

SCHNEEWALZER

THOMAS KOSCHAT
ARRANGEMENT: OLI POPPE

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SCHNEEWALZER

This page of the musical score contains the following staves and parts:

- Fl.** (Flute): Two staves, both with a key signature of one flat and a common time signature. They contain whole rests throughout the page.
- T. SAX. 1** (Tenor Saxophone 1): One staff with a key signature of one flat and a common time signature. It contains whole rests throughout the page.
- T. SAX. 2** (Tenor Saxophone 2): One staff with a key signature of one flat and a common time signature. It contains whole rests throughout the page.
- S. SAX.** (Soprano Saxophone): One staff with a key signature of one flat and a common time signature. It contains a melodic line with eighth and quarter notes.
- Sy. TRP. 1** (Symphonic Trumpet 1): One staff with a key signature of one flat and a common time signature. It contains whole rests throughout the page.
- Sy. TRP. 2** (Symphonic Trumpet 2): One staff with a key signature of one flat and a common time signature. It contains whole rests throughout the page.
- Sy. TRP. 3** (Symphonic Trumpet 3): One staff with a key signature of one flat and a common time signature. It contains a melodic line with eighth and quarter notes.
- Sy. TRP. 4** (Symphonic Trumpet 4): One staff with a key signature of one flat and a common time signature. It contains a melodic line with eighth and quarter notes.
- Pos. 1** (Positone 1): One staff with a key signature of one flat and a common time signature. It contains whole rests throughout the page.
- Pos. 2** (Positone 2): One staff with a key signature of one flat and a common time signature. It contains a melodic line with eighth and quarter notes.
- Pos. 3** (Positone 3): One staff with a key signature of one flat and a common time signature. It contains a melodic line with eighth and quarter notes.
- Pos. 4** (Positone 4): One staff with a key signature of one flat and a common time signature. It contains a melodic line with eighth and quarter notes.
- Drum** (Drum): One staff with a key signature of one flat and a common time signature. It contains a rhythmic pattern of eighth notes.
- CL.** (Clarinet): One staff with a key signature of one flat and a common time signature. It contains a melodic line with eighth and quarter notes.
- SASS.** (Soprano Alto Saxophone): One staff with a key signature of one flat and a common time signature. It contains a melodic line with eighth and quarter notes.
- SCHE.** (Scheiter): One staff with a key signature of one flat and a common time signature. It contains a melodic line with eighth and quarter notes.

SCHNEEWALZER

3

Score for "SCHNEEWALZER" (3 measures shown).

Instrumentation:

- Fl. (Flute)
- T. Sax. 1 (Tenor Saxophone 1)
- T. Sax. 2 (Tenor Saxophone 2)
- S. Sax. (Soprano Saxophone)
- Ob. Ter. 1 (Oboe Terz 1)
- Ob. Ter. 2 (Oboe Terz 2)
- Ob. Ter. 3 (Oboe Terz 3)
- Ob. Ter. 4 (Oboe Terz 4)
- Pos. 1 (Positone 1)
- Pos. 2 (Positone 2)
- Pos. 3 (Positone 3)
- Pos. 4 (Positone 4)
- Git. (Gitarre) - Chords: Dm11, Eb11, Gb11, G11, Eb11, G11, Ab11, Gm11
- Kl. (Klavier) - Chords: Dm11, Eb11, Gb11, G11, Eb11, G11, Ab11, Gm11
- Bass (Bass)
- Schl. (Schlagzeug) - Chords: Dm11, Eb11, Gb11, G11, Eb11, G11, Ab11, Gm11

The score is written for a large ensemble, including woodwinds, brass, strings, and percussion. The key signature is one flat (B-flat major or D minor). The tempo is marked "SCHNEEWALZER" (Snow Waltz). The score shows the first three measures of the piece, with various musical notations including notes, rests, and dynamic markings.

SCALA

47

SCHNEEWALZER

5

A. SAX. 1
 A. SAX. 2
 T. SAX. 1
 T. SAX. 2
 B. SAX.
 Sb. Tpt. 1
 Sb. Tpt. 2
 Sb. Tpt. 3
 Sb. Tpt. 4
 Pos. 1
 Pos. 2
 Pos. 3
 Pos. 4
 Gtr.
 Kl.
 BASS
 SCHLAG.

TO FLUTE
 TO CLARINET
 TO FLUGEL
 TO FLUGEL
 TO FLUGEL

TOP NOTES
 F#6 Bb7#11 A#7 Ab7 G#7 D7#9 C7 G7#11 F7#11 E7#11 A#11 Bb7#11 G#7 C7#9 F#6 Bb7#11 A#11 Ab7 G#7 C7 A#7 Bb7#11 A#7 D7 G#7 Db7 C7 F#6 A7

SCHNEEWALZER

7

FL.

A. SAX. 2

CL.

T. SAX. 2

B. SAX.

B♭ TEP. 1

B♭ TEP. 2

B♭ TEP. 3

B♭ TEP. 4

Pos. 1

Pos. 2

Pos. 3

Pos. 4

Qtr.

KL.

BASS

SCHLAG.

STILL NO CHORDS!

PLAY CHORDS!

TO ALTO

TO TENOR

OPEN!

TO TRUMPET (OPEN)

TO TRUMPET (OPEN)

TO TRUMPET (OPEN)

OPEN!

OPEN!

OPEN!

OPEN!

SOLO FILL!

SOLO FILL!

8

A. SAX. 1

A. SAX. 2

T. SAX. 1

T. SAX. 2

B. SAX.

B♭ TEP. 1

B♭ TEP. 2

B♭ TEP. 3

B♭ TEP. 4

POS. 1

POS. 2

POS. 3

POS. 4

QTR.

KL.

BASS

SCHLAG.

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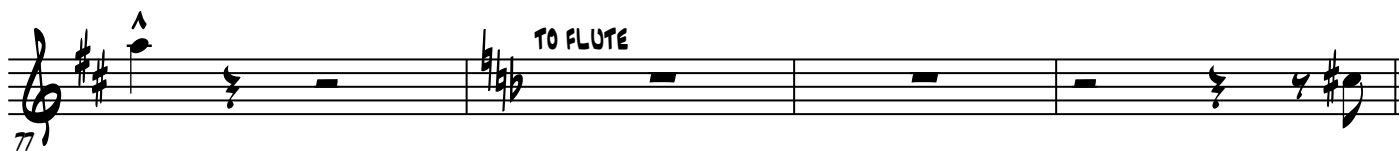
SCHNEEWALZER

GEWIDMET DEM BURGDORF OVELGOENNE ZU SEINEM 500 JAHRIGEN BESTEHEN

ALT-SAX. 1/FLUTE

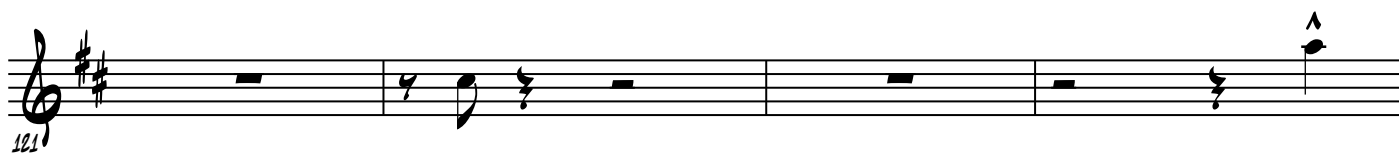
THOMAS KOSCHAT
ARRANGEMENT: OLI POPPE

The musical score is written for Alto Saxophone 1 or Flute. It begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The score is divided into measures by vertical bar lines. Measure numbers 1, 9, 17, 25, 33, 41, 49, 57, and 65 are indicated at the start of their respective staves. Section markers A, B, C, D, and E are placed above the staves. The score includes various musical notations: rests, eighth notes, quarter notes, and half notes. A dynamic marking of *p* (piano) appears below the first staff. A crescendo hairpin is used between measures 41 and 49. A trill is marked above a note in measure 65. A key signature change to two sharps (F# and C#) occurs at the end of measure 57, with the instruction "TO ALTO" written above the staff. The score concludes with a double bar line.



SCHNEEWALZER

3



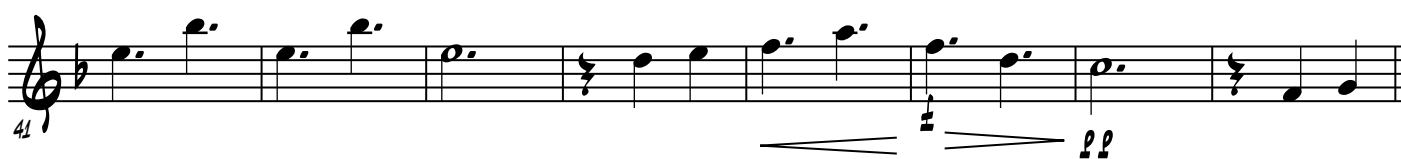
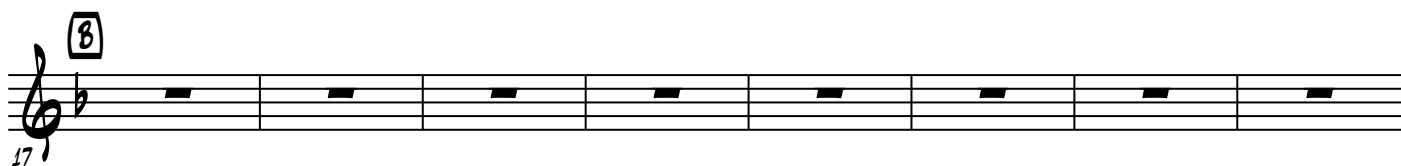
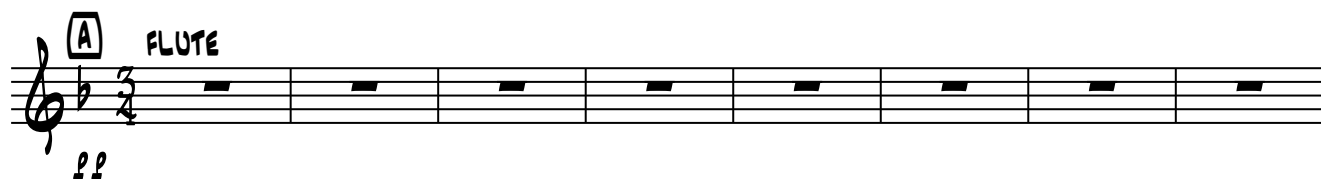
SCHNEEWALZER

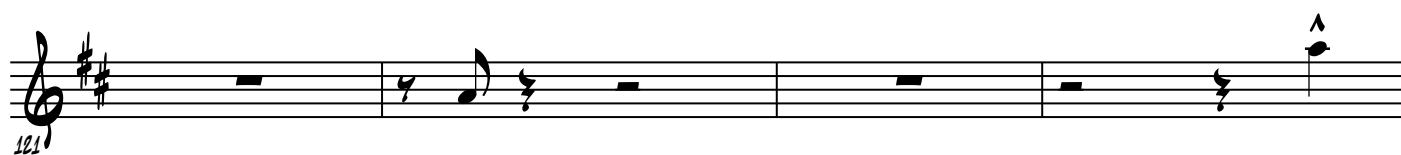
ALT-SAX. 2/FLUTE 2

GEWIDMET DEM BURGDORF OVELGOENNE ZU SEINEM 500 JAEHRIGEN BESTEHEN

THOMAS KOSCHAT

ARRANGEMENT: OLI POPPE





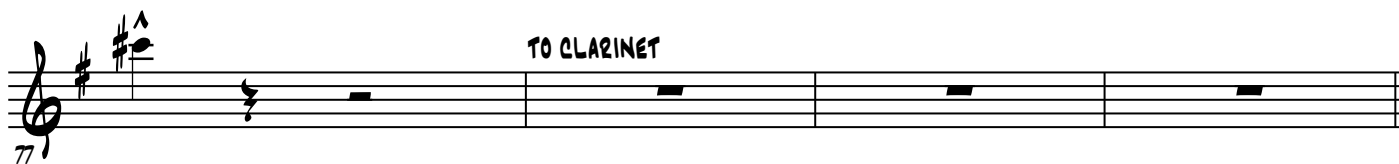
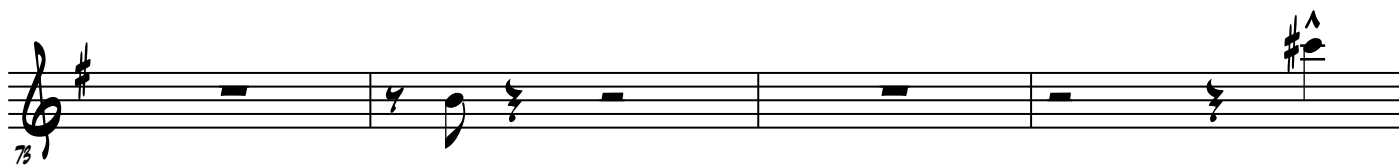
TENOR-SAX. 1

The first system of the musical score is written on a single staff in treble clef with a key signature of one sharp (F#). The melody begins with a quarter note G4, followed by a quarter note A4, and then a quarter note B4. This is followed by a quarter rest, then a quarter note G4, a quarter note F#4, and a quarter note E4. The system concludes with a quarter note D4, a quarter note C4, and a quarter note B2. A '41' is written below the first measure, and a 'p' (piano) dynamic marking is placed below the final measure.

57

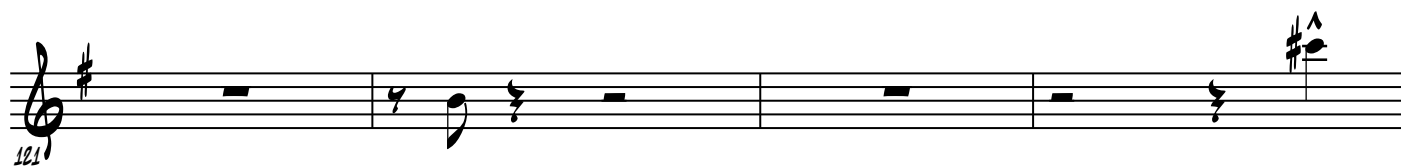
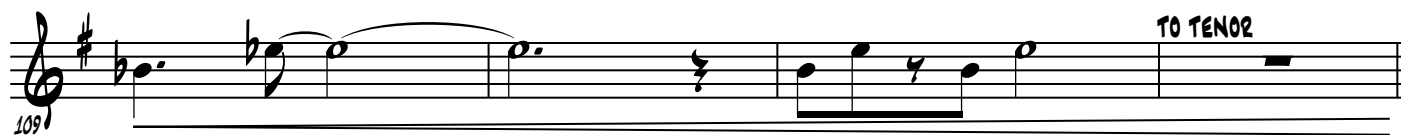
TO TENOR

SCHNEEWALZER



SCHNEEWALZER

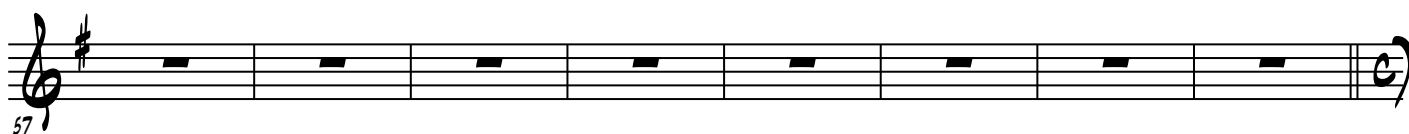
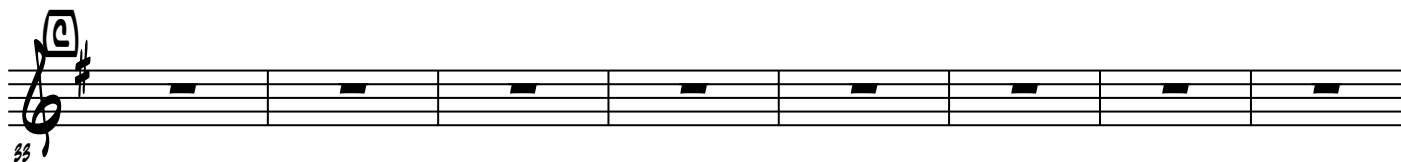
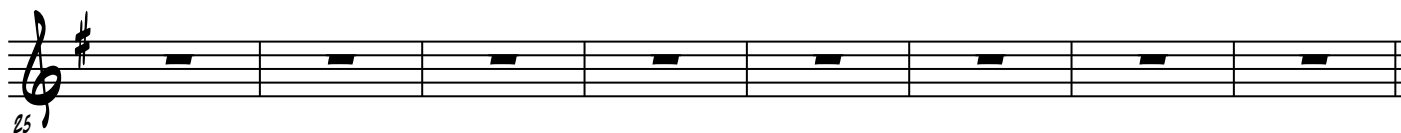
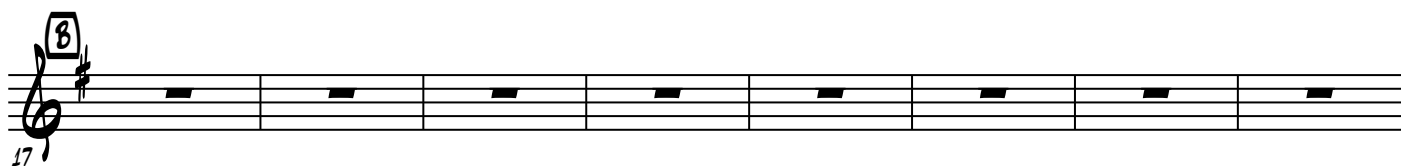
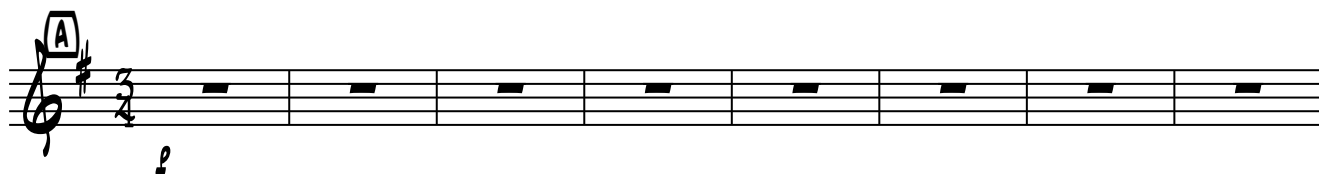
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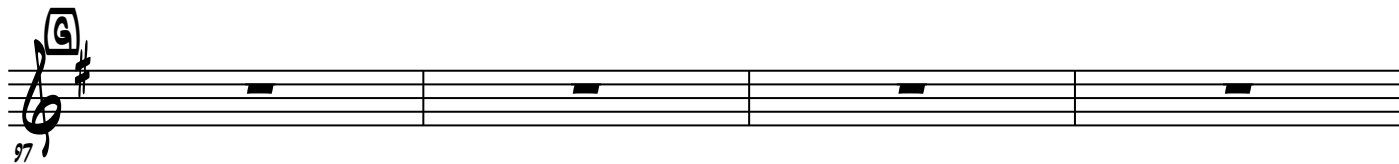
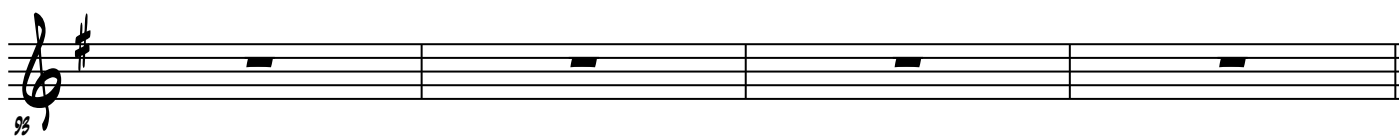
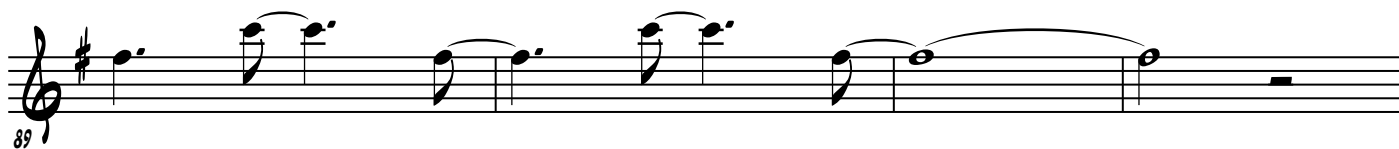
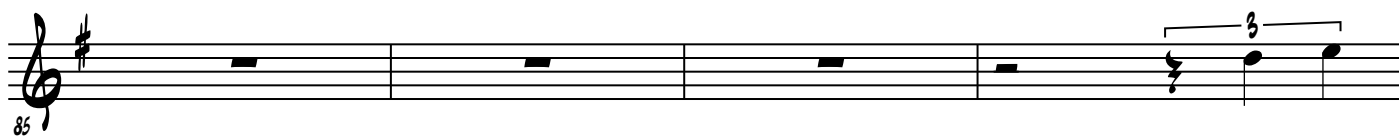
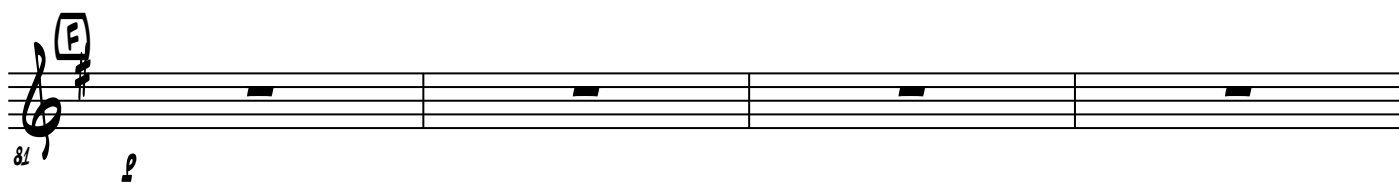
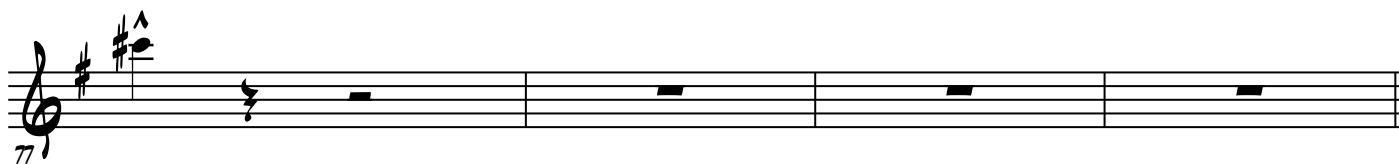
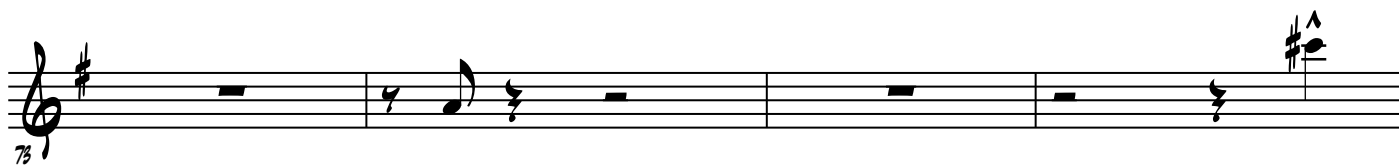


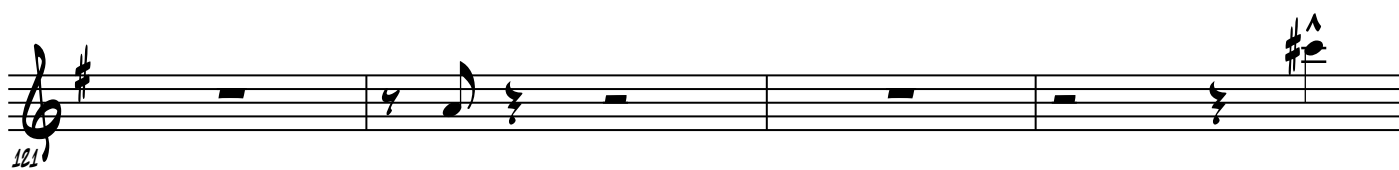
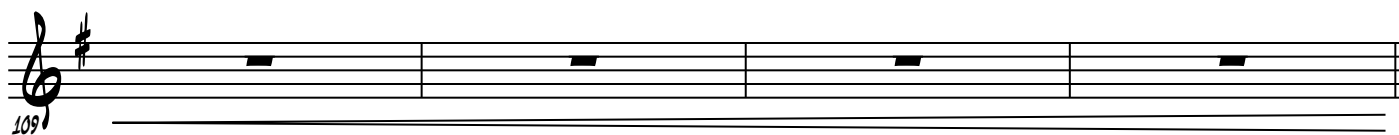
SCHNEEWALZER

TENOR-SAX. 2

GEWIDMET DEM BURGDORF OVELGOENNE ZU SEINEM 500 JAHRIGEN BESTEHEN THOMAS KOSCHAT
ARRANGEMENT: OLI POPPE







BARITON-SAX.

SCHNEEWALZER

GEWIDMET DEM BURGDORF OVELGOENNE ZU SEINEM 500 JAEHRIGEN BESTEHEN

THOMAS KOSCHAT

ARRANGEMENT: OLI POPPE

The musical score is written for Baritone Saxophone in treble clef, key of D major (two sharps), and 3/4 time. It consists of nine staves of music. The first staff begins with a boxed 'A' and a piano (p) dynamic marking. The second staff starts at measure 9. The third staff starts at measure 17 and includes a boxed 'B'. The fourth staff starts at measure 25. The fifth staff starts at measure 33 and includes a boxed 'C'. The sixth staff starts at measure 41 and includes a boxed 'D' and a crescendo hairpin. The seventh staff starts at measure 49 and includes a boxed 'E'. The eighth staff starts at measure 57 and includes a boxed 'F'. The ninth staff starts at measure 65 and includes a mezzo-forte (mf) dynamic marking. The score concludes with a double bar line and repeat dots.

The first staff of music is in treble clef with a key signature of one sharp (F#). It begins with a forte (f) dynamic marking. The melody consists of a quarter note F#4, followed by a pair of beamed eighth notes G#4 and A4, then a quarter note B4, and a pair of beamed eighth notes A4 and G#4. This is followed by a quarter rest, a quarter note F#4, and another pair of beamed eighth notes G#4 and A4. The staff concludes with a half note B4, a half note A4, and a final quarter note G#4.

85

First staff of music, measures 85-90. The key signature is two sharps (F# and C#). The melody consists of eighth and quarter notes, with a final whole note rest in measure 90.

89

101

105

SCHNEEWALZER

[illegible]

B♭-TROMPETE 1

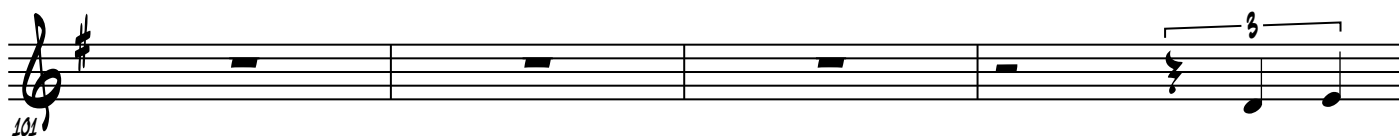
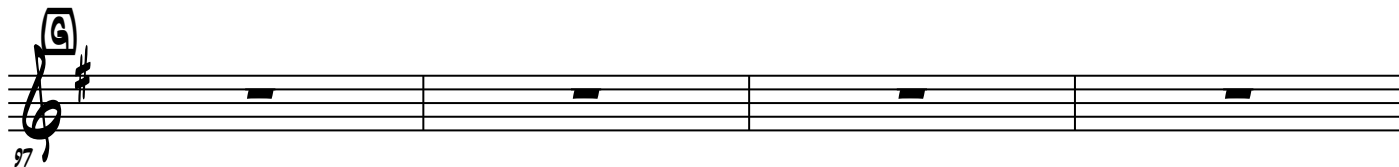
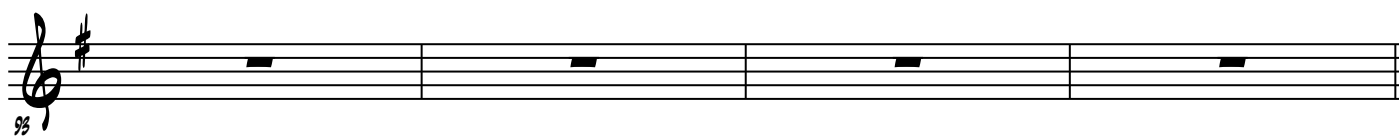
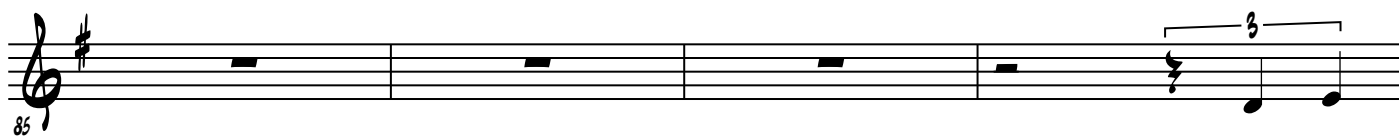
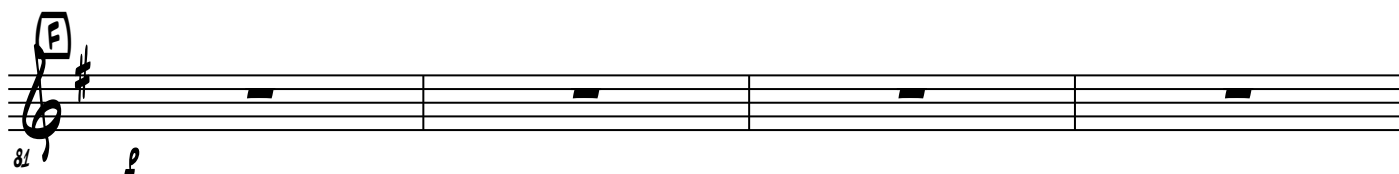
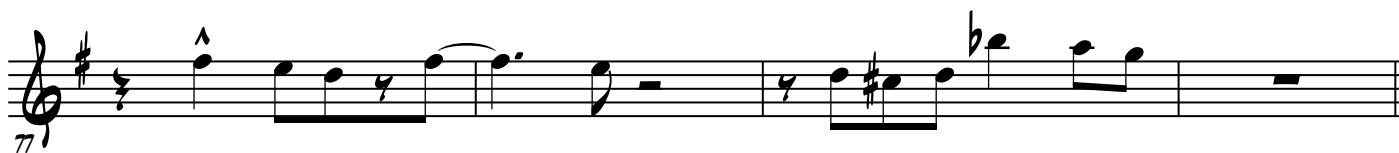
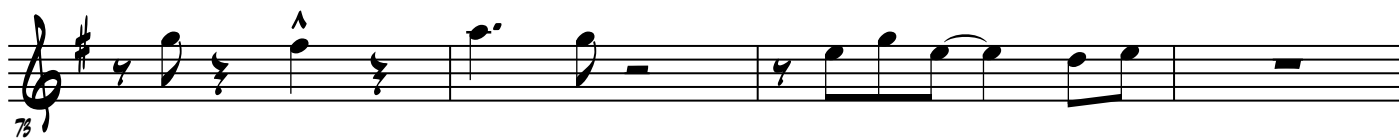
SCHNEEWALZER

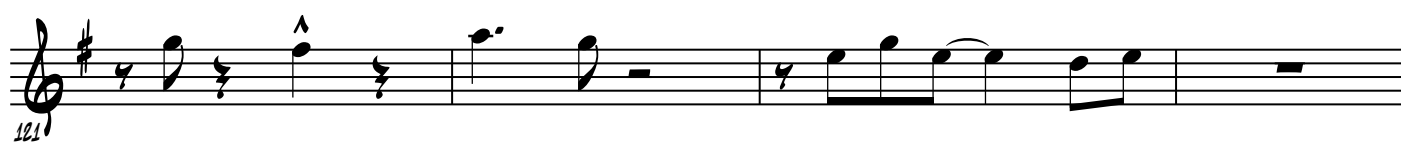
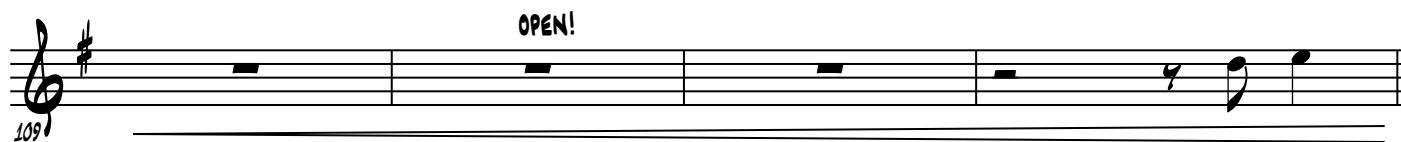
GEWIDMET DEM BURGDORF OVELGOENNE ZU SEINEM 500 JÄHRIGEN BESTEHEN

THOMAS KOSCHAT

ARRANGEMENT: OLI POPPE

The musical score is written for B♭ Trompete 1 in 3/4 time, key of D major. It consists of 65 measures, divided into five sections: A (measures 1-8), B (measures 17-24), C (measures 33-40), D (measures 49-56), and E (measures 65-72). The notation includes various musical symbols such as rests, eighth notes, quarter notes, and half notes, along with dynamic markings like 'p' and 'mf'.





BB-TROMPETE 2

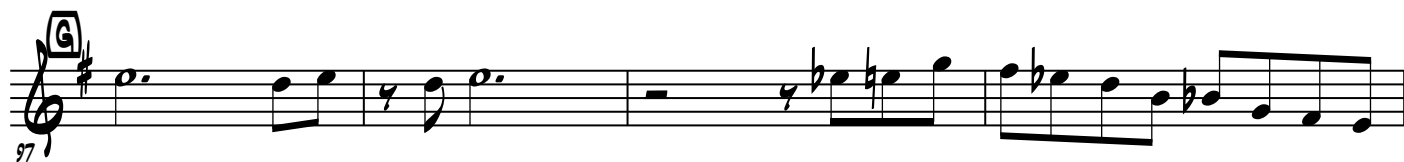
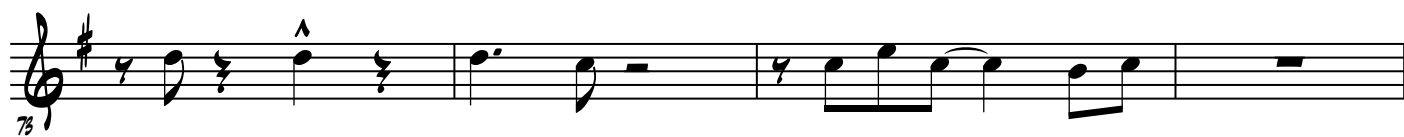
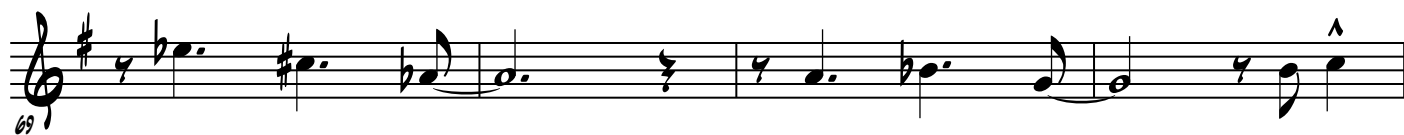
SCHNEEWALZER

GEWIDMET DEM BURGDORF OVELGOENNE ZU SEINEM 500 JAHRIGEN BESTEHEN

THOMAS KOSCHAT

ARRANGEMENT: OLI POPPE

Sheet music for BB-Trompete 2, titled "SCHNEEWALZER". The music is in G major (one sharp) and 3/4 time. It consists of 8 staves of music, with measures numbered 9, 17, 25, 33, 41, 49, 57, and 65. The music features various musical notations including rests, eighth notes, quarter notes, and half notes, often beamed together. Dynamic markings include *p* (piano) and *f* (forte). There are also crescendo and decrescendo hairpins. The piece is marked with section letters A, B, C, D, and E. A "CUP" marking is present above the first staff. The final staff ends with a double bar line and a repeat sign.





SCHNEEWALZER

BB-TROMPETE 3

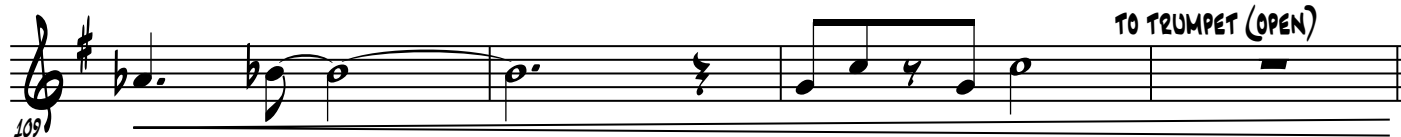
GEWIDMET DEM BURGDORF OVELGOENNE ZU SEINEM 500 JAHRIGEN BESTEHEN

THOMAS KOSCHAT

ARRANGEMENT: OLI POPPE

The musical score is written for BB-Trompete 3 in G major (one sharp) and 3/4 time. It consists of eight staves of music. The first staff begins with a key signature change from G major to E major (two sharps), indicated by a box labeled 'A' and a 'CUP' marking. The music features a series of eighth and quarter notes, often beamed together, with rests. The second staff starts at measure 9. The third staff starts at measure 17. The fourth staff starts at measure 25. The fifth staff starts at measure 33. The sixth staff starts at measure 41 and includes a crescendo hairpin. The seventh staff starts at measure 49. The eighth staff starts at measure 57 and includes a decrescendo hairpin. The final staff begins at measure 65 with a key signature change back to G major, indicated by a box labeled 'E' and a 'mf' marking. The piece concludes with a double bar line.





B♭-TROMPETE 4

SCHNEEWALZER

GEWIDMET DEM BURGDORF OVELGOENNE ZU SEINEM 500 JÄHRIGEN BESTEHEN

THOMAS KOSCHAT

ARRANGEMENT: OLI POPPE

1

9

17

25

33

41

49

57

65

A **CUP**

B

C

D

E

p

mf



SCHNEEWALZER

3

TO TRUMPET (OPEN)

The musical notation shows a single staff in treble clef with a key signature of one sharp (F#). The melody begins with a half note G4, followed by a quarter note A4, a quarter note B4, and a half note C5. This is followed by a whole rest. Then, there is a quarter note D5, a quarter note E5, a quarter note F#5, and a half note G5. The piece ends with a final whole note G5.

[illegible]

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126

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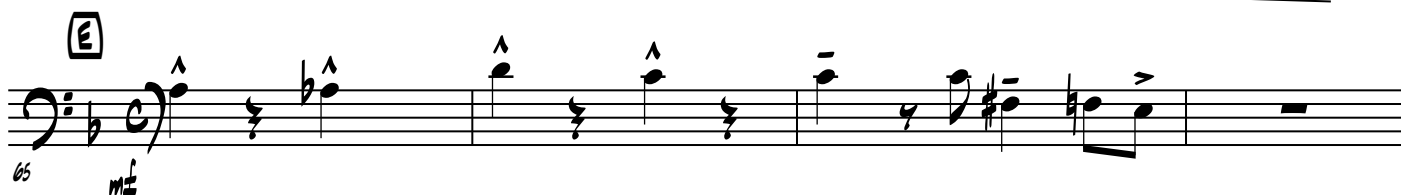
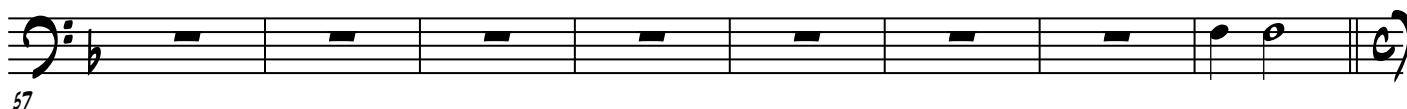
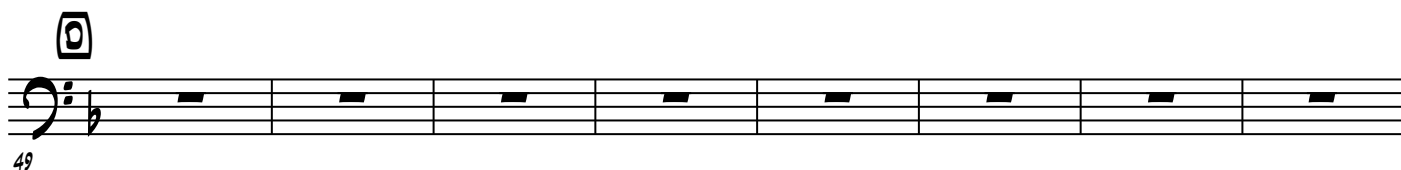
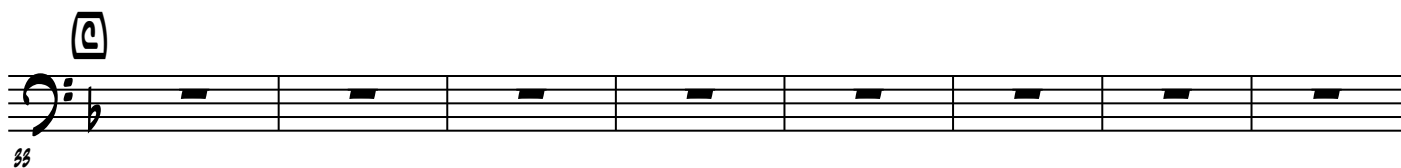
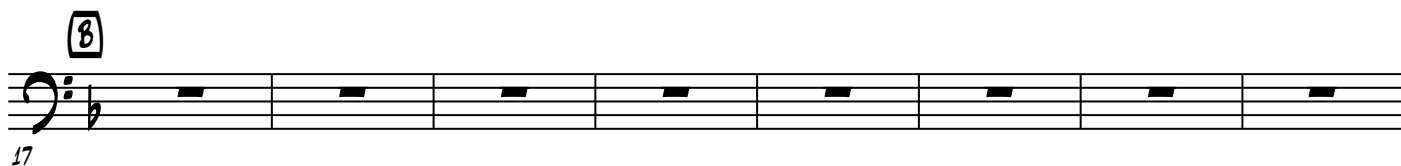
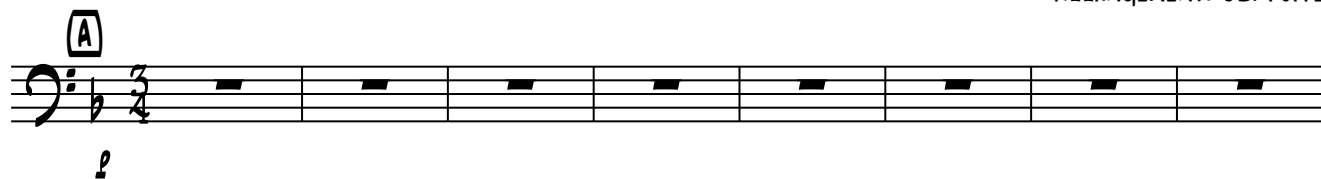
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POSAUNE 1

SCHNEEWALZER

GEWIDMET DEM BURGDORF OVELGOENNE ZU SEINEM 500 JAEHRIGEN BESTEHEN

THOMAS KOSCHAT
ARRANGEMENT: OLI POPPE



The musical notation consists of two staves. The top staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). It contains several measures of music, including eighth notes, quarter notes, and half notes, some with slurs. The bottom staff begins with a bass clef and contains similar rhythmic patterns. A small number '69' is written below the first measure of the bottom staff.

[illegible]

A musical score for a single note 'F' in bass clef. The note is a half note with a fermata above it. The score is divided into four measures, each containing the same note. The first measure has a dynamic marking 'p' (piano) below the staff.

85

Musical notation for the bass line of 'The Rose Tree'. The key signature is one flat (B-flat), and the time signature is 3/4. The notation consists of five measures. The first four measures each contain a single eighth rest. The fifth measure contains a triplet of eighth notes, with a bracket and the number '3' above them. The notes are G2, F2, and E2.

89

Musical score for 'The Rose Tree' in G major, 2/4 time. The score is written on a single staff with a treble clef. The melody consists of eighth and quarter notes, with some notes beamed together. The lyrics are written below the staff.

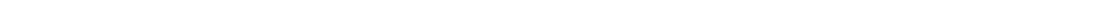
97

[illegible]

105

SCHNEEWALZER

3

109  **OPEN!**

The second system of the musical score for 'The Rose Tree' is shown. It continues the melody in the bass clef, 4/4 time, with a key signature of one flat. The notation includes eighth and quarter notes, with some notes beamed together. The system concludes with a final note marked with an accent (^).

The first system of the musical score is written on a single staff with a bass clef and a key signature of one flat (B-flat). The time signature is 4/4. The melody begins with a quarter rest, followed by a quarter note G2 with an accent (^), an eighth rest, and a quarter note F2. The second measure consists of a whole rest. The third measure starts with a quarter rest, followed by a quarter note G2 with an accent (^), a quarter rest, and a whole rest. The fourth measure begins with an eighth rest, followed by a quarter note A2, a quarter note G2, and a quarter note F2. A breath mark (v) is placed below the final note, F2.

125

POSAUNE 2

SCHNEEWALZER

GEWIDMET DEM BURGDORF OVELGOENNE ZU SEINEM 500 JAEHRIGEN BESTEHEN

THOMAS KOSCHAT

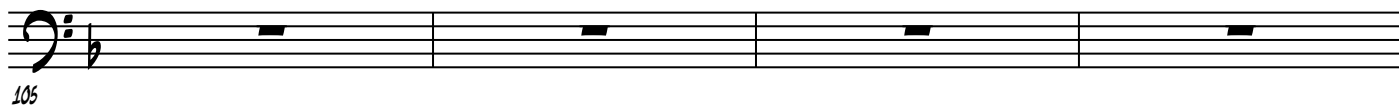
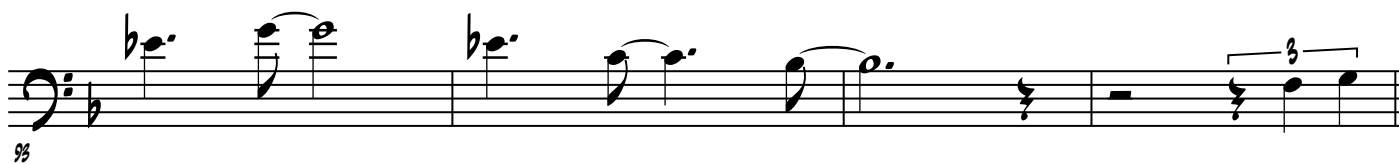
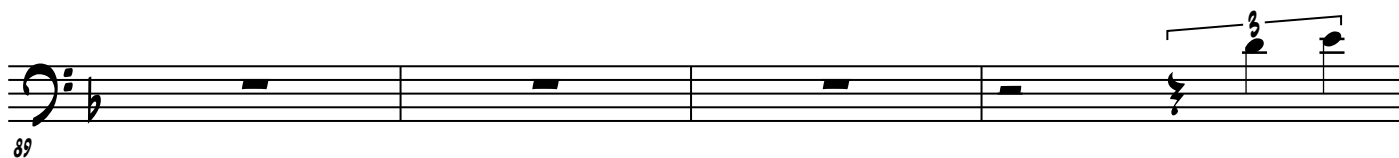
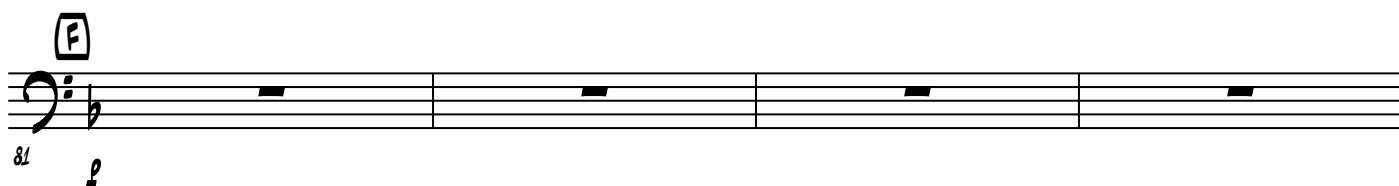
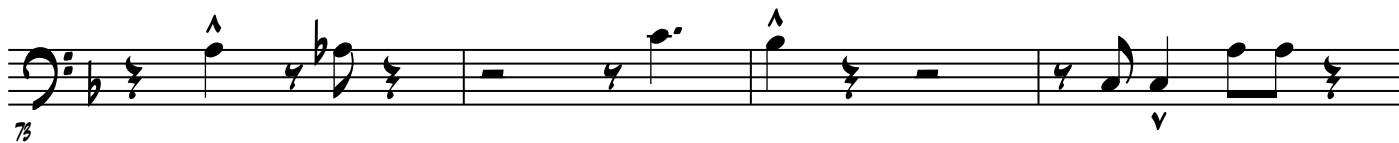
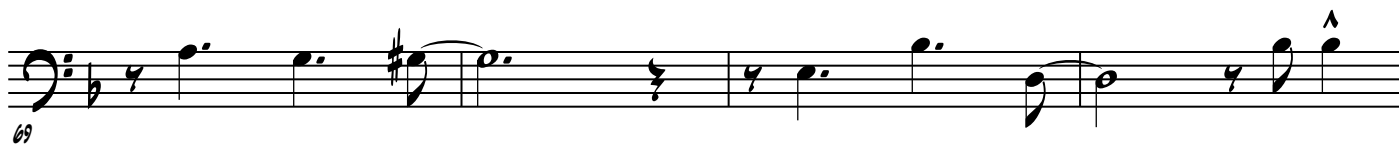
ARRANGEMENT: OLI POPPE

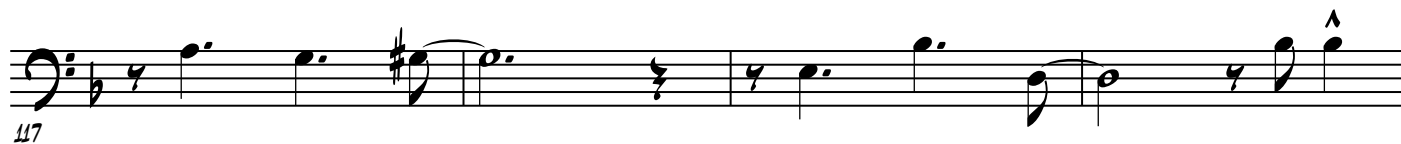
Sheet music for Posaune 2 (Horn 2) of the piece "Schneewalzer" (Snow Waltz). The music is in 3/4 time, key of B-flat major, and consists of 65 measures.

The score is divided into five systems, each containing a measure number and a key signature change:

- System 1:** Measures 1-8. Key signature: B-flat major. Measure 1 starts with a **p** (piano) dynamic. Measure 8 is marked with a **cup** (crescendo) symbol.
- System 2:** Measures 9-16. Key signature: B-flat major. Measure 9 is marked with a **p** (piano) dynamic.
- System 3:** Measures 17-24. Key signature: B-flat major. Measure 17 is marked with a **p** (piano) dynamic.
- System 4:** Measures 25-32. Key signature: B-flat major. Measure 25 is marked with a **p** (piano) dynamic.
- System 5:** Measures 33-40. Key signature: B-flat major. Measure 33 is marked with a **p** (piano) dynamic.
- System 6:** Measures 41-48. Key signature: B-flat major. Measure 41 is marked with a **p** (piano) dynamic. Measure 48 is marked with a **p** (piano) dynamic.
- System 7:** Measures 49-56. Key signature: B-flat major. Measure 49 is marked with a **p** (piano) dynamic. Measure 56 is marked with a **p** (piano) dynamic.
- System 8:** Measures 57-65. Key signature: B-flat major. Measure 57 is marked with a **p** (piano) dynamic. Measure 65 is marked with a **p** (piano) dynamic.

The music features a variety of note values, including quarter notes, eighth notes, and sixteenth notes, often beamed together. The key signature changes from B-flat major to B-flat minor at measure 41 and back to B-flat major at measure 49.





POSAUNE 3

SCHNEEWALZER

GEWIDMET DEM BURGDORF OVELGOENNE ZU SEINEM 500 JAEHRIGEN BESTEHEN

THOMAS KOSCHAT

ARRANGEMENT: OLI POPPE

1
 9
 17
 25
 33
 41
 49
 57
 65

p
 mf

69

73

77

81

85

89

93

97

10

109

109 **OPEN!**

Musical notation for the bass line of 'The Rose Tree'. The key signature is one flat (B-flat). The notation includes a treble clef, a key signature of one flat, and a common time signature. The melody consists of eighth and quarter notes, with some rests. A box containing the letter 'H' is placed above the first measure. The number '113' is written below the first measure.

417

The musical notation for the bass line of 'The Rose Tree' is shown on a single staff. It begins with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The melody starts on a whole note G2, followed by a half note F2, a quarter note E2, and a quarter note D2. There is a whole rest for the next measure, followed by a quarter note C2, a half note B1, and a quarter note A1. The piece concludes with a quarter note G1, a half note F1, and a quarter note E1, which is marked with an accent (^).

[illegible]

125

The musical notation for the bass line of 'The Rose Tree' is shown on a single staff. It begins with a treble clef and a key signature of one flat (B-flat). The melody starts on a whole note G4, followed by a quarter rest, then a quarter note F4, and a quarter note E4. This is followed by a half note D4, a quarter note C4, and a quarter note B3. The next measure contains a half note A3, a quarter note G3, and a quarter note F3. The final measure consists of a half note E3, a quarter note D3, and a quarter note C3. The piece ends with a double bar line.

POSAUNE 4

SCHNEEWALZER

GEWIDMET DEM BURGDORF OVELGOENNE ZU SEINEM 500 JAEHRIGEN BESTEHEN

THOMAS KOSCHAT

ARRANGEMENT: OLI POPPE

A **CRP**

1

9

B

17

25

C

33

41

D

49

57

E

65

105

109

OPEN!



113


H



117



121



125



SCHNEEWALZER

GITARRE

GEWIDMET DEM BURGDORF OVELGOENNE ZU SEINEM 500 JAHRIGEN BESTEHEN

THOMAS KOSCHAT

ARRANGEMENT: OLI POPPE

A $D^{\flat}M11$ $E^{\flat}\Delta$ **PLAY SOLO!**

C^{Δ} D^{Δ}

B $D^{\flat}M11$ $E^{\flat}\Delta$

$D^{\flat}\Delta$ $D^{\flat}M11$ **END SOLO!**

C $D^{\flat}M11$ $D^{\flat}\Delta$

$B^{\flat}\Delta$ B^{Δ} $E^{\flat}\Delta$ B^{Δ} $A^{\flat}\Delta$ $G^{\flat}M11$

$D^{\flat}M11$ $D^{\flat}\Delta$

$B^{\flat}\Delta$ F^{Δ} $E^{\flat}\Delta$ $D^{\flat}\Delta$ $C^{\sharp}sus13$

E $G^{\flat}M7$ $D^{\flat}7$ $D^{\flat}7$ $C^{\flat}7$

SCHNEEWALZER

69

G7#11 F7#11 E7#11 AM11 Gb7#11 GM7 C7 F6 Bb7#11 AM11 Ab7

75

GM7 C7 AM7 Bb7#11 AM7 D7 GM7 Db7 C7 F6 A7

81

F

89

GM7

97

G

105

Db sus13 Csus13

113

GM7 D7 Db7 C7

117

G7#11 F7#11 E7#11 AM11 Gb7#11 GM7 C7

121

F6 Bb7#11 AM11 Ab7 GM7 C7

125

AM7 Bb7#11 AM7 D7 GM7 C7

SCHNEEWALZER

KLAVIER

GEWIDMET DEM BURGDORF OVELGOENNE ZU SEINEM 500 JAEHRIGEN BESTEHEN

THOMAS KOSCHAT

ARRANGEMENT: OLI POPPE

KLAVIER

A PLAY SOLO IF NO GUITAR!

A *p* **DM11** WITH BASS **E^bΔ**

KL.

9 **CΔ** **DΔ**

KL.

17 **B** **DM11** **E^bΔ**

KL.

25 **D^bΔ** **DM11** **END SOLO!**

KL.

33 **C** **DM11** **D^bΔ**

B Δ E \flat Δ B Δ A \flat Δ G Δ 11

KL. 41

B \flat Δ

B Δ B Δ G Δ 11

KL. 49

D Δ 11

D \flat Δ

KL. 57

B \flat Δ

F Δ E \flat Δ D \flat Δ C Δ sus13

KL. 65

TOP NOTES

E Δ m \sharp F Δ B \flat 7 \sharp 11 A Δ 7 A \flat 7 G Δ 7 D Δ D \flat 7 C Δ 7

KL. 69

G Δ 7 \sharp 11 F Δ 7 \sharp 11 E Δ 7 \sharp 11 A Δ 11 G \flat 7 \sharp 11 G Δ 7 C Δ 7 \sharp 1113

KL. 73

F Δ B \flat 7 \sharp 11 A Δ 11 A \flat 7 G Δ 7 C Δ 7 A Δ 7 B \flat 7 \sharp 11 A Δ 7 D Δ G Δ 7 D \flat 7 C Δ 7 F Δ A Δ 7

KL. **[F]** NO CHORDS!

81 **[F]** OM11 OM11 $\text{Db}\Delta$

KL. $\text{Bb}\Delta$ $\text{B}\Delta \text{Eb}\Delta$ $\text{B}\Delta \text{Ab}\Delta$ $\text{G}\text{M7}$

KL. **[G]** STILL NO CHORDS!

97 **[G]** OM11 $\text{Db}\Delta$

KL. $\text{Bb}\Delta$ $\text{Db}\text{sus13}$ $\text{C}\text{sus13}$

105 PLAY CHORDS!

KL. **[H]** F6 $\text{Bb7}\#11$ $\text{A}\text{M7}$ Ab7 $\text{G}\text{M7}$ D7 Db7

113 **[H]**

KL. $\text{G7}\#11$ $\text{F7}\#11$ $\text{E7}\#11$ $\text{A}\text{M11}$ $\text{Gb7}\#11$ $\text{G}\text{M7}$ $\text{C7}\#1113$

117

KL. 121

F6 B \flat 7#11 Am11 A \flat 7 Gm7 C7

KL. 125

Am7 B \flat 7#11 Am7 D7 Gm7 C7 F6

SCHNEEWALZER

BASS

GEWIDMET DEM BURGDORF OVELGOENNE ZU SEINEM 500 JAEHRIGEN BESTEHEN

THOMAS KOSCHAT

ARRANGEMENT: OLI POPPE

[A] D^{M11} E^bΔ

C^Δ ^p D^Δ

9

[B] D^{M11} E^bΔ

17

D^bΔ D^{M11}

25

[C] D^{M11} D^bΔ

33

B^bΔ B^Δ B^Δ G^{M11}

41

[D] D^{M11} D^bΔ

49

B^bΔ F^Δ E^bΔ D^bΔ C^{sus13}

57

[E] G^{M7} D⁷ D^b7 C⁷

65 ^{mf}

G^{7#11} F^{7#11} E^{7#11} A^{M11} G^{b7#11} G^{M7} C⁷

69

SCHNEEWALZER

F6 B \flat 7#11 A \mathbb{M} 11 A \mathbb{b} 7 G \mathbb{M} 7 C7
 73

A \mathbb{M} 7 B \flat 7#11 A \mathbb{M} 7 D7 G \mathbb{M} 7 D \mathbb{b} 7 C7 F6 A7
 77

[F] D \mathbb{M} 11 D \mathbb{b} 9
 81

B \mathbb{b} 9 B \mathbb{A} E \mathbb{b} 9 B \mathbb{A} A \mathbb{b} 9 G \mathbb{M} 7
 89

[G] D \mathbb{M} 11 D \mathbb{b} 9
 97

B \mathbb{b} 9 D \mathbb{b} sus13 Csus13
 105

[H]
 113

117

F6 B \flat 7#11 A \mathbb{M} 11 A \mathbb{b} 7 G \mathbb{M} 7 C7
 121

A \mathbb{M} 7 B \flat 7#11 A \mathbb{M} 7 D7 G \mathbb{M} 7 C7 F6
 125

SCHLAGZEUG

SCHNEEWALZER

GEWIDMET DEM BURGDORF OVELGOENNE ZU SEINEM 500 JAHRIGEN BESTEHEN

THOMAS KOSCHAT
ARRANGEMENT: OLI POPPE

A

p STICK ON RIDE, BRUSH ON SNARE!

B

C

D

E

Measures 73-83. Treble clef, key signature of one flat (B-flat). The melody consists of eighth notes with stems marked with 'x'. The bass line consists of quarter notes.

Measures 84-93. Treble clef, key signature of one flat. The melody consists of eighth notes with stems marked with 'x'. The bass line consists of quarter notes.

Measures 94-103. Treble clef, key signature of one flat. The melody consists of eighth notes with stems marked with 'x'. The bass line consists of quarter notes.

Measures 104-113. Treble clef, key signature of one flat. The melody consists of eighth notes with stems marked with 'x'. The bass line consists of quarter notes.

Measures 114-123. Treble clef, key signature of one flat. The melody consists of eighth notes with stems marked with 'x'. The bass line consists of quarter notes. The text "SOLO FILL!" is written below the bass line at the end of measure 123.

Measures 124-133. Treble clef, key signature of one flat. The melody consists of eighth notes with stems marked with 'x'. The bass line consists of quarter notes.

Measures 134-143. Treble clef, key signature of one flat. The melody consists of eighth notes with stems marked with 'x'. The bass line consists of quarter notes.