

**Jasmo**

**Klohr, John N.**

# **Jasmo**

**by: John N. Klohr**

**Original Copyright: 1917**

**By: John Church**

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## John Nicholas Klohr

**DOB:** 1869 (Cincinnati, Ohio)

**DOD:** 1956 (Cincinnati, Ohio)

John Nicholas Klohr was a prolific composer for band. He was a professional vaudeville trombonist and performed with local concert bands in the Cincinnati area (including over 50 years with the Syrian Temple Shrine Band and the Henry Fillmore Band). For a number of years, Klohr was editor and head of the band and orchestra department for the John Church Publishing Company.

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**Jasmo** (one step - oddity). Published in 1917 by John Church Company. There is no dedication to the march.

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### Sources

**Picture:** <http://www.uk1901census.com/images/klohr.jpg>

**Biography:**  
<http://www.thejoyboys.com/theme.htm>

Smith, Norman E., *March music notes* (1986), Program Note Press (Lake Charles, Louisiana), p. 245.

Program note researched by Marcus L. Neiman, Medina, Ohio



Additional information on either the composer or composition would be welcomed.  
Please send information to  
[marcusneiman@zoominternet.net](mailto:marcusneiman@zoominternet.net)

Piccolo

# Jasmo

One-step Oddity

JOHN N. KLOHR

582

*ff* *mf* *ff* *mf* *p* *mf* *ff*

1 1 1 1 1 1 1 1

1 Clar. 1 Clar.

*D. S. al*

# Jasmo

## One-step Oddity

JOHN N. KLOHR

Oboe

582

*ff* *ff*

*mf* *mf*

*p*

*ff* *mf*

*ff*

1st

*D. S. al*

1 2

1 2

1 2

1 2

The John Church Company

Printed in the United States

E♭ Clarinet

# Jasmo

One-step Oddity

JOHN N. KLOHR

582

*ff* *mf* *mf* *ff* *mf* *Solo* *p* *ff* *ff* *mf* *ff*

*D. S. al*

Solo or 1<sup>st</sup> B $\flat$  Clarinet  
**Jasmo**  
One-step Oddity

JOHN N. KLOHR

582

*ff* *mf*

*ff* *divisi* *mf* *f* *D.S. al*

*ff* *Solo* *mf* *f*

*ff* *Solo*

17902-6

2d & 3d Bb Clarinets

# Jasmo

One-step Oddity

JOHN N KLOHR

582

*ff* *mf*

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

*p* *ff* *mf* *Solo* *ff*

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# Jasmo

Bassoon

One-step Oddity

JOHN N. KLOHR

582

*ff* *mf* *ff* *mp* *ff* *p-mp* *ff* *mf* *ff*

*D.S. al.*

The John Church Company

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# Jasmo

Soprano Saxophone

One-step Oddity

JOHN N. KLOHR

582

*ff* *mf* *ff* *mf* *p* *ff* *mf* *ff*

2<sup>d</sup> time only

Brass

7 Cor<sup>2</sup>

play

Brass

*D. S. al*

1 1 1 1 1 1 1 1

The musical score consists of eight staves. The top staff is for Soprano Saxophone, starting at measure 582. It features a complex rhythmic pattern with many beamed eighth and sixteenth notes. Dynamics range from *ff* (fortissimo) to *mf* (mezzo-forte). The bottom staff is for Brass instruments, starting with a *p* (piano) dynamic. It includes a section marked "2<sup>d</sup> time only" and a section marked "play". There are also markings for "Brass" and "7 Cor<sup>2</sup>". The score concludes with a *ff* dynamic.

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# Jasmo

Alto Saxophone

One-step Oddity

JOHN N. KLOHR

582

*ff* *mf*

*ff* *mf*

2d time only *ff* Brass *D.S. al*

*p*

*ff* *mf*

*ff* Brass

# Jasmo

Tenor Saxophone

One - step Oddity

JOHN N. KLOHR

582

*ff* *mf*

*ff* *mf*

*ff* *mf*

*ff* *mf*

2<sup>d</sup> time only *p* *ff* *mf* Brass *D.S. al*

*ff* *mf*

*ff* *mf* Brass

The musical score is written for Tenor Saxophone and Brass. It consists of eight staves of music. The first staff is for Tenor Saxophone, starting with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music begins with a dynamic marking of *ff* (fortissimo) and later changes to *mf* (mezzo-forte). The second staff continues the Tenor Saxophone part. The third and fourth staves show the Tenor Saxophone part with first and second endings. The fifth staff is for Brass, starting with a treble clef, a key signature of one sharp, and a 2/4 time signature. It begins with a dynamic marking of *p* (piano) and later changes to *ff*. The sixth and seventh staves continue the Brass part with first and second endings. The eighth staff is for Brass, starting with a dynamic marking of *ff* and later changing to *mf*. The score includes various musical notations such as slurs, accents, and dynamic markings.

# Jasmo

Baritone Saxophone

One-step Oddity

JOHN N. KLOHR

582

*ff* *mf*

*ff* *mf*

2<sup>d</sup> time only *f* Brass *D.S. al*

*p*

*ff* *mf*

*ff* Brass

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E♭ Cornet

# Jasmo

One-step Oddity

JOHN N KLOHR

582

*ff* *mf* *mf* *ff* *mf* *ff* *p* *ff* *mf* *ff*

Clar. *ff* *mf* *mf* *ff* *mf* *ff* *mf* *ff*

Tromb. *ff* *mf* *ff* *mf* *ff* *mf* *ff* *mf* *ff*

B♭ Cor. *p* *ff* *mf* *ff* *mf* *ff* *mf* *ff* *mf* *ff*

*D. S. al.*

Solo E♭ Cornet

# Jasmo

One-step Oddity

(Conductor) Published also for Orchestra and Piano Solo Band 50ct.

JOHN N. KLOHR

582 Not too fast for Concert

ff Tromb.

ff Tromb.

ff Tromb.

ff Clar. 8

p

ff Tromb.

mf Tromb.

ff Clar. 8

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1st Bb Cornet

# Jasmo

## One-step Oddity

JOHN N. KLOHR

582

*ff* *mf* *ff* *mf* *p* *ff* *mf*

Horns

*D. S. al*

The musical score is written for a 1st Bb Cornet and Horns. It begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The piece is marked with various dynamics including fortissimo (ff), mezzo-forte (mf), and piano (p). It features several first endings and a double bar line with repeat signs. The Horns part is indicated by a bracket and the word "Horns". The score concludes with a double bar line and repeat signs.

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# Jasmo

2d & 3d B♭ Cornets

One-step Oddity

JOHN N. KLOHR

582

*ff* *mf* *ff* *mp* *ff* *p-mf* *ff* *mp* *ff*

*D.S. al C*



# Jasmo

1<sup>st</sup> & 2<sup>d</sup> Altos (Horns in Eb) One-step Oddity

JOHN N. KLOHR

582

*ff* *mf* *ff* *mf* *p* *ff* *mf* *ff*

*D.S. al*

3<sup>d</sup> & 4<sup>th</sup> Altos (Horns in E $\flat$ )

# Jasmo

One-step Oddity

JOHN N. KLOHR

582

*ff* *mf* *ff* *mf* *p* *ff* *mf* *ff*

*D. S. al*

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# Jasmo

1st & 2d Trombones:

One-step Oddity

JOHN N. KLOHR

582

*ff* *Solo* *mf*

*gliss*

*ff* *mf*

*ff* *D.S. al*

*p* 2<sup>d</sup> time only

play

*ff* *mf* *ff*

*Solo*

# Jasmo

3<sup>d</sup> Trombone ♭:

One-step Oddity

JOHN N. KLOHR

582

*ff*

*mf*

*gliss*

*ff*

*mf*

*ff*

*mf*

*ff*

*mf*

2<sup>d</sup> time only

*p*

*ff*

*mf*

The score consists of eight staves of music. The first staff begins with a dynamic marking of *ff* and a *mf* marking later. The second staff includes a *gliss* marking. The third staff has *ff* markings. The fourth staff has *mf* and *ff* markings. The fifth staff includes a *2<sup>d</sup> time only* instruction and a *D. S. al* marking. The sixth staff begins with a *p* marking. The seventh staff has *ff* and *mf* markings. The eighth staff has *ff* and *mf* markings. The music features various articulations such as accents (>), slurs, and dynamic hairpins. There are also first and second endings marked with 1 and 2.

# Jasmo

One-step Oddity

JOHN N. KLOHR

1st & 2d Trombones

# Jasmo

One-step Oddity

JOHN N. KLOHR

3<sup>d</sup> Trombone  $\text{\textcircled{G}}$

582

*ff* *Solo* *mf*

*gliss*

*ff*

*p*

*ff* *mf*


*D. S. al*

2<sup>d</sup> time only

# Jasmo

One-step Oddity

JOHN N. KLOHR

Baritone 



582

*mf*

*ff*

*mf*

*ff*

*p*

*ff*

*mf*

*ff*

*D.S. al*

# Jasmo

One-step Oddity

JOHN N. KLOHR

Baritone  $\text{b}$

582

*ff* *mf* *ff* *mf* *p* *ff* *mf* *ff*

*D.S. al Coda*



Basses

# Jasmo

One-step Oddity

JOHN N. KLOHR

582 *ff* *mf*

*ff* *mf*

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

*p*

*ff* *mf*

*ff*

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Drums & Bells

# Jasmo

One-step Oddity

JOHN N. KLOHR

582

*ff* *Cym.* *mf*

*mf* *Cym.* *D.S. al*

Bells 1st time

*p* Drums 2d time

*ff* *Cym.*

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