

1834

Collection of Waltzes for the Piano Forte. Set 1

Ludwig van Beethoven

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A Collection
of

W A L T Z E S,

for the
Piano Forte,
Composed
by

B E E T H O V E N.

SET 1.

Price 3/-

L O N D O N,

Printed & Sold by S. CHAPPELL, Music Seller to their Majesties,

50. New Bond Street.

Handwritten musical notation on a five-line staff, featuring various note values and rests. The notation is somewhat faded and includes some decorative flourishes.

Handwritten musical notation on a five-line staff, continuing the piece with similar note values and rests.

Handwritten musical notation on a five-line staff, showing a sequence of notes and rests.

Handwritten musical notation on a five-line staff, with some notes appearing to be beamed together.

Handwritten musical notation on a five-line staff, featuring a mix of note values and rests.

Handwritten musical notation on a five-line staff, with some notes and rests visible.

Handwritten musical notation on a five-line staff, showing the final part of the piece on this page.

ANDANTINO.

N^o 1.

ALLEGRETTO.

N^o 2.

TRIO. CON ESPRESSIONE.

MODERATO.

Nº 3.

First system of musical notation for piece No. 3, featuring a treble and bass clef with a 3/4 time signature and a forte (f) dynamic marking.

Second system of musical notation for piece No. 3, showing melodic lines in both hands with various articulations.

Third system of musical notation for piece No. 3, including a 'TRIO' section with a 'Fine.' marking and a 'Tempo.' change to a common time signature.

Fourth system of musical notation for piece No. 3, featuring dynamic markings of forte (f) and piano (p).

Fifth system of musical notation for piece No. 3, ending with a 'D.C.' (Da Capo) instruction.

NON TROPPO ALLEGRO.

Nº 4.

First system of musical notation for piece No. 4, featuring a treble and bass clef with a 3/4 time signature and a forte (f) dynamic marking.

Second system of musical notation for piece No. 4, featuring dynamic markings of sf (sforzando) and ending with a 'Fine.' marking.

TRIO. PIÙ RALLENTANDO.

First system of the Trio section, consisting of two staves (piano and bass). The music is in 3/4 time and features a melodic line in the right hand and a rhythmic accompaniment in the left hand. Dynamics include *sf* (sforzando) and *sfz* (sforzando). The system concludes with a repeat sign and a *D.C.* (Da Capo) instruction.

Second system of the Trio section, consisting of two staves. The music continues with similar melodic and rhythmic patterns. Dynamics include *ff* (fortissimo) and *sf*. The system concludes with a repeat sign and a *D.C.* instruction.

Third system of the Trio section, consisting of two staves. The music continues with similar melodic and rhythmic patterns. Dynamics include *sf*. The system concludes with a repeat sign and a *D.C.* instruction.

Fourth system of the Trio section, consisting of two staves. The music continues with similar melodic and rhythmic patterns. Dynamics include *sf*. The system concludes with a repeat sign and a *D.C.* instruction.

Fifth system of the Trio section, consisting of two staves. The music continues with similar melodic and rhythmic patterns. Dynamics include *sf*. The system concludes with a repeat sign and a *D.C.* instruction.

Sixth system of the Trio section, consisting of two staves. The music continues with similar melodic and rhythmic patterns. Dynamics include *sf*. The system concludes with a repeat sign and a *D.C.* instruction.

TRIO.

Fine.

GRAZIOSO.

D. C.

ANDANTE.

Nº 6.

First system of musical notation for piece No. 6, featuring treble and bass staves with dynamic markings *f* and *p*.

Second system of musical notation for piece No. 6, ending with a *Fine.* marking.

TRIO. Listesso Tempo.

First system of musical notation for the Trio section, featuring treble and bass staves with a *p* dynamic marking.

Second system of musical notation for the Trio section, ending with a *D.C.* marking.

MODERATO.

Nº 7.

First system of musical notation for piece No. 7, featuring treble and bass staves with a *p* dynamic marking.

Second system of musical notation for piece No. 7.

Third system of musical notation for piece No. 7, ending with a *Fine.* marking.

TRIO.

First system of the Trio section. It consists of two staves. The upper staff has a treble clef and a 3/4 time signature. The lower staff has a bass clef and a 3/4 time signature. Dynamics include *f*, *sf*, and *p*. The music features a mix of eighth and sixteenth notes.

Second system of the Trio section. It consists of two staves. The upper staff has a treble clef and a 3/4 time signature. The lower staff has a bass clef and a 3/4 time signature. Dynamics include *sf*. The music features a mix of eighth and sixteenth notes. It ends with a *D.C.* marking.

Nº 8.

ALLEGRETTO.

Third system of the page, marking the beginning of No. 8. It consists of two staves. The upper staff has a treble clef and a 3/4 time signature. The lower staff has a bass clef and a 3/4 time signature. The tempo is marked *ALLEGRETTO.* Dynamics include *sf*. The music features a mix of eighth and sixteenth notes.

Fourth system of the page. It consists of two staves. The upper staff has a treble clef and a 3/4 time signature. The lower staff has a bass clef and a 3/4 time signature. Dynamics include *sf*. The music features a mix of eighth and sixteenth notes.

Fifth system of the page. It consists of two staves. The upper staff has a treble clef and a 3/4 time signature. The lower staff has a bass clef and a 3/4 time signature. Dynamics include *p*. The music features a mix of eighth and sixteenth notes. It ends with a *Fine.* marking.

Sixth system of the page. It consists of two staves. The upper staff has a treble clef and a 3/4 time signature. The lower staff has a bass clef and a 3/4 time signature. Dynamics include *ff*. The music features a mix of eighth and sixteenth notes.

Seventh system of the page. It consists of two staves. The upper staff has a treble clef and a 3/4 time signature. The lower staff has a bass clef and a 3/4 time signature. Dynamics include *p*. The music features a mix of eighth and sixteenth notes. It ends with a *D.C.* marking.

ANDANTINO.

Nº 9.

TRIO.

Fine.

dol:

Più Lento.

D.C.

ALLEGRETTO.

Nº 10.

p

RALLENTANDO.

TRIO.

f p sf sf sf f p sf

f sf p f p D.C.

ANDANTINO.

Nº II.

f

TRIO.
Fine. Listesso Tempo.

CON ESPRESSIONE.

Nº 12.

Musical score for the first section of 'Nº 12'. It consists of three systems of two staves each. The first system starts with a piano (*p*) dynamic and a *sf* (sforzando) dynamic. The second system includes *ff* (fortissimo), *sf*, and *f* dynamics. The third system ends with a *f* dynamic and the word 'Fine.'.

TRIO.
Più Fermo.

Musical score for the 'TRIO' section, marked 'Più Fermo'. It consists of three systems of two staves each. The first system begins with a *ff* dynamic and ends with a *p* dynamic. The second system features a *ff* dynamic. The third system starts with a *p* dynamic and concludes with the instruction 'D.C.e poi la Coda.'.

C O D A.

The first system of the Coda section consists of two staves. The treble staff begins with a treble clef and a 3/4 time signature. The music starts with a series of eighth notes in the right hand, followed by a sequence of chords. The bass staff begins with a bass clef and a 3/4 time signature, providing a steady accompaniment of eighth notes.

The second system continues the Coda section. The treble staff features a series of chords, some with a sharp sign, indicating a key change or modulation. The bass staff continues with eighth notes, maintaining the rhythmic foundation.

The third system of the Coda section shows further development of the chordal texture in the treble staff, with the bass staff providing consistent accompaniment.

The fourth system of the Coda section concludes the section with a final series of chords in the treble staff and accompaniment in the bass staff.

Post Horn.

The Post Horn section begins with a treble staff containing a melodic line with long notes and slurs. The bass staff provides accompaniment with chords and eighth notes. A double bar line is present in the bass staff.

Tutti.

The Tutti section features a treble staff with a melodic line and a bass staff with chords. The music is marked with a 'Tutti' dynamic.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music begins with a forte (*f*) dynamic marking. The bass line contains several slurs over groups of notes.

Second system of musical notation, continuing the grand staff. The music features a mix of eighth and sixteenth notes with various slurs.

Third system of musical notation, featuring a grand staff. The music starts with a pianissimo (*pp*) dynamic and includes a *cres.* (crescendo) marking. The bass line has a steady eighth-note accompaniment.

Fourth system of musical notation, featuring a grand staff. The music begins with a forte (*f*) dynamic and includes a *p* (piano) dynamic marking. The label "Post Horn." is written above the treble staff.

Fifth system of musical notation, featuring a grand staff. The music includes dynamic markings of *f* *Tutti.*, *p*, *ff* *Tutti.*, and *p*. The label "Post Horn." appears twice above the treble staff.

Sixth system of musical notation, featuring a grand staff. The music begins with a forte (*f*) dynamic and includes a *Tutti.* marking. The bass line has a steady eighth-note accompaniment.

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music features a melodic line in the treble and a supporting bass line.

Second system of musical notation. The upper staff begins with a *p* dynamic marking. The system concludes with a *Post Horn.* marking above the treble staff.

Third system of musical notation. The upper staff begins with a *Tutti.* marking. The system concludes with a *Post Horn.* marking above the treble staff.

Fourth system of musical notation. The upper staff begins with a *f Tutti.* marking. The system concludes with a *Post Horn.* marking above the treble staff.

Fifth system of musical notation. The upper staff begins with a *dim:* marking. The system concludes with a *Post Horn.* marking above the treble staff.

Sixth system of musical notation. The system concludes with a *Post Horn.* marking above the treble staff.

OVERTURES.

Auber's Maid of Cashmere, or La Bayadere (Flute ad lib.) 3 0
Fra Diavolo (Violin Acct. ad lib.) 3 6
Bellini's Il Pirata (Flute ad lib.) 3 6
Meyerbeer's Robert le Diable (Flute or Violin ad lib.) 3 6

AIRS FROM OPERAS.

*Auber's Maid of Cashmere, or La Bayadere, arrad. by Burrowes, 2 books each 4 0
Ballet Music in Ditto H. Herz 3 numbers 3 0
Fra Diavolo Burrowes, 2 books 4 0
Bellini's Norma Truzzi 2 books 4 0
Il Pirata Latour 3 books 5 0
Herold's Zampa Adam 2 books 4 0
Somnambule Latour 1 book 4 0
Meyerbeer's Robert le Diable Adam 4 books 4 0
Ballet Music in Ditto Herz 5 numbers 3 6

All the above marked thus, * have a Flute Accompaniment, (ad lib.)

VARIOUS PIECES,

ARRANGED UNDER THEIR AUTHORS' NAMES.

Adam's 3 Rondos on Subjects from the Ballet of Faust, or La Tentation:—
No. 1. L'Orgie 3 0
No. 2. La Noce 3 0
No. 3. L'Hermite 3 0
3 Rondos on Airs in Robert le Diable:—
No. 1. Introduction and Waltz Rondo 3 0
No. 2. "La Trompette guerrière" sung by Mad. Cinti 3 0
No. 3. Tournament March & Bacchanalian Chorus 3 0
Quadrille de Contredanses, brillantes et variées, de Robert le Diable 4 0
Souvenir de Fra Diavolo 4 0
Rondoletto on the Looking-Glass Scene in Ditto 3 6
Auber's Fantasia on the Barcarolle in Fra Diavolo—
" On yonder rock reclining" 3 6
Bennett's Selection of Chorusses, &c. from the Works of Haydn, Mozart, &c.—
No. 1. Haydn's Chorus, "The arm of the Lord" 3 0
2. Mozart's Motett, "Splendente te, Deus" 2 6
3. Beethoven's Chor. "Hallelujah to the Father" 2 6
Burrowes' Carbinier's March in Fra Diavolo (Flute ad lib.) 2 0
Calkin's Military Divertimento on a Spanish Air 3 0
Chaulieu's Brilliant Vars. on "L'Or est une Chimère" Op. 135 4 0
Morceau de Concert, on the Bacchanalian Chorus in Robert le Diable, Op. 136 4 0
Variations on "Le Tic Tac du Moulin," from Herold's Opera of Marie 4 0
Souvenirs du Prê aux Clercs, Herold's last Opera 4 0
Souvenirs de Fra Diavolo, a Fantasia 4 0
Fantasia on 2 Swiss Airs sung by Mad. Stockhausen 3 6
Rondo on a Tyrolian Air sung by Mad. Malibran 2 0
Ditto "En vérité c'est désolant" 2 0
Rondoletto, "Bien malin qui m'attrapera" 2 6
Rondo Brilliant on "Chantons galement, &c." 4 0
Vars. on "Grenadier, que tu m'affliges" 2 0
Ditto "Le Troubadour Bearnais" No. 1. 2 0
Ditto "Lison dormait" No. 2. 2 0
Ditto "Que ne suis-je la Fougère" No. 3. 2 0
Ditto "Au clair de la Lune" 2 0
Ditto "Me voilà" 2 6
Ditto "Fin ch'han dal vino" 1 6
Ditto The Tyrolienne in La Fiancée 3 0
March in Masaniello, or La Muette de Portici 1 6
Ma Nacelle, Fantasia 3 0
Cramer's Vars. on "Tu vedrai la sventurata" 4 0
Ditto "La Parisienne" 3 0
Rondo on "Toujours gai" 3 0
Czerny's Grand Vars. on "Tu vedrai la sventurata" 6 0
Première Fantaisie Élégante, from Fra Diavolo 3 0
Seconde Fantaisie Élégante, from Ditto 3 0
Troisième Fantaisie Élégante, from Ditto 3 0
Variations on 3 Airs from Robert le Diable, viz—
No. 1. "Jadis régnait, &c." the Pilgrim's Ballad 3 6
2. The Tournament March 3 6
3. "L'Or est une Chimère" 3 6
Song of the Alps (on which the March is founded) 4 0
Rondino on "Ah come rapida" sung by Mad. Pasta 3 0
Ditto on the 2 Barcarolles in Masaniello 4 0
Variations on a Galoppe Hongroise 2 6
Ditto on an Air in L'Ultimo Giorno di Pompej 4 0
Ditto Rode's Air 2 6
Duvernoy's Fantasia on "Young Agnes," the Serenade in Fra Diavolo 3 6
Herold's Ballet, "La Somnambule" 4 0
Brilliant Fantasia on Airs in Comte Ory 4 0
Ditto Rondo, dedd. to Mad. Rocquancourt, Op. 37 3 0
Andante and Rondo on Airs in Semiramide, Op. 29 4 0
Grand Vars. on "Au clair de la Lune" Op. 19 3 0
Air de Danse 1 6
Herz's 3 Airs de Ballet from The Maid of Cashmere, or La Bayadere, viz—
No. 1. L'Entrée des Bayadères 3 0
2. Taglioni's Shawl Dance 3 0
3. The Rival Pas de Deux 3 0
Three Favourite Chorusses from Robert le Diable, arranged as Brilliant Rondos:—
No. 1. The Bacchanalian Chorus in the Opening Scene 4 0
2. Gaster's Chorus, including the Air of "L'Or est une Chimère" 4 0
3. Final Chorus, with Mad. Cinti's Caratina in the 4th Act 4 0
Five Airs de Ballet from Robert le Diable, viz—
No. 1. Bacchanale and Dance (3rd Act) 3 6
2. Pas de Cinq (2nd Act) 3 6
3. Valse des Démons 3 6
4. Chœur Dansé 3 6
5. Pas de Madlle. Taglioni 3 6
Polacca (from the Musical Souvenir) 2 6
Grand Concerto, Op. 34, dedd to the Duchess de Berry 7 6
Grand Fanta. on Airs in Le Comte Ory 5 0
Fanta. and Rondo on "Cara deh attendimi" 4 0
Bravura Vars. on the Romance in Joseph 4 0

Herz—continued—

Allegro and Variations 3 6
Vars. on "Nel silenzio," from Il Crociato in Egitto 4 0
Ditto Gavotte de Vestris 3 0
Ditto Tyrolesian Air (or German Air) 4 0
Ditto Paer's Ballet Air 4 0
Introduction, Air with Variations, and Polonaise 4 0
Introduction and Rondoletto 2 0
Capriccio on the Barcarolle in Masaniello 3 6
Ditto, Op. 32, dedicated to Miss Anna Roche 3 6
Rondo Caractéristique sur la Barcarolle de Marie 3 6
Rondo de Concert on "Ah Perdona" 5 0
Rondo alla Cossacca 3 6
First Quadrille Rondo (in C) 2 0
Second Quadrille Rondo (in F) 2 0
Waltz Rondo 2 0
Quadrilles, 1st Set, (Les Élégantes) 3 6
Ditto (new edition, more easy) 3 6
Twelve Brilliant German Waltzes 3 0
Grand Waltz in four flats (with Weber's last Waltz) 1 6
Galoppe à la Giraffe, with Variations by Plachy 3 0
1st Diverto. (new edit. for the Piano Forte up to C) 3 6
2nd Divertimento (on "D'inibica Donzella") 3 0
24 Grand Studies, dedd. to Hummel, bks. 1 & 2, each 5 0
Exercises and Scales 4 0
Herz and De Beriot's Variations Concertante for Piano and Violin, on the Tyrolienne in La Fiancée 6 0
Herz and Lafont's Duet for Piano Forte and Violin on the Barcarolle in Fra Diavolo, "On yonder Rock" 6 0
Hodson's Foresters' Rondo, "All by the shady Greenwood" 1 6
Rondo No. 1. "O give me but my Arab Steed" 1 6
2. "Hark! 'tis the Signal" 1 6
3. "O'er the Mountain," Variations 2 0
Hünter's Délassements de l'Etude, 25 favourite Airs, arrad. and carefully fingered in 2 books, each 3 6
La Pensée du Moment, Andante and Polacca 3 0
Beautés de Robert le Diable 4 0
Rondeau à la Suisse, on 2 favourite Airs 3 0
Rondo à la Polacca 2 6
Rondoletto 2 6
Three Divertimentos, dedicated to Madlle. Tesche 2 0
Variations on a Thème Allemand 2 6
Ditto on a Bohemian Melody 3 0
Ditto Emperor of Austria's March (Kiallmark) 3 0
Ditto German Air 2 6
Ditto Air by Winter "E'er since that blissful" 4 0
Two Rondinos, Set 1st, Op. 21 1 6
Ditto Set 2nd, Op. 21 1 6
Kalkbrenner's Rondo on the Sicilienne in Robert le Diable "L'Or est une Chimère" 4 0
Souvenir de Robert le Diable, a Fantasia on the airs sung by Mad. Cinti 4 0
Kalkbrenner & Walkiers' Gran Duo Concertante for Piano and Flute on Airs in Robert le Diable 6 0
Kalkbrenner and Lafont's Concertante Duet for Piano and Violin on Airs in Robert le Diable 6 0
Karr's Rondo on "O Bords heureux du Gange," the favorite Duet in the Maid of Cashmere or La Bayadere 3 0
Rondo on the Barcarolle in Fra Diavolo, "On yonder Rock" 3 0
Impromptu, dedicated to Miss Wilkinson 2 6
Introduction and Brilliant Rondo (in E flat) 2 6
Rondino 2 0
Fantasia (with Flute Accompaniment by Klose) 3 0
Ditto, on "Garde à vous," from Auber's La Fiancée 3 0
Variations on "Une Violette," a French Air 2 6
Ditto "La Jeune Indienne" 4 0
Kiallmark's Variations on "Meet me by Moonlight" 3 0
2nd Petit Divertissement, & Rondo de Carillon 3 0
Divertimento on Hünten's Variations to the Emperor of Austria's March 3 0
Ditto on a Subject by Herz 3 0
Ditto on 2 Airs by Kalkbrenner 3 0
Ditto "Ombra adorata," sung by Pasta 3 6
Arrangement of "Cruda Sorte," trio in Ricciado 3 0
Variations on a Swiss Melody 3 0
Ditto French Romance 2 6
Ditto "La petite Rosalie" 2 6
Latour's Airs à la Pasta 4 0
Airs à la Malibran 4 0
Variations on "Love's Ritornella" 3 0
Vars. on Stockhausen's 1st Swiss Song, "Twere vain to tell thee" 3 0
Rondo on 2nd Ditto, "When the day" 3 0
Introduction and Rondo à la Suisse 3 0
Market Chorus in Masaniello 1 0
Barcarolle in Ditto 1 0
Lemoine's Bagatelle from Robert le Diable 2 0
Marschner's Variations on his Bacchanalian Chorus in Der Vampyr, Op. 48 3 0
Meves' Fandango from Masaniello 2 6
Notturmo from Il Pietro di Paragone 2 0
Marcia Eroica from Otello 2 0
"Bel raggionusinghier" and "Dolce Pensiero" 3 6
"Languir per una bella" from L'Italiana in Algeri 3 0
"Ecco ridente il Cielo" Serenade in Il Barbiere 2 6
"Dunque io son," from Il Barbiere di Siviglia 3 0
"O cielo clemente" from Il Crociato in Egitto 3 0
"La mia Dorabella" from Così fan tutte 2 6
Meyerbeer's pas de la Bouquetière, as danced by Taglioni, in Robert le Diable, composed expressly for her, and arranged by the Author 3 6
Moscheles' Brilliant Rondo "La Gaieté" 4 0
Rondo "L'Élégante" 3 0
Grand brilliant Rondo in D 5 0
Military Rondo on Auber's Duet, "Come, Soldier, come," from La Fiancée 3 0
Souvenirs à la Suisse on Stockhausen's Swiss Airs 3 0
Fanta. on Sir W. Scott's Strains of Scottish Bards 6 0
Recollections of Denmark 6 0
Terpsichore in Vienna, Diverto. for Piano & Flute 4 0
Voi che sapete for ditto 2 0
Heroic March for ditto 2 0
Oginsky's (Count) celebrated Polonaise (with le Rossignol Waltz) 1 0

Payer's Fanta and Rondo on the Ranz de Vaches d'Appenzel 3 6
Rondo Brilliant on an Air in Cenerentola, 3 0
Rondo Hongrois on a March in Semiramide 2 6
Rondo Militaire on the Trumpet March in La Donna del Lago 2 6
Vars on a March by Gallenberg in Joanna d'Arc 2 6
Six Monferrinas 3 0
Pixis' Caprice Dramatique, from Robert le Diable 3 6
Arrangement of Paganini's Waltz 4 0
Plachy's Var on Herz's Galoppe à la Giraffe 1 6
"Mein Schatz ist ein Reiter," Op. 47 3 0
Rawlings' Alpine March 2 0
Grand Patriotic March, dedicated to his Majesty 2 0
Rondo on "Under the Walnut Tree" 2 6
Ditto "Love's Ritornella" 2 6
Ditto "O give me but my Arab steed" 2 6
Ditto On yonder rock, Barcarolle in Fra Diavolo 2 6
Ditto "Come if you dare," Air by Purcell 2 6
Waltz Rondo on a subject by Hummel 2 6
Diverto. on "Meet me by moonlight," Flute Acct. 4 6
Ditto "See the conquering hero" ditto 4 0
Ditto "Glorious Apollo" ditto 4 0
Ditto "Shepherds, I have lost my love" do. 4 0
Ditto "Come all noble souls" ditto 4 0
Ditto "Drink to me only" ditto 4 0
Ditto "Here in cool grot" ditto 4 0
Schoberlechner's Rondoletto Brillante 3 0
Valentine's Alpine March 4 0
Arrangement of "L'or est une Chimère" 1 6
Vars on "When the day with rosy light" 2 6
Ditto "Alice Gray" 2 6
Ditto "La Biondina in Gondoletta" 2 6
Ditto "Jock o' Hazledan" 2 6
Ditto "Groves o' Blarney" or "The last Rose of Summer" 2 6
Ditto "Comin' thro' the Rye" 2 6
Ditto "Duncan Grey" 2 6
Ditto "The Moreen" 2 6
Ditto "Partant pour la Syrie" 2 6
Ditto "Le Portrait" 2 6
Rondo on "My love she's but a Lassie yet" 2 6
Diverto on Airs in La Fiancée, or The National Guard 3 0
Ditto on Airs in the Swiss Family" 2 6
Ditto the Quartett in Das Opferfest 2 6
Ditto "Le petit Tambour" 2 6
Fantasia on "God save the King" 3 0
Barcarolle in Masaniello 2 0
Market Chorus in Masaniello 2 6
Select Airs, easily arranged, viz.—
No. 1. "Me voilà" 1 6
2. "Fin ch' han dal vino" 1 6
3. "Lieber Augustin" 1 6
4. Air in Nina 1 6
4. "Paint and wearily the way-worn Traveller" 1 6
6. "Corn Riggs" 1 6
7. Scotch Melody 1 6
8. "Il est trop tard" 1 6
9. "Le premier pas" 1 6
10. "La Suisse au bord du lac" 1 6
11. "Donne, l'amore è scaltro Pargoletto" 1 6
12. "God save the King" 1 6
Weber's Invitation pour la Valse 3 0

WALTZES.

Valses de Robert le Diable 2 6
Valses de la Bayadere (or Maid of Cashmere) by Tolbecque 2 0
Beethoven's Waltz Le Désir, in A b, (with Weber's last) 1 6
Challenger's 1st, 2nd, and 3rd Set of Waltzes, as performed by the Author at the Parties of Her Majesty 2 6
Popular Waltzes, Set 1st, including Loves Ritornella, Meet me by Moonlight, &c. 2 6
Set 2nd, the Milliner's Waltz, and others from the Opera of La Fiancée 2 6
Haydon's Piccolo Waltz (in imitation of a Snuff-Box) 1 6
Herz's 12 Brilliant German Waltzes 3 0
Grand Waltz in A flat, with Weber's last 3 0
Hummel's 12 Waltzes à la Sontag 1 0
Le Rossignol Waltz (with Count Oginsky's Polonaise 1 6
Niedermeier's Waltz 1 6
Paganini's Waltz, arranged by Pixis 1 6
Weber's Last Waltz (in A flat & also in G), with one by Herz 1 0
Ditto Ditto, with Beethoven's in A flat 1 6
Ditto in A flat, rendered more easy by Klose 1 6

QUADRILLES.

Adam's Brilliant Quadrilles, from Robert le Diable, (varied each time) 4 0
The Bayadere Quadrilles, on subjects from Auber's Ballet Opera the Maid of Cashmere, or La Bayadere, by Tolbecque, in 2 Sets, each 4 0
Musard's 1st Set, from Fra Diavolo 4 0
1st and 2nd Sets, from Robert, le Diable, each 4 0
The Robert le Diable Quadrilles, or Challenger's 10th Set 4 0
The Fra Diavolo Quadrilles, or Challenger's 9th Set 3 0
Challenger's 8th Set, from Der Vampyr 3 0
7th ditto Mad. Stockhausen's Swiss Song 3 0
6th ditto Masaniello 3 0
Neate's Les Caractères Quadrilles 3 0
Weippert's Royal Naval Quadrilles, dedicated by permission to Her Majesty 3 0

GALLOPES AND MAZOURKAS.

A full description of the Figures & Steps of the Gallopedes, on Cards 1
Ditto ditto, the Mazourkas, on Cards 1
Bohemian Galopes, the Subjects from the Bohemian Melodies, arrad by Bohsa 2
Challenger's Galopes, Set 1, containing the two favourites 2
Ditto Set 3, with the Figures 2
Mazourkas Set 1, containing all the favourites 2
Herz's Galoppe à la Giraffe (with Vars) 2
A Set of 6 Select Mazourkas, dedd to the Duchess of Kent 2