



Martin Schlu

Grundausbildung Althorn in Es Bd. 3 Kap. 10 - 15

Orchester der
Elisabeth-Selbert-Gesamtschule

22.7.2018



11.1

Courante

Althorn in Eb

Johann Krosch (Grosche), gest. 1641 Bückeberg
ursprünglich ein Ton höher

1. 2. 3. 4.

Musical score for the first system, measures 1-4. It consists of four staves in treble clef with a key signature of three sharps (F#, C#, G#) and a 6/4 time signature. The notation includes various rhythmic values such as quarter notes, eighth notes, and sixteenth notes, along with rests and dynamic markings.

Musical score for the second system, measures 5-8. It continues the four-staff arrangement from the first system. The notation includes various rhythmic values and dynamic markings. A box containing the number '4' is located at the bottom left of this system.

Musical score for the third system, measures 9-12. It continues the four-staff arrangement. The notation includes various rhythmic values and dynamic markings. A box containing the number '9' is located at the bottom left of this system.

Musical score for the fourth system, measures 13-16. It continues the four-staff arrangement. The notation includes various rhythmic values and dynamic markings. A box containing the number '15' is located at the bottom left of this system. The system concludes with two first endings, labeled '1.' and '2.', each followed by a repeat sign.

11.1

Courante

Saxophone in Eb

Johann Krosch (Grosche), gest. 1641 Bückebug
ursprünglich ein Ton höher

1. 2. 3. 4.

4

9

15

1. 2.

Technik und Ensemble 11.1 - 12.10



Band III

Orchesterspiel Althorn

11 Ensemblespiel des Frühbarock, vier bis acht Stimmen

- 11.1 Johann Krosch (Grosche, gest. 1641): Courant **C-Dur**, vierstimmig
- 11.2 William Byrd: "The Earl of Oxford" March", **F-Dur**, vierstimmig
- 11.3 Johannes Pezelius: Intrade 59, **Bb-Dur**, fünfstimmig
- 11.4 Anthony Holborne: „The Fruit Of Love“, **dorisch g**, fünfstimmig
- 11.5 Johann Hermann Schein: „Pavane“ Aus der Suite Ne, XI, **dorisch d**, fünfstimmig
- 11.6 Michael Praetorius: Passamezzo, **F-Dur**, sechstimmig
- 11.7 Giovanni Battista Buonamente: Sonate á 6, **C-Dur**, sechstimmig
- 11.8 Michael Altenburg: Nun komm, der Heiden Heiland“, **äolisch a**, sechsstimmig
- 11.9 Johann Heinrich Schmelzer: Sonata á 7, **C-Dur**, siebenstimmig
- 11.10 Aurelio Bonelli: Toccata „Athalanta“ á 8, 2 x vierstimmig
- 11.11 Giovanni Gabrieli (1553-1612) Sonata 7° toni Nr. 1 á 8 **mixolydisch**, 2 x vierstimmig

12. Alla Breve und alte Takte

12.1

12.2

12.3

12.4

12.5

12.6

12.7 Ballade (Edvard Grieg, 1843-1907)

12.8

12.9

12.10 Anthony Holborne: „The Fairie-Round“, **dorisch g**, fünfstimmig



Blues, Bach und Jazz 13.1 - 15.4

Band III

Orchesterspiel Althorn

13. Blues und Jazz I

- 13.1 Dreistimmiger Violinensatz Level 2
- 13.2 Blues-Bausteine
- 13.3 Blues-Improvisation
- 13.4 Analyse und Improvisation (Blues-Form)

14 Orchestermaterial für Bläser, Streicher, Pauken

- 14.1 J.S.Bach Pastorale Nr. 10 aus dem „Weihnachtsoratorium“
- 14.2 Josef Haydn: aus der Sinfonie mit dem Paukenschlag 2
- 14.3 W. A. Mozart: aus der Sinfonie Nr. 40 g-moll
- 14.4 Ludwig van Beethoven: aus der Symphonie Nr. 6 „Pastorale“
- 14.5
- 14.6

15. Jazzarrangement und Improvisation

- 15.1 Fünfstimmiger Saxophonsatz Level 2/3
Beispiele und Analysen
- 15.2 Lead-Sheet und Improvisation über Haupt- und Nebendreiklänge
Beispiele und Analysen
- 15.3 Solo-Analyse und -synthese
Beispiele und Analysen
- 15.4 Improvisation mit b7, b9 und #11
Beispiele und Analysen

Ende des dritten Jahres - Stufe Drei

11.2

The Earl Of Oxford's March

2. Stimme in Eb

William Byrd (1543-1623)

London 1573

https://de.wikipedia.org/wiki/William_Byrd

1

4

7

10

13

16

20

23

26

11.2

The Earl Of Oxford's March

3. Stimme in Eb

William Byrd (1543-1623)

London 1573

https://de.wikipedia.org/wiki/William_Byrd

1

4

8

11

14

17

21

24

27

11.3

Intrade Nr. 59 (1659)

2. / 3. Stimme in Eb

Johannes Pezelius (1639-1694)

https://de.wikipedia.org/wiki/Johann_Christoph_Pezel

First system of musical notation, measures 1-4. The key signature is one sharp (F#). The music is written for two staves. Measure 1 is marked with a box containing the number '1'. The notation includes quarter notes, eighth notes, and a quarter rest.

Second system of musical notation, measures 5-8. The key signature is one sharp (F#). The music is written for two staves. Measure 5 is marked with a box containing the number '5'. Dynamic markings *p* (piano) are present in measures 6 and 7. The system ends with repeat signs.

Third system of musical notation, measures 9-12. The key signature is one sharp (F#). The music is written for two staves. Measure 9 is marked with a box containing the number '9'. A dynamic marking *f* (forte) is present in measure 9. The system ends with repeat signs.

Fourth system of musical notation, measures 13-16. The key signature is one sharp (F#). The music is written for two staves. Measure 13 is marked with a box containing the number '13'. A dynamic marking *p* (piano) is present in measure 14. The system ends with repeat signs.