

J. W. PEPPER'S

CLASSIC

Cornet Solos

WITH Piano Accompaniment

The Lucky Hit, Cornet Polka.	J.S. Cox 5	Minerva Cornet Polka.	Hermann 5
The Sweetest Flower, Cornet Waltz.	J.S. Cox 5	Grand Selection, La Perichole.	J.S. Cox 5
Mazurka Caprice, Cornet Solo.	Hartman 5	Andante, Etude de Concert.	A. Meyer 5
Autograph, Cornet Polka.	Meyer 5	Grand Solo "Raphaela" <i>Arr. by</i>	J.S. Cox 5
Washington Guard (CORNET) Polka	Harry Miller 5	Overture, Chimes of Normandy.	J.S. Cox 5
Josephine (CORNET) Polka	J.S. Cox 5	Overture, "Fatinitza" SUPPE <i>Arr. by</i>	J.S. Cox 5
Grand Selection "H.M.S. Pinafore"	Sullivan 5	Irish Overture	F.R. Williams 5
Overture "Hippodrome"	T.B. Boyer 5	Home Sweet Home with Variations	T.H. Rollinson 5
Safe in the arms of Jesus (FANTASIA)	J.S. Cox 5	Carnival of Venice with Variations	J. Dodsworth 5
La Parisienne (CORNET POLKA)	F. Ligner 5	Blue Bells of Scotland with Vars.	J. Dodsworth 5
Le Trompette des cent Gardes (C. POLKA)	Bosquet 5	Last Rose of Summer with Variations.	R. Smith 5
Cornet Triumphant	Chappelle 5	Souvenir de Valence with Variations	Bleger 5
Solitude an "Original Caprice."	Mercadante 5	Medley Overture Babes in the Wood	Zimmermann 5
La Perle du Mere	Geo. M. Spence 5	La Vallience ASCHER <i>Arr. by</i>	Willis 5
Flee as a Bird Grand Fantasia	J.S. Cox 5	Peronnele (Cornet) Polka	E. Marie 5
My Heart and Lute	Woodman 5	Remembrance Cornet Solo	Lagny 5
Morceau de Concert	Woodman 5	The Approach of Spring Waltzes	Zikoff 5
Overture Le Diademe	A. Hermann 5	Fantastic Waltzes	Zikoff 5
Overture Lustspiel	Keler Bela 5	Sounds from the North	Zikoff 5
Crown of Gold "Overture"	A. Herrman 5	Wedding March	Mendelssohn 5
Anna Cornet Polka	Legender 5	Polka des Guides	Arban 5

PHILADELPHIA.

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LA BELLA FRASCATANA

Cornet in Bb.

POLKA

By A. Liberati.

Intro. Moderato.

The musical score is written for a single melodic line in B-flat major, 2/4 time. It begins with an *Intro. Moderato.* section consisting of two staves of music. This is followed by a *Cadenza ad lib.* section, marked *rapido.*, which is a more technically demanding passage. The main body of the piece is the *POLKA*, which starts with a key signature change to one flat (B-flat major) and a tempo change to a faster, more rhythmic feel. The polka section is divided into a *TRIO* section, which features a more complex, syncopated melody with many triplets and sixteenth notes, and a *CODA* section at the end, which returns to a simpler, more melodic style. The score includes various musical notations such as slurs, ties, and fingerings (e.g., 1, 2, 3, 7) to guide the performer.

LA BELLA FRASCATANA

POLKA

By A. Liberati.

Intro. Moderato.

CORNET in B

PIANO

solo mf

p

Cadenza ad lib.

rapido.

The musical score is written for two parts: CORNET in B and PIANO. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The piece starts with an 'Intro. Moderato.' section. The Cornet part begins with a melodic line, and the Piano part provides a rhythmic accompaniment. The score includes a 'Cadenza ad lib.' section marked 'rapido.' for the Cornet, while the Piano continues with a steady rhythm. The piece concludes with a double bar line and repeat signs.

This musical score is for a piece titled "La Bella Frascatana". It is written for a solo piano, as indicated by the "solo." marking at the beginning. The score is in 3/4 time and features a key signature of two flats (B-flat and E-flat). The notation is arranged in six systems, each with a grand staff (treble and bass clefs). The first system begins with a "solo." marking and a forte "f" dynamic. The second system includes first and second endings, marked with "1" and "2" above the staff. The third system features a piano "p" dynamic. The fourth system includes a "ff solo." marking. The fifth system includes first and second endings, marked with "1" and "2" above the staff. The sixth system concludes the piece. The score is characterized by intricate piano textures, including arpeggiated chords and rapid sixteenth-note passages in the right hand, while the left hand provides a steady accompaniment of eighth and sixteenth notes.

The musical score is written for a voice and piano. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The score is divided into five systems, each with a vocal line and a piano accompaniment. The piano part features complex rhythmic patterns, including triplets and sixteenth notes, often grouped with slurs. There are first and second endings marked with '1' and '2' in some systems. The dynamic marking *f solo* appears in the piano part of the second and fourth systems. The vocal line consists of a single melodic line with various ornaments and slurs. The piece concludes with a final cadence in the fifth system.

C O D A.

The musical score is written for a voice and piano. The vocal part is in the upper staff, and the piano accompaniment is in the lower staves. The key signature has two flats (B-flat major), and the time signature is 2/4. The score is divided into two systems of four staves each. The first system includes a vocal line and piano accompaniment. The second system continues the piano accompaniment. The third system includes a vocal line and piano accompaniment. The fourth system continues the piano accompaniment. The score ends with a double bar line. The vocal line is marked 'C O D A.' and includes trills and triplets. The piano accompaniment features chords and a bass line with a '1' marking in measures 10 and 12.

Classic Cornet Solos with Piano Accompaniment.

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4 SOLOS BY SIG. ALESSANDRO LIBERATI.

The Great Cornet Virtuoso of New York.

La Belle Romana	Cornet Polka	Liberati	5	Il Caporale di Settimana Bugle Call. Cor. Polka	Liberati	5
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