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WINNER'S

TUNES OF THE WORLD.

8059a 165

CONTAINING THE MOST POPULAR MUSIC OF THE

ARMY AND NAVY,

THE OPERA AND DANCE,

CONSISTING OF

THE UNITED STATES TATTOO,

THE REVEILLE, ARMY CALLS,

CAMP DUTIES, &c.

ALSO, THE BEST

OPERA AIRS, SONG-TUNES, REELS,
JIGS, ETHIOPIAN AIRS, &c.

PLAIN COTILLIONS,
WITH THE CALLS FOR DANCING,

SCHOTTISCHE QUADRILLES,

MAZOURKAS, FANCY DANCES,

REDOWAS, WALTZES, MARCHES,
SCHOTTISCHES, &c. &c.

ARRANGED WITH EASY INSTRUCTIONS FOR THE

FLUTE.

By SEP. WINNER.

PHILADELPHIA: PUBLISHED BY LEE & WALKER,
722 CHESTNUT STREET.

WINNER'S

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805-9 = 165

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Entered, according to Act of Congress, in the year 1863, by

LEE & WALKER,

In the Clerk's Office of the District Court of the United States for the Eastern District of Pennsylvania.

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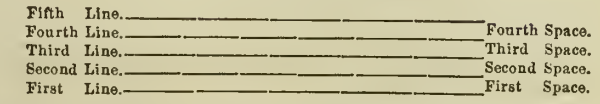
RUDIMENTS OF MUSIC.

A STAFF consists of five lines and four spaces, which are named as follows:—

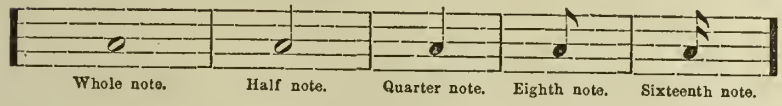
THE STAFF.



Music for all instruments is written upon the staff in characters called NOTES.

Five different kinds of notes are in general use, which are formed and named as follows:—

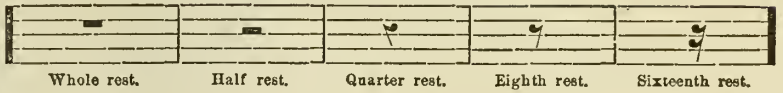
THE NOTES.



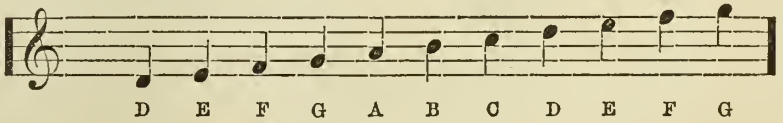
Count four to the *whole* note. Each note is but one-half the length of the preceding one.

RESTS are marks of silence corresponding with the different notes.

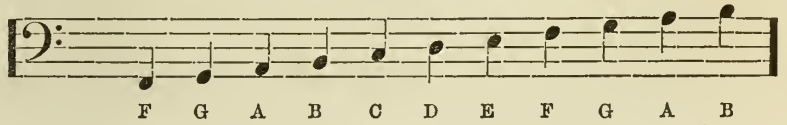
THE RESTS.



There are two CLEFS in common use,—the Treble Clef 𝄞, and the Bass Clef 𝄢,—which are always placed at the left end of the staff. When the staff bears the Treble Clef, the notes are named after the first seven letters of the alphabet, in the following order:—



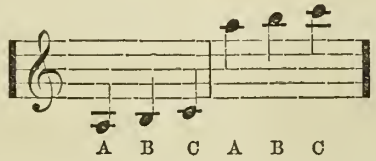
But when the Bass Clef occurs, as follows:—



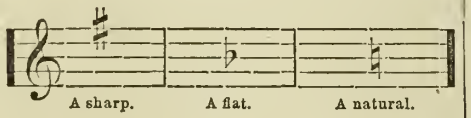
The Treble Clef is used for all music arranged for the Violin, Flute, Accordeon, Guitar, Banjo, &c.; also for the *right hand* in Piano or Melodeon music.

The Bass Clef is used for the Violoncello, and other deep-toned instruments, and for the *left hand* in Piano Forte, Melodeon, or Organ music.

LEGER LINES are used to express notes that are required above or below the staff, and they are sometimes added to the number of five or six lines:—



The sound of any note may be changed by the following characters:—



A Sharp *raises* the note a half-tone. A Flat *lowers* it a half-tone. A Natural restores it to its original sound.

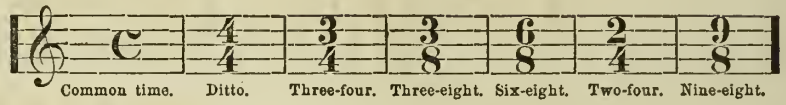
OF TIME.

All music is divided into measures, by BARS across the staff, according to equal divisions of time.

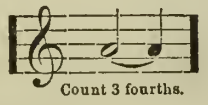
When every bar contains the *value* of a whole note, it is designated as COMMON TIME, and must be divided by four beats, or counts.

When the bars contain the *value* of three fourth notes, it is called TRIPLE TIME, and must be counted with three beats.

The different modes of showing the time are given in the following table:—

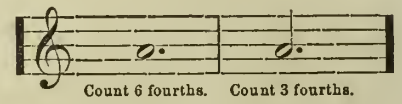


Two or more notes connected with a TIE ⁀ are sustained as one note the time of all combined, thus:—

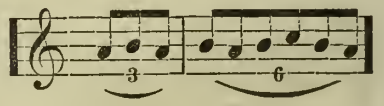


Notes of any duration can be made in this manner.

A DOT following any note makes it half as long again, thus:—



When a figüre 3 is placed over or under three notes, such notes are called TRIPLETS, and are to be played in the time of two, the time of the middle note being taken from the other two; and a figure 6, or double triplet, is to be played in the time of four.



When the letters D.C. are placed over a double bar, the first part of the piece must be repeated.

This character 𝄐 signifies a *Pause.* When placed over a double bar, it signifies the end of the piece.

WINNER'S TUNES OF THE WORLD,

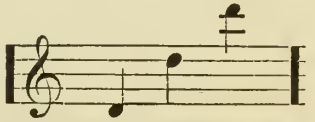
FOR THE

FLUTE.

ON UNITING THE PARTS OF THE FLUTE.

The aperture for the mouth is called the "Embouchure," signifying the mouth-hole, and should be placed in nearly a straight line with the three holes of the second joint, inclining inward, so that the line running through the centre of these three holes should pass the outer edge of the embouchure. The three holes on the third joint are also to be turned inward, but not quite so much as the embouchure.

By the arrangement of the *Sliding-tube* and the cork, which is situated in the first joint, the pitch of the Flute may be changed at the pleasure of the performer. If the cork is in its proper place, the following notes being produced will be in perfect tune. By screwing down the cork, the pitch of the instrument is sharpened, but the tone becomes somewhat impaired. By raising the cork, or by lengthening the sliding-tube, the pitch can be lowered, but it is advisable to avoid it, as the tone of the instrument suffers accordingly; for a practised and experienced performer can obviate these imperfections by a skilful embouchure, after having acquired the advantages of a cultivated ear.



Nevertheless the slide is indispensable when wishing to perform in company with other instruments, as it enables us to tune in unison with any instrument of a different pitch, without which its use would be greatly limited.

THE POSITION OF THE FLUTE.

It is of the utmost importance that a correct position be acquired, as an easy command of the instrument depends greatly upon the manner in which it is held.

Of the Left Hand.—Let the second joint of the Flute rest upon the third joint of the forefinger supported by the thumb, which should be placed on the opposite side close to the B flat key, keeping the elbow about four or five inches from the body.

Of the Right Hand.—The thumb of this hand should support the third joint of the Flute, by being placed beneath the fourth hole, the little finger at the same time being placed just above the D sharp or E flat key, which is situated a little below the sixth hole.

The right arm should be slightly raised, in order to prevent the head of the performer from being too far to the left, as a natural position should be assumed as near as possible under all circumstances.

The elbow of the right arm should be kept from the body about the distance of seven or eight inches. The last joint of the Flute is to be held somewhat lower than the first, and, during performance, the fingers should not be raised more than half an inch above the keys or holes, and should always be kept directly over them when not required for actual service.

OF TONE.

In order to obtain a clear and brilliant tone, which is the principal object and beauty of execution, the corners of the mouth should be drawn down and the lips be formed into a broad and somewhat smooth line, at the same time placing the instrument steadily against the centre of the under lip, which should partially cover the embouchure, and blowing gently and steadily downward into the Flute, though it may be necessary at first to turn the embouchure a little inward or outward until a proper tone is produced and a correct position established.

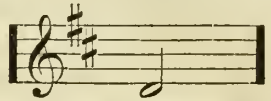
In the first effort of playing the scale, the holes must be perfectly stopped, and the lips somewhat relaxed, and the instrument held steady—for the least movement of the embouchure will make the tone vary from acute to grave.

As soon as a good embouchure has been formed by which a tolerably good tone is acquired, the student may change the position of his lips at times, when desiring to pass from the lower tones to the higher ones.

By somewhat advancing the under lip and slightly drawing back the upper one, the higher notes are obtained with more facility, and *vice versa* when the lower ones are required.

If one tone should be too high in proportion to another, the instrument should be turned inward, by which the aperture for the mouth is lessened and the tone becomes lower: in the opposite case, by enlarging the aperture the tone becomes sharper.

The learner should gradually increase the force of blowing in order to produce a fuller tone, at the same time producing long sounds and articulating the syllable *Too* or *Ta* into the instrument, which is called Tipping, thereby producing the most brilliant articulation with a facility of executing many difficult passages which otherwise could not be given with any pleasing effect.

The learner may find a difficulty at first in attempting to produce the first note of the scale, which is:  In order to perform the same, you should observe that the holes of the Flute are perfectly *close-stopped*, and by blowing softly, or rather breathing into the Flute at first, you will find after a little practice you will be able to produce it without much difficulty.

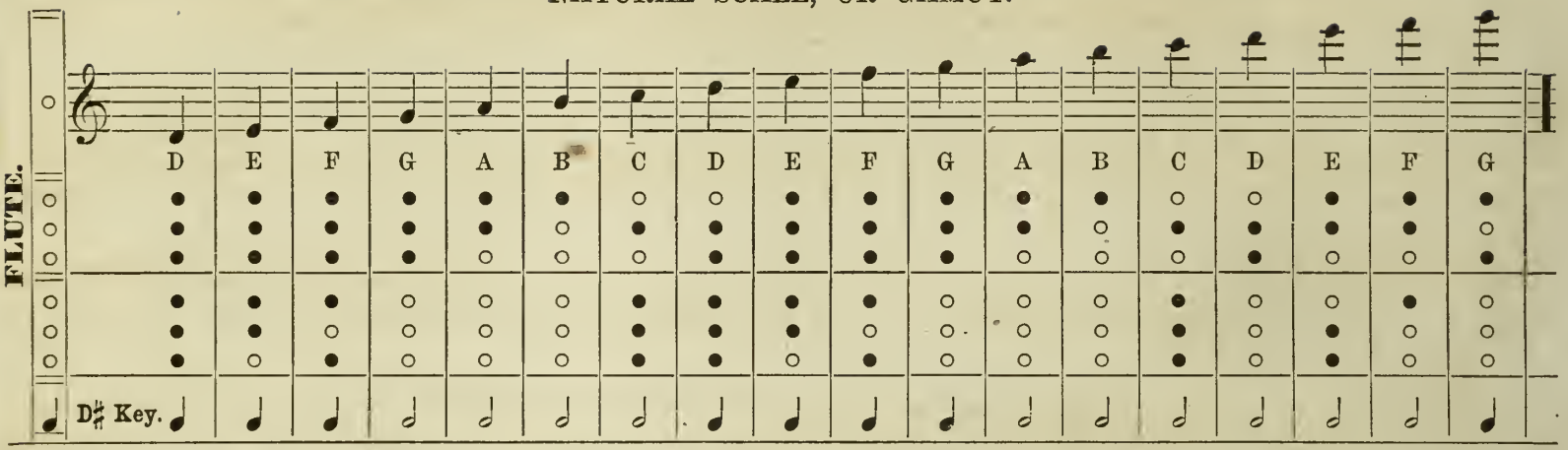
The names of the notes should be carefully studied, and the gamut practised until the learner becomes perfectly familiar with any note of the scale, before attempting to perform the following exercises and melodies, designed for practice and amusement.

After having obtained a clear and correct tone on each note, the learner should endeavor to vary his expression, in order to give effect to particular passages and avoid the monotony of a disgusting sameness of tone, which is even more desirable than a rapid execution of the most difficult passages: though the latter may surprise the uninformed, the former is sure to please even those who may be performers themselves.

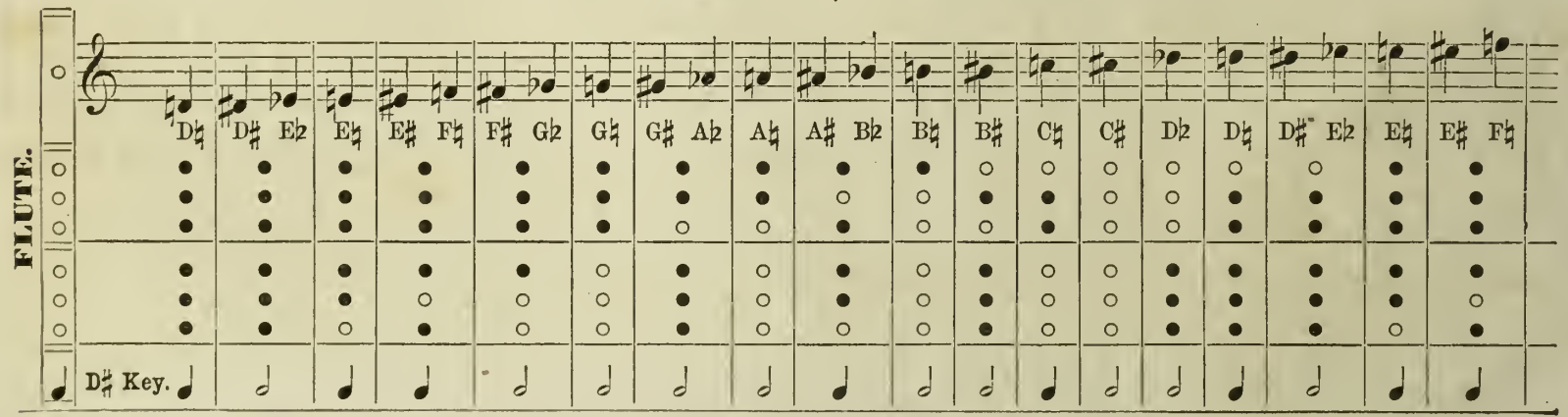
Although the German Flute with one key is capable of producing nearly all the semitones, yet, to render the instrument more perfect, other keys have been added, termed additional keys. The numbers most in use are one, four, six, and eight, a scale for which is given on page 7; but it must be remembered that the scale is precisely the same on an eight-keyed Flute that it is upon a single-keyed instrument, the keys being intended for the accommodation of the performer in certain passages which otherwise would be difficult to execute.

On the following page will be found the Natural Scale of the D Flute, with one key, with the most approved fingering, though in several instances the notes night be made otherwise.

NATURAL SCALE, OR GAMUT.

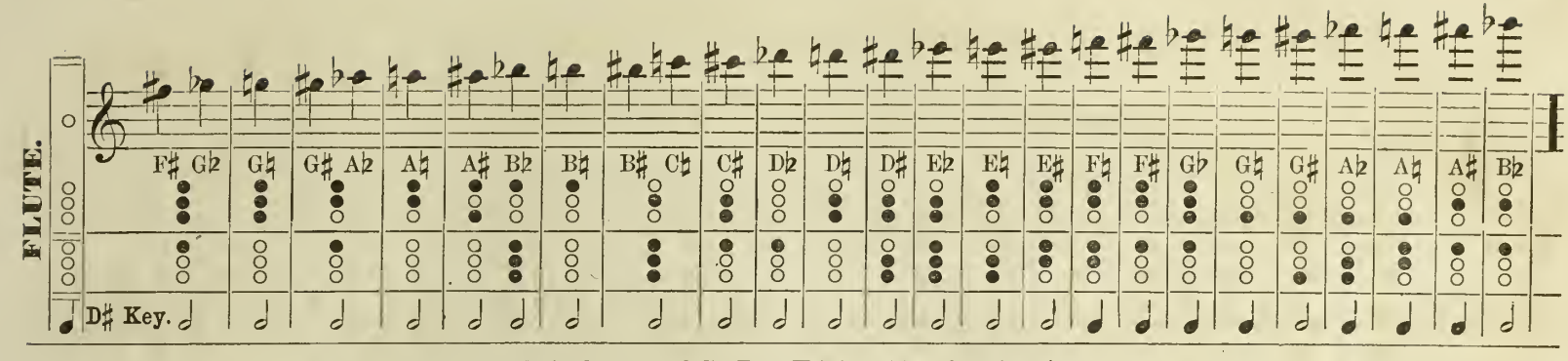


SCALE OF FLATS AND SHARPS, OR CHROMATIC SCALE.

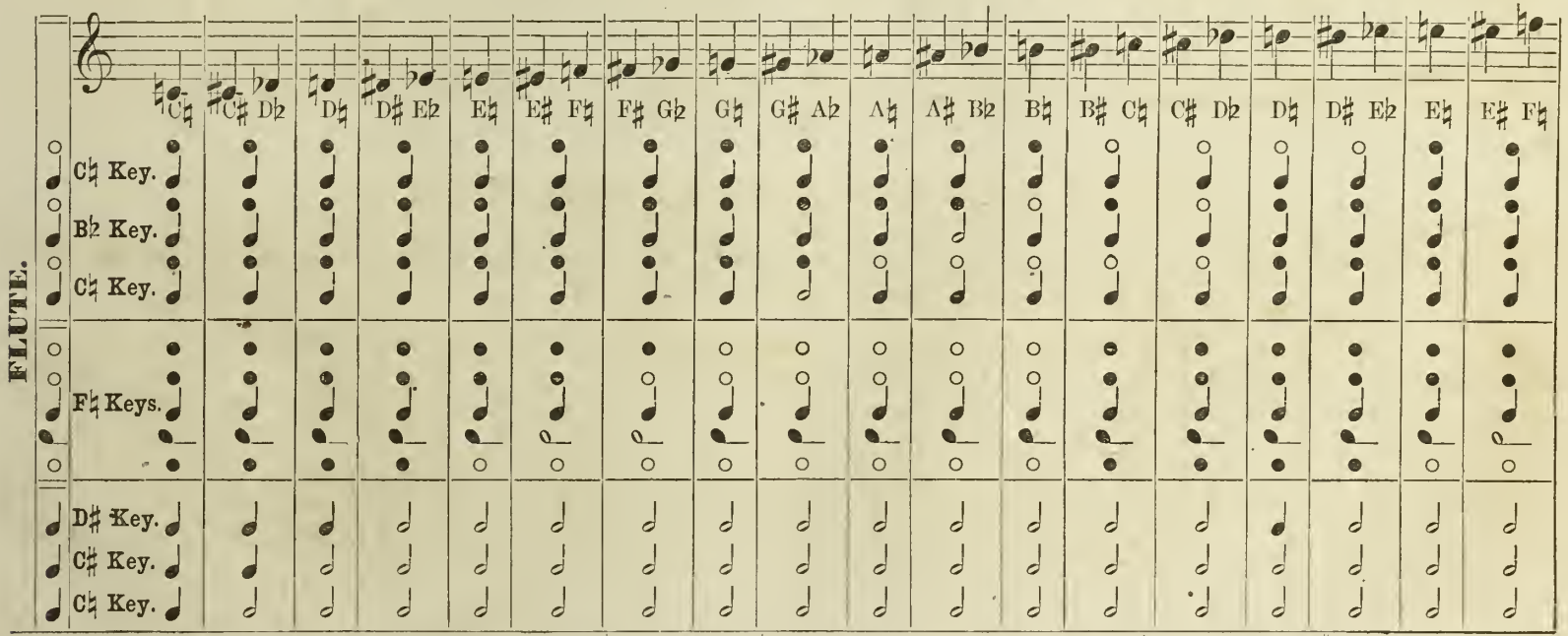


The black hole ● is intended to designate that the hole is to be closed. The white ○ to be left open.

CHROMATIC SCALE. Concluded.



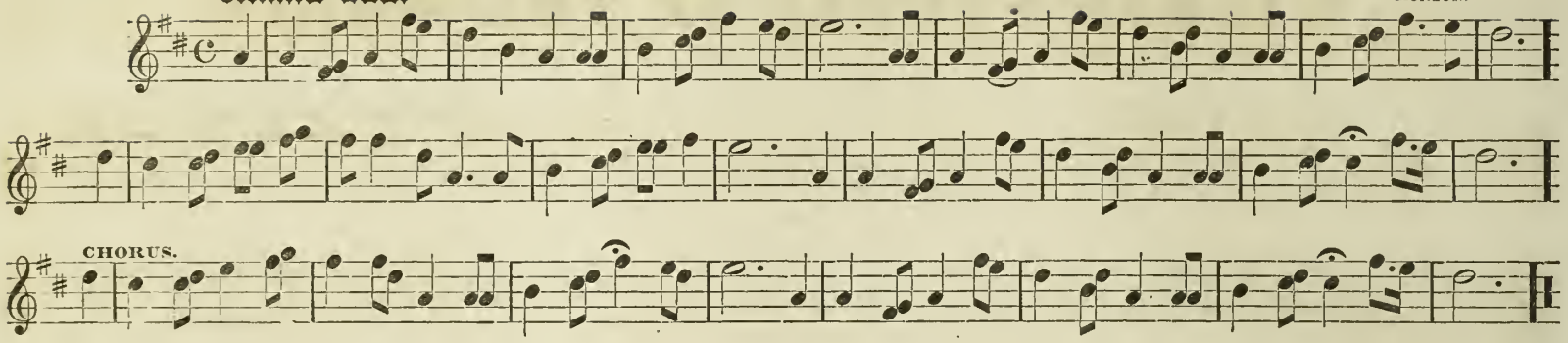
COMPLETE CHROMATIC SCALE FOR THE EIGHT-KEYED FLUTE.



If you play upon a six-keyed Flute, reject the upper C♮ key and the long F♮ key, and, if a four-keyed Flute, reject the lower C♮ or long key, and the C♯ key.

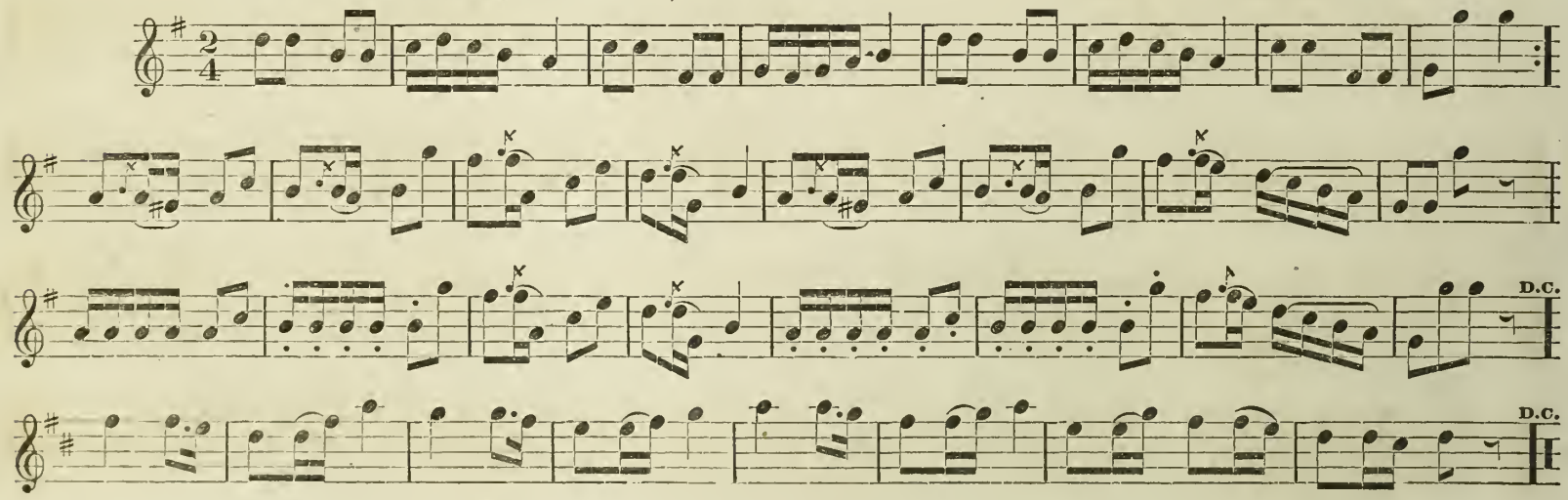
CARRIE LEE.

MORTON.

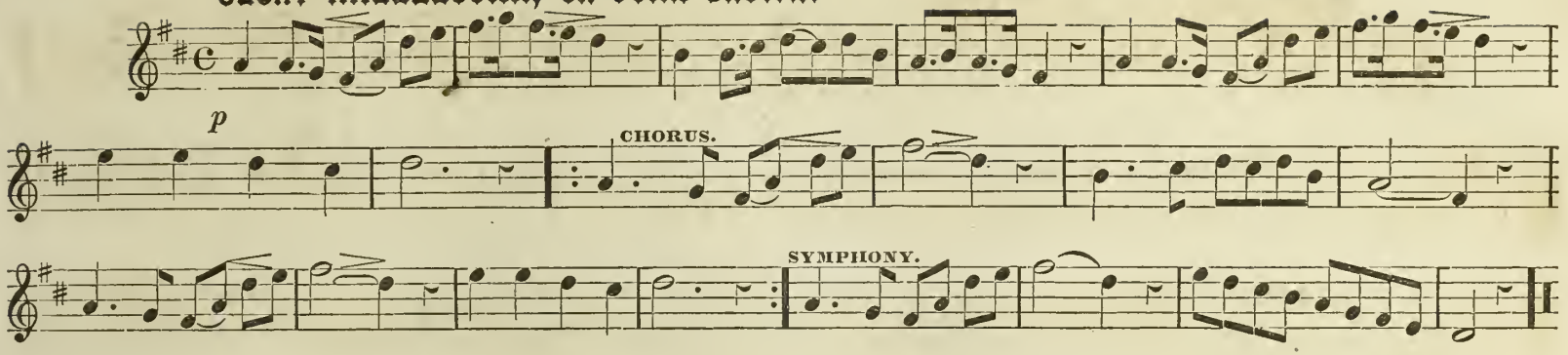


CONTRABAND SCHOTTISCHE.

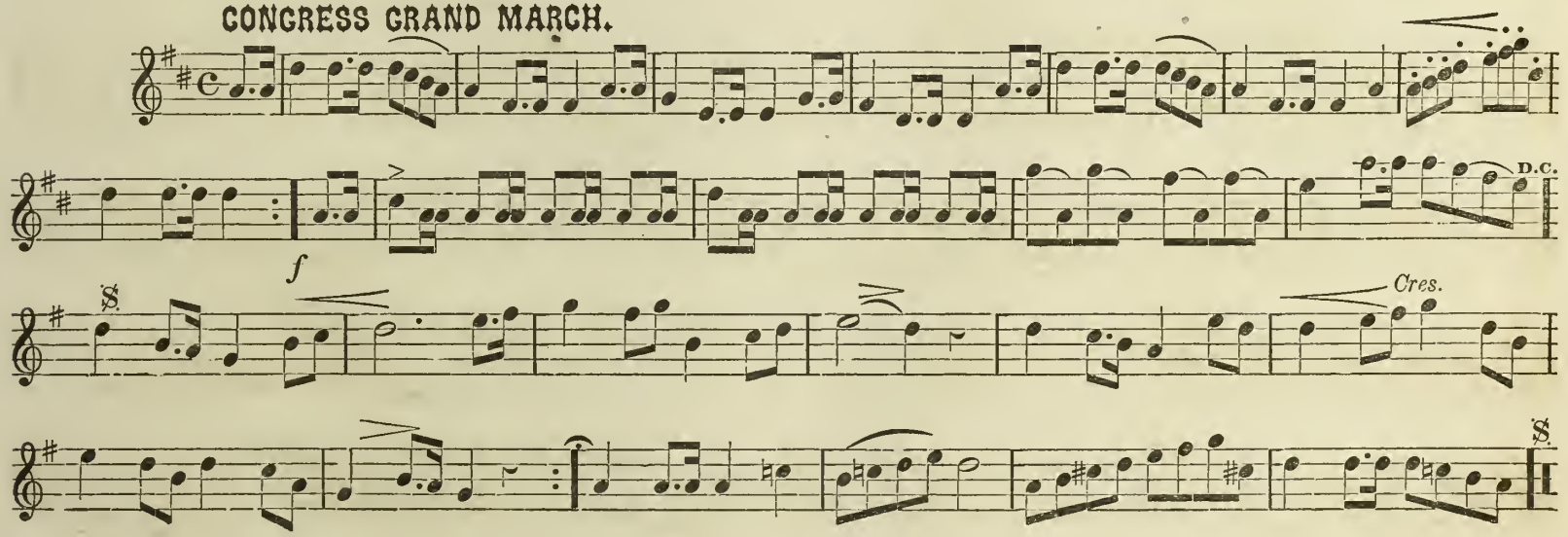
SEP. WINNER.



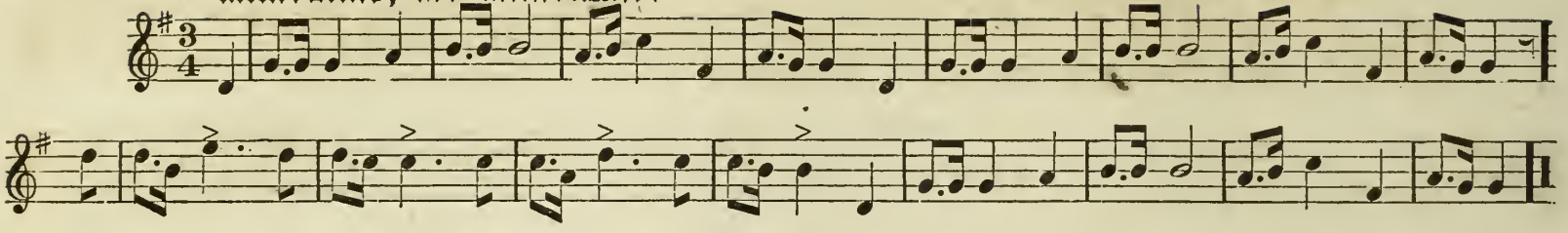
GLORY HALLELUJAH, OR JOHN BROWN.



CONGRESS GRAND MARCH.

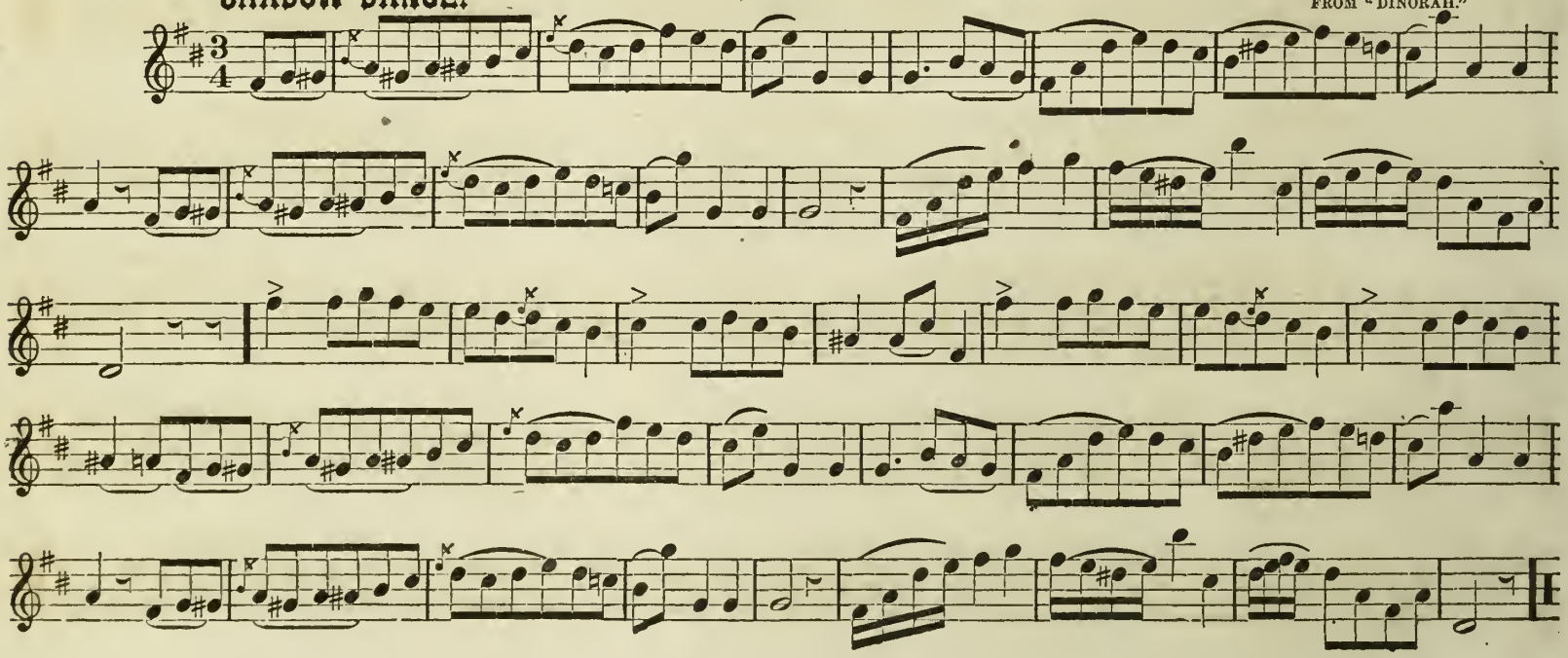


MARYLAND, MY MARYLAND.

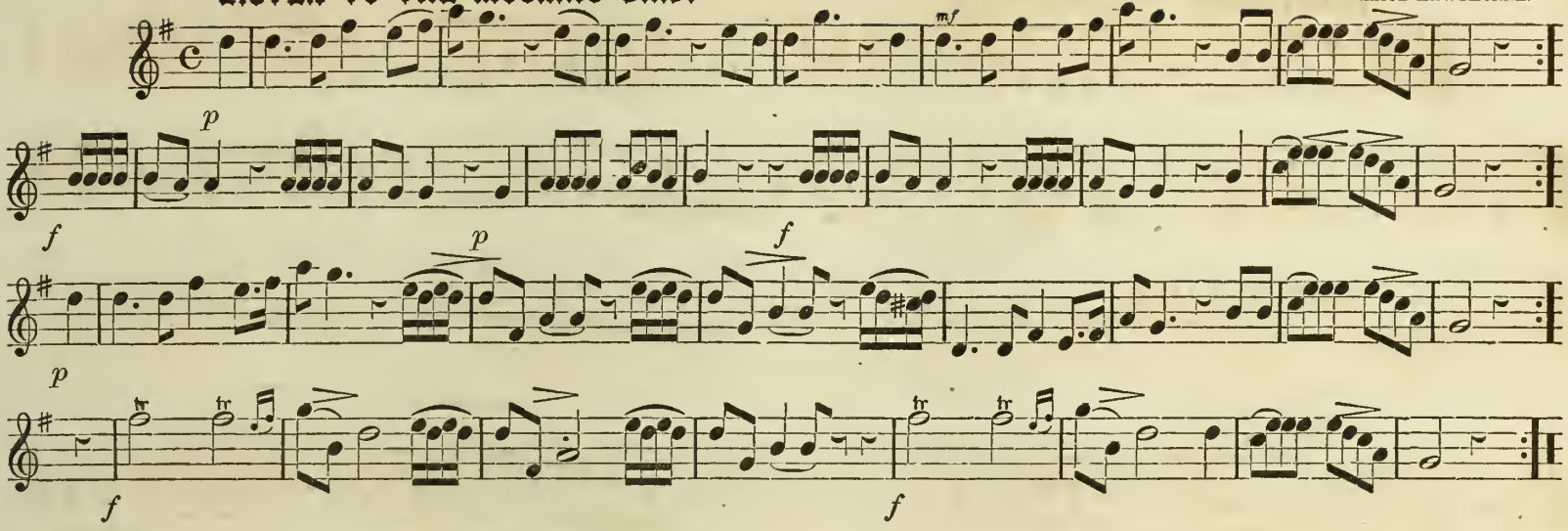


SHADOW DANCE.

FROM "DINORAH."

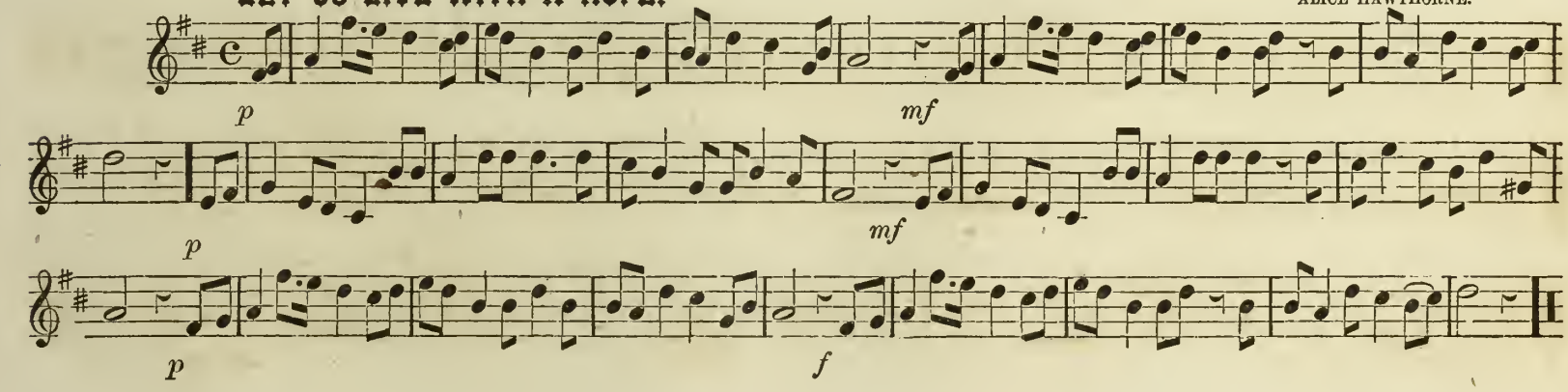


LISTEN TO THE MOCKING-BIRD.



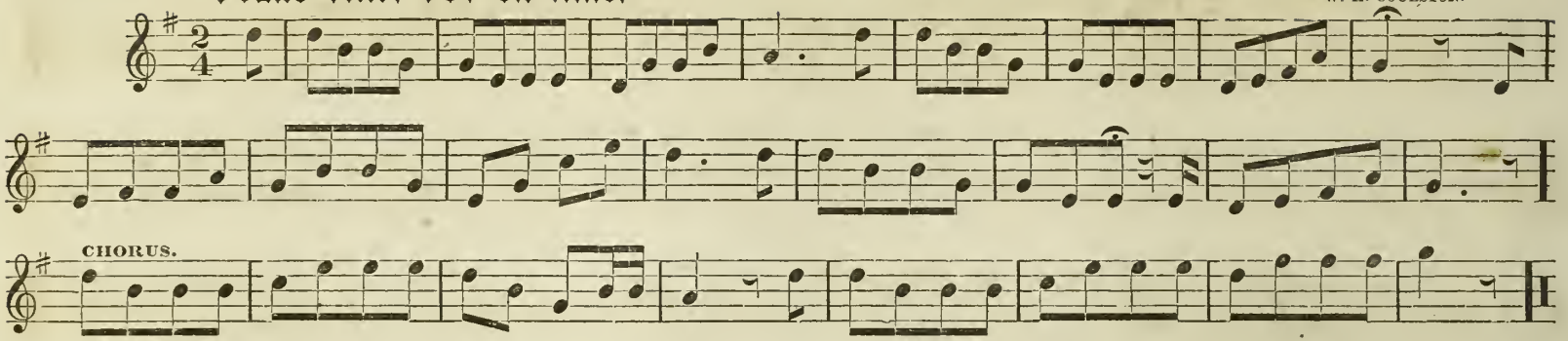
LET US LIVE WITH A HOPE.

ALICE HAWTHORNE.



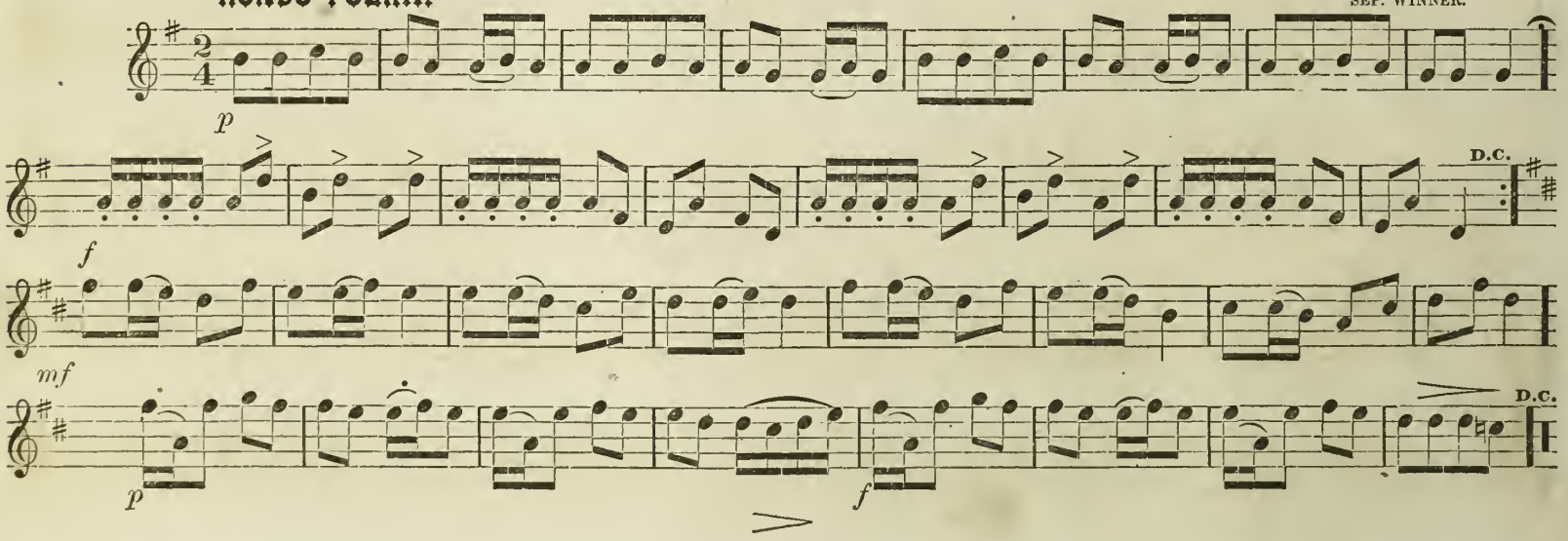
FOLKS THAT PUT ON AIRS.

W. H. COULSTON.



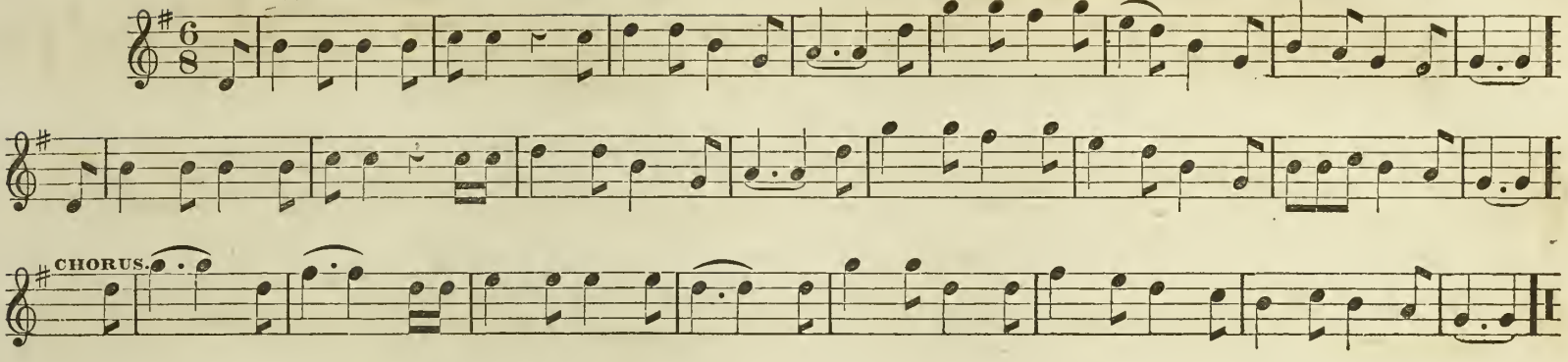
RONDO POLKA.

SEP. WINNER.



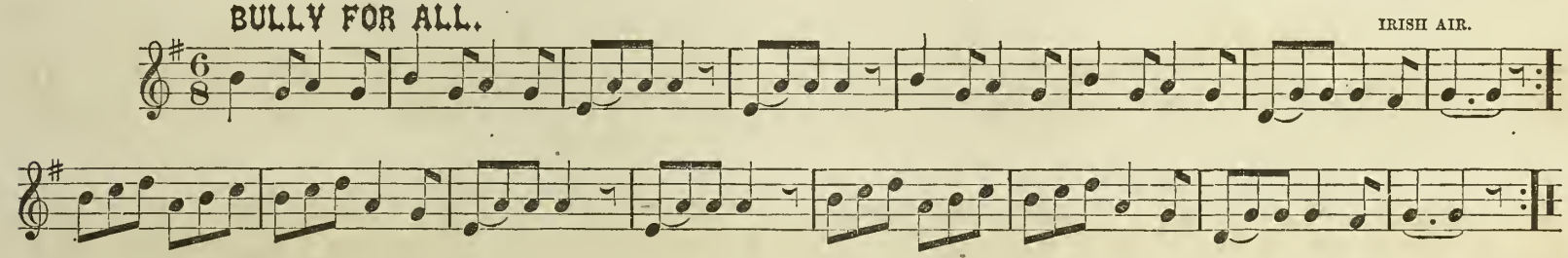
BONNIE BLUE FLAG.

"SECESH" SONG.



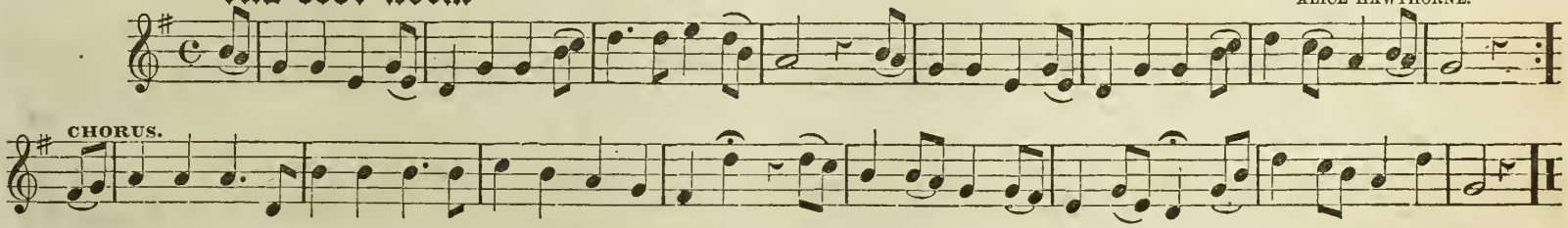
BULLY FOR ALL.

IRISH AIR.



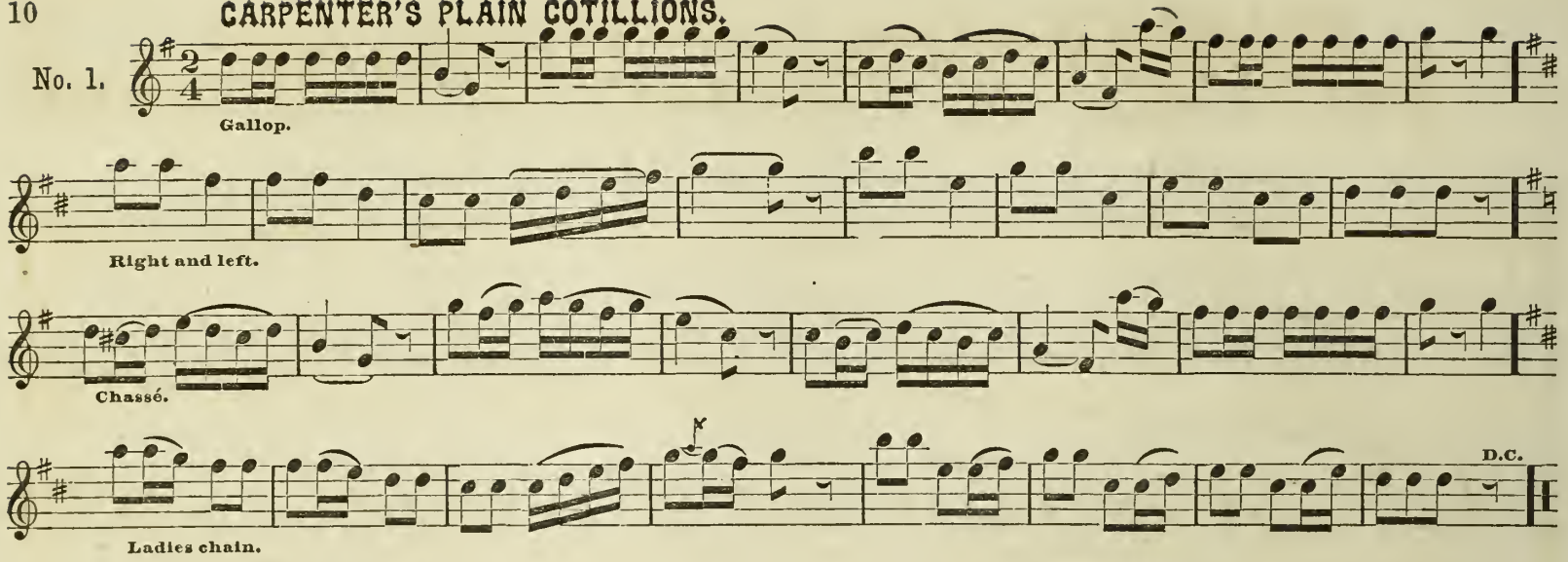
THE COSY NOOK.

ALICE HAWTHORNE.



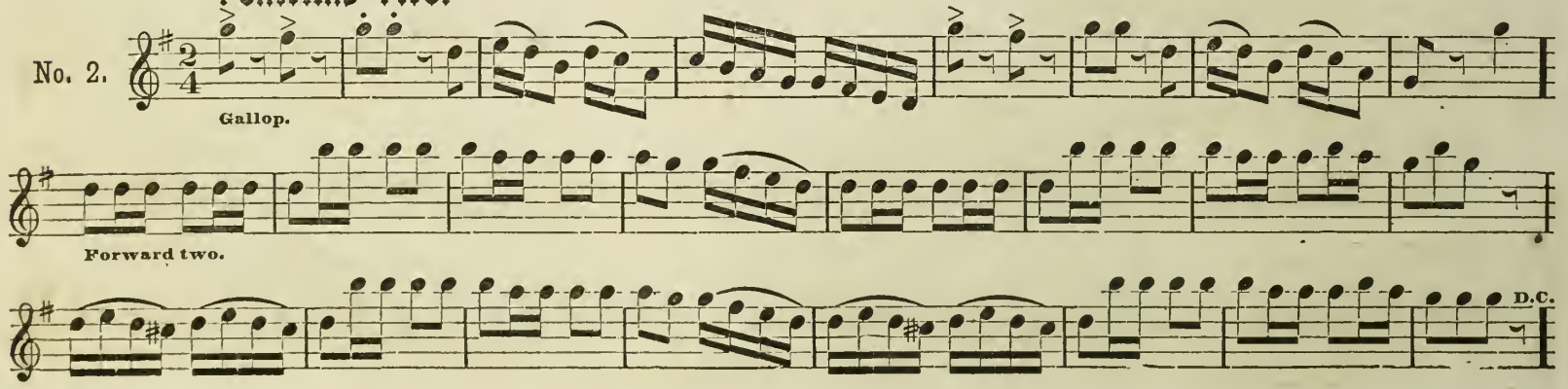
CARPENTER'S PLAIN COTILLIONS.

No. 1.

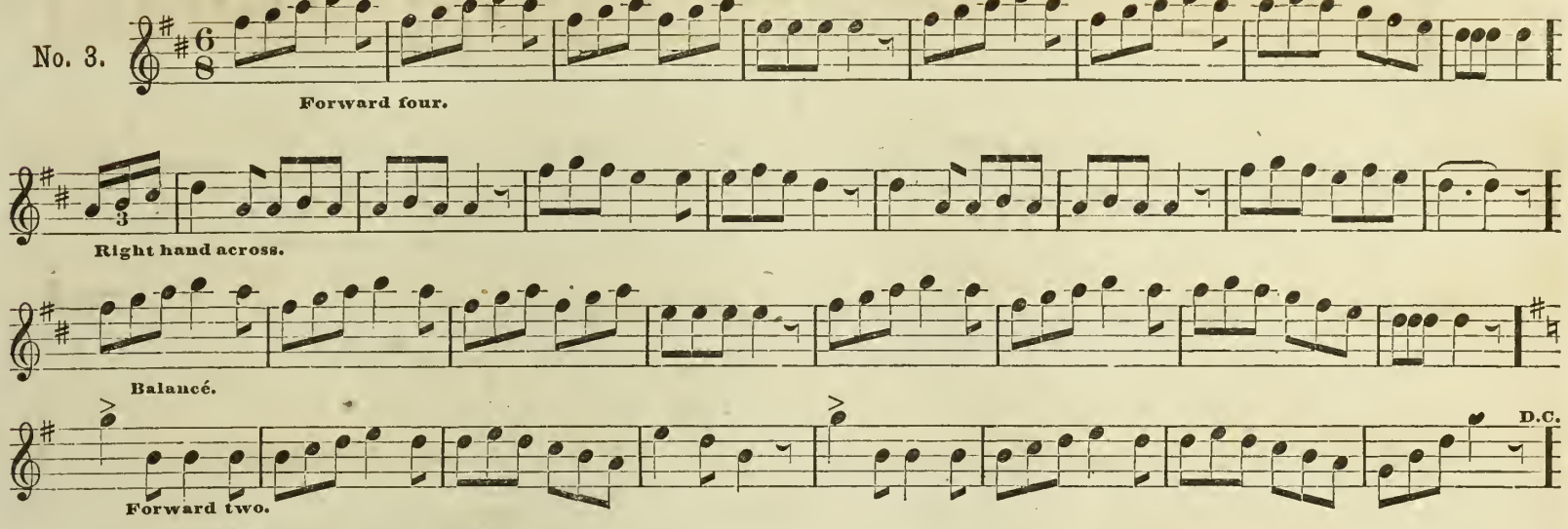


FORWARD TWO.

No. 2.

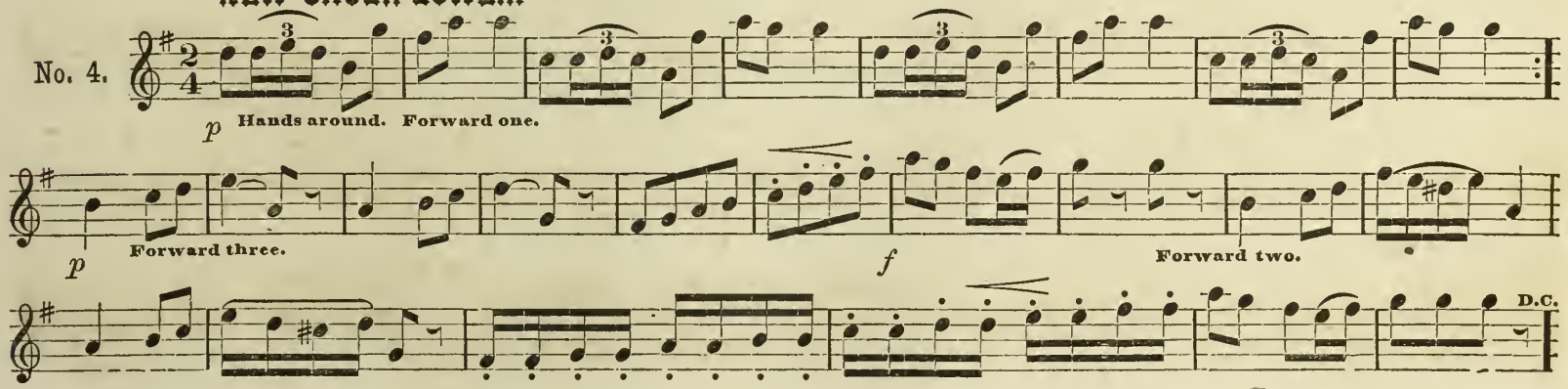


No. 3.



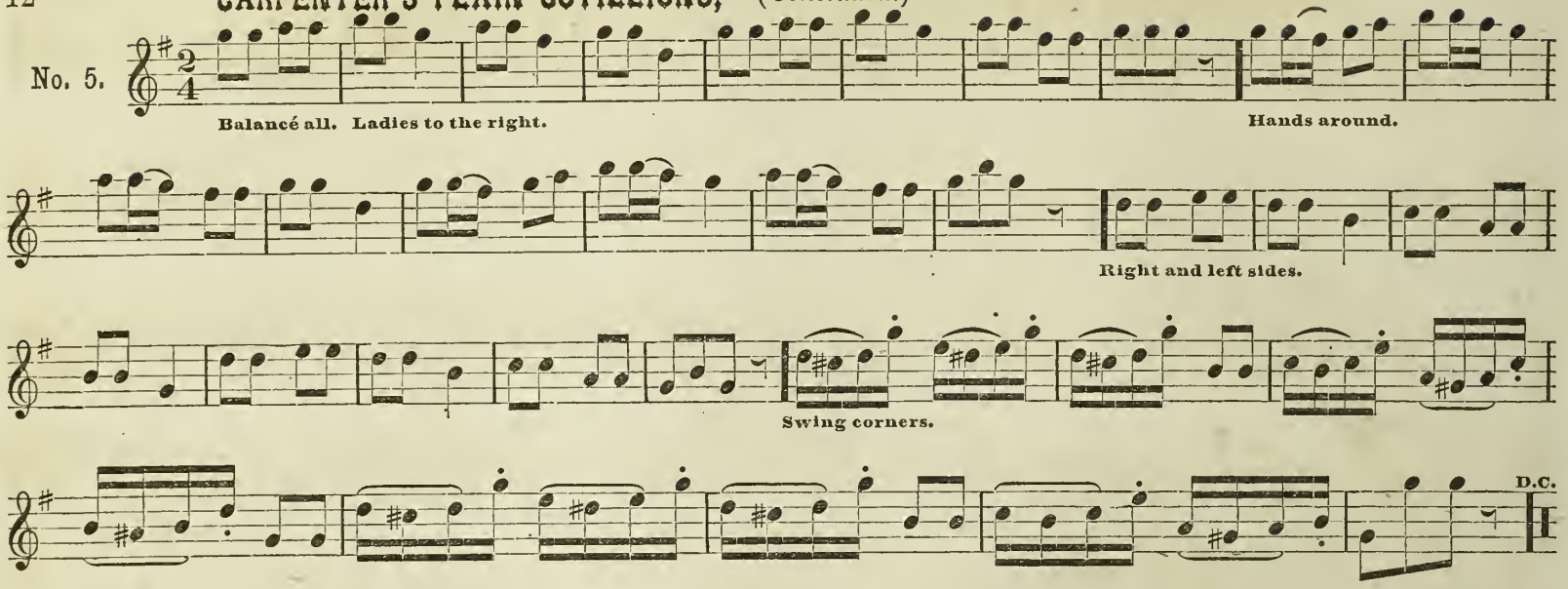
NEW CAULIFLOWER.

No. 4.



CARPENTER'S PLAIN COTILLIONS, (*Concluded.*)

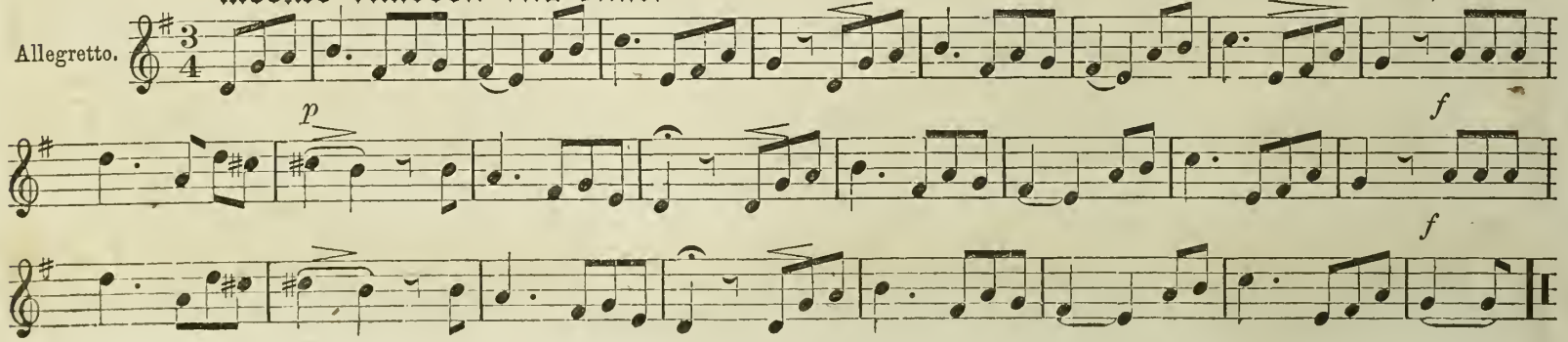
No. 5.



KISSING THROUGH THE BARS.

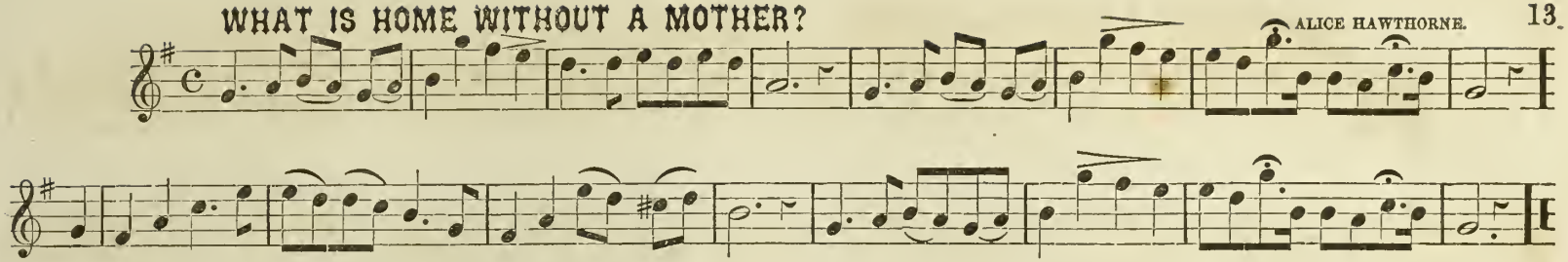
JOS. WOOD, Jr.

Allegretto.

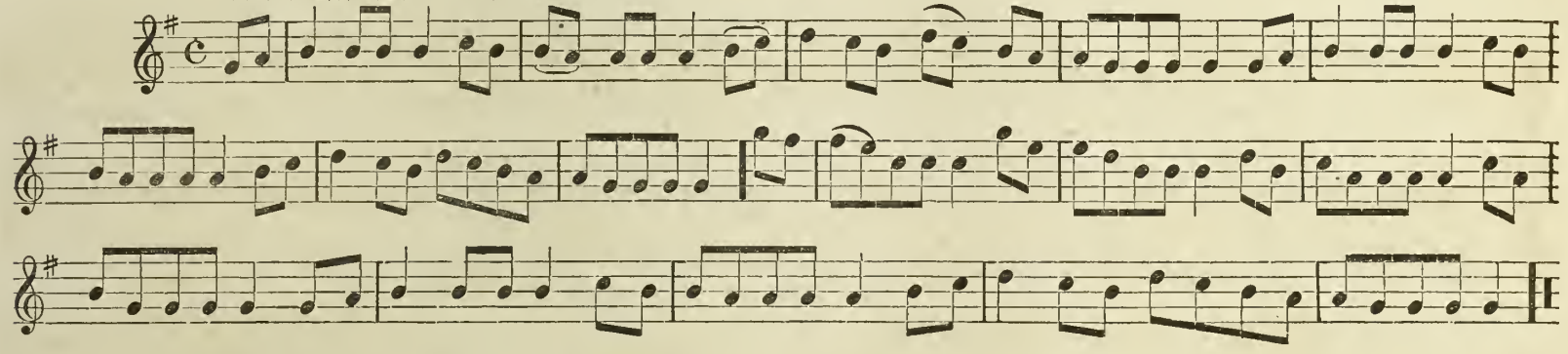


WHAT IS HOME WITHOUT A MOTHER?

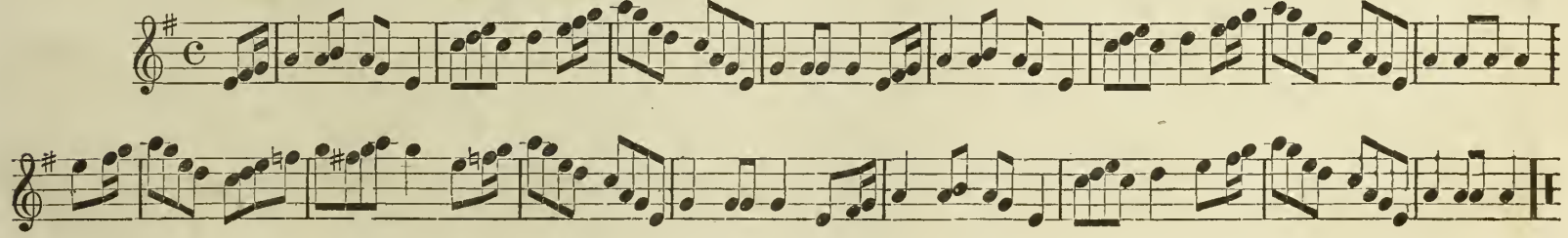
ALICE HAWTHORNE.



CAPTAIN WITH HIS WHISKERS.

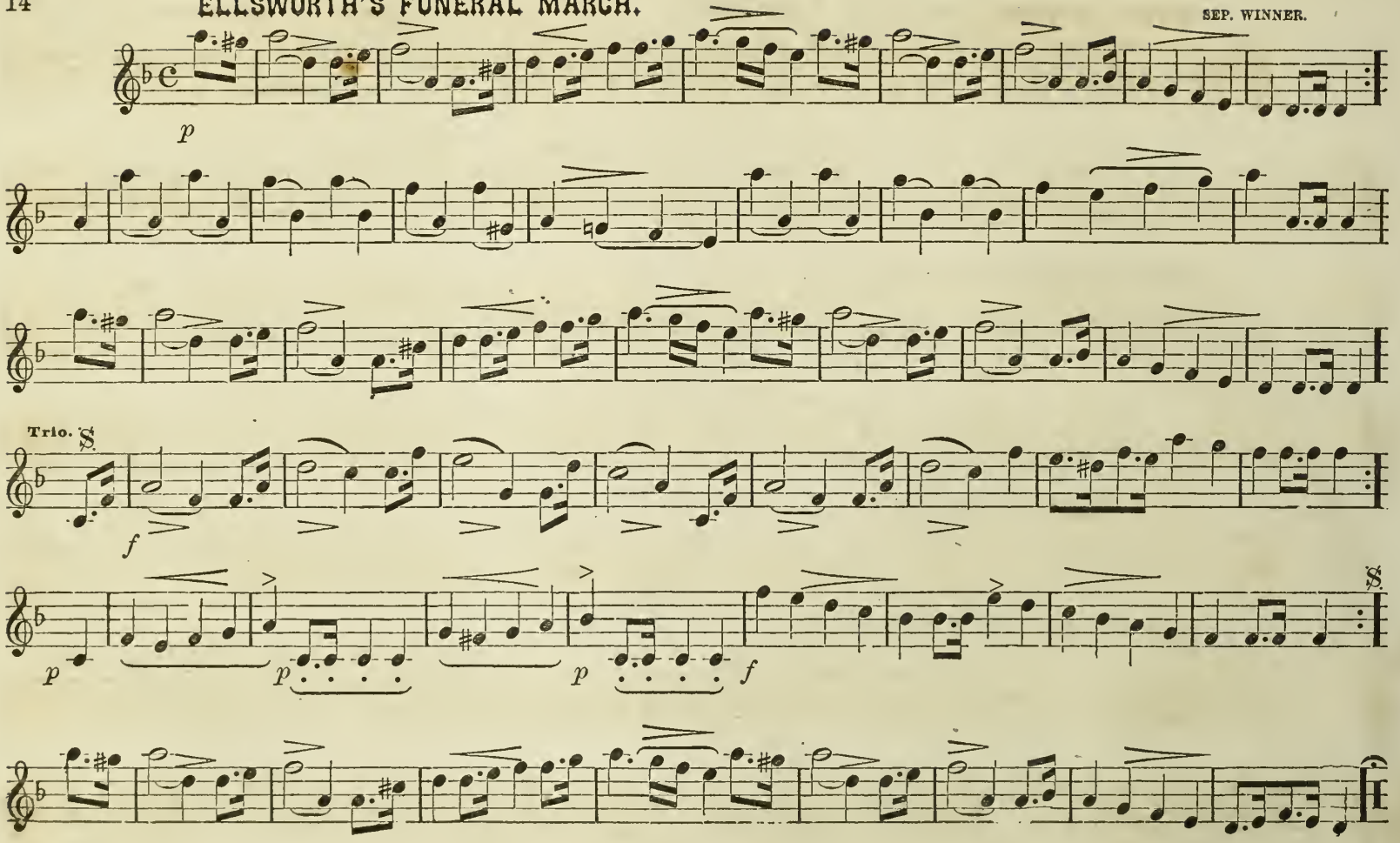


BONAPARTE OVER THE RHINE.



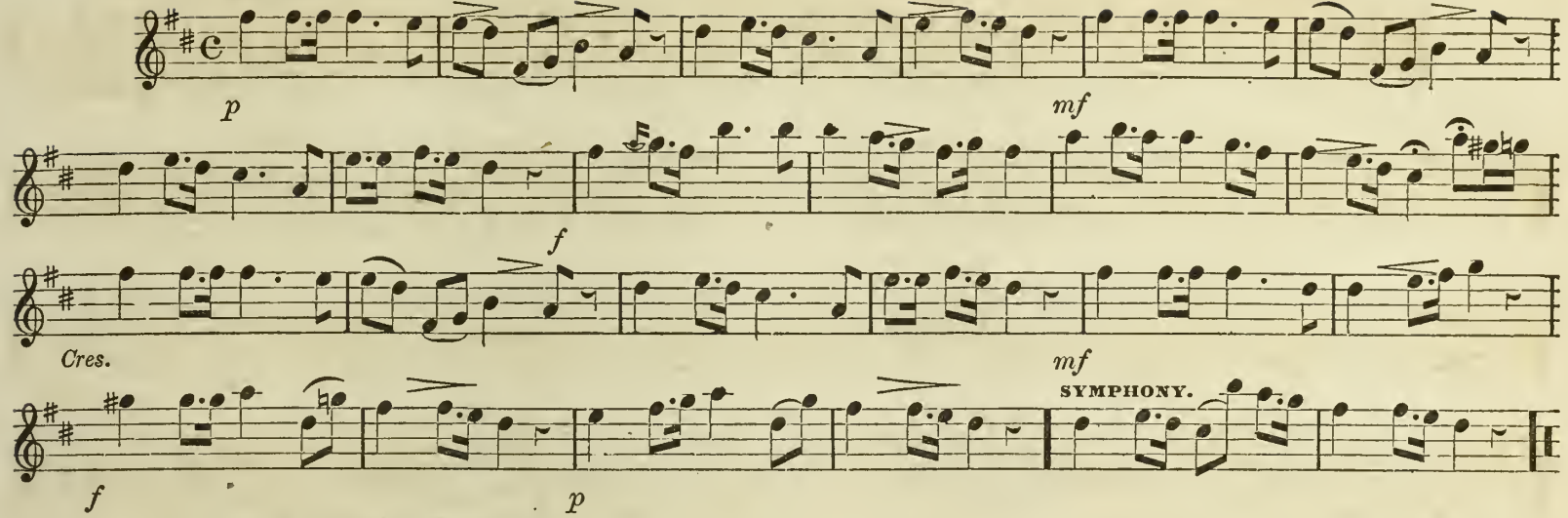
ELLSWORTH'S FUNERAL MARCH.

SEP. WINNER.



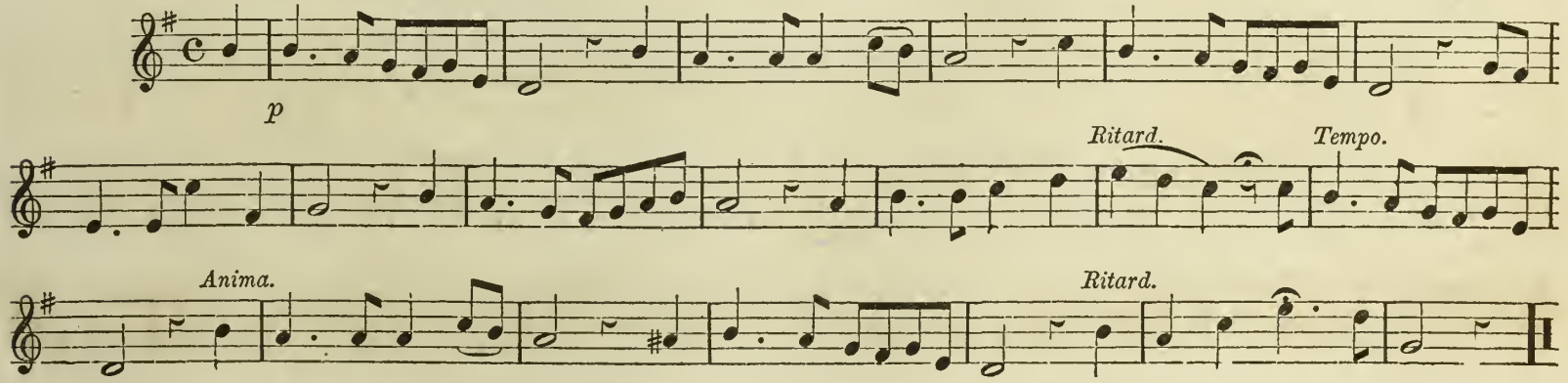
EVER OF THEE.

FOLEY HALL.



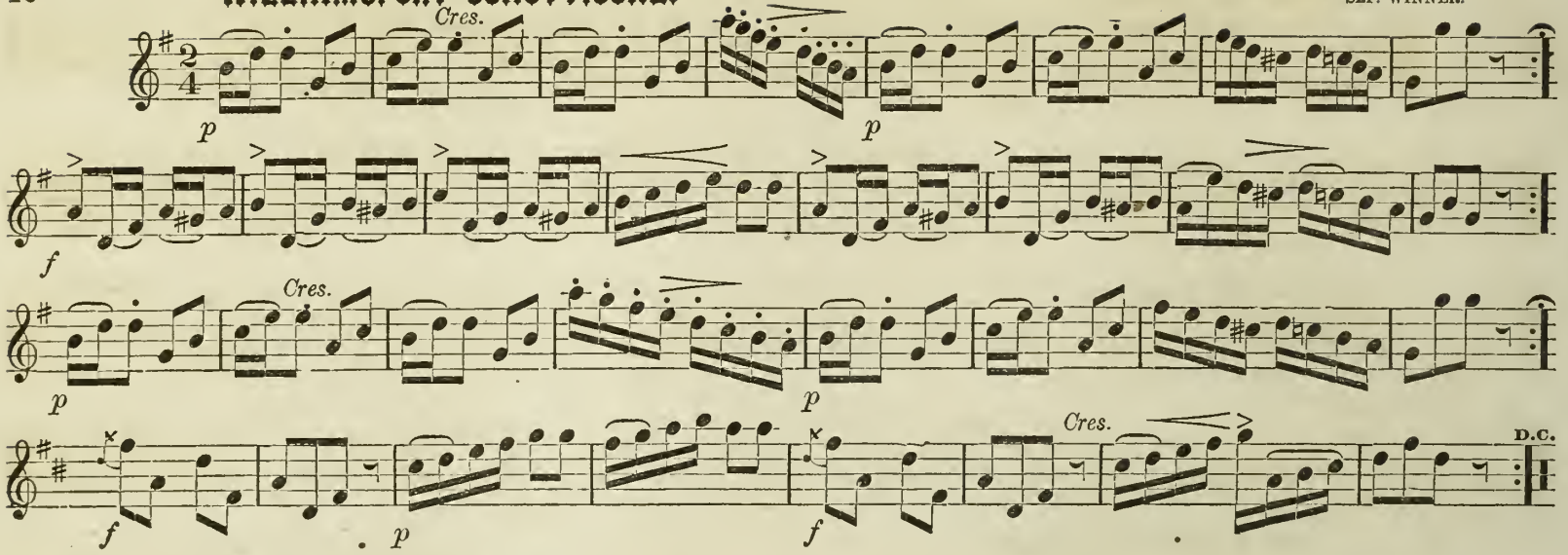
ROCK BESIDE THE SEA.

C. C. CONVERSE.



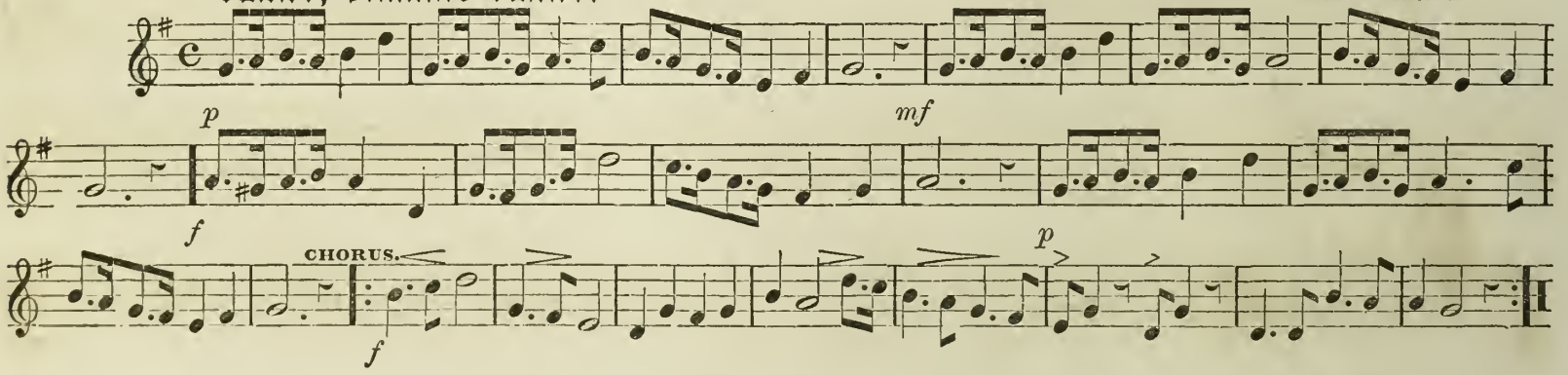
WILLIAMSPORT SCHOTTISCHE.

SEP. WINNER.

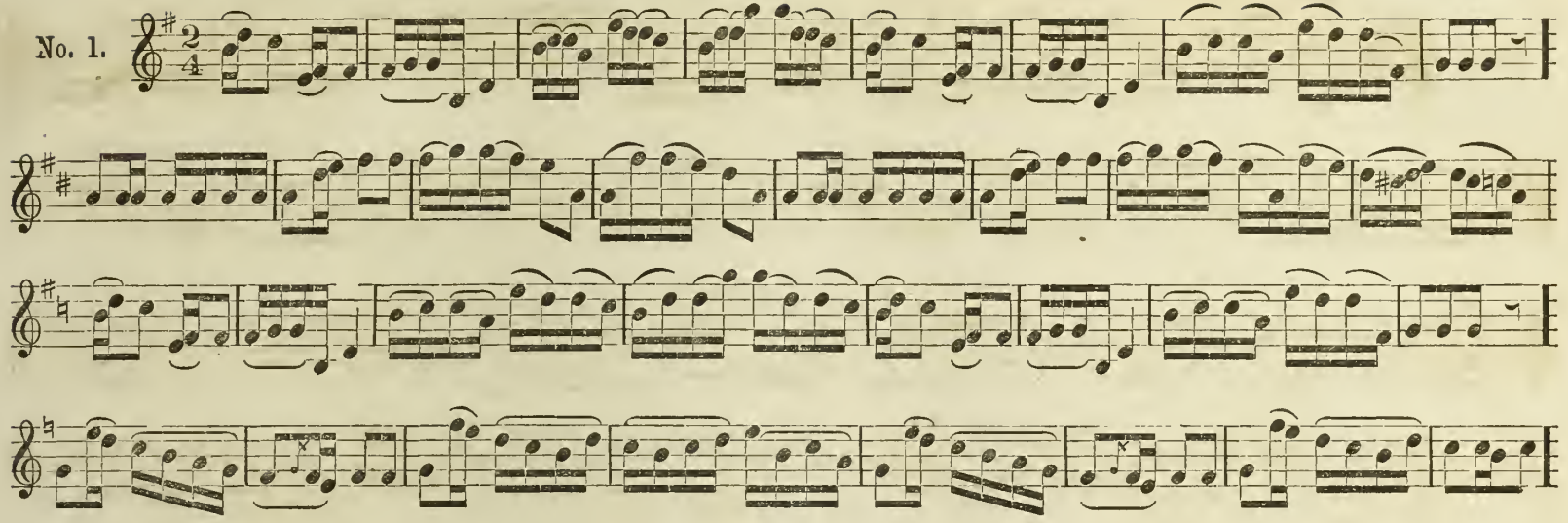


JENNY, DARLING JENNY.

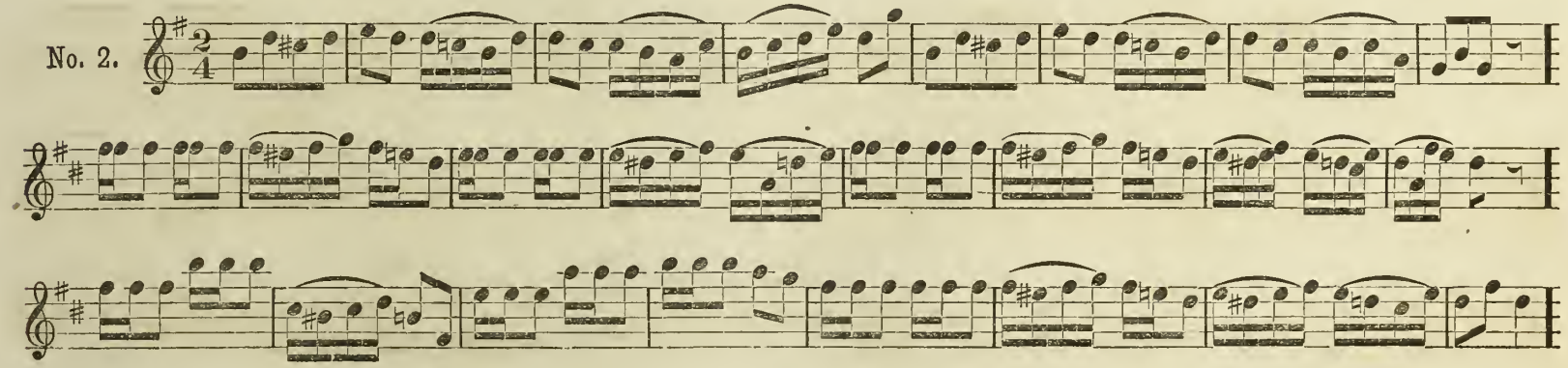
ALICE HAWTHORNE.



No. 1.



No. 2.



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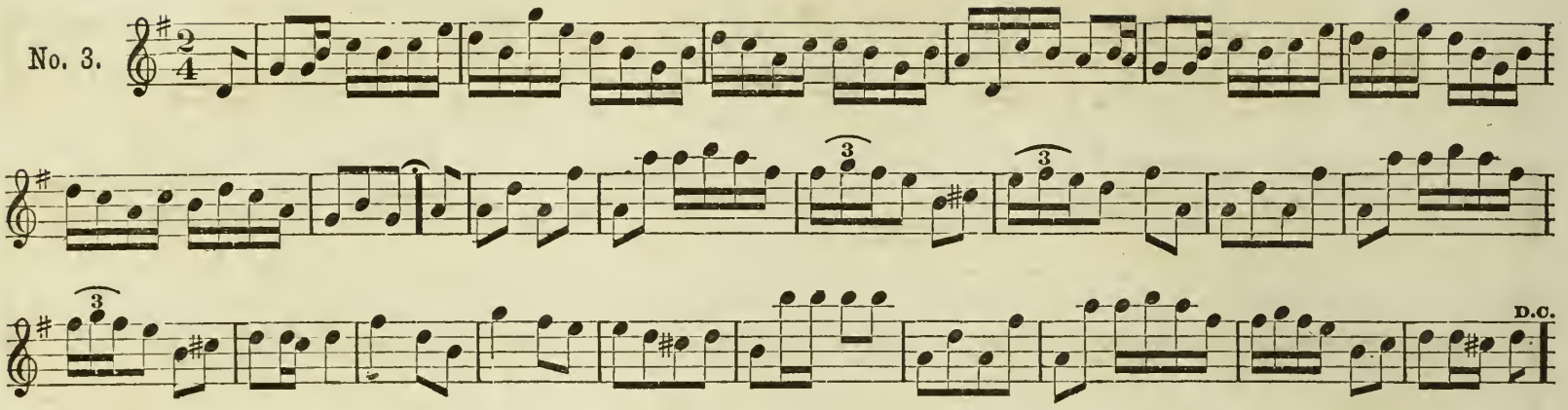
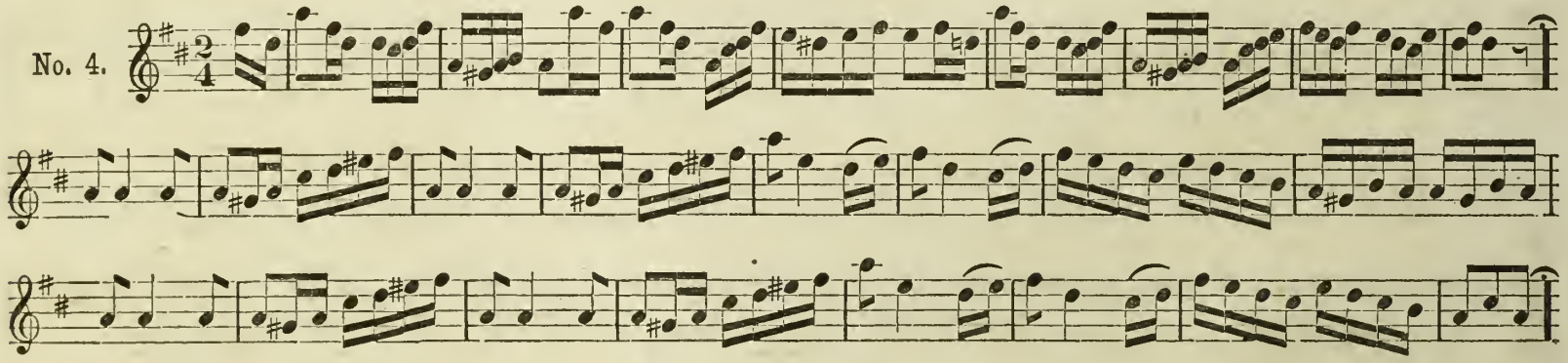


No. 4.



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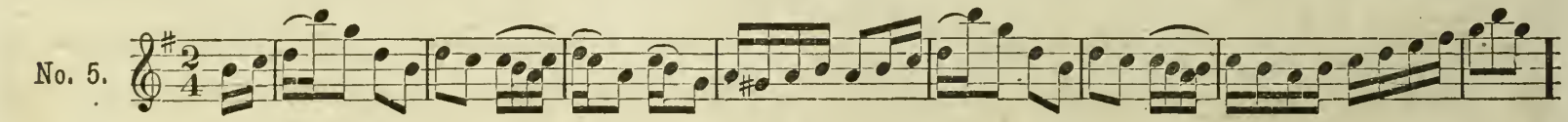
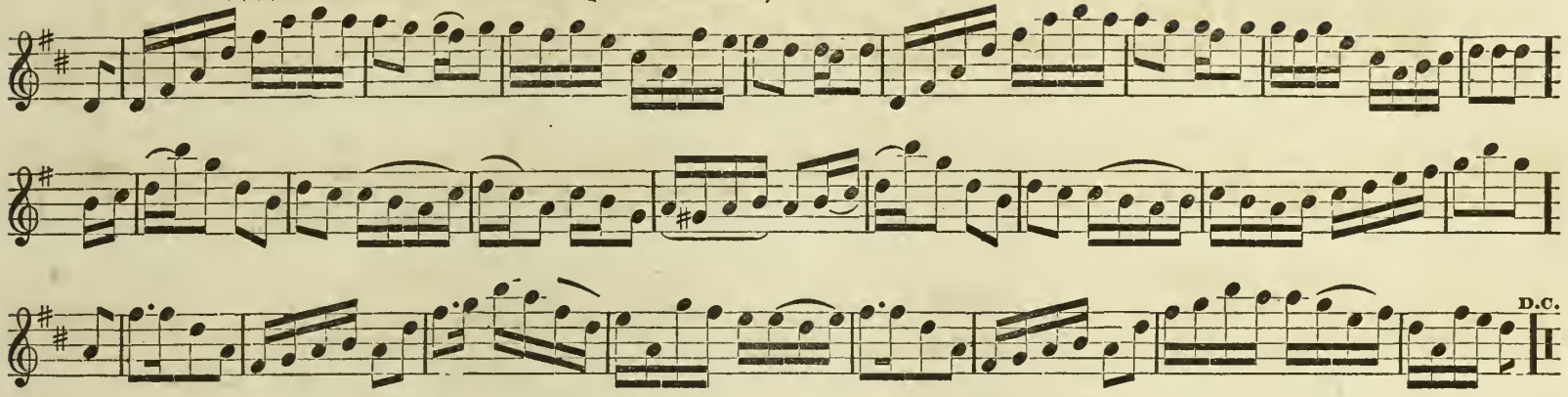
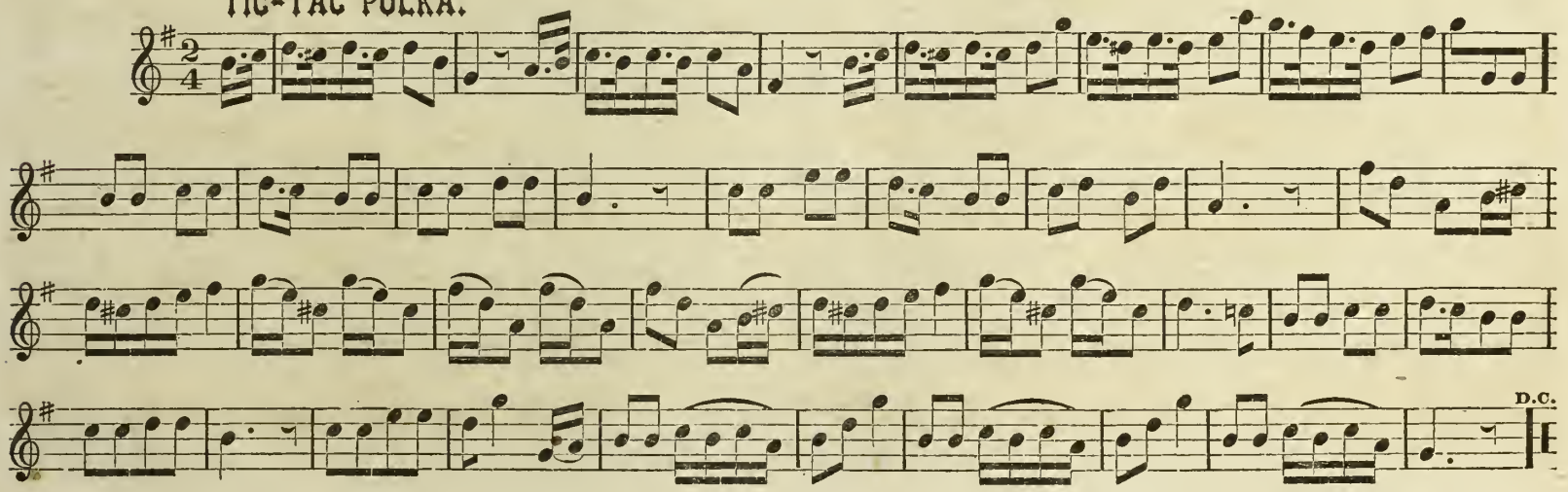


GISELLE SCHOTTISCHE QUADRILLES, (*Concluded.*)



TIC-TAC POLKA.



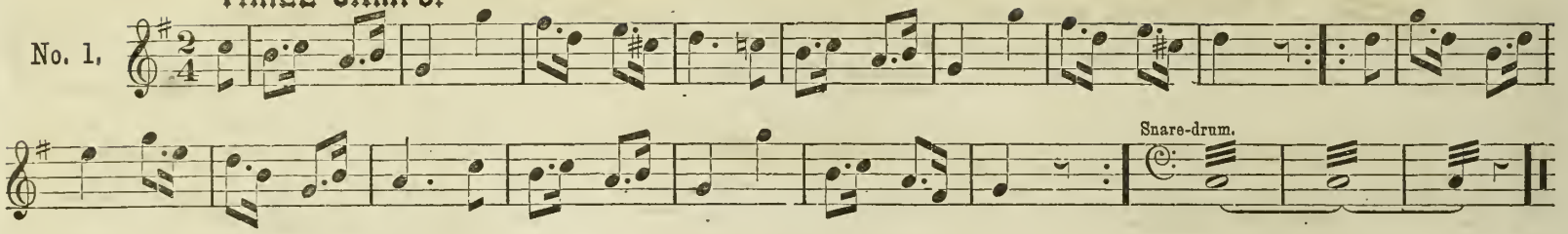
Commence with tap of the snare-drum.

U. S. REVEILLE.

Compiled by Wm. G. STEVENSON.

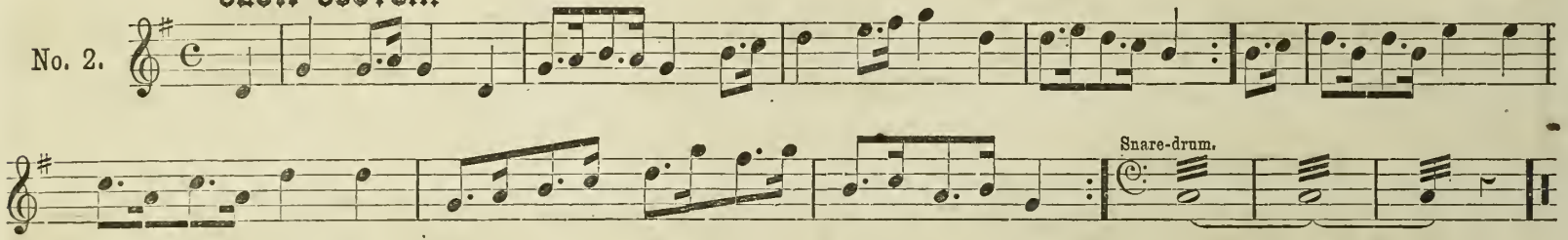
THREE CAMPS.

No. 1.



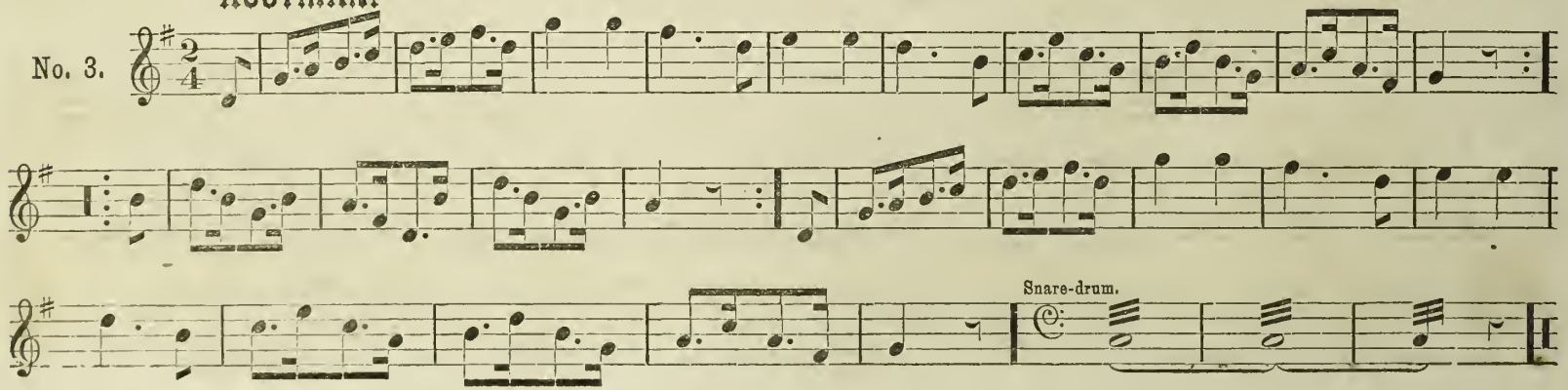
SLOW SCOTCH.

No. 2.



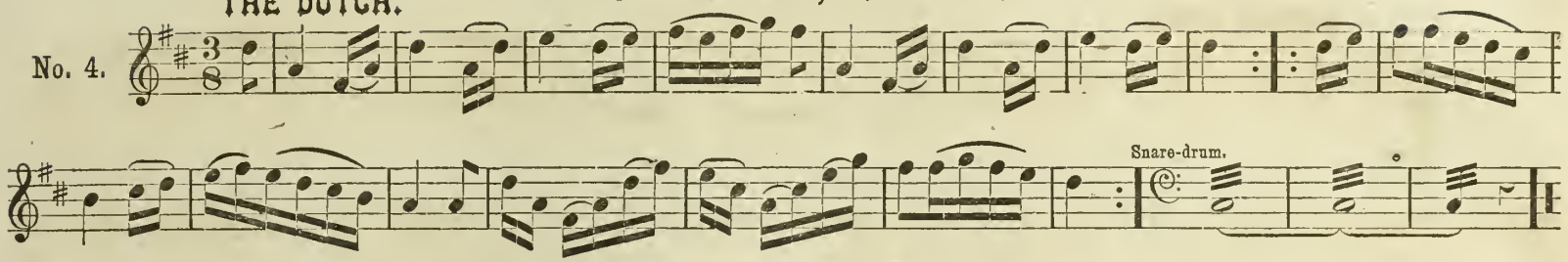
AUSTRIAN.

No. 3.



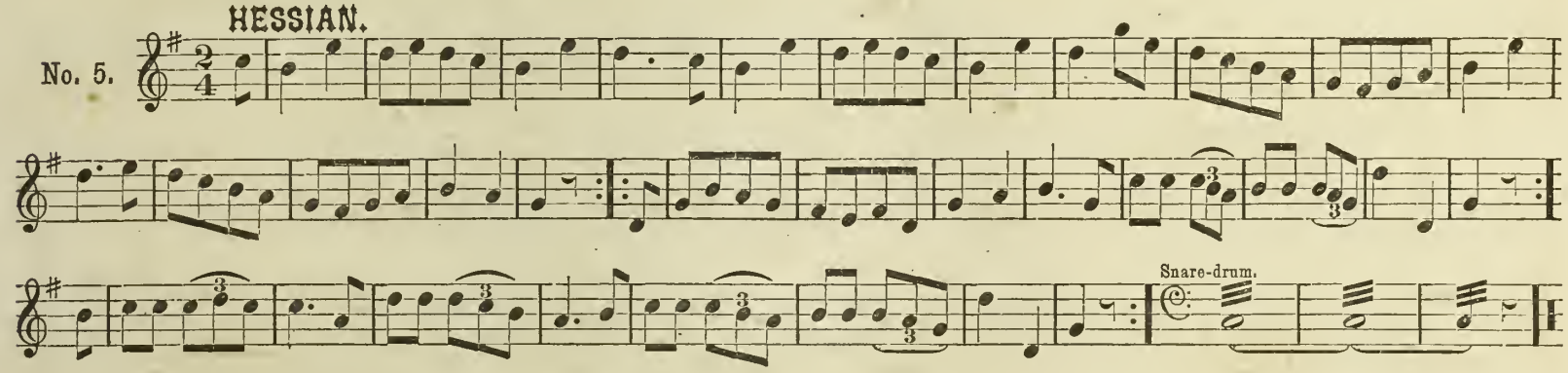
THE DUTCH.

No. 4.



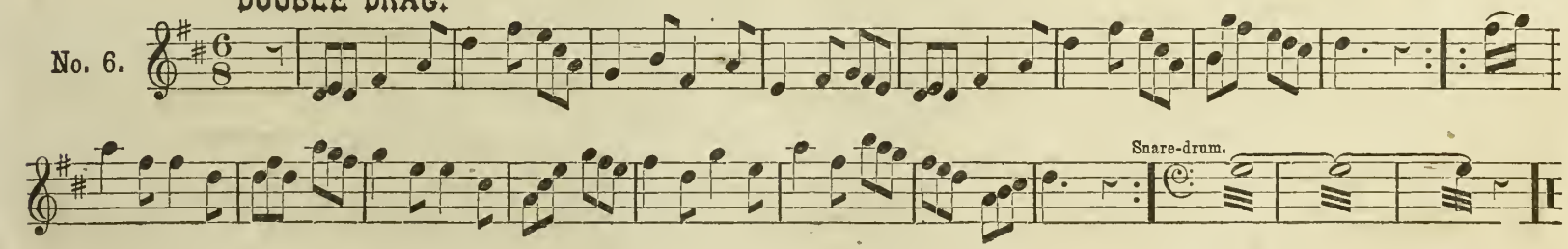
HESSIAN.

No. 5.

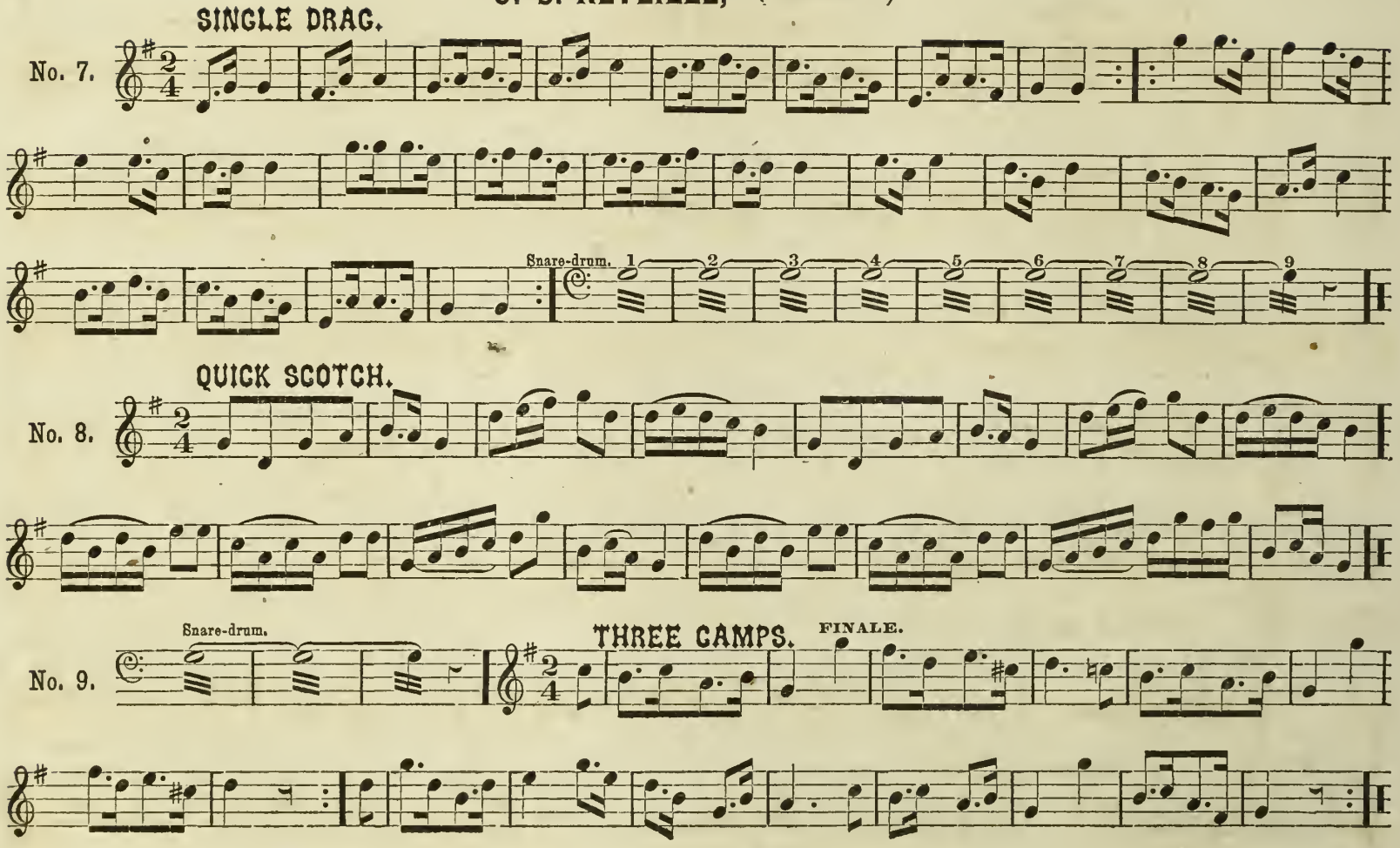


DOUBLE DRAG.

No. 6.

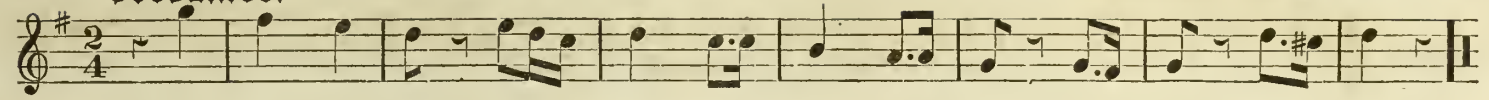


U. S. REVEILLE, (*Concluded.*)



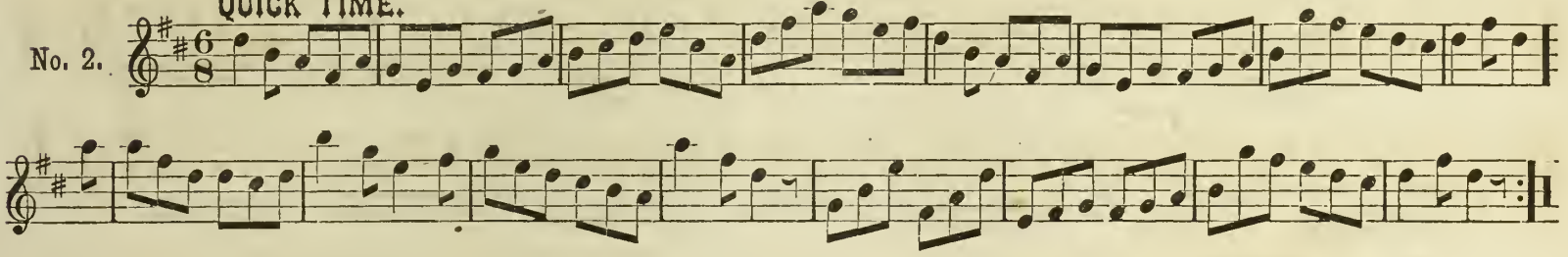
DOUBLINGS.

No. 1.



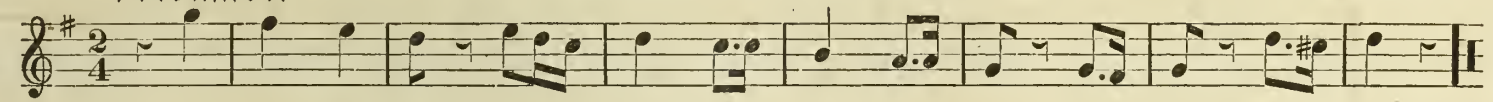
QUICK TIME.

No. 2.



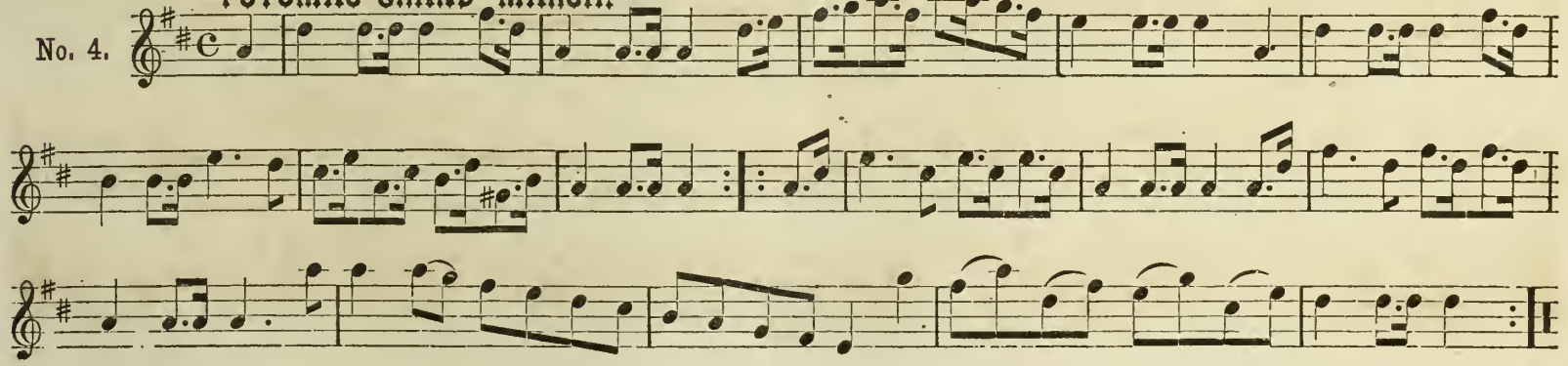
DOUBLINGS.

No. 3.



POTOMAC GRAND MARCH.

No. 4.



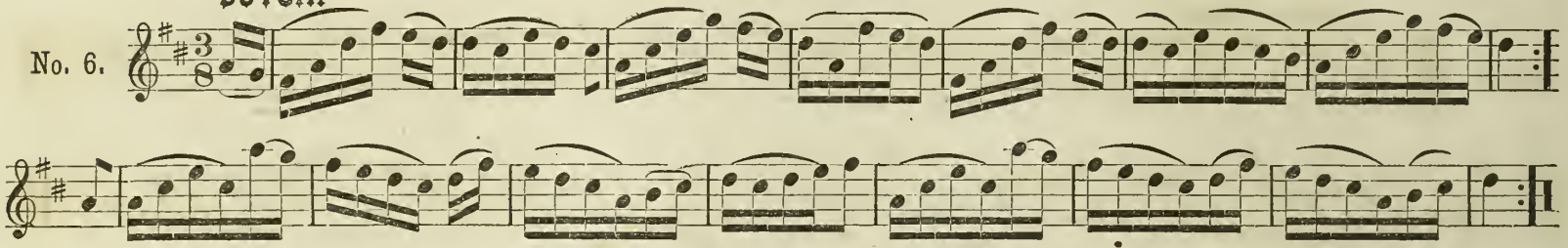
U. S. TATTOO, (*Continued.*)

DOUBLINGS.

No. 5.

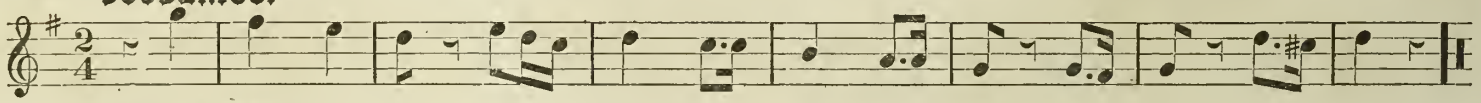
DUTCH.

No. 6.



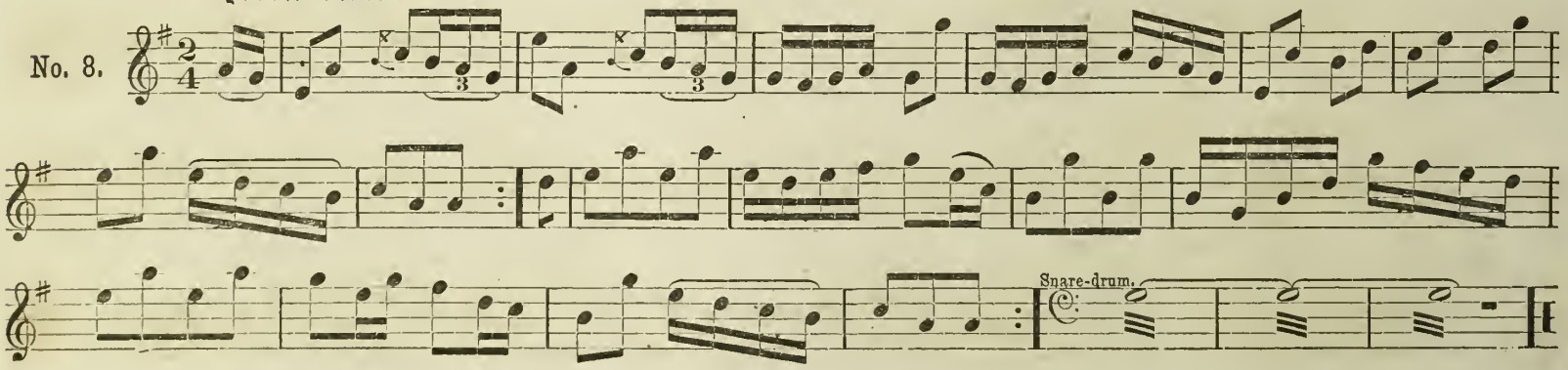
DOUBLINGS.

No. 7.



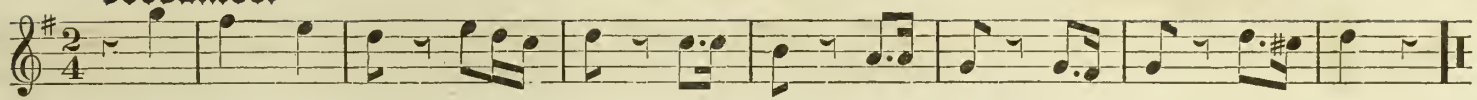
QUICK TIME.

No. 8.



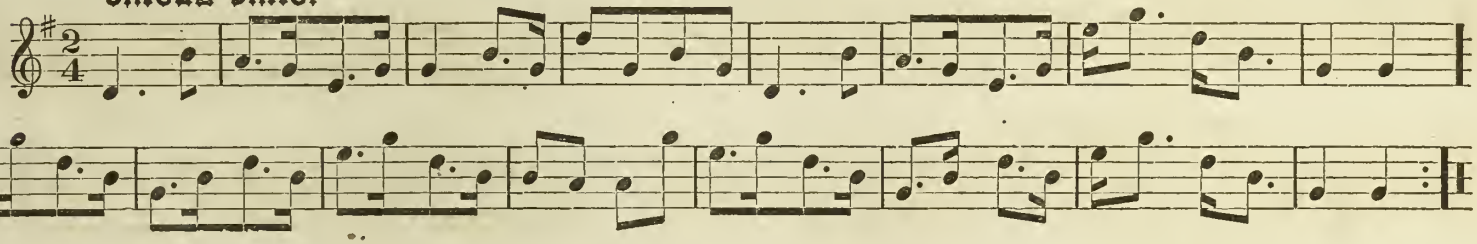
DOUBLINGS.

No. 9.



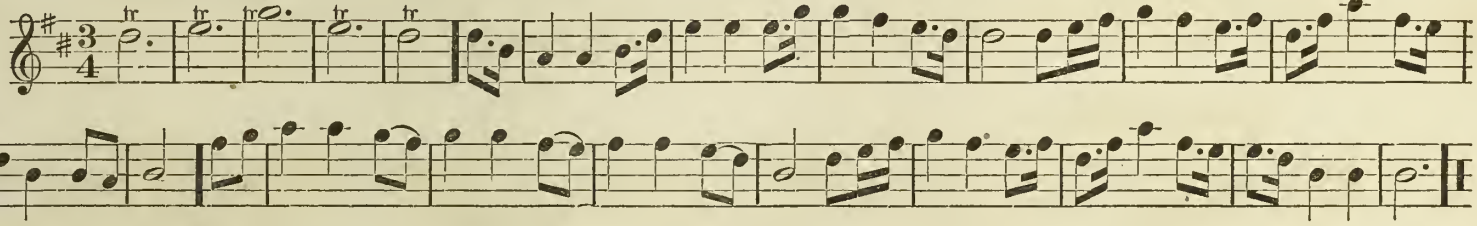
SINGLE DRAG.

No. 10.



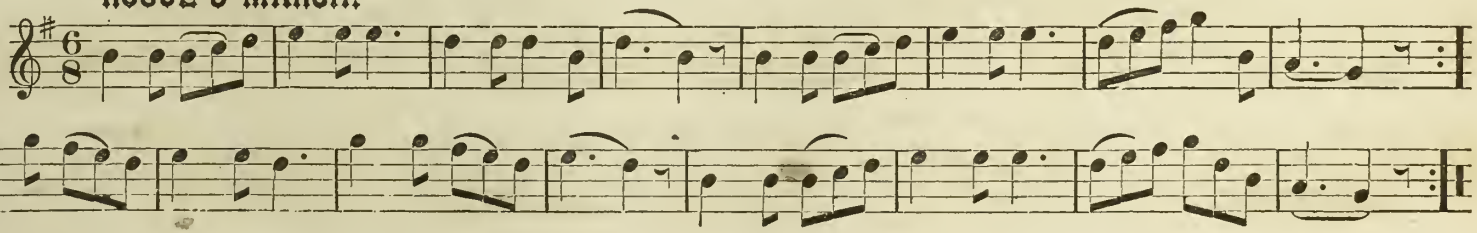
THE RETREAT.

No. 11.



ROGUE'S MARCH.

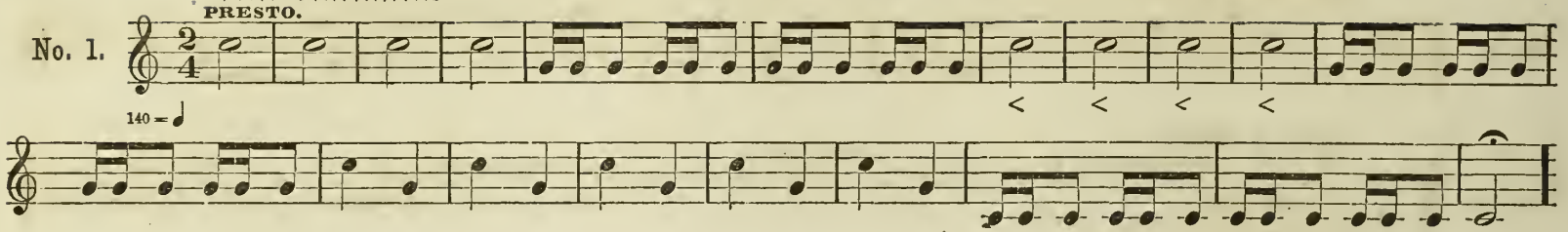
No. 12.



ARMY CALLS.

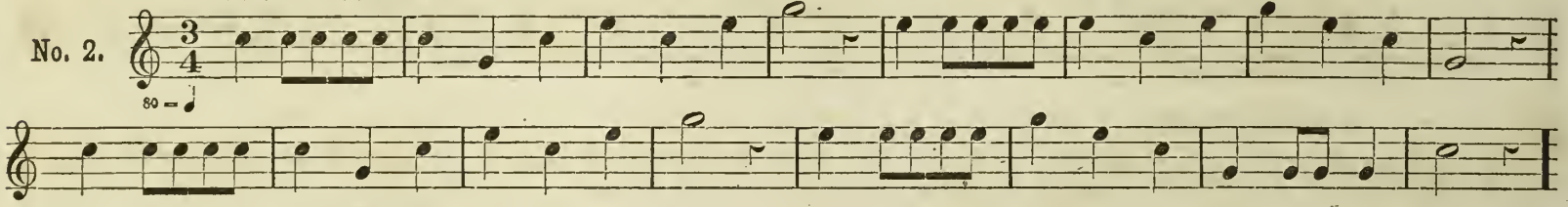
THE GENERAL.

No. 1.



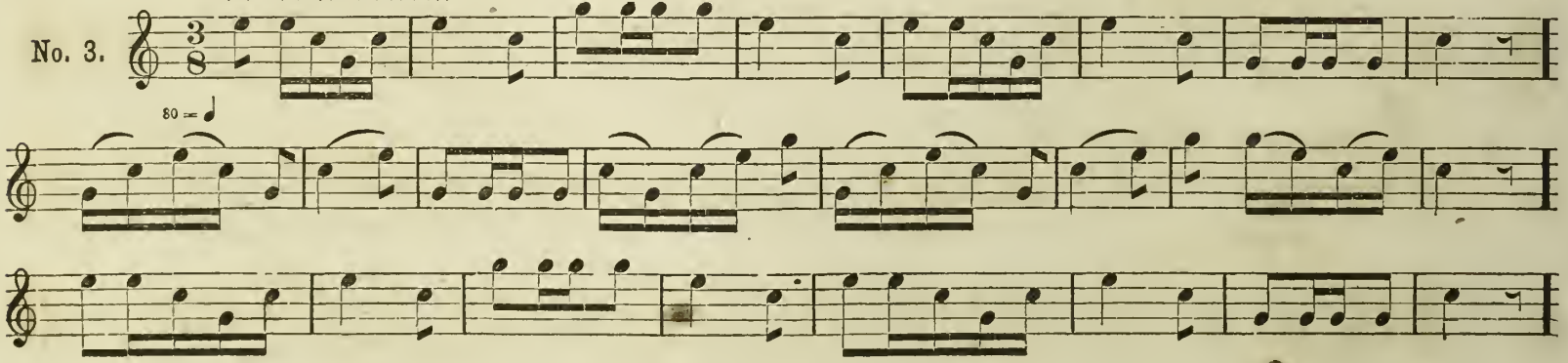
THE ASSEMBLY.

No. 2.



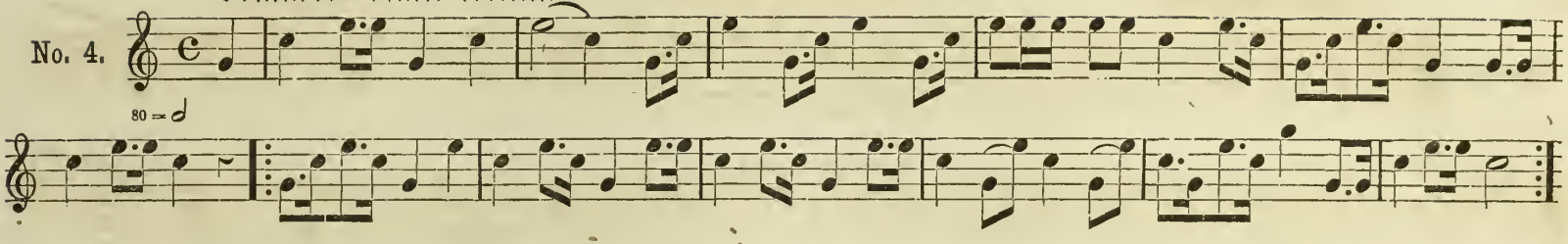
TO THE COLOR.

No. 3.



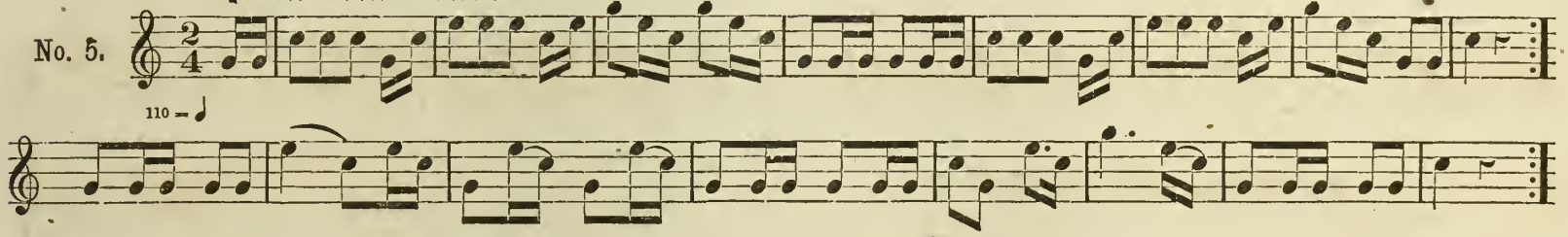
COMMON TIME WALK.

No. 4.



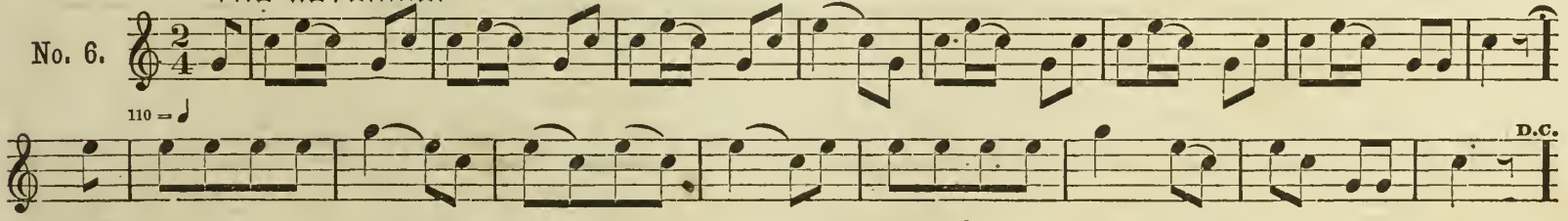
QUICK STEP--TROT.

No. 5.



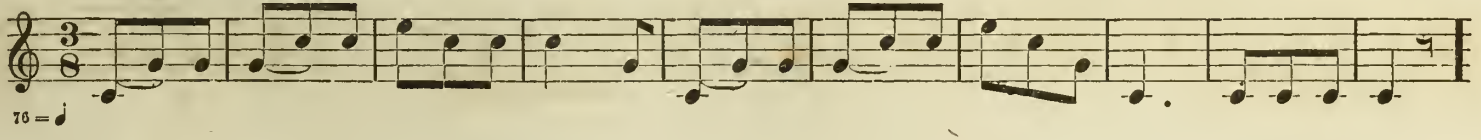
THE REVEILLE.

No. 6.



THE RETREAT.

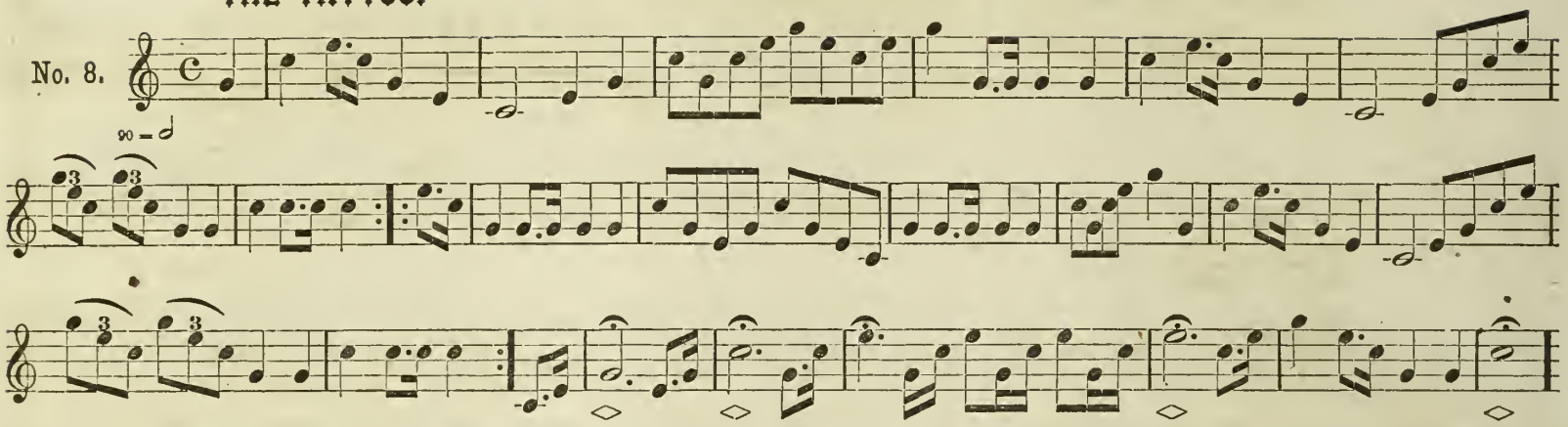
No. 7.



ARMY CALLS, (*Continued.*)

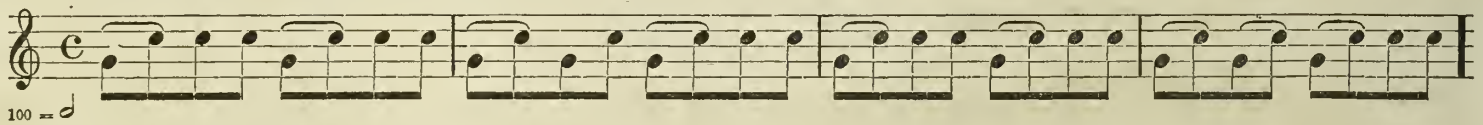
THE TATTOO.

No. 8.



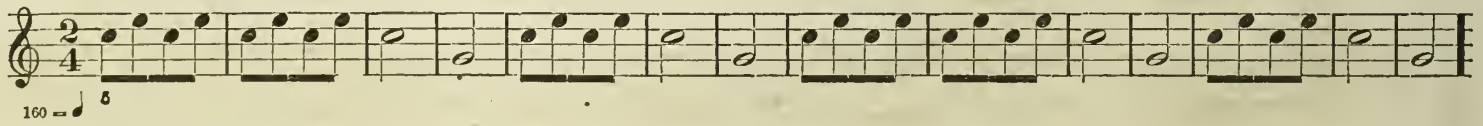
TO RECALL DETACHMENTS.

No. 9.



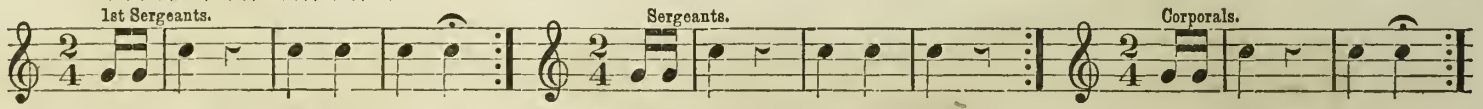
BUGLER'S CALL.

No. 10.



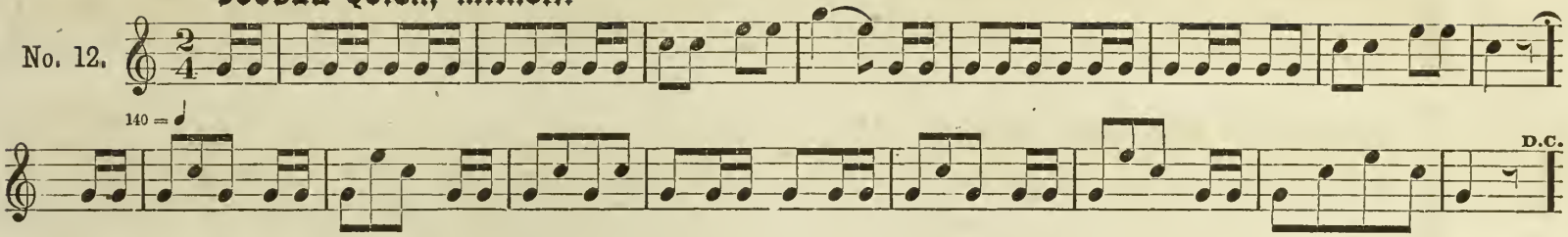
COME FOR ORDERS.

No. 11.



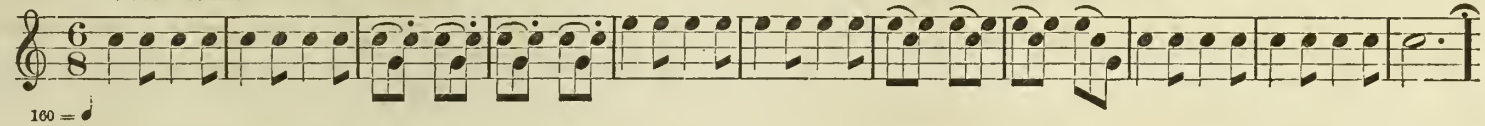
DOUBLE QUICK, MARCH.

No. 12.



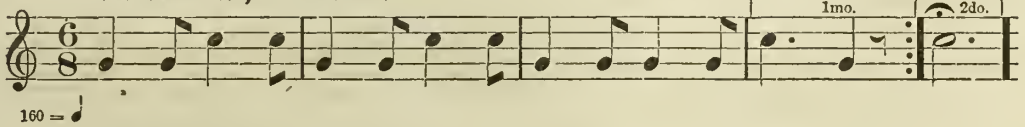
THE RUN.

No. 13.



FORWARD, MARCH.

No. 14.

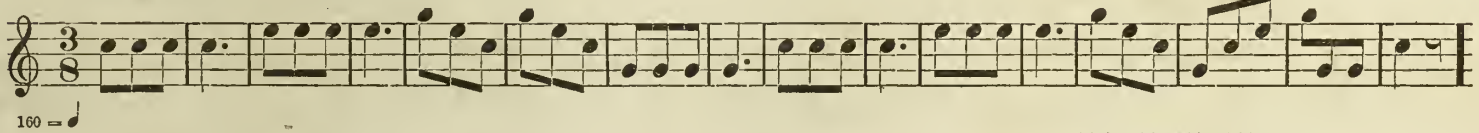


HALT.

No. 15.

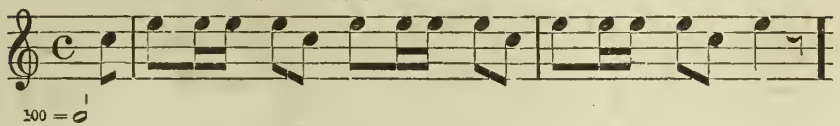
MARCH IN RETREAT.

No. 16.



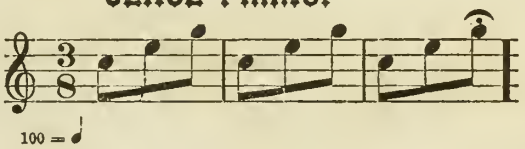
COMMENCE FIRING.

No. 17.



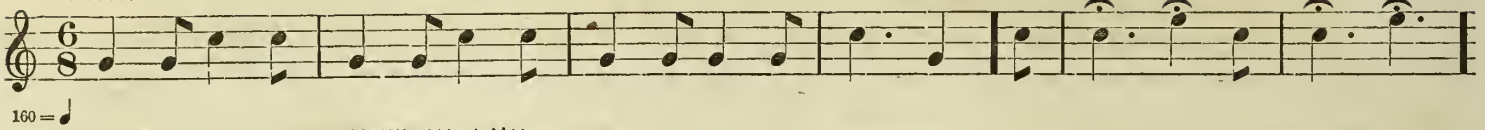
CEASE FIRING.

No. 18.

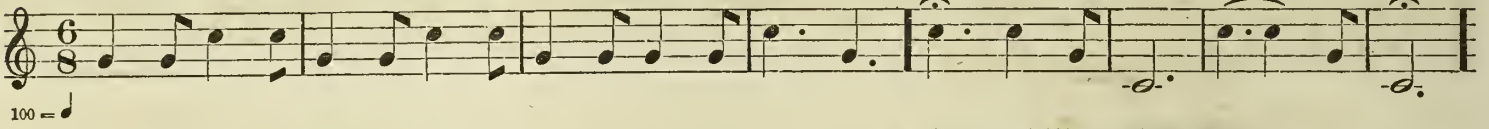


ARMY CALLS. (*Concluded.*)

No. 19. MARCH BY THE RIGHT FLANK.



No. 20. MARCH BY THE LEFT FLANK.



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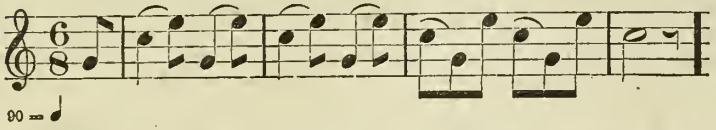

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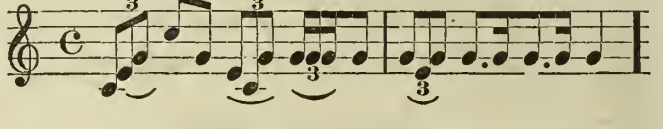
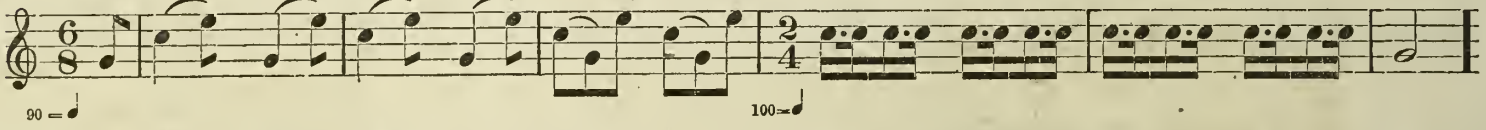
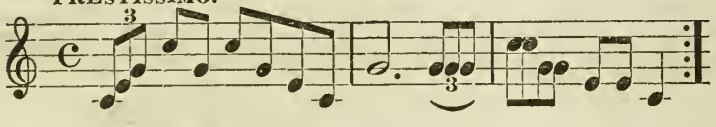


No. 23. RALLY ON THE BATTALION.



No. 24. TO HORSE--FALL IN.



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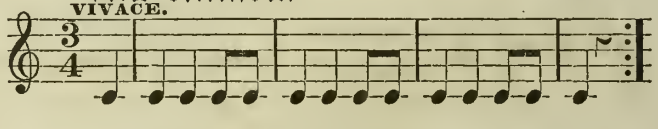

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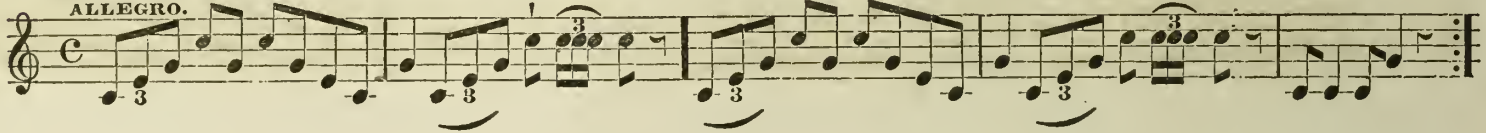
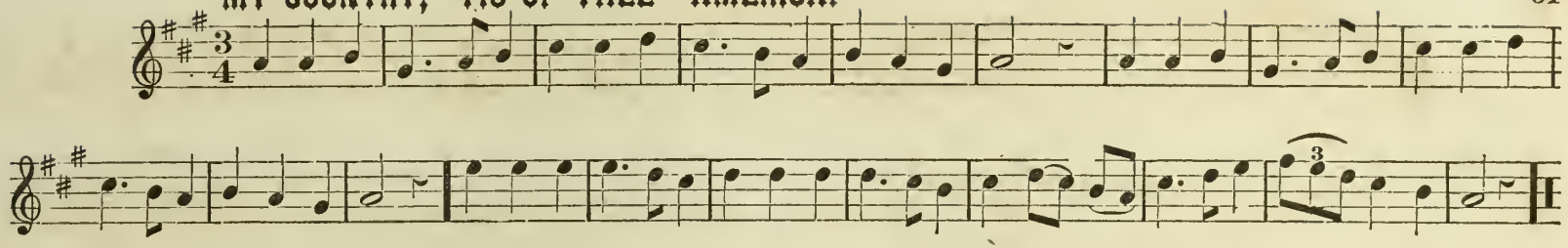
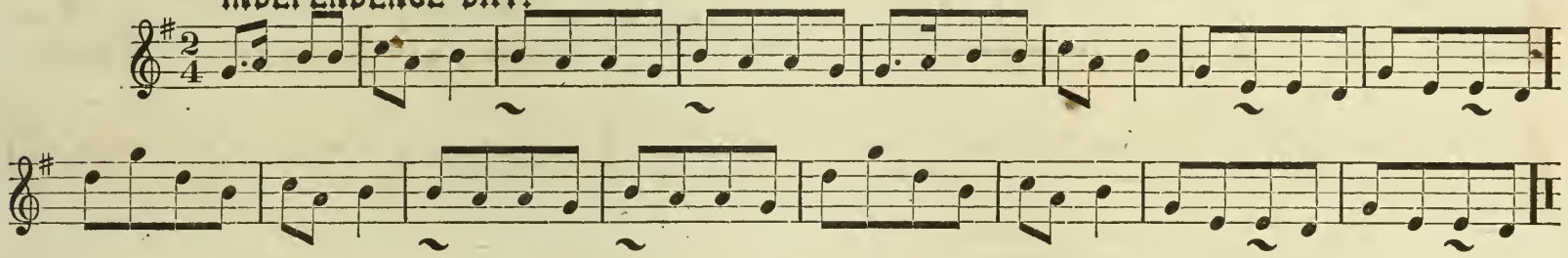


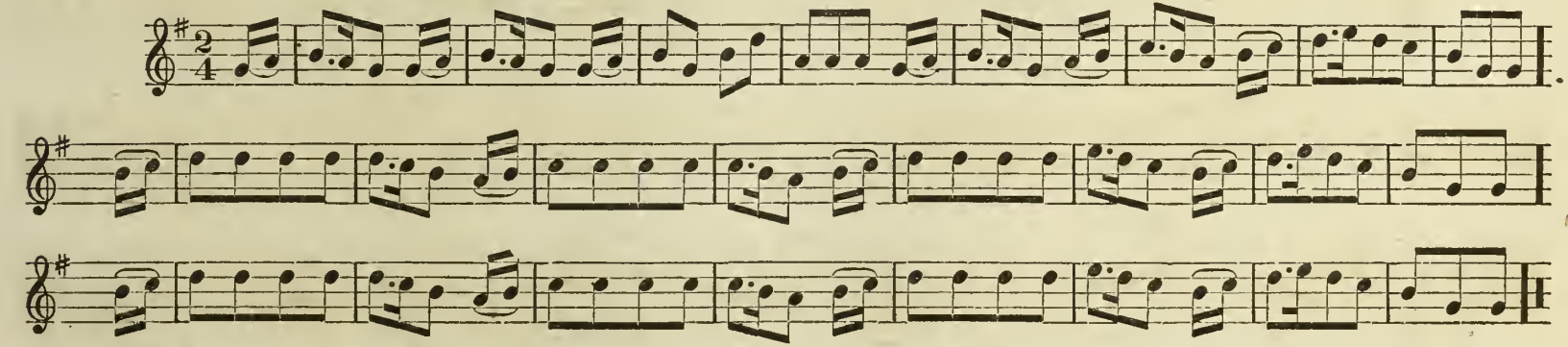
MY COUNTRY, 'TIS OF THEE--AMERICA.



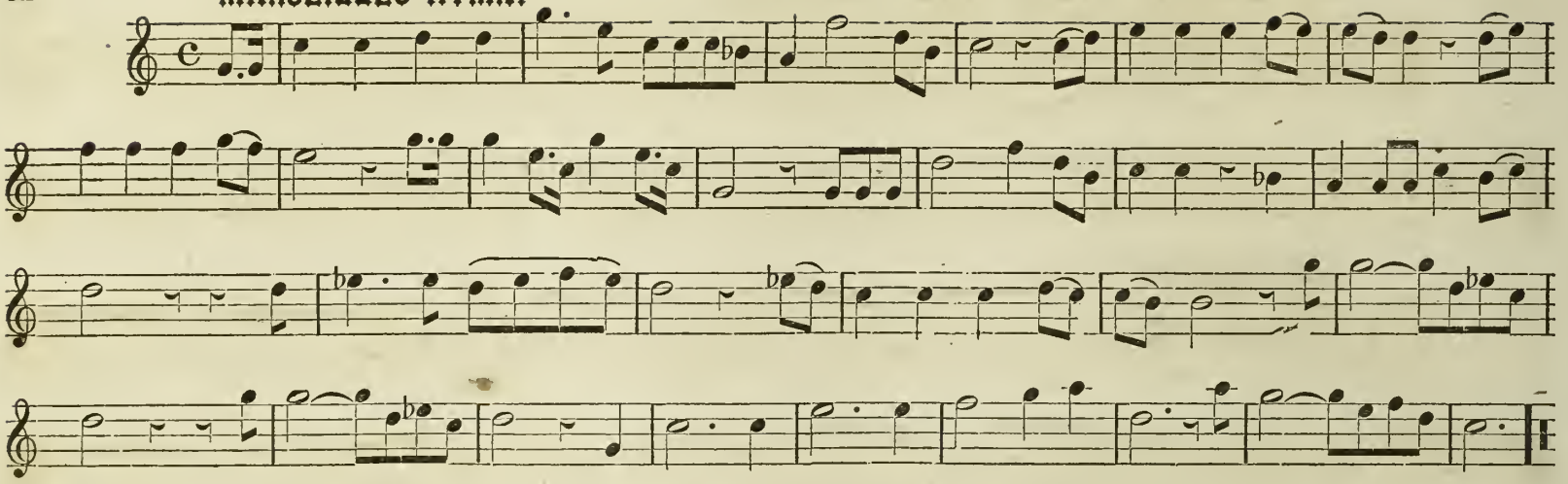
INDEPENDENCE DAY.



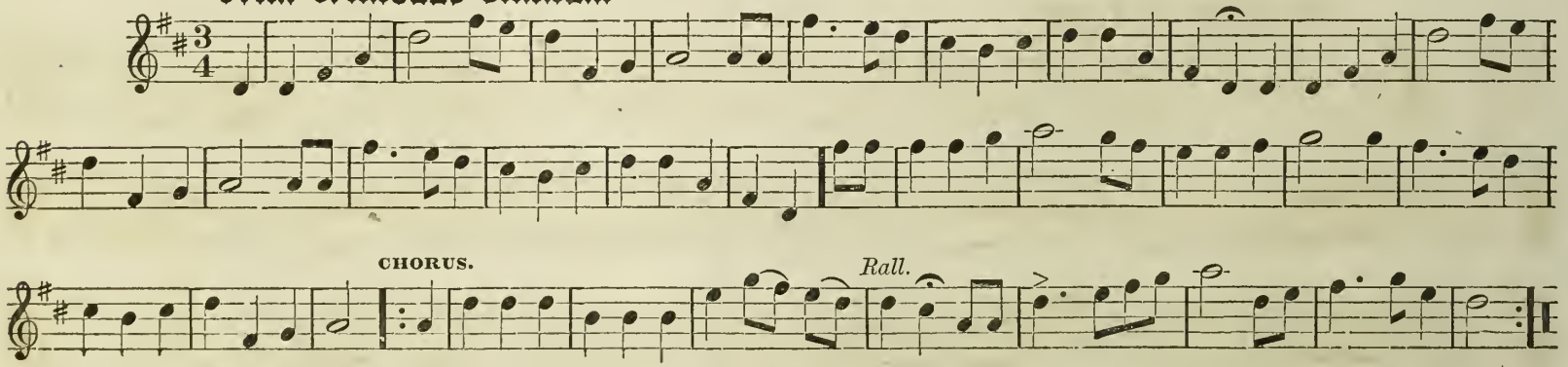
OUR FLAG IS THERE.



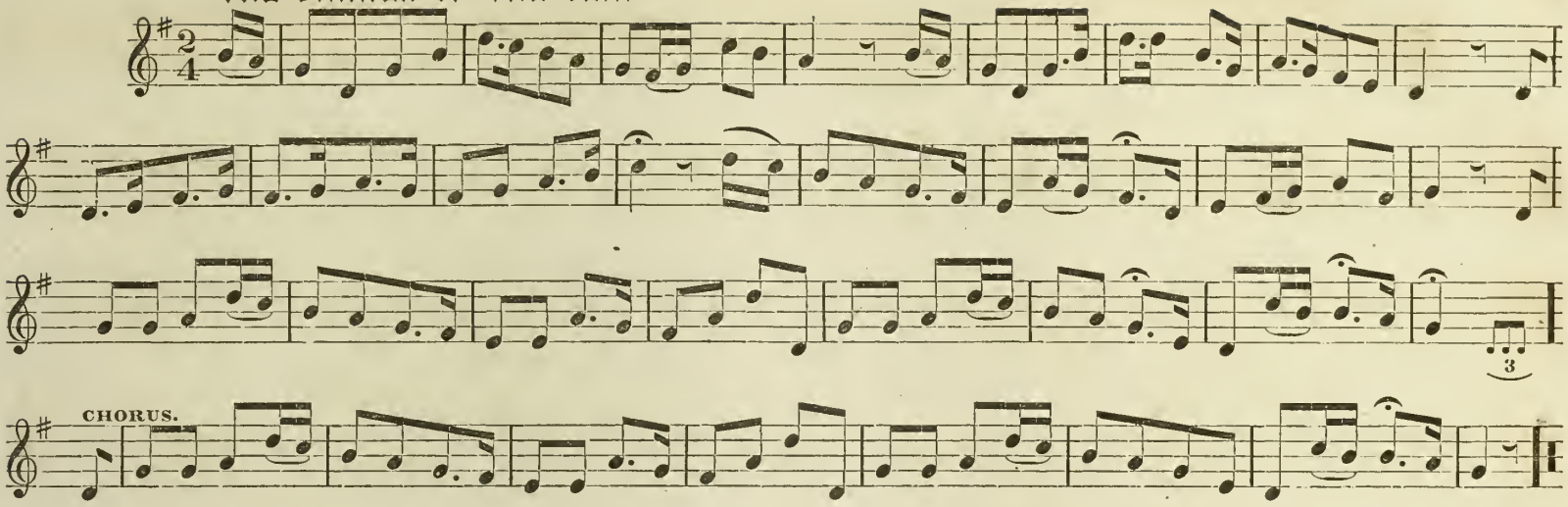
MARSEILLES HYMN.



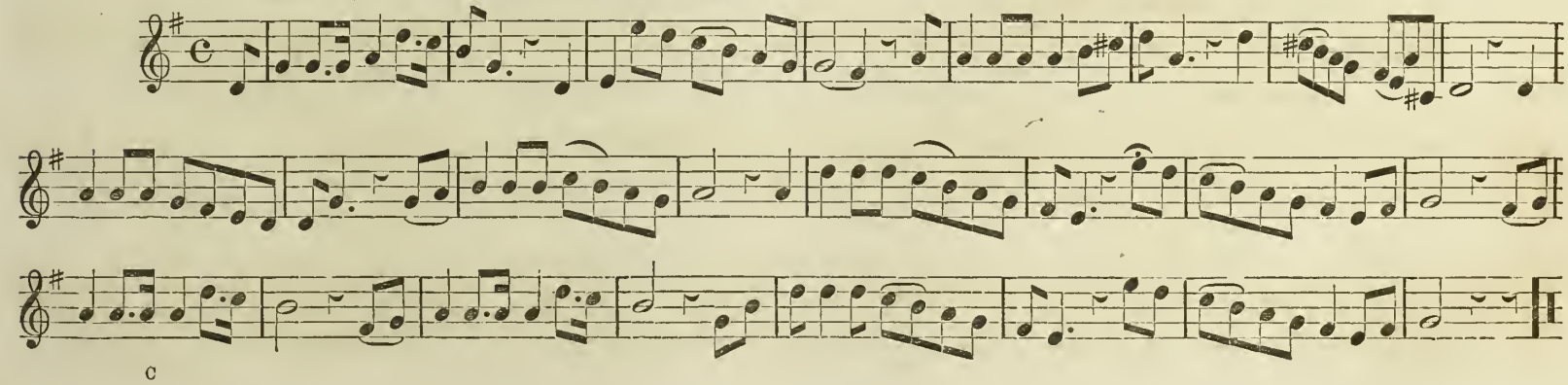
STAR-SPANGLED BANNER.



THE BANNER OF THE SEA.

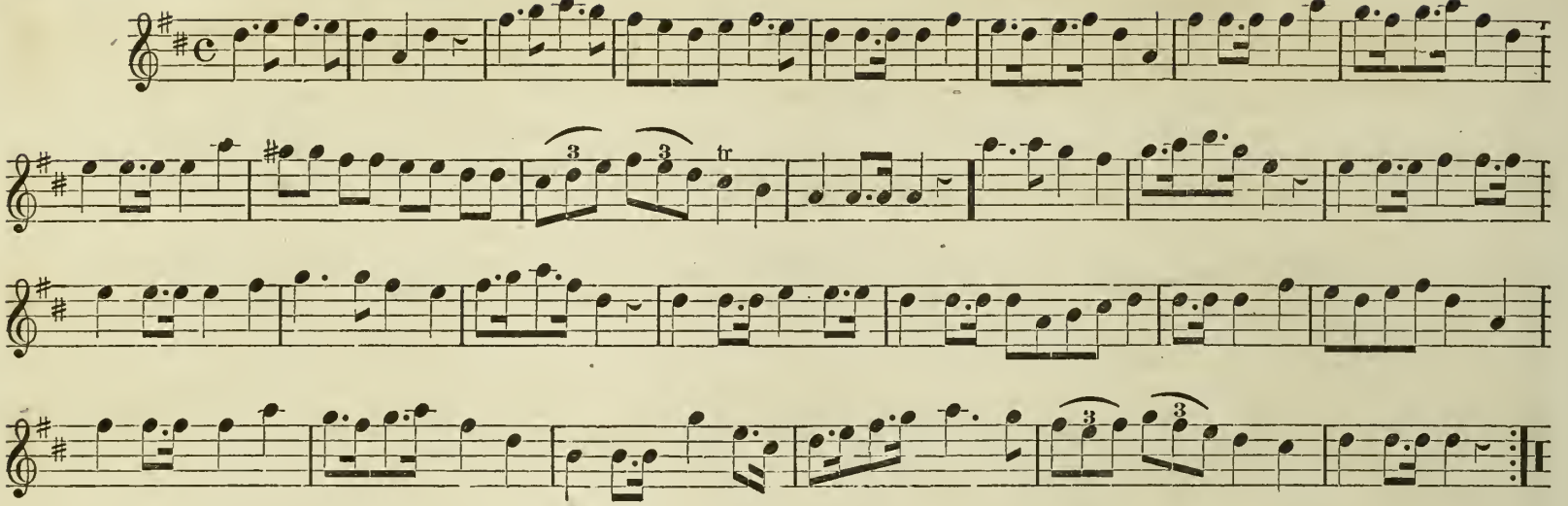


COLUMBIA THE GEM OF THE OCEAN.

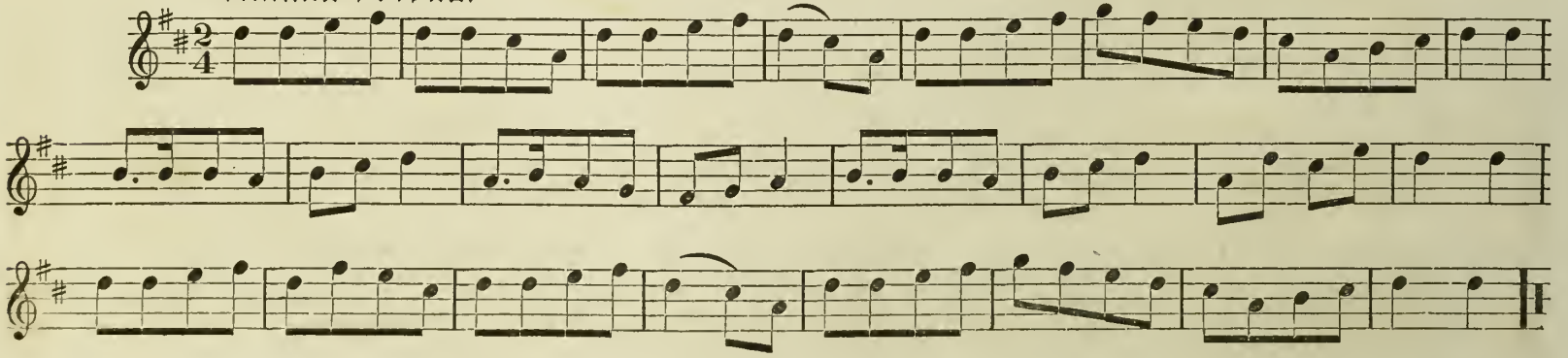


C

HAIL COLUMBIA.

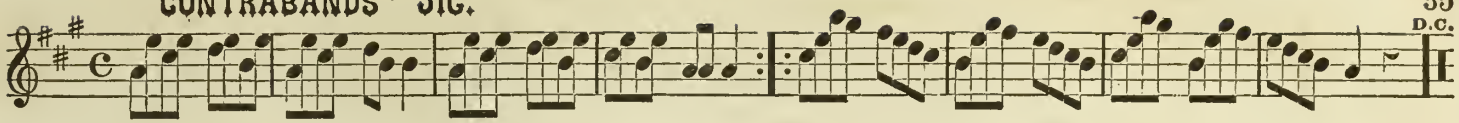


YANKEE DOODLE.



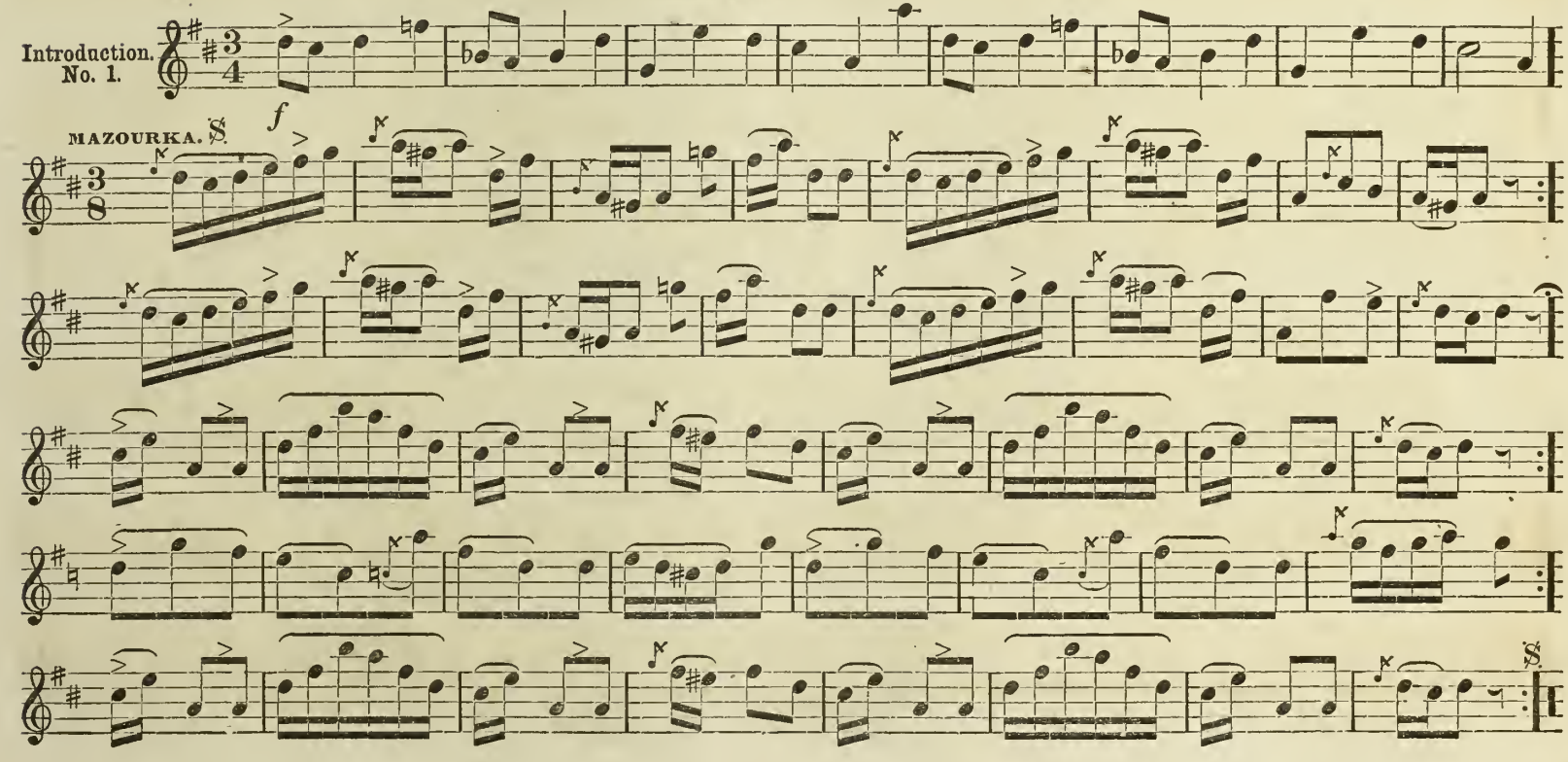
"CONTRABANDS" JIG.

D.C.

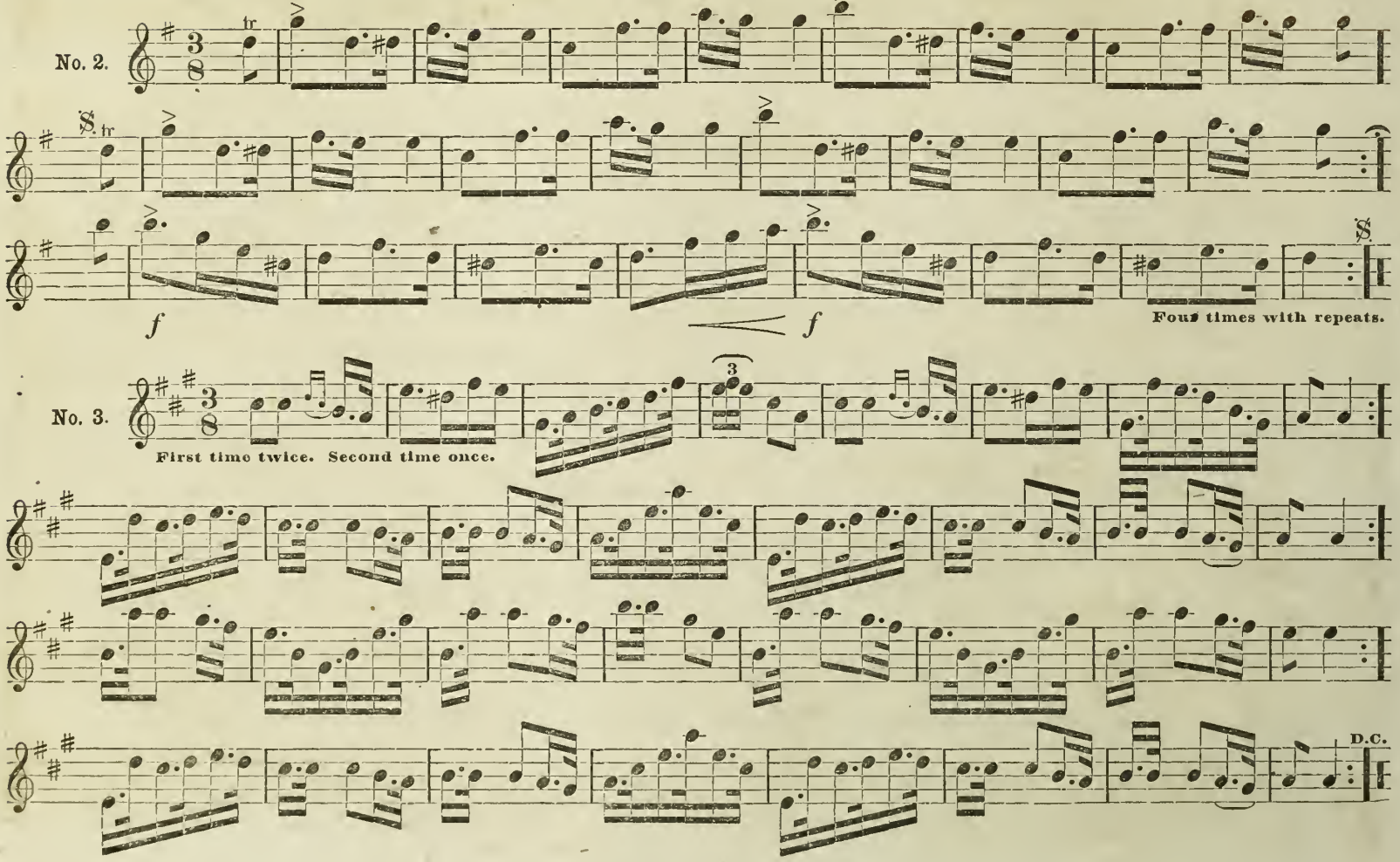


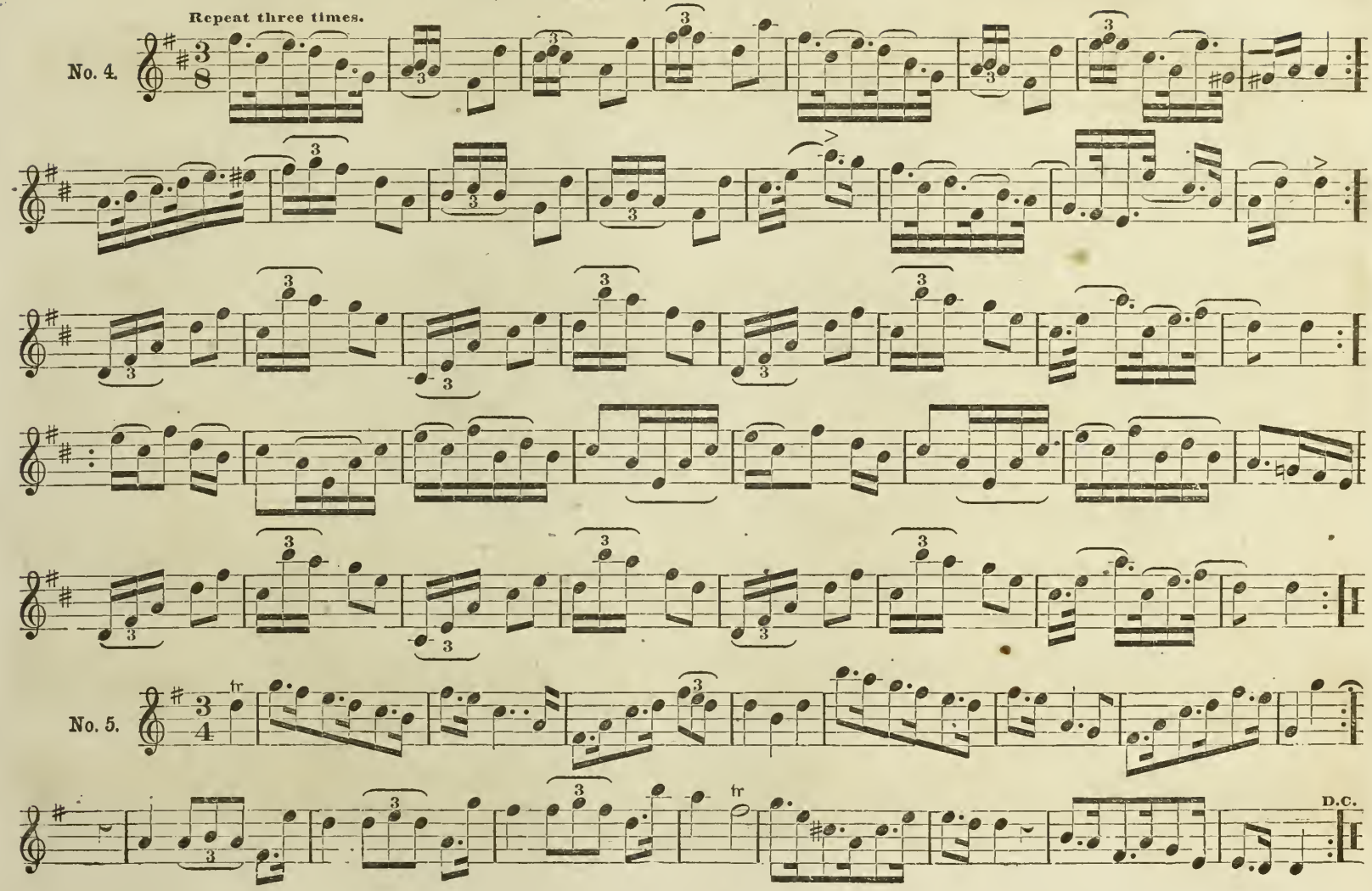
FIRST MAZOURKA QUADRILLES.

Introduction. No. 1.



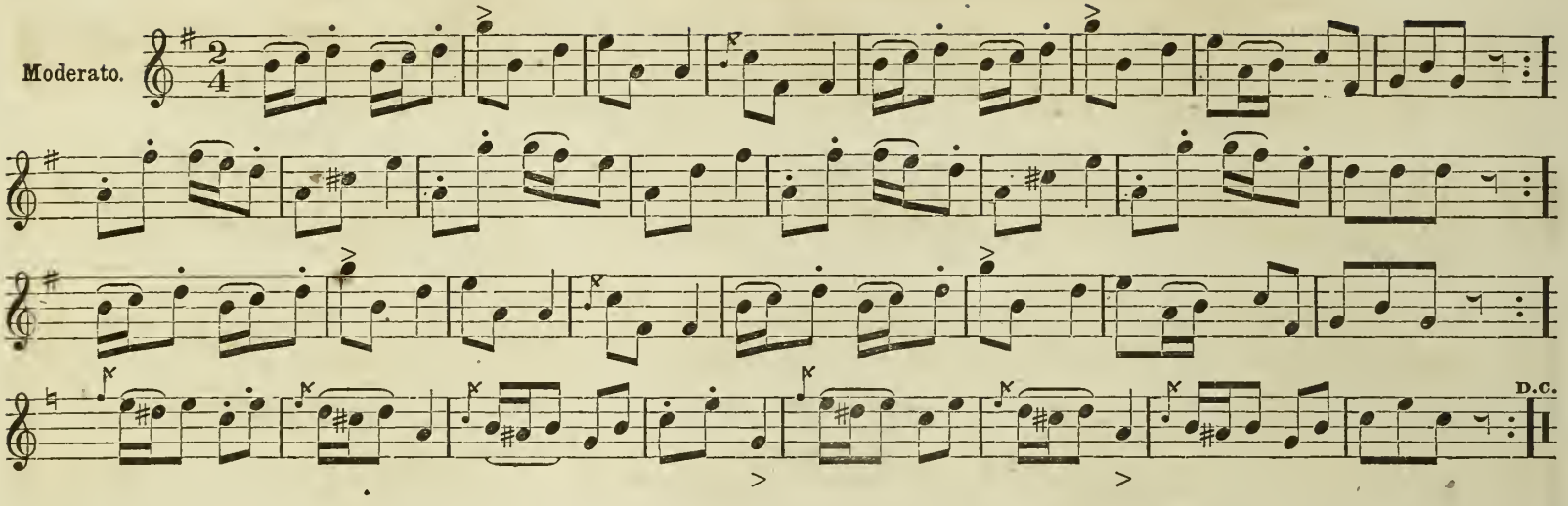
FIRST MAZOURKA QUADRILLES, (Continued.)




Repeat three times.
No. 4.
No. 5.
tr
D.C.

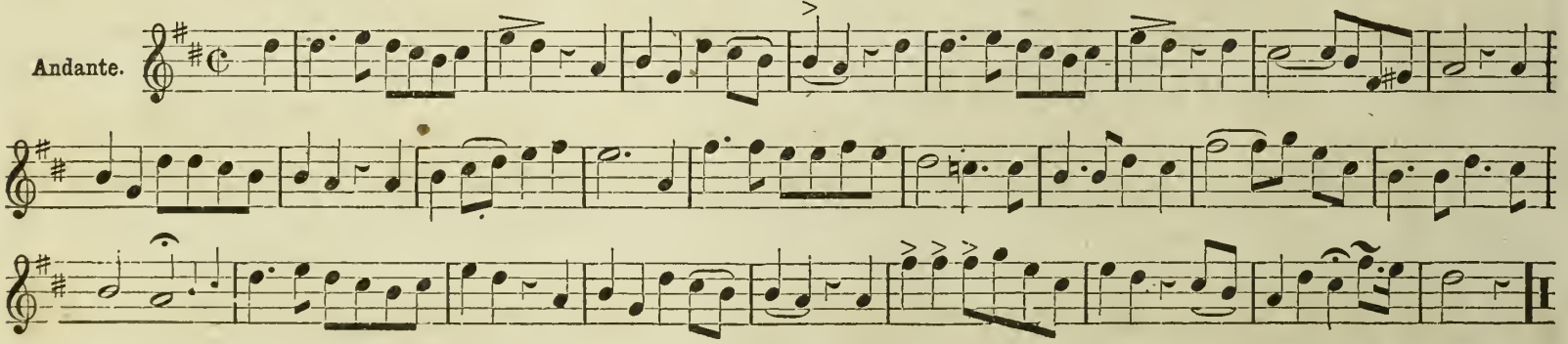
CLARA POLKA.

Moderato.

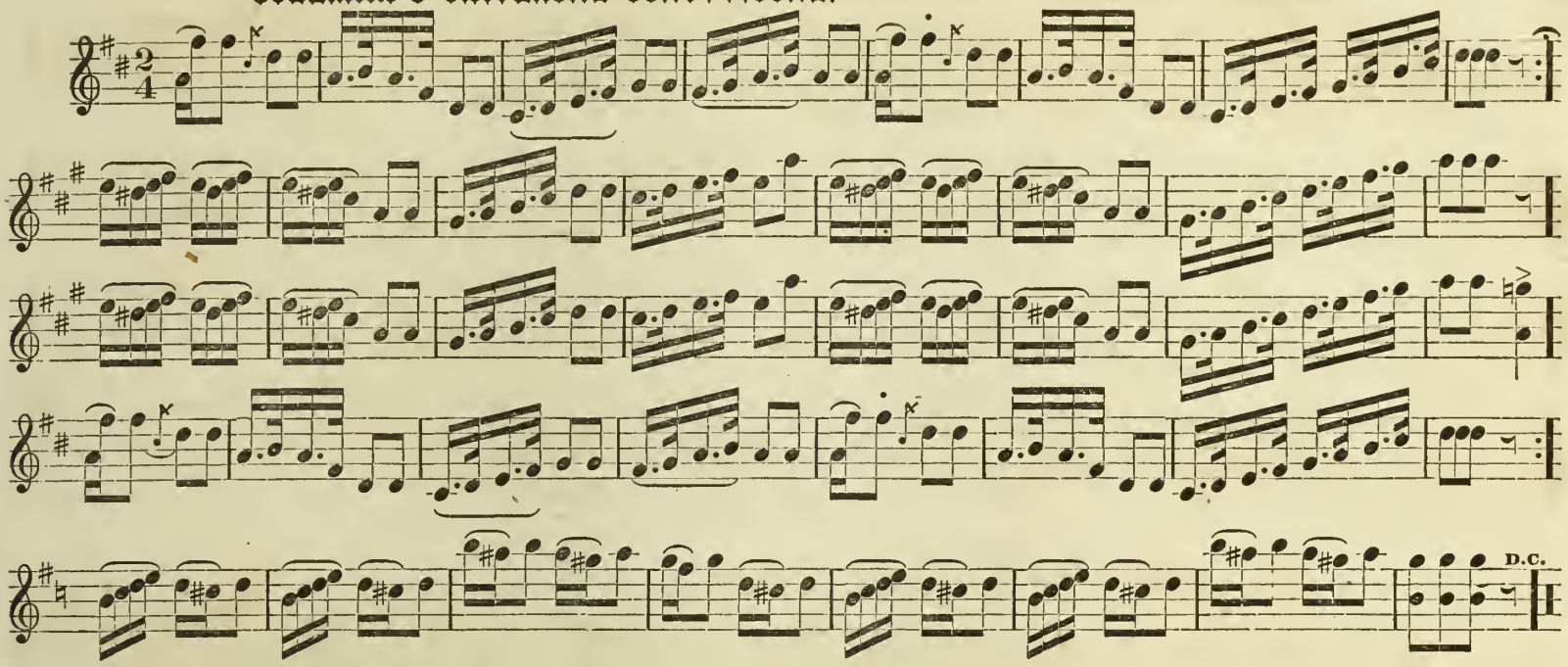


I'M LEAVING THEE IN SORROW, ANNIE.

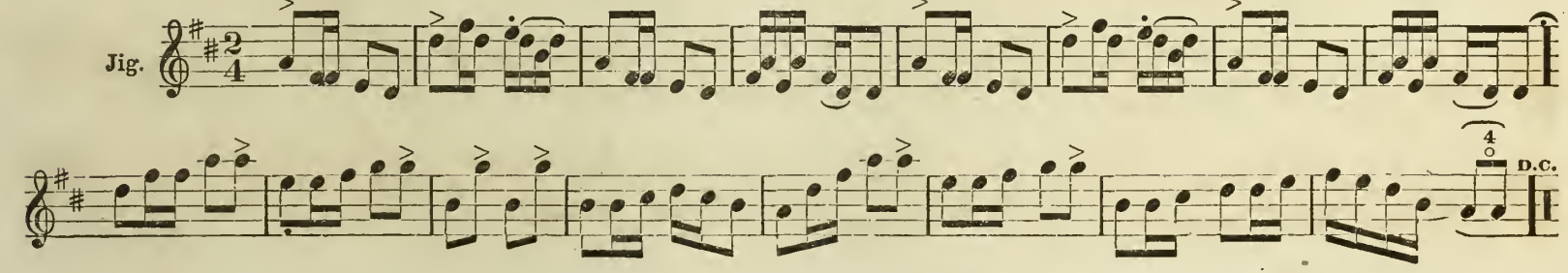
Andante.



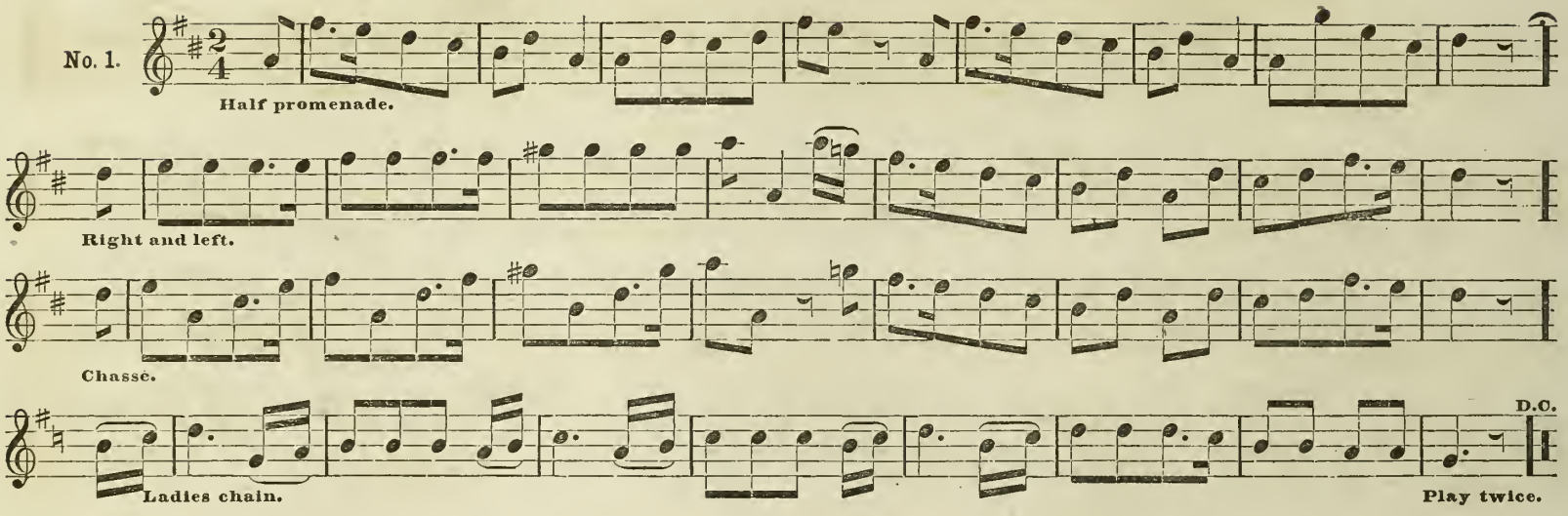
COLEMAN'S UNIVERSAL SCHOTTISCHE.



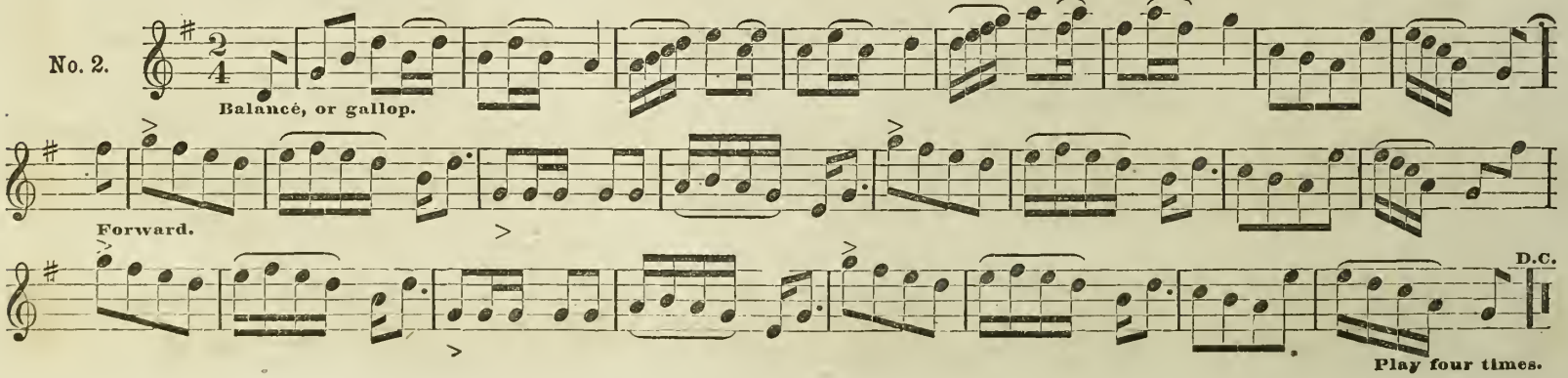
JOB STOLE A TURKEY.

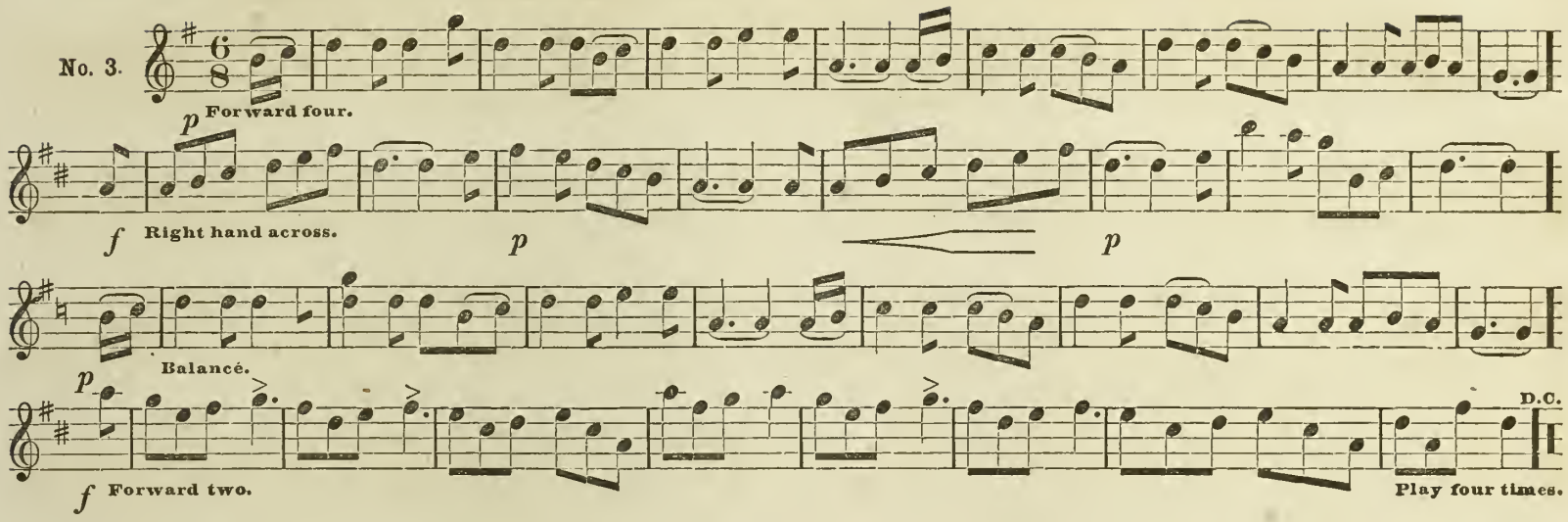


JOVIAL COTILLONS. RAT-CATCHER'S DAUGHTER.

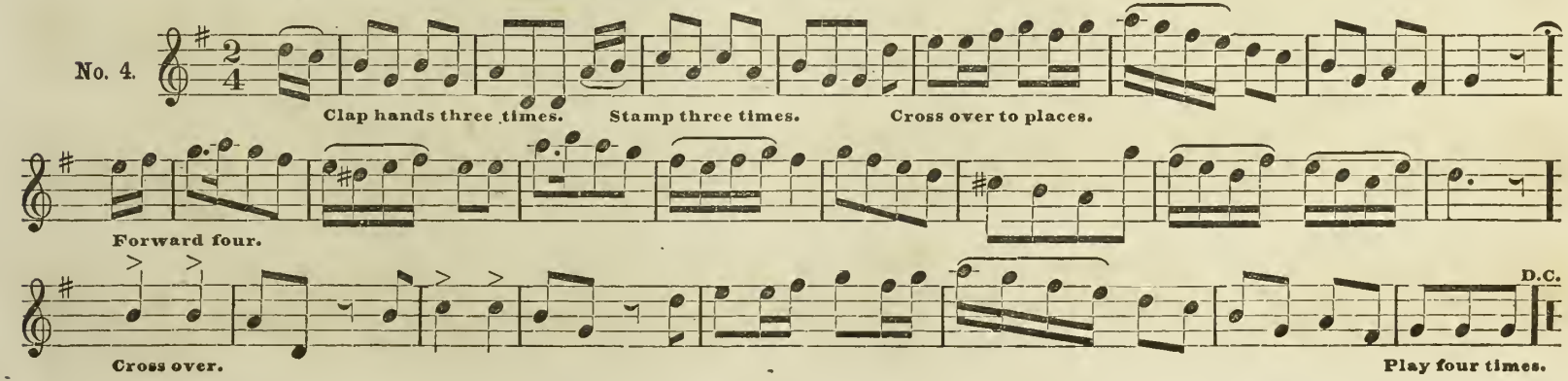


ROOT, HOG, OR DIE!



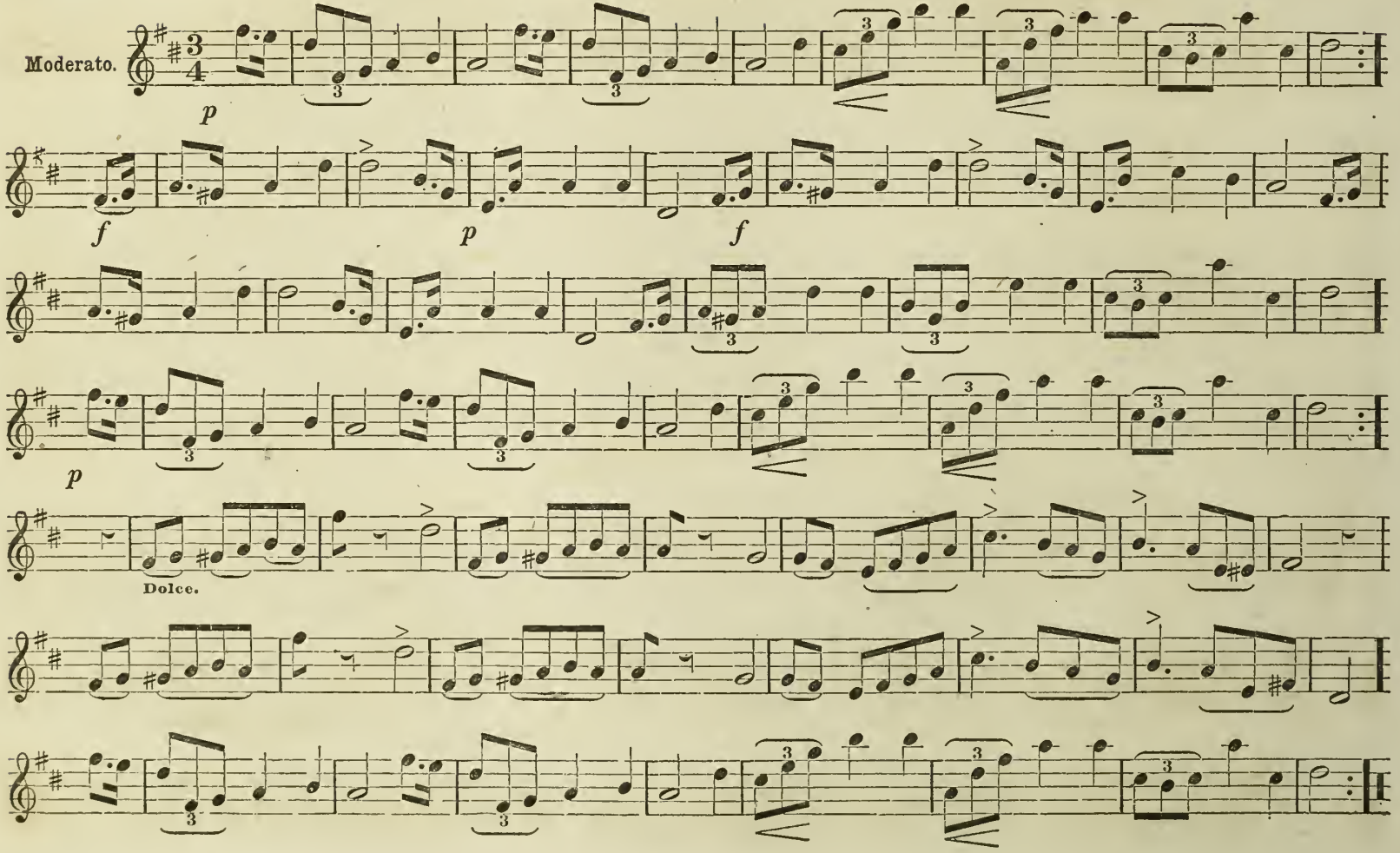


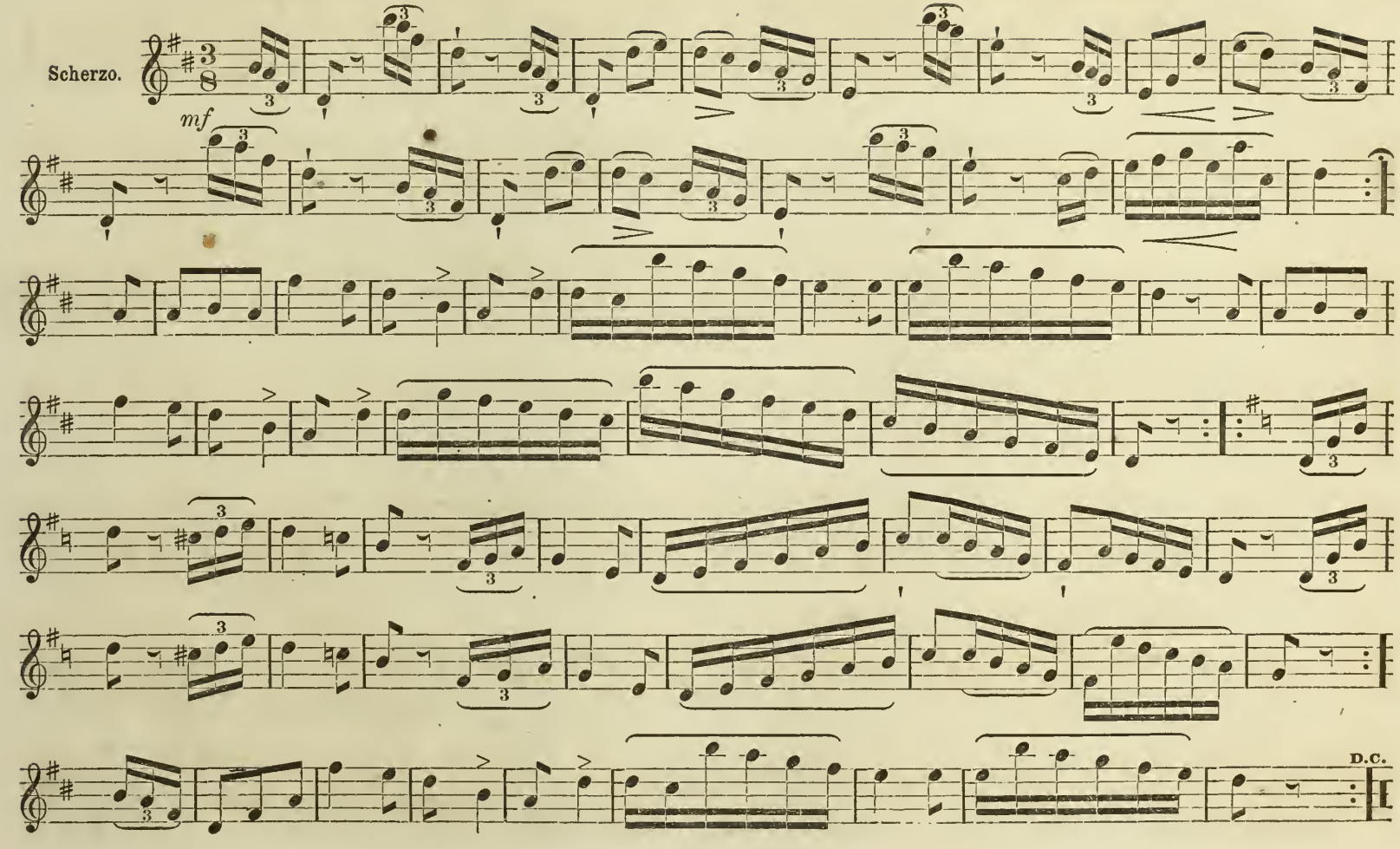
RATAPLAN. (FANCY COTILLON.)



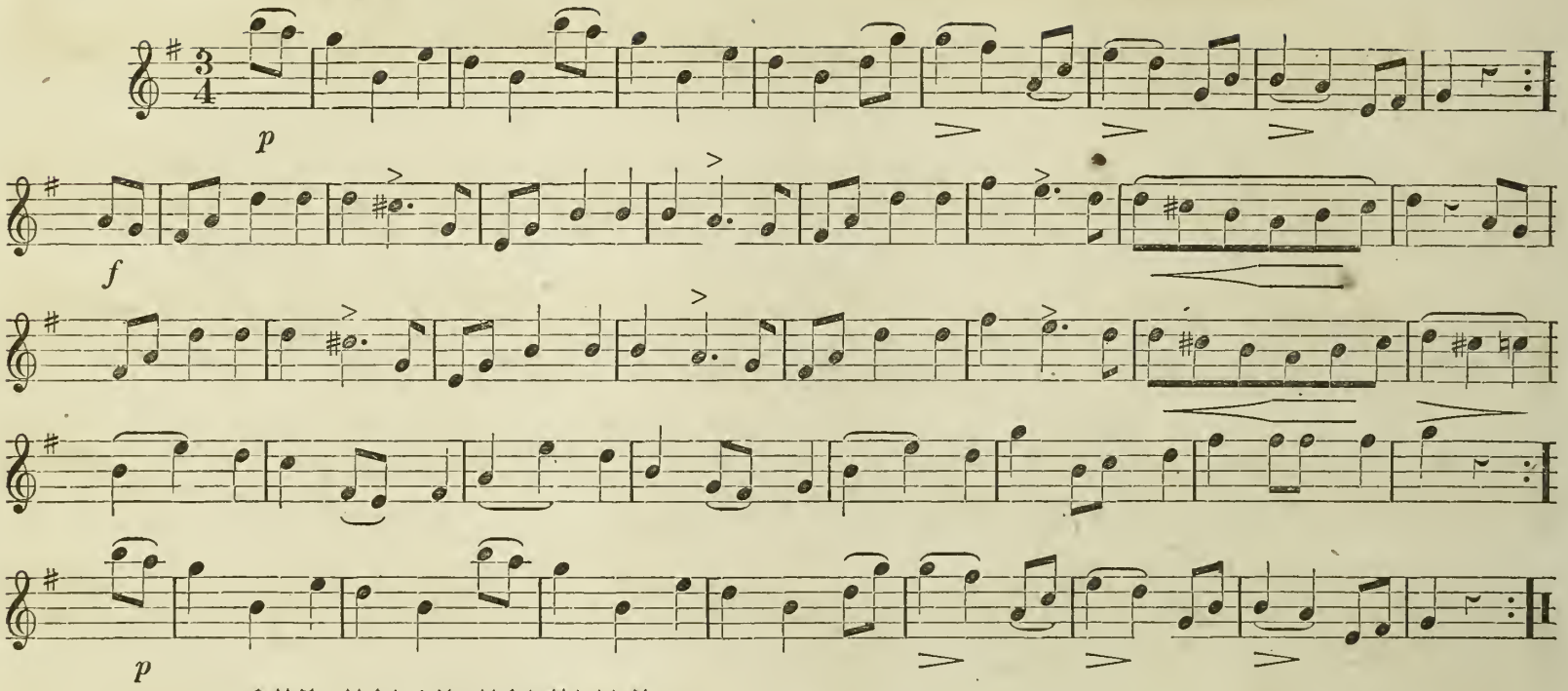
DANCER'S VARSOVIANA.

BY PERMISSION OF JOS. E. WINNER.

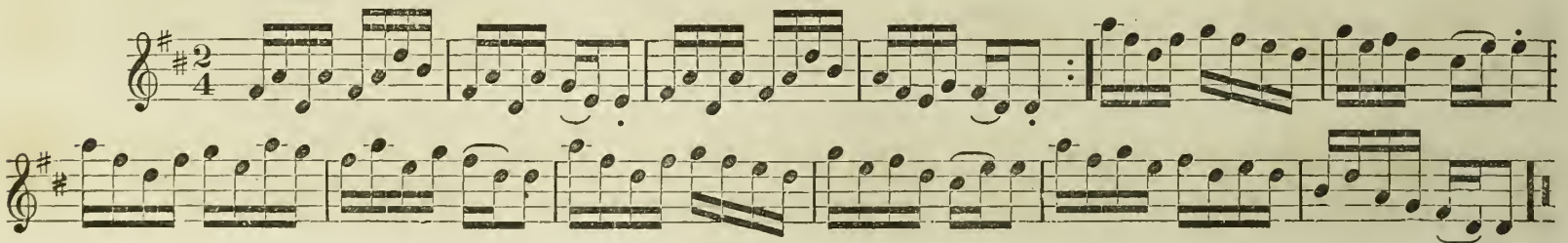



Scherzo.
mf
D.C.

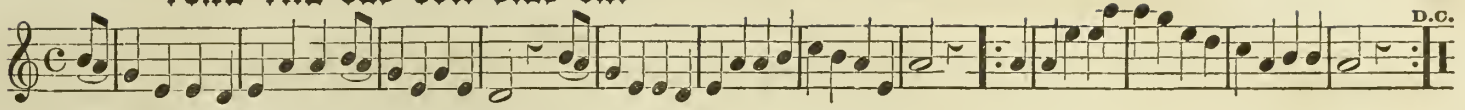
FLOWING WALTZ.



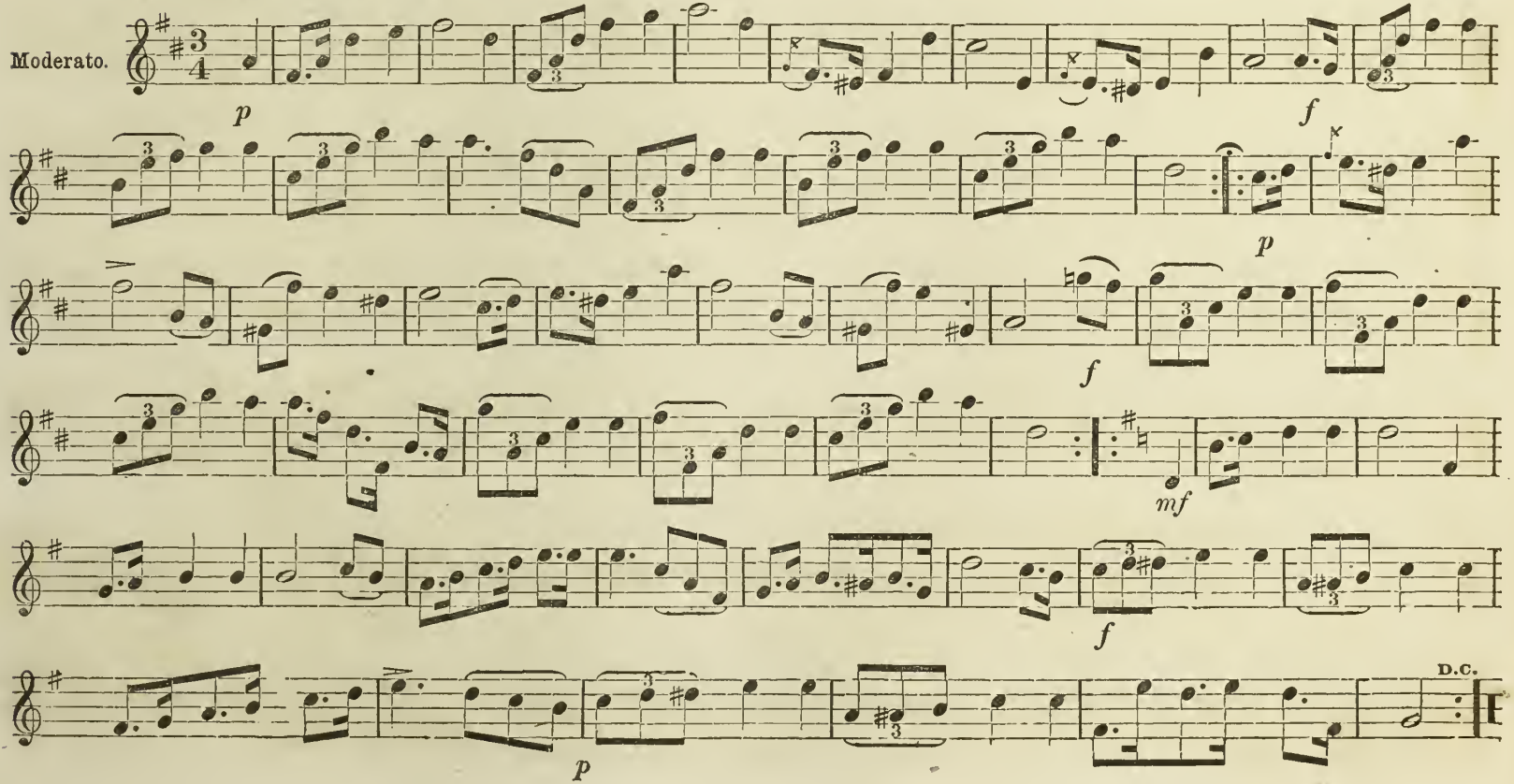
ONE-HORSE HORNPIPE.



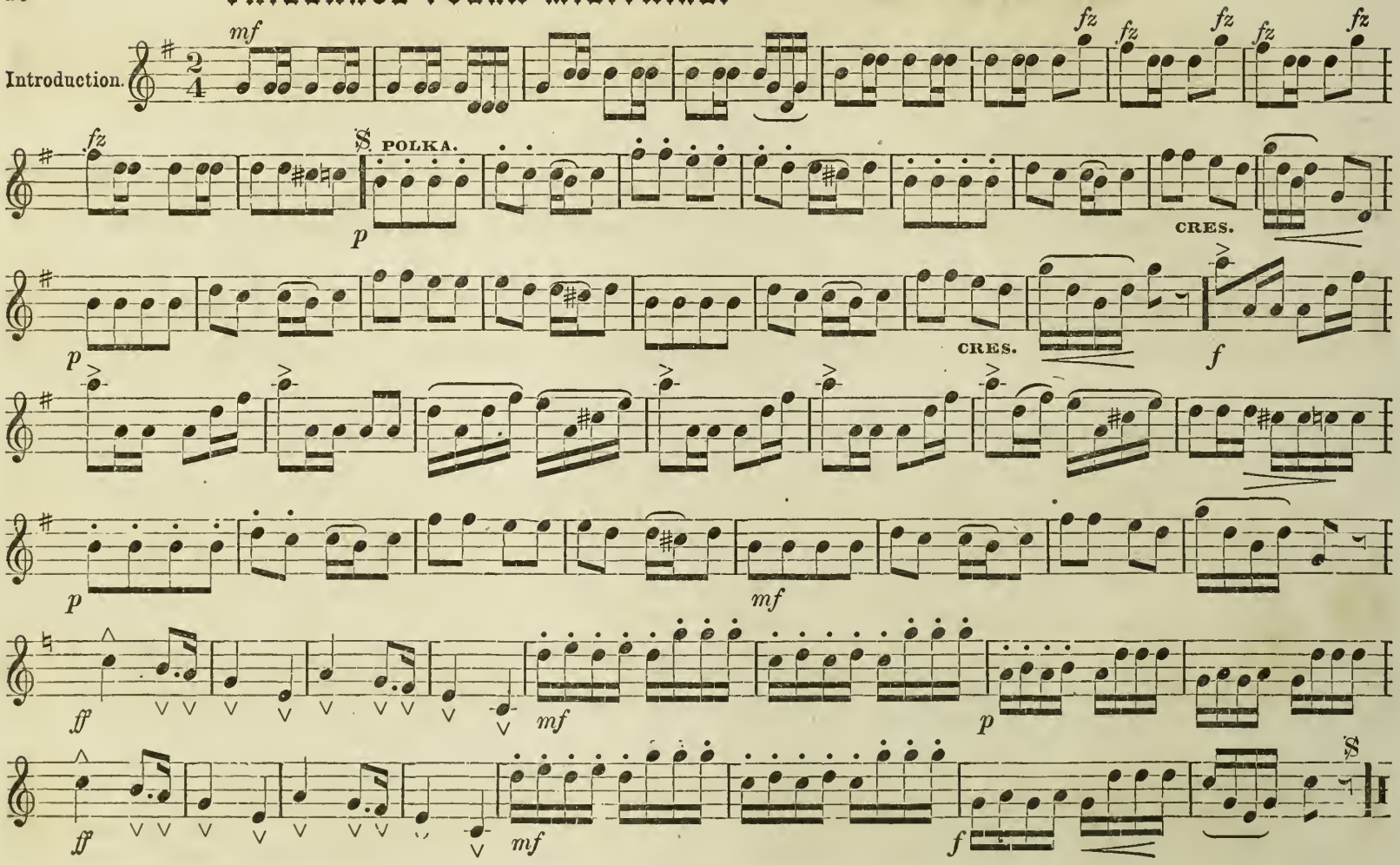
"TUNE THE OLD COW DIED ON."



VARSOVIANA.



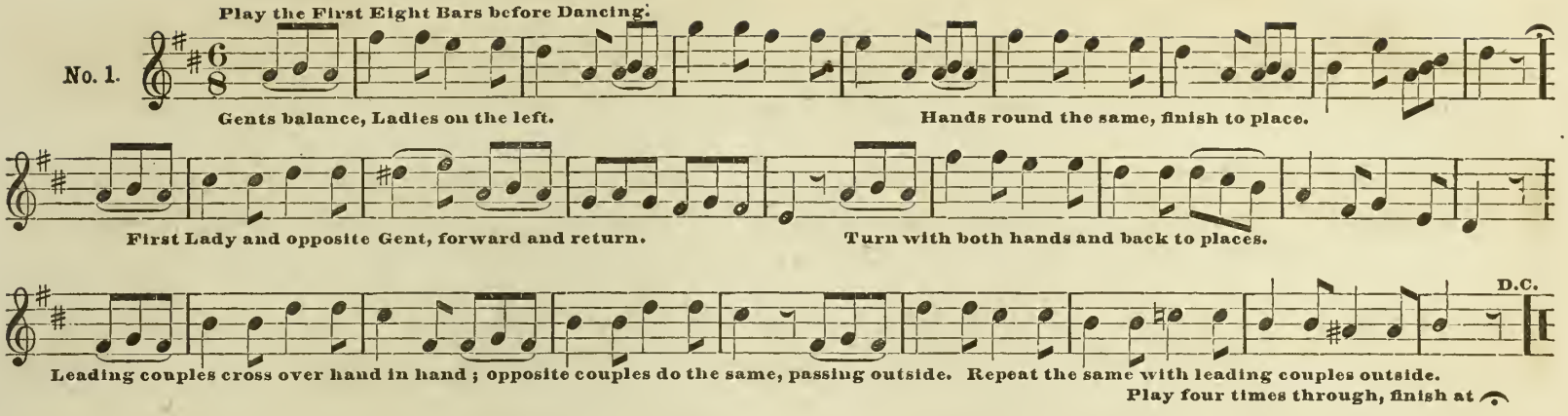
VAILLANCE POLKA MILITAIRE.



LANCER QUADRILLES.

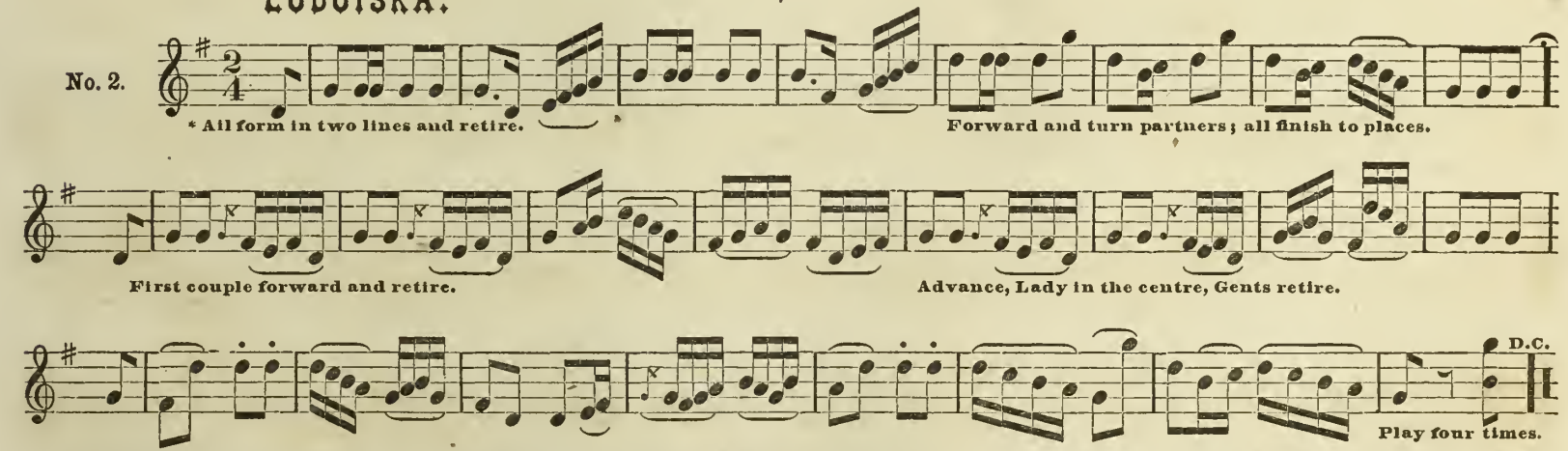
Play the First Eight Bars before Dancing.

No. 1.



LODOISKA.

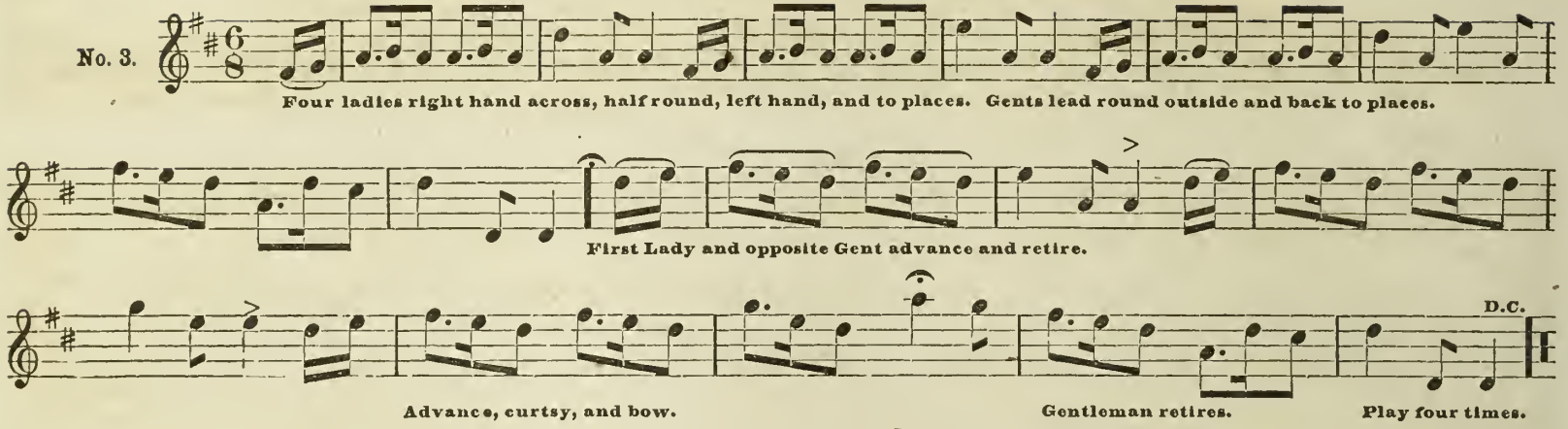
No. 2.



* To form two lines the first and second time the side couples separate from their partners and join each side of the leading couples, four on each side. Third and fourth time the leading couples join the side couples.

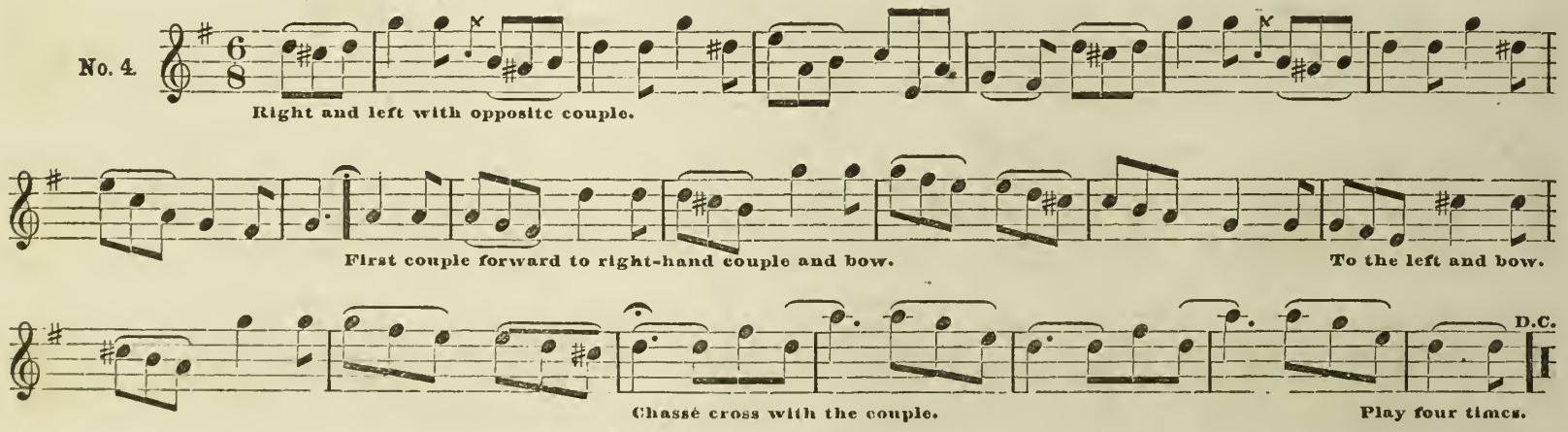
LANCER QUADRILLES, (Continued.) LA NATIVE.

No. 3.

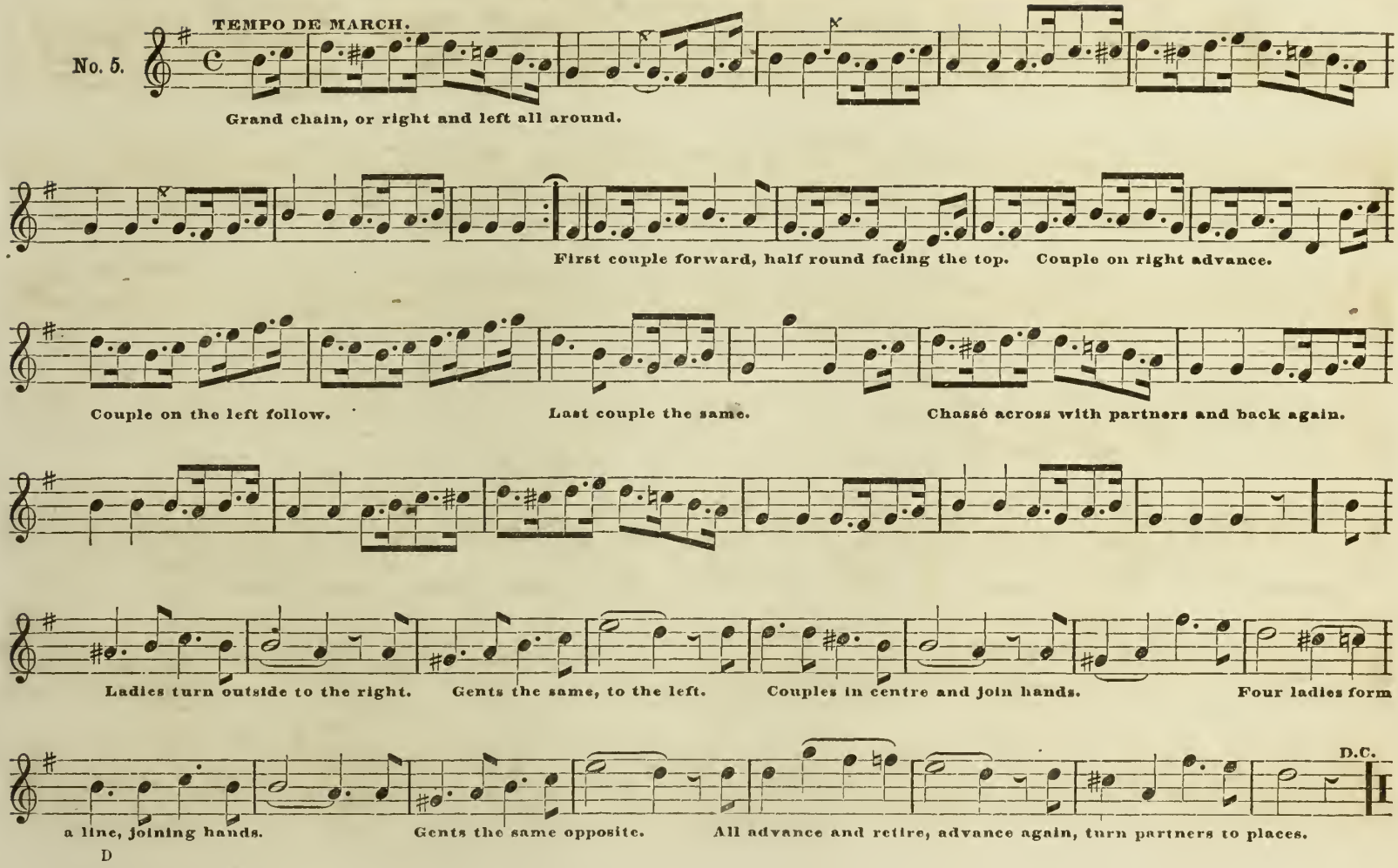


THE GRACES.

No. 4.



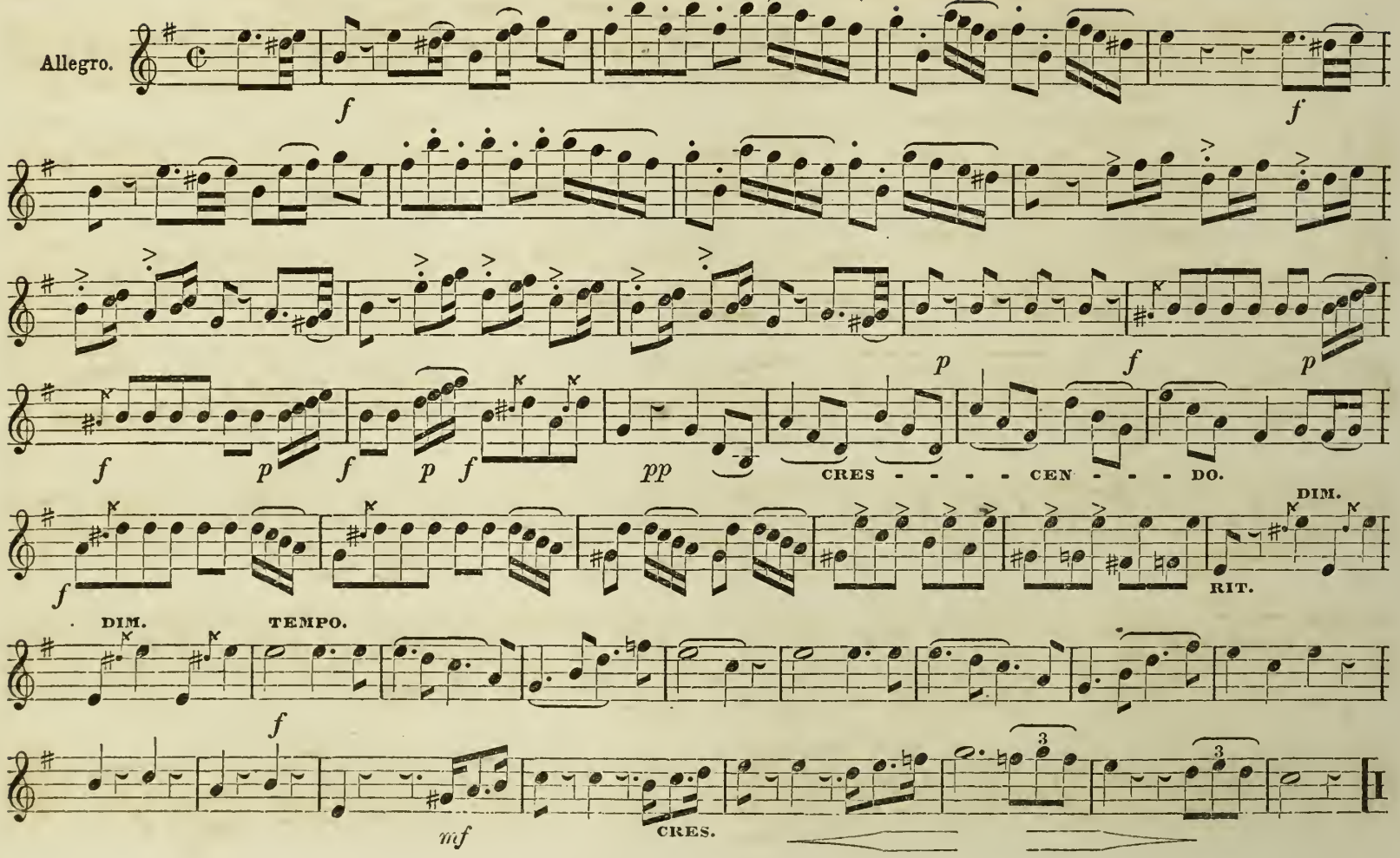
No. 5.

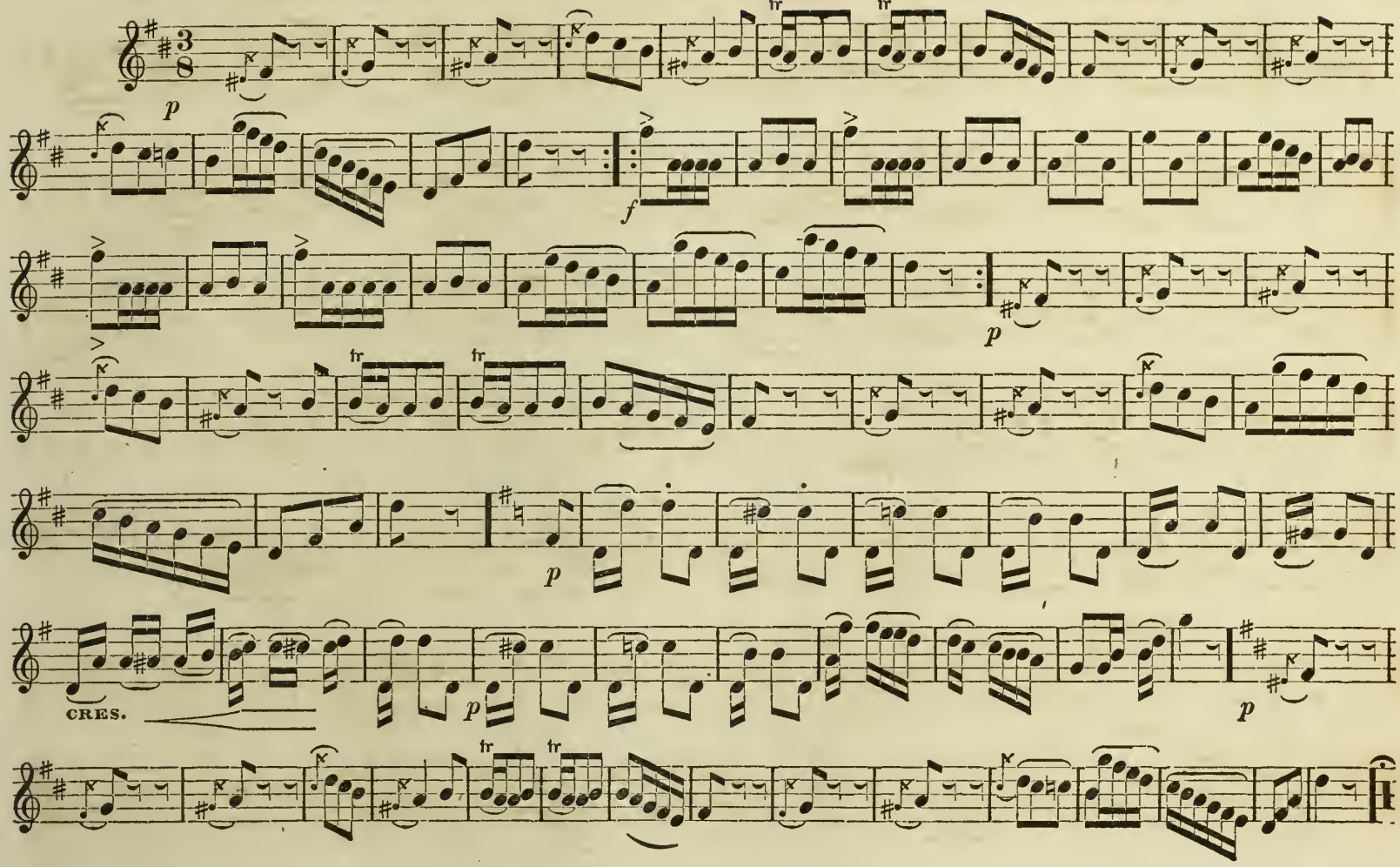

TEMPO DE MARCH.
Grand chain, or right and left all around.
First couple forward, half round facing the top. Couple on right advance.
Couple on the left follow.
Last couple the same.
Chassé across with partners and back again.
Ladies turn outside to the right.
Gents the same, to the left.
Couples in centre and join hands.
Four ladies form
D.C.
a line, joining hands.
Gents the same opposite.
All advance and retire, advance again, turn partners to places.

D

ANVIL CHORUS. (IL TROVATORE.)

VERDI.




p
f
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p
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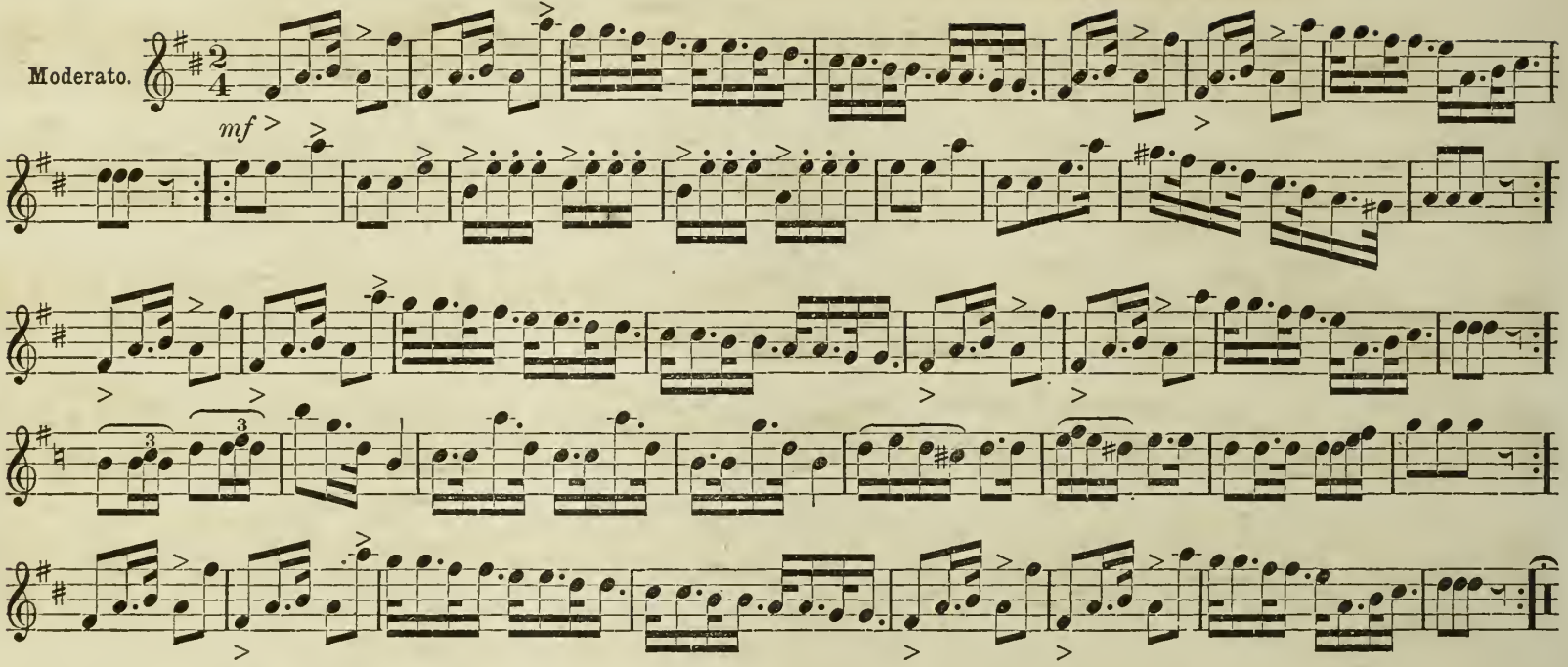
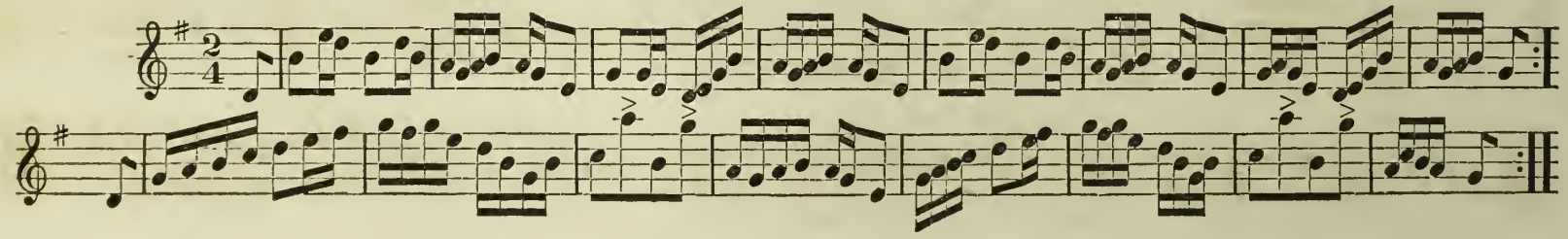
CRES.
p

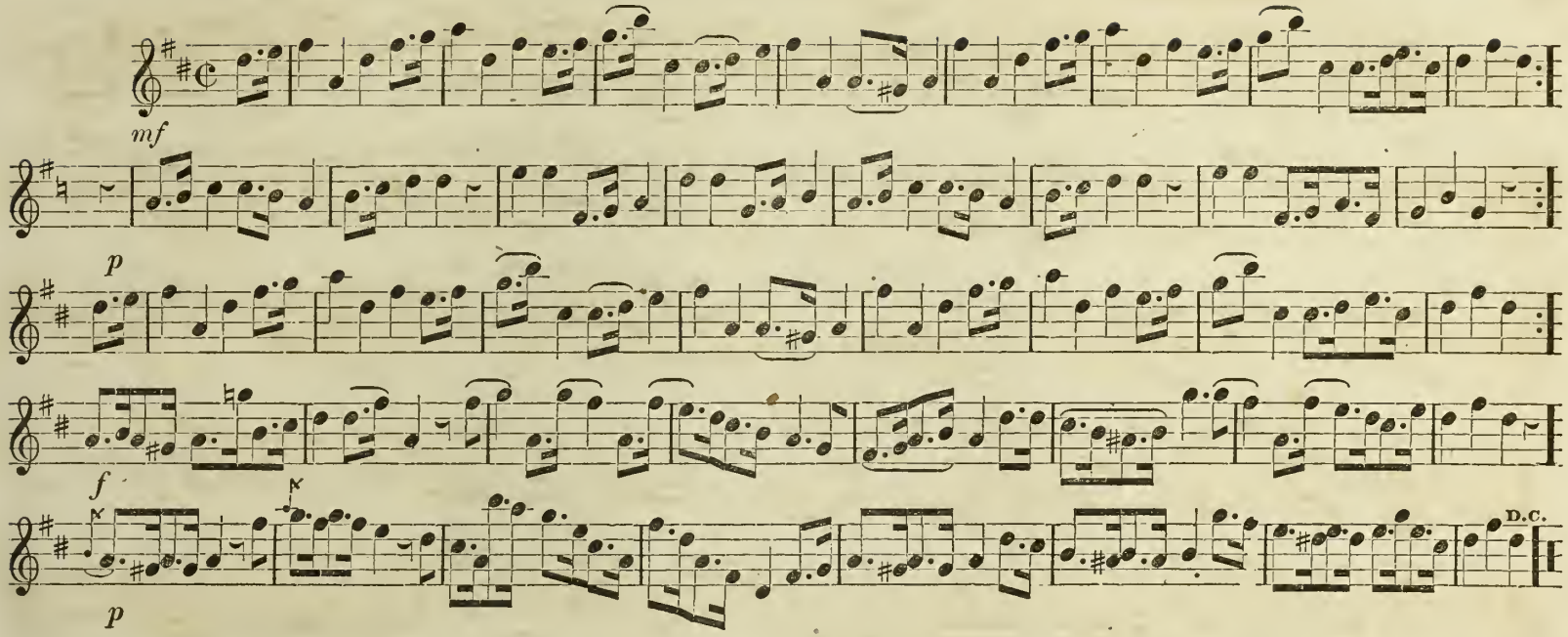
ROCHESTER SCHOTTISCHE.



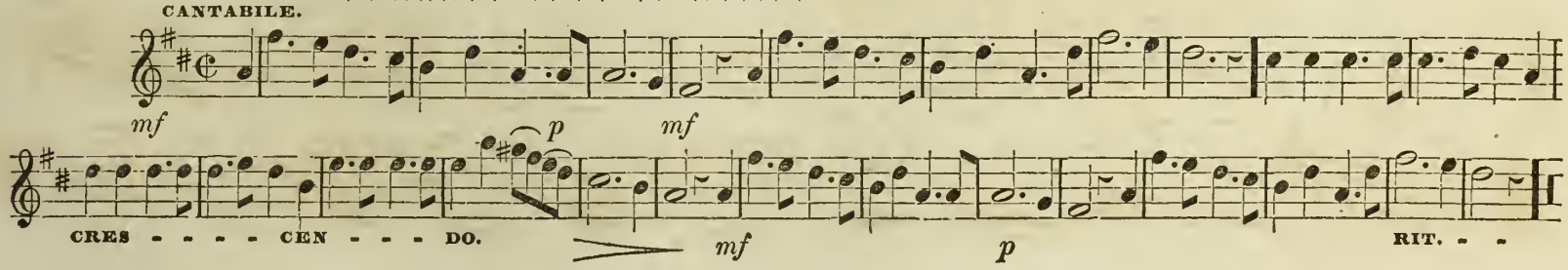
GREEN FIELDS OF AMERICA.



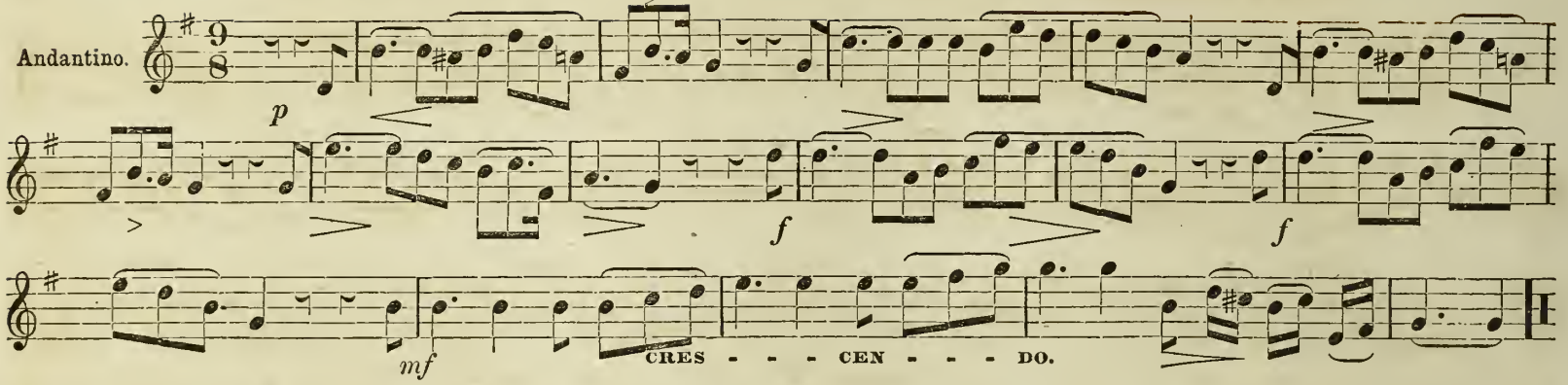
SAN FRANCISCO SCHOTTISCHE.



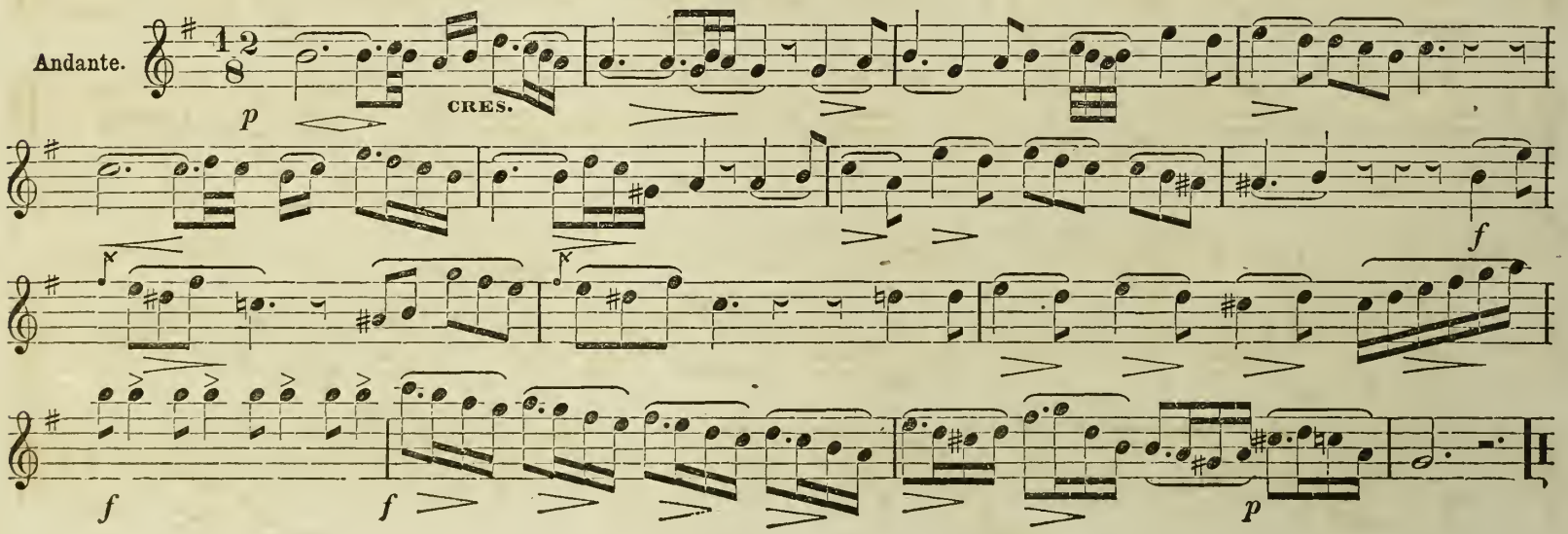
THE DEAREST SPOT IS HOME.



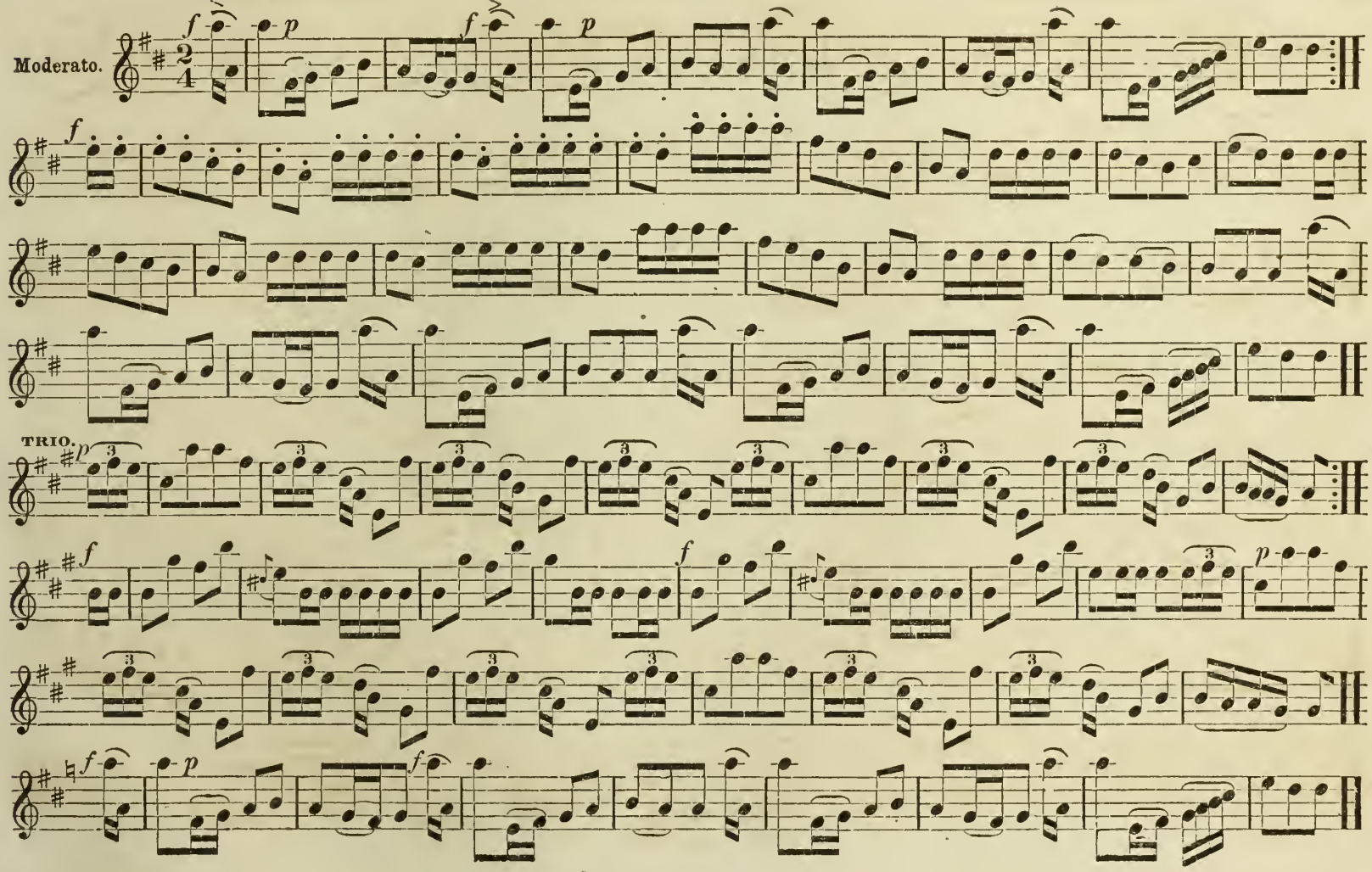
LOMBARDI.



CASTA DIVA, (FROM NORMA.)



LEONORA POLKA.



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