

## When I Think of You Swing

**Musik + Text: Gerald Pfister**  
**Arr.: Andreas Langanger**

Swing ( $\text{♩} = 122$ )

*Holz, Flgh.*

Musical score for "Holz, Flgh." and "+ Ten." in 4/4 time. The score is written for a woodwind instrument (likely flute) and a tenor voice. The woodwind part begins with a *mf* dynamic and features a melodic line with eighth and sixteenth notes. The tenor part enters in the fifth measure with a vocal line. The bass line is mostly silent, indicated by rests.

7 + Trp., Bar., Pos. (A) Trp. - Solo

*f* *Hol:* *mp*

13

+ Fl., Es-Kl.

3

mp

mp

mp

Flgh., Alt-Sax

Pos. - Solo

8.va

Ten., Ten-Sax, Hrn.

19

*Tutti*

*mp*

*Bass*

25  *Holz:*



*mf*  
*Ten. Bar. Pos.*

*mf*

+ 8. va

+ *Hrn.*

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**Direction / B - 2**

31

Holz., Flgh., Ten. Bar.

*f* + 8. va

Hrn., Pos.

*f*

37 + Trp.

① Trp. - Soli

*mf* Sax., Ten., Bar., Pos.

*Hrn.*

*mf*

43

44

45

46

47

48

49 Fl., Klar., Flgh., Trp.  
Tn.-Sax, Tn., Bar.  
Hrn.  
*mf*

55

**C, CD, L-64 Festlich voran: Festliche Fanfare** (H. Raich); **Mozart populär**, Melodienfolge (W. A. Mozart/H. J. Rhinow); **Saxpade** (H. J. Rhinow); **Des Hirten Morgenlied** (F. v. Suppé/A. Suppan); **Novara-Marsch** (J. R. Saverthal/A. Solfelder); **Florinda-Serenade** (H. J. Rhinow); **Intersportmarsch** (A. G. Springer/H. J. Rhinow); **Festlich voran**, Konzertm. (A. G. Springer/H. J. Rhinow); **Verdi Modern**, Melodienfolge (G. Verdi/H. J. Rhinow); **Trompeten-Boogie** (H. J. Rhinow); **Symphatiewalzer** (A. G. Springer/H. J. Rhinow); **Solistenpolka** (J. Novak); **Kosakenritt**, Intern. (H. Nieswandt); **Teampolka** (H. Raich); **Pappenheim-Marsch** (A. Solfelder)

**Direction / B - 3**

61

3

3

3

67

*ff* *Hol.* 3

*ff* *Flgh., Ten., Bar., Hrn.* 3

*ff* *ten.-Sax. Pos.* 3

73

*f* *Trp. - Soli* 3

*mf* *Sax., Ten., Bar., Pos.* 3

*mf* *Hrn.* 3

79

*Fl., Klar., Flgh., Trp.* 3

*Ten.-Sax, Ten., Bar.* 3

*Hrn.* 3

*mf* 3

85

*Ten., Bar., Pos.* 3

*f* 3

*f* 3

**CD-265 Präsentation:** Fanfaretta (G. Hofmann); **Präsentation,** Fox (G. Hofmann); **Festlicher Auftakt** (A. Gundacker); **Musikzeit,** Konzertwalzer (G. Hofmann); **Aviano-Ouvertüre** (H. J. Rhinow); **Adios-Pasodoble** (M. Ezl); **Sommerfrische-Marsch** (G. Hofmann); **Bayrische Tenorhornpolka,** f. Solotenor u. Orch. (S. Leitinger); **Alpenfestwalzer** (T. Berg); **Blaa-Alm-Marsch** (H. Raich); **Trompetendebüt,** Bravourfuch. f. 3 Trp. (G. Hofmann); **Frank & Frei,** Marsch (G. Hofmann); **Duoklang,** Konzertpolka f. 2 Ten. u. Orch. (H. Raich); **Fröhlicher Walzer,** f. 2 Trp. u. Orch. (H. Raich); **Sommerswing** (G. Hofmann); **Almpolka** (H. Raich); **Einstand-Dixie**

**Direction / B - 4**

91 Sax, Flgh. + Holz, Trp. Sax, Flgh. + Holz, Trp.

*f* Ten., Bar., Pos.

97 Sax, Flgh. + Typ. (H) Holz Ten., Bar., Pos. *mf*

103 + 8.va + Hrn.

109 Holz, Flgh., Ten. Bar. + Typ. *f* + 8.va Hrn., Pos.

115 (I) Klar., Flgh., Ten., Bar. *f* *mf*

119 *p* *f* + Sax, + Trp. *ff* *ff*

**CD-275 Folklore + Swing:** Fanfareobligo (G. Hofmann); **Am liebsten fahr ich mit der Eisenbahn** (H. Ellmer/Gesang: G. Schreter); **Josefiau-Marsch** (H. Ellmer); **Musikantenschwung** (F. Wallner/S. Leitinger); **Jazz-Suite**, f. Trp. (B. Trnecka) - Allegretto; Andantino; Presto; **Klammseewalzer** (F. Wallner/S. Leitinger); **Grenzland-Intermezzo** (G. Hofmann); **Conertinetto** (G. Hofmann); **Trompeten-Mambo** (A. Hudec); **Müxigpolka** (G. Hofmann); **Bergwindwalzer** (F. Wallner/S. Leitinger); **Sabrinapolka** (F. Wallner/S. Leitinger); **Last not least** (F. X. Weigerstorfer); **Scherzpolka** (A. Hudec); **Folklore + Swing** (G. Hofmann); **Brummbär-Polka** (G. Hofmann)

## When I Think of You

### Swing

**Musik + Text: Gerald Pfister**  
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Swing

$\text{half note} = \text{quarter note} + \text{quarter note}$

*mf*

7

(A) 8 (B)

*f* *mp*

19

(C)

*mf*

1. When I think of you, the skies are blue, when I meet you, the old is new.

29

When you look at me you see the past, the pre - sent and e - ter - ni - ty.

33

*f*

When I think a - bout the words you've said, the hearts you've healed, the minds you've read,

37

then I re - a - lize that life with you can real - ly be a dream come true.

41

(D)

*f*

Ref.: You hold the key to the rea - son why I was meant to be and its in

45

know - ing you well that I can tell, what my life can be, real - ly free.

49

*mf*

You know my make and you know just what it is going to take. So you are

53  
tear-ing me down, build-ing me up, mak-ing me fit for the race. *f* You set the pace.

59 (E)  
2. When you speak to me, your words are wise, you see me through e-ter-nal eyes.

63  
When I fol-low, I be-gin to live a life which on-ly you can give.

67  
*ff* It's a life of worth which val-ues good, which deals with o-thers as we should.

71  
It's a life of shar-ing, hel-ping, car-ing, life with you in bro-ther-hood.

75 (F)  
Ref.: You hold the key to the rea-son why I was meant to be and its in

79  
know-ing you well that I can tell what my life can be real-ly free.

83  
*mf* You know my make and you know just what it is going to take. So you are

87  
tear-ing me down, build-ing me up, mak-ing me fit for the race. *f* You set the

91 (G) 8 (H) 16 (I) 6  
pace.

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