

THE
BALL ROOM
MUSIC BOOK

Friends of Wighton Shand Collection. Vol.12	Boosey	Jimmy Shand Collection JS12 <i>The Ball-room music-book, containing fifty waltzes, forty polkas, ten galops, twelve sets of quadrilles, two varsovianas, two schottisches for the pianoforte.</i> (Boosey Musical Cabinet series, ca.1860) – 1 other known copy, Houghton Library, Harvard University.
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12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31

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Vol.12

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Daniel, Mr. Hall
Stan, her son
Hector male, friend
S. J. Dawson

(Fe. 1855.

To James Shand
with Best Wishes
from

Tim Whelan
The Galway Arms
Dublin

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BOOSEY'S
MUSICAL CABINET.

Ball-Room
Music-Book

CONTINUING

FIFTY WALTZES

FORTY POLKAS

TEN GALOPS

TWELVE SETS OF QUADRILLES

TWO VARSOVIANAS

TWO SCHOTTISCHES

FOR THE PIANOFORTE

PRICE FOUR SHILLINGS

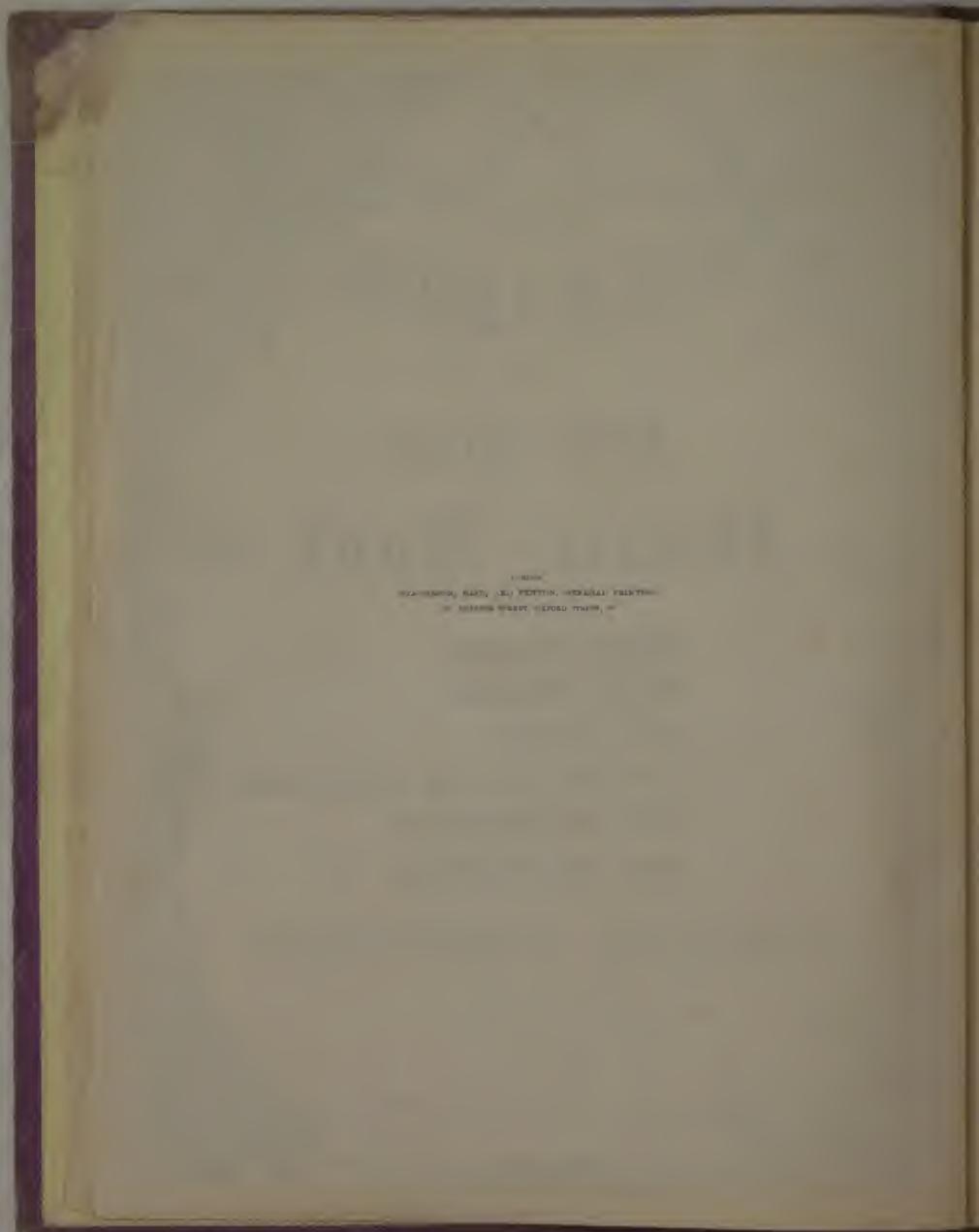
London

BOOSEY & SONS, 24 & 28 HOLLES STREET

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THE BALLROOM MUSIC-BOOK

CONTENTS

PART I.—TWELVE QUADRILLES

PART 2.—FIFTY WALTZES

PART 3—FORTY POLKAS AND TEN GALOPS

APPENDIX

• Citizen's Non-Partisan
Measure Prop. 19

2

Friends of Wighton Shand Collection. Vol.12	Boosey	Jimmy Shand Collection JS12 <i>The Ball-room music-book, containing fifty waltzes, forty polkas, ten galops, twelve sets of quadrilles, two varsovianas, two schottisches for the pianoforte.</i> (Boosey Musical Cabinet series, ca.1860) – 1 other known copy, Houghton Library, Harvard University.
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TWELVE FAVOURITE QUADRILLES,
BY POPULAR COMPOSERS.

No. 1.—Linda Quadrille, on Donizetti's Opera.

CHARLES D'ALBERT.

Ma Vedrete la Sposa.

No. 1. Pantalon. *p*

Sra. *Ped.*

Sra. *Ped.* * *Fine.* *f*

Sra. *Dal Segno.* *f*

Sra. *f*

Sra. *D.C.*

O Luce di Quest' Anima.

No. 2.

Eté.

No. 2.
Eté.

f

p

ff Fine. p

ff

D.C.

No, non è ver Mentiero.

No. 3.

Poule.

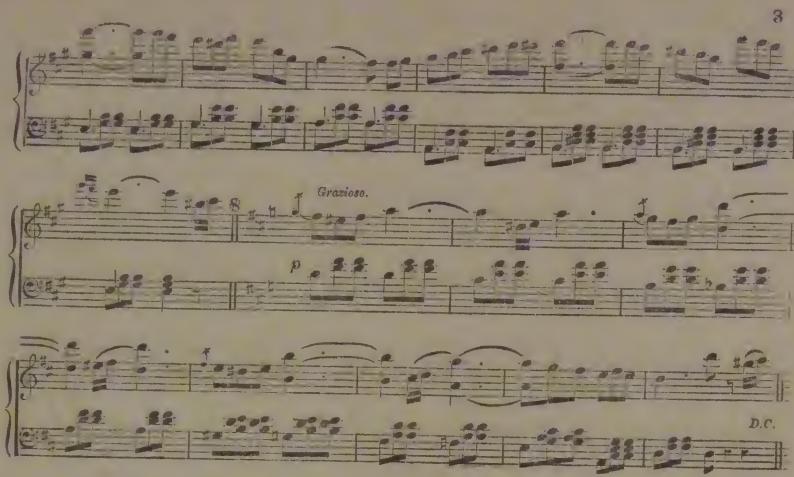
No. 3.
Poule.

p

p

ff

ff Fine. ff



Quella Pieta si Provvida.

No. 4. *Trenise.*

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 known copy, Houghton Library, Harvard University.

No. 2. SECOND SET OF LANCERS.

5

Arranged from well known Airs.

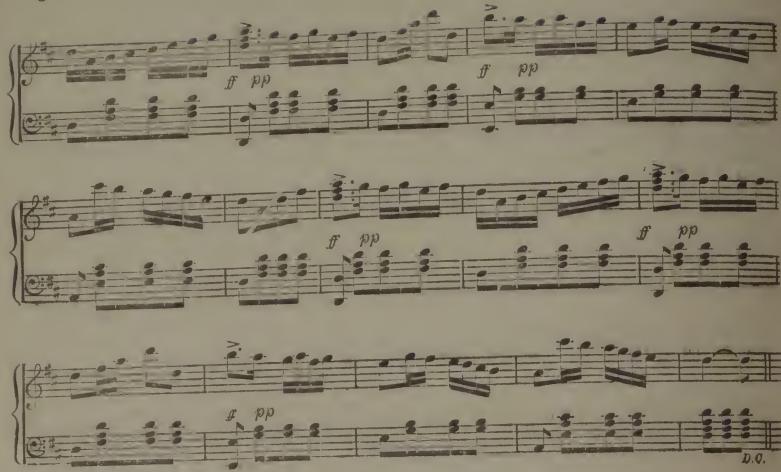
La Chasse du Jeune Henri. (Méhul.)

HENRI LAURENT.

No. 1.

Guillaume Tell.

No. 2.

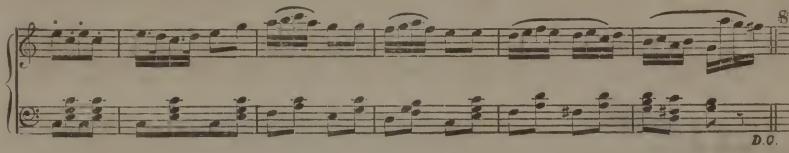
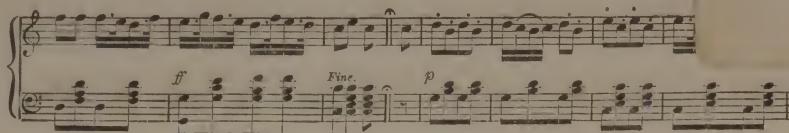


No. 3.

Musical score for piano, labeled No. 3. It consists of two systems of music. The first system shows a melodic line in the treble staff with eighth-note patterns. The second system begins with a dynamic ff, followed by a section marked > Rall., > in Tempo, and ends with D.C.

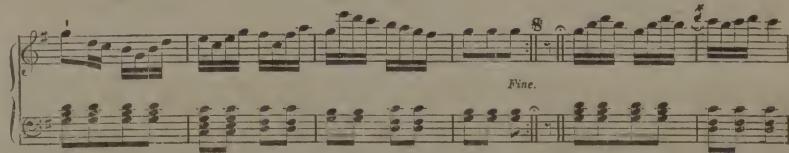
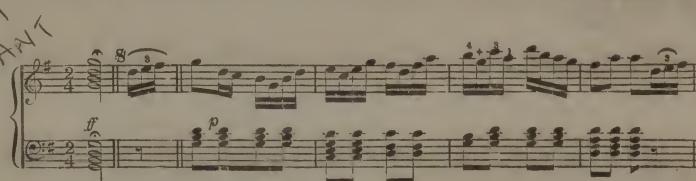
No. 4.

Musical score for piano, labeled No. 4. It shows a single system of music in common time, treble and bass staves. The dynamic is pp cres. and it ends with a forte dynamic f.



*WICHITA
RANT*

No. 5.



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Nancy Dawson.

in 8th ad. lib.

ff

The Cork Leg.

once through

ff

1st 2nd

cello through

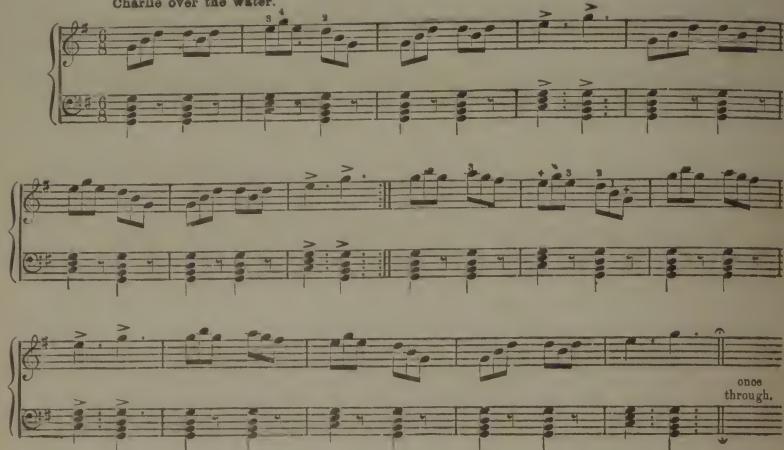
Lord Lovell.

Musical score for 'Lord Lovell' and 'Vilikins'. The score consists of two staves. The first staff, labeled 'Lord Lovell.', begins with a dynamic 'p' and features eighth-note patterns. The second staff, labeled 'Vilikins.', begins with a dynamic 'f' and also features eighth-note patterns. The music continues with a third staff showing sixteenth-note patterns, followed by a fourth staff with sixteenth-note patterns. The final measure of the score includes the text 'on. through.'

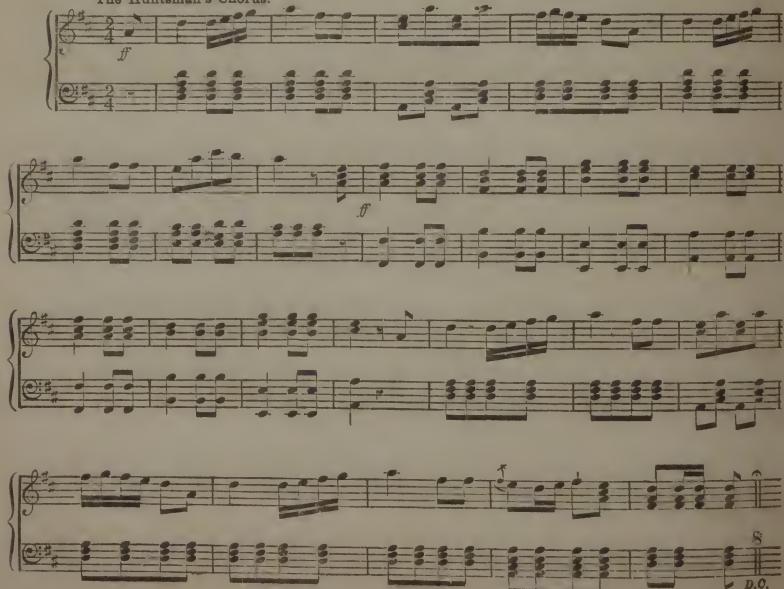
Fairy Dance.

Musical score for 'Fairy Dance'. The score consists of three staves. The first two staves are in common time (indicated by '4') and feature eighth-note patterns. The third staff begins with a dynamic 'p' and shows sixteenth-note patterns. The final measure of the score includes the text 'once through.'

Charlie over the water.



The Huntsman's Chorus.



Come under my plaidy.

HENRI LAURENT.

No. 1.

ff

Fine. p

D.C.

Saw ye Johnnie, quo she.

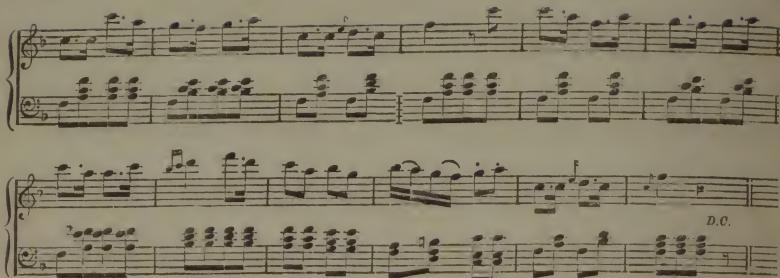
No. 2.

f

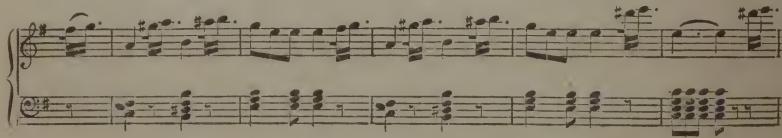
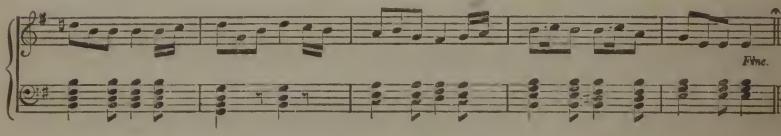
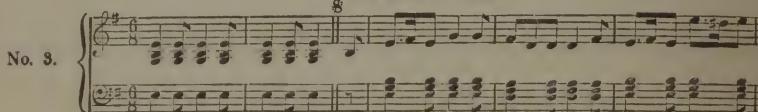
eres ff D.C.

1st 3rd & last time,

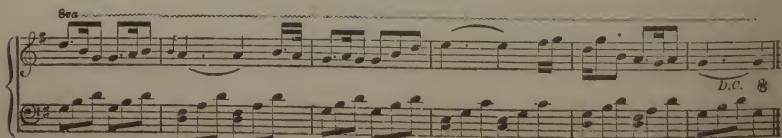
Gin a body meet a body.



The Laird o' Cockpen.



I lo'e na a laddie but ane.



The bush aboon Traquair.

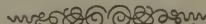
No. 4.

The musical score consists of two staves. The top staff is in 2/4 time and starts with a forte dynamic (f). The bottom staff is in common time. The lyrics "Oh Nanny wilt thou gang wi' me." are written above the top staff, with "last" written above the first note of the second line. Below the first line of the top staff, it says "D.C. Fine. 1st and 3rd time". The bottom staff continues the melody. The lyrics "Charlie is my darling." are written below the middle of the score. The score ends with a repeat sign and "D.C." (Da Capo) at the end of the second line of the bottom staff.

No. 5.

The musical score consists of two staves. The top staff is in 2/4 time and starts with a piano dynamic (p). The bottom staff is in common time. The lyrics "Duncan Gray." are written above the top staff. The lyrics "Rob Roy Mac - gregor O" are repeated twice in the top staff. The bottom staff continues the melody. The lyrics "Rob Roy Mac - gregor O" are repeated again in the bottom staff. The score ends with a repeat sign and "D.C. 8" at the end of the second line of the bottom staff.

No. 4.—ST. PATRICK'S QUADRILLE.



St. Patrick's Day in the morning.

HENRY LAURENT.

No. 1.

ff

Fine. f cres.

pp D.C.

ff D.C.

ff

last time.

No. 2.

No. 3.

Fine.

D.C.

8th

D.C.

No. 4.

p

*ff Fine. *mf**

D.C.

D.C.

No. 5.

No. 5.

f

ff Whack row de dow!

last time.
fol de rol de day! Fine. *p*

1st and 3rd times.

2nd and 4th times.

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No. 5.—LA TRAVIATA QUADRILLES.

On Verdi's new Opera.

HENRI LAURENT.

No. 1. *Pantalon.*

~~~~~

HENRI LAURENT.

No. 2. *Été.*

The musical score consists of six staves of music. The top two staves are for the piano, with the right hand in treble clef and the left hand in bass clef. The bottom four staves are for the voice, with the soprano part in treble clef and the bass part in bass clef. The score includes dynamic markings such as *f*, *p*, *cres.*, and *D.C.*. The vocal part includes lyrics: "No. 3. Poule. ...". The score concludes with a coda section.

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No. 4.

Trenise.

D.C.

*last time.*

8

No. 5.

Finale.

*1st & 3rd time.*

*ff*

*D.C.*

*2nd & 4th time.*

*ff*

*S*

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## No. 6.—LES HUGUENOTS QUADRILLES.

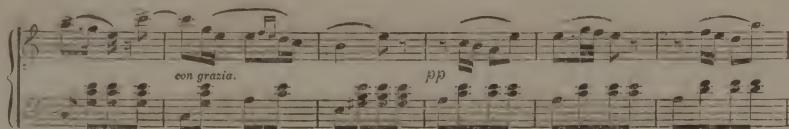
HENRI LAURENT.

MARIO.

No. 1.

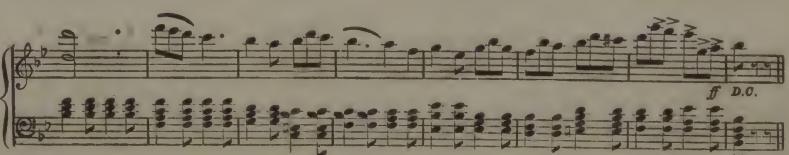
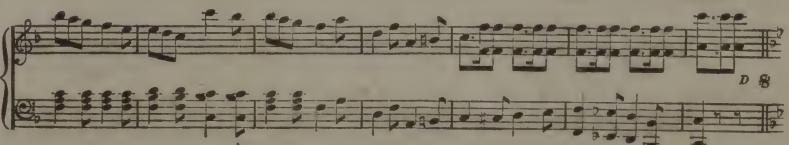
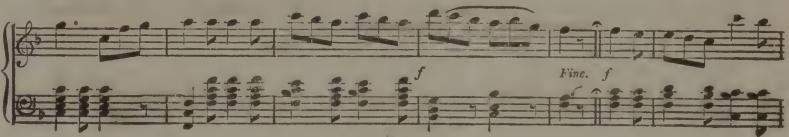
GRISI.

No. 2.



## FORMES.

No. 3.



## CASTELLAN.

No. 4

No. 4

*f*

*p*

*f* *Fine.*

*p grazia.*

*D.C.*

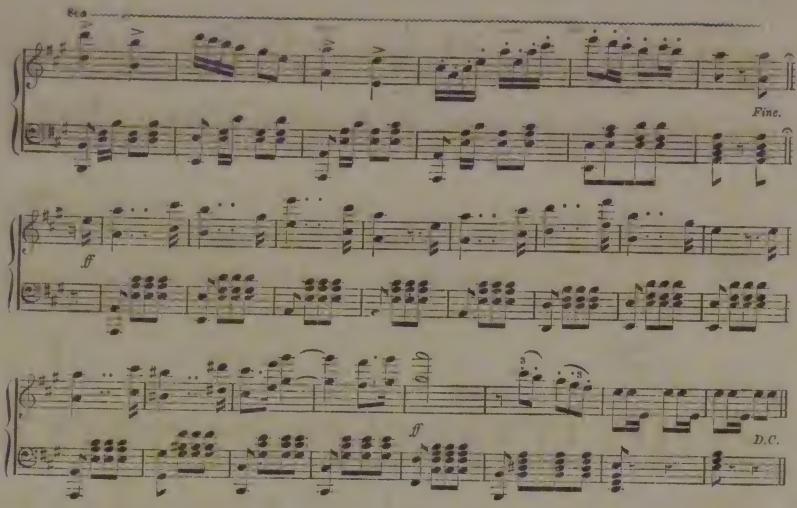
## LA BENEDICTION.

No. 5.

*f*

*p*

*p*



~~~~~@@~~~~~

No. 7. - MARTHA QUADRILLE.

HENRI LAURENT.

No. 1

A musical score for two staves, likely for piano or similar instrument. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is A major (no sharps or flats). The music consists of six measures, ending with a final cadence and a fermata over the last note. The first measure starts with a forte dynamic. The second measure features eighth-note patterns. The third measure includes a melodic line above the harmonic bass. The fourth measure continues the eighth-note patterns. The fifth measure ends with a forte dynamic. The sixth measure concludes with a half note followed by a fermata. The score is labeled 'Fine.' at the end of the piece and 'D.O.' at the end of the page.

D.C.

No. 2.

f

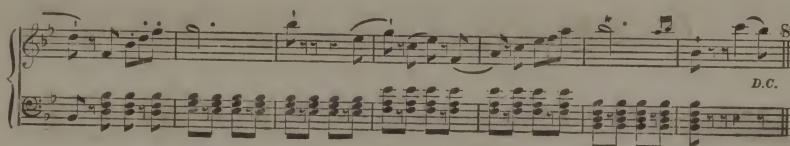
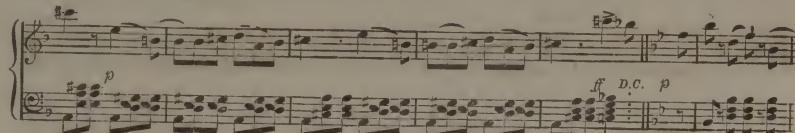
p

s

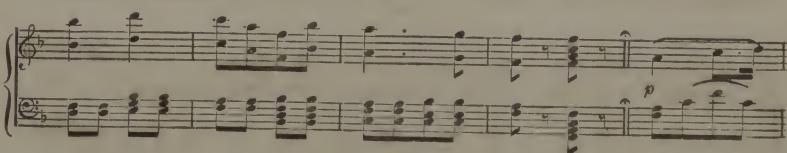
D.C.

No. 3.

f



Maestoso.



No. 5.

p

f

Fine. *p*

f

D.C.

No. 8.—RIGOLETTO QUADRILLE.

F. G. TINNEY.

No. 1.

D.C. *p*

Fine. *f*

D.C.

No. 2.

f

ff

Fine. *p*

Bug.

eres ... oen ... do.

No. 3.

D.C. f

f D.C.

No. 4.

8va.

Fine.

8vb.

D.O.

No. 5.

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1st & 3rd time.
Fine. *ff*

2nd & 4th times.
p D.C. *ff*

No. 9.—BRIDE OF LAMMERMOOR QUADRILLE.

~~~~~  
~~~~~

F. G. TINNEY.

No. 1

Fine. *ff*

f — D.C. *p*

D.C. *p*

No. 2.

ff

1st.
Fine. *p*

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The image shows a page from a piano music book. It consists of six staves of musical notation. The first four staves are standard five-line staves, while the last two are bass staves. The music is in common time and uses a key signature of one sharp (F#). The notes are primarily eighth and sixteenth notes, with some quarter notes and rests. The dynamics indicated include *p*, *ff*, *cresc.*, and *enen*. The piece concludes with a coda section labeled "No. 3." The coda begins with a dynamic of *p* and ends with a dynamic of *f*, with the word "Fine." written above the final measure.

No. 4.

Fine.

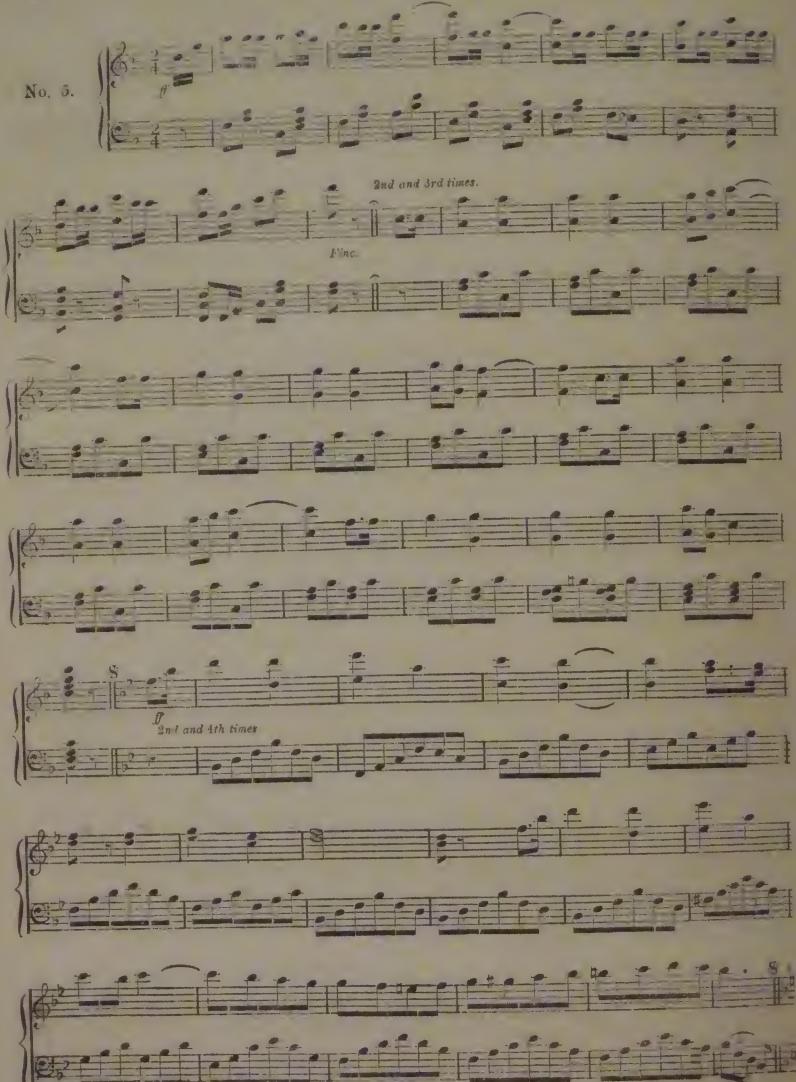
8

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No. 5.



No. 10.—AMINA QUADRILLE.

F. G. TINNEY.

No. 1.

No. 1.

f

ff

s

mf

p

D.C.

D.C.

f

s

p

Fine. p 1st & 3rd times.

No. 2.

f

Fine. p 1st & 3rd times.

No. 8.

Fine. *p* *cres.* ... *cen.* ... *do.*

... *do.* *p*

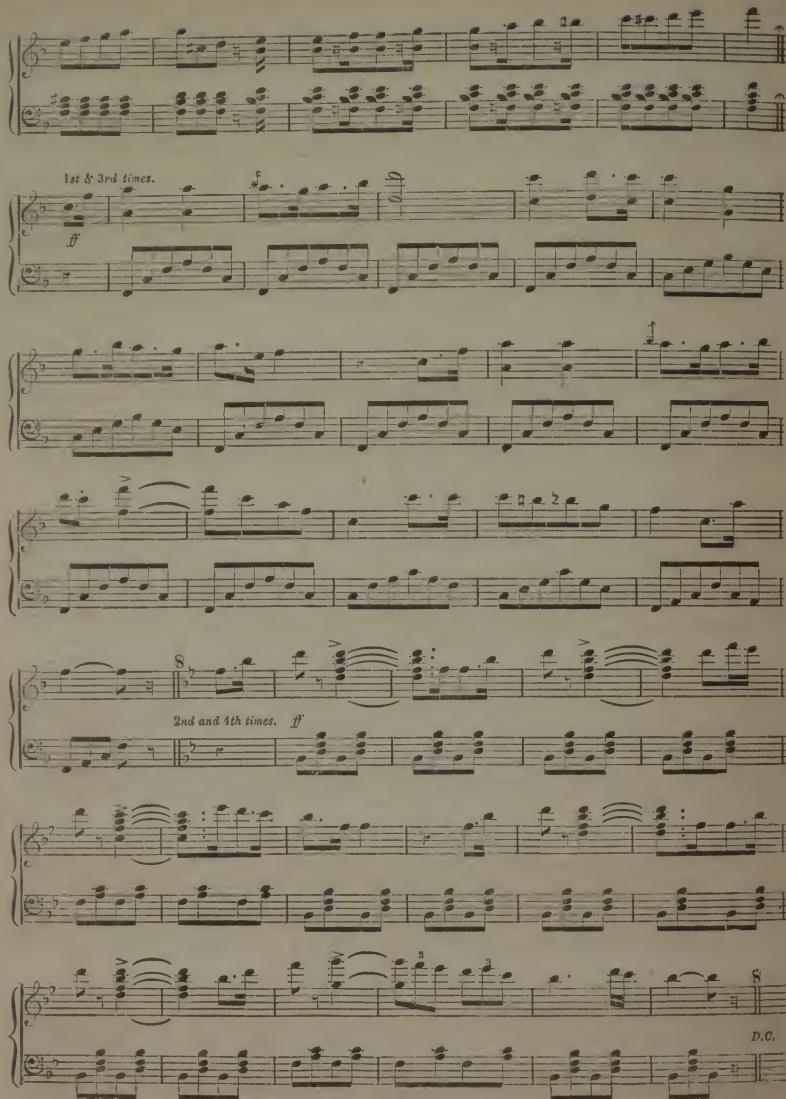
No. 4.

D.C.

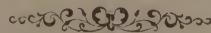
No. 5.

f

ff



No. 11.—THE GLASGOW QUADRILLE.



W. GUERNSEY.

Kate Dalrymple.

No. 1.
Pantalon.

Fine.

Comin' thro' the Rye.

D.C.

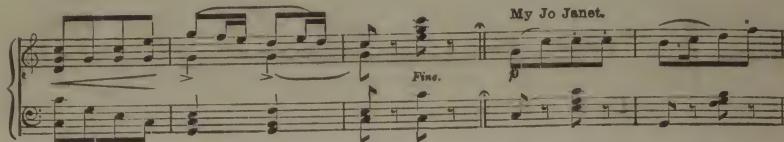
No. 2.

Été.



My Jo Janet.

Fine.

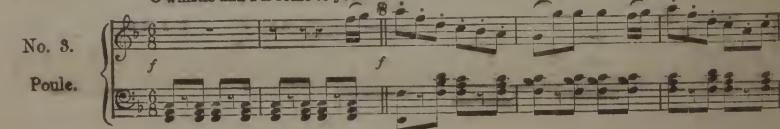


D.C.

No. 3.

Poule.

O whistle and I'll come to you.



Fine.

p



I lo'e na a Laddie but ane.

The boatie rows.

No. 4. Trenise.

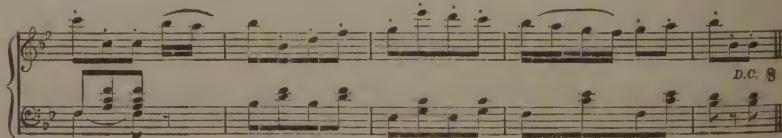
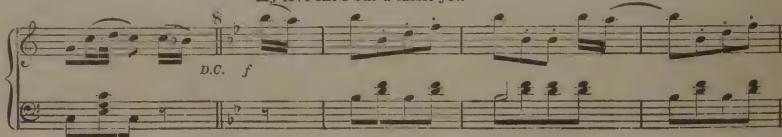
The Lass o Gowrie.



Corn Riggs.



My love she's but a lassie yet.



NO. 12.—LES RAVISSANTES QUADRILLE.



RUDOLPH NORDMANN.

Risoluto. 8va

No. 1. *La Beauté.*

8va

Fine. *p Ped.*

8va

Ped. *dol.* *D.C.*

8va

D.C.

Con eleganza

No. 2. *L'Elegance.*

8va

mf dol.

Fine. *Ped.*

Bass.

Solo

loco

Ped.

f marcato.

D.C.

con grazia

No. 3.

p lusingando.

Ped.

Fine.

D.C.

Bra.

Bra.

D.C.

No. 4. *Energico.*

ff con fuoco.

La Dignité.

fz Ped.

Ped

Fine. f marcato.

fz

bra

p lusingando.

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8va

D.O.

Risoluto

No. 5. La Vivacité. ff Ped.

Ped. Forte.

mf

8va

un poco più forte. Ped.

Ped. f. co Sforz.

Ped.

FIFTY FAVOURITE WALTZES.

BY POPULAR COMPOSERS.

Dreams on the Ocean.

JOSEF GUNG'L

No. 1.

The musical score consists of five staves of piano music. The first staff uses a treble clef and a common time signature, with dynamics 'p dol.' and 'dim.'. The second staff uses a bass clef and a common time signature, with a dynamic 'pp'. The third staff uses a treble clef and a common time signature, with dynamics 'p' and 'ff Ped.'. The fourth staff uses a bass clef and a common time signature, with dynamics 'Ped.' and 'p'. The fifth staff uses a treble clef and a common time signature, with dynamics 'ff Ped.', 'Ped.', 'pp', and 'p'.

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Dreams on the Ocean.

JOSEF GUNG'L.

No. 2.

The music is for piano, featuring two staves of musical notation. The first two staves are in 2/4 time, while the remaining six staves are in 3/4 time. The key signature changes frequently, including B-flat major, A major, and E major. Various dynamics like 'pp' (pianissimo), 'Ped.', 'mf' (mezzo-forte), and 'ff' (fortissimo) are indicated. The music features sustained notes, grace notes, and various note heads.

Peterhof Walzer.

JOSEF GUNG'L

No. 3.

The music is in 3/4 time, F major. It consists of six staves of musical notation for piano, featuring treble and bass clefs, various dynamics like *p*, *f*, *ff*, and *Ped.*, and performance instructions like "animato." and "Ped.". The music includes several measures of eighth-note patterns and some sustained notes.

Peterhof Walzer.

JOSÉF GUNG'L.

No. 4.

The sheet music is for a piano piece in 3/4 time, B-flat major. It features six staves of musical notation. The first staff starts with *pp*, followed by a dynamic marking above the staff. The second staff begins with *Ped.*. The third staff has *molto cres.* and *Ped.* markings. The fourth staff has *p leggiero* and *Ped.* markings. The fifth staff has *ff* and *p leggiero* markings. The sixth staff ends with *f Ped.* and ***.

Immortellen Walzer.

JOSEF GUNG'L.

No. 5.

Immortellen Walzer.

JOSEF GUNG'L.

No. 6.

Fenella Valse.

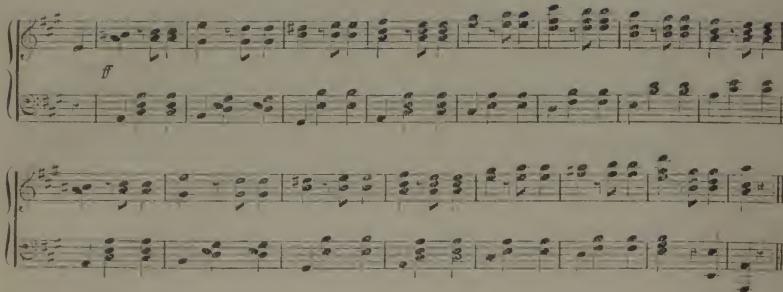
F. G. TINNEY.

No. 7.

Fenella Valse.

F. G. TINNEY.

No. 8.



Fenella Valse.

F. G. TINNEY.

No. 9.

Six staves of musical notation for piano, arranged in two columns of three staves each. The notation includes various dynamics and performance instructions, such as 'p' (piano) and 'ff' (fortissimo).

Mario Valse.

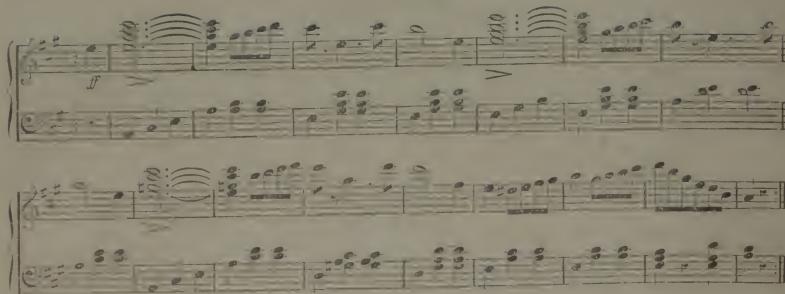
F. G. TINNEY.

The image shows a page of sheet music for a piece numbered 10. The music is arranged for four voices, likely a string quartet, with staves for Violin I, Violin II, Viola, and Cello/Bass. The key signature is A major (no sharps or flats). The time signature varies between common time and 3/4. The dynamics include piano (p), forte (f), crescendo (Cres.), decrescendo (decres.), and sforzando (sf). The first staff begins with a piano dynamic. The second staff starts with a forte dynamic. The third staff features a crescendo dynamic. The fourth staff includes markings for '1st' and '2nd'. The fifth staff concludes with a decrescendo dynamic.

The Craven Waltz.

F. G. TINNEY.

| | | |
|---|--------|--|
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|---|--------|--|



The Craven Waltz.

F. G. TINNEY.

No. 12.

11

The Craven Waltz.

F. G. TINNEY.

No. 13.

Montrose Waltz.

F. G. TINNEY.

No. 14.

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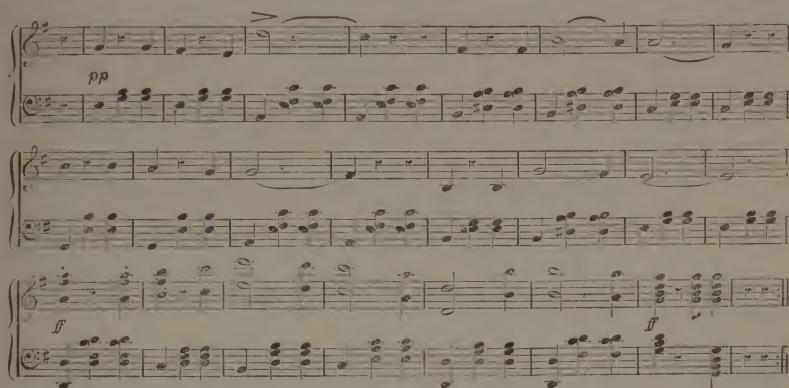
Jimmy Shand Collection JS12 *The Ball-room
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(Boosey Musical Cabinet series, ca.1860) – 1 other
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Russian Waltz.

Krasnoe Saraphan.

HENRI LAURENT.

No. 15.



Russian Waltz.

HENRI LAURENT.

No. 16.

Luisa Miller Valse.

HENRI LAURENT.

The image shows a page of sheet music for a piano, specifically page 17. The music is arranged in six staves. The top staff begins with a treble clef, a key signature of one sharp, and a common time signature. It consists of two measures of rests followed by a measure of eighth-note chords. The second staff starts with a bass clef, a key signature of one sharp, and a common time signature. It features a series of eighth-note chords. The third staff begins with a treble clef, a key signature of one sharp, and a common time signature. It contains a measure of eighth-note chords followed by a measure of sixteenth-note patterns. The fourth staff starts with a bass clef, a key signature of one sharp, and a common time signature. It includes a measure of eighth-note chords and a measure of sixteenth-note patterns. The fifth staff begins with a treble clef, a key signature of one sharp, and a common time signature. It features a measure of eighth-note chords and a measure of sixteenth-note patterns. The sixth staff starts with a bass clef, a key signature of one sharp, and a common time signature. It includes a measure of eighth-note chords and a measure of sixteenth-note patterns. The music concludes with a dynamic instruction "crescendo" followed by three dots at the end of the page.

| | | |
|---|--------|--|
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|---|--------|--|

Martha Valse.

HENRI LAFONT.

No. 18.

Martha Valse.

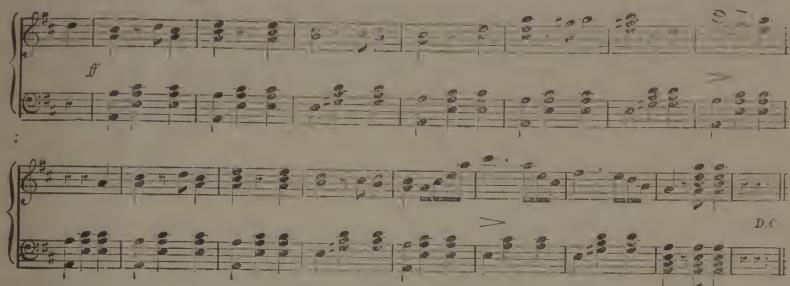
HENRI LAURENT.

No. 19.

Lord Lovell's Waltz.

HENRI LAURENT.

No. 20.



Lord Lovell's Waltz.

HENRI LAURENT.

No. 21.

Lord Lovell's Waltz.

HENRI LAURENT.

No. 22.

No. 22.

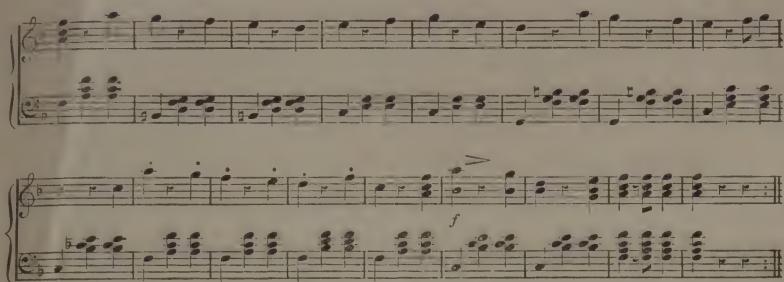
Christy's Waltz.

HENRI LAURENT.

"Kiss me Quick, and Go."

No. 23.

No. 23.



Christy's Waltz.

"Ring de Banjo."

HENRI LAURENT.

No. 24.

A musical score for 'No. 24., Ring de Banjo.' by Henri Laurent, consisting of four staves of piano music. The music is in common time and includes dynamic markings such as 'f' (forte) and 'p' (piano). The score is divided into four systems of four measures each.

Christy's Waltz.

HENRI LAURENT.

" Toll the Bell."

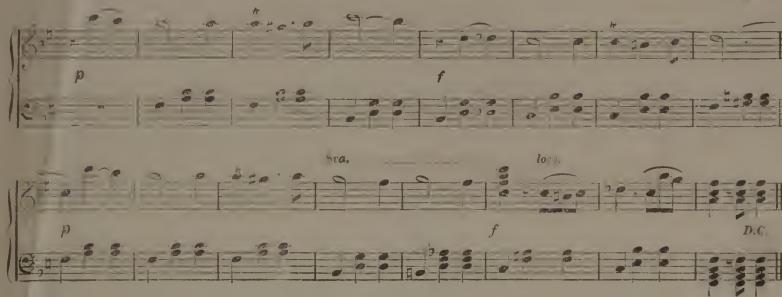
No. 25.

Christy's Waltz.

HENRI LAURENT.

" Wait for the Waggon."

No. 26.



Thistle Waltz.

HENRI LAURENT.

No. 27.

Sicilian Vespers Waltz.

HENRI LAURENT.

No. 28.

Sicilian Vespers Waltz.

HENRI LAURENT.

No. 29.

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Sicilian Vespers Waltz.

HENRI LAURENT.

No. 30.

The musical score for "Sicilian Vespers Waltz" (No. 30) by Henri Laurent is presented on four staves. The first staff begins with a dynamic of *p*. The second staff starts with a dynamic of *f*. The third staff begins with a dynamic of *p*. The fourth staff begins with a dynamic of *p*.

Sicilian Vespers Waltz.

HENRI LAURENT.

No. 31.

The musical score for "Sicilian Vespers Waltz" (No. 31) by Henri Laurent is presented on four staves. The first staff begins with a dynamic of *p* and a performance instruction *dolce*. The second staff begins with a dynamic of *p*. The third staff begins with a dynamic of *p*. The fourth staff begins with a dynamic of *p*.



Ethel Newcome Valse.

HENRI LAURENT.

No. 32. *p con sentimento.*

Valse du Carnaval.

HENRI LAURENT.

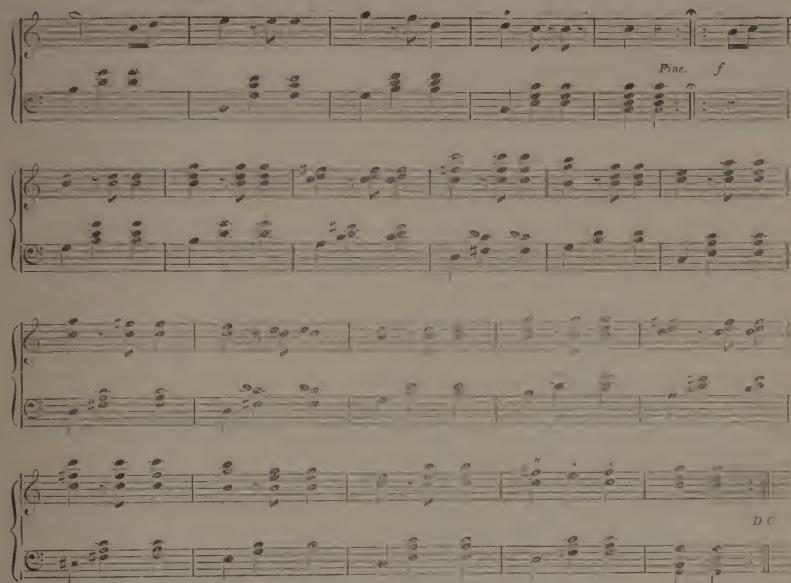
No. 33.

Fine.

Vilikins Valse.

HENRI LAURENT.

No. 34.



The Rose of England Waltz.

HENRI LAURENT.

No. 35.

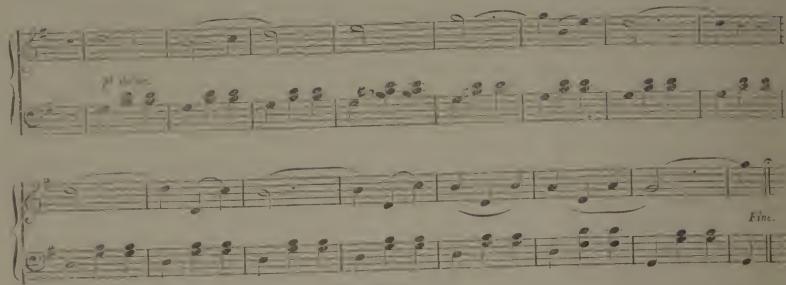
p leggiere

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Les Rues de Londres Waltz.

Introducing "The Ratcatcher's Daughter."

HENRI LAURENT.

No. 36.

A musical score for two voices or instruments, numbered No. 36. The score includes dynamic markings such as *p*, *pp*, *cres*, *cen*, and *do*. It features a section where the dynamics change from piano (*p*) to pianissimo (*pp*) and back again, with crescendo and decrescendo markings. The piece ends with a forte dynamic and the word "Fin." at the end of the final system.

Les Rues de Londres Valse.

HENRI LAURENT.

No. 37.

Fine

Leonora Valse.

HENRI LAURENT.

No. 38.

The music is a waltz in common time, featuring two staves for the piano. The top staff is in treble clef and the bottom staff is in bass clef. The music consists of six staves of musical notation, with the final staff ending with a double bar line and repeat dots.

Regine Valse.

HENRI LAURENT.

No. 39.

con grazia.

p

1st. 2nd.

f

ff

1st.

2nd.

The Glorious Vintage of Champagne Waltz.

HENRI LAURENT.

No. 40.

The sheet music for 'The Glorious Vintage of Champagne Waltz' by Henri Laurent, No. 40, is a five-stave composition in 3/4 time. The top staff features a treble clef and a key signature of one sharp. The bottom staff features a bass clef and a key signature of one sharp. The music begins with a forte dynamic (ff) and includes various musical markings such as grace notes, slurs, and dynamic changes (f, L., 2nd.). The notation is typical of 19th-century waltz music, with its characteristic triple time and melodic patterns.

Ophelia Valse.

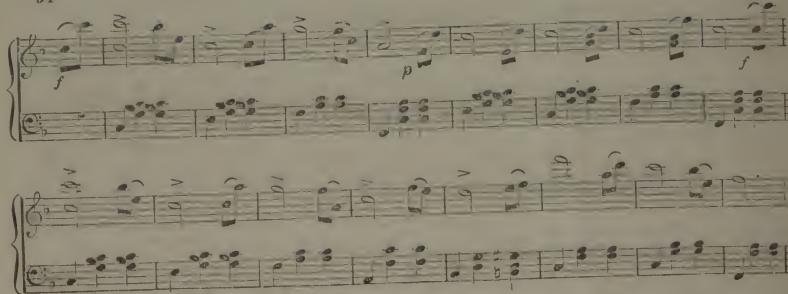
A. WAGNER

No. 41.

Piccolomini Valse.

A. WAGNER.

No. 42.



La Traviata Valse.

G. MONTAGNE.

No. 43.

ff

La Traviata Valse.

G. MONTAGNE.

No. 44.

Fine.

1st. 2nd.

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Stars of the West Waltz.

G. MONTAGNE.

No. 45.

p. expresso.

The Honey-Moon Waltz.

G. MONTAGNE.

No. 46.

The Village Belle Valse.

ADOLPH GOLLMICK.

No. 47.

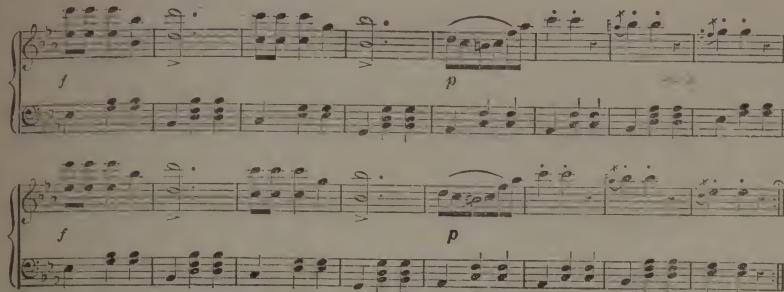
D.O.

The Adelaide Waltz.

A. LAMOTTE.

No. 48.

11



Melodian Waltzer.

A. MARSCHAN.

No. 49.

mf con espressione

1st Time, ||| 2nd Time

dol. *f Ped.*

Ped.

Four staves of musical notation for piano, showing dynamics *mf con espressione*, *1st Time*, *2nd Time*, *dol.*, *f Ped.*, and *Ped.*

Isabella Waltz.

A. MELLOX.

No. 50.

Fins. ff

FIFTY POLKAS AND GALOPS,

BY THE MOST EMINENT AUTHORS.

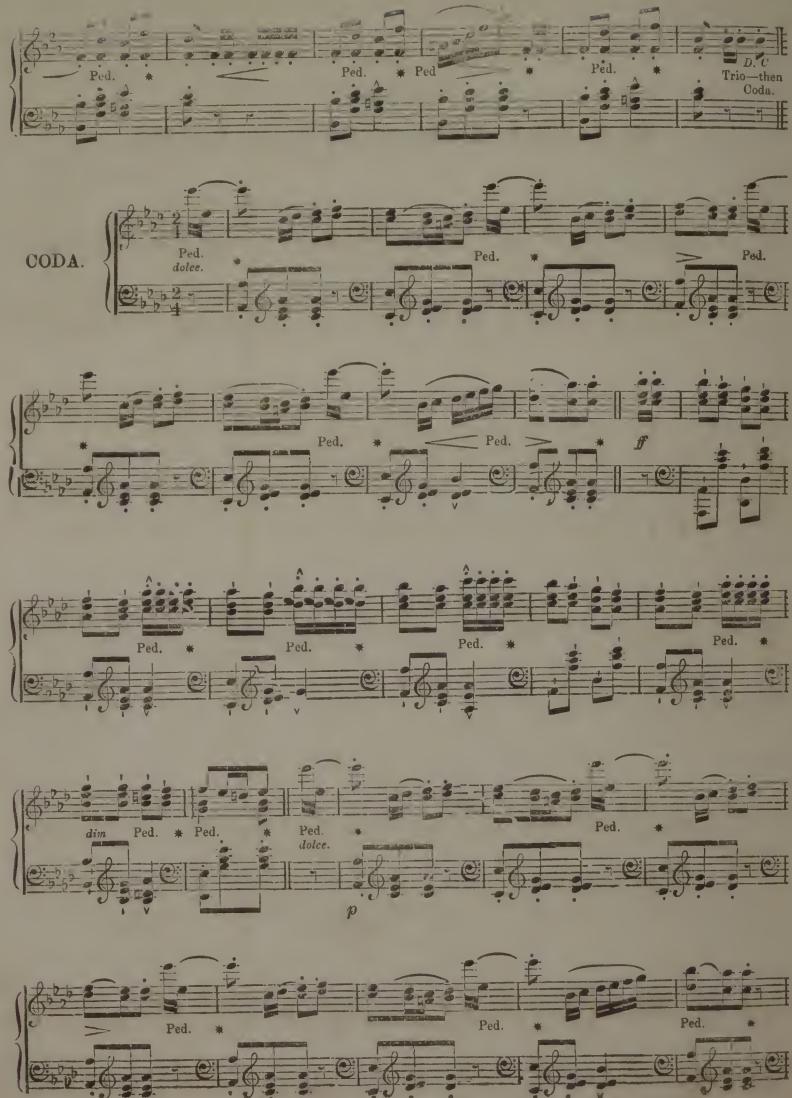
No. 1.—THE KONIGSBURGH POLKA.

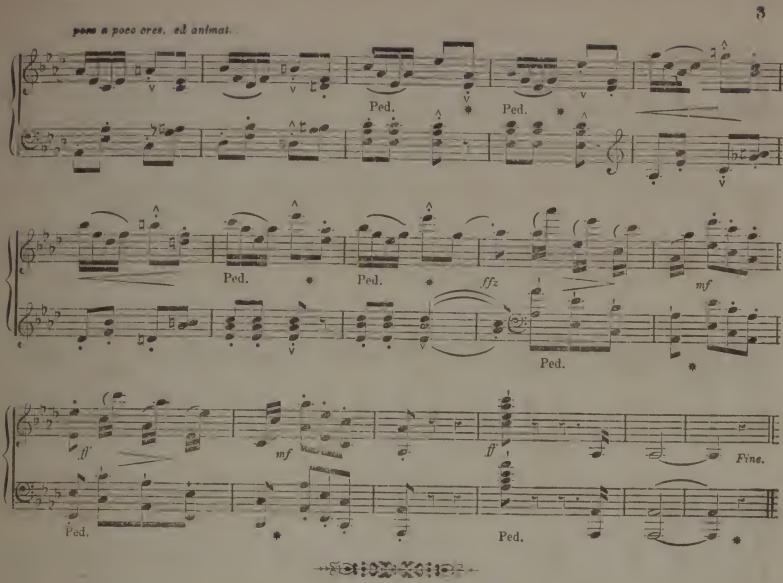
COMPOSED BY C. M.

POLKA.

8va

TRIO.





No. 2.—DINORAH POLKA.

BURCKHARDT.

The image shows two staves of musical notation. The top staff is labeled "POLKA." and starts with a dynamic "f". The bottom staff begins with a dynamic "p". The music consists of eighth-note patterns and sixteenth-note chords, typical of a polka style. The section concludes with a repeat sign and the label "1st. TRIO.".

| | | |
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known copy, Houghton Library, Harvard University. |
|---|--------|--|

D.C. Polka.

2nd TRIO.

j.

1st time. 2nd. S

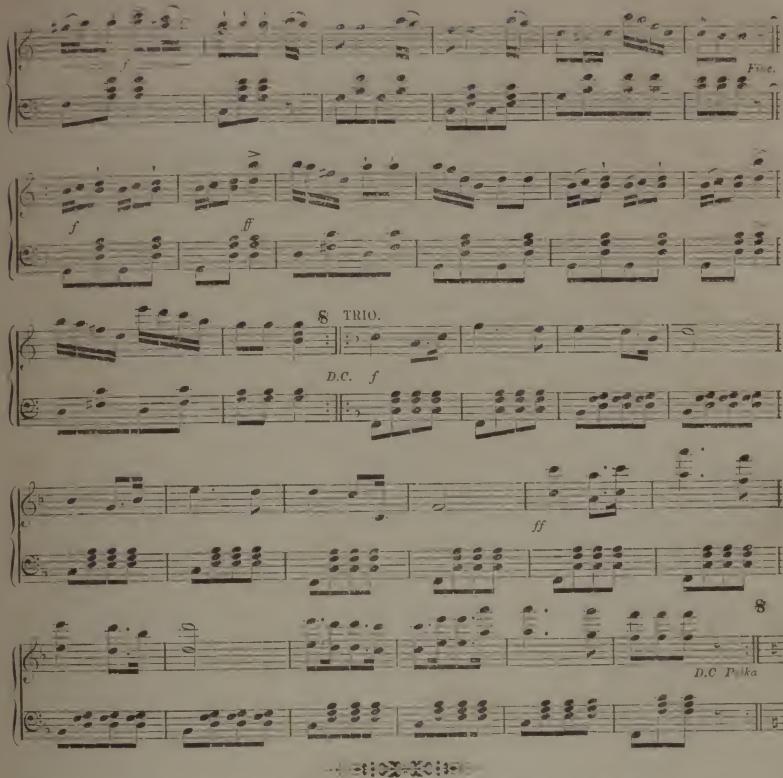
D.C. Polka.

No. 3.—THE MARGUERITE POLKA.

H. LAURENT.

POLKA. S

p



No. 4.—THE MISTLETOE POLKA.

HENRI LAURENT.



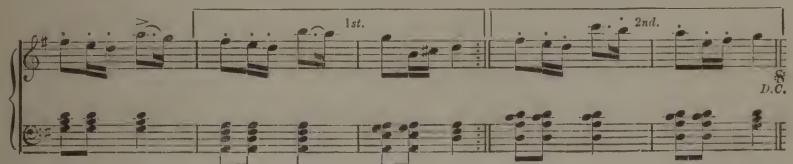
D.C. Polka.

No. 5.—SATANELLA POLKA.

HENRI LAURENT.

POLKA.

1st time p 2nd time ff in 8tes.



TRIO.



D.C. Polka



No. 6.—ITALIE POLKA.

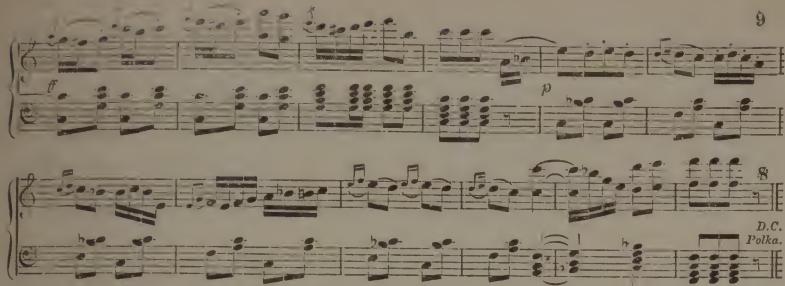
ANSELMO GAVIO

POLKA.

Fine. *mf*

D. C.

TRIO.



No. 7.—THE CHRYSANTHEMUM POLKA.

VICTOR BERDALE.

POLKA.

8^{ta}

p > f Ped. > Ped.

8^{ta} ————— loco —————

Ped. Ped. f Fine f

TRIO. S

dim. D.C. p delicate dolce

8^{ta}

sf Ped. > Ped. > Ped. f Ped. > Ped. D.C. Polka

1st. 2nd.

f ben marcato il

basso

f p Dal Segno.

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No. 8.—ADELINE POLKA.

A. WAHLER, FRIN.

POLKA.

Vivace

f

Staccato e marcato.

Ped.

Fine. Ped. *legg.*

Ped.

D.C.

TRIO.

mf

Ped.

Ped.

molto elegante

Ped.

D.C. Polka. *al fine.* Ped. *b*

Ped.

D.O.

No. 9.—LA FÊTE CHAMPIETRE POLKA.

1

A. WALLERSTEIN.

A. WALLERSTEIN.

POLKA.

TRIO.

Leggiero.

D.C. Polka.

No. 10.—RENDEZ-VOUS DE CHASSE POLKA.

A. WALLERSTEIN.

12

Ped.

Fiss f

Ped.

Ped.

TRIO. Scherzoso.

Ped.

D.C. f

Ped.

D.C.

No. 11.—JENNY LIND'S FAVORITE POLKA.

A. WALLERSTEIN

POLKA.

f

Ped.

Ped.

Fine.

Ped.

Ped.

No. 12.—BULGARIAN POLKA.

G. MONTAGNE,

The image shows three staves of musical notation. The top staff is labeled 'POLKA.' and has a dynamic marking 'p'. The middle staff begins with a 'Fine' instruction. The bottom staff includes dynamics 'mf' and 'ff', and contains a repeat sign with 'then D.C. 8' written below it.



No. 13—LES VÉPRES SICILIENNES POLKA.

G. MONTAGNE.

POLKA.

8

Repeat *Sez alta*

Fine. *p*

D.C. S. TRIO.

Repeat *Sez alta*,
D.C. Polka. *f*



No. 14. THE FAIRIES POLKA.

E. W. THOMAS.

Allegretto.

POLKA. *S.* *p* *>* *>* *Fine. ff* *ff* *S.* *D.C.*

TRIO. *p* *>* *>* *>* *>* *>* *>* *>* *D.C. Polka. p* *D.C. S.*

The score features two main sections: 'POLKA' and 'TRIO'. The 'POLKA' section begins with a treble clef, a key signature of one sharp (F#), and a tempo of Allegretto. It includes dynamic markings *p*, *fz*, *ff*, and *S.* The 'TRIO' section begins with a bass clef, a key signature of one sharp (F#), and a tempo of Allegretto. It includes dynamic markings *p*, *>*, *>*, *>*, *>*, *>*, *>*, *D.C. Polka. p*, and *D.C. S.*

No. 15.—QUICK DOPPEL POLKA.

FR. HILMAR.

POLKA.

Fine *ff*

D.C.

TRIO.

Polka *D.C.*

No. 16.—DOUX SOUVENIR.

17

FR. HILMAR.

POLKA.

Fine.



No. 17.—FINE WEATHER POLKA.

FR. HILMAR.

POLKA.

ff

dim.

f

p

Fine.

No. 18.—GIPSY POLKA.

Fr. HILMAR.

POLKA.

No. 19.—ESMERALDA POLKA.

Fr. HILMER.

POLKA.

No. 20—THE PAPAGENO POLKA.

POLKA.

L. STASNY.

No. 21—JENNY L'HIRONDELLE POLKA.

F. G. TINNEY.

POLKA.

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No. 22.—LA BRUNETTE POLKA. No. 1.

RUDOLF NORDMANN.

POLKA.

The musical score for 'La Brunette Polka, No. 2' by Rudolf Nordmann is presented in six staves. The first two staves begin with dynamic markings such as 'Ped.', 'cres.', and 'f'. The third staff starts with 'TRIO' and includes 'fp dim.', 'D.C.', and 'f'. The fourth staff features 'dim.' and 'Ped.'. The fifth staff begins with 'Repeat Polka' and includes 'Ped.', 'Ped.', 'Ped.', and 'Ped.'. The sixth staff concludes with 'Ped.' and 'D.C.'.

No. 23.—LA BRUNETTE POLKA, No 2.

RUDOLF NORDMANN.

A short piano piece in 2/4 time, marked 'FOLK-LA'. It begins with a dynamic 'p' and a 'dot.' followed by 'Ped.'.

This page contains six staves of musical notation for piano. The first four staves are in common time (indicated by '8') and the last two are in 2/4 time. The key signature is two sharps. The music includes dynamic markings such as crescendo ('cres.'), piano ('p'), forte ('f'), and fortissimo ('ff'). Performance instructions include 'Ped.' (pedal), 'dim.' (diminuendo), 'Fine.', 'f.s.' (fuga sostenuta), 'polka', 'varsoviana', and 'schottisches'. The notation consists of vertical stems with horizontal dashes indicating pitch and rhythm.

No. 24.—LA BLONDE.

RUDOLF NORDMANN.

This section of the sheet music is titled 'POLKA.' in capital letters. It features two staves of musical notation. The first staff is in common time (8) and the second is in 2/4 time. The key signature is two sharps. The music includes dynamic markings such as 'p' (piano), 'Ped.' (pedal), 'dim.', 'Fine.', and 'Ped.'. The notation consists of vertical stems with horizontal dashes indicating pitch and rhythm.

TRIO.

Ped. * f Ped. * Ped. * β Ped. * cresc. D.C.

ff Ped. * p ff p

Ped. * Ped. * Ped. * Ped.

ff p ff p

mf > pp. loco mf pp. loco pp. D.C. Polka.

Bra loco pp. mf pp. D.C. Polka.

No. 25.—LA BLONDE POLKA. No. 2.

RUDOLF NORDMANN.

POLKA.

f Ped. * Ped. * Ped. * Ped. * Ped. *

Bra Fine. p dol. Ped. * cresc. p Ped. *

No. 26—REDOUTEN POLKA.

NATIONAL.



No. 27—THE AZALIA POLKA.

F. BEYER.

POLKA.

1st. 2nd.

sf *D.C.*

Stra.
TRIO.

26



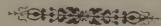
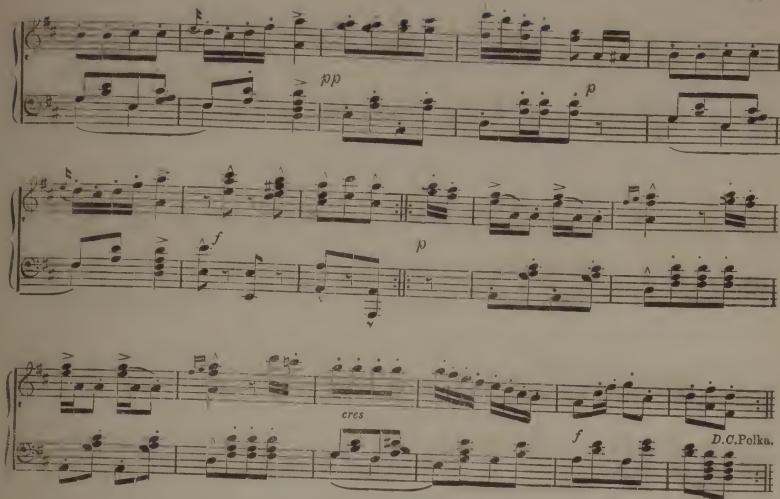
No. 28. VIOLET POLKA.

JOSEF GUNG'L.

POLKA.

D.C. 8

TRIO.



No. 29—BIRTH-DAY POLKA.

JOSEF GUNG'L.

POLKA.

| | | |
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No. 30.—FREDERIKA POLKA.

JOHANN STRAUSS,

POLKA.

1st. time.

2nd. time.

f

D.C.

1st. time.

2nd. time.

S

D.C.

TRIO.

p

Polka.

D.C.

f

D.C.

No. 31.—FORTUNA POLKA.

JOHANN STRAUSS.

POLKA.

1st

2nd, before Trio

D.C. Polka.

TRIO.

No. 32.—CRYSTAL POLKA.

JOHANN STRAUSS.

POLKA.

Fine. *f*

S

TRIO. *ff*

1st *2nd* *S* *D.C.*

No. 33—SALON POLKA.

J. STRAUSS.

POLKA.

Fine

No. 34.—SPERL POLKA.

J. STRAUSS.

POLKA.

Fine, f



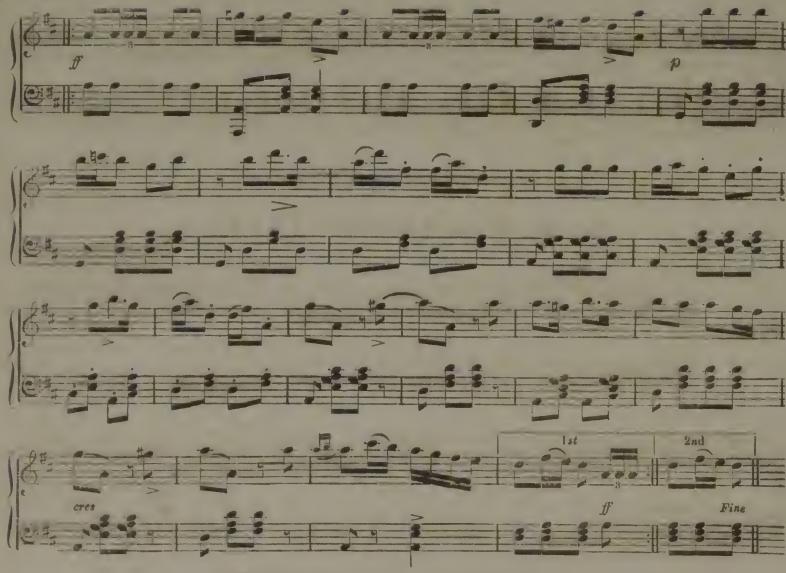
No. 35. MARIANKA POLKA.

JOHANN STRAUSS.

POLKA.

No. 36—TAMBOUR POLKA.

POLKA.



No. 37.—THE WIESBADEN POLKA.

HENRI ZÖHRER.
8vo.

POLKA.



No. 38.—THE YELLOW DWARF POLKA.

J. BARNARD.

POLKA.

Fine.

Repeat Sua. *ff*

p

TRIO. The Dwarf's Dance.

1st. 2nd.



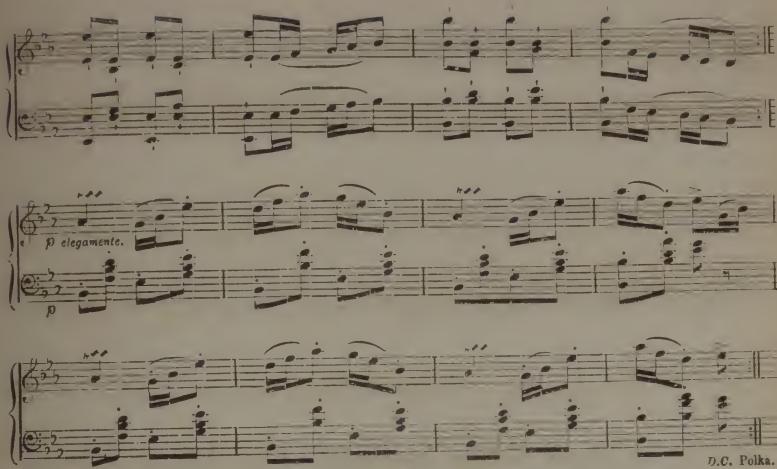
No 39—LA BELLE HONGROISE POLKA

H. HERZ.

POLKA.

Bien marcato.

TRIO.



No. 40.—LA BELLE BOHÉMIENNE POLKA.

H. HERZ.

POLKA.

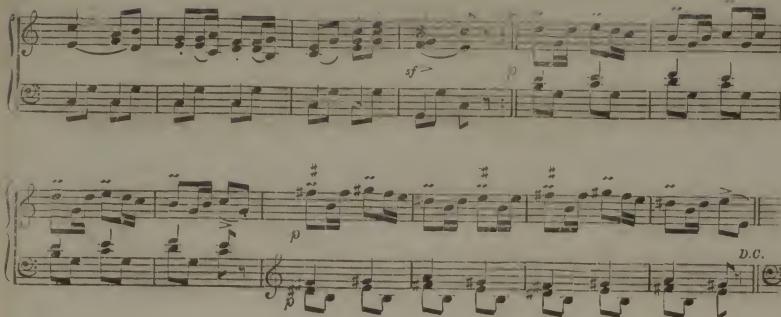
Ben marcato.

Fine. f

D.C. ff laisse.

TRIO.

p



~~~~~

### No. 41.—THE ARGYLE GALOP.

HENRI LAURENT.

POLKA.

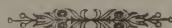


TRIO.

*f*

Musical score for a 'TRIO' section. The score consists of two staves for piano. The first staff uses a treble clef and a key signature of one sharp (F#). The second staff uses a bass clef and a key signature of one sharp (F#). The music features eighth-note patterns and sixteenth-note chords.

Dal Segno.



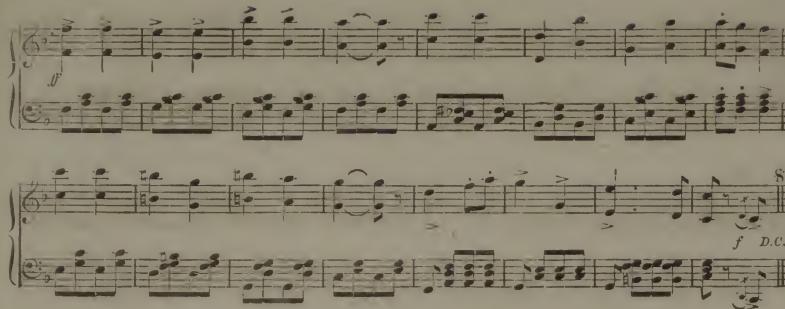
### No. 42.—SATANELLA GALOP.

HENRI LAURENT.

GALOP.

*p*

Musical score for the 'GALOP' section by Henri Laurent. The score consists of three staves for piano. The first staff uses a treble clef and a key signature of one sharp (F#). The second staff uses a bass clef and a key signature of one sharp (F#). The third staff uses a bass clef and a key signature of one sharp (F#). The music features eighth-note patterns and sixteenth-note chords. The section concludes with a 'Fine.' at the end of the third staff.



## No. 43.—THE MALAKOFF GALOP.

HENRI LAURENT.

GALOP.

TRIO. Cornet Solo.

*p*

*f*

*D.C.*

*S*

*D.C.*

## No. 44.—LOUISA GALOP.

JOSEPH LANNER.

GALOP.

*p*

*f*

*Bra.*

*fine. f*



### No. 45.—THE SWISS GALOP.

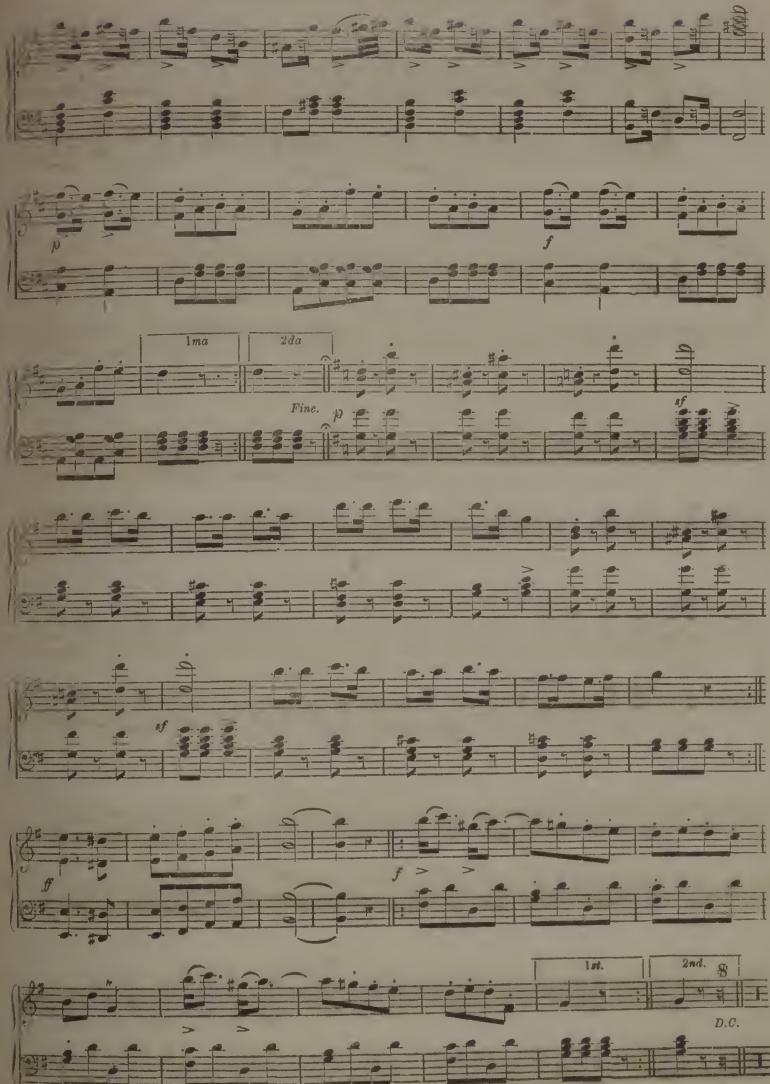
J. LABITZKY.

GALOP.

*p*

f

ff > >



## No. 46.—ARABIAN GALOP.

J. LABITZKY.

The sheet music for 'No. 46.—ARABIAN GALOP.' by J. Labitzky is presented in two parts. Part I (measures 1-16) features two staves: Soprano (treble clef) and Bass (bass clef). The Soprano part begins with a piano dynamic (p) and consists of sixteenth-note patterns. The Bass part begins with a forte dynamic (f) and consists of eighth-note chords. Part II (measures 17-30) also features two staves: Soprano and Bass. The Soprano part includes dynamic markings such as sforzando (>) and accents. The Bass part continues its eighth-note chordal pattern. The piano part is indicated by a bass clef staff at the bottom of each page. The piece concludes with a final cadence and 'D.C.' (Da Capo).

## No. 47.—THE LIVELY GALOP.

J. LABITZKY.

GALOP.

Fine.

TRIO.

D.C. Galop.  
Dal Segno

## No. 48.—THE BRISK GALOP.

J. LABITZKY.

GALOP.

No. 49.—THE SPIRITED GALOP.

47

J. LABITZKY.

GALOP.

The sheet music for 'The Spirited Galop' by J. Labitzky is a six-stave composition for piano. The first staff begins with a dynamic of *p*. The second staff starts with a dynamic of *f*. The third staff begins with a dynamic of *f*, followed by *dol.* The fourth staff begins with a dynamic of *p*. The fifth staff begins with a dynamic of *f*, followed by *dim.* The sixth staff begins with a dynamic of *p*, followed by *dol.*. The music includes performance instructions such as '1ma.' and '2da.' indicating different endings or parts of the galop.

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## No. 50.—THE ROVER'S GALOP.

GALOP.

TRIO.

Fine,

D.C.

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No. 1—THE QUEEN'S SCHOTTISCH.

(NOT SO FAST AS THE POLKA.)

1

GIUSEPPE DANIELE.

Moderato.

SCHOTTISCH.

Sentimentale.

*pas trop vite.*

ff

p

ff

f

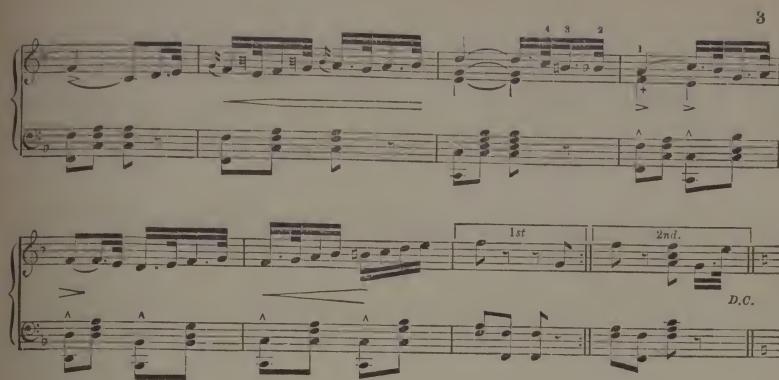
A

p

TRIO.  
Fine.

1st.  
2nd.

*p dolce.*



No. 2.—**BERLINER SCHOTTISCH.**

A. MARSCHAN.

SCOTTISCH.

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Ped. Fine.

1st. 2nd. D.C.

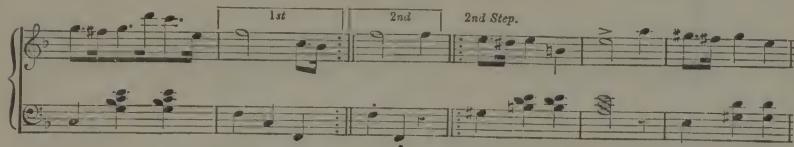
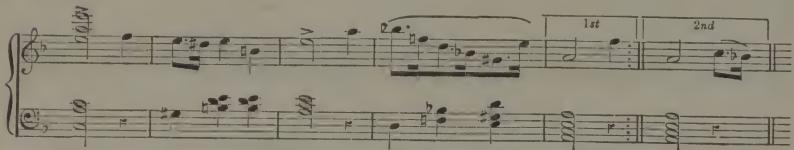
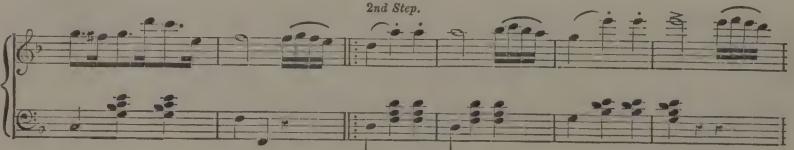
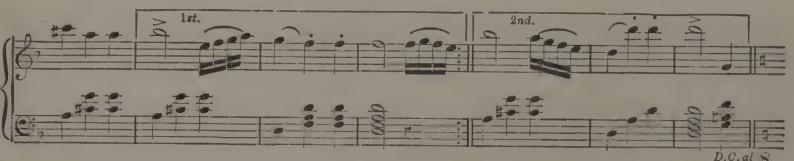
TRIO. p Ped. \* Ped. \* Ped. \* Ped. \*

Ped. \* Ped. \* Ped. \* Ped. \* 1st. 2nd. D.O.

No. 1.—THE ORIGINAL VARSOVIANA.

HENRI LAURENT.

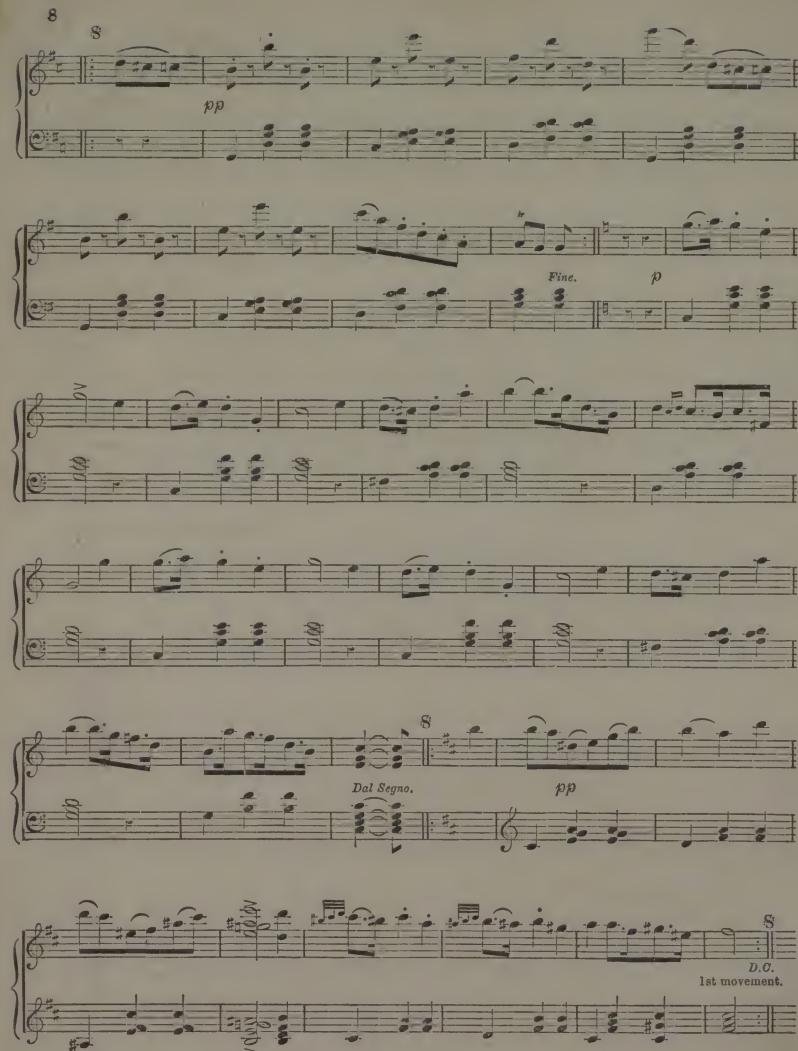
The musical score consists of five staves of piano music. The first staff begins with a treble clef, a common time signature, and a key signature of one sharp. It includes dynamic markings such as *p*, *f*, and *mp*. The second staff begins with a bass clef, a common time signature, and a key signature of one sharp. The third staff begins with a treble clef, a common time signature, and a key signature of one sharp. The fourth staff begins with a bass clef, a common time signature, and a key signature of one sharp. The fifth staff begins with a treble clef, a common time signature, and a key signature of one sharp. The score is divided into sections labeled "1st. Step.", "2nd. Step.", "1st. Step.", and "2nd. Step." with corresponding dynamics like *f* and *p*. The piece concludes with a "Fine." at the end of the fifth staff.

*3rd Step.**1st**2nd**2nd Step.**1st**2nd**3rd Step.**2nd Step.**1st.**2nd.**D.C. al S*

No. 2.—LA RAVISSANTE VARSOVIANA.

H. LAURENT.

The musical score consists of five staves of piano music. The first staff shows a treble clef, a key signature of one sharp, and a common time signature. The second staff shows a bass clef, a key signature of one sharp, and a common time signature. The third staff shows a treble clef, a key signature of one sharp, and a common time signature. The fourth staff shows a bass clef, a key signature of one sharp, and a common time signature. The fifth staff shows a treble clef, a key signature of one sharp, and a common time signature. The music includes various dynamics such as *p*, *f*, and *cres.*, and performance instructions like *Fine.* and *D.C.*



Printed by Spottiswoode & Co. Music and General Printers, New-street Square, London, E.C.

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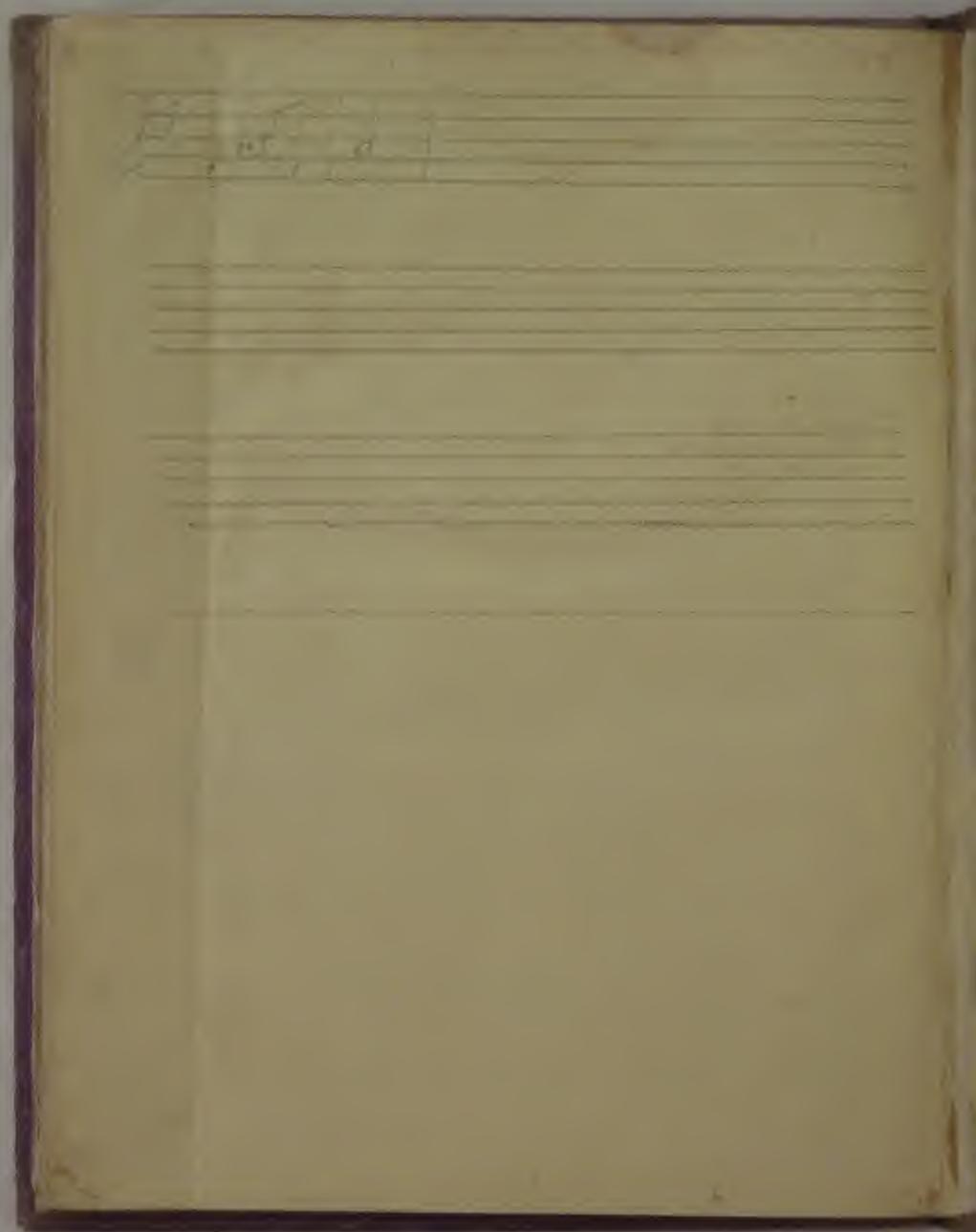
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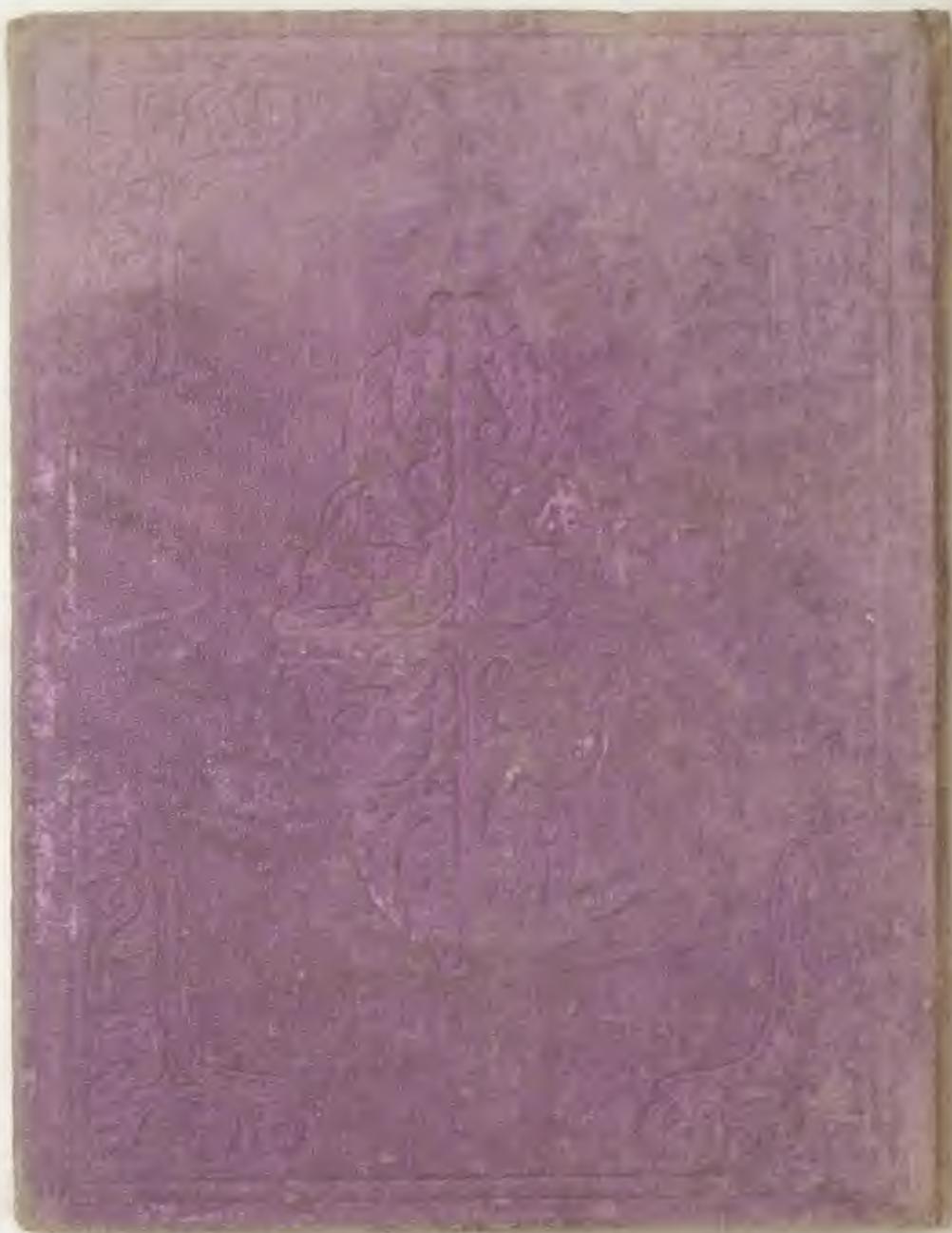
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