



Tändelei
ROLKA - MAZUR
 für das
PIANOFORTE
 componirt von
JOHANN STRAUSS.

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STRAUSS, JOHANN.

Polkas:

- Op. 3. Herzenslust
- Op. 13. Czechen-Polka
- Op. 17. Jux-Polka
- Op. 72. Scherz-Polka
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- Op. 80. Heski holki „
- Op. 84. Warschauer „
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- Op. 309. Sylphen-Polka

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- Op. 67. Kaiser Franz Josef-Marsch
- Op. 77. Wiener Garnisons-Marsch
- Op. 83. Öttinger Reiter-Marsch
- Op. 93. Kaiser Jäger-Marsch
- Op. 244. Deutscher Krieger-Marsch
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- Op. 194. Expensnoten
- Op. 197. Helene-Walzer
- Op. 198. Vereinslieder

STRAUSS, JOSEF.

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- Op. 3. Sturm-Quadrille
- Op. 8. Bachanten-Quadrille
- Op. 157. Herold-Quadrille
- Op. 168. Les Georgettes, nach Motiven der Offenbach'schen Operette.
- Op. 169. Turnier-Quadrille
- Op. 175. Colosseum-Quadrille
- Op. 187. Flick und Flock-Quadrille
- Op. 196. Schäfer-Quadrille, nach Motiven der Offenbach'schen Operette.

Polkas u. Polkas-Mazurkas: (Märsche)

- Op. 2. Vergissmeinnicht, Polka-Mazurka
- Op. 4. Mille fleurs, Polka
- Op. 6. Tarantel-Polka
- Op. 7. Vielliebchen, Polka-Mazurka
- Op. 9. Punsch-Polka
- Op. 152. Rudolfsheimer-Polka
- Op. 154. Lebensgeister, Polka (franc.)
- Op. 135. Die Gazelle, Polka-Mazurka
- Op. 159. Gablens-Marsch
- Op. 160. Abendstern-Polka
- Op. 161. Pele-mele-Polka
- Op. 163. Idylle, Polka-Mazurka
- Op. 165. Fashion-Polka
- Op. 166. Frauenherz, Polka-Maz. à 2 à 4/ms.
- Op. 167. Arabella-Polka
- Op. 170. Sport-Polka
- Op. 171. Einzugs-Marsch zur Feier der Rückkehr der Sieggelärten 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. Verlichte 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
- Op. 199. Benedek-Marsch
- Op. 200. Carrière-Polka (schnell)
- Op. 201. Wilde Rose, Polka-Mazur
- Op. 202. Die Marketenderin, Polka (franc.)
- Op. 203. Schwalbenpost, Polka (franc.)

STRAUSS, EDUARD.

- Op. 7. Mannschaft an Bord (v. Zaytz) Quadr.
- 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. Helene-Quadrille, Oper v. Offenbach.
- Op. 15. Coscoletto, Quadrille, Oper v. Offenbach
- Op. 16. Paragraphen-Polka (franc.)
- Op. 17. Gruss an die Heimath, Polka (franc.)
- Op. 18. Hesperiden, Walzer
- Op. 19. Dornröschen, Polka-Mazurka
- Op. 20. Piourette, Polka (franc.)

TÄNDELEI

POLKA-MAZUR

von

JOHANN STRAUSS.

Op. 310.

Eingang.

Piano.

f *fz* *p* *f*

fz *p*

Polka-Mazur.

p *f*

p *f*

p *f*

First system of musical notation, featuring a treble and bass clef. The treble clef contains a melodic line with eighth and sixteenth notes, while the bass clef provides a harmonic accompaniment of chords and single notes. A dynamic marking of *p* (piano) is present in the first measure.

Second system of musical notation, continuing the piece. The treble clef features a melodic line with various rhythmic values, and the bass clef provides a steady accompaniment. A dynamic marking of *p* is present in the fourth measure.

Third system of musical notation, showing further development of the melody and accompaniment. The treble clef has a melodic line with some grace notes, and the bass clef has a consistent accompaniment. A dynamic marking of *p* is present in the fourth measure.

Fourth system of musical notation, featuring a melodic line with a prominent descending eighth-note pattern in the treble clef. The bass clef accompaniment consists of chords and single notes. A dynamic marking of *p* is present in the first measure.

Fifth system of musical notation, concluding the piece. The treble clef features a melodic line with a descending eighth-note pattern, and the bass clef provides a harmonic accompaniment. A dynamic marking of *p* is present in the fourth measure.

Crio.

The first system of the musical score is in 3/4 time and B-flat major. The treble clef part begins with a piano (*p*) dynamic and features a melodic line with eighth-note patterns. The bass clef part provides a harmonic accompaniment with chords and eighth-note figures.

The second system continues the piece. It features a treble clef part with a melodic line and a bass clef part with a rhythmic accompaniment. Dynamics include forte (*f*) and piano (*p*).

The third system includes first and second endings. The first ending leads to a section marked *pp* (pianissimo). The treble clef part has a melodic line, and the bass clef part has a chordal accompaniment.

The fourth system continues with a treble clef part and a bass clef part. The dynamics include mezzo-forte (*mf*). The treble clef part has a melodic line, and the bass clef part has a chordal accompaniment.

The fifth system concludes the piece with first and second endings. The treble clef part has a melodic line, and the bass clef part has a chordal accompaniment.

Coda.

First system of the Coda section, measures 1-4. The music is in 3/4 time. The right hand starts with a forte (*f*) dynamic, playing a descending eighth-note scale. The left hand has a forte (*fz*) dynamic, playing a series of chords. The right hand then becomes piano (*p*) and plays a descending eighth-note scale with a flat and a double flat. The left hand continues with chords. The system ends with a piano (*p*) dynamic and a final chord.

Second system of the Coda section, measures 5-8. The right hand continues with a descending eighth-note scale, starting piano (*p*). The left hand continues with chords.

Third system of the Coda section, measures 9-12. The right hand continues with a descending eighth-note scale. The left hand continues with chords.

Fourth system of the Coda section, measures 13-16. The right hand continues with a descending eighth-note scale. The left hand continues with chords.

Fifth system of the Coda section, measures 17-20. The right hand continues with a descending eighth-note scale, starting piano (*p*). The left hand continues with chords.

The image displays five systems of musical notation for piano. Each system consists of a treble clef staff and a bass clef staff. The notation is dense, featuring intricate rhythmic patterns with many sixteenth and thirty-second notes. The music is written in a key with one sharp (F#). Dynamics such as *p* (piano) are used throughout. The piece ends with a double bar line and a fermata over the final notes.