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## **Maskenlieder**

**Strauss, Johann**

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A Mademoiselle Helene de Pontini



**MASKENLIEDER.**

Walzer

für das Pianoforte

von

**JOHANN STRAUSS.**

no 211.

Eigentum des Verlags.

N<sup>o</sup> 9791.

Eintragung in das Bücher



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Im Verlage der k.k. Hof- und priv. Kunst- und Musikalienhandlung

**Tobias Haslinger's Witwe und Sohn in Wien,**

(Anfangs des Kohlmarktes N<sup>o</sup> 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. 2 flkr.		D + G flkr.		flkr.		flkr.
Taubert-Walzer . . . . .	1 <sup>tes</sup> W. 20	Das Leben ein Tanz, der Tanz ein		Eisenbahn-Lust-Walzer . . . . .	89 <sup>tes</sup> W. 45	Musik-Verein-Tänze . . . . .	140 <sup>tes</sup> W. 45
Döbllinger Reueisen-Walzer . . . . .	2 - W. 20	Leben-Walzer . . . . .	49 <sup>tes</sup> W. 45	Ernennung-Walzer . . . . .	91 - - 45	Die Minne-Jäger-Walzer . . . . .	141 - - 45
Wiener-Carnaval-Walzer . . . . .	3 - - 20	Cotillions aus der Oper: <i>Le</i>		Cotillions aus der Oper: <i>Die</i>		Latonen-Walzer . . . . .	143 - - 45
Nettenbrücke-Walzer, 1 <sup>tes</sup> Lief. 4 - - 20	4 - - 20	<i>Stranzera</i> . . . . .	59 - - 45	Hugenotten . . . . .	92 - - 40	Minos-Klänge-Walzer . . . . .	145 - - 45
Gesellschafts-Walzer . . . . .	5 - - 20	Hof-Ball-Tänze . . . . .	51 - - 45	Künstler-Ball-Tänze . . . . .	94 - - 45	Die Lustwandler-Walzer . . . . .	146 - - 45
Wiener-Lanzen-Walzer . . . . .	6 - - 20	Bajadoren-Walzer . . . . .	53 - - 45	Brüssler-Spitzen-Walzer . . . . .	95 - - 45	Walhalla-Toaste-Walzer . . . . .	147 - - 45
Tempête, Polster-Tanz, Galoppade 10 - - 20	10 - - 20	Contra-Tänze . . . . .	54 - - 45	Ball-Racketen-Walzer . . . . .	96 - - 45	Die Dämonen-Walzer . . . . .	149 - - 45
Walzer (à la Paganini) . . . . .	11 - - 20	Alexandra-Walzer . . . . .	56 - - 45	Pilger am Rhein-Walzer . . . . .	98 - - 45	Künstler-Ball-Tänze . . . . .	150 - - 45
Krapfen-Waldel-Walzer . . . . .	12 - - 20	Zampa-Walzer . . . . .	57 - - 45	Bauhall-Tänze . . . . .	99 - - 45	Tanz-Capricen-Walzer . . . . .	152 - - 45
Trompeten-Walzer . . . . .	13 - - 20	Meln schönster Tag in Baden-		Paris-Walzer . . . . .	101 - - 45	Loreley-Rhein-Klänge-	
Champagner-Walzer . . . . .	14 - - 20	Walzer . . . . .	58 - - 45	Huldigung der Königin-Victoria		Walzer . . . . .	153 - - 45
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Fort nach einander! Walzer . . . . .	16 - - 20	Carnaval-Spende-Walzer . . . . .	60 - - 45	Freuden-Grüsse-Walzer . . . . .	105 - - 45	Asträa-Tänze . . . . .	156 - - 45
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Nettenbrücke-Walzer, 2 <sup>tes</sup> Lief. 19 - - 20	19 - - 20	Freiheit mein Ziel-Walzer . . . . .	63 - - 45	Tagliani-Walzer . . . . .	110 - - 45	Waldfräulein Hochzeits-	
Es ist nur ein Wien! Walzer . . . . .	22 - - 20	Robert-Tänze . . . . .	64 - - 45	Louise-Salvon-Walzer . . . . .	112 - - 45	Tänze . . . . .	160 - - 45
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Beneffen-Walzer . . . . .	33 - - 20	Iris-Walzer . . . . .	75 - - 45	Palm-Zweige-Walzer . . . . .	122 - - 45		
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Walzer . . . . .	34 - - 20	2 <sup>tes</sup> Walzer-Guirlande . . . . .	77 - - 45	Elektrische Funken-Walzer 125 - - 45			
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Wiener Tivoli-Rutsch-Walzer . . . . .	39 - - 45	Gedanken-Striche-Walzer . . . . .	79 - - 45	der ohne Text-Walzer . . . . .	127 - - 45		
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<i>Fra Diavolo</i> -Cotillions . . . . .	41 - - 45	Graxien-Tänze . . . . .	81 - - 45	Adelaiden-Walzer . . . . .	129 - - 45		
Der Raub der Sabinerinnen-		Philomenen-Walzer . . . . .	82 - - 45	Die Wettrenner-Walzer . . . . .	131 - - 45		
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<i>Congedance</i> . . . . .	44 - - 20	Heimath-Klänge-Walzer . . . . .	84 - - 45	Egerien-Tänze . . . . .	134 - - 45		
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Heiterachloerster Zeit! Walzer 48 - - 20		Die Nachtwandler-Walzer . . . . .	88 - - 45	Die Fantasten-Walzer . . . . .	139 - - 45		

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



MASKENLIEDER.  
WALZER  
von  
JOHANN STRAUSS.  
.... 170<sup>tes</sup> Werk. ....

3

Introduction.

*Moderato.*

(9791.)

Eigentum und Verlag der k. k. Hof-Kunst- und Musikalienhandlung  
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Walzer.  
N. 1.

The musical score is arranged in four systems, each with a piano (piano) staff on the left and a violin staff on the right. The key signature is one sharp (F#) and the time signature is 3/4. The first system begins with a piano (*p*) and *dol.* (dolce) marking. The second system features a forte (*f*) marking. The third system starts with a forte (*f*) marking. The fourth system begins with a pianissimo (*pp*) marking, followed by a forte (*f*) marking. The score concludes with a double bar line and repeat dots.

T. H. 9791.



№ 2.

The first system of music for '№ 2.' consists of two staves. The upper staff is in treble clef and contains a melodic line with a dynamic marking of *p* (piano). The lower staff is in bass clef and contains a bass line with chords. The system concludes with a fermata and a final chord.

The second system continues the piece. The upper staff features a melodic line with a dynamic marking of *f* (forte) and includes first and second endings. The lower staff provides a bass line with chords. The system ends with a double bar line.

The third system continues the piece. The upper staff features a melodic line with a dynamic marking of *p* (piano). The lower staff provides a bass line with chords. The system ends with a double bar line.

The fourth system concludes the piece. The upper staff features a melodic line with a dynamic marking of *f* (forte) and includes first and second endings. The lower staff provides a bass line with chords. The system ends with a double bar line.

T. H. 9791.



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*Kingung.*

*Al. 3.*

*Waltzer.*

First system of musical notation. The treble staff begins with a forte (*f*) dynamic and contains several trills (*tr*). The bass staff starts with a piano (*p*) dynamic. The key signature has one sharp (F#) and the time signature is 3/4.

Second system of musical notation. The treble staff features trills (*tr*) and dynamic markings. The bass staff continues the accompaniment. The system concludes with first and second endings, labeled *1<sup>mo</sup>* and *2<sup>do</sup>*.

Third system of musical notation. The treble staff has a forte (*f*) dynamic. The bass staff continues with a steady accompaniment. The system ends with a fermata over the final notes.

*Coda.*

Fourth system of musical notation. The treble staff begins with a piano (*p*) dynamic and includes a Coda section. The bass staff continues with a piano accompaniment. Trills (*tr*) are present in the treble staff.

*Dal Segno.*

Fifth system of musical notation. The treble staff starts with a forte (*f*) dynamic and contains trills (*tr*). The bass staff continues with a piano accompaniment. The system ends with a fermata.

T. H. 9791.



No. 4. *P dot.*

The first system of music consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The music begins with a piano (*P dot.*) dynamic. The melody in the treble staff is composed of eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and single notes.

The second system continues the piece. It features a treble and bass staff. The treble staff has a melodic line with some slurs. The bass staff continues with accompaniment. The system concludes with two endings: a first ending (1<sup>re</sup>) and a second ending (2<sup>de</sup>), both marked with repeat signs.

*p*

The third system begins with a piano (*p*) dynamic. It consists of two staves. The treble staff features a melodic line with many slurs, indicating a continuous flow of notes. The bass staff provides a steady accompaniment with chords.

The fourth system continues the melodic and accompanimental lines. Like the second system, it ends with two endings: a first ending (1<sup>re</sup>) and a second ending (2<sup>de</sup>), marked with repeat signs.

T. H. 9791.



№ 5.

Dal Segno al fine.

T. H. 9791.



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Coda.

T. H. 9791.



Handwritten musical score for piano, consisting of four systems of staves. The first system includes a trill (*tr.*) and a dynamic marking of *dol.* The second system includes a dynamic marking of *f*. The third and fourth systems include a dynamic marking of *p*. The music is in a key with one sharp (F#) and a 3/4 time signature.

T. H. 9791.



The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a series of eighth notes, followed by a half note, and then a series of chords. The lower staff is in bass clef and features a rhythmic pattern of eighth notes, with some chords. A dynamic marking of *f* (forte) is present at the beginning of the lower staff.

The second system of musical notation consists of two staves. The upper staff continues the melodic line with various note values and rests. The lower staff continues the bass line with chords and rhythmic patterns. A dynamic marking of *pp* (pianissimo) is visible in the lower staff.

The third system of musical notation consists of two staves. The upper staff features a melodic line with some grace notes and slurs. The lower staff continues with chords and rhythmic patterns. Dynamic markings of *p* (piano) and *f* (forte) are present.

The fourth system of musical notation consists of two staves. The upper staff features a melodic line with many sixteenth notes and slurs. The lower staff continues with chords and rhythmic patterns. The system concludes with a double bar line and repeat dots.

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