

Carl Fischer Edition.

Lure of the Night.

Valse-lente.

Edmund Braham, Op. 355.

arr. by G. H. Reeves.

Conductor.

Universal
Band J7.

INTRO.
And^{te} espress.

1186.

First system of musical notation, including treble and bass staves. Dynamics include *p*.

Second system of musical notation, including treble and bass staves. Dynamics include *mf*, *p*, and *rit.*

Valse lente.

Third system of musical notation, including treble and bass staves. Dynamics include *p*.

Fourth system of musical notation, including treble and bass staves. Dynamics include *p* and *con sva*.

a tempo

Fifth system of musical notation, including treble and bass staves. Dynamics include *a tempo*.

Sixth system of musical notation, including treble and bass staves. Dynamics include *p*, *dim. o rit.*, and *tr*.

Conductor.

Con espress. *con 8va*

p *rit.* *a tempo*

a tempo *a tempo*

rit. *rit.* *mf*

a tempo

rit. *p* *rit.*

con 8va *a tempo*

a tempo *rit.* *rit.*

a tempo *a tempo*

rit. *mf*

Fl. & Eb Cl.

First system of musical notation. The right hand (treble clef) begins with a *rit.* (ritardando) marking and a *>* (accent) over the first note. The left hand (bass clef) has a *mf* (mezzo-forte) dynamic marking. The tempo is marked *a tempo* at the end of the system.

Second system of musical notation. The right hand features a *p* (piano) dynamic marking. The left hand continues with a *p* dynamic marking.

Third system of musical notation, featuring a first ending (1.) and a second ending (2.). The right hand has a *mf* dynamic marking in the first ending and a *p* dynamic marking in the second ending. The left hand has a *p* dynamic marking.

Fourth system of musical notation. The right hand has a *p* dynamic marking. The left hand has a *p* dynamic marking.

Fifth system of musical notation. The right hand is marked *con 8va* (with 8th octave) and *a tempo*. It begins with a *rit.* marking. The left hand has a *p* dynamic marking.

Sixth system of musical notation. The right hand has a *rit.* marking and a *p* dynamic marking. The left hand has a *pp* (pianissimo) dynamic marking. The tempo is marked *a tempo*.

Seventh system of musical notation. The right hand has a *ppp* (pianississimo) dynamic marking. The left hand has a *ppp* dynamic marking.

Lure of the Night.

Piccolo(D \flat)

Valse-lente.

Edmund Braham, Op. 355.

arr. by G. H. Reeves.

INTROD.
And^e espress.

Valse lente.

Universal
Band J^t.

1186.

The musical score is written for Piccolo in D-flat major (three sharps: F#, C#, G#) and 3/4 time. It begins with an introduction marked 'And^e espress.' and 'mf'. The main section is marked 'Valse lente'. The score features various dynamics including *mf*, *p*, *pp*, *rit.*, and *a tempo*. There are several triplet markings (3) and first/second endings (1, 2). The piece concludes with a double bar line and a repeat sign.

Lure of the Night.

Valse - lente.

Flute.

INTROD.
And^{te} espress.

Edmund Braham, Op. 355.

arr. by G. H. Reeves.

Universal
Band 3rd.

1186.

4 2 15

mf

mf rit.

a tempo

p

rit.

a tempo

a tempo rit. mf

rit.

a tempo

rit. p

rit.

a tempo

rit. mf

p

rit.

1 2 3 1

3 1

3 1

2 2 *a tempo* 4 3

rit. *pp*

Lure of the Night.

Oboe.

Valse-lente.

Edmund Braham, Op. 355.

arr. by G. H. Reeves.

Universal
Band J'l.

INTRO.
Andte espress.

Valse lente.

1186.

p *p rit.* *mf* *p*
a tempo *rit.*
mf
dim. e rit. *p* *a tempo* *rit.* *a tempo* *p rit.*
a tempo *3* *rit. mf* *a tempo* *rit.*
a tempo *3* *a tempo* *a tempo*
a tempo *p rit.* *rit.* *a tempo* *rit. mf*
a tempo *mf* *rit.*
a tempo
mf
a tempo
p *mf* *f*
2 *p* *mf* *f*
a tempo *rit.* *mf* *a tempo*
a tempo *p rit.*
pp *3*

Lure of the Night.

Bassoon.

Valse-lente.

Edmund Braham, Op. 355.

arr. by G. H. Reeves.

Universal
Band J'l.

INTRO.

And^{te} espress.

Valse lente.

1186.

p *mf* *rit.* *mf* *p*

a tempo *rit.* *mf*

dim. e rit. *p* *p* *rit.*

a tempo *a tempo* *a tempo* *rit.*

rit. *a tempo* *rit.* *mf* *p*

a tempo *rit.* *rit.* *a tempo* *a tempo*

a tempo *mf* *rit.* *mf*

p *rit.* *a tempo* *mf*

p *a tempo*

rit. *mf*

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

ppp

Lure of the Night.

1ST B \flat Clarinet.

Valse-lente.

Edmund Braham, Op. 355.

arr. by G. H. Reeves.

Universal
Band J'l.

INTRO.
And^e espress.

1186.

p *mf* *Valse lente.* *p rit.* *mf* *p* *a tempo* *rit.* *dim e rit.* *p* *Con espress.* *p* *rit.* *a temp* *rit.* *a tempo* *rit. mf a tempo* *rit.* *a tempo* *rit.* *a tempo* *rit. mf a tempo* *rit.* *mf* *a tempo* *rit.* *mf* *f* *p* *a tempo* *rit.* *a tempo* *rit.* *a tempo* *pp* *ppp*

2ND & 3RD
B \flat Clarinets.

Lure of the Night.

Valse-lente.

Edmund Braham, Op. 355.

arr. by G. H. Reeves.

INTRO.

Andte espress.

Universal
Band J \dot{r} .

1186.

The musical score is written for two B-flat Clarinets. It begins with an introduction marked 'Andte espress.' and 'Valse-lente'. The tempo is then marked 'a tempo'. The score includes various dynamics such as *p*, *mf*, *f*, *pp*, and *PPP*. There are several 'rit.' (ritardando) markings throughout. The piece features a first and second ending. The key signature has two flats (B-flat and E-flat). The time signature is 3/4. The score ends with a *ppp* dynamic marking.

B♭ Bass 
(3rd Trombone.)

Lure of the Night.

Valse-lente.

Edmund Braham, Op. 355.

arr. by G. H. Reeves.

CLARINET INTRO.
Universal Band N^o.
1186. **And^{te} espress.**



The musical score consists of 12 staves of music. The first staff is the Bass part, starting with a 4-measure rest, followed by notes in 6/8 time. The second staff is the Clarinet part, starting with a 4-measure rest. The score includes various dynamics such as *mf*, *p*, *ppp*, and *rit.*, and tempo markings like *a tempo*. There are also numerical markings (1, 2, 3, 4, 6) indicating specific measures or phrases. The key signature has two flats (B♭ and E♭), and the time signature is 6/8.

Soprano
Saxophone.

Lure of the Night.

Valse-lente.

Edmund Braham, Op. 355.

arr. by G. H. Reeves.

Universal
Band Pl.

INTRO.
And^{te} espress.

1186.

p *mf* *Valse lente.* *p* *rit.* *mf* *a tempo* *mf rit.* *dim. e rit.* *a tempo* *p rit.* *rit.* *a tempo* *3* *rit. mf a tempo* *a tempo* *rit.* *mf a tempo* *a tempo* *p* *rit.* *mf* *a tempo* *p* *mf* *rit.* *a tempo* *mf rit.* *a tempo* *rit.* *pp* *3*

Lure of the Night.

Alto Saxophone.

Valse-lente.

Edmund Braham, Op. 355.

arr. by G. H. Reeves.

Universal
Band, 1st.

INTRO.

Andte espress.

1186.

p Valse lente. *mf* *p rit.*
mf *p*
a tempo
mf rit.
rit. *p*
a tempo
p *rit.* *rit.*
a tempo *a tempo* *a tempo*
rit. *mf* *rit.* *p*
a tempo *a tempo*
rit. *rit.*
a tempo
rit. *mf* *rit.* *mf*
a tempo *p* *rit.* *mf*
a tempo *mf* *rit.*
a tempo *mf rit.*
a tempo *pp*
ppp

Lure of the Night.

Tenor Saxophone.

Valse-lente.

INTRO.
And^{te} espress.

Edmund Braham, Op. 355.

arr. by G. H. Reeves.

Universal
Band 1st.

1186.

p *mf* *p rit.*
mf *p*
a tempo
rit. *mf*
rit.
a tempo *rit.* *a tempo*
p *rit.* *a tempo*
a tempo *rit.* *mf* *rit.* *p* *rit.*
a tempo *rit.* *a tempo* *rit.* *a tempo*
a tempo *rit.* *mf* *rit.* *mf*
a tempo *p*
rit. *mf*
1 *2* *p* *mf* *f* *p*
a tempo
rit. *mf*
a tempo
rit. *pp*
PPP

Lure of the Night.

Valse-lente.

Baritone Saxophone.

Edmund Braham, Op. 355.

arr. by G. H. Reeves.

Universal
Band J'l.

INTRO.

And^{te} espress.

Valse lente.

1186.

p *mf* *p rit.* *mf* *p*

a tempo *rit.* *mf*

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

a tempo *rit.* *a tempo* *a tempo* *a tempo* *a tempo*

rit. *rit.* *a tempo* *rit.* *mf*

p *rit.* *a tempo* *mf*

p *a tempo*

pp *ppp*

Lure of the Night.

Valse - lente.

E♭ Cornet.

Edmund Braham, Op. 355.

arr. by G. H. Reeves.

Universal
Band J's.

1186.

INTRO.
And^{te} espress.

The musical score is written for E♭ Cornet and consists of ten staves. It begins with an introduction marked 'And^{te} espress.' in 8/8 time. The main section is a waltz in 3/4 time, marked 'Valse lente'. The score includes various dynamics such as *p*, *mf*, and *pp*, and articulations like *rit.* and *a tempo*. The piece concludes with a final measure marked '3'.

Lure of the Night.

Carl Fischer Edition.

Valse - lente.

Solo B \flat Cornet.

Edmund Braham, Op. 355.

arr. by G. H. Reeves.

Universal
Band 5th.

1186.

INTRO.

And^{te} espress.

Cl.

Solo B \flat Cornet.

The musical score for the Solo B \flat Cornet consists of ten staves of music. The key signature is B \flat major (two flats). The score includes various dynamics and tempo markings:

- Staff 1: *rit.*, *p*, *a tempo*, *rit.*, *a tempo*
- Staff 2: *rit. mf*, *a tempo*, *rit.*, *mf*, *a tempo*
- Staff 3: *p*, *rit.*
- Staff 4: *mf*, *a tempo*
- Staff 5: *p*, *mf*
- Staff 6: *f*, *p*
- Staff 7: *p*, *mf rit.*, *a tempo*
- Staff 8: *p rit.*, *a tempo*, *pp*
- Staff 9: *Alto.*, *Bass.*, *ppp*

Lure of the Night.

1ST B \flat Cornet.

Valse-lente.

Edmund Braham, Op. 355.

arr. by G. H. Reeves.

Universal
Band N^o.

INTRO.
Andte espress.

1186.

Valse lente.

p *p rit.* *mf*

p *a tempo*

rit. *mf*

rit. *p* *a tempo* *a tempo* *Prit.* *a tempo*

rit. *a tempo* *rit.* *rit.* *Prit.* *a tempo*

rit. *a tempo* *rit.* *rit.* *mf* *a tempo*

a tempo *p* *rit.*

a tempo *mf*

p *mf* *f*

a tempo *rit.* *mf*

rit. *a tempo* *pp*

ppp

Lure of the Night.

Valse-lente.

2ND & 3RD B \flat Cornets.

Edmund Braham, Op. 355.

arr. by G. H. Reeves.

Universal
Band J'l.

INTRO.
And^{te} espress.

1186.

The musical score is written for two parts: 2ND & 3RD B \flat Cornets. It begins with an **INTRO.** in 3/4 time, marked *And^{te} espress.* The introduction consists of 11 measures, starting with a *p* dynamic and ending with a *mf* dynamic. The main section is a waltz in 3/4 time, starting at measure 12. It is marked *Valse lente.* and begins with a *rit.* (ritardando) leading into *a tempo*. The score includes various dynamics such as *p*, *mf*, and *ppp*, along with tempo markings like *rit.* and *a tempo*. There are several first and second endings indicated by bracketed numbers (1, 2, 3, 15). The piece concludes with a *ppp* dynamic and a *rit.* marking.

1ST & 2ND Altos.

Lure of the Night.

Valse-lente.

Edmund Braham, Op. 355.

arr. by G. H. Reeves.

Universal
Band J^r.

INTRO.
Andte espress.

1186.

The musical score is written for two alto parts. It begins with an introduction in 3/4 time, marked 'Andte espress.' with dynamics *p* and *mf*. The main section is a waltz in 3/4 time, marked 'Valse lente.' with dynamics *p*, *mf*, and *pp*. The score includes various tempo markings such as 'a tempo' and 'rit.' (ritardando). There are several first and second endings. The key signature changes from one sharp (F#) to one flat (Bb) and back to one sharp (F#). The piece concludes with a *ppp* (pianissimo) dynamic.

Lure of the Night.

3RD & 4TH Altos.

Valse-lente.

Edmund Braham, Op. 355.

arr. by G. H. Reeves.

Universal
Band 5/1.

INTRO.
And^{te} espress.

1186.

The musical score consists of 14 staves of music. The first staff is the introduction, marked 'And^{te} espress.' with dynamics *p*, *mf*, and *p rit.*. The second staff begins the main piece, 'Valse lente', marked *p*. The score includes various tempo markings such as *rit.*, *a tempo*, and *p rit.*, and dynamic markings including *p*, *mf*, *f*, *pp*, and *ppp*. There are also first and second endings indicated by bracketed numbers 1 and 2. The key signature has one sharp (F#) and the time signature is 3/4.

1ST & 2ND
Trombones.

Lure of the Night.

Valse-lente.

Edmund Braham, Op. 355.

arr. by G. H. Reeves.

Universal
Band N^o.

INTRO.

And^{te} espress.

3rd Alto.

1186.

Valse lente. *pp* *mf* *Prit.* *mf*

3rd & 4th Altos.

rit. *a tempo* *mf*

rit. *a tempo* *rit.* *a tempo* *a tempo*

rit. *p* *rit.* *a tempo* *rit.* *mf* *a tempo*

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

mf *rit.* *mf* *a tempo*

p *rit.* *mf* *a tempo*

3rd & 4th Altos.

f *p*

rit. *a tempo* *mf*

a tempo *rit.* *ppp*

Lure of the Night.

3RD Trombone.

Valse - lente.

Edmund Braham, Op. 355.

arr. by G. H. Reeves.

Universal
Band J'l.

INTRO.
And^{te} espress.

Valse lente.

1186.

The musical score is written for a 3rd Trombone and consists of 11 staves of music. The key signature is B-flat major (two flats) and the time signature is 3/4. The piece begins with an 'INTRO.' section marked 'And^{te} espress.' in 4/8 time, followed by the main 'Valse lente' section in 3/4 time. The score includes various dynamics such as *mf*, *p*, *rit.*, *a tempo*, and *ppp*, along with articulation marks like accents and slurs. There are also numerical markings (1, 2, 3, 6) above certain notes, likely indicating fingerings or breath marks. The piece concludes with a final measure marked *ppp*.

1ST & 2ND Tenors Lure of the Night.

(Trombones.)

Valse-lente.

INTRO.

Edmund Braham, Op. 355.

Universal
Band 3rd.

And^{te} espress.

arr. by G. H. Reeves.

1186.

The musical score is written for 1st and 2nd Tenors (Trombones) and includes parts for 3rd Alto and 3rd & 4th Altos. The piece is in 6/8 time and begins with an introduction. The tempo is marked 'And^{te} espress.' and 'Valse-lente.' The score features various dynamics including *pp*, *p*, *mf*, and *ppp*, as well as articulation marks like *rit.* and *a tempo*. There are several triplet markings (3, 1, 3, 1) and a 6-measure rest. The score concludes with a *ppp* dynamic marking.

B \flat Bass 
(3rd Trombone.)

Lure of the Night.

Valse-lente.

Edmund Braham, Op. 355.

arr. by G. H. Reeves.

Universal
Band 1st.

INTRO.
And^{te} espress.

Valse lente.

1186.



The musical score is written for a B \flat Bass (3rd Trombone). It begins with an introduction in 4/4 time, marked 'And^{te} espress.', with dynamics ranging from *mf* to *p*. The main piece is in 3/4 time, marked 'Valse lente'. The score consists of 14 staves of music. It features various musical notations including slurs, accents, and dynamic markings such as *mf*, *p*, *rit.*, and *ppp*. There are also tempo markings like 'a tempo' and 'rit.'. The piece concludes with a final cadence marked 'ppp'.

Baritone

Lure of the Night.

INTRO.

Valse-lente.

Edmund Braham, Op. 355.

Universal
Band No. 1.

Andte espress.

arr. by G. H. Reeves.

1185. *p* *mf* *p* *mf*

Valse lente.

p

a tempo
rit. *mf*

rit. *a tempo* *a tempo*

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

a tempo *rit.* *mf* *rit.* *a tempo*

rit. *a tempo* *rit.* *mf* *rit.* *mf*

a tempo *rit.* *mf* *rit.* *mf* *rit.* *mf*

a tempo *p* *rit.*

mf *a tempo* *rit.* *mf* *f* *p*

rit. *mf*

a tempo *rit.* *pp*

ppp

Baritone 9: **Lure of the Night.** Valse-lente. Edmund Braham, Op. 355.
 arr. by G. H. Reeves.

Universal
Band J'l.

INTRO.
And^{te}
espress.

1185.

Valse lente.

The musical score is written for Baritone 9 and consists of 14 staves. It begins with an introduction marked 'And^{te} espress.' and 'Valse lente.' The tempo is indicated as 'Valse lente.' throughout. The score includes various dynamics such as *p*, *mf*, *f*, *pp*, and *ppp*, as well as articulations like *rit.* (ritardando) and *a tempo*. There are repeat signs with first and second endings. The piece concludes with a *ppp* dynamic.

Lure of the Night.

Basses.

Valse-lente.

Edmund Braham, Op. 355.

arr. by G. H. Reeves.

Universal
Band 1st.

INTRO.
Andte espress.

1 Valse lente.

1186.

Lure of the Night.

Valse-lente.

Drums & Bells.

Edmund Braham, Op. 355.

arr. by G. H. Reeves.

Universal
Band 3rd.

INTRO.
And^{te} espress.

1186. 













