

- Jürgen E. Reinhardt -

# Sachsen-Anhalt-Lied

- Polka -



Artikel-Nr. 0091

## Arrangement für Blasorchester



- Kleine Besetzung -



**Die vorliegende Ausgabe enthält folgende Stimmen:**

Direktion in C	1. Trompete in Bb	Pos. mel. C/Bb
Flöte in C	Bariton in C/Bb	1. Posaune in C/Bb
Klarinette in Eb	Tenorhorn	2. Posaune in C/Bb
1. Klarinette in Bb	Tenorhorn 2 in Bb	Tuba 2 C/Bb
2. Klarinette in Bb	Tenorhorn 3 in Bb	Tuba 1
1. Flügelhorn in Bb (Dir.)	Horn 1 Eb	Schlagzeug
2. Flügelhorn in Bb	Horn 2 Eb	Gesang

# Sachsen-Anhalt-Lied

Polka

Musik / Text: Jürgen E. Reinhardt

Direktion in C

2.x Ten/Bar soli

1

tutti

11

2.x Ten/Bar soli

21

31

## Trio

1.mal Flgh tacet

tutti

37

Direktion in C Seite 1/2

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1. mal Flgh tacet

tutti

1. Tromp

46

2.

Klar soli

*f* *mf*

55

Klar soli

*mf* *f*

1. 2.

gr. Tr.

64

Flgh tacet

*mf*

tutti

73

rit.

82

Direktion in C Seite 2/2

# Sachsen-Anhalt-Lied

Polka

Musik / Text: Jürgen E. Reinhardt

## Flügelhorn 1 Bb (Dir.)

1 *f* *mf* 2. mal tacet *mf*

9 *tutti*

17 *Ten/Bar*

25

33 *Tromp*

Detailed description: This section contains the first 33 measures of the Flügelhorn 1 Bb (Dir.) part. It begins with a treble clef and a 2/4 time signature. The first measure is marked with a forte (*f*) dynamic and contains a triplet of eighth notes. The second measure also features a triplet. The third measure has an accent (>) over the first eighth note. The fourth measure has accents (>) over the first and second eighth notes. The fifth measure is marked with a mezzo-forte (*mf*) dynamic and contains a triplet of eighth notes. The sixth measure is marked '2. mal tacet'. The seventh measure has an accent (>) over the first eighth note. The eighth measure has an accent (>) over the first eighth note. The ninth measure has an accent (>) over the first eighth note. The tenth measure has an accent (>) over the first eighth note. The eleventh measure has an accent (>) over the first eighth note. The twelfth measure has an accent (>) over the first eighth note. The thirteenth measure has an accent (>) over the first eighth note. The fourteenth measure has an accent (>) over the first eighth note. The fifteenth measure has an accent (>) over the first eighth note. The sixteenth measure has an accent (>) over the first eighth note. The seventeenth measure has an accent (>) over the first eighth note. The eighteenth measure has an accent (>) over the first eighth note. The nineteenth measure has an accent (>) over the first eighth note. The twentieth measure has an accent (>) over the first eighth note. The twenty-first measure has an accent (>) over the first eighth note. The twenty-second measure has an accent (>) over the first eighth note. The twenty-third measure has an accent (>) over the first eighth note. The twenty-fourth measure has an accent (>) over the first eighth note. The twenty-fifth measure has an accent (>) over the first eighth note. The twenty-sixth measure has an accent (>) over the first eighth note. The twenty-seventh measure has an accent (>) over the first eighth note. The twenty-eighth measure has an accent (>) over the first eighth note. The twenty-ninth measure has an accent (>) over the first eighth note. The thirtieth measure has an accent (>) over the first eighth note. The thirty-first measure has an accent (>) over the first eighth note. The thirty-second measure has an accent (>) over the first eighth note. The thirty-third measure has an accent (>) over the first eighth note.

## Trio

37 *f* *mf* 1. mal tacet *mf* *tutti*

45 *mf* 1. mal tacet *tutti*

53 *f* *mf* 1. Tromp 2.

61 *f* *mf*

69 *f*

77 *tacet* *tutti*

85 *rit.*

Detailed description: This section contains the Trio part, starting at measure 37. It begins with a treble clef and a 2/4 time signature. The first measure is marked with a forte (*f*) dynamic and contains a triplet of eighth notes. The second measure is marked with a mezzo-forte (*mf*) dynamic and contains a triplet of eighth notes. The third measure is marked '1. mal tacet'. The fourth measure has an accent (>) over the first eighth note. The fifth measure has an accent (>) over the first eighth note. The sixth measure has an accent (>) over the first eighth note. The seventh measure has an accent (>) over the first eighth note. The eighth measure has an accent (>) over the first eighth note. The ninth measure has an accent (>) over the first eighth note. The tenth measure has an accent (>) over the first eighth note. The eleventh measure has an accent (>) over the first eighth note. The twelfth measure has an accent (>) over the first eighth note. The thirteenth measure has an accent (>) over the first eighth note. The fourteenth measure has an accent (>) over the first eighth note. The fifteenth measure has an accent (>) over the first eighth note. The sixteenth measure has an accent (>) over the first eighth note. The seventeenth measure has an accent (>) over the first eighth note. The eighteenth measure has an accent (>) over the first eighth note. The nineteenth measure has an accent (>) over the first eighth note. The twentieth measure has an accent (>) over the first eighth note. The twenty-first measure has an accent (>) over the first eighth note. The twenty-second measure has an accent (>) over the first eighth note. The twenty-third measure has an accent (>) over the first eighth note. The twenty-fourth measure has an accent (>) over the first eighth note. The twenty-fifth measure has an accent (>) over the first eighth note. The twenty-sixth measure has an accent (>) over the first eighth note. The twenty-seventh measure has an accent (>) over the first eighth note. The twenty-eighth measure has an accent (>) over the first eighth note. The twenty-ninth measure has an accent (>) over the first eighth note. The thirtieth measure has an accent (>) over the first eighth note. The thirty-first measure has an accent (>) over the first eighth note. The thirty-second measure has an accent (>) over the first eighth note. The thirty-third measure has an accent (>) over the first eighth note. The thirty-fourth measure has an accent (>) over the first eighth note. The thirty-fifth measure has an accent (>) over the first eighth note. The thirty-sixth measure has an accent (>) over the first eighth note. The thirty-seventh measure has an accent (>) over the first eighth note. The thirty-eighth measure has an accent (>) over the first eighth note. The thirty-ninth measure has an accent (>) over the first eighth note. The fortieth measure has an accent (>) over the first eighth note. The forty-first measure has an accent (>) over the first eighth note. The forty-second measure has an accent (>) over the first eighth note. The forty-third measure has an accent (>) over the first eighth note. The forty-fourth measure has an accent (>) over the first eighth note. The forty-fifth measure has an accent (>) over the first eighth note. The forty-sixth measure has an accent (>) over the first eighth note. The forty-seventh measure has an accent (>) over the first eighth note. The forty-eighth measure has an accent (>) over the first eighth note. The forty-ninth measure has an accent (>) over the first eighth note. The fiftieth measure has an accent (>) over the first eighth note. The fifty-first measure has an accent (>) over the first eighth note. The fifty-second measure has an accent (>) over the first eighth note. The fifty-third measure has an accent (>) over the first eighth note. The fifty-fourth measure has an accent (>) over the first eighth note. The fifty-fifth measure has an accent (>) over the first eighth note. The fifty-sixth measure has an accent (>) over the first eighth note. The fifty-seventh measure has an accent (>) over the first eighth note. The fifty-eighth measure has an accent (>) over the first eighth note. The fifty-ninth measure has an accent (>) over the first eighth note. The sixtieth measure has an accent (>) over the first eighth note. The sixty-first measure has an accent (>) over the first eighth note. The sixty-second measure has an accent (>) over the first eighth note. The sixty-third measure has an accent (>) over the first eighth note. The sixty-fourth measure has an accent (>) over the first eighth note. The sixty-fifth measure has an accent (>) over the first eighth note. The sixty-sixth measure has an accent (>) over the first eighth note. The sixty-seventh measure has an accent (>) over the first eighth note. The sixty-eighth measure has an accent (>) over the first eighth note. The sixty-ninth measure has an accent (>) over the first eighth note. The seventieth measure has an accent (>) over the first eighth note. The seventy-first measure has an accent (>) over the first eighth note. The seventy-second measure has an accent (>) over the first eighth note. The seventy-third measure has an accent (>) over the first eighth note. The seventy-fourth measure has an accent (>) over the first eighth note. The seventy-fifth measure has an accent (>) over the first eighth note. The seventy-sixth measure has an accent (>) over the first eighth note. The seventy-seventh measure has an accent (>) over the first eighth note. The seventy-eighth measure has an accent (>) over the first eighth note. The seventy-ninth measure has an accent (>) over the first eighth note. The eightieth measure has an accent (>) over the first eighth note. The eighty-first measure has an accent (>) over the first eighth note. The eighty-second measure has an accent (>) over the first eighth note. The eighty-third measure has an accent (>) over the first eighth note. The eighty-fourth measure has an accent (>) over the first eighth note. The eighty-fifth measure has an accent (>) over the first eighth note. The eighty-sixth measure has an accent (>) over the first eighth note. The eighty-seventh measure has an accent (>) over the first eighth note. The eighty-eighth measure has an accent (>) over the first eighth note. The eighty-ninth measure has an accent (>) over the first eighth note. The ninetieth measure has an accent (>) over the first eighth note. The hundredth measure has an accent (>) over the first eighth note.

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# Sachsen-Anhalt-Lied

Polka

Flügelhorn 2 Bb

Musik / Text: Jürgen E. Reinhardt

2. mal tacet

1 *f* *mf*

9 *tutti*

17

25

33

## Trio

1. mal tacet

*f* *mf* *tutti*

37

1. mal tacet

*tutti*

45

1. 2.

53 *f* *mf*

61 *f* *mf*

1. 2.

69 *f*

tacet *tutti*

77

85 *rit.*

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# Sachsen-Anhalt-Lied

Polka

Musik / Text: Jürgen E. Reinhardt

## Trompete 1 Bb

1. x tacet

1 8 8

16 8

tutti

31

Detailed description: This section contains the first 31 measures of the score for Trompete 1 Bb. It begins with a treble clef and a 2/4 time signature. The first measure is marked with a '1'. Measures 1-4 contain a melodic line with triplets and accents. Measure 5 is marked '1. x tacet'. Measures 6-8 are a rest. Measures 9-15 continue the melodic line. Measure 16 is marked '16'. Measures 17-20 contain a melodic line with a slur. Measure 21 is marked 'tutti'. Measures 22-31 continue the melodic line with various dynamics and articulations. Measure 31 ends with a double bar line.

## Trio

1. mal tacet

37 4 7

1. soli 2. tutti 1. x tacet

54 *f* *mf*

tutti 1. x tacet

62 *f*

1. 2. 4

70

81 4 rit.

Detailed description: This section contains measures 37-81 of the score for Trio. It begins with a treble clef and a 2/4 time signature. Measure 37 is marked '37'. Measures 38-40 are a rest, marked '1. mal tacet'. Measure 41 is marked '4'. Measures 42-43 contain a melodic line. Measure 44 is marked '7'. Measures 45-53 contain a melodic line with a slur. Measure 54 is marked '54'. Measures 55-56 are marked '1. soli'. Measures 57-58 are marked '2.'. Measures 59-61 are marked 'tutti'. Measure 62 is marked '62'. Measures 63-64 are marked '*f*'. Measures 65-66 are marked '*mf*'. Measure 67 is marked '1. x tacet'. Measures 68-70 contain a melodic line. Measure 71 is marked '70'. Measures 72-73 are marked '1.'. Measure 74 is marked '2.'. Measure 75 is marked '4'. Measures 76-80 contain a melodic line. Measure 81 is marked '81'. Measures 82-83 are marked '4 rit.'.

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# Sachsen-Anhalt-Lied

Polka

Musik / Text: Jürgen E. Reinhardt

Klarinette 1 Bb

Flg

1  
9  
17  
25  
33

## Trio

37 *f*  
45 *mf*  
53 *f*  
61  
69 *mf*  
77  
85 rit.

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Klarinette 2 Bb

Polka

Musik / Text: Jürgen E. Reinhardt

Flgh

1 *f* *mf*

9

17

25

33

## Trio

37 *f* *mf* 1. mal tacet tutti

45 1. mal tacet tutti

53 1. 2. tutti soli *f*

61 tutti soli

69 1. 2. *mf*

77

85 rit.

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# Sachsen-Anhalt-Lied

Polka

Musik / Text: Jürgen E. Reinhardt

Klarinette Eb

Flgh

1 *f* *mf*

9

17

25

33

## Trio

37 *f* *mf* 1. mal tacet tutti

45 1. mal tacet tutti

53 1. 2. tutti *f* tutti soli

61 tutti soli

69 1. 2. *mf*

77

85 rit.

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# Sachsen-Anhalt-Lied

Polka

Musik / Text: Jürgen E. Reinhardt

## Flöte C

1 *f* Fligh *mf*

9

17

25

33

## Trio

37 *f* 1. mal tacet *mf* tutti

45 1. mal tacet tutti

53 1. 2. *f* tutti soli

61 tutti soli

69 1. 2. *mf*

77

85 rit.

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# Sachsen-Anhalt-Lied

Polka

Musik / Text: Jürgen E. Reinhardt

Tenorhorn

1 *f* 2.x soli *mf* tutti

9 17 25 33

Detailed description: This section contains the first 33 measures of the Tenorhorn part. It begins with a treble clef and a 2/4 time signature. The first measure is marked with a forte (*f*) dynamic. After a few measures, there is a repeat sign. The second ending is marked '2.x soli' and 'mf'. The piece continues with various rhythmic patterns, including eighth and sixteenth notes, and rests. Measure numbers 1, 9, 17, 25, and 33 are indicated at the start of their respective staves.

## Trio

37 *f* *mf* tutti *f* tutti *mf* soli *f* tutti *mf* soli *f* tutti rit.

45 53 63 71 79 87

Detailed description: This section contains the Trio part, starting at measure 37. It features a treble clef and a 2/4 time signature. The first measure is marked with a forte (*f*) dynamic. The piece includes first and second endings, with the second ending marked '2. soli'. Dynamics vary throughout, including *mf*, *f*, and *rit.* (ritardando). Measure numbers 37, 45, 53, 63, 71, 79, and 87 are indicated at the start of their respective staves.

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# Sachsen-Anhalt-Lied

Polka

Musik / Text: Jürgen E. Reinhardt

Bariton Bb

2-x soli

1 *f* *mf* *tutti*

9

17

25

33

Detailed description: This section contains the first 33 measures of the Baritone Bb part. It begins with a treble clef and a 2/4 time signature. The first measure (1) starts with a forte (*f*) dynamic. After a few measures, there is a repeat sign. The second ending (measures 9-33) features a mezzo-forte (*mf*) dynamic and includes the instruction 'tutti'. The piece concludes with a double bar line and repeat dots.

## Trio

37 *f* *mf*

45

53 1. 2. soli *f* 3

63 *f* *mf* *tutti*

71 1. soli 2. soli *f*

79 *tutti* rit.

87

Detailed description: This section contains measures 37 to 87 of the Trio part. It starts with a treble clef and a key signature of one flat. Measure 37 begins with a forte (*f*) dynamic. Measure 45 has a mezzo-forte (*mf*) dynamic. Measures 53-55 feature first and second endings, both marked 'soli', with a forte (*f*) dynamic. Measure 55 has a '3' below it, indicating a triplet. Measures 63-65 are marked 'tutti' and 'mf'. Measures 71-73 have first and second endings, both marked 'soli', with a forte (*f*) dynamic. Measures 79-81 are marked 'tutti' and 'rit.' (ritardando). The section ends at measure 87 with a double bar line and repeat dots.

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# Sachsen-Anhalt-Lied

Polka

Musik / Text: Jürgen E. Reinhardt

Bariton C

1 *f* 2-x soli *mf* tutti

9

17

25

33

Detailed description: This section contains the first 33 measures of the Bariton C part. It begins with a dynamic marking of *f* (forte) and a tempo marking of 2-x soli. The music is in 2/4 time and features a mix of eighth and quarter notes, with some rests. A dynamic change to *mf* (mezzo-forte) and a *tutti* marking occurs at measure 9. The piece concludes with a double bar line and repeat dots at measure 33.

## Trio

37 *f* *mf*

45

53 1. 2. soli *f* 3

63 tutti *mf*

71 1. soli *f* 2. *f* tutti soli

79 rit.

87

Detailed description: This section contains measures 37 through 87 of the Trio part. It starts with a dynamic marking of *f* (forte) and a *mf* (mezzo-forte) marking. The music features a variety of rhythmic patterns, including eighth and quarter notes, and rests. There are first and second endings marked '1.' and '2.' at measures 53 and 71. The piece ends with a *rit.* (ritardando) marking at measure 79 and a final double bar line at measure 87.

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# Sachsen-Anhalt-Lied

Polka

Musik / Text: Jürgen E. Reinhardt

Tenorhorn 2

Musical score for Tenorhorn 2, measures 1-33. The score is in 2/4 time and begins with a dynamic of *f*. A first ending bracket spans measures 11-16, with a dynamic of *mf* indicated below. The piece concludes with a double bar line and repeat dots at measure 33.

## Trio

Musical score for Trio, measures 37-85. The score is in 2/4 time and begins with a dynamic of *f*. A first ending bracket spans measures 41-44, with a dynamic of *mf* indicated below. A second ending bracket spans measures 53-56, with a dynamic of *f* indicated below. The piece concludes with a double bar line and repeat dots at measure 85, marked with *rit.*

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# Sachsen-Anhalt-Lied

Polka

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## Tenorhorn 3

Musical score for Tenorhorn 3, measures 1-33. The piece is in 2/4 time and begins with a dynamic of *f*. A first ending bracket spans measures 11-14, marked *mf*. A second ending bracket spans measures 21-24, also marked *mf*. The score concludes with a double bar line at measure 33.

## Trio

Musical score for Trio, measures 37-85. The piece is in 2/4 time and begins with a dynamic of *f*. A first ending bracket spans measures 41-44, marked *mf*. A second ending bracket spans measures 51-54, marked *f*. A third ending bracket spans measures 61-64, marked *mf*. A fourth ending bracket spans measures 69-72, marked *f*. The score concludes with a double bar line at measure 85, marked *rit.*

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# Sachsen-Anhalt-Lied

Tuba

Polka

Musik / Text: Jürgen E. Reinhardt

1 *f* *mf*

9

17

25

33

Detailed description: This section contains the first 33 measures of the Tuba part. It begins with a bass clef, a key signature of two flats (B-flat and E-flat), and a 2/4 time signature. The music starts with a dynamic of *f* (forte) and includes a first ending bracketed section. A dynamic of *mf* (mezzo-forte) is indicated. The piece concludes with a double bar line and a repeat sign.

## Trio

37 *f* *mf*

45

53 1. 2. *f* *mf* tutti

61 *f* *mf* tutti

69 1. *f* 2. *f*

77

85 rit.

Detailed description: This section contains measures 37 through 85 of the Trio part. It continues with the same key signature and time signature. It features several first and second endings, marked with *f* and *mf*. The word *tutti* is used to indicate a change in dynamics. The piece ends with a *rit.* (ritardando) marking and a final double bar line.

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# Sachsen-Anhalt-Lied

Tuba Bb

Polka

Musik / Text: Jürgen E. Reinhardt

1 *f* *mf*

9

17

25

33

## Trio

37 *f* *mf*

45

53 1. 2. *soli* *f* *tutti* *mf*

61 *soli* *f* *tutti* *mf*

69 1. 2. *soli* *f*

77

85 rit.

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# Sachsen-Anhalt-Lied

Polka

Musik / Text: Jürgen E. Reinhardt

## Tuba 1

1 *f* *mf*

9

17

25

33

Detailed description: This section contains the first 33 measures of the Tuba 1 part. It begins with a bass clef, a key signature of two flats (B-flat and E-flat), and a 2/4 time signature. The music starts with a whole note G2, followed by a half note G2, and then a quarter note G2. The first measure is marked with a forte (*f*) dynamic. The second measure is marked with a mezzo-forte (*mf*) dynamic. The piece features a repeating rhythmic pattern of eighth notes and quarter notes, with a repeat sign at measure 5. The section concludes with a double bar line and repeat dots.

## Trio

37 *f* *mf*

45

53 *f* *mf* tutti

61 *f* *mf* tutti

69 *f* *f*

77

85 rit.

Detailed description: This section contains measures 37 through 85 of the Tuba 1 part. It begins with a bass clef, a key signature of two flats, and a 2/4 time signature. The music starts with a quarter note G2, followed by a quarter note G2, and then a quarter note G2. The first measure is marked with a forte (*f*) dynamic. The second measure is marked with a mezzo-forte (*mf*) dynamic. The piece features a repeating rhythmic pattern of eighth notes and quarter notes, with a repeat sign at measure 41. The section concludes with a double bar line and repeat dots. Dynamics include *f*, *mf*, and *tutti*. There are first and second endings marked '1. soli' and '2. soli' at measures 53 and 69 respectively. The section ends with a 'rit.' (ritardando) marking at measure 85.

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# Sachsen-Anhalt-Lied

Polka

Musik / Text: Jürgen E. Reinhardt

Horn 1 Eb

1 *f* *mf*

9

17

25

33

Detailed description: This section contains the first 33 measures of the piece. It begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The first measure is marked with a forte (*f*) dynamic. The piece features a mix of quarter, eighth, and sixteenth notes, with some rests. A first ending bracket spans measures 17-25, and a second ending bracket spans measures 25-33. The piece concludes with a double bar line and repeat dots.

## Trio

37 *f* *mf*

45

53 *f* *mf*

61 *f* *mf*

69 *f*

77

85 rit.

Detailed description: This section contains the Trio, starting at measure 37. It continues with the same key signature and time signature. The dynamics fluctuate between forte (*f*) and mezzo-forte (*mf*). The Trio section includes first and second endings at measures 45-53 and 61-69. The piece ends at measure 85 with a 'rit.' (ritardando) marking and a double bar line.

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# Sachsen-Anhalt-Lied

Polka

Musik / Text: Jürgen E. Reinhardt

Horn 2 Eb

1 *f* *mf*

9

17

25

33

Musical score for Horn 2 Eb, measures 1-33. The score is in 2/4 time with a key signature of one sharp (F#). It begins with a dynamic of *f* and a *mf* dynamic. The piece features a repeating melodic motif and includes first and second endings at the end of the section.

## Trio

37 *f* *mf*

45

53 *f* *mf*

61 *f* *mf*

69 *f*

77

85 rit.

Musical score for Trio, measures 37-85. The score continues in 2/4 time with a key signature of one sharp. It features a variety of dynamics including *f* and *mf*. The section includes first and second endings and concludes with a *rit.* (ritardando) marking.

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# Sachsen-Anhalt-Lied

Polka

Posaune 1 C

Musik / Text: Jürgen E. Reinhardt

1 *f* *mf*

9

17

25

33

Detailed description: This section contains the first 33 measures of the piece. It begins with a bass clef, a key signature of one flat (B-flat), and a 2/4 time signature. The first measure is marked with a forte (*f*) dynamic and a fermata. The second measure has a mezzo-forte (*mf*) dynamic. The piece features a repeating rhythmic pattern of eighth notes. A repeat sign with first and second endings is present at measure 33.

## Trio

37 *f* *mf*

45

53 *f* *mf*

61 *f* *mf*

69 *f*

77

85 rit.

Detailed description: This section contains measures 37 through 85, labeled as the 'Trio'. It continues with the same bass clef, key signature, and time signature. The dynamics alternate between forte (*f*) and mezzo-forte (*mf*). The music includes first and second endings at measures 53 and 69. The piece concludes at measure 85 with a 'rit.' (ritardando) marking.

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# Sachsen-Anhalt-Lied

Polka

Musik / Text: Jürgen E. Reinhardt

## Posaune 2 C

1 *f* *mf*

9

17

25

33

Detailed description: This section contains the first 33 measures of the piece. It begins with a bass clef, a key signature of one flat (B-flat), and a 2/4 time signature. The first measure is marked with a forte (*f*) dynamic. The piece features a mix of quarter notes, eighth notes, and sixteenth notes, with some measures containing rests. A first ending bracket spans measures 17-25, and a second ending bracket spans measures 25-33. The piece concludes with a double bar line and repeat signs.

## Trio

37 *f* *mf*

45

53 *f* *mf*

61 *f* *mf*

69 *f*

77

85 rit.

Detailed description: This section contains measures 37 through 85. It starts with a bass clef, a key signature of one flat, and a 2/4 time signature. The first measure is marked with a forte (*f*) dynamic. The music continues with various rhythmic patterns, including eighth and sixteenth notes. There are first and second endings at measures 53-55 and 69-71. The piece ends at measure 85 with a 'rit.' (ritardando) marking and a double bar line.

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# Sachsen-Anhalt-Lied

Polka

Musik / Text: Jürgen E. Reinhardt

## Posaune 1 Bb

1 *f* *mf*

9

17

25

33

Detailed description: This section contains the first 33 measures of the piece. It begins with a treble clef and a 2/4 time signature. The first measure is marked with a forte (*f*) dynamic. The second measure is a whole rest. The third measure is a half note G4. The fourth measure is a quarter note G4 with an accent (>) and a quarter rest. From measure 5 to 33, the music consists of a repeating eighth-note pattern: G4, A4, B4, G4, F4, E4, D4, C4. The dynamic is marked mezzo-forte (*mf*) from measure 5 onwards. There are slurs over measures 9-16 and 17-24. The section ends with a double bar line and a key signature change to one flat (Bb).

## Trio

37 *f* *mf*

45

53 *f* *mf*

61 *f* *mf*

69 *f*

77

85 rit.

Detailed description: This section contains measures 37 to 85. It begins with a treble clef and a key signature of one flat (Bb). The first measure is marked with a forte (*f*) dynamic. The second measure is a quarter note G3 with an accent (>) and a quarter rest. The third measure is a quarter note G3. From measure 4 to 33, the music consists of a repeating eighth-note pattern: G3, A3, B3, G3, F3, E3, D3, C3. The dynamic is marked mezzo-forte (*mf*) from measure 4 onwards. There are slurs over measures 45-52 and 61-68. Measures 53-54 and 69-70 feature first and second endings. The first ending (measures 53-54) is marked with a forte (*f*) dynamic, and the second ending (measures 69-70) is marked with a mezzo-forte (*mf*) dynamic. The section ends with a double bar line and a mezzo-forte (*mf*) dynamic. The final measure (85) is marked with a ritardando (*rit.*) dynamic.

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# Sachsen-Anhalt-Lied

Polka

Musik / Text: Jürgen E. Reinhardt

## Posaune 2 Bb

1 *f* *mf*

9

17

25

33

Detailed description: This section contains the first 33 measures of the piece. It begins with a treble clef and a 2/4 time signature. The first measure is marked with a forte (*f*) dynamic. The music consists of eighth and sixteenth notes, with some rests. A first ending bracket spans measures 9-16, and a second ending bracket spans measures 17-24. The piece concludes at measure 33 with a double bar line and repeat dots.

## Trio

37 *f* *mf*

45

53 *f* *mf*

61 *f* *mf*

69 *f*

77

85 rit.

Detailed description: This section contains measures 37 through 85. It begins with a treble clef and a key signature of one flat (Bb). The first measure is marked with a forte (*f*) dynamic. The music features eighth and sixteenth notes. There are two first ending brackets: one from measure 51 to 52, and another from measure 65 to 66. The piece ends at measure 85 with a double bar line, a repeat sign, and the marking 'rit.' (ritardando).

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# Sachsen-Anhalt-Lied

Polka

Musik / Text: Jürgen E. Reinhardt

Posaune mel. C

1 *f* *mf* 2-x soli *tutti*

9

17

25

33

Detailed description: This section contains the first 33 measures of the piece. It begins with a bass clef, a key signature of one flat (B-flat), and a 2/4 time signature. The music starts with a dynamic of *f* (forte) and includes a first ending bracket. A *mf* (mezzo-forte) dynamic is used for the second ending. The piece features two '2-x soli' passages and a 'tutti' section. The score is written on five staves, with measure numbers 1, 9, 17, 25, and 33 indicated at the beginning of their respective staves.

## Trio

37 *f* *mf*

45

53 1. 2. soli *f* *mf* *tutti*

61 *f* *mf* *tutti*

69 1. soli 2. *f*

77

85 rit.

Detailed description: This section contains measures 37 through 85. It begins with a bass clef, a key signature of one flat, and a 2/4 time signature. The music starts with a dynamic of *f* (forte) and includes a first ending bracket. A *mf* (mezzo-forte) dynamic is used for the second ending. The piece features two '2-x soli' passages and a 'tutti' section. The score is written on five staves, with measure numbers 37, 45, 53, 61, 69, 77, and 85 indicated at the beginning of their respective staves. The final measure (85) is marked 'rit.' (ritardando).

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# Sachsen-Anhalt-Lied

Polka

Posaune mel. Bb

Musik / Text: Jürgen E. Reinhardt

1 *f* 2-x soli

9 *mf*  
tutti

17

25

33

## Trio

37 *f* *mf*

45

53 1. 2. soli tutti

61 *f* soli *mf*  
tutti

69 1. soli 2. *f*

77

85 rit.

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# Sachsen-Anhalt-Lied

Polka

Musik / Text: Jürgen E. Reinhardt

Schlagzeug

1  
*f*  
*mf*  
9  
17  
25  
33

## Trio

37  
*f*  
*mf*  
45  
53  
*f*  
*mf*  
61  
*f*  
*sfz f*  
69  
77  
85  
rit.

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# Sachsen-Anhalt-Lied

Musik / Text: Jürgen E. Reinhardt

## Gesang

Polka

1.x tacet

1 Hast des Har zes dunk le Höhn du im  
10 Le ben schon ge seh'n und das schö ne Saa le tal,  
16 da steh'n Bur gen oh ne Zahl. El be  
22 au'n in tie fem Grün Al leen das Land von Ost nach West durch zieh'n  
28 Komm doch ein fach mal hier her du ent deckst be  
34 stimmt noch mehr.

## Trio

2.x tacet

37 2 Ja hier lässt's sich le ben: Sach sen -  
44 An halt Hei mat land wer den treu dir blei  
50 ben rei chen dir die Hand. Hand.  
56 15 1. 2. tutti Ja. hier lässt's sich le ben:  
77 Sach sen - An halt Hei mat land wer den treu dir  
83 blei ben rit. rei chen dir die Hand.

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