

Carl Busch

Orchesterwerke.

	Partitur	Stimmen
Eugen d'Albert , Vorspiel zu „Die Abreise“	Mk. 6.—	Mk. 10.—
Ignaz Brüll , Op. 67. Dritte Serenade (in 3 Sätzen)	„ 8.—	„ 10.—
Hermann Grädener , Op. 14. Sinfonietta	„ 10.—	„ 15.—
Engelbert Humperdinck , Maurische Rhapsodie	„ 20.—	„ 24.—
— „Königskinder“: Vorspiel („Der Königssohn“)	„ 10.—	„ 12.—
— Einleitung zum 2. Akt („Hellafest etc.“)	„ 7.—	„ 9.—
— Einleitung zum 3. Akt („Verdorben etc.“)	„ 6.—	„ 8.—
Franz Schubert , Deutsche Tänze (<i>arr. v. Heissler</i>)	„ 2.40	„ 3.50
Siegfried Wagner , „Der Bärenhäuter“: Overture	„ 8.—	„ 12.—
— Einleitung zum 3. Akt	„ 3.—	„ 4.—
— Teufelswalzer	„ 6.—	„ 9.—
— „Herzog Wildfang“: Overture	„ 8.—	„ 12.—
— <u>Einleitung zum 3. Akt u. Kirmess-Tanz</u>	„ 7.—	„ 9.—
Julius Zellner , Op. 26. Sinfonietta	„ 8.—	„ 9.50

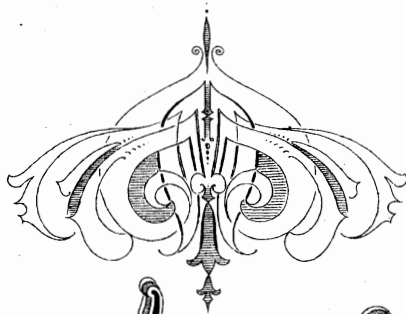


Leipzig

Max Brockhaus.



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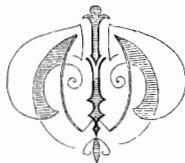
Herzog Wildfang



Siegfried Wagner.

Einleitung zum 3. Akt
und Kirmess-Walzer.

Partitur 7 Mark n.



Stimmen 9 Mark n.

Aufführungsrecht vorbehalten.

LEIPZIG,
Max Brockhaus.

lith. Anst. v. C. G. Röder, Leipzig.

M
1004
V135H



„Herzog Wildfang.“

Aufführungsrecht vorbehalten.

Einleitung zum 3. Akt und Kirmess-Walzer.

Sehr lebhaft. (Walzer-Tempo.)

Siegfried Wagner.

The musical score is arranged in a standard orchestral format. It includes staves for woodwinds (Flutes, Oboes, Clarinets, Bassoon), brass (Horns, Trumpets, Trombones, Tuba), percussion (Cymbals, Snare, Bass Drum, Glockenspiel), and strings (Violins, Violas, Violoncello, Double Bass). The score is in 3/4 time with a key signature of two flats (B-flat and E-flat). The tempo is marked 'Sehr lebhaft. (Walzer-Tempo.)'. The score features complex rhythmic patterns, including triplets and trills, and dynamic markings such as 'f' (forte) and 'pizz.' (pizzicato). The woodwinds and strings play a melodic line, while the brass and percussion provide a rhythmic accompaniment.

Sehr lebhaft. (Walzer-Tempo.)

Kl. Fl.

Gr. Fl.

Hob.

Cl. (B.)

Fag.

1. 2.

Hr. (F.)

3. 4.

1. 2.

Tr. (B.)

3.

p cresc.

Pos. u. Tuba.

p cresc.

p cresc.

Pk.

f
tr.
p cresc.

Trgl.

tr.
p cresc.

Gr. Tr.

mf

1.

Vl.

2.

Br.

Vcll.

C.-B.

2

Cl.(B.) zu 2.

Fag. zu 2.

1. 2. Hr.(F.) f

3. 4. f

Pos. u. Tuba. f

Pk. f

1. 2. Vl. f

Derb. G-Saite.

Br.

Vcll.

C.-B.

2

Cl.(B.)

Fag.

1. 2. Hr.(F.)

3. 4.

Pos. u. Tuba.

Pk.

1. 2. Vl.

Br.

Vcll.

C.-B.

Kl. Fl. *f* *3*
 Gr. Fl. *f* *3*
 Hob. *f* *3* zu 2.
 Cl. (B.) *f* *3* zu 2.
 Fag. *f*
 Hr. (F.) 1. 2. *f*
 3. 4. *f*
 Trp. (B.) 1. 2. *f*
 3. *f*
 Pos. u. Tuba *f*
 Pk. *f*
 Trgl. *tr*
 Vl. 1. *tr* *^*
 2. *tr* *^*
 Br. *^*
 Vcl. *^*
 C.-B. *^* *3*

Stringendo.

1. zu 2.

Hob. *fp cresc.* *f* *fp cresc.* *f*

Cl.(B) *fp cresc.* *f* *fp cresc.* *f*

Fag. *fp cresc.* *f* *fp cresc.* *f*

1. 2. *fp cresc.* *f* *fp cresc.* *f*

Hr.(F) *fp cresc.* *f* *fp cresc.* *f*

3. 4. *fp cresc.* *f* *fp cresc.* *f*

Pk. *fp cresc.* *f* *fp cresc.* *f*

1. *fp cresc.* *f* *fp cresc.* *f*

VI. 2. *fp cresc.* *f* *fp cresc.* *f*

Br. *fp cresc.* *f* *fp cresc.* *f*

Vcll. *fp cresc.* *f* *fp cresc.* *f*

C.-B. *fp cresc.* *f* *fp cresc.* *f*

Stringendo.

1. zu 2.

Hob. *fp cresc.* *f* *fp cresc.* *f*

Cl.(B) *fp cresc.* *f* *fp cresc.* *f*

Fag. *fp cresc.* *f* *fp cresc.* *f*

1. 2. *fp cresc.* *f* *fp cresc.* *f*

Hr.(F) *fp cresc.* *f* *fp cresc.* *f*

3. 4. *fp cresc.* *f* *fp cresc.* *f*

Pk. *fp cresc.* *f* *fp cresc.* *f*

1. *fp cresc.* *f* *fp cresc.* *f*

VI. 2. *fp cresc.* *f* *fp cresc.* *f*

Br. *fp cresc.* *f* *fp cresc.* *f*

Vcll. *fp cresc.* *f* *fp cresc.* *f*

C.-B. *fp cresc.* *f* *fp cresc.* *f*

cresc. poco a poco

KL. Fl. *p*

Gr. Fl. *p*

Hob.

Cl. (B.)

Fag.

1. 2. Hr. (F.)

3. 4.

1. 2. Trp. (B.)

Trgl.

Gr. Tr. *p*

Glock.

1. VI.

2.

Br.

Vell.

C.-B. *pizz.*

5

5 *mf*

cresc. poco a poco

Detailed description: This is a page of a musical score for a symphony orchestra. The score is arranged in a standard format with multiple staves for each instrument family. The woodwinds (Flutes, Clarinet, Bassoon, Horns, Trumpets) and strings (Violins, Viola, Cello, Double Bass) are shown with their respective parts. The percussion section includes a Gong, Triangle, and Snare Drum. The score features a dynamic marking of *p* (piano) at the beginning and *mf* (mezzo-forte) at the end, with a *cresc. poco a poco* (crescendo poco a poco) instruction. A rehearsal mark '5' is present in the upper right and lower right sections. The key signature is B-flat major, and the time signature is 4/4.

Tempo.

Kl. Fl. *f* *3* *3* *3* *3* *p* *cresc.*
 Gr. Fl. *zu 2.* *f* *3* *3* *3* *3* *p* *cresc.*
 Hob. *f* *f* *p* *cresc.*
 Cl. (B.) *f* *3* *3* *3* *3* *p* *cresc.*
 Fag. *f* *f*
 1. 2. Hr. (F.) *f* *f* *p* *cresc.*
 3. 4. *f* *f* *p* *cresc.*
 1. 2. Trp. (B.) *f*
 Pk. *p* *tr* *tr* *tr*
 Trgl.
 Gr. Tr. *mf*
 Glock. *p*
 1. Vl. *f* *3* *3* *3* *3* *p* *cresc.*
 2. *f* *3* *3* *3* *3* *p* *cresc.*
 Br. *f* *f* *p* *cresc.*
 Vcll. *f* *pizz.* *f*
 C.-B. *f* *f*

Tempo.

Kl. Fl. *f*

Gr. Fl. *f*

Hob. *f*

Cl. (B.) *f*

Fag. *f*

1. 2. *f*

Hr. (F.) *f*

3. 4. *f*

1. 2. *f*

Trp. (B.) *f*

3. *f*

Pk. *tr. cresc.*

Trgl. *f*

Glock.

1. *f*

VI. *f*

2. *f*

Br. *f*

Vcll. *f*

C-B. *f pizz.*

6

6*f*

NB.

Kl. Fl.

Gr. Fl.

Hob.

Cl. (B.)

Fag.

1. 2.

Hr. (F.)

3. 4.

1. 2.

Trp. (B.)

3.

Pos. u. Tuba.

Pk.

Gr. Tr.

Glock.

1.

Vl.

2.

Br.

Vell.

C.-B.

p

mf

cresc.

cresc. poco a poco

zu 2.

(1. Tromp. schnell den Dämpfer auf.)

NB. Die Holzbläser dürfen nicht an den selben Stellen Athemholen, der eine früher, der andere später.

Kl. Fl. *cresc. molto*
 Gr. Fl. *tr.* *zu 2.*
 Hob. *tr.*
 Cl.(B) *tr.*
 Fag. *f*
 Hr.(F) *zu 2.*
 3. 4. *zu 2.*
 1. Trp.(B) *f* *Dämpfer ab.*
 2. 3. *cresc. molto*
 Pos. u. Tuba
 Pk. *tr.*
 Trgl. *tr.*
 Gr. Tr. *tr.*
 Glock.
 1. VI. *cresc. molto*
 2. VI.
 Br.
 Vcll.
 C.-B.

Der Vorhang öffnet sich. Freier Wiesenplan; in der Mitte des Prospectes der kleine Buchenhain. Im Vordergrund Kirchweihe, rechts und links (auch auf die Bühne sich ausdehnend) Buden und Stände. In der Mitte, mehr dem Hintergrund zu, ein grosser Tanzboden, zu welchem von allen Seiten Stufen hinauf führen; es wird munter und ungezwungen auf demselben getanzt. Reges Leben. Immer Neu-Ankommende. Die Marktweiber bieten ihre Waare feil. Gaukler, Seiltänzer, das Wurzelweib etc. belustigen das Volk mit ihren Kunststücken, Pro- pheziungen etc.

7

Kl.Fl. *ff*

Gr.Fl. *ff* zu 2.

Hob. *ff* zu 2.

Cl.(B) *ff* zu 2.

Fag. *ff* zu 2.

1. 2. *ff*

Hr.(F) *ff*

3. 4. *ff*

1. 2. *ff*

Trp.(B) *ff*

3. *ff*

Pos. *ff*

u. *p cresc.* *f* *p cresc.*

Tuba. *ff* *p cresc.* *f* *p cresc.*

Pk. *ff* *tr.*

Trgl. *f* *tr.* *cresc.*

Beck. *f*

Gr.Tr. *f*

Glock. *f*

1. *ff* *tr.* *tr.* *3* *3* *3*

Vl. *ff*

2. *ff*

Br. *ff*

Vcll. *ff*

C-B. *ff*

7 *ff*

Kl. Fl.

Gr. Fl.

Hob.

Cl. (B)

Fag.

1. 2.

Hr. (F)

3. 4.

1. 2.

Trp. (B)

3.

Pos.

u.

Tuba.

Pk.

Trgl.

Beck.

Gr. Tr.

Glock.

1.

Vl.

2.

Br.

Vcll.

C. B.

p cresc.

p cresc.

tr.
cresc.

f

tr.

8

Kl. Fl. *f*

Gr. Fl. *f*

Hob. *f*

Cl. (B) *f*

Fag. *f*

1. 2. Hr. (F)

3. 4.

1. 2. Trp. (B)

3.

Pos. *mf*

u. Tuba. *mf*

Pk. *f* *tr* *mf*

Trgl. *mf*

Gr. Tr.

Glock.

1. VI.

2.

Br.

Vcll.

C-B.

8

This page contains a musical score for measures 1 through 8. The instruments and parts are as follows:

- Kl. Fl.** (Clarinet in F): Melodic line with slurs.
- Gr. Fl.** (Goblet Flute): Melodic line with slurs, ending with *dim.*
- Hob.** (Horn): Melodic line with slurs, ending with *dim.*
- Cl.(B)** (Clarinet in B): Melodic line with slurs, ending with *dim.*
- Fag.** (Bassoon): Bass line with slurs, ending with *dim.*
- 1. 2. Hr.(F)** (First and Second Horns in F): Chordal accompaniment with slurs, ending with *dim.*
- 3. 4. Hr.(F)** (Third and Fourth Horns in F): Chordal accompaniment with slurs, ending with *dim.*
- 1. 2. Trp.(B)** (First and Second Trumpets in B): Rests, then *mf* in measure 5.
- 3. Trp.(B)** (Third Trumpet in B): Rests.
- Pos. u. Tuba.** (Poson and Tuba): Rests, then *mf* in measure 5.
- Pk.** (Percussion): *f* in measure 1, *tr* (trill) in measures 2 and 4, *mf* in measure 5, *dim.* in measure 7.
- Trgl.** (Triangle): Rests.
- Gr. Tr.** (Gong): Rests, then *p* in measure 7.
- Glock.** (Glockenspiel): Melodic line with slurs.
- 1. Vl.** (First Violin): Melodic line with slurs, ending with *dim.*
- 2. Vl.** (Second Violin): Chordal accompaniment with slurs, ending with *dim.*
- Br.** (Brass): Chordal accompaniment with slurs, ending with *dim.*
- Vell.** (Viola): Chordal accompaniment with slurs, ending with *dim.*
- C.-B.** (Cello and Double Bass): Chordal accompaniment with slurs, ending with *dim.* and *pizz.* in measure 8.

9

Gr.Fl. Hob. Cl.(B) Fag. 1.2. Hr.(F) 3.4. Trp.(B) 1.2. 3. Pk. Trgl. Glock. 1. Vl. 2. Br. 1. Marktweib.(sehr dick) (Marktweibergeklatsch vorn.) Eil gu-ten Vcll. C-B.

1. p
f
p
f
p
mf
f
f
pizz.
f p
p staccato

9^p

Kl. Fl.
 Gr. Fl.
 Cl.(B)
 Fag.
 Hr.(F)1.2.
 Pk.
 1. Vl.
 2. Vl.
 Br.
 1.M.
 2. Marktweib.
 Vcll.
 C-B.

p *leggiero* *pizz.*
p *pizz.*
p
p
 Morgen, Frau Bri - git - te, auch schon in der Mit - te?
 Was meint sie? ich bit - te: War ja hier die Drit - tel!

Kl. Fl.
 Gr. Fl.
 Hob.
 Cl.(B)
 Fag.
 1. 2. Hr.(F)
 3. 4.
 Glock.
 1. Vl.
 2. Vl.
 Br.
 3. Marktweib.
 4. Marktweib.
 Vcll.
 C-B.

p *schertz.*
p *zu 2.*
p
p
p
tr
p
sempre stacc.
 Li - na! du: Geh her! Deine Schürz hängt quer!
 Lass nur sein! an der ist nichts fein.

10

Kl. Fl.
 Gr. Fl.
 Hob.
 Cl.(B)
 Fag.
 1.2.
 Hr.(F)
 3.4.
 B. Pos.
 u. Tuba.
 Pk.
 Trgl.
 Glock.
 1.
 Vl.
 2.
 Br.
 1. Marktweib.
 Vcll.
 C-B.

Musical score for page 10, featuring various instruments and a vocal line. The score includes parts for Clarinet in F (Cl.(B)), Bassoon (Fag.), Horns (Hr.(F)), Trumpets (1.2., 3.4.), Trombones (B. Pos. u. Tuba.), Percussion (Pk.), Snare Drum (Trgl.), Glockenspiel (Glock.), Violins (1., 2.), Viola (Vl.), Cello (C-B.), and Double Bass (Vcll.). The vocal line is for the 1st Market Woman (1. Marktweib.). The music is in a key with two flats and a 2/4 time signature. Dynamics include *p* (piano) and *pizz.* (pizzicato). The vocal line includes the lyrics: "Heut geht der Ver - kauf! Herr Je! Da giebt's ein Ge -".

10

Kl. Fl. *tr* *f* *tr* *tr*
 Gr. Fl. *zu 2. tr* *f* *tr* *tr*
 Hob. *zu 2. tr* *f* *tr* *tr* 1. *p cresc.*
 Cl. (B) *zu 2. tr* *f* *tr* *tr* 1. *p cresc.*
 Fag. *zu 2.* *f* *tr* *tr* *p cresc.*
 1. 2. *f* *p cresc.*
 Hr. (F) *f* *p cresc.*
 3. 4. *f* *p cresc.*
 B. Pos. u. Tuba. *f*
 Pk. *f* *p*
 Trgl. *mf*
 Gr. Tr. *mf*
 Glock. *mf*
 1. *Derb.* *f* *p cresc.*
 Vl. (Bogen) *f* *pizz.* *(Bogen) cresc.*
 2. *f* *cresc.*
 Br. *f* *cresc.*
 1. M. *rauf!*
 2. Marktweib. *Dei-nen Stand hätt' ich gern: um den ist ein Zerr'n!*
 Vcll. *f* *p cresc.*
 C-B. *f* *p cresc.*

12

Kl.Fl. *f* *tr.* *tr.* *tr.* *p cresc.*
 zu 2. *f* *tr.* *tr.* *tr.* *p cresc.*
 Gr.Fl. *f* *tr.* *tr.* *tr.* *p cresc.*
 Hob. *f* *tr.* *tr.* *tr.* *p cresc.*
 Cl.(B) *f* *tr.* *tr.* *tr.* *p cresc.*
 Fag. *f* *tr.* *tr.* *tr.* *p cresc.*
 1.2. *f* *tr.* *tr.* *tr.* *p cresc.*
 Hr.(F) *f* *tr.* *tr.* *tr.* *p cresc.*
 3.4. *f* *tr.* *tr.* *tr.* *p cresc.*
 Trp.(B) *f* *tr.* *tr.* *tr.* *p cresc.*
 Pos. *f* *tr.* *tr.* *tr.* *p cresc.*
 u. *f* *tr.* *tr.* *tr.* *p cresc.*
 Tuba. *f* *tr.* *tr.* *tr.* *p cresc.*
 Pk. *f* *tr.* *tr.* *tr.* *p cresc.*
 Gr.Tr. *f* *tr.* *tr.* *tr.* *p cresc.*
 1. *f* *tr.* *tr.* *tr.* *p cresc.*
 Vl. *f* *tr.* *tr.* *tr.* *pizz.* *(Bogen)* *p cresc.*
 2. *f* *tr.* *tr.* *tr.* *pizz.* *(Bogen)* *p cresc.*
 Br. *f* *tr.* *tr.* *tr.* *p cresc.*
 3. Marktweib. *f* *tr.* *tr.* *tr.* *p cresc.*
 'Sist a - ber auch ein Tag, der nicht wie - der - kom - men
 Vcll. *f* *tr.* *tr.* *tr.* *p cresc.*
 C.-B. *f* *tr.* *tr.* *tr.* *p cresc.*

12

Kl. Fl. *f* *tr*

Gr. Fl. *f* *tr* zu 2

Hob. *f* *tr* zu 2

Cl. (B) *f* *tr*

Fag. *f*

1. 2. Hr. (F) *f*

3. 4.

Trp. (B) *f* 1.

T. Pos. *f*

B. Pos. u. Tuba. *f*

Pk. *f*

Trgl.

Gr. Tr. *mf*

1. Vl. *f*

2.

Br. *f*

2. Marktweib. *f*

Da giebt's Leut' wie nicht ge-

Br. *mag.*

Vcll. *f*

C.B. *f*

13 *piano subito*

14

Kl. Fl. *p* *cresc.* *f*
 Gr. Fl. *p* *cresc.* *f*
 Hob. *p* *cresc.* *f*
 Cl. (B) *p* *cresc.* *f* *zu 2.* *p*
 Fag. *p* *cresc.* *f* *p*
 1. 2. Hr. (F) *p* *f*
 3. 4. *p* *cresc.* *f* *p*
 Trgl. *p*
 Gr. Tr. *p*
 Glock. *p* *cresc.*
 1. VI. *p* *cresc.* *f* *p*
 2. VI. *p* *cresc.* *f* *p*
 Br. *p scherz.* *cresc.* *f* *p stacc.*
 1. Marktweib. *p*
 2. M. *scheit.*
 Vell. *p* *pizz.* *(Bogen)* *cresc.* *f* *p stacc.*
 C-B. *p*

13

14

Cl. (B)

Fag.

1. 2.

Hr. (F)

3. 4.

Pk.

Trgl.

Gr. Tr.

1.

Vl.

2.

Br.

1. M.

2. M.

3. Marktweib.

Vcl.

C-B.

p

pizz.

p

Ich sag's ja!

Für solch ei-nen Ein-fall ich wil - lig'was drein-zahl!

Jetzt ich muss sa - gen: Mir

Kl. Fl. *p*

Gr. Fl. *p* 1.

Hob. *p* 1.

Cl. (B) *p* *f*

Fag. *p* zu 2 *f*

1. 2. Hr. (F) *f*

3. 4. *f*

Pk. B nach H.

Trgl.

Gr. Tr. *mf*

Glock.

1. Vl. *f*

2. *f*

Br. (Bogen) *f*

2 M. Wiesinnt ein Mä - del so'was nur aus!

3 M. will'snicht be - ha - gen!

4. Marktweib. Denkt Euch! die Ren - ner, leib - haf - ti - ge Ren - ner!

Vcll. (Bogen)

C.-B.

Kl. Fl.
 Gr. Fl.
 Hob.
 Cl. (B)
 Fag.
 1. 2.
 Hr. (F)
 3. 4.
 Pk.
 Trgl.
 Gr. Tr.
 Glock.
 1.
 Vl.
 2.
 Br.
 1. M.
 2. M.
 Gaukler. (Kunststücke machend)
 Vell.
 C.-B.

Musical score for page 15, measures 15-20. The score includes parts for woodwinds (Flutes, Oboes, Clarinets, Bassoon), brass (Horns, Trumpets, Trombones, Percussion), strings (Violins, Viola, Cello), and vocal soloists (1. M., 2. M., Gaukler). The music is in a minor key with a 3/4 time signature. Dynamics range from piano (p) to fortissimo (f).

Kl. Fl.
 Gr. Fl.
 Hob.
 Cl. (B)
 Fag.
 1. 2.
 Hr. (F)
 3. 4.
 Trp. (B)
 Pk.
 Trgl.
 Gr. Tr.
 Glock.
 1.
 VI.
 2.
 Br.
 1. M.
 2. M.
 Ausrufer.
 Vcll.
 C-B.

Musical score for page 16, featuring various instruments and vocal parts. The score includes parts for Kl. Fl., Gr. Fl., Hob., Cl. (B), Fag., Hr. (F) (1. 2. and 3. 4.), Trp. (B), Pk., Trgl., Gr. Tr., Glock., VI. (1. and 2.), Br., 1. M., 2. M., Ausrufer., Vcll., and C-B. The music is in a key with two flats and a 3/4 time signature. Dynamics include *p* (piano) and *pizz.* (pizzicato). Performance instructions include "zu 2" (second ending), "gestopft" (stopped), and "doppelte Saite" (double string). The vocal parts have lyrics: "Kauft doch ein, Ihr dum - men Bu - ben!" and "Hat sie denn gar so viel Frei-er?".

Kl. Fl.

Gr. Fl.

Hob.

Cl. (B)

Fag.

1. 2.

Hr. (F)

3. 4.

Trp. (B)

B. Pos.
u. Tuba.

Pk.

Trgl.

Gr. Tr.

Glock.

1.

VI.

2.

Br.

2. M.

3. M.

Ausr.

Vcll.

C-B.

p

1.

zu 2.

p

f

f

gest.

p

Tuba

Bass Pos.

Tuba

p

mf

p

pizz.

mf

pizz.

mf

f

(Bogen)

f

f

f

Klatsch immer fort.)

be-greif garnicht so viel Be-gehr.

Vier sind's und noch mehr!

Fünfhundert Pfund das schwer-ste Weib!

Marktschreier.

Me-lu-si-ne! das

(Bogen)

f

f

Kl. Fl.
 Gr. Fl. *zu 2.*
 Hob. *f dim.* *zu 2.*
 Cl. (B) *f dim.* *p* *zu 2.* *f dim.*
 Fag. *f*
 1. 2. Hr. (F) *f*
 3. 4. Trp. (B) *f*
 B. Pos. u. Tuba. *f*
 Pk. *f* *tr.*
 Trgl. *p*
 Gr. Tr.
 Glock. *f dim.* *f dim.*
 1. VI. *dim.* *p* *pizz.* (Bogen) *f dim.*
 2. VI. *dim.* *p* (Bogen) *f dim.*
 Br. *dim.* *p* (Bogen) *f dim.*
 Wurzelweib. (liest die Zukunft aus der Handfläche usw.)
 Wer will die Wahrheit, der komme zu mir!
 Mschr. Wunder des Meer's!
 Vcll. *f dim.*
 C-B. *f dim.*

Kl. Fl. *p*

Gr. Fl. *p* *1.* *zu 2.* *p*

Hob. *p* *zu 2.* *p*

Cl. (B) *p* *zu 2.* *f* *p*

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

1. 2. Hr. (F) *p*

3. 4.

1. u. 2. Trp. (B) *offen*

Pos. u. Tuba. *f*

Pk. *f*

Trgl.

Gr. Tr.

1. VI. *p*

2. *pizz.* *p* *Bogen* *f*

Br. *pizz.* *p* *Bogen* *f* *pizz.* *p*

1. M. *Mir hat sie nie recht ge - fal-len!*

2. M. *(über Osterlind weiter schwatzend.)* *A - ber die Män-ner, die*

4. M. *Findst du sie so schön?*

Vcll. *f*

C-B. *f*

poco a poco cresc.

Kl. Fl. *fp f*
 Gr. Fl. *fp f*
 Hob. *fp f*
 Cl.(B) *fp f*
 Fag. *fp p*
 1.2. Hr.(F) *fp p*
 3.4. *p*
 1.2. Trp.(B) *f*
 3. *f*
 Pos. u. Tuba. *pp*
 B.Pos. *pp*
 Pk. *pp*
 Trgl. *pp*
 Gr.Tr. *tr. pp*
 Glock. *p*

Ein Tänzer, als Spanier gekleidet, tritt jetzt auf und ergötzt das Volk durch groteske Sprünge und Tänze. Es schaaren sich immer mehr um ihn, lachen und begucken ihn und fangen an, erst einzelne, dann mehrere, sein Getanz nachzuahmen.

1. VI. *pizz. (Bogen) (sehr wiegend) p*
 2. *fp p*
 Br. *fp p*
 1. M. un - ser - ei - nes!
 3. M.
 Vcll. *(Bogen) p*
 C-B. *pizz. p*

sempre pizz.

sempre pizz.

Kl. Fl.
 Gr. Fl.
 Hob.
 Cl. (B)
 Fag.
 1. 2.
 Hr. (F)
 3. 4.
 Trp. (B)
 Pos.
 u.
 Tuba.
 Pk.
 Trgl.
 Gr. Tr.
 Glock.

Musical score for woodwinds and percussion. The score includes parts for Clarinet in B (Cl. (B)), Bassoon (Fag.), Horns in F (Hr. (F)), Trumpets in B (Trp. (B)), Trombones (Pos. u. Tuba.), and Percussion (Pk., Trgl., Gr. Tr.). The woodwinds play melodic lines with dynamics like *p* and *tr*. The brass instruments provide harmonic support with sustained notes and trills. The percussion includes snare drum (Pk.) and cymbals (Trgl., Gr. Tr.).

poco a poco cresc.
 1.
 Vl.
 2.
 Br.
 Vcll.
 C-B.

Musical score for strings. It includes parts for Violins (Vl. 1, 2), Violas (Vcll.), and Cellos/Double Basses (C-B.). The strings play a rhythmic accompaniment with a *poco a poco cresc.* (gradually increasing) dynamic marking. The score features sustained notes and some melodic movement in the upper strings.

Kl. Fl. *tr.*
 Gr. Fl. *zu 2*
 Hob. *cresc.*
 Cl.(B) *cresc.*
 Fag. *zu 2*
 Hr.(F) 1.2. *cresc.*
 Hr.(F) 3.4. *cresc.*
 Trp.(B) 1.2. *gestopft.*
 Trp.(B) 3. *(Dämpfer ab)*
 Pos. *p*
 u. *p*
 Tuba. *p*
 Pk. *tr.*
 Trgl. *cresc.*
 Gr.Tr. *tr.*
 Glock.

Der Tänzer greift eines der Mädchen auf und tanzt flott los. Die Marktweiber, fürchtend, dass ihre Stände und Waaren umgeworfen werden, entfernen schleunigst dieselben auf die Seite, so dass nunmehr die ganze Bühne zum allgemeinen Volks-Tanz frei wird.

Vl. 1. *tr.*
 Vl. 2. *cresc.*
 Br. *cresc.*
 Vcll. *cresc.*
 C-B. *cresc.*
f (Rogen)

Kl. Fl. *tr.* *tr.* *tr.* *tr.* *tr.* *tr.* *tr.* *tr.*

Gr. Fl. *zu 2* *f* *tr.* *tr.* *tr.* *tr.* *tr.* *tr.*

Hob. *zu 2* *f*

Cl.(B) *zu 2*

Fag. *tr.*

Hr.(F) 1.2. *zu 2.*

3.4. *zu 2.*

Trp.(B) 1.2. *f*

3.

Pos. u. Tuba.

Pk.

Gr.Tr. *mf*

Vl. 1. *tr.*

2. *tr.* *tr.* *tr.* *tr.*

Br.

Vcl.

C-B.

Kl. Fl.
 Gr. Fl. zu 2.
 Hob.
 Cl.(B) zu 2.
 Fag. zu 2.
 1. 2.
 Hr.(F) f
 3. 4. f
 1. 2.
 Trp.(B) f
 3.
 Pk. tr.
 Trgl. tr. f
 Beck. f
 Glock. f
 1. tr. f
 Vl. 2. f
 Br. f
 Vell. f
 C-B. pizz. (Bogen) f

Von hier ab allgemeiner Tanz. Sogar die Marktweiber wiegen sich umher,
 und das Wurzelweib bleibt auch nicht faul.

This musical score page features the following instruments and parts:

- Kl. Fl.** (Clarinet in F)
- Gr. Fl.** (Great Flute)
- Hob.** (Horn)
- Cl.(B)** (Clarinet in B)
- Fag.** (Bassoon)
- 1. 2.** (Horn 1 & 2)
- 3. 4.** (Horn 3 & 4)
- Pk.** (Percussion)
- Trgl.** (Triangle)
- Gr. Tr.** (Gong)
- Glock.** (Glockenspiel)
- 1.** (Violin 1)
- Vl. 2.** (Violin 2)
- Br.** (Trumpet)
- Vcll.** (Violoncello)
- C-B.** (Contra Bass)

The score includes various musical notations such as dynamics (*mf*, *p*, *f*), articulation (*tr*), and performance instructions like "zu 2." (to 2).

Kl. Fl.
 Gr. Fl.
 Hob.
 Cl.(B)
 Fag.
 1.2.
 Hr.(F)
 3.4.
 1.2.
 Trp.(B)
 3.
 Pos.
 u.
 Tuba.
 Tuba
 Pk.
 Trgl.
 Beck.
 Gr. Tr.
 Glock.
 1.
 Vl.
 2.
 Br.
 Vcll.
 C-B.

Kl. Fl. *p cresc.*
 Gr. Fl. *p cresc.* zu 2.
 Hob. *p cresc.* zu 2.
 Cl. (B) *p cresc.* zu 2.
 Fag. *mf*
 Hr. (F) 1.2. *mf* zu 2.
 3.4. *mf* zu 2.
 Trp. (B) 1.2. *mf*
 3. *p cresc.*
 Pos. *f* *p senza cresc.*
 u. *f*
 Tuba. *f* *p senza cresc.*
 Pk. *p* *cresc.* *p*
 Trgl. *p*
 Beck. *p*
 Gr. Tr. *p*
 Vl. 1. *p cresc.*
 2. *p cresc.*
 Br. *mf*
 Vcll. *mf*
 C-B. *mf* *p cresc.*

Kl. Fl. *cresc.*
 zu 2.
 Gr. Fl. *cresc.*
 Hob. *cresc.*
 zu 2.
 Cl.(B) *cresc.*
 Fag. *cresc.*
 1.2. Hr.(F) *cresc.*
 3.4. *cresc.*
 1.2. Trp.(B) *p cresc.*
 3. *p cresc.*
 Pos. *mf*
 u. *ff*
 Tuba. *mf*
 Pk. *p cresc.*
 Trgl. *tr.*
 Beck. *p cresc.*
 Gr. Tr. *f*
 Glock. *f*
 1. Vl. *cresc. molto*
 2. Vl. *tr.*
 Br. *ff*
 Vcll. *ff*
 C-B. *ff*
p cresc. molto

This page contains a musical score for a symphony orchestra, page 415. The score is written for various instruments and includes dynamic markings such as *zu 2.* and *tr.*. The instruments listed on the left are:

- Kl. Fl.
- Gr. Fl.
- Hob.
- Cl. (B)
- Fag.
- 1. 2. Hr. (F)
- 3. 4.
- 1. 2. Trp. (B)
- 3.
- Pos.
- Tuba.
- Pk.
- Trgl.
- Gr. Tr.
- Glockspl.
- 1. Vl.
- 2.
- Br.
- Vcll.
- C B.

The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. Dynamic markings like *tr.* (trials) are used throughout. The notation is in a key signature of two flats and a 2/4 time signature.