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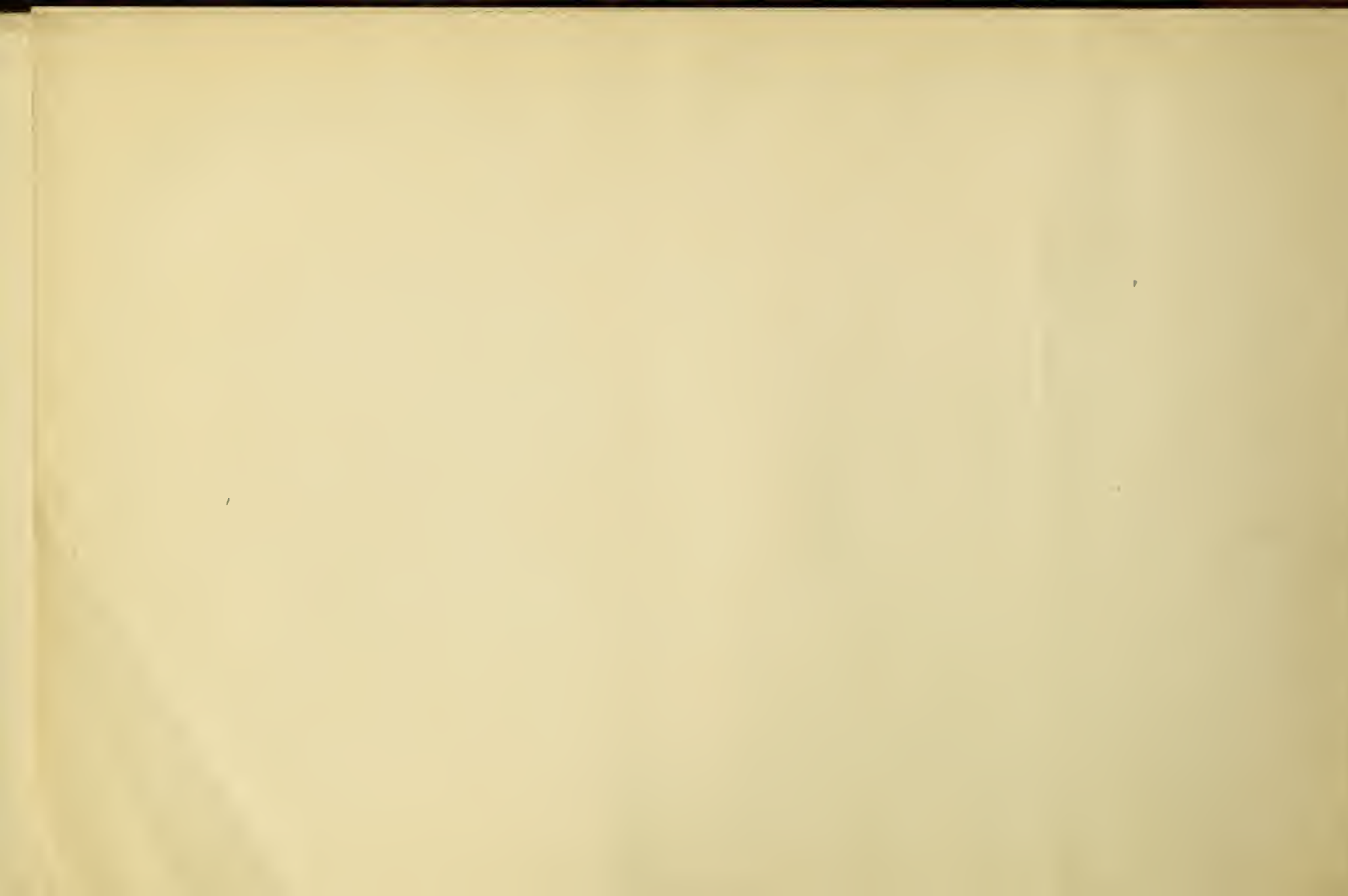
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WINNER'S

2059 = 164

TUNES OF THE WORLD.

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,

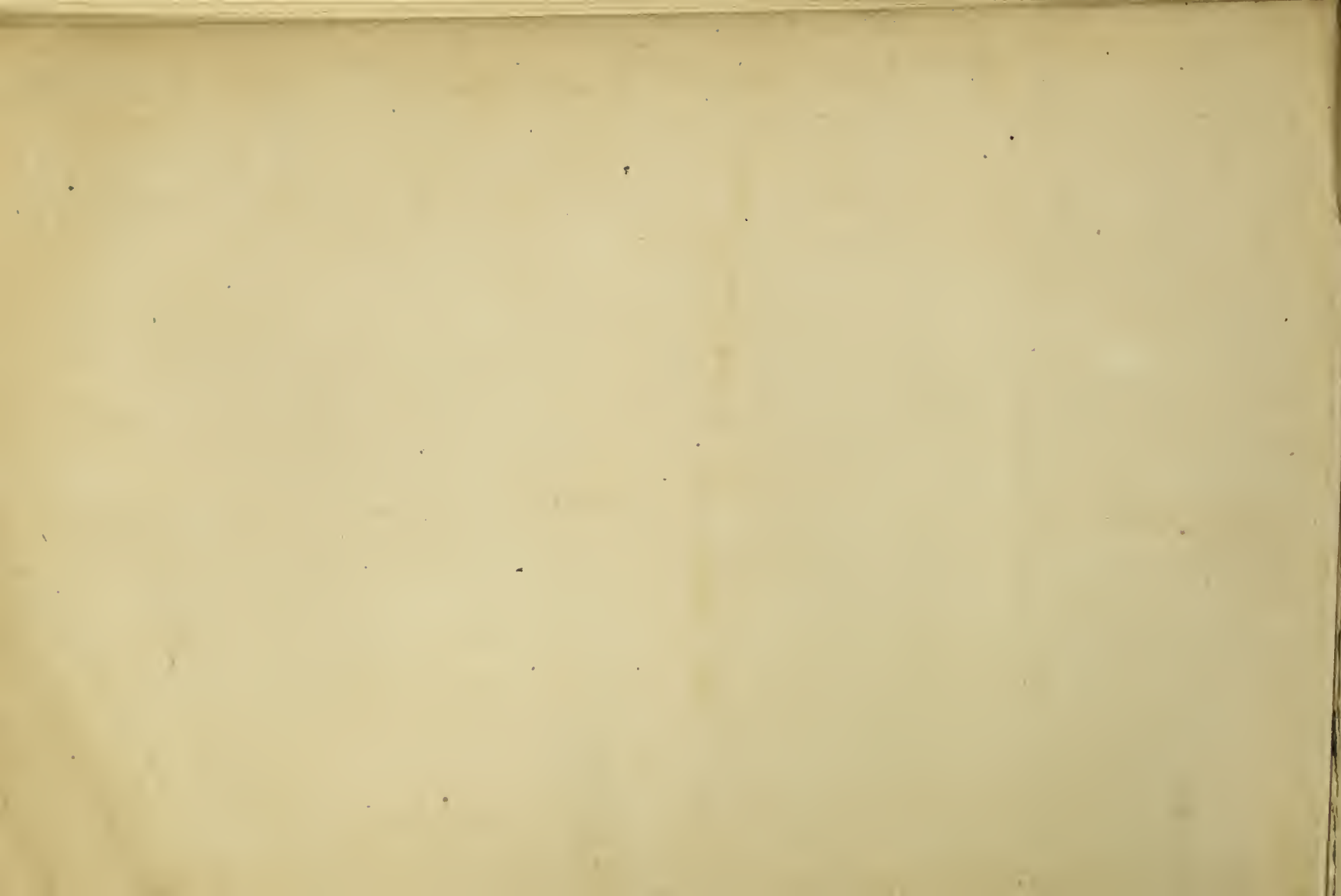
SCHOTTISCHE QUADRILLES,
MAZOURKAS, FANCY DANCES,
REDOWAS, WALTZES, MARCHES,
SCHOTTISCHES, &c. &c.

ARRANGED WITH EASY INSTRUCTIONS FOR THE

ACCORDEON.

By **SEP. WINNER.**

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



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CITY of
The Oliver Wilson Co.
May, 22, 1880.

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RUDIMENTS OF MUSIC.

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

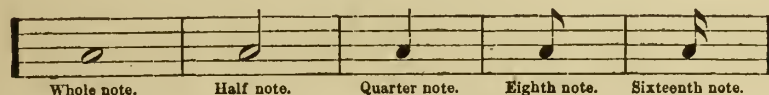
THE STAFF.

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 :—

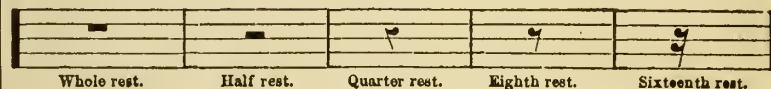
THE NOTES.





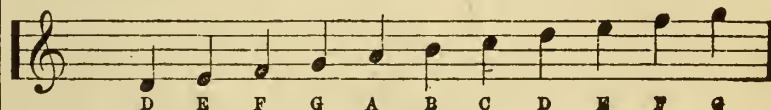
Count four to the *whole* note. Each note is but one-half the length of the preceding one.

RESTS are marks of silence corresponding with the different notes.

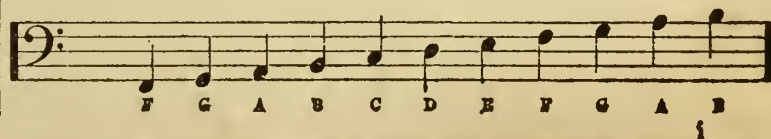
THE RESTS.



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



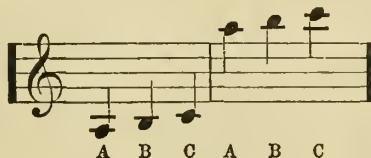
But when the Bass Clef occurs, as follows :—



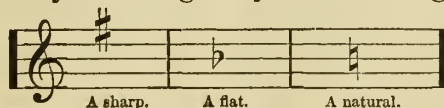
The Treble Clef is used for all music arranged for the Violin, Flute, Accordeon, Guitar, Banjo, &c.; also for the *right hand* in Piano or Melodeon music.

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

LEGER LINES are used to express notes that are required above or below the staff, and 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.

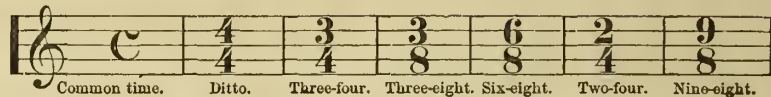
OF TIME.

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

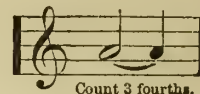
When every bar contains the *value* of a whole note, it is designated as COMMON TIME, and must be divided by four beats, or counts.

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:—

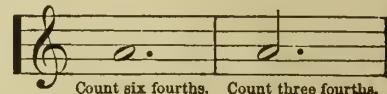


Two or more notes connected with a TIE are sustained as one note the time of all combined, thus:—

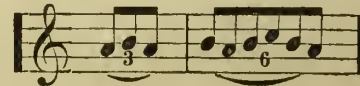


Notes of any duration can be made in this manner.


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.

WINNER'S TUNES OF THE WORLD,

FOR THE

ACCORDEON.

OF THE ACCORDEON.

General Remarks.—The accordeon is but a small instrument, and its execution so easy, that any person may learn to perform ordinary airs in the course of a few hours.

Its tones result from the vibration of metallic tongues, which are caused to speak by the action of the bellows. These tongues are arranged in such a manner that every key commands two notes, of which one sounds when the bellows is drawn out, and the other when pressed inward; consequently, the notes of the Accordeon are double the number of keys.

The bass keys upon the ends of the instrument make the proper accompaniment (as the bellows is drawn or pressed) to whatever air we wish to perform. The small keys on double-keyed instruments produce the flats and sharps.

METHOD OF HOLDING THE ACCORDEON.

The Accordeon should be held in the right hand, by placing the thumb under the brass rail and pressing it upward, keeping the fingers in readiness to open the keys. The bellows should be held with the left hand by placing the thumb on one side and the first, second, and third fingers on the other, leaving the fourth finger to open the valve at the back of the bellows when required. The bellows should never be set in motion unless some key or valve be opened; and it is recommended particularly to beginners to open the bass keys, to avoid straining the bellows or otherwise injuring the instrument.

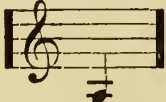
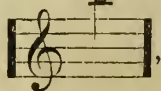
Particular care should be taken to avoid the habit of extending the bellows too far; and the learner is recommended to open the valve as often as possible, when a succession of notes require it to be *drawn* for a considerable length of time.

The figures under the notes indicate the keys that are to be opened, commencing at the lowest note, or first key, with the figure 1, and all notes are to be *drawn* except when a dot is placed under a figure, thus, 1̣, which signifies press or close the bellows. When the learner becomes familiar with the object of the figures below the notes, it will be necessary to observe a proper position during performance.

The instrument may be played either in a sitting or standing posture; while sitting, the instrument may be supported on the knee, which should be raised so as to allow the bellows to be drawn freely; but as the sitting posture is attended with the least inconvenience, it is recommended as the proper position for any performer. In playing, the keys should be kept outward, as the performer is not required to watch their movement after having acquired some practice and knowledge of the instrument.


SCALES.

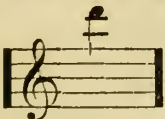
Of the Single Eight-Keyed Accordeon.—A regular succession of notes ascending or descending is called a *Scale* or *Gamut*.

The note A, , which should follow the first G, is omitted on this instrument; also the note B, ,

which should occur between the last A and C. It is because the eight keys are not sufficient to perform the complete scale, and these notes, not being required as frequently as the others, are consequently omitted.

All music written for the single eight-keyed Accordeon can be performed upon the ten or twelve-keyed, single or double, by using the same keys.

Of the Single Ten-Keyed Accordeon.—All music written for the single ten-keyed Accordeon can be performed upon the double ten-keyed, by making the note B, ,

with the seventh semitone draw instead of the ninth key press, and the note D, ,

with the ninth key press instead of the tenth key press.

Of the Double Eight, Ten, or Twelve-Keyed Accordeon.—The larger keys of these instruments produce the same notes as those of the Accordeon without semitones, with the few exceptions already mentioned; and, therefore, the natural scale can be used for all the different varieties of the instrument. The small keys produce the flats and sharps, which will enable the learner to perform any accidentals that may occur.

NATURAL SCALE OF THE FRENCH ACCORDEON.

With Eight, Ten, or Twelve Keys, Single or Double.

The diagram illustrates the natural scale for French accordions with 8, 10, and 12 keys, in both single and double key configurations. The notes G, A, B, C, D, E, F, G, A, B, C, D, E, F, G, A, B, C are listed at the top. The notation shows fingerings (1-5) and key positions (1, 1s, 2, 2s, 3, 3s, 4, 4s, 5, 5s, 6, 6s, 7, 7s, 8, 8s, 9, 9s, 10, 10s, 11, 11s, 12, 12s) for each note. Asterisks (✕) indicate notes that are not available on certain instruments. A dotted line labeled '8va' indicates an octave shift. The notes D and E at the end of the scale are noted as being playable only on instruments with eight semitones.

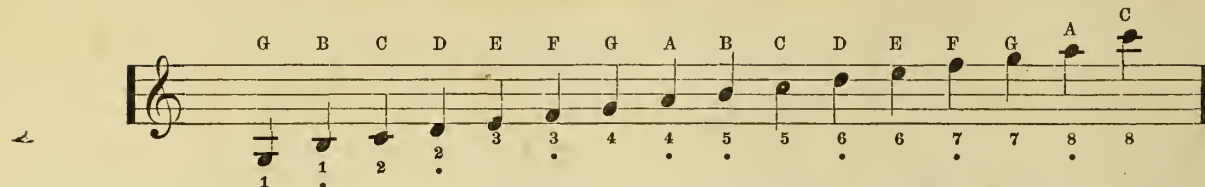
These last two notes can be made only on those Accordions having eight semitones.

On some twelve-keyed instruments, the scale runs thus on these four notes, being the same as the double ten-keyed :

A short musical notation showing the notes 7, 8, 8s, 8 on a single treble clef staff.

the remaining notes being the same on all twelve-keyed instruments.

NATURAL SCALE FOR THE SINGLE EIGHT-KEYED ACCORDEON.



All music written for this Accordeon can be performed upon any other by using the same keys, excepting the last A, which on the double twelve-keyed instruments is made with the 8th semitone press.

TRANSPPOSITION.

In all other Accordeon instructors every piece is written in the natural key, or key of C; and persons wishing to play a piece from any other collection of music find it impossible to do so without a knowledge of Transposition. Now by learning the second set of scales on page viii, or marking the notes of any particular tune according to the scales as there given, any music whatever, whether written for the Violin, Flute, Piano, &c., can be played upon the Accordeon. In this manner each tune is actually transposed to the natural key, avoiding the time and trouble of the old method of transposition; and it will be observed, that all the airs in this work are marked according to the scales as thus given.

There are other keys than those that are herein explained, but they are so seldom required that it would be of no advantage to present them for practice in this work. Particular care has been taken, also, to arrange its contents in such a manner that any of the music can be performed upon the Violin, Flute, &c., without the task of transposing it.

In order to fully explain the object of these scales, we give the following example in several keys:—

<p>Key of C.</p>	<p>Key of D.</p>	<p>Key of F.</p>
<p>Key of G.</p>	<p>Key of A.</p>	<p>Key of B.</p>

SCALES FOR TRANSPOSITION.

Key of C, or Natural Key.

1 1s 1 2 2 3 3 4 4 5 5 6 6 7 7 8 7s 8 9 9 10 10

Key of G, or 1 Sharp.

1 1s 1 2 2 3 3 4 4 5 5 6 6 7 7 8 7s 8

Key of D, or 2 Sharps.

1 1s 1 2 2 3 3 4 4 5 5 6 6 7 7 8 7s 8 9 9 10 10

Key of A, or 3 Sharps.

1 1s 1 2 2 3 3 4 4 5 5 6 6 7 7 8 7s 8

Key of F, or 1 Flat.


1 1s 1 2 2 3 3 4 4 5 5 6 6 7 7 8 7s 8 9 9 10 10


Key of B, or 2 Flats.

1s 1 2 3 3 4 4 5 5 6 6 7 7 8 7s 8 9 9 10 10

Key of E, or 3 Flats.

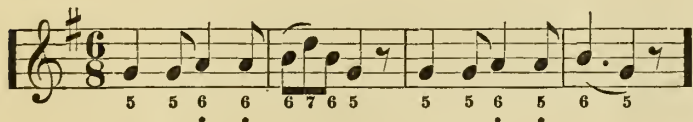
1 1s 1 2 3 3 4 4 5 5 6 6 7 7 8 7s 8 9 9 10 10

Observe that the note G  is marked as the second key draw; and in other airs throughout the work, it is marked as the fifth key draw.

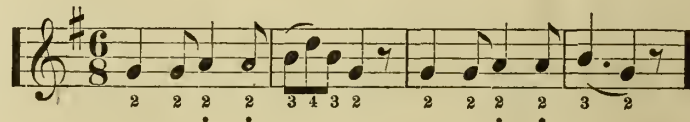
Also the note A  as the second key draw, and in other places as the fifth key draw.

This is explained as follows:—Any music being an octave higher, plays precisely the same as when in its original position, and any person having an eight-keyed Accordeon, finding an air that requires the use of a ninth or tenth key, can write it an octave lower, and mark it accordingly for the use of the eight-key, provided there is no note lower than the fourth key draw, which would become the first key draw when written an octave lower. We give the following example:—

“POP GOES THE WEASEL” is written for the ten-keyed Accordeon as follows, requiring the ninth and tenth keys in the second part:—



This can be marked as follows:



so as to be performed upon the eight-keyed Accordeon, by substituting the second key draw for the fifth key draw, and so on, through the scale as given below:—

Key of G.



&c.

Key of A.

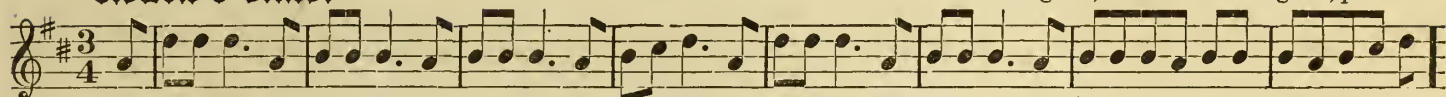


&c.

WINNER'S TUNES OF THE WORLD.

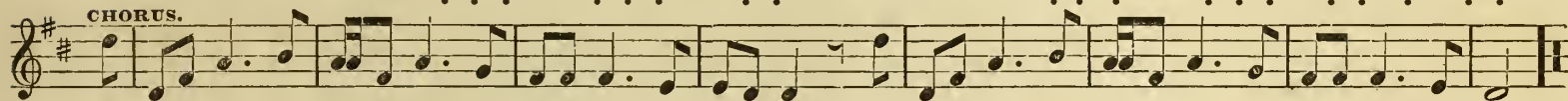
GIDEON'S BAND.

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



4 5 5 5 4 4 4 4 4 4 4 4 4 4 5 5 4 5 5 5 4 4 4 4 4 4 4 4 4 4 4 5 5

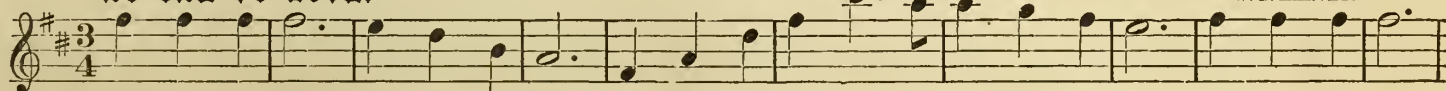
CHORUS.



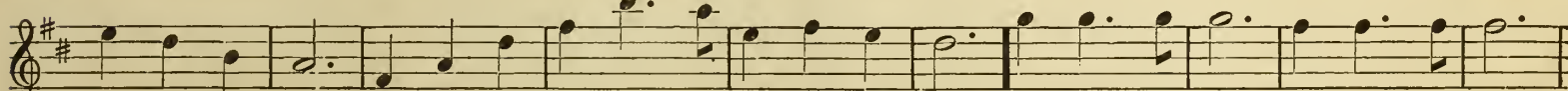
5 2 3 4 4 44 3 4 3 3 3 3 2 2 2 2 5 2 3 4 4 44 3 4 3 3 3 3 2 2

NO ONE TO LOVE.

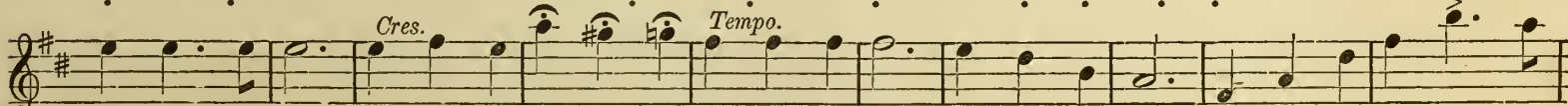
W. B. HARVEY.



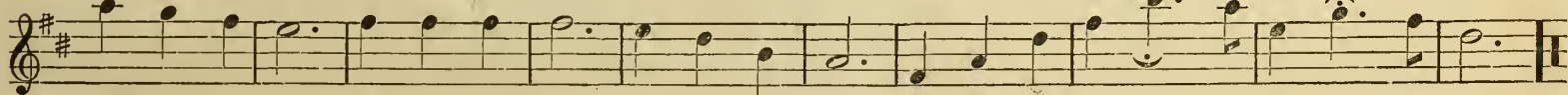
6 6 6 6 6 5 4 4 3 4 5 6 8 7 7 7 6 6 6 6 6 6



6 5 4 4 3 4 5 6 8 7 6 6 6 5 7 7 7 7 6 6 6 6



6 6 6 6 6 6 6 7 6^a 7 6 6 6 6 6 5 4 4 3 4 5 6 8 7



7 7 6 6 6 6 6 6 5 4 4 3 4 5 6 8 7 6 7 6 5

CARRIE LEE.

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

MORTON.

4 4 33 4 66 5 4 4 44 4 55 6 65 6 44 4 33 4 66 5 45 4 44 4 55 6 6 5

5 5 55 66 67 6 6 5 4 4 4 55 66 6 6 4 4 33 4 66 5 45 4 44 4 55 5 6 6 5

CHORUS.

5 5 55 6 67 6 65 4 44 4 55 6 65 6 4 4 33 4 66 5 45 4 44 4 55 5 66 5

CONTRABAND SCHOTTISCHE.

SEP. WINNER.

7 7 6 6 7 7 7 6 6 7 7 5 5 5 5 5 6 6 7 7 6 6 7 7 7 6 6 7 7 5 5 5 8 8

6 6 5^s 6 7 6 66 6 8 7^s 7^s 6 7 8 7 7 5 6 6 6 5^s 6 7 6 66 6 8 7^s 7^s 8 7 7 6 6 5 5 8

6 6 6 6 6 7 6 6 6 6 6 8 7^s 7^s 6 7 8 7 7 5 6 6 6 6 6 7 6 6 6 6 6 8 7^s 7^s 8 7 7 6 6 5 8 8

6 6 6 5 5 6 7 7 7 6 6 6 6 7 7 7 7 6 6 7 7 6 6 7 6 6 6 5 5 5 5

D.C.

D.C.

GLORY HALLELUJAH, OR JOHN BROWN.

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

p 4 4 3 3 4 5 6 6 7 6 6 5 4 4 5 5 5 5 4 4 4 4 3 3 4 4 3 3 4 5 6 6 7 6 6 5
CHORUS.
 6 6 5 5 5 4 3 3 4 5 6 6 5 4 5 5 5 5 4 4 3
SYMPHONY.
 4 3 3 4 5 6 6 5 6 6 5 5 5 4 3 3 4 5 6 6 5 6 5 5 4 4 3 3 2 2

CONGRESS GRAND MARCH.

mf 4 4 5 5 5 5 5 4 4 3 3 3 4 4 3 2 2 2 3 3 3 2 2 2 4 4 5 5 5 5 4 4 3 3 3 4 4 5 5 6 6 7 5
f 5 5 5 5 4 4 5 4 4 4 4 4 4 4 5 4 4 4 4 4 4 7 4 7 4 6 4 6 4 6 7 7 7 7 6 6
Cres.
 7 6 6 5 6 7 7 8 7^s 8 7^s 8 6 7 7 8 7 7 7 6 6 8 7 7 8 7^s 8 7 6
 8 7 6 7 7 6 5 6 6 5 6 6 6 6 7 6 7 7 8 7 6 6 6^s 7 8 7^s 8 6^s 7 7 7 7 7 6 6

MARYLAND, MY MARYLAND.

Plain figures, draw. Dotted figures, press.

Musical notation for "MARYLAND, MY MARYLAND." in G major, 3/4 time. The piece consists of two staves. The first staff is the melody, and the second staff is the accompaniment. Fingerings are indicated by numbers 1-5 below the notes. The melody starts with a dotted quarter note G4, followed by eighth notes A4, B4, and C5. The accompaniment features a steady eighth-note pattern.

SHADOW DANCE.

FROM "DINORAH."

Musical notation for "SHADOW DANCE." in G major, 3/4 time. The piece consists of five staves. The first staff is the melody, and the subsequent staves are the accompaniment. Fingerings are indicated by numbers 1-5 below the notes. The melody is characterized by slurs and accents. The accompaniment includes various rhythmic patterns and slurs. The piece concludes with a final cadence on the fifth staff.

LISTEN TO THE MOCKING-BIRD.

Plain figures, *draw.* Dotted figures, *press.* ALICE HAWTHORNE. 7

mf
p 4 4 4 5 4 5 6 5 4 4 4 5 4 4 4 5 4 5 6 5 3 3 3 4 4 4 4 4 3 2 2
f 6 6 6 6 6 6 6 6 6 5 5 *p* 5 6 6 6 6 7 6 6 6 *f* 6 6 6 6 6 6 6 6 6 5 6 6 7 8 8 8 8 7 7 6 5
p 7 7 7 7^s 8 7^s 9 8 8 7 8 7 7 5 6 6 8 7 8 7 7 5 6 6 8 7 6 7 4 4 5 4 5 6 5 6 6 7 8 8 8 8 7 7 6 5
f 7^s 7^s 8 7^s 8 6 7 8 7 8 7 7 5 6 6 8 7 8 7 7 5 6 6 *f* 7^s 7^s 8 7^s 8 6 7 7 7 8 8 8 8 7 7 6 5

LET US LIVE WITH A HOPE.

ALICE HAWTHORNE.

p 3 3 4 6 6 5 5 5 6 5 4 4 5 4 4 4 5 5 3 4 4 *mf* 3 3 4 6 6 5 5 5 6 5 4 4 5 4 4 4 5 5 4 5
 5 *p* 2 3 3 2 2 1 4 4 4 5 5 5 5 5 4 3 3 4 4 3 *mf* 2 3 3 2 2 1 4 4 4 5 5 5 5 5 6 5 4 5 3^s
 4 *p* 3 3 4 6 6 5 5 5 6 5 4 4 5 4 4 4 5 5 3 4 4 *f* 3 3 4 6 6 5 5 5 6 5 4 4 5 4 4 4 5 5 4 5 5

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 staff is the melody, the second is the accompaniment, and the third is the chorus. Fingerings are indicated by numbers 1-5 below the notes. The chorus is marked 'CHORUS.' and ends with a double bar line.

RONDO POLKA.

SEP. WINNER.

Musical score for 'RONDO POLKA.' in G major, 2/4 time. The score consists of four staves. The first staff is the melody, the second and third are accompaniment, and the fourth is the chorus. Dynamics include *p*, *f*, and *mf*. The score includes accents (>) and a double bar line with 'D.C.' (Da Capo) at the end of the first section. The second section also ends with 'D.C.' and a double bar line.

BONNIE BLUE FLAG.

"SECESH" SONG.

4 6 6 6 6 7 7 7 7 7 6 5 6 7 8 8 7^s 8 8 7 6 5 6 6 5 5 5

4 6 6 6 6 7 7 7 7 7 6 5 6 7 8 8 7^s 8 8 7 6 5 6 6 7 6 6 5

CHORUS.

7 8 7 7^s 7 7 8 8 8 8 7 7 8 8 7 7 7^s 8 7 7 6 7 6 6 5

BULLY FOR ALL.

IRISH AIR.

6 5 6 5 6 5 6 5 4 6 6 6 4 6 6 6 6 5 6 5 6 5 6 5 4 5 5 5 5 5

6 7 7 6 7 6 7 7 6 5 4 6 6 6 4 6 6 6 6 7 7 6 7 6 7 7 6 5 4 5 5 5 5 5

THE COSY NOOK.

ALICE HAWTHORNE.

66 5 5 4 54 4 5 5 67 7 7 8 76 6 66 5 5 4 54 4 5 5 67 7 76 6 66 5

CHORUS.

5 5 6 6 6 4 6 6 6 6 7 6 6 5 5 7 7 7 6 6 6 5 5 5 4 5 4 4 5 6 7 7 6 6 7 5

CARPENTER'S PLAIN COTILLIONS.

No. 1.

7 7 7 7 7 7 6 5 8 8 8 8 8 8 8 7 7 7 7 6 7 7 6 5 9 8 7 7 7 7 7 7 7 7 8 8

Gallop.

7 7 6 6 5 5 5 5 6 6 7 8 8 6 7 7 5 6 6 5 5 5 5 5

Right and left.

7 6 7 8 7 7 7 6 5 8 7 8 9 8 7 8 8 7 7 6 7 7 6 7 6 5 9 8 7 7 7 7 7 7 7 7 8 8

Chassé.

7 7 7 6 6 6 6 5 5 5 5 5 6 6 7 7 6 7 8 8 6 6 6 7 7 5 5 5 6 6 5 5 6 5 5 5

Ladies chain. D.C.

FORWARD TWO.

No. 2.

8 7 8 8 7 8 7 6 7 7 6 7 6 6 5 5 5 4 4 8 7 8 8 7 8 7 6 7 7 6 5 8

Gallop.

7 7 7 7 7 7 7 9 9 9 9 9 9 9 9 9 8 8 7 8 7 7 7 7 7 7 7 9 9 9 9 9 9 9 9 8 9 8

Forward two.

7 8 7 6 7 8 7 6 7 9 9 9 9 9 9 9 9 9 8 8 7 8 7 7 8 7 6 7 8 7 6 7 9 9 9 9 9 9 9 9 8 8 8

D.C.

CARPENTER'S PLAIN COTILLIONS, (Continued.)

No. 3.

6 7 7 8 7 6 7 7 8 7 6 7 7 6 7 7 6 6 6 6 6 6 6 7 7 8 7 6 7 7 8 7 7 8 7 7 6 6 5 5 5 5

Forward four.

4 4 5 5 4 4 4 4 4 4 4 4 4 4 6 7 6 6 6 6 6 7 6 5 5 4 4 4 4 4 4 4 4 6 7 6 6 6 6 5 5

Right hand across.

6 7 7 8 7 6 7 7 8 7 6 7 7 6 7 7 6 6 6 6 6 6 6 7 7 8 7 6 7 7 8 7 7 8 7 7 6 6 5 5 5 5

Balancé.

8 6 6 6 6 6 7 7 8 7 7 8 7 7 6 6 8 7 6 8 6 6 6 6 7 7 8 7 7 8 7 7 6 6 5 6 7 8

Forward two.

D.C.

NEW CAULIFLOWER.

No. 4.

p 7 7 8 7 6 8 7 9 9 7 7 7 7 6 7 9 8 8 7 7 8 7 6 8 7 9 9 7 7 7 7 6 7 9 8 8

Hands around. Forward one.

p 6 7 7 8 6 6 6 7 7 5 5 5 6 6 7 7 8 7 9 8 7 8 7 8 8 8 Forward 6 7 7 7 8 7 8 6

Forward three.

Forward two.

6 6 7 8 7 6 7 5 5 5 5 5 6 6 6 6 7 7 7 7 8 8 7 7 9 8 7 8 7 8 8 8

D.C.

CARPENTER'S PLAIN COTILLIONS, (Concluded)

No. 5.

5 5 6 6 6 6 5 6 6 5 5 5 4 5 5 6 6 6 6 5 6 6 5 5 5 5 5 5 5 6 6 6 6 5

Balancé all. Ladies to the right.

Hands around.

6 6 5 5 5 5 5 4 5 5 5 5 6 6 6 6 5 6 6 5 5 5 5 6 5 7 7 8 8 7 7 6 7 7 6 6

Right and left sides.

6 6 5 7 7 8 8 7 7 6 7 7 6 6 5 6 5 7 6 s 7 8 8 7 s 8 8 7 6 s 7 8 6 6 7 6 7 8 6 5 s 6 7

Swing corners.

6 5 s 6 7 5 5 7 6 s 7 8 8 7 s 8 8 7 6 s 7 8 6 6 7 6 7 8 6 5 s 6 6 5 8

D.C.

KISSING THROUGH THE BARS.

JOS. WOOD, Jr.

Allegretto.

4 5 6 p 6 5 6 5 5 4 6 6 7 4 5 6 mf 5 4 5 6 6 5 6 5 5 4 6 6 7 4 5 6 5 f 6 6 6

7 6 7 6 s 6 s 6 6 6 5 5 4 4 4 5 6 6 5 6 5 5 4 6 6 7 4 5 6 5 f 6 6 6

7 7 6 s 6 s 6 6 6 5 5 4 4 4 5 6 6 5 6 5 5 4 6 6 7 4 5 6 5

WHAT IS HOME WITHOUT A MOTHER?

ALICE HAWTHORNE.

5 6 6 6 5 6 6 8 7^b 8 7 7 8 7 8 7 6 5 6 6 6 5 6 6 8 7^b 8 8 7 8 6 6 6 7 6 5

5 5 6 7 8 8 7 7 7 6 5 5 6 8 7 6^b 7 6 5 6 6 6 5 6 6 8 7^b 8 8 7 8 6 6 6 7 6 5

CAPTAIN WITH HIS WHISKERS.

5 6 6 6 6 6 7 6 6 6 6 6 6 7 7 7 6 7 7 6 6 6 5 5 5 5 5 6 6 6 6 7 6

6 6 6 6 6 6 7 7 7 7 6 7 7 6 6 6 5 5 5 5 8 7^b 7^b 8 7 7 7 8 8 8 7 6 6 6 7 6 7 6 6 6 7 6

6 5 5 5 5 5 6 6 6 6 6 7 6 6 6 6 6 6 6 7 7 7 6 7 7 6 6 6 5 5 5 5

BONAPARTE OVER THE RHINE.

3 3 4 4 4 5 4 4 3 5 6 6 5 6 6 7 7 8 7 6 6 5 4 4 3 4 4 4 3 3 4 4 4 5 4 4 3 5 6 6 5 6 6 7 7 8 7 6 6 5 4 4 3 4 4 4 4

6 7 7 8 7 6 6 5 6 6 7 7 6 7 7 8 7 6 6 5 4 4 3 4 4 4 3 3 4 4 4 5 4 4 3 5 6 6 5 6 6 7 7 8 7 6 6 5 4 4 3 4 4 4 4

ELLSWORTH'S FUNERAL MARCH.

SEP. WINNER.

The musical score consists of six staves of music, each with a treble clef and a key signature of one flat (B-flat). The first staff begins with a piano (*p*) dynamic. The second staff continues the melody. The third staff also continues the melody. The fourth staff is marked "Trio" and begins with a forte (*f*) dynamic. The fifth staff features alternating piano (*p*) and forte (*f*) dynamics. The sixth staff concludes the piece with a final cadence.

Staff 1: *p* 6 5# 6 4 4 5 5 3 3 3# 4 4 5 5 5 6 6 6 5 5 6 5# 6 4 4 5 5 3 3 3 3 2 2 1 1# 1# 1# 1#

Staff 2: 3 6 3 6 3 7 3 7 3 5 3 5 2# 3 2 2 1 6 3 6 3 7 3 7 3 5 5 5 6 7 3 3 3

Staff 3: 6 5# 6 4 4 5 5 3 3 3# 4 4 5 5 5 6 6 6 5 5 6 5# 6 4 4 5 5 3 3 3 3 2 2 1 1# 1# 1# 1#

Staff 4 (Trio): *f* 1 2 3 2 2 3 4 4 4 5 5 2 2 4 4 3 1 2 3 2 2 3 4 4 5 5 4# 5 5 6 6 5 5 5 5

Staff 5: *p* 1 2 1 2 2 3 1 1 1 1 2 1# 2 3 3 1 1 1 1 5 5 4 4 3 3 3 5 4 4 3 3 2 2 2 2 2

Staff 6: 6 5# 6 4 4 5 6 3 3 3# 4 4 5 5 5 6 6 6 5 5 6 6# 6 4 4 5 5 3 3 3 3 2 2 1 1# 1 2 1 1#

EVER OF THEE.

FOLEY HALL

p 6 6 6 6 6 5 3 3 4 4 5 6 5 5 4 6 6 6 5 *mf* 6 6 6 6 6 5 3 3 4 4

5 6 5 5 4 6 6 6 6 5 *f* 6 7 6 8 8 8 7 7 6 7 6 7 8 7 7 7 6 6 6 5 5 7 6 7

Cres. 6 6 6 6 6 5 3 3 4 4 5 6 5 5 4 6 6 6 6 5 *mf* 6 6 6 6 5 5 6 6 7

f 6 6 6 7 5 7 6 6 6 5 *p* 6 6 7 7 5 7 6 6 6 5 5 6 5 5 8 7 7 6 6 6 5

SYMPHONY.

ROCK BESIDE THE SEA.

C. C. CONVERSE.

6 *p* 6 6 5 5 5 4 4 6 6 6 6 7 6 6 7 6 6 5 5 5 5 4 4 5 5

Anima. 4 4 7 5 5 6 6 5 5 5 6 6 6 6 6 6 7 7 8 7 7 7 6 6 5 5 5 4

Ritard. *Tempo.*

Ritard. 4 6 6 6 6 7 6 6 5 6 6 5 5 5 4 4 6 6 7 8 7 5

WILLIAMSPORT SCHOTTISCHE.

SEP. WINNER.

Cres.

p 6 7 7 5 6 7 8 8 6 7 6 7 7 5 6 9 8 7 8 7 7 6 6 *p* 6 7 7 5 6 7 8 8 6 7 7 8 7 6 5 8 8

f 6 4 5 6 5 6 6 4 5 6 5 6 7 5 5 6 5 6 6 7 7 8 7 7 6 4 5 6 5 6 6 4 5 6 5 6 6 8 7 6 7 7 6 6 5 6 5

Cres.

p 6 7 7 5 6 7 8 8 6 7 6 7 7 5 6 9 8 7 8 7 7 6 6 *p* 6 7 7 5 6 7 8 8 6 7 7 8 7 6 5 8 8

f 6 4 5 3 4 2 3 *p* 5 5 6 6 7 7 6 7 7 8 7 7 *f* 6 4 5 3 4 2 3 5 5 6 6 7 4 4 5 5 6 5

Cres. **D.C.**

JENNY, DARLING JENNY.

ALICE HAWTHORNE.

p 5 6 6 6 6 7 5 6 6 5 6 7 6 6 5 5 4 5 5 *mf* 5 6 6 6 6 7 5 6 6 5 6 6 6 5 5 4 5

5 *f* 6 5 6 6 6 4 5 5 5 6 7 7 6 6 5 5 6 6 *p* 5 6 6 6 6 7 5 6 6 5 6 7

CHORUS.

6 6 5 5 4 5 5 *f* 6 7 7 5 5 4 4 5 5 5 6 6 7 7 6 6 5 5 4 5 4 5 4 4 6 6 6 5

GISELLE SCHOTTISCHE QUADRILLES.

PORTER. 17

No. 1.

First system of musical notation for No. 1, featuring a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The staff contains a sequence of eighth and sixteenth notes with various rests and slurs.

6 7 7 4 5 5 5 5 3 4 6 7 7 6 8 7 7 7 6 7 7 8 8 7 7 7 6 7 7 4 5 5 5 5 3 4 6 7 7 6 8 7 7 5 5 5 5

Second system of musical notation for No. 1, continuing the sequence of notes and rests from the first system.

4 4 4 4 4 4 4 4 4 5 6 6 6 6 7 7 6 4 6 4 6 6 6 5 4 4 4 4 4 4 4 4 5 6 6 6 6 7 7 6 6 4 6 6 5 5 6 5 5 5 4

Third system of musical notation for No. 1, continuing the sequence of notes and rests.

6 7 7 4 5 5 5 5 3 4 6 7 7 6 8 7 7 7 6 7 7 8 8 7 7 7 6 7 7 4 5 5 5 5 3 4 6 7 7 6 8 7 7 5 5 5 5

Fourth system of musical notation for No. 1, continuing the sequence of notes and rests.

4 6 6 5 5 4 4 3 3 3 3 4 7 6 6 5 5 6 5 5 5 6 6 5 5 4 4 6 6 5 5 4 4 3 3 3 3 4 7 6 6 5 5 6 5 5 5 5

No. 2.

First system of musical notation for No. 2, featuring a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The staff contains a sequence of eighth and sixteenth notes with various rests and slurs.

6 7 6 7 8 7 7 7 6 7 7 7 7 6 6 7 6 7 7 8 7 8 6 7 6 7 8 7 7 7 6 7 7 7 7 6 7 6 5 6 5

Second system of musical notation for No. 2, continuing the sequence of notes and rests.

6 6 6 6 6 6 5 6 7 6 6 5 6 6 6 6 6 6 6 6 5 6 6 6 6 4 5 6 6 6 6 6 6 6 6 5 6 7 6 6 5 6 5 6 6 6 5 5 6 5 4 6 6 5

Third system of musical notation for No. 2, continuing the sequence of notes and rests.

6 6 6 8 8 8 5 4 5 5 4 3 6 6 6 7 7 7 8 8 8 7 7 6 6 6 6 6 6 6 5 6 7 6 6 5 6 5 6 6 6 5 5 6 5 6 5

GISELLE SCHOTTISCHE QUADRILLES, (Continued.)

No. 3.

4 5 56 7 6 7 8 7 6 8 8 7 6 5 6 7 7 6 7 7 6 5 6 6 4 7 6 6 6 6 5 56 7 6 7 8 7 6 8 8 7 6 5 6

7 7 6 7 6 7 7 6 5 6 5 4 4 5 4 6 4 7 7 8 7 6 6 7 6 6 4 5 6 6 6 5 6 4 4 5 4 6 4 7 7 8 7 6

6 7 6 6 4 5 5 5 5 6 5 4 7 6 6 6 5 5 5 4 8 8 8 8 4 5 4 6 4 7 7 8 7 6 6 7 6 6 4 5 5 5 5 5

D.C.

No. 4.

6 5 7 6 5 5 5 6 4 3* 4 4 4 7 6 7 6 5 4 5 5 6 6 5* 6 6 6 6 5 7 6 5 5 5 6 4 3* 4 4 4 5 5 6 6 6 5 6 6 5 5 6 5 5 4 4 3* 4 4 4 3* 4 4

4 4 4 4 3* 4 5 5 5* 6 4 4 4 4 3* 4 5 5 5* 6 7 6 5 6 6 5 5 5 6 6 5 5 6 5 5 4 4 3* 4 4 4 3* 4 4

4 4 4 4 3* 4 5 5 5* 6 4 4 4 4 3* 4 5 5 5* 6 7 6 5 6 6 5 5 5 6 6 5 5 6 5 5 4 4 5 4

No. 5.

6 7 7 9 8 7 6 7 7 7 6 6 7 7 7 6 7 6 5 6 5* 6 6 6 6 7 7 9 8 7 6 7 7 7 6 6 7 6 6 6 7 7 8 7* 8 9 8

GISELLE SCHOTTISCHE QUADRILLES, (Concluded.)

2 2 3 4 5 6 7 8 7 7 7 7 6 7 7 6 7 6 5 4 6 6 6 5 5 5 5 2 3 4 5 6 7 8 7 7 7 7 6 7 7 6 7 6 5 4 4 5 5 5 5

6 7 7 9 8 7 6 7 7 7 6 6 7 7 7 6 7 5 6 5 6 6 6 6 7 7 9 8 7 6 7 7 7 6 6 6 7 6 6 6 7 7 8 7 8 9 8

4 6 6 5 4 3 3 4 4 4 5 6 7 8 7 6 5 6 4 7 6 6 6 5 6 6 6 5 4 3 3 4 4 4 5 6 7 8 7 7 7 6 6 5 4 6 5

D.C.

TIC-TAC POLKA.

6 7 7 6 7 6 7 6 5 6 6 7 6 7 6 7 6 5 6 7 7 6 7 6 7 8 8 7 8 7 8 9 8 7 8 7 8 8 5 5

6 6 7 7 7 7 6 6 7 7 7 7 6 7 7 8 8 7 7 6 6 7 7 6 7 6 6 5 4 4 5

5 5 5 6 6 7 6 5 7 6 5 6 5 4 6 5 4 6 5 4 4 5 5 5 5 6 6 7 6 5 7 6 5 5 7 6 6 7 7 7 7 6 6

7 7 7 7 6 7 7 8 8 7 8 5 6 6 6 7 6 7 6 6 7 8 6 6 7 6 7 6 6 7 8 6 6 7 6 5

D.C.

Commence with tap of the snare-drum.

U. S. REVEILLE.

Compiled by Wm. G. STEVENSON.

THREE CAMPS.

No. 1. 

7 6 7 6 6 5 8 7s 7 8 6s 7 7 6 7 6 6 5 8 7s 7 8 6s 7 7 8 7 6 7



8 8 8 7 6 5 6 6 7 6 7 6 6 5 8 6 7 6 5 5

SLOW SCOTCH.

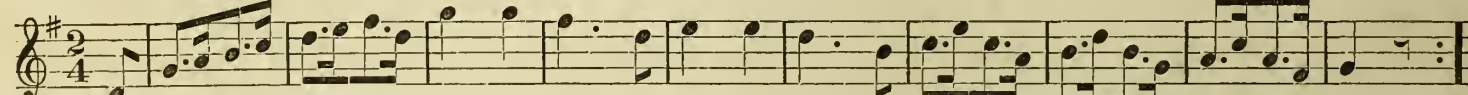
No. 2. 

4 5 5 6 5 4 5 6 6 6 5 6 7 7 8 7s 8 7 7 8 7 7 6 6 7 7 6 7 6 8 8

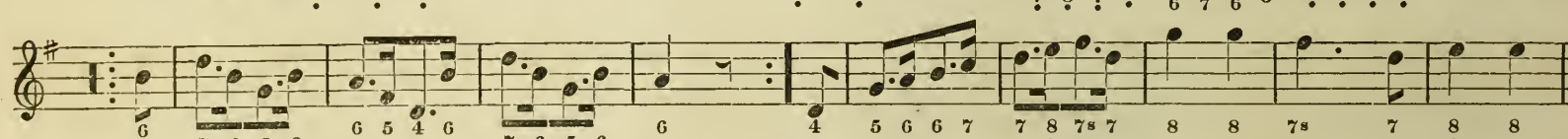


7 6 7 6 7 7 5 6 6 7 7 8 7s 8 6 7 6 6 5


AUSTRIAN.

No. 3. 

4 5 6 6 7 7 8 7s 7 8 8 7s 7 8 8 7 6 7 8 7 6 6 7 6 5 6 7 6 5 5



6 7 6 5 6 6 5 4 6 7 6 5 6 4 5 6 6 7 7 8 7s 7 8 8 7s 7 8 8



7 6 7 8 7 6 6 7 6 5 6 7 6 5 5

THE DUTCH.

U. S. REVEILLE, (Continued.)

No. 4.

5 4 3 4 5 4 5 6 5 6 6 6 6 7 6 4 3 4 5 4 5 6 5 6 5 5 6 6 6 5 5

4 5 5 6 6 6 5 5 4 4 4 5 4 3 4 5 6 6 5 4 5 6 7 6 6 7 6 6 5

Snare-drum.

HESSIAN.

No. 5.

7 6 8 7 8 7 7 6 8 7 7 6 8 7 8 7 7 6 8 7 8 8 7 7 6 6 5 5 5 6 6 8

7 8 7 7 6 6 5 5 5 6 6 6 5 4 5 6 6 5 5 4 5 4 5 6 6 5 7 7 7 6 6 6 6 6 5 7 4 5

6 7 7 7 7 7 7 6 7 7 7 7 6 6 6 7 7 7 6 6 6 6 6 5 7 4 5

Snare-drum.

DOUBLE DRAG.

No. 6.

222 3 4 5 6 6 5 4 3 4 3 4 2 3 3 3 2 222 3 4 5 6 6 5 4 4 7 6 6 5 5 5 6 7

7 6 6 5 5 6 5 7 7 6 7 6 6 5 4 5 6 7 6 6 6 5 7 6 7 6 8 7 7 6 6 5 4 4 5 5

Snare-drum.

U. S. REVEILLE, (Concluded.)

SINGLE DRAG.

No. 7.

4 5 5 5 6 6 5 6 6 5 6 6 7 6 7 7 6 7 6 6 5 4 6 6 5 5 5 8 8 8 7[#] 7[#] 7

8 8 7 7 7 7 8 8 8 8 7[#] 7[#] 7[#] 7 8 7 8 7[#] 7 7 7 8 7 8 7 6 7 7 6 5 6 6 7

Snare-drum. 1 2 3 4 5 6 7 8 9

6 7 7 6 7 6 6 5 4 6 6 5 5 5

QUICK SCOTCH.

No. 8.

5 4 5 6 6 6 5 7 8 7[#] 8 7 7 8 7 7 6 5 4 5 6 6 6 5 7 8 7[#] 8 7 7 8 7 7 6

7 6 7 6 8 8 7 6 7 6 7 7 5 6 6 7 7 8 6 7 6 5 7 6 7 6 8 8 7 6 7 6 7 7 5 6 6 7 7 8 7[#] 8 6 7 6 5

Snare-drum.

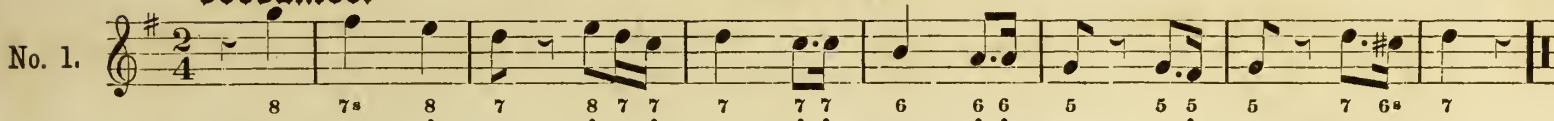
THREE CAMPS. FINALE.

No. 9.

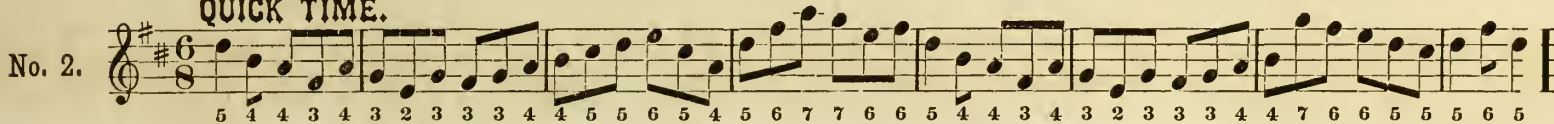
7 6 7 6 6 5 8 7[#] 7 8 6[#] 7 7 6 7 6 6 5 8 7[#] 7 8 6[#] 7 7 6 7 6 6 5 8 6 7 6 5 5

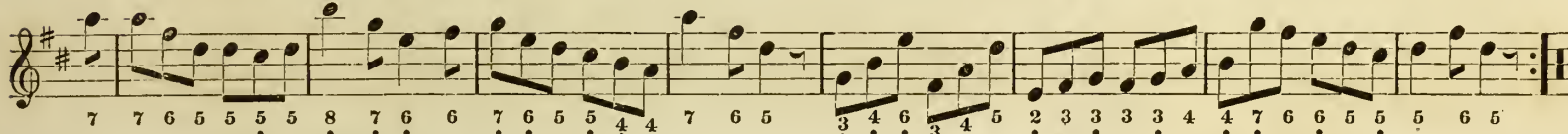
7[#] 7 8 6[#] 7 7 8 7 6 7 8 8 8 7 6 5 6 6 7 6 7 6 6 5 8 6 7 6 5 5

DOUBLINGS.

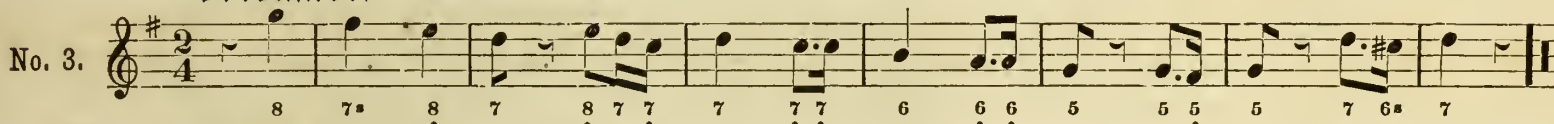
No. 1. 

QUICK TIME.

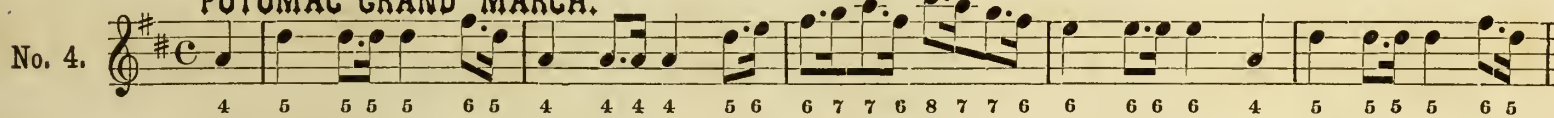
No. 2. 

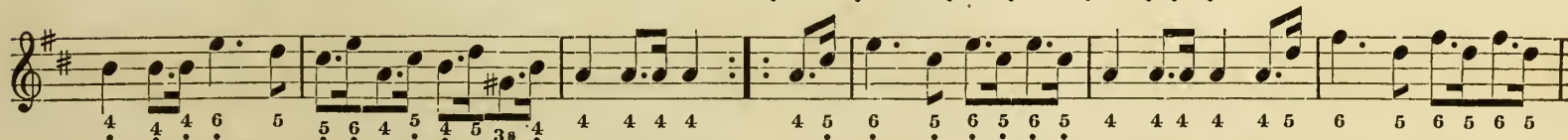


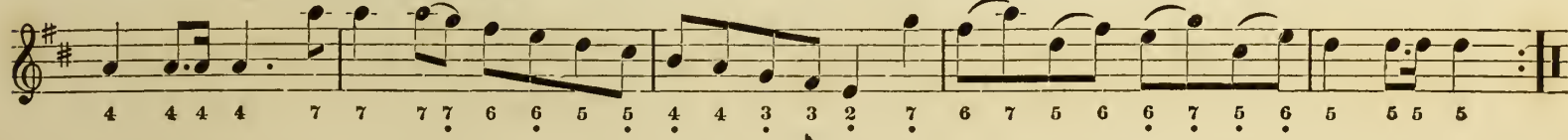
DOUBLINGS.

No. 3. 

POTOMAC GRAND MARCH.

No. 4. 





U. S. TATTOO, (Continued.)

DOUBLINGS.


No. 5. 

DUTCH.

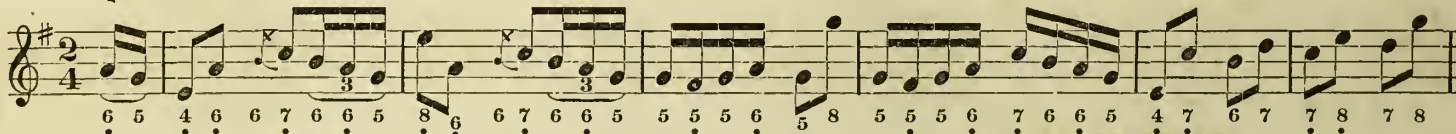
No. 6. 

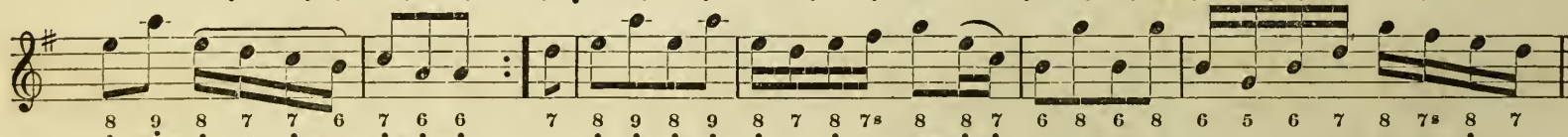


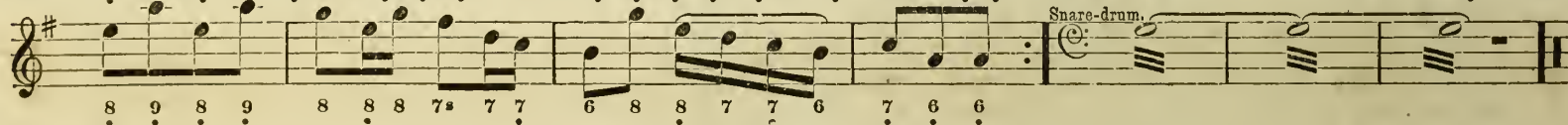
DOUBLINGS.

No. 7. 

QUICK TIME.

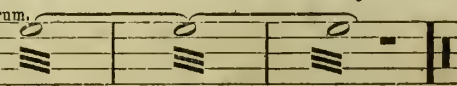
No. 8. 





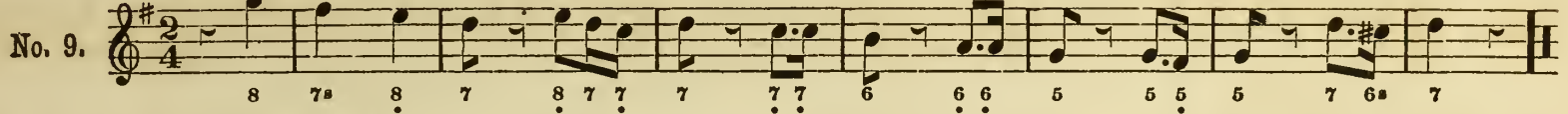
Snare-drum.





DOUBLINGS.

U. S. TATTOO, (Concluded.)

No. 9. 

SINGLE DRAG.

No. 10. 

THE RETREAT.

No. 11. 

ROGUE'S MARCH.

No. 12. 

ARMY CALLS.

THE GENERAL. PRESTO.

No. 1.

Musical notation for 'THE GENERAL' in 2/4 time, marked Presto. The piece consists of two staves. The first staff begins with a treble clef and a 2/4 time signature. The tempo is indicated as Presto. The music features a series of eighth and sixteenth notes, with some triplet markings. Below the first staff, the tempo is set to 140 beats per minute. Fingerings are indicated by numbers 1-5 and accents are shown above certain notes.

140 = ♩ 5 5 5 5 4 4 4 4 4 4 4 4 4 4 4 5 5 5 5 4 4 4 4 4 4

4 4 4 4 4 4 5 4 5 4 5 4 5 4 5 4 1 1 1 1 1 1 1 1 1 1 1 1

THE ASSEMBLY.

No. 2.

Musical notation for 'THE ASSEMBLY' in 3/4 time. The piece consists of two staves. The first staff begins with a treble clef and a 3/4 time signature. The tempo is indicated as 80 beats per minute. The music features a series of eighth and quarter notes, with some triplet markings. Below the first staff, the tempo is set to 80 = ♩ . Fingerings are indicated by numbers 1-7.

80 = ♩ 5 5 5 5 5 5 4 5 6 5 6 7 6 6 6 6 6 6 5 6 7 6 5 4

5 5 5 5 5 5 4 5 6 5 6 7 6 6 6 6 7 6 5 4 4 4 4 5

TO THE COLOR.

No. 3.

Musical notation for 'TO THE COLOR' in 3/8 time. The piece consists of three staves. The first staff begins with a treble clef and a 3/8 time signature. The tempo is indicated as 80 = ♩ . The music features a series of eighth and quarter notes, with some triplet markings. Below the first staff, the tempo is set to 80 = ♩ . Fingerings are indicated by numbers 1-7.

80 = ♩ 6 6 5 4 5 6 5 7 7 7 7 6 5 6 6 5 4 5 6 5 4 4 4 4 5

4 5 6 5 4 5 6 4 4 4 4 5 4 5 6 7 4 5 6 5 4 5 6 7 7 6 5 6 5

6 6 6 4 5 6 5 7 7 7 7 6 5 6 6 5 4 5 6 5 4 4 4 4 5

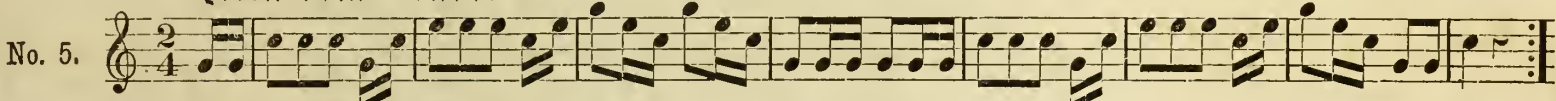
COMMON TIME WALK. ARMY CALLS, (Continued.)

No. 4. 

80 = ♩ 4 5 6 6 4 5 6 5 4 5 6 4 5 6 4 5 6 6 6 6 6 5 6 5 4 5 6 5 4 4 4

5 6 6 5 4 5 6 5 4 6 5 6 5 4 6 6 5 6 5 4 6 6 5 4 6 5 4 6 5 4 6 5 4 6 5 4 6 5 7 4 4 5 6 6 5

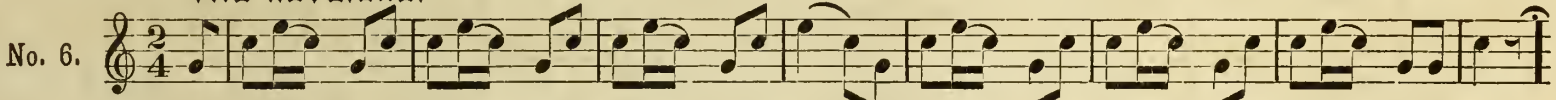
QUICK STEP--TROT.

No. 5. 

110 = ♩ 4 4 5 5 5 4 5 6 6 6 5 6 7 6 5 7 6 5 4 4 4 4 4 4 5 5 5 4 5 6 6 6 5 6 7 6 5 4 4 5

4 4 4 4 4 6 5 6 5 4 6 5 4 6 5 4 4 4 4 4 4 5 4 6 5 7 6 5 4 4 4 4 4 5

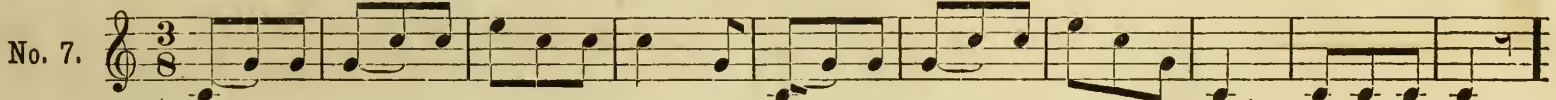
THE REVEILLE.

No. 6. 

110 = ♩ 4 5 6 5 4 5 5 6 5 4 5 5 6 5 4 5 6 5 4 5 6 5 4 5 5 6 5 4 5 5 6 5 4 4 5 D.C.

6 6 6 6 6 7 6 5 6 5 6 5 6 5 6 6 6 6 7 6 5 6 6 4 4 5

THE RETREAT.

No. 7. 

76 = ♩ 1 4 4 4 5 5 6 5 5 5 4 1 4 4 4 5 5 6 5 4 1 1 1 1 1

THE TATTOO.

ARMY CALLS, (Continued.)

No. 8.

90 = ♩ 4 5 6 5 4 3 2 3 4 5 4 5 6 7 6 5 6 7 4 4 4 4 5 6 5 4 3 2 3 4 5 6

7 6 5 7 6 5 4 4 5 5 5 5 6 5 4 4 4 4 4 5 4 3 4 5 4 3 2 4 4 4 4 4 5 4 5 6 7 4 5 6 5 4 3 2 3 4 5 6

7 6 5 7 6 5 4 4 5 5 5 5 2 3 4 3 4 5 6 4 5 6 4 5 6 4 5 6 5 6 7 6 5 4 4 5

TO RECALL DETACHMENTS.

No. 9.

100 = ♩ 4 5 5 5 4 5 5 5 4 5 4 5 4 5 5 5 4 5 5 5 4 5 5 5 4 5 4 5 4 5 5 5

BUGLER'S CALL.

No. 10.

160 = ♩ 5 6 5 6 5 6 5 6 5 4 5 6 5 6 5 4 5 6 5 6 5 6 5 6 5 4 5 6 5 6 5 6 5 4 5 6 5 6 5 4

COME FOR ORDERS.

No. 11.

160 = ♩

1st Sergeants. 4 4 5 5 5 5

Sergeants. 4 4 5 5 5 5

Corporals. 4 4 5 5 5

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

No. 19.

160 = ♩ 4 4 5 5 4 4 5 5 4 4 4 4 5 4 5 5 6 5 5 6

MARCH BY THE LEFT FLANK.

No. 20.

100 = ♩ 4 4 5 5 4 4 5 5 4 4 4 4 5 4 5 5 4 2 5 4 2

RALLY ON THE RESERVE.

No. 21.

90 = ♩ 4 5 6 4 6 5 6 4 6 5 4 6 5 4 6 5

BOOTS AND SADDLES.

No. 22.

2 3 4 5 4 3 2 4 4 4 4 4 3 4 4 4 4 4

RALLY ON THE BATTALION.

No. 23.

90 = ♩ 4 5 6 4 6 5 6 4 6 5 4 6 5 4 6 100 = 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 4

TO HORSE--FALL IN. PRESTISSIMO.

No. 24.

2 3 4 5 4 5 4 3 2 4 4 4 5 5 4 4 3 3 2

THE CHARGE. VIVACE.

No. 25.

2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

STABLE CALL. ALLEGRO.

No. 26.

2 3 4 5 4 5 4 3 2 5 2 3 4 5 5 5 5 5 3 4 5 4 5 4 3 2 4 2 3 4 5 5 5 5 2 2 2 4

MY COUNTRY, 'TIS OF THEE--AMERICA.

5 5 6 5 5 6 6 6 7 6 6 5 6 5 5 5 5 5 6 5 5 6 6 6 7

6 6 5 6 5 5 5 7 7 7 7 7 6 7 7 7 7 6 6 6 7 6 6 5 6 7 7 8 7 7 6 6 5

INDEPENDENCE DAY.

5 6 6 6 7 6 6 6 6 5 6 6 6 5 5 6 6 6 7 6 6 5 4 4 4 5 4 4 4

7 8 7 6 7 6 6 6 6 5 6 6 5 7 8 7 6 7 6 6 5 4 4 4 5 4 4 4

OUR FLAG IS THERE.

5 6 6 6 5 5 6 6 6 5 5 6 6 5 6 7 6 6 6 5 6 6 6 5 6 6 7 6 6 6 7 7 8 7 7 6 5 5

6 7 7 7 7 7 7 6 6 6 7 7 7 7 7 6 6 6 7 7 7 7 7 8 7 7 6 7 7 8 7 7 6 5 5

6 7 7 7 7 7 7 6 6 6 7 7 7 7 7 6 6 6 7 7 7 7 7 8 7 7 6 7 7 8 7 7 6 5 5

MARSEILLES HYMN.

4 4 5 5 6 6 7 6 5 5 5 4^b 4 7 6 5 5 5 6 6 6 6 7 6 6 6 6 6 6

7 7 7 7 7 6 7 7 7 6 5 7 6 5 4 4 4 4 6 7 6 5 5 5 4^b 4 4 4 5 5 5

6 6 6^b 6^b 6 6^b 7 6^b 6 6^b 6 5 5 5 6 5 5 5 5 7 7 6 6^b 5

6 7 7 6 6^b 5 6 4 5 5 6 6 7 7 8 6 8 7 6 7 6 5

STAR-SPANGLED BANNER.

2 2 3 4 5 6 6 5 3 3 4 4 4 6 6 5 5 4 5 5 5 4 3 2 2 2 3 4 5 6 6

5 3 3 4 4 4 6 6 5 5 4 5 5 5 4 3 2 6 6 6 6 7 7 7 6 6 6 7 7 6 6 5

CHORUS. *Rall.*

5 4 5 5 3 3 4 4 5 5 5 4 4 4 6 7 6 6 5 5 5 4 4 5 6 6 7 7 5 6 6 7 6 5

THE BANNER OF THE SEA.

6 6 5 4 5 6 7 7 6 6 5 5 5 7 6 6 6 6 5 4 5 6 7 7 6 5 6 5 5 4 4 4

4 4 5 5 5 5 6 5 5 5 6 6 7 7 7 6 6 5 5 4 6 5 5 4 4 5 5 6 5 5 4

5 5 6 7 7 6 6 5 5 4 4 6 5 5 6 7 4 5 5 6 7 7 6 6 5 4 4 7 6 6 6 5 3
444

CHORUS.

4 5 5 6 7 7 6 6 5 5 4 4 6 5 5 6 7 4 5 5 6 7 7 6 6 5 4 4 7 6 6 6 5

COLUMBIA THE GEM OF THE OCEAN.

4 5 5 5 6 7 7 6 5 4 4 8 7 7 6 6 5 5 5 6 6 6 6 6 6 6 7 6 7 6 6 6 5 4 4 4

6 6 6 5 5 4 4 4 5 5 6 6 6 6 7 6 6 5 6 6 7 7 7 7 6 6 5 5 4 8 7 7 6 6 5 5 4 5 5 5 5

6 6 6 6 7 7 6 5 6 6 6 6 6 7 7 6 5 6 7 7 7 7 7 6 6 5 5 4 8 7 7 6 6 5 5 4 5 5

C

HAIL COLUMBIA.

5 6 6 6 5 4 5 6 7 7 7 6 6 5 6 6 6 5 5 5 5 6 6 5 6 6 5 4 6 6 6 6 7 7 6 7 7 6 5

6 6 6 6 7 6 6 6 6 6 6 5 5 5 5 6 6 6 5 5 4 4 4 4 4 7 7 7 6 7 7 8 7 6 6 6 6 6 6

6 6 6 6 6 7 7 6 6 6 7 7 6 5 5 5 5 6 6 6 5 5 5 5 4 4 5 5 5 5 5 6 6 5 6 6 5 4

6 6 6 6 7 7 6 7 7 6 5 4 4 4 7 6 5 5 6 6 7 7 7 6 6 6 7 6 6 5 5 5 5 5

YANKEE DOODLE.

5 5 6 6 5 5 5 4 5 5 6 6 5 5 4 5 5 6 6 7 6 6 5 5 4 4 5 5 5

4 4 4 4 4 5 5 4 4 4 3 3 3 4 4 4 4 4 4 5 5 4 5 5 6 5 5

5 5 6 6 5 6 6 5 5 5 6 6 5 5 4 5 5 6 6 7 6 6 5 5 4 4 5 5 5

WON'T YOU COME ALONG?

Musical staff 1: Treble clef, key signature of one sharp (F#), 2/4 time signature. The staff contains a sequence of notes with fingerings: 4 5 4 4 5 4 4 5 4 4 5 2 4 5 4 4 5 4 3 2 2 2 4 2 2.

Musical staff 2: Treble clef, key signature of one sharp (F#), 2/4 time signature. The staff contains a sequence of notes with fingerings: 2 3 3 4 4 2 2 3 3 4 4 2 2 3 3 4 4 4 4 3 3 2 2 4.

Musical staff 3: Treble clef, key signature of one sharp (F#), 2/4 time signature. The staff contains a sequence of notes with fingerings: 5 4 4 5 4 4 5 4 4 5 2 4 5 4 4 5 4 3 2 2 2 4 2.

WISSAHICKON POLKA.

Musical staff 1: Treble clef, key signature of one sharp (F#), 2/4 time signature. The staff contains a sequence of notes with fingerings: 3 3 4 4 4 6 5 4 4 4 6 5 5 5 4 4 4 3 4 4 4 6 5 4 4 4 6 5 5 5 4 5 5 5 5.

Musical staff 2: Treble clef, key signature of one sharp (F#), 2/4 time signature. The staff contains a sequence of notes with fingerings: 8 8 8 8 7 7 7 7 7 6 5 6 5 7 8 8 8 8 8 7 7 7 7 7 7 6 5 6 5 7 7 7.

Musical staff 3: Treble clef, key signature of one sharp (F#), 2/4 time signature. The staff contains a sequence of notes with fingerings: 3 3 4 4 4 6 5 4 4 4 6 5 5 5 4 4 4 3 4 4 4 6 5 4 4 4 6 5 5 5 4 5 5 5 5.

Musical staff 4: Treble clef, key signature of one sharp (F#), 2/4 time signature. The staff contains a sequence of notes with fingerings: 8 7 7 7 6 6 6 5 6 5 6 5 4 8 7 7 7 6 6 6 5 6 6 7 7 7.

RUSTIC POLKA.

Musical score for "RUSTIC POLKA." in 2/4 time, key of D major. The score consists of five systems, each with a treble clef staff and a corresponding line of figured bass. The music is a lively polka with a repeating melodic motif. The figured bass notation uses numbers 1-7 to indicate fingerings for the left hand.

Figured bass notation for the first system (treble clef):
 6 7 6 5 6 7 7 7 7 6 6 6 5 6 7 7 6 6 6 7 6 5 6 7 7 7 7 6 6 5 5 5

Figured bass notation for the second system (treble clef):
 6 6 7 7 6 6 5 6 7 6 6 7 7 6 6 5 6 6 7 7 6 6 5 6 7 6 6 7 7 6 6 5 5 5

Figured bass notation for the third system (treble clef):
 6 7 6 5 6 7 7 7 7 6 6 6 5 6 7 7 6 6 6 7 6 5 6 7 7 7 7 6 6 5 5 5

Figured bass notation for the fourth system (treble clef):
 6 6 7 7 8 8 6 7 7 6 6 6 6 7 7 6 6 7 7 8 8 7 7 7 6 6 5 5 5

Figured bass notation for the fifth system (treble clef):
 6 7 6 5 6 7 7 7 7 6 6 6 5 6 7 7 6 6 6 7 6 5 6 7 7 7 7 6 6 5 5 5

ROOT, HOG, OR DIE.

Musical score for "ROOT, HOG, OR DIE." in 2/4 time, key of D major. The score consists of two systems, each with a treble clef staff and a corresponding line of figured bass. The music is a lively polka with a repeating melodic motif. The figured bass notation uses numbers 1-7 to indicate fingerings for the left hand.

Figured bass notation for the first system (treble clef):
 1 2 3 4 3 3 4 2 2 3 4 3 4 4 3 4 5 6 6 5 4 5 3 3 2 4 3 2 2

Figured bass notation for the second system (treble clef):
 5 5 5 5 6 5 5 5 4 5 2 2 2 2 2 2 1 1 2 2 3 3 3 4 4 3 3 3 2 4 3 3 2 2

NOTHING TO WEAR.

Musical score for 'NOTHING TO WEAR.' in G major, 2/4 time. The score consists of three staves. The first staff is the melody, the second is the accompaniment, and the third is the bass line. Fingerings are indicated by numbers 1-5 below the notes.

5 6 6 5 4 5 4 4 4 4 4 4 5 5 5 6 6 6 7 7 6 6 5 6 6 5 4 5 4

4 4 4 4 4 5 6 6 7 7 8 7 6 5 6 6 6 6 5 8 7 7 8 7 6 7 7 6 7 6 5 4 4 5 5 5 6 6 6

6 7 7 6 6 7 4 5 6 6 5 4 5 4 4 4 4 4 4 5 5 6 6 7 7 8 7 6 5 6 6 6 5

BE QUIET, DO! I'LL CALL MY MOTHER.

Musical score for 'BE QUIET, DO! I'LL CALL MY MOTHER.' in B-flat major, 2/4 time. The score consists of two staves. The first staff is the melody, and the second is the accompaniment. Fingerings are indicated by numbers 1-3 below the notes.

4 4 3 2 2 3 1 3 2 2 2 2 2 3 2 3 4 4 4 3 2 2 3 1 3 4 5 5 4 3 2 4 3 2

3 4 3 3 3 2 3 2 2 2 2 2 2 2 2 1 4 4 4 3 2 2 3 1 2 4 5 5 4 3 2 4 3 2

WRITE TO ME VERY OFTEN.

Musical score for 'WRITE TO ME VERY OFTEN.' in G major, 6/8 time. The score consists of two staves. The first staff is the melody, and the second is the accompaniment. Fingerings are indicated by numbers 1-5 below the notes.

4 4 4 4 3 5 4 3 4 3 3 2 4 1 2 4 4 4 4 3 5 4 3 4 4 4 4 5 5 4 4

4 4 4 4 3 4 3 3 3 4 2 3 4 5 5 5 4 4 3 3 2 2 1 4 1 2

THAT'S SO.

Musical score for "THAT'S SO." in G major, 2/4 time. The score consists of three staves of music with fingerings indicated below the notes. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music is written in a single melodic line. The second and third staves continue the melody. The piece concludes with a double bar line and the initials "D.C." (Da Capo).

Fingerings: 4 5 6 6 5 7 6 7 7 6 5 5 4 4 5 6 6 5 7 6 7 6 6 5
 5 5 5 6 5 5 6 6 7 6 5 5 4 4 5 6 6 5 7 6 7 7 6 5 6 5 5
 5 6 6 7 7 6# 7 6 6 7 6 7 6 7 6# 7 6 6 6 5

D.C.

WHEN I SAW SWEET NELLIE HOME.

By permission of W. PAINE.

Musical score for "WHEN I SAW SWEET NELLIE HOME." in G major, common time (C). The score consists of two staves of music with fingerings indicated below the notes. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The music is written in a single melodic line. The second staff continues the melody. The piece concludes with a double bar line.

Fingerings: 3 3 4 4 3# 4 4 4 5 5 5 5 4 5 5 4 4 3 3 4 4 3# 4 4 4 5 5 5 6 5 4 5 5
 4 4 4 4 3 5 4 4 4 3 3 3 3 3 4 4 4 5 4 4 5 5 4 3 3 4 5 5 6 5

ALL THAT GLITTERS IS NOT GOLD.

Musical score for "ALL THAT GLITTERS IS NOT GOLD." in G minor, 6/8 time. The score consists of two staves of music with fingerings indicated below the notes. The first staff begins with a treble clef, a key signature of two flats (Bb, Eb), and a 6/8 time signature. The music is written in a single melodic line. The second staff continues the melody. The piece concludes with a double bar line.

Fingerings: 4 3 4 4 4 5 3 4 2 1 4 4 3 3 3 4 3 4 4 4 5 3 4 4 3# 2 3 3 4 4 4 4 2 4 4
 4 2 4 3 4 4 3# 3 2 4 5 4 4 4 4 4 3 4 4 4 5 3 4 5 5 4 4 5 4 4 4 5 5 5 5 4 4 5 4 3 2 4 2

LITTLE MISCHIEVOUS SCHOTTISCHE.

Musical staff 1: Treble clef, key signature of one sharp (F#), 2/4 time signature. The staff contains a melody with a repeat sign at the end. Below the staff are the following fingering numbers: 4 4 3 3 4 4 4 3 3 3 2 2 3 3 3 4 4 4 3 3 4 4 4 3 3 3 2 2 5 5 5

Musical staff 2: Treble clef, key signature of one sharp (F#). The staff contains a melody with a repeat sign at the end. Below the staff are the following fingering numbers: 4 4 4 4 4 4 4 4 6 6 5 5 4 4 4 4 4 4 4 4 4 4 6 6 6 6 5 5 5 5 5 5

Musical staff 3: Treble clef, key signature of one sharp (F#). The staff contains a melody with a repeat sign at the end. Below the staff are the following fingering numbers: 4 4 3 3 4 4 4 3 3 3 2 2 3 3 3 4 4 4 3 3 4 4 4 3 3 3 2 2 5 5 5

Musical staff 4: Treble clef, key signature of one sharp (F#). The staff contains a melody with a repeat sign at the end. Below the staff are the following fingering numbers: 5 5 5 7 8 7 7 6 6 5 5 4 4 6 6 6 7 7 7 6 6 5 5 4 4 5

Musical staff 5: Treble clef, key signature of one sharp (F#). The staff contains a melody with a repeat sign at the end. Below the staff are the following fingering numbers: 5 5 5 7 8 7 7 6 6 5 5 4 4 6 6 6 7 7 7 6 6 5 5 4 4 5

MY MARY ANN.


By permission of H. McCaffrey.

Musical staff 6: Treble clef, key signature of one sharp (F#), 2/4 time signature. The staff contains a melody with a repeat sign at the end. Below the staff are the following fingering numbers: 4 4 3 5 4 4 4 2 4 3 4 6 6 5 6 6 6 6 5 5 3 3 3 4 4 5 5 4 3 2

Musical staff 7: Treble clef, key signature of one sharp (F#). The staff contains a melody with a repeat sign at the end. Below the staff are the following fingering numbers: 7 7 6 8 8 7 7 5 7 6 7 9 9 8 9 9 9 9 8 8 6 6 7 7 8 8 8 7 6 5

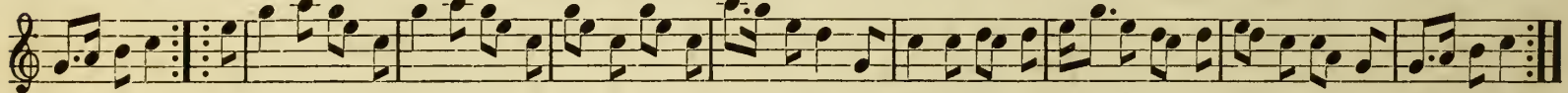
BONNIE DOON.

With Feeling.



4 5 5 6 5 6 6 7 6 6 5 6 6 6 5 5 4 4 4 4 5 6 4 5 5 6 5 6 6 7 6 6 5 6 6 6 5 5 4 4

Ye banks and braes o' bon - nie Doon, How can ye bloom sae fresh and fair! How can ye sing, ye lit - tle birds, While I'm sae wea - ry,



4 4 5 5 6 7 8 7 6 5 7 8 7 6 5 7 6 5 7 6 5 8 7 6 6 4 5 5 6 5 6 6 7 6 6 5 6 6 6 5 5 4 4 4 4 5 5

fu' o' care? Ye'll break my heart, ye lit - tle birds, That war - ble on the flow' - ry thorn; Ye mind me o' de - part - ed joys, De - part - ed ne - ver to re - turn.

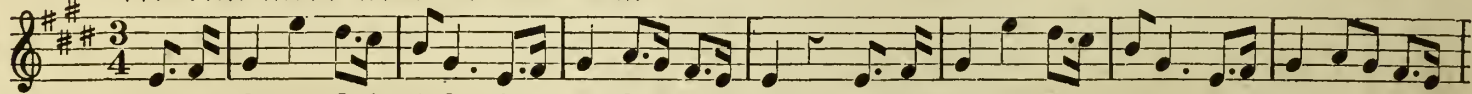
SECOND VERSE.

Aft ha'e I stray'd by bonnie Doon,
To see the rose and woodbine twine,
And hear ilk bird sing of its love,
As fondly sae did I of mine.

Wi' lightsome heart I pu'd a rose,
Sae sweet upon its thorny tree;
But my fause love has stol'n the rose,
And left the sharpest thorn to me.

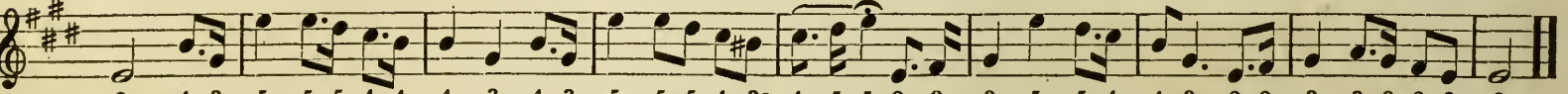
'TIS THE LAST ROSE OF SUMMER.

Andante.



2 2 3 5 5 4 4 3 2 2 3 3 3 2 2 2 2 2 2 3 5 5 4 4 3 2 2 3 3 3 2 2

'Tis the last rose of summer, Left bloom - ing a - lone; All her love - ly com - panions Are fad - ed and



2 4 3 5 5 5 4 4 4 3 4 3 5 5 5 4 3 4 5 5 4 4 3 2 3 5 5 4 4 3 2 2 3 3 3 2 2 2

gone; No flow'r of her kin - dred, No rose - bud is nigh, To re - flect back her blushes, Or give sigh for sigh.

SECOND VERSE.

I'll not leave thee, thou lone one,
To pine on the stem;
Since the lovely are sleeping,
Go sleep thou with them.
Thus kindly I scatter
Thy leaves o'er the bed,
Where thy mates of the garden
Lie scentless and dead.

THIRD VERSE.

So, soon may I follow,
When friendships decay,
And from love's shining circle
The gems drop away.
When true hearts lie wither'd,
And fond ones are flown,
Oh! who would inhabit
This bleak world alone?

THE MISTLETOE BOUGH.

Andantino.

4 4 4 4 4 4 4 4 4 4 4 4 5 4 5 6 5 5 5 4 4 4 4 4 4 4 4 4 4 4

The mis-tle-toe hung in the cas - tle hall, The hol-ly branch shone on the old oak wall, And the Ba-ron's re-tain-ers were blithe and gay, And

4 4 4 5 4 5 6 5 5 5 4 5 5 5 6 5 6 6 5 5 3 3 3 3 4 4 5 5 5 5 5 5 5 5 6 5 6

keep-ing their Christ-mas ho - li-day. The Ba-ron be-held, with a fa - ther's pride, His beau-ti - ful child, young Lov - ell's bride; While she with her bright eyes

6 5 5 3 3 3 3 4 4 5 5 5 5 5 6 5 6 6 — 3 3 4 4 4 5 —

seem'd to be The star of the good - ly com - pa - ny. Oh! the mis - tle - toe bough! Oh! the mis - tle - toe bough!

SECOND VERSE.

"I'm weary of dancing, now," she cried;
 "Here tarry a moment, I'll hide—I'll hide;
 And Lovell, be sure thou'rt the first to trace
 The clue to my secret hiding-place."
 Away she ran, and her friends began
 Each tower to search, each nook to scan;
 And young Lovell cried, "Oh! where dost thou hide?
 I'm lonesome without thee, my own dear bride!"
 Oh! the mistletoe bough! &c.

THIRD VERSE.

They sought her that night, and they sought her next day,
 And they sought her in vain when a week pass'd away;
 In the highest, the lowest, the loneliest spot,
 Young Lovell sought wildly, but found her not;

And years flew by, and their grief, at last,
 Was told as a sorrowful tale long past;
 And when Lovell appeared, the children cried,
 "See, the old man weeps for his fairy bride!"
 Oh! the mistletoe bough! &c.

FOURTH VERSE.

At length an old chest, that had long lain hid,
 Was found in the castle: they raised the lid—
 And a skeleton form lay mouldering there,
 In the bridal wreath of the lady fair!
 Oh! sad was her fate! in sportive jest,
 She hid from her lord in the old oak chest:
 It closed with a spring! and her bridal bloom
 Lay withering there in a living tomb!
 Oh! the mistletoe bough! &c.

NO, NEVER CAN THY HOME BE MINE.

Thomas H. Bayley.

Symphony.

Moderato.

3 3 4 4 4 4 4 4 6 6 6 5 5 6 7 5 5 3 3 4 4 4 4 4 4 4 6 6 6 5 5 5 6 7 5 5 -

I have told thee how sweet the ro - ses are, In my home be - yond the sea, Where the dark - eyed maid, with her sweet gui - tar, Sits un - der the o - range -

5 - 4 4 7 7 6 6 6 5 5 5 4 4 4 4 4 3 3 3 3 4 4 4 4 4 4 4 6 6 6 5 5 5 6 7 5 5

tree; Then fly, oh fly from this isle of storm, Where all that is fair must pine, To a sky more blue and a sun more warm; Henceforth let my home be thine.

4 4 7 7 6 6 6 5 5 5 4 4 4 4 4 4 3 3 3 3 4 4 4 4 4 4 4 6 6 6 5 5 5 6 7 5 5

SECOND VERSE.

I have heard thee tell of a sky more blue,
And a sun more warm than this;
And I sometimes thought, if thy tale be true,
To dwell in that clime were bliss.

But oh! when I gaze on my tranquil cot,
Where clematis boughs entwine,
The land of the stranger tempts me not:
No, ne'er can thy home be mine.

DUETT.—Both verses to be sung at the same time.

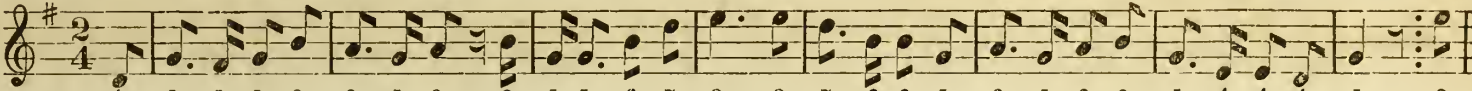
I will sing to thee, if with me thou wilt rove,
The songs of the olden time;
Thou wilt never compare with my ardent love,
The love of a colder clime;
Thou wilt scorn the fruits of thy mountain home,
Beholding the purple vine:
Then come to the land of my birth, oh! come;
Henceforth let my home be thine.

Alas! 'tis plain that my mountain home
Must ever be scorn'd by thee;
And may I not fear that a time will come
When thou wilt have scorn for me?
And oh! there is one who loves me here,
Whose voice, if less sweet than thine,
To my simple taste is far more dear:
No, ne'er can thy home be mine.

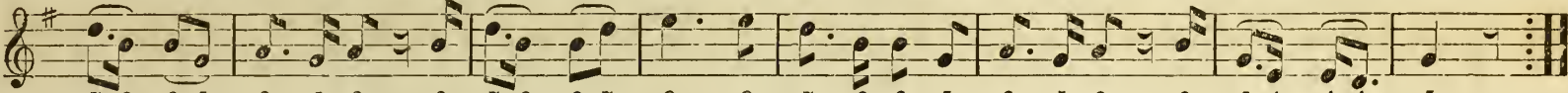
AULD LANG SYNE.

Scotch.

43

Andante. 

Should auld acquaintance be for-got, And ne-ver brought to mind, Should auld acquaintance be for-got, And day of Auld Lang Syne; For



Auld Lang Syne, my dear, For Auld Lang Syne, We'll take a cup of kind-ness here, For Auld Lang Syne.

SECOND VERSE.

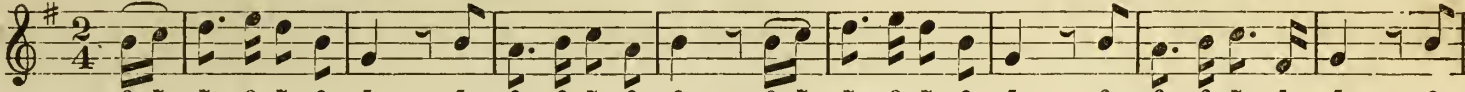
An' here's a hand, my trusty fier,
An' gi'es a hand o' thine,
An' we'll toom the stowp to friendship's growth,
And days of Auld Lang Syne. For Auld Lang Syne, &c.

THIRD VERSE.

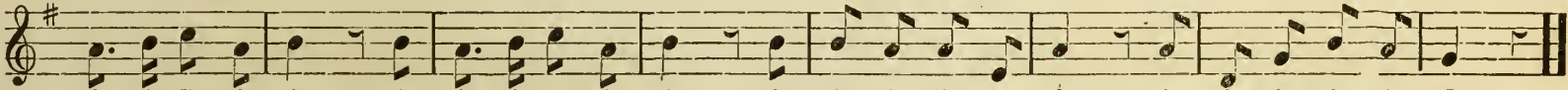
An' surely ye'll be your pint of stowp,
An' surely I'll be mine,
An' we'll take a right good willy wacht,
For Auld Lang Syne. For Auld Lang Syne, &c.

THE OLD MAN'S DARLING.

Frank Drayton.

Andante. 

With - in that rus-tic cot, In yon-der woods so gay, There dwells a gen-tle maid, An old man's on-ly stay; I've



oft-times seen her smooth His locks of sil-ver hue, That on his no-ble head In rich pro-fu-sion grew.

SECOND VERSE.

I've seen her in the morn,—
The old man with his staff,
Lean on her fairy arm,
And list to her gay laugh;
And when she pluck'd sweet flowers,
And brought them to his side,
I've heard his feeble voice
Call her his darling pride.

THIRD VERSE.

This aged man I met,
Without his pretty maid,
When I of her did ask,
With trembling voice he said,—
"She's gone to yon bright world;
This staff's my only guide;
No more shall I caress
My little darling pride."

ROLL ON, SILVER MOON.

Symphony.

Lento.

As I stray'd from my cot at the close of the day, To gaze on the beau-ties of

CHORUS.

June, 'Neath a jes - sa-mine shade, I es - pied a fair maid, And she sad - ly com - plain'd to the moon. Roll on, sil-ver moon, guide the

trav'ler his way, While the nightingale's song is in tune; I never, never more with my true love will stray, By the sweet sil-ver light of the moon.

SECOND VERSE.

As the hart on the mountain my lover was brave,
So handsome and manly to view;
So kind and sincere, and he loved me so dear,
Oh! my Edwin, no love was more true.

CHORUS.—Roll on, silver moon, &c.

THIRD VERSE.

But now he is dead, and the youth once so gay
Cut down like a rose in full bloom,
And he silently sleeps, and I'm thus left to weep,
By the sweet silver light of the moon.

CHORUS.—Roll on, silver moon, &c.

FOURTH VERSE.

But his grave I'll seek out until morning appears,
And weep for my lover so brave;
I'll embrace the cold earth, and bedew with my tears
The sweet flowers that bloom o'er his grave.

CHORUS.—Roll on, silver moon, &c.

FIFTH VERSE.

Ah! never again can my heart throb with joy,—
My "lost one" I hope to meet soon;
And kind friends will weep o'er the grave where we sleen,
By the sweet silver light of the moon.

CHORUS.—Roll on, silver moon, &c.

MERCY'S DREAM.

(Subject from the "Pilgrim's Progress.")

Alice Hawthorne.

Moderato. *Symphony.*

4 4 6 6 5 4 5 4 7 6 6 5 5 4 4 3 4 4 3 4 6 6 5 4 5 4 7 6 6 6 6 6 4 5 6 5 5

4 4 6 6 5 4 5 4 7 6 6 6 4 4 4 3 4 4 4 6 6 5 4 5 4 7 6 6 6 6 6 4 5

I dream'd that o'er my soul there came A grief that moved my strick - en heart, And as I mourn'd, the sin - ful world Did taunt me with its

6 5 5 4 4 4 4 6 7 4 6 5 5 4 4 3 4 4 3 4 4 6 6 5 4 5 4 7 6

wick - ed art; But then methought, as thus I sigh'd, An an - gel came, it seem'd, from heav'n, Who clad me in a garb of gold, And

6 6 6 6 4 5 6 5 5 4 4 6 6 5 4 5 4 7 6 6 6 6 6 4 5 6 5 5

whis - per'd, "Peace to thee be giv'n."

SECOND VERSE.

A crown of gold upon my brow,
 With gentle hand, he kindly placed,
 And on my neck a glistening chain,
 The dust of earth had ne'er defaced;
 With silent step he led me forth,
 Until we reach'd a golden gate,
 And, passing onward to a throne,
 He bid me pause and there to wait.

THIRD VERSE.

The scene was bright "like twinkling stars,
 Or rather like the noonday sun;"
 And then I smiled in that sweet dream,
 A scene so bright to look upon;
 For he who sat upon the throne
 Did meet me with a smile of cheer,
 And with a loving voice exclaim'd,
 "I welcome thee, my daughter, here."

THE FLAG OF OUR UNION.

Animato.

6 6 5 5 4 4 3 4 5 2 3 4 4 5 5 5 5 5 6 6 4 6 6 5 6 5 6 6 6 5 4

"A song for our ban-ner!" The watchword re-call, Which gave the re-pub-lic her sta-tion: "U-nit-ed we stand, di-vid-ed we

4 4 4 5 5 6 6 6 6 5 5 3 3 2 3 4 4 5 3 2 3 4 2 3 2 3 4 4 4 5 5 6 6 4

fall!" It made and pre-serves us a na-tion! The u-nion of lakes—the u-nion of lands—The u-nion of states none can se-ver; The

6 6 5 6 5 6 6 6 5 4 4 4 4 4 5 5 6 6 6 6 5 5 5 5 4 4 5 6 6 6 6 6 5 5

u-nion of hearts—the u-nion of hands—And the Flag of the U-nion—for-ev-er And ev-er! The Flag of the U-nion for-ev-er!

2. What God in his infinite wisdom design'd,
And arm'd with republican thunder,
Not all the earth's despots and factions combin'd
Have the power to conquer or sunder!

The union of lakes—the union of lands—
The union of states none can sever;
The union of hearts—the union of hands—
And the Flag of the Union—forever! &c.

I HAVE COME FROM A HAPPY LAND.

Moderato.

2 2 3 3 2 3 4 4 2 3 3 2 2 2 2 3 3 2 3 4 4 2 3 3 2

I have come from a hap-py land, Where care is un-known; I have part-ed a mer-ry band, To make thee my

2 5 5 4 4 4 3 2 3 3 4 4 4 5 5 4 4 4 3 3 2 2

own. Haste! haste! fly with me, Where love's ban-quet waits for thee; Thine its sweets shall be—Thine, thine a-lone.

2. The summer has its heavy cloud,
The rose-leaf will fall;
But in our home joy wears no shroud,
Never does it pall.

Each new morning ray
Leaves no sigh for yesterday,
No smile pass'd away
Would we recall.

NOBODY'S BOY.

Frank Drayton.

Moderato. *Symphony.*

The flow'rs of spring have pass'd a-way, And win-ter's chill-ing blasts have come; I'm here a-lone, a help-less lad, With-out a friend, with-out a home. My

tat-ter'd garments scarce con-ceal, From vul-gar gaze, each shiv'-ring limb; My ach-ing heart is pierc'd with cold, And tears of grief my eyes be-dim.

CHORUS.

The days are few since I was call'd My father's pride, my mo-ther's joy; But ah! those days will ne'er re-turn, For now, a-las! I'm no-body's boy.

SECOND VERSE.

My heart doth yearn for that dear home,
 Where I so oft upon the hearth
 Have sat beside the gleaming fire,
 And mingled in gay scenes of mirth.
 But little dream'd I in those days,
 When all was joy within that cot,
 That I so young would thus be left,
 And this would be my gloomy lot.

CHORUS.—The days are few, &c.

THIRD VERSE.

I mourn the loss of parents kind,
 And cherish'd friends, to me most dear,
 For since of them I am bereft
 There's none to guard when danger's near;
 There's none on earth the place can fill
 Of that dear one who gave me birth;
 Then ask not why I shed these tears,
 And cease to join in scenes of mirth.

CHORUS.—The days are few, &c.

DON'T BE ANGRY, MOTHER.

BY PERMISSION OF Geo. Willig, BALTIMORE.

Tenderly.

4 5 6 6 7 6 6 5 5 5 4 4 4 4 3 3 3 4 5 6 6 7 6 6 5 5 5 4 4 6 7 6 5

Don't be an-gry, mother, mo-ther, Let thy smiles be smiles of joy; Don't be an-gry, mo-ther, mo-ther, Don't be an-gry with thy boy.

6 6 6 6 7 6 6 6 5 5 5 4 5 6 5 5 5 6 4 5 6 6 7 6 6 5 5 5 4 4 6 7 6 5

Years have flown since we have traversed The dark and stor - my sea, Whilst your boy, quite brok-en heart-ed, Ne'er has ceased to think of thee.

SECOND VERSE.

Don't be angry, mother, mother,
Let the world say what it will;
Though I don't deserve thy favour,
Yet I fondly love thee still.
We have lived and loved together;
Then our hearts ne'er knew a pain;
But forgive me mother, mother,
Oh! forgive thy boy again.

THIRD VERSE.

Pray remember, mother, mother,
I've been kneeling at thy feet,
And I'm dreaming of thee nightly,
While reclining in my sleep.
But forgive me, mother, mother,
It will ease my heart of pain;
But forgive me mother, mother,
Oh! forgive thy boy again.

TWILIGHT DEWS.

Moderato.

2 3 4 4 5 3 4 3 3 4 4 4 3 2 3 4 4 3 2 3 4 4 6 6 5 5 4 4 5 5 4 3 4 4 1 2

When twilight dews are fall-ing fast Up - on the ro - sy sea, I watch that star whose beam so oft Has light-ed me to thee.

3 3 2 6 5 5 4 4 3 3 3 4 4 4 5 5 4 3 4 4 2 3 3 4 4 6 6 5 5 4 4 5 5 4 3 4 3 1 2

And thou, too, on that orb so dear, Ah! dost thou gaze at ev'n, And think, tho' lost for - ev - er here, Thou'lt yet be mine in heav'n?

SECOND VERSE.

There's not a garden walk I take,
There's not a flower I see,
But brings to mind some hope that's fled,
Some joy I've lost with thee:

And still I wish that hour was near,
When, friends and foes forgiven,
The pains, the ills we've wept through here
May turn to smiles in heaven.

HOLD YOUR HORSES.

Nelson Kneass.

Symphony.

Animato.

7 8 7 6 5 5 6 6 7 8 7 6 6 7 8 7 6 5 6 7 7 7 8 7 6 5 4 5 4 3 2 3 4 4

Now hold your horses, will you? And

5 4 3 2 3 4 5 4 3 2 3 4 4 5 4 3 2 2 2 2 3 3 3 3 4 4 4 5 4 3 4 4 3 3

do not drive so fast, And pray do not im - a - gine Your team can be sur - pass'd. One day, while I was rid - ing With two la - dies by my side, I

2 3 3 3 3 4 4 4 3 4 4 3 4 4 3 4 2 4 4 3 4 5 4 3 4 4 4 3 2 3 3 4 2 5 4

hard - ly knew which one to choose To be my hap - py hride. They said they loved me dear - ly, And hoth wish'd me to wed; I felt so good between them both, Now

4 2 2 3 3 4 4 5 4 3 2 3 4 4 5 4 3 2 3 4 5 4 3 2 3 4 4 5 4 3 2 2

what do you think I said? Just hold your horses, will you? And do not drive so fast, And do not, pray, im - a - gine Your team can be sur - pass'd.

5 5 5 5 5 4 4 4 5 5 6 4 5 3 4 4 4 2 3 4 5 4 3 2 2

Crack, crack, goes the whip; Your horses, let 'em went; We'll turn them in when we get hack, And all our mo - ney's spent.

SECOND VERSE.

I took them into Parkinson's
To get some ginger-beer;
They flitted up and down the room,—
The white folks they look'd queer;
One swallow'd six milk-punches,
Half a dozen eggs as well;
But 'fore de bill was brought to pay,
This darkey thought he'd shell;

D

The other ate six mince-pies,
Twelve juleps quickly sped;
And when dey ax'd me for de tin,
Now what do you think I said?
Now hold, &c.

THIRD VERSE.

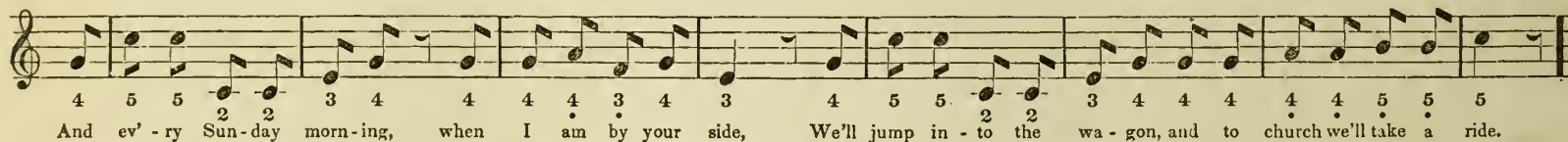
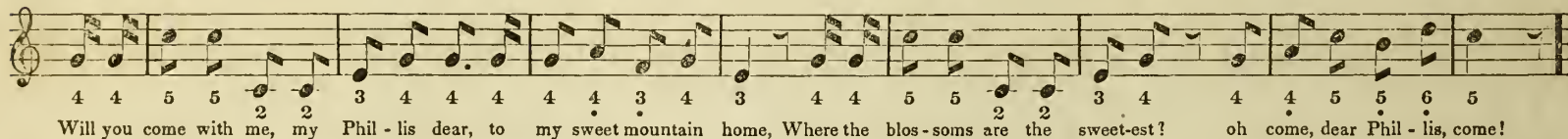
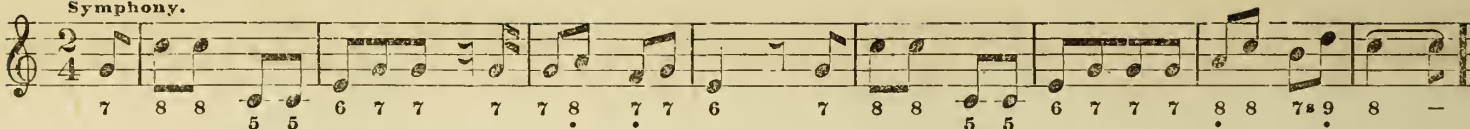
We then went out to Lemon Hill,
To get some lager-beer;
Three quarts apiece they both did drink,
Which made them feel quite queer;

And then I led them to the dance,
To come the toe and heel;
We danced the old cow-chokee,
And the salamander reel;
The policemen, then they made a rush,
And hit me on the head;
The gals and me den lam'd 'em all;
Now what do you think they said?
Now hold your horses, will you? &c.

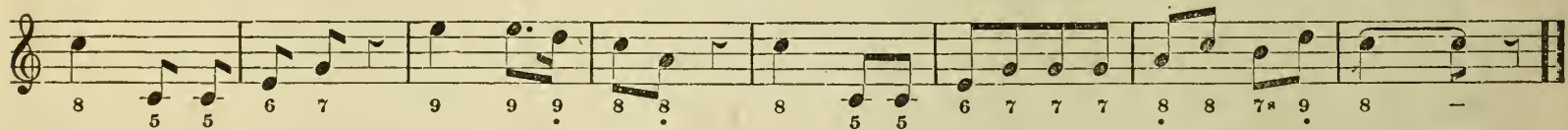
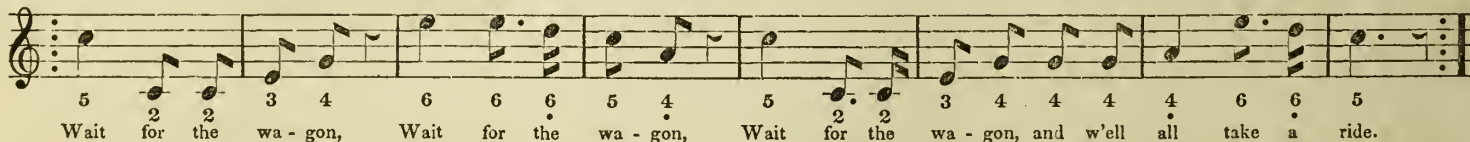
WAIT FOR THE WAGON.

Symphony.

Allegretto.



CHORUS.



SECOND VERSE.

Where the meadows are so lovely, and the berries are so sweet,
We'll always find a home, my dear, and something good to eat
Then come along, dear Phillis, I cannot bear to part;
So jump into the wagon, and together we will start.

CHORUS.—Wait for the wagon, &c

THIRD VERSE.

Your heart is kind, my Phillis dear; your clothes are slick and neat;
I love you best of all de gals I ever chance to meet:
So jump into the wagon, and sit down by my side;
Yes, jump into the wagon, dear, and let us take a ride.

CHORUS.—Wait for the wagon, &c.

SWEET FLOWERS.

Frank Drayton.

Andantino.

7 7 6 6 6 6 7 7 6 6 6 6 6 6 6 7 7 6 5 5 6 5 5 4 4 5 6 6

Sweet flow'rs! sweet flow'rs! so bright and gay, That bloom in ear-ly spring, And hid us, with a welcome cheer, To taste the joys they

5 5 6 6 6 6 8 7 6 6 7 7 8 7 6 6 7 7 7 6 6 5 5 4 4 5 6 6 5

bring; Sweet flow'rs! sweet flow'rs! in-vite us forth, In spring's delight - ful morn, To sip the fra-grance that up-on the halmy breeze is borne.

SECOND VERSE.

Sweet flowers! sweet flowers! so bright, so gay,
 When pluck'd from earth so fair;
 We love to see dear smiling youth
 Entwine them with their hair;
 And see them gather "Hawthorn Leaves,"
 While sporting on the green,
 And with them weave a gaudy wreath,
 To crown sweet "Alice" queen.

THIRD VERSE.

Sweet flowers! sweet flowers! so bright, so gay,
 We rear them o'er the grave,
 In fond remembrance of dear friends,
 For whom our hearts do crave.
 With what delight we watch them bud,
 And in their glory bloom,
 And oh! how sweet to see them shed
 Their beauties o'er the tomb!

JOHN ANDERSON, MY JO.

Slow.

4 3 4 4 5 5 5 6 5 5 4 4 3s 4 4 3 4 4 5 5 5 6 6 6 5 6 6

John An-der-son, my jo, John, When we were first ac-quit, Your locks were like the ra-ven, Your bon-nie brow was bent:

7 7 6 6 5 6 7 7 6 6 5 5 5 6 5 6 6 5 6 5 5 4 6 4 3 4 4 3s 4

But now your brow is bald, John, Your locks are like the snaw, Yet hless-ings on your fros-ty pow, John An-der-son, my jo.

SECOND VERSE.

John Anderson, my jo, John, We clamb the hill together; And mony a cauty day, John, We've had wi' ane anither;	Now we maun totter down, John; But hand-in-hand we'll go; And sleep thegither at the foot, John Anderson, my jo.
-------------------------------------------------------------------------------------------------------------------------	---------------------------------------------------------------------------------------------------------------------------

THIRD VERSE.

John Anderson, my jo, John, Ye were my first conceit, And ye needna' think it strange, John, Though I ca' ye trim and neat;	Though some folks say ye're auld, John, I never think ye so, For ye're aye the same kind man to me, John Anderson, my jo.
--------------------------------------------------------------------------------------------------------------------------------------	------------------------------------------------------------------------------------------------------------------------------------

VILLIKENS AND HIS DINAH.

Symphony.

4 5 6 7 7 7 7 6 5 5 5 4 5 6 7 8 8 8 7^s 7 7 7 7 8 8 8 7^s 7 6 7 7 8 7 4

5 5 6 7 7 7 6 5 5 5 4 5 6 7 7 7 7 6 5 5 5 4 4 5 6 7 8 8 8 7^s 7 7 7 7 8 8 8

"Tis of a rich merchant I'm goin' for to tell, What had for a daugh-ter an un-com-mon nice gal; Her name it was

7^s 7 6 7 7 8 7 4 4 5 5 6 7 7 7 6 5 5 5 4 4 5 6 7 7 7 7 6 5 5 5 4 4

Di-nah, just six-teen years old, With a ve-ry large for-tune of sil-ver and gold. Singing, Tu-ra-li, tu-ra-li, tu-ra-la-li, Singing,

5 6 7 8 8 8 7^s 7 7 7 7 7 8 8 8 7^s 7 6 7 7 8 7 4 4 5 5 6 7 7 7 6 5 5 5

Tu-ra-li, tu-ra-li, tu-ra-la-li, Singing, Tu-ra-li, tu-ra-li, tu-ra-la-li, Singing, Tu-ra-li, tu-ra-li, tu-ra-la-li.

SECOND VERSE.

As Dinah was a-walking the garding one day,
The papa comed up to her, and thus he did say—
"Go dress yourself, Dinah, in gorgeous array,
And I'll bring you a husband both galliant and gay."
Singing, Tu-ra-li, &c.

THIRD VERSE.

"Oh! father, dear papa, I've not made up my mind;
To marry jest yet I don't feel inclined;
And all my large fortin' I'll gladly give o'er,
If you'll let me live singuel a year or two more."
Singing, Tu-ra-li, &c.

FOURTH VERSE.

As Villikens was a-walking the garding all round,
He spied his dear Dinah laying dead on the ground;
A bottle of cold poison lay down by her side,
And a billet-dux, which said—'twas by poison she died.
Singing, Tu-ra-li, &c.

FIFTH VERSE.

Then he kiss'd her cold corpus a thousand times o'er,
And call'd her his Dinah, though she was no more;
Then he swallow'd the bottle, and sung a short stave—
And Villikens and his Dinah were laid in one grave.
Singing, Tu-ra-li, &c.

SIXTH VERSE.

At twelve the next night, by a tall popular tree,
Miss Dinah's grim ghost the parient did see,
Arm-and-arm with her Villikens, and both looking blue,
Said, "We shouldn't have been poison'd if it hadn't been for you."
Singing, Tu-ra-li, &c.

MORAL.

Now the moral is this—number one is not reckon'd—
So this is the first moral, though it comes second;
You may learn from my song, which is true every word,
All this wouldn't have happen'd, if it hadn't have occur'd.
Singing, Tu-ra-li, &c.

JEANNETTE AND JEANNOT.

Charles W. Glover.

Moderato.

5 6 6 6 6 6 6 6 7 7 6 5 6 6 6 6 7 7 7 7 7 6 6 6 6 6 5

You are go - ing far a - way, Far a - way from poor Jean - nette, There is no one left to love me now, And you, too, may for-

6 5 6 6 6 6 6 6 7 7 6 5 6 6 6 7 7 7 6 6 5 5 5 6 6 6 6 5 5 5

get; But my heart will be with you, Wher - ev - er you may go; Can you look me in the face, And say the same, Jean - not? When you

6 5 6 6 6 5 5 6 5 6 6 6 7 7 7 5 5 5 5 4 6 6 6 6 5 4 4 5 6 6 6 6 6 6 6 7

wear the jack - et red, And the beau - ti - ful cock - ade, Oh! I fear you will for - get All the pro - mis - es you made; With the gun upon your shoulder, And the

7 6 5 6 6 6 7 7 7 6 6 7 6 6 5 5 5 5 6 6 6 7 7 7 6 6 7 6 6 5 5 5 6 6 5

bay'net by your side, You'll be tak - ing some proud la - dy, And be mak - ing her your bride; You'll be tak - ing some proud la - dy, And be mak - ing her your bride.

SECOND VERSE.

Or when glory leads the way,
 You'll be madly rushing on,
 Never thinking if they kill you
 That my happiness is gone.
 If you win your day, perhaps
 A general you'll be;
 Though I'm proud to think of that,
 What will become of me?

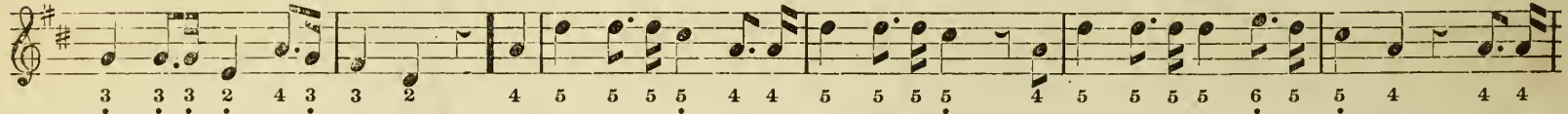
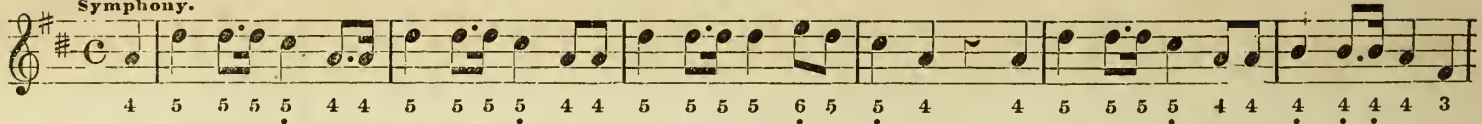
Oh! if I were Queen of France,
 Or, still better, Pope of Rome,
 I would have no fighting men abroad,
 No weeping maids at home;
 All the world should be at peace,
 Or, if kings must show their might,
 Why, let them who make the quarrels
 Be the only men to fight—
 Yes, let them who make the quarrels
 Be the only men to fight!

JOHNNIE JORDAN.

(To the air of "Jordan am a Hard Road to Travel.")

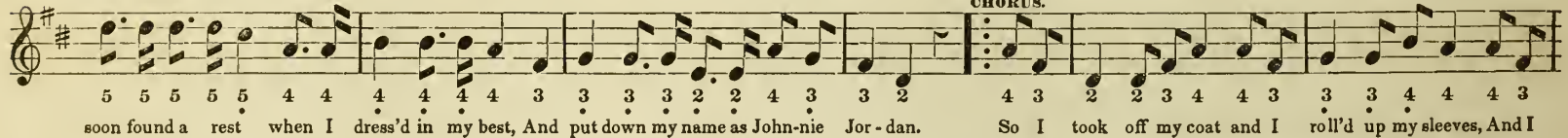
Symphony.

Animat.

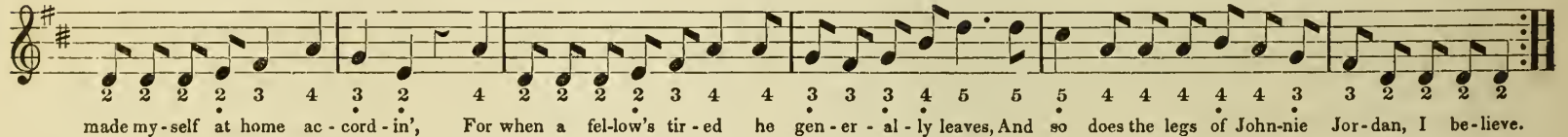


I came from the east, and I went to the west, To hunt for a house for to board in, And I

CHORUS.



soon found a rest when I dress'd in my best, And put down my name as John-nie Jor-dan. So I took off my coat and I roll'd up my sleeves, And I



made my-self at home ac-cord-in', For when a fel-low's tir-ed he gen-er-al-ly leaves, And so does the legs of John-nie Jor-dan, I be-lieve.

SECOND VERSE.

They served four kinds of meat,
 When the boarders came to eat,
 'Twas sheep, ram, lamb, and mutton;
 So I tried to eat a slice,
 For it look'd so mighty nice;
 But I couldn't if I'd been an awful glutton:
 I said I had enough,
 For it was so mighty tough,
 That I couldn't eat the piece that I chaw'd on:
 So the landlord took the bread,
 And struck me on the head,
 And blacken'd up the eye of Johnnie Jordan.

Chorus.—Then I took off my coat, &c.

THIRD VERSE.

The landlord said, "Oh, no!
 Young man, you cannot go,
 You can't leave this house until you poney;
 And I'll hit an awful smash
 On that curly calabash,
 If you don't plank down with your money."
 He kept a skinny horse,
 And a dog so mighty cross,
 With a broad brass collar with a cord on;
 He caught me by the hip,
 When out I thought to slip,
 And nearly was the death of Johnnie Jordan.

Chorus.—Then I took off my coat, &c.

THEY TOLD ME NOT TO LOVE HIM.

BY PERMISSION OF George Willig, BALTIMORE.

55

Symphony.

Andantino.

4 4 3 3 5 5 4 4 4 4 3 3 2 2 4 4 3 3 5 5 4 4 4 4 3 2 2 2 3 2

4 4 3 3 5 5 4 4 4 4 3 3 2 2 4 4 3 3 5 5 4 4 4 4 3 2 2 2 3 2 3

They told me not to love him! They said that he would prove Un-wor-thy of so rich a gem As wo-man's peer-less love; But

3 2 2 5 5 6 4 4 4 5 5 5 5 4 4 4 4 3 3 5 5 4 4 4 4 3 2 2 2 3 2

I be-lieved them not, Oh! no, I knew it could not be, That one so false as they thought him Could be so dear to me.

SECOND VERSE.

They told me not to love him!
 They said he was not true,
 And bade me have a care, lest I
 Should do what I might rue:
 At first I scorn'd their warnings, for
 I could not think that he
 Conceal'd beneath so fair a brow
 A heart of perfidy.

THIRD VERSE.

They told me to discard him!
 They said he meant me ill—
 They darkly spoke of fiends that lure,
 And smile, and kiss, and—kill!
 I all unheeding heard them, for
 I knew it could not be,
 That one so false as they thought him
 Could be so dear to me.

FOURTH VERSE.

But they forced me to discard him!
 Yet I could not cease to love,
 For our mutual vows recorded were
 By angel hands above.
 He left his boyhood's home, and sought
 Forgetfulness afar;
 But memory stung him, and he fought
 And fell in glorious war.

FIFTH VERSE.

He dwells in heaven now, while I
 Am doom'd to this dull earth:
 Oh! how my sad soul longs to break
 Away, and wander forth!
 From star to star its course would be—
 Unresting it would go,
 Till we united were above,
 Who sever'd were below.

CONTENTS FOR THE ACCORDEON.

	PAGE		PAGE
All that glitters is not Gold.....	38	Hessian Air.....	34
America.....	31	Hold your Horses.....	49
Army Calls.....	26	I have come from a Happy Land.....	46
Assembly.....	26	Independence Day.....	31
Auld Lang Syne.....	43	Jeannette and Jeannot.....	53
Austrian Air.....	20	Jenny, Darling Jenny.....	16
Banner of the Sea.....	33	John Anderson.....	51
Be quiet, do! I'll call my Mother.....	37	John Brown.....	5
Bonaparte over the Rhine.....	13	Johnnie Jordan.....	54
Bonnie Blue Flag.....	9	Kissing through the Bars.....	12
Bonnie Doon.....	40	Last Rose of Summer.....	40
Bully for All.....	9	Let us live with a Hope.....	7
Captain with his Whiskers.....	13	Listen to the Mocking-Bird.....	7
Carpenter's Plain Cotillions.....	10	Little Mischievous Schottische.....	39
Carrie Lee.....	4	March in Retreat.....	29
Columbia, the Gem of the Ocean.....	33	Marseilles Hymn.....	32
Common Time Walk.....	27	Maryland, my Maryland.....	6
Congress Grand March.....	5	Mercy's Dream.....	45
Contraband Schottische.....	4	Mistletoe Bough.....	41
Cosy Nook.....	9	My Country, 'tis of Thee.....	31
Don't be Angry, Mother.....	48	My Mary Ann.....	39
Double Drag.....	21	New Cauliflower Cotillion.....	11
Double Quick, March.....	29	Nobody's Boy.....	47
Dutch Air.....	21	No, ne'er can thy Home be mine.....	42
Ellsworth's Funeral March.....	14	No One to Love.....	3
Ever of Thee.....	15	Nothing to Wear.....	37
Flag of our Union.....	46	Old Man's Darling.....	43
Folks that put on Airs.....	8	Our Flag is There.....	31
Gideon's Band.....	3	Potomac Grand March.....	23
Giselle Schottische Quadrilles.....	17	Quick Scotch.....	22
Glory Hallelujah.....	5	Quick Time.....	23
Hail Columbia.....	21	Red, White, and Blue.....	33
		Retreat.....	25
		Reveillé.....	20
		Rock beside the Sea.....	15
		Rogue's March.....	25
		Roll on, Silver Moon.....	44
		Rondo Polka.....	8
		Root, Hog, or Die.....	36
		Rustic Polka.....	36
		Shadow Dance.....	6
		Single Drag.....	22
		Slow Scotch.....	20
		Star-Spangled Banner.....	32
		Sweet Flowers.....	51
		Tattoo.....	23
		That's So.....	38
		They told me not to love him.....	55
		Three Camps.....	20
		Tic-Tac Polka.....	19
		Twilight Dews.....	48
		U. S. Reveillé.....	20
		U. S. Tattoo.....	23
		Villikins and Dinah.....	52
		Wait for the Wagon.....	50
		What is Home without a Mother?.....	13
		When I saw Sweet Nelly Home.....	38
		Williamsport Schottische.....	16
		Wissahickon Polka.....	35
		Won't you come along.....	35
		Write to me often.....	37
		Yankee Doodle.....	34

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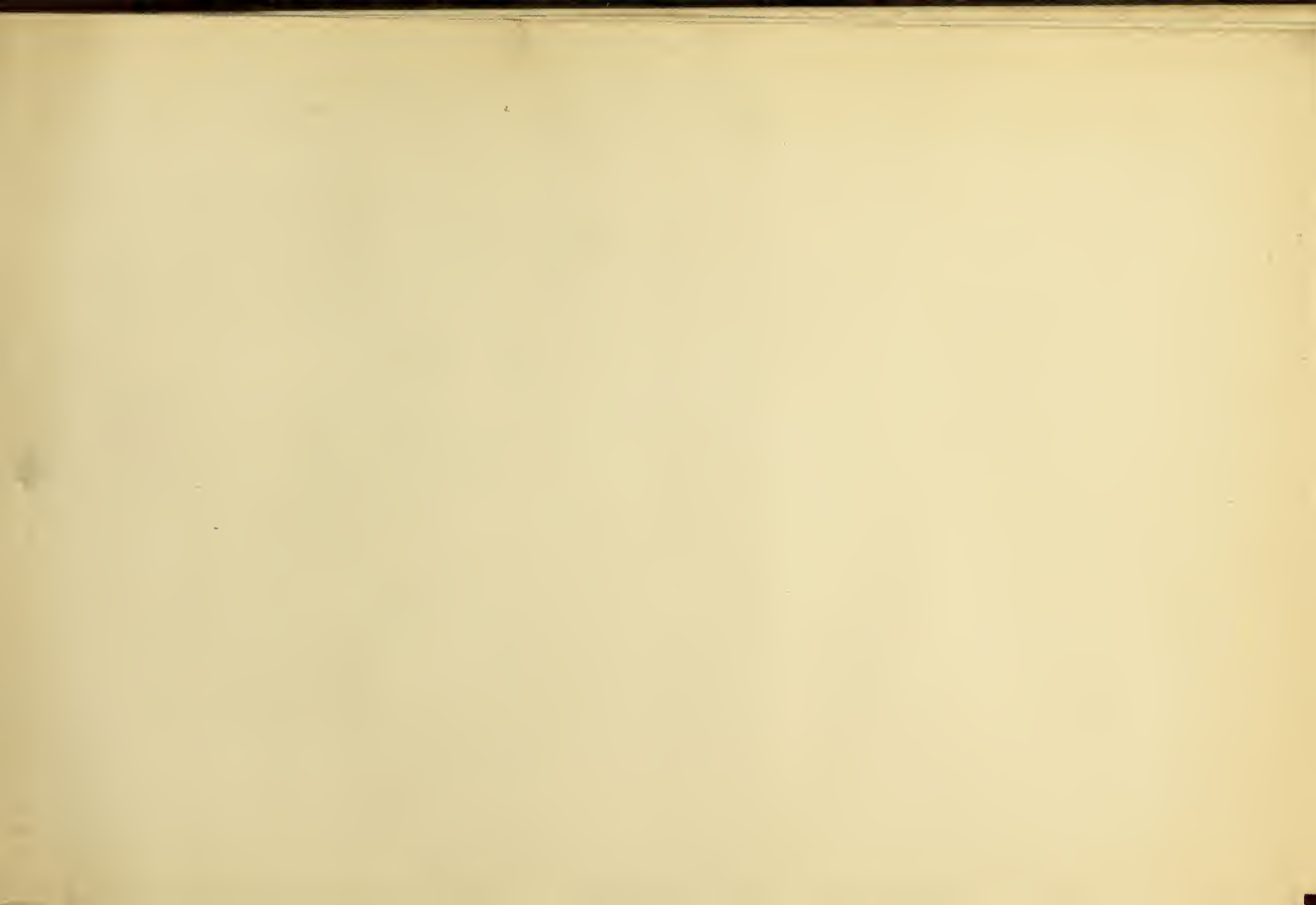
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