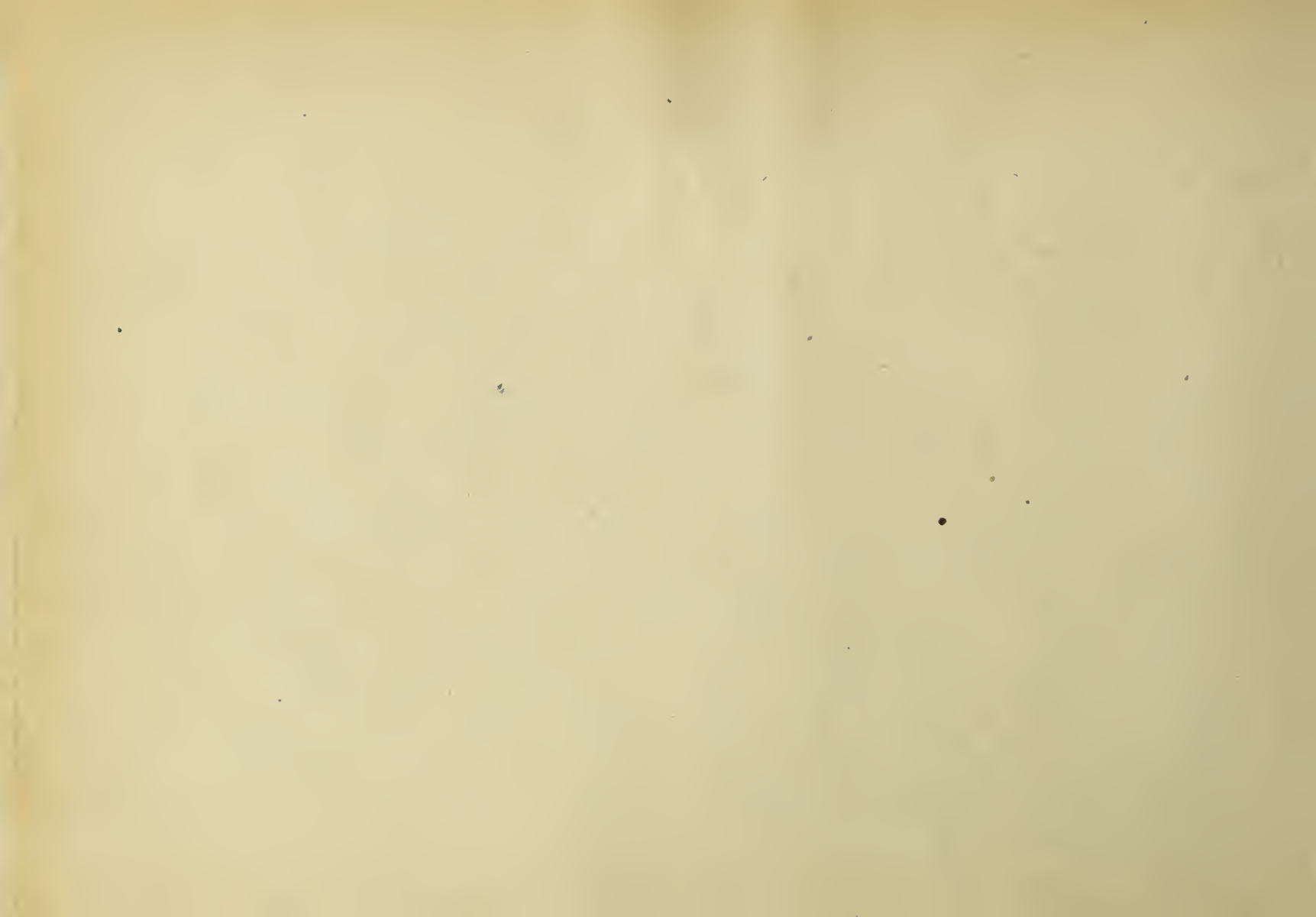




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WINNER'S

TUNES OF THE WORLD.

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CONTAINING THE MOST POPULAR MUSIC OF THE

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CONSISTING OF

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ALSO, THE BEST

OPERA AIRS, SONG-TUNES, REELS,
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PLAIN COTILLIONS,
WITH THE CALLS FOR DANCING,

SCHOTTISCHE QUADRILLES,
MAZOURKAS, FANCY DANCES,
BEDOWAS, WALTZES, MARCHES,
SCHOTTISCHES, &c. &c.

ARRANGED WITH EASY INSTRUCTIONS FOR THE

CLARIONET.

By SEP. WINNER.

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

CITY OF
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NOV. 23, 1880.

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RUDIMENTS OF MUSIC.

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

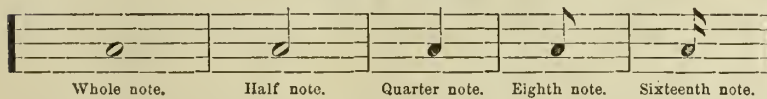
THE STAFF.

Fifth Line.	_____	Fourth Space.
Fourth Line.	_____	Third Space.
Third Line.	_____	Second Space.
Second Line.	_____	First Space.
First Line.	_____	

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:—

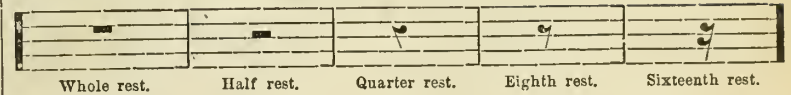
THE NOTES.





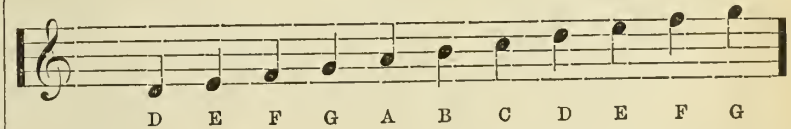
Count four to the *whole* note. Each note is but one-half the length of the preceding one.

RESTS are marks of silence corresponding with the different

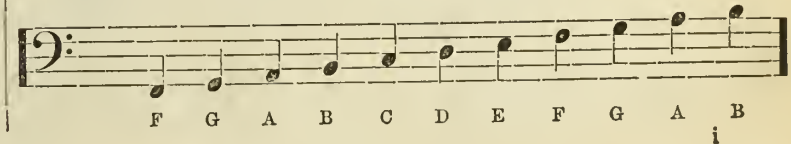
THE RESTS.



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:—



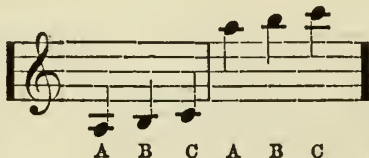
But when the Bass Clef occurs, as follows:—



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.

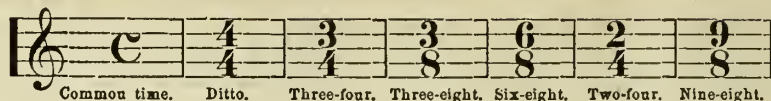
OF TIME.

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

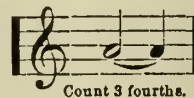
When every bar contains the *value* of a whole note, it is designated as COMMON TIME, and must be divided by four beats, or counts.

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:—

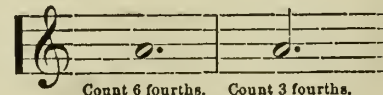


Two or more notes connected with a TIE are sustained as one note the time of all combined, thus:—

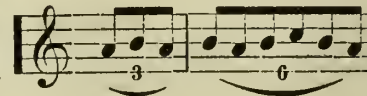


Notes of any duration can be made in this manner.


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



When a figure 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.

CHARACTERS OF THE NOTES AND THEIR PROPORTIONS.

Read the following Table thus: one Semibreve is as long as two Minims, or four Crotchets, &c. One Minim is as long as two Crotchets, or four Quavers, &c. and so on:

One		Semibreve is equal to
Two		Minims, or
Four		Crotchets, or
Eight		Quavers, or
Sixteen		Semiquavers, or
Thirty-two		Demi-Semiquavers.

When a Rest is placed instead of a note, you must cease playing for a length of time corresponding with the note it represents. See the following example.

RESTS.

Semibreve. Minim. Crotchet. Quaver. Semiquaver. **Demi-Semiquaver.**

GUIDE FOR THE CLARIONET.

SCALE OF THE NATURAL NOTES FOR THE CLARIONET.

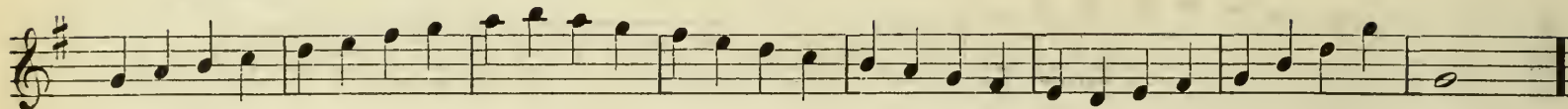
The image displays a musical scale for the clarinet, organized into 20 vertical columns. Each column represents a note from E to A, ascending and then descending. At the top of each column, the note name is written, and a small diagram shows the specific fingerings for that note on the clarinet keys. Below the note name, a treble clef staff contains a musical notation for the note, including a stem, a note head, and a flag. Underneath the staff, a series of dots indicates the fingerings for each of the eight fingers (right hand 1-5, left hand 1-5). The notes are: E, F, G, A, B, C, D, E, F, G, A, B, C, D, E, F, G, A, B, C, D, D, D, E, F, G, A. The final A note is marked with a double bar line.

A SCALE OF FLATS AND SHARPS.

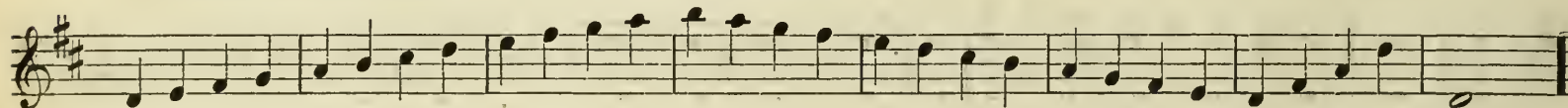
The image displays a musical score for a Clarinet, titled "A SCALE OF FLATS AND SHARPS." The score is presented in a multi-staff format. At the top, a single staff shows the melodic line of the scale, starting with a treble clef and a key signature of one sharp (F#). The scale consists of 14 notes: F#, G, A, B, C, D, E, F, G, A, B, C, D, E. The notes are grouped into measures, with accidentals (sharps and flats) placed above the notes to indicate the specific pitch. Below the melodic staff, there are five staves labeled "1st.", "2d.", "3d.", "4th.", and "5th." on the left side. Each of these staves contains a series of notes corresponding to the scale, with fingerings indicated by dots above or below the notes. The "1st." staff uses a mix of eighth and quarter notes. The "2d." staff uses quarter notes. The "3d.", "4th.", and "5th." staves use eighth notes. The notes are arranged in a way that shows the progression of the scale across the five fingers of the right hand. The bottom five staves are labeled "1st.", "2d.", "3d.", "4th.", and "5th." on the left side, representing fingerings for the left hand. These staves contain a series of notes corresponding to the scale, with fingerings indicated by dots above or below the notes. The notes are arranged in a way that shows the progression of the scale across the five fingers of the left hand. The entire score is enclosed in a large rectangular frame.

SCALES IN THE KEYS WITH SHARPS.

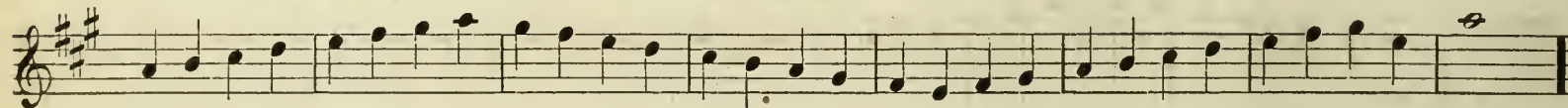
SCALE IN THE KEY OF G. F is made Sharp.



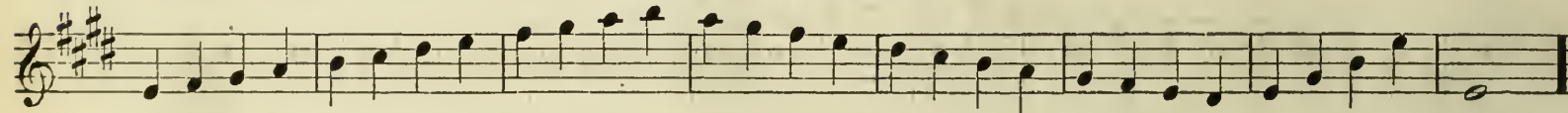
SCALE IN THE KEY OF D. F and C are made Sharp.



SCALE IN THE KEY OF A. F, C and G are made Sharp.



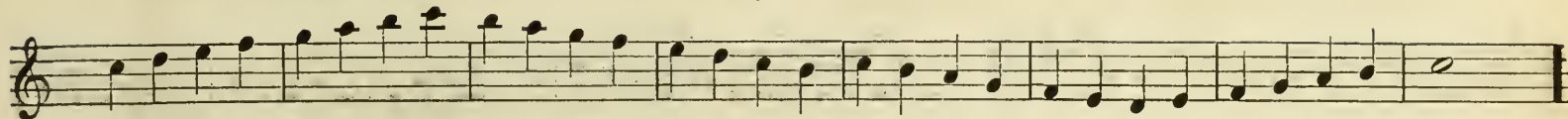
SCALE IN THE KEY OF E. F, C, G and D are made Sharp.



The Scales in five, six and seven Sharps, being but seldom used, are omitted.

SCALES IN THE KEYS WITH FLATS.

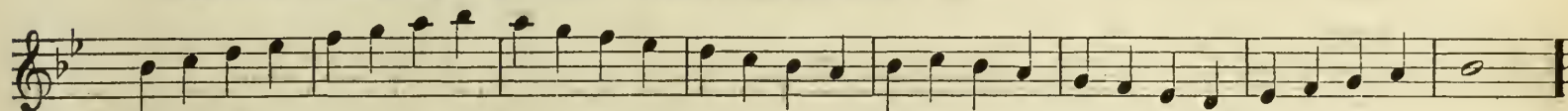
SCALE IN THE KEY OF C. Or the Natural Key.



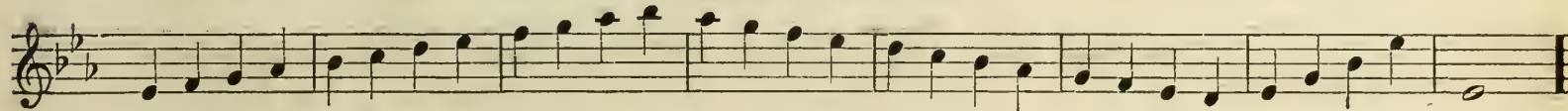
SCALE IN THE KEY OF F. B is made Flat.



SCALE IN THE KEY OF B FLAT. B and E are made Flat.

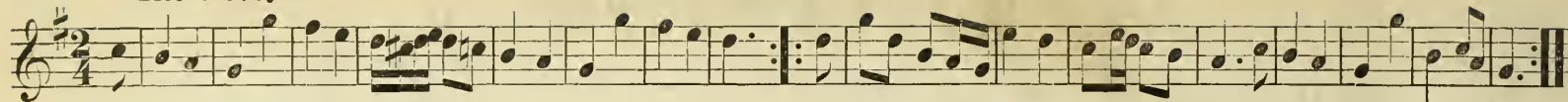


SCALE IN THE KEY OF E FLAT. B, E, and A are made Flat.



The Scales in four, five, and six Flats, being but seldom used, are omitted.

viii **The Reveille.**



The General.



Troop, or Assembling.



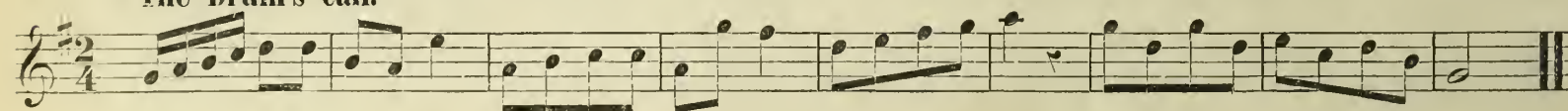
To Arms.



Troop.



The Drum's Call.



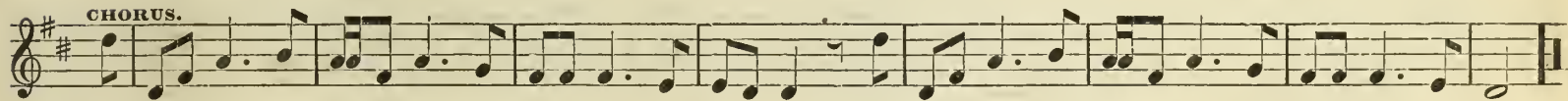
WINNER'S TUNES OF THE WORLD.

GIDEON'S BAND.

Plain figures, *draw*. Dotted figures, *press*.

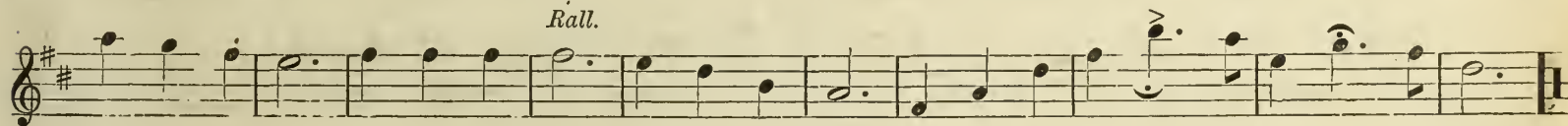
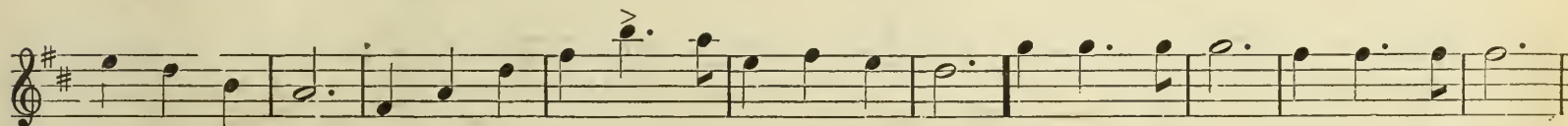
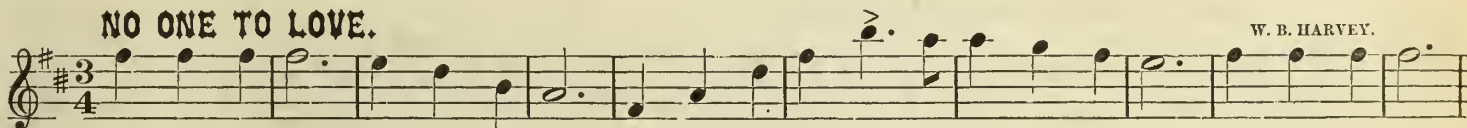


CHORUS.



NO ONE TO LOVE.

W. B. HARVEY.



CARRIE LEE.

MORTON.

Musical score for "CARRIE LEE" by Morton. The score is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). It consists of three staves. The first two staves contain the main melody, and the third staff is labeled "CHORUS." and contains a chorus melody. The piece ends with a double bar line.

CONTRABAND SCHOTTISCHE.

SEP. WINNER.

Musical score for "CONTRABAND SCHOTTISCHE" by Sep. Winner. The score is written in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It consists of four staves. The first staff contains the main melody, and the following three staves contain a complex accompaniment with various rhythmic patterns and ornaments. The piece ends with a double bar line and the initials "D.C." (Da Capo) on the right side of the final staff.

GLORY HALLELUJAH, OR JOHN BROWN.

p CHORUS. SYMPHONY.

This section contains three staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It features a melodic line with various rhythmic values and slurs. The second staff is labeled 'CHORUS.' and contains a shorter melodic phrase. The third staff is labeled 'SYMPHONY.' and contains a more complex rhythmic accompaniment. The music concludes with a double bar line.

CONGRESS GRAND MARCH.

f *Cres.* *S.* *D.C.*

This section contains four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It features a melodic line with various rhythmic values and slurs. The second staff is marked with a forte dynamic (*f*) and contains a more complex rhythmic accompaniment. The third staff is marked with a crescendo (*Cres.*) and contains a melodic line. The fourth staff is marked with a double bar line and a 'D.C.' (Da Capo) instruction. The music concludes with a double bar line.

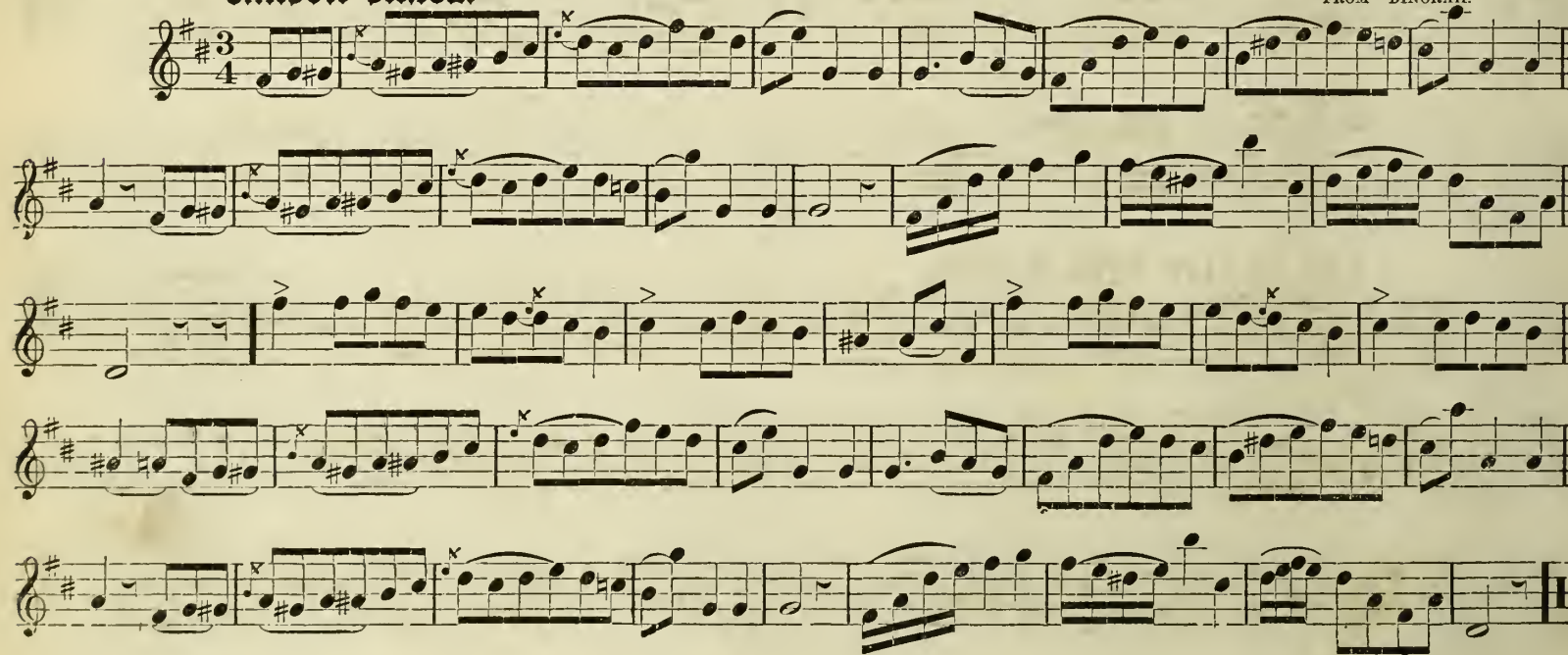
MARYLAND, MY MARYLAND.



Musical score for "MARYLAND, MY MARYLAND." The piece is in G major (one sharp) and 3/4 time. It consists of two staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody is written in a simple, rhythmic style with eighth and quarter notes. The second staff continues the melody, featuring some triplet rhythms and ending with a double bar line.

SHADOW DANCE.

FROM "DINORAIL"



Musical score for "SHADOW DANCE." The piece is in G major (one sharp) and 3/4 time. It consists of six staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody is more complex than the first piece, featuring many triplets, slurs, and dynamic markings such as accents (>) and staccato (x). The second staff continues the melody with similar rhythmic patterns. The third staff features a prominent triplet pattern. The fourth staff continues with more complex rhythmic figures. The fifth and sixth staves conclude the piece with a double bar line.

LISTEN TO THE MOCKING-BIRD.

ALICE HAWTHORNE. 7

Musical score for 'Listen to the Mocking-Bird' in G major (one sharp) and common time. The score consists of four staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. It contains a melodic line with dynamics *mf* and *p*. The second staff features a rhythmic accompaniment with sixteenth-note patterns, marked with *f* and *p*. The third staff continues the melody with dynamics *p*, *f*, and *p*. The fourth staff provides a bass line with trills and dynamics *f* and *f*. The piece concludes with a double bar line.

LET US LIVE WITH A HOPE.

ALICE HAWTHORNE.

Musical score for 'Let us live with a hope.' in G major (one sharp) and common time. The score consists of three staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. It contains a melodic line with dynamics *p* and *mf*. The second staff features a rhythmic accompaniment with dynamics *p* and *mf*. The third staff continues the melody with dynamics *p* and *f*. The piece concludes with a double bar line.

FOLKS THAT PUT ON AIRS.

W. H. COULSTON.

Musical score for "FOLKS THAT PUT ON AIRS." in G major, 2/4 time. The score consists of three staves. The first two staves are the main melody, and the third staff is labeled "CHORUS." The music features a mix of eighth and sixteenth notes with some rests.

RONDO POLKA.

SEP. WINNER.

Musical score for "RONDO POLKA." in G major, 2/4 time. The score consists of three staves. The first staff is marked *p* (piano). The second staff is marked *f* (forte) and includes accents (>) over several notes. The third staff is marked *mf* (mezzo-forte) and includes a *p* (piano) marking at the beginning and a *f* (forte) marking later. The piece concludes with a double bar line and a repeat sign, labeled "D.C." (Da Capo).

BONNIE BLUE FLAG.

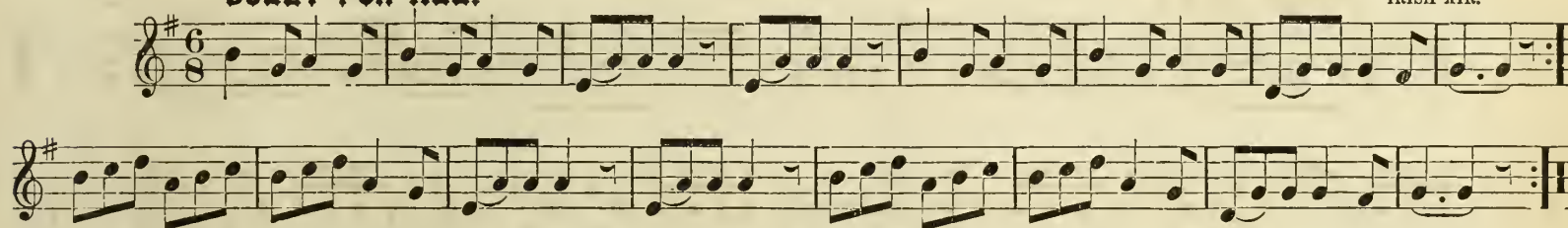
"SECESSII" SONG.



Musical notation for "Bonnie Blue Flag" in G major and 6/8 time. It consists of three staves. The first two staves contain the main melody, and the third staff is labeled "CHORUS." and contains a different melodic line.

BULLY FOR ALL.

IRISH AIR.



Musical notation for "Bully for All" in G major and 6/8 time. It consists of two staves of music.

THE COSY NOOK.

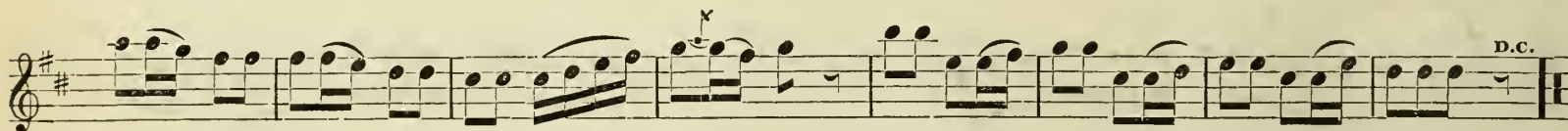
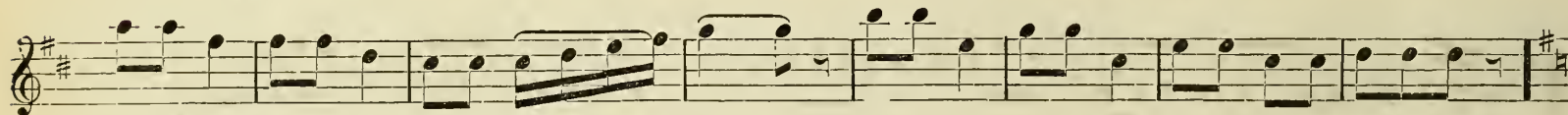
ALICE HAWTHORNE.



Musical notation for "The Cosy Nook" in G major and common time (C). It consists of two staves. The first staff is the main melody, and the second staff is labeled "CHORUS." and contains a different melodic line.

CARPENTER'S PLAIN COTILLIONS.

No. 1.

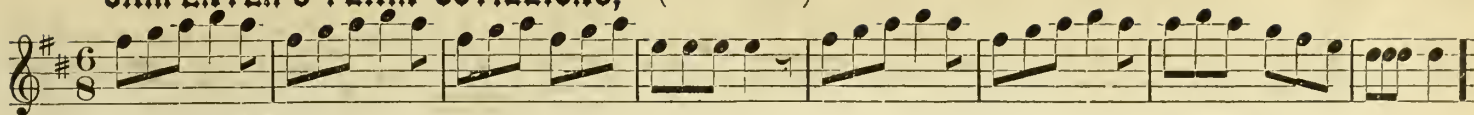


FORWARD TWO.

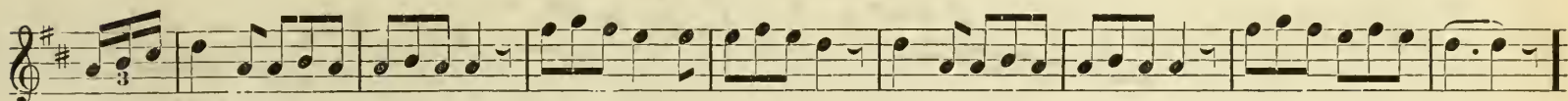
No. 2.



CARPENTER'S PLAIN COTILLIONS, (Continued.)

No. 3. 

Forward four.



Right hand across.

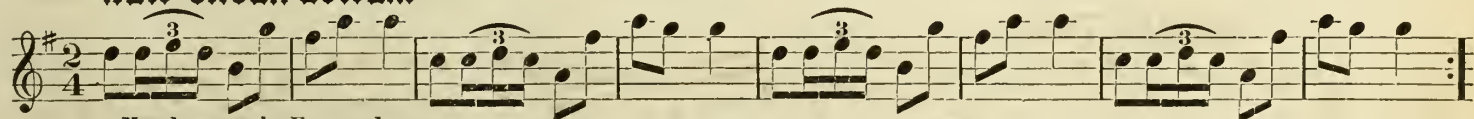


Balancé.

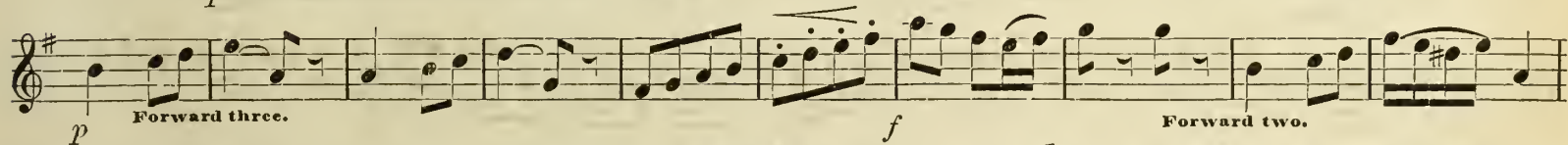


Forward two.

NEW CAULIFLOWER.

No. 4. 

p Hands around. Forward one.



Forward three.

f

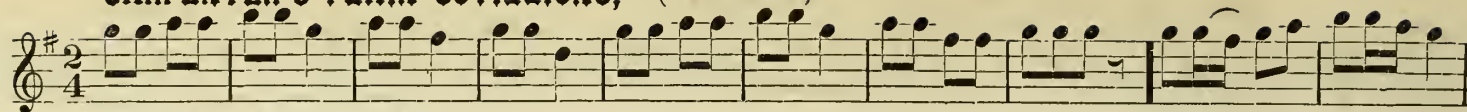
Forward two.



D.C.

CARPENTER'S PLAIN COTILLIONS, (Concluded.)

No. 5.

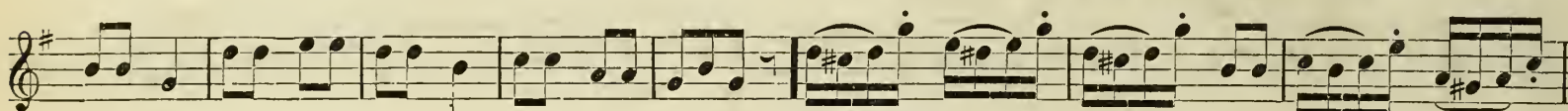


Balancé all. Ladies to the right.

Hands around.



Right and left sides.



Swing corners.

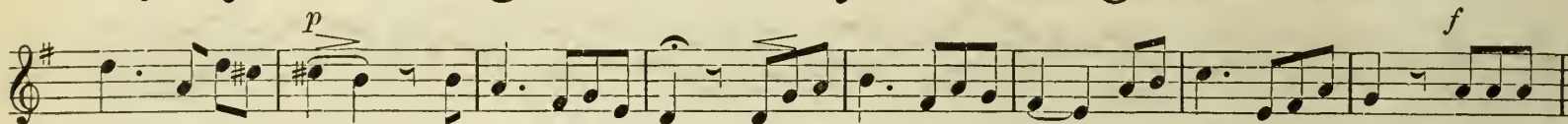
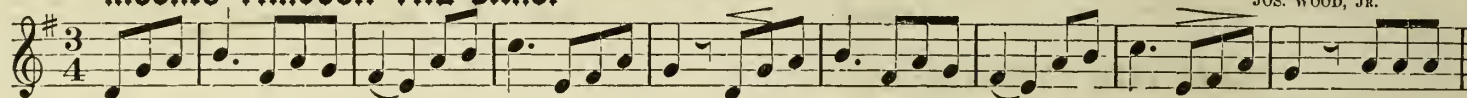


D.C.

KISSING THROUGH THE BARS.

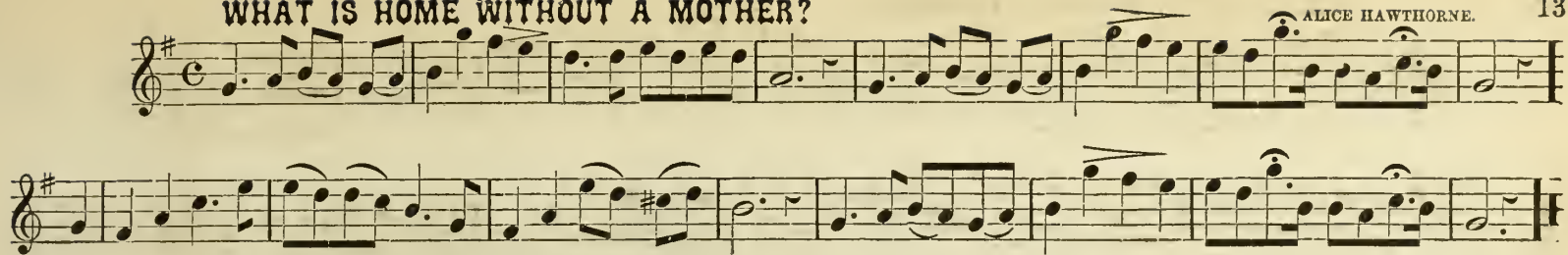
JOS. WOOD, JR.

Allegretto.



WHAT IS HOME WITHOUT A MOTHER?

ALICE HAWTHORNE.



CAPTAIN WITH HIS WHISKERS.



BONAPARTE OVER THE RHINE.



ELLSWORTH'S FUNERAL MARCH.

SEP. WINNER.

The musical score for "Ellsworth's Funeral March" is presented in six staves. The key signature is one sharp (F#), and the time signature is 3/4. The first staff begins with a piano (*p*) dynamic. The second and third staves continue the main melody. The fourth staff is marked "Trio" and begins with a forte (*f*) dynamic. The fifth staff features dynamic markings of *p* and *f* with bracketed sections. The sixth staff concludes the piece with a final cadence.

EVER OF THEE.

FOLEY HALL.

Musical score for 'EVER OF THEE.' in G major, 2/4 time. The score consists of four staves. The first staff begins with a piano (*p*) dynamic. The second staff has a mezzo-forte (*mf*) dynamic. The third staff includes a crescendo (*Cres.*) and a forte (*f*) dynamic. The fourth staff starts with a forte (*f*) dynamic and ends with a mezzo-forte (*mf*) dynamic. The word 'SYMPHONY.' is written below the fourth staff.

ROCK BESIDE THE SEA.

C. C. CONVERSE.

Musical score for 'ROCK BESIDE THE SEA.' in G major, 2/4 time. The score consists of three staves. The first staff begins with a piano (*p*) dynamic. The second staff includes a ritardando (*Ritard.*) and a tempo (*Tempo.*) marking. The third staff includes an anima (*Anima.*) marking and a ritardando (*Ritard.*) marking.

WILLIAMSPORT SCHOTTISCHE.

SEP. WINNER

Williamsport Schottische musical score, 2/4 time signature, key of D major. The score consists of four 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 dynamics *p* and *Cres.* and includes a trill. The second staff continues the melody with dynamics *f* and *p*. The third staff features a similar melody with dynamics *p* and *Cres.*. The fourth staff concludes the piece with dynamics *f* and *Cres.*, ending with a double bar line and the marking **D.C.**

JENNY, DARLING JENNY.

ALICE HAWTHORNE.

Jenny, Darling Jenny musical score, 3/4 time signature, key of D major. The score consists of three staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It features a melody with dynamics *p* and *mf*. The second staff continues the melody with dynamics *f* and *mf*. The third staff is labeled **CHORUS.** and features a melody with dynamics *f* and *p*, ending with a double bar line.

GISELLE SCHOTTISCHE QUADRILLES.

No. 1.

The first piece, No. 1, is written in 2/4 time and the key of D major (one sharp). It consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp, and a 2/4 time signature. The melody is characterized by eighth-note patterns and slurs. The second and third staves continue the melodic line with similar rhythmic motifs. The fourth staff concludes the piece with a final cadence.

No. 2.

The second piece, No. 2, is also in 2/4 time and the key of D major. It consists of three staves of music. The first staff starts with a treble clef, one sharp, and a 2/4 time signature. The melody features a mix of eighth and sixteenth notes, often grouped with slurs. The second and third staves continue the piece, maintaining the rhythmic and melodic style of the first staff.

GISELLE SCHOTTISCHE QUADRILLES, (Continued.)

No. 3.



First system of musical notation for No. 3, starting with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody consists of eighth and sixteenth notes.



Second system of musical notation for No. 3, continuing the melody with a triplet of eighth notes.



Third system of musical notation for No. 3, concluding with a triplet of eighth notes and the instruction "D.C." (Da Capo).

No. 4.



First system of musical notation for No. 4, starting with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody features sixteenth-note patterns.

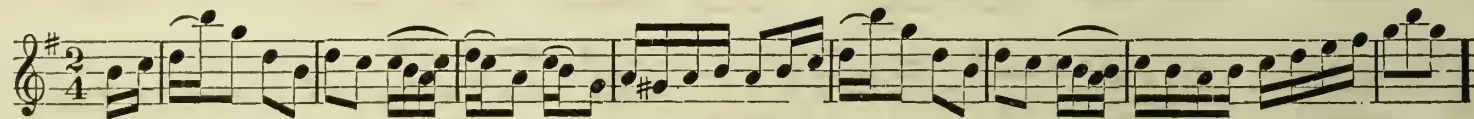


Second system of musical notation for No. 4, continuing the sixteenth-note melody.



Third system of musical notation for No. 4, concluding the piece.

No. 5.



First and only system of musical notation for No. 5, starting with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody consists of eighth and sixteenth notes.

GISELLE SCHOTTISCHE QUADRILLES, (Concluded.)

Three staves of musical notation for the piece "GISELLE SCHOTTISCHE QUADRILLES, (Concluded.)". The music is written in treble clef with a key signature of one sharp (F#). The first staff begins with a treble clef and a sharp sign. The second staff begins with a treble clef and a sharp sign. The third staff begins with a treble clef and a sharp sign, and ends with a double bar line and the marking "D.C.".

TIC-TAC POLKA.

Three staves of musical notation for the piece "TIC-TAC POLKA." The music is written in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. The first staff begins with a treble clef, a sharp sign, and the time signature "2/4". The second staff begins with a treble clef and a sharp sign. The third staff begins with a treble clef and a sharp sign, and ends with a double bar line and the marking "D.C.".

Commence with tap of the snare-drum.

U. S. REVEILLE.

Compiled by Wm. G. STEVENSON.

THREE CAMPS.

No. 1.

Musical notation for 'THREE CAMPS' No. 1. The piece is in G major (one sharp) and 2/4 time. It consists of two staves. The first staff contains the melody, and the second staff contains the accompaniment. The accompaniment includes a section labeled 'Snare-drum' with a drum symbol and rhythmic notation.

SLOW SCOTCH.

No. 2.

Musical notation for 'SLOW SCOTCH' No. 2. The piece is in G major (one sharp) and common time (C). It consists of two staves. The first staff contains the melody, and the second staff contains the accompaniment. The accompaniment includes a section labeled 'Snare-drum' with a drum symbol and rhythmic notation.

AUSTRIAN.

No. 3.

Musical notation for 'AUSTRIAN' No. 3. The piece is in G major (one sharp) and 2/4 time. It consists of three staves. The first staff contains the melody, the second staff contains the accompaniment, and the third staff contains the accompaniment. The third staff includes a section labeled 'Snare-drum' with a drum symbol and rhythmic notation.

THE DUTCH.

No. 4.

Musical notation for 'THE DUTCH' No. 4, first staff. Treble clef, key signature of one sharp (F#), 3/8 time signature. The melody consists of eighth and sixteenth notes with various rests and slurs.

Musical notation for 'THE DUTCH' No. 4, second staff. Treble clef, key signature of one sharp (F#). The notation continues the melody from the first staff. A 'Snare-drum.' section is indicated by a circled 'c' and a drum symbol, followed by a few notes.

HESSIAN.

No. 5.

Musical notation for 'HESSIAN' No. 5, first staff. Treble clef, key signature of one sharp (F#), 2/4 time signature. The melody consists of quarter and eighth notes.

Musical notation for 'HESSIAN' No. 5, second staff. Treble clef, key signature of one sharp (F#). The notation continues the melody from the first staff, including a triplet of eighth notes.

Musical notation for 'HESSIAN' No. 5, third staff. Treble clef, key signature of one sharp (F#). The notation continues the melody from the second staff, including a triplet of eighth notes. A 'Snare-drum.' section is indicated by a circled 'c' and a drum symbol, followed by a few notes.

DOUBLE DRAG.

No. 6.

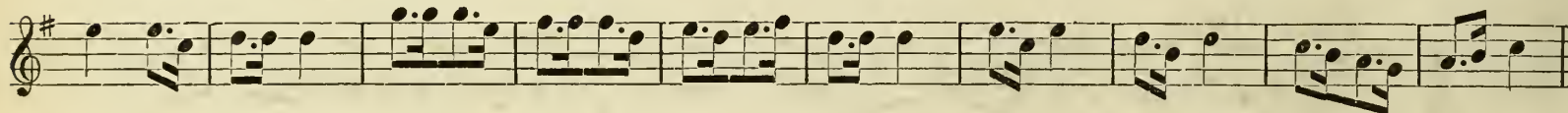
Musical notation for 'DOUBLE DRAG' No. 6, first staff. Treble clef, key signature of one sharp (F#), 6/8 time signature. The melody consists of eighth and sixteenth notes.

Musical notation for 'DOUBLE DRAG' No. 6, second staff. Treble clef, key signature of one sharp (F#). The notation continues the melody from the first staff. A 'Snare-drum.' section is indicated by a circled 'c' and a drum symbol, followed by a few notes.

U. S. REVEILLE, (Concluded.)

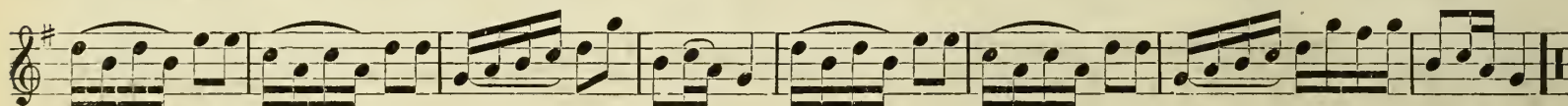
SINGLE DRAG.

No. 7. 

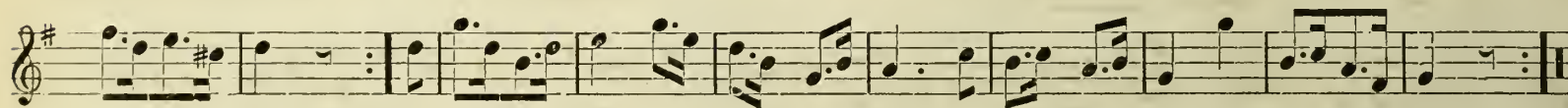



QUICK SCOTCH.

No. 8. 

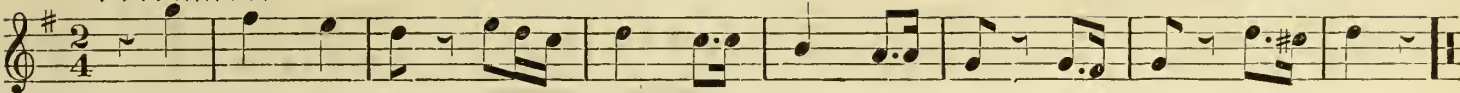


No. 9. 



THREE CAMPS. FINALE.

DOUBLINGS.

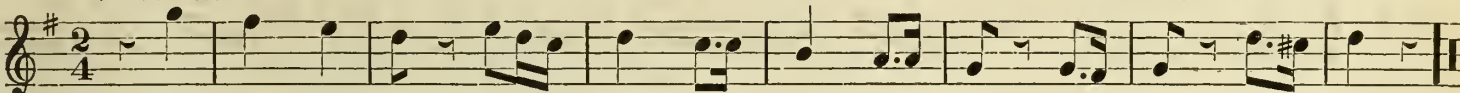
No. 1. 

QUICK TIME.


No. 2. 

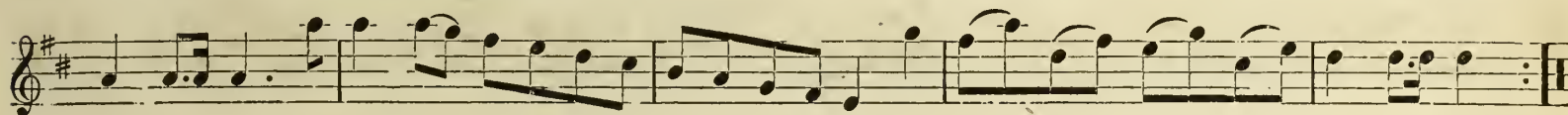



DOUBLINGS.

No. 3. 

POTOMAC GRAND MARCH.

No. 4. 



DOUBLINGS.

U. S. TATTOO, (Continued.)

No. 5.



DUTCH.

No. 6.



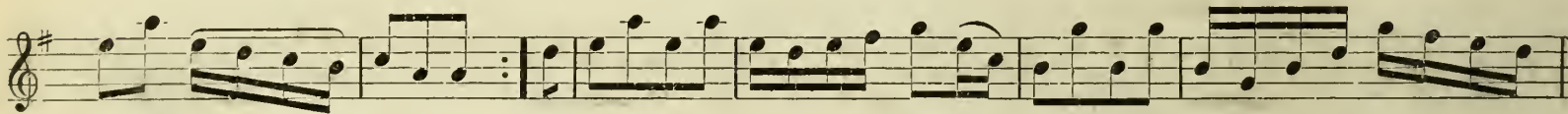
DOUBLINGS.

No. 7.



QUICK TIME.

No. 8.



DOUBLINGS.

U. S. TATTOO, (Concluded.)

No. 9. 


SINGLE DRAG.

No. 10. 



THE RETREAT.

No. 11. 



ROGUE'S MARCH.

No. 12. 



THE GENERAL.

ARMY CALLS.

PRESTO.

No. 1.

Musical score for 'The General' in 2/4 time, marked Presto. The tempo is indicated as 140 = ♩. The score consists of two staves. The first staff begins with a treble clef and a 2/4 time signature. The music features a series of eighth and sixteenth notes, with four accents (<) placed under the notes in the second measure of the first staff. The second staff continues the melody with similar rhythmic patterns.

THE ASSEMBLY.

No. 2.

Musical score for 'The Assembly' in 3/4 time. The tempo is indicated as 80 = ♩. The score consists of two staves. The first staff begins with a treble clef and a 3/4 time signature. The music features a series of eighth and sixteenth notes, with some notes beamed together. The second staff continues the melody with similar rhythmic patterns.

TO THE COLOR.

No. 3.

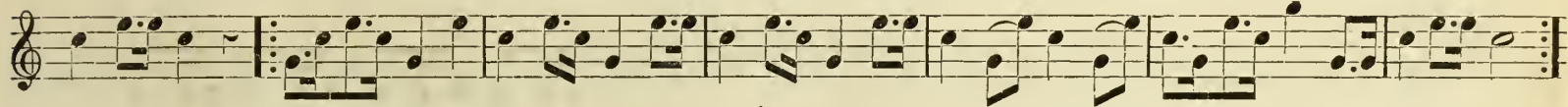
Musical score for 'To the Color' in 3/8 time. The tempo is indicated as 80 = ♩. The score consists of three staves. The first staff begins with a treble clef and a 3/8 time signature. The music features a series of eighth and sixteenth notes, with some notes beamed together. The second and third staves continue the melody with similar rhythmic patterns.

COMMON TIME WALK. ARMY CALLS, (Continued.)

No. 4.

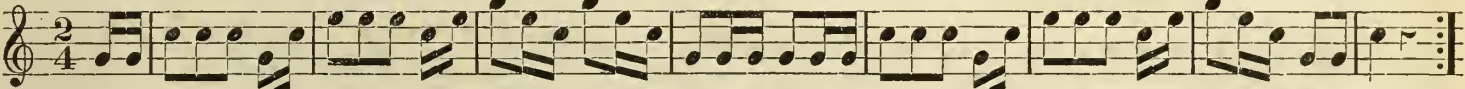


80 = ♩

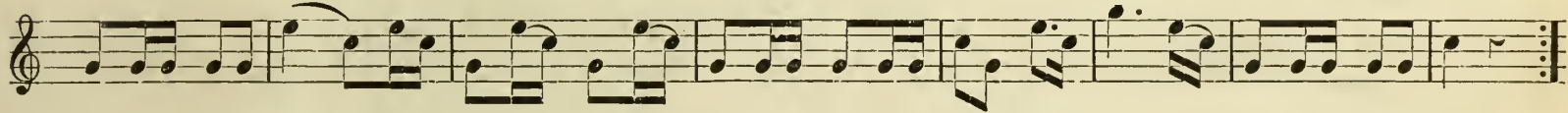


QUICK STEP--TROT.

No. 5.



110 = ♩



THE REVEILLE.

No. 6.



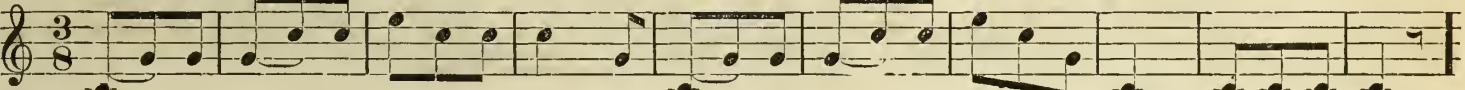
110 = ♩



D.C.

THE RETREAT.

No. 7.



76 = ♩



THE TATTOO.

ARMY CALLS, (*Continued.*)

No. 8.

90 = ♩

TO RECALL DETACHMENTS.

No. 9.

100 = ♩

BUGLER'S CALL.

No. 10.

160 = ♩ ⁵

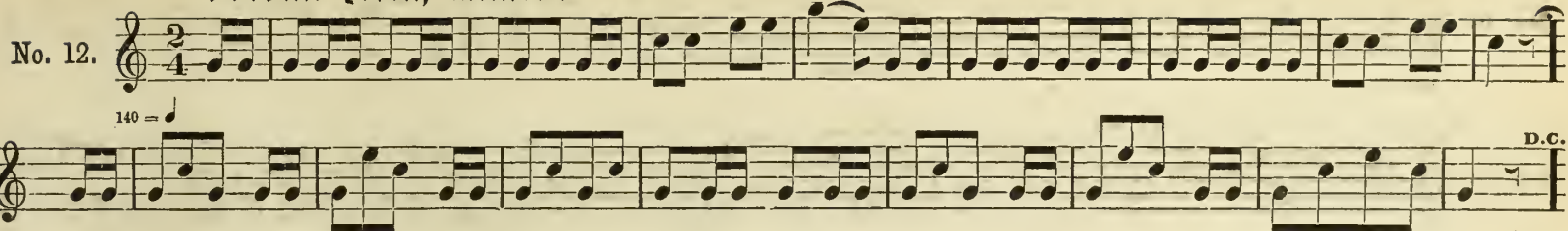
COME FOR ORDERS.

No. 11.

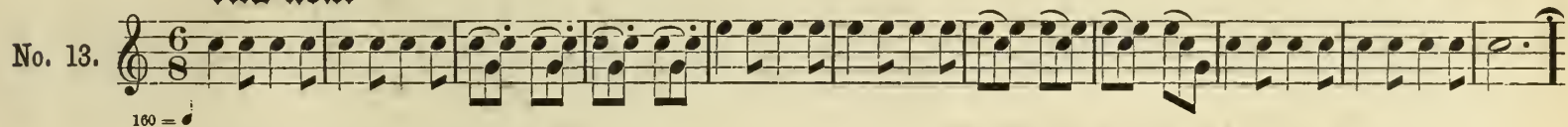
1st Sergeants. Sergeants. Corporals.

ARMY CALLS, (Continued.)

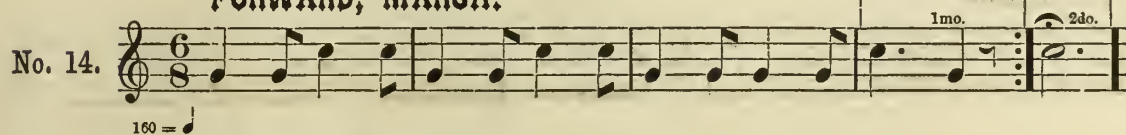
DOUBLE QUICK, MARCH.

No. 12. 

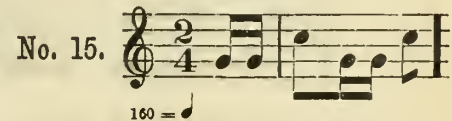
THE RUN.

No. 13. 

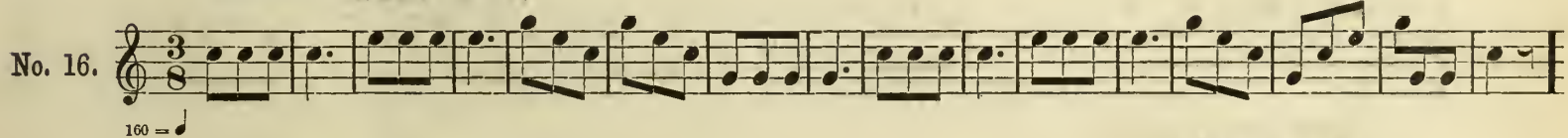
FORWARD, MARCH.

No. 14. 

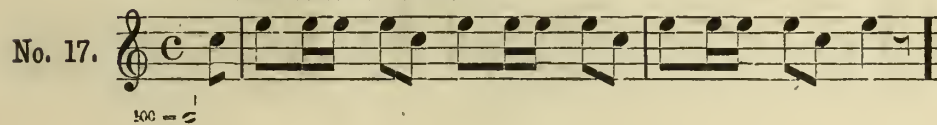
HALT.

No. 15. 

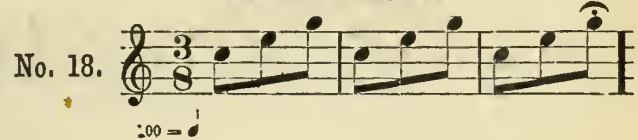
MARCH IN RETREAT.

No. 16. 

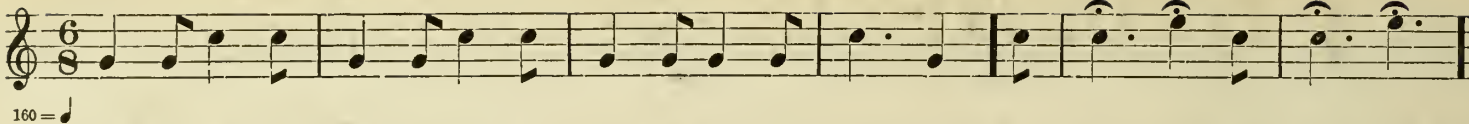
COMMENCE FIRING.

No. 17. 

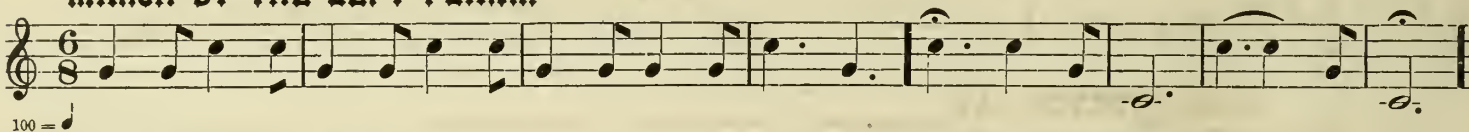
CEASE FIRING.

No. 18. 

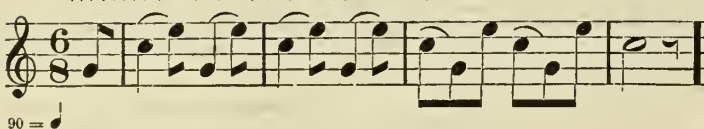
MARCH BY THE RIGHT FLANK. ARMY CALLS. (Concluded.)

No. 19. 

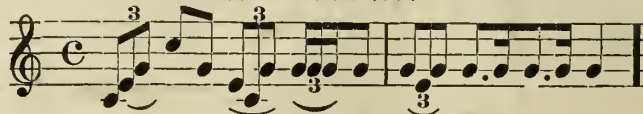
MARCH BY THE LEFT FLANK.

No. 20. 

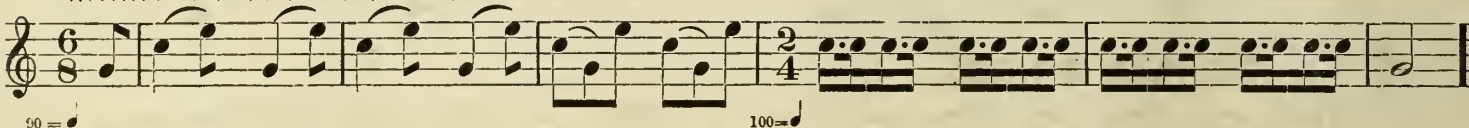
RALLY ON THE RESERVE.

No. 21. 

BOOTS AND SADDLES.

No. 22. 


RALLY ON THE BATTALION.

No. 23. 

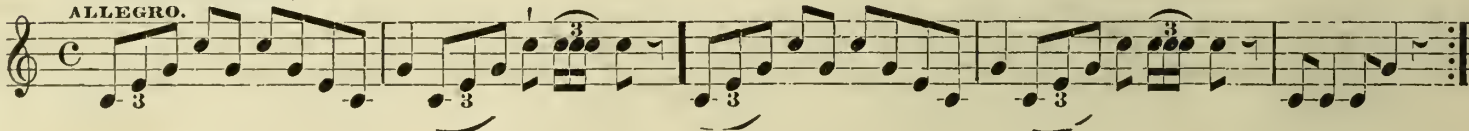
TO HORSE--FALL IN.
PRESTISSIMO.

No. 24. 

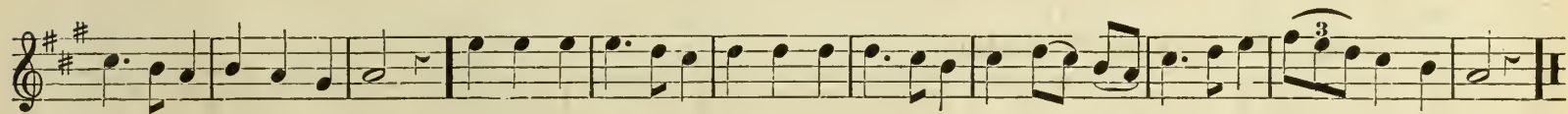
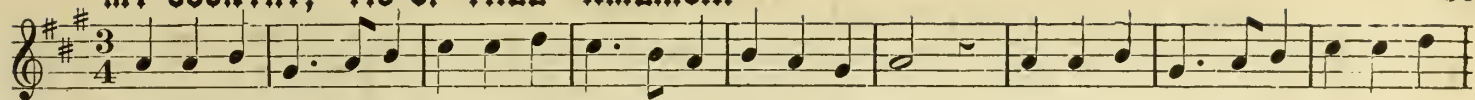
THE CHARGE.
VIVACE.

No. 25. 

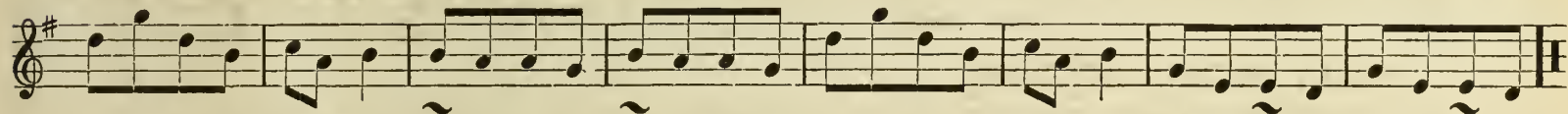
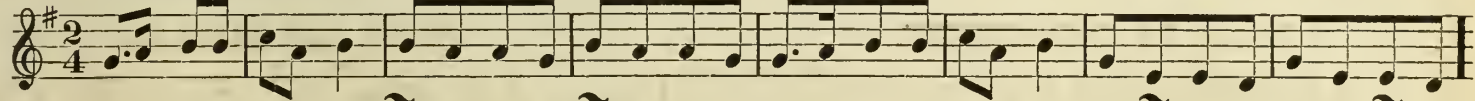
STABLE CALL.
ALLEGRO.

No. 26. 

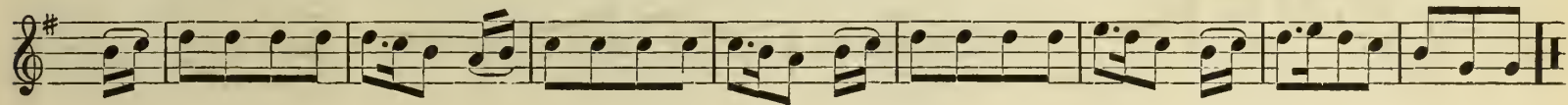
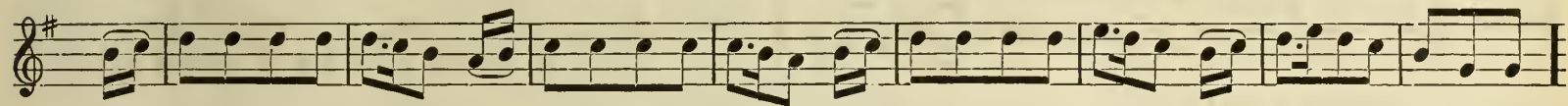
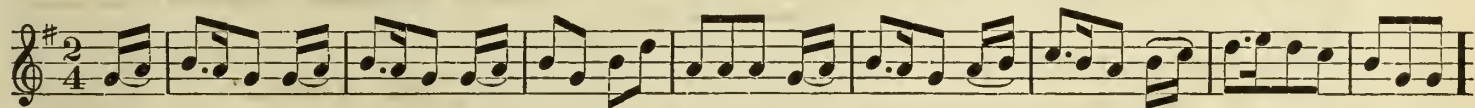
MY COUNTRY, 'TIS OF THEE--AMERICA.



INDEPENDENCE DAY.



OUR FLAG IS THERE.



MARSEILLES HYMN.

Musical score for the Marseilles Hymn, consisting of four staves of music in C major and common time. The melody is written on a single treble clef staff. The first staff begins with a treble clef, a common time signature 'C', and a key signature of one sharp (F#). The music consists of a series of eighth and sixteenth notes, with some rests and accidentals (flats) appearing in the later staves. The piece concludes with a double bar line and repeat dots.

STAR-SPANGLED BANNER.

Musical score for the Star-Spangled Banner, consisting of two staves of music in D major and 3/4 time. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 3/4 time signature. The melody is written on a single treble clef staff. The music consists of a series of eighth and sixteenth notes, with some rests and accidentals. The piece concludes with a double bar line and repeat dots.

CHORUS. *Rall.*

THE BANNER OF THE SEA.

Musical score for 'THE BANNER OF THE SEA.' in G major, 2/4 time. The score consists of four staves. The first three staves contain the main melody. The fourth staff is labeled 'CHORUS.' and features a triplet of eighth notes at the end of the line.

COLUMBIA THE GEM OF THE OCEAN.

Musical score for 'COLUMBIA THE GEM OF THE OCEAN.' in G major, common time. The score consists of three staves. The first staff begins with a common time signature and contains the main melody. The second and third staves provide accompaniment.

HAIL COLUMBIA.

Musical score for "Hail Columbia" in G major (one sharp) and common time (C). The score consists of four staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is written in a single line. The second staff contains a triplet of eighth notes, a trill (tr), and another triplet of eighth notes. The third staff continues the melody. The fourth staff concludes with a double bar line and repeat dots.

YANKEE DOODLE.

Musical score for "Yankee Doodle" in G major (one sharp) and 2/4 time. The score consists of three staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody is written in a single line. The second staff continues the melody. The third staff concludes with a double bar line and repeat dots.

"CONTRABANDS" JIG.

Musical notation for "CONTRABANDS" JIG. The piece is in treble clef, key of D major (two sharps), and common time (C). It consists of a single melodic line with a repeat sign and a first ending. The notation includes eighth and sixteenth notes, rests, and a final double bar line.

FIRST MAZOURKA QUADRILLES.

Introduction.
No. 1.

Musical notation for the Introduction, No. 1. It is in treble clef, key of D major (two sharps), and 3/4 time. The notation features quarter and eighth notes with accents and slurs.

Musical notation for the MAZOURKA. It is in treble clef, key of D major (two sharps), and 3/8 time. The piece is marked with a forte (f) dynamic and includes various musical ornaments such as trills and grace notes. The notation is spread across six staves, showing a complex rhythmic and melodic structure with many slurs and accents.

FIRST MAZOURKA QUADRILLES, (Continued.)

No. 2.

f *f* Four times with repeats.

No. 3.

First time twice. Second time once.

D.C.

FIRST MAZOURKA QUADRILLES, (Concluded.)

Repeat three times.

No. 4.

No. 5.

CLARA POLKA.

Moderato.

D.C.

I'M LEAVING THEE IN SORROW, ANNIE.

Andante.

D.C.

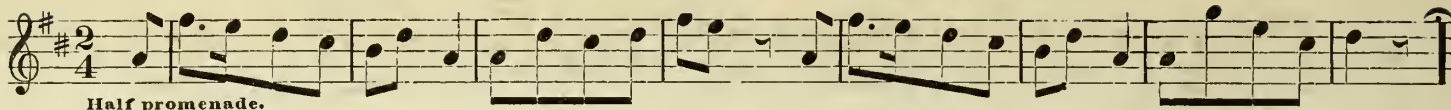
COLEMAN'S UNIVERSAL SCHOTTISCHE.

Musical score for 'COLEMAN'S UNIVERSAL SCHOTTISCHE'. The score is written in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. It consists of five staves of music. The first staff begins with a treble clef, a sharp sign, and a 2/4 time signature. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The second and third staves contain more complex rhythmic figures, including triplets and sixteenth-note runs. The fourth and fifth staves continue the piece, ending with a double bar line and the initials 'D.C.' (Da Capo).


JOB STOLE A TURKEY.

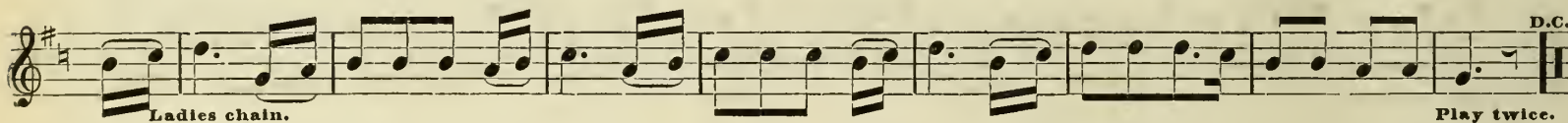
Musical score for 'JOB STOLE A TURKEY'. The score is written in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. It consists of two staves of music. The first staff begins with the word 'Jig.' followed by a treble clef, a sharp sign, and a 2/4 time signature. The music is characterized by a lively, rhythmic pattern of eighth and sixteenth notes, with many notes marked with an accent (>). The second staff continues the piece, ending with a double bar line and the initials 'D.C.' (Da Capo).

JOVIAL COTILLONS. RAT-CATCHER'S DAUGHTER.

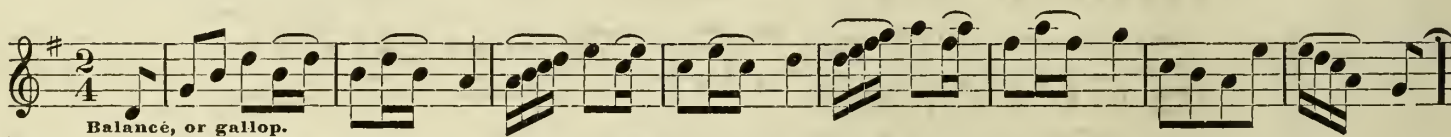
No. 1.  **Half promenade.**

 **Right and left.**

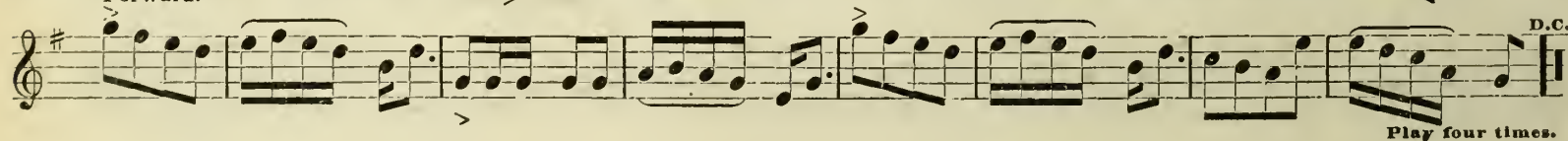
 **Chassé.**

 **Ladies chain.** D.C.
Play twice.

ROOT, HOG, OR DIE!

No. 2.  **Balancé, or gallop.**

 **Forward.**

 **Play four times.** D.C.

JOVIAL COTILLONS. (Concluded.)

No. 3.

p Forward four.

f Right hand across. *p*

p Balancé.

f Forward two. **D.C.** Play four times.

RATAPLAN. (FANCY COTILLON.)

No. 4.

Clap hands three times. Stamp three times. Cross over to places.

Forward four.

Cross over. **D.C.** Play four times.

DANCER'S VARSOYIANA.

BY PERMISSION OF JOS. E. WINNER.

Moderato.

p

f *p* *f*

p

Dolce.

p

DAWN WALTZ.

Scherzo.

The musical score is written for a single melodic line in treble clef, with a key signature of one sharp (F#) and a 3/8 time signature. The piece is marked 'Scherzo' and begins with a dynamic marking of *mf*. The notation includes several triplet markings, indicated by a '3' in a circle above the notes. The score is organized into six systems, each containing a single staff. The first system starts with a treble clef, a sharp sign, and a 3/8 time signature. The music features a mix of eighth and sixteenth notes, often grouped in triplets. There are several slurs and accents throughout the piece. The score concludes with a double bar line and the marking 'D.C.' (Da Capo).

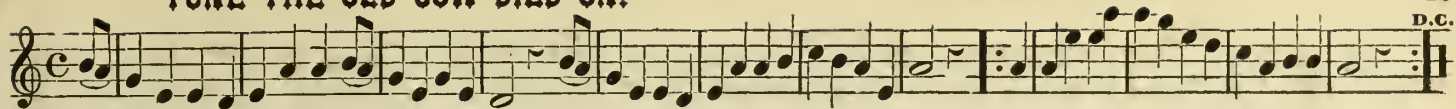
FLOWING WALTZ.

Musical score for "Flowing Waltz" in G major, 3/4 time. The score consists of five staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It starts with a piano (*p*) dynamic and features a melody with eighth and sixteenth notes, including slurs and accents. The second staff begins with a forte (*f*) dynamic and continues the melody with similar rhythmic patterns and slurs. The third and fourth staves continue the melodic line with various dynamics and articulations. The fifth staff concludes the piece with a piano (*p*) dynamic and a repeat sign.

ONE-HORSE HORNPIPE.

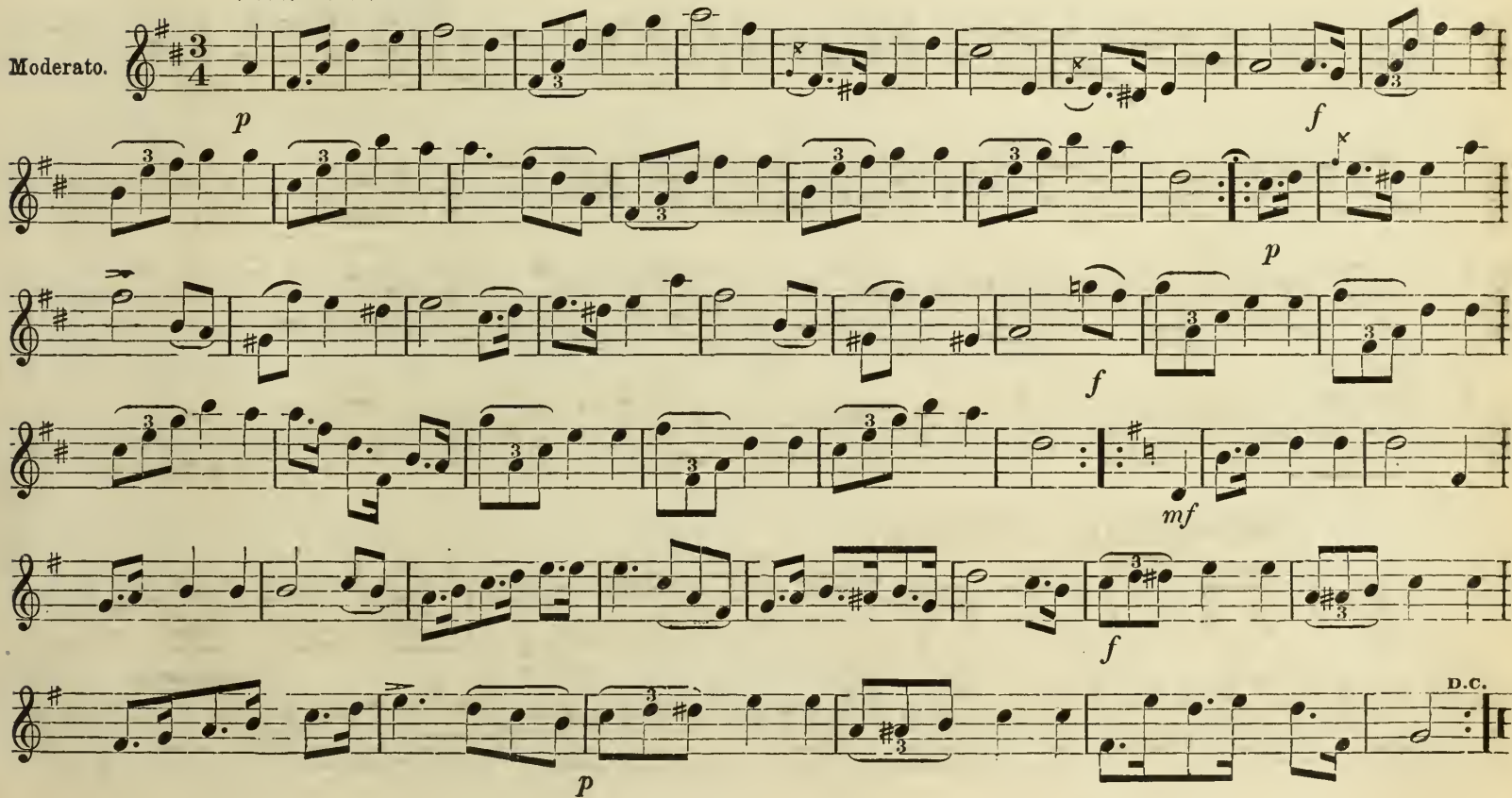
Musical score for "One-Horse Hornpipe" in G major, 2/4 time. The score consists of two staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It features a rhythmic melody primarily composed of eighth and sixteenth notes, with slurs and accents. The second staff continues the melody with similar rhythmic patterns and articulations, ending with a repeat sign.

"TUNE THE OLD COW DIED ON."



VARSOVIANA.

Moderato.



VAILLANCE POLKA MILITAIRE.

Introduction *mf* *fz fz fz fz fz*

fz **§ POLKA.** *p* **CRES.**

p **CRES.** *f*

p *mf*

ff *mf* *p*

ff *mf* *f* **§**

The musical score is written on seven staves in G major (one sharp) and 2/4 time. The first staff is an introduction marked *mf* with five accents of *fz*. The second staff begins the polka section, marked *fz*, *p*, and **CRES.**. The third staff continues with *p*, **CRES.**, and *f*. The fourth staff features accents and *p* dynamics. The fifth staff has *p* and *mf*. The sixth staff has *ff*, *mf*, and *p*. The seventh staff has *ff*, *mf*, *f*, and a section marker **§**. The music consists of rhythmic patterns, often in pairs, with various dynamic markings and accents throughout.

LANGER QUADRILLES.

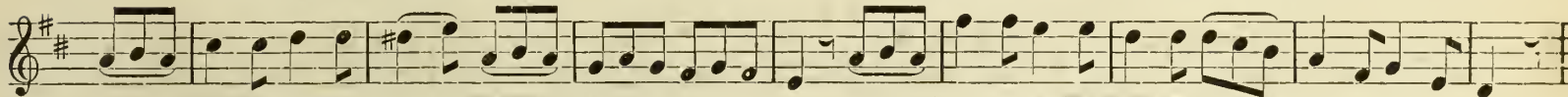
Play the First Eight Bars before Dancing.

No. 1.



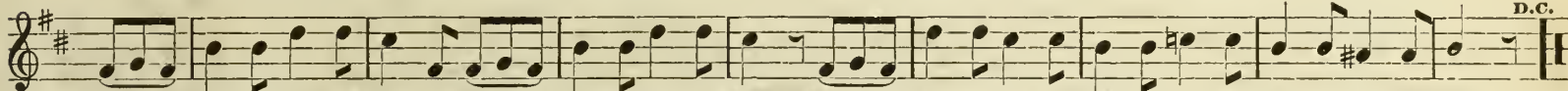
Gents balance, Ladies on the left.

Hands round the same, finish to place.



First Lady and opposite Gent, forward and return.

Turn with both hands and back to places.



Leading couples cross over hand in hand; opposite couples do the same, passing outside. Repeat the same with leading couples outside.

Play four times through, finish at ♩

LODOISKA.

No. 2.



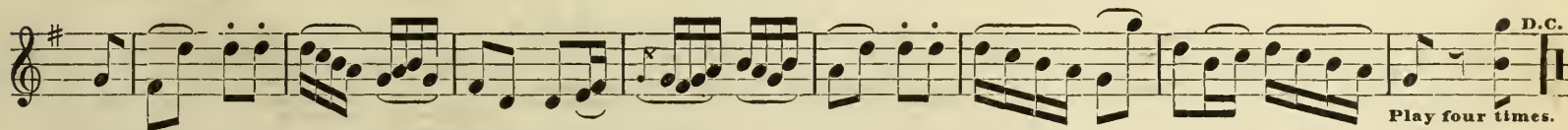
* All form in two lines and retire.

Forward and turn partners; all finish to places.



First couple forward and retire.

Advance, Lady in the centre, Gents retire.

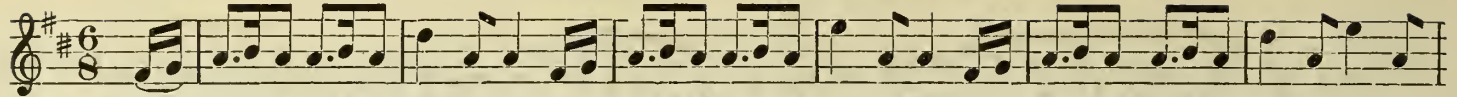


Play four times.

* 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.

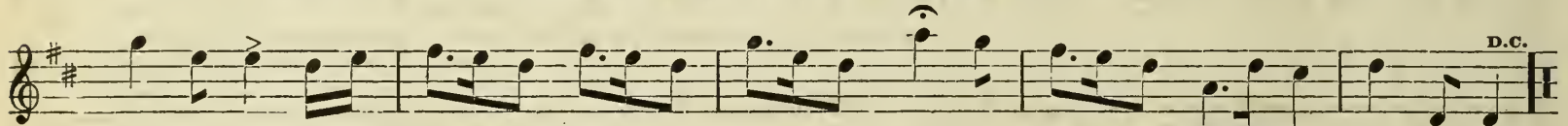
No. 3.



Four ladies right hand across, half round, left hand, and to places. Gents lead round outside and back to places.



First Lady and opposite Gent advance and retire.



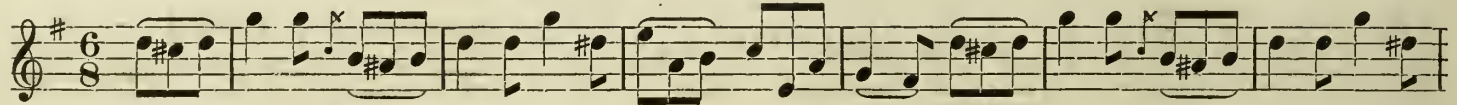
Advance, curtsy, and bow.

Gentleman retires.

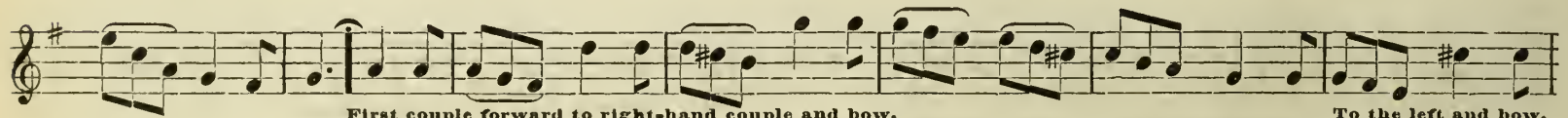
Play four times.

THE GRACES.

No. 4.

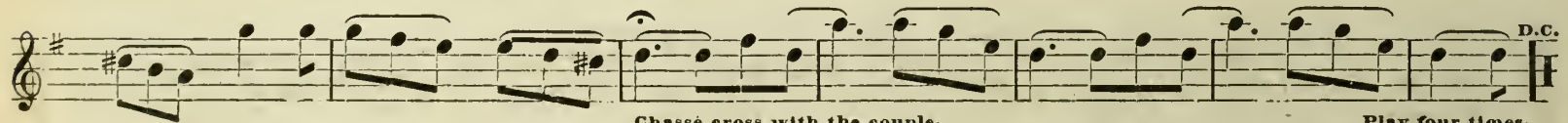


Right and left with opposite couple.



First couple forward to right-hand couple and bow.

To the left and bow.



Chassé cross with the couple.

Play four times.

LANCER QUADRILLES, (Concluded.)

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

a line, joining hands.

Gents the same opposite.

All advance and retire, advance again, turn partners to places.

D.C.

ANVIL CHORUS. (IL TROVATORE.)

VERDI.

Allegro.

f *f*

f *p* *f* *p* *f* *pp* CRES - - - CEN - - - DO. *f* *p*

f DIM. RIT. DIM. TEMPO. *f*

mf CRES.

TRAVIATA WALTZ.

The musical score is written for a single melodic line in G major and 3/8 time. It consists of seven staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. The music is marked with a piano (*p*) dynamic. The second staff features a forte (*f*) dynamic and includes trills (*tr*) and accents (>). The third staff is marked with piano (*p*) and includes accents (>). The fourth staff also features piano (*p*) dynamics and trills (*tr*). The fifth staff is marked with piano (*p*). The sixth staff includes a crescendo (*CRES.*) marking and piano (*p*) dynamics. The seventh staff concludes the piece with piano (*p*) dynamics and trills (*tr*). The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and slurs.

ROCHESTER SCHOTTISCHE.

Moderato.

mf >

The musical score for 'ROCHESTER SCHOTTISCHE' is written in G major (one sharp) and 2/4 time. It consists of five staves. The first staff is the melody, marked 'Moderato.' and 'mf' with accents. The second staff is a bass line with a 'mf' dynamic and accents. The third and fourth staves are treble clef accompaniment, with the fourth staff featuring a triplet of eighth notes. The fifth staff is a bass line with accents. The piece concludes with a double bar line.

GREEN FIELDS OF AMERICA.

The musical score for 'GREEN FIELDS OF AMERICA' is written in G major (one sharp) and 2/4 time. It consists of two staves. The first staff is the melody, and the second staff is the bass line. The piece concludes with a double bar line.

SAN FRANCISCO SCHOTTISCHE.

Musical score for 'SAN FRANCISCO SCHOTTISCHE.' consisting of five staves of music in G major and 2/4 time. The first staff begins with a *mf* dynamic. The second staff begins with a *p* dynamic. The fourth staff begins with a *f* dynamic. The fifth staff begins with a *p* dynamic and ends with a *D.C.* (Da Capo) instruction.

THE DEAREST SPOT IS HOME.

CANTABLE.

Musical score for 'THE DEAREST SPOT IS HOME.' consisting of two staves of music in G major and 2/4 time. The first staff begins with a *mf* dynamic. The second staff begins with a *p* dynamic, followed by a *mf* dynamic. Below the second staff, there are performance markings: *CRES* - - - - *CEN* - - - - *DO*, a crescendo hairpin, *mf*, *p*, and *RIT.* - - *E*.

LOMBARDI.

Andantino.

p *f* *f*

mf CRES - - - CEN - - - DO.

This musical score is for the piece 'LOMBARDI.' It is written in G major (one sharp) and 9/8 time. The tempo is marked 'Andantino'. The score consists of four staves. The first staff begins with a piano (*p*) dynamic. The second and third staves feature a crescendo leading to a forte (*f*) dynamic. The fourth staff continues with a mezzo-forte (*mf*) dynamic and includes the instruction 'CRES - - - CEN - - - DO.' indicating a further crescendo.

CASTA DIVA, (FROM NORMA.)

Andante.

p CRES. *f* *f* *p*

This musical score is for the piece 'CASTA DIVA, (FROM NORMA.)'. It is written in G major (one sharp) and 12/8 time. The tempo is marked 'Andante'. The score consists of four staves. The first staff begins with a piano (*p*) dynamic and includes the instruction 'CRES.' for a crescendo. The second and third staves continue with a forte (*f*) dynamic. The fourth staff features a piano (*p*) dynamic.

LEONORA POLKA.

Moderato.

The musical score for "Leonora Polka" is written in G major (one sharp) and 2/4 time. It consists of eight staves of music. The first staff is the main melody, marked "Moderato" and featuring dynamics of *f* (forte) and *p* (piano). The second and third staves provide accompaniment with a steady eighth-note pattern. The fourth staff continues the main melody. The fifth staff is the beginning of the "TRIO" section, marked with a piano (*p*) dynamic and featuring triplet rhythms. The sixth and seventh staves continue the Trio section with alternating *f* and *p* dynamics. The eighth staff concludes the piece with a final melodic line.

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