

# Solo or 1<sup>st</sup> B $\flat$ Cornet. TEDDY-AFTER-AFRICA.

(Conductor.)

Humoresque

Carl Fischer Edition.

ARTHUR PRYOR.

Universal Band Jour'l.

1128.

The musical score is written for a solo 1<sup>st</sup> B $\flat$  Cornet. It consists of 11 staves of music. The key signature has one flat (B $\flat$ ) and the time signature is 2/4. The score includes various dynamics such as *mp*, *f*, *mf*, *p*, *ff*, and *fff*. It also features performance instructions like *accel.*, *Modto*, *Presto*, and *Vivace*. The instruments listed include *Russoon or Clar.*, *Clar.*, *Cor.*, *Alto. Clar.*, *Alto.*, *Reed.*, *Dr.*, *Alto & Clar.*, and *D. Cal.*. There are also markings for *SOLO.* and *imitate. Wild animal.* The score concludes with a CODA section.

\* Chicken - Goat - Pig - Shot then Cow. *fff*

\* Chicken - Goat - Pig and Cow must be done by one person only.

# TEDDY - AFTER - AFRICA.

Humoresque.

Db Piccolo.

ARTHUR PRYOR.

Universal  
Band Jour'n'l

1128.

1128. *Sua.....* 2 *Sua.....* 1 *Sua.....* 1  
*Sua.....* *mp* *Sua.....* 3 *Sua.....* 4 11  
21 *f*  
3 *Sua.....* 3  
6 6  
3 1 2  
2 1 8 8  
*ff* 3  
*ff* 3  
CODA. *accel.* *Presto.* *Long.*  
*Modto* 3 *ff* *Vivace.*  
*ff*

# TEDDY - AFTER - AFRICA.

Humoresque.

Oboe.

ARTHUR PRYOR.

Universal  
Band Jour'l.

1128.

The main musical score consists of 12 staves of music. It begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 2/4 time signature. The first staff starts with a dynamic marking of *f* and includes fingerings such as 2, 1, and 2. The second staff has a dynamic marking of *mf* and includes fingerings 1 and 1. The third staff has a dynamic marking of *f* and includes fingerings 3 and 1. The fourth staff has a dynamic marking of *f* and includes fingerings 1, 1, and 1. The fifth staff has a dynamic marking of *f* and includes fingerings 6, 1, 6, and 6. The sixth staff has a dynamic marking of *f* and includes fingerings 6, 1, and 1. The seventh staff has a dynamic marking of *mf* and includes fingerings 2, 1, 6, and 6. The eighth staff has a dynamic marking of *ff* and includes fingerings 2, 1, and 3. The ninth staff has a dynamic marking of *ff* and includes fingerings 2, 1, and 3. The tenth staff has a dynamic marking of *ff* and includes fingerings 2, 1, and 3. The eleventh staff has a dynamic marking of *ff* and includes fingerings 2, 1, and 3. The twelfth staff has a dynamic marking of *ff* and includes fingerings 2, 1, and 3. The score concludes with the instruction *D.C. al* and a double bar line.

CODA. *Imitate Wild animal.*

*Modto* *Presto.* *ff*

*Vivace.* *fff*

# TEDDY - AFTER - AFRICA.

Bassoons.

Humoresque.

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Universal  
Band Jour'l.

SOLO.

1128.

*f*  
*mf*  
*ff*

CODA. *acvel.* 2 3 4 5 6 *Modto* *D.C.al*

*Presto.* *Imitate Wild animal.* *Vivace.*

# TEDDY - AFTER - AFRICA.

E♭ Clarinet.

Humoresque.

ARTHUR PRYOR.

Universal  
Band Jour'n'l.

1128.

The main musical score consists of ten staves of music. It begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The tempo is marked 'Humoresque'. The score includes various dynamics such as *f*, *mf*, and *ff*, and articulation marks like accents and slurs. Fingerings and breath marks are indicated throughout. The piece concludes with the instruction 'D. C. al'.

CODA.

The CODA section consists of three staves of music. It begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The tempo is marked 'Modto' and 'Presto'. The dynamics range from *ff* to *fff*. The section concludes with the instruction 'Long.'.

Vivace.

*fff*

Carl Fischer, New York.

# TEDDY-AFTER-AFRICA.

Solo or  
1st B $\flat$  Clarinet.

Humoresque.

ARTHUR PRYOR

Universal  
Band Jour'l.

Bassoon.

1128.

# 2<sup>nd</sup> & 3<sup>rd</sup> TEDDY - AFTER - AFRICA.

B $\flat$  Clarinets.

Humoresque.

ARTHUR PRYOR.

Universal  
Band Jour'l.

1128.

Bassoon.

Bassoon.

The musical score consists of 14 staves. The first two staves are for Bassoon. The score includes various dynamics such as *mp*, *f*, *ff*, *mf*, and *ff*. Performance instructions include *Allo.*, *1<sup>st</sup>*, *2<sup>nd</sup>*, *D.C. al*, *Mod<sup>to</sup>*, *Presto.*, and *Vivace.*. There are also articulation marks like accents (*^*) and slurs. The score ends with a CODA section.

# TEDDY-AFTER-AFRICA.

Soprano Saxophone. Humoresque.

ARTHUR PRYOR.

Universal  
Band Jour'l.

1128.

The main musical score consists of ten staves of music. It begins with a treble clef and a 2/4 time signature. The first staff contains measures 1-4, marked with a forte *f* dynamic and includes fingerings 2, 2, 1, and 1. The second staff contains measures 5-8, marked with a mezzo-piano *mp* dynamic and includes fingerings 3, 1, and 1 1 2. The third staff contains measures 9-12, marked with a forte *f* dynamic. The fourth staff contains measures 13-16, marked with a mezzo-piano *mp* dynamic and includes fingerings 1, 1, 3, and 1. The fifth staff contains measures 17-20, marked with a forte *f* dynamic and includes fingerings 2, 1, 8, and 6. The sixth staff contains measures 21-24, marked with a fortissimo *ff* dynamic and includes a trill *tr* marking. The seventh staff continues the fortissimo *ff* dynamic. The eighth staff continues the fortissimo *ff* dynamic. The ninth staff continues the fortissimo *ff* dynamic. The tenth staff concludes the main piece with a double bar line and a repeat sign, marked *D.C. al*.

CODA. *accel.* *Imitate Wild animal.*

The CODA section consists of four staves of music. It begins with a treble clef and a 2/4 time signature. The first staff contains measures 25-28, marked with an *accel.* dynamic. The second staff continues the CODA section. The third staff continues the CODA section. The fourth staff concludes the CODA section with a double bar line and a repeat sign.

*Modto* *Presto.*

This section consists of two staves of music. The first staff contains measures 29-32, marked with a *Modto* dynamic and includes a triplet marking. The second staff continues the section, marked with a *Presto.* dynamic and includes a fortissimo *ff* marking.

*Vivace.*

This section consists of two staves of music. The first staff contains measures 33-36, marked with a *Vivace.* dynamic. The second staff continues the section.



# TEDDY-AFTER-AFRICA.

Alto Saxophone.

Humoresque.

ARTHUR PRYOR.

Universal  
Band Journ'l.

1128.

The musical score consists of 14 staves of music. The first staff begins with a treble clef, a 2/4 time signature, and a key signature of one sharp (F#). The music is marked with dynamics such as *f*, *mf*, and *ff*. There are several accents (^) and slurs throughout. The second staff includes a repeat sign with first and second endings. The third staff has a first ending. The fourth staff has a first ending. The fifth staff has a first ending. The sixth staff has a first ending. The seventh staff has a first ending. The eighth staff has a first ending. The ninth staff has a first ending. The tenth staff has a first ending. The eleventh staff has a first ending. The twelfth staff has a first ending. The thirteenth staff is marked *D.C. al* and *ff*. The fourteenth staff is marked *Modto*, *accel.*, *Vivace.*, and *Presto.* with a *ff* dynamic. The score concludes with a final cadence.

# TEDDY-AFTER-AFRICA.

Humoresque.

Tenor Saxophone.

ARTHUR PRYOR.

Universal  
Band Jour'l.

Bassoon.

1128.

The musical score consists of ten staves of music. The first staff is marked with a forte (*f*) dynamic and includes a fermata over the final measure. The second staff begins with a mezzo-forte (*mf*) dynamic and features several first-finger (*1*) and accent (*^*) markings. The third staff contains a first-measure rest, followed by a section with first and second fingerings (*1*, *2*) and a forte (*f*) dynamic. The fourth and fifth staves continue with eighth-note patterns and first-finger (*1*) markings, with the fifth staff marked *mf*. The sixth staff features a forte (*ff*) dynamic and includes fingerings for 2, 1, 8, and 7. The seventh and eighth staves are marked *ff* and conclude with a *Dim. al* instruction. The ninth staff is labeled 'CODA' and marked *accel.*. The final two staves are marked *Modto* and *Presto.* respectively, with the latter being *ff*. The score concludes with a *Vivace.* section marked *ff*.

Imitate  
Wild animal

# TEDDY-AFTER-AFRICA.

Humoresque.

Baritone Saxophone.

ARTHUR PRYOR.

Universal  
Band Jour'l.

1128.

*p*

*f*

*mp*

*mf*

*ff*

*Modto*

*Presto.*

*Vivace.*

*ff*

*D.C. al*

*accel.*

*Imitate Wild animal*

# TEDDY - AFTER - AFRICA.

Humoresque.

E♭ Cornet.

ARTHUR PRYOR.

Universal  
Band Jour'l.

1128.

The musical score consists of ten staves of music for E♭ Cornet. The first staff begins with a treble clef, a 2/4 time signature, and a key signature of one sharp (F#). It starts with a forte (*ff*) dynamic and includes fingerings (2, 2, 5) and accents. The second staff continues with a 3/4 time signature and includes fingerings (2, 3, 1, 1, 2). The third and fourth staves feature eighth-note patterns with accents and slurs. The fifth staff has a 2/4 time signature and includes fingerings (2, 3) and a forte (*ff*) dynamic. The sixth staff has a 2/4 time signature and includes fingerings (1, 15) and a forte (*ff*) dynamic. The seventh and eighth staves continue with eighth-note patterns and accents. The ninth staff is marked *D. C. al* and includes the instruction *Imitate Wild animal.* The tenth staff is marked *Modto* and includes a triplet of eighth notes. The eleventh staff is marked *Presto.* and includes a triplet of eighth notes and a forte (*ff*) dynamic. The twelfth staff is marked *Vivace.* and includes a forte (*fff*) dynamic.

# TEDDY-AFTER-AFRICA.

Humoresque.

2<sup>nd</sup> & 3<sup>rd</sup> B $\flat$  Cornets.

ARTHUR PRYOR.

Universal  
Band Journl.

1128.

2 Clar. 2 1 Clar. 1 1

mp

Alto. 5 2 3

ff

Clar. 1 2 3 4 5

mp

D. C. al

CODA.

Modto 3 Presto. Imitate Wild animal.

Vivace.

fff

# TEDDY - AFTER - AFRICA.

1<sup>st</sup> & 2<sup>nd</sup> Eb Altos.

Humoresque.

ARTHUR PRYOR.

Universal  
Band Jour'l.

1128.

The musical score is written for two parts: 1st and 2nd Eb Altos. It begins in 2/4 time with a key signature of one sharp (F#). The score is divided into several sections:

- First Section:** Starts with a dynamic of *f* (forte) and includes a *mf* (mezzo-forte) section. It features various articulations such as accents (^) and slurs.
- Second Section:** Includes a *ff SOLO.* (fortissimo solo) section with triplets and a *mf* section. It contains a first ending (1A) and a second ending (2A).
- Third Section:** Features a *ff* section with a triplet and a *fff > f* section. It includes a first ending (1) and a sequence of six notes marked 2, 3, 4, 5, 6.
- Fourth Section:** A *ff* section with a first ending (1) and a *D.C. al* (Da Capo) instruction.
- CODA:** A section marked *accel.* (accelerando) with a first ending (1).
- Final Section:** Divided into *Modto* (Moderato) and *Presto.* sections. The *Modto* part includes a *SOLO. f* section with a triplet and a *Vivace.* section with a *fff* (fortississimo) dynamic.

# TEDDY - AFTER - AFRICA.

3rd & 4th Eb Altos.

Humoresque.

ARTHUR PRYOR.

Universal  
Band Jour'l.

1128.

The main musical score consists of ten staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It features a melody with various dynamics including *f* (forte), *mf* (mezzo-forte), and *ff* (fortissimo). The score includes several accents (^) and dynamic markings. The music concludes with first and second endings. The key signature changes to two sharps (F# and C#) in the final measures of the main section.

CODA. *D.C. al*  $\oplus$

The CODA section consists of four staves of music. It begins with a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The music is marked *Long.* and features a simple, rhythmic melody.

The final section consists of four staves of music. It begins with a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The tempo is marked *Modto* and *Presto*. The music includes a *Vivace* section and ends with a *ff* (fortissimo) dynamic marking.

# TEDDY-AFTER-AFRICA.

Humoresque.

1st & 2nd Trombones ♫

ARTHUR PRYOR.

Universal  
Band Jour'l.

1128.

The main musical score consists of ten staves of music. It begins with a 7-measure rest followed by a first ending bracket. The first staff includes dynamics *f* and *mp*. The second staff has a first ending bracket. The third staff features triplets and dynamics *f*, *Legato.*, and *ff*. The fourth staff also has triplets and *Legato.* markings. The fifth staff includes a first ending bracket and dynamics *f* and *mf*. The sixth staff has a 3-measure rest and a bar line. The seventh staff includes dynamics *f* and *f*. The eighth staff has a first ending bracket and *ff*. The ninth staff has a first ending bracket and *ff*. The tenth staff has a first ending bracket and *ff*.

D.C. al ⊕

The CODA section consists of two staves. The first staff is marked *Modto* and includes *accel.*, *ff*, and *ff* markings. The second staff is marked *Vivace.* and includes *ff* and *fff* markings. The instruction *Imitate Wild animal.* is placed between the two staves.



# TEDDY - AFTER - AFRICA.

Humoresque.

3<sup>rd</sup> Trombone ♫

ARTHUR PRYOR.

Universal  
Band Jour'l.

1128.

The musical score is written for a 3<sup>rd</sup> Trombone in bass clef with a key signature of two flats and a 2/4 time signature. It consists of ten staves of music. The first staff begins with a dynamic marking of *mf* and a fingering of 7. The second staff has a dynamic of *mp* and a fingering of 1. The third staff starts with a forte *f* dynamic and a *Legato.* instruction, featuring triplet markings. The fourth staff continues with triplet markings. The fifth staff has a dynamic of *f* and a *mp* dynamic. The sixth staff has a dynamic of *mp*. The seventh staff has a dynamic of *f* and a *mp* dynamic. The eighth staff has a dynamic of *ff*. The ninth staff is marked *D.C.al* and includes the instruction *Imitate Wild animal*. The tenth staff is marked *Modto* and *Presto.*. The eleventh staff is marked *Vivace.* and *fff*.

# TEDDY-AFTER-AFRICA.

Humoresque.

1st & 2nd Tenors  $\text{♩}$

ARTHUR PRYOR

Universal  
Band Jour'l.

1128.

The musical score consists of ten staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It starts with a 7-measure rest, followed by a first ending bracket. Dynamics include *f* and *mp*. The second staff continues the melody with first and second endings. The third staff is marked *Legato.* and *f*, featuring triplet patterns. The fourth staff continues with first and second endings. The fifth staff is marked *f* and *mf*. The sixth staff includes a 3-measure rest and a *Bar.* (bar line) marking. The seventh staff is marked *f* and *mf*. The eighth staff is marked *ff*. The ninth staff is marked *Modto* and *D.C. al*. The tenth staff is the CODA, marked *accel.* and *ff*. The eleventh staff is marked *Presto.* and *ff*. The twelfth staff is marked *Vivace.* and *fff*. The score includes various musical notations such as slurs, accents, and dynamic markings.

# TEDDY-AFTER-AFRICA.

Humoresque.

B $\flat$  Bass or  
3<sup>rd</sup> Trombone  $\text{tr}$

ARTHUR PRYOR.

Universal  
Band Jour'l.

1128.

The musical score is written for B $\flat$  Bass or 3<sup>rd</sup> Trombone. It begins with a treble clef and a 2/4 time signature. The first staff contains a 7-measure rest followed by a melodic line starting with a *mf* dynamic. The second staff continues the melody with a *mp* dynamic. The third staff is marked *Legato.* and features a *f* dynamic. The fourth staff continues with a *f* dynamic. The fifth staff has a *f* dynamic. The sixth staff has a *mp* dynamic. The seventh staff has a *mp* dynamic. The eighth staff has a *f* dynamic. The ninth staff has a *mf* dynamic. The tenth staff has a *ff* dynamic. The eleventh staff is marked *accel.* and *D.C. al*. The twelfth staff is marked *Mod $\text{to}$*  and *Presto.*. The thirteenth staff is marked *Vivace.* and *fff*. The score includes various articulations such as accents, slurs, and fingerings (e.g., 1, 2, 3, 4, 6). The key signature changes from one flat to one sharp.

# TEDDY - AFTER - AFRICA.

Humoresque.

Baritone  $\text{♩}$ .

ARTHUR PRYOR.

Universal  
Band Jour'l.

1128. *Bassoon.*

*mf* *mp* *f* *mf* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

*1* *2* *1* *1* *1* *1* *1* *1* *1* *1* *1*

*1* *2* *3* *1* *1* *1* *1* *1* *1* *1* *1*

*accel.* *Modto* *ff* *imitate wild animal.* *Presto.* *Vivace.*

*D.C.al*

# TEDDY - AFTER - AFRICA.

Humoresque.

Baritone ♫.

ARTHUR PRYOR.

Universal  
Band Jour'n

Bassoon.

1128.

The main musical score for the Bassoon part consists of 24 measures. It begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 2/4 time signature. The tempo is marked '1128.'. The score includes various dynamics such as *mf*, *mp*, and *f*. There are several first and second endings indicated by '1' and '2' above the notes. The music features a mix of eighth and sixteenth notes, often beamed together, and includes some triplet markings.

CODA.

The CODA section consists of 8 measures. It starts with a double bar line and a repeat sign. The tempo is marked 'Modto' and 'D.C. al accel.'. The dynamics include *ff* and *Alto.*. The instruction 'Imitate Wild animal.' is written above the notes. The music is characterized by a 'Presto' tempo and features a 'Vivace.' section at the end. The notation includes eighth notes and rests, with some notes marked with accents.

# TEDDY-AFTER-AFRICA.

Tuba.

Humoresque.

ARTHUR PRYOR.

Universal  
Band Jour'l.

1128.

The musical score is written for a tuba in bass clef with a 2/4 time signature. It begins with a dynamic of *p* and includes a first ending marked with a '2' above the staff. The second ending is marked with a '1' above the staff. The score features various dynamics including *pp*, *mf*, *f*, *fff*, *mp*, and *ff*. There are several accents (^) throughout the piece. The piece concludes with a CODA section marked 'CODA.' and 'accel.', followed by a section marked 'Modto' and 'Presto.' with a dynamic of *f*. The final section is marked 'Vivace.' with a dynamic of *fff*. The score includes a 'D.C.al' (Da Capo al Fine) instruction. The number '1128.' is printed at the beginning of the first staff.

# TEDDY - AFTER - AFRICA.

Drums  
and Traps.

Humoresque.

ARTHUR PRYOR.

Universal  
Band Jour'l.

B. Dr. Only.

1128.

The musical score is arranged in several systems. The first system is for Bass Drum (B. Dr. Only) with a 2/4 time signature and a tempo of 1128. It features a rhythmic pattern of eighth notes. The second system is for Coconut shells (Cocoanuts), also for B. Dr. Only, with a 2/4 time signature and a tempo of 1128. It features a rhythmic pattern of eighth notes. The third system is for Gong, with a 2/4 time signature and a tempo of 1128. It features a rhythmic pattern of eighth notes. The fourth system is for Gong, Horse Hoofs, and Cocoanuts, with a 2/4 time signature and a tempo of 1128. It features a rhythmic pattern of eighth notes. The fifth system is for Gong, Imitate monkey, and B. Dr. Only, with a 2/4 time signature and a tempo of 1128. It features a rhythmic pattern of eighth notes. The sixth system is for Dr. (Drum), Imitate different birds, and Bells, with a 2/4 time signature and a tempo of 1128. It features a rhythmic pattern of eighth notes. The seventh system is for Dr. (Drum), Cymb. (Cymbal), and Bells, with a 2/4 time signature and a tempo of 1128. It features a rhythmic pattern of eighth notes. The eighth system is for CODA, accel. (accelerando), Coo-Coo, D. Cal. (Dance Caliente), Running Horses, and Imitations of Wild animals only, with a 2/4 time signature and a tempo of 1128. It features a rhythmic pattern of eighth notes. The ninth system is for Modto (Moderato), Presto, Band, and Vivace, with a 2/4 time signature and a tempo of 1128. It features a rhythmic pattern of eighth notes. The tenth system is for \*Chicken-Goat, Hog, Cow, and \*Imitate, with a 2/4 time signature and a tempo of 1128. It features a rhythmic pattern of eighth notes.

\*Chicken-Goat. Hog. Cow.

\*Imitate.

Carl Fischer, New York.