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Music Department

ASSEMBLING MARCH

FOR PIANO BY
Chas. Wels.

Op. 110.



NEW YORK,
C. H. DITSON & CO. 867 BROADWAY.
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ASSEMBLING MARCH.

Charles Wels, Op. 110.

Tempo di Marcia.

mf

f

p

sempre cres.

p



3

First system of a piano score. The right hand features a melodic line with a long slur over the first two measures. The left hand provides a rhythmic accompaniment with chords. Dynamics include *f* and *sf*.

Second system of the piano score. The right hand continues the melodic line with some grace notes. The left hand accompaniment includes chords and moving lines. Dynamics include *sf* and *mf*.

Third system of the piano score. The right hand has a melodic line with a slur and some grace notes. The left hand accompaniment consists of chords and moving lines. Dynamics include *sf*.

Fourth system of the piano score. The right hand features a melodic line with a slur and grace notes. The left hand accompaniment includes chords and moving lines. Dynamics include *sf*.

Fifth system of the piano score, ending with two first endings. The first ending is marked with a '1.' and the second with a '2.'. Dynamics include *sf*.

Cantando

p *f* *piano il accomp.*

cres. *sf* *sf* *sf*

p *sf* *sf* *sf*

cres. *sf* *p*

First system of a piano score. The right hand (treble clef) features a melodic line with a *sfz* dynamic marking. The left hand (bass clef) provides a harmonic accompaniment with chords and moving lines. A *fz* dynamic is also present in the right hand.

Second system of the piano score. The right hand continues with a melodic line, marked with a *p* dynamic. The left hand accompaniment includes chords and moving lines.

Third system of the piano score. The right hand features a melodic line with a *cres.* (crescendo) marking. The left hand accompaniment includes chords and moving lines.

Fourth system of the piano score. The right hand features a melodic line with a *sfz* dynamic marking. The left hand accompaniment includes chords and moving lines. A *sempre* marking is present. The system concludes with first and second endings.

Fifth system of the piano score. The right hand features a melodic line with a *mf* dynamic marking. The left hand accompaniment includes chords and moving lines. The system concludes with first, second, and third endings.

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music features complex chordal textures and melodic lines in both hands.

Second system of musical notation, continuing the piece. It includes dynamic markings such as *sf* (sforzando) and *f* (forte) in the bass staff.

Third system of musical notation, featuring a *sempre cres.* (sempre crescendo) instruction in the bass staff, indicating a continuous increase in volume.

Fourth system of musical notation, showing further development of the musical themes with dynamic markings like *f* and *p* (piano).

Fifth system of musical notation, concluding the page with dynamic markings such as *sf* and *ff* (fortissimo).

brillante
sf *ff* sempre al Fine

sf Fine.

A BOOK OF GENUINE NEGRO MELODIES.

MINSTREL SONGS:

OLD AND NEW.

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MINSTREL AND PLANTATION SONGS.

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FOSTER MELODIES.

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A DELIGHTFUL REMINISCENCE of "childhood's happy hour" is best recalled by a hasty run through the familiar pages of this book of "Minstrel Songs." It is as a living panorama of the happiest and brightest moments in our boyish existence, when a visit to a real "minstrel" show was a rare treat indeed. A latent charm lurks somewhere between its covers, and as our memories go back to those "red-letter days" in our youthful history, we feel the subtle influence of the spell which is upon us, and fain would be boys and girls again. On every page, almost, we meet with some of our old acquaintances, well-nigh forgotten though, until re-introduced through the happy medium of this sterling collection just published by DITSON & Co.

The first page, for instance, brings us face to face with the "OLD FOLKS AT HOME," who for a score of years or more have been familiar household friends, and are still bright, ever popular, and vigorous, in spite of their old age. Our most famous vocalists delight to voice their praises, and as the familiar lines of "Way down upon de Swance ribber" flow forth so sweetly from the fair lips of some favorite cantatrice, the whole world stops to listen, with applauding hearts and hands. Stephen C. Foster, the author of "OLD FOLKS AT HOME," and others of the celebrated melodies which bear his name, has long since finished his work, but will not soon be forgotten. His compositions have a world-wide reputation, and in this book we are pleased to find many of his best and most popular pieces. Some of them are—"MASSA'S IN DE COLD, COLD GROUND;" "GENTLE ANNIE;" "UNCLE NED;" "FAREWELL, MY LILLY DEAR;" "GWINE TO RUN ALL NIGHT;" "ANGELINA BAKER;" "MELINDA MAY;" "MY OLD KENTUCKY HOME, GOOD-NIGHT;" "OLD DOG TRAY;" "OLD BLACK JOE," and others.

A few pages on, we meet with the first of Will S. Hays' sprightly compositions, "ANGELS MEET ME AT THE CROSS-ROADS." This is followed by "THE LITTLE OLD LOG CABIN IN THE LANE,"

also by Hays, the great popularity of which entitles him to a favorable hearing upon the opening pages of this new book. Among his other pieces noticed are "GOOD-BYE, SUSAN JANE," a famous "end song" and chorus; "EARLY IN DE MORNIN'," "OH! SAM;" "ROLL OUT, HEAVE DAT COTTON;" and other similar songs.

And so on through the entire book, we might mention the titles of familiar and famous songs by such authors as we have already named, as well as by such shining "minstrel lights" as James E. Stewart, old Dan Emmett, James A. Bland, T. D. Rice, Buckley, Christy, Bryant, Harris, Bloodgood, Luke Schoolcraft, and others more or less known to fame.

In point of variety of subjects, there is not the slightest ground for complaint. In addition to those already mentioned, we find "THE YALLER GAL THAT WINKED AT ME;" "OH, SUSANNA;" "GOOD-BYE, LIZA JANE;" "I SEEN HER AT THE WINDOW," and other songs concerning sweethearts; such old-time "end songs" as "GOOD SWEET HAM," by James E. Stewart; "JORDAN IS A HARD ROAD TO TEARREL," by old Dan Emmett; "BALM OF GILEAD," by H. T. Bryant; "CLARE DE KITCHEN," by T. D. Rice; "SHINE ON," by Schoolcraft; and more of a like nature.

"TWINKLING STARS ARE LAUGHING, LOVE," by Ordway; "LISTEN TO THE MOCKING BIRD;" "DARLING NELLY GRAY;" "POOR OLD UNCLE RUF," words by Hatty Bloodgood; "POOR OLD SLAVE;" "TRABLING BACK TO GEORGIA;" "I'SE GWINE BACK TO DIXIE;" and "THE OLD HOME AINT WHAT IT USED TO BE," are other notable titles. Of the things which are on everybody's tongue just now, there are "IN THE MORNING BY THE BRIGHT LIGHT," and "DEM GOLDEN SLIPPERS," as familiar examples.

This will, perhaps, suffice to show the nature of the book, and in conclusion, it may only be necessary to add that there are ninety-four pieces in all, averaging between two and three pages each, and occupying 215 full-sized pages.

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\$2.50, Cloth.

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