

WHITE'S
BALL
ROOM
ORCHESTRA

No 3

BOSTON
PUBLISHED BY JEAN WHITE.
226 WASHINGTON ST.

QUINTETTE QUADRILLE BAND JOURNALS.

CONTENTS OF No. 1.

Arranged for five parts only, viz.: 1st and 2d Violin, Clarinet, Cornet and Bass. Each part separate.

Apollo March,	W. Rietze	Trumpeter Galop,	Leutner
Seladon Polka,	Rockenschuh	Paulinen Schottische,	Silberman
Sensation Quadrilles,	E. Beyer	German Song,	Beyer
Chant Du Ciel Waltzes,	E. Strauss	Medley Quadrilles,	Wadsworth
Amoretten Polka,	Zickoff	Invitation Lancers,	Beyer
Angeletta Polka Mazurka,	C. Faust	Wappenfest Quadrilles,	H. Hermann

PRICE OF THE SET OF FIVE BOOKS, COMPLETE,

\$2.50 NET.

CONTENTS OF No. 2.

Same arrangement as No. 1. With additional (ad lib) parts for Flute, Viola and Trombone.

King John March,	Hauschild	Pride of the Ball (Lancers),	By E. Beyer
Hippodrome Polka,	Arr. by E. Beyer	Celebration Quadrilles,	" "
Water Lily Polka Mazurka,	" " "	You Get Galop,	C. Faust
Medley Quadrille,	Arr. by J. Wadsworth	You Bet Polka,	" "
Lovely Woman Waltzes,	Fr. Zickoff	Undine Quadrilles,	E. Beyer
Who Shall be Fairest (Ballad),	Hatton	Anna Polka (Cornet Solo), F. Legendre. Arr. by	" "

Number 3, and all succeeding Numbers, will have the following instrumentation: 1st and 2d Violins, Clarinet, Cornet and Bass, with additional ad lib. parts for Flute, Viola, Trombone, and Piano.

CONTENTS OF No. 3.

Overland March,	C. Faust	Fruehling Auf de Reisé Waltz,	Fr. Zickoff
Im Freundes Kreise Waltz,	" "	Leviathan Schottische,	Romanus
Good Humor Polka,	M. Carl	Pearl of the Prairie Quadrille,	C. Faust
Diana Quadrille,	Fr. Zickoff	Ivy Leaf Quadrille,	H. Scheuer
Faechersprache. Polka Mazurka,	H. Hermann	Idyl Lancers,	E. Beyer
Gambrinus Polka,	R. Piefke	Cornet Polka,	Welker

CONTENTS OF No. 4.

Leader March,	E. Beyer	Danish Dance,	E. N. Catlin
My First Ball Waltzes,	C. Faust	Andante and Waltz,	Chr. Bach
Pleasantry of Love Polka,	Hermann	Lancers (Lecocq's 100 Virgins),	E. Beyer
Queen of the Night Quadrilles,	E. N. Catlin	Quadrilles (Offenbach's Jolly Perfumer),	" "
On the Wing Galop,	H. Hermann	Autumn Flowers Waltzes,	" "
Minna Redowa,	Rabethze	Eliza Schottische,	M. Carl
Amelia Schottische,	Neibig	Bellona Cornet Polka,	C. Faust

CONTENTS OF No. 5.

Admiral March,	G. Latann	High Mountains Waltzes,	E. Weisenborn
Silesia Waltzes,	F. Zickoff	Spinning Wheel Polka,	M. Carl
Fern Leaves Schottische,	G. Bauer	Sweet By-and-Bye Quadrilles,	E. Beyer
Noble Pasionen Quadrilles,	C. Faust	Lucky Star Waltzes,	" "
Rustic Polka,	H. Hermann	Gisela Polka,	H. Hermann
Bridal Wreath Mazurka,	" "	My Valley Home (Song),	Neibig
Avalanche Galop,	G. Bauer	I Send Thee This Flower (Song),	Fr. Wagner
Happy Greeting Polka,	F. Zickoff		

CONTENTS OF No. 6.

March to Arms,	F. Winne	Fatima Schottische,	Feldhusen
The Bride's Waltzes,	R. Ellenbeng	Thunder and Lightning Galop,	E. Beyer
Little Blue-Eye Polka,	E. Paudert	Flora Redowa,	E. Beyer
The Water Sprite Quadrilles,	E. Beyer	Quadrille (Monsieur and Madame),	C. Faust
Hurricane Galop,	M. Carl	Clarendon Quadrilles,	E. N. Catlin
Toni Polka Mazurka,	C. Blum	Bijou Polka,	M. Carl
Blue Violets Waltzes,	T. Luftenholtz		

CONTENTS OF No. 7.

In Storm and Rain March,	Reichard	Up and Away Galop,	C. Henne
Maccoli Carnival Quadrille,	C. Faust	Summer Night Festival Lancers,	E. Beyer
Shower of Gold Galop,	H. Hermann	Nectar Schottische,	N. Meyer
Zadwika Polka Mazourka,	C. Faust	Now or Never Polka,	C. Faust
Twilight Waltzes,	C. Faust	Merry Peal Waltzes,	Hermann
My Little Cousin Polka,	H. Fischer	Talisman Quadrilles,	E. Beyer
		Bright Eyes Redowa,	" "

Price of each of the above Numbers of Music, complete: Five Parts, \$2.50; Eight Parts, \$4.00. Piano Part complete, containing the Melody and Accompaniment, 75 cents. Any Single Part, 75 cents.

JEAN WHITE, 226 WASHINGTON ST.,

BOSTON, MASS.

1st VIOLIN.

17

BALL-ROOM ORCHESTRA.

— No. 3. —

No. 17.

Prince Rudolph March.

F. BEISSIG.

The musical score is written for the first violin part of a ball-room orchestra. It consists of nine staves of music in G major (one sharp) and 2/4 time. The notation includes various dynamics such as *ff* (fortissimo), *mf* (mezzo-forte), *f* (forte), *tr* (trill), and *p* (piano). There are also first and second endings marked with '1.' and '2.'. The score begins with a *ff* dynamic and a *mf* dynamic. The first ending leads to a *ff* dynamic. The second ending leads to a *ff* dynamic. The third ending leads to a *ff* dynamic. The fourth ending leads to a *ff* dynamic. The fifth ending leads to a *ff* dynamic. The sixth ending leads to a *ff* dynamic. The seventh ending leads to a *ff* dynamic. The eighth ending leads to a *ff* dynamic. The ninth ending leads to a *ff* dynamic.

No. 18.

Victoria Quadrille.

H. STETEFELD.

1. *ff* *mf*

CODA. *ff* *FINE.*

p *tr* *tr* *tr* *tr* *D.C. al fine.*

2. *ff* *FINE.* *D.C. al fine.*

CORNET SOLO. *f* *p* *p* *mf* *ff*

CODA.

FINE.

p

D.S. al fine.

4. *ff*

p

CODA.

ff

FINE.

p

D.C. al fine.

5. *ff*

p

f

tr

FINE.

ff

D.S. al fine.

1st VIOLIN.

No. 19.

Heart's Desire Waltzes.

R. PIEFKE.

1. *p*

ff *p* *f* *p*

f *p* *f*

2. *p*

ff

p

f

3. *p*

tr *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr*

tr *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr*

1. 2.

p *ff*

Ballroom Orchestra, No. 3

1001-8

The musical score for 'The Song of the Lark' is presented in two systems. The first system begins with a treble clef, a key signature of two sharps (F# and C#), and a common time signature (C). The melody starts with a series of eighth notes, followed by a half note, and then a series of eighth notes. The second system continues the melody, featuring a series of eighth notes, a half note, and a series of eighth notes. The score concludes with a double bar line and a repeat sign. The dynamics 'p' (piano) and 'ff' (fortissimo) are indicated. The tempo 'Allegretto' is written above the first system. The title 'The Song of the Lark' is written below the first system. The composer's name 'J. S. Zerk' is written below the second system. The publisher's name 'G. Schirmer, Inc.' is written below the second system. The copyright notice 'Copyright, 1914, by G. Schirmer, Inc.' is written below the second system. The number '1.' and '2.' are written above the final measures of the second system, indicating first and second endings.

No. 20.

Ulan Galop.

C. FRANK.

TRIO.

CODA.

D.C. al . ff

No. 21.

Artists' Dream Waltzes.

F. WESTERHEIM

1. 

2. 

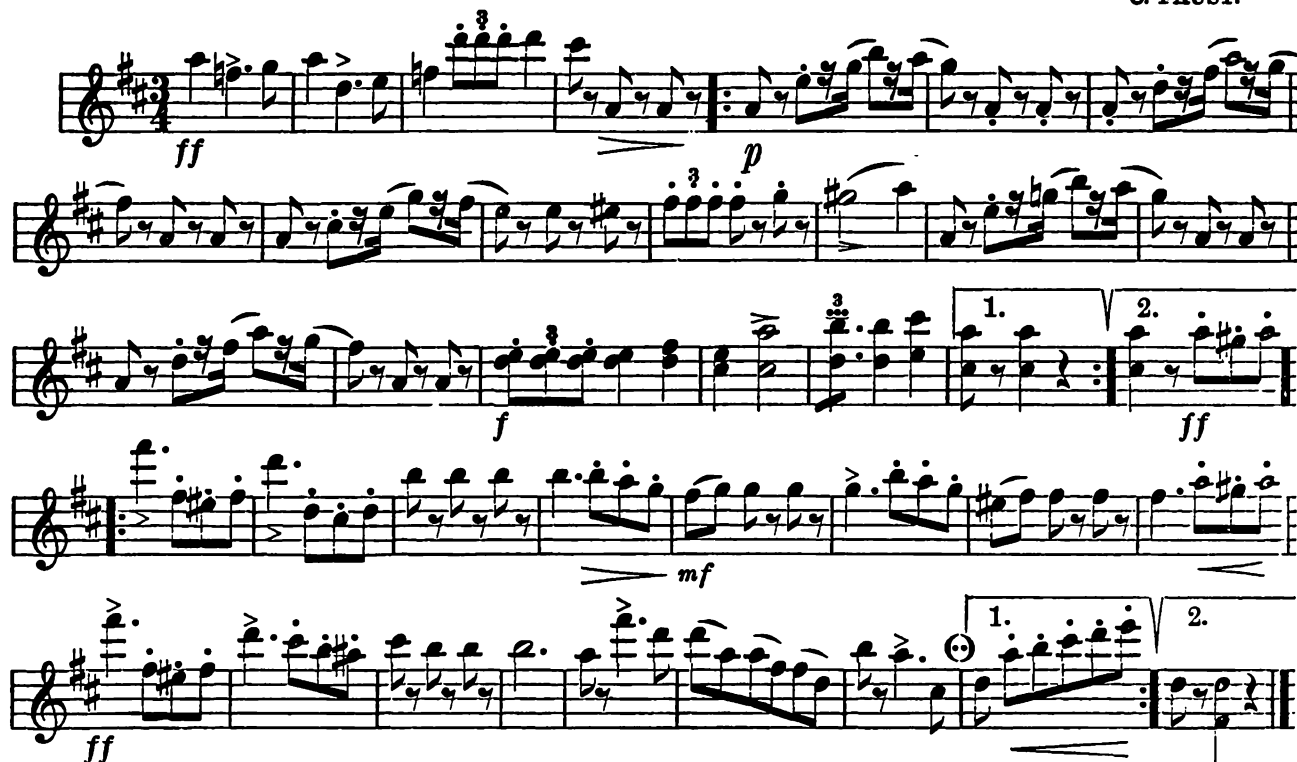
3. 



No. 22.

Danielle Polka-mazurka.

C. FAUST.



Trio D.S. al.

Ball-room Orchestra, No. 3.

1,091—8.

No. 23.

Always Pleasing Polka.

C. FAUST.

Musical score for No. 23, "Always Pleasing Polka" by C. Faust. The score is for the 1st Violin part and consists of six staves. The key signature is one sharp (F#) and the time signature is 4/4. The first staff begins with a *ff* dynamic, followed by a *p* dynamic. The second staff has a *mf* dynamic. The third staff has a *ff* dynamic. The fourth staff is marked *TRIO.* and begins with a *p* dynamic. The fifth staff has a *mf* dynamic. The sixth staff has a *ff* dynamic. The score includes various musical notations such as slurs, ties, and repeat signs with first and second endings.

No. 24.

Bertha Schottische.

R. PIEFKE.

Musical score for No. 24, "Bertha Schottische" by R. Piefke. The score is for the 1st Violin part and consists of four staves. The key signature is two sharps (F# and C#) and the time signature is 4/4. The first staff begins with a *p* dynamic. The second staff has a *ff* dynamic. The third staff has a *ff* dynamic. The fourth staff is marked *TRIO.* and begins with a *p* dynamic. The score includes various musical notations such as slurs, ties, and repeat signs with first and second endings.

2nd VIOLIN.

17

BALL-ROOM ORCHESTRA.

— No. 3. —

No. 17.

Prince Rudolph March.

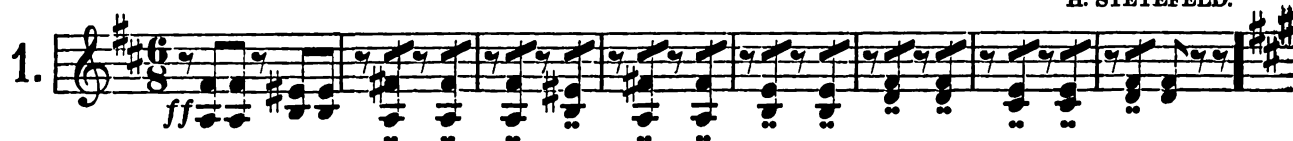
F. BEISSIG.

The musical score is written for a 2nd Violin part in G major (one sharp) and 2/4 time. It consists of nine staves of music. The first staff begins with a forte (*ff*) dynamic and includes accents. The second staff continues with a mezzo-forte (*mf*) dynamic. The third staff features first and second endings. The fourth staff returns to a forte (*ff*) dynamic. The fifth staff also includes first and second endings. The sixth staff is marked 'TRIO.' and begins with a forte (*f*) dynamic, followed by a piano (*p*) section. The seventh staff continues with a forte (*f*) dynamic. The eighth staff includes first and second endings and a piano (*p*) dynamic. The ninth staff concludes with a forte (*ff*) dynamic and first and second endings.

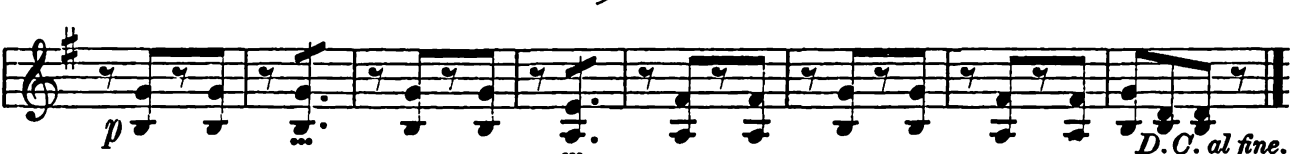
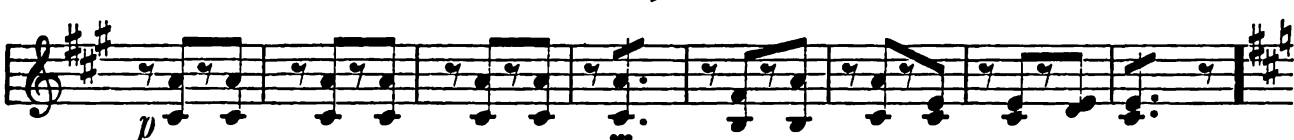
No. 18.

Victoria Quadrille.

H. STETEFELD.



CODA.



2nd VIOLIN.

No. 19.

Heart's Desire Waltzes.

R. PIEFKE.

1. 

2. 

3. 

First system of the musical score for the 2nd Violin part. It consists of two staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music starts with a forte (*ff*) dynamic, followed by a crescendo leading to a piano (*p*) dynamic. The second staff continues the melody and includes a repeat sign at the end.

No. 20.

Ulan Galop.

C. FRANK.

Second system of the musical score. It consists of three staves. The first staff begins with a piano (*p*) dynamic. The second staff includes a mezzo-forte (*mf*) dynamic and first/second endings. The third staff begins with a forte (*ff*) dynamic and continues the melody with various articulations.

TRIO.

Third system of the musical score, labeled 'TRIO'. It consists of four staves. The first staff begins with a piano (*p*) dynamic. The second and third staves include first/second endings. The fourth staff begins with a forte (*ff*) dynamic. The system concludes with a Coda section, marked with a double bar line and a 'CODA' symbol, followed by a key signature change to one sharp (F#) and a final forte (*ff*) dynamic. The instruction 'D.C. al' is written below the final staff.

No. 21.

Artists' Dream Waltzes.

F. WESTERHEIM

1. 

2. 

3. 



No. 22.

Danielle Polka-Mazurka.

C. FAUST.



2nd VIOLIN.

No. 23.

Always Pleasing Polka.

C. FAUST.

pizz. *arco.*

ff *p* *p* *mf*

1. 2.

1. 2.

TRIO.

p *mf*

1. 2.

1. 2.

p *ff*

No. 24.

Bertha Schottische.

R. PIEFKE.

p

f *p*

TRIO.

f *p*

CLARINET.

17

BALL-ROOM ORCHESTRA.

— No. 3. —

No. 17.

Prince Rudolph March.

F. BEISSIG.

Sheet music for Clarinet, No. 17, Prince Rudolph March, by F. Beissig. The music is in A major (one sharp) and 2/4 time. It consists of 16 staves of music.

The first section (measures 1-16) is marked "In A." and includes dynamic markings *ff*, *mf*, *f*, *mf*, and *ff*. It features various musical notations including slurs, trills (*tr*), triplets (*3*), and first/second endings.

The second section (measures 17-32) is marked "TRIO." and includes dynamic markings *ff*, *p*, and *f*. It continues with musical notations including slurs, trills (*tr*), and first/second endings.

CLARINET.

No. 18.

Victoria Quadrille.

H. STETEFELD.

In A.



CODA.



CORNET SOLO.



CLARINET.

19

CODA.



CLARINET.

No. 19.

Heart's Desire Waltzes.

R. PIEFKE.

In A.

The image displays a musical score for a piece titled "In A." from a "Ball-room Orchestra, No. 2". The score is written for a single melodic line, likely for a violin or flute, and is organized into three systems, numbered 1, 2, and 3. The key signature is one flat (B-flat), and the time signature is 3/4. The notation includes various musical symbols such as notes, rests, trills (tr), and dynamic markings (p, ff, f). The first system begins with a treble clef and a key signature of one flat. It features a series of eighth and sixteenth notes, with a trill in the third measure. The dynamics range from piano (p) to fortissimo (ff). The second system continues the melodic line, with a trill in the third measure and a dynamic marking of ff. The third system also continues the melodic line, with a trill in the third measure and a dynamic marking of p. The score concludes with a double bar line and a final dynamic marking of ff.



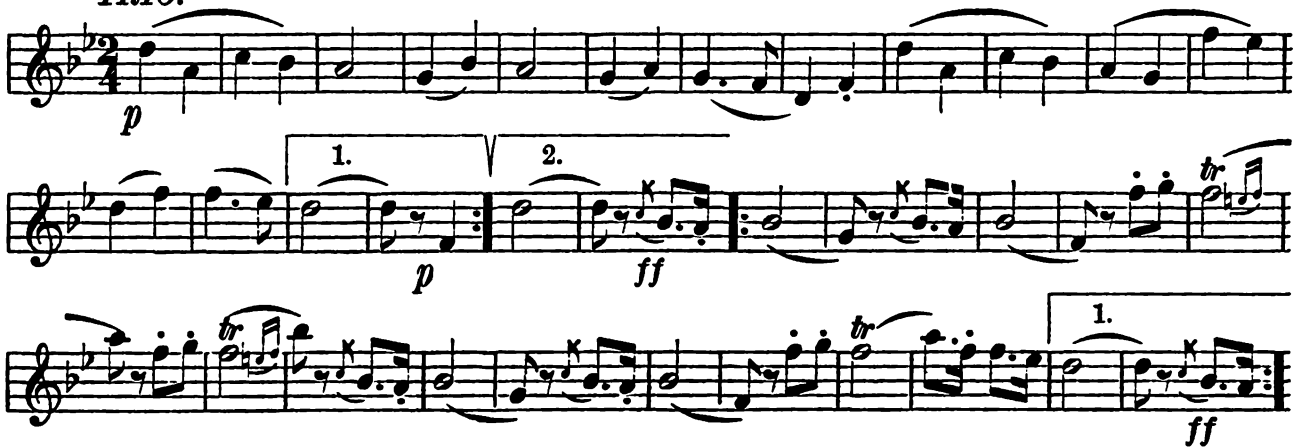
No. 20.

Ulan Galop.

C. FRANK.



TRIO.

D.C. al \odot *ff*

CLARINET.

No. 21.

Artists' Dream Waltzes.

F. WESTERHEIM

1. In B \flat .

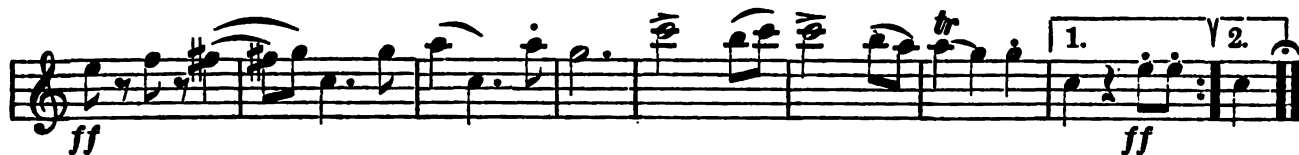
p *f* *ff* *p* *f* *ff* *p* *tr* *ff* *ff* *p* *ff*

1. 2. 1. 2. 1. 2. 1. 2.

2.

CLARINET.

23.

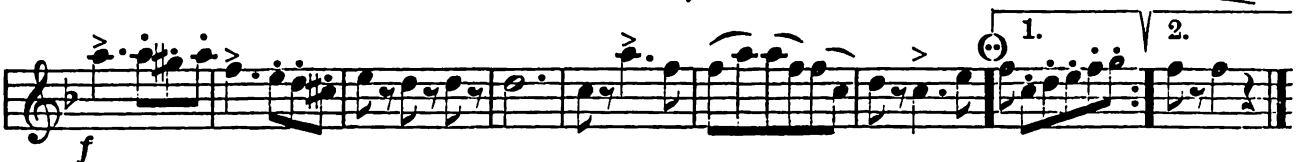


No. 22.

Danielle Polka-Mazurka.

C. FAUST.

In A.



CLARINET.

No. 23.

Always Pleasing Polka.

C. FAUST.

In A.

ff p p mf ff p p

No. 24.

Bertha Schottische.

R. PIEFKE.

In A.

p tr tr tr ff p p p

CORNET.

17

BALL-ROOM ORCHESTRA.

— No. 3. —

No. 17.

Prince Rudolph March.

F. BEISSIG.

In A. *ff* *mf* *f* *mf* *ff* *tr* *tr* *tr* *1.* *2.* *ff* *1.* *2.* *ff* *TRIO.* *f* *p* *p* *f* *1* *p* *1* *f* *1.* *2.* *p* *1.* *2.* *f* *1.* *2.*

CORNET.

No. 18.

Victoria Quadrille.

H. STETEFELD.

In A.

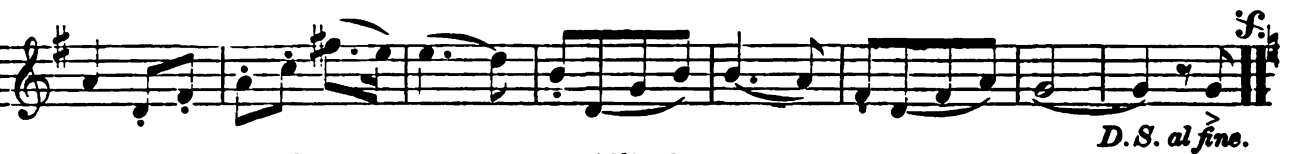


CODA.



CORNET.

19



No. 19.

Heart's Desire Waltzes.

R. PIEFKE.

1. In A. *p* CLAR. *p*

f *p* *f* *p*

f *p* *f* *p*

f *p* *f* *p*

2. *p*

f *p*

f *p*

f *p*

3. SOLO. *p*

ff *p*



No. 20.

Ulan Galop.

C. FRANK.

In A.

SOLO.



TRIO. CLAR.



D.C. al \odot .

Ball-room Orchestra, No. 2

1,001-8.

No. 21.

Artists' Dream Waltzes.

F. WESTERHEIM.

In Bb.

1.

p

1. *2.*

p *f*

ff

1. *2.*

2.

p *f*

1. *2.*

p

ff

1. *2.*

3.

p *f*

1. *2.*

p *ff*

4.

p *f*

1. *2.*

p *ff*

5.

p *f*

1. *2.*

p *ff*

6.

p *f*

1. *2.*

p *ff*

7.

p *f*

1. *2.*

p *ff*

8.

p *f*

1. *2.*

p *ff*

9.

p *f*

1. *2.*

p *ff*

10.

p *f*

1. *2.*

p *ff*

11.

p *f*

1. *2.*

p *ff*

12.

p *f*

1. *2.*

p *ff*

13.

p *f*

1. *2.*

p *ff*

14.

p *f*

1. *2.*

p *ff*

15.

p *f*

1. *2.*

p *ff*

16.

p *f*

1. *2.*

p *ff*

17.

p *f*

1. *2.*

p *ff*

18.

p *f*

1. *2.*

p *ff*

19.

p *f*

1. *2.*

p *ff*

20.

p *f*

1. *2.*

p *ff*

21.

p *f*

1. *2.*

p *ff*

22.

p *f*

1. *2.*

p *ff*

23.

p *f*

1. *2.*

p *ff*

24.

p *f*

1. *2.*

p *ff*

25.

p *f*

1. *2.*

p *ff*

26.

p *f*

1. *2.*

p *ff*

27.

p *f*

1. *2.*

p *ff*

28.

p *f*

1. *2.*

p *ff*

29.

p *f*

1. *2.*

p *ff*

30.

p *f*

1. *2.*

p *ff*

31.

p *f*

1. *2.*

p *ff*

32.

p *f*

1. *2.*

p *ff*

33.

p *f*

1. *2.*

p *ff*

34.

p *f*

1. *2.*

p *ff*

35.

p *f*

1. *2.*

p *ff*

36.

p *f*

1. *2.*

p *ff*

37.

p *f*

1. *2.*

p *ff*

38.

p *f*

1. *2.*

p *ff*

39.

p *f*

1. *2.*

p *ff*

40.

p *f*

1. *2.*

p *ff*

41.

p *f*

1. *2.*

p *ff*

42.

p *f*

1. *2.*

p *ff*

43.

p *f*

1. *2.*

p *ff*

44.

p *f*

1. *2.*

p *ff*

45.

p *f*

1. *2.*

p *ff*

46.

p *f*

1. *2.*

p *ff*

47.

p *f*

1. *2.*

p *ff*

48.

p *f*

1. *2.*

p *ff*

49.

p *f*

1. *2.*

p *ff*

50.

p *f*

1. *2.*

p *ff*

51.

p *f*

1. *2.*

p *ff*

52.

p *f*

1. *2.*

p *ff*

53.

p *f*

1. *2.*

p *ff*

54.

p *f*

1. *2.*

p *ff*

55.

p *f*

1. *2.*

p *ff*

56.

p *f*

1. *2.*

p *ff*

57.

p *f*

1. *2.*

p *ff*

58.

p *f*

1. *2.*

p *ff*

59.

p *f*

1. *2.*

p *ff*

60.

p *f*

1. *2.*

p *ff*

61.

p *f*

1. *2.*

p *ff*

62.

p *f*

1. *2.*

p *ff*

63.

p *f*

1. *2.*

p *ff*

64.

p *f*

1. *2.*

p *ff*

65.

p *f*

1. *2.*

p *ff*

66.

p *f*

1. *2.*

p *ff*

67.

p *f*

1. *2.*

p *ff*

68.

p *f*

1. *2.*

p *ff*

69.

p *f*

1. *2.*

p *ff*

70.

p *f*

1. *2.*

p *ff*

71.

p *f*

1. *2.*

p *ff*

72.

p *f*

1. *2.*

p *ff*

73.

p *f*

1. *2.*

p *ff*

74.

p *f*

1. *2.*

p *ff*

75.

p *f*

1. *2.*

p *ff*

76.

p *f*

1. *2.*

p *ff*

77.

p *f*

1. *2.*

p *ff*

78.

p *f*

1. *2.*

p *ff*

79.

p *f*

1. *2.*

p *ff*

80.

p *f*

1. *2.*

p *ff*

81.

p *f*

1. *2.*

p *ff*

82.

p *f*

1. *2.*

p *ff*

83.

p *f*

1. *2.*

p *ff*

84.

p *f*

1. *2.*

p *ff*

85.

p *f*

1. *2.*

p *ff*

86.

p *f*

1. *2.*

p *ff*

87.

p *f*

1. *2.*

p *ff*

88.

p *f*

1. *2.*

p *ff*

89.

p *f*

1. *2.*

p *ff*

90.

p *f*

1. *2.*

p *ff*

91.

p *f*

1. *2.*

p *ff*

92.

p *f*

1. *2.*

p *ff*

93.

p *f*

1. *2.*

p *ff*

94.

p *f*

1. *2.*

p *ff*

95.

p *f*

1. *2.*

p *ff*

96.

p *f*

1. *2.*

p *ff*

97.

p *f*

1. *2.*

p *ff*

98.

p *f*

1. *2.*

p *ff*

99.

p *f*

1. *2.*

p *ff*

100.

p *f*

1. *2.*

p *ff*

101.

p

1. *2.*

p *f*

1. *2.*

102.

p *f*

1. *2.*

p *ff*

103.

p *f*

1. *2.*

p *ff*

104.

p *f*

1. *2.*

p *ff*

105.

p *f*

1. *2.*

p *ff*

106.

p *f*

1. *2.*

p *ff*

107.



No. 22.

Danielle Polka-mazurka.

C. FAUST.

In A.



D.S. al.

CORNET.

No. 23.

Always Pleasing Polka.

C. FAUST.

In A.

f p p mf ff

TRIO.

p mf p f

1. 2. 1. 2. 1. 2.

No. 24.

Bertha Schottische.

R. PIEFKE.

In A.

p p

ff f

TRIO.

p

SOLO.

p

1. 2. 1. 2. 1. 2.

Ball-room Orchestra, No. 3.

BALL-ROOM ORCHESTRA.

— No. 3. —

No. 17.

Prince Rudolph March.

F. BEISSIG.

ff *mf* *mf* *f* *mf* *ff* *f* *p* *p* *f* *p* *f*

TRIO.

1. 2. 1. 2.

No. 18.

Victoria Quadrille.

H. STETEFELD.



CODA.



No. 19.

Heart's Desire Waltzes.

R. PIEFKE.





No. 20.

Ulan Galop.

C. FRANK.



TRIO.



D.C. al **ff**

BASS.

No. 21.

Artists' Dream Waltzes.

F. WESTERHEIM.

1. 




2. 




3. 


f *p*

1. 2.

No. 22.

Danielle Polka-Mazurka.

C. FAUST.

ff *p*

1. 2.

f *mf*

ff

1. 2.

TRIO.

p

mf *ff*

1. 2.

D.S. al C. *ff*

CODA.

No. 23.**Always Pleasing Polka.****C. FAUST.**

pizz. *arco.*

ff *p* *p* *mf* *ff* *p* *f*

TRIO.

1. 2. 1. 2. 1. 2.

No. 24.**Bertha Schottische.****R. PIEFKE.**

p *ff* *p* *ff* *p*

TRIO.

BALL-ROOM ORCHESTRA.

— No. 3. —

No. 17.

Prince Rudolph March.

F. BEISSIG.

ff

mf

f

mf

1. 2.

f

1. 2.

TRIO.

ff *p* *p*

f *p*

1. 2.

p *p*

1. 2.

ff

No. 18.

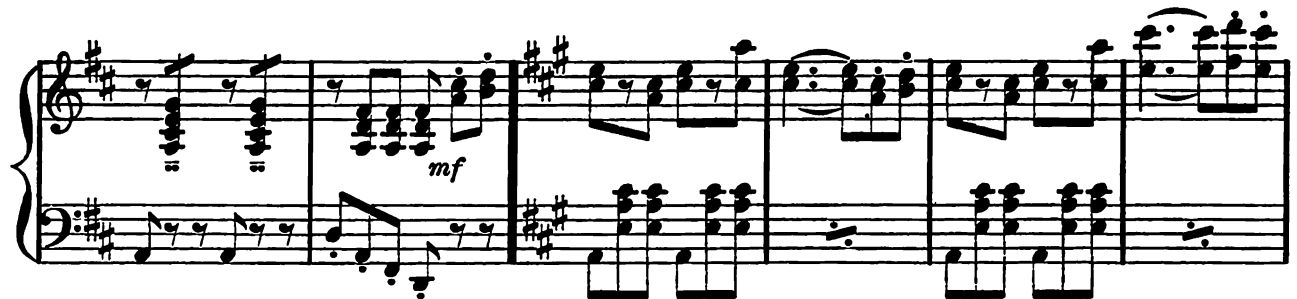
Victoria Quadrille.

H. STETEFELD.

1. *ff*



mf



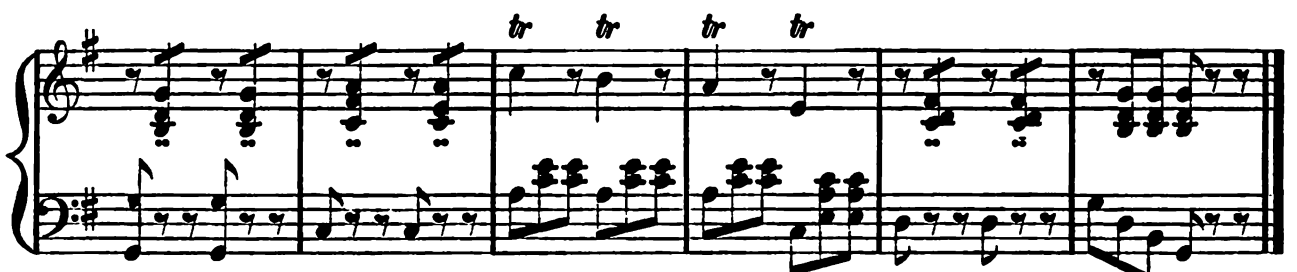
CODA.
ff



p
FINE.



tr tr tr tr

*D. C. al fine.*

2. *ff*

FINE.

p

D. C. al fine.

3. *ff* *p* *p*

mf

CODA.

ff

First system of musical notation, piano. The key signature is one sharp (F#). The music is written for piano with treble and bass staves. The first five measures end with a double bar line and the word "FINE." below it. The sixth measure begins with a piano (*p*) dynamic marking.

Second system of musical notation, piano. The key signature is one sharp (F#). The music is written for piano with treble and bass staves. The system ends with a double bar line and the instruction "D.S. al fine." below it.

Third system of musical notation, piano. The key signature is one sharp (F#). The music is written for piano with treble and bass staves. The system begins with a forte (*ff*) dynamic marking and a measure rest. The system ends with a double bar line.

Fourth system of musical notation, piano. The key signature is one sharp (F#). The music is written for piano with treble and bass staves. The system begins with a piano (*p*) dynamic marking. The system ends with a double bar line.

Fifth system of musical notation, piano. The key signature is one sharp (F#). The music is written for piano with treble and bass staves. The system begins with the word "CODA." above the staff and a forte (*ff*) dynamic marking. The system ends with a double bar line and the word "FINE." below it.

Sixth system of musical notation, piano. The key signature is one sharp (F#). The music is written for piano with treble and bass staves. The system begins with a piano (*p*) dynamic marking. The system ends with a double bar line and the instruction "D.C. al fine." below it.

5.

f *p* *ff*

ff FINE.

ff

No. 19.

Heart's Desire Waltzes.

R. PFEFKE.

1.

2.



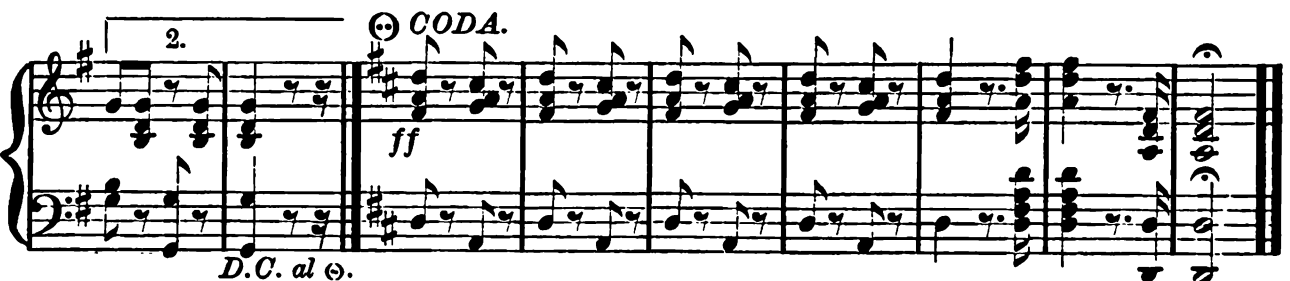
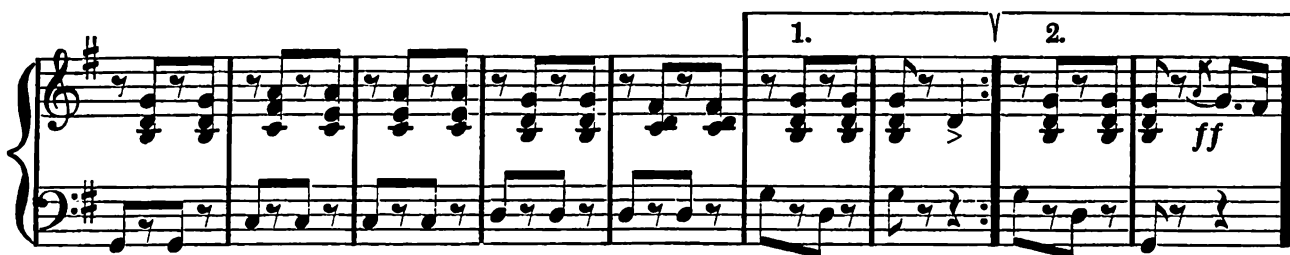


No. 20.

Ulan Galop.

C. FRANK.

TRIO.



No. 21.

Artists' Dream Waltzes.

F. WESTERHEIM.

1.

1. *p*

1. 2.

ff

1. 2.

2. *p*

1. 2. *ff*

First system of musical notation for Piano. The system consists of a grand staff with a treble and bass clef. The key signature is one flat (B-flat). The time signature is 4/4. The music features a complex melody in the treble with many beamed sixteenth and thirty-second notes, and a bass line with chords and single notes. A trill is marked above the first measure of the treble.

Second system of musical notation for Piano. The system continues the melody and bass line from the first system. It includes first and second endings marked with '1.' and '2.' above the staff. The first ending leads back to an earlier section, and the second ending concludes the system. The dynamic *ff* (fortissimo) is marked in the final measure of the first ending.

Third system of musical notation for Piano. The system begins with a measure rest in the treble, followed by a melody starting on the second measure. The dynamic *p* (piano) is marked. The bass line continues with chords and single notes. The system ends with a measure rest in the treble.

Fourth system of musical notation for Piano. The system continues the melody and bass line. It includes first and second endings marked with '1.' and '2.' above the staff. The first ending leads back to an earlier section, and the second ending concludes the system. The dynamic *p* (piano) is marked in the final measure of the first ending.

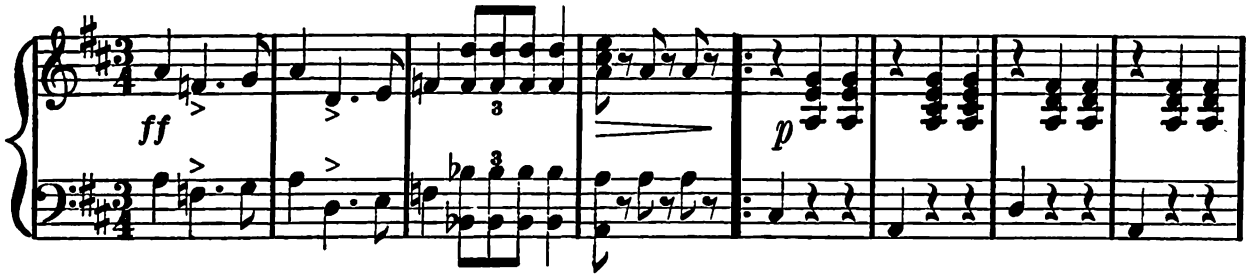
Fifth system of musical notation for Piano. The system begins with a measure rest in the treble, followed by a melody starting on the second measure. The dynamic *ff* (fortissimo) is marked in the first measure, and *p* (piano) is marked in the fourth measure. The bass line continues with chords and single notes. A trill is marked above the first measure of the treble.

Sixth system of musical notation for Piano. The system continues the melody and bass line. It includes first and second endings marked with '1.' and '2.' above the staff. The first ending leads back to an earlier section, and the second ending concludes the system. The dynamic *ff* (fortissimo) is marked in the first measure of the first ending.

No. 22.

Danielle Polka-Mazurka.

C. FAUST.



TRIO.

p

mf

tr *tr* *tr* *tr* *tr*

ff

1.

2. **CODA.**

ff

D.S. al Coda.

No. 23.

Always Pleasing Polka.

C. FAUST.

f *p*

p

ff *p* *mf*

First system of musical notation for piano. It features a grand staff with treble and bass clefs. The key signature has one sharp (F#). The system includes first and second endings marked '1.' and '2.' with repeat signs. Dynamics include *ff* (fortissimo) and accents (>).

Second system of musical notation for piano. It continues the grand staff. The key signature changes to two sharps (F# and C#). The system includes first and second endings marked '1.' and '2.' with repeat signs. A section is labeled *TRIO.* with a dynamic of *p* (piano). The time signature changes to 2/4.

Third system of musical notation for piano. It continues the grand staff in 2/4 time. The key signature remains two sharps. The system features various musical notations including slurs, ties, and accents (>).

Fourth system of musical notation for piano. It continues the grand staff. The system includes first and second endings marked '1.' and '2.' with repeat signs. Dynamics include *mf* (mezzo-forte) and *p* (piano).

Fifth system of musical notation for piano. It continues the grand staff. The system includes first and second endings marked '1.' and '2.' with repeat signs. Dynamics include *ff* (fortissimo) and *p* (piano).

No. 24.

Bertha Schottische.

R. PIEFKE.



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