

SELECTION JOURNAL,

ARRANGED FOR REED AND BRASS BANDS.

INSTRUMENTATION:—Piccolo; E flat Clarinet; 1st and 2d R flat Clarinets; 1st and 2d E flat Cornets; 1st, 2d and 3 B flat Cornets; 1st, 2d and 3d E flat Alots; 1st, 2d and 3d B flat Tenors; B flat Baritone; B flat Bass; 1st and 2d Tubas; Snare and Bass Drums.

Although all the above parts are published, every piece in this collection can be played complete with one E flat Cornet, two B flat Cornets, two E flat Alots, one B flat Tenor, Baritone and Tuba.

LIST OF PIECES ALREADY PUBLISHED.

- Grand National Melody Potpourri (Introducing the National Melodies of all countries). By A. Heinicke
The above piece was played with immense success by the United Union Bands of Boston, at the Coliseum Concerts, October, 1869; also played at the World's Peace Jubilee, and received with greatest applause.
- 2 Grand Serio-Comic Fantasy, The "Rage in America." Arr. by J. Ringleben
Introducing the most popular Songs of the day.—
- 3 Grand Selection from Bellini's Opera, "Sonnambula." A Magnificent Selection. Easy. Arr. by J. Ringleben
- 4 Grand Selection from Balfe's new and Romantic Opera, "The Puritan's Daughter." Arr. by Geo. Weigand
- 5 Grand Serio-Comic Medley Potpourri. "Yankee Musical Jokes." Arr. by J. Ringleben
Introducing the most popular songs of the day.
- 6 Wine, Women and Song Waltzes, J. Strauss. Arr. by Heinicke
As played with immense success at the World's Peace Jubilee, Boston, June, 1872.
- 7 Grand Selection from Weber's Opera, "Der Freischütz." Heinicke Pronounced by musicians to be the most magnificent Selection ever written.
- 8 Grand Selection from Meyerbeer's Opera, "Les Huguenots." Magnificent. Arr. by Heinicke
- 9 Overture Banditenstrasse, by Von Suppe. Arr. by E. Beyer
- 10 Beautiful Danube Waltzes. By J. Strauss. Arr. by Heinicke
As played with immense success at the World's Peace Jubilee, Boston, June, 1872.
- 11 Selections from Maillet's Opera, Les Dragons De Villars. Arr. by Hillbrecht
- 12 Priests War March from Athalie. Mendelssohn
- 13 Selection from Flotow's Opera, "Martha." Arr. by Heinicke
- 14 Rage in Ireland, Potpourri of Irish Melodies. By E. Beyer
- 15 Grand Selection from Donizetti's Opera, Il Poliuto, or the Martyrs. Arr. by Heinicke
- 16 Grand Serio-Comic Operatic Potpourri, "The World's Peace Jubilee," introducing all of the most popular Operatic pieces played at the World's Peace Jubilee.
- 17 Neu Wien Waltzes. By J. Strauss. Arr. by Heinicke
As played at the World's Peace Jubilee.
- 18 Grand Processional March, "The Silver Trumpets." Easy.
As played at St. Peter's at Home, at the Great Festivals of the Council. Also played with immense success by the celebrated Grenadier Guards' Band, at the World's Peace Jubilee, Boston, June, 1872.
- 19 Grand Selection from Gounod's Opera, "Faust." Easy.
The arrangement of the above is pronounced by musicians to be Heinicke's masterpiece.
- 20 Selection from the Lilly of Killarney. Arr. by Heinicke
- 21 Recollections of the Opera.—Operatic Fantasia. Arr. by E. Beyer
- 22 Hot Codlins, Serio-Comic Potpourri. By E. Beyer
- 23 Reminiscences of Donizetti. Arr. by Heinicke
- 24 Tausend und eine Nacht Waltzes. J. Strauss. Arr. by Heinicke
- 25 Grand Selection from Bellini's Opera, Beatrice. Arr. by E. Beyer
- 26 Grand Selection from Verdi's Opera, "Un Ballo in Maschera." Arr. by Heinicke
- 27 Devil Let Loose, Serio-Comic Potpourri. By E. Beyer
- 28 Grand Selection from Verdi's Opera, "Ernani." Arr. by Heinicke
- 29 Fleur De Alsace Waltzes. By E. Steiner. Arr. by Heinicke
Balfe
- 30 Flower Song. G. Lange
- 31 Grand Selection from Meyerbeer's Opera, "Robert Le Diable." Arr. by Heinicke
- 32 The What-Is-It. Serio-Comic Jamboree. By E. Beyer
- 33 Grand Selection from Flotow's Opera, "Stradella." Arr. by Chas. Bach
- 34 Wo Die Citronen Blieben Waltzes. J. Strauss. Arr. by Heinicke
- 35 Reminiscences of Verdi. Arr. by Heinicke
- 36 Ye Olden Times. Grand Medley of Old Melodies. Immense. By E. Beyer
- 37 Grand Selection from Donizetti's Opera, "La Favorita." Arr. by J. B. Claus
- 38 Overture L'Espoir De L'Alsace. Easy. A. Herman. Arr. by J. B. Claus
- 39 Overture Le Diademe. Easy. A. Hermann. Arr. by J. B. Claus
- 40 RED HOT. Serio-Comic Musical Jamboree. Immense. Quite Easy. By E. Beyer
- 41 Scena and Aria, "I. Masmadieri." Verdi. A splendid Baritone or B Flat Cornet Solo. Arr. by J. B. Claus
- 42 American Overture. Introducing all the National Melodies of America. By E. N. Catlin
- 43 "Zaire De Nelle." A splendid Solo for Bb Cornet. Rosalini. Arr. by J. B. Claus
- 44 First Kiss Waltzes. Immensely popular. By Lamotte. Arr. by E. Beyer
- 45 Oh How Delightful. Serio-Comic Musical Jamboree. Splendid. E. N. Catlin
- 46 Grand Selection from Verdi's Opera, "Nabucco." Arr. by J. B. Claus
- 47 Reminiscences of Meyerbeer. Containing the most favorite airs from Meyerbeer's Operas. A magnificent piece of Music, pronounced by competent judges to be one of Heinicke's Masterpieces. Arr. by Heinicke
- 48 Grand Selection from Halevy's Opera, "The Jewess." Arr. by Heinicke
A beautiful Selection and quite easy.
- 49 Grand Selection from Offenbach's Opern, "Orpheus Aux Enfers." This is another Masterpiece by the above renowned writer. Arr. by Heinicke
- 50 MODERN TIMES. Grand Serio-Comic-Niggero-Tragedy-Opera-Buff Jamboree. By E. Beyer
- 51 Gems of Germany. Grand Potpourri of German Songs. By Kaliner. Arr. by J. B. Claus
- 52 A Musical Tour of Europe. Grand Descriptive Potpourri by Comradi. Arr. by J. B. Claus
- 53 Grand Selection from Donizetti's Celebrated Opera, "The Elixir of Love." Arr. by J. B. Claus
- 54 Chips, Grand Serio-Comic Operatic Potpourri. By E. Beyer
- 55 Grand Selection from Balfe's Romantic Opera, "The Bohemian Girl." Arr. by J. B. Claus
- 56 Blue Alsatian Mountains Waltzes. By G. Lamotte. Arr. by E. Beyer
The most popular set of Waltzes published.
- 57 "The Jingoes," Grand Serio Comic Operatic Potpourri. By E. Beyer
The Jolliest of all Jolly Potpourries.
- 58 Grand Selection from Sullivan's Opera, the Pirates of Penzance. Arr. by J. B. Claus
- 59 Grand Selection from E. Audran's highly successful Opera, "Olivette," pronounced by critics to be superior to "Pinaford" in all points which gave the latter its phenomenal popularity. Containing a splendid selection of beautiful Melodies, and quite easy.
- 60 The Musical "Pow-wow." Grand Serio-Comic Operatic Jamboree. Immensely pleasing and not difficult. By E. Beyer
- 61 Pleasant Memories. Grand Medley of Old Melodies, introducing the most popular Songs and Ballads of Long, Long Ago.
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One of the most pleasing and popular sets of Waltzes ever published.
- 63 Gems of Scotland. Grand Potpourri of Scotch songs. Arr. by J. B. Claus
- 64 Grand Selection from Verdi's celebrated Opera, "Don Carlos." Arr. by J. B. Claus
- 65 My Dream Waltzes. E. Waldteufel. Arr. by J. B. Claus
- 66 Grand Selection from Verdi's celebrated Opera Attila. Arr. by J. B. Claus.

IMPORTANT NOTICE.

No. 55 and all following numbers will have Tenor and Baritone parts, in both Clef, Bass and Treble. Also, to accommodate Band Leaders who lead with a B flat Cornet, all numbers (commencing with No. 36) will contain a part for Solo B flat Cornet, containing all the Melody; the E flat Cornet is similarly prepared, so that a Leader may use a B flat or E flat Cornet.

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PICCOLO. Overture: "The Silver Bell." R. Schlepegrell.

.... arr. by J. B. CLAUS.

Andante

70.

All° non troppo.

f *mf*

p

2d time f

f

mf

f

f

Jean White, Boston.

A page of musical notation for a solo instrument, likely piano, featuring ten staves of music. The notation includes various dynamics such as *p*, *f*, *ff*, and *mf*. Performance instructions include "1.", "2.", "3.", "4.", and "Piu mosso.". The music consists of six measures per staff, with some staves ending in measure 6 and others continuing into measure 7.

1.

2.

p

f

ff

1. 2. 3. 4.

mf

p

mf

Piu mosso.

ff

1.

2. 3. 4.

mf

E♭ CLARINET. Overture "The Silver Bell." R. Schlepegrell.

arr. by J. B. CLAUS.

Andante.

70.

Allegro non troppo.

Jean White, Boston.

A page of musical notation consisting of ten staves. The music is written in common time. The instrumentation is likely a solo instrument such as violin or cello. The notation includes various dynamics and performance instructions:

- Staff 1: Dynamics include **f**, **p**, and **f**. The tempo is indicated by a wavy line.
- Staff 2: Dynamics include **f**.
- Staff 3: Dynamics include **p**.
- Staff 4: Dynamics include **f**.
- Staff 5: Dynamics include **ff**.
- Staff 6: Dynamics include **mf**.
- Staff 7: Dynamics include **f**.
- Staff 8: Dynamics include **p**.
- Staff 9: Dynamics include **mf**. The instruction **Piu mosso.** is written above the staff.
- Staff 10: Dynamics include **ff**. The first measure is labeled **1.** and the second measure is labeled **2. 3. 4.**

The music features complex rhythmic patterns, including sixteenth-note figures and eighth-note pairs. The key signature changes frequently, indicated by sharp and flat symbols.

1st B_b CLARINET. Overture: "The Silver Bell."

R. Schlepegrell.
arr. by J. B. CLAUS.

Andante.

70. 

Jean White, Boston.

A page of musical notation for a solo instrument, likely violin or cello, featuring ten staves of music. The notation includes various dynamics such as *f*, *p*, *mf*, *ff*, and *Piu mosso.*. Performance instructions like "1 2 3 4" and "1 2 3 4" are placed above certain measures. The music consists of sixteenth-note patterns, eighth-note pairs, and sixteenth-note chords, often with grace notes and slurs. The key signature changes frequently, indicated by sharp and double sharp symbols.

f

p

f

ff

1 2 3 4

mf

f

p

Piu mosso. *mf*

ff

1 2 3 4

1 2 3 4

Overture "The Silver Bell."

2d B \flat CLARINET.

Andante.

R. Schlepegrell.
arr. by J. B. CLAUS.

70.

Sheet music for 2d B-flat Clarinet, Andante section, measures 70-89. The music is in common time. Measure 70 starts with a dynamic *p*. Measures 71-72 show a transition with dynamics *f* and *p*, followed by a section with a dynamic *ff*. Measures 73-75 continue with eighth-note patterns. Measures 76-78 show a more complex rhythmic pattern with sixteenth notes. Measures 79-80 conclude with a dynamic *p*. Measures 81-82 begin a new section labeled "Allegro non troppo." Measure 83 starts with a dynamic *mf*. Measures 84-85 show a continuation of the Allegro section with a dynamic *f*. Measures 86-87 conclude with a dynamic *p*. Measures 88-89 begin a section labeled "2d time" with a dynamic *f*.

Allegro non troppo.

Sheet music for 2d B-flat Clarinet, Allegro non troppo section, measures 89-96. The music is in 2/4 time. Measures 89-90 show eighth-note patterns. Measures 91-92 conclude with a dynamic *p*. Measures 93-94 begin a section with dynamics *f* and *mf*. Measures 95-96 conclude with a dynamic *f*.

Jean White, Boston.

A musical score consisting of 15 staves of music for a solo instrument, likely flute or oboe. The music is written in common time and includes various dynamics such as *f*, *p*, *ff*, *mf*, and *tr*. Performance instructions include *Piu mosso.* and measure numbers 1 and 2. The music features complex melodic lines with sixteenth-note patterns, grace notes, and slurs.

f

p

f

p

f

f

ff

mf

f

p

ff

mf

Piu mosso.

1.

2.

tr

E♭ CORNET.

Overture: "The Silver Bell."

R. Schlepegrull.
arr. by J. B. CLAUS.

Andante.

70. *Clar.* *p* *ff* *B♭ Cor.* *mf* *p* *f* *Bass.* *p* *All' non troppo.* *f* *mf* *p* *2d time f* *f* *mf* *f* *Clar.* *f* *f* *p*

Musical score for orchestra, consisting of ten staves of music. The instruments and their parts are:

- Top staff: Violin (part 1)
- Second staff: Violin (part 2)
- Third staff: Clarinet (Clar.)
- Fourth staff: Bassoon (Bass.)
- Fifth staff: Trombone (Trom.)
- Sixth staff: Trombone (Trom.)
- Seventh staff: Trombone (Trom.)
- Eighth staff: Trombone (Trom.)
- Ninth staff: Trombone (Trom.)
- Tenth staff: Trombone (Trom.)

Dynamic markings include **f**, **p**, **mf**, **f**, **p**, **mf**, **f**, **p**, **ff**, and *Piu mosso.*

1st B♭ CORNET. **Overture "The Silver Bell."**

R. Schlepegrell.
arr. by J. B. CLAUS.

Andante.

70.

ff

SOLO

mf

f

p

p

p

Allegro non troppo.

p

f

mf

f

p

2d time f

f

mf

f

p

Clar.

f

p

f

p

Jean White, Boston.

A page of musical notation for a clarinet part, featuring ten staves of music. The notation includes various dynamics such as *p*, *f*, *ff*, *mf*, and *Piu mosso*. Performance instructions like *Clar.* and *1.* *2.* are also present. The music consists of six measures per staff, with some staves ending in measure 6 and others continuing into measure 7.

Clar. *p*

f

f

ff

mf

Piu mosso.

ff

1. *2.*

2d B♭ CORNET. Overture: "The Silver Bell."

R. Schlepegrrell.
arr. by J. B. CLAUS.

Andante.

70.

Allegro non troppo. 5



3d B♭ CORNET. **Overture: "The Silver Bell."** R. Schlepegrell.
arr. by J. B. CLAUS.

Andante.

70.

Allegro non troppo. 5

f *p* *mf*

p *2d time f*

f *mf*

f *f*



1st ALTO. **Overture: "The Silver Bell."** R. Schlepegrell.
 arr. by J. B. CLAUS.

Andante.

70. The score consists of five staves of music. Measure 70 starts with a forte dynamic (f) and a treble clef. Measures 71-72 show eighth-note patterns with dynamics p and ff. Measure 73 begins with a dim. dynamic. Measure 74 ends with a piano dynamic (p).

Allegro non troppo.

1

Piu mosso.

1.

2.

2d ALTO.

Overture: "The Silver Bell."

R. Schlepegrell.
arr. by J. B. CLAUS.

Andante.

70.

The musical score consists of five staves of music for 2d Alto. The first staff starts with a dynamic *f*. The second staff begins with *ff* and has a dynamic *p* below it. The third staff starts with *f*. The fourth staff starts with *f* and has a dynamic *>* above it. The fifth staff starts with *f* and has a dynamic *>* above it. The music features various dynamics, including *f*, *ff*, *p*, and *dim.*, and performance markings like *>* and *dim.*

This section continues the musical score from the previous page. It consists of five staves of music for 2d Alto, continuing the rhythmic patterns and dynamics established earlier.

Allegro non troppo.

This section begins with a dynamic *f* followed by *mf*. The music consists of five staves of music for 2d Alto, showing a transition to a faster tempo.

This section continues the musical score from the previous page. It consists of five staves of music for 2d Alto, maintaining the fast tempo and dynamic levels.

This section continues the musical score from the previous page. It consists of five staves of music for 2d Alto, showing a continuation of the fast tempo and dynamic levels.

This section continues the musical score from the previous page. It consists of five staves of music for 2d Alto, maintaining the fast tempo and dynamic levels.

This section continues the musical score from the previous page. It consists of five staves of music for 2d Alto, showing a continuation of the fast tempo and dynamic levels.

This section continues the musical score from the previous page. It consists of five staves of music for 2d Alto, maintaining the fast tempo and dynamic levels.

Jean White, Boston.



Piu mosso.



3d ALTO.

Overture "The Silver Bell."

R. Schlepegrell.
arr. by J. B. CLAUS.

Andante.

1

70. 

The musical score consists of ten staves of music for 3d Alto. The first six staves are in common time (C) and the last four are in 2/4 time (2/4). The key signature is one sharp (F#). Measure 1 starts with a forte dynamic (f) and a melodic line with eighth-note pairs. Measures 2-3 show eighth-note patterns with accents and dynamics ff. Measures 4-5 continue eighth-note patterns with dynamics p and f. Measures 6-7 show eighth-note patterns with dynamics mf and f. Measures 8-9 show eighth-note patterns with dynamics 1st time f and 2d time f. Measures 10-11 show eighth-note patterns with dynamics p and mf. Measure 12 ends with a dynamic p.

Jean White, Boston.



**1st TROMBONE
or B♭ TENOR.**

Overture: "The Silver Bell."

R. Schlepe�rell.
arr. by J. B. CLAUS.

Andante.

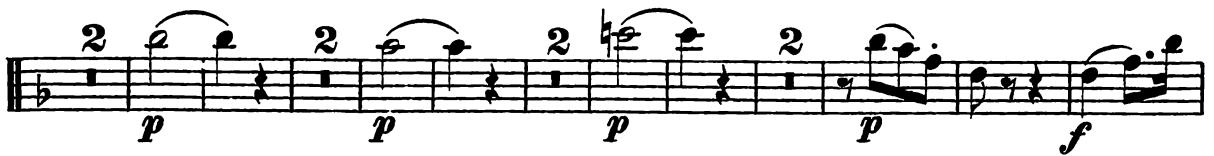
70.
The score consists of four staves of music for the 1st Trombone or B-flat Tenor. Measure 70 starts with a dynamic of *f*. Measures 71-72 show a continuous eighth-note pattern with a dynamic of *ff*. Measure 73 begins with a dynamic of *p*, followed by a dynamic of *f*. Measure 74 ends with a dynamic of *f*.

Allegro non troppo.

The score consists of five staves of music for the 1st Trombone or B-flat Tenor. Measure 13 starts with a dynamic of *f*. Measure 14 begins with a dynamic of *p*, followed by a dynamic of *f*. Measures 15-16 show a continuous eighth-note pattern with a dynamic of *f*. Measure 17 ends with a dynamic of *mf*.

The score consists of four staves of music for the 1st Trombone or B-flat Tenor. Measures 18-20 show a continuous eighth-note pattern with a dynamic of *f*. Measure 21 ends with a dynamic of *f*.

Jean White, Boston.



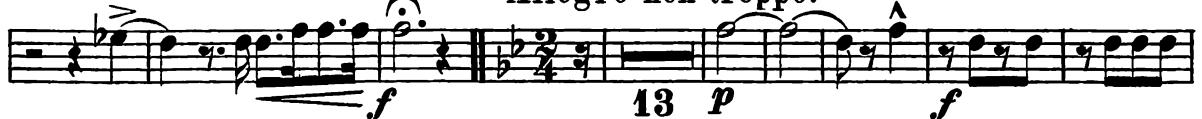
2d TROMBONE or B♭ TENOR. **Overture: "The Silver Bell."**

R. Schlepegrell.
arr. by J. B. CLAUS.

Andante.



Allegro non troppo.



Musical score page 1. The top staff shows a treble clef, a key signature of one sharp, and a common time signature. Measure 1 starts with a dynamic *p*, followed by a forte dynamic *f*. Measures 2 through 6 show eighth-note patterns. Measure 7 ends with a double bar line.

Continuation of the musical score. The second staff begins with a dynamic *p*. Measures 2 through 6 show eighth-note patterns. Measure 7 ends with a double bar line.

Continuation of the musical score. The third staff begins with a dynamic *p*. Measures 2 through 6 show eighth-note patterns. Measure 7 ends with a double bar line.

Continuation of the musical score. The fourth staff begins with a dynamic *f*, followed by a forte dynamic *ff*. Measures 2 through 6 show eighth-note patterns. Measure 7 ends with a double bar line.

Continuation of the musical score. The fifth staff begins with a dynamic *p*. Measures 2 through 6 show eighth-note patterns. Measure 7 ends with a double bar line.

Continuation of the musical score. The sixth staff begins with a dynamic *p*, followed by a forte dynamic *f*. Measures 2 through 6 show eighth-note patterns. Measure 7 ends with a double bar line.

Continuation of the musical score. The seventh staff begins with a dynamic *p*. Measures 2 through 6 show eighth-note patterns. Measure 7 ends with a double bar line.

Continuation of the musical score. The eighth staff begins with a dynamic *p*, followed by a dynamic *mf*. Measures 2 through 6 show eighth-note patterns. Measure 7 ends with a double bar line.

Continuation of the musical score. The ninth staff begins with a dynamic *ff*. Measures 2 through 6 show eighth-note patterns. Measure 7 ends with a double bar line.

Continuation of the musical score. The tenth staff begins with a dynamic *p*. Measures 2 through 6 show eighth-note patterns. Measure 7 ends with a double bar line.

Continuation of the musical score. The eleventh staff begins with a dynamic *p*. Measures 2 through 6 show eighth-note patterns. Measure 7 ends with a double bar line.

BARITONE. Overture: "The Silver Bell."

R. Schlepegrell.
arr. by J. B. CLAUS.

Andante.

70.

Allegro non troppo.

p 2d time *f*

mf

f

f

Jean White, Boston.

A page of musical notation for a solo instrument, likely violin or cello, featuring ten staves of music with various dynamics and performance instructions.

The music is divided into measures by vertical bar lines. Key changes are indicated by key signature symbols at the beginning of each staff. Dynamics include *p* (piano), *f* (forte), *ff* (double forte), *mf* (mezzo-forte), and *Piu mosso*.

Measure 1: Measures 1-2. Dynamics: *p*, *f*. Measure 3: Measures 3-4. Dynamics: *p*. Measure 4: Measures 5-6. Dynamics: *f*. Measure 5: Measures 7-8. Dynamics: *ff*. Measure 6: Measures 9-10. Dynamics: *p*. Measure 7: Measure 11. Dynamics: *p*. Measure 8: Measure 12. Dynamics: *mf*. Measure 9: Measures 13-14. Dynamics: *ff*. Measure 10: Measures 15-16. Dynamics: *ff*.

3d TROMBONE
or **B♭ BASS.**

Overture: "The Silver Bell."

R. Schlepegrull.
arr. by J. B. CLAUS.

Andante.



Allegro non troppo.





BASSES.

Overture: "The Silver Bell."

R. Schlepegrell.
arr. by J.B. CLAUS.

Andante.

70.

1

ff

p

f

p

p

f

f

2d time f

p

mf

f

p

Jean White, Boston.

Piu mosso.

SMALL DRUM.

OVERTURE
(THE SILVER BELL.)

R. SCHLEPEGRELL.

Andante.

The musical score for the Small Drum part consists of 15 staves of music. The first 14 staves are in common time, while the last staff is in 2/4 time. The music begins with a dynamic of *f* and includes various performance techniques such as slurs, grace notes, and accents. Key performance instructions include "Allegro ma non troppo.", "mf", "f", and "mf". The score concludes with a dynamic of *f* and a final instruction "2".

1 > 1 >
4 2 3 3 3 3
p f
3 3 3 3
Allegro ma non troppo.
15 >> 16
f
mf
2 6 2 2 2
f f 16 1 2 3 4 5 6 7 8 9 10 11
f
12 f
15 >
f
>>
Triangl. 1 Drum.
mf
Più mosso.
f
2
2 >> > >> >
2

OVERTURE.
 (THE SILVER BELL.)

BASS DRUM.

Andante.

R. SCHLEPEGRELL.

Allegro ma non troppo.

15 f

16 f

mf

2 14

f f

16 1 2 3 4 5 6 7 8

f f

9 10 11 12

f

15

f

7

mf

Più mosso.

ff

2

>>> >>>

1st B♭ TENOR Overture "The Silver Bell."

R. Schlepegrell.
arr. by J. B. CLAUS.

Andante.

70.

This block contains five staves of musical notation for the 1st B♭ Tenor part. The first staff begins with a dynamic of *f*. Measures 70 and 71 show eighth-note patterns with grace notes. Measure 72 starts with *ff*, followed by a dynamic of *dim.* Measures 73 and 74 continue the rhythmic pattern. Measure 75 ends with a dynamic of *f*.

Allegro non troppo.

This block contains ten staves of musical notation for the 1st B♭ Tenor part. The first staff begins with a dynamic of *p*. Measures 76 through 80 show eighth-note patterns. Measure 81 starts with a dynamic of *f*. Measures 82 and 83 continue the eighth-note patterns. Measure 84 begins with a dynamic of *p* and includes a section labeled "2d time". Measures 85 and 86 continue the eighth-note patterns. Measure 87 ends with a dynamic of *mf*.

Jean White, Boston.

A page of musical notation for a solo instrument, likely flute or oboe, featuring ten staves of music with various dynamics and performance instructions.

The music is divided into measures by vertical bar lines. Key changes are indicated by key signature symbols (e.g., C major, G major, F major, D major, A major, E major, B-flat major, G major, E major, C major) and sharps/flat signs. Measure numbers are placed above certain measures.

Dynamics and performance instructions include:

- f**: Fortissimo (Measure 1)
- p**: Pianissimo (Measure 2)
- f**: Fortissimo (Measure 3)
- p**: Pianissimo (Measure 4)
- f**: Fortissimo (Measure 5)
- ff**: Double Fortissimo (Measure 6)
- p**: Pianissimo (Measure 7)
- f**: Fortissimo (Measure 8)
- p**: Pianissimo (Measure 9)
- mf**: Mezzo-forte (Measure 10)
- Piu mosso.* (Measure 10)
- ff**: Double Fortissimo (Measure 11)
- 1.** and **2.** (Measure 12)

Measure 11 contains two slurs: one from the first note to the second, and another from the third note to the fourth.

2d B_b TENOR Overture "The Silver Bell."

R. Schlepegrrell.
arr. by J. B. CLAUS.

Andante.

70.

Allegro non troppo.

2d time *f*

p

mf

f

f

12

Jean White, Boston.



BARITONE  **Overture: "The Silver Bell."**

R. Schlepegrell.
arr. by J. B. CLAUS.

Andante.

1

70.

ff

mf

f

p

f

mf

f

p 2d time

mf

f

f

Jean White, Boston.

A page of musical notation for a solo instrument, likely flute or oboe, featuring ten staves of music with various dynamics and performance instructions.

The music is divided into measures by vertical bar lines. Key changes are indicated by key signature symbols (e.g., C major, G major, F major, D major, A major, E major, B-flat major, G major, E major, C major) at the beginning of each staff. Measure numbers are placed above the staves in some cases.

Dynamics and performance instructions include:

- p**: piano (soft)
- f**: forte (loud)
- ff**: double forte (very loud)
- mf**: mezzo-forte (medium-loud)
- Piu mosso.**: a tempo change to more rapid motion.

Measure 1: Starts with eighth-note pairs. Dynamics: **p**. Measure 2: Sixteenth-note patterns. Dynamics: **f**. Measure 3: Eighth-note patterns. Dynamics: **p**. Measure 4: Sixteenth-note patterns. Dynamics: **f**. Measure 5: Eighth-note patterns. Dynamics: **ff**. Measure 6: Sixteenth-note patterns. Dynamics: **mf**. Measure 7: Eighth-note patterns. Dynamics: **f**. Measure 8: Sixteenth-note patterns. Dynamics: **p**. Measure 9: Eighth-note patterns. Dynamics: **mf**. Measure 10: Sixteenth-note patterns. Dynamics: **p**.

Solo B_b CORNET. Conductor. **Overture "The Silver Bell."** R. Schlepegrell.
arr. by J. B. CLAUS.

Andante.

70. *Clar.*

The musical score consists of ten staves of music. The first staff is for the Solo Bb Cornet, starting with a dynamic of f. The second staff is for Clarinet (Clar.). The third staff is for 1st Eb Cor. (1st Eb Cornet). The fourth staff is for 2d time f (2d time forte). The fifth staff is for 1. (1st ending). The sixth staff is for 2. (2nd ending). The seventh staff is for 1. (1st ending). The eighth staff is for 2. (2nd ending). The ninth staff is for Clar. (Clarinet). The tenth staff is for Solo Bb Cornet. The music includes various dynamics like f, p, mf, and sforzando marks, as well as performance instructions like 'Andante.' and 'Allegro non troppo.'

1st Eb Cor.

3 *3* *1*

p *f* *mf* *p*

p *f*

Allegro non troppo.

p *f* *mf*

p *2d time f*

1. *2.*

f *mf*

Clar.

f *p*

A page of musical notation for a clarinet part, featuring ten staves of music. The notation includes various dynamics such as *p*, *f*, *ff*, and *mf*. Performance instructions include *Piu mosso.* and measures numbered 1 and 2. The music consists of mostly eighth-note patterns with some sixteenth-note figures and rests.

Clar.

p

f

ff

mf

Piu mosso.

1. 2.

PROFESSIONAL QUICKSTEP JOURNAL.

ARRANGED FOR BRASS AND REED BANDS.

INSTRUMENTATION:—Piccolo; E flat Clarinet; 1st and 2d R flat Clarinets; 1st and 2d E flat Cornets; 1st, 2d and 3 B flat Cornets; 1st, 2d and 3d E flat Altos; 1st, 2d and 3d B flat Tenors; B flat Baritone; B flat Bass; 1st and 2d Tubas; Snare and Bass Drums.

Although all the above parts are published, every piece in this collection can be played complete with one *E flat* Cornet, two *B flat* Cornets, two *E flat* Altos, one *B flat* Tenor, Baritone and Tuba.

- | | | |
|---|--|---|
| <p>101 Apollo Quickstep, easy, W. Rietzel
 102 Solo and Chorus from the Opera Alida.
 103 American Fireman's Quickstep, easy.
 104 Schubert's Serenade, easy.
 105 7th Andante and Waltz, easy.
 106 8th Regiment Quickstep, Ar. by E. Beyer
 107 Amor-ritten Polka, easy, Ar. by E. Beyer
 108 Evangeline Quickstep, easy, by Edward E. Rice</p> <p>109 Der Alpenjueger Quickstep, easy.
 110 Grenadier Guards Quickstep, easy, A. E. Warren
 111 8th Andante and Waltz, E. Beyer
 112 Great Western Quickstep, Ringeben
 113 Vivat Galop, Zickoff
 114 Meisser Quickstep, E. Beyer
 115 Two Songs by Mendelssohn, Ar. by A. Heinicke
 116 8th Regiment Quickstep, D. W. Reeves
 117 Mandolinata Quickstep, easy, E. Beyer
 118 Arrah Na Pogue Quickstep, easy, E. Beyer
 119 Groves of Blarney Quickstep, easy, E. Beyer</p> <p>120 Daisy Polka, Parlow
 121 Hungarian Quickstep, by A. Heinicke
 122 Summer's Funeral March, A. Heinicke
 123 Spirit of the Times Quickstep, E. Beyer
 124 Angelitta Polka Mazurka, C. Faust
 125 Centennial Quickstep, by A. Heinicke
 126 Italian Prize Quickstep, Rosari
 127 Madame Angot Quickstep, E. Beyer
 128 Birthday Festival Polka, F. Wagner
 129 Swamp Angel Quickstep, by A. Heinicke
 130 9th Andante and Waltz, Ar. by E. Beyer
 131 Adj't. McCameron's Quickstep, Ar. by E. Beyer</p> <p>132 { Centennial Hymn, by C. C. Converse.
 { Iceland's Millennial Hymn, Ar. by D. L. Downing</p> <p>133 Comet (Cornet) Polka, Ar. by E. Beyer
 134 10th Andante and Waltz, E. Beyer
 135 Adj't. Munson's Quickstep, Ar. by Heinicke
 136 Journey for Luck Galop, C. Faust
 137 Debut Quickstep, Chas. Bach
 138 Parisian Quickstep, A. Heinicke
 139 American Exposition Quickstep, E. Beyer
 140 Sleigh Ride Polka, C. Faust
 141 Brave Warrior Quickstep, Unrath
 142 Express Train Galop, E. Strauss
 With imitation of Ex. Train (splendid.)
 Great Republic Quickstep, easy.
 143 11th Andante and Waltz, easy, E. Strauss
 144 12th Andante and Waltz, easy, E. B. Claus
 145 Lorley Quickstep, easy, J. B. Claus
 146 I will Stand by My Friend (Song), Bicknell</p> <p>147 Star of the World Quickstep, J. B. Claus
 148 The First Violet Redowa, H. Saro
 149 Great Northern Quickstep, Deitche
 150 La Petite Joker Quickstep, Rietzel
 151 Johannesberger Quickstep, F. Berger
 152 Fantasia from Val D'Amour, Blanche
 153 American Rifle Team Quickstep, (The Prize Contest Quickstep,) Fred Linden</p> <p>154 One Hundred Years Ago Quickstep, Edward Rice, Ar. by E. Beyer
 155 Carnival Quickstep, Ar. by E. Beyer
 156 Gambrinus Polka, (splendid) R. Piestke
 157 Knight's Farewell Quickstep, R. Piestke
 158 12th Andante and Waltz, Chas. Bach
 159 Superb (Cornet) Polka, Ziegler
 160 Greeting from the Rhine Schottische, R. Piestke
 161 Flip-Flap Polka, H. Hermann</p> | <p>162 Spring Flower Quickstep, E. Beyer
 163 Battle Quickstep (immense), Ar. by J. B. Claus
 164 Friedrich Franz Ambroz Quickstep, Ar. by J. B. Claus
 165 Welcome Quickstep, Ar. by J. B. Claus
 166 Miner's Joy Galop, Ar. by E. Beyer
 167 Steam Galop, with imitations of Railroad Train, E. Strauss
 168 Breslauer Galop, Carl Faust
 169 Brace Up Quickstep, J. Wadsworth
 170 Pedestrian Quickstep, V. G. Beisheim
 171 "How Fair Thou Art" Quickstep, V. G. Beisheim</p> <p>172 { Dead March in Saul, Handel
 { Hymn of Praise, Mendelssohn Ar. by J. B. Claus</p> <p>173 { Gen. Canby's Funeral March M. Costa
 { Chorus of Levites,
 174 Don Pedro Quickstep, Ar. by E. Beyer
 175 Around the World Quickstep, E. Beyer
 176 Bellona (Cornet) Polka, C. Faust Ar. by J. B. Claus</p> <p>177 Could'st Thou but Know, C. Faust
 178 Jager March (splendid) E. N. Catlin
 179 Minute Man Quickstep, E. N. Catlin
 180 { Duet, Forest Joys, Abt.
 { Werner Polka,
 181 Election Quickstep, One of the best.
 182 { Religious Andante, Ar. by J. B. Claus
 { Matrosen Galop,
 183 Campaign Quickstep, Ar. by J. B. Claus
 184 The Great Unknown Quickstep, E. Beyer
 185 Uncle Sammy Quickstep, E. Beyer
 186 Old Groan's Quickstep, by His Knives
 187 Lone Star Quickstep, Stroblinger
 188 Leader Quickstep, E. Beyer
 189 Battle of the Wilderness Quickstep, (immense), by Mullot</p> <p>190 Adj't. Evans' Quickstep.
 191 Contains Five Irish Songs.
 192 Contains Four Irish Songs.
 193 The Lion of Belford Quickstep.
 Splendid Bass Solo. Ar. by J. B. Claus
 194 The Pride of the Regiment Quickstep, (the Boss,) by E. N. Catlin</p> <p>195 The Thunderer Quickstep, Marie
 196 Bull-Dozer Quickstep, A. Lallier
 197 Mixed Candy Medley, easy, Chas. Caywood
 198 Modesta (Cornet) Polka, easy, A. Langy
 199 Russian Prize Quickstep, C. Faust
 200 13th Andante and Waltz, easy, Lamothe
 201 Gen. Edw. Hincks' Quickstep.
 202 Adj't. Wilhelm Quickstep, Ringeben
 203 Imperial Quickstep, Ar. by E. Beyer
 204 New England Turner's Quickstep, Wm. Rietzel</p> <p>205 Telegraph Galop, Ar. by E. Beyer
 206 Soldier of Fortune Quickstep, E. Beyer
 207 Charter Oak Quickstep, Ar. by J. B. Claus
 208 Forget Me Not Polka, Ar. by E. Beyer
 209 Exhibition Quickstep, Ar. by J. B. Claus
 210 Peasant Quickstep, Siegler
 Ar. by J. B. Claus Jevetot</p> <p>211 Eccentric Quickstep, Ar. by J. B. Claus
 212 Triumphal Quick March, by Eisler
 Ar. by J. B. Claus</p> <p>213 Decoration Dead March, by Karl Heden
 Ar. by D. L. Downing</p> <p>214 Contest Quickstep, Ar. by J. B. Claus
 215 Major Quickstep, Ar. by Jean Missud
 216 King of the Ocean March, O. Schulz
 217 Remembrance of Breslau Quickstep, C. Faust
 Ar. by E. Beyer</p> <p>218 Rendezvous Galop, C. Faust</p> | <p>219 Light-hearted Corporal (Cornet) Polka, Milesiamps
 220 Yacht Club Quickstep, L. Kelper
 221 Farewell Serenade, Herfurth
 222 Turkish Reveille, G. Michaelis
 223 Boccaccio March, F. V. Suppe
 224 47th Regiment Quickstep, Steinhausen
 { Song, The Old Wooden Rocker, F. Haper
 { Dear Home of My Father, G. Umbert
 226 Col. Ryder's Quickstep, D. L. Downing
 227 Prince Rudolph Quickstep, by E. Beyer
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 252 Gypsy King Quickstep, " "
 253 Spring Greeting Quickstep, " "
 254 Arion's Carnival Quickstep, C. Faust
 255 The Hero's Funeral March, Minckes</p> |
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All Numbers of the Quickstep Journal commencing with No. 179 will have parts for the 1st and 2d B Tenors and Baritone, in both Clef, Bass and Treble. Also, to accommodate those Band Leaders who lead with a B flat Cornet, all Numbers of the Quickstep Journal (commencing with No. 162) will contain a part for Solo B flat Cornet, containing all the Melody; the E flat Cornet is similarly prepared, so that a Leader may use a B flat or E flat Cornet.

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