

# 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 ins Archiv  der Musikalien-Verleger.

*14. 45 v. 11.*

Paris, bei L. Mayaud & C<sup>o</sup>  
Petersburg, bei A. Büttner.  
Brüssel, bei Geb. Schott.

**WIEN, bei Carl Haslinger & Tobias,**  
k. k. Hof- u. priv. Kunst- u. Musikalienhändler.

Leipzig, bei B. Hermann.

London, bei C. Cocks & C<sup>o</sup>  
Mailand, bei J. Ricordi.  
Mendrisio, bei Pozzi.

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:

**Walzer, Quadrillen, Polka's und Märsche für das Pianoforte**

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.	Neuhausener-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.			Elita-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 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 treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The second system continues the melody and accompaniment. The third system features a mezzo-forte (*mf*) dynamic. The fourth system is marked *Fine.* and includes a trill (*tr*) in the treble staff. The fifth system concludes with first and second endings (*1<sup>ma</sup>* and *2<sup>da</sup>*) and a piano (*p*) dynamic. The piece ends with a *Dal segno al fine.* instruction.

№ 2.

*p* *ff*

*f* *1ma* *2da* *p* *f*

*f* *p* *f*

*p* *f* *1ma* *2da* *3za* *p*

№ 3.

The musical score is written for piano and treble clef. It consists of four systems of music. The first system begins with a dynamic marking of *mf*. The second system includes first and second endings, marked *1<sup>ma</sup>* and *2<sup>da</sup>*. The third system features a dynamic marking of *p* and includes accents (*acc.*) and a *f* marking. The fourth system includes first, second, and third endings, marked *1<sup>ma</sup>*, *2<sup>da</sup>*, and *3<sup>za</sup>*. The score is written in a key signature of one flat and a 3/4 time signature.

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 labeled 'Eingang.' The first system features a piano (p) dynamic and a forte (f) dynamic. The second system continues with piano (p) dynamics. The third system includes first (1ma) and second (2da) endings, both marked piano (p). The fourth system continues with piano (p) dynamics. The fifth system features a forte (f) dynamic and includes first (1ma), second (2da), and third (3da) endings, all marked piano (p). The score concludes with a final chord.

Nº 5.

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

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

*f*

*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 treble staff begins with a forte (*f*) dynamic and contains a series of chords and melodic lines. The bass staff provides harmonic support with chords and rests. A *tr* (trill) is indicated above a note in the third measure.

The second system continues the Coda. The treble staff features a piano (*p*) dynamic in the later measures. The bass staff continues with harmonic accompaniment. A *tr* (trill) is present in the third measure.

The third system maintains the piano (*p*) dynamic. The treble staff has a rhythmic pattern of eighth notes, while the bass staff has longer note values. The *p* dynamic marking is placed in the final measure of this system.

The fourth system concludes the Coda. The treble staff features sustained notes and chords, while the bass staff continues with harmonic accompaniment. The *p* dynamic is maintained.

The image displays a musical score for piano, organized into five systems. Each system consists of a treble and bass staff. The music is written in G major (one sharp) and 3/4 time. The first system begins with a treble staff containing a melodic line with slurs and ties, and a bass staff with a rhythmic accompaniment of chords. The second system continues the melodic and harmonic development, featuring a dynamic marking of *mf* (mezzo-forte) in the treble staff. The third system shows a change in the treble staff's texture with more complex melodic patterns and a dynamic marking of *p* (piano). The fourth system features intricate melodic lines in both staves, with a *p* dynamic marking. The fifth system concludes the piece with a final melodic flourish in the treble and a sustained harmonic accompaniment in the bass, also marked *p*.

The image shows a page of musical notation for piano, consisting of five systems of staves. Each system has a treble and bass clef staff. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and various dynamic markings such as 'f' (forte) and 'p' (piano). The notation includes many accidentals and rests, particularly in the bass line. The piece concludes with a double bar line and repeat signs at the bottom right of the fifth system.