



nach Motiven der komischen

Oper:

„Eine Nacht in Venedig“

von

Johann Strauss,

k.k. Hofballmusik-Director

OP. 415.

London, Ent. Stat. Hall.

Eigenthum des Verlegers. Mit Vorbehalt aller Arrangements.

Für Piano Pr. $\frac{1.20 \text{ Pf.}}{72 \text{ Kr.}}$

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ANNINA.

POLKA-MAZURKA

von

Johann Strauss.

Op. 415.

The first system of musical notation consists of a grand staff with a treble clef and a bass clef. The key signature has one flat (B-flat) and the time signature is 3/4. The music begins with a mezzo-forte (*mf*) dynamic. The right hand plays a melody of eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment of eighth notes. The system concludes with a piano (*p*) dynamic marking.

The second system continues the piece. The right hand features a melodic line with several slurs and a fermata over a measure. The left hand continues with a steady accompaniment of eighth notes. The dynamics remain consistent with the previous system.

The third system shows further development of the melody in the right hand, with a fermata over a measure. The left hand accompaniment remains consistent. The system ends with a fermata over a measure in the right hand.

The fourth system concludes the piece. It features a crescendo leading to a forte (*f*) dynamic, followed by a piano (*p*) dynamic. The right hand has a melodic flourish, and the left hand provides a final accompaniment. The system ends with a fermata over a measure in the right hand.

First system of musical notation. Treble clef, bass clef. Key signature: one flat. Time signature: 4/4. Dynamics: *p*. The system contains six measures of music with various melodic and harmonic textures.

Second system of musical notation. Treble clef, bass clef. Key signature: one flat. Time signature: 4/4. Dynamics: *p*. The system contains six measures of music.

Third system of musical notation. Treble clef, bass clef. Key signature: one flat. Time signature: 4/4. Dynamics: *p*. The system contains six measures of music.

Fourth system of musical notation. Treble clef, bass clef. Key signature: one flat. Time signature: 4/4. Dynamics: *f*. The system contains six measures of music.

Fifth system of musical notation. Treble clef, bass clef. Key signature: one flat. Time signature: 4/4. Dynamics: *f*. The system contains six measures of music.

Sixth system of musical notation. Treble clef, bass clef. Key signature: one flat. Time signature: 4/4. Dynamics: *f*. The system contains six measures of music.

Trio.

The first system of the Trio section consists of four measures. The music is in 3/4 time with a key signature of two flats. The right hand features a melodic line with eighth and quarter notes, while the left hand provides a steady accompaniment of eighth notes. Dynamics include piano (*p*) and fortissimo (*ff*).

The second system contains measures 5 through 8. The right hand continues its melodic development with some rests, and the left hand maintains its rhythmic accompaniment. A piano (*p*) dynamic is indicated in the fifth measure.

The third system covers measures 9 to 12. The right hand has a more active melodic line with sixteenth notes. The left hand accompaniment becomes more complex with some chords. Dynamics range from fortissimo (*ff*) to piano (*p*).

The fourth system includes measures 13 to 16. The right hand features a long, sustained note with a wavy line above it, indicating a tremolo or vibrato effect. The left hand continues with a steady accompaniment. A fortissimo (*f*) dynamic is present.

The fifth system contains measures 17 to 20. The right hand has a melodic line with slurs and ties. The left hand accompaniment consists of chords and eighth notes. Dynamics include mezzo-forte (*mf*) and fortissimo (*f*).

The sixth system covers measures 21 to 24. The right hand has a melodic line with some rests. The left hand accompaniment is active with eighth notes. A fortissimo (*ff*) dynamic is indicated.

Finale.

The first system of the Finale consists of two staves. The treble staff begins with a *mf* dynamic marking and contains a melodic line with eighth and sixteenth notes. The bass staff provides a harmonic accompaniment with chords and moving lines. A *p* dynamic marking appears in the second measure of the treble staff and continues into the bass staff.

The second system continues the musical piece. The treble staff features a melodic line with some notes beamed together. The bass staff continues with a steady accompaniment of chords and moving lines.

The third system shows further development of the melodic and harmonic themes. The treble staff has a melodic line with some rests, and the bass staff maintains the accompaniment.

The fourth system includes dynamic markings of *f* and *p*. The treble staff has a melodic line with some chromatic movement. The bass staff has a *f* dynamic marking in the second measure and a *p* dynamic marking in the third measure.

The fifth system concludes the piece. The treble staff has a melodic line that ends with a long note. The bass staff continues with the accompaniment.

The first system of music features a treble clef with a key signature of one flat (B-flat). The melody in the treble clef consists of eighth and quarter notes, with some notes beamed together. The bass clef accompaniment is primarily composed of chords, with some eighth-note patterns. A slur is placed over the first two measures of the treble staff.

The second system continues the piece. The treble clef melody includes a triplet of eighth notes in the second measure. The bass clef accompaniment features a series of chords, with a dynamic marking of *f* (forte) appearing in the fourth measure. A slur is present over the first two measures of the treble staff.

The third system shows the treble clef melody with a triplet of eighth notes in the fourth measure. The bass clef accompaniment continues with chords and eighth-note patterns. A slur is present over the first two measures of the treble staff.

The fourth system features a treble clef melody with a triplet of eighth notes in the fifth measure. The bass clef accompaniment consists of chords and eighth-note patterns. A slur is present over the first two measures of the treble staff.

The fifth and final system on the page. The treble clef melody has a triplet of eighth notes in the second measure. The bass clef accompaniment includes chords and eighth-note patterns. A dynamic marking of *f* is present in the fourth measure. The system concludes with a double bar line.

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