

Akkordeon

# Böhmische Jugendpolka

v. Hugo Feßler

T = 104

The musical score is written for an accordion in G minor (two flats) and 2/4 time. It consists of 11 staves of music. The first staff begins with a treble clef and a tempo marking of T = 104. The key signature has two flats (Bb and Eb). The first system contains five staves of music with chords F7, Bb, Bb, Eb, and Bb. The second system contains two staves with chords F7, Bb, Eb, and Bb. The third system contains two staves with first and second endings, with chords Bb, Eb, and Bb. The fourth system contains two staves with chords F7, Bb, Eb, Bb, and C7. The fifth system contains two staves with chords F7, Bb, Eb, F7, and Bb. The sixth system contains two staves with chords Bb, Eb, Bb, F7, and Bb. The seventh system is the start of the Trio section, marked with a double bar line and a 'Trio' symbol. It contains two staves with chords Eb, Ab, Bb7, Eb, and Ab. The eighth system contains two staves with chords Eb, Ab, Eb, and Bb7. The ninth system contains two staves with chords Eb, Ab, Eb, and Bb7. The tenth system is a Bass Solo section, marked 'Baß-Solo', containing two staves with chords Eb, Cm, G7, Cm, Bb, and F7. The final system contains two staves with chords Bb, Bb7, D.S., Bb7, and Eb.

Klarinette B

# Böhmische Jugendpolka

v. Hugo Feßler

T = 104

First system: *f* *mf* *sfz*  
Second system: *sfz*  
Third system: 1. *mf* 2.  
Fourth system: *p* *mf*  
Fifth system: *f* *mf* *sfz*  
Sixth system: *sfz*  
Seventh system: *f*

## Trio

First system: *mf-f*  
Second system: *mf*  
Third system:  $\oplus$

## Baß-Solo

spielen

## Baß-Solo

First system: *f*  
Second system: *f*  $\oplus$   
Third system: *f*  $\oplus$   
Fourth system: *f*  $\oplus$   
Fifth system: *f*  $\oplus$   
Sixth system: *f*  $\oplus$   
Seventh system: *f*  $\oplus$   
Eighth system: *f*  $\oplus$   
Ninth system: *f*  $\oplus$   
Tenth system: *f*  $\oplus$   
Eleventh system: *f*  $\oplus$   
Twelfth system: *f*  $\oplus$   
Thirteenth system: *f*  $\oplus$   
Fourteenth system: *f*  $\oplus$   
Fifteenth system: *f*  $\oplus$   
Sixteenth system: *f*  $\oplus$   
Seventeenth system: *f*  $\oplus$   
Eighteenth system: *f*  $\oplus$   
Nineteenth system: *f*  $\oplus$   
Twentieth system: *f*  $\oplus$   
Twenty-first system: *f*  $\oplus$   
Twenty-second system: *f*  $\oplus$   
Twenty-third system: *f*  $\oplus$   
Twenty-fourth system: *f*  $\oplus$   
Twenty-fifth system: *f*  $\oplus$   
Twenty-sixth system: *f*  $\oplus$   
Twenty-seventh system: *f*  $\oplus$   
Twenty-eighth system: *f*  $\oplus$   
Twenty-ninth system: *f*  $\oplus$   
Thirtieth system: *f*  $\oplus$   
Thirty-first system: *f*  $\oplus$   
Thirty-second system: *f*  $\oplus$   
Thirty-third system: *f*  $\oplus$   
Thirty-fourth system: *f*  $\oplus$   
Thirty-fifth system: *f*  $\oplus$   
Thirty-sixth system: *f*  $\oplus$   
Thirty-seventh system: *f*  $\oplus$   
Thirty-eighth system: *f*  $\oplus$   
Thirty-ninth system: *f*  $\oplus$   
Fortieth system: *f*  $\oplus$   
Forty-first system: *f*  $\oplus$   
Forty-second system: *f*  $\oplus$   
Forty-third system: *f*  $\oplus$   
Forty-fourth system: *f*  $\oplus$   
Forty-fifth system: *f*  $\oplus$   
Forty-sixth system: *f*  $\oplus$   
Forty-seventh system: *f*  $\oplus$   
Forty-eighth system: *f*  $\oplus$   
Forty-ninth system: *f*  $\oplus$   
Fiftieth system: *f*  $\oplus$   
Fifty-first system: *f*  $\oplus$   
Fifty-second system: *f*  $\oplus$   
Fifty-third system: *f*  $\oplus$   
Fifty-fourth system: *f*  $\oplus$   
Fifty-fifth system: *f*  $\oplus$   
Fifty-sixth system: *f*  $\oplus$   
Fifty-seventh system: *f*  $\oplus$   
Fifty-eighth system: *f*  $\oplus$   
Fifty-ninth system: *f*  $\oplus$   
Sixtieth system: *f*  $\oplus$   
Sixty-first system: *f*  $\oplus$   
Sixty-second system: *f*  $\oplus$   
Sixty-third system: *f*  $\oplus$   
Sixty-fourth system: *f*  $\oplus$   
Sixty-fifth system: *f*  $\oplus$   
Sixty-sixth system: *f*  $\oplus$   
Sixty-seventh system: *f*  $\oplus$   
Sixty-eighth system: *f*  $\oplus$   
Sixty-ninth system: *f*  $\oplus$   
Seventieth system: *f*  $\oplus$   
Seventy-first system: *f*  $\oplus$   
Seventy-second system: *f*  $\oplus$   
Seventy-third system: *f*  $\oplus$   
Seventy-fourth system: *f*  $\oplus$   
Seventy-fifth system: *f*  $\oplus$   
Seventy-sixth system: *f*  $\oplus$   
Seventy-seventh system: *f*  $\oplus$   
Seventy-eighth system: *f*  $\oplus$   
Seventy-ninth system: *f*  $\oplus$   
Eightieth system: *f*  $\oplus$   
Eighty-first system: *f*  $\oplus$   
Eighty-second system: *f*  $\oplus$   
Eighty-third system: *f*  $\oplus$   
Eighty-fourth system: *f*  $\oplus$   
Eighty-fifth system: *f*  $\oplus$   
Eighty-sixth system: *f*  $\oplus$   
Eighty-seventh system: *f*  $\oplus$   
Eighty-eighth system: *f*  $\oplus$   
Eighty-ninth system: *f*  $\oplus$   
Ninetieth system: *f*  $\oplus$   
One hundred system: *f*  $\oplus$

D.S.

Trompete B  
T = 104

# Böhmische Jugendpolka

v. Hugo Feßler

The musical score is written for Trompete B (Trumpet B) and includes parts for Tuba and Trio. The key signature is one sharp (F#) and the time signature is 2/4. The score consists of 11 staves. The first staff is for Trompete B, starting with a forte (*f*) dynamic. The second and third staves continue the Trompete B part, with dynamics ranging from *f* to *sfz*. The fourth staff is for Tuba, starting with a piano (*p*) dynamic. The fifth and sixth staves are for Tuba, with dynamics *f*, *mf*, and *sfz*. The seventh staff is for Trio, starting with a *mf-f* dynamic. The eighth and ninth staves are for Baß-Solo (Bass Solo), starting with a forte (*f*) dynamic. The tenth and eleventh staves are for Tuba, starting with a forte (*f*) dynamic and ending with a *D.S.* (Da Capo) instruction. The score includes various musical notations such as slurs, accents, and dynamic markings.

Bariton B

# Böhmische Jugendpolka

v. Hugo Fessler

T = 104

1. 2.

*f* *mf* *sfz* *sfz* *p* *mf* *f* *mf* *sfz* *sfz*

The main musical score for Baritone B consists of 24 measures in 2/4 time. It begins with a treble clef and a key signature of one flat (B-flat). The first measure is marked *f*. The second measure has a whole rest. The third measure is marked *mf*. The fourth measure is marked *sfz*. The fifth measure is marked *mf*. The sixth measure is marked *sfz*. The seventh measure is marked *sfz*. The eighth measure is marked *sfz*. The ninth measure is marked *sfz*. The tenth measure is marked *sfz*. The eleventh measure is marked *sfz*. The twelfth measure is marked *sfz*. The thirteenth measure is marked *sfz*. The fourteenth measure is marked *sfz*. The fifteenth measure is marked *sfz*. The sixteenth measure is marked *sfz*. The seventeenth measure is marked *sfz*. The eighteenth measure is marked *sfz*. The nineteenth measure is marked *sfz*. The twentieth measure is marked *sfz*. The twenty-first measure is marked *sfz*. The twenty-second measure is marked *sfz*. The twenty-third measure is marked *sfz*. The twenty-fourth measure is marked *sfz*. The score includes first and second endings, with the first ending leading to the second ending. The key signature changes to two flats (B-flat and E-flat) at the end of the piece.

## Trio

*mf-f* *mf*

The Trio section consists of 12 measures in 2/4 time, starting with a treble clef and a key signature of two flats (B-flat and E-flat). The first measure is marked *mf-f*. The second measure is marked *mf-f*. The third measure is marked *mf-f*. The fourth measure is marked *mf-f*. The fifth measure is marked *mf-f*. The sixth measure is marked *mf-f*. The seventh measure is marked *mf-f*. The eighth measure is marked *mf-f*. The ninth measure is marked *mf-f*. The tenth measure is marked *mf-f*. The eleventh measure is marked *mf-f*. The twelfth measure is marked *mf-f*. The score includes a repeat sign and a first ending. The key signature changes to one flat (B-flat) at the end of the piece.

## Baß-Solo

*f* *D.S.*

The Bass Solo section consists of 8 measures in 2/4 time, starting with a treble clef and a key signature of one flat (B-flat). The first measure is marked *f*. The second measure is marked *f*. The third measure is marked *f*. The fourth measure is marked *f*. The fifth measure is marked *f*. The sixth measure is marked *f*. The seventh measure is marked *f*. The eighth measure is marked *f*. The score includes a repeat sign and a first ending. The key signature changes to two flats (B-flat and E-flat) at the end of the piece.