

KODÁLY ZOLTÁN

op. 15

HÁRY JÁNOS

Kalandozásai Nagyabonytól a Burgváráig

Irták: Paulini Béla és Harsányi Zsolt

Die Kaiserlichen Abenteuer des
HÁRY JÁNOS
von Groß-Abony bis zur Wiener Hofburg

Text von Béla Paulini und Zsolt Harsányi
Deutsche Übersetzung von R. S. Hoffmann
Neurevision 1962 von Ernst Hartmann

PARTITUR

TARTALOM/INHALT

Ouverture	1
1. Kezdődik a mese / Das Märchen beginnt	67
2. A furulyázó huszár / Flötenspiel des Husaren	79
3. Az öreg asszony / Die alte Frau	80
4. Dal: „Sejl Verd meg isten“ / Lied: „Der das getan hat“	81
5. Ruthén lányok kara / Chor ruthenischer Mädchen	81
6. Dal: „Piros alma“ / Lied: „Roter Apfel“	82
7. Bardal: „Ó, mely sok hal“ / Trinklied: „Plattensee...“	84
8. Duo: „Tiszán innen, Dunán túl“ / Duo: „Fern der Donau“	95
9. Közjáték / Zwischenspiel	103
10. Dal: „Ku-ku-kukuskám“ / Lied: „Kuckuck“	120
11. Hány a Luciferen / Hány auf dem Luzifer	122
12. Bécsi harangjáték / Wiener Glockenspiel	131
13. Dal: „Hogyan tudtál rózsám“ / Lied: „Liebster, immer hab' ich Angst...“	142
14. Dal: „Hej két tikom“ / Lied: „Hühner...“	146
15. Induló / Militärmarsch	164
16. Ébresztő. Férfikar / Chor der Soldaten	177
17. Franciák indulója / Einzugsmarsch der Franzosen	189
18. Napoleon bevonulása / Napoleons Einzug	194
19. Gyászinduló / Trauermarsch	197
20. Dal: „O, te vén sü-lü-lü-lü...“ / Lied: „Hin mein Ruhm“	198
21. Cigányzene / Zigeunermusik	200
22. Toborzó / Das Lied von den Husaren	201
23. Duett női karral / Duett mit Frauenchor	230
24. A császári udvar bevonulása / Einzug des kaiserlichen Hofes	251
25. A kis hercegek bevonulása / Einzug der kleinen Prinzen	272
26. Gyermekek / Kinderchor	272
27. Kivonulás / Abgang	274
28. Dal: „Szegény vagyok“ / Lied: „Arm war ich“	274
29. Dal: „Felszántom a császár udvarát“ / Lied: „Weizen, Wein und Frieden“	277
30. Zárókar / Schlußgesang	281

A szöveges dalok a magyar nép ajkán ma is élnek. A 10. sz. szövege báró Amade Lászlóé (1703–1764). A zárókarhoz Harsányi Zsolt írt szöveget. A 9. sz. egy, Gáti István zongoraiskolájában (1808) található szöveges magyar dalon alapul. Triója egy kéziratos, kb. 1820- beli láncon. A 22. sz. frisse Bihari neve alatt maradt fenn.

Die Melodien der Gesänge samt den Texten leben noch heute im ungarischen Volke als Volkslieder. Der Text von Nr. 10 stammt von Baron L. Amade (1703–1764), Zsolt v. Harsányi schrieb den Text zum Schlußchor, Nr. 9 baut sich auf einem ungarischen Lied aus J. Gáti's Klavierschule (1808) auf, der Mittelsatz auf einem handschriftlichen Tanzstück von ungefähr 1820. Das „Con moto“ aus Nr. 22 ist unter dem Namen Biharis überliefert.

Nachdruck verboten. Ausführungs-, Arrangements-, Verfilmungs-, Sende-, Vervielfältigungs- und Übersetzungsrechte vorbehalten.

ORCHESTRA

3 Flauti (anche 3 Ottavini)
2 Oboi
Clarinetto piccolo in mi^b
2 Clarinetti in si^b , in la (2 anche in re
e Saxofono alto in mi^b)
2 Fagotti
4 Corni in fa
3 Trombe in do
3 Cornetti in si^b
3 Tromboni
Tuba bassa
Timpani
Batteria: Xilofono, Carillon (Glockenspiel),
Campane (tubolari), Tamburo picc.,
Tamburo basco, Gran cassa, Piatti,
Triangolo, Tam-tam
Celesta
Cimbalom (Cembalo ungherese)
Pianoforte
Quintetto d'archi

PERSONEN

Mary Janos ($c - fis^1$)
Ilka, seine Braut ($c^1 - g^2/h^2/$)
Kaiser Franz
Die Kaiserin ($e^1 - h^2$)
Kaiser Napoleon ($fis - e^1$)
Marie-Luise, seine Gemahlin ($h - gis^2$)
Der alte Marczy, kaiserlicher Kutscher ($H - dis^1$)
Ritter von Ebelasztn.
Gräfin Melusine
Gräfin Estrella
Ungarischer Wachtposten
Russischer Wachtposten
General Donnerwetter
General Hinterlader
Erster Husar
Zweiter Husar
Erster Artillerist
Zweiter Artillerist
Der Herr Dorfrichter
Ein Student
Abraham, der Wirt
Erster Bauer.
Zweiter Bauer
Generäle, ungarische und französische Soldaten
Ruthenische Mädchen, Hofbedienstete, Volk.

Allegro risoluto OUVERTURE

Piccolo (Fl. 3.)
Flauti 1.2.
Oboi 1.2.
Clarinetti 1.2. in Sib
Fagotti 1.2.

1. 3.
Corni in Fa
2. 4.

1.
Trombe in Do
2. 3.

Tromboni 1.2.
Trombone 3.
Basso Tuba

Timpani
Piatti
Gran Cassa
Tamburo piccolo
Triangolo

Pianoforte

Allegro risoluto

I.
Violini
II.
Viole
Violoncelli
Contrabassi

Picc.
Fl. 1.2.
Ob. 1.2.
Clar. 1.2.
Fag. 1.2.

1.3.
Cor.
2.4.
1.
Trb.
2.3.
Trbn.1.2.
Trbn.3.
B.Tb.

Pnf.

I.
Viol.
II.
Vle.
Vlc.
Cb.

Picc.
 Fl. 1.2.
 Ob. 1.2.
 Clar. 1.2.
 Fag. 1.2.
 1.3.
 Cor.
 2.4.
 1.
 Trb.
 2.3.
 Trbn.1.2.
 Trbn.3.
 B. Tb.
 Pnf.
 I.
 Viol.
 II.
 Vle.
 Vlc.
 Cb.

Picc.

1.
Fl.

2.

1.
Ob.

2.

1.
Clar.

2.

1.
Fag.

2.

1.3.
Cor.

2.4.

1.
Trb.

2.

1.2.
Trbn.

3.

Timp.

Pnf.

I.
Viol.

II.

Vle.

Vlc.

Cb.

The musical score is arranged in systems. The Piccolo part has a rest. The Flute and Oboe parts play a rhythmic pattern of eighth notes. The Clarinet and Bassoon parts play a similar pattern. The Bassoon part has a dynamic marking of *f*. The Horns and Trumpets parts have rests. The Trombone parts have rests. The Timpani part has a dynamic marking of *f*. The Piano part has rests. The Violin I part has a dynamic marking of *f* and a marking *div. a 2*. The Violin II part has a dynamic marking of *f*. The Viola part has a dynamic marking of *f*. The Violoncello part has a dynamic marking of *f*. The Double Bass part has a dynamic marking of *f*. A first ending bracket is present above the Violin I part in the final measure.

Picc.
1.
Fl.
2.
Ob.1.2.
Clar.1.2.
Fag.1.2.
1.3.
Cor.
2.4.
Pnf.
I.
Viol.
II.
Vle.
Vlc.
Cb.

mf *cresc.* *f* *cresc.* *cresc.* *cresc.* *f cresc.*

a 2 *a 2*

mf *cresc.*

fp p *sempre arpegg.* *cresc.*

div. *non div.* *cresc.* *unis.* *div.* *cresc.* *cresc.* *cresc.*

This musical score page features several staves for different instruments. At the top, there are five empty staves. Below them, the woodwind section includes Piccolo (Picc.), Flutes 1, 1.2, and 2 (Fl. 1.1.2.), Oboes 1 and 2 (Ob. 1.2.), Clarinet 1 and 2 (Clar. 1.2.), and Bassoon 1 and 2 (Fag. 1.2.). The brass section consists of Cor Anglais (1.3. and 2.4.), Trumpets (1.2. and 3.), and Trombones (1.2. and 3.). The string section at the bottom includes Violins I and II (Viol. I and II), Viola (Vle.), Violoncello (Vlc.), and Contrabass (Cb.). A boxed number '2' appears above the Piccolo staff and above the first measure of the Violin I and II staves. The Clarinet 1 and 2 part has a dynamic marking of *ff* and an *a2* marking. The Bassoon part has a dynamic marking of *mf*. The Viola part has a dynamic marking of *ff*. The Contrabass part has a dynamic marking of *ff*, a *pizz.* marking, and a *div. a 3* marking. The score is written in a key signature of one sharp (F#) and a time signature of 3/4.

Picc.
F1.1.2.
Ob.1.2.
1. Clar.
2.
1. Fag.
2.
1.3. Cor.
2.4.
1.2. Trbn.
3.
I. Viol.
II.
Vle.
Vlc.
Cb.

tr.#
dimin.
dimin.
dimin.
dimin.
dimin.
dimin.
dimin.
dimin.
dimin.
dimin.
dimin.
dimin.
dimin.
arco
dimin.
dimin.
dimin.

1. Fl.
2. Fl.
Clar. 1. 2.
1. Fag.
2. Fag.
Cor. 1.
I. Viol.
II. Viol.
Vle.
Vlc.
Cb.

Clar. 1.
I. Viol.
II. Viol.
Vle.
Vlc.
Cb.

3 Solo
p molto espr.

3

pp

Clar. 1.

Fag. 1.

I. Viol.

II. Viol.

Vle.

Vlc.

Cb.

p espr.

3 Soli

mp espr.

Fag. 1.

Cor. 1.

I. Viol.

II. Viol.

Vle.

Vlc.

Cb.

mp

p

div.

pp Tutti

ppp

Clar. 1.

Cor. 1.

I. Viol.

II. Viol.

Vle.

Vlc.

Cb.

p

mf

V

mf

Fag. 1.2. *p* *molto f*

Cor. 1.2. *sf*

3. 4. *sf* *p*

I. Viol. *f* *molto sf* *div.*

II. *non div.* *molto*

Vle. *non div.* *sf*

Vlc. *sf* *molto sf*

Cb. *sf* *molto sf* *sf* *pizz.*

Fl. 1. *mp*

Ob. 1. *p espr.*

Clar. 1. *mp*

Fag. 1. *p*

Cor. 1.2. *pp*

3. 4. *pp*

I. Viol. *pp* **IV**

II. *pp*

Vle. *pp*

Vlc. *pp*

Cb. *p*

Fl. 1.1. *f*

Ob. 1.2. *a2* *p* *f*

Clar. 1.1. *f*

Fag. 1.2. *f*

Cor. 3.4. *f*

I. Viol. *f*

II. Viol. *f*

Vle. *f*

Vlc. *f*

Cb. *f*

Fl. 1.2. *a2* *f*

Ob. 1.2. *a2* *f*

Clar. 1.2. *f*

Fag. 1.2. *f*

1.2. Cor. *f*

3.4. Cor. *p*

Timp. *p* *cresc.*

I. Viol. *f non div.*

II. Viol. *dimin.*

Vle. *f*

Vlc. *f*

Cb. *f*

This musical score page features the following instruments and parts:

- Fl. 1.**: Flute 1, marked *Solo* and *p*.
- Ob. 1. 2.**: Oboe 1 and 2, marked *a2* and *molto*.
- Clar. 1. 2.**: Clarinet 1 and 2, marked *molto*.
- Fag. 1. 2.**: Bassoon 1 and 2, marked *molto*.
- Cor. 1. 2.**: Cor Anglais 1 and 2, marked *molto*.
- Timp.**: Timpani, marked *f*.
- Viol. I.**: Violin I, marked *molto*, *div. a 3*, and *ppp*.
- Viol. II.**: Violin II, marked *molto*, *p*, and *arco*.
- Vle. div.**: Viola division, marked *molto*, *pp*, and *pizz.*.
- Vlc. div.**: Violoncello division, marked *molto*, *p*, and *pp*.
- Cb.**: Contrabass, marked *molto*.

1. 2.
Fl.

3.

Ob. 1. 2.

Clar. 1. 2.

Fag. 1. 2.

1. 2.
Cor.

3. 4.

1. 2.
Trb.

3.

1. 2.
Trbn.

3.

B. Tb.

Timp.

Piatti

Trgl.

Tmb. picc.

I.
Viol.

II.

Vle.

Vlc.

Cb.

6

Fl. 1. *p*

Clar. 1. 2. *mp*

Cor. 1. *ppp*

Timp. *pp*

6

I. Viol.

II. Viol.

Vle.

Vlc.

Cb. *pizz.* *pp* *div.* *pp*

Fl. 1. *ppp* *poco rit.* G.P.

Clar. 1. 2. *ppp* G.P.

Timp. G.P.

I. Viol. *p* G.P.

II. Viol. *mf* *cresc.* *p* G.P.

Vle. *mf* *cresc.* *p* G.P.

Vlc. *mf* *p* G.P.

Cb. *mf* *p* G.P.

poco rit.

18 a tempo

Fl. 1.2
Picc.
Clar. 1.
Trgl.

G.P.
G.P.
G.P.
G.P.

Viol. I.

a tempo
div. pizz.
p

div. a 3

G.P.

Fl. 1.1
Fag. 1.
Vlc.
Cb.

Solo
Cadenza ad. libit.
p
cresc.

pp
molto
pp
ppp

Picc.
Fl. 1.2
Ob. 1.
Clar. 1.
1. Fag.
2. Fag.
Timp.
Trgl.

a 2
pp
ppp
pp
pp
pp
p

I. Viol.
II. Viol.
Vle.
Vlc.
Cb.

div. pizz.
p
div. pizz.
p
pp
p
dimin.
pp
p
dimin.

Fl. 1.

Clar. 1. *pp*

Timp. *pp*

Trgl. Δ *p*

Vle.

Vlc. *pp*

Cb. *pp* *div.* *pizz.* *p*

Fl. 1. *p*

Ob. 1.2. *a 2* *mf*

Clar. 1.

Timp.

Trgl. Δ *p* *p*

Vle. *pizz.* *p*

Vlc.

Cb.

Fl. 1.2. *1.* *a2* *cresc.* *f* *sf* *p*

Ob. 1.2. *cresc.* *f* *sf* *p*

Clar. 1.2. *1.* *cresc.* *f* *subito* *pp*

Fag. 1.2. *2.* *f* *pp*

Timp.

Vle. *f*

Vlc.

Cb.

Picc.

Fl. 1.

Ob. 1.2.

Clar. 1.2. *f* *dimin.*

Fag. 1.2. *poco sf* *dimin.*

1. 2. Cor. *pp*

3. 4. Cor. *pp* *con sord.*

Trb. 2. *pp*

Timp.

Trgl. *pp*

Vle. *pizz.* *p*

Vlc. *pizz.* *pp*

Cb. *poco f* *dimin.* *pp*

Picc. *pp*

Fl. 1. *pp*

Ob. 1. *pp*

Clar. 1. 2. *pp*

Fag. 1. *pp*

1. 2. Cor.

3. 4. Cor. *con sord.*

1. Trb. *p*

2. Trb.

Timp.

Trgl. *pp*

I. Viol. *pizz.*

II. Viol. *p*

Vle.

Vlc.

Cb.

Picc. *pp* *cresc.*

Fl. 1. 2. *pp* *cresc.*

Ob. 1. *p*

1. *mf*

Clar. 2. *p espr.* *pp* *cresc.*

1. *p espr.* *p* *cresc.*

Fag. 2. *p* *cresc.*

1. 2. *pp*

Cor. 3. 4. *pp*

1. *p*

Trb. 2.

Timp.

Trgl.

8

I. *pizz.* *p* *cresc.*

Viol. II. *cresc.*

Vle. *p*

Vlc.

Cb.

Picc. *p* *f*

Fl. 1. 2. *p* *f*

Ob. 1. 2. *f* *cresc.*

Clar. 2. *f*

Fag. 1. 2. *f*

1. 2. Cor. *f*

3. 4. *f*

1. 2. Trb. *p* *cresc.*

Timp. *cresc.*

Trgl. *mf* *cresc.*

I. Viol. *arco* *f* *cresc.*

II. *f* *cresc.*

Vle. *f*

Vlc. *f*

Cb. *f*

This page of a musical score features the following instruments and parts:

- Picc.**: Piccolo flute, starting with a *pp* dynamic.
- Fl. 1.2.**: Flute 1 and 2, starting with a *pp* dynamic.
- Ob. 1.2.**: Oboe 1 and 2, starting with a *sf* dynamic.
- Clar. 1.2.**: Clarinet 1 and 2, starting with a *pp* dynamic.
- Fag. 1.**: Bassoon 1, starting with a *pp* dynamic.
- Cor. 1. 2. 3. 4.**: Four Horns, with dynamics ranging from *sf* to *f*.
- Trb. 1. 2. 3.**: Three Trumpets, mostly silent.
- Timp.**: Timpani, with dynamics *f* and *p*.
- Trgl.**: Triangle, with a *f* dynamic.
- Viol. I. II.**: Violins I and II, with dynamics *sf* and *p pizz.*
- Vle.**: Viola, with dynamics *sf* and *p*.
- Vic.**: Violoncello, with dynamics *sf* and *p*.
- Cb.**: Contrabass, with dynamics *sf* and *p*.

Picc.

Fl. 1. 2.

Ob. 1. 2.

Clar. 1. 2.

Fag. 1. 2.

1. 2.
Cor.

3. 4.

1. 2.
Trb.

3.

Timp.

Gr. Cassa

I.
Viol.

II.

Vle.

Vlc.

Cb.

div. b

div. b

||: 3

Detailed description: This is a page of a musical score for a symphony orchestra. It features 15 staves. The top five staves are for woodwinds: Piccolo (Picc.), Flutes (Fl. 1. 2.), Oboes (Ob. 1. 2.), Clarinets (Clar. 1. 2.), and Bassoons (Fag. 1. 2.). The next three staves are for brass: Cor Anglais (Cor. 1. 2. and 3. 4.), and Trumpets (Trb. 1. 2. and 3.). Below these are the percussion staves: Timpani (Timp.) and Grand Cassa (Gr. Cassa). The bottom five staves are for strings: Violins (Viol. I. and II.), Viola (Vle.), Violoncello (Vlc.), and Contrabass (Cb.). The woodwinds and strings are playing active parts, while the brass and percussion are mostly silent. The score includes various musical notations such as notes, rests, and dynamic markings like 'div. b'.

9 Poco meno

Picc. Fl. 1. 2. Ob. 1. 2. Clar. 1. 2. Fag. 1. 2.

1. 2. Cor. 3. 4. 1. 2. Trb. 3. 1. 2. Trbn. 3.

Timp. Gr. Cassa

9 Poco meno

I. Viol. II. Vle. Vlc. Cb.

poco a poco ritornare al ----- Tempo

Picc. Fl. 1. 1. Ob. 1. 2. Clar. 1. 2. Fag. 1. 2.

1. 2. Cor. 3. 4. 1. 2. Trb. 3. 1. 2. Trbn. 3.

Timp. Gr. Cassa

poco a poco ritornare al ----- Tempo

I. Viol. II. Vle. Vlc. Cb.

Picc. 

Fl. 1. 


Ob. 1. 2. 


1. Clar. 


2. 

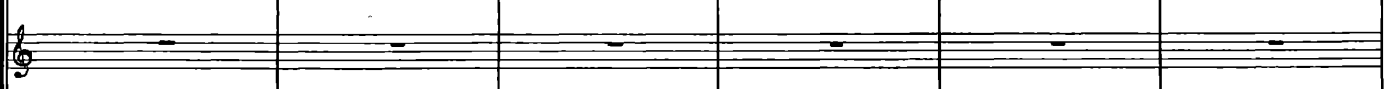
1. Fag. 


2. 

1. 2. Cor. 

3. 4. 

1. 2. Trb. 

3. 

Trbn. 1. 2. 

Timp. 

Gr. Cassa 

I. Viol. 

II. 

Vle. 

Vlc. 

Cb. 

10 **Meno**

30

Picc. *a2*

Fl. 1. 2.

Ob. 1. 2. *a2*

Clar. 1. 2. *a2*

Fag. 1. 2. *a2*

1. 2. Cor.

3. 4.

1. 2. Trb.

3.

1. 2. Trbn.

3. B.Trb.

Timp. *f*

Trgl. *f*

Tb. picc. *pp*

Ptti. *mf*

Gr. Cassa

Pnft. *f* Ped.

Pnft.

cresc.

cresc.

10 **Meno**

I. Viol.

II. *arco*

Vle. *non div. pizz.*

Vlc. *pizz.*

Cb. *pizz.*

f

stringendo

Musical score for woodwinds and percussion. The score includes parts for Piccolo (Picc.), Flutes (Fl. 1, 2), Oboes (Ob. 1, 2), Clarinets (Clar. B 1, 2), Bassoons (Fag. 1, 2), Cor Anglais (Cor. 1, 2, 3, 4), Trumpets (Trb. 1, 2), Trombones (Tbn. 1, 2, 3, B. Tb.), Timpani (Timp.), Trigon (Trgl.), Tambourine piccolo (Tmb. picc.), and Percussion (Ptt. Gr. Cassa, Pft.). The woodwinds and strings play a complex rhythmic pattern with many slurs and accents. The percussion parts include a steady drum pattern and a triangle. The score is marked with various dynamics such as *sf*, *ff*, *cresc.*, and *piu cresc.*. The tempo is marked *stringendo*.

stringendo

Musical score for strings. The score includes parts for Violins (Viol. I, II), Violas (Vle.), Violoncellos (Vlc.), and Contrabass (Cb.). The strings play a complex rhythmic pattern with many slurs and accents. The score is marked with various dynamics such as *cresc.*, *arco*, *vivo*, and *ff*. The tempo is marked *stringendo*.

Tempo

Fl. 1. 1. *p*

Ob. 1. 2. *a 2* *p*

Clar. 1. 2. *a 2* *p*

Fag. 1. 2. *p*

1. 2. Cor. *p*

3. 4.

1. 2. Trb.

3.

1. 2. Trbn.

3. B.Trb.

Timp. *ff secco*

Trgl. *ff*

Tmb. picc. *ff*

Gr. Cassa *ff secco*

Pfl. *ff* *p*

Tempo

I. Viol. *ff* *p*

I. *ff* *p*

Vle. *ff* *p*

Vlc. *ff*

Cb. *ff*

Fl. 1. 2. *p*

Ob. 1. 2. *p*

Clar. 1. 2. *p*

Fag. 1. 2. *p*

1. 2. *sf*

Cor. *f*

3. 4. *p*

1. 2. *p*

Trb. *p*

3. *p*

Timp.

Trgl.

Tmb. picc.

Gr. Cassa

Hr.

I. *sf*

Viol. *p*

I. *sf*

Vle. *sf*

Vlc. *sf*

Cb. *sf*

Fl. 1.2. *a2*

Ob. 1.2. *f*

Clar. 1.2. B *f*

Fag. 1.2. *p*

1. 2. Cor. *f* *p* *pp*

3. 4. *f* *p*

1. 2. Trb. *f* *f*

3. *f*

Trgl.

Tmb. picc.

Pft.

I. Viol. *f* *pizz.* *dimin.* *piu f*

I. *f*

Vla. *f*

Vlc. *f*

Cb. *f*

Picc.

1.
Fl.

2.

1.
Ob.

2.

1.
Clar. B.

2.

Fag. 1. 2.

1. 2.
Cor.

3.

1. 2.
Trb.

3.

Trgl.

Tmb. picc.

I.
Viol.

I.

Vi.

Vlc.

Cb.

f, *ff*, *mf*, *pp*, *f*, *ff*, *p*, *tr*, *a 2*, *atco*, *pizz.*, *div.*, *atco unis.*

cresc. - - - - -

Picc. 1. 2.

Fl. 1. 2.

Ob. 1. 2.

Clar. B. 1. 2.

Fag. 1. 2.

Cor. 1. 2. 3. 4.

Trb. 1. 2. 3.

Trgl.

Tmb. picc.

Ptt.

pp *cresc.*

cresc. - - - - -

Viol. I. div.

Viol. I. *pizz.* *div.* *arco unis.*

Vle.

Vlc.

Cb.

Picc.

Fl. 1. 2.

Ob. 1. 2.

Clar. 1. 2.
B

Fag. 1. 2.

1. 2.
Cor.

3. 4.

1.
Trb.

2. 3.

1. 2.
Trmbn.

3.

Timpd.

Trgl.

Tmb. picc.

Ptt.

Sva

Viol. I.

div.

Viol. I.

Vle.

Vlc.

Cb.

Tempo I^o

12 Picc. Fl. 1.2. Ob. 1.2. Clar. 1.2. Fag. 1.2.

p. eroica ma cantabile

1. 2. Cor. 3. 4. 1. 2. Trb. 3. 1. 2. Trbn. 3. B. Tb.

12 Timp. Tb. picc. Ptti.

Soli
eff vibrato

Pnf.

Tempo I^o

12 I. Viol. II. Vle. Vlc. Cb.

div. b2
ff

Picc. *mf* *cresc.*

Fl. 1.2. *mf* *cresc.*

Ob. 1.2. *mf* *cresc.*

Clar. 1.2. *mf* *cresc.*

Fag. 1.2. *mf* *cresc.*

1. 2. Cor. *mf*

3. 4. *mf*

1. Trb. *mf*

2. 3. *mf*

1. Trbn. *mf*

2. 3. *mf*

B. Tb. *mf*

Timp. *mf* *p*

Pnf. *mf* *cresc.*

I. Viol. *mf* *cresc.*

II. *mf* *cresc.*

Vle. *mf* *cresc.*

Vlc. *mf* *pizz.*

Cb. *mf* *pizz.*

13

Picc.

Fl. 1. 2.

Ob. 1. 2.

Clar. 1. 2.

Fag. 1. 2.

1. 2.
Cor.

3. 4.

1.
Trb.

2. 3.

Trbn. 1. 2. 3.

B. Tb.

Timp.

Trgl.

Tb. picc.

Ptti.

Pnf.

13

I.
Viol.

II.

Vle.

Vlc.

Cb.

Picc. *p* *rit.*

Fl. 1. 2. *ppp* *Flag.* *ppp*

Clar. 1. *p molto espr.* *cresc.* *p dolce*

Fag. 1. 2.

2 Viol. Soli *pp* *rit.*

I. Viol. *pp sub.*

II. *pp sub.*

Vle. *pp sub.*

Vlc. *pp sub.*

Cb. *pp sub.*

14 tempo

Clar. 1. *ppp* *1. pp cresc.* *f*

Fag. 1. 2. *2.*

1. 2. Cor. *pp*

3. 4. *pp*

14 tempo

I. Viol. *p*

II. *div. a 3* *cresc.*

Vle. *div. a 3* *cresc.*

Vlc. *mp* *cresc.* *f*

Cb. *pp*

Ob. 1.2. *f* *dim.* *p* *poco rit.* *pp*

Clar. 1.2. *f* *dim.* *pp*

Fag. 1.2. *f* *dim.*

1. 2. Cor. *f* *dimin.* *pp*

3. 4. *pp* *dimin.*

I. Viol. *cresc.* *f* *p* *poco rit.* *div. a 2*

II. *dim.*

Vle. *dim.*

Vlc. *f* *dim.*

Cb. *f* *pizz.*

a tempo

Fl. 1. *p dolce* *f*

Ob. 1. *p dolce* *f*

Clar. 1. *p dolce* *f*

Fag. 1. *pp* *p*

1. 2. Cor. *p*

3. 4. *p* *pp*

a tempo

I. Viol. *pp* *IV.*

II. *pp*

Vle. *mf*

Vlc. *pp* *pizz.*

Cb. *pp* *pizz.*

Fl. 1.
Ob. 1.
Clar. 1. 2.
1. Fag.
2.
I. Viol.
II.
Vle.
Vlc.
Cb.

Fl. 1. 2.
Ob. 1. 2.
Clar. 1. 2.
1. Fag.
2.
1. 2. Cor.
3. 4.
Timp.

I. Viol.
II.
Vle.
Vlc.
Cb.

Solo *p*

1. Fl. *p*

2. Fl.

Ob. 1. 2. *a2* *molto*

Clar. 1. 2. *molto*

1. Fag. *f*

2. Fag.

1. 2. Cor.

3. 4. Cor.

Timp. *molto f*

I. Viol. *molto* *div. a 3* *ppp*

II. Viol. *molto* *div. a 3* *pizz.* *p*

Vle. div. *molto* *pp*

Vlc. div. *molto* *pp* *pizz.* *pp*

Cb. *molto*

Picc. *f*

Fl. 1. 2. *f*

Ob. 1. 2.

Clar. 1. 2.

Fag. 1. 2. *f*

1. 2. Cor. *mf* *f*

3. 4.

Trb. 1. 2.

Trbn. 1. 2.

Trgl.

Pnf.

I. Viol. *meno f* *cresc.* *ff*

II. *meno f* *cresc.* *ff*

Vle. *f* *ff*

Vlc. *f* *ff*

Cb. *ff*

Picc.
 Fl. 1. 2.
 Ob. 1. 2.
 Clar. 1. 2.
 Fag. 1. 2.
a 2

1. 2.
 Cor. *cresc.*
 3. 4.
 Cor. *cresc.*
 1.
 Trb. *f*
 2. 3.
 Trbn. *f*
 1.
 Trbn. *a 2*
 2. 3.
 B.Tb. *f*
 B.Tb. *cresc.*
 Timp.
 Trgl.
f
1. p Solo
p

Pnf.
f
p

I.
 II.
 Vle.
 Vlc.
 Cb.
div.
p
sul G

52 rall.

Tempo

Musical score for measures 52-56. The score includes parts for Fl. 1., Ob. 1., Clar. 1., Fag. 1., Cor. 1., Trgl., Viol. I & II, Vle., Vlc., and Cb. The time signature is 2/4. Dynamics include *pp*, *p*, and *pizz.*. A double bar line is present at the end of measure 56.

17

Musical score for measures 57-61. The score includes parts for Fl. 1., Ob. 1., Clar. 1., Fag. 1.2, Cor. 3. 4., Viol. I & II, Vle., Vlc., and Cb. The time signature is 2/4. Dynamics include *p* and *pp*. Performance instructions include *arco* and *pizz.*.

Ob. 1. *sp*

Fag. 1. 2. *dimin.* *p*

Cor. 2. *poesf* *dimin.* *pp*

I. Viol. *cresc.* *mf*

II. Viol. *cresc.* *mf*

Vle. *cresc.* *mf*

Vlc. *cresc.* *mf*

Cb. *cresc.*

1. Fl. *p*

2. Fl. *p*

Ob. 1. *p*

1. Clar. *p* *mf*

2. Clar. *p*

Fag. 1. 2. *pp*

Cor. 1. 2. *pp*

I. Viol. *div. pizz.*

II. Viol. *div.*

Vle. *div. pizz.*

Vlc.

Cb.

18 poco meno

Picc. *pp*

Fl. 1. 2. *pp*

Ob. 1. *p cresc.*

Clar. 1. 2. *p cresc.*

Fag. 1. 2. *p cresc.*

1. 2. Cor.

3. 4.

1. 2. Trb. *p*

3.

Trbn. 1. *Solo pp*

Timp. *pp*

Trgl. *pp*

Ptti. *pp*

Gr. Cassa *pp*

Cassa Solo

8

Pfte. *pp*

18 poco meno

I. Viol. *pp*

II.

Vle. *pp*

Vlc. *pp*

Cb. *pp*

arco

Non div.

ff

Picc. *dimin.*

Fl. 1. 2. *dimin.*

Ob. 1. 2. *dimin.* *a 2* *sf* *cresc.*

Clar. 1. 2. *sf*

Fag. 1. 2. *dimin.* *sf*

1. 2. Cor.

3. 4.

1. 2. Trb. *mf* *p*

3.

Trbn. 1.

Tb. picc. *ppp* *p* *sf*

Trgl.

Ptti. *sf*

Pfte.

I. Viol. *arco*

II. Viol. *arco*

Vle. *arco*

Vlc. *arco*

Cb. *arco* *sf*

58 **19** Stesso tempo (♩ = ♩)

Picc. —
 Fl. 1. 2. *a 2* *p* *cresc.* —
 Ob. 1. 2. *a 2* *p cresc.* —
 Clar. 1. 2. *a 2* *p* *cresc.* —
 Fag. 1. 2. *sff* *a 2* *p cresc.* *f* —

1. 2. Cor. *sff* —
 3. 4. *sff senza sord.* *p* —
 1. 2. Trb. *sff* *p* *pp* —
 3. *sff* *p* *pp* —
 Trbn. 1. 2. *sff* *p* *pp* —
 B. Tb. *sff* —
 Timp. *sff* —
 Tb. picc. *sff* —

Pfte. *pp* *f* *p* —

19 Stesso tempo (♩ = ♩)

I. *div. a 3 pizz.* *p* *f* *p* *arco* —
 II. *div. a 3 pizz.* *p* *f* *p* *arco* —
 Vle. *sff* *p* *sff* *div.* *p* —
 Vlc. *sff* *f* *p* —
 Cb. *sff* *f* *p* —

rall. 20 Tempo I^o

Fl. 1. 2. *a 2*

Ob. 1. 2. *a 2*

Clar. 1. 2. *a 2*

Fag. 1. 2. *a 2*

1. 2. Cor.

3. 4. Cor.

1. 2. Trb.

3. Trb.

1. 2. Trbn.

3. Trbn.

B. Tb.

Timp.

Trgl.

Gr. Cassa

Pfte.

rall. 20 Tempo I^o

I. Vle.

II. Vle.

Vlc.

Cb.

Picc.

Fl. 1. 2.

Ob. 1. 2.

Clar. 1. 2.

Fag. 1. 2.

1. 2.
Cor.

3. 4.

1. 2.
Trb.

3.

1. 2.
Trbn.

3.

B. Tb.

Timp.

Trgl.

Ptti.
Gr. Cassa

Pfte.

Viol. I.
div. a 4

Viol. II.

Vle.

Vlc.

Cb.

The musical score for page 61 includes parts for Piccolo, Flutes 1 & 2, Oboes 1 & 2, Clarinets 1 & 2, Bassoons 1 & 2, Cor Anglais 1 & 2, Trumpets 1, 2, & 3, Trombones 1, 2, & 3, Bass Trombone, Timpani, Triangle, Percussion (Ptti. and Gr. Cassa), Piano (Pfte.), Violin I (divided into four parts), Violin II, Viola, Violoncello, and Contrabass. The score shows various musical notations including dynamics (p, pp, sf), articulation (accents), and performance instructions (e.g., 'dr.' for drum roll). The woodwinds and strings have active parts throughout the page, while the brass and percussion parts are more sparse.

Picc.
 Fl. 1. 2.
 Ob. 1. 2.
 Clar. 1. 2.
 Fag. 1. 2.

1. 3.
 Cor.
 2. 4.
 1. 2.
 Trb.
 3.
 1. 2.
 Trbn.
 3.
 B. Tb.
 Timp.
 Trgl.
 Tb. picc.
 Ptti.
 Gr. Cassa

Pfte.

I.
 Viol.
 II.
 Vle.
 Vlc.
 Cb.

Picc. *tr*

Fl. 1. 2.

Ob. 1. 2.

Clar. 1. 2.

Fag. 1. 2.

ff *dimin.*

1. 3.
Cor.

2. 4.

1. 2.
Trb.

3.

1. 2.
Trbn.

3.

B. Tb.

Timp.

Trgl.

Tb. picc.

Ptti.
Gr. Cassa

ff *pp* *tr* *cresc.*

Pfte.

I.
Viol.

II.

Vle.

Vlc.

Cb.

ff *dimin.* *p*

21

Picc. *pp*

Fl. 1. 2. *pp*

Ob. 1. 2. *pp*

Clar. 1. 2. *pp* *p dolce*

Fag. 1. 2. *pp*

1. 3. Cor. *pp*

2. 4. *pp*

1. 2. Trb. *pp*

3. *pp*

1. 2. Trbn. *pp*

3. *pp*

B. Tb. *pp*

Timp. *ppp*

Ten. *f*

Chor *f*

Bss. *f*

Gross-A-bony hat nur zwei gan-ze Tür-me, Mai-land a-ber zwei-und-dreis-sig Tür-me;

21

I. Viol. *p dimin.* *div.*

II. *p dimin.* *div.*

Vle. *p dimin.* *pp* *div.*

Vlc. *p dimin.* *pp*

Cb. *p dimin.* *pp*

Fl. 1.

Ob. 1.

Clar. 1.

1. 2.
Cor.

3. 4.

Ten.
Chor
Bss

Lie-ber sind die bei-den mit-beim Hei-land, als die zwei-und-dreis-sig Stück in Mai - land. Lie-ber sind die bei-den mit-beim Hei-land,

dimin.

Vorhang

Viol. I.
div.

Viol. II.
unis. IV

Vle.
div.

Vlc.
div.

Cb.

Fl. 1.

Clar. 1. 2.

1. 2.
Cor.

3. 4.

Ten.
Chor

Bss.

Viol. I.

Viol. II.

Vle.

Vlc.

Cb.

pp

con sord.

morendo

dimin.

als die zwei - und - dreis - sig Stück in Mai - land.

pp

morendo

pp

morendo

pp

morendo

pp

morendo

pp

morendo

1. KEZDŐDIK A MESE DAS MÄRCHEN BEGINNT THE FAIRY TALE BEGINS

Con moto ♩ = 116

Flauti 1 2
Piccolo
Oboi 1 2
Clarineti 1 2 in Sib
Fagotti 1 2

1. 2.
Corni in Fa
3. 4.

1. 2.
Trombe in Do
3.

Tromboni 1 2
Trombone 3
Basso Tuba

Timpani
Gran Cassa
Piatti
Tamburo piccolo
Triangolo

Pianoforte

Violini I
Violini II
Viole
Violoncelli
Contrabassi

Con moto ♩ = 116

Con moto ♩ = 116

Con moto ♩ = 116

p *cresc.* *gliss.* *mp cresc.* *f* *gliss.* *ff (stridente)* *dim.*

pizz. *arco* *p* *cresc.* *ff* *dim.*

pizz. *arco* *p* *cresc.* *ff* *dim.*

pizz. *arco* *p* *cresc.* *ff* *dim.*

pizz. *arco* *p* *cresc.* *ff* *dim.*

ff *p* *cresc.* *ff* *dim.*

Tranquillo, molto moderato $\text{♩} = 66-63$

Timp. *pp* *sempre pp*

Pfte. *pp*

Vle. *p espr. cantabile*

Vlc. *pp espr. cantabile* *p espr. cantabile*

Cb. *pizz. p* *arco div. pp* *pp espr. cantabile* *unis. sempre ppp*

Cl.1 in Sib

Fag.1 *Pespr.*

Cor.1 in Fa *p*

Timp.

Pfte.

VLI *espr.* *mp espr.*

VI. II *p*

Vle. *Pespr.*

Vlc.

Cb.

Fl. 1.1
Ob. 1
Cl. in Sib 1, 2
Fag. 1, 2
Cor. in Fa 1.2, 3.4
VI. I, II
Vla.
Vlc.
Cb.

Solo
f
p
pp
pp
p
pp
unis.
tr.

Detailed description: This page of a musical score features ten staves for various instruments. The top two staves are for Flute 1.1 and Oboe 1, both marked with a *Solo* instruction and a *f* dynamic. The next four staves are for Clarinets in Sib (1 and 2) and Bassoons (1 and 2), with dynamics ranging from *p* to *pp*. The fifth and sixth staves are for Cor Anglais (1.2 and 3.4), marked with a *p* dynamic. The bottom four staves are for Violins I and II, Viola, and Violoncello/Contrabass, with a *unis.* (unison) instruction and *tr.* (trill) markings. The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

accel. poco a poco

Fl. I & II
 Picc.
 1. Ob.
 2. Ob.
 1. 1. in Sib.
 2. 1. in Sib.
 1. Fag.
 2. Fag.

accel. poco a poco

senza sord.

1. 2. Cor. in Fa
 8. 4. Cor. in Fa

accel. poco a poco

Vl. I
 Vl. II
 Vln.
 Vlc.
 Cb.

Sostenuto

2 a tempo J. 92

1. Fl.

2. Fl.

Picc.

1. Ob.

2. Ob.

1. Cl. in S^b

2. Cl. in S^b

1. Fag.

2. Fag.

Sostenuto

2 a tempo J. 92

1.2. Cor. in Fa

3.4. Cor. in Fa

Trb. 1 in Do

Pfte.

Sostenuto

2 a tempo J. 92

VI. I

VI. II

Vlo.

Vlc.

Cb.

unla.

mp cantabile

mp cantabile

1. Fl. *cresc. poco a poco*

2. Fl. *cresc. poco a poco*

Picc. *cresc. poco a poco*

1. Ob. *p* *cresc.*

2. Ob. *p* *cresc.*

1. Cl. in Stb. *cresc. poco a poco*

2. Cl. in Stb. *cresc. poco a poco*

1.2. Cor. in Fa. *a 2* *cresc. poco a poco*

3.4. Cor. in Fa. *a 2* *cresc. poco a poco*

Pfte. *cresc.*

VI I *cresc. poco a poco*

VI II

Vla. *cresc. poco a poco*

Vcl. *cresc. poco a poco*

pocchissimo stringendo

1. Fl.
2. Fl.
Picc.
1. Cl. in Sib.
2. Cl. in Sib.

Detailed description: This section of the score covers measures 74-76. It features parts for Flute 1 and 2, Piccolo, Clarinet in Sib 1, and Clarinet in Sib 2. The Flute parts play a melodic line with slurs and accents. The Piccolo part plays a rhythmic pattern of eighth notes. The Clarinet parts play a similar rhythmic pattern. The tempo marking 'pocchissimo stringendo' is positioned above the Flute parts.

pocchissimo stringendo

1.2. Cor. in Fa
3.4. Cor. in Fa
1. Trb. in Do
2. Trb. in Do

Detailed description: This section of the score covers measures 74-76. It features parts for Horns (1.2. and 3.4. in F) and Trumpets (1. and 2. in D). The Horn parts play a melodic line with slurs and accents. The Trumpet parts play a similar melodic line. The tempo marking 'pocchissimo stringendo' is positioned above the Horn parts.

pocchissimo stringendo

VI. I
VI. II
Vle.
Vlc.

Detailed description: This section of the score covers measures 74-76. It features parts for Violin I, Violin II, Viola, and Violoncello. The Violin parts play a melodic line with slurs and accents. The Viola and Violoncello parts play a similar melodic line. The tempo marking 'pocchissimo stringendo' is positioned above the Violin I part.

This musical score page, numbered 75, features a variety of instruments. The woodwind section includes Flutes (1 and 2), Piccolo, Oboe (1 and 2), Clarinets in B-flat (1 and 2), Cor Anglais (1 and 2), and Bassoons (1 and 2). The brass section consists of Trumpets in D (1 and 2) and Trombones (1 and 2). The percussion part is marked 'Pte.'. The string section includes Violins I and II, Viola, and Violoncello. The score is written in a key with two flats and a 3/4 time signature. It features complex rhythmic patterns, particularly in the woodwinds, and dynamic markings such as *f* (forte) and *a2* (second octave). The woodwinds play rapid sixteenth-note passages, while the brass and strings provide a steady harmonic foundation with sustained notes and chords.

3 appassionato

1. Fl. 1. *cresc.*

2. Fl. 2. *cresc.*

Picc. *cresc.*

Ob. 12 *cresc.*

1. Cl. in Sib *cresc.*

2. Cl. in Sib *cresc.*

1. Fag. *cresc.*

2. Fag. *cresc.*

3 appassionato

1.2. Cor. in Fa *f*

3.4. Cor. in Fa *f*

1. Trb. in Do *f*

2.3. Trb. in Do *f*

1.2. Trbni. *cresc.*

3. Trbni. *cresc.*

Timp.

Piatti Gr. C.

Tb. picc. *p*

Trgl. *f*

Pfte.

3 appassionato

VI. I *cresc.*

VI. II *cresc.*

Vle. *cresc.*

Vlc. *cresc.*

Cb. *cresc.*

2.
FLÖTENSPIEL DES HUSAREN

Andante poco rubato

accel.

a tempo

The musical score is arranged in systems. The first system includes Flute 1 (Fl. 1.) and Cymbals (Cimb.). The second system includes Flute 1 (Fl. 1.) and Cymbals (Cimb.). The third system includes Flute 1 (Fl. 1.) and Cymbals (Cimb.). The fourth system includes Flute 1 (Fl. 1.) and Cymbals (Cimb.). The fifth system includes Flute 1 (Fl. 1.) and Cymbals (Cimb.). The sixth system includes Flute 1 (Fl. 1.), Clarinet 1 & 2 (Clar. 1.2), Cymbals (Cimb.), and Violoncello (Vlc.).

Fl. 1. Solo pp p f

Fl. 1. fp pp

Cimb. mf pp ppp

Fl. 1. p p cresc. f 3

Fl. 1. pp mf f pp

Cimb. mf pp

Fl. 1. accel. a tempo

Cimb. cresc. f f

Fl. 1. lunga

Clar. 1.2. pp

Cimb. mf f dim. pp

Vlc. lunga pp

attacca

Andantino

DIE ALTE FRAU

sempre stacc. poco stringendo

Fag.1.2. *p*

Vlc. *pizz. p* *cresc.*

Cb. *pizz. p* *cresc.*

tempo

Ob.1. *f*

Fag.1.2. *f*

Vle.Solo *f* *dimin.* *p* *f* *dimin. p* *f* *pizz. arco pizz.*

Vlc. *f*

Cb. *f*

poco meno mosso poco stringendo

Fag.1.2. *p* *cresc.*

Vlc. *pizz. p*

Cb. *p* *cresc.*

Ob.1. *f*

Fag.1.2. *f*

Vle.Solo *f* *dimin.* *p* *f* *dimin.*

Vlc. *f*

Cb. *f*

Andante moderato poco a poco

Fag.1. *f* *dimin.*

Vle.Solo *f* *dimin.*

Clar.1

Cimb.

H.

auf - he - ben, musst mir dann dafür ei - nen Kiss ge - ben!

Vle.

Cb.

pp

pizz.

cresc.

Clar.1

Cimb.

H.

Ro - ter Ap - fel, roll nicht fort, nicht wei - ter,

Vle.

Cb.

f

pp

ppp

cresc.

cresc.

Clar.1

Cimb.

H.

lie - bes Mädchen wei - ne nicht, sei hei - ter!

Vle.

Cb.

f

dimin.

p

dimin.

p

Fl. 1. 2. *f* *p* *f* *p*

Clar. 1. 2. *mf* *p* *f* *p*

Cimb. *f* *p* *f* *p*

O. M.
jung und alt. Vie - le Ei - cheln wach - sen im Ba - ko - nyer - wald,

I. Viol. *p* *f* *p*

II. Viol. *p* *f* *p*

Vle. *p* *f* *p*

Vlc. *p* *f* *p*

Cb. *p*

Fl. 1. 2. *p* *f* *p* *f*

Clar. 1. 2. *p* *f* *p* *f*

Cimb. *f* *p* *f* *p*

O. M.
wach - sen im Ba - ko - nyer - wald. Fi - scher hat zu es - sen,

I. Viol. *f* *arco* *p*

II. Viol. *f* *arco* *p*

Vle. *f* *arco* *p*

Vlc. *f* *p*

Cb. *f* *p*

Fl. 1. 2. *tr.*

Clar. 1. 2. *f*

Cimb. *pp* *cresc.*

O. M. *Schweindeln ha - ben fres - - sen, Plat - ten - see, Plat - ten - see, Ba - ko - nyer - wald!*

I. Viol. *p* *pp*

II. Viol. *p* *pp*

Vle. *p* *pp arco*

Vlc. *f* *pp*

Cb. *p* *pp*

Fl. 1. 2. *stringendo* 1. *arco*

Clar. 1. 2. *tr.*

Cimb. *f* *Cad.*

O. M.

I. Viol. *cresc.* *stringendo* *f*

II. Viol. *cresc.* *f*

Vle. *cresc.* *f*

Vlc. *cresc.* *f*

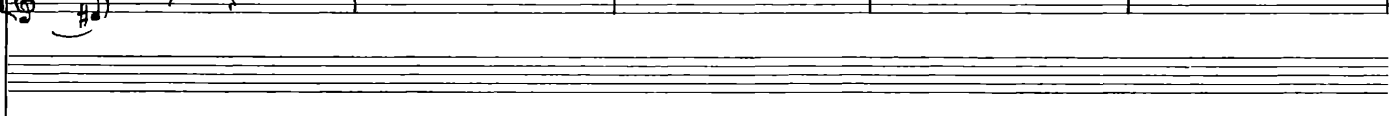
Cb. *cresc.* *f*

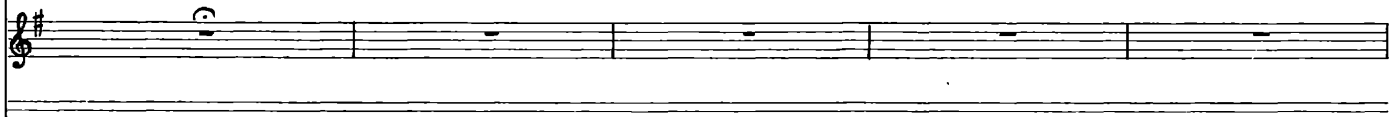
mf *f*

U.E. 8943

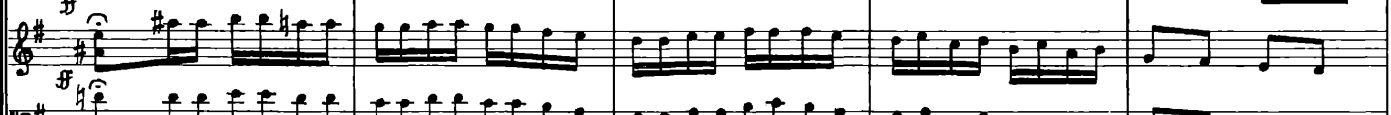
Fl. 1.2. 

Clar. 1.2. 

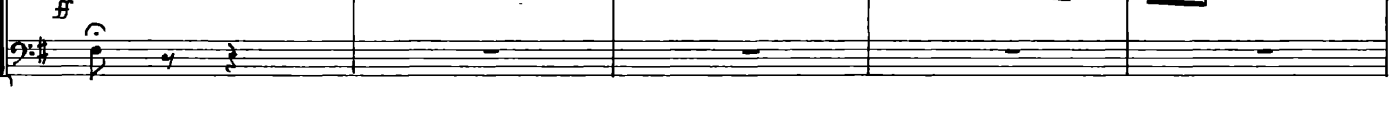
B. 

Cimb. 

O. M. 

I. Viol. 

II. Viol. 

Vle. 

Vlc. 

Cb. 

Fl. 1.2. 

Cl. 1.2. 

B. 

Cimb. 

O. M. 

Ein Ka - pau - nen - bra - ten schmeckt doch

I. Viol. 

II. Viol. 

Vle. 

Vlc. 

Cb. 

Fl. 1. 2. ^{1.} ^{a 2.}

Clar. 1. 2. _B

Cimb.

O. M.
wun - der - bar, wun - der, wun - der, wun - der - bar. Gu - ter Wein in

I. Viol.

II.

Vle.

Vlc. *div.* *unis.*

Cb.

Fl. 1. 2. ^{a 2.}

Clar. 1. 2. _B

Cimb.

O. M.
Fü - red wächst und Ka - pos - vár, - Ka - pos, Ka - pos, Ka - pos - vár.

I. Viol.

II.

Vle.

Vlc.

Cb.

Fl. 1.2. *f* *2.*

Clar. 1.2. *f*

Cimb. *f*

O.M. *f*
 Un - gar - wein ist e - - del, trink mit dei - riern Mä - - del! Schenk dir ein,

I. Viol. *arco p*

II. Viol. *arco p*

Vle. *arco p*

Vlc. *f p*

Cb. *f p*

Fl. 1.2.

Clar. 1.2.

Cimb. *pp cresc.*

O.M. *pp*
 schenk dir ein vom Un - gar - wein!
 <will dem H&ary die Flasche reichen, beh&alt sie aber, da ihm noch eine 3. Strophe einf&allt.>

I. Viol. *pp cresc.*

II. Viol. *pp cresc.*

Vle. *pp cresc.*

Vlc. *pp cresc.*

Cb. *pp cresc.*

stringendo

Fl. 1.2. *1.*

Clar. 1.2. *tr*

Cimb. *f* *Cad.* *f*

O.M.

I. Viol. *f*

II. *f*

Vle. *f*

Vlc. *f*

Cb. *f*

Fl. 1.2. *(con moto)*

Clar. 1.2. *a 2*

Cimb. *f*

O.M.

I. Viol. *(con moto)* *pizz.* *mf*

II. *pizz.* *mf*

Vle. *f col legno*

Vlc. *f col legno*

Cb. *f*

Fl. 1.2. *a 2*
 Clar. 1.2. *a 2*
 Cim. *p*

O. M.
Kal - tes Ei - sen schmie - den, wä - re ganz ver - kehrt, ganz ver - , ganz ver - , ganz ver - kehrt.

I. Viol.
 II. Viol.
 Vle.
 Vlc.
 Cb.

Fl. 1.2. **5**
 Clar. 1.2. *p*
 Cim. *p*

O. M.
Lee - res Wein - fass, lee - res Wein - fass, ist nichts wert, ist nichts, ist nichts ist nichts wert.

I. Viol. *cresc.*
 II. Viol. *cresc.*
 Vle. *mf pizz. cresc.*
 Vlc. *mf pizz. cresc.*
 Cb. *mf cresc.*

f *arco*

poco meno

Fl. 1.2.

1. Clar.

2. Clar.

Cimb.

c-Moll

p

O. M.

Fülls mit Saft der

poco meno

I. Viol.

II. Viol.

Vle.

Vlc.

Cb.

arco

p

Fl. 1.2.

Clar. 1.

Cimb.

p

O. M.

Bee - - ren, dann erst kannst du's lee - - ren!

I. Viol.

II. Viol.

Vle.

Vlc.

Cb.

pp

Fl. 1. 2. *p* 1.

Clar. 1. 2. *p* 1.

Cimb. *mf*

O. M.
Trink' mit mir, trink' mit mir vom Un - gar - wein!

I. Viol. *pp*

II. *pp*

Vle. *pp*

Vlc. *pp*

Ch. *pp*

string. *a2*

Fl. 1. 2. *f*

Clar. 1. 2. *f*

Cimb. *f* *Cad.*

I. Viol. *f* *string.*

II. *f* *string.*

Vle. *cresc.*

Vlc. *cresc.*

Ch. *f* *cresc.*

8. Duo

Andante poco rubato (♩ = 80)

Fl. 1.
 Clar. 1. 2.
 Cor. 1. 2.
 Cimb.
 Háry

pp
pp
p

Fern der Do-nau, an der Theiss sitzt der Hirt auf sei-nem Pferde an der

I. Viol.
 II. Viol.
 Vle.
 Vlc.
 Cb.

con sord. pizz.
f
arco
pp
f
con sord. pizz.
f
arco
pp
f
con sord. pizz.
f
arco
pp
f
pizz.
f

Fl. 1.
 Clar. 1. 2.
 B
 Cor. 1. 2.
 Cimb.

f
p
mf
pp
pp
pp
trém.

H.

Theiss. An-gebunden an dem Zau-ne, steht der Schek-ke, steht der Brau-ne

I. Viol.
 II. Viol.
 Vle.
 Vlc.
 Cb.

div.
pp
div.
div.
pizz.
pp

Fl. 1.

Clar. 1.

Cor. 1. 2.

Cimb.

H.

an der Theiss.

I. Viol.

II. Viol.

Vle.

Vlc.

Cb.

espr.

unis.

div.

pizz.

ppp

ppp

ppp

ppp

Fl. 1.

Clar. 1.

Cor. 1.

Cimb.

Ilka

Fern der Do - nau, an der Theiss, Rin - der blö - Ken, schwarze, weisse, - an der

I. Viol.

II. Viol.

Vle.

Vlc.

Cb.

div.

pp

pp

pp

pp

pp

roco più vivo

Fl. 1. *pp*

Clar. 1.

Cor. 1.

Cimb. *ppp* *dim.* *mf*

H.

roco più vivo

I. Viol.

II. Viol.

Vle.

Vlc. *div. Tutti*

Cb. *mf pizz.* *mf*

Fl. 1.

Clar. 1.

Cor. 1.

Cimb.

H.

Fern der Do-nau an der Theiss zählt der Schafhirt sei-ne Her-de

I. Viol.

II. Viol.

Vle.

Vlc.

Cb.

Fl. 1. *p* *mf*

Clar. 1.

Cor. 1.

Cimb.

H. *an* *der* *Theiss!* *kocht* *ein* *Gu-lyas* *lässt sich's schmecken,*

I. Viol. *cresc.*

II. Viol.

Vle.

Vlc.

Cb.

Fl. 1. *f* *piu f* *p* **3** *Tempo I.*

Clar. 1.

Cor. 1.

Cimb.

H. *steht* *der* *Topf* *dann* *auf* *der* *Er- de* *bei* *der* *Her- de,* *an* *der*

I. Viol. *rall.* **3** *Tempo I.* *div.*

II. Viol. *p sub.*

Vle. *p sub.*

Vlc. *p sub.*

Cb. *p sub.*

p

U. E. 8943

4

Fl. 1.

Clar. 1.

Cor. 1. 2.

Cimb.

H.v. I.

weiss. Klei - ne Hüt - te un - ter Bäu - men

I. Viol.

II.

Vle.

Vlc.

Cb.

p *sfp* *sfp* *div.* *f* *f* *f* *pizz* *f* *p*

Fl. 1.

Clar. 1.

Cor. 1. 2.

Cimb.

H.v. I.

nur von dir wir beide träumen an der Theiss!

I. Viol.

II.

Vle.

Vlc.

Cb.

p *p* *pp* *pp* *pp* *f* *dimin.* *pp*

30

U.E. 8943

Fl. 1. *f*

Clar. 1.

Cor. 1.2

Cimb. *12* *13* *quasi trill.* *r. H.* *l. H.*

I. Viol. *dimin.*

II. Viol. *dimin.*

Vle. *dimin.*

Vlc. *dimin.*

Cb. *dimin.*

Clar. 1. *molto espr.* *p* *dimin.* *pp* *ppp*

Cimb. *pp* *ppp*

I. Viol. *ppp* *quasi niente*

II. Viol. *div.* *ppp*

Vle. *div.* *pp* *dimin.*

Vlc. *div.* *ppp* *dimin.* *ppp*

Cb. *pp* *pizz.* *dimin.* *ppp*

9.

KÖZJÁTÉK / INTERMEZZO

Andante maestoso, ma con fuoco $\text{♩} = 120$

Flauti 1 2

Flauto 3

Oboi 1 2

Clarineti 1 2
in Sib

Fagotti 1 2

1. 2.
Corni in Fa

3. 4.

1. 2.
Trombe in Do

3.

Timpani

Gran Cassa

Piatti

Tamburo piccolo

Triangolo

Cimbalo

Violini I

Violini II

Viole

Violoncelli

Contrabassi

Fl. 1, 2 a 2 cresc. ff

Ob. 1, 2 a 2 cresc. ff

Cl. 1, 2
In Sib a 2 cresc. ff

Fag. 1, 2 cresc. ff

1, 2.
Cor. in Fa p cresc. f

3, 4. cresc. f

Timp. p f

Cimb. p ff

VI. I cresc. ff

VI. II cresc. ff

Vle. cresc. ff sempre ben tenuto

Vlc. cresc. ff sempre ben tenuto

Cb. cresc. ff sempre ben tenuto

Poco pesante tempo

Fl. 1, 2 1. Solo poco rinf. espr.

Ob. 1, 2 a 2 ff dim. p

Cl. 1, 2
In Sib a 2 ff dim. p

Fag. 1, 2 a 2 ff dim. p

1, 2.
Cor. in Fa ff pp

3, 4. ff pp

Timp. tr

Cimb. ff dim. p

VI. I ff dim. p poco rinf.

VI. II ff dim. p poco rinf.

Vle. ff dim. p poco rinf.

Vlc. ff dim. p poco rinf.

Cb. ff dim. p poco rinf.

Fl. 1, 2
Ob. 1
Cl. in Sib. 1, 2
Fag. 1, 2
Cor. in Fa. 1, 2, 3, 4
Timp.
Cimb.
Vl. I, II
Vle.
Vlc.
Cb.

rinf.
f cresc.
dim.
tr
p
mf
rinf.
f cresc.
cresc.
cresc.
cresc.
cresc.
rinf.
cresc.

a 2

Detailed description: This page of a musical score contains staves for various instruments. The woodwind section includes Flutes 1 and 2, Oboe 1, Clarinets in Sib (1 and 2), and Bassoons 1 and 2. The brass section includes Cor Anglais in Fa (1, 2, 3, 4), Timpani, and Cymbals. The string section includes Violins I and II, Violas, Violas, and Cellos. The score features dynamic markings such as *rinf.*, *f cresc.*, *dim.*, *tr*, *p*, *mf*, and *cresc.*. There are also triplets and accents indicated in the woodwind parts.

1.2. Fl. *ff* **1 pesante** *ff* **tempo**

3. *ff* *ff* *ff*

Ob. 1.2 *ff* *ff* *ff*

Cl. in Sib 1. *ff* *ff* *ff*

2. *ff* *ff* *ff*

Fag. 1.2 *ff* *ff* *ff*

1.2. Cor. in Fa *f* **1 pesante** *ff* **tempo**

3. 4. *f* *ff* *ff*

1.2. Trb. in Do *ff* *ff* *ff*

3. *ff* *ff* *ff*

Timp. *f* *f* *f*

Cimb. *ff* *ff* *ff*

VI. I *ff* **1 pesante** *ff* **tempo**

VI. II *ff* *ff* *ff*

Vle. *ff* *ff* *ff*

Vlc. *ff* *ff* *ff*

Cb. *ff* *ff* *ff*

1.2. Fl. *dim.* *p* *f*

3. Ob. 1.2 *dim.* *p* *f*

Cl. 1.2 in Sib *dim.* *p* *f*

Fag. 1.2 *dim.* *p* *f*

1.2. Cor. in Fa *pp* *p*

3. 4. Trb. in Do *pp* *p*

1.2. Timp. *p*

3. Cimb. *dim.* *p* *cresc.*

VI. I *dim.* *p* *f*

VI. II *dim.* *p* *f*

Vle. *dim.* *p* *f ben tenuto* *f sempre tenuto*

Vlc. *dim.* *p* *f ben tenuto* *f sempre tenuto*

Cb. *dim.* *p* *f ben tenuto* *f sempre tenuto*

2

Fl. 1 2

Cor. 1 2
in Fa

Cimb.

p grazioso

p

Vle.

Vlc.

Cb.

pp

pp

pizz.

p

3

Ob. 1

Cl. 1
in Sib

Fag. 1

Cor. 1 2
in Fa

Cimb.

p

s

Solo

mf cantabile

Solo

mf cantabile

s

tr

s

s

pp

p

3

VI. I

VI. II

Vle.

Vlc.

Cb.

p

p

mf cantabile

mf cantabile

pp

mp

1. Fl. *p*

2. 3. *p grazioso* *3*

Ob. 12 *p grazioso* *3*

Cl. 12 in Sib *f* *tr* *dim.* *3* *3* *pp*

Fag. 12 *f* *tr* *dim.* *3* *3* *pp*

Cor. 12 in Fa *f* *1. 2.* *p* *dim.* *3* *pp*

Cimb. *mf* *dim.* *p*

VI. I *dim.* *pp*

VI. II *dim.* *pp*

Vle. *div.* *f* *tr* *dim.* *3* *3* *unis.*

Vlc. *f* *div.* *tr* *dim.* *3* *3* *unis.*

Cb. *f* *arco*

1. 2. Fl. *a 2* *f* *espr.*

3. *f* *espr.*

Ob. 12 *f* *espr.*

Cl. 2 in Sib *f* *espr.*

Fag. 12 *f* *cantabile*

1. 2. Cor. in Fa *f* *p*

3. 4. *p*

Cimb. *f*

VI. I *f* *espr.*

VI. II *f* *espr.*

Vle. *f* *marcato*

Vlc. *f* *ben tenuto* *cantabile* *marcato*

Cb. *f* *ben tenuto* *cantabile* *marcato*

6 pesante tempo

1. 2. Fl. *ff* *dim.* *p*

3. *ff* *dim.* *p*

Ob. 1. 2. *ff* *dim.* *p*

Cl. 1. 2. in Sib *ff* *dim.* *p*

Fag. 1. 2. *ff* *dim.* *p*

6 pesante tempo

1. 2. Cor. in Fa *ff* *pp*

3. 4. *ff* *pp*

1. 2. Trb. in Do *ff* *pp*

3. *ff*

Cimb. *ff* *dim.* *p*

6 pesante tempo

VI. I *ff* *dim.* *p*

VI. II *ff* *dim.* *p*

Vle. *ff* *dim.* *p*

Vlc. *ff* *dim.* *p*

Cb. *ff* *dim.* *p*

1. 2. Fl. *f* *cresc.*

3. *f* *cresc.*

Ob. 12 *f* *cresc.*

Cl. 12 In Sib *f* *cresc.*

Fag. 12 *f* *cresc.* *appass.*

1. 2. Cor. In Fa *p* *cresc.*

3. 4. *p* *cresc.*

Trb. In Do 2. *p* *cresc.*

3. *p* *cresc.*

Timp. *p* *cresc.*

Cimb. *cresc.* *cresc.*

VI. I *f* *cresc.*

VI. II *f* *cresc.*

Vle. *f ben tenuto* *sf sempre tenuto* *cresc.*

Vlc. *f ben tenuto* *sf* *cresc.* *appass.*

Cb. *f ben tenuto* *sf* *cresc.* *appass.*

10 LIED KUCKUCK

Tempo di Menuetto

Fl. 1.2
Clar. 1. B
Fag. 1.2

Marie
Luise

Tempo di Menuetto

I. Viol.
II. Viol.
Vla.
Vcl.
Cb.

Fl. 1.2
Clar. 1. B
Fag. 1.2

M. L.

Kuk - kuk, aus dem Wald, komm' zu mir ge - flo - gen bald!
 Lie - bar Vo - gel mein, bin ich trau - rig, denk ich dein!
 Geh' nicht fort von hier, o - der nimm mein Herz mit dir!

I. Viol.
II. Viol.
Vla.
Vcl.
Cb.

Solo

Fl. 1.2. *pizz.* *1.* *3x*

Clar. 1. *B*

Fag. 1.2. *1.* *pp* *f* *p*

M. L.

Hier in die - sem Gar - ten will ich selbst dich war - ten, dass dein Ruf dann hier er - schallt!
 Wie - der gu - ter Din - ge bin ich dann und sin - ge Kuk - kuk lass mich nicht al - lein!
 Will dann mit dir flie - hen, in die Fer - ne zie - hen, dass du im - mer bist bei mir!

I. *Tutti pizz.* *arco* *div.*

Viol. I. *Tutti pizz.* *arco* *pp* *f div.* *P*

Viol. II. *Tutti pizz.* *arco* *pp* *f tr* *P*

Vla. *Tutti pizz.* *arco* *pp* *f arco* *P*

Vcl. *P* *Tutti pizz.* *pp* *f arco* *P*

Cb. *Pizz.* *pp* *f* *P*

Fl. 1.2. *f* *p* *mf* *pp*

Clar. 1. *B* *f* *mf* *pp*

Fag. 1.2. *f* *p* *pp* *mf* *pp*

M. L.

I. *f* *p* *unis.* *pp* *mf* *pp*

Viol. I. *f* *p* *unis.* *pp* *mf* *pp*

Viol. II. *f tr* *p* *pp* *mf* *pp*

Vla. *f* *p* *pp* *mf* *pp*

Vcl. *f* *p* *pp* *mf* *pp*

Cb. *f* *p* *mf* *div.* *pp*

11.

HÁRY A LUCIFEREN

(Háry auf Luzifer)

Picc.
Fl. 1. 2.
Ob. 1. 2.
Clar. 1. 2. sib
Fag. 1. 2.
1. 2. Cor. fa
3. 4.
1. 2. Trb.
3.
1. 2. Trbn.
3. Tuba
Timp.
Tamb. picc.
Piatti
Gr. Cassa
I. Viol.
II.
Vle.
Vlc.
Cb.

p
a2
p
p
p
tr
p cresc.
p
gr. C. p
p
cresc.
p
cresc.

1

Picc.
Fl. 1. 2.
Ob. 1. 2.
Clar. 1. 2.
Fag. 1. 2.

Woodwind section score for Piccolo, Flutes, Oboes, Clarinets, and Bassoons. The Piccolo part is mostly silent. The Flutes, Oboes, Clarinets, and Bassoons play a rhythmic pattern of eighth notes with various accidentals. Dynamic markings include *a 2* and *a 2*.

1. 2.
Cor.
3. 4.
1. 2.
Trb.
3.
1. 2.
Trbn.
3.
Tuba

Brass section score for Cor Anglais, Trumpets, and Trombones. The Cor Anglais and Trumpets play a rhythmic pattern of eighth notes. The Trombones and Tuba are silent. Dynamic markings include *p* and *cresc.*

Timp.
Tamb. picc.
Gr. Cassa

Percussion section score for Timpani, Snare Drum, and Bass Drum. The Snare Drum and Bass Drum play a rhythmic pattern of eighth notes. Dynamic markings include *p* and *cresc.*

1

1.
Viol.
I.
Vle.
Vlc.
Cb.

String section score for Violins, Viola, Violoncello, and Contrabass. The Violins play a rhythmic pattern of eighth notes. The Viola, Violoncello, and Contrabass play a rhythmic pattern of eighth notes. Dynamic markings include *p* and *cresc.*

2

Picc.

Fl. 1. 2.

Ob. 1. 2.

Clar. 1. 2.

Bag. 1. 2.

1. 2. Cor.

3. 4.

1. 2. Trb.

3.

1. 2. Trbn.

3. Tuba

Timp.

Tamb.picc.

Gr. Cassa

I. Viol.

II.

Vle.

Vlc.

Cb.

f *p* *fp* *a2* *f* *tr*

2

Picc.
Fl. 1. 2.
Ob. 1. 2.
Clar. 1. 2.
Fag. 1. 2.

1. 2.
Cor.
3. 4.

1. 2.
Trb.
3.

1. 2.
Trbn.
3.
Tuba

Timp.

Tamb. picc.
Pia. tti.
Gr. Cassa

I.
Viol.
II.
Vle.
Vlc.
Cb.

Detailed description: This page of a musical score contains parts for woodwinds, brass, percussion, and strings. The woodwind section includes Piccolo, Flutes (1 and 2), Oboes (1 and 2), Clarinets (1 and 2), and Bassoons (1 and 2). The brass section includes Cor Anglais (1 and 2), Trumpets (1 and 2, and 3), Trombones (1 and 2, and 3), and Tuba. The percussion section includes Timpani, Piccolo, and Grand Cassa. The string section includes Violins (I and II), Viola, Violoncello, and Contrabass. The score features various musical notations such as trills, triplets, and dynamic markings like 'a2' and 'Ptti.'.

3

Picc. *tr*

Fl. 1.2. *a2*

Ob. 1.2.

Clar. 1.2. *a2*

Fag. 1.2. *a2*

1. 2. *a2*

Cor. 3. 4. *a2*

1. 2. *b*

Trb. 3.

1. 2.

Trbn. 3.

Tuba

tr

Timp.

tr tr tr tr

Tam b. pic.

Piatti

G. Cassa *ff*

3

div.

I.

Viol. *div.*

II.

Vle. *div.*

Vlc.

Cb.

This page of a musical score includes the following parts and their characteristics:

- Picc.**: Piccolo flute, featuring trills and tremolos.
- Fl. 1. 2.**: Flute 1 and 2, with trills and tremolos.
- Ob. 1. 2.**: Oboe 1 and 2, with trills and tremolos.
- Clar. 1. 2.**: Clarinet 1 and 2, with trills and tremolos.
- Fag. 1. 2.**: Bassoon 1 and 2, playing triplets.
- Cor. 1. 2. 3. 4.**: Cor Anglais, playing triplets.
- Trb. 1. 2. 3.**: Trumpets, playing chords and triplets.
- Trbn. 1. 2. 3.**: Trombones, playing chords and triplets.
- Tuba**: Playing chords and triplets.
- Timp.**: Timpani, playing triplets.
- Triangolo**: Triangle, playing tremolos.
- Tamb.picc.**: Tambourine piccolo, playing triplets.
- Piatti**: Cymbals, playing tremolos.
- Gr.Cassa**: Grand Cassa (bass drum), playing tremolos.
- Viol. I. II.**: Violins, with *non div.* and *div.* markings.
- Vle.**: Violas, playing chords and triplets.
- Cb.**: Cellos, playing triplets.

Picc.

Fl. 1. 2.

Ob. 1. 2.

Clar. 1. 2.

Fag. 1. 2.

1. 2.
Cor.

3. 4.

1. 2.
Trb.

3.

1. 2.
Trbn.

3.
Tuba

Timp.

Triangolo

Tamb. picc.

Piatti

Gr. Cassa

I.
Viol.

II.

Vle.

Vlc.

Cb.

12.

BÉCSI HARANGJÁTÉK / WIENER GLOCKENSPIEL
VIENNESE MUSICAL CLOCK

Allegretto ♩ = 120

Flauti 1 2

Piccolo

Oboi 1 2

Clarineti 1 2 in Sib

1. 2.

Corni in Fa

3.

1. 2.

Trombe in Do

3.

Carillon

Tam-tam

Piatti

Tamburo piccolo

Triangolo

Celesta

4 Campane

Allegretto ♩ = 120

Pianoforte

The musical score is arranged in a standard orchestral format. It begins with a tempo marking of 'Allegretto' and a metronome marking of ♩ = 120. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The score includes parts for Flutes (1 and 2), Piccolo, Oboes (1 and 2), Clarinets (1 and 2 in B-flat), Horns (1 and 2 in F), Trumpets (1 and 2 in C), Carillon, Tam-tam, Piatti, Tamburo piccolo, Triangolo, Celesta, 4 Campane, and Piano. The woodwinds and strings (implied by the piano part) play a rhythmic pattern of eighth notes. The brass instruments play a similar rhythmic pattern. The percussion instruments play a variety of rhythmic patterns, including a steady eighth-note pattern for the Piatti and a more complex pattern for the Tamburo piccolo. The piano part provides a harmonic accompaniment to the other instruments.

Fl. 1 2
Pier.
Ob. 1 2
Cl. 1 2
In Sib
1. 2.
Cor in Fa
3.
Car.
Tam-tam
Tb. picc.
Trgl.
4 Camp.
Pfte.

The musical score is written for a large ensemble. It features ten staves of music. The top five staves are for woodwinds: Flutes 1 and 2, Piccolo, Oboes 1 and 2, and Clarinets 1 and 2 in B-flat. The next two staves are for Horns in F major (labeled 'Cor in Fa'), with parts for the first and second horns. The following three staves are for Percussion: Carillon (Car.), Tam-tam, and Trombone Piccolo (Tb. picc.). The next two staves are for other instruments: 4 Cornets (4 Camp.) and Piano (Pfte.). The piano part is written in grand staff notation. The music is in a key with two flats and a 2/4 time signature. The score includes various musical notations such as notes, rests, slurs, and dynamic markings like 'a 2'.

Fl.1.2
Picc.
Ob.1.2
Cl.1.2
in Sib
1.2
Cor in Fa
3.
1.
Tr. in Do
2.
3.
Car.
Tam-tam
Piatto
Tb. picc.
Trgl.
4 Camp.
Pfte.

a 2
1
pp
f
p
f
p
f
f
pp sospeso
p
1

2

Fl. 1 2

Picc.

Ob. 1

1.

Cl. in Sib

2.

2

1

Cor. in Fa

2.

Trb. 1 2
in Do

Platto

Tb. picc.

Cel.

4 Camp.

2

Pfte.

Fl. 1 & 2: *passionato*, *f*, *a 2*, *dim.*
Ob. 1 & 2: *passionato*, *f*, *dim.*
Cl. in Sib. 1 & 2: *passionato*, *f*, *passionato*, *f*
Cor. in Fa 1 & 2: *cresc.*, *f*, *dim.*
Trb. in Do 1 & 2: *cresc.*, *f*, *dim.*, *p*
Piatto: *p*, *tr*, *pp*
Tb. picc.: *f*, *dim.*
Trgl.: *p*

Fl. 1: *Solo*, *p*, *pp*, **3**
Ob. 1 & 2: *pp*
Cl. in Sib. 1 & 2: *f*, *dim.*, *p*, *pp*
Cor. in Fa 1 & 2: *p*, *pp*
Trb. 1 in Do: *p*, *pp*
Piatto: *ppp*, *p*, *tr*, *pp*, **3**
Tb. picc.: *p*, *pp*
Cel.: *p*
4 Camp.: *pp*
Pfte.: *pp*

1.
Fl. 1
2.
Ob. 1, 2
Cl. 1, 2 in Sib
Trb. 1 in Do
Cel.
4 Camp.
Pfte.

pp
p
con sord.
pp

Fl. 1, 2
Ob. 1, 2
Cl. 1, 2 in Sib
Cor. 1, 2 in Fa
Trb. 1, 2 in Do
Piatto
Tb. picc.
Trgl.
Cel.
4 Camp.
Pfte.

4
pp
ff
pp
f
pp
tr
mf
f
pp
4

Fl. 1 & 2: *pp*, *f*, *molto cresc.*
Ob. 1 & 2: *p*, *f*, *molto cresc.*
Cl. 1 & 2 in Bb: *pp*, *f*, *molto cresc.*
Cor. 1 & 2 in F: *pp*
Piatto: *tr*, *pp*

Fl. 1 & 2: *f*, *cresc.*
Picc.: *f*
Ob. 1 & 2: *ff*, *dim.*
Cl. 1 & 2 in Bb: *ff*, *dim.*
Cor. 1 in F: *f*, *cresc.*
Cor. 2 in F: *f*, *cresc.*
Trb. 1 in D: *f*, *cresc.*
Piatto: *f*
Tb. picc.: *p*
Trgl.: *p*
Cel.: *f*, *legato*, *cresc.*
4 Camp.: *f*
Pfte.: *f*, *legato*, *cresc.*

6

Fl.12

Picc.

Ob.12

1.

Cl. in Sib

2.

6

1. 2.

Cor. in Fa

3.

1. 2.

Trb. in Do

3.

Car.

Piatto

Tb. picc.

Trgl.

6

Col.

4 Camp.

Pfte.

Fl. 1.2

Picc.

1.

Ob.

2.

1.

Cl. in Sib

2.

1.2.

Cor. in Fa

3.

1.2.

Trb. in Do

3.

Car.

Piatto

Tb. picc.

Trgl.

Cel.

4 Camp.

Pfte.

a 2

ff

f

tr

colle bacchette

p

gliss.

13.

LIED

Andante con moto

Fl. 1.

Ilka

I. Viol.

II. Viol.

Vle.

Vlc.

Cb.

f appassion.

f

f

f

dimin.

dimin.

dimin.

dimin.

pp

pp

pp

pp

pp

pp

Lieb-ster, im-mer

Fl. 1.

I. Viol.

II. Viol.

Vle.

Vlc.

Cb.

p

hab ich .Angst nur um dich. Bist so kühn und mu-tig, denkst nicht an

Fl. 1. *mf* *p* **sostenuto**

I. *mf* *p* *dimin.* *pp* *dimin.*

Viol. I. *poco rit. f* *p* *dimin.* *pp* *dimin.*

Viol. II. *pp* *dimin.*

Vle. *pp* *dimin.*

Vlc. *pp* *dimin.*

Fl. 1. **tempo**

I. *mf* *p* *dimin.* *pp* *dimin.*

Viol. I. *f sf appass.* *sf* *sf* *sf* *dimin.* *p*

Viol. II. *sf* *sf* *sf* *sf* *dimin.* *p*

Vle. *sf* *sf* *sf* *sf* *dimin.* *p*

Vlc. *div.* *sf* *sf* *sf* *sf* *dimin.* *p*

dir sein? Ich nur al - lein!

Fl. 1. *p dolce*

I. A - ber ich, mein Lieb - ster, ich bin nicht krank, dass ich gar so

I. *div. pp*

Viol. II. *div. pp*

Vle. *pp*

Vlc. *pp*

Fl. 1. *poco rinf* *p*

I. bleich bin, mach' dir nicht bang. Dass ich gar so bleich bin kann ich da -

I. *1 Solo poco rinf* *Tutti div. pp*

Viol. II. *div. pp*

Vle. *div. pp*

Vlc. *div. pp*

Sostenuto

a tempo

Fl. 1.

I.

Viol. I.

II.

Vle.

Vlc.

Fl. 1.

I.

Viol. I.

II.

Vle.

Vlc.

LIED HÜHNER...

Allegro

Picc.
 Fl. 1. 2.
 Ob. 1. 2.
 Clar. 1. 2.
 Fag. 1. 2.

1. 2.
 Cor.
 3. 4.

Timp.

Trgl.

Cimb.

Ilka
 Hüh-ner vier vom letz-ten Jahr, drei Jahr alt sind drei - e, al - le mei-ne sie - ben Hüh-ner

I.
 Viol.
 II.
 Vle.
 Vlc.
 Cb.

Picc. *pp*

1. Fl. *pp*

2. Fl.

Ob. 1. 2.

Clar. 1. 2. *a2*

1. Fag. *pp*

2. Fag.

1. 2. Cor. *ppp*

3. 4. Cor. *ppp*

Timp.

Trgl. *ppp*

Cimb. *pp*

I. Viol. *pizz.* *pp*

II. Viol. *pizz.* *pp*

Vle. *pp*

Vlc. *dimin.* *pp*

Cb. *dimin.* *pp*

Picc. *a2*

Fl. 1. 2.

Ob. 1. 2.

1. Clar.

2.

1. Fag.

2.

1. 2. Cor.

3. 4.

Timp.

Trgl.

Cimb.

I.

Hüh-ner vier vom letz-ten Jahr, drei Jahr'alt sind drei - e,

I. Viol.

II.

Vle.

Vlc.

Cb.

arco

sostenuto tempo

Fl. 1. 2.
 Ob. 1. 2.
 Clar. 1. 2.
 Fag. 1. 2.

1. 2.
 Cor.
 3. 4.

Timp.

Cimb.

I.
 al-le mei-ne sie-ben Hüh-ner kom-men an die Rei-he. Tju-tju, gel-be, tju-tju, brau-ne, tju-tju al-le sie-ben

sostenuto tempo

I.
 Viol.
 II.
 Vle.
 Vlc.

3

Solo

Picc. *pp*

Fl. 1. 2.

Ob. 1. 2. *f* *a2*

Clar. 1. 2. *f* *a2* *pp*

Fag. 1. 2.

1. 2. Cor.

3. 4. *p* *ppp*

Timp. *ppp*

Trgl. *pp*

Cimb. *pp*

I.

3

I. Viol.

II. *arco*

Vle. *pp*

Vlc. *pp*

Cb. *pp*

Picc. *f*

1. *pp*

Fl. 2.

Ob. 1. 2. 1. *f* a2

Clar. 1. 2. 1. *pp* a2 *mp*

Fag. 2. *p* *cresc.* *mp*

1. 2. *cresc.*

Cor. 3. 4. *cresc.*

Timp. *cresc.*

Trgl.

Gr. Cassa Solo *pp*

Cimb.

I.

I. *mf*

Viol. II. *mf*

Vle. *cresc.*

Vlc. *cresc.*

Cb. *cresc.*

Fl. 1. 2.

Ob. 1. 2.

Fag. 1. 2.

2. *p*

1. 2.

Cor. 3.

4.

p

Timp.

p

Trgl.

pp

Ptti.

pp

Cimb.

sf

I.

Hüh - ner, schnee-weiss ist das Gän - s - chen, bunt ist auch der Gän - se - rich, hat ein ro - tes Schwänz - chen.

I. Viol.

II.

pp

pizz.

Vle.

pp

p

pizz.

Vlc.

pp

p

Cb.

pp

p

Picc.

Fl. 1. 2.

Ob. 1. 2. *a2*

Clar. 1. 2.

1. Fag.

2.

1. 2. Cor. 3.

4.

Timp.

I.

I. Viol. *arco*

II. *f arco*

Vle. *div.*

Vlc. *div.*

Cb.

Detailed description: This is a page of a musical score for a symphony orchestra, page 157. The score is written for a variety of instruments. At the top, the Piccolo (Picc.) part is shown with a treble clef and a key signature of one sharp (F#). Below it are the Flutes (Fl. 1. 2.) and Oboes (Ob. 1. 2.) parts, both in treble clef. The Oboe parts include a dynamic marking of *f* and a fingering of *a2*. The Clarinets (Clar. 1. 2.) are also in treble clef. The Bassoons (Fag.) are in bass clef, with parts for 1. and 2. Below the woodwinds are the Cor Anglais (Cor. 3.) parts, numbered 1., 2., 3., and 4., all in bass clef. The Timpani (Timp.) part is in bass clef. The string section includes Violins (Viol.) I and II, Violas (Vle.), Violoncello (Vlc.), and Double Bass (Cb.), all in bass clef. The Violin I part has a dynamic marking of *f* and the instruction *arco*. The Violin II part also has a dynamic marking of *f* and the instruction *arco*. The Viola part has a dynamic marking of *f* and the instruction *div.*. The Violoncello and Double Bass parts also have a dynamic marking of *f* and the instruction *div.*. The score is written in a key signature of one sharp (F#) and a time signature of 4/4. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several dynamic markings throughout the score, including *f* (forte) and *div.* (divisi). The page number 157 is located in the top right corner.

5

crescendo..

Picc. *Solo pp*

Fl. 1. *Solo pp*

Ob. 1. 2. *mf*

Clar. 1. *Solo pp*

Fag. 1. *Solo pp*

Fag. 2. *mf*

1. 2. *ppp*

Cor. 3. *ppp*

4. *pp*

Timp. *pp*

I.

5

crescendo..

I. *pp*

Viol. II.

Vle. *pp*

Vlc. *pp*

Cb. *pp*

6

Picc.

Fl. 1.

1. Ob.

2. Ob.

1. Clar.

2. Clar.

1. Fag.

2. Fag.

1. Cor.

2. Cor.

3. Cor.

4. Cor.

Timp.

Ptti.

Cimb.

1.

cresc.

f sf

Thy - mi - an und Ma - jo - ran und Nel - ke, Sa - fran, Bal - dri - an, Frau Ka - tze lass dir sa - gen,

6

I.

II.

Vle.

Vlc.

Cb.

fp

pizz.

cresc. . . ed. .

Fl. 1.

Ob. 1. 2. *mf* *1. Solo* *p* *pp*

Clar. 1. 2. *mf*

Fag. 2. *p*

1. 2.

Cor. 3. *p*

4. *p*

Timp. *p*

Trgl. *p*

Cimb. *pizz.* *gliss.* *p*

I. *sf*

schlecht ist dein Be - tra - gen, sollst für dei - nen klei - nen Sohn lie - ber Mü - se ja - gen.

cresc. . . ed. .

I. *pp*

Viol. II. *pp*

Vle. *dimin.* *pp*

Vlc. *dimin.* *pp*

Cb.

7

accel. ----- poco a poco

Presto

Picc.

Fl. 1. 2.

Ob. 1. 2.

Clar. 1. 2.

1. Fag.

2.

1. 2. Cor.

3.

4.

Timp.

Trgl.

Cimb.

ossia

I.

accel. ----- poco a poco

soilst für der- nen klei- nen Jahn lie- ber Mäu- se

Presto

7

I. Viol.

II.

Vle.

Vlc.

Cb.

15. INDULO

Militärmarsch

The musical score is arranged in four systems. The first system includes Piccolo (Picc.), Flutes 1 and 2 (Fl. 1.2.), Clarinets in E-flat (in Es Clar. 1.2.), and Clarinets in B-flat (in B). The second system includes Cor. 1.2. (Cornets), Cor. 3.4. (Cornets), Trb. 1.2. (Trumpets in D), Trb. 3. (Trumpet in D), Trbn. 1.2. (Trumpets in B-flat), and Tuba 3. The third system is for the vocal parts: Tenor (Ten. Coro) and Basses (Bassi). The fourth system includes Tambourine piccolo (Tamb. picc.), Triangle (Trgl.), Tambourine bass (Tamb. basc.), and Cymbals and Snare Drum (Piatte e Gr. Cassa). The score features various musical notations such as dynamics (f, a2), articulation (accents), and phrasing slurs. The key signature has one sharp (F#) and the time signature is 2/4.

1

Picc.
Fl. 1.2.
in Es
Clar.
1. 2.
in B

1. 2.
Cor.
fa
3. 4.
1. 2.
Trb.
3.
1. 2.
Trbn.
3.
Tuba

Ten.
Coro
Bassi

1

Tamb. picc.
Trgl.
Tamb. basc.
Pia. e
Gr. Cassa

Picc.
Fl. 1. 2.
in Es
Clar.
1. 2.
in B

tr [2]
a2f
f

1. 2.
Cor.
fa
3. 4.
1. 2.
Trb.
Do
3.
1. 2.
Trbn.
3.
Tuba

a2
p
sf
sf
a2
sf
sf
f

Ten.
Coro
Bassi

[2]

Tamb.picc.
Trgl.
Tamb.basc.
Piatti e
Gr.Cassa

f
tr
f

Picc.
Fl. 1. 2.
in Es
Clar.
1. 2.
in B

1. 2.
Cor.
fa
3. 4.
1. 2.
Trb.
Do
3.
1. 2.
Trbn.
3.
Tuba

Ten.
Coro
Bassi

3

Tamb. picc.
Trgl.
Tamb. basc.
Piatti e
Gr. Cassa

Picc.

Fl. 1. 2.

in Es
Clar. 1. 2.
in B

1. 2.
Cor. fa

3. 4.

1. 2.
Trb. 3.

1. 2.
Trbn. 3.
Tuba

Ten. Coro
Bassi

Tamb. picc.

Trgl.

Tamb. basc.

Piatti e
Gr. Cassa

The musical score is written for a full orchestra. It features a woodwind section with Piccolo, Flutes (1 and 2), Clarinets (1 and 2 in E-flat and B), and Cor Anglais. The brass section includes Trumpets (1 and 2), Trombones (1, 2, and 3), and Tuba. The percussion section consists of Piccolo, Triangle, Bass Drum, and Cymbals/Grande Cassa. The vocal section includes Tenors and Basses. The score is in 2/4 time and contains various musical notations such as trills, slurs, and dynamic markings like *f* and *a2*.

Picc. *p* 4 *f*

Fl. 1.2. *a2* *p* *f*

in Es
Clar. 1.2. *a2* *f*

in B *f*

1.2. Cor fa 3.4.

1.2. Trb. *a2* *p* *f*

3. Tuba

1.2. Trbn. 3. Tuba

Ten. Coro

Bassi

4

Tamb.picc. *tr* *f* *tr*

Trgl. *f*

Tamb.basc. *tr* *f*

Piatti e Gr. Cassa *sf*

Picc.
Fl. 1. 2.
in Es
Clar.
1. 2.
in B

1. 2.
Cor
fa
3. 4.
1. 2.
Trb.
Do
3.
1. 2.
Trbn.
3.
Tuba

Ten.
Coro
Bassi

5

Tamb. picc.
Trgl.
Tamb. basc.
Piatti
Gr. Cassa

Picc.
Fl. 1. 2.
in Es
Clar. 1. 2. in B
1. 2. Cor fa
3. 4.
1. 2. Trb. Do
3.
1. 2. Trbn.
3. Tuba
Ten. Coro
Bassi
Tamb. picc.
Trgl.
Tamb. basc.
Piatti e Gr. Cassa

auf, Ka-me-ra - den, rü - stet euch zu Schlachten, zum Krieg! Auf, auf, Ka-me-ra - den,
auf, ka-me-rad, auf, ka-me-ra - den, rü - stet auch zu tap - fer zum zum Krieg! Auf, auf, Ka-me-ra - den,
auf, Ka-me-ra - den, rü - stet euch jetzt tap - fer zum Krieg! Auf, auf, Ka-me-ra - den,

1. 2.

Picc.

Fl. 1. 2.

in Es

Clar. 1. 2. in B

1. 2. Cor fa. 3. 4.

1. 2. Trb. Do 3.

1. 2. 3. Trbn. Tuba

(Wiederholung)

Ten. herr-lich-sten Sieg!

Ten. CORO herr-lich-sten Sieg!

Bassi herr-lich-sten Sieg! Sieg!

Tamb. picc.

Trgl.

Tamb. base.

Piatti e Gr. Cassa

16.

CHOR DER SOLDATEN

ad lib. *Alla marcia*

Fl. 1. 2.

Clar. 1. 2.
in Si^b

Fag. 1. 2.

1. 2.
Cor.

3. 4.

1. 2.
Trb.

3.

Timp.

Tb. piccolo

Chor

I.
Viol.

II.

Vle.

Vlc.

Cb.

f *Echo* *f* *p* *cresc.*
pp *pp* *p*

1. 2.
Trb. *f* *p* *cresc.* *f*

3. *mf* *f* *p* *cresc.* *f*

1. 2.
Trb. *ff* *p*

3.

Timp. *fff* *p* *pp*

Tb. picc. *ff* *p* *pp*

1

Cor. 1. 2.

Timp. *pp* *ppp*

Chor: *pp*
Hört, jetet bin ich Sol - dat und ich die - ne treu in mei - nes Kai - sers Heer!

1

Vlc. *pp*

Cb. *pp*

Cor. 1. 2.

Timp. *pp* *pp*

Chor: Doch den - ke ich an dich, lie - be, lie - be Mut - ter, wird das Herz mir schwer;

Vlc. *pp*

Cb. *pp*

Fag. 1. 2. *pp*

Cor. 1. 2. *pp*

Timp. *pp* *tr*

Chor:
 Nichts, nichts kann ich tun für dich; die du so gut bist und so arm! Kann flehen nur zu Gott, dass er voll-ler

Vle. *pp*

Vlc. *pp*

Cb. *pp*

Clar. 1. 2.

Fag. 1. 2.

Cor. 1. 2. *pp*

Timp. *pp* *tr*

Chor:
 Gna. de dei - ner sich er - barm! Nichts, nichts kann ich tun für dich; die du so gut bist und so arm!

Vle. *pp*

Vlc. *pp*

Cb. *pp*

a 2

Fl. 1. 2.

Clar. 1. 2.

1. Fag. pp

2. Fag. pp

Cor. 1. 2.

Timp.

Chor: Kann fle-hen nur zu Gott, dass er vol-ler Gna-de dei-ner sich er-barm'!

Vle. pp

Vlc. pp

Cb. pp

Clar. 1. 2

Fag. 1. 2. pp

Cor. 1. 2.

Timp. pp

Chor: Hoch steht der Wei-zen, hoch in den Hh-ren, reif zur Ern-te, gol-dern schwer.

I. Viol. pp

II. Viol. pp

Vle. pp

Vlc. pp

Cb. pp

Fl. 1. 2. *pp* *pp* *pp* *pp* *pp* *pp*

Clar. 1. 2. *pp* *pp* *pp* *pp* *pp* *pp*

Fag. 1. 2. *pp* *pp* *pp* *pp* *pp* *pp*

1. 2. Cor. *p* *pp* *pp* *pp* *pp* *pp*

3. 4.

Timp. *ppp*

Chor:
 Gold²-ne Körper weg-zu-steh-len, flieg ein weisses Tau-ben-paar zum Ak-ker her. Tau-ben, weis-se Tau-ben,

I. Viol. *pp*

II. *pp*

Vle. *pp*

Vlc.

Cb.

Fl. 1. 2.

Clar. 1. 2.

Fag. 1. 2.

1. 2.
Cor. *con sord.*

3. 4. *pp*

Timp. *ppp*

Chor:
trägt mir nicht die Wei-zen-kör-ner weg, sonst Kann mein Mä-del nie Ho-nig-ku-chen bak-ken, der mein Leib-go - bäck.

I. Viol.

II. Viol.

Vle.

Vlc.

Cb.

Fl. 1. 2.

Clar. 1. 2.

Fag. 1. 2.

1. 2.
Cor.

3. 4.

Timp.

Chor:
Tau - ben, weis-se Tau-ben, tragt mir nicht die Wei-zen-körner weg, sonst kann mein Mädel nie Ho-nig-ku-chen

I.
Viol.

II.

Vle.

Vlc.

Cb.

1. *f espr.* *p*

Clar. 1. *f espr.* *p*

Clar. 2. *sempre pp*

Fag. 1. *f espr.* *p*

Fag. 2. *p*

Cor. 1. 2. *ppp*

Cor. 3. 4. *pp* *ppp*

Timp. *ppp*

Chor: bak - ken, der mein Leib - ge - bäck!

I. Viol. *ppp*

II. Viol. *ppp*

Vle. *ppp*

Vlc. *ppp*

Cb. *ppp*

1. 2. Trb. 3. *f* *f* *pp* *p*

Timp. *pp*

I. Viol. *pp* *sempre pp e legatissimo*

II. Viol. *pp*

Vle. *pp*

Vlc. *pp*

Cb. *pp*

1. 2. Trb. 3. *p* *cresc.* *f* *2.* *f* *f marc.*

Timp.

I. Viol. *poco a poco cresc.*

II. Viol.

Vle.

Vlc.

Cb.

5 poco animato

giocoso

Fl. 1. 2.

Clar. 1. 2.

Cor. 1. 2.

1. 2.

Trb. 3.

cresc. molto

f

ff

ff

ff

sp

p

Timp.

Tb. picc.

tr

tr

ff

fff

p

p

Ten.

Chor:

Basso

f

Gross A-bony hat nur zwei gan-ze

5 poco animato

giocoso

I.

Viol.

II.

Vle.

Vlc.

Cb.

f

f

f

f

f

Fl. 1. 2. *sp* *fp* *p* *cresc.*

Clar. 1. 2. *sp* *p* *cresc.*

Cor. 1. 2. *sp* *fp* *cresc.*

Ten. *f*

Chor: Mai-land a-ber zwei-und-dreis-sig Tür-me. Lieber sind die beiden mit beim Hei-land, als die zwei-und-

Bss. Tür-me,

I. Viol.

II. Viol.

Vle.

Vlc. *div.*

Cb.

Fl. 1. 2. *cresc.* *tr.* *fp* *cresc.*

Clar. 1. 2. *cresc.* *tr.* *fp* *cresc.*

Cor. 1. 2. *cresc.* *tr.* *fp* *cresc.*

Timp. *mf*

Ten.

Chor: dreis-sig Stück in Mai-land! Lie-ber sind die beiden mit, beim Hei-land,

Bss.

I. Viol.

II. Viol.

Vle.

Vlc.

Cb.

EINZUGSMARSCH DER FRANZOSEN

Alla Marcia ♩ = 108

Piccolo 1
Piccolo 2
Piccolo 3
Saxophon in Mib

Alla Marcia ♩ = 108

1. 2.
Trombe in Do
3.

1. 2.
Tromboni
3.

Basso Tuba

Triangolo

Gran Cassa

Piatti

Tamburo piccolo

Tamburo basco

Detailed description of the musical score: The score is for a marching band. It consists of several staves. The top section includes Piccolo 1, 2, and 3, and Saxophon in Mib. The middle section includes Trombe in Do (1. 2. and 3.), Tromboni (1. 2. and 3.), and Basso Tuba. The bottom section includes Triangolo, Gran Cassa, Piatti, Tamburo piccolo, and Tamburo basco. The tempo is 'Alla Marcia' at 108 beats per minute. The time signature is 2/4. The key signature has one flat (B-flat). The Tromboni part starts with a dynamic marking of *p* and a *cresc.* marking. The Gran Cassa part starts with a *Sola* marking and a *p* dynamic. The Piatti part starts with a *p* dynamic. The Basso Tuba part starts with a *p* dynamic. The Triangolo part starts with a *p* dynamic. The Tamburo piccolo and Tamburo basco parts start with a *p* dynamic.

1. 2. Trb. in Do

3.

1. 2. Trbn.

3.

Trgl.

Gr. C.

Piatti

Tb. picc.

Tb. basc.

a 2

f

pp

Picc. 1

Picc. 2

Picc. 3

Sax. in Mb

1

ff

1. 2. Trb. in Do

3.

1. 2. Trbn.

3.

Trgl.

Gr. C.

Piatti

Tb. picc.

Tb. basc.

1

ff

gliss.

ff

Soli

dim.

2

Picc. 1

Picc. 2

Picc. 3

Sax. in Mib

2

Trb. in Do

3.

Trbn.

1. 2.

3.

Platti

Trb. in Do

1. 2.

3.

Trbn.

1. 2.

3.

Trgl.

Gr. C.

Platti

Tb. picc.

Echo

1. Sola

ppp

f

p

sempre stacc.

pp

cresc.

cresc.

cresc.

pp

cresc.

Sola

ppp

p

p

3

Picc. 1

Picc. 2

Picc. 3

Sax. in Mib

3

1. 2.

Trb. in Do

3.

1. 2.

Trbn.

3.

R. Tba.

Trgl.

Gr. C.

Piattl.

Tb. picc.

Tb. base.

Picc. 1

Picc. 2

Picc. 3

Sax. in Mb

4

4

Senza sord.

1. 2.

Trb. in Do

3.

1. 2.

Trbn.

3.

B. Tbn.

Trgl.

Gr. C.

Platti

Tb. picc.

Tb. basc.

cresc.

ff

fff

Soli

ff

cresc.

cresc.

Picc. 1
Picc. 2
Picc. 3
Sax. in Mb
1. 2.
Trb. in Do
3.
1. 2.
Trbn.
3.
Trgl.
Piatti
Tb. picc.

18. NAPOLEONS EINZUG

5

Poco meno mosso

Sax. in Mb
1. 2.
Trb. in Do
3.
1. 2.
Trbn.
3.
Gr. C
Piatti
Tb. picc.

6

Musical score for the first system, measures 1-4. The score includes parts for Picc. 1, Picc. 2, Picc. 3, Trb. in Do (1. 2., 3.), Trbn. (1. 2., 3.), B. Tba., Trgl., Gr. C., Piatti, Tb. picc., and Tb. basc. The key signature is one sharp (F#) and the time signature is 2/4. The first three woodwind parts (Picc. 1, 2, 3) play a melodic line with slurs and accents. The trumpet parts (Trb. in Do) play a rhythmic pattern of eighth notes. The trombone parts (Trbn.) play a harmonic accompaniment with accents and slurs. The bass tuba (B. Tba.) has a few notes. The triangle (Trgl.) has a rhythmic pattern. The gong (Gr. C.) has a few notes. The piatti (Piatti) have a rhythmic pattern. The piccolo (Tb. picc.) has a rhythmic pattern. The bass tuba (Tb. basc.) has a rhythmic pattern. The dynamic marking is *ff*.

Musical score for the second system, measures 5-8. The score includes parts for Picc. 1, Picc. 2, Picc. 3, Trb. in Do (1. 2., 3.), Trbn. (1. 2., 3.), B. Tba., Trgl., Gr. C., Piatti, Tb. picc., and Tb. basc. The key signature is one sharp (F#) and the time signature is 2/4. The first three woodwind parts (Picc. 1, 2, 3) play a melodic line with slurs and accents. The trumpet parts (Trb. in Do) play a rhythmic pattern of eighth notes. The trombone parts (Trbn.) play a harmonic accompaniment with accents and slurs. The bass tuba (B. Tba.) has a few notes. The triangle (Trgl.) has a rhythmic pattern. The gong (Gr. C.) has a few notes. The piatti (Piatti) have a rhythmic pattern. The piccolo (Tb. picc.) has a rhythmic pattern. The bass tuba (Tb. basc.) has a rhythmic pattern. The dynamic marking is *ff*.

20.

(Hin mein Ruhm) Lied

Tempo di Marcia funebre (♩ = 54)

Saxophon
in Mib

pp *espr.* *tr.*

1. 2.

Trbn.

pp

3.

pp

B. Tb.

pp

Napoleon

Hin mein Ruhm,

Tb. picc.
(coperto)

pp *tr.*

Gr. Cassa

pp

Sax.

tr.

1. 2.

Trbn.

3.

B. Tb.

N.

oh , ich bin stumm, oh

Tb. picc.

tr.

Gr. Cassa

Sax. *tr* *pp*

1. 2. Trbn.

3.

B. Tb.

N.
 Alles ist so guf gegangen, bis der Hary mich gefangen! Jetzt ist's aus, oh

Tb. picc. *tr* *pp*

Gr. Cassa

Sax. *tr* *pp*

1. 2. Trbn.

3.

B. Tb.

N. (hinter der Szene)
 Ich geh nach Haus! oh

Tb. picc. *tr*

Gr. Cassa

21. ZIGEUNERMUSIK

The musical score is arranged in three systems, each with two staves labeled I. Viol. and II. Viol. The first system begins with a forte (f) dynamic marking. The music is written in a key with one sharp (F#) and a 2/4 time signature. The first violin part features a melodic line with slurs and accents, while the second violin part provides a rhythmic accompaniment of eighth notes. The second system continues the melodic and rhythmic patterns, with the first violin part showing more complex phrasing and slurs. The third system concludes the piece, ending with a double bar line and a first ending bracket labeled '1'.

Fl. 1. 2. 3.

Ob. 1. 2.

Clar. 1.
sib

Clar. 2.
Re

Fag. 1. 2.

1. 2.
Cor.

3. 4.

Cimb.

Trgl.

I.
Viol.

II.

Vle.

Vlc.

Cb.

The musical score is written for a full orchestra. The woodwind section includes three flutes, two oboes, two clarinets (one in B-flat, one in C), and two bassoons. The brass section consists of four horns and a trumpet. The string section includes two violins, two violas, two cellos, and two double basses. The percussion section features a snare drum and a triangle. The score is in a key with one sharp (F#) and a 2/4 time signature. It features complex rhythmic patterns, including sixteenth and thirty-second notes, and various articulations such as accents, slurs, and breath marks. The woodwinds and strings play a melodic line, while the brass and percussion provide harmonic support and rhythmic drive. The score is divided into measures, with bar lines indicating the end of each measure. The overall texture is dense and dynamic, typical of a late 19th or early 20th-century orchestral work.

1

1. 2. Fl. *muta in Piccola*

3.

Ob. 1. 2.

Clar. 1. sib

Clar. 2. Re

Fag. 1. 2.

Detailed description: This section of the score covers the woodwind instruments. The Flute part (1. 2.) has a dynamic marking of *f* and a first ending bracket labeled '1'. The Oboe part (1. 2.) also has a dynamic marking of *f*. The Clarinet in B-flat (1.) and Clarinet in C (2.) parts have dynamic markings of *f*. The Bassoon part (1. 2.) has a dynamic marking of *f*. The instruction *muta in Piccola* is written above the Flute staff.

1. 2. Cor.

3. 4.

1. Trb.

2. 3.

Detailed description: This section of the score covers the brass instruments. The Horns (1. 2. and 3. 4.) have dynamic markings of *f*. The Trumpets (1. and 2. 3.) are shown with empty staves.

Cimb.

Detailed description: This section of the score is for the Cymbals (Cimb.), showing rhythmic patterns and dynamics.

1

I. Viol.

II.

Vle.

Vlc.

Cb.

Detailed description: This section of the score covers the string instruments. The Violin I part (I.) has a dynamic marking of *f*. The Violin II (II.), Viola (Vle.), Violoncello (Vlc.), and Contrabasso (Cb.) parts are shown with rhythmic patterns and dynamics.

Picc.

Fl. 1. 2.

Ob. 1. 2.

Clar. 1. sib

Clar. 2. re

Fag. 1. 2.

1. 2. Cor.

3. 4.

1. Trb.

2. 3.

Trgl.

Tb. picc.

Cimb.

I. Viol.

II.

Vle.

Vlc.

Cb.

3

Picc.

Fl. 1. 2.

Ob. 1. 2.

Clar. 1.
sib

Clar. 2.
Re

Fag. 1. 2.

1. 2.
Cor.

3. 4.

1.
Trb.

2.

3.

Trgl.

Tb. picc.

Háry

Hol-la, wir sind die Hü-sä- - ren, küh-ne, - stol-ze

3

I.
Viol.

II.

Vle.

Vlc.

Cb.

Picc.

Fl. 1. 2.

Ob. 1. 2.

Clar. 1. sib

Clar. 2. Re

Fag. 1. 2.

1. 2. Cor.

3. 4.

Trgl.

Tb. picc.

H.

I. Viol.

II. Viol.

Vle.

Vlc.

Cb.

Rei - ter, die noch nie-mals trau-rig wa-ren, nur vergnüg-und hei-ter!

U. E. 8943

Detailed description of the musical score: This page contains a full orchestral score for five measures. The woodwind section includes Piccolo, Flutes 1 and 2, Oboes 1 and 2, Clarinets 1 (soprano) and 2 (alto), Bassoons 1 and 2, and four Horns. The brass section includes Trumpets 1 and 2, Trombones (piccolo), and a Trombone. The string section consists of Violins I and II, Viola, Violoncello, and Contrabass. A vocal line (H.) is present with German lyrics. Dynamics range from piano (p) to fortissimo (sf). The key signature has one sharp (F#) and the time signature is 4/4. The score is numbered U. E. 8943 at the bottom.

Trgl. *pp*

H. *Hei!* welch ein schö-nes Le-ben, im-mer voll von Ta-ten.

I. Viol. *arco*

II. Viol. *arco*

Vle. *arco*

Vlc. *arco*

Cb. *pizz.*



Tb. picc. *pp*

Cimb. *f*

H. Nir-gends kann es Schö-nes ge-ben! Komm zu den Sol-da-ten!

I. Viol. *arco*

II. Viol. *arco*

Vle. *arco*

Vlc. *arco*

Cb. *arco*



Ob. 1. 2. *f* *a2*

Clar. 1. *f*
sib

Clar. 2. *f*
Re

Fag. 1. 2. *f* *a2*

1. 2. *mf*
Cor.

3. 4. *mf*

Trgl. *f*

Tb. picc. *f*

Cimb. *cresc.*

Chor: *f*
 Hai! welch ein schö-nies Le-ben,
 im-mer voll von Ta--ten,
 Nir-gends kann es

I. *f* *cresc.*
Viol.

II. *f* *cresc.*
Viol.

Vle. *f* *cresc.*
Vle.

Vlc. *f* *cresc.*
Vlc.

Cb. *f* *cresc.*
Cb.

simile
simile
simile
simile

U. E. 8943

5

Picc.

Fl. 1. 2.

Ob. 1. 2.

Clar. 1. sib

Clar. 2. Re

Fag. 1. 2.

1. 2. Cor.

3. 4.

1. Trb.

2. 3.

Trgl.

Tb. picc.

Cimb.

Chor:

Schön'-res ge-ben! Komm zu den Sol-da-ten.

5

I. Viol.

II

Vle.

Vlc.

Cb.

Picc.

Fl. 1. 2.

Ob. 1. 2.

Clar. 1. *sib*

Clar. 2. *Re*

Fag. 1. 2.

1. 2.
Cor.

3. 4.

1.
Trb.

2. 3.

Trgl.

Tb. *picc.*

I.
Viol.

II.

Vle.

Vlc.

Cb.

6

Picc. *f* *pp*³

F1. 1. 2. *f* *a2*

Ob. 1. 2. *pp*¹

Clar. 1. sib *f* *p*

Clar. 2. Re *f* *p*

Fag. 1. 2. *f*

1. 2. Cor. *f*

3. 4. *f*

1. 2. Trb. *a2* *f*

3. *f*

Cimb. *mf*

Tb. picc. *f*

Háry *f* *subito p*

Dann im Feld, in heis-ser Schlacht, der Feind be-kommt zu spü - - ren, Hat uns dann der

6 *pizz.*

I. Viol. *f* *arco* *p*

II. Viol. *pizz.* *f* *arco* *p*

Vle. *pizz.* *f* *arco* *p*

Vlc. *f* *p*

Cb. *f* *p*

Picc. *cresc.*

Fl. 1. *p*

Ob. 1. 2. *cresc.* *f* *a 2*

Clar. 1. *sib*

Clar. 2. *re*

Fag. 1. 2. *f* *a 2*

1. 2. Cor.

3. 4. *mf*

Trb. *mf*

Trgl. *f*

Tb. picc. *f*

Cimb. *cresc.*

H. *cresc.*

Sieg ge - lacht, gilt's Mäd - chen zu ver - - fühl - - ren! Hei, welch ein schö - nes Le - ben,

I. Viol.

II. *cresc.*

Vle. *cresc.*

Vlc. *cresc.*

Cb. *cresc.*

f *simile*

Picc.

Fl. 1. 2.

Ob. 1. 2.

Clar. 1.
sib

Clar. 2.
Re

Fag. 1. 2.

1. 2.
Cor.

3. 4.

1.
Trb.

2. 3.

Trgl.

Tb. picc.

Cimb.

H.
da - ten!

I.
Viol.

II.

Vle.

Vle.

Cb.

f

cresc.

ff

fp

scree

6 Con moto

Picc.

Fl. 1. 2.

Ob. 1. 2.

Clar. 1.
sib

Clar. 2.
re

Fag. 1. 2.

1. 2.
Cor.

3. 4.

1.
Trb.

2. 3.

Cimb.

Trgl.

Tb. picc.

8 Con moto

I.
Viol.

II.

Vle.

Vlc.

Cb.

Fl. 1.

Clar. 1.
sib

Clar. 2.
Re

1. 2.
Cor.

3. 4.

1.
Trb.

2. 3.

Trgl.

Tb. picc.

Cimb.

I.
Viol.

II.

Vle.

Vlc.

Cb.

p

The musical score is arranged in a standard orchestral format. The top system includes Flute 1, Clarinet 1 (soprano), and Clarinet 2 (alto). The middle system includes four parts of Cor Anglais, two parts of Trumpet, and two parts of Trombone. The bottom system includes Tritone, Piccolo Trombone, Cymbals, Violin I, Violin II, Viola, Violoncello, and Contrabass. The key signature is one sharp (F#), and the time signature is 4/4. The flute part features a melodic line with slurs and accents. The clarinet parts have rests for the first three measures, followed by a melodic entry in the fourth measure marked with a piano (*p*) dynamic. The strings play a rhythmic accompaniment of eighth notes.

9

Picc. *f*

Fl. 1. 2. *f* *a2*

Ob. 1. 2. *f* *a2*

Clar. 1. *f*
sib

Clar. 2. *f*
Re

Fag. 1. 2. *f* *a2*

1. 2. *f*

Cor. 3. 4. *f*

1. 2. *f* *a2* *p*

Trb. 3. *f* *p*

Trgl. *f*

Tb. picc. *p* *f*

Cimb. *f*

9

I. *f*

Viol. II. *f*

Vle. *f*

Vlc. *f*

Cb. *f*

Picc.

Fl. 1. 2.

Ob. 1. 2.

Clar. 1.
Sib

Clar. 2.
Re

Fag. 1. 2.

1. 2.
Cor.

3. 4.

1. 2.
Trb.

3.

Trgl.

Tb. picc.

Cimb.

I.
Viol.

II.

Vle.

Vlc.

Cb.

mf

div.

1. *p* *a 2* **10**

Fl. 1. 2.

Ob. 1. 2. *a 2* *f*

Clar. 1. *f*

Clar. 2. *Re* *f*

Fag. 1. 2. *f*

1. 2. *f*

Cor. 3. 4. *f*

Trb. 1. 2. *f*

Trgl. *f*

Tb. picc. *f*

Cimb. *p*

I. *p* *f* **10** *div.*

Viol. II. *p* *f* *div.*

Vle. *p* *f*

Vlc. *p* *f*

Cb. *p* *f*

Tempo I^o

Picc.
 Fl. 1. 2.
 Ob. 1. 2.
 Clar. 1. sib
 Clar. 2. Re
 Fag. 1. 2.

Woodwind section score for measures 222-225. The Piccolo part starts with a dynamic of *a2*. Flutes, Oboes, and Clarinets play melodic lines with various dynamics including *f* and *ff*. The Bassoon part features a rhythmic pattern with a dynamic of *f*. A second *a2* dynamic marking appears in the Bassoon part in measure 225.

1. 2.
 Cor.
 3. 4.
 Trb. 1. 2. 3.
 1. 2.
 Trbn.
 3.
 B. Tb.

Brass section score for measures 222-225. The Cor Anglais and Trumpets play a rhythmic pattern with a dynamic of *f*. The Trombones and Bass Trombone play a similar rhythmic pattern, also marked *f*.

Timp.
 Trgl.
 Tb. picc.
 Ptti.
 Gr. Cassa

Percussion section score for measures 222-225. The Timpani part has a dynamic of *br*. The Triangle part starts with a dynamic of *sp* and *f*. The Piccolo Drum and Gong/Cymbal parts have a dynamic of *f*.

Cimb.

Cymbal part score for measures 222-225, featuring a rhythmic pattern with a dynamic of *ff*.

Tempo I^o

I.
 Viol.
 II.
 Vle.
 Vlc.
 Cb.

String section score for measures 222-225. The Violins and Viola parts start with a dynamic of *ff*. The Violoncello and Contrabass parts start with a dynamic of *f*. The Violin II part includes a *simile* marking in measure 223.

11

Picc. *sp*

Fl. 1. 2. *sp*

Ob. 1. 2. *sp*

Clar. 1. *sp*
sib

Clar. 2. *sp*
re

Fag. 1. 2. *mf*

1. 2. Cor. *mf*

3. 4. *mf*

1. Trb. *sf*

2. 3. *sf*

1. 2. Trbn. *p*

3. *p*

B. Tb. *p*

Timp. *sf*

Trgl. *p*

Tb. picc. *sf*

Ptti. *pp*

Gr. Cassa

Cimb. *f*

Chor: *f*
Hei, welch ein schönes Le - ben, im - mer voll von Ta - - ten.

11

I. Viol. *f simile*

II. *f simile*

Vle. *f simile*

Vlc. *f simile*

Cb. *f simile*

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

Picc.

Fl. 1. 2.

Ob. 1. 2.

Clar. 1. sib

Clar. 2.

Fag. 1. 2.

1. 2. Cor.

3. 4.

1. Trb.

2. 3.

1. 2. Trbn.

3.

B. Tb.

Timp.

Trgl.

Tb. picc.

Gr. Cassa Pli.

Cimb.

Chor:

Nir - gends kánn es Schón - res ge - ben : Komm zu den Sol - da - - ten!

I. Viol.

II.

Vle.

Vlc.

Cb.

Picc.

Fl. 1. 2.

Ob. 1. 2.

Clar. 1.
sib

Clar. 2.
Re

Fag. 1. 2.

1. 2.
Cor.

3. 4.

1.
Trb.

2. 3.

1.
Trbn.

2. 3.

B. Trb.

Timp.

Trgl.

Tb. picc.

Gr. Cassa
Ptti.

Cimb.

I.
Viol.

II.

Vle.

Vlc.

Cb.

U. E. 8943

DUETT MIT FRAUENCHOR

Tempo di Menuetto
Allegretto

Sopr. *pp*
 Chor:
 Alt *pp*

Kar - zen zur Hoch-zeit Strah-len-de Lich-ter, sol-len Be - schä-men - fro-he Ge - sich-ter!

Cb. *pizz.*
pp

Sopr.
 Chor:
 Alt

Nicht mehr der Mäd-chen Kopf-putz und Bän-der, jetat gilts zu tra-gen Hoch-zeits-ge-wän-der!

Cb.

Kaiserin *p semplice*

Ge - hen zwei Mäd - chen Blu - men zu pflük - ken um sich zum Tan - ze lieb - lich zu schmük - ken.

I. *pizz.*
 Viol. *p*
 II. *pizz.*
 Vle. *ppizz.*
 Vlc. *ppizz.*
 Cb. *p pizz.*
p

Kaiserin *pp*
 Ja gibts ein Flö - stern, da gibts ein Fra - gen: Hat dir ein Bursch die Eh' an - ge - tra - gen?

I. Viol. *dimin.* *pp*
 II. Viol. *dimin.* *pp*
 Vle. *dimin.* *pp*
 Vlc. *dimin.* *pp*
 Cb. *dimin.* *pp*

Fl. 1. *Solo* *p grazioso* *sempre stacc.*
 Ob. 1. *p stacc. e grazioso*
 Clar. 1. 2. *p*
 sib

Celesta *p*

Pfte. *p*

Sopr. *p*
 Chor: Ker - zen zur Hoch - zeit strah - len - de Lich - ter, sol - len be - schei - nen fro - he Ge - sich - ter!
 Alt

Fl. 1.

Ob. 1.

Clar. 1. 2.

Cel.

Pfte.

Sopr.

Chor:

Alt

pp

cresc.

p

cresc.

f

cresc.

f

cresc.

Nicht mehr der Mäd-chen Kopf-putz und Bän-der, jetzt gilt's zu tra-gen Hoch-zeits-ge-wän-der!

Marie-Luise

p espr.

Mir hä-ben zehn die Eh' an-ge-tra-gen! Wen soll ich neh-men, wern mich ver-sa-gen.

Vle.

Vlc. div. a 3

Cb.

arco con sord.

pp pizz.

pp pizz.

pp pizz.

pp pizz.

pp

M.-L. *Wie soll ich's ma - chen, dass ich zum Glück - ke Blu - me und - Frucht, nicht Un - kraut mir pflück - ke.*

Vle. *pizz.*
ppp
dimin.

Vlc. div. a 3
pp
dimin.

Cb. *pp*

Fl. 1. **2**

Ob. 1. *Solo*
poco sf *sf* *f* *3*

Cel. *p*

Pfte. *pp*

Sopr. **2**
pp
Chor: *Ker - zen zur Hoch - zeit, strah - len - de Lich - ter, sol - len be - schei - nen - fro - he - Ge -*

Alt. *pp*

Fl. 1.

Ob. 1.

Cel.

Pfte.

Sopr. Chor:

Alt

poco sf

sf

sempre dimin.

sf

sempre dimin.

sf

sempre dimin.

sich - ter!

Ker - zen - zur Hoch - zeit, strah - len - de

sich - ter! *sf* Ker - zen - zur Hoch - zeit, strah - len - de - Licht - ter,

Fl. 1.

Ob. 1.

Cel.

Pfte.

Sopr. Chor:

Alt

mf

sf

ppp

ppp

Lich - ter, strah - len - de Licht - ter!

sol - len be - schei - nen - fro - he Ge - sich - ter!

1. Fl. 1. *mf*

2. Fl. 2. *mf*

1. Ob. 1. *mf*

2. Ob. 2. *mf*

1. Clar. 1. *mf*

2. Clar. 2. *mf*

f energico

Kaiserin

Da wär' der Ge - - org, der wär's vor al - - len. - und auch sein

Viol. I. *f pizz.*

div. *f pizz.*

Viol. II. *f pizz.*

div. *f pizz.*

Vle. *f pizz.*

div. *f arco*

Vlc. *mf pizz.*

Cb. *f*

1. Fl.
2. Fl.
1. Ob.
2. Ob.
1. Clar.
2. Clar.
1. Cor.
2. Cor.
K.
Viol. I.
Viol. II.
Vle.
Vlc.
Cb.

Tan - - zen hat mir ge - - fal - - len. Wert ist sein Pferd wohl

p

p

Detailed description: This is a page of a musical score, page 236. It features a vocal line (K.) with German lyrics: "Tan - - zen hat mir ge - - fal - - len. Wert ist sein Pferd wohl". The score includes woodwind parts for Flute (Fl.), Oboe (Ob.), Clarinet (Clar.), and Cor Anglais (Cor.), and string parts for Violin I (Viol. I.), Violin II (Viol. II.), Viola (Vle.), Violoncello (Vlc.), and Contrabass (Cb.). The woodwinds and strings play a rhythmic accompaniment, while the vocal line is a simple melody. The score is in G major and 4/4 time. The woodwinds have various articulations and dynamics, including accents and *p* markings. The strings play a steady accompaniment with some dynamics like *f* and *p*.

1. Fl. 1. *p* *pp*

2. Fl. 2. *p* *pp*

1. Ob. 1.

2. Ob. 2.

1. Clar. 1. *pp*

2. Clar. 2. *pp*

1. Cor. 1. *pp*

2. Cor. 2. *pp*

K. *sech - zig Du - ka - ten, in sei - ner Kü - che duf - tets nach Bra - ten.*

Viol. I. *dimin.* *pp*

Viol. II. *dimin.* *pp*

Vle. *dimin.* *pp*

Vlc. *dimin.* *pp*

Cb. *dimin.* *pp*



1. Fl. *mf*

2. Fl.

Ob. 1. *mf*

Clar. 1. *p espr.*

1. Fag. *pp* *poco cresc.*

2. Fag. *pp*

Cor. 1.2

Pfte. *mf*

Kaiserin *f*
Dann kommt der Franz, wär auch zu er-wä-gen.

Marie-Luise *f*
So ei-nen

Sopr. *p*
Ker-zen zur Hoch-zeit strah-len-de Lich-ter, sol-len be-schei-nen

Chor: *p*

Alt

I. Viol. *unis. arco* *pp*

II. Viol. *pp*

Vle. *unis. arco* *p* *poco cresc.*

Vlc. *p* *poco cresc.*

Cb. *p*

Fl. 1.

Ob. 1.

Clar. 1.

Fag. 1.

Pfte.

K.

M.-L.

Sopr.

Chor:

Alt.

I. Viol.

II. Viol.

Vle.

Vlc.

Cb.

mf

mf

p

dimin.

mf

Drit - ter war' Ist - van!

Säu - fer. kann ich nicht mö - gen, Gar nicht er -

fro - he Ge - sich - ter! Nicht mehr der Mäd - chen Kopf - putz und Bän - der,

5

Fl. 1. *mp*

Ob. 1. *p* *cresc.*

Clar. 1. *mp*

Fag. 1. 2. *pp*

Cor. 1. *p* *f*

Pfte *pp*

K. *f*
O - der der Al - bert? O - der der Sieg - mund? O - der der Jo - sef? Wer sollt dich

Sopr. *2. Sopr.* *1. Sopr.*
Ha ha

Chor:
 Alt

5

I. *pp leggiero pizz.*

II. *pp pizz.*

Vle. *pp pizz.*

Vlc. *pp*

Cb. *pp*

Fl. 1. 2. *1.* *a 2.* *mp* *mp*

Ob. 1. *cresc.*

Clar. 1. 2. *1.* *pp* *pp* *a 2.* *pp*

Fag. 1. 2.

Cor. 1. *p*

Cel.

Pfte. *p* *cresc.*

K. *frein!* *Ich weiss, wen du frei-en willst, der soll es*

Sopr.

Chor: *ha, ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha*

Alt *cresc.*

I. Viol.

II. Viol.

Vle.

Vlc.

Cb.

Fl. 1. 2. *f* **Meno** **6**

Ob. 1. *f*

Clar. 1. 2. *f*

Fag. 1. 2. *sp*

Cor. 1. 2. *f* *sp* *mf*

Cel. *f*

Pfte. *f*

K. *f* sein: *f* Du willst den Ja

M. - L. *f* Ich will den

Sopr. *f* ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha

Chor: *f* **AH I.** *mf* Ja,

6

I. *f* **Meno** *f* *arco*

Viol. II. *f* *div.* *arco*

Vle. *f* *arco*

Vlc. *f* *sp*

Cb. *f* *spizz.* *f*

1. Fl. 1. *pp*

2. Fl. 2.

Ob. 1.

1. Clar. *mf*

2. Clar. *p*

Fag. 1. 2. *p*

Cor. 1. 2. *p*

K. *poco a poco dimin.*
 - nos. Nur die - sen ei - nen, ihn und sonst kei - nen, möch - test mit Ja - nos

M.-L. *poco a poco dimin.*
 Ja - nos. Er ist der Be - ste, er ist der Schön - ste, drum will dem

Alt. I. *mf*
 Chor: Ja, nur den Ja

Alt. II. *poco a poco dimin.*
 nos, Ja

I. Viol. *p*

II. Viol. *p*

Vle. *div. p*

Vlc. *arco p*

Cb. *arco p*

Picc.

Fl. 1. 2.

Ob. 1. 2.

Clar. 1. 2.

Fag. 1. 2.

Cor. 1. 2.

Cel.

Pfte.

K.
heut dich ver - ei - nen, Lie - be ihm schwö - ren, ihm nur ge - hö - ren!

M. - L.
Ja - nos Lie - be ich schwö - ren; mir soll der Ja - nos ge - hö - ren!

Alt. I.
nos!

Alt. II.

I. Viol.

II. Viol.

Vle.

Vlc.

Cb.

pp

pp

pp

pizz.

p

pp

V. B. 8943

7

Picc. *pp*

Fl. 1. *p* *cresc.* *mf*

Ob. 1. 2. *mf* *a 2*

1. Clar.

2. *p* *cresc.*

Fag. 1. *p* *cresc.*

Cel. *p* *f*

Pfte. *p* *f*

M.-L.

Sopr. *p* *cresc.* *mf*

Chor: *p* *cresc.*

Alt *p* *cresc.*

7

I. Viol. *p*

II. *div.* *p*

Vle. *v* *p* *cresc.*

Vlc. *v* *p* *arco*

Cb. *p*

cresc.

Lässt uns nun tan-zen, hö-ret die Gei-gen! Las-set uns tan-zen

Picc.

Fl. 1.

Ob. 1. 2.

1. Clar.

2.

Fag. 1. 2.

Cel.

Pfte.

M.-L.

Sopr. Chor:

All.

I. Viol.

II.

Vle.

Vlc.

Cb.

f

tr

p

pp

p espr.

f

a2

f espr. cresc.

f

p

p graz. leggiero

f

f

fröh - li - chen Rei - gen! Wol - len nicht län - ger ste. hen bei - sei - te.

Picc.

Fl. 1.

Ob. 1. 2.

Clar. 1.

Fag. 1. 2.

Cor. 1. 2.

Cel.

Pfte.

K.

M. - L.

Sopr.

Chor:

Alt.

I. Viol.

II. Viol.

Vle.

Vlc.

Cb.

p

a 2

sfp

f

mf

sf

p cresc.

ossia

nos.

Ja

nos!

Ja

Bald sind wir sel - ber glück - li - che Bräu - te, sind glück - li - che Bräu - - te, glück - li - che

sfp cresc.

sfp cresc.

sfp cresc.

sfp cresc.

sfp cresc.

ppz.

f

Presto

Picc.

Fl. 1.

Ob. 1. 2.

1. Clar.

2.

1. Fag.

2.

Cor. 1. 2.

Pfte.

K.

M.-L.

Sopr.

Chor:

Alt

glück - li - che Bräu - te!

Presto

I. Viol.

II.

Vle.

Vlc.

Cb.

A CSÁSZÁRI UDVAR BEVONULÁSA / EINZUG DES KAISERLICHEN HOFES ENTRANCE OF THE EMPEROR AND HIS COURT

Alla Marcia ♩ = 128

Flauto

Piccoli 1 2

Oboi 1 2

Clarinetto in Mi♭

Clarinetto in Sib

Fagotti 1 2

Alla Marcia ♩ = 128

1. 2.
Corni in Fa

3. 4.

1. 2. 3.
Trombe in Do

1. 2. 3.
Cornetti in Sib

Tromboni 1 2

Trombone 3
Basso Tuba

Timpani

Piatti
Gran Cassa

Tamburo piccolo

Triangolo

Tamburo basco

Xylophon
Carillon

Pianoforte

Alla Marcia ♩ = 128

Violini I

Violini II

Viole

Violoncelli

Contrabassi

1

Fl.
Picc. 12
Ob. 12
Cl. in Mb
Cl. in Sb
1.2.3. Trb. in Do
1.2.3. Cornetti in Sb
Timp.
Plattl.
Gr. C.
Tb. picc.
Trgl.
Xyl. Car.
Pfte.
VI. I
VI. II
Vlo.
Vlc.
Cb.

dim.
p
dim.
p
dim.
p
dim.
p
1
a 3
ff
ff
p
ff
1
div.
p
div.
p
div.
p
pizz.
p
pizz.
p

Fl. *f* **1a** *dim.*

Picc. 1 2 *f* *dim.*

Ob. 1 2 *f* *dim.*

Cl. in Mib *f* *dim.*

Cl. in Sib *f* *dim.*

Fg. 1 2 *f* *dim.*

Timp. *p*

Piatti *p*

Gr. C. *p*

Tb. picc. *p*

Trgl. *p*

Xyl. Car. *p*

Pfte.

Vi. I *div.*

Vi. II *div.*

Vle. *div.* *p*

Vlc. *pizz.* *p*

Cb. *pizz.* *p*

Fl.

Picc. 1 2

Ob. 1 2

Cl. in Bb

Cl. in Sib

Fg. 1 2

1. 2. 3. Trb. in D

1. 2. 3. Cornetti in Sib

Timp.

Tb. piece.

Pfte.

Vi. I

Vi. II

Vi.

Vlc.

Cb.

p

pp

dim.

ff

a 2

a 3

Fl.

Picc. 12

Ob. 12

Cl. in M \flat

Cl. in S \flat

1. 2.

Cor. in F \sharp

3.

1. 2. 3.

Trb. in D \flat

1. 2. 3.

Cornetti in S \flat

1. 2.

Trbnl.

3.

Gr. C.

Tb. picc.

Pfte.

VI. I

VI. II

Vle.

Vlc.

Cb.

P grazioso

3

a 3

a 3

p *pp* *p* *pp* *p* *pp*

pp *senza Ped.*

dim. *pp*

dim. *pp*

dim. *pp* *arco*

dim. *pp* *pizz.*

dim. *p*

FL

Picc. 1

Ob. 1 2

Cl. in Sib

1. 2. Cor. in Fa

3.

1. 2. 3. Trb. in Do

1. Cornetto in Sib

Timp.

Pfte.

VI. I

VI. II

Vla.

Vlc.

Cb.

2

p

p

p

f

p grazioso

pp

2

f

pizz. div.

f

pizz. div.

f

pizz. div.

f

Fl.

Picc. 1 2

Ob. 1 2

Cl. in Sib

1. 2. 3.
Trb. in Do

1.
Cornetto
in Sib

Timp.

Pfte.

VI I

VI II

Vla.

Vlc.

Cb

poco a poco cresc.

poco a poco cresc.

p

Detailed description: This is a page of a musical score for an orchestra. It contains 13 staves. The top four staves are for woodwinds: Flute (Fl.), Piccolo (Picc. 1 2), Oboe (Ob. 1 2), and Clarinet in B-flat (Cl. in Sib). The fifth staff is for three Trumpets in D (Trb. in Do). The sixth staff is for one Cornetto in B-flat (Cornetto in Sib). The seventh staff is for Timpani (Timp.). The eighth staff is for Percussion (Pfte.). The bottom five staves are for strings: Violin I (VI I), Violin II (VI II), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Cb). The Violoncello and Contrabass parts include the instruction 'poco a poco cresc.'. The Piccolo part has a 'p' dynamic marking. The score is written in a key signature of two flats and a common time signature.

Fl.

Picc. 1 2

Ob. 1 2

Cl. in Mib

Cl. in Sib

Fg. 1 2

1. 2.
Cor. in Fa

3.

1. 2. 3.
Trb. in Do

1. 2. 3.
Cornetti in Sib

B. Tb.

Tb. bass

Pfte.

VI. I

VI. II

Vla.

Vcl.

Cb.

pp grazioso

pp cresc. senza Ped.

cresc.

pizz.

arco

pp cresc.

1
Fl.
2 3
Ob. 1 2
Cl. in Mi b
Cl. in Si b
Fg. 1 2
1. 2.
Cor: in Fa
3. 4.
1. 2. 3.
Trb. in Do
1. 2. 3.
Cornetti
in Si b
B. Tb.
Tb. base
Pfte.
Vl. I
Vl. II
Via.
Vlc.
Cb.

cresc. poco a poco
cresc. poco a poco
cresc. poco a poco
cresc. poco a poco
cresc. poco a poco
cresc.
cresc.
cresc. poco a poco
cresc.
cresc. poco a poco
cresc. poco a poco.
cresc. poco a poco.
cresc. poco a poco.
cresc. poco a poco.
cresc. poco a poco.

6

Fl.1
 Picc.1 2
 Ob.1 2
 Cl. in Mtb
 Cl. in Sib
 Fag.1 2

6

1. 2.
 Cor in Fa
 3. 4.
 1. 2. 3.
 Trb. in Do
 1. 2. 3.
 Cornetti
 in Sib
 Trbn. 1 2
 Trbna. 3
 B. Trb.
 Timp.
 Gr. Cassa
 Tb. picc.
 Trgl.
 Pfte.

6

Vi. I
 Vi. II
 Vln.
 Vcl.
 Cb.

poco sosten.

Fl.1
 Picc.1.2
 Ob.1.2
 Cl. in Mil.
 Cl. in Sib.
 Fag.1.2

poco sosten.

1.2.
 Cor. in Fa
 3.4.
 1.2.3.
 Trb. in Do
 1.2.3.
 Cornetti
 in Sib
 Trbn.1.2
 Trbn.3
 B. Tb.
 Timp.
 Piatti
 Gr. C.
 Tb. picc.
 Trgl.
 Pfte.

poco sosten.

Vi. I
 Vi. II
 Vle.
 Vlc.
 Cb.

non div.

7 tempo

Fl. 1

Picc. 12

Ob. 12

Cl. in Mb

Cl. in Sb

Fag. 12

7 tempo

1.2.
Cor. in Fa

3.4.

1.2.3.
Trb. in Do

1.2.3.
Cornetti
in Sb

Trbnt. 12

Trbne. 3
B. Tb.

Gr. C.

Tb. picc.

Trgl.

Xyl.

Pfte.

7 tempo

VI. I

VI. II

Vle. div.

Vlc.

Cb.

8 Poco meno, Maestoso

1.2.3. Trb. in Do *ff marcatisimo*

1.2.3. Cornetti in Sib *ff marcatisimo*

Trbn. 1.2 *ff marcatisimo*

Trbne. 3 *ff marcatisimo*

Piatti *ff* Solo $\frac{2}{4}$

Tempo I. ma più mosso ♩ = 138

Picc. 1 *f* *cresc.*

Picc. 2 *f* *cresc.*

Ob. 1.2 *f* *tr* *cresc.*

Cl. in Mib *f* *cresc.*

Cl. in Sib *f* *tr* *cresc.*

Fag. 1.2 *f* *tr* *cresc.*

1.2.3. Trb. in Do

1.2.3. Cornetti in Sib

Piatti $\frac{2}{4}$

Tempo I. ma più mosso ♩ = 138

Vi. I *f* *cresc.*

Vi. II *f* *cresc.*

Vle. *f* *cresc.*

Vlc. *f* *cresc.*

Fl. 1

Picc. 1 2

Ob. 1 2

Cl. in Mib

Cl. in Sib

Fag. 1 2

1. 2.

3. 4.

1. 2. 3.

Cor. in Fa

Cornetti in Sib

B. Tb.

Timp.

Piatti

Tb. picc.

Trgl.

Pfte.

VI. I

VI. II

Vle.

Vlc.

Cb.

cresc. e string.

10

Fl. 1

Picc. 1 2

Ob. 1 2

Cl. in Mib

Cl. in Sib

Fag. 1 2

cresc. e string.

10

1. 2.

3. 4.

1. 2. 3.

1. 2. 3.

Trbn. 1 2

Trbn. 3

B. Tbn.

Timp.

Plattl Gr. C.

Tb. picc.

Trgl.

Xyl.

4 Camp

Pfte.

cresc. e string.

10

VI. I

VI. II

Vle.

Vlc.

Cb.

EINZUG DER KLEINEN PRINZEN

Alla Marcia

1. Trb. *con sord.* *f* *p*

2. Trb. *con sord.* *f*

Tb. picc. *tr* *f*

1. Trb. *p*

2. Trb. *p*

Tb. picc. *tr* *p* *f*

1. Trb. *p* *cresc.* *f*

2. Trb. *cresc.* *f*

Tb. picc. *p* *cresc.* *f*

KINDERCHOR

Allegretto

Trb. 1. 2. *f*

Tb. picc. *f* *tr*

2 Soli *a 2 f* *1.*

Chor: a 3

A, B, C, D, *Ler-nen-tut weh, wenn man viel ler-nen muss,*

Trb. 1. 2. *p*

Tb. picc. *p*

2 Soli *a 2* *f a 2*
 weiss man oft nichts am Schluss, A, B, C, D. M, N, O,

Chor: a 3

Trb. 1. 2. *p*

Tb. picc. *p*

2 Soli *p*, Schu-le, oh-je! Brauchst kein Ge-lehr-ter sein, Trink' lie-ber Ap-fel-wein! M, N, O, P.

Chor: a 3 *2.*
 M, N, O, P, Schu-le oh-je!. Schu-le oh-je! M, N, O, P.

Trb. 1. 2. *pp* *1. f* *2. f*

Tb. picc. *pp*

1. Chor: *pp* *ff* *1. + 1 Soli*
 M, N, O, P, Schu-le oh-je! Yp-si-lon, ix, Wis-sen ist nix! Weisst du noch

2. 3. *pp* *2. a. f*
 Yp-si-lon, ix; Wis-sen ist nix!

Trb. 1. 2. *f*

Tb. picc. *f*

1. Chor: *f*
 was sich schickt, hast ei-ne Eins gekregt! Yp-si-lon, ix. Macht ei-nen schö-nen Knix, Yp-si-lon, ix!

2. 3. *f*

27.

ABGANG

Alla marcia

1. Trb. *con sord.*

2. *con sord.* **f**

Tb. picc. *tr* **f**

1. Trb. *poco a poco stringendo* **f**

2. **f**

Tb. picc.

28.

LIED ARM WAR ICH

F1. 1.2.3.

Clar. 1.2. La

Cimb.

Ilka *p*
 Arm war ich, im-mer arm musst'ich sein! Mei-nen Lieb-sten liebt' ich heiss, ihn al-lein!

I. Viol. *con sord.*

II. *pp*

Vle. *con sord.* *pp*

Vlc. *con sord.* *pp*

Cb. *pp*

sostenuto

Tempo

Fl. 1.2.3.
1.
Clar. La
2.
Cimb.

I.
Bä - se Men - schen ha - ben ihn mir ge - raubt, bin jetzt är - mer als ich je häß' ge - gläubt. O, ich woll - te lau - fen fort

I.
Viol.
II.
Vle.
Vlc.
Cb.

con sord.
sostenuto
Tempo

Fl. 1.2.3.
1.
Clar. La
2.
Cimb.

2.3.
1.
ppp
dimin.
ppp
ppp
cresc.
dimin.

I.
in ein - Land, wo ich kei - nem, der mich trifft, wär be - kann't! Lau - fen bis ans End' der Welt oh - ne Rast, dass ich kei - nem,

cresc. f dimin.

I.
Viol.
II.
Vle.
Vlc.
Cb.

pp
pp
pp
pp

29.

LIED

WEIZEN, WEIN UND FRIEDEN

Fl. 1. 2. *a 2* *f*

Ob. 1. 2. *a 2* *f* *a 2* *p*

Clar. in Sib. 1. *f* *dim.* *a 2*

Clar. in Sib. 2. *f* *dim.* *a 2*

Fag. 1. 2. *f* *pp* *a 2* *p*

Cor. 1. 2. *f*

Hary *Wei - zen, Wein und Frie - den im - mer - dar*

Viol. I. *pizz.* *f* *p*

Viol. II. *pizz.* *f* *p*

Vle. *f* *dim.* *p*

Vlc. *f* *pizz.* *p*

Cb. *f* *p*

Ob. 1. 2. *a 2* *p*

Fag. 1. 2. *a 2* *p*

H. *Ge - be Gott uns al - len Jahr für Jahr! Nicht nur euch in Wien am*

I. Viol. *f p f p*

II. *f p f p*

Vle. *f p f p*

Vlc. *f p f p*

Cb. *f p f p*

Fl. 1. *f espr.* *poco rallent.*

Ob. 1. 2. *f*

Clar. 1. *mf espr.*

Fag. 1. 2. *p*

Cor. 1. 2. *p*

H. *Do - nau - strand, Auch dem ar - men, treu - en Un - gar - land!*

I. Viol. *f* *poco rallent.* *arco*

II. *f* *poco rallent.* *arco*

Vle. *f* *poco rallent.* *arco*

Vlc. *f* *poco rallent.* *arco*

Cb. *f* *poco rallent.* *arco*

a tempo

Fl. 1. 1.

Ob. 1. 1.

Clar. 1. 2.

Fag. 1. 1.

Cor. 1. 2.

f espr.

mf

mp

H.

Doch des Un-garn Herz er-sehnt noch mehr. Drückt ihn sei-ne Schwar-mut

f

a tempo

I. Viol.

II. Viol.

Vle.

Vlc.

Cb.

arco

mp

cresc.

mp

rallent.

a tempo, meno mosso

Fl. 1. 2.

Ob. 1. 2.

Clar. 1. 2.

Fag. 1. 2.

Cor. 1. 2.

mf espr.

pp

cresc.

p

f

H.

all-zu-sehr:

Seg-ne Gott des Kai-sers Ma-je-stät, dass sie Un-gärns

p

rallent. e cresc.

div.

a tempo, meno mosso

I. Viol.

II. Viol.

Vle.

Vlc.

Cb.

pp

pp

pp

Fl. 1. 2. *pp*

Ob. 1. 2. *pp*

Clar. 1. 2. *pp*

Fag. 1. 2. *ppp*

Cor. 1. 2. *ppp* *pp* *1. p* *espr.*

H. *pp*

See - le ganz ver - steht! Seg - ne Gott des Kai - sers Ma - je - stät, dass sie Un - gars See - le ganz ver - steht!

I. Viol. *ppp*

II. *ppp*

Vle. *ppp*

Vlc. *ppp*

Cb. *ppp*

Fl. 1. 2. *pp* *lunga*

Ob. 1. 2. *pp*

Clar. 1. 2. *pp*

Fag. 1. 2. *p* *pp*

Cor. 1. 2. *p* *pp* *lunga*

I. Viol. *pp* *crescendo* *f* *dim.*

II. *pp*

Vle. *pp*

Vlc. *pp* *div.*

Cb. *pp* *div.*

SCHLUSSCHOR

The musical score is arranged in systems. The first system includes Flute (Fl.), Oboe (Ob.), Clarinet (Clar.), and Bassoon (Fag.). The second system includes Cor Anglais (Cor.), Trumpet (Trb.), and Trombone (Trbn.). The third system includes Timpani (Timp.), Harp (Hár), and Choir (Chor). The fourth system includes Violin (Viol.), Viola (Vle.), Violoncello (Vlc.), and Double Bass (Cb.).

Key features of the score include:

- Flute (Fl.):** Part 1. 2. 3. with dynamics *f* and *p*.
- Oboe (Ob.):** Part 1. 2. with dynamics *f* and *p*.
- Clarinet (Clar.):** Part 1. 2. with dynamics *f* and *p*.
- Bassoon (Fag.):** Part 1. 2. with dynamics *f* and *p*.
- Cor Anglais (Cor.):** Part 1. 3. 2. 4. with dynamics *f* and *p*.
- Trumpet (Trb.):** Part 1. 2. 3.
- Trombone (Trbn.):** Part 3.
- Timpani (Timp.):** *mf* with trill markings.
- Violin (Viol.):** Part I. II. with dynamics *f* and *p*.
- Viola (Vle.):** with dynamics *f* and *p*.
- Violoncello (Vlc.):** with dynamics *f* and *p*.
- Double Bass (Cb.):** with dynamics *f* and *mf*.

F1.
Ob.
Clar.
Fag.
Cor.
Timp.
I.
H.
Sopr.
Alt.
Chor:
Ten.
Bss.
I. Viol.
II. Viol.
Viole.
Vlc.
Cb.

pp
p
mf
pp
p
pp
p
pp
div.
p

Treu - es bra - ves Un - gar - volk,
Treu - es bra - ves Un - gar - volk, du zeigst der
Treu - es bra - ves Un - gar - volk, du zeigst der Welt dein war - mes

U. E. 8943

1

Fl. 1. 2. 3. *f cresc.*

Ob. 1. 2. *f cresc.*

Clar. 1. 2. *1. p cresc.* *2. f* *cresc.*

Fag. 1. 2. *p cresc.* *f* *cresc.*

a 3

1. 2. *1. p cresc.* *f*

Cor. 3. 4. *mf cresc.*

I.

H.

Sopr. *f cresc.* zeig - - - test jetzt der

Alt. *f cresc.* Welt dein war - mes Herz, dein treu - - - es,

Chor: Ten. Herz, dein treu - es Herz, dein war - mes Herz, dei - - - ne

Bss. *mf cresc.* Treu - es bra - ves Un - gar - volk, zeig - - - test jetzt der Welt dein warmes Herz, dei - - - - - tre

1

I. *f* *cresc.*

Viol. II. *div.* *f* *cresc.*

Vle. *f* *cresc.*

Vlc. *f* *cresc.*

Cb. *f espr.* *cresc.*

Fl. 1. 2. 3. *f* *p* *pp*

Ob. 1. 2. *f* *p*

Clar. 1. 2. *f* *p*

Fag. 1. 2. *f* *p* *pp*

1. Cor. *f* *p*

3. 4. *f* *p*

I. *f*

H. *f*

Sopr. *f* *sempre dimin.*

Welt dein war - - - mes Herz!

wa - res Herz, dein war - mes Herz!

Alt *f*

war - mes Herz!

Chor: Ten. *f*

See - - - le, dei - nen Schmerz!

Bas. *f*

See - - - le, dei - nen Schmerz!

I. Viol. *f* *Solo*

II. Viol. *f*

Vle. *div.* *f*

Vlc. *f*

Cb. *f* *unis.* *dimin.* *pp*

I. *Fern der Do-nau, an der Theiss,*

H.

Sopr. *dimin.* *pp*

Alt *pp*

Chor: *pp*

Ten. *pp*

Bss. *pp*

I. *Solo*

Viol. I *pp sempre*

Viol. II *pp sempre*

Vle. *pp* *pp sempre*

Vlc. *pp* *pp sempre*

Cb. *pp* *pp sempre*

2 *Tutti*

I. *steht ein Hütt-chen un-ter Pappeln, grün und weiss. Kief-er Hüt-te un-ter Bäu-men,*

H.

Sopr. *cresc.*

Alt *cresc.*

Chor: *cresc.*

Ten. *cresc.*

Bss. *cresc.*

I.

Viol. I

Viol. II

Vle.

Vlc.

Cb.

Tempo

Fl. 1. 2.
 Ob. 1. 2.
 Clar. 1. 2.
 Fag. 1. 2.

mf f

1. Solo

pp

1. 2.
Cor.

3. 4.

p f mf f

I.

H.

Sopr.

Alt

Chor:

Ten.

Bss.

Nur von dir wir bei-de träu-men. an-der Theiss!
 Nur von dir wir bei-de träu-men, bei-de träu-men an-der Theiss!

Tempo

I.
Viol.

II.

Vle.

Vlc.

Cb.

f div. f con sord. pp con sord. pp

Clar. 1. *pp*

Timp.

I. An der Theiss!

H. An der Theiss!

Sopr.

Alt

Chor: Ten. Bss.

Vle. *più pp*

Vlc. *più pp*

Largamente

Ob. 1. 2. *f*

Clar. 1. *f*

1. 2. *1. mp* *2. 2* *mf* *cresc.*

Cor. 3. 4. *mp* *mf* *cresc.*

Timp. *pp* poco - a - poco - cre - scen - do -

Largamente

Sopr. *f* *cresc.* *ff*
Un - gar - volk, stol - zes Volk, stol - zes

Alt *f* *cresc.* *ff*
Un - gar - volk, stol - zes, stol - zes

Chor: Ten. *f* *cresc.* *ff*
Un - gar - volk, stol - zes, stol - zes

Bss. *f* *cresc.* *ff*
Un - gar - volk, stol - zes, stol - zes

3 Tempo (poco più largo)

1. Fl. *f*

2. 3. *f*

Ob. 1. 2. *f*

Clar. 1. 2. *f*

Fag. 1. 2. *f*

1. 2. Cor. *f*

3. 4. *f*

Trbn. 1. 2. 3. *f*

Trbn. 1. 2. 3. *f*

B. Tb. *f*

Timp. *f*

Sopr. *f* Volk!

Alt. *f* Volk!

Chor. Ten. *f* Volk!

Bss. *f* Volk!

3 Tempo (poco più largo)

I. Viol. *f*

II. *f*

Vle. *f*

Vlc. *f*

Cb. *f*

1. Fl.

2. 3.

Ob. 1. 2.

Clar. 1. 2.

Fag. 1. 2.

1. 2. Cor.

3. 4.

1. 2. Trb.

3.

1. 2. Trbn.

3.

B. Tb.

Timp.

Ptti.
Gr. Cassa

I. Viol.

II.

Vle.

Vlc.

Cb.

This musical score page features several staves for different instruments. The woodwind section includes Flutes (Fl.), Oboes (Ob.), Clarinets (Clar.), and Bassoons (Fag.). The brass section includes Cor Anglais (Cor.), Trumpets (Trb.), and Trombones (Trbn.). The string section includes Violins (Viol.), Viola (Vle.), Violoncello (Vlc.), and Double Bass (Cb.). The score is written in a key with one sharp (F#) and a 4/4 time signature. It contains various musical notations such as dynamics (f, mf, p, marcato), articulation (accents, slurs), and performance instructions like 'Solo' and 'dimin.'. The bottom of the page includes the number 'U. E. 8943'.

1. 2. Fl.

3.

Ob. 1. 2.

1. Clar.

2.

Fag. 1. 2.

1. 3. Cor.

2. 4.

1. 2. Trb.

3.

1. 2. Trbn.

3.

B. Tb.

Timp.

Tb. picc.

Ptti.

Gr. Cassa

I. Viol.

II.

Vle.

Vlc.

Cb.

The musical score is written for a full orchestra. It begins with a key signature of one sharp (F#) and a 4/4 time signature. The score is divided into measures by vertical bar lines. Dynamics such as *f* (forte), *p* (piano), *pp* (pianissimo), and *ff* (fortissimo) are indicated throughout. Performance markings include *tr* (trills), *a 2* (second endings), and *cantabile* (slowly). The strings play a rhythmic pattern, often with triplets. The woodwinds have more melodic lines, with some playing triplets and others playing sustained notes. The brass instruments provide harmonic support and rhythmic accents. The percussion section includes timpani and a grand cassa. The string section consists of first and second violins, viola, violincello, and contrabass. The score concludes with a double bar line and repeat dots.

poco sost.

1. 2. Fl. *a2*

3.

Ob. 1. 2.

1. Clar.

2.

Fag. 1. 2.

1. 3. Cor.

2. 4. *a2*

1. 2. Trb.

3.

1. 2. Trbn.

3.

B. Tb.

Timp.

Trgl.

Tb. picc.

Ptti.

Gr. Cassa

poco sost.

I. Viol.

II.

Vle.

Vlc.

Cb.

a tempo (animato) rallent.

5

1. 2. Fl. *a2*

3.

Ob. 1. 2.

Clar. 1. 2.

Fag. 1. 2.

1. 2. Cor.

3. 4.

1. 2. Trb.

3.

1. 2. Trbn.

3.

B. Tb.

Timp. *fp cresc.*

Trgl. *f*

Tb. picc. *f cresc.*

Ptti. Gr. Cassa *f*

a tempo (animato) rallent.

5

I. Viol.

II.

Vle.

Vlc.

Cb.

Fl. 1. 2. *a 2*

Clar. 1. 2.

Fag. 1. 2.

1. 2. Cor.

3. 4.

Timp.

I. Viol.

II.

Vle.

Vlc.

Cb.

f *cresc.*

mf *sf* *cresc.*

p *f* *cresc.*

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

Fl. 1. 2.

Ob. 1. 2. *a 2*

Clar. 1. 2.

Fag. 1. 2.

1. 2. Cor.

3. 4.

Timp.

I. Viol.

II.

Vle.

Vlc.

Cb.

f *cresc.*

sf *cresc.*

sf *cresc.*

sf *cresc.*

sf *cresc.*

sf *cresc.*

sf *cresc.*

sf *cresc.*

sf *cresc.*

sf *cresc.*

I. Viol.

II.

Vle.

Vlc.

Cb.

sempre ben tenuto

sf *cresc.*

sf *cresc.*

sf *cresc.*

sf *cresc.*

sf *cresc.*

sf *cresc.*

sf *cresc.*

sf *cresc.*

sf *cresc.*

sf *cresc.*

6

1. Fl. *f* *sf* *dimin.* *f*
 2. 3. *f* *sf* *dimin.* *f*
 Ob. 1. 2. *f* *sf* *dimin.* *f*
 Clar. 1. 2. *f* *sf* *dimin.* *f*
 Fag. 1. 2. *f* *sf* *mf* *dimin.* *f*

1. 2. Cor. *f* *pp* *p*
 3. 4. *pp* *p*
 1. 2. Trb. *f* *pp* *p*
 3. *f* *p*

Timp. *mf*
 Tb. picc.

6

I. Viol. *f* *sf* *dimin.* *f*
 II. *f* *sf* *dimin.* *f*
 Vle. *f* *sf* *dimin.* *f*
 Vlc. *f* *mf* *dimin.* *f*
 Cb. *f* *mf* *dimin.* *f*

1. Fl. *sf*

2. 3. *a2*

Ob. 1. 2. *a2*

Clar. 1. 2. *a2* *molto cresc.*

Fag. 1. 2. *a2* *espr.*

1. 2. Cor. *p* *f*

3. 4.

1. Trb. *mf*

2. 3.

Timp.

Trgl.

Trb. picc. *p*

I. Viol. *sf*

II. *sf*

Vle.

Vlc. *espr.*

Cb. *espr.*

1.
Fl.

2. 3.

Ob. 1. 2.

Clar. 1. 2.

Fag. 1. 2.

1. 2.
Cor.

3. 4.

1.
Trb.

2. 3.

Timp.

Tb. picc.

Gr. Cassa

I.
Viol.

II.

Vle.

Vlc.

Cb.

ff

f

sf

dimin.

p

a2

U.E. 9943

Ob. 1. *Solo* *p*

Clar. 1. 2. *poco rinf.* *1.* *dimin.*

Fag. 1. 2. *poco rinf.* *3.* *3.* *dimin.*

1. 2. Cor. *pp*

3. *pp*

I. Viol. *p* *poco rinf.* *3.* *3.* *dimin.*

II. *p* *dimin.*

Vle. *p* *dimin.*

Vlc. *p.* *dimin.*

Cb. *p.* *dimin.*

1. Fl. *dimin.* *pp³*

2. 3. *p*

Ob. 1. *p*

Clar. 1. *pp*

I. Viol. *dimin.* *pizz.* *pp³* *pizz.* *p*

II. *dimin.* *pizz.* *pp*

Vle. *dimin.* *pizz.* *pp*

Vlc. *dimin.* *pizz.* *pp*

Cb. *dimin.* *pizz.* *pp*

Fag. 1. 2. *p* *f*

I. Viol. *arco*

II. *arco*

Vle. *p* *arco* *f*

Vlc. *p* *f*

Cb. *div. arco* *p* *f*

Fl. 1. *p*

Ob. 1. 2. *pp*

Clar. 1. 2. *mf* *pp*

Fag. 1. 2. *p* *pp*

Cor. 1. *Solo* *poco rinf espr.* *dimin.* *pp*

Timp. *p* *pp*

I. Viol. *pizz.* *p pizz.* *dimin.*

II. *p* *dimin.* *pp*

Vle. *p* *dimin.* *pp*

Vlc. *p* *dimin.* *pp*

Cb. *p* *dimin.* *pp*

V.E. 8943

8 **Meno mosso**

Fl. 1.

Ob. 1. 2.

Cor. 1.

Ten. Chor: (hinter dem Vorhang) *Gross-A-bony hat*

Bss.

8 **Meno mosso**

I. Viol. *con sord. arco quasi rall. pp*

II. Viol. *con sord. arco pp*

Vle. *con sord. pp*

Vlc. *con sord. pp*

Cb. *pp*

Fl. 1. *Solo mf espr.*

Ob. 1. *Solo p*

Ten. Chor: *nur zwei gan-ze Tür-me, Mai-land a-ber zwei-und-dreis-sig Tür-me.*

Bss.

I. Viol.

II. Viol.

Vle.

Vlc.

Cb.

Fl. 1.

Ob. 1

Háry

(stimmt ein, eventuell ohne Chor)

Lie - ber sind die bei - den mir, beim Hei - land, als die zwei - und - dreis - sig Stück in Mai - land!

Ten. Chor:

Lie - ber sind die bei - den mir, beim Hei - land, als die zwei - und - dreis - sig Stück in Mai - land!

Bss.

Solo-Viol.

senza sord.

p

cresc.

cresc.

I. Viol.

II. Viol.

Vle.

Vlc.

cresc.

cresc.

cresc.

cresc.

f

Ob. 1.

Clar. 1.

f

poco sosten.

Solo-Viol.

dimin. poco

pp

Viol. I. div. a 3

dimin.

pp

Viol. II.

dimin.

pp

Vle.

div.

dimin.

pp

Vlc.

dimin.

pp

pp

tempo, ma rallentando

sostenuto (molto)

1. Fl.

2. 3.

Ob. 1. 2.

Clar. 1. 2.

Fag. 1. 2.

1. Cor.

3. 4.

Solo

p

Timp.

Ten. Chor:

Bss.

tempo, ma rallentando

sostenuto (molto)

Solo-Viol.

I. Viol.

II. Viol.

Vle.

Vlc.

Cb.

p *dimin.* *pp*

p *dimin.* *ppp*

p *dimin.* *ppp*

p *dimin.* *pizz.* *ppp*

p *arco* *ppp*

mf *pesante*

mf *div.*

Tempo (d = d.)

1. Fl. *f* *dimin. poco a poco* *pp*

2. 3. *f* *dimin. poco a poco* *pp*

Ob. 1. 2. *f* *dimin. poco a poco* *ppp*

Clar. 1. 2. *f* *dimin. poco a poco* *ppp*

Fag. 1. 2. *f* *dimin. poco a poco* *ppp*

1. 2. Cor. *f* *dimin. poco a poco* *ppp*

3. 4. *f* *dimin. poco a poco* *ppp*

Timp. *f* *dimin. poco a poco* *pp*

Ten. *pp*

Chor. *pp*

Bss. *pp*

Lie-ber sind die bei-den mir, beim Hei-land, als die zwei- und - dreis- sig Stück in Mai-land!

Tempo (d = d.)

I. Viol. *f* *dimin. poco a poco* *pp*

II. *f* *dimin. poco a poco* *pp*

Vle. *f* *dimin. poco a poco* *pp*

Vlc. *f* *dimin. poco a poco* *pp*

Cb. *f* *dimin. poco a poco* *pp*