

Bernhard Thomas Klein

# **Si contra Fa est diabolo in musica**

*Tritonusmarsch für Blasorchester*

*Opus 6b*

Grade 3-4

Dauer: ca. 4'10

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Besetzung	<i>Instrumentation</i>
Piccolo	<i>Piccolo</i>
Flöte 1/2	<i>Flute 1/2</i>
Oboe	<i>Oboe</i>
Fagott	<i>Bassoon</i>
Klarinette in Es	<i>E♭ Clarinet</i>
Klarinette in B 1/2/3	<i>B♭ Clarinet 1-3</i>
Altklarinette in Es	<i>E♭ Alto Clarinet</i>
Baßklarinetten in B	<i>B♭ Bass Clarinet</i>
Altsaxophon in Es 1/2	<i>E♭ Alto Saxophone 1/2</i>
Tenorsaxophon in B	<i>B♭ Tenor Saxophone</i>
Baritonsaxophon in Es	<i>E♭ Bariton Saxophone</i>
Horn in F 1/2	<i>F Horn 1/2</i>
Flügelhorn 1/2	<i>B♭ Flugelhorn 1/2</i>
Euphonium 1/2 in B/C	<i>B♭/C Euphonium 1/2</i>
Trompete in B 1/2	<i>B♭ Trumpet 1/2</i>
Posaune 1/2/3	<i>Trombone 1/2/3</i>
Tuba	<i>Tuba</i>
Pauken	<i>Timpani</i>
<u>Percussion (2 Spieler):</u>	<u><i>Percussion (2 player):</i></u>
Kleine Trommel	<i>Snare Drum</i>
Große Trommel	<i>Bass Drum</i>
Hängendes Becken	<i>Suspended Cymbal</i>
2 Tempelblocks	<i>2 Templeblocks</i>
Standtom	<i>Floor Tom</i>
Glocke	<i>Cowbell</i>
Triangel	<i>Triangle</i>
Glockenspiel	<i>Glockenspiel</i>

## Anmerkungen

Der aus drei Ganztonschritten bestehende Tritonus (si contra fa) galt in früheren Zeiten als verbotenes Intervall. Er wurde als »Teufel in der Musik« bezeichnet. Ab der Barockzeit wurde er tonsymbolisch für düstere und schmerzliche Momente verwendet. Bach verwendet ihn in der Arie `Mir ekelt mehr zu leben` (Kantate Nr. 170), in Beethovens `Fidelio` erklingt er in der Einleitung zur Kerkerszene. Die Hexe Baba Yaga in Mussorgskis `Bilder einer Ausstellung`, Wagners Lindwurm Fafner und die Raptoren im `Jurassic Park` von Williams werden mit diesem Intervall bedacht. In Blues und Jazz wird der Tritonus sehr häufig verwendet und bekommt als Bluenote stilbildenden Charakter. Weitere Beispiele für die übermäßige Quarte finden sich bei `Maria` aus der `West Side Story` von Leonard Bernstein, zu Beginn der Titelmusik der `Simpsons` sowie im Hauptriff des Liedes `Enter Sandman` von Metallica. Harmonisch taucht der Tritonus in jedem Dominantseptakkord zwischen Terz- und Septton auf und ist somit allseits präsent. Dem vorliegenden `Tritonusmarsch` verleiht er nach dem Motto »aber der Wagen der rollt« einen schrägen und ironischen Unterton.

## Programm note

Comprising three whole steps, the tritone (si contra fa) was a forbidden interval in the past. It was called the "devil in music". In the Baroque period it was used for dark and painful moments. It is found in Bach's aria `Mir ekelt mehr zu leben` (Cantata no. 170), in Beethoven's `Fidelio` it is heard in the introduction to the prison scene. Baba Yaga, the witch in Mussorgsky's `Pictures at an exhibition`, Wagner's dragon Fafner and the raptors in `Jurassic Park` from Williams are associated with this interval. In blues and jazz, the tritone is used very frequently and became as a Blue Note stylistic character. Other examples of the augmented fourth can be found in `Maria` from `West Side Story` by Leonard Bernstein, at the beginning of the title music of the `Simpsons` as well as in the main riff of the song `Enter Sandman` of Metallica. Appearing in the seventh chord it is therefore universally present. In `Tritonusmarsch` the tritone raises an oblique and ironic tone.

Bernhard Thomas Klein (geb. 1967 in Marktoberdorf) ist ein vielseitiger Komponist, Musiker und Pädagoge. Er studierte an der Musikhochschule Köln und am Leopold Mozart Konservatorium, Augsburg im Hauptfach Tuba und besuchte Sommerkurse für Komposition an der Musikakademie Marktoberdorf bei Jan van der Rost, Jakob de Han, Rolf Rudin, Franco Cesarini, Franz Cibulka, Steve Melillo, Eric Whitacre, Thomas Doss, Martin Ellerby und Steven Bryant.

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# Si contra Fa est diabolo in musica

Bernhard Thomas Klein

Transponierende Partitur

Tempo di marcia

Tritonusmarsch

The score is a transposing score for a marching band, titled "Si contra Fa est diabolo in musica" by Bernhard Thomas Klein. It is in 2/4 time and marked "Tempo di marcia". The music begins with a dynamic of *f* (forte). The instrumentation includes:

- Piccolo
- 1./2. Flöte
- Oboe
- Klarinette in Es
- 1. Klarinette in B
- 2./3. Klarinette in B
- Alt-Klarinette in Es
- 1./2. Alt-Saxophon
- Tenor-Saxophon
- Bariton-Saxophon
- Fagott
- Baßklarinetten
- 1./2. Horn in F
- 1./2. Flügelhorn in B
- 1./2. Euphonium
- 1. Trompete in B
- 2./3. Trompete in B
- 1./2. Posaune
- 3. Posaune
- Tuba
- Pauken
- Percussion 1: kl. Trommel, gr. Trommel
- Percussion 2: hängendes Becken, Standtom, 2 Tempelblocks, Glocke, Triangel
- Glockenspiel

The score features a variety of dynamics, including *f*, *fp* (fortissimo piano), and *p* (piano). The percussion part includes specific instructions for the snare drum (kl. Trommel), bass drum (gr. Trommel), and hanging cymbal (hängendes Becken). The score is divided into two systems, with the second system starting with the tempo marking "Tempo di marcia".





Si contra Fa est diablo in musica

4

22

Picc.

1./2. Fl.

Ob.

Es-Kl.

1. B-Kl.

2./3. B-Kl.

Alt-Kl.

1/2. A.-Sax.

T.-Sax.

Bar.-Sax.  
Fag.  
Basskl.

1/2. Hrn

1/2. Fl.-hrn

1/2. Euph.

1. Tr.

2./3. Tr.

1/2. Pos.

3. Pos.

Tba

Pk.

Perc. 1

Perc. 2

Glsp.



Si contra Fa est diabolus in musica

C

8

48

Picc.

1/2. Fl.

Ob.

Es-Kl.

1. B-Kl.

2./3. B-Kl.

Alt-Kl.

1./2. A.-Sax.

T.-Sax.

Bar.-Sax.  
Fag.  
Baßkl.

1./2. Hrn

1./2. Fl.-hrn

1./2. Euph.

1. Tr.

2./3. Tr.

1./2. Pos.

3. Pos.

Tba

Pk.

Perc. 1

Perc. 2

Gisp.

*mf*

*mf*

*mf*

*f*

*f*

*f*

*mf*

*mf*

Si contra Fa est diabolus in musica

This musical score page contains measures 54 through 59. The instruments and their parts are as follows:

- Picc.**: Piccolo flute, playing a rhythmic eighth-note pattern.
- 1./2. Fl.**: First and second flutes, playing a rhythmic eighth-note pattern.
- Ob.**: Oboe, playing a rhythmic eighth-note pattern.
- Es-Kl.**: E-flat clarinet, playing a rhythmic eighth-note pattern.
- 1. B-Kl.**: First B-flat clarinet, playing a rhythmic eighth-note pattern.
- 2./3. B-Kl.**: Second and third B-flat clarinets, playing a rhythmic eighth-note pattern.
- Alt-Kl.**: Alto clarinet, playing a rhythmic eighth-note pattern.
- 1./2. A.-Sax.**: First and second alto saxophones, playing a rhythmic eighth-note pattern.
- T.-Sax.**: Tenor saxophone, playing a rhythmic eighth-note pattern.
- Bar.-Sax. Fag. Baßkl.**: Baritone saxophone, bassoon, and bass clarinet, playing a rhythmic eighth-note pattern.
- 1./2. Hrn.**: First and second horns, playing a rhythmic eighth-note pattern.
- 1./2. Fl.-hrn.**: First and second flugelhorn, playing a rhythmic eighth-note pattern.
- 1./2. Euph.**: First and second euphoniums, playing a rhythmic eighth-note pattern.
- 1. Tr.**: First trumpet, playing a rhythmic eighth-note pattern.
- 2./3. Tr.**: Second and third trumpets, playing a rhythmic eighth-note pattern.
- 1./2. Pos.**: First and second trombones, playing a rhythmic eighth-note pattern.
- 3. Pos.**: Third trombone, playing a rhythmic eighth-note pattern.
- Tba.**: Tuba, playing a rhythmic eighth-note pattern.
- Pk.**: Percussion, playing a rhythmic eighth-note pattern.
- Perc. 1**: Percussion 1, playing a rhythmic eighth-note pattern.
- Perc. 2**: Percussion 2, playing a rhythmic eighth-note pattern.
- Glsp.**: Gong, playing a rhythmic eighth-note pattern.

Dynamic markings include *mf* (mezzo-forte) and *f* (forte). Performance instructions include "nur Baßkl." (only bass clarinet) and "+ Bari-Sax./Fag." (plus baritone saxophone/bassoon). The score is written in a key signature of one flat and a common time signature.

Si contra Fa est diabolo in musica

10

60

Picc.

1./2. Fl.

Ob.

Es-Kl.

1. B-Kl.

2./3. B-Kl.

Alt-Kl.

1./2. A.-Sax.

T.-Sax.

Bar.-Sax.  
Fag.  
Baßkl.

nur Baßkl.

+ Bari-Sax./Fag.

*f* *mf*

1./2. Hrn

1./2. Fl.-hrn

1./2. Euph.

1. Tr.

2./3. Tr.

1./2. Pos.

3. Pos.

Tba

Pk.

Perc. 1

Perc. 2

Gisp.

Si contra Fa est diabolus in musica

**D**

The musical score is arranged in staves for the following instruments:

- Picc.
- 1./2. Fl.
- Ob.
- Es-Kl.
- 1. B-Kl.
- 2./3. B-Kl.
- Alt-Kl.
- 1./2. A-Sax.
- T-Sax.
- Bar-Sax. / Fag. / Baßkl.
- Bari-Sax. / Baßkl./Fag.
- 1./2. Hrn.
- 1./2. Fl-hrn
- 1./2. Euph.
- 1. Tr.
- 2./3. Tr.
- 1./2. Pos.
- 3. Pos.
- Tba.
- Pk.
- Perc. 1
- Perc. 2
- Glsp.

The score includes various musical notations such as rests, notes, stems, beams, and dynamic markings (e.g.,  $f$ ). Performance instructions like "Tempelblocks" are present in the Percussion 2 part.



Si contra Fa est diabolus in musica

91

Picc.

1/2. Fl.

Ob.

Es-Kl.

1. B-Kl.

2/3. B-Kl.

Alt-Kl.

1/2. A.-Sax.

T.-Sax.

Bar.-Sax.  
Fag.  
Baßkl.

1/2. Hrn

1/2. Fl.-hrn

1/2. Euph.

1. Tr.

2/3. Tr.

1/2. Pos.

3. Pos.

Tba

Pk.

Perc. 1

Perc. 2

Glsp.

Becken

*f*

Detailed description: This is a page of a musical score for a symphony orchestra. The page is numbered 91 at the top left and 15 at the top right. The score is arranged in a standard orchestral layout with staves for various instruments. The woodwind section includes Piccolo, Flutes (1/2), Oboe, Clarinets (Es-Kl., 1. B-Kl., 2/3. B-Kl., Alt-Kl.), Saxophones (1/2. A.-Sax., T.-Sax.), Bassoon, and Bass Clarinet. The brass section includes Trumpets (1/2, 2/3), Trombones (1/2, 3), and Tuba. The percussion section includes Kettler (Pk.), Percussion 1 and 2, and Gong (Glsp.). The percussion parts include a cymbal (Becken) and a forte (f) dynamic marking. The woodwind and brass parts feature complex rhythmic patterns, including triplets and sixteenth notes. The string parts are not visible on this page.

Si contra Fa est diabolus in musica

20

122

Picc.

1./2. Fl.

Ob.

Es-Kl.

1. B-Kl.

2./3. B-Kl.

Alt-Kl.

1./2. A.-Sax.

T.-Sax.

Bar.-Sax.  
Fag.  
Baßkl.

1./2. Hrn

1./2. Fl.-hrn

1./2. Euph.

1. Tr.

2./3. Tr.

1./2. Pos.

3. Pos.

Tba

Pk.

Perc. 1

Perc. 2

Glsp.

Detailed description: This page of a musical score, numbered 20, covers measures 122 through 127. The title is 'Si contra Fa est diabolus in musica'. The score is arranged in a standard orchestral format with multiple staves. The woodwind section includes Piccolo, Flutes (1./2.), Oboe, Clarinets (Es-Kl., 1. B-Kl., 2./3. B-Kl., Alt-Kl.), Saxophones (1./2. A.-Sax., T.-Sax.), Bassoon, and Bassoon/Contrabassoon. The brass section includes Horns (1./2.), Flute-Horn (1./2.), Euphonium (1./2.), Trumpets (1., 2./3.), Trombones (1./2., 3.), and Tuba. Percussion includes two sets of Percussion (Perc. 1, Perc. 2) and Gong (Glsp.). The woodwinds and brass play mostly sustained notes with some triplet patterns. The percussion parts feature rhythmic patterns with accents and slurs. The Gong part has a few notes in the lower register.

128

Picc.

1./2. Fl.

Ob.

Es-Kl.

1. B-Kl.

2./3. B-Kl.

Alt-Kl.

1./2. A.-Sax.

T.-Sax.

Bar.-Sax.  
Fag.  
Baßkl.

1./2. Hrn

1./2. Fl.-hrn

1./2. Euph.

1. Tr.

2./3. Tr.

1./2. Pos.

3. Pos.

Tba

Pk.

Perc. 1

Perc. 2

Glsp.

*f*

*fp*

*f*

*fp*

*fp*

*fp*

*f*





This musical score page contains measures 144 through 147. The instruments are arranged as follows:

- Woodwinds:** Piccolo (Picc.), Flute 1/2 (1/2. Fl.), Oboe (Ob.), English Horn (Es-Kl.), Clarinet 1 (1. B-Kl.), Clarinet 2/3 (2./3. B-Kl.), Alto Clarinet (Alt-Kl.), Saxophone 1/2 A (1/2. A.-Sax.), Saxophone Tenor (T.-Sax.), Saxophone Baritone (Bar.-Sax.), Bassoon (Fag.), and Bassoon/Contrabassoon (Baßkl.).
- Brass:** Horn 1/2 (1/2. Hrn.), Flute/Horn 1/2 (1/2. Fl.-hrn.), Euphonium 1/2 (1/2. Euph.), Trumpet 1 (1. Tr.), Trumpet 2/3 (2./3. Tr.), Trombone 1/2 (1/2. Pos.), Trombone 3 (3. Pos.), and Tuba (Tba).
- Percussion:** Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), and Gong/Cymbal (Glsp.).

Measure 144 shows the beginning of the section with various instruments playing chords and rhythmic patterns. Measure 145 continues the texture. Measure 146 is marked with a forte (*f*) dynamic and features a melodic line in the saxophones and a more active bass line. Measure 147 is marked with a mezzo-forte (*mf*) dynamic and shows a change in the brass and woodwind parts. A second 'H' rehearsal mark is located at the bottom of the page, between the Perc. 2 and Glsp. staves.

151

Picc.

1/2. Fl.

Ob.

Es-Kl.

1. B-Kl.

2./3. B-Kl.

Alt-Kl.

1/2. A.-Sax.

T.-Sax.

Bar.-Sax.  
Fag.  
Baßkl.

1/2. Hrn

1/2. Fl.-hrn

1/2. Euph.

1. Tr.

2./3. Tr.

1/2. Pos.

3. Pos.

Tba

Pk.

Perc. 1

Perc. 2

Glsp.

*mf*

*pp*

Triangel

Glocke

*pp*



gerufen

Picc. si con - tra gerufen

1./2. Fl. si con - tra gerufen

Ob. si con - tra gerufen

Es-Kl. si con - tra gerufen

1. B-Kl. si con - tra gerufen

2./3. B-Kl. si con - tra gerufen

Alt-Kl. si con - tra gerufen

1./2. A.-Sax. si con - tra gerufen

T.-Sax. si con - tra gerufen

Bar.-Sax. Fag. Basskl. si con - tra gerufen

1./2. Hrn. si con - tra gerufen

1./2. Fl.-hrn. si con - tra gerufen

1./2. Euph. si con - tra gerufen

1. Tr. si con - tra gerufen

2./3. Tr. si con - tra gerufen

1./2. Pos. si con - tra gerufen

3. Pos. si con - tra gerufen

Tba. si con - tra gerufen

Pk. si con - tra gerufen

Perc. 1 si con - tra gerufen

Perc. 2 si con - tra gerufen

Glsp. si con - tra gerufen

Si contra Fa est diabolus in musica

**molto sostenuto**

196

Picc.  
fa est di - a - bo - lo in mu - si - ca

1./2. Fl.  
fa est di - a - bo - lo in mu - si - ca

Ob.  
fa est di - a - bo - lo in mu - si - ca

Es-Kl.  
fa est di - a - bo - lo in mu - si - ca

1. B-Kl.  
fa est di - a - bo - lo in mu - si - ca

2./3. B-Kl.  
fa est di - a - bo - lo in mu - si - ca

Alt-Kl.  
fa est di - a - bo - lo in mu - si - ca

1./2. A.-Sax.  
fa est di - a - bo - lo in mu - si - ca

T.-Sax.  
fa est di - a - bo - lo in mu - si - ca

Bar.-Sax.  
Fag.  
Baßkl.  
fa est di - a - bo - lo in mu - si - ca

1./2. Hrn.  
fa est di - a - bo - lo in mu - si - ca

1./2. Fl.-hrn.  
fa est di - a - bo - lo in mu - si - ca

1./2. Euph.  
fa est di - a - bo - lo in mu - si - ca

1. Tr.  
fa est di - a - bo - lo in mu - si - ca

2./3. Tr.  
fa est di - a - bo - lo in mu - si - ca

1./2. Pos.  
fa est di - a - bo - lo in mu - si - ca

3. Pos.  
fa est di - a - bo - lo in mu - si - ca

Tba.  
fa est di - a - bo - lo in mu - si - ca

Pk.  
fa est di - a - bo - lo in mu - si - ca

Perc. 1  
fa est di - a - bo - lo in mu - si - ca

Perc. 2  
fa est di - a - bo - lo in mu - si - ca

Glsp.  
fa est di - a - bo - lo in mu - si - ca

Triangel

Glocke

## **BLASORCHESTER / CONCERT BAND / HARMONIE**

### **VERKEHRTE WELT / für Blasorchester und Erzähler (Opus 6a), Grade 3, ca. 9` - 10`**

*Marschpersiflage über eine wetterbedingt chaotische Orchesterprobe, Gewitter, Regen und Regenbogen, mit freiem Improvisationsteil.*

Marchparody with narrator, about a turbulent stormy rehearsal, rain, thunder and a rainbow, with free improvisation.

### **SI CONTRA FA EST DIABOLO IN MUSICA / für Blasorchester (Opus 6b), Grade 3 - 4, ca. 4` 10**

*Tritonusmarsch - Der Tritonus erklingt heute in jedem Septakkord. Früher galt er als verbotenes Intervall (der Teufel in der Musik). Melodisch strahlt er nach wie vor eine gewisse Schrägheit aus.*

Tritonemarch - "the tritone appears nowadays in every septakkord. In former times it was a forbidden interval (the devil's fourth). Through the use of the tritone, the melody sounds somewhat dissonant.

### **RITTER ADELBERT / für Blasorchester (Opus 8), Grade 4, ca. 5` 20**

*Der Ritter Adelbert zieht in die weite Welt um sich als Kämpfer zu beweisen (7/8tel Takt). Er bleibt aber ohne Erfolg und fühlt sich verloren (langsamer Mittelteil, ganztönig, Solo für Englischhorn alternativ Tenorsaxophon). Sein Glück findet er schließlich als Tänzer (Samba).*

Sir Adelbert sets forth to prove himself a warrior (7/8 bar). But he fails and feels lost (slow middle part, wholetone sound, solo for Englishhorn or Tenorsaxophone). In the end he succeeds as a dancer (samba).

### **LA GROTTE / für Blasorchester und Echochor (3 Trp., 3 Pos.) (Opus 13), Grade 4, ca. 3` 10**

*La Grotte vertont den Besuch einer Tropfsteinhöhle: Eindrücke zwischen Erstaunen (ruhige und schillernde Klänge) und Beklemmung (massive Melodie im tiefen Register). Der Echochor unterstützt die Höhlenatmosphäre.*

La Grotte describes a visit in a cavern: Impressions between astonishment (calm and shimmering sounds) and apprehension (intense melody in the low register). "e echoes of the brass choir supplement the atmosphere of cavern.

### **BUXLEY STREETER / für Blasorchester, Solo Rapper und Chor ad lib. (Opus 14), Grade 3, ca. 3` 40**

*Buxley Streeter ist ein cooler beliebter Typ. Ohne seine Freunde aber fehlt ihm etwas. Ein rockiges Stück mit ruhigerem Mittelteil.*

Buxley Streeter is a real cool guy, but without his gang he falls out of place. A rockin` number with slow intermezzo.

### **DER GEISTERHUND VOM GALGENBÜHL / für Blasorchester und Chor ad lib. (Opus 26), Grade 3, ca. 6` 30**

*Die Komposition basiert auf einer überlieferten Sage. Gruselige Stimmung in langsamen Zeitmaß (4/2) und eintönige Melodie mit Sekundschichtungen münden in einen Flüsterteil mit Aufschrei. Ohne Chor aufgeführt sollte die Sage vorgelesen werden.*

The composition is based on a legend. Creepy mood in slow tempo (4/2) and monotonous melody with clusters of seconds lead to a section of whispers and a scream. If performed without choir the legend should be read to the audience.

### **AUERBERG / für Tuba und Blasorchester (Opus 9), Grade 4 (Tuba 5), ca. 8` 50**

*In malerischen Naturbildern von sanft bis kraftvoll wird die Tuba als klangvoll tönendes, rhythmisch groovendes aber auch virtuoses Soloinstrument herausgestellt. Das Orchester begleitet zurückhaltend, teilweise unkonventionell (Luft- und Klappengeräusche, mit Nägeln auf dem Notenständer) aber auch in herausforderndem Unisono.*

The gentle and powerful landscape found in Auerberg region are portrayed by the tuba with full sound, grooving rhythm and virtuosity. The band accompaniment is subdued, partly unkonventionell (air noises, clattering with instruments and nails on musicstand), but also with powerful unison passages.

### **TASCHENSINFONIE / für Blasorchester (Opus 12), Grade 5, ca. 4` 50**

*Eine komprimierte Sinfonie für die "Hosentasche". Über Wellen, Sommerwind, eine Rose und die Sonne, in vier zusammenhängenden Teilen.*

A condensed symphony that fits in a "trouser - pocket". About waves, a summer breeze, a rose and the sun, in four connected parts.

### **ARGEN / für Blasorchester (Opus 21), Grade 5, ca. 13` 30**

*Musik über den Fluss Argen, über Sehnsucht, Liebe und Natur unter motivischer und inhaltlicher Einbeziehung des Volksliedes "Das Argental". Soli für Baßflöte, Oboe d`amore und Piccolotrompete.*

Music inspired by the river Argen, about yearning, love and nature, with references to the traditional folksong about the Argen River area. Soli for bass flute, oboe d`amore, and piccolo trumpet.

### **NACHTSTÜCK über der »Mond ist aufgegangen« (Opus 36), Grade 4, ca. 8` 30**

*Eine ruhige Meditation mit aleatorischen Elementen.*

A calm meditation with aleatoric elements.

### **SINFONIE NR: 1 »DIE ARGEN« / für Blasorchester (Opus 44), Grade 5, ca. 23` 20**

*Über den Fluss, über Sehnsucht, Liebe und Natur: Frisch - Ruhig, Steigernd - Bewegt - Schreitend - Drängend - Beschwingt.*

About the river, about yearning, love and nature in six movements.

### **LOUNGE TRACK ONE / für Blasorchester (Opus 52/1), Grade 3, ca. 4` 50**

*Chillig, rockig, groovig.*

Cool and rocking with groove.

### **ARGENTAL-MARSCH / für Blasorchester (Opus 57), Grade 3, ca. 2` 30**

*Ein traditioneller Marsch für die Straße und Konzertsaal.*

A traditional march as well for parade as for concert hall.