

CONCERT JOURNAL

Arranged for Reed and Brass Bands.

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Each part occupies one entire page divided in the centre so as to form two cards, which can be inserted in the ordinary Quickstep Folios or covers—side by side—a very convenient arrangement, as will be seen.

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Peace of Mind (Serenade), Nocturne from Don Pasquale, Polka Mazurka, Image of the Rose (Song), Oft in the Silly Night (Song), Miserere from Il Trovatore, Landler,	Sponholtz Donizetti J. Ringleben Reichardt Verdi J. Ringleben		Anna Waltz, Evening Song, Herbstreise March, Turner Polka, Little Saucy Kate Galop, Liebeslieder Waltz, Annie Dear (Song), Conscript's Farewell (Song), May Breeze (Song).	E. Welsenborn Fr. Abt Stanick Welsenborn Crowe Lange Abt Brooks		Birds in the Night, Catharina Schottische, There Sits a Bird (Song), "In Lieb Und Lust" Waltzes, Home so Blest (Song), Has She then Fallen (Song), Alice, Where Art Thou? (Song), Unspoken (Song),	Sullivan Neibig Sullivan Eisenberg Abt Bishop Ascher Gatty	
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Warrior's Adieu Quickstep, Queen of the Ball Waltz, Song by Balfe. Assault Galop, Swiss Polka, The Dream (Ballad).	E. Beyer Barrat Zickoff H. Farmer Wallace		Jolly Parfumeuse March, Gay Dancers' Galop, Rosenketten Waltz, Eunni Schottische, Only Love Can Tell (Ballad), She and I (Song), Still in My Dreams (Ballad), Chorus.	Offenbach Bauer Ellenberg Sleibing Tour Louisa Gray Hall		CONTENTS OF No. 7. Gentle Words How Sweet (Song), Love Me Little Love Me Long You May Win Him Back Blanche Alpen Liberty Hall Like the Lark Sing Me an English Song Keep your Powder Dry	Clifton Linley Wrighton Glover Roedel Abt Wrighton Godfrey	
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is issued in the highest style of the printer's and binder's arts, elegantly bound in gilt and crimson cloth, each part separate, and will be an important and welcome addition to the music of the household. The following is the

TABLE OF CONTENTS.

Alice, where art thou? American hymn. Annie Laurie. Angel's whisper, The Auld lang syne. Austrian hymn. Blighted flower, The Castle in the air. Chime, again, beautiful bells, Comin' thro' the rye. Craikkeen Lawn, The Dear old songs of home, The Dearest spot, " Die is cast, " Do they think of me at home, Flee as a bird. Gally the Troubadour, Gentle Nellie Gray, Gentle words, how sweet, Gentle words, Good-by at the door, The Golden hours are fleeting, The Green little shamrock, The Guide me, O, thou great Jehovah. Harp that once, The Her bright smile haunts me still, Hey the bonnie breast. Home, sweet home, I heard the wee bird singing, I'll hang my harp. I'm leaving thee, my mother dear, I'm wearing away. Ingle-side, In this old chair,	Ascher Lover Haydn M. W. Balfe Bishop Abt Wrighton Glover Bayley M. W. Balfe Clinton Eaton Glover J. P. Knight Stevenson Wrighton Bishop George Linley Barker Wiesenthal M. W. Balfe	Italian hymn, I turn to thee in time of need. I wandered by the brook-side, Jennie Jones, John Anderson, my Jo. Killarney, Lass o' Gowrie, The Light of other days, The Lonely rose " Long, long ago, Loreley, Love not, Maid of Athens, Mary of Arzyle, Maryland, my Maryland. Melodies of many lands, Memory of early days, The Minstrel Boy, " Mountain Maid's Invitation, The My beautiful Rhine. My heart and lute, My lodging is on the cold ground. My mother dear, My native land, My own, my guiding star, My own native vale. Oh! in the still night, Oh, would I were a bird, Oh! take me back to Switzerland, Old arm chair, The Old house at home, The Over the stars there is rest,	Giardini James Hine Cove M. W. Balfe M. W. Balfe M. W. Balfe Bayley Silcher Blockley Allen Glover Tetsch Moore Werner T. Moore Lover Suppe G. A. Macfarren Sir I. Stevenson Charles Blamphin Mrs. Norton H. Russell Lover Abt	Ol' ye tears, Peace of the valley, The Pilgrim of love " Polish maiden's song, The Portuguese hymn. Prayer from De-Freischutz. Robin Adair. Roll on silver moon. Russian hymn. Scenes that are brightest, She is not fair to outward view, Shells of ocean, She wore a wreath of roses, Joseph Philip Knight Sicilian Hymn. Smiles and tears, Sweet Genevieve, Spell is broken, The Swiss Boy, " Teach me to forget, Those evening bells, Thou art gone from my gaze, Thou art the world, Thou'lt give to me a tear, 'Tis hard to give the hand, 'Twere vain to tell you all, Twilight Dews, The Tyrolean melody. We have lived and loved together, What's a' the steer.— <i>Kimmer</i> . What will you do love? Within a mile of Edinboro'. You may win him back, You've forgot the cottage door,	Abt Bishop Weber Vincent Wallace Sullivan I. W. Cherry Joseph Philip Knight Clippendale H. Tucker Bellchamber Bishop Sir I. Stevenson Lindler Franz Abt Abt C. W. Glover F. Stockhausen Sir I. Stevenson H. Herz Lee Wrighton Frank Moir
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LIST OF PIECES ALREADY PUBLISHED:

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| 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 |
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| 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, } Hermann | | |
| 26 Selection Chilperic, Herve | | |
| 27 Selection Godefroid, N. Bousquet | | |
| 28 Overture Le Chevalier Breton, Hermann | | |

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- | | | |
|---|--|---|
| Riverside Galop, Wadsworth | 23 { Rollicking Galop, Pfitke | 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 | 38 { Cadets March, } " " |
| { Lina Polka Mazurka, } H. Hermann | 27 Aurelien Quadrilles, F. Berger | 39 { Two Galop, Fr. Zikoff |
| 7 { Remembrance du Soir Galop, } G. Wiegand | | 40 { Sylphide Polka, " " |
| 8 { 500,000 Tiesel March, } G. Michael | | { Phone's Galop, Hopp |
| 9 Sharon Spring Lancers, Wm. Kietzel | | { Fein Parfumirt Polka-Mazurka, Fr v. Suppe |
| 10 Remembrance of Wiesbaden Waltzes, A. Farlow | | { Invitation Schottische, R. Ellenberg |
| 11 Humor Quadrilles, Wm. Kietzel | | { Mutual Agreement Polka, H. Herrmann |
| 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 | | |

IMPORTANT NOTICE.

Commencing with No. 23 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

JUST OUT.

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|--|
| 28 Court Life Lancers, C. Faust |
| 29 Pikeman's Lancers, C. Kerssen |
| 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 Ballerina Polka, } " " |
| 34 { Kentucky Jubilee Singers' Schottische, } Fr. Carnes |
| { Greeting to Ems March, } J. Liebig |

No. 28 only, and all following numbers will have Piano Parts.

Price of Each Number, 50 cents, net. Duplicate Parts, 15 cents Each.
Piano Parts 15 cents each, extra.

Respectfully Dedicated to my friend D. DRAYTON.

FEAR NOT!

1st VIOLIN.

GALOP.

68.

R. Schlepegrell.

Introduction.

The Introduction and Galop sections of the piece. The Introduction begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. It features a series of eighth and sixteenth notes, starting with a forte (*f*) dynamic. The Galop section follows, marked with a mezzo-forte (*mf*) dynamic. It consists of several staves of music, including a first ending (1.) and a second ending (2.). The dynamics range from mezzo-forte (*mf*) to fortissimo (*ff*). The section concludes with a crescendo (*cresc.*) leading to a fortissimo (*f*) dynamic.

The Trio section of the piece, marked with a piano (*p*) dynamic. It begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The music features a series of eighth and sixteenth notes, with a forte (*f*) dynamic. The section includes a first ending (1.) and a second ending (2.), leading to a double bar line. The dynamics range from piano (*p*) to fortissimo (*ff*).

The Coda section of the piece, marked with a fortissimo (*ff*) dynamic. It begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The music features a series of eighth and sixteenth notes, with a fortissimo (*ff*) dynamic. The section concludes with a double bar line and a final chord. The dynamics range from fortissimo (*ff*) to fortissimo (*ff*).

FEAR NOT!

2nd VIOLIN.

GALOP.

68.

R. Schlepegrell.

Introduction.



GALOP



Trio. 3



Coda.5



Jean White, Boston.

FEAR NOT!

GALOP.

68.

R. Schlegel.

VIOLA.

Introduction.



GALOP.



FEAR NOT!

CELLO.

GALOP.

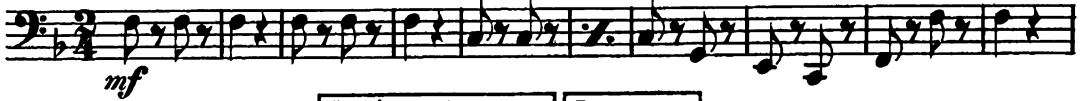
68.

R. Schlepegrell.

Introduction



GALOP.



D. C. to ⊕



FEAR NOT!

BASS.

GALOP.

68.

R. Schlegel.

Introduction.



GALOP.



Trio.



D. C. to ⊕

Coda.



FEAR NOT!

GALOP.

68.

FLUTE.

R. Schlegel.

Introduction.

The Introduction is in 2/4 time, marked *f*. It features a series of eighth-note runs. The Galop section begins with a *mf* dynamic. The first system of the Galop contains two measures. The second system contains two measures, with a first ending bracketed. The third system contains two measures, with a *ff* dynamic marking. The fourth system contains two measures, with a *mf* dynamic marking. The fifth system contains two measures, with a *cresc.* marking. The sixth system contains two measures, with a *f* dynamic marking.

The Trio section is in 2/4 time, marked *f*. It features a series of eighth-note runs. The first system contains two measures. The second system contains two measures, with a *tr* marking. The third system contains two measures, with a *1* marking and a *8va ad lib* marking. The fourth system contains two measures, with a *f* dynamic marking. The fifth system contains two measures, with a *f* dynamic marking. The sixth system contains two measures, with a *1* marking. The seventh system contains two measures, with a *2* marking.

The Coda section is in 2/4 time, marked *ff*. It features a series of eighth-note runs. The first system contains two measures. The second system contains two measures, with a *D. C. to* marking. The third system contains two measures, with a *ff* dynamic marking.

FEAR NOT!

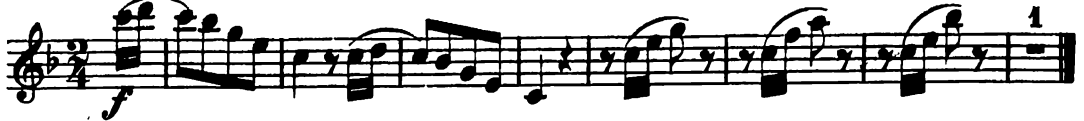
1st CLARINET in C.

GALOP.

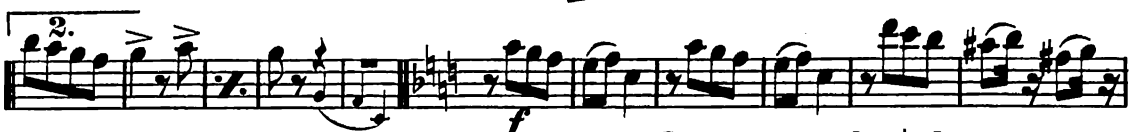
R. Schlepegrell.

68.

Introduction.



GALOP.



FEAR NOT!

2nd CLARINET in B $\flat$.

GALOP.

68.

R. Schlegel.

Introduction.



GALOP.



FEAR NOT!

HORNS in F.

GALOP.

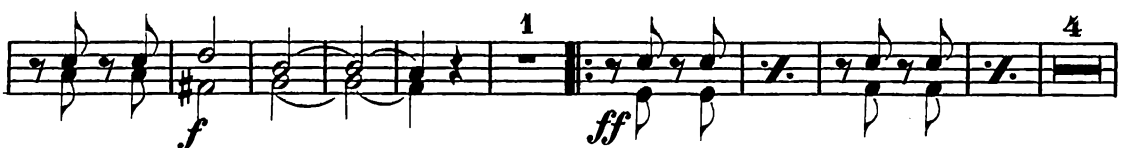
68.

R. Schlegel.

Introduction.



GALOP.



FEAR NOT!

GALOP.

1st CORNET in B $\flat$.

68.

R. Schlepegrell.

Introduction.



GALOP.



FEAR NOT!

2nd CORNET in B $\flat$.

GALOP.

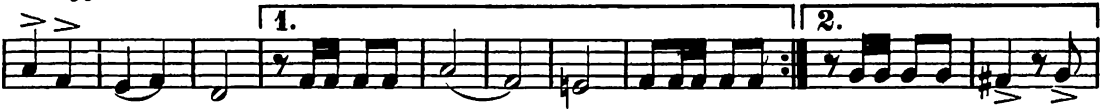
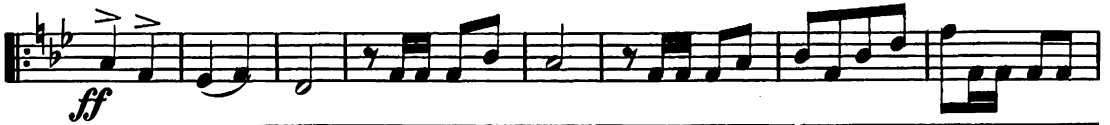
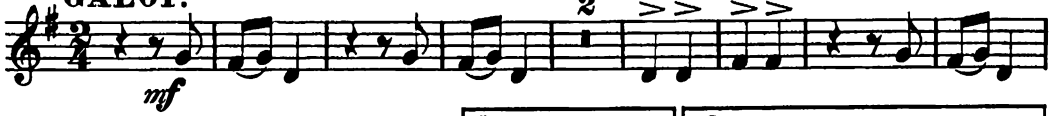
68.

R. Schlegel.

Introduction.



GALOP.



FEAR NOT!

TROMBONE.

GALOP.

68.

R. Schlepegrell.

Introduction.



GALOP.



D. C. to Φ



FEAR NOT!

DRUMS.

GALOP.

68.

R. Schlepegrell.

Introduction.



GALOP.



Trio. Trgl.



Respectfully Dedicated to my friend D. DRAYTON.

FEAR NOT!

PIANO.

GALOP.

68.

R. Schlegel.

Introduction.

Musical notation for the Introduction of 'Fear Not!'. It is a piano introduction in 2/4 time, featuring a treble and bass staff. The key signature has two flats (B-flat and E-flat). The melody in the treble staff begins with a series of eighth notes, while the bass staff provides a steady accompaniment of quarter notes. A first ending bracket is marked with a '1' at the end of the introduction.

GALOP.

Musical notation for the first system of the Galop. It continues in 2/4 time with the same key signature. The melody is more rhythmic, featuring many eighth and sixteenth notes. The bass staff continues with a simple accompaniment. A first ending bracket is marked with a '1' at the end of the system.

Musical notation for the second system of the Galop. It continues in 2/4 time with the same key signature. The melody and bass line are consistent with the previous system. A first ending bracket is marked with a '1' at the end of the system.

Musical notation for the third system of the Galop. It continues in 2/4 time with the same key signature. The melody and bass line are consistent with the previous system. A first ending bracket is marked with a '1' at the end of the system.

Musical notation for the fourth system of the Galop. It continues in 2/4 time with the same key signature. The melody and bass line are consistent with the previous system. A first ending bracket is marked with a '1' at the end of the system.

Musical notation for the fifth system of the Galop. It continues in 2/4 time with the same key signature. The melody and bass line are consistent with the previous system. A first ending bracket is marked with a '1' at the end of the system.

First system of music, featuring a piano introduction with a *cresc.* (crescendo) marking. The music is in 2/4 time and includes a key signature change to B-flat major.

Second system of music, labeled **Trio.** with a *mf* (mezzo-forte) dynamic marking. The music continues in 2/4 time.

Third system of music, continuing the Trio section. It includes a *cresc.* (crescendo) marking and a key signature change to D major.

Fourth system of music, continuing the Trio section. It features a *f* (forte) dynamic marking and a key signature change to E major.

Fifth system of music, continuing the Trio section. It includes a *ff* (fortissimo) dynamic marking and a key signature change to F major.

Sixth system of music, continuing the Trio section. It includes a *ff* (fortissimo) dynamic marking and a key signature change to G major.

Seventh system of music, labeled **Coda.** with a *ff* (fortissimo) dynamic marking. It includes a *Fine.* marking and a key signature change to A major. The system concludes with a double bar line and a repeat sign.

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A Collection of **100** Pieces of Music,

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1st & 2d Violin, Clarinet, Cornet and Bass, with Piano Accompaniment part ad lib.

EACH PART SEPARATE.

Arranged by E. BEYER.

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CONTENTS.

MARCHES.	QUADRILLES.	SELECTIONS.
Elizabeth, Little Diamond, Plevna, Strength of Union,	H. Trottnow E. Beyer P. Clodomir C. Reichard	Romanze from Der Freischutz. From Il Trovatore, "Lucrezia Borgia, "Martha, "Stra della, Le Val d'Amour, Medley,
SCOTTISHES.	LANCERS.	
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