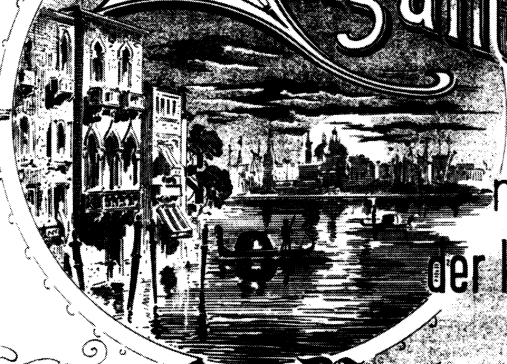


# Gayumen-Walzer



nach Motiven  
der komischen Oper:

„Eine Nacht in Venedig“

von

# Johann Strauss.

k.k. Hofballmusik-Director.

OP. 411..

Pr. ~~M. 1.00 P.~~  
1.15 K.

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Eigenthum des Verlegers. Mit Vorbehalt aller Arrangements.



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depose



# LAGUNEN - WALZER

von

## JOHANN STRAUSS.

Op. 411.

*Allegretto.*

The first system of musical notation consists of a treble and bass clef staff. The key signature is one sharp (F#) and the time signature is 2/4. The music begins with a piano (*p*) dynamic. The bass line features a steady eighth-note accompaniment, while the treble line has a more melodic and rhythmic pattern.

The second system continues the musical piece. It maintains the same key signature and time signature. The piano accompaniment in the bass line remains consistent, providing a rhythmic foundation for the melody in the treble line.

The third system introduces some complexity with triplets and sixteenth-note runs in the treble line. The bass line continues with its accompaniment. The dynamic remains piano.

The fourth system features intricate fingerings and a crescendo leading to a forte (*f*) dynamic. The treble line has a series of sixteenth-note patterns with fingerings like 3 4 3 2 1 and 2 3 2 1. The bass line has a similar rhythmic pattern. The system ends with a *dimin.* (diminuendo) marking.

*Tempo di Valse.*

The fifth system marks the beginning of the waltz tempo. It features a change in the bass line's accompaniment to a more typical waltz pattern. The treble line has a melodic line with some grace notes. The dynamic starts with a forte (*f*) and then moves to piano (*p*).

1.

*p*

*poco rit.* *mf*

*mf*

*rit.* *pp* *mf*

The first system of the musical score consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#). It begins with a melody of eighth notes, featuring several accents (^) and slurs. The lower staff is in bass clef and provides a harmonic accompaniment with chords and eighth-note patterns. The dynamic marking *mf* is placed at the beginning of the lower staff.

The second system continues the piece. The upper staff features a melodic line with a triplet of eighth notes and a slur. The lower staff has a steady accompaniment. Dynamic markings include *rit.* (ritardando) in the middle and *f* (forte) towards the end of the system.

The third system shows a change in the upper staff's texture, with a triplet of eighth notes and a slur. The lower staff continues with a consistent accompaniment. Dynamic markings include *dim.* (diminuendo) in the lower staff and *p* (piano) in the upper staff.

The fourth system features a melodic line in the upper staff with slurs and a final note with a fermata. The lower staff provides a consistent accompaniment.

The fifth system continues the melodic and accompanimental lines. A measure in the upper staff is marked with the number 16. The lower staff maintains its accompaniment.

The sixth system concludes the piece with a final melodic phrase in the upper staff and a final accompanimental chord in the lower staff.

2.

*rit.* *a tempo.*

*f* *mf* *p*

*mf* *p*

*f* *poco meno.* *a tempo.*

*p*

*poco meno.* *a tempo.*

*p*

C. 25890.

Sehr gräßios: Czibulka, A., Op. 322. La dame de Coeur. Gavotte M. 1. -

*rit.* *a tempo.*

3.

First system of musical notation. The right hand plays chords and single notes, while the left hand provides a steady accompaniment of chords. Dynamics include piano (*p*).

Second system of musical notation. It includes markings for *poco rit.* and *a tempo.* The right hand features a melodic line with accents, and the left hand continues with chordal accompaniment. Dynamics include *f* and *p*.

Third system of musical notation. It includes markings for *poco rit.* and *a tempo.* The right hand has a rhythmic pattern of eighth notes, and the left hand has chords. Dynamics include *p*.

Fourth system of musical notation. It includes a *mf* dynamic marking. The right hand has a melodic line with eighth notes, and the left hand has chords.

Fifth system of musical notation. It includes markings for *poco rit.* and *a tempo.* The right hand has a melodic line with accents, and the left hand has chords. Dynamics include *pp* and *p*.

Sixth system of musical notation. It includes markings for *poco rit.* and *a tempo.* The right hand has a melodic line with accents, and the left hand has chords. Dynamics include *p*. A *rit.* marking is present above the right hand in the final measure.

C. 25890.



First system of musical notation, consisting of a grand staff with treble and bass clefs. The music is in 2/4 time and features a piano (*f*) dynamic. The right hand plays a series of chords with some melodic movement, while the left hand provides a steady accompaniment of chords.

Second system of musical notation, continuing the piece. It maintains the piano (*f*) dynamic and features similar chordal textures in both hands, with some melodic accents in the right hand.

4.

Third system of musical notation, marked with a piano (*p*) dynamic. The right hand has a more active melodic line, while the left hand continues with a steady accompaniment. The system is divided into two measures by a double bar line.

Fourth system of musical notation, continuing the piano (*p*) dynamic. The right hand features a melodic line with some grace notes, while the left hand provides a dense accompaniment of chords.

Fifth system of musical notation, continuing the piano (*p*) dynamic. The right hand has a melodic line with grace notes, and the left hand continues with a steady accompaniment of chords.

Sixth system of musical notation, concluding the piece. It features a piano (*p*) dynamic and ends with a *p dol. e* marking. The right hand has a melodic line, and the left hand provides a steady accompaniment.

*legato.*

*poco rit.* *a tempo.* *mf*

*poco rit.*

**Coda.** *f*

*ff*

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The musical score is written for piano and consists of six systems, each with a treble and bass staff. The key signature is one sharp (F#) and the time signature is 3/4. The piece begins with a piano (*p*) dynamic. The first system shows a simple accompaniment in the bass and a melody in the treble. The second system continues with similar textures. The third system introduces more complex chordal textures in the bass. The fourth system features a more active treble line with slurs. The fifth system shows a more rhythmic bass line with chords. The sixth system concludes with a forte (*f*) dynamic and a final cadence.

C. 25990.

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