



No 5059<sup>a</sup> 223



GIVEN BY

Oliver Ditson & Co.







Digitized by the Internet Archive  
in 2014

<https://archive.org/details/winnersimproveda00winn>





# WINNER'S IMPROVED ACCORDEON METHOD:

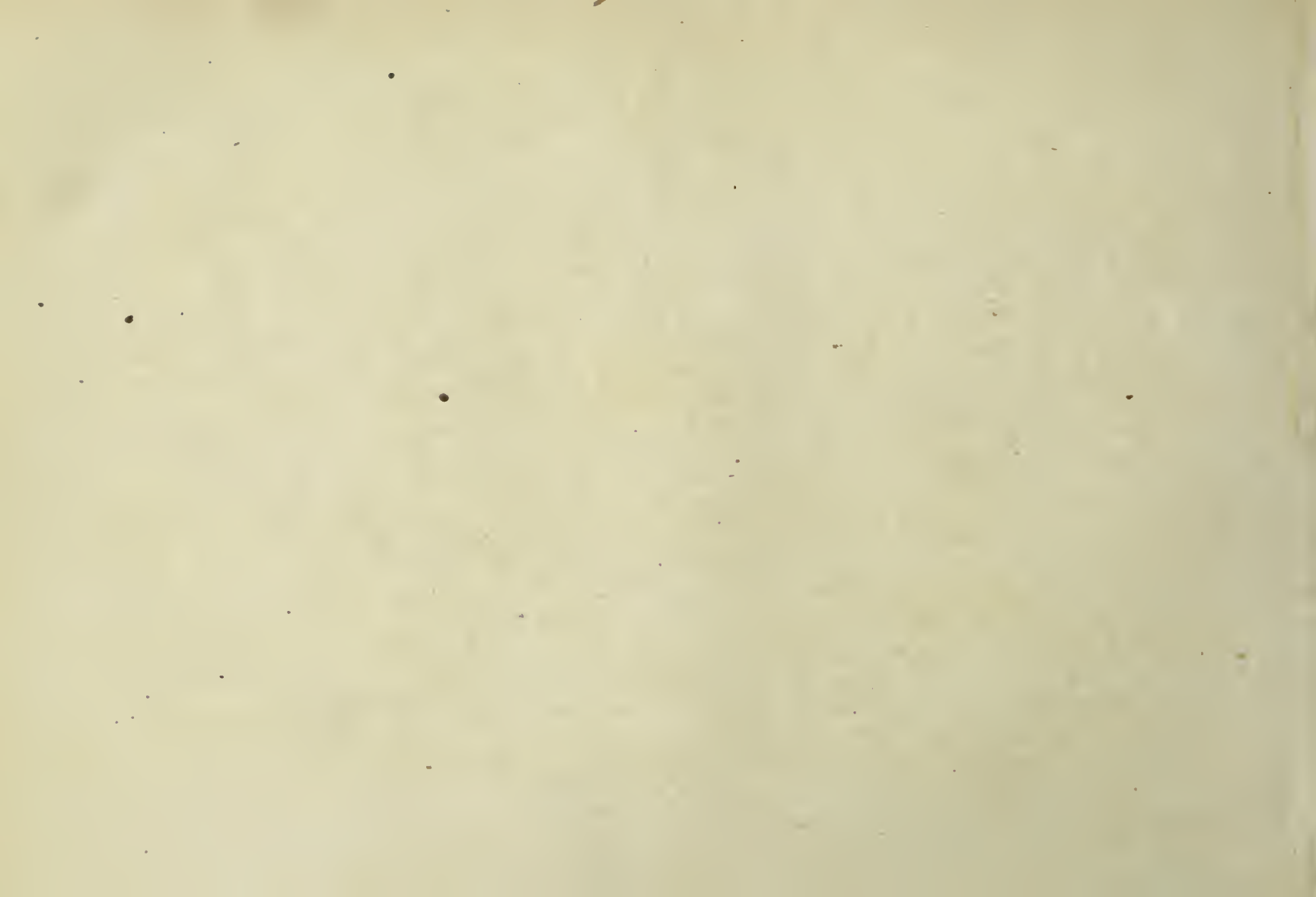
CONTAINING

THE  
RUDIMENTS OF MUSIC;  
ALSO,  
A CHOICE SELECTION OF  
**Popular Airs,**  
ARRANGED IN THEIR ORIGINAL  
KEYS, AS DESIGNED  
FOR THE  
**VIOLIN OR FLUTE.**



ALSO,  
TRANSPPOSITION SCALES,  
ENABLING  
LEARNERS TO ARRANGE  
BY AN  
**Easy Method**  
ANY POPULAR MUSIC, WITHOUT  
CHANGING THE KEY  
FOR THE  
**FRENCH ACCORDEON,**

With Eight, Ten, or Twelve Keys, Single or Double, by **SEP. WINNER.**  
PHILADELPHIA:  
**LEE & WALKER, 722 CHESTNUT STREET.**





80592-223

# WINNER'S IMPROVED ACCORDEON METHOD:

CONTAINING

THE  
RUDIMENTS OF MUSIC;

ALSO,

A CHOICE SELECTION OF

**Popular Airs,**

ARRANGED IN THEIR ORIGINAL  
KEYS, AS DESIGNED

FOR THE

**VIOLIN OR FLUTE.**



ALSO,  
TRANSPPOSITION SCALES,

ENABLING

LEARNERS TO ARRANGE

BY AN

**Easy Method**

ANY POPULAR MUSIC, WITHOUT  
CHANGING THE KEY

FOR THE

**FRENCH ACCORDEON,**

**With Eight, Ten, or Twelve Keys, Single or Double, by SEP. WINNER.**

PHILADELPHIA:

**LEE & WALKER, 722 CHESTNUT ST.**

CARD.

LEE & WALKER,

722 Chestnut St., Philadelphia.

VIOLINS.

A large collection of OLD AND VALUABLE VIOLINS, of the most celebrated makers.

**Violins Repaired or Exchanged.** Particular care taken with old and valuable instruments.

**Violin Bows Re-haired.** Nothing but the best American hair is used—pronounced by all the best in the world.

Also, a large assortment of new Violins, from 75 cents to \$25. Splendid Violin, Violoncello, and Bass Bows—a good article, as low as \$1. Rosin, Bridges, &c.

STRINGS.

**For Violin, Guitar, Banjo, Harp, &c.**—The best quality of Italian, English, French, and German Strings. The celebrated RED and BLUE END STRINGS. The American Guitar, Violin, and Violoncello Bass Strings, as manufactured by us, are pronounced by all professors and amateurs as the best article ever offered, as the wire never becomes slack, the string being stretched before wrapping.

**Pure Silver Strings**, wound on the best Italian Gut and American Silk.

FLUTES, FIFES, FLAGEOLETS, GUITARS, BANJOS,

Tamborines, Orchestrons, Brass Instruments, Drums, Triangles, Cymbals, Castanets, Tuning-forks, Pitch-pipes, Rosin, Bridges, Fingerboards, Bow-hair, Violin Cases, and every description of Musical Merchandise, always on hand.

Any of the above articles will be sent by mail to any address.  Dealers supplied on the most reasonable terms, at the lowest wholesale prices.

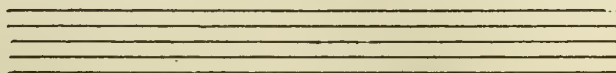
*Entered according to act of Congress, in the year 1854, by WINNER & SHUSTER, in the Clerk's Office of the District Court of the United States for the Eastern District of Pennsylvania.*

STEREOTYPED BY L. JOHNSON & CO., PHILADELPHIA.

# RUDIMENTS OF MUSIC.

ALL music is written upon five lines and their intermediate spaces, which constitute what is called

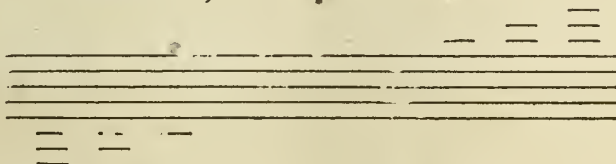
## *A STAFF, OR STAVE.*



This staff indicates the pitch of a sound, or tone, which varies according to its situation upon a line or space.

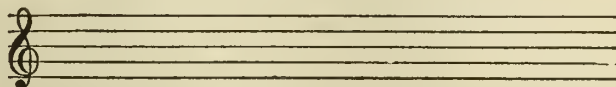
The staff not being sufficient at all times to express the notes in general use, we are compelled to add extra lines for the purpose of designating the higher and lower notes; these lines are called

## *ADDED, OR LEDGER LINES.*



Some are written above and others below the staff, according to the pitch of tone they are required to express. At the left end of every staff, we find a character called a Clef; and all music preceded by

## *THE TREBLE, OR G CLEF,*

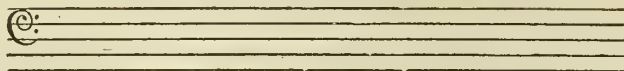


can be performed upon the Accordeon, Violin, Flute, and all other instruments that are not designed to play the Bass part. It is also used for the right hand in music written for the Piano.



For the Bass we have another clef, which we term

**THE BASS, OR F CLEF.**



This clef is used only for the Violoncello, Bassoon, and other deep-toned instruments; also, for the left hand in Piano music, or bass voices in vocal parts.

**NOTES, OR CHARACTERS USED TO EXPRESS THE LENGTH OF SOUNDS.**

This character . . . . .  is called a Whole note, or Semibreve,

which is equal to two



Half notes, " Minims,

" " four



Quarter " " Crotchets,

" " eight



Eighth " " Quavers,

" " sixteen





Sixteenth " " Semiquavers.

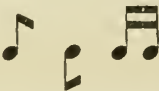
All notes of a shorter duration are expressed by an extra bar across the stems; thus:













(Thirty-seconds,)












(Sixty-fourths.) A single eighth note is written thus: ; sixteenth thus: , &c. It is only when several notes of the









same kind appear in succession that they are tied by bars across the stems. The stems of the notes are turned either way, up or down; thus: , it matters not which, as the tone is always designated by the position of the body of the note.

There are also Rests corresponding with these notes, in respect to their duration of time; they are not placed on any particular line or space, as they only denote silence.


|   |           |                                    |  |                                     |
|---|-----------|------------------------------------|--|-------------------------------------|
|  | Whole     | rest, corresponding with the whole | note  | equal to four beats.                |
|  | Half      | " " " half                         | "     | " two "                             |
|  | Quarter   | " " " quarter                      | "     | " one "                             |
|  | Eighth    | " " " eighth                       | "     | two of which are equal to one beat. |
|  | Sixteenth | " " " sixteenth                    | "     | four " " " "                        |

A Dot following a note or rest, signifies that one-half of its actual value is to be added to its length. Thus a whole note with a dot  is equal to , which is six beats; a half note with dot  is equal to , which is three beats. A second dot, thus:  adds one-half to the first dot, which is equal to , or seven beats; or  is equal to .

A slur or tie  above or below two or more notes of the same name, shows that they are to be considered as one note, the duration of which is equal to the time of all combined; but the same placed over or under any number of different notes, show that the tones are to be connected in a smooth and flowing manner.

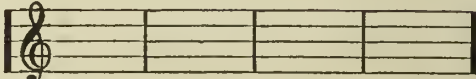
|   |    |   |  |
|---|----|---|--|
|  | or |  | is equal to a single note, the time of which is eight beats. |
|  | or |  | " " " " " seven "  |
|  | or |  | " " " " " six "  |
|  | or |  | " " " " " five "   |

In this manner we can express a sound of any duration whatever. Rests are never tied in this manner, but arranged one after another until the required time is made up.



A figure 3 placed over or under any three notes, thus,  shows that they are to be played in the time of two of the same kind; therefore, the time of the middle note is taken from the first and last notes.



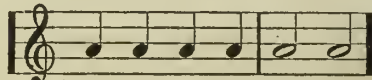
A figure 6 placed in the same manner, signifies that the six notes are to be performed in the time of four.

### TIME.

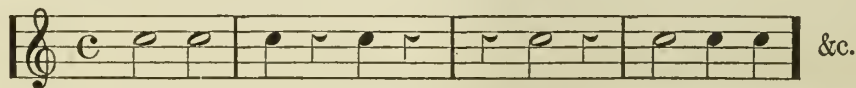
Every piece of music is divided into equal parts by perpendicular lines, called Bars: 

These bars show at once the time in which the tune or melody is written; the space between any two successive bars is called a measure.

Common Time is generally expressed by these characters:  or  But in many collections of Church Music,

we find it written,  , &c., which always amounts to the same signification. 


This would at once indicate common time, because each measure contains the *value* of a whole note, in whatever form it may be written; but the time is always previously designated by the figures at the commencement. Remark, that rests are also used in making up the time as frequently as the notes themselves; thus:

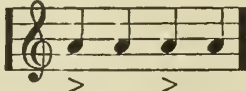
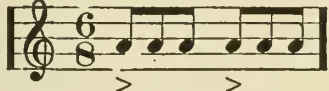


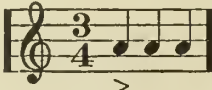
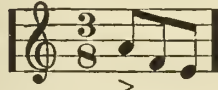
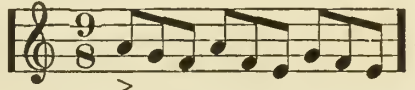
All the different modes of expressing time are combined in the given figures: C or  $\frac{4}{4}$ ,  $\frac{3}{4}$ ,  $\frac{2}{4}$ ,  $\frac{3}{8}$ ,  $\frac{6}{8}$ ,  $\frac{9}{8}$ ,  $\frac{12}{8}$ .

The upper figure always shows the number of notes in each measure; the kind of note always being expressed by the lower figure; thus,  $\frac{4}{4}$  shows that the value of 4 fourth or quarter notes, is required in each and every measure.

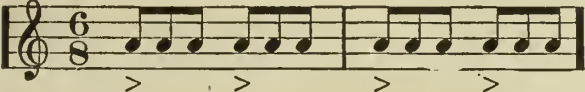


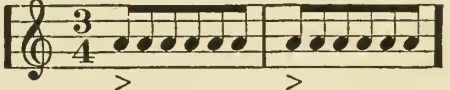
Double bars  are used to indicate the end of a strain; also, the conclusion of a tune or melody. Dots placed on either side of a double bar, indicate a repetition of the strain.

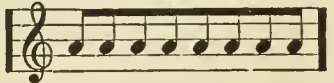

We might be led to presume that  $\frac{3}{4}$  and  $\frac{6}{8}$  time were one and the same thing, as the measures in each contain the same amount of time; but observe particularly that the time expressed by the even numbers  $\frac{4}{4}$ ,  $\frac{2}{4}$ ,  $\frac{6}{8}$ , &c., must be accented on the beginning and middle of each measure; thus:  or ; but in  $\frac{3}{4}$ ,  $\frac{3}{8}$ ,  $\frac{9}{8}$ , &c.

the accent occurs only on the first note of each measure:   .

In  $\frac{6}{8}$  the notes are always written in groups of three when a regular succession of eighth notes occurs; thus:

; and the accent always occurs on the first note of each three, or the first and fourth

notes of each measure. These notes would also express  $\frac{3}{4}$  time, but must be written thus: , with an accent on the first note only.

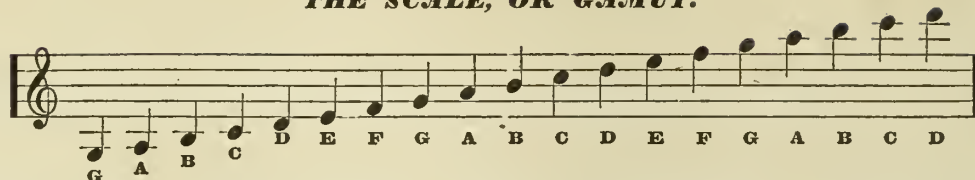
*Abbreviations.*—When several notes of the same kind, and of the same name follow in succession, they are expressed as follows: A whole note with a dash  $\equiv$  signifies that the time is to be made up of eighth notes, as if written thus: ; or a half note written thus,  $\text{J}$ ; to be played .

EXAMPLES: 

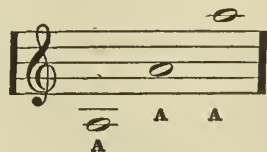
|   |   |   |   |   |  |   |          |         |
|---|---|---|---|---|--|---|----------|---------|
| Written.  | Played.   | Written.  | Played.   | Written.  | *  | Played.   | Written. | Played. |
|  |  |  |  |  |  |  |          |         |

# RUDIMENTS OF MUSIC.

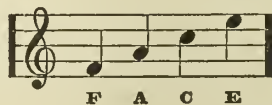
## THE SCALE, OR GAMUT.



These notes are named, according to their situation upon the staff, by the first seven letters of the alphabet, (A, B, C, D, E, F, G,) always repeating the A after the G. This will, of course, bring into requisition several A's, B's, C's, &c.; but they are always easily distinguished by their situation upon the staff:



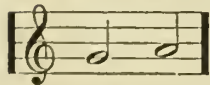
upon the spaces of the staff, spell the word FACE; thus:



This will enable those who are desirous of becoming acquainted with their names, to learn them more readily, and facilitate their progress in regard to the intervening notes.

## INTERVALS.

The distance between any two notes, counting upward, is called an Interval; the smallest interval is that of a second:



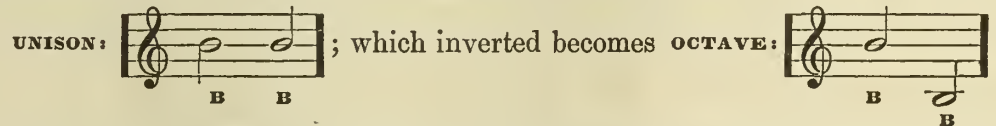
In order to designate an interval, we are required to include the first and last note in counting the distance; thus the two notes G and A are required to constitute a second; from G to B is a third, because the interval is made up of the notes G, A, and B; B being the distance of three notes from G, counting upward.

***INVERSIONS.***

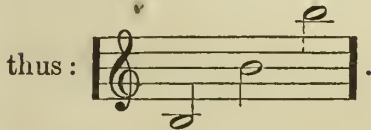
These intervals when inverted present quite a different aspect; thus it is an interval of second from G to A, but from A to G we find it to be a seventh, including A, B, C, D, E, F, G; from G to B, being a third, when reversed becomes a sixth, including B, C, D, E, F, G.

|          |                    |           |                   |
|----------|--------------------|-----------|-------------------|
| A second | becomes a seventh; | a seventh | becomes a second. |
| A third  | “ sixth;           | a sixth   | “ third.          |
| A fourth | “ fifth;           | a fifth   | “ fourth.         |

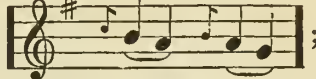
Unison becomes an octave. Two notes are said to be in unison when giving the same sound; thus:






The word octave is used to express the distance of any two notes from each other, when they both bear the same name;

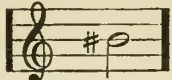
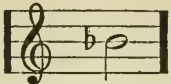


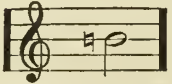
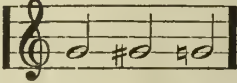
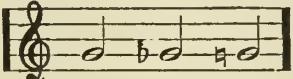
***SMALL NOTES, OR GRACE NOTES.***

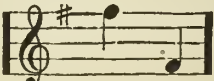
Notes are occasionally introduced in a melody for particular effect or embellishment; thus, ; the time of these notes being not used to complete the required time of a measure, but taken from the note that follows.

Dots placed above or below any series of notes, thus, , indicate a Staccato movement; that is, a particularly distinct and marked style, round dots signifying moderately so, but pointed ones, thus, , exceedingly animated. Whenever we find a passage marked thus, , which most frequently occurs in music written for the Violin, we play it in a staccato movement, but with one continued draw or push of the bow.

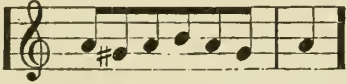
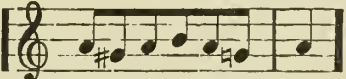
A Tone is the distance between any two successive sounds, the smallest tone being a semitone, or half tone.


A Sharp  placed before any note raises it a semitone. A Flat  placed before any note lowers

it a semitone. A Natural  placed before any note that has been raised by a sharp or lowered by a flat, brings it to its original sound; consequently, a natural sometimes lowers, and sometimes raises a note; thus  it lowers the G a semitone, and thus  it raises it a semitone.

Sharps or flats placed at the beginning of a piece affect all notes throughout the piece corresponding with the note upon the space or line where they are written; thus, , the sharp being situated upon the fifth line, or F line,

shows that every F throughout the piece must be made sharp, whether it occurs on the top line or in the first space. And remark, that whenever a piece is written in one sharp it is always F that is made sharp; two sharps, always F and C; three sharps, F, C, and G, &c. The same applies to the flats: one flat is always B; two flats B and E; three flats B, E, and A, &c. Any sharp, flat, or natural occurring throughout a piece, not being expressed at the beginning, is called an accidental, and affects only the note before which it is placed, except the same note occurs again in the same measure;

thus: ; this sharp applies to the sixth as well as the second, being in the same measure; and if the second was written upon the space above the staff, instead of the second line, it would also be made sharp if not contradicted by a ♮, as in this example: .

When the mark **D. C.**, which signifies Da Capo, occurs in the middle of any piece, it signifies that we must return to the first part and play it once before proceeding to the following strain. When it occurs at the end of any piece, it implies that we must return to the beginning and finish with the first strain, or that bar over which is placed a pause , at the double bar; though this sign does not always signify the Finale of a piece, but that the performer may pause as long as he may

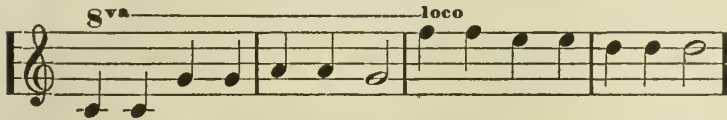


think proper for a particular effect or embellishment. This mark § is called a Sign; when it occurs for the *second* time in any piece, accompanied by the words *Dal Signo*, (which is "from the sign,") we must return to the bar where it first occurred, and finish at the pause ^ . The word **Bis**, generally accompanied with dots at the bars placed under a slur, thus,

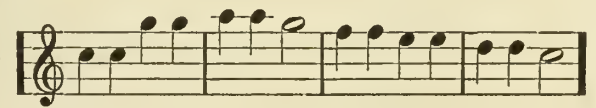


, signifies that the part over which it is placed must be played the second time

before proceeding to finish the strain. *S<sup>va</sup>*— written over a series of notes, shows that the strain is to be performed an octave higher, until the word *loco* appears, and then to be performed as written :



; as if written thus :



### ACCORDEON METHOD.

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

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

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

### METHOD OF HOLDING THE ACCORDEON.

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



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

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

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


### SCALES.

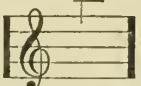
*Of the Single Eight-Keyed Accordeon.*—A regular succession of notes ascending or descending is called a *Scale* or *Gamut*.

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

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

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

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

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

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

*Of the Double Eight, Ten, or Twelve-Keyed Accordeon.*—The larger keys of these instruments produce the same notes as those of the Accordeon without semitones, with the few exceptions already mentioned; and, therefore, the natural scale can be used for all the different varieties of the instrument. The small keys produce the flats and sharps, which will enable the learner to perform any accidentals that may occur. This matter is fully explained on page 32, and no accidentals are required in any piece preceding the chromatic scale as there given.



**NATURAL SCALE OF THE FRENCH ACCORDEON.**

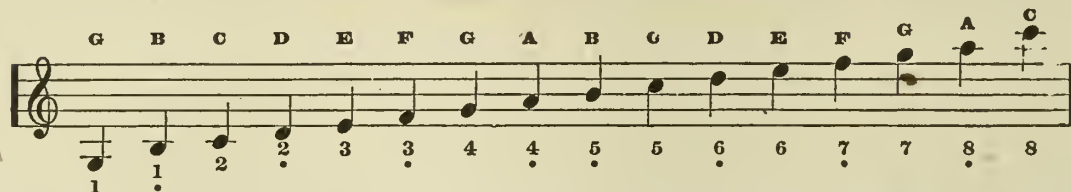
*With Eight, Ten, or Twelve Keys, Single or Double.*

|                       | G | A | B | C | D | E | F | G | A | B | C | D | E | F | G | A | B | C |
|-----------------------|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| <b>Single 8 Key.</b>  |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |
| <b>Double 8 Key.</b>  |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |
| <b>Single 10 Key.</b> |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |
| <b>Double 10 Key.</b> |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |
| <b>Double 12 Key.</b> |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |

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

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

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

**NATURAL SCALE FOR THE SINGLE EIGHT-KEYED ACCORDEON.**

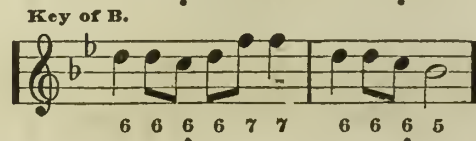
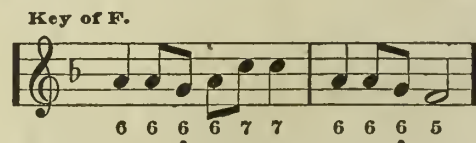
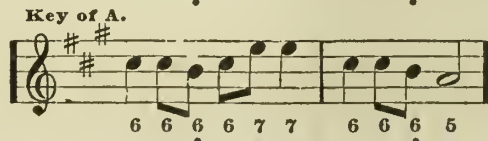
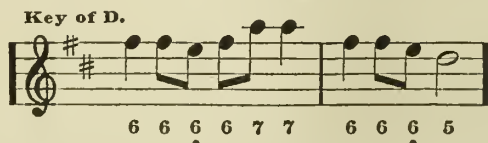
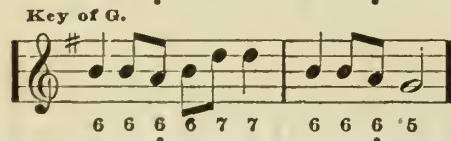
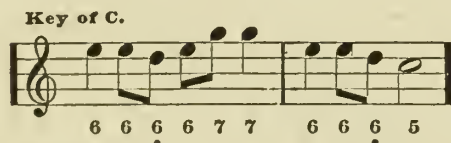
All music written for this Accordeon can be performed upon any other by using the same keys, excepting the last A, which on the double twelve-keyed instruments is made with the 8th semitone press.

**TRANSPOSITION.**

In all other Accordeon instructors every piece is written in the natural key, or key of C; and persons wishing to play a piece from any other collection of music find it impossible to do so without a knowledge of Transposition. Now by learning the second set of scales on page 15, or marking the notes of any particular tune according to the scales as there given, any music whatever, whether written for the Violin, Flute, Piano, &c., can be played upon the Accordeon. In this manner each tune is actually transposed to the natural key, avoiding the time and trouble of the old method of transposition; and it will be observed, that all the airs in this work are marked according to the scales as thus given.


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

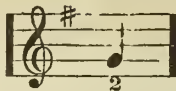
In order to fully explain the object of these scales, we give the following example in several keys:—



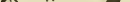
**SCALES FOR TRANSPOSITION.**

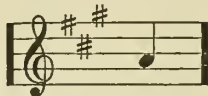
| Key of C, or<br>Natural Key. | 1 | 1s | 1 | 2 | 2 | 3 | 3 | 4 | 4 | 5 | 5 | 6 | 6 | 7 | 7 | 8 | 7s | 8 | 9 | 9 | 10 | 10 |
|------------------------------|---|----|---|---|---|---|---|---|---|---|---|---|---|---|---|---|----|---|---|---|----|----|
| Key of G, or<br>1 Sharp.     | 1 | 1s | 1 | 2 | 2 | 3 | 3 | 4 | 4 | 5 | 5 | 6 | 6 | 7 | 7 | 8 | 7s | 8 |   |   |    |    |
| Key of D, or<br>2 Sharps.    | 1 | 1s | 1 | 2 | 2 | 3 | 3 | 4 | 4 | 5 | 5 | 6 | 6 | 7 | 7 | 8 | 7s | 8 | 9 | 9 | 10 |    |
| Key of A, or<br>3 Sharps.    | 1 | 1s | 1 | 2 | 2 | 3 | 3 | 4 | 4 | 5 | 5 | 6 | 6 | 7 | 7 | 8 | 7s | 8 |   |   |    |    |
| Key of F, or<br>1 Flat.      | 1 | 1s | 1 | 2 | 2 | 3 | 3 | 4 | 4 | 5 | 5 | 6 | 6 | 7 | 7 | 8 | 7s | 8 | 9 |   |    |    |
| Key of B, or<br>2 Flats.     | * | 1s | 1 | 2 | 2 | 3 | 3 | 4 | 4 | 5 | 5 | 6 | 6 | 7 | 7 | 8 | 7s | 8 | 9 | 9 | 10 | 10 |
| Key of E, or<br>3 Flats.     | 1 | 1s | 1 | 2 | 2 | 3 | 3 | 4 | 4 | 5 | 5 | 6 | 6 | 7 | 7 | 8 | 7s | 8 | 9 | 9 | 10 | 10 |

Observe that in the scale of G, on page 15, the note G  is marked as the second key draw; and on page 19,



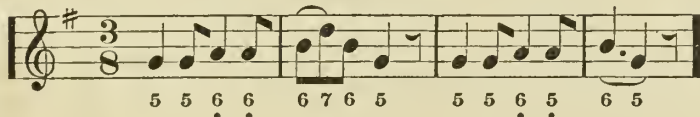
in the "JIG COTILLON," and also in other airs throughout the work, it is marked as the fifth key draw.

Also the note A  as the second key draw, and on other pages as the fifth key draw.

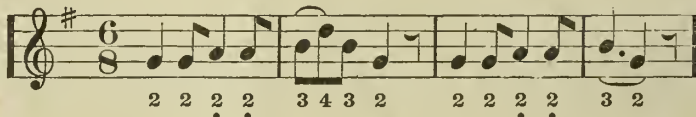


This is explained as follows :—Any music being an octave higher, plays precisely the same as when in its original position, and any person having an eight-keyed Accordeon, finding an air that requires the use of a ninth or tenth key, can write it an octave lower, and mark it accordingly for the use of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

“POP GOES THE WEASEL,” on page 27, is written for the ten-keyed Accordeon as follows, requiring the ninth and tenth keys in the second part:—



This can be  
marked as  
follows :





# AIRS FOR THE SINGLE EIGHT-KEYED ACCORDEON.

## FRENCH AIR.

No. 1.

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

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

## COME, COME AWAY.

No. 2.

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

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

## DAYS OF ABSENCE.

No. 3.

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

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

C

Sva.....

## WAIT FOR THE WAGON.

No. 4.

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

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

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

## THERE IS A HAPPY LAND.

No. 5.

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

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

## BRANDY AND WATER.

No. 6.

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

6 6 6 6 7 8 8 8 8 8 7 7 7 7 0 6 6 6 5 5 7 7 7 7 6 6 6 6 5



# KATY DARLING.

19

No. 7.

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

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

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

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

# JIG COTILLON.

No. 8.

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

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

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

D. C.

## DOWN ON DE FARM.

No. 9.

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

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

## SAMBO'S SERENADE.

No. 10.

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

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

## CAMPTOWN HORNPIPE.

No. 11.

5 4 3 4 3 4 3 4 5 4 3 4 4 5 5 5 4 3 4 3 4 4 3 4 5 5 5 4 3 4 4 5 5

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

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

D. C.

# KI-I-I JIG.

21

No. 12.

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

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

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

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

D. C.

# NEGRO JIG.

No. 13.

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

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

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



## WHITE CAT AND BLACK CAT.

No. 14.

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

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

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

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

D. C. to S.

## KENTUCKY KATE.

No. 15.

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

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

## BANJO JIG.

No. 16.

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

# JORDAN AM A HARD ROAD.

23

No. 17.

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

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

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

# BLACK PIRATE.

No. 18.

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

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

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

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

## EXCELSIOR POLKA.

G. C. Ware.

No. 19.

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

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

Variation.

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

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

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

## THE WATCHER.

No. 20.

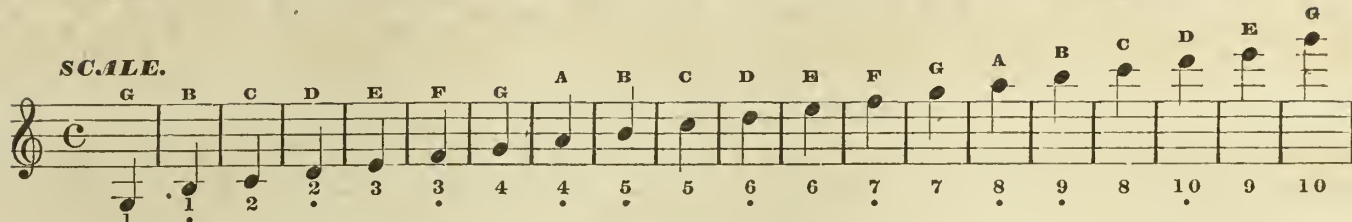
2 3 2 3 3 4 4 4 3 3 3 4 3 2 3 2 3 3 4 4 4 3 3 3 2 2 2 2 4 4 4 4 4 4

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



# AIRS FOR THE SINGLE TEN-KEYED ACCORDEON.

## SCALE.



All the airs written for the single eight-key can be performed on this instrument by using the same keys as marked.

## WIDOW MACHREE.



## BOLD SOLDIER BOY.



## JIG COTILLON.

No. 3.

2 2 3 4 4 3 3 3 4 4 3 5 2 2 3 4 4 3 3 2 1 2 2 5 5 5 6 7 7 6

Sva.....loco.....

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

Sva.....

5 5 4 5 5 4 4 5 4 4 4 8 8 8 9 9 7 8 8 7 6 7 5 5 6 7 8 7 6 7 6 5 6 5

## HIGHLAND FLING.

No. 4.

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

7 8 7 6 8 7 8 6 8 8 7 6 7 7 10 6 9 8 7 6 8 7 8 9 8 8 7 6 7 6 5 5

## UNCLE TOM'S FAVORITE.

No. 5.

5 6 7 9 8 9 9 10 9 8 8 7 6 7 4 5 6 6 7 8 8 7 6 7 6 5 4

D.C.

5 0 5 6 5 4 5 6 5 5 6 4 5 6 5 6 5 9 8 7 8 7 8 5 6 5

# POP GOES THE WEASEL.

27

No. 6.

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

8 8 8 9 10 9 7 8 8 8 9 7 7 6 7 7 8 9 8 8 6 7 6 5

8 8 8 9 10 9 7 8 8 8 9 7 7 6 7 7 8 9 8 8 6 7 6 5

# OLD TAR RIVER.

No. 7.

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

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

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

6 5 4 5 6 6 6 4 7 4 6 4 6 4 8 7 6 7 8 9 10 7 9 10 8 8 8

D. C.



## FREEMAN'S REEL.

No. 8.

4 5 6 6 6 5 4 4 4 5 6 7 8 8 7 8 9 8 9 8 7 8 7 6 5 6 6 6 5 4 4

5 6 6 6 5 4 4 4 5 6 7 8 8 7 8 9 8 9 8 7 8 7 6 5 6 5 5 7 8 8 9 8 8 7 6 7 8 8 9 8 8 7 8 9

8 9 8 7 8 7 6 5 6 6 6 5 4 4 5 6 6 6 5 4 4 4 5 6 7 8 8 7 8 9 8 9 8 7 8 7 6 5 6 5 5

## RATTLESNAKE JIG.

No. 9.

5 5 5 5 6 5 6 5 4 5 4 6 7 7 8 9 8 9 8 7 6 7 6 6 5 6 5 5 5 5 6 5 6 5 4 5 4 6

7 7 8 9 8 7 7 6 5 6 5 6 5 8 6 6 6 10 10 10 10 6 6 7 7 8 9 8 9 8 7 6 7 6 6 5

6 8 6 6 6 10 10 10 10 6 6 7 7 8 9 8 9 8 7 6 7 6 6 5 6 5 5 5 5 6 5 6 5 4 5 4 6

7 7 8 9 8 9 8 7 6 7 6 6 5 6 5 5 5 5 6 5 6 5 4 5 4 0 7 7 8 9 8 7 7 6 5 6 5 5



# SCOTCH REEL.

29

No. 10.

# ARKANSAS TRAVELLER.

No. 11.

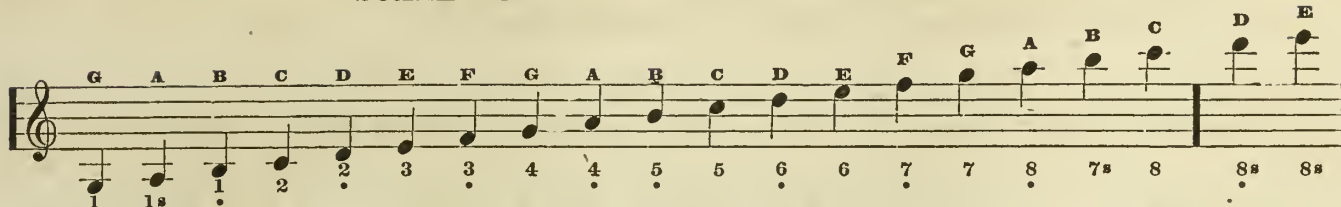
## DISTRICT QUICKSTEP.

No. 12.

No. 12.

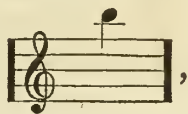
The musical score for No. 12 consists of seven staves. The first staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It begins with a 4-measure rest, followed by a series of eighth and sixteenth notes, and ends with a 4-measure rest. The second staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It begins with a 4-measure rest, followed by a series of eighth and sixteenth notes, and ends with a 4-measure rest. The third staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It begins with a 4-measure rest, followed by a series of eighth and sixteenth notes, and ends with a 4-measure rest. The fourth staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It begins with a 4-measure rest, followed by a series of eighth and sixteenth notes, and ends with a 4-measure rest. The fifth staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It begins with a 4-measure rest, followed by a series of eighth and sixteenth notes, and ends with a 4-measure rest. The sixth staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It begins with a 4-measure rest, followed by a series of eighth and sixteenth notes, and ends with a 4-measure rest. The seventh staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It begins with a 4-measure rest, followed by a series of eighth and sixteenth notes, and ends with a 4-measure rest.

**SCALE FOR THE DOUBLE EIGHT-KEYED ACCORDEON.**



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

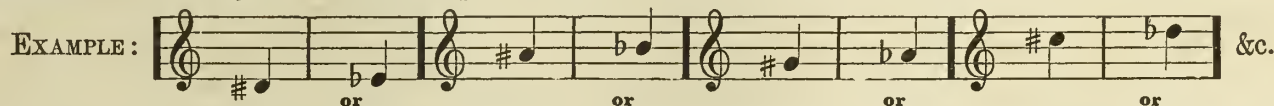
All the music written for the Single Eight-keyed Accordion can be performed on this instrument, as it is marked.

In order to perform the airs written for the Single Ten-keyed Accordion on this instrument, the note B , which is made with the ninth key press, must be made with the seventh small key draw.

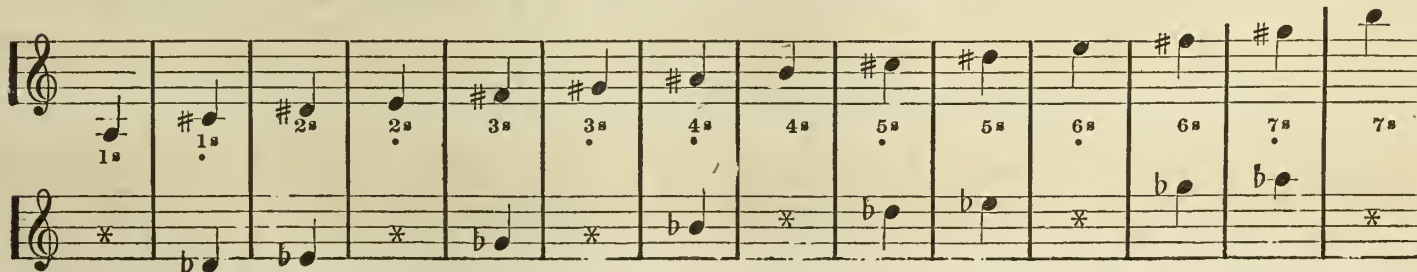
All music written for the Double Ten-keyed, that can be performed upon this instrument, is marked with a star (\*) at the commencement.

**SHARPS AND FLATS.**

It must be observed that any note made sharp is the same as the following note made flat.



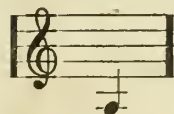
**SCALE OF THE SMALL KEYS FOR THE DOUBLE EIGHT-KEYED ACCORDEON.**

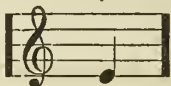


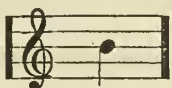
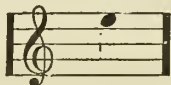


**OF THE SMALL KEYS, OR SEMITONES.**

*General Remarks.*—It must be observed that the small keys do not always make a note sharp or flat, but regular notes of the scale frequently occur; in the first instance, the first semitone or small key being drawn makes the note A



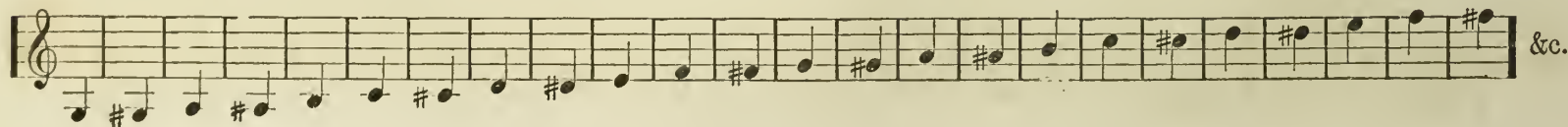
; the second semitone press makes the note E , which is the same as the third key draw; the

fourth semitone draw makes the note B , which is the same as the fifth key press; the sixth semitone press makes the note E , which is the same as the sixth key draw.

If this arrangement of the small keys be noticed particularly, it is of great advantage to the performer, inasmuch as it frequently saves the trouble of using the valve in order to change the motion of the bellows, producing a smooth and pleasing effect.

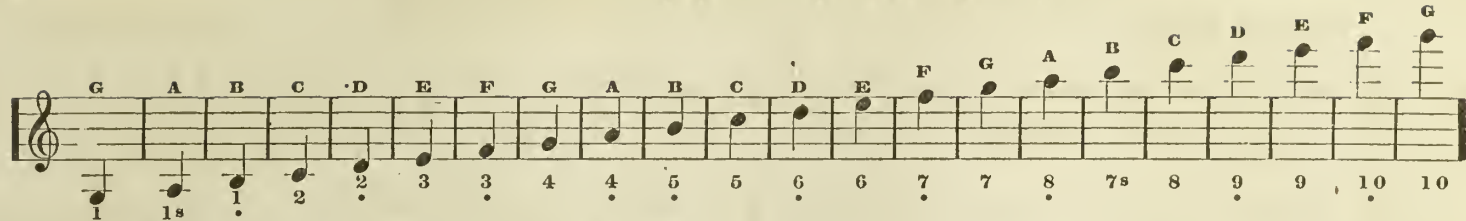
**CHROMATIC SCALE.**

A series of notes, including the flats and sharps as they occur in regular succession, is called a Chromatic Scale. It is not necessary to mark them again, as they have been given as separate scales. This scale is introduced only to show the regular succession when following each other in form of a scale.







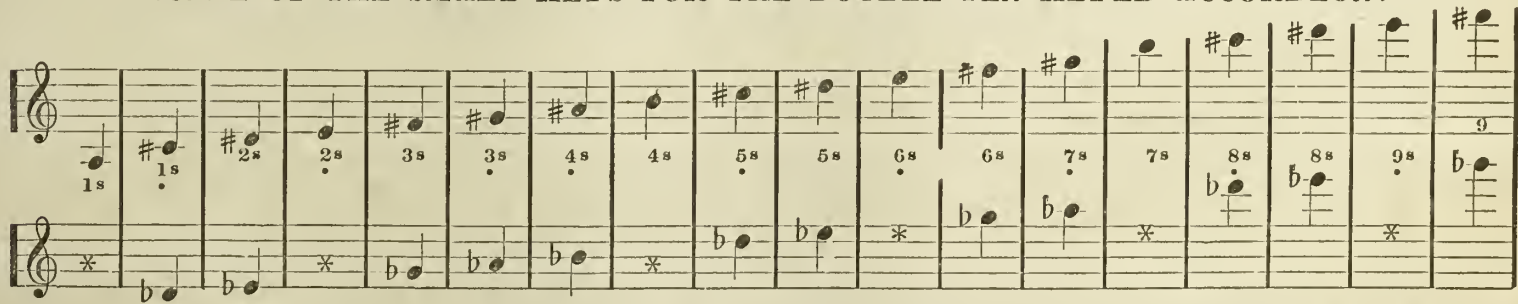
**SCALE OF THE DOUBLE TEN-KEYED ACCORDEON.**



Airs for the Single Eight-keyed Accordeon can be performed upon this instrument as written.

In order to perform the airs written for the Single Ten-keyed Accordeon, the note B  must be made with the seventh semitone draw instead of the ninth key press; and the note D  with the ninth key press instead of the tenth key press.

**SCALE OF THE SMALL KEYS FOR THE DOUBLE TEN-KEYED ACCORDEON.**



This instrument (the Double Ten-keyed) is by far the most preferable, being the easiest to command, and having a scale sufficient to perform any music whatever. A good instrument of the *French* manufacture, with the upright or handle in the centre, and the keys on both sides, is the best that is made for general use.

# AIRS FOR THE DOUBLE TEN-KEYED ACCORDEON.

## \* DILLY BURN.

By permission of Duffy & Janke.

No. 1.

Musical score for 'DILLY BURN' in C major, 2/4 time. The score consists of four staves of music with fingerings indicated by numbers 1-5 below the notes. The first staff contains the first 16 measures, the second staff contains measures 17-32, the third staff contains measures 33-48 (including a 'Chorus.' section), and the fourth staff contains measures 49-64.

## \* DE DAYS GONE BY.

No. 2.

Musical score for 'DE DAYS GONE BY.' in D major, 2/4 time. The score consists of two staves of music with fingerings indicated by numbers 1-5 below the notes. The first staff contains measures 1-16, and the second staff contains measures 17-32.

\* DE SPOT WHERE I WAS BORN.

35

No. 3.

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

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

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

JULLIEN'S BANQUET WALTZ.

No. 4.

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

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

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

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



## ELFIN, OR PARTY WALTZ.

No. 5.

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

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

4 5 6 7 5 5 6 8 7 4 5 6 3 4 6 2 4 5 5 8 7<sup>s</sup> 7<sup>s</sup> 7<sup>s</sup> 8 8 8 7 6

6<sup>s</sup> 7 7 7 5 5 6 5 4 8 7<sup>s</sup> 7<sup>s</sup> 7<sup>s</sup> 8 8 8 7 6 8 10 7 9 10 9 7<sup>s</sup> 7 7 6 4

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

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

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

D. C.



\* GRAFULLA'S FAVORITE WALTZ.

37

No. 6.

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

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

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

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

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

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

4 6 4 5 6 5 6 7 6 5 4 4 4 7 6 4 4 0 5 4 4 4 4 5 5 6 6 5

## REDOWA WALTZ.

No. 7.

4 6 6 5 3 4 4 3<sup>s</sup> 4 4 6 6 5 3 4 3 3 3 5 8 7 7 5 6 5 3 3 3<sup>s</sup> 4 4 5 5 6 6

6 5 5 5 5 5 2 5 4 3<sup>s</sup> 4 5 7 6 3<sup>s</sup> 4 4 4 5 6 7 8 7 6 6 6<sup>s</sup> 6 4 5 6 5 3 3<sup>s</sup> 5 4 4 4 7

7 9 6 7 7 9 6 7 5 7 8 5 5 6 7 6 4 7 9 6 7 7 9 6 7 5 7 8 5 5 4 6 6 5

3 3 4 3<sup>s</sup> 4 6 5 4 7 5 5 4 7 5 6 5 6 5 4 3 3 3 4 3<sup>s</sup> 4 6 5 4 6 5 5 5 8 5 6 5 6 4 5

D. C.

## AFFECTION WALTZ.

No. 8.

7 6 5 8 7<sup>s</sup> 7<sup>s</sup> 5 8 7<sup>s</sup> 5 8 7 6 5 8 7 8 5 7 8 5 7 7 6 5

8 7<sup>s</sup> 7<sup>s</sup> 5 8 7<sup>s</sup> 5 8 7 6 5 8 7 5 6 5 5 6 6 7 7 8 7<sup>s</sup> 8

9 9 8 8 8 7 7 6 5<sup>s</sup> 6 5 5 6 6 7 7 8 7<sup>s</sup> 8 9 9 8 8 8 7 7 7 6 5

# EVENING STAR WALTZ.

39

No. 9.

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

7 8 7 5 6 7 9 8 5 7 8 9 8 8 6s 8 7 9 8 7 8 10 9 9 7s 7 7s 9 9 8 7 6 5 7 8 9

8 8 6s 8 10 9 8 7 8 10 9 7 10 9 9 8 7s 8 9 9 8 6 5s 6 7 7s 7s 7s 7s 7 8 8 8 8 7s 8

9 10 10 10 10 9s 10 11 10 10 6 5s 6 7 7s 7s 7s 7s 7 6s 7 7 8 8 8 8 7s 8 7 10 10 10 10 7s 7s 8

D.C.

# THE TURNPIKE BEND.

No. 10.

4 5 6 6 5 5 6 5 6 7 7s 8 7s 8 9 7s 7 7s 8 7 6 7 8 7 6 5 5 6 4 5 6 6 5 5 6

5 6 7 7s 8 7s 8 9 7s 7 7s 8 7 6 7 8 7 6 5 5 4 4 5 4 6 4 5 6 5 6 5 7 5 6 7 6 6s 6 8 6 6s 8

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



## JENNY LIND POLKA.

No. 11.

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

7 9 9 8s 9 7 8 8 8 8 8 7s 8 7 6 6 5s 6 7 6 6 5s 6 6 5 5 4s 5

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

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

D.C.

## MINTZER'S FAVORITE.

No. 12.

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

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

9 8s 9 7s 7 8 7s 7 9 8s 9 7s 7 8 7s 7 8 7s 8 7 6 5 6 7 8 7s 8 7 6 5 5 5 6 6 7 7 6 6 5 4 4



\* NATIONAL DEAD MARCH.

41

No. 13.

4 4 3<sup>s</sup> 4 5 5 5 4<sup>s</sup> 5 6 6 5 5 4 3<sup>s</sup> 3 3 3 5 5 4<sup>s</sup> 5 5 6 6 6 5 5 5 5 4 4<sup>s</sup> 4 4 4 4

6 6 5 5 3 3 3 7 6 6 5 3 3 3 5 6 4 5 5 6 3<sup>s</sup> 5 4 8 6 5 4 4 5 6 7 6<sup>s</sup> 7 8 7

7 7 6 7 7 4 5 6 7 6 7 7 7 7 6 5<sup>s</sup> 6 6 6 6 5 5 4 6 6 5 5 4 6 5<sup>s</sup> 6 7 6 6 5 5 4 5 5 5 4

\* JEANETTE AND JEANOTTE.

No. 14.

5 6 6 6 6 6 6 6 7 7 6 5 6 6 6 6 7 7 7 7 7 6 6 6 6 6 6 5<sup>s</sup>

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

5 5 6 5<sup>s</sup> 6 6 6 5 5 6 5<sup>s</sup> 6 6 6 7 7 7 5 5 5 5 4 6 6 6 6 5 4

4 4 4 5 5 6 6<sup>s</sup> 6 6 6 6 6 6 7 7 6 5 6 6 6 7 7 7 6 6 7 6 6 5 5 5 6 6 5

D. C.

F

## \* MORNING STAR WALTZ.

No. 15.

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

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

6-6 5s 6-6 5 4-4 4 4 5-5 4 5-5 4 2-2 3 3 4-4 4 4-4 4 2-2

D. C.

## BASKET COTILLON.

No. 16.

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

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

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

8 8 9 8 7 6s 6s 6s 6 6s 7-7 6s 8 7-7 6s 8 7 6s 8 7 6s 8 7 7s 9 7-7

tr. tr. tr.

D. C.

# COQUETTE.—Cotillon.

43

No. 17.

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

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

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

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

1st time. 2d time. D.C. to

## \* SOCIABLE.—Cotillon.

No. 18.

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

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

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



## CAULIFLOWER.—Cotillon.

No. 19.

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

6 7 7 8 9 7 7 7 6 7 6 6 6 7 7<sup>s</sup> 9 7 7 6 6 6 5 6 7 7 8 9 6 7 7<sup>s</sup> 9 7 6 7 8 7 7 6 6 6

5<sup>s</sup> 5 5<sup>s</sup> 7 7<sup>s</sup> 7 7 5<sup>s</sup> 5<sup>s</sup> 6 6 5 6 7 7 7 5<sup>s</sup> 6 5<sup>s</sup> 5 5<sup>s</sup> 5 5<sup>s</sup> 7 7<sup>s</sup> 7 7 5<sup>s</sup> 6 5 5 5 6

D. C.

## COURTESY.—Cotillon. (New Version.)

No. 20.

4 5 6 6 6 6 6 7 6 6 6 6 6 5<sup>s</sup> 6 6 5 4 5 6 6 6 6 6 7 7 8 8 7 6 7 7 6 5 5

6 7 7 7 8 8 7 7 6 7 7 7 8 8 7 7 7 7 7 7 6 6 6 7 6 6 7 6 6 6 7 6 6 6 8 7 7 6 6

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

7 7<sup>s</sup> 7 7 7<sup>s</sup> 7 7 8 5 5 5 6 5<sup>s</sup> 6 5 5<sup>s</sup> 6 5 7 7 7 7<sup>s</sup> 7 7 7<sup>s</sup> 7 7 8 8 8 9 8<sup>s</sup> 8<sup>s</sup> 9 8 8<sup>s</sup> 9 8 7

D. C.



No. 21.

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

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

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

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

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

Slow movements to form the Circle.

1st. 5 5 5 6 7 8 9 9 8 6 7 7 7 7 9 9 8 7s 8 7s 8 8 7 6 5 D.C.

2d. 7 9 9 8 9 9 8 9 8 9 9 8 8 8 7s 8 7 8 9 9 8 9 8 D.C.

## \* COURTESY COTILLON. (Old Style.)

No. 22.

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

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

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

D. C. to §

## PRIMA DONNA WALTZ.

No. 23.

7 6s 7 8 6 6—6 7 6s 7 8 5 5—5 7 6s 7 9 9 9 9

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

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

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

D. C.

# LOVE NOT QUICKSTEP.

47

No. 24.

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

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

5 5 7 6 6 7 6s 7 8 7 7 6 5 5 6 6 7 7 6s 6s 7 7 6—6 7 8 7s 8 9 8

7s 8 7 7 8 7—7 7 6 7 6—6 7 8 7s 8 9 8 7s 8 5 6 6

6. 6 5 6 5—5 7 6 8 6 7 7 7 6 7 6 6 5 5 5 6 5 5 4 4 5 6 7

8 7s 8 9 8 7s 8 9 7 7 7 7 6 6 5 5 4 4 4 4 4 4 5 5 7 6s 7 8 7 7 6 6 5 5 4 4 7 6 6

6 7 8 8 7s 8 9 8 7s 8 9 7 7 7 7 6 6 5 5 4 4 4 4 4 4 4 5 5 7 7s 8



## MONTE CRISTO QUICK STEP.

No. 25.

Musical score for "MONTE CRISTO QUICK STEP" (No. 25). The score is written for a single melodic line in treble clef, key of D major (one sharp), and common time (C). The piece consists of 7 staves of music. The notation includes eighth and sixteenth notes, rests, and repeat signs. Fingerings are indicated by numbers 1-5 below the notes. Trills are marked with "tr". Triplets are marked with a "3" over a bracket. The piece concludes with a double bar line and a repeat sign.

The score is as follows:

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

Staff 2: 5 4 4 6 6 6 6 6 6 4 4 6 6 6 5 3 5 5 5 4 3 2 7 7 7 7 7

Staff 3: 7 4 4 7 6 6 5 5 6 5 5 5 6 7 6 7 6 6 6 5 6 4

Staff 4: 6 7 6 4 6 6 6 6 7 7 7 6 6 7 7 4 5 5 5 5 6 6 5 5 5

Staff 5: 5s — 5s 5s 6 5 7 6 7 7 7 7 5 6 5s 6 5 5 4 4 — 4 4 5 5 6 5s 6

Staff 6: 7 6 4 6 6 6 6 6 7 7 — 7 6 6 7 — 7 4 5 5 5 5 6 6 5 5 5 4 5 5

Staff 7: 4 5 5 4 4 4 4 3 2 4 5 5 4 5 5 6 6 4 4 5 4 4

D. C. to §



# OCEAN WAVE QUICKSTEP.

49

No. 26.

The musical score is written for a single melodic line in treble clef, key of D major (one sharp), and 6/8 time. It consists of seven staves of music. The notation includes eighth and sixteenth notes, rests, and a repeat sign at the end. Below each staff is a line of fingerings, using numbers 1-5 and 's' for slurs. The piece concludes with a double bar line.

7 8 7<sup>s</sup> 8 8 8 8 8 7<sup>s</sup> 8 7 7 6 8 8 8 8 8 7 7 6 6 5<sup>s</sup> 6 7 8 7 6 9 9 8 7<sup>s</sup> 8 7 7 6 6 5—5

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

5 4 5 5 6 6—6 5 5 4 5 5 6 6—6 6 6 6 6 6 6 6 6 6 6 6 7 6 5<sup>s</sup> 6 4

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

6 7 7—7 6 8 7—7 6 8 7<sup>s</sup> 7<sup>s</sup> 8 7<sup>s</sup> 8 7<sup>s</sup> 8 7 7 6 7—7 6 8 7—7 6 8 7<sup>s</sup> 7<sup>s</sup> 8 7<sup>s</sup> 8 6 7 7 8 7<sup>s</sup>

8—8 7<sup>s</sup> 8 7—7 7 6 6 6 6 6 6 6 7 7 8 7<sup>s</sup> 8—8 7<sup>s</sup> 8 7—7 7 6 6 6 6 6 6 5—5

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

## FASHIONABLE SCHOTTISCHE.

No. 27.

6 7 7 9 7 9 6 8—8 7 6 5 5 8—8 7 7 6 6 9 9 8 7# 8 7 9 7 9 6 8—8 7 6 5

5 8—8 7 7 6 5 5 5 5 6 6 8 7# 8 6 6 7# 8 7 6# 7 8 6 6# 6 7 8 7# 8 9 9 9 7#

8 7# 8 6 6 7# 8 7 6# 7 8 6 6# 6 7—7 7 6 7 7 9 7 9 6 8—8 7 6 5 5 8—8 7 7 6

6 9 9 8 7# 8 7 9 7 9 6 8—8 7 6 5 5 8—8 7 7 6 5 5 5 5 6 7 7# 6 7 7# 7# 9 7 7# 9

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

9 8—8 7 6 5 5 8—8 7 7 6 6 9 9 8 7# 8 7 9 9 9 9 8—8 7 6 5 5 8—8 7 7 6 5 5 5 5

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

# EMPIRE POLKA.

H. C. Harris.

51

No. 28.

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

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

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

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

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

4 6 6 4 6 6 6 6 5s 6 8 8 7 7 6 6 6 5 5 5 6 5 6 7 6s 7 8 7 9 8 6 7 7

7s 8 6 6 7 8 7 5 6 6 6 7 6s 7 8 7 9 8 6 7 7 7s 8 6 6 7 7 4 5 5 6 6 5

D. C.



No. 29.

Musical score for 'Henrietta Polka Schottische', No. 29. The score is written for a single melodic line in treble clef, 2/4 time, with a key signature of one sharp (F#). The piece consists of 16 measures. The notation includes various rhythmic values (quarter, eighth, sixteenth notes), rests, and dynamic markings such as accents (>) and slurs. Fingerings are indicated by numbers 1-5 below the notes. The score concludes with a double bar line and the initials 'D. C.' (Da Capo).

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

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

8 7 7 9 7s 8 9 8 7s 8 7 8 8 7s—7s 7 7 6 5 5 5 4 3s 4 4 4s 5 5

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

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

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

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

D. C.



# NAPOLEON SCHOTTISCHE.

53

No. 30.

5 6 6 6 7 7 7 9 9 5 5 6 6 6 7 7 7 10 10 5 5 6 6 6 7 7 7 9 9 5 7 10 10 10 5 5 5 5 5

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

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

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

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

5 6 6 6 7 7 8 9 9 8 8 8 6 6 6 6 6 4 5 5 5 6 6 7 8 8 7 7 7 5 5 5 5 5 5

5 6 6 6 7 7 7 9 9 5 5 6 6 6 7 7 7 10 10 5 5 6 6 6 7 7 7 9 9 5 7 10 10 10 5 5 5 5 5

## BIRTHDAY SCHOTTISCHE.

Mark Hassler.

No. 31.

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

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

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

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

5 5 6 7 6 7 9 9 8 8 8 6 7 6 6 6 7 6 5 5 6 5 5 5 4 3 4 5 5 5 5 6 6 7 6 6 6 6 6 5 5 6 5 5 5 4 4 4

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

5 5 6 7 6 7 9 9 8 8 8 4 6 6 4 4 5 5 4 4 7 7 5 5 6 6 5 6 5 4 3 4 4 5 5 4 4 5 5 4 4 7 6 5 5 4 5 5 5



# SERIOUS FAMILY POLKA.

55

No. 32.

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

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

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

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

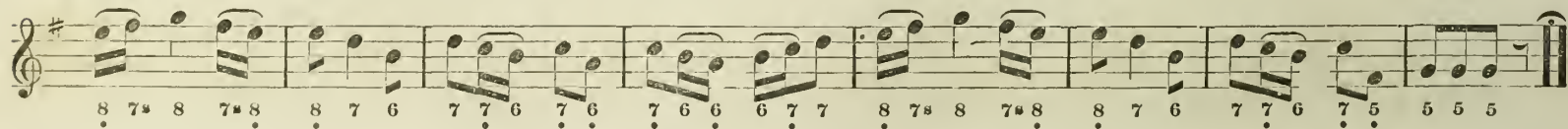
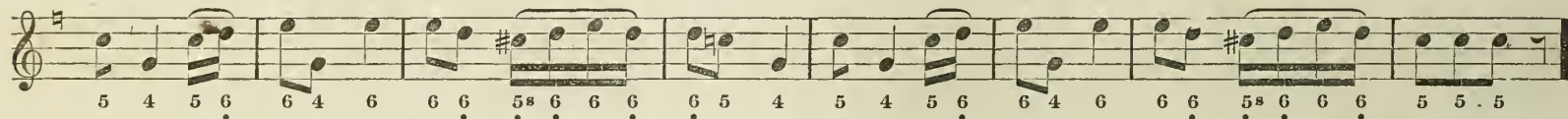
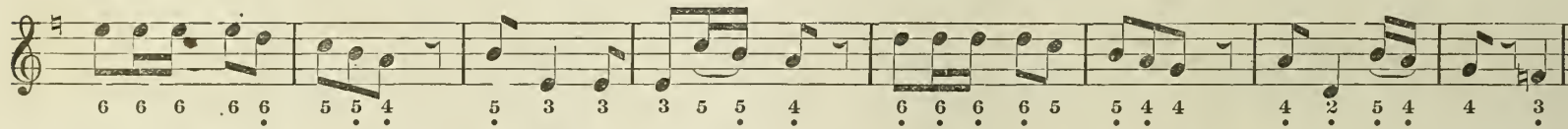
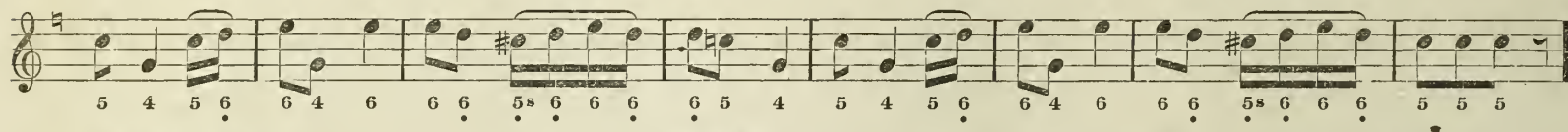
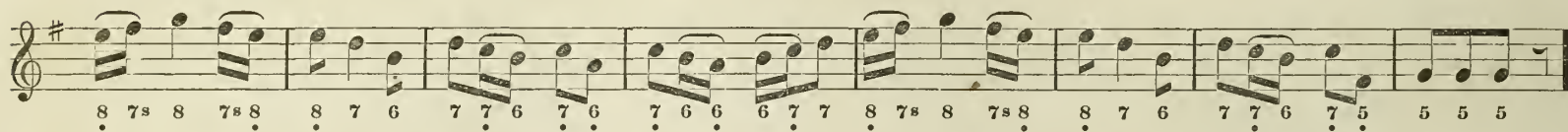
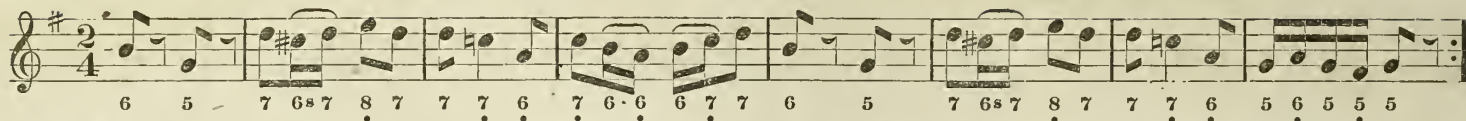
7 7 6 8 7 6 7 7 6 7 9 9 6 7s 7s 8 6 7 7 6 8 7 6 7 7 6 7 9 9 6 7s 7s 8 8 8

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

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

## \* QUAKER'S POLKA. (As performed in the "Serious Family.")

No. 33.





COME, OH COME WITH ME.—Waltz.

57

No. 34.

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

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

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

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

LA FILLE DI REGIMENT.

No. 35.

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

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

6 6 6s 7 7s—7s 8 7 6s 7 6 7 7 8 7s 9—9 8 7s 8 7 7 6

H

D. C.

## FANNY FERN SCHOTTISCHE.

No. 36.

8 7 6s 7 8 6 7s 7s 8 6 10 10 9 9 8 7s 8 8 7 6s 8 7 8 7 6s 7 8 6 7s 7s 8 6 8 8 7s 8 7s 8 9

9 10 8 7 6s 7 8 6 7s 7s 8 6 10 10 9 9 8 7s 8 8 7 6s 8 7 8 7 6s 7 8 6 7s 7s 8 6 7 8 7s 8 9 10 7s 9

8 8 8 16 7 6 6 5 7 4 4 4 4 5 6 5 5 4 6 3 3 3 3 4 5 5 3 4 4 4 3 4 5 6 7 7 4 5 5 5 5 6 6 7 7 8 8 7s 8 9 8 7s 8

7 6 3s 4 4 4 4 5 5 3 4 4 4 3 4 5 6 7 6 6 7 4 5 5 5 5 6 6 7 7 8 8 7s 8 9 8 7s 8

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

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

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

D. C.

## 59

CASINET POLKAS.

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

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

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



## CAPTAIN SHEPHERD'S QUICKSTEP.

By permission of Jas. N. Beck.

C. S. Graffula.

No. 39.

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

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

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

5s 6 4 4s 4 3s 4 3 7 6 5 6 5 5 7 8 7 6s 7 6 7 8 7s 8 8s 9 8 7s 8 7s

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

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

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

## CAPTAIN SHEPHERD'S QUICKSTEP. (Concluded.)

61

Three staves of music in G major (one sharp). The first staff contains measures 35-43. The second and third staves contain measures 44-52. Fingering numbers are written below the notes.

Staff 1 (Measures 35-43):  
 4 4 5 6 | 6 7 6s 7 | 4 4 | 4 4 5 6 | 6 7 6s 7 | 6 6 | 6 7 5s 6 | 6 8 7s 8 | 4 4 | 3s 4 | 6 6 | 5

Staff 2 (Measures 44-52):  
 6 6 | 6 6 | 6 6 | 6 6 | 6 6 | 6 6 | 7 6 5s 6 | 6 5 | 5 5 | 4 | 6 6 | 6 6 | 6 6 | 6 6 | 6 6 | 7 7 | 6

Staff 3 (Measures 53-61):  
 6 6 | 6 5 | 5 5 | 5 4 | 4 7 | 7 7 | 7 6 | 6 5 | 5 4 | 4 7 | 7 7 | 7 6 | 6 5 | 5 4 | 4 4 | 4 4 | 4 4 | 4 4

## \* KEMO KIMO.

No. 40.

Two staves of music in G major, 2/4 time. The first staff contains measures 1-8. The second staff contains measures 9-16. Fingering numbers are written below the notes.

Staff 1 (Measures 1-8):  
 4 | 5 5 5 4 | 4 5 4 | 6 6 5 6 | 6 6 6 | 5 5 5 4 | 4 5 4 | 6 6 5 6 | 6 5 5

Staff 2 (Measures 9-16):  
 6 7 7 7 | 6 7 7 6 | 7 6 | 6 5 | 6 6 | 6 5 5 4 | 5 4 | 4 4 | 5 4 | 4 4 | 6 6 | 5 6 | 6 5 5

## \* HOP DE DOODLE DO.

No. 41.

Two staves of music in G major, 2/4 time. The first staff contains measures 1-16. The second staff contains measures 17-32. Fingering numbers are written below the notes.

Staff 1 (Measures 1-16):  
 6 6 7 6 6 6 | 6 6 5 5 6 | 6 7 6 6 6 | 6 | 5 6 5 4 | 4 6 6 7 | 6 6 6 | 6 6 5 5 6 | 6 7 6 6 6 | 6

Staff 2 (Measures 17-32):  
 6 5 4 5 | 4 | 4 4 5 6 | 6 | 5 6 6 6 | 4 4 5 6 7 7 | 6 5 6 5 | 5 | 4 4 5 6 | 5 6 6 6 | 4 4 5 6 7 7 | 6 5 6 5 | 5

## LEONTINE WALTZ.

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

8 7s 8 9 8 7s 8 7 7 4 5 5 6 7 6s 7 8 7 6 7 6s 7 8 7 7s 8 8s 9 9 9

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

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

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

7 8 7 8 7 8 7 8 8 7s 9 9 8 8 8 8 9 9 8s 9 9 8s 9 9 8 7

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

D. C.



# CARNIVAL SCHOTTISCHE.

By permission of Jos. E. Winner.

63

No. 43.

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

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

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

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

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

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

7 9 9 9 7s 8 6 7 7s 8 8 5 6s 7 7 5 7 9 9 9 7s 8 0 7 7s 8 8 5 5 5 6 5 8

D. C.

## WINDSOR SCHOTTISCHE.

Joseph Wood, Jr.

No. 44.

9 8 9 7<sup>s</sup> 8 7-7 7 6 5 6 7 7 7<sup>s</sup> 8 8 7-7 7 6 9 8 9 7<sup>s</sup> 8 7-7 7 6 5 6 7 7 8 7<sup>s</sup> 8 9 8

7<sup>s</sup> 8 9 7 8 7<sup>s</sup> 8 6 8 7<sup>s</sup> 7<sup>s</sup> 8 7<sup>s</sup> 8 6 6<sup>s</sup> 7 7<sup>s</sup> 6 7<sup>s</sup> 8 9 7 8 7<sup>s</sup> 8 6 8 7<sup>s</sup> 7<sup>s</sup> 8 7<sup>s</sup> 8 6 6<sup>s</sup> 7 7<sup>s</sup> 7

9 8 9 7<sup>s</sup> 8 7-7 7 6 5 6 7 7 7<sup>s</sup> 8 8 7-7 7 6 9 8 9 7<sup>s</sup> 8 7-7 7 6 5 6 7 7 8 7<sup>s</sup> 8 9 8

8 6 7 7 8 7 7 7 6 7 4 4 5 5 6 5 5 8 7 6<sup>s</sup> 7 8 6 7 7 8 7 7 7 6<sup>s</sup> 7 7<sup>s</sup> 8 7 7 6 6 5 5 5 6 5

D. C.

## \* SHELLS OF OCEAN.

No. 45.

7 8 7 6 7 8 7 8 7 6 5 5 7 6 6 5 7 8 7 6 7 8 7 8 7<sup>s</sup> 8 7

6<sup>s</sup> 6<sup>s</sup> 6 6<sup>s</sup> 7 7 6<sup>s</sup> 6 6 5<sup>s</sup> 6 6 6 7<sup>s</sup> 8 7 7 7 7 5 6 7 7 6 6 6 6 7 7 6 7

6<sup>s</sup> 7 7 8 7 6 7 8 7 8 7 6 8 7<sup>s</sup> 8 6 8 7 7 8 7 8 7 6 5 7<sup>s</sup> 8 7 7 6 6 7 6<sup>s</sup> 7 8 7 6

\* WOULD I WERE WITH THEE.

By permission of Lee & Walker.

65

No. 46.

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

CHARITY.

No. 47.

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

I



## \* PIRATE'S CHORUS.

No. 48.

4 4 4 5 7 6 6 6 5<sup>#</sup> 6 6 5 5 5 5 5 4 4 4 5 7 6 6 6 5<sup>#</sup> 6

6 5 5 5 5 5 5 5 5 5 6 4 4 4 5 5 5 6 5 6 6 6 5 4 4 4 4 3<sup>#</sup>

4 4 5 5 7 6 6 6 5<sup>#</sup> 6 6 5 5 5 5 5 5 5 5 5 5 5 6 7 7 6 6 6 7 5

## MAKE ME NO GAUDY CHAPLET.

No. 49.

7 8 7 8 7<sup>#</sup> 7<sup>#</sup> 7<sup>#</sup> 8 6 6 6 8 7 7 5<sup>#</sup> 6 7 8 7 8 7<sup>#</sup> 7<sup>#</sup> 7<sup>#</sup> 8

8 8 7 6<sup>#</sup> 8 7 7 5<sup>#</sup> 6 8 7<sup>#</sup> 8 9 8 8 8 7 6 8 7<sup>#</sup> 8 9 8 8 8 7

6 7<sup>#</sup> 7<sup>#</sup> 7<sup>#</sup> 7<sup>#</sup> 8 9 9 8 8 7 6 7 7<sup>#</sup> 8 8 7—7 7 8 7 8 7<sup>#</sup> 7<sup>#</sup> 7<sup>#</sup> 8

6 6 6 8 7 7 5<sup>#</sup> 6 7 8 7 9 9 8 7<sup>#</sup> 7<sup>#</sup> 7<sup>#</sup> 8 7 7<sup>#</sup> 8 9 8 7<sup>#</sup> 8—8

\* MARY OF ARGYLE.

67

No. 50.

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

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

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

I LOVE THE MERRY SUNSHINE.

No. 51.

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

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

7 10 7 7 6 7 6 6 5 8 7 8 7 8 7 8 7 6 6 7 7 7 6 7 6 6 5 8 7 8 8 7 9 9

8 7 7 8 7 8 7 9 8 7 7 8 7 7 6 6 7 5 7 7 8 7 8 7 9 9 8 7 7 7 8 7 8 9 10 8

## \* CELEBRATED OPERA AIR.

No. 52.

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

6—6 7 5 6 4 5 4—4 5 6 6 6<sup>s</sup> 7 7—7 5 6 6 4 5 4—4 4

7—7 6 6 6 6 6 4—4 6 5 5 5 4 5 6 5 5 5 6 7 6<sup>s</sup> 7

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

## \* THOU ART GONE FROM MY GAZE.

No. 53.

6 7 7 5 6 6 5 8 7<sup>s</sup> 8 7 5 6 6 6 6 7 7 7 7 7 7 4 6 5 5 5 6 6 5

5 5 6 7 7 7 6<sup>s</sup> 6<sup>s</sup> 7 8 5 6 6 6 6 5<sup>s</sup> 7<sup>s</sup> 8 7 7 6 6 7 6<sup>s</sup> 7<sup>s</sup> 8 7 6 7

7 5 6 6 5 8 7<sup>s</sup> 8 7 5 6 6 6 6 7 7 7 7 7 7 4 6 5 5 5 6 6 5



# ON THE BANKS OF GUADALQUIVIR.

69

No. 54.

Musical score for No. 54, 'ON THE BANKS OF GUADALQUIVIR.' The score is written in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. It consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp, and a time signature of 2/4. The melody is composed of eighth and sixteenth notes, with some slurs. The second staff continues the melody, featuring a key signature change to two sharps (F# and C#) in the middle. The third and fourth staves complete the piece, ending with a double bar line. Fingerings are indicated by numbers 1-5 below the notes. Ornaments (7s and 8s) are placed above certain notes in the first and second staves.

\* I'D OFFER THEE THIS HAND OF MINE.

No. 55.

Musical score for No. 55, 'I'D OFFER THEE THIS HAND OF MINE.' The score is written in treble clef with a key signature of one sharp (F#) and a time signature of common time (C). It consists of three staves of music. The first staff begins with a treble clef, a key signature of one sharp, and a time signature of common time. The melody is composed of quarter and eighth notes, with some slurs. The second and third staves continue the melody. Fingerings are indicated by numbers 1-5 below the notes. Ornaments (7s and 8s) are placed above certain notes in the first and second staves.

**SCALE FOR THE DOUBLE TWELVE-KEYED ACCORDEON.**

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

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

We would advise those persons having Twelve-keyed Accordeons to have them altered so as to play as the ten-keyed. As it requires no new keys, the expense is but trifling, considering the advantages to be gained by so doing; for in all preceptors the music is written principally for the double ten-keyed instruments, being the most in use and easiest to command.

Persons having Accordeons or Flutinas that they wish altered or repaired, can have them carefully done or any one wishing a particular style of instrument, by ordering the same, can have one imported to order in a short time. Pearls, Keys, Bellows, and every thing pertaining to the instrument, wholesale and retail.

All the airs written for the Single Eight-keyed Accordeon, can be performed on this instrument as marked, excepting the eighth key press (8) which becomes the eighth semitone press (8s).

All the airs for the Single Ten-keyed, by changing the ninth key press (9) to eighth semitone draw (8s), or eighth key press (8). The eighth key press (8) of a Single Ten-keyed becomes the eighth semitone press (8s) on the Double Twelve-keyed.

All the pieces for the Double Ten-keyed, can be played by making the eighth key press (8) as the eighth semitone press (8s), and using the eighth key press (8) for the seventh semitone draw (7s); and wherever the seventh semitone draw (7s) occurs in music for Double Ten-keyed, it must be made with the eighth semitone draw (8s) on this instrument.

# CHOICE SELECTION OF POPULAR SONGS,

(AS PUBLISHED FOR THE PIANO, BY WINNER & SHUSTER, PHILADELPHIA.)

## \* MY COTTAGE HOME.

Alice Hawthorne.

Moderato.

1. My home, my home, my cot - tage home, Thou fair and love - ly spot, How sad and lone - ly

is my soul When I can view thee not! The vines may blos - som in my path, And

flow'rs I most a - dore; But what are all their charms to me, If not be - side my door?

### SECOND VERSE.

Home is a name we ne'er forget,  
Like other names of earth :  
We never grow too old to love  
The spot that gave us birth ;  
And when in dreams of faded years,  
Of all our youthful pride,  
How sweet to dwell beneath the roof  
Where our dear parents died !

### THIRD VERSE.

My home, my home, my cottage home,  
I'll love thee evermore,  
And ev'ry heart that greets me, when  
I reach thy humble door ;  
And though my mother's smile be gone,  
My father's watchful care,  
I love to dwell beneath thy roof,  
For home was always there.



## \* HOW SWEET ARE THE ROSES!

Alice Hawthorne.

**Animato.**

How sweet, how sweet are the ro - - ses, And how we watch for their bloom! We  
gath - er them in their glo - - - ry, And scat - ter them o - ver the tomb;  
But weeds un - heed - - ed lift their heads, And in their still - ness wave, Like  
bet - ter friends in si - lent hours, Be - side the lone - - ly grave.

## SECOND VERSE.

How fair, how fair are the lilies,  
How dear to the heart and the eye,  
And how we wait for their beauty,  
To gather them ere they die!  
But weeds, alas! how sad it seems  
To pass them coldly by,  
For they have buds, and blossoms too,  
And flowers, ere they die.

## THIRD VERSE.

Alas! alas! how they perish,  
And pass with summer away:  
The rose, the weed, and the lily,  
Beside each other decay;  
But weeds must bud and blossom too,  
And flower ere they die;  
Then pluck them not in cold disgust,  
And cast them from the eye.

\* REBEKAH AT THE WELL.

73

Moderato.

4 6 6 5 7 7 6 8 7 7 6 6 6 6 5 5 4 7 6 6 5  
She came in the twi - light that com eth ere night, And beau - ti - fies earth at the close of the

6 4 6 6 6 7 7 6 7 7 8 7 7 7<sup>s</sup> 8 7 7 6 7 5 6 6  
day; She came with a foot - step un - bur - den'd and light, To fill from the well her frail pitch - er of

5 5 5 6 6 7 8 7 6 6 5 6 8 7 6<sup>s</sup> 7 8 7 6 6 7 6 5 5 6 5 5 4  
clay: A - lone and un - heed - ed she si - lent - ly came, And fill'd from the wa - ters her ves - sel once

4 7 7 6 6 5 5 7 6 8 - 8 7 6 5 4 4 4 4 4 4 4 5 6 5 6 6 5  
more, Ne'er dream - ing of one who should lead . . . her to claim A home where she nev - er had wan - der'd be - fore.

SECOND VERSE.

They met—and he told her of scenes far away,  
Of home, and of all that was bright to the eye,  
Of herds, and of flocks, and the happy display  
Of all that would charm her beneath its fair sky.  
He told her of those who should come at her call,  
Of servants and camels to wait at her side;  
And then of a heart she should prize above all,  
And claim with a passion of friendship and pride.

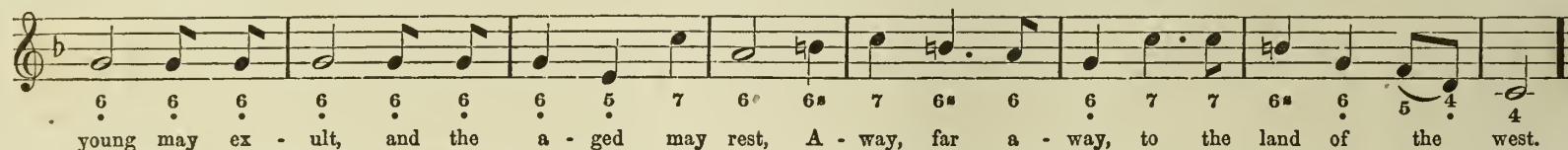
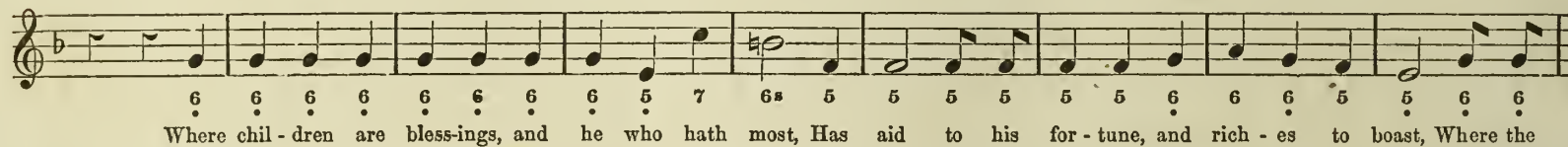
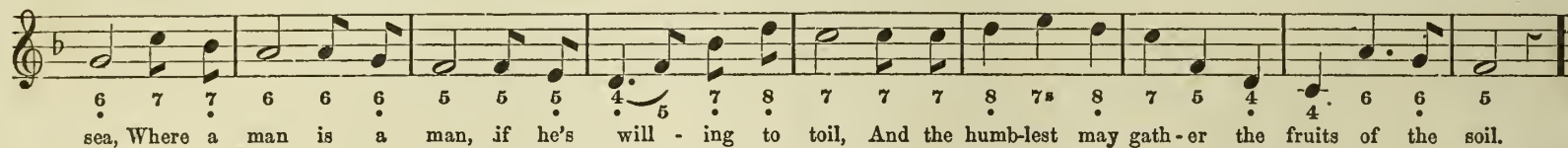
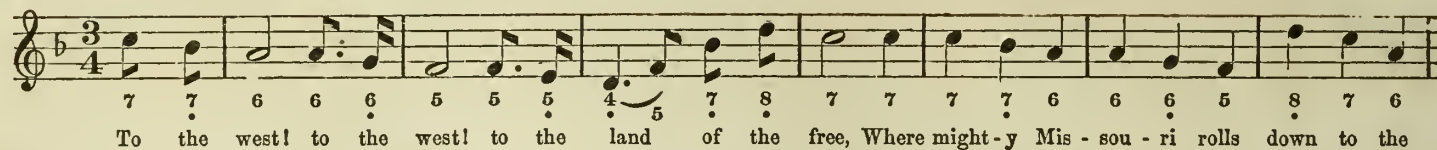
K

THIRD VERSE.

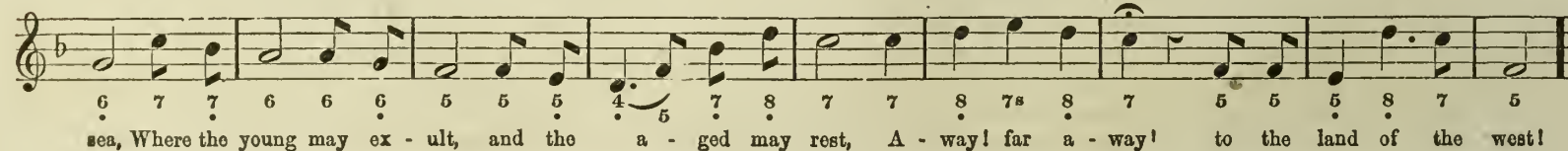
He gave to her then the fair gifts he had brought,  
And breath'd with devotion his master's own prayer,  
Till charm'd by the scene of each beautiful thought,  
She cried, "I will follow thee, follow thee there."  
The home of her youth and the pleasures that live  
Where the heart in its childhood first greeteth its days,  
With all its endearments—the joys it could give,  
She left, for the soul that awaited her gaze.

## \* TO THE WEST! TO THE WEST!

1st Verse.



Chorus.





2d Verse.

To the west! to the west! where the ri - vers that flow Run thousands of miles, spreading out as they

go; Where the green way - ing for - ests shall e - cho our call As wide as old Eng - land, and free to us all!

Where the prai - ries, like seas where the bil - lows have roll'd, Are broad as the king - doms and em - pires of old, And the

lakes are like o - ceans in storm or in rest: A - way! far a - way to the land of the west!

Repeat Chorus.

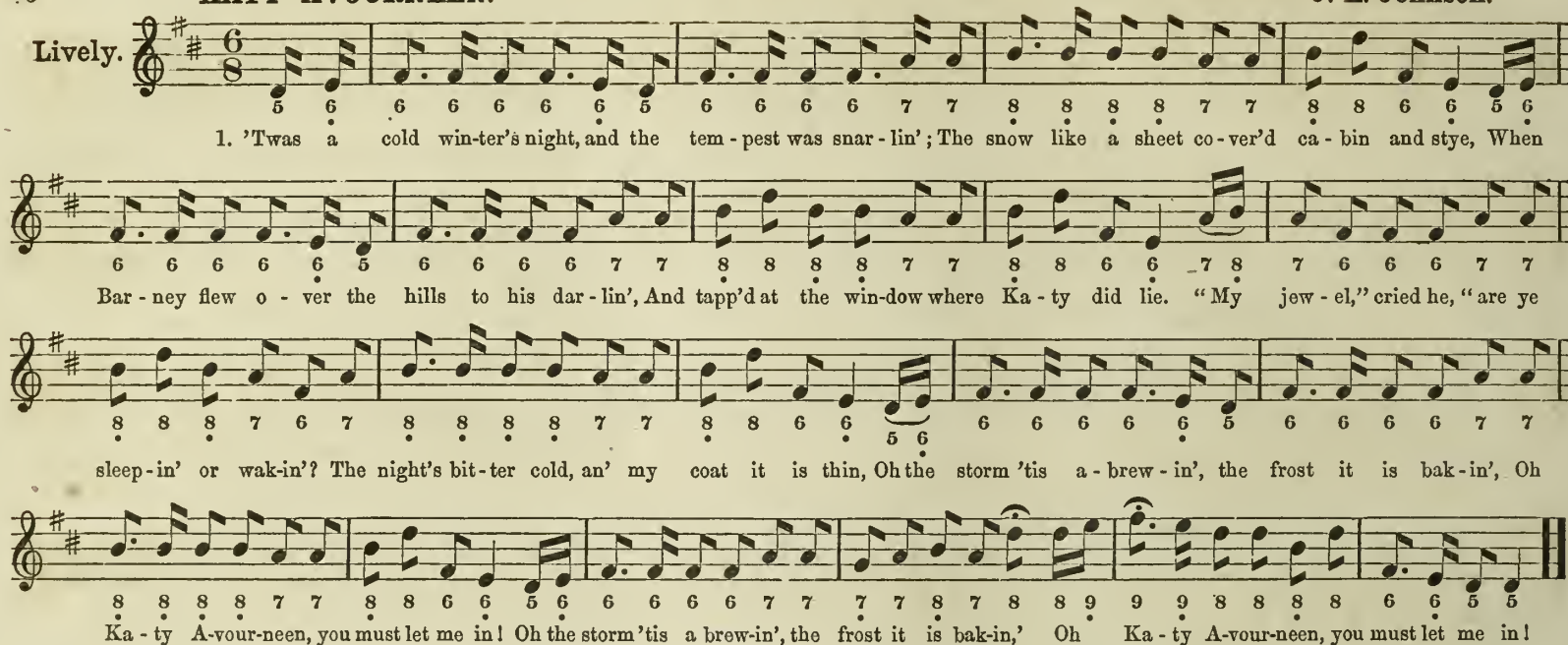
THIRD VERSE.

To the west! to the west! there is wealth to be won;  
 A forest to clear is the work to be done:  
 We'll try it,—we'll do it,—and never despair  
 While there's light in the sunshine, or life in the air.  
 The bold independence that labor shall buy  
 Shall strengthen our hands, and forbid us to sigh:  
 Away, far away, let us hope for the best,—  
 For a home is a home in the land of the west!—*Repeat Chorus.*

## KATY AVOURNEEN.

J. E. Johnson.

Lively.



1. 'Twas a cold win-ter's night, and the tem-pest was snar-lin'; The snow like a sheet co-ver'd ca-bin and sty, When Bar-ney flew o-ver the hills to his dar-lin', And tapp'd at the win-dow where Ka-ty did lie. "My jew-el," cried he, "are ye sleep-in' or wak-in'? The night's bit-ter cold, an' my coat it is thin, Oh the storm 'tis a-brew-in', the frost it is bak-in', Oh Ka-ty A-vour-neen, you must let me in! Oh the storm 'tis a brew-in', the frost it is bak-in', Oh Ka-ty A-vour-neen, you must let me in!

## SECOND VERSE.

"Arrah, Barney," cried she, and she spoke thro' the window,  
 "Ah, would you be takin' me out of my bed?  
 To come at this time it's a shame and a sin too,  
 It's whiskey, not love, that's got into your head:  
 If your heart it was true, of my fame you'd be tender;  
 Consider the time, an' there's nobody in,  
 Oh what's a poor girl but her name to defend her,  
 No, Barney Avourneen, I won't let you in."

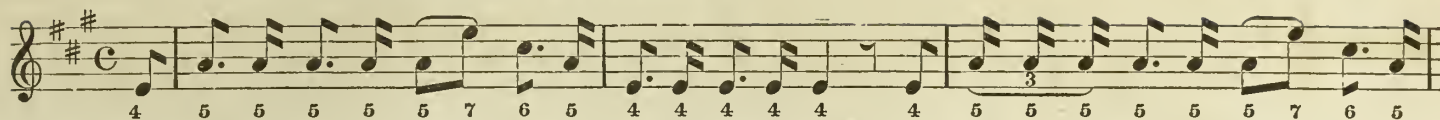
## THIRD VERSE.

"Ah, cuishla," cried he, "it's my heart is a fountain  
 That weeps for the wrong I might lay at your door,  
 Your name is more white than the snow on the mountain,  
 And Barney would die to preserve it as pure:  
 I'll go to my home, though the winter winds face me,  
 I'll whistle them off, for I'm happy within,  
 An' the words of my Kathleen will comfort and bless me,  
 "Oh, Barney Avourneen, I won't let you in."

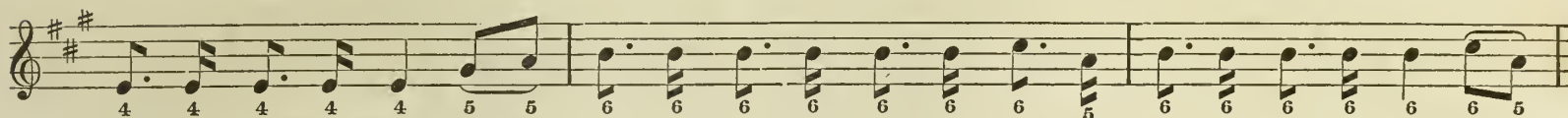
# LOVELY NANCY; or, THE BOLD PRIVATEER.

77

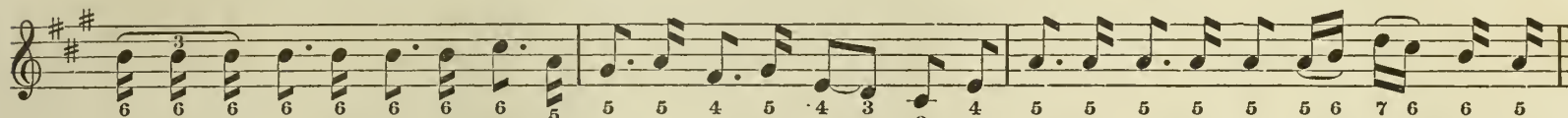
Cheerful.



Fare - well, my love - ly Nan - cy, Ten thou-sand times a - dieu, I'm going a - way to leave you, To



seek for some - thing new; Come, change your rings with me, my love, Come, change your rings with me, And



love - let - ters I will write to you, When I am on the sea, For the se - crets of the heart, my dear, With the



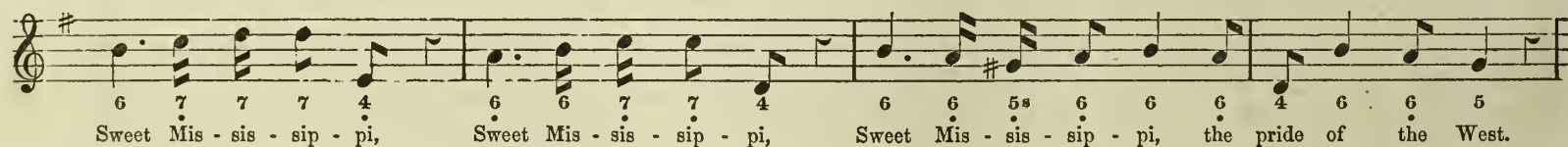
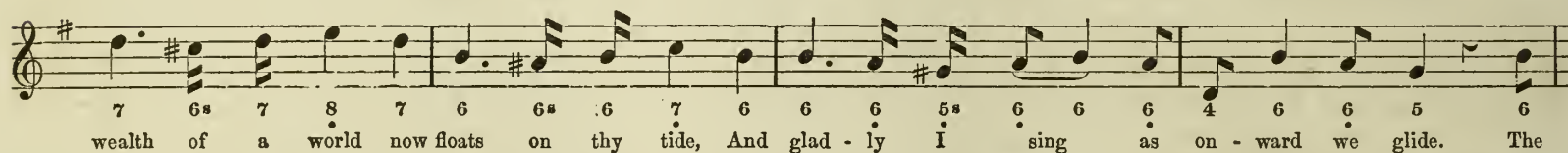
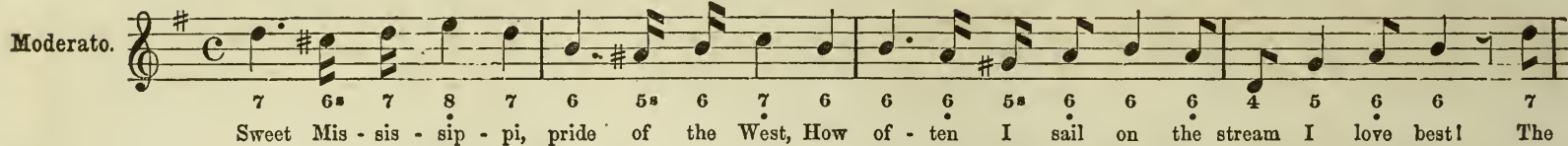
best of my good - will, And let my bo - dy be where it may, My heart is with you still.

## SECOND VERSE.

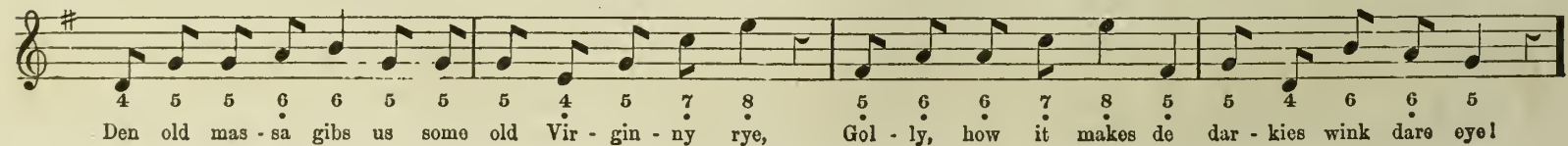
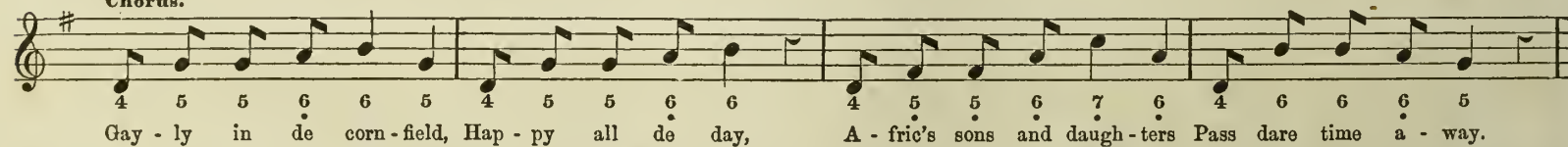
Farewell, my lovely Nancy, I'm going away from you,  
And now that I am going, my dear, I hope you will prove true;  
I'll wander o'er each mountain, and I'll travel o'er each hill,  
And let my body be where it may, my heart is with you still,  
For the ships are on the ocean, and the crew will soon be here,  
And we're all a-going on board of the Bold Privateer.



## \* SWEET MISSISSIPPI.—Celebrated Ethiopian Ballad.



## Chorus.



# SWEET MISSISSIPPI.—[Concluded.]

79

**Solo.**

When eve-ning comes, de dar-kies home re-turn-ing, Oh, hap-py am de nig-gers all dat night! Dare's

Pom-pey, Dan, and all de gals a danc-ing, While Cæ-sar sits and laughs wid all his might—Ha! ha! ha!

**Chorus.**

Gay-ly in de corn-field, Hap-py all de day, Af-ric's sons and daugh-ters Pass dare time a-way;

Den old mas-sa gibs us some ole Vir-gin-ny rye, Gol-ly! how it makes de dar-kies wink dare eye.

# CONTENTS.

## RUDIMENTS.

|                       |        |
|-----------------------|--------|
| CHARACTERS.....       | Page 3 |
| Time.....             | 6      |
| Gamut.....            | 8      |
| Inversions.....       | 9      |
| Flats and Sharps..... | 10     |
| Accordeon Method..... | 11     |
| Transposition.....    | 14     |

## SCALES.

|  |    |
|--|----|
| SCALE FOR THE SINGLE EIGHT-KEYED ACCORDEON.... | 14 |
| “ “ “ Ten-keyed..... “                         | 25 |
| “ “ Double Eight-keyed..... “                  | 31 |
| “ “ “ Ten-keyed..... “                         | 33 |
| “ “ “ Twelve-keyed..... “                      | 70 |
| Complete Scales.....                           | 13 |
| Transposition Scales.....                      | 15 |
| Scale of the Small Keys.....                   | 33 |

## WALTZES.

|  |    |
|--|----|
| No. 8.—AFFECTION WALTZ.....              | 38 |
| “ 4.—Banquet Waltz.....                  | 35 |
| “ 34.—Come, oh Come with Me (waltz)..... | 57 |
| “ 5.—Elfin, or Party Waltz.....          | 36 |
| “ 9.—Evening Star Waltz.....             | 39 |
| “ 6.—Grafulla's Waltz.....               | 37 |
| “ 42.—Leontine Waltz.....                | 62 |
| “ 15.—Morning Star Waltz.....            | 42 |
| “ 23.—Prima Donna Waltz.....             | 46 |
| “ 7.—Redowa Waltz.....                   | 38 |

## QUICKSTEPS.

|   |       |
|---|-------|
| No. 39.—CAPTAIN SHEPHERD'S QUICKSTEP..... | 60-61 |
| “ 12.—District Quickstep.....             | 30    |
| “ 24.—Love Not Quickstep.....             | 47    |
| “ 25.—Monte Christo Quickstep.....        | 48    |
| “ 26.—Ocean Wave Quickstep.....           | 49    |

## POLKAS.

|   |    |
|---|----|
| No. 37.—CASTINET POLKAS (1st, 2d.)..... | 59 |
| “ 19.—Excelsior Polka.....              | 24 |
| “ 28.—Empire Polka.....                 | 51 |

|  |         |
|--|---------|
| No. 29.—Henrietta Polka Schottische..... | Page 52 |
| “ 11.—Jenny Lind Polka.....              | 40      |
| “ 33.—Quaker's Polka.....                | 56      |
| “ 32.—Serious Family Polka.....          | 55      |

## SCHOTTISCHES.

|                                    |    |
|------------------------------------|----|
| No. 31.—BIRTHDAY SCHOTTISCHE.....  | 54 |
| “ 43.—Carnival Schottische.....    | 63 |
| “ 36.—Fanny Fern Schottische.....  | 58 |
| “ 27.—Fashionable Schottische..... | 50 |
| “ 30.—Napoleon Schottische.....    | 53 |
| “ 44.—Windsor Schottische.....     | 64 |

## BALLADS.

|                                       |    |
|---------------------------------------|----|
| No. 54.—BANKS OF GUADALQUIVIR.....    | 69 |
| “ 2.—Bold Soldier Boy.....            | 25 |
| “ 6.—Brandy and Water.....            | 18 |
| “ 47.—Charity.....                    | 65 |
| “ 2.—Come, oh Come Away.....          | 17 |
| “ 3.—Days of Absence.....             | 17 |
| “ 9.—Down on de Farm.....             | 20 |
| “ 1.—Dilly Burn.....                  | 34 |
| “ 2.—Days Gone By.....                | 34 |
| “ 3.—De Spot where I was Born.....    | 35 |
| “ 5.—Happy Land.....                  | 18 |
| “ 41.—Hop de Doodle Do.....           | 61 |
| “ 51.—I Love the Merry Sunshine.....  | 67 |
| “ 55.—I'd Offer Thee this Hand.....   | 69 |
| “ 17.—Jordan am a Hard Road.....      | 23 |
| “ 7.—Katy Darling.....                | 19 |
| “ 15.—Kentucky Kate.....              | 22 |
| “ 40.—Kemo Kimo.....                  | 61 |
| “ 50.—Mary of Argyle.....             | 67 |
| “ 49.—Make me no Gaudy Chaplet.....   | 66 |
| “ 48.—Pirate's Chorus.....            | 66 |
| “ 10.—Sambo's Serenade.....           | 20 |
| “ 45.—Shells of Ocean.....            | 64 |
| “ 53.—Thou art Gone from my Gaze..... | 68 |
| “ 4.—Wait for the Wagon.....          | 18 |
| “ 20.—Watcher.....                    | 24 |
| “ 1.—Widow Machree.....               | 25 |
| “ 46.—Would I were with Thee.....     | 65 |

## DANCES.

|                                    |         |
|------------------------------------|---------|
| No. 11.—ARKANSAS TRAVELLER.....    | Page 29 |
| “ 16.—Banjo Jig.....               | 22      |
| “ 18.—Black Pirate.....            | 23      |
| “ 16.—Basket Cotillon.....         | 42      |
| “ 11.—Camptown Hornpipe.....       | 20      |
| “ 17.—Coquette (cotillon).....     | 43      |
| “ 19.—Cauliflower (cotillon).....  | 44      |
| “ 20.—Courtesey Cotillon.....      | 44      |
| “ 22.— “ “ (old style).....        | 46      |
| “ 8.—Freeman's Reel.....           | 28      |
| “ 4.—Highland Fling.....           | 26      |
| “ 8.—Jig Cotillon.....             | 19      |
| “ 3.— “ “ No. 2.....               | 26      |
| “ 12.—Ki-I-I Jig.....              | 21      |
| “ 12.—Mintzer's Favorite.....      | 40      |
| “ 13.—Negro Jig.....               | 21      |
| “ 21.—New Year (cotillon).....     | 45      |
| “ 7.—Old Tar River.....            | 27      |
| “ 6.—Pop goes the Weasel.....      | 27      |
| “ 9.—Rattlesnake Jig.....          | 28      |
| “ 10.—Scotch Reel.....             | 29      |
| “ 18.—Sociable Cotillon.....       | 43      |
| “ 10.—Turnpike Bend.....           | 39      |
| “ 5.—Uncle Tom's Favorite.....     | 26      |
| “ 14.—White Cat and Black Cat..... | 22      |

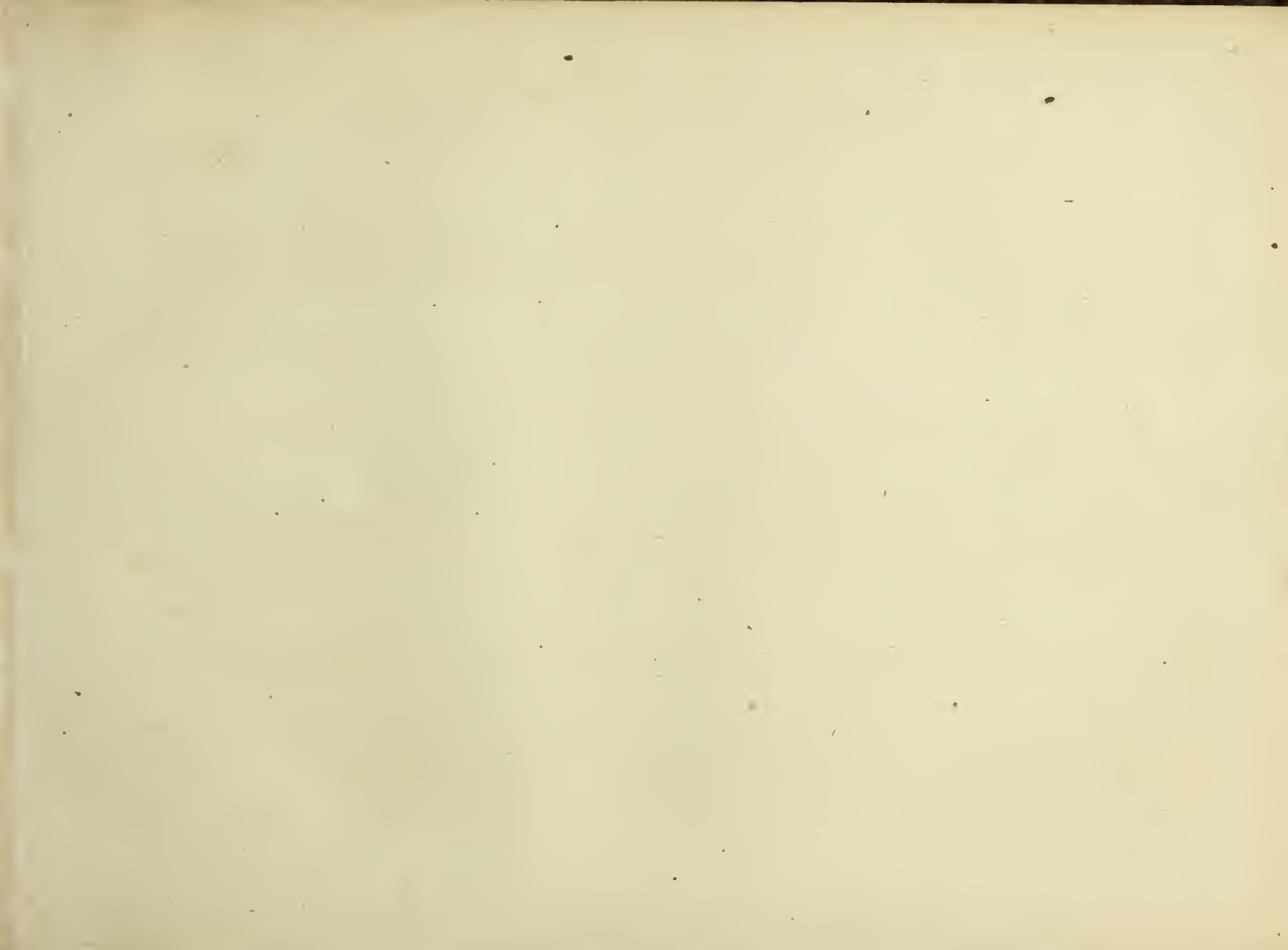
## MISCELLANEOUS.

|                                  |    |
|----------------------------------|----|
| No. 1.—FRENCH AIR.....           | 17 |
| “ 14.—Jeanette and Jeanotte..... | 41 |
| “ 52.—Opera Air.....             | 68 |
| “ 35.—La Fille di Regiment.....  | 57 |
| “ 13.—National Dead March.....   | 41 |

## SONGS.

|  |       |
|--|-------|
| HOW SWEET ARE THE ROSES.....             | 72    |
| Katy Avourneen.....                      | 76    |
| Lovely Nancy, or the Bold Privateer..... | 77    |
| My Cottage Home.....                     | 71    |
| Rebekah at the Well.....                 | 73    |
| Sweet Mississippi.....                   | 78-79 |
| To the West.....                         | 74-75 |





## NEW MUSIC BOOKS.

### Winner's Easy System for the Violin, . . . . . 75

Containing the Rudiments of Music, with all the necessary instruction for Bowing, Shifting, etc. Also a great variety of Cotillions, Fancy Dances, Opera Airs, Marches, etc., etc., arranged in a careful and instructive manner, from which the instrument may be learned without the aid of a teacher.

### Winner's Easy System for the Accordeon, . . . . . 75

One of the best works ever issued for this instrument, containing many favorite songs with the words, and a very large collection of popular melodies, that are always desirable. Every tune is marked with the figures to indicate the keys, and can be easily understood by a child.

### Winner's Music of the Dance, . . . . . 75

This book is highly recommended; it is one of the best collection of dances, in every variety, with the steps fully and carefully explained, containing Cotillions, Polka Quadrilles, Lancers, Mazourka's, Fancy Dances, etc., etc., with the figures of the dance correctly described.

### JUST PUBLISHED.

### WINNER'S "EASY SYSTEM" FOR THE PIANO OR MELODEON.

Price Two Dollars and Fifty Cents-(\$2.50).

This work is presented as a plain and easy Method or Self-Learner, in form of a catechism, arranged in a straightforward and progressive order, introducing the various musical characters, modes of fingering, Major and Minor Scales, Exercises, &c., in a clear and practical order. The most prominent feature of the work is the choice selection of pretty melodies, particularly adapted to each key, and arranged as easy and interesting exercises. It is an invaluable work for teachers, as the fingering is marked for every melody in a careful and studied manner, most especially adapted to small hands. The most useful and prominent chords in each key are given in full, by the study of which the learner is enabled to play the proper accompaniment to almost any melody, with great facility and ease. There is nothing omitted that is requisite to make a good and skillful performer, and nothing introduced but what is necessary in the practice of the ordinary run of good compositions.

### Winner's Easy System for the Flute, . . . . . 75

By this book the art of playing the flute is made so comprehensive and easy that it requires but very little time to become a good performer. It contains a fine selection of just such melodies as are required to advance and improve the learner.

### Winner's Easy System for the Guitar, . . . . . 75

This is one of the most complete and correct publications ever issued, by which the art of playing this beautiful instrument is rendered so plain as to be learned without the aid of a teacher. It contains a fine selection of beautiful songs, and a large variety of instrumental selections, for practice and amusement.

### Winner's Piano Tutor, . . . . . 75

This book is one of the best books ever published. It is designed for small hands, and all the exercises and melodies are carefully selected with a view of imparting a knowledge of the instrument in a clear and practical manner.

### Winner's Cabinet Organ Tutor, . . . . . 75

This book contains much that is calculated to speedily advance the learner and prove interesting to all beginners. Its contents are arranged progressively, and the various styles of fingering so plainly given that it insures an easy and rapid progress to all who study this fashionable instrument.

### Winner's Melodeon Tutor, . . . . . 75

A good work for learners, containing much that is required for practice, with a good selection of easy melodies arranged as instructive lessons, of a pleasing character. As a self-instructor it is highly recommended, being very explicit in all the rudimental matter pertaining to the study of the scale, etc.

LEE & WALKER'S MUSICAL ALMANAC SENT FREE  
TO ANY ADDRESS ON APPLICATION.

All Music published in the U. S. mailed to any address, upon receipt of the marked price. Strings for all instruments, in sets, or by the dozen, sent by mail.

