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General Grant's grand march.

Mack, Edward, 1826-1882

Philadelphia: Lee & Walker (922 Chestnut St.), 1862

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2034



General Grant's Grand March. E. Mack. 40
 General Grant's Polka. Ella V. Young. 40
 General Grant's Quickstep. E. Mack. 40

General Grant's Grand March. Four Hands. E. Mack. 50
 General Grant's Grand March. Guitar. G. W. Brown. 40
 General Grant's Grand March. {Violin or Flute } Sep. Winner. 30
 and Piano.

Philadelphia: **LEE & WALKER**, 922 Chestnut Street.

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GENERAL GRANT'S GRAND MARCH.

Composed by E. Mack.

Brillante.

Piano.

The first system of music consists of two staves, Treble and Bass clef. The Treble staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The music features a series of chords and melodic lines. The Bass staff begins with a bass clef, a key signature of one flat, and a common time signature. It provides a harmonic accompaniment with chords and a steady bass line. Pedal markings ('Ped.') are placed above the Treble staff and below the Bass staff at the beginning of each measure. Trill markings (trills) are indicated by a vertical line with a wavy top, and asterisks (*) are placed at the end of several measures. A '3' with a slur is placed over a triplet of notes in the Treble staff.

The second system of music continues the piece with two staves. It maintains the same key signature and time signature as the first system. The notation includes chords, melodic lines, and accompaniment. Pedal markings, trills, and asterisks are used throughout. A triplet of notes is marked with a '3' and a slur in the Treble staff.

The third system of music continues the piece with two staves. The notation includes chords, melodic lines, and accompaniment. Pedal markings, trills, and asterisks are used throughout. A triplet of notes is marked with a '3' and a slur in the Treble staff.

The fourth system of music continues the piece with two staves. The notation includes chords, melodic lines, and accompaniment. Pedal markings, trills, and asterisks are used throughout. A triplet of notes is marked with a '3' and a slur in the Treble staff.

8769 . 3

†

Ped. * *Ped.* * *Ped.* *

Ped. * *Ped.* * *Ped.* *

Ped. * *Ped.* * *Dolce.* *Ped.* * *Ped.* *

Ped. * *Ped.* * *Ped.* * *Ped.* *

Ped. * *Ped.* * *Ped.* * *Ped.* *

Musical notation system 1, consisting of a grand staff with treble and bass clefs. The treble staff contains a melodic line with eighth and sixteenth notes. The bass staff contains a harmonic accompaniment of chords. Pedal markings 'Ped.' are placed above the bass staff, with asterisks indicating specific points. The system is divided into four measures.

Musical notation system 2, consisting of a grand staff. The treble staff features triplet markings (indicated by a '3' and a slur) over groups of three notes. The bass staff continues the harmonic accompaniment. Pedal markings 'Ped.' and 'ff Ped.' are present, along with asterisks. The system is divided into four measures.

Musical notation system 3, consisting of a grand staff. The treble staff has a melodic line with some chromatic movement. The bass staff has a harmonic accompaniment. Pedal markings 'Ped.' and 'Dolce.' are present, along with asterisks. The system is divided into four measures.

Musical notation system 4, consisting of a grand staff. The treble staff has a melodic line with eighth notes. The bass staff has a harmonic accompaniment. Pedal markings 'Ped.' are present, along with asterisks. The system is divided into four measures.

Musical notation system 5, consisting of a grand staff. The treble staff features triplet markings (indicated by a '3' and a slur) over groups of three notes. The bass staff continues the harmonic accompaniment. Pedal markings 'Ped.' and 'D.C.' are present, along with asterisks. The system is divided into four measures.

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Fig. 1, denotes the easiest music.

Fig. 2, easy music.

Fig. 3, moderately easy.

Fig. 4, of medium difficulty.

Fig. 5, difficult.

Fig. 6, very difficult.

Fig. 7, of the greatest difficulty.

**PICKING CHERRIES
DOWN THE LANE.**

SONG AND CHORUS.

Words by G. Cooper. Music by H. Millard.

1

It was in the golden summer,
And we met beneath the trees;
There were fond and loving glances,
There was laughter on the breeze.
In the green and wavy orchard,
Rosy hands met mine again,
While we linger'd there together,
Picking cherries, picking cherries,
down the lane.

Chorus.

How I bless the happy moments!
How I long for them again.
When we linger'd there together,
Picking cherries, picking cherries,
down the lane.

2

Oh, the boughs with rubies laden;
They were far beyond her reach,
But I helped her, and she thanked me,
Sweet and bird-like was her speech.
Little hands so fair and dimpled,
In my own would oft remain,
And I longed to linger ever,
Picking cherries, picking cherries
down the lane.—CHO.

3

New the scented breezes whisper'd
All the secrets that were told,
And the birdies saw somebody
Some one's waist in joy enfold.
Ere the rosy sunset faded
Over hill, vale, and plain,
Loving lips were picking cherries,
Picking cherries down the lane.

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VOCAL.

A Little Crib beside the Bed. 3, Bb, E to E, Sop. Solo and Chorus. Eastburn. 35	Little Hands Forever Still, 4, Eb, D to E, Sop., Solo and Chorus. Pratt. 30
At thy Feet. 3, D, D to E, Baritone Solo and Chorus. Eaton. 35	Not a Crust, or "The Beggar Boy." 3, F, C to F, Soprano. Solo and Chorus. Persley. 30
Beneath the Rod. 4, Ab, F to E, Sop. Sacred. Mack. 30	*One in Heaven. 3, C, E to F, Soprano, Solo and Chorus. Burden. 40
Beyond the Golden Door. 4, G, D to E, Solo and Chorus. Porter. 30	Please Bury My Little Darling. 3, F, C to F, Soprano, Solo and Chorus. Hoffmann. 30
*Birdie in Heaven. 3, A, E to D, Sop. Danks. 50	Sighing for Rest. 3, F, C to F, Sop. or Ten. Solo and Chorus. Walter. 35
Come while the Morning blushes. 4, E, E to F, Tenor. Shattuck. 50	Smile Again, Darling. 3, Bb, F to F, Ten. Solo and Chorus. Peacock. 30
Dear, Dear Friends of Old. 4, Bb, F to E, Baritone. Beroon. 30	Sweet Days of Youth. 3, C, E to F, Sop. or Tenor Solo and Chorus. Rosewig. 35
Died in the Streets. 3, Bb, D to F, Solo and Chorus. Eastburn. 30	Sweet Ethel May. 3, A, E to F, Sop. or Ten. Solo and Chorus. Butterfield. 35
Down the Vale, where Millie sleeps. 3, Eb, E to G, Song and Chorus. Huntley. 30	*'Tis no thought of Anger, Dearest. 3, F, E to E, Tenor or Baritone Solo and Chorus. Persley. 25
Dying Nun. 2, Eb, B to C, Alto. Brewster. 30	Under the Rose. 3, Eb, C to E, Mezzo-Soprano. Solitaire. 35
Echoes from Afar. 3, G, D to E, Mezzo-Soprano. Hawthorne. 35	We have Met, Loved and Parted. 3, Bb, D to E, Sop. or Ten. Eastburn. 35
Ever my Thoughts Turn to Thee. 4, C, C to E, Baritone. Shattuck. 35	What Care I. 3, G, B to E, Mezzo-Sop. Hawthorne. 35
*Fairest Flower of the Vale. 4, F, F to G, Solo and Chorus. Massett. 35	When Daisy Left Us. 3, G, D to E, Sop. or Ten. Murray. 35
Flirting in the Cars. 3, G, F to G, Solo and Chorus. Rosewig. 35	You Musn't "Fool" with Cupid. 3, Eb, E to E, Solo and Chorus. Staub. 35
I Cannot Meet Thee alone. 3, Eb, D to E, Soprano. Tivolie. 35	When Mother Married Pap. 3, A, E to E Tenor. Solo and Chorus. (Comic). Eastburn. 30
I'm a Butterfly. 4, Eb, D to G, Soprano Stratford. 40	When the Corn is Gathered in. 3, Bb, D to F, Soprano or Tenor, Solo and Chorus. Hawthorne. 30
Just as of Old. 3, G, D to E, Solo and Chorus. Hawthorne. 35	Where Mother is we call it Home. 3, C, C to E, Sop., Solo and Cho. Hawthorne. 30
Kiss me, Mother, do not Weep. 3, A, E to E, Sop. Solo and Chorus. Meyer. 30	
Kitty of Coleraine. 3, Ab, E to A, Tenor Solo and Chorus. Brown. 30	

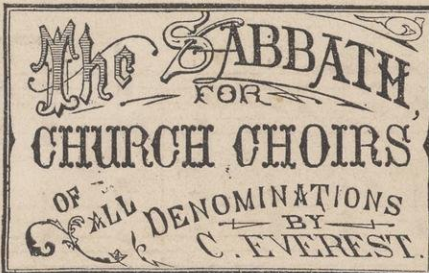
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*Dew Drop. 4, F. Mack. 50	*Match Galop. 4, Eb. Mack. 50
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Evening Prayer. 4, Eb. Mack. 50	Memory's Dream. Reverie. 5, Eb. Muller. 50

Merry Elves. 4, Db. Stones. 35	*Minnie Waltz. 3, F, F. Mack. 35
Pompadour Galop. 4, G. Felton. 30	Twinkling Star. Serenade. 5, Eb. Wink. 35
Review March. 4, C. Sousa. 35	

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SONG AND CHORUS.

Words by Katie Belle Wichmann. Music by H. Millard.

1

Joyous childhood never heeding
Future sorrow, future pain,
Happy hours swiftly fleeting,
Never more to come again;
For the mirth of childhood ceases
As old time doth swiftly fly,
But the mem'ry of those hours,
Happy, bright, can never die.

Chorus.

There is toil, and there is sorrow
In this world, this world of ours;
But there mingles with the shadows
Ever sunny, happy hours.

2

Clasping merry, laughing baby,
Playing gaily 'midst the flowers,
Mother's daily toil and sorrow
Lost in light of happy hours;
Little mischief, romping, shouting,
Petting blossoms in wee show'rs,
Filling mother's heart with gladness,
Making bright the happy hours.—CHO.

3

Looking back to days of childhood,
Seem they not like happy hours
That have vanished all too quickly,
Faded like the fairest flowers?
Golden moments, precious are they
Seen by mem'ry's soft'ning pow'rs,
There's no joy like that of childhood,
Never are more happy hours.—CHO.

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