

Bierfass-Polka

für meinen Musikkameraden Sepp Schaller, Immensee

Very Rickenbacher

1. Flügelhorn

f *mf* *3.x f* 2.x Pause

12 1. 3

24 *f* spielen A 3

36 1. 2. *f* D.S. al Coda

44 Trio *f* B 3

55 3 *mf*

68 *p* *cresc.* *f* *f*

78 C *mf*

88 3 *mf*

99 D *f*

110 *p*

120 *cresc.* *f* *f*

128

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Tenorhorn

1. x Pause

f *mf-f*

12 *mf* *spielen* *p*

25 *f* *p*

36 *f* *f D.S. al Coda*

46 *Trio* *f* *mf*

56 *mf* *p*

71 *cresc.* *f* *f*

83 *mf* *p* *mf*

93 *f*

102

113 *p* *cresc.* *f* *f*

124

Detailed description: This is a musical score for Tenorhorn, titled 'Bierfass-Polka' by Very Rickenbacher. The score is written in G major (one sharp) and 2/4 time. It consists of 124 measures. The piece begins with a tenor horn part starting at measure 1. The first measure has a dynamic of *f*. After a first ending (marked '1. x Pause'), the music continues with a dynamic of *mf-f*. At measure 12, there is a first ending (marked '1.') with a dynamic of *mf*, followed by a section marked 'spielen' with a dynamic of *p*. At measure 25, there is a section marked 'A' with a dynamic of *f*, followed by a section with a dynamic of *p*. At measure 36, there is a first ending (marked '1.') with a dynamic of *f*, followed by a section marked '2.' with a dynamic of *f* and 'D.S. al Coda'. At measure 46, there is a section marked 'Trio' with a dynamic of *f*, followed by a section marked 'B' with a dynamic of *mf*. At measure 56, there are two sections with triplets, the first with a dynamic of *mf* and the second with a dynamic of *p*. At measure 71, there is a section with a dynamic of *f* and a 'cresc.' marking. At measure 83, there is a section marked 'C' with a dynamic of *mf*, followed by a section with a dynamic of *p* and a section with a dynamic of *mf*. At measure 93, there is a section with a dynamic of *f* and a section marked 'D'. At measure 102, there is a section with a dynamic of *f*. At measure 113, there is a section with a dynamic of *p*, followed by a section with a dynamic of *f* and a 'cresc.' marking, and a final section with a dynamic of *f*. At measure 124, the piece ends with a dynamic of *f*.