

Musiktradition im ländlichen Raum

BLASMUSIK AUS FRANKEN

Arrangement von Sebastian Höglauer

Rheinländer

Direktion – Stimmen – Partitur

in Kooperation mit



Direktion in C

Rheinländer

trad.

Bearb.: Sebastian Höglauer

$\text{♩} = 140$

Solo **A**

Holz *mf*

Trpt./Flgh. Asax.

Ten./Bar. *mf* 1.x Pause

Hrn./Pos. Tuba *mf*

Schlagzeug *mf*

B

Holz

Trpt./Flgh. *mf*

Ten./Bar. *mf* 1.x Pause

Pos./Tuba *mf*

Schlgz. *mf*

1. 2.

p

14

Holz *mf* **Solo**

Trpt./Flgh. *mf*

Ten./Bar. *mf*

Pos./Tuba *mf*

Schlgz. *mf*

1. 2.

DS. al

$\text{♩} - \text{♩}$

Direktion in C - Rheinländer

19  **C**

Holz

Trpt./ Flgh.

Ten./ Bar.

Pos./ Tuba

Schlgz.

1.x Pause

2. *f*

Trpt. nur 2.x

p

2. *f*

2. *f*

pf

1.x ohne Becken

pf

23 spielen

Holz

Trpt./ Flgh.

Ten./ Bar.

Pos./ Tuba

Schlgz.

29

1. 2. **Fine** Solo

Holz

Trpt./ Flgh.

Ten./ Bar.

Pos./ Tuba

Schlgz.

f

mf

**DS. al Fine
ACC**

Rheinländer

trad.
Bearb.: Sebastian Höglauer

A ♩

Solo *mf*

Flöte in C

Oboe in C *mf* Solo

Klarinette in Es *mf* Solo

1. Klarinette in B \flat *mf* Solo

2. Klarinette in B \flat *mf* Solo

3. Klarinette in B \flat *mf* Solo

Fagott in C *mf* 1.x Pause

1. Altsaxophon in Es *mf* Es-Klar.

2. Altsaxophon in Es *mf* 1.Klar.

1. Tenorsaxophon in B \flat *mf* 1.x Pause

2. Tenorsaxophon in B \flat *mf* 1.x Pause

Baritonsaxophon in Es *mf*

1. Flügelhorn in B \flat *mf* Es-Klar.

2. Flügelhorn in B \flat *mf* 1.Klar.

1. Horn in F *mf*

2. Horn in F *mf*

Tenorhorn in B \flat *mf* 1.x Pause

Bariton in C *mf* 1.x Pause

1. Tuba in C *mf*

2. Tuba in C *mf*

1. Trompete in B \flat *mf* 2.Klar.

2. Trompete in B \flat *mf* 1.Klar.

1. Posaune in C *mf*

2. Posaune in C *mf*

3. Posaune in C *mf*

Schlagzeug *mf*

8

1. 2. **B**

Fl.

Ob.

Kl. (Es)

1. Kl.

2. Kl.

3. Kl.

Fg.

1. Asax.

2. Asax.

1. Ten. Sax.

2. Ten. Sax.

Bar. Sax.

1. Flhn.

2. Flhn.

1. Hn. (F)

2. Hn. (F)

Ten.

Bar.

1. Tuba (C)

2. Tuba (C)

1. Trp.

2. Trp.

1. Pos. (C)

2. Pos. (C)

3. Pos. (C)

Schlgz.

1.x Pause

mf

p

mf

spielen

mf

p

mf

1.x Pause

mf

p

mf

1.x Pause

mf

p

mf

spielen

mf

p

mf

spielen

mf

p

mf

1.x Pause

mf

p

mf

1.x Pause

mf

p

mf

spielen

mf

Solo

p

mf

spielen

mf

Solo

p

mf

mf

p

mf

mf

p

mf

mf

p

mf

mf

p

mf

DS. al ϕ - ϕ

16 1. 2. Solo ϕ C

Fl. *mf* Solo *f* 1.x Pause

Ob. *mf* Solo *f* 1.x Pause

Kl. (Es) *mf* Solo *f* 1.x Pause

1. Kl. *mf* Solo *f* 1.x Pause

2. Kl. *mf* Solo *f* 1.x Pause

3. Kl. *mf* Solo *f* 1.x Pause

Fg. *mf* *pf*

1. Asax. *mf* Solo *pf* Solo *pf*

2. Asax. *mf* Solo *pf* Solo *pf*

1. Ten. Sax. *mf* Solo *pf*

2. Ten. Sax. *mf* Solo *pf*

Bar. Sax. *mf* Solo *pf*

1. Flhn. *mf* Solo *pf* Solo *pf*

2. Flhn. *mf* Solo *pf* Solo *pf*

1. Hn. (F) *mf* Solo *pf*

2. Hn. (F) *mf* Solo *pf*

Ten. *mf* Solo *pf*

Bar. *mf* Solo *pf*

1. Tuba (C) *mf* Solo *pf*

2. Tuba (C) *mf* Solo *pf*

1. Trp. *mf* Solo *pf* Solo *pf* 1.x Pause

2. Trp. *mf* Solo *pf* Solo *pf* 1.x Pause

1. Pos. (C) *mf* Solo *pf*

2. Pos. (C) *mf* Solo *pf*

3. Pos. (C) *mf* Solo *pf*

Schlgz. *mf* Solo *pf* 1.x ohne Becken

22

Fl.

Ob.

Kl. (Es)

1. Kl.

2. Kl.

3. Kl.

Fg.

1. Asax.

2. Asax.

1. Ten. Sax.

2. Ten. Sax.

Bar. Sax.

1. Flhn.

2. Flhn.

1. Hn. (F)

2. Hn. (F)

Ten.

Bar.

1. Tuba (C)

2. Tuba (C)

1. Trp.

2. Trp.

1. Pos. (C)

2. Pos. (C)

3. Pos. (C)

Schlgzg.

spielen

spielen

spielen

spielen

spielen

spielen

Fine

1. 2.

28

Fl.

Ob.

Kl. (Es)

1. Kl.

2. Kl.

3. Kl.

Fg.

1. Asax.

2. Asax.

1. Ten. Sax.

2. Ten. Sax.

Bar. Sax.

1. Flhn.

2. Flhn.

1. Hn. (F)

2. Hn. (F)

Ten.

Bar.

1. Tuba (C)

2. Tuba (C)

1. Trp.

2. Trp.

1. Pos. (C)

2. Pos. (C)

3. Pos. (C)

Schlgz.

f

mf

Solo

Es-Klar.

1. Klar.

2. Klar.

spielen

DS. a

Rheinländer

trad.

Bearb.: Sebastian Höglauer

♩=140

A Solo *mf*

B 7 *mf* DS. al $\phi - \phi$

C 1.x Pause *2.x f*

spielen

Fine Solo *f* *mf* DS. al Fine ACC

Oboe in C

Rheinländer

♩=140

trad.
Bearb.: Sebastian Höglauer

Solo **A** ♩ mf

mf 1. 2.

B 7 1. 2. **Solo** mf **DS. al ♩ - ♩**

♩ **C** 1.x Pause 2.x f

spielen

1. 2. **Fine** **Solo** f mf **DS. al Fine**
ACC

Klarinette in Es

Rheinländer

♩=140

trad.

Bearb.: Sebastian Höglauer

Solo **A** $\$$ **mf**

B 7 1. 2. **Solo** **mf** **DS. al ϕ - ϕ**

C 1.x Pause **2.x f**

spielen

1. 2. **Solo Fine** **f** **mf** **DS. al Fine ACC**

1. Klarinette in B \flat

Rheinländer

$\text{♩} = 140$

trad.

Bearb.: Sebastian Höglauer

Solo **A** ♩

mf

1. 2.

B 7

1. 2. Solo *mf*

DS. al ♩ - ♩

♩ **C** 1.x Pause 2.x *f*

1.x Pause 2.x *f*

f

spielen

spielen *f*

Fine Solo

1. 2. Solo *f* *mf*

DS. al Fine
ACC

2. Klarinette in B \flat

Rheinländer

$\text{♩} = 140$

trad.

Bearb.: Sebastian Höglauer

Solo **A** ♩ mf

♩ 1. 2.

B 7 1. 2. **Solo** mf **DS. al** ♩ - ♩

♩ **C** 1.x Pause $2.x f$

spielen

Fine 1. 2. **Solo** f mf **DS. al Fine**
ACC

3. Klarinette in B \flat

Rheinländer

$\text{♩} = 140$

trad.
Bearb.: Sebastian Höglauer

A Solo mf

B 7 1. 2. Solo mf DS. al $\phi - \phi$

C 1.x Pause 2.x f

spielen

Fine Solo f mf DS. al Fine ACC

1. Altsaxophon in Es

Rheinländer

♩=140

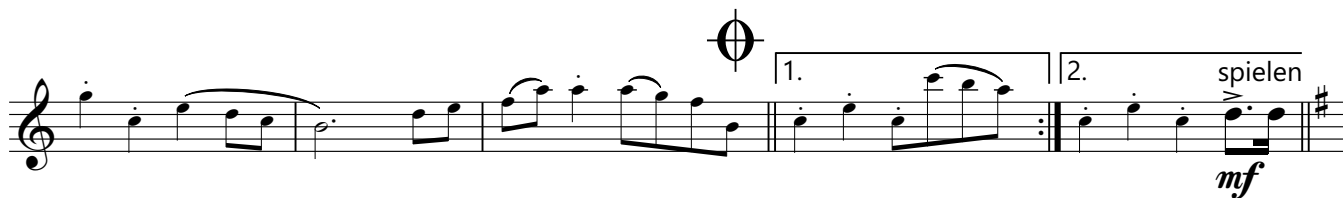
trad.

Bearb.: Sebastian Höglauer

Es-Klar. **A** 

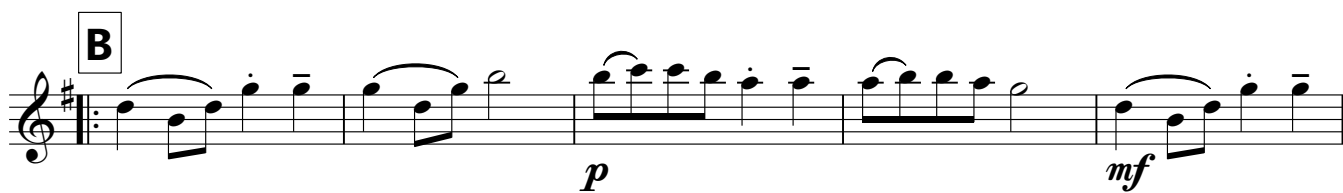


mf

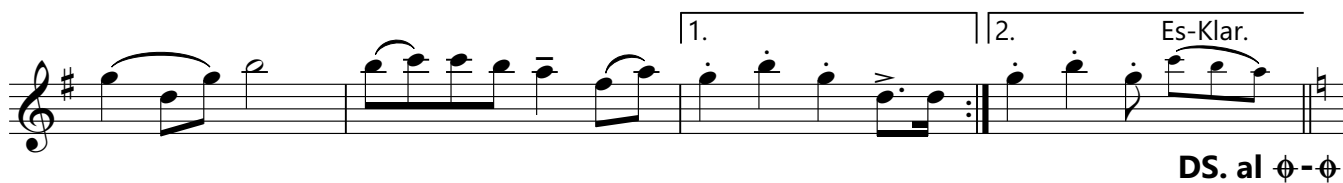


1. 2. spielen *mf*

B



p *mf*



1. 2. Es-Klar. *mf*

DS. al ϕ - ϕ

 **C**



Solo *p* 2.x *f*



1. 2. Es-Klar. *f* Fine

DS. al Fine
ACC

2. Altsaxophon in Es

Rheinländer

♩=140

trad.
Bearb.: Sebastian Höglauer

1.Klar. **A** Φ

mf

1. 2. spielen *mf*

B

p *mf*

1. 2. 1.Klar. DS. al Φ - Φ

Φ Solo **C**

p 2.x *f*

1. 2. 1.Klar. *f* Fine

DS. al Fine
ACC

1. Tenorsaxophon in B \flat

Rheinländer

$\text{♩} = 140$

trad.
Bearb.: Sebastian Höglauer

A 1.x Pause

mf

Φ 1. 2.

B 1.x Pause

mf *p* *mf*

1. 2.

C

2.x f

Φ

Fine

DS. al Φ - Φ

DS. al Fine ACC

2. Tenorsaxophon in B \flat

Rheinländer

$\text{♩} = 140$

trad.
Bearb.: Sebastian Höglauer

A ♩
1.x Pause

B 1.x Pause

DS. al ♩ - ♩

C

DS. al Fine
ACC

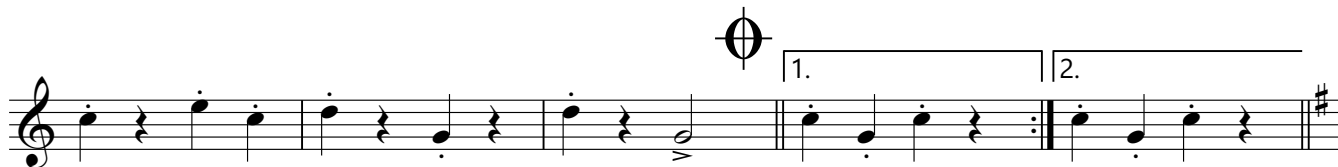
Baritonsaxophon in Es

Rheinländer

♩=140

trad.
Bearb.: Sebastian Höglauer

A 



B



DS. al 



C



DS. al Fine
ACC

Fagott in C

Rheinländer

♩=140

trad.
Bearb.: Sebastian Höglauer

A 1.x Pause

mf

1. 2.

B 1.x Pause

mf *p* *mf*

1. 2.

DS. al ϕ - ϕ

C

2.x f

1. 2. **Fine**

DS. al Fine
ACC

1. Flügelhorn in B \flat

Rheinländer

$\text{♩} = 140$

trad.
Bearb.: Sebastian Höglauer

Es-Klar. **A** ♩

mf

1. 2. *mf* spielen

B

p *mf*

1. 2. *mf* Es-Klar.

DS. al ♩ - ♩

♩

Solo **C**

p *2.x f*

1. 2. *f* **Fine**

DS. al Fine
ACC

2. Flügelhorn in B \flat

Rheinländer

$\text{♩} = 140$

trad.
Bearb.: Sebastian Höglauer

A $\text{♩} = 140$

1.Klar. *mf*

$\text{♩} = 140$

1. 2. *mf* spielen

B

p *mf*

1. 2. 1.Klar. **DS. al**

$\text{♩} = 140$

C Solo *p* *2.x f*

1. 2. **Fine** **DS. al Fine ACC**

1. Trompete in B \flat

Rheinländer

$\text{♩} = 140$

trad.
Bearb.: Sebastian Höglauer

A ♩

2.Klar.

mf

1. 2. spielen *mf*

B

Solo

mf

1. *mf*

2. 2.Klar.

DS. al ♩ - ♩

1. *mf*

C

1.x Pause

2.x *f*

f

f

1. 2.

spielen *f* **Fine** 2.Klar.

f

DS. al Fine
ACC

2. Trompete in B \flat

Rheinländer

$\text{♩} = 140$

trad.
Bearb.: Sebastian Höglauer

A ♩

1.Klar.



mf



1. 2. spielen *mf*

B

Solo



mf



1.

2. 1.Klar.

DS. al ♩ - ♩



mf

C

1.x Pause

2.x *f*



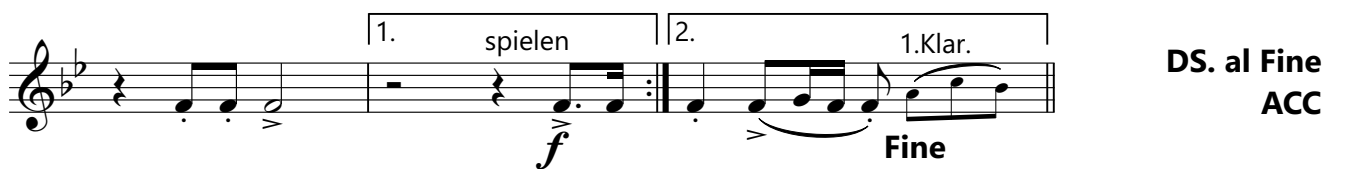
f



1. spielen *f*

2. 1.Klar. Fine

DS. al Fine
ACC



f Fine

Tenorhorn in B \flat

Rheinländer

$\text{♩} = 140$

trad.
Bearb.: Sebastian Höglauer

A 1.x Pause

mf

1. 2.

B 1.x Pause

mf *p* *mf*

1. 2.

C 2.x *f*

Fine

DS. al $\phi - \phi$

DS. al Fine
ACC

Bariton in C

Rheinländer

♩=140

trad.
Bearb.: Sebastian Höglauer

A 1.x Pause

mf

1. 2.

B 1.x Pause

mf *p* *mf*

1. 2.

DS. al ϕ - ϕ

C

2.x f

1. 2. **Fine**

DS. al Fine
ACC

Bariton in B \flat

Rheinländer

$\text{♩} = 140$

trad.
Bearb.: Sebastian Höglauer

A ♩
1.x Pause

B 1.x Pause

DS. al ♩ - ♩

♩

C

DS. al Fine
ACC

1. Horn in F

Rheinländer

♩ = 140

trad.
Bearb.: Sebastian Höglauer

A

Musical staff for section A, first line. It begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 4/4 time signature. The first measure contains a whole rest. The second measure starts with a repeat sign. The notes are: quarter rest, quarter note B-flat, quarter rest, quarter note B-flat, quarter rest, quarter note B-flat, quarter rest, quarter note B-flat. The dynamic marking *mf* is placed below the staff.

Musical staff for section A, second line. It continues with quarter notes B-flat, B-flat, B-flat, B-flat, quarter rest, quarter note B-flat, quarter rest, quarter note B-flat, quarter rest, quarter note B-flat, quarter rest, quarter note B-flat. A first ending bracket covers the last two measures. The second ending bracket covers the last two measures. A fermata is placed over the final note of the first ending. The piece concludes with a double bar line and a key signature change to one flat (B-flat).

B

Musical staff for section B, first line. It begins with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The first measure contains a whole rest. The notes are: quarter note B-flat, quarter note B-flat, quarter note B-flat, quarter note B-flat, quarter rest, quarter note B-flat, quarter rest, quarter note B-flat, quarter rest, quarter note B-flat, quarter rest, quarter note B-flat, quarter rest, quarter note B-flat, quarter rest, quarter note B-flat. The dynamic markings *mf*, *p*, and *mf* are placed below the staff.

Musical staff for section B, second line. It continues with quarter notes B-flat, B-flat, B-flat, B-flat, quarter rest, quarter note B-flat, quarter rest, quarter note B-flat, quarter rest, quarter note B-flat, quarter rest, quarter note B-flat, quarter rest, quarter note B-flat, quarter rest, quarter note B-flat. A first ending bracket covers the last two measures. The second ending bracket covers the last two measures. The piece concludes with a double bar line and a key signature change to one flat (B-flat).

DS. al

C

Musical staff for section C, first line. It begins with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The first measure contains a whole rest. The notes are: quarter note B-flat, quarter note B-flat, quarter note B-flat, quarter note B-flat, quarter rest, quarter note B-flat, quarter rest, quarter note B-flat, quarter rest, quarter note B-flat, quarter rest, quarter note B-flat, quarter rest, quarter note B-flat, quarter rest, quarter note B-flat. The dynamic marking *p-f* is placed below the staff.

Musical staff for section C, second line. It continues with quarter notes B-flat, B-flat, B-flat, B-flat, quarter rest, quarter note B-flat, quarter rest, quarter note B-flat, quarter rest, quarter note B-flat, quarter rest, quarter note B-flat, quarter rest, quarter note B-flat, quarter rest, quarter note B-flat.

Musical staff for section C, third line. It continues with quarter notes B-flat, B-flat, B-flat, B-flat, quarter rest, quarter note B-flat, quarter rest, quarter note B-flat, quarter rest, quarter note B-flat, quarter rest, quarter note B-flat, quarter rest, quarter note B-flat, quarter rest, quarter note B-flat.

Musical staff for section C, fourth line. It continues with quarter notes B-flat, B-flat, B-flat, B-flat, quarter rest, quarter note B-flat, quarter rest, quarter note B-flat, quarter rest, quarter note B-flat, quarter rest, quarter note B-flat, quarter rest, quarter note B-flat, quarter rest, quarter note B-flat. A first ending bracket covers the last two measures. The second ending bracket covers the last two measures. The word **Fine** is written above the staff.

DS. al Fine
ACC

2. Horn in F

Rheinländer

♩ = 140

trad.
Bearb.: Sebastian Höglauer

A

Musical staff for section A, first line. It begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 4/4 time signature. The first measure contains a whole rest. The second measure is a repeat sign. The following four measures contain quarter notes: G4, A4, B4, and C5. The dynamic marking *mf* is placed below the first measure.

Musical staff for section A, second line. It continues with quarter notes: D5, E5, F5, and G5. The first ending bracket covers the first two measures, and the second ending bracket covers the last two measures. A fermata is placed over the first measure of the first ending. The staff ends with a double bar line and a key signature change to one flat (B-flat).

B

Musical staff for section B, first line. It begins with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The first measure contains a whole rest. The following four measures contain quarter notes: G4, A4, B4, and C5. The dynamic markings *mf*, *p*, and *mf* are placed below the first, third, and fifth measures respectively.

Musical staff for section B, second line. It continues with quarter notes: D5, E5, F5, and G5. The first ending bracket covers the first two measures, and the second ending bracket covers the last two measures. The staff ends with a double bar line and a key signature change to two flats (B-flat and E-flat).

DS. al

C

Musical staff for section C, first line. It begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 4/4 time signature. The first measure contains a whole rest. The following four measures contain quarter notes: G4, A4, B4, and C5. The dynamic marking *p-f* is placed below the first measure.

Musical staff for section C, second line. It continues with quarter notes: D5, E5, F5, and G5.

Musical staff for section C, third line. It continues with quarter notes: G5, A5, B5, and C6.

Musical staff for section C, fourth line. It begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 4/4 time signature. The first measure contains a whole rest. The following four measures contain quarter notes: G4, A4, B4, and C5. The first ending bracket covers the first two measures, and the second ending bracket covers the last two measures. The word **Fine** is placed above the final measure. The staff ends with a double bar line.

DS. al Fine
ACC

1. Horn in Es

Rheinländer

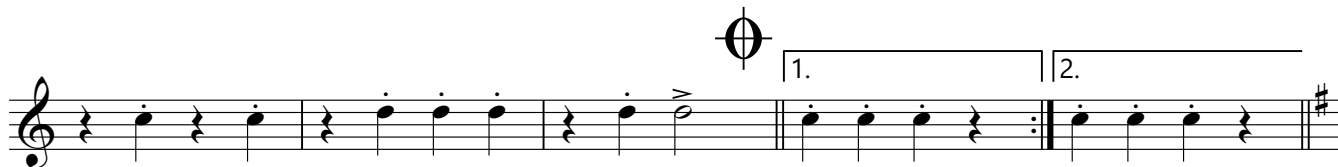
♩=140



trad.
Bearb.: Sebastian Höglauer

A 

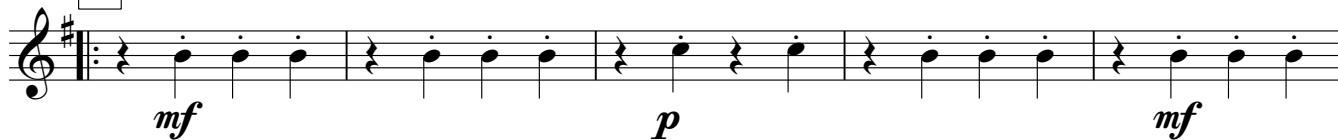


mf



 1. 2. 

B



mf p mf



1. 2. 

DS. al 



C



p-f



1. 2. **Fine**

DS. al Fine
ACC

2. Horn in Es

Rheinländer

♩=140

trad.
Bearb.: Sebastian Höglauer

A 



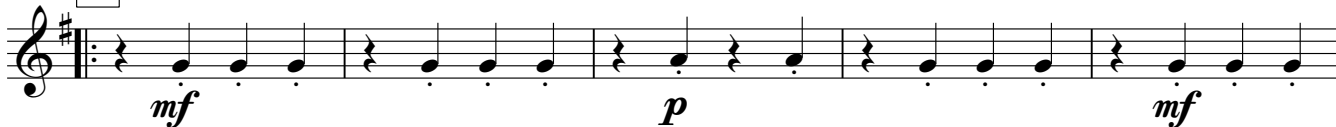
mf



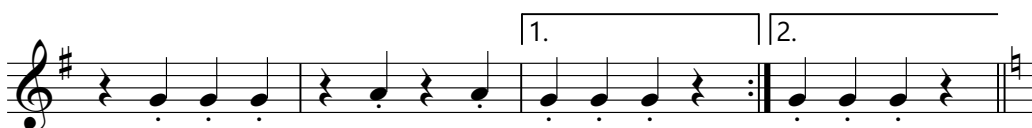


1. 2. #

B



mf p mf

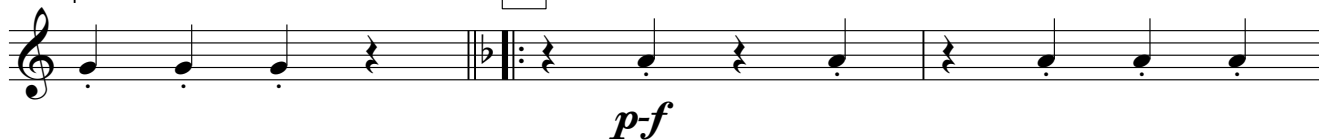


1. 2. #

DS. al 



C



p-f



1. 2. Fine

DS. al Fine
ACC

1. Posaune in C

Rheinländer

♩=140

trad.
Bearb.: Sebastian Höglauer

A $\text{♩} \text{ } \text{♩} \text{ } \text{♩}$

mf

mf

B

mf *p* *mf*

mf

DS. al $\text{♩} \text{ } \text{♩}$

$\text{♩} \text{ } \text{♩} \text{ } \text{♩}$

C

p-f

p-f

p-f

p-f **Fine**

DS. al Fine
ACC

2. Posaune in C

Rheinländer

♩=140

trad.
Bearb.: Sebastian Höglauer

A S

mf

mf

B

mf *p* *mf*

mf

DS. al $\phi - \phi$

ϕ **C**

p-f

p-f **Fine**

DS. al Fine
ACC

3. Posaune in C

Rheinländer

♩=140

trad.
Bearb.: Sebastian Höglauer

A ♩

mf

1. 2.

B

mf p mf

1. 2.

DS. al ♩ - ♩

♩

C

p-f

1. 2. **Fine**

DS. al Fine
ACC

1. Posaune in B \flat

Rheinländer

$\text{♩} = 140$

trad.
Bearb.: Sebastian Höglauer

A

mf

mf

B

mf *p* *mf*

mf

DS. al Φ - Φ

C

p-f

mf **Fine**

DS. al Fine
ACC

2. Posaune in B \flat

Rheinländer

$\text{♩} = 140$

trad.
Bearb.: Sebastian Höglauer

A ♩

mf

1. 2.

B

mf *p* *mf*

1. 2.

DS. al ♩ - ♩

♩

C

p-f

1. 2. **Fine**

DS. al Fine
ACC

3. Posaune in C

Rheinländer

♩=140

trad.
Bearb.: Sebastian Höglauer

A ♩

First line of musical notation for section A, starting with a repeat sign and a *mf* dynamic marking.

Second line of musical notation for section A, including first and second endings and a repeat sign.

B

First line of musical notation for section B, featuring *mf*, *p*, and *mf* dynamics.

Second line of musical notation for section B, including first and second endings.

DS. al ♩ - ♩

♩

C

First line of musical notation for section C, starting with a *p-f* dynamic marking.

Second line of musical notation for section C.

Third line of musical notation for section C.

Fourth line of musical notation for section C, including first and second endings and a **Fine** marking.

DS. al Fine
ACC

1. Tuba in C

Rheinländer

♩=140

trad.
Bearb.: Sebastian Höglauer

A ♩

Musical staff for section A, first line. Bass clef, 4/4 time signature. The staff contains a series of quarter notes: G2, A2, B2, C3, D3, E3, F3, G3. The first measure is a whole rest. The dynamic marking *mf* is placed below the staff.

♩

Musical staff for section A, second line. Bass clef, 4/4 time signature. The staff contains a series of quarter notes: G2, A2, B2, C3, D3, E3, F3, G3. The first measure is a whole rest. The dynamic marking *mf* is placed below the staff. A first ending bracket spans the last two measures, with a second ending bracket below it.

B

Musical staff for section B, first line. Bass clef, 4/4 time signature. The staff contains a series of quarter notes: G2, A2, B2, C3, D3, E3, F3, G3. The first measure is a whole rest. The dynamic marking *mf* is placed below the staff. A first ending bracket spans the last two measures, with a second ending bracket below it.

Musical staff for section B, second line. Bass clef, 4/4 time signature. The staff contains a series of quarter notes: G2, A2, B2, C3, D3, E3, F3, G3. The first measure is a whole rest. The dynamic marking *mf* is placed below the staff. A first ending bracket spans the last two measures, with a second ending bracket below it.

DS. al ♩ - ♩

♩

C

Musical staff for section C, first line. Bass clef, 4/4 time signature. The staff contains a series of quarter notes: G2, A2, B2, C3, D3, E3, F3, G3. The first measure is a whole rest. The dynamic marking *p-f* is placed below the staff.

Musical staff for section C, second line. Bass clef, 4/4 time signature. The staff contains a series of quarter notes: G2, A2, B2, C3, D3, E3, F3, G3. The first measure is a whole rest.

Musical staff for section C, third line. Bass clef, 4/4 time signature. The staff contains a series of quarter notes: G2, A2, B2, C3, D3, E3, F3, G3. The first measure is a whole rest.

Musical staff for section C, fourth line. Bass clef, 4/4 time signature. The staff contains a series of quarter notes: G2, A2, B2, C3, D3, E3, F3, G3. The first measure is a whole rest. The dynamic marking *mf* is placed below the staff. A first ending bracket spans the last two measures, with a second ending bracket below it. The word **Fine** is placed at the end of the staff.

DS. al Fine
ACC

2. Tuba in C

Rheinländer

♩=140

trad.
Bearb.: Sebastian Höglauer

A ♩

First line of musical notation for section A, starting with a treble clef, key signature of two flats, and 4/4 time signature. The first measure contains a whole rest. The following measures contain quarter notes: G2, F2, E2, D2, C2, B1, A1, G1, F1, E1, D1, C1. The dynamic marking *mf* is placed below the first note.

♩

1. | 2.

Second line of musical notation for section A, continuing the sequence of quarter notes from the first line. It concludes with a double bar line and repeat signs. The dynamic marking *mf* is present at the beginning.

B

First line of musical notation for section B, starting with a treble clef, key signature of two flats, and 4/4 time signature. The first measure contains a whole rest. The following measures contain quarter notes: G2, F2, E2, D2, C2, B1, A1, G1, F1, E1, D1, C1. The dynamic marking *mf* is placed below the first note, and *p* is placed below the eighth measure.

1. | 2.

Second line of musical notation for section B, continuing the sequence of quarter notes from the first line. It concludes with a double bar line and repeat signs. The dynamic marking *mf* is present at the beginning.

DS. al ♩ - ♩

♩

C

First line of musical notation for section C, starting with a treble clef, key signature of two flats, and 4/4 time signature. The first measure contains a whole rest. The following measures contain quarter notes: G2, F2, E2, D2, C2, B1, A1, G1, F1, E1, D1, C1. The dynamic marking *p-f* is placed below the first note.

Second line of musical notation for section C, continuing the sequence of quarter notes from the first line.

Third line of musical notation for section C, continuing the sequence of quarter notes from the first line.

1. | 2. **Fine**

Fourth line of musical notation for section C, concluding with a double bar line and repeat signs. The dynamic marking *mf* is present at the beginning.

DS. al Fine
ACC

1. Tuba in Es

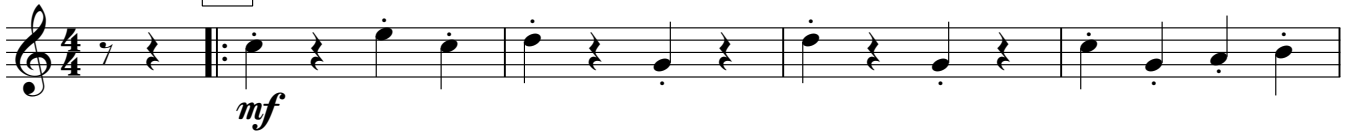
Rheinländer

trad.

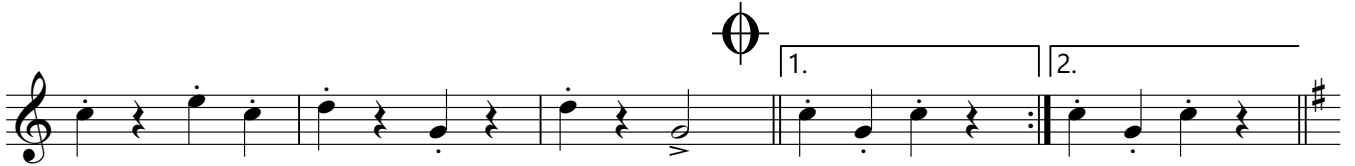
Bearb.: Sebastian Höglauer

♩=140

A 



Musical staff for section A, first line. It begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The music starts with a repeat sign and a first ending symbol. The dynamic marking *mf* is placed below the first measure.



Musical staff for section A, second line. It continues the melody from the first line. A first ending symbol is placed above the staff. The first ending is marked '1.' and the second ending is marked '2.'. The key signature changes to two sharps (F# and C#) at the end of the second ending.

B



Musical staff for section B, first line. It begins with a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. The music starts with a repeat sign. The dynamic markings *mf*, *p*, and *mf* are placed below the first, third, and fifth measures respectively.

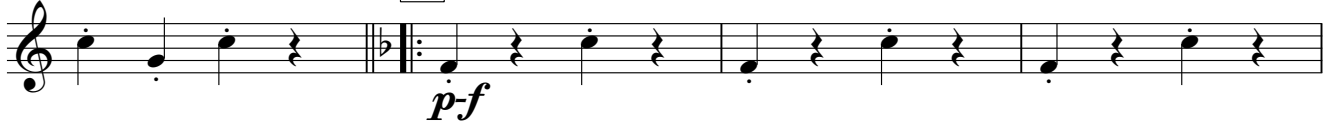


Musical staff for section B, second line. It continues the melody from the first line. A first ending symbol is placed above the staff. The first ending is marked '1.' and the second ending is marked '2.'. The key signature changes to one sharp (F#) at the end of the second ending.

DS. al --



C



Musical staff for section C, first line. It begins with a treble clef, a key signature of one flat (Bb), and a 4/4 time signature. The music starts with a repeat sign. The dynamic marking *p-f* is placed below the first measure.



Musical staff for section C, second line. It continues the melody from the first line.



Musical staff for section C, third line. It continues the melody from the second line.



Musical staff for section C, fourth line. It continues the melody from the third line. A first ending symbol is placed above the staff. The first ending is marked '1.' and the second ending is marked '2.'. The word 'Fine' is written above the second ending. The key signature changes to two flats (Bb and Eb) at the end of the second ending.

DS. al Fine
ACC

2. Tuba in B

Rheinländer

♩ = 140

trad.
Bearb.: Sebastian Höglauer

A 



mf





1. 2.

B



mf p mf

1.

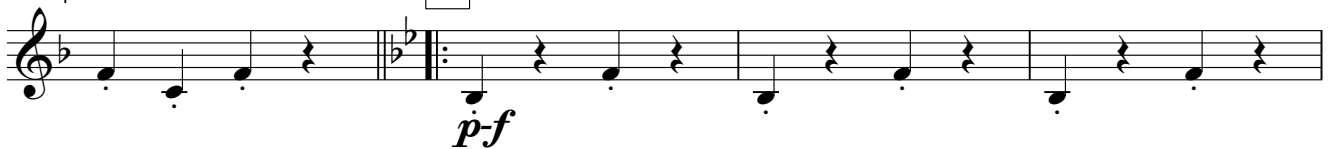
2.



DS. al 



C



p-f



1.

2.

Fine



DS. al Fine
ACC

Schlagzeug

Rheinländer

♩=140

trad.

Bearb.: Sebastian Höglauer

The musical score is written for a drum set in 4/4 time. It consists of several systems of music, each with a different section:

- Section A:** Starts with a key signature of one sharp (F#) and a common time signature. The first measure is a whole rest. The music begins with a *mf* dynamic. It features a series of eighth notes on the snare and bass drum, with 'x' marks above the notes indicating cymbal hits. A first ending bracket spans the final two measures, which end with a repeat sign.
- Section B:** Begins with a *mf* dynamic, followed by a *p* dynamic. It continues with eighth notes and cymbal hits. A first ending bracket spans the final two measures, which end with a repeat sign.
- Section C:** Labeled "1.x ohne Becken" (1st time without cymbals). It starts with a *p-f* dynamic. The music consists of eighth notes on the snare and bass drum. A second ending bracket spans the final two measures, which end with a repeat sign.
- Section 2:** A second ending bracket spans the final two measures of the previous section, which end with a repeat sign.
- Section 3:** A first ending bracket spans the final two measures, which end with a repeat sign. The word "Fine" is written above the final measure.

Performance instructions include *mf*, *p*, *p-f*, and *Fine*. There are also dynamic markings like *DS. al* and *ACC* (Accented).