

Neue Pizzicato-Polka

op. 449 (komponiert 1893)
für Streichquintett

Johann Strauß (Sohn) (1825-1899)
Eingerichtet von Johan van Slageren

Violine I
Violine II
Viola
Violoncello
Kontrabass

pizz. *poco rit.* *a tempo*

sf p pp mp

sf p pp mp

sf p mp mf mf

sf p p

sf pp

mf p

mf p

16

mf *f* *mp* *mf* *f* *mp* *mf* *f* *mp* *mf* *pp* *mf* *pp*

23

mp *mp* *mf* *mp* *mp* *cresc.* *cresc.* *mp* *pp* *pp*

29

⊕

1. 2. TRIO

f *f* *p* *mp* *p* *p* *cresc.* *f* *p* *p* *pp* *pp* *p* *mf*

36

Musical score for measures 36-45. The score is written for four staves: two treble clefs and two bass clefs. The key signature has one flat (B-flat). The music features a complex texture with many sixteenth and thirty-second notes. Dynamic markings include *mf*, *mp*, *p*, and *pp*. There are also hairpins indicating crescendos and decrescendos.

46

Musical score for measures 46-55. The score continues with the same four-staff format. Dynamic markings include *f*, *p*, *sf*, *pp*, and *mf*. The texture remains dense with rapid passages.

56

Musical score for measures 56-65. The score continues with the same four-staff format. Dynamic markings include *p*, *f*, and *pp*. The music concludes with a final cadence.

Da Capo al ⊕
e poi dal Coda

♠ CODA

65

Musical score for measures 65-72. The score is written for piano and consists of five staves: two treble clefs (right hand), one alto clef (middle), and two bass clefs (left hand). The music features a variety of dynamics including *p*, *pp*, *cresc.*, and *sf*. The right hand plays a melodic line with some chromaticism, while the left hand provides a rhythmic accompaniment. The piece concludes with a *sf* dynamic.

73

Musical score for measures 73-80. The score continues from the previous system and features a variety of dynamics including *f*, *mf*, and *ff*. The music is characterized by a strong rhythmic drive and a melodic line that reaches a peak in measure 78. The piece concludes with a *f* dynamic.

Violine I

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pizz. *poco rit.* *a tempo*

sf *p* *pp* *mp*

8 *p*

14 *mf* *f*

20 *mp*

26 *mp* *cresc.* *f*

32 1. 2. TRIO *p* *mp* *p*

39 *mf* *mp*