

# SCHWEDISCHE LIEDER.

WALZER

für das  
Piano-Forte.

*Zur Erinnerung an die gefeyerte Sangerin*

## JENNY LIND

componirt  
von

### Johann Strauss,

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

207<sup>tes</sup> Werk.

*Mit Vorbehalt des Autors für alle möglichen Arrangirungen.*

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© N<sup>o</sup> 10,581.

— Eingetragen in das Archiv  der Musikalien-Verleger. —

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

# SCHWEDISCHE LIEDER.

WALZER  
von  
JOHANN STRAUSS.

207<sup>tes</sup> Werk.

*Allegretto.*

Introduction.



The introduction consists of two staves of music. The treble staff begins with a piano (*p*) dynamic and features a melodic line with eighth and sixteenth notes. The bass staff provides a harmonic accompaniment with chords and moving lines. The tempo is marked *Allegretto*.



The first system of the waltz continues the melodic and harmonic themes established in the introduction. The treble staff has a melodic line with various ornaments and slurs. The bass staff continues with a steady accompaniment. The dynamics remain piano (*p*).



The second system of the waltz concludes the piece. The treble staff features a melodic line with a final flourish. The bass staff provides a harmonic accompaniment. The dynamics are marked *p* and *pp* (pianissimo).

(10,581.)

Walzer.  
№1.

The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth and sixteenth notes, often beamed together. The lower staff is in bass clef and contains a rhythmic accompaniment of chords, primarily eighth and sixteenth notes. A dynamic marking of *p* (piano) is placed at the beginning of the system.

The second system of musical notation continues the piece. It features a variety of dynamics, including *f* (forte) and *p* (piano). The melodic line in the upper staff shows some chromatic movement and rests. The bass line continues with a steady accompaniment of chords.

The third system of musical notation shows further dynamic contrast with markings for *f* and *p*. The melodic line in the upper staff includes some grace notes and rests. The bass line maintains the accompaniment pattern.

The fourth system of musical notation concludes the piece. It features a final melodic flourish in the upper staff and a concluding bass line. A dynamic marking of *f* is present. The system ends with a double bar line.

N<sup>o</sup> 2.

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It begins with a piano (*p*) dynamic and features a melodic line with slurs and accents. The lower staff is in bass clef and provides a harmonic accompaniment with chords and single notes.

The second system continues the piece. It includes a first ending bracket labeled "1<sup>ma</sup>" and a second ending bracket labeled "2<sup>da</sup>". The word "Fine." is written below the first ending. The dynamics remain consistent with the previous system.

The third system begins with a piano (*p*) dynamic. The melodic line in the upper staff shows some chromatic movement. The lower staff continues with a steady accompaniment. A forte (*f*) dynamic marking appears towards the end of the system.

The fourth system concludes the piece. It features a first ending bracket labeled "1<sup>ma</sup>" and a second ending bracket labeled "2<sup>da</sup>". The dynamics fluctuate between piano (*p*) and forte (*f*). The piece ends with the instruction "D.C. al fine." (Da Capo al fine).

No. 3.

*p*

*f*

1<sup>ma</sup>

2<sup>da</sup>

*p*

1<sup>ma</sup>

2<sup>da</sup>

3<sup>za</sup>

*Fine.*

*Dal Segno.*

№ 4.

The first system of music for '№ 4.' is written in 2/4 time. It begins with a piano (*p*) dynamic marking. The right hand features a melody of eighth and quarter notes, while the left hand provides a steady accompaniment of eighth-note chords. The system concludes with a fermata over the final notes.

The second system continues the piece. The right hand melody is more active, incorporating some sixteenth-note passages. The left hand accompaniment remains consistent. A forte (*f*) dynamic marking is introduced in the latter half of the system. The system ends with a double bar line.

The third system shows a continuation of the musical themes. The right hand has a more melodic line with some grace notes. The left hand accompaniment features some chords with double flats. A forte (*f*) dynamic marking is present at the beginning of the system. The system concludes with a double bar line.

The fourth and final system of the piece. The right hand melody is characterized by grace notes and slurs. The left hand accompaniment consists of eighth-note chords. The system ends with a double bar line.

## Tanzlied aus Dalekarlien.

№ 5.

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat) and the time signature is 2/4. The piece begins with a forte (*f*) dynamic. The melody in the upper staff features eighth-note patterns and rests, while the bass staff provides a harmonic accompaniment with chords and single notes. Dynamic markings include *f*, *p*, *f*, and *p* throughout the system.

The second system continues the piece with two staves. The upper staff has a melodic line with eighth-note runs and rests. The lower staff features a rhythmic accompaniment with eighth-note chords. Dynamic markings include *p* and *f*. The system concludes with a repeat sign and a key signature change to two sharps (D major).

The third system consists of two staves. The upper staff has a melodic line with eighth-note patterns and rests. The lower staff provides a harmonic accompaniment with chords and single notes. Dynamic markings include *p*, *cresc.*, and *f*. The system concludes with a repeat sign and a key signature change to two sharps (D major).

The fourth system consists of two staves. The upper staff has a melodic line with eighth-note patterns and rests. The lower staff provides a harmonic accompaniment with chords and single notes. Dynamic markings include *p*, *cresc.*, and *f*. The system concludes with a repeat sign and a key signature change to two sharps (D major).



Coda.

*f*

*f*

*p*

*p*

First system of a musical score. The right hand (treble clef) features a melodic line with a slur over the first four measures and a fermata over the fifth. The left hand (bass clef) plays a steady accompaniment of chords. Dynamics include *f* (forte) and *p* (piano).

Second system of a musical score. The right hand (treble clef) has a melodic line with a slur over the first four measures and a fermata over the fifth. The left hand (bass clef) plays a steady accompaniment of chords. Dynamics include *f* (forte).

Third system of a musical score. The right hand (treble clef) has a melodic line with a slur over the first four measures and a fermata over the fifth. The left hand (bass clef) plays a steady accompaniment of chords. Dynamics include *p* (piano) and *f* (forte).

Fourth system of a musical score. The right hand (treble clef) has a melodic line with a slur over the first four measures and a fermata over the fifth. The left hand (bass clef) plays a steady accompaniment of chords. Dynamics include *f* (forte).

The image displays a musical score for piano, consisting of four systems of music. The notation is in G major and 4/4 time. The first system begins with a treble clef and a key signature of one sharp (F#). The first measure of the treble staff is marked with a fermata and a dynamic of *8<sup>a</sup>*. The second measure is marked *loco*. The first system concludes with a *p* dynamic. The second system continues the melodic line in the treble staff with a *p* dynamic. The third system features a *f* dynamic in the bass staff, which includes a series of sixteenth-note chords. The fourth system concludes with a final cadence in the bass staff.