

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," Arr. by J. S. Cox
 "Shells of Ocean," "
 "Bohemian Girl," "
 "Coming Thro' the Rye," "
 "Religious Fantasia," By T. H. Rollinson
 "Original," C. Riggs
 "Jesus, Lover of My Soul," By J. S. Cox
 "A Violet from Mother's Grave," "
 "Old Black Joe," "
 "Battle Cry of Freedom," A. Liberati
 "Old Folks at Home," Arr. by 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," "

OVERTURES.

"Elks Reception," By J. S. Cox
 "Chimes of Normandy," "
 "Fatinitza," "
 "Hippodrome," T. B. Boyer
 "Le Diadem," Hermann
 "Lustspeil," Kela Bela
 "Chevalier Breton," A. Hermann
 "Poet and Peasant," By 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 Robbers," Franz Von Suppe
 "Enchantment," J. Herman
 "A Day at Coney Island, (Medley), "

MARCHES.

Wedding March, Mendelssohn
 Traumerei (Romanza), by R. Schu-
 man, and Chopin's Funeral
 March, By F. Chopin

POLKAS.

"Lucky Hit," 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
 "Perronelle," E. Marie
 "Cleopatra," R. Hungerford
 "Anna," Legender
 "Promenade," By Levy
 "Skirmish," J. Hartman
 "The Globe," Godfrey
 "Alexandria," J. M. Steeneburger
 "The Favorite," By C Riggs
 "Arctic," J. S. Cox
 "Roselle," "
 "Gorrillacum," Bosquet
 "Lydia," Herve
 "The Spring," Hartman
 "Agamemnon," H. Koenig
 "Brilliant Stars," E. S. Thomas
 "Xenophen," J. Herman
 "Atlantic Garden," A. Liberati
 "Des Guides," J. Arban
 "The Ideal Polka," J. S. Cox
 La Bella Romana, By Sig. A. Liberati
 Il Caporale Di Settimana, "
 La Bella Frascatana, "

AIRS, WITH VARIATIONS.

Thomas' 1st Air & Variation, By E. S. Thomas
 Tyroliene Air Varied, By Arban
 Annie Laurie—Scotch Air, with
 Variations. Arr. by C. Riggs
 Chant d'Amour, Air & Variations, J. Forestier
 Facilita, Air and Variations, J. Hartman
 Alexis, Air and Variations, Hartman
 De Beriot'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, By W. Northcott
 in Four Octaves.
 De Beriot's 6th Air, with Variations, Hartman

GRAND SELECTIONS.

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

WALTZES.

"Toujours ou 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, Zikoff
 Sounds from the North, Zikoff
 Remembrance of Venice (Concert), J. S. Cox
 To Thee—"A Toi," Emil Waldteufel
 Weber's Last, "
 Blue Alsatian Mountains, Lamotte
 Pirates of Penzance, By A. Sullivan
 Marabella, By F. J. Keller
 Les Sirenes, By E. Waldteufel
 'Tout A Vous—"Thee Alone," E. Waldteufel
 Highland Echoes (Concert), C. Damarre

CAPRICES.

Canzona Italiana, A. Liberati
 Mazurka Caprice, Hartman
 Solitude—An Original Caprice, Mercadante
 Caprice and Variations, J. Arban
 Raphaela—"Tereschek," Arr. by J. S. Cox
 Souvenir de Valance, Bleger
 Cornet Triumphant, Chappelle
 My Heart and Lute, Woodman
 Remembrance (Cornet) Solo, Lagny
 Morceau 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. Arr. by Prendiville

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BAND AND ORCHESTRA MUSIC DEPOT.

THE IDEAL POLKA

CORNET SOLO.

Cornet in A.

J. S. Cox.

INTRADA. *Moderato.* **4**

p

cres *ff*

POLKA. **3** *-S-legato*

cres *ff* **15**

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TRIO.

D.C. Polka - S.

CODA.

accel

ff

THE IDEAL POLKA. CORNET SOLO.

Piano.

J.S. Cox.

Moderato.

in A.

INTRO.
D.A.

The first system of music begins with a piano introduction in A major, 2/4 time, marked 'Moderato'. It features a treble clef and a common time signature. The main piece starts with a treble clef and a key signature of two sharps (F# and C#). The first staff contains a melodic line with a dynamic marking of *f Solo*. The piano accompaniment is shown in a grand staff format with treble and bass clefs.

The second system continues the piano accompaniment from the first system. It features a treble clef and a key signature of two sharps. The piano part consists of chords and arpeggiated figures in both the treble and bass staves.

The third system continues the melodic line in the treble clef and the piano accompaniment in the grand staff. A dynamic marking of *mf* is present. The piano part includes various chordal textures and arpeggios.

The fourth system continues the melodic line and piano accompaniment. A dynamic marking of *cres* (crescendo) is present. The piano part features a *ff* (fortissimo) dynamic in the bass line.

The fifth system concludes the piece. It features a treble clef and a key signature of two sharps. The piano accompaniment is shown in a grand staff format. A dynamic marking of *p* (piano) is present. The piece ends with a final chord in the piano part.

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POLKA.

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has three sharps (F#, C#, G#) and the time signature is 2/4. The music begins with a treble staff containing a melodic line and a bass staff with a rhythmic accompaniment. Dynamic markings include *fz* (forzando) in both staves and *rit* (ritardando) in the treble staff towards the end of the system.

-S- legato

The second system continues the piece with a *legato* marking. It features a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The music is characterized by smooth, connected phrasing in the upper staff.

The third system continues the piece with a treble staff and a bass staff. The melodic line in the treble staff shows some rhythmic variation and grace notes.

The fourth system continues the piece with a treble staff and a bass staff. Dynamic markings include *cres* (crescendo) in both staves and *ff* (fortissimo) in the treble staff towards the end of the system.

The fifth system concludes the piece with a treble staff and a bass staff. Dynamic markings include *ff* (fortissimo) in the bass staff at the beginning, *p* (piano) in the middle, and *ff* (fortissimo) in the treble staff at the end.

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First system of musical notation for 'The Ideal Polka'. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two sharps (F# and C#). The music features a melody in the treble staff and a bass line in the bass staff. Dynamics include *ff* and *p*.

Second system of musical notation. It continues the melody and bass line from the first system. Dynamics include *ff*.

Third system of musical notation. It continues the melody and bass line. The melody in the treble staff is more active, featuring eighth and sixteenth notes.

Fourth system of musical notation. It continues the melody and bass line. The bass line in the lower staff has a prominent eighth-note pattern.

Fifth system of musical notation, concluding the piece. It includes first and second endings, marked with '1' and '2' above the treble staff. Dynamics include *ff*.

Pub. by J.W. PEPPER, Phila. Pa.

The Ideal Polka

The musical score is arranged in five systems, each with three staves. The top staff is a vocal line, and the bottom two are piano accompaniment. The key signature has one sharp (F#) and the time signature is 2/4. The score includes various dynamics such as *f*, *p*, *mf*, and *ff*, as well as performance instructions like *Sua*, *Solo*, and *cres.*. There are first and second endings marked with '1' and '2'.

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The first system of musical notation consists of three staves. The top staff is a single melodic line in treble clef. The bottom two staves are a grand staff in bass clef, with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two sharps (F# and C#). The music features a mix of eighth and sixteenth notes, with some triplet markings above the notes.

The second system continues the piece with similar notation. It features several triplet markings above the notes in the upper staff. The bass staff provides a steady accompaniment with chords and moving lines.

The third system shows the continuation of the melody and accompaniment. The notation includes various rhythmic patterns and dynamic markings. A 'D.S.' (Da Capo) marking is visible at the end of the system.

The Coda section is marked with a double bar line and a circle containing a cross. It consists of three staves. The top staff has a treble clef, and the bottom two staves have a grand staff with a treble clef on top and a bass clef on the bottom. The music is primarily chordal in nature, with some melodic fragments.

The final system of the piece features a more complex rhythmic pattern with many sixteenth notes. It includes 'accel' (accelerando) markings in both the upper and lower staves, and 'ff.' (fortissimo) markings at the end of the piece.

Pub. by J.W. PEPPER, PHILA. Pa.

