

WINNER'S
TUNES OF THE WORLD

CONTAINS THE MOST POPULAR SONGS OF THE
ARMY AND NAVY,
THE OPERA AND DANCE.

CONTAINS OF
THE UNITED STATES TATTOO,
THE REVEILLE, ARMY CALLS,
CAMP DUTIES, &c.



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

ARRANGED IN AN EASY MANNER FOR THE

CLARINET.
By SEP. WINNER.

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MARYLAND, MY MARYLAND.

Musical notation for the song "MARYLAND, MY MARYLAND." It consists of two staves of music in 3/4 time, with a key signature of one sharp (F#). The melody is written on the upper staff, and the accompaniment is on the lower staff. The piece concludes with a double bar line.

SHADOW DANCE.

FROM "DINORAH"

Musical notation for the piece "SHADOW DANCE." It consists of six staves of music in 3/4 time, with a key signature of one sharp (F#). The notation includes various musical symbols such as slurs, accents, and dynamic markings. The piece concludes with a double bar line.

LISTEN TO THE MOCKING-BIRD.

ALICE HAWTHORNE. 7

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

LET US LIVE WITH A HOPE.

ALICE HAWTHORNE.

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

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BONNIE BLUE FLAG.

"REGENT" SONG.

9

Musical notation for the song "Bonnie Blue Flag". It consists of three staves of music. The first two staves are the main melody, and the third staff is labeled "CHORUS". The music is written in treble clef with a key signature of one sharp (F#) and a 6/8 time signature.

BULLY FOR ALL.

IRISH AIR.

Musical notation for the song "Bully for All". It consists of two staves of music. The music is written in treble clef with a key signature of two sharps (F# and C#) and a 6/8 time signature.

THE COSY NOOK.

ALICE HAWTHORNE.

Musical notation for the song "The Cosy Nook". It consists of two staves of music. The first staff is the main melody, and the second staff is labeled "CHORUS". The music is written in treble clef with a key signature of one sharp (F#) and a 6/8 time signature.

Commence with tap of the snare-drum.

U. S. REVEILLE.

Compiled by Wm. G. STEVENSON.

THREE CAMPS.

No. 1.

SLOW SCOTCH.

No. 2.

AUSTRIAN.

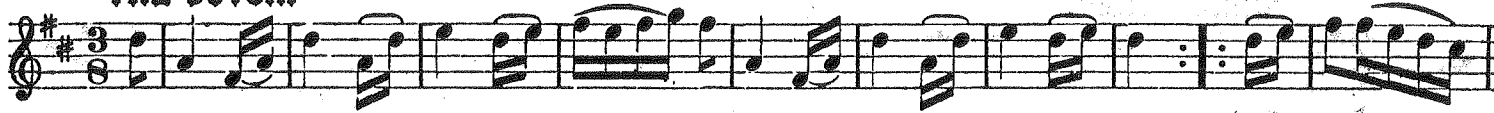
No. 3.

THE DUTCH.

U. S. REVEILLE, (Continued.)

21

No. 4.

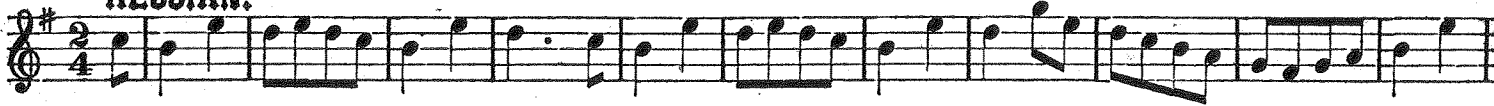


Snare-drum.



HESSIAN.

No. 5.



Snare-drum.



DOUBLE DRAG.

No. 6.

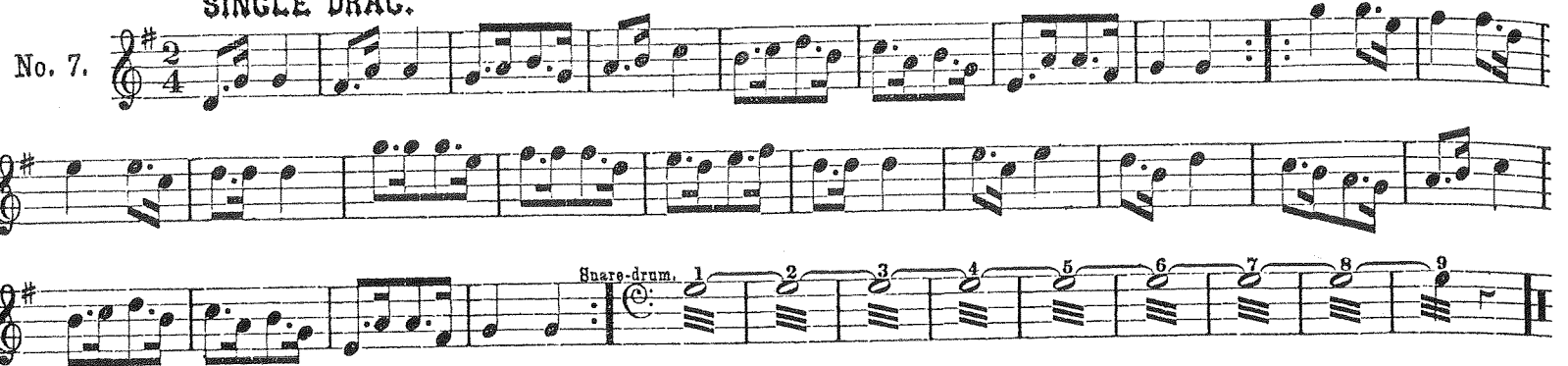


Snare-drum.



U. S. REVEILLE, (Concluded.)

SINGLE DRAG.

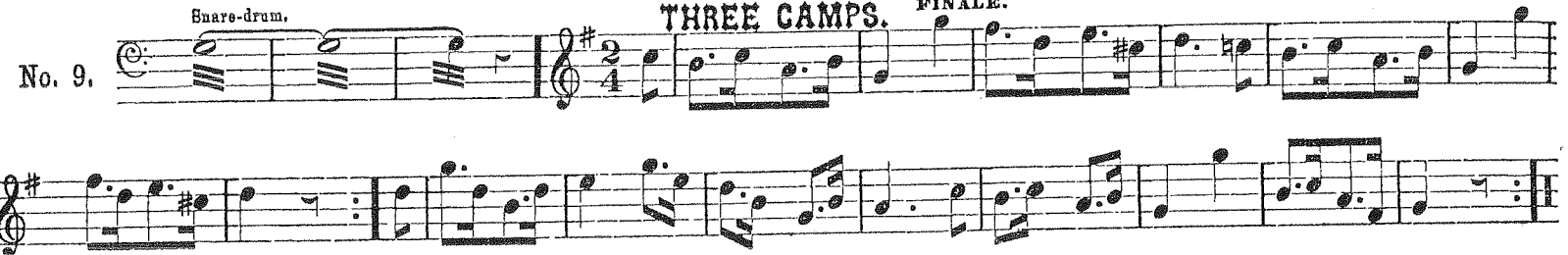
No. 7. 

QUICK SCOTCH.

No. 8. 

Snare-drum.

THREE CAMPS. FINALE.

No. 9. 

Commence with three rolls of snare-drum.

U. S. TATTOO.

Compiled by Wm. G. STEVENSON.

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DOUBLINGS.

No. 1.

QUICK TIME.

No. 2.

DOUBLINGS.

No. 3.

POTOMAC GRAND MARCH.

No. 4.

DOUBLINGS.

U. S. TATTOO, (Continued.)

No. 5.



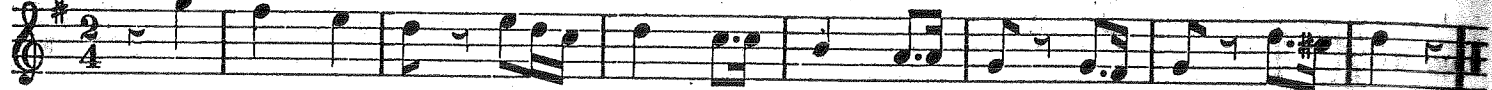
DUTCH.

No. 6.



DOUBLINGS.

No. 7.




QUICK TIME.

No. 8.



U. S. TATTOO, (Concluded.)

DOUBLINGS.

No. 9. 

SINGLE DRAG.

No. 10. 



THE RETREAT.

No. 11. 



ROGUE'S MARCH.

No. 12. 



THE GENERAL.
PRESTO.

ARMY CALLS.

No. 1. Musical notation for 'The General' in 2/4 time, marked 'PRESTO'. It consists of two staves. The first staff begins with a treble clef, a 2/4 time signature, and a tempo marking 'PRESTO.' Below the first staff, there is a tempo indicator '140 = ♩' and four less-than signs '<'.

THE ASSEMBLY.

No. 2. Musical notation for 'The Assembly' in 3/4 time. It consists of two staves. The first staff begins with a treble clef, a 3/4 time signature, and a tempo marking '80 = ♩'.

TO THE COLOR.

No. 3. Musical notation for 'To the Color' in 3/8 time. It consists of three staves. The first staff begins with a treble clef, a 3/8 time signature, and a tempo marking '80 = ♩'.

COMMON TIME WALK. ARMY CALLS, (Continued.)

No. 4.

Musical notation for No. 4, consisting of two staves. The first staff begins with a treble clef, a common time signature (C), and a tempo marking of 80 = ♩. The melody is written in a single line with various rhythmic values including eighth and sixteenth notes. The second staff continues the melody and includes repeat signs at the beginning and end.

QUICK STEP--TROT.

No. 5.

Musical notation for No. 5, consisting of two staves. The first staff begins with a treble clef, a 2/4 time signature, and a tempo marking of 110 = ♩. The melody is written in a single line with various rhythmic values including eighth and sixteenth notes. The second staff continues the melody and includes repeat signs at the beginning and end.

THE REVEILLE.

No. 6.

Musical notation for No. 6, consisting of two staves. The first staff begins with a treble clef, a 2/4 time signature, and a tempo marking of 110 = ♩. The melody is written in a single line with various rhythmic values including eighth and sixteenth notes. The second staff continues the melody and includes repeat signs at the beginning and end, with a 'D.C.' marking at the end.

THE RETREAT.

No. 7.

Musical notation for No. 7, consisting of two staves. The first staff begins with a treble clef, a 3/8 time signature, and a tempo marking of 76 = ♩. The melody is written in a single line with various rhythmic values including eighth and sixteenth notes. The second staff continues the melody and includes repeat signs at the beginning and end.

THE TATTOO.

ARMY CALLS, (Continued.)

No. 8.

Musical notation for 'THE TATTOO' consisting of three staves. The first staff is in common time (C) and begins with a tempo marking of 90 = ♩. The second and third staves continue the melody with various rhythmic patterns and dynamics.

TO RECALL DETACHMENTS.

No. 9.

Musical notation for 'TO RECALL DETACHMENTS' on a single staff in common time (C). It begins with a tempo marking of 100 = ♩.

BUCLER'S CALL.

No. 10.

Musical notation for 'BUCLER'S CALL' on a single staff in 2/4 time. It begins with a tempo marking of 100 = ♩.

COME FOR ORDERS.

No. 11.

Musical notation for 'COME FOR ORDERS' on a single staff in 2/4 time. The piece is divided into three sections: '1st Sergeants.', 'Sergeants.', and 'Corporals.', each with its own melodic line.

ARMY CALLS, (Continued.)


DOUBLE QUICK, MARCH.

No. 12. 

THE RUN.

No. 13. 

FORWARD, MARCH.

No. 14. 

HALT.

No. 15. 

MARCH IN RETREAT.

No. 16. 

COMMENCE FIRING.

No. 17. 

CEASE FIRING.

No. 18. 

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

No. 19. Musical notation for 'MARCH BY THE RIGHT FLANK. ARMY CALLS. (Concluded.)' in 6/8 time, starting with a tempo marking of 160.

MARCH BY THE LEFT FLANK.

No. 20. Musical notation for 'MARCH BY THE LEFT FLANK.' in 6/8 time, starting with a tempo marking of 100.

RALLY ON THE RESERVE.

No. 21. Musical notation for 'RALLY ON THE RESERVE.' in 6/8 time, starting with a tempo marking of 90.

BOOTS AND SADDLES.

No. 22. Musical notation for 'BOOTS AND SADDLES.' in common time, featuring triplets.

RALLY ON THE BATTALION.

No. 23. Musical notation for 'RALLY ON THE BATTALION.' in 6/8 time, changing to 2/4 time at the end, starting with a tempo marking of 60.

TO HORSE--FALL IN.
PRESTISSIMO.

No. 24. Musical notation for 'TO HORSE--FALL IN. PRESTISSIMO.' in common time, featuring triplets.

THE CHARGE.
VIVACE.

No. 25. Musical notation for 'THE CHARGE. VIVACE.' in 3/4 time.

STABLE CALL.
ALLEGRO.

No. 26. Musical notation for 'STABLE CALL. ALLEGRO.' in common time, featuring triplets.

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