

# DIE LANDJUNKER.

WALZER

(im Ländler-Style)

für das

Piano-Forte

von

# JOHANN STRAUSS.

182<sup>tes</sup> Werk.

Eigenthum der Verleger.

Eingetragen in das Archiv



der Musikalien-Verleger.

N<sup>o</sup> 10,061.

Paris, bei M. Schlesinger.

London,  
bei Cooke & Camp.

Wien, bei Tobias Haslinger's Witwe u. Sohn,  
k. k. Hof- und privil. Kunst- und Musikalienhändler.

Mailand,

in Joh. Ricordi's k. k. privil. National-Musikalien-Verlags-Anstalt.

Leipzig, bei Bllermann.

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 für das Pianoforte  
 von  
**JOHANN STRAUSS.**

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Diese Walzer sind auch für Orchester. und in den üblichen Arrangements erschienen.

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(im Ländler Style)  
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3

Introduction.

*Allegro.*

Musical notation for the introduction, featuring a treble and bass clef, 3/4 time signature, and a forte (f) dynamic marking. The piece is in 3/4 time and begins with a treble clef and a bass clef. The key signature has one sharp (F#) and one flat (Bb). The introduction consists of five measures. The first measure has a forte (f) dynamic marking. The notation includes various chords and melodic lines in both hands.

Musical notation for the first system of the main piece, featuring a treble and bass clef, 3/4 time signature, and a piano (p) dynamic marking. The notation includes various chords and melodic lines in both hands. The key signature remains one sharp and one flat. The system consists of seven measures.

Musical notation for the second system of the main piece, featuring a treble and bass clef, 3/4 time signature, and a forte (f) dynamic marking. The notation includes various chords and melodic lines in both hands. The key signature remains one sharp and one flat. The system consists of seven measures, ending with a double bar line.

(10,061.)

Eigenthum und Verlag der k. k. Hof - Kunst - und Musikalienhandlung  
Tobias Haslinger's Witwe u. Sohn in Wien.

Walzer.  
№ 1.

The first system of the musical score consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It begins with a piano (*p*) dynamic and features a melody of eighth and quarter notes, often beamed together. The lower staff is in bass clef and provides a harmonic accompaniment with chords and single notes. The system concludes with a repeat sign.

The second system continues the piece. The upper staff maintains the melodic line, which includes some grace notes and slurs. The lower staff continues the accompaniment. A forte (*f*) dynamic marking appears in the lower staff towards the end of the system. The system ends with a repeat sign.

The third system shows a change in the upper staff's texture, with more complex sixteenth-note passages and slurs. The lower staff continues with a steady accompaniment. A forte (*f*) dynamic marking is present at the beginning of the system.

The fourth system features a key change in the lower staff, indicated by a double bar line and a key signature change to two flats (Bb and Eb). The upper staff continues with its melodic line, incorporating some chromaticism. The lower staff accompaniment also reflects the key change. The system concludes with a repeat sign.

№ 2.

*p*

*p*

*f* *p* *f* *p* *f*

*p* *f* 1<sup>ma</sup> 2<sup>da</sup> 3<sup>ta</sup>

## № 3.

Musical score for No. 3, featuring piano (*p*) and forte (*f*) dynamics, first and second endings, and a trill (*tr*). The score is written in G major and 2/4 time. The first system shows the beginning with a piano dynamic. The second system includes a first ending (*1<sup>ma</sup>*) and a second ending (*2<sup>da</sup>*) marked with a forte dynamic (*f*), followed by a piano dynamic (*p*). The third system features a trill (*tr*) in the right hand. The fourth system includes another first ending (*1<sup>ma</sup>*) and second ending (*2<sup>da</sup>*) marked with a forte dynamic (*f*), followed by a piano dynamic (*p*). The fifth system concludes with a piano dynamic (*pp*) and a forte dynamic (*f*).

№ 4.

The musical score is written for piano in a 2/4 time signature. It consists of five systems, each with a treble and bass staff. The key signature is one sharp (F#). The score begins with a piano (*p*) dynamic. The first system shows a steady accompaniment in the bass and a melodic line in the treble. The second system features a repeat sign and a forte (*f*) dynamic. The third system continues with alternating *p* and *f* dynamics. The fourth system also features alternating *p* and *f* dynamics. The fifth system concludes the piece with a final cadence. The score includes various musical notations such as chords, arpeggios, and accidentals.

№ 5. *p*

The first system of the musical score consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth and sixteenth notes, including a trill (tr) and a fermata. The lower staff is in bass clef and contains a harmonic accompaniment of chords. The key signature has one flat (B-flat) and the time signature is 3/4.

The second system continues the piece. The upper staff features a melodic line with a trill and a fermata. The lower staff has a harmonic accompaniment with a dynamic marking of *f* (forte). The key signature changes to two flats (B-flat and E-flat) in the second measure of this system.

The third system shows a more active melodic line in the upper staff with sixteenth-note patterns. The lower staff provides a steady harmonic accompaniment with a dynamic marking of *mf* (mezzo-forte).

The fourth system concludes the piece. The upper staff has a melodic line with sixteenth-note patterns and a fermata. The lower staff has a harmonic accompaniment with a dynamic marking of *mf*. The piece ends with a double bar line and repeat dots.



Coda. *p*

The first system of the Coda section consists of two staves. The treble staff contains a melodic line with eighth and sixteenth notes, starting with a piano (*p*) dynamic. The bass staff provides a harmonic accompaniment with chords and moving lines.

*f*

The second system continues the Coda section. The treble staff features a melodic line with some chromaticism and slurs. The bass staff has a more active accompaniment. The dynamic is marked as forte (*f*).

*p*

The third system shows a change in texture. The treble staff has a more rhythmic, chordal accompaniment with some rests. The bass staff continues with a melodic line. The dynamic is marked as piano (*p*).

*f*

The final system of the Coda section. The treble staff has a melodic line with slurs and ties. The bass staff has a steady accompaniment. The dynamic is marked as forte (*f*).

First system of a piano score. The right hand (treble clef) features a melodic line with eighth-note patterns and slurs, starting with a forte (*f*) dynamic. The left hand (bass clef) provides a harmonic accompaniment with chords and single notes.

Second system of the piano score. The right hand continues the melodic development with various ornaments and slurs. The left hand accompaniment remains consistent with the first system.

Third system of the piano score. The right hand features a melodic line with a piano (*p*) dynamic marking. The left hand accompaniment continues with chords and single notes.

Fourth system of the piano score. The right hand continues the melodic line with slurs and ornaments. The left hand accompaniment concludes the piece with chords and single notes.

First system of musical notation, featuring a treble and bass clef. The treble clef part begins with a fermata over a chord, followed by a series of chords and melodic lines. The bass clef part provides harmonic support with chords and a melodic line. Dynamics include *f* and *p*.

Second system of musical notation, continuing the piece. The treble clef part features a melodic line with slurs and ties. The bass clef part continues with chords and a melodic line.

Third system of musical notation. The treble clef part shows a melodic line with slurs and ties. The bass clef part continues with chords and a melodic line. Dynamics include *f*.

Fourth system of musical notation, concluding the piece. The treble clef part features a melodic line with slurs and ties. The bass clef part continues with chords and a melodic line. The system ends with a double bar line.