

**SOMMERNACHTS-FRÄUHE.**

WALZER

für das

PIANO-FORTE

von

**Johann Strauss.**

180<sup>tes</sup> Werk.

Eigenthum der Verleger.

*N<sup>o</sup> 10,021.*

*Eingetragen in das Archiv*



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 für das Pianoforte  
 von  
**JOHANN STRAUSS.**

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

# SOMMERNACHTS-TRÄUME.

WALZER

von

JOHANN STRAUSS.

180<sup>tes</sup> Werk.

3

Introduction.

*Andante.*

*p*

The musical score is written for piano and consists of three systems. The first system is marked 'Andante' and 'p'. The second system continues the accompaniment. The third system features a dynamic change to 'f' and then back to 'p'. The score is in 3/4 time, key of B-flat major, and consists of three systems of piano accompaniment.

(10,021.)

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Walzer.  
N.º 1.

*p*

*pp*

*p*

*f* *p* *f*

*p* *f* *ff*

1<sup>ma</sup> 2<sup>da</sup> 3<sup>za</sup>

№ 2.

The musical score is written for piano and consists of five systems, each with a treble and bass staff. The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. The score includes various musical notations and dynamics:

- System 1:** Treble staff starts with a forte (*f*) dynamic and features an 8<sup>a</sup> fingering. The bass staff has a piano (*p*) dynamic. The word *loco* is written above the treble staff.
- System 2:** Treble staff has an 8<sup>a</sup> fingering and *loco* marking. The bass staff has a forte (*f*) dynamic. The system ends with first (*1<sup>ma</sup>*) and second (*2<sup>da</sup>*) endings.
- System 3:** Treble staff has a piano (*p*) dynamic and a triplet (*3*) marking. The bass staff has a forte (*f*) dynamic. The system ends with a triplet (*3*) marking and a piano (*p*) dynamic.
- System 4:** Treble staff has a forte (*f*) dynamic and first (*1<sup>ma</sup>*) and second (*2<sup>da</sup>*) endings. The bass staff has a forte (*f*) dynamic. The word *loco* is written above the treble staff.
- System 5:** Treble staff has a piano (*p*) dynamic and *loco* marking. The bass staff has a forte (*f*) dynamic. The word *loco* is written above the treble staff.

**No. 3.**

*p*

*1<sup>ma</sup>*

*2<sup>da</sup>*

*f*

*p*

*1<sup>ma</sup>*

*2<sup>da</sup>*

*f*

№ 4.

The musical score is written for piano in a 3/4 time signature with a key signature of two flats (B-flat and E-flat). It consists of four systems of music, each with a treble and bass staff. The first system is marked with a forte (*f*) dynamic in the first measure and a piano (*p*) dynamic in the second measure. The second system also begins with *f* and *p* dynamics, and concludes with a final forte (*f*) dynamic. The third and fourth systems feature complex chordal textures and melodic lines, with dynamic markings of *f* and *p* indicating changes in volume. The piece ends with a double bar line and repeat dots.

## Eingang.

## Waltzer.

№ 5.

Musical score for piano, consisting of four systems of staves. The first system is labeled "Eingang." and "Waltzer." with dynamics *p* and *p dol.*. The second system has first and second endings. The third system has dynamics *p* and *p dolce*. The fourth system has first and second endings, "Dal Seg.", and "Fine."



Coda.

*p*

*f* *ff*

*f* *p*

The image displays a musical score for a piano piece, identified as T. H. 10,021. The score is written in a grand staff format, featuring a treble clef and a bass clef on each system. The key signature is B-flat major (two flats), and the time signature is 4/4. The piece begins with a piano (*pp*) dynamic marking. The first system shows a steady eighth-note melody in the treble and a bass line of chords. The second system continues the melody with some triplet-like patterns and a more active bass line. The third system introduces a dynamic shift to *f* (forte) and features a prominent melodic line with slurs and ties. The fourth system concludes with a return to a *p* (piano) dynamic and includes a final cadence with a key signature change to C major (one sharp) in the bass line.

First system of musical notation. The right hand features a melodic line with a long slur over the first two measures. The left hand provides a harmonic accompaniment. Dynamics include *f* and *ff*.

Second system of musical notation. The right hand continues the melodic line with some grace notes. The left hand accompaniment is consistent. Dynamics include *pp*.

Third system of musical notation. The right hand has a melodic line with a slur. The left hand accompaniment features some sustained notes. Dynamics include *pp* and *cresc.*

Fourth system of musical notation. The right hand has a melodic line with a slur. The left hand accompaniment features some sustained notes. Dynamics include *ff*. The system concludes with a double bar line.