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Stimmton/ Tuning note/ Diapason (a = 443 Hz)		
B $\flat$		11/12
A		13/14



# Fürchte dich nicht

aus „Happy End“

Kurt Weill

(1900–1950)

arr. Martin Reiter

♩ = 124 (♩♩ = ♩<sup>3</sup>)

Alto Saxophone  
(concert pitch)

Measures 1-4: Chords F7, B<sup>b</sup>7, F7, B<sup>b</sup>7. Piano part includes a triplet bass line.

5

Measures 5-8: Chords F7, B<sup>b</sup>7, F7, B<sup>b</sup>/C. Piano part continues with the triplet bass line.

9

A

Measures 9-12: Chords F7, B<sup>b</sup>7, F7, B<sup>b</sup>7. Saxophone part has a melodic line. Piano part continues with the triplet bass line.

13

Measures 13-16: Chords F7, D<sup>7</sup>#9, G<sup>-7</sup>, B<sup>b</sup>/C, C<sup>7</sup>. Saxophone part has a melodic line. Piano part continues with the triplet bass line.

# Das Lied vom Branntweinhändler

aus „Happy End“

Kurt Weill  
(1900–1950)  
arr. Martin Reiter

♩ = 204

A

Alto Saxophone (concert pitch)

Piano

*mp*

7

14

21

1.

1.  $B^b7$   $B^b7^b9sus^4$   $E^b$  /D /C / $B^b$

2.

2.  $B^b7sus^4$   $B^b7$   $E^b$  /D /C / $B^b$

*mp*

# Zuhälterballade

aus „Die Dreigroschenoper“

Kurt Weill

(1900–1950)

arr. Martin Reiter

$\text{♩} = 102$

Alto Saxophone  
(concert pitch)

Piano

The score is written in common time (C) with a tempo of 102 beats per minute. It features an Alto Saxophone part (concert pitch) and a Piano accompaniment. The piano part consists of a steady eighth-note bass line and a more complex treble line with chords. The saxophone part has a melodic line that begins in the fourth measure of the first system.

**System 1 (Measures 1-4):**  
 Chords: F-, F- $\Delta$ , F-7, F-6, F-, F- $\Delta$ , F-7, F-6.  
 Saxophone: Rests in measures 1-3; enters in measure 4 with a quarter note F $\flat$ , followed by eighth notes G $\flat$ , A $\flat$ , B $\flat$ .  
 Piano: *mf* accompaniment throughout.

**System 2 (Measures 5-8):**  
 Chords: F-, F- $\Delta$ , F-7, F-6, B $\flat$ -, B $\flat$ - $\Delta$ , B $\flat$ -7, B $\flat$ -6.  
 Saxophone: Continues melodic line.  
 Piano: *mf* accompaniment throughout.

**System 3 (Measures 9-12):**  
 Chords: G $\emptyset$ , C+7, C7, F-, F- $\Delta$ , F-7, F-6.  
 Saxophone: Continues melodic line.  
 Piano: *mf* accompaniment throughout.

**System 4 (Measures 13-16):**  
 Chords: F-, F- $\Delta$ , F-7, F-6, B $\flat$ -, B $\flat$ - $\Delta$ , B $\flat$ -7, B $\flat$ -6.  
 Saxophone: Continues melodic line.  
 Piano: *mf* accompaniment throughout.

# Polly's Lied

aus „Die Dreigroschenoper“

Kurt Weill  
(1900–1950)  
arr. Martin Reiter

♩ = 96

Alto Saxophone  
(concert pitch)

Piano

The musical score is arranged in four systems. Each system contains a staff for the Alto Saxophone (concert pitch) and a grand staff for the Piano. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked as quarter note = 96. The piano part begins with a *p* dynamic and later moves to *mf*. The saxophone part has rests in the first two systems and begins in the third system. The piano part features a rhythmic accompaniment of eighth and sixteenth notes with rests, and some chords. The score ends with a double bar line in the fourth system.

# Alabama-Song

aus „Aufstieg und Fall der Stadt Mahagonny“

Kurt Weill  
(1900–1950)  
arr. Martin Reiter

♩ = 240

**A** tacet 1. x

Alto Saxophone  
(concert pitch)

5

10

# Liebeslied

aus „Die Dreigroschenoper“

Kurt Weill  
(1900–1950)  
arr. Martin Reiter

♩ = 128

A

Alto Saxophone  
(concert pitch)

Piano

*pp*

6

11

16

*pp*

*p*

# Die Moritat von Mackie Messer

aus „Die Dreigroschenoper“

Kurt Weill  
(1900–1950)  
arr. Martin Reiter

♩ = 112 (♩♩ = ♩<sup>3</sup>)

Alto Saxophone (concert pitch)

2nd x only

*mf*

Piano

*mf*

5 **A**

*mf*

*mf*

9

*mf*

*mf*



# Lied der Jenny

aus „Aufstieg und Fall der Stadt Mahagonny“

Kurt Weill  
(1900–1950)  
arr. Martin Reiter

♩ = 54

Alto Saxophone  
(concert pitch)

Piano

**A**

*mp*

*mp*

4

*mf*

7

*mf*

*mp*

# Kanonen-Song

aus „Die Dreigroschenoper“

Kurt Weill  
(1900–1950)  
arr. Martin Reiter

♩ = 102

Alto Saxophone (concert pitch)

Piano

*mf*

4

8

F-Δ F-7 F-6 F-7 F-Δ F-7

12

**A**

*mf*

F-6 F-7 F-Δ F-7 F-6 F-7

# In der Jugend gold'nem Schimmer

aus „Happy End“

Kurt Weill  
(1900–1950)

Arr. Martin Reiter

$\text{♩} = 78$

Alto Saxophone  
(concert pitch)

Piano

*mp*

6 **A**

11

16