

1st Bb CORNET.

a tempo.
rall.

TUTTI. **ff**

a tempo.
rall.

TUTTI. **ff**

1 2

1 2

TRIO. 





TUTTI.

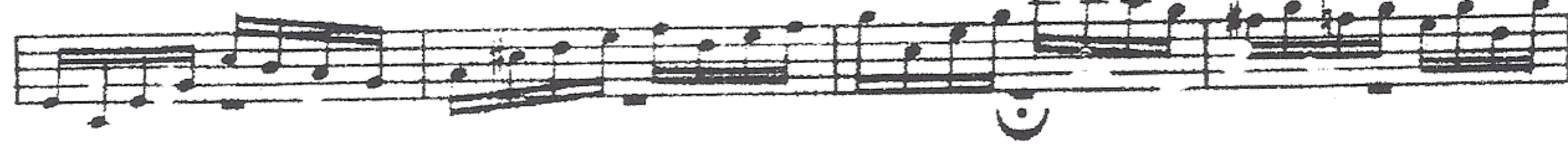




Polka D.C. al Φ .

CODA. 







ARBUCKLENIAN POLKA.

2^d & 3^d B \flat CORNETS.

Revised by G.H.Reeves.

Universal Allegro
Band Jour'l.

by John Hartmann.

13. 

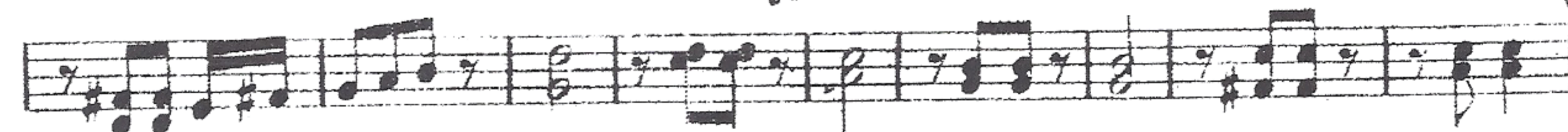
Andante non troppo.

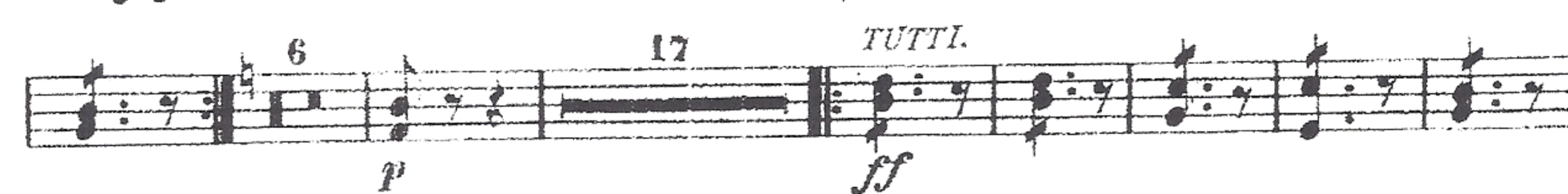
15. 

Tempo di Polka.



POLKA 



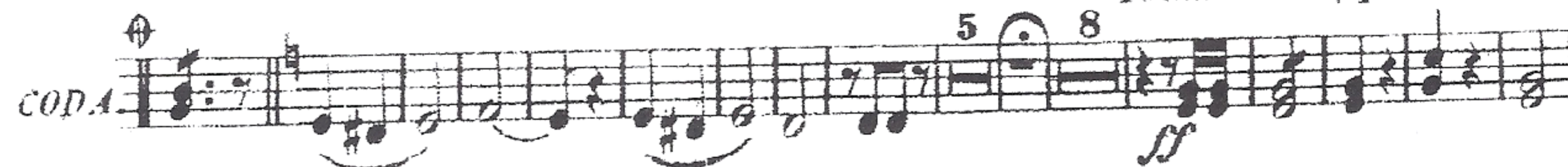




TRIO. 





CODA 

Polka D.C.al $\text{\textcircled{C}}$ poi Coda.

ARBUCKLENIAN POLKA.

1st & 2d Eb ALTOS.

Revised by G. H. Reeves.
by J. Hartmann.

Universal Allegro.
Band Jour'l.

Andante non

13. 





Tempo di Polka.


POLKA. 



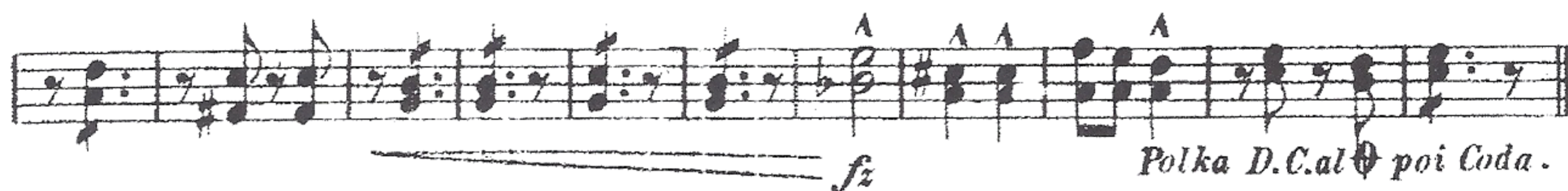
a tempo. 

TUTTI. 





1st & 2^d E^b ALTOS.



ARBUCKLENIAN POLKA.

3^d & 4th E^b ALTOS.

Revised by G. H. Reeves.

by J. Hartmann.

Universal
Band Jour'n.

Allegro.

Andante non

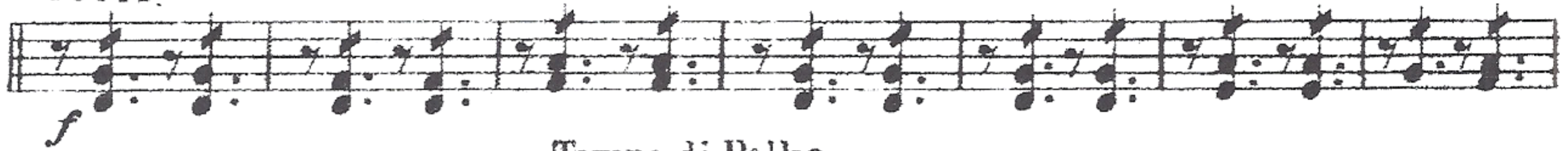
13.



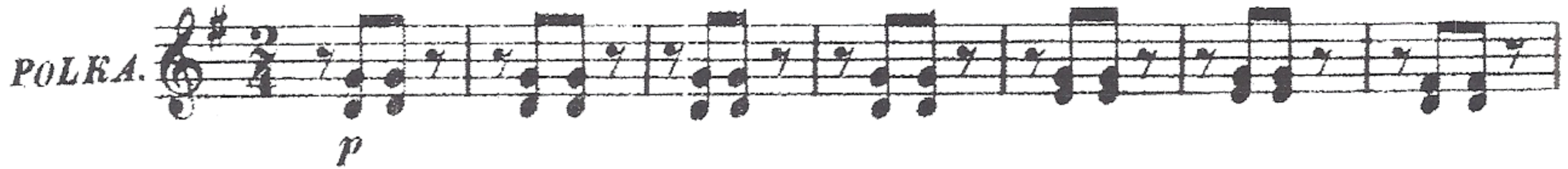
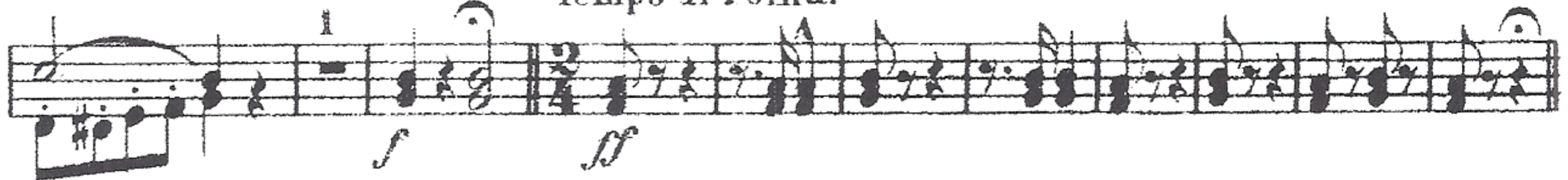
troppo.



TUTTI.



Tempo di Polka.



rall.

a tempo.



TUTTI.



3^d & 4th E^b ALTOS.



rall. *a tempo.*



TUTTI.



ff



TRIO.



p



TUTTI.



ff



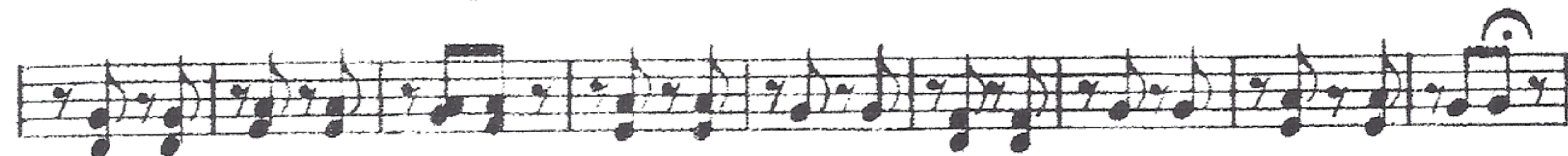
ff

POLKA D. C. al C poi Coda

CODA.



p



p

ff

ARBUCKLENIAN POLKA.

1st & 2nd TENORS.

by J. Hartmann.

Universal
Bana Jour'l. Allegro.

Revised by G.H. Reeves.

13. The musical score is written for 1st and 2nd Tenors. It begins with a treble clef and a 2/4 time signature. The first staff starts with a dynamic marking of *f* and ends with *p*. The second staff has a dynamic marking of *p* and includes a *TUTTI.* instruction. The third staff features a *Cad. ff* marking and a first ending bracket. The tempo changes to *Tempo di Polka*. The *POLKA* section starts with a treble clef, a 2/4 time signature, and a dynamic marking of *p*. It includes a *TUTTI.* instruction and a first ending bracket. The *TRIO* section begins with a treble clef, a 2/4 time signature, and a dynamic marking of *ff*. It includes a *TUTTI.* instruction and a first ending bracket. The *CODA* section starts with a treble clef, a 2/4 time signature, and a dynamic marking of *p*. It includes a *Polka D.C. al* instruction and a first ending bracket. The score concludes with a *p* dynamic marking and a *cresc.* instruction.

Carl Fischer, New York.

ARBUCKLENIAN POLKA.

1st & 2nd TROMBONES.

Revised by G. H. Reeves,
by John Hartmann.

Universal Allegro.
Band Jour'l.

13. *Andante non troppo.*

p *TUTTI.* *Cad. ff*

Tempo di Polka.

POLKA.

f *p* *ff* *TUTTI.* *TRIO.* 16

TUTTI. *ff* *fz* *D. Cal & poi Coda.*

CODA.

10 *p* *p cresc.* *f*

ARBUCKLENIAN POLKA.

3rd TROMBONE.

Revised by G.H.Reeves.

by John Hartmann.

Universal Allegro.
Band Jour'l.

13.

Andante non troppo.

TUTTI.
Cad. f

Tempo di Polka.

f


POLKA.

TRIO.

Polka D.Cal. poi Coda.

CODA.

ARBUCKLENIAN POLKA.

BARITONE 

by J. Hartmann.

Revised by G. H. Reeves.

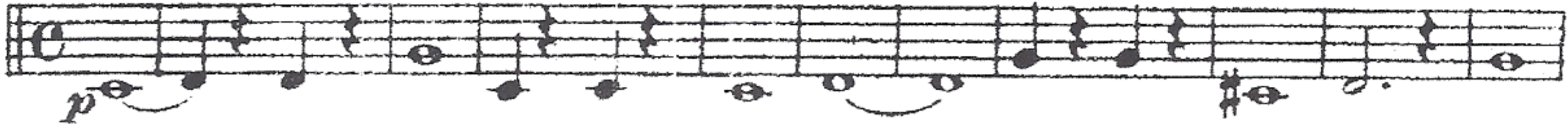
Universal
Band Jour'l.

Allegro.

13.



And^{te} non Troppo.



Tempo di Polka.



rall. a tempo.

TUTTI.
ff

1 2

TRIO
p

1 2 **TUTTI.**
ff

fz *Polka D.C. al* \oplus .

CODA.
p 2

1 1
ff

ARBUCKLENIAN POLKA

Revised by G.H. Reeves.

BASSES.

by J. Hartmann.

Universal Allegro.

Andte non troppo.

Band Jour'l.

13.

ff p p

TUTTI.

Cad. f

Tempo di Polka.

p

rall. a tempo.

TUTTI.

ff

rall. a tempo.

TUTTI.

p

f

TUTTI.

TRIO.

f

TUTTI.

ff

f

Polka D.C. al Poi Coda.

CODA.

p

cresc.

ff

ARBUCKLENIAN POLKA.

DRUMS.

Revised by G. H. Reeves.

by John Hartmann.

Universal Band Jour'l. **Allegro** **Andante non troppo.**

13. *f* *Cad. ff TUTTI.*

Tempo di Polka. *f* *TUTTI.*

POLKA. *f* *TUTTI.*

24 *f* *TUTTI.*

9 10 11 12 *f* **TRIO** 16

TUTTI.

ff **Polka D.C. al C poi Coda.**

CODA. *ff*

The musical score is written for a drum set and consists of several systems of music. It begins with a bass clef and a 2/4 time signature. The first system is marked 'Allegro' and contains measures 1 through 15. Measure 15 is the end of a phrase, marked 'Cad. ff' and 'TUTTI.'. The second system is marked 'Tempo di Polka' and contains measures 16 through 23. The third system is marked 'POLKA.' and contains measures 24 through 31. The fourth system contains measures 32 through 39, with measures 32-39 being a 'TRIO' section. The fifth system contains measures 40 through 47. The sixth system contains measures 48 through 55. The seventh system contains measures 56 through 63. The eighth system is the 'CODA.' section, marked 'Polka D.C. al C poi Coda.', containing measures 64 through 71. The score includes various musical notations such as stems, beams, and accents, and dynamic markings like 'f' and 'ff'.

Carl Fischer 6. Fourth Ave New York.