

Red Pepper.

B. D. MYERS

Piano.

A SPICY RAG.

HENRY LODGE.

Also Published For Military Band and Piano Solo arr. by W. C. O'Hare.

Mod^{to} (Not fast)

603

The musical score is written for piano and consists of eight systems of music. Each system contains a grand staff with a treble and bass clef. The piece is in 2/4 time and begins with a key signature of one flat (B-flat). The score includes various dynamic markings such as *f*, *ff*, *cresc.*, *mp*, and *mf*. The first system starts with a treble clef and a bass clef, with dynamics *f* and *ff*. The second system continues with *ff* and *cresc.*. The third system features *mf* and *f*. The fourth system has *f*. The fifth system includes *cresc.*, *ffz*, and *ffz*. The sixth system has *ff*. The seventh system starts with a second ending bracket and *mp*. The eighth system has *mf*. The score concludes with a final cadence.

"Red Pepper"

B. D. MYERS

The first system of music features a piano introduction with a treble and bass clef. The melody in the treble clef consists of eighth and sixteenth notes, while the bass clef provides a steady accompaniment of chords. A dynamic marking of *f* is present.

Trio.

The second system continues the Trio section. The tempo is marked *mp*. The treble clef has a more active melodic line with some slurs, while the bass clef continues with a rhythmic accompaniment.

The third system is marked *f marcato*. The treble clef features a series of chords with a strong rhythmic pulse, while the bass clef has a more melodic line.

The fourth system continues the *f marcato* section. It includes dynamic markings of *f*, *sfz*, and *mp*. The treble clef has a complex texture of chords and moving lines.

The fifth system features dynamic markings of *f*, *ff*, and *mp*. The treble clef has a melodic line with some slurs, and the bass clef has a rhythmic accompaniment.

The sixth system is marked *Grandioso (Broadly)*. It includes dynamic markings of *f*, *ff*, and *mp*. The treble clef has a melodic line with some slurs, and the bass clef has a rhythmic accompaniment.

The seventh system is marked *marcato*. It includes dynamic markings of *ff* and *mp*. The treble clef has a melodic line with some slurs, and the bass clef has a rhythmic accompaniment.

The eighth system continues the *marcato* section. It includes dynamic markings of *ff*. The treble clef has a melodic line with some slurs, and the bass clef has a rhythmic accompaniment.

H. A. Beibler
B. D. MYERS

Red Pepper.

A SPICY RAG.

HENRY LODGE.

arr. by W. C. O'Hare.

Flute.

Modto (Not fast)

603

ff cresc. sffz sfz mp

mf f cresc. ffz ff

f ffz mp

mf

Trio.

mf mp

mp Fl. *sva* *sva*

sva mp *fz. sva* *Picc. loco.* mp *sva* mp

ff Grandioso (Broadly)

f

ffz

Red Pepper.

B. L. MYER

1st Clarinet in B \flat

A SPICY RAG.

HENRY LODGE.
arr. by W. C. O'Hare.

Mod^{to} (Not fast)

603

f *cresc.* *sfz* *sfz* *mp*

Cor. *f*

f *sfz* *fz* *fz* *cresc.* *sfz*

ffz *fz* *f* *ffz* *mf*

Cor. *mf*

Trio. *mf* *Cor.* *marcato.* *mp*

ffz *ffz* *Cor.* *marcato.* *mp* *fz*

f *sfz* *mp* *f* *sfz* *mp*

f *sfz* *mp* *f*

sfz *marcato.* *mp* *f* *ff*

ff *marcato.* *ffz*

1st Cornet in B \flat

Red Pepper.

B. D. MYERS

A SPICY RAG.

HENRY LODGE

arr. by W.C.O'Hare.

603 Mod^{to} (Not fast)

Horn. Oboe.

mf *f* *cresc.* *sfz* *p* *p* *p*

f *f* *mf* Horn.

pp *ffz* *pp* *ffz* *f* Horn.

fz *f* *p* *p* *p* Oboe.

mf *f*

Trio. 2^d Cl. *f*

mp *p* *mp*

Horn. Horn.

sfz *mp* *sfz* *f* *sfz* *f*

sfz *ff* *ff*

Grandioso (Broadly)

ff *ff* *ffz*

Red Pepper.

B. D. MYERS

2nd Cornet in B \flat

A SPICY RAG.

HENRY LODGE.
arr. by W.C. O'Hare.

603 *Modt^o (Not fast)*

mf *mf* *f cresc.* *fz* *p* *p*

mf

f *f* *f* *pp*

ffz *pp* *ffz* *f*

fz *f* *p* *p*

mf *f* *f* *f*

Trio. Horn. *mp* *mp* *f* *p*

mp *f* *p* *sfz* *f* *sfz*

mp *sfz* *mp* *f* *ff*

mp *sfz* *mp* *f* *ff*

ff

ff *fz*

Grandioso (Broadly)

Red Pepper. by D. MYERS

A SPICY RAG.

Trombone.

HENRY LODGE.

arr. by W.C.O'Hare.

Mod^{to} (Not fast)

603

mf *f cresc.* *ff_z* *pp*

Horn.

mf *f* *gliss.* *gliss.* *ppp* *ff_z* *ppp* *ff_z*

f *f* *f*

Horn.

Trio.

mp *pp* *f* *gliss. Solo.*

p *f* *f_z* *f* *f_z* *pp* *f* *f_z*

pp Horn. *Grandioso (Broadly)* *f* *ff*

gliss Solo. *ff* *gliss Solo.* *ff marcato* *f_z*

Red Pepper.

B. D. MYERS

Drums.

A SPICY RAG.

HENRY LODGE.

arr. by W. C. O'Hare.

Mod^{to} (Not fast)

S.Dr. On sticks lightly.

603 *mf* Cym strick with soft stick. B.D. Cym. *p*

On Xylophone (or glass, same rythm) *sva*

sva S.Dr. *f* tog. *ppp*

S.Dr. Bulls Horn or Waldteufel. S.D. *ppp* *ffz*

S.D. Bulls Horn. S.D. *ppp* *ffz*

p On sticks. Xylophone. *sva*

sva S.D. *f*

Trio Sandpaper. *p* *p* *ff*

2 Sand. 1 S.D. Large Oriental Gong or Cym with soft stick

B.D. *f* Cym Soft Stick. B.D. *f* SD *f* Cym. *Grandioso* *f* Cym.

2 1 *ff* tog. (Broadly) S.D.

B.D. Cymb with hard strick. *ff* Bulls Horn. *tog.*

ff Cym. B.D. crash. *ff* S.D. *tog.*

ff *fff* B.D. crash. *tog.* *ffz*

1st Violin.

Red Pepper.

B. D. MYERS

HENRY LODGE.

A SPICY RAG, arr for Orch by W. C. O'Hare.
Mod^o (Not fast) Also Published For Military Band and Piano Solo.

603

The first system of the musical score consists of five staves of music. It begins with a treble clef and a 2/4 time signature. The first staff contains the main melody with dynamic markings *f*, *ff*, *cresc.*, *ffz*, *ffz*, and *mp*. The second staff provides harmonic accompaniment with *mf* dynamics. The third staff features a more active melodic line with *f* dynamics and *cresc.* markings. The fourth and fifth staves continue the accompaniment with *fz*, *ffz*, *f*, and *mp* dynamics. The system concludes with a double bar line.

Trio.

The Trio section begins on a new line of music, marked with a 3/4 time signature and a key signature of one flat. It consists of ten staves. The first staff has *mf* dynamics. The second staff is marked *marcato.* with *stiss.* dynamics. The third staff continues with *ffz*, *ffz*, and *mp* dynamics. The fourth staff has *ffz*, *mp*, *f*, and *ffz* dynamics. The fifth staff has *mp*, *div*, *mp*, and *f* dynamics. The sixth staff has *ffz*, *mp*, *marcato.*, *ffz*, and *ffz* dynamics. The seventh staff has *gliss.*, *marcato.*, *ffz*, and *ffz* dynamics. The eighth staff has *gliss.*, *marcato.*, *ffz*, and *ffz* dynamics. The ninth staff has *gliss.*, *marcato.*, *ffz*, and *ffz* dynamics. The tenth staff concludes the section with *ffz* dynamics.

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Instrumentation 10 parts Small Orchestra. 1st Violin, 2d Violin, Viola, Bass, Flute, 1st Clarinet, 1st Cornet, 2d Cornet, Trombone and Drums.

14 Parts. In addition to above Cello, 2d Clarinet and French Horns. Full Orchestra. Oboe, Bassoon and extra 1st Violin added to instrumentation of 14 Parts.

Piano Acc. 15 cents each.

All other single parts 10 cents each.

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544 THE GAY MUSICIAN, Lancers.....Julian Edwards { SWEET GIRL OF MY DREAMS, Waltz, Intro. I Used to Believe in Fairies.....Dan J. Sullivan THE LAUGH WITH A TEAR IN IT, Two-Step, Intro. The Eyes that Come from Ireland.....Chauncey Olcott's "Ragged Robin" THE TEDDY BEARS' PICNIC, Two-Step.....John W. Bratton }	60	90	1 00
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553 MARCELLE WALTZES.....Gustav Luders { TO THE END OF THE WORLD WITH YOU, Waltz.....Ernest R. Ball WOP, WOP, WOP Barn Dance.....James Brockman }	60	80
554 { MARCELLE, March, Intro. Kalamazoo and The Volunteers.....Gustav Luders MARCELLE, Barn Dance and Schottische, Intro. Forget It and My Little Lamb.....Gustav Luders }	60	80	1 00
556 THE FAIR CO-ED, Waltzes.....Gustav Luders { THE FAIR CO-ED, March and Two-Step.....Gustav Luders THE FAIR CO-ED, Barn Dance and Schottische.....Gustav Luders }	60	80	1 00
558 { PANSIES, MEAN THOUGHTS, AND THOUGHTS MEAN YOU, Waltz.....Herbert Spencer BROWN EYES, Two-Step.....George Christie }	60	80
559 THREE TWINS, Lancers, Intro. Good-Night, Sweet-heart, Good-Night, All My Girls, The Yama Yama Man, Cuddle Up a Little Closer, Lovey Mine, Opening Act I, and Hypnotic Waltz.....Karl Hoschna	60	80	1 00
560 { NO ONE KNOWS, Waltz.....Francis Mack THEY ALL TAKE OFF THEIR HATS TO MR. MURPHY, Two-Step, Intro. When Hop Scotch Mary Took Her First Scotch High-Ball.....Nat. D. Ayer }	60	80
561 { I'M LOOKING FOR A SWEETHEART, AND I THINK YOU'LL DO, Barn Dance—Schottische, (from "Pied Piper" and "Sporting Days").....Manuel Klein WHOSE LITTLE GIRL ARE YOU, Waltz, Intro. I Should Like to Know the Reason, (from "The Pied Piper").....Manuel Klein }	60	80
562 { FUTURITY, March.....Walter J. Hearn DIXIE LAND, I LOVE YOU, Two-Step.....Nat. D. Ayer }	60	80	1 00
563 { MONA, Intermezzo, Two-Step.....Nat. C. Sanders DEAR HUDSON—FULTON DAYS, March and Two-Step.....Ulysses J. Alsdorf }	60	80	1 00
564 { GOOD-NIGHT DEAR, Waltz.....Will. R. Anderson AT PARAGON PARK, Waltz.....Herbert Forrest Odell }	60	80

566 { HELLO! MR. MOONMAN, HELLO! Barn Dance and Schottische.....Alb. H. Fitz COME UNDER MY UMBRELLA, March and Two-Step.....Alb. H. Fitz SLEEPY, SLEEPY, EYES, Waltz (from The Girl from Yama.....H. C. Armstrong COME BE MY SUNSHINE DEARIE, Waltz.....J. B. Gardner }	60	80	.....
567 THE MOTOR GIRL, Waltzes.....Julian Edwards	60	80	1 00
568 POETIQUE VALSE.....Edw. Le Rose	60	80	1 00
569 { ABIE, TAKE AN EXAMPLE FROM YOUR FADER, Barn Dance, Schottische.....James Brockman IF I COULD GAIN THE WORLD BY WISHING I WOULD ONLY WISH FOR YOU, Waltz.....James Brockman EV'RY DAY, March and Two-Step.....Ted. S. Barron }	60	80	.....
570 { DANDELION, Two-Step Rag.....Ted. S. Barron MEET ME WHERE THE LANTERNS GLOW, Waltz, Intro. Fair Flower of Japan.....Manuel Klein OUR NAVY'S THE BEST IN THE WORLD, March and Two Step, Intro. Every Girl Loves a Uniform.....Manuel Klein }	60	80	1 00
571 { THE MOTOR GIRL, March and Two-Step.....Julian Edwards THE MOTOR GIRL, Barn Dance, Schottische.....Julian Edwards }	60	80	1 00
573 THE MOTOR GIRL, Lancers.....Julian Edwards	60	80	1 00
574 { TEMPTATION RAG.....Henry Lodge PORCUPINE RAG, Two-Step.....Chas. J. Johnson CAN'T YOU SEE I LOVE YOU, Waltz.....Nat. D. Ayer THE BOOGIE BOO, Two-Step, Intro. Loving Time.....Nat. D. Ayer (from "The Newly Weds'") }	60	80	.....
576 { THE GIRL NEXT DOOR, Waltz.....Nat. D. Ayer YOU DON'T KNOW HOW MUCH YOU HAVE TO KNOW, IN ORDER TO KNOW, HOW LITTLE YOU KNOW, Two-Step.....art. Wm. C. O'Hare SHAKY EYES, March and Two-Step.....Armstrong & Clark }	60	80	.....
577 { WHEN YOU'VE WON THE ONLY GIRL YOU LOVE, Waltz.....Armstrong & Clark BRIGHT EYES, March and Two-Step.....Karl Hoschna CHEER UP MY HONEY, Barn Dance.....Karl Hoschna }	60	80	.....
579 MISS MOLLY MAY, Waltz.....Julian Edwards	60	80	1 00
580 BRIGHT EYES, Waltzes.....Karl Hoschna	60	80	1 00
581 { TAKE ME BACK TO BABYLAND, Ren Shields and Ernest R. Ball JUST FOR A GIRL, Waltz.....Pat Rooney }	60	80	.....
582 BRIGHT EYES, Lancers.....Karl Hoschna	60	80	1 00
583 { DADDY WAS A GRAND OLD MAN, March and Two-Step.....Leo Bennett TIE YOUR LITTLE BULL OUTSIDE, Barn Dance.....James Brockman }	60	80	.....
584 { OLD DUTCH, March.....Victor Herbert OLD DUTCH, Barn Dance.....Victor Herbert }	60	80	1 00
585 { I TRUST MY HUSBAND WIFE MOST ANYWHERE, BUT I LIKE TO STICK AROUND, Barn Dance.....James Brockman DOWN WHERE THE BIG BANANAS GROW, March and Two-Step.....Ted. S. Barron }	60	80	.....
586 { MY BIG MOON, Two-Step.....James W. Casey MY HEART HAS LEARNED TO LOVE YOU, NOW DO NOT SAY GOOD-BYE, Waltz.....Ernest R. Ball }	60	80	.....
587 { THE JUNGLE JUBILEE, Two-Step Characteristic.....J. W. Bratton THE SKY FLYER, March and Two-Step.....J. B. Walter }	60	80	1 00
588 { MADAME SHERRY, March.....Karl Hoschna MADAME SHERRY, Barn Dance.....Karl Hoschna }	60	80	1 00
589 MADAME SHERRY, Waltzes.....Karl Hoschna	60	80	1 00
590 { FRISCO RAG.....Harry Armstrong HONEYMOONING HONEY IN BOMBAY, Characteristic March and Two-Step.....Dave Reed, Jr. }	60	80	1 00
591 { THAT'S YIDDISHA LOVE, March and Two Step.....Jas. Brockman LOVE SICK, Barn Dance and Schottische.....Herbert Spencer }	60	80	.....
592 { DUTCH KIDDIES, March and Two-Step.....Geo. J. Trinkaus SCHOOL COMRADES, March.....H. Englemann }	80	80	1 00
593 { THE WISE FISHERMAN, Barn Dance and Schottische.....Annie A. Hawley CHEER UP BROTHERS, March and Two-Step.....Louis Wesley }	60	80	.....
594 { I LOVE THE NAME OF MARY, Waltz, from "Barry of Ballymore".....Chauncey Olcott & Ernest R. Ball MY LAND, March and Two-Step, from "Barry of Ballymore".....Chauncey Olcott & Ernest R. Ball }	60	80	.....
595 { THE GIRL IN THE TRAIN, (Die Geschichte Frau).....Leo Fall THE GIRL IN THE TRAIN, (Die Geschichte Frau).....Leo Fall THE GIRL IN THE TRAIN, (Die Geschichte Frau).....Leo Fall }	60	80	1 00
596 THE GIRL IN THE TRAIN, (Die Geschichte Frau).....Leo Fall	60	80	1 00
597 { THE GIRL OF MY DREAMS, March and Two-Step.....Karl Hoschna DOCTOR TINKLE TINKER, Schottische and Barn Dance, from "Girl of My Dreams".....Karl Hoschna }	60	80	1 00

Red Pepper.

A SPICY RAG. B. D. MYERS HENRY LODGE.
arr. by W.C.O'Hare.

2nd Violin.

303 *Modto (Not fast.)*

The score consists of 12 staves of music. It begins with a treble clef and a key signature of one flat (B-flat). The tempo is marked 'Modto (Not fast.)'. The piece is divided into several sections with various dynamics and articulations:

- Staff 1: *f*, *ff*, *cresc.*, *ffz*, *ffz*, *mp*
- Staff 2: *mf*
- Staff 3: *f*, *f*, *f*, *cresc.*
- Staff 4: *ffz*, *ffz*, *fz*
- Staff 5: *f*, *mp*
- Staff 6: *mf*, *f*, *ffz*
- Staff 7: *mf*, *mp*
- Staff 8: *ff marcato.*, *gliss*
- Staff 9: *ffz marcato.*, *mp*
- Staff 10: *ffz*, *mp*, *fz*, *f*, *ffz*, *mp*
- Staff 11: *f*, *ffz*, *mp*, *f*, *ffz*, *mp*
- Staff 12: *f*, *ffz marcato.*, *mp*, *ff*, *Grandioso. (Broadly)*
- Staff 13: *ffz*, *gliss marcato.*
- Staff 14: *ffz*, *gliss marcato.*, *ff*
- Staff 15: *ffz*, *gliss marcato.*, *ffz*

Red Pepper.

A SPICY RAG.

B. D. MYERS

HENRY LODGE.

arr. by W.C. O'Hare.

Viola.

Modto (Not fast)

603

The first section of the score consists of five staves of music. It begins with a treble clef and a 2/4 time signature. The first staff contains a melodic line with dynamics *ff cresc.*, *ffz sfz*, and *mp*. The second staff features a rhythmic accompaniment with dynamics *mf* and *f*. The third staff continues the melodic line with dynamics *f*, *cresc.*, *ffz*, and *ffz*. The fourth staff has dynamics *sfz*, *f*, and *mp*. The fifth staff concludes the section with a dynamic of *mf*.

Trio.

The Trio section consists of six staves of music. The first staff has dynamics *mf* and *mp*. The second staff is marked *gliss. marcato.* with dynamics *ff* and *mp*. The third staff also has *gliss. marcato.* with dynamics *ffz*, *mp*, *fz*, *f*, *ffz*, *mp*, and *f*. The fourth staff has dynamics *ffz*, *mp*, *f*, *mp*, *f*, and *ffz*. The fifth staff is marked *Grandioso (Broadly)* with dynamics *mp*, *f*, and *ff*. The sixth staff has dynamics *ffz* and *gliss. marcato.*. The final staff concludes with dynamics *ffz* and *ffz*.

Red Pepper.

H. D. MYERS

A SPICY RAG.

HENRY LODGE.

arr. by W. C. O'Hare.

Cello.

Mod^{to} (Not fast)

Viola.

603

The musical score is written for Cello and Viola in 2/4 time. It begins with a dynamic of *f* and a *cresc.* marking. The score includes various articulations such as *pizz.* (pizzicato), *arco* (arco), *gliss.* (glissando), *tr.* (trill), and *marcato*. Dynamics range from *mf* (mezzo-forte) to *ffz* (fortissimo). A *Trio* section is indicated, starting with a *2nd violin* part. The score concludes with a *ffz* dynamic and a *Grandioso (Broadly)* marking.

Red Pepper.

A SPICY RAG.

H. C. MYERS

Bass.

HENRY LOUÏE
arr. by W. C. O'Hare.

603

Mod^{to} (Not fast.)

Cello or Viola.

f ff cresc. ffz ffz mp

mf

Cello.

f cresc. ffz

Cello or Viola.

sffz

f ffz mp

Trio. *mf*

gliss. mp

gliss. ffz marcato.

mp fz f ffz mp f ffz

mp f ffz mp ffz

Grandioso (Broadly)

ff

gliss. ff marcato.

gliss. ff marcato.

ffz