

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),....." "
 Operatic Medley Potpourri,.....E. C. Walston
 Beau Monde, Cornet Solo in A,.....J. S. Cox
 Grand National, Cornet Solo in A,.....J. S. Cox

AIRS WITH VARIATIONS.

Thomas' 1st Air and Variation,.....By E. S. Thomas
 Tyrolienne 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 Variations,.....Hartman
 Thomas' 2d Air with Variations,.....E. S. Thomas
 The Favorite,.....J. Hartman
 The Mocking Bird,.....J. S. Cox
 German Air,.....Bosisio
 Longing,.....Meyer Lutz
 Dulcinea,.....J. Forestier
 Columbianus, (Schottische Air and Var.) Chas. E. Bray
 Bagatelle,.....A. Coquelin
 Air Varie,.....Schneider
 Souvenir du Poitou,.....J. Legendre
 Mayseder's,.....J. Hartmann
 Souvenir de France,.....H. Koenig
 Kinlock of Kinlock,.....W. R. Seibert

MARCHES.

Wedding March,.....By Mendelsshon
 Traumerel, (Romanza), by R. Shuman and
 Chopin's Funeral March,.....E. 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
 Il Trovatore,.....E. C. Walston

WALTZES.

Toujours on Jamais, (Ever or Never),
 By Emil Waldteufel
 Tres Jolie, (Charming)....." "
 La Plus Belle Waltzes,....." "
 The Sweet Flower, (Concert),.....J. S. Cox
 The Approach of Spring,.....Zikoff
 Fantastic,....." "
 Sounds from the North,....." "
 Remembrance of Venice, (Concert),.....J. S. Cox
 To Thee—"A Toi,".....Emil Waldteufel
 Weber's Last,....." "
 Blue Alsatian Mountains,.....Lamotte
 Pirates of Penzance,.....A. Sullivan
 Marabella,.....F. J. Keller
 Les Sirenes,.....E. Waldteufel
 Tout A Vous,—"Thee Alone,"....." "
 Highland Echoes, (Concert),.....C. Damarre
 La Plus Belle,.....Emil Waldteufel
 My Dream,....." "
 My Charmer,....." "
 Shower of Gold,....." "
 Hours of Joy,....." "
 Manola,.....E. Waldteufel
 La Berceuse,.....E. Waldteufel

CAPRICES.

Canzona Italiana,.....By A. Liberati
 Mazurka Caprice,.....Hartman
 Solitude,—An Original Caprice,.....Mercadante
 Caprice and Variations,.....J. Arban
 Raphaela,—Tereschek,.....J. S. Cox
 Souvenir de Valance,.....Bleger
 Cornet Triumphant,.....Chappelle
 My Heart and Lute,.....Woodman
 Remembrance,.....Lagny
 Morcean De Concert,.....Woodman
 Le Reve d'Amour, (Dream of Love),.....H. Millars
 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
 Le Trompette Des Cent Gardes,.....Bosquet
 La Parisienne,.....Ligner
 La Perle du Mere,.....G. M. Spencer
 La Vallence, Ascher,.....Arr. by Willis
 Perronnelle,.....E. Marie
 Cleopatra,.....R. Hungerford
 Anna,.....Legender
 Promenade,.....Levy
 Skirmish,.....J. Hartmann
 The Globe,.....Godfrey
 Alexandria,.....J. M. Steeneberger
 The Favorite,.....C. Riggs
 Artic,.....J. S. Cox
 Roselle,....." "
 Gorrillacum,.....Bosquet
 Lydia,.....Herve
 The Spring,.....Fartman
 Agamemnon,.....H. Koenig
 Brilliant Stars,.....E. S. Thomas
 Xenophen,.....J. Hermann
 Atlantic Garden,.....A. Liberati
 Des Guides,.....J. Arban
 The Ideal Polka,.....J. S. Cox
 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
 Clarence Polka, Cornet Solo in A,.....J. S. Cox

OVERTURES.

Elks Reception,.....By J. S. Cox
 Chimes of Normandy,....." "
 Fatinitza,....." "
 Hippodrome,.....T. B. Boyer
 Le Diadem,.....Hermann
 Lustspell,.....Kela Bela
 Chevalier Breton,.....A. Hermann
 Poet and Peasant,.....F. V. Suppe
 Crown of Gold,.....Hermann
 Babes in the Wood, (Medley),.....Zimmerman
 Nauvete, (Medley),.....Walston
 National Airs, (Medley),....." "
 Irish,.....F. R. Williams
 Don Quixotte,.....J. Hermann
 Jolly Bobbers,.....Franz Von Suppe
 Enchantment,.....J. Hermann
 A Day at Coney Island, (Medley),....." "
 Scotch Airs,.....J. S. Cox
 Golden Harp,.....Frank Schaefer
 The Mastodon,.....E. Brooks
 Topophone,.....Frank Schaefer
 Mixtures,.....E. Brooks
 Herolic,.....Frank Schaefer
 Diana,.....Frank Schaefer

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CLARENCE POLKA

CORNET SOLO.

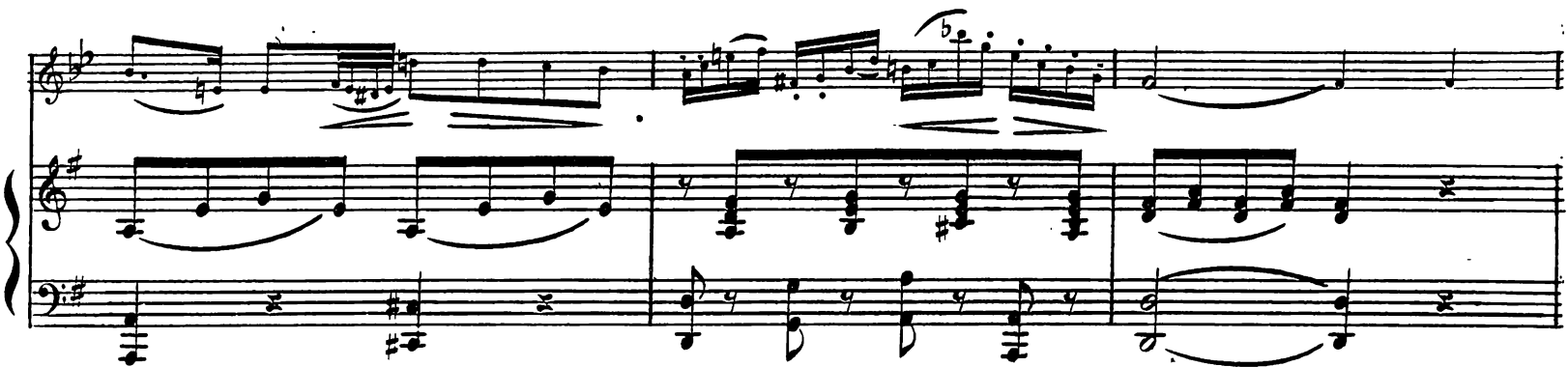
J.S.COX.

Allo Modto.

INTRO:



Andante.



a tempo *rit*
col solo *p*

pp *ff*
pp *ff*

rit *mf*
Cadenza. *mf*

Tempo Polka. *Polka.*
mf *rit* *mf*

3 *3*

The first system of musical notation consists of three staves. The top staff is a single treble clef line for the cornet solo, featuring eighth-note patterns with triplets and a trill. The middle and bottom staves are grand staff notation (treble and bass clefs) for piano accompaniment, with chords and a simple bass line.

The second system continues the musical piece. The top staff shows the cornet solo with a trill and a triplet. The piano accompaniment includes dynamic markings such as *fz* (forzando) and *ff* (fortissimo) in the right hand.

The third system features a more active piano accompaniment with chords and a steady bass line. The top staff continues the cornet solo with eighth-note runs.

The fourth system shows the piano accompaniment with a consistent rhythmic pattern. The top staff continues the cornet solo with eighth-note patterns.

The fifth system concludes the piece. The piano accompaniment features a *p* (piano) dynamic marking and a *fz* (forzando) marking. The top staff continues the cornet solo with eighth-note patterns.

Clarence Polka. Cornet Solo.

Pub. by J.W PEPPER Phil'a Pa

T R I O.

The musical score is arranged in five systems, each with three staves. The top staff is a single melodic line for the Cornet Solo. The middle and bottom staves are grouped by a brace and represent the piano accompaniment. The key signature is one flat (B-flat major or D minor), and the time signature is 2/4. The score includes various musical notations such as eighth and sixteenth notes, rests, and dynamic markings like 'p' (piano). The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The solo line includes several triplet markings (indicated by a '3' above the notes) and some slurs. The piece concludes with a double bar line at the end of the fifth system.

First system of musical notation for Clarence Polka. It consists of a treble clef staff with a melodic line and a grand staff (treble and bass clefs) with piano accompaniment. The key signature has two flats and the time signature is 2/4. Dynamics include *ff*.

Second system of musical notation for Clarence Polka. It consists of a treble clef staff with a melodic line and a grand staff with piano accompaniment. Dynamics include *mf* and *f*.

Third system of musical notation for Clarence Polka. It consists of a treble clef staff with a melodic line and a grand staff with piano accompaniment. Dynamics include *p*.

Fourth system of musical notation for Clarence Polka. It consists of a treble clef staff with a melodic line and a grand staff with piano accompaniment.

Fifth system of musical notation for Clarence Polka. It consists of a treble clef staff with a melodic line and a grand staff with piano accompaniment. The system concludes with triplets.

3 3 3 3 3 3

D.S.

C O D A

3 3 3

3 3 3

1

ff

1

ff

CLARENCE POLKA

In A.

CORNET SOLO.

J.S. COX.

All^o Mod^{to} **3** **1** *Andante.*

INTRO

Cadenza.

Tempo Polka. **4** *Polka.*

This section consists of four staves of music. The first three staves contain rhythmic patterns with triplets and eighth notes. The fourth staff begins with a double bar line and a fermata, followed by the text "To Coda." and a few notes.

TRIO.

The TRIO section spans eight staves. It begins with a double bar line and a fermata, followed by the word "TRIO." in a larger font. The music is characterized by intricate rhythmic patterns, including many triplets and sixteenth notes. The section concludes with a double bar line and a fermata, followed by the text "D.S." (Da Capo).

CODA.

The CODA section consists of three staves. It begins with a double bar line and a fermata, followed by the word "CODA." in a larger font. The music features rhythmic patterns with triplets and eighth notes. The section ends with a double bar line and a fermata, followed by dynamic markings including *sf* and *f*.

Composed by J.W. PEPPER, PHILADELPHIA.

