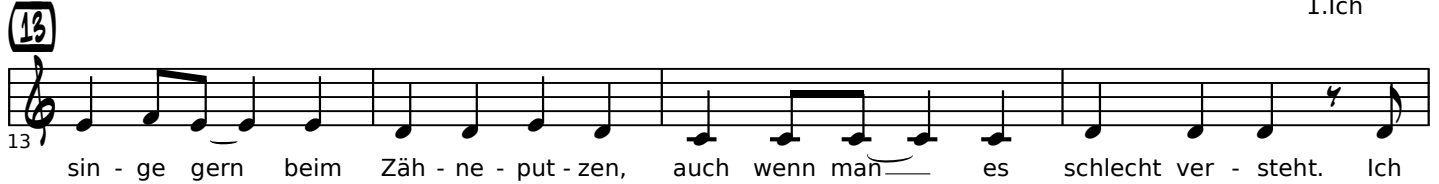


IN DER MUSIK SIND WIR ZUHAUS

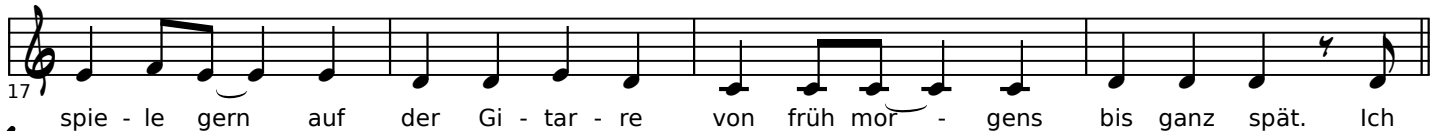
Lied zum Aktionstag "Musik in Bayern" 2017

Komp., Text & Arrangement:
Bastian Pusch, 2017SWING/2-BEAT $\text{♩} = 152$ 

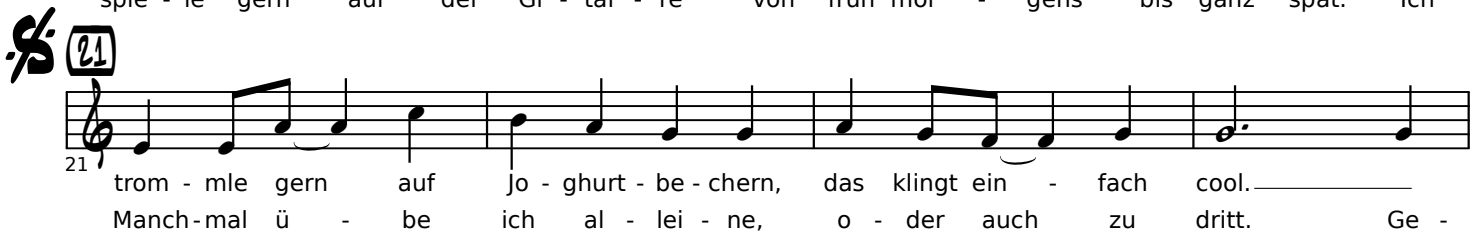
1. Ich



13 sin - ge gern beim Zäh - ne - put - zen, auch wenn man es schlecht ver - steht. Ich



17 spie - le gern auf der Gi - tar - re von früh mor - gens bis ganz spät. Ich



21 trom - mle gern auf Jo - ghurt - be - chern, das klingt ein - fach cool. Manch-mal ü - be ich al - lei - ne, o - der auch zu dritt. Ge -



25 Wenn du uns jetzt sin - gen hörst, dann haut's dich gleich vom Stuhl: In der Mu - mein - sam macht es rich - tig Spaß, wir sin - gen un - sern Hit:



29 sik sind wir zu-haus', da ken-nen wir uns bes - tens aus! Ganz e -



33 gal, wer du bist, ganz e - gal, wie du sprichst, weil Mu - sik un - ser zu - hau - se ist. La la



37 la la la la la. La la la la la, la la la. La la



41 la la la la la. la la la la la.



48 Ru - di spielt auf der Trom - pe - te, Max die Mund - har - mo - ni - ka.



52 Al - le sin - gen laut-hals mit, am lau - tes-ten singt Ju - li - a!

D. S. AL CODA

56 la.

(65) SOLO

(67)

(VAMP TILL CUE)

(73)

La la la la la la la.

75 La la la la la, la la la. La la la la la la la.

79 la la la la la. Fine

IN DER MUSIK SIND WIR ZUHAUS

Lied zum Aktionstag "Musik in Bayern" 2017

Komp., Text & Arrangement:
Bastian Pusch, 2017

SWING/2-BEAT ♩=152

1 *f*

5

9 *mp* **(9)** 3 **(13)** 7 **EVEN**

21 *p* **(21)**

26 *mf* **(29)**

31

36 **(37)**

39 **TO**

44 **(48)** 2 3 *f*

52 **EVEN**

(D: 3/4) AL CODA

56 57

f

Musical staff 56-57 in treble clef with key signature of three sharps (F#, C#, G#). Staff 56 starts with a whole note G5. Staff 57 contains a melodic line starting with a quarter rest, followed by eighth notes: A5, G5, F#5, E5, D5, C#5, B4, A4. The dynamic marking *f* is placed below the staff.

61 Bb7(#9)

(SOLO ON CUE)

Musical staff 61 in treble clef with key signature of three sharps. It contains a melodic line with accents (^) and slurs. The staff ends with a double bar line and the chord symbol Bb7(#9). Below the staff, the instruction (SOLO ON CUE) is written in a box.

65 SOLO

A7 D7 A7 B7 E7

Musical staff 65-68 in treble clef with key signature of three sharps. The staff contains four measures of rests, each with a chord symbol above it: A7, D7, A7, B7, E7. The word SOLO is written above the first measure.

69 (VAMP TILL CUE)

D7 A7 E7 A6

Musical staff 69-72 in treble clef with key signature of three sharps. The staff contains four measures of rests, each with a chord symbol above it: D7, A7, E7, A6. The instruction (VAMP TILL CUE) is written above the last measure.

73

Musical staff 73-77 in treble clef with key signature of three sharps. It contains a melodic line with slurs and accents. The staff starts with two measures of rests, followed by eighth notes: G5, F#5, E5, D5, C#5, B4, A4, G4. The staff ends with a double bar line.

78 *f* Fine

Musical staff 78-81 in treble clef with key signature of three sharps. It contains a melodic line with slurs and accents. The staff starts with eighth notes: G5, F#5, E5, D5, C#5, B4, A4, G4. The staff ends with a double bar line. The dynamic marking *f* and the word Fine are placed below the staff.

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SWING/2-BEAT ♩=152

1 *f*

5

9 *mp* **9** **13** **7** **EVEN**

21 *p* **21**

26 *mf* **29**

31

36 **37**

40 **TO**

45 **48** *f*

52 **EVEN**

D. 3/4 AL CODA

56 57

56 *f*

Staff 56: Treble clef, key signature of three sharps (F#, C#, G#), 2/4 time. Starts with a whole note G4. Staff 57: Treble clef, key signature of three sharps, 2/4 time. Starts with a quarter rest, followed by eighth notes G4, A4, B4, A4, G4. Dynamics include *f*.

61

Staff 61: Treble clef, key signature of three sharps, 2/4 time. Starts with a quarter note G4, followed by eighth notes A4, B4, A4, G4. Dynamics include *f*.

65 **SOLO** BACKINGS ON CUE

65 *mf*

Staff 65: Treble clef, key signature of three sharps, 2/4 time. Starts with a quarter rest, followed by eighth notes G4, A4, B4, A4, G4. Dynamics include *mf*.

69 (VAMP TILL CUE)

69 (VAMP TILL CUE)

Staff 69: Treble clef, key signature of three sharps, 2/4 time. Starts with a quarter rest, followed by eighth notes G4, A4, B4, A4, G4. Ends with a double bar line and repeat sign.

73

Staff 73: Treble clef, key signature of three sharps, 2/4 time. Starts with a quarter rest, followed by eighth notes G4, A4, B4, A4, G4. Dynamics include *f*.

78 *f* Fine

78 *f* Fine

Staff 78: Treble clef, key signature of three sharps, 2/4 time. Starts with a quarter note G4, followed by eighth notes A4, B4, A4, G4. Ends with a double bar line. Dynamics include *f* and Fine.

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SWING/2-BEAT ♩=152

1 *f*

5

9 *mp* **(9)** **(13)** **(7)** EVEN ♩

21 *p* **(21)**

26 *mf* **(29)**

31

36 **(37)**

40 **TO**

45 **(48)** *f*

52 EVEN ♩

(D. ♩) AL CODA

IN DER MUSIK SIND WIR ZUHAUS

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SWING/2-BEAT ♩=152

1 *f*

5

9 *mp* **9** 3 **13** 7 **EVEN**

21 *p* **21**

26 *mf* **29**

31

36 **37**

40 **TO**

45 *f* **48** 2 3

52 **EVEN**

D. AL CODA

56 **57** *f*

Musical staff 56-57. Measure 56 starts with a treble clef, a key signature of two sharps (F# and C#), and a common time signature. Measure 57 begins with a circled number '57' and a dynamic marking of *f*. The staff contains eighth and quarter notes with accents and slurs.

60

Musical staff 60. Continuation of the previous staff, featuring eighth and quarter notes with accents and slurs.

65 SOLO BACKINGS ON CUE *mf*

Musical staff 65. Measure 65 is marked with a circled number '65', the word 'SOLO', and the instruction 'BACKINGS ON CUE'. The dynamic marking is *mf*. The staff shows quarter notes with accents and slurs.

69 (VAMP TILL CUE)

Musical staff 69. Measure 69 is marked with a circled number '69' and the instruction '(VAMP TILL CUE)'. The staff contains quarter notes with accents and slurs.

73

Musical staff 73. Measure 73 is marked with a circled number '73'. The staff contains quarter notes with slurs.

78 *f* Fine

Musical staff 78. Measure 78 is marked with a circled number '78', a dynamic marking of *f*, and the word 'Fine'. The staff contains quarter notes with slurs and accents.

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SWING/2-BEAT ♩=152

1 *f* *fp* *fp*

5

9 *mp* (9) (13) 7 (13) EVEN

21 *p* (21)

26 *mf* (29)

30

34 (37)

38 (48)

42 TO 2

48 *f* (48) 3 3 (48) EVEN AL CODA

56

57

f *fp* *fp*

60

65

SOLO

6

BACKINGS ON CUE

(VAMP TILL CUE)

73

77

f Fine

Trumpet 1

IN DER MUSIK SIND WIR ZUHAUS

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Komp., Text & Arrangement:
Bastian Pusch, 2017

SWING/2-BEAT ♩=152

1 *f*

5 *mp*

10 *mf*

29 *f*

37 *mf* *f*

41 *mf* TO *mf*

46 *f* (SOLO) *f* (48)

50 *f* 3 *f* (D. *f* AL CODA)

56 57

f

Musical staff 56-57 in G major. Measure 56 contains a whole rest. Measure 57 contains a half note G4 with an accent (^), followed by a quarter note A4 with an accent (^), a quarter note B4 with an accent (^), and a quarter note G4 with an accent (^). The dynamic is *f*.

61 E \flat 7(#9)

(SOLO ON CUE)

Musical staff 61 in G major. Measure 61 contains a half note G4 with an accent (^). Measure 62 contains a whole rest. Measure 63 contains a whole rest. Measure 64 contains a whole rest. The dynamic is *f*. A cue for a solo is indicated by a box labeled "(SOLO ON CUE)".

65 SOLO

Musical staff 65 in G major. Measures 65-68 are marked with a double bar line and a repeat sign. The notes are indicated by slashes (/). The dynamics are D7, G7, D7, E7, and A7.

69 (VAMP TILL CUE)

(LAST X ONLY)

Musical staff 69 in G major. Measures 69-72 are marked with a double bar line and a repeat sign. The notes are indicated by slashes (/). The dynamics are G7, D7, A7, and D6. The dynamic is *f*. A cue for a solo is indicated by a box labeled "(VAMP TILL CUE)". A box labeled "(LAST X ONLY)" is placed over the final measure.

73

mf

Musical staff 73 in G major. Measure 73 contains a half note G4 with an accent (^), followed by a quarter note A4 with an accent (^), a quarter note B4 with an accent (^), and a quarter note G4 with an accent (^). Measure 74 contains a half note G4 with an accent (^), followed by a quarter note A4 with an accent (^), a quarter note B4 with an accent (^), and a quarter note G4 with an accent (^). Measure 75 contains a half note G4 with an accent (^), followed by a quarter note A4 with an accent (^), a quarter note B4 with an accent (^), and a quarter note G4 with an accent (^). Measure 76 contains a half note G4 with an accent (^), followed by a quarter note A4 with an accent (^), a quarter note B4 with an accent (^), and a quarter note G4 with an accent (^). Measure 77 contains a half note G4 with an accent (^), followed by a quarter note A4 with an accent (^), a quarter note B4 with an accent (^), and a quarter note G4 with an accent (^). The dynamic is *mf*.

77

f Fine

Musical staff 77 in G major. Measure 77 contains a half note G4 with an accent (^), followed by a quarter note A4 with an accent (^), a quarter note B4 with an accent (^), and a quarter note G4 with an accent (^). Measure 78 contains a half note G4 with an accent (^), followed by a quarter note A4 with an accent (^), a quarter note B4 with an accent (^), and a quarter note G4 with an accent (^). Measure 79 contains a half note G4 with an accent (^), followed by a quarter note A4 with an accent (^), a quarter note B4 with an accent (^), and a quarter note G4 with an accent (^). Measure 80 contains a half note G4 with an accent (^), followed by a quarter note A4 with an accent (^), a quarter note B4 with an accent (^), and a quarter note G4 with an accent (^). Measure 81 contains a half note G4 with an accent (^), followed by a quarter note A4 with an accent (^), a quarter note B4 with an accent (^), and a quarter note G4 with an accent (^). Measure 82 contains a half note G4 with an accent (^), followed by a quarter note A4 with an accent (^), a quarter note B4 with an accent (^), and a quarter note G4 with an accent (^). Measure 83 contains a half note G4 with an accent (^), followed by a quarter note A4 with an accent (^), a quarter note B4 with an accent (^), and a quarter note G4 with an accent (^). Measure 84 contains a half note G4 with an accent (^), followed by a quarter note A4 with an accent (^), a quarter note B4 with an accent (^), and a quarter note G4 with an accent (^). Measure 85 contains a half note G4 with an accent (^), followed by a quarter note A4 with an accent (^), a quarter note B4 with an accent (^), and a quarter note G4 with an accent (^). Measure 86 contains a half note G4 with an accent (^), followed by a quarter note A4 with an accent (^), a quarter note B4 with an accent (^), and a quarter note G4 with an accent (^). Measure 87 contains a half note G4 with an accent (^), followed by a quarter note A4 with an accent (^), a quarter note B4 with an accent (^), and a quarter note G4 with an accent (^). Measure 88 contains a half note G4 with an accent (^), followed by a quarter note A4 with an accent (^), a quarter note B4 with an accent (^), and a quarter note G4 with an accent (^). Measure 89 contains a half note G4 with an accent (^), followed by a quarter note A4 with an accent (^), a quarter note B4 with an accent (^), and a quarter note G4 with an accent (^). Measure 90 contains a half note G4 with an accent (^), followed by a quarter note A4 with an accent (^), a quarter note B4 with an accent (^), and a quarter note G4 with an accent (^). Measure 91 contains a half note G4 with an accent (^), followed by a quarter note A4 with an accent (^), a quarter note B4 with an accent (^), and a quarter note G4 with an accent (^). Measure 92 contains a half note G4 with an accent (^), followed by a quarter note A4 with an accent (^), a quarter note B4 with an accent (^), and a quarter note G4 with an accent (^). Measure 93 contains a half note G4 with an accent (^), followed by a quarter note A4 with an accent (^), a quarter note B4 with an accent (^), and a quarter note G4 with an accent (^). Measure 94 contains a half note G4 with an accent (^), followed by a quarter note A4 with an accent (^), a quarter note B4 with an accent (^), and a quarter note G4 with an accent (^). Measure 95 contains a half note G4 with an accent (^), followed by a quarter note A4 with an accent (^), a quarter note B4 with an accent (^), and a quarter note G4 with an accent (^). Measure 96 contains a half note G4 with an accent (^), followed by a quarter note A4 with an accent (^), a quarter note B4 with an accent (^), and a quarter note G4 with an accent (^). Measure 97 contains a half note G4 with an accent (^), followed by a quarter note A4 with an accent (^), a quarter note B4 with an accent (^), and a quarter note G4 with an accent (^). Measure 98 contains a half note G4 with an accent (^), followed by a quarter note A4 with an accent (^), a quarter note B4 with an accent (^), and a quarter note G4 with an accent (^). Measure 99 contains a half note G4 with an accent (^), followed by a quarter note A4 with an accent (^), a quarter note B4 with an accent (^), and a quarter note G4 with an accent (^). Measure 100 contains a half note G4 with an accent (^), followed by a quarter note A4 with an accent (^), a quarter note B4 with an accent (^), and a quarter note G4 with an accent (^). The dynamic is *f*. The piece ends with "Fine".

Trumpet 2

IN DER MUSIK SIND WIR ZUHAUS

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Bastian Pusch, 2017

SWING/2-BEAT ♩=152

1 *f*

5 *mp*

10 *mf*

29 *f*

37 *mf* *f*

41 *mf* TO

45 *mf* (48) 3

51 *f* (D: AL CODA)

56 **(57)**

Musical staff 56-57. Key signature: one sharp (F#). Staff 56 starts with a whole rest. Staff 57 begins with a dynamic marking of *f*. The melody consists of quarter notes: F#4, G4, A4, B4, A4, G4, F#4. There are accents (^) over the first and third notes, and breath marks (>) over the second and fourth notes. A slur covers the first two notes.

61

Musical staff 61. Key signature: one sharp (F#). The staff contains a whole rest followed by a quarter rest, then a quarter note F#4 with an accent (^). This is followed by another whole rest, a quarter rest, and a quarter note F#4 with an accent (^). The staff ends with a double bar line and a '2' above it, indicating a second ending.

65 **(65) SOLO**

BACKINGS ON CUE

Musical staff 65-66. Key signature: one sharp (F#). Staff 65 starts with a double bar line and a repeat sign. The melody begins with a quarter rest, followed by a quarter note F#4 with an accent (^), a quarter note G4 with an accent (^), and a quarter note A4 with an accent (^). There are breath marks (>) over the G4 and A4 notes. Staff 66 continues with a quarter rest, a quarter note B4 with an accent (^), a quarter note A4 with an accent (^), and a quarter note G4 with an accent (^). There are breath marks (>) over the B4 and A4 notes. The dynamic marking *mf* is placed below the staff.

69

(VAMP TILL CUE)

Musical staff 69-72. Key signature: one sharp (F#). Staff 69 starts with a quarter rest, followed by a quarter note F#4 with an accent (^), a quarter note G4 with an accent (^), and a quarter note A4 with an accent (^). There are breath marks (>) over the G4 and A4 notes. Staff 70 continues with a quarter rest, a quarter note B4 with an accent (^), a quarter note A4 with an accent (^), and a quarter note G4 with an accent (^). There are breath marks (>) over the B4 and A4 notes. Staff 71 continues with a quarter rest, a quarter note F#4 with an accent (^), a quarter note G4 with an accent (^), and a quarter note A4 with an accent (^). There are breath marks (>) over the G4 and A4 notes. Staff 72 ends with a quarter note B4 with an accent (^), a quarter note A4 with an accent (^), and a quarter note G4 with an accent (^). There are breath marks (>) over the B4 and A4 notes. The staff concludes with a double bar line and a repeat sign. The instruction '(VAMP TILL CUE)' is written above the staff.

73 **(73)**

Musical staff 73-76. Key signature: one sharp (F#). Staff 73 begins with a dynamic marking of *mf*. The melody consists of quarter notes: F#4, G4, A4, B4, A4, G4, F#4. There are accents (^) over the first, third, and fifth notes, and breath marks (>) over the second and fourth notes. A slur covers the first two notes. Staff 74 continues with a quarter note F#4 with an accent (^), a quarter note G4 with an accent (^), a quarter note A4 with an accent (^), and a quarter note B4 with an accent (^). There are breath marks (>) over the G4 and A4 notes. Staff 75 continues with a quarter note A4 with an accent (^), a quarter note G4 with an accent (^), a quarter note F#4 with an accent (^), and a quarter note E4 with an accent (^). There are breath marks (>) over the A4 and G4 notes. Staff 76 continues with a quarter note D4 with an accent (^), a quarter note C4 with an accent (^), a quarter note B3 with an accent (^), and a quarter note A3 with an accent (^). There are breath marks (>) over the D4 and C4 notes.

77

Musical staff 77. Key signature: one sharp (F#). The staff begins with a quarter note F#4 with an accent (^), a quarter note G4 with an accent (^), a quarter note A4 with an accent (^), and a quarter note B4 with an accent (^). There are breath marks (>) over the G4 and A4 notes. This is followed by a quarter rest, a quarter note F#4 with an accent (^), a quarter note G4 with an accent (^), a quarter note A4 with an accent (^), and a quarter note B4 with an accent (^). There are breath marks (>) over the G4 and A4 notes. The staff concludes with a double bar line. The dynamic marking *f* is placed below the staff, and the word 'Fine' is written below the double bar line.

Trumpet 3

IN DER MUSIK SIND WIR ZUHAUS

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Bastian Pusch, 2017

SWING/2-BEAT $\text{♩} = 152$

1 *f*

5 *mp* [9]

10 [13] 8 [21] 7 *mf*

29 [4] ^ ^ TRUMPET 1&2

37

42 TO ⊕ *mf*

47 [48] 3 ^ 3 *f* (D. ♯ AL CODA)

56 **(57)**

Musical staff 56-57: Treble clef, key signature of two sharps (F# and C#). Measure 56 is a whole rest. Measure 57 contains a half note G4 (accented), a quarter note A4 (accented), a quarter note B4 (accented), and a quarter note A4 (accented). A dynamic marking of *f* is placed below the first note.

60

Musical staff 60: Treble clef, key signature of two sharps. Measure 60 contains a half note G4 (accented), a quarter note A4 (accented), a quarter note B4 (accented), and a quarter note A4 (accented). A dynamic marking of *f* is placed below the first note. The staff ends with a double bar line and a '2' above it, indicating a second ending.

(65) SOLO

BACKINGS ON CUE

65

Musical staff 65: Treble clef, key signature of two sharps. Measure 65 is a double bar line. Measure 66 contains a half note G4 (accented), a quarter note A4 (accented), and a quarter note B4 (accented). Measure 67 contains a half note G4 (accented), a quarter note A4 (accented), and a quarter note B4 (accented). A dynamic marking of *mf* is placed below the first note.

69

(VAMP TILL CUE)

Musical staff 69: Treble clef, key signature of two sharps. Measure 69 contains a half note G4 (accented), a quarter note A4 (accented), and a quarter note B4 (accented). Measure 70 contains a half note G4 (accented), a quarter note A4 (accented), and a quarter note B4 (accented). Measure 71 contains a half note G4 (accented), a quarter note A4 (accented), and a quarter note B4 (accented). Measure 72 contains a half note G4 (accented), a quarter note A4 (accented), and a quarter note B4 (accented). A dynamic marking of *f* is placed below the first note. The staff ends with a double bar line and repeat dots.

(73)

73

Musical staff 73: Treble clef, key signature of two sharps. Measure 73 contains a half note G4 (accented), a quarter note A4 (accented), and a quarter note B4 (accented). Measure 74 contains a half note G4 (accented), a quarter note A4 (accented), and a quarter note B4 (accented). Measure 75 contains a half note G4 (accented), a quarter note A4 (accented), and a quarter note B4 (accented). Measure 76 contains a half note G4 (accented), a quarter note A4 (accented), and a quarter note B4 (accented). Measure 77 contains a half note G4 (accented), a quarter note A4 (accented), and a quarter note B4 (accented). Measure 78 contains a half note G4 (accented), a quarter note A4 (accented), and a quarter note B4 (accented). A dynamic marking of *f* is placed below the first note.

78

Musical staff 78: Treble clef, key signature of two sharps. Measure 78 contains a half note G4 (accented), a quarter note A4 (accented), and a quarter note B4 (accented). Measure 79 contains a half note G4 (accented), a quarter note A4 (accented), and a quarter note B4 (accented). Measure 80 contains a half note G4 (accented), a quarter note A4 (accented), and a quarter note B4 (accented). Measure 81 contains a half note G4 (accented), a quarter note A4 (accented), and a quarter note B4 (accented). Measure 82 contains a half note G4 (accented), a quarter note A4 (accented), and a quarter note B4 (accented). A dynamic marking of *f* is placed below the first note. The staff ends with a double bar line and the word 'Fine' written below.

56 **57**

Handwritten musical notation for measures 56 and 57. Measure 56 contains a whole rest. Measure 57 begins with a dynamic marking of *f* and contains a half note G4, a quarter note A4, a quarter note B4, and a quarter note C5, all with accents.

60

Handwritten musical notation for measure 60. It contains a half note G4, a quarter note A4, a quarter note B4, and a quarter note C5, all with accents. The measure ends with a double bar line and a '2' above it, indicating a second ending.

65 SOLO

BACKINGS ON CUE

65

Handwritten musical notation for measure 65. It begins with a double bar line and a repeat sign. The first part of the measure contains a half rest. The second part contains a quarter note B4 with an accent, followed by a quarter note C5 with an accent. The dynamic marking *mf* is written below the staff.

69

Handwritten musical notation for measure 69. It contains a half rest, followed by a quarter note B4 with an accent, a quarter note C5 with an accent, and a quarter note D5 with an accent. The measure ends with a double bar line and a repeat sign. A bracket above the staff spans from the beginning to the end of the measure, with the text "(VAMP TILL CUE)" written above it.

73

73

Handwritten musical notation for measure 73. It contains a half rest, followed by a quarter note B4 with an accent, a quarter note C5 with an accent, a quarter note D5 with an accent, and a quarter note E5 with an accent. The measure ends with a double bar line.

78

Handwritten musical notation for measure 78. It contains a half note G4 with an accent, a quarter note A4 with an accent, a quarter note B4 with an accent, and a quarter note C5 with an accent. The measure ends with a double bar line. A dynamic marking of *f* is written below the staff, and the word "Fine" is written below the double bar line.

Trombone 1

IN DER MUSIK SIND WIR ZUHAUS

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Komp., Text & Arrangement:
Bastian Pusch, 2017

SWING/2-BEAT ♩=152

1 *f* *fp* *fp*

5 *mf*

11 *mp*

16

21 *mf* *mf*

31

35

40 **TO**

44 *mf*

48 *mp*

Musical staff 52, bass clef, containing notes with stems and beams.

52

D. 5/8 AL CODA

Musical staff 56, bass clef, starting with a key signature change to one flat. Contains notes with stems and beams, and a circled measure number 57.

56

f *fp* *fp*

Musical staff 60, bass clef, containing notes with stems and beams, and a circled measure number 60.

60

D_b7(#9)

(SOLO ON CUE)

Musical staff 65, bass clef, containing a series of slanted lines representing a solo section. Above the staff are circled measure numbers 65 and 66, and the word "SOLO".

65

C7 **F7** **C7** **D7** **G7**

Musical staff 69, bass clef, containing a series of slanted lines representing a solo section. Above the staff are circled measure numbers 69 and 70, and the word "SOLO".

69

(VAMP TILL CUE)

F7 **C7** **G7** **C6**

Musical staff 73, bass clef, containing notes with stems and beams, and a circled measure number 73.

73

mf

Musical staff 78, bass clef, containing notes with stems and beams, and a circled measure number 78.

78

f **Fine**

Trombone 2

IN DER MUSIK SIND WIR ZUHAUS

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Komp., Text & Arrangement:
Bastian Pusch, 2017

SWING/2-BEAT $\text{♩} = 152$

1 *f* *fp* *fp*

5 *mf*

11 *mp*

16

21 *mf* *mf*

31

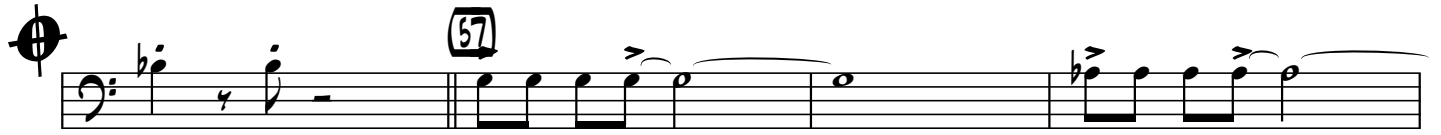
35


40 **TO**


44 *mf*

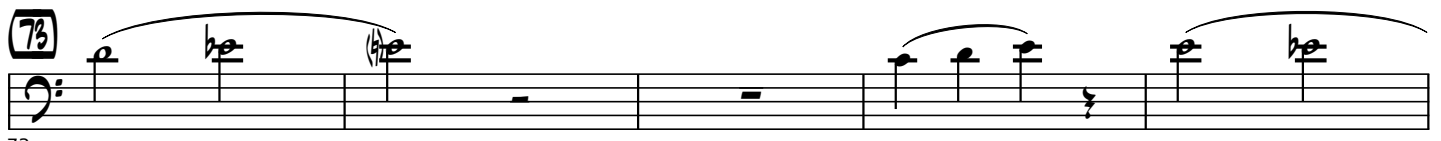
48 *mp*


52  **AL CODA**

56  **57**
f *fp* *fp*

60  **2**

65 SOLO  **8** **VAMP TILL CUE**

73  *mf*

78  *f* Fine

Trombone 3

IN DER MUSIK SIND WIR ZUHAUS

Lied zum Aktionstag "Musik in Bayern" 2017

Komp., Text & Arrangement:
Bastian Pusch, 2017

SWING/2-BEAT ♩=152

1 *f* *fp* *fp*

5 *mf*

11 *mp*

16

21 *mf* *mf*

31

35 *mf*

41 *mf*

47 *mp*

52

AL CODA

56

57

f *fp* *fp*

Musical staff 56-59: Bass clef, 2/4 time. Measure 56: quarter rest, quarter note G2, quarter note G2. Measure 57: quarter note G2, quarter note F2, quarter note E2, quarter note D2. Measure 58: quarter note D2, quarter note C2, quarter note B1, quarter note A1. Measure 59: quarter note G1, quarter note F1, quarter note E1, quarter note D1. Dynamics: *f* at start of 57, *fp* under 57-58, *fp* under 58-59. Accents (>) over notes in 57, 58, and 59.

60

Musical staff 60-64: Bass clef, 2/4 time. Measure 60: quarter note G1, quarter rest. Measure 61: quarter note G1, quarter rest. Measure 62: quarter note G1, quarter rest. Measure 63: quarter note G1, quarter rest. Measure 64: quarter note G1, quarter note G1. Dynamics: *f* at start of 60. Accents (^) over notes in 61, 62, and 64. A fermata is over the final G1 in measure 64.

65

SOLO

68

VAMP TILL CUE

Musical staff 65-69: Bass clef, 2/4 time. Measure 65: quarter note G1, quarter note G1. Measure 66: quarter note G1, quarter note G1. Measure 67: quarter note G1, quarter note G1. Measure 68: quarter note G1, quarter note G1. Measure 69: quarter note G1, quarter note G1. Dynamics: *f* at start of 65. A fermata is over the final G1 in measure 69. Text: "SOLO" above measure 65, "VAMP TILL CUE" above measure 69.

73

76

Musical staff 73-77: Bass clef, 2/4 time. Measure 73: quarter note G1, quarter note G1. Measure 74: quarter note G1, quarter note G1. Measure 75: quarter note G1, quarter note G1. Measure 76: quarter note G1, quarter note G1. Measure 77: quarter note G1, quarter note G1. Dynamics: *f* at start of 73. Accents (^) over notes in 74, 75, and 77. A fermata is over the final G1 in measure 77.

80

84

f Fine

Musical staff 80-84: Bass clef, 2/4 time. Measure 80: quarter note G1, quarter note G1. Measure 81: quarter note G1, quarter note G1. Measure 82: quarter note G1, quarter note G1. Measure 83: quarter note G1, quarter note G1. Measure 84: quarter note G1, quarter note G1. Dynamics: *f* at start of 80. Accents (^) over notes in 81, 82, and 84. A fermata is over the final G1 in measure 84. Text: "Fine" at the end.

IN DER MUSIK SIND WIR ZUHAUS

Lied zum Aktionstag "Musik in Bayern" 2017

Komp., Text & Arrangement:
Bastian Pusch, 2017

SWING/2-BEAT ♩=152

1 *f* *fp* *fp*

5 *mf*

11 *mp*

16

21 *mf* *mf*

31

35 *OPT 8vb*

41 *mf*

47 *mp*

52

AL CODA

56 **(57)**

Musical staff 56-57. Measure 56: Bass clef, 4/4 time signature, quarter note G2, quarter rest. Measure 57: Bass clef, quarter note G2, quarter note F2, quarter note E2, quarter note D2, quarter note C2, quarter note B1, quarter note A1, quarter note G1. Dynamics: *f* under G2, *fp* under F2, *fp* under G1. Accents (>) over F2, E2, and G1.

60

Musical staff 60. Bass clef, 4/4 time signature. Measure 60: Quarter note G2, quarter rest, quarter note G2, quarter rest, quarter note G2, quarter rest, quarter note G2, quarter rest. Accents (^) over G2, G2, and G2. A fermata is placed over the final G2. A '2' is written above the final G2.

(65) SOLO **(8)** **(VAMP TILL CUE)**

65

Musical staff 65. Bass clef, 4/4 time signature. Measure 65: Whole note G2. A fermata is placed over the G2. A '2' is written above the G2. The staff ends with a double bar line and repeat dots.

(73)

73

Musical staff 73. Bass clef, 4/4 time signature. Measure 73: Quarter note G2, quarter note F2, quarter note E2, quarter note D2, quarter note C2, quarter note B1, quarter note A1, quarter note G1. A fermata is placed over the final G1. A '3' is written above the first G2, and a '2' is written above the final G1.

80 *f* *Fine*

Musical staff 80. Bass clef, 4/4 time signature. Measure 80: Quarter note G2, quarter note F2, quarter note E2, quarter note D2, quarter note C2, quarter note B1, quarter note A1, quarter note G1. Dynamics: *f* under G2. Accents (^) over G2, F2, and G1. A fermata is placed over the final G1. The staff ends with a double bar line. The word 'Fine' is written below the staff.

IN DER MUSIK SIND WIR ZUHAUS

Lied zum Aktionstag "Musik in Bayern" 2017

Komp., Text & Arrangement:
Bastian Pusch, 2017

SWING/2-BEAT ♩=152

1 *f* C⁶/G Fmi⁶/Ab

5 Ami⁷ Emi⁷ Dmi⁷ Db7(#9) *mp*

9 C⁷ *mf* (2-BEAT-FEELING)

13 C⁷ G⁷ F⁷ G *mp*

17 C⁷ G⁷ F⁷ G

21 Ami⁹ G⁶ Fmi⁷ G⁶ G^{trio}⁷

25 Ami⁹ Emi¹³ Dmi⁹ Fmi⁶/Ab F/G G¹³ *mf*

29 C⁷ F⁷ C⁷ D⁷ G⁷ *mf*

33 F⁷ C⁷ C⁷/E F⁶ F^{trio}⁷ F/G G⁷(b9) C⁶

37 F⁶ F^{trio}⁷ C/G Ami⁷ Dmi⁷ G¹³ C *mf*

41 F^{trio}⁷(b5) B⁷(b9) Emi⁷ A⁷ Dmi⁷ Db7(#9) TO ♯

44 *mf* C7

48 *mp* C7 G7 F7 G ^

52 C7 G7 F7 G

AL CODA

56 *f* C7 C6/G Fmi6/Ab

61 *mp* Ami7 Emi7 Dmi7 Db7(#9)

65 *mf* SOLO C7 F7 C7 D7 G7

69 F7 C7 C7/E F6 F#dim7 F/G G7(b9) C6 (VAMP TILL CUE)

73 *mf* F6 F#dim7 C/G Ami7 Dmi7 G13 C

77 *f* F#mi7(b5) B7(b9) Emi7 A7 Dmi7 G13 Dbmi7 C7(#11) Fine

IN DER MUSIK SIND WIR ZUHAUS

Lied zum Aktionstag "Musik in Bayern" 2017

Komp., Text & Arrangement:
Bastian Pusch, 2017

SWING/2-BEAT ♩=152

1 *f*

5 *mp*

9 *mf* (2-BEAT-FEELING)

13 *mp*

17

21 *mf*

25 *mf*

29 *mf*

33

37 *mf*

41

44 *mf* C7

48 *mp* C7 G7 F7 G ^

52 C7 G7 F7 G

AL CODA

56 *f* C7 57

61 *mp* Dmi7 Db7(#9)

65 *mf* SOLO C7 F7 C7 D7 G7

69 F7 C7 C7/E F6 F#dim7 F/G G7(b9) C6 (VAMP TILL CUE)

73 *mf* F6 F#dim7 C/G Ami7 Dmi7 G13 C

77 *f* F#mi7(b5) B7(b9) Emi7 A7 Dmi7 G13 Dmi7 C7(#11) Fine

IN DER MUSIK SIND WIR ZUHAUS

Lied zum Aktionstag "Musik in Bayern" 2017

Komp., Text & Arrangement:
Bastian Pusch, 2017

SWING/2-BEAT-~~FEELING~~ $\text{♩} = 152$

Fmi6/Ab

1 *f*

5 *mp*

Ami7 Emi7 Dmi7 Db7(#9)

9 *mf* (2-BEAT-FEELING)

13 *mp*

C7 G7 F7 G

17

C7 G7 F7 G

21 *mf*

Ami9 G6 Fmi7 G6 G#dim7

25

Ami9 Emi9 Dmi9 Fmi6/Ab F/G G13

29 *mf*

C7 F7 C7 D7 G7

33

F7 C7 C7/E F6 F#dim7 F/G G7(b9) C6

37 *mf*

F6 F#dim7 C/G Ami7 Dmi7 G13 C

41

F#mi7(b5) B7(b9) Emi7 A7 Dmi7 Db7(#9) TO

44 *mf*

48 *mp*

52 *mp*

AL CODA

56 *f*

61 *mp*

65 *mf*

69 *mf*

73 *mf*

77 *f*

IN DER MUSIK SIND WIR ZUHAUS

Lied zum Aktionstag "Musik in Bayern" 2017

Komp., Text & Arrangement:
Bastian Pusch, 2017

SWING/2-BEAT $\text{♩} = 152$

1 *f*

5 *mp*

9 *mf* (2-BEAT-FEELING) (SIM.) FILL

13 *mp* (SIM.) FILL

17 FILL

21

25

29 *mf* (SIM.)

33

37 *mf* (BACKBEAT) (SIM.)

41 PICKUP TO

44 *mf* (SIM.) FILL

48 (48) *mp* (SIM.)

52 FILL AL CODA

56 (57) *f* FILL

61 *mp*

65 (65) *mf* SOLO BACKBEAT (SIM.)

69 LAST X ONLY (VAMP TILL CUE)

73 (73) *mf* BACKBEAT (SIM.)

77 PICKUP Fine

IN DER MUSIK SIND WIR ZUHAUS

Lied zum Aktionstag "Musik in Bayern" 2017

Komp., Text & Arrangement:
Bastian Pusch, 2017

SWING/2-BEAT $\text{♩} = 152$

Musical score for a jazz ensemble. The score includes parts for:

- Gesang (Vocal)
- Chor (opt.) (Chorus)
- AltSax 1 & 2 (Alto Saxophones)
- TenorSax 1 & 2 (Tenor Saxophones)
- BariSax (Baritone Saxophone)
- Trumpet 1, 2, 3, 4 (Trumpets)
- Trombone 1, 2, 3, 4 (Trombones)
- Guitar
- Piano
- Bass
- Drums

The score is in 2/4 time with a tempo of 152 bpm. It features various dynamics such as *f* (forte), *mp* (mezzo-piano), and *mf* (mezzo-forte). The piano part includes chord changes: $C6/G$, $Fm10/Ab$, $A7$, $E7$, $Dm7$, $D7(\#9)$, and $C7$. The bass part includes a line for "2-BEAT-FEELING" and a "1 (SWING)" marking. The drums part includes a line for "2-BEAT-FEELING" and a "1 (SWING)" marking.

21 29

G trom - mle gern auf Jo - ghurt - be - chern, das klingt ein - fach cool. Wenn du uns jetzt sin - gen hörst, dann haut's dich gleich vom Stuhl: In der Mu - sik sind wir zu - haus',

Ch Man - ch - mal u - be ich al - lei - ne, d - der auch zu drin. Ge - mein - sam macht es rich - tig Spaß, wir sin - gen un - sern

AS1 trom - mle gern auf Jo - ghurt - be - chern, das klingt ein - fach cool. Wenn du uns jetzt sin - gen hörst, dann haut's dich gleich vom Stuhl: In der Mu - sik sind wir zu - haus',

AS2 Man - ch - mal u - be ich al - lei - ne, d - der auch zu drin. Ge - mein - sam macht es rich - tig Spaß, wir sin - gen un - sern

TS1 Man - ch - mal u - be ich al - lei - ne, d - der auch zu drin. Ge - mein - sam macht es rich - tig Spaß, wir sin - gen un - sern

TS2 Man - ch - mal u - be ich al - lei - ne, d - der auch zu drin. Ge - mein - sam macht es rich - tig Spaß, wir sin - gen un - sern

BS Man - ch - mal u - be ich al - lei - ne, d - der auch zu drin. Ge - mein - sam macht es rich - tig Spaß, wir sin - gen un - sern

Tp1

Tp2

Tp3

Tp4

Tb1

Tb2

Tb3

Tb4

Gt

Pn

Bs

Dr

21 22 23 24 25 26 27 28 29

Ami9 G6 F#m7 G6 G#fm7 Ami9 Emi15 Dmi9 Fmi6/Ab F/G G15 G7 F7

da ken-nen wir uns bes - tens aus! Ganz e - gal, wer du bist, ganz e - gal, wie du sprichst, weil Mu - sik un - ser zu - hau - se ist. La la la la la la la la la.

da ken-nen wir uns bes - tens aus! Ganz e - gal, wer du bist, ganz e - gal, wie du sprichst, weil Mu - sik un - ser zu - hau - se ist. La la la la la la la la la.

30 31 32 33 34 35 36 37 38

(SIL.) (SIL.) (SIL.) (SIL.) (SIL.) (SIL.) (SIL.) (SIL.) (SIL.)

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TO

Score for 'In der Musik sind wir zuhaus' (Page 5 of 9). The score includes vocal parts (G, Ch), strings (AS1, AS2, TS1, TS2, BS), brass (Tp1, Tp3, Tp4, Tb1, Tb2, Tb3, Tb4), guitar (Gt), piano (Pn), bass (Bs), and drums (Dr). The vocal parts feature 'La la la' lyrics. The instrumental parts include dynamics such as *mf* and *f*, and a 'Solo' section for the trumpet. Chord charts are provided for guitar and bass.

Chord Chart (Guitar/Bass):

39	40	41	42	43	44	45	46	47	
Dmi7	G15	C	F#mi7(b9)	B7(b9)	Emi7	A7	Dmi7	D7(#9)	G7

FILL

48

G: Ru - di spielt auf der Trom - pe - te, Max die Mund - har - mo - ni - ka. Al - le sin - gen laut - hals mit, am lau - tes - ten singt Ju - li - a!
 Ch: Ru - di spielt auf der Trom - pe - te, Max die Mund - har - mo - ni - ka. Al - le sin - gen laut - hals mit, am lau - tes - ten singt Ju - li - a!
 AS1: - - - - -
 AS2: - - - - -
 TS1: - - - - -
 TS2: - - - - -
 BS: - - - - -
 Tp1: - - - - -
 Tp2: - - - - -
 Tp3: - - - - -
 Tp4: - - - - -
 Tb1: *mp* - - - - -
 Tb2: *mp* - - - - -
 Tb3: *mp* - - - - -
 Tb4: *mp* - - - - -
 Gt: *mp* G7 F7 G G7 F7 G
 Pn: *mp* - - - - -
 Bs: *mp* G7 F7 G G7 F7 G
 Dr: *mp* - - - - -

FILL AL CODA

65 SOLO **VAMP TILL CUE**

G: [Empty staff]

Ch: [Empty staff]

AS1: A7 D7 A7 B7 E7 D7 A7 E7 A6 La la

AS2: BACKINGS ON CUE

AS3: BACKINGS ON CUE

TS1: BACKINGS ON CUE

TS2: BACKINGS ON CUE

BS: *mf* BACKINGS ON CUE

Tp1: D7 G7 D7 E7 A7 G7 D7 A7 D6 (LAST X ONLY)

Tp2: BACKINGS ON CUE

Tp3: BACKINGS ON CUE

Tp4: BACKINGS ON CUE

Tb1: C7 F7 C7 *mf* D7 G7 F7 C7 G7 C6

Tb2: VAMP TILL CUE

Tb3: VAMP TILL CUE

Tb4: VAMP TILL CUE

Gt: C7 F7 C7 D7 G7 F7 C7 C7/E F6 F#dim7 F/G G7(b9) C6

Pn: *mf* F7 C7 D7 G7 F7 C7 C7/E F6 F#dim7 F/G G7(b9) C6

Bs: C7 F7 A7 D7 G7 F7 C7 C7/E F6 F#dim7 F/G G7(b9) C6

Dr: *mf* BACKBEAT

65 66 67 68 69 70

73

G
 Ch
 AS1
 AS2
 TS1
 TS2
 BS
 Tp1
 Tp2
 Tp3
 Tp4
 Tb1
 Tb2
 Tb3
 Tb4
 Gt
 Pn
 Bs
 Dr

la la la la la la la. La la la la la, la la la. La la la la la la la la la. la la la la la.

F6 F#dim7 C/G Am7 Dmi7 G15 C F#mi7(b5) B7(b9) Em7 A7 Dmi7 G15 Dmi7 C7(#11)

mf BACKBEAT (teil) PICKUP Fine