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Denk 1254

DIE WIENER

Walzer für das Pianoforte.

componirt und
SEINEM FREUNDE DEM PROFESSOR

Richard Lewn

zugeeignet von

JOSEF GUNG'L

K. K. Capellmeister u. Königl. Preuss. Musikdirector

Op. 147.

Eigentum der Verleger

à 2 ms. 15 Sgr.
à 4 ms. 20 Sgr.



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DIE WIENER, WALZER

v. JOSEF GUNG' L. Op. 137.

ALLEGRETTO.

INTRODUCTION.

Musical notation for the introduction, consisting of two staves (treble and bass clef). The tempo is marked 'ALLEGRETTO.' The dynamics are marked with *ff* and *pp*. The key signature has one flat (B-flat) and the time signature is common time (C).

ANDANTE.

First system of musical notation for the main body, consisting of two staves. The tempo is marked 'ANDANTE.' The dynamics include *p*, *ed.*, *f*, and *pp*. The key signature has one flat and the time signature is 3/4.

Second system of musical notation for the main body, consisting of two staves. The dynamics include *f*, *pp*, and *ed.*. The key signature has one flat and the time signature is 3/4.

Third system of musical notation for the main body, consisting of two staves. The dynamics include *ed.* and *f*. The key signature has one flat and the time signature is 3/4.

Eigenthum der Verleger.

4033.

E. I. Bate u. G. Boek, Berlin, St. V.

Nº 1.
WALZER.

Handwritten annotations: *V. 1*, *V. 2*, *a tempo.*, *ritard.*, *p*, *Red.*, *1*, *2*, *3*, *4*, *5*, *6*, *7*, *8*, *9*, *10*, *11*, *12*, *13*, *14*, *15*, *16*, *17*, *18*, *19*, *20*, *21*, *22*, *23*, *24*, *25*, *26*, *27*, *28*, *29*, *30*, *31*, *32*, *33*, *34*, *35*, *36*, *37*, *38*, *39*, *40*, *41*, *42*, *43*, *44*, *45*, *46*, *47*, *48*, *49*, *50*, *51*, *52*, *53*, *54*, *55*, *56*, *57*, *58*, *59*, *60*, *61*, *62*, *63*, *64*, *65*, *66*, *67*, *68*, *69*, *70*, *71*, *72*, *73*, *74*, *75*, *76*, *77*, *78*, *79*, *80*, *81*, *82*, *83*, *84*, *85*, *86*, *87*, *88*, *89*, *90*, *91*, *92*, *93*, *94*, *95*, *96*, *97*, *98*, *99*, *100*.

The score consists of four systems of music. The first system begins with a treble clef and a bass clef, with a key signature of one flat and a 3/4 time signature. It includes dynamic markings such as *f*, *ritard.*, and *p*, and performance instructions like *a tempo.* and *Red.* (ritardando). The second system features first and second endings. The third system continues the melodic and harmonic development. The fourth system concludes with first, second, and third endings. The piece ends with a double bar line and repeat signs.

Nº 2.

The musical score is written for piano and consists of four systems of staves. Each system contains a treble clef staff and a bass clef staff. The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. The score includes dynamic markings such as *f* (forte) and *p* (piano). Pedal markings are indicated by the word "Ped." with a star symbol. The notation includes various note values, rests, and ornaments. There are also some handwritten annotations and fingerings (e.g., 1, 2, 3) visible in the score.

Nº 5.

Handwritten annotations above the first system: 3, 2, 3, 2, 4, 1, 4, 1, 2, 2, 2

The score consists of four systems of music. The first system includes a treble staff with a melodic line and a bass staff with a harmonic accompaniment. Dynamics range from *p* to *ff*. The second system features a repeat sign with first and second endings. The third and fourth systems continue the harmonic accompaniment with various dynamic markings and performance instructions like *ped.* and *pp*.

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is in a minor key. The upper staff contains chords and melodic lines, while the lower staff contains a bass line. Dynamic markings include *Red.* and *p Red.* There are asterisks in the bass line of the second and fourth measures.

Second system of musical notation, continuing the piece. It features similar notation to the first system. Dynamic markings include *Red.*, *ff*, and *p Red.* Asterisks are present in the bass line of the second, fourth, and seventh measures.

Third system of musical notation. The upper staff has a handwritten '5 4' above the second measure. Dynamic markings include *p Red.*, *ff*, and *p Red.* Asterisks are present in the bass line of the fourth, fifth, sixth, seventh, and eighth measures.

Fourth system of musical notation, concluding the piece. Dynamic markings include *Red.*, *ff*, and *pp Red.* Asterisks are present in the bass line of the second, third, fifth, sixth, seventh, and eighth measures.

Nº 4.

The musical score is written for piano and consists of four systems of staves. Each system has a treble clef on the upper staff and a bass clef on the lower staff. The music is in a minor key, indicated by the key signature (one flat). The score includes various musical notations such as notes, rests, slurs, and dynamic markings. Handwritten annotations in red ink are present throughout the score, including fingerings (1-5), slurs, and the word 'Ped.' (pedal) with asterisks. The first system begins with a piano (*p*) dynamic and a *dol.* (dolce) marking. The second system features a *p* dynamic at the end. The fourth system concludes with a double bar line and a final chord. The paper shows signs of age, with some staining and discoloration.

FINALE .

Handwritten musical score for piano, consisting of four systems of staves. The notation includes treble and bass clefs, a key signature of two flats, and a 3/4 time signature. The score features various musical notations such as notes, rests, and dynamic markings. The first system is marked 'p' and 'Ped.'. The second system includes 'Ped.', a trill 'tr.', and 'sp'. The third system has 'f', 'Ped.', and 'p'. The fourth system includes 'Ped.', 'p', and 'f'. There are also asterisks and first/second endings in the final system.

First system of musical notation, consisting of a grand staff with treble and bass clefs. The music is in 3/4 time and features a melodic line in the treble and a bass line in the bass. Dynamics include *f*, *p*, and *ped.* (pedal). There are also asterisks marking specific notes.

Second system of musical notation, continuing the piece. It includes dynamics such as *ped.* and *f*, and asterisks marking notes.

Third system of musical notation, continuing the piece. It includes dynamics such as *p*, *ped.*, and asterisks marking notes.

Fourth system of musical notation, concluding the piece. It includes dynamics such as *ped.*, *f*, and *p*, and asterisks marking notes.

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. The music is written in a minor key with a 3/4 time signature. The upper staff features a melodic line with eighth and sixteenth notes, often beamed together. The lower staff provides a harmonic accompaniment with chords and single notes. A 'Ped.' (pedal) marking is present in the lower staff towards the end of the system.

The second system of musical notation continues the piece with two staves. The notation is similar to the first system, with a melodic line in the treble clef and accompaniment in the bass clef. The piece concludes with a double bar line and repeat dots.

The third system of musical notation features two staves. The upper staff has a melodic line with some rests. The lower staff has a more active accompaniment with frequent chords. Multiple 'Ped.' markings are scattered throughout the system, indicating where the sustain pedal should be used. The system ends with a double bar line and repeat dots.

The fourth system of musical notation consists of two staves. The upper staff has a melodic line with some rests. The lower staff features a prominent tremolo effect, indicated by the 'trem.' marking and a series of slanted lines. The system concludes with a double bar line and repeat dots.

1033 .

Stich und Druck von Ed. Bote u. G. Bock .

Tänze und Märsche

VIII



zu zwei Händen.

	Sgr.		Sgr.		Sgr.		Sgr.		Sgr.
Ungarischer Marsch. Op. 1.	5	Kettenbrücken-Galop. Op. 2.	7½	Schnellpost-Galopp. Op. 3.	5	Grätzer-Polka. Op. 4.	5	Eisenbahn-Dampf-Galopp. Op. 5.	5
Die Berliner. Walzer. Op. 6.	10	Mazurka in F. Op. 7.	5	Die Bestürm. v. Salda. Marsch. Op. 8.	7½	Ungar. Zigeuner-Marsch. Op. 9.	5	Grosses Marsch-Potp. Op. 10.	15
Frühlingsfeier-Galop. Op. 11.	7½	Schach d. Traurigkeit. Galop. Op. 12.	5	Alpen-Klänge. Steyr. Tänze. Op. 13.	12½	Ebestandsfreuden-Galop. Op. 14.	7½	Fest-Polonaise. Op. 15.	5
Herbstblumen-Walzer. Op. 16.	15	Ton-Mährchen. Walzer. Op. 17.	15	Die Magyaren. Walzer. Op. 18.	15	Ungar. National-Tanz. Op. 19.	5	Sirenen-Galop. Op. 20.	7½
Mazurka in D. Op. 21.	5	Carnevalstraum-Galop. Op. 22.	10	Tanz-Loomotive. Walzer. Op. 23.	15	Bachusfreuden-Galop. Op. 24.	10	Grätzer Coliseum-Marsch. Op. 25.	5
Kriegers Lust. Fest-Marsch. Op. 26.	5	Mönchner-Polka. Op. 27.	5	Murlieder ohne Worte. Op. 28.	12½	Colombinen-Galop. Op. 29.	10	Die Salzburger. Walzer. Op. 30.	15
Klänge a. d. Heimath. Oberl. Op. 31.	10	Die Erlanger. Walzer. Op. 32.	15	Hyacinthen-Polka. Op. 33.	5	Der frohl. Ublane. Mazurek. Op. 34.	5	Mein Gruss an Berlin. Marsch. Op. 35.	5
Malblümchen-Galop. Op. 36.	5	Paulinen-Polka. Op. 37.	7½	Steyrers Heimweh. Marsch. Op. 38.	5	Mein erster Walt. in Berlin. Op. 39.	15	Uns' Bour de danse. Galop. Op. 40.	7½
Aurora-Fest-Marsch. Op. 41.	5	Der 15. October. Marsch. Op. 42.	7½	Gazellen-Polka. Op. 43.	5	Die Industriellen. Walzer. Op. 44.	15	Potsdamer Casino-Polka. Op. 45.	7½
Ein Tropfen a. d. Oder. Polka. Op. 46.	5	Preuss. Parade. Marsch-Ptp. Op. 47.	25	Stettiner Soirée-Walzer. Op. 48.	15	Willkomm i. Grünen. Walt. Op. 49.	15	Sommer's Salon-Polka. Op. 50.	7½
Parade-Marsch. Op. 51.	5	Widersohen. Walzer. Op. 52.	15	Breslauer Vauxhall-Polka. Op. 53.	7½	Mazurek No. 4. in D. Op. 54.	5	Vagabonden-Polka. Op. 55.	7½
Gambelinus-Polka. Op. 56.	7½	Elfen-Quadrille. Op. 57.	10	Terpsichore's Schwingen. Op. 58.	15	An Schlesw. Holst. Marsch. Op. 59.	7½	Wiener-Sperl-Lustkl. Walt. Op. 60.	15
Grazien-Polka. Op. 61.	7½	Elite-Quadrille. Op. 62.	10	Venus-Beigen. Walzer. Op. 63.	15	Reminiscences musicales. Op. 64.	25	Illustrierte Polka. Op. 65.	7½
Waffenruf. Marsch. Op. 66.	5	Ideal u. Leben. Walzer. Op. 67.	15	Signalet. d. mus. Welt. Ptp. Op. 68. 1Th.	1Th.	Genrebilder. Potp. Op. 69.	—	Hansenten-Marsch. Op. 70.	7½
Matrosen-Polka. Op. 71.	7½	Norddeutsche Weisen. Walt. Op. 72. 155g.	155g.	Schlesische Lieder. Walt. Op. 73.	15	Melod.-Skizzen. Potp. Op. 74. 1Th.	10	Vielliebchen-Polka. Op. 75.	7½
Osmanen-Marsch. Op. 76.	5	Abschied v. Berlin. Walt. Op. 77.	15	Indianer-Polka. Op. 78.	7½	Quad.üb. Mel. v. Ch. Minstrels. Op. 79.	10	Träume a. d. Ocean. Walt. Op. 80.	15
Wanderlieder. Walzer. Op. 81.	15	Immortellen-Walzer. Op. 82.	15	Andorra-Quadrille. Op. 83.	10	Yankee-Galop. Op. 84.	7½	Der Neuigkeitskräm. Gr. Ptp. Op. 85. 1Th.	1Th.
Narragansett-Walzer. Op. 86.	15	Souv. de Philadelphia. Polka. Op. 87.	7½	Mulatten-Marsch. Op. 88.	7½	Klänge v. Delaware. Walt. Op. 89. 155g.	155g.	Rough and Ready Polka. Op. 90.	7½
Inaugurations-Quadrille. Op. 91.	10	Benefice-Polka. Op. 92.	7½	Bobrer-Marsch. Op. 93.	7½	Reussenlieder. Walzer. Op. 94.	15	Quadr. a. Sophia Catharina. Op. 95.	10
Erinner. a. Peterhof. Walt. Op. 96.	15	Giralds-Quadrille. Op. 97.	7½	Flours de Fantaisie. Walt. Op. 98.	15	Der Gratulant. Marsch. Op. 99.	7½	Klänge a. d. Alpenwelt. Op. 100.	15
Alexander-Marsch. Op. 101.	5	Marien-Walzer. Op. 102.	15	Sympathie-Töne. Walzer. Op. 103.	15	Slowanka-Klänge. Walt. Op. 104.	15	Erzählungen a. d. Tanzwelt. Op. 105.	—
Camolis-Mazurka. Op. 106.	7½	Minuit passé-Quadrille. Op. 107.	10	Abschied v. Petersburg. Op. 108.	15	Frühlingsboten. Walzer. Op. 109.	15	Elisenlöwe. Op. 110.	15
Tanzperlen. Walzer. Op. 111.	15	Helenen-Polka. Op. 112.	5	Retour à Pawlowak. Walt. Op. 113.	15	Pfingstrosen. Walzer. Op. 114.	15	Octavie-Polka. Op. 115.	7½
Cajetana-Tänze. Walzer. Op. 116.	15	Zephyr-Löfke. Walzer. Op. 117.	15	Tropf. i. d. Walthermeer. W. Op. 118.	15	Bardenlieder. Walzer. Op. 119.	15	Constantin-Marsch. Op. 120.	7½
Imre-Walzer. Op. 121.	15	Pawlowak. Vauxhall-Polka. Op. 122.	7½	Tanzlieder-Walzer. Op. 123.	15	Scheidegrüsse. Op. 124.	15	Gruss an m. Vaterl. Marsch. Op. 125.	10
Graziosa Polka-Mazurka. Op. 126.	7½	Schönbrunner Quadrille. Op. 127.	15	Die Priessnitzthaler. Walt. Op. 128.	15	Beseda Polka-Mazurka. Op. 129.	7½	Rosenfest-Polka. Op. 130.	7½
Frühlingsfantasien. Walt. Op. 131.	15	Heiligenst. Soir.-P. (Frg.). Op. 132.	7½	Concordia-Marsch. Op. 133.	7½	Salon-Quadrille. Op. 134.	15		

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Sämmtlich vorstehende Tänze und Märsche sind auch für Orchester, für Pianoforte und Violine und zu 4 Händen zu haben.