

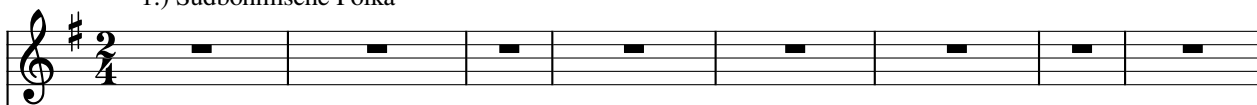
# Potpourri á la dorfMusik

Eine Kleine Dorfmusik

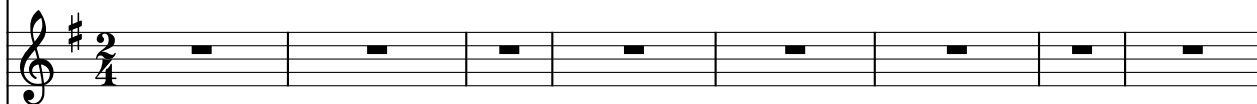
$\text{♩} = 116$

1.) Südböhmische Polka

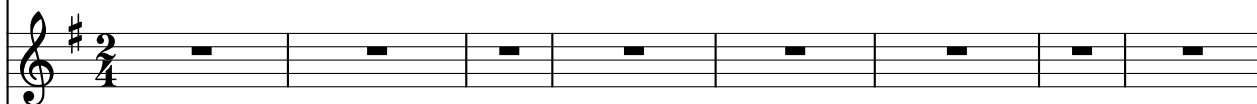
1. Flügelhorn



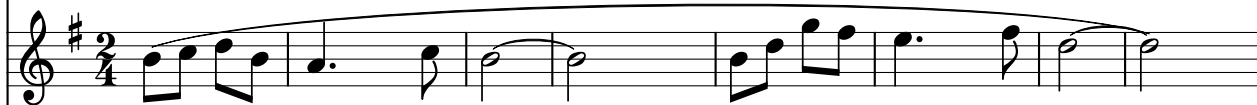
2. Flügelhorn



Trompete



Tenorhorn



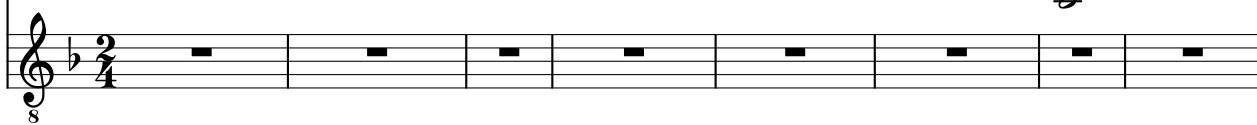
Bariton



Tuba



Gesang



9

Flghn. 1

Flghn. 2

Tpt.

Tenor.

Bar.

Tba.

Gs.

8

This musical score shows measures 8 and 9 for a woodwind and brass ensemble. The key signature has one sharp (F#).  
 - **Flghn. 1**: Treble clef. Measure 8 has four eighth notes (F#, A, B, A) with accents. Measure 9 has a dotted quarter note (F#), an eighth rest, a half note (B), and a half note (A) with a slur.  
 - **Flghn. 2**: Treble clef. Measure 8 has four eighth notes (F#, A, B, A) with accents. Measure 9 has a dotted quarter note (F#), an eighth rest, a half note (B), and a half note (A) with a slur.  
 - **Tpt.**: Treble clef. All measures contain a whole rest.  
 - **Tenor.**: Treble clef. All measures contain a whole rest.  
 - **Bar.**: Treble clef. All measures contain a whole rest.  
 - **Tba.**: Bass clef. Measure 8 has eighth notes (F, A, B, A) with accents. Measure 9 has eighth notes (F, A, B, A) with accents.  
 - **Gs.**: Treble clef. All measures contain a whole rest.  
 A rehearsal mark '8' is located at the beginning of the Tuba staff.

17

Flghn. 1

Flghn. 2

Tpt.

Tenor.

Bar.

Tba.

Gs.

8

Detailed description of the musical score: The score is written for seven instruments: Flghn. 1, Flghn. 2, Tpt., Tenor., Bar., Tba., and Gs. The key signature is one sharp (F#) for the first five parts and one flat (Bb) for the last two. The time signature is not explicitly shown but appears to be 4/4. Measures 17-23 show the following: Flghn. 1 and 2 play whole rests. Tpt. plays whole rests. Tenor. and Bar. play a melodic line starting on G4, moving through A4, B4, and C5, with a half note on D5 in measure 23. Tba. plays a rhythmic pattern of eighth notes and quarter notes. Gs. plays whole rests. In measure 24, all five parts (Flghn. 1, Flghn. 2, Tpt., Tenor., and Bar.) have a final chord (G4, A4, B4, C5, D5) with an accent (>) on each note. Tba. and Gs. continue their patterns.

26

Flghn. 1

Flghn. 2

Tpt.

Tenor.

Bar.

Tba.

Gs.

8

*f*

*f*

*f*

33

Flghn. 1

Flghn. 2

Tpt.

Tenor.

Bar.

Tba.

Gs.

8

2.) Herz-  
Schmerz-  
Polka

38

Flghn. 1

Flghn. 2

Tpt.

Tenor.

Bar.

Tba.

Gs.

*mf*

*mf*

*mf*

Wenn

44

Flghn. 1

Flghn. 2

Tpt.

Tenor.

Bar.

Tba.

Gs.

8 ei - ner klagt, wenn ei - ner sagt,

51 Trp.: mitspielen, wenn sie singt!

Flghn. 1 *mp*

Flghn. 2

Tpt. *mp*

Tenor.

Bar.

Tba.

Gs.

8 die Welt sei voll Pro - ble-men, lach'ich ihn aus und sag' dis - kret



58

Flghn. 1

Flghn. 2

Tpt.

Tenor.

Bar.

Tba.

Gs.

8

ja nur nichts wich - tig neh-men, weil's al - len an - dren

Detailed description: This is a musical score for measures 58 to 63. The score is written for seven instruments: Flghn. 1, Flghn. 2, Tpt., Tenor, Bar., Tba., and Gs. The key signature is one sharp (F#). The lyrics are: ja nur nichts wich - tig neh-men, weil's al - len an - dren. The Gs. part has a '8' below the first measure. The Flghn. 1 and Tpt. parts have a fermata over the final note of measure 63. The Tenor and Bar. parts have a fermata over the final note of measure 63. The Tba. part has a fermata over the final note of measure 63. The Gs. part has a fermata over the final note of measure 63.

64

Flghn. 1

Flghn. 2

Tpt.

Tenor.

Bar.

Tba.

Gs.

g'rad so geht.

Herz, Schmerz,

*mp*

*mp*

*mp*

*mp*

*mp*

*f*

jeweils nur ein Horn blasen

jeweils nur ein Horn blasen

71

Flghn. 1

Flghn. 2

Tpt.

Tenor.

Bar.

Tba.

Gs.

8

und dies und das, all' das ist ur - alt. Kuss,

Detailed description of the musical score: The score is for measures 71 through 77. Flghn. 1 plays a melody of eighth and quarter notes. Flghn. 2 and Tpt. have whole rests. Tenor. and Bar. play a melody of eighth and quarter notes, with a half note in measure 75. Tba. plays a bass line of eighth and quarter notes. Gs. plays a bass line of eighth and quarter notes, with a half note in measure 75. The lyrics are: 'und dies und das, all' das ist ur - alt. Kuss,'.

78

Flghn. 1

Flghn. 2

Tpt.

Tenor.

Bar.

Tba.

Gs.

8

Schluss, und sonst noch was das kennt man-cher bald.

Detailed description: This is a musical score for measures 78 through 84. The score is written for seven instruments: Flghn. 1, Flghn. 2, Tpt., Tenor., Bar., Tba., and Gs. The key signature has two flats (B-flat and E-flat). The time signature is not explicitly shown but appears to be 4/4. The Flghn. 1 part has a melodic line with eighth and quarter notes. Flghn. 2, Tpt., and the Gs. part have measure rests. The Tenor. and Bar. parts have a similar melodic line to Flghn. 1. The Tba. part has a rhythmic pattern of eighth notes. The lyrics are: 'Schluss, und sonst noch was das kennt man-cher bald.' The Gs. part has a measure rest in the first measure, indicated by an '8'.

Flghn. 1 *mf*

Flghn. 2

Tpt.

Tenor. *mf*

Bar. *mf*

Tba.

Gs. *mf*

8

Denn seit mehr als tau-send Jah - ren hat ein je - der mal er -  
 Und da hilft auch kei - ne Reu - e; man fällt im - mer 'rein auf's

92

Flghn. 1 *mp* 1.x unten, 2.x oben

Flghn. 2

Tpt.

Tenor. *mp* 1.x unten, 2.x oben

Bar. *mp* immer spielen!

Tba.

Gs. *s*

fah - ren ganz oh - ne Lie - be kann man nicht durch's  
 Neu - e. Lie - be, ja Lie - be, die ist im - mer

98

Flghn. 1

Flghn. 2

Tpt.

Tenor.

Bar.

Tba.

Gs.

8

Le - ben  
wie - der

geh'n.  
schön.

1. 2. 3.) ?, schneller!

spielen!

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

Flghn. 1

Flghn. 2

Tpt.

Tenor.

Bar.

Tba.

Gs.

The musical score for measures 104-108 is written for seven instruments. The key signature is B-flat major. The Flghn. 1, Flghn. 2, Tpt., and Gs. parts are mostly silent, with some measures containing whole rests. The Tenor. part has a dynamic marking of *mf* and features a melodic line with eighth and sixteenth notes. The Bar. part has a dynamic marking of *f* and features a rhythmic pattern of eighth notes. The Tba. part has a dynamic marking of *mf* and features a melodic line with eighth and sixteenth notes. The Gs. part is mostly silent, with some measures containing whole rests.



109

Flghn. 1

Flghn. 2

Tpt.

Tenor.

Bar.

Tba.

Gs.

8

The musical score consists of six staves, each with a first and second ending. The first ending for all staves is marked with a '1.' and the second ending with a '2.'. The Tenor, Baritone, and Trombone staves contain melodic lines with various ornaments and dynamics. The Flute and Trumpet staves are mostly silent, with some notes in the first ending. The Bass staff is also mostly silent.

Flghn. 1

Flghn. 2

Tpt.

Tenor.

Bar.

Tba.

Gs.

*mf*

*f*

*mf*

8

Detailed description of the musical score: The score is for measures 114 to 118. It features seven staves. Flghn. 1 and Flghn. 2 are in treble clef with a key signature of one flat (B-flat major). They contain mostly whole rests. Tpt. is in treble clef with a key signature of one flat, also containing mostly whole rests. Tenor. is in treble clef with a key signature of one flat, featuring a complex rhythmic pattern of eighth and sixteenth notes with slurs and ties. Bar. is in treble clef with a key signature of one flat, featuring a steady eighth-note rhythm. Tba. is in bass clef with a key signature of two flats (B-flat major), featuring a complex rhythmic pattern of eighth and sixteenth notes with slurs and ties. Gs. is in treble clef with a key signature of two flats (B-flat major), featuring mostly whole rests. Dynamics include *mf* (mezzo-forte) and *f* (forte).

119

Flghn. 1

Flghn. 2

Tpt.

Tenor.

Bar.

Tba.

Gs.

The musical score for measures 119 and 120 is as follows:

- Flghn. 1:** Measure 119: whole rest. Measure 120: whole rest.
- Flghn. 2:** Measure 119: whole rest. Measure 120: whole rest.
- Tpt.:** Measure 119: whole rest. Measure 120: whole rest.
- Tenor.:** Measure 119: eighth-note scale (F4, G4, A4, B4, C5, B4, A4, G4, F4). Measure 120: eighth-note scale (F4, G4, A4, B4, C5, B4, A4, G4, F4).
- Bar.:** Measure 119: quarter note (F4), quarter note (G4), quarter note (A4), quarter note (B4). Measure 120: quarter note (F4), quarter note (G4), quarter note (A4), quarter note (B4).
- Tba.:** Measure 119: eighth-note scale (F3, G3, A3, B3, C4, B3, A3, G3, F3). Measure 120: eighth-note scale (F3, G3, A3, B3, C4, B3, A3, G3, F3).
- Gs.:** Measure 119: whole rest. Measure 120: whole rest.

4.) Rosa, liebe Rosa  
(gemütlicheres Tempo)

123

Flghn. 1

Flghn. 2

Tpt.

Tenor.

Bar.

Tba.

Gs.

*ff* *mf* *ff* *mf* *ff* *ff* *ff*

Mei - ne Ro - sa ist sehr schön, a-ber

130

Flghn. 1

Flghn. 2

Tpt.

Tenor.

Bar.

Tba.

Gs.

8

lei - der nicht sehr treu. So kann das nicht wei - ter geh'n; da bricht

Detailed description of the musical score: The score is for measures 130 to 137. It features seven staves. Flghn. 1 and Flghn. 2 play a melodic line in treble clef with a key signature of one sharp (F#). Tpt., Tenor., and Bar. have whole rests throughout. Tba. plays a rhythmic pattern in bass clef. Gs. plays a melodic line in treble clef with a key signature of one flat (Bb). The lyrics for Gs. are: 'lei - der nicht sehr treu. So kann das nicht wei - ter geh'n; da bricht'.

138

Flghn. 1

Flghn. 2

Tpt.

Tenor.

Bar.

Tba.

Gs.

8 mir das Herz ent - zwei. Weil sie ei - nen an - d'ren

*mf*

*mf*

Detailed description: The musical score consists of seven staves. Flghn. 1 and 2 play a melody of quarter notes in the first four measures, then a half note followed by a quarter rest in measures 5-7. Tpt. has whole rests throughout. Tenor. and Bar. have whole rests in measures 1-4, then enter in measure 5 with a half note, followed by a quarter note and a half note in measure 6, and a half note with a quarter rest in measure 7. Tba. plays a rhythmic pattern of eighth and sixteenth notes throughout. Gs. plays a melody of quarter notes in measures 1-4, then a half note followed by a quarter rest in measures 5-7. The lyrics are aligned with the vocal parts: 'mir das Herz ent - zwei.' for measures 1-4 and 'Weil sie ei - nen an - d'ren' for measures 5-7. Dynamics *mf* are marked for the Bar. and Tenor. parts in measures 6 and 7.

145

Flghn. 1

Flghn. 2

Tpt.

Tenor.

Bar.

Tba.

Gs.

8

*f*

*f*

*f*

*f*

*f*

*f*

küsst, hat mich so die Wut ge - packt! Wenn sie will, soll sie zum Teu-fel

152

Flghn. 1

Flghn. 2

Tpt.

Tenor.

Bar.

Tba.

Gs.

8

geh'n; ich will sie nicht mehr seh'n, hab'ich mir ge - sagt.



Flghn. 1

Flghn. 2

Tpt.

Tenor.

Bar.

Tba.

Gs.

*ff*

*ff*

*ff*

*ff*

*mf*

*mf*

*ff*

Ro - sa, lie-be Ro - sa,

Flghn. 1

Flghn. 2

Tpt.

Tenor.

Bar.

Tba.

Gs.

8

du treibst mit mir ein Spiel! Ro - sa, lie-be Ro - sa,

174

Flghn. 1

Flghn. 2

Tpt.

Tenor.

Bar.

Tba.

Gs.

8

das wird mir bald zu viel! Ro - sa, lie-be Ro - sa,

*mf*

*mf*

Flghn. 1

Flghn. 2

Tpt.

Tenor.

Bar.

Tba.

Gs.

*p*

schau dich doch ein - mal um! Vie-le Mäd-chen, die gibt's im Städt-chen;

Flghn. 1

Flghn. 2

Tpt.

Tenor.

Bar.

Tba.

Gs.

8 drum hal-te mich nicht für dumm!

The musical score for measures 189-192 is as follows:

- Flghn. 1:** Measure 189: Rest. Measure 190: Quarter note G4, quarter note A4, quarter note B4, half note C5. Measure 191: Quarter note B4, quarter note A4, quarter note G4, quarter note F#4. Measure 192: Quarter note E4, quarter note D4, quarter note C4, quarter note B3.
- Flghn. 2:** Measure 189: Rest. Measure 190: Rest. Measure 191: Rest. Measure 192: Quarter note G4, quarter note A4, quarter note B4, quarter note C5.
- Tpt.:** Measure 189: Rest. Measure 190: Rest. Measure 191: Rest. Measure 192: Quarter note G4, quarter note A4, quarter note B4, quarter note C5.
- Tenor.:** Measure 189: Quarter rest, quarter note G#4, quarter note A4, quarter note B4. Measure 190: Quarter note C5, quarter note B4, quarter note A4, quarter note G4. Measure 191: Quarter note F#4, quarter note E4, quarter note D4, quarter note C4. Measure 192: Quarter note B3, quarter note A3, quarter note G3, quarter note F#3.
- Bar.:** Measure 189: Quarter rest, quarter note G#4, quarter note A4, quarter note B4. Measure 190: Quarter note C5, quarter note B4, quarter note A4, quarter note G4. Measure 191: Quarter note F#4, quarter note E4, quarter note D4, quarter note C4. Measure 192: Quarter note B3, quarter note A3, quarter note G3, quarter note F#3.
- Tba.:** Measure 189: Quarter note G3, quarter note F#3, quarter note E3, quarter note D3. Measure 190: Quarter note C3, quarter note B2, quarter note A2, quarter note G2. Measure 191: Quarter note F#2, quarter note E2, quarter note D2, quarter note C2. Measure 192: Quarter note B1, quarter note A1, quarter note G1, quarter note F#1.
- Gs.:** Measure 189: Quarter note G3, quarter note F#3, quarter note E3, quarter note D3. Measure 190: Quarter note C3, quarter note B2, quarter note A2, quarter note G2. Measure 191: Quarter note F#2, quarter note E2, quarter note D2, quarter note C2. Measure 192: Quarter note B1, quarter note A1, quarter note G1, quarter note F#1.

196

Flghn. 1

Flghn. 2

Tpt.

Tenor.

Bar.

Tba.

Gs.

*mf*

*mf*

8

Detailed description: This is a musical score for measures 196 through 200. The score is written for seven instruments: Flghn. 1, Flghn. 2, Tpt., Tenor., Bar., Tba., and Gs. The key signature has two flats (B-flat and E-flat). Flghn. 1 and Tpt. have melodic lines starting in measure 196, with a mezzo-forte (*mf*) dynamic. Flghn. 2, Tenor., Bar., and Gs. have rests throughout the measures. Tba. has a rhythmic pattern of eighth notes. A rehearsal mark '8' is located at the bottom left of the Gs. staff.

202

Flghn. 1

Flghn. 2

Tpt.

Tenor.

Bar.

Tba.

Gs.

8

The musical score for measures 202-206 is as follows:

- Flghn. 1:** Treble clef, key of B-flat. Measures 202-203: eighth-note runs. Measure 204: triplet of eighth notes. Measure 205: quarter note, eighth rest, quarter note. Measure 206: whole rest.
- Flghn. 2:** Treble clef, key of B-flat. Measures 202-206: whole rests.
- Tpt.:** Treble clef, key of B-flat. Measures 202-203: eighth-note runs. Measure 204: triplet of eighth notes. Measure 205: quarter note, eighth rest, quarter note. Measure 206: eighth-note runs.
- Tenor.:** Treble clef, key of B-flat. Measures 202-206: whole rests.
- Bar.:** Treble clef, key of B-flat. Measures 202-206: whole rests.
- Tba.:** Bass clef, key of B-flat. Measures 202-203: eighth note, eighth rest. Measures 204-205: eighth note, eighth rest. Measure 206: eighth note, eighth rest.
- Gs.:** Treble clef, key of B-flat. Measures 202-206: whole rests.

207

Flghn. 1

Flghn. 2

Tpt.

Tenor.

Bar.

Tba.

Gs.

8



212

Flghn. 1

Flghn. 2

Tpt.

Tenor.

Bar.

Tba.

Gs.

217

Flghn. 1

Flghn. 2

Tpt.

Tenor.

Bar.

Tba.

Gs.

8

*mp*

*mp*

3

3

Detailed description: This is a musical score for measures 217 through 222. The score is written for seven instruments: Flghn. 1, Flghn. 2, Tpt., Tenor., Bar., Tba., and Gs. The key signature has two flats (B-flat and E-flat). Flghn. 1 has a melodic line starting with a quarter note, followed by eighth notes, a triplet of eighth notes, and a half note. Flghn. 2 has rests for all measures. Tpt. has a melodic line with eighth notes, a triplet of eighth notes, and a half note. Tenor. has rests for all measures. Bar. has rests for all measures. Tba. has a rhythmic pattern of eighth notes. Gs. has rests for all measures. Dynamics include *mp* for Bar. and Tba. in measure 222. There are also triplets marked with a '3' over the notes.

Flghn. 1

Flghn. 2

Tpt.

Tenor.

Bar.

Tba.

Gs.

8

Flghn. 1

Flghn. 2

Tpt.

Tenor.

Bar.

Tba.

Gs.

*mf*

*f*

*f*

*f*

3

8

Detailed description: This is a page of a musical score for the opera 'Rosamunde'. It contains measures 229 through 234. The instruments listed are Flghn. 1, Flghn. 2, Tpt., Tenor., Bar., Tba., and Gs. The key signature is B-flat major. The score includes various dynamics such as *mf* (mezzo-forte) and *f* (forte). There are also accents and a triplet marked with a '3' in the Tpt. part. The Gs. part is mostly silent, indicated by a whole rest in each measure.

Flghn. 1

Flghn. 2

Tpt.

Tenor.

Bar.

Tba.

Gs.

*f*

*mf*

*mf*

*mf*

Ro -

Flghn. 1

Flghn. 2

Tpt.

Tenor.

Bar.

Tba.

Gs.

8

sa - mun-de, schenk' mir dein Herz und sag' ja!

Flghn. 1

Flghn. 2

Tpt.

Tenor.

Bar.

Tba.

Gs.

8

Ro - sa - mun-de, frag' doch nicht erst die Ma-

Detailed description: The musical score is for measures 249 to 255. It features seven staves: Flghn. 1, Flghn. 2, Tpt., Tenor, Bar., Tba., and Gs. The key signature is B-flat major. The Tenor and Baritone parts have lyrics: 'Ro - sa - mun-de, frag' doch nicht erst die Ma-'. The Gs. part has a '8' below the first measure. The Flghn. 1, Flghn. 2, and Tpt. parts have whole rests in all measures. The Tenor and Baritone parts have a melodic line with a slur over measures 250-251. The Tba. part has a rhythmic pattern of eighth notes. The Gs. part has a harmonic accompaniment with a slur over measures 250-251.

256

Trp.

Flghn. 1

Flghn. 2

Tpt.

Tenor.

Bar.

Tba.

Gs.

*p*

*mf*

*mf*

8

ma! Ro - sa - mun-de, glaub' mir: auch



Flghn. 1

Flghn. 2

Tpt.

Tenor.

Bar.

Tba.

Gs.

*mp*

*mp*

8

ich bin dir teu! Denn zur Stun-de, Ro - sa - mun-de,

269 Österreichische Locke

Flghn. 1 *mf*

Flghn. 2

Tpt. *mf*

Tenor.

Bar.

Tba.

Gs.

8

ist mein Herz g'ra - de noch frei.

Detailed description: This is a musical score for measures 269 to 274. The score is written for a full orchestra and vocal soloists. The key signature is B-flat major (two flats). The tempo is marked 'mf' (mezzo-forte). The score includes parts for Flghn. 1, Flghn. 2, Tpt., Tenor., Bar., Tba., and Gs. The lyrics are 'ist mein Herz g'ra - de noch frei.' The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The Flghn. 1 and Tpt. parts have a melodic line with a crescendo leading to a peak in measure 272, followed by a decrescendo. The Tenor., Bar., and Tba. parts have a more rhythmic, accompanimental role. The Gs. part provides a harmonic foundation with chords and single notes. The lyrics are written below the Gs. part.

279

## Dem Land Tirol die Treue (#1)

Flghn. 1

Flghn. 2

Tpt.

Tenor.

Bar.

Tba.

Gs.

*f*

*mf*

*f*

*mf*

*f*

*mf*

*f*

*mf*

8

The image shows a musical score for a piece titled "Dem Land Tirol die Treue (#1)". The score is for a full orchestra and includes parts for Flghn. 1, Flghn. 2, Tpt., Tenor., Bar., Tba., and Gs. The key signature is one flat (B-flat), and the time signature is 4/4. The score is divided into measures by vertical bar lines. The Flghn. 1 and Flghn. 2 parts have a dynamic marking of *f* (forte) and *mf* (mezzo-forte). The Tpt. part has a dynamic marking of *f* and *mf*. The Tenor. part has a dynamic marking of *f* and *mf*. The Bar. part has a dynamic marking of *f* and *mf*. The Tba. part has a dynamic marking of *f* and *mf*. The Gs. part has a dynamic marking of *f* and *mf*. The score is numbered 279 in the top left corner. The number 8 is written below the Gs. part.

287

Flghn. 1

Flghn. 2

Tpt.

Tenor.

Bar.

Tba.

Gs.

*mf*

8

Detailed description of the musical score: The score is for measures 287 to 292. The key signature has two flats (B-flat major). Flghn. 1: Measure 287 has an accent on the first eighth note, followed by a slur over the next two eighth notes. Measure 288 has an accent on the first eighth note, followed by a slur over the next two eighth notes. Measure 289 has a half note rest. Measure 290 has a slur over the next two eighth notes. Measure 291 has a slur over the next two eighth notes. Measure 292 has a half note. Flghn. 2: Measure 287 has an accent on the first eighth note, followed by a slur over the next two eighth notes. Measure 288 has an accent on the first eighth note, followed by a slur over the next two eighth notes. Measure 289 has a half note rest. Measure 290 has a slur over the next two eighth notes. Measure 291 has a slur over the next two eighth notes. Measure 292 has a half note. Tpt.: Measures 287-289 have whole rests. Measure 290 has eighth notes. Measure 291 has eighth notes. Measure 292 has eighth notes. Tenor.: Measure 287 has a half note rest. Measure 288 has eighth notes. Measure 289 has eighth notes. Measure 290 has eighth notes. Measure 291 has eighth notes. Measure 292 has eighth notes. Bar.: Measure 287 has a half note rest. Measure 288 has eighth notes. Measure 289 has eighth notes. Measure 290 has eighth notes. Measure 291 has eighth notes. Measure 292 has eighth notes. Tba.: Measures 287-292 have a continuous eighth-note pattern. Gs.: Measures 287-292 have whole rests. A dynamic marking of *mf* is placed above the Tenor. part in measure 290. The page number 287 is at the top left. The page number 44 is at the bottom left. The page number 8 is at the bottom left of the Gs. part.

Flghn. 1

Flghn. 2

Tpt.

Tenor.

Bar.

Tba.

Gs.

8

Flghn. 1

Flghn. 2

Tpt.

Tenor.

Bar.

Tba.

Gs.

8

305

Flghn. 1

Flghn. 2

Tpt.

Tenor.

Bar.

Tba.

Gs.

8

312

Flghn. 1

Flghn. 2

Tpt.

Tenor.

Bar.

Tba.

Gs.

8



318

bei Gesang tacet  
Fahnenschwinger Wein?

Flghn. 1

Flghn. 2

Tpt.

Tenor.

Bar.

Tba.

Gs.

8

Fah - nen - schwin - ger ro - ter Wein,

The musical score for measures 318-322 is written for a large ensemble. The parts are arranged vertically: Flghn. 1, Flghn. 2, Tpt., Tenor., Bar., Tba., and Gs. The key signature is B-flat major (two flats). The time signature is 4/4. The music features a variety of notes, rests, and dynamic markings. The lyrics 'Fah - nen - schwin - ger ro - ter Wein,' are written below the Gs. part.

324 1.x tacet

Flghn. 1

Flghn. 2

Tpt.

Tenor.

Bar.

Tba.

Gs.

8

du schmeckst mir heut' gar so fein. Ja, der ro - te

Flghn. 1

Flghn. 2

Tpt.

Tenor.

Bar.

Tba.

Gs.

8

mun - det mir. Komm, ich trink' ein Glas mit dir! Schenkt uns

1.x unten, 2.x oben

1.x unten, 2.x oben

337

Flghn. 1

Flghn. 2

Tpt.

Tenor.

Bar.

Tba.

Gs.

8

ein den ro - ten Wein, den Fah - nen - schwing - er Wein!

1.

1.

1.

1.

1.

1.

1.

343      \*      || 2.      Dem Land Tirol die Treue (#2)

Flghn. 1

Flghn. 2

Tpt.

Tenor.

Bar.

Tba.

Gs.

8

Ja, ja, ja, Wein!

*ff*

*ff*

*f*

*f*

*f*

*f*

348

Flghn. 1

Flghn. 2

Tpt.

Tenor.

Bar.

Tba.

Gs.

*mp*

*mp*

*p*

*mp*

*mp*

*mf*

8

Flghn. 1

Flghn. 2

Tpt.

Tenor.

Bar.

Tba.

Gs.

*ff*

*f*

*f*

*f*

*f*

*f*

8

Flghn. 1

Flghn. 2

Tpt.

Tenor.

Bar.

Tba.

Gs.

This musical score is for the piece 'Treibt die Gänse raus' (Drives the geese out), starting at measure 358. The score is written for a full orchestra and includes parts for Flute 1 and 2, Trumpet, Tenor, Baritone, Trombone, and Strings. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The woodwinds and strings play a rhythmic pattern of eighth and sixteenth notes, often in triplets. The brass instruments (Trumpet, Tenor, Baritone) play a similar rhythmic pattern, with the Tenor and Baritone parts featuring a melodic line in the final measures. The Trombone and String parts provide a steady, rhythmic accompaniment. The score includes various musical notations such as accents, slurs, and dynamic markings like 'f' (forte).



364

Flghn. 1

Flghn. 2

Tpt.

Tenor.

Bar.

Tba.

Gs.

1.

2.

*f*

3

8

371

Flghn. 1

Flghn. 2

Tpt.

Tenor.

Bar.

Tba.

Gs.

2.x tacet

2.x tacet

2.x tacet

nur 2.x singen

8

Treibt die Gän - se 'raus,

378

Flghn. 1

Flghn. 2

Tpt.

Tenor.

Bar.

Tba.

Gs.

8

in den Teich hi - naus! Wenn sie in dem Was - ser

385 ad lib. 8va

Flghn. 1

Flghn. 2

Tpt.

Tenor.

Bar.

Tba.

Gs.

8

ba - den, kön - nen sie dem Klee nicht scha - den. Treibt die Gän - se

392

Flghn. 1

Flghn. 2

Tpt.

Tenor.

Bar.

Tba.

Gs.

8

'raus, in den Teich hi - naus!

# Flügelhorn 1

# Potpourri á la dorfMusik

Eine Kleine Dorfmusik

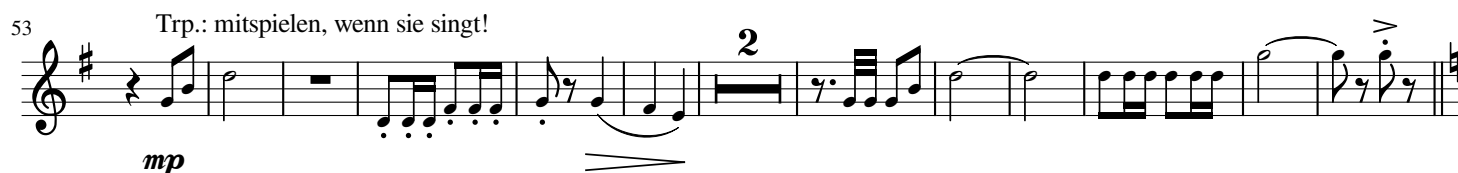
$\text{♩} = 116$

1.) Südböhmische Polka

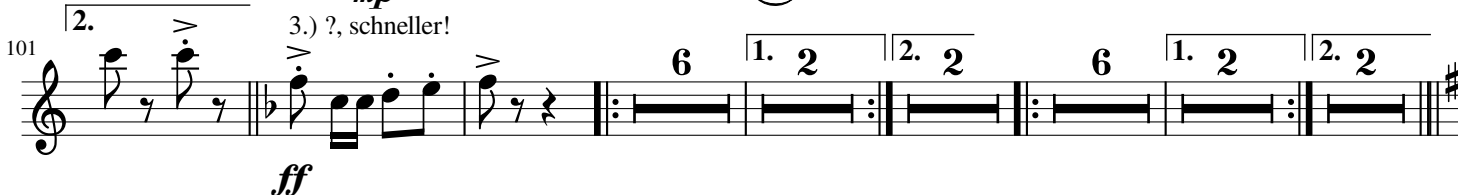
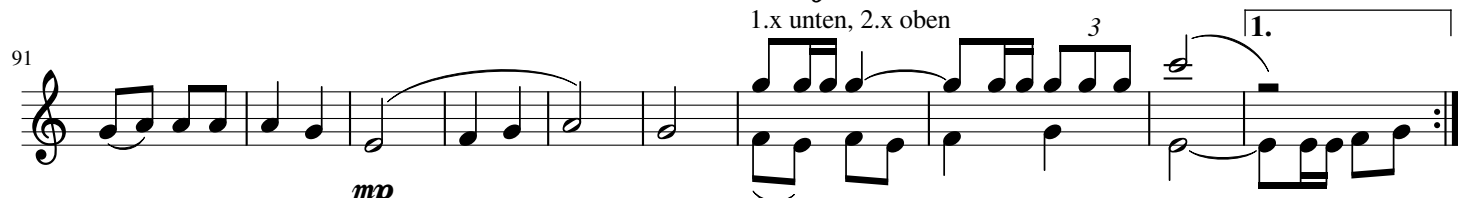


2.) Herz-Schmerz-Polka

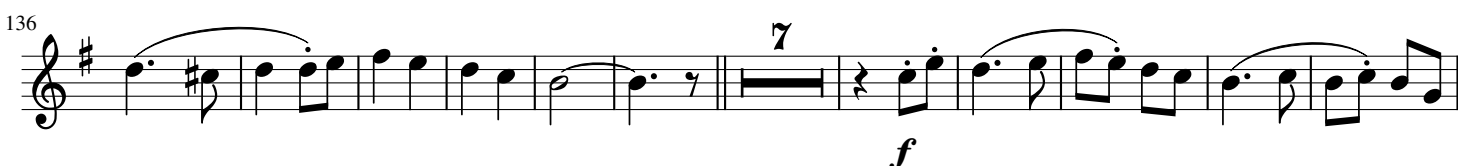
10



Trp.: mitspielen, wenn sie singt!



4.) Rosa, liebe Rosa  
(gemütlicheres Tempo)



154 15

*ff*

Musical staff 154-166. Key signature: one sharp (F#). The staff contains a series of eighth and sixteenth notes with accents. A dynamic marking of *ff* is present.

177

*p*

Musical staff 177-193. Key signature: one flat (Bb). The staff contains a series of eighth and sixteenth notes with accents. A dynamic marking of *p* is present.

194

*f* *mf*

Musical staff 194-201. Key signature: one flat (Bb). The staff contains a series of eighth and sixteenth notes with accents. Dynamic markings of *f* and *mf* are present.

202

Musical staff 202-207. Key signature: one flat (Bb). The staff contains a series of eighth and sixteenth notes with accents. A triplet of eighth notes is marked with a '3'.

208

Musical staff 208-212. Key signature: one flat (Bb). The staff contains a series of eighth and sixteenth notes with accents. A triplet of eighth notes is marked with a '3'.

213

Musical staff 213-218. Key signature: one flat (Bb). The staff contains a series of eighth and sixteenth notes with accents. A triplet of eighth notes is marked with a '3'.

219

Musical staff 219-225. Key signature: one flat (Bb). The staff contains a series of eighth and sixteenth notes with accents. A triplet of eighth notes is marked with a '3'.

226 Rosamunde

*mf*

Musical staff 226-232. Key signature: one flat (Bb). The staff contains a series of eighth and sixteenth notes with accents. A dynamic marking of *mf* is present.

233

*f*

Musical staff 233-241. Key signature: one flat (Bb). The staff contains a series of eighth and sixteenth notes with accents. A dynamic marking of *f* is present.

242 16 Trp.

*p* *mp* *mf*

Musical staff 242-270. Key signature: one flat (Bb). The staff contains a series of eighth and sixteenth notes with accents. Dynamic markings of *p*, *mp*, and *mf* are present.

271 Österreichische Locke

*f* *mf*

Musical staff 271-280. Key signature: one flat (Bb). The staff contains a series of eighth and sixteenth notes with accents. A dynamic marking of *f* is present.

287

295

303

313 bei Gesang tacet  
Fahnenschwinger Wein?

324 1.x tacet

337 1. \* 2.

346 Dem Land Tirol die Treue (#2)

354

361 Treibt die Gänse raus

371 2.x tacet

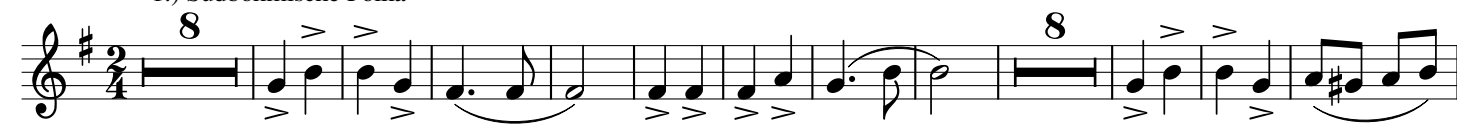
ad lib. 8va

382 8



♩ = 116

1.) Südböhmische Polka

2.) Herz-  
Schmerz-  
Polka*mp*

Dem Land Tirol die Treue (#1)

Österreichische  
Locke

288



296



304



315



bei Gesang tacet  
Fahnenchwinger Wein?

327



Dem Land Tirol die Treue (#2)

351

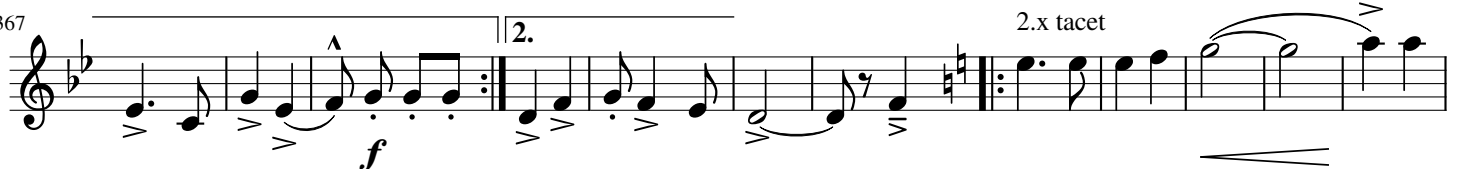


358



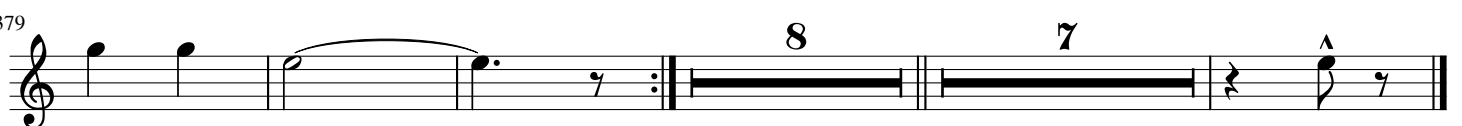
Treibt die Gänse raus

367



2.x tacet

379



## Trompete

## Potpourri á la dorfMusik

Eine Kleine Dorfmusik

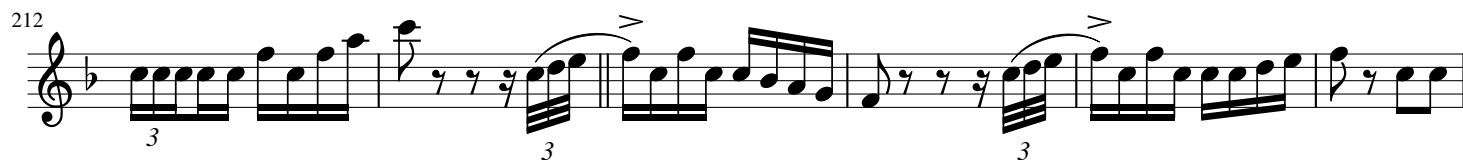
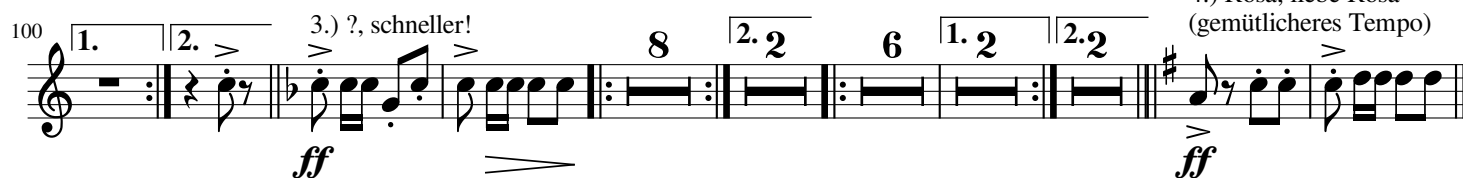
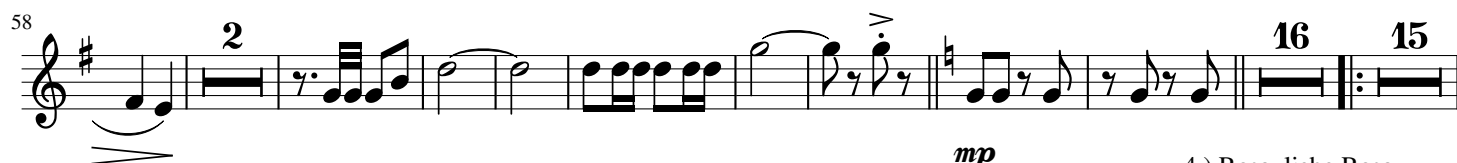
♩ = 116

1.) Südböhmische Polka

24

2.) Herz-  
Schmerz-  
Polka

10



Rosamunde

234 **f** **p** 16

261 **mp** **mf**  
Dem Land Tirol die Treue (#1)

274 **f** **mf**  
Österreichische  
Locke

294 **f** **mf**

312 **f**  
bei Gesang tacet  
Fahnschwinger Wein?

323 **f** 16

346 **f** **p**  
Dem Land Tirol die Treue (#2)

357 **f** 1.  
Treibt die Gänse raus

368 **f** 2.  
2.x tacet

381 **f** 8

# Tenorhorn in B

# Potpourri á la dorfMusik

Eine Kleine Dorfmusik

♩ = 116

1.) Südböhmische Polka



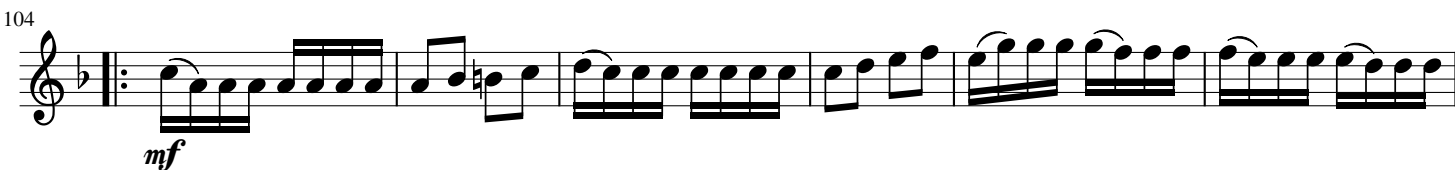
2.) Herz-  
Schmerz-  
Polka



jeweils nur ein Horn blasen



1.x unten, 2.x oben



116

1. 2.

4.) Rosa, liebe Rosa  
(gemüthlicheres Tempo)

120

142

*mf* *f*

154

*ff* *mf*

166

*mf*

179

192

16 8

*mp*

226

Rosamunde

*f*

235

*mf*

247

*mf*

261

The musical score is written for a single melodic line in treble clef. It begins in B-flat major (two flats) and 4/4 time. The first system (measures 116-120) features a first and second ending. The second ending leads to measure 120, which starts a new section marked '4.) Rosa, liebe Rosa (gemüthlicheres Tempo)'. This section is in D major (two sharps) and 4/4 time. The tempo change is indicated by a bracket and the text '(gemüthlicheres Tempo)'. The score includes various dynamic markings: *mf* (mezzo-forte), *f* (forte), *ff* (fortissimo), and *mp* (mezzo-piano). There are also crescendo and decrescendo hairpins. The piece concludes with a final cadence in D major. Measure numbers 116, 120, 142, 154, 166, 179, 192, 226, 235, 247, and 261 are placed at the start of their respective staves.



# Potpourri á la dorfMusik

**♩ = 116**

1.) Bauschmiede Polka

21

33

41

53

65

78

89

100

108

2.) Herz-Schmerz-Polka

jeweils nur ein Horn blasen

immer spielen!

1. 2. 3.) ?, schneller!

*f*

*mf*

*mp*

*ff*

*f*

*f*



116



4.) Rosa, liebe Rosa  
(gemütlicheres Tempo)

124

*ff**mf**f*

150

*ff*

161

*mf*

174

*mf*

186



197

*mp*

230

Rosamunde

*f*

239

*mf*

253

*mf*

Dem Land Tirol die Treue

Österreichische  
Locke

266

*f*

284

*mf*

294

304

314

Fahenschwinger Wein?

3 *f*

324

337

1. 2.

*f*

Dem Land Tirol die Treue (#2)

348

*mp* *f*

358

3 3

*mp* *f*

366

1. 2.

*mp* *f*

376

*mp* *f*

389

*mp* *f*

## Bariton B

## Potpourri á la dorfMusik

Eine Kleine Dorfmusik

♩ = 116

1.) Südböhmische Polka

21

*f*

33

*mf*

2.) Herz-  
Schmerz-  
Polka

41

*mf*

54

66

jeweils nur ein Horn blasen

*mp*

79

*mf*

92

immer spielen!

1. 2. spielen! 3.) ?, schneller!

*mp* *ff*

104

1.

*f*

111

2.

*f*

4.) Rosa, liebe Rosa  
(gemütlicheres Tempo)

119 **1.** **2.** **16**  
*ff* *mf*

143 *f*

155 *ff* *mf*

168 *mf*

183

196 **16** **8** *mp* **3**

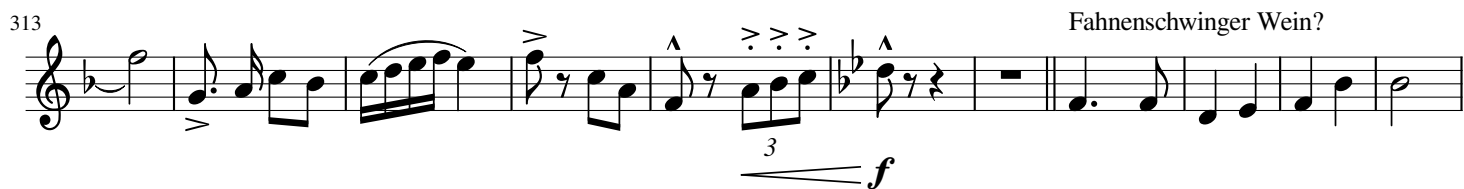
229 Rosamunde *f*

237 *mf*

249 *mf*

263 Dem Land Tirol die Treue (#1)  
 Österreichische  
 Locke

274 **8** *f* *mf*



## Tuba

## Potpourri á la dorfMusik

Eine Kleine Dorfmusik

♩ = 116

1.) Südböhmische Polka



9



16



25



33



40



47



54



62



69



76



83



92



99



106



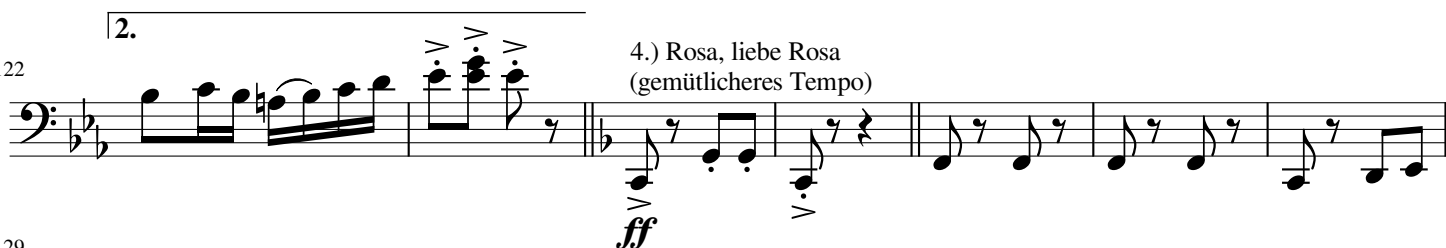
111



117



122



129



137



144



152



161



170



179



187



196



203



210



217



225



232





239



247



254



261

Österreichische  
Locke

268



282

Dem Land Tirol die Treue (#1)



290



297



304



311



317

Fahenschwinger Wein?



323



330



337



344



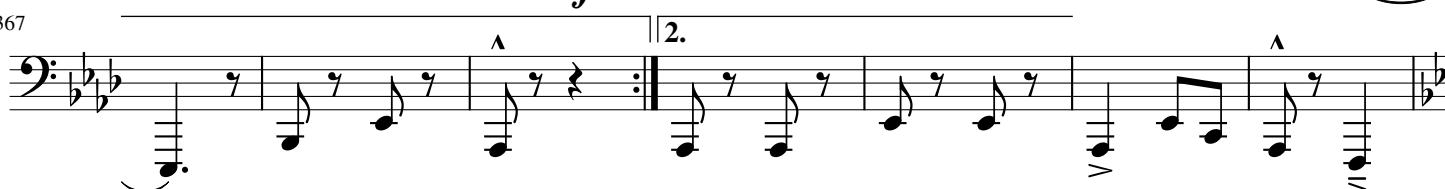
351



359



367



374



381



389



397



♩ = 116

1.) Südböhmische Polka

2.) Herz-Schmerz-Polka

8 32 10

Wenn ei - ner klagt, wenn ei - ner sagt,

51 8 die Welt sei voll Pro - ble-men, lach' ich ihn aus und sag' dis - kret

59 8 ja nur nichts wich - tig neh-men, weil's al - len an - dren g'rad so geht.

66 8 2 Herz, Schmerz, und dies und das, all' das ist ur - alt.

76 8 Kuss, Schluss, und sonst noch was das kennt man - cher bald.

84 8 Denn seit da mehr als tau - send Jah - ren hat ein  
Und da hilft auch kei - ne Reu - e; man fällt

91 8 je - der mal er - fah - ren ganz oh - ne Lie - be kann man nicht durch's  
im - mer 'rein auf's Neu - e. Lie - be, ja Lie - be, die ist im - mer

98 8 1. 2. 3.) ?, schneller! 2 8 2. 2 6 1. 2  
Le - ben geh'n.  
wie - der schön.

122 2. 4.) Rosa, liebe Rosa (gemütlicheres Tempo) 2  
Mei - ne Ro - sa ist sehr schön, a - ber lei - der nicht sehr treu.

133  
8  
So kann das nicht wei - ter geh'n; da bricht mir das Herz ent - zwei.

141  
8  
Weil sie ei - nen an - d'ren küsst, hat mich so die Wut ge - packt!

149  
8  
*f*  
Wenn sie will, soll sie zum Teu - fel geh'n; ich will sie nicht mehr

154  
8  
seh'n, hab' ich mir ge - sagt. Ro - sa, lie-be Ro - sa,

166  
8  
du treibst mit mir ein Spiel! Ro - sa, lie-be Ro - sa, das wird mir

175  
8  
bald zu viel! Ro - sa, lie-be Ro - sa, schau dich doch ein - mal um!

185  
8  
Vie-le Mäd - chen, die gibt's im Städt - chen; drum hal - te mich

191  
8  
nicht für dumm! Rosamunde  
4 16 16 12  
Ro - sa - mun-de,

245  
8  
schenk' mir dein Herz und sag' ja! Ro - sa - mun-de,

254  
8  
frag' doch nicht erst die Ma - ma! Ro - sa - mun-de,

262  
8  
glaub' mir: auch ich bin dir teu! Denn zur Stun - de, Ro - sa - mun-de,

Dem Land Tirol die Treue (#1)

Österreichische  
Locke

269  
8  
ist mein Herz g'ra - de noch frei.

8 4 32

318  
8  
Fah - nen - schwin - ger ro - ter Wein, du schmeckst mir heut' gar so

Fahnnenschwinger Wein?

327  
8  
fein. Ja, der ro - te mun - det mir. Komm, ich trink' ein Glas mit dir!

336  
8  
Schenkt uns ein den ro - ten Wein, den Fah - nen - schwing - er Wein!

1.

343  
8  
Ja, ja, ja, Wein! Treibt die Gänse raus  
Dem Land Tirol die Treue (#2) nur 2.x singen

1.

16 4 4 4

Treibt die

375  
8  
Gän - se 'raus, in den Teich hi - naus! Wenn sie in dem

384  
8  
Was - ser ba - den, kön - nen sie dem Klee nicht scha - den. Treibt die

391  
8  
Gän - se 'raus, in den Teich hi - naus!

# Potpourri á la dorfMusik

Hohes Blech & Gesang

Eine Kleine Dorfmusik

$\text{♩} = 116$

1.) Südböhmische Polka

1. Flügelhorn

2. Flügelhorn



Flghn. 1

Flghn. 2

Tpt.



Flghn. 1

Flghn. 2

Tpt.



Flghn. 1

Flghn. 2

Tpt.



2.) Herz-  
Schmerz-  
Polka

43  
Gs. 8  
Wenn ei - ner klagt, wenn ei - ner sagt, die Welt sei voll Pro -

53  
Flghn. 1 Trp.: mitspielen, wenn sie singt!  
Tpt. *mp*  
Gs. 8  
ble-men, lach'ich ihn aus und sag' dis - kret ja nur nichts wich-tig

61  
Flghn. 1  
Flghn. 2  
Tpt. *mp*  
Gs. 8  
neh-men, weil's al-len an - dren g'rad so geht.

68  
Flghn. 1 *mp*  
Flghn. 2  
Tpt.  
Gs. 8  
Herz, Schmerz, und dies und das, all' das ist ur - alt. Kuss,

78

Flghn. 1

Gs.

8

Schluss, und sonst noch was das kennt man-cher bald. Denn seit da  
Und da

*mf*

87

Flghn. 1

Gs.

8

mehr als tau-send Jah-ren hat ein je-der mal er-fah-ren ganz oh-ne  
hilft auch kei-ne Reu-e; man fällt im-mer 'rein auf's Neu-e. Lie-be, ja

*mp*

95

Flghn. 1

Gs.

8

Lie-be kann man nicht durch's Le-ben geh'n.  
Lie-be, die ist im-mer wie-der schön.

1.x unten, 2.x oben

3

1.

101

Flghn. 1

Flghn. 2

Tpt.

Gs.

8

spielen!

*ff*

3.) ?, schneller!

*ff*

*ff*

104

Flghn. 1

6

1. 2

2. 2

6

1. 2

2. 2



4.) Rosa, liebe Rosa  
(gemütlicheres Tempo)

124

Flghn. 1

Flghn. 2

Tpt.

Gs.

*ff* *mf* *ff* *mf* *ff*

8

Mei-ne Ro-sa ist sehr schön, a-ber lei-der nicht sehr treu.

133

Flghn. 1

Flghn. 2

Gs.

8

So kann das nicht wei - ter geh'n; dabricht mir das Herz ent - zwei.

142

Gs.

8

Weil sie ei - nen an - d'ren küsst, hat mich so die Wut ge - packt!

149

Flghn. 1

Flghn. 2

Gs.

*f* *f* *f*

8

Wenn sie will, soll sie zum Teu-fel geh'n; ich will sie nicht mehr seh'n, hab'ich mir ge - sagt.

157

Flghn. 1

Flghn. 2

Tpt.

Gs.

*ff*

*ff*

*ff*

162

Gs.

Ro - sa, lie-be Ro - sa, du treibst mit mir ein Spiel! Ro - sa, lie-be Ro - sa,

174

Flghn. 1

Gs.

das wird mir bald zu viel! Ro - sa, lie-be Ro - sa, schau dich doch

183

Flghn. 1

Gs.

*p*

ein-mal um! Vie-le Mäd-chen, die gibt's im Städt-chen; drum hal-te mich

191

Flghn. 1

Flghn. 2

Tpt.

Gs.

8 nicht für dumm!

198

Flghn. 1

Tpt.

*mf*

*mf*

204

Flghn. 1

Tpt.

3

3

209

Flghn. 1

Tpt.

3

3

214

Flghn. 1

Tpt.

3

3

219

Flghn. 1

Tpt.

226

Flghn. 1

Flghn. 2

Tpt.

Rosamunde

*mf*

*mf*

*mf*

233

Flghn. 1

Flghn. 2

Tpt.

*f*

*f*

*f*

242

Gs.

8

Ro - sa - mun-de, schenk' mir dein Herz und sag' ja! Ro - sa - mun-de,

253

Flghn. 1

Tpt.

Gs.

Trp.

*p*

*p*

frag' doch nicht erst die Ma - ma! Ro - sa - mun-de, glaub' mir: auch

263

Flghn. 1

Tpt.

Gs.

*mp*

*mp*

8

ich bin dir teu! Denn zur Stun-de, Ro - sa - mun-de, ist mein

270

Flghn. 1

Tpt.

Gs.

*mf*

*mf*

8

8

8

Herz g'ra - de noch frei.

Österreichische  
Locke

282

Flghn. 1

Flghn. 2

Tpt.

*f*

*f*

*f*

*mf*

*mf*

*f*

*f*

Dem Land Tirol die Treue (#1)

289

Flghn. 1

Flghn. 2

Tpt.

*mf*

*mf*

297

Flghn. 1

Flghn. 2

Tpt.

304

Flghn. 1

Flghn. 2

Tpt.

314

Flghn. 1

Flghn. 2

Tpt.

Gs.

bei Gesang tacet  
Fahnenschwinger Wein?

bei Gesang tacet

bei Gesang tacet

*f*

*f*

*f*

3

3

3

8

Fah - nen - schwin-ger

322 1.x tacet

Flghn. 1

Flghn. 2

Tpt.

Gs.

8 ro - ter Wein, du schmeckst mir heut' gar so fein. Ja, der ro-te

330

Flghn. 1

Gs.

8 mun-det mir. Komm, ich trink' ein Glas mit dir! Schenkt uns ein den ro-ten

339 1. \* 2.

Flghn. 1

Flghn. 2

Gs.

8 Wein, den Fah-nen - schwing - er Wein! Ja, ja, ja, Wein!

*ff*

*ff*

346 Dem Land Tirol die Treue (#2)

Flghn. 1

Flghn. 2

Tpt.

*mp*

*mp*

*f*

*p*

353

Flghn. 1

Flghn. 2

Tpt.

*ff*

*f*

*ff*

*f*

*f*

359

Flghn. 1

Flghn. 2

Tpt.

Treibt die Gänse raus

1.

*f*

*f*

*f*

367

Flghn. 1

Flghn. 2

Tpt.

2.

*f*

*f*

*f*



374 2.x tacet

Flghn. 1

Flghn. 2

Tpt.

Gs. nur 2.x singen

8 Treibt die Gän - se 'raus, in den Teich hi - naus!

382

Gs. 8

Wenn sie in dem Was - ser ba - den, kön - nen sie dem Klee nicht scha - den.

ad lib. 8va

390

Flghn. 1

Flghn. 2

Tpt.

Gs. 8

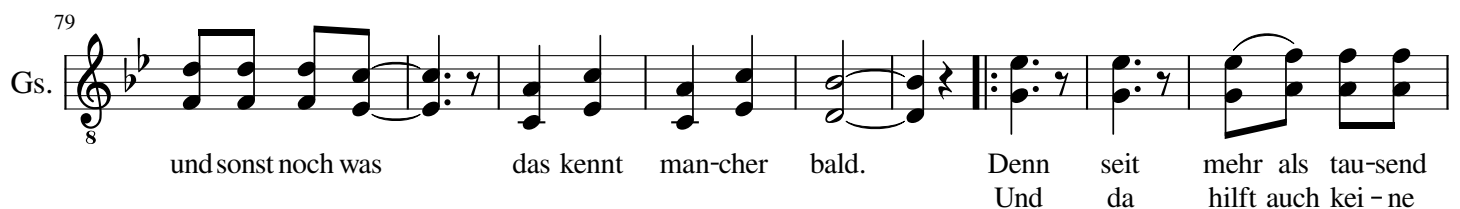
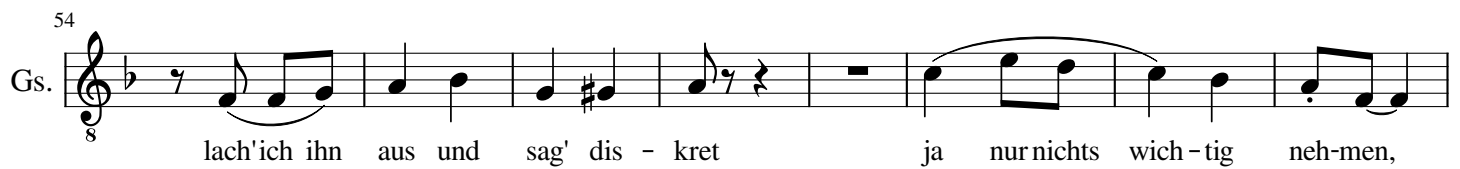
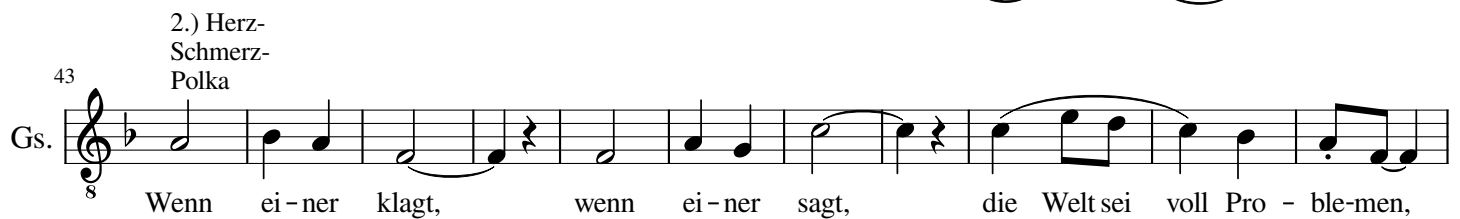
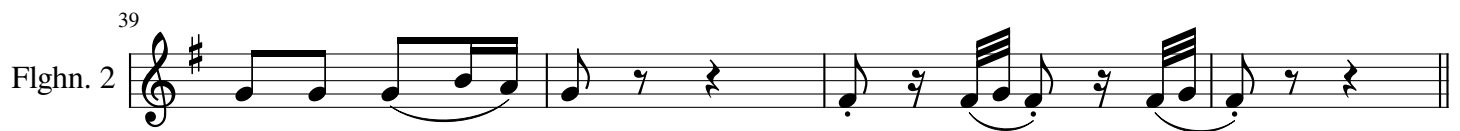
Treibt die Gän - se 'raus, in den Teich hi - naus!

## 2. Flgh. & Gesang Potpourri á la dorfMusik

Eine Kleine Dorfmusik

$\text{♩} = 116$

1.) Südböhmische Polka



88

Gs. 

Jah - ren hat ein je - der mal er - fah - ren ganz oh - ne Lie - be  
 Reu - e; man fällt im - mer 'rein auf's Neu - e. Lie - be, ja Lie - be,

97

Flghn. 2 

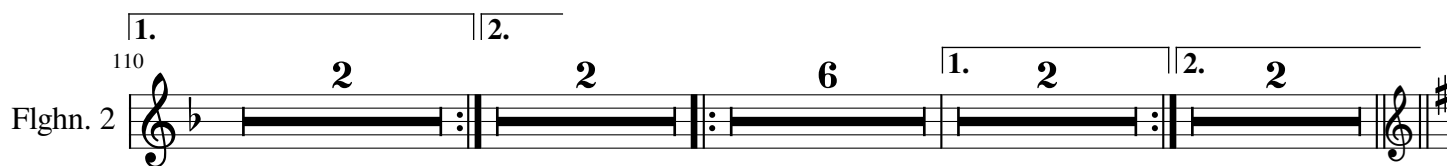
1. 2. spielen! 3.) ?, schneller! 6

Gs. 

6

kann man nicht durch's Le-ben geh'n.  
 die ist im - mer wie-der schön.

110

Flghn. 2 

1. 2. 2 2 6 1. 2 2

124

Flghn. 2 

4.) Rosa, liebe Rosa  
 (gemütlicheres Tempo)


*ff* *mf* 7

Gs. 


7

Mei-ne Ro-sa ist sehr schön, a-ber lei-der nicht sehr treu. So kann

135

Flghn. 2 

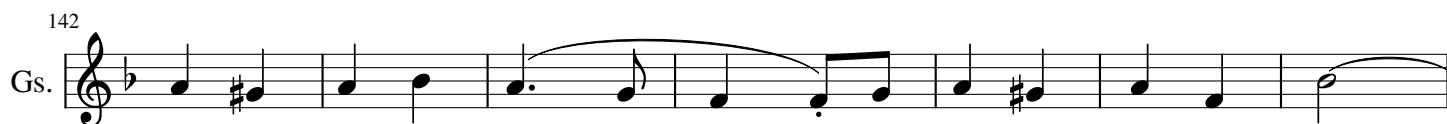
7

Gs. 

7

das nicht wei - ter geh'n; da bricht mir das Herz ent - zwei.

142

Gs. 

7

Weil sie ei - nen an - d'ren küsst, hat mich so die Wut ge - packt!

149

Flghn. 2

Gs.

*f*

*f*

Wenn sie will, soll sie zum Teu-fel geh'n; ich will sie nicht mehr seh'n, hab' ich mir ge - sagt.

157

Flghn. 2

Gs.

*ff*

162

Gs.

Ro - sa, lie-be Ro - sa, du treibst mit mir ein Spiel! Ro - sa, lie-be Ro - sa,

174

Gs.

das wird mir bald zu viel! Ro - sa, lie-be Ro - sa, schau dich doch ein-mal um!

185

Gs.

Vie-le Mäd-chen, die gibt's im Städt-chen; drum hal-te mich nicht für dumm!

194

Flghn. 2

*f*

16 16

*mf*

Rosamunde

231

Flghn. 2

236

Flghn. 2

*f*

242

Gs.

Ro - sa - mun-de, schenk' mir dein Herz und sag' ja! Ro - sa - mun-de,

254  
Gs. 8  
frag' doch nicht erst die Ma - ma! Ro - sa - mun-de, glaub' mir: auch ich bin dir

264  
Gs. 8  
teu! Denn zur Stun-de, Ro-sa - mun-de, ist mein Herz g'ra-de noch frei.

Dem Land Tirol die Treue (#1)

Österreichische  
Locke

274  
Flghn. 2 8  
*f* *mf*

289  
Flghn. 2

296  
Flghn. 2

303  
Flghn. 2

312  
Flghn. 2  
3 *f*

bei Gesang tacet  
Fahnschwinger Wein?

320  
Flghn. 2  
Gs. 8  
Fah - nen - schwin-ger ro - ter Wein, du schmeckst mir heut' gar so fein.

328  
Gs. 8  
Ja, der ro - te mun - det mir. Komm, ich trink' ein Glas mit

335  
Gs. 8  
dir! Schenkt uns ein den ro - ten Wein, den Fah - nen -

341

Flghn. 2

Gs.

schwing - er Wein! Ja, ja, ja, Wein!

*ff*

1. 2.

346 Dem Land Tirol die Treue (#2)

Flghn. 2

*mp*

353

Flghn. 2

*ff* *f*

359 Treibt die Gänse raus

Flghn. 2

*f*

366

Flghn. 2

*f*

1. 2.

374 2.x tacet

Flghn. 2

nur 2.x singen

Gs.

Treibt die Gän - se 'raus, in den Teich hi - naus!

382

Gs.

Wenn sie in dem Was - ser ba - den, kön - nen sie dem Klee nicht scha - den.

390

Flghn. 2

Gs.

Treibt die Gän - se 'raus, in den Teich hi - naus!

# Trompete & Gesang

## Potpourri á la dorfMusik

Eine Kleine Dorfmusik

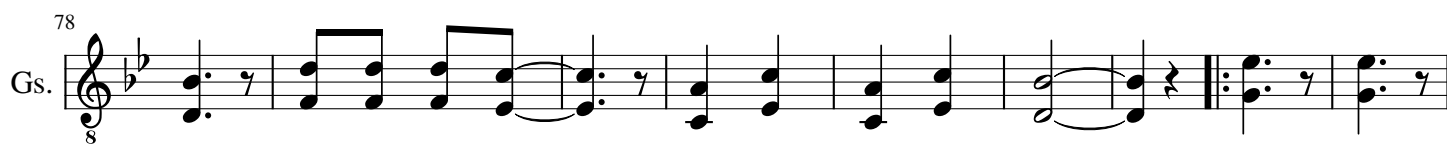
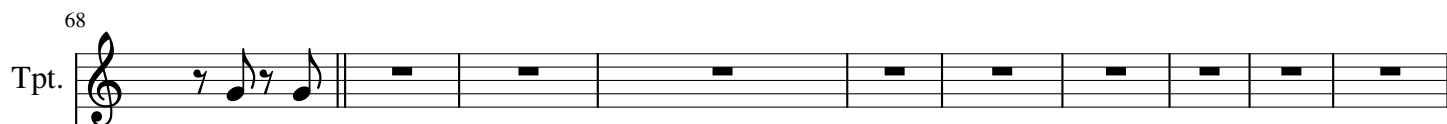
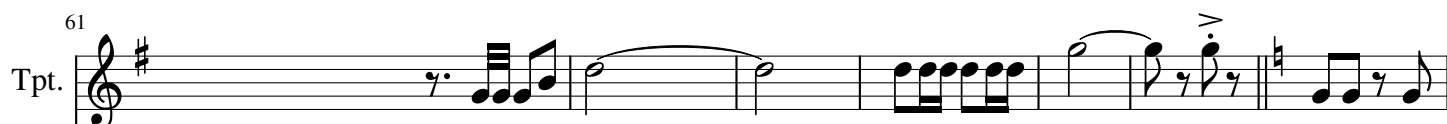
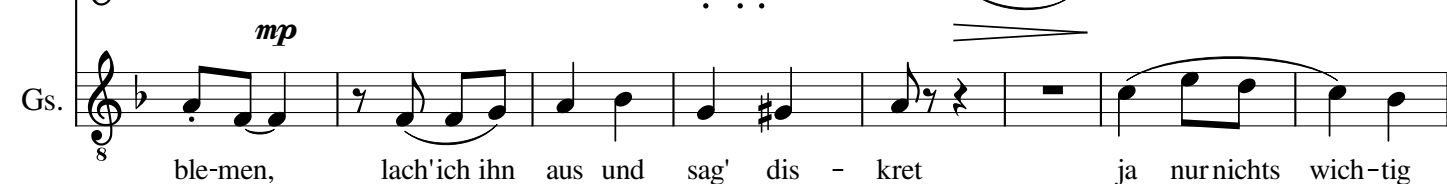
$\text{♩} = 116$


1.) Südböhmische Polka

24



2.) Herz-  
Schmerz-  
Polka



87  
Gs.  mehr als tau-send Jah-ren hat ein je - der mal er - fah-ren ganz oh-ne Lie -  
hilft auch kei - ne Reu - e; man fällt im-mer 'rein auf's Neu - e. Lie - be, ja Lie -

96  
Tpt.  1. 2. 3.) ?, schneller!  
Gs.  *ff*  
be kann man nicht durch's Le-ben geh'n.  
be, die ist im - mer wie-der schön.


104  
Tpt.  6 1. 2 2. 2 6 1. 2 2. 2 4.) Rosa, liebe Rosa  
(gemütlicheres Tempo)  
*ff*

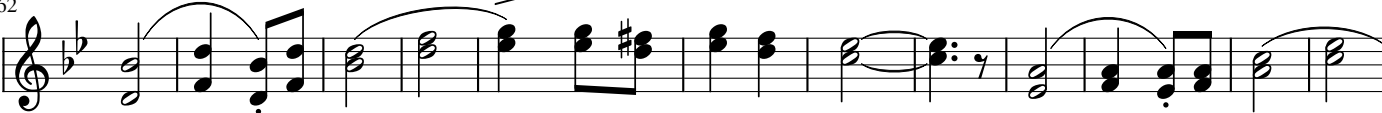
126  
Gs.  Mei-ne Ro-sa ist sehr schön, a-ber lei-der nicht sehr treu. So kann das nicht

136  
Gs.  wei - ter geh'n; da bricht mir das Herz ent - zwei. Weil sie ei - nen an - d'ren

145  
Gs.  *f*  
küsst, hat mich so die Wut ge - packt! Wenn sie will, soll sie zum Teu-fel geh'n; ich

153  
Gs.  will sie nicht mehr seh'n, hab' ich mir ge - sagt.

158  
Tpt.  *ff*

162  
Gs.  Ro - sa, lie-be Ro - sa, du treibst mit mir ein Spiel! Ro - sa, lie-be Ro - sa,



174  
Gs. *8*  
das wird mir bald zu viel! Ro - sa, lie-be Ro - sa, schau dich doch ein-mal um!

185  
Gs. *8*  
Vie-le Mäd-chen, die gibt's im Städt-chen; drum hal-te mich nicht für dumm!

193  
Tpt. *mf* *mf*  
*3*

203  
Tpt. *3*

209  
Tpt. *3* *3*

214  
Tpt. *3* *3*

219  
Tpt. *3*

226  
Tpt. *3* *mf*  
Rosamunde

233  
Tpt. *f*

242  
Gs. *8*  
Ro - sa - mun-de, schenk' mir dein Herz und sag' ja! Ro - sa - mun-de,

253  
Gs. *8*  
frag' doch nicht erst die Ma - ma!

258

Tpt.

Gs.

*p*

8

Ro - sa - mun-de, glaub' mir: auch ich bin dir teu! Denn zur Stun-de,

267

Tpt.

Gs.

*mp* *mf*

8

Ro - sa - mun-de, ist mein Herz g'ra - de noch frei.

274

Tpt.

Österreichische  
Locke Dem Land Tirol die Treue (#1)

8

*f* *mf*

4

291

Tpt.

4

302

Tpt.

4

314

Tpt.

Gs.

bei Gesang tacet  
Fahnenschwinger Wein?

3

*f*

8

Fah - nen - schwin-ger

322

Tpt.

Gs.

8


ro - ter Wein, du schmeckst mir heut' gar so fein.



328  
Gs.    
8  
Ja, der ro-te mun-det mir. Komm, ich trink' ein Glas mit dir! Schenkt uns


337  
Gs.    
8  
ein den ro-ten Wein, den Fah-nen - schwing - er Wein! Ja, ja, ja, Wein!

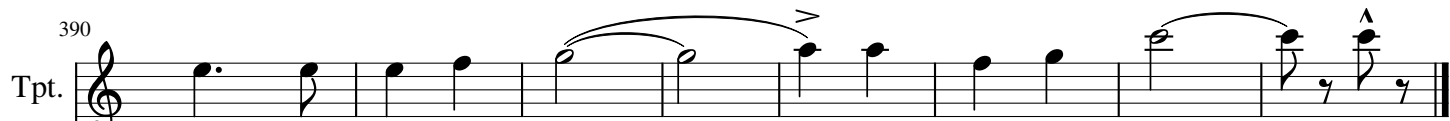

346 Dem Land Tirol die Treue (#2)  
Tpt.    
*f* *p* *f*

357 Treibt die Gänse raus  
Tpt.    
3 *f* 1.

367  
Tpt.    
3 2.

374 2.x tacet  
Tpt.    
nur 2.x singen  
Gs.    
8  
Treibt die Gän - se 'raus, in den Teich hi - naus!

382  
Gs.    
8  
Wenn sie in dem Was-ser ba - den, kön - nen sie dem Klee nicht scha - den.

390  
Tpt.    
Gs.    
8  
Treibt die Gän - se 'raus, in den Teich hi - naus!