

*Hungarian
Schottisch*

MUSIQUE DE DANSE,
A
GRAND ORCHESTRE.
COMPOSÉE PAR
CHARLES D'ALBERT.

Ent. Sta. Hall.

LONDON, CHAPPELL, 50, NEW BOND STREET.

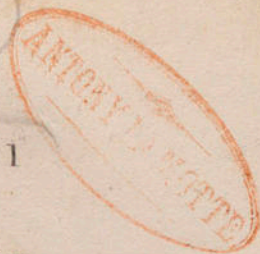
Price

- | | |
|--|--|
| N ^o 1, THE HEIDELBERG QUADRILLE | N ^o 51, THE ENGLAND QUADRILLE |
| * 2, THE PACHA D ^o | 52, THE TOPSY QUADRILLE |
| 3, HELENA POLKA | 53, THE FLOWER OF THE FIELD WALTZES |
| * 4, QUEEN OF THE BALL WALTZES | * 54, THE INVITATION POLKA |
| 5, NORMANDIE QUADRILLE | 55, THE CAMERONIANS QUADRILLE |
| 6, COQUETTE POLKA | 56, LE CHANT D'AMOUR WALTZES |
| 7, EMMELINE WALTZES | 57, THE LAGO MAGGIORE QUADRILLE |
| 8, MARGARITA D ^o | * 58, THE ETNA GALOP |
| 9, NAPLES QUADRILLE | 59, FAIR STAR WALTZES |
| 10, THE JUNK POLKA | 60, THE LILLIAN POLKA |
| 11, THE BIJOU D ^o | 61, THE OVERLAND MAIL GALOP |
| 12, THE PARIS QUADRILLE | 62, THE CONSTANTINOPLE QUADRILLE |
| 13, THE STAR OF THE NIGHT WALTZ | 63, THE SULTAN'S POLKA |
| 14, THE ISABELLE POLKA | 64, GEORGETTE WALTZES |
| 15, THE LAUGHING D ^o | 65, BO-PEEP QUADRILLES |
| 16, THE KOSSUTH D ^o | 66, THE SEBASTOPOL QUADRILLE |
| * 17, THE BRIDE'S D ^o | 67, THE BOMARSUND QUADRILLE |
| * 18, THE GRENADA QUADRILLE | 68, THE PALERMO QUADRILLE |
| * 19, THE FAIREST OF THE FAIR WALTZ | 69, THE LILY OF THE VALLEY WALTZES |
| 20, LA FAVORITA QUADRILLE | 70, THE PERI WALTZES |
| 21, THE SCHOTTISCH QUADRILLE | 71, LUCREZIA BORCIA QUADRILLE |
| 22, THE NEW SCOTTISCH | 72, THE SARDINIAN POLKA |
| 23, REINE DE NAVARRE QUADRILLE | 73, GENEVA QUADRILLE |
| 24, GERMAN REDOWA | 74, SONNAMBULA QUADRILLE |
| 25, THE ROSA POLKA | 75, THE WAR GALOP |
| * 26, THE QUEEN'S GALOP | 76, THE CAMP POLKA |
| 27, THE PRINCESS ROYAL WALTZES | 77, BONNIE DUNDEE QUADRILLE |
| 28, THE CHERBOURG QUADRILLE | 78, THE PELLISSIER GALOP |
| * 29, THE FAUST WALTZES | 79, THE MOUNTAIN DAISY WALTZ |
| 30, THE EDINBURG QUADRILLE | 80, THE CIRCASSIAN POLKA |
| 31, L'ENFANT POLKA | 81, THE SCOTCH D ^o |
| * 32, THE DEW-DPOP WALTZ | 82, THE NEW LANCERS QUADRILLES |
| 33, THE EXPOSITION QUADRILLE | 83, LA TRAVIATA QUADRILLE |
| 34, THE GARLAND POLKA | 84, LA TRAVIATA VALSE |
| 35, THE CRYSTAL PALACE WALTZES | 85, THE BOBBING AROUND QUADRILLES |
| 36, THE SONTAG POLKA | 86, THE ST PETERSBURG QUADRILLE |
| 37, THE EXPRESS GALOP | 87, |
| 38, THE LINNET POLKA | 88, |
| 39, L'ECLAIR GALOP (THE LIGHTNING) | 89, |
| 40, THE IRELAND QUADRILLE | 90, |
| * 41, THE QUEEN OF ROSES WALTZES | 91, |
| 42, COMO QUADRILLE | 92, |
| 43, LA BELLE SUISSE WALTZES | 93, |
| * 44, THE KING PIPPIN POLKA | 94, |
| 45, THE SICILIAN BRIDE QUADRILLE | 95, |
| 46, LA VIENNOISE POLKA MAZURKA | 96, |
| 47, THE REVIEW POLKA | 97, |
| 48, GENEVIEVE WALTZES | 98, |
| 49, THE ROSALINDA WALTZES | 99, |
| * 50, THE NYMPH OF THE WAVE WALTZES | 100, |

*The above works marked thus * are also published for a Military Band.
Arranged by M^r Tutton of the Royal Horse Guards.*

VIOLIN PRIMO 1

D'ALBERT'S NEW, OR
HUNGARIAN SCHOTTISCHE.
CHARLES d'ALBERT.



N^o 1. *ff* *p* *mf* Triangle.

N^o 2. *dolce.* *D.C.*

Violin Primo musical score page 2. The score is written in G major and 2/4 time. It consists of ten staves of music. The first staff begins with a double bar line and a forte (*ff*) dynamic. The second and third staves are marked with first (*1st*) and second (*2nd*) endings. The fourth staff has a piano (*p*) dynamic. The fifth and sixth staves return to forte (*ff*). The sixth staff ends with a double bar line and a repeat sign, followed by the instruction *D.C.* (Da Capo). The seventh staff is the beginning of the *CODA.* section, marked with forte (*ff*). The eighth and ninth staves feature triplets and first and second endings. The ninth staff is marked with piano (*p*) and the tenth staff with *Piu mosso.* The score concludes with a final double bar line.

VIOLIN SECONDO
D'ALBERT'S NEW, OR
HUNGARIAN SCHOTTISCHE.

3

CHARLES d'ALBERT.

N^o 1.

ff *p* *s.*

ff *mf* *ff* *s.* *D.C.*

N^o 2.

dolce. *ff* *s.*

ff *p* *s.*

ff *s.* *D.C.*

CO DA.

ff *p* *s.*

ff *s.* *1st*

ff *2nd*

Piu mosso.

VIOLA
D'ALBERT'S NEW, OR
HUNGARIAN SCHOTTISCHE.

CHARLES d'ALBERT.

N^o 1.

ff *p* *ff*

mf

ff *D.C.*

N^o 2.

dolce. *ff* *D.C.*

CODA.

ff *p* *ff* *1st* *2nd*

Piu mosso.

CELLO E BASSO
D'ALBERT'S NEW, OR
HUNGARIAN SCHOTTISCHE.

5

CHARLES d'ALBERT.

N^o 1.

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

D.C.

N.º 2.

dol:

tr

ff

p

tr

ff

D.C.

CELLO E BASSO

CODA.

ff p

ff

3^{1st} 2nd

Piu mosso

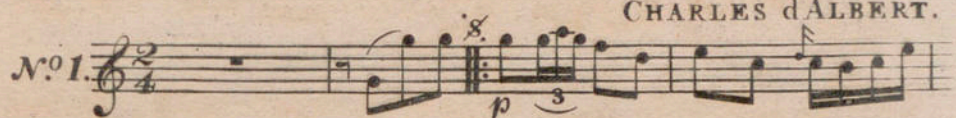
Piu mosso

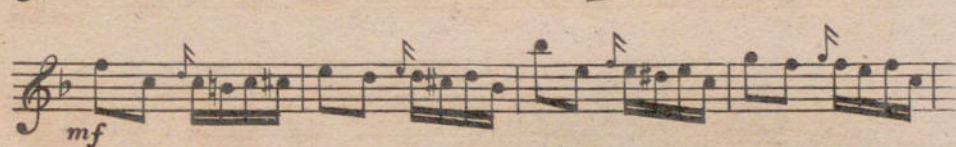
PICCOLO

11

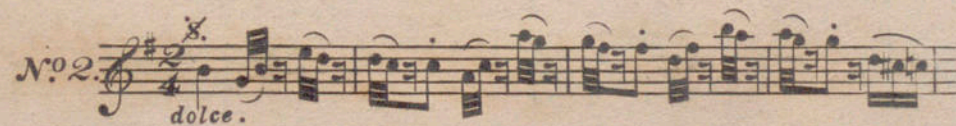
D'ALBERT'S NEW, OR
HUNGARIAN SCHOTTISCHE.

CHARLES D'ALBERT.

N^o 1. 



D.C.

N^o 2. 



ff

p

ff >

D.C.

CODA. $\frac{2}{4}$ *p*

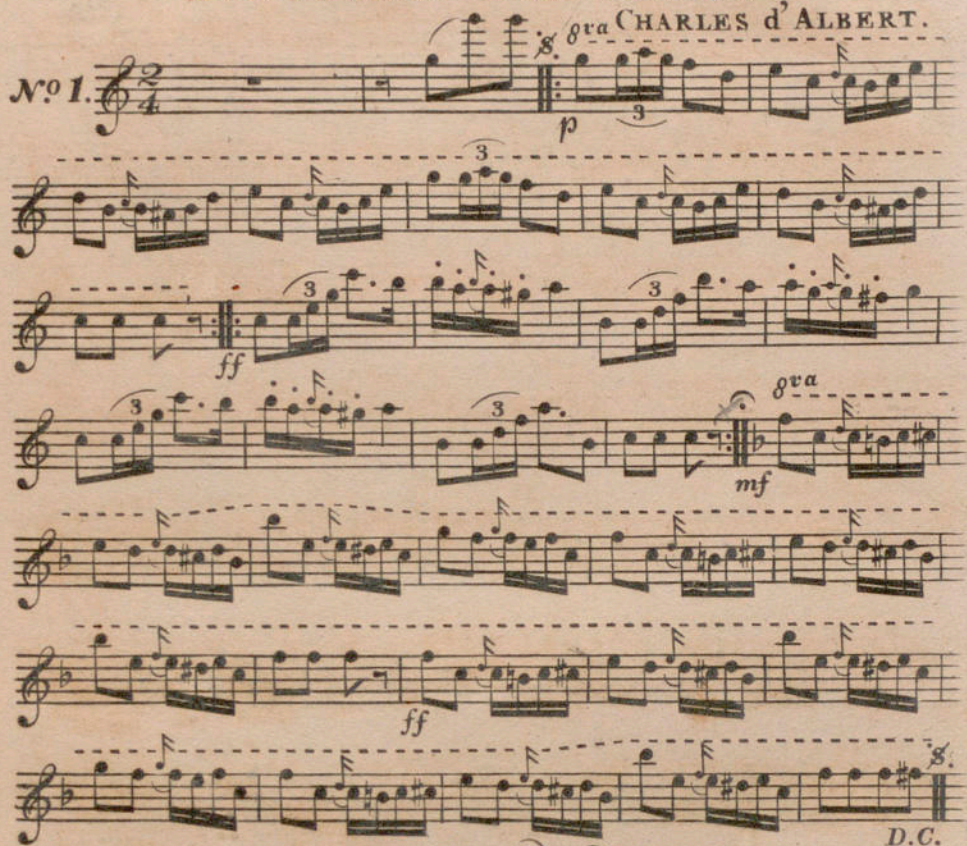
ff

1st *2nd*

Piu mosso.

D'ALBERT'S NEW, OR
HUNGARIAN SCHOTTISCHE.

CHARLES d'ALBERT.

N^o 1. 

N^o 2. 

p

ff

8va

D.C.

CODA.

p

ff

3

1st

2nd

8va

Piu mosso

p

ff

D.C.

CODA.

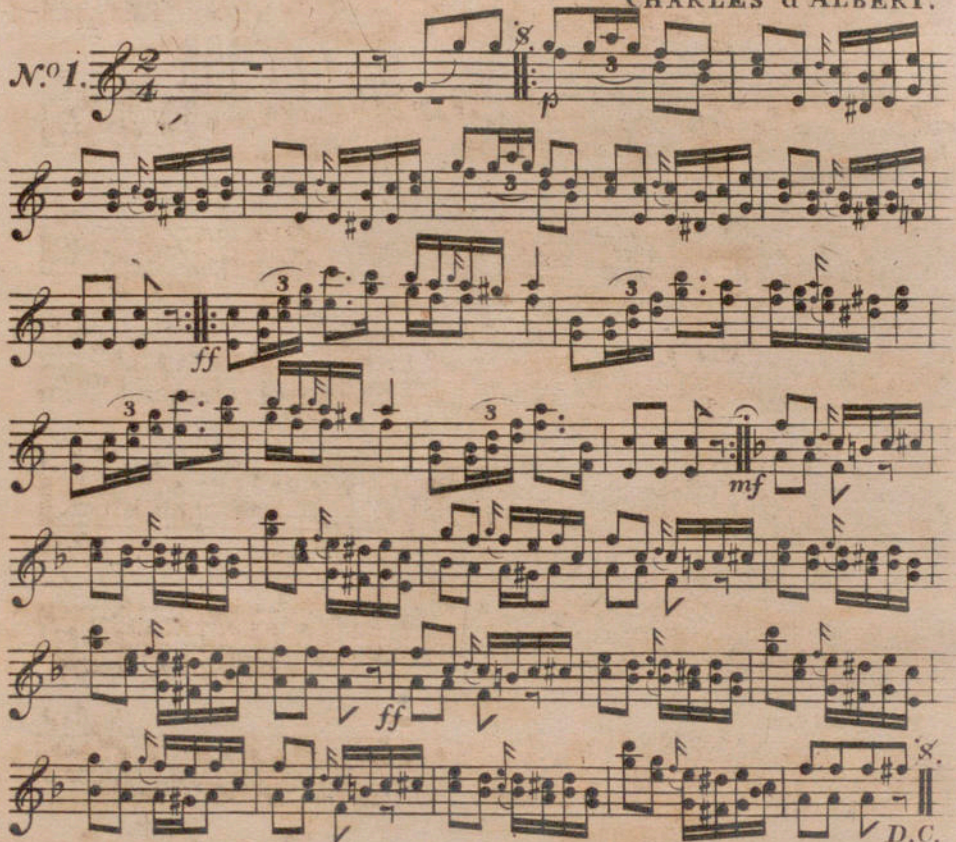
p

ff

1st *2nd*

Piu mosso

D'ALBERT'S NEW, OR
HUNGARIAN SCHOTTISCHE,
CHARLES d'ALBERT.

N^o 1. 

N^o 2. 

D'ALBERT'S NEW, OR
HUNGARIAN SCHOTTISCHE.

CHARLES d'ALBERT.

Nº 1.

p

ff

mf

D.C.

Nº 2.

dolce.

ff

p

ff

D.C.

CODA.

ff

1st *2nd*

Piu mosso.

D'ALBERT'S NEW, OR
HUNGARIAN SCHOTTISCHE.

CHARLES d'ALBERT.


N^o 1.


N^o 2.

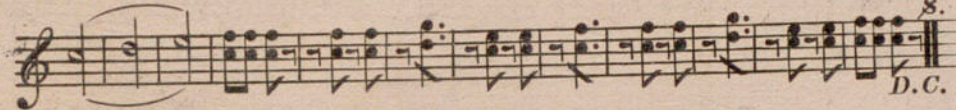
CODA.

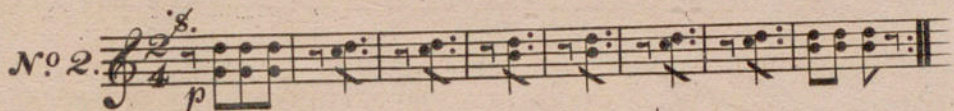
Piu mosso.

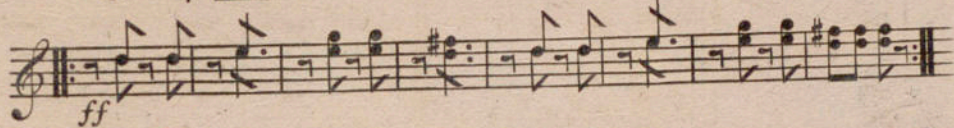
D'ALBERT'S NEW, OR
HUNGARIAN SCHOTTISCHE,
CHARLES d'ALBERT.

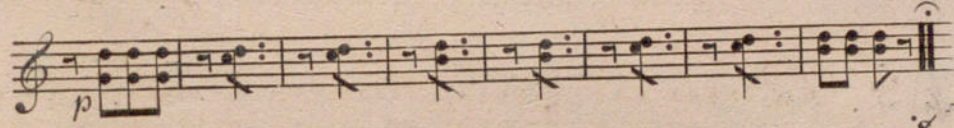
N^o 1.  *ff* *p* *s.*

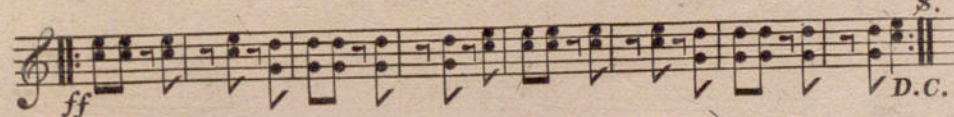
 *ff* *mf*

 *s.* D.C.

N^o 2.  *p* *s.*

 *ff*

 *p*

 *ff* *s.* D.C.

CODA.  *ff*

 *ff* *1st* *2nd*

 *1st* *2nd*

 *Piu mosso*

CORNETTI IN G.

THE HUNGARIAN SCHOTTISCH.

CHARLES d'ALBERT.

Nº 1.

The first system of music is in 2/4 time and G major. It begins with a treble clef and a key signature of one flat. The melody starts with a forte (*ff*) dynamic and features a triplet of eighth notes. A first ending bracket spans the first two measures, leading to a second ending marked with a piano (*p*) dynamic. The system concludes with a repeat sign and a double bar line.

The second system continues the melody from the first system. It features a triplet of eighth notes and a first ending bracket. The system ends with a forte (*ff*) dynamic and a double bar line.

The third system is marked 'Unis.' (Unison). The treble clef staff contains a melodic line with eighth-note patterns, while the bass clef staff contains a series of vertical bar lines, indicating a unison accompaniment.

The fourth system includes a first ending bracket and a 'Fine' marking. The treble clef staff has a triplet of eighth notes. The bass clef staff has vertical bar lines. The system concludes with a measure marked '8' and a forte (*ff*) dynamic, followed by a 'Unis.' marking and a double bar line.

The fifth system continues the melody and includes a first ending bracket. The treble clef staff has a triplet of eighth notes. The bass clef staff has vertical bar lines. The system ends with a double bar line and the marking 'D.C.' (Da Capo).

CORNETTI IN G.

N^o 2.

Solo.

ff Unis.

Solo.

D.C.

CORNETTI IN G.

CODA.

ff *p*

Unis.

3

1^o 2^o

Più mosso.

1st & 2nd TROMBONI

D'ALBERT'S NEW, OR
HUNGARIAN SCHOTTISCHE.

CHARLES d'ALBERT.

N^o 1. 
ff 
ff 
ff 

N^o 2. 
ff 
ff 
ff 

CODA. 
ff 
ff 

3rd TROMBONE

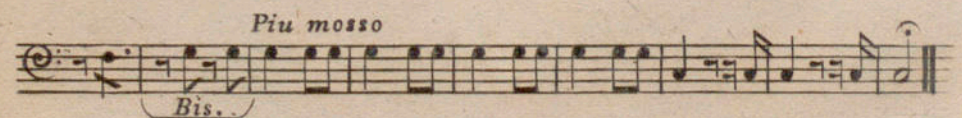
D'ALBERT'S NEW, OR
HUNGARIAN SCHOTTISCHE.

CHARLES d'ALBERT.

N^o 1. 

N^o 2. 

CO DA. 

Piu mosso


D'ALBERT'S NEW, OR
HUNGARIAN SCHOTTISCHE.

CHARLES d'ALBERT.

N^o 1. *ff* *ff* *ff* *D.C.*

N^o 2. *ff* *ff* *D.C.*

CoDA. *ff* *ff* *1st* *2nd*

Piu mosso

D'ALBERT'S NEW, OR
HUNGARIAN SCHOTTISCHE.

CHARLES d'ALBERT.

N^o 1.

ff pp

This system shows the beginning of the piece. The piano part (left) starts with a forte (ff) dynamic. The triangle part (right) begins with a piano (pp) dynamic. The music is in 2/4 time and features a repeating rhythmic pattern.

ff

The second system continues the piano and triangle parts. The piano part has a forte (ff) dynamic. The triangle part features a triplet of eighth notes.

ff

The third system continues the piano and triangle parts. The piano part has a forte (ff) dynamic. The triangle part features accents (acc) and triplets.

Triangle Solo.

Side Drum.

ff

This system is divided into two parts. The left part is labeled 'Triangle Solo.' and the right part is labeled 'Side Drum.' The side drum part has a forte (ff) dynamic. The triangle part features a series of rhythmic patterns.

ff

D.C.

The fifth system continues the piano and triangle parts. The piano part has a forte (ff) dynamic. The triangle part features a series of rhythmic patterns. The piece ends with a double bar line and the marking 'D.C.' (Da Capo).

SIDE DRUM TRIANGLE E GROSSE CAISSE

N^o 2.

8 *ff*

8 *ff* D.C.

COD.A.

ff *pp*

ff

ff

Piu mosso.