

40399

# Direction.

2

Odeon 308.

Weana - G'müath.

WALZER.

(17 Stimmen!)  
Johann Schrammel, Op. 112.

Violino I.

Introduction.

*Andante.* *mf*

*div. p*

*Tempo di Valse.*

*f*

1.

Fl. *Prit. a tempo.*

*p*

*f*

*div. p*

*f*

2.

*p*

*f*

*mf*

D.S. al fine. §

Leipzig, Aug. Cranz.

c. 29816.



M. 112. 40399

Violino I.

3.

*sul G.*  
*dolce.*

*f* *p* *f* *p* *f* *mf*

*mf*

*f* *mf* *f*

*Coda.* *p*

*mf* *pizz.*

*f* *p* *rit.* *a tempo.* *p*

*f*

*ff*

MC 40399

EDUARD PFLEGER  
KAPPELLMEISTER  
2. Wien VII. D. Berggasse 37/38  
Odeon 308

# Weana - G'müath.

## WALZER.

Violino 2.

Johann Schrammel, Op. 112.

Introduction. *Andante.*  
*mf*

*Tempo di Valse.*  
*rit.* *p*

1. *rit.* *a tempo.*

2. *p*

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Violino 2.

2 3 4

1. 2.

3. 1 2 3 4 5 1 2 3 4

1 2 3 4 5 6

mf

1. 2.

Coda. 3/4

pp

pizz.

fz arco.

1 2

3 4

p

1. 2. 3. 4.

1 2 3 4

ff

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KAPPELLMEISTER  
Wien VII. Döblergasse 3/10

# Weana - G'müath. WALZER.

Viola.

Johann Schrammel, Op. 112.

2  
Odeon 308.

Andante.

Introduction. *mf*

*rit.* *Tempo di Valse.* *p*

1. *p* *rit. a tempo.*

*Fine. mf* *p* *mf*

1. *f* *rit.* *D.S. al fine.*

2. *p*

1. *p* 2.

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Viola.

8 9 10

*f* *p* *f* *p* *f*

1. 2.

3. *p* 1 2 3 4 5 6 1 2 3 4

*mf* 1 2 3 4 5

6 1 2 3 4 1 2 3 4

*mf*

1. 2. *f*

Coda. *pp* 1 2 3 4

*pizz.* *mf* *fz* *arco.*

*p rit. a tempo.* 1 2 3 4 5 6 1 2

3 4 5 6 1 2 3 4

*p*

5 6 *f*

*ff* *fz*

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Weana - G'müath.  
WALZER.

Johann Schrammel, Op. 112.

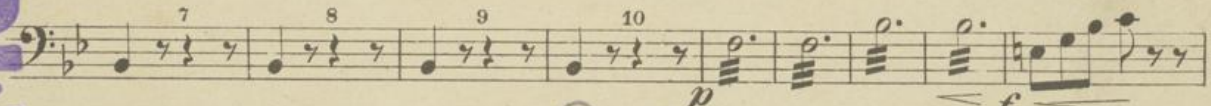
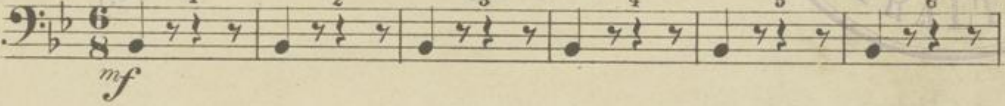
Andante.

Cello ad lib.

40399

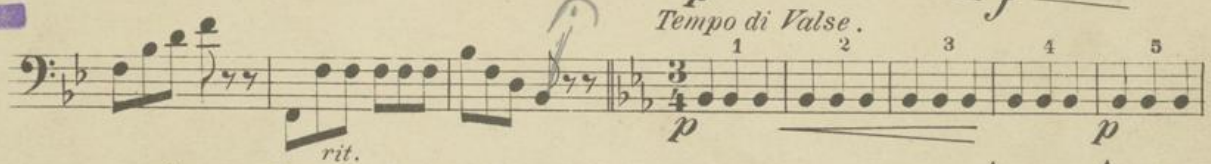
MC

Introduction. *mf*

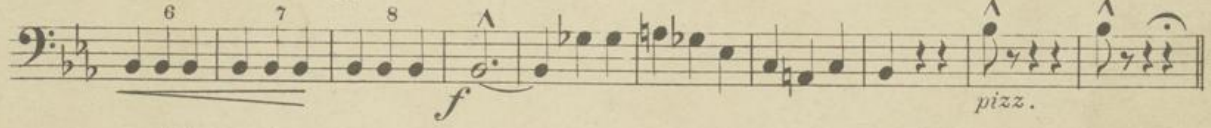


*p* *f*

Tempo di Valse.



*p* *p*

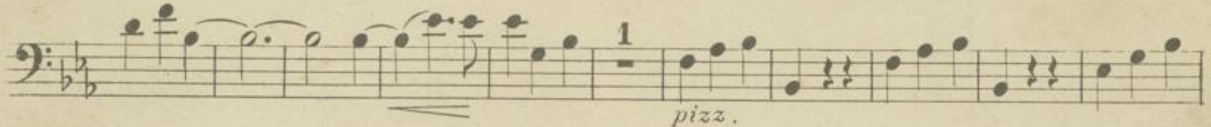


*f* *pizz.*

1. *pizz.*



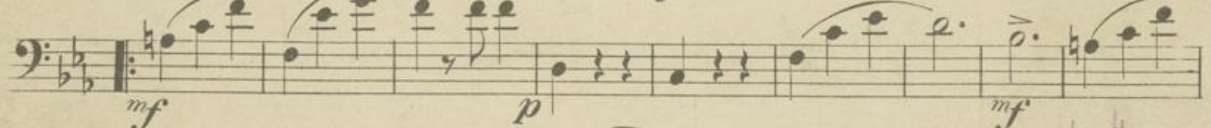
*rit. a tempo.* *arco.*



*pizz.*



*arco.* *f* *Fine.*

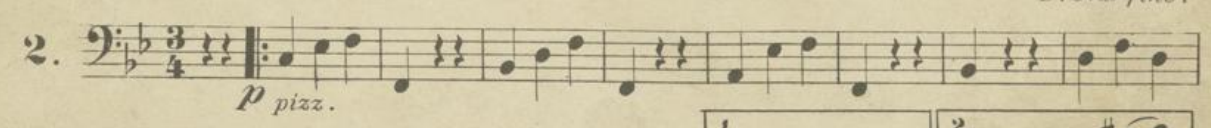


*mf* *p* *mf*



*f* *1.* *2.* *rit.* *D.S. al fine.*

2. *p pizz.*



*arco.* *1.* *2.* *f* *mf*



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Cello *ad lib.*

The musical score is written for Cello *ad lib.* and consists of 13 staves. The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. The score includes various dynamics such as *f*, *p*, *mf*, *pp*, and *ff*, as well as articulations like *dolce.*, *pizz.*, and *arco.*. The Coda section is marked with *pp* and includes fingerings (1-6) and a *rit.* instruction. The piece concludes with a *ff* dynamic.



EDUARD FLEGER  
KALENDER-VERLAG  
Odeon 308  
Wien, K. Deblergasse 31/11

Weana - G'müath.  
WALZER.

Basso.

Johann Schrammel, Op. 112.

*Andante.*

Introduction. *mf*

1 2 3 4 5 6 7

8 9 10 *p* *f*

*Tempo di Valse.*

*rit.* 1 2 3 4 5 6 *p*

7 8 *f* *pizz.*

1. *p*  
*rit. a tempo.*

1 *rit.*

*f*

*Fine.* *mf* *p* *mf*

1. 2. *rit.*  
*D.S. al fine.*

2. *p*

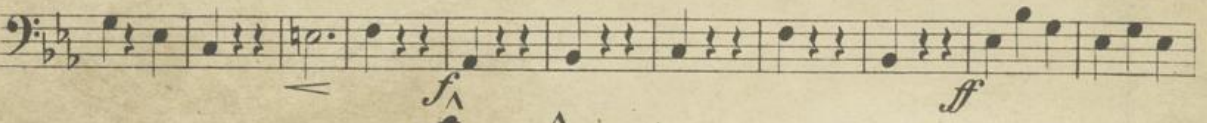
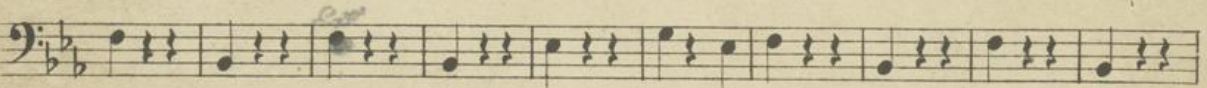
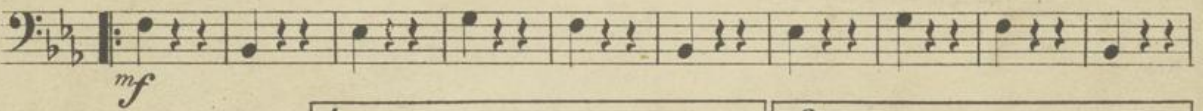
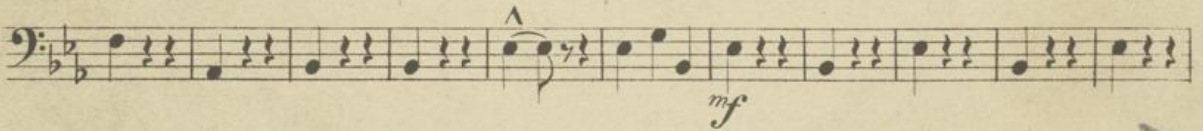
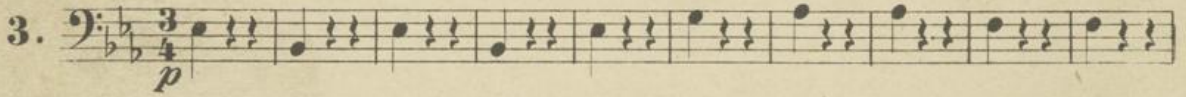
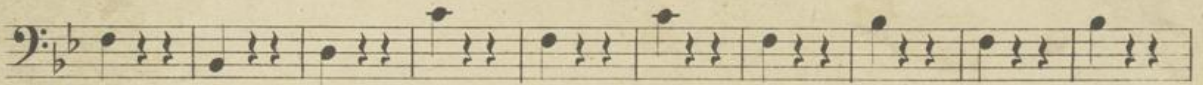
1. 2. *f* *p*

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Weana - G'müath.  
WALZER.

Johann Schrammel, Op. 112.

Flauto ad lib.

Introduction. *Andante.*

*mf* *p* *f* *rit.*

*Tempo di Valse.*

*mp* *f*

1. *p rit. a tempo.*

*p* *rit.*

*f* *mf* *mf* *rit.*

*D.S. al fine.*

2. *p*

*f* *p*



1 1

16 *mf*

1 *f* 4 *f*

Coda *pp* *mf*

*p rit.* *a tempo.* *p* *f* *cresc.* *f*

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# Wena - G'müath. WALZER.

Oboe ad lib.

Johann Schrammel, Op. 112.

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Introduction. *Andante.*  $\frac{6}{8}$  *mf*

*Tempo di Valse.*  $\frac{3}{4}$  *p*

*f* *rit.* *mp*

1.  $\frac{3}{4}$  *p* *rit. a tempo.*

*f* *p*

*rit. a t.* *p*

*f* *Fine. mf*

*p* *mf*

*f* *1.* *2. rit.* *D.S. al fine.*

2.  $\frac{3}{4}$  *p*

*f* *1.*

*p* *1.*

*1.* *1.* *1.*

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Musical staff 1: Treble clef, key signature of two flats, 3/4 time. Measures 1-4. Measure 1 has a first ending bracket. Measure 4 has a first ending bracket and a dynamic marking of *f*.

Musical staff 2: Treble clef, key signature of two flats, 3/4 time. Measures 5-8. Measure 5 has a dynamic marking of *p*. Measure 6 has a dynamic marking of *f*. Measure 7 has a dynamic marking of *p*. Measure 8 has a dynamic marking of *f*. First and second endings are indicated by brackets and numbers 1 and 2.

Musical staff 3: Treble clef, key signature of two flats, 3/4 time. Measure 19. Measure 19 has a dynamic marking of *mf*. Measure 20 has an accent (^).

Musical staff 4: Treble clef, key signature of two flats, 3/4 time. Measures 21-24. Measure 21 has a dynamic marking of *mf*. First and second endings are indicated by brackets and numbers 1 and 2. Measure 24 has a dynamic marking of *mf*.

Musical staff 5: Treble clef, key signature of two flats, 3/4 time. Measures 25-28. Each measure has a first ending bracket and a dynamic marking of *f*.

Musical staff 6: Treble clef, key signature of two flats, 3/4 time. Measures 29-32. Measure 29 has a dynamic marking of *f*. Measure 30 has an accent (^). Measure 31 has a dynamic marking of *f*. Measure 32 has a dynamic marking of *f*. First and second endings are indicated by brackets and numbers 1 and 2.

Musical staff 7: Treble clef, key signature of two flats, 3/4 time. Measures 33-36. Measure 33 has a dynamic marking of *pp*. Measure 34 has a dynamic marking of *fz*. Measure 35 has a dynamic marking of *p rit.*. Measure 36 has a dynamic marking of *a tempo.*. First and second endings are indicated by brackets and numbers 4 and 8.

Musical staff 8: Treble clef, key signature of two flats, 3/4 time. Measures 37-40. Measure 37 has a dynamic marking of *fz*. Measure 38 has a dynamic marking of *p rit.*. Measure 39 has a dynamic marking of *a tempo.*. Measure 40 has a dynamic marking of *p*. First and second endings are indicated by brackets and numbers 3 and 1.

Musical staff 9: Treble clef, key signature of two flats, 3/4 time. Measures 41-44. Measure 41 has a dynamic marking of *p*. Measure 42 has a dynamic marking of *fz*. Measure 43 has a dynamic marking of *p rit.*. Measure 44 has a dynamic marking of *a tempo.*. First and second endings are indicated by brackets and numbers 3 and 1.

Musical staff 10: Treble clef, key signature of two flats, 3/4 time. Measures 45-48. Measure 45 has a dynamic marking of *fz*. Measure 46 has a dynamic marking of *p rit.*. Measure 47 has a dynamic marking of *a tempo.*. Measure 48 has a dynamic marking of *p*. First and second endings are indicated by brackets and numbers 3 and 1.

Musical staff 11: Treble clef, key signature of two flats, 3/4 time. Measures 49-52. Measure 49 has a dynamic marking of *f*. Measure 50 has a dynamic marking of *cresc.*. Measure 51 has a dynamic marking of *ff*. Measure 52 has a dynamic marking of *ff*. First and second endings are indicated by brackets and numbers 1, 2, and 3.

Musical staff 12: Treble clef, key signature of two flats, 3/4 time. Measures 53-56. Measure 53 has a dynamic marking of *fz*. Measure 54 has a dynamic marking of *fz*. Measure 55 has a dynamic marking of *fz*. Measure 56 has a dynamic marking of *fz*. First and second endings are indicated by brackets and numbers 1, 2, 3, and 4.

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EDUARD PILICH  
KAPPELLMEISTER  
Wien VII, Deblergasse 2/3

Johann Schrammel, Op. 112.

Clarinetto I in B.

Introduction. *Andante.*

*mf*

*f*

*p*

*Tempo di Valse.*

*rit.*

*p*

*f*

*p*

1. *Oboe. rit. a tempo.*

*p*

*Oboe.*

*p*

*f*

*Fine. mf*

*p*

*f*

*mf*

*f*

*rit. tr.*

*D.S. al fine.*

2.

*p*

*f*

*mf*

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Clarinetto I in B.

Musical notation for Clarinet I, first system. Includes dynamics *f*, *p*, *f*, *p*, *f*, *mf* and first/second endings. A *dolce.* marking is present above the third staff.

Musical notation for Clarinet I, second system. Includes dynamics *mf*, *f*, *mf*, *f*. Features first and second endings.

Musical notation for Clarinet I, third system. Includes dynamics *f*, *mf*, *f*. Features first and second endings.

Musical notation for Clarinet I, fourth system. Includes dynamics *pp*, *mf*, *fz*, *p*, *f*, *cresc.*, *f*. Includes *Oboe.* markings and *rit. a tempo.* instructions. Features first and second endings.

*p* < *fz*



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Wilm VII. Deßlgasse 2/3  
Johann Schrammel, Op. 112.

Clarinetto 2 in B.

*Andante.*  
Introduction.  $\frac{6}{8}$   $\frac{2}{2}$  *mf* *f* *p* *f*

*Tempo di Valse.*  
*rit.* *p* *f* *p*

1.  $\frac{3}{4}$  *p* *rit.* *a tempo.* *p*

*Fine. mf*

*p* *mf*

*f* *rit.* *D.S. al fine.*

2.  $\frac{3}{4}$  *p*

1. *f* *mf*

2.



Clarinetto 2 in B.

The first two staves of the musical score. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. It contains a melodic line with various note values and rests. The second staff continues the melodic line, featuring some slurs and dynamic markings.

The third staff of the musical score. It features dynamic markings including *f*, *p*, and *mf*. It includes first and second endings, indicated by '1.' and '2.' above the staff. A measure number '16' is written below the staff.

The fourth staff of the musical score, which begins with a 3/4 time signature. It contains a rhythmic pattern of eighth notes and rests, with a dynamic marking of *mf*.

The fifth staff of the musical score, featuring a melodic line with various note values and rests.

The sixth staff of the musical score. It includes first and second endings, indicated by '1.' and '2.' above the staff. Dynamic markings include *mf*.

The seventh staff of the musical score. It features dynamic markings including *f* and accents (^) above notes.

The eighth staff of the musical score, labeled 'Coda' at the beginning. It starts with a 3/4 time signature and a dynamic marking of *pp*.

The ninth staff of the musical score. It features dynamic markings including *mf* and a double bar line.

The tenth staff of the musical score. It features dynamic markings including *f*, *p*, and tempo changes: *p*rit., *a tempo.*, and *p*.

The eleventh staff of the musical score. It features dynamic markings including *p* and *f*, and a crescendo marking (*cresc.*).

The twelfth staff of the musical score. It features dynamic markings including *p* and *f*, and a crescendo marking (*cresc.*).

The thirteenth staff of the musical score. It features dynamic markings including *ff* and first/second endings, indicated by '1.' and '2.' above the staff.

*pp* *f*

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# Weana - G'müath.

WALZER.

Fagotto *ad lib.*

Johann Schrammel, Op. 112.

EDUARD PELEGER  
KAPPELLMEISTER  
Wien VII, Döblergasse 3/19  
Döblergasse 3/19

Introduction. *Andante.*

*f* *rit.* *Tempo di Valse.*

6 7 8 *f* *p*

1. *rit. a tempo.*

*Fine.* *mf* *p* *mf*

1. 2. *f* *rit.* *D. S. al fine.*

2. *p*

1. 2. *f* *p*

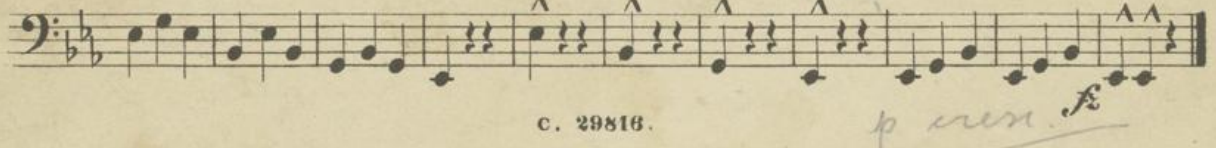
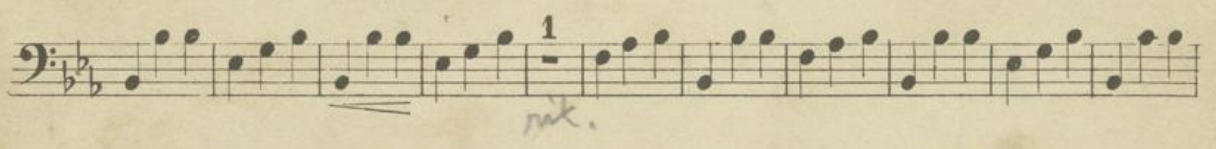
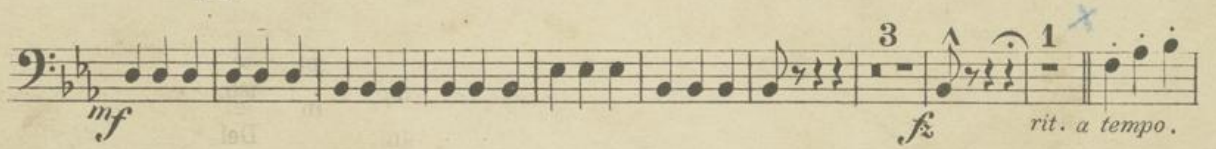
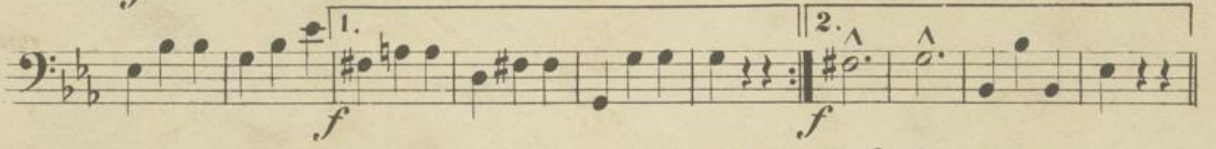
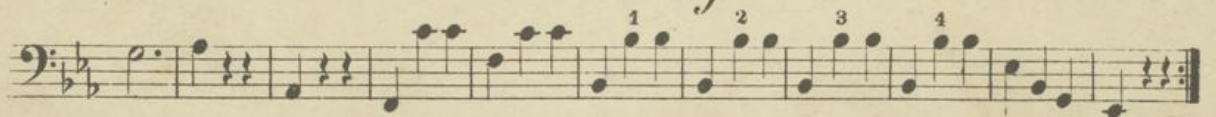
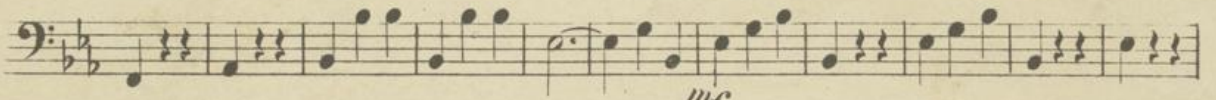
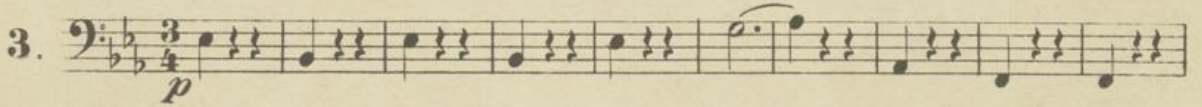
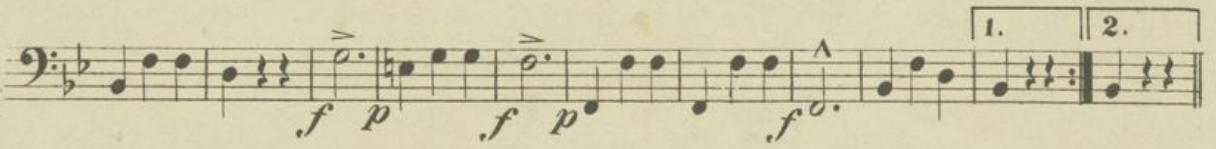
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Fagotto *ad lib.*



*p cresc. ff*

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WALZER.

Corno I in F ad lib.

Johann Schrammel, Op. 112.

EDUARD PFLUGER  
KAPPELLMEISTER  
Wien VII. Deblorgasse 3/10

*Andante.*  
Introduction.  $\frac{6}{8}$  *mp*

*p*

*Tempo di Valse.*  
*f* *rit.* *p*

*p* *f* *p*

1.  $\frac{3}{4}$  *p rit.* *a tempo.*

*rit.*

*f*

*Fine.* *mf* *p* *mf*

*f* *rit.*  $\text{D.S. al fine.}$

2. *p*

1. *f* 2. *p*

3 4 1 2 3 4 1 2 3 4

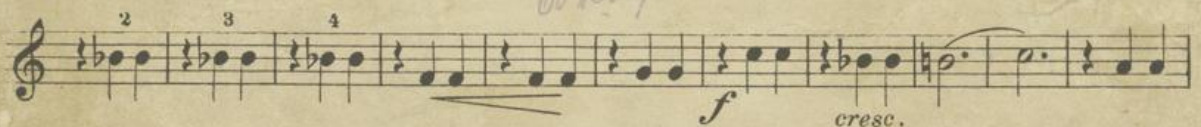
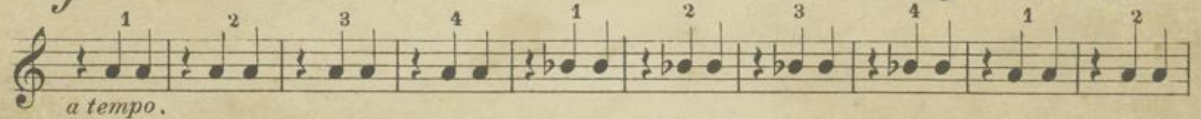
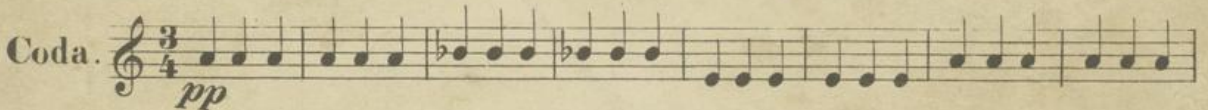
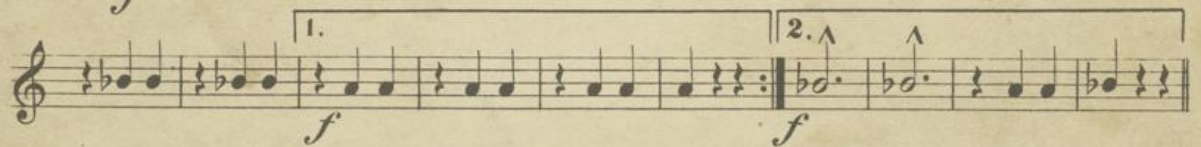
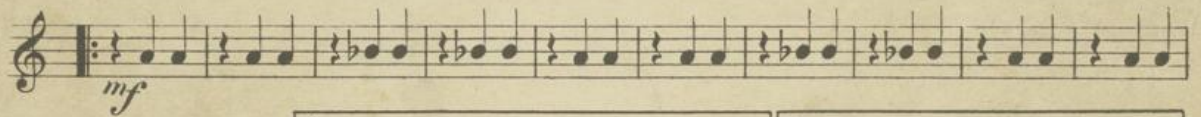
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Corno I in F ad lib.



Corno 2 in F *ad lib.*

1 2 3 4

1. 2.

3. 1 2 3 4 5 1 2 3 4

5 6 1 2 3 4 5

6 1 2 3 4

*mf*

1. 2. *f*

Coda 1 2 3 4

5 6 3 1 *rit.*

1 2 3 4 1 2

3 4 1 1 2 3 4

*f* *cresc.*

1 2 3 4 *ff*

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WALZER.

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KAPPELLMEISTER  
Wien VII. Döblergasse 2/10

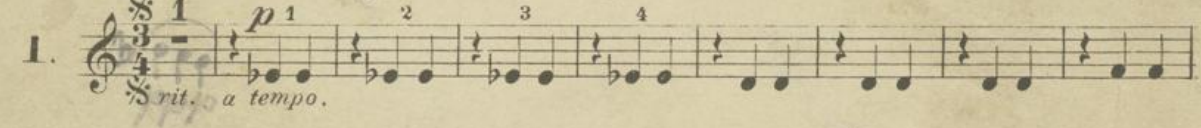
Corno 2 in F ad lib.

Johann Schrammel, Op. II 2. 3/10

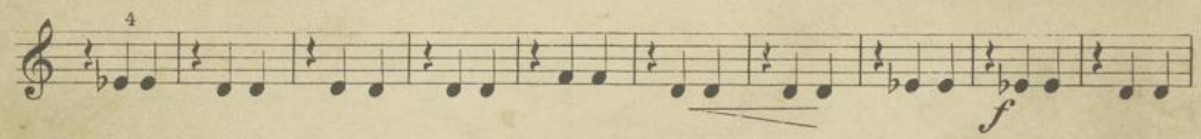
*Andante.*  
Introduction. 

*f* *rit.* *Tempo di* 

*Valse.* 

1. *rit.* *a tempo.* 



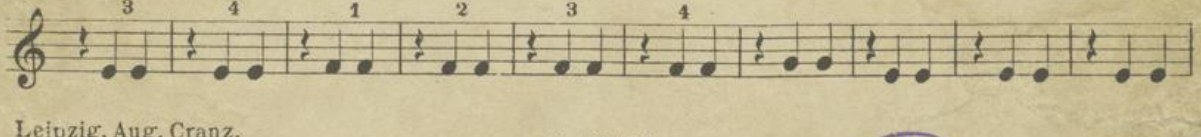


*Fine.* *mf* *p* 

*mf* *f* *rit.* *D.S. al fine.* 

2. *p* 

*f* *p* 



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Odeon 308.

Weana - G'müath.  
WALZER.

Tromba 1 in F *ad lib.*

Johann Schrammel, Op. 112.

EDUARD PFLEGER  
KAPPELLMEISTER  
Wien VII, Döblergasse 3/19

Introduction. *Andante.*  $\frac{6}{8}$  3 *pp* 1 *mp*

4 *f* *rit.*

*Tempo di Valse.*  $\frac{3}{4}$  2 *mp* 2 *f* 4

1.  $\frac{3}{4}$  *pp* 1 2 2 *rit. a tempo.* *pp*

1 *p*

2 *p* *f*

*Fine.* *mf* *mp* 1 *p* 1 *mf*

*mp* *f* 1. 2. *rit.* *D.S. al fine.*

2. *p*

1. *f* 2.

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Tromba 1 in F *ad lib.*

2  
*pp*

1  
2

1  
2  
1. 2.

3. 13  
*pp* *mp*

1. 2.

*mf* 1

1 1 1 1 1

1 1. 2.  
*f*

Coda. 1 15  
*pp* *fz* *rit. a tempo.* *pp*

2 2 2

1 2  
*p* *pp* *p*

*f* *cresc.* *ff*

1 2 3 4  
*ff*

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Weana - G'müath.  
WALZER.

EDUARD PFLEGER  
KAPPELLMEISTER  
Wien VII. Döblergasse 310

*p Ballouci* Tromba 2 in F *ad lib.* Johann Schrammel, Op. 112.

Introduction. *Andante.*

1  
4  
*pp*  
*f*

*Tempo di Valse.*

2  
4  
*mp*  
*f*

1. *rit. a tempo.*

1 2  
*pp*

*2 mal dann fix.*

1 2

*p* *f*

*mf* *mp* *p* *mf*

1. 2. *rit.*  
*D.S. al fine.*

2. *p*

1. 2. *f*

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*M. T. Nr. 401399*



Tromba 2 in F *ad lib.*

2 2 1

*pp*

1 2 2

*f* 1 2 1. 2.

3. 10 2 *pp* *mp*

2

*mf* 1 1 1 1 1

1  $\wedge$  1.  $\wedge$  2. *f*

Coda. 1 15 1 2 2 *pp* *f* *rit. a tempo.*

2 2 2 2 *p* *f* *cresc.*

$\wedge$  1  $\wedge$  2  $\wedge$  3  $\wedge$  4 *f*

KAPLAN PFLUGER  
Wien VII. Deblergasse 3/10

Trombone basso ad lib.

Andante.

Tempo di Valse.

Introduction.

Introduction. Bass clef, 6/8 time signature. Measure 14. Dynamics: *f*, *rit.*, *p*. Accents:  $\wedge$ ,  $\wedge$ .

1. Bass clef, 3/4 time signature. Dynamics: *pp*, *f*. Accents:  $\wedge$ . *rit. a tempo.*

Bass clef, 3/4 time signature. Dynamics: *mp*, *mf*, *f*. Accents:  $\wedge$ . *Fine.* *D.S. al fine.*

2. Bass clef, 3/4 time signature. Dynamics: *p*, *f*. Accents:  $\wedge$ .

3. Bass clef, 3/4 time signature. Dynamics: *pp*, *mp*. Accents:  $\wedge$ .

Bass clef, 3/4 time signature. Dynamics: *mf*. Accents:  $\wedge$ .

Coda. Bass clef, 3/4 time signature. Measures 1-13. Dynamics: *pp*, *mf*. Accents:  $\wedge$ .

Bass clef, 3/4 time signature. Measures 14-13. Dynamics: *f*, *rit. a tempo.*, *pp*, *p*, *f*, *cresc.*, *trapp.* Accents:  $\wedge$ ,  $\wedge$ ,  $\wedge$ ,  $\wedge$ .

M. V. Nr. 401399



**Mc** 40399  
Odeon 308.

Weana - G'müath.  
WALZER.

Johann Schrammel, Op. 112.

Tambouro piccolo

*Andante.* *Cassa beim Reif.* *loco.* *rit.*

Introduction  $\frac{6}{8}$  10 *pp* 1 2 3 4

*Tempo di Valse.* *loco.* 4

1.  $\frac{3}{4}$  1 27 *rit. a tempo.* *mf* *Fine.* *mp* *p*

2.  $\frac{3}{4}$  14 1. 2. 24 1 2 *D.S. al fine.*

3.  $\frac{3}{4}$  18 *p*

*Cassa beim Reif.*

Coda.  $\frac{3}{4}$  1 2 3 4 5 6 7 8 *mf* 9

10 11 12 13 14 *loco.* 3 1 *rit.*

27 *a tempo.* *mf* 1 2 3 4 5 1 2 3

4 1 2 3 4 *f*

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ARD PFLEGER  
KAPPELLMEISTER  
Wien VII. Döblergasse 3/4

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Weana - G'müath .  
WALZER

Odeon 308.

EDUARD PFLEGER  
KAPPELLMEISTER  
Wien VI. D. Babarossa 308

Cassa et Triangel.

Johann Schrammel, Op. 112.

Introduction. *Andante.*  
Bass clef, 6/8 time. Measure 14. *mp* *rit.*

*Tempo di Valse.*  
Bass clef, 3/4 time. Measure 2. *f* *Becken Solo.* 5

1. *Triangel.*  
Bass clef, 3/4 time. Measure 2. *rit. a tempo.*

*Cassa.*  
Treble clef, 3/4 time. Measure 3. *mf*

*Fine.* *mp* *p*  
Bass clef, 3/4 time. Measure 1. *Triangel.* 1

*Cassa.*  
Bass clef, 3/4 time. Measure 1. *mp* *p* *mf*  
1. 2. *rit.* *D.S. al fine.*

2. *Triangel.*  
Bass clef, 3/4 time. Measure 1.

*mf* *Cassa.* *mf* *Cassa.* *p*  
Treble clef, 3/4 time. Measure 24. *mf* *mf* *mf*

3. *mp* *p*  
Bass clef, 3/4 time. Measure 29. *fz* 1 2 3 4 *f*

*fz* 1 2 3 4 *f*  
Bass clef, 3/4 time. Measure 1. *Triangel.* 2

*fz* *rit. a tempo.*  
Bass clef, 3/4 time. Measure 18. *Triangel.* 2

*mf* *Cassa.* 1 2 3 4  
Treble clef, 3/4 time. Measure 1. *mf* *cresc.*

*ff*  
Bass clef, 3/4 time. Measure 5 6 7 8. *fz*

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