

# HERZ-TÖNE.

WALZER

für das

PIANO-FORTE.

DEN

HERREN HÖRERN DER MEDIZIN

*achtungsvoll gewidmet*

von

## Johann Strauss,

k. k. Hofball-Musik-Director u. Kapellmeister.

208<sup>tes</sup> Werk.

*Mit Vorbehalt des Autors für alle möglichen Arrangirungen.  
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**Sämmtliche Walzer**  
 für das Piano forte  
 von  
**JOHANN STRAUSS.**



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

**HERZ - TÖNE.**  
**WALZER**  
 von  
**JOHANN STRAUSS.**  
 203<sup>tes</sup> Werk.

**Introduction.** *Presto.*

*Moderato.*

(10,531.)

Walzer.  
№ 1.

The musical score is written for piano and consists of four systems. The first system begins with a piano (*p*) dynamic. The second system includes a first ending (*1<sup>ma</sup>*) and a second ending (*2<sup>da</sup>*) marked with a forte (*f*) dynamic. The third system features a piano (*p*) dynamic. The fourth system contains a first ending (*1<sup>ma</sup>*), a second ending (*2<sup>da</sup>*), and a third ending (*3<sup>za</sup>*) with a *Da capo.* instruction.

№ 2.

The first system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with a series of sixteenth-note runs, some of which are beamed together. The lower staff is in bass clef and provides a harmonic accompaniment with chords and single notes. The dynamic marking *p dol.* is placed above the first few notes of the upper staff.

The second system continues the piece. It features a first ending bracket labeled *1<sup>ua</sup>* and a second ending bracket labeled *2<sup>ia</sup>*. The notation includes various rhythmic patterns and articulation marks.

The third system shows a change in dynamics. The upper staff begins with *p dol.* and later transitions to *f*. The lower staff continues with a steady accompaniment. The system concludes with a double bar line.

The fourth system continues the piece, starting with a *p* dynamic. It features similar melodic and harmonic textures to the previous systems, ending with a double bar line.

№. 3.

*p*

The first system of the musical score for '№. 3.' is written in 3/4 time with a key signature of two flats (B-flat and E-flat). The right-hand part (treble clef) features a melodic line with eighth-note patterns and slurs. The left-hand part (bass clef) provides a harmonic accompaniment with chords and eighth-note figures. A piano (*p*) dynamic marking is present at the beginning.

The second system continues the piece. The right-hand part has a more active melodic line with slurs and accents. The left-hand part features a strong accompaniment with chords and eighth-note patterns. Dynamic markings include *f* (forte) and *p* (piano).

The third system shows the continuation of the musical piece. The right-hand part has a melodic line with slurs and accents. The left-hand part features a strong accompaniment with chords and eighth-note patterns. Dynamic markings include *f* (forte) and *p* (piano) with a *dot.* (accent) marking.

The fourth system concludes the piece. The right-hand part has a melodic line with slurs and accents. The left-hand part features a strong accompaniment with chords and eighth-note patterns. Dynamic markings include *pp* (pianissimo) and *f* (forte).

№ 4.

The first system of music for No. 4 consists of two staves. The treble staff begins with a piano (*p*) dynamic and contains a melodic line with a triplet of eighth notes. The bass staff provides a harmonic accompaniment with chords and moving bass lines.

The second system continues the piece. It features a similar melodic and harmonic structure to the first system, with a piano (*p*) dynamic and a triplet of eighth notes in the treble staff.

The third system shows a change in dynamics, starting with piano (*p*) and moving to forte (*f*). The melodic line in the treble staff becomes more active, with sixteenth-note patterns.

The fourth system concludes the piece. It begins with piano (*p*) dynamics and includes three distinct endings labeled "1<sup>ua</sup>", "2<sup>da</sup>", and "3<sup>za</sup>". The first ending leads to a repeat, while the second and third endings provide alternative conclusions.

№ 5.

*p*

*p*

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

*p* *f*

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

*p* *f*

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



Coda.

*p* *p* *f*

*p* *f* *p*

*f* *p*

First system of musical notation. The treble clef staff contains a melodic line with slurs and accents, starting with a forte (*f*) dynamic. The bass clef staff contains a harmonic accompaniment of chords. A piano (*p*) dynamic marking appears in the middle of the system.

Second system of musical notation. The treble clef staff continues the melodic line with slurs and accents, starting with a forte (*f*) dynamic. The bass clef staff continues the harmonic accompaniment. A piano (*p*) dynamic marking is present in the middle of the system.

Third system of musical notation. The treble clef staff features a melodic line with slurs and accents, marked *p dol.* (piano dolce). The bass clef staff continues the harmonic accompaniment, marked *pp* (pianissimo).

Fourth system of musical notation. The treble clef staff continues the melodic line with slurs and accents, marked *ff* (fortissimo). The bass clef staff continues the harmonic accompaniment.

The first system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth-note patterns, often beamed in pairs, and some longer note values. The lower staff is in bass clef and features a dense accompaniment of chords, primarily triads and dyads, with some eighth-note movement. A piano (*p*) dynamic marking is present at the beginning of the system.

The second system continues the piece. The upper staff shows a continuation of the melodic line with some grace notes and slurs. The lower staff has a more active accompaniment with eighth-note chords and some sixteenth-note passages. A forte (*f*) dynamic marking is introduced in the middle of the system.

The third system shows a change in key signature to two flats (B-flat and E-flat). The upper staff continues with eighth-note patterns, and the lower staff has a steady accompaniment of chords. A piano (*p*) dynamic marking is present. First endings are indicated by the number '1' above certain notes in both staves.

The fourth system concludes the piece. The upper staff features a melodic line that rises and then descends, ending with a final cadence. The lower staff provides a strong accompaniment. A forte (*f*) dynamic marking is present. The system ends with a double bar line and a final chord.