

# Juristen-Ball-Tänze

für das

**PIANO-FORTE.**

*Componirt und den*

**HERREN HÖRERN DER RECHTE**

an der HOCH-SCHULE zu Wien

*achtungsvoll gewidmet*

von

# Johann Strauss.

*177<sup>tes</sup> Werk.*

*Eigentum der Verleger.*

*N<sup>o</sup> 11811.*

Eingetragen in das Archiv  der Musikalien-Verleger.

*14. 45. v. 11.*

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von

**JOHANN STRAUSS, SOHN.**

Walzer.		Quadrillen.		Polka's.		Märsche.	
	fl.kr.		fl.kr.		fl.kr.		fl.kr.
Jdyllen . . . . .	95 <sup>2</sup> W. — 45.	Promenade-Quadrille . . . . .	98 <sup>2</sup> W. — 30.	Vöslauer Polka . . . . .	100 <sup>2</sup> W. — 20.	Viribus unitis. Marsch . . . . .	56 <sup>2</sup> W. — 15.
Gambrinus-Tänze . . . . .	97. „ — 45.	Vivat! Quadrille . . . . .	103. „ — 30.	Albion-Polka . . . . .	102. „ — 20.	Grossfürsten-Marsch . . . . .	107. „ — 20.
Frauen-Käferln . . . . .	99. „ — 45.	Tête à Tête-Quadrille . . . . .	109. „ — 30.	Harmonie-Polka . . . . .	106. „ — 20.	Sachsen-Kürassier-Marsch. 113. „ — 20.	
Mephistos-Höllenufe . . . . .	101. „ — 45.	Melodien-Quadrille nach Motiven		Elektro-magnetische Polka . . . . .	110. „ — 20.	Wiener Jubel-Gruss-Marsch. 115. „ — 20.	
Windsor-Blüthe . . . . .	104. „ — 45.	von G. Verdi . . . . .	112. „ — 30.	Blumenfest-Polka . . . . .	111. „ — 20.	Kaiser Franz Josef I. Rettungs-	
Fünf Paragrafen d. Walzer-Codex. 105. „ — 45.		Hofball-Quadrille . . . . .	116. „ — 30.	Annen-Polka *) . . . . .	117. „ — 20.	Jubel-Marsch . . . . .	126. „ — 20.
Die Unzertrennlichen . . . . .	108. „ — 45.	Nocturne-Quadrille . . . . .	120. „ — 30.	Zehner-Polka *) . . . . .	121. „ — 24.	Carrousel-Marsch . . . . .	133. „ — 20.
Liebes-Lieder . . . . .	114. „ — 45.	Judra-Quadrille . . . . .	122. „ — 30.	Satanella-Polka . . . . .	124. „ — 20.	Kron-Marsch . . . . .	139. „ — 20.
Loekvögel . . . . .	118. „ — 45.	Satanella-Quadrille . . . . .	123. „ — 30.	Freuden-Gruss-Polka . . . . .	127. „ — 20.	Erzherzog Wilhelm Genesungs-	
Volkssänger . . . . .	119. „ — 45.	Motor-Quadrille . . . . .	129. „ — 30.	Aesculap-Polka . . . . .	130. „ — 20.	Marsch . . . . .	149. „ — 20.
Phönix-Schwüngen . . . . .	125. „ — 45.	Bouquet-Quadrille . . . . .	135. „ — 30.	Veilchen-Polka . . . . .	132. „ — 20.	Napoleon-Marsch . . . . .	156. „ — 20.
Solten-Sprüche . . . . .	129. „ — 45.	Carneval-Spektakel-Quadrille . . . . .	152. „ — 30.	Tanzi-Bäuri-Polka . . . . .	134. „ — 24.	Alliance-Marsch . . . . .	158. „ — 20.
Wiener-Panach-Lieder . . . . .	131. „ — 45.	Nordstern-Quadrille . . . . .	153. „ — 30.	Neuhäuser-Polka . . . . .	137. „ — 24.		
Vermählungs-Toaste *) . . . . .	136. „ — 45.	Handels-Elite-Quadrille . . . . .	166. „ — 30.	Pepita-Polka . . . . .	138. „ — 24.		
Knall-Kügerln . . . . .	140. „ — 35.	Bijouterie-Quadrille . . . . .	169. „ — 30.	Wiedersehen-Polka . . . . .	142. „ — 20.		
Wellen und Wogen *) . . . . .	141. „ — 1.			La Viennoise-Polka-Mazurka . . . . .	144. „ — 20.		
Schneeglückchen . . . . .	143. „ — 45.			Bürger-Ball-Polka . . . . .	145. „ — 20.		
Novellen . . . . .	146. „ — 45.			Musen-Polka . . . . .	147. „ — 20.		
Schall-Wellen . . . . .	148. „ — 45.			Elisen-Polka (Polka française) . . . . .	151. „ — 20.		
Ballgeschichten . . . . .	150. „ — 45.			Haute Volée-Polka . . . . .	155. „ — 20.		
Myrthen-Kränze . . . . .	154. „ — 1.			Schnellpost-Polka . . . . .	159. „ — 24.		
Nachtfalter . . . . .	157. „ — 45.			Elia-Polka . . . . .	160. „ — 24.		
Panacea-Klänge . . . . .	161. „ — 45.			Souvenir-Polka . . . . .	162. „ — 20.		
Glossen . . . . .	163. „ — 45.			Aurora-Polka . . . . .	165. „ — 20.		
Sirenen . . . . .	164. „ — 45.			Leopoldstädter-Polka . . . . .	168. „ — 24.		
Man lebt nur einmal . . . . .	167. „ — 45.			Nachtveilchen-Polka-Mazurka . . . . .	170. „ — 20.		
Freuden-Galven . . . . .	171. „ — 45.			Marie-Tagliioni-Polka . . . . .	173. „ — 20.		
Gedanken auf den Alpen *) . . . . .	172. „ — 45.			Le Papillon-Polka-Mazurka . . . . .	174. „ — 20.		
Erhöhte Pulse . . . . .	175. „ — 45.			Armenball-Polka . . . . .	176. „ — 24.		
Juristen-Ball-Tänze . . . . .	177. „ — 45.			Sans-souci-Polka . . . . .	178. „ — 24.		

Obige Tänze sind auch für Violine und Pianoforte, so wie für Orchester erschienen.

Auch sind correct geschriebene Partituren sämtlicher Strauss'scher Compositionen (für Orchester oder Militär-Musik) zu haben, und auf rechtmässigem Wege nur durch obige Handlung zu beziehen.

Die mit \*) bezeichneten Compositionen sind auch zu 4 Händen erschienen.

von  
Johann Strauss.

177<sup>tes</sup> Werk.

Allegretto.

INTRODUCTION.

Musical notation for the introduction, featuring a treble and bass staff with a piano (*p*) dynamic marking.

Audantino.

Musical notation for the first section, featuring a treble and bass staff with a piano (*p*) dynamic marking and a *poco animato* instruction.

*a tempo*

Tempo di Valse.

Musical notation for the second section, featuring a treble and bass staff with a *ritard.* instruction and a piano (*p*) dynamic marking.

Musical notation for the third section, featuring a treble and bass staff with a piano (*p*) dynamic marking and a forte (*f*) dynamic marking.

Musical notation for the fourth section, featuring a treble and bass staff with a piano (*p*) dynamic marking.

(11,811)

WALZER.  
Nº 1.

The musical score is written for piano and consists of five systems of music. Each system has a treble and bass clef staff. The key signature is one flat (B-flat major or D minor) and the time signature is 3/4. The score begins with a piano (*p*) dynamic. The first system includes a piano (*p*) dynamic marking. The second system includes a piano (*p*) dynamic marking. The third system includes a mezzo-forte (*mf*) dynamic marking. The fourth system includes a piano (*p*) dynamic marking, a fortissimo (*f*) dynamic marking, and a trill (*tr*) marking. The fifth system includes a fortissimo (*f*) dynamic marking, a piano (*p*) dynamic marking, and first and second endings (*1<sup>ma</sup>* and *2<sup>da</sup>*) marked with repeat signs. The piece concludes with a piano (*p*) dynamic marking.

№ 2.

First system of musical notation, measures 1-8. Treble clef, 3/4 time. Dynamics: *p*, *pp*.

Second system of musical notation, measures 9-16. Treble clef, 3/4 time. Dynamics: *f*, *p*. First and second endings.

Third system of musical notation, measures 17-24. Treble clef, 3/4 time. Dynamics: *f*, *p*, *f*.

Fourth system of musical notation, measures 25-32. Treble clef, 3/4 time. Dynamics: *p*, *f*. First, second, and third endings.

№ 3.

The musical score is for a piece titled "№ 3." in 3/4 time. It consists of four systems of piano music. The first system is marked *mf*. The second system includes first and second endings. The third system is marked *p*. The fourth system includes first, second, and third endings. The score is written for piano with treble and bass staves.

Waltzer No. 4.

Eingang.

The musical score is written for piano in 3/4 time with a key signature of two sharps (F# and C#). It begins with a piano introduction marked 'Eingang.' and a forte 'f' dynamic. The first system shows the right hand playing a rhythmic pattern of eighth notes and quarter notes, while the left hand provides a steady accompaniment. The second system continues this pattern. The third system introduces a first ending ('1ma') and a second ending ('2da'), both marked with a piano 'p' dynamic. The fourth system continues the melodic line. The fifth system concludes with a first ending ('1ma'), a second ending ('2da'), and a triple ending ('3ta'), all marked with a piano 'p' dynamic. The score is divided into five systems, each with a grand staff of two staves.

Nº 5.

*p* *cre* = *seen* = *do* *f*

*f* 1<sup>ma</sup> Fine 2<sup>da</sup>

*f*

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

*De capo  
al fine.*



*CODA.*

The first system of the Coda section consists of two staves. The right-hand staff (treble clef) begins with a piano (*p*) dynamic marking. It features a series of chords in the first two measures, followed by a melodic line with a trill in the third measure. The left-hand staff (bass clef) provides a harmonic accompaniment with chords and some rests.

The second system continues the Coda section. The right-hand staff has a piano (*p*) dynamic marking. It shows a continuation of the melodic and harmonic material from the first system, with a trill in the third measure and a piano (*p*) dynamic marking in the sixth measure. The left-hand staff continues with its accompaniment.

The third system of the Coda section features a piano (*p*) dynamic marking. The right-hand staff contains a series of chords and melodic fragments. The left-hand staff continues with a steady accompaniment of chords.

The fourth and final system of the Coda section shows the concluding measures. The right-hand staff has a piano (*p*) dynamic marking. It features a series of chords and melodic lines that resolve the section. The left-hand staff continues with its accompaniment.

The image displays a musical score for piano, organized into five systems, each consisting of a treble and bass staff. The notation includes various musical elements such as notes, rests, and dynamic markings. The first system begins with a treble staff containing a melodic line and a bass staff with a harmonic accompaniment. The second system features a melodic line in the treble staff with a *mf* dynamic marking and a bass staff accompaniment. The third system shows a change in the treble staff's melodic pattern and includes a *p* dynamic marking. The fourth system continues the melodic development in the treble staff with a *p* dynamic marking and a more complex bass staff accompaniment. The fifth system concludes the piece with a final melodic flourish in the treble staff and a *p* dynamic marking in the bass staff.

This page of musical notation is for a piano piece, consisting of five systems of two staves each. The notation includes treble and bass clefs, various note values, rests, and dynamic markings such as 'f' and 'p'. The piece concludes with a double bar line and repeat signs.