

# Hippacher Schützenmarsch

Direktion C

von Mathias Rauch

## Besetzung:

Direktion in C

2 x Flöte in C

Oboe

Fagott

Klarinette in ES

2 x 1. Klarinette in B

2 x 2. Klarinette in B

2 x 3. Klarinette in B

2 x 1. Flügelhorn in B

2 x 2. Flügelhorn in B

2 x Tenorhorn in B

2 x Bariton in C / B

2 x 1. Trompete in B

2. Trompete in B

3. Trompete in B

4. Trompete in B

1. Altsaxophon in ES

2. Altsaxophon in ES

Tenorsaxophon in B

Baritonsaxophon in ES

1. Horn in ES / F

2. Horn in ES / F

3. Horn in ES / F

4. Horn in ES / F

1. Posaune in C / B

2. Posaune in C / B

3. Posaune in C / B

2 x 1. Baß in C / ES

2 x 2. Baß in C / B

Kleine Trommel

Große Trommel/ Becken

Musical score page 1 showing parts for Flute, Oboe, Bassoon, Clarinet, Horn, Trombone, and Bass. The score is in common time, key signature is B-flat major (two flats). The first system shows entries for Flute, Oboe, Bassoon, Clarinet 1, Horn 1, Trombone 1, and Bass. Dynamics include forte (f), piano (p), and mezzo-forte (mf). Articulation marks like accents and slurs are present.

Musical score page 2 showing parts for Flute, Oboe, Bassoon, Clarinet, Horn, Trombone, and Bass. The score continues in common time, key signature is B-flat major. The second system shows entries for Flute, Oboe, Bassoon, Clarinet 1, Horn 1, Trombone 1, and Bass. Dynamics include forte (f), piano (p), and mezzo-forte (mf).

Musical score page 3 showing parts for Flute, Oboe, Bassoon, Clarinet, Horn, Trombone, and Bass. The score continues in common time, key signature is B-flat major. The third system shows entries for Flute, Oboe, Bassoon, Clarinet 1, Horn 1, Trombone 1, and Bass. Dynamics include forte (f), piano (p), and mezzo-forte (mf).

Direktion in C Seite 2

Direktion in C Seite 3

Direktion in C Seite 4

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Tirol  
Musikverlag

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Tirol  
Musikverlag

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Tirol  
Musikverlag

Direktion in C Seite 5

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Tirol  
Musikverlag

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86

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Tirol  
Musikverlag

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Tirol  
Musikverlag



Musical score page 6, system 104. The score consists of five staves. Measure 104 starts with a dynamic of *mf*. Measures 105-106 show a transition with dynamics *mf* and *mf-f*. The score includes various musical markings such as slurs, grace notes, and dynamic changes.



Musical score page 6, systems 112-113. The score is divided into two parts: 1. Trpt./Hr./Pos. and 2. The first part starts with a dynamic of *f* after a *rit.* The second part starts with a dynamic of *f* after a *rit.* Both sections feature various musical markings like slurs, grace notes, and dynamic changes.

