

Herbstblätter

Komp. & Arr.:
Pascal Hahn

Straight 8ths ♩=125

The score is for a 3/4 time piece in G major, marked 'Straight 8ths' at a tempo of 125. The instrumentation includes:

- Flöte 1 & 2: Treble clef, 3/4 time. Part 1 starts with a half note G4, then a half note A4, then a half note B4, then a half note G4. Part 2 starts with a half note G4, then a half note A4, then a half note B4, then a half note G4. Dynamics: *p* for the first two measures, *mp* for the last two.
- Klarinette in B♭ 1 & 2: Treble clef, 3/4 time. Part 1 starts with a half note G4, then a half note A4, then a half note B4, then a half note G4. Part 2 starts with a half note G4, then a half note A4, then a half note B4, then a half note G4. Dynamics: *mp* throughout.
- Bassklarinetten in B♭: Treble clef, 3/4 time. Part 1 starts with a half note G4, then a half note A4, then a half note B4, then a half note G4. Part 2 starts with a half note G4, then a half note A4, then a half note B4, then a half note G4. Dynamics: *mp* throughout.
- Flügelhorn 1 & 2: Treble clef, 3/4 time. Part 1 starts with a half note G4, then a half note A4, then a half note B4, then a half note G4. Part 2 starts with a half note G4, then a half note A4, then a half note B4, then a half note G4. Dynamics: *p* for the first two measures, *p* for the last two.
- Flügelhorn 3 & 4: Treble clef, 3/4 time. Part 1 starts with a half note G4, then a half note A4, then a half note B4, then a half note G4. Part 2 starts with a half note G4, then a half note A4, then a half note B4, then a half note G4. Dynamics: *p* for the last two measures.
- Posaune 1, 2, 3: Bass clef, 3/4 time. Part 1 starts with a half note G3, then a half note A3, then a half note B3, then a half note G3. Part 2 starts with a half note G3, then a half note A3, then a half note B3, then a half note G3. Part 3 starts with a half note G3, then a half note A3, then a half note B3, then a half note G3. Dynamics: *mp* throughout. 'Bucket' markings are present above the notes.
- Bassposaune: Bass clef, 3/4 time. Part 1 starts with a half note G3, then a half note A3, then a half note B3, then a half note G3. Part 2 starts with a half note G3, then a half note A3, then a half note B3, then a half note G3. Dynamics: *mp* for the last two measures.
- Gitarre: Treble clef, 3/4 time. Part 1 starts with a half note G4, then a half note A4, then a half note B4, then a half note G4. Part 2 starts with a half note G4, then a half note A4, then a half note B4, then a half note G4.
- Klavier: Treble and Bass clef, 3/4 time. Part 1 starts with a half note G4, then a half note A4, then a half note B4, then a half note G4. Part 2 starts with a half note G4, then a half note A4, then a half note B4, then a half note G4. Dynamics: *mp* for the first two measures. Chord markings: G(sus4), A(sus4), G(sus4), A(sus4), FΔ13, G6, FΔ13, G6.
- Bass: Bass clef, 3/4 time. Part 1 starts with a half note G3, then a half note A3, then a half note B3, then a half note G3. Part 2 starts with a half note G3, then a half note A3, then a half note B3, then a half note G3.
- Drums: Drum set notation, 3/4 time. Part 1 starts with a half note G3, then a half note A3, then a half note B3, then a half note G3. Part 2 starts with a half note G3, then a half note A3, then a half note B3, then a half note G3. Dynamics: *Brushes* for the last two measures.

Straight 8ths ♩=125

13

Fl. 1
mf

Fl. 2
mf

Kl. 1
mf

Kl. 2
mf

B. Kl.
mf

Flhn. 1
mf

Flhn. 2
mf

Flhn. 3
mf

Flhn. 4
mf

Pos. 1

Pos. 2

Pos. 3

Bpos.

Gtr.
mp
8^{va}
F Δ 13 G $\%$ F $\%$ G $\%$

Klav.
mp
F Δ 13 G $\%$ F $\%$ G $\%$

A. Bass
mp
8^{va}
F Δ 13 G $\%$ F $\%$ G $\%$

Dr.
mp

A

20

Fl. 1 *mf*

Fl. 2 *mf*

Kl. 1 *mf*

Kl. 2 *mf*

B. Kl. *mf*

Flhn. 1 *mp*

Flhn. 2 *mp*

Flhn. 3 *mp*

Flhn. 4 *mp*

Pos. 1 *mp*

Pos. 2 *mp*

Pos. 3 *mp*

Bpos.

Gtr. $F\Delta 13$ $G\%$ $F\Delta 13$ $G\%$ $F\Delta 13$ $G\%$ $F\Delta 13$ $G\%$

Klav. *subito p* $F\%$ $G\%$ $F\%$ $G\%$ $F\%$ $G\%$ $F\%$ $G\%$ **4** $F\%$ $G\%$

A. Bass *subito p* $F\% 8^{va}$ $G\%$ $F\%$ $G\%$

Dr. *subito p*

A

46

Fl. 1 *mf*

Fl. 2 *mf*

Kl. 1 *mf* *mp*

Kl. 2 *mf* *mp*

B. Kl. *mf*

Flhn. 1 *mp*

Flhn. 2 *mp*

Flhn. 3 *mp*

Flhn. 4 *mp*

Pos. 1 *mp*

Pos. 2 *mp*

Pos. 3 *mp*

Bpos. *mp*

Gtr. $F\Delta 13$ $G\%$ $F\Delta 13$ $G\%$ $E_b\Delta 13$ $F\Delta 13$ $E_b\Delta 13$ $F\Delta 9$

Klav. *mp*

A. Bass *mp*

Dr. *mp*

B

55

Fl. 1 *mf*

Fl. 2 *mf*

Kl. 1 *mf*

Kl. 2 *mf*

B. Kl.

Flhn. 1

Flhn. 2 *mf*

Flhn. 3 *mf*

Flhn. 4

Pos. 1 *mf cresc.*

Pos. 2 *mf cresc.*

Pos. 3 *mf cresc.*

Bpos. *mf cresc.*

Open

Gtr. *Gm^(b6)*
Flageolles

Klav. *Gm^{9(b6)}* *Gm^(b6)*

A. Bass *Gm^(b6)* *Gm^(b6)*

B

Dr.

63

Fl. 1 *f*

Fl. 2 *f*

Kl. 1 *f*

Kl. 2 *f*

B. Kl. *f*

Flhn. 1 *f*

Flhn. 2 *f*

Flhn. 3 *f*

Flhn. 4 *f*

Pos. 1 *f*

Pos. 2 *f*

Pos. 3 *f*

Bpos. *f*

Gtr. *f*

Klav. *f*
 C(add9) Eb^Δ13 Dm¹¹ C(add9) Eb^Δ13 Dm¹¹

A. Bass *f*
 C(add9) Eb^Δ13 Dm¹¹ C(add9) Eb^Δ13 Dm¹¹

Dr. *f*
 To Sticks

C

71

Fl. 1 *mp* *f* *mp*

Fl. 2 *mp* *f* *mp*

Kl. 1 *mp* *f* *mp*

Kl. 2 *mp* *f* *mp*

B. Kl. *mp* *f* *mp*

Flhn. 1 *mp* *f* *mp*

Flhn. 2 *mp* *f* *mp*

Flhn. 3 *mp* *f* *mp*

Flhn. 4 *mp* *f*

Pos. 1 *mp* *f* *mp* *mp*

Pos. 2 *mp* *f* *mp* *mp*

Pos. 3 *mp* *f* *mp*

Bpos. *mp* *f* *mp*

Gtr. *mf* *mp* *f*_{maj13} *G*₆

Klav. *mp* *mf* *mp* *f*_{maj13} *G*₆

A. Bass *mp* *mf* *mp* *f*_{maj13} *G*₆

Dr. *mp* *mf* *mp* *f*_{maj13} *G*₆

C

D Solo

Abm7 Bmaj7(#11) Abm7 Bmaj7(#11)

82

Fl. 1

Fl. 2

Kl. 1

Kl. 2

B. Kl.

Flhn. 1

Flhn. 2

Flhn. 3

Flhn. 4

Pos. 1

Pos. 2

Pos. 3

Bpos.

Gtr.

Klav.

A. Bass

Dr.

mp *mf* *mp* *mp* *mp* *mf*

Fmaj13 G% Fmaj13 G% Fmaj13 G% Abm7 Bmaj7(#11) Abm7 Bmaj7(#11)

Fmaj13 G% Fmaj13 G% Fmaj13 G% Abm7 Bmaj7(#11) Abm7 Bmaj7(#11)

Fmaj13 G% Fmaj13 G% Fmaj13 G% Abm7 Bmaj7(#11) Abm7 Bmaj7(#11)

Fmaj13 G% Fmaj13 G% Fmaj13 G% Abm7 Bmaj7(#11) Abm7 Bmaj7(#11)

D

Fmaj13 G% Fmaj13 G% Fmaj13 G% Abm7 Bmaj7(#11) Abm7 Bmaj7(#11)