



MOLDAU-KLÄNGE.

WALZER

für das

Piano-Forte

VON

JOHANN STRAUSS,

k. k. Hofball-Musik-Director.

186^{tes} Werk.

Eigenthum des Verlegers.

N^o 10,121.

— Eingetragen in das Archiv  der Musikalien-Verleger. —

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Wien, bei Tobias Haslinger's Witwe u. Sohn,

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Mailand,

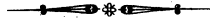
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Tobias Haslinger's Witwe und Sohn in Wien,
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 sind erschienen und auch in allen Musikalienhandlungen des In- und Auslandes zu haben:

Sämmtliche Walzer
 für das *Pianoforte*
 von
JOHANN STRAUSS.



fl.kr.	fl.kr.	fl.kr.	fl.kr.
Tüberl. Walzer 1 ^W 30	Das Leben ein Tanz, der Tanz ein	Eisenbahn-Lust-Walzer 89 ^W 4	Musik-Verein-Tänze 140 ^W 45
Düblinger Reunion-Walzer 2 " 30	Leben-Walzer 49 ^W 45	Krönungs-Walzer 91 " 45	Die Minnesänger-Walzer 141 " 45
Wiener Carneval-Walzer 3 " 30	Cotillions aus der Oper: La	Cotillions aus der Oper: Die	Latonen-Walzer 143 " 45
Kettenbrücke-Walzer 1 ^{te} Lief: 4 " 30	<i>Straniera</i> 50 " 45	Hugenotten. 92 " 45	Minos-Klänge-Walzer 145 " 45
Gesellschafts-Walzer 5 " 30	Hof-Ball-Tänze 51 " 45	Künstler-Ball-Tänze 94 " 45	Die Lustwandler-Walzer 146 " 45
Wiener Launen-Walzer 6 " 30	Bajadereu-Walzer 53 " 45	Brüster-Spitzen-Walzer 95 " 45	Walhalla-Toaste-Walzer 147 " 45
Tempôte, Polsteranz, Galoppade. 10 " 30	Contra-Tänze 54 " 45	Ball-Backeten-Walzer 96 " 45	Die Dämonen-Walzer 149 " 45
Walzer (à la Paganini) 11 " 30	Alexandra-Walzer 56 " 45	Pilger am Rhein-Walzer 98 " 45	Künstler-Ball-Tänze 150 " 45
Krapfen-Waldel-Walzer 12 " 30	Zampa-Walzer 57 " 45	Bankett-Tänze 99 " 45	Tanz-Capricen-Walzer 152 " 45
Trompeten-Walzer 13 " 30	Mein schönster Tag in Baden .	Paris-Walzer 101 " 45	Loreley-Rhein-Klänge
Champagner-Walzer 14 " 30	Walzer 58 " 45	Huldigung der Königin Victoria	Walzer 154 " 1 -
Erinnerungs-Walzer 15 " 30	Die vier Temperamente-Walzer . 59 " 1 -	von Grossbritannien-Walzer. 103 " 1 -	Brüder Lustig-Walzer 155 " 45
Fort nach einander! Walzer 16 " 30	Carnevals-Spende-Walzer 60 " 45	Freuden-Grüße-Walzer 105 " 45	Asträa-Tänze 156 " 45
Lustlager-Walzer 18 " 30	Tausendsapperment-Walzer 61 " 45	Exotische Pflanzen-Walzer 109 " 45	Nur Leben! Walzer 159 " 45
Kettenbrücke-Walzer 2 ^{te} Lief: 19 " 30	Frohsinn mein Ziel-Walzer 63 " 45	Taglioni-Walzer 110 " 45	Waldfräuleins Hochzeits-
Es ist nur ein Wien! Walzer 22 " 30	Robert-Tänze 64 " 45	Londoner Saison-Walzer 112 " 45	Tänze 160 " 45
Josephstädter Tänze 23 " 30	Mittel gegen den Schlaf-Walzer. 65 " 45	Die Bergerleier-Walzer 113 " 45	Frohsinn-Salven-Walzer 163 " 45
Hietzinger Reunion-Walzer 24 " 30	Erinnerung an Pesth-Walzer 66 " 45	Rosenblätter-Walzer 115 " 45	Aurora-Fest-Klänge-Walzer 164 " 45
Frohsinn im Gebirge-Walzer 26 " 30	1 ^{te} Walzer-Quirlande 67 " 1 -	Wiener Gemüths-Walzer 116 " 45	Rosen ohne Dornen-Walzer 166 " 45
Speris Fest-Walzer 30 " 30	Gabrielen-Walzer 68 " 45	Myrthen-Walzer 118 " 45	Wiener Früchteln-Walzer 167 " 45
Des Verfassers beste Laune .	Pfennig-Walzer 70 " 45	Tanz-Recipe-Walzer 119 " 45	Willkommen-Rufe-Walzer 168 " 45
Charmant-Walzer 31 " 45	Elisabethen-Walzer 71 " 1 -	Cäcilien-Walzer, mit dem be-	Masken-Lieder-Walzer 170 " 45
Cotillions aus der Oper: Die Stimme	Cotillions aus der Oper: Der	lichten Tremolo 120 " 45	Kunonien-Tänze 171 " 45
von Portici 32 " 45	Zweikampf 72 " 45	3 ^{te} Walzer-Quirlande 121 " 1 15	Odeon-Tänze 172 " 45
Benefice-Walzer 33 " 30	Iris-Walzer 75 " 45	Palmzweige-Walzer 122 " 45	Faschings-Possen-Walzer 175 " 45
Gute Meinung für die Tanzlust .	Rosa-Walzer 76 " 45	Amors-Pfeile-Walzer 123 " 45	Geheimnisse aus der Wiener
Walzer 34 " 30	2 ^{te} Walzer-Quirlande 77 " 1 -	Elektrische Funken-Walzer 125 " 45	Tanzwelt-Walzer 176 " 45
Souvenir de Baden-Walzer 38 " 30	Erinnerung an Berlin-Walzer 78 " 45	Deutsche Lust, oder Donau-Lie-	Österreichische Jubelklänge .
Wiener Tivoli-Rutsch-Walzer 39 " 30	Gedanken-Striche-Walzer 79 " 45	der ohne Text-Walzer 127 " 45	Walzer 179 " 45
Wiener Damen-Toilette-Walzer . 40 " 45	Huldigungs-Walzer 80 " 45	Apollo-Walzer 128 " 45	Sommernachts-Träume
Fra Diavolo-Cotillions 41 " 45	Grazien-Tänze 81 " 45	Adelaiden-Walzer 129 " 45	Walzer 180 " 45
Der Raub der Sabinerinnen . . .	Philomelen-Walzer 82 " 45	Die Wettrenner-Walzer 131 " 45	Heitere Lebensbilder-Walzer 181 " 45
Walzer 43 " 45	Merkurs-Flügel-Walzer 83 " 45	Die Debutanten-Walzer 132 " 45	Die Landjunker-Walzer 182 " 45
Contredances 44 " 30	Heimath-Klänge-Walzer 84 " 45	Egerien-Tänze 134 " 45	Concordia-Tänze 184 " 45
Tivoli-Freudenfest-Tänze 45 " 45	Erinnerung an Deutschland .	Die Tanzmeister-Walzer 135 " 45	Sofien-Tänze 185 " 45
Five la Daus! Walzer 47 " 30	Walzer 87 " 45	Stadt- und Landlieben-Walzer 136 " 45	Moldau-Klänge-Walzer 186 " 45
Heiter auch in ernster Zeit! Walz: 48 " 30	Die Nachtwandler-Walzer 88 " 45	Die Fantasten-Walzer 139 " 45	

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

MOLDAU-KLÄNGE.

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WALZER

von

Johann Strauss.

186^{tes} Werk.

Allegro.

Introduction.

Andante.

(10,121.)

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

Walzer.
№ 1.

The first system of musical notation 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 marking. The lower staff is in bass clef with the same key signature and time signature, featuring a steady accompaniment of chords.

The second system continues the piece. The upper staff features a melodic line with some grace notes and a forte (*f*) dynamic marking. The lower staff continues the chordal accompaniment.

The third system shows further development of the melody in the upper staff, including a forte (*f*) dynamic marking. The bass line remains consistent with the previous systems.

The fourth system introduces a triplet in the upper staff, marked with a forte (*f*) dynamic. The lower staff continues the accompaniment.

The fifth system concludes the piece with a triplet in the upper staff. The lower staff ends with a final chord. The system is divided into three measures labeled 1^{ma}, 2^{da}, and 3^{za}.

№ 2.

p

1^{ua} 2^{da} 3^{za}
Fine.

f

p

f *p*

T. H. 10,121.

Dal Segno al fine.

No. 3.

p

f *Fine.*

f *p*

f *Dal Segno al fine.*

No. 4.

The first system of music for No. 4 consists of two staves. The treble staff begins with a piano (*p*) dynamic and features a melodic line with slurs and ties. The bass staff provides a harmonic accompaniment with chords and single notes. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4.

The second system continues the piece. The treble staff shows further melodic development with slurs and ties. The bass staff continues with a steady accompaniment. The piece concludes with a double bar line and repeat dots.

The third system begins with a piano (*p*) dynamic. The treble staff has a more active, rhythmic melody with many slurs and ties. The bass staff continues with a steady accompaniment. The key signature and time signature remain consistent.

The fourth system begins with a forte (*f*) dynamic. The treble staff has a more active, rhythmic melody with many slurs and ties. The bass staff continues with a steady accompaniment. The piece concludes with a double bar line and repeat dots.

№ 5.

The image displays a musical score for a piece titled "№ 5". The score is arranged in five systems, each consisting of a piano (p) part and a violin part. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The piano part is marked with a dynamic of *p* (piano) in the first system and *f* (forte) in the second system. The violin part features various articulations, including slurs and accents, and includes first and second endings marked "1^{ma}" and "2^{da}". The score concludes with a double bar line and repeat dots.

Coda. *f*

p

This system of musical notation is the beginning of the Coda section. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The first measure of the treble staff has a dynamic marking of *f* (forte). The first measure of the bass staff has a dynamic marking of *f* below it. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. The system concludes with a dynamic marking of *p* (piano) in the final measure of the treble staff.

This system continues the Coda section with two staves. The treble staff features a melodic line with eighth and sixteenth notes, some with slurs. The bass staff provides a harmonic accompaniment with chords and eighth notes. The key signature and time signature remain consistent with the previous system.

This system continues the Coda section with two staves. The treble staff has a melodic line with eighth notes and slurs. The bass staff has a rhythmic accompaniment with eighth notes and chords. Dynamic markings of *f* and *p* are present in the system.

This system concludes the Coda section with two staves. The treble staff features a melodic line with eighth notes and slurs. The bass staff has a rhythmic accompaniment with eighth notes and chords. Dynamic markings of *f* and *p* are present in the system.

First system of musical notation. The treble clef staff contains a melodic line with notes and rests, including a fermata over the final note. The bass clef staff contains a harmonic accompaniment of chords. A dynamic marking of *p* (piano) is present in the first measure.

Second system of musical notation. The treble clef staff continues the melodic line with notes and rests. The bass clef staff continues the harmonic accompaniment with chords.

Third system of musical notation. The treble clef staff continues the melodic line. The bass clef staff continues the harmonic accompaniment. A dynamic marking of *f* (forte) is present in the third measure.

Fourth system of musical notation. The treble clef staff continues the melodic line with notes and rests. The bass clef staff continues the harmonic accompaniment with chords.

First system of a piano score in G major. The right hand features a melodic line with trills and triplets, while the left hand provides a rhythmic accompaniment of chords. Dynamics include *f* and *tr.*

Second system of the piano score. The right hand continues with melodic figures and trills, and the left hand maintains the accompaniment. Dynamics include *f* and *tr.*

Third system of the piano score. The right hand has a more active melodic line, and the left hand features a steady accompaniment. Dynamics include *f* and *p*.

Fourth system of the piano score, concluding the piece. The right hand has a melodic line with a final cadence, and the left hand provides a simple accompaniment. Dynamics include *f*.