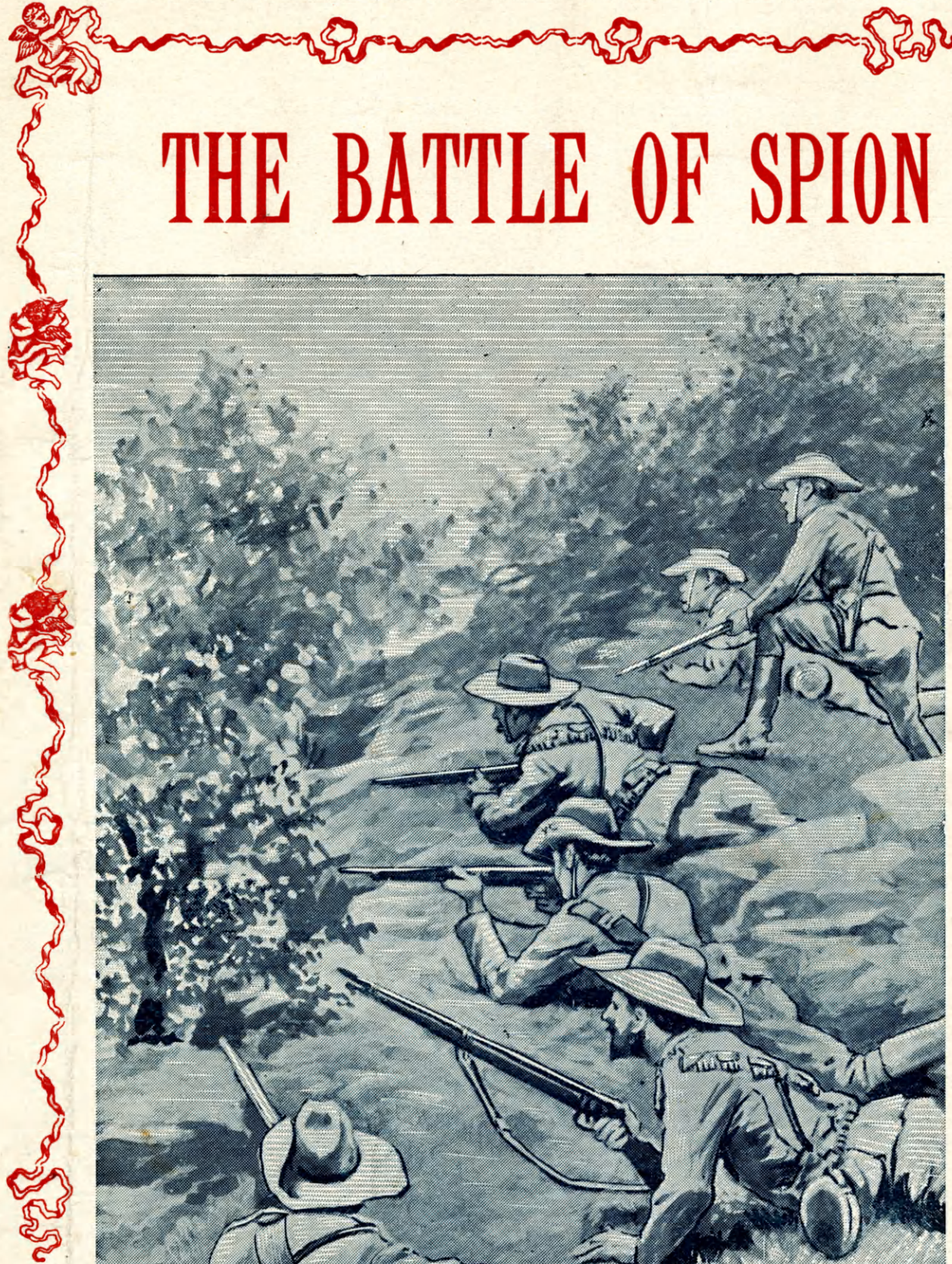


*I believe firmly*



# THE BATTLE OF SPION KOP



MARCH.



For Piano  
or Organ



BY  
M. W. Butler.



Price  
50 Cents

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A. W. Perry & Sons' Music Company, Sedalia, Mo.

# SILVER CRESCENT.

MARCH—TWO-STEP.

By Mrs. O. S. MONNETT.

*Tempo di Marcia.*

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# SUNNY JIM.

MARCH—TWO-STEP.

FOR PIANO OR ORGAN.

Composed by L. M. STOUT.

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# BLUE RIBBON MARCH.

Composed by ARTHUR V. BUCK.

*Con furioso.* *ten.* *ten.*

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In the cross hand movement on this page the left hand should pass over the right.  
*Con furioso*—Furious; vehement. *Ten.*—The notes must be held, sustained or kept down the full time. *Tempo di Marcia*—March time.

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# WITH A SWING MARCH.

FOR PIANO OR ORGAN.

Mrs. J. W. McCORMICK.

INTRO. *Moderato.*

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"I was present at the battle of Spion Kop and saw 350 Boers drive an army of 2500 English soldiers before them. When the fight began, a giant Boer, in the prime of strength and manhood, was seen carrying a small Boer flag; in a short time he fell to rise no more. Then an old white haired veteran picked up the fallen banner and, waving it, urged his comrades on. With flowing hair and flashing eyes the old man rushed on, but suddenly a shell laid him low; ere the little flag touched the ground, however, a bare-footed lad, only 13 years of age, who had been fighting in his shirt sleeves, leaped like a panther to the old man's side and, snatching the flag from his grandfather's nerveless hand, raised it aloft and pushed on. A mighty shout arose from the Boers as they saw that gallant deed, and with renewed courage they made a fearful charge; following the flag they rushed like an avalanche over the British trenches and Spion Kop was won.

WEBSTER DAVIS.

## The Battle of Spion Kop.

MARCH,

For Piano or Organ.

Composed by M. W. BUTLER.

Boer bands playing national airs as they march to the attack.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature (C). It begins with a mezzo-forte (*m*) dynamic marking. The lower staff is in bass clef with the same key signature and time signature, featuring a staccato accompaniment of chords.

*The bass staccato.*

The second system of musical notation continues the piece with two staves in the same key signature and time signature as the first system. The melody in the upper staff and the staccato accompaniment in the lower staff are consistent with the first system.

The third system of musical notation concludes the piece with two staves in the same key signature and time signature. The melody in the upper staff and the staccato accompaniment in the lower staff are consistent with the previous systems.

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Chorus of soldiers.

The first system of the Chorus of soldiers consists of two staves. The upper staff is in treble clef with a key signature of two flats and a common time signature. It contains a melodic line with eighth and sixteenth notes. The lower staff is in bass clef and contains a harmonic accompaniment of chords, primarily triads and dyads.

The second system continues the musical notation for the Chorus of soldiers. The upper staff features a melodic line with various rhythmic values, including eighth and sixteenth notes. The lower staff provides a steady harmonic accompaniment with chords.

The third system of the Chorus of soldiers shows the continuation of the melody and accompaniment. The upper staff has a melodic line with some rests, and the lower staff maintains the harmonic support with chords.

British fife and drum on the top of Spion Kop

The first system of the British fife and drum section begins with the word "Fine." above the first measure. The upper staff contains a melodic line with eighth notes and rests. The lower staff features a rhythmic accompaniment with chords and single notes. A dynamic marking of *f* (forte) is present in the second measure.

The second system of the British fife and drum section continues the melody and accompaniment. The upper staff has a melodic line with eighth notes, and the lower staff provides a rhythmic accompaniment with chords and single notes.

*ff*  
Cannon

This system of musical notation features a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is one flat (B-flat major or D minor). The music begins with a double bar line and repeat dots. The upper staff contains a melodic line with eighth and sixteenth notes, while the lower staff provides a rhythmic accompaniment with chords and single notes. The dynamic marking *ff* is placed above the first measure.

English trumpets sound the retreat.

*f*

This system continues the musical piece. It features a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature remains one flat. The music includes a repeat sign with first and second endings. The upper staff has a melodic line, and the lower staff has a rhythmic accompaniment. A dynamic marking of *f* is present in the second ending.

This system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is one flat. The upper staff contains a melodic line with eighth notes, and the lower staff has a rhythmic accompaniment with chords.

This system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is one flat. The upper staff contains a melodic line with eighth notes and triplets, and the lower staff has a rhythmic accompaniment with chords.

*D. C. Al Fine.*

This system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is one flat. The upper staff contains a melodic line with eighth notes and triplets, and the lower staff has a rhythmic accompaniment with chords. The system concludes with a double bar line and repeat dots.

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**THE NERVOUS KID.**

TWO-STEP INTERMEZZO.

BENNIE J. KILMER.

Musical score for 'The Nervous Kid' in 2/4 time, marked *Moderato*. The score consists of five systems of piano accompaniment. The first system is marked *f* and the second *p*. The third system is marked *mf*. The fourth system has a first ending and a second ending, with the second ending marked *Agitato*. The fifth system is marked *f*. The piece concludes with a *FINE* marking.

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**Medley of the March**

TWO-STEP  
 FOR PIANO OR ORGAN

SYLVIA BUCKNER.

Musical score for 'Medley of the March' in 2/4 time. It begins with an 'INTRODUCTION.' section. The main piece is marked *Allegro* and starts with a *f* dynamic. The score consists of five systems of piano accompaniment. The second system is marked *p*. The piece concludes with a *FINE* marking.

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**PIONEER'S BAND MARCH.**

FOR PIANO OR ORGAN.

M. C. BALES.

Musical score for 'Pioneer's Band March' in 2/4 time. It includes parts for 'CORNET', 'FULL BAND', 'L.H.', 'R.H.', and 'BARITONE'. The 'CORNET' part is marked *f* and includes a *Ped.* marking. The 'FULL BAND' part is marked *ff* and includes a *Ped.* marking. The 'L.H.' and 'R.H.' parts are marked *Ped. Cross hands*. The 'BARITONE' part is marked *Ped.*. The score consists of five systems of piano accompaniment. The piece concludes with a *FINE* marking.

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# THE WHISPERING OF THE PINES

(A Twilight Reverie)

J. OWEN LONG

Musical score for 'The Whispering of the Pines' by J. Owen Long. The score is in 3/4 time and consists of five systems of piano music. It features a delicate, flowing melody in the right hand and a supporting accompaniment in the left hand. Dynamics include piano (p), piano-piano (pp), and piano fortissimo (ppp). Performance instructions include 'r.h.', 'l.h.', 'rit.', 'a tempo', and 'mark the melody'. The score concludes with a final cadence.

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# BUDS AND BLOSSOMS

(FLOWER SONG)

LEON E. SIMMONS

Composer of "Silvery Moonbeams"

Musical score for 'Buds and Blossoms' by Leon E. Simmons. The score is in 3/4 time and consists of five systems of piano music. It features a lively melody in the right hand and a rhythmic accompaniment in the left hand. Dynamics include piano (p), piano fortissimo (pp), and piano fortissimo (ppp). Performance instructions include 'Lento', 'Moderato con espressione', 'cresc.', 'rit.', 'a tempo', 'dolce', 'Vivace', 'roll', and 'scherzando'. The score concludes with a final cadence.

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# CRYSTAL WAVES

Morceau Elegante

F. CONWAY

Fingered by M. W. Butler  
Espressivo

Musical score for 'Crystal Waves' by F. Conway. The score is in 3/4 time and consists of five systems of piano music. It features a flowing melody in the right hand and a rhythmic accompaniment in the left hand. Dynamics include piano (p), piano fortissimo (pp), and piano fortissimo (ppp). Performance instructions include 'p', 'pp', 'ppp', 'rit.', and 'rati'. The score concludes with a final cadence.

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# Echoes From the Old Homestead

A Ramble for the Piano

J. OWEN LONG

Musical score for 'Echoes From the Old Homestead' by J. Owen Long. The score is in 3/4 time and consists of five systems of piano music. It features a lively melody in the right hand and a rhythmic accompaniment in the left hand. Dynamics include piano (p), piano fortissimo (pp), and piano fortissimo (ppp). Performance instructions include '1st. Wandering', 'Cadenza', 'rit.', and 'rati'. The score concludes with a final cadence.

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