

# 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       |
| <b>A Violet from Mother's Grave,</b> ..... | "               |
| 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.....             | "               |

## 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.....                         | "                  |

## MARCHES.

|  |                |
|--|----------------|
| Wedding March.....   | By Mendelssohn |
| Traumerel, (Romanza), by R. Shuman and Chopin's Funeral March..... | E. Chopin      |

## GRAND SELECTIONS.

|   |                         |
|---|-------------------------|
| La Perlehole.....   | 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                  |
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## OVERTURES.

|                                      |                 |
|--------------------------------------|-----------------|
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| Canzona Napolitana.....   | A. Liberati    |
| Andante—Etude de Concert.....                                   | J. S. Cox      |
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## POLKAS.

|                                   |                    |
|-----------------------------------|--------------------|
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| Artic.....                        | J. S. Cox          |
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| 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      |

## 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 | C. Riggs        |
| Chant d'Amour, Air and Variations.....                     | J. Forestier    |
| Facilita, Air and Variations.....                          | J. Hartman      |
| Alexis, Air and Variations.....                            | Hartman         |
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| Home, Sweet Home.....                                      | T. H. Rollinson |
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| Thomas' 2d Air with Variations.....                        | E. S. Thomas    |
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| Longing.....   | Meyer Lutz      |

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# OVERTURE "MASTODON"

Solo Cornet in Bb.

E. Brooks.

*Andante.*

*p*

*Piano*

*Piano*

*Cor:*

*Piano.* *Cor:* *Cor:*

*Piano.* *ff*

*Piano.* *Cor:*

*Allegro con spirito.* *rit.* *1*

*mf*

*mf*

The first two staves of the score. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It contains a series of eighth and sixteenth notes, some beamed together. The second staff continues the melodic line with similar rhythmic patterns.

*Andante Largo.*

The third staff of the score. It begins with a piano (*p*) dynamic marking. The tempo is marked *Andante Largo*. The staff contains a series of half notes and quarter notes, some with slurs. A *rit.* (ritardando) marking appears towards the end of the staff. The piece concludes with a double bar line and a *All? con spirito.* marking, followed by a *p* dynamic and a *cres.* (crescendo) marking.

The fourth staff of the score. It contains lyrics: "cei" and "do." The musical notation consists of half notes and quarter notes, some with slurs. A *ff* (fortissimo) dynamic marking is present.

The fifth staff of the score. It continues the melodic line with eighth and sixteenth notes, some beamed together.

The sixth staff of the score. It continues the melodic line with eighth and sixteenth notes, some beamed together.

The seventh staff of the score. It continues the melodic line with eighth and sixteenth notes, some beamed together.

The eighth staff of the score. It continues the melodic line with eighth and sixteenth notes, some beamed together.

The ninth staff of the score. It continues the melodic line with eighth and sixteenth notes, some beamed together.

The tenth staff of the score. It continues the melodic line with eighth and sixteenth notes, some beamed together.

The eleventh staff of the score. It begins with a *rit.* (ritardando) marking. The tempo then changes to *a tempo*. The staff contains a series of eighth and sixteenth notes, some beamed together. A *ff* (fortissimo) dynamic marking is present.

The twelfth staff of the score. It contains a series of eighth and sixteenth notes, some beamed together. The staff concludes with a *rit* (ritardando) marking.

*Piu mosso.*

The thirteenth staff of the score. It begins with a *ff* (fortissimo) dynamic marking. The tempo is marked *Piu mosso*. The staff contains a series of eighth and sixteenth notes, some beamed together.

The fourteenth staff of the score. It continues the melodic line with eighth and sixteenth notes, some beamed together.

The fifteenth staff of the score. It continues the melodic line with eighth and sixteenth notes, some beamed together.

The sixteenth staff of the score. It continues the melodic line with eighth and sixteenth notes, some beamed together.

Pub by J.W PEPPER, Phila Pa

# OVERTURE "MASTODON"

Piano.

E. Brooks.

*Andante.*

The musical score is written for Piano and Horns. It begins with a piano (*p*) dynamic and an *Andante* tempo. The piano part features a complex, rhythmic accompaniment with many triplets and sixteenth-note patterns. The horn part has a more melodic line with some sustained notes. The score is divided into several systems, each with a grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The score concludes with a final cadence.

The musical score is written for piano and consists of ten systems of staves. The first system begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 2/4 time signature. The music features a complex texture with many beamed notes and rests. The second system continues this texture, with some notes marked with accents. The third system is marked *Allegro.* and *mf* (mezzo-forte). The fourth system includes a *cres* (crescendo) marking. The fifth system features a *mf* marking. The sixth system continues the intricate rhythmic patterns. The seventh system has a *cres* marking. The eighth system continues the piece. The ninth system has a *cres* marking. The tenth system concludes the page with a final chord and a fermata.

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*Andante*

*Allegro con spirito.*

5

A detailed musical score for piano, consisting of ten systems of staves. The score begins with a tempo marking of 'Andante' and a dynamic of 'p'. It transitions to 'Allegro con spirito' with a 'cres.' marking. The music features complex textures with many chords and rapid passages. Dynamic markings include 'p', 'cres.', 'ff', 'mf', 'rit.', and 'ff più mosso'. The score concludes with a final cadence. The publisher's name 'Pub. by J.W. PEPPER, Phila Pa' is printed at the bottom of the page.

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| 36. Andante (Original).          | "    |
| 37. Du Du Leigt (Variations).    | "    |
| 38. Semiramide.                  | "    |
| 39. Fra Poco.                    | "    |
| 40. Ave Maria.                   | "    |
| 41. Best Shot Polka.             | "    |
| 42. Mario.                       | "    |
| 43. Ernani, Ernani Involant.     | "    |
| 44. Grace.                       | "    |
| 45. Una Voce Poca Fa.            | "    |
| 46. Russian Melody.              | "    |
| 47. The Havn That Once Firo.     | "    |
| 48. Promenade Polka.             | "    |

CAUTION.—J. W. PEPPER'S EDITIONS OF LEVY'S SOLOS are the only ones printed with Piano Solos Cued into the Cornet Part, thereby making them easier, also saving a great deal of unnecessary counting to keep together.