

Star March

Seltzer, F. R.

Star March

by: F. R. Seltzer

Original Copyright: 1894

By: Harry Coleman

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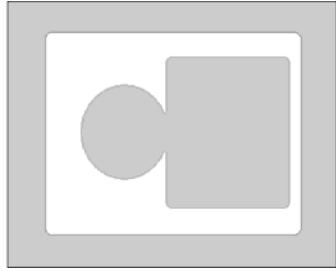
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Seltzer, Frank R.

DOB: December 21, 1863 (Philadelphia, Pennsylvania)

DOD: 1924

Frank Seltzer, a native of Philadelphia, Pennsylvania, was born on December 21, 1863, and was raised in the Soldiers' Orphans School in Chester Springs, Pennsylvania. At age 12, he played tuba in the school's band and later became its conductor and E-flat cornet soloist. He left the orphan's school at age 16 to live with his mother. He then entered the printing business as a lithographer. His love for music was paramount, and he continued to study music under the guidance of J.

Fred Zimmerman.

Seltzer became highly regarded as a cornet soloist. In 1892, he played cornet in Ellis Brooks' Band and joined Sousa's band later that year as first trumpet. For a short period, he directed Pope's Band in Hartford, Connecticut. In 1897, he became first trumpet with the First Regiment Band of Philadelphia. After joining the 69th Regiment Band of New York in 1898, he played cornet for the Columbia Phonograph Company. He also performed with the Edison Company Band and scored many arrangements for the band's recordings. He was later manager of Harry Coleman's music publishing house.

Seltzer played trumpet with the Philadelphia Orchestra from 1907-1911 and was also a soloist with the Municipal Band of Philadelphia. He played in the reorganized Gilmore Band when Victor Herbert was its conductor. He was also at one time a member of Conway's Band and made several tours with this group. Conway helped Seltzer's career as a composer by programming many of his compositions and arrangements.

In addition to his music activities, Seltzer wrote a column which appeared in Jacob's Band Monthly from its inception in January, 1916, until his death in 1924. Many of these articles dealt with cornet technique and his own professional experiences which revealed him to be a man with a keen, dry wit who thoroughly enjoyed life.¹

Star, The (march) was published in 1894 by the Harry Coleman Company (Philadelphia, PA). The march bears the dedication: *respectfully dedicated to Terrance McGuire, president "Star Lacrosse Club" Ottawa, Canada.*

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

¹ Rehig, William H., Bierley, Paul (editor). *The encyclopedia of band music*. Integrity Press, Westerville, OH. (2005). CD, used with permission.

OBOES.

"Star" March.

Published for Piano, Price: 40 ¢

F. R. SELTZER.

The musical score is divided into two main sections: OBOES and TRIO. The OBOES section consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It starts with a dynamic marking of *f* (forte) and includes markings for *mf* (mezzo-forte) and *cresc.* (crescendo). The second staff continues the melody with a *ff* (fortissimo) marking. The third and fourth staves show first and second endings, with dynamics of *f* and *mf*. The TRIO section consists of five staves of music. It begins with a bass clef and a *p* (piano) dynamic. It features several trills (*tr*) and first/second endings. Dynamics include *mf*, *p*, and *f*. The score concludes with first and second endings for the TRIO section.

Harry Coleman, Phila. Pa.

E♭ CLARINET.

"Star" March.

F. R. SELTZER.

Published for Piano, Price 40 c

The musical score is written for E♭ Clarinet and Trio. It consists of two main parts: a solo part for the E♭ Clarinet and a Trio part. The key signature is one sharp (F#) and the time signature is 2/4. The score includes various musical notations such as dynamics (f, mf, cresc, p, ff), articulation (tr, acc), and phrasing. The Trio part features a complex rhythmic pattern with many sixteenth notes and includes first and second endings. The E♭ Clarinet part has a melodic line with some slurs and dynamic markings.

Harry Coleman, Phila. Pa.

1st B \flat CLARINET.

"Star" March.

Published for Piano, Price: 40 ¢

F. R. SELTZER.

The musical score is written for a 1st B \flat Clarinet and a Trio. The key signature is one sharp (F#) and the time signature is 4/4. The score is divided into two main sections: the 1st B \flat Clarinet part and the TRIO part. The 1st B \flat Clarinet part begins with a treble clef and a key signature of one sharp. It features a series of eighth and sixteenth notes, with dynamic markings such as *mf*, *cresc.*, *ff*, and *mf*. The TRIO part begins with a treble clef and a key signature of one sharp. It features a series of eighth and sixteenth notes, with dynamic markings such as *p*, *tr*, *mf*, and *ff*. The score includes first and second endings for both parts, indicated by "1." and "2." above the notes. The music is characterized by a lively, rhythmic feel, typical of a march.

Harry Coleman, Phila. Pa.

2d B \flat CLARINET.

"Star" March.

Published for Piano, Price: 40 ¢

F. R. SELTZER.

The musical score is written for a 2d B \flat Clarinet and a Trio. The key signature is one sharp (F#) and the time signature is 4/4. The score is divided into two main parts: the Clarinet part and the Trio part. The Clarinet part begins with a treble clef and a key signature of one sharp. It features a variety of dynamics including *f*, *mf*, *cresc.*, *ff*, and *mf*. The Trio part also uses a treble clef and one sharp key signature, with dynamics ranging from *p* to *ff*. The score includes first and second endings, trills, and triplets. The Trio part is characterized by a dense, rhythmic texture with many sixteenth notes.

Harry Coleman, Phila. Pa.

Respectfully dedicated to Terrance Mc Gaire, President "Star Lacrosse Club" Ottawa, Canada.

E♭ CORNET.

"Star" March.

Published for Piano, Price: 40 ¢

F. R. SELTZER.

The musical score is written for E♭ Cornet and Trio. It consists of two main parts: the E♭ CORNET part and the TRIO part. The E♭ CORNET part is written on a treble clef staff with a key signature of one sharp (F#) and a common time signature (C). It begins with a dynamic marking of *f* and includes markings for *mf* and *cresc.*. The TRIO part is written on a bass clef staff with the same key signature and time signature, starting with a dynamic marking of *p*. Both parts feature first and second endings, triplets, and various dynamic markings such as *ff*, *mf*, and *p*. The score is arranged in four systems, with the E♭ CORNET part on the top two staves and the TRIO part on the bottom two staves.

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Respectfully dedicated to Terrance Mc Guire, President "Star Lacrosse Club" Ottawa, Canada.

SOLO B \flat CORNET. "Star" March.

Published for Piano, Price: 40 ¢

F. R. SELTZER.

The musical score is written for a Solo B \flat Cornet and a Trio. The Solo part consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It features a melodic line with dynamics such as *f*, *mf*, and *cresc.*. The second and third staves include first and second endings, with dynamics like *ff* and *f*. The fourth staff concludes the solo with first and second endings. The Trio part consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It includes dynamics like *p* and *mf*, and a section marked "Tromb.". The second and third staves continue the trio with various dynamics and articulations. The fourth staff concludes the trio with first and second endings.

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"Star" March.

1st B \flat CORNET.

Published for Piano, Price: 40 ¢

F. R. SELTZER.

The musical score is written for a 1st B \flat Cornet and a Trio. The key signature is one sharp (F#) and the time signature is 2/4. The score consists of two systems of staves. The first system contains the 1st B \flat Cornet part, and the second system contains the Trio part. The 1st B \flat Cornet part begins with a dynamic of *f* and includes markings for *mf*, *cresc.*, *ff*, and *mf*. It features first and second endings and a triplet. The Trio part begins with a dynamic of *p* and includes markings for *mf*, *p*, *mf*, *f*, and *ff*. It also features first and second endings.

Harry Coleman, Phila. Pa.

2d & 3d B \flat CORNETS.

"Star" March.

Published for Piano, Price: 40 ¢

F. R. SELTZER.

The musical score is written for 2d & 3d B \flat Cornets and a Trio. It consists of seven staves of music. The first staff is for the 2d & 3d B \flat Cornets, starting with a *f* dynamic and a *Solo.* marking. The second staff continues the cornet part with dynamics *ff* and *mf*, and includes a *cresc.* marking. The third and fourth staves are for the Trio, starting with a *f* dynamic. The fifth staff is for the Trio, starting with a *p* dynamic. The sixth and seventh staves are for the Trio, with dynamics *mf*, *f*, *ff*, and *unis.* (unison). The score includes various musical notations such as notes, rests, slurs, and dynamic markings. There are also first and second endings indicated by '1.' and '2.' above the staves.

Harry Coleman, Phila. Pa.

"Star" March.

1st Eb ALTO.

Published for Piano, Price: 40 ¢

F. R. SELTZER.

The musical score is written in G major (one sharp) and 2/4 time. It consists of two parts: 1st Eb ALTO and TRIO.

1st Eb ALTO Part:

- Staff 1: *f* (first measure), *mf cresc.* (measures 2-4).
- Staff 2: *ff* (measures 5-6), *mf* (measures 7-8). First ending (1.) spans measures 9-10.
- Staff 3: *f* (measures 11-12). Second ending (2.) spans measures 13-14.
- Staff 4: First ending (1.) spans measures 15-16, second ending (2.) spans measures 17-18.

TRIO Part:

- Staff 5: *p* (first measure).
- Staff 6: First ending (1.) spans measures 2-3, second ending (2.) spans measures 4-5. *mf* (measures 6-7), *p* (measures 8-9).
- Staff 7: *mf* (measures 10-11), *f* (measures 12-13), *ff* (measures 14-15).
- Staff 8: First ending (1.) spans measures 16-17, second ending (2.) spans measures 18-19.

Harry Coleman. Phila. Pa.

"Star" March.

2d & 3d E♭ALTOS.

Published for Piano, Price: 40 ¢

F. R. SELTZER.

unis.

f *mf* *cresc.*

ff *mf*

1. 2.

f

1. 2.

TRIO. *p*

1. 2.

mf *p*

mf *f* *ff*

1. 2.

Harry Coleman, Phila. Pa.

1st & 2d TROMBONES.

"Star" March.

Published for Piano, Price: 40 ¢

F. R. SEITZER

The musical score is written in bass clef with a common time signature (C). It is divided into two main sections: 1st & 2d Trombones and a Trio. The 1st & 2d Trombones part begins with a *Solo.* marking and includes dynamic markings of *f unis.*, *mf*, and *cresc.*. The Trio part starts with a *p* dynamic and includes markings for *unis.*, *mf*, *f*, *ff*, and *Solo.*. The score features various musical notations such as slurs, accents, and first/second endings. The key signature has one sharp (F#).

Harry Coleman, Phila. Pa.

3d. TROMBONE
or B \flat Bass.

"Star" March.

Published for Piano, Price: 40 ¢
Solo.

F. R. SELTZER.

The musical score is written in bass clef with a key signature of one flat (B-flat) and a common time signature (C). It consists of several staves. The first staff begins with a dynamic marking of *f* and includes a *Solo.* instruction. The second staff features a *mf cresc.* marking. The third staff has a first ending bracket with a *ff* dynamic and a second ending with a *mf* dynamic. The fourth staff includes a first ending with a *f* dynamic and a second ending. The fifth staff is labeled "TRIO." and begins with a *p* dynamic. The sixth staff has a first ending with a *p* dynamic and a second ending with a *Solo.* and *mf* dynamic. The seventh staff starts with a *p* dynamic. The eighth staff has a *f* dynamic. The ninth staff has a *ff* dynamic. The tenth staff has a first ending with a *f* dynamic and a second ending with a *Solo.* dynamic.

Harry Coleman, Phila. Pa.

BARITONE.

"Star" March.

Published for Piano, Price: 40 ¢

F. R. SELTZER.

The musical score is written in bass clef with a key signature of one flat (B-flat major or D minor) and a 2/4 time signature. It consists of two main parts: Baritone and Trio.

Baritone Part: The first staff begins with a *Solo.* marking. The music features a variety of dynamics including *f* (forte), *mf* (mezzo-forte), *cresc.* (crescendo), and *ff* (fortissimo). It includes first and second endings, a triplet of eighth notes, and a repeat sign.

Trio Part: The second staff is marked *TRIO* and begins with a *p* (piano) dynamic. It also features *Solo.* markings, *mf* dynamics, and *f ff* dynamics. Like the Baritone part, it includes first and second endings and a *Solo* marking at the end.

Harry Coleman. Phila. Pa.

BASSES.

"Star" March.

Published for Piano, Price: 40 ¢

F. R. SELTZER.

The musical score is written in bass clef with a common time signature (C). It is divided into two main sections: BASSES and TRIO.

BASSES Section:

- Staff 1: *f* (forte), *mf* (mezzo-forte), *cresc.* (crescendo).
- Staff 2: *ff* (fortissimo), *mf*, *f*. Includes first and second endings.
- Staff 3: *f*. Includes first and second endings.

TRIO Section:

- Staff 4: *p* (piano).
- Staff 5: *Solo*, *mf*. Includes first and second endings.
- Staff 6: *p*, *mf*.
- Staff 7: *f*, *ff*.
- Staff 8: *Solo*. Includes first and second endings.

Harry Coleman, Phila. Pa.

"Star" March.

DRUMS.

Published for Piano, Price: 40 ¢

F. R. SELTZER.

The musical score is written in bass clef with a common time signature (C). It consists of two parts: DRUMS and TRIO.

DRUMS: The first staff begins with a dynamic marking of *f*. It features a series of eighth notes and rests. A first ending bracket spans the final two measures, with a *mf* dynamic marking and a *cresc.* (crescendo) instruction. The second ending is marked *ff*. The second and third staves continue the drum part with various rhythmic patterns and dynamics including *mf* and *f*. Both the second and third staves include first and second endings.

TRIO: The fourth staff begins with a dynamic marking of *p*. It features a steady eighth-note pattern. The fifth and sixth staves continue the trio part, with dynamics ranging from *mf* to *p*. The sixth staff includes first and second endings. The seventh and eighth staves conclude the trio part with complex rhythmic patterns, including sixteenth notes and rests, with dynamics of *mf* and *ff*. The eighth staff also includes first and second endings.

Harry Coleman, Phila. Pa.