

Saxophone quartet
(3 B \flat tenors and E \flat baritone)

Turmchoral

originally for 4 wind instruments:
“Christ ist erstanden”

Mainz 1513
Edited 2003 by
Klaus Bjerre

1 $\text{♩} = 88$ 5

Tenor 1 in B \flat

Tenor 2 in B \flat

Tenor 3 in B \flat

Baritone in E \flat

Chorale (freely treated by the original composer)

9 12 16

Detailed description: This is a musical score for a saxophone quartet. It consists of two systems of four staves each. The first system covers measures 1 through 8. The second system covers measures 9 through 16. The key signature is one sharp (F#) and the time signature is common time (C). The tempo is marked as quarter note = 88. The instrumentation is Tenor 1 in B-flat, Tenor 2 in B-flat, Tenor 3 in B-flat, and Baritone in E-flat. The score includes various musical notations such as rests, notes, beams, and slurs. A boxed number '5' is placed above the fifth measure of the first system. A boxed number '9' is placed above the first measure of the second system. Boxed numbers '12' and '16' are placed above the twelfth and sixteenth measures of the second system, respectively. A text annotation 'Chorale (freely treated by the original composer)' is placed between the second and third staves of the first system, with vertical lines pointing to specific notes in the Tenor 2 and Tenor 3 parts.

Saxophone quartet

(3 B \flat tenors and E \flat baritone)

Turmchoral

“Christ ist erstanden”

17

20

24

25

28

32

33

38

The image displays a musical score for a saxophone quartet, consisting of four staves. The music is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). The score is divided into three systems. The first system contains measures 17 through 24, with measure numbers 17, 20, and 24 indicated in boxes. The second system contains measures 25 through 32, with measure numbers 25, 28, and 32 indicated in boxes. The third system contains measures 33 through 38, with measure numbers 33 and 38 indicated in boxes. The notation includes various rhythmic values, slurs, and dynamic markings such as *mf* and *mfz*. The piece concludes with a double bar line at the end of measure 38.