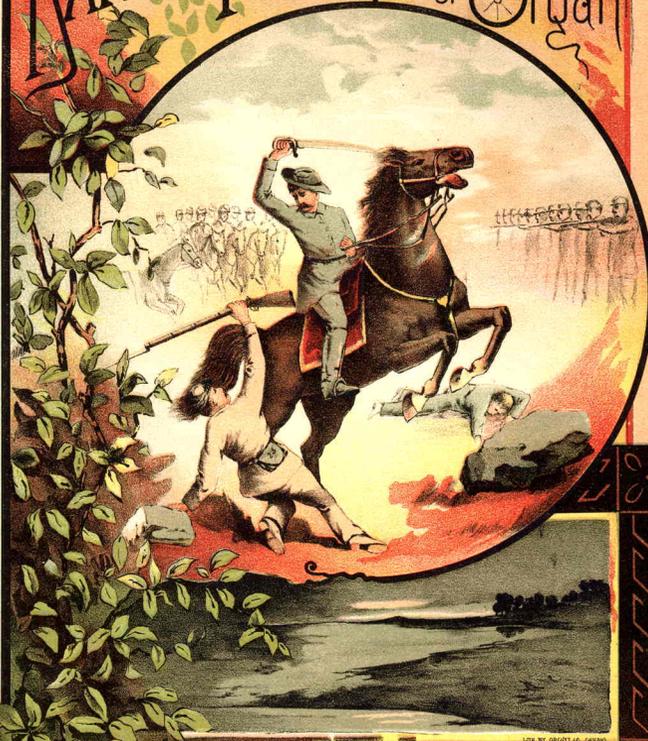


POPULAR MARCHES BATTLE PIECES ETC. for Piano or Organ

Advance Guards March	Berg	50
Artillery Galop	Long	80
Babylon is Fallen	Baumbach	40
Baker's Funeral March	Wyman	40
Battle Cry of Freedom	Reis	75
Battle Cry of Freedom	Baumbach	40
Battle Cry of Freedom	Gottschalk	1.50
Battle Prayer	Baumbach	80
Battle of Fort Donelson	Grobe	60
Battle of Manassas	Blind Tom	75
Battle of Prague	Kotawara	75
Battle of Prague (Fant.)	Grobe	75
Battle of Richmond	Moelling	80
Battle of Waterloo	Anderson	40
Blaine's Grand March	Lampard	50
Break it Gently to My Mother	Baumbach	50
Brigade Quickstep	Wyman	40
Brother, Tell Me of the Battle	Reis	60
Camp Andrews Quickstep	Mills	40
Centennial Grand March	Fratt	50
Christmas Bells March	Wyman	40
City Artillery Grand March	A'Beckett	40
Claremont Grand March	Wyman	40
Convent Bell March	Wyman	40
Columbia, Land of the Brave	Baumbach	40
Columbia Grand March	Rudolf	60
Columbia's Call	Moelling	50
Downfall of Dixie Polka	Dowling	40
Dream of Peace March	Leland	40
Dress Parade Waltz	Manvers	40
Ellsworth Zouave March	Baumbach	50
Emancipation March	Martin	40
Evening Parade March	Wyman	40
Fall of Sebastopol	Dressler	50
Fisher's Hornpipe and Yankee Doodle	Wyman	75
Frederick's March (Germ.)	Vass	50
Garfield's Grand March	Rosbel	40
Girl I Left Behind Me, (Var.)	Dressler	80
Glory! Hallelujah, (Fant.)	Moelling	60
Grand Cavalry March	Udener	80
Grand Torchlight March	Boevitz	80
Grand Union Medley	Dressler	75
Grand Union Potpourri	Baumbach	60
Hold the Fort	Bondis	40
Hold the Fort, (Var.)	Stier	80
International Potpourri, (Airs of all Nations)	Berg	50
Jefferson and Liberty, (Var.)	Dressler	40
Just Before the Battle	Reis	60
Kingdom Coming, (Var.)	Grobe	60
Kingdom Coming	Baumbach	60
Little Drummer Boy's March	Mers	40
Lyon's Battle March	Eichberg	60
Major Anderson's March	Vass	50
Marching Thro' Georgia March	Mack	50
Marching Through Georgia, (Fantasia)	Holt	80
Marching Through Georgia, (Fugue)	Dressler	60
Marching Through Georgia, (Variations)	Gunsar	60
Marching Through Georgia, (Four Hands)	Dressler	60
Marching Through Georgia, (Triumphal March)	Dressler	50
Marche Militaire	Wresen	80
National Galop	Wyman	80
National Guards Grand March	Kleifer	40
Night Before Petersburg	Helfman	75
O, Wrap the Flag Around Me, Boys	Baumbach	40
Red, White and Blue, (Fant.)	Udener	75
Seventh Regiment March	Leland	60
Sharpshooters March	Winnertzell	40
Sherman's Grand Atlanta March	Winnertzell	40
Siegel's Grand March	Martin	40
Soldier's Bride March	Hennings	50
Soldier's Dream March	Brown	40
Soldier's Friend Quickstep	Gaugler	40
Soldier's Return March	Gilmore	40
Song of a Thousand Years	Baumbach	40
Star Spangled Banner	Baumbach	40
Sultan's Band March	Brown	40
Tramp, Tramp, Tramp	Grobe	60
Turkish Night Patrol March	Michaelis	60
Union War Galop	Dressler	60
Vacant Chair, (Var.)	Reis	75
Victory March	Ambehl	40
Wedding Bells March	Wyman	40
When Johnny Comes Marching Home	Baumbach	40
Wilson's Battle March	Bishop	50
Young America March	Baumbach	50
Young Soldier's Adieu March	Fox	40
Zouave Battle March	Fox	40
Zouave Cadets Quickstep	Fox	40



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WEDDING BELLS MARCH.

BY A. P. WYMAN

INTRODUCTION.

Musical notation for the Introduction section, consisting of two staves (treble and bass clef). The music is in 2/4 time and features a series of chords and melodic lines. Dynamics include *p* (piano) and *f* (forte). Pedal markings (*Ped.*) are present throughout, with asterisks indicating specific pedal points.

MARCH.

Musical notation for the first system of the March section, consisting of two staves. The music is in 2/4 time and features a series of chords and melodic lines. Dynamics include *f* (forte). Pedal markings (*Ped.*) are present throughout, with asterisks indicating specific pedal points.

Musical notation for the second system of the March section, consisting of two staves. The music is in 2/4 time and features a series of chords and melodic lines. Dynamics include *f* (forte). Pedal markings (*Ped.*) are present throughout, with asterisks indicating specific pedal points.

Musical notation for the third system of the March section, consisting of two staves. The music is in 2/4 time and features a series of chords and melodic lines. Dynamics include *f* (forte). Pedal markings (*Ped.*) are present throughout, with asterisks indicating specific pedal points.

Musical notation for the fourth system of the March section, consisting of two staves. The music is in 2/4 time and features a series of chords and melodic lines. Dynamics include *f* (forte). Pedal markings (*Ped.*) are present throughout, with asterisks indicating specific pedal points.

TRIO.

First system of musical notation for the Trio section. It consists of two staves (treble and bass clef). The music is in a minor key. The first measure has a piano marking *pp* and a fermata over the treble staff. The second measure has a piano marking *p*. The bass staff contains a steady accompaniment of chords.

Second system of musical notation. It consists of two staves. The first measure has a piano marking *Ped.* and a fermata. The second measure has a piano marking *Ped.* and a fermata. The third measure has a forte marking *f*. The bass staff continues with chordal accompaniment.

Third system of musical notation. It consists of two staves. The first measure has a piano marking *Ped.* and a fermata. The second measure has a fermata. The bass staff continues with chordal accompaniment.

Fourth system of musical notation. It consists of two staves. The first measure has a piano marking *Ped.* and a fermata. The second measure has a fermata. The third measure has a piano marking *Ped.* and a fermata. The bass staff continues with chordal accompaniment.

Fifth system of musical notation. It consists of two staves. The first measure has a piano marking *Ped.* and a fermata. The second measure has a fermata. The bass staff continues with chordal accompaniment.

Sixth system of musical notation. It consists of two staves. The treble staff features a complex rhythmic pattern with many sixteenth notes. The bass staff continues with chordal accompaniment.

First system of musical notation, measures 1-4. The piece is in 2/4 time with a key signature of one flat (B-flat). The right hand features a melody with eighth-note patterns, while the left hand provides a harmonic accompaniment with chords and single notes. A 'Ped.' (pedal) instruction is present in the fourth measure of the bass line.

Second system of musical notation, measures 5-8. The right hand continues the melodic line with eighth-note figures. The left hand accompaniment consists of chords and moving bass lines. A 'Ped.' instruction is located in the eighth measure of the bass line.

Third system of musical notation, measures 9-12. The right hand melody includes some sixteenth-note passages. The left hand accompaniment features chords and eighth-note patterns. 'Ped.' instructions are placed in the first, second, third, and fourth measures of the bass line.

Fourth system of musical notation, measures 13-16. The right hand melody becomes more active with sixteenth-note runs. The left hand accompaniment includes chords and eighth-note patterns. A 'Tempo' marking is present in the first measure of the bass line, followed by 'Ped.' instructions in the second, third, and fourth measures.

Fifth system of musical notation, measures 17-20. The right hand melody features sixteenth-note passages and rests. The left hand accompaniment includes chords and eighth-note patterns. 'Ped.' instructions are present in the first, second, and third measures of the bass line.

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