

# Mardi Gras. Shrove Tuesday Quadrilles.

F. SCHUBERT.

Pantalon.

No. 1.

*f gaiment*

*fz fz fz fz*

*fz fz fz Fine ff*

*marcato il basso*

*fz fz f*

*fz fz fz fz fz fz ff con animato p*

*ff p ff p ff*

**Étè.** *Risolto ed marcatisimo*

No.2. *ff*

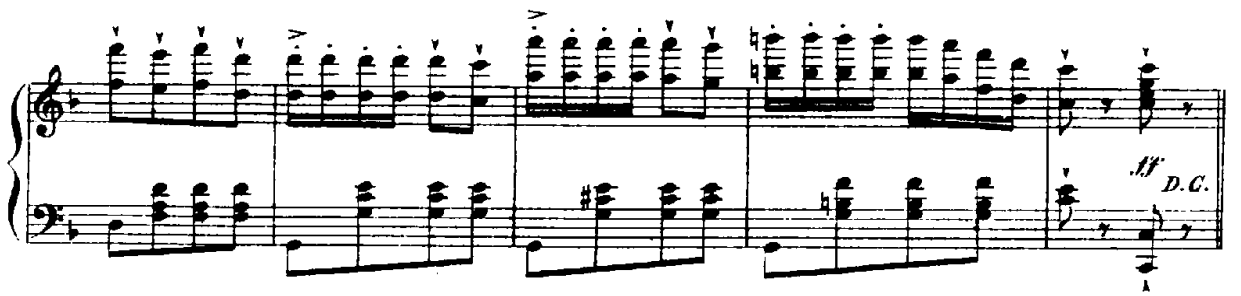


*Grazioso*

*Fin.* *ff* *abandonamente* *p*

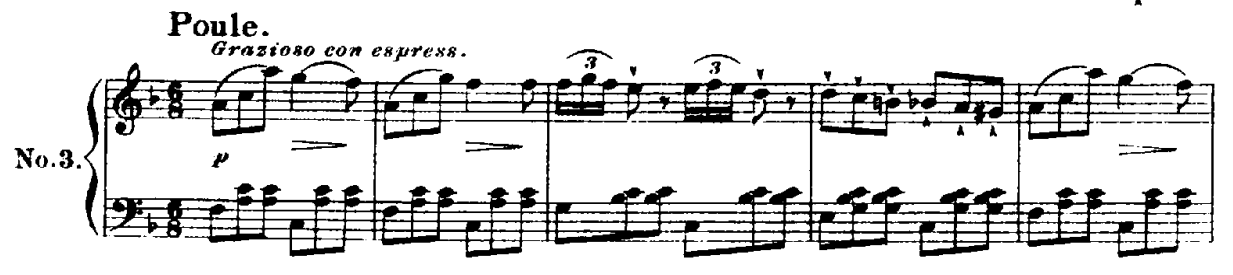


*ff* *D.C.*



**Poule.** *Grazioso con espress.*

No.3. *p*



First system of musical notation. Treble clef on top, bass clef on bottom. Dynamics include *f* and *ff*. The piece is in a key with one flat and 3/8 time.

Second system of musical notation. Treble clef on top, bass clef on bottom. Dynamics include *ff*. The piece is in a key with one flat and 3/8 time.

Coda. Third system of musical notation. Treble clef on top, bass clef on bottom. Dynamics include *p*. The piece is in a key with one flat and 3/8 time.

Cantabile. Fourth system of musical notation. Treble clef on top, bass clef on bottom. Dynamics include *p*. The piece is in a key with one flat and 3/8 time.

Fifth system of musical notation. Treble clef on top, bass clef on bottom. Dynamics include *cresc.*. The piece is in a key with one flat and 3/8 time.

Pastourelle.  
*Satanique*

No. 4. Sixth system of musical notation. Treble clef on top, bass clef on bottom. Dynamics include *ff*. The piece is in a key with one flat and 2/4 time.

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*ff* *Fine.* *p un poco agitato*

This system shows the beginning of a musical piece. The right hand starts with a series of chords and a melodic line, while the left hand provides a steady accompaniment. The piece concludes with a double bar line and the instruction *ff Fine.* followed by *p un poco agitato* for the next system.

This system continues the piece with more complex melodic and harmonic textures. The right hand features intricate passages with trills and slurs, while the left hand maintains a rhythmic accompaniment.

This system features a dense texture with rapid sixteenth-note passages in both hands, creating a sense of intense movement and drama.

*cresc.* *con tenerezza e patetico*

This system includes the instruction *cresc.* (crescendo) and *con tenerezza e patetico* (with tenderness and pathos). The music becomes more expressive and emotionally charged.

*p* *leggieramente* *ff* *D.C.*

This system begins with *p* (piano) and *leggieramente* (lightly). It concludes with *ff* (fortissimo) and *D.C.* (Da Capo), indicating a repeat of the section.

**Finale.** *Trompettes infernales*

*Introduction.* *f* *ff* *p*

No. 5.

This section is titled **Finale. Trompettes infernales** and *Introduction.* It is marked *f* (forte) and *ff* (fortissimo) in the first part, and *p* (piano) in the second part. The music is characterized by a driving, rhythmic pattern in the right hand and a steady accompaniment in the left hand.

First system of a piano score. The right hand features a melodic line with a long slur over the first two measures. The left hand plays a rhythmic accompaniment of eighth notes. A dynamic marking of *ff* is present in the second measure.

Second system of a piano score. The right hand has a melodic line with slurs and accents. The left hand continues with eighth-note accompaniment. A *ritenuto* marking is at the beginning, and a *p* marking is in the first measure.

Third system of a piano score. The right hand has a melodic line with slurs and accents. The left hand continues with eighth-note accompaniment. Dynamic markings of *ff* are present in the second and third measures.

Fourth system of a piano score. The right hand has a melodic line with slurs and accents. The left hand continues with eighth-note accompaniment. A *ff* marking is in the first measure, and *Fiermente* is written above the staff. The system ends with *ff Fine. p il canto ben mar.*

Fifth system of a piano score. The right hand has a melodic line with slurs and accents. The left hand continues with eighth-note accompaniment. Dynamic markings of *f* and *p* are present in the final measures.

Sixth system of a piano score. The right hand has a melodic line with slurs and accents. The left hand continues with eighth-note accompaniment. A *ff* marking is in the final measure.