

Price: full Band \$ 2.00.

Très Jolie. WA 9

Solo B $\flat$ Cornet.

(Charming.)

Waltz.

E. WALDTEUFEL.

arr. by L. P. Laurendeau.

Fl. & Eb Clar.

Universal
Band Jour'l.

INTROD.

And^{te} non troppo.

Basses.

1193.

a tempo. *Cl.* *p* *rit.*

The introduction consists of two staves of music in 6/8 time. The first staff begins with a treble clef and a key signature of one flat. It features a series of eighth and sixteenth notes, with a dynamic marking of *p* and a *rit.* (ritardando) marking at the end. The second staff continues the melody with similar rhythmic patterns and a *rit.* marking at the end.

1. *Valse.* *p* *SOLO.*

The first staff of the waltz is in 3/4 time. It begins with a treble clef and a key signature of one flat. The melody is marked with a dynamic of *p* and a *SOLO.* instruction.

sf *p* *1st Cor.* *p*

The second staff continues the waltz melody. It features a dynamic marking of *sf* (sforzando) followed by *p* (piano). A *1st Cor.* (first cornet) part is indicated with a *p* dynamic.

p

The third staff continues the waltz melody with a *p* (piano) dynamic marking.

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

The fourth staff continues the waltz melody. It features a *f* (forte) dynamic marking and a *SOLO.* instruction. The staff is divided into two measures, labeled *1* and *2*, with a *p* (piano) dynamic marking at the end.

p *1st Cor.* *sf* *p*

The fifth staff continues the waltz melody. It features a *p* (piano) dynamic marking, a *1st Cor.* (first cornet) part with a *sf* (sforzando) dynamic, and a *p* (piano) dynamic at the end.

f

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

f

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

f

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

mf

The ninth staff continues the waltz melody with a *mf* (mezzo-forte) dynamic marking.

sf *1* *2* *p*

The tenth staff continues the waltz melody. It features a *sf* (sforzando) dynamic marking and a *p* (piano) dynamic marking at the end. The staff is divided into two measures, labeled *1* and *2*.

sf *f* *p*

The eleventh staff continues the waltz melody. It features a *sf* (sforzando) dynamic marking, a *f* (forte) dynamic marking, and a *p* (piano) dynamic marking at the end.

Solo B $\flat$ Cornet.

3. *p*

f

p

f *p*

1 2

1 2

f *p*

Clar.

4. *p*

f

1 2

mf

ff

pp

13526 - 281 $\frac{1}{2}$

Solo B $\flat$ Cornet **WA** 9 **3**

CODA. *Clar.* *a tempo.*

SOLO. *ff* *p* *rit.* *1st Cor.* *f*

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

(Charming.)

Waltz.

E. WALDTEUFEL.

arr. by L. P. Laurendeau.

D $\flat$ Piccolo.

INTROD.

And^{te} non troppo.

a tempo.

Universal
Band Journl.

1193.

4

pp

rit.

3

pp

rit.

2.

Valse. 15

1.

2.

1

2

8

p

p < sf > p

f

mf

sf

sf

f

p

1

2

p

D $\flat$ Piccolo.

3. *p*

f

p

f

p

f

p

4. *p*

f

p

ff

pp

13526 - 28 1/2

WA 9

Db Piccolo.

WA a

CODA.

ff *p* *sf* *p*

mf *sf* *p* *sf* *f*

p *3* *p* *3* *cresc. poco a poco.*

f *ff*

WA 9 **Très Jolie.**

1

(Charming.)

Flute in C.

Waltz.

E. WALDTEUFEL.

arr. by L. P. Laurendeau.

Universal
Band Jour'l.

INTROD.

Andte non troppo.

1193.

4 *p* *rit.* *a tempo.*

3 *rit.*

Valse. 15

1. *p*

3 *p* *sf* *p*

1 *p* 2

2. *f*

mf

sf *sf*

f *p*

Flute in C.

3.
4.

CODA.

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

WA 9 Très Jolie.

(Charming.)

Oboe.

Waltz.

E. WALDTEUFEL.

arr. by L. P. Laurendeau.

Universal
Band Jour'l.

INTROD.

Andte non troppo.

1193. 

1. 

2. 

3. 

Oboe.

4. *p* *f* *ff* *pp*

CODA. *p* *f* *mf* *sf* *f* *ff* *cresc. poco a poco.*

a tempo.

Carl Fischer, New York.

Bassoon.

4. *p*

f *mf*

ff

pp *rit.* *a tempo.*

CODA. *ff* *p* *p* *p*

f *p*

sf *sf*

f *p*

cresc. poco a poco. *sf* *f*

ff

2 3 4

Très Jolie.

Waltz.

E♭ Clarinet.

arr.by L.P.Laurendeau.

INTROD.

And^{te} non troppo.

1193.

Universal
Band Jour'l.

1193.

And. non troppo.

4

p

rit.

al tempo.

3

pp

rit.

Valse. 15

Valse. 15

1. *p* *f* *p* *sf* *p*

2. *f* *mf* *f* *p*

E♭ Clarinet.

3. *p*

f *p*

p *sf* *p*

4. *p* *f* *mf* *ff* *pp*

13526-251/2

WA

E♭ Clarinet.

U. S. NAVAL ACADEMY

3

CODA. *ff* *p* *rit.*

a tempo. 1 8 *p* *sf* *p* *f*

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

Très Jolie.

1

1st B $\flat$ Clarinet.

(Charming.)

E. WALDTEUFEL.

Waltz.

arr. by L. P. Laurendeau.

Universal
Band Jour'l.

INTROD.

And^{te} non troppo.

Fl. or Eb Cl.

1193.

The introduction consists of three staves of music in 6/8 time. The first staff begins with a treble clef, a key signature of one flat (B $\flat$), and a 6/8 time signature. It features a melody starting on a half note G $\flat$, followed by eighth notes. The second staff continues the melody with a 'rit.' (ritardando) marking. The third staff concludes the introduction with a 'rit.' marking and a final cadence.

Valse.

2 3 4 5 6 7 8 9 10

The first ending (labeled '1.') is in 3/4 time and consists of ten measures. It begins with a treble clef, a key signature of one flat, and a 3/4 time signature. The melody is marked with a 'p' (piano) dynamic. The second ending (labeled '2.') is also in 3/4 time and consists of ten measures. It begins with a treble clef, a key signature of one flat, and a 3/4 time signature. The melody is marked with a 'p' dynamic. The score includes various musical notations such as slurs, ties, and dynamic markings like 'p' (piano), 'mf' (mezzo-forte), and 'f' (forte).

1st B $\flat$ Clarinet.

3.

p

f

p *p* *p* *p*

f *p*

4.

p

f

mf

ff

pp

CODA. *ff p* *a tempo.* *rit.*

1 2 3 4 5 6 7 8

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

2 3 4

Très Jolie.

2nd & 3rd B $\flat$ Clarinets. (Charming.)

Waltz.

E. WALDTEUFEL.

arr. by L. P. Laurendeau.

Universal
Band Jour'l.

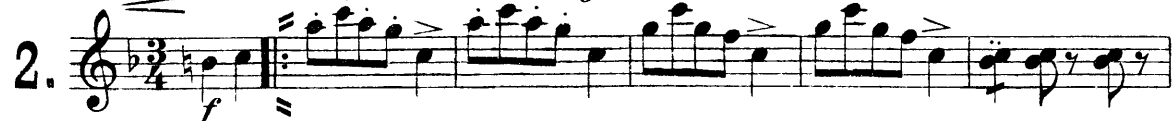
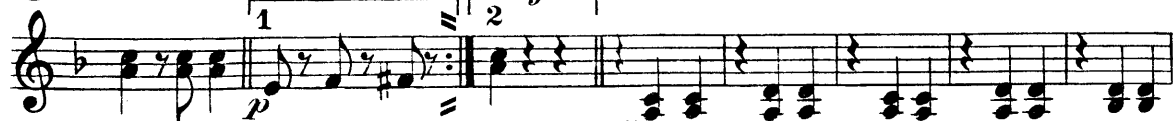
INTROD.

And^{te} non troppo.2nd

1193.

*a tempo.**rit.*

Valse.



2nd & 3rd B $\flat$ Clarinets.

3 *p*

f

1 2 *p* *f* *p*

4 *p*

1 2 1 *mf* *ff* *pp*

Detailed description: This musical score is for the 2nd and 3rd B-flat Clarinets, covering measures 135 to 148. The music is in 3/4 time with a key signature of two flats (B-flat and E-flat). The score is divided into two systems. The first system (measures 135-144) begins with a piano (*p*) dynamic. It features a complex rhythmic pattern with eighth and sixteenth notes, including triplets. A forte (*f*) dynamic appears in measure 139. The system concludes with a first ending (marked '1') and a second ending (marked '2'), both in piano (*p*), followed by a crescendo to forte (*f*) and then piano (*p*). The second system (measures 145-148) starts with a piano (*p*) dynamic. It continues with eighth and sixteenth notes. A first ending (marked '1') leads to a second ending (marked '2'), which then returns to the first ending (marked '1'). Dynamics include mezzo-forte (*mf*) and fortissimo (*ff*). The piece ends in measure 148 with a piano (*pp*) dynamic and a final cadence.

2nd & 3rd B $\flat$ Clarinets.

U. S. NAVAL ACADEMY B-3

CODA. *ff* *p* *rit.* *a tempo.*

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

Très Jolie.

(Charming.)

Soprano Saxophone.

Waltz.

E. WALDTEUFEL.

arr. by L. P. Laurendeau.

INTROD.

And^{te} non troppo.Universal
Band Jour'l.

1193.

Musical notation for the introduction of 'Très Jolie'. It consists of two staves. The first staff is in 6/8 time, starting with a treble clef and a key signature of one flat (B-flat). It features a series of eighth and sixteenth notes, with a dynamic marking of *p* (piano). The second staff continues the melody, also in 6/8 time, with a dynamic marking of *rit.* (ritardando) and *a tempo.* (return to tempo). The piece ends with a double bar line and a *rit.* marking.

Valse. 15

Musical notation for the first and second endings of 'Très Jolie'. The first ending (labeled '1.') is in 3/4 time, starting with a treble clef and a key signature of one flat. It features a series of eighth and sixteenth notes, with a dynamic marking of *p* (piano). The second ending (labeled '2.') is also in 3/4 time, starting with a treble clef and a key signature of one flat. It features a series of eighth and sixteenth notes, with a dynamic marking of *f* (forte). The piece ends with a double bar line and a *mf* (mezzo-forte) marking.

Soprano Saxophone.

3.

4.

31

Soprano Saxophone.

CODA.

ff *p* *rit. a tempo.*

8 *p* *sf* *p* *f*

mf *sf* *f* *p*

cresc. poco a poco. *sf* *f*

ff

(Charming.)

Alto Saxophone.

Waltz.

E. WALDTEUFEL.

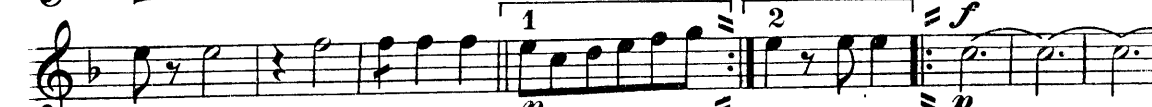
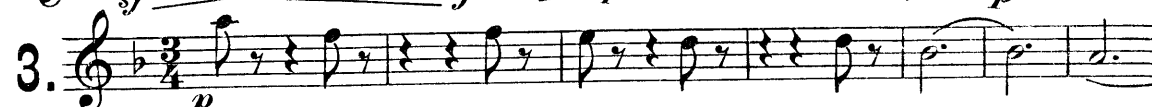
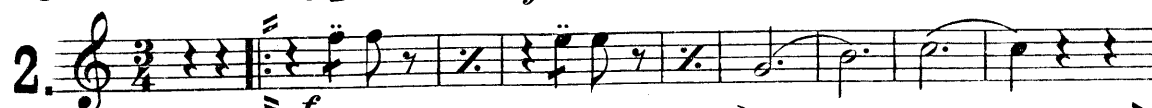
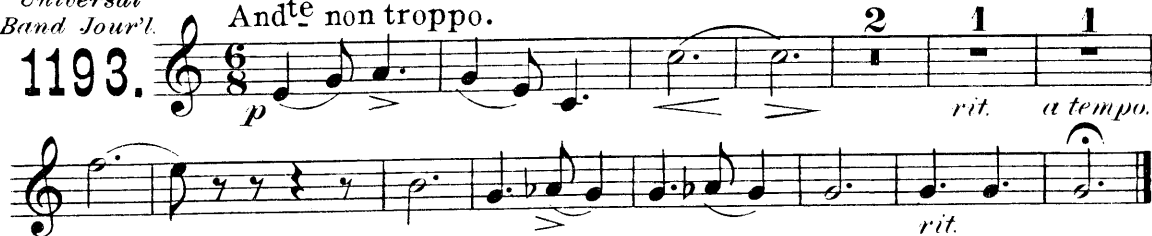
arr. by L. P. Laurendeau.

Universal
Band Jour'l.

INTROD.

And^{te} non troppo.

1193.



Alto Saxophone.

4. *p*

f

mf

ff

pp

CODA. *ff* *p* *2 rit. a tempo.*

p *2 3 4 5 6 7 8* *sf* *p*

f *mf*

sf *sf* *f*

p *p*

cresc. poco a poco. *sf* *f* *ff*

2 3 4

(Charming.)

Tenor Saxophone.

Waltz.

E. WALDTEUFEL.
arr. by L. P. Laurendeau.

*Universal
Band Jour'l.*

INTROD.

And^{te} non troppo.

1193.

Band Jour'l. And^e non troppo.

1193.

p

rit.

a tempo.

rit.

Valse.

1.

p

2 3 4

2 3

f

1 1 2

2 3 4

p

sf

2 3 4

2.

f

mf

sf

f

p

3.

p

f

1 2

p

sf

p

Tenor Saxophone.

4. *p*

1 2 1 *mf*

ff

pp $\lessgtr$

CODA. *ff* *p* 2 *rit.* *a tempo.*

2 3 4 *p* $\lessgtr$ *sf* $\lessgtr$ *p*

2 3 4 *f* $\lessgtr$ *mf*

f $\lessgtr$ *p* $\lessgtr$ *p* $\lessgtr$ *sf* $\lessgtr$ *sf* $\lessgtr$ *ff*

cresc. poco a poco. *sf* *f* *ff*

2 3

WA 9 - Très Jolie.

(Charming.)

Baritone Saxophone.

Waltz.

E. WALDTEUFEL.
arr. by L. P. Laurendeau.

*Universal
Band Jour'li*

INTROD.

And^{te} non troppo.

a tempo.

rit.

1193.

1193. *Andte non troppo.* *a tempo.* *rit.*

Valse.

1. *p* **Valse.**

The first system of the musical score is written on a single staff. It begins with a treble clef and a key signature of one sharp (F#). The melody starts with a quarter rest, followed by a quarter note G4, an eighth note A4, and a quarter note B4. This is followed by a double bar line. Above the staff, there are two first endings marked with '1' and a repeat sign, and a second ending marked with '2'. The first ending leads back to the beginning of the first measure. The second ending leads to a new section starting with a half note G4, followed by a half note A4, and then a series of quarter notes: B4, A4, G4, F#4, E4, D4, C4, and B3. The system ends with a double bar line.

[illegible][illegible]

The first system of the musical score for 'The Rose Tree' is written on a single staff in treble clef with a key signature of one flat (B-flat). The tempo is marked 'Allegretto' and the time signature is 3/4. The melody begins with a half note G4, followed by a quarter rest, then a quarter note F4. This is followed by a half note E4, a quarter rest, and a quarter note D4. The next measure contains a half note C4, a quarter rest, and a quarter note B3. The melody continues with a half note A3, a quarter rest, and a quarter note G3. The final measure of the system contains a half note F3, a quarter rest, and a quarter note E3. The system concludes with a double bar line and a repeat sign.

Baritone Saxophone.

4. *p*

f *mf*

2 3 4 *ff*

CODA. *ff* *p rit. a tempo.* *p*

sf *p* *f* *sf* *f* *p*

cresc. poco

a poco. *sf* *f* *ff*

WA 9

Très Jolie.

(Charming.)

Waltz.

E. WALDTEUFEL.

arr. by L. P. Laurendeau.

Universal
Band Sour'l.

INTROD.

And^{te} non troppo.

rit. a tempo.

2nd Clar.

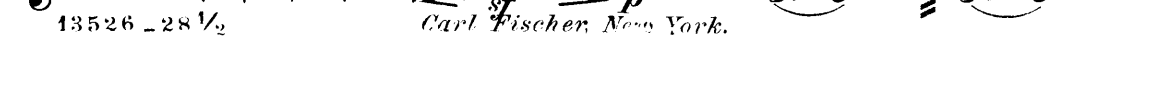
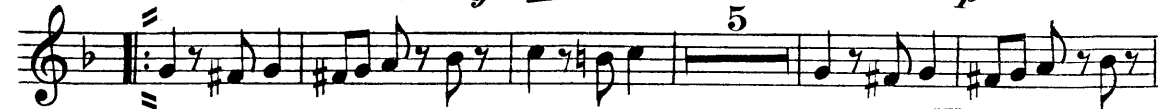
Oboe.

rit.

Valse.

8

3



1st B $\flat$ Cornet.

4. *p* *f* *mf* *ff* *pp* *f* *p* *f* *mf* *sf* *f* *ff*

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

cresc. poco a poco. sf f ff

1 2 3

WA

Très Jolie.

(Charming.)

2nd & 3rd B $\flat$ Cornets.

Waltz.

E. WALDTEUFEL.

arr. by L. P. Laurendeau.

Universal
Band Jour'n'l.

INTROD.

And^{te} non troppo.

a tempo.

Oboe.

1193.



2nd & 3rd B $\flat$ Cornets.

4. *p* *1* *1* *1* *f* *2* *32* *ff* *pp* *9* *8* *2* *fz* *p* *sf* *p* *f* *mf* *sf* *f* *p* *1* *1* *poco a poco cresc.* *sf* *f* *ff* *2* *3*

WA

Très Jolie.

1st & 2nd E $\flat$ Horns.
(E $\flat$ Altos.)

(Charming.)

Waltz.

E. WALDTEUFEL.

arr. by L. P. Laurendeau.

Universal
Band Jour'l.

INTROD.

And^{te} non troppo.

1193.



1st & 2nd E $\flat$ Horns (E $\flat$ Altos.)

4. *p* 2 3 4 2 3

f 1 2 *mf*

ff

pp

CODA. *ff* *pp* 2 *rit.* *p*

p 2 3 4 2 3 *sf* *p*

f *mf*

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

cresc. poco a poco. *f*

ff 2 3 4

2 3 4

Très Jolie. **WA** 9 1 1

3rd & 4th E^b Horns.
(E^b Altos.)

(Charming.)

Waltz.

F. WALDTEUFEL.
arr. by L. P. Laurendeau.

Universal
Band Jour't.

INTROD.

And^{te} non troppo.

1193.

The introduction consists of two staves. The first staff is in 6/8 time, starting with a treble clef and a key signature of one flat (B-flat). It begins with a half note G4, followed by quarter notes A4, B4, and A4, then a half note G4. The second staff is in 7/8 time, starting with a treble clef and a key signature of one flat. It begins with a half note G4, followed by quarter notes A4, B4, and A4, then a half note G4. The piece concludes with a double bar line and a repeat sign. Dynamics include *p* (piano) and *rit.* (ritardando).

Valse.

The main waltz section consists of three systems, each with two staves. The first system is in 3/4 time, starting with a treble clef and a key signature of one flat. It begins with a half note G4, followed by quarter notes A4, B4, and A4, then a half note G4. The second system is in 3/4 time, starting with a treble clef and a key signature of one flat. It begins with a half note G4, followed by quarter notes A4, B4, and A4, then a half note G4. The third system is in 3/4 time, starting with a treble clef and a key signature of one flat. It begins with a half note G4, followed by quarter notes A4, B4, and A4, then a half note G4. The piece concludes with a double bar line and a repeat sign. Dynamics include *p* (piano), *f* (forte), *mf* (mezzo-forte), and *rit.* (ritardando).

3rd & 4th E♭ Horns. (E♭ Altos.)

4. *Allegretto*

p *ff* *mf* *ff* *pp* *rit.* *a tempo.* *p* *f* *mf* *f* *p* *cresc. poco a poco.* *f* *ff*

CODA.

Très Jolie. WA

1st & 2nd Tenors.

(Charming.)

(Trombones tr)

Waltz.

E. WALDTEUFEL.

arr. by L. P. Laurendeau.

INTROD.

Andte non troppo.

3rd & 4th Horns.

rit.

Universal
Band Jour'l.

1193.

pp 3rd Horn. *rit. a tempo.*

Valse. 3rd Horn.

1. *p*

p

f

1 1 2 3rd Horn. *p*

1 *p* *sf* *p*

2. *f*

mf

sf

sf *f* *p*

3. *p*

1 2 *f* *p*

2 3 4 *f* *p*

1st & 2nd Tenors. (Trombones)

4. Musical score for the 4th movement of the 1812 Overture. The score consists of 12 staves of music. The key signature is B-flat major (two flats) and the time signature is 3/4. The score includes various dynamics such as *p* (piano), *f* (forte), *mf* (mezzo-forte), *ff* (fortissimo), *pp* (pianissimo), *fz* (forzando), *p < sf*, *sf* (sforzando), *cresc. poco a poco.*, and *ff*. There are also performance markings like *1*, *2*, *3rd Horn.*, and *6*. The score ends with a Coda section marked "CODA." and a final measure with a double bar line and repeat sign.

Très Jolie.

1st & 2nd Trombones.

(Charming.)

(Bb Tenors F.)

Waltz.

E. WALDTEUFEL.

arr. by L. P. Laurendeau.

Universal
Band Jour'n'l.

INTROD.

And^{te} non troppo.

3rd & 4th Horns.

rit.

1193.

Valse. 3rd Horn.

1. *pp* *rit.* *3rd Horn.* *a tempo.* *rit.*

2. *p* *f* *p* *sf* *p* *mf* *sf* *f* *p*

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

1st & 2nd Trombones.(B♭ Tenors?)

4.

p

f

mf

ff

pp

3rd Horn.

CODA.

f

p

p

p

f

mf

sf

sf

f

p

cresc. poco a poco.

sf

f

ff

2 3 4

Très Jolie.

MA 9

B $\flat$ Bass.
(3rd Trombone.)

(Charming.)

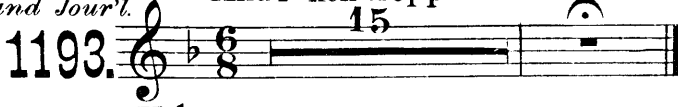
Waltz.

INTROD.

Andte non troppo.

E. WALDTEUFEL.

arr. by L. P. Laurendeau.

Universal
Band Jour'l.

Valse.

B♭ BASS. (3rd Trombone)

4. *p*

f *mf*

2 3 4 *ff*

CODA. *ff* *p* *rit.* *p*

f *mf* *sf* *p*

cresc. poco a poco. *sf* *f* *ff*

3 4

3rd Trombone.
(B♭ Bass)

Très Jolie.

(Charming.)

Waltz.

WA 9

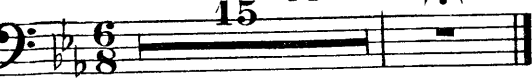
Universal
Band Jour'l.

INTROD.

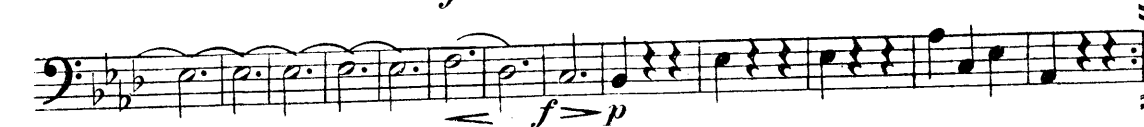
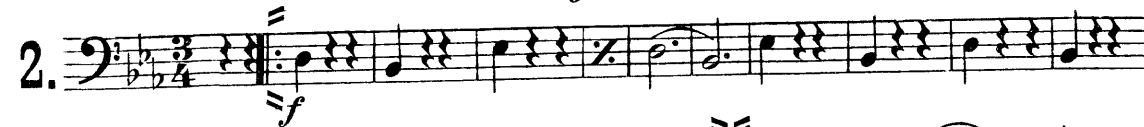
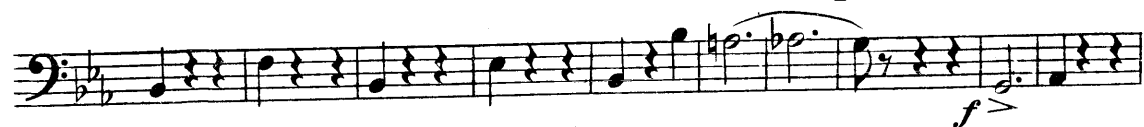
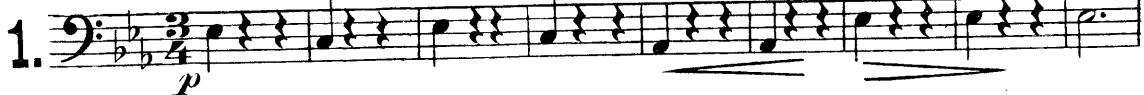
And^{te} non troppo.

E. WALDTEUFEL.

arr. by L. P. Laurendeau.

1193. 

Valse.



3rd Trombone. (B $\flat$ Bass $\flat$.)

4. *p*

f *mf*

ff

pp

CODA. *ff* *p rit.* *p*

sf *p* *sf* *p*

mf

sf *sf* *fz* *p*

p

cresc. poco a poco. sf f *ff*

Waltz.

Baritone .

E. WALDTEUFEL.

arr. by *L. P. Laurendeau.*

INTROD.

And^{te} non troppo.

*Universal
Band Jour'l.*

1193

[illegible]

Baritone.

4. *p* *f* *mf* *ff* *pp rit.* *a tempo.* *p* *f* *ff* *cresc. poco a poco.* *ff* 2 3 4

The musical score is for a Baritone part, spanning measures 4 to the end of the piece. It is written on ten staves. The key signature has one flat (B-flat), and the time signature is 3/4. The music begins with a treble clef. The first staff starts with a treble clef, a key signature of one flat, and a 3/4 time signature. The music features various dynamics including piano (p), forte (f), mezzo-forte (mf), fortissimo (ff), and pianissimo (pp), as well as articulation like accents and slurs. A 'CODA' section is marked with a double bar line and a repeat sign. The piece concludes with a series of sixteenth-note runs labeled 2, 3, and 4.

Très Jolie.

(Charming.)

Waltz.

Baritone.

E. WALDTEUFEL.

arr. by L. P. Laurendeau.

Universal
Band Jour'l.

INTROD.

And^{te} non troppo.

1193.

1. *Valse.* *p* *rit. a tempo.* *rit.*

2. *f* *mf* *f* *p*

3. *p* *f* *p*

Baritone.

4. *p*

f *mf*

ff

pp *a tempo.*

CODA. *ff* *p rit.* *p* *f* *p* *mf* *f* *p* *cresc. poco a poco.* *sf* *ff* *ff*

1 2

2 3 4

Très Jolie. **W**

(Charming.)

Waltz.

E. WALDTEUFEL.

arr. by L. P. Laurendeau

Basses.

Universal
Band Jour'l.

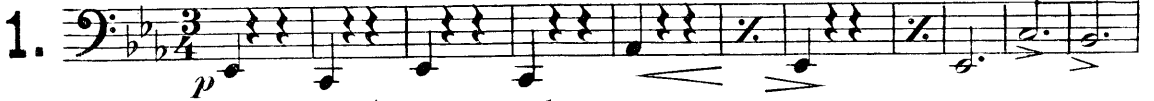
INTROD.

And^{te} non troppo.

2 1 3 2 3 rit.



Valse.



Basses.

4.

p

f

mf

ff

pp

rit. a tempo.

CODA.

fz

pp

p

mf

sf

p

cresc. poco a poco.

f

ff

fz

1

2

6

7

8

9

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11

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22

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Très Jolie. *W.A.*

(Charming.)

Drums.

Waltz.

E. WALDTEUFEL.

arr. by L. P. Laurendeau.

INTROD.

And^{te} non troppo.

Universal
Band Jour'l.

1193. *Tri.* *rit.*

1. *Valse.* 16 *Tri.* *Drs.*

1 *Tri.* 2 3 *Drs.* *f*

1 1 2 9 4

2. *f*

10 2 2 4 *sf*

3. 11 *f*

1 2 8 5 *p* *f*

Drums.

[illegible]