

Ouverture

1

zu der Operette: „Im Reiche des Indra.“

PAUL LINCKE.

Piano-Direktion.

Vi. Vla.
Hiz. Cr.

Pist. Pos. Tutti

Viol. I. VI. II. Vla. Cello, Bass

Fl. VI. I. u. Ob. Clar. Cr. Fag. etc. & va

f *mf* *ff*

Piano-Direktion.

Pist.

etc. Mel. s. etc.

Harmonium (Flauto)
Ob. Viol. I.
Clar. I. u. II.
Tamb. gr.

Oboe *riten.*
Solo Harfe
Bleibt weg, wenn Harfe fehlt.

Andante.
Harfe

4 Allegretto.

Piano-Direktion.

Andante.

Corni gestopft
Klavier Solo

Fag. (Harmonium Solo)

First system of the musical score. The piano part is in the left hand, marked *pizz.* (pizzicato). The flute part is in the right hand, marked *Fl. I u. II.*. The key signature is one sharp (F#). The time signature is 4/4. The first measure contains a piano introduction with a pizzicato bass line and a flute melody. The second measure continues the piano introduction. The third measure continues the piano introduction. The fourth measure continues the piano introduction.

Second system of the musical score. The piano part continues the pizzicato bass line. The flute part continues the melody. The fifth measure contains a piano introduction. The sixth measure continues the piano introduction. The seventh measure continues the piano introduction. The eighth measure continues the piano introduction.

Third system of the musical score. The piano part continues the pizzicato bass line. The flute part continues the melody. The clarinet part is in the right hand, marked *Clar. I.*. The ninth measure contains a piano introduction. The tenth measure continues the piano introduction. The eleventh measure continues the piano introduction. The twelfth measure continues the piano introduction.

Fourth system of the musical score. The piano part continues the pizzicato bass line. The flute part continues the melody. The thirteenth measure contains a piano introduction. The fourteenth measure continues the piano introduction. The fifteenth measure continues the piano introduction. The sixteenth measure continues the piano introduction.

Fifth system of the musical score. The piano part continues the pizzicato bass line. The flute part continues the melody. The seventeenth measure contains a piano introduction. The eighteenth measure continues the piano introduction. The nineteenth measure continues the piano introduction. The twentieth measure continues the piano introduction.

Sixth system of the musical score. The piano part continues the pizzicato bass line. The flute part continues the melody. The twenty-first measure contains a piano introduction. The twenty-second measure continues the piano introduction. The twenty-third measure continues the piano introduction. The twenty-four measure continues the piano introduction.

Tempo I.

Viol. I. *p* *ritard.* *a tempo*

mf

mf

Fl. Clar. *p* *f* *p ritard.*

Cr.

a tempo *p*

Pos. Cello *p*

mf *mf cresc. e string.*

Pist.

Maestoso.

con tutta la forza

Allegro vivace.

mf ff mf ff

Cm

Ouverture

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Flauto I e piccolo.

PAUL LINCKE.

Marcia. Grand. Tr.

ff

p *mf*

f *mf* *ff*

ff *riten.* *Andante. Oboe.*

f *Allegretto.* *2* *tr* *mf* *1* *2*

tr *Solo p* *ritard.* *a tempo*

3 *4* *5* *6* *f* *7* *p* *f* *3* *p*

mf *cresc. e string.* *Andante.* *Oboe.* *f*

p *p* *Eg. Cad.*

Flauto II e piccolo.

Grand Solo

p

f

Piccolo

p

f

ff

Tempo I. *ritard.* Grand

a tempo *p*

f

ritard. Piccolo

a tempo *p*

mf

cresc. e string.

f

Maestoso. *con tutta la forza*

ff

Allegro vivo.

mf

ff

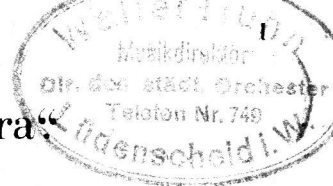
mf

ff

The musical score is written for Flauto II and Piccolo. It begins with a Grand Solo section for the Flauto II, marked with a piano (*p*) dynamic. The Piccolo enters with a piano (*p*) dynamic. The Flauto II continues with a forte (*f*) dynamic. The Piccolo also plays with a forte (*f*) dynamic. The Flauto II then plays a fortissimo (*ff*) passage. The tempo changes to Tempo I, with a ritardando (*ritard.*) marking. The Flauto II plays a piano (*p*) passage, followed by a forte (*f*) passage. The Piccolo enters with a piano (*p*) dynamic, followed by a forte (*f*) passage. The Flauto II continues with a mezzo-forte (*mf*) passage. The Piccolo plays a fortissimo (*ff*) passage. The Flauto II then plays a fortissimo (*ff*) passage. The tempo changes to Allegro vivo. The Flauto II plays a mezzo-forte (*mf*) passage, followed by a fortissimo (*ff*) passage. The Piccolo plays a mezzo-forte (*mf*) passage. The Flauto II continues with a fortissimo (*ff*) passage.

Ouverture

zu der Operette: „Im Reiche des Indra“



Oboi.

PAUL LINCKE.

Marcia.

Tr. *ff* *a due* *8* *a due* *mf* *f* *mf* *ff* *ff* *I. Solo* *p* *f* *Solo Cadenz.* *riten.* *Andante.* *15* *I.* *p* *pp* *f* *Allegretto.* *Fl. II.* *p* *mf* *mf* *mf* *ritard.* *a due* *a tempo* *f* *3* *p* *mf* *erese. e* *string.* *Andante.* *a due* *Solo a due* *f* *p* *p*

Fig. Cad. *Fl. II.* *a due* *p*

Fl. II. *I. Solo* *p* *f* *p* *tr*

I. Solo *f*

ff *a due* *Tempo I. ritard. a tempo* *Fl. II.* *p*

mf *mf* *Fl. II.*

ritard. a due *a tempo* *f* *p* *Fl. II.*

I. *cresc. e string.* *mf*

Maestoso. con tutta la forza *f* *ff*

Allegro vivo. *a due* *mf* *ff* *mf* *a due*

ff

Ouverture

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Clarinetto I in A.

PAUL LINCKE.

Marcia.

Tr.
ff
p
mf
f
ff
Solo
p

Andante.

Viola. V.cello.

f
mp
p
pp

Clarinetto I in A.

Allegretto.

ff *Ob.* *p* *mf* *Solo* *p* *f* *ritard.* *Cr. I.* *a tempo* *p* *mf cresc. e string.* *f*

Andante.

Solo *p* *p* *Fag. Solo* *Ob.* *Solo* *Cl. II.* *tr* *Ob.* *Solo* *Cl. II.* *tr* *f*

Clarinetto I in A.

3

ff

Tempo I.

Viol. I.

ritard. a tempo

p

mf

mf

Solo

p f

ritard. Cr. I.

1 2 3 4

a tempo

p

ferese. e string.

f

Maestoso.

ff

con tutta la forza

Allegro vivace.

mf ff mf ff

Overture

zu der Operette: „Im Reiche des Indra.“



Marcia.

Clarinetto II in A.

PAUL LINKE.

ff Tr.

p *mf*

mf *ff*

ff *p*

Andante.

f Cad. 16 *p* *pp*

Allegretto.

f *Fag.* *p*

mf *mf*

Solo.

p *f* *p* *ritard.* *a tempo* *p*

mf *cresc. e string.* *f*

Andante.

Solo

p *p* *Fg. Cad.* *p*

Clarinetto II in A.

Musical score for Clarinet II in A. The score consists of 12 staves of music. The first two staves are in 2/4 time. The third staff begins with a "Solo" marking and a piano (*p*) dynamic. The fourth staff has a forte (*f*) dynamic. The fifth staff has a fortissimo (*ff*) dynamic. The sixth staff marks the beginning of "Tempo I." in 2/4 time, with a "ritard." (ritardando) marking and a piano (*p*) dynamic. The seventh staff has a mezzo-forte (*mf*) dynamic. The eighth staff has a "Solo" marking and a piano (*p*) dynamic. The ninth staff has a forte (*f*) dynamic. The tenth staff has a "Cr. II." marking and a "ritard." marking. The eleventh staff has a mezzo-forte (*mf*) dynamic. The twelfth staff has a fortissimo (*ff*) dynamic. The score includes various musical notations such as slurs, ties, and accents. The dynamics range from piano (*p*) to fortissimo (*ff*). The tempo changes from 2/4 to "Tempo I." and then to "Allegro vivo." in 3/4 time. The score ends with a double bar line.

Solo
p
f
ff
 Tempo I.
 5
 a tempo
 ritard.
p
mf
 Solo
p
f
 Cr. II.
 1 2 3 4
 ritard.
p
mf
f
 Maestoso.
 con tutta la forza
 Allegro vivo.
mf
ff
mf
ff

Ouverture

zu der Operette: „Im Reiche des Indra“

Fagotti.

PAUL LINCKE.

Marcia.
Trbu. *ff*

ff *8 a due* *mf* *f* *mf* *ff* *ff*

Andante. 1.
Cad. *16* *p* *pp*

Allegretto.
a due *f* *p* *mf* *p* *Solo a due* *p*

ritard. *a tempo a due* *f* *p* *mf*

Andante. Solo a due
mf cresc. e string. *f* *p*

Fagotti.

[illegible]

Walter Mann
Musikdirektor
Dir. des Stadt. Orchester
Telefon Nr. 749
E. Henschel i. W.

Corno I u. II in F.

Marcia.

Trbn.
ff

a due

The first system of the musical score for 'L'Allegretto' is written on a single staff. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Allegretto' and the time signature is 3/4. The music starts with a series of eighth notes, followed by a triplet of eighth notes marked with a '3' and a slur. This is followed by a quarter rest, then a quarter note, and another triplet of eighth notes marked with a '3' and a slur. The system ends with a quarter note and a quarter rest.

[illegible]

ff *Cad.* 23 *Andante.* *Allegretto.* *f* 'Trby

I. Solo

p *f* *p* *a tempo*

Soloritard.

mf cresc. e string

Andante.
Solo à 4
f gestopft *f* *f* Fig. Cadenz.
7

Corno I u. II in F.

6 *offen* *f* 1 2 3 4 5 6 7 *p*

a due *ff* *Tempo I. ritard.* 5

I. a tempo 1 *mf*

I. Solo *p* *f* *Solo ritard.* *p*

a tempo *p*

mf cresc. e string. *f* 6 8

Maestoso. con tutta la forza. *ff*

Allegro vivo. *mf* *ff*

mf *ff*

Ouverture

zu der Operette: „Im Reiche des Indra.“



Corno III u. IV in F.

PAUL LINCKE.

Marcia.

Trbu. *ff*

mf

f

mf

ff

Andante.

ff

Cadenz.

Allegretto.

Trbu. *f*

mf

ritard.

a tempo

p

mf cresc. e string.

Andante.

Solo a 4.

gestopft.

Fug. Cadenz.

Corno III u. IV in F.

7 *offer.* 6 8 *p* *f* *p* *f*

a due

Tempo I. *ritard.* *a tempo* 5 8 IV. *ff* *mf*

1 *f*

ritard. *a tempo* *p* *p*

mf cresc. e string.

Maestoso. 6 8 *f* *ff* *con tutta la forza*

Allegro vivo. *mf* *ff*

mf *ff*

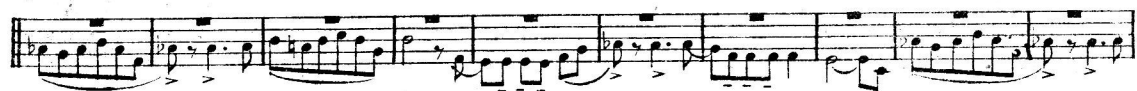
Walter Huhn
Musikdirektor
Dir. des städt. Orchester
Telefon Nr. 749
E. H. Scheidl W.

Tromba I in A.

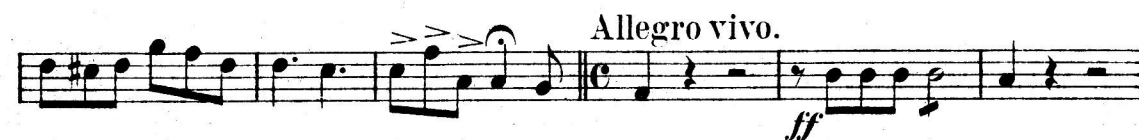
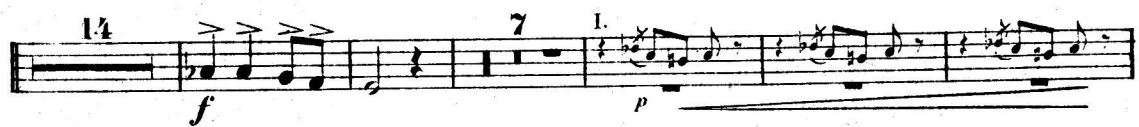
Andante.

Solo

Cl.II.



Tromba II in A.



Ouverture

zu der Operette: „Im Reiche des Indra.“



Trombone I. II.

PAUL LINCKE.

Marcia.
Solo, a 2.
ff

16 1 2 3 4 5

mf *ff*

ff

ff

ff

Andante. Allegretto.
Cadenza *f*

8 *Cr. IV.* *mf* 9 10 11 12 13 14 15 16 17

f *ritard. atempo* 1. 2 *p dolce* *mf cresc.*

Andante. *e string.* *f* *Eg. Cal.*

Trombone I. II.

14 *f* 8 *a 2.* *p* *a 2.* *f*

ff **Tempo I.** *ritard.* 5

a tempo Cr. IV. 8 *mf* 9 10 11 12 13 14 15 16 17 1

f *ritard. a tempo* 4 2 *p dolce* 1. 2

mf cresc. e string. *f* **Maestoso.** *ff*

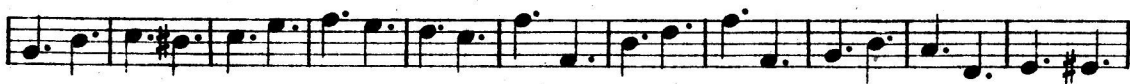
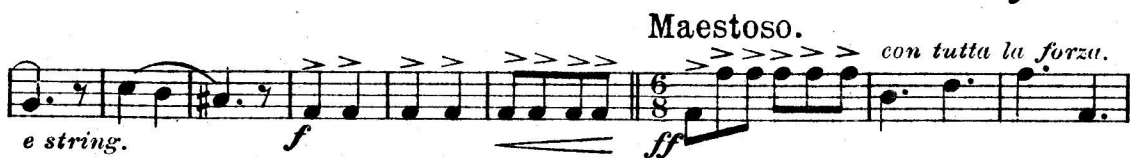
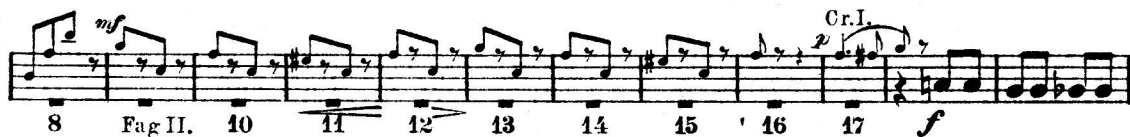
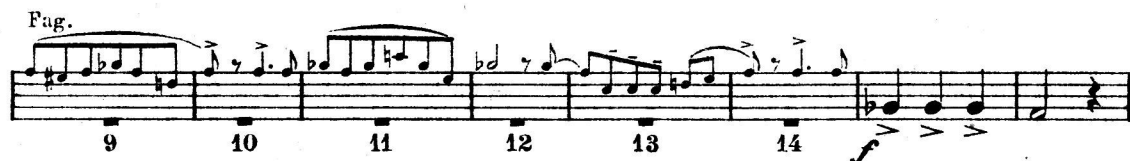
con tutta la forza

Allegro vivo. *ff* *ff*

PAUL LINCKE.

Apollo-Verlag, Berlin.

Trombone basso.



Ouverture

zu der Operette: „Im Reiche des Indra.“

Violino I.

PAUL LINCKE.

Marcia.
Tr.
ff

mf

mf

ff

div.

Oboe

p

f pizz.

Oboe

riten.

Harfe ad lib.

div. Andante.

trem. arco

Vc.

pp

riten. a tempo

pdolce

pp

Harfe ad lib.

Violino I.

3

ff

Tempo I.

ritard.

a tempo

p

p *leggero*

mf

Fl. p

f *p* *ritard.* *a tpo* *p*

mf *cresc. e string.*

Maestoso.

f *ff* *con tutta la forza*

Allegro vivo.

mf *ff*

mf *ff*

Overture

zu der Operette: „Im Reiche des Indra.“

Violino II.

PAUL LINCKE.

Marcia.

Tr.

The image shows a page of a musical score, likely for a violin or viola, featuring two distinct sections: 'Marcia' and 'Andante'.

Musical Notation: The score is written on a single staff. The 'Marcia' section is in 2/4 time, marked with a treble clef and a key signature of one sharp (F#). It begins with a 'Tr.' (trill) and a 'ff' (fortissimo) dynamic. The 'Andante' section is in 6/8 time, marked with a treble clef and a key signature of one sharp. It begins with a 'frem. arco' (fremando, arco) marking and a 'pp' (pianissimo) dynamic.

Section Details:

- Marcia:** This section is characterized by a fast, rhythmic melody. It includes various dynamic markings such as 'ff', 'mf', 'p', and 'f'. There are also trills and triplets indicated by '3' over the notes. The section ends with a 'Cad.' (Cadenza) marking.
- Andante:** This section is slower and more melodic. It includes markings for 'riten. a tempo' (ritardando to tempo), 'pizz.' (pizzicato), and 'arco' (arco). The dynamics range from 'pp' to 'f'.

Other Markings: The score includes various performance instructions such as 'Marcia.', 'Andante.', 'frem. arco', 'pizz.', 'arco', 'riten. a tempo', 'Cad.', and 'Fl. II.' (Flute II).

f *ritard.* *a tempo* *p* *cresc. e string.* *mf* *f*

Andante. Cl. I. *p* *pizz.* *Cl. I.* *p* *Fg. Cad.* *p*

arco *f* *p*

f

Tempo I. *ritard.* *a tempo* *pizz.* *ff*

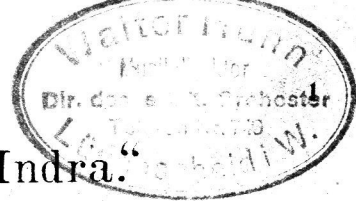
arco *mf* *Fl. II.* *p*

f *ritard.* *a tempo* *p* *cresc. e string.* *mf* *f*

Maestoso. *con tutta la forza* *ff*

Allegro vivo. *div.* *mf* *ff*

div. *mf* *ff*



Aufführungsrecht vorbehalten.

Ouverture

zu der Operette: „Im Reiche des Indra.“

Salonorchester.

Violino obligato.

PAUL LINCKE.

Violino obbligato.

Allegro.

Clar. I. u. II. *p*

Corno *p*

pizz. *mf*

arco *f*

Clar. I. u. II. *p*

ritard. *p*

a tempo *p*

mf cresc.

e string.

Andante.

Clar. I. u. II.

Cad.

Viol. I. u. Clar. I. u. II.

p

p

p

f

p

tr

tr

f

Violino obbligato.

3



Tempo I.

Viol. I.

ritard.

a tempo

Clar. I. u. II.



pizz.

mf

arco

arco

Clar. I. u. II.



Maestoso.

con tutta la forza

ff



Allegro vivace.

mf

ff

mf



PAUL LINCKE.

Apollo-Verlag, Berlin.

Allegretto.

f *pizz.* *p*

arco *mf*

ritard. *a tempo* *p*

Fg. Cr. I. *f* *p* *mf*

div. *Andante.* *Cl. II.* *p* *Cl. II.* *div.* *p*

cresc. e string. *f*

Fg. Cad. *pizz.* *p*

arco *f* *p*

f

Tempo I. *ritard.* *a tempo* *pizz.* *p*

ff

arco
mf

p
Fag. Cr. I. f

ritard. a tempo

mf cresc. e string. f

Maestoso.

con tutta la forza.

ff

Allegro vivo.

mf ff mf ff

Ouverture

zu der Operette: „Im Reiche des Indra.“

Violoncello.

PAUL LINCKE.

Marcia.

Trbn.

ff div.

The musical score for the Violoncello part of the Overture "Im Reiche des Indra" by Paul Lincke. The score is written in bass clef with a key signature of one sharp (F#). It features various musical notations including triplets, dynamics (*ff*, *mf*, *p*, *f*, *pp*), and performance instructions (*div.*, *Andante*, *Allegretto*, *pizz.*, *arco*, *riten.*, *a tempo*). The score is divided into several systems, with some measures marked with numbers 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100. The score ends with a double bar line and a final key signature change to two sharps (F#, C#).

Violoncello.

3

Fg. Cr. I. div. ritard. a tempo

p f p p

div. Andante. Cr. Fag. p

mf cresc. e string. f

Fg. Solo ad lib. pizz. p

arco f

div. p

ff

Tempo I. ritard. a tempo pizz. p

mf

Fg. Cr. I. div. ritard. a tempo

p f p p

mf cresc. e string. f

Maestoso.

ff con tutta la forza

Allegretto

mf ff

Overture

Contrabasso.

PAUL LINCKE.

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Contrabasso.

ritard. pizz. *a tempo arco*

f *p* *p*

div. mf cresc. e string

Andante. 1 *Vc. II.* *pizz.*

f *ff* *Cad. p*

arco *f* *p* 1 2 3 4 5 6 7

pizz. *arco* *f*

Tempo I. ritard. *5*

a tempo pizz. *p* *arco*

mf *ritard. pizz.* *a tempo arco* *1*

f *p* *p*

div. mf cresc. e string

Maestoso. *f* *ff* *con tutta la forza*

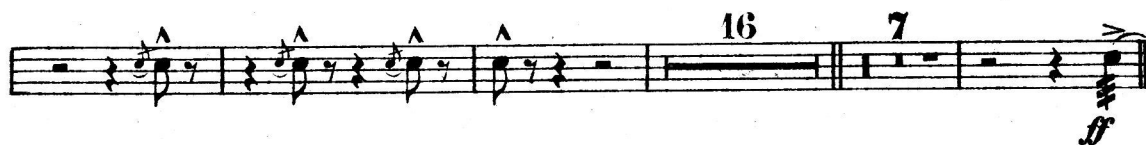
Allegro vivo. *ff*

Ouverture

zu der Operette: „Im Reiche des Indra.“

Tambour petit, Timpani in d u.A.
und Glocken.

PAUL LINCKE



Andante



Allegretto.



Andante.



Tambour petit e Timpani.

Temp.

Tempo I.

Tambour pet

17

5 *ritard.*

16 *a tempo*

Fag. *p*

4 8 4 *ritard. a tempo string.*

Maestoso

1 2 3 4

ff

con tutta la forza

5 6 7 8 9 10 11

12 13 14

Allegro vivo.

ff

Ouverture

zu der Operette: „Im Reiche des Indra.“



Tambour grand e Piatti.

PAUL LINCKE.

Marcia.

ff

16 7

ff

ohne Beck. mit Beck.

ff

3 Andante Allegretto. 16 Fag. p. #

Cadenz 23 1 f

ritard. a tempo 4 5 6 7 Andante 2

4 8 string f Timpani = f

41 ff Tempo I. ritard a tempo 5 10 Fag. p. # f

ritard. a tempo 4 6 7 Maestoso. 1

4 8 string f Timpani < ff

2 3 4 5 6 7 8 9

10 11 12 Allegro vivo.

ff

ff

Ouverture

zu der Operette: „Im Reiche des Indra.“

Harfe.

PAUL LINCKE.

Marcia.

Harfe. Marcia. 24 8 20 3 *f* *riten. Solo.*

Andante.

Vla. Ve.

pp *Andante.* *pp* *simili*

pp *simili*

Vi. Ob. dolce

riten.

a tempo

pp *riten.* *a tempo* *p* *Solo.* *riten.* *a tempo* *p*

pp *Solo.* *p* *1* *tacet.*