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ARMY OF THE MERAMEC POLONAISE



COMPOSED AND DEDICATED TO
BRIG. GENERAL B. C. PIKE
AND STAFF
by
A MILITIAMAN.
(SAINT LOUIS.)

Published by ENDRES & COMPTON, 52 Fourth Str.

A. NOLAN, LITH.

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ARMY OF THE MARAMEC POLONAISE.

By a Militiaman.

Introduction.

Musical notation for the Introduction section, consisting of two staves (treble and bass clef). The key signature has one sharp (F#) and the time signature is 3/4. The piece begins with a forte (*ff*) dynamic. The first staff contains a melodic line with eighth and sixteenth notes. The second staff provides a rhythmic accompaniment with chords and eighth notes. A piano (*p*) dynamic marking appears in the second measure of the first staff. A 'Ped' instruction is located below the first measure of the second staff, and an asterisk (*) is placed below the second measure of the second staff.

Musical notation for the first section of the Polonaise, consisting of two staves. The key signature has one sharp (F#) and the time signature is 3/4. The piece begins with a forte (*f*) dynamic. The first staff contains a melodic line with eighth and sixteenth notes. The second staff provides a rhythmic accompaniment with chords and eighth notes. A 'Ped' instruction is located below the first measure of the second staff, and an asterisk (*) is placed below the second measure of the second staff.

Polonaise.

Musical notation for the Polonaise section, consisting of two staves. The key signature has one sharp (F#) and the time signature is 3/4. The piece begins with a melodic line in the first staff and a rhythmic accompaniment in the second staff. The notation includes several 'Ped' instructions and asterisks (*) below the second staff, indicating pedaling points: Ped * Ped * Ped * Ped * Ped *.

Musical notation for the final section of the Polonaise, consisting of two staves. The key signature has one sharp (F#) and the time signature is 3/4. The piece begins with a melodic line in the first staff and a rhythmic accompaniment in the second staff. The notation includes first and second endings (marked 1 and 2) and several 'Ped' instructions and asterisks (*) below the second staff: Ped * Ped * Ped * Ped * Ped *.

This musical score is for a piece titled "Army of the Meramac, polonaise/A Militiaman". It is written for piano and consists of five systems of music. The notation is in 2/4 time and features a key signature of one flat (B-flat major or D minor). The score includes various dynamic markings such as *ff* (fortissimo), *p* (piano), and *f* (forte). Pedal markings are indicated by "Ped" and asterisks (*). The first system begins with a *ff* dynamic and a "Ped" marking. The second system starts with a *p* dynamic and ends with a *ff* dynamic and a "Ped" marking. The third system includes first and second endings, marked with "1" and "2" above the staff. The fourth system begins with a *f* dynamic and contains several "Ped" markings. The fifth system also starts with a *f* dynamic and includes multiple "Ped" markings. The score concludes with a double bar line and the number "225-4" at the bottom.

TRIO.

The musical score is arranged in six systems, each containing a treble and bass staff. The key signature has one flat (B-flat) and the time signature is 3/4. The piece is marked 'TRIO.' at the beginning. The first system starts with a piano (*p*) dynamic. The second system features a fortissimo (*ff*) dynamic and includes a first ending (marked '1') and a second ending (marked '2'). The third system begins with a piano (*p*) dynamic. The fourth system also includes first and second endings. The fifth system starts with a piano (*p*) dynamic. The sixth system concludes with a fortissimo (*ff*) dynamic and includes first and second endings. Performance instructions such as 'Ped' (pedal) and '*' are placed throughout the score to indicate specific playing techniques.

FINALE

The musical score is written for piano and consists of seven systems of two staves each. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The piece begins with a **ff** (fortissimo) dynamic. The notation includes various rhythmic patterns, including sixteenth and thirty-second notes, and rests. Pedaling is indicated by 'Ped' markings with asterisks. Trills are marked with 'Sva' and 'Loco' above the notes. The score concludes with a final chord and a double bar line. The page number '225-4' is printed at the bottom center.

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Our fire-braves fought for their liberty and God,
Transmuting those grays to our hands—
No rally, my brave, better sleep 'neath the sod,
Than yield to such traitorous bands."

Chorus.—"Then, a song and a cheer for our Bonny Free Flag,
With its stars and its stripes floating high;
For its SOLDIERS, its SAILORS, the ARMY and the NAVY,
For the UNION will live or will die!"

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Die sans Bobolition, 'Manipulation and Secession,
Am gone' to run de nigger in the ground,
De Bobolition here, de Secession dar,
And neither one nor t'other of 'em right,
But one says die, de oder says die,
And day bofe got de country in a fight,
But what can a poor nigger do?"

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Song and Chorus by Jo. EMMETT.

"They tell me she has gone away, in distant climes to dwell,
And pledged an everlasting truth to one she loved so well;
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She was my first and only love, and Mary is her name."

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"When thou art sad and weary, 'gainst the selfish crowd to rove,
Thy heart is lone and dreary, runs the glimmering lamp of hope;
When the year seems all December, and life's cup with sorrows fill,
O, remember, then remember, there is one that loves thee still."

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I'm a regular snolly-goster, contraband, and darkey teaser,
And I does n't mind particular whar I go,
You will find I'm up to snuff, though I look a little rough,
And I believe for the Union, kase I think its good enough,
Den be careful what you say, for secession does n't pay,
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A new negro song for the times, by the popular author of 'Young Eph's Lament.'

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WOMAN TO THE RESCUE.

Words by Col. E. H. E. JAMESON. Music by G. BAUMHAUER.

"While manly hearts and strong right arms fight for our country's flag
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While patriot blood, like water, flows from brothers' veins to aid our
cause,
Shall woman sit, with folded hands, and in the strife find naught to do?
Is there no work for loyal hands of sisters, wives, and mothers, too?"

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Slim Jim's dad's house was top of the hill,
Suke Sattinet she lived near,
Twas going to the mill she met Slim Jim,
A ridin' in a railroad keer."

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—o n.—

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"Do you know a little cottage by the old stone mill,
Over which red roses cluster, at their own will will
Glowing fresher from each rain-fall, redder from each sunbeam's glow
Tis a tiny, cozy cottage, do you know? do you know?
Do you know a youthful maiden, with a lovely fall-like face,
With a foot of airy fleetness and a form of Portia's,
And whose golden tresses flit o'er a heart of parent snow?
She's a bonny, blithesome maiden, do you know? do you know?"

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