

Ländlich, sittlich!

WALZER

(im Ländlerstyle)

für das

Piano-Forte

von

JOHANN STRAUSS,

k.k. Hofball-Musik-Director u. Kapellmeister.

198^{tes} Werk.

Eigenthum der Verleger.

N^o 10,401.

Eingetragen in das Archiv  der Musikalien-Verleger.

Preis 45 N^o G. M.

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.

Paris, bei M. Schlesinger.
London, bei Locks & Co.

Lipzig, bei B. Hermann.
Venedig, bei Perini.

Im Verlage der k.k. Hof- und priv. Kunst- und Musikalienhandlung
Tobias Haslinger's Witwe und Sohn in Wien,

(Anfangs des Kohlmarktes N^o 281. Hauptansicht auf den Graben.)

sind erschienen und auch in allen Musikalienhandlungen des In- und Auslandes zu haben:

Sämmtliche Walzer
für das Pianoforte
 v o n
JOHANN STRAUSS.



<i>C.M.</i>		<i>fl.kr.</i>		<i>fl.kr.</i>		<i>fl.kr.</i>	
<i>fl.kr.</i>		<i>fl.kr.</i>		<i>fl.kr.</i>		<i>fl.kr.</i>	
Tänherl-Walzer.	17W. 30	Hof-Ball-Tänze.	51W. 30	Bankett-Tänze.	99W. 45	Asträa-Tänze.	156W. 45
Döhlinger Reunion-Walzer.	2 „ 30	Rajadereu-Walzer.	53 „ 45	Paris-Walzer.	101 „ 45	Nur Leben! Walzer.	159 „ 45
Wiener Carneval-Walzer.	3 „ 30	Alexandra-Walzer.	56 „ 45	Huldigung der Königin Victoria		Waldfrüuleins Hochzeits-	
Kettenbrücke-Walzer 1 ^{ste} Lief.	4 „ 30	Zampa-Walzer.	57 „ 45	von Grossbritannien, Walzer.	103 „ 45	Tänze.	160 „ 45
Gesellschafts-Walzer.	5 „ 30	Mein schönster Tag in Baden.		Freuden-Grüsse, Walzer.	105 „ 45	Frohsinn-Salven, Walzer.	163 „ 45
Wiener Launen-Walzer.	6 „ 30	Walzer.	58 „ 45	Exotische Pflanzen, Walzer.	109 „ 45	Aurora-Fest-Klänge, Walzer.	164 „ 45
Tempête, Polstertanz, Galoppade.	10 „ 20	Die vier Temperamente, Walzer.	59 „ 45	Tagliont-Walzer.	110 „ 45	Rosen ohne Dornen, Walzer.	166 „ 45
Walzer (à la Paganini).	11 „ 30	Carnevals-Spende, Walzer.	60 „ 45	Londoner Saison-Walzer.	112 „ 45	Wiener Früchteln, Walzer.	167 „ 45
Krapfen-Walder-Walzer.	12 „ 30	Tausendsapperment, Walzer.	61 „ 45	Die Bergersteier, Walzer.	113 „ 45	Willkommen-Rufe, Walzer.	168 „ 45
Trompeten-Walzer.	13 „ 30	Frohsinn mein Ziel, Walzer.	63 „ 45	Rosenblätter, Walzer.	115 „ 45	Masken-Lieder, Walzer.	170 „ 45
Champagner-Walzer.	14 „ 30	Robert-Tänze.	64 „ 45	Wiener Gemüths-Walzer.	116 „ 45	Euomien-Tänze.	171 „ 45
Erinnerungs-Walzer.	15 „ 30	Mittel gegen den Schlaf, Walzer.	65 „ 45	Myrthen, Walzer.	118 „ 45	Odeon-Tänze.	172 „ 45
Fort nach einander! Walzer.	16 „ 30	Erinnerung an Pesth, Walzer.	66 „ 45	Tanz-Receipt, Walzer.	119 „ 45	Faschings-Possen, Walzer.	175 „ 45
Lustlager-Walzer.	18 „ 30	1 ^{ste} Walzer-Guirlande.	67 „ 45	Cicilien-Walzer, mit dem belieb-		Geheimnisse aus der Wiener	
Kettenbrücke-Walzer 2 ^{te} Lief.	19 „ 30	Gabrielen-Walzer.	68 „ 45	ten Tremolo.	120 „ 45	Tanzwelt, Walzer.	176 „ 45
Es ist nur ein Wien! Walzer.	22 „ 30	Pfennig-Walzer.	70 „ 45	3 ^{te} Walzer-Guirlande.	121 „ 45	Österreichische Jubelklänge.	
Josephstädter-Tänze.	23 „ 30	Elisabethen-Walzer.	71 „ 45	Palm-Zweige, Walzer.	122 „ 45	Walzer.	179 „ 45
Hitzlinger Reunion-Walzer.	24 „ 30	Cotillons aus der Oper: Der		Amors-Pfeile, Walzer.	123 „ 45	Sommernachts-Träume.	
Frohsinn im Gebirge, Walzer.	25 „ 30	Zweikampf.	72 „ 45	Elektrische Funken, Walzer.	125 „ 45	Walzer.	180 „ 45
Sperla Fest-Walzer.	30 „ 30	Iris-Walzer.	75 „ 45	Deutsche Lust, oder Donau-Lieder		Heitere Lebensbilder, Walzer.	181 „ 45
Des Verfassers beste Laune.		Rosa-Walzer.	76 „ 45	ohne Text, Walzer.	127 „ 45	Die Landjunker, Walzer.	182 „ 45
Charmant-Walzer.	31 „ 45	2 ^{te} Walzer-Guirlande.	77 „ 45	Apollo-Walzer.	128 „ 45	Concordia-Tänze.	184 „ 45
Cotillons aus der Oper: Die Stumme		Erinnerung an Berlin, Walzer.	78 „ 45	Adelaida-Walzer.	129 „ 45	Sofien-Tänze.	185 „ 45
von Portici.	32 „ 45	Gedanken-Striche, Walzer.	79 „ 45	Die Wettrenner, Walzer.	131 „ 45	Moldau-Klänge, Walzer.	186 „ 45
Benefice-Walzer.	33 „ 30	Huldigungs-Walzer.	80 „ 45	Die Debutanten, Walzer.	132 „ 45	Die Vortänzer, Walzer.	189 „ 45
Gute Meinung für die Tanzlust.		Grazien-Tänze.	81 „ 45	Egerien-Tänze.	134 „ 45	Epionen-Tänze.	190 „ 45
Walzer.	34 „ 30	Philomelen-Walzer.	82 „ 45	Die Tanzmeister, Walzer.	135 „ 45	Fest-Lieder, Walzer.	193 „ 45
<i>Souvenir de Baden</i> , Walzer.	38 „ 30	Merkurs-Flügel, Walzer.	83 „ 45	Stadt- und Landleben, Walzer.	136 „ 45	Die Unbedeutenden, Walzer.	195 „ 45
Wiener Tivoli-Rutsch-Walzer.	39 „ 45	Helmath-Klänge, Walzer.	84 „ 45	Die Fantasten, Walzer.	139 „ 45	Bouquets, Walzer.	197 „ 45
Wiener Damen-Toilette-Walzer.	40 „ 45	Erinnerung an Deutschland.		Musik-Verein-Tänze.	140 „ 45	Ländlich, sittlich, Walzer.	198 „ 45
<i>Fra Diavolo</i> , Cotillons.	41 „ 45	Walzer.	87 „ 45	Die Minnesänger, Walzer.	141 „ 45		
Der Raub der Sabinerinnen.		Die Nachtwandler, Walzer.	88 „ 45	Latonen-Walzer.	143 „ 45		
Walzer.	43 „ 45	Eisenbäim-Lust, Walzer.	89 „ 45	Minos-Klänge, Walzer.	145 „ 45		
Tivoli-Freudenfest-Tänze.	45 „ 45	Krönungs-Walzer.	91 „ 45	Die Lustwandler, Walzer.	146 „ 45		
<i>Vive la Danse!</i> Walzer.	47 „ 30	Cotillons aus der Oper: Die		Walkalla-Toaste, Walzer.	147 „ 45		
Hejter auch in ernster Zeit! Walzer.	48 „ 30	Hugenotten.	92 „ 30	Die Dämonen, Walzer.	149 „ 45		
Das Leben ein Tanz, der Tanz ein		Künstler-Ball-Tänze.	94 „ 45	Künstler-Ball-Tänze.	150 „ 45		
Leben, Walzer.	49 „ 45	Brüssler Spitzten, Walzer.	95 „ 45	Tanz-Capricen, Walzer.	152 „ 45		
Cotillons aus der Oper: <i>La</i>		Ball-Racketen, Walzer.	96 „ 45	Loreley-Rhein-Klänge, Walzer.	154 „ 45		
<i>Straniera</i>	50 „ 45	Pilger am Rhein, Walzer.	98 „ 45	Brüder Lustig, Walzer.	155 „ 45		

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

LÄNDLICH, SITTLICH.

3

WALZER
(im Ländlerstyle)
von

JOHANN STRAUSS.

198^{tes} Werk.



Allegro.

Introduction.



The introduction consists of two staves of music. The upper staff is in treble clef and the lower staff is in bass clef. The time signature is 3/4. The key signature has one flat (B-flat). The music begins with a forte (f) dynamic. The melody in the upper staff is characterized by eighth and sixteenth notes, while the bass line provides a steady accompaniment with quarter and eighth notes.



The first system of the main piece consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The time signature is 3/4. The key signature has one flat. The music begins with a piano (p) dynamic. The melody in the upper staff is characterized by eighth and sixteenth notes, while the bass line provides a steady accompaniment with quarter and eighth notes.



The second system of the main piece consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The time signature is 3/4. The key signature has one flat. The music continues with the same melodic and harmonic patterns as the first system, ending with a double bar line.

(10.401.)

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 two flats and a 3/4 time signature. It begins with a piano (*p*) dynamic and features a melodic line with eighth-note patterns and slurs. The lower staff is in bass clef and provides harmonic support with chords and single notes.

The second system continues the piece. The upper staff includes a trill (*tr*) in the final measure of the first ending, which is marked *1^{ma}*. A second ending, marked *2^{da}*, follows. The lower staff continues with the harmonic accompaniment.

The third system features a forte (*f*) dynamic in the upper staff, which contains a rapid sixteenth-note passage. This is followed by a piano (*p*) section. The lower staff continues with the harmonic accompaniment.

The fourth system continues with the forte (*f*) section in the upper staff, including a trill in the final measure of the first ending, marked *1^{ma}*. A second ending, marked *2^{da}*, follows. The lower staff continues with the harmonic accompaniment.

No. 2.

p

f

p

f

№ 3.

p

1^{ma} 2^{da}

p dol. *p*

1^{ma} 2^{da}

f

1^{ma} 2^{da}

№ 4.

The first system of music for '№ 4.' is in 3/4 time with a key signature of two flats. The right hand begins with a melody of quarter notes, while the left hand provides a harmonic accompaniment of chords. A piano (*p*) dynamic marking is present at the start.

The second system continues the piece. The right hand features a melodic line with some grace notes and a crescendo leading to a forte (*f*) dynamic. The left hand continues with a steady accompaniment of chords.

The third system shows a change in texture. The right hand has a more active melodic line with eighth notes, and the left hand has a more rhythmic accompaniment. Dynamics range from piano (*p*) to forte (*f*).

The fourth system concludes the piece. It features two endings for the right hand, labeled '1^{ma}' and '2^{da}'. The first ending leads back to an earlier section, while the second ending provides a final resolution. Dynamics include piano (*p*) and forte (*f*).

№ 5.

The first system of the musical score for '№ 5.' is written in 3/4 time with a key signature of one flat (B-flat). It consists of two staves: a treble staff and a bass staff. The piece begins with a piano (*p*) dynamic. The treble staff features a melodic line with eighth and sixteenth notes, often beamed together. The bass staff provides a harmonic accompaniment with chords and moving lines. A repeat sign is present at the beginning of the first measure.

The second system continues the musical score. The treble staff has a melodic line with some slurs and accents. The bass staff continues with its accompaniment. The dynamics remain piano (*p*).

The third system introduces a first ending bracket labeled '1^{ua}' and a second ending bracket labeled '2^{da}'. The treble staff has a melodic line with slurs. The bass staff has a steady accompaniment. The dynamics are piano (*p*) for the first ending and forte (*f*) for the second ending.

The fourth system concludes the piece with three ending brackets labeled '1^{ua}', '2^{da}', and '3^{ta}'. The treble staff features a melodic line with slurs. The bass staff provides a consistent accompaniment. The dynamics are piano (*p*) for the first and second endings, and forte (*f*) for the third ending.

Coda.

The musical score for the Coda section consists of four systems of piano accompaniment. The first system begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 3/4 time signature. The first measure is marked with a forte *f* dynamic and contains a triplet of eighth notes in both the treble and bass staves. The second measure is marked with a piano *p* dynamic. The subsequent measures feature a variety of chordal textures and melodic lines, with some measures containing triplets. The second system continues the piano accompaniment with similar textures. The third system shows further development of the harmonic and melodic material. The fourth system concludes the Coda section with sustained chords and melodic fragments.

First system of a musical score. The right hand (treble clef) features a melodic line with eighth-note patterns and rests, while the left hand (bass clef) provides a harmonic accompaniment of chords. A piano dynamic marking (*p*) is present in the first measure.

Second system of the musical score. The right hand continues with melodic patterns, including some sixteenth-note runs. The left hand accompaniment includes chords and some eighth-note movement. A forte dynamic marking (*f*) appears in the seventh measure.

Third system of the musical score. The right hand features a prominent sixteenth-note tremolo in the first two measures, followed by melodic lines. The left hand accompaniment consists of chords and eighth-note patterns. Dynamic markings for piano (*p*) and forte (*f*) are used.

Fourth system of the musical score. The right hand continues with sixteenth-note tremolos and melodic lines. The left hand accompaniment includes chords and eighth-note patterns. A forte dynamic marking (*f*) is present in the first measure.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in 2/4 time and includes dynamic markings such as *p* (piano).

Second system of musical notation, continuing the piece. It includes dynamic markings *f* (forte) and *p* (piano), and a first ending bracket labeled *8^a*.

Third system of musical notation, featuring a *loco* marking and trills (*tr*) in the treble clef.

Fourth system of musical notation, concluding the piece with a *tr* marking and a *ff* (fortissimo) dynamic marking.