

1862

General Grant's Grand March

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General Grant's Grand March E. Mack.
General Grant's Polka. Ella V. Young.
General Grant's Quick Step. E. Mack.

General Grant's Grand March Four Hands. E. Mack.
General Grant's Grand March Guitar. G. W. Brown.
General Grant's Grand March. Violin or Flute. Sep. Winner.
and Piano.



Philadelphia **LEE & WALKER** 922 Chestnut St
W. H. Boner & Co 1102 Chestnut St

GENERAL GRANT'S GRAND MARCH.

Composed by E. Mack.

Brillante.

Piano.

The musical score is written for piano and consists of four systems of music. Each system contains a treble staff and a bass staff. The tempo is marked 'Brillante.' and the instrument is 'Piano.' The music is in 2/4 time. The first system begins with a treble staff containing a melody with a trill and a triplet, and a bass staff with accompaniment. Pedal markings ('Ped.') and asterisks are used throughout the score. The second system continues the melody and accompaniment. The third system features a trill and a triplet in the treble staff. The fourth system concludes the piece with a final cadence.

9769. 3

First system of musical notation, consisting of a grand staff with treble and bass clefs. The music is in a minor key. The right hand plays a melodic line with eighth notes and quarter notes. The left hand plays a bass line with chords and single notes. Pedal markings ('Ped.') are present in the first, second, and third measures. Asterisks (*) are placed above the right-hand notes in the second and third measures.

Second system of musical notation. The right hand features a triplet of eighth notes in the second measure. Pedal markings ('Ped.') are present in the first, second, and third measures. Asterisks (*) are placed above the right-hand notes in the second and third measures.

Third system of musical notation. The right hand has a section marked 'Dolce.' starting in the third measure. Pedal markings ('Ped.') are present in the first, second, third, and fourth measures. Asterisks (*) are placed above the right-hand notes in the second, third, and fourth measures.

Fourth system of musical notation. The right hand has a melodic line with eighth notes. Pedal markings ('Ped.') are present in the first, second, third, and fourth measures. Asterisks (*) are placed above the right-hand notes in the second, third, and fourth measures.

Fifth system of musical notation. The right hand has a melodic line with eighth notes. Pedal markings ('Ped.') are present in the first, second, third, and fourth measures. Asterisks (*) are placed above the right-hand notes in the second, third, and fourth measures.

Musical notation system 1, consisting of a treble and bass staff. The treble staff contains a melodic line with eighth notes and quarter notes. The bass staff contains a harmonic accompaniment of chords. The word "Ped." is written below the bass staff in the first, second, third, and fourth measures. An asterisk "*" is placed at the end of each measure.

Musical notation system 2, consisting of a treble and bass staff. The treble staff features triplet markings (3) over groups of notes. The bass staff has a harmonic accompaniment. The word "Ped." appears in the first, second, and third measures, and "ff Ped." in the fourth measure. An asterisk "*" is placed at the end of each measure.

Musical notation system 3, consisting of a treble and bass staff. The treble staff has a melodic line. The bass staff has a harmonic accompaniment. The word "Ped." is written below the bass staff in the first, second, third, and fourth measures. An asterisk "*" is placed at the end of each measure. The word "Dolce." is written above the treble staff in the fourth measure.

Musical notation system 4, consisting of a treble and bass staff. The treble staff has a melodic line. The bass staff has a harmonic accompaniment. The word "Ped." is written below the bass staff in the first, second, third, and fourth measures. An asterisk "*" is placed at the end of each measure.

Musical notation system 5, consisting of a treble and bass staff. The treble staff has a melodic line with triplet markings (3) and a first ending bracket (1). The bass staff has a harmonic accompaniment. The word "Ped." is written below the bass staff in the first, second, and third measures. An asterisk "*" is placed at the end of each measure. The notation "*D.C." is written at the end of the fourth measure.

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Choice Selection of Music

PUBLISHED BY

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No. 922 Chestnut Street, PHILADELPHIA.

VOCAL.

The letter signifies the Key; figure 1 indicates the piece is very easy; figure 2, easy; figure 3, moderately difficult; figure 4, difficult. Pieces marked thus * have a handsome lithographic title.

- After Sundown. (Bb-2). Song and Chorus. *Hawthorne*..... 35
"After sundown with its twilight dying in the dis-ent west, After nightfall with its darkness, Comes the quiet hour of rest; When the weary footsteps homeward, After daily toil is o'er, Turn with anxious pace to welcome Those who 'wait us at the door."
This beautiful little song is in Hawthorne's purest vein, and cannot fail to secure an immense popularity.
- A Kiss at the Door. (Bb-2) Song and Chorus. *Meyer*..... 30
This ballad is selling very rapidly.
- Because thou art so far away. (F-1). *Hawthorne*..... 35
"The passing moments letter by, The dismal hours are long to pass, And lengthy days seem slow to die, And oh! the months seem years, alas! The lovely Bowers have lost their charm, And I am sad from day to day. The world itself is not the same, Because thou art so far away!"
Another elegant song by the ever elegant Hawthorne. The author's name will be sufficient guarantee of this song's artistic merit.
- Blow the Horn for Supper, Kate. (Bb-2). Song and Chorus. *Winner*..... 35
Homestead Song, with Cornet call.
- Clang net to Earth. (Bb-2). Sacred Song and Chorus. *Bachmann*..... 30
Arranged for Piano or Organ.
- Day we went boating. (Ab-2). *Lille*..... 35
"You remember when last we went boating, On the beautiful river below!"
- Dolly Varden. (Bb-2). With Chorus. *Lee*..... 50
- Dolly Varden. (Bb-2). Without Chorus. *Hahn*..... 50
- Dressed in a Dolly Varden. (C-2). Song and Chorus. *Meyer*..... 50
These songs are the most popular of any of the "Dolly Varden" issues.
- Gene where the Woodbine Wineth. (Eb-2). Song and Chorus. *Stross*..... 30
"Gene where the Woodbine wineth, When spring is bright and fair, And to the Soldier's resting place Some little tribute bear."
Exquisite melody, appropriate words. Dedicated to the Soldiers' Orphans.
- Little Plender. (Eb-2). Song and Chorus. *Peacock*..... 40
"Then stay, oh stay, drink not to-night, Nor leave us weeping here, For home is lonely, lonely now, When papa is not near."
Truly beautiful.
- Love once lost is gone forever. (Bb-2). *Hawthorne*..... 35
Charming Ballad made popular by Mrs. Susan Gatton Kelleher.
- No one to weep when I am gone. (F-2). Song and Chorus. *Hawthorne*..... 35
"No one to weep when I am gone, No one to care for such as me, No one to weep and no one to mourn, No one to sigh my fate to see."
A gem.

- Pretty as a Picture. (A-2). Song and Dance. *Bishop*..... 35
As performed by the Minstrel Troupes.
- Queer People there be. (G-2) Song and Chorus. *Mason*..... 35
Admirers of a genuine comic song, should add this sparkling little melody to their repertoire.
- Resurgam. (Eb-2). Bass or Contralto solo. *Winner*..... 60
As sung by Mr. A. R. Taylor, celebrated Bass of Philadelphia. A production of the highest artistic value. Professional singers have in "Resurgam" a composition unequalled in this country.
- Shadows of Angels Wings. (Bb-2). Song and Chorus. *Solitaire*..... 35
"Oh what is that radiant glory That tinges the distant west With crimson and gold and purple, While slinketh the sun to rest."
- Squeeze me Joe. (C-2) *Meyer*..... 30
Another excellent comic song.
- Under the Rose. (Eb-2). Solo and Duo. *Solitaire*..... 35
An effective Ballad and pretty words.
- Waiting till the Reaper comes. (Bb-2). Song and Chorus. *Provision*..... 35
"Go ye forth into the harvest, Is thy mission from on high; Gather in God's richest treasures, Let not a single sheaf pass by."
This charming little song appeals to the heart of the many, and must wait its way to popularity.
- We met no more. (G-2). Song and Chorus. *Hawthorne*..... 35
"Another of Hawthorne's inimitable jewels. This author's compositions have been received with such general favor we feel safe in recommending them at all times."

INSTRUMENTAL.

- New and valuable issues for the Piano Forts.
- Aberdeen Scottische. (F-1). *Winner*..... 30
Choice little piece for beginners.
- Alvin Polka. (Bb-2). *Baker*..... 30
Decidedly excellent.
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For Piano or Organ.
Comprises a brief and explicit explanation of the rudiments, together with a number of fingered exercises for the acquiring of a correct position of the hands and for strengthening the fingers.
- Bird Note Galop. (C-2). *Winner*..... 30
Introducing the various songs of birds. A most agreeable and desirable composition in every sense.
- Champion Waltz. (C-1). *Rodriguez*..... 30
For beginners. Worthy of its name.
- Chicago Fire Bells. (Ab-3). *Saylor*..... 40
The Author's very best composition. It is impossible to overrate the merits of this masterly effort.
- Congress Scottische. (G-1). *Winner*..... 30
Beginners must certainly be in clover with this elegant piece.
- Dolly Varden Galop. (G-2). *Mack*..... 50
- Dolly Varden March. (Eb-2). *Mack*..... 50
- Dolly Varden Polka. (D-2). *Mack*..... 50
- Dolly Varden Quad. (D-2). *Marrick*..... 75
- Dolly Varden Schott. (C-2). *Mack*..... 50
- Dolly Varden Waltz. (Eb-2). *Mack*..... 50
These pieces are all highly characteristic of the charming little "Dolly." We number them among our best publications for the year.
- Elegant Polka Waltz. (C-2). *Wood*..... 30
Its name covers everything.
- Entre Nous. (Db-2). La Coterie—Trois Temps. *Saylor*..... 30

- Four-in-Hand Schottische. (C-1). *Winner*..... 20
For beginners. Fingered.
- Freeburg Grand March. (Eb-2) Rivals the "Gen. Grant Grand March." *Meyer*..... 30
- Idalia Polka. (Bb-2). Expressive and taking. *Irwin*..... 30
- Lullaby. (C-2). *Swain*..... 30
An enchanting melody, well worked out. Will bear comparison with any we know of.
- Maggie May Rondo. (G-1). *Winner*..... 30
The beautiful melody simply arranged for beginners.
- Merry Elves. (Ab-3). *Stones*.....
Unquestionably one of the most original productions of the day.
- Mocking Bird. (G-4). *Wohl*..... 1.00
Transcription by the eminent Jas. H. Wohl, Pianist. With an introduction of the air "Oh! in the Stilly Night." A piece of the highest excellence.
- Mocking Bird, Q. S. (G-2). *Roebinger*..... 50
Also destined to become an established favorite.
- Meet and Chandon Waltz. (C-2). *Winner*..... 30
Popular.
- New Departure March. (F-2). *Winner*..... 30
Animated and pleasing.
- Nightfall Polka Reverie. (Eb-3). *Dore*..... 50
One of the most lovely reveries in print. Cannot be too highly recommended.
- Number One March. (C-1). *Winner*..... 20
For beginners.
- Prussian Army March. (G-2). *Jos.*..... 30
May be numbered among the best.
- Pure Gold Valse Pathetic. (F-3). *Lore*..... 50
Dore's reputation will fully warrant the assumption "Pure Gold."
- Qui Vive Galop. (F-2). *Winner*..... 30
A live sparkling composition.
- Reindeer Schottische. (C-2). *Archambault*..... 30
Good.
- Silver Wedding March. (C-1) *Winner*..... 30
For beginners.
- Social Medley Quadrille. (F-2) *Best*..... 50
Among the very finest Quadrilles out.
- Such is Life. Caprice. (Eb-4) *Keaney*..... 50
Equal to anything of Wyman's.
- Sweet Rest. (Ab-2). *Reimer*..... 40
Reverie: "Suse Ruhe." Decidedly handsome.
- Sylphide Polka Waltz. (D-2) *De Vise*..... 30
Quite popular.
- Three Part Waltz. (G-2) *Winner*..... 20
For the beginner.
- Two-Forty Galop. (C-1). *Winner*..... 20
For the beginner.
- Wacht am Rhein. (C-1). *Winner*..... 20
For the beginner.
- Wavelets Waltz Sentimental. (G-2). *Alexander*..... 50
Delightful melody handsomely expressed.
- Whirlwind Waltz. (C-2). *Alexander*..... 30
In her popular vein.
- Wide Awake Cotillions. (C-2). *Winner*..... 40
With the figures, new and desirable.

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For beginners.
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For beginners.
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Ped. * *Ped.* * *Ped.* * *Ped.* *

Ped. * *f* *p* *Ped.* * *ff* *Ped.* *

1. 2.

* *Ped.* * *Ped.*

* *Ped.* * *Ped.* *

Ped. * *Ped.* *

MARCH, D.C.

4

First system of a piano score. The right hand features a melodic line with eighth-note patterns and slurs. The left hand plays a steady accompaniment of eighth-note chords. Dynamics include *fp* and *Ped.*. A star symbol is present in the first measure of the right hand.

Second system of the piano score. The right hand continues with melodic patterns, including a triplet. The left hand accompaniment remains consistent. Dynamics include *Ped.* and *fp*. Star symbols are placed in the first and fourth measures of the right hand.

Third system of the piano score. The right hand features more complex melodic figures with slurs and accents. The left hand accompaniment continues. Dynamics include *ff* and *Ped.*. Star symbols are placed in the first, second, third, and fifth measures of the right hand.

TRIO.

TRIO section starting with a 6/8 time signature. The right hand has a simple melodic line. The left hand accompaniment consists of eighth-note chords. Dynamics include *fp* and *Ped.*. Star symbols are placed in the second and fourth measures of the right hand.

Fifth system of the piano score. The right hand features melodic patterns with slurs and accents. The left hand accompaniment continues. Dynamics include *f* and *p*. Star symbols are placed in the first and fourth measures of the right hand.

GEN. GRANT'S GRAND MARCH.

v JOSEF. GUNG' L. Op:145.

The musical score is written for piano in 6/8 time. It consists of four systems of music, each with a treble and bass staff. The first system begins with a dynamic of *f* and includes markings for *sf*, *Ped.*, and *ff Ped.*. The second system features *ff Ped.* and *Ped.* markings. The third system continues with *ff Ped.* and *Ped.* markings. The fourth system includes first and second endings, marked with '1.' and '2.', and concludes with *Ped.* and *sfz* markings.

Maj. Gen. U. S. Grant's Grand March.



COMPOSED BY

JOSEF GUNG'L

J. H. BUFFORDS, LITH.

BOSTON

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