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WINNER'S

TUNES OF THE WORLD.

8059^a-165



CONTAINING THE MOST POPULAR MUSIC OF THE
ARMY AND NAVY,
THE OPERA AND DANCE,
CONSISTING OF
THE UNITED STATES TATTOO,
THE REVEILLE, ARMY CALLS,
CAMP DUTIES, &c.

ALSO, THE BEST
OPERA AIRS, SONG-TUNES, REELS,
JIGS, ETHIOPIAN AIRS, &c.
PLAIN COTILLIONS,
WITH THE CALLS FOR DANCING,
SCHOTTISCHE QUADRILLES,
MAZOURKAS, FANCY DANCES,
REDOWAS, WALTZES, MARCHES,
SCHOTTISCHES, &c. &c.

ARRANGED WITH EASY INSTRUCTIONS FOR THE

FLUTE.

By **SEP. WINNER.**

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



WINNER'S

225-9-165

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OFFICE OF
THE CLERK OF THE DISTRICT COURT
OF THE EASTERN DISTRICT OF PENNSYLVANIA
PHILADELPHIA, PA., 1863.

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RUDIMENTS OF MUSIC.

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

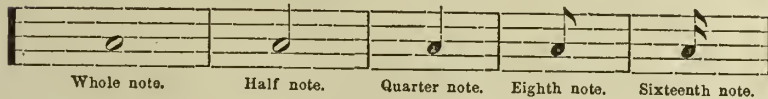
THE STAFF.

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:—

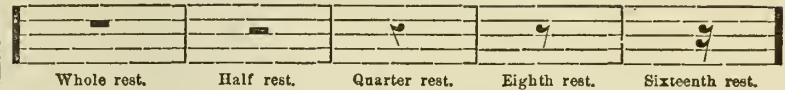
THE NOTES.





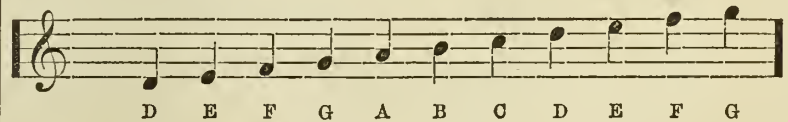
Count four to the *whole* note. Each note is but one-half the length of the preceding one.

RESTS are marks of silence corresponding with the different notes.

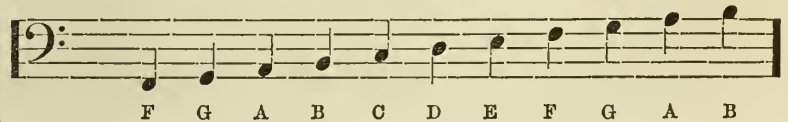
THE RESTS.



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:—



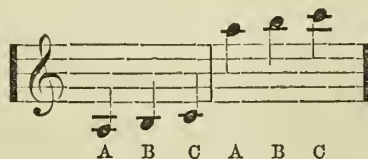
But when the Bass Clef occurs, as follows:—



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 Violonecello, and other deep-toned instruments, and for the *left hand* in Piano Forte, Melodeon, or Organ music.

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



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



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

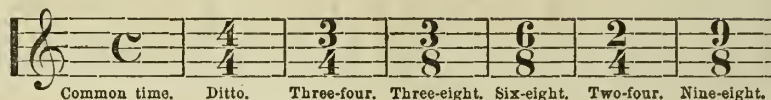
OF TIME.

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

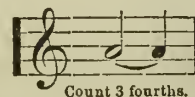
When every bar contains the *value* of a whole note, it is designated as COMMON TIME, and must be divided by four beats, or counts.

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

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

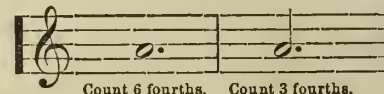


Two or more notes connected with a TIE are sustained as one note the time of all combined, thus:—

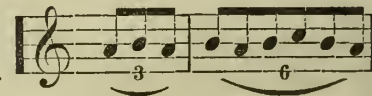


Notes of any duration can be made in this manner.

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



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



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

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

WINNER'S TUNES OF THE WORLD,

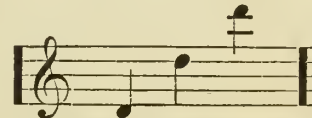
FOR THE

FLUTE.

ON UNITING THE PARTS OF THE FLUTE.

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

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



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

THE POSITION OF THE FLUTE.

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

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

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

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

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

OF TONE.

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

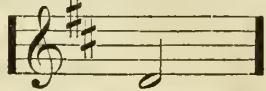
In the first effort of playing the scale, the holes must be perfectly stopped, and the lips somewhat relaxed, and the instrument held steady—for the least movement of the embouchure will make the tone vary from acute to grave.

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

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

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

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

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

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

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

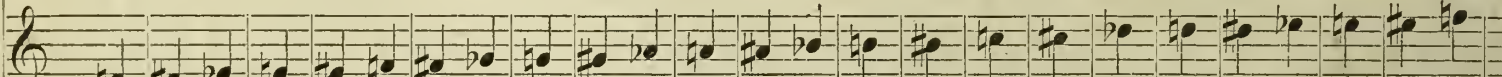
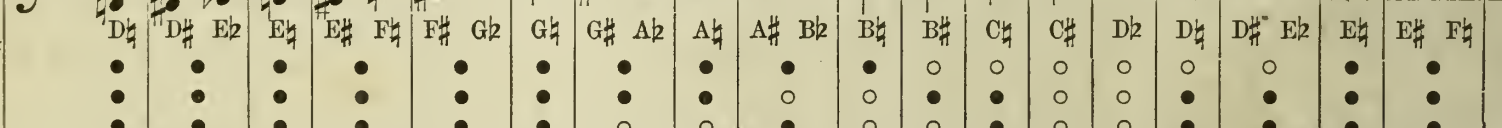
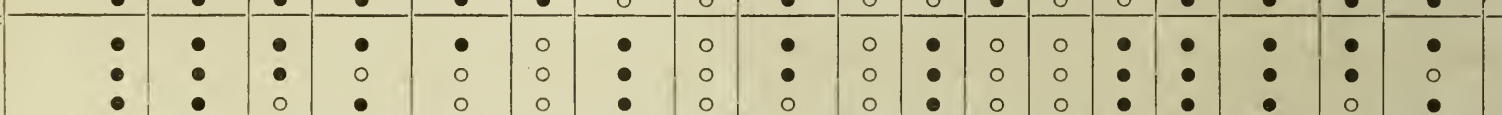
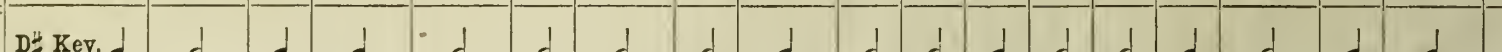
Although the German Flute with one key is capable of producing nearly all the semitones, yet, to render the instrument more perfect, other keys have been added, termed additional keys. The numbers most in use are one, four, six, and eight, a scale for which is given on page 7; but it must be remembered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

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

NATURAL SCALE, OR GAMUT.

FLUTE.		D	E	F	G	A	B	C	D	E	F	G	A	B	C	D	E	F	G
		●●●	●●●	●●●	●●●	●●○	●○○	○●○	○●○	●●●	●●●	●●●	●●○	●○○	○●○	○●○	●●○	●●○	○●○
		●●●	●●○	●●○	○●○	○●○	○●○	○●○	○●○	○●○	○●○	○●○	○●○	○●○	○●○	○●○	○●○	○●○	○●○
		D# Key.																	

SCALE OF FLATS AND SHARPS, OR CHROMATIC SCALE.

FLUTE.		D#	D# E	E	E# F	F	F# G	G	G# A	A	A# B	B	B# C	C	C# D	D	D#	E	E# F#
		●●●	●●●	●●●	●●●	●●○	○●○	○●○	○●○	○●○	○●○	○●○	○●○	○●○	○●○	○●○	○●○	○●○	○●○
		●●●	●●○	●●○	○●○	○●○	○●○	○●○	○●○	○●○	○●○	○●○	○●○	○●○	○●○	○●○	○●○	○●○	○●○
		D# Key.																	

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

FLUTE.

F# G \flat G \sharp A \flat A \sharp B \flat B \sharp C \flat C \sharp D \flat D \sharp E \flat E \sharp F \flat F \sharp G \flat G \sharp A \flat A \sharp B \flat

D \sharp Key.

COMPLETE CHROMATIC SCALE FOR THE EIGHT-KEYED FLUTE.

FLUTE.

C \sharp C \sharp D \flat D \sharp D \sharp E \flat E \sharp E \sharp F \flat F \sharp G \flat G \sharp G \sharp A \flat A \sharp A \sharp B \flat B \sharp B \sharp C \flat C \sharp D \flat D \sharp D \sharp E \flat E \sharp E \sharp F \flat

C \sharp Key.
B \flat Key.
C \sharp Key.

F \sharp Keys.

D \sharp Key.
C \sharp Key.
C \sharp Key.

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

GARRIE LEE.

MORTON.

CHORUS.

CONTRABAND SCHOTTISCHE.

SEP. WINNER.

D.C.

D.C.

GLORY HALLELUJAH, OR JOHN BROWN.

p

CHORUS.

SYMPHONY.

This musical score is written on three staves in G major and common time. The first staff begins with a piano (*p*) dynamic. The second staff is labeled 'CHORUS.' and the third staff is labeled 'SYMPHONY.' The music consists of eighth and sixteenth notes with various rests and phrasing slurs.

CONGRESS GRAND MARCH.

f

Cres.

D.C.

This musical score is written on four staves in G major and common time. The first staff begins with a forte (*f*) dynamic. The second staff has a *f* dynamic. The third staff has a *Cres.* (crescendo) marking. The fourth staff ends with a double bar line and a 'D.C.' (Da Capo) instruction. The music features a mix of eighth and sixteenth notes, often in beamed pairs, with various rests and phrasing slurs.

MARYLAND, MY MARYLAND.

Musical score for "MARYLAND, MY MARYLAND." The piece is in G major (one sharp) and 3/4 time. It consists of two staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody is written in eighth and sixteenth notes. The second staff continues the melody with various rhythmic values and includes accents (>) over several notes.

SHADOW DANCE.

FROM "DINORAH."

Musical score for "SHADOW DANCE." The piece is in G major (one sharp) and 3/4 time. It consists of six staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody is written in eighth and sixteenth notes, featuring many slurs and accents (>). The second staff continues the melody with similar rhythmic patterns. The third staff includes a measure with a fermata. The fourth staff continues the melody with various rhythmic values and includes accents (>) and slurs. The fifth staff continues the melody with similar rhythmic patterns. The sixth staff concludes the piece with a double bar line.

LISTEN TO THE MOCKING-BIRD.

ALICE HAWTHORNE. 7

Musical score for 'Listen to the Mocking-Bird' in G major, 2/4 time. The score consists of four staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings include *mf* (mezzo-forte) at the beginning of the first staff, *p* (piano) at the start of the second staff, and *f* (forte) at the start of the third and fourth staves. The piece concludes with a double bar line.

LET US LIVE WITH A HOPE.

ALICE HAWTHORNE.

Musical score for 'Let us live with a hope.' in G major, 2/4 time. The score consists of three staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings include *p* (piano) at the start of the first staff, *mf* (mezzo-forte) at the start of the second staff, and *f* (forte) at the start of the third staff. The piece concludes with a double bar line.

FOLKS THAT PUT ON AIRS.

W. H. COULSTON.

Musical score for "FOLKS THAT PUT ON AIRS." in G major (one sharp) and 2/4 time. The score consists of three staves. The first two staves are the main melody, and the third staff is labeled "CHORUS." and features a more rhythmic, repeated melodic line.

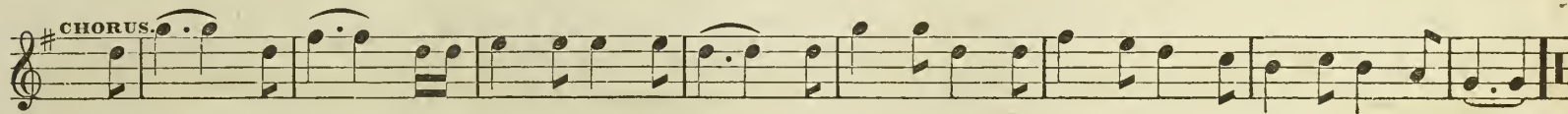
RONDO POLKA.

SEP. WINNER.

Musical score for "RONDO POLKA." in G major (one sharp) and 2/4 time. The score consists of three staves. The first staff is the main melody, starting with a piano (*p*) dynamic. The second and third staves provide accompaniment. The second staff includes dynamics *f* and *mf*, and ends with a double bar line and a repeat sign. The third staff includes dynamics *p* and *f*, and ends with a double bar line and a "D.C." (Da Capo) instruction. A large accent mark (>) is placed below the third staff.

BONNIE BLUE FLAG.

"SEGESH" SONG.



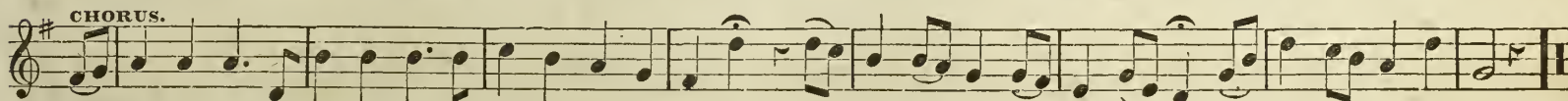
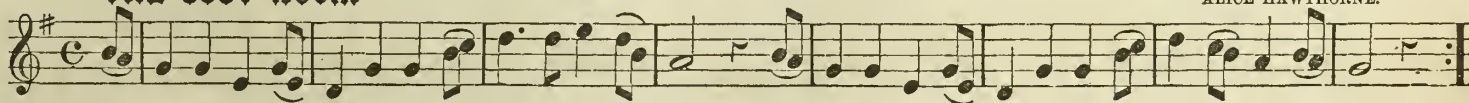
BULLY FOR ALL.

IRISH AIR.



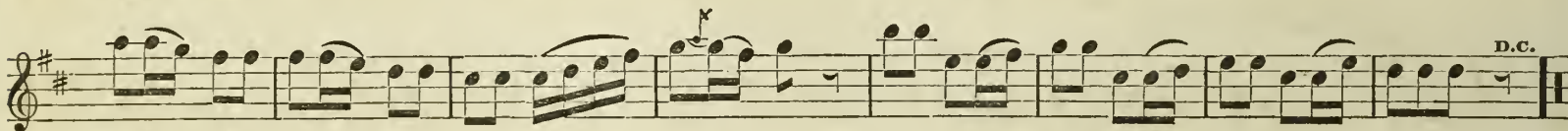
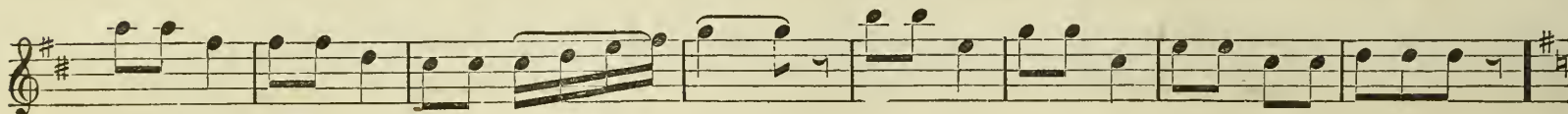
THE COSY NOOK.

ALICE HAWTHORNE.



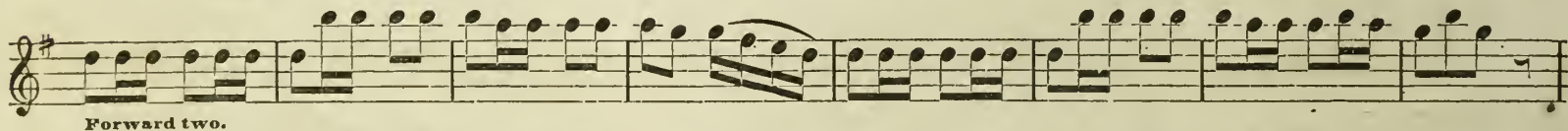
CARPENTER'S PLAIN COTILLIONS.

No. 1.



FORWARD TWO.

No. 2.



CARPENTER'S PLAIN COTILLIONS, (Continued.)

No. 3.

Forward four.

Right hand across.

Balancé.

Forward two. D.C.

NEW CAULIFLOWER.

No. 4.

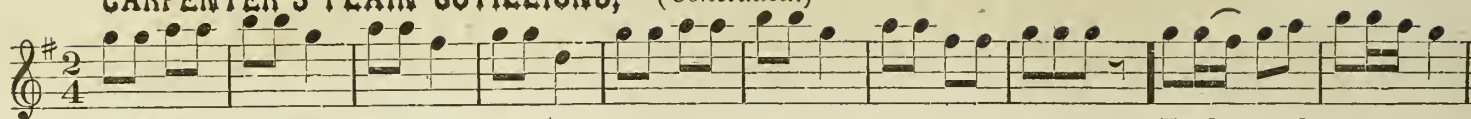
p Hands around. Forward one.

p Forward three. *f* Forward two.

D.C.

CARPENTER'S PLAIN COTILLIONS, (Concluded.)

No. 5.

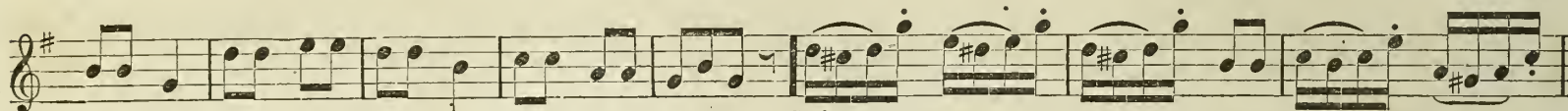


Balancé all. Ladies to the right.

Hands around.



Right and left sides.



Swing corners.

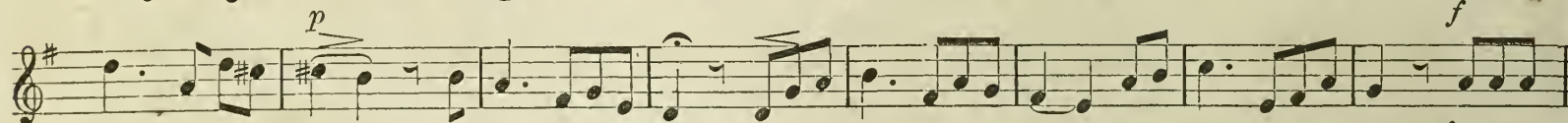


D.C.

KISSING THROUGH THE BARS.

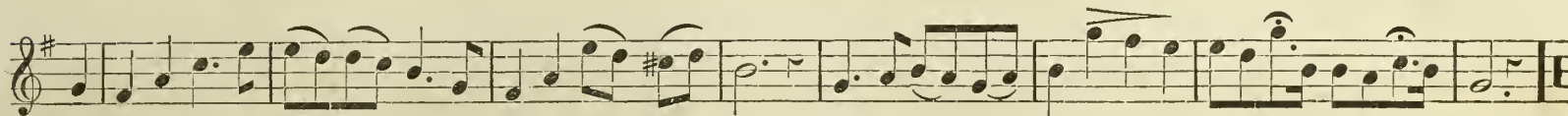
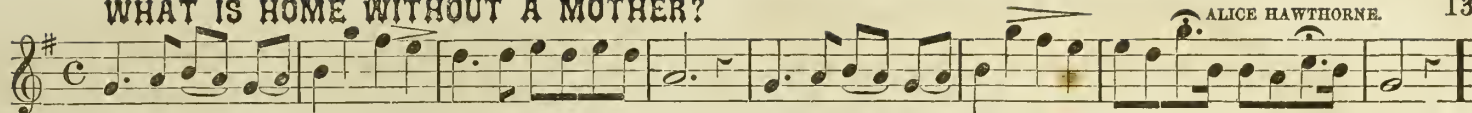
JOS. WOOD, Jr.

Allegretto.

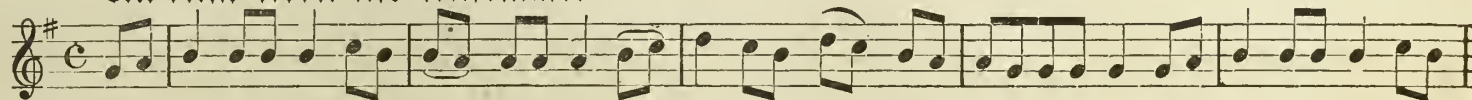


WHAT IS HOME WITHOUT A MOTHER?

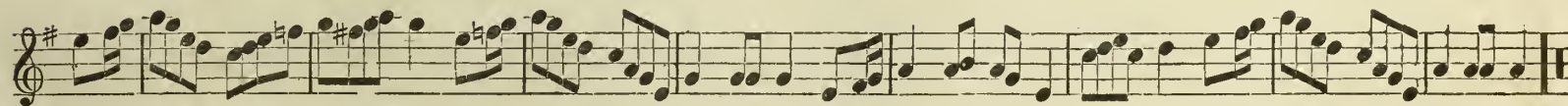
ALICE HAWTHORNE.



CAPTAIN WITH HIS WHISKERS.



BONAPARTE OVER THE RHINE.



ELLSWORTH'S FUNERAL MARCH.

SEP. WINNER.

The musical score consists of six staves of music, all in treble clef and 3/4 time. The key signature is one flat (B-flat). The first staff begins with a piano (*p*) dynamic and includes several accents. The second and third staves continue the melody with various dynamics and accents. The fourth staff is marked "Trio" and begins with a forte (*f*) dynamic. The fifth staff features a dynamic sequence of *p*, *p*, *p*, and *f* across its measures. The sixth staff concludes the piece with a repeat sign and a final cadence.

EVER OF THEE.

FOLEY HALL.

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

ROCK BESIDE THE SEA.

C. C. CONVERSE.

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

WILLIAMSPORT SCHOTTISCHE.

SEP. WINNER.

Musical score for "Williamsport Schottische" in G major, 2/4 time. The score consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It features a melody with dynamic markings of *p* and *Cres.*. The second staff continues the melody with dynamic markings of *f* and *p*. The third staff continues with *p* and *Cres.* markings. The fourth staff concludes the piece with dynamic markings of *f*, *p*, and *Cres.*, ending with a double bar line and the initials "D.C." (Da Capo).

JENNY, DARLING JENNY.

ALICE HAWTHORNE.

Musical score for "Jenny, Darling Jenny" in G major, common time (C). The score consists of three staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. It features a melody with dynamic markings of *p* and *mf*. The second staff continues the melody with dynamic markings of *f* and *p*. The third staff is labeled "CHORUS." and continues the melody with dynamic markings of *f* and *p*, ending with a double bar line.

GISELLE SCHOTTISCHE QUADRILLES.

PORTER.

No. 1.

Musical notation for No. 1, consisting of four staves of music. The first staff is labeled 'No. 1.' and includes 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 with various rhythmic patterns, including eighth and sixteenth notes, and rests. The subsequent three staves continue the melody with similar rhythmic complexity.

No. 2.

Musical notation for No. 2, consisting of three staves of music. The first staff is labeled 'No. 2.' and includes 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 with various rhythmic patterns, including eighth and sixteenth notes, and rests. The subsequent two staves continue the melody with similar rhythmic complexity.

GISELLE SCHOTTISCHE QUADRILLES, (Continued.)

No. 3.



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



Second system of musical notation for No. 3, continuing the melody with eighth and sixteenth notes. It features two triplet markings over groups of three notes.



Third system of musical notation for No. 3, concluding the piece with a double bar line and the marking "D.C." (Da Capo).

No. 4.



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

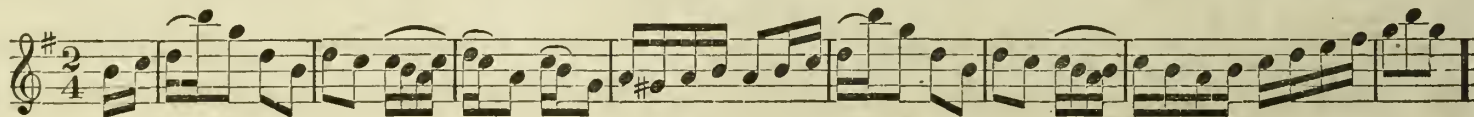


Second system of musical notation for No. 4, continuing the melody with eighth and sixteenth notes and accidentals.



Third system of musical notation for No. 4, concluding the piece with a double bar line.

No. 5.



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

GISELLE SCHOTTISCHE QUADRILLES, (Concluded.)

Three staves of musical notation for the piece 'GISELLE SCHOTTISCHE QUADRILLES, (Concluded.)'. The music is written in treble clef with a key signature of one sharp (F#) and a common time signature. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. The piece concludes with a double bar line and the initials 'D.C.' (Da Capo).

TIC-TAC POLKA.

Three staves of musical notation for the piece 'TIC-TAC POLKA.'. The music is written in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. The piece concludes with a double bar line and the initials 'D.C.' (Da Capo).

Commence with tap of the snare-drum.

U. S. REVEILLE.

Compiled by Wm. G. STEVENSON.

THREE CAMPS.

No. 1.

Musical notation for 'THREE CAMPS' (No. 1). It consists of two staves. The first staff is in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. The melody is written in eighth and sixteenth notes. The second staff continues the melody and includes a section labeled 'Snare-drum' with a common time signature (C) and drum notation consisting of vertical lines and beams.

SLOW SCOTCH.

No. 2.

Musical notation for 'SLOW SCOTCH' (No. 2). It consists of two staves. The first staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The melody is written in eighth and sixteenth notes. The second staff continues the melody and includes a section labeled 'Snare-drum' with a common time signature (C) and drum notation.

AUSTRIAN.

No. 3.

Musical notation for 'AUSTRIAN' (No. 3). It consists of three staves. The first staff is in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. The melody is written in eighth and sixteenth notes. The second staff continues the melody. The third staff continues the melody and includes a section labeled 'Snare-drum' with a common time signature (C) and drum notation.

THE DUTCH.

U. S. REVEILLE, (Continued.)

No. 4.

Musical notation for No. 4, 'THE DUTCH', first staff. It is in G major (one sharp) and 3/8 time. The melody consists of eighth and sixteenth notes, with some beamed sixteenth notes. It ends with a double bar line and repeat dots.

Musical notation for No. 4, 'THE DUTCH', second staff. It is a snare drum accompaniment. It features a rhythmic pattern of eighth and sixteenth notes, with a 'Snare-drum.' label above the staff. It ends with a double bar line and repeat dots.

HESSIAN.

No. 5.

Musical notation for No. 5, 'HESSIAN', first staff. It is in G major (one sharp) and 2/4 time. The melody consists of quarter and eighth notes. It ends with a double bar line and repeat dots.

Musical notation for No. 5, 'HESSIAN', second staff. It is a snare drum accompaniment. It features a rhythmic pattern of quarter and eighth notes, with a 'Snare-drum.' label above the staff. It ends with a double bar line and repeat dots.

Musical notation for No. 5, 'HESSIAN', third staff. It is a snare drum accompaniment. It features a rhythmic pattern of quarter and eighth notes, with a 'Snare-drum.' label above the staff. It ends with a double bar line and repeat dots.

DOUBLE DRAG.

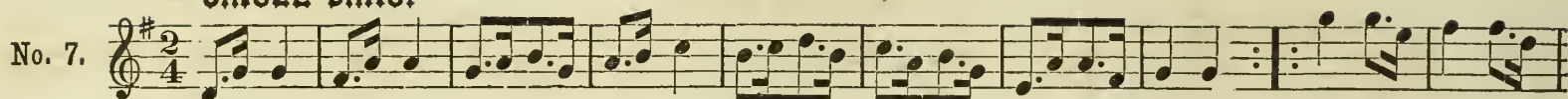
No. 6.

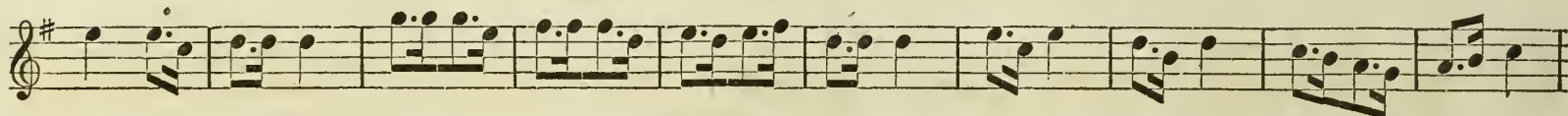
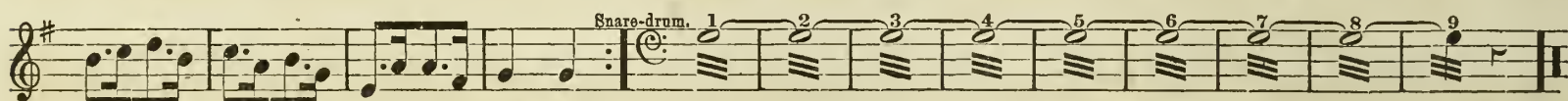
Musical notation for No. 6, 'DOUBLE DRAG', first staff. It is in G major (one sharp) and 6/8 time. The melody consists of eighth and sixteenth notes. It ends with a double bar line and repeat dots.

Musical notation for No. 6, 'DOUBLE DRAG', second staff. It is a snare drum accompaniment. It features a rhythmic pattern of eighth and sixteenth notes, with a 'Snare-drum.' label above the staff. It ends with a double bar line and repeat dots.

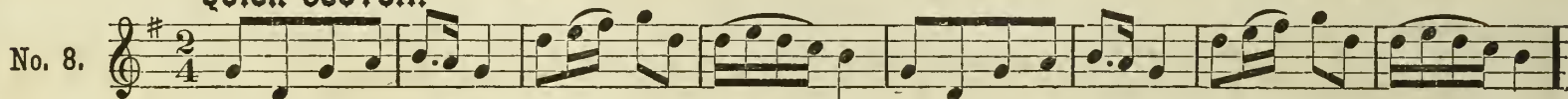
U. S. REVEILLE, (Concluded.)

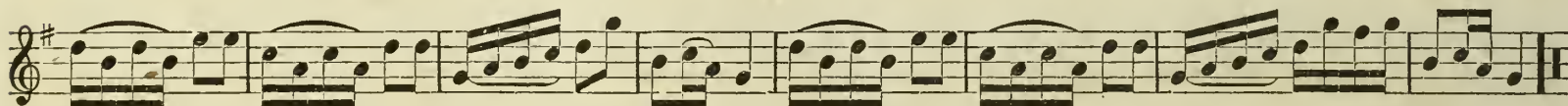
SINGLE DRAG.

No. 7. 

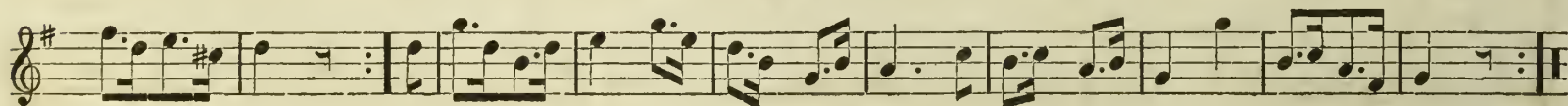



QUICK SCOTCH.

No. 8. 



No. 9.  **THREE CAMPS.** **FINALE.**

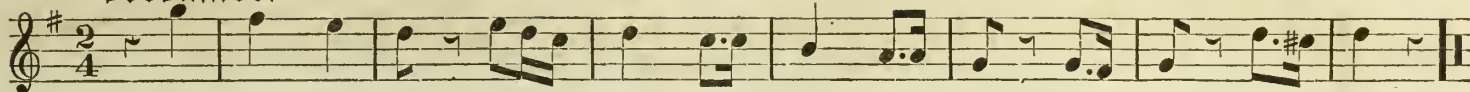


Commence with three rolls of snare-drum.


U. S. TATTOO.

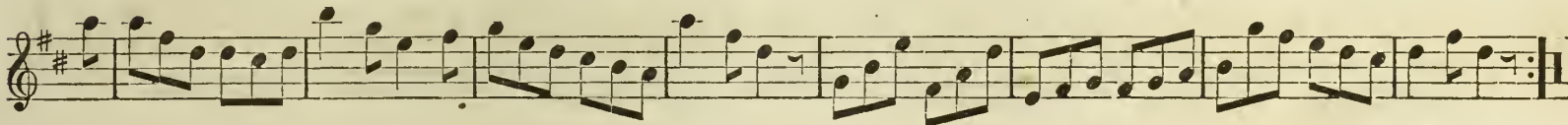
Compiled by Wm. G. STEVENSON.

DOUBLINGS.

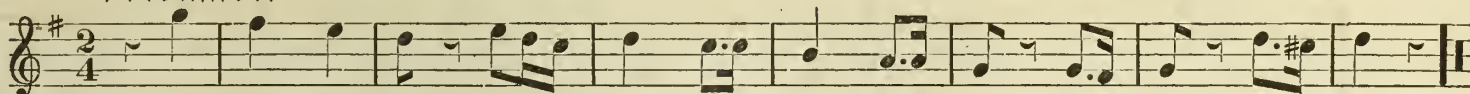
No. 1. 

QUICK TIME.


No. 2. 

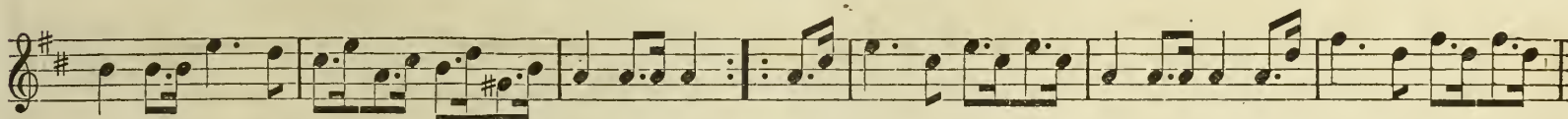


DOUBLINGS.

No. 3. 


POTOMAC GRAND MARCH.

No. 4. 



DOUBLINGS.

U. S. TATTOO, (Continued.)

No. 5. 

DUTCH.


No. 6. 



DOUBLINGS.

No. 7. 

QUICK TIME.

No. 8. 



DOUBLINGS.

U. S. TATTOO, (Concluded.)

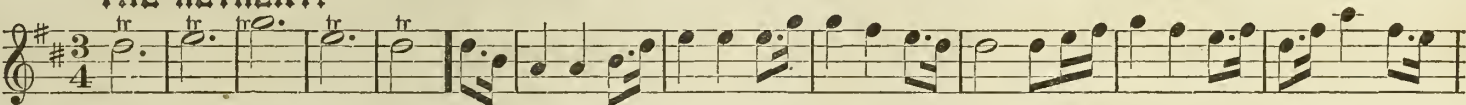
No. 9. 

SINGLE DRAG.

No. 10. 

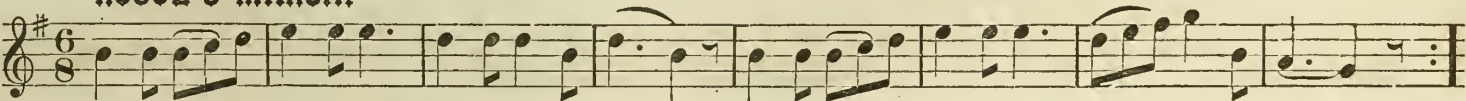


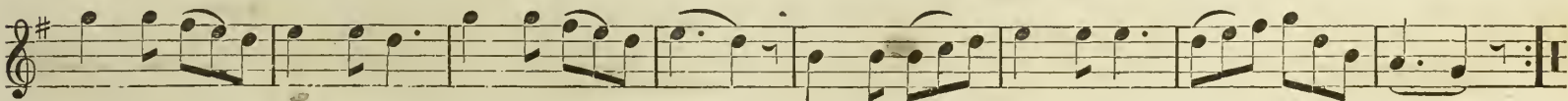
THE RETREAT.

No. 11. 



ROGUE'S MARCH.

No. 12. 

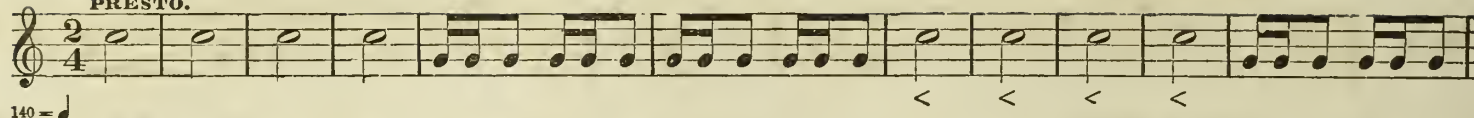


THE GENERAL.

ARMY CALLS.

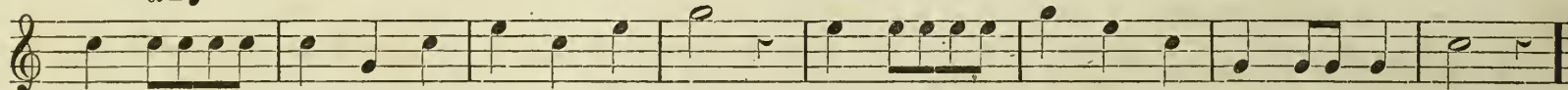
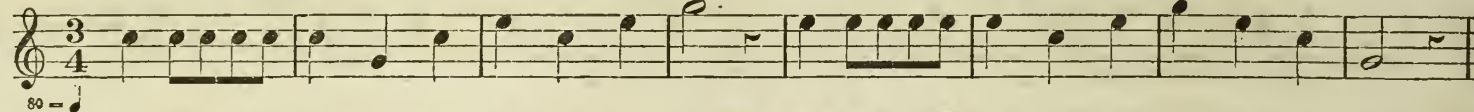
PRESTO.

No. 1.



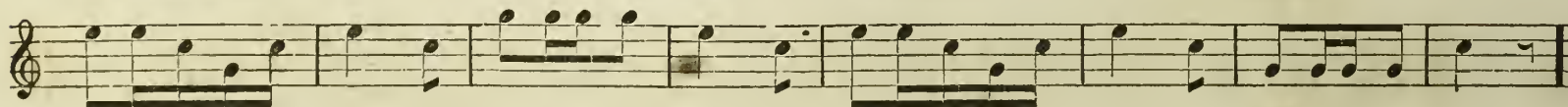
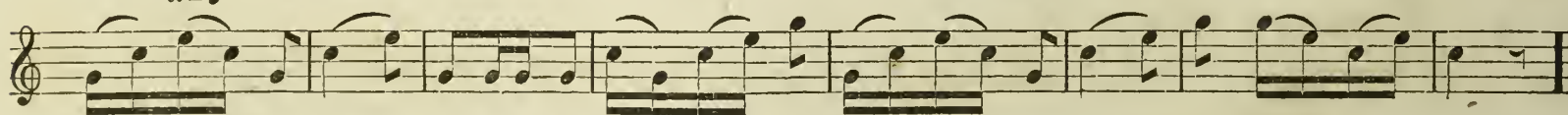
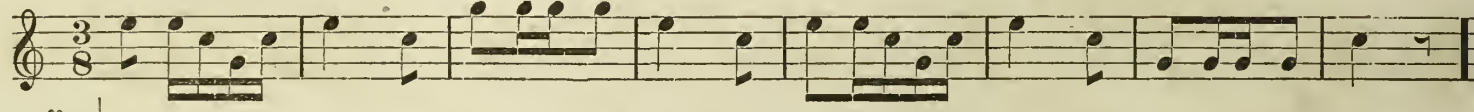
THE ASSEMBLY.

No. 2.



TO THE COLOR.

No. 3.



COMMON TIME WALK. ARMY CALLS, (Continued.)

No. 4.

80 = *d*

QUICK STEP--TROT.

No. 5.

110 = ♩

THE REVEILLE.

No. 6.

110 = ♩

D.C.

THE RETREAT.

No. 7.

76 = ♩

THE TATTOO.

ARMY CALLS, (Continued.)

No. 8.

90 = ♩

TO RECALL DETACHMENTS.

No. 9.

100 = ♩

BUGLER'S CALL.

No. 10.

160 = ♩

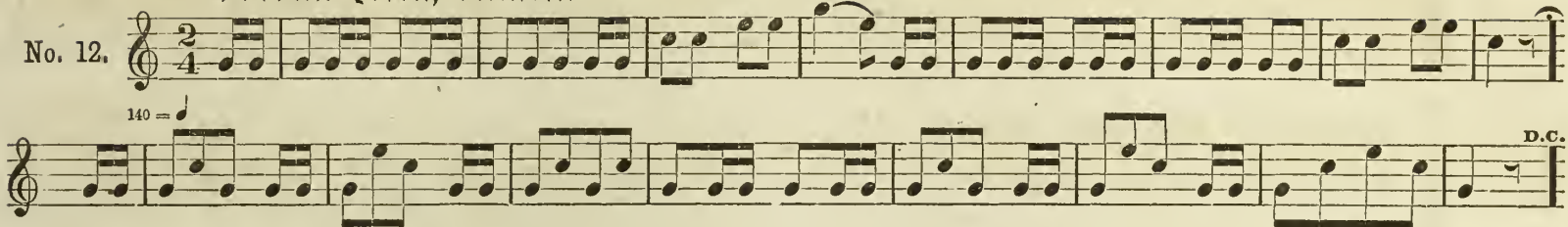
COME FOR ORDERS.

No. 11.

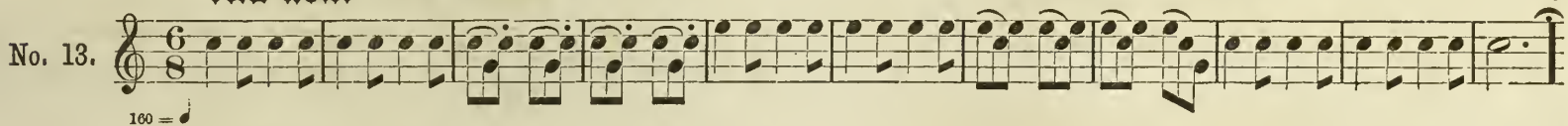
1st Sergeants. Sergeants. Corporals.

ARMY CALLS, (Continued.)

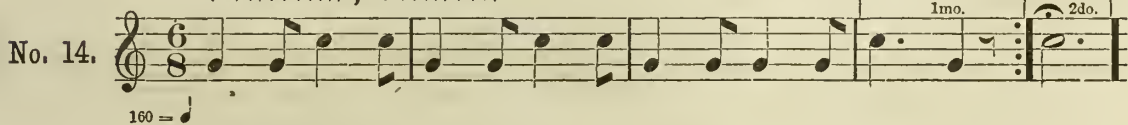
DOUBLE QUICK, MARCH.

No. 12. 

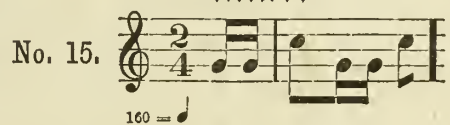
THE RUN.

No. 13. 

FORWARD, MARCH.

No. 14. 

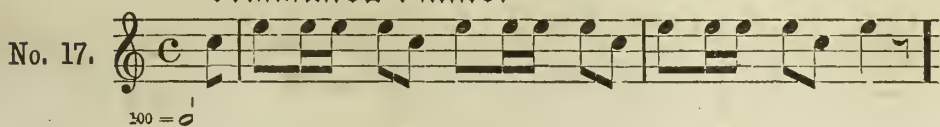
HALT.

No. 15. 

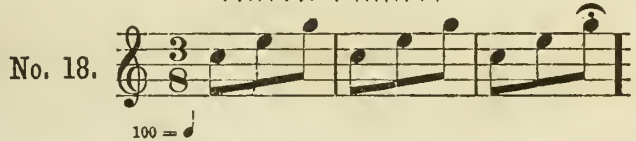
MARCH IN RETREAT.

No. 16. 

COMMENCE FIRING.

No. 17. 

CEASE FIRING.

No. 18. 

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

No. 19.

160 =

MARCH BY THE LEFT FLANK.

No. 20.

100 =

RALLY ON THE RESERVE.

No. 21.

90 =

BOOTS AND SADDLES.

No. 22.

RALLY ON THE BATTALION.

No. 23.

90 =

100 =

TO HORSE--FALL IN.
PRESTISSIMO.

No. 24.

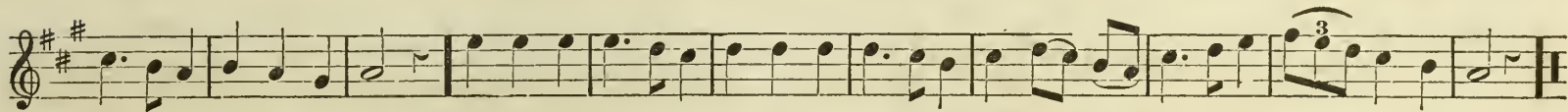
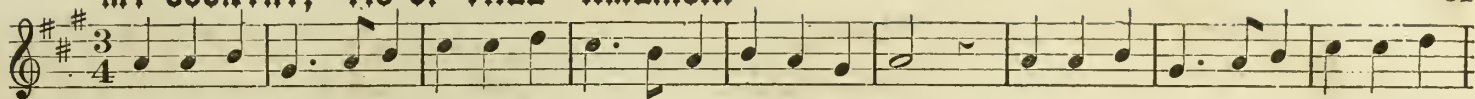
THE CHARGE.
VIVACE.

No. 25.

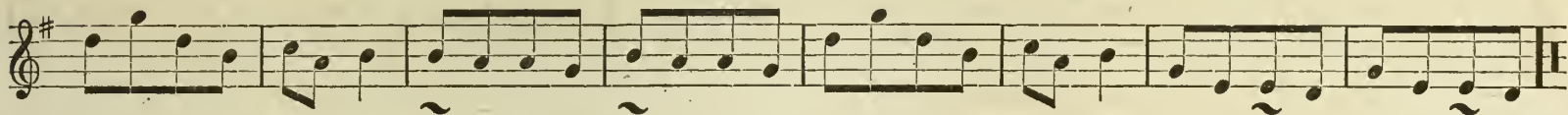
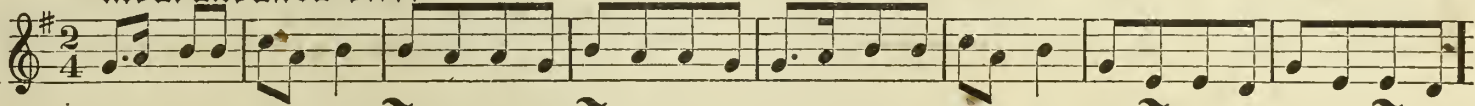
STABLE CALL.
ALLEGRO.

No. 26.

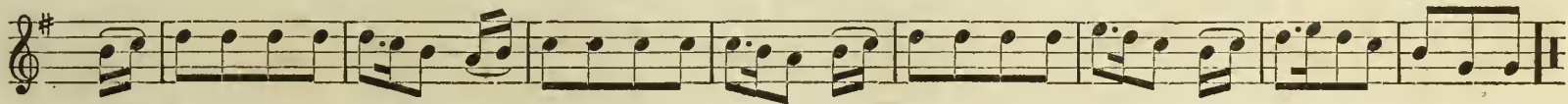
MY COUNTRY, 'TIS OF THEE--AMERICA.



INDEPENDENCE DAY.



OUR FLAG IS THERE.



MARSEILLES HYMN.

The first part of the Marseilles Hymn is written in C major and common time (C). It consists of four staves of music. The melody is characterized by a series of eighth and sixteenth notes, with a prominent descending line in the second staff. The key signature has one flat (Bb) in the third and fourth staves.

STAR-SPANGLED BANNER.

The Star-Spangled Banner is written in D major and 3/4 time. It consists of two staves of music. The key signature has two sharps (F# and C#). The melody is written in a single staff with a treble clef. The music features a mix of quarter and eighth notes, with a prominent descending line in the second staff.

CHORUS.

Rall.

THE BANNER OF THE SEA.

Musical score for "THE BANNER OF THE SEA." consisting of four staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a time signature of 2/4. The music is written in a single melodic line. The fourth staff is labeled "CHORUS." and ends with a double bar line and a fermata over a triplet of notes, with the number "3" written below.

COLUMBIA THE GEM OF THE OCEAN.

Musical score for "COLUMBIA THE GEM OF THE OCEAN." consisting of three staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a time signature of common time (C). The music is written in a single melodic line.

HAIL COLUMBIA.

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

YANKEE DOODLE.

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

"CONTRABANDS" JIG.

Musical notation for "CONTRABANDS" JIG. The piece is in G major (one sharp) and common time (C). It consists of a single melodic line on a treble clef staff. The notation includes eighth and sixteenth notes, rests, and repeat signs. The piece concludes with a double bar line and repeat dots.

FIRST MAZOURKA QUADRILLES.

Introduction.
No. 1.

Musical notation for the Introduction, No. 1. It is in G major (one sharp) and 3/4 time. The notation is on a treble clef staff and includes quarter, eighth, and sixteenth notes, rests, and a repeat sign at the end.

MAZOURKA. *f*

Musical notation for the Mazourka Quadrilles. The piece is in G major (one sharp) and 3/4 time. It consists of six staves of music. The notation includes eighth and sixteenth notes, rests, and various ornaments such as trills and grace notes. The piece concludes with a double bar line and repeat dots.

FIRST MAZOURKA QUADRILLES, (Continued.)

No. 2.

f *f* Four times with repeats.

No. 3.

First time twice. Second time once. D.C.

FIRST MAZOURKA QUADRILLES, (Concluded.)

Repeat three times.

No. 4.

Musical score for No. 4, a Mazourka Quadrille in G major, 3/8 time. The score consists of six staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. The music features a repeating melodic phrase with a triplet of eighth notes. The piece concludes with a double bar line and repeat dots.

No. 5.

Musical score for No. 5, a Mazourka Quadrille in G major, 3/4 time. The score consists of two staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music features a melodic line with a trill (tr) and triplet markings. The piece concludes with a double bar line and repeat dots.

D.C.

CLARA POLKA.

Moderato.

The musical score for "CLARA POLKA" is written in G major (one sharp) and 2/4 time. It is marked "Moderato." and consists of four staves. The first staff contains the main melody, which is repeated twice. The second and third staves provide accompaniment with eighth and sixteenth notes. The fourth staff is a bass line with a "D.C." (Da Capo) instruction at the end. There are several accents (>) and dynamic markings (p, f) throughout the piece.

I'M LEAVING THEE IN SORROW, ANNIE.

Andante.

The musical score for "I'M LEAVING THEE IN SORROW, ANNIE." is written in G major (one sharp) and 3/4 time. It is marked "Andante." and consists of three staves. The first staff contains the main melody, which is repeated twice. The second and third staves provide accompaniment with eighth and sixteenth notes. The piece ends with a double bar line.

COLEMAN'S UNIVERSAL SCHOTTISCHE.

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

JOB STOLE A TURKEY.

Musical score for 'JOB STOLE A TURKEY'. The piece is in G major (one sharp) and 2/4 time. It consists of two staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a time signature of 2/4. The tempo is marked 'Jig.' and there are accents (>) over many notes. The second staff continues the piece, ending with a double bar line and the marking 'D.C.' (Da Capo).

JOVIAL COTILLONS. RAT-CATCHER'S DAUGHTER.

No. 1.

Half promenade.

Right and left.

Chasse.

Ladies chain.

D.C.

Play twice.

ROOT, HOG, OR DIE!

No. 2.

Balance, or gallop.

Forward.

D.C.

Play four times.

JOVIAL COTILLONS. (Concluded.)

No. 3.

Forward four. *p*

f Right hand across. *p*

Balance. *p*

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

RATAPLAN. (FANCY COTILLON.)

No. 4.

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

Forward four.

Cross over. D.C.
Play four times.

DANCER'S VARSOVIANA.

BY PERMISSION OF JOS. E. WINNER.

Moderato.

p

f *p* *f*

p

Dolce.

p

DAWN WALTZ.

Scherzo.

mf

The musical score consists of seven staves of music in treble clef, with a key signature of one sharp (F#) and a 3/8 time signature. The piece is marked 'Scherzo.' and 'mf'. The notation includes various rhythmic patterns, including triplets and sixteenth notes. The first staff begins with a triplet of eighth notes. The second staff continues with similar rhythmic motifs. The third staff features a series of eighth notes with accents. The fourth staff has a descending eighth-note scale. The fifth and sixth staves contain more complex rhythmic patterns with triplets. The seventh staff concludes with a final triplet and a double bar line, followed by the initials 'D.C.'.

D.C.

FLOWING WALTZ.

Musical score for "Flowing Waltz" in G major, 3/4 time. The score consists of five staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It features a melody with eighth and sixteenth notes, starting with a piano (*p*) dynamic. The second staff begins with a forte (*f*) dynamic and includes accents (>) and slurs. The third and fourth staves continue the melodic and harmonic development. The fifth staff concludes the piece with a piano (*p*) dynamic and repeat signs. The key signature remains G major throughout.

ONE-HORSE HORNPIPE.

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

"TUNE THE OLD COW DIED ON."

D.C.

Musical notation for the first piece, featuring a single staff in common time (C) with a treble clef and a key signature of one sharp (F#). The melody consists of eighth and sixteenth notes, ending with a repeat sign and a double bar line.

VARSOVIANA.

Moderato.

Musical notation for the second piece, 'VARSOVIANA', in 3/4 time with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Moderato'. The piece features a complex melody with many triplets and dynamic markings including *p*, *f*, and *mf*. It concludes with a double bar line and the instruction 'D.C.'.

VAILLANCE POLKA MILITAIRE.

Introduction. *mf* *fz* *fz* *fz* *fz* *fz*

fz *p* *CRES.*

p *CRES.* *f*

p *mf*

ff *mf* *p*

ff *mf* *f* *S*

The image shows a musical score for 'Vaillance Polka Militaire'. It consists of seven staves of music. The first staff is the introduction, marked 'Introduction.' and 'mf', with dynamics 'fz' repeated five times. The second staff begins the main piece, marked 'POLKA.' and 'p', with a 'CRES.' marking. The third staff continues with 'p' and 'CRES.' leading to 'f'. The fourth staff has 'p' and 'CRES.' markings. The fifth staff has 'p' and 'mf' markings. The sixth staff has 'ff', 'mf', and 'p' markings. The seventh staff has 'ff', 'mf', 'f', and a section symbol 'S' at the end. The music is in 2/4 time with a key signature of one sharp (F#).

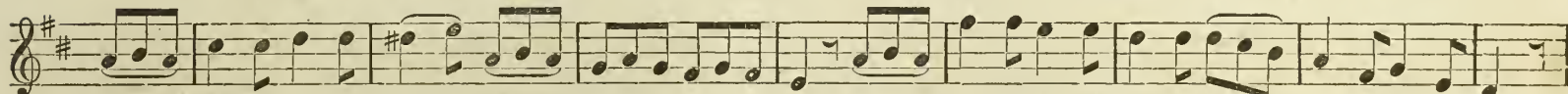
LANCER QUADRILLES.

Play the First Eight Bars before Dancing.

No. 1. 

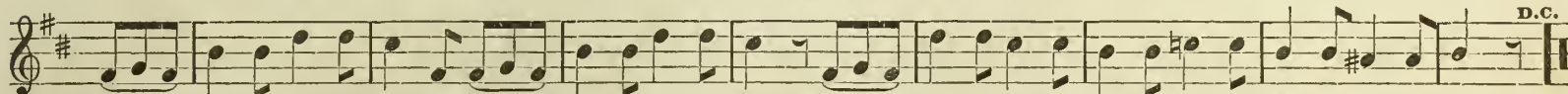
Gents balance, Ladies on the left.

Hands round the same, finish to place.




First Lady and opposite Gent, forward and return.


Turn with both hands and back to places.



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

Play four times through, finish at 

LODOISKA.

No. 2. 

* All form in two lines and retire.


Forward and turn partners; all finish to places.



First couple forward and retire.

Advance, Lady in the centre, Gents retire.

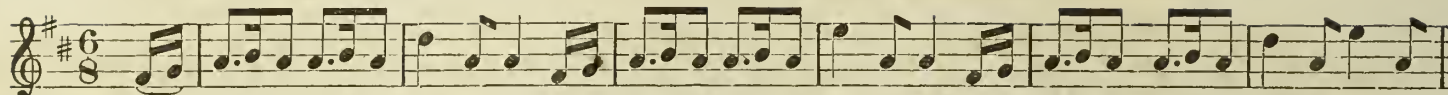


Play four times. 

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

LANCER QUADRILLES, (Continued.) LA NATIVE.

No. 3.



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



First Lady and opposite Gent advance and retire.



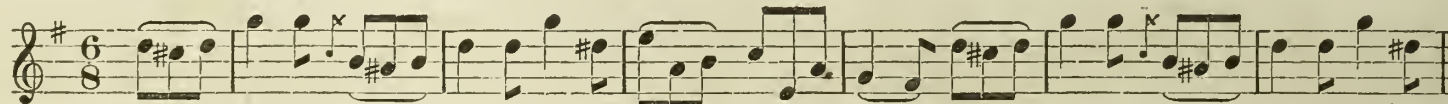
Advance, curtsy, and bow.

Gentleman retires.

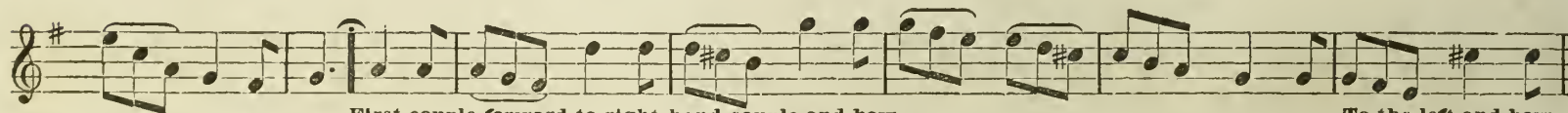
Play four times.

THE GRACES.

No. 4.

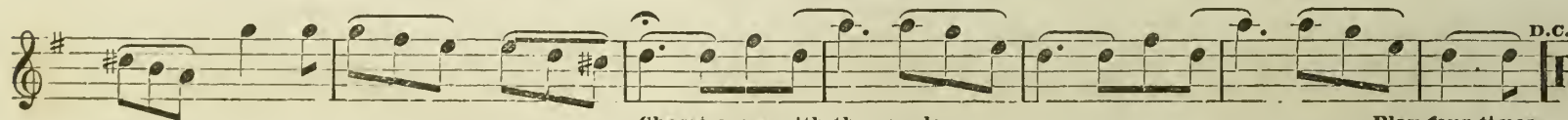


Right and left with opposite couple.



First couple forward to right-hand couple and bow.

To the left and bow.



Chassé cross with the couple.

Play four times.

LANGER QUADRILLES, (Concluded.)

No. 5. **TEMPO DE MARCH.**

Grand chain, or right and left all around.

First couple forward, half round facing the top. Couple on right advance.

Couple on the left follow.

Last couple the same.

Chassé across with partners and back again.

Ladies turn outside to the right.

Gents the same, to the left.

Couples in centre and join hands.

Four ladies form

a line, joining hands.

Gents the same opposite.

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

D.C.

ANVIL CHORUS. (IL TROVATORE.)

VERDI.

Allegro.

f *f*

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

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

f *mf* *CRES.*

3 3

TRAVIATA WALTZ.

The musical score for "Traviata Waltz" on page 51 is written in 3/8 time and the key of D major. It consists of seven staves of music. The notation includes various musical elements such as trills (tr), accents (>), dynamics (p, f, CRES.), and articulation marks (x). The piece begins with a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. The first staff contains the initial melody with a trill on the eighth note. The second staff features a piano (p) dynamic and a forte (f) dynamic. The third staff includes accents and a piano (p) dynamic. The fourth staff has trills and a piano (p) dynamic. The fifth staff shows a piano (p) dynamic. The sixth staff includes a crescendo (CRES.) marking and a piano (p) dynamic. The seventh staff concludes with trills and a piano (p) dynamic.

ROCHESTER SCHOTTISCHE.

Moderato.

mf

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

GREEN FIELDS OF AMERICA.

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

SAN FRANCISCO SCHOTTISCHE.

mf

p

f

p

D.C.

THE DEAREST SPOT IS HOME.

CANTABILE.

mf

p

mf

CRES - - - - CEN - - - - DO. *mf* *p* RIT. - -

LOMBARDI.

Andantino. $\frac{9}{8}$

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

Detailed description: This musical score is for the piece 'LOMBARDI.' It is written in treble clef with a key signature of one sharp (F#) and a 9/8 time signature. The tempo is marked 'Andantino'. The score consists of four staves. The first staff begins with a piano (*p*) dynamic. The second and third staves feature a crescendo leading to a forte (*f*) dynamic. The fourth staff continues with a mezzo-forte (*mf*) dynamic and includes the lyrics 'CRES - - - - - CEN - - - - - DO.' with a dashed line indicating a long note or a specific rhythmic pattern.

CASTA DIVA, (FROM NORMA.)

Andante. $\frac{12}{8}$

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

Detailed description: This musical score is for the piece 'CASTA DIVA, (FROM NORMA.)'. It is written in treble clef with a key signature of one sharp (F#) and a 12/8 time signature. The tempo is marked 'Andante'. The score consists of four staves. The first staff begins with a piano (*p*) dynamic and includes the marking 'CRES.' with a diamond-shaped symbol. The second and third staves feature a crescendo leading to a forte (*f*) dynamic. The fourth staff continues with a forte (*f*) dynamic and ends with a piano (*p*) dynamic.

LEONORA POLKA.

Moderato.

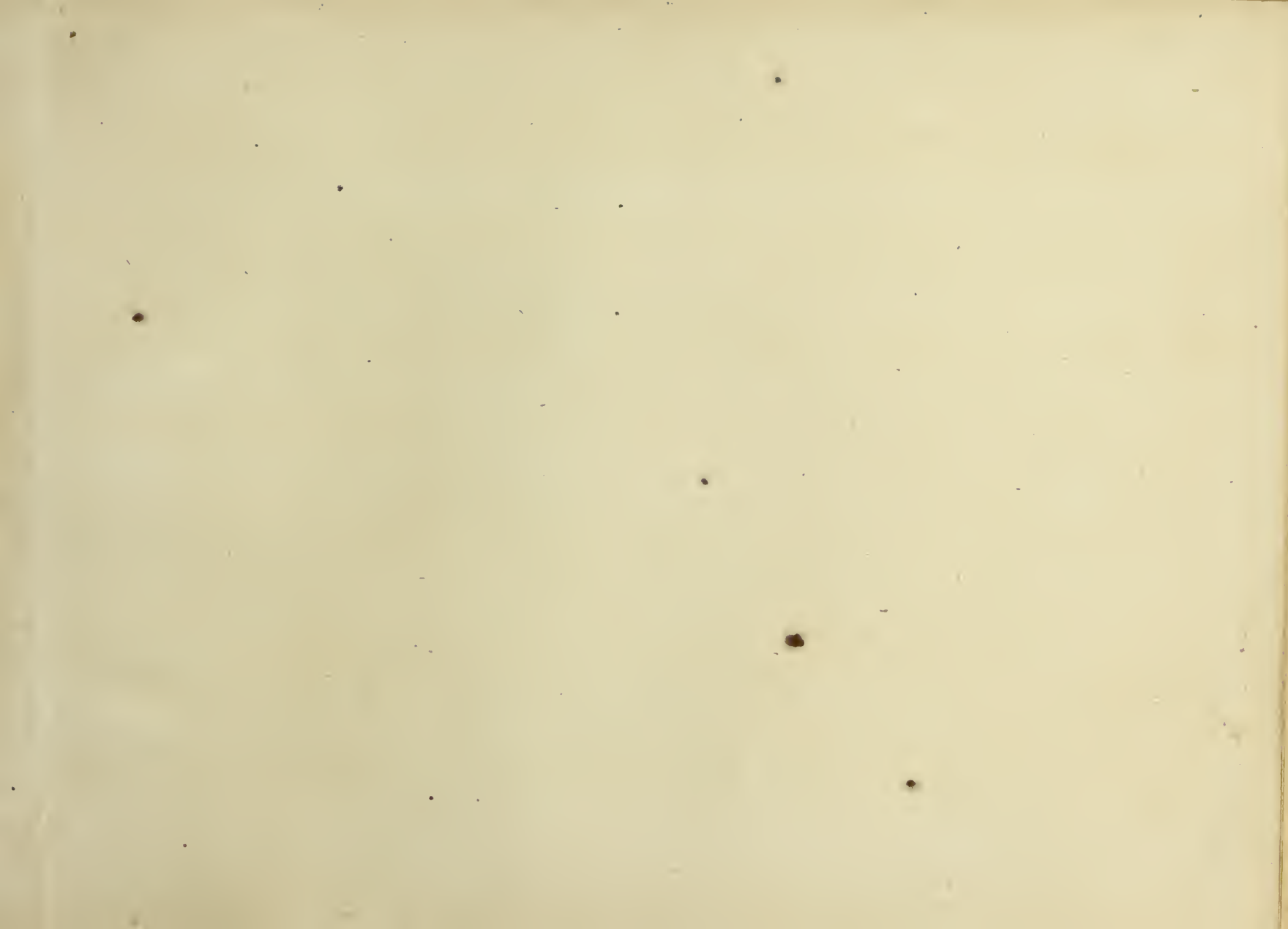
The musical score is written for a single melodic line in G major (one sharp) and 2/4 time. It is divided into two main sections: a main section and a Trio section.

Main Section: The first system begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The tempo is marked "Moderato." The dynamics are *f* (forte) and *p* (piano). The melody consists of eighth and sixteenth notes, with some triplets and slurs. The first system ends with a repeat sign and a double bar line.

Trio Section: The second system is marked "TRIO." and begins with a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The dynamics are *p* (piano) and *f* (forte). This section is characterized by frequent triplets of eighth notes. The melody continues with similar rhythmic patterns, ending with a repeat sign and a double bar line.

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