

ORCHESTRAL JOURNAL.

ARRANGED FOR LARGE AND SMALL ORCHESTRA.

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

LIST OF PIECES ALREADY PUBLISHED:

- | | | |
|--|--|--|
| 1 Suppe Quadrilles, by J. H. Wadsworth | 25 Cagliostro Quadrilles, Op. 369, J. Strauss | 47 Hilarity Lancers, D. L. Ferrazzi |
| 2 En Masque Quadrilles, by C. Faust. | 26 Persian Quadrilles, E. N. Catlin | 48 Pirates of Penzance Quadrille, Brahms |
| 3 Fleur de Alsace Waltzes, by E. Beyer | 27 Cagliostro Waltzes, Op. 370, J. Strauss | 49 Selections from Sullivan's Opera, "The Pirates of Penzance," Ar. by E. Beyer |
| 4 Selection, Puritan's Daughter, by Balfe | 28 Museum Waltzes, E. N. Catlin | 50 Excelsior Quadrille, By R. Schlegel |
| 5 Daisy Polka and Vivat Galop, Ar. by Beyer | 29 { Minute Man March, } E. N. Catlin | 51 Nonpareil Quadrille, By R. Schlegel |
| 6 Heart and Hand Waltzes, by C. Faust. | 30 { Polonaise "Companion," } E. N. Catlin | 52 Die Iudus Driellen Waltzes, C. Faust |
| 7 Madame Angot Quadrilles, Ar. by E. Beyer | 31 Welcome Overture, J. Strauss | 53 Ladies Favorite Quadrille Arr. by E. Beyer |
| 8 { Remember Me Galop, } E. Beyer | 32 How Delightful—Medley, E. N. Catlin | 54 Remembrance of Luccini Waltzes, Kela Bela |
| 9 Gipsy Galop, E. Beyer | 33 Mother Goose Quadrilles, E. N. Catlin | 55 Die Figuranten Quadrille, Arr. by E. Beyer |
| 10 Selection from Il Puritani, Ar. by E. Beyer | 34 L'Elegante Tonguing Cornet Polka, splendid, by Danie | 56 { The Forget Me Not, Fr V Suppe |
| 11 Du Echoene Welt Waltzes, by C. Ruckenschuh, Ar. by E. Beyer | 35 Selection from Planquette's Comic Opera, "Chimes of Corneville," E. Beyer | 57 { Lying for Home. (Helmweh) A Jungmann |
| 12 Chain of Flowers Quadrilles, C. Faust | 36 In the "New Home Waltzes"—Kela Bela | Two beautiful songs. Arr. by E. Beyer |
| 13 Tausend Und Eine Nacht Waltzes, J. Strauss | 37 Overture "Fairy Grotto," V. Robillard | 58 Good Society Quadrille, R. Schlegel |
| 14 Manuscript Waltzes, E. Strauss | 38 "Carmen Quadrilles," from G. Bizet's Opera, "Carmen," Ar. by E. Beyer | The best set of Quadrilles ever composed by this favorite author. Highly recommended by some of the best musicians in the country. Not difficult |
| 15 Centennial Waltzes, Strauss | | |
| 16 Where the Citron Blossoms, J. Strauss | | |
| 17 { American Exposition March, } E. Beyer | | |
| 18 Jolly Fellow's Galop, E. Strauss | | |
| 19 Abonnement Waltzes, E. Strauss | | |
| 20 Exhibition Quadrilles, Lamotte | | |
| 21 Le Diadem Overture, Hermann | | |
| 22 { Bright Star of Hope (Song), } Haley | | |
| 23 { Flower Song, } G. Lange | | |
| 24 { Club Room Polka, } Catlin | | |
| 25 Selection Chilperic, Herve | | |
| 26 Selection Godefroid, N. Bousquet | | |
| 27 Overture Le Chevalier Breton, Hermann | | |
- No. 39 only, and all following numbers, have Piano parts.**
- 39 Selection from Suppe's Comic Opera, "Fatinitza," Ar. by E. Beyer
- 40 Golden Wedding Waltzes, Op. 310, C. Faust
- 41 { Love's Quadrille, } E. Strauss
- 42 Fatinitza Waltzes, E. Strauss
- 43 Fatinitza Quadrille, Strauss, Ar. by Beyer
- 44 Turkish Reveille, G. Michaels
- 45 Eugenia Quadrille, A. Siro
- 46 { Bridal Salute Polka, } Volz
- 47 { Salon Polka Mazurka, } M. Carl
- 59, The Harvest Festival Quad, R. Schlegel
- 60 Courtship " "
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INSTRUMENTATION: 1st Violin; 2d Violin; Clarinet; Cornet and Bass; Ad lib. parts, Flute; 2d Cornet, Viola and Trombone.

- | | | |
|---|--|--|
| Riverside Galop, Wadsworth | 23 { Rollicking Galop, } Pinke | 35 Juanita Quadrilles, by E. Strauss |
| 3 Melani Quadrilles, Neuman | { King Carrot March, } Offenbach | Ar. by E. Beyer |
| 4 First Love Schottische, Weingarten | 24 Aida Quadrilles, from Verdi's last Opera, E. Zikoff | 36 Ecstasy Lancers, Leop Fuenkenstein |
| 5 Forest City Quadrilles, Geo. Wiegand | 25 Reunion Quadrilles, E. Zikoff | 37 { Silent Admiration Galop, } " " |
| 6 { Primrose Polka, } Wadsworth | 26 Wild Briar Quadrilles, E. Beyer | { Cadets March, " " |
| { Lina Polka Mazurka, } H. Hermann | 27 Aurelien Quadrilles, F. Berger | 38 { Twoh Galop, } Fr. Zikoff |
| 7 { Remembrance du Soir Galop, } G. Wiegand | | { Sylphide Polka, " " |
| 8 { 500,000 Tiesel March, } G. Michaels | | { Phoenix Galop, } Hopp |
| 9 Sharon Spring Lancers, Wm. Kietzel | | 39 { Fein Parfumirt Polka-Mazurka, } Fr v. Suppe |
| Remembrance of Wiesbaden Waltzes, A. Farlow | | { Invitation Schottische, } R. Ellenberg |
| 10 Humor Quadrilles, Wm. Kietzel | | 40 { Mutual Agreement Polka, } H. Herrmann |
| 11 Nelson Waltzes, C. Coote | | |
| 12 Victoria Quadrille, H. Hermann | | |
| 13 { Ristori Polka, } M. Carpenter | | |
| 14 { The First Schottische } Chas. Sorg | | |
| 15 Quadrille from Jeannette's Wedding, Rietzel | | |
| 16 Evening Sounds Waltzes, by Stanny | | |
| 17 { Always Jolly Galop, } Zickoff | | |
| 18 { Sweetheart Polka, } Apitius | | |
| 19 Bachanten Quadrilles, H. Hermann | | |
| 20 { Vogesen March, } Zickoff | | |
| 21 { Remembrance of Bohemia Mazurka, } Faust | | |
| 22 { Inman Line March, } Warren | | |
| 23 { Prussian Prize March } C. Faust | | |
| 24 Le Petite Coquette Waltzes. | | |
| 25 King Carrot Quadrilles, from Offenbach's last Opera. | | |
| 26 Tour, et Retour Quadrilles, C. Faust | | |
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THE MERRY MAIDEN.

QUADRILLE.

1st VIOLIN.

64.

R. Schlepégrell.

1

f

1.2.3.4. *Fine.*

mf

f *D.S.*

p *D. S. al.*

2

mf

f *D.C. al.*

3

mf

f

CODA.

First system of musical notation, measures 1-4. The music is in 2/4 time with a key signature of one sharp (F#). It features a melody in the upper voice and a bass line in the lower voice. Dynamics include *ff* (fortissimo) at the beginning and *p* (piano) in measure 4.

D. S. al

Second system of musical notation, measures 5-8. Measure 5 is marked with a large '4' and a *f* (forte) dynamic. Measures 6-7 are marked with '1. 2. 3. 4.' and a *Fine.* marking. Measure 8 is marked with *mf* (mezzo-forte).

Third system of musical notation, measures 9-12. The music continues with a melody and bass line. A *f* (forte) dynamic is present in measure 10.

Fourth system of musical notation, measures 13-16. The music continues with a melody and bass line. A *mf* (mezzo-forte) dynamic is present in measure 13. The system ends with a *D.C. al* (Da Capo) instruction and a Da Capo symbol.

Fifth system of musical notation, measures 17-20. Measure 17 is marked with a large '5' and a *f* (forte) dynamic. The system ends with a *f* (forte) dynamic.

Sixth system of musical notation, measures 21-24. The music continues with a melody and bass line. A *f* (forte) dynamic is present in measure 22.

Seventh system of musical notation, measures 25-28. The music continues with a melody and bass line. A *mf* (mezzo-forte) dynamic is present in measure 27. The system ends with a *D.S. al* (Da Capo) instruction and a Da Capo symbol.

D. S. al

THE MERRY MAIDEN.

QUADRILLE.

2nd VIOLIN.

64.

R. Schlepegrell.

1 





2 



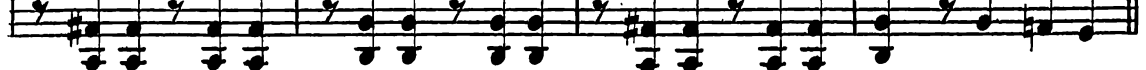


3 









CODA.



THE MERRY MAIDEN.

QUADRILLE.

64.

VIOLA.

R. Schlepegrell.

The musical score is written for the Viola part of a quadrille. It consists of three systems of music, each beginning with a measure number (1, 2, 3) and a time signature of 2/4. The key signature has two sharps (F# and C#). The first system (measures 1-8) starts with a forte (f) dynamic and includes a section marked '1 2 3 4' and 'Fine.' with a repeat sign. The second system (measures 9-16) starts with a mezzo-forte (mf) dynamic and includes a section marked 'D.S.' (Da Capo). The third system (measures 17-24) starts with a forte (f) dynamic and includes a section marked 'D.S. al' (Da Capo al Fine). The score is written on a single staff with a treble clef. The notation includes various musical symbols such as notes, rests, beams, and dynamic markings.

CODA.



THE MERRY MAIDEN.

QUADRILLE.

64.

CELLO.

R. Schlepegrell.

1 





2 





3 



CODA.



THE MERRY MAIDEN.

QUADRILLE

BASS.

64.

R. Schlegel.

1. 
2. 
3. 

CODA.



THE MERRY MAIDEN.

QUADRILLE.

64.

FLUTE.

R. Schlegel.

1 *f* *mf* *p* *D.S.* *D.S.al*

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

3 *mf* *f*

CODA.

The first system consists of three staves. The top staff begins with a treble clef and a key signature of one sharp (F#). It contains a series of eighth and sixteenth notes with various articulations. The middle staff starts with a forte (*ff*) dynamic marking and continues the melodic line. The bottom staff concludes the system with a double bar line and a repeat sign.

D.S.al

The second system begins with a 4/4 time signature and a key signature of one sharp. It features a trill (*tr*) marking over a note, followed by a section marked 'Fine.' with a repeat sign. The system continues with several staves of music, including a measure with a '2' marking and a 'tr' marking. The bottom staff of this system ends with a double bar line and a repeat sign.

D.C.al

The third system starts with a 5/4 time signature and a key signature of one sharp. It includes a measure with a '1' marking. The system contains several staves of music with dynamic markings such as *mf* and *ff*. The bottom staff concludes the system with a double bar line and a repeat sign.

D.S.al

THE MERRY MAIDEN.

QUADRILLE.

1st CLARINET in A.

64.

R. Schlepegrell.

1 

mf 

f *D.S. p* 

2 

mf 

D.C. al 

3 

f 

CODA.

First system of musical notation, measures 1-4. The music is in 2/4 time, starting with a treble clef and a key signature of one sharp (F#). The first measure has a forte (*ff*) dynamic marking. The notation includes eighth and sixteenth notes, some beamed together, and rests. The system ends with a repeat sign.

D. S. al

Second system of musical notation, measures 5-8. The music continues in 2/4 time. The first measure of this system has a forte (*f*) dynamic marking. The notation includes eighth and sixteenth notes, some beamed together, and rests. The system ends with a repeat sign.

Third system of musical notation, measures 9-12. The music continues in 2/4 time. The first measure of this system has a forte (*f*) dynamic marking. The notation includes eighth and sixteenth notes, some beamed together, and rests. The system ends with a repeat sign.

Fourth system of musical notation, measures 13-16. The music continues in 2/4 time. The first measure of this system has a mezzo-forte (*mf*) dynamic marking. The notation includes eighth and sixteenth notes, some beamed together, and rests. The system ends with a repeat sign.

Fifth system of musical notation, measures 17-20. The music continues in 2/4 time. The first measure of this system has a mezzo-forte (*mf*) dynamic marking. The notation includes eighth and sixteenth notes, some beamed together, and rests. The system ends with a repeat sign.

Sixth system of musical notation, measures 21-24. The music continues in 2/4 time. The first measure of this system has a forte (*f*) dynamic marking. The notation includes eighth and sixteenth notes, some beamed together, and rests. The system ends with a repeat sign.

D. C. al

Seventh system of musical notation, measures 25-28. The music continues in 2/4 time. The first measure of this system has a mezzo-forte (*mf*) dynamic marking. The notation includes eighth and sixteenth notes, some beamed together, and rests. The system ends with a repeat sign.

Eighth system of musical notation, measures 29-32. The music continues in 2/4 time. The first measure of this system has a forte (*f*) dynamic marking. The notation includes eighth and sixteenth notes, some beamed together, and rests. The system ends with a repeat sign.

Ninth system of musical notation, measures 33-36. The music continues in 2/4 time. The first measure of this system has a forte (*f*) dynamic marking. The notation includes eighth and sixteenth notes, some beamed together, and rests. The system ends with a repeat sign.

Tenth system of musical notation, measures 37-40. The music continues in 2/4 time. The first measure of this system has a forte (*f*) dynamic marking. The notation includes eighth and sixteenth notes, some beamed together, and rests. The system ends with a repeat sign.

Eleventh system of musical notation, measures 41-44. The music continues in 2/4 time. The first measure of this system has a forte (*f*) dynamic marking. The notation includes eighth and sixteenth notes, some beamed together, and rests. The system ends with a repeat sign.

D. S. al

THE MERRY MAIDEN.

QUADRILLE.

2^d CLARINET in A.

64.

R. Schlepegrell.

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

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

3 *mf* *f* *D.C.al*

CODA.



THE MERRY MAIDEN.

QUADRILLE.

64.

1st & 2^d HORN.

R.Schleegrell.

in D.

1

f

Fine.

mf

D.S.

4

D.S.al

2

f

4

mf

4

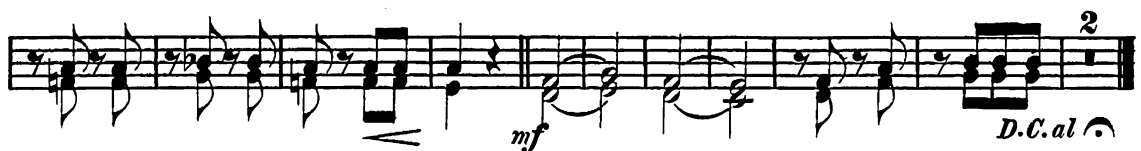
D.C.al

3

f

1 2 3 4

CODA.



THE MERRY MAIDEN.

QUADRILLE.

1st CORNET in A.

64.

R. Schlepégrell.

1 *f* 1234 *Fine.* *D.S. mf* *p* 4 *D.S.al.*

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

3 CODA. *f* *ff* *p* *D.S.al.*

4 *f* 1234 *Fine.* *mf* 1 3 *f* *D.C.al.*

5 2 S 4 *f* *ff* *D.S.al.*

THE MERRY MAIDEN.

QUADRILLE.

2^d CORNET in A.

64.

R. Schlegel.

1 *f* 1234 *Fine.*

mf *D.S. p* *D.S.al*

2 *mf* *D.C.al*

3 *f* CODA. *ff* *p* *D.S.al*

4 *f* 1234 *Fine.*

mf *f* *D.C.al*

5 *f* *ff* *D.S.al*

THE MERRY MAIDEN.

TROMBONE.

QUADRILLE.

64.

R. Schlepegrell.

1  2  3  4  5 

864-13 Jean White. Boston. D.S.al

THE MERRY MAIDEN.

DRUMS.

QUADRILLE.

R. Schlegel.

64.

1.2.3.4. Fine.

1 *Triangle. f* *D.S.* *D.S.al*

2 *Triangle.* *D.S.al*

3 CODA. *ff* *D.S.al*

4 *Triangle. f* *Triangle.* *mf* *D.C.al*

5 *f* *D.S.al*

864-13 > Jean White. Boston. *D.S.al*

THE MERRY MAIDEN.

QUADRILLE.

64.

R Schlepegrell

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94

95

96

97

98

99

100

101

102

103

104

105

106

107

108

109

110

111

3

mf

ff

p

D. S. al

CODA.

The musical score is written for piano and consists of six systems of staves. The first system begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It features a series of eighth-note chords in the right hand and single notes in the left hand. The second system continues this pattern. The third system introduces a dynamic marking of *mf* (mezzo-forte). The fourth system continues the same musical texture. The fifth system is marked "CODA." and begins with a dynamic marking of *ff* (fortissimo). The sixth system continues the coda and ends with a dynamic marking of *p* (piano) and a *D. S. al* (Da Capo) instruction. The score is concluded with a double bar line and a repeat sign.

4

First system of musical notation, measures 1-5. The key signature is two sharps (F# and C#), and the time signature is 2/4. The music is written for piano (p) and features a melody in the right hand and a bass line in the left hand. The melody consists of eighth and sixteenth notes, while the bass line consists of quarter and eighth notes.

1. 2. 3. 4. Fine.

Second system of musical notation, measures 6-10. Measures 6-9 are marked with a first ending bracket and the numbers 1. 2. 3. 4. Measure 10 is marked *Fine.* and *mf*. The music continues with the same melodic and bass line patterns.

Third system of musical notation, measures 11-15. The music continues with the same melodic and bass line patterns.

Fourth system of musical notation, measures 16-20. Measures 16-19 are marked with a first ending bracket and the numbers 1. 2. 3. 4. Measure 20 is marked *f*. The music continues with the same melodic and bass line patterns.

Fifth system of musical notation, measures 21-25. Measures 21-24 are marked with a first ending bracket and the numbers 1. 2. 3. 4. Measure 25 is marked *mf*. The music continues with the same melodic and bass line patterns.

Sixth system of musical notation, measures 26-30. The music continues with the same melodic and bass line patterns. The piece concludes with the instruction *D.C. al* and a repeat sign.

5



First system of music. Treble and bass staves. Key signature: one sharp (F#). Time signature: 3/4. The system begins with a forte (*f*) dynamic. A repeat sign is placed at the end of the first measure. The second measure starts with a mezzo-forte (*mf*) dynamic. The system concludes with a repeat sign.



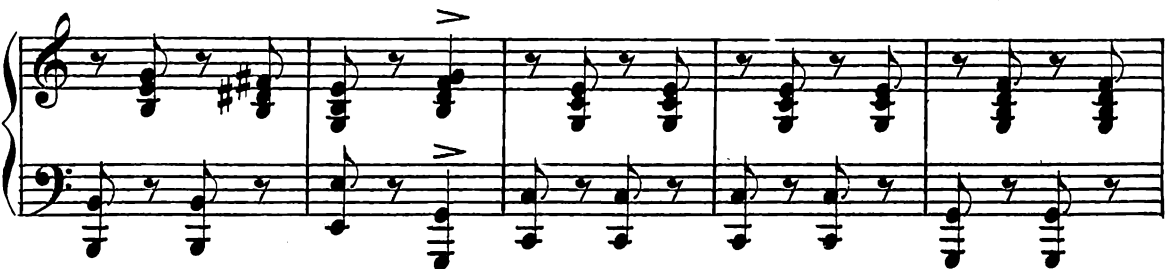
Second system of music. Treble and bass staves. Continues the piece with various chords and melodic lines. The system ends with a fermata over the final notes.



Third system of music. Treble and bass staves. Continues the piece with various chords and melodic lines. The system ends with a fermata over the final notes.



Fourth system of music. Treble and bass staves. Continues the piece with various chords and melodic lines. The system ends with a fermata over the final notes.



Fifth system of music. Treble and bass staves. Continues the piece with various chords and melodic lines. The system ends with a fermata over the final notes.



Sixth system of music. Treble and bass staves. Continues the piece with various chords and melodic lines. The system ends with a fermata over the final notes.

D. S. al 

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