

# 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<br>Composed of airs from Suppe's favorite Operas. | 32 How Delightful—Medley, E. N. Catlin  | 57 Good Society Quadrille, R. Schleppegrell   |
| 2 En Masque Quadrilles, by C. Faust.   | 33 Mother Goose Quadrilles, E. N. Catlin  | The best set of Quadrilles ever composed by this favorite author. Highly recommended by some of the best musicians in the country. Not difficult. |
| 3 Fleur de Alsace Waltzes, Ar. by E. Beyer   | 34 L'Elegante Tonguing Cornet Polka, splendid, by Damare                        | 58 To-night we Say Farewell, R. Schleppegrell   |
| 4 Selection, Puritan's Daughter, by Balfe  | 35 Selection from Planquette's Comic Opera, "Chimes of Corneville," E. Beyer    | This potpourri is in this favorite composer's best vein, and cannot fail to become very popular.  |
| 5 Daisy Polka and Vivat Galop, Ar. by Beyer  | 36 In the "New Home Waltzes"—Kela Bela. Ar. by E. Beyer.                        | 59 The Harvest Festival Quad., R. Schleppegrell   |
| 6 Heart and Hand Waltzes, by C. Faust.   | The best set of Waltzes that has been written for years.                        | 60 Courts'hip " " " "   |
| 7 Madame Angot Quadrilles, by E. Beyer   | 37 Overture "Fairy Grotto," V. Kobillard  | 61 Golden Circle " " " "  |
| 8 { Remember Me Galop, { E. Beyer  | 38 "Carmen Quadrilles," from G. Bizet's Opera, "Carmen," Ar. by E. Beyer        | 62 Victory " " " "  |
| 9 Selection from Il Puritani, Ar. by E. Beyer  | No. 39 only, and all following numbers, have Piano parts.                       | 63 Monogram " " " "   |
| 10 Du Schoene Welt Waltzes, by C. Ruckenschuh. Ar. by E. Beyer                           | 39 Selection from Suppe's Comic Opera, "Fatinitza," Ar. by E. Beyer             | 64 The Merry Maiden " " " "   |
| 11 Chain of Flowers Quadrilles, C. Faust.  | 40 Golden Wedding Waltzes, Op. 310, C. Faust                                    | These delightful quadrilles are sure to add to the growing popularity of this talented writer.  |
| 12 Tausend Und Eine Nacht Waltzes, J. Strauss  | 41 Devil's Quadrille, E. Strauss  | 65 Overture, "The Silver Bell" Schleppegrell  |
| 13 Manuscript Waltzes, E. Strauss  | 42 Fatinitza Waltzes, E. Strauss  | 66 Gabrielle Waltzes, Franz Suppe   |
| 14 Centennial Waltzes, J. Strauss  | 43 Fatinitza Quadrille, Strauss, Ar. by Beyer                                   | A splendid set of waltzes. Beautiful melodies, and not difficult.   |
| 15 Where the Citron Blossoms, American Exposition March, E. Beyer                        | 44 Turkish Revenue, G. Michalek   | 67 Captaine Lancers, R. Schleppegrell   |
| 16 { Jolly Fellow's Galop, { E. Beyer  | 45 Eugenia Quadrille, A. Saro   | 68 { Fear Not Galop, { R. Schleppegrell   |
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| 26 Overture Le Chevalier Breton, Hermann   | 55 Die Figuranten Quadrille, C. Faust   | 78 Selections from Lecocq's Opera, "Heart and Hand" Ar. by E. Beyer   |
| 27 Cagliostro Quadrilles, Op. 389, J. Strauss  | 56 { The Forget Me Not, Fr. V. Suppe  | 79 Gunguis Circle Quadrille, " "  |
| 28 Parisian Quadrilles, E. N. Catlin   | { L'ing for Home. (H. Imweb.) A. Jungmann                                       | 80 { The Indian Chief March, " "  |
| 29 Cagliostro Waltzes, Op. 370, J. Strauss   | Two beautiful songs. Arr. by E. Beyer   | { Stephanie Gavotte, Czibulka   |
| 30 Museum Waltzes, E. N. Catlin  |   |   |
| 31 Minute Man March, E. N. Catlin  |   |   |
| 32 Polonaise "Companion," E. N. Catlin   |   |   |
| 33 Welcome Overture, E. N. Catlin  |   |   |
| 34 Beautiful May Waltzes, J. Strauss   |   |   |

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# →: Quadrille Band Journal. :←

## ARRANGED FOR NINE INSTRUMENTS ONLY.

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

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

### IMPORTANT NOTICE.

Commencing with No. 28 only, and all succeeding numbers, parts for the following instruments will be published, viz.: 1st and 2d Violins, Clarinet, Cornet and Bass, with additional ad lib. parts for Flute, Viola, Trombone and Side Drum

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| 32 Around the World Lancers, E. N. Catlin           |
| The latest and best set by this favorite composer.  |
| 33 { In Short Galop, C. Faust                       |
| { La Ballerna Polka, " "                            |
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WALTZES.	Charm of Youth, Happy Time of Youth, Mine Own, Sound* from Home, Think of Me, True Love, White Rose.	E. Haselmann Fr. Zikoff C. Scheller A. Neibig Hermann Neke Levy	POLKA MAZURKAS.	
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# Quadrille "Unique Circle."

1st VIOLIN.

No 79.

R. Schleppegrell.

1.

2.

3.

Coda.

Musical notation for the Coda section, measures 1-4. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The music consists of eighth and sixteenth notes with various articulations. The dynamic marking *ff* is present at the beginning. The second staff continues the melodic line. The third staff features a *mf* dynamic marking and ends with a double bar line and a repeat sign.

Musical notation for section 4, measures 1-6. The first staff is marked with a 4. and a treble clef, with a 2/4 time signature. It begins with a *f* dynamic marking. The music is characterized by sixteenth-note patterns and slurs. The second staff has a *mf* dynamic marking. The third staff has a *f* dynamic marking. The fourth staff has a *mf* dynamic marking. The section concludes with a double bar line and a repeat sign.

*D. S. al*  $\text{\textcircled{C}}$

Musical notation for section 5, measures 1-5. The first staff is marked with a 5. and a treble clef, with a 2/4 time signature. It begins with a *mf* dynamic marking. The music features sixteenth-note patterns and slurs. The second staff has a *mf* dynamic marking. The third staff has a *f* dynamic marking. The fourth staff has a *ff* dynamic marking. The section concludes with a double bar line and a repeat sign.

*D. C. al*  $\text{\textcircled{C}}$

*D. S. al*  $\text{\textcircled{C}}$

# Quadrille "Unique Circle."

N<sup>o</sup> 79.

2d VIOLIN.

R. Schleppegrell.


1. 










*D. C. al* 

2. 

*1.2.3.4. Fine!* 






*D. C. al* 

3. 





Coda.

ff

mf

D.S. al  $\text{C}$

4.

f

mf

f...

mf

D.C. al  $\text{C}$

5.

mf

f

ff

D.S. al  $\text{C}$

D.S. al  $\text{C}$

# Quadrille "Unique Circle."

VIOLA.

N<sup>o</sup> 79.

R. Schlepegrell.

1. 









2. 





3. 





Coda.

Musical score for the Coda section, measures 1-4. The first staff begins with a forte (*ff*) dynamic and features a dense texture of sixteenth-note chords. The second staff starts with a mezzo-forte (*mf*) dynamic and contains a melodic line with a fermata. The third staff continues the melodic line. The section concludes with the instruction *D. S. al* and a repeat sign.

4.

Musical score for section 4, measures 1-4. The first staff begins with a forte (*f*) dynamic and features a melodic line with a fermata. The second staff continues the melodic line. The third staff features a forte (*f*) dynamic and contains a complex texture of sixteenth-note chords. The fourth staff continues the complex texture. The section concludes with the instruction *D. C. al* and a repeat sign.

5.

Musical score for section 5, measures 1-4. The first staff begins with a mezzo-forte (*mf*) dynamic and features a melodic line with a fermata. The second staff continues the melodic line. The third staff features a forte (*f*) dynamic and contains a complex texture of sixteenth-note chords. The fourth staff continues the complex texture. The section concludes with the instruction *D. S. al* and a repeat sign.



# Quadrille "Unique Circle."

№ 79.

CELLO.

R. Schlepegrell.

1. *f*

*mf*

*f* Coda. *f*

*p*

*D.C. al*

2. *f*

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

*pizz.*

*arco*

*D.C. al*

3. *mf* *mf*

*f*

Coda.

ff

mf D.S. al

4. f

mf

ff

mf D.C. al

5. mf

f

ff

D.S. al

# Quadrille "Unique Circle."

Nº 79.

BASS.

R. Schlepegrell.

1. 

2. 

3. 

Coda.

Musical staff 1: Treble clef, 2/4 time signature. Dynamics: *ff*. Features a fermata over the final measure.

Musical staff 2: Treble clef, 2/4 time signature. Dynamics: *mf*. Ends with a double bar line and a repeat sign. *D. S. al* (Da Capo) instruction.

Musical staff 3: Bass clef, 2/4 time signature. Dynamics: *f*.

Musical staff 4: Bass clef, 2/4 time signature. Dynamics: *mf*. Features a fermata over the first measure.

Musical staff 5: Bass clef, 2/4 time signature. Dynamics: *f*.

Musical staff 6: Bass clef, 2/4 time signature. Dynamics: *mf*. Features a fermata over the final measure.

Musical staff 7: Bass clef, 2/4 time signature. Dynamics: *mf*. Ends with a fermata. *D. C. al* (Da Capo) instruction.

Musical staff 8: Bass clef, 2/4 time signature. Dynamics: *mf*. Features a repeat sign. *mf* dynamic.

Musical staff 9: Bass clef, 2/4 time signature. Dynamics: *f*.

Musical staff 10: Bass clef, 2/4 time signature. Dynamics: *ff*. Features a fermata over the final measure.

Musical staff 11: Bass clef, 2/4 time signature. Dynamics: *f*.

Musical staff 12: Bass clef, 2/4 time signature. Dynamics: *f*. Ends with a fermata. *D. S. al* (Da Capo) instruction.

# Quadrille "Unique Circle."

FLUTE.

Nº 79

R. Schlegel.

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

2. *f* *mf* *1.2.3.4. Fine.* *8* *1st Cor.* *mf* *8* *D. C. al*

3. *mf* *f* *tr.*

Coda.

Musical score for the Coda section, consisting of measures 4 and 5. The score is written for a piano and includes various dynamics and articulations.

**Measure 4:** Starts with a *ff* dynamic. The piano part features a complex rhythmic pattern with many sixteenth notes. The right hand has a melodic line with slurs and accents. Dynamics include *mf* and *f*. The section ends with a double bar line and a repeat sign.

**Measure 5:** Starts with a *mf* dynamic. The piano part continues with a similar rhythmic pattern. The right hand has a melodic line with slurs and accents. Dynamics include *f* and *mf*. The section ends with a double bar line and a repeat sign.

Key markings include *mf D.S. al* and *D. C. al*.

*D. S. al*

# Quadrille "Unique Circle."

1st CLARINET in C.

No 79.

R. Schlegel.

The musical score is divided into three numbered sections, each with multiple staves of music.   
Section 1:   
- Staff 1: *f*   
- Staff 2: *mf*   
- Staff 3: *f*   
- Staff 4: *Bass.* *f*   
- Staff 5: *Cor.* *p*   
- Staff 6: *p*   
- Staff 7: *D. C. al*   
Section 2:   
- Staff 1: *f*   
- Staff 2: *mf*   
- Staff 3: *Cor.*   
- Staff 4: *D. C. al*   
Section 3:   
- Staff 1: *mf*   
- Staff 2: *f*   
- Staff 3: *f*   
Performance markings include *f* (forte), *mf* (mezzo-forte), *p* (piano), *tr.* (trill), *Coda.*, *Bass.*, *Cor.*, *D. C. al* (Da Capo), *1.2.3.4.*, *Fine*, and *mf*.

Coda.

Musical staff with notes and dynamics.

Musical staff with notes, dynamics, and "2d Cl." marking.

Musical staff with notes, dynamics, and "D. S. al" marking.

Musical staff with notes, dynamics, and "2d Cl." marking.

Musical staff with notes, dynamics, and "ad lib." marking.

Musical staff with notes, dynamics, and "D. C. al" marking.

Musical staff with notes, dynamics, and "1" marking.

Musical staff with notes, dynamics, and "ff" marking.

Musical staff with notes, dynamics, and "D. S. al" marking.



# Quadrille "Unique Circle."

2d CLARINET in Bb.

N<sup>o</sup> 79.

R. Schleppegrell.

1. *f*

*mf*

*f*

Coda.

*f*

*p*

*f*

1. 2. 3. 4. Fine.

*mf*

*p*

2<sup>o</sup>

*mf*

*f*

*f*

*f*

Jean White, Boston.

Coda.

*ff*  
*mf* *D. S. al*

4. *f* *tr*

*mf* *D. C. al*

*mf* *D. C. al*

*mf* *D. C. al*

5. *mf*

*f* *D. C. al*

*ff* *D. S. al*

*ff* *D. S. al*

# Quadrille "Unique Circle."

№ 79.

HORNS in F.

R. Schleppegrell.

1. *f*

*p*

Coda.

*ff*

*p* *D. C. al*  $\odot$

2. *f*

1. 2. 3. 4. *Fine.* *p*  $\odot$

*D. C. al*  $\odot$

3. *mf*  $\S$  8 *f*

Coda.

*ff*

*p* 4 *D. S. al*

*f*

*p* 1 *D. C. al*

*f* 8 *D. C. al*

*mf* 2 *D. S. al*

*f*

*ff*

*f*

*f* *D. S. al*

# Quadrille "Unique Circle."

No 79.

1st CORNET in Bb.

R. Schlepegrell.

1. 



**Coda.**  




2. 





3. 



Coda.

*ff*

*mf*

*D. S. al*

4.

*f*

*mf*

*f*

*mf*

*D. C. al*

5.

*f*

*ff*

*D. S. al*

# Quadrille "Unique Circle."

2d CORNET in B $\flat$ .

N $^{\circ}$  79.

R. Schlepegrell.

1. 



*Coda* 

*1st Cor.* 

2. 

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

*2d Horn.* 

3. 



Coda.

Musical staff 1: Treble clef, 2/4 time signature. Starts with a *ff* dynamic marking. The melody consists of eighth and quarter notes with slurs and accents.

Musical staff 2: Treble clef, 2/4 time signature. Features a 4-measure rest, a *p* dynamic marking, and a 2-measure rest. Ends with a repeat sign and the instruction *D. S. al*.

Musical staff 3: Treble clef, 2/4 time signature. Starts with a 4-measure rest and a *f* dynamic marking. The melody is composed of eighth notes.

Musical staff 4: Treble clef, 2/4 time signature. Features a 3-measure rest, a *SOLO* instruction, and a 3-measure rest. Dynamics include *mf* and *f*.

Musical staff 5: Treble clef, 2/4 time signature. Features a 6-measure rest and a *mf* dynamic marking. Ends with a repeat sign and the instruction *D. C. al*.

Musical staff 6: Treble clef, 2/4 time signature. Starts with a 2-measure rest, a repeat sign, and an 8-measure rest. Dynamics include *f*.

Musical staff 7: Treble clef, 2/4 time signature. Continues the melody with eighth and quarter notes.

Musical staff 8: Treble clef, 2/4 time signature. Starts with a *ff* dynamic marking. The melody features eighth notes with slurs and accents.

Musical staff 9: Treble clef, 2/4 time signature. Continues the melody with eighth notes and slurs.

Musical staff 10: Treble clef, 2/4 time signature. Continues the melody with eighth notes and slurs. Ends with a repeat sign and the instruction *D. S. al*.



# Quadrille "Unique Circle."

TROMBONE.

N<sup>o</sup> 79.

R. Schlepegrell.

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

2. *f* *mf* *D.C. al C.* 1.2.3.4. *Fine.*  
2<sup>d</sup> & 4<sup>th</sup> time only 1 2 every time

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

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

5. *mf* *f* *D.S. al C.*

# Quadrille "Unique Circle."

DRUMS.

N<sup>o</sup> 79.

R. Schlepegrell.

1. Bass clef, 6/8 time. *f*. Coda. *p*. *f*. Bells. *f*. *D.C. al*.

2. Bass clef, 2/4 time. *f*. Bells. *2<sup>d</sup> & 4<sup>th</sup> times only*. *Fine.* *D.C. al*.

3. Bass clef, 6/8 time. *f*. Coda. 1 2 3 4 5 6. *ff*. *Triangl.* *D.C. al*.

4. Bass clef, 2/4 time. *f*. *Trgl.* *mf*. *D.C. al*.

5. Bass clef, 2/4 time. *f*. *Dr.* 2 3 4. *D.S. al*.

# Quadrille "Unique Circle."

PIANO.

№ 79.

R. Schlepegrell.

1.

The first system of the piece consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is in 3/4 time and begins with a piano (*f*) dynamic. The melody in the right hand is characterized by eighth-note patterns, while the left hand provides a steady accompaniment of quarter notes.

The second system continues the piece. It features a mezzo-forte (*mf*) dynamic marking. The right hand has a more complex texture with some sixteenth-note runs, while the left hand remains mostly quarter notes.

The third system shows a change in dynamics to forte (*f*). The right hand continues with its melodic line, and the left hand has some chromatic movement in the bass line.

Coda.

The fourth system is the beginning of the Coda section, marked with a forte (*f*) dynamic. The musical texture is similar to the first system, with a clear melody in the right hand and accompaniment in the left.

The fifth system features a piano (*p*) dynamic marking. The right hand has a more active role with some sixteenth-note patterns, while the left hand provides a simple accompaniment.

The sixth and final system concludes the piece. It maintains the piano (*p*) dynamic and features a melodic line in the right hand that ends with a final chord.

2.

Musical notation for the first system of the second section, featuring treble and bass staves with chords and melodic lines.

1.2.3.4. Fine.

Musical notation for the second system of the second section, including a "Fine." marking and a "mf" dynamic.

mf

Musical notation for the third system of the second section, showing a continuation of the chordal texture.

Musical notation for the fourth system of the second section, continuing the melodic and harmonic development.

D. C. al C.

3.

Musical notation for the first system of the third section, marked with a repeat sign and "mf" dynamic.

Musical notation for the second system of the third section, featuring a "f" dynamic marking.

Musical notation for the third system of the third section, concluding the piece with a double bar line.

Coda.

*D. S. al*

4.

*D. S. al*

5.



mf

mf

§

This system contains the first five measures of the piece. It is in 2/4 time with a key signature of one flat. The first measure is marked *mf*. A section symbol (§) is placed above the staff at the beginning of the second measure.



*f*

This system contains measures 6 through 11. The dynamic *f* is indicated above the staff in the eighth measure.



*ff*

This system contains measures 12 through 17. The dynamic *ff* is indicated above the staff in the 15th measure.



This system contains measures 18 through 23.



§

This system contains the final six measures of the piece, ending with a section symbol (§).

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