

J. W. PEPPER'S

CLASSIC CORNET SOLOS WITH Piano Accompaniment

FANTASIAS.

Robin Adair,.....	By J. S. Cox
Irish Airs,.....	"
Auld Lang Syne,.....	"
I Cannot Sing the Old Songs,.....	"
Brilliant,.....	Arban
Nearer My God to Thee,.....	J. S. Cox
Shells of Ocean,.....	"
Bohemian Girl,.....	"
Coming Thro' the Eye,.....	"
Religious Fantasia,.....	T. H. Rollinson
Original,.....	C. Riggs
Jesus, Lover of my Soul,.....	J. S. Cox
A Violet from Mother's Grave,	"
Old Black Joe,.....	"
Battle Cry of Freedom,.....	A. Liberati
Old Folks at Home,.....	J. S. Cox
Sweet Spirit Hear my Prayer,.....	"
Sweet By-and-Bye,.....	"
Killarney,.....	"
Come Back to Erin,.....	"
Flee as a Bird,.....	"
Safe in the Arms of Jesus,.....	"
Fra Diavolo, (Fantasia Brilliant).....	"
Masaniello, (Fantasia Brilliant).....	"

AIRS WITH VARIATIONS.

Thomas' 1st Air and Variation,.....	By E. S. Thomas
Tyrolle Air Varied,.....	Arban
Annie Laurie, Scotch Air with Variations, Arr. by C. Riggs	
Chant d'Amour, Air and Variations,.....	J. Forestier
Facilita, Air and Variations,.....	J. Hartman
Alexis, Air and Variations,.....	Hartman
De Berliot's 7th Air with Variations,.....	Hartman
Home, Sweet Home,.....	T. H. Rollinson
Carnival De Venice,.....	J. Dodsworth
Blue Bells of Scotland,.....	"
Last Rose of Summer,.....	R. Smith
America and Variations, in Four Octaves, W. Northcott	
De Berliot's 6th Air, with Variation's,.....	Hartman
Thomas' 2d Air with Variations,.....	E. S. Thomas
The Favorite,.....	J. Hartman
The Mocking Bird,.....	J. S. Cox
German Air,.....	Bosio
Longing,.....	Meyer Lutz
Dulcinea,.....	J. Forestier
Columbianus, (Schottische Air and Var.) Chas. E. Bray	
Bagatelle,.....	A. Coquelin
Air Varie,.....	Schneider
Souvenir du Poituo,.....	J. Legendre
Mayseder's,.....	J. Hartmann
Souvenir de France,.....	H. Koenig

MARCHES.

Wedding March,.....	By Mendelssohn
Tramerei, (Romanza), by R. Shuman and	
Chopin's Funeral March,.....	F. Chopin

GRAND SELECTIONS.

La Perichole,.....	By J. S. Cox
H. M. S. Pinafore,.....	Sullivan
Olivette,.....	Audran
Bohemian Girl,.....	Balfe
Billee Taylor,.....	Solomon
Suppe's Boccaccio, (From).....	Arr. by E. C. Walston
Princess Toto, (From).....	Clay, Arr. by J. S. Cox
Pirates of Penzance, (From).....	Arr. by Stobbe
Splinters, (Grand Musical Smash-Up).....	T. H. Rollinson
The Mascotte,.....	Audran
The Winds that Waft my Sighs to Thee,.....	
As played by J. Levy.....	W. V. Wallace
The Mascotte,.....	Audran
Martha,.....	Flotow
Patience,.....	Bowman
Romance from "Il Pirata,".....	W. H. Hawkes

WALTZES.

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Tres Jolle, (Charming).....	"
La Plus Belle Waltzes,.....	"
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The Approach of Spring,.....	Zikoff
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Blue Alsatian Mountains,.....	Lamotte
Pirates of Penzance,.....	A. Sullivan
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Les Sirenes,.....	E. Waldteufel
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Highland Echoes, (Concert),.....	C. Damarre
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My Dream,.....	"
My Charmer,.....	"
Shower of Gold,.....	"
Hours of Joy,.....	"

CAPRICES.

Canzona Italiana,.....	By A. Liberati
Mazurka Caprice,.....	Hartman
Solitude,—An Original Caprice,.....	Mercadante
Caprice and Variations,.....	J. Arban
Raphala,—Teresehek,.....	J. S. Cox
Souvenir de Valance,.....	Bleger
Cornet Triumphant,.....	Chappelle
My Heart and Lute,.....	Woodman
Remembrance,.....	Lagny
Morceau De Concert,.....	Woodman
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Cazona Napolitana,.....	A. Liberati
Andante—Etude de Concert,.....	J. S. Cox
Serenade, J. A. Owen,.....	Prendville
The Wind that Waft my Sighs to Thee, H. Prendville	
Undine,.....	Resch

POLKAS.

Lucky Hit,.....	By J. S. Cox
Minerva,.....	Hermann
Autograph,.....	Meyer
Washington Guard,.....	H. Miller
Josephine,.....	J. S. Cox
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La Parisienne,.....	Ligner
La Perle du Mere,.....	G. M. Spencer
La Vallence, Ascher,.....	Arr. by Willis
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Anna,.....	Legender
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Skirmish,.....	J. Hartmann
The Globe,.....	Godfrey
Alexandria,.....	J. M. Steeneberger
The Favorite,.....	C. Riggs
Artic,.....	J. S. Cox
Roselle,.....	"
Gorrillacum,.....	B. squet
Lydia,.....	Herve
The Spring,.....	Fartman
Agamemnon,.....	P. Koenig
Brilliant Stars,.....	E. S. Thomas
Xenophen,.....	J. Hermann
Atlantic Garden,.....	A. Liberati
Des Guides,.....	J. Arban
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La Bella Romana,.....	Sig. A. Liberati
Il Caporale Di Settimana,.....	"
La Bella Frascatana,.....	"
Ideal,.....	J. S. Cox
Terpsichore,.....	A. Zanichelli
Diamond Polka,.....	R. Hungerford
Argonaut Polka,.....	J. S. Cox

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Fatinitza,.....	"
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Nauvete, (Medley),.....	Walston
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POLKA.

Musical staff with treble clef, 2/4 time signature, and a mezzo-forte (*mf*) dynamic marking.

Musical staff with treble clef, 2/4 time signature, and a mezzo-forte (*mf*) dynamic marking.

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TRIO 










COD A. 







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ARGONAUT POLKA

CORNET SOLO

Piano.

By J. S. COX.

Allegro.

CORNET in A

PIANO

ff

Cad:

p

POLKA

mf

p

f

mf

f

The first system of musical notation for 'Argonaut Polka'. It consists of a vocal line and a piano accompaniment. The piano part features a rhythmic pattern of chords in the left hand and a melodic line in the right hand. Dynamics include *f* and *p*.

The second system of musical notation. The piano accompaniment continues with a consistent rhythmic pattern. Dynamics include *f* and *ff*.

The third system of musical notation. The piano accompaniment features a change in the right-hand melody. Dynamics include *p*.

The fourth system of musical notation. The piano accompaniment continues with a consistent rhythmic pattern. Dynamics include *f* and *p*.

The fifth system of musical notation, concluding the piece. The piano accompaniment continues with a consistent rhythmic pattern.

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O
R
I

The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a whole note 'O' followed by a melodic phrase. The piano accompaniment consists of chords and eighth-note patterns. Dynamic markings include *mf* and *p*.

The second system continues the vocal and piano parts. The vocal line has a melodic phrase with a *f* dynamic marking. The piano accompaniment features chords and eighth-note patterns, with a *mf* dynamic marking.

The third system continues the vocal and piano parts. The vocal line has a melodic phrase with a *f* dynamic marking. The piano accompaniment features chords and eighth-note patterns, with a *p* dynamic marking.

The fourth system continues the piano part. The piano accompaniment features chords and eighth-note patterns, with a *ff* dynamic marking.

The fifth system continues the piano part. The piano accompaniment features chords and eighth-note patterns, with a *ff* dynamic marking.

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Argonaut Polka. (Piano.)

The first system of the Argonaut Polka consists of two staves. The upper staff is a single melodic line in treble clef, starting with a piano (p) dynamic and a *cres.* (crescendo) marking. It features eighth-note patterns and triplet markings. The lower staff is a grand staff (treble and bass clefs) with a forte (f) dynamic, providing a harmonic accompaniment with sustained chords and moving bass lines.

The second system continues the piece with two staves. The upper staff features a complex melodic line with numerous triplet markings and eighth-note patterns. The lower staff provides a steady accompaniment with chords and a walking bass line.

The third system consists of two staves. The upper staff begins with a forte (f) dynamic and includes a mezzo-forte (mf) dynamic marking. It contains several triplet markings. The lower staff continues the accompaniment with a consistent rhythmic pattern.

The fourth system consists of two staves. The upper staff features a melodic line with a forte (f) dynamic and triplet markings. The lower staff provides a harmonic accompaniment with chords and a bass line.

The fifth system consists of two staves. The upper staff is marked with a forte (f) dynamic and features a melodic line with a long slur. The lower staff is marked with a piano (p) dynamic and features a bass line with a long slur. The system concludes with a double bar line.

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The musical score is arranged in five systems, each with a grand staff (treble and bass clefs). The key signature is two sharps (F# and C#), and the time signature is 2/4. The piece begins with a piano (*p*) dynamic. The first system features a melodic line in the treble clef and a bass line with chords and eighth notes. The second system introduces a mezzo-forte (*mf*) dynamic in the treble and a piano (*p*) dynamic in the bass. The third system shows a forte (*f*) dynamic in the treble and a mezzo-forte (*mf*) dynamic in the bass. The fourth system features a forte (*f*) dynamic in both staves, with a triplet of eighth notes in the treble. The fifth system concludes with a fortissimo (*ff*) dynamic in both staves. The score includes various musical notations such as slurs, accents, and dynamic markings.

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