

**Blasorchesterausgabe  
In kleiner Besetzung gut spielbar**

# Traumlandwalzer

Foto Herbert Sams

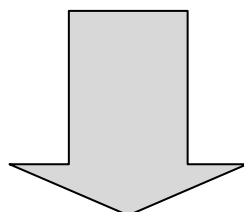
*von Ludwig Egger*

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Marschbuchformat  
Gefühlvoller Walzer  
auch in kleiner Besetzung gut spielbar  
Stufe B,



**Direktionsstimme +  
1. Flügelhornstimme**



# Traumlandwalzer

*mf* 1. Klarinette, Flöte  
*mf* Flgh. Tenöre  
Klar. 1,2,3,  
1. Klarinette, Flöte  
Klar. 1,2,3,  
tutti  
Tenor. Pos.  
Bässe  
*f*  
*f*  
Tenor. Pos.  
Bässe  
D.C.al ⊕  
Flöten, Klar.  
*f*  
*p* 1. Flgh. Tenor  
1. Trp.  
2. Flgh.  
*mf*  
*p*  
*mf*  
*f*  
1.  
2.  
*p*

The musical score is written for Flügelhorn in B. It begins with a treble clef, a key signature of two flats (B-flat major), and a 3/4 time signature. The first staff starts with a mezzo-forte (*mf*) dynamic. The second staff features a first ending and a second ending, with a forte (*f*) dynamic at the end. The third staff contains a repeat sign. The fourth staff includes first and second endings, with a *D.C. al* (Da Capo) instruction at the end. The fifth staff has a forte (*f*) dynamic followed by a piano (*p*) dynamic. The sixth staff starts with a mezzo-forte (*mf*) dynamic and includes a piano (*p*) dynamic. The seventh staff begins with a forte (*f*) dynamic. The eighth staff features a first ending and a second ending, with a piano (*p*) dynamic. The piece concludes with a double bar line and a fermata.

1. Flügelhorn - B

# Traumlandwalzer

Egger Ludwig

The musical score is written for Flügelhorn in B and consists of eight staves. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The piece begins with a mezzo-forte (*mf*) dynamic. The first staff contains the initial melody. The second staff includes a first ending with a repeat sign and a second ending, marked with a forte (*f*) dynamic. The third staff starts with a repeat sign. The fourth staff features a first ending and a second ending, with the instruction "D.C. al  $\oplus$ " (Da Capo) at the end. The fifth staff begins with a forte (*f*) dynamic, followed by a piano (*p*) dynamic. The sixth staff shows dynamics of mezzo-forte (*mf*), piano (*p*), and mezzo-forte (*mf*). The seventh staff is marked forte (*f*). The eighth staff concludes with a piano (*p*) dynamic and first and second endings.