

BRONNEN-KÄNGLIC

für das
Piano-Forte.

DEN
HERREN HÖRERN DER MEDIZIN

achtungsvoll gewidmet
von

JOHANN STRAUSS,

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

190^{tes} Werk.

Eigenthum der Verleger.

N^o 10161.

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EPIONEN - TÄNZE

von

JOHANN STRAUSS.

.... 190^{tes} Werk

3

Tempo di Valse.

Introduction.

Waltzer.
N^o. 1.

(10,161.)

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

№ 2.

p

f *p*

f

f *p* *tr*

f *p* *f* 1^{ma} 2^{da}

№ 3.

The first system of the musical score for '№ 3' 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 and features a melodic line with eighth-note patterns and slurs. The lower staff is in bass clef and provides a harmonic accompaniment with chords and eighth-note patterns. A second piano (*p*) dynamic marking appears in the middle of the system.

The second system continues the piece. The upper staff shows a melodic line with various intervals and slurs. The lower staff continues with a consistent accompaniment pattern of chords and eighth notes.

The third system features a piano (*p*) dynamic marking at the beginning. The upper staff has a melodic line with slurs and accents. The lower staff maintains the accompaniment with chords and eighth notes.

The fourth system concludes the piece. The upper staff has a melodic line with slurs and accents. The lower staff continues with the accompaniment. A forte (*f*) dynamic marking is present in the lower staff towards the end of the system.

No. 4.

p

p

1^{ma} 2^{da}

p

1^{ma} 2^{da}

№ 5.

p *f*

The first system of the musical score for '№ 5.' consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is in 3/4 time and begins with a piano (*p*) dynamic. The upper staff features a melodic line with eighth and sixteenth notes, while the lower staff provides a harmonic accompaniment with chords and moving bass lines. A crescendo leads to a forte (*f*) dynamic in the final measures of the system.

The second system continues the piece. It features a first ending bracket labeled '1^{ua}' and a second ending bracket labeled '2^{da}'. The upper staff continues with melodic development, and the lower staff maintains the accompaniment. The key signature changes to two flats (B-flat and E-flat) at the end of the system.

The third system begins with a piano (*p*) dynamic. The upper staff has a more active melodic line with frequent sixteenth-note patterns. The lower staff continues with a steady accompaniment. The key signature remains two flats.

The fourth system concludes the piece. It includes three ending brackets labeled '1^{ua}', '2^{da}', and '3^{za}'. The upper staff features a melodic line that leads into the final chords, and the lower staff provides the final accompaniment. The key signature remains two flats.

Coda.

p

f *p*

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, some beamed together. The lower staff is in bass clef and contains a harmonic accompaniment of chords. Dynamics include a forte (*f*) marking in the lower staff.

The second system of musical notation consists of two staves. The upper staff continues the melodic line with some trills (*tr*) and slurs. The lower staff continues the harmonic accompaniment. Dynamics include piano (*p*) and forte (*f*) markings.

The third system of musical notation consists of two staves. The upper staff features a melodic line with slurs and some grace notes. The lower staff continues the harmonic accompaniment. Dynamics include forte (*f*) and piano (*p*) markings.

The fourth system of musical notation consists of two staves. The upper staff has a melodic line with slurs and some grace notes. The lower staff continues the harmonic accompaniment. A piano (*p*) marking is present in the lower staff.

First system of musical notation, featuring a treble and bass clef. The piece begins with a piano (*p*) dynamic. The treble staff contains a melodic line with slurs and accents, while the bass staff provides a harmonic accompaniment with chords and moving lines.

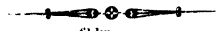
Second system of musical notation. The treble staff continues the melodic line with slurs and accents. The bass staff features a more active accompaniment with chords and moving lines. A forte (*f*) dynamic marking is present in the middle of the system.

Third system of musical notation. The treble staff shows a melodic line with slurs and accents. The bass staff features a more active accompaniment with chords and moving lines. A forte (*f*) dynamic marking is present in the middle of the system.

Fourth system of musical notation, concluding the piece. The treble staff features a melodic line with slurs and accents. The bass staff provides a harmonic accompaniment with chords and moving lines. A forte (*f*) dynamic marking is present at the beginning of the system. The piece ends with a double bar line and repeat signs.

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

Sämmtliche Walzer
für das Pianoforte
 von
JOHANN STRAUSS.



C.M. fl.kr.	fl.kr.	fl.kr.	fl.kr.
Täuberl. Walzer 1 ^{te} W. 30	Cotillons aus der Oper: <i>La</i>	Künstler-Ball-Tänze 94 ^{te} W. 45	Die Dämonen-Walzer 149 ^{te} W. 45
Döblinger Reunion-Walzer 2 „ 30	<i>Straniera</i> 50 ^{te} W. 45	Brüssler-Spitzen-Walzer 95 „ 45	Künstler-Ball-Tänze 150 „ 45
Wiener Carneval-Walzer 3 „ 30	<i>Hof-Ball-Tänze</i> 51 „ 45	Ball-Backeten-Walzer 96 „ 45	Tanz-Capricen-Walzer 152 „ 45
Kettenbrücke-Walzer 1 ^{te} Lief. 4 „ 30	Bajaderen-Walzer 53 „ 45	Pilger am Rhein-Walzer 98 „ 45	Loreley-Rhein-Klänge-Walzer 154 „ 45
Gesellschafts-Walzer 5 „ 30	Contra-Tänze 54 „ 45	Bankett-Tänze 99 „ 45	Brüder Lustig-Walzer 155 „ 45
Wiener Launen-Walzer 6 „ 30	Alexandra-Walzer 56 „ 45	Paris-Walzer 101 „ 45	Astria-Tänze 156 „ 45
Tempête, Polstertanz, Galoppade 10 „ 30	Zampa-Walzer 57 „ 45	Huldigung der Königin Victoria	Nur Leben! Walzer 159 „ 45
Walzer (à la Paganini) 11 „ 30	Mein schönster Tag in Baden.	von Grossbritannien-Walzer 103 „ 45	Waldfräulein Hochzeit-Tänze
Krapfen-Waldel-Walzer 12 „ 30	Walzer 58 „ 45	Freuden-Grüsse-Walzer 105 „ 45	„ 160 „ 45
Trompeten-Walzer 13 „ 30	Die vier Temperamente-Walzer 59 „ 45	Exotische Pflanzen-Walzer 109 „ 45	Frohanna-Salven-Walzer 163 „ 45
Champagner-Walzer 14 „ 30	Carnevals-Spende-Walzer 60 „ 45	Taglioni-Walzer 110 „ 45	Aurora-Fest-Klänge-Walzer 164 „ 45
Erinnerungs-Walzer 15 „ 30	Tausendapperment-Walzer 61 „ 45	Londoner Saison-Walzer 112 „ 45	Rosen ohne Dornen-Walzer 166 „ 45
Fort nach einander! Walzer 16 „ 30	Frohsinn mein Ziel-Walzer 63 „ 45	Die Bergeister-Walzer 113 „ 45	Wiener Früchteln-Walzer 167 „ 45
Lustlager-Walzer 18 „ 30	Robert-Tänze 64 „ 45	Rosenblüth-Walzer 115 „ 45	Willkommen-Rufe-Walzer 168 „ 45
Kettenbrücke-Walzer 2 ^{te} Lief. 19 „ 30	Mittel gegen den Schlaf-Walzer 65 „ 45	Wiener Gemüths-Walzer 116 „ 45	Masken-Lieder-Walzer 170 „ 45
Es ist nur ein Wien! Walzer 22 „ 30	Erinnerung an Pesth-Walzer 66 „ 45	Myrthen-Walzer 118 „ 45	Oenomien-Tänze 171 „ 45
Josephstädter Tänze 23 „ 30	1 ^{te} Walzer-Guirlande 67 „ 45	Tanz-Receipte-Walzer 119 „ 45	Odeon-Tänze 172 „ 45
Hietzinger Reunion-Walzer 24 „ 30	Gabrielen-Walzer 68 „ 45	Cäcilien-Walzer, mit dem be-	Faschings-Possen-Walzer 175 „ 45
Frohsinn im Gebirge-Walzer 26 „ 30	Pfeunig-Walzer 70 „ 45	liehen Tremolo 120 „ 45	Geheimnisse aus der Wiener
Sperls Fest-Walzer 30 „ 30	Elisabethen-Walzer 71 „ 45	3 ^{te} Walzer-Guirlande 121 „ 45	Tanzwelt-Walzer 176 „ 45
Des Festassers beste Laune.	Cotillons aus der Oper: Der	Palm-Zweige-Walzer 122 „ 45	Österreichische Jubelklänge
Charmant-Walzer 31 „ 45	Zweikampf 72 „ 45	Amors-Pfeile-Walzer 123 „ 45	„ 179 „ 45
Cotillons aus der Oper: Die Stimme	Iris-Walzer 75 „ 45	Elektrische Funken-Walzer 125 „ 45	Sommernachts-Träume
von Portici 32 „ 45	Rosa-Walzer 76 „ 45	Deutsche Lust, oder: Donau-Lie-	Walzer 180 „ 45
Benefice-Walzer 33 „ 45	2 ^{te} Walzer-Guirlande 77 „ 45	der ohne Text-Walzer 127 „ 45	Heitere Lebensbilder-Walzer 181 „ 45
Gute Meinung für die Tanzlust.	Erinnerung an Berlin-Walzer 78 „ 45	Apollo-Walzer 128 „ 45	Die Landjunker-Walzer 182 „ 45
Walzer 34 „ 30	Gedanken-Striche-Walzer 79 „ 45	Adelkiden-Walzer 129 „ 45	Concordia-Tänze 184 „ 45
<i>Souvenir de Baden</i> -Walzer 36 „ 30	Huldigungs-Walzer 80 „ 45	Die Wettrenner-Walzer 131 „ 45	Sofien-Tänze 185 „ 45
Wiener Tivoli-Busch-Walzer 39 „ 45	Grazien-Tänze 81 „ 45	Die Debutanten-Walzer 132 „ 45	Moldau-Klänge-Walzer 186 „ 45
Wiener Damen-Toilette-Walzer 40 „ 45	Philomenen-Walzer 82 „ 45	Egerien-Tänze 134 „ 45	Die Vortänzer-Walzer 189 „ 45
<i>Fra Diavolo</i> -Cotillons 41 „ 45	Merkurs-Flügel-Walzer 83 „ 45	Die Tanzmeister-Walzer 135 „ 45	Eplionen-Tänze 190 „ 45
Der Raub der Sabinerinnen.	Heimath-Klänge-Walzer 84 „ 45	Stadt- und Landleben-Walzer 136 „ 45	
Walzer 43 „ 45	Erinnerung an Deutschland.	Die Fantasten-Walzer 139 „ 45	
<i>Contredanses</i> 44 „ 30	Walzer 87 „ 45	Musik-Verein-Tänze 140 „ 45	
Tivoli-Freudenfest-Tänze 45 „ 45	Die Nachtwandler-Walzer 88 „ 45	Die Minnesänger-Walzer 141 „ 45	
<i>Vive la Danse!</i> Walzer 47 „ 30	Eisenbahn-Lust-Walzer 89 „ 45	Latonen-Walzer 143 „ 45	
Heiter auch in erster Zeit! Walzer 48 „ 30	Krönungs-Walzer 91 „ 45	Minos-Klänge-Walzer 145 „ 45	
Das Leben ein Tanz, der Tanz ein	Cotillons aus der Oper: Die	Die Lustwandler-Walzer 146 „ 45	
Leben-Walzer 49 „ 45	Hugenotten 92 „ 45	Walhalla-Toaste-Walzer 147 „ 45	

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