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WINNER'S

TUNES OF THE WORLD.

8059-168

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

CLARIONET.

By SEP. WINNER.

PHILADELPHIA: PUBLISHED BY LEE & WALKER,

922 CHESTNUT STREET.

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LEE & WALKER,
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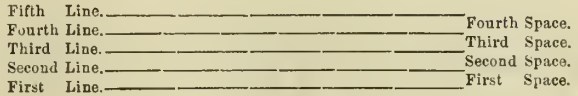
RUDIMENTS OF MUSIC.

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

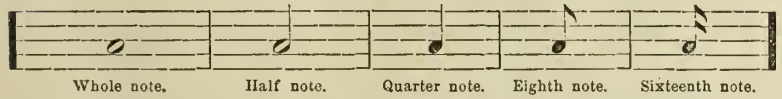
THE STAFF.



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:—

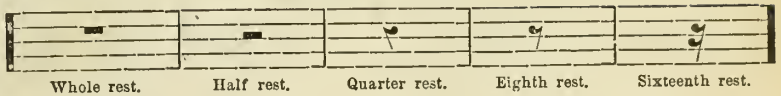
THE NOTES.



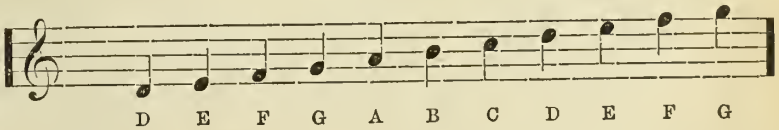
Count four to the *whole* note. Each note is but one-half the length of the preceding one.

RESTS are marks of silence corresponding with the different

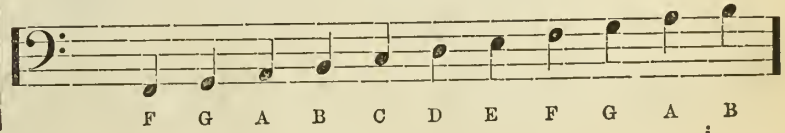
THE RESTS.



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:—



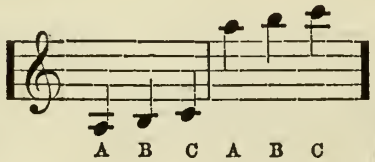
But when the Bass Clef occurs, as follows:—



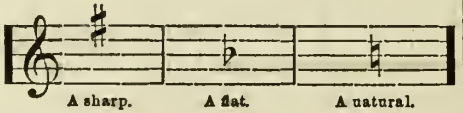
The Treble Clef is used for all music arranged for the Violin, Flute, Accordeon, Guitar, Banjo, &c.; also for the *right hand* in Piano or Melodeon music.

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.

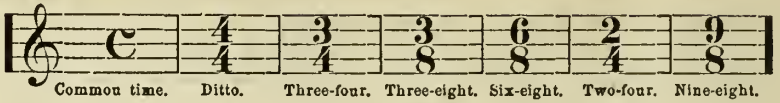
OF TIME.

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

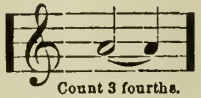
When every bar contains the *value* of a whole note, it is designated as COMMON TIME, and must be divided by four beats, or counts.

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:—

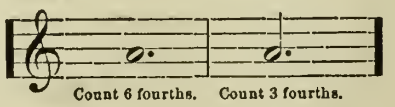


Two or more notes connected with a TIE ⁀ are sustained as one note the time of all combined, thus:—

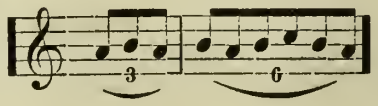


Notes of any duration can be made in this manner.

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.

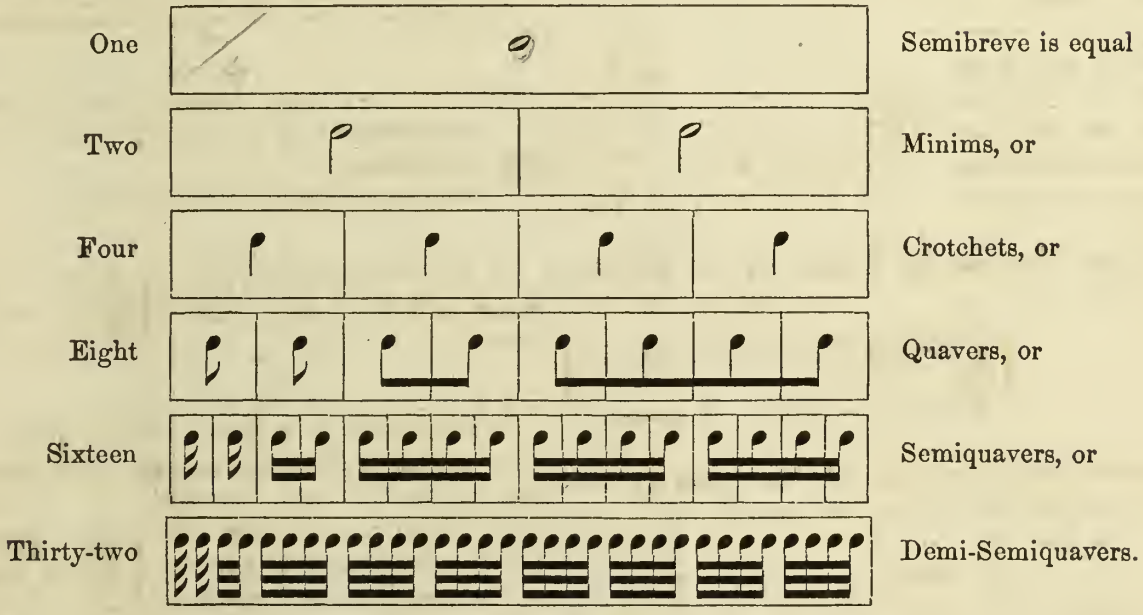


When the letters D.C. are placed over a double bar, the first part of the piece must be repeated.

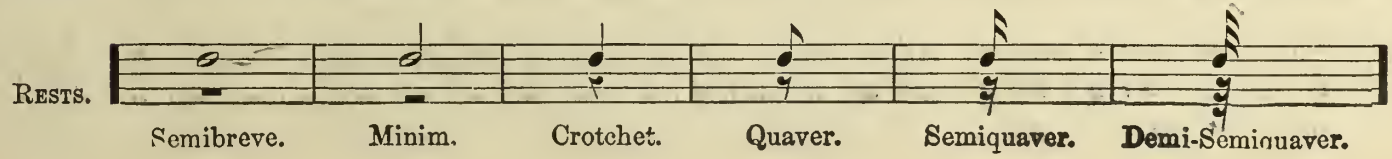
This character 𝄐 signifies a *Pause.* When placed over a double bar, it signifies the end of the piece.

CHARACTERS OF THE NOTES AND THEIR PROPORTIONS.

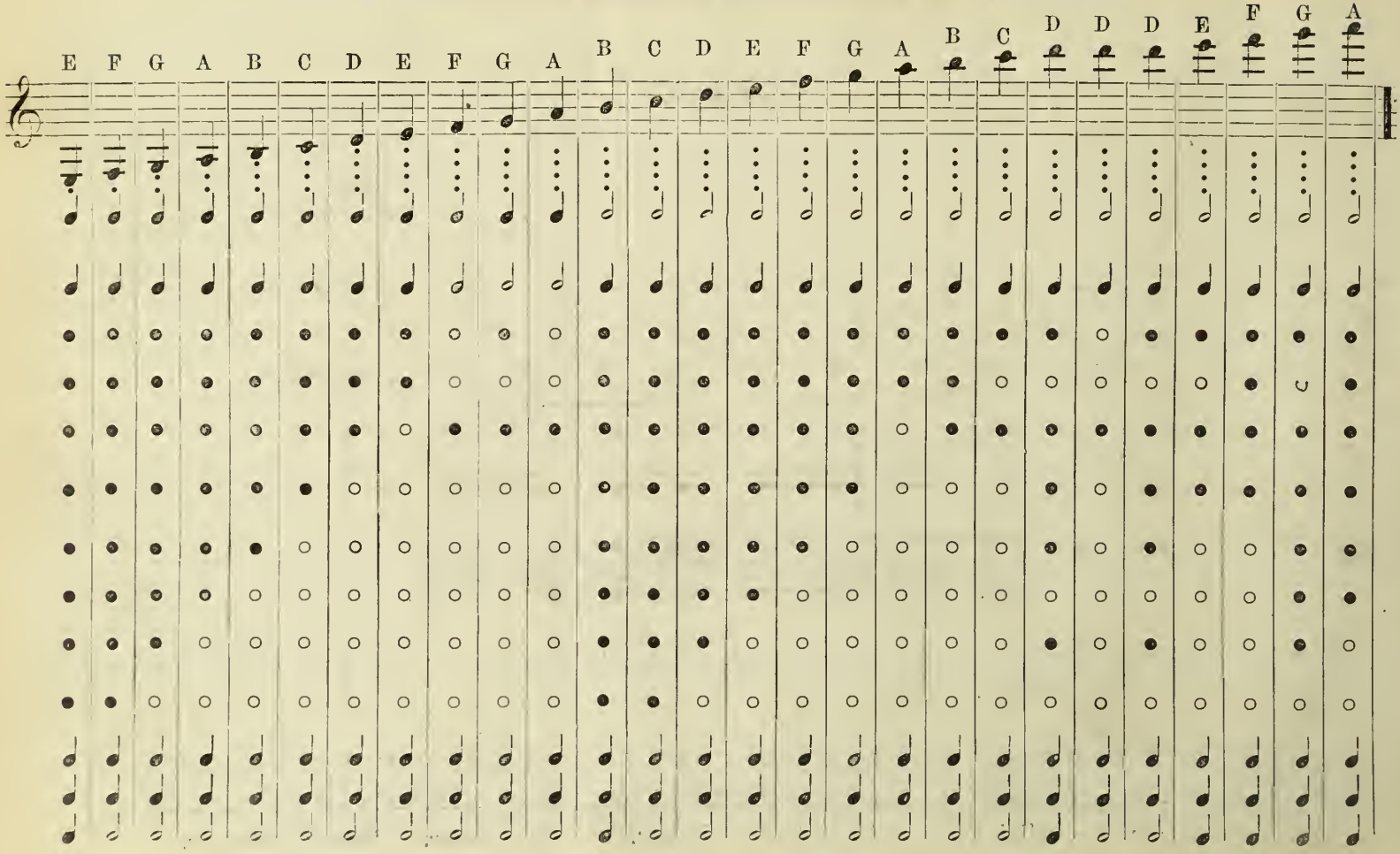
Read the following Table thus: one Semibreve is as long as two Minims, or four Crotchets, &c. One Minim is as long as two Crotchets, or four Quavers, &c. and so on:



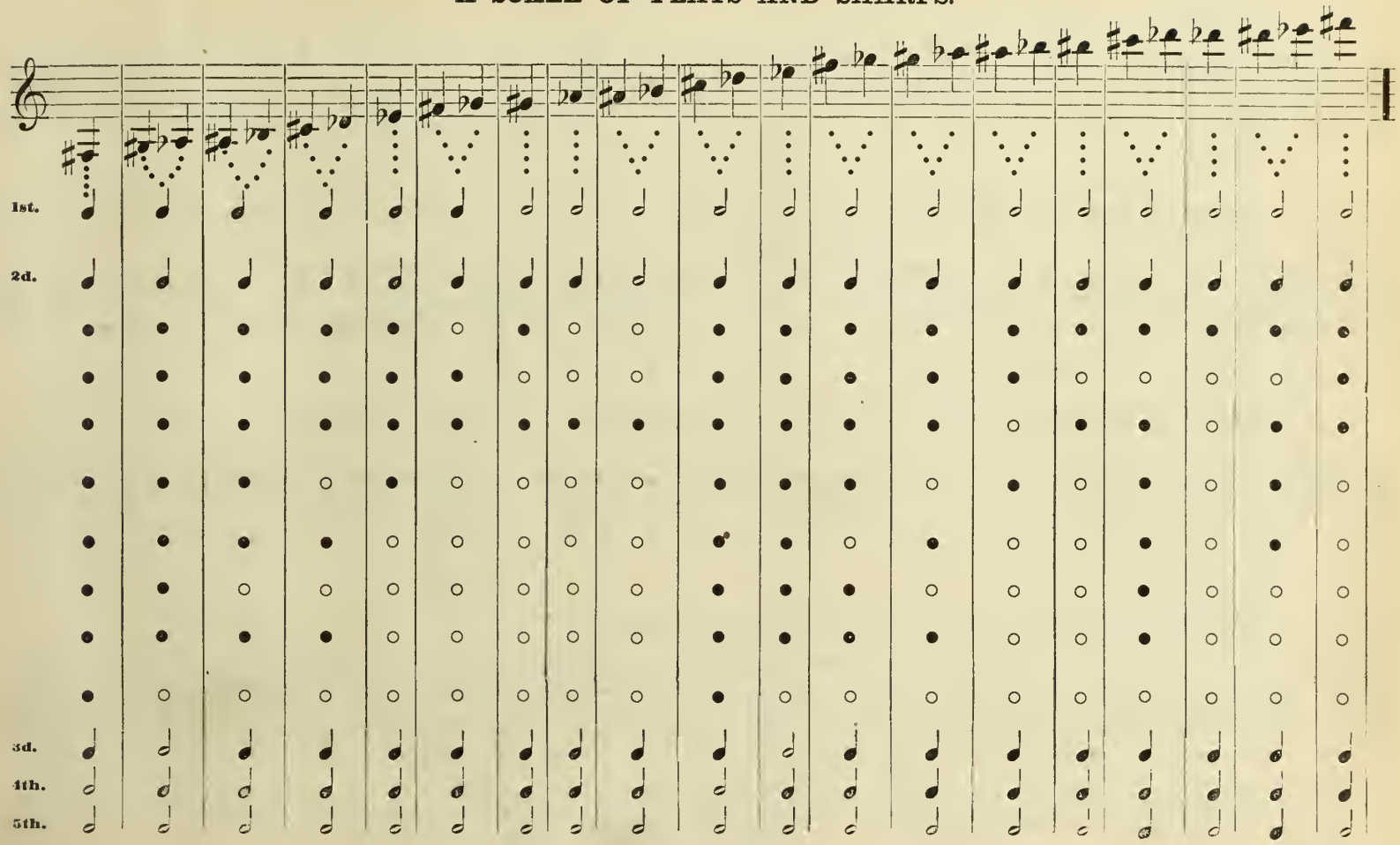
When a Rest is placed instead of a note, you must cease playing for a length of time corresponding with the note it represents. See the following example.



SCALE OF THE NATURAL NOTES FOR THE CLARIONET.

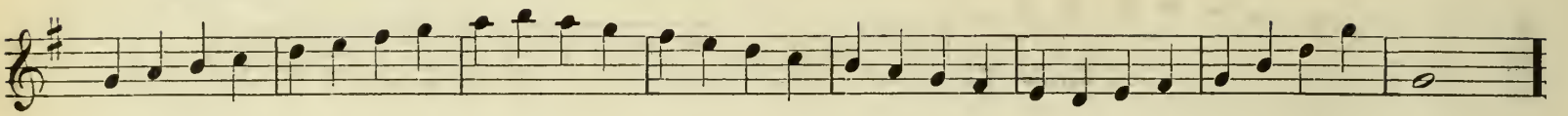


A SCALE OF FLATS AND SHARPS.

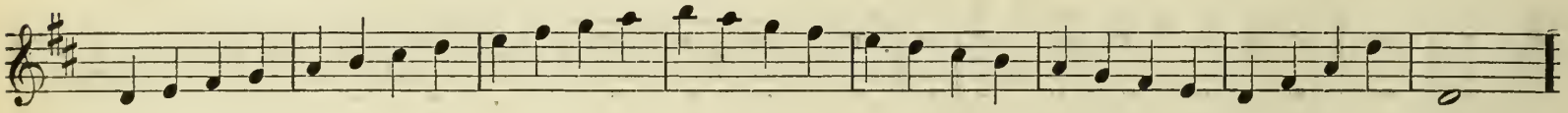


SCALES IN THE KEYS WITH SHARPS.

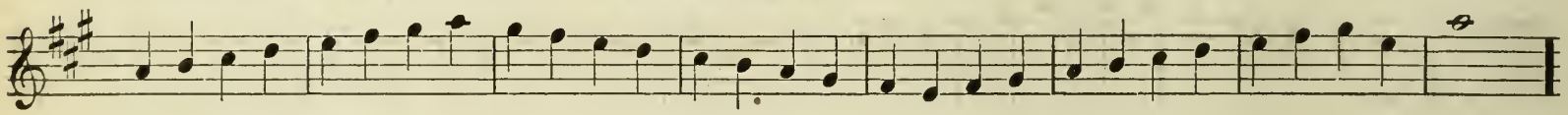
SCALE IN THE KEY OF G. F is made Sharp.



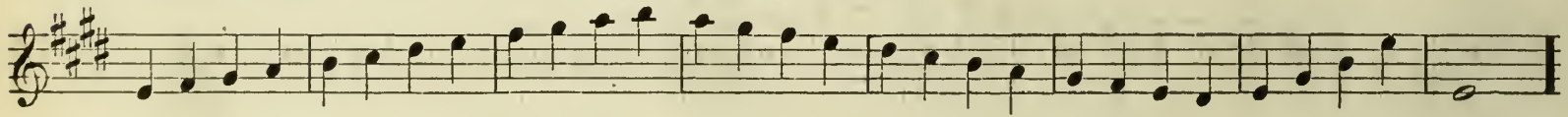
SCALE IN THE KEY OF D. F and C are made Sharp.



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

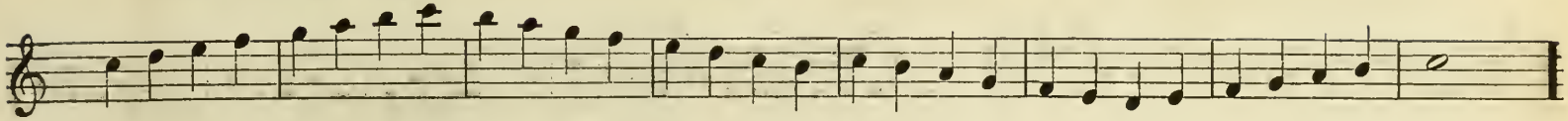


SCALE IN THE KEY OF E. F, C, G and D are made Sharp.

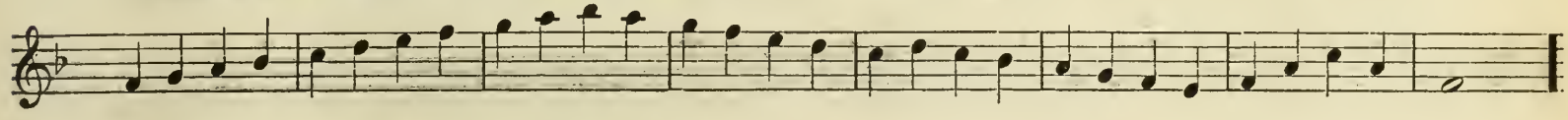


The Scales in five, six and seven Sharps, being but seldom used, are omitted.

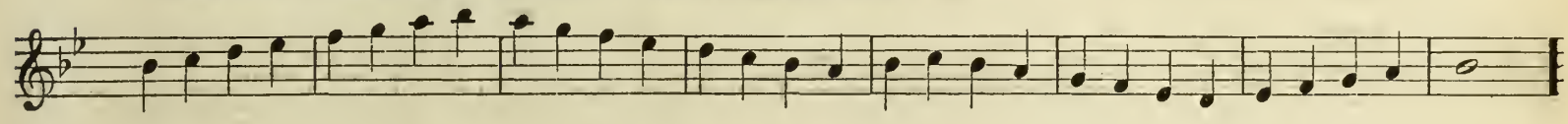
SCALE IN THE KEY OF C. Or the Natural Key.



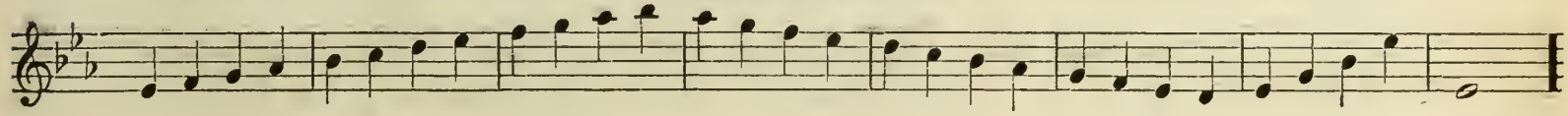
SCALE IN THE KEY OF F. B is made Flat.



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

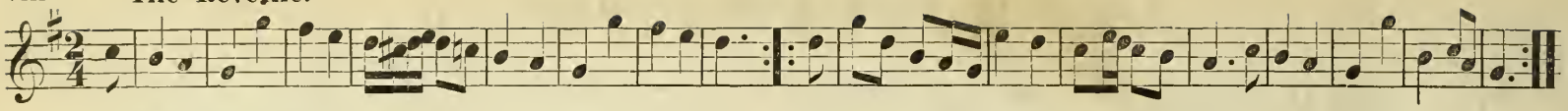


SCALE IN THE KEY OF E FLAT. B, E, and A are made Flat.

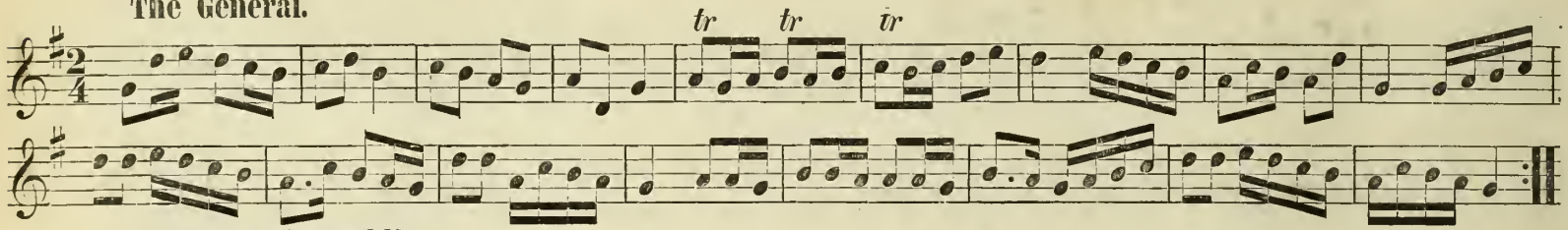


The Scales in four, five, and six Flats, being but seldom used, are omitted.

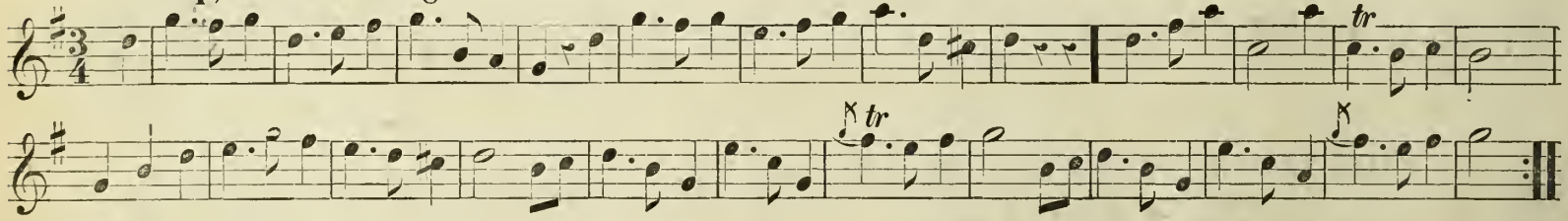
The Reveille.



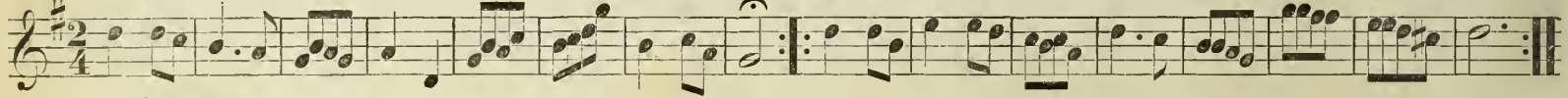
The General.



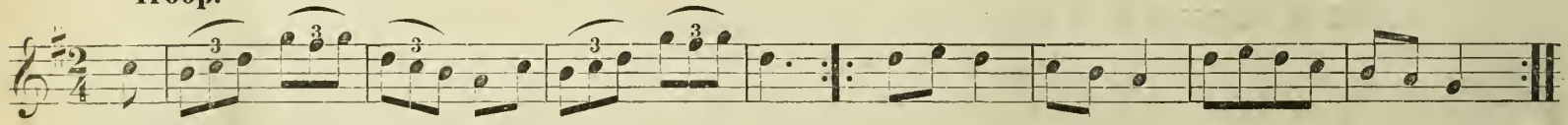
Troop, or Assembling.



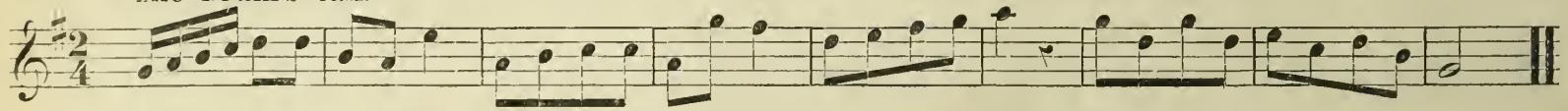
To Arms.



Troop.



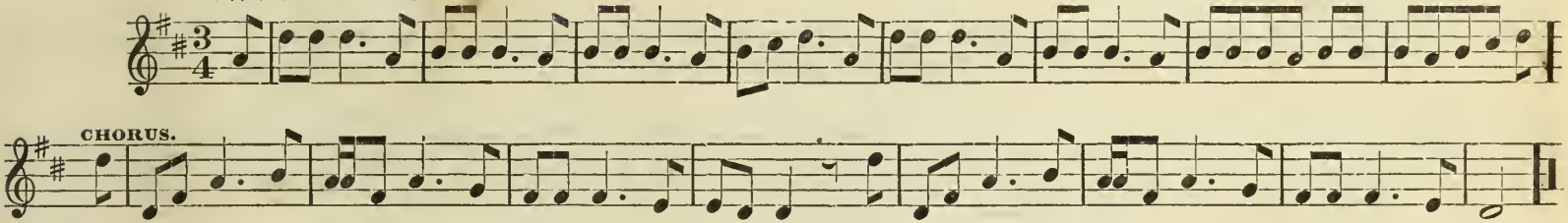
The Drum's Call.



WINNER'S TUNES OF THE WORLD.

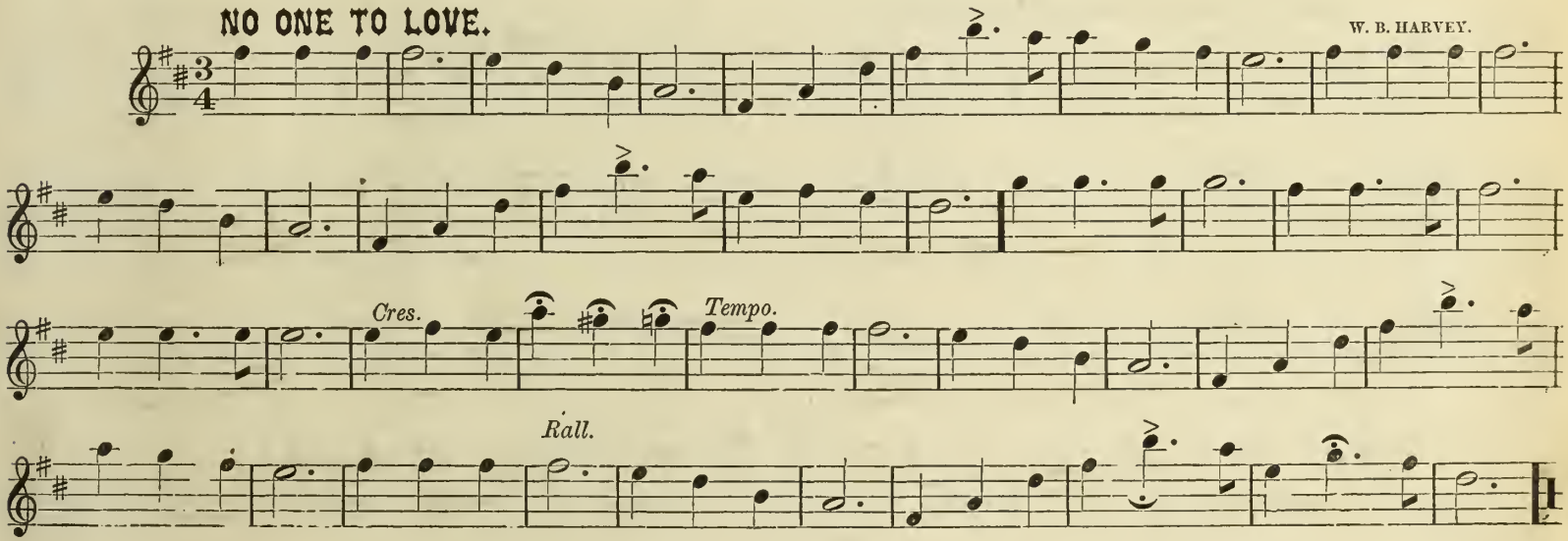
GIDEON'S BAND.

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



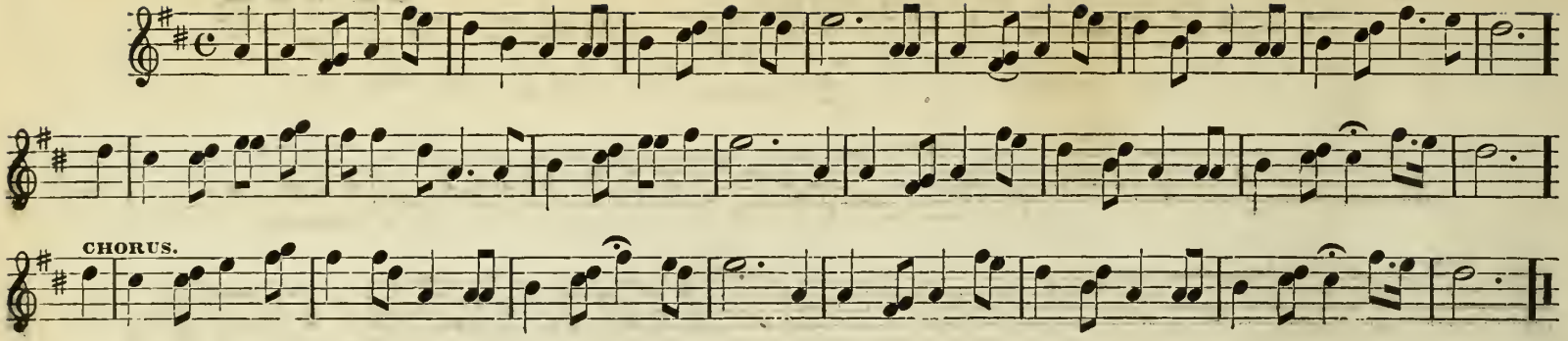
NO ONE TO LOVE.

W. B. HARVEY.



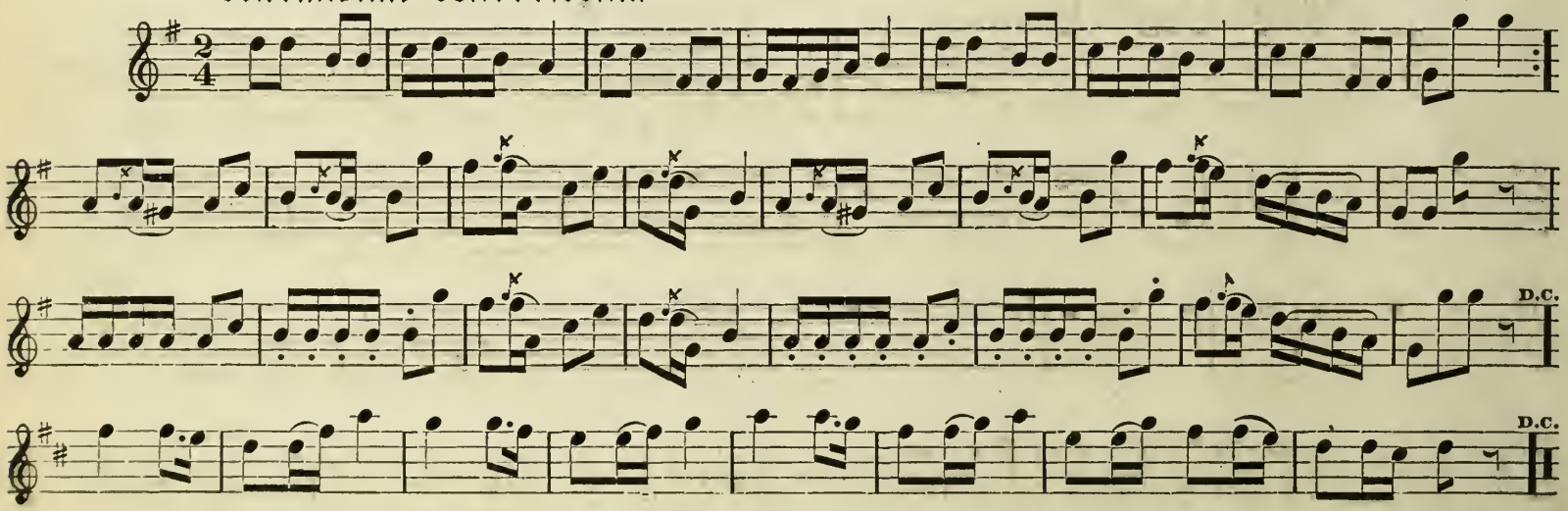
CARRIE LEE.

MORTON.

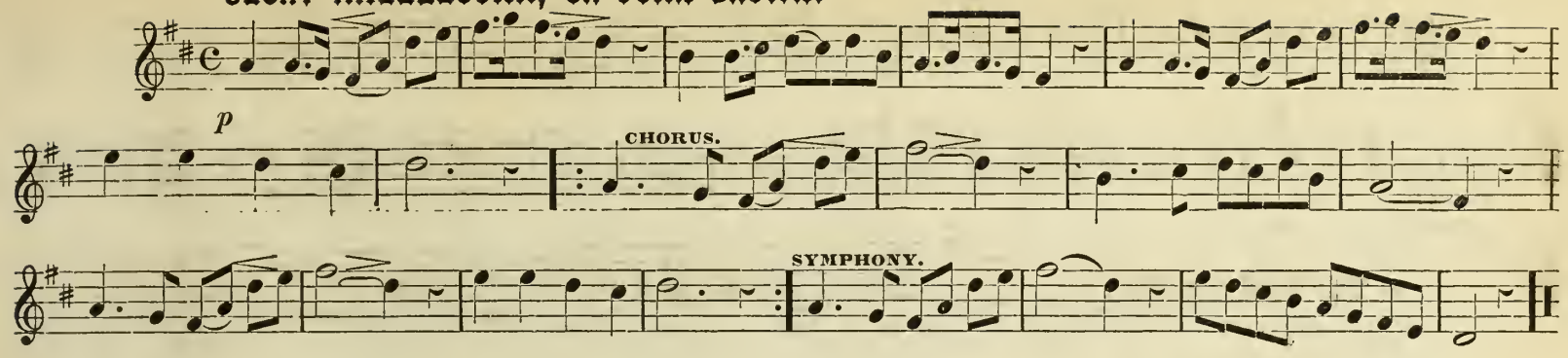


CONTRABAND SCHOTTISCHE.

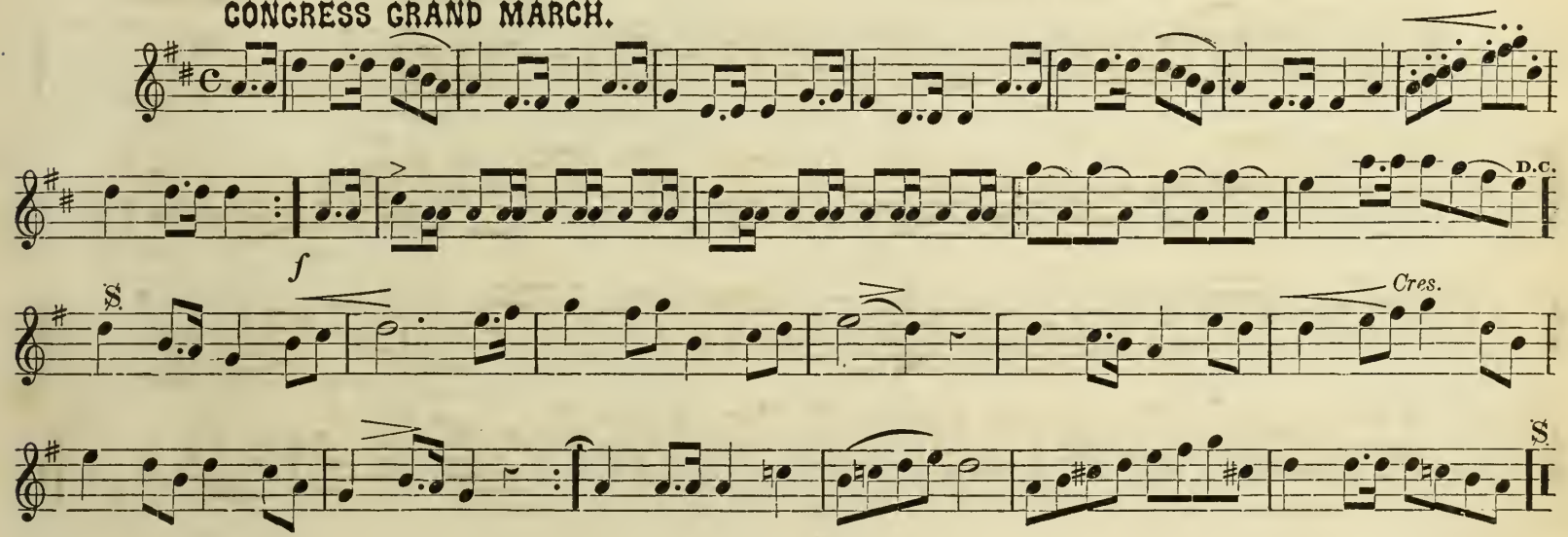
SEP. WINNER.



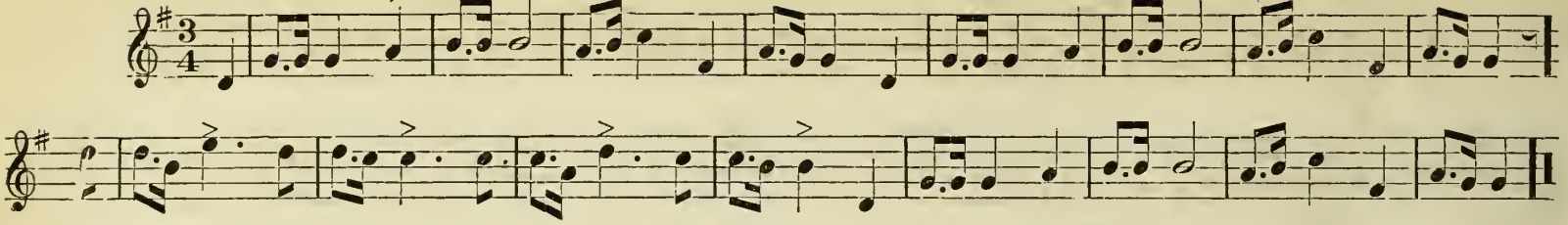
GLORY HALLELUJAH, OR JOHN BROWN.



CONGRESS GRAND MARCH.

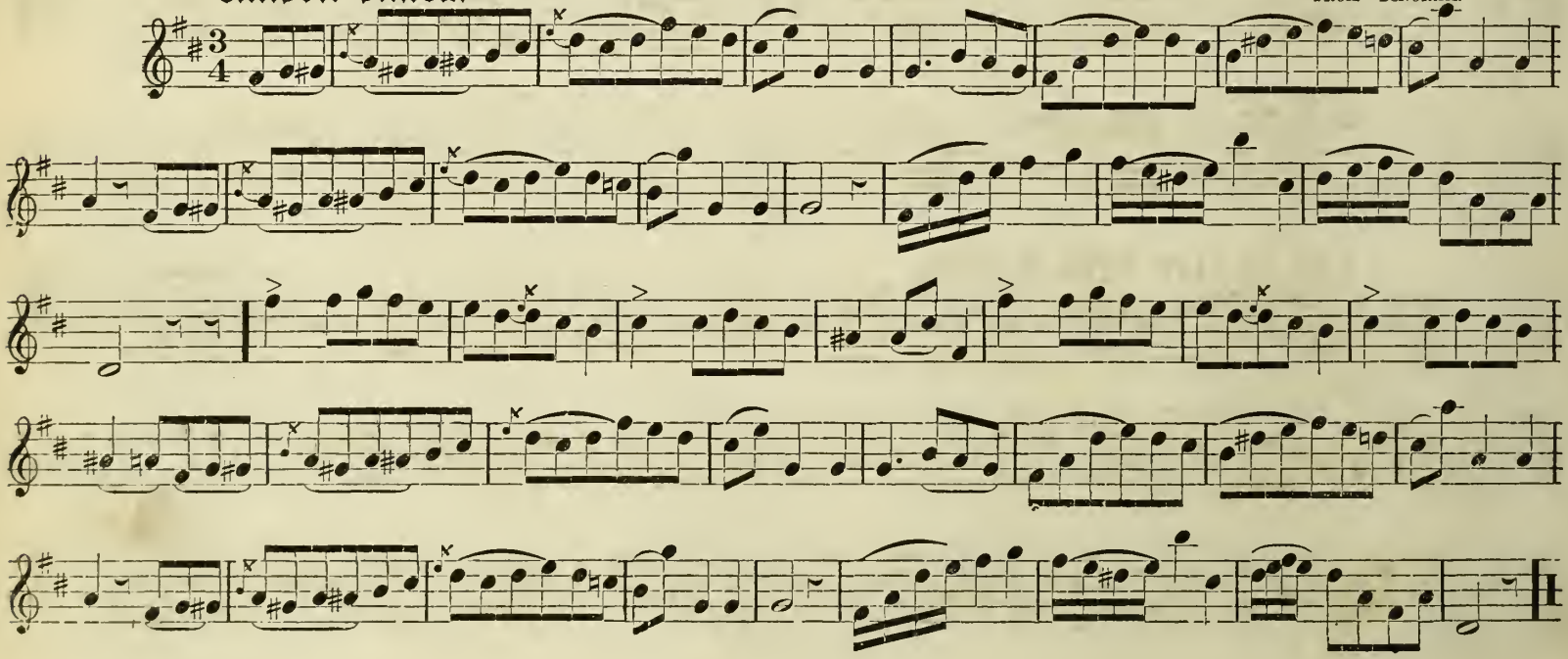


MARYLAND, MY MARYLAND.

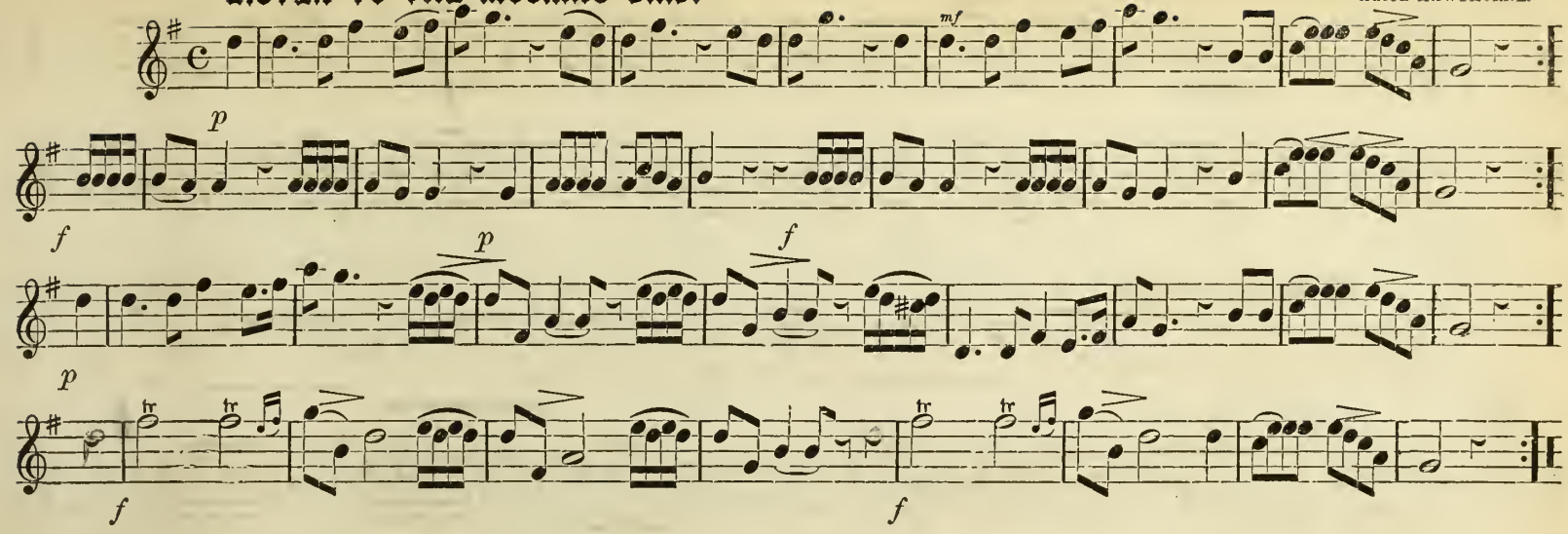


SHADOW DANCE.

FROM "DINORAH."

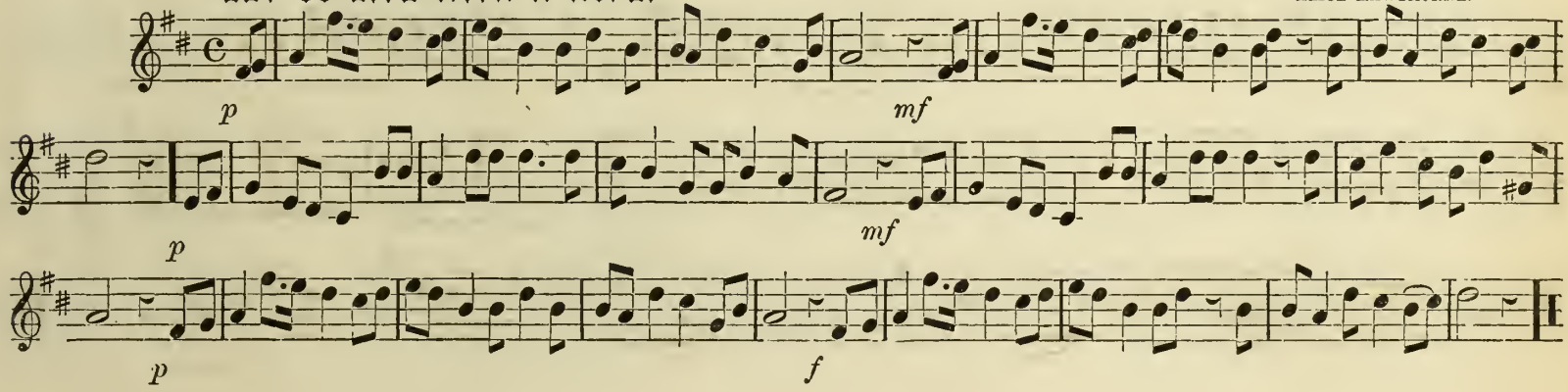


LISTEN TO THE MOCKING-BIRD.



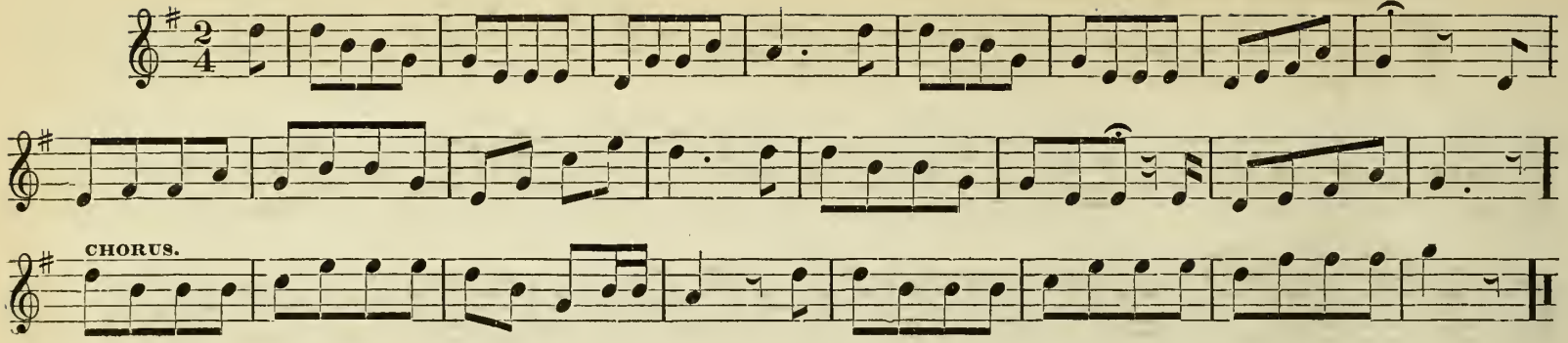
LET US LIVE WITH A HOPE.

ALICE HAWTHORNE.



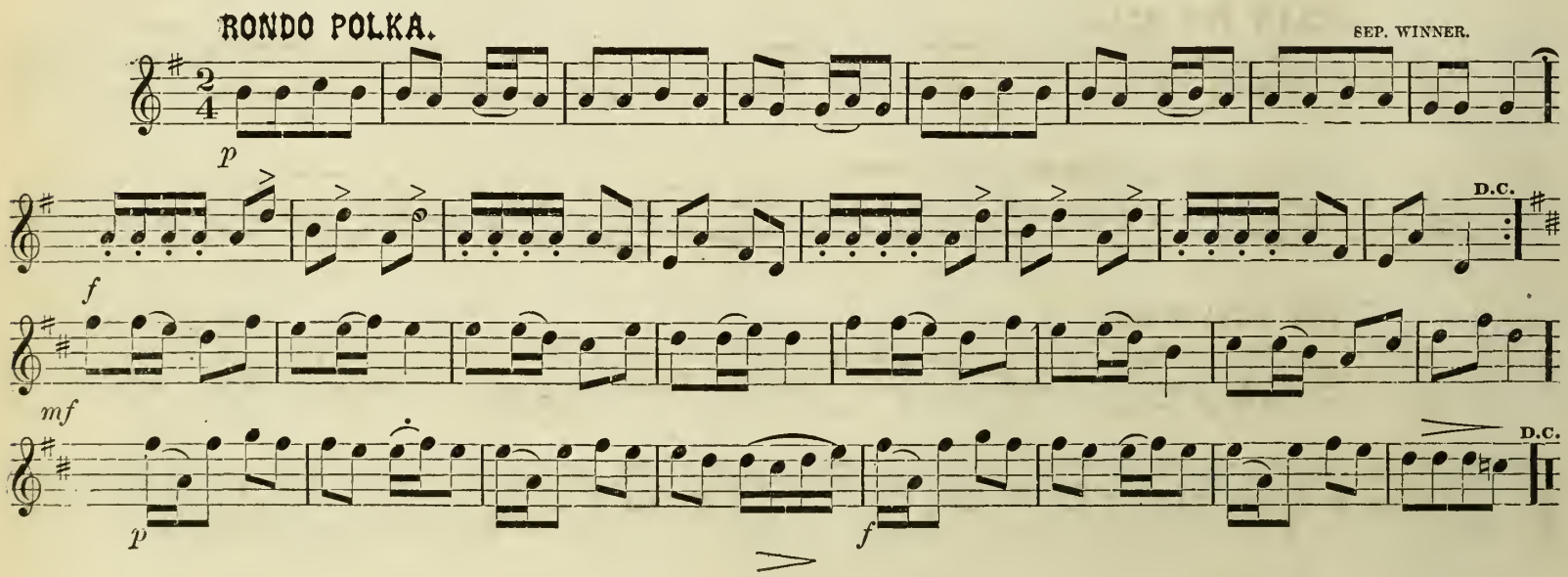
FOLKS THAT PUT ON AIRS.

W. H. COULSTON.



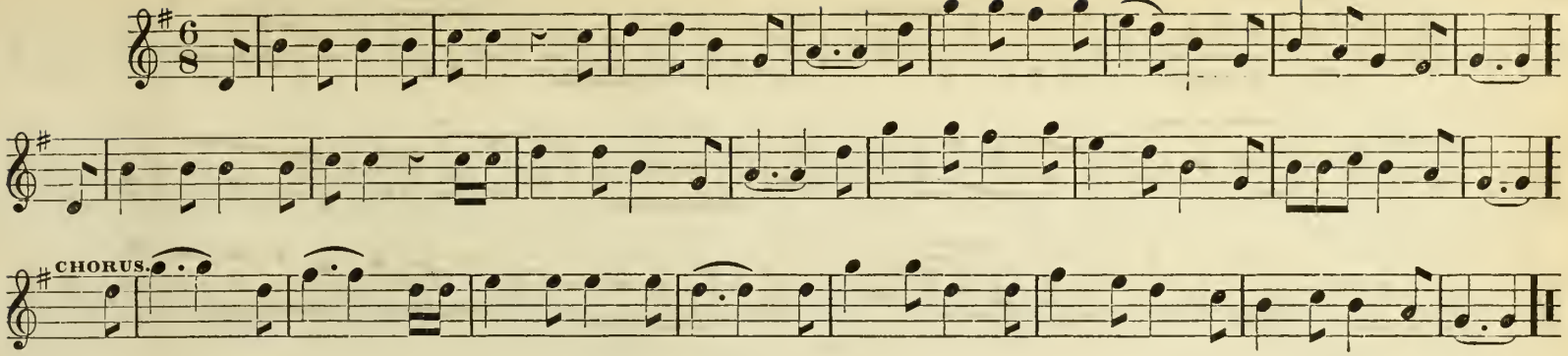
RONDO POLKA.

SEP. WINNER.



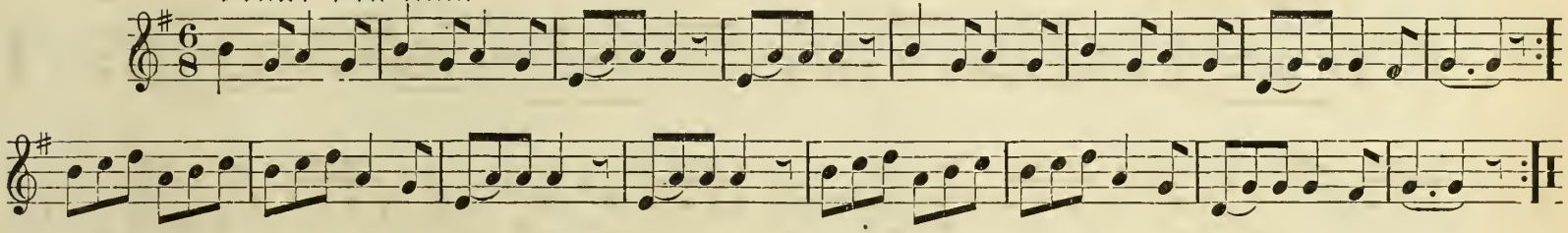
BONNIE BLUE FLAG.

"SECESH" SONG.



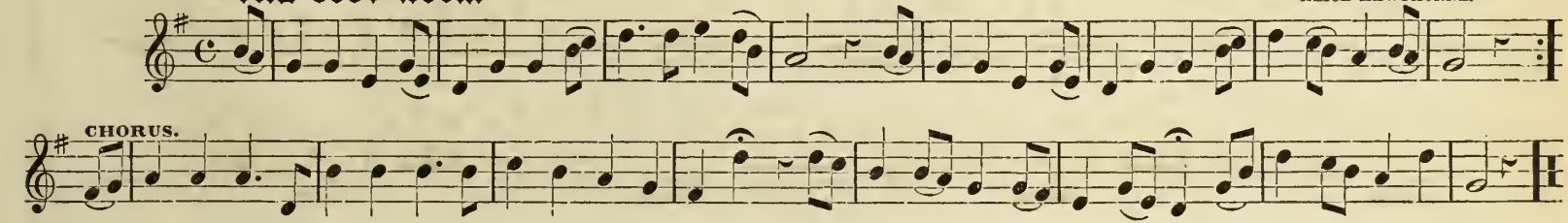
BULLY FOR ALL.

IRISH AIR.



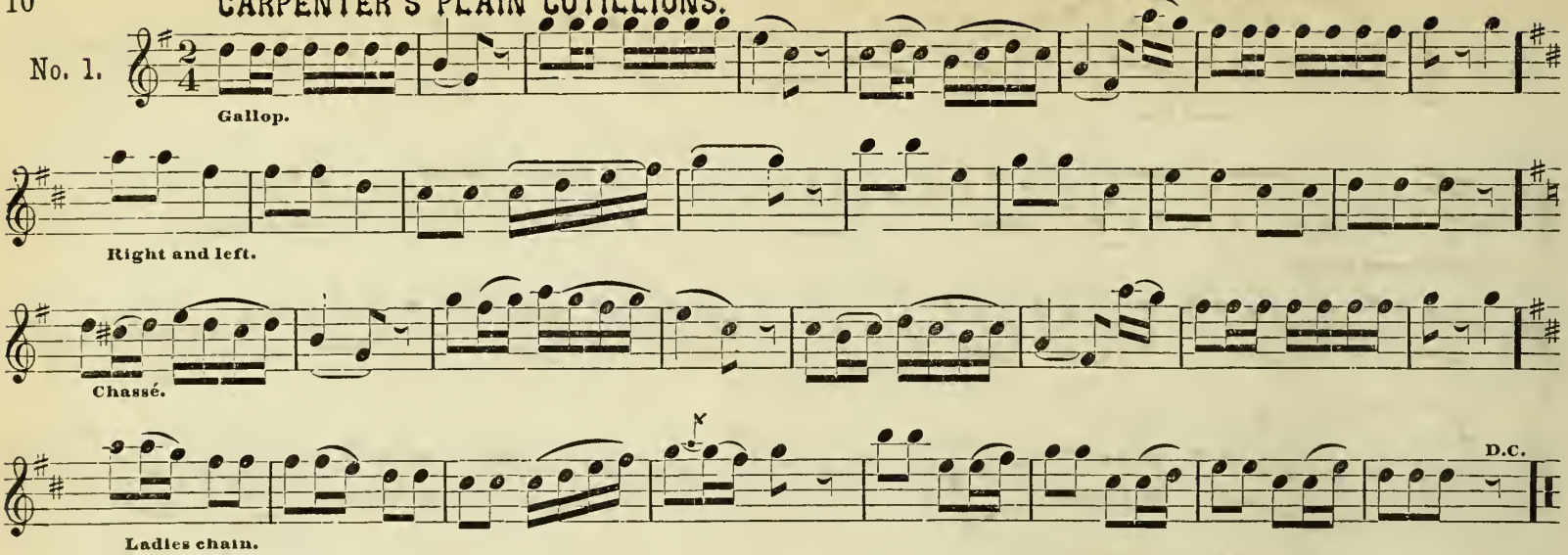
THE COSY NOOK.

ALICE HAWTHORNE.



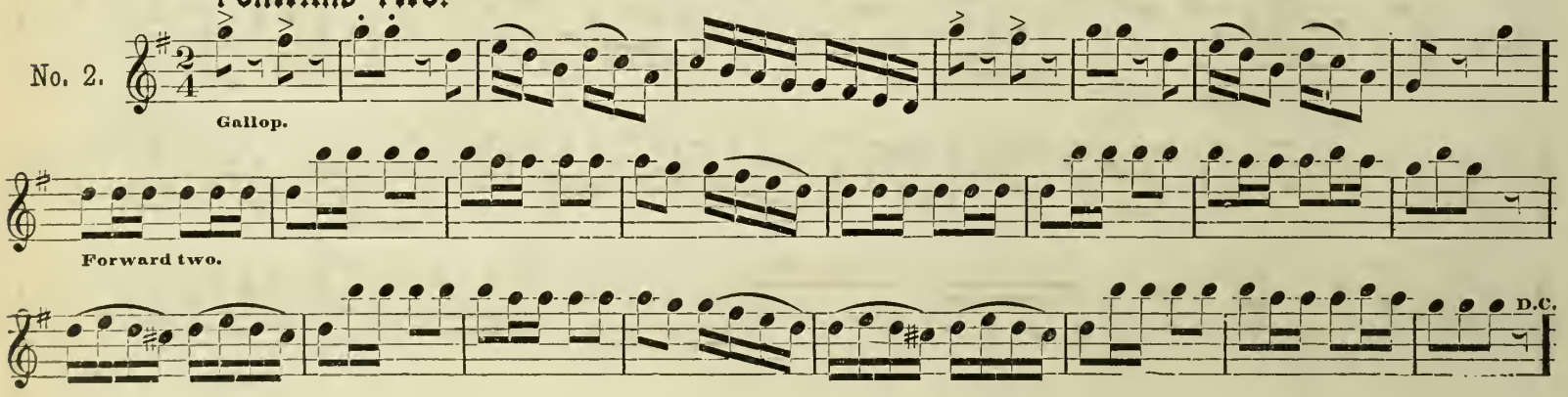
CARPENTER'S PLAIN COTILLIONS.

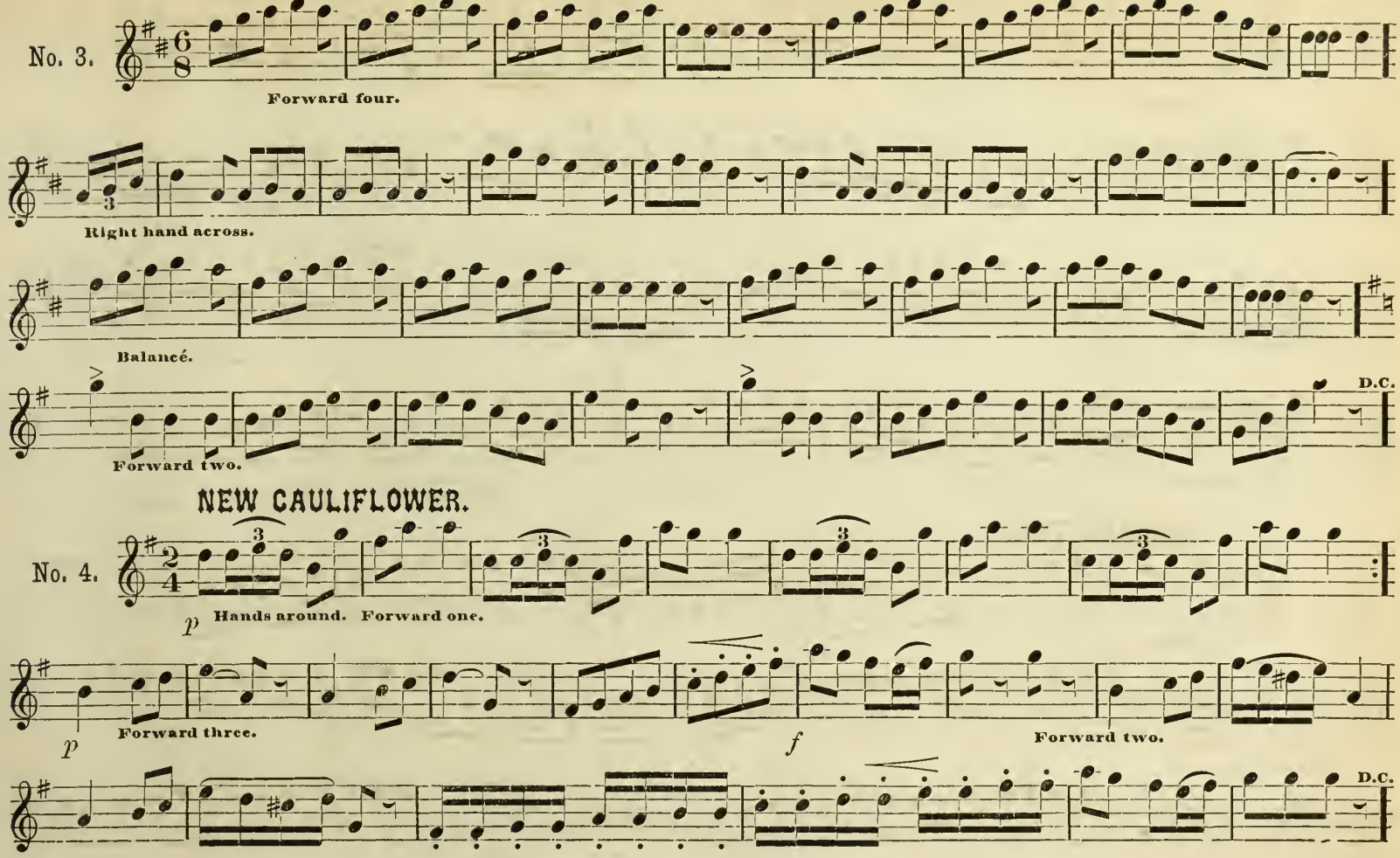
No. 1.



FORWARD TWO.

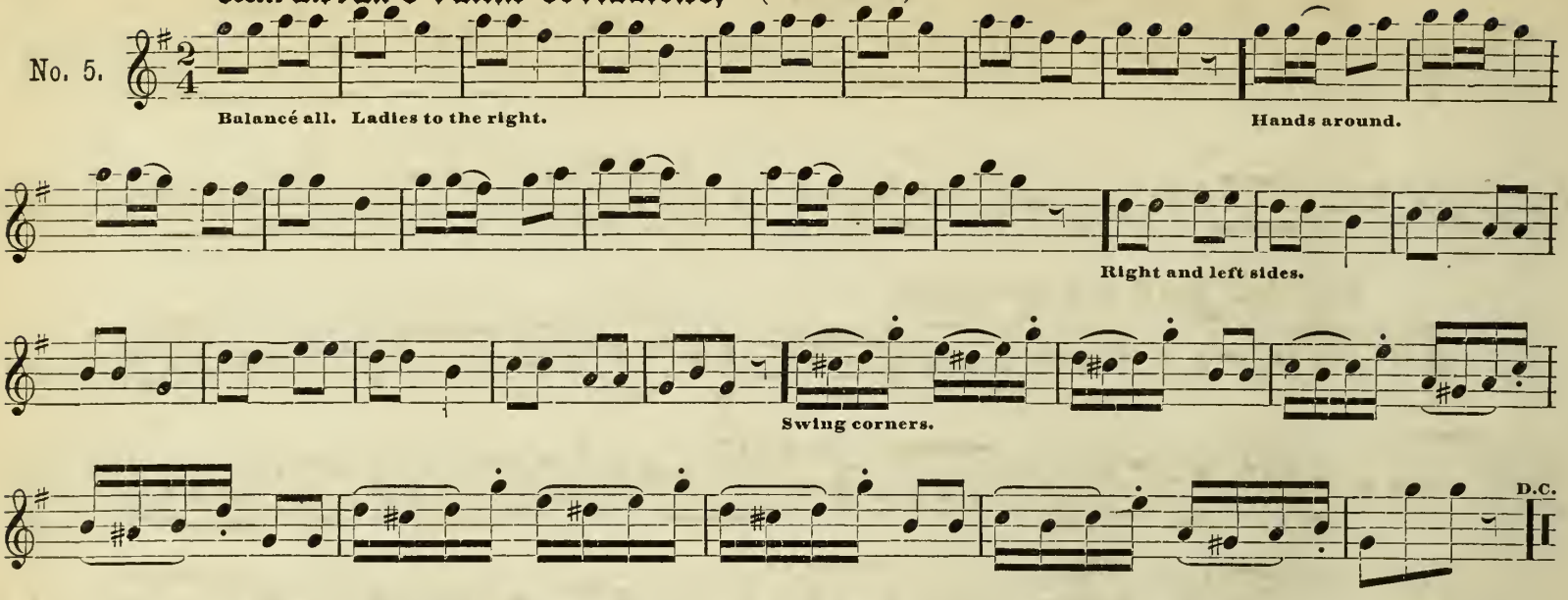
No. 2.




No. 3.
Forward four.
Right hand across.
Balancé.
Forward two.
D.C.
NEW CAULIFLOWER.
No. 4.
p
Hands around. Forward one.
p
Forward three.
f
Forward two.
D.C.

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

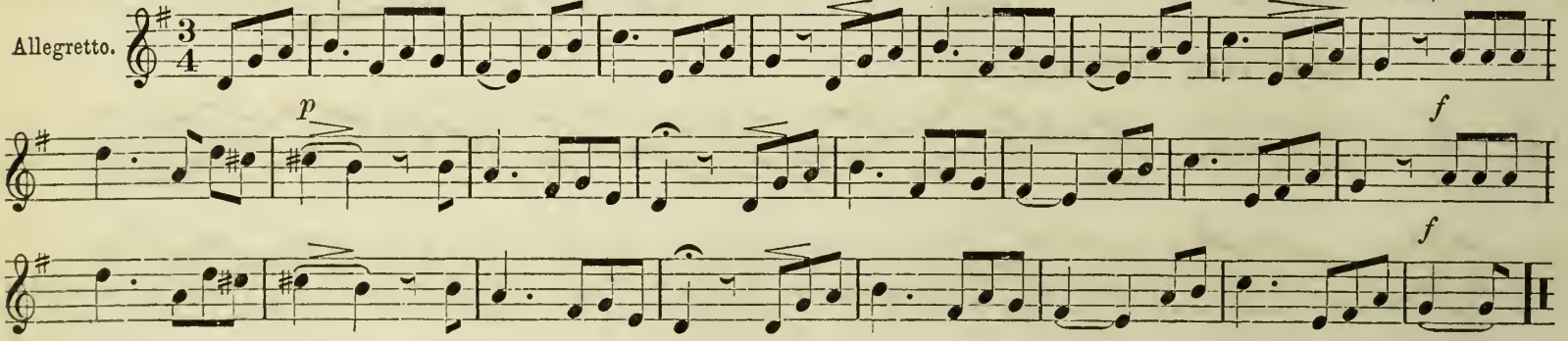
No. 5.



KISSING THROUGH THE BARS.

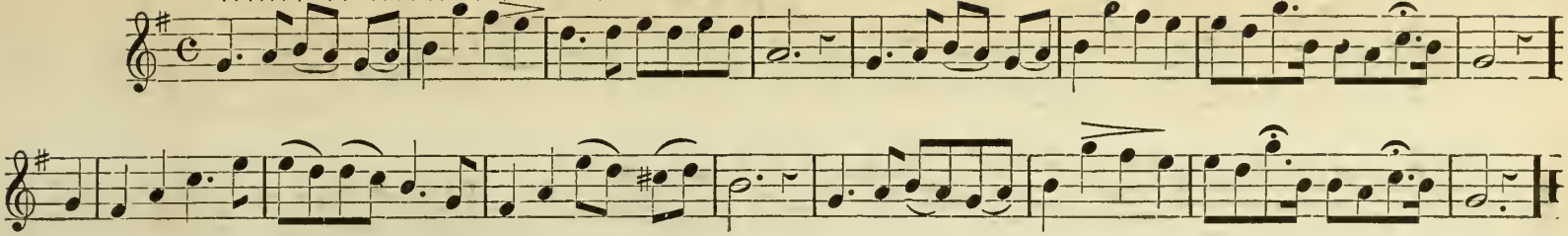
JOS. WOOD, JR.

Allegretto.

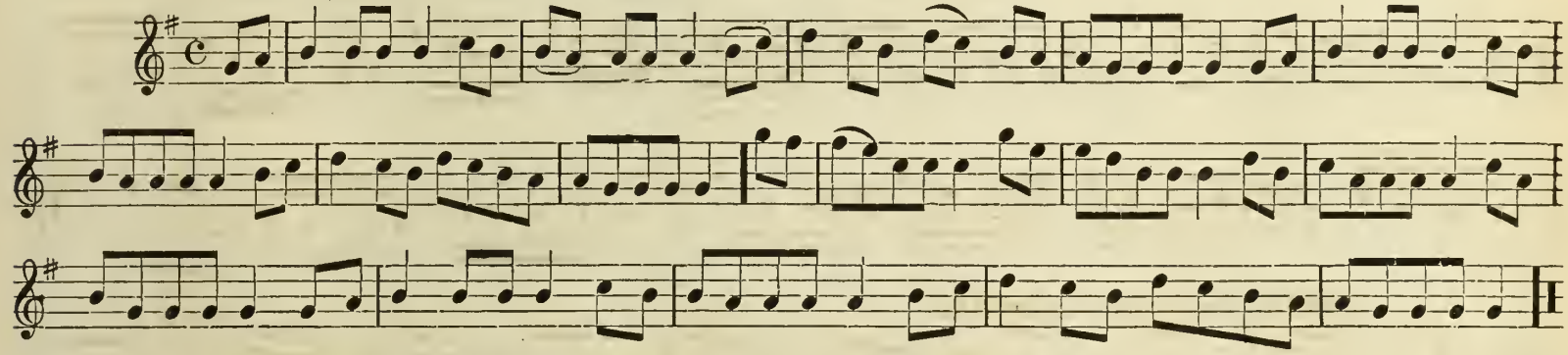


WHAT IS HOME WITHOUT A MOTHER?

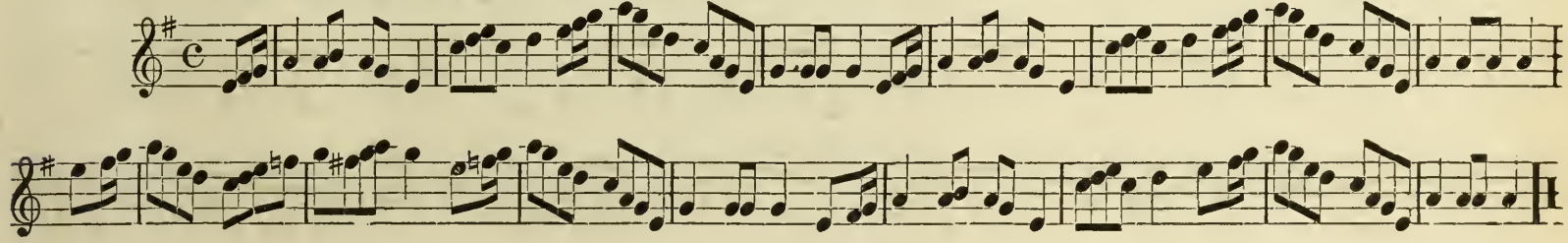
ALICE HAWTHORNE.



CAPTAIN WITH HIS WHISKERS.

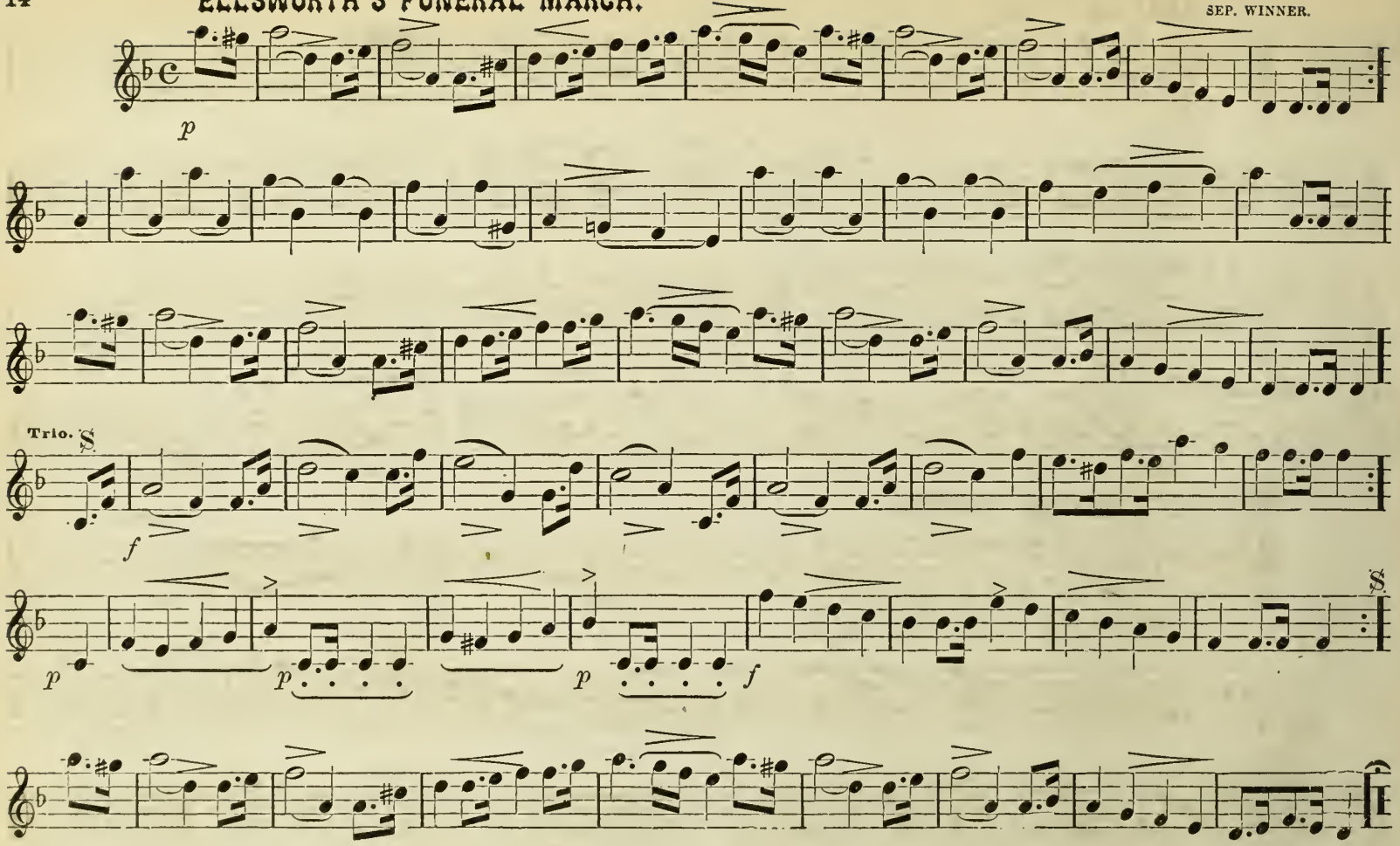


BONAPARTE OVER THE RHINE.



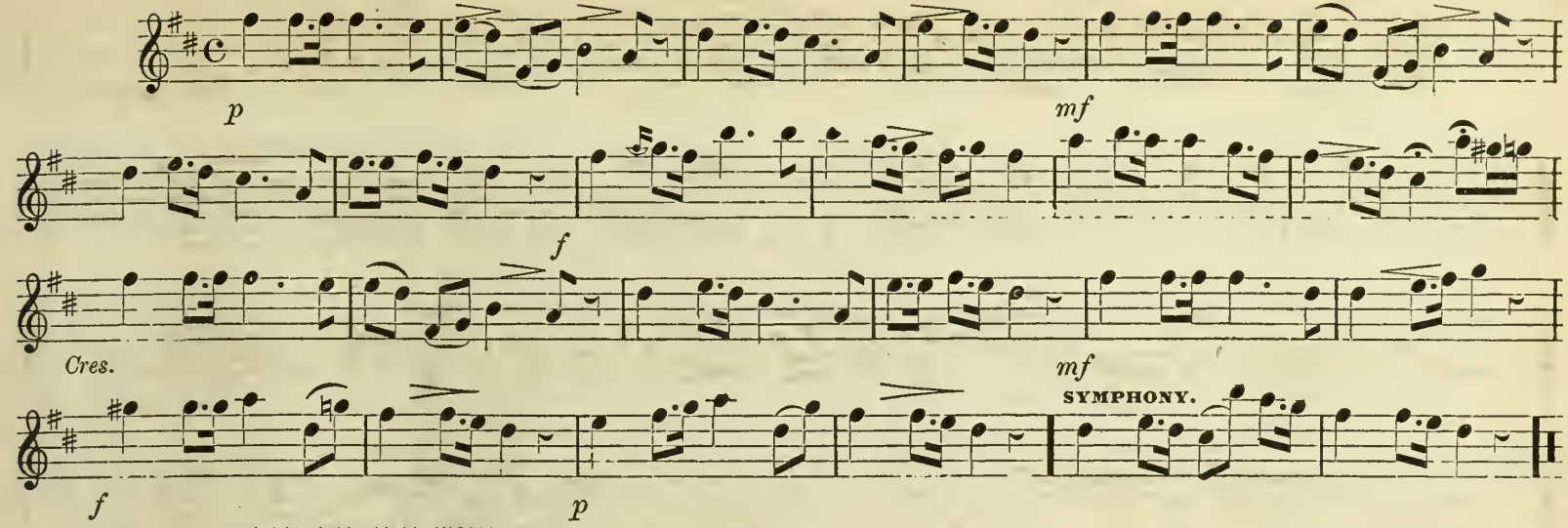
ELLSWORTH'S FUNERAL MARCH.

SEP. WINNER.



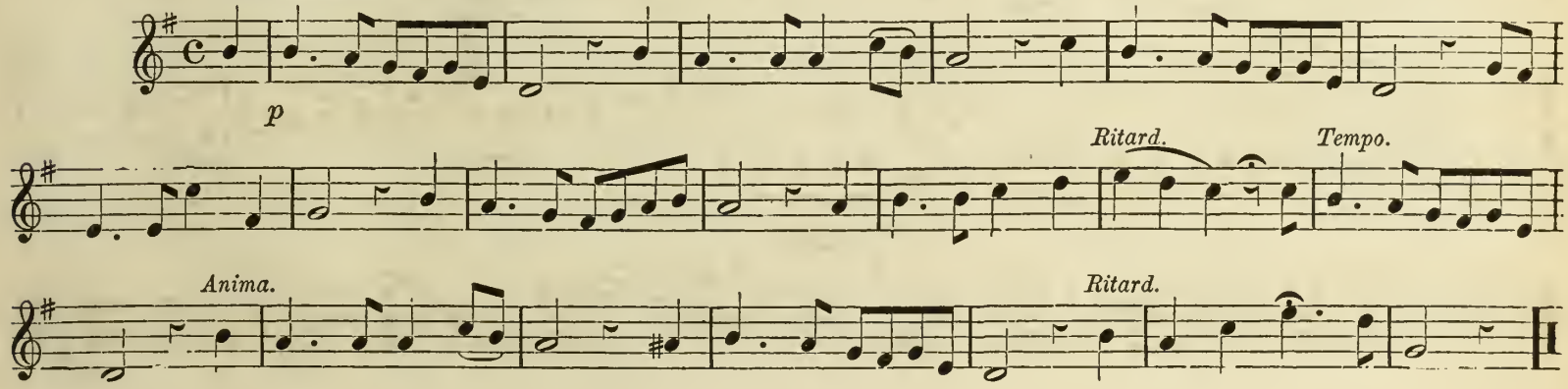
EVER OF THEE.

FOLEY HALL.



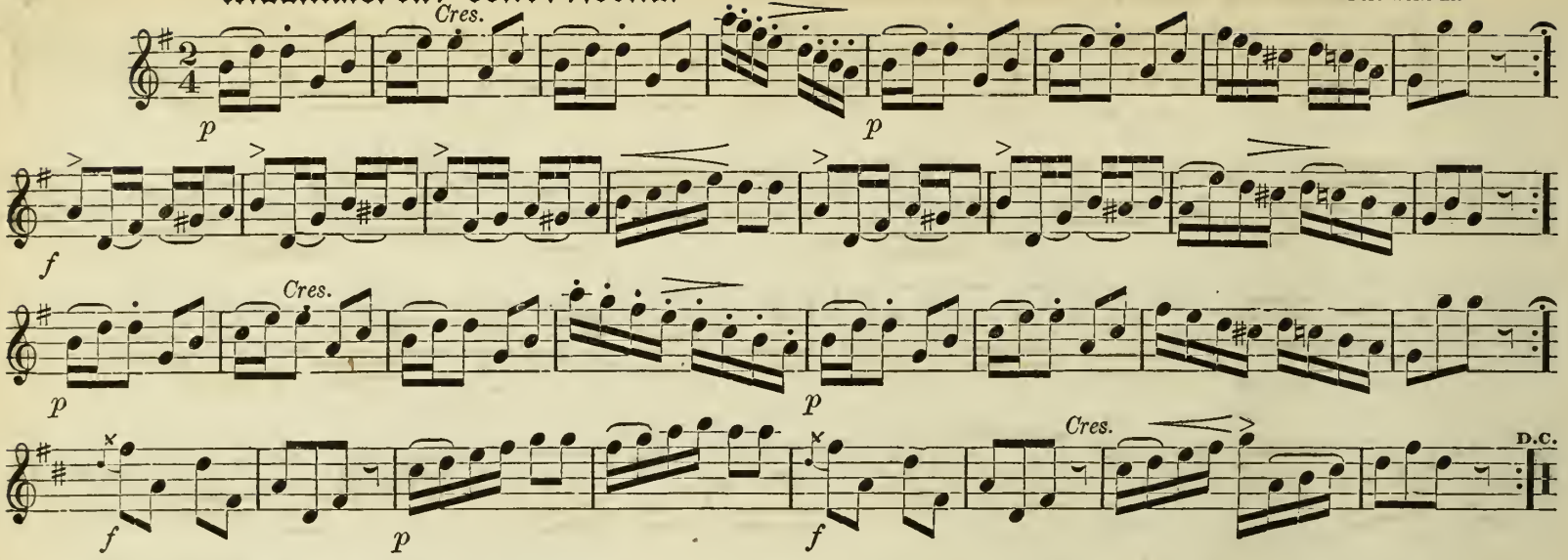
ROCK BESIDE THE SEA.

C. C. CONVERSE.



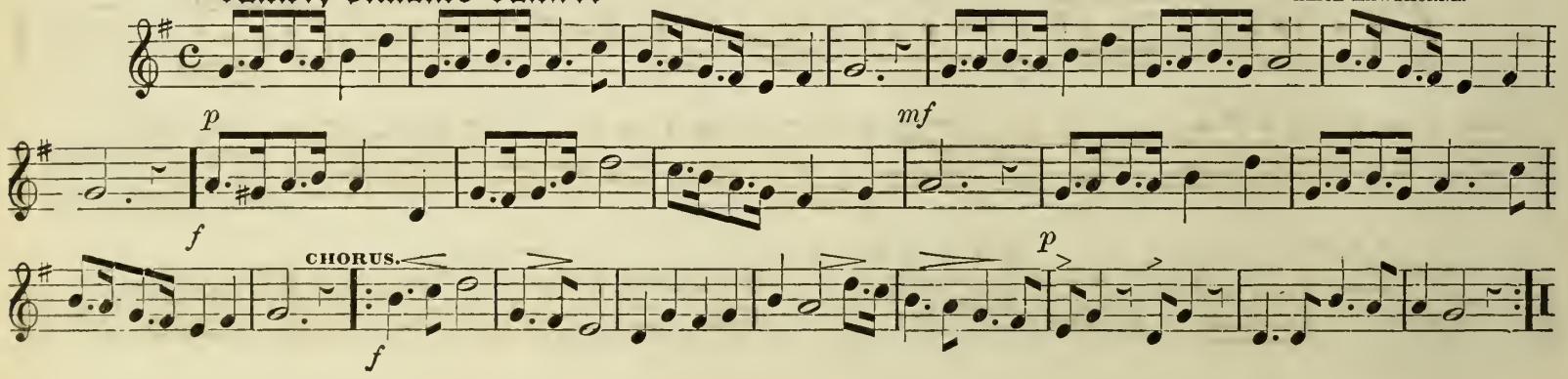
WILLIAMSPORT SCHOTTISCHE.

SEP. WINNER

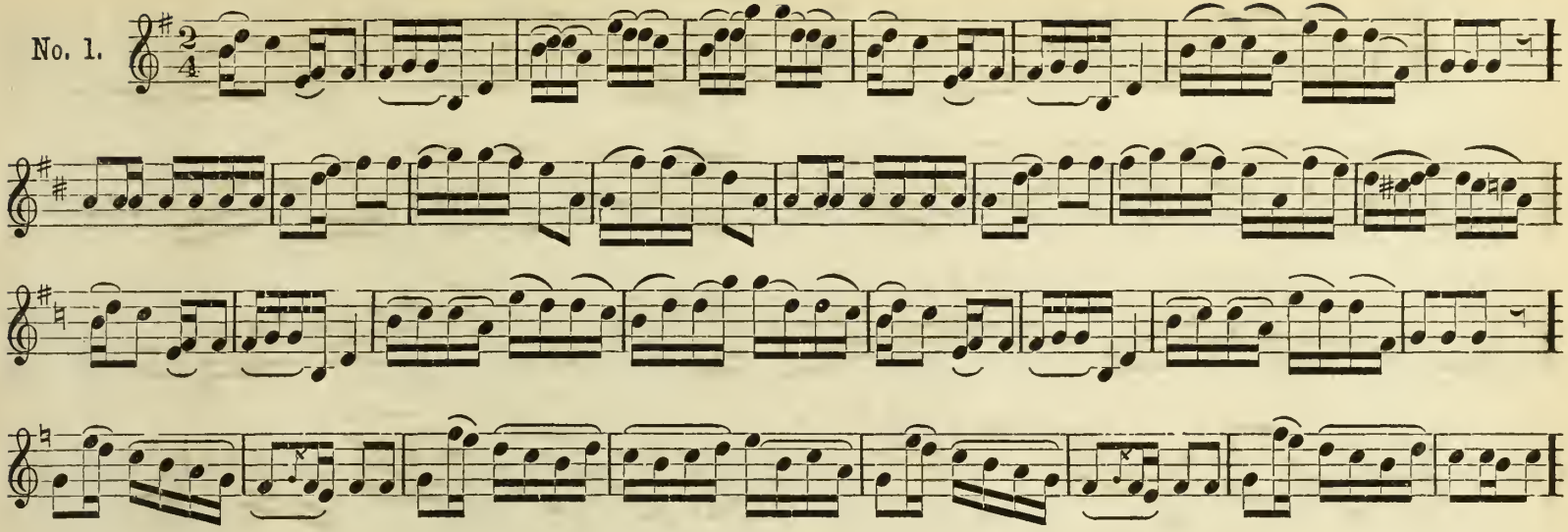


JENNY, DARLING JENNY.

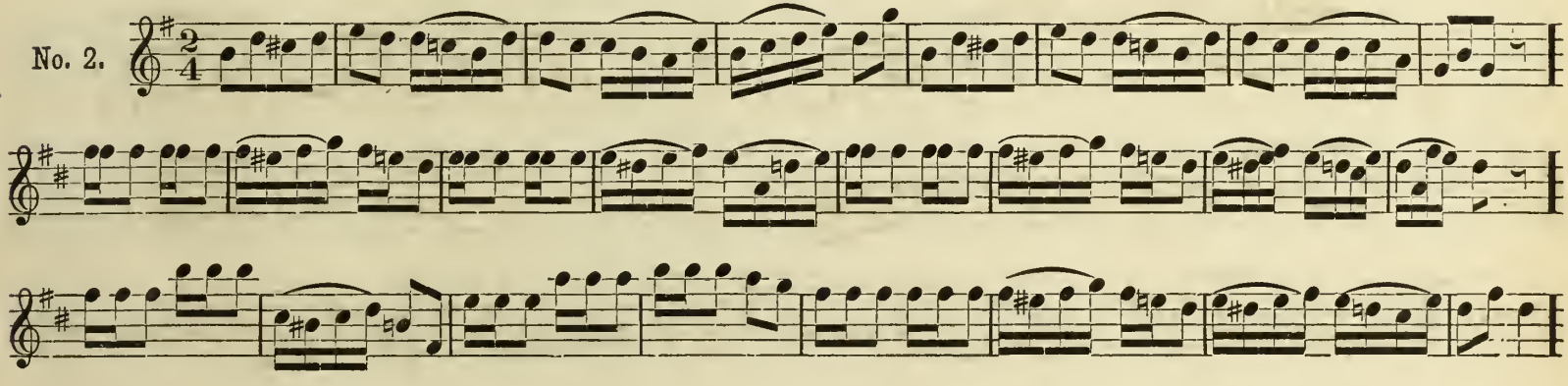
ALICE HAWTHORNE.



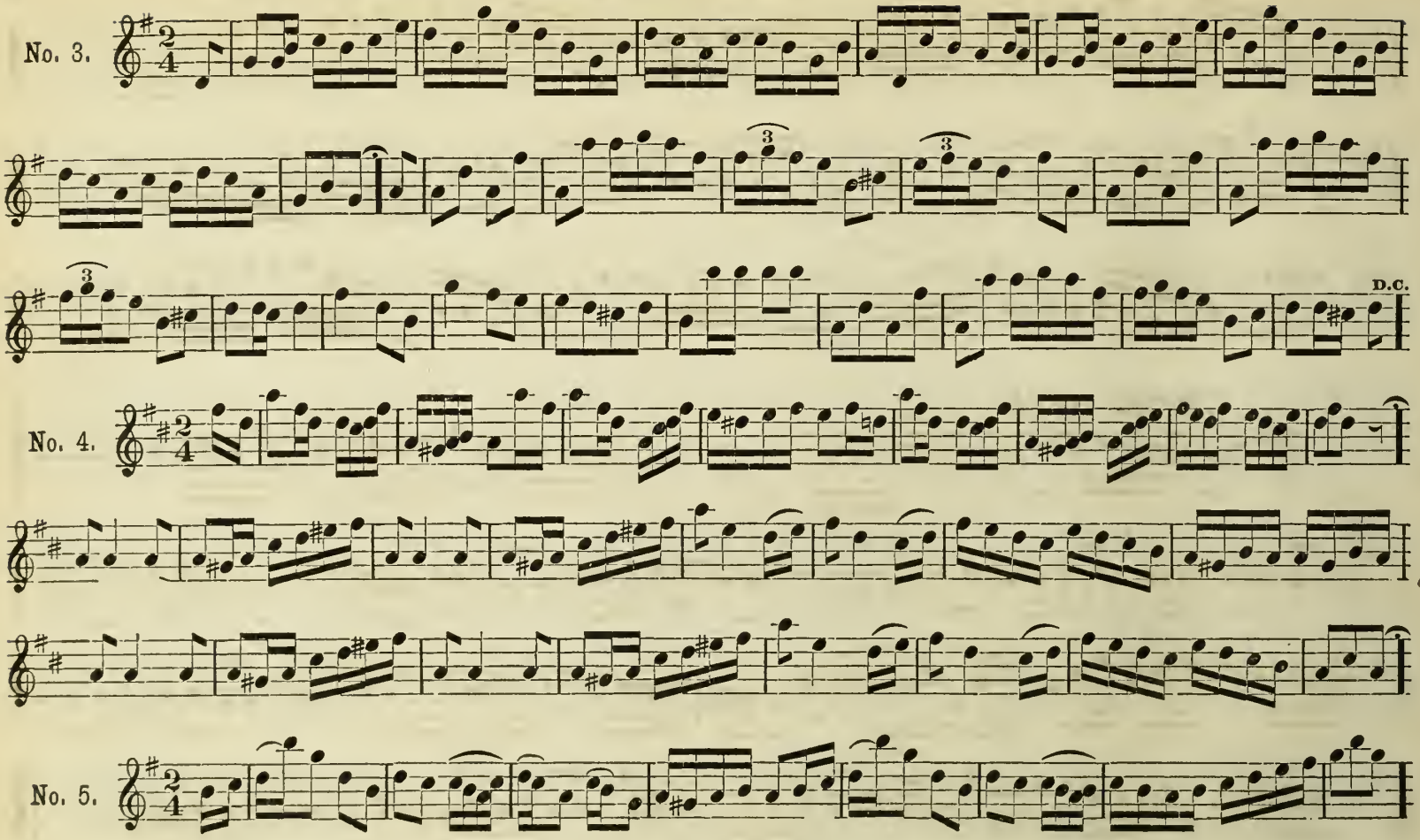
No. 1.

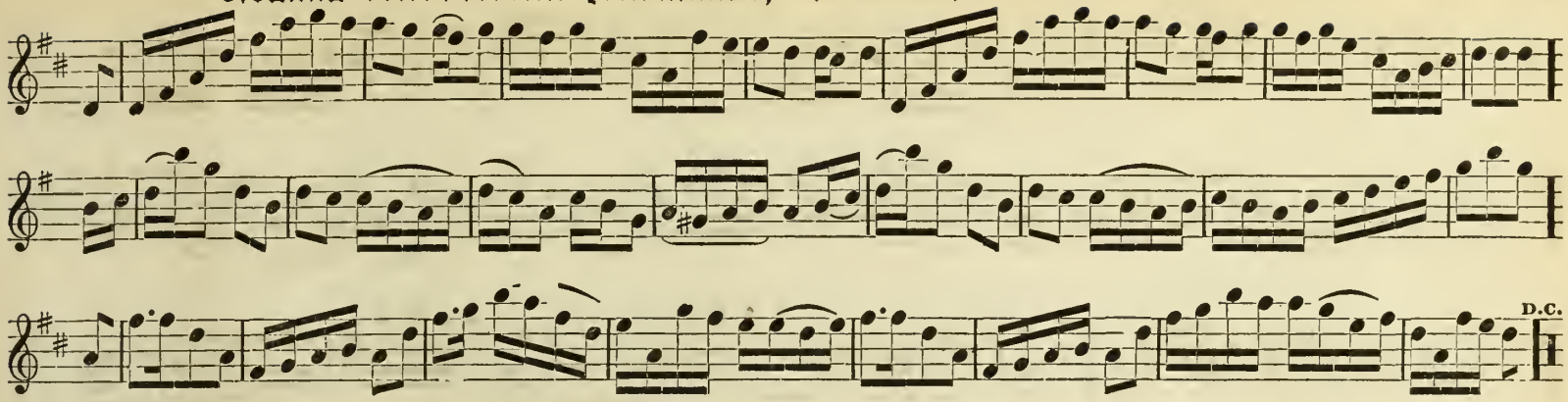


No. 2.

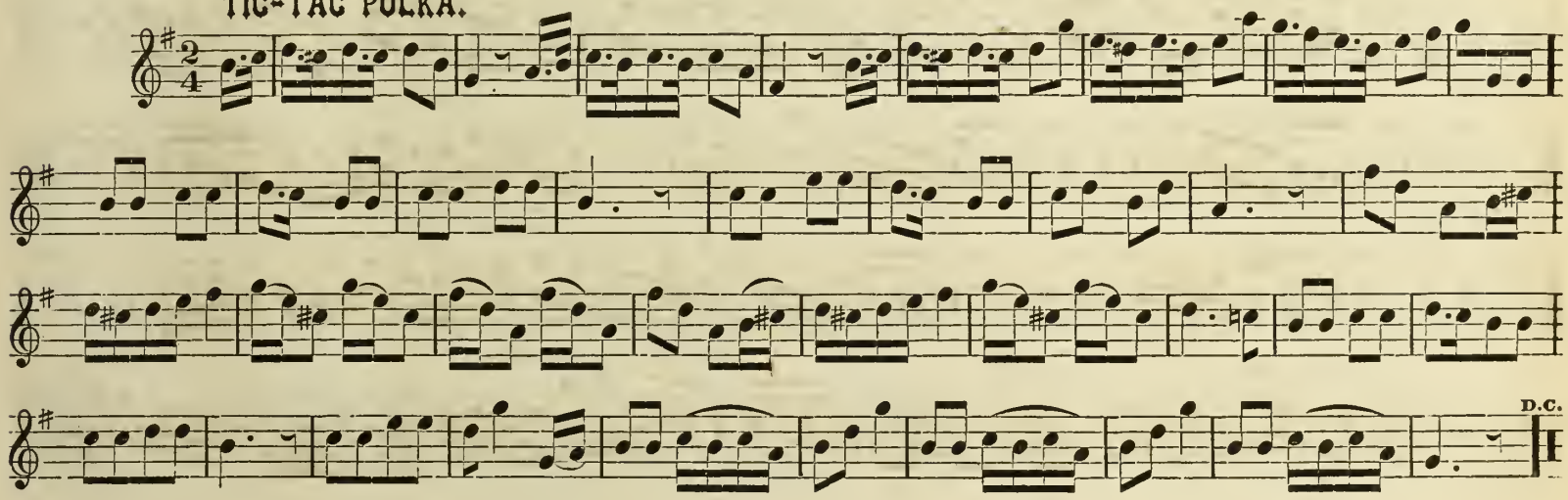


GISELLE SCHOTTISCHE QUADRILLES, (*Continued.*)





TIC-TAC POLKA.



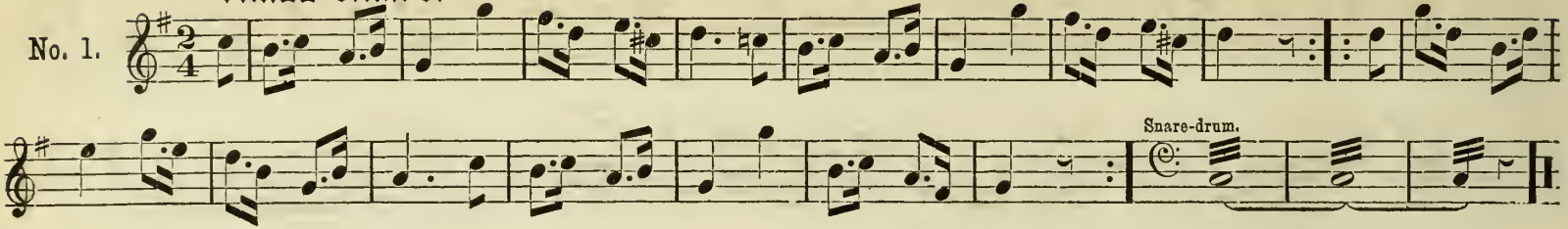
Commence with tap of the snare-drum.

U. S. REVEILLE.

Compiled by Wm. G. STEVENSON.

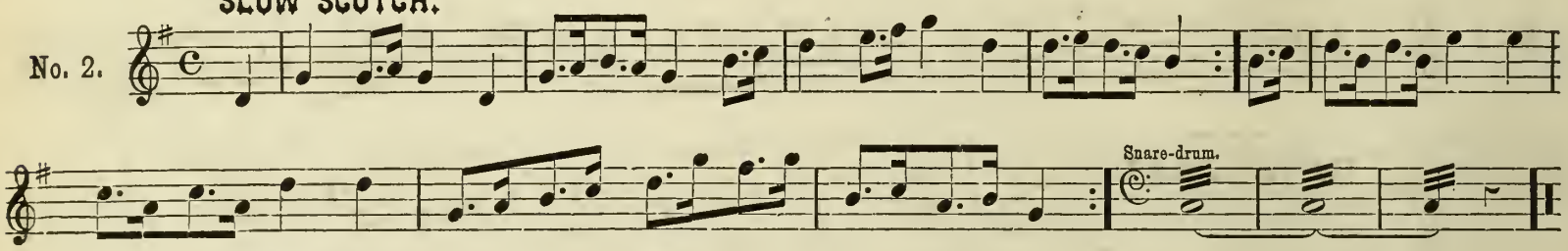
THREE CAMPS.

No. 1.



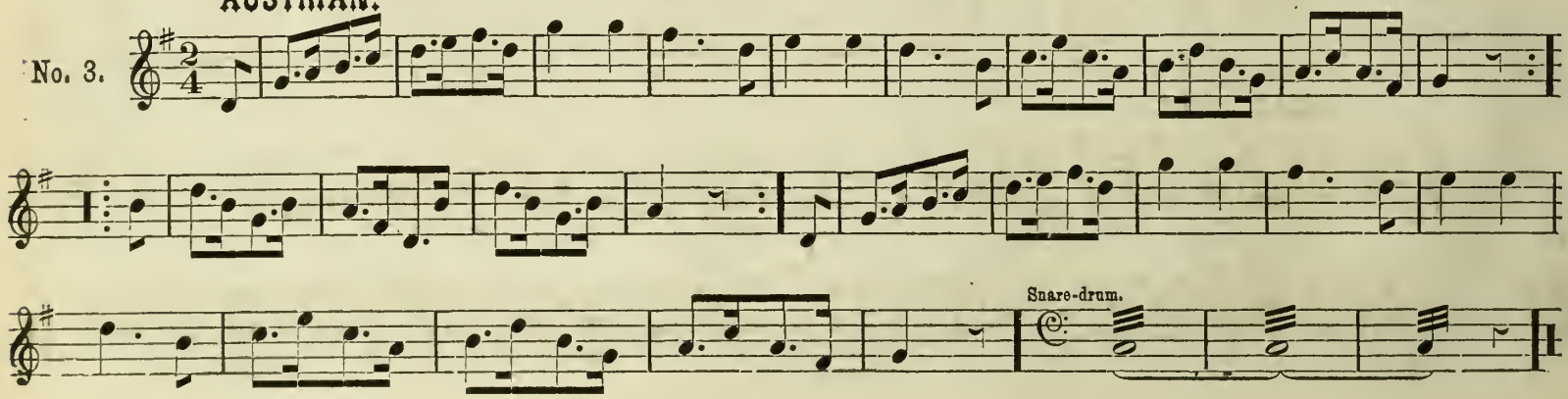
SLOW SCOTCH.

No. 2.



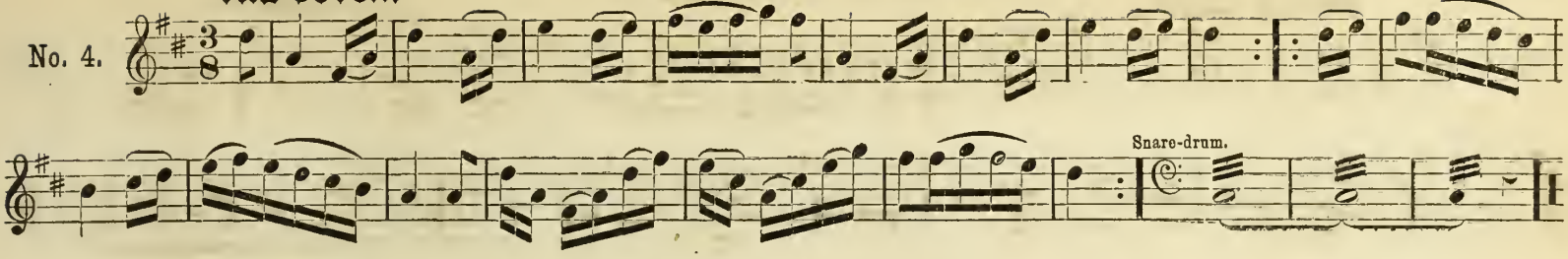
AUSTRIAN.

No. 3.



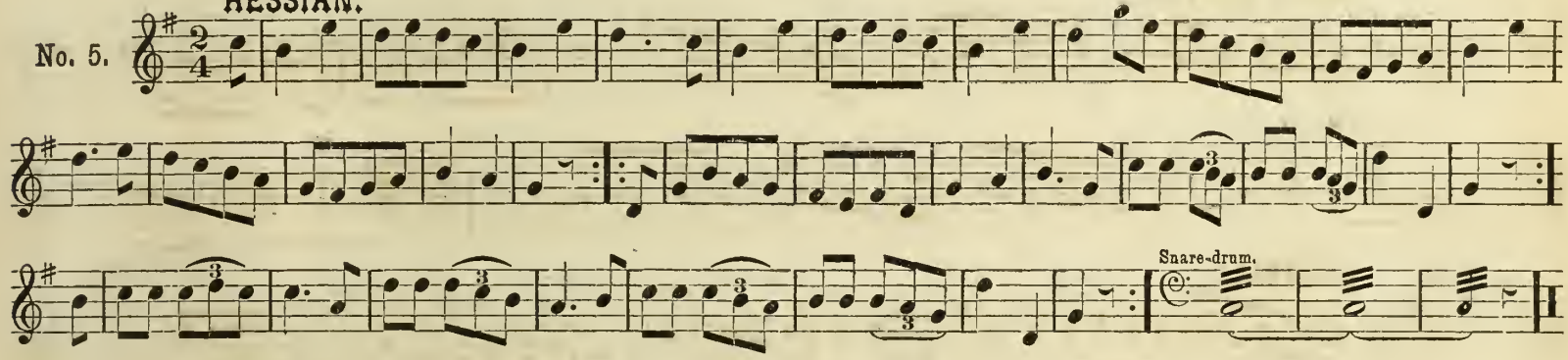
THE DUTCH.

No. 4.



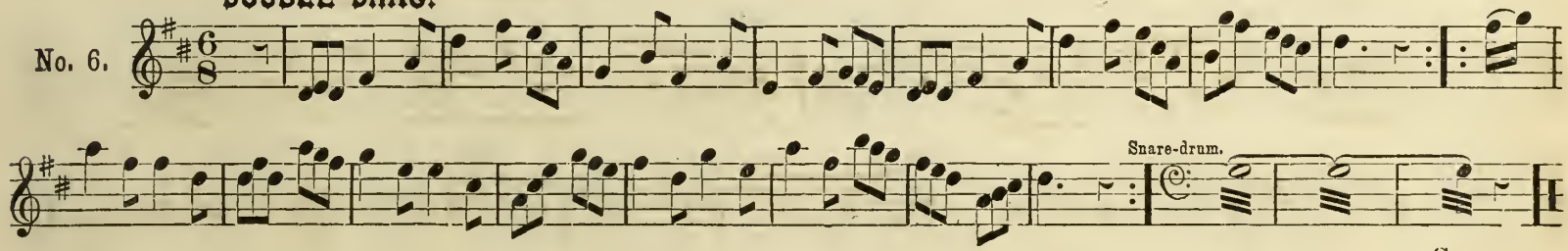
HESSIAN.

No. 5.



DOUBLE DRAG.

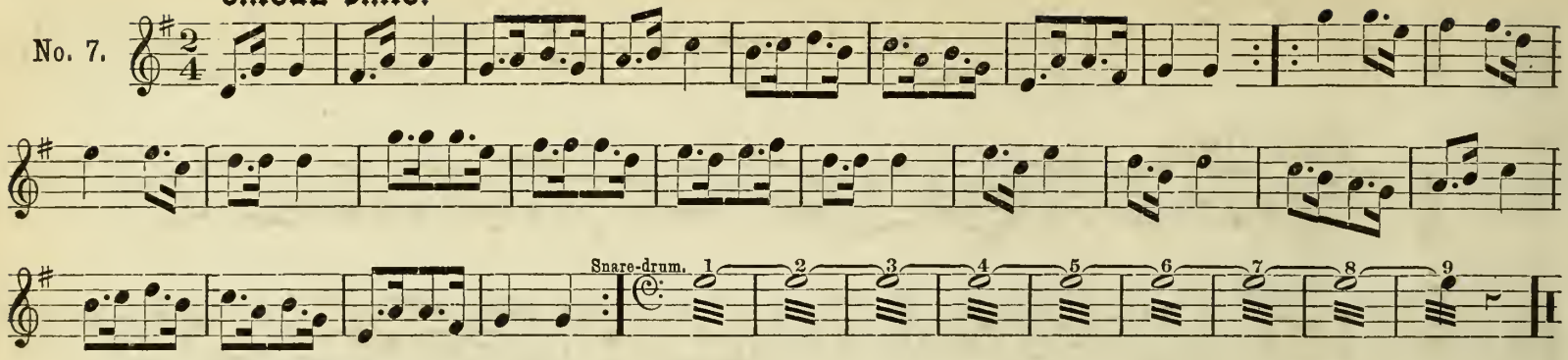
No. 6.



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

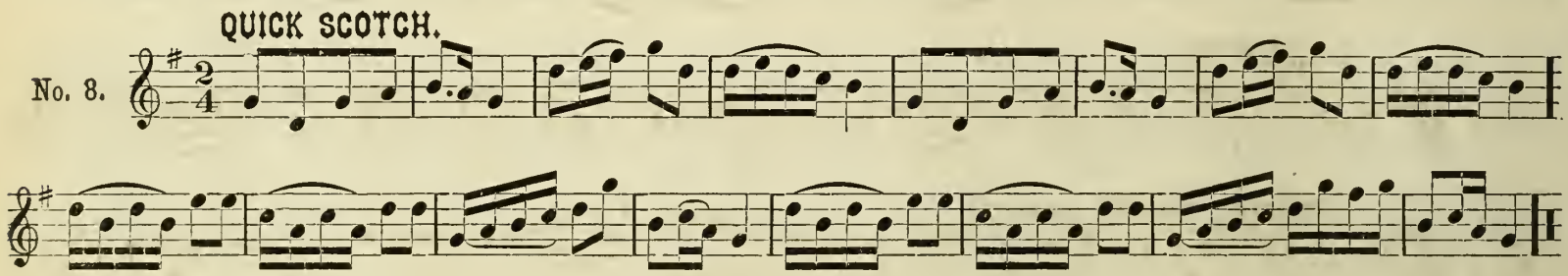
SINGLE DRAG.

No. 7.

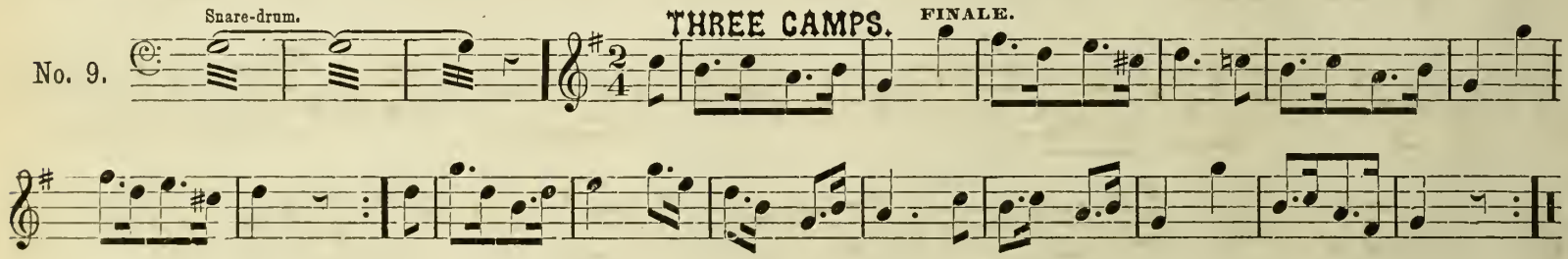


QUICK SCOTCH.

No. 8.



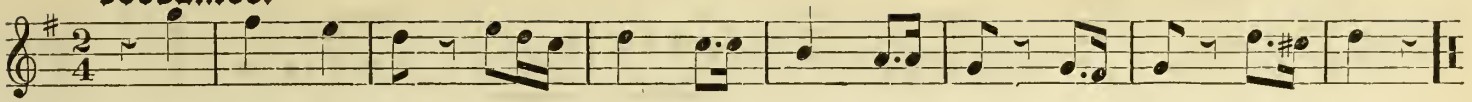
No. 9.



U. S. TATTOO.

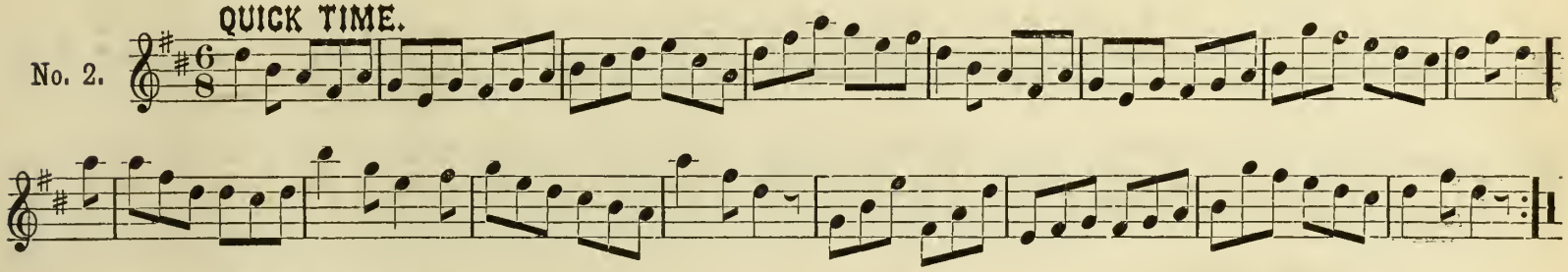
DOUBLINGS.

No. 1.



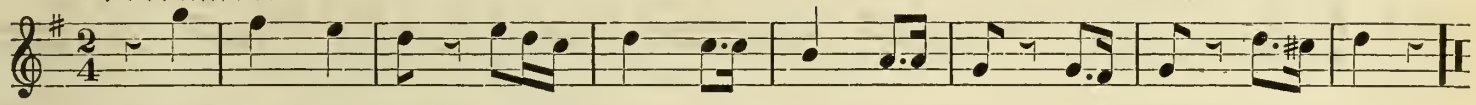
QUICK TIME.

No. 2.



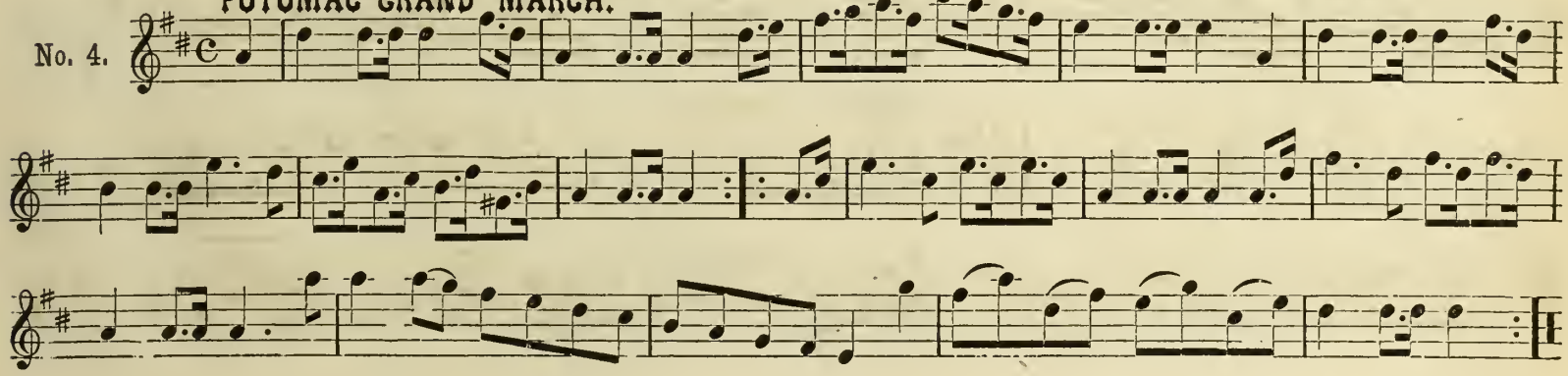
DOUBLINGS.

No. 3.



POTOMAC GRAND MARCH.

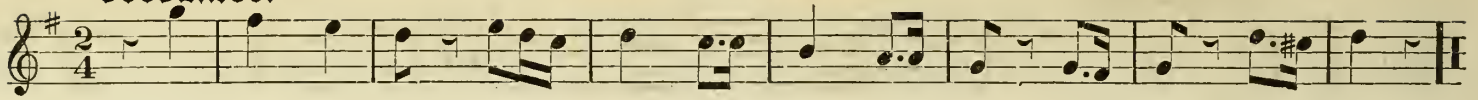
No. 4.



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

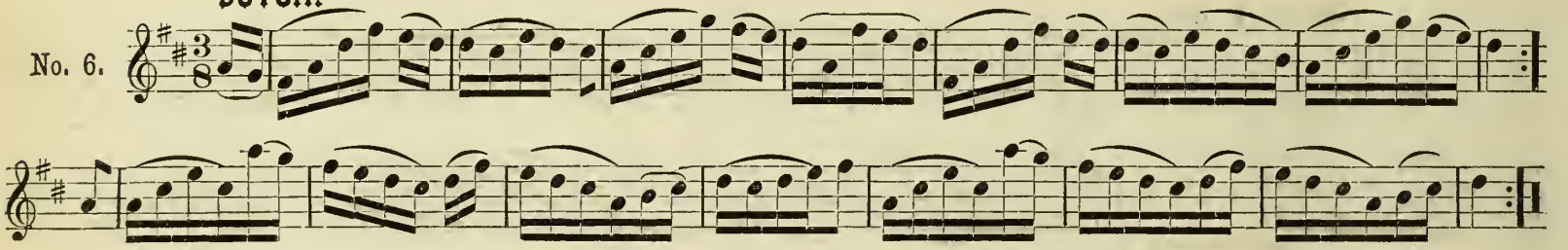
DOUBLINGS.

No. 5.



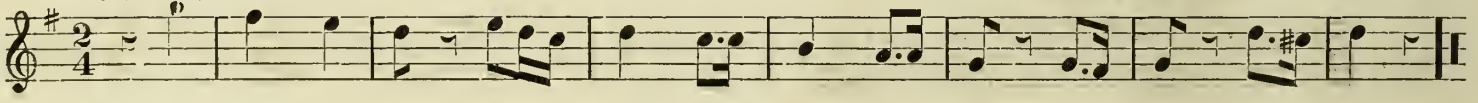
DUTCH.

No. 6.



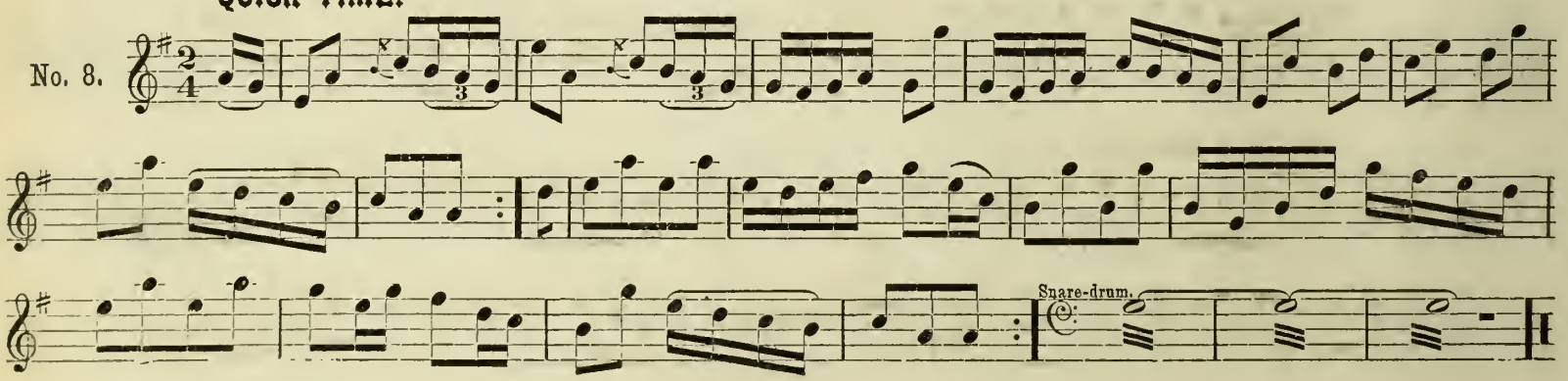
DOUBLINGS.

No. 7.



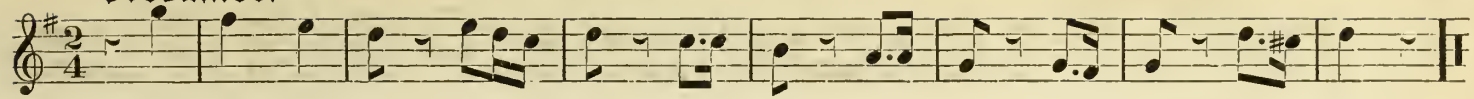
QUICK TIME.

No. 8.



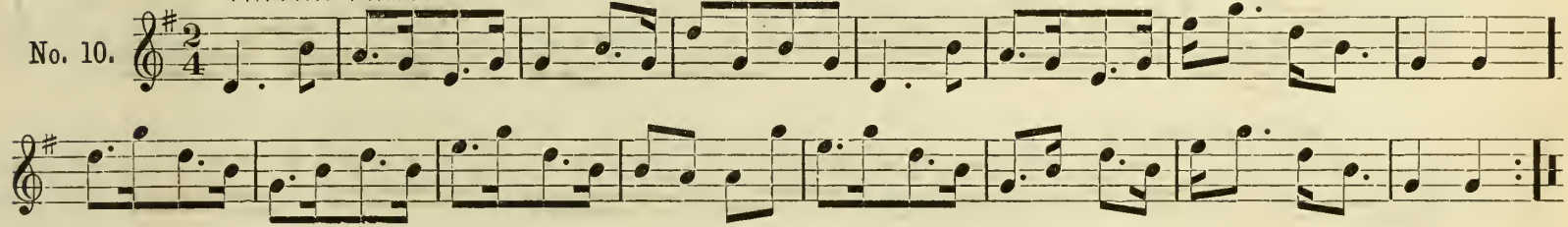
DOUBLINGS.

No. 9.



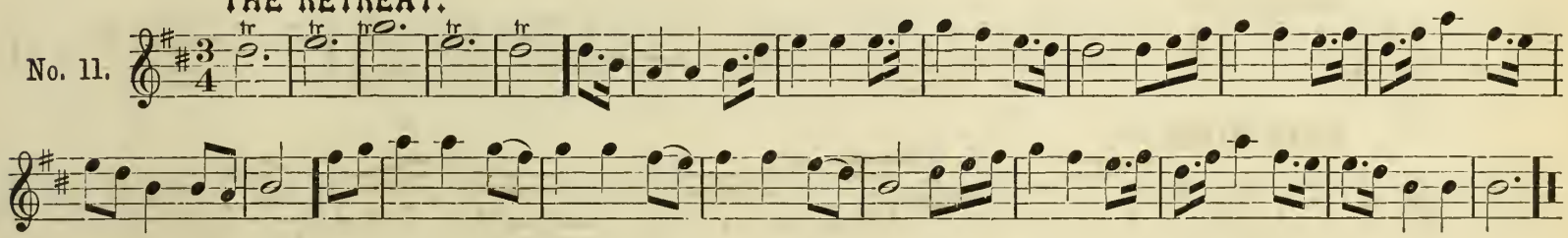
SINGLE DRAG.

No. 10.



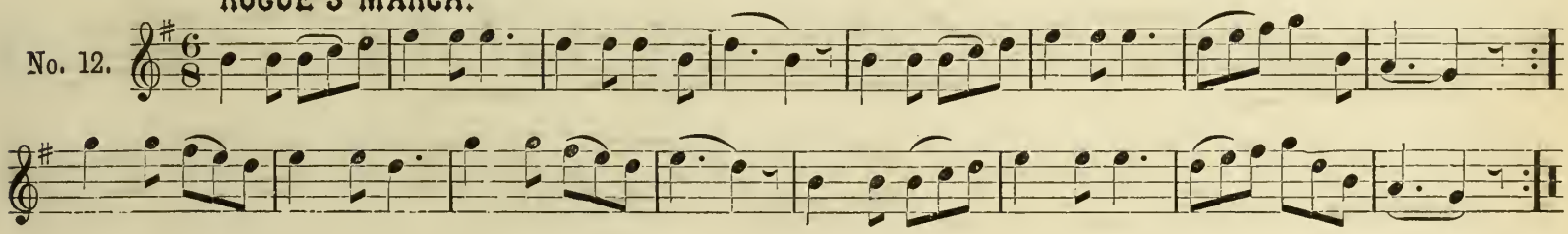
THE RETREAT.

No. 11.



ROGUE'S MARCH.

No. 12.

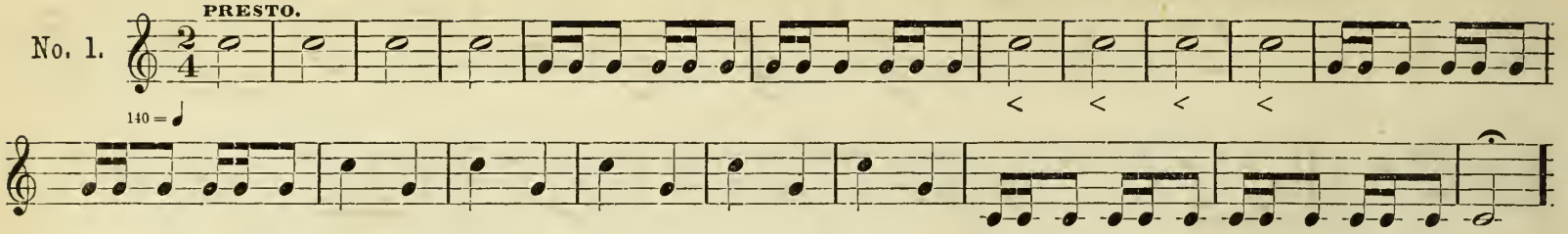


ARMY CALLS.

THE GENERAL.

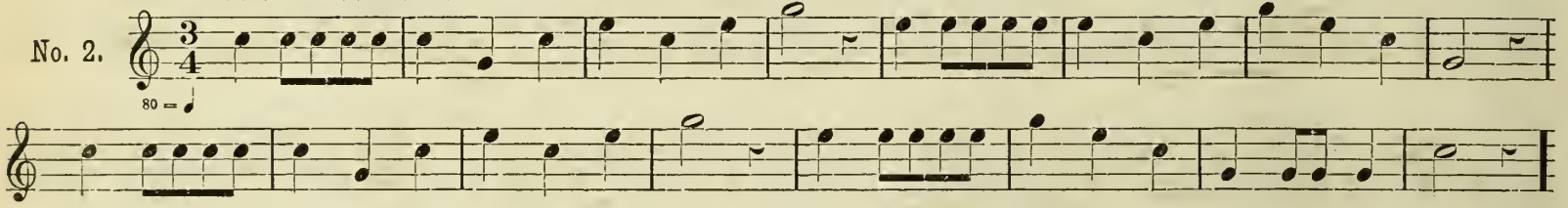
PRESTO.

No. 1.



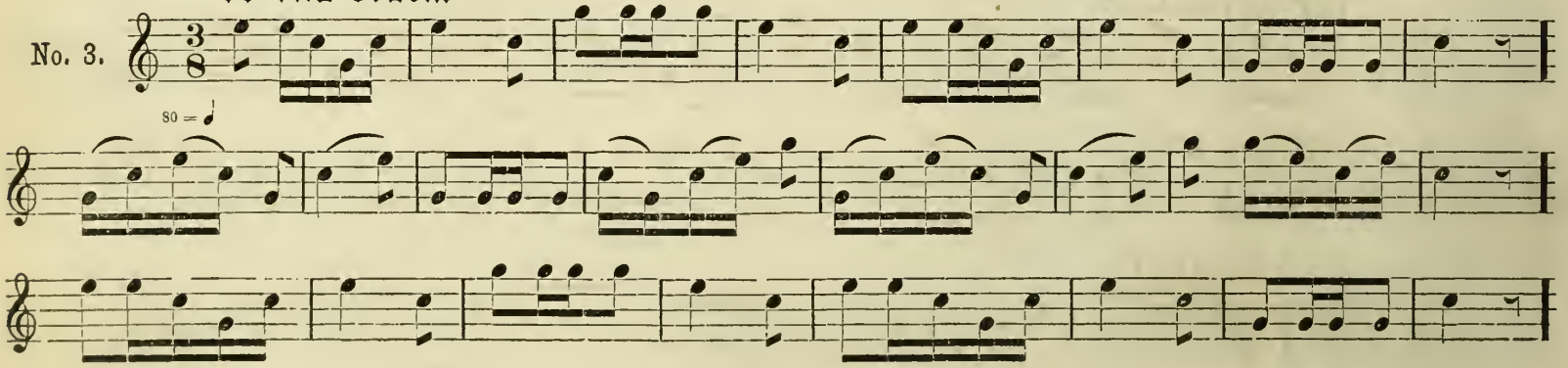
THE ASSEMBLY.

No. 2.



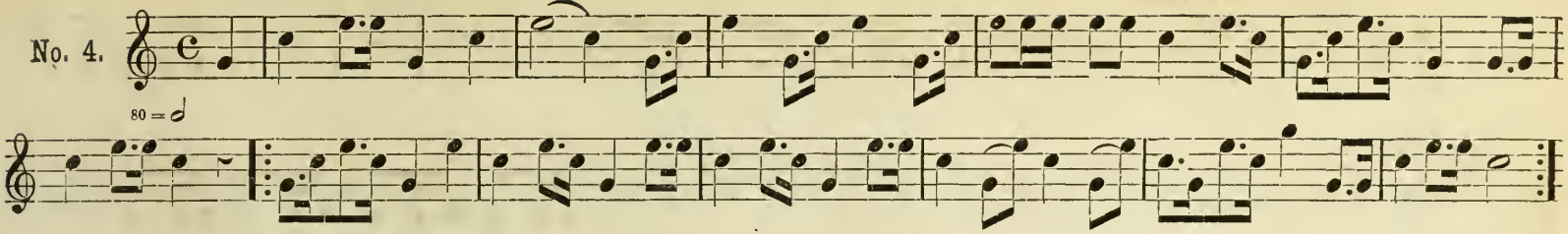
TO THE COLOR.

No. 3.



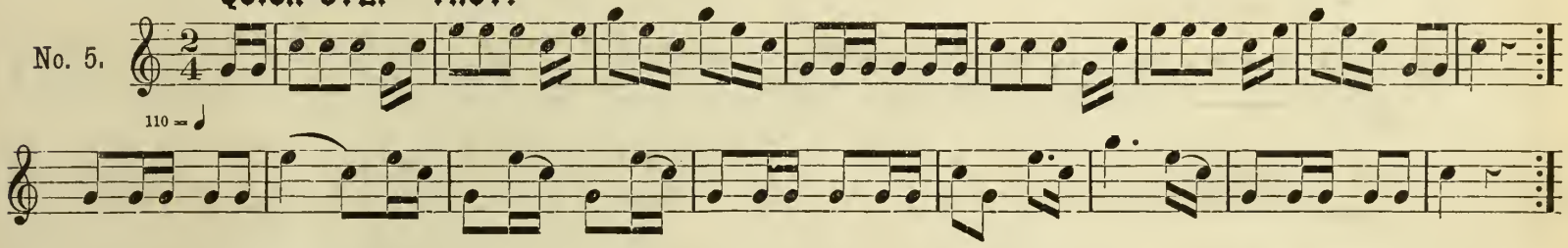
COMMON TIME WALK.

No. 4.



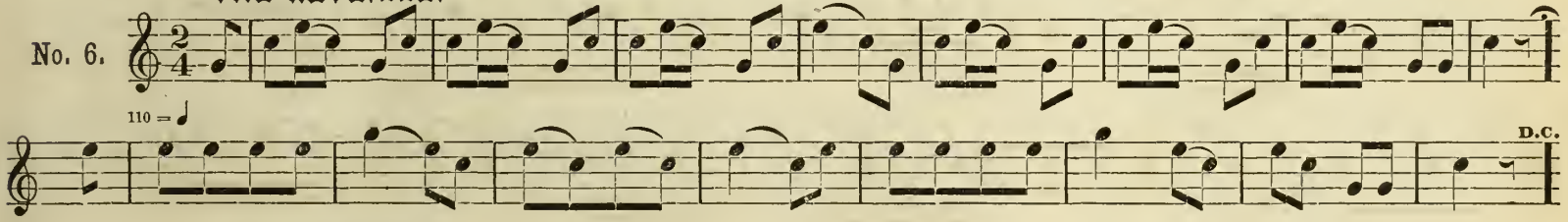
QUICK STEP--TROT.

No. 5.



THE REVEILLE.

No. 6.

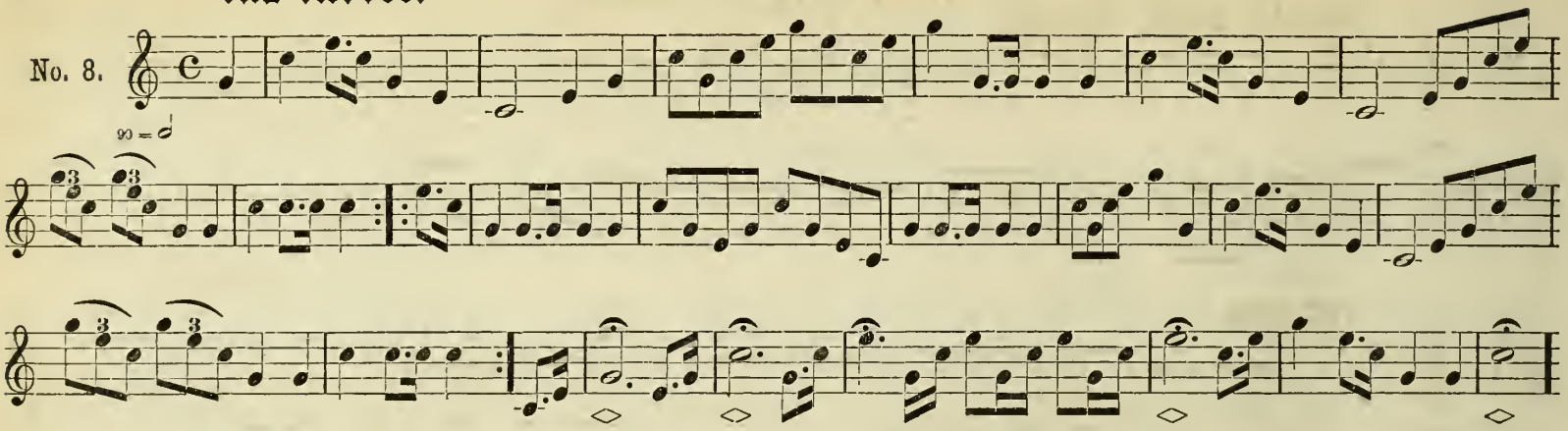


THE RETREAT.

No. 7.

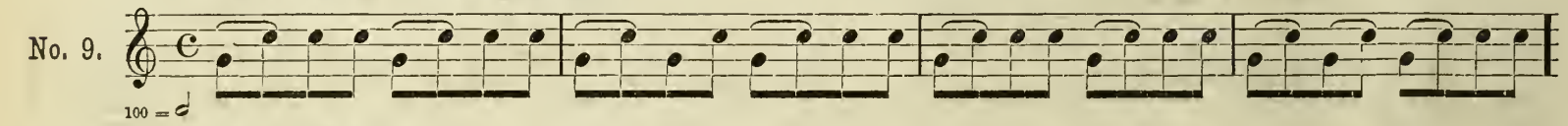
THE TATTOO.

No. 8.



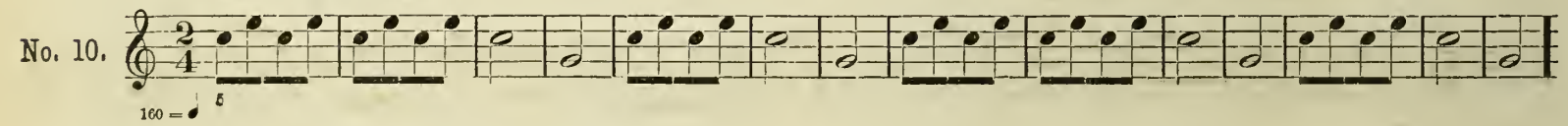
TO RECALL DETACHMENTS.

No. 9.



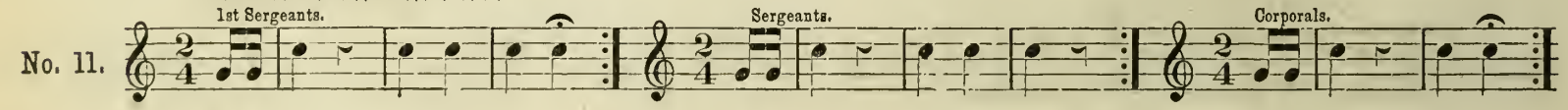
BUGLER'S CALL.

No. 10.



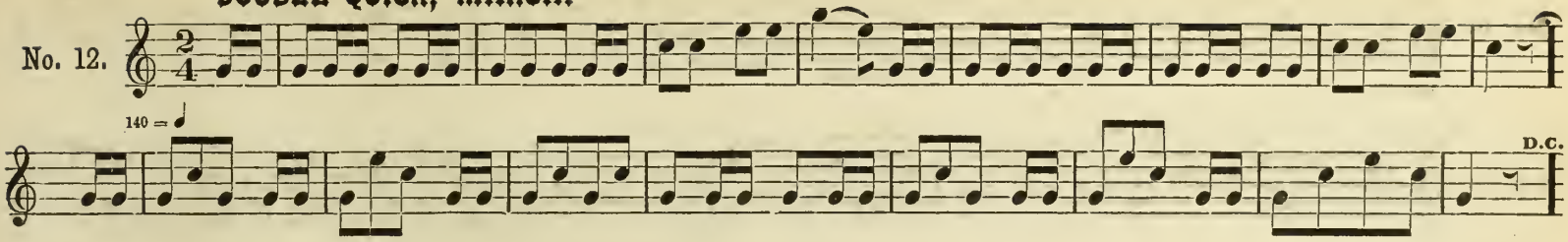
COME FOR ORDERS.

No. 11.



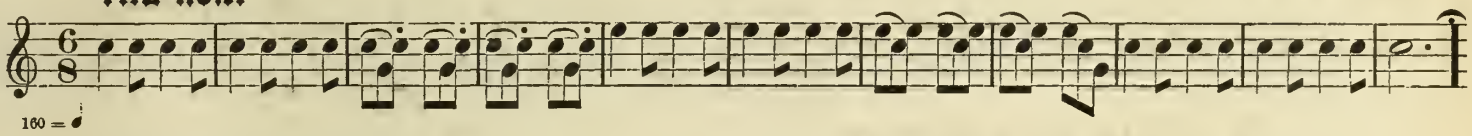
DOUBLE QUICK, MARCH.

No. 12.



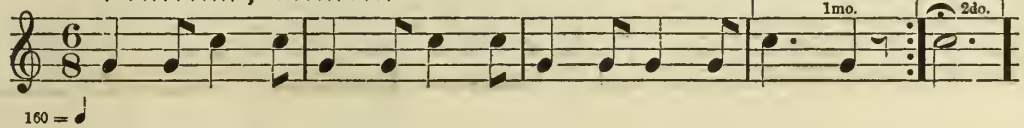
THE RUN.

No. 13.



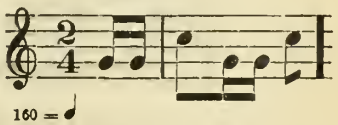
FORWARD, MARCH.

No. 14.



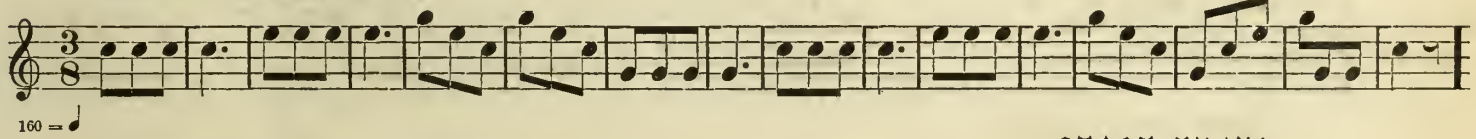
HALT.

No. 15.



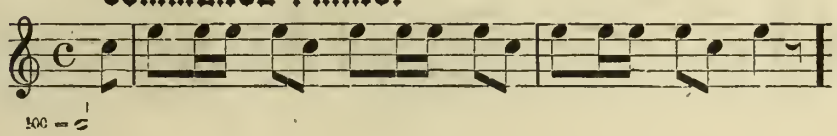
MARCH IN RETREAT.

No. 16.



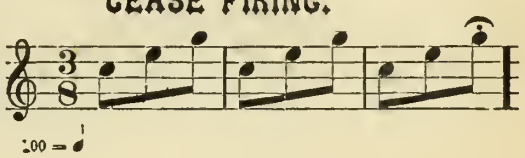
COMMENCE FIRING.

No. 17.



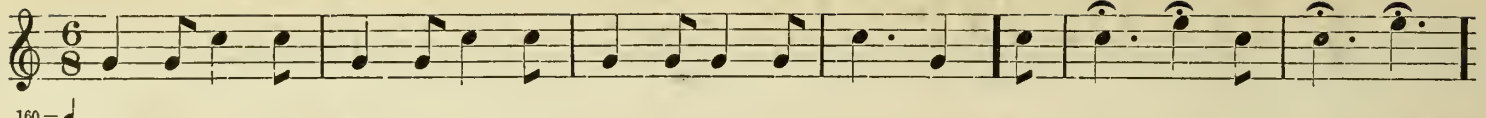
CEASE FIRING.

No. 18.

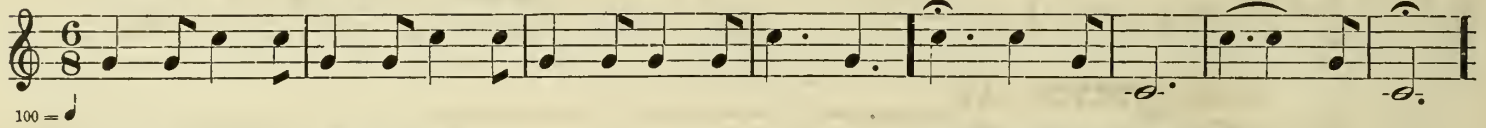


ARMY CALLS. (*Concluded.*)

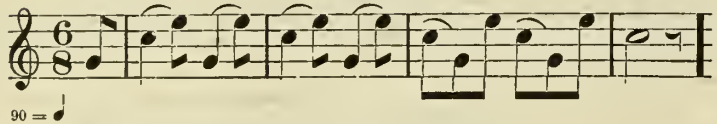
No. 19. MARCH BY THE RIGHT FLANK.



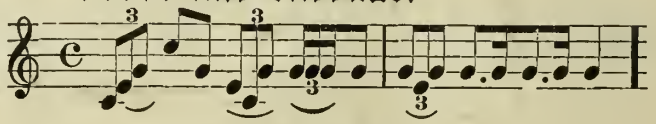
No. 20. MARCH BY THE LEFT FLANK.



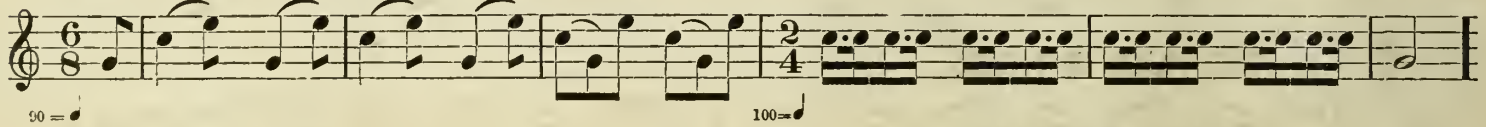
No. 21. RALLY ON THE RESERVE.



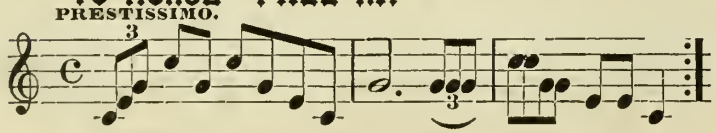
No. 22. BOOTS AND SADDLES.



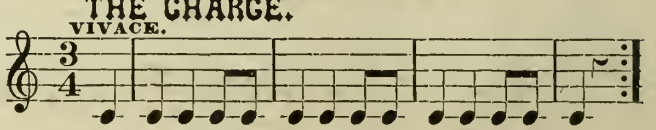
No. 23. RALLY ON THE BATTALION.



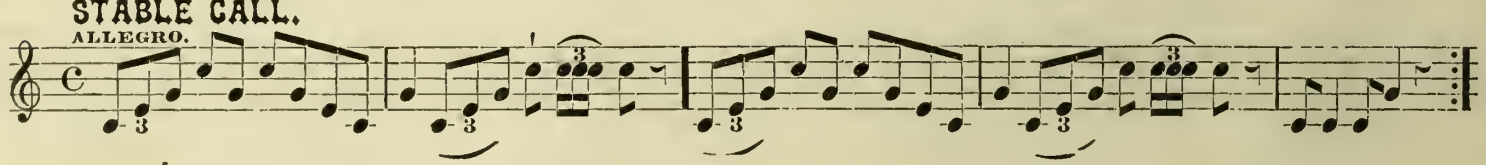
No. 24. TO HORSE--FALL IN.



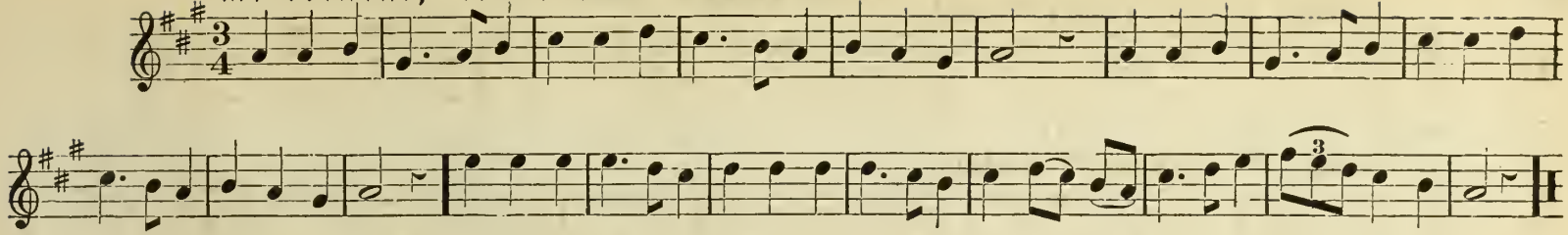
No. 25. THE CHARGE.



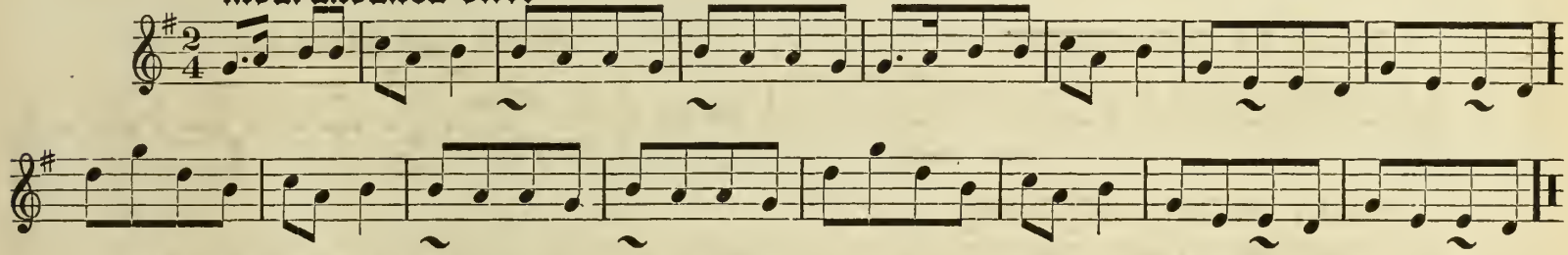
No. 26. STABLE CALL.



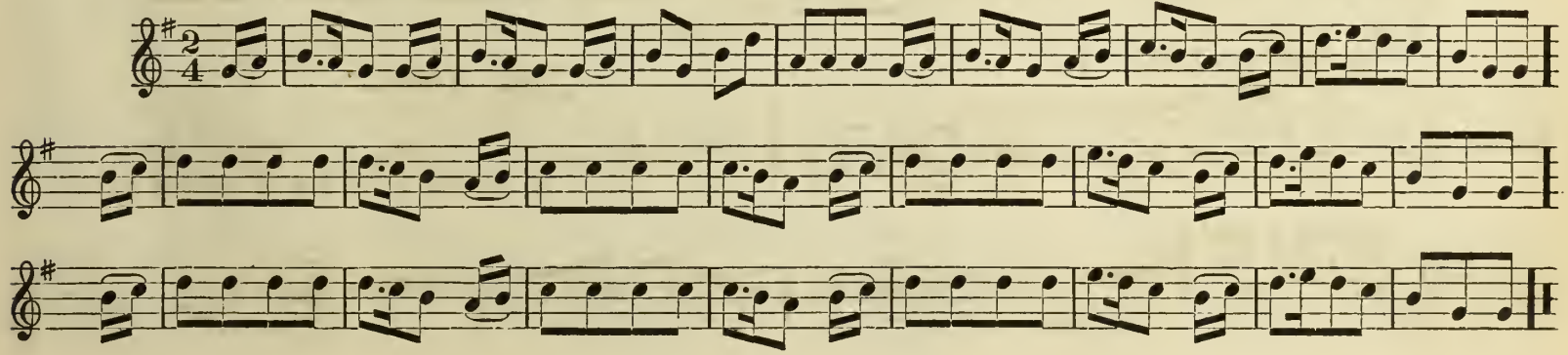
MY COUNTRY, 'TIS OF THEE--AMERICA.



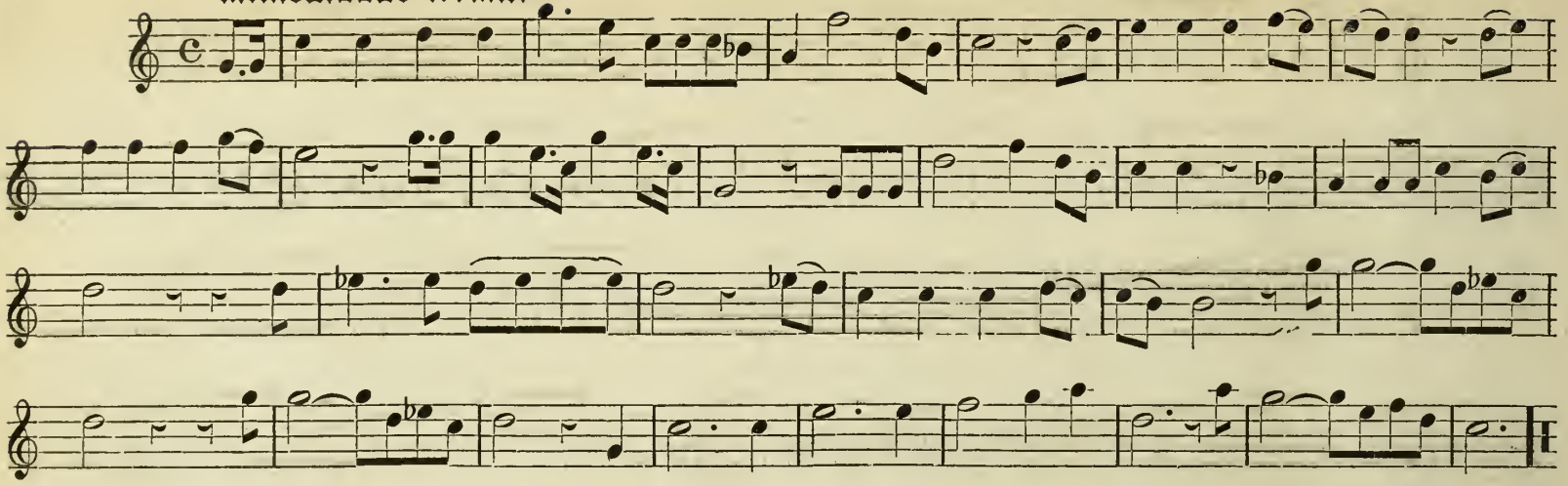
INDEPENDENCE DAY.



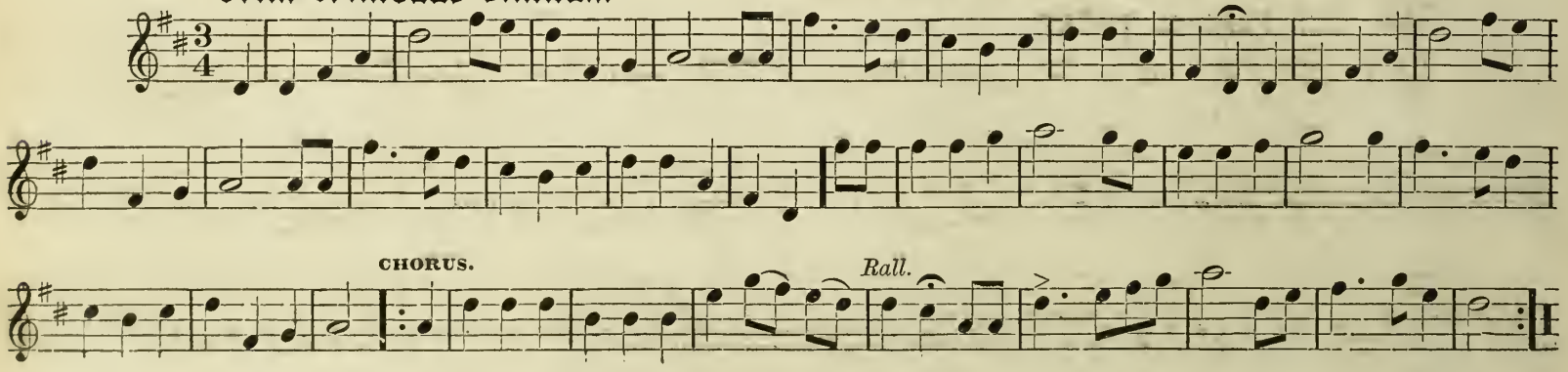
OUR FLAG IS THERE.



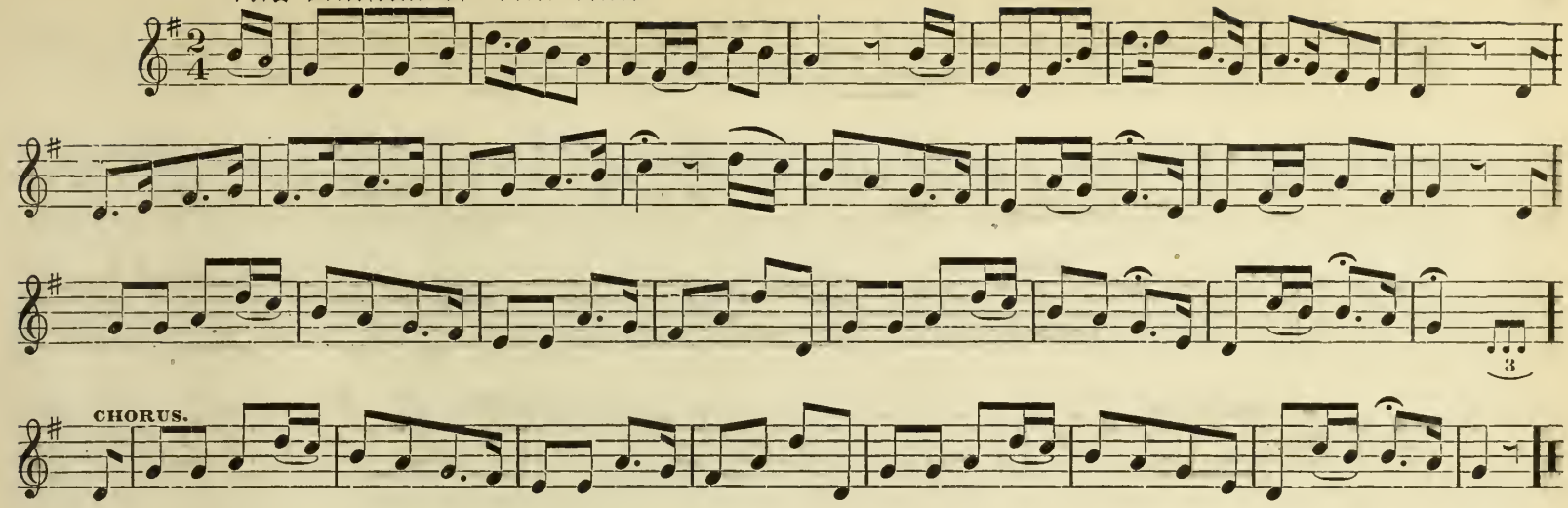
MARSEILLES HYMN.



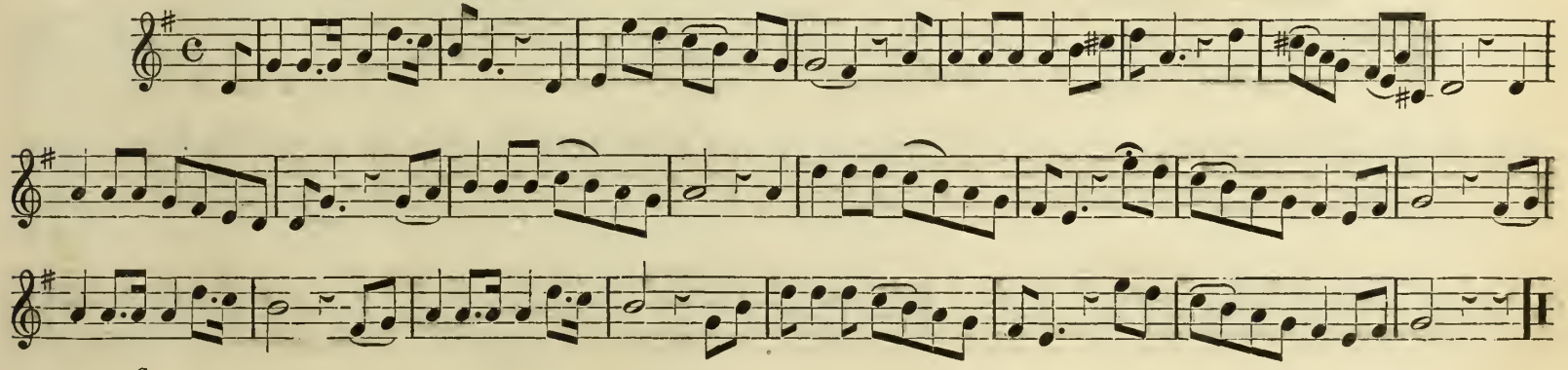
STAR-SPANGLED BANNER.



THE BANNER OF THE SEA.

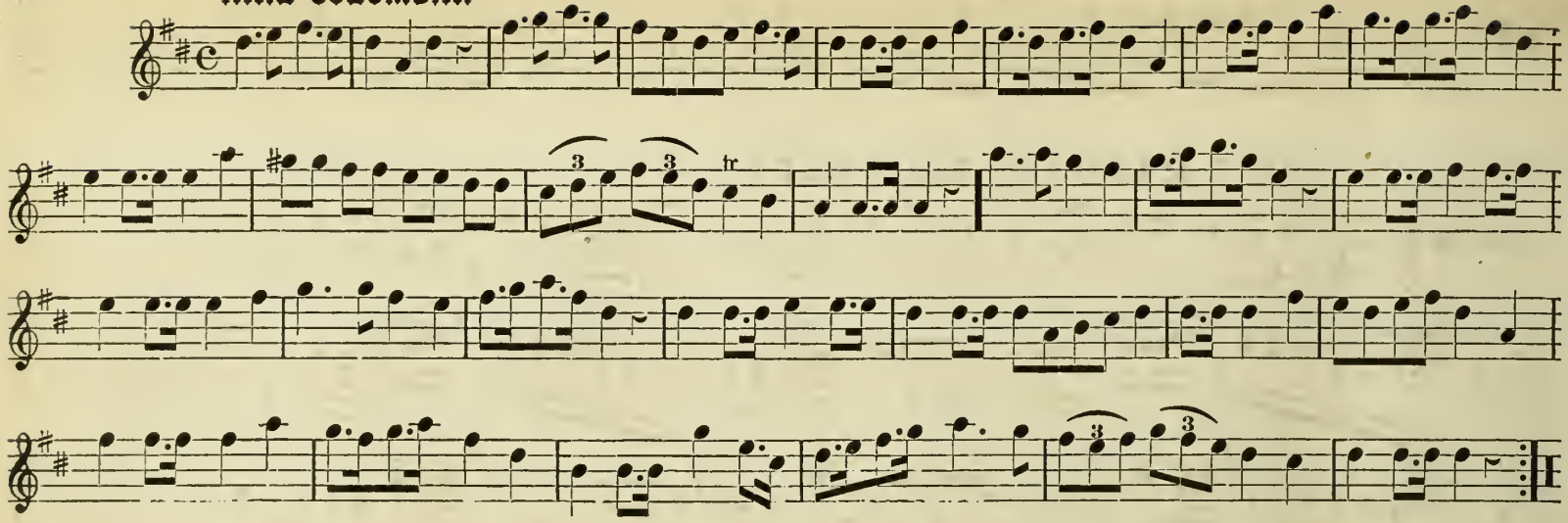


COLUMBIA THE GEM OF THE OCEAN.

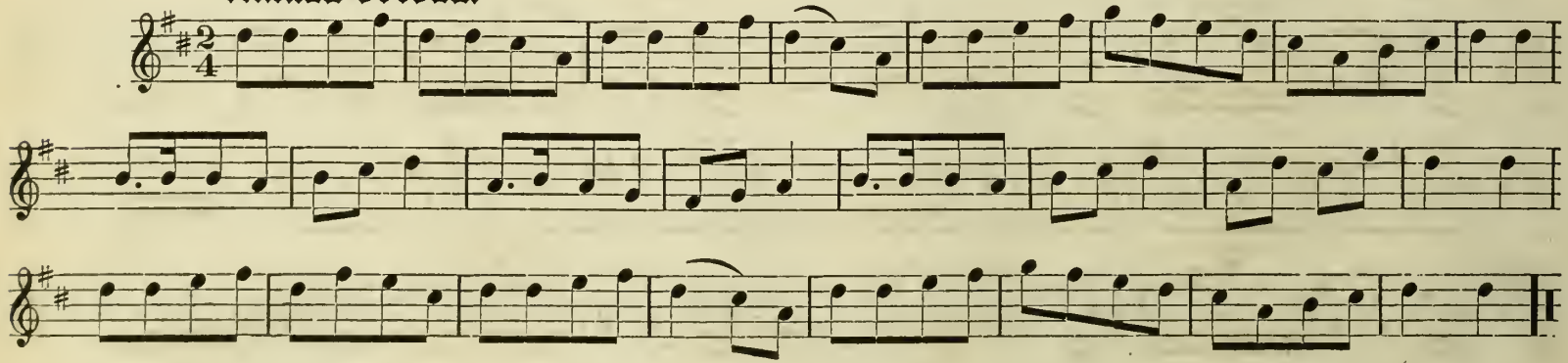


C

HAIL COLUMBIA.

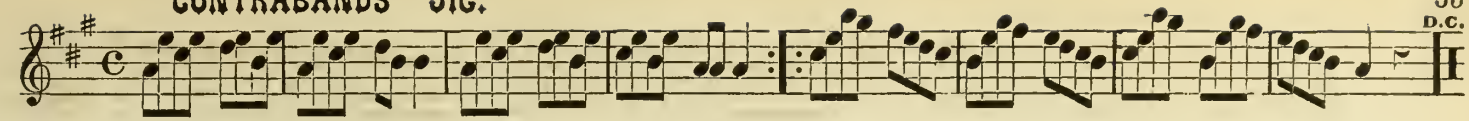


YANKEE DOODLE.



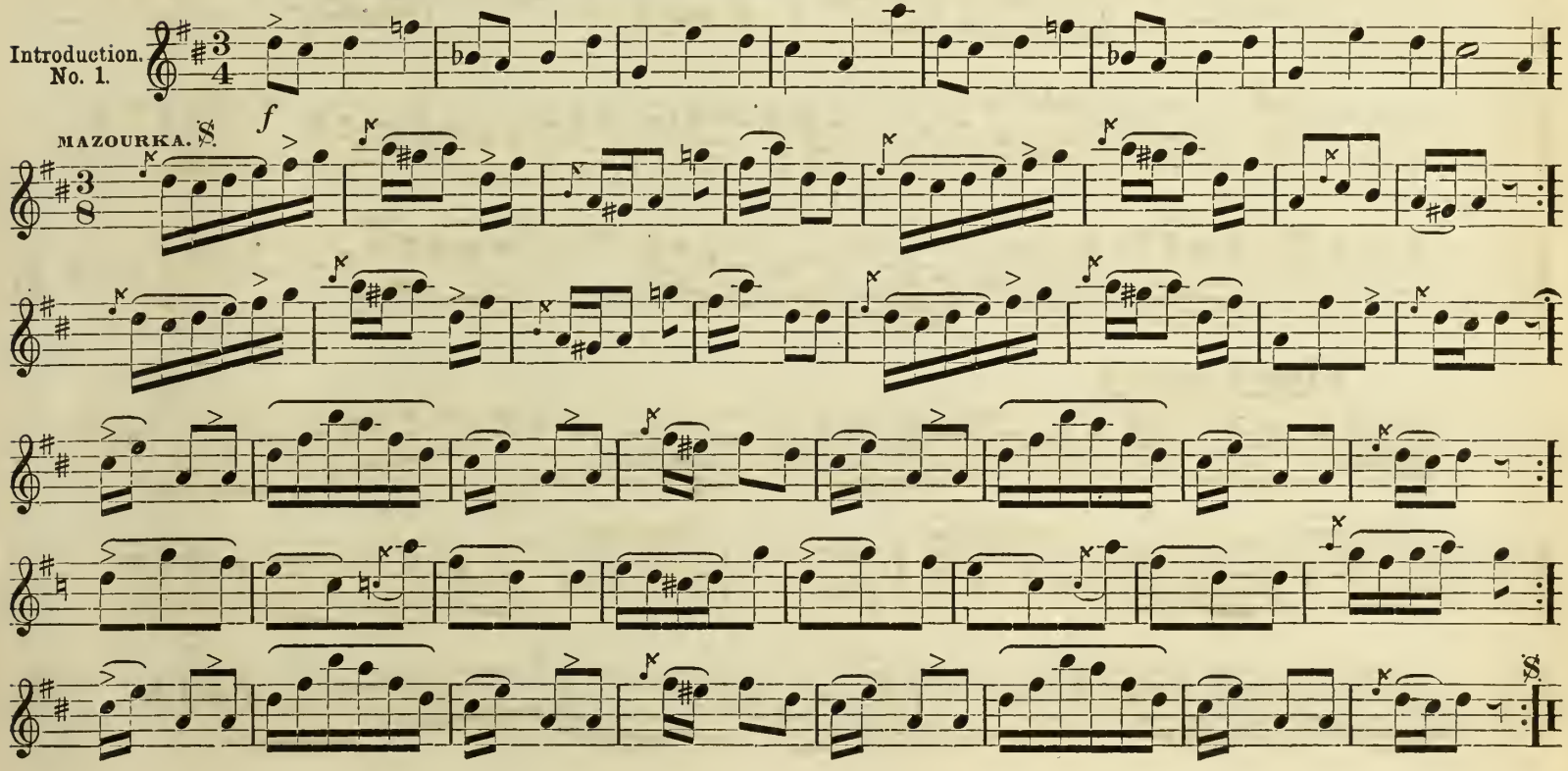
"CONTRABANDS" JIG.

D.C.

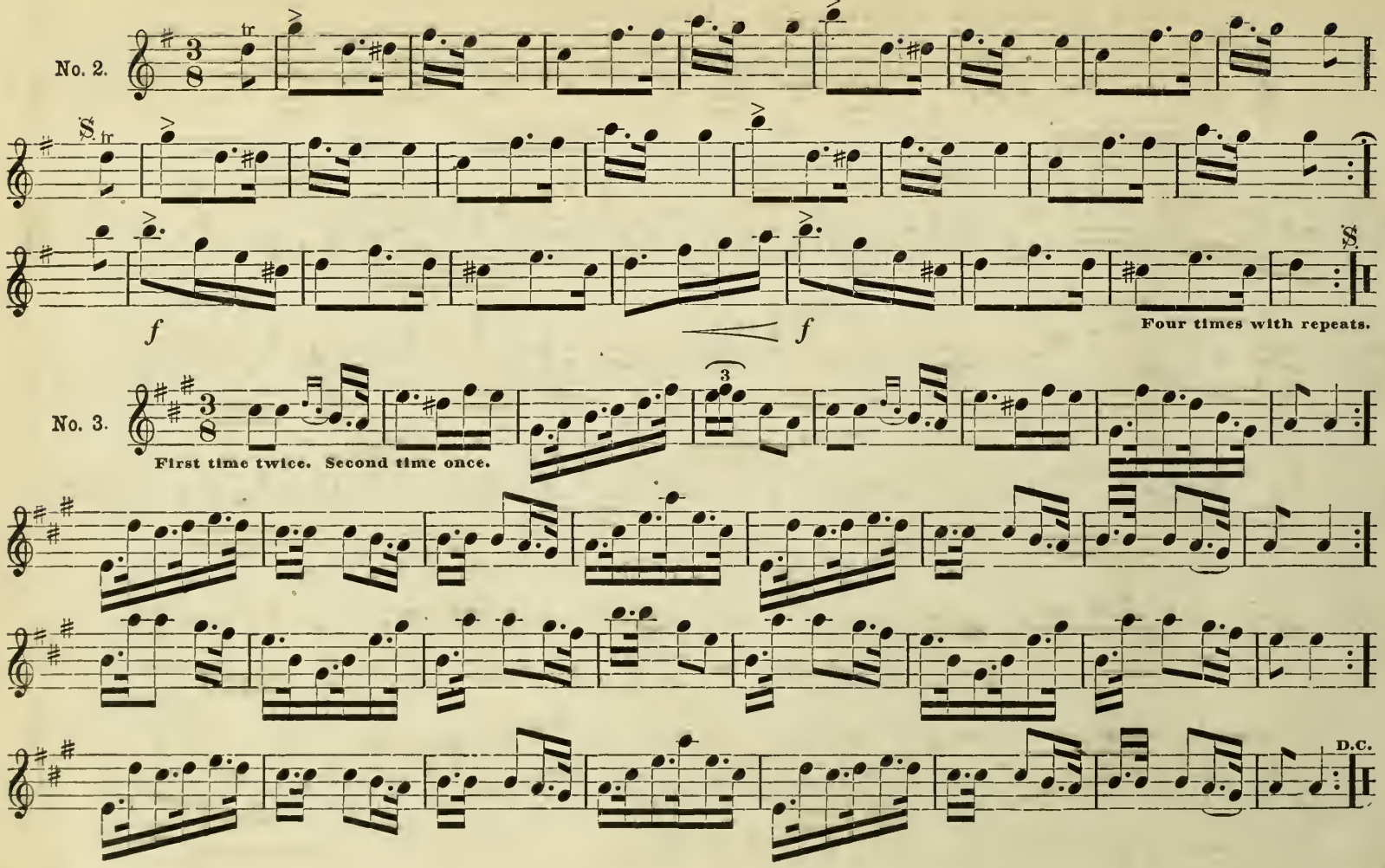


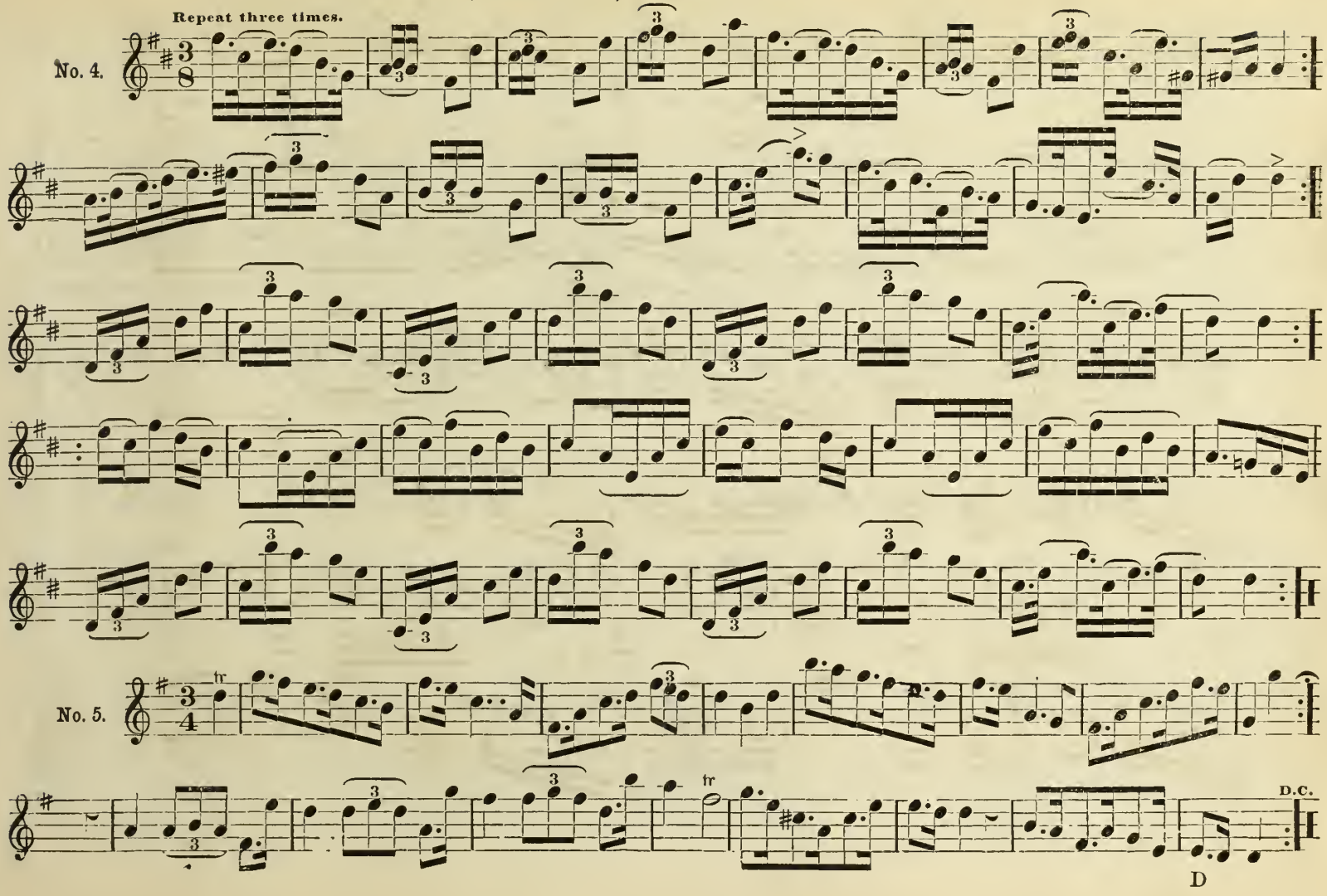
FIRST MAZOURKA QUADRILLES.

Introduction. No. 1.

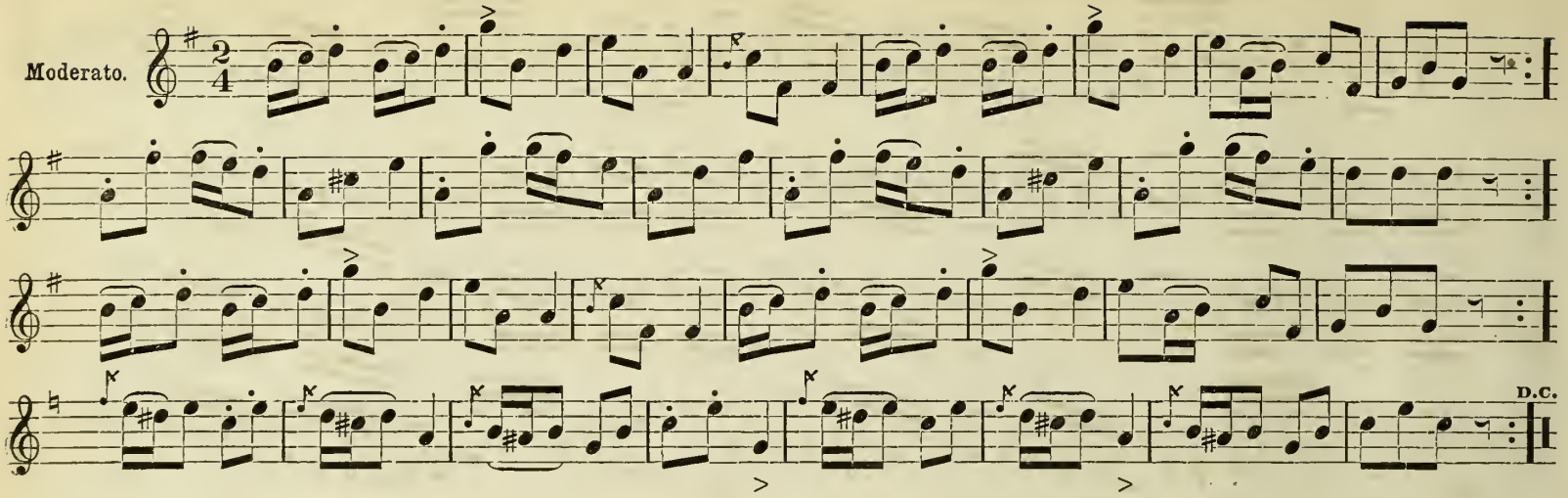


FIRST MAZOURKA QUADRILLES, (Continued.)

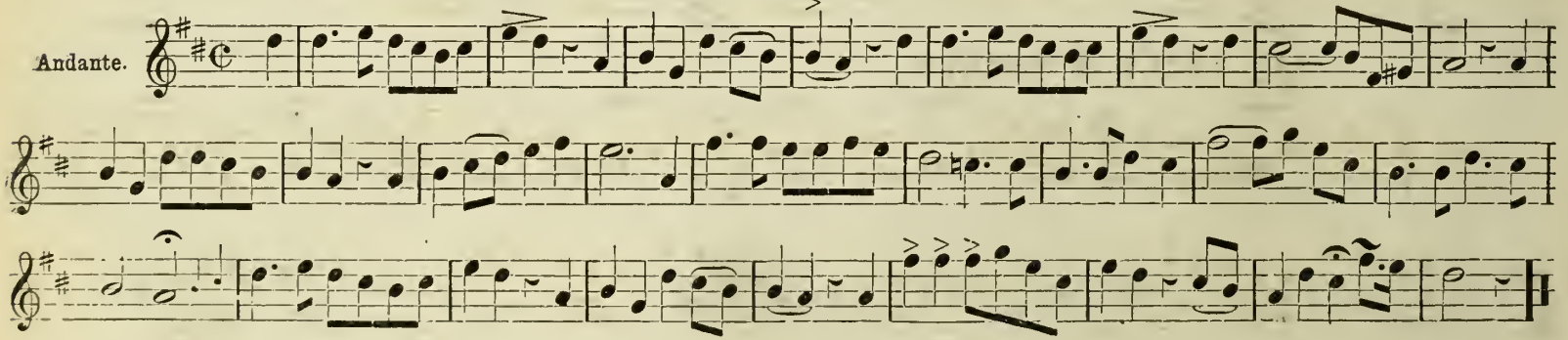



Repeat three times.
No. 4.
No. 5.
tr
D.C.
D

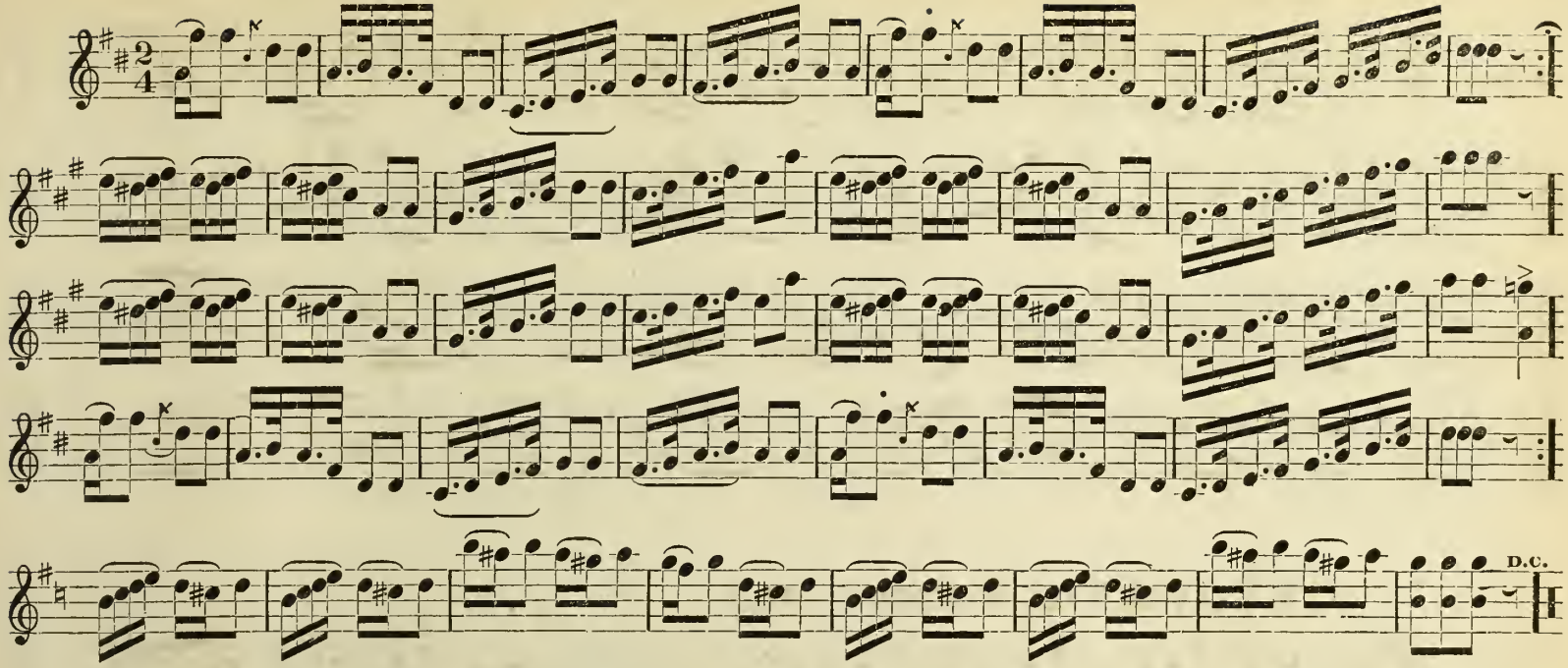
CLARA POLKA.



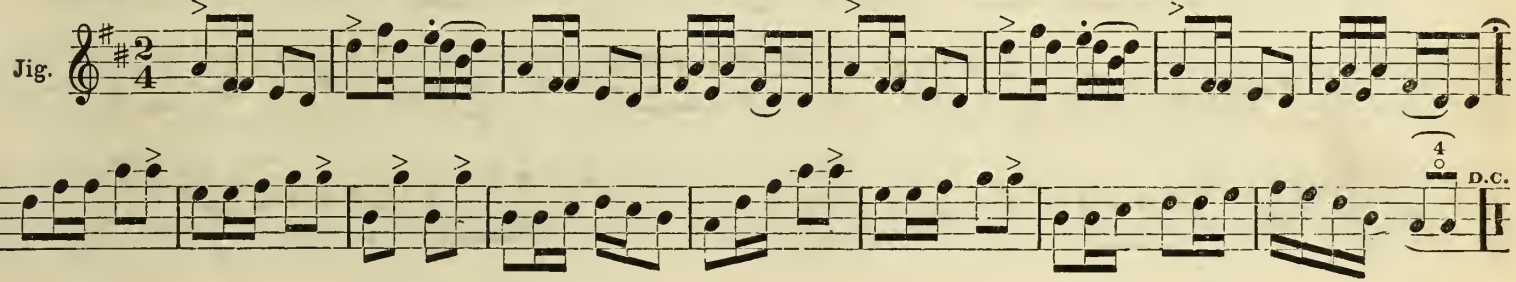
I'M LEAVING THEE IN SORROW, ANNIE.



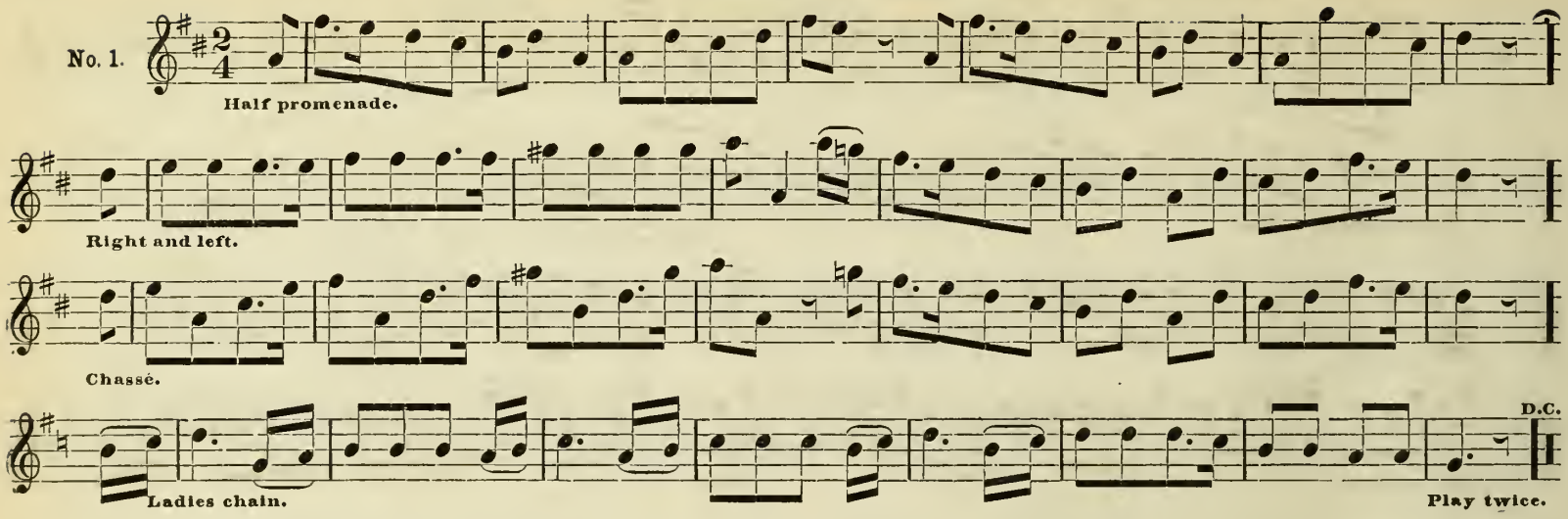
COLEMAN'S UNIVERSAL SCHOTTISCHE.



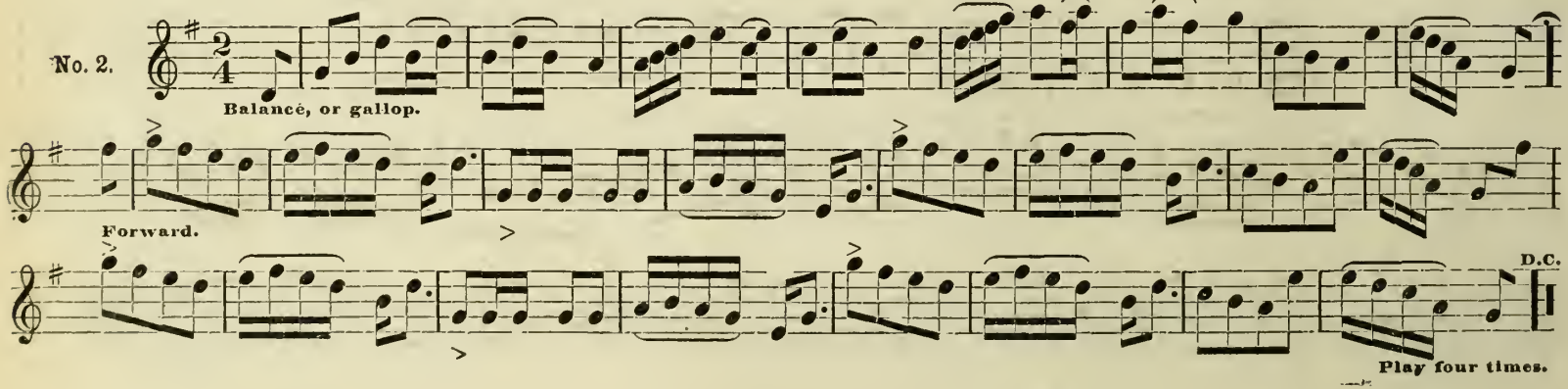
JOB STOLE A TURKEY.



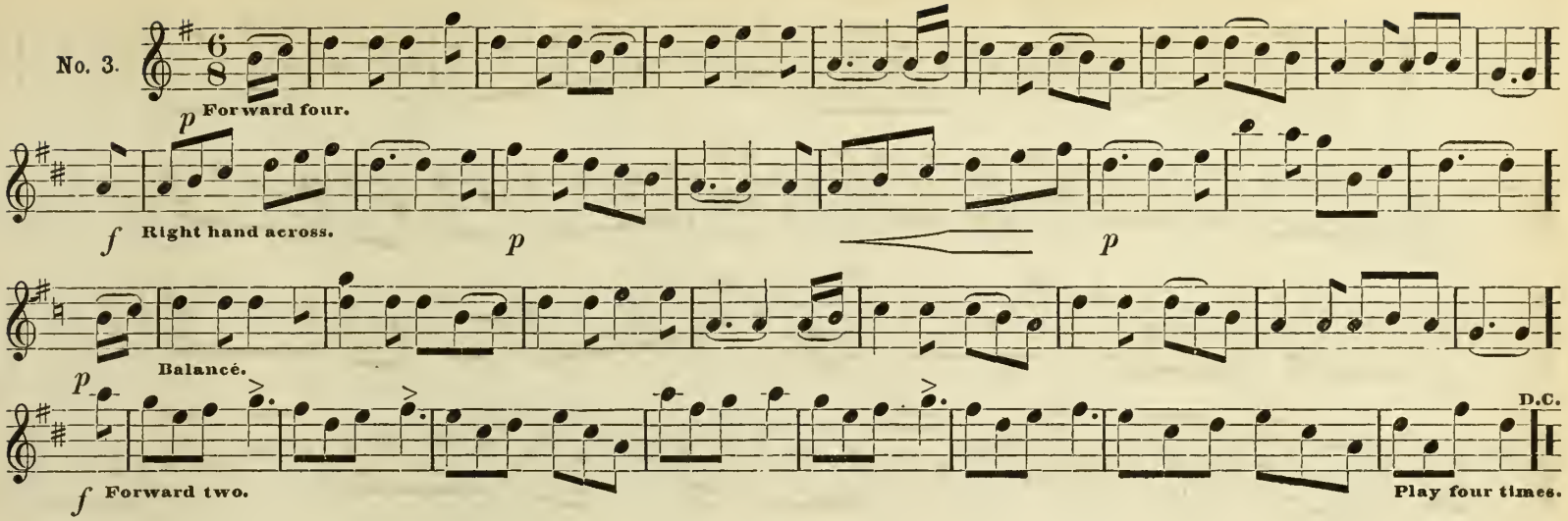
JOVIAL COTILLONS. RAT-CATCHER'S DAUGHTER.



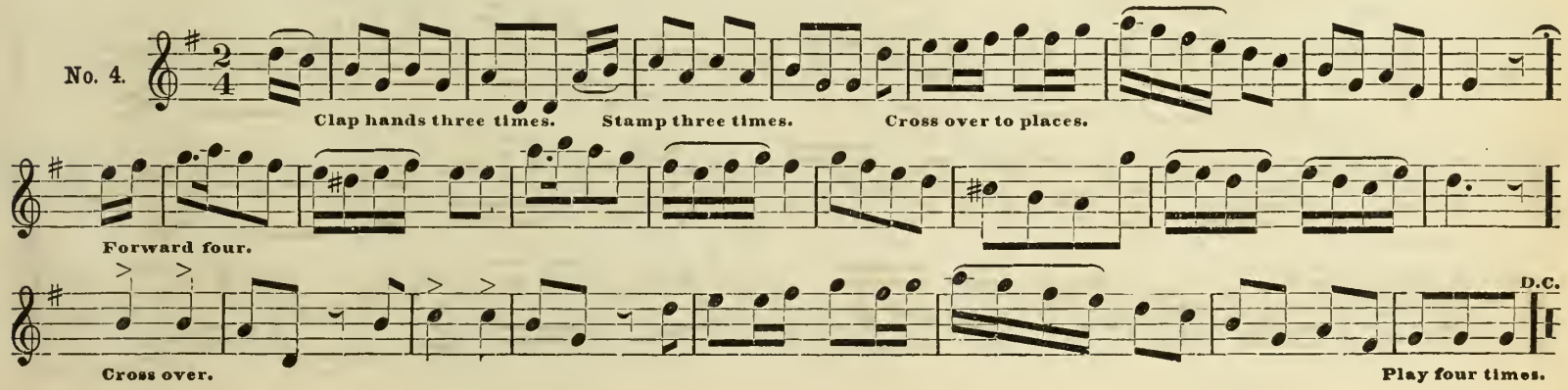
ROOT, HOG, OR DIE!



JOVIAL COTILLONS. (Concluded.)

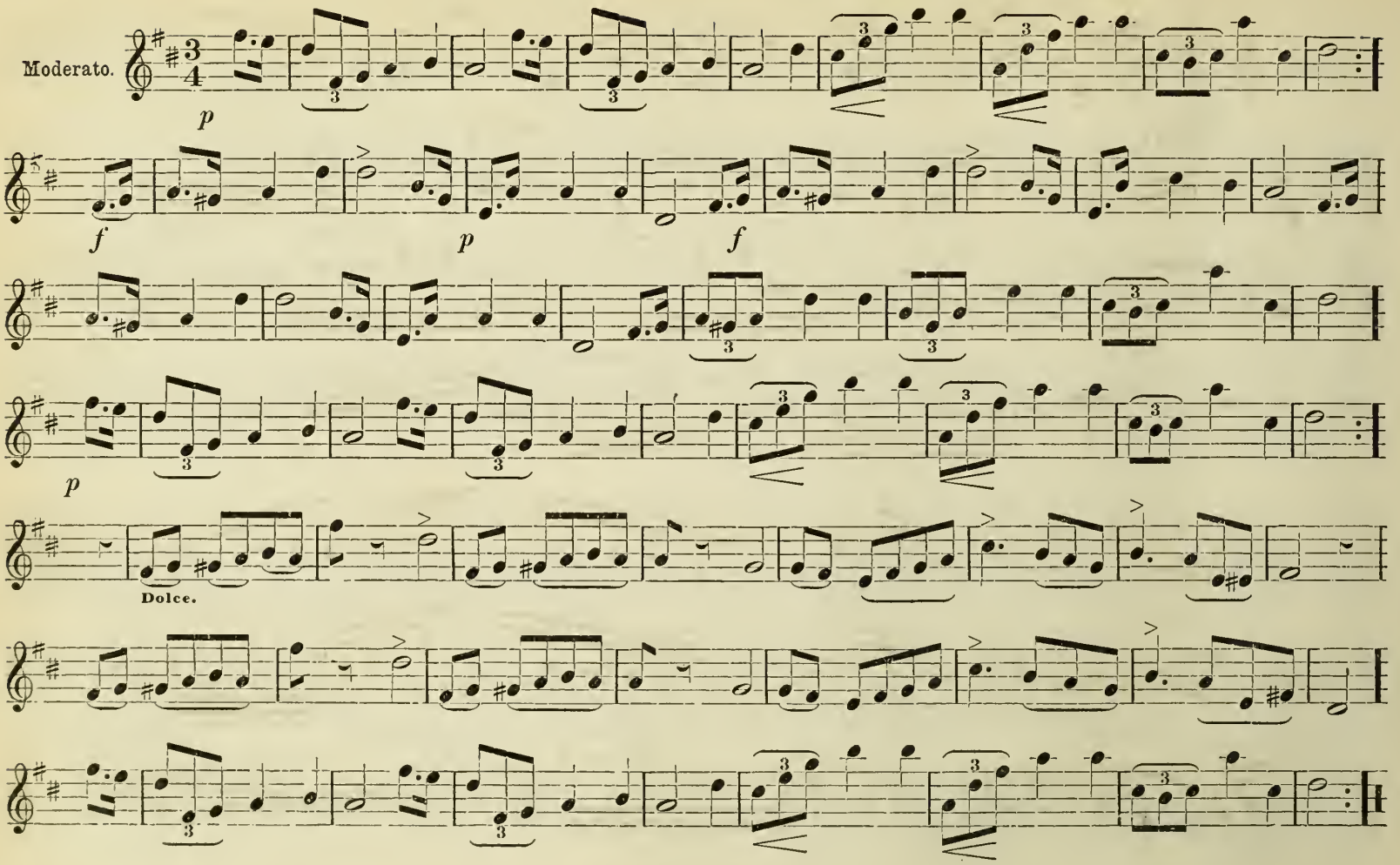


RATAPLAN. (FANCY COTILLON.)

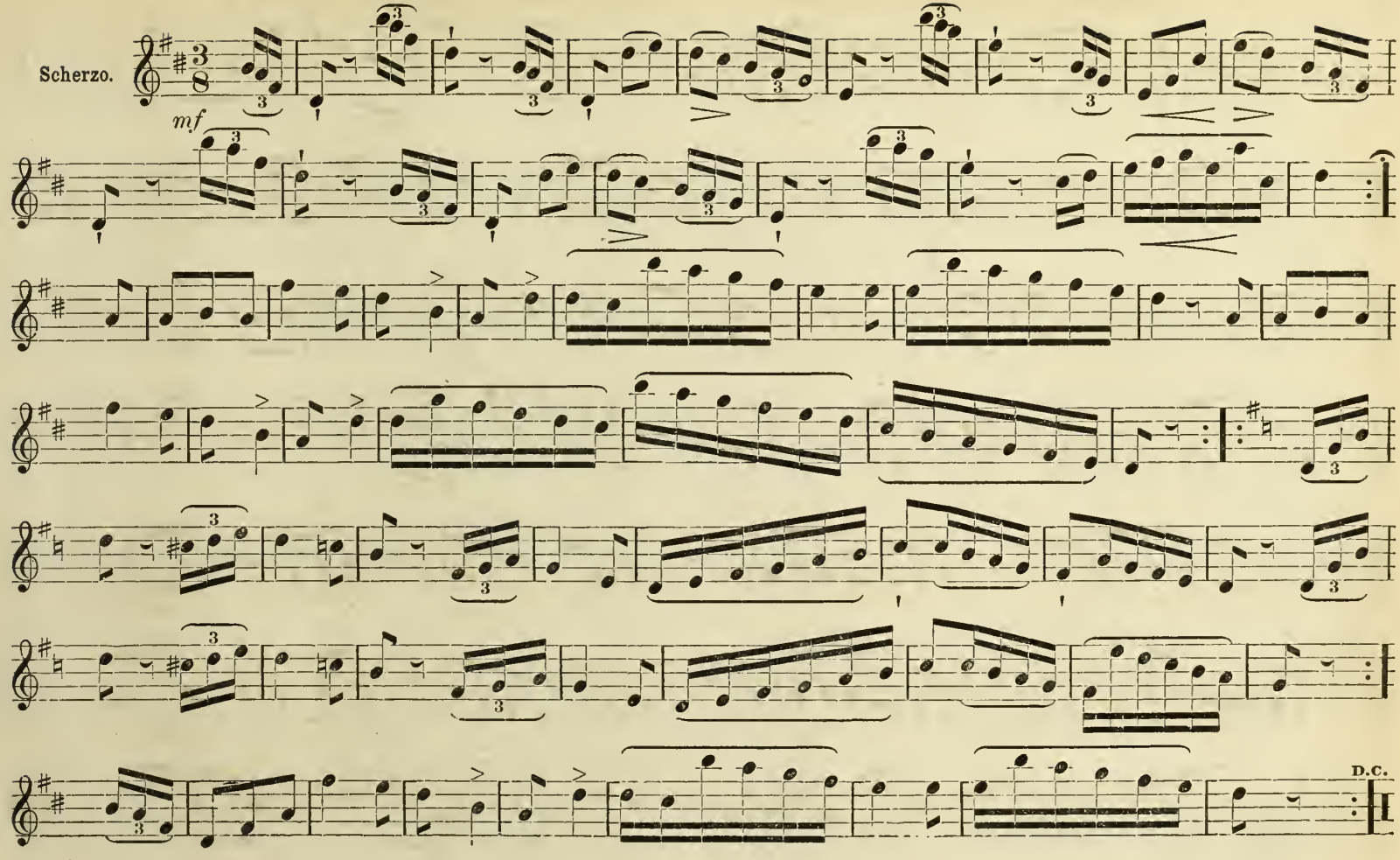


DANCER'S VARSOVIANA.

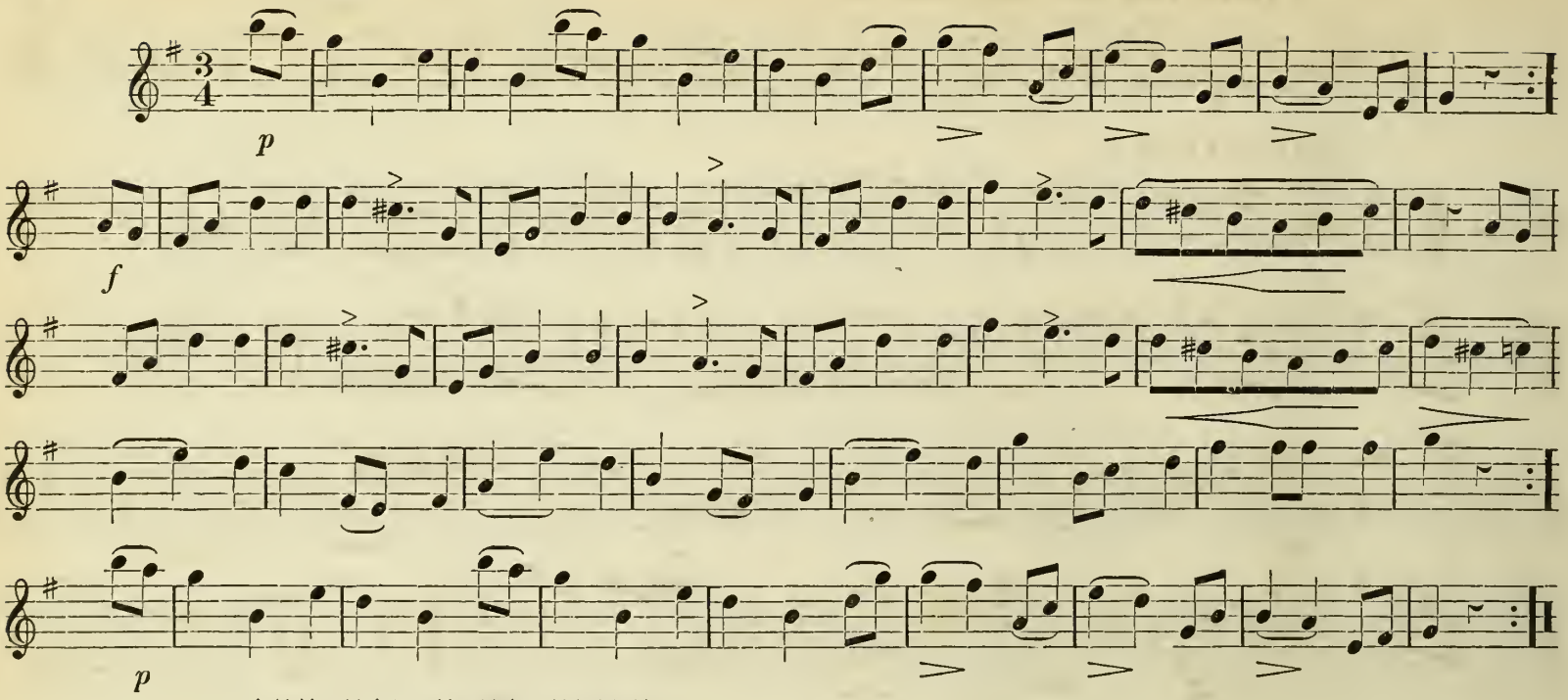
BY PERMISSION OF JOS. E. WINNER.



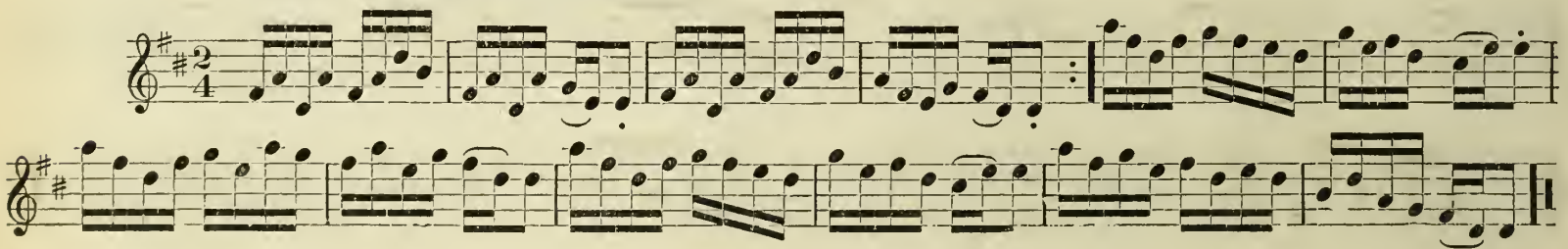
DAWN WALTZ.



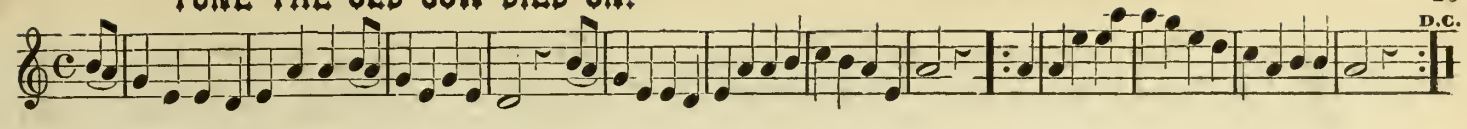
FLOWING WALTZ.



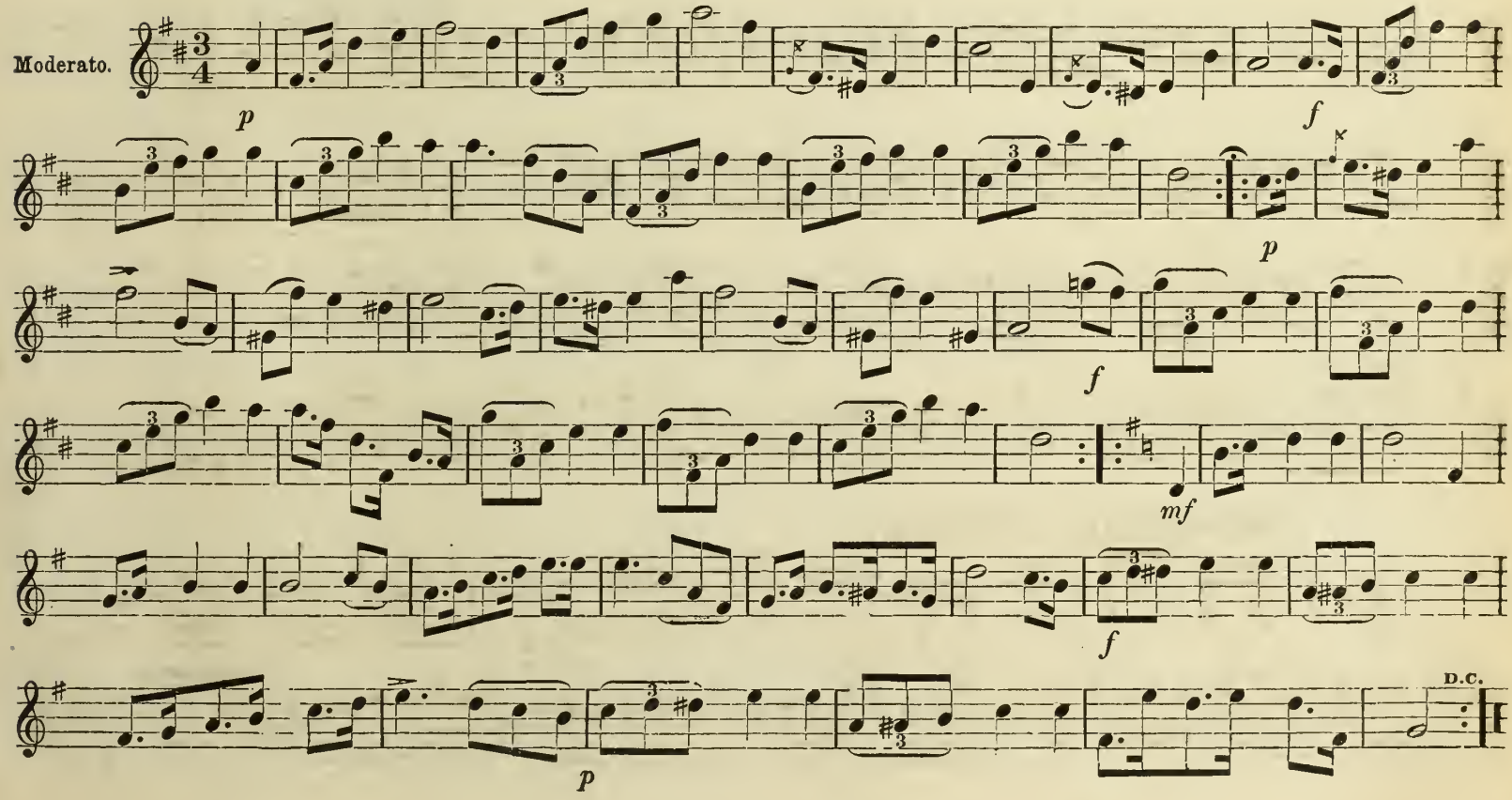
ONE-HORSE HORNPIPE.



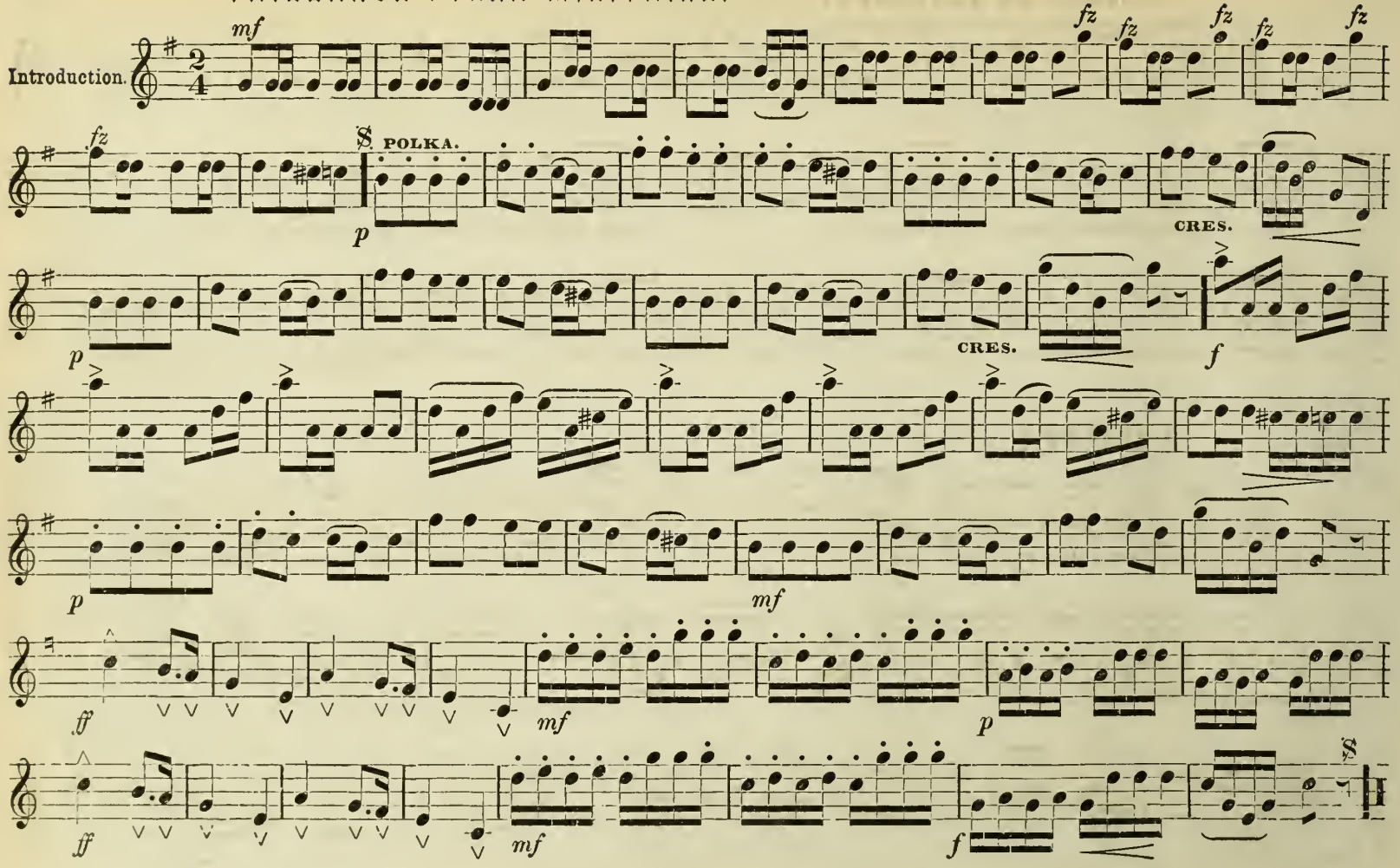
"TUNE THE OLD COW DIED ON."



VARSOVIANA.



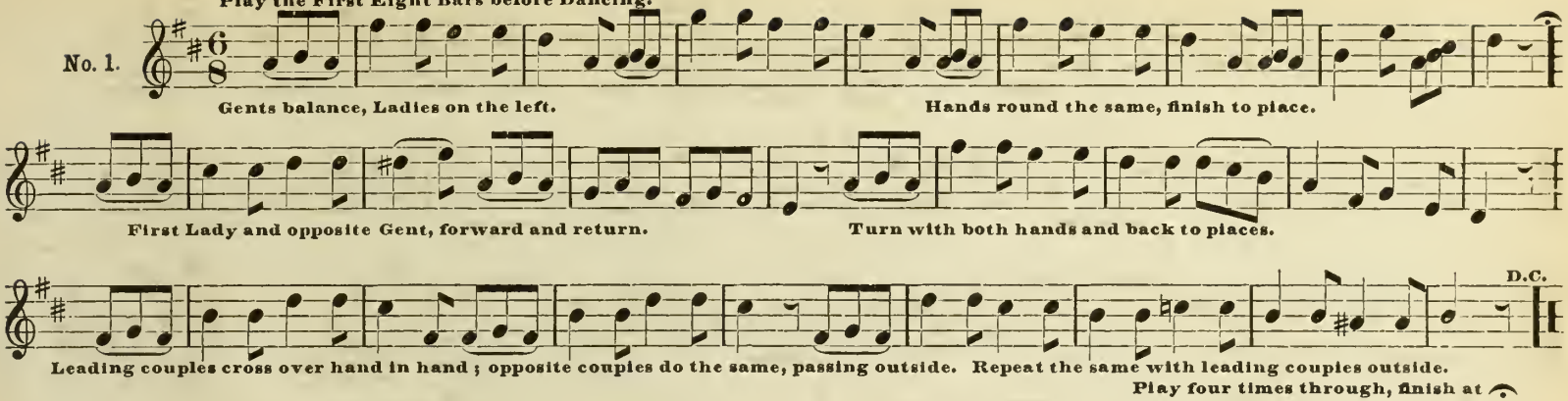
VAILLANCE POLKA MILITAIRE.



LANCER QUADRILLES.

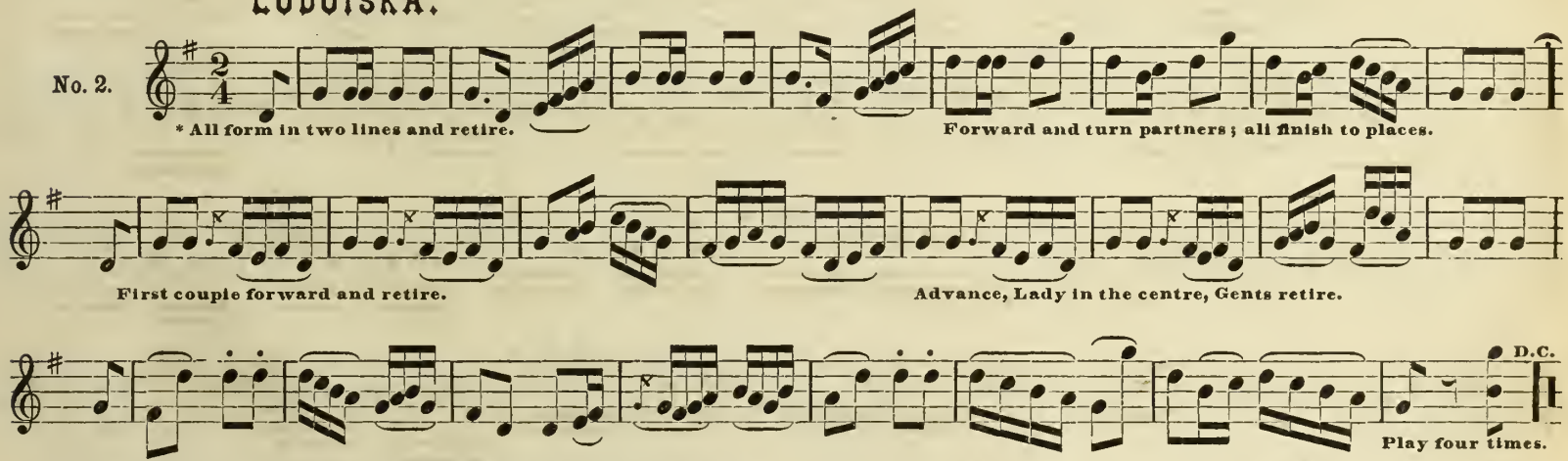
Play the First Eight Bars before Dancing.

No. 1.



LODOISKA.

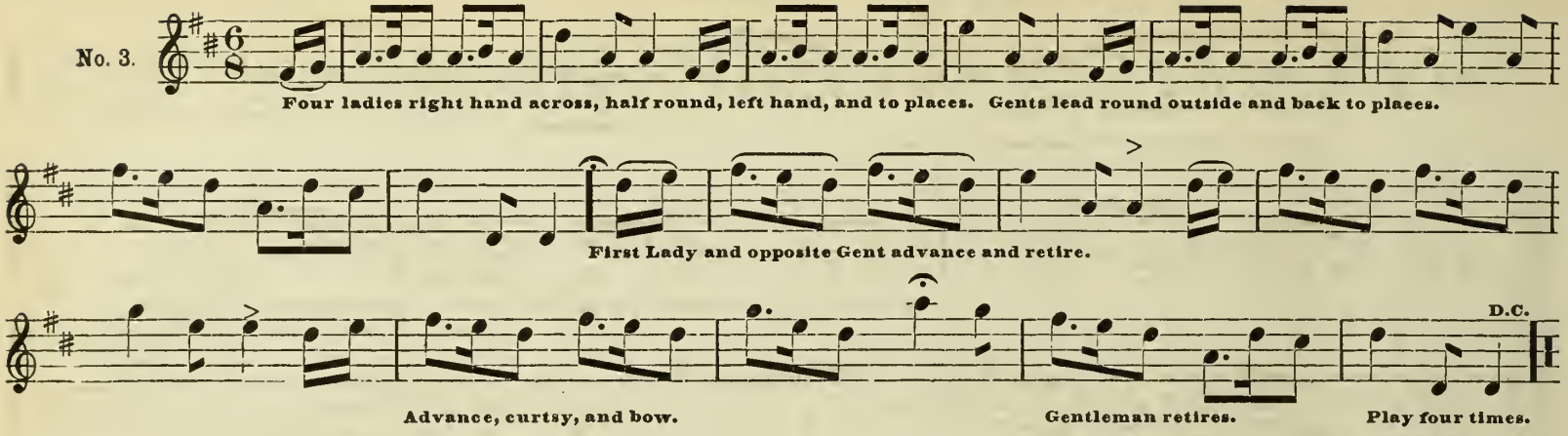
No. 2.



* 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.

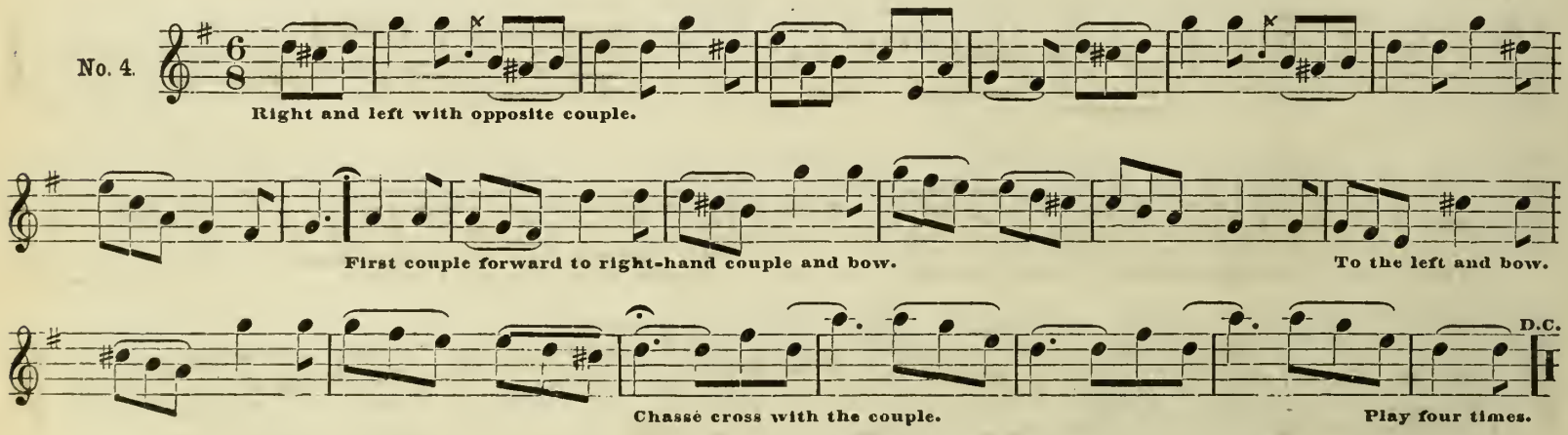
LANCER QUADRILLES, (Continued.) LA NATIVE.

No. 3.

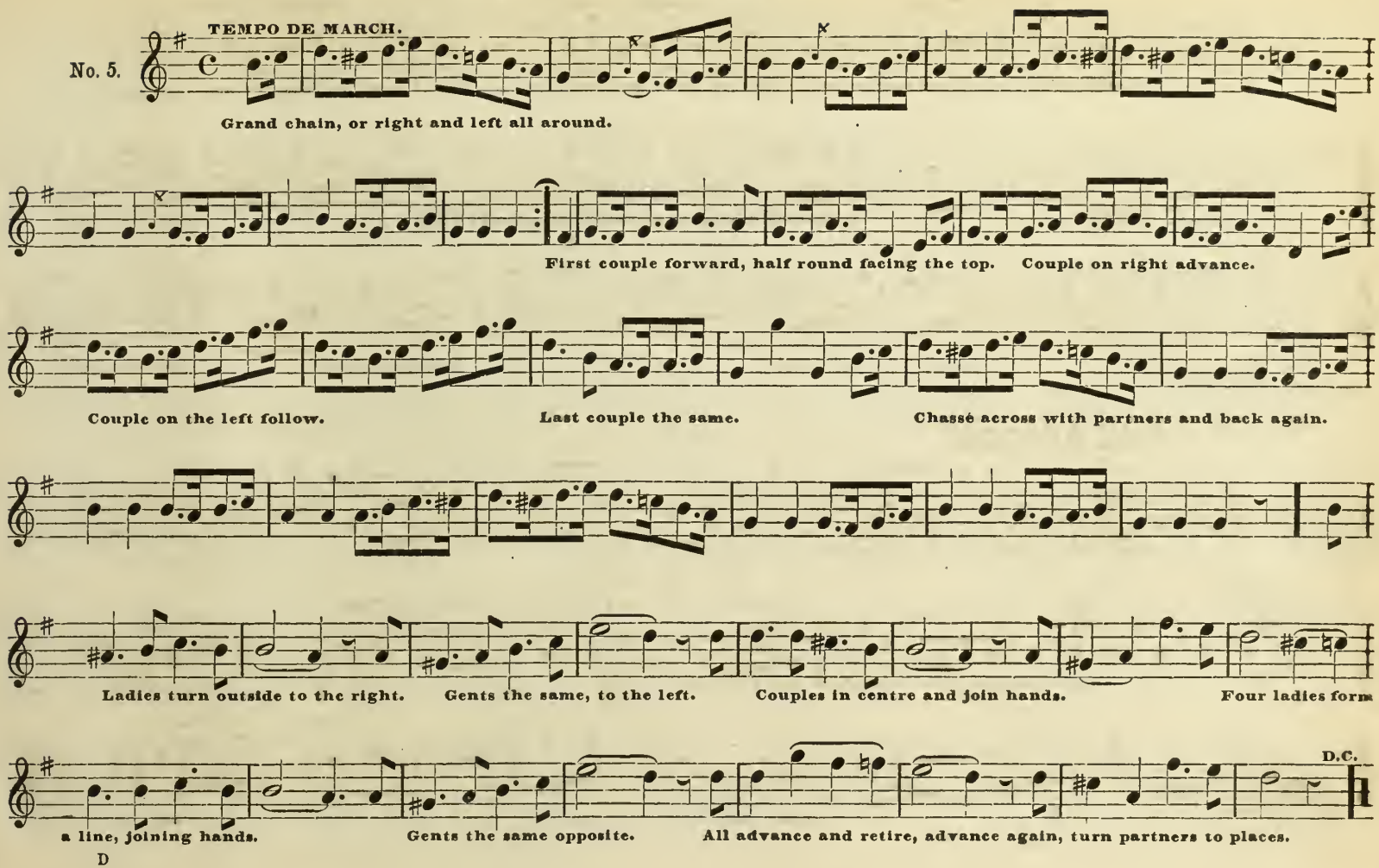


THE GRACES.

No. 4.

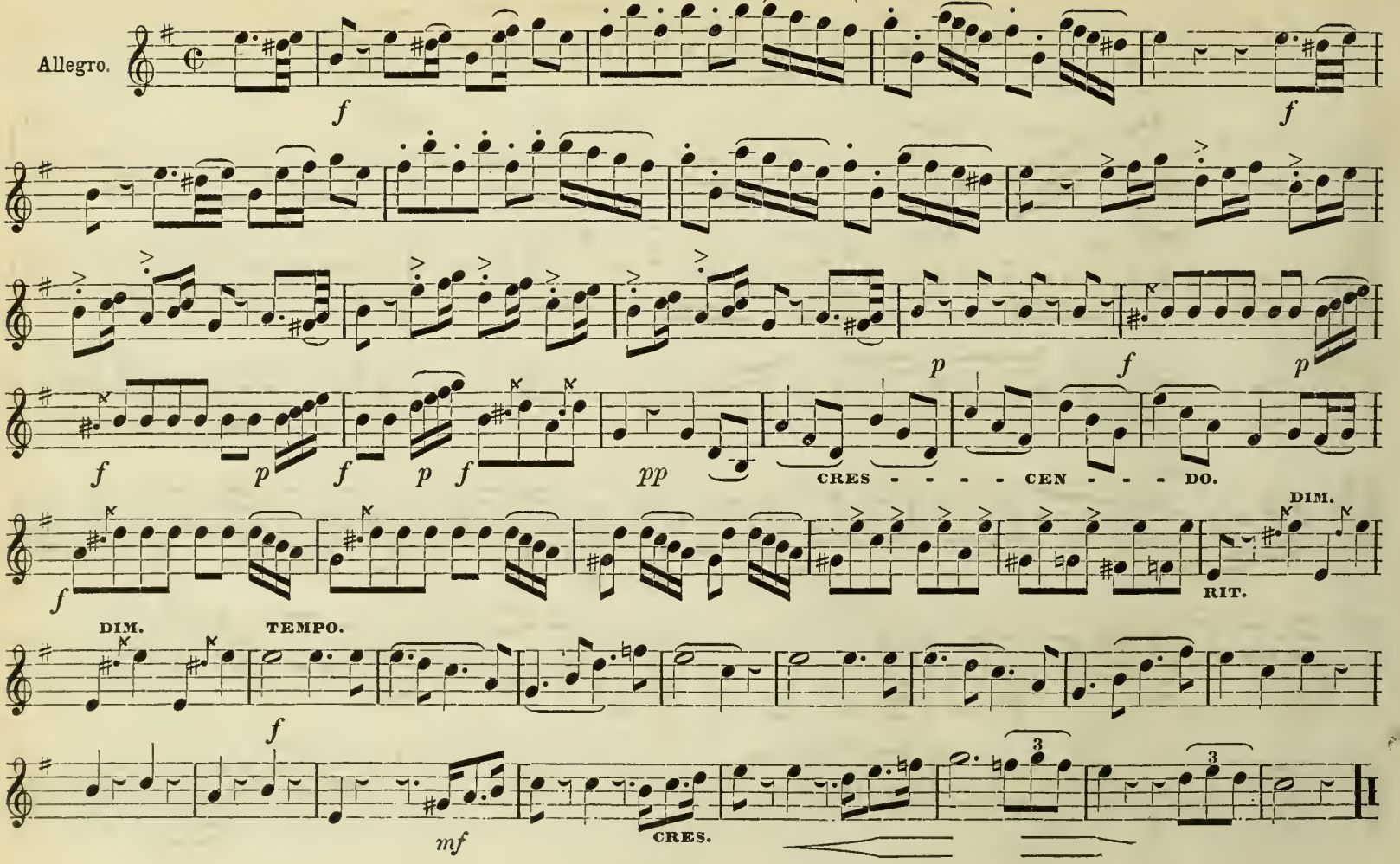


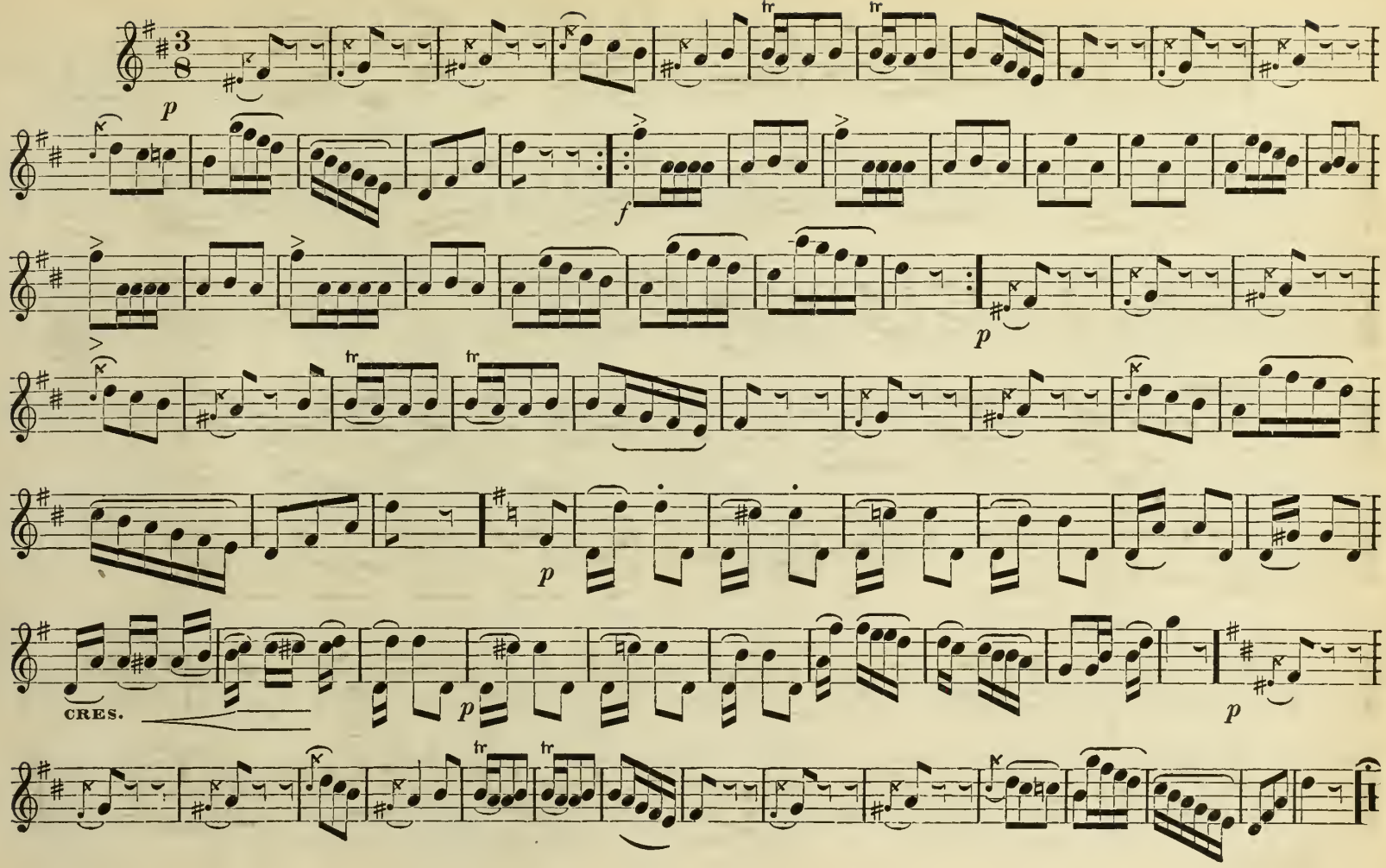
No. 5.


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.

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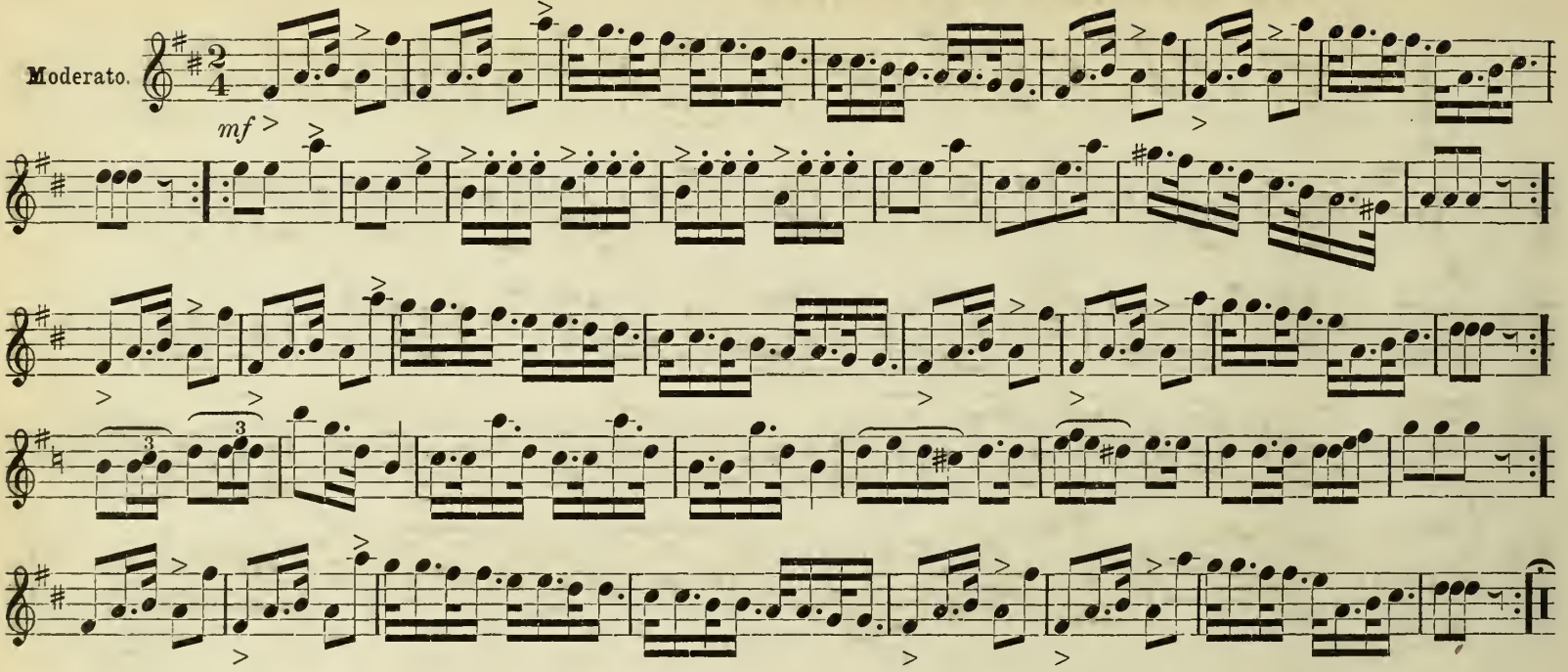

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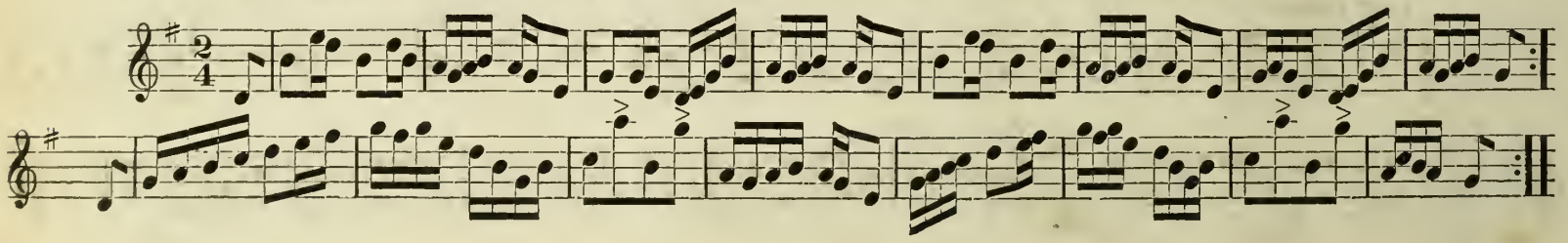

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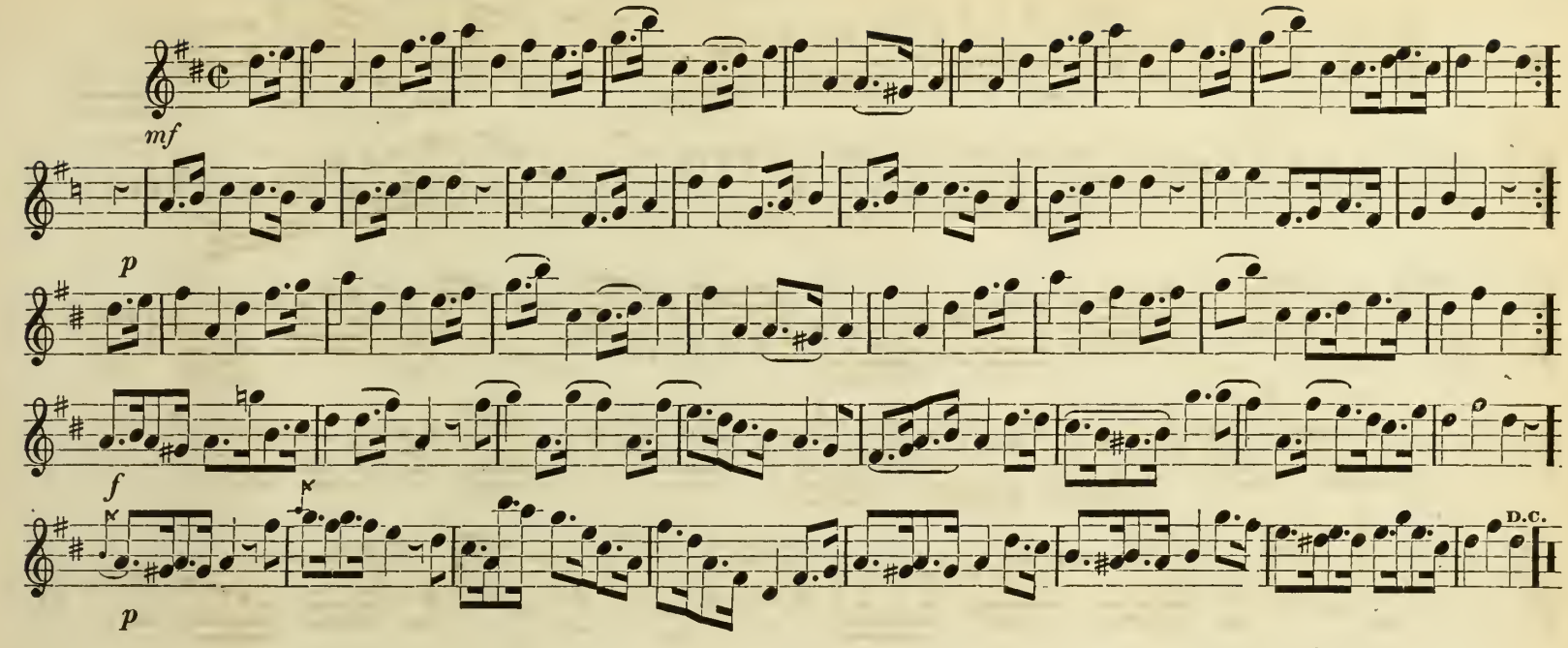
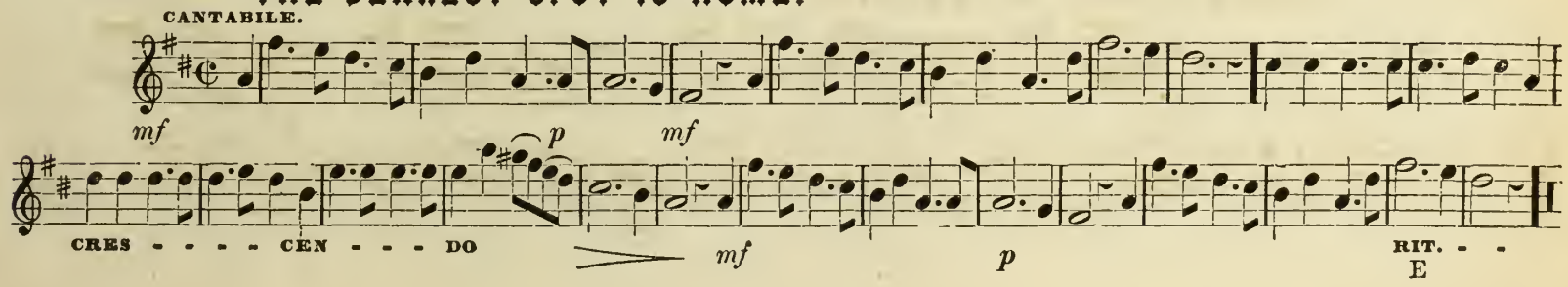


THE DEAREST SPOT IS HOME.



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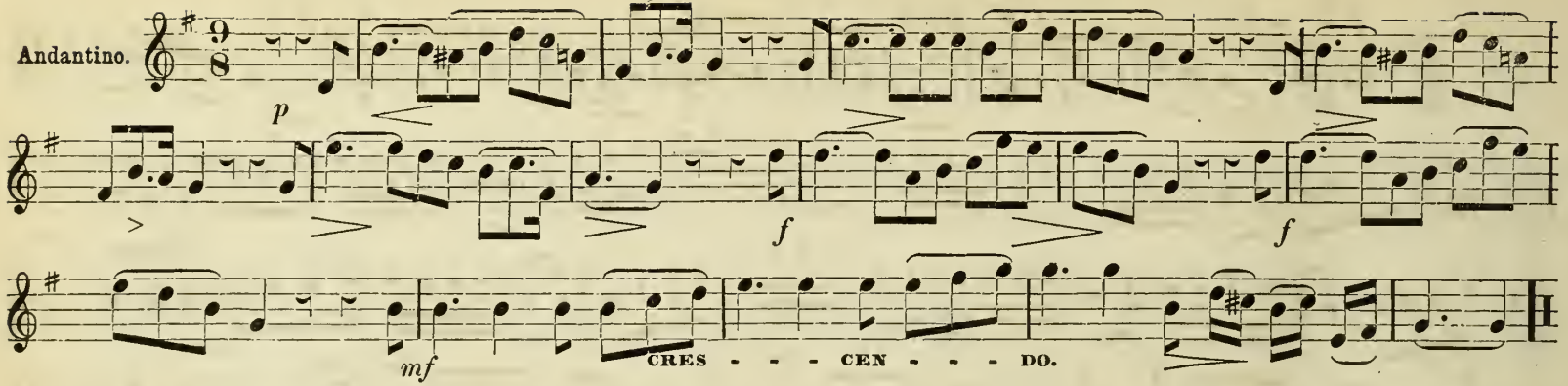
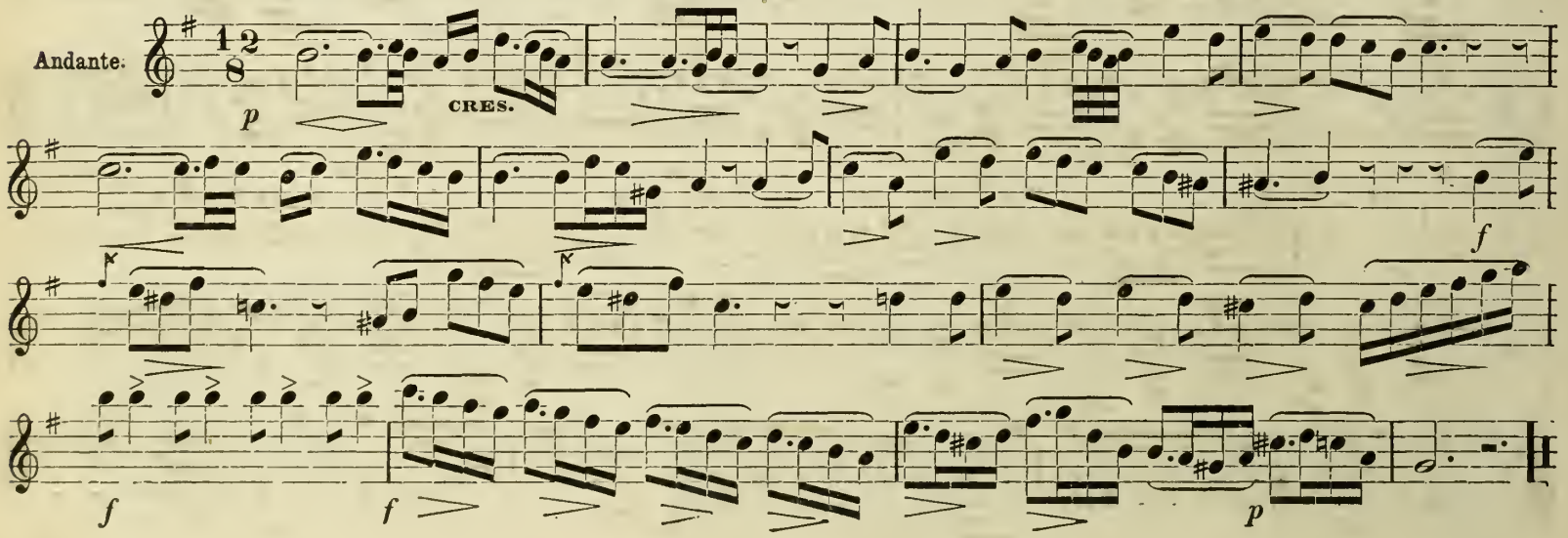
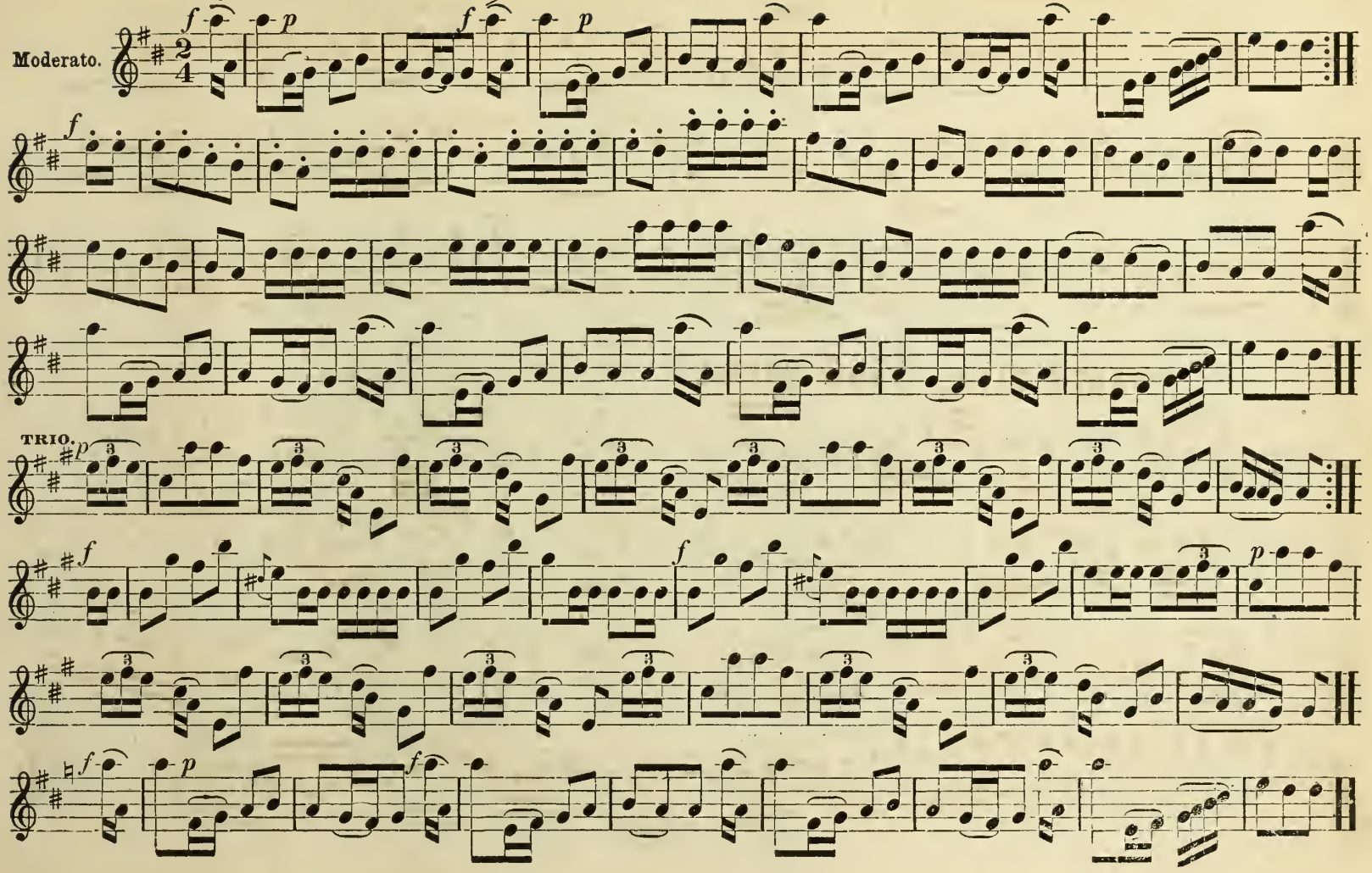


CASTA DIVA, (FROM NORMA.)



LEONORA POLKA.



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