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# THE MOCKING BIRD

## GRAND FANTASIA FOR CORNET.

By J. S. COX.

CORNET in A.

*Moderato.*

PIANO

The musical score is arranged in four systems. Each system contains a single staff for the CORNET in A and a grand staff for the PIANO. The piano part consists of a treble and a bass staff. The tempo is marked 'Moderato.' and the dynamics include 'mf' and 'solo'. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The key signature has two sharps (F# and C#).

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

The first system of musical notation for 'The Mocking Bird'. It consists of a vocal line and a piano accompaniment. The piano part features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. The key signature is one sharp (F#).

The second system of musical notation. The piano accompaniment continues with the same rhythmic pattern. The vocal line has some rests in this system.

The third system of musical notation. The piano accompaniment continues. The vocal line begins with a forte (*f*) dynamic marking.

The fourth system of musical notation. The piano accompaniment continues. The vocal line starts with a mezzo-forte (*mf*) dynamic and ends with a piano (*p*) dynamic. The word *dolce* is written above the final notes of the vocal line.

The fifth system of musical notation. The piano accompaniment continues. The vocal line starts with a piano (*p*) dynamic.

Pub. by J. W. PEPPER Phila Pa

The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The key signature has two sharps (F# and C#). The vocal line consists of eighth and sixteenth notes. The piano accompaniment includes chords and moving lines in both the right and left hands.

The second system continues the piece. It begins with a *rit* (ritardando) marking over the vocal line. The piano accompaniment features a prominent chordal texture. The system concludes with a *Cad:* (Cadenza) marking in both the vocal and piano parts.

The third system shows the vocal line with a melodic line and the piano accompaniment with a rhythmic pattern of chords. The notation includes various note values and rests.

The fourth system features a vocal line with a melodic line and the piano accompaniment with a rhythmic pattern of chords. A *p* (piano) dynamic marking is present in the piano part.

The fifth system features a vocal line with a melodic line and the piano accompaniment with a rhythmic pattern of chords. A *ff* (fortissimo) dynamic marking is present in the piano part.

Pub by J.W. PEPPER Phila Pa

T H E M E

*Moderato.*

*mf*

*f*

*mf*

Pub by J W PFPPFR Phila Pa

VARIATION I.

The first system of musical notation for Variation I. It consists of a treble clef staff with a melody starting on a half note G4, followed by a series of eighth and sixteenth notes. Below it is a grand staff (treble and bass clefs) with a piano accompaniment. The tempo is marked 'mf' (mezzo-forte). The key signature has two sharps (F# and C#).

The second system of musical notation, continuing the melody and accompaniment from the first system. The treble clef staff shows more intricate rhythmic patterns. The grand staff accompaniment features a steady bass line and chordal support.

The third system of musical notation, showing further development of the melodic and harmonic material. The treble clef staff continues with rapid sixteenth-note passages. The grand staff accompaniment maintains a consistent rhythmic foundation.

The fourth system of musical notation. The treble clef staff features a melodic line with some rests. The grand staff accompaniment includes a dynamic marking of 'ff' (fortissimo) in the middle of the system, indicating a change in volume.

The fifth and final system of musical notation for Variation I. It concludes with a final cadence in the treble clef staff and a sustained chord in the grand staff accompaniment.

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V A R: II.

The first system of musical notation consists of three staves. The top staff is a single treble clef line with a melody of eighth and sixteenth notes. The middle and bottom staves are grouped as a grand staff (treble and bass clefs) and contain a piano accompaniment with chords and moving lines.

The second system continues the musical piece with similar notation to the first system, featuring a melodic line and piano accompaniment.

The third system continues the musical piece, showing the progression of the melody and accompaniment.

The fourth system continues the musical piece, with the piano accompaniment becoming more complex with some chords.

The fifth system is the final system on the page, concluding the piece with a final chord and melodic phrase.

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V A R: III.

The first system of musical notation consists of three staves. The top staff is a single treble clef line with a melody of eighth and sixteenth notes. The middle and bottom staves are a grand staff (treble and bass clefs) with piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is common time (C). A piano dynamic marking 'p' is present in the second measure of the grand staff.

The second system continues the musical notation. It features a melodic line in the top staff and piano accompaniment in the grand staff below. A trill marking 'tr' is placed above the final note of the melody in the second measure of this system.

The third system of musical notation shows the continuation of the piece. The piano accompaniment in the grand staff includes several measures with a '2' marking, likely indicating a second ending or a specific rhythmic pattern. Trill markings 'tr' are used in the piano part.

The fourth system of musical notation continues the composition. The piano accompaniment features a series of chords and rhythmic patterns. A trill marking 'tr' is visible in the piano part.

The fifth and final system of musical notation on this page. It concludes the piece with a melodic line in the top staff and piano accompaniment in the grand staff. Trill markings 'tr' are present in both the melody and the piano accompaniment.

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*Tempo di Valse.*

The first system of the piano score for 'The Mocking Bird'. It consists of three staves: a single treble staff at the top, and a grand staff (treble and bass) below. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'Tempo di Valse'. The music begins with a treble staff containing a few notes, followed by the grand staff. The right hand of the grand staff features a series of chords and eighth notes, while the left hand has a simple bass line.

The second system of the piano score. It continues the musical piece with similar notation to the first system, featuring a treble staff and a grand staff. The right hand of the grand staff has more complex chordal textures and melodic lines, while the left hand provides harmonic support.

The third system of the piano score. It includes a treble staff and a grand staff. A dynamic marking of *p* (piano) is present in the treble staff. The music continues with intricate chordal patterns in the right hand and a steady bass line in the left hand.

The fourth system of the piano score. It features a treble staff and a grand staff. The right hand of the grand staff has a more active melodic line with eighth notes, while the left hand continues with chords and a bass line.

The fifth system of the piano score. It includes a treble staff and a grand staff. Dynamic markings of *f* (forte) and *p* (piano) are used to indicate changes in volume. The music concludes with a final chord in the right hand and a sustained bass note in the left hand.

Pub. by J. W. PEPPER, 212 N. 2d St., Phila., Pa.

The first system of the piano score for 'The Mocking Bird'. It consists of a single treble clef staff and a grand staff (treble and bass clefs). The key signature is one sharp (F#). The music features a melodic line in the treble staff and a rhythmic accompaniment in the grand staff. A long slur is placed over the first two measures of the treble staff.

The second system of the piano score. It continues the melodic and accompanimental lines. A dynamic marking of *ff* (fortissimo) is present in the grand staff towards the end of the system.

The third system of the piano score. The treble staff contains rests, while the grand staff features a complex accompaniment with many beamed notes. A dynamic marking of *ff* is located at the beginning of the system.

The fourth system of the piano score. The treble staff has a melodic line with triplets. The grand staff has a rhythmic accompaniment. A dynamic marking of *p* (piano) is present in the grand staff.

The fifth system of the piano score. The treble staff features a melodic line with triplets. The grand staff has a rhythmic accompaniment. A dynamic marking of *p* is present in the grand staff.

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

The Mocking Bird. (Piano.)

The first system of the musical score consists of three staves. The top staff is a single treble clef line with a melodic line. The middle and bottom staves are a grand staff (treble and bass clefs) with a piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is 4/4. The music begins with a melodic phrase in the right hand and a rhythmic accompaniment in the left hand.

The second system continues the piece. The melodic line in the top staff features a series of eighth notes and a half note. The piano accompaniment in the grand staff below consists of chords and rhythmic patterns. A fermata is placed over a chord in the right hand of the grand staff.

The third system shows the continuation of the melody and accompaniment. The melodic line in the top staff has a more active eighth-note pattern. The piano accompaniment in the grand staff below provides a steady rhythmic foundation with chords.

The fourth system features a melodic phrase in the top staff with a slur over a group of notes. The piano accompaniment in the grand staff below continues with chords and rhythmic accompaniment.

The fifth system concludes the piece. The melodic line in the top staff ends with a final note. The piano accompaniment in the grand staff below includes dynamic markings such as *ff* (fortissimo) and concludes with a double bar line.

Pub by J.W.PEPPER, Phila Pa

# THE MOCKING BIRD.

## GRAND FANTASIA FOR CORNET.

In A.

J. S. COX.

*Moderato.* 7 *solo* *mf*

*mf* *p* *dolce* *rit* *f* *Cadenza.* 4 2

This section consists of ten staves of music. It begins with a 7-measure rest, followed by a melodic line marked *solo* and *mf*. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings include *mf*, *p*, and *f*. The tempo is marked *Moderato*. A *dolce* marking appears in the sixth staff, and a *rit* (ritardando) marking is present in the seventh staff. The section concludes with a *f* (forte) *Cadenza* section, indicated by a fermata and a final flourish. Measure numbers 4 and 2 are shown at the end of the eighth and tenth staves, respectively.

*Moderato.* 3 *mf*

**THEME**

This section consists of four staves of music. It begins with a 3-measure rest, followed by a melodic line marked *mf*. The music is primarily composed of eighth and sixteenth notes. The tempo is marked *Moderato*. A 7-measure rest is shown at the end of the fourth staff.

*mf*

**VAR. I.**

This section consists of four staves of music. It begins with a melodic line marked *mf*. The music is primarily composed of eighth and sixteenth notes. A 7-measure rest is shown at the end of the fourth staff.

VAR. II.

Musical notation for Variation II, measures 1-7. The music is written on five staves in treble clef with a common time signature. It features a complex melodic line with many slurs and ties, and a rhythmic accompaniment consisting of eighth and sixteenth notes.

VAR. III.

Musical notation for Variation III, measures 1-5. The music is written on five staves in treble clef with a common time signature. It features a complex melodic line with many slurs and ties, and a rhythmic accompaniment consisting of eighth and sixteenth notes. Trills (tr) are indicated above certain notes.

Tempo di Valse.

5

Musical notation for Variation III, measures 6-14. The music is written on five staves in treble clef with a common time signature. It features a complex melodic line with many slurs and ties, and a rhythmic accompaniment consisting of eighth and sixteenth notes. Dynamics include piano (p), forte (f), and fortissimo (ff). Trills (tr) are indicated above certain notes. Measure numbers 5, 9, and 14 are marked.

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| 2 Polka—Adieu.                  | 17 Friends of my Youth.                |
| 3 Mazurka—New Life.             | 18 Serenade to Ida.                    |
| 4 "Iron Horse" Galop.           | 19 Good Bye, Sweetheart (Song).        |
| 5 Quickstep Montrose.           | 20 Selection, "Faust."                 |
| 6 "Autumn Leaves"—Waltz.        | 21 "Sorry Her Lot."                    |
| 7 Enchanting Polka.             | 22 Snow Drop (Polka).                  |
| 8 Kathleen Mavourneen—Serenade. | 23 Lullies Galop.                      |
| 9 Selection, Fra Diavolo        | 24 "Where My Sweet Lillie Lies," Song. |
| 10 Selection, Trovatore.        | 25 "Jupiter March."                    |
| 11 Cornet Solo—Ballad.          | 26 "Little Butter-Cup" Waltz.          |
| 12 "Etoile" Polka.              | 27 "Elegant Mazurka."                  |
| 13 La Roses Waltzes.            | 28 "Linden Waltz."                     |
| 14 Elvira Galop.                |  |

No. 3 CONTAINS:

- |                                  |                                     |
|----------------------------------|-------------------------------------|
| 1 Tidal Wave Galop.              | 16 Grand Selection, Bocacolo.       |
| 2 Lydia Mazurka.                 | 17 Secret Love, Gavott.             |
| 3 Bocacolo March.                | 18 City Cadets' March.              |
| 4 Gilded Age Waltz.              | 19 Andante & Schott's, "Au Revoir." |
| 5 The old folks are gone.        | 20 Hardly Ever, Song.               |
| 6 Touch the aarp gently          | 21 Grand Selection, Travista.       |
| 7 Dew Drop Waltz.                | 22 Serenade, O'Summer Night.        |
| 8 Souvenir du Homer, Aria.       | 23 Waltz, Tales From Home.          |
| 9 Phonograph Galop.              | 24 Quick March, "St. George."       |
| 10 Song, Speak to Me.            | 25 Eureka (Cornet) Polka.           |
| 11 Mazurka, Austrienne           | 26 Selection from Wm. Tell.         |
| 12 Parigi di Cara.               |                                     |
| 13 Andante, Original.            |                                     |
| 14 Constellation (Cornet) Polka. |                                     |
| 15 Blue Alsatian Mountains.      |                                     |

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- |                                  |      |
|----------------------------------|------|
| 1. Levy-then Polka.              | Levy |
| 2. Ah Forse Lui.                 | "    |
| 3. The Salute Polka.             | "    |
| 4. Casta Diva (Norma).           | "    |
| 5. Yankee Doodle (Variations).   | "    |
| 6. Bella Siccome.                | "    |
| 7. The Adieu.                    | "    |
| 8. Adelaide.                     | "    |
| 9. Lizzie Waltzes.               | "    |
| 10. Il Mio Tesoro.               | "    |
| 11. Cradle Song.                 | "    |
| 12. Voi che Sapete.              | "    |
| 13. Ah che Assorta.              | "    |
| 14. L'Eclair.                    | "    |
| 15. Grand Russian Fantasia.      | "    |
| 16. Yankee Doodle Polka.         | "    |
| 17. Ah che is Morte.             | "    |
| 18. Oh Music's Soft Pinions.     | "    |
| 19. Attila.                      | "    |
| 20. La Mia Letizia.              | "    |
| 21. God Save the Queen (Var.).   | "    |
| 22. Last Rose of Summer.         | "    |
| 23. Nilsson Waltzes.             | "    |
| 24. A te o' Cara                 | "    |
| 25. Emily Polka.                 | "    |
| 26. Cho Faro Senza.              | "    |
| 27. Robert Tol Que Jaime.        | "    |
| 28. Cruda Funesta.               | "    |
| 29. Vi Ravviso.                  | "    |
| 30. Carnival of Venice (Var.).   | "    |
| 31. Whirlwind Polka.             | "    |
| 32. All is Lost.                 | "    |
| 33. Cujus Anima.                 | "    |
| 34. White Rose Waltzes.          | "    |
| 35. Rodes (Air with Variations). | "    |
| 36. Andante (Original).          | "    |
| 37. Du Du Leigt (Variations).    | "    |
| 38. Semiramide.                  | "    |
| 39. Fra Poco.                    | "    |
| 40. Ave Maria.                   | "    |
| 41. Best Shot Polka.             | "    |
| 42. Marie.                       | "    |
| 43. Ernani, Ernani Involami.     | "    |
| 44. Grace.                       | "    |
| 45. Una Voce Poco Fa.            | "    |
| 46. Russian Melody.              | "    |
| 47. The Harp That Once Thro.     | "    |
| 48. Promenade Polka.             | "    |

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