



QUADRILLE OHNE TITEL

für das

PIANO - FORTÉ

von



JOHANN STRAUSS,

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

248^{tes} Werk.

Mit Vorbehalt des Autors für alle möglichen Arrangirungen.


Eigenthum des Verlegers.

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k. k. Hof- u. priv. Kunst- u. Musikalienhändler.

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Im Verlage der k.k. Hof- und priv. Kunst- und Musikalienhandlung

Carl Haslinger, quondam Tobias in Wien

sind erschienen und auch in allen Musikalienhandlungen des In- und Auslandes zu haben:

Sämmtliche Quadrillen, Polka's, Galoppen, Fantasien, Potpourri's,

Märsche und Soirées für das Pianoforte

von

JOHANN STRAUSS.

C. M.
fl. kr.

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fl. kr.

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fl. kr.

Quadrillen und Contra-Tänze.

Contra-Tänze	44 W.	30
Contra-Tänze, aufgeführt bei den k. k. Hofbällen	54	30
Wiener Carneval-Quadrille	124	30
Jubel-Quadrille	130	30
Mode-Quadrille	138	30
Haute Volée-Quadrille	142	30
Saison-Quadrille	148	30
Quadrille zur Namensfeier S. M. des Kaisers Ferdinand I.	151	30
Quadrille zur Namensfeier J. M. der Kaiserin Anna Carolina	153	30
Volksgarten-Quadrille	157	30
Redoute-Quadrille	158	30
Orpheus-Quadrille	162	30
Fest-Quadrille	165	30
Quadrille nach beliebten Motiven a. d. Oper: Die 4 Halmkinder	169	30
Musen-Quadrille	174	30
Flora-Quadrille	177	30
Stradella-Quadrille	178	30
Amoretten-Quadrille	183	30
Concert-Souvenir-Quadrille	187	30
Zigeunerin-Quadrille	191	30
Eldorado-Quadrille	194	30
Charivari-Quadrille	196	30
Souvenir de Carneval	200	30
1847. Quadrille	205	30
Triumph-Quadrille	206	30
Najaden-Quadrille	206	30
Quadrille nach beliebten Motiven a. d. Oper: Des Teufels Antheil	211	30
Nador Kör. Palatinal-Tanz	214	30
Martha-Quadrille	215	30
Schäfer-Quadrille	217	30
Quadrille im militärischen Style	229	30
Huldigungs-Quadrille	233	30
Louisen-Quadrille	234	30
Almacks-Quadrille	243	30
Quadrille ohne Titel	248	30

Quadrillen im leichten Style.

N ^o 1. Wiener Carneval-Quadrille	124 W.	30
" 2. Jubel-Quadrille	130	30
" 3. Mode-Quadrille	138	30
" 4. Haute Volée-Quadrille	142	30
" 5. Saison-Quadrille	148	30
" 6. Quadrille zur Namensfeier S. M. des Kaisers Ferdinand I.	151	30
" 7. Quadrille zur Namensfeier J. M. der Kaiserin Anna Carolina	153	30
" 8. Volksgarten-Quadrille	157	30
" 9. Redoute-Quadrille	158	30
" 10. Orpheus-Quadrille	162	30
" 11. Fest-Quadrille	165	30
" 12. Quadrille nach beliebten Motiven a. d. Oper: Die 4 Halmkinder	169	30
" 13. Musen-Quadrille	174	30
" 14. Flora-Quadrille	177	30
" 15. Stradella-Quadrille	178	30
" 16. Amoretten-Quadrille	183	30

N ^o 17. Concert-Souvenir-Quadrille	187 W.	30
" 18. Zigeunerin-Quadrille	191	30
" 19. Eldorado-Quadrille	194	30
" 20. Charivari-Quadrille	196	30
" 21. Souvenir de Carneval 1847. Quadrille	200	30
" 22. Triumph-Quadrille	205	30
" 23. Najaden-Quadrille	206	30
" 24. Quadrille nach beliebten Motiven a. d. Oper: Des Teufels Antheil	211	30
" 25. Nador Kör. Palatinal-Tanz	214	30
" 26. Martha-Quadrille	215	30
" 27. Schäfer-Quadrille	217	30
" 28. Quadrille im militärischen Style	229	30
" 29. Huldigungs-Quadrille	233	30
" 30. Louisen-Quadrille	234	30

Polka's.

Sperl-Polka	133 W.	15
Annen-Polka	137	15
Salon-Polka	161	15
Marianka-Polka	173	20
Neujahrs-Polka	199	20
Eisele und Beisele-Sprünge-Polka	202	20
Kathinka-Polka	210	20
Fortuna-Polka	219	20
Wiener Kreuzer-Polka	220	20
Piefke und Pufke-Polka	235	20
Damen-Souvenir-Polka	236	20
Alice-Polka	238	20
Fredrika-Polka	239	20

Galoppen.

N ^o 1. Alpenkönig-Galopp	15
" 2. Champagner-Galopp	15
" 3. Seuffzer-Galopp	15
" 4. Gesellschafts-Galopp	15
" 5. Chineser Galopp	15
" 6. Carolinen- und Kettenbrücke-Galopp	15
" 7. Erinnerungs-Galopp	15
" 8. Hirten-Galopp	15
" 9. Wettrennen- und Wilhelm Tell- Galopp	18
" 10. Einzugs-Galopp	15
" 11. Ungarische Galoppen (Frischka)	15
" 12. Sperl-Galopp	15
" 13. Bajaderen-Galopp	15
" 14. Zampa- und Montechi-Galopp	15
" 15. Fortuna-Galopp	15
" 16. Venetianer-Galopp	15
" 17. Reise-Galopp	15
" 18. Ballnacht-Galopp	15
" 19. Jugendfeuer-Galopp	15
" 20. Galopp a. d. Oper: Die Hugenotten	15
" 21. Cachuca-Galopp	15
" 22. Der Carneval in Paris-Galopp	15
" 23. Boulogner Galopp	15

N ^o 24. Versailler Galopp	15
" 25. Gitana-Galopp	20
" 26. Indianer-Galopp	20
" 27. Furioso-Galopp	20
" 28. Gibernellen-Galopp	20

Fantasien.

Erinnerung an Ernst, oder der Carneval
von Venedig. Fantasie. 126 W. 45

Potpourri's.

Der unzusammenhängende Zusammen- hang. 1 ^{tes} Potpourri	25 W.	15
Wiener Tags- Belustigung. 2 ^{tes} Pot- pourri	37	15
Musikalisches Ragout. 3 ^{tes} Potpourri	46	15
Ein Strauss von Strauss. 4 ^{tes} Potpourri	55	2
Musikalischer Telegraph. 5 ^{tes} Potpourri	106	15

Märsche.

Wiener Bürger-Märsche des ersten Regiments		
N ^o 1. Original Parade-Marsch	15	
" 2. Marsch aus der Oper: Zampa	15	
" 3. " " " Robert	15	
le Diabole	15	
" 4. Original Parade-Marsch	15	
" 5. " " "	15	
Parade-Marsch	144 W.	20
Österreichischer Festmarsch	188	15
Esmeralda-Marsch	192	15
Österreichischer Defilir-Marsch	209	20
Österreichischer National-Garden- Marsch	221	30
Marsch der Studenten-Legion	223	20
Freiheits-Marsch	226	30
Marsch des einigen Deutschlands	227	20
Radetzky-Marsch	228	20
Brunner National-Garde-Marsch	231	20
2 Märsche für die spanische Nobel-Garde	240	30
Jellacio-Marsch	244	20
Wiener Jubel-Marsch	245	20
Wiener Stadt-Garde-Marsch	246	20

Soirées.

Sammlung beliebter Musikstücke
1^{stes} bis 5^{tes} Heft d. 20

Quadrille ohne Titel
von
JOHANN STRAUSS.
248^{tes} Werk.

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N^o. 1.

Pantalon.

The first system of music is in 2/4 time with a key signature of one flat (B-flat). It begins with a forte (*f*) dynamic. The right hand features a complex, rhythmic melody with many sixteenth notes and slurs. The left hand provides a steady accompaniment with chords and eighth notes.

The second system continues the piece. It includes a section marked *fine.* and *p* (piano). The right hand has a melodic line with some grace notes, while the left hand continues with a rhythmic accompaniment.

The third system features a change in the right hand's texture, with more frequent chordal patterns. The left hand maintains its accompaniment. A forte (*f*) dynamic is indicated towards the end of the system.

The fourth system shows a return to a more melodic right hand line. The left hand accompaniment remains consistent. The system concludes with a final note in the right hand.

The fifth and final system of the piece. It starts with a piano (*p*) dynamic and ends with a forte (*f*) dynamic. The right hand has a melodic line with some grace notes, and the left hand provides a rhythmic accompaniment.

(11,364.)

Dal Segno al fine.

№ 2.
Été.

f

Fine.
p

f

№ 3.
Poule.

The first system of the musical score for 'Poule' consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 6/8. The piece begins with a piano (*p*) dynamic. The right hand plays a melody with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with chords and eighth notes.

The second system continues the piece. The right hand melody features a dynamic shift to forte (*f*) in the latter half. The left hand accompaniment remains consistent with the first system, using chords and eighth notes.

The third system concludes with a Coda section. The right hand melody is marked with a forte (*f*) dynamic. The Coda consists of a few chords in the right hand and a sustained bass line in the left hand.

The fourth system ends with a Fine section. The right hand melody is marked with a forte (*f*) dynamic. The Fine section consists of a few chords in the right hand and a sustained bass line in the left hand.

The fifth system begins with a piano (*p*) dynamic. The right hand melody is marked with a piano (*p*) dynamic. The left hand accompaniment continues with chords and eighth notes.

Dal Segno al fine.

№ 4.
Pastourelle.

The first system of the piece is in 2/4 time with a key signature of one flat (B-flat). It begins with a forte (*f*) dynamic. The right hand features a melodic line with eighth-note patterns and slurs, while the left hand provides a harmonic accompaniment with chords and moving bass lines.

The second system continues the piece, ending with a *fine.* marking and a piano (*p*) dynamic. The melodic line in the right hand shows some grace notes and slurs, and the accompaniment in the left hand remains consistent.

The third system continues the piece, featuring a piano (*p*) dynamic. The melodic line in the right hand includes slurs and grace notes, and the accompaniment in the left hand continues with chords and moving bass lines.

The fourth system continues the piece, ending with a piano (*p*) dynamic. The melodic line in the right hand includes slurs and grace notes, and the accompaniment in the left hand continues with chords and moving bass lines.

The fifth system concludes the piece with a piano (*p*) dynamic. The melodic line in the right hand includes slurs and grace notes, and the accompaniment in the left hand continues with chords and moving bass lines.

Da capo al fine.

№ 5.
Finale.

First system of musical notation, featuring a treble and bass staff with a 2/4 time signature and a key signature of two flats. The piece begins with a piano (*p*) dynamic marking.

Second system of musical notation, showing more complex rhythmic patterns in the treble staff and a steady bass line. A forte (*f*) dynamic marking is present.

Third system of musical notation, including a *Fine.* marking at the end of the system.

Fourth system of musical notation, featuring a forte (*f*) dynamic marking and complex chordal textures.

Fifth and final system of musical notation, concluding with a *Dal Segno al fine.* instruction.