

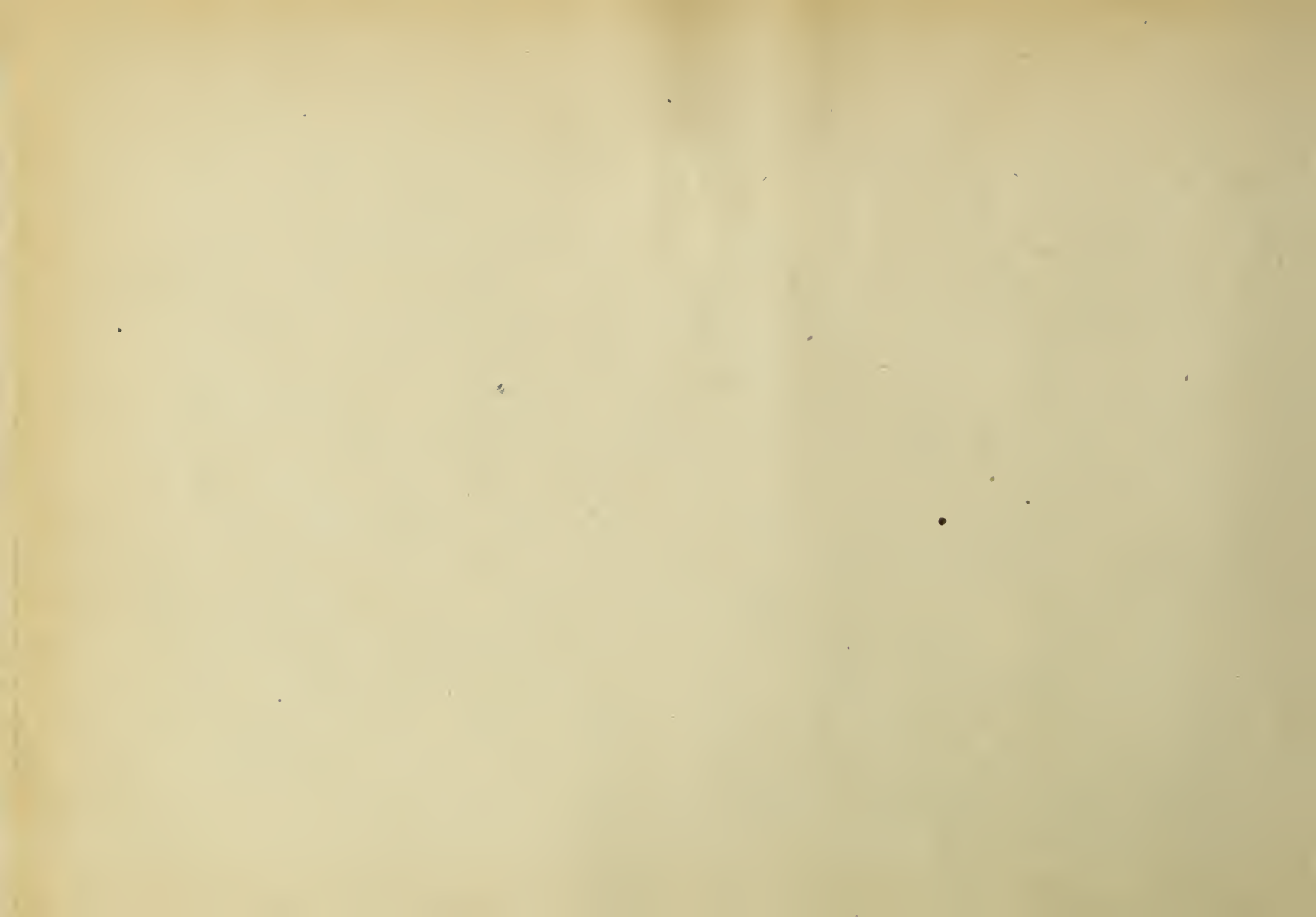


cl. 8059a/68



Oliver Ditson Co.









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WINNER'S

TUNES OF THE WORLD.

80592168

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,  
BEDOWAS, WALTZES, MARCHES,  
SCHOTTISCHES, &c. &c.

ARRANGED WITH EASY INSTRUCTIONS FOR THE

**CLARIONET.**

By SEP. WINNER.

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

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## **CLARINET.**

By **SEP. WINNER.**

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

CITY OF  
THE DISTRICT COURT OF  
NOV. 23, 1880.

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# RUDIMENTS OF MUSIC.

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

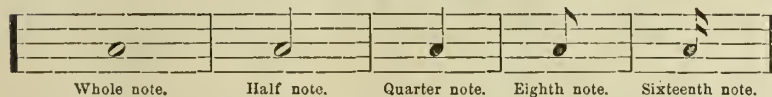
## THE STAFF.

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

Music for all instruments is written upon the staff in characters called NOTES.

Five different kinds of notes are in general use, which are formed and named as follows:—

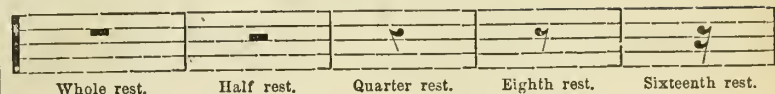
## THE NOTES.





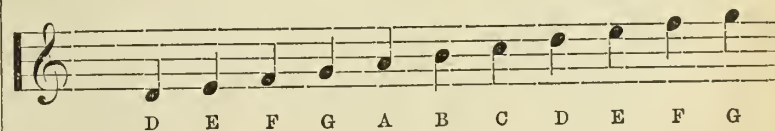
Count four to the *whole* note. Each note is but one-half the length of the preceding one.

RESTS are marks of silence corresponding with the different

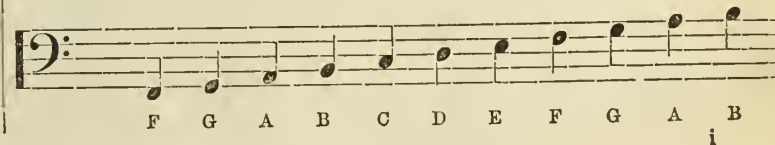
## THE RESTS.



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



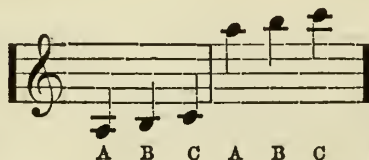
But when the Bass Clef occurs, as follows:—



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

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

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



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



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

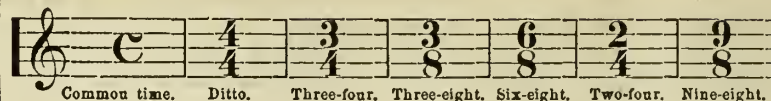
### OF TIME.

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

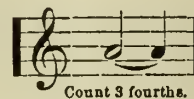
When every bar contains the *value* of a whole note, it is designated as COMMON TIME, and must be divided by four beats, or counts.

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

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

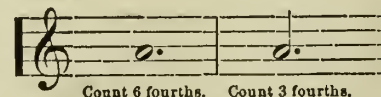


Two or more notes connected with a TIE are sustained as one note the time of all combined, thus:—

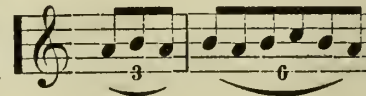


Notes of any duration can be made in this manner.


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



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

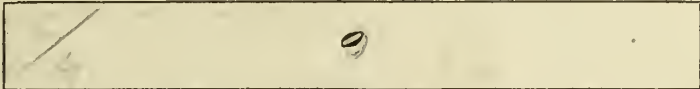
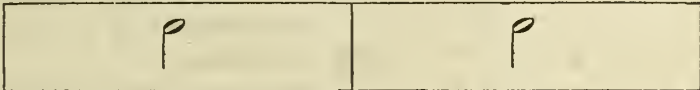






When the letters D.C. are placed over a double bar, the first part of the piece must be repeated.

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


## CHARACTERS OF THE NOTES AND THEIR PROPORTIONS.

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

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

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

RESTS.



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

GUIDE FOR THE CLARIONET.

SCALE OF THE NATURAL NOTES FOR THE CLARIONET.

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

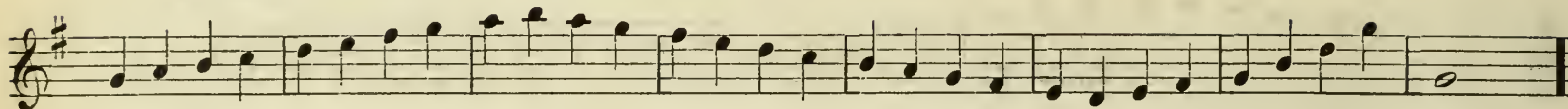


A SCALE OF FLATS AND SHARPS.

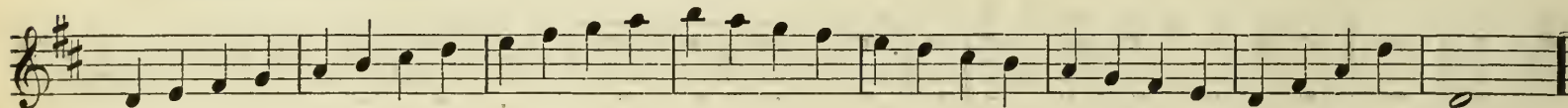
The image shows a musical score for a clarinet scale of flats and sharps, consisting of five staves. The first staff is a treble clef staff with a melodic line. The second, third, fourth, and fifth staves show fingerings for each note. The second staff uses dots for primary fingerings and circles for alternative fingerings. The third, fourth, and fifth staves use circles to indicate alternative fingerings for various notes. The scale includes notes with flats and sharps, and ends with a double bar line.

## SCALES IN THE KEYS WITH SHARPS.

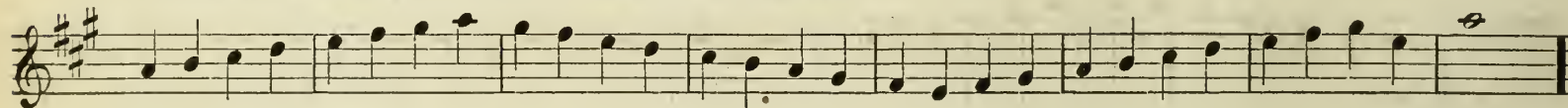
SCALE IN THE KEY OF G. F is made Sharp.



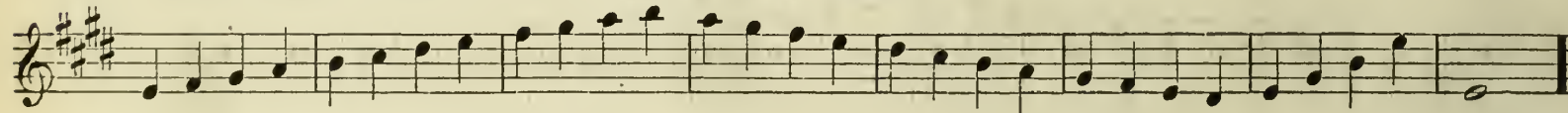
SCALE IN THE KEY OF D. F and C are made Sharp.



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



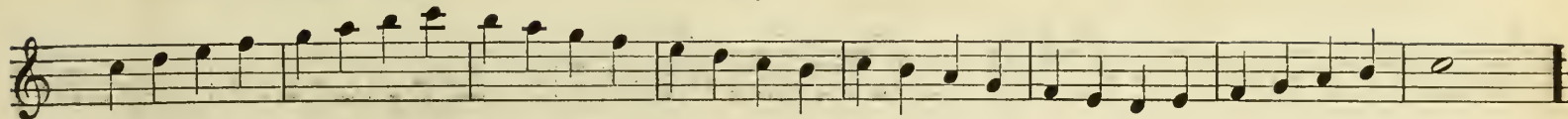
SCALE IN THE KEY OF E. F, C, G and D are made Sharp.



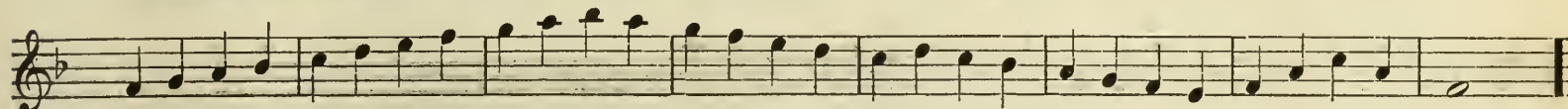
The Scales in five, six and seven Sharps, being but seldom used, are omitted.

# SCALES IN THE KEYS WITH FLATS.

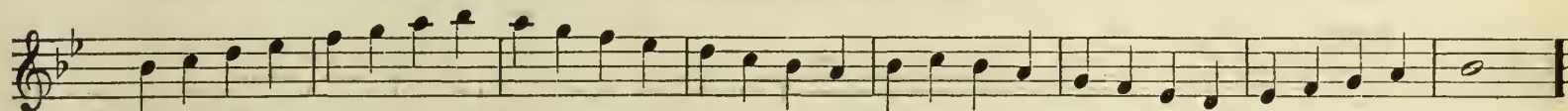
SCALE IN THE KEY OF C. Or the Natural Key.



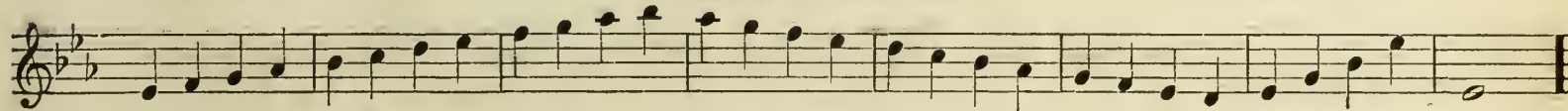
SCALE IN THE KEY OF F. B is made Flat.



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

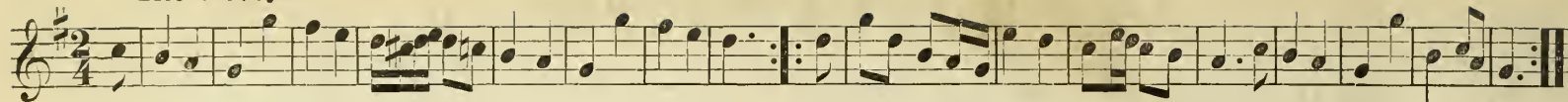


SCALE IN THE KEY OF E FLAT. B, E, and A are made Flat.



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

viii **The Reveille.**



**The General.**



**Troop, or Assembling.**



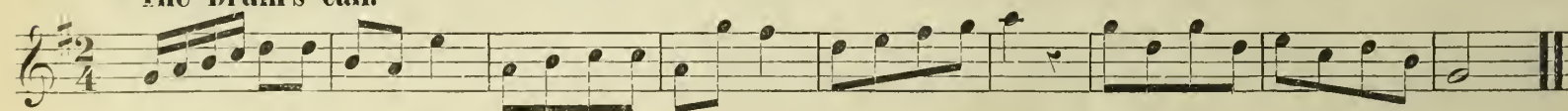
**To Arms.**



**Troop.**



**The Drum's Call.**



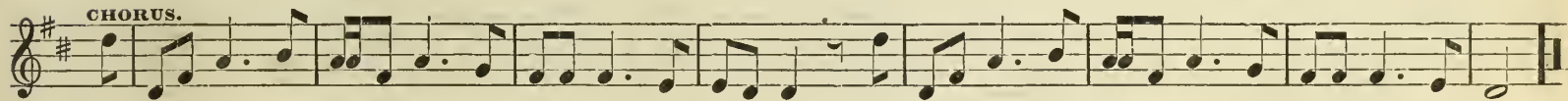
# WINNER'S TUNES OF THE WORLD.

## GIDEON'S BAND.

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

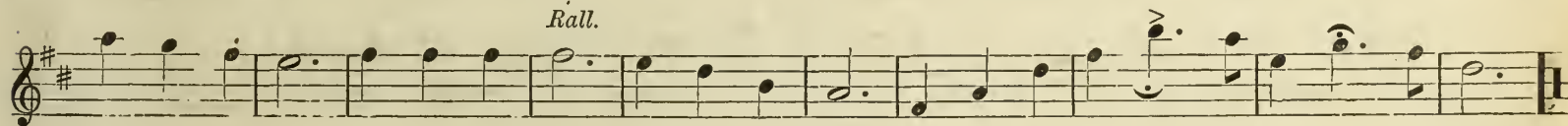
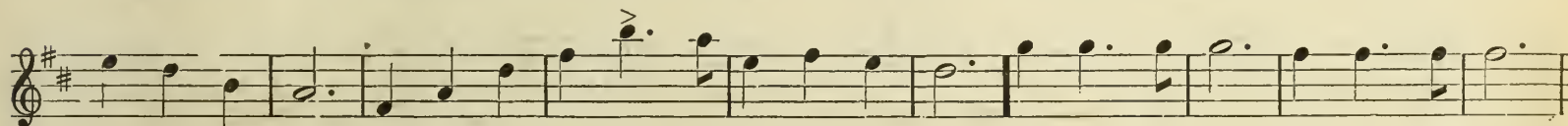
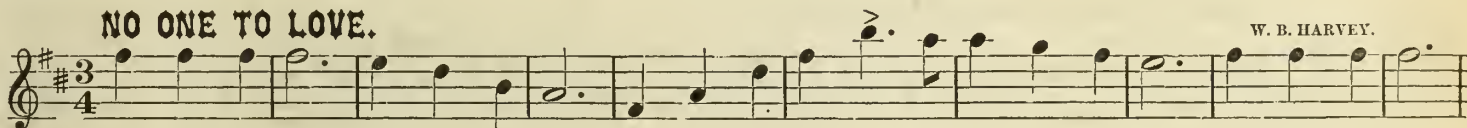


## CHORUS.



## NO ONE TO LOVE.

W. B. HARVEY.



## CARRIE LEE.

MORTON.

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

## CONTRABAND SCHOTTISCHE.

SEP. WINNER.

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

# GLORY HALLELUJAH, OR JOHN BROWN.

*p*

CHORUS.

SYMPHONY.

This section contains three staves of music. The first staff begins with a piano (*p*) dynamic marking. The second staff is labeled 'CHORUS.' and the third staff is labeled 'SYMPHONY.' The music is in treble clef with a key signature of one sharp (F#) and a common time signature (C).

# CONGRESS GRAND MARCH.

*f*

*Cres.*

D.C.

This section contains four staves of music. The first staff begins with a forte (*f*) dynamic marking. The second staff includes a crescendo (*Cres.*) marking. The third staff ends with a double bar line and the marking 'D.C.' (Da Capo). The music is in treble clef with a key signature of one sharp (F#) and a common time signature (C).

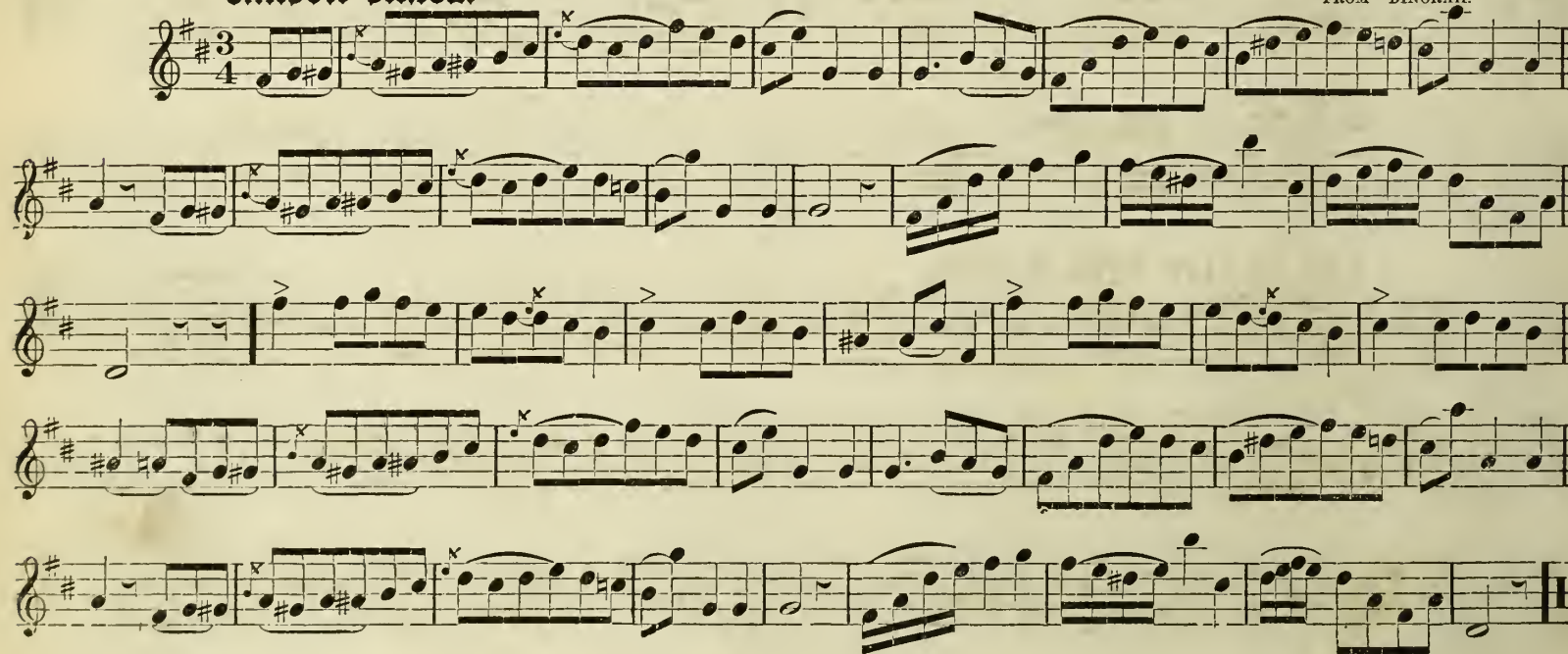
## MARYLAND, MY MARYLAND.



Musical score for "MARYLAND, MY MARYLAND." The piece is in G major (one sharp) and 3/4 time. It consists of two staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody is characterized by eighth-note patterns and dotted rhythms. The second staff continues the melody with similar rhythmic patterns and concludes with a double bar line.

## SHADOW DANCE.

FROM "DINORAIL"



Musical score for "SHADOW DANCE." The piece is in G major (one sharp) and 3/4 time. It consists of six staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody is characterized by eighth-note patterns and dotted rhythms. The second staff continues the melody with similar rhythmic patterns. The third staff continues the melody with similar rhythmic patterns. The fourth staff continues the melody with similar rhythmic patterns. The fifth staff continues the melody with similar rhythmic patterns. The sixth staff continues the melody with similar rhythmic patterns and concludes 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 melody starts with a quarter note G4, followed by quarter notes A4, B4, and C5. The second staff features a piano (*p*) dynamic and includes sixteenth-note triplets. The third staff has a forte (*f*) dynamic and includes a piano (*p*) dynamic section. The fourth staff features a forte (*f*) dynamic and includes trills (*tr*) and a piano (*p*) dynamic section.

# 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 melody starts with a quarter note G4, followed by quarter notes A4, B4, and C5. The second staff features a piano (*p*) dynamic and includes a mezzo-forte (*mf*) dynamic section. The third staff features a piano (*p*) dynamic and includes a forte (*f*) dynamic section.

## FOLKS THAT PUT ON AIRS.

W. H. COULSTON.

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


## RONDO POLKA.

SEP. WINNER.

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

BONNIE BLUE FLAG.

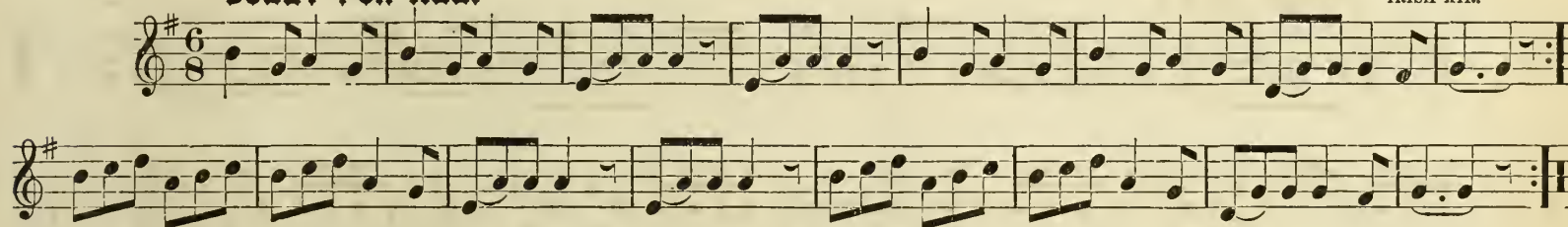
"SECESSII" SONG.



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

BULLY FOR ALL.


IRISH AIR.



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

THE COSY NOOK.

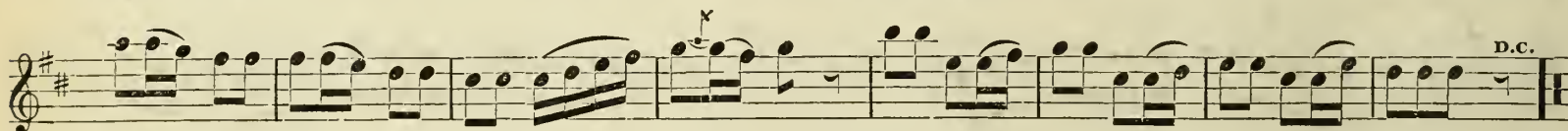
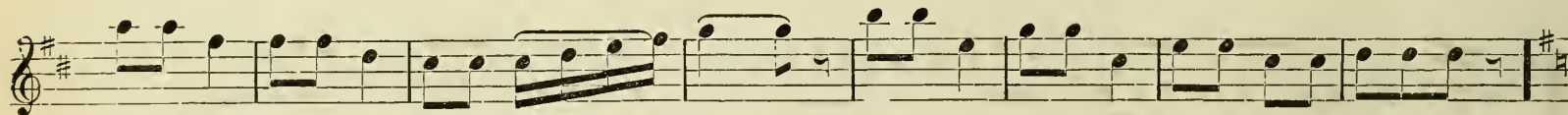
ALICE HAWTHORNE.



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

## CARPENTER'S PLAIN COTILLIONS.

No. 1.

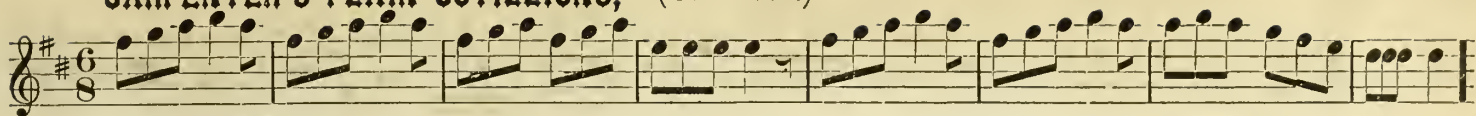


## FORWARD TWO.

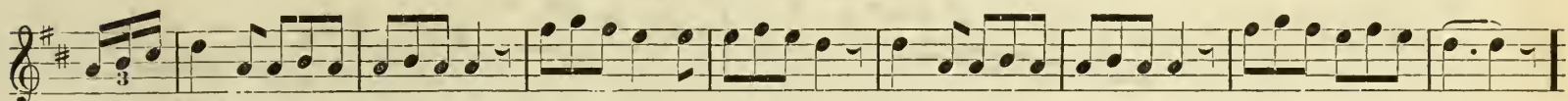
No. 2.



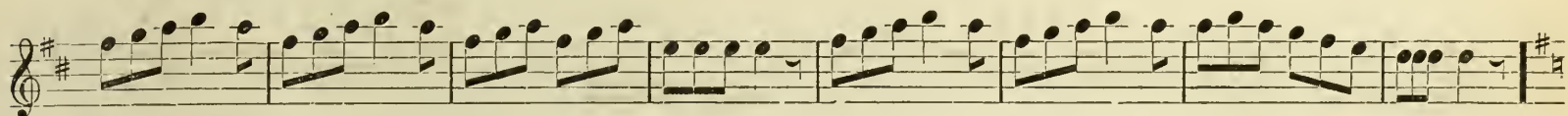
# CARPENTER'S PLAIN COTILLIONS, (Continued.)

No. 3. 

Forward four.



Right hand across.

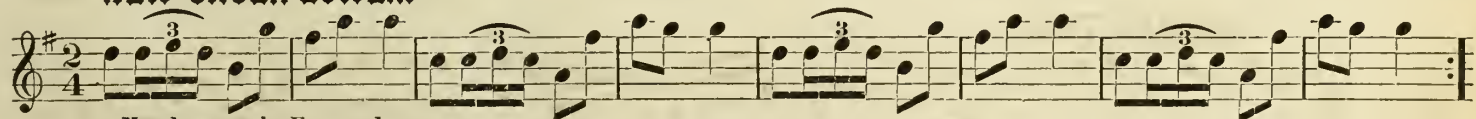


Balancé.

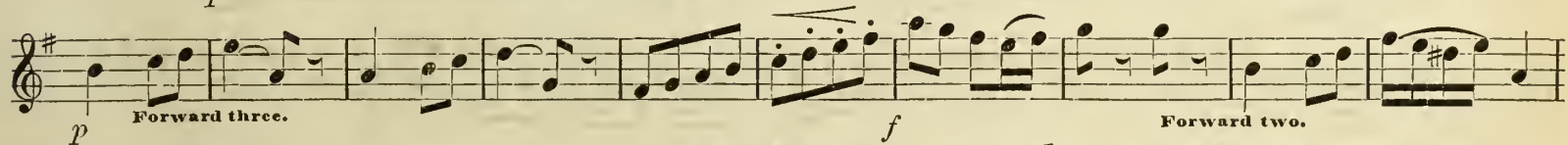


Forward two.

## NEW CAULIFLOWER.

No. 4. 

*p* Hands around. Forward one.



Forward three.

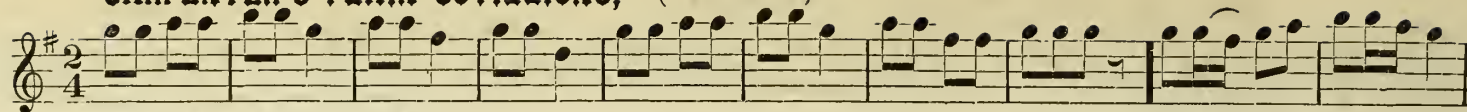
Forward two.



D.C.

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

No. 5.

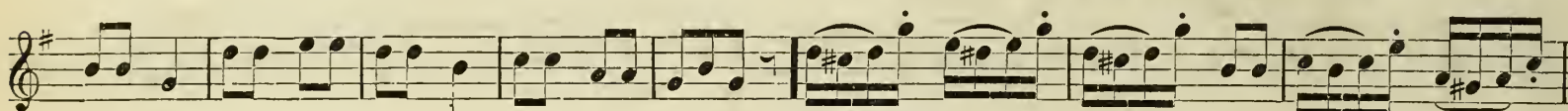


Balancé all. Ladies to the right.

Hands around.



Right and left sides.



Swing corners.

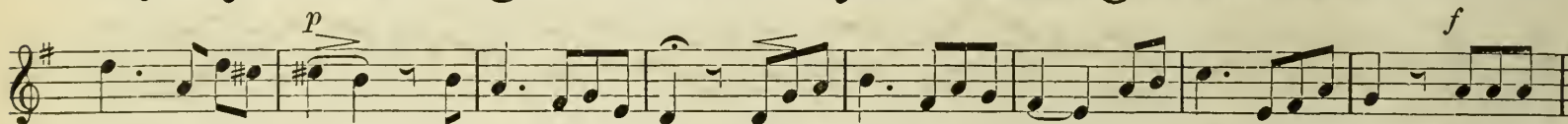


D.C.

## KISSING THROUGH THE BARS.

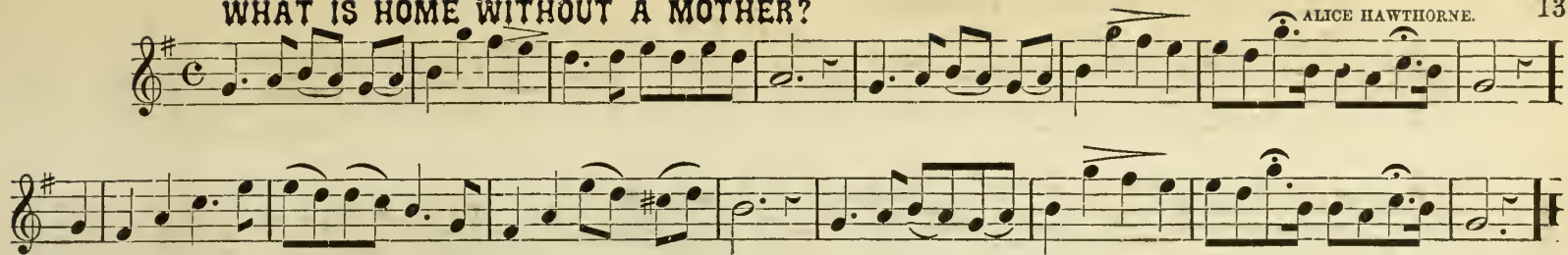
JOS. WOOD, JR.

Allegretto.

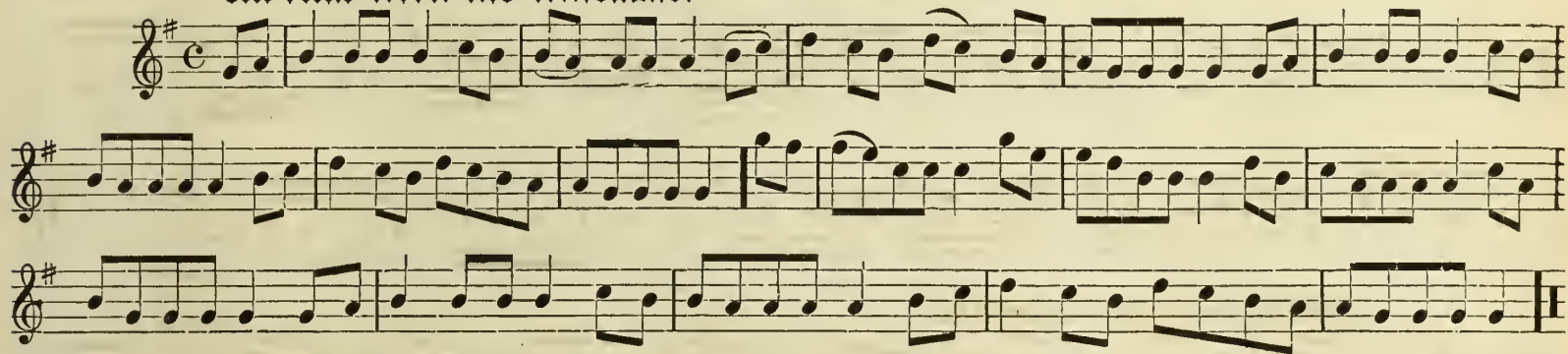


WHAT IS HOME WITHOUT A MOTHER?

ALICE HAWTHORNE.



CAPTAIN WITH HIS WHISKERS.



BONAPARTE OVER THE RHINE.



## ELLSWORTH'S FUNERAL MARCH.

SEP. WINNER.

The musical score is written for a single melodic line in G major (one sharp) and 3/4 time. It consists of six staves of music. The first staff begins with a piano (*p*) dynamic and features a series of eighth-note patterns with slurs and accents. The second and third staves continue this melodic line. The fourth staff is marked "Trio" and begins with a forte (*f*) dynamic, showing a change in the rhythmic pattern to include more quarter notes and rests. The fifth staff returns to a piano (*p*) dynamic and includes a section with dotted rhythms. The sixth staff concludes the piece with a final cadence. The score includes various musical notations such as slurs, accents, and dynamic markings.



EVER OF THEE.

FOLEY HALL.

Musical score for 'EVER OF THEE.' in G major, 3/4 time. The score consists of four staves. The first staff begins with a piano (*p*) dynamic. The second staff has a mezzo-forte (*mf*) dynamic. The third staff includes a crescendo (*Cres.*) and a forte (*f*) dynamic. The fourth staff starts with a forte (*f*) dynamic and ends with a mezzo-forte (*mf*) dynamic. The word 'SYMPHONY.' is written below the fourth staff.

ROCK BESIDE THE SEA.

C. C. CONVERSE.

Musical score for 'ROCK BESIDE THE SEA.' in G major, 3/4 time. The score consists of three staves. The first staff begins with a piano (*p*) dynamic. The second staff includes a ritardando (*Ritard.*) and a tempo (*Tempo.*) marking. The third staff includes an anima (*Anima.*) marking and a ritardando (*Ritard.*) marking.

## WILLIAMSPORT SCHOTTISCHE.

SEP. WINNER

Williamsport Schottische musical score, 2/4 time signature, key of D major. The score consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It features a series of eighth and sixteenth notes with various dynamics including *p* (piano), *f* (forte), and *Cres.* (Crescendo). The second staff continues the melody with similar rhythmic patterns and dynamics. The third staff shows a change in dynamics, including *p* and *f*. The fourth staff concludes the piece with a *D.C.* (Da Capo) instruction.

## JENNY, DARLING JENNY.

ALICE HAWTHORNE.

Jenny, Darling Jenny musical score, 3/4 time signature, key of D major. The score consists of three staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It features a series of eighth and sixteenth notes with dynamics including *p* (piano) and *mf* (mezzo-forte). The second staff continues the melody with similar rhythmic patterns and dynamics. The third staff is labeled 'CHORUS.' and features a series of eighth and sixteenth notes with dynamics including *f* (forte) and *p* (piano).

# GISELLE SCHOTTISCHE QUADRILLES.

No. 1.

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

No. 2.

The second piece, No. 2, is also in 2/4 time with a key signature of one sharp (F#). It consists of three staves of music. The first staff begins with a treble clef, a sharp sign, and a 2/4 time signature. The melody features a mix of eighth and sixteenth notes. The second and third staves continue the piece with similar rhythmic patterns. The third staff ends with a double bar line.

## GISELLE SCHOTTISCHE QUADRILLES, (Continued.)

No. 3.



First system of musical notation for No. 3, featuring 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, including a triplet of eighth notes in the fourth measure.



Third system of musical notation for No. 3, including a triplet of eighth notes in the first measure and a **D.C.** marking at the end of the system.

No. 4.



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

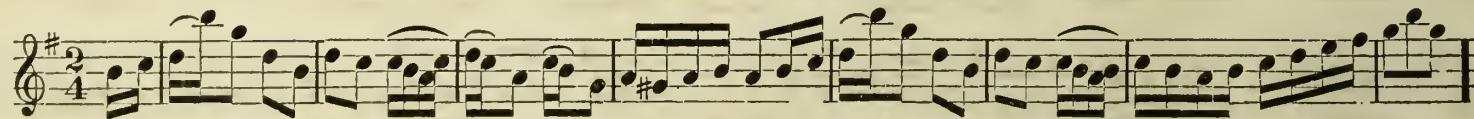


Second system of musical notation for No. 4, continuing the melody with eighth and sixteenth notes.



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

No. 5.



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

GISELLE SCHOTTISCHE QUADRILLES, (Concluded.)

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

TIC-TAC POLKA.

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

Commence with tap of the snare-drum.

# U. S. REVEILLE.

Compiled by Wm. G. STEVENSON.

## THREE CAMPS.

No. 1.

Musical notation for 'THREE CAMPS' No. 1. It consists of two staves. The first staff is in treble clef, key of D major (one sharp), and 2/4 time. The second staff is also in treble clef, key of D major, and 2/4 time, and includes a 'Snare-drum' part with rhythmic patterns.

## SLOW SCOTCH.

No. 2.

Musical notation for 'SLOW SCOTCH' No. 2. It consists of two staves. The first staff is in treble clef, key of D major (one sharp), and common time (C). The second staff is also in treble clef, key of D major, and common time, and includes a 'Snare-drum' part with rhythmic patterns.

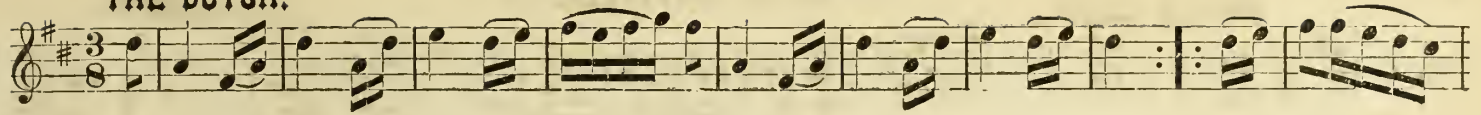
## AUSTRIAN.

No. 3.

Musical notation for 'AUSTRIAN' No. 3. It consists of three staves. The first staff is in treble clef, key of D major (one sharp), and 2/4 time. The second staff is also in treble clef, key of D major, and 2/4 time. The third staff is also in treble clef, key of D major, and 2/4 time, and includes a 'Snare-drum' part with rhythmic patterns.

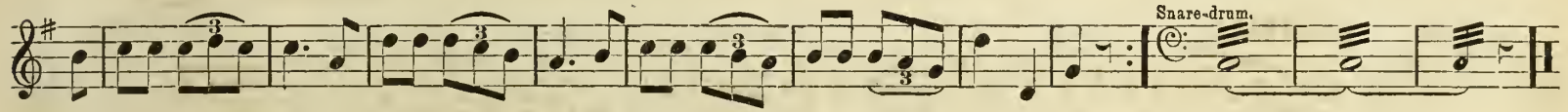
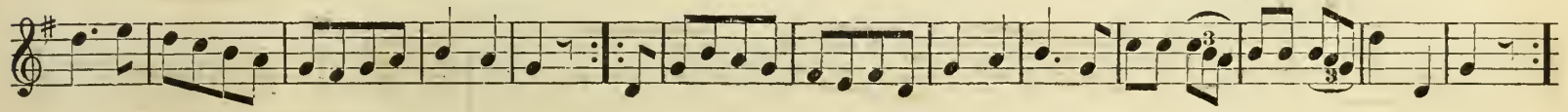
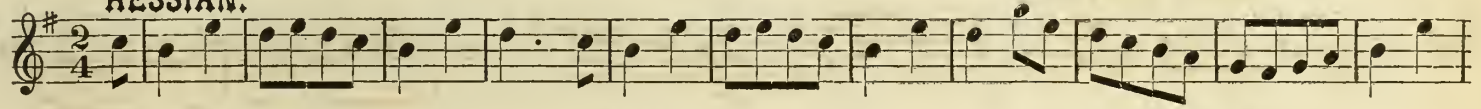
THE DUTCH.

No. 4.



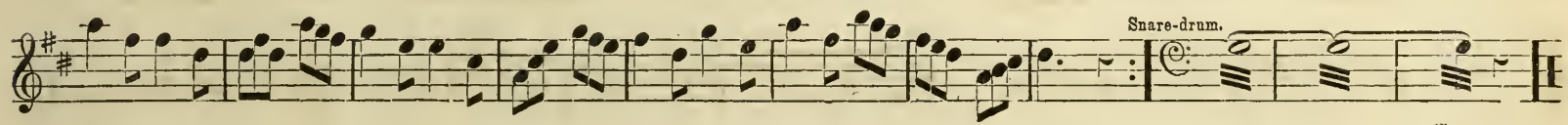
HESSIAN.

No. 5.



DOUBLE DRAG.

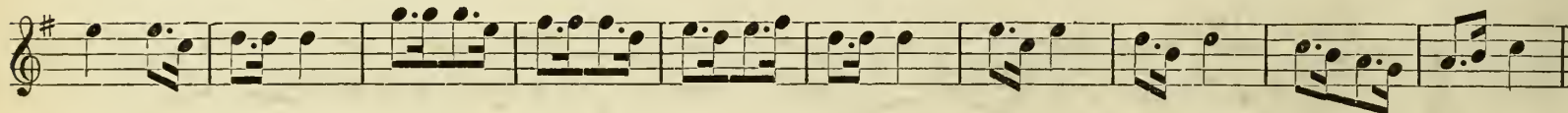
No. 6.



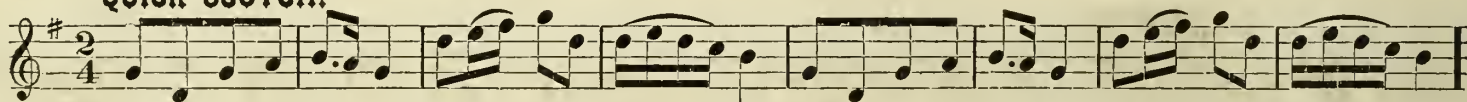
## U. S. REVEILLE, (Concluded.)

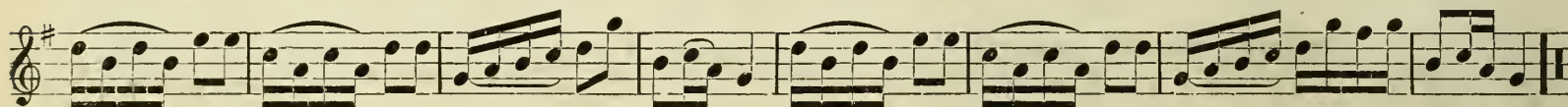
## SINGLE DRAG.

No. 7. 

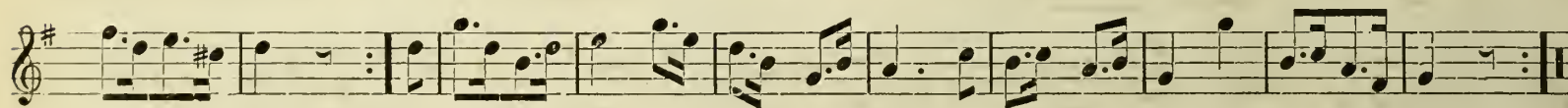



## QUICK SCOTCH.

No. 8. 



No. 9. 



Snare-drum.

THREE CAMPS. FINALE.



## DOUBLINGS.

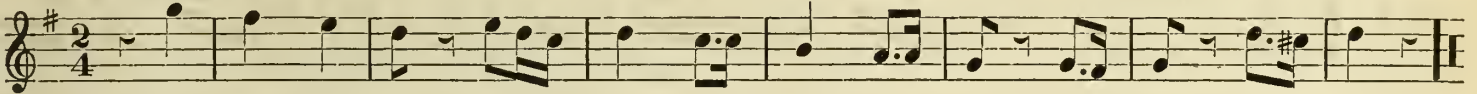
No. 1. 

## QUICK TIME.

No. 2. 





## DOUBLINGS.

No. 3. 

## POTOMAC GRAND MARCH.

No. 4. 



DOUBLINGS.

U. S. TATTOO, (Continued.)

No. 5.

DUTCH.

No. 6.

DOUBLINGS.

No. 7.

QUICK TIME.

No. 8.

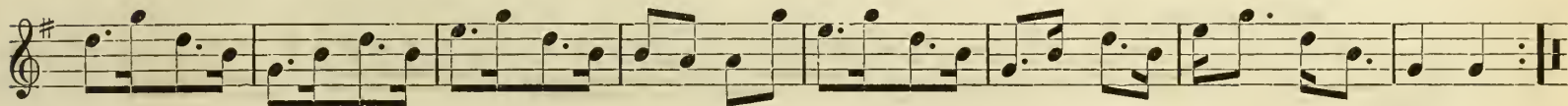
DOUBLINGS.

U. S. TATTOO, (Concluded.)

No. 9. 

SINGLE DRAG.

No. 10. 



THE RETREAT.

No. 11. 



ROGUE'S MARCH.

No. 12. 



## THE GENERAL.

## ARMY CALLS.

PRESTO.

No. 1.

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

## THE ASSEMBLY.

No. 2.

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

## TO THE COLOR.

No. 3.

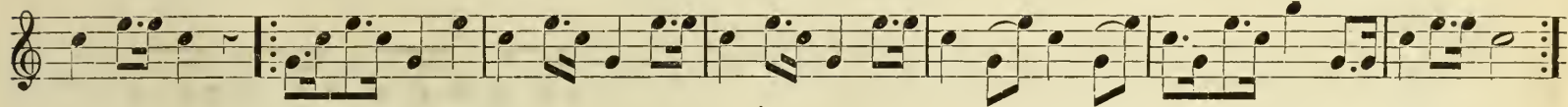
Musical score for 'To the Color' in 3/8 time. The tempo is indicated as 80 = ♩. The score consists of three staves. The first staff begins with a treble clef and a 3/8 time signature. The music features a series of eighth and sixteenth notes, with some notes beamed together. The second and third staves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

COMMON TIME WALK. ARMY CALLS, (Continued.)

No. 4.

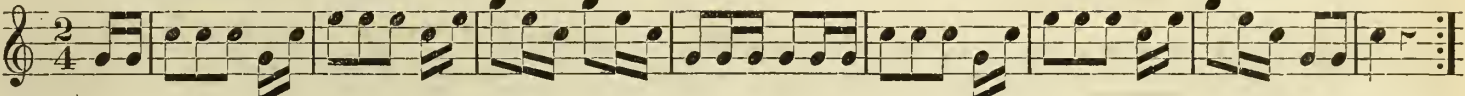


80 = ♩

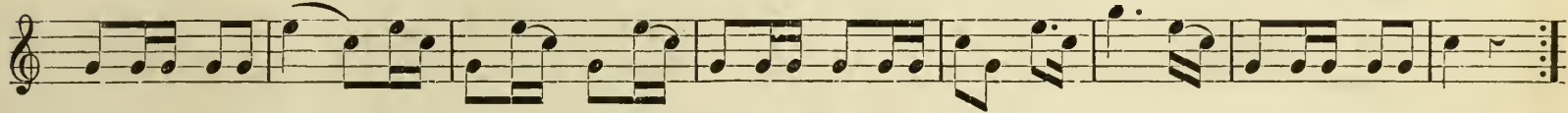


QUICK STEP--TROT.

No. 5.



110 = ♩



THE REVEILLE.

No. 6.



110 = ♩



D.C.

THE RETREAT.

No. 7.



76 = ♩

## THE TATTOO.

## ARMY CALLS, (Continued.)

No. 8.

90 = ♩

## TO RECALL DETACHMENTS.

No. 9.

100 = ♩

## BUGLER'S CALL.

No. 10.

160 = ♩

## COME FOR ORDERS.

No. 11.

1st Sergeants. Sergeants. Corporals.

ARMY CALLS, (Continued.)

DOUBLE QUICK, MARCH.

No. 12.

THE RUN.

No. 13.

FORWARD, MARCH.

No. 14.

HALT.

No. 15.

MARCH IN RETREAT.

No. 16.

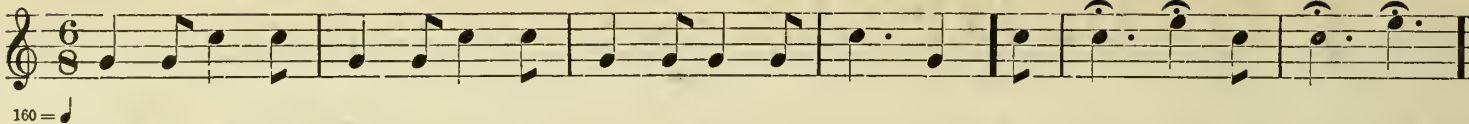
COMMENCE FIRING.

No. 17.

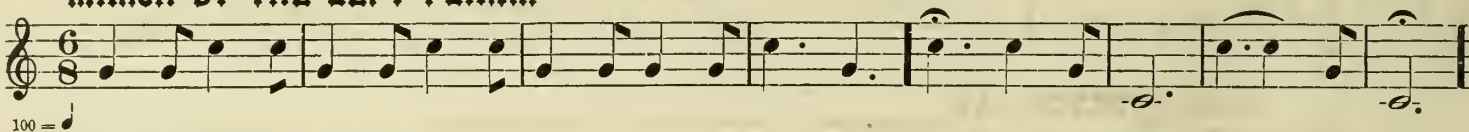
CEASE FIRING.

No. 18.

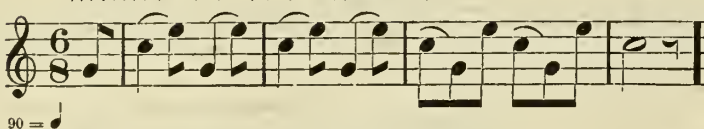
MARCH BY THE RIGHT FLANK. ARMY CALLS. (Concluded.)

No. 19. 

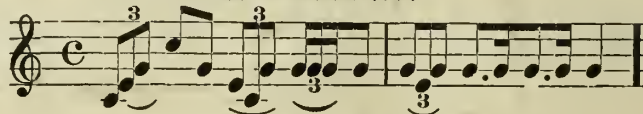
MARCH BY THE LEFT FLANK.

No. 20. 

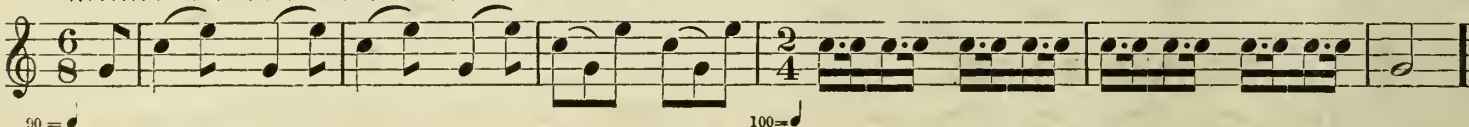
RALLY ON THE RESERVE.

No. 21. 

BOOTS AND SADDLES.

No. 22. 

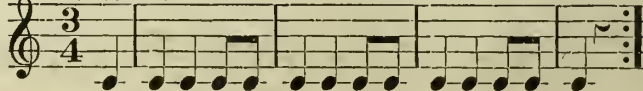
RALLY ON THE BATTALION.

No. 23. 

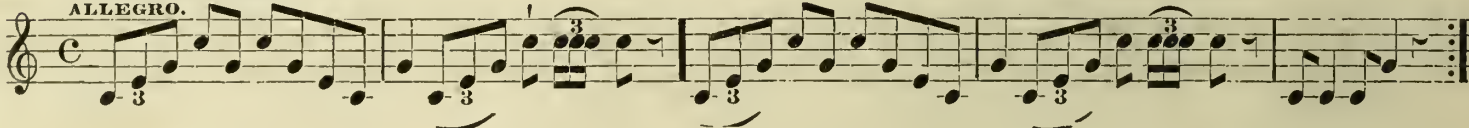
TO HORSE--FALL IN.  
PRESTISSIMO.

No. 24. 

THE CHARGE.  
VIVACE.

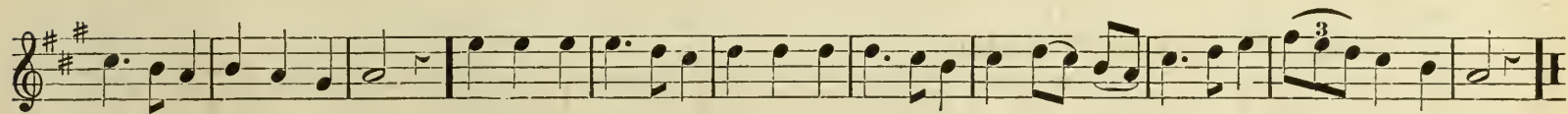
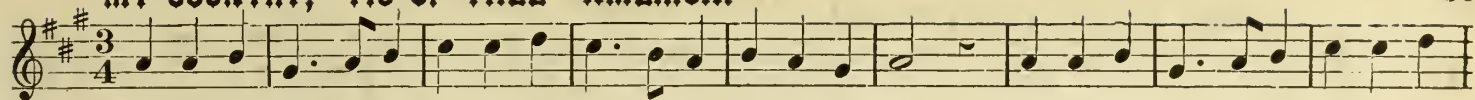
No. 25. 

STABLE CALL.  
ALLEGRO.

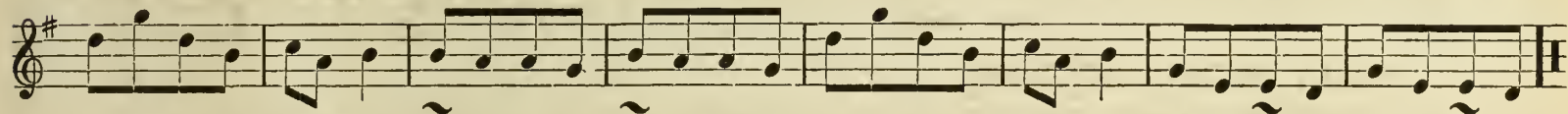
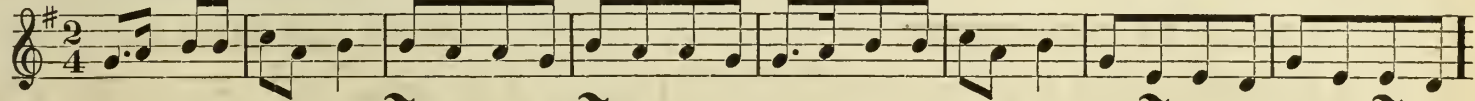
No. 26. 



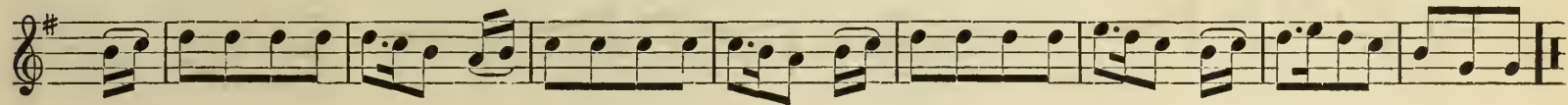
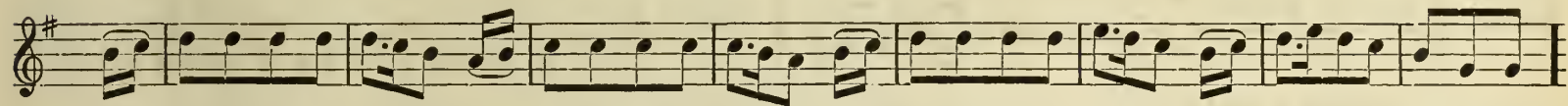
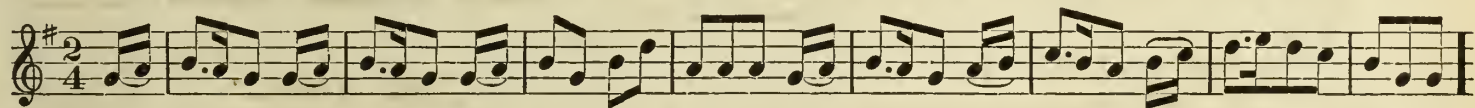
MY COUNTRY, 'TIS OF THEE--AMERICA.



INDEPENDENCE DAY.



OUR FLAG IS THERE.



## MARSEILLES HYMN.

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

## STAR-SPANGLED BANNER.

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

**CHORUS.** *Rall.*

THE BANNER OF THE SEA.

Musical score for "THE BANNER OF THE SEA." in G major, 2/4 time. The score consists of four staves. The first three staves contain the main melody, and the fourth staff is labeled "CHORUS." and contains a shorter melodic phrase. The key signature has one sharp (F#), and the time signature is 2/4. The melody is written in treble clef. The first staff begins with a treble clef, a key signature of one sharp, and a time signature of 2/4. The music features a mix of eighth and sixteenth notes, with some rests. The fourth staff ends with a double bar line and a fermata over a triplet of eighth notes.

COLUMBIA THE GEM OF THE OCEAN.

Musical score for "COLUMBIA THE GEM OF THE OCEAN." in G major, common time. The score consists of three staves. The first staff begins with a treble clef, a key signature of one sharp, and a common time signature (C). The melody is written in treble clef and features a mix of eighth and sixteenth notes, with some rests. The second and third staves continue the melody. The third staff ends with a double bar line and a fermata over a quarter note.

## HAIL COLUMBIA.

Musical score for "Hail Columbia" in G major (one sharp) and common time (C). 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 a single line. The second staff contains a triplet of eighth notes, a trill (tr), and another triplet of eighth notes. The third staff continues the melody. The fourth staff concludes with a double bar line and repeat dots.

## YANKEE DOODLE.

Musical score for "Yankee Doodle" in G major (one sharp) and 2/4 time. The score consists of three staves 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 a single line. The second staff continues the melody. The third staff concludes with a double bar line and repeat dots.

"CONTRABANDS" JIG.

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

FIRST MAZOURKA QUADRILLES.

Introduction.  
No. 1.

Musical notation for the Introduction, No. 1. It is in treble clef, key of D major, and 3/4 time. The notation features a sequence of eighth and quarter notes, with a repeat sign at the end.

MAZOURKA. *f*

Musical notation for the Mazourka Quadrilles. The piece is in treble clef, key of D major, and 3/8 time. It consists of six staves of music. The notation includes various rhythmic patterns such as eighth and sixteenth notes, rests, and slurs. There are also dynamic markings like *f* and *sfz*, and articulation marks like accents and staccato. The piece concludes with a double bar line and a repeat sign.

## FIRST MAZOURKA QUADRILLES, (Continued.)

No. 2.

*f* *f* Four times with repeats.

No. 3.

First time twice. Second time once.

D.C.

FIRST MAZOURKA QUADRILLES, (Concluded.)

Repeat three times.

No. 4.

No. 5.

## CLARA POLKA.

Moderato.

The musical score for "Clara Polka" is written in 2/4 time with a key signature of one sharp (F#). It is marked "Moderato." and consists of four staves. The first staff contains the melody, which is characterized by eighth-note patterns and occasional sixteenth-note runs. The second, third, and fourth staves provide accompaniment, primarily using eighth and sixteenth notes. The piece concludes with a double bar line and the instruction "D.C." (Da Capo).

## I'M LEAVING THEE IN SORROW, ANNIE.

Andante.

The musical score for "I'm Leaving Thee in Sorrow, Annie" is written in 3/4 time with a key signature of one sharp (F#). It is marked "Andante." and consists of three staves. The first staff contains the melody, which is slower and more expressive than the polka above. The second and third staves provide accompaniment. The piece concludes with a double bar line.



COLEMAN'S UNIVERSAL SCHOTTISCHE.

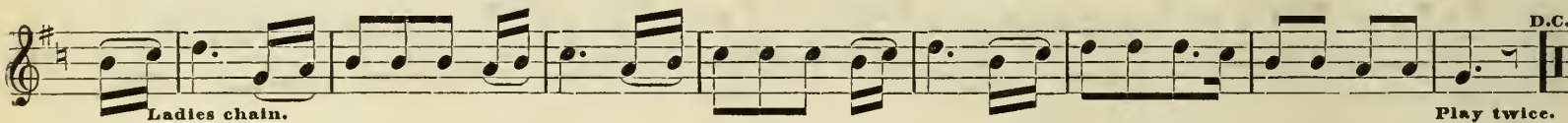
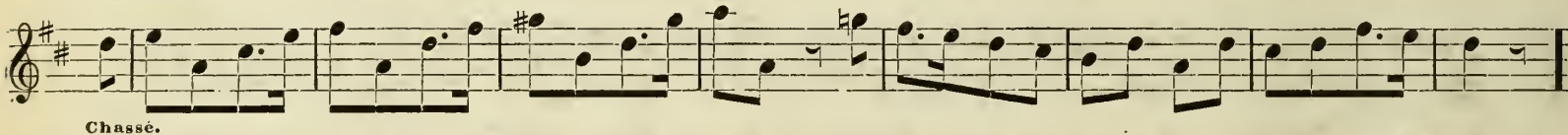
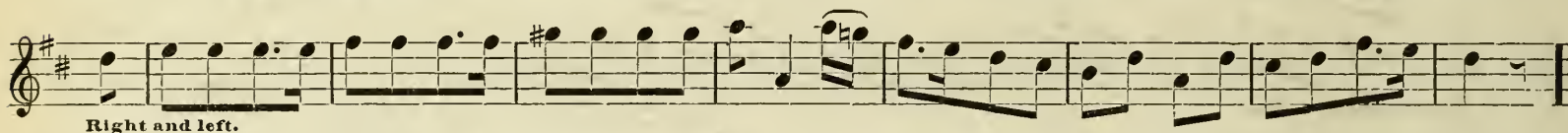
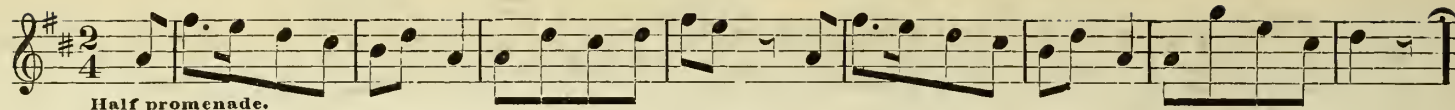
A musical score for a Schottische in 2/4 time, key of D major. It consists of five staves of music. The first staff is the melody, featuring eighth and sixteenth notes with some grace notes. The second and third staves are a pair of treble clef accompaniment parts, with the second staff containing more complex rhythmic patterns. The fourth and fifth staves are a pair of bass clef accompaniment parts. The piece concludes with a double bar line and the marking 'D.C.' (Da Capo).

JOB STOLE A TURKEY.

A musical score for a jig in 2/4 time, key of D major. It consists of two staves of music. The first staff is the melody, starting with a 'Fig.' (Figure) marking and featuring eighth and sixteenth notes with accents. The second staff is a treble clef accompaniment part with a similar rhythmic pattern. The piece concludes with a double bar line, a '4' over a circle, and the marking 'D.C.' (Da Capo).

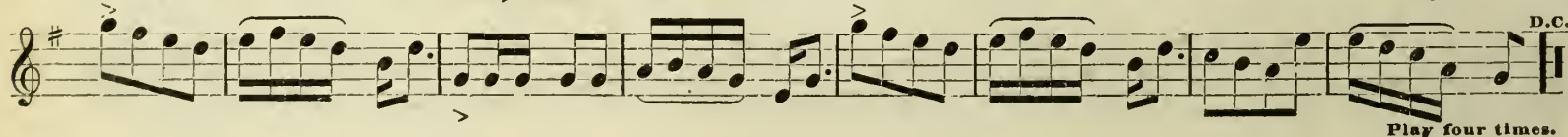
## JOVIAL COTILLONS. RAT-CATCHER'S DAUGHTER.

No. 1.



## ROOT, HOG, OR DIE!

No. 2.



JOVIAL COTILLONS. (Concluded.)

No. 3.

*p* Forward four.

*f* Right hand across. *p*

*p* Balancé.

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

RATAPLAN. (FANCY COTILLON.)

No. 4.

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

Forward four.

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

## DANCER'S VARSOYIANA.

BY PERMISSION OF JOS. E. WINNER.

Moderato.

*p*

*f* *p* *f*

*p*

*Dolce.*

*p*

# DAWN WALTZ.

Scherzo.

The musical score is written for a single melodic line in treble clef, with a key signature of one sharp (F#) and a 3/8 time signature. The piece is marked 'Scherzo' and begins with a dynamic of *mf*. The notation includes several triplet markings (indicated by a '3' in a circle) and various articulations such as accents and slurs. The score is organized into seven staves. The first staff contains the initial melodic phrase with triplet figures. The second staff continues the melody with similar triplet patterns. The third and fourth staves feature a more rhythmic, eighth-note pattern with accents. The fifth and sixth staves return to a melodic line with triplet figures. The seventh staff concludes the section with a final melodic phrase and a double bar line, followed by the instruction 'D.C.' (Da Capo).

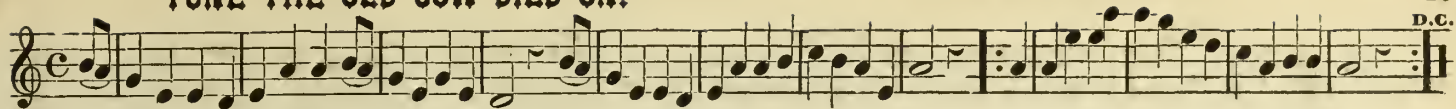
## FLOWING WALTZ.

Musical score for "Flowing Waltz" in G major, 3/4 time. The score consists of five staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The first measure is marked with a piano (*p*) dynamic. The second staff is marked with a forte (*f*) dynamic. The third and fourth staves continue the melody with various dynamics and articulations. The fifth staff concludes the piece with a piano (*p*) dynamic. The score includes various musical notations such as slurs, accents, and dynamic markings.

## ONE-HORSE HORNPIPE.

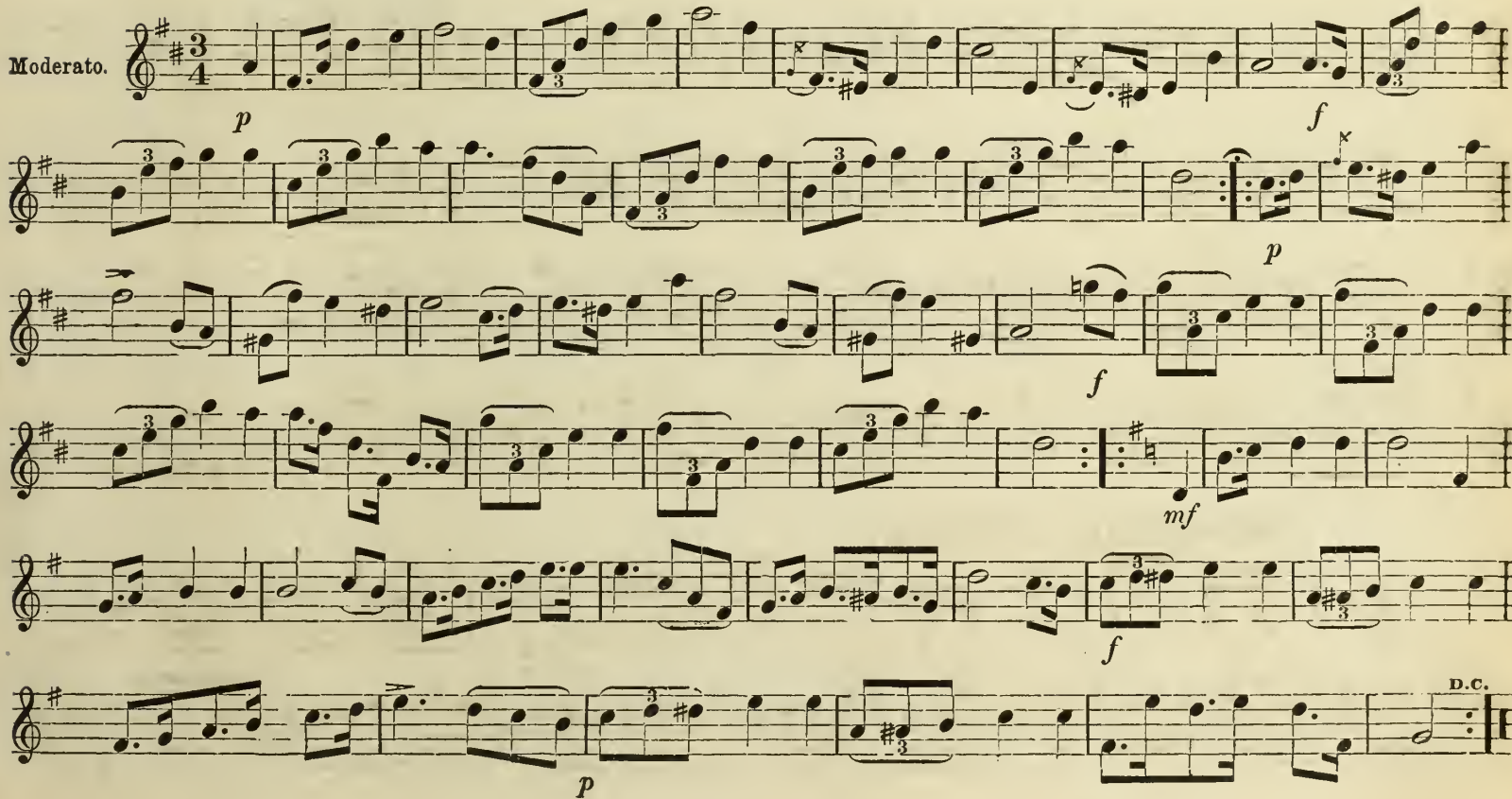
Musical score for "One-Horse Hornpipe" in G major, 2/4 time. The score consists of two staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The piece is characterized by a fast, rhythmic melody with many sixteenth notes. The second staff continues the melody with similar rhythmic patterns. The score includes various musical notations such as slurs and accents.

"TUNE THE OLD COW DIED ON."



VARSOVIANA.

Moderato.



## VAILLANCE POLKA MILITAIRE.

Introduction

*mf* *fz* *fz* *fz* *fz* *fz*

*p* **POLKA.** *fz* **CRES.** *f* **CRES.**

*p* *mf*

*ff* *mf* *p*

*ff* *mf* *f*

The score consists of seven staves of music in G major and 2/4 time. The first staff is an introduction marked *mf* with five *fz* markings. The second staff begins the main piece, marked **POLKA.** with a section sign (§), *p*, and *fz*. It includes a **CRES.** marking and ends with a *f* dynamic. The third staff continues with *p*, *fz*, and **CRES.** markings. The fourth staff features *fz* markings and *f* dynamics. The fifth staff has *p* and *mf* dynamics. The sixth and seventh staves feature *ff*, *mf*, and *p* dynamics, with the seventh staff ending with a section sign (§).



# LANGER QUADRILLES.

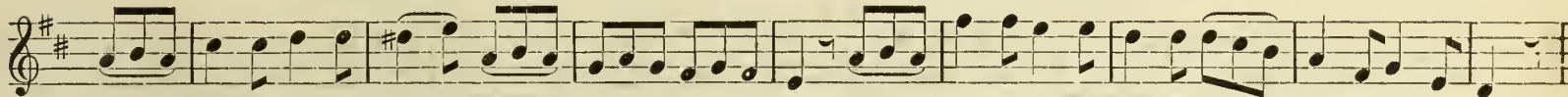
Play the First Eight Bars before Dancing.

No. 1.



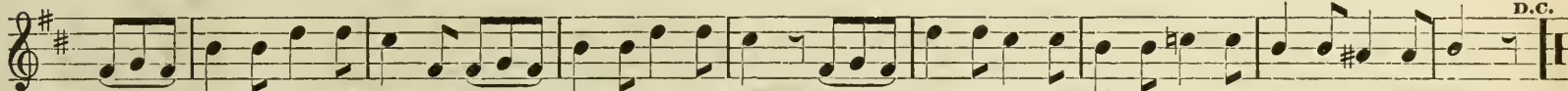
Gents balance, Ladies on the left.

Hands round the same, finish to place.



First Lady and opposite Gent, forward and return.

Turn with both hands and back to places.



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

Play four times through, finish at ♩.

# LODOISKA.

No. 2.



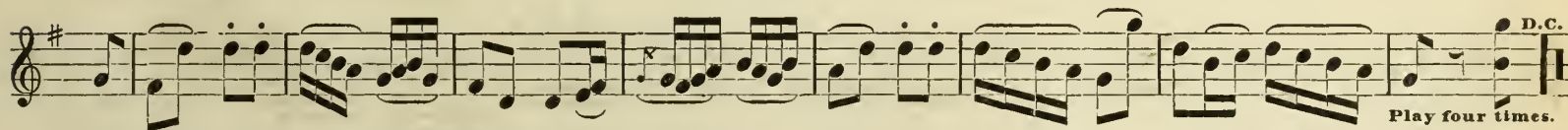
\* All form in two lines and retire.

Forward and turn partners; all finish to places.



First couple forward and retire.

Advance, Lady in the centre, Gents retire.

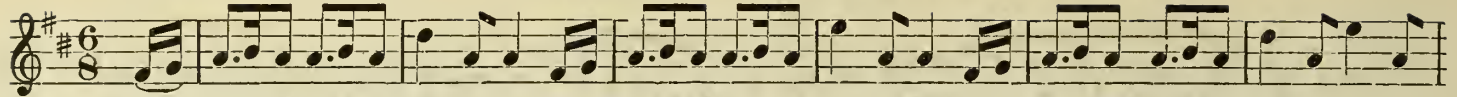


Play four times.

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

# LANCER QUADRILLES, (Continued.) LA NATIVE.

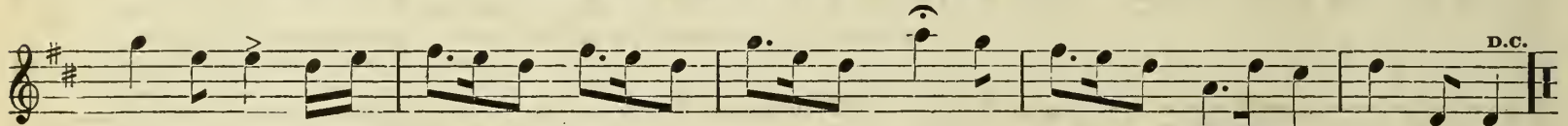
No. 3.



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



First Lady and opposite Gent advance and retire.



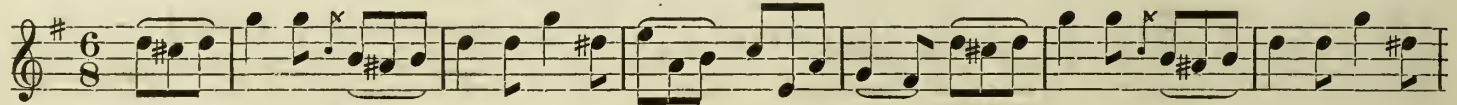
Advance, curtsy, and bow.

Gentleman retires.

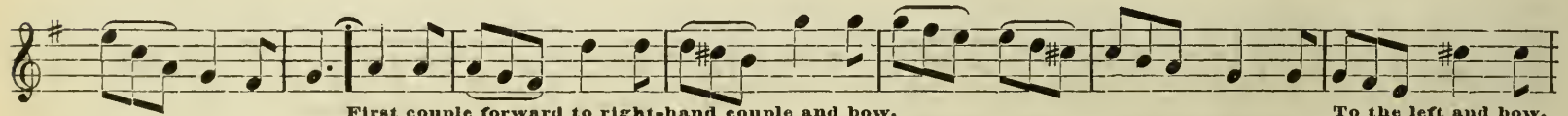
Play four times.

## THE GRACES.

No. 4.

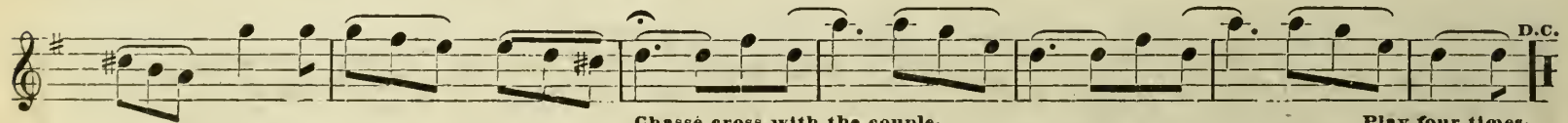


Right and left with opposite couple.



First couple forward to right-hand couple and bow.

To the left and bow.



Chassé cross with the couple.

Play four times.

# LANCER QUADRILLES, (Concluded.)

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

Grand chain, or right and left all around.

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

Couple on the left follow.

Last couple the same.

Chassé across with partners and back again.

Ladies turn outside to the right.

Gents the same, to the left.

Couples in centre and join hands.

Four ladies form

a line, joining hands.

Gents the same opposite.

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

D.C.

ANVIL CHORUS. (IL TROVATORE.)

VERDI.

Allegro.

*f* *f*

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

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

*mf* CRES. **||**

TRAVIATA WALTZ.

Musical score for Traviata Waltz, page 51. The score is written in 3/8 time and the key of D major (one sharp). It consists of seven staves of music.

- Staff 1: Starts with a treble clef, key signature of one sharp, and a 3/8 time signature. The music begins with a piano (*p*) dynamic. Trills (*tr*) are present in the latter half of the staff.
- Staff 2: Continues the melody. A forte (*f*) dynamic is marked in the middle section. Accents (>) are placed over several notes.
- Staff 3: Features a piano (*p*) dynamic. Trills (*tr*) are used in the middle section.
- Staff 4: Continues with a piano (*p*) dynamic. Trills (*tr*) are present.
- Staff 5: Features a piano (*p*) dynamic. Trills (*tr*) are present.
- Staff 6: Starts with a piano (*p*) dynamic. A crescendo (*CRES.*) is indicated by a hairpin symbol. The dynamic returns to piano (*p*) at the end of the staff.
- Staff 7: Continues with a piano (*p*) dynamic. Trills (*tr*) are present.

## ROCHESTER SCHOTTISCHE.

Moderato.

*mf* >

The musical score for 'ROCHESTER SCHOTTISCHE' is written for two staves in G major (one sharp) and 2/4 time. The tempo is marked 'Moderato.' The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music is characterized by a steady eighth-note rhythm with frequent accents. The second staff continues the melody and includes a dynamic marking of *mf* (mezzo-forte) with an accent (>). The piece concludes with a double bar line.

## GREEN FIELDS OF AMERICA.

The musical score for 'GREEN FIELDS OF AMERICA' is written for two staves in G major (one sharp) and 2/4 time. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody is composed of eighth and sixteenth notes with various accents. The second staff continues the piece, ending with a double bar line.

# SAN FRANCISCO SCHOTTISCHE.

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

# THE DEAREST SPOT IS HOME.

CANTABLE.

Musical score for 'THE DEAREST SPOT IS HOME.' consisting of two staves of music in G major and 2/4 time. The first staff begins with a *mf* dynamic. The second staff begins with a *p* dynamic, followed by a *mf* dynamic. Below the second staff, the lyrics 'CRES - - - - - CEN - - - - - DO' are written. A crescendo hairpin is positioned above the second staff, and a decrescendo hairpin is positioned below the second staff. The second staff ends with a *p* dynamic and a *RIT.* (Ritardando) instruction. Below the second staff, the letter 'E' is written.

## LOMBARDI.

Andantino.

*p* *f* *f*

*mf* CRES - - - CEN - - - DO.

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

## CASTA DIVA, (FROM NORMA.)

Andante.

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

This musical score is for the piece 'CASTA DIVA, (FROM NORMA.)'. It is written in G major (one sharp) and 12/8 time. The tempo is marked 'Andante'. The score consists of four staves. The first staff begins with a piano (*p*) dynamic and includes the instruction 'CRES.' 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 for "Leonora Polka" is presented in a single system with eight staves. The key signature is one sharp (F#) and the time signature is 2/4. The piece begins with a *Moderato* tempo. The first staff contains the main melody, marked with dynamics *f* and *p*. The second and third staves provide accompaniment with rhythmic patterns. The fourth staff continues the main melody. The fifth staff marks the beginning of the **TRIO** section, characterized by triplets and a *p* dynamic. The sixth and seventh staves continue the Trio with *f* dynamics and triplet figures. The eighth staff concludes the piece with a *f* dynamic and a repeat sign.

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