

ORCHESTRAL JOURNAL.

ARRANGED FOR LARGE AND SMALL ORCHESTRA.

INSTRUMENTATION: 1st Violin; 2d Violin; Clarinet; Cornet and Bass; Ad lib. parts, Flute; 2d Clarinet; Viols, Violoncello; 1st and 2d Horns; 2d Cornet; Trombone and Drums.

LIST OF PIECES ALREADY PUBLISHED:

- | | | |
|--|---|--|
| 1 Suppe Quadrilles, by J. H. Wadsworth | 42 Devil's Quadrille, E. Strauss | 76 The Skaters' Waltzes, E. Waldteufel |
| 2 Overture of airmen from Suppe's favorite Operas. | 43 Fatinitza Waltzes, E. Strauss | 77 Selections from Lecoq's Opera, "Heart and Hand," Arr. by E. Beyer |
| 3 En Masque Quadrilles, by C. Faust | 44 Turkish Revellie, G. Michaelis | 78 Gambirius Lancers, " " |
| 4 Fleur de Alsace Waltzes, by E. Steiner | 45 Eugenia Quadrille, A. Saro | 79 Unique Circle Quadrille, " " |
| 5 Selection, Puritan's Daughter, by Balfe | 46 Bridal Salute Polka, M. Carl | 80 The Indian Chief March, " " |
| 6 Daisy Polka and Vivat Galop, Ar. by Beyer | 47 Hilarity Lancers, D. L. Ferrazzi | 81 The Beggar Student Quadrille, E. Beyer |
| 7 Heart and Hand Waltzes, by C. Faust | 48 Pirates of Penzance Quadrille, Brahms | 82 The Noble Guard Lancers, Schlegel |
| 8 Madame Angot Quadrilles, Ar. by E. Beyer | 49 Selections from Sullivan's Opera, "The Pirates of Penzance," Ar. by E. Beyer | 83 Quadrille, "Rayon d'or," " " |
| 9 Remember Me Galop, E. Beyer | 50 Excelsior Quadrille, By R. Schlegel | 84 Beggar Student Waltzes, Millicker |
| 10 Gipsy Galop, " " | 51 Nonpareil Quadrille, By R. Schlegel | 85 Boundary Guard March, Arr. by E. Beyer |
| 11 Selection from Il Puritani, Ar. by E. Beyer | 52 Die Indus Driellen Waltzes, C. Faust | 86 Ilona Polka, W. Heinrich |
| 12 Du Schone Welt Waltzes, by C. Ruckenschuh | 53 Ladies Favorite Quadrille, Schlegel | 87 Polka Mazurka, "A Leaf to the Wreath," G. Weidner |
| 13 Chain of Flowers Quadrilles, C. Faust | 54 Remembrance of Lucern Waltzes, Kela Bela | 88 Galop, "Amor,"—E. Bach. Arr. by E. Beyer |
| 14 Tausend Und Eine Nacht Waltzes, J. Strauss | 55 Die Figuranten Quadrille, C. Faust | 89 Waltz, "Bird of Passage," The finest Waltz for dancing published for years. C. Faust |
| 15 Manuscript Waltzes, E. Strauss | 56 The Forget Me Not, Fr. V. Suppe | 90 Polka, "We Two," for Cornets, " " |
| 16 Centennial Waltzes, J. Strauss | 57 L'ing for Home. (Helmweh.) A. Jungmann | 91 Overture, "Home Circle," A very pleasing composition by this popular writer. |
| 17 Where the Citron Blossoms, E. Beyer | 58 Good Society Quadrille, R. Schlegel | 92 Quadrille, "Royal Castle," A. Desblins |
| 18 American Exposition March, E. Beyer | 59 Two beautiful songs, Ar. by E. Beyer | 93 Waltz, "Sweet Smiles," E. Waldteufel |
| 19 Jolly Fellow's Galop, E. Beyer | 60 The best set of Quadrilles ever composed by this favorite author. | 94 Galop, "Sparks of Wit," E. Strauss |
| 20 Abonnement Waltzes, E. Strauss | 61 To-night we Say Farewell, R. Schlegel | 95 Polka, "A Trip to Africa," Fr. V. Suppe |
| 21 Exhibition Quadrilles, Lamotte | 62 This potpourri is in this favorite composer's best vein, and cannot fail to become very popular. | 96 Potpourri, "Let me dream again," Containing selections of the most popular airs of the day. |
| 22 Le Diadem Overture, Hermann | 63 The Harvest Festival Quad., R. Schlegel | 97 Golden Rod Schottische, E. N. Catlin |
| 23 Bright Star of Hope (Song), Halsey | 64 Courtship, " " | 98 Eglantine Mazurka, E. N. Catlin |
| 24 Flower Song, G. Lange | 65 Golden Circle, " " | 99 Intervention Quadrille, E. Beyer |
| 25 Fallen Pride, Polka Mazurka, Catlin | 66 Victory, " " | 100 March, "Fireman's Parade," J. Beissig |
| 26 Selection Chilperic, Herve | 67 Monogram, " " | 101 Galop, "With a Vim," F. D. Wyckoff |
| 27 Selection Grosse-Girofin, N. Bousquet | 68 The Merry Maiden, " " | 102 Lancers, "Leader," Arr. by E. Beyer |
| 28 Overture Le Chevalier Breton, Hermann | 69 These delightful quadrilles are sure to add to the growing popularity of this talented writer. | 103 March, "To the Field of Honor," R. Schlegel |
| 29 Ombroscio Quadrilles, Op. 369, J. Strauss | 70 Overture, "The Silver Bell," Schlegel | 104 Polka, Angelica, " " |
| 30 Parleian Quadrilles, E. N. Catlin | 71 Gabrielle Waltzes, Franz Suppe | 105 Quadrille, "Friendship," " " |
| 31 Capriccio Waltzes, Op. 370, J. Strauss | 72 A splendid set of waltzes. Beautiful melodies and not difficult. | 106 Lancers, "Admiration," " " |
| 32 Museum Waltzes, E. N. Catlin | 73 Capuciner Lancers, R. Schlegel | 107 March, "Lead On," " " |
| 33 Minute Man March, E. N. Catlin | 74 Fear Not Galop, R. Schlegel | 108 Galop, "Home Run," " " |
| 34 Polonaise "Companion," E. N. Catlin | 75 Magnet Polka, C. Faust | 109 Waltz, "Rural Pictures," Cizbulka |
| 35 Welcome Overture, E. N. Catlin | 76 No Life without Dancing Waltzes, C. Faust | |
| 36 Beautiful May Waltzes, J. Strauss | 77 Heart and Hand Quadrille, Chas. Lecoq | |
| 37 How Delightful—Medley, E. N. Catlin | 78 Little Rogue Polka, Hellmann | |
| 38 Mother Goose Quadrilles, E. N. Catlin | 79 Die Odaliske Polka Mazurka, C. Faust | |
| 39 L'Elegante Tanguing Cornet Polka, Damarc | 80 Overture, "The White Queen," Ar. by E. Beyer | |
| 40 Selection from Pianquette's Comic Opera, "Chimes of Corneville," E. Beyer | 81 Euchre Quadrilles, C. Faust | |
| 41 In the "New Home Waltzes"—Kela Bela | 82 The Little Prince Quadrille, E. Strauss | |
| 42 Overture "Fairly Grotto," Ar. by E. Beyer | 83 Sounds from the Alps Landler, E. Kremser | |
| 43 "Carmen Quadrilles," from G. Bizet's Opera, "Carmen," Ar. by E. Beyer | | |
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- | | | |
|--|--|--|
| Riverside Galop, Wadsworth | 17 Bachanten Quadrilles, H. Herrmann | 31 Turkish Patrol Lancers, H. Maylath |
| 3 Melani Quadrilles, Neuman | 18 Vogesen March, Zickoff | 32 Around the World Lancers, E. N. Catlin |
| 4 First Love Schottische, Weingarten | 19 Remembrance of Bohemia Mazurka, Faust | 33 In Short Galop, C. Faust |
| 5 Forest City Quadrilles, Geo. Wiegand | 20 Inman Line March, Warren | 34 La Ballerina Polka, " " |
| 6 Primrose Polka, Wadsworth | 21 Prussian Prize March, " " | 35 Kentucky Jubilee Singers' Schottische, Fr. Carnes |
| 7 Lina Polka Mazurka, H. Herrmann | 22 Le Petite Coquette Waltzes, " " | 36 Greeting to Ems March, J. Liebig |
| 8 Reminiscence du Soir Galop, G. Weigand | 23 King Carrot Quadrilles, from Offenbach's last Opera, C. Faust | 37 Juanita Quadrilles, by E. Strauss |
| 9 500,000 Tüfful March, G. Michaels | 24 Tour, et Retour Quadrilles, C. Faust | 38 Ecstasy Lancers, Leop. Fuenkenstein |
| 10 Sharon Spring Lancers, Wm. Rietzel | 25 Rollicking Galop, Pifke | 39 Silent Admiration Galop, " " |
| 11 Remembrance of Wiesbaden Waltzes, Parlow | 26 King Carrot March, Offenbach | 40 Cadets March, " " |
| 12 Humor Quadrilles, C. Coote | 27 Aida Quadrilles, from Verdi's last Opera, F. Zickoff | 41 Tivoli Galop, Fr. Zickoff |
| 13 Victoria Quadrille, H. Herrmann | 28 Reunion Quadrilles, E. Beyer | 42 Sylphide Polka, " " |
| 14 Ristori Polka, M. Carpenter | 29 Wild Briar Quadrilles, F. Berger | 43 Philte's Galop, Hopp |
| 15 The First Schottische, Chas. Sorg | 30 Court Life Lancers, C. Faust | 44 Fein Parfumeri Polka-Mazurka, Fr. v. Suppe |
| 16 Quadrille from Jeannette's Wedding, Rietzel | 31 Pikeman's Lancers, C. Kerssen | 45 Invitation Schottische, R. Ellenberg |
| 17 Evening Sounds Waltzes, by Stasny | 32 Sprites of the Springs Waltzes, C. Faust | 46 Mutual Agreement Polka, H. Herrmann |
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QUADRILLE.

№ 99.

R. Schlepegrell.

1st VIOLIN.

1.

2.

3.

Coda.

f *p* *D. S. al*

4.

f *mf* *cresc.* *f* *D. C. al*

5. *Cornet*

mf *f* *ff* *1. 2. 3. 4.* *Fine.* *mf* *D. S. al*

QUADRILLE.

R. Schlepegrell.

1. 

The first system of the musical score is in G major (one sharp) and 2/4 time. It begins with a piano (*p*) dynamic. The melody is written in the treble clef, and the accompaniment is in the bass clef. The system concludes with a double bar line and a repeat sign.

A musical staff showing the final measures of the piece. It includes first, second, third, and fourth endings, followed by a double bar line and the word "Fine." above a fermata. The key signature changes to three sharps (F#, C#, G#) after the double bar line. The music continues with eighth notes and rests, ending with a mezzo-forte (*mf*) dynamic marking.

3.

The first system of musical notation for 'The Merry Widow' waltz, measures 1-8. It is written on a single staff with a key signature of one sharp (F#) and a 3/4 time signature. The melody consists of eighth and sixteenth notes, with a final double bar line at the end of measure 8.

Coda.



№ 99.

VIOLA.

Jean White, Boston.

First staff of music. Key signature: two sharps (F# and C#). Time signature: 7/8. Dynamics: *p* (piano). Performance instruction: *D. S. al* (Da Capo). The staff contains a melodic line with eighth and sixteenth notes, ending with a repeat sign.

Section 4. Second staff of music. Key signature: two sharps. Time signature: 2/4. Dynamics: *f* (forte). The staff contains a rhythmic pattern of eighth notes, ending with a repeat sign.

Third staff of music. Key signature: two sharps. Time signature: 2/4. Dynamics: *mf* (mezzo-forte). The staff contains a melodic line with eighth notes, ending with a repeat sign.

Fourth staff of music. Key signature: two sharps. Time signature: 2/4. Dynamics: *f* (forte). The staff contains a rhythmic pattern of eighth notes, ending with a repeat sign.

Fifth staff of music. Key signature: two sharps. Time signature: 2/4. Dynamics: *p* (piano) followed by *cresc.* (crescendo) and *f* (forte). Performance instruction: *D. C. al* (Da Capo). The staff contains a melodic line with eighth notes, ending with a repeat sign.

Section 5. Sixth staff of music. Key signature: two sharps. Time signature: 2/4. Dynamics: *f* (forte) followed by *mf* (mezzo-forte). The staff contains a rhythmic pattern of eighth notes, ending with a repeat sign.

Seventh staff of music. Key signature: two sharps. Time signature: 2/4. Dynamics: *f* (forte). The staff contains a rhythmic pattern of eighth notes, ending with a repeat sign.

Eighth staff of music. Key signature: two sharps. Time signature: 2/4. Dynamics: *f* (forte). Performance instruction: *1. 2. 3. 4. Fine*. The staff contains a rhythmic pattern of eighth notes, ending with a repeat sign.

Ninth staff of music. Key signature: two sharps. Time signature: 2/4. Dynamics: *ff* (fortissimo). The staff contains a rhythmic pattern of eighth notes, ending with a repeat sign.

Tenth staff of music. Key signature: two sharps. Time signature: 2/4. Dynamics: *ff* (fortissimo). Performance instruction: *D. S. al* (Da Capo). The staff contains a rhythmic pattern of eighth notes, ending with a repeat sign.

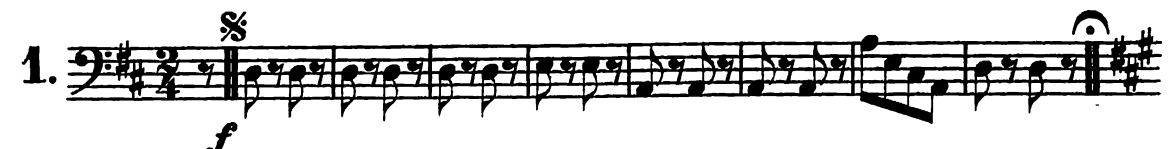
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CELLO.

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1. 





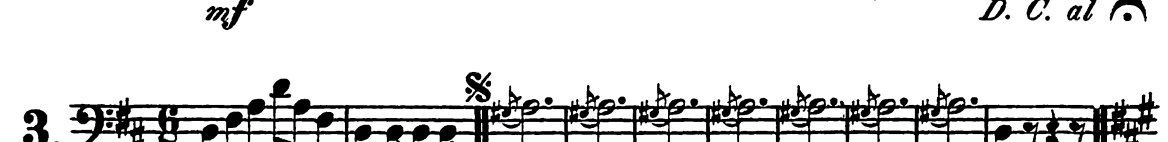
2. 







3. 



Coda.



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BASS.

1.  *f* *mf* *p* *D. S.* *D. S. al C.* *1.234. Fine.*

2.  *f* *mf* *D. C. al C.*

3.  *mf* *f* *Coda.* *ff* *p* *D. S. al C.*

4.  *f* *mf* *cresc.* *f* *p* *cresc.* *f* *D. C. al C.*

5.  *f* *mf* *f* *ff* *D. S. al C.* *1.234. Fine.*

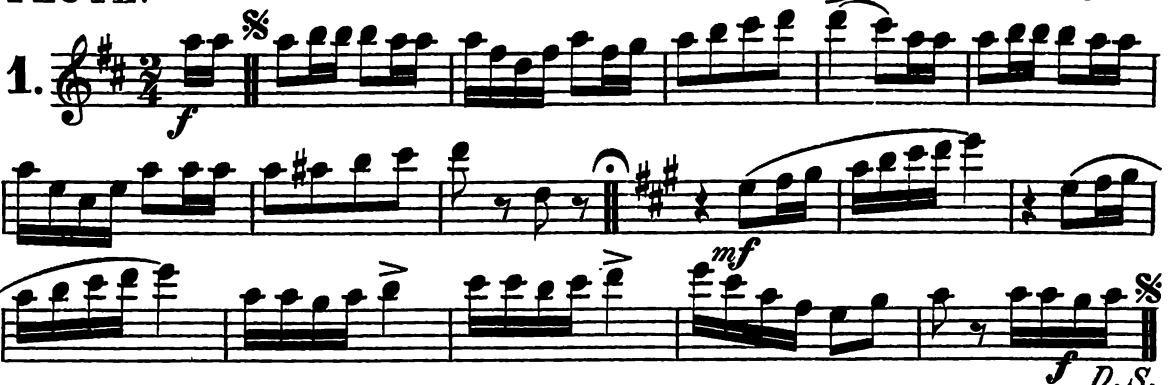
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QUADRILLE.

No 99.

R. Schlepegrell.

FLUTE.

1. 

2. 

3. 

4. 

Coda.

f
p *D. S. al*

4. *f*
8 *mf* *cresc.*
f
p *cresc.* *f* *D. C. al*

5. *f* *mf*
f
1. 2. 3. 4. *Fine.*

ff
mf *D. S. al*

FRIENDSHIP.

QUADRILLE.

1st CLARINET in A.

No 99.

R. Schlegel.

1. 

2. 

3. 

Coda.



FRIENDSHIP.

QUADRILLE.

№ 99.

2d CLARINET in A.

R. Sekepegrell.

1. 







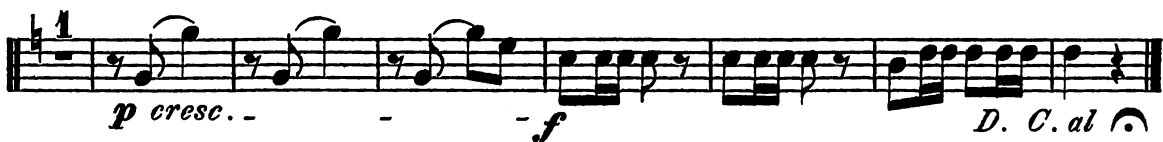
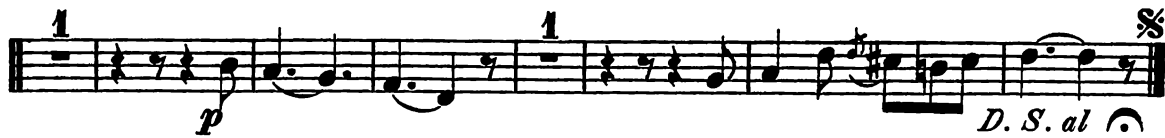
2. 





3. 

Coda. 



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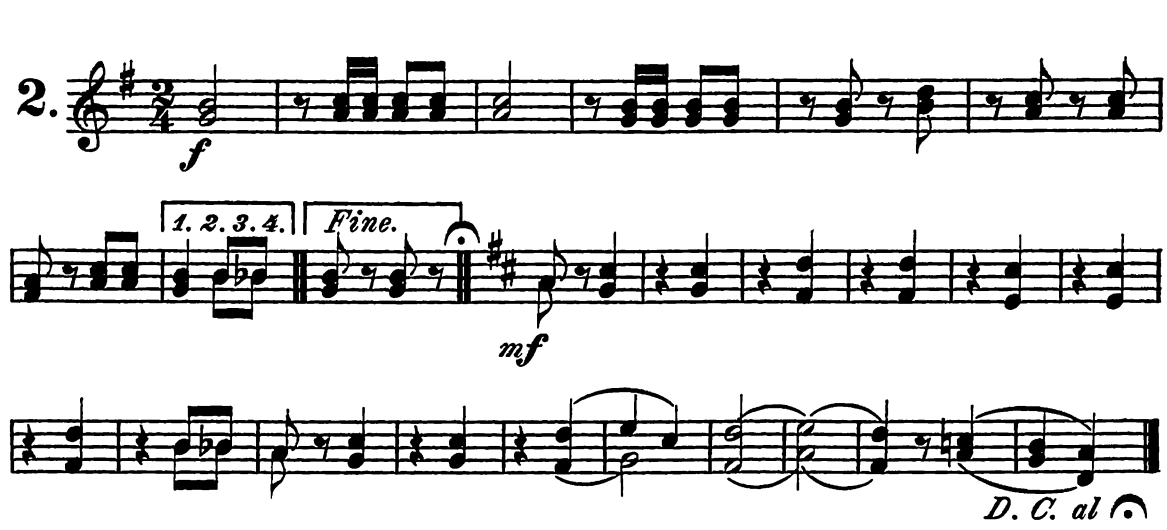
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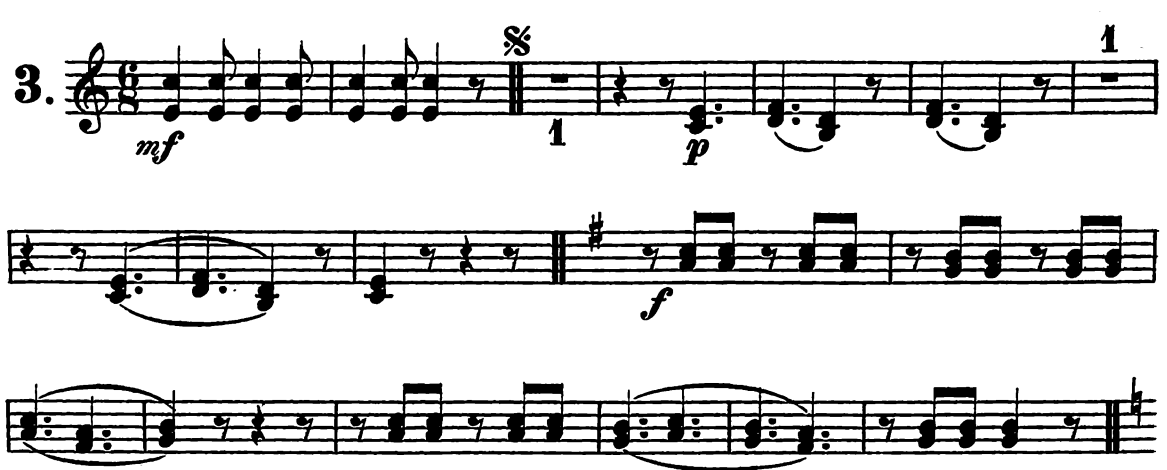
HORNS in D.

No 99.

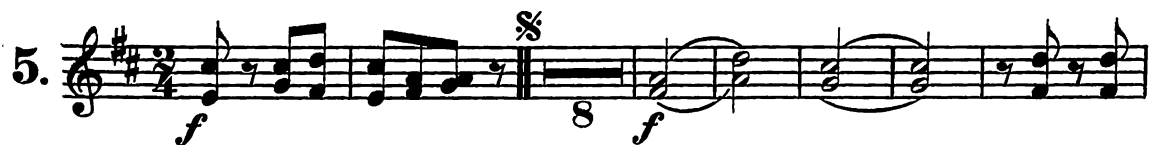
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1. 

2. 

3. 

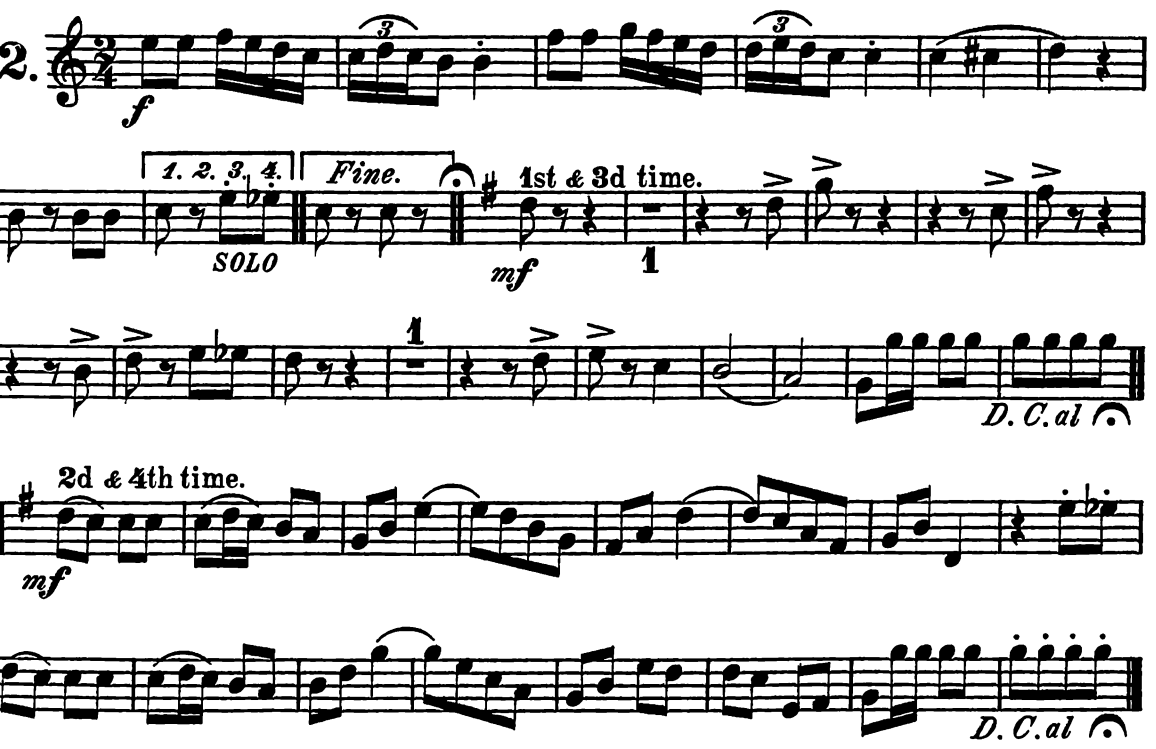
Coda.



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R. Schlepegrell.

1. 

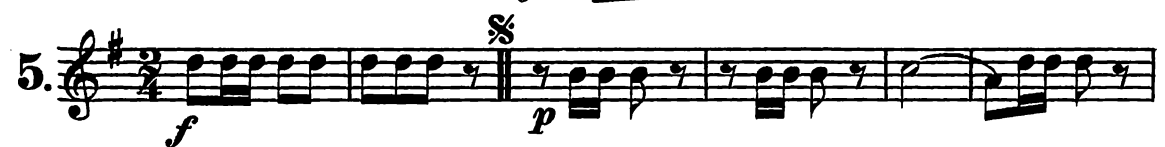
2. 

3. 

Jean White, Boston.



Coda.



FRIENDSHIP.

QUADRILLE.

No 99.

R. Schlegel.

2d CORNET in A.

1. *f* *mf* *p* *D. S.* *D. S. al.* *1. 2. 3. 4. Fine.*

2. *mf* *D. C. al.*

3. *mf* *f* *Coda.* *ff* *p* *D. S. al.*

4. *f* *p* *f* *D. C. al.*

5. *f* *p* *ff* *1. 2. 3. 4. Fine.*

FRIENDSHIP. QUADRILLE.

No 99.

R. Schlepegrell.

TROMBONE.

1. *f* *mf* *D. S.* *p* *D. S. al* *1. 2. 3. 4. Fine.*

2. *f* *p* *D. C. al*

3. *mf* *f* *Coda.* *ff* *p* *D. S. al*

4. *f* *p* *cresc.* *f* *D. C. al*

5. *f* *f* *1. 2. 3. 4. Fine.* *ff* *D. S. al*

FRIENDSHIP. QUADRILLE.

DRUMS.

№ 99.

R. Schlepegrell.

1. *f* *Trgl.* *p* *Dr.* *D.S.* *p* *D.S. al*

2. *f* *1. 2. 3. 4.* *Fine.* *8* *Trgl.* *4* *D. C. al*

3. *f* *Coda.* *8* *D.S. al*

4. *f* *6* *2* *f* *Trgl.* *p* *Dr.* *f* *D. C. al*

5. *f* *Trgl.* *2* *1* *Dr.* *f* *1. 2. 3. 4.* *Fine.* *f* *D.S. al*

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PIANO.

№ 99.

R. Schlepegrell.

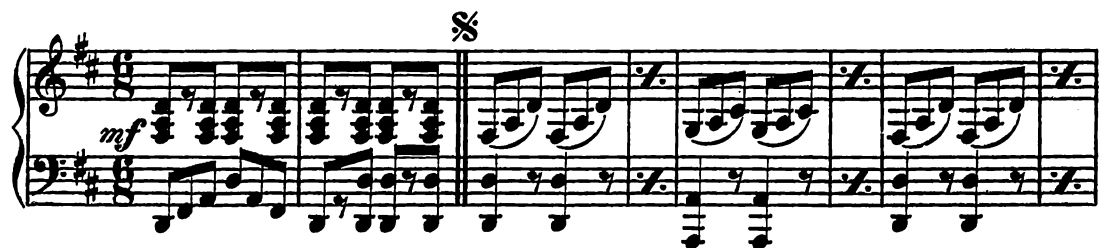
1.

The musical score is written for piano in 2/4 time, key of D major (two sharps). It consists of five systems of music. The first system is marked with a '1.' and a repeat sign. The second system includes a 'mf' dynamic marking. The third system includes a 'f' dynamic marking. The fourth system includes a 'D. S. al C.' marking. The score is written for piano with treble and bass staves.

2.



3.



Coda.

3

First system of musical notation for the Coda section. It consists of a grand staff with a treble and bass clef. The key signature has two sharps (F# and C#). The music features a series of chords and eighth notes. A forte (*ff*) dynamic marking is present at the beginning. The system ends with a repeat sign and a fermata over the final chord.

Second system of musical notation for the Coda section. It continues the grand staff with chords and eighth notes. A piano (*p*) dynamic marking is present. The system ends with a repeat sign and a fermata over the final chord.

Third system of musical notation for the Coda section. It continues the grand staff with chords and eighth notes. A piano (*p*) dynamic marking is present. The system ends with a repeat sign and a fermata over the final chord.

D. S. al

Fourth system of musical notation for the Coda section. It begins with a section marked '4.' and a forte (*f*) dynamic marking. The music features a series of chords and eighth notes. The system ends with a repeat sign and a fermata over the final chord.

Fifth system of musical notation for the Coda section. It continues the grand staff with chords and eighth notes. A mezzo-forte (*mf*) dynamic marking is present. The system ends with a repeat sign and a fermata over the final chord.

Sixth system of musical notation for the Coda section. It continues the grand staff with chords and eighth notes. A mezzo-forte (*mf*) dynamic marking is present. The system ends with a repeat sign and a fermata over the final chord.

Seventh system of musical notation for the Coda section. It continues the grand staff with chords and eighth notes. A piano (*p*) dynamic marking is present. The system ends with a repeat sign and a fermata over the final chord.

D. C. al

5.

f *mf*

f

1. 2. 3. 4. *Fine.*

f

f

p *D. S. al*

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