

# LEVYATHAN POLKA.

**E♭ Cornet** (Conductor.)

Universal  
Band Jour'n'l.

J. Levy.  
arr. Fred. Lax.

1120

Allegro maestoso.

INTR.

The introduction is written for E♭ Cornet and features a variety of musical textures. It begins with a *ff* (fortissimo) dynamic. The score includes parts for the 2d Cornet and Solo Cornet, with dynamics of *p* (piano) and *f* (forte). A Clarinet (Cl.) part is also present, marked *p*. The music is in 2/4 time and includes triplets and slurs. The introduction concludes with the marking *ad lib.* (ad libitum).

The polka section begins with a key signature change to one flat (B♭) and a time signature change to 2/4. It starts with a *p* (piano) dynamic. The music is characterized by frequent triplets and a steady eighth-note accompaniment. The section ends with a double bar line and a repeat sign, followed by two first and second endings.

# E $\flat$ Cornet

Measures 1-24 of the E $\flat$  Cornet part. The music is in 4/4 time with a key signature of one flat (B $\flat$ ). It begins with a piano (*p*) dynamic and features a complex, rhythmic melody with many triplets and sixteenth notes. The dynamics vary, including *f* (forte) and *ff* (fortissimo). The piece includes first and second endings, with the first ending leading back to an earlier section and the second ending concluding the main body of the piece. The notation includes various musical symbols such as slurs, ties, and repeat signs.

CODA. Measures 25-36. The CODA section begins with a piano (*p*) dynamic and continues with a rhythmic melody featuring many triplets. The dynamics include *f* (forte) and *ff* (fortissimo). The section concludes with a double bar line and a final *ff* dynamic marking. The notation includes various musical symbols such as slurs, ties, and repeat signs.

# Piccolo. LEVYATHAN POLKA.

Universal  
Band Jour'l.

All<sup>o</sup> maestoso.

Small Orch. & Piano 95¢ Full Orch. & Piano 1.35

Piano acc. 35¢ Full Band 1.25

J. Levy.

arr. Fred. Lax.

1120.

INTR.

POLKA.

CODA.



# LEVYATHAN POLKA.

## Oboes.

Universal  
Band Jour'n.

All<sup>o</sup> maestoso

J. Levy.  
arr. Fred. Lax.

1120.

INTR.

The introduction is written for Oboe in a key of three flats (B-flat major or D-flat minor) and common time (C). It begins with a fortissimo (ff) dynamic. The first staff contains a series of chords and eighth notes. The second staff has measures 1 and 2, with measure 1 containing a whole note chord and measure 2 containing a half note chord. The third staff has measures 3 and 4, with measure 3 containing a half note chord and measure 4 containing a half note chord. The introduction ends with a cadence (Cad.) in measure 4.

The polka section is written in 2/4 time. It begins with a piano (p) dynamic. The first staff has measures 1 and 2, with measure 1 containing a half note chord and measure 2 containing a half note chord. The second staff has measures 3 and 4, with measure 3 containing a half note chord and measure 4 containing a half note chord. The third staff has measures 5 and 6, with measure 5 containing a half note chord and measure 6 containing a half note chord. The fourth staff has measures 7 and 8, with measure 7 containing a half note chord and measure 8 containing a half note chord. The fifth staff has measures 9 and 10, with measure 9 containing a half note chord and measure 10 containing a half note chord. The sixth staff has measures 11 and 12, with measure 11 containing a half note chord and measure 12 containing a half note chord. The seventh staff has measures 13 and 14, with measure 13 containing a half note chord and measure 14 containing a half note chord. The polka ends with a double bar line in measure 14.

The coda is written in 2/4 time. It begins with a mezzo-forte (mf) dynamic. The first staff has measures 1 and 2, with measure 1 containing a half note chord and measure 2 containing a half note chord. The second staff has measures 3 and 4, with measure 3 containing a half note chord and measure 4 containing a half note chord. The third staff has measures 5 and 6, with measure 5 containing a half note chord and measure 6 containing a half note chord. The fourth staff has measures 7 and 8, with measure 7 containing a half note chord and measure 8 containing a half note chord. The coda ends with a double bar line in measure 8.



# LEVYATHAN POLKA.

## Bassoons.

Universal  
Band Jour'l.

All<sup>o</sup> maestoso.

J. Levy.  
arr. Fred Lax.

1120.

INTR.

*p* *a tempo* *rit.* *pp* *Cad.*

POLKA.

*f* *ff* *D.S.*

CODA.

*p* *ff* *D.S.*

# LEVYATHAN POLKA.

**E<sub>b</sub> Clarinet.**

*J. Levy.*

*arr. Fred Lax.*

*Universal  
Band Jour'l.*

**11 20.**

**INTR.**

**All<sup>o</sup> maestoso.**

*ff*

*rit*

*a tempo*

*f*

*p*

*Cad.*

**POLKA.**

*p*

*1.*

*2.*

# **E $\flat$ Clarinet.**





# LEVYATHAN POLKA.

## 1<sup>st</sup> B $\flat$ Clarinet.

*J. Levy.*  
*arr. Fred. Lax.*

*Universal  
Band Jour'l.*

*All<sup>o</sup> maestoso.*

1120.

INTR.

The introduction consists of five staves of music. The first staff begins with a treble clef, a key signature of one flat (B $\flat$ ), and a common time signature (C). The music features a series of eighth and sixteenth notes, with some measures containing triplets. The second staff continues the melodic line, marked with a piano (*p*) dynamic. The third staff shows a change in rhythm with more eighth notes. The fourth staff continues with eighth notes and includes a forte (*f*) dynamic marking. The fifth staff concludes the introduction with a piano (*p*) dynamic and a cadence (*Cad.*).

The polka section begins with a new staff, marked "POLKA." and a 2/4 time signature. The key signature remains one flat. The music is characterized by a steady eighth-note pattern. The first staff of the polka is marked with a piano (*p*) dynamic. The second staff includes first and second endings, indicated by "1." and "2." above the staff. The third staff begins with a fortissimo (*ff*) dynamic and features a more complex melodic line with some accidentals. The fourth staff continues the polka, also featuring first and second endings.

# 1<sup>st</sup> B $\flat$ Clarinet.



# LEVYATHAN POLKA.

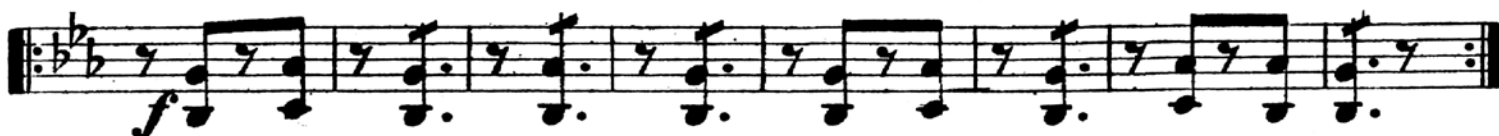
## 2<sup>nd</sup> & 3<sup>rd</sup> Clarinets.

*J. Levy.*  
*arr. Fred Lax.*

*Universal  
Band Jour'n.*

**1120.** *Allo maestoso.*

**INTR.**





## 2<sup>nd</sup> & 3<sup>rd</sup> Clarinets.

The first staff of music is in 2/4 time. It begins with a treble clef and a key signature of one flat (B-flat). The melody consists of eighth and quarter notes. After a double bar line, the key signature changes to two flats (B-flat and E-flat), and the melody continues with dotted quarter notes. A forte dynamic marking (*f*) is placed below the first dotted quarter note of the second key signature.

First line of musical notation, featuring eighth notes and rests on a single staff.

[illegible]

CODA.



The first staff of music begins with a treble clef and a key signature of one flat (B-flat). The tempo is marked 'Allegretto' and the time signature is '3/8'. The notation includes eighth and sixteenth notes, rests, and dynamic markings such as 'f' (forte) and 'ff' (fortissimo). The staff concludes with a double bar line and a repeat sign.

## LEVY-ATHAN.

Revised by  
FREDK S. NEWCOMBE.  
Cornet in B $\flat$  with Band and Piano.  
In A with Orchestra.

## Polka.

## Solo Cornet

J. LEVY.

arr: by H. Prendiville

## INTRODUCTION.

Allegro maestoso.

*ff*

*Solo.*

*rall*

*a tempo.*

*dolce.*

*cresc.*

*rall.*

*ad lib.*

*segue.*

## Polka.

*p*

*Tutti*

*Coda.*

*Solo.*

*p*

# Solo Cornet

3

The musical score for Solo Cornet consists of 14 staves. The key signature is B-flat major (two flats) and the time signature is 2/4. The score begins with a series of eighth-note triplets and sixteenth-note patterns. The first staff includes a triplet of eighth notes. The second staff is marked *Tutti.* and *f* (forte). The third staff features a first ending bracket. The fourth staff is marked *Solo.* and contains a first ending bracket. The fifth staff continues the solo with a first ending bracket. The sixth staff includes a first ending bracket and a second ending bracket. The seventh staff features a first ending bracket and a second ending bracket. The eighth staff is marked *D.S.* (Da Capo). The ninth staff is marked *CODA.* and features a first ending bracket. The tenth staff continues the coda with a first ending bracket. The eleventh staff continues the coda with a first ending bracket. The twelfth staff continues the coda with a first ending bracket. The thirteenth staff continues the coda with a first ending bracket. The fourteenth staff concludes the piece with a final note.



# LEVYATHAN POLKA.

**1<sup>st</sup> B $\flat$  Cornet.**

*J. Levy.  
arr. Fred. Lax.*

*Universal  
Band Jour'l.*

All<sup>o</sup> maestoso.

**1120.**

**INTR.**

*ff* *2<sup>d</sup> Cor. Solo.* *p* *f* *dolce.* *p.* *Clar.* *ff* *f* *adlib.*

**POLKA.**

*p* *f*

# 1<sup>st</sup> B $\flat$ Cornet.



The main musical score for the 1st B $\flat$  Cornet consists of ten staves of music. It begins with a treble clef, a key signature of one flat (B $\flat$ ), and a common time signature (C). The first staff starts with a piano (*p*) dynamic and features a series of eighth-note triplets. The second staff continues with similar triplet patterns. The third staff introduces a forte (*f*) dynamic and includes a repeat sign. The fourth and fifth staves show a mix of eighth and sixteenth notes. The sixth staff contains a trill (*tr*) over a note. The seventh and eighth staves include first and second endings, marked with '1.' and '2.'. The ninth staff begins with a fortissimo (*ff*) dynamic. The tenth staff concludes the main section with a double bar line and a repeat sign, followed by the instruction 'D.S.' (Da Capo).

CODA.



The CODA section consists of four staves of music. It begins with a treble clef, a key signature of one flat (B $\flat$ ), and a 2/4 time signature. The first staff starts with a piano (*p*) dynamic and features a series of eighth-note triplets. The second and third staves continue with similar triplet patterns. The fourth staff concludes the CODA with a fortissimo (*ff*) dynamic and a final double bar line.

# LEVYATHAN POLKA.

**2<sup>nd</sup> & 3<sup>rd</sup> B $\flat$  Cornets.**  
*Universal  
Band Jour'l.*

*J. Levy.  
arr. Fred. Lax.*

**1120.** All<sup>o</sup> maestoso.

**INTR.** *ff*



**POLKA.** *p*



**CODA.** *p*





# LEVYATHAN POLKA.

1<sup>st</sup> E<sup>b</sup> Alto.

Universal  
Band Jour'n.

All<sup>o</sup> maestoso.

J. Levy.  
arr. Fred. Lax.

1120.

INTR.



Musical notation for the Introduction. 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 is marked 'All<sup>o</sup> maestoso'. The first staff has a forte (ff) dynamic. The second staff has a piano (p) dynamic. The third staff has a 'rit' (ritardando) marking and a 'p' dynamic. The fourth staff has a 'f' (forte) dynamic and a 'Cad.' (Cadenza) marking. The notation includes various note values, rests, and slurs.

POLKA.



Musical notation for the Polka. It consists of eight staves. The first staff has a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The tempo is marked 'a tempo'. The first staff has a piano (p) dynamic. The second staff has a 'p' dynamic. The third staff has a 'f' (forte) dynamic. The fourth staff has a 'p' dynamic. The fifth staff has a 'p' dynamic. The sixth staff has a 'p' dynamic. The seventh staff has a 'f' dynamic and a '2 3' marking. The eighth staff has a 'f' dynamic and a '2 3' marking. The notation includes various note values, rests, slurs, and repeat signs.

CODA.



Musical notation for the Coda. It consists of three staves. The first staff has a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The tempo is marked 'a tempo'. The first staff has a piano (p) dynamic. The second staff has a 'ff' (fortissimo) dynamic. The third staff has a 'ff' dynamic. The notation includes various note values, rests, slurs, and repeat signs.

# LEVYATHAN POLKA.

2<sup>nd</sup> E<sup>b</sup> Alto.

Universal  
Band Jour'l.

All<sup>o</sup> maestoso.

J. Levy.  
arr. Fred. Lax.

1120.

INTR.

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

POLKA.

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

CODA.

*p* *ff*

# LEVYATHAN POLKA.

**3<sup>rd</sup> & 4<sup>th</sup> E<sup>b</sup> Altos.**  
*Universal Band Jour'l.*

*J. Levy.*  
*arr. Fred. Lax.*

**1120.**

*All<sup>o</sup> maestoso.*

**INTR.**

Musical notation for the Introduction (INTR.) section. It begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The tempo is marked *All<sup>o</sup> maestoso.* The dynamics include *ff* (fortissimo), *p* (piano), *rit.* (ritardando), *a tempo*, and *f* (forte). The section concludes with a *Cad.* (Cadenza) marking.


**POLKA.**

Musical notation for the Polka section. It begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The tempo is marked *a tempo*. The dynamics include *p* (piano), *f* (forte), and *f* (forte). The section concludes with a *D.S.* (Da Capo) marking.

**CODA.**

Musical notation for the Coda section. It begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The dynamics include *p* (piano) and *f* (forte). The section concludes with a *f* (forte) marking.

# LEVYATHAN POLKA.

**1<sup>st</sup> B<sup>b</sup> Tenor** 

Universal  
Band Jour'l.

1120.

All<sup>o</sup> maestoso.


J. Levy.  
arr. Fred. Lax.

INTR.





# LEVYATHAN POLKA.

**2<sup>nd</sup> B<sup>b</sup> Tenor** 

Universal  
Band Jour'l.

All<sup>o</sup> maestoso.

J. Levy.  
arr. Fred. Lax.

**1120.**

INTR.



*a tempo.*



POLKA.



CODA.



# LEVYATHAN POLKA.

1<sup>st</sup> B<sup>b</sup> Tenor:

Universal  
Band Jour'l.

All<sup>o</sup> maestoso.

J. Levy.  
arr. Fred. Lax.

1120.

INTR.

ff Bassoon. p rit a tempo pp f Cad.

POLKA.

pp p f pp f 1. 2. D.S.

CODA.

p ff

# LEVYATHAN POLKA.

2<sup>nd</sup> B<sup>b</sup> Tenor

Universal  
Band Jour'n.

All<sup>o</sup> maestoso.

J. Levy.  
arr. Fred. Lax.

1120.

INTR.

*ff*

*a tempo.*

*p*

*rit p*

*pp*

*f*

*Cad.*

POLKA.

*pp*

*f*

*f*

*pp*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*



**B $\flat$  Bass or  
3<sup>rd</sup> Trombone.**

U. B'd. J'l.

**Allº maestro.**

1120

INTR.

**12890-13**



# LEVYATHAN POLKA.

**B $\flat$  Baritone** 

*U. B $\flat$ . J $\flat$ l.* All<sup>o</sup> maestoso.

*J. Levy.*  
*arr. Fred. Lax.*

**1120.**  
**INTR.**



**POLKA.**



**CODA.**



# LEVYATHAN POLKA.

**Baritone** 

Universal  
Band Jour'n.

All<sup>o</sup> maestoso.

J. Levy.  
arr. Fred. Lax.

1120.

INTR.



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

POLKA.



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

CODA.



*p* *ff* *ff*

# LEVYATHAN POLKA.

**E♭ Tuba.**

*Universal  
Band Jour'l.* Allegro maestoso.

*J. Levy.  
arr. Fred Lax.*

1120.

INTR.

Musical notation for the Introduction (INTR.) in E♭ major, 2/4 time. The piece begins with a forte (ff) dynamic. The first staff contains a series of eighth and sixteenth notes. The second staff starts with a piano (p) dynamic and features a triplet of eighth notes. The third staff includes a ritardando (rit.) marking and a piano (p) dynamic. The fourth staff concludes with a forte (f) dynamic and a 'Cresc.' (Crescendo) marking.

POLKA.

Musical notation for the Polka section in E♭ major, 2/4 time. It begins with a piano (p) dynamic. The notation includes various rhythmic patterns such as eighth and sixteenth notes, and rests. There are several repeat signs with first and second endings. The section concludes with a forte (f) dynamic and a 'D.S.' (Da Capo) marking.

CODA.

Musical notation for the Coda section in E♭ major, 2/4 time. It begins with a piano (p) dynamic. The notation includes eighth and sixteenth notes, and rests. The section concludes with a forte (ff) dynamic and a final cadence.

# LEVYATHAN POLKA.

## Drums.

*J. Levy.*  
*arr. Fred Lax.*

*Universal*  
*Band Jour'l.* All<sup>o</sup> *maestoso.*

1120.

INTR.

