

Musical score for measures 1-8. The score is for four parts: Holz (Woodwinds), Flgh./Trp. (Flugelhorn/Trumpet), Ten./Bar. (Tenor/Baritone), and Begl./Bass (Bass). The key signature is two flats (B-flat and E-flat), and the time signature is 2/4. The dynamic marking is *ff* (fortissimo) for all parts. The woodwinds play a melodic line with eighth notes and quarter notes. The flugelhorn and trumpet play a similar melodic line. The tenor and baritone play a harmonic line with quarter notes. The bass part plays a rhythmic accompaniment with eighth notes and quarter notes.

Musical score for measures 9-16. The score is for four parts: Holz (Woodwinds), Flgh./Trp. (Flugelhorn/Trumpet), Ten./Bar. (Tenor/Baritone), and Begl./Bass (Bass). The key signature is two flats (B-flat and E-flat), and the time signature is 2/4. The dynamic marking is *mf* (mezzo-forte) for all parts. A first ending bracket with a circled 1 is above measure 9. The woodwinds play a melodic line with quarter notes and eighth notes. The flugelhorn and trumpet play a harmonic line with quarter notes. The tenor and baritone play a harmonic line with quarter notes. The bass part plays a rhythmic accompaniment with eighth notes and quarter notes. The word "Tutti" is written above the flugelhorn and tenor parts, and "Soli" is written above the tenor part in measure 16.

Musical score for measures 17-24. The score is for four parts: Holz (Woodwinds), Flgh./Trp. (Flugelhorn/Trumpet), Ten./Bar. (Tenor/Baritone), and Begl./Bass (Bass). The key signature is two flats (B-flat and E-flat), and the time signature is 2/4. The dynamic marking is *mf* (mezzo-forte) for all parts. A first ending bracket with a circled 2 is above measure 17. The woodwinds play a melodic line with quarter notes and eighth notes. The flugelhorn and trumpet play a harmonic line with quarter notes. The tenor and baritone play a harmonic line with quarter notes. The bass part plays a rhythmic accompaniment with eighth notes and quarter notes. The word "Tutti" is written above the flugelhorn and tenor parts in measure 24.

Ja wenn es böhmisch wird Polka  
- Direktion in C -

25 **②**

Holz *mf*

Flgh./Trp. *Tutti* *mf*

Ten./Bar. *mf*

Begl./Bass *mf*

35

Holz *f* Folge poi TRIO

Flgh./Trp. *f*

Ten./Bar. *f*

Begl./Bass *f* Sch. Sch.

1. 2.

43 **③**

Holz *ff* rit.

Flgh./Trp. *ff*

Ten./Bar. *Soli* *ff*

Begl./Bass *Soli* *ff*

D.S. al 2. vol poi TRIO

Ja wenn es böhmisch wird Polka  
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**TRIO** 55

Holz *ff* *mf - mf - f*

Flgh./Trp. *ff* Ten. 1.Ten./2.Soli/3.Tutti *mf - mf - f*

Ten./Bar. *ff* Soli 1.Soli/2.Flgh./3.Tutti *mf - mf - f*

Begl./Bass *ff* *mf - mf - f*

68

Holz

Flgh./Trp. Tutti

Ten./Bar. Tutti

Begl./Bass

77 ⑤

Holz *mf*

Flgh./Trp. *mf*

Ten./Bar. *mf*

Begl./Bass *mf*

Ja wenn es böhmisch wird Polka  
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86

Holz *f* *tr* 1. 2. 3. Weiter FINE

Flgh./Trp. *f* *Soli* *mf*

Ten./Bar. *f* *Soli* *f*

Begl./Bass *f*

97

Holz *f*

Flgh./Trp. *f* Trp.

Ten./Bar.

Begl./Bass *f*

105

Holz 1. 2. TRIO D.S. al FINE

Flgh./Trp. *Soli* *Tutti*

Ten./Bar. *Soli* *Tutti*

Begl./Bass

1

*ff*

9 ① *Tutti*

*mf* *Tutti* 7 *Tutti* *mf*

25 ②

35

*f* 1. Folge 2. poi TRIO

43 ③ *ff*

*ff* rit. D.S. al 2. vol poi TRIO

55 TRIO *ff* 1 Ten. ④ *mf - mf - f*

68 *Tutti*

*Tutti*

77 ⑤ *mf*

*mf*

86 1. *Soli* 2. 3. *Weiter* FINE

*f* 1. *Soli* 2. 3. *Weiter* FINE

97 ⑥ 7 *f* Trp. *Soli*

*f* 7 Trp. *Soli*

109 1. 2. *Tutti*

1. 2. *Tutti* TRIO D.S. al FINE

# Ja wenn es böhmisch wird Polka

ff

9 ① Tutti mf Soli

17 Tutti

25 ② mf

35 f Folge poi TRIO

43 ③ Soli ff rit. D.S. al 2. vol poi TRIO

55 TRIO ff Soli mf ④ 1.Soli/2.Flgh./3.Tutti mf - mf - f

68 Tutti

77 ⑤ mf

86 f Weiter f FINE

97 ⑥

105 ⑦ 1. Soli 2. Tutti FINE

# Ja wenn es böhmisch wird Polka

9 ① *Tutti* *mf* *Ten.*

22 *Tutti* ② *mf*

33 *f* 1. 2. Folge poi TRIO

43 ③ *ff* rit. D.S. al 2. vol poi TRIO

55 *TRIO* *ff* ④ Ja wenn es böh-misch wird, wer-den al-le mei-ne Träu-me

66 *Tutti* wahr. Das ist Mu-sik für's Herz, sie klingt so wun-der-bar Bei die-sem

77 ⑤ Klang, so weich, so schön kann man den Him-mel ganz weit of-fen sehn. Wenn es dann böh misch

86 1. 2. Weiter Ten. 3. FINE wird ja da wer-den wirk-lich al-le Träu-me wahr wahr wahr

97 ⑥ *f* Trp.

105 1. 2. D.S. al FINE

2.Strofe  
Wenn du mal traurig bist,  
und du hörst die schönen Melodien,  
dann wird wir plötzlich klar,  
das ist ja Medizin.

Und die Musik hast du erkannt,  
sie kommt ja direkt aus dem Böhmerland!  
Denn wenn es böhmisch wird,  
ja dann werden wirklich alle Träume wahr.

TRIO D.S. al FINE