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## **Aug. M. Canthal's Tänze für Orchester oder Pianoforte**

No. 22. Albion's Polka, op. 92

**Canthal, August M.**

**Hamburg, Leipzig & Newyork, [ca. 1850]**

[urn:nbn:de:bsz:31-283635](https://nbn-resolving.org/urn:nbn:de:bsz:31-283635)

Jan 6/88

# AUG. M. CANTHAL'S TÄNZE

für  
Orchester oder Pianoforte

N <sup>o</sup>	Pr. f Piano	N <sup>o</sup>	Pr. f Piano
1. <i>Bajadere Tänze. Walzer, op. 57.</i>	$\frac{1}{4}$ 17 <sup>2</sup>	15. <i>Gruß an Berlin, Walzer, op. 85.</i>	$\frac{1}{2}$ 17 <sup>2</sup>
2. <i>Galopp aus der Oper - Die Jüdin, op. 59.</i>	$\frac{1}{4}$ .	16. <i>Hansa Polka, op. 86.</i>	$\frac{1}{4}$ .
3. <i>Hamburger Galopp, op. 60.</i>	$\frac{1}{6}$ .	17. <i>Hansa Galopp, op. 87.</i>	$\frac{1}{4}$ .
4. <i>Die Jahreszeiten, Frühlings, Sommer,</i> <i>Herbst, Winter Galopp, op. 62.</i>	$\frac{2}{3}$ .	18. <i>„Die Tänzerin wider Willen,“ Walzer, op. 88.</i>	$\frac{1}{2}$ .
5. <i>Colosseum Union Tänze, op. 63.</i>	$\frac{1}{2}$ .	19. <i>Jubel Polka, op. 89.</i>	
6. <i>Der Leuchthurm, Cuzhavener Galopp, op. 64.</i>	$\frac{1}{4}$ .	20. <i>Venus Polka, über Motive aus dem Ballet</i> <i>„Venus u. Mars“ von Canthal, op. 90.</i>	$\frac{1}{4}$ .
7. <i>Hamburg Bergedorfer Dampf Walzer, op. 67.</i>	$\frac{1}{2}$ .	21. <i>Stradella Polka, op. 91.</i>	$\frac{1}{4}$ .
8. <i>Galopp, op. 68.</i>	$\frac{1}{4}$ .	22. <i>Albion's Polka, op. 92.</i>	$\frac{1}{4}$ .
9. <i>Neuer Börsen Walzer, op. 79.</i>	$\frac{1}{2}$ .	23. <i>Soirée Polka, op. 93.</i>	$\frac{1}{4}$ .
10. <i>Polka militaire (Nova Polka), op. 80.</i>	$\frac{1}{4}$ .		
11. <i>Glocken Galopp nach Aubers,</i> <i>„Des Teufels Antheil“, op. 81.</i>	$\frac{1}{4}$ .		
12. <i>Sehnsuchts Polka, op. 82.</i>	$\frac{1}{4}$ .		
13. <i>Des Kaisers Marsch, op. 83.</i>	$\frac{1}{4}$ .		
14. <i>Carnaval Polka, op. 84.</i>	$\frac{1}{4}$ .		

Ausgabe f. Orchester.  
Pr. 1' 2 1/2<sup>2</sup>.

Ausgabe f. Piano à 4ms.  
Pr.

Eigenthum der Verleger

*Verlag von G. Schuberth & Co. Hamburg, Leipzig & Newyork.*

Eingetragen ins Vereines Archiv.



Handwritten text, likely bleed-through from the reverse side of the page. The text is faint and difficult to decipher but appears to be organized into lines.

Faintly visible table structure with multiple columns and rows, possibly a ledger or record book. The content within the cells is illegible due to fading.

# ALBION'S POLKA

REGATTA-TANZ

composé par

AUG. M. CANTRAL.

3

INTRODUCTIONE.

Moderato.

POLKA.

The musical score is written for piano in 2/4 time. It begins with an introduction marked 'Moderato' in a key signature of one sharp (F#). The introduction consists of two staves of music. The first staff has a treble clef and the second has a bass clef. The introduction ends with a double bar line and repeat signs. The polka section follows, marked 'POLKA'. It consists of four staves of music. The first two staves have a treble clef and the last two have a bass clef. The polka section is characterized by a lively, rhythmic melody in the right hand and a supporting bass line in the left hand. Dynamic markings include 'f' (forte), 'p' (piano), 'cresc.' (crescendo), and 'ff' (fortissimo). The piece concludes with a double bar line and repeat signs.

785

V.S.

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#). The music is written in a rhythmic style with many sixteenth and thirty-second notes. A 'cresc.' marking is placed above the middle of the system.

The second system of music continues the two-staff format. It includes the lyrics 'God save the King.' and 'Hail: britannia.' written above the treble staff. The music features dynamic markings such as *f* and *ff*. The notation includes various rhythmic patterns and rests.

The third system of music continues the two-staff format. It features complex rhythmic patterns with many sixteenth and thirty-second notes. The notation includes various rests and articulation marks.

The fourth system of music continues the two-staff format. It features complex rhythmic patterns with many sixteenth and thirty-second notes. The notation includes various rests and articulation marks.

1<sup>o</sup> CODA 2<sup>o</sup> Mosso.

POLKA D.C.

*ff* *p*

*ff* *p*

*sempre ff*

FINE.

