

ACT TWO

6. Introduction

Allegretto con fuoco

The musical score is arranged in a standard orchestral format with the following parts and staves from top to bottom:

- Piccolo:** Treble clef, 2/4 time. Enters in the fifth measure with a forte (*f*) dynamic.
- Oboe:** Treble clef, 2/4 time. Enters in the fifth measure with a forte (*f*) dynamic.
- Clarinet:** Treble clef, 2/4 time, marked *in A*. Features a rhythmic eighth-note pattern from the first measure, with a forte (*f*) dynamic.
- Bassoon:** Bass clef, 2/4 time. Features a rhythmic eighth-note pattern from the first measure, with a forte (*f*) dynamic. A fortissimo (*fp*) dynamic is indicated in the fifth measure.
- Horn:** Treble clef, 2/4 time. Features a rhythmic eighth-note pattern from the first measure, with a forte (*f*) dynamic. A fortissimo (*fp*) dynamic is indicated in the fifth measure.
- Bass Drum & Cymbals:** Percussion staff, 2/4 time. Features a single drum hit in the fifth measure with a forte (*f*) dynamic.
- Piano:** Grand staff (treble and bass clefs), 2/4 time. Features a rhythmic eighth-note pattern from the first measure, with a forte (*f*) dynamic. The right hand plays chords in the fifth and sixth measures.
- Violin I:** Treble clef, 2/4 time. Features a rhythmic eighth-note pattern from the first measure, with a forte (*f*) dynamic.
- Violin II:** Treble clef, 2/4 time. Features a rhythmic eighth-note pattern from the first measure, with a forte (*f*) dynamic.
- Viola:** Alto clef, 2/4 time. Features a rhythmic eighth-note pattern from the first measure, with a forte (*f*) dynamic.
- Cello:** Bass clef, 2/4 time. Features a rhythmic eighth-note pattern from the first measure, with a forte (*f*) dynamic.
- Bass:** Bass clef, 2/4 time. Features a rhythmic eighth-note pattern from the first measure, with a forte (*f*) dynamic.

7

Picc. *p* *f* *p* *f*

Ob. *p* *f* *f*

Cl. *p* *f* *p* *f*

Bsn. *fp* *p* *fp*

Hn. *fp* *p* *fp*

B. D. & Cym. *f* *f*

Pno. *p* *f* *p* *f*

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

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

Vla. *p* *f* *p* *f*

Cello *p* *f* *p* *f*

Bass *p* *f* *p* *f*

Detailed description: This page of a musical score, numbered 210, contains measures 7 through 12. The score is for a full orchestra and includes parts for Piccolo, Oboe, Clarinet, Bassoon, Horn, Percussion (Bass Drum and Cymbal), Piano, Violin I, Violin II, Viola, Cello, and Bass. The key signature has one sharp (F#) and the time signature is 4/4. The Piccolo part features a rhythmic pattern of eighth notes with accents and dynamic markings of *p* and *f*. The Oboe part has a melodic line with dynamics *p* and *f*. The Clarinet part has a rhythmic pattern with dynamics *p* and *f*. The Bassoon part has a melodic line with dynamics *fp* and *p*. The Horn part has a melodic line with dynamics *fp* and *p*. The Percussion part has a simple rhythmic pattern with dynamics *f*. The Piano part has a complex rhythmic pattern with dynamics *p* and *f*. The Violin I part has a melodic line with dynamics *p* and *f*. The Violin II part has a rhythmic pattern with dynamics *p* and *f*. The Viola part has a rhythmic pattern with dynamics *p* and *f*. The Cello part has a rhythmic pattern with dynamics *p* and *f*. The Bass part has a rhythmic pattern with dynamics *p* and *f*.

14

Picc. *p*

Ob. *p*

Cl. *p*

Bsn.

Hn.

Pno. *p*

VI. I *p*

VI. II *p*

Vla. *p*

Cello *p*

Bass *p*

Detailed description: This page of a musical score covers measures 14 through 19. The score is for a full orchestra. The Piccolo part (measures 14-19) features a melodic line starting with a quarter note, followed by eighth notes, and then sixteenth-note passages. The Oboe part (measures 14-19) has a melodic line with a long slur over measures 14 and 15. The Clarinet part (measures 14-19) has a melodic line with eighth-note patterns. The Bassoon part (measures 14-19) has a melodic line with eighth-note patterns. The Horn part (measures 14-19) has a melodic line with eighth-note patterns. The Piano part (measures 14-19) has a rhythmic accompaniment of chords. The Violin I part (measures 14-19) has a melodic line with eighth-note patterns. The Violin II part (measures 14-19) has a rhythmic accompaniment of eighth notes. The Viola part (measures 14-19) has a rhythmic accompaniment of eighth notes. The Cello part (measures 14-19) has a rhythmic accompaniment of eighth notes. The Bass part (measures 14-19) has a rhythmic accompaniment of eighth notes. The dynamic marking *p* (piano) is present in the Piccolo, Oboe, Clarinet, Violin I, Violin II, Viola, Cello, and Bass parts.

20

Picc. *cresc.* *f*

Ob. *cresc.* *f*

Cl. *cresc.* *f*

Bsn. *cresc.* *f*

Hn. *cresc.* *f*

Timp. *f*

Pno. *cresc.* *f*

VI. I *cresc.* *f*

VI. II *cresc.* *f*

Vla. *cresc.* *f*

Cello *cresc.* *f*

Bass *cresc.* *f*

1

Picc. *f* *p* *f* *p* *f* *p*

Ob. *f* *p* *f* *p* *f* *p*

Cl. *f* *p* *f* *p* *f* *p*

Bsn. *f* *p* *f* *p*

Hn. *f* *p* *f* *p*

Timp. *f* *f*

Pno. *f* *p* *f* *p*

Chorus
 Ein Sou-per heut uns winkt wie noch gar keins da-ge - we-sen De-li-kat, aus-er - le-sen im-mer

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

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

Vla. *f* *p* *f* *p*

Cello *f* *p* *f* *p*
 pizz. arco pizz. arco

Bass *f* *p* *f* *p*

2

34

Picc. *f*
 Ob. *f*
 Cl. *f*
 Bsn. *f*
 Hn. *f*
 Timp. *f*
 Pno. *f*
 Chorus
 hier man speist und trinkt Al-les, was mit Glanz die Räu-me füllt, er - scheint uns wie ein Tram-ge - bild
 VI. I *f*
 VI. II *f*
 Vla. *f* pizz. arco
 Cello *f* arco
 Bass *f* arco

40

Picc. *f* *p*

Ob. *p* *f* *p*

Cl. *p* *f*

Bsn. *f*

Hn. *p* *f*

Timp. *f*

Pno. *f*

Chorus

Wie in ei-nen Zau-ber-kreis ge-bannt ruft al - les, ha, char-mant Ja, char mant, a - mü - sant, ja, char
Ja, char mant, wie

VI. I *p* *f*

VI. II *p* *f*

Vla. *p* *f*
pizz. arco

Cello *p* *f*
pizz. arco

Bass *f*

46 **poco rit.** **a tempo**

Picc. *p* *f* *p* *f* *p*

Ob. *f* *p* *f* *p*

Cl. *p* *f* *p* *f* *p*

Bsn. *p* *f* *p* *f*

Hn. *p* *f* *p* *f*

Timp. *f* *f*

Pno. *f* *p* *f*

Chorus
 mant, a-mü-sant, a-mü sant, Ein Sou-per heut uns winkt wie noch gar keins da-ge - we-sen De-li - kat, aus-er
 a - mü - sant

VI. I *pizz.* *p* *f* *p* *f* *p*

VI. II *pizz.* *p* *f* *p* *f* *p*

Vla. *pizz.* *p* *arco* *f* *p* *f*

Cello *pizz.* *p* *arco* *f* *pizz.* *p* *arco* *f*

Bass *p* *f* *p* *f*

4 Molto animato

53

Picc. *p* *fz*

Ob. *p*

Cl. *p*

Bsn. *p* *fz*

Hn. *p* *fz*

Timp. *fz*

Pno. *p* *fz*

Chorus
 le-sen im-mer hier man speist und trinkt
 1. Diener
 Ge - fro - ren?
 Melanie
 Mir ein we-nig hier

VI. I *fz p* *pizz.*

VI. II *fz p*

Vla. *p* *fz p* *arco*

Cello *pizz.* *p* *fz p* *arco*

Bass *p* *fz*

61

Picc. *f p*

Ob. *f p*

Cl. *f p*

Bsn. *f p*

Hn. *f p*

Pno. *f p*

Faustine **Felicita** **Minnie** **Hermine**
 Hier, ich bit-te sehr Hier! Mir! Mir

2. Diener 3. Diener 4. Diener
 Li-mo - na - de? Kon-fi - tü - ren? Scho-ko - la - de?

VI. I arco pizz. *fz p*

VI. II *fz p*

Vla. *fz p*

Cello *fz p*

Bass *fz*

69

Picc. *f*

Ob. *f*

Cl. *f*

Bsn. *f*

Hn. *f*

Pno. *f*

Natalie Damen

ei-ne Tas-se Tee Ich bit-te um Kaf - fee Hier ein Tee!

4. Diener Herren

So - gleich! So - gleich! Hier Kaf

VI. I *f*

VI. II *f*

Vla. *f*

Cello *f* arco

Bass *f*

p

76 **5** *cresc. ed accel.* **Vivo**

Picc. *f*

Ob. *f*

Cl. *f*

Bsn. *f*

Hn. *f*

Pno. *f*

Chorus

Wie flie - hen schnell die Stun - den_

fee!

VI. I *f*

VI. II *f*

Vla. *f*

Cello *f*

Bass *f*

6

90

Picc. *pp*

Ob. *fz pp* *f cresc.*

Cl. *fz pp* *f*

Bsn. *fz pp* *f cresc.*

Hn. *fz* *pp* *f cresc.*

S. D. *fz* *pp* *cresc.*

Pno. *fz* *pp* *f cresc.*

Chorus
 Lo - sungs - wort A - müs' - ment, A - müs' - ment, A - müs' - ment, nur A - müs' - ment Es heißt ja —

VI. I *fz pp* *f cresc.*

VI. II *fz pp* *f cresc.*

Vla. *fz* *pp* *pizz.* *f cresc.*

Cello *fz* *pp* *f cresc.*

Bass *fz* *pp* *f cresc.*

97

Picc. *pp* *f*

Ob. *fz pp* *f*

Cl. *fz pp* *f*

Bsn. *fz pp* *f*

Hn. *fz pp* *f*

S. D. *fz pp*

Pno. *fz pp*

Chorus
 hier das Lo - sungs - wort A-müs'-ment, A-müs'-ment, A-müs'-ment, nur A-müs'ment

VI. I *fz pp* *f*

VI. II *fz pp* *f*

Vla. *fz pp* *pizz.* *arco* *f*

Cello *fz pp* *f*

Bass *fz pp* *f*

104

Picc. *tr* *f* *tr* *tr* to Flute

Ob. *tr*

Cl. *tr*

Bsn.

Hn.

Timp. *tr* *f* *tr* E → D \flat
B → A \flat

Pno.

Chorus
A - müs' - ment A - müs' - ment

VI. I

VI. II

Vla.

Cello

Bass

Detailed description: This is a page of a musical score, page 224, starting at measure 104. The score is in A major (three sharps) and 4/4 time. It features a variety of instruments and a vocal ensemble. The woodwinds (Piccolo, Oboe, Clarinet, Bassoon) play melodic lines with trills. The strings (Violin I, Violin II, Viola, Cello, Bass) provide harmonic support with rhythmic patterns. The Chorus sings the words 'A - müs' - ment'. The Tympani part includes trills and a forte dynamic. The Piano accompaniment consists of chords and arpeggiated figures. The Piccolo part includes a 'to Flute' instruction. The score is well-organized with clear part labels and musical notations such as dynamics, articulations, and lyrics.

7. Couplet

Allegro non troppo

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- Flute:** Starts with a forte (*f*) dynamic, then switches to piano (*p*) after the first measure.
- Oboe:** Starts with a forte (*f*) dynamic, then switches to piano (*p*) after the first measure.
- Clarinet:** Marked **in B \flat** . Starts with a forte (*f*) dynamic.
- Bassoon:** Starts with a piano-piano (*pp*) dynamic.
- Horn:** Starts with a piano-piano (*pp*) dynamic.
- Snare Drum:** Starts with a piano-piano (*pp*) dynamic.
- Piano:** Starts with a piano-piano (*pp*) dynamic.
- Orlofsky:** The vocal line with German lyrics:

Ich la - de gern mir Gä - ste ein, man
 Wenn ich mit an - dern sitz beim Wein und
 pizz
- Violin I:** Starts with a piano-piano (*pp*) dynamic.
- Violin II:** Starts with a piano-piano (*pp*) dynamic and includes *pizz.* markings.
- Viola:** Starts with a piano-piano (*pp*) dynamic and includes *pizz.* markings.
- Cello:** Starts with a piano-piano (*pp*) dynamic and includes *pizz.* markings.
- Bass:** Starts with a piano-piano (*pp*) dynamic and includes *pizz.* markings.

7

Fl.

Ob.

Cl.

Bsn.

Hn.

S. D.

Pno.

Orl.

lebt bei mir recht fein man un - ter-hält sich wie man mag, oft bis zum hel - len. Tag Zwar
 Flasch'um Flasch-e__ leer muß je - der mit mir dur-stig sein sonst we-de grob_ich sehr Und

VI. I

VI. II

Vla.

Cello

Bass

13

Fl.

Ob.

Cl.

Bsn.

Hn.

Pno.

Orl.

lang-weil ich mich stets da-beil, was man auch treibt und spricht in - deß, was mir als Wirt steht frei, duld
 schen-ke Glas um Glas ich ein, duld ich nicht Wi - derspruch nicht lei - den kann ich's wenn sie schrein, ich

VI. I

VI. II

Vla.

Cello

Bass

p

p

arco

arco

arco

arco

1 Poco meno

19

Fl.

Ob.

Cl.

Bsn.

Hn.

Pno.

Orl.

ich bei Gäst-en nicht Und se - he ich, es en - nü-yiert sich je - mand hier bei mir So
will nicht, hab' ge - nug Wer mir beim Trin - ken nicht pa - riert sich zie - ret wie ein Tropf dem

VI. I

VI. II

Vla.

Cello

Bass

p

arco

arco

Detailed description: This page of a musical score covers measures 19 through 24. It is for a symphony orchestra and a vocal soloist. The tempo is marked 'Poco meno'. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), and Horn (Hn.). The string section includes Violin I (VI. I), Violin II (VI. II), Viola (Vla.), Cello, and Bass. The piano (Pno.) part is also present. The vocal soloist (Orl.) has lyrics in German. The score includes dynamic markings such as *p* and *arco*. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. Measure numbers 19, 20, 21, 22, 23, and 24 are indicated at the top of the staves.

25

Fl.

Ob.

Cl.

Bsn.

Hn.

Timp.

Pno.

Orl.

VI. I

VI. II

Vla.

Cello

Bass

pack ich ihn ganz un - ge - niert, werf ihn hin - aus zur Tür So pack ich ihn ganz un ge - niert, werf
 wer - fe ich ganz un - ge - niert die Fla - sche an den Kopf dem wer - fe ich ganz un - ge - niert die

p

fz p

fz p

37 *poco rit.* **2** *A tempo*

Fl.

Ob.

Cl.

Bsn.

Hn.

Pno.

Orl.

VI. I

VI. II

Vla.

Cello

Bass

pp

pp

pizz.

pp

pp

um ich...das denn tu 's ist mal bei mir so Sit-te cha - cun à son goût 's ist mal bei mir so

8. Ensemble and Couplet

Allegretto

The musical score is for an ensemble and couplet section, marked *Allegretto*. It is in the key of A major (two sharps) and 2/4 time. The score includes parts for Flute, Oboe, Clarinet (marked *in A*), Bassoon, Horn, Timpani, Piano, Violin I, Violin II, Viola, Cello, and Bass. The Flute part is mostly silent. The Oboe, Clarinet, Bassoon, and Horn parts all begin with a *p* (piano) dynamic and gradually increase to *cresc.* (crescendo). The Clarinet part features a trill in the fifth measure. The Bassoon part has a *p* dynamic and a *cresc.* marking. The Horn part has a *p* dynamic and a *cresc.* marking. The Timpani part is silent. The Piano part is silent. The Violin I part has a *p* dynamic and a *cresc.* marking. The Violin II part has a *cresc.* marking. The Viola part has a *p* dynamic and a *cresc.* marking. The Cello part has a *p* dynamic and a *cresc.* marking. The Bass part has a *p* dynamic and a *cresc.* marking, with a *pizz.* (pizzicato) marking in the first measure and an *arco* (arco) marking in the last measure.

9 VI-

Fl. *f* *p* *f*

Ob. *f* *p* *f*

Cl. *f* *p* *f*

Bsn. *fp* *fp*

Hn. *fp* *fp*

Timp. *f*

Pno. *f* *p* *f*

Chorus
 Adele col soprano
 Ida col alto
 Nein, ge-nug mit die-sem Spiel Wir ver-lo-ren all-zu-viel Uns'-re Ta-schensind fast leer

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

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

Vla. *f* *p* *f*

Cello *f* *p* *f*

Bass *f* *p* *f*

15

Fl. *p* *f* *p*

Ob. *f* *p*

Cl. *p* *f* *p*

Bsn. *p* *fp*

Hn. *p* *fp*

Timp. *tr*

Pno. *p* *f* *p*

Chorus
und bald ha-ben wir nichts mehr Drum ge-nug mit die-sem Spiel Wir ver-lo-ren all-zu-viel

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

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

Vla. *p* *f* *p*

Cello *p* *f* *p*

Bass *p* *f* *p*

21

Fl. *f*

Ob. *f*

Cl. *f*

Bsn. *f*

Hn. *f*

Timp. *f*

Pno. *f*

Chorus

Nein, wir ver - lo - ren viel zu viel, schon viel zu viel Viel zu viel, ja
viel, schon viel zu viel, zu

VI. I *f*

VI. II *f*

Vla. *f*

Cello *f*

Bass *f*

33

Fl. *p* *cresc.*

Ob. *cresc.* *mf*

Cl. *cresc.* *mf*

Bsn. *cresc.* *mf*

Hn. *cresc.* *mf*

Pno. *p* *cresc.*

Falke
rech-ten Zeit Sie ka-men

Chorus
Was gibt's? Was gibt's? Er-zählt doch was?
Was gibt's? Was gibt's? Er-zählt doch was?

Vl. I *cresc.*

Vl. II *cresc.*

Vla. *cresc.*

Cello *cresc.*

Bass *p cresc.*

1 poco ritenuto

39

Fl. *p*

Ob. *p*

Cl. *p*

Bsn. *p*

Hn. *p*

Pno.

Orl.

Sehn Sie dies Fräulein, zierlich die hält der Herr Marquis für nein, 's ist zu possierlich

Falke

Ra-ten Sie!

Chorus

Damen

Für was denn?

VI. I *p*

VI. II *p*

Vla. *p*

Cello *p*

Bass *p*

2 Più mosso

Fl.

Ob.

Cl.

Bsn.

Hn.

Pno.

Adele

Für ei-ne Zo-fe hält er mich, ist das nicht läch-er-lich?

Orlofsky col soprano

Chorus

Ha ha ha ha ha ha ha ha das

Falke col tenor 2

Chorus

Ha ha ha ha ha ha das

VI. I

VI. II

Vla.

Cello

Bass

rit. **3** Meno

55

Fl. *cresc.*

Ob. *cresc.* *p*

Cl. *cresc.*

Bsn. *cresc.* *p*

Hn.

Pno.

Orl.

Mein Herr, das ist nicht sehr ga-lant! Wie kann man

Chorus
ist sehr läch-er - lich ha ha ha ha ha ha ha ha

VI. I *cresc.* *p*

VI. II *cresc.* *p*

Vla. *mf* *p*

Cello *mf*

Bass

62

Fl. *p grazioso*

Ob. *f* *p grazioso*

Cl. *pp* *p grazioso*

Bsn. *f* *pp*

Hn.

Pno. *pp*

Orl.
so sich ir-ren? Wie un - ga - lant!

Eis.
Die Ähn-lich - keit ist zu frap-pant

Falke
Wie un - ga - lant!

Chorus
Wie un - ga - lant!
Wie un - ga -

VI. I *cresc.* *f* *pp*

VI. II *cresc.* *f* *pp*

Vla. *cresc.* *f* *pp*

Cello *p* *cresc.* *f* *pp*

Bass *p* *cresc.* *f* *pp*

rit.

69

Fl.

Ob.

Cl.

Bsn.

Hn.

Pno.

Eis.

Chorus

VI. I

VI. II

Vla.

Cello

Bass

Das muß-te mich ver-wir-ren!

Wie un-ga-lant!

lant!

p

p

76 **4** Allegretto

Fl. *p*
 Ob. *p*
 Cl. *p*
 Bsn. *p*
 Hn. *p*
 Pno. *p*
 Adele
 VI. I *p*
 VI. II *p*
 Vla. *p*
 Cello *p*
 Bass *p*

Mein Herr Mar-quis ein Mann wie Sie sollt bes - ser das ver - stehn da - rum ra - te
 Mit dem Pro - fil im griech' schem Stil be - schenk - te mich Na - tur Wenn nicht dies Ge-

85

Fl.

Ob.

Cl.

Bsn.

Hn.

Pno.

Adele

VI. I

VI. II

Vla.

Cello

Bass

p

p

ich, ja ge-nau-er sich, die Leu-te an - zu - sehn Die Hand ist doch wohl gar zu fein, ah____
sicht schon ge-nü-gendspricht, so sehn Sie die Fi - gur Schauen durch die Lorg - net - te Sie dann, ah____

95

Fl.

Ob.

Cl.

Bsn.

Hn.

Pno.

Adele

VI. I

VI. II

Vla.

Cello

Bass

rit.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

= dies Fuß-chen so zier-lich und klein, ah _____ die Spra-che, die ich füh-re, die Tail-le, die Tour-nü-re, der
 sich die-se Toi-let-te nur an, ah _____ mirschei-net wohl, die Lie-be macht Ih-re Au-gen trü-be der

5 a tempo

104

Fl. *pp*

Ob.

Cl. *pp*

Bsn. *pp*

Hn. *pp*

Pno. *pp*

Adele
 glei-chen find-den Sie bei ei - ner Zo - fe nie! der-glei chen find-den Sie bei ei - ner Zo - fe nie! Ge - ste - hen
 schö-nen Zo - fe Bild hat ganz IhrHerz ge - füllt der schö nen Zo - fe Bild hat ganz IhrHerz ge - füllt Nun se - hen

Vl. I *pp*

Vl. II *pp*

Vla. *pp*

Cello *pp* pizz.

Bass *pp* pizz.

Più mosso

123

Fl. *p*

Ob.

Cl.

Bsn. *p*

Hn.

Pno.

Adele

ha ha ha drum ver-zeihn Sie, ha ha ha wenn ich la-che, ha ha ha ha ha ha Ja, sehr ko-misch, ha ha ha ist die Sa che,

Chorus

Ja, sehr ko-misch, ha ha ha ist die Sa che,

VI. I

VI. II

Vla.

Cello

Bass

131 *colla parte* 1. *rit.*

Fl.

Ob. *cresc.* *p*

Cl. *cresc.* *p*

Bsn. *cresc.* *p*

Hn. *cresc.*

Pno. *cresc.*

Adele *tr.*
 ha ha ha ha _____ ha ha sehr ko-misch, Herr Mar quis, sind

Chorus
 ha ha ha ha ha ha ha ha ha ha

VI. I *cresc.* *p* *fp*

VI. II *cresc.* *p* *fp*

Vla. *cresc.* *p* *fp*

Cello *cresc.* *p* *fp*

Bass *cresc.*

140 **a tempo**

The musical score consists of ten staves. The top four staves are for woodwinds: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Bsn.). The fifth staff is for Horn (Hn.). The sixth staff is for Piano (Pno.). The seventh staff is for the vocal line (Adele), with lyrics "Sie!" and "Ach!". The bottom four staves are for strings: Violin I (VI. I), Violin II (VI. II), Viola (Vla.), and Cello/Bass (Cello/Bass). The score is in 2/4 time with a key signature of one sharp (F#). It begins at measure 140 with a forte (*f*) dynamic. The woodwinds and strings play complex rhythmic patterns, including sixteenth-note runs. The vocal line has a rest in measure 140, then enters in measure 141 with "Sie!". In measure 142, the vocal line has a rest, and the strings play a sixteenth-note figure. The score concludes with a repeat sign and a first ending (1.) and a second ending (2.). Dynamics include *f*, *fp*, and *pizz.* (pizzicato).

149

This musical score page contains measures 149 through 154. The instruments and their parts are as follows:

- Fl. (Flute):** Remains silent throughout the entire passage.
- Ob. (Oboe):** Remains silent throughout the entire passage.
- Cl. (Clarinet):** Plays a melodic line starting in measure 149, featuring a half note followed by eighth notes, with a dynamic marking of *mf* in measure 150.
- Bsn. (Bassoon):** Plays a melodic line starting in measure 149, featuring a half note followed by eighth notes, with a dynamic marking of *mf* in measure 150.
- Hn. (Horn):** Plays a melodic line starting in measure 149, featuring a half note followed by eighth notes, with a dynamic marking of *mf* in measure 150.
- Pno. (Piano):** Remains silent until measure 150, where it plays a chord in the right hand and a single note in the left hand, both marked *fz*.
- Adèle:** Plays a melodic line starting in measure 149, featuring a half note followed by eighth notes, with a dynamic marking of *fz* in measure 150.
- VI. I (Violin I):** Plays a melodic line starting in measure 149, featuring a half note followed by eighth notes, with a dynamic marking of *fz* in measure 150.
- VI. II (Violin II):** Plays a melodic line starting in measure 149, featuring a half note followed by eighth notes, with a dynamic marking of *fz* in measure 150.
- Vla. (Viola):** Plays a melodic line starting in measure 149, featuring a half note followed by eighth notes, with a dynamic marking of *fz* in measure 150.
- Cello:** Plays a melodic line starting in measure 149, featuring a half note followed by eighth notes, with a dynamic marking of *fz* in measure 150.
- Bass:** Plays a melodic line starting in measure 149, featuring a half note followed by eighth notes, with a dynamic marking of *fz* in measure 150.

158

This musical score page, numbered 158, features a full orchestral arrangement and a vocal soloist. The instruments and parts are as follows:

- Flute (Fl.):** Treble clef, key signature of one sharp (F#). Dynamics range from *f* to *ff*.
- Oboe (Ob.):** Treble clef, key signature of one sharp (F#). Dynamics range from *f* to *ff*.
- Clarinet (Cl.):** Treble clef, key signature of two flats (Bb, Eb). Dynamics range from *f* to *ff*.
- Bassoon (Bsn.):** Bass clef, key signature of two flats (Bb, Eb). Dynamics range from *f* to *ff*.
- Horn (Hn.):** Treble clef, key signature of one sharp (F#). Dynamics range from *f* to *ff*.
- Timpani (Timp.):** Bass clef, key signature of one sharp (F#). Features a *tr* (trill) and a dynamic of *ff*. A chord change from G to A is indicated at the end of the staff.
- Piano (Pno.):** Grand staff (treble and bass clefs), key signature of one sharp (F#). Dynamics range from *f* to *ff*.
- Adele:** Treble clef, key signature of one sharp (F#). Features a *tr* (trill).
- Chorus:** Treble and bass clefs, key signature of one sharp (F#). Lyrics: "ha ha ha ha ha ha!".
- Violin I (VI. I):** Treble clef, key signature of one sharp (F#). Dynamics range from *f* to *ff*.
- Violin II (VI. II):** Treble clef, key signature of one sharp (F#). Dynamics range from *f* to *ff*.
- Viola (Vla.):** Alto clef, key signature of one sharp (F#). Dynamics range from *f* to *ff*.
- Cello:** Bass clef, key signature of one sharp (F#). Dynamics range from *f* to *ff*.
- Bass:** Bass clef, key signature of one sharp (F#). Dynamics range from *f* to *ff*.

9. Duet

Un poco moderato

The musical score is arranged in a standard orchestral format. The top staves are for the woodwinds: Flute, Oboe, Clarinet (in B \flat), and Bassoon. Below them is the Horn. The Glockenspiel is positioned above the Piano. The Eisenstein part is placed above the string section. The string section includes Violin I, Violin II, Viola, Cello, and Bass. The score is in 2/4 time and begins with a piano (*p*) dynamic. The Eisenstein part includes the lyrics: "Die-ser An-stand so ma-nier-lich, die-se Tail-le fein und". The string parts are marked with *pizz.* (pizzicato) and *arco* (arco). The overall tempo is *Un poco moderato*.

8

Fl.

Ob.

Cl.

Bsn.

Hn.

Pno.

Ros.

Eis.

VI. I

VI. II

Vla.

Cello

Bass

zier-lich und ein Fuß-chen, die mit Küß-chen glü - hend man be - dec-ken sollt, wenn sie's nur er-lau-ben

Statt zu

13

Fl.

Ob.

Cl.

Bsn.

Hn.

Pno.

Ros.

Eis.

VI. I

VI. II

Vla.

Cello

Bass

schmach-ten im Ar-res-te a-mü-siert er sich aufs Bes-te, denkt ans Küs-sen, statt ans Bü-ßen; war-te

wollt

string.

19

Fl.

Ob.

Cl.

Bsn.

Hn.

Pno.

Ros.

Eis.

VI. I

VI. II

Vla.

Cello

Bass

nur, du Bö-se - wicht, du ent gehst der Stra fe nicht du ent gehst der Stra fe nicht

Ach, wie leicht könnst es... ent

p

pp

pp

pp

pp

arco

arco

pp

1 Allegro

26

Fl.

Ob.

Cl.

Bsn.

Hn.

Pno.

Eis.

VI. I

VI. II

Vla.

Cello

Bass

f > *p*

cresc.

f *p*

f > *p*

pp

f > *p*

f > *p*

cresc.

f *p*

cresc.

f *p*

cresc.

f *p*

schwe - ben, dies hol - de Zau - ber - bild Willst du nicht die Mas - ke he - ben, die dein An - litz mir ver - hüllt

33 rit.

Fl. *p*

Ob. *p*

Cl. *p*

Bsn.

Hn.

Pno.

Ros.
Ei, mein schö-ner Herr, ich bit - te nicht ver - we gen, nichts be rührt Denn es heisst die gu-te

VI. I

VI. II

Vla.

Cello

Bass

a tempo

2 Tempo 1

40

Fl. *f* *fz* *p* to Picc.

Ob. *f* *fz* *p*

Cl. *f* *fz*

Bsn. *p* *f* *fz* *p*

Hn. *f* *fz* *p*

Pno. *p*

Ros. Sit-te, daß man Mas - ken res - pek - tiert. Wie er gie ret, ko-ke - tei ret, wie er

Eis. Halb ver-wir ret halb ge-rüh ret

VI. I *fz* pizz.

VI. II *fz* pizz. arco

Vla. *fz* pizz. arco

Cello *p* pizz.

Bass *p* pizz.

47

Picc. to Flute

Ob.

Cl. *p*

Bsn.

Hn.

Pno.

Ros.
 schmach-tend mich fix - ie-ret Kei-ne Mah-nung, kei-ne Ah-nung kün-det ihm, wer vor ihm steht Ja, bald

Eis.
 re-ti-rie-ret sie vor mir Laß doch sehn ob es geht ob sie wi-der steht

VI. I *arco* *p*

VI. II

Vla.

Cello

Bass

poco rit.

53

Fl.

Ob.

Cl.

Bsn.

Hn.

Pno.

Ros.
 werd ich re-üs - sie-ren will den Frev - - ler ü - ber-füh ren, wills pro-bie-ren, ob er

Eis.
 Ja, bald werd ich re-üs-sie-ren ich will doch sehn ob sie mir wi-der steht ob sie

VI. I

VI. II

Vla.

Cello
 arco

Bass

3 Moderato

59 rit. a tempo

Fl. *pp*

Ob. *pp*

Cl. *pp*

Bsn. *pp*

Hn. *pp*

Glock. *p*

Pno.

Ros. in die Fal-le geht

Eis. in die Fal-le geht

VI. I

VI. II

Vla. *arco*

Cello

Bass

66

Fl.

Ob.

Cl.

Bsn.

Hn.

Pno.

Ros.

Eis.

VI. I

VI. II

Vla.

Cello

Bass

pp

fz

fz

fz

fz

pp

f

p

pp

f

p

pp

f

p

f

f

p

f

p

f

p

arpeggiando sim.

Ach, wie wird mein Au - ge trü - be, wie das Herz so bang mir schlägt

Ha, schon mel-det sich die Lie - be, die das

72

Fl.

Ob.

Cl.

Bsn.

Hn.

Pno.

Ros.

Eis.

VI. I

VI. II

Vla.

Cello

Bass

p

p

p

p

pizz.

pizz.

pizz.

p

Lei - der ist's ein al - tes Ü - bel, doch vor ü - ber-ge-hend nur Stim - men

Herz ihr bang be - wegt

78

Fl.

Ob.

Cl.

Bsn.

Hn.

Pno.

Ros.

Eis.

VI. I

VI. II

Vla.

Cello

Bass

p

arco

arco

arco

pizz.

pizz.

mei - nes Her - zens Schla - ge mit dem Tik - tak ei - ner Uhr

Ei, das kön - nen wir gleich sehn

84 **Più lento** **rit.**

Fl. *cresc.* *fz* to Picc.

Ob. *cresc.* *fz*

Cl. *cresc.* *fz p*

Bsn. *cresc.* *fz p*

Hn. *cresc.* *f fz*

Pno. *cresc.* *fz (non arpegg.)*

Ros. Zäh-len wir ich bit-te schön Ja, zäh-len wir, ja, zäh-len wir, ja, zäh-len wir, ja, zäh-len

Eis. Ja, zäh-len wir zäh-len wir, ja, zäh-len wir, ja, zäh-len

VI. I *cresc.* *f fz p* pizz.

VI. II *cresc.* *f fz p* pizz.

Vla. *cresc.* *f fz*

Cello *cresc.* *f fz (p)* arco

Bass *cresc.* *f fz*

90 **5** Allegro

Picc. *p*

Ob. *p*

Cl. *p* **in A**

Bsn. *p*

Hn. *p*

Glock.

Pno. *p*

Ros. wir,

Eis. wir, Eins zwei drei

VI. I *p*

VI. II *p* arco

Vla. *p*

Cello *p*

Bass *p*

6 **Meno**

100

Picc.

Ob.

Cl.

Bsn.

Hn.

Glock.

Pno.

Ros.
Fünf sechs sieb'n neun

Eis.
vier Nein, das kann nichtsein, denn nach der Sieb'n kommt erst die

VI. I
arco *f* *p*

VI. II
f *p*

Vla.
f *p*

Cello
f *p*

Bass
f

108 Più lento

Picc. *p*

Ob. *p*

Cl. *p*

Bsn. *p*

Hn.

Pno.

Ros. Sie hab'n mich ganz ver wirtt ge macht, wir wol-len wech-seln Den

Eis. Acht Wech - seln? Wie?

VI. I

VI. II

Vla.

Cello

Bass *p*

115

Picc.

Ob.

Cl.

Bsn.

Hn.

Pno.

Ros.

Schlag des Her-zens zäh-len Sie und ich das Tik-tak Ihr-er Uhr Ich bitt auf fünf Mi-nu-ten nur

VI. I

VI. II

Vla.

Cello

Bass

pizz.

arco

p

121 **7** Tempo 1 (allegro)

Picc. *pp*
 Ob. *pp*
 Cl. *pp*
 Bsn.
 Hn. *pp*
 Glock. *pp*
 Pno. *pp*
 Ros. *pp*
 Eis. *pp*
 Vl. I *pp*
 Vl. II *pizz.* *pp* *arco*
 Vla. *pp*
 Cello *pp*
 Bass *pp*

Jetzt zäh-len Sie, mein Herr Mar-quis
 Eins zwei drei vier
 Bin schon da-bei! Eins zwei drei vier

130

Picc.

Ob.

Cl.

Bsn.

Hn.

Glock.

Pno.

Ros.

Eis.

VI. I

VI. II

Vla.

Cello

Bass

fünf sechs sieb'n acht neun zehn elf zwölf drei-zehn vier-zehn fünf-zehn sechs-zehn sieb-zehn acht - zehn

fünf sechs sieb'n acht hopp hopp hopp hopp das geht in Ga-lopp! Sechs sieb'n

137

Picc.

Ob.

Cl.

Bsn.

Hn.

Glock.

Pno.

Ros.

Eis.

VI. I

VI. II

Vla.

Cello

Bass

neun-zehn zwan-zig drei-ßig vier-zig fünf-zig sech-zig acht-zig hun-dert So weit kön-nen

acht neun zehn elf zwölf hopp hopp hopp hopp im Ga-lopp! Sechs hun-dert und neun!

144

Picc.
 Ob.
 Cl.
 Bsn.
 Hn.
 Glock.
 Pno.
 Ros.
 Eis.
 Vl. I
 Vl. II
 Vla.
 Cello
 Bass

wir noch nicht sein Nein, nein, nein

O, ich bin wei-ter schon Ei-ne hal-be Mil-li-on Ja, ei-ne hal-be

pizz. *arco* *pizz.*

pizz. *arco*

pizz. *arco*

pizz. *arco*

pizz. *arco*

poco rit.

152

Picc. *to Flute*

Ob. *fz*

Cl. *fp*

Bsn. *fz*

Hn. *fp*

Pno.

Ros. Wie kann man gar so groß nur feh - len? Heut wirst du nim - mer re-pe

Eis. Mil - li - on Da mag der Teu-fel rich-tig zäh-len

VI. I arco

VI. II *fz*

Vla. *fz*

Cello *fz* pizz.

Bass *fz* pizz.

9 Poco meno

161 a tempo

Fl.

Ob.

Cl.

Bsn.

Hn.

Pno.

Ros.

Eis.

VI. I

VI. II

Vla.

Cello

Bass

tie-ren Ich dan-ke von Her-zen Be

Sie will mein Uhr sich an-nex-ier'n Mei-ne Uhr! Ich woll-te nur

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

179

Fl.

Ob.

Cl.

Bsn.

Hn.

Pno.

Ros.

Eis.

VI. I

VI. II

Vla.

Cello

Bass

pp

pp

Sie ist nicht ins Netz ge - gang - en, hat die Uhr mir ab-ge-fang-en

187

Fl.

Ob.

Cl.

Bsn.

Hn.

Pno.

Ros.

Eis.

VI. I

VI. II

Vla.

Cello

Bass

pp

p

pizz.

die-ser Spaß ist et was teu-er hab bla-miert mich un-ge-heu-er Ach, mei-ne Uhr! Ich bit - te sehr,

Ah

194 rit. **11**-DE a tempo

Fl.

Ob.

Cl.

Bsn.

Hn.

Pno.

Ros.

Eis.

Vi. I

Vi. II

Vla.

Cello

Bass

ich woll - te nur Sie is nicht ins Netz ge -

Ah Ah

arco

arco

arco

arco

arco

pp

pp

pp

pp

pp

pp

203

Fl. *pp*

Ob. *pp* *poco cresc.*

Cl. *poco cresc.*

Bsn.

Hn. *poco cresc.*

Pno. *poco cresc.*

Ros.

Eis. gang - en_ ach, mei-ne Uhr, hät-te ich sie wie-der nur! O weh! O

VI. I *poco cresc.*

VI. II *poco cresc.*

Vla. *poco cresc.*

Cello *poco cresc.*

Bass *poco cresc.*

Detailed description: This page of a musical score, numbered 203, features a full orchestral arrangement and a vocal line. The instruments listed on the left are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Piano (Pno.), Violin I (VI. I), Violin II (VI. II), Viola (Vla.), Cello, and Bass. The score is written in a key signature of one sharp (F#) and a common time signature. The vocal line, for the character 'Eis.', includes the lyrics: 'gang - en_ ach, mei-ne Uhr, hät-te ich sie wie-der nur! O weh! O'. The music is marked with dynamics such as *pp* (pianissimo) and *poco cresc.* (poco crescendo). The orchestration includes woodwinds, strings, and piano accompaniment.

12

Più mosso

211

Fl. *pp*

Ob. *pp*

Cl. *pp*

Bsn. *pp*

Hn.

Timp. *p* *tr*

Pno. *pp*

Ros. *tr*
Ah

Eis. weh! Die-ser Spaß ist et-was teu-er, hab bla miert mich un-ge-heu-er Mei - ne Uhr ist an-nex - iert!

Vi. I *pizz.* *pp* *arco*

Vi. II *pp*

Vla. *pp*

Cello *pizz.* *pp* *arco*

Bass *pp* *arco*

220

Fl. *fz* to Picc. *f*

Ob. *fz* *f* *f*

Cl. *fz* *f* *p* *f*

Bsn. *fz* *f* *f*

Hn. *fz* *f* *p* *f*

Timp. *fz* *f* *f*

Pno. *fz* *f* *f* *guz*

Ros. Ah Ah Ja!

Eis. Ach, ich bin bla- miert. Weh mir!

VI. I *fz* *f* *f*

VI. II *fz* *f* *f*

Vla. *fz* *f* *f*

Cello *fz* *f* *f*

Bass *fz* *f* *f*

230

Picc. to Flute

Hn.

Timp.

Pno.

Vi. I

Vi. II

Vla.

Cello

Bass

fz *fz*

Detailed description: This page of a musical score contains measures 230 through 239. The score is for a full orchestra and includes parts for Piccolo (which switches to Flute at the end), Oboe, Clarinet, Bassoon, Horn, Timpani, Piano, Violin I, Violin II, Viola, Cello, and Bass. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The Piccolo part features a melodic line with eighth and sixteenth notes, ending with a flourish. The Oboe, Clarinet, and Bassoon parts provide harmonic support with sustained notes and rhythmic patterns. The Horn part has a melodic line with some accidentals. The Timpani part has a steady rhythmic pattern. The Piano part features a complex texture with chords and moving lines in both hands. The Violin I and II parts play rhythmic patterns, while the Viola, Cello, and Bass parts provide a solid harmonic foundation. The Bass part includes dynamic markings of *fz* (forzando) under the first and second measures.

10. Csárdás

Langsam

The score is for a piece titled "10. Csárdás" in a slow tempo ("Langsam"). It is written in 3/4 time with a key signature of one sharp (F#). The instruments and their parts are as follows:

- Flute:** Remains silent until the third measure, then plays a short melodic phrase marked *mf*.
- Oboe:** Remains silent until the third measure, then plays a short melodic phrase marked *mf*.
- Clarinet:** Plays a complex, rhythmic pattern in the first two measures marked *f*, then a melodic phrase in the third measure marked *mf*.
- Bassoon:** Plays a low, sustained note in the first two measures marked *fp*, then a melodic phrase in the third measure.
- Horn:** Plays a low, sustained note in the first two measures marked *fp*, then a melodic phrase in the third measure.
- Spurs:** Remains silent throughout the piece.
- Piano:** Remains silent throughout the piece.
- Violin I:** Plays a short melodic phrase in the first measure marked *p* (pizzicato), then a sustained note in the second measure (arco), and another short melodic phrase in the third measure (pizzicato).
- Violin II:** Plays a short melodic phrase in the first measure marked *p* (pizzicato), then a sustained note in the second measure (arco), and another short melodic phrase in the third measure (pizzicato).
- Viola:** Plays a short melodic phrase in the first measure marked *p* (pizzicato), then a sustained note in the second measure (arco), and another short melodic phrase in the third measure (pizzicato).
- Cello:** Plays a short melodic phrase in the first measure marked *p* (pizzicato), then a sustained note in the second measure (arco), and another short melodic phrase in the third measure (pizzicato).
- Bass:** Plays a short melodic phrase in the first measure marked *p* (pizzicato), then a sustained note in the second measure (arco), and another short melodic phrase in the third measure (pizzicato).

5

Fl. *p*

Ob. *mf* *p*

Cl. *mf* *p* *mf*

Bsn. *p* *mf*

Hn. *mf* *p* *mf*

Pno. *p*

Ros.
 Klä- nge der Hei- mat, ihr weckt mir das Seh- nen ru - fet die Trä- nen ins Au - ge mir.

VI. I *arco* *mf*

VI. II *arco* *mf* *p*

Vla. *mf* *p*

Cello *mf* *p*

Bass *pizz.* *mf* *p* *arco*

9 **1** **accel.** **a tempo**

Fl.

Ob.

Cl.

Bsn.

Hn.

Pno.

Ros.

VI. I

VI. II

Vla.

Cello

Bass

p *f* *f* *p*

f *f* *p*

f *f* *p*

f *f* *p*

f *f* *p*

Wenn ich euch hö - re ihr hei mi - sche Lie - der, zieht michs

13

Fl. *pp*

Ob. *pp*

Cl. *pp*

Bsn. *pp*

Hn. *pp*

Spurs *pp*

Pno. *pp*

Ros.
wie-der, mein Un-gar-land zu dir O Hei-mat so wun-der-bar, wie strahlt dort die

VI. I *pp* *ppp*

VI. II *pp*

Vla. *pp* pizz.

Cello *pp* pizz.

Bass *pp* pizz.

18 *accel.* *rit.*

Fl. *pp*

Ob.

Cl. *pp*

Bsn. *pp*

Hn. *pp*

Spurs

Pno. *pp*

Ros.
 Son - ne so klar Wie grün dei-ne Wäl-der, wie la-chend die Fel-der, o Land, wo so glück - lich ich war!

VI. I *pp*
arco

VI. II *pizz.* *pp*
arco

Vla. *pp*
arco

Cello *pp*
arco

Bass *pp*
arco

23 **tempo** **accel.** **poco rit.** 2

Fl. *pp*

Ob. *f* *p* *p*

Cl. *f* *fp*

Bsn. *f* *fp*

Hn. *f* *p*

Pno. *f*

Ros. Ja, dein ge - lieb - tes_ Bild mei - ne See - le so ganz er - füllt,

VI. I *f* *p*

VI. II *f* *p*

Vla. *f* *fp*

Cello *f* *p* *pp*

Bass *f* *p*

27

Fl.

Ob.

Cl.

Bsn.

Hn.

Pno.

Ros.

dein ge-lieb - tes Bild Und ich bin auch von dir weit, ach _____ weit, _____ ach _____

VI. I

VI. II

Vla.

Cello

Bass

p

ff

p

ff

p

ff

ff

ff

ff

ff

ff

ff

31 **3** accel. **lento**

Fl.

Ob.

Cl.

Bsn.

Hn.

Pno.

Ros.

VI. I

VI. II

Vla.

Cello

Bass

dir bleibt in E-wig-keit doch mein Sinn im - mer - dar

f

f

f

f

f

fz *fz*

p *fz* *fz*

p *fz* *fz*

p *fz* *fz*

p *fz* *fz*

p *fz* *fz*

34 **a piacere** **tempo**

Fl. *pp*

Ob. *pp*

Cl. *fp* *pp*

Bsn. *pp*

Hn. *fp* *pp*

Spurs *pp*

Pno. *pp*

Ros. ganz al - lein ge - weiht O Hei - mat so - wun - der - bar, wie

VI. I *fp* *pp* *ppp*

VI. II *fp* *pp* *pizz.*

Vla. *fp* *pp* *pizz.*

Cello *fp* *pp* *pizz.*

Bass *pp*

38 *accel.* *rit.*

Fl. *pp*

Ob.

Cl. *pp*

Bsn. *pp*

Hn. *pp*

Spurs

Pno. *pp*

Ros.
strahlt dort die Son - ne so klar Wie grün dei-ne Wäl-der, wie la-chend die Fel-der, o Land, wo so

VI. I *pp* arco

VI. II *pizz.* *pp* arco

Vla. *pp* arco

Cello *pp* arco

Bass *pp*

a tempo

4 Friska (allegro)

43

Fl. *p*

Ob. *p*

Cl. *p*

Bsn. *p*

Hn. *p*

Pno. *p*

Ros.
glück - lich ich war! Feu - er_ Le-bens-lust schwellt ech-te Un-gar-brust Hei!____ Zum Tan-ze_schnell

Vl. I *p*

Vl. II *p*

Vla. *p*

Cello *p*

Bass *p*

Detailed description: This page of a musical score is for the piece 'Friska (allegro)'. It begins at measure 43. The score is for a full orchestra and a vocal soloist. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), and Horn (Hn.). The string section includes Violin I (Vl. I), Violin II (Vl. II), Viola (Vla.), Cello, and Bass. The piano (Pno.) part is also present. The vocal soloist (Ros.) has lyrics in German. The tempo is marked 'a tempo' and the piece is in 2/4 time. The key signature has two sharps (F# and C#). The dynamic marking 'p' (piano) is used throughout the score.

50

Fl. *pp*

Ob. *f* *p*

Cl. *pp*

Bsn. *pp*

Hn.

Pno. *pp*

Ros.
Csár-dás tönt so hell___ Brau - nes Mäg-de-lein muß mei-ne Tänz' rin sein, reich___ den Arm ge-schwind,

Vl. I *pp*

Vl. II *pp*

Vla. *pp*

Cello *pp*

Bass *pp*

58

5 VI-

Fl.

Ob. *f*

Cl.

Bsn.

Hn.

Spurs *pp*

Pno.

Ros.

dun-ke-l-äug-ig Kind... Zum Fie - del kling - en, ho, ha... tönt jauch-zend Sing - en,

VI. I

VI. II

Vla.

Cello *pizz.*

Bass *pizz.*

6-DE

74

Fl.

Ob.

Cl.

Bsn.

Hn.

Spurs Glock.
Glock.

Pno.

Ros.

VI. I

VI. II

Vla.

Cello

Bass

das ver-kün-det Glück! — Durst'-ge Ze-cher greift zur Be-cher, laßt ihn

f *p* *f* *p* *f* *p* *f* *p* *f* *p*

Glock *p*

88

Fl.

Ob.

Cl.

Bsn.

Hn.

Timp.

Pno.

Ros.

bring ein Hoch aus dem Va - ter - land Ha!

VI.I

VI. II

Vla.

Cello

Bass

94 rit.

Fl.
 Ob.
 Cl.
 Bsn.
 Hn.
 Timp.
 Pno.
 Ros.
 VI. I
 VI. II
 Vla.
 Cello
 Bass

Detailed description: This page of a musical score covers measures 94 through 98. The key signature is one sharp (F#) and the time signature is 4/4. The score is arranged in a standard orchestral format. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), and Horn (Hn.). The string section includes Violin I (VI. I), Violin II (VI. II), Viola (Vla.), Cello, and Bass. The Percussion section includes Timpani (Timp.). The Piano (Pno.) part is shown in grand staff notation. The Flute, Clarinet, Bassoon, and Viola parts feature prominent sixteenth-note passages in measures 94 and 95. The Horn part has a long, sustained note in measure 94. The Timpani part has a rhythmic pattern starting in measure 95. The Piano part provides harmonic support with chords and octaves. The strings play a steady eighth-note accompaniment. The tempo marking 'rit.' (ritardando) is placed at the top right of the page.

100 **7** *a tempo*

Fl. *p*

Ob. *p*

Cl. *p*

Bsn. *p*

Hn. *p*

Pno. *p*

Ros. *p*

VI. I *p*

VI. II *p*

Vla. *p*

Cello *p*

Bass *p*

_____ Feu - er Le-bens-lust schwellt ech - te Un-gar-brust Heil! _____ Zum Tãn-ze schnell

8 Più allegro

107

Fl. *pp*

Ob. *f* *pp*

Cl. *pp*

Bsn. *pp*

Hn. *pp*

Pno. *pp*

Ros. Csár-dás tört so hell La la la la la la la la

VI. I *pp*

VI. II *pp*

Vla. *pp*

Cello *pp*

Bass *pp*

Detailed description: This page of a musical score, numbered 305, contains measures 107 through 112. The tempo is marked '8 Più allegro'. The score is for a full orchestra and a vocal soloist. The instruments and their parts are: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Piano (Pno.), Violin I (VI. I), Violin II (VI. II), Viola (Vla.), Cello, and Bass. The vocal soloist (Ros.) has lyrics in Hungarian: 'Csár-dás tört so hell La la la la la la la la'. The score is in the key of D major (two sharps) and 3/4 time. Dynamics are indicated by 'f' (forte) and 'pp' (pianissimo). The flute part begins in measure 107 with a rest, then enters in measure 108. The oboe part starts in measure 107 with a forte 'f' dynamic. The piano part features a rhythmic accompaniment of eighth notes. The violin I part has a rapid sixteenth-note passage starting in measure 108. The violin II part has a rhythmic accompaniment of eighth notes. The viola, cello, and bass parts have rhythmic accompaniments of eighth notes. The vocal soloist enters in measure 107 with the lyrics 'Csár-dás tört so hell' and continues with 'La la la la la la la la' in measure 108.

114

Fl. *f*

Ob. *f*

Cl. *f*

Bsn. *f*

Hn. *f*

Timp. *p*

Pno. *f*

Ros. *tr*
la la la

VI. I *f*

VI. II *f*

Vla. *f*

Cello *f*

Bass *f*

Detailed description: This page of a musical score, numbered 114, contains ten staves for various instruments. The key signature has two sharps (F# and C#). The Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), and Horn (Hn.) parts all begin with a forte (*f*) dynamic. The Flute, Oboe, and Clarinet parts feature melodic lines with some grace notes and slurs. The Bassoon part has a long, low note with a slur. The Horn part has a simple melodic line. The Timpani (Timp.) part has a rhythmic pattern starting in measure 116 with a piano (*p*) dynamic. The Piano (Pno.) part consists of chords and arpeggiated figures, with a forte (*f*) dynamic starting in measure 116. The Trombone (Ros.) part has a melodic line with a trill (*tr*) in measure 118, and the vocal line below it has the syllable 'la' under the notes. The Violin I (VI. I) part has a fast, rhythmic pattern with a forte (*f*) dynamic. The Violin II (VI. II) part has a similar rhythmic pattern with a forte (*f*) dynamic. The Viola (Vla.) part has a rhythmic pattern with a forte (*f*) dynamic. The Cello and Bass parts have rhythmic patterns with a forte (*f*) dynamic.

120

Lento **Allegro**

Fl. *ff* to Picc.

Ob. *ff*

Cl. *ff*

Bsn. *ff*

Hn. *ff*

Timp. *tr* *ff*

Pno. *ff*

Ros. *la la la la la!*

VI. I *ff*

VI. II *ff*

Vla. *ff*

Cello *ff*

Bass *ff*

11. Finale

Allegro con brio

Piccolo *fz* *p*

Oboe *fz* *p*

Clarinet *in A* *fz* *p*

Bassoon *fz* *p*

Horn *fz* *p*

Timpani *fz* *p* D → E

Piano *fz* *p*

1. Orlofsky
2. Adele
3. Eisenstein

Im Feu er - strom der Re - ben tra
huld' gen die Na - tion - en tra
Mönch in stil - ler Zel - le tra

Violin I *fz*

Violin II *fz* *pizz.* *p*

Viola *fz* *pizz.* *p*

Cello *fz* *pizz.* *p*

Bass *fz* *pizz.* *p*

7

Picc. *p*

Ob.

Cl.

Bsn.

Hn.

Trgl. *p*

Pno.

Orl.
Adele
Eis.

la la la la la la la sprüht ein_himm-lisch Le - ben tra la la la la la Die Kö - ni - ge, die
 la la la la la la la bis zur_fern - sten Zo - nen tra la la la la la Cham - pa - gner schwemmt mit
 la la la la la la la labt sich_ an der Quel - le tra la la la la la Zu net - zen sei - ne

VI.I *p*

VI. II arco

Vla. arco

Cello arco

Bass

14

Picc.

Ob.

Cl.

Bsn.

Hn.

Trgl.

Pno.

Orl.
Adele
Eis.

Kai - ser, sie lie - ben Lor-beer - rei - se, doch lie - ben sie da - ne - ben den sü - ßen Saft der
un - ter gar man-cher-lei hin - un - ter, drum las - sen we - se Fürst - en die Völk - er nie - mals
Lip - pen, muß viel und oft er nip - pen und holt sich aus dem Gla - se Ru - bi - nen auf die

VI. I

VI. II

Vla.

Cello

Bass

p

20

Picc. *p* *f*

Ob. *f* *f*

Cl. *f* *p* *f*

Bsn. *f* *f*

Hn. *f* *p* *f*

Timp. (trgl.) *f* *p* *f* E → D

Pno. *f* *p* *f*

Orl. Adele Eise. *f* *p* *f*

Re - ben
dürst-en Stoßt an, stoßt an und hul-digt im Ver - ei - ne dem Kö-nig al-ler Wei-ne, dem
Na - se

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

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

Vla. *f* *p* *f*

Cello *f* *p* *f*

Bass arco *f* *p* *f*

27

Picc. *p*

Ob. *p*

Cl. *p*

Bsn. *p*

Hn. *p*

Trgl. *p*

Pno. *p*

Orl.
Adele
Eis. **+Rosalinde, Frank, Falke**

1. Orlofsky
2. Adele
3. Eisenstein

Kö-nig al - ler Wei-ne, Stoßt an, stoßt an, stoßt an Die

Chorus Stoßt an, stoßt an, stoßt an

VI. I

VI. II

Vla.

Cello

Bass

33 1

Picc. 

Ob. 

Cl. 

Bsn. 

Hn. 

Trgl. 

Pno. 

Orl.
Adele
Eis. 

Ma - je - stät wird an - er-kannt, an - er-kannt, rings im Land ju - belnd wird Cham - pa - gner der

VI. I  *p*

VI. II  *p*

Vla. 

Cello  *p*

Bass  *p*

39

Picc. *mf*

Ob. *mf*

Cl. *mf*

Bsn. *mf*

Hn. *mf*

Timp. *mf*

Pno. *mf*

Orl. Adele Eis. *etc with Chorus*
Er-ste... sie ge-nannt

Chorus **Principals with Chorus***
Die Ma-je - stät wird an-er-kannt, an-er-kannt, rings im Land ju - belnd wird Cham

Vl. I *mf*

Vl. II *mf*

Vla. *mf*

Cello *mf*

Bass *mf*

* Rosalinde, Adele, Ida with Soprano, Eisenstein & Orlofsky (*8va*)
with Tenor 1, Frank with Tenor 2, Falke with Bass

46 1.2.

Picc. *f*

Ob. *f*

Cl. *f*

Bsn. *f*

Hn. *ff* *f*

Timp. D → E

Pno.

Ros. Adele
 pa - gner ja — ge - nannt Es le - be Cham - pa - gner der Er - ste!

Chorus
 pa - gner der Er - ste ge - nannt Es le - be Cham - pa - gner der Er - ste!

VI. I *ff*

VI. II *ff*

Vla. *ff* *f*

Cello *ff* *f*

Bass *ff*

59

Picc. *to Flute*

Ob.

Cl.

Bsn.

Hn.

Timp. *D → C*

Pno.

VI. I

VI. II

Vla.

Cello

Bass

67 **2** Un poco moderato

Fl.
 Ob. *fp*
 Cl. *fp*
 Bsn. *p*
 Hn. *fp* *p*
 Pno. *p*
 Vl. I *f* *p*
 Vl. II *f* *p*
 Vla. *f* *p*
 Cello *f* *pizz.* *p* *arco*
 Bass *f* *pizz.* *p*

73

Fl.

Ob.

Cl.

Bsn.

Hn.

Pno.

Eis.
Herr Che-va-lier, ich grü-ße Sie

Frank
Mer - ci, mer - ci, mer - ci! Auf Ihr, Spe-zie-les, Herr Mar

VI. I

VI. II

Vla.

Cello
pizz. arco

Bass

Detailed description: This page of a musical score covers measures 73 to 77. The instruments listed are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Piano (Pno.), Euphonium (Eis.), French Horn (Frank), Violin I (VI. I), Violin II (VI. II), Viola (Vla.), Cello, and Bass. The vocal parts for Euphonium and French Horn have lyrics. The Cello part includes performance instructions for pizzicato (pizz.) and arco. The score is written in a key with one flat (B-flat) and a 3/4 time signature. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.

78

Fl.

Ob.

Cl.

Bsn.

Hn.

Pno.

Eis.

Falke

Frank

VI. I

VI. II

Vla.

Cello

Bass

Mer - ci, mer - ci, mer - ci! Mer-

Auf Ihr wohl, Che - va - lier und Mar - quis

quis Mer-

83

Fl.

Ob.

Bsn.

Pno.

Ros. Adele

Ida Orf.

Eis.

Falke

Frank

Chorus

VI.I

VI. II

Vla.

Cello

Bass

Ha ha ha!

Ha ha ha!

ci, mer-ci, mer-ci!

Mer-ci, mer-ci, mer-ci! Halt, hört mich an was ich er-

ci, mer-ci, mer-ci!

Mer-ci, mer-ci, mer-ci!

f

f

f

f

88

Fl.

Ob.

Cl.

Bsn.

Hn.

Pno.

Falke

Chorus

VI. I

VI. II

Vla.

Cello

Bass

f

f

p

f

p

f

p

p dolce

p

p

p

p

p

p

p

p

sann Ich seh, daß sich die Paa-re ge-fun-den, daß man-che Her-zen in Lie-be ver-bun-den, drum

Hört ihn an!

94

colla parte

tempo

Fl. *p*

Ob. *p cresc.* *f* *p*

Cl. *p cresc.* *f*

Bsn. *cresc.* *f*

Hn. *p*

Pno.

Orl. Ei-ne gro - ße

Falke las - set uns al - le ein gro - ßer Ver - ein von Schwes-tern und von Brü - der sein

VI. I *cresc.* *f* *p*

VI. II *p cresc.* *f* *p*

Vla. *cresc.* *f* *p*

Cello *cresc.* *f* *p*

Bass *f* *p*

98 3

Fl. *f* *p*

Ob. *f*

Cl. *f*

Bsn. *p* *f*

Hn. *f*

Pno. *pp* *f*

Orl. Bru-der-schaft, es sei!

Eis. Auch Ihr, schö-ne Mas-ke

Chorus Ei-ne gro - ßer Bru - der schaft es sei!

Vl. I *f* *p*

Vl. II *f* *p*

Vla. *f* *p*

Cello *f* *p*

Bass *f* *p*

103

Fl. *to Picc.*

Ob. *p*

Cl. *p* *fz p*

Bsn. *p* *fz p*

Hn. *fz p*

Pno. *fz p*

Ros. Wo al - le küs-sen werd' ich's auchmüs-sen

Eis. seid da - bei

Falke Folgt mei - nem Bei - spiel; das Glas zur Hand und

VI. I *fz p* *fz p*

VI. II *fz p* *fz p*

Vla. *fz p* *fz*

Cello *fz p*

Bass *fz*

108

Picc. *p* *f*

Ob. *cresc.* *f*

Cl. *fz* *p* *cresc.* *f*

Bsn. *p* *fz* *p* *cresc.* *f*

Hn. *fz* *p* *cresc.* *f*

Timp. *p* *cresc.* *f*

Pno. *fz* *p* *f*

Falke
je - der sing zum Nach - bar ge - wandt

VI. I *fz* *p* *cresc.* *f*

VI. II *fz* *p* *cresc.* *f*
pizz. arco

Vla. *fz* *p* *fz* *p* *cresc.* *f*
pizz. arco

Cello *fz* *p* *cresc.* *f*
pizz. arco

Bass *fz* *p* *cresc.* *f*

113 rit. **4 Allegretto moderato**

Picc. *to Flute*

Ob.

Cl. *in B \flat*

Bsn.

Hn. *p*

Timp. *C → D*

Pno. *f p*

Falke *Brü-der lein _____ Brü-der-lein undschwes-ter lein _____*

VI. I *f p*

VI. II *f p*

Vla. *f p*

Cello *f p*

Bass *f p*

120

Fl. *p* to Picc.

Ob. *p*

Cl.

Bsn. *p*

Hn. *p*

Pno.

Falke
 8 wol-len al-le wir sein, stimmt mit mir ein Brü-der-lein Brü-der-lein und schwes-ter-lein

VI. I

VI. II

Vla.

Cello

Bass

128

Picc. *pp*
 Ob. *p*
 Cl. *p* *pp*
 Bsn. *p*
 Hn. *p*
 Pno. *p*
 Falke
 8
 laßt das trau - te "Du" uns schen - ken — für die E - wig - keit im - mer so wie heut
 VI. I *pp*
 VI. II *pp*
 Vla. pizz.
 Cello pizz.
 Bass pizz.

5 Poco più animato

136

Picc.

Ob.

Cl.

Bsn.

Hn.

Timp.

Pno.

Falke

VI. I

VI. II

Vla.

Cello

Bass

wenn wir mor - gen noch dran den - ken _____ Erst ein Kuß dann ein Du,

pp

arco

arco

pp

arco

pp

poco rit.

6 Tempo 1 (Allegretto moderato)

153

Picc. *tr*

Ob. *tr*

Cl.

Bsn.

Hr.

Pno.

Adele

Brü-der lein — Brü-der-lein und

Falke

Du, im - mer - zu, im - mer - zu, im - mer, im - mer - zu

VI. I *tr* *p* *mf*

VI. II *p* *mf*

Vla. *p* *mf*

Cello *pizz.* *p* *arco* *mf*

Bass *pizz.* *p* *arco* *mf*

162

Picc. *mf*

Ob. *mf*

Cl. *mf*

Bsn. *mf*

Hn. *mf*

Pno.

Ros. Brü - der lein _____ Brü-der-lein und

Adele schwes-ter-lein _____ wol - len al - le wir sein, stimmt mit mir_ ein

Orl. Eis. Brü - der lein _____ Brü-der-lein und schwes-ter-lein _____ wol - len al - le wir sein, stimmt

Falke Frank Brü - der lein _____ Brü-der-lein und schwes-ter-lein _____ wol - len

VI.I

VI. II

Vla.

Cello *mf*

Bass

168

Picc. *mf*

Ob.

Cl.

Bsn.

Hn.

Trgl.

Pno. *mf*

Ros.

Adele

Ida

Orl. Eis.

Falke Frank

Chorus

VI.I

VI. II

Vla.

Cello

Bass

schwes-ter-lein stim - met al - le ein, al - le ein, laßt das trau - te "Du" uns schen - ken.

Brü - der-lein Brü - der-lein und schwes-ter-lein laßt das trau - te "Du" uns schen - ken.

Stim - met al - le ein laßt das trau - te "Du" uns schen - ken.

al - - le mit ein Stim-met ein, stim-met ein, stim-met ein

al - le mit ein stimmt ein Stimmt al - le ein

Solo-Damen

Ja, stimmt ein

175

Picc. *pp*

Ob. *pp*

Cl. *pp*

Bsn. *pp*

Hrn. *pp*

Trgl.

Pno. *pp*

Ros. Adele
 — für die E - wig - keit im - mer so wie heut wenn wir mor - gen noch dran

Ida
 — für die E - wig - keit im - mer so wie heut wenn wir mor - gen noch dran

Orl. Eis.
 — für die E - wig - keit im - mer so wie heut wenn mor - gen noch dran

Falke Frank
 — für die E - wig - keit im - mer so wie heut wenn wir mor - gen noch dran

Tutti

Chorus
 — Stimmt ein stimmt ein stimmt ein stimmt ein stim - met al - le

VI. I *pp*

VI. II *pp*

Vla. *pp*

Cello *pp* pizz.

Bass *pp*

7 Poco più animato

182

Picc. *pp*

Ob. *pp*

Cl. *p* *pp*

Bsn. *pp*

Hrn. *pp*

Trgl.

Pno.

Ros. Adele

den - ken _____ Erst ein Kuß dann ein Du, Du, Du, Du, im-mer - zu

Ida

den - ken _____ Erst ein Kuß dann ein Du, Du, Du, Du, im-mer - zu

Orl. Eis.

den - ken _____ Erst ein Kuß dann ein Du, Du, Du, Du, im-mer - zu

Falke Frank

den - ken _____ Erst ein Kuß dann ein Du, Du, Du, Du, im-mer - zu

Chorus

ein, stim-met ein Erst ein Kuß dann ein Du Du, Du Du, Du Du Du, Du

VI. I *p* *pp*

VI. II *pp*

Vla. *pp*

Cello *pp* arco

Bass *pp* arco

199 rit.

A tempo animato



Fl. *pp*

Ob. *p* *pp*

Cl. *pp*

Bsn. *pp*

Hn.

Pno. *pp*

Ros. Adele
Du, Du, Du, dui - du dui - du la la la la dui - du

Ida
Du, Du, Du, dui - du dui - du la la la la dui - du

Orl. Eis.
Du, Du, Du, dui - du dui - du la la la la dui - du

Falke Frank
Du, Du, Du, dui - du dui - du la la la dui - du

Chorus
Du, Du Du, Du Du, Du dui - du dui - du la la la la dui - du
la la la

VI. I *p* *pp pizz.* arco

VI. II arco *pp*

Vla. *p* *pp* arco *pp*

Cello *p* *pp*

Bass *pp*

207

Fl. *cresc.* *f*

Ob. *cresc.* *f*

Cl. *cresc.* *f*

Bsn. *cresc.* *f*

Hn. *cresc.* *f*

Pno. *cresc.* *f*

Ros. Adele
dui-du la la la dui-du dui-du la la la la la

Ida
dui-du la la la dui-du dui-du la la la la la

Orl. Eis.
dui-du la la la dui-du dui-du la la la la la

Falke Frank
dui-du la la la dui-du dui-du la la la la la

Chorus
dui-du la la la dui-du dui-du la la la dui-du dui-du
la la la la la

VI. I *cresc.* *f*

VI. II *cresc.* *f*

Vla. *cresc.* *f* pizz.

Cello *cresc.* *f*

Bass *cresc.* *f*

216 **9 un poco accel.**

Fl. *p* *pp* *cresc.* *f*

Ob. *p* *pp* *cresc.* *f*

Cl. *p* *pp* *cresc.* *f*

Bsn. *p* *pp* *cresc.* *f* *ff*

Hn. *p* *pp* *cresc.* *f* *ff*

Timp. *pp* *cresc.* *f* *ff*

Pno. *p* *pp* *cresc.* *f* *ff*

Ros. Adele
la la la la la la la la la la la la la la

Ida
la la la la la la la la la la la la la la

Orli. Eis.
la la la la la la la la la la la la la la

Falke Frank
la la la la la la la la la la la la la la

Chorus
dui-du dui-du la la la la la la la la la la la la la la
la la la la la la la la la la la la la la

VI. I *p* *pp* *cresc.* *f* *ff*

VI. II *p* *pp* *cresc.* *f* *ff*

Vla. *p* *pp* *arco* *cresc.* *f* *ff*

Cello *p* *pp* *cresc.* *f* *ff*

Bass *p* *pp* *cresc.* *f* *ff*

225

Fl.

Ob. *fz*

Cl. *fz*

Bsn. *fz*

Hn. *fz*

Timp.

Pno. *fz*

Ros. Adele

Ida

Orl. Eis.

Falke Frank

Chorus

VI. I

VI. II

Vla. *fz*

Cello *fz*

Bass *fz*

D → C
A → G

Detailed description: This page of a musical score, numbered 341, covers measures 225 to 232. It features a large ensemble including woodwinds (Flute, Oboe, Clarinet, Bassoon, Horn), percussion (Timpani), piano, strings (Violins I & II, Viola, Cello, Bass), and voices (Rosaleen Adele, Ida, Orli Eisler, Falke Frank, and a Chorus). The woodwinds and strings play rhythmic patterns, often marked *fz* (forzando). The piano part consists of chords and bass lines. The vocal parts have long, sustained notes with the syllable 'la' written below. The piano part includes a key signature change from D minor to C major and a mode change from A minor to G major in the final measure. The score is written in a single system with multiple staves.

Ballet

10 Allegretto moderato

Flute
(picc. ready) *f cresc.*

Oboe *f cresc.*

Clarinet *in A f cresc.*

Bassoon *fz fz p cresc.*

Horn *fz fz p cresc.*

Timpani *p tr*

Piano *f cresc.*

Violin I *f cresc.*

Violin II *f cresc.*

Viola *f cresc.*

Cello *f cresc.*

Bass *f cresc.*

243

Fl. *f* *p*

Ob. *f* *p*

Cl. *f* *p*

Bsn. *f* *p*

Hn. *f* *p*

Timp. *f*

Pno. *f* *p*

VI. I *f* *p*

VI. II *f* *p*

Vla. *f* *p*

Cello *f* *p*

Bass *f* *p*

Detailed description: This page of a musical score covers measures 243 to 250. The score is for a full orchestra. The woodwind section (Flute, Oboe, Clarinet, Bassoon, Horn) and strings (Violin I, Violin II, Viola, Cello, Bass) all play a dynamic shift from *f* (forte) to *p* (piano) at measure 246. The Flute, Oboe, Clarinet, Bassoon, and Horn parts feature melodic lines with various articulations and slurs. The Piano part consists of block chords in both hands, with the right hand playing a more complex texture. The Timpani part has a rhythmic pattern in the first four measures. The Violin I and II parts have rhythmic patterns, with the Violin II part playing a steady eighth-note accompaniment. The Viola, Cello, and Bass parts have rhythmic patterns, with the Cello and Bass parts playing a steady eighth-note accompaniment.

252

Fl. *f* to Picc. *p*

Ob. *f* *p*

Cl. *f* *p*

Bsn. *f* *p*

Hn. *f* *p*

Timp. *f*

Pno. *f* *p*

VI. I *f* *p*

VI. II *f* *p*

Vla. *f* *p*

Cello *f* *p*

Bass *f* *p*

Detailed description: This page of a musical score covers measures 252 to 261. The instrumentation includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Timpani (Timp.), Piano (Pno.), Violin I (VI. I), Violin II (VI. II), Viola (Vla.), Cello, and Bass. The score is written in a key signature of two flats (B-flat major or D-flat minor) and a 4/4 time signature. The Flute part begins at measure 252 with a forte (*f*) dynamic and includes a 'to Picc.' (piccolo) instruction. The Oboe, Clarinet, Bassoon, and Horn parts also start with *f* dynamics. The Piano part features a complex chordal texture with *f* dynamics. The Violin I, Violin II, Viola, Cello, and Bass parts all begin with *f* dynamics. Dynamic markings of *p* (piano) are used for the Flute, Oboe, Clarinet, Bassoon, Horn, Violin I, Violin II, Viola, Cello, and Bass parts starting from measure 255. The Flute part includes a piccolo section starting in measure 255. The score concludes at measure 261.

261

Picc. *to Flute* *f*

Ob. *f*

Cl.

Bsn.

Hn. *f*

Pno. *f*

Vl. I *f*

Vl. II *f* pizz.

Vla. *f* pizz.

Cello *f* pizz.

Bass *f* pizz.

271

Fl.

Ob.

Cl.

Bsn.

Hn.

Timp.

Pno.

VI. I

VI. II

Vla.

Cello

Bass

f

arco

arco

arco

arco

+

+

Detailed description: This page of a musical score covers measures 271 to 280. The score is arranged in a standard orchestral format with staves for woodwinds (Flute, Oboe, Clarinet, Bassoon), brass (Horn), percussion (Timpani), piano, and strings (Violin I, Violin II, Viola, Cello, Bass). The woodwinds and strings play melodic lines with various articulations and slurs. The piano part provides harmonic support with chords and textures. The timpani part has a dynamic marking of *f*. The string parts include the instruction 'arco' for the Violin II, Viola, Cello, and Bass, and '+' for the Cello and Bass. The page number 271 is written at the top left of the first staff.

290

Fl.

Ob.

Cl.

Bsn.

Hn.

Timp.

Pno.

VI. I

VI. II

Vla.

Cello

Bass

p

f

Detailed description: This page of a musical score covers measures 290 to 297. The instrumentation includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Timpani (Timp.), Piano (Pno.), Violin I (VI. I), Violin II (VI. II), Viola (Vla.), Cello, and Bass. The score is written in a common time signature with a key signature of one flat. The Flute part features a melodic line with trills and slurs, marked with dynamics *p* and *f*. The Oboe part has a similar melodic line, also marked with *p* and *f*. The Clarinet and Bassoon parts play harmonic accompaniment, with the Bassoon featuring long notes and slurs. The Horn part consists of sustained notes with a dynamic change from *p* to *f*. The Timpani part has a rhythmic pattern of eighth notes, marked with *f*. The Piano part provides a harmonic accompaniment with chords and arpeggios, marked with *p* and *f*. The Violin I and II parts play melodic lines with dynamics *p* and *f*. The Viola part plays a steady accompaniment, marked with *p* and *f*. The Cello and Bass parts play a steady accompaniment, marked with *p* and *f*.

308

Fl. *f*

Ob. *f*

Cl. *f*

Bsn. *f*

Hn. *f*

Timp. *f*
C → D
G → A

Pno. *f*

VI. I *f*

VI. II *f*

Vla. *f*

Cello *f*

Bass *f*

Detailed description: This page of a musical score covers measures 308, 309, and 310. The score is for a full orchestra. Measures 308 and 309 are in a key with one flat (B-flat major or D minor) and a common time signature. Measure 310 is in a key with two sharps (D major or F# minor) and a common time signature. The woodwind section (Flute, Oboe, Clarinet, Bassoon, Horn) and strings (Violin I, Violin II, Viola, Cello, Bass) all play a rhythmic pattern of eighth notes in measure 308. The percussion (Timpani) plays a similar pattern. The piano accompaniment consists of chords. In measure 310, the woodwinds and strings play a melodic line, while the piano accompaniment continues with chords. The dynamic marking *f* (forte) is present throughout. The timpani part includes a note change from C to D and G to A.

11 Allegro moderato

316

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- Fl. (Flute):** Starts with a forte (*f*) dynamic in measure 316, then switches to piano (*p*) in measure 317. It plays a melodic line with some rests.
- Ob. (Oboe):** Plays a sustained, low-register line in piano (*p*) dynamics across all five measures.
- Cl. (Clarinet):** Enters in measure 318 with a piano (*p*) dynamic, playing a rhythmic pattern.
- Bsn. (Bassoon):** Plays a rhythmic accompaniment in piano (*p*) dynamics.
- Hn. (Horn):** Plays a simple rhythmic accompaniment in piano (*p*) dynamics.
- Tri. (Trumpet):** Plays a rhythmic accompaniment in piano (*p*) dynamics.
- Pno. (Piano):** Provides harmonic support with chords in piano (*p*) dynamics.
- VI. I (Violin I):** Plays a melodic line in piano (*p*) dynamics.
- VI. II (Violin II):** Plays a rhythmic accompaniment in piano (*p*) dynamics.
- Vla. (Viola):** Plays a rhythmic accompaniment in piano (*p*) dynamics.
- Cello:** Plays a rhythmic accompaniment in piano (*p*) dynamics.
- Bass:** Plays a rhythmic accompaniment in piano (*p*) dynamics, including a *pizz* (pizzicato) marking.

321

Fl.

Ob.

Cl.

Bsn.

Hn.

Tri.

Pno.

VI.I

VI. II

Vla.

Cello

Bass

to Picc.

arco

326

Picc.

Ob.

Cl.

Bsn.

Hn.

Pno.

VI. I

VI. II

Vla.

Cello

Bass

Detailed description: This page of a musical score covers measures 326 through 331. The score is for a full orchestra and includes parts for Piccolo, Oboe, Clarinet, Bassoon, Horn, Piano, Violin I, Violin II, Viola, Cello, and Bass. The key signature is one sharp (F#) and the time signature is 4/4. The Piccolo part is mostly silent. The Oboe, Clarinet, and Bassoon parts feature long, sustained notes with phrasing slurs. The Horn part consists of a sequence of eighth notes with accents. The Piano part is silent. The Violin I part has a melodic line with accents and slurs. The Violin II part plays a steady eighth-note accompaniment. The Viola, Cello, and Bass parts are mostly silent, with the Bass part having a few long notes.

332

Picc. *p*

Ob.

Cl.

Bsn.

Hn.

Tri. (with drumstick) *p*

Pno. *p*

VI. I

VI. II

Vla. *p*

Cello *p*

Bass pizz.

Detailed description: This page of a musical score covers measures 332 to 336. The key signature is one sharp (F#) and the time signature is 3/4. The Piccolo part begins with a rest in measure 332, then plays a sixteenth-note pattern starting in measure 333. The Oboe part mirrors the Piccolo's pattern. The Clarinet part plays a quarter-note pattern. The Bassoon part has a long, sustained note with a tremolo. The Horn part has a single note with a tremolo. The Triangle part plays a rhythmic pattern with a drumstick. The Piano part has a simple accompaniment. The Violin I part has a rhythmic pattern. The Violin II part has a rhythmic pattern. The Viola part has a rhythmic pattern. The Cello part has a rhythmic pattern. The Bass part has a simple accompaniment.

337

Picc.

Ob.

Cl.

Bsn.

Hn.

S. D.

p

Pno.

VI. I

VI. II

Vla.

Cello

Bass

arco

Detailed description: This page of a musical score covers measures 337 to 341. The key signature is one sharp (F#) and the time signature is 4/4. The Piccolo part (Picc.) features a complex, rhythmic melody with many sixteenth notes. The Oboe (Ob.) part has a similar melodic line. The Clarinet (Cl.) and Bassoon (Bsn.) parts provide a steady accompaniment with quarter notes. The Horn (Hn.) part has a simple, sustained line. The Snare Drum (S. D.) part plays a consistent rhythmic pattern of eighth notes, marked with a piano (*p*) dynamic. The Piano (Pno.) part consists of chords and arpeggiated figures. The Violin I (VI. I) part has a melodic line with many sixteenth notes. The Violin II (VI. II) part plays a simple quarter-note accompaniment. The Viola (Vla.) part has a steady quarter-note accompaniment. The Cello and Bass parts provide a solid harmonic foundation with quarter notes. The word *arco* is written above the Bass staff.

12 Allegro molto moderato

342
Picc. to Flute

Ob.

Cl.

Bsn.

Hn.

S. D.

Pno.

VI. I

VI. II

Vla.

Cello

Bass

ff

fz

f

mf

fz

f

mf

fz

f

mf

fz

f

mf

fz

f

mf

349

Fl. *fz*

Ob. *fz*

Cl. *fz*

Bsn.

Hn.

S. D. *fz*

Pno. *fz*

VI. I *fz*

VI. II

Vla.

Cello

Bass

Detailed description: This page of a musical score covers measures 349 to 356. The instrumentation includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Snare Drum (S. D.), Piano (Pno.), Violin I (VI. I), Violin II (VI. II), Viola (Vla.), Cello, and Bass. The woodwinds (Fl., Ob., Cl.) and Snare Drum (S. D.) are marked with a forte-zitello (*fz*) dynamic. The Piano (Pno.) and Violin I (VI. I) parts also feature *fz* markings. The score shows complex rhythmic patterns with many rests, particularly in the woodwinds and strings. The piano part consists of chords and single notes. The woodwinds play melodic lines with various articulations like accents and slurs. The strings provide a steady accompaniment with rhythmic patterns.

357

Fl. *fz*

Ob. *fz*

Cl. *fz*

Bsn.

Hn.

S. D. *fz* *fz* *fz*

Pno. *fz* *fz* *fz*

VI. I *fz*

VI. II

Vla.

Cello *arco*

Bass

Detailed description: This page of a musical score covers measures 357 through 363. The instrumentation includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Snare Drum (S. D.), Piano (Pno.), Violin I (VI. I), Violin II (VI. II), Viola (Vla.), Cello, and Bass. The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature. The Flute, Oboe, and Clarinet parts feature a melodic line with accents and dynamic markings of *fz* (forzando). The Snare Drum part consists of rhythmic patterns, also marked *fz*. The Piano part provides harmonic support with chords and bass notes. The Violin I part has a melodic line with accents and *fz* markings. The Violin II part plays a steady accompaniment of chords. The Viola part plays a steady accompaniment of chords. The Cello part plays a steady accompaniment of chords, with an *arco* marking in measure 363. The Bass part plays a steady accompaniment of chords.

364

Fl.

Ob.
fz

Cl.
fz

Bsn.
fz

Hn.
fz

B. D. & Cym.
fz

Pno.
fz

VI. I

VI. II

Vla.

Cello

Bass
fz

Detailed description: This page of a musical score covers measures 364 through 371. The instrumentation includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Percussion (B. D. & Cym.), Piano (Pno.), Violin I (VI. I), Violin II (VI. II), Viola (Vla.), Cello, and Bass. The woodwinds and brass parts feature rhythmic patterns with accents and dynamic markings of *fz* (forzando). The strings play a rhythmic accompaniment with slurs and accents. The percussion part includes a cymbal marked with an asterisk (*). The score is written in a key signature of two flats and a common time signature.

* play cymbal only (with drumstick) if quick change is impractical

372

Fl. *fz* *fz* *fz* *fz* *fz* *fz*

Ob. *fz* *fz* *fz* *fz* *fz* *fz*

Cl. *fz* *fz* *fz* *fz* *fz* *fz*

Bsn.

Hn. *fz* *fz* *fz* *fz*

S. D. *fz* *fz*

Pno. *fz* *fz* *fz* *fz*

VI. I

VI. II *fz* *fz* *fz* *fz*

Vla. *fz* *fz* *fz* *fz*

Cello

Bass

Detailed description: This page of a musical score, numbered 360, covers measures 372 through 379. The score is arranged in a standard orchestral format with staves for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), String Drums (S. D.), Piano (Pno.), Violin I (VI. I), Violin II (VI. II), Viola (Vla.), Cello, and Bass. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The Flute, Oboe, Clarinet, and Horn parts feature a rhythmic motif of eighth notes with accents, marked *fz* (forzando). The Piano part provides harmonic support with chords and moving lines. The Violin II, Viola, and Cello parts also play a rhythmic pattern, with the Violin II and Viola parts marked *fz*. The Bass part has a simple rhythmic accompaniment. The score concludes with a double bar line at the end of measure 379.

380

Fl. *fz* *fz* *fz* *fz*

Ob. *fz* *fz* *fz* *fz*

Cl. *fz* *fz* *fz* *fz*

Bsn.

Hn.

S. D. *fz* *fz* *fz* *fz*

Pno.

VI. I *fz* *fz*

VI. II *fz* *fz* *fz* *fz* *fz* *fz* *fz*

Vla. *fz* *fz* *fz* *fz* *fz* *fz* *fz*

Cello

Bass

388

Fl. *fz* *fz* *fz* *fz*

Ob. *fz* *fz* *fz* *fz*

Cl. *fz* *fz* *fz* *fz*

Bsn.

Hn.

S. D. *fz* *fz* *fz* *fz*

Pno.

VI. I *fz* *fz* *fz* *fz*

VI. II *fz* *fz* *fz* *fz*

Vla. *fz* *fz* *fz* *fz*

Cello

Bass

Detailed description: This page of a musical score covers measures 388 to 395. It features a full orchestral and percussion ensemble. The woodwinds (Flute, Oboe, Clarinet, Bassoon) and strings (Violin I, Violin II, Viola, Cello, Bass) all play a melodic line starting with a forte (*fz*) dynamic. The Snare Drum (S. D.) provides a rhythmic accompaniment with a similar *fz* dynamic. The Piano (Pno.) part consists of a steady accompaniment of chords in the right hand and a bass line in the left hand. The score is written in a common time signature and includes various musical notations such as slurs, accents, and dynamic markings.

13 Tempo di Polka

397

Fl. *p* *pp*

Ob. *p* *pp*

Cl. *f* *p* *pp*

Bsn. *f* *p* *pp*

Hn. *f* *p* *pp*

S. D.

Pno. *f* *pp*

Chorus
Ma-rian-ka komm und

Vl. I *f* *p* *pp*

Vl. II *f* *pp*

Vla. *f* *pp*

Cello *f* *pp*

Bass *f* *pp*

* In some versions this chorus is sung as a soprano/alto duet.

405

Fl.

Ob.

Cl.

Bsn.

Hn.

Pno.

Chorus

tan- z me hier Heut ist's schon schetz-ko jed-no mir Me tan-zens Pol-ka al-le zwei Wo i-se Hetz is Böhm da - bei Ma

VI. I

VI. II

Vla.

Cello

Bass

Detailed description: This page of a musical score covers measures 405 to 411. It features a woodwind section with Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), and Horn (Hn.). The string section includes Violin I (VI. I), Violin II (VI. II), Viola (Vla.), Cello, and Bass. A Piano (Pno.) part is also present. A Chorus part is included with German lyrics. The score is in 3/4 time and the key signature has three sharps (F#, C#, G#). The woodwinds and strings play rhythmic patterns, while the piano provides harmonic support. The chorus sings the lyrics: 'tan- z me hier Heut ist's schon schetz-ko jed-no mir Me tan-zens Pol-ka al-le zwei Wo i-se Hetz is Böhm da - bei Ma'.

412

Fl.

Ob.

Cl.

Bsn.

Hn.

Pno.

Chorus

VI. I

VI. II

Vla.

Cello

Bass

419

Fl.

Ob.

Cl.

Bsn.

Hn.

Pno.

Chorus

VI. I

VI. II

Vla.

Cello

Bass

p

p

p

p

p

Böhm da-bei To-je hes-ki mu-sitsch-ku auf Trom-pe-tel, Kla-ri-ne-tel so wie ces-ky Mu-si-kant blast me in kein

14

427

Fl. *pp*

Ob. *pp*

Cl. *pp*

Bsn. *pp*

Hn. *f* *pp*

Pno. *pp*

Chorus

an dre Land Ma-rian-ka komm und tanz me hier Heut ist's schon schetz ko jed no mir Me

VI. I *pp*

VI. II *f* *pp*

Vla. *f* *pp*

Cello *f* *pp*

Bass *f* *pp*

434

Fl.

Ob.

Cl.

Bsn.

Hn.

Pno.

Chorus

tan zens Pol ka al-le zwei Wo i-se Hetz is Böhm da - bei Ma-rian ka komm und tanz me hier Heutist's schon schetz ko

VI. I

VI. II

Vla.

Cello

Bass

15 Moderato

449

Fl. *p*

Ob. *p*

Cl. *f* *fz* *p*

Bsn. *f* *fz*

Hn. *f* *fz*

Timp. *fz*

Pno. *f* *p*

VI. I *f* *fz* *p*

VI. II *f* *fz* *p*

Vla. *f* *p*

Cello *f* *fz* *p*

Bass *f* *fz* *p*

arco

459

Fl. *f* *p* *f*

Ob. *f* *p* *f*

Cl. *f* *p*

Bsn. *fz* *fz*

Hn. *f* *p* *f*

Timp. *f*

Pno. *f* *fz* *p* *f* *fz*

VI. I *f* *p*

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

Vla. *f* *p* *f*

Cello *f* *p*

Bass *f* *fz* *p* *f* *fz*

arco

arco

arco

arco

Detailed description: This page of a musical score covers measures 459 to 463. The key signature is one sharp (F#) and the time signature is 4/4. The score is arranged in a standard orchestral format with woodwinds, brass, strings, and piano. The Flute (Fl.) part features a melodic line with dynamics *f*, *p*, and *f*. The Oboe (Ob.) and Clarinet (Cl.) parts have similar dynamics. The Bassoon (Bsn.) part includes fortissimo accents (*fz*). The Horns (Hn.) play a rhythmic pattern with dynamics *f*, *p*, and *f*. The Timpani (Timp.) part has a single *f* dynamic. The Piano (Pno.) part is highly active with chords and arpeggios, including fortissimo accents (*fz*). The Violin I (VI. I) and Violin II (VI. II) parts have dynamics *f* and *p*. The Viola (Vla.) part also has dynamics *f* and *p*. The Cello and Bass parts have dynamics *f* and *p*. The word *arco* is written above the Violin II, Viola, and Cello staves, indicating that the strings are to be played with the bow.

rit.

464

Fl. *p* to Picc.

Ob. *p* *fz* *f* *tr*

Cl. *p* *f* *tr*

Bsn. *f*

Hn. *p* *f*

Pno. *p* *f*

Vl. I *p* *fz* *f* *tr*

Vl. II *p* *fz* *f*

Vla. *p* *fz* *f*

Cello *p* *fz* *f*

Bass *p* *f*

Detailed description: This page of a musical score covers measures 464 to 468. The music is in 2/4 time and features a variety of instruments. The Flute part begins with a melodic line in measure 464, marked *p*, and includes a dynamic shift to Piccolo. The Oboe, Clarinet, and Violin I parts have similar melodic lines, with the Oboe and Violin I parts including trills and dynamic changes from *p* to *fz* and *f*. The Bassoon, Horn, and Bass parts provide harmonic support with sustained notes and rhythmic patterns. The Piano part features chordal accompaniment. The Viola and Cello parts also have melodic lines that mirror the upper strings. The score concludes with a *rit.* (ritardando) marking in measure 468.

469 **16** Allegro

Picc. *p*

Ob. *p* *f*

Cl. *p*

Bsn. *p*

Hn. *p*

Pno. *p*

Vl. I *p*

Vl. II *p* *f*

Vla. *p*

Cello *p*

Bass *p*

Detailed description: This page of a musical score, numbered 374, contains measures 469 through 475. The score is for a full orchestra and piano. The key signature is two sharps (D major), and the time signature is 2/4. The tempo is marked 'Allegro'. The score is divided into systems. The first system includes Piccolo, Oboe, Clarinet, Bassoon, Horn, and Piano. The second system includes Violin I, Violin II, Viola, Cello, and Bass. Dynamics range from piano (*p*) to forte (*f*). The Piccolo part starts with a piano dynamic and features a melodic line with slurs. The Oboe part has a piano dynamic in measure 470 and a forte dynamic in measure 475. The Clarinet part is consistently piano. The Bassoon part is piano, with some sustained notes. The Horn part is piano, with a melodic line starting in measure 470. The Piano part provides harmonic support with chords and arpeggios. The Violin I part is piano, with a melodic line. The Violin II part is piano in measure 470 and forte in measure 475. The Viola part is piano, with a melodic line. The Cello part is piano, with a melodic line. The Bass part is piano, with a melodic line.

476

Picc. *f*

Ob. *f p*

Cl. *f p*

Bsn. *f p*

Hn. *f p*

Glock. *p*

Pno. *f p*

VI. I *f p*

VI. II *f p*

Vla. *f p*

Cello *f p*

Bass *f p*

Detailed description: This page of a musical score covers measures 476 to 481. The key signature is one sharp (F#) and the time signature is 4/4. The score is arranged for a full orchestra. The Piccolo part (measures 476-481) features a melodic line with a forte (*f*) dynamic in measure 476, followed by a piano (*p*) dynamic in measure 477, and then a return to forte in measure 478. The Oboe, Clarinet, and Bassoon parts have a similar dynamic shift from *f* to *p* in measure 477. The Horn part plays a sustained melodic line, starting with *f* and moving to *p*. The Glockenspiel part has a single note in measure 478 with a *p* dynamic. The Piano part provides harmonic support with chords, also shifting from *f* to *p*. The Violin I and II, Viola, Cello, and Bass parts all follow the same dynamic pattern, starting with *f* and moving to *p* in measure 477.

490

Picc. *f* *p*

Ob. *fz* *f* *p*

Cl. *f* *p*

Bsn. *fz* *p*

Hn. *fz* *f* *p*

Timp. *f* *fz*

Pno. *f* *p*

VI. I *f* *p*

VI. II *f* *p*

Vla. *fz* *f* *p*

Cello *fz* *p*

Bass *fz* *p*

17 Più allegro

498

Picc.

Ob.

Cl.

Bsn.

Hn.

Pno.

Vl. I

Vl. II

Vla.

Cello

Bass

Detailed description: This is a page of a musical score for a symphony orchestra. The page is numbered 378 at the top left. The score begins at measure 498. The tempo is marked '17 Più allegro'. The key signature has two sharps (F# and C#). The score is arranged in a standard orchestral layout with staves for Piccolo, Oboe, Clarinet, Bassoon, Horn, Piano, Violin I, Violin II, Viola, Cello, and Bass. The Piccolo part features a melodic line with eighth and sixteenth notes. The Oboe part has a more rhythmic, dotted-note pattern. The Clarinet and Bassoon parts provide harmonic support with sustained notes and some melodic fragments. The Horn part has a simple, sustained melodic line. The Piano part consists of a steady accompaniment of chords. The Violin I part has a melodic line with some tremolos. The Violin II part has a rhythmic accompaniment. The Viola part has a melodic line with some sustained notes. The Cello and Bass parts provide a solid harmonic foundation with sustained notes and some melodic movement.

513

Picc. *ff* to Flute

Ob. *ff*

Cl. *ff*

Bsn. *ff*

Hn. *ff*

B. D. & Cym. *ff* + Cym

Pno. *ff*

VI. I *ff*

VI. II *ff*

Vla. *ff*

Cello *ff*

Bass *ff*

Detailed description: This page of a musical score, numbered 513, features ten staves. The Piccolo part begins with a melodic line and a dense sixteenth-note passage, then transitions to a sustained *ff* texture. The Oboe, Clarinet, Bassoon, and Horn parts follow similar patterns, with the Horn part including a key signature change to D major. The Bass Drum and Cymbal part features a rhythmic pattern with a cymbal crash. The Piano part provides harmonic support with chords and arpeggios. The Violin I and II parts play sixteenth-note figures, while the Viola, Cello, and Bass parts provide a steady rhythmic accompaniment. The score concludes with a double bar line.

Finale II continued

18 Waltzertempo

Flute

Oboe

Clarinet *in A*

Bassoon

Horn

Snare Drum

Piano

Orlofsky

Violin I

Violin II

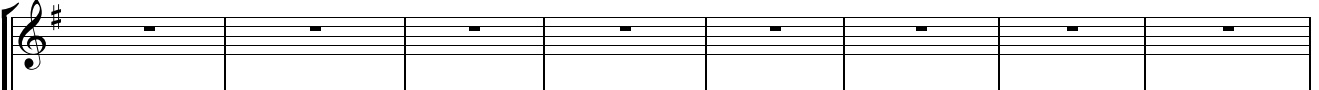
Viola

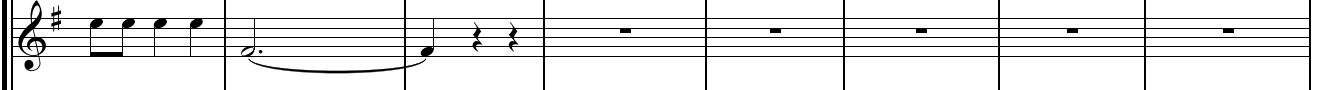
Cello

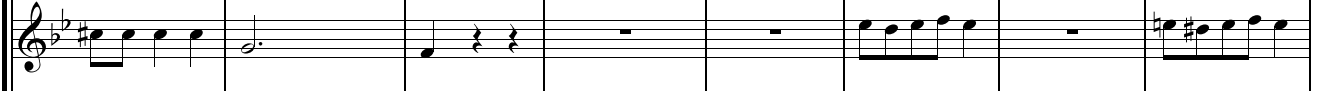
Bass

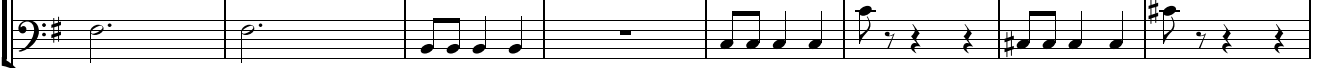
Ge-nug da-mit, ge-nug Die-se Tän-zer mö-gen ruh'n

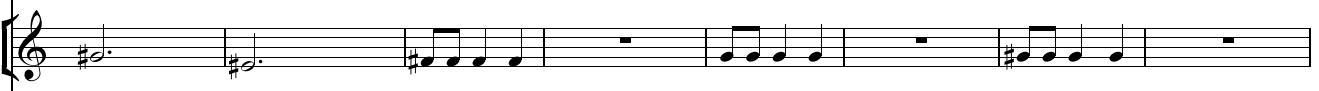
539

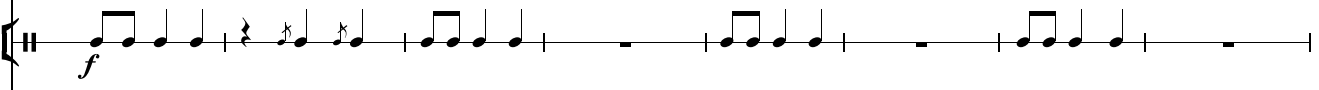
Fl. 

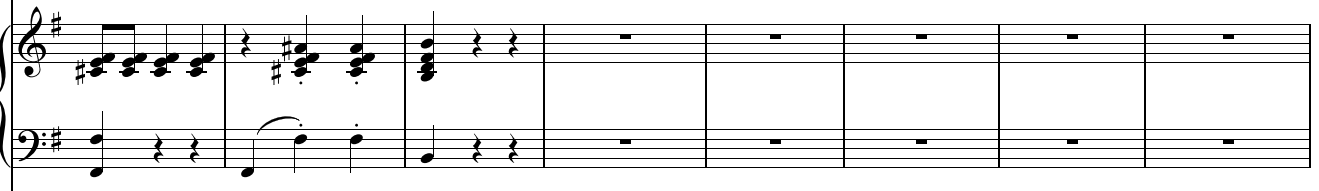
Ob. 

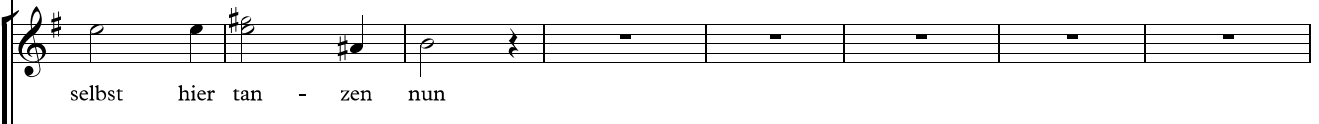
Cl. 

Bsn. 

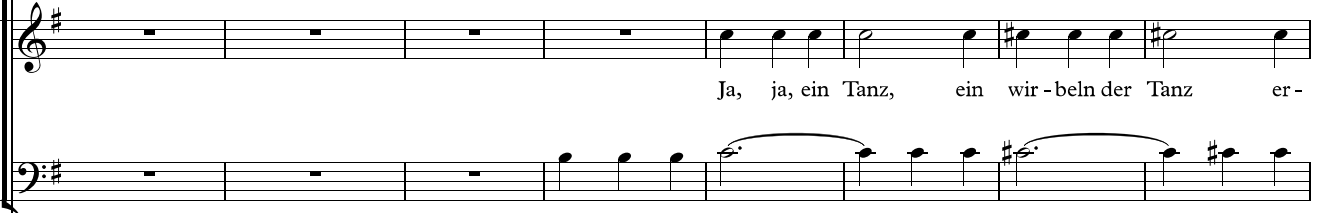
Hrn. 

S. D. 

Pno. 

Orl. 

selbst hier tan - zen nun

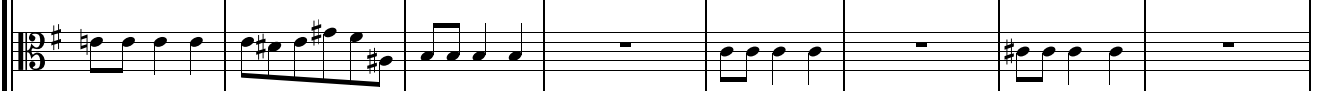
Chorus 


Ja, ja, ein Tanz, ein wir - beln der Tanz er -

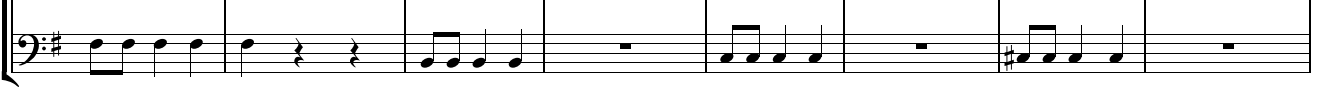
Stellt euch zum Tanz _____ ja zum Tanz _____ das er -

Vl. I 

Vl. II 

Vla. 

Cello 

Bass 

547

Fl.

Ob.

Cl.

Bsn.

Hn.

S. D.

Pno.

Chorus

höht des Fes - tens Glanz

höht des Fes - tens Glanz

VI. I

VI. II

Vla.

Cello

Bass

f

mf

555

This musical score page, numbered 555, features a full orchestral arrangement. The instruments and their parts are as follows:

- Fl.:** Flute, mostly silent in this section.
- Ob.:** Oboe, playing a melodic line with various articulations.
- Cl.:** Clarinet, playing a melodic line with various articulations.
- Bsn.:** Bassoon, playing a rhythmic accompaniment.
- Hn.:** Horn, playing a melodic line with various articulations.
- S. D.:** Snare Drum, playing a rhythmic accompaniment.
- Pno.:** Piano, playing a complex accompaniment with chords and moving lines.
- Vi. I:** Violin I, playing a melodic line with various articulations.
- Vi. II:** Violin II, playing a melodic line with various articulations.
- Vla.:** Viola, playing a melodic line with various articulations.
- Cello:** Cello, playing a melodic line with various articulations.
- Bass:** Bass, playing a rhythmic accompaniment.

570

Fl.

Ob.

Cl.

Bsn.

Hn.

Timp.

Pno.

Chorus

VI. I

VI. II

Vla.

Cello

Bass

Lie - be und Wein gibt uns Se - lig - keit Gings durch das Le - ben so flott wie heut Wär je - de

f

579

Fl.

Ob.

Cl.

Bsn.

Hn.

Timp.

Pno.

Eis.

Chorus

Vl. I

Vl. II

Vla.

Cello

Bass

p

pp

p

pp

p

p

p

p

Du bist mei-ne Stüt - ze, Freund

Stun - de der Lust ge - weiht

Detailed description: This is a page of a musical score, page 388, numbered 20. It contains measures 579 through 600. The score is for a large ensemble including woodwinds (Flute, Oboe, Clarinet, Bassoon), strings (Violin I, Violin II, Viola, Cello, Bass), percussion (Timpani), piano, and a chorus. The key signature has one sharp (F#) and the time signature is 4/4. The woodwinds and strings play a melodic line starting in measure 579. The piano accompaniment consists of chords. The chorus enters in measure 580 with the lyrics 'Stun - de der Lust ge - weiht'. In measure 590, the lyrics 'Du bist mei-ne Stüt - ze, Freund' are sung. Dynamics include piano (p) and pianissimo (pp). There are also accents and hairpins in the woodwind parts.

588

Fl. *p*

Ob. *p*

Cl. *p*

Bsn. *p*

Hn. *p*

Pno.

Ros. Welch ein rüh - rend Wie - der-sehn wird das im Ar-

Orl. Welch ein rüh - rend Wie - der-sehn wird das im Ar-

Falke Welch ein rüh - rend Wie - der-sehn wird das im Ar-

Frank Ja, dei - ne Stüt - ze fürs Le - ben

Vi. I

Vi. II

Vla.

Cello

Bass

596

This page of a musical score, page 21, contains measures 596 through 601. The score is for a full orchestra and a vocal ensemble. The instruments listed on the left are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Piano (Pno.), Rose (Ros.), Orlans (Orl.), Falke, Chorus, Violin I (VI.I), Violin II (VI. II), Viola (Vla.), Cello, and Bass. The vocal parts (Ros., Orl., Falke, and Chorus) are in German. The lyrics for the vocal parts are: 'res - te ge - ben' for the soloists and 'Ha, wel-che Fest, wel-che Nacht voll' for the Chorus. The score features various dynamics, including *f* (forte), and includes performance markings such as accents and slurs. The key signature has one sharp (F#) and the time signature is 4/4. The page number '390' is in the top left, and the measure number '596' is at the top left of the first staff. The page number '21' is in a box at the top center.

603

Fl.

Ob.

Cl.

Bsn.

Hn.

Timp.

Pno.

Chorus

VI. I

VI. II

Vla.

Cello

Bass

f

Freud Lie - be und Wein gibt uns Se - lig - keit Gings durch das Le - ben so flott wie heut Wär je - de

613

Fl. *to Picc.*

Ob.

Cl.

Bsn. *pp*

Hn.

Timp. *D → C*

Pno. *pp*

Frank
Brü derl, Brü derl mei-ne Uhr geht schlecht Schau wie viel's auf

Chorus
Stun - de der Lust ge - weiht

Vl. I *pp*

Vl. II *pp*

Vla. *pp*

Cello *pp*

Bass *pp*

621

Picc. Musical staff for Piccolo, mostly empty with some rests.

Ob. Musical staff for Oboe, mostly empty with some rests.

Cl. Musical staff for Clarinet, mostly empty with some rests.

Bsn. Musical staff for Bassoon, containing a melodic line with a *pp* dynamic marking.

Hn. Musical staff for Horn, mostly empty with some rests.

Pno. Musical staff for Piano, containing a complex accompaniment with chords and moving lines in both hands.

Eis. Musical staff for Soprano, containing the vocal line with lyrics: Brü - derl, mei-ne geht auch nicht recht weil sie schon ge -

Frank Musical staff for Tenor, containing the vocal line with lyrics: dei-ner ist

Vl. I Musical staff for Violin I, containing a melodic line.

Vl. II Musical staff for Violin II, containing a melodic line.

Vla. Musical staff for Viola, containing a melodic line.

Cello Musical staff for Cello, containing a melodic line.

Bass Musical staff for Bass, containing a melodic line.

630

Picc. *pp* ³

Ob. *pp* ³

Cl.

Bsn.

Hn. *pp*

Pno.

Eis. gang - en ist Hol - de, hier vor al - len laß die Mas - ke end - lich

VI. I ³

VI. II

Vla.

Cello

Bass

638

Picc. *3* *3* to Flute

Ob. *3* *3*

Cl. *pp*

Bsn.

Hn.

Pno.

Eis. fal-len daß ich seh, wen ich be - siegt und wer mei - ne Uhr ge -

VI. I *3* *3* *3* *3* *3*

VI. II

Vla.

Cello

Bass

646 23

Fl. *pp*

Ob.

Cl. *pp*

Bsn.

Hn.

Pno. *pp*

Ros. Ver - lang nicht zu schau, was hier ver - hüllt er

Eis. kriegt

Vl. I *pizz.*

Vl. II *pp*

Vla. *pp*

Cello *pp*

Bass *pp*

655

Fl.

Ob.

Cl.

Bsn.

Hn.

Pno.

Ros.

Adele

Ida

Eis.

Vl. I

Vl. II

Vla.

Cello

Bass

be - ben würdest du vor die - sem Bild!

Ha ha ha ha ein gu ter

Ha ha ha ha ein gu ter

Hu huhu hu was heißt denn das? Was heißt den

arco

pp

f

f

fz

662

Fl. *p*

Ob. *p*

Cl. *p*

Bsn. *p*

Hn.

Pno.

Adele
Spaß, für-wahr ein präch ti-ger Spaß Bist du ein Mann schau sie dir

Ida
Spaß, für-wahr ein präch ti-ger Spaß

Eis.
das?

Chorus
Für-wahr ein präch ti-ger Spaß Schau sie an!
Schau sie

VI. I *p*

VI. II *p*

Vla. *p*

Cello *p*

Bass *f* *p*

671

Fl.

Ob.

Cl.

Bsn.

Hn.

Pno.

Adele

Eis.

Chorus

VI. I

VI. II

Vla.

Cello

Bass

an! rück jetzt zu wei-chen, wä-re Bla - ma - ge

O ich ha-be schon Cou - ra - ge

Schau sie an!

an! Schau sie an!

p

p

p

pp

680

Fl.

Ob.

Cl.

Bsn.

Hn.

Pno.

Ros.

Eis.

VI. I

VI. II

Vla.

Cello

Bass

Hab ein Wim merl auf die Na-se drum ver -

Schätz chen läng - er sträbt dich nicht

pizz.

arco

pp

pizz.

arco

pp

pizz.

arco

pp

pizz.

arco

pp

25

689

Fl. *pp*

Ob. *pp*

Cl. *pp*

Bsn.

Hn.

Pno. *pp*

Ros.
berg ich mein Ge - sicht

Eis.
An das Wim - merl glaub ich nicht

Falke Frank
Nein, das Wim - merl

VI. I

VI. II

Vla.

Cello *pizz.* *pp*

Bass *pizz.* *pp*

698

Fl.

Ob.

Cl.

Bsn.

Hn.

Pno.

Adele
Ida
Orl.

Eis.

Falke
Frank

Vl. I

Vl. II

Vla.

Cello

Bass

f

pp

Er muß se - hen dies Ge-sicht

Se - hen muß ich dies Ge-sicht

schreckt ihn nicht Er muß se - hen dies Ge-sicht

arco

arco

708

Fl.

Ob.

Cl.

Bsn.

Hn.

Bell

Pno.

Eis.

Frank

VI. I

VI. II

Vla.

Cello

Bass

fpp

fpp

fpp

f

fz

f

fz

fz

fz

fz

fz

Eins!

Eins!

716

Fl.

Ob.

Cl.

Bsn.

Hn.

Bell

Pno.

Eis.

Frank

VI. I

VI. II

Vla.

Cello

Bass

p

p

p

p

p

Zwei! Drei! Vier! Fünf! Sechs! Mei nen

Zwei! Drei! Vier! Fünf! Sechs!

p

p

p

p

p

p

726

Fl. *p* *fz*

Ob. *p*

Cl. *p* *fz*

Bsn. *fz*

Hn. *p* *fz*

Pno.

Eis. Hut! Mei nen Hut! 's ist die höch ste Zeit!

Frank Mei nen Hut! Mei nen Hut! 's ist die höch ste Zeit!

Chorus Sei-nen

VI. I

VI. II *fz* *fz*

Vla. *fz* *fz*

Cello *fz* *fz*

Bass

733

Fl.

Ob.

Cl.

Bsn.

Hn.

Pno.

Eis.

Frank

Chorus

VI. I

VI. II

Vla.

Cello

Bass

fz

fz

fz

fz

fz

fz

fz

Der Ar-rest har-ret mein Mei nen

Längst sollt ich zu Hau se sein Mei nen

Hut! Sei-nenHut! Hört doch wie weschreit!

741 *più string.*

Fl. *f*

Ob. *f*

Cl. *fz* *f*

Bsn. *fz* *f*

Hn. *fz* *f*

Timp. *f*

Pno.

Eis. Hut! Mei nen Rock! Gebt mir mei-nen Rock

Frank Hut! Mei nen Rock! Gebt mir mei-nen Rock

Chorus Sei-nen Rock, sei-nen Hut, sei-nen Rock! Ha ha

VI. I *fz* *fz*

VI. II *fz* *fz*

Vla. *fz* *fz*

Cello *fz* *fz*

Bass *fz* *f*

748

Fl.

Ob.

Cl.

Bsn.

Hn.

Timp.

Pno.

Frank

Chorus

Vi. I

Vi. II

Vla.

Cello

Bass

pp

pp

pp

pp

f

A → G

ppp

Ei - ne kur - ze

ha! Sei-nen Hut, gebt ihm sei-nen Rock! Ha ha ha!

fz

fz

fz

fz

pp

pp

pp

pp

pp

pp

755

Fl. *to Picc.*

Ob.

Cl. *pp*

Bsn.

Hn.

Pno.

Eis. An der näch - sten Ec - ke da schei - den wir So

Frank Strec - ke gehst du mit mir So

VI. I

VI. II

Vla.

Cello

Bass

27 Tempo 1

762

Picc.

Ob.

Cl.

Bsn.

Hn.

B. D. & Cym.

Pno.

Eis.
laß uns gehn

Frank
laß uns gehn

Chorus
Auf wie - der - sehn! Ha ha Ha, welch ein Fest, wel-che Nacht voll Freud Lie - be und

Vi. I

Vi. II

Vla.

Cello

Bass

Allegro

771

Picc. *p*
 Ob. *p*
 Cl. *p*
 Bsn. *p*
 Hn. *p*
 B. D. & Cym. *p*
 Pno. *p*
 Chorus
 Wein gibt uns Se - lig - keit Gings durch das Le - ben so flott wie heut. Dann blei - bet_ je - de
 VI. I *p*
 VI. II *p*
 Vla. *p*
 Cello *p*
 Bass *p*

780

Picc. *ff*

Ob. *cresc.* *ff*

Cl. *cresc.* *ff*

Bsn. *cresc.* *ff*

Hn. *cresc.* *ff*

B. D. & Cym. *cresc.* *f*

Pno. *cresc.* *ff*

Ros. Adele Orl.
La la la la la la la la

Chorus
Stund' der Lust ge-weiht, dann blei-bet je-de Stund' der Lust ge-weiht

Vl. I *cresc.* *ff*

Vl. II *cresc.* *ff*

Vla. *cresc.* *ff*

Cello *cresc.* *ff*

Bass *cresc.* *ff*

790

Picc.

Ob.

Cl.

Bsn.

Hn.

B. D. & Cym.

Pno.

VI. I

VI. II

Vla.

Cello

Bass

Detailed description: This page of a musical score, numbered 790, contains ten staves. The Piccolo, Oboe, and Violin I staves feature complex rhythmic patterns with triplets and trills. The Clarinet and Bassoon staves play sustained notes with some triplet figures. The Horn staff has a melodic line with rests. The B.D. & Cym. staff provides a steady pulse. The Piano accompaniment consists of chords and moving lines in both hands. The Violin II, Viola, Cello, and Bass staves provide harmonic support with various rhythmic patterns, including triplets and sustained notes.

798

Picc.

Ob.

Cl.

Bsn.

Hn.

B. D. & Cym.

Pno.

VI. I

VI. II

Vla.

Cello

Bass

Detailed description: This page of a musical score covers measures 798 to 805. The score is for a full orchestra. The Piccolo and Oboe parts play a rhythmic eighth-note pattern with slurs. The Clarinet and Bassoon parts play a similar eighth-note pattern with rests. The Horn part has a melodic line with some chromaticism. The B. D. & Cym. part plays a steady eighth-note pulse. The Piano part features a complex texture with chords and moving lines in both hands. The Violin I part has a fast, repetitive eighth-note pattern. The Violin II part plays a similar eighth-note pattern. The Viola part has a rhythmic pattern of eighth notes and rests. The Cello and Bass parts play a simple eighth-note pattern. The key signature has one sharp (F#) and the time signature is 4/4. The score ends with a double bar line at the end of measure 805.