

VOL. I.

The
BAND LEADER'S
GUIDE

A Collection of
SOLO Bb CORNET

Parts from
Carl Fischer's Edition

of
THE UNIVERSAL BAND JOURNAL
containing

Overtures, Selections, Fantasias,
Concert Pieces, Waltzes,
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BOCCACCIO SELECTION

1st CORNET *in Bb*.

FROM SUPPÉ'S OPERA.

U. B. J'l. Tempo di menuetto.

Full Band \$2.00

Arr. by CARL KERSEN.

2. *f*

Allegretto scherzoso.

p

Allegro deciso. *tr* *Solo.* *rallent.*

f *TUTTI.* *p*

1 *cresc.* *1 Eb Cor.*

mf *3* *ff* *p*

2 *2* *Poco meno. Molto moderato.* *f* *pp* *Andante.*

Allegretto molto espressivo. *cresc. acceler.* *ff*

4 *p*

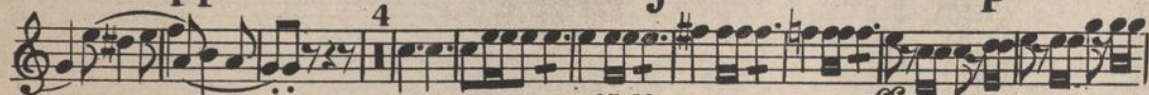
8 *cresc.* *f*

Stringendo e cresc. acceler. e 4 cresc. assai. *ff*

Allegro brillante.



Allegretto molto moderato.



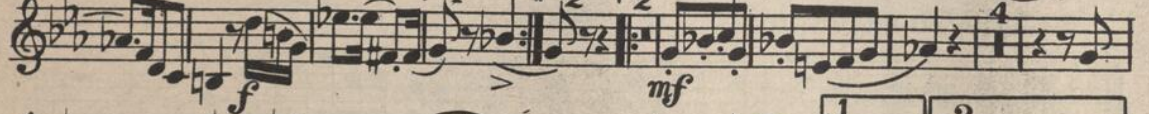
Tempo giusto. rallent. Marciale.



espressivo.



Allegretto grazioso.



Piu mosso.



OVERTURE
"THE FIDDLER OF ST WAAST"

1st B $\flat$ CORNET.

A. Herman.
arr. by D. W. REEVES.

Andante

ff

1

Clar.

p

ff

1

Andante sostenuto.

p

ff

3

Solo.

2

p

4

rall.

2

tempo.

4

p

Solo.

p

7

rall.

Allegro moderato.

1

p

1

p

ff

Allegro moderato.

First system of musical notation, Allegro moderato. The music is in 6/8 time and D major. It consists of five staves. The first staff begins with a piano (*p*) dynamic. The second staff has a fortissimo (*ff*) dynamic. The third staff has a fortissimo (*ff*) dynamic. The fourth staff has a piano (*p*) dynamic. The fifth staff has a piano (*p*) dynamic. The system concludes with a double bar line.

Allegro moderato.

Second system of musical notation, Allegro moderato. The music is in 6/8 time and D major. It consists of five staves. The first staff begins with a piano (*p*) dynamic. The second staff has a piano (*p*) dynamic. The third staff has a fortissimo (*ff*) dynamic. The fourth staff has a fortissimo (*ff*) dynamic. The fifth staff has a fortissimo (*ff*) dynamic. The system concludes with a double bar line.

GRAND MARCH.

BY DR: WM VOLKMAR.

arr.by Geo Wiegand.

8

THE PIRATES OF PENZANCE.

Grand Selection from A. Sullivan's Opera.

ARR BY L. CONTERNO.

1st Bb Cornet.
(CONDUCTOR.)
U.B. J. Moderato.

6. *Allegretto.* *SOLO CORNET.* *Andante.* *Waltz.* *RALL.* *CLAR.* *RALL.* *CLAR.* *RALL.*

The musical score is written for a 1st Bb Cornet, which also serves as the conductor's part. It begins with a Moderato tempo and a dynamic of *ff*. The score includes a Solo Cornet section. The tempo changes to Allegretto, then Andante, and then a Waltz section. The score is marked with various dynamics including *ff*, *p*, *f*, and *ff*. The score concludes with a RALL. section. The key signature is one flat (Bb).

1st. B $\flat$ Cornet.

13570-26½ 10

1st B $\flat$ Cornet.

1

mf *Andante.* *pp*

f *f* *pp* *SOLO COR.* *f*

Allegretto. *mf* *mf* *ff*

Andante. *mf* *ff* *Marziale. BAR.* *CLAR.*

f *mf* *f* *mf* *p* *CBES*

ff *ff*

Solo B $\flat$ CORNET.

CHANTILLY WALTZ.

Universal
Band Jour'l. Andante maestoso.

by E. Waldteufel.

7. Drums

Intro ff *Soli.* ff p ff

No. 1. p ff pp p

Clar. ff *Fine.* ff

No. 2. p p ff p

2^d time *ga ad lib.* ff p

No. 3. p ff *ga ad lib.* p

No. 4. ff ff

Solo B $\flat$ CORNET.

2 *amabile.*

p p *cres*

1 2

f p pp p ff ff

Clar. *marcato.*

CODA. *ff*

Clar & Bar. *Cornet.*

p

Clar. *ff ff*

1

2 *sa ad lib...*

p p

p

p

Drums. ff Grandioso.

Clar. *ff*

ff

SOLO B $\flat$ CORNET.

Conductor.

FLOTS DE JOIES-WALTZ.

Full Band \$2.00

by E. WALDTEUFEL

arr. by D. L. FERRAZZI.

Universal
Ed. N.

INTROD.

Polonaise.

8

ff *p* *f* *p* *ff* *Cor. I.* *p* *dim.* *3* *p* *pp*

1. *ff* to be played in default of Clarinets. *ff* *p*

SOLO. *f*

1. 2. *SOLO.* *p*

SOLO B $\flat$ CORNET.

Clar.

2. *p*

1. *p* 2. *mf espress.*

3. *p* *cresc.* *ff* *p* *f* 1. *p* 2. *p*

4. *ff* 1. *p* 2. *f* *p* 1. *f* 2. *p*

SOLO B^b CORNET.

CODA. *cresc. poco a poco*

p

Clar

f

ff *p* *p*

1. 2. SOLO. *p*

mf

cresc poco a poco

Basses.

cresc. ff

Cor I.

3

3

Fine.

The musical score is written for a Solo B^b Cornet. It begins with a Coda section in 3/4 time, marked with a piano (*p*) dynamic and a crescendo (*cresc.*) followed by a decrescendo (*poco a poco*). The first staff contains a melodic line with slurs and ties. The second staff features a more rhythmic, eighth-note pattern, marked with a forte (*f*) dynamic. The third staff continues the melodic line, marked with fortissimo (*ff*) and piano (*p*) dynamics. The fourth staff includes a first ending (1.) and a second ending (2. SOLO.) marked with piano (*p*). The fifth staff shows a steady eighth-note accompaniment. The sixth staff has a mezzo-forte (*mf*) dynamic. The seventh staff includes a triplet of eighth notes. The eighth staff has a crescendo (*cresc.*) and a decrescendo (*poco a poco*) marking. The ninth staff is marked with fortissimo (*ff*). The tenth staff is for the first cornet (Cor I.) and features a triplet of eighth notes. The eleventh staff continues the melodic line. The score concludes with a *Fine.* marking.

PLUIE D'OR WALTZ.

Solo B $\flat$ CORNET.

(Conductor.)

(Golden Shower.)

Full Band #2.00

by E. WALDTEUFEL.

Universal
Band J $\mathcal{L}$. Polonaise.

9
introd.

ff *p*

No. 1

dolce. *p* *fz* *p* *fz* *p*

No. 2

SOLI. *Clar.* *p*

Solo B $\flat$ CORNET.

2 p f p $D.S. al \text{ } \text{Cresc.}$

No. 3. 3/4 p 2^d time only.

obligato. $cresc$ f $dim.$

1 2 $Fine.$ mf mf

Clar. mf

1 2 ff mf $Clar. ff$ $D.S. al \text{ } \text{Cresc.}$

No. 4. 3/4 ff mf ff $Clar. ff$ $D.S. al \text{ } \text{Cresc.}$

ff

1 2 Clar. p

p $cresc$ $poco$ a $poco$

ff $dim.$ p 1 2

Solo B $\flat$ CORNET.

CODA.

ff

dolce.

p

fz

p

fz

p

f

f

p

Clarinet

pp

f

p

f

f cres

ff

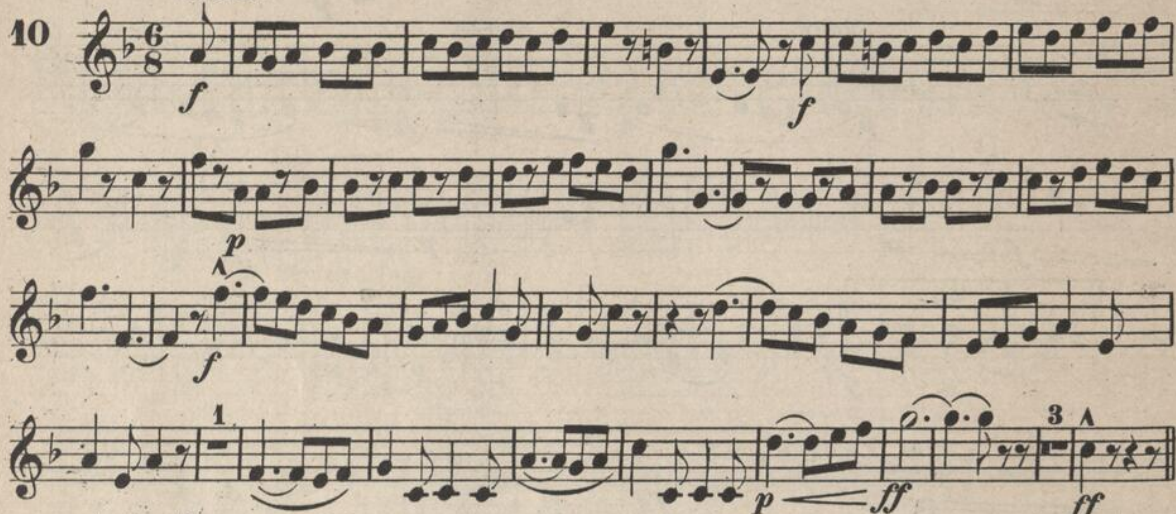
SELECTION FROM AUDRAN'S OPERA

Solo B $\flat$ CORNET.

OLIVETTE.

arr by Wullenhueber.

Vivace.

10 

Andantino. SOLO.

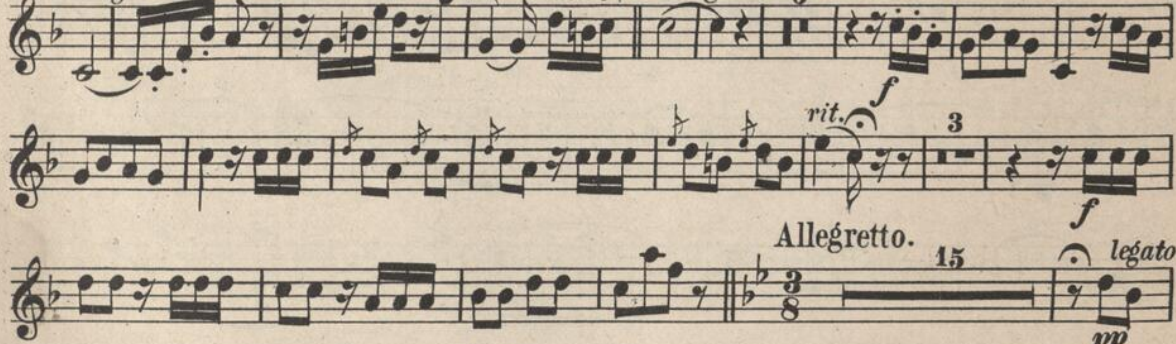
p espress.



largo.

rall.

Allegretto. 6



Allegretto. 15

legato

pp

Waltz.



Solo B $\flat$ CORNET.

This page of musical notation is for a piano piece, likely a waltz, given the tempo change to "Valse. SOLO." and the 3/4 time signature. The notation is written on ten staves, with various musical markings and dynamics.

Key markings and dynamics:

- Tempo and Style:** The piece starts with a tempo of "Allegretto." and changes to "Andantino. SOLO." in the middle section. It then changes to "Valse. SOLO." and "Tempo di 3/4".
- Dynamics:** The notation includes a wide range of dynamics: *p* (piano), *f* (forte), *ff* (fortissimo), *mf* (mezzo-forte), *rit.* (ritardando), *rall.* (rallentando), and *a tempo.* (return to tempo).
- Articulation and Phrasing:** There are numerous slurs, accents (^), and phrasing slurs throughout the piece. Some measures are marked with "1" or "2" above them, indicating first and second endings.
- Time Signature:** The piece is primarily in 3/4 time, with a key signature of one flat (B-flat).
- Structure:** The piece is divided into several sections, including a main body, a "SOLO" section, and a "Valse. SOLO." section. The notation includes various musical symbols such as notes, rests, and bar lines.

Solo B $\flat$ CORNET.

The musical score is written for a Solo B $\flat$ Cornet. It consists of 12 staves of music. The key signature is B $\flat$ major (two flats). The tempo and dynamics markings are as follows:

- Staff 1: *p* (piano), *p < fp* (piano to fortissimo)
- Staff 2: *p* (piano)
- Staff 3: *f* (forte), *Allo vivo.* (Allegro vivace), *p* (piano)
- Staff 4: *largo.* (Largo), *f* (forte)
- Staff 5: *Adagio.* (Adagio), *Recit.* (Recitativo)
- Staff 6: *ff* (fortissimo), *Allegro moderato non troppo.* (Allegro moderato non troppo), *f* (forte), *Allegretto.* (Allegretto)
- Staff 7: *p* (piano), *f* (forte), *p* (piano)
- Staff 8: *f* (forte), *p* (piano), *1 2 3 4 5 6 7* (fingerings)
- Staff 9: *3* (fingerings)
- Staff 10: *Allegro.* (Allegro), *f* (forte)
- Staff 11: *Piu mosso.* (Piu mosso)
- Staff 12: *f* (forte)

Grand Selection from Verdi's Opera:

Solo B $\flat$ Cornet.

"A I D A"

arr. by Hüllenhueber.

Andante mosso. (♩ 76)

OBOE.

16.

pp

BARITONE.

ppp

ff

CLAR.

HORNS. *ppp*

CLAR. *ff*

CORNETS.

ppp

Allo vivo (♩ 126.)

BARIT.

f

Andantino (♩ 116)

SOLO.

con espres.

OBOE.

pp

Allegro assai moderato (♩ 92.)

p

Solo B $\flat$ Cornet.

Presto. (♩ 120.)

CLAR. *p*

Andante mosso (♩ 76.)

p Solo.

Piu mosso (♩ 142.)

Presto come primo. *p*

CLAR.

Allo ma $\grave$ stoso. *fz*

ff

CLAR. *f p*

pp

Allegretto (♩ 96.)

Solo B♭ Cornet.

p
Grave (♩ 66.)
p BAR.
Solo.
p
Listesso tempo (♩ 66.) *ff*
p *p* *Andantino* (♩ 80.)
pp *SOLO.*
p
Allo maestoso (♩ 100.)
ff
p
ff
Solo.
ff
p *f*

Solo Cornet in B:

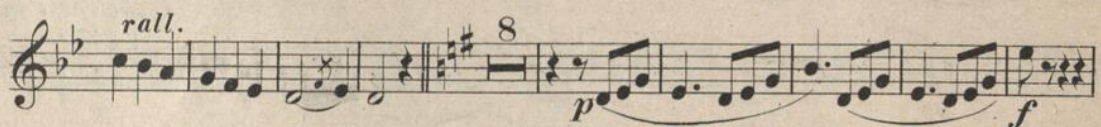
AUDRAN'S
'MASCOT' SELECTION.

Universal
Band J'l.

1. Allegro.

Full Band \$2.00.

arr. by A. Bernlochner.



Cornet in B $\flat$ Solo.

4. Moderato.

Solo.
6 *p* 3

The first system of music for '4. Moderato.' consists of two staves. The first staff begins with a treble clef, a key signature of two flats (B $\flat$ and E $\flat$), and a 3/4 time signature. It contains a six-measure phrase starting with a whole note, followed by a half note, and then a quarter note. The second staff continues the melody with eighth and sixteenth notes, ending with a two-measure phrase.

5. Allegro marziale.

1 1 1 *f* 9 *p*

The second system of music for '5. Allegro marziale.' consists of five staves. The first staff begins with a treble clef, a key signature of two flats, and a 3/4 time signature. It contains a nine-measure phrase starting with a whole note, followed by a half note, and then a quarter note. The second staff continues the melody with eighth and sixteenth notes, ending with a two-measure phrase. The third staff continues the melody with eighth and sixteenth notes, ending with a two-measure phrase. The fourth staff continues the melody with eighth and sixteenth notes, ending with a two-measure phrase. The fifth staff continues the melody with eighth and sixteenth notes, ending with a two-measure phrase.

6. Moderato.

4 *p* 8 *p* *rit. a tempo.* *Pressez.* *cresc.*

The third system of music for '6. Moderato.' consists of three staves. The first staff begins with a treble clef, a key signature of two flats, and a 3/4 time signature. It contains a four-measure phrase starting with a whole note, followed by a half note, and then a quarter note. The second staff continues the melody with eighth and sixteenth notes, ending with a two-measure phrase. The third staff continues the melody with eighth and sixteenth notes, ending with a two-measure phrase.

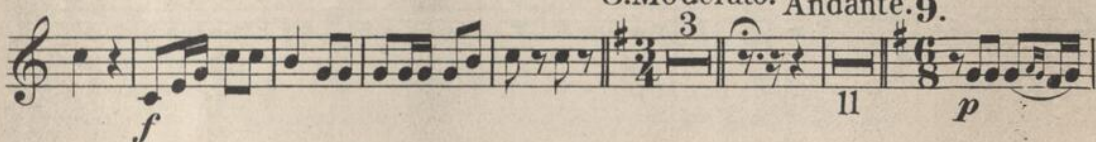
Cornet in B $\flat$ Solo.



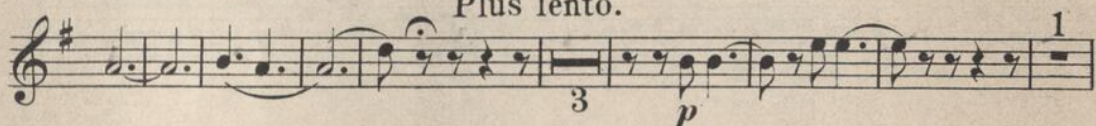
7. Allegretto poco moderato.



8. Moderato. Andante. 9.



Plus lento.



10. Allegro vivo.



OVERTURE

Solo B $\flat$ CORNET. "FAIRY TALES."

by Carl Kerssen.

Universal *Allegro agitato.*
Band Jour^l.

18. *ff*

CLAR: B $\flat$.
pesante.

BASSES

CLAR: B $\flat$.
pesante.

BARITONE.
p

Un poco meno mosso.

p *fz* *fz* *calando.* *Tempo 1^{mo}* *p dolcissimo.*

1 2

13407-24

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Solo B^b CORNET.

ff *p* *ff* *p* *ff* *p* *ff*
ff con forza. G.P. SOLO.
1 p
1 Un poco meno mosso.
dim. pp *calando. p* *fz*
fz *fz* *fz* *Tempo 1^{mo}*
dolcissimo.
1
2
p *ff* *p* *ff* *p* *ff* *p* *ff* *p* *ff*
ff con forza. Eb COR.
1
Piu mosso.
fff con forza.
Presto.
fff

SELECTION FROM "DONNA JU ANITA"

Solo B $\flat$ Cornet.

by F.v. Suppe.

arr by J.L. Moore.

Tempo di marcia.

SOLO.

19

The musical score is written on a single staff with a treble clef and a key signature of one flat. It consists of 19 measures. The tempo is marked "Tempo di marcia." and the dynamics include *f*, *p*, *mf*, *sp*, and *riten.*. The tempo changes to "Allegro moderato." at measure 10 and "Allegro non troppo." at measure 14. The score is arranged by J.L. Moore.

Solo B $\flat$ Cornet.

[illegible]

Solo B $\flat$ Cornet.

Allegretto.

f

3

Andante.

f

Allegretto.

dolce.

J

P

Moderato.

Allo pesante.

Più mosso.

mf

ff

PROCESSIONAL MARCH.

by *W. Bloomfield Goate*

20

Irish Patrol

Solo B $\flat$ Cornet

Full Band \$1.00

Revised Edition
Chas. Puerner
arr. by J. Lemoire

Carl Fischer Edition

Universal
Band Jour'l.

Tempo di marcia

Basses

3rd Clar.

21.

ppp

pp

pp

p

tr

tr

tr

tr

mf

cres - - - - -

cen - - - - - do

f

Solo B $\flat$ Cornet

cres - - - - - cen - - - - -
do
Dr. Solo
ff
f
de - cres
- cen - - - - - do
tr
mf
3
p
1
1st & 2nd B $\flat$ Cor.
pp
Clar.
Basses.
ppp

LA PLUS BELLE WALTZ. *Full Band \$2.00*

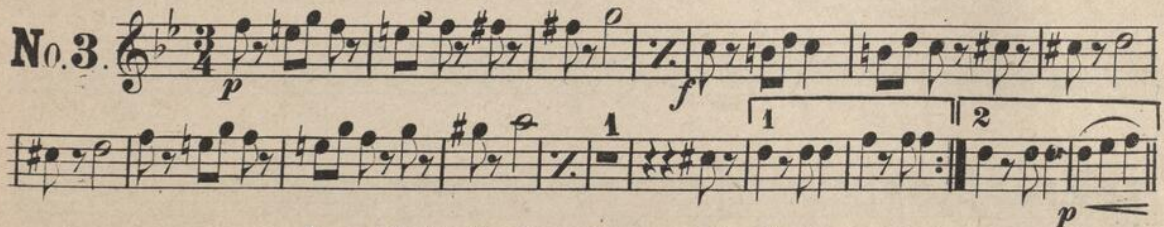
Solo B $\flat$ CORNET.

Universal *Andante ma non troppo.*
Bd. J'l. *Clar I. Solo.*

by E. Waldteufel.



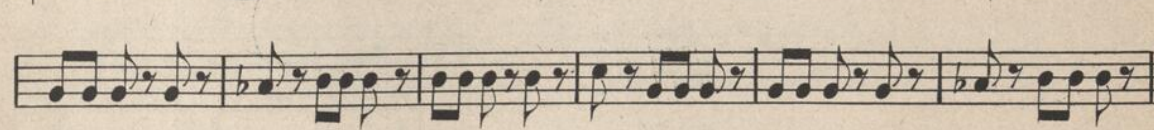
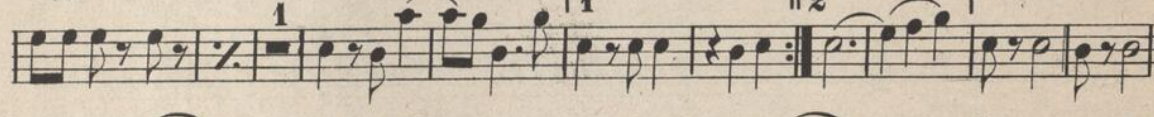
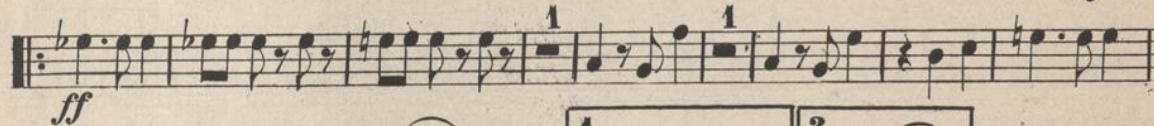
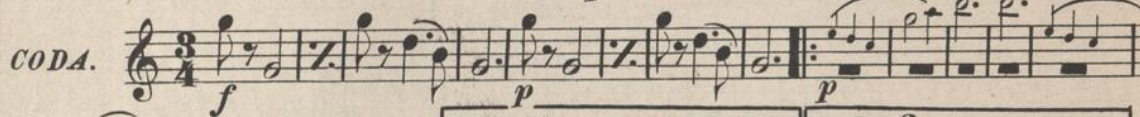
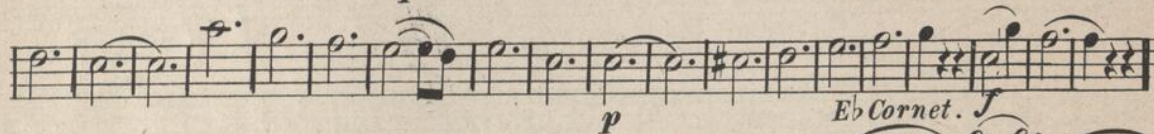
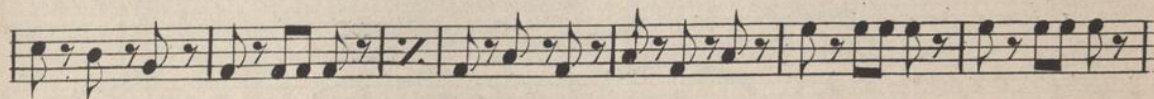
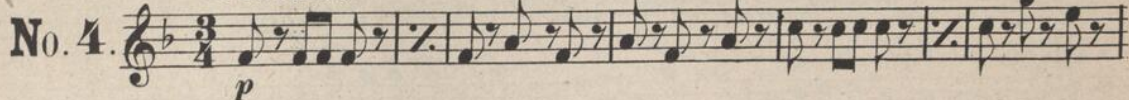
L'istesso tempo.



Solo B $\flat$ CORNET



Scherzando.



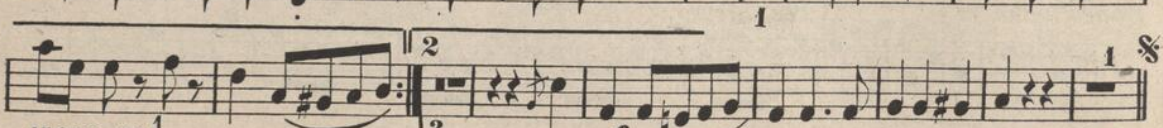
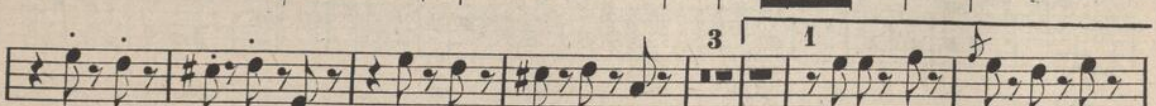
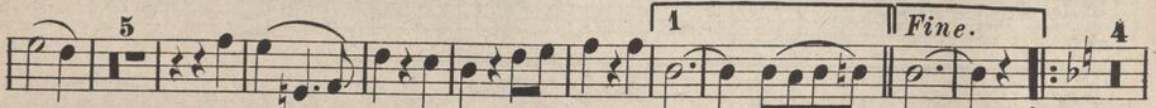
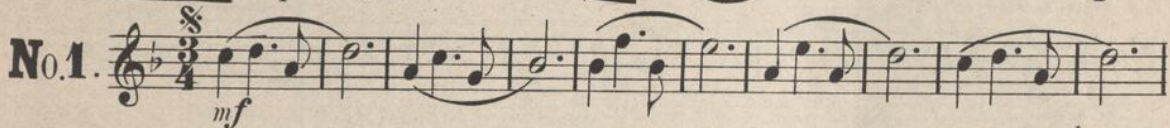
MYRTHENBLÜTHEN WALZER.

Solo B $\flat$ CORNET.

Full Band \$2.00.

Universal Andante con moto.
Band J $\dot{i}$. CLAR I SOLO.

by J. Strauss.



15628-20 $\frac{1}{2}$

Carl Fischer 6, Fourth Ave New York.

39

D.S.al Fine.

Solo B $\flat$ CORNET.

No. 3. 

No. 4.

f *p* *rit.* *ff* *8* *4* *1* *1* *rit.* *poco meno.* *Più Allegro.*

CORNET I. in B $\flat$. (SOLO.)

SCHMEICHELKÄTZCHEN.

by Eilenberg.
arr b J. Lemoire.

Universal
Band Jour'l. Andante.

Full Band \$ 1.00

Clar.

26. *ff* *p* *ff* *p* *Cad.*

Moderato quasi Andante.

Moderato quasi Andante.

p rit. *zögernd.*

1 *rit.* *2*

p *3* *3* *3* *3* *3*

1 *2*

3 *3* *1 Clar.* *rit.* *p* *3* *3* *3*

p

tr *tr 1.* *tr 2.* *3* *3* *3* *3* *p*

tr *3* *ff* *p* *p*

tr

tr *rit.* *3*

D. S. al

Carl Fischer 6 Fourth Ave New York.

SOLO B $\flat$ CORNET.

PATIENCE SELECTION.

Full Band \$2.00

Revised Edition.

A. Sullivan.

arr. by L. Conterno.

Universal Moderato.

Band Jour'l.

Bar.

Fl. E $\flat$ & 1st B $\flat$ Clar.

27. *SOLO ff*

p

Horn. *f* *p* *Allo marziale.* *ff* *f*

Allo. *f*

Barit. *f* *f*

amoroso. *rall.* *ff* *Allegretto* *p*

ff

SOLO B $\flat$ CORNET.

Allo marziale.

The musical score for the Solo B $\flat$ Cornet consists of 12 staves. The notation includes various musical symbols such as notes, rests, beams, and dynamic markings. The score is divided into several sections with specific tempo and articulation instructions.

Staff 1: *Allo marziale.* *fz*

Staff 2: *SOLO. p*

Staff 3: *Allegretto grazioso.* *fz*

Staff 4: *SOLO. Moderato.* *p stacc.*

Staff 5: *p Eb Clar.*

Staff 6: *1st B $\flat$ Clar.* *SOLO.* *p*

Staff 7: *Fl & Eb Clar.* *rall.*

Staff 8: *Moderato.* *SOLO.* *f Eb & B $\flat$ Clar.* *p*

Staff 9: *Fl. Eb & B $\flat$ Clar.* *rall.* *SOLO.* *a tempo.* *Allo.*

Staff 10: *E $\flat$ & B $\flat$ Clar.* *rall.* *fz* *SOLO.*

Staff 11: *B $\flat$ Cl.* *SOLO.* *SOLO.*

Staff 12: *SOLO.* *fz* *1*

SOLO B $\flat$ CORNET.

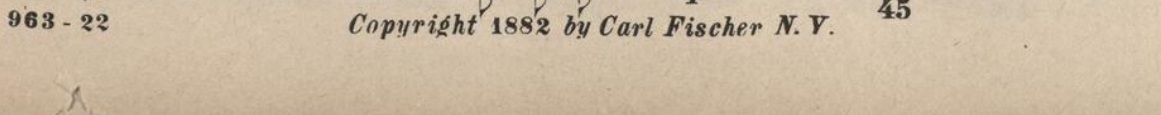
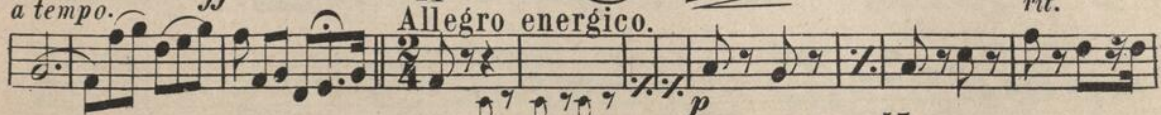
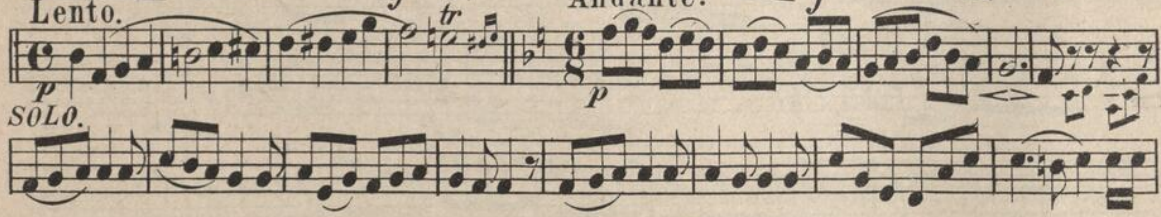
p *f* *p* *fz* *p*
Andante con moto. *ffz* *SOLO.*
p *pp*
p *fz*
p *fz*
p *f* *p*
Allo vivace. *1st time Tacet.* *2d time Solo.* *SOLO.*
Allegretto. *f* *SOLO.* *Baritone.*
p *p* *SOLO.* *E $\flat$ Cl.*
p *fz*
ff

B $\flat$ CORNET. (SOLO.)

SELECTION FROM MADAME FAVART.

J. Offenbach.
arr. by M. Meyrelles.

Andante maestoso.



This page of musical notation is for a piano piece, likely a solo. It features a variety of tempo and dynamic markings. The piece begins with a tempo of *Tempo di Minuetto* and a key signature of one sharp (F#). The notation includes several measures of music with dynamic markings such as *f* (forte), *p* (piano), *mf* (mezzo-forte), and *pp* (pianissimo). A section marked *SOLO* in a larger font is followed by a change to *Tempo di Marcia* (March tempo) and a key signature change to one flat (Bb). The notation continues with various dynamic markings and articulations, including trills (*tr*) and crescendos (*cresc.*). The piece concludes with a tempo change to *Allegro vivo* and a key signature change to two flats (Bb), followed by a section marked *Fiu mosso* (Faster movement) and a final *ff* (fortissimo) marking.

SOLO B^b CORNET.

'FOLLE IVRESSE.'

WALTZ.

by E. Waldteufel.

Lento. *Clar.* *SOLO.* *Ländler.*

29 *Alto* *Clar.* *mf* *p*

Bariton. *Clar.* *Bariton.* *Alto.* *rall.*

1 *f* *p* *f* *p* *f* *p* *Fine*

p *p* *mf* 1 2 *D.S. al Fine.*

2 *p* *f* *p* 1 2

SOLO. 3 *p* *f* *p* *f* 1 2

f *f*

Solo B $\flat$ CORNET.

CHINESE PATROL.

Universal
Band J $\dot{1}$.

Allegretto maestoso.

Full Band \$1.00.

arr. by M. Meyrelles.

30.

p marcato. *mf* *f* *p* *p* *p* *f* *p* *f* *p* *mf* *f* *f* *SOLO.* *p* *SOLO.* *pp* *pp* *ppp* *morendo.*

1st B $\flat$ CORNET.

POLKA CAPRICE.

INTROD.

(Solo for Helicone.)

by Ch. Bach.

Tempo di marcia.

Universal
Band J^l

31.

f Andante. *f* Cadenz. *f* Cadenz. *f*

POLKA *faster.* *f* *p* *pp* *f* D.S.al

TRIO. *SOLO.* *f* 15

SOLO. *f* *mf* *f* *p* *mf* *f* *ff* *sf* *ff* *sf* *ff* *ff* Polka D. C.

Solo B $\flat$ CORNET

MEDLEY SELECTION.

(of Southern Plantation Songs.)

arr by L Conterno

Universal *Allo.* *ffz* *Full Band \$2.00.*
Band J $\mathcal{C}$

32 *Allo moderato*
p 1st time f 2d time.

ffz *rit.* *Moderato* *p 1st time f 2d time*
Fl & E $\flat$ Cl. *fz*

Andante. *SOLO.* *Band.*
ffz *Moderato*

SOLO. *ffz* *B $\flat$ Cornets & Trombone*

Band. *B $\flat$ Cornets & Trombone.* *Cl.* *Cl.*
ffz *Band.*

1 *2* *ffz* *Allo moderato.*
B $\flat$ Cl.

B $\flat$ Cl Cadenza. *B $\flat$ Cor.* *Band.* *ffz*

B $\flat$ Cornets. *1*

Solo B♭ CORNET

2 B♭ Cl. B♭ Cor.

B♭ Cl.

1 2 *fz* *SOLO.* *Band.* *SOLO.*

Band. *Eand.* *ffz*

ffz *3* *piu mosso.* *Andantino ffz*

Fl & E♭ Cl. *Lar.* *ffz* *Britone Solo.* *Cornets Solo.* *Band.*

ffz *Band.*

ffz *p* *Band.*

* *Andante sostenuto.* *ffz* *Cor Solo.*

Cor Solo. *p* *Allo marziale. ffz*

ffz *p* *ffz* *p* *ffz* *p*

34

ALLEMANIA LANCERS.

Geo. Wiegand.

1 *ff*

Fine. mf

Cor. E $\flat$

p

D. C. al Fine.

2 *ff*

Fine. p

Cor. E $\flat$

Cor. B $\flat$

D. C. al Fine.

3 *f*

E $\flat$

B $\flat$

E $\flat$

B $\flat$

E $\flat$

Fine. p

B $\flat$

ff

E $\flat$

D. S. al Fine.

4 
ff
Fine. *p* *p* *B $\flat$*
f *D.C.al Fine.*

5 
ff *p* *E $\flat$* 
f
Fine. *p*
ff
p *D.S.al Fine.*

1st B $\flat$ CORNET.

SILVER CHIMES LANCERS.

35

Geo. Wiegand.

1

f

Fine. *mf* $E\flat$ $B\flat$

p

D.C. al Fine.

2

f

Fine. *p*

mf $E\flat$

D.C. al Fine.

3

f

Fine. *mf*

mf $E\flat$

D.C. al Fine.

4 *ff*

Fine. p

ff

D. C. al Fine.

5 *ff*

p

f

Fine.

f

p

f

ff

f

f

f

D. S. al Fine.

Solo B $\flat$ CORNET.

SCOTCH WEDDING MARCH. *by W. Christern.*

Moderato.

OBOE, E $\flat$ CLAR. & BAR. B $\flat$ CLAR.

ARR. BY L. CONTERNO.

36

ppp

pp

p *pp*

1 2 3 4 5 6 7

p

p *fz* *fz* *mf*

fz

fz

1 2

ffz

ffz *fz*

1 2

fz

2 3 4 5 6 7

fz *mf*

p *p*

B $\flat$ CLAR.

CLAR. & OBOE.

ppp

B^b CORNET.

Solo.

BOLERO. LEGGERO INVINSIBLE.

Allegro.

L. Arditi.

arr. by Meyrelles.

leggerament e marcato.

37

p *mf* *Brillante.* *SOLO.* *Con brio.* *f* *p* *f* *mf* *f* *mf* *f* *p* *f* *animando.* *cresc.* *p* *cresc.* *f* *p* *f* *p* *cresc.* *p* *f* *tr.*

SOLO B $\flat$ CORNET.

KISS WALTZ.

from Merry War.

Joh. Strauss.

arr. by *M. Meyrelles.*

42 Andantino maestoso.

This image shows a page of musical notation, likely a score for a symphony. The notation is written on multiple staves, featuring various musical symbols such as notes, rests, and dynamic markings. The page includes several key markings: "Andantino." and "Waltz." are written above the staves. Dynamic markings like "f" (forte), "p" (piano), "mf" (mezzo-forte), and "rit." (ritardando) are placed throughout the score. There are also markings for "All?" and "Solo." The notation is complex, with many beamed notes and rests, suggesting a fast or intricate piece of music. The page is numbered "59" at the bottom right.

Cl.

p

p

p rit.

f

rit.

mf

Oboe.

mf

Cor.

f

mf

p rit.

f

Cl.

p

mf

ff

tempo.

ff

Solo B $\flat$ Cornet.

THE SWEDISH WEDDING

MARCH.

Full Band \$1.00

A. Soderman.

arr. by M. Meyrelles.

Universal
Band J $\mathcal{L}$.

Allegretto.

43.

The musical score is written for a Solo B $\flat$ Cornet in 2/4 time. It begins with a treble clef and a key signature of one flat (B $\flat$). The tempo is marked 'Allegretto'. The score is divided into several sections with dynamic markings: *p* (piano), *ff* (fortissimo), *pp* (pianissimo), *mf* (mezzo-forte), and *f* (forte). The score includes various musical notations such as slurs, ties, and triplets. A section labeled 'E $\flat$ Cor.' (E-flat Cornet) is indicated. The score concludes with a 'Trio' section, followed by 'p Basses' and 'Solo' sections. The final section is marked 'pp Basses' and 'D. C.' (Da Capo). The page number '61' is printed at the bottom right.

SOLO B $\flat$ CORNET.

MERRY WAR.

Selection from Joh. Strauss Opera

by M.C. Meyrelles.

All^o non troppo.

44 *Drum* *pp* *Bariton.* *cres - cen - do.* *Cor. 3* *3* *poco a poco.* *March* *f*

Allto modto *Alto.* *mf* *Solo* *p* *poco meno.* *poco rit.* *Tutti.* *mf* *a tempo* *Andte modto accel.* *mf* *p* *pp* *pp* *p* *Tutti.* *f* *f rit.*

Allto gracioso. *Clar.* *pp* *Cor.* *Clar.* *f* *Cor.* *f* *Andte* *tempo.* *p* *rit.* *Clar.* *Cor.* *pp*

rit. tempo.
Clar.
string. p f rit. a tempo.
And^{no}
dim. %P Solo.
Clar.
p
Tempo di Marcia.
f
rit.
rit.
tempo.
f p
f p
Waltz time.
f
Clar.
Cor.
f
p
Cor.
pp
mf
Clar.
Cor.
Clar.
p rit.
Cor.
pp
Allo
f
rit. tempo.
rit. tempo.
rit. tempo.

ROSSINI'S STABAT MATER.

U.B'd.J'l. All^{to} maestoso.

Aria Cujus Animam.

arr. by M. Meyrelles.

45. *ff* *ff* *pp* *Bass.* *Alto.*

p *ff*

Solo Tromb & Oboe. *B $\flat$*

ff *ff*

p *ff* *sf* *p* *sf* *p* *sf* *p*

B $\flat$ *Tromb.* *B $\flat$* *Tromb.*

ff *3* *tempo*

B $\flat$ *rall dim. p*

ff *pp* *cres*

cen - do - *ff* *p*

Tromb. *Clar.* *Bass.* *Cl.* *B $\flat$*

Solo B $\flat$ CORNET.

BOSTON TROMBONE.

POLKA A.

arr. by M. Meyrelles.

Andante.

46 *ff*

tr *p* *2* *3* *3* *1* *piu animato.*

piu lento. *tempo.*

ff *p*

1 *3* *1* *3* *p*

All^o

p *mf* *f*

Polka. E $\flat$ Clar.

p *f* *p*

Solo Cor.

ff *Solo Cor.* *ff*

TRIO.

E♭ Clar.

Musical score for the Trio section. The first staff is for the *E♭ Clar.* in 2/4 time, starting with a *p* dynamic. The second staff is for the *Solo Cor.* (Solo Cornet), also in 2/4 time, with first and second endings marked. The third and fourth staves show a piano accompaniment with dynamics *f*, *p*, and *f*. The fifth staff continues the *E♭ Clar.* part with a *f* dynamic. The section concludes with a double bar line and a repeat sign.

♢ CODA.

Polka D. C. al ♢

Musical score for the Coda and Polka D. C. sections. The Coda section begins with a *ff* dynamic. The Polka D. C. section follows, marked with a repeat sign and a tempo change to *Andte*. The final staff shows a piano accompaniment with a *p* dynamic and first and second endings marked.

SOLO B $\flat$ CORNET.

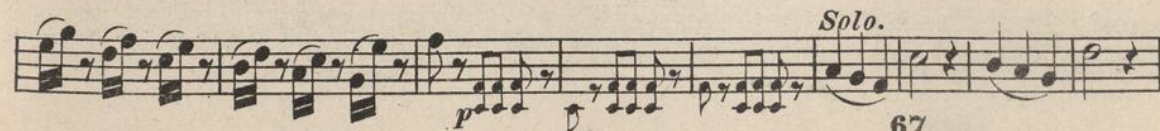
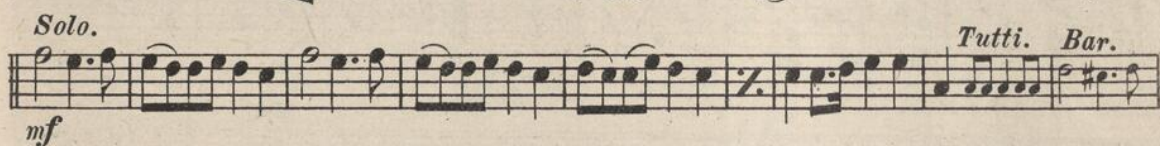
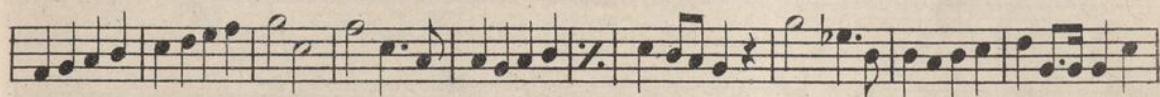
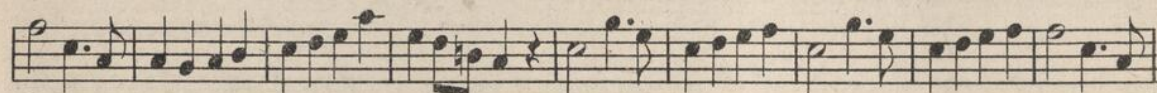
IOLANTHE.

SELECTION from SULLIVAN'S OPERA.

Full Band \$ 2.00.

M.C.Meyrelles.

U.B.J $\frac{1}{2}$. All ! o maestoso.



Tutti.
mf

p *p*

f

1 2
ff

Allo vivace.
f *Bass.* *Bar.* *p*

B $\flat$ *Bar.*

B $\flat$ *p*

Tutti.
f

1 2
p

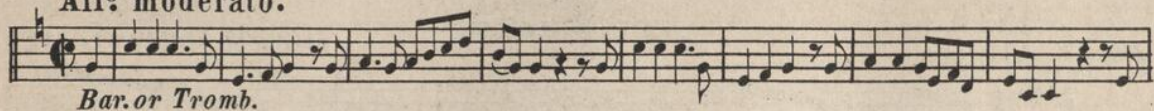
Allo
Bass. *Solo Cl.* *B $\flat$* *f*

p

1 2

SOLO B $\flat$ CORNET.

All^o moderato.



Bar. or Tromb.



a tempo.



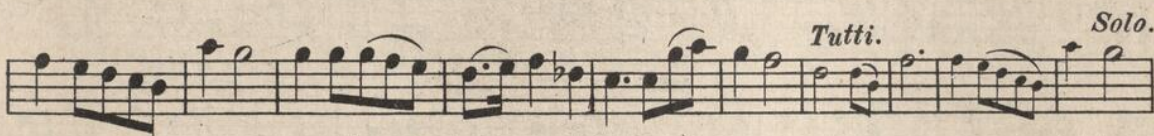
Tutti.

rall.



Andte

Solo.



Marciale.

Solo.



SOLO B♭ CORNET.

WOMEN'S LOVE.

WALTZ.

Revised Edition.

Ph. Fahrbach.

Full Band \$2.00

arr: by M.C. Meyrelles.

INTR.

U. B'd. Fl. Allegro.

48.

Cor

Clar.

Cor.

Clar.

Cor.

Clar.

Cor.

Clar.

Cor.

Clar.

Cor.

Clar.

Cor.

Clar.

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Clar.

Cor.

Clar.

Cor.

Clar.

Cor.

Clar.

Cor.

Clar.

Cor.

Clar.

Cor.

4

Clar. *f* *sf* *mf* *f*

Cor. *f*

1. 2.

f *mf*

CODA.

p *p*

Clar. *f* *ff* *p* *p*

Barit. *p* *p*

Cor. *p*

cresc. *mf*

pp cantando.

p *f*

Barit. *Cor.*

Barit. *Cor.*

ff 71

SOLO B^b CORNET. DREAMS OF CHILDHOOD.

WALTZ.

Full Band \$2.00

E. Waldteufel.

arr. by M.C. Meyrelles.

INTR.
Universal And^{no}
Band Tour^l. B^b Cl.

49. 

p

tempo.

rall. tempo. rit. poco a poco dim.

1 

B^b Cor.
p

sf *p*

1 2 

mf

f *mf*

2 

sf *pp* *Fine*

2 

p

cresc. poco a poco *f* *D. S. al*

3 

B^b Cl. *Cor.* *B^b Cl.* *Cor.*

f *p* *f* *p*

1 2 

f *ff*

1 2 

f *ff*

1 2 

f *ff*

4 $\frac{3}{4}$ $\text{\textregistered}$ 1st time only.

$\text{\textregistered}$ *p dolce.*

f *p* *E♭ Cor.* *B♭ Cor.* *1 Fine.*

p *E♭ Cor.* *B♭ Cor.* *1* *2* $\text{\textregistered}$ *D.S.al*

CODA. *ff* *ff* *ff* *f p* *pp*

sf *p* *mf*

p *sf* *p* *E♭ Cor.* *f*

cresc. *tempo.* *rit.* *ff*

SOLO B $\flat$ CORNET.

SELECTION.

from
HEART and HAND.

by CH. LECOCQ.
arr. by M. C. Meyrelles.

50 *Maestoso.*

ff *Cl.* *p* *3* *B $\flat$* *ff* *Cl.* *B $\flat$* *Cl.* *ff* *p* *B $\flat$* *Cl.* *ff* *p* *mf* *mf* *f* *p* *Cl.* *B $\flat$* *Cl.* *B $\flat$* *f* *p* *f* *Alto* *3* *p* *sf* *p* *1* *p* *Alto* *rit.* *f* *Alto* *modto* *mf* *f*

SOLO B $\flat$ CORNET.

Cl. *B $\flat$*

p *ff* *p*

ff *Maestoso.* *ff*

Solo.

Allto *f* *p* *2*

f *Solo.* *p* *1*

p *ff*

p *f*

3 And^{no} mod^{to} Solo.

rall. *4* *mf*

First system of musical notation, featuring two staves. The top staff contains a triplet of eighth notes. The bottom staff includes a first ending bracket labeled '1'.

Tempo di Valse.

Second system of musical notation, featuring a single staff with a forte (*f*) dynamic marking.

Solo.

Third system of musical notation, featuring a single staff with a piano (*p*) dynamic marking and repeat signs.

Fourth system of musical notation, featuring a single staff with various musical notations.

Fifth system of musical notation, featuring a single staff with a piano (*p*) dynamic marking and a clarinet (*Cl.*) part.

Sixth system of musical notation, featuring a single staff with a tempo change to 'Tempo di Galop.' and a fortissimo (*ff*) dynamic marking.

Seventh system of musical notation, featuring a single staff with first and second endings and a mezzo-forte (*mf*) dynamic marking.

Eighth system of musical notation, featuring a single staff with forte (*f*) and mezzo-forte (*mf*) dynamic markings.

Ninth system of musical notation, featuring a single staff with a piano (*p*) dynamic marking.

Tenth system of musical notation, featuring a single staff with a forte (*f*) dynamic marking and a clarinet (*Cl.*) part.

Eleventh system of musical notation, featuring a single staff with a piano (*p*) dynamic marking and a crescendo (*cresc.*) marking.

Twelfth system of musical notation, featuring a single staff with a fortissimo (*ff*) dynamic marking.

SOLO B♭ CORNET.

Full Band \$ 200

SELECTION FROM VERDI'S OPERA.

IL TROVATORE.

Universal

Band 17 All? modt?.

arr: by M. C. Meyrelles.

[illegible]

Solo B $\flat$ CORNET

[illegible]

SOLO B $\flat$ CORNET.

Andte assai sostenuto.

8 *Solo.*

p

5

ff

All o .

f *All o modto.* *p* *p* *f*

7

ff

1

1

SOLO B♭ CORNET

Vivo.

The musical score for the Solo B♭ Cornet part is written on ten staves. It begins with a treble clef and a key signature of one flat (B♭). The tempo is marked 'Vivo.' and the dynamics include 'ff' (fortissimo) and 'allarg.' (allargando). The score includes several measures with triplets and slurs. A section marked 'Allò assai' (Allegro assai) is followed by a 'ff' dynamic. The tempo then changes to 'Andantino.' with a 'SOLO.' marking and a 'p' (piano) dynamic. This section contains many measures with triplets and slurs. A measure number '14' is indicated. The tempo changes to 'Andte mosso.' (Andante mosso) with a 'p' dynamic. This section also includes triplets and slurs. A measure number '1' is indicated. The tempo then changes to 'Allò brillante.' (Allegro brillante) with a 'ff' dynamic. This section includes a 'Cad.' (Cadenza) marking and a 'rall.' (rallentando) marking. A measure number '8' is indicated. The score concludes with a final measure marked with a double bar line and a repeat sign.

SOLO B^b CORNET.

"BRONZE HORSE"

Revised Edition.

OVERTURE.

Full Band \$2.00.

D. F. E. Auber.

arr. by M. C. Meyrelles.

Universal

Band J^t. All^o vivace.

54. *ff*

Silent. ff

1 Solo. p *1 3 1 2 pp* *All^{to} p*

Cl. *E^b Cor.* *E^b Cor.*

Bar. *B^b Cor.* *rall.* *B^b Cor.*

tempo. p *Cl. p* *B^b Cor. sf* *Cl.*

p *B^b Cor. p* *pp*

Tempo I. p *p* *ff* *risoluto.*

f

p *cresc.*

tempo. 2

rall. *pp*

p

1 3

Allo! 1st time Cl.

rall. *f* *p* *p 2nd time Cor.*

1 2

p 2nd time mf

ff *p*

cresc. *f* *Presto.* *p*

2

ff

SOLO B $\flat$ CORNET.

GOOD HUMOR.

(QUADRILLE.)

55

G WIEGAND

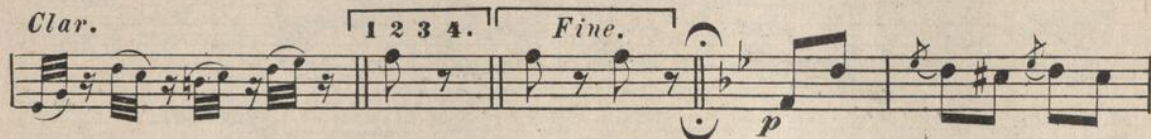
The image displays a page of musical notation for 'The Merry Widow' by Carl Fischer. The score is organized into three systems, each with a system number (1, 2, 3) in the left margin. System 1 (Piano) includes a first ending bracket and a 'CODA.' section. System 2 (Violin) includes a 'D.C.' (Da Capo) instruction. System 3 (Clarinet) includes a 'CODA.' section and a 'Solo' instruction. The notation includes various musical symbols such as clefs, time signatures, key signatures, dynamics (ff, p, f), and articulation marks. The page number '1087-17' is at the bottom left, '84' is at the bottom center, and 'Carl Fischer New York.' is at the bottom right. The publisher's name 'G. W. F. WILKINSON' is at the top right.

1087-17 84 Carl Fischer New York. G. W. F. WILKINSON

Clar.



Clar.



D.C.



SOLO B $\flat$ CORNET.

OVERTURE "JOLLY FELLOWS"

(FLOTTE BURSCHE.)

Small Orch. & Piano \$1.35

Full Orch. & Piano \$1.85

Ensemble parts 85¢

Piano acc 35¢

F. SUPPE.

Universal
Band J $\sharp$

Maestoso.

Full Band \$2.00

arr: by M. C. Meyrelles.

56 *f*

B $\flat$ Clar.

p

B $\flat$ Clar.

Clar.

B $\flat$ Cor.

Vivo.

ff

B $\flat$ Clar.

B $\flat$ Cor.

1.

2.

B $\flat$ Clar.

B $\flat$ Cor.

p

mf

f

SOLO B $\flat$ CORNET.

B $\flat$ Clar. *B $\flat$ Cor.*

p *ff*

Maestoso.

ff rall. *ff*

Tempo I. *mf* *tr* *tr* *ff*

ff

ff

Allo. *ff*

B $\flat$ Clar. *B $\flat$ Cor.*

Piu mosso. *ff*

The musical score is written for a Solo B-flat Cornet, with a B-flat Clarinet part also indicated. The score consists of 11 staves of music. The first staff begins with a B-flat Clarinet part and a B-flat Cornet part. The B-flat Clarinet part is marked *p* and the B-flat Cornet part is marked *ff*. The music is in 2/4 time. The second staff continues the B-flat Cornet part. The third staff continues the B-flat Cornet part. The fourth staff continues the B-flat Cornet part, with a *Maestoso.* marking. The fifth staff continues the B-flat Cornet part, with a *ff rall.* marking. The sixth staff continues the B-flat Cornet part, with a *ff* marking. The seventh staff begins with a *Tempo I.* marking and a *mf* dynamic. The eighth staff continues the B-flat Cornet part, with a *tr* marking. The ninth staff continues the B-flat Cornet part, with a *ff* marking. The tenth staff continues the B-flat Cornet part, with a *ff* marking. The eleventh staff continues the B-flat Cornet part, with a *ff* marking. The score includes various musical notations such as notes, rests, slurs, and fingerings. The dynamics range from *p* to *ff*. The tempo markings include *Maestoso.*, *Tempo I.*, and *Piu mosso.*. The score is numbered 87 at the bottom.

G. WIEGAND.

Full Band \$1.50

57.

57.

1 *ff* *p* Coda. *ff* *Solo* *p* *ff* D.S. *ff*

2 *f* *1234* *Fine.* *Solo.* *p* *f* D.S. *f*

3 *cl.* *f* *p* *f* *Bb* *ff* Coda. *Solo.* *p* *f* D.S. *p*

88 *p* D.S.

4 *ff* *1 2 3 4* *Fine.*

p with Brass Band.

with read Band.

6 *6* *p* *p*

f *f* *p* *D.S.*

1 *Cl.* *p* *3* *3*

Bb *ff* *1 2 3 4* *Fine.* *ff* *ff*

p *D.S.*

MOUNTAIN BELLE.

SOLO B $\flat$ CORNET.

LANCERS.

59

by G. Weingarten.

1 

2 

3 

4 *ff*

p

ff *D.C.*

5 *cl.* *p* *ff* *B $\flat$* *f*

p *ff*

cl. *p*

B $\flat$ *mf*

ff

D.S.

SOLO B $\flat$ CORNET. **LITTLE ROSE BUDS.**

MUSICAL MELANGE.

E. BOETTGER.

Universal Band J $\dot{1}$.

Full Band \$2.00.

61 *ff* *All^o* *Fl.* *B $\flat$ Cor.* *Fl.* *B $\flat$ Cor.*

9 *ff* *p rall.* *Larg^{to}* *p Solo.*

And^{te} *pp Solo B $\flat$ Cl.* *Larg^{to}* *B $\flat$ Cor.* *p*

Waltz. *B $\flat$ Cl.* *p*

B $\flat$ Cor. *B $\flat$ Cl.* *B $\flat$ Cor.* *p*

B $\flat$ Cl. *B $\flat$ Cor.* *f* *p*

16 *f* *p* *f* *p*

f *rall. p tempo.* *B $\flat$ Cl.* *1*

rall. tempo. *B $\flat$ Cor.* *1*

f marc.

rall. *2*

All? non troppo.

ff

tr

p

f

p

2 B $\flat$ Cl.

B $\flat$ Cor.

Solo.

f

p

1

ff

p

f

B $\flat$ Cl.

2 3 4 5 6 B $\flat$ Cor.

p

f

f

Vivace.

p B $\flat$ Cl.

B $\flat$ Cor.

mf

f

ff

f

"THE TWILIGHT HOUR."

SOLO B $\flat$ CORNET.

OVERTURE.

Full Band \$ 2.00

Revised Edition.

E. Boettger.

Universal
Band Jour^l. *Maestoso.*

62. *f* *cresc.*

ff *p*

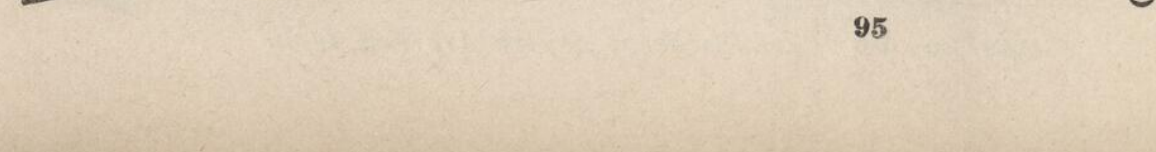
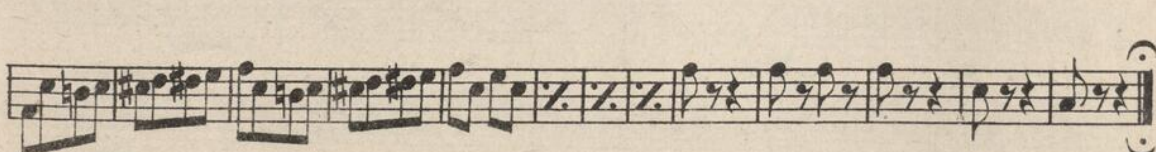
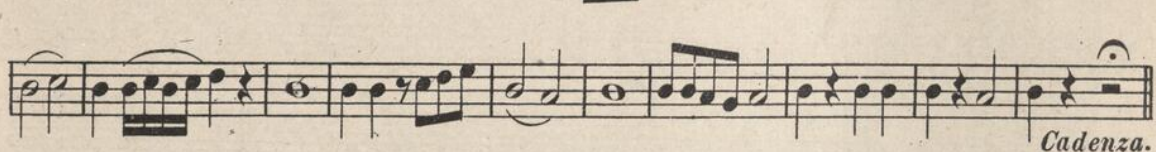
f *ff*

And^{no} *SOLO.* *p*

rall.

All^o 1 7 *p* *cresc.*

f 7



VISIONS OF A BEAUTIFUL WOMAN

SOLO B♭ CORNET.

WALTZ.

by Fahrbach.
arr by M.C. Meyrelles.

63 And^{no}

The musical score is written for a Solo B♭ Cornet. It begins in the key of B♭ major (one flat) and 3/4 time. The tempo is marked 'And^{no}'. The score is divided into three systems. The first system contains 8 staves of music, featuring a variety of dynamics including *p*, *f*, *dim.*, and *p*. The second system also contains 8 staves, with dynamics such as *f*, *p*, *cres.*, *mf*, and *f*. The third system consists of 4 staves, ending with a *Fine.* marking. The score includes numerous musical notations such as slurs, ties, and repeat signs, indicating a complex and expressive piece.

The image shows a page of a musical score for the song "The Rose Tree". The score is written for a single melodic line, likely for a voice or a single instrument. It consists of six staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The music is marked with a forte *f* dynamic. The second staff continues the melody, also marked *f*, and includes a first ending bracket. The third staff is marked *ff* (fortissimo) and includes a second ending bracket. The fourth staff is marked *f* and includes a first ending bracket. The fifth staff is marked *f* and includes a first ending bracket. The sixth staff is marked *f* and includes a first ending bracket. The score concludes with a double bar line and the word "Finale" written below the staff.

Finale.

L'Inferno.

ff

f *p cres poco a poco.*

f *ff G P.* *p*

f *p* *cres.*

mf *f* *cres.*

ff

ff 97

New Edition.

SOLO B $\flat$ CORNET. THE FORGE IN THE FOREST.

IDYLL.

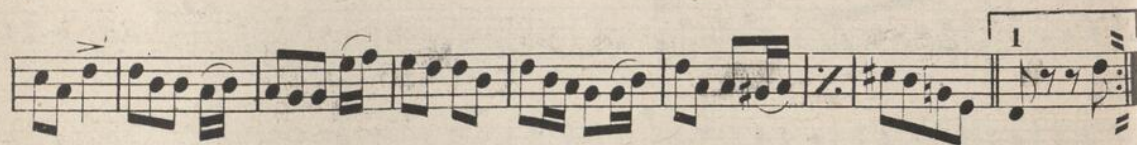
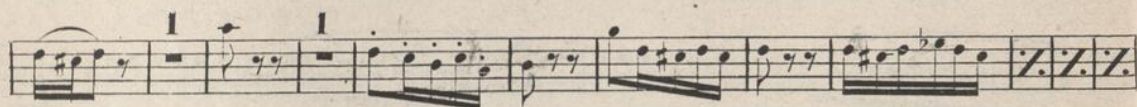
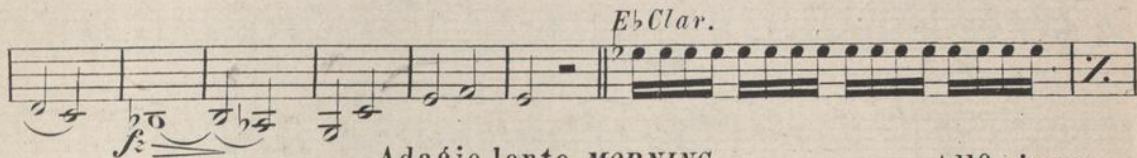
Revised by G. H. Reeves

by Th. Michaelis.

arr. by M. C. Meyrelles.

Universal
Band Jour'l. Adagio. NIGHT.

Full Band \$ 1.50



2
p

Bb Clar. *Cor.* *Bb Clar.*

Cor.

Cor.

4
ff

The musical score is written for a band. It begins with a first ending bracket marked '2' and a piano (*p*) dynamic. The first four staves contain a complex melodic line with many slurs and ties. The fifth staff introduces the Bb Clarinet and Cor Anglais parts. The sixth staff continues the Cor Anglais part. The seventh staff features a Cor Anglais part with a forte (*f*) dynamic. The eighth staff has a four-measure rest marked '4' and a fortissimo (*ff*) dynamic. The final three staves continue the main melodic line, ending with a double bar line and repeat dots.

B $\flat$ CORNET
SOLO.

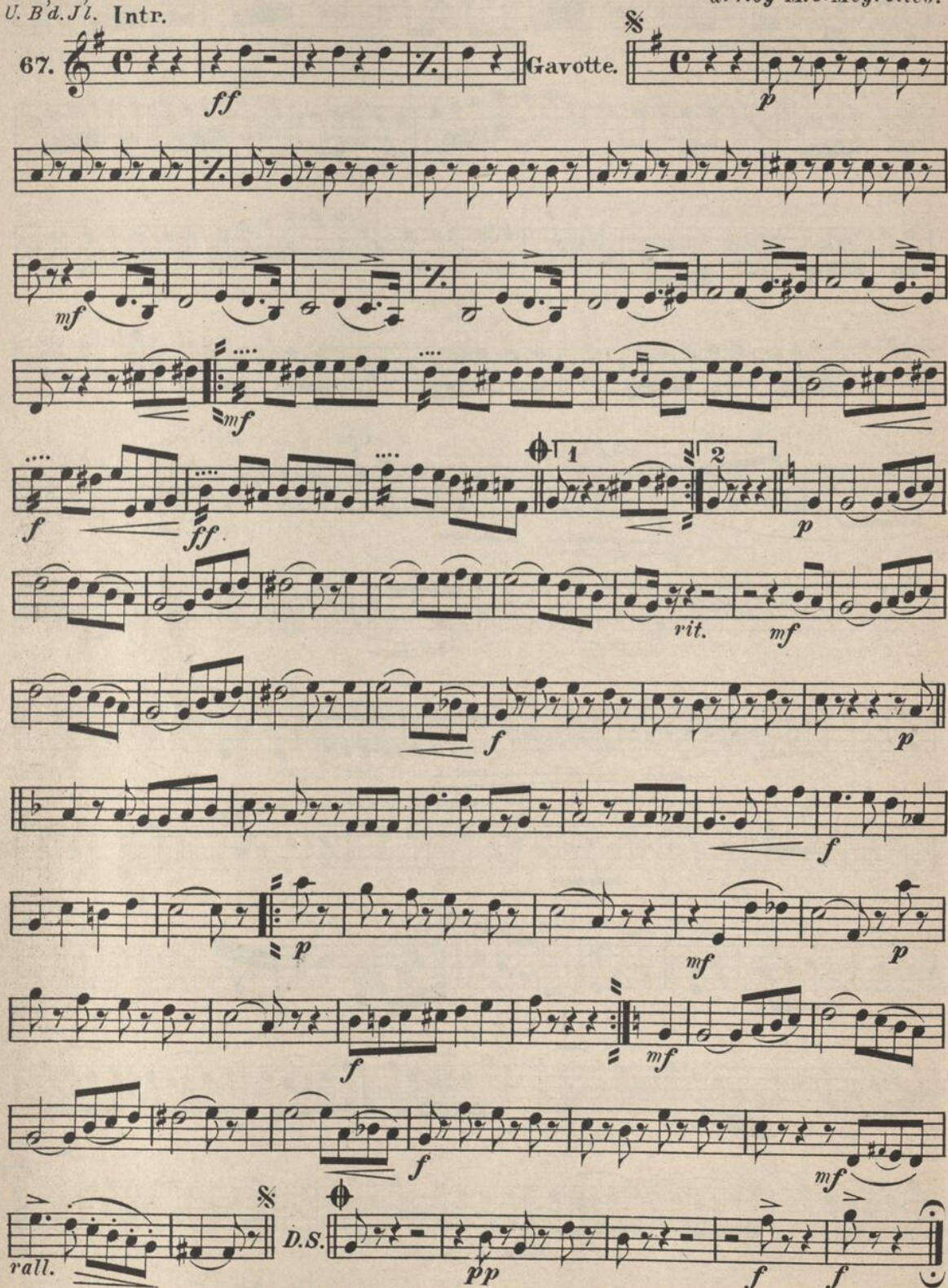
OUR LITTLE NESTLINGS.

GAVOTTE.

by T. Moses.

arr. by M.C. Meyrelles.

U. B'd. J'l. Intr.

67. 

SOLO B $\flat$ CORNET.

Universal
Band J ∇ .

MY QUEEN WALTZ.

P. BUCALOSSI.

arr. by M. C. Meyrelles.

68. INTR.

Andte maestoso.

Full Band \$2.00.

mf

3

rall.

Tempo di Valse.

4

1. p mf pp

p

ff

p

ff

1. 2. ff p

mf

pp

p

mf

pp

2. mf

f

1. 2. ff

1. 2.

3. f

4

1. 2.

6 2

2.

mf *f* *p*

mf *ff*

4. *mf* *ff*

p *ff*

CODA. 7

f *p*

mf *pp* *p*

mf *ff*

p *ff*

ff *ff* *p*

f *ff*

p

Solo B $\flat$ CORNET.

LAURA - WALTZ.

from Millöcker's Opera Beggar Student.

Universal
Band J $\sharp$. INTR.
69. Andante.

Full Band \$200.

arr by M.C. Meyrelles.

The musical score is written for three parts: Solo B $\flat$ CORNET, Solo Clarinet, and Cor. The score begins with a 6/8 time signature and a key signature of one flat (B $\flat$). The tempo is marked 'Andante'. The first system shows the Solo B $\flat$ CORNET part with a dynamic of *p*. The second system introduces the 'Tempo di Valse' section, marked with a 3/4 time signature and a dynamic of *p*. The third system features a 'Solo.' section for the Solo Clarinet, marked with a dynamic of *pp*, followed by a 'Tutti.' section for the Cor. part, marked with a dynamic of *f*. The score continues with various dynamics including *f*, *mf*, and *p*, and includes first and second endings. The Solo Clarinet part has a 'Solo.' section marked with a dynamic of *p*. The Cor. part has a 'Solo.' section marked with a dynamic of *f*. The score concludes with a final measure marked with a dynamic of *mf*.

This page of musical notation contains several systems of staves. The notation includes various musical symbols such as notes, rests, beams, and slurs. Dynamics are indicated by letters: *f* (forte), *mf* (mezzo-forte), *p* (piano), and *ff* (fortissimo). Performance markings include *Solo.*, *Tutti.*, *CODA.*, *rit.* (ritardando), and a section marked with a '3' over a repeat sign. The piece concludes with a double bar line and a final *ff* marking.

The notation is arranged in systems of staves. The first system consists of three staves. The second system begins with a '4' in a box, followed by a staff with a *f* dynamic, then a staff with a *p* dynamic and *Solo.* marking, and a staff with a *mf* dynamic and *Tutti.* marking. The third system consists of four staves, including a section with a *ff* dynamic and a first/second ending bracket. The fourth system begins with a *CODA.* marking and a *p* dynamic, followed by a staff with a *mf* dynamic and *Solo.* marking. The fifth system consists of four staves, including a section with a *f* dynamic and a *p* dynamic. The sixth system consists of four staves, including a section with a *ff* dynamic and a *rit.* marking. The seventh system consists of four staves, including a section with a *f* dynamic and a *ff* dynamic. The piece concludes with a double bar line and a final *ff* marking.

SOLO B $\flat$ CORNET.

OVERTURE MILITAIRE. by Ch. Puener.

arr. by M.C. Meyrelles.

Maestoso.



Mod^{to} marziale.



f
 8 *SOLO.*
p 3 3 14 *mf*
 2 2 2
mf
 Marzia.
 6 8
 1
p
 4
f
ff

SOLO B $\flat$ CORNET.

"LA BELLE AMAZONE"

71

by Loeschhorn.

arr. by M.C. Meyrelles.

All^o Marcato.

7

p *f*

p

f

ff

4

5

p *f*

p

f *p*

7

f

f

f *p* *f*

f *p* *f*

f

f

f

Solo B $\flat$ CORNET.

LA BARCAROLLE WALTZ.

E. Waldteufel.

arr by M.C. Meyrelles.

72. INTR: Andante.

SOLO.

12 INTR: Andante.

SOLO. arr by M.C. Meyrelles.

1. 15

2. ff

3. ff

mf

f

rit.

sf

Clar.

p

Clar.

4. *p* *f*

ff

CODA. *p* *mf* *sf* *ff*

Clar. *p dim.* 15

p *f* *p* *ff*

2 3 4 5 6 7 8

SOLO B $\flat$ CORNET.

THE SKATER WALTZ. by E. Waldteufel.

arr. by V. F. Safranek.

INTR.

Andante.

Full Band \$2.00

U. B'd. J'l

Horn.

Clar.

73.

Cl.
p

§ Sax.

4

nets.

D. S. al.

2

f.

2

f

crese.

p2 d time only

p

SOLO B $\flat$ CORNET

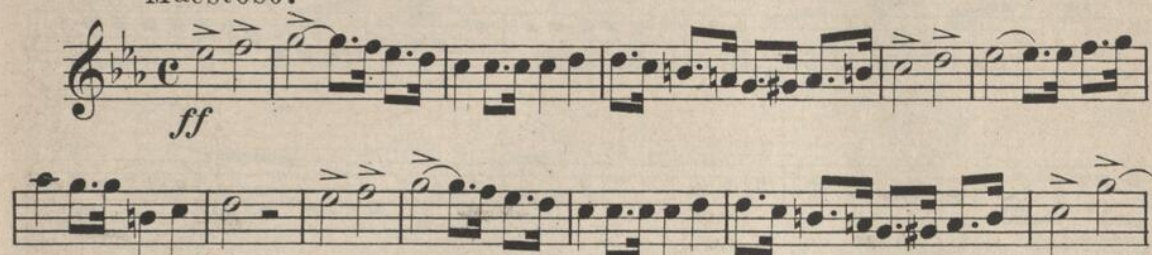
Musical score for Solo B $\flat$ Cornet. The score consists of 14 staves of music. The key signature is one flat (B $\flat$), and the time signature is 4/4. The score includes various musical notations, including eighth notes, quarter notes, and half notes, as well as rests and accidentals. Dynamics include *p* (piano), *f* (forte), *mf* (mezzo-forte), *dim.* (diminuendo), and *ff* (fortissimo). The score also includes markings for other instruments: *(Sax)*, *Cor.*, and *Sax.*. A section marked *§ 2^d time only.* begins on the third staff. A section marked *§ CODA.* begins on the sixth staff. The score concludes with a series of rests numbered 2 through 7.

SOLO B $\flat$ CORNET. **NIAGARA OVERTURE.**

74

by E. Boettger.
arr. by M. C. Meyrelles.

Maestoso.



E $\flat$ Cl.

p

Cor.

p

ff

ff

Mod^{to} dolce.

p

Appassionato.

f

p

rall.

Allo

Solo B $\flat$ Cl.

p *p* *f*

p *f* *p* *f* *p*

f *p*

f *p*

f *p*

f *p*

15 *p*

Piu mosso.

SOLO B $\flat$ CORNET. **ANDALOUSIAN BOLERO.**

SOLO B $\flat$ CORNET. **ANDALOUSIAN BOLERO.**

Full Band \$1.00.

by Bousquet.

arr. by J. H. Greissinger.

*Universal
Band J'l.*

Tenors.

1st B $\flat$ Cor.

Band 5.

76. *Tenors.* *1st B^b Cor.*

f *tr* *1* *2* *f*

p *rall.* *a tempo.* *1st & 2d Cor.*

Basses.

Coda. *D.C.al*

ff *3* *3*

SOLO B $\flat$ CORNET. *Successor to Dudes Medley Overture of 1883.*
CONDUCTOR. **BLOSSOMS OF 1884**

BLOSSOMS OF 1884.

MEDLEY OVERTURE.

E. Boettger.

77

Tempo di marzia. on latest Songs.

arr by M. C. Meyrelles.

[illegible]

SOLO B $\flat$ CORNET. CONDUCTOR.

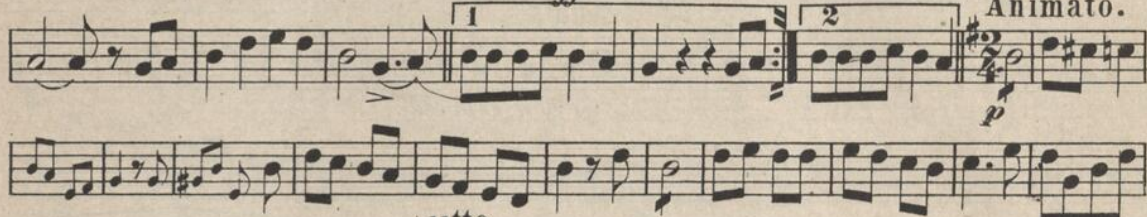
a tempo.



SOLO ff Tempo di Gavotte.



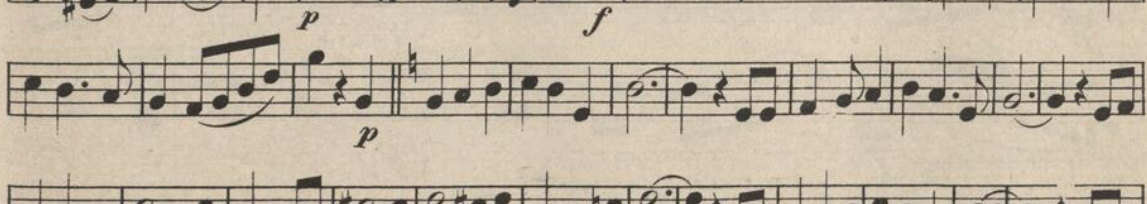
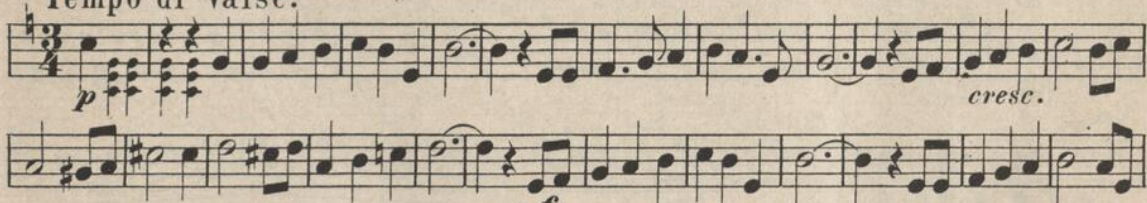
Animato.



Allto



Tempo di Valse.



a tempo.

rall.

f

SOLO.

p

p

Andte

f

p con espress.

f

p

Tempo di Valse.

ff

p

f

f

Galop.

cresc.

f

f

Clar.

p

mf

f

1 2

1 2

"THE ROSE OF ERIN" IRISH GAVOTTE.

Theo. Moses.
arr. by M.C. Meyrelles.

Carl Fischer New York

SOLO B $\flat$ CORNET. PURE AS SNOW. IDYLLE.

G. Lange.

Full Band 75¢

Carl Fischer, New York

No 79. *Respectfully dedicated to General John. P. Hatch.*
 Solo B $\flat$ CORNET. *Commander 2^d U.S. Cavalry.*
 (Conductor.)

OREGONIA.

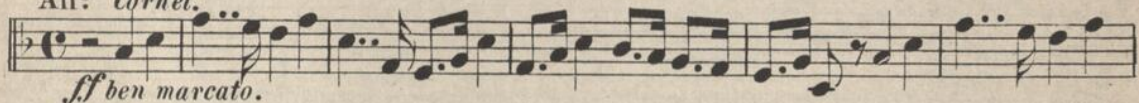
MILITARY OVERTURE.

by M.C. Meyrelles.

Andte molto sostenuto.



All^o Cornet.



SOLO.

E♭ Clar.

p

p

p

f

f

p

cresc.

f

ff

p

ff

Same movement.

ff

Dedicated to ADMIRAL UPSHUR.

SOLO B $\frac{1}{2}$ CORNET.
CONDUCTOR.

ALL HANDS ON DECK.

(ALLE MANNSCHAFT AN BORD.)

Fr. v. Suppé.

arr.by M.C.Meyrelles.

Universal
Band J'l. All! con spirito.

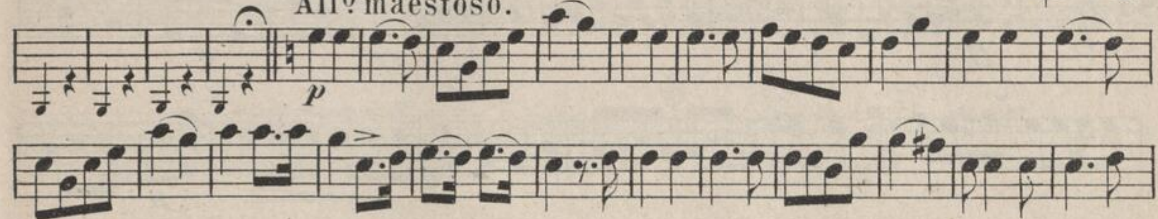
OVERTURE.

Full Band \$200.

f *p* *f* *p* ₁₂₂ *accel e cresc.*



All^o maestoso.



Tempo I.



Maestoso.



rit e marcato. ff

Piu mosso. 2



Respectfully dedicated to Lieutenant Ch.F. Roe
Adjutant 2^d U. S. Cavalry.

SOLO B $\flat$ CORNET.
CONDUCTOR.

DRAGOONS CALL.

ULANENRUF.
Characteristic Piece.

R. EILENBERG.
arr. by M.C. Meyrelles.

81

ff *ff* *p* *mf* *ff* *p* *ff* *p* *ff* *p* *SOLO.* *f*

2

ff

p

Basses.

p

ff

CODA.

ff

D. C. al

Solo B $\flat$ CORNET.
(CONDUCTOR.)

"LE PETIT BLUE."

WALTZ.

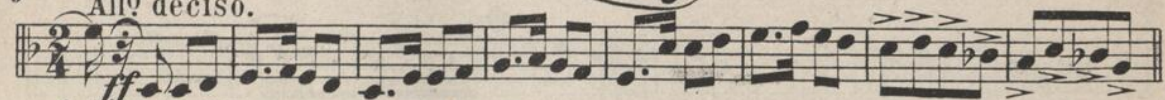
by Leop. de Wenzel.
arr. by M.C. Meyrelles.

82

INTR:
Andante.

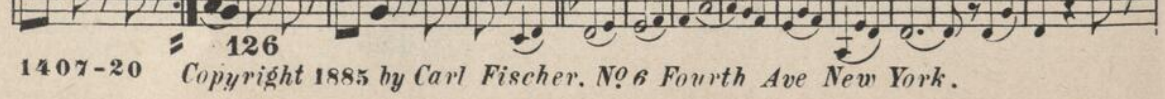
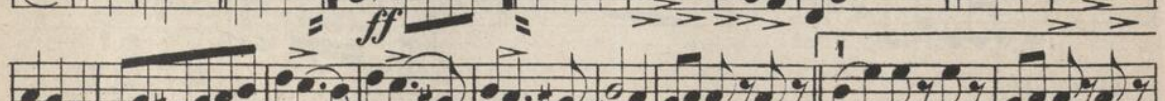
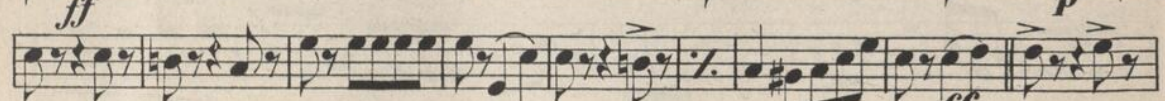
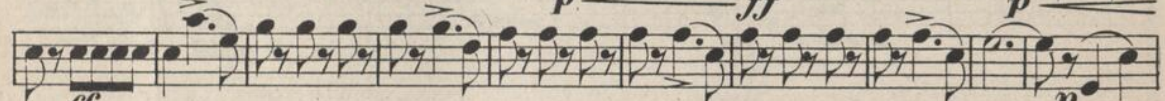
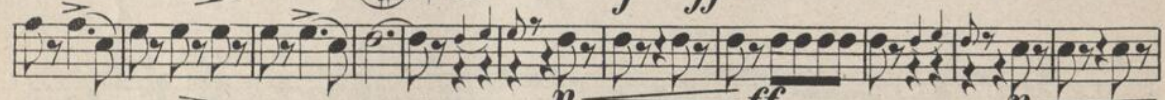
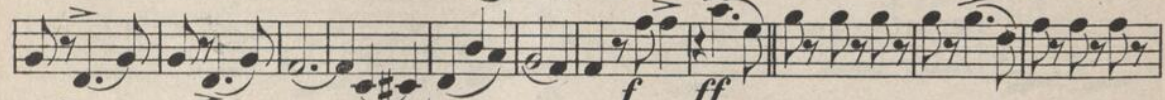
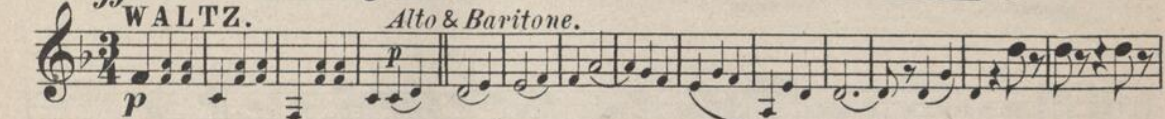


Allo deciso.



WALTZ.

Alto & Baritone.



Handwritten musical score on 15 staves. The score includes various musical notations such as notes, rests, and dynamic markings. Key markings include "CODA.", "ff", "f", "p", and "cresc.". There are also numbered measures (1-13, 1-6) and repeat signs. The page number "127" is at the bottom center.

SELECTION from GENEÉ'S COMIC OPERA.

Solo B $\flat$ CORNET.

"NANON"

Full Band \$2.00

arr. by E. Boettger.

Universal Allegro.

Band, *Pife.*

83

f *ff*

Allto non troppo. *Clar.* *p*

cresc. *Clar.* *rall.* *a tempo.* *a tempo.* *rall.* *mf* Allto un poco *p*

modto *f* *Clar.* *fz* *Clar.* *f* *Clar.* *p* *p* *f* *Clar.* *fz*

E♭.

Andante. *SOLO.*

p *pdolce.*

Bar. *SOLO.* *f* *rall.* *Allto*

p *p* *p*

f *p* *SOLO.* *p*

Bell.

1st Alto. *SOLO.*

p *p*

Tempo di Valse. *Cl.*

p *f* *ff*

The musical score is written for a piano and includes parts for a soloist and a first alto. The key signature is E-flat major (three flats). The tempo and style markings include 'Andante', 'Tempo di Valse', and 'SOLO.'. Dynamic markings range from piano (p) to fortissimo (ff). The score includes various musical notations such as eighth notes, sixteenth notes, triplets, and slurs. The piece concludes with a final cadence on the last staff.

SOLO B $\flat$ CORNET.A DAY IN OUR GARRISON.

Nº 84.

MILITARY MEDLEY.

G. Oechsle.

Cannon. First Call. 3

Mod^{to} maest.

f pp ff

Assembly

Tempo I^o

Reveille.

f p

Tempo I^o

Assembly of Guard

f pp

Adjutants Call. Drum.

Marcia.

f ff

Retreat.

Cannon.

And^{te} con moto.

Bariton Solo.

E♭ Cor.
pp
Bar.
Tattoo.
Bar.
All^o marziale.
f
tr
p
f
tr
p
f
w
p
w
Taps.
Tempo di Lancers.
Galop.
pp
f
Tempo di Valse.
p
cresc.
Tempo di Polka.
p
f accel.
rit
molto.
Andte
piu mosso.
f
p
f
p
f
pp
f
pp
f

Solo B $\flat$ CORNET.
(Conductor.)
N $^{\circ}$ 85.

A NIGHT OFF.

MEDLEY OVERTURE 1885.

E. BOETTGER.

arr. by M. C. Meyrelles.

Tempo di marcia triumphale.

The first section of the score is written for a B $\flat$ Cornet in treble clef with a common time signature. It begins with a fortissimo (ff) dynamic and a tempo of 'Tempo di marcia triumphale'. The music features a series of eighth and sixteenth notes, with some triplet markings (3) and trills (tr). The section concludes with a 'rall.' (rallentando) marking and an 'Alto.' (Alto) instruction.

The second section is written in bass clef with a 2/4 time signature. It begins with a piano (p) dynamic and a tempo of 'Tempo di Valse'. The music consists of eighth and sixteenth notes. It ends with a mezzo-forte (mf) dynamic.

The third section is written in bass clef with a 3/4 time signature. It begins with a forte (f) dynamic and a tempo of 'Piu lento.' (Piu lento). The music features a mix of eighth and sixteenth notes. It ends with a mezzo-forte (mf) dynamic.

The fourth section is written in bass clef with a 3/4 time signature. It begins with a piano (p) dynamic and a tempo of 'Andte quasi modto' (Andte quasi modto). The music features a mix of eighth and sixteenth notes. It ends with a mezzo-forte (mf) dynamic.

The fifth section is written in bass clef with a 3/4 time signature. It begins with a piano (p) dynamic and a tempo of 'Andte quasi modto'. The music features a mix of eighth and sixteenth notes. It ends with a mezzo-forte (mf) dynamic.

The sixth section is written in bass clef with a 3/4 time signature. It begins with a piano (p) dynamic and a tempo of 'Andte quasi modto'. The music features a mix of eighth and sixteenth notes. It ends with a mezzo-forte (mf) dynamic.

The seventh section is written in bass clef with a 3/4 time signature. It begins with a piano (p) dynamic and a tempo of 'Andte quasi modto'. The music features a mix of eighth and sixteenth notes. It ends with a mezzo-forte (mf) dynamic.

The eighth section is written in bass clef with a 3/4 time signature. It begins with a piano (p) dynamic and a tempo of 'Andte quasi modto'. The music features a mix of eighth and sixteenth notes. It ends with a mezzo-forte (mf) dynamic.

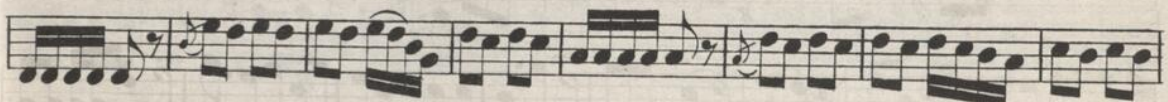
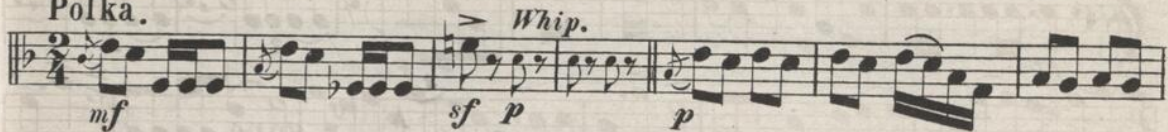
The ninth section is written in bass clef with a 3/4 time signature. It begins with a piano (p) dynamic and a tempo of 'Andte quasi modto'. The music features a mix of eighth and sixteenth notes. It ends with a mezzo-forte (mf) dynamic.

Solo B $\flat$ CORNET.

Andante.

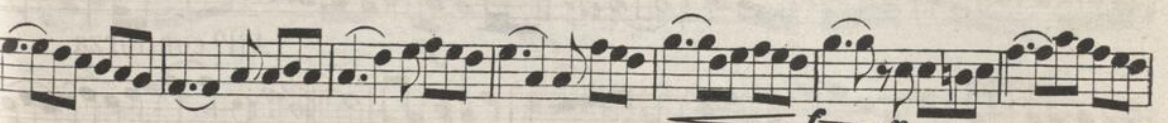
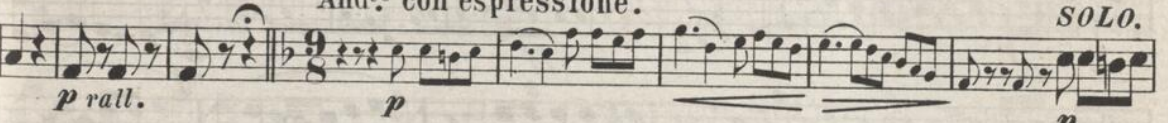


Polka.



Andte con espressione.

SOLO.



Waltz. *Alto.*

rall.

SOLO. *p* *TUTTI.* *mf*

SOLO. *p* *f* *SOLO.* *p* *f*

f *mf* *atempo* *rall.*

f *f* *Modto*

Galop. *ff* *p*

ff

tr

ff

Presto. *pp* *rit.* *ff*

SOLO B $\flat$ CORNET. "ESMERALDA"

CONDUCTOR.

BOLERO SONG.

Full Band 75¢

Universal
Band Jour'l. Tempo di Bolero.

by LEVEY.

arr. by M. C. Meyrelles.

86. *f*

SOLO
p

cresc. *p*

cresc. *sempre cresc. ff rall.* *f*

SOLO.
p *f* *p*

rit. *f*

SOLO. dolce.
p

con amore.

rit. *p*

D.S. al *f*

SOLO.
ad lib. *ff*

SOLO B $\flat$ CORNET CONDUCTOR.

No 87.

CHINESE WAR MARCH.

Theod. Michaelis.

The musical score is written for a Solo B $\flat$ Cornet Conductor. It begins with a 2/4 time signature and a key signature of one sharp (F#). The score is divided into several sections with specific instrument assignments and dynamic markings:

- Bass**: Starts with a *ff* (fortissimo) dynamic.
- Triang. Solo**: Features a *sf* (sforzando) dynamic.
- Cymb. Solo**: Includes a *p* (piano) dynamic.
- SOLO B $\flat$** : The main melody for the solo cornet.
- Triang.**: Accompanied by *ff* dynamics.
- B $\flat$ Clar.**: Features a *p* (piano) dynamic.
- Cymb. & Dr.**: Includes a *p* (piano) dynamic.
- Shot.**: Includes a *fz* (forzando) dynamic.
- Cymb. & Dr.**: Includes a *p* (piano) dynamic.
- TRIO.**: The Trio section begins with a *ff* (fortissimo) dynamic.
- ff con forza.**: A section marked with *ff con forza*.
- tr¹.** and **tr².**: Trill sections.
- pp**: A section marked with *pp* (pianissimo).
- CODA.**: The final section of the march.

SOLO B $\flat$ CORNET.

(CONDUCTOR.)

SPECIAL REPORTS.

88

WALTZ.

A. Czibulka.

arr. by M. C. Meyrelles.

Allegro.

Bass.

The musical score is written for a Solo B $\flat$ Cornet. It consists of three systems of music, each with a key signature of one flat and a 3/4 time signature. The first system is marked 'Allegro' and 'Bass.' and contains two staves of music. The second system is marked 'SOLO.' and 'Alto.' and contains two staves of music. The third system is marked '1.' and '2.' and contains two staves of music. The score includes various dynamics such as *f* (forte), *p* (piano), and *fz* (forzando), as well as tempo markings like 'Allegro' and 'Piu lento'. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.

Musical score for a piece in 3/4 time. The score consists of several staves. The first three staves are for a piano, with dynamics ranging from *p* to *f*. The fourth staff is for a Clarinet (Clar.), starting with a *p* dynamic. The fifth and sixth staves continue the piano part, with dynamics including *f* and *ff*. The seventh staff is for the Clarinet, with a *f* dynamic. The eighth staff is for the piano, with a *ff* dynamic. The ninth staff is the beginning of the CODA section, marked with a *p* dynamic. The tenth and eleventh staves continue the CODA, with dynamics including *f* and *p*. The twelfth staff is for the piano, with a *f* dynamic. The thirteenth staff is for the piano, with a *ff* dynamic. The fourteenth staff is for the piano, with a *ff* dynamic. The fifteenth staff is for the piano, with a *ff* dynamic. The sixteenth staff is for the piano, with a *ff* dynamic. The seventeenth staff is for the piano, with a *ff* dynamic. The eighteenth staff is for the piano, with a *ff* dynamic. The nineteenth staff is for the piano, with a *ff* dynamic. The twentieth staff is for the piano, with a *ff* dynamic. The twenty-first staff is for the piano, with a *ff* dynamic. The twenty-second staff is for the piano, with a *ff* dynamic. The twenty-third staff is for the piano, with a *ff* dynamic. The twenty-fourth staff is for the piano, with a *ff* dynamic. The twenty-fifth staff is for the piano, with a *ff* dynamic. The twenty-sixth staff is for the piano, with a *ff* dynamic. The twenty-seventh staff is for the piano, with a *ff* dynamic. The twenty-eighth staff is for the piano, with a *ff* dynamic. The twenty-ninth staff is for the piano, with a *ff* dynamic. The thirtieth staff is for the piano, with a *ff* dynamic. The thirty-first staff is for the piano, with a *ff* dynamic. The thirty-second staff is for the piano, with a *ff* dynamic. The thirty-third staff is for the piano, with a *ff* dynamic. The thirty-fourth staff is for the piano, with a *ff* dynamic. The thirty-fifth staff is for the piano, with a *ff* dynamic. The thirty-sixth staff is for the piano, with a *ff* dynamic. The thirty-seventh staff is for the piano, with a *ff* dynamic. The thirty-eighth staff is for the piano, with a *ff* dynamic. The thirty-ninth staff is for the piano, with a *ff* dynamic. The fortieth staff is for the piano, with a *ff* dynamic. The forty-first staff is for the piano, with a *ff* dynamic. The forty-second staff is for the piano, with a *ff* dynamic. The forty-third staff is for the piano, with a *ff* dynamic. The forty-fourth staff is for the piano, with a *ff* dynamic. The forty-fifth staff is for the piano, with a *ff* dynamic. The forty-sixth staff is for the piano, with a *ff* dynamic. The forty-seventh staff is for the piano, with a *ff* dynamic. The forty-eighth staff is for the piano, with a *ff* dynamic. The forty-ninth staff is for the piano, with a *ff* dynamic. The fiftieth staff is for the piano, with a *ff* dynamic. The fifty-first staff is for the piano, with a *ff* dynamic. The fifty-second staff is for the piano, with a *ff* dynamic. The fifty-third staff is for the piano, with a *ff* dynamic. The fifty-fourth staff is for the piano, with a *ff* dynamic. The fifty-fifth staff is for the piano, with a *ff* dynamic. The fifty-sixth staff is for the piano, with a *ff* dynamic. The fifty-seventh staff is for the piano, with a *ff* dynamic. The fifty-eighth staff is for the piano, with a *ff* dynamic. The fifty-ninth staff is for the piano, with a *ff* dynamic. The sixtieth staff is for the piano, with a *ff* dynamic. The sixty-first staff is for the piano, with a *ff* dynamic. The sixty-second staff is for the piano, with a *ff* dynamic. The sixty-third staff is for the piano, with a *ff* dynamic. The sixty-fourth staff is for the piano, with a *ff* dynamic. The sixty-fifth staff is for the piano, with a *ff* dynamic. The sixty-sixth staff is for the piano, with a *ff* dynamic. The sixty-seventh staff is for the piano, with a *ff* dynamic. The sixty-eighth staff is for the piano, with a *ff* dynamic. The sixty-ninth staff is for the piano, with a *ff* dynamic. The seventieth staff is for the piano, with a *ff* dynamic. The seventy-first staff is for the piano, with a *ff* dynamic. The seventy-second staff is for the piano, with a *ff* dynamic. The seventy-third staff is for the piano, with a *ff* dynamic. The seventy-fourth staff is for the piano, with a *ff* dynamic. The seventy-fifth staff is for the piano, with a *ff* dynamic. The seventy-sixth staff is for the piano, with a *ff* dynamic. The seventy-seventh staff is for the piano, with a *ff* dynamic. The seventy-eighth staff is for the piano, with a *ff* dynamic. The seventy-ninth staff is for the piano, with a *ff* dynamic. The eightieth staff is for the piano, with a *ff* dynamic. The eighty-first staff is for the piano, with a *ff* dynamic. The eighty-second staff is for the piano, with a *ff* dynamic. The eighty-third staff is for the piano, with a *ff* dynamic. The eighty-fourth staff is for the piano, with a *ff* dynamic. The eighty-fifth staff is for the piano, with a *ff* dynamic. The eighty-sixth staff is for the piano, with a *ff* dynamic. The eighty-seventh staff is for the piano, with a *ff* dynamic. The eighty-eighth staff is for the piano, with a *ff* dynamic. The eighty-ninth staff is for the piano, with a *ff* dynamic. The ninetieth staff is for the piano, with a *ff* dynamic. The ninety-first staff is for the piano, with a *ff* dynamic. The ninety-second staff is for the piano, with a *ff* dynamic. The ninety-third staff is for the piano, with a *ff* dynamic. The ninety-fourth staff is for the piano, with a *ff* dynamic. The ninety-fifth staff is for the piano, with a *ff* dynamic. The ninety-sixth staff is for the piano, with a *ff* dynamic. The ninety-seventh staff is for the piano, with a *ff* dynamic. The ninety-eighth staff is for the piano, with a *ff* dynamic. The ninety-ninth staff is for the piano, with a *ff* dynamic. The hundredth staff is for the piano, with a *ff* dynamic.

SOLO B $\flat$ CORNET.

CONDUCTOR.

DEUTSCHE GRÜSSE.

WALTZ.

Universal
Band J ℓ .

Andante maestoso.

Full Band \$200.

Ph. Fahrbach.

arr. by M.C. Meyrelles.

89. *ff*

E $\flat$ Clar.
p

ff

Barit. & Alto.
p *poco rit.*

Barit. & Alto.
p

f *p* *E $\flat$ Cor.* *p*

f *p*

f *p*

f *p*

f *p*

D.S.al.

2 *p*

f *p* *p*

mf *v* *v* *v* *v*

The musical score is written for a Clarinet (Clar.) and piano accompaniment. It is in 3/4 time and consists of 14 staves. The key signature has one flat (B-flat). The score includes various musical notations such as notes, rests, trills (tr), and dynamic markings (mf, f, p, cresc.). The piece features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The piano part includes a trill in the first measure of the third staff. The score is divided into two main sections, marked with '3' and '4' at the beginning of the third and eighth staves, respectively. The piece concludes with a double bar line and repeat signs.

STATE MILITIA REVIEW.

SOLO B^b CORNET. GRAND MARCH.

Full Band \$200.

Universal
Ed. J. l.

by Geo. Koppitz.

Quickstep time. Bell or Triangle. *E^b*

p

fz *dim.* *fz* *Bell.* *Clar.* *pp*

Cor. *p* *cresc.*

Clar. *f*

Cor. *f*

Bass. *ff*

tr *ff*

ff

Fine.

TRIO.

fz *Bass.*

Baritone.

Cornet.

p

fz *p* *ff*

ff

SOLO B $\flat$ CORNET.

CODA.

First system of musical notation for the Solo B $\flat$ Cornet, featuring a treble clef and a key signature of one flat. The music begins with a forte (*f*) dynamic and consists of a series of eighth and sixteenth notes.

Second system of musical notation, featuring a Bassoon part with a treble clef and a key signature of one flat. The Bassoon part includes a dynamic marking of *mf* and a *S^{va} lower* instruction. The Alto part is indicated by a bracket above the staff.

Third system of musical notation, featuring an E $\flat$ Cornet part with a treble clef and a key signature of one flat. The music includes a dynamic marking of *ff* and a *p* marking.

Fourth system of musical notation, featuring a Bassoon part with a treble clef and a key signature of one flat. The music includes a dynamic marking of *f* and a *p* marking.

Fifth system of musical notation, featuring a Bassoon part with a treble clef and a key signature of one flat. The music includes a dynamic marking of *f* and a *p* marking.

Sixth system of musical notation, featuring a Bassoon part with a treble clef and a key signature of one flat. The music includes a dynamic marking of *f* and a *p* marking.

Seventh system of musical notation, featuring a Bassoon part with a treble clef and a key signature of one flat. The music includes a dynamic marking of *f* and a *p* marking.

Eighth system of musical notation, featuring a Bassoon part with a treble clef and a key signature of one flat. The music includes a dynamic marking of *p* and a *p* marking.

Ninth system of musical notation, featuring a Bassoon part with a treble clef and a key signature of one flat. The music includes a dynamic marking of *ff* and a *p* marking.

Tenth system of musical notation, featuring a Bassoon part with a treble clef and a key signature of one flat. The music includes a dynamic marking of *f* and a *p* marking.

Eleventh system of musical notation, featuring a Bassoon part with a treble clef and a key signature of one flat. The music includes a dynamic marking of *f* and a *p* marking.

SOLO B $\flat$ CORNET.
CONDUCTOR.

A HUNTING SCENE

Small Orch. & Piano \$1.05

Full Orch. & Piano \$1.50

Piano acc. 30¢

DESCRIPTIVE PIECE.

Full Band \$2.00.

P. Bucalossi.

arr. by M. C. Meyrelles.

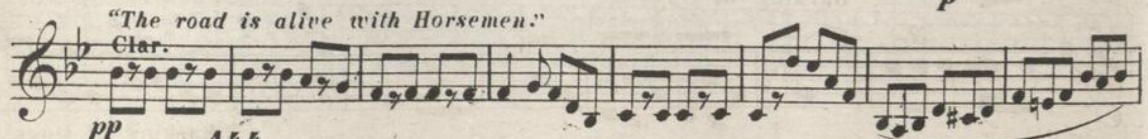
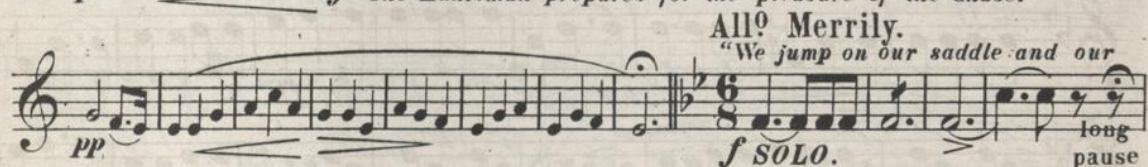
Universal
Band J'l.

Andantino.

"The Morning breaks calm and peaceful."

Clar.

91.



SOLO B $\flat$ CORNET. CONDUCTOR.

cresc.

f *ff*

p

ff

ff

Allo! Modto

p

Whip. *Whip.* *Whip.*

Whip. *Whip.* *Whip.* *Whip.*

cresc. *ff* *"On the Scent."*

Barking of Dogs

Basse *Clar.*

p

ff *Barking of Dogs*

Barking of Dogs

f *3* *3*

3 *3* *3*

Barking of Dogs

146

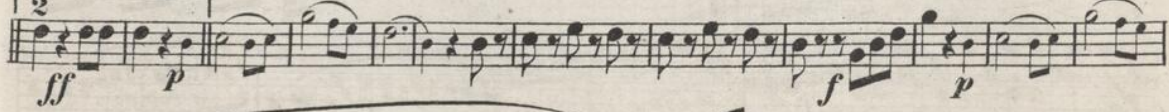
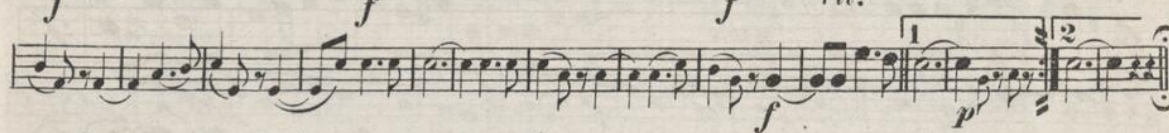
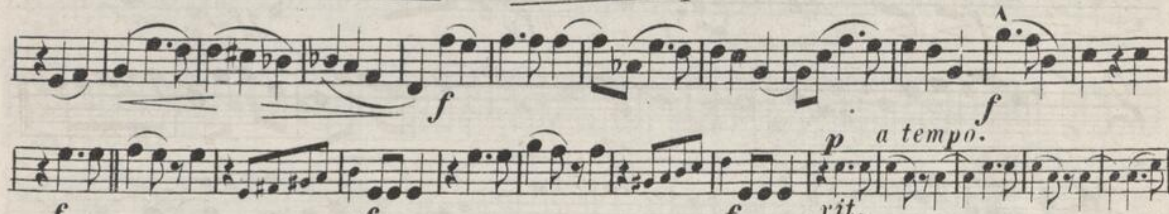
SOLO B $\flat$ CORNET.
CONDUCTOR.

TREASURE WALTZ.
SCHATZ WALZER.

from Gipsy Baron.

by J. Strauss.
arr. by M. C. Meyrelles.

92 Mod^{to} assai.



3 *f* *mf* *f* *mf* *f* *p* *f*

4 *f* *mf* *f* *p* *mf* *f* *p* *f* *mf* *mf*

CODA. *p* *f* *p*

p *f* *f* *f* *p rit. a tempo.* *f* *ff*

D.S.al

SOLO B^b CORNET.

CONDUCTOR.

THE RAMBLER.

MEDLEY OVERTURE.

THEO. MOSES.

arr. by M.C. Meyrelles.

93

Tempo di marcia.

Tempo di Valse.

p accomp.

cresc.

f

p

cresc.

p

Allo

Picc.

cresc.

f

ff

ff

149

SOLO B $\flat$ CORNET.

Allo modto.

p *f* *Picc. Cad. mf 1st Bb.*

SOLO.

p

p

mf

Allo con spirito.

f *p* *tr.* *f* *p*

f *p* *f* *mf*

f *p* *f* *p* *tr.* *f* *p*

f *p* *f* *ff* *mf*

Basses.

Andte.

Baritone.

p

SOLO.

mf

p

Musical score for a piece featuring Clarinet, Bass, and Eb instruments. The score includes various musical notations such as treble and bass staves, clefs, time signatures (6/8, 3/8, 2/4), and dynamic markings (mf, f, p, ff, p, f, mf). It also includes tempo markings like "Allto", "Modto", and "Tempo di Galop", as well as performance instructions like "SOLO." and "Ha ha ha ha".

SOLO B $\flat$ CORNET.
CONDUCTOR.

WEDDING SOUNDS.

INTROD.

WALTZ.

Ph. Fahrbach.
arr. by M. C. Meyrelles.

Tempo di Polacca.

94 *tempo di polacca.*

tr *f* *f p* *f p* *Vivo.* *f p* *p* *p* *rall poco & cresc.* *f* *mf* *f* *mf* *cl. p.* *mf* *mf* *tr* *mf* *tr* *tr* *tr* *1* *2* *2.* *mf* *fz* *f* *mf* *p* *fz* *fz* *mf* *p* *f* *f* *3.* *p* *mf* *1* *2* *p* *f* *mf* *p* *f* *p*

152

4. *f* *p* *mf* *f* *1* *f* *2* *f* *1* *2* *f*

CODA. *mf* *fz* *p* *f* *p* *SOLO.* *p* *p* *SOLO.* *p* *cresc. tr* *mf* *f* *p* *tr* *mf* *tr* *f* *p* *tr* *p* *rall poco & cresc.* *mf* *fz* *f* *p* *mf* *fz* *p* *mf* *mf* *ff* *fz*

The musical score is written for a single melodic line in 3/4 time. It begins with a key signature of one sharp (F#) and a common time signature of 3/4. The piece is marked with various dynamics including *f* (forte), *p* (piano), *mf* (mezzo-forte), *fz* (forzando), and *ff* (fortissimo). Performance markings include *SOLO.*, *cresc.* (crescendo), *tr* (trills), and *rall poco & cresc.* (rallentando poco and crescendo). The score is divided into sections by repeat signs and first/second endings. The piece concludes with a final *fz* marking.

The First Heart Throbs

Solo B $\flat$ Cornet

Das Erste Herzklopfen

Revised Edition

Carl Fischer Edition

Full Band \$1.50

R. Eilenberg, Op. 50

U. B. J $\frac{1}{2}$. And^{te} mod^{to}

15.

p *poco a poco rit.* *E $\flat$.* *p*

a tempo.

E $\flat$. *p*

p poco rit. *E $\flat$.* *p a tempo.*

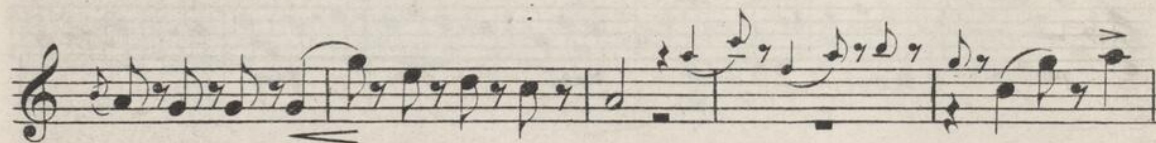
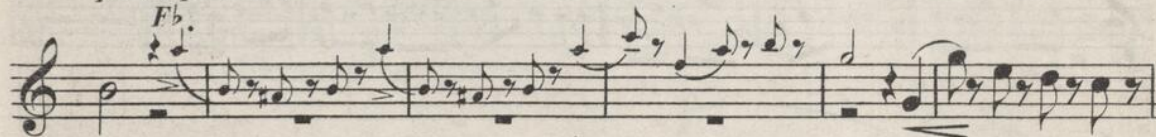
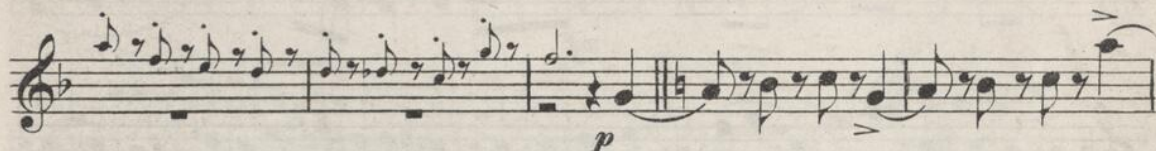
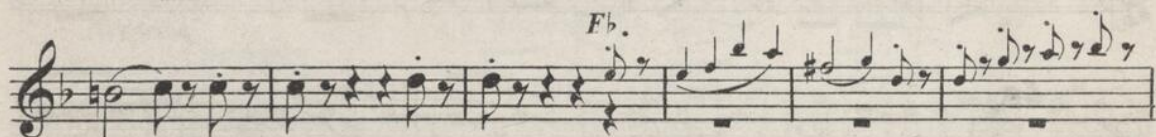
E $\flat$. *p* *Alto.*

Solo B $\flat$ Cornet

E $\flat$.



Bass.



No 97.
SOLO B $\flat$ CORNET.CONDUCTOR.

GONDOLIER AND NIGHTINGALE.

The Lover and the Nightingale.

BARCAROLLE.

O. Langey.

arr. by M. C. Meyrelles.

And^{no} quasi All^{to} Picc. *tr*

p *f* *pp*

cresc.

1st B $\flat$ Cor. *mf* *p* *p*

Cl. *poco rit.*

a tempo. SOLO. *f* *mf*

f *dim.*

1st B $\flat$. Cl. *poco rit.* *a tempo.*

mf

Un poco meno mosso.



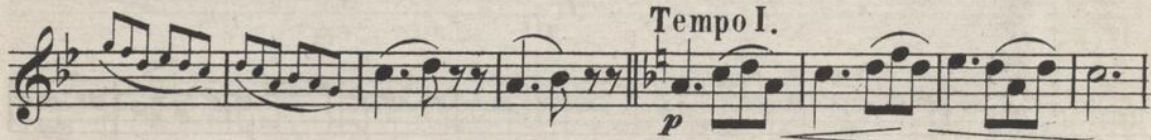
Tempo I.



Un poco meno mosso.



Tempo I.



Nº 98.
SOLO B $\flat$ CORNET.
Conductor.

PAVANE FAVORITE DE LOUIS XIV.

BRISSON.

Mod^{to}
Clar.
pp

Oboe.

p *mf*

p *rit.* *f* *p* *ff*

tr. *tr.* *tr.* *rit.* *a tempo.*

rit. *p*

ff *mf* *ff*

mf *p* *f* *rit.* *P.D.S. al*

CODA

p *ff*

SOLO B $\flat$ CORNET.

(CONDUCTOR.)

"EDINBURGH."

No 99.

WALTZ on Scotch Melodies.

BONNISSEAU.

arr by M. C. Meyrelles.

INTROD.

Tempo di Valse.

The musical score is written for a Solo B $\flat$ Cornet in 3/4 time. It begins with an introduction marked 'Tempo di Valse'. The first staff contains measures 1 through 8, with dynamics *ff* and *pp*. The second staff continues the introduction with measures 9 through 16, including a *cresc.* and *ff* marking. The first section, marked '1.', begins in measure 17 with a *p* dynamic. It consists of two staves of music, ending with a repeat sign. The second section, marked '2.', begins in measure 33 with a *ff* dynamic. It also consists of two staves of music, ending with a repeat sign. The score includes various dynamics such as *ff*, *pp*, *cresc.*, *p*, *mf*, *sf*, and *SOLO.* markings.

3. *p*

4. *ff*

CODA.
pp

ff

p

mf

p *cresc.* *sf* *p*

ff

p *rall. un poco* *G. P. ff*

160

New Edition.

SOLO B $\flat$ CORNET.

Conductor.

ROSSINI'S STABAT MATER.

Full Band 75¢

Universal
Band Jour^l.

Inflamatus.

Revised by L. P. Laurendeau.

arr. by M. C. Meyrelles.

And^{te} maestoso. $\text{♩} = 66$

100.

ff Brass unis. *Solo.* *pp* Altos.

f *cresc.* *ff* Brass. *pp* Altos.

Solo. *p* *f*

ff *p* *f*

Brass. *ff* *cresc.*

Altos. *p* *Solo.*

ff *p* *ff*

ff

Nº 101.
SOLO B $\flat$ CORNET.

MIKADO WALTZ.

INTROD. *from A. Sullivan's Opera MIKADO.*
Tempo di Valse.

E. BOETTGER.

The musical score is written for a Solo B-flat Cornet. It begins with an introduction in 3/4 time, key of B-flat major. The first staff starts with a forte (f) dynamic and ends with a ritardando (rit.) marking. The second staff begins with a first ending, marked with a '1' and a repeat sign, followed by a piano (p) dynamic. The third staff continues the melody. The fourth staff features a mezzo-forte (mf) dynamic and includes a first ending with a forte (f) dynamic. The fifth staff continues the melody. The sixth staff begins with a forte (f) dynamic and includes a first ending. The seventh staff continues the melody. The eighth staff features a mezzo-forte (mf) dynamic. The ninth staff continues the melody. The tenth staff concludes the piece with a forte (f) dynamic and a first ending. The score ends with a double bar line and the instruction 'D.S. al fine'.

3. *f* *p* *mf* *f* *ff* *p* *cres.* *f* *p* *mf* *ff*

The musical score consists of ten staves of music in 3/4 time, marked with a key signature of two flats (B-flat and E-flat). The piece is divided into three measures, with the first measure containing the first five staves, the second measure containing the next four staves, and the third measure containing the final staff. The dynamics range from *f* (forte) to *ff* (fortissimo), with *p* (piano) and *mf* (mezzo-forte) also present. The score includes various articulations such as accents, slurs, and phrasing marks. The first measure begins with a *f* dynamic and a series of eighth and sixteenth notes. The second measure features a *mf* dynamic and a series of eighth notes. The third measure begins with a *p* dynamic and a series of eighth notes, followed by a *cres.* (crescendo) marking and a *f* dynamic. The piece concludes with a *ff* dynamic and a series of eighth notes.

SHORT & SWEET POLKA

1st SOLO CORNET in B $\flat$

Cornet SOLO or DUET.

INTRO.
Andante moderato.

T. V. SHORT.

280.

p *mf* *f* *p* *mf* *f* *rall.*

Cadenza.

Polka.

p *rall.* *a tempo.* *p* *cresc.* *rall.* *p* *a tempo.* *cresc.*

8 *a tempo.*
rall. ff

D.S. al

Trio. 15 *p*

Polka D.C. al

Cadenza

Coda. *f* *p* *f*

cresc.

ff

SOLO B $\flat$ CORNET. "AMERICA"

CONDUCTOR.

Small Orch. & Piano \$1.35.

Full Orch. & Piano \$1.85.

Piano acc. 35¢.

OVERTURE ON NATIONAL AIRS. Theo Moses.

Universal Maestoso. INTR.

Full Band \$2.00

arr. by M.C. Meyrelles.

104 *Bd. Fl.* *B $\flat$ Clar.*

ff *ff* *Listesso tempo. "Hail Columbia"* *ff*

p *f* *mf* *f* *mf* *f* *ff* *Clar.* *mf* *And te "Home sweet Home"* *Flute Cad.* *p*

Mod to Maryland my Maryland. *p* *rall.* *Mod to marziale.* *f*

"Red white and Blue." *Clar.* *mf*

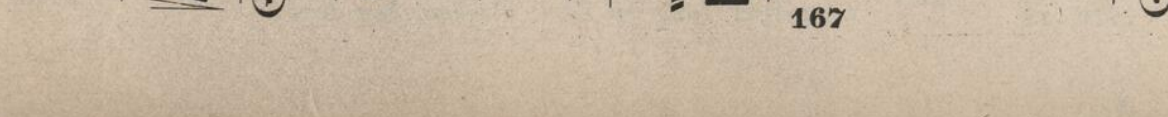
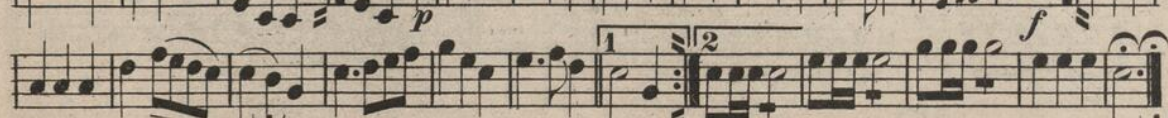
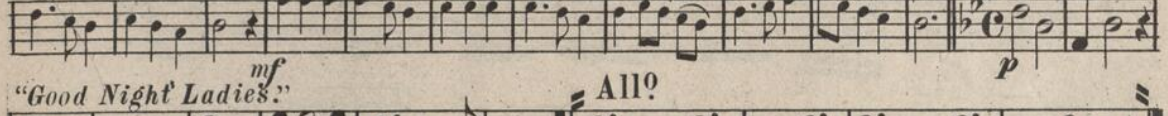
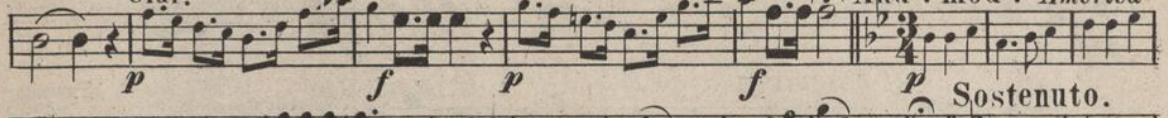
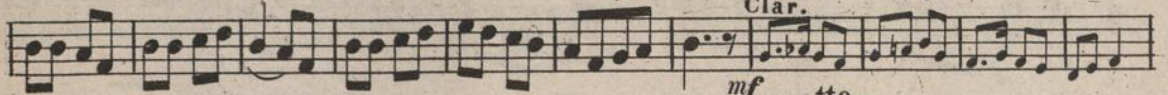
166 *f*

SOLO B $\flat$ CORNET

Mod^{to}



"Yankee Doodle"



SOLO B♭ CORNET. *Conductor.*

Nº 105.

U. S. ARMY LANCERS.

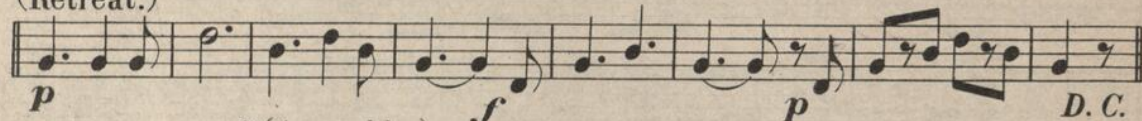
Theo. Tobani.

arr. by M. C. Meyrelles.

(Assembly of Buglers.)

1. 

(Retreat.)



§(Assembly.)

2. 

Last time.

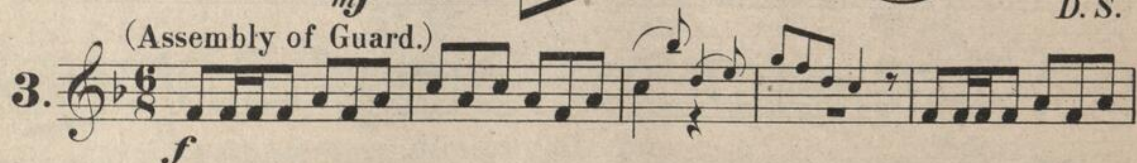






D. S.

(Assembly of Guard.)

3. 





4. *mf*

(Adjudants Call.)

5. *ff* Canon. *mf* *ff* (Reveille.) D.C.

1. 2. 3. 4. Fine. *mf*

1. & 3. 2. & 4. *f* *mf*

March 1st & 3^d time. (Tattoo.)

mf *mf* D.S.

March 2^d & 4th time. *mf* (Taps.)

mf *mf* D.S.

SOLO B $\flat$ CORNET.

CONDUCTOR.

HAUNTING EYES.

WALTZ.

Small Orch. & Pa. 75¢.

Full Orch. & Pa. \$1.15.

Piano acc. 15¢.

THEO. TOBANI.

arr. by M.C. Meyrelles.

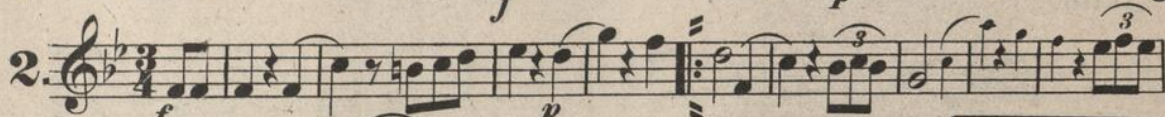
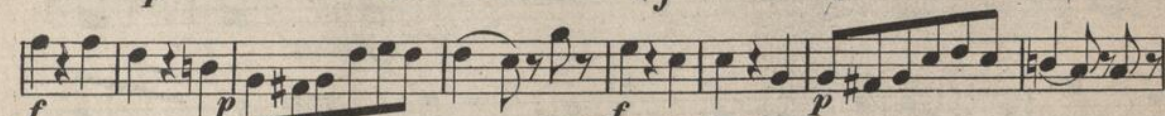
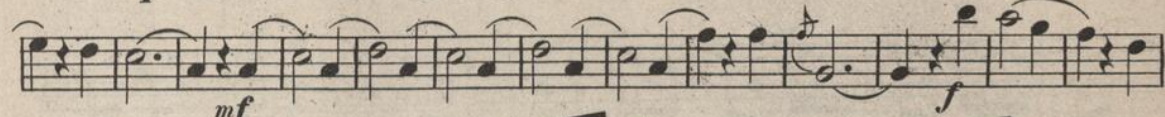
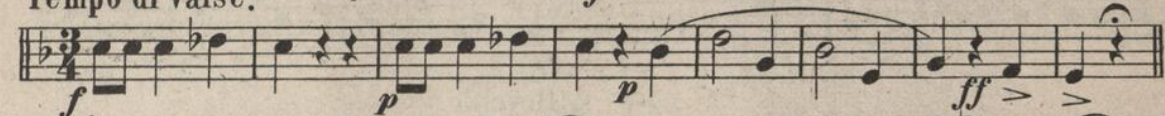
Universal And^{no}
Bd. Jt.

Full Band \$2.00.

106



Tempo di Valse.



3. *f* *p* *f* *p* *ff*

4. *p* *mf* *ff* *p* *ff*

CODA. *p* *mf* *f* *p* *mf* *f* *p* *Barit.* *rit.* *a tempo.* *ff*

RUSSIAN CARRIAGE SONG.

Andante. SOLO Echo arr. E. S. Thornton.

ff pp f

SOLO Echo

ff pp ff

Echo pp f

SOLO ff

Echo pp f

SOLO ff

Echo pp p

3

2

3

Cad.

Allegretto. E oh

E oh

ff

p

f

ff

ff

The musical score consists of ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. There are also some lyrics and performance instructions interspersed throughout the staves.

Staff 1: *p*
 Staff 2: 1 E oh E
 Staff 3: oh
 Staff 4: 2 SOLO *p*
 Staff 5:
 Staff 6: 1 E oh E oh
 Staff 7:
 Staff 8: Yep Yep Yep Yep E oh *tr tr*
 Staff 9: *tr tr*
 Staff 10:

SOLO B♭ CORNET. "A SLEIGHRIDE PARTY."

(Conductor.)

Full Band \$2.00

Theo. Michaelis.

No. 108. Andante.

arr. by M. C. Meyrelles.

"Invitation to Sleighride."

p *mf*

rit. *a tempo* *f* *p*

Galop. "Start"

p *ff*

p

Clar.

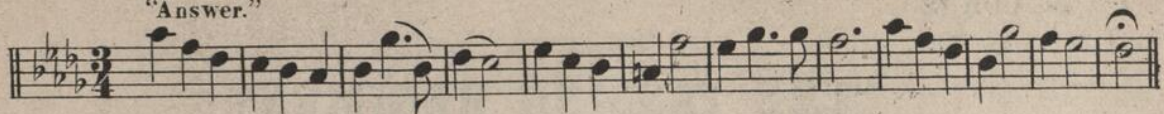
Andante. "Love declaration."

Clar. *p*

Bar. *p*

And^{no} mod^{to}.

"Answer."



Alleg^{to} mod^{to}.

"On the way."

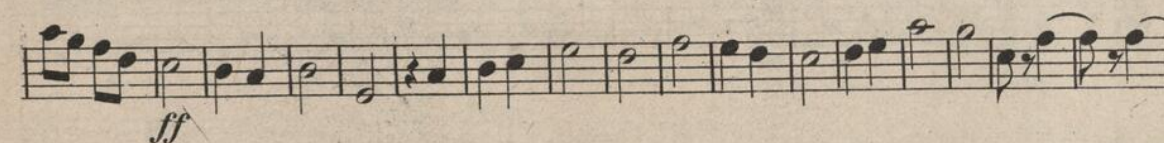
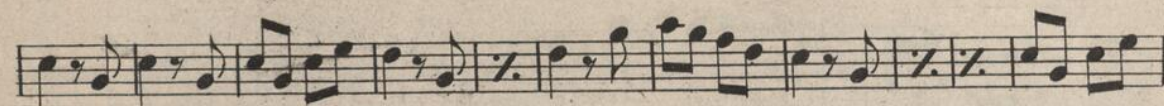


Grazioso.



Galop.

"Returning Home."



SOLO or
1st B $\flat$ CORNET.
O. & S. N $^{\circ}$ 109.

"THE PASSING REGIMENT."

Tempo di Marcia.

R. Coverly.

5 *in default Clts.*

ppp *ppp* *cresc.* *cresc.*

in default Clts.
pp *pp*

cresc.

Clts.
p *p* *cresc.*

cresc.

cresc. *cresc.* *ff*

The musical score is written for a 1st Bb Cornet. It consists of ten staves of music. The key signature has two flats (Bb and Eb), and the time signature is 2/4. The tempo is marked 'Tempo di Marcia'. The score includes various musical notations such as triplets, slurs, and dynamic markings. The first staff begins with a '5' and the instruction 'in default Clts.', followed by 'ppp' dynamics. The second staff has 'cresc.' markings. The third staff continues the melody. The fourth staff is marked 'in default Clts.' and 'pp'. The fifth staff has a 'cresc.' marking. The sixth staff is marked 'Clts.' and 'p'. The seventh staff has a 'cresc.' marking. The eighth staff has a 'f' marking. The ninth staff has 'cresc.' and 'ff' markings. The tenth staff concludes the piece.



Solo B $\flat$ Cornet.

(Conductor.)

Spanish Serenade.

Universal
Band J $\frac{1}{2}$.

CORNET SOLO.

Full Band \$1.50

Max. Eilenberg.

115 Maestoso marziale.

f

Solo.

chord.

f

p

Andte

p

f

p

f

prall.

Tempo di Valse.

p

f

p

f

p

rit.

a tempo.

f

Piu lento.

a tempo.

p

f

Piu lento.

a tempo.

a tempo.

p

f

frall.

Solo B♭ Cornet.

The musical score for the Solo B♭ Cornet consists of ten staves. The key signature is one sharp (F#), and the time signature is 2/4. The score includes various musical notations such as slurs, ties, and dynamic markings.

The first staff begins with a treble clef and a key signature of one sharp. It contains a series of eighth and sixteenth notes, with a *rit. a tempo.* marking towards the end.

The second staff continues the melody with a *f* (forte) dynamic marking.

The third staff is marked **TRIO.** and begins with a *p* (piano) dynamic. It includes a *Solo.* section and a *p* marking.

The fourth staff features a *rit. a tempo.* marking and includes triplet markings (*3*).

The fifth staff contains first and second endings, marked with *1* and *2* and triplet markings (*3*).

The sixth staff includes a *f* (forte) dynamic marking and a *rit.* marking.

The seventh staff is marked *Solo.* and begins with a *p* (piano) dynamic.

The eighth staff includes a *rit.* marking and triplet markings (*3*).

The ninth staff includes a *p* (piano) dynamic marking, a *f* (forte) dynamic marking, and a *D.S. al* (Da Capo) marking.

The tenth staff is marked **CODA.** and begins with a *f* (forte) dynamic. It includes a *Cad.* (Cadenza) marking and a *chord.* marking.

The final staff includes a *f* (forte) dynamic marking and a *fz* (forzando) marking.

Solo B $\flat$ Cornet.

Respectfully dedicated to my esteemed friend Mr. Carl Fischer.

O. & Sel. N $^{\circ}$ 116 **Lovely Blue Eyes Waltz.**

M. C. Meyrelles.

All $^{\circ}$ maestoso.

The first system of musical notation for the Solo B $\flat$ Cornet part. It consists of four staves. The first staff begins with a treble clef, a key signature of one flat (B $\flat$), and a common time signature (C). The tempo/mood is marked 'All $^{\circ}$ maestoso.' and the dynamics are marked 'f' (forte) and 'p' (piano). The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. The second staff continues the melody. The third staff features a piano 'p' dynamic. The fourth staff ends with a 'ff' (fortissimo) dynamic marking.

WALTZ.

The second system of musical notation, which includes the 'WALTZ.' section. It consists of eight staves. The first staff of this system is in 3/4 time and begins with a piano 'p' dynamic. The second staff is marked 'Clar.' (Clarinet). The third staff is marked 'Cor.' (Cornet). The fourth staff is marked 'Clar.' and 'Cor.'. The fifth staff is marked 'ff' (fortissimo) and 'G.P.' (Grand Piano). The sixth staff begins with a piano 'p' dynamic. The seventh staff includes first and second endings, marked '1' and '2', and a 'ff' dynamic. The eighth staff includes first and second endings, marked '1' and '2', and a piano 'p' dynamic. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests.

Solo B♭ Cornet.

The musical score for Solo B♭ Cornet consists of 12 staves. The key signature is one flat (B♭), and the time signature is 2/4. The score includes various dynamics and articulations:

- Staff 1:** Starts with a forte (*f*) dynamic, followed by a piano (*p*) dynamic.
- Staff 2:** Ends with a fortissimo (*ff*) dynamic.
- Staff 3:** Starts with a forte (*f*) dynamic, followed by a piano (*p*) dynamic.
- Staff 4:** Continues the melodic line.
- Staff 5:** Includes a piano (*p*) dynamic.
- Staff 6:** Starts with a forte (*f*) dynamic.
- Staff 7:** Ends with a piano (*p*) dynamic.
- Staff 8:** Continues the melodic line.
- Staff 9:** Continues the melodic line.
- Staff 10:** Includes a first ending (1) and a second ending (2).
- Staff 11:** Starts with a forte (*f*) dynamic, followed by a fortissimo (*ff*) dynamic.
- Staff 12:** Ends with a first ending (1).

2

p

1

p

2

f

FINALE.

Clar.

cresc.

ff

p

Clar.

Clar.

ff

Solo B $\flat$ Cornet.

Conductor.

"INFERNAL" Galop de Concert.

O. & S. N $^{\circ}$ 117.

Keler Bela.

arr. by M. C. Meyrelles.

Tromb. & Barit. *Cor.*

p *f* *p* *f* *p* *f*

Choir of Infernal Spirits.

p *ff*

Combat of the Furies.

p *f*

Dance of the Devil's.

TRIO. *f*

Midnight. *E Clar. 1* *1*

Harm.

1

B *Reception to Pluto.*

p *Silent.* *f*

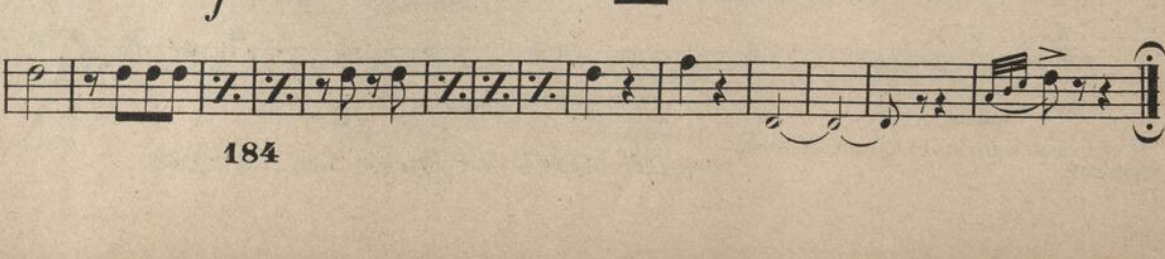
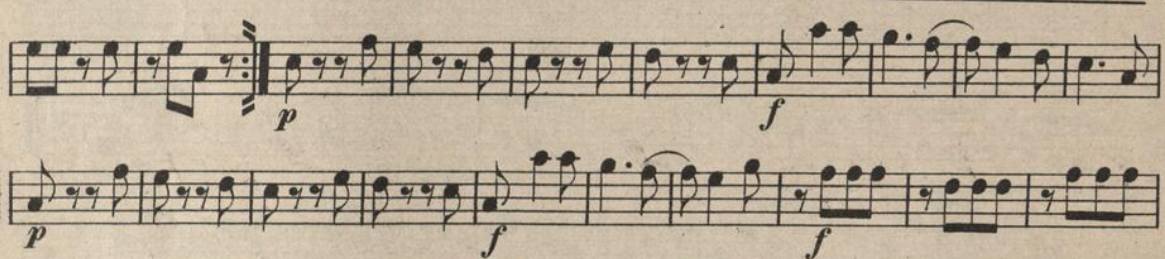
3 *3* *3*

ff

If necessary make cut from A to B.

1709-22

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Solo B $\flat$ Cornet.

Small Orch. & Piano. 85¢

Full Orch. & Piano \$1.25

Piano acc. 25¢

The Mill in the Forest

IDYLL.

5½
minutes

R. Eilenberg.

arr. by M.C. Meyrelles.

Universal
Band J. L.

And no (♩) On the brook. Full Band \$2.00.

Basse.

B $\flat$ Clar. or Oboe.

118.



SOLO.

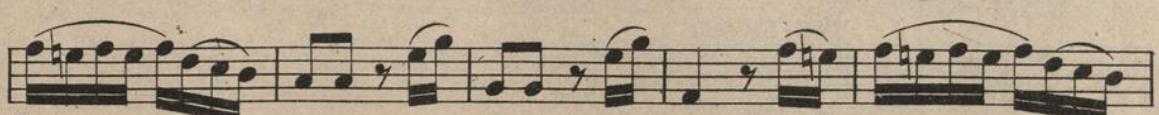


All to The Mill.

Bar.



Basse.



p

1712-25½

185

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SOLO B $\flat$ CORNET.

Bar.

p

Clar.

p

a tempo.

rit.

p

p

SOLO.

p poco a poco rit.

Alto.

Piu mosso.

f

Solo B $\flat$ Cornet. L' Oiseau du Bois.

Full Band #125

POLACCA DE CONCERT.

Ch. Le Thiere.

Universal
Band J $\frac{1}{2}$.

INTR.

For PICCOLO or CORNET SOLO.

TUTTI.

120

Polacca. *ff*

p SOLO.

TUTTI.

ff *p* *ff* *p* SOLO.

tr

187

1724-13 When performed as a Piccolo Solo, the tutti's only should be played by the Cornet.

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TUTTI.
ff

SOLO.
p

D.S.

CODA. Φ *ff* *SOLO.* *p* *cresc.*

ff

Solo B $\flat$ Cornet. "I DUE FOSCARI"

Full Band \$1.50.

O. & Sel. No 121.

DUETT for B $\flat$ Cornet & Baritone.

G. VERDI.

arr. by M. C. Meyrelles.

Mod^{to} Barit.

All^o p 3

Recit. p

a tempo. energico

Clar. & Barit.

rall.

And^{te} p dolce.

Barit.

Solo.

p

ff rall a tempo.

Barit.
Cad.
 Solo. *All^o* *Col Barit.*
p *f*
f *p* *f*
meno mosso.
ff *p*
 Barit.
All^o prestissimo. *ff*
fp *Slow piacere.* *fp*
p
a tempo.
ff *Mod^o* *Bar.* *p*
 Barit.
Piu vivo. *p*
 Solo *f* *p*
 Barit.

Solo B $\flat$ Cornet.

"ESMERALDA" OVERTURE.

O. & Sel. No 122.

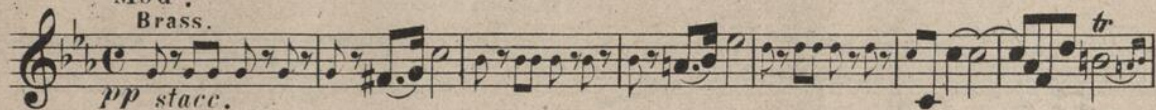
Full Band \$2.00.

A. Herman.

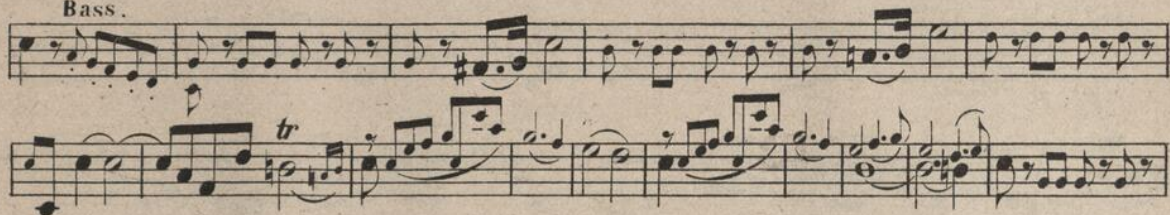
arr. by M. C. Meyrelles.

Mod^{to}

Brass.



Bass.



All^o risoluto.

ff



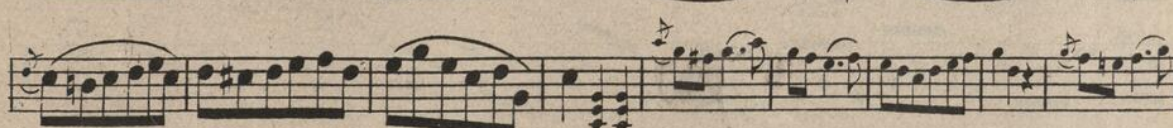
All^o mod^{to}

G. P.



ff

p



Musical score page featuring 13 staves of notation. The key signature is one flat (B-flat). The piece includes various dynamic markings: *p* (piano), *ff* (fortissimo), and *cresc.* (crescendo). The notation includes notes, rests, and repeat signs. The piece concludes with a double bar line and a repeat sign.

Solo B $\flat$ Cornet.

AMORETTENTANZE.

INTR.

WALTZ

GUNGL.

And^{te}

Full Band \$2.00

arr. by F. H. Greissinger.

Universal
and J^l.

Clarts.

Oboe or B $\flat$ Clar.

125.

pp *morendo.* *Presto.*

sf *p* *sf* *p*

1st B $\flat$ Cor.

And^{te} Clar.

Clarts

1.

f *p* *f* *p*

f

2.

1st B $\flat$ Cor.

Clar.

p *f* *f* *p*

f *p*

Solo B $\flat$ Cornet.

3. *1st B $\flat$.* *Clar.*

ff *p* *f* *p*

4. *ff* *p* *ff* *p* *1st B $\flat$* *pp* *f* *p*

5. *Clar.* *p* *ff*

CODA.

Bass.

The musical score for the CODA section is written for Bass, Clarinet, and other instruments. The score is in 3/4 time and features various dynamics and articulations. The Bass part begins with a *pp* dynamic and a *cresc.* marking. The Clarinet part features a *ff* dynamic and a *cresc.* marking. The score includes various articulations such as *tr* (trill), *f* (forte), *p* (piano), and *cresc.* (crescendo). The score is divided into two systems, with the first system ending at measure 194 and the second system starting at measure 195. The page number 195 is located at the bottom right of the page.

Solo B $\flat$ Cornet.

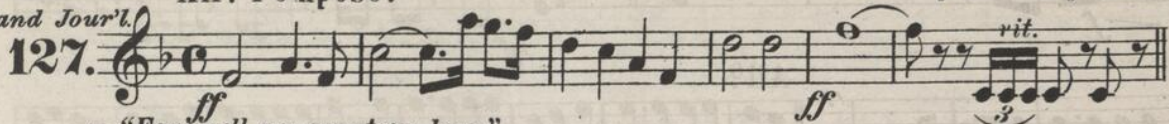
COLLEGE OVERTURE.

Full Band \$ 2.00

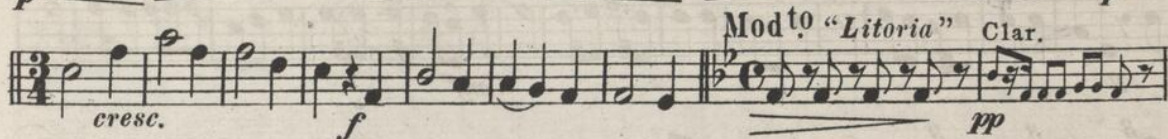
THEO. MOSES.

arr. by M.C. Meyrelles.

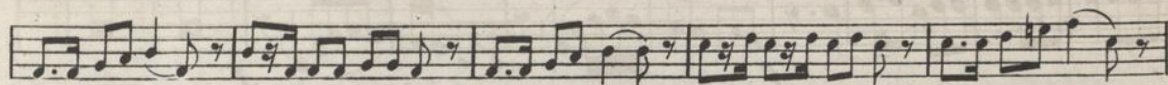
Universal All $\circ$ Pomposo.
Band Jour'l.



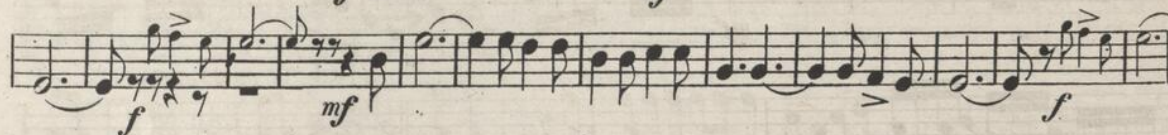
Andte "Farewell, my own true love"



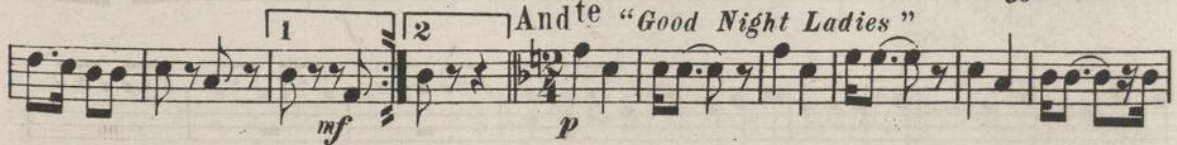
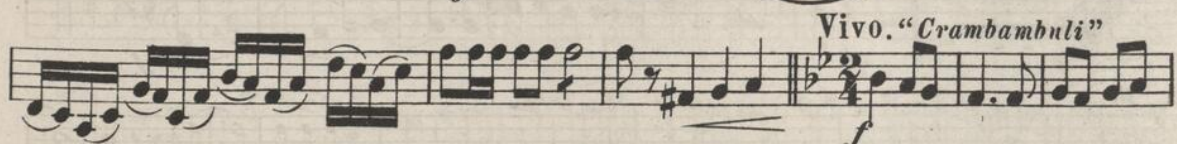
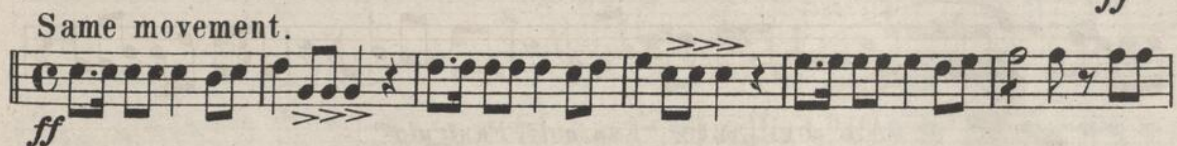
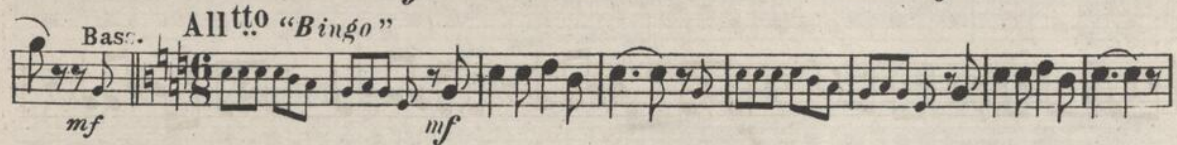
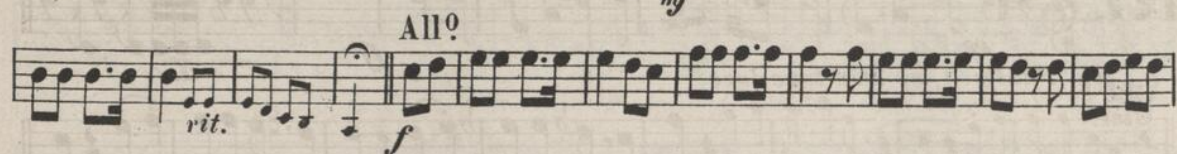
Mod to "Litoria" Clar.

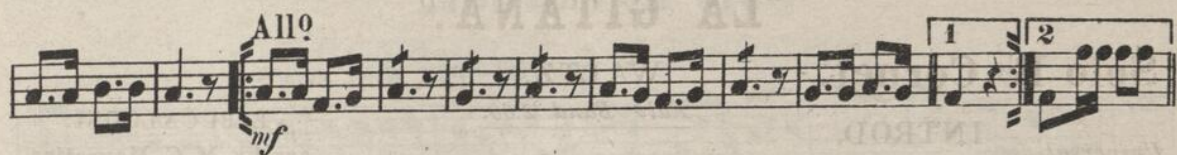


All $\circ$ brillante. "Funiculi, Funicula"

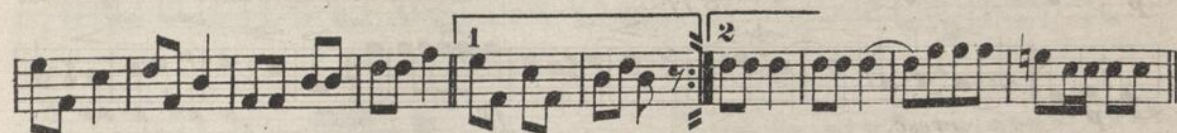
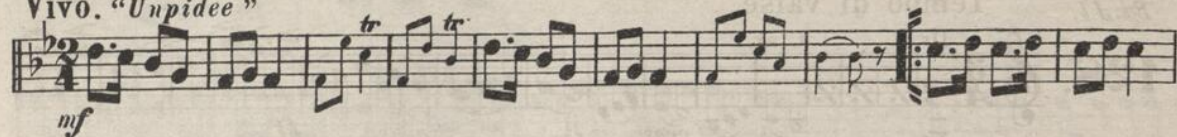


Solo B $\flat$ Cornet.





Vivo. "Unpidee"



Andte "Alma Mater, O"



at old Harvard"



Maestoso. "Gaudiamus igitur"



Presto



"LA GITANA."

Solo B $\flat$ Cornet.

WALTZ.

Full Band \$2.00.

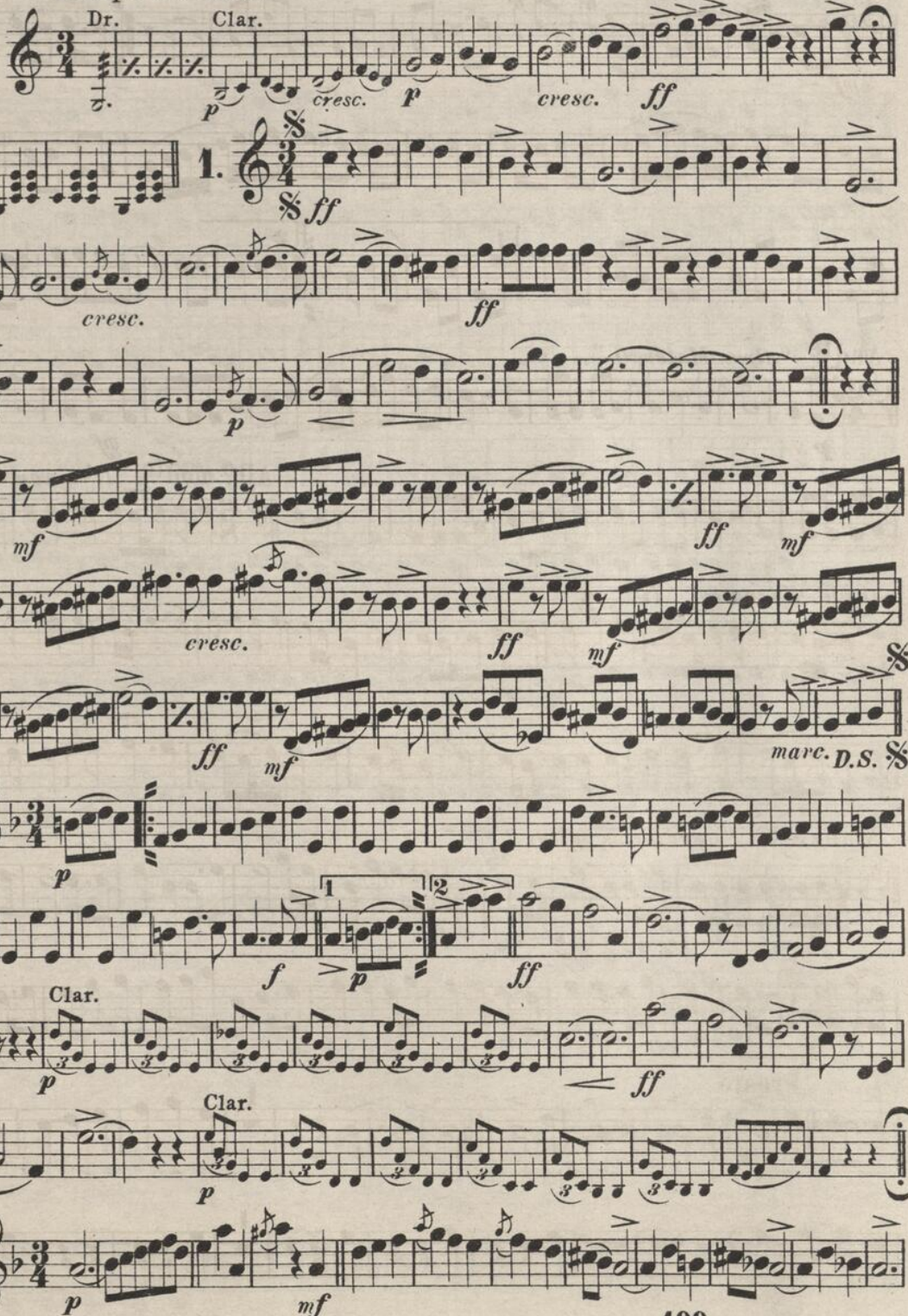
E. BUCALOOSI.

arr. by M. C. Meyrelles.

Universal
Ed. N.

INTROD.

Tempo di Valse.

128. 

Dr. Clar.

p *cresc.* *p* *cresc.* *ff*

p *cresc.* *ff*

ff *mf* *ff* *mf*

cresc. *ff* *mf* *marc. D.S.*

1. *p* *f* *p* *ff*

2. *p* *f* *p* *ff*

Clar. *p* *ff*

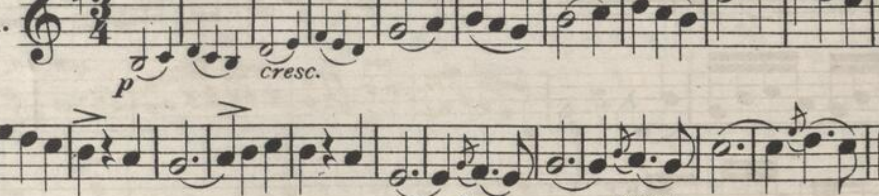
Clar. *p*

3. *p* *mf*

Bar.

p *f p* *mf* *cresc.* *sf* *ff*

3

CODA. Clar. 

A NIGHT IN NEW YORK.

MEDLEY OVERTURE.

Full Band \$2.00

Solo B $\flat$ Cornet.

Small Orch. & Piano \$1.05 Full Orch. & Piano \$1.50

E. BROOKS.

Piano acc. 30¢

129

All^o Cymb. Piccolo & Drum.
S. Drum. B. Drum.

Band.
ff

Maestoso.
1st B $\flat$ pp

Mod^{to} Fireside Dreams.
SOLO dolce

piu mosso.
f

a tempo.
pp

Oboe.
SOLO.

All^{to} Erminie.
p

meno.

a tempo.

a tempo.
f rit.

Solo B $\flat$ Cornet.

And^{te} mod^{to}

Baritone.

p

Days of my Childhood.

Trombone Solo.

p

Tromb

All^o mod^{to} Sylvia.

Clarinet.

meno. *a tempo.*

String.

a tempo. *meno.*

p a tempo. String.

p Oboe.

Clar.

Mod^{to} Little A $\sharp$ Sid.

String.

p

SOLO B $\flat$ CORNET

E $\flat$
 Oboe.
rit.
Maestoso marziale.
ff *Fackeltany.*
And^{no}
 Alto Solo
 Bass.
Moonlight Serenade.
rit. Bar. *p*
 SOLO.
p
 String.
rit. *a tempo.*
f *pp*
 Baritone.
f *p* *ff*

SOLO B $\flat$ CORNET

Mod^{to}

mf

p

p

Johnny & his Gun. Clar.

Bassoon.

ff Tromb.

Piccolo.

Oboe.

E $\flat$ Clar.

B $\flat$ Clar.

Bassoon.

B $\flat$ Solo.

Bass.

Tromb. & Alto.

E $\flat$ Cor.

Con spirito. Coon and his Razor.

S. Drum.

B. Drum. *f*

ff

Bassoon.

Oboe.

fff Gun.

GUARD MOUNT

Full Band \$1.50

Solo B $\flat$ Cornet.

Characteristic Piece.

Revised Edition.

Carl Fischer Edition.

German Patrol.

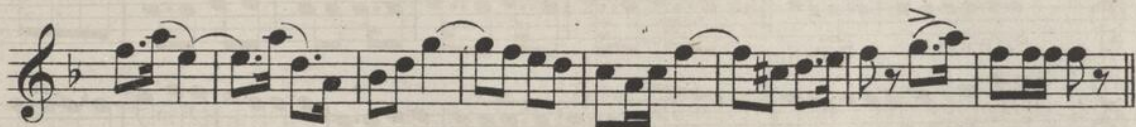
R. EILENBERG.

arr. by M.C. Meyrelles.

Universal
Band Jour'n'l.

Marcia.
Drum.

130.



Solo B $\flat$ Cornet.

The musical score for the Solo B $\flat$ Cornet consists of ten staves of music. The key signature is one flat (B $\flat$). The dynamics and articulations are as follows:

- Staff 1: *f*, *mf*, *f*
- Staff 2: *mf*, *f*, *f*
- Staff 3: *ff*
- Staff 4: *ff con fuoco.*
- Staff 5: *f*
- Staff 6: *f*
- Staff 7: *mf*
- Staff 8: *p*
- Staff 9: *pp*
- Staff 10: *Bar.*

The score includes various musical notations such as slurs, ties, and triplets. The final staff is marked "Bar." and ends with a double bar line.

"DON JUAN."

Andante.

131.

131. *Andante.*

f *p* *mf* *ff* *p* *ff* *p* *p* *Andante con moto.* *f* *p* *p* *cresc.* *cresc.* *mf* *Allegro.* *f* *Alto.* *p* *ff* *Alto.* *p*

Solo B $\flat$ Cornet.

A page of musical notation for a piano piece. The score is written on 14 staves. The key signature is B-flat major (two flats). The piece begins with a piano (p) dynamic and a forte (f) dynamic. It features various musical notations including eighth notes, sixteenth notes, and rests. There are several dynamic markings: p, f, and ff. The tempo changes are indicated by the words "Andante.", "Allegro.", and "Larghetto." in Italian. There are also markings for "Bar." (bar) and "pAlto." (piano alto). The notation includes many slurs, ties, and triplets. The piece ends with a double bar line and a final note.

Clar.

Alto.

Alto.

Alto.

Presto.

Alto.

ff

p

p

f

p

cresc.

ff

p

f

f

ff

DANUBE WAVES.

J. IVANOVICI.

WALTZ.

INTR:
All? modto

132.

The page contains musical notation for a piece in 3/4 time. The notation is arranged in several systems, each with multiple staves. The first system includes a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The music is marked with a forte (*ff*) dynamic and a tempo marking of *Andte*. The second system includes a treble clef, a key signature of one flat, and a 3/4 time signature. The music is marked with a *rall.* (rallentando) dynamic and a tempo marking of *Andte*. The third system includes a treble clef, a key signature of one flat, and a 3/4 time signature. The music is marked with a *p* (piano) dynamic and a tempo marking of *Andte*. The fourth system includes a treble clef, a key signature of one flat, and a 3/4 time signature. The music is marked with a *mf* (mezzo-forte) dynamic and a tempo marking of *Andte*. The fifth system includes a treble clef, a key signature of one flat, and a 3/4 time signature. The music is marked with a *f* (forte) dynamic and a tempo marking of *Andte*. The sixth system includes a treble clef, a key signature of one flat, and a 3/4 time signature. The music is marked with a *p* (piano) dynamic and a tempo marking of *Andte*. The seventh system includes a treble clef, a key signature of one flat, and a 3/4 time signature. The music is marked with a *f* (forte) dynamic and a tempo marking of *Andte*. The eighth system includes a treble clef, a key signature of one flat, and a 3/4 time signature. The music is marked with a *p* (piano) dynamic and a tempo marking of *Andte*. The ninth system includes a treble clef, a key signature of one flat, and a 3/4 time signature. The music is marked with a *f* (forte) dynamic and a tempo marking of *Andte*. The tenth system includes a treble clef, a key signature of one flat, and a 3/4 time signature. The music is marked with a *p* (piano) dynamic and a tempo marking of *Andte*. The eleventh system includes a treble clef, a key signature of one flat, and a 3/4 time signature. The music is marked with a *f* (forte) dynamic and a tempo marking of *Andte*. The twelfth system includes a treble clef, a key signature of one flat, and a 3/4 time signature. The music is marked with a *p* (piano) dynamic and a tempo marking of *Andte*. The thirteenth system includes a treble clef, a key signature of one flat, and a 3/4 time signature. The music is marked with a *f* (forte) dynamic and a tempo marking of *Andte*. The fourteenth system includes a treble clef, a key signature of one flat, and a 3/4 time signature. The music is marked with a *p* (piano) dynamic and a tempo marking of *Andte*. The fifteenth system includes a treble clef, a key signature of one flat, and a 3/4 time signature. The music is marked with a *f* (forte) dynamic and a tempo marking of *Andte*. The sixteenth system includes a treble clef, a key signature of one flat, and a 3/4 time signature. The music is marked with a *p* (piano) dynamic and a tempo marking of *Andte*. The seventeenth system includes a treble clef, a key signature of one flat, and a 3/4 time signature. The music is marked with a *f* (forte) dynamic and a tempo marking of *Andte*. The eighteenth system includes a treble clef, a key signature of one flat, and a 3/4 time signature. The music is marked with a *p* (piano) dynamic and a tempo marking of *Andte*. The nineteenth system includes a treble clef, a key signature of one flat, and a 3/4 time signature. The music is marked with a *f* (forte) dynamic and a tempo marking of *Andte*. The twentieth system includes a treble clef, a key signature of one flat, and a 3/4 time signature. The music is marked with a *p* (piano) dynamic and a tempo marking of *Andte*.

p

f

1 2

4. *p*

f

1&2 Fine. *f* *p* *tr* *f*

p *f* *tr* *f* *D.C.*

CODA. *ff*

p *f*

mf

f *p* *f*

p *f* *tr* *p* *f* *tr* *f*

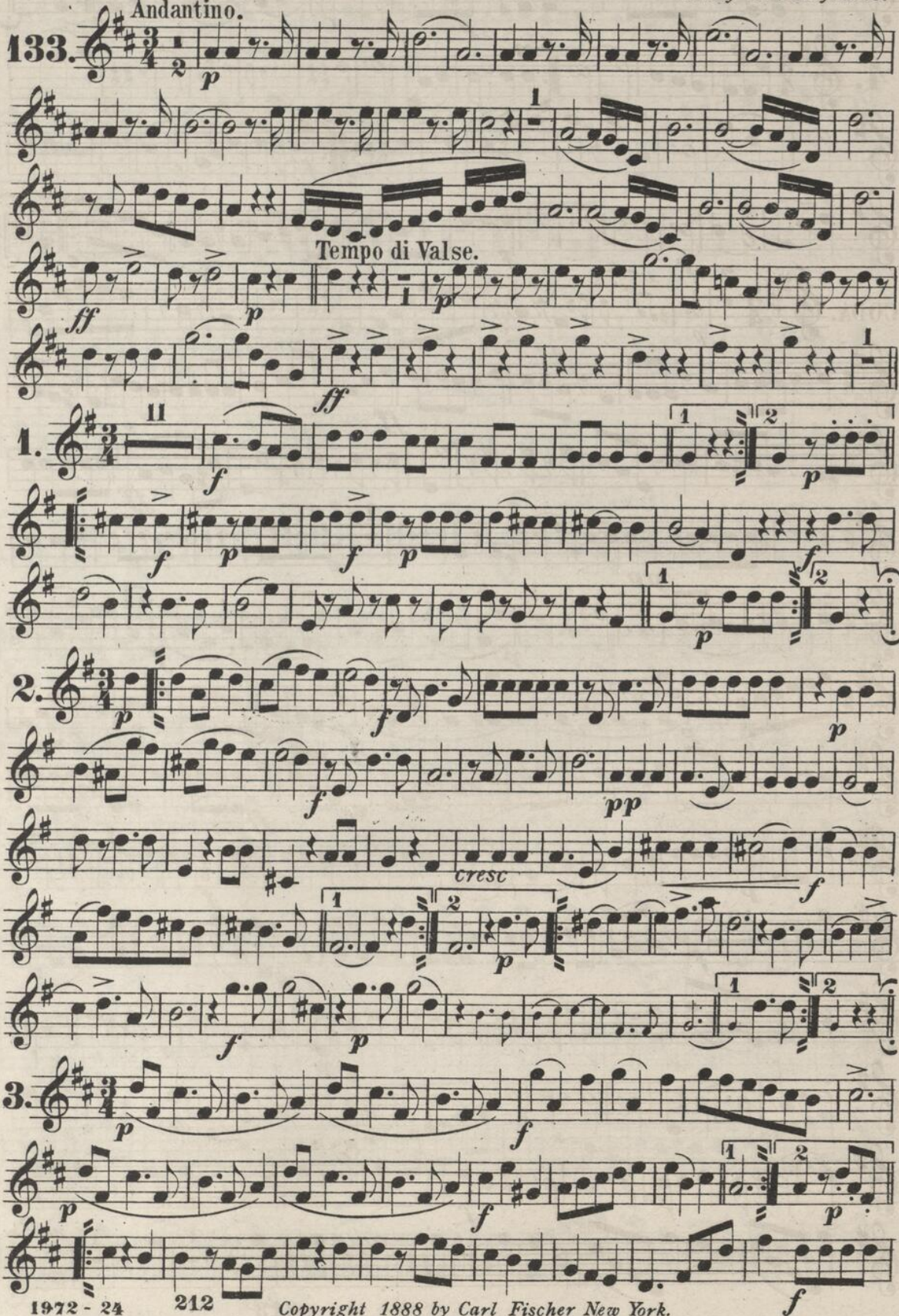
tr *ff*

Solo B $\flat$ Cornet. Promenade Waltz.

J. GUNGL.

arr. by M. C. Meyrelles.

INTROD:
Andantino.

133. 

1972 - 24 212 Copyright 1888 by Carl Fischer New York. *f*

Handwritten musical score on 15 staves. The score is in G major (one sharp) and 3/4 time. It includes various musical notations such as notes, rests, beams, and dynamic markings. The piece concludes with a CODA section.

Dynamic markings include: *p* (piano), *f* (forte), *ff* (fortissimo), *pp* (pianissimo).

Rehearsal marks: 4., CODA., 12.

First and second endings are indicated by "1" and "2" above the staff.

Trill ornaments are marked with a trill symbol (a vertical line with a wavy line) above certain notes.

The score ends with a double bar line and a repeat sign.

Solo B♭ Cornet.

Carl Fischer Edition.

*Universal
Band Jour'n.*

INTROD.

Tempo di Valse.

The Postilion.

WALTZ.

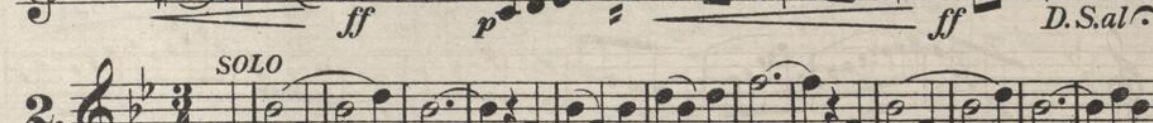
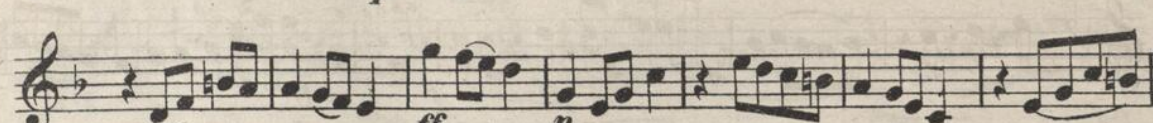
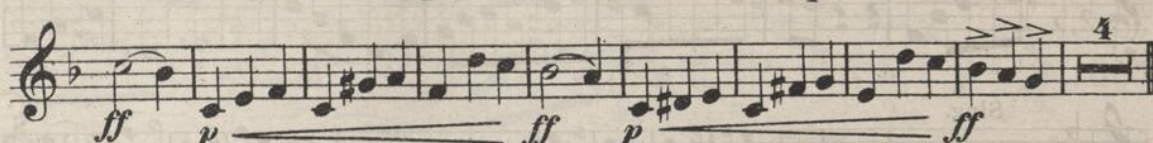
Full Band \$2.00

Revised Edition.

FAHRBACH.

arr. by M.C. MEYRELLES.

134.



Solo B♭ Cornet.

3. *Sing.*
 la

la la la la *f*

Sing.
 la

4. *p* *ff* *p*

ff *p* *ff* *p*

ff *p* *ff*

ff

5. *ff* *pp* *ff* *p*

ff

Solo B♭ Cornet.

1 2 *p*

ff *p*

CODA. *SOLO*
p with mute

E♭ Cornet.
p

ff *SOLO*
with mute

3 *ff* *SOLO*
with mute

rall. poco a poco e dim.

a tempo.
ff *pp* *ff*

pp *p* *ff* *p*

ff *p* *ff* 4 *E♭* Alto
p

ff

ff

ff

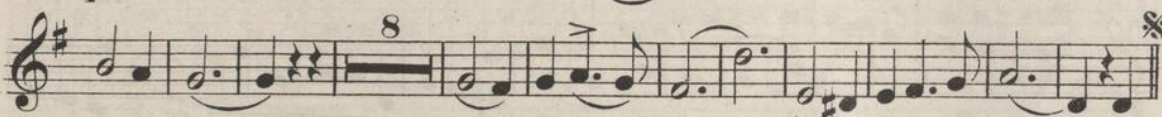
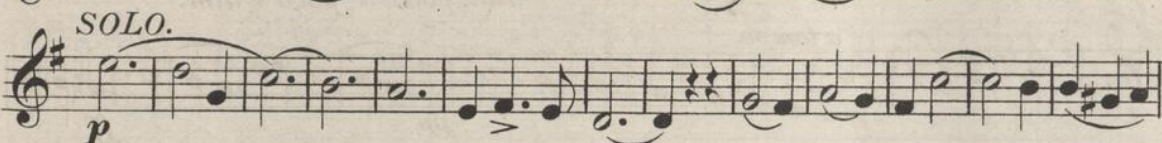
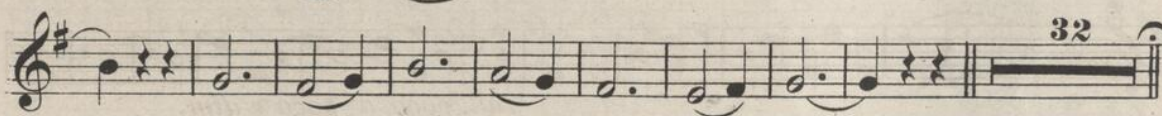
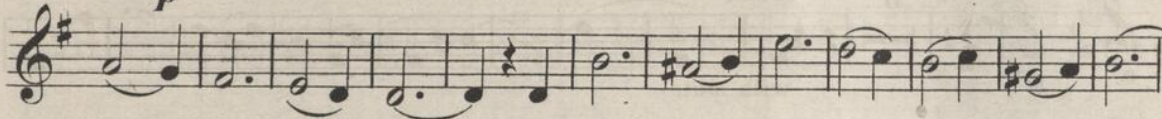
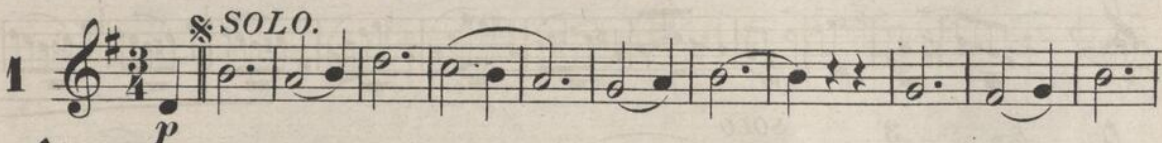
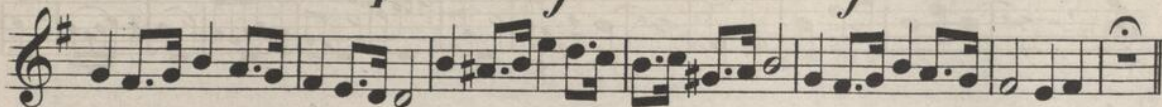
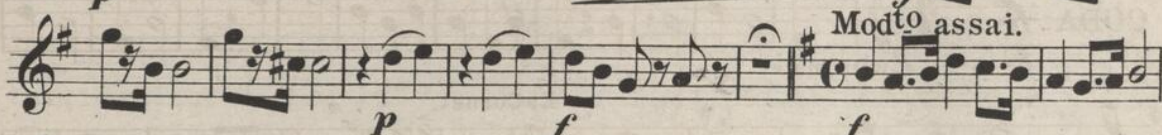
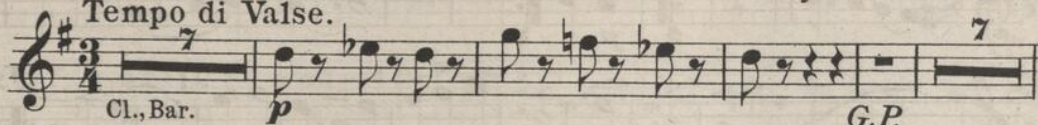
Solo B $\flat$ Cornet. "ELLA" WALTZ.

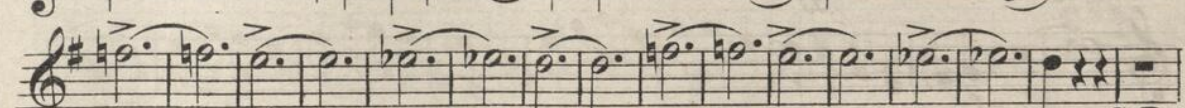
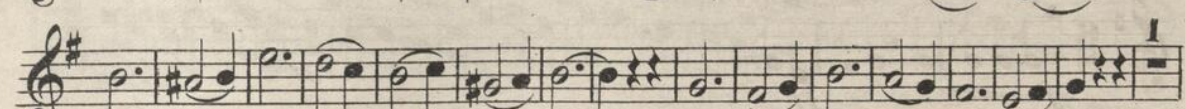
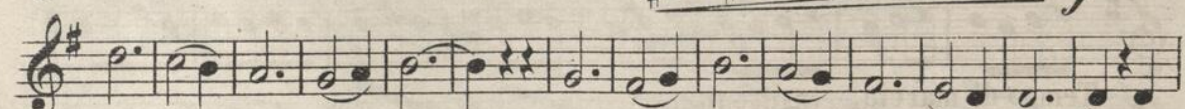
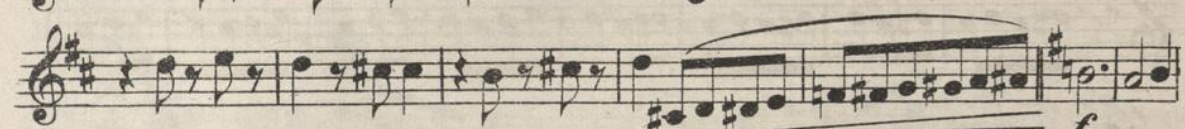
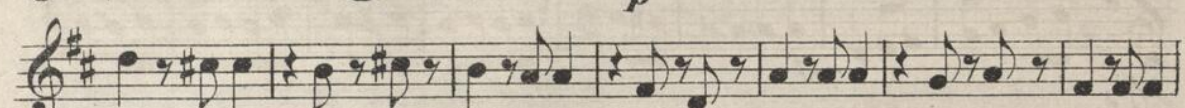
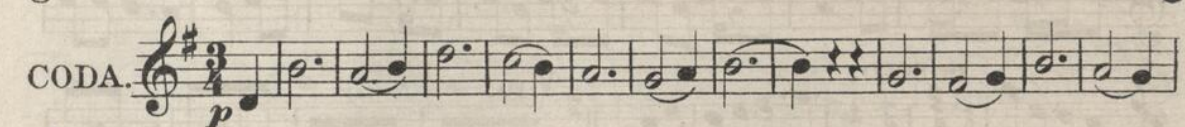
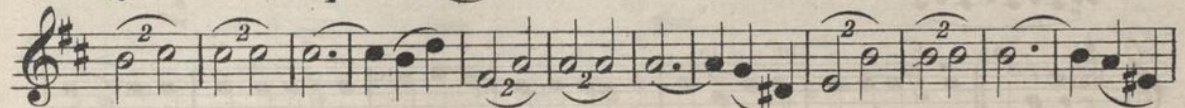
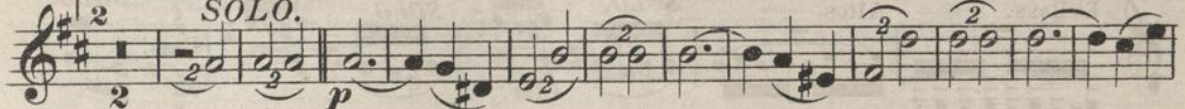
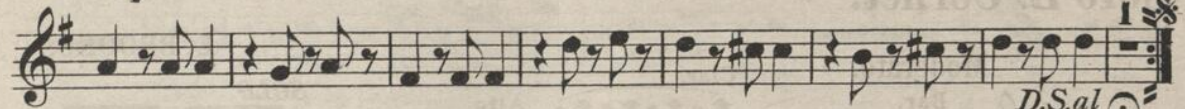
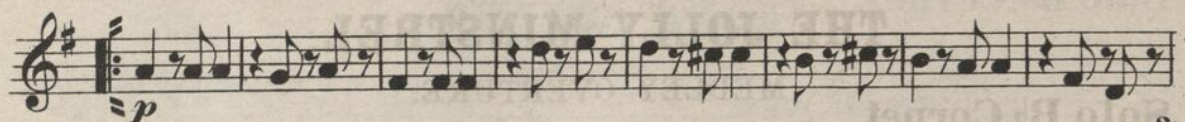
INTROD: *Full Band* \$2.00.

Ciryaco de Cardozo.

Tempo di Valse.

135





THE JOLLY MINSTREL.

MEDLEY OVERTURE.

Solo B $\flat$ Cornet.

E. BROOKS.

136. Moderato. Bar. Clar. Alto. SOLO.

E $\flat$ Bass. Altos. SOLO. Clar. SOLO. Bass. SOLO.

Bass. (E - a - lu - ia) SOLO. *f*

Dr. SOLO. B. Dr. Vivo. *f*

Three Fairys. *mf* *ff* *mf*

Tempo di marcia. (Balley Hodly.) *f* *ff* *mf*

The musical score is written for a variety of instruments including Baritone, Clarinet, Alto, E $\flat$ Bass, Altos, Bass, Drums, and Three Fairys. It begins with a Moderato tempo and a key signature of one sharp (F#). The score includes several solo passages and dynamic markings such as *f* (forte), *mf* (mezzo-forte), and *ff* (fortissimo). The tempo changes to Vivo and then to Tempo di marcia. The key signature changes to two sharps (D major) for the march section. The score is numbered 136 and is by E. Brooks.

Solo B♭ Cornet.

(High Kicker.)

And^{te}

The Song that reached my heart. Permission of Willis Woodward & Co

Tempo I.

Mod^{to}

Masoupias.

ff

Wedding Bells.

SOLO.

p

rit.

a tempo.

Tempo di Waltz. (Slow)

p dolce.

Tempo I.

p

DANCE.

rall.

p

pp

a tempo.

p

Solo B $\flat$ Cornet.

All^o mod^{to}

Fisher Maiden.

rit.

a tempo.

First system: Treble clef, 6/8 time, key of B-flat major. Starts with a piano (p) dynamic. The melody is a series of eighth and sixteenth notes. A measure rest is followed by a mezzo-forte (mf) dynamic. The second system continues the melody with various articulations like accents and slurs.

And^{te} mod^{to}

Clar.

Bar.

Sweethearts Wedding Bells. Perm. of Willis Woodward.

p SOLO.

Third system: Treble clef, 2/4 time, key of B-flat major. Starts with a piano (p) dynamic and is marked SOLO. The melody consists of quarter and eighth notes. The fourth system continues the piece with similar rhythmic patterns.

All^{to} (not to fast.)

p

Fifth system: Treble clef, 3/4 time, key of B-flat major. Starts with a piano (p) dynamic. The melody is in a 3/4 time signature. The sixth system continues the piece with a rallentando (rall.) marking.

rall.

rit.

Clar.

Clar.

All^o mod^{to}

Pete's Going to marry.

Clar.

mf

ff

Seventh system: Treble clef, 2/4 time, key of B-flat major. Starts with a mezzo-forte (mf) dynamic. The melody is a series of eighth and sixteenth notes. The eighth system continues the piece with a fortissimo (ff) dynamic. The ninth and tenth systems continue the melody with various articulations.

rit.

a tempo

f

(Xylophone SOLO.)

mf

Con Spirito.

f

(Falka.)

Vivo.

f

ff

fff

3 3 3 3

223

> That's all.

DREAM ON THE OCEAN.

WALTZ.

Solo B $\flat$ Cornet.

J. GUNGL.

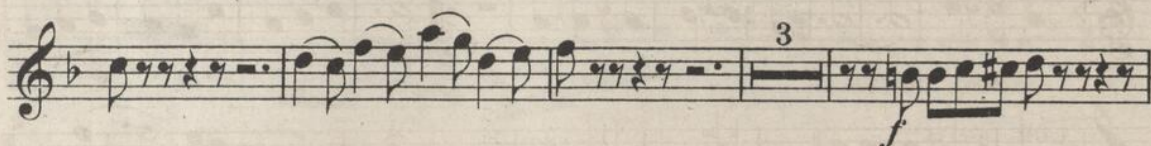
Universal
Band J $\sharp$.

INTR.
Maestoso.

arr. by M. C. Meyrelles.



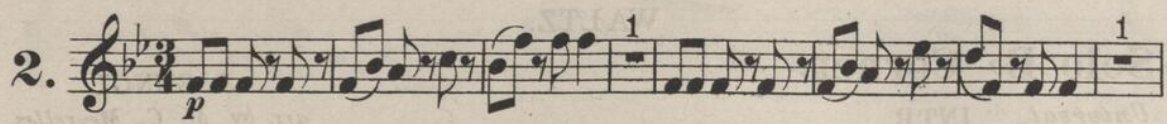
Same movement.

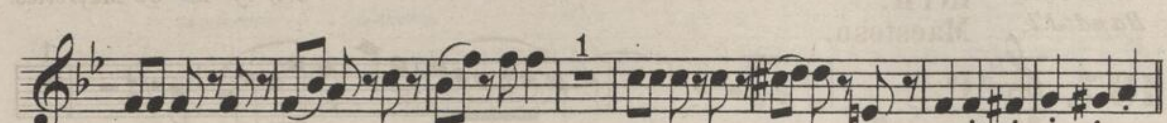


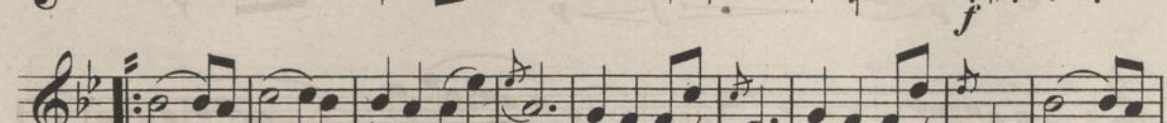
WALTZ.



Solo B $\flat$ Cornet.

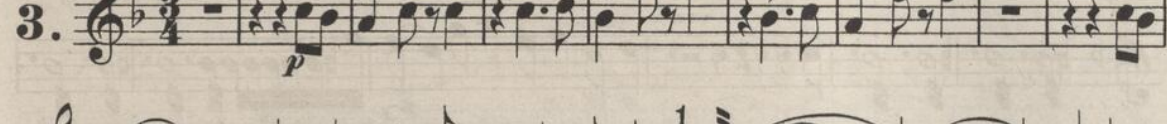
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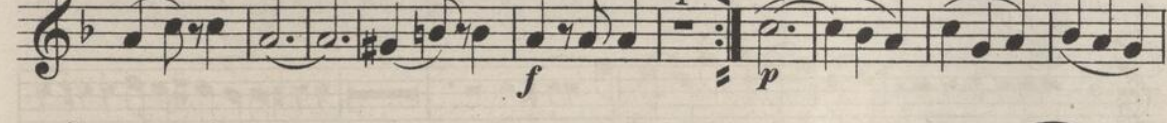






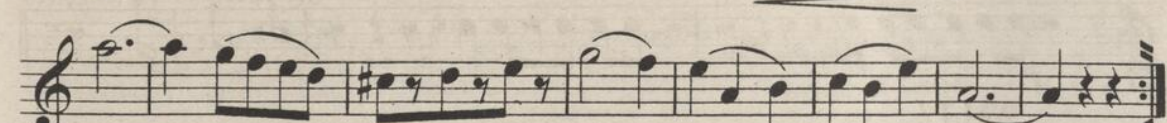
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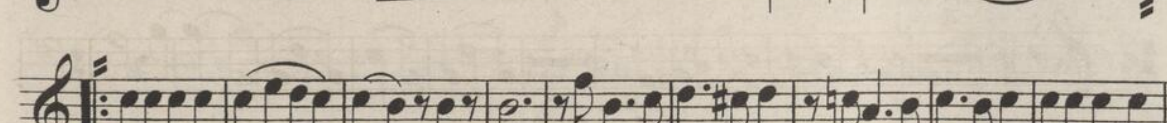


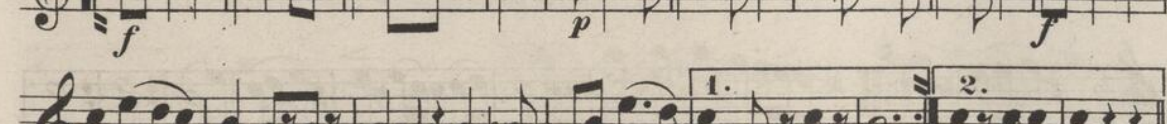


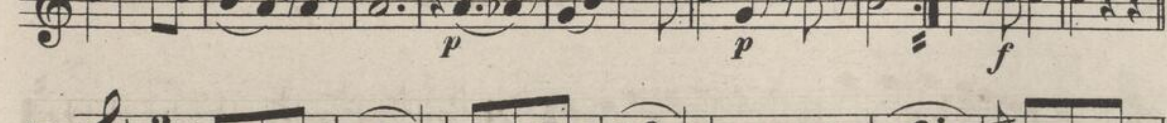


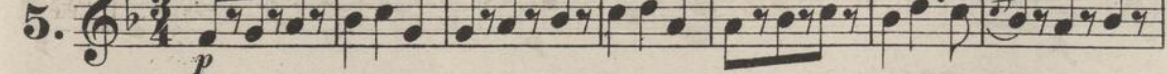
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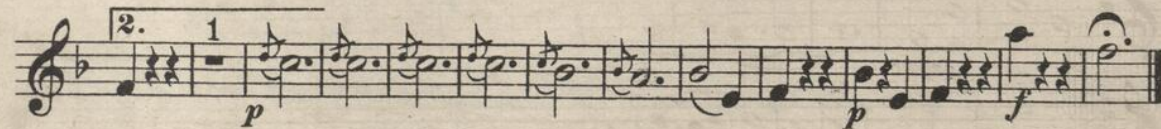
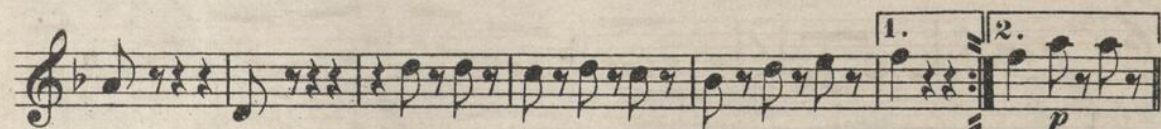
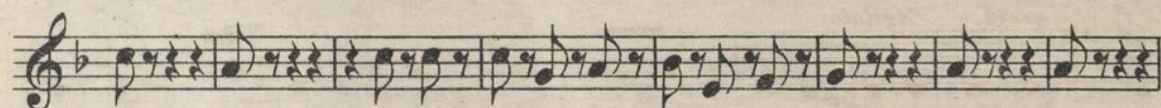
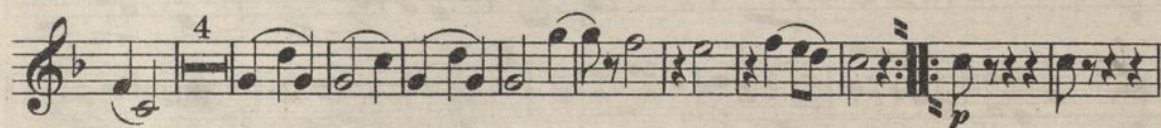
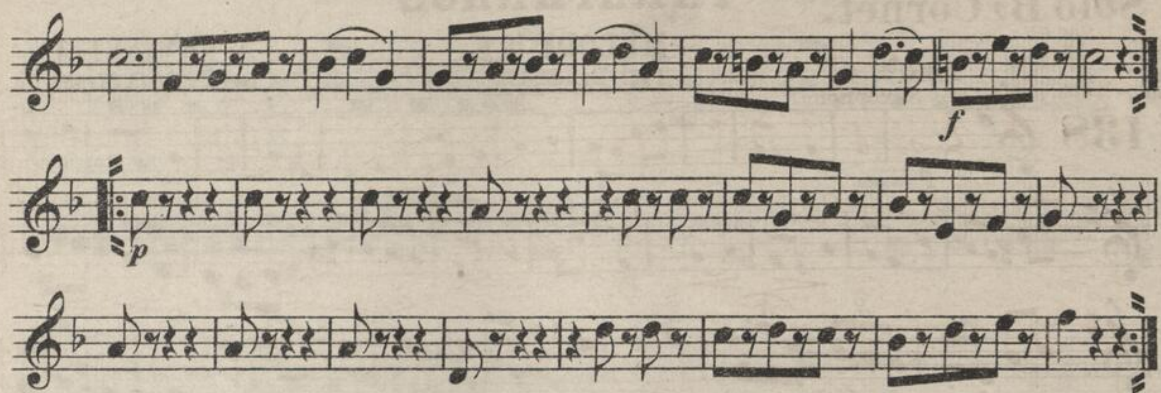






5. 





Solo B $\flat$ Cornet.

PARAPHRASE

MELODY in F.

Full Band \$1.50

A. RUBINSTEIN.

arr. by M.C. Meyrelles.

Andte

Saxophone.

138

p

1st B $\flat$ Cor.

p

f

ff

Modto

p

acc.

Agitato.

p

f

dim

rit. e marc.

f

ff

p

6

p

Maestoso.

f

rit.

ff

p

pp

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