

1840

Elssler Quadrilles

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, consisting of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The time signature is 2/4. The key signature has one sharp (F#). The music begins with a forte (f) dynamic and ends with a fortissimo (ff) dynamic.

Musical notation for the first system of the main piece, consisting of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The time signature is 2/4. The key signature has one sharp (F#). The music begins with a fortissimo (ff) dynamic, followed by a piano (p) dynamic.

Musical notation for the second system of the main piece, consisting of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The time signature is 2/4. The key signature has one sharp (F#). The music begins with a mezzo-forte (mf) dynamic.

Musical notation for the third system of the main piece, consisting of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The time signature is 2/4. The key signature changes to one flat (Bb). The music begins with a forte (f) dynamic.

Musical notation for the fourth system of the main piece, consisting of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The time signature is 2/4. The key signature has one flat (Bb). The music concludes with a forte (f) dynamic.

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 first measure is marked *ff* and the second measure is marked *fz*. The music features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand.

Second system of musical notation for 'LA TARENTULE'. It continues the grand staff with treble and bass clefs. The music includes dynamic markings and accents, with a double bar line in the middle of the system.

Third system of musical notation for 'LA TARENTULE'. The right hand part features a more complex rhythmic pattern with sixteenth notes. The system ends with a *p* (piano) dynamic marking.

Fourth system of musical notation for 'LA TARENTULE'. The right hand part continues with sixteenth-note patterns. The system concludes with a *D.C.* (Da Capo) instruction.

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 features a grand staff with treble and bass clefs. The time signature is 6/8. The key signature has two sharps (F# and C#). The system includes dynamic markings of *f*, *ff*, and *p*, along with an accent (>) over a note.

Second system of musical notation for 'LA SMOLENSKA'. The right hand part continues with sixteenth-note patterns. The system ends with a *mf* (mezzo-forte) dynamic marking and an accent (>) over a note.

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.

dolce.

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 on the upper staff and a bass clef on the lower staff. The key signature is one sharp (F#) and the time signature is 6/8. The music begins with a piano (*p*) dynamic. The upper staff features a melodic line with slurs and accents, while the lower staff provides a harmonic accompaniment with chords and single notes.

The second system continues the piece. The upper staff has a melodic line with a triplet of eighth notes. The lower staff has a steady accompaniment. The system concludes with a fortissimo (*ff*) dynamic marking.

The third system features a more complex melodic line in the upper staff with many slurs and accents. The lower staff accompaniment includes a triplet of eighth notes. Dynamics range from pianissimo (*pp*) to fortissimo (*ff*).

The fourth system includes a double bar line. The lower staff has a fortissimo (*ff*) dynamic and is marked "D.C." (Da Capo). The music resumes with a strong accent on the first note of the new phrase.

The fifth system concludes the piece. The lower staff is marked "D.C." and ends with a double bar line. The music features a final melodic flourish in the upper staff.

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.

ff p ff p

ff pp

f Fine.

TRIO.

p D.C.

LADY WALTZ.

COMPOSED EXPRESSLY FOR THIS WORK,

BY LA PLUME.

Allegro con Spirito.

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 cloäk 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 moving lines, while the left hand (bass clef) provides a steady accompaniment of chords. The key signature is 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 treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The lyrics "Oh, wea - ry wea - ry" are positioned between the vocal and piano staves. The piano accompaniment continues with a consistent rhythmic pattern.

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 lyrics "are our feet, And wea - - ry weary is our way, - - - - Through ma - ny a long and crowd - ed street We've" are placed between the staves. The piano accompaniment maintains its accompaniment throughout.

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*. The right hand features a melody of eighth notes with slurs and accents, ending with a *dim.* marking. The left hand plays a steady accompaniment of eighth notes. A *(Soft Ped.)* instruction is placed below the first few measures.

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 half note rest, followed by a melody of eighth and quarter notes. The piano accompaniment consists of chords and moving lines in both hands, marked *pp*.

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

The vocal line continues with a melody of eighth and quarter notes. The piano accompaniment is marked *colla voce.* and *a tempo.*

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.*