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**Die Wiener**

**Gungl, Joseph**

**Berlin [u.a.], [1858]**

Klavier

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# DIE WIENER, WALZER

v. JOSEF GUNGL, 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 two flats (B-flat and E-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 two flats, and the time signature is 3/4.

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

Eigenthum der Verleger.

4033.

E. F. Bote u. G. Schöck, Berlin, St. V.

Nº 1.  
WALZER.

Handwritten musical score for a waltz, consisting of four systems of piano accompaniment. The score is written in 3/4 time and features a variety of dynamics and articulations.

**System 1:** Starts with a treble clef and a key signature of one flat. The first measure is marked *f* and *ritard.*. The second measure is marked *p*. The tempo is indicated as *a tempo.* The system includes several measures with *ritard.* markings and asterisks.

**System 2:** Continues the accompaniment with *ritard.* markings and asterisks. It features first and second endings, indicated by brackets and numbers 1 and 2.

**System 3:** Shows a more active melodic line in the treble with slurs and accents. Dynamics include *f*, *ritard.*, and *p*. Asterisks are used to mark specific measures.

**System 4:** Concludes the piece with first, second, and third endings, indicated by brackets and numbers 1, 2, and 3. The final measures are marked *f*.

Nº 2.

The musical score is written for piano in a 3/4 time signature. It consists of four systems of staves. The first system begins with a forte (*f*) dynamic in the right hand and piano (*p*) in the left hand. The second system features a piano (*p*) dynamic and includes a section with slurs and fingerings (1, 2, 3) in the right hand. The third and fourth systems are characterized by frequent use of the sustain pedal, indicated by 'Ped.' markings and asterisks. The piece concludes with a final chord in the right hand.

Nº 5.

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

The score is written for piano and consists of four systems. The first system features a treble clef staff with a melodic line and a bass clef staff with chords. The second system continues the melody and includes first and second endings. The third and fourth systems focus on the bass line with various dynamics and textures.

Dynamics and markings include: *p*, *mf*, *f*, *ff*, *pp*, *ped.*, *ff*, *p*, *pp*, *ff*, *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 features a series of chords and melodic lines. Dynamic markings include *Red.* and *p Red.* There are asterisks marking specific notes in both staves.

Second system of musical notation, continuing the grand staff. It includes dynamic markings such as *Red.*, *ff*, and *p Red.* Asterisks are used to mark specific notes throughout the system.

Third system of musical notation, continuing the grand staff. It features dynamic markings including *p Red.*, *ff*, and *Red.* There are handwritten annotations above the treble staff, possibly "f y". Asterisks mark specific notes.

Fourth system of musical notation, the final system on the page. It includes dynamic markings such as *Red.*, *ff*, and *pp Red.* Asterisks mark specific notes.

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 of 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 wear.

FINALE .

The musical score is written for piano and consists of four systems of staves. Each system has a treble and bass clef staff. The notation includes various musical symbols such as notes, rests, and ornaments. Dynamics include *p* (piano), *f* (forte), and *sp* (sforzando). Performance instructions include *ped.* (pedal) and *tr.* (trill). There are also asterisks (\*) marking specific measures. The score concludes with a double bar line and repeat signs.



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 key signature has two flats. The upper staff begins with a *V* marking above the first two notes. Dynamic markings include *f*, *p*, and *ped.* with asterisks. The lower staff contains a series of chords and single notes.

Second system of musical notation, continuing the piece. It features similar dynamics and markings as the first system, including *ped.* and *f* with asterisks.

Third system of musical notation. The upper staff begins with a *p* dynamic marking. The system includes *ped.* markings with asterisks.

Fourth system of musical notation. The system concludes with a *p* dynamic marking in the upper staff.

The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a series of chords and melodic lines with slurs. The lower staff is in bass clef and contains a bass line with chords. A 'Ped.' marking is present above the lower staff in the fifth measure, and a star symbol is at the end of the system.

The second system of musical notation consists of two staves. The upper staff is in treble clef and contains a series of chords and melodic lines with slurs. The lower staff is in bass clef and contains a bass line with chords. A star symbol is at the end of the system.

The third system of musical notation consists of two staves. The upper staff is in treble clef and contains a series of chords and melodic lines with slurs. The lower staff is in bass clef and contains a bass line with chords. Multiple 'Ped.' markings are present above the lower staff, along with star symbols and dynamic markings like 'f'.

The fourth system of musical notation consists of two staves. The upper staff is in treble clef and contains a series of chords and melodic lines with slurs. The lower staff is in bass clef and contains a bass line with chords. A 'trem.' marking is present above the lower staff in the third measure, followed by 'Ped.' and 'ff' markings. A star symbol is at the end of the system.

# 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.	Genrebilder. Potp. Op. 69. . . . .	—	Hansenten-Marsch. Op. 70. . . . .	7½
Matrosen-Polka. Op. 71. . . . .	7½	Norddeutsche Weisen. Walt. Op. 72. . . . .	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.
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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
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Imre-Walzer. Op. 121. . . . .	15	Pawlowak. Vauxhall-Polka. Op. 122. . . . .	7½	Tanzlieder-Walzer. Op. 123. . . . .	15	Scheidegrüsse. Op. 124. . . . .	15	Gruxan 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
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