

J. W. PEPPER'S

CLASSIC

Cornet Solos

WITH
Piano Accompaniment

The Lucky Hit, Cornet Polka.	J.S. Cox 5	Minerva Cornet Polka.	Hermann 5
The Sweetest Flower, Cornet Waltz.	J.S. Cox 5	Grand Selection, La Perichole.	J.S. Cox 5
Mazurka Caprice, Cornet Solo.	Hartman 5	Andante, Etude de Concert.	A. Meyer 5
Autograph, Cornet Polka.	Meyer 5	Grand Solo "Raphaella"	Arr. by J.S. Cox 5
Washington Guard (CORNET) Polka	Harry Miller 5	Overture, Chimes of Normandy.	J.S. Cox 5
Josephine (CORNET) Polka	J.S. Cox 5	Overture, "Fatinitza" SUPPE	Arr. by J.S. Cox 5
Grand Selection "H.M.S. Pinafore"	Sullivan 5	Irish Overture	F.R. Williams 5
Overture "Hippodrome"	T.B. Boyer 5	Home Sweet Home with Variations	T.H. Rollinson 5
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La Parisienne (CORNET POLKA)	F. Ligner 5	Blue Bells of Scotland with Vars.	J. Dodsworth 5
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Solitude an "Original Caprice."	Mercadante 5	Medley Overture Babes in the Wood	Zimmermann 5
La Perle du Mere	Geo. M. Spence 5	La Vallience	ASCHER Arr. by Willis 5
Flee as a Bird Grand Fantasia	J.S. Cox 5	Peronnele (Cornet) Polka	E. Marie 5
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Morceau de Concert	Woodman 5	The Approach of Spring Waltzes	Zikoff 5
Overture Le Diademe	A. Hermann 5	Fantastic Waltzes	Zikoff 5
Overture Lustspiel	Keler Bela 5	Sounds from the North	Zikoff 5
Crown of Gold "Overture"	A. Herrman 5	Wedding March	Mendelssohn 5
Anna Cornet Polka	Legender 5	Polka des Guides	Arban 5

PHILADELPHIA

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JESUS LOVER OF MY SOUL
FANTASIA FOR CORNET

J. S. COX.

CORNET in A.

Moderato.

p solo. *ff* *p* *p*

PIANO

p

rit.

rit.

This musical score is for the hymn "Jesus Lover Of My Soul." It is arranged for a single melodic line and piano accompaniment. The score is written in G major, indicated by two sharps (F# and C#) in the key signature. The tempo is marked "Andante" (Andante). The score is divided into five systems, each with a vocal line and a piano accompaniment. The piano accompaniment features a steady eighth-note pattern in the right hand and a simple harmonic accompaniment in the left hand. The vocal line is written in a single staff with a treble clef. The score includes various musical notations such as notes, rests, and dynamic markings. The first system begins with a vocal line starting on a whole note, followed by a piano accompaniment. The second system continues the vocal line with a half note and a quarter note. The third system features a vocal line with a half note and a quarter note. The fourth system includes a vocal line with a half note and a quarter note. The fifth system concludes the piece with a vocal line and a piano accompaniment. The score is marked with "f" (forte) and "p" (piano) dynamics. The piano accompaniment includes a variety of chords and intervals, providing a rich harmonic background for the vocal line. The overall structure of the score is simple and elegant, typical of a hymn tune.

Andante.

p

Tutti.

ff solo

rit.

VARIATION I.

p

The musical score is written for voice and piano. It begins with a vocal line in treble clef and piano accompaniment in grand staff (treble and bass clefs). The tempo is marked 'Andante.' and the dynamics are 'p' (piano). The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line. The score is divided into several systems. The first system includes the vocal line and piano accompaniment. The second system continues the piano accompaniment. The third system introduces a 'Tutti.' section with 'ff solo' dynamics. The fourth system features a 'rit.' (ritardando) marking. The fifth system is labeled 'VARIATION I.' and shows a more complex piano accompaniment with sixteenth-note patterns. The score concludes with a final cadence.

The musical score is arranged in three systems, each with a vocal line and a piano accompaniment. The key signature is one sharp (F#), and the time signature is common time (C). The first system shows the vocal line with a melodic line and the piano accompaniment with chords and moving lines. The second system continues the melody and accompaniment. The third system includes a section marked *ff solo.* and *rit.* for the piano part. Below this, a section labeled *VAR: II.* features a more complex vocal line with triplets and a piano accompaniment starting with a *p* dynamic. The final system shows a continuation of the melody and accompaniment, ending with a *f* dynamic.

ff solo. *rit.*

VAR: II.

p *f*

The first system of musical notation consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It features a melodic line with several triplet markings (indicated by a '3' over the notes) and a final measure marked with a forte dynamic (*ff*). The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of one sharp and a common time signature. It provides a harmonic foundation with chords and moving lines in both hands.

The second system of musical notation continues the piece. It includes a vocal line and a piano accompaniment. The tempo is marked *Andante.* in the vocal line. The piano accompaniment features a *mf solo.* marking in the treble staff and a *rit.* (ritardando) marking in the bass staff. The system concludes with a *dolce.* marking in the vocal line and a *p* (piano) dynamic in the piano accompaniment.

The third system of musical notation continues the piece. It includes a vocal line and a piano accompaniment. The vocal line features a melodic line with various note values and rests. The piano accompaniment provides a harmonic foundation with chords and moving lines in both hands.

The fourth system of musical notation continues the piece. It includes a vocal line and a piano accompaniment. The vocal line features a melodic line with various note values and rests. The piano accompaniment provides a harmonic foundation with chords and moving lines in both hands.

The fifth system of musical notation continues the piece. It includes a vocal line and a piano accompaniment. The vocal line features a melodic line with various note values and rests. The piano accompaniment provides a harmonic foundation with chords and moving lines in both hands.



This musical score is for the hymn "Jesus Lover Of My Soul." It is written for a three-part vocal setting (Soprano, Alto, and Tenor) and piano accompaniment. The score is organized into six systems, each containing three staves. The key signature is one sharp (F#), and the time signature is 4/4. The first system features a complex vocal melody with many beamed sixteenth and thirty-second notes. The piano accompaniment consists of chords and moving lines in both hands. The second and third systems continue the vocal melody with various rests and rhythmic patterns. The fourth system introduces a more active piano accompaniment with sixteenth-note patterns in the right hand. The fifth system shows the vocal parts moving in parallel motion. The sixth system concludes the piece with a final chord and a double fermata (ff) marking.

JESUS LOVER OF MY SOUL

In A.

FANTASIA FOR CORNET.

J. S. Cox.

Moderato. 8 *solo*

mf

rit.

dolce.

f

p

Andante.

THEMA *p*

8

VAR. I

4

VAR: II. 







Andante. 4 *dolce.* 









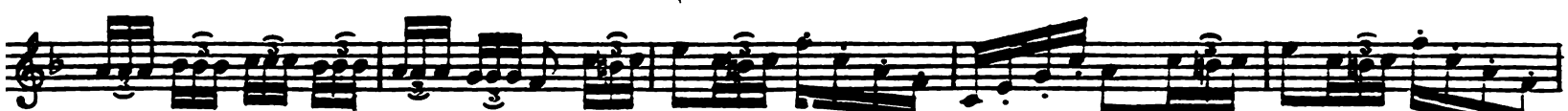
Allegretto. 8 













Classic Cornet Solos with Piano Accompaniment.

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The Great Cornet Virtuoso of New York.

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