

HESPERUS.
Sylphen-Polka
FÜR DAS PIANOFORTE



componirt von
JOHANN STRAUSS,
k. k. Hofball-Musikdirektor.

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's gibt nur a Wien! (schnell)
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- Op. 309. Sylphen-Polka

Märsche:

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- Op. 157. Herold-Quadrille
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- Op. 175. Colosseum-Quadrille
- Op. 187. Flock und Flock-Quadrille
- Op. 196. Schäfer-Quadrille, nach Motiven der Offenbacher Operette

Polkas et Polkas-Mazurkas: (Märsche)

- Op. 2. Vergissmichicht, Polka-Mazurka
- Op. 3. Mille fleurs, Polka
- Op. 6. Tarantel-Polka
- Op. 7. Vielliechen, Polka-Mazurka
- Op. 9. Punsch-Polka
- Op. 152. Rudolfsheimer-Polka
- Op. 154. Lebensgeister, Polka (franc.)
- Op. 155. Die Gazelle, Polka-Mazurka
- Op. 159. Gablenz-Marsch
- Op. 160. Abendstern-Polka
- Op. 161. Pöle-mêle-Polka
- Op. 163. Idylle, Polka-Mazurka
- Op. 165. Fashion-Polka
- Op. 166. Frauenherz, Polka-Maz. $\frac{3}{4}$ 2 $\frac{3}{4}$ ms.
- Op. 167. Arabella-Polka
- Op. 170. Sport-Polka
- Op. 171. Einzugs-Marsch zur Feier der Rückkehr der Siez gekrönten k. k. Truppen.
- Op. 177. Frisch auf! Polka-Mazurka
- Op. 179. Schlaraffen-Polka
- Op. 180. Causerie-Polka
- Op. 181. Springinsfeld-Polka
- Op. 182. Mailust, Polka (franc.)
- Op. 183. Stiefmütterchen, Polka-Mazurka
- Op. 185. Verliebte Augen, Polka (franc.)
- Op. 186. Prinz Eugen-Marsch
- Op. 188. Bouquet-Polka (schnell)
- Op. 190. Pauline, Polka-Mazur
- Op. 192. Die Spinnerin, Polka (franc.)
- Op. 193. For ever, Polka (schnell)
- Op. 195. Thalia, Polka-Mazur

STRAUSS, EDUARD.

- Op. 7. Mannschaft an Bord (s. Zaytz) Quadrille
- Op. 8. Carnevals-Gruss, Polka-Mazurka
- Op. 9. Iris, Polka (franc.)
- Op. 10. Fitzliputzli-Quadrille nach Motiven der Operette von Zaytz.
- Op. 11. Lebenslust, Polka (schnell)
- Op. 12. Masken-Favorite, Polka (franc.)
- Op. 13. Die Evolvende, Polka (franc.)
- Op. 14. Helenen-Quadrille, Oper von Offenbach.
- Op. 15. Caseolette, Quadrille, Oper v. Offenbach.
- Op. 16. Paragaphen-Polka (franc.)
- Op. 17. Gruss an die Heimath, Polka (franc.)
- Op. 18. Hesperiden, Walzer
- Op. 19. Dornröschen, Polka-Mazurka

SYLPHEN-POLKA

VON
JOHANN STRAUSS.
Op. 399.

Piano.

Eingang. **Polka.**

The musical score is written for piano and consists of four systems of staves. The first system is labeled "Eingang." and "Polka." and includes dynamic markings like *f*, *p*, and *p*. The subsequent systems continue the piece with various musical notations and dynamics like *f* and *pp*.

First system of musical notation. The right hand features a complex, rhythmic melody with many beamed notes and slurs. The left hand plays a steady accompaniment of chords. A dynamic marking of *mf* is present in the middle of the system. There are asterisks and the word "Sec." written below the bass line.

Second system of musical notation. The right hand continues the melodic line. The left hand accompaniment consists of chords. A dynamic marking of *p* is visible at the beginning of the system.

Third system of musical notation. The right hand has a more active melodic line. The left hand accompaniment features chords with some grace notes. Dynamic markings of *f* and *p* are present.

Fourth system of musical notation. The right hand has a dense, rhythmic texture with many beamed notes. The left hand accompaniment consists of chords.

Fifth system of musical notation. The right hand has a melodic line with some slurs. The left hand accompaniment consists of chords. The system ends with a double bar line.

Trio.

The first system of musical notation for the Trio section. It consists 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 (B-flat and E-flat), and the time signature is 2/4. The music begins with a piano (*p*) dynamic. The right hand features a melodic line with dotted rhythms and slurs, while the left hand provides a harmonic accompaniment with chords and eighth-note patterns.

The second system of musical notation. It continues the melodic and harmonic development from the first system. The right hand has a more active melodic line with slurs and accents, while the left hand maintains a steady accompaniment with chords and eighth notes.

The third system of musical notation. The right hand continues with a melodic line, and the left hand features a more rhythmic accompaniment with eighth-note patterns. A piano (*p*) dynamic marking is present at the end of the system.

The fourth system of musical notation. This system introduces a forte (*f*) dynamic. The right hand has a more complex melodic line with slurs and accents, and the left hand features a rhythmic accompaniment with eighth notes. A repeat sign is visible at the end of the system.

The fifth system of musical notation, which concludes the Trio section. It features a first ending (marked '1.') and a second ending (marked '2.'). The first ending leads back to an earlier part of the music, while the second ending provides a final cadence. The right hand has a melodic line with slurs and accents, and the left hand has a rhythmic accompaniment with chords and eighth notes. A forte (*f*) dynamic is marked.

Finale.

First system of musical notation, featuring a treble clef and a bass clef. The music is marked with a piano (*p*) dynamic. The key signature has one flat, and the time signature is 2/4. The notation includes various rhythmic patterns and chordal structures.

Second system of musical notation, continuing the piece with piano (*p*) dynamics. The treble clef part features a series of chords and melodic lines, while the bass clef part provides a steady accompaniment.

Third system of musical notation, showing a dynamic shift from piano (*p*) to forte (*f*) and back to piano (*p*). The music becomes more intense with the *f* section before softening again.

Fourth system of musical notation, marked with pianissimo (*pp*) dynamics. It includes several fermatas (marked with a horizontal line and a vertical bar) and dynamic markings such as *pp*, *ff*, and *ff*.

Fifth system of musical notation, featuring mezzo-forte (*mf*) and piano (*p*) dynamics. The piece concludes with a final chord and a fermata.

First system of musical notation, featuring a treble and bass clef. The music includes various rhythmic patterns and dynamic markings such as *f*.

Second system of musical notation, featuring a treble and bass clef. The music includes various rhythmic patterns and dynamic markings such as *p*.

Third system of musical notation, featuring a treble and bass clef. The music includes various rhythmic patterns and dynamic markings such as *p*.

Fourth system of musical notation, featuring a treble and bass clef. The music includes various rhythmic patterns and dynamic markings such as *p*.

Fifth system of musical notation, featuring a treble and bass clef. The music includes various rhythmic patterns and dynamic markings such as *cresc.* and *f*.