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WALTZES

Faust. Waltz—Intro. "Hear Me Norma."

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Good-Bye. Waltz—Intro. "The Angel's Serenade" and "Love's Old Sweet Song."

Bohemian Girl. Waltz—Intro. "Then You'll Remember Me" and "I Dreamt I Dwelt in Marble Halls."

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Lohengrin. Two-Step—Intro. Excerpts from "Bohemian Girl."

Faust. Two-Step—Intro. "Toreador" from "Carmen."

Operatic Grand March—Intro. Excerpts from "Aida," "Bohemian Girl," "Lucia," "Le Prophete" and "Tannhauser."

German Medley. Two-Step—Intro. "Ach! Ich Bin Müde" and "Immer Noch Ein Tröpschen."

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H. C. Beikstein
Clef Club March.

Piano.

JAMES REESE EUROPE.
Arr. by R.L.Halle.

122

The musical score is written for piano and consists of 122 measures. It is in 6/8 time and has a key signature of two sharps (F# and C#). The score is divided into two systems of staves. The first system starts with a treble clef and a bass clef, with dynamics of *mf* and *ff*. The second system continues the piece with various musical notations including slurs, accents, and dynamic markings. The score concludes with a double bar line and a repeat sign.

Trio.

Melody 8va Bassi 1st time.

The first system of the Trio section. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one sharp (F#) and the time signature is 6/8. The music begins with a forte (*ff*) dynamic. The upper staff features a melody with eighth and sixteenth notes, while the lower staff provides a harmonic accompaniment with chords and moving lines. A section symbol (§) is placed at the beginning of the second measure.

The second system of the Trio section, continuing the musical notation from the first system. It maintains the same key signature and time signature. The melody in the upper staff continues with various rhythmic patterns, and the bass line provides a steady accompaniment.

The third system of the Trio section. The notation continues, showing the progression of the melody and accompaniment. The dynamics and articulation markings are consistent with the previous systems.

The fourth system of the Trio section. The musical notation continues, showing the development of the piece. The upper staff melody becomes more active with sixteenth notes.

The fifth system of the Trio section. It concludes with a double bar line and the word "Fine." written below the bass staff. The system includes first and second endings, with the second ending marked "2nd last." and "last." above the notes.

The sixth system of the Trio section. The music continues with a forte (*ff*) dynamic. The notation includes various articulation marks such as accents and slurs.

The seventh system of the Trio section. It is marked "sempre staccato." below the bass staff. The notation features a more rhythmic and percussive style with many staccato notes.

The eighth system of the Trio section. It concludes with a double bar line and the instruction "D.S." (Da Capo) written below the bass staff. The system includes a section symbol (§) at the end.

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BY R. L. HALLE.**

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Hear Me Norma, - - - Bellini	Maritana, - - - Wallace
Tannhauser, - - - Wagner	Scenes that are Brightest, - Wallace
Song of the Evening Star, - - Wagner	Martha, - - - Flotow
Invitation to the Dance, - Von Weber	Ah So Fair, - - - Flotow
Tosti's Good bye, - - - Tosti	The Huguenots, - - - Meyerbeer
Angels' Serenade, - - - Braga	William Tell, - - - Rosini
Love's Old Sweet Song, - - Molloy	Orpheus, - - - Offenbach
Bohemian Girl Waltz, - - Balfe	Rigoletto Quartette, - - - Verdi
Then You'll Remember Me, - Balfe	Merry Wives of Windsor, - Nicolai
I Dreamt I Dwelt in Marble Halls, Balfe	Lohengrin Two-step, - - Wagner
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Fail, Wallace.
Amorita—Intro. The Hunting Scene, Czi-
bulka-Bucalosi.
La Cinquantine—Intro. Stradella and
Poet and Peasant, Gabriel-Marie, Flow-
tow and Suppe.
American Medley—Intro. Old Kentucky
Home, Kemo Kimo and Some Essence.
German Medley—Intro. The Mill in the
Valley, Hale! Halo! and The Watch on
the Rhine.
Irish Medley—Intro. Garry Owen and
Killarney.
Scotch Medley—Intro. Duncan Grey,
Maggie Lauder, White Cockade, Cock
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Toujour au Jamais.
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Leybach-Mozart.
In Happy Fortune (Faust)
Intro. Thee I Think of Margarita and Thine
Eyes So Blue, Gounod-Meyer Heimund-Lassen.
Daddy
Intro. When The Lights Are Low and Bonnie
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Bid Me Good Bye
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H. C. Beibler

1st Clarinet in A

JAMES REESE EUOPE.
Arr. by R. L. Halle.

122

mf *ff* *mf*

f

f *ff*

Trio. *ff* *p*

ff

sempre staccato. *ff*

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 "Dream On, Dear Heart, Dream On," Song.
 "Nobody's Little Girl," Waltz.
 "Maybe Some Time," Waltz.
 "Kentucky Kut-up," Characteristic March and Two-step.
 "Girlie, I Love You," Medley Waltz.
 "I'll Always Wear Your Image in My Heart," Waltz.
 "Irish Hearts," Characteristic March and Two-step.
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 Two Blue Eyes, Two-step.....Madden & Morse
 The Old Street Band, Two-step.....
 Santiago Flynn, Two-step.....Madden & Morse
 I'd Rather Be A Lobster Than A Wise Guy, Two-step.....
 Society Swing, (by the Composer of College Life) Two-step.....Henry Frantzen
 Cupid's Wedding Bells, Waltz from the Operatic Success
 "Playing The Ponies".....Madden & Morse
 Wind Yourself Around Me Dearie, Waltz.....
 Miss Mexico, Intermezzo.....Henry Frantzen
 Blushes, A Novelette.....Percy Wenrich
 Make Believe, Waltz.....Drislane & Morse
 Take Me where There's A Big Brass Band, Waltz.....
 Eleanor Robson, Waltzes.....Henry Frantzen

I Want To Be A Merry, Merry Widow, Two-step.....
 Ching-a-Ling, Two-step.....Madden & Morse
 Two Little Baby Shoes, Medley Waltz.... Madden & Morse
 She's The Fairest Little Flower Dear Old Dixie Ever Grew,
 Wa t z
 Starlight, Two-step.....Madden & Morse
 Timbuctoo, Two-step.....
 Please Come And Play In My Yard, Waltz-Madden & Morse
 She Was A Good Old Soul, Waltz.....
 Good-Bye Mamie, Two-step.....Madden & Morse
 Save A Little Smile For Me, Two-step.....
 Darkies' Mardi Gras, Cake-walk & Two-step--Theo. Wenzlik
 Policy Pete, Rag-time Two-step..... W. Johnson
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Clef Club March.

1st Cornet in A.

JAMES REESE EUROPE.

Arr. by R. L. Halle.

122

mf *ff* *mf*

1st Clar.

1 2

f *ff*

Trio.

1 Clar.

1st Horn.

2nd Clar.

stacc. *ff* *ff*

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 Introducing "Old Black Joe"
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 Yankee Land," "Down In Jungle Town," "You and I In
 Sweetheart Town," "Society Swing," "I'd Rather Float
 Thro' A Dreamy Old Waltz With You," "Somebody's Got
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 "Old Folks at Home," medley waltz arr. by R. L. Halle
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"Dear Old Yankee Land," medley two-step Cartwell & Camp
 Introducing "I'm The Man"
 "I'd Rather Float Thro' A Dreamy Waltz Old With You,
 You, You" Sheppard Camp
 Introducing "Sweethearts and Wives"
 "Cy & Sue," barn dance Theodore Morse
 "In Monte Carlo Town," two-step Ben M. Jerome
 Introducing "Your Lips Say No But
 Your Eyes Say Yes" and Edward Madden
 "The Lanky Yankee Boys in Blue," two-step
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 Introducing "When You Wore A Pinafore"
 "The American or True Blue March" Theodore Morse
 "On The War Path," a Wild West two-step Brown
 "Blue Eyes," three step J. M. Bradford
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 "I'll Be There With Bells On," Medley Two-Step
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2nd Cornet in A

JAMES REESE EUROPE.
Arr. by R.L. Halle.

122

mf *ff* *mf*

f

f

f

f

ff

Trio.

1 4 2nd Horn. 4

ff *p*

p

4

ff
Horn.
stacc.

ff

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Invitation to the Dance, - Von Weber	Ah So Fair, - - - Flotow
Tosti's Good bye, - - - Tosti	The Huguenots, - - - Meyerbeer
Angels' Serenade, - - - Braga	William Tell, - - - Rosini
Love's Old Sweet Song, - - Molloy	Orpheus, - - - Offenbach
Bohemian Girl Waltz, - - Balfe	Rigoletto Quartette, - - - Verdi
Then You'll Remember Me, - Balfe	Merry Wives of Windsor, - Nicolai
I Dreamt I Dwelt in Marble Halls, Balfe	Lohengrin Two-step, - - Wagner
'Tis Not True, - - - Mattei	Bridal Chorus, - - - Wagner
Mendelssohn's Spring Song, Mendelssohn	GRAND MARCH, introducing MARCH
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H. C. Beilstein

Clef Club March.

B^b Trombone.

JAMES REESE EUROPE.
Arr. by R.L.Halle.

122

mf *ff* *mf*

f *ff*

Trio. Cello.

ff *p*

p

Solo marcato.

Cello. *stacc.*

Horn.

ff

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Trombone.

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122

mf *ff* *mf*

1 2

f *f*

Trio. Cello.

ff *p*

ff *stacc.* (Cello)

Horn.

ff

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Drums & Bells.

JAMES REESE EUROPE.
Arr. by R.L. Halle.

122

The score consists of several staves. The first six staves are bass clefs with a 6/8 time signature. The first staff starts with a tempo marking of 122. Dynamic markings include *mf*, *ff*, and *mf*. There are first and second endings marked with '1' and '2'. The seventh staff is labeled 'Trio.' and has a *ff* dynamic. The eighth staff is labeled 'Bells.' and has a *p* dynamic. The final three staves are treble clefs, with the top one labeled 'Drums.' and having a *ff* dynamic. The score concludes with a double bar line.

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Fall, Wallace.
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H. C. Beiblin
Clef Club March.

1st Violin.

JAMES REESE EUROPE
Arr. by R. L. Halle.

122

mf *ff* *mf*

f

ff

Trio. *1st time ff and 8va 2nd time.*

ff

1 *2 Last.*

Fine.

pizz. *arco.*

ff D.S. *al Fine.*

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H. Q. Baird
Clef Club March.

2nd Violin.

JAMES REESE EUROPE.
Arr. by R. L. Halle.

122

mf *ff* *mf*

f *ff*

ff

ff *p* 1st time *ff* 2nd time.

Trio.

1st *ff* *Fine.* *pizz.*

arco.

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Clef Club March.

Viola.

JAMES REESE EUROPE.
Arr. by R. L. Halle.

122

mf *ff* *mf*

f *f*

Trio.

ff *p* 1st time *ff* 2nd time.

ff

1 2 Last.

ff *Fine.* *pizz.*

arco.

D.S. al Fine.

The musical score is written for Viola in G major (one sharp) and 6/8 time. It begins with a tempo marking of 122. The score is divided into several systems. The first system includes dynamic markings *mf*, *ff*, and *mf*. The second system has *f* and *f*. The third system is marked 'Trio.' and includes *ff*, *p*, and *ff* for the first and second times. The fourth system has *ff*. The fifth system includes first and second endings, with *ff*, *Fine.*, and *pizz.* markings. The sixth system has *arco.* and *D.S. al Fine.* markings.

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Clef Club March.

Viola.

JAMES REESE EUROPE.
Arr. by R. L. Halle.

122 *mf* *ff* *mf*

f *f*

Trio. § *ff*

ff *p 1st time ff 2nd time.*

ff *1 2 Last.* *Fine. pizz.* *arco.* *D.S. al Fine.*

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mf *ff* *mf*

1 2

ff *Solo.* *Solo.*

ff *p*

ff *pizz.*

arco. *ff*

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ff

pizz. arco. §

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