

Titel:	Böhmschuah-Polka – Böhmisches Polka (um 1999)
Quelle:	Das Musikstück stammt vom Volksmusikanten und diatonischen Harmonikspieler Hans Matheis (*24.06.1934, †15.09.2006) aus Oberpolling, Gemeinde Fürstenstein (Lkr. Passau). Seine Tochter Wera Matheis überließ mir die Melodien zur Bearbeitung. Beim Satz griff ich auf eine Bearbeitung von Kaspar Gerg zurück, der einer Weiterbearbeitung zustimmte. Die Stücke dürfen gemafrei aufgeführt werden, die jeweiligen Rechte verbleiben bei den o.g. Personen (Wera Matheis: Melodien; Kaspar Gerg: Bearbeitung). Eine Nutzung der Stücke für kommerzielle Zwecke bedarf der Zustimmung der Rechteinhaber (Wera Matheis, weramatheis@icloud.com, Kaspar Gerg, kaspar-gerg@arcor.de).
Komponist:	Hans Matheis (1934–2006), Volksmusikant aus Oberpolling/Lkr. Passau
Arrangeur / Bearbeitung:	Josef Wimmer
Besetzung:	Bassflügelhorn/Flügelhorn (Noten für Diatonische Harmonika sind im Heft „Radiputzer“ bei Harmonika Pauli – Grainet, E-Mail: info@harmonika-pauli.de , Telefon: 0160 92850505 erschienen)

	Direktion	X	Horn in Es (Nebenst.)		Schlagzeug
	Piccolo		2. Horn in Es		große Trommel
	Flöte in C		3. Horn in Es		kleine Trommel
	2. Flöte in C		4. Horn in Es		Pauken
	1. Oboe	X	Horn in F (Nebenst.)		Lyra
	2. Oboe		2. Horn in F		Glockenspiel
	1. Fagott		3. Horn in F		Xylophon
	2. Fagott		4. Horn in F	X	Akkordeon
	Kontrafagott		Tenorhorn in B		Bandoneon
	Klarinette in Es = 1. KlA/B		2. Tenorhorn in B (Mel.)		Harmonium
	2. Klarinette in Es		2. Tenorhorn in B		Klavier
	Klarinette in B (hoch) = Es-Klarinette (Melodie)		3. Tenorhorn in B		1. Nachschlaggeige
	1. Klarinette in B		4. Tenorhorn in B		2. Nachschlaggeige
	2. Klarinette in B	X	Tenorhorn/Posaune in B (Nebenst.)		Nachschlagbratsche
	3. Klarinette in B	X	Bariton/Posaune in C (Nebenst.)		1. Violine (obligat)
	Sopransaxophon		Bariton in B		1. Violine
	2. Tenorsaxophon in B		1. Posaune in C		Cello
	Baritonsaxophon in Es		2. Posaune in C	X	Kontrabass= 1. Tuba in C
	1. Flügelhorn in B = 1. Trp		3. Posaune in C		1. Stimme
	2. Flügelhorn in B = 2. Trp		4. Posaune in C		2. Stimme
	3. Flügelhorn in B		1. Posaune in B		3. Stimme
X	Flügelhorn in		3. Posaune in B		Nebenstimme
	1. Trompete in B = 1. Flü		4. Posaune in B		Gitarre
	2. Trompete in B = 2. Flü	X	Bassflügelhorn/ Basstrompete/Tenorhorn in B		Sopranino
	Trompete in B (3. St.) (ad lib)		2. Basstrompete in B		Sopranblockflöte
	4. Trompete in B		1. Basstrompete in C		Altblockflöte
	Begleittrumpeten in B		2. Basstrompete in C		Tenorblockflöte
	Begleittrumpete in B	X	1. Tuba in C = Kontrabass		Bassblockflöte
	1. Trompete in	X	2. Tuba in C (tief)		
	2. Trompete in		1. Tuba in B	X	Begleitung in C
	1. Trompete in Es	X	Tuba in Es		Liedblatt (Gesang)
	2. Trompete in Es	X	Tuba in B		

Böhmschuah-Polka

♩ = 112

A

9 *f* *mf*

16

16 *f* *mf* *f* **Akk**

22 **B** 2.x *f* *mf*

31 *f* *mf* *f* *mf* **spielen**

39 **AA** *f* *mf*

45

51 *f* **3**

55 **Trio** *f* *p* *mf* **C** **Akk.**

64 *p* *mf* *f* **spielen** **Akk.** **spielen**

73 **CC** *mf*

81 *f*

Böhmschuah-Polka

♩ = 112

A

f *mf*

1. *f* *mf* 2. *f* Akk

B 2.x *mf* *f* *mf* *f*

1. *mf* *f* 2. *f* *mf* spielen

Trio 55 *f* 1 *p* *mf* C spielen Akk.

64 *p* *mf* *f* spielen Akk. spielen

Böhmschuah-Polka

♩ = 112

A 2.x

Böhmschuah-Polka

♩ = 112

8 *f*

16 1.x/2.x 1. 2.

22 **B** 2.x *f*

31 1. 2.

39 **AA** tacet *f* spielen

47 *f*

55 **C** tacet *f* *p* *mf*

Trio 63 *p* *mf* *f*

73 **CC** spielen *mf*

81 *f*

Böhmschuah-Polka

♩ = 112

A 2.x

Musical notation for measures 1-7. Measure 1 starts with a forte (*f*) dynamic. Measure 7 contains a first ending bracket labeled '1'.

Musical notation for measures 8-15. Measure 15 contains a first ending bracket labeled '1'.

Musical notation for measures 16-21. Measure 16 starts with a forte (*f*) dynamic. Measure 21 contains first and second ending brackets labeled '1.' and '2.'. Measure 21 ends with a mezzo-forte (*mf*) dynamic.

Musical notation for measures 22-30. Measure 22 starts with a forte (*f*) dynamic and contains a section label **B** 2.x.

Musical notation for measures 31-38. Measure 38 contains first and second ending brackets labeled '1.' and '2.'.

Musical notation for measures 39-46. Measure 39 contains a section label **AA** and the instruction 'tacet'. Measure 46 ends with the instruction 'spielen'. Measure 46 contains a first ending bracket labeled '1'.

Musical notation for measures 47-54. Measure 54 ends with a forte (*f*) dynamic and a fermata.

55 **C** tacet

Trio

Musical notation for measures 55-62. Measure 55 starts with a forte (*f*) dynamic. Measure 62 contains a mezzo-forte (*mf*) dynamic.

Musical notation for measures 63-72. Measure 72 contains a mezzo-forte (*mf*) dynamic and a forte (*f*) dynamic.

Musical notation for measures 73-80. Measure 73 contains a section label **CC** and the instruction 'spielen'. Measure 80 contains a mezzo-forte (*mf*) dynamic.

Musical notation for measures 81-88. Measure 88 ends with a forte (*f*) dynamic.

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A 2.x

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$\text{♩} = 112$

9 *f* Bb^7 Eb **A** Eb Bb^7

16 Eb Bb^7 Eb Bb^7 1. Eb 2. Eb

22 **B** Bb F^7 Bb *f*

31 *f* F^7 1. Bb 2. Bb

39 **AA** Eb Bb^7 *mf*

45 Eb Eb Bb^7

50 Eb Bb^7 Eb Eb^7

55 Ab **C** Ab Db Eb^7 Ab

Trio *f* Eb^7 Ab Db Eb^7 Ab *mf*

62 Eb^7 Ab Db Eb^7 Ab *p*

68 Ab Eb^7 Ab Ab **CC** Ab *p*

74 Db Eb^7 Ab Eb^7 Ab *mf* *f* *p*

81 Db Eb^7 Ab Eb^7 Ab *p* *mf* *f*

Böhmschuah-Polka

♩ = 112

A

9 *f* *mf*

Musical notation for measures 9-15. Measure 9 starts with a dynamic of *f*. A crescendo hairpin spans measures 10-12, leading to a dynamic of *mf* at measure 13. A first ending bracket covers measures 14-15.

16 *f*

Musical notation for measures 16-21. Measure 16 starts with a dynamic of *f*. A first ending bracket covers measures 19-20, and a second ending bracket covers measure 21.

22 **B** *f*

Musical notation for measures 22-29. Measure 22 starts with a dynamic of *f*. A first ending bracket covers measures 28-29.

30 *f*

Musical notation for measures 30-37. Measure 30 starts with a dynamic of *f*. A first ending bracket covers measures 36-37.

38 **AA** *mf*

Musical notation for measures 38-46. Measure 38 starts with a dynamic of *mf*. A first ending bracket covers measures 45-46.

47

Musical notation for measures 47-54. Measure 47 starts with a dynamic of *mf*. A first ending bracket covers measures 53-54.

55 **Trio** **C** *f* *p*

Musical notation for measures 55-60. Measure 55 starts with a dynamic of *f*. A first ending bracket covers measures 59-60.

61 *mf* *p*

Musical notation for measures 61-66. Measure 61 starts with a dynamic of *mf*. A first ending bracket covers measures 65-66.

67 *mf* *f*

Musical notation for measures 67-72. Measure 67 starts with a dynamic of *mf*. A first ending bracket covers measures 71-72.

73 **CC** *p* *mf* *f*

Musical notation for measures 73-80. Measure 73 starts with a dynamic of *p*. A first ending bracket covers measures 79-80.

81 *p* *mf* *f*

Musical notation for measures 81-87. Measure 81 starts with a dynamic of *p*. A first ending bracket covers measures 86-87.

2. Tuba in C

Böhmschuah-Polka

Musik: Hans Matheis (1934-2006)

Bearb.: Josef Wimmer

♩ = 112

A

9 *f* *mf*

16

22 *f*

30 *f*

38 *mf* **AA**

47

55 **C**

Trio 61 *f* *p*

67 *mf* *p*

73 *mf* *f* **CC**

81 *p* *mf*

p *mf* *f*

♩ = 112

A

9 *f* *mf*

16 *f*

22 **B** *f*

30 *f*

38 *mf* **AA**

47 *mf*

55 **Trio** *f* *p* **C**

61 *mf* *p*

67 *mf* *f*

73 **CC** *p* *mf*

81 *p* *mf* *f*

♩ = 112

A

9 *f* *mf*

16 1. 2.

22 **B** *f*

30 1.

38 2. **AA** *mf*

47

55 **C** *f* *p*

61 *mf* *p*

67 *mf* *f*

73 **CC** *p* *mf*

81 *p* *mf* *f*

Böhmschuah-Polka

$\text{♩} = 112$ Bb^7

A Eb Bb^7

f *mf*

9 *f* Eb Eb Bb^7

16 Eb Bb^7 | 1. Eb | 2. Eb Solo *f* *mf*

B Bb 1.x Solo/ 2.x Begl. F^7 Bb *f* *mf*

kleine Noten können weggelassen werden

31 F^7 | 1. Bb | 2. Bb *mf*

AA Eb Bb^7 Bass *mf*

39 Eb Bb^7

44 Eb Eb Bb^7

50 Eb Bb^7 Eb Eb^7 3

Trio 55 Ab Ab Db Eb^7 Ab Solo *f* *p* *mf*

62 Eb^7 Ab Begl. Db Eb^7 Ab Solo *p* *mf*

CC 69 Eb^7 Begl. Ab Ab Db *f* *p*

75 Eb^7 Ab Eb^7 Ab Db *mf* *p*

83 Eb^7 Ab Eb^7 Ab *mf* *f*