

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 | 58 { Two beautiful songs, Arr. by E. Beyer |
| 13 Tausend Und Eine Nacht Waltzes, J. Strauss | 37 Overture "Fairy Grotto," V. Robillard | 59 Good Society Quadrille, R. Schlegel |
| 14 Manuscript Waltzes, E. Strauss | 38 "Carmen Quadrilles," from G. Bizet's Opera, "Carmen," Ar. by E. Beyer | 60 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 | | 61 To-night we Say Farewell, R. Schlegel |
| 16 Where the Citron Blossoms, J. Strauss | | 62 This potpourri is in this favorite composer's best vein, and cannot fail to become very popular. |
| 17 { American Exposition March, } E. Beyer | | 63 The Harvest Festival Quad, R. Schlegel |
| 18 Jolly Fellow's Galop, E. Strauss | | 64 Courtship " " |
| 19 Abonnement Waltzes, E. Strauss | | 65 Victory " " |
| 20 Exhibition Quadrilles, Lamotte | | 66 Golden Wedding " " |
| 21 Le Diadem Overture, Hermann | | |
| 22 { Bright Star of Hope (Song), } G. Lange | | |
| 23 { Flower Song, } Catlin | | |
| 24 { Fallen Star of Hope (Song), } Catlin | | |
| 25 { Club Room Polka, } Catlin | | |
| 26 { Selection Chilperic, } Herve | | |
| 27 { Selection Godefroid, } N. Bousquet | | |
| 28 { Overture Le Chevalier Breton, } Hermann | | |

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- | | | |
|---|--|---|
| 1 Riverside Galop, Wadsworth | 23 { Rollicking Galop, Pfitke | 35 Juanita Quadrilles, by E. Strauss |
| 2 Melani Quadrilles, Neuman | 24 { King Carrot March, Offenbach | 36 Ecstasy Lancers, Ar. by E. Beyer |
| 3 First Love Schottische, Weingarten | 25 Aida Quadrilles, from Verdi's last Opera, E. Zikoff | 37 { Silent Admiration Galop, } Leop Fuenkenstein |
| 4 Forest City Quadrilles, Geo. Wiegand | 26 Reunion Quadrilles, E. Zikoff | 38 { Cadets March, } " " |
| 5 { Primrose Polka, } Wadsworth | 27 Wild Briar Quadrilles, E. Beyer | 39 { Two Galop, Fr. Zikoff |
| 6 { Lina Polka Mazurka, } H. Hermann | 28 Aurelien Quadrilles, F. Berger | 40 { Sylphide Polka, " " |
| 7 { Remembrance du Soir Galop, } G. Wiegand | | 41 { Phone's Galop, Hopp |
| 8 { 500,000 Tiesel March, } G. Michael | | 42 { Fein Parfumirt Polka-Mazurka, Fr v. Suppe |
| 9 Sharon Spring Lancers, Wm. Kietzel | | 43 { Invitation Schottische, R. Ellenberg |
| 10 Remembrance of Wiesbaden Waltzes, A. Farlow | | 44 { Mutual Agreement Polka, H. Herrmann |
| 11 Humor Quadrilles, Wm. Kietzel | | |
| 12 Nelson Waltzes, C. Coote | | |
| 13 Victoria Quadrille, H. Hermann | | |
| 14 { Ristori Polka, } M. Carpenter | | |
| 15 { The First Schottische } Chas. Sorg | | |
| 16 Quadrille from Jeannette's Wedding, Rietzel | | |
| 17 Evening Sounds Waltzes, by Stanny | | |
| 18 Always Jolly Galop, Zickoff | | |
| 19 { Sweetheart Polka, } Apitius | | |
| 20 Bachanten Quadrilles, H. Hermann | | |
| 21 { Vogesen March, } Zickoff | | |
| 22 { Remembrance of Bohemia Mazurka, } Faust | | |
| 23 { Inman Line March, } Warren | | |
| 24 { Prussian Prize March } " " | | |
| 25 Le Petite Coquette Waltzes. | | |
| 26 King Carrot Quadrilles, from Offenbach's last Opera. | | |
| 27 Tour, et Retour Quadrilles, C. Faust | | |
| | 28 Court Life Lancers, C. Faust | |
| | 29 Pikeman's Lancers, C. Kerssen | |
| | 30 Sprites of the Springs Waltzes, C. Faust | |
| | 31 Turkish Patrol Lancers, H. Maylath | |
| | 32 Around the World Lancers, E. N. Catlin | |
| | 33 { In Short Galop, } C. Faust | |
| | 34 { La Ballerina Polka, } " " | |
| | 35 { Kentucky Jubilee Singers' Schottische, } Fr. Carnes | |
| | 36 { Greeting to Ems March, } J. Liebig | |

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VICTORY. QUADRILLE.

1st VIOLIN.

62.

R. Schlegel.

1 *f* *9* *2* *D.C.* *p* *D.C. al*

2 *f* *2nd & 4th times.* *mf ad lib.* *tr 1st & 3^d times.* *D.C. al*

The first violin part consists of several staves of music. It begins with a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The first staff starts with a forte (f) dynamic and a triplet of eighth notes. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. A first ending bracket is marked with a double bar line and a repeat sign. The second ending is marked with a double bar line and a repeat sign. The piece concludes with a double bar line and a repeat sign.

3 *2nd Violin.* *f* *mf*

The second violin part consists of a single staff of music. It begins with a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The music starts with a forte (f) dynamic and a first ending bracket. The second ending is marked with a double bar line and a repeat sign. The piece concludes with a double bar line and a repeat sign.

CODA.
ff

p

mf *§*
D S al Coda.

4 *f*

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

tr *tr* *tr* *tr* *tr*
mf *f*

D. C. al Fine.

5 *mf*

f *ff*

D. C. al

VICTORY.

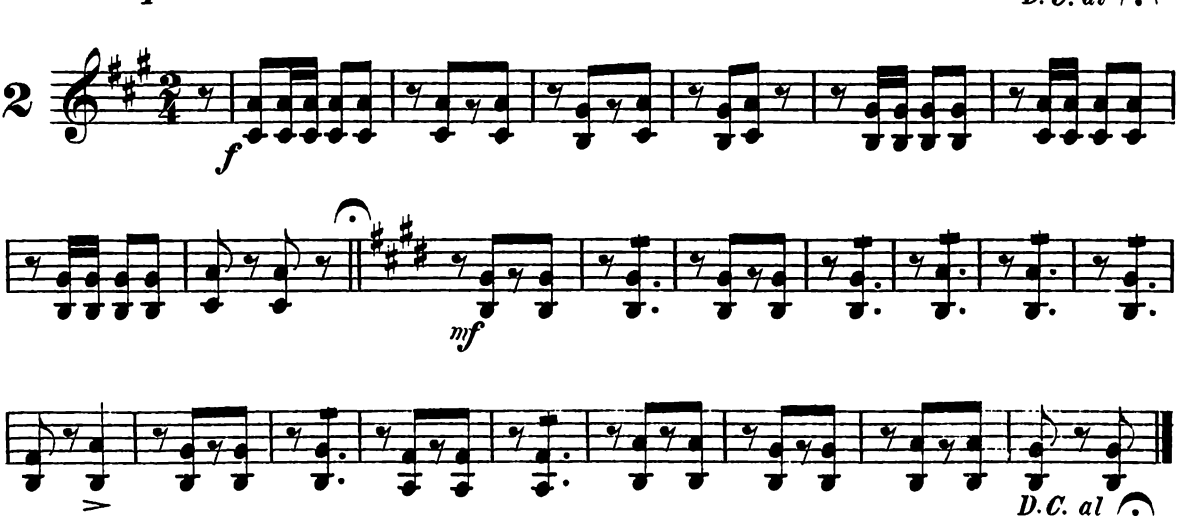
QUADRILLE.

62.

2nd VIOLIN.

R. Schlepegrell.

1 

2 

3 

CODA.

ff *p*

D. S. al Coda.

f

1.2.3.4. *Fine.* *p*

mf *f*

mf

D. C. al Fine.

mf

f *ff*

D. C. al

VICTORY.

QUADRILLE.

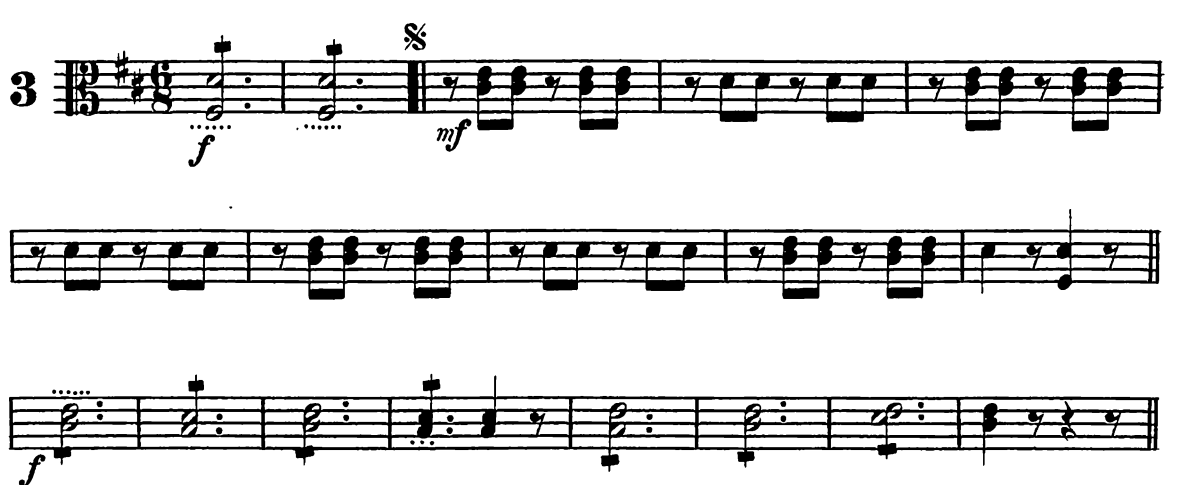
62.

VIOLA.

R. Schlepegrell.

1 

2 

3 

CODA.



D.C. al Fine.



VICTORY.

QUADRILLE.

62.

CELLO.

R. Schlepegrell.

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

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

3 *f* *mf* *f*

The musical score is written for Cello and consists of three parts. Part 1 is in 2/4 time and begins with a bass clef and a key signature of one sharp (F#). It starts with a forte (f) dynamic and includes a mezzo-forte (mf) section and a piano (p) section. Part 2 is also in 2/4 time and begins with a bass clef and a key signature of one sharp. It starts with a forte (f) dynamic and includes a mezzo-forte (mf) section. Part 3 is in 6/8 time and begins with a bass clef and a key signature of one sharp. It starts with a forte (f) dynamic and includes a mezzo-forte (mf) section. The score concludes with a final section marked 'f'.

CODA.



D. S. al Coda.



D. C. al Fine.



D. C. al

VICTORY.

QUADRILLE.

62.

BASS.

R. Schlegel.

1 



2 

3 

CODA.



VICTORY.

QUADRILLE.

62.

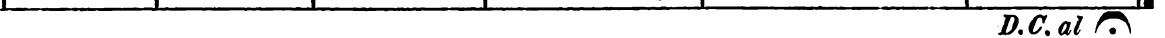
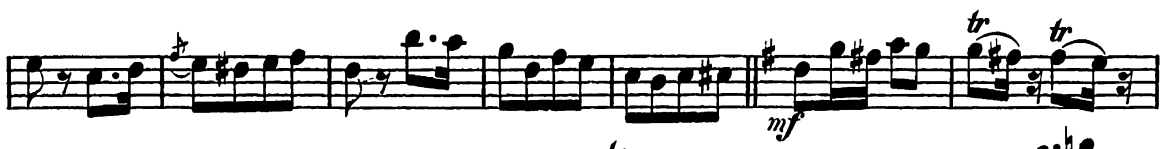
FLUTE.

R. Schleppegrell.

1

2

3



VICTORY.

QUADRILLE.

62.

1st CLARINET in A.

R. Schlepegrell.

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

2 *f* *mf* 1st & 3^d times Solo. *D.C.* 2nd & 4th times ad lib. *mf* *tr* *D.C. al.*

3 *f* *ff*

CODA.

First system of the Coda section, featuring a single melodic line with eighth and sixteenth notes, slurs, and ties. The key signature has one flat, and the time signature is 2/4.

D.S. al Coda.

Second system of the Coda section, continuing the melodic line. It begins with a 4-measure rest followed by a *f* dynamic marking.

Third system of the Coda section, including a first ending bracket labeled "1. 2. 3. 4." and a *Fine.* instruction.

Fourth system of the Coda section, continuing the melodic line.

Fifth system of the Coda section, featuring trills (*tr*) and a *mf* dynamic marking.

Sixth system of the Coda section, featuring trills (*tr*) and a *p* dynamic marking.

Seventh system of the Coda section, featuring a *p* dynamic marking.

D.C. al Fine.

Eighth system of the Coda section, featuring a *Fl.* (Flute) part and a *mf* dynamic marking.

Ninth system of the Coda section, featuring a *f* dynamic marking.

Tenth system of the Coda section, continuing the melodic line.

Eleventh system of the Coda section, featuring a *ff* dynamic marking.

Twelfth system of the Coda section, concluding the piece with a *D.C. al* instruction.

VICTORY.

QUADRILLE.

62.

2nd CLARINET in A.

R. Schlepegrell.

1 
f *mf* *D.C.*

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

3 
mf *D.C. al*

p
D.S. al Coda.

tr
1. 2. 3. 4.
Fine.
p

tr
mf

p
D.C. al Coda.

mf
D.C. al Coda.

tr
f

f
D.C. al Coda.

ff
D.C. al Coda.

ff
D.C. al Coda.

ff
D.C. al Coda.

VICTORY.

QUADRILLE.

62.

HORNS in D.

R. Schlepegrell.

1 



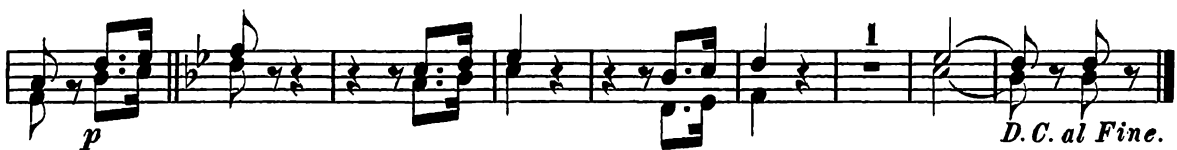
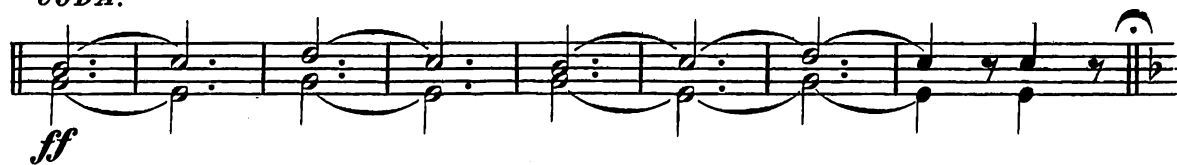
2 



3 



CODA.



VICTORY.

QUADRILLE.

62.

1st CORNET in A.

R. Schlegel.

1 *f*

mf *D.C.*

p *D.C. al*

2 *f*

2nd & 4th time only. *mf*

D.C. al

3 *p*

f

CODA.



VICTORY. QUADRILLE.

62.

2nd CORNET in A.

R. Schlegel.

1 *f*

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

3 *2* *8*

CODA. *ff* *D.S. al Coda.* *8*

4 *f* *1.2.3.4.*

Fine. *mf* *7*

p *D.C. al Fine.* *1*

5 *p 2nd Horn.* *f* *2*

f

D.C. al

D.C. al

VICTORY.

QUADRILLE.

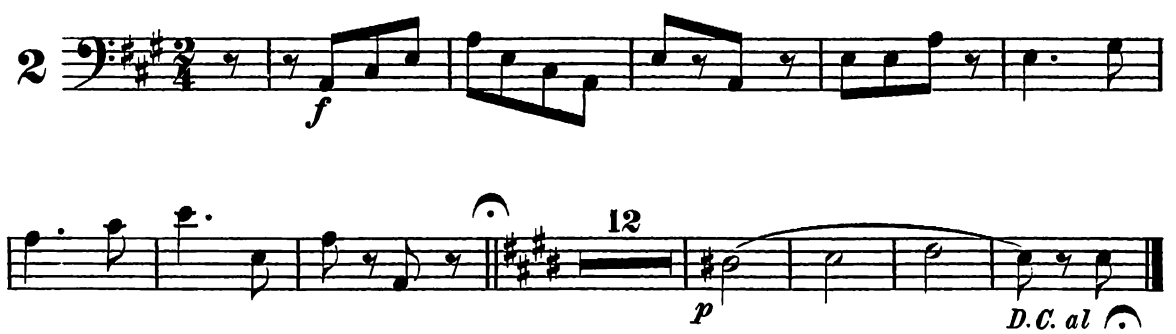
62.

TROMBONE.

R. Schlepegrell.

1 



2 



3 

CODA.



VICTORY.

QUADRILLE.

62.

DRUMS.

R. Schlepegrell.

1 *ff* *Triangle.* *p* *D.C.* *D.C. al*

2 *Triangle.* *f* *D.C. al*

3 *CODA.* *ff* *Triangle.* *p* *D.S. al Coda.*

4 *f* *1. 2. 3. 4.* *Fin.*

5 *Bells.* *mf* *D.C. al Fine.*

6 *f* *1* *2* *3* *4* *5* *6* *7* *8* *9* *10* *11* *12* *13* *D.C. al*

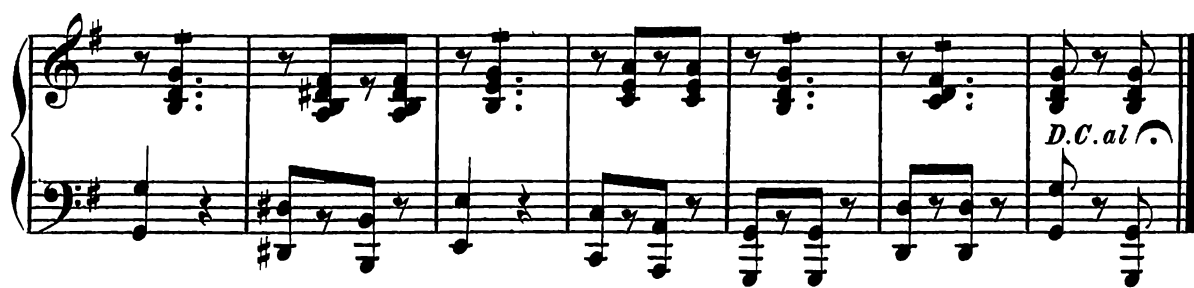
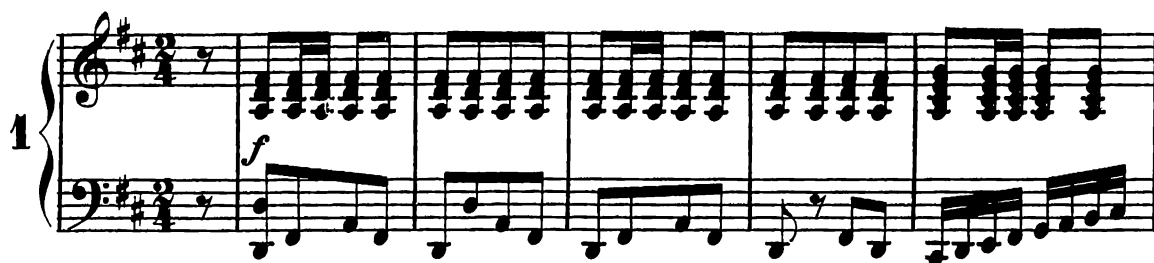
VICTORY.

QUADRILLE.

62.

PIANO.

R. Schlepegrell.



2

3

f

mf

D.C. al.

862-14

This musical score is for a piano piece, likely in 2/4 time, with a key signature of two sharps (F# and C#). The score is divided into two systems, each containing three staves. The first system (measures 1-10) begins with a forte (*f*) dynamic and features a complex, rhythmic melody in the right hand, often using triplets and sixteenth notes. The left hand provides a steady accompaniment with eighth and sixteenth notes. The second system (measures 11-14) starts with a mezzo-forte (*mf*) dynamic. The melody continues with similar rhythmic patterns. In measure 13, the right hand has a *D.C. al.* (Da Capo, alla fine) marking. The piece concludes in measure 14 with a final chord and a fermata.

CODA.

The musical score for the Coda section consists of eight systems of piano and bass staves. The key signature is one sharp (F#). The first system is marked *ff* (fortissimo). The second system is marked *p* (piano). The third system is marked *f* (forte) and includes the instruction *D.S. al Coda.* with a Coda symbol. The fourth system is marked *f* and includes the instruction *1. 2. 3. 4. Fine.*. The fifth system is marked *p*. The sixth system is marked *mf* (mezzo-forte). The seventh system is marked *mf*. The eighth system is marked *mf* and includes the instruction *D.C. al Fine.*. The score features various musical notations including chords, single notes, and rests, with dynamic markings and articulation marks throughout.

5

mf

f

ff

D.C. al Fine.

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