



*Old* DRAWING-ROOM  
FAVORITES  
*for*  
*the Piano*



WILLIE PAPE, op. 26. <i>Irish Melodies</i> (Believe me, if all those endearing and Garry Owen)	75
— op. 29. <i>Irish Melodies</i> (The Minstrel Boy and St. Patrick's Day)	75
— op. 30. <i>Scotch Melodies</i> (Ye Banks and Braes and Bonnie Dundee)	75
— op. 34. The Brook (Song by Dolores)	75
— op. 40. The Valley lay smiling and The Girl I left behind me	75
S. THALBERG, op. 72. Home, sweet home	1.50
— The same, simplified	1.00
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— Witches' Dance (Paganini)	75
H. CRAMER, op. 74, No. 4. Last Idea (of C. M. von Weber)	75
A. GORIA, op. 27. Belisario, Fantasia on Opera by Donizetti	1.00
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JAS. G. BARNETT. Barcarolle from Oberon	30
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LÉOPOLD de MEYER. Chant bohémien	35
J. EGGHARD, op. 2. La Campanella. Impromptu	60



New York G. Schirmer.











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J. EGGHARD, op. 2. <i>La Campanella. Impromptu</i>	60



*New York* G.Schirmer.





à Madlle Rose Kennedy.  
(De La Nouvelle Orléans.)

Edited and fingered by  
Louis Oesterle.

# Grande Polka de Concert.

WM. VINCENT WALLACE.

**Introduzione.**  
Lento, ma non troppo.

Piano.

The musical score is written for piano and consists of four systems of music. The first system is the introduction, marked 'Lento, ma non troppo'. It begins with a piano (*f*) dynamic and features a right-hand melody with a wide interval and a left-hand accompaniment. The second system continues the introduction, marked *ff* and *velociss.*, with a more rapid right-hand melody. The third system is marked *pp* and *schierzando*, featuring a light, rhythmic right-hand melody and a more active left-hand accompaniment. The fourth system is marked *Tempo di Polka* and *pp leggiermente*, with a lively right-hand melody and a simple left-hand accompaniment. The score includes various musical notations such as dynamics (*f*, *ff*, *pp*, *dim.*), articulation marks (accents, slurs), and performance instructions like *r.h.* and *Red.*. There are also asterisks and a 'cresc.' marking in the first system.



First system of musical notation. The right hand features a complex texture with triplets and sixteenth-note patterns. The left hand provides a steady accompaniment. A first ending bracket is present in the right hand. Performance markings include 'Ped.' and asterisks.

Second system of musical notation. The right hand continues with intricate patterns. The left hand has a more active role. Performance markings include *ff* and *brillante e sempre stacc.*

Third system of musical notation. Similar to the first system, it features complex right-hand textures and a steady left-hand accompaniment. Performance markings include 'Ped.' and asterisks.

Fourth system of musical notation. The right hand has a more melodic and rhythmic focus. The left hand continues with accompaniment. Performance markings include *martellato* and 'Ped.' with asterisks.

Fifth system of musical notation. The right hand features a melodic line with fingerings (1-5) and a first ending bracket. The left hand has a rhythmic accompaniment. Performance markings include *p scherz.* and *pp delicato*.







First system of musical notation. The treble clef staff contains a series of chords with accents (^) and a dynamic marking of *ff*. The bass clef staff contains a melodic line with notes marked with *Red.* and asterisks (\*). A dotted line with an 8 indicates an octave shift in the treble staff.

Second system of musical notation. Similar to the first system, it features chords in the treble and a melodic line in the bass. The *Red.* and (\*) markings continue. An octave shift (8) is indicated in the treble staff.

Third system of musical notation. The treble clef staff begins with a dynamic marking of *pp leggiermente*. It features a melodic line with triplets (3) and a bass line. An octave shift (8) is indicated in the treble staff.

Fourth system of musical notation. The treble clef staff contains melodic lines with triplets (3). The bass clef staff has a melodic line with notes marked *Red.* and (\*). An octave shift (8) is indicated in the treble staff.

Fifth system of musical notation. The treble clef staff contains melodic lines with triplets (3). The bass clef staff begins with a dynamic marking of *ff* and contains a melodic line with notes marked *Red.* and (\*). An octave shift (8) is indicated in the treble staff.



First system of musical notation. Treble and bass staves. Treble staff features a triplet of eighth notes. Bass staff includes a 'Ped.' marking and asterisks. A dotted line with the number '8' spans the first two measures.

Second system of musical notation. Treble and bass staves. Treble staff is marked 'martellato'. Bass staff includes 'Ped.' markings and asterisks. A dotted line with the number '8' spans the first two measures.

Third system of musical notation. Treble and bass staves. Treble staff includes fingerings (1-5) and accents. Bass staff includes 'p scherz.' and 'pp delicato' markings, along with 'Ped.' markings and asterisks. A dotted line with the number '8' spans the first two measures.

Fourth system of musical notation. Treble and bass staves. Treble staff includes fingerings (1-5) and accents. Bass staff includes 'f' marking and 'Ped.' markings with asterisks. A dotted line with the number '8' spans the first two measures.

Fifth system of musical notation. Treble and bass staves. Treble staff includes fingerings (1-5) and accents. Bass staff includes 'con bravura' and 'ff' markings, along with 'Ped.' markings and asterisks. A dotted line with the number '8' spans the first two measures.



First system of musical notation. The right hand features a melodic line with a slur and an 8-measure rest. The left hand has a bass line with notes marked 'Ped.' and asterisks. The key signature is three flats.

Second system of musical notation. The right hand has a complex melodic passage with fingerings (1, 2, 3, 1, 2, 3, 1, 4) and a dynamic marking of *ff*. The left hand has a bass line with notes marked 'Ped.' and asterisks.

Third system of musical notation. The right hand has a melodic line with slurs and an 8-measure rest. The left hand has a bass line with notes marked 'Ped.' and asterisks.

Fourth system of musical notation. The right hand has a melodic line with slurs and an 8-measure rest. The left hand has a bass line with notes marked 'Ped.' and asterisks.

Fifth system of musical notation. The right hand has a melodic line with slurs and an 8-measure rest. The left hand has a bass line with notes marked 'Ped.' and asterisks, and a dynamic marking of *p marcato*.



8 5  
 Treble staff: Slurred eighth notes with accents (^) and fingerings (1, 3, 1, 3).  
 Bass staff: Slurred notes with dynamic marking *ped.* and asterisks (\*).

8  
 Treble staff: Slurred triplets with fingerings (3, 5, 3, 2, 3, 1, 3, 5, 3, 1).  
 Bass staff: Slurred notes with dynamic marking *ff* and *cresc.*, and *ped.* markings.

8  
 Treble staff: Slurred eighth notes with accents (^) and fingerings (1, 3, 1, 3).  
 Bass staff: Slurred notes with dynamic marking *f* and *ped.* markings.

8  
 Treble staff: Slurred eighth notes with accents (^) and fingerings (4, 4).  
 Bass staff: Slurred notes with dynamic marking *ff* and *ped.* markings.

8  
 Treble staff: Slurred eighth notes with accents (^) and fingerings (4, 4).  
 Bass staff: Slurred notes with dynamic marking *f* and *ped.* markings.



*f risoluto cresc.*

*agitato*

Two systems of music. The first system has a treble clef with a key signature of two flats and a common time signature. It features a series of chords and melodic lines with slurs and accents. The bass clef part has a similar key signature and time signature. The second system continues the piece with more complex rhythmic patterns and dynamic markings.

*dim. e rall.*

Two systems of music. The first system continues the previous piece with a treble and bass clef. The second system introduces a new tempo and dynamic marking, 'dim. e rall.', and features a key signature change to three flats. The music includes various rhythmic patterns and slurs.

*a tempo*

*pp leggieremente*

Two systems of music. The first system is marked 'a tempo' and 'pp leggieremente'. It features a key signature of three sharps and a common time signature. The music consists of repeated rhythmic patterns in both hands, with slurs and accents.

Two systems of music. The first system continues the 'a tempo' section with repeated rhythmic patterns. The second system shows a key signature change to two sharps and a common time signature, with a 'Ped.' marking and asterisks.

*ben marc.*

Two systems of music. The first system is marked 'ben marc.' and features a key signature of two sharps and a common time signature. The music includes repeated rhythmic patterns and slurs. The second system continues with similar patterns and a 'Ped.' marking.



System 1: Treble and bass staves. Treble staff has a triplet of eighth notes and an 8-measure rest. Bass staff has a triplet of eighth notes and an 8-measure rest. Dynamics include *con energico*. Pedal markings: *Ped.*, *\**, *Ped.*, *\**.

System 2: Treble and bass staves. Treble staff has a triplet of eighth notes. Bass staff has a triplet of eighth notes. Dynamics include *string.*. Pedal markings: *Ped.*, *Ped.*, *Ped.*, *Ped.*, *Ped.*.

System 3: Treble and bass staves. Treble staff has a triplet of eighth notes and an 8-measure rest. Bass staff has a triplet of eighth notes and an 8-measure rest. Dynamics include *ff rall. e pesante*, *vivo.*, and *pp*. Pedal markings: *Ped.*, *Ped.*, *Ped.*, *\**.

System 4: Treble and bass staves. Treble staff has a triplet of eighth notes and an 8-measure rest. Bass staff has a triplet of eighth notes and an 8-measure rest. Dynamics include *ff martellato*. Pedal markings: *Ped.*, *\**.

System 5: Treble and bass staves. Treble staff has a triplet of eighth notes and an 8-measure rest. Bass staff has a triplet of eighth notes and an 8-measure rest. Dynamics include *p* and *ff*. Pedal markings: *Ped.*, *\**.



*Animato.*

La. \* La. \*

La. \* La. \* La. \* La. \*

*con tutta forza*

*fff*

La. La.

*fff*

La. La.

La. \*



# NEW MUSIC FOR THE PIANO, SELECTED FROM THE CATALOGUE OF G. SCHIRMER, NEW YORK

<p><i>ALBUM OF RUSSIAN PIANO MUSIC</i>, 68 Pieces, selected, edited and fingered by Louis Oesterle. 2 Vols. Paper, each net 1 00 Cloth, each net 2 00</p> <p><i>ALBUM OF SCANDINAVIAN PIANO MUSIC</i>, 42 Pieces by Danish, Norwegian and Swedish Composers, selected, edited and fingered by Louis Oesterle. Paper net 1 00 Cloth net 2 00</p> <p><i>AUS DER OHE, ADELE</i>, Op. 10, No. 1. <i>Melodie</i> (No. 2), in G 50</p> <p>— Op. 10, No. 2. <i>Berceuse</i>, in E<sub>7</sub> 60</p> <p>— Op. 11. <i>Mazurka</i>, in D<sub>7</sub> 75</p> <p><i>BINET, FRÉDÉRIC</i>, Op. 46. <i>Nuit d'Été</i>. (Summer Night) 75</p> <p>— Op. 47. <i>Berceuse</i>. (Lullaby) 50</p> <p><i>CAJANI, ALBERTO</i>, Trois <i>Morceaux</i>: Barcarola 60 Serenata 50 Valzer 75 The same, complete in one Book 1 50</p> <p><i>ENGEL, S. CAMILLO</i>, <i>Carnaval Viennois</i>. Op. 18 1 00</p> <p>— <i>Novelette</i>. Op. 24, No. 1 1 00</p> <p>— <i>Ballade</i>. Op. 24, No. 2 75</p> <p>— <i>Fantaisie</i> 1 00</p> <p><i>HACKH, OTTO</i>, <i>Sarabande</i>, in Am. 60</p> <p><i>HILL, EDWARD BURLIN-GAME</i>, Op. 10. <i>Country Idyls</i>. Six Pieces net 1 25</p> <p><i>HUSS, HENRY HOLDEN</i>, Op. 17. <i>Quatre Préludes en forme d'Études</i>: No. 1, in D<sub>7</sub> 75 " 2, in D 60 " 3, in E 60 " 4, in A<sub>7</sub> 75</p> <p>— Op. 18. <i>Menuet</i> 75</p> <p>— " <i>Gavotte Capricieuse</i> 60</p> <p><i>NEIDLINGER, W. H.</i>, <i>Nocturne</i>, in Cm. 60</p> <p>— <i>Twilight and Dawn</i> 75</p>	<p><i>ORTH, JOHN</i>, Op. 12, No. 1. <i>Fantaisie Impromptu</i> 75</p> <p>— Op. 12, No. 2. <i>Caprice Oriental</i> 75</p> <p><i>ORTH, L. E.</i>, Op. 21. Ten <i>Little Fingers</i>: No. 1. <i>Sunny Morning</i> 35 " 2. <i>Little Maiden</i> 25 " 3. <i>Mary's Lamb</i> 35 " 4. <i>On the Mossy Bank</i> 35 " 5. <i>Over the Hill</i> 50 " 6. <i>Honey Bee</i> 35 " 7. <i>Merry Blue Eyes</i> 50 " 8. <i>Jack-a-Dandy</i> 35 " 9. <i>Roll Call</i> 35 " 10. <i>Melody Waltz</i> 50</p> <p>— Op. 22. 12 <i>Étude Pieces</i>: No. 1. <i>Little Waves</i> 35 " 2. <i>At the Farm</i> 35 " 3. <i>Little Joker</i> 35 " 4. <i>Hand over Hand</i> 35 " 5. <i>Finger-tips</i> 35 " 6. <i>Hey-day</i> 35 " 7. <i>Sweetly singing</i> 60 " 8. <i>To and Fro</i> 35 " 9. <i>Whirligig</i> 50 " 10. <i>Finger-chase</i> 35 " 11. <i>The Haymakers</i> 60 " 12. <i>Brilliants</i> 60</p> <p><i>ROGERS, JAMES H.</i>, <i>Autrefois</i>. <i>Petite Suite dans le style ancien</i>: No. 1. <i>Allemande</i> 35 " 2. <i>Courante</i> 35 " 3. <i>Air varié</i> 35 " 4. <i>Menuet</i> 35 " 5. <i>Gigue</i> 35 The same, complete 1 25</p> <p><i>SMITH, HANNAH</i>, Op. 7. <i>Little Tunes for little Hands</i>. 12 Pieces without Octaves: The Ballet Dancer 25 A Cloudy Morning 25 Evening 25 Gypsy Dance 35 In the Woods 35 Morning Hymn 25 Peasant Dance 35 Playtime 25 Sailor's Song 35 Spanish Dance 35 Tin Soldiers' Parade 35 Tyrolean 25</p>	<p><i>SMITH, HANNAH</i>, Op. 8. <i>Twelve little Melodies within the Compass of five Consecutive Notes in Either Hand</i>. Each 25</p> <p>No. 1. <i>Cradle Song</i> " 2. <i>The Brook</i> " 3. <i>Hunting Song</i> " 4. <i>The Merry-go-round</i> " 5. <i>Columbine Waltz</i> " 6. <i>Melody</i> " 7. <i>Cadet's March</i> " 8. <i>Slumber Song</i> " 9. <i>A Frolic</i> " 10. <i>Pansy Gavotte</i> " 11. <i>Sunday Morning</i> " 12. <i>Catch Me</i></p> <p><i>SMITH, WILSON G.</i>, Op. 88, No. 1. <i>Slumber Song</i> 60</p> <p>— Op. 88, No. 2. <i>Valse pittoresque</i> 60</p> <p><i>SWIFT, NEWTON E.</i>, Op. 10. <i>Six Characteristic Little Pieces</i>. Each 25</p> <p>No. 1. <i>The Brook that ran into the Sea</i> " 2. <i>The Donkey Ride</i> " 3. <i>The Minuet</i> " 4. <i>Teakettle Song</i> " 5. <i>The little Shadow Folk</i> " 6. <i>The Land of Nod</i></p> <p><i>VAN GAEL, HENRI</i>, Six Easy Pieces. Each 50</p> <p>Op. 86. <i>In Venice</i> " 87. <i>Rope-dance</i> " 88. <i>At the Fountain</i> " 89. <i>Waltz-Lullaby</i> " 90. <i>The little Trumpeter</i> " 91. <i>Minuet</i></p> <p><i>WATSON, MABEL MADISON</i>, <i>Little Two-voice Songs and Dances for Young Pianists</i> net 75</p> <p><i>WHITING, ARTHUR</i>, Op. 15. <i>Prelude from Suite Moderne for Pianoforte</i> 60</p> <p><i>ZELDENRUST, EDUARD</i>, <i>Old French Gavotte</i> (Composer unknown). Revised and edited for Concert use 50</p>
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“ 3. *Hunting Song*

“ 4. *The Merry-go-round*

“ 5. *Columbine Waltz*

“ 6. *Melody*

“ 7. *Cadet's March*

“ 8. *Slumber Song*

“ 9. *A Frolic*

“ 10. *Pansy Gavotte*

“ 11. *Sunday Morning*

“ 12. *Catch Me*

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