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Juristen-Ball-Tänze

Strauss, Johann

Wien, [1856?]

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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^{tes} Werk.
Eigenthum der Verleger.
N^o 11311.
W. 45 v. H.

Paris, bei L. Mayeur & C.
Petersburg, bei A. Böhmer.
Brüssel, bei G. Schott.

WIEN, bei Carl Haslinger q^m Tobias,
k. k. Hof- u. priv. Kunst- u. Musikalienhändler.
Leipzig, bei K. Hermann.

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Hendrina, bei P. P. P.

Min

1763

S 238

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:
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JOHANN STRAUSS, SOHN.

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Wiener, Punsch, Lieder	131. - 45.	Nordstern, Quadrille	134. - 38.	Neuhäuser, Polka	137. - 24.		
Vermählungs, Traute *)	136. - 45.	Handels, Elite, Quadrille	140. - 38.	Pepita, Polka	138. - 24.		
Knall, Kugeln	140. - 45.	Bijouterie, Quadrille	146. - 38.	Wiederschen, Polka	147. - 20.		
Wellen und Wagen *)	141. - 1. -			La Viennoise, Polka, Marsch	144. - 20.		
Schneeglöckchen	142. - 45.			Bürger, Ball, Polka	145. - 20.		
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Schall, Wellen	148. - 45.			Ellen, Polka (Polka française)	151. - 20.		
Ballgeschichten	150. - 45.			Hauts Volée, Polka	155. - 20.		
Mythen, Kränze	153. - 1. -			Schneepost, Polka	159. - 24.		
Nachtfalter	157. - 45.			Ellen, Polka	160. - 24.		
Panzer, 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.			Nachtreichen, Polka, Marsch	170. - 20.		
Freuden, Selven	171. - 45.			Marie, Tagliani, Polka	173. - 20.		
Gedanken auf den Alpen *)	172. - 45.			Le Papillon, Polka, Marsch	174. - 20.		
Erhöhte Polka	175. - 45.			Armenball, Polka	176. - 24.		
Juristen, Ball, Tänze	177. - 45.			Son, sonet, 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.



JURISTEN - BALL - TÄNZE

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von
Johann Strauss.

177^{tes} Werk.

Allegretto.

INTRODUCTION.



Andantino.



Tempo di Valse.



Eigenthum und Verlag des k. k. Hof. Kunst- und Musikalienhandlung Carl Haslinger, quondam Teichner in Wien.

(11.811.)

WALZER.
Nº 1.

The musical score is written for piano in 3/4 time. It consists of five systems of staves. The first system begins with a piano (*p*) dynamic. The second system continues with piano dynamics. The third system introduces a mezzo-forte (*mf*) dynamic. The fourth system contains a section marked 'Fine.' with a forte (*f*) dynamic. The fifth system includes a 'Dal segno' section with first and second endings, marked with *f* and *p* dynamics respectively. The score is published by C. F. H. Schott.

C. F. H. SCHOTT.

Dal segno
al fine.

№ 2.

The musical score is written for piano on four systems of staves. The first system is marked 'p' and 'pp'. The second system has a 'p' marking. The third and fourth systems have 'p' and 's' markings. The fourth system includes first, second, and third endings.

C. B. H. 811.

№ 3.

Handwritten musical score for piano, titled "№ 3." The score is written on four systems of grand staves (treble and bass clef). The first system begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The music features a melody in the treble with slurs and a bass line with chords. The second system continues the melody and includes a first ending bracket labeled "1ma" and a second ending bracket labeled "2da". The third system features a piano (*p*) dynamic marking and a crescendo (*cresc.*) marking. The fourth system includes a forte (*f*) dynamic marking and three ending brackets labeled "1ma", "2da", and "3da". The notation is handwritten in ink on aged paper.

C. H. B. S. H.

Waltzer, N^o 4.

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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 forte (f) dynamic and a piano (p) dynamic. The score is divided into five systems, each with a treble and bass staff. The first system includes a piano (p) dynamic. The second system includes a piano (p) dynamic. The third system includes a piano (p) dynamic. The fourth system includes a piano (p) dynamic. The fifth system includes a piano (p) dynamic. The score concludes with three endings, labeled 1^{ste}, 2^{de}, and 3^{te}.

C. H. H. 811.

Nr 5.

First system of musical notation for 'Nr 5.' in 3/4 time. The treble staff begins with a piano (*p*) dynamic and contains vocal notes with lyrics 'cre', 'scen', and 'da'. The bass staff provides harmonic accompaniment with chords and single notes.

Second system of musical notation. The treble staff continues the vocal line, ending with a first ending marked '1^{re} Fine' and a second ending marked '2^{da}'. The bass staff continues the accompaniment.

Third system of musical notation. The treble staff features a melodic line with slurs. The bass staff continues with harmonic support.

Fourth system of musical notation. The treble staff continues the melodic line. The bass staff includes a first ending marked '1^{re}' and a second ending marked '2^{da}'.

*Da capo
al fine.*

C. H. H. S. H.



C. H. H. 811.

Handwritten musical score for piano, consisting of five systems of staves. The notation includes treble and bass clefs, various note values, rests, and dynamic markings such as 'p' (piano) and 'mf' (mezzo-forte). The manuscript is on aged, slightly stained paper.

C. H. 11.811.

Handwritten musical score on five systems, each with a treble and bass staff. The notation includes various musical symbols such as notes, rests, and dynamic markings like *f* (forte) and *p* (piano). The manuscript is dated 11 in the top right corner. Below the fifth system, the text "C. H. H. 811." is written.

