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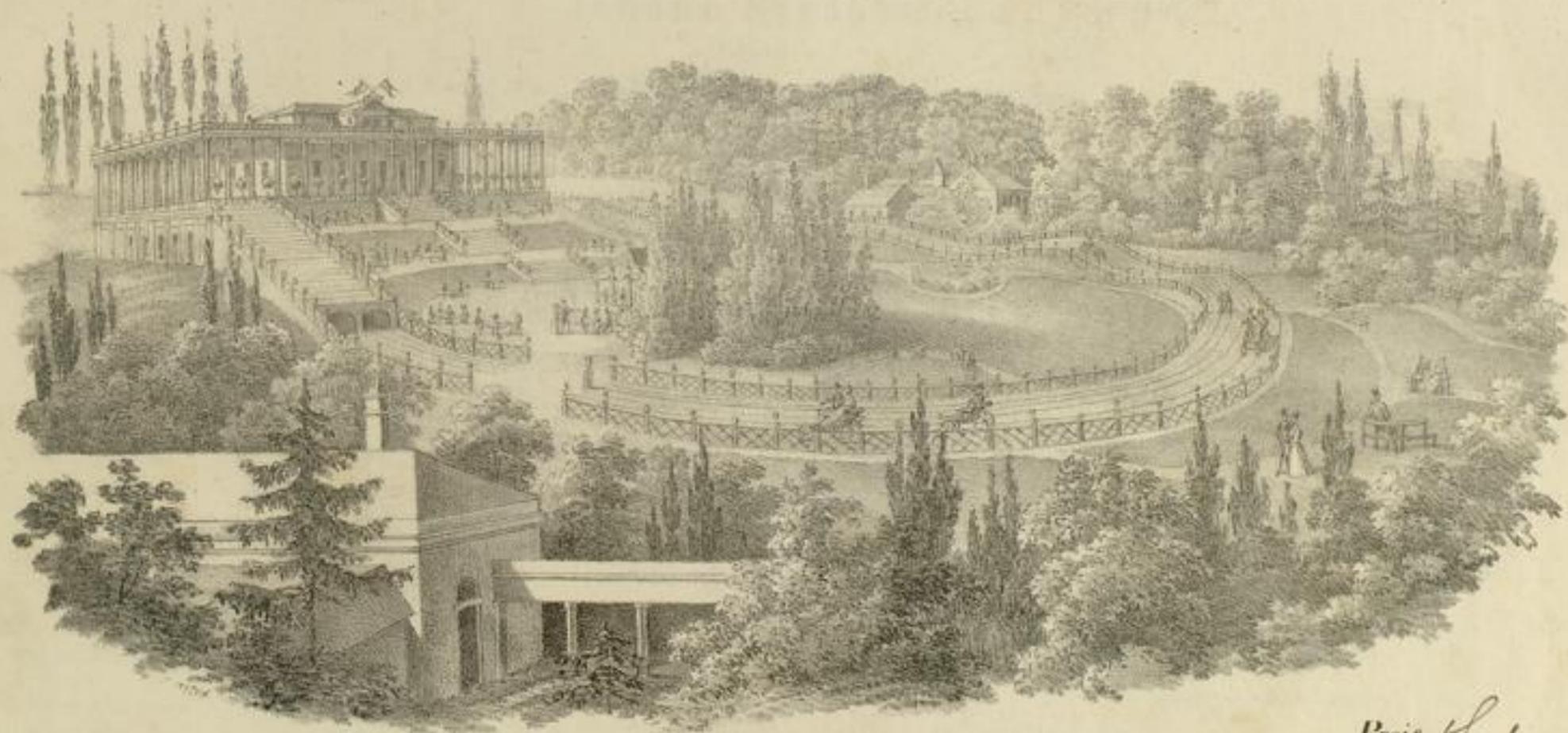
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WIENER-TIVOLI = **MUSIK**
für das
PIANO-FORTE.



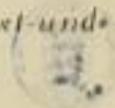
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WIEN BEI TOBIAS HASLINGER,

k.k. Hof- und priv. Kunst- und Musikalienhändler



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TIVOLI - RUTSCH - WALZER
 für das
 PIANO - FORTE
 von
 JOHANN STRAUSS .

N^o 1.

(5680 .)

Eigenthum u. Verlag der k. k. Hof- u. priv. Kunst- u. Musikalienhandlung
des Tobias Haslinger in Wien.

5

First system of a musical score, consisting of two staves (treble and bass clef). The key signature is two sharps (F# and C#). The first staff contains a melodic line with slurs and ornaments. The second staff contains a bass line with chords and some single notes. There are first and second endings marked above the first staff.

Second system of the musical score, continuing from the first. It features similar melodic and bass line structures with first and second endings.

N^o 2.

Third system of the musical score, labeled 'N^o 2.'. It begins with a piano (*p*) dynamic marking. The first staff has a more complex melodic line with many slurs and ornaments. The second staff continues with a bass line.

Fourth system of the musical score, continuing the piece. It includes dynamic markings of *f* (forte) and *p* (piano) throughout the system.

T. H. 5680.

Nº 3.

Handwritten musical score for piano, consisting of four systems of two staves each. The music is in 3/4 time with a key signature of one sharp (F#). The first system starts with a forte (*f*) dynamic. The second system includes a piano (*p*) dynamic. The third system features a forte (*f*) dynamic and a repeat sign. The fourth system includes a fortissimo (*ff*) dynamic. The score concludes with a double bar line.

T. H. 5680.

Nº 4.

Handwritten musical score for piano, consisting of four systems of two staves each. The music is in 3/4 time and G major. The first system starts with a piano (*p*) dynamic. The second system features a forte (*f*) dynamic and includes a fermata over a note in the right hand. The third system contains a "loco" marking above the right hand and a piano (*p*) dynamic below the left hand. The fourth system concludes with a forte (*f*) dynamic. The score includes various musical notations such as slurs, ties, and dynamic markings.

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N^o 5.

The first system of music for 'No. 5' consists of two staves. The treble staff begins with a series of eighth notes, followed by a half note, and then a series of eighth notes with slurs. The bass staff provides a harmonic accompaniment with chords and single notes. A dynamic marking of *fz* (forzando) is placed above the treble staff in the fourth measure.

The second system continues the piece. The treble staff features a melodic line with slurs and accents. The bass staff continues with a steady accompaniment. A dynamic marking of *p* (piano) is placed above the treble staff in the fourth measure.

The third system shows a change in texture. The treble staff has a more active melodic line with slurs and accents. The bass staff features a dense accompaniment of chords. A dynamic marking of *f* (forte) is placed above the treble staff in the second measure.

The fourth system concludes the piece. The treble staff has a melodic line with slurs and accents. The bass staff provides a harmonic accompaniment. A dynamic marking of *p* (piano) is placed above the treble staff in the second measure.

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Nº 6.

7

The musical score consists of five systems of two staves each. The first system begins with a forte (f) dynamic and includes first and second endings. The second system features a piano (p) dynamic. The third system includes first and second endings with a forte (f) dynamic. The fourth system continues with a piano (p) dynamic. The fifth system concludes with first and second endings and a forte (f) dynamic. The score includes various musical notations such as slurs, ties, and dynamic markings.

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C O D A .

The musical score consists of five systems, each with a piano (p) and violin (v) staff. The key signature is one sharp (F#) and the time signature is 3/4. The first system begins with a piano dynamic marking (*f*) and a five-measure rest in the violin part. The second system features a trill (*tr*) in the violin part. The third system includes a piano dynamic marking (*f*) in the piano part. The fourth system features a trill (*tr*) in the violin part. The fifth system concludes the piece with a final cadence in both parts.

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dolce tr

p

f

f

ff

T. H. 5680.

