

OESTERREICHISCHE JUBELKLÄNGE.

WALZER
für das
Piano - Forte.

*Componirt
und bei dem*

im Odeon abgehaltenen oesterreichischen Industrie-Ball-Feste

zum 1^{ten} Male aufgeführt

von

JOHANN STRAUSS.

179^{tes} Werk.

Eigenthum des Verlegers.

№ 10001.

Eingetragen in das Archiv



der Musikalien-Verleger.

Preis 15 C. M.

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

k. k. Hof- und privil. Kunst- und Musikalienhändler.

Marland,

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

Paris, bei M. Schlesinger.

*London,
bei Cooke & Comp.*

Leipzig, bei B. Hermann.

*Mendrisio,
bei Pozzi*

Im Verlage der k.k. Hof- und priv. Kunst- und Musikalienhandlung
Tobias Haslinger's Witwe und Sohn in Wien.
 (Aufgangs des Kohlmarktes N^o 281, Hauptansien auf dem Graben.)
 sind erschienen und auch in allen Musikalienhandlungen des In- und Auslandes zu haben:

Sämmtliche Walzer
für das Piano forte
 von
JOHANN STRAUSS.

Cd.	W.	Blatt	W.	Blatt
Tänzerl. Walzer	1 ¹⁵ 30	Das Leben ein Tanz, der Tanz ein Leben. Walzer	89	11
Bühnler Reunion. Walzer	2 ¹⁵ 30	Lilien. Walzer	91	3
Wiener Carneval. Walzer	3 30	Cotillons aus der Oper: <i>La Straniera</i>	50	35
Bettenbrücke. Walzer, 1 ¹⁶ Lief.	4 30	Hof. Ball. Tänze	51	35
Gesellschafts. Walzer	5 30	Bajadereu. Walzer	53	35
Wiener Lännen. Walzer	6 30	Contra. Tänze	54	35
Tempête, Polstertanz, Galoppade	10 30	Alexandra. Walzer	56	1
Walzer (à la Paganini)	11 30	Zampa. Walzer	57	35
Krapfen. Waldel. Walzer	12 30	Mein schönster Tag in Baden. Walzer	58	35
Trompeten. Walzer	13 30	Die vier Temperamente. Walzer	59	1
Champagner. Walzer	14 30	Carnevals. Spende. Walzer	60	35
Erinnerungs. Walzer	15 30	Tausendsapperant. Walzer	61	35
Fort nach einander! Walzer	16 30	Froh-sinn mein Ziel. Walzer	63	35
Lustlager. Walzer	16 30	Robert. Tänze	64	35
Kettenbrücke. Walzer, 2 ¹⁵ Lief.	19 30	Mittel gegen den Schlaf. Walzer	65	35
Es ist nur ein Wien! Walzer	22 30	Erinnerung an Pesth. Walzer	66	35
Josephstädter Tänze	23 30	1 ¹⁵ Walzer. Guirlande	67	1
Hielzinger Reunion. Walzer	24 30	Gabrielen. Walzer	68	35
Froh-sinn im Gebirge. Walzer	26 30	Pfennig. Walzer	70	35
Sperls. Fest. Walzer	30 30	Elisabethen. Walzer	71	1
Des Verfassers beste Laune. Charmant. Walzer	31 30	Cotillons aus der Oper: Der Zweikampf	72	3
Cotillons aus der Oper: Die Stimme von Portici	32 30	Irish. Walzer	75	35
Benedice. Walzer	33 30	Rosa. Walzer	73	35
Gute Meinung für die Tanzlust. Walzer	34 30	2 ¹⁵ Walzer. Guirlande	77	1
<i>Souvenir de Baden</i> . Walzer	38 30	Erinnerung an Berlin. Walzer	78	35
Wiener Tivoli. Rutsch. Walzer	39 30	Edouard. Striche. Walzer	79	35
Wiener Damen. Toilette. Walzer	40 30	Juligangs. Walzer	80	35
<i>Fra Diavolo</i> . Cotillons	41 30	Brazien. Tänze	81	35
Der Raub der Sabinerinnen. Walzer	43 30	Philomelen. Walzer	82	35
<i>Contredanses</i>	44 30	Mercur's. Flügel. Walzer	83	35
Tivoli. Freudenfest. Tänze	45 30	Heimath. Klänge. Walzer	84	35
<i>Vive la Danse!</i> Walzer	47 30	Erinnerung an Deutschland. Walzer	87	35
Heiter auch in dem sterblichen Zeit! Walzer	48 30	Die Nachtwandler. Walzer	88	35
		Eisenbahn. Lust. Walzer	89	1
		Eröffnungs. Walzer	91	35
		Cotillons aus der Oper: Die Hugenootten	92	35
		Rüstler. Ball. Tänze	94	35
		Brüssler Spitzen. Walzer	95	35
		Ball. dacheten. Walzer	93	35
		Pilger am Rhein. Walzer	98	35
		Bankett. Tänze	99	35
		Paris. Walzer	101	35
		Huldigung der Königin Victoria von Grossbritannien. Walzer	103	1
		Freuden. Grüsse. Walzer	105	35
		Exotische Pflanzen. Walzer	109	35
		Tagliandi. Walzer	110	35
		Londoner Saison. Walzer	112	35
		Die Bergeister. Walzer	113	35
		Rosenblätter. Walzer	115	35
		Wiener demüths. Walzer	116	35
		Myrthen. Walzer	118	35
		Tanz. Recepte. Walzer	119	35
		Cäcilien. Walzer, mit dem hebr. Lieben Tremolo	120	35
		3 ¹⁵ Walzer. Guirlande	121	1
		Palm. Zweige. Walzer	122	35
		Amors. Preise. Walzer	123	35
		Elektrische Funken. Walzer	125	35
		Deutsche Lust, oder: Donau. Lie. der ohne Text. Walzer	127	35
		Apollo. Walzer	128	35
		Adelaiden. Walzer	129	35
		Die Wettrenner. Walzer	131	35
		Die Debutanten. Walzer	132	35
		Egerien. Tänze	134	35
		Die Tanzmeister. Walzer	135	35
		Stadt- und Ländchen. Walzer	136	35
		Die Faunasten. Walzer	139	35
		Musik. Verein. Tänze	140	35
		Die Minnesänger. Walzer	141	35
		Lätönen. Walzer	143	35
		Minos. Klänge. Walzer	145	35
		Die Lustwandler. Walzer	146	35
		Walhalla. Toaste. Walzer	147	35
		Die Dämonen. Walzer	149	35
		Künstler. Ball. Tänze	150	35
		Tanz. Capricen. Walzer	152	35
		Loreley. Rhein. Klänge. Walzer	154	1
		Brüder. Lustig. Walzer	155	35
		Asträa. Tänze	156	35
		Nur Leben! Walzer	159	35
		Waldfräuleins. denzeits. Tänze	160	35
		Froh-sinn. Salven. Walzer	163	35
		Aurora. Fest. Klänge. Walzer	164	35
		Rosen ohne Dornen. Walzer	166	35
		Wiener Früchteln. Walzer	167	35
		Willkommen. Bute. Walzer	168	35
		Masken. Lieber. Walzer	170	35
		Economien. Tänze	171	35
		Edouard. Tänze	172	35
		Faschings. Possen. Walzer	175	35
		Gefühlisse aus der Wiener Tanzwelt. Walzer	176	35

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

ÖSTERREICHISCHE JUBELKLÄNGE.

WALZER

von

JOHANN STRAUSS.

179^{tes} Werk.

Allegro.

Introduction.

The first system of the introduction consists of two staves. The upper staff is in treble clef with a key signature of two flats and a 2/4 time signature. It begins with a piano (*p*) dynamic marking. The lower staff is in bass clef and provides a harmonic accompaniment with chords and some melodic lines.

The second system continues the introduction. The upper staff features a fortissimo (*ff*) dynamic marking. The lower staff continues with its accompaniment, showing some melodic movement in the right hand.

The third system concludes the introduction. The upper staff has a piano (*p*) dynamic marking and includes a trill (*tr*) in the final measure. The lower staff continues with its accompaniment.

(10,001.)

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

Walzer.
№ 1.

p

p

p

p

p

1^{ma}

2^{da}

f

No. 2.

№ 3.

The image displays a musical score for a piece titled "№ 3". The score is arranged in four systems, each consisting of a grand staff with a treble and bass clef. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 2/4. The first system begins with a piano (*p*) dynamic marking. The second system continues the piece. The third system starts with a forte (*f*) dynamic marking. The fourth system concludes the piece with a final forte (*f*) dynamic marking. The music features a mix of eighth and sixteenth notes in the right hand, often with slurs, and block chords and moving bass lines in the left hand. The piece ends with a double bar line and repeat dots.

№ 4.

The first system of music for '№ 4' consists of two staves. The upper staff is in treble clef with a key signature of two flats (B-flat and E-flat) and a 2/4 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, providing a harmonic accompaniment with chords and moving bass lines.

The second system continues the piece. The upper staff shows melodic development with some chromaticism and a forte (*f*) dynamic marking. The lower staff continues with a steady accompaniment of chords and eighth-note patterns.

The third system features a piano (*p*) dynamic marking. The upper staff has a more active melodic line with sixteenth-note passages. The lower staff maintains a consistent accompaniment with chords and eighth notes.

The fourth system concludes the piece with a forte (*f*) dynamic marking. The upper staff includes first and second endings, labeled '1^{ua}' and '2^{da}' respectively. The lower staff provides a final accompaniment with chords and eighth notes.

No. 5.

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

p *f*

f

1^{ma} 2^{da} 3^{za}

Coda. *p*

The first system of the Coda section consists of two staves. The treble staff begins with a piano (*p*) dynamic and contains a melodic line with eighth and sixteenth notes, including some grace notes. 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 more active melodic line with slurs and accents, marked with a forte (*f*) dynamic. The bass staff continues with a steady accompaniment.

f

The third system shows the continuation of the Coda. The treble staff has a melodic line with slurs, and the bass staff has a rhythmic accompaniment. The forte (*f*) dynamic is maintained.

p

The fourth and final system of the Coda section. The treble staff has a melodic line with slurs, and the bass staff has a rhythmic accompaniment. The dynamics shift to piano (*p*) for the final measures.

First system of musical notation, featuring a treble and bass clef. The piece is in a minor key (one flat) and 3/4 time. The right hand plays a melodic line with slurs and accents, while the left hand provides a harmonic accompaniment of chords. A dynamic marking of *p* (piano) is present at the beginning.

Second system of musical notation, continuing the piece. The right hand features a melodic line with a trill-like figure and a fermata. The left hand continues with chordal accompaniment.

Third system of musical notation. The right hand has a melodic line with slurs and accents. The left hand continues with chordal accompaniment. A dynamic marking of *p* (piano) is present at the beginning.

Fourth system of musical notation. The right hand has a melodic line with slurs and accents. The left hand continues with chordal accompaniment. A dynamic marking of *p* (piano) is present at the beginning.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a minor key and begins with a forte (*f*) dynamic. The right hand plays a complex, rhythmic melody with many beamed notes, while the left hand provides a steady accompaniment of chords and single notes.

Second system of musical notation, continuing the piece. The right hand's melodic line remains intricate, with frequent sixteenth-note patterns. The left hand continues with a consistent accompaniment pattern.

Third system of musical notation. The right hand features a more active melodic line with some slurs. The left hand has a more rhythmic accompaniment with some chordal textures. A forte (*f*) dynamic is indicated.

Fourth system of musical notation, concluding the piece. The right hand has a more melodic and expressive line, while the left hand plays a dense, rhythmic accompaniment. The piece ends with a double bar line and repeat dots.