

Vivida

Wind Band / Concert Band / Harmonie / Blasorchester / Fanfare

Marianne Zaindl

EMR 92241

- 1 Score
- 1 Piccolo
- 8 Flute
- 1 Oboe
- 1 Bassoon
- 1 E $\flat$ Clarinet (*optional*)
- 5 1st B $\flat$ Clarinet
- 4 2nd B $\flat$ Clarinet
- 4 3rd B $\flat$ Clarinet
- 1 B $\flat$ Bass Clarinet
- 1 B $\flat$ Soprano Saxophone (*optional*)
- 2 1st E $\flat$ Alto Saxophone
- 2 2nd E $\flat$ Alto Saxophone
- 2 B $\flat$ Tenor Saxophone
- 1 E $\flat$ Baritone Saxophone
- 1 E $\flat$ Trumpet / Cornet (*optional*)
- 3 1st B $\flat$ Trumpet / Cornet
- 3 2nd B $\flat$ Trumpet / Cornet
- 3 3rd B $\flat$ Trumpet / Cornet
- 2 1st F & E $\flat$ Horn
- 2 2nd F & E $\flat$ Horn
- 2 3rd F & E $\flat$ Horn

- 2 1st Trombone $\text{tr} + \text{b}$
- 2 2nd Trombone $\text{tr} + \text{b}$
- 1 Bass Trombone $\text{tr} + \text{b}$
- 3 Baritone $\text{tr} + \text{b}$
- 2 E $\flat$ Bass tr
- 2 B $\flat$ Bass tr
- 2 Tuba tr
- 1 String Bass (*optional*)
- 1 Glockenspiel
- 1 Cymbals
- 1 Bass Drum
- 1 Snare Drum

Special Parts

- 1 1st B $\flat$ Trombone tr
- 1 2nd B $\flat$ Trombone tr
- 1 B $\flat$ Bass Trombone tr
- 1 B $\flat$ Baritone tr
- 1 E $\flat$ Tuba tr
- 1 B $\flat$ Tuba tr

Fanfare Parts

- 2 1st Flugelhorn
- 2 2nd Flugelhorn
- 2 3rd Flugelhorn

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Marianne Zaindl



Deutsch: Marianne Zaindl wurde am 16.03.1973 in Friesoythe geboren und wuchs in Norddeutschland auf.

Sie studierte Kirchenmusik in Bayreuth und Regensburg (Abschluss 1998). Weiter erhielt sie 1999 die staatliche Musiklehrerprüfung im Hauptfach Klavier und im Jahre 2000 das pädagogische Diplom im Hauptfach Orgel an der Musikhochschule München. Nach einer dreijährigen Anstellung als hauptamtliche Kirchenmusikerin folgte das Studium der Schulmusik an der Universität und der Hochschule für Kirchenmusik Regensburg. Seit dem Jahre 2010 unterrichtet sie Musik an einem bayerischen Gymnasium, wo sie auch die Bigband leitet.

Nebenamtlich ist Marianne Zaindl Dirigentin des Nachwuchsorchesters der Musikkapelle St. Vitus Burglengenfeld und Pianistin in der Saxophon-Combo „Sax Attack“ sowie Posaunistin in der Musikkapelle St. Vitus und im Posaunenensemble „Friesengeist“.

Français: Marianne Zaindl est née le 16.03.1973 à Friesoythe et a grandi dans le nord de l'Allemagne. Elle a étudié la musique sacrée à Bayreuth et à Regensburg, obtenant son diplôme en 1998. En 1999, elle a obtenu le diplôme d'État de professeur de musique avec le piano comme matière principale, suivi, en 2000, du diplôme pédagogique avec l'orgue comme matière principale à la Haute école de musique de Munich. Après une période de trois ans en tant que musicienne d'église à plein temps, elle a poursuivi ses études en musique scolaire à l'université et à l'école supérieure de musique d'église de Regensburg.

Depuis 2010, elle enseigne la musique dans un lycée bavarois, où elle dirige également le Big Band. À titre secondaire, Marianne Zaindl est la cheffe d'orchestre de l'orchestre junior de la Musikkapelle St. Vitus Burglengenfeld, pianiste dans le combo de saxophones "Sax Attack", ainsi que tromboniste dans l'orchestre St. Vitus et l'ensemble de trombones "Friesengeist".

English: Marianne Zaindl was born on March 16, 1973, in Friesoythe and grew up in Northern Germany. She studied sacred music in Bayreuth and Regensburg, earning her degree in 1998. In the subsequent year, 1999, Marianne achieved the State Diploma as a music teacher, specialising in piano as her principal instrument. Further enhancing her musical prowess, in 2000, she obtained the pedagogical diploma, with the organ as her main subject, from the University of Music in Munich. Following three years of dedicated service as a church musician, she delved into advanced studies in music education, both at the university and the College of Catholic Church Music and Musical Education in Regensburg.

Since 2010, Marianne Zaindl has been imparting her musical expertise at a Bavarian high school, where she not only teaches but also serves as the conductor of the Big Band. Beyond the classroom, Marianne assumes the role of conductor for the junior orchestra of Musikkapelle St. Vitus Burglengenfeld. Her musical versatility is showcased as the pianist in the saxophone combo "Sax Attack" and as trombonist in both the orchestra St. Vitus and the trombone ensemble "Friesengeist."



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Vivida

Marianne Zaindl

English:

Vivida is a concert march full of energy and vitality. Its title—derived from the Latin *vividus* (“lively,” “full of life”)—perfectly reflects the character of the work: powerful rhythms, brilliant fanfares, and an engaging melody shape its musical language. Traditional elements of the classical concert march are combined with fresh harmonic touches, creating a sound that is both modern and familiar. Following a striking brass introduction, the lively main section unfolds before giving way to a lyrical trio, whose expressive melody provides a compelling contrast. *Vivida* is equally well suited as an impressive concert opener or as a dynamic and varied addition to any concert programme.

Français:

Vivida est une marche de concert pleine d'énergie et de vitalité. Son titre – dérivé du latin *vividus* (« vivant », « plein de vie ») – reflète parfaitement le caractère de l'œuvre : des rythmes puissants, des fanfares éclatantes et une mélodie entraînante façonnent son univers musical. Les éléments traditionnels de la marche classique se mêlent à des touches harmoniques modernes, créant un langage musical à la fois actuel et familier. Après une introduction percutante des cuivres, la partie principale se déploie avec élan, avant de laisser place à un trio lyrique dont la mélodie expressive offre un contraste saisissant. *Vivida* convient aussi bien comme pièce d'ouverture spectaculaire que comme une contribution dynamique et variée à tout programme de concert.

Deutsch:

Vivida ist ein Konzertmarsch voller Energie und Lebensfreude. Der Titel – abgeleitet vom lateinischen *vividus* („lebendig“, „voller Leben“) – steht sinnbildlich für den Charakter des Werkes: Kraftvolle Rhythmen, markante Fanfaren und eine eingängige Melodik prägen das musikalische Geschehen. Traditionelle Elemente des klassischen Blasorchester-Marsches verbinden sich mit frischen harmonischen Akzenten zu einem modernen und zugleich vertrauten Klangbild. Nach einer prägnanten Einleitung der Blechbläser entfaltet sich ein schwungvoller Hauptteil, bevor das kantable Trio mit seiner ausdrucksvollen Melodie einen wirkungsvollen Kontrast bildet. *Vivida* eignet sich gleichermaßen als wirkungsvolles Eröffnungsstück wie als abwechslungsreiche Bereicherung für jedes Konzertprogramm.



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Vivida

Marianne Zaindl

1 2 3 4 5 6 7 8 9 10

$\text{♩} = 124$

Piccolo

Flute

Oboe

Bassoon

1st B♭ Clarinet

2nd B♭ Clarinet

3rd B♭ Clarinet

B♭ Bass Clarinet

1st E♭ Alto Saxophone

2nd E♭ Alto Saxophone

B♭ Tenor Saxophone

E♭ Baritone Saxophone

1st B♭ Trumpet / Cornet

2nd B♭ Trumpet / Cornet

3rd B♭ Trumpet / Cornet

1st F Horn

2nd F Horn

3rd F Horn

1st Trombone

2nd Trombone

Bass Trombone

Baritone

Tuba in C

String Bass (optional)

Glockenspiel

Cymbals

Bass Drum

Snare Drum

EMR 92241

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A

Picc. Fl. Ob. Bsn. Cl.1 Cl.2 Cl.3 B.Cl. A.Sax.1 A.Sax.2 T.Sax. B.Sax. Tpt./Cnt.1 Tpt./Cnt.2 Tpt./Cnt.3 Hn.1 Hn.2 Hn.3 Tbn.1 Tbn.2 B.Tbn. Bar. Tba. S.Bass Glock. Cym. B.D. S.D.

mf *f* *ff* *mp* *p*

Detailed description of the musical score: The score is for measures 11 through 20, marked with a section symbol 'A' above measure 16. The instrumentation includes woodwinds (Piccolo, Flute, Oboe, Bassoon, Clarinets 1-3, Bass Clarinet), saxophones (Alto Saxophones 1-2, Tenor Saxophone, Baritone Saxophone), brass (Trumpets 1-3/Cori, Horns 1-3, Trombones 1-2, Baritone Trombone, Baritone, Tuba, Euphonium), and percussion (Glockenspiel, Cymbal, Bells, Snare Drum). The key signature has one sharp (F#). The time signature is 4/4. The score shows a variety of musical textures, including melodic lines, harmonic support, and rhythmic patterns. Dynamics range from piano (p) to fortissimo (ff). Articulations like accents and slurs are used throughout. The section 'A' begins in measure 16.

21 22 23 24 25 26 27 28 29 30 31 32 33 34

Picc. *mf*

Fl. *mf*

Ob. *mf*

Bsn. *mf*

Cl.1 *mf*

Cl.2 *mf*

Cl.3 *mf*

B.Cl. *mf*

A.Sax.1 *mf*

A.Sax.2 *mf*

T.Sax. *mf*

B.Sax. *mf*

Tpt./Cnt.1 *mf*

Tpt./Cnt.2 *mf*

Tpt./Cnt.3 *mf*

Hn.1 *mf*

Hn.2 *mf*

Hn.3 *mf*

Tbn.1 *mf*

Tbn.2 *mf*

B.Tbn. *mf*

Bar. *mf*

Tba. *mf*

S.Bass *mf*

Glock. *mf*

Cym.

B.D. *mf*

S.D. *mf*

This musical score page contains measures 35 through 48. The instrumentation includes a large woodwind and brass section, strings, and a percussion section. The woodwinds (Piccolo, Flute, Oboe, Bassoon, Clarinets 1-3, Bass Clarinet, Saxophones 1-3, and Tuba) and brasses (Trumpets 1-3, Horns 1-3, Trombones 1-3, Baritone, and Tuba) play melodic and harmonic lines. The strings (Violins, Violas, Cellos, and Double Basses) provide a rhythmic and harmonic foundation. The percussion section (Glockenspiel, Cymbals, Bells, and Snare Drum) adds rhythmic texture. The score is written in a common time signature and features various musical notations, including rests, notes, and dynamic markings. The measures are numbered 35 through 48 at the top of the page.

Picc.
Fl.
Ob.
Bsn.
Cl.1
Cl.2
Cl.3
B.Cl.
A.Sax.1
A.Sax.2
T.Sax.
B.Sax.
Tpt./Cnt.1
Tpt./Cnt.2
Tpt./Cnt.3
Hn.1
Hn.2
Hn.3
Tbn.1
Tbn.2
B.Tbn.
Bar.
Tba.
S.Bass
Glock.
Cym.
B.D.
S.D.

49 50 51 52 53 54 55 56 57 58 59 60

B

Picc. *f*

Fl. *f*

Ob. *f*

Bsn. *f* *mf*

Cl.1 *f*

Cl.2 *f*

Cl.3 *f*

B.Cl. *f* *mf*

A.Sax.1 *f* *mf*

A.Sax.2 *f* *mf*

T.Sax. *f* *mf*

B.Sax. *f* *mf*

Tpt./Cnt.1 *mf*

Tpt./Cnt.2 *mf*

Tpt./Cnt.3 *mf*

Hn.1 *f*

Hn.2 *f*

Hn.3 *f*

Tbn.1 *f* *mf*

Tbn.2 *f* *mf*

B.Tbn. *f* *mf*

Bar. *f*

Tba. *f* *mf*

S.Bass *f* *mf*

Glock.

Cym.

B.D. *f* *mf*

S.D. *f* *mf*

C

Score for measures 61-70, marked with a 'C' rehearsal mark. The score includes parts for the following instruments:

- Picc. (Piccolo)
- Fl. (Flute)
- Ob. (Oboe)
- Bsn. (Bassoon)
- Cl.1 (Clarinet 1)
- Cl.2 (Clarinet 2)
- Cl.3 (Clarinet 3)
- B.Cl. (Bass Clarinet)
- A.Sax.1 (Alto Saxophone 1)
- A.Sax.2 (Alto Saxophone 2)
- T.Sax. (Tenor Saxophone)
- B.Sax. (Baritone Saxophone)
- Tpt./Cnt.1 (Trumpet/Contra 1)
- Tpt./Cnt.2 (Trumpet/Contra 2)
- Tpt./Cnt.3 (Trumpet/Contra 3)
- Hn.1 (Horn 1)
- Hn.2 (Horn 2)
- Hn.3 (Horn 3)
- Tbn.1 (Trombone 1)
- Tbn.2 (Trombone 2)
- B.Tbn. (Baritone Trombone)
- Bar. (Baritone)
- Tba. (Tuba)
- S.Bass (Soprano Bass)
- Glock. (Glockenspiel)
- Cym. (Cymbal)
- B.D. (Bass Drum)
- S.D. (Snare Drum)

Dynamic markings include *mf* (mezzo-forte) and *f* (forte). The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and various articulations such as accents and slurs.

Picc.
 Fl.
 Ob.
 Bsn.
 Cl.1
 Cl.2
 Cl.3
 B.Cl.
 A.Sax.1
 A.Sax.2
 T.Sax.
 B.Sax.
 Tpt./Cnt.1
 Tpt./Cnt.2
 Tpt./Cnt.3
 Hn.1
 Hn.2
 Hn.3
 Tbn.1
 Tbn.2
 B.Tbn.
 Bar.
 Tba.
 S.Bass
 Glock.
 Cym.
 B.D.
 S.D.

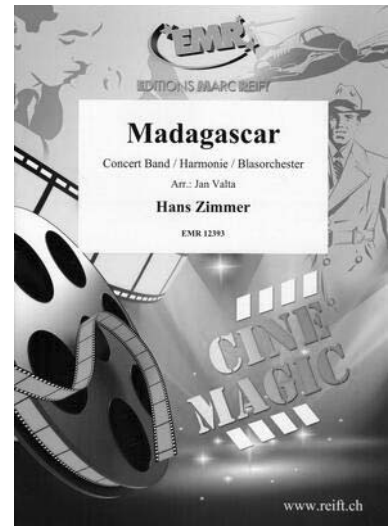
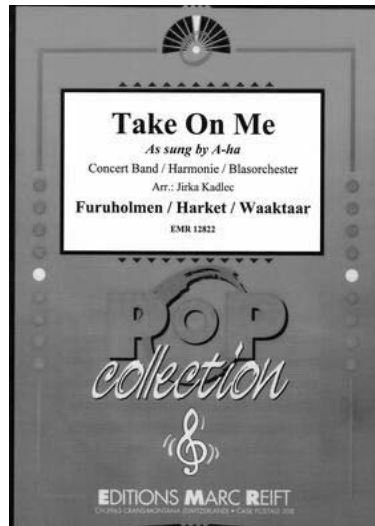
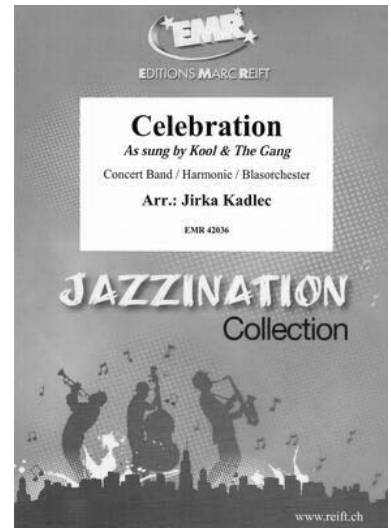
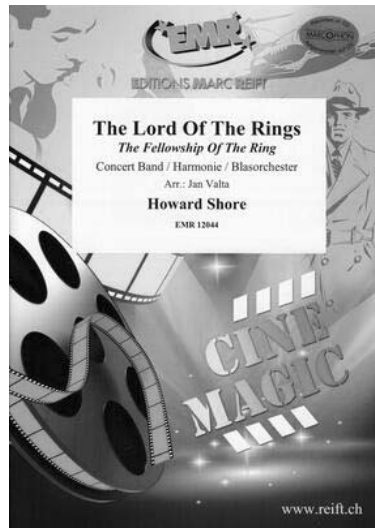
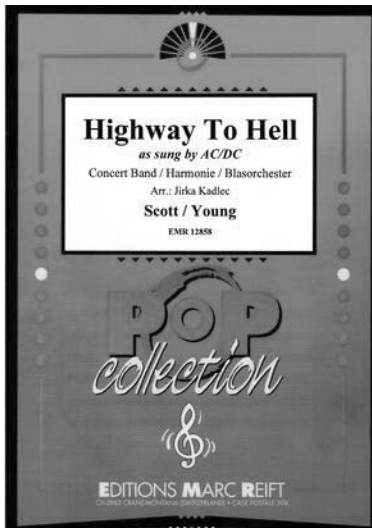
The musical score is written for measures 71 through 80. It features a large orchestra with woodwinds, brass, strings, and percussion. The woodwind section includes Piccolo, Flute, Oboe, Bassoon, Clarinets 1, 2, and 3, Bass Clarinet, Alto Saxophones 1 and 2, Tenor Saxophone, and Baritone Saxophone. The brass section includes Trumpets/Cori 1, 2, and 3, Horns 1, 2, and 3, Trombones 1 and 2, Baritone, and Tuba. The string section includes Basses. The percussion section includes Glockenspiel, Cymbals, Bells, and Snare Drums. The score includes various musical notations such as notes, rests, beams, and dynamic markings. There are also some specific performance instructions like "3" and "3" in brackets.

D

Picc. *mf*
 Fl. *mf*
 Ob. *mf*
 Bsn. *ff*
 Cl.1 *mf*
 Cl.2 *mf*
 Cl.3 *mf*
 B.Cl. *ff*
 A.Sax.1 *mf*
 A.Sax.2 *mf*
 T.Sax. *mf*
 B.Sax. *ff*
 Tpt./Cnt.1 *ff*
 Tpt./Cnt.2 *ff*
 Tpt./Cnt.3 *ff*
 Hn.1 *ff*
 Hn.2 *ff*
 Hn.3 *ff*
 Tbn.1 *ff*
 Tbn.2 *ff*
 B.Tbn. *ff*
 Bar. *ff*
 Tba. *ff*
 S.Bass *ff*
 Glock. *ff*
 Cym. *ff*
 B.D. *ff*
 S.D. *ff*

mf *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf*
ff *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff*
mp *mp* *mp* *mp* *mp* *mp* *mp* *mp* *mp* *mp* *mp* *mp*
p *p* *p* *p* *p* *p* *p* *p* *p* *p* *p* *p*

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