


*To Miss Emma Cecile*  
*Southold L.I.*

THE

POPULAR  
  
QUADRILLES,

BY  
  
JAMES BELLAK

---

C. EVEREST



*New York HORACE WATERS 333 Broadway*

633

*Deposited in Clerk's Office N.Y. March 29. 1856*

# THE POPULAR QUADRILLES.

3

Our Boys. 1. HALF PROMENADE, 2. CHASSE FOUR.

INTRODUCTION.

Call the figure after the Introduction is played.

J. BELLAK.

N<sup>o</sup> 1. *Jeannie March.* **RIGHT & LEFT**

*Bouquet Schottisch.* **LADIES CHAIN.** D.C.

N<sup>o</sup> 2. *Looking around.* **FORWARD TWO.**

*Repeat 4 times and end with the Fine.*

1 Let us speak of a man as we find him. 1. FORWARD 4 HALF RIGHT AND LEFT.  
INTRODUCTION. 3. BALANCE AND CHANGE PLACES.

**N<sup>o</sup> 3.** 8<sup>a</sup>

RIGHT HAND ACROSS.

8<sup>a</sup>

FORWARD 2, BACK TO BACK.  
Kitty Tyrrell.

Repeat 4 times and end with the Fine.

Laughing Chorus.

BALANCE ALL.

**N<sup>o</sup> 4.** INTRODUCTION.

The Popular Quad.

LILLY WHITE.  
FORWARD TWO.

5

8a. + 3 2 1 # + 1 2 1 2 3 2 1 + 1 2 3 2 + 1 + 1

The first system of music for 'LILLY WHITE. FORWARD TWO.' consists of two staves. The treble staff has a key signature of one sharp (F#) and a common time signature. It contains a sequence of eighth and sixteenth notes with fingerings indicated above. The bass staff has a key signature of one sharp and contains chords and single notes. Pedal points are marked with 'Ped.' and asterisks. The system ends with the word 'FINE.'.

8a. + 1 1 2 3 2 1 + 1 3 + 1 2 + 2 3 4 2 1 2 1 +

The second system of music continues the piece. It follows the same notation style as the first system, with fingerings and pedal markings. The system concludes with a final chord in the bass staff.

8a. 2 4 3 2 1 + 4 3 2 1 + 2 1 + 1 + 1 4 3 2 3

The third system of music is the final system of this section. It includes the same notation and concludes with a double bar line. Below the system, the instruction 'Repeat 4 times and end with the Fine.' is written.

Repeat 4 times and end with the Fine.

Nº 5.

JIG.

+ 1 2 2 + 3 3 1 2 2 + 1 2 2 + 2 2 4 3 + 1 + 2 2 + 3 3 1 2 2 + 1 2 2 + 2 2 4 3 + 1 +

The first system of music for 'Nº 5. JIG.' is in 2/4 time. It features a lively melody in the treble staff with many beamed eighth notes. The bass staff provides a steady accompaniment. Pedal markings and asterisks are used throughout.

8a. + + 1 2 + + 1 2 + + 1 2 + + 1 2 + + 1 2 + + 1 2 + 3

The second system of music continues the jig. It maintains the same notation and concludes with a double bar line and the marking 'D.C.' (Da Capo).

The Popular Quad.

Repeat until the dance is finished.

# THE GREAT PIANO, Melodeon, and Music Establishment, —OF— **HORACE WATERS'** No. 333 BROADWAY, NEW YORK.

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## TESTIMONIALS FROM PROFESSORS AND OPINIONS OF THE PRESS.

HORACE WATERS, Esq., 333 BROADWAY, NEW-YORK:

Dear Sir,—Having examined your Piano-Fortes from scientific and appropriate tests, I am enabled to form a satisfactory judgment of their merits, and it is with pleasure that I can speak of them as among the most celebrated and improved makes of the day.

For power, brilliancy and richness of tone, elasticity of touch, and beauty of finish, they will not suffer in comparison with those of any other manufacturer, and those desirous of obtaining a really good Piano-Forte—one that will prove an equivalent for their means, will find such a one in your beautiful instruments.

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R.A.M. Leader of Julien's Band, and Musical Director and Conductor  
at Niblo's Garden.

For power, brilliancy and richness of tone, elasticity of touch, elegance and durability of make, they are in advance of any other pianos in the United States, being the result of long experience and a series of experiments.—*N. Y. Dispatch.*

The treble is clear, pure, powerful, and very melodious, the base is deep, rolling, and sonorous; the middle part is rich, and sympathetic, and possesses the power of singing, i. e. of uniting the sound of each tone, in a degree but rarely achieved.—*Henry C. Watson.*

For power of tone, depth of bass, and brilliancy of treble, together with accuracy of touch, they are equal to any make I am acquainted with, and I cordially recommend them to those wishing to purchase.—*V. C. Taylor.*

Our friends will find at Mr. Waters' store the very best assortment of music and of pianos to be found in the United States, and we urge our southern and western friends to give him a call whenever they go to New-York.—*Graham's Magazine.*

We consider them worthy of special attention, from the resonant and exceedingly musical tone which Mr. Waters has succeeded in attaining.—*N. Y. Musical World and Times.*

The Horace Waters' pianos are of superior tone and elegant finish.—*New-York Christian Inquirer.*

Nothing at the State Fair displayed greater excellence in any department than the Piano-Forte manufactured by Horace Waters, of this city.—*Churchman.*

Horace Waters' Piano-Fortes are of full, rich, and even tone, and powerful.—*New-York Musical Review.*

The Editor of the *Savannah Republican*, Savannah Ga., speaking of the Piano-Fortes kept by Messrs. J. W. Morrell & Co., of that city, says:

"It will be seen that their stock comprises instruments of every grade of excellence, from the well known manufacturing establishments of Chickering & Son, Horace Waters, H. Worcester, Nunn & Clark, and Bacon & Raven. It might well be supposed, that in so large a collection there would be some very fine instruments. But there is one which, for beauty of finish and richness and brilliancy of tone, equals, if it does not excel, anything of the kind we have ever seen. It is from the establishment of Horace Waters. Being constructed of the best and most thoroughly seasoned material, and upon improved principles, it is capable of resisting the action of the climate, and of standing a long time in tune. The keys are of pearl, and the recess for the finger-board is inlaid with pearl, while the legs are most elaborately carved, and the whole instrument finished up in a style of great excellence and beauty. And yet its chief merit lies in the power, brilliancy, and richness of its tone, and the elasticity of its touch."

"A THOUSAND DOLLAR PIANO."—We paid a visit, the other day to the music store of Mr. Horace Waters, 333 Broadway, on purpose to see a specimen of his pianos, just manufactured at his up-town establishment, of which we had heard a good deal of boasting. It may not be generally known that Mr. Waters has been established in this city but a little while, having set up in a small way some six years ago as agent for a Boston firm, and gone on by dint of industry and enterprise, till he has become one of the most prominent music publishers and dealers in the country. His musical instruments are well known for their superior qualities, though they scarcely surpass in richness, volume of tone and delicacy of touch some instruments of more obscure makers which we have seen; yet, even in these prime respects, Waters' best pianos and melodeons challenge comparison with the finest found anywhere in the country—though those of Chickering, Gilbert and others are more famous.

The particular piano we went to see, though, is certainly a superb affair. It is characterized by great fullness and softness of tone, and remarkable expressive power; while its

externals are equally noteworthy: it has a rosewood case, elegantly inlaid with mother-of-pearl, and carved in various cabinet designs; altogether got up with every care of finish. Other pianos we heard in the same room, of equally fine tone—the same class of instruments, in fact, except the case—offered for a fraction of the cost of this very elegant one. Persons wishing for instruments of this kind, whether at the most economical or extravagant price, will be likely to be suited at the ware-room of Horace Waters.—*Home Journal.*

A THING OF BEAUTY.—We had the pleasure, a day or two since, of inspecting a magnificent American piano, at the spacious ware-rooms of Horace Waters, whose reputation is established all over the country as one of the most successful and extensive dealers, and one of the best makers of the piano, this side of the Atlantic. The instrument in question, was one of his own manufacture; a seven octave, carved rosewood case, inlaid with various colored mother-of-pearl, with keys of the same material, and altogether shining and sounding as we might fancy of some sky-lark's seraph, in piano form. A more exquisite piece of workmanship we do not remember to have seen, and the elegance of its exterior was the least of its merits. In tone, it was equal to a grand-action, and we doubt if Erard, or any other European celebrity, could produce a more superb-devised instrument. Mr. Waters has experimented in stringing his pianos—introducing a decided improvement—until he seems to have struck the fountain depths of sound, from the most delicate to the most sonorous tones. This particular piano, was valued at \$1,000, but we examined and listened to several, at prices ranging down to quarter that sum, all equal in tone, as in all the instruments of his own manufacture. Mr. Waters uses the same superior "movements," so that, while the rich can have their music in a luxurious case, the poorer can have just as good music in a case suited to their means.

Mr. Waters commenced in this city, as an agent for the sale of Gilbert's (Boston) pianos, a little over six years ago, selling but one or two a week—now he is selling from 25 to 30 pianos and melodeons weekly, of which half-a-dozen of the pianos per week are manufactured by himself, in this city, and two per week in Boston, by a manufacturer who was for eleven years one of the head workmen in Chickering's establishment, while the balance are made up of the manufactures of Gilbert, Chickering, Hallett & Cumston, and Woodward & Brown, of Boston, and other of the best makers in the country.

We examined specimens from all these makers, but neither saw nor heard anything quite equal to those of Mr. Waters' own manufacture—either in quality and volume of tone, or elegance of finish. Still, as "many people have many tastes," Mr. W. holds himself prepared to serve any and every customer, with any desired make; English or French action, and with or without Aeolian or other attachment. Music and musical instrument dealers, teachers, composers, and the press in all sections of the Union, have united in pronouncing Mr. Waters' pianos second to none other, of American or European make. As to prices, Mr. W. does not allow himself to be undersold in fair, open trade. His melodeons—of which he keeps a large stock—range from \$40 to \$150, and his pianos carry up the tune from \$150 to \$1,000. It is scarcely possible for the dealer, or the buyer of a single instrument, not to satisfy himself at Mr. Waters' depot.

In connection with this branch of the trade, Mr. Waters is one of the most extensive publishers of music in the Union. He keeps at steady work eight presses, and his popular music, by the most eminent composers, is flying everywhere broadcast throughout the land. We doubt if Oliver Ditson, of Boston, said to be the largest music dealer in the United States, turns off more sheets, or better music, than Horace Waters. When Mr. W. commenced in this city, he was told by competitors that he had better "move on," as the pianos he offered were "no go;" but Horace, being a pretty stubborn New Englander, concluded he wouldn't "move on," the way his rivals meant at least, until he tried the market; and his conclusion now, after six years' trial, during which he has been compelled to enlarge his premises several times, is that he will "move on," and keep moving on, and up, until he is able to sell 100 instruments a week, instead of 30, and make at least 25 of the 100 himself. After all, Mr. Waters' success is mainly to be attributed to his liberal patronage of the press. There is scarcely a paper in the Union of any respectability, into which his advertisements have not found their way. By no other means could he in so short a time have arisen to his present position. His late reduction of the price of music and instruments, has also largely increased his trade. He means, if making and selling the superior article at the lowest prices will effect it, to move on so far, that competition will lag in the rear. It is worth any one's while—buyer or not—to drop in at No. 333 Broadway, (his depot,) and see some of his things of beauty, for—

"A thing of beauty is a joy forever."

—[Evening Mirror.]