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# Ballsirenen.

Walzer aus der Operette „Die lustige Witwe“

## Clarinetto in B.

Franz Lehár.

Maestoso. (Es waren zwei Königskinder.)

Introduction.

The introduction consists of two staves of music in G major (one sharp) and common time. The first staff begins with a fortissimo (*ff*) dynamic and features a melodic line with triplets and slurs. The second staff continues the melody, also marked *ff*, with a *breit* (broad) articulation marking.

Tempo di marcia allegro. (Da geh' ich zu Ma-

The first part of the waltz begins with a piano (*pp*) dynamic. It features a change in time signature from common time to 2/4. The melody is characterized by eighth-note patterns and slurs. A *cresc.* (crescendo) marking is present at the end of the first line.

The second part of the waltz continues the melodic development. It starts with a mezzo-forte (*mf*) dynamic and includes a *cresc.* marking.

Tempo di Valse.

The third part of the waltz begins with a fortissimo (*ff*) dynamic and includes a *rit.* (ritardando) marking. The time signature changes to 3/4.

The final part of the waltz concludes the piece with a melodic line in G major, ending with a final cadence.

# Clarinetto in B.

Walzer  
Nº 1.

*p* *mf* *p* *f* *f* *ff*

(O kommt doch, ihr Ballsirenen.)

Nº 2.

*p* *breit* *p* *p* *p* *tr*

(Wenn die Blumen im Lenze erblüh'n)

# Clarinetto in B.

(Gar oft hab' ich's gehört)

*f*  
*mf*  
*mf*  
*ff* *f*

(Seid umschlungen, ihr Millionen.)

No. 3.

*p* *f*  
*p* *f*  
*f*  
*f*  
*ff*

(Es waren zwei Königskinder.)

*ff*  
*f*  
*f*  
*f*  
*f*

Clarinetto in B.

Coda.

3  
*p*

1  
*p*

*cresc.*

*f*

*p*

*mf* *p*

*f*

*f*

*f*

*ff* *ff*

\*) Marcia moderato.

*p* *rit.*

*a tempo* *rit. poco a poco* *f* *Presto.* *p*

*ff* *p* *f*

\*) Beim Tanz ist der 3/4 Takt wegzulassen.