

TOBIAS PSAIER

Auftragskomposition der Bürgerkapelle Latsch zum 250. Bestandsjubiläum

DOMINICA IN ALBIS 1773

- WEISSER SONNTAG 1773 -

Dauer/Duration: 8:34

Schwierigkeitsgrad/Grade: C/D – 3,5

Zum Werk:

Die Bevölkerung der damaligen Gemeinde Latsch im Vinschgau (Südtirol-Italien) hält am Weißen Sonntag im Jahr 1773 zum ersten Mal die Prozession zur Brückenskapelle ab, als Dank dafür, dass das Dorf bei einer Überschwemmung im Jahr zuvor weitestgehend verschont worden war.

Diese Prozession gilt als Geburtsstunde der Musikkapelle Latsch, die sich seit der Markterhebung der Gemeinde Latsch im Jahr 1906 Bürgerkapelle nennt. Anzumerken ist, dass es damals nicht üblich war, dass eigens Musikanten (lt.Chronik von Hans Pegger: „Blechmusik“) dabei waren, da es auch eine Pfarr- bzw. Chormusik gab, die von der Kirche unterhalten wurde.

Das vorliegende Auftragswerk „Dominica in Albis 1773“ („Weißer Sonntag 1773“), ein Geschenk, das sich die Bürgerkapelle zu ihrem 250. Bestandsjubiläum machte, beginnt mit einem erhabenen Thema, das den Sonnenaufgang am Weißen Sonntag symbolisieren soll. Der Mittelteil stellt die abwechslungsreiche Geschichte der Kapelle mit ihren Höhen und Tiefen dar. So wechseln sich heitere, schnelle Abschnitte mit ruhigeren Teilen ab, bevor am Schluss das Anfangsthema wieder aufgegriffen wird und zum Abschied die Glocken der Brückenskapelle erklingen, während sich die Prozession auf den Rückweg begibt.



Tobias Psailer ist Komponist und Multiinstrumentalist aus Teis, Villnöss in Südtirol.

Im November 1995 geboren, begann er im Alter von 6 Jahren eine klassische Klavierausbildung, die ihn recht bald zum Jazz- und Rockpiano brachte und vor allem zur Improvisation.

Am Klavier erreichte er erste Erfolge, u.a. einen 1. Preis mit Auszeichnung beim Wettbewerb „Prima la musica“ 2004.

Mit 10 erhielt er Unterricht in Schlagzeug, seinem zweiten Instrument, welches er seit 2007 in seiner Heimatkapelle spielt. In etwa zur selben Zeit brachte

er sich das Gitarre- und E-Bassspielen bei und stand schon bald mit verschiedenen Formationen auf der Bühne.

Die traditionelle Musik liegt ihm ebenso viel am Herzen wie Jazz-, Rock- und Populärmusik. So komponiert er neben zahlreichen Polkas, Märschen und Walzern auch modernere und zeitgenössische Stücke für verschiedenste Besetzungen.

2017 begann er sein Studium für Instrumentation und Blasorchesterleitung am Konservatorium „Claudio Monteverdi“ bei Prof. Walter Ratzek und Prof. Thomas Ludescher in Bozen. Seit 2018 ist er Kapellmeister der Musikkapelle Afers, seit 2020 leitet er auch die Musikkapelle Neustift.

Ein erster Meilenstein gelang ihm 2022 mit dem Sieg des vom Südtiroler Landtag ausgeschriebenen Kompositionswettbewerbs zum Thema „50 Jahre Zweites Autonomiestatut 1972-2022“ mit der Komposition MEMORIA DIGNUM.

Tobias Psailer is a composer and multi-instrumentalist from Teis, Villnöss in South Tyrol. Born in November 1995, he started a classical piano education at the age of 6, which brought him quite soon to jazz and rock piano and especially to improvisation. He achieved his first successes on the piano, including a 1st prize with distinction at the „Prima la musica“ competition in 2004. At the age of 10 he received lessons in percussion, his second instrument, which he has been playing in the wind band of his hometown since 2007. At about the same time he taught himself to play the guitar and electric bass and was soon on stage with various formations.

Traditional music is as close to his heart as jazz, rock and popular music. Thus, in addition to numerous polkas, marches and waltzes, he also composes more modern and contemporary pieces for a wide variety of instrumentations.

In 2017 he began his studies in instrumentation and wind band conducting at the Conservatory „Claudio Monteverdi“ with Prof. Walter Ratzek and Prof. Thomas Ludescher in Bolzano. Since 2018 he has been conductor of the Musikkapelle Afers, and since 2020 he has also been conducting the Musikkapelle Neustift.

He achieved a first milestone in 2022 when he won the composition competition announced by the Parliament of the Autonomous Province of Bolzano/Bozen on the theme of „50 Years of the Second Statute of Autonomy 1972-2022“ with the composition MEMORIA DIGNUM.

DOMINICA IN ALBIS 1773

- WEISSER SONNTAG 1773 -

Tobias Psailer

Full Score

Andante ♩ = 80 2

3

4

5

6

7

8

9

MUNODI Edition

The musical score is arranged in a standard orchestral format. It includes staves for woodwinds (Piccolo, Flute 1 & 2, Oboe, Bassoon, B♭ Clarinet 1 & 2, B♭ Bass Clarinet), saxophones (E♭ Alto Sax 1 & 2, B♭ Tenor Sax, E♭ Baritone Sax), brass (B♭ Trumpet 1 & 2, B♭ Flugelhorn, Horn in F 1 & 2, Horn in F 3 & 4, C Trombone 1 & 2, C Bass Trombone, Euphonium, C Bass, Double Bass), and percussion (Timpani, Suspended Cymbal, Snare Drum, Wind Chimes, Bass Drum, Triangle, Glockenspiel, Tam-Tam, Clash Cymbals a2, Tambourine, Xylophone, Tubular Bells). The score is in 4/4 time with a key signature of three flats (B♭, E♭, A♭). The tempo is marked 'Andante' with a metronome marking of ♩ = 80. The dynamics range from *mp* (mezzo-piano) to *p* (piano). The score is divided into measures 2 through 9, with measure 1 being a whole rest for all instruments.

10 11 12 13 14 15 16 17 18

Musical score for *DOMINICA IN ALBIS 1773 | Full Score*, page 2. The score includes parts for Piccolo, Flutes (1, 2), Oboe, Bassoon, Clarinets (Bb Cl. 1, 2, 3, Bb B.Cl.), Saxophones (A.Sax 1, 2, T.Sax, Bar.Sax), Trumpets (1, 2, 3), Horns (Flh. 1, 2, F.Hn. 1, 2, 3, 4), Trombones (C.Tbn. 1, 2, 3, Bs.Tbn.), Euphonium (1, 2), Baritone (C.Bs. 1, 2), Drums (D.B.), Timpani (Timp.), and Percussion (1, 2, 3, 4). The score is in 2/4 and 4/4 time signatures. A large watermark 'MUNODI Edition' is overlaid diagonally across the page. Dynamics include *mp* and *tutti*. The score is marked with rehearsal cues 10, 11, 12, 13, 14, 15, 16, 17, and 18.

Picc.

Fl. 1
2

Ob.

Bn.

B♭ Cl. 1

B♭ Cl. 2
3

B♭ B.Cl.

A.Sax 1
2

T.Sax

Bar.Sax

Trp. 1

Trp. 2
3

Flh. 1
2

F.Hn. 1
2

F.Hn. 3
4

C.Tbn. 1
2

C.Tbn. 3
Bs. Tbn.

Euph. 1
2

C.Bs. 1
2

D.B.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

mf

p

f

solo

MUNOEDI EDITION

Picc.

Fl. 1
2

Ob.

Bn.

B♭ Cl. 1

B♭ Cl. 2
3

B♭ B.Cl.

A.Sax 1
2

T.Sax

Bar.Sax

26

Trp. 1
2
3

Flh. 1
2

F.Hn. 1
2

F.Hn. 3
4

C.Tbn. 1
2

C.Tbn. 3
Bs. Tbn.

Euph. 1
2

C.Bs. 1
2

D.B.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

f solo

p

tutti

mf *f* *più f*

f *più f*

f *più f*

f *più f*

f *più f*

f *più f*

f *più f*

34 35 36 37 38 39 40 41 42

Picc.

Fl. 1
2

Ob.

Bn.

B♭ Cl. 1

B♭ Cl. 2
3

B♭ B.Cl.

A.Sax 1
2

T.Sax

Bar.Sax

34

Trp. 1

Trp. 2
3

Flh. 1
2

F Hn. 1
2

F Hn. 3
4

C Tbn. 1
2

C Tbn. 3
Bs. Tbn.

Euph. 1
2

C Bs. 1
2

D.B.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

S.D.

43 Vivace ♩ = 160 44 45 46 47 48

Picc. *f* *mf*

Fl. 1 *f* *mf*

Fl. 2 *f* *mf*

Ob. *f* *mf*

Bn. *f* *p*

B♭ Cl. 1 *f* *mf*

B♭ Cl. 2 *f* *p*

B♭ Cl. 3 *f* *p*

B♭ B.Cl. *f* *mf*

A.Sax 1 *f* *mf*

A.Sax 2 *f* *mf*

T.Sax *f* *mf*

Bar.Sax *f* *mf*

43 Vivace ♩ = 160

Trp. 1 *f* *mf*

Trp. 2 *f* *mf*

Trp. 3 *p* *f* *mf*

Fih. 1 *f* *mf*

Fih. 2 *f* *mf*

F Hn. 1 *f* *p* *mf* *p*

F Hn. 2 *f* *p* *mf* *p*

F Hn. 3 *f* *p* *mf* *p*

F Hn. 4 *f* *p* *mf* *p*

C Tbn. 1 *f* *mf* *p*

C Tbn. 2 *f* *mf* *p*

C Tbn. 3 *f* *mf* *p*

Bs. Tbn. *f* *mf* *p*

Euph. 1 *f* *mf*

Euph. 2 *f* *mf*

C Bs. 1 *f* *mf*

C Bs. 2 *f* *mf*

D.B. *f* *mf*

Timp. *sfz* *mf*

Perc. 1 *f* *p*

Perc. 2 *f* *p*

Perc. 3 Glockenspiel *mf*

Perc. 4 *f* *mf*

49 50 51 52 53 54

Picc.

Fl. 1
2

Ob.

Bn.

B♭ Cl. 1
2
3

B♭ B.Cl.

A.Sax 1
2

T.Sax

Bar.Sax

Trp. 1
2
3

Flh. 1
2

F.Hn. 1
2

F.Hn. 3
4

C.Tbn. 1
2

C.Tbn. 3
Bs. Tbn.

Euph. 1
2

C.Bs. 1
2

D.B.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

mf

p

This page of the musical score covers measures 49 to 54. It features a variety of instruments including Piccolo, Flutes (1 and 2), Oboe, Bassoon, Clarinets (B♭), Bass Clarinet, Saxophones (Alto, Tenor, Baritone), Trumpets (1, 2, 3), Horns (French, F), Trombones (C, B♭), Euphonium, Baritone, Double Bass, Timpani, and four different Percussion parts. The score is written in a key signature of three flats (B♭, E♭, A♭) and includes dynamic markings such as *mf* and *p*. A large 'MUNOEDI' watermark is visible across the page.

55 56 57 58 59 60 61

Picc. *f*

Fl. 1 *f*
2 *mp*

Ob. *f*

Bn. *mf*

B♭ Cl. 1 *f*

B♭ Cl. 2 *f*
3

B♭ B.Cl. *mf*

A.Sax 1 *mf*
2

T.Sax *mf*

Bar.Sax *mf*

55

Trp. 1

Trp. 2

3

Flh. 1 *mp*
2 *mp*

F.Hn. 1 *mf*
2

F.Hn. 3 *mf*
4

C.Tbn. 1 *mf*
2

C.Tbn.3 *tutti*
Bs. Tbn. *mf*

Euph. 1 *mf*
2

C.Bs. 1 *mf*
2

D.B. *mf*

Timp. *mp*

Perc. 1 *mp*

Perc. 2

Perc. 3

Perc. 4

62 63 64 65 66 67 68

Picc.

Fl. 1 2

Ob.

Bn.

B♭ Cl. 1

B♭ Cl. 2 3

B♭ B.Cl.

A.Sax 1 2

T.Sax

Bar.Sax

Trp. 1

Trp. 2 3

Flh. 1 2

F Hn. 1 2

F Hn. 3 4

C Tbn. 1 2

C Tbn. 3

Bs. Tbn.

Euph. 1 2

C Bs. 1 2

D.B.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Tambourine ◊

mf

p

69 70 71 72 73 74

Picc.

Fl. 1 2

Ob.

Bn.

B♭ Cl. 1

B♭ Cl. 2 3

B♭ B.Cl.

A.Sax 1 2

T.Sax

Bar.Sax

Trp. 1

Trp. 2 3

Flh. 1 2

F Hn. 1 2

F Hn. 3 4

C Tbn. 1 2

C Tbn. 3

Bs. Tbn.

Euph. 1 2

C Bs. 1 2

D.B.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

f

mf

p

Triangle Δ

75 76 77 78 79 80

This page contains the musical score for measures 75 through 80 of the piece 'DOMINICA IN ALBIS 1773'. The score is arranged in a standard orchestral layout with multiple staves for each instrument family. The instruments included are Piccolo, Flutes (1 and 2), Oboe, Bassoon, Bass Clarinet (1, 2, 3), Baritone Saxophone, Alto Saxophone (1, 2), Tenor Saxophone, Baritone Saxophone, Trumpets (1, 2, 3), Flute in C, Horns (1, 2, 3, 4), Trombones (1, 2, 3), Euphonium (1, 2), Basses (1, 2), Double Bass, Timpani, and Percussion (1, 2, 3, 4). The score features various musical notations including rests, notes, slurs, and dynamic markings such as *mf*, *f*, *mp*, and *p*. A 'solo' marking is present for the first trumpet in measure 79. A large, diagonal watermark reading 'MUNODI Edition' is overlaid across the center of the page.

81 82 83 84 85 86

Picc.

Fl. 1
2

Ob.

Bn.

B♭ Cl. 1
2
3

B♭ B.Cl.

A.Sax 1
2

T.Sax

Bar.Sax

Trp. 1
2
3

Flh. 1
2

F Hn. 1
2

F Hn. 3
4

C Tbn. 1
2

C Tbn. 3
Bs. Tbn.

Euph. 1
2

C Bs. 1
2

D.B.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Flh. 1 solo

p

p

mf

mf

mf

To Tubular Bells

Picc.
 Fl. 1 2 *mf* solo
 Ob. *mf* solo
 Bn. *p*
 B♭ Cl. 1 *mf*
 B♭ Cl. 2 3 *mf*
 B♭ B.Cl. *mf* (Bass)
 A.Sax 1 2
 T.Sax
 Bar.Sax
 87
 Trp. 1 *mf*
 Trp. 2 3 *mf*
 Flh. 1 2 tutti *p*
 F.Hn. 1 2 *p*
 F.Hn. 3 4 *mf*
 C.Tbn. 1 2 *mf*
 C.Tbn.3
 Bs.Tbn.
 Euph. 1 2 (Bass) *mf*
 C.Bs. 1 2 Bass 1 solo *p* tutti *mf*
 D.B. (Bass) *p* *mf*
 Timp.
 Perc. 1 *mf*
 Perc. 2
 Perc. 3
 Perc. 4

95 96 97 98 99 100 101

Picc. *f*

Fl. 1 *f*

Fl. 2 *f*

Ob. *f*

Bn. *più f*

B♭ Cl. 1 *f*

B♭ Cl. 2 *f*

B♭ Cl. 3 *f*

B♭ B.Cl. *più f*

A.Sax 1 *più f*

A.Sax 2 *più f*

T.Sax *più f*

Bar.Sax *più f*

Trp. 1 *più f*

Trp. 2 *più f*

Trp. 3 *più f*

Flh. 1 *più f*

Flh. 2 *più f*

F.Hn. 1 *più f*

F.Hn. 2 *più f*

F.Hn. 3 *più f*

F.Hn. 4 *più f*

C.Tbn. 1 *più f*

C.Tbn. 2 *più f*

C.Tbn. 3 *più f*

Bs. Tbn. *più f*

Euph. 1 *più f*

Euph. 2 *più f*

C.Bs. 1 *più f*

C.Bs. 2 *più f*

D.B. *più f*

Timp. *f*

Perc. 1 *f* *fp*

Perc. 2 *f*

Perc. 3 Cymb. a2 † *f*

Perc. 4 Tubular Bells *f*

102 103 104 105 106

Picc.

Fl. 1 2

Ob.

Bn.

B♭ Cl. 1

B♭ Cl. 2 3

B♭ B.Cl.

A.Sax 1 2

T.Sax

Bar.Sax

Trp. 1

Trp. 2 3

Flh. 1 2

F Hn. 1 2

F Hn. 3 4

C Tbn. 1 2

C Tbn. 3

Bs. Tbn.

Euph. 1 2

C Bs. 1 2

D.B.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

107 108 109 110 111 112 *Meno mosso* 113 114 115

Picc.

Fl. 1
2

Ob.

Bn.

B♭ Cl. 1

B♭ Cl. 2
3

B♭ B.Cl.

A.Sax 1
2

T.Sax

Bar.Sax

Trp. 1

Trp. 2
3

Flh. 1
2

F Hn. 1
2

F Hn. 3
4

C Tbn. 1
2

C Tbn. 3
Bs. Tbn.

Euph. 1
2

C Bs. 1
2

D.B.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

112 *Meno mosso*

solo

f

solo

f (A.Sax 1 solo)

Wind Chimes

mp

To Xylophone

Picc.

Fl. 1
2

Ob.

Bn.

B♭ Cl. 1

B♭ Cl. 2
3

B♭ B.Cl.

A.Sax 1
2

T.Sax

Bar.Sax

Trp. 1

Trp. 2
3

Flh. 1
2

F Hn. 1
2

F Hn. 3
4

C Tbn. 1
2

C Tbn. 3
Bs. Tbn.

Euph. 1
2

C Bs. 1
2

D.B.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

rit.

rit.

Andante ♩ = 80

f

solo

solo p

p

mp

mp

p

p

p

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

122

123

124

125

126

127

128

129

Picc.

Fl. 1
2

Ob.

Bn.

B♭ Cl. 1

B♭ Cl. 2
3

B♭ B.Cl.

A.Sax 1
2

T.Sax

Bar.Sax

122

Trp. 1

Trp. 2
3

Flh. 1
2

F Hn. 1
2

F Hn. 3
4

C Tbn. 1
2

C Tbn. 3
Bs. Tbn.

Euph. 1
2

C Bs. 1
2

D.B.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

130 131 132 133 134 135

Picc. *mf*

Fl. 1 *mf*

Fl. 2

Ob. *mf*

Bn. *mp* *mf*

B♭ Cl. 1 *mf*

B♭ Cl. 2 *mf*

B♭ Cl. 3

B♭ B.Cl. *mp* *mf*

A.Sax 1 *mp*

A.Sax 2

T.Sax *mp*

Bar.Sax *mp*

130

Trp. 1

Trp. 2 *p*

Trp. 3

Flh. 1

Flh. 2

F Hn. 1 *mp*

F Hn. 2

F Hn. 3

F Hn. 4

Trb. 1 *mp*

C Tbn. 1 *mp*

C Tbn. 2

C Tbn. 3 *mp*

Bs. Tbn.

Euph. 1 *mf*

Euph. 2

C Bs. 1 *mp*

C Bs. 2

D.B. *mp* *mf*

Timp. *mf*

Perc. 1

Perc. 2

Perc. 3 Cabasa *mp*

Perc. 4 Xylophone *mp*

This musical score page contains the following parts and staves:

- Picc.
- Fl. 1, 2
- Ob.
- Bn.
- B \flat Cl. 1, 2, 3
- B \flat B.Cl.
- A.Sax 1, 2
- T.Sax
- Bar.Sax
- Trp. 1, 2, 3
- Flh. 1, 2
- F.Hn. 1, 2, 3, 4
- C.Tbn. 1, 2, 3
- Bs. Tbn.
- Euph. 1, 2
- C.Bs. 1, 2
- D.B.
- Timp.
- Perc. 1, 2, 3, 4

The score is written in a key signature of three flats (B \flat , E \flat , A \flat) and includes various musical notations such as dynamics (e.g., *p*), articulation marks, and performance instructions.

Picc. Musical staff for Piccolo, showing a melodic line with trills and triplets in measures 148-149.

Fl. 1 2 Musical staff for Flute 1 and 2, featuring a melodic line with trills and triplets in measures 148-149.

Ob. Musical staff for Oboe, featuring a melodic line with trills and triplets in measures 148-149.

Bn. Musical staff for Bassoon, featuring a melodic line with trills and triplets in measures 148-149.

B♭ Cl. 1 Musical staff for B-flat Clarinet 1, featuring a melodic line with trills and triplets in measures 148-149.

B♭ Cl. 2 3 Musical staff for B-flat Clarinet 2 and 3, featuring a melodic line with trills and triplets in measures 148-149.

B♭ B.Cl. Musical staff for B-flat Bass Clarinet, featuring a melodic line with trills and triplets in measures 148-149.

A.Sax 1 2 Musical staff for Alto Saxophone 1 and 2, featuring a melodic line with trills and triplets in measures 148-149.

T.Sax Musical staff for Tenor Saxophone, featuring a melodic line with trills and triplets in measures 148-149.

Bar.Sax Musical staff for Baritone Saxophone, featuring a melodic line with trills and triplets in measures 148-149.

Trp. 1 Musical staff for Trumpet 1, featuring a melodic line with trills and triplets in measures 148-149.

Trp. 2 3 Musical staff for Trumpet 2 and 3, featuring a melodic line with trills and triplets in measures 148-149.

Flh. 1 2 Musical staff for Flugelhorn 1 and 2, featuring a melodic line with trills and triplets in measures 148-149.

F.Hn. 1 2 Musical staff for French Horn 1 and 2, featuring a melodic line with trills and triplets in measures 148-149.

F.Hn. 3 4 Musical staff for French Horn 3 and 4, featuring a melodic line with trills and triplets in measures 148-149.

C.Tbn. 1 2 Musical staff for Cornet 1 and 2, featuring a melodic line with trills and triplets in measures 148-149.

C.Tbn. 3
 Bs. Tbn. Musical staff for Cornet 3 and Bass Trombone, featuring a melodic line with trills and triplets in measures 148-149.

Euph. 1 2 Musical staff for Euphonium 1 and 2, featuring a melodic line with trills and triplets in measures 148-149.

C.Bs. 1 2 Musical staff for Contrabass Trombone 1 and 2, featuring a melodic line with trills and triplets in measures 148-149.

D.B. Musical staff for Double Bass, featuring a melodic line with trills and triplets in measures 148-149.

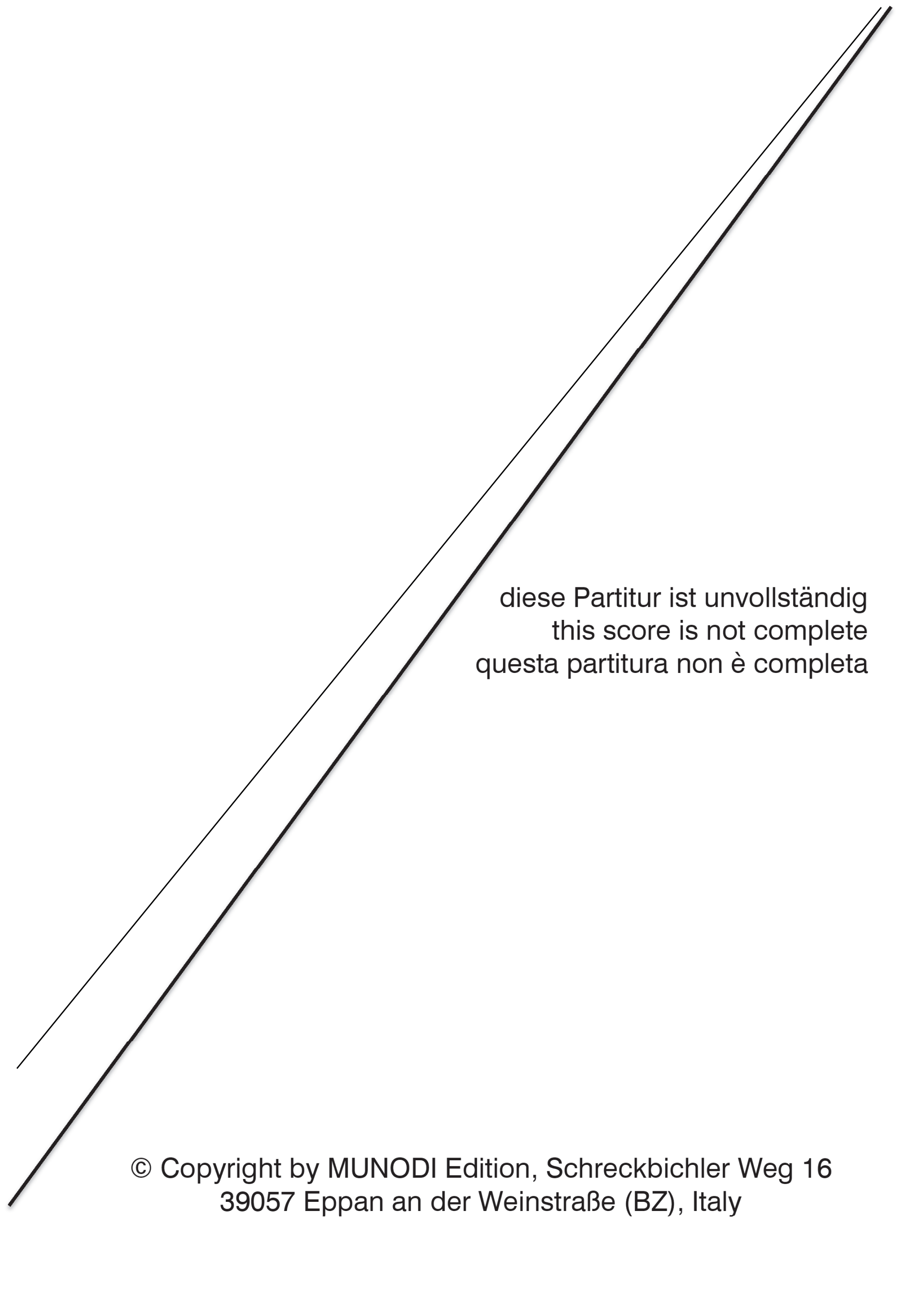
Timp. Musical staff for Timpani, featuring a melodic line with trills and triplets in measures 148-149.

Perc. 1 Musical staff for Percussion 1, featuring a rhythmic pattern of eighth notes in measures 144-145.

Perc. 2 Musical staff for Percussion 2, featuring a rhythmic pattern of eighth notes in measures 144-145.

Perc. 3 Musical staff for Percussion 3, featuring a melodic line with trills and triplets in measures 148-149.

Perc. 4 Musical staff for Percussion 4, featuring a melodic line with trills and triplets in measures 148-149.



diese Partitur ist unvollständig
this score is not complete
questa partitura non è completa

© Copyright by MUNODI Edition, Schreckbichler Weg 16
39057 Eppan an der Weinstraße (BZ), Italy