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Charles Jarvis

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THE ELSSLER QUADRILLES.

ARRANGED BY CHARLES JARVIS,

AND RESPECTFULLY DEDICATED TO MISS HELEN M. COLTON.

LA CRACOYIENNE.

NO. 1.
Le Pantalon.

INTRODUCTION.

Musical notation for the introduction of 'La Cracoyienne'. It consists of two staves (treble and bass) in 2/4 time. The treble staff begins with a treble clef and a key signature of one sharp (F#). The bass staff begins with a bass clef. The music is marked with a forte dynamic (*ff*).

Musical notation for the first system of the main piece. It consists of two staves. The treble staff has a treble clef and a key signature of one sharp. The bass staff has a bass clef. Dynamic markings include *fz* (forzando) and *p* (piano).

Musical notation for the second system of the main piece. It consists of two staves. The treble staff has a treble clef and a key signature of one sharp. The bass staff has a bass clef. A dynamic marking of *mf* (mezzo-forte) is present.

Musical notation for the third system of the main piece. It consists of two staves. The treble staff has a treble clef and a key signature of one sharp. The bass staff has a bass clef. A dynamic marking of *f* (forte) is present.

Musical notation for the fourth system of the main piece. It consists of two staves. The treble staff has a treble clef and a key signature of one sharp. The bass staff has a bass clef. The piece concludes with a double bar line.

K

Chassé all—Forward two—Cross over—Chassé—Cross to place—Balancé.

LA TARENTULE.

NO. 2.
L'Etc.

First system of musical notation for 'LA TARENTULE'. It consists of a grand staff with a treble clef and a bass clef. The time signature is 2/4. The key signature has one flat (B-flat). The music starts with a forte dynamic (*ff*) and includes a fortissimo accent (*fz*). The notation features eighth and sixteenth notes with various articulations.

Second system of musical notation for 'LA TARENTULE'. It continues the grand staff notation with eighth and sixteenth notes. There are accents (^) over some notes in the treble clef. The system ends with a double bar line.

Third system of musical notation for 'LA TARENTULE'. It continues the grand staff notation. A piano dynamic (*p*) is indicated towards the end of the system.

Fourth system of musical notation for 'LA TARENTULE'. It continues the grand staff notation. The system concludes with a double bar line and the marking 'D.C.' (Da Capo).

Forward two—Cross over—Chassé and cross to place—Balancé and turn partners.

LA SMOLENSKA.

INTRODUCTION

NO. 3.
La Poule.

First system of musical notation for 'LA SMOLENSKA'. It consists of a grand staff with a treble clef and a bass clef. The time signature is 6/8. The key signature has two sharps (F# and C#). The music starts with a forte dynamic (*f*) and includes fortissimo (*ff*) and piano (*p*) markings. The notation features eighth and sixteenth notes with various articulations.

Second system of musical notation for 'LA SMOLENSKA'. It continues the grand staff notation. A mezzo-forte dynamic (*mf*) is indicated. The system ends with a double bar line.

Right hand across, left hand back—Balancé on a line and half promenade—Forward two and back—Half right and left to places—
Swing corners.

LA SYLPHIDE.

NO. 4.
La Trénis.

Forward two—Cross over—Chassé—Cross to places—Balancé and turn partner—Ladies chain—Promenade half round and half right
and left to places.

EL JALEO DE JERES.

NO. 5.
Finalc.

The first system of musical notation consists of a grand staff with a treble clef and a bass clef. The key signature is one sharp (F#) and the time signature is 6/8. The music begins with a piano (*p*) dynamic. The right hand features a melodic line with slurs and ties, while the left hand provides a rhythmic accompaniment of chords and single notes.

The second system continues the piece. The right hand has a more active melodic line with slurs and ties. The left hand continues with a steady accompaniment. The system concludes with a fortissimo (*ff*) dynamic marking.

The third system shows a continuation of the melodic and accompanimental lines. It includes dynamic markings of piano-piano (*pp*) and fortissimo (*ff*). A triplet of eighth notes is marked with a '3' above it.

The fourth system features a melodic line with slurs and ties. The left hand accompaniment includes dynamic markings of *D.C. ff* (Da Capo fortissimo) and *pp* (piano-piano).

The fifth system concludes the piece. The right hand has a melodic line with slurs and ties. The left hand accompaniment includes dynamic markings of *D.C.* (Da Capo).

Forward four and back—Half right and left—Side couples the same—Chassé all and change partners—Promenade half round—Repeat till partners meet.

FANNY GREY.

A BALLAD OF REAL LIFE.

WRITTEN AND COMPOSED BY THE HON. MRS. NORTON.

Moderato.

2d V. "Now pray, my love, put by that frown, and don't begin to scold! You really will persuade me soon you're growing cross and old. — I

on - ly stopp'd at Grosv'nor gate, young Fanny's eye to catch: I won't, I swear I won't be made to keep time like a watch! I

won't, I swear I won't be made to keep time like a watch!"

3d VERSE.

It took you, then, two hours to bow? Two hours!—Take off your hat; I wish you'd bow that way to me,—and apropos of that,— I saw you making love to her—(You see I know it all!)
||: I saw you making love to her, at Lady Glossop's ball!" :||

4th VERSE.

"Now really, Jane, your temper is so very odd to-day! You jealous,—and of such a girl as little Fanny Grey! Make love to her! Indeed, my dear, you could see no such thing:
||: I sat a minute by her side, to see a turquoise ring!" :||

5th VERSE.

"I tell you that I saw it all, the whisp'ring and grimace, The furring and coquetting, in her little foolish face, Oh! Charles, I wonder that the earth don't open, where you stand—
||: By the heav'n that is above us both, I saw you kiss her hand!" :||

6th VERSE.

"I didn't love! Or if I did,—allowing that 'tis true,— When a pretty woman shows her rings, what can a poor man do!
My life, my soul, my darling Jane! I love but you alone,
||: I never thought of Fanny Grey—(How tiresome she's grown)" :||

7th VERSE.

"Put down your hat,—don't take your stick!—Now prithee, Charles, do stay!
You never come to see me now, but you long to run away;
There was a time, there was a time, you never wish'd to go,—
||: What have I done, what have I done, dear Charles, to change you so?" :||

8th VERSE.

"Pooh, pooh, my love! I am not changed—but dinner is at eight; And my father's so particular, he never likes to wait;
Good bye!" "Good bye! You'll come again?" "Yes, one of these fine days!"
||: "He's turn'd the street—I knew he would—He's gone to Fanny Grey's!" :||

THE MOONLIT DELL.

Song

WRITTEN EXPRESSLY FOR THIS WORK.

AND AFFECTIONATELY DEDICATED TO MISS ANNIE S. CRAWFORD,

BY M. H. B.

ARRANGED FOR THE PIANO FORTE BY C. JARVIS.—MUSIC BY G. RIMBAULT.

Light & Graceful.

Hark! hark! the fairy me-lo-dy Softly pealing, softly pealing, O'er the woodland—

o'er the lea, So gently on us stealing. Come let us forth beneath the moon, To

view the scene so merry, And hasten, or they'll all be gone, If we should longer tarry; Then

let us seek the moonlit dell, Softly stepping, softly stepping, Not a breath must break the spell That

all the world is keep - ing, keep - ing, all the world is keep - - ing.

Sva *loco* *fz*

2d VERSE.

See! see, they come—the elfin train,
 Tripping lightly—tripping lightly,
 On the soft and velvet green,
 While stars are shining brightly;
 Not a sound must now betray
 That mortals near them hover,
 A breath would fright the elves away,
 If they our forms discover.
 Then let us seek, &c.

3d VERSE.

The morning dawns—but ere the light
 Gently breaking—gently breaking,
 Through the darkling shades of night,
 The woodland songsters waking,
 The dance is o'er—the elves have fled,
 Yet still afar are stealing

Sweet strains from every mossy bed,
 Their hiding-place revealing;
 Then let us quit the lonely dell,
 They are sleeping—they are sleeping,
 Morn hath broke the magic spell
 That all the earth was keeping.

MOUNTAIN QUICK-STEP.

COMPOSED EXPRESSLY FOR THIS WORK,

AND RESPECTFULLY DEDICATED TO JOSHUA M. MILLER, ESQ. OF BALTIMORE.

BY M. WIESEL.

Quick-Step.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of two flats (B-flat and E-flat) and a 2/4 time signature. The lower staff is in bass clef with the same key signature and time signature. The music begins with a forte (*ff*) dynamic, followed by a piano (*p*) dynamic, then returns to forte (*ff*) and piano (*p*) dynamics. The melody in the upper staff features eighth-note patterns and rests, while the lower staff provides a steady accompaniment of eighth notes.

The second system of musical notation continues the piece. It features a forte (*ff*) dynamic in the upper staff, which then transitions to a pianissimo (*pp*) dynamic. The lower staff continues with its accompaniment. The system concludes with a double bar line and repeat dots.

The third system of musical notation shows the continuation of the melody and accompaniment. The upper staff uses a variety of note values and rests, while the lower staff maintains a consistent rhythmic pattern.

The fourth system of musical notation includes a forte (*f*) dynamic marking. The piece concludes with a double bar line and the word "Fine." written in the upper right corner of the system.

The fifth system of musical notation is marked "TRIO." at the beginning. It features a piano (*p*) dynamic. The upper staff has a more complex texture with chords and rests, while the lower staff continues with a steady accompaniment. The system ends with a double bar line and the marking "D.C." (Da Capo).

LADY WALTZ.

COMPOSED EXPRESSLY FOR THIS WORK,

BY LA PLUME.

Allegro con Spirito.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a 2/4 time signature and a key signature of one sharp (F#). It begins with a dynamic marking of *sf* (sforzando) and contains a melodic line with various rhythmic values and slurs. The lower staff is in bass clef and provides a harmonic accompaniment with chords and single notes.

The second system continues the musical piece. It features similar notation to the first system, with a melodic line in the upper staff and accompaniment in the lower staff. The system concludes with a *Fine* marking at the end of the piece.

The third system of musical notation shows a change in dynamics, starting with a *p* (piano) marking. The melodic line in the upper staff features a series of eighth notes, while the lower staff continues with a steady accompaniment.

The fourth system continues the piece. It includes a *D.C.* (Da Capo) marking at the end of the system, indicating a repeat of the section.

The fifth system is marked as a *TRIO* and begins with a *p* (piano) dynamic. The upper staff has a key signature change to one flat (Bb) and features a melodic line with slurs. The lower staff provides accompaniment.

The sixth system includes first and second endings. The upper staff has a key signature of one flat (Bb) and a melodic line with slurs. The lower staff has a dynamic marking of *sf* (sforzando). The system concludes with a *D.C. al Fine* marking.

L

RORY O'MOORE.

A Favourite Ballad.

SUNG BY MR. POWER.

WRITTEN AND ADAPTED TO AN IRISH MELODY,

BY SAMUEL LOVER.

Lively.

2d VERSE. "Indeed then," says Kathleen, "don't think of the like, For I half gave a promise to

Young Rory O'Moore courted Kathleen O'Bawn, He was bold as a hawk, and she

Soothing Mike, The ground that I walk on he loves, I'll be bound," "Faith," says Rory, "I'd rather love you than the ground," "Now,

soft as the dawn, He wish'd in his heart pretty Kathleen to please, And he thought the best way to do that was to tease; "Now

Rory, I'll cry if you don't let me go, Sure I dream every night that I'm hating you so!" "Oh!" says Rory, "that same I'm de-

Rory be aisy," sweet Kathleen would cry, Re - - proof on her lip, but a smile in her eye, "With your tricks I don't know, in troth,"

lighted to hear, For dhrames always go by conthrairies my dear; Oh! Jewel, keep dreaming that same till you die, And bright

what I'm about, Faith you've teased till I've put on my cloak inside out." "Oh! Jewel," says Rory, "that same is the way You've

morning will give dirty night the black lie, And 'tis plazed that I am, and why not to be sure? Since 'tis all for good luck," says bold

thrated my heart for this many a day, And 'tis plazed that I am, and why not to be sure? For 'tis all for good luck," says bold

Rory O'Moore.

Rory O'Moore.

3d VERSE.

"Arrah Kathleen, my darlint you've teased me enough,
And I've thrash'd for your sake Dinny Grimes and Jim Duff,
And I've made myself drinking your health quite a baste,
So I think, after that, I may talk to the priest:"*

Then Rory, the rogue, stole his arm round her neck,
So soft and so white, without freckle or speck,

And he look'd in her eyes that were beaming with light,
And he kiss'd her sweet lips—don't you think he was right?
"Now Rory leave off, Sir—you'll hug me no more,
That's eight times to-day that you've kiss'd me before;"
"Then here goes another," says he, "to make sure,
For there's luck in odd numbers," says Rory O'Moore.

* Paddy's mode of asking a girl to name the day.

THE ORPHAN BALLAD-SINGERS.

A Ballad.

COMPOSED BY HENRY RUSSELL.

Andante Moderato.

p sostenuto.

The piano introduction consists of two staves. The right hand (treble clef) begins with a series of chords and single notes, while the left hand (bass clef) plays a steady accompaniment of eighth notes. The key signature has one sharp (F#) and the time signature is common time (C).

Oh, wea - ry wea - ry

The first system of the song features a vocal line on a single staff and piano accompaniment on two staves. The vocal line begins with a rest followed by the lyrics "Oh, wea - ry wea - ry". The piano accompaniment continues with a rhythmic pattern of eighth notes.

are our feet, And wea - - ry weary is our way, - - - - Through ma - ny a long and crowd - ed street We've

The second system continues the vocal and piano accompaniment. The vocal line includes the lyrics "are our feet, And wea - - ry weary is our way, - - - - Through ma - ny a long and crowd - ed street We've". The piano accompaniment maintains its accompaniment pattern.

con espress.
wander'd mournfully to - day; My lit - - - tle sister she is pale, — She is too tender and too

dolce. p

ad lib. *a tempo.* *ad lib. assai.*
young - - - - To bear the autumn's sullen gale, - - - - And all day long the child has sung.

colla voce. *colla voce.* *a tempo. cres.*

dim.

2d VERSE.

She was our mother's favourite child,
Who loved her for her eyes of blue,
And she is delicate and mild,
She cannot do what I can do.
She never met her father's eyes,
Although they were so like her own;
In some far distant sea he lies,
A father to his child unknown.

3d VERSE.

The first time that she lisp'd his name,
A little playful thing was she:
How proud we were—yet that night came
The tale how he had sunk at sea.
My mother never raised her head;
How strange, how white, how cold she grew!
It was a broken heart they said—
I wish our hearts were broken too.

4th VERSE.

We have no home—we have no friends,
They said our home no more was ours,
Our cottage where the ash-tree bends,
The garden we had fill'd with flowers.

The sounding shells our father brought,
That we might hear the sea at home;
Our bees, that in the summer wrought
The winter's golden honeycomb.

5th VERSE.

We wander'd forth mid wind and rain,
No shelter from the open sky;
I only wish to see again
My mother's grave, and rest, and die.
Alas, it is a weary thing
To sing our ballads o'er and o'er;
The songs we used at home to sing—
Alas! we have a home no more!

DO NONE REMEMBER ME.

WRITTEN BY T. H. BAYLY, ESQ.

THE MUSIC COMPOSED EXPRESSLY FOR THIS WORK,

AND RESPECTFULLY DEDICATED TO MISS REBECCA M. GASKILL,

BY CHARLES JARVIS.

*Andante
e Affettuoso.*

The piano introduction is in 2/4 time, marked *dolce. pp*. It features a melody in the right hand with eighth-note patterns and a steady accompaniment in the left hand. The piece concludes with a *dim.* marking.

(Soft Ped.)

It was a Sabbath morn, The bell had chimed for church; And the young and gay were gather - ing A ..

The vocal line begins with a melodic phrase, followed by the piano accompaniment. The piano part includes a *pp* marking.

- - round the rustic porch, There came an a - ged man, In a soldier's garb was he And

The vocal line continues with the lyrics. The piano accompaniment includes markings for *ad lib.*, *a tempo.*, and *colla voce.*

gazing round the group, he cried, "Do none re - member me!" And gazing round the group, he cried, "Do

none re - member me?"

cadenza.
colla voce.
a tempo.

Ending for 1st & 2d Verse. 3d Verse.

cres. *dim.* *fz* *ppp*

dolce. pp *dim.*

(Soft Ped.)

2d VERSE.

The veteran forgot
 His friends were changed or gone,
 The manly forms around him there
 As children he had known.
 He pointed to the spot
 Where his dwelling used to be,
 Then told his name, and smiling said,
 "You now remember me."

3d VERSE.

Alas! none knew him there;
 He pointed to a stone
 On which the name he breathed was traced,
 A name to them unknown.
 And then the old man wept,
 "I am friendless now," cried he,
 "Where I had many friends in youth,
 Not one remembers me."

PRINCE ALBERT'S BAND MARCH.

COMPOSED BY STEPHEN GLOVER.

Allegro Spiritoso.

p

(Repeat 8va. f) *mf* *f*

dolce. *f* *ff*

1st time. *(Repeat 8va. f)*

fz *Fine.* *f* *p* *f* *p*

fz *f.* *1st time.* *2d time.* *(Repeat 8va pp) D.C.*