

LIEBLICHES-GALOPPIERT

für das
Viario-Sorte.

No. 29.

Eigenthum des Verlegers.

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| <p><i>No. 1. Wiener-Galopp, von C. Czerny.</i></p> <p><i>— 2. Pariser-Galopp, von Lencire.</i></p> <p><i>— 3. Londoner-Galopp, von Blake.</i></p> <p><i>— 4. Berliner-Galopp, von Schwarz.</i></p> <p><i>— 5. Neapolitaner-Galopp, von Nivino.</i></p> <p><i>— 6. Petersburger-Galopp, von Tschitschikoff.</i></p> <p><i>— 7. Münchner-Galopp, von Bonn.</i></p> <p><i>— 8. Pesther-Galopp, von Mohaupt.</i></p> <p><i>— 9. Carolinen-Galopp, von Strauß.</i></p> <p><i>— 10. Grätzer-Galopp, von Fr. Schubert.</i></p> | <p><i>No. 11. Nina-Galopp, von A. Müller!</i></p> <p><i>— 12. Kettenbrücke-Galopp, von Strauß.</i></p> <p><i>— 13. Straßburger-Galopp, von Müller.</i></p> <p><i>— 14. Pinelli-Galopp, von Gallenberg!</i></p> <p><i>— 15. Brünner-Galopp, von A. Müller.</i></p> <p><i>— 16. Damen-Galopp, von Lanner!</i></p> <p><i>— 17. Edimburger-Galopp, von Vivenot.</i></p> <p><i>— 18. Osagen-Galopp, von Lanner!</i></p> <p><i>— 19. Glöckchen-Galopp, von Schwarz.</i></p> <p><i>— 20. Laybacher-Galopp, von Franz.</i></p> | <p><i>No. 21. Göttinger-Galopp, von Hulenkamp.</i></p> <p><i>— 22. Apollo-Galopp, von Schwarz.</i></p> <p><i>— 23. Lager-Galopp, von Lanner.</i></p> <p><i>— 24. Erinnerungs-Galopp, von Strauß.</i></p> <p><i>— 25. Dubliner-Galopp, von Vivenot.</i></p> <p><i>— 26. Hollabrunner-Galopp, von Lanner.</i></p> <p><i>— 27. Hirten-Galopp, von Strauß.</i></p> <p><i>— 28. Wettrennen-Galopp, von Strauß.</i></p> <p><i>— 29. Wilhelm Tell-Galopp, von Strauß.</i></p> <p><i>— 30. Hausball-Galopp, von Schwarz.</i></p> |
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Preis 10 r. C. M.

Wien, bei Tobias Haslinger,

*Musikverleger,
im Hause der ersten österr. Sparkasse,
am Graben N. 372.*

N^o 29.
WILHELM TELL
GALOPP.
von
Joh: Strauss.

The first system of the musical score consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. It begins with a piano (*p*) dynamic and features a series of chords and eighth-note patterns. The lower staff is in bass clef with the same key signature and time signature, providing a rhythmic accompaniment with chords and eighth notes. The system concludes with a forte (*f*) dynamic marking.

The second system continues the piece with two staves. The upper staff features a more active melodic line with sixteenth-note runs and chords, marked with a piano (*p*) dynamic. The lower staff continues with a steady accompaniment of chords and eighth notes. A repeat sign is present at the end of the system.

The third system contains two staves and includes first and second endings. The upper staff has a melodic line with sixteenth-note patterns, marked with a piano (*p*) dynamic. The lower staff provides accompaniment. The system is divided into two sections by a double bar line. The first section ends with a first ending (1^a) and a second ending (2^a) bracket. The second section continues with a melodic line in the upper staff and accompaniment in the lower staff.

The fourth system consists of two staves. The upper staff features a melodic line with sixteenth-note patterns, marked with a piano (*p*) dynamic. The lower staff provides accompaniment. The system concludes with a forte (*f*) dynamic marking.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of D major (two sharps). The music features a series of chords and arpeggiated figures. A dynamic marking of *f* (forte) is present in the lower staff. A double bar line with repeat dots is followed by a section marked with a star symbol and a dynamic marking of *f*. The system concludes with a fermata over a note in the upper staff.

The second system of musical notation consists of two staves. The upper staff features a melodic line with various ornaments, including a mordent and a grace note. A first ending bracket labeled "1^a" and a second ending bracket labeled "2^a" are present. The lower staff provides harmonic support with chords and arpeggios. A dynamic marking of *f* is visible in the lower staff.

The third system of musical notation consists of two staves. The upper staff contains a complex, rapid melodic passage with many sixteenth notes. The lower staff features a steady accompaniment of chords and arpeggios. A dynamic marking of *f* is present in the lower staff.

The fourth system of musical notation consists of two staves. The upper staff continues the rapid melodic passage from the previous system. The lower staff provides a consistent harmonic accompaniment. The system ends with a double bar line.