

Uraufführung am 17. November 1915

Madel guck (Das ist die Liebe ...)

aus der Operette

"Die Csárdásfürstin"

Musik: Emmerich Kálmán

Libretto: Leo Stein, Bela Jenbach

Orchesterfassung: Rico Reinwarth

Allegro moderato **a-tempo**

Flöte *mf*

Oboe *mf*

Klarinette in B *mf*

Bassklarinetten in B *mf*

Altsaxophon *mf*

Tenorsaxophon *mf*

Fagott *mf*

Horn 1 in F *mf*

Euphonium 1/ Tenorhorn 1 *mf*

Horn 2 in F *mf*

Euphonium 2/ Tenorhorn 2 *mf*

Trompete 1 in B *mf*

Trompete 2 in B *mf*

Trompete 3 in B *mf*

Posaune 1 *mf*

Posaune 2 *mf*

Baritonhorn *mf*

Tuba *mf*

Pauken *mf* *f* *pp*

Becken *mf*

Große Trommel

Drum Set *mf*

Glockenspiel

Allegro moderato **a-tempo**

Stimme

Violine I *mf*

Violine II *mf*

Violine III *mf*

Viola *mf*

Violoncello *mf*

Kontrabass *mf* *pizz.*

29

Fl.

Ob.

Kl.

B. Kl.

Asax.

Ten. Sax.

Fg.

Hn.

Euph.

Hn.

Euph. 2

Trp. 1

Trp. 2

Trp. 3

Pos.

Pos.

Bar. Hn.

Tuba

Pk.

Bck

Gr. Tr.

Dr.

Gls.

Stimme

Vi. I

Vi. II

Vi. III

Vla.

Vc.

Kb.

rit.

Langsam beginnend (♩=60) poco a poco accel.

f *mf* *mp* *p*

rit. (nur 1. mal)

43

Fl.
Ob.
Kl.
B. Kl.
Asax.
Ten. Sax.
Fg.
Hn.
Euph.
Hn.
Euph. 2
Trp. 1
Trp. 2
Trp. 3
Pos.
Pos.
Bar. Hn.
Tuba
Pk.
Bck
Gr. Tr.
Dr.
Gls.
Stimme
VI. I
VI. II
VI. III
Vla.
Vc.
Kb.

rit. (nur 1. mal)

1.

meno accel.

56

Fl.

Ob.

Kl.

B. Kl.

Asax.

Ten. Sax.

Fg.

Hn.

Euph.

Hn.

Euph. 2

Trp. 1

Trp. 2

Trp. 3

Pos.

Pos.

Bar. Hn.

Tuba

Pk.

Bck

Gr. Tr.

Dr.

Gls.

Stimme

VI. I

VI. II

VI. III

Vla.

Vc.

Kb.

meno accel.

65

Madel guck (Das ist die Liebe ...)

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Allegro moderato

mf < > < > < >

9 **a-tempo**

mf

14 *tr* 8 *tr*
dolce < >

29 *tr* < *f*

37 **rit.** *mf* **Langsam beginnend**
(♩=60) **poco a poco accel.**

48 *tr*

54 **rit. (nur 1. mal)** (tr) 1.

Flöte

2

56 **2.** **meno accel.**
f

61 *f*

65

69 *tr* *f*

Oboe

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Allegro moderato

Musical notation for measures 1-4. The key signature is one sharp (F#) and the time signature is 2/4. The first measure starts with a dynamic marking of *mf*. The notation consists of eighth and quarter notes with stems pointing down.

5 **a-tempo**

Musical notation for measures 5-8. Measure 5 starts with a dynamic marking of *mf*. The notation continues with eighth and quarter notes.

10

Musical notation for measures 9-13. The notation continues with eighth and quarter notes.

14

Musical notation for measures 14-20. The notation continues with eighth and quarter notes. The final measure of this line is marked *dolce*.

21

Musical notation for measures 21-28. The notation continues with eighth and quarter notes, including some beamed eighth notes.

29

Musical notation for measures 29-36. The notation continues with eighth and quarter notes. The final measure of this line is marked *f*.

37 **rit.** **Langsam beginnend**
(♩=60) **poco a poco accel.**

Musical notation for measures 37-40. Measure 37 starts with a dynamic marking of *mf*. The notation includes a double bar line and a repeat sign, indicating a change in tempo.

Oboe

43

rit. (nur 1. mal)

50

56

meno accel.

60

65

Klarinette in B

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Allegro moderato

9 *mf* < > < > < >

a-tempo

14

dolce

21

29

37 **rit.**

Langsam beginnend

41 ($\text{♩} = 60$) **poco a poco accel.**

48

54 **rit. (nur 1. mal)**

1.

Klarinette in B

2

56 meno accel.

61

65

70

Bassklarinetten in B

43

49

54 rit. (nur 1. mal)

56

61

65

70

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aus der Operette "Die Csárdásfürstin"

Musik: Emmerich Kálmán
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Allegro moderato

Musical notation for measures 1-8. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The first measure starts with a mezzo-forte (*mf*) dynamic and includes several accents. The notation includes eighth and quarter notes with various articulations.

9 **a-tempo**

Musical notation for measure 9, which is a whole rest. A fermata is placed above the rest, with the number '5' written below it, indicating a five-measure hold.

14

Musical notation for measures 14-17. Measure 14 begins with a triplet of eighth notes. The key signature remains three sharps. The notation includes eighth and quarter notes. The word *dolce* is written below the final measure.

22

Musical notation for measures 22-25. The notation includes quarter and eighth notes with various articulations and slurs.

29

Musical notation for measures 29-32. The notation includes quarter and eighth notes with various articulations. A forte (*f*) dynamic is indicated at the end of the passage.

Langsam beginnend

(♩=60)

poco a poco accel.

37 **rit.**

Musical notation for measures 37-42. The tempo is marked *rit.* (ritardando). The notation includes quarter and eighth notes with various articulations. A mezzo-forte (*mf*) dynamic is indicated. The key signature changes to two sharps (F#, C#) at the end of measure 40.

43

Musical notation for measures 43-48. The notation includes quarter and eighth notes with various articulations and slurs.

54 **rit. (nur 1. mal)**

Musical notation for measures 54-55. Measure 54 is a whole rest. Measure 55 begins with a first ending bracket labeled '1.' followed by a long note.

Altsaxophon

56 **meno accel.**

f > < *f* >

65

> < > < > < *f*

Tenorsaxophon

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Allegro moderato

Musical notation for measures 1-8. The key signature is two sharps (F# and C#), and the time signature is 2/4. The melody starts with a quarter rest, followed by quarter notes G4, A4, B4, C#5, B4, A4, G4, F#4, E4, D4, C4. Dynamics include *mf* with accents and slurs.

9 **a-tempo**

Musical notation for measure 9, consisting of a whole rest. A large number '5' is written above the staff.

14

Musical notation for measures 14-21. Measure 14 has a triplet of eighth notes. The melody continues with eighth and quarter notes. Dynamics include *dolce*.

22

Musical notation for measures 22-28. The melody features quarter and eighth notes with slurs and accents.

29

Musical notation for measures 29-36. The melody consists of quarter and eighth notes. Dynamics include *f*.

Langsam beginnend

(♩=60)

37 **rit.**

poco a poco accel.

Musical notation for measures 37-42. The tempo changes from *rit.* to *poco a poco accel.*. The melody includes quarter notes and slurs. Dynamics include *mf*.

43

Musical notation for measures 43-53. The melody features quarter and eighth notes with slurs.

54 **rit. (nur 1. mal)**

Musical notation for measure 54, consisting of a whole rest. A first ending bracket labeled '1.' spans the final measure.

Tenorsaxophon

56 **meno accel.**

f *f*

65

f

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Allegro moderato

mf

Musical notation for measures 1-5 in bass clef, 2/4 time, key of D major. The notation includes a dynamic marking of *mf* and various articulation marks.

6

a-tempo

Musical notation for measures 6-10 in bass clef, 2/4 time, key of D major. The notation includes a repeat sign and a dynamic marking of *mf*.

11

Musical notation for measures 11-13 in bass clef, 2/4 time, key of D major.

14

Musical notation for measures 14-18 in bass clef, 2/4 time, key of D major.

19

Musical notation for measures 19-23 in bass clef, 2/4 time, key of D major. The notation includes a dynamic marking of *dolce*.

24

Musical notation for measures 24-28 in bass clef, 2/4 time, key of D major. The notation includes a dynamic marking of *f*.

29

Musical notation for measures 29-33 in bass clef, 2/4 time, key of D major.

34

rit.

Musical notation for measures 34-38 in bass clef, 2/4 time, key of D major. The notation includes a dynamic marking of *f*.

39

Langsam beginnend

(♩=60)

poco a poco accel.

Musical notation for measures 39-43 in bass clef, 2/4 time, key of D major. The notation includes a dynamic marking of *mf* and a tempo change.

Fagott

43

Staff 1: Measures 43-47. Bass clef, 4/4 time. Notes: 43: G2, A2, B2; 44: B2, C3, D3; 45: D3, E3, F#3; 46: F#3, G3, A3; 47: G3, F#3, E3.

48

Staff 2: Measures 48-52. Bass clef, 4/4 time. Notes: 48: G2, A2, B2; 49: B2, C3, D3; 50: D3, E3, F#3; 51: F#3, G3, A3; 52: G3, F#3, E3.

53

rit. (nur 1. mal)

1.

Staff 3: Measures 53-55. Bass clef, 4/4 time. Notes: 53: G2, A2, B2; 54: B2, C3, D3; 55: D3, E3, F#3.

56

2.

meno accel.

Staff 4: Measures 56-60. Bass clef, 4/4 time. Notes: 56: G2, A2, B2; 57: B2, C3, D3; 58: D3, E3, F#3; 59: F#3, G3, A3; 60: G3, F#3, E3.

61

Staff 5: Measures 61-64. Bass clef, 4/4 time. Notes: 61: G2, A2, B2; 62: B2, C3, D3; 63: D3, E3, F#3; 64: F#3, G3, A3.

65

Staff 6: Measures 65-69. Bass clef, 4/4 time. Notes: 65: G2, A2, B2; 66: B2, C3, D3; 67: D3, E3, F#3; 68: F#3, G3, A3; 69: G3, F#3, E3.

70

Staff 7: Measures 70-74. Bass clef, 4/4 time. Notes: 70: G2, A2, B2; 71: B2, C3, D3; 72: D3, E3, F#3; 73: F#3, G3, A3; 74: G3, F#3, E3.

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Allegro moderato

Musical notation for measures 1-5. The key signature is one sharp (F#) and the time signature is 2/4. The music starts with a rest in the first measure, followed by eighth notes. A dynamic marking of *mf* is present. There are three hairpins indicating a crescendo and decrescendo.

6 **a-tempo**

Musical notation for measures 6-10. Measure 6 starts with a repeat sign. A long hairpin spans measures 6-10.

11

Musical notation for measures 11-13.

14

Musical notation for measures 14-18.

19 *dolce*

Musical notation for measures 19-23. A dynamic marking of *dolce* is present.

24

Musical notation for measures 24-28. There are two hairpins indicating a crescendo and decrescendo.

29

Musical notation for measures 29-33.

34 **rit.**

Musical notation for measures 34-38. A dynamic marking of *rit.* is present.

39 **Langsam beginnend**
(♩=60) poco a poco accel.

Musical notation for measures 39-43. The tempo marking is **Langsam beginnend (♩=60) poco a poco accel.** There are four repeat signs in measure 39.

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Madel guck (Das ist die Liebe ...)

Euphonium 1/Tenorhorn 1

aus der Operette

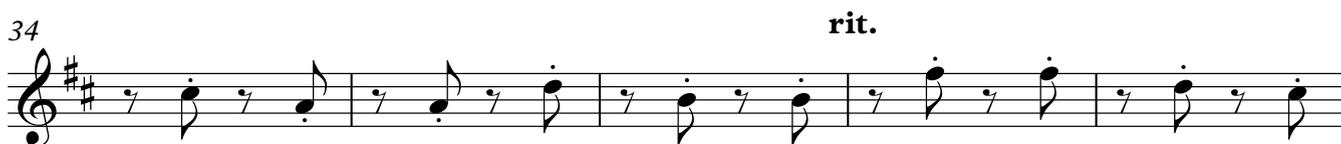
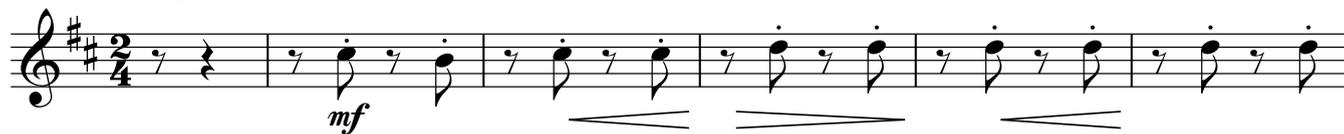
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Allegro moderato



Langsam beginnend

(♩=60)

poco a poco accel.



Euphonium 1/Tenorhorn 1

43

Musical staff 43-47: Treble clef, key signature of two sharps (F# and C#), 4/4 time signature. The staff contains five measures of music. Each measure begins with a quarter rest, followed by a dotted quarter note and an eighth note. The notes are: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4.

48

Musical staff 48-52: Treble clef, key signature of two sharps, 4/4 time signature. The staff contains five measures. Measure 48 starts with a quarter rest, followed by a dotted quarter note and an eighth note. Measures 49-52 continue with similar rhythmic patterns, ending with a quarter rest.

53

rit. (nur 1. mal)

Musical staff 53-55: Treble clef, key signature of two sharps, 4/4 time signature. The staff contains three measures. Measure 53 starts with a quarter rest, followed by a dotted quarter note and an eighth note. Measure 55 ends with a first ending bracket over the final two notes.

56

meno accel.

Musical staff 56-60: Treble clef, key signature of two sharps, 4/4 time signature. The staff contains five measures. Measure 56 starts with a quarter rest, followed by a dotted quarter note and an eighth note. Measure 57 has a repeat sign. Measure 58 has a first ending bracket. Measure 59 has a dynamic marking of *f* and a hairpin. Measure 60 ends with a hairpin.

61

Musical staff 61-64: Treble clef, key signature of two sharps, 4/4 time signature. The staff contains four measures. Measure 61 starts with a quarter rest, followed by a dotted quarter note and an eighth note. Measure 62 has a dynamic marking of *f* and a hairpin. Measure 64 ends with a quarter rest.

65

Musical staff 65-69: Treble clef, key signature of two sharps, 4/4 time signature. The staff contains five measures. Measure 65 starts with a quarter rest, followed by a dotted quarter note and an eighth note. Measures 66-69 continue with similar rhythmic patterns, ending with a quarter rest.

70

Musical staff 70-74: Treble clef, key signature of two sharps, 4/4 time signature. The staff contains five measures. Measure 70 starts with a quarter rest, followed by a dotted quarter note and an eighth note. Measure 71 has a dynamic marking of *f* and a hairpin. Measure 74 ends with a quarter rest.

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Horn 2 in F

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Allegro moderato

Musical notation for measures 1-5. The key signature is one sharp (F#) and the time signature is 2/4. The music begins with a rest, followed by quarter notes G4, A4, B4, and C5. A dynamic marking of *mf* is placed below the first measure. Slurs are placed over measures 2-3, 3-4, and 4-5.

Musical notation for measures 6-10. Measure 6 starts with a double bar line. A dynamic marking of *mf* is present. A tempo change to **a-tempo** is indicated below measure 7. Slurs are placed over measures 6-7, 7-8, 8-9, and 9-10.

Musical notation for measures 11-13. The music continues with quarter notes G4, A4, B4, and C5.

Musical notation for measures 14-18. The music continues with quarter notes G4, A4, B4, and C5.

Musical notation for measures 19-23. A dynamic marking of *dolce* is placed below measure 20. Slurs are placed over measures 19-20, 20-21, 21-22, and 22-23.

Musical notation for measures 24-28. Slurs are placed over measures 24-25, 25-26, 26-27, and 27-28.

Musical notation for measures 29-33. The music continues with quarter notes G4, A4, B4, and C5.

Musical notation for measures 34-38. A dynamic marking of *rit.* is placed below measure 35. Slurs are placed over measures 34-35, 35-36, 36-37, and 37-38.

Musical notation for measures 39-43. A dynamic marking of **Langsam beginnend** ($\text{♩} = 60$) is placed above measure 39. A tempo change to **poco a poco accel.** is indicated below measure 40. Slurs are placed over measures 39-40, 40-41, 41-42, and 42-43.

Horn 2 in F

43

Musical staff 43-47: Treble clef, key signature of one sharp (F#). The staff contains five measures of music with eighth notes and rests.

48

Musical staff 48-52: Treble clef, key signature of one sharp (F#). The staff contains five measures of music with eighth notes and rests.

53

rit. (nur 1. mal)

1.

Musical staff 53-55: Treble clef, key signature of one sharp (F#). The staff contains three measures of music with eighth notes and rests. A first ending bracket spans the last two measures.

56

2.

meno accel.

Musical staff 56-60: Treble clef, key signature of one sharp (F#). The staff contains five measures of music with eighth notes and rests. A second ending bracket spans the first two measures. A dynamic marking *f* is present with a hairpin.

61

Musical staff 61-64: Treble clef, key signature of one sharp (F#). The staff contains four measures of music with eighth notes and rests. A dynamic marking *f* is present with a hairpin.

65

Musical staff 65-69: Treble clef, key signature of one sharp (F#). The staff contains five measures of music with eighth notes and rests. Hairpins are used for dynamics.

70

Musical staff 70-74: Treble clef, key signature of one sharp (F#). The staff contains five measures of music with eighth notes and rests. A dynamic marking *f* is present with a hairpin. The staff ends with a double bar line.

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Madel guck (Das ist die Liebe ...)

Euphonium 2/Tenorhorn 2

aus der Operette

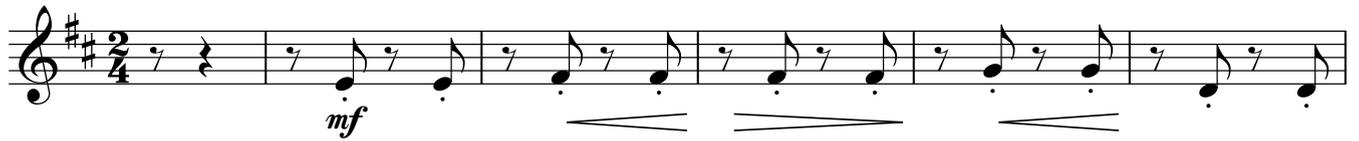
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Orchesterfassung: Rico Reinwarth

Allegro moderato



6



11



14



19



24



29



34

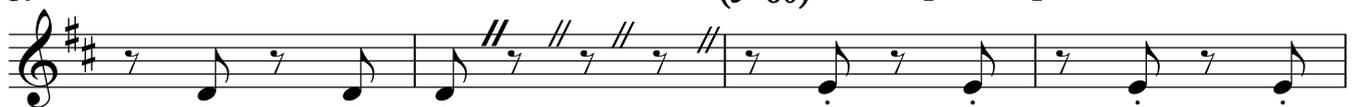


Langsam beginnend

(♩=60)

poco a poco accel.

39



Euphonium 2/Tenorhorn 2

43

Musical staff 43-47: Treble clef, key signature of two sharps (F# and C#). The staff contains five measures of music with eighth notes and rests.

48

Musical staff 48-52: Treble clef, key signature of two sharps. The staff contains five measures of music with eighth notes and rests.

53

rit. (nur 1. mal)

1.

Musical staff 53-55: Treble clef, key signature of two sharps. The staff contains three measures of music with eighth notes and rests. A first ending bracket spans the last two measures.

56

2.

meno accel.

Musical staff 56-60: Treble clef, key signature of two sharps. The staff contains five measures of music with eighth notes and rests. A second ending bracket spans the last four measures. A dynamic marking *f* is present at the start of the second ending.

61

Musical staff 61-64: Treble clef, key signature of two sharps. The staff contains four measures of music with eighth notes and rests. A dynamic marking *f* is present at the start of the first measure.

65

Musical staff 65-69: Treble clef, key signature of two sharps. The staff contains five measures of music with eighth notes and rests.

70

Musical staff 70-74: Treble clef, key signature of two sharps. The staff contains five measures of music with eighth notes and rests. A dynamic marking *f* is present at the start of the first measure.

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Allegro moderato

mf

Measures 1-5: Musical notation in treble clef, key of B major (two sharps), 2/4 time signature. The music starts with a mezzo-forte (mf) dynamic and features a melodic line with eighth and quarter notes.

6 a-tempo 5

Measures 6-13: Musical notation for measures 6-13. Measure 6 starts with a mezzo-forte (mf) dynamic. Measure 13 is a whole rest. A repeat sign is present at the end of the line, with a '5' above it, indicating a five-measure repeat.

14 15

Measures 14-15: Musical notation for measures 14-15, both of which are whole rests.

29 8 rit. 3 poco a poco accel. 2

Measures 29-32: Musical notation for measures 29-32. Measure 29 is a whole rest. Measures 30-31 are whole rests. Measure 32 is a whole rest. The tempo marking 'rit.' (ritardando) is above measures 30-31, and 'poco a poco accel.' (poco a poco accelerando) is above measure 32. Measure numbers 8, 3, and 2 are placed above the respective measures.

43 11 rit. (nur 1. mal) 1.

Measures 43-45: Musical notation for measures 43-45. Measure 43 is a whole rest. Measures 44-45 are whole rests. The tempo marking 'rit. (nur 1. mal)' (ritardando, only once) is above measures 44-45. A first ending bracket is shown above measures 44-45.

56 2. meno accel. f

Measures 56-60: Musical notation for measures 56-60. Measure 56 is a whole rest. Measure 57 is a whole rest. Measures 58-60 contain musical notation. The tempo marking 'meno accel.' (meno accelerando) is above measures 58-60. A dynamic marking 'f' (forte) is below measures 59-60. A second ending bracket is shown above measures 57-58.

61 f

Measures 61-64: Musical notation for measures 61-64. Measure 61 starts with a forte (f) dynamic. Measures 62-64 continue the melodic line.

65

Measures 65-69: Musical notation for measures 65-69. Measure 65 starts with a forte (f) dynamic. Measures 66-69 continue the melodic line.

70 f

Measures 70-73: Musical notation for measures 70-73. Measure 70 starts with a forte (f) dynamic. Measures 71-73 continue the melodic line.

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Allegro moderato

mf

6 **a-tempo** 5

14 15

Langsam beginnend

(♩=60)

poco a poco accel.

29 8 rit. 3 2

43 11 rit. (nur 1. mal) 1.

56 2. meno accel. f

61 f

65

70 f

Madel guck (Das ist die Liebe ...)

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Allegro moderato

mf

6 **a-tempo** 5

14 **15**

Langsam beginnend
(♩=60)
poco a poco accel.

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Allegro moderato

mf

Measures 1-5: Bass clef, 2/4 time signature. The music consists of eighth and sixteenth notes with accents. A dynamic marking of *mf* is present. Slurs are placed under measures 1-2, 3-4, and 5.

6

a-tempo

Measures 6-10: Bass clef. Measure 6 starts with an accent. Measure 7 has a whole rest. Measure 8 has a repeat sign. Measures 9-10 continue with eighth notes. A dynamic marking of *a-tempo* is present. A slur is placed under measures 6-10.

11

Measures 11-13: Bass clef. Measures 11-13 continue with eighth notes.

14

Measures 14-18: Bass clef. Measures 14-18 continue with eighth notes.

19

dolce

Measures 19-23: Bass clef. Measures 19-23 continue with eighth notes. A dynamic marking of *dolce* is present. A slur is placed under measures 19-23.

24

Measures 24-28: Bass clef. Measures 24-28 continue with eighth notes. A slur is placed under measures 24-28.

29

Measures 29-33: Bass clef. Measures 29-33 continue with eighth notes.

34

rit.

Measures 34-38: Bass clef. Measures 34-38 continue with eighth notes. A dynamic marking of *rit.* is present.

39

Langsam beginnend
(♩=60) **poco a poco accel.**

Measures 39-43: Bass clef. Measures 39-43 continue with eighth notes. A dynamic marking of *Langsam beginnend* and *poco a poco accel.* is present. A tempo marking of $(\text{♩}=60)$ is present. Slurs are placed under measures 39-40 and 41-43.

Posaune 1

43

Musical staff 43-47: Bass clef, 4/4 time signature. Measures 43-47 contain eighth and quarter notes with stems pointing up. Measure 45 has a sharp sign on the second line.

48

Musical staff 48-52: Bass clef, 4/4 time signature. Measures 48-52 contain eighth and quarter notes with stems pointing up. Measure 50 has a sharp sign on the second line.

53

rit. (nur 1. mal)

Musical staff 53-55: Bass clef, 4/4 time signature. Measures 53-55 contain quarter notes with stems pointing up. Measure 55 has a first ending bracket above it.

56

meno accel.

Musical staff 56-60: Bass clef, 4/4 time signature. Measures 56-60 contain quarter notes with stems pointing up. Measure 56 has a second ending bracket above it. Measure 58 has a sharp sign on the second line. Measure 59 has a forte (f) dynamic marking with a hairpin.

61

Musical staff 61-64: Bass clef, 4/4 time signature. Measures 61-64 contain quarter notes with stems pointing up. Measure 61 has a forte (f) dynamic marking with a hairpin.

65

Musical staff 65-69: Bass clef, 4/4 time signature. Measures 65-69 contain quarter notes with stems pointing up. Measure 65 has a slur over the first two notes.

70

Musical staff 70-74: Bass clef, 4/4 time signature. Measures 70-74 contain quarter notes with stems pointing up. Measure 70 has a forte (f) dynamic marking with a hairpin. Measure 73 has a slur over the last two notes.

Madel guck (Das ist die Liebe ...)

aus der Operette

"Die Csárdásfürstin"

Musik: Emmerich Kálmán

Libretto: Leo Stein, Bela Jenbach

Orchesterfassung: Rico Reinwarth

Allegro moderato

mf

Measures 1-5: Bass clef, 2/4 time signature, key signature of one sharp (F#). The music begins with a half note F#4, followed by quarter notes G4, A4, B4, and C5. Measure 2 contains a quarter rest followed by quarter notes D5, E5, and F#5. Measure 3 has quarter notes G5, A5, and B5. Measure 4 has quarter notes C6, B5, and A5. Measure 5 has quarter notes G5, F#5, and E5. Dynamics include *mf* and hairpins.

6

a-tempo

Measures 6-10: Bass clef. Measure 6: quarter note G4, quarter rest. Measure 7: quarter note A4, quarter rest. Measure 8: quarter note B4, quarter rest. Measure 9: quarter note C5, quarter rest. Measure 10: quarter note D5, quarter rest. A repeat sign follows. Measure 11: quarter note E5, quarter rest. Measure 12: quarter note F#5, quarter rest. Measure 13: quarter note G5, quarter rest. Measure 14: quarter note A5, quarter rest. Measure 15: quarter note B5, quarter rest. Dynamics include *a-tempo* and hairpins.

11

Measures 16-18: Bass clef. Measure 16: quarter note C6, quarter rest. Measure 17: quarter note B5, quarter rest. Measure 18: quarter note A5, quarter rest. Dynamics include hairpins.

14

Measures 19-23: Bass clef. Measure 19: quarter note G5, quarter rest. Measure 20: quarter note F#5, quarter rest. Measure 21: quarter note E5, quarter rest. Measure 22: quarter note D5, quarter rest. Measure 23: quarter note C5, quarter rest. Dynamics include hairpins.

19

dolce

Measures 24-28: Bass clef. Measure 24: quarter note B4, quarter rest. Measure 25: quarter note A4, quarter rest. Measure 26: quarter note G4, quarter rest. Measure 27: quarter note F#4, quarter rest. Measure 28: quarter note E4, quarter rest. Dynamics include *dolce* and hairpins.

24

Measures 29-33: Bass clef. Measure 29: quarter note D4, quarter rest. Measure 30: quarter note C4, quarter rest. Measure 31: quarter note B3, quarter rest. Measure 32: quarter note A3, quarter rest. Measure 33: quarter note G3, quarter rest. Dynamics include hairpins.

29

Measures 34-38: Bass clef. Measure 34: quarter note F#3, quarter rest. Measure 35: quarter note E3, quarter rest. Measure 36: quarter note D3, quarter rest. Measure 37: quarter note C3, quarter rest. Measure 38: quarter note B2, quarter rest. Dynamics include hairpins.

34

rit.

Measures 39-43: Bass clef. Measure 39: quarter note A2, quarter rest. Measure 40: quarter note G2, quarter rest. Measure 41: quarter note F#2, quarter rest. Measure 42: quarter note E2, quarter rest. Measure 43: quarter note D2, quarter rest. Dynamics include *rit.* and hairpins.

39

Langsam beginnend (♩=60) poco a poco accel.

Measures 44-48: Bass clef. Measure 44: quarter note C2, quarter rest. Measure 45: quarter note B1, quarter rest. Measure 46: quarter note A1, quarter rest. Measure 47: quarter note G1, quarter rest. Measure 48: quarter note F#1, quarter rest. Dynamics include *Langsam beginnend*, *poco a poco accel.*, and hairpins.

Posaune 2

43



48



53

rit. (nur 1. mal)

1.



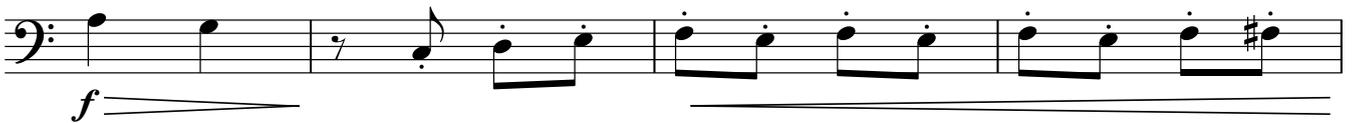
56

2.

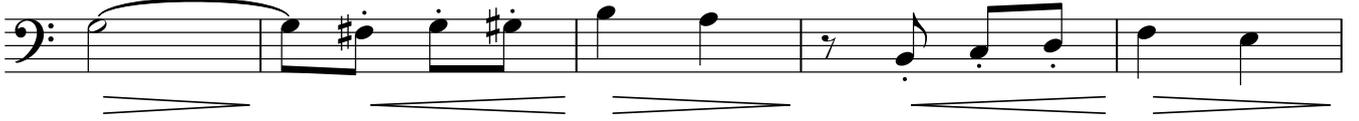
meno accel.



61



65



70



Madel guck (Das ist die Liebe ...)

aus der Operette

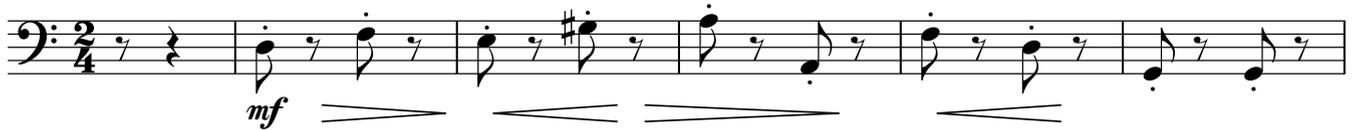
"Die Csárdásfürstin"

Musik: Emmerich Kálmán

Libretto: Leo Stein, Bela Jenbach

Orchesterfassung: Rico Reinwarth

Allegro moderato



6

a-tempo



11



14



19



24



29



34

rit.



39

Langsam beginnend

(♩=60)

poco a poco accel.



Baritonhorn

43



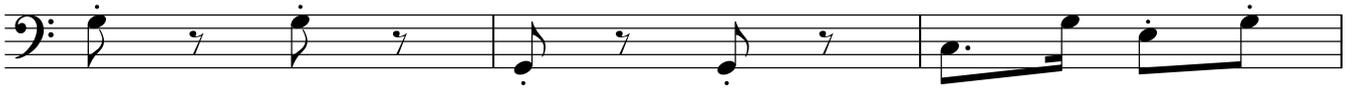
48



53

rit. (nur 1. mal)

1.



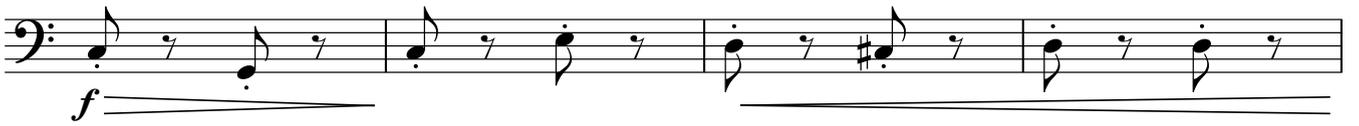
56

2.

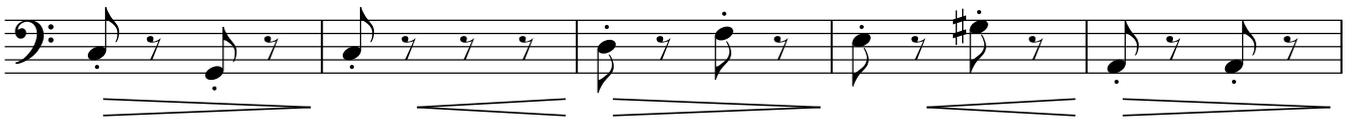
meno accel.



61



65



70



Tuba

Uraufführung am 17. November 1915

Madel guck (Das ist die Liebe ...)

aus der Operette

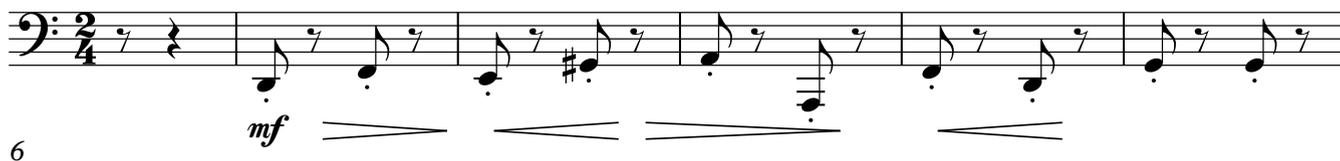
"Die Csárdásfürstin"

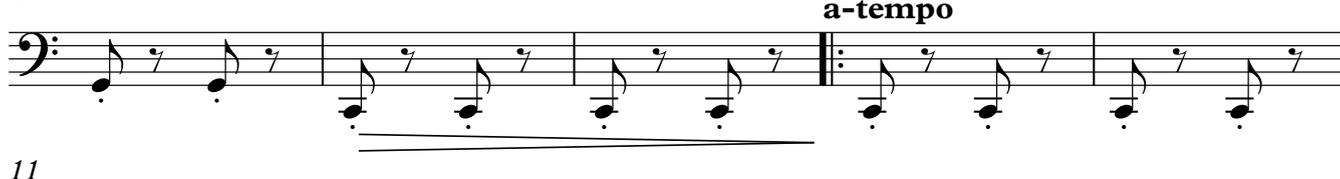
Musik: Emmerich Kálmán

Libretto: Leo Stein, Bela Jenbach

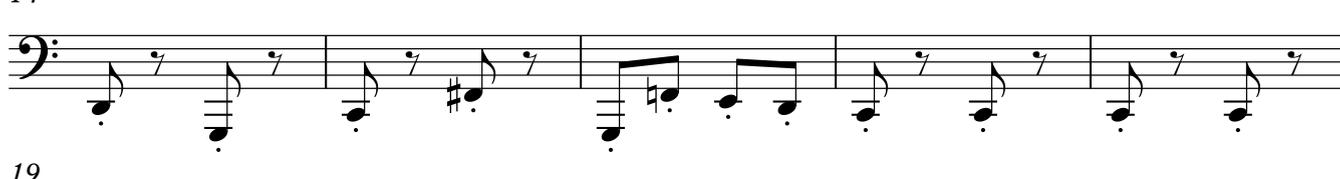
Orchesterfassung: Rico Reinwarth

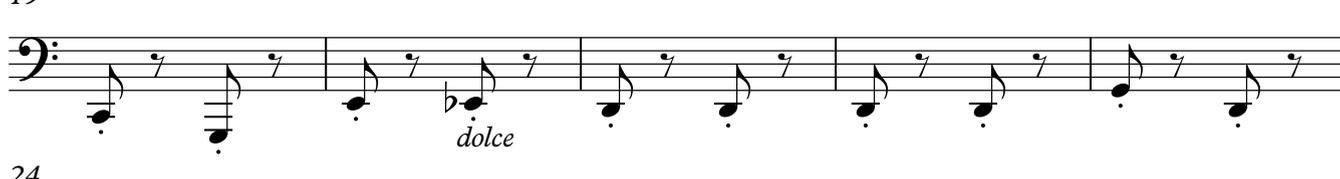
Allegro moderato

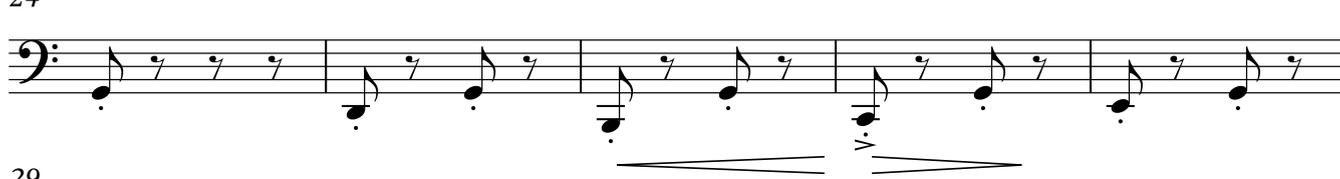
6 *mf* 

11 **a-tempo** 

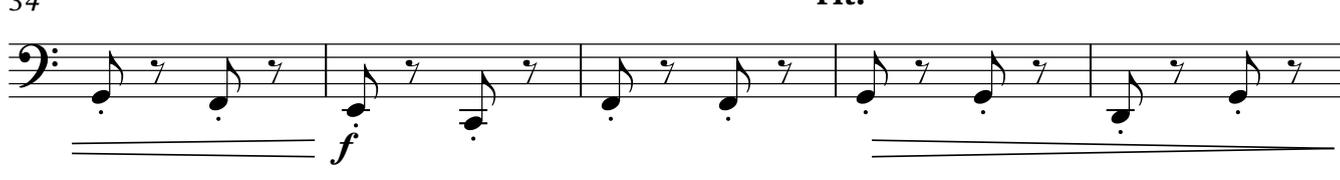
14 

19 

24 *dolce* 

29 

34 **rit.** 

f 

39 **Langsam beginnend**
(♩=60) **poco a poco accel.** *mf* 

Pauken

Uraufführung am 17. November 1915

aus der Operette

"Die Csárdásfürstin" Madel guck (Das ist die Liebe ...)

Musik: Emmerich Kálmán

Libretto: Leo Stein, Bela Jenbach

Orchesterfassung: Rico Reinwarth

Allegro moderato

4

mf ————— *f* ————— *pp*

9 **a-tempo**

5

14

12

mp ————— *mf*

29

5 **rit.**

mp ————— *mf*

40

Langsam beginnend ($\text{♩} = 60$) **2** **poco a poco accel.**

43

11 **rit. (nur 1. mal)** 1.

56

2. **2** **meno accel.** **6**

65

6

Becken
Große Trommel

Uraufführung am 17. November 1915

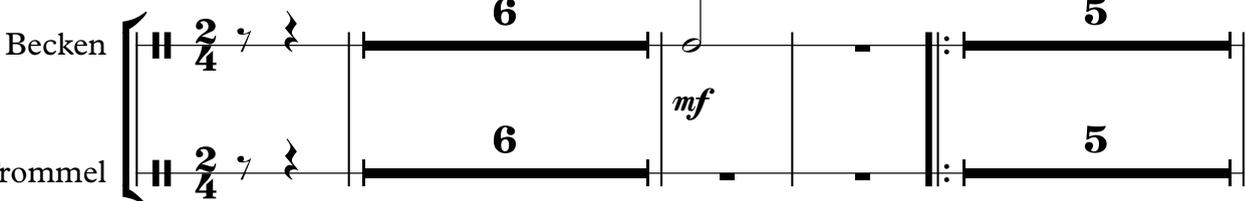
Madel guck (Das ist die Liebe ...)

aus der Operette

"Die Csárdásfürstin"

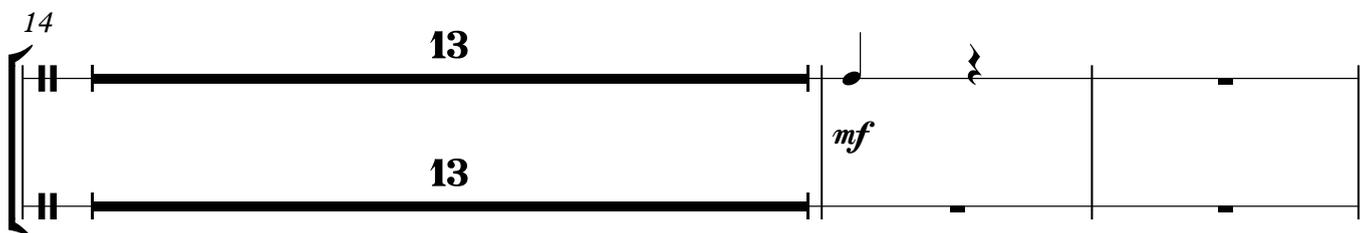
Musik: Emmerich Kálmán
Libretto: Leo Stein, Bela Jenbach
Orchesterfassung: Rico Reinwarth

Allegro moderato **6** **a-tempo** **5**

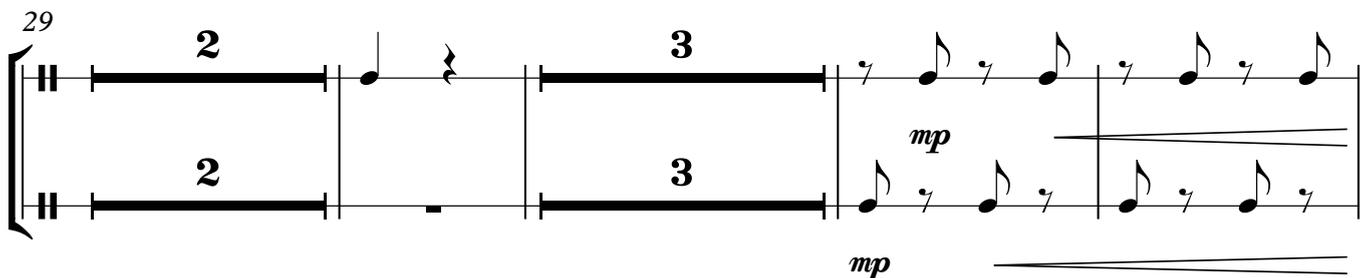
Becken 

Große Trommel 

14 **13** **13** *mf*



29 **2** **3** *mp*

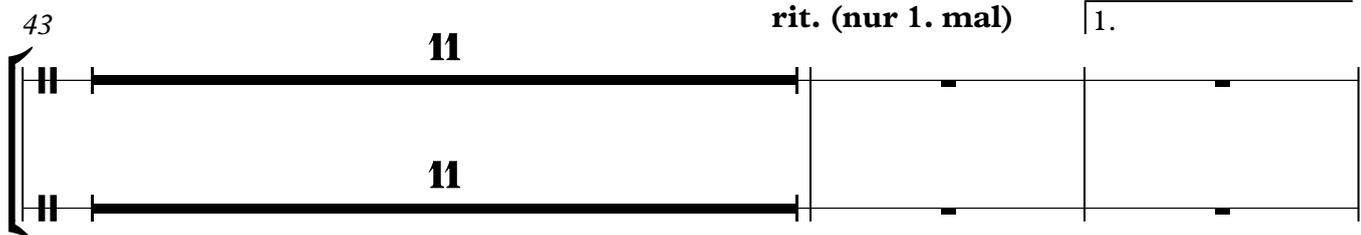


37 **> rit.** **Langsam beginnend**
(♩=60)
poco a poco accel.

f **p** **2** **2**



43 **11** **11** **rit. (nur 1. mal)** 1.



Becken, Große Trommel

56 2. **meno accel.**

f *f* *f*

62

65

70

Becken

Uraufführung am 17. November 1915

aus der Operette

"Die Csárdásfürstin" Madel guck (Das ist die Liebe ...)

Musik: Emmerich Kálmán
Libretto: Leo Stein, Bela Jenbach
Orchesterfassung: Rico Reinwarth

Allegro moderato **6** **a-tempo** **5**

mf

14 **13**

mf

29 **2** **3**

mp

37 **> rit.** **Langsam beginnend** **(♩=60)** **poco a poco accel.** **2**

f *p*

43 **11** **rit. (nur 1. mal)** | 1.

56 | 2. **2** **meno accel.**

f

65

f

Uraufführung am 17. November 1915

Große Trommel

aus der Operette

"Die Csárdásfürstin" Madel guck (Das ist die Liebe ...)

Musik: Emmerich Kálmán

Libretto: Leo Stein, Bela Jenbach

Orchesterfassung: Rico Reinwarth

Allegro moderato **8** **a-tempo** **5**

14 **15**

29 **6** *mp* *rit.* *f*

40 **Langsam beginnend** (♩=60) **2** **poco a poco accel.**

p

43 **11** *rit. (nur 1. mal)* 1.

56 2. **2** **meno accel.**

f *f*

65 *f*

Drum Set

Uraufführung am 17. November 1915

aus der Operette

"Die Csárdásfürstin" Madel guck (Das ist die Liebe ...)

Musik: Emmerich Kálmán

Libretto: Leo Stein, Bela Jenbach

Orchesterfassung: Rico Reinwarth

Allegro moderato

Musical notation for measures 1-5. The piece is in 2/4 time. The first measure starts with a dynamic marking of *mf*. The notation consists of a treble clef, a key signature of one flat, and a drum set part with various rhythmic patterns including eighth and sixteenth notes.

6

a-tempo

Musical notation for measures 6-10. The notation continues with the drum set part, featuring a repeat sign at the beginning of measure 7.

11

Musical notation for measures 11-13. The drum set part continues with rhythmic patterns.

14

Musical notation for measures 14-18. The drum set part continues with rhythmic patterns.

19

Musical notation for measures 19-23. A dynamic marking of *dolce* appears in measure 21. The drum set part continues with rhythmic patterns.

24

Musical notation for measures 24-28. The drum set part continues with rhythmic patterns.

29

Musical notation for measures 29-33. The drum set part continues with rhythmic patterns.

34

rit.

Musical notation for measures 34-38. A dynamic marking of *f* appears in measure 34. The drum set part continues with rhythmic patterns.

Drum Set

2

39 **Langsam beginnend** ($\text{♩}=60$) **poco a poco accel.**

mf *p*

43

48

53 **rit. (nur 1. mal)**

56 **meno accel.**

f

61

65

70

f

Madel guck (Das ist die Liebe ...)

Allegro moderato a-tempo

9

14

21

29

Langsam beginnend

(♩=60)

poco a poco accel.

37 rit.

43

50

54 rit. (nur 1. mal)

56

Violine I

Uraufführung am 17. November 1915

Madel guck (Das ist die Liebe ...)

aus der Operette
"Die Csárdásfürstin"

Musik: Emmerich Kálmán
Libretto: Leo Stein, Bela Jenbach
Orchesterfassung: Rico Reinwarth

Allegro moderato

mf

Musical notation for measures 1-5 in 2/4 time, starting with a mezzo-forte (mf) dynamic. The melody features eighth and quarter notes with slurs and accents.

6 **a-tempo**

Musical notation for measures 6-10, marked a-tempo. Measure 6 starts with a repeat sign. The dynamics range from mezzo-forte to piano.

11

Musical notation for measures 11-13, continuing the melodic line with eighth and quarter notes.

14

Musical notation for measures 14-18, featuring eighth and quarter notes with slurs.

19 *dolce*

Musical notation for measures 19-23, marked dolce. The melody includes slurs and a dynamic shift to piano.

24

Musical notation for measures 24-28, featuring slurs and a dynamic shift to mezzo-forte.

29

Musical notation for measures 29-33, continuing the melodic line with slurs and a dynamic shift to mezzo-forte.

34 **rit.**

Musical notation for measures 34-38, marked ritardando (rit.) and ending with a forte (f) dynamic. The melody features slurs and a dynamic shift to piano.

Violine I

2

Langsam beginnend

(♩=60) poco a poco accel.

39 *mf*

43

48

53 rit. (nur 1. mal)

56 2. meno accel. *f*

61 *f*

65

70 *f*

Madel guck (Das ist die Liebe ...)

aus der Operette

"Die Csárdásfürstin"

Musik: Emmerich Kálmán

Libretto: Leo Stein, Bela Jenbach

Orchesterfassung: Rico Reinwarth

Allegro moderato

Musical notation for measures 1-5. The piece is in 2/4 time. It begins with a *mf* dynamic marking. The melody consists of eighth and quarter notes with various rests and accidentals.

6

a-tempo

Musical notation for measures 6-7. Measure 6 contains a whole rest. Measure 7 begins with a repeat sign. The tempo marking *a-tempo* is indicated above the staff.

11

Musical notation for measures 8-10. The melody continues with eighth and quarter notes.

14

Musical notation for measures 11-13. The melody continues with eighth and quarter notes.

19

Musical notation for measures 14-18. The melody continues with eighth and quarter notes. A *dolce* dynamic marking is placed below the staff.

24

Musical notation for measures 19-23. The melody continues with eighth and quarter notes. A *dolce* dynamic marking is placed below the staff.

29

Musical notation for measures 24-28. The melody continues with quarter notes and a long slur over measures 26-27.

34

rit.

Musical notation for measures 29-33. The melody continues with quarter notes. A *f* dynamic marking is placed below the staff. The piece concludes with a long slur over the final measure.

Madel guck (Das ist die Liebe ...)

aus der Operette
"Die Csárdásfürstin"

Musik: Emmerich Kálmán
Libretto: Leo Stein, Bela Jenbach
Orchesterfassung: Rico Reinwarth

Allegro moderato

Musical notation for measures 1-5. The piece is in 2/4 time. The first measure starts with a mezzo-forte (*mf*) dynamic. The notation includes eighth and quarter notes with various rests and slurs.

6 **a-tempo**

Musical notation for measures 6-10. Measure 6 starts with a repeat sign. The tempo marking **a-tempo** is placed above the staff. The notation includes quarter and eighth notes with rests.

11

Musical notation for measures 11-13. The notation includes quarter and eighth notes with rests.

14

Musical notation for measures 14-18. The notation includes quarter and eighth notes with rests.

19 *dolce*

Musical notation for measures 19-23. The tempo marking *dolce* is placed below the staff. The notation includes quarter and eighth notes with rests.

24

Musical notation for measures 24-28. The notation includes quarter and eighth notes with rests.

29

Musical notation for measures 29-33. The notation includes quarter and eighth notes with rests.

34 **rit.**

Musical notation for measures 34-38. The tempo marking **rit.** is placed above the staff. The notation includes quarter and eighth notes with rests. A forte (*f*) dynamic is marked at the beginning of measure 34.

Violine III

2

Langsam beginnend

(♩=60)

poco a poco accel.

39

mf

43

48

53

rit. (nur 1. mal)

56

2.

meno accel.

f

61

65

70

Madel guck (Das ist die Liebe ...)

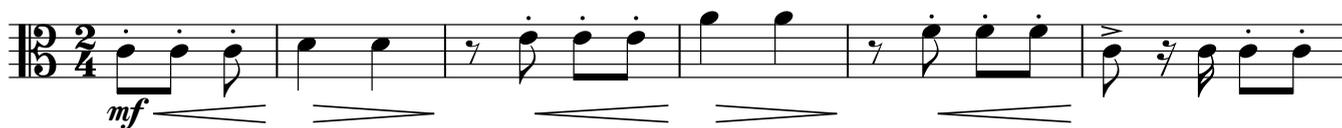
aus der Operette

"Die Csárdásfürstin"

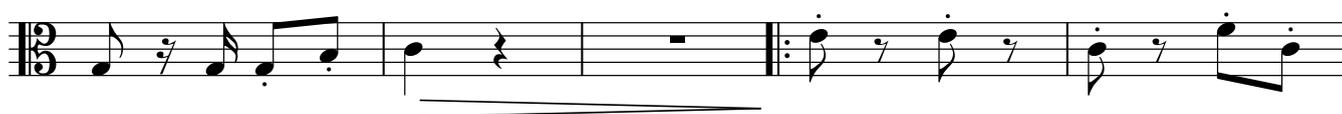
Musik: Emmerich Kálmán

Libretto: Leo Stein, Bela Jenbach

Orchesterfassung: Rico Reinwarth

Allegro moderato

6

a-tempo

11



14



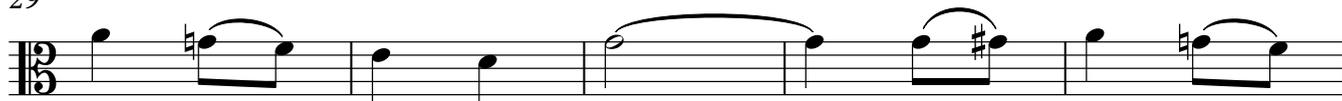
19

*dolce*

24



29



34

rit.

Viola

2

Langsam beginnend
(♩=60) poco a poco accel.

39

Musical staff 39: A single staff in 12/8 time. It begins with a half note G4, followed by a slur over a quarter note G4 and a dotted quarter note G4. This is followed by a series of four dotted quarter notes: G4, F4, E4, and D4. There are double bar lines after each of these notes. The staff concludes with a quarter rest, followed by a quarter note G4, a quarter note F4, and a quarter note E4. The dynamic marking *mf* is placed below the first note.

43

Musical staff 43: A single staff in 12/8 time. It begins with a quarter note G4, followed by a quarter note F4, and a quarter note E4. This is followed by a quarter rest, then a quarter note G4, a quarter note F4, and a quarter note E4. The next two measures each contain a pair of eighth notes: G4-F4 and F4-E4. The final measure contains a half note G4.

48

Musical staff 48: A single staff in 12/8 time. It begins with a quarter rest, followed by a quarter note G4, a quarter note F4, and a quarter note E4. This is followed by a quarter note G4, a quarter note F4, and a quarter note E4. The next measure contains a quarter rest, followed by a quarter note G4, a quarter note F4, and a quarter note E4. The final measure contains a quarter rest, followed by a quarter note G4, a quarter note F4, and a quarter note E4.

53

rit. (nur 1. mal)

Musical staff 53: A single staff in 12/8 time. It begins with a quarter rest, followed by a quarter note G4, a quarter note F4, and a quarter note E4. This is followed by a quarter rest, followed by a quarter note G4, a quarter note F4, and a quarter note E4. The final measure contains a half note G4 with a slur above it. A first ending bracket labeled "1." spans the last measure.

56

meno accel.

Musical staff 56: A single staff in 12/8 time. It begins with a quarter rest, followed by a quarter note G4, a quarter note F4, and a quarter note E4. This is followed by a repeat sign. The first ending bracket labeled "1." spans the last measure. The second ending bracket labeled "2." spans the last two measures. The staff concludes with a quarter note G4, a quarter note F4, and a quarter note E4. A dynamic marking *f* is placed below the first note of the second ending.

61

Musical staff 61: A single staff in 12/8 time. It begins with a quarter note G4, followed by a quarter note F4, and a quarter note E4. This is followed by a quarter rest, then a quarter note G4, a quarter note F4, and a quarter note E4. The next two measures each contain a pair of eighth notes: G4-F4 and F4-E4. The final measure contains a pair of eighth notes: G4-F4. A dynamic marking *f* is placed below the first note.

65

Musical staff 65: A single staff in 12/8 time. It begins with a half note G4 with a slur above it. This is followed by a quarter note G4, a quarter note F4, and a quarter note E4. The next two measures each contain a pair of eighth notes: G4-F4 and F4-E4. The final measure contains a quarter note G4, a quarter note F4, and a quarter note E4. Dynamic markings *f* are placed below the first note of each of the four measures.

70

Musical staff 70: A single staff in 12/8 time. It begins with a quarter rest, followed by a quarter note G4, a quarter note F4, and a quarter note E4. This is followed by a quarter note G4, a quarter note F4, and a quarter note E4. The next two measures each contain a pair of eighth notes: G4-F4 and F4-E4. The final measure contains a half note G4 with a slur above it, followed by a quarter rest. A dynamic marking *f* is placed below the first note.

Violoncello

Uraufführung am 17. November 1915

aus der Operette

"Die Csárdásfürstin" Madel guck (Das ist die Liebe ...)

Musik: Emmerich Kálmán

Libretto: Leo Stein, Bela Jenbach

Orchesterfassung: Rico Reinwarth

Allegro moderato

Measures 1-5 of the cello part. The music is in 2/4 time with a key signature of one sharp (F#). It begins with a mezzo-forte (*mf*) dynamic and features a series of eighth-note patterns with slurs and accents.

6

a-tempo

Measures 6-7. Measure 6 contains eighth notes with slurs and accents. Measure 7 begins with a repeat sign and continues with eighth notes.

11

Measures 8-10. Measure 8 is a whole rest. Measures 9-10 contain quarter notes with slurs and accents.

14

Measures 11-13. Measure 11 contains quarter notes with slurs and accents. Measures 12-13 contain eighth notes with slurs and accents.

19

Measures 14-18. Measure 14 contains quarter notes with slurs and accents. Measure 15 contains a half note with a slur and accent. Measure 16 contains a whole note with a slur and accent. Measure 17 contains a quarter note with a slur and accent. Measure 18 contains quarter notes with slurs and accents. The dynamic *dolce* is indicated below measure 16.

24

Measures 19-23. Measure 19 contains quarter notes with slurs and accents. Measure 20 contains a half note with a slur and accent. Measure 21 contains a whole note with a slur and accent. Measure 22 contains quarter notes with slurs and accents. Measure 23 contains quarter notes with slurs and accents. A slur and accent are shown below measures 22-23.

29

Measures 24-28. Measure 24 contains quarter notes with slurs and accents. Measure 25 contains quarter notes with slurs and accents. Measure 26 contains quarter notes with slurs and accents. Measure 27 contains a whole note with a slur and accent. Measure 28 contains eighth notes with slurs and accents.

34

rit.

Measures 29-33. Measure 29 contains quarter notes with slurs and accents. Measure 30 contains quarter notes with slurs and accents. Measure 31 contains quarter notes with slurs and accents. Measure 32 contains a whole note with a slur and accent. Measure 33 contains quarter notes with slurs and accents. A slur and accent are shown below measures 29-33. The dynamic *f* is indicated below measure 31.

Violoncello

2

39 **Langsam beginnend**
(♩=60) **poco a poco accel.**

mf

43

48

53 **rit. (nur 1. mal)**

1.

56 **meno accel.**

2. **f**

61

f

65

70

f

Kontrabass

Uraufführung am 17. November 1915

aus der Operette

"Die Csárdásfürstin" Madel guck (Das ist die Liebe ...)

Musik: Emmerich Kálmán
Libretto: Leo Stein, Bela Jenbach
Orchesterfassung: Rico Reinwarth

Allegro moderato

pizz.

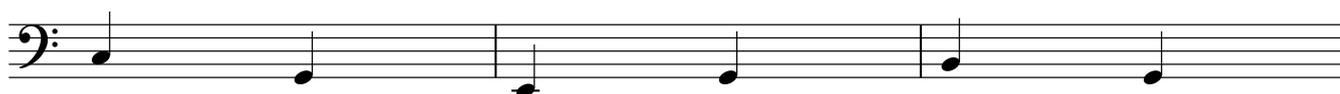


6

a-tempo



11



14



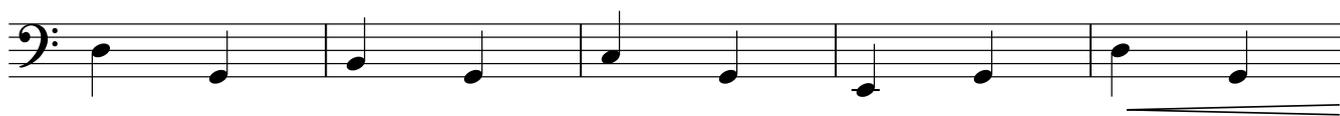
19



24

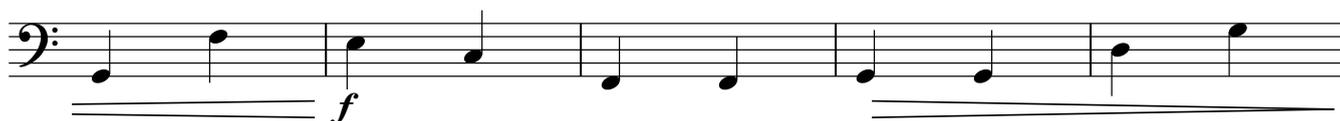


29



34

rit.



Kontrabass

2

Langsam beginnend
(♩=60) poco a poco accel.

39

mf

43

48

53

rit. (nur 1. mal)

1.

56

2.

meno accel.

f

61

f

65

70

f