

DODWORTH'S

BRASS BAND SCHOOL:

CONTAINING

Instructions in the first Principles of Music;

CLASSIFICATION AND PROPER SELECTION OF INSTRUMENTS FOR BANDS OF ANY NUMBER—NECESSARY QUALITIES—HOW TO SELECT APPROPRIATE
MUSIC—INSTRUCTION AND SOLES FOR EVERY BRASS INSTRUMENT—BAND PLAYING—NECESSARY REGULATIONS
FOR BANDS—BAND TACTICS, WHICH INCLUDE ALL THE CAMP DUTY, FOR DRUM, FIFE,
AND FIELD BUGLE—DICTIONARY OF MUSICAL TERMS

TOGETHER WITH A

NUMBER OF PIECES OF MUSIC, ARRANGED FOR A FULL BRASS BAND.

BY ALLEN DODWORTH,

CONDUCTOR OF DODWORTH'S BAND.

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P R E F A C E.

It will no doubt be readily admitted that the arrangement of such a work as this is no easy task to one so little accustomed to the duties of an author as I am ; and had there been any work of the kind published, this would not have been attempted.

The increasing demand for such a work, caused by the rapid advancement of the brass bands of our country, made it necessary that some one should furnish that which is so much needed. I have here attempted to meet this demand, being encouraged to do so by many who knew the wants of the musical portion of our population, and having been for many years at the head of an association, the success of which is a source of great pride to me ; and, I may say also, that my extreme partiality for this noble branch of the divine art, has had no little share in inducing me to step aside from my ordinary path of life, into the responsible one of an author. The critic may find many mistakes, with some little irregularity in the arrangement of the various subjects, owing to the author's literary inexperience, but let me assure him that *usefulness*, not display, is the object of the work. If it serves to smooth the path for the diligent and deserving student, then all is accomplished that was anticipated. It is intended more as an assistant, than as a substitute for a teacher ; individual peculiarities being so various that it is impossible to meet every case in an instruction book.

The work, such as it is, is dedicated to usefulness, with the author's most sincere hope that it may be the means of assisting brass music to rise to that point it deserves, and must eventually attain.

A. DODWORTH.

New York, July, 1853.

DODWORTH'S BRASS BAND SCHOOL.

PART I.

FIRST PRINCIPLES OF MUSIC.

MUSICAL notation, or the representation of musical sounds, may be divided into three divisions.

- 1st. *Intonation*—Characters representing the various sounds.
- 2d. *Time*—Characters representing the length of those sounds.
- 3d. *Expression*—Characters representing the different degrees of loudness, and other little characters, which are only used to indicate ornaments or embellishments.

SECTION I.

INTONATION OR SOUND.

IN ascending from the lower to the higher tones, it is found that every eighth tone commences a repetition of the same intervals as those which occur in the previous seven tones; musical notation is, therefore, based upon these seven original tones, which are named after the first seven letters of the alphabet; to represent them we have the staff—five parallel lines—on each line a note has a place, and in the space between the lines a note is also placed.

	E	F	G	A	B	C	D	E	F	
5th line.										4th space.
4th line.										3d space.
3d line.										2d space.
2d line.										1st space.
1st line.										
Italian Names.	MI	FA	SOL	LA	SI	DO	RE	MII	FU	

As the voice and many instruments have a much greater compass, or more notes than can be represented on the staff, *Liger* or added lines are introduced, to represent these additional tones; thus,



There are two other characters, which represent intermediate or half tones.—sounds between those on the lines and spaces, the flat *b*, and the sharp *#*, the flat lowers, the sharp raises a tone to which either of them may be attached, for example, in ascending from C to D, the intermediate tone is represented by C sharp—thus :



and in descending, this intermediate tone would be represented by D flat—Thus :



In this case, D flat and C sharp have nearly the same sound, but under different circumstances are called different names; what those circumstances are, will be found hereafter. When one or more sharps or flats are placed at the beginning of a piece, they constitute part of the signature, when used occasionally during the piece, they are called ACCIDENTALS, and affect the notes to which they are attached, during the length of a bar only.

The natural *n*, this character removes the effect of a flat or sharp, and returns

the note to its original position, and may be called the antidote to the accidentals.

The double sharp \times , raises a note two half tones or a whole tone.

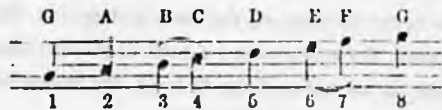
The double flat $\flat\flat$, lowers a note two half tones.

SCALES.

Every piece of music is in some particular key, or pitch, and has its key note, with which it often begins and always ends. Beginning at C, and ascending to the next C above, is called a scale; if in whole tones, the diatonic scale; if in half tones only, the chromatic scale. It is found in ascending the diatonic scale of eight notes, that the distances between them are not equal.



From 1 to 2 and 2 to 3 are whole tones, but from 3 to 4 is a half tone; from 4 to 5, and 5 to 6, and 6 to 7 are whole tones, but from 7 to 8 is another half tone. There are therefore five whole and two half tones, or distances in the scale, *these two half distances must always occur between the 3d and 4th, and the 7th and 8th.* If a scale of eight notes is commenced on any other tone, calling it No. 1, and the other notes are numbered in accordance with it, it will be found that the short intervals or distances are between the wrong numbers, thus:

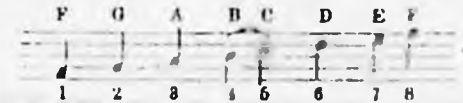


Commencing on G, the 5th of the normal scale of C. The short intervals, are here between the 3d and 4th and 6th and 7th, in place of 3d and 4th and 7th and 8th, this must be corrected; therefore, the No. 7 or F, is raised half a tone by introducing the sharp before it, thus:

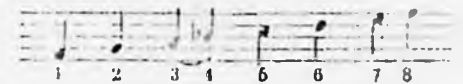


This takes No. 7 the proper distance from No. 6, and brings it at the same time within the half tone of No. 8.

If the scale is commenced on F, the 4th of the normal scale, thus:



one of the short intervals occurs between the 4th and 5th, in place of the 3d and 4th. This cannot be remedied by making any note sharper, it is therefore necessary to lower the 4th to within the proper distance of No. 3, thus:



the flat before number 4 bringing that note down to the half distance from No. 3, and at the same time taking it away from No. 5—the same reason, viz: the adjustment of the short distances, causes the introduction of all the other flats and sharps.

MINOR SCALE.

The principal characteristic of a Minor scale, and the one which distinguishes it from the Major, is the position of the first short interval in ascending. This in the Major, is between the 3d and 4th tones; but in the Minor, is between the 2d and 3d. This brings the 3d of the scale to a Minor 3d of the key note.

SIGNATURE.

It would make notation exceedingly complicated to attach the flats and sharps to every note requiring them through the piece, they are therefore placed at the beginning, on the same lines or spaces as the notes they are intended to affect; in this position they form part of what is called the signature, viz: the Cleff, Key and Time:—to illustrate this matter, we will place a flat on the B line and E space,

This directs that all the B's and E's must be made B flat and E flat, thus banishing the former B's and E's from the scale. This is the case also with sharps, Thus four sharps being on the F, C, G and D lines and spaces, sharpen all those notes that may be used during the whole piece.

The following are the signatures of all the keys in use:

MAJOR.

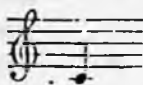
MINOR.

Normal Scale of C.		Normal Scale of C.		A Minor.		A Minor.	
G.		F.		E.		D.	
D.		Bb.		B.		G.	
A.		Eb.		F#.		C.	
E.		Ab.		C#.		F.	
B.		Db.		G#.		Bb.	
F#.		Gb.		D#.		Eb.	

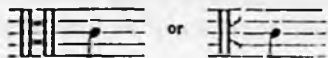
CLEFFS.

It has been shown, that the staff and three characters, can represent all the different musical sounds; there are also four cleffs, which change the position of these characters very materially; perhaps the most useful purpose of these cleffs is, that in writing for higher or lower instruments, they bring the extreme notes more within the compass of the staff.

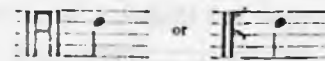
G or Treble Cleff places this C below the Staff:



C or Alto Cleff, places the same note thus:



C or Tenor Cleff, places the same note thus:



F or Bass Cleff, places the same note thus:



So that all these C's represent the same tone or sound, the other notes in the scale being transposed to correspond with this one.

SECTION II.

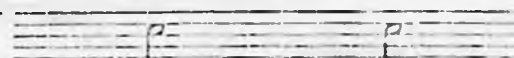
TIME.

We have had characters to represent the different sounds, the next in order is to represent how long to make these tones. The longest note that is used, we will for the sake of example, say, is a minute in length, although this may never be the case—it is only for example.

WHOLE NOTE or SEMIBREVE—say a minute in length.



Is divided by two HALF NOTES or MINIMS—half a minute each.



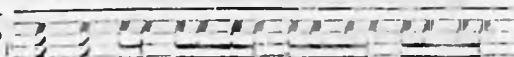
Is divided by four QUARTER NOTES or CROTCHETS—quarter of a minute each.



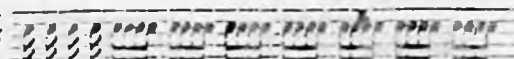
Is divided by eight notes or QUAVERS—one eighth of a minute each.



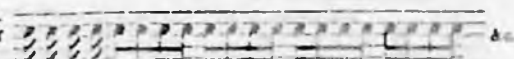
Is divided by sixteen notes, or SEMI-QUAVERS—one sixteenth of a minute each.



Is divided by thirty-two notes or SEMI-SEMIQUAVERS—one thirty-second of a minute each.

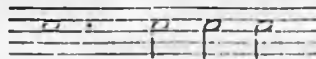


Is divided by sixty-four notes or QUARTER QUAVERS—one sixty-fourth of a minute each.



It is often necessary to add to the length of the notes. This is accomplished by a dot after each—thus :

A dotted Semibreve is equal to 3 Minims, a minute and a half in length.



A dotted Minim is equal to 3 Crotchets.



A dotted Crotchet is equal to 3 Quavers.



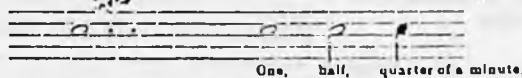
A dotted Quaver is equal to 3 Semiquavers.



The same with all the notes, the dot making each note half as long again as its former length.

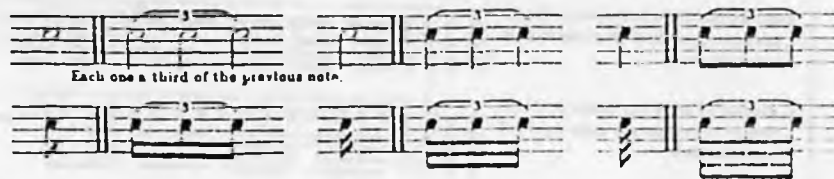
To make a still more minute division of these notes, two dots are sometimes added.

A double dotted semibreve, as long as

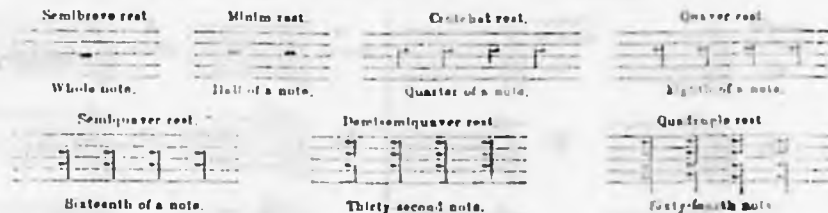


And the same to all the notes, the second dot adding half as much more as the first dot.

In place of dividing these notes into two equal parts, they are sometimes divided into three parts, but this is always designated by the figure 3 being placed over each group, thus :

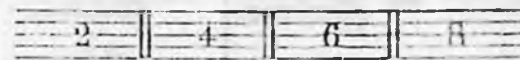


It is sometimes necessary for one instrument to stop or rest, while the others are playing—to show how long to rest, there are characters to represent a rest or stop, equal to each one of the notes.



The dots affect the rests in the same manner as the notes.

When more than one bar is rest, the number of bars is usually placed in the staff, thus :



Closely connected with this matter of time, is the velocity, or speed with which a piece may be played, this of course is very variable; for in some pieces, a semibreve may be seven or eight seconds in length, while in others not half a second; but in all this variableness, the other notes bear precisely the same proportion to each other. Italian words are used to indicate the speed of a piece—some of them also express something of the style in which a piece should be played. The following are a few of those terms :

Adagio,	pronounced	Ah-dah-geo,	g soft.
Grave,	"	Grave.	
Largo,	"	Lar-go,	broad a.
Larghetto,	"	Lar-get-to,	g hard.
Andante,	"	An-dan-tee,	
Andantino,	"	An-dan-ter-no.	
Allegretto,	"	All-a-grot-o.	
Allegro,	"	All-a-gro.	
Vivace,	"	Vee-tah-cho.	
Presto,	"	Pres-to,	
Prestissimo,	"	Pres-tiss-e-mo.	

In addition to these terms, most of the modern compositions are marked with reference to "Maelzel's Metronome," an instrument used for marking musical

time, and which can be set to beat any time required; but any one can make their own Metronómo, simply by taking a thread with a weight of about an ounce attached to it. It is well known that this will swing quicker as it is made shorter, and will vary but little in time any distance it is made to swing. Thirty-nine inches in length will make 60 beats in a minute; this is taken as the standard. When a piece is marked thus:

Andante— ♩ 60, (Mzl. Met.)

the piece is played slow, the Metronome at 60 beating quarter notes or crotchets, each beat counting quarter notes—it may be marked ♩ 60 Mzl. Met.—each beat would then count as half notes.

The length of a string in inches, necessary to correspond to the various numbers on a metronome, will be found in the following table; the metronome numbers being also the number of beats in a minute.

Inches.	Mzl. Met.	Inches.	Mzl. Met.
56	80	13	104
52	82	12	108
48	84	11	102
45	86	10	116
42	88	9½	120
39	90	8½	126
36½	92	8	132
32½	96	7½	138
29½	98	7	144
27	100	6	152
24		6½	160
22		5	168
20		4½	176
18		4	184
16½		3½	192
15		3	200
14			

The following is about the time of playing the various pieces:

	Mzl. Met.	Inches.
Funeral Marches,.....	71	27 Four steps to a Bar.
Slow or Parade Marches,.....	132	8 Two " " "
Quick Steps,.....	104	13 Two " " "
Polkas,.....	108	12 Two " " "
Schottisch,.....	144	7 Four beats in a Bar.
Mazurka,.....	144	7 Three " " "
Polka Redowa,.....	152	6 Three " " "
Quadrilles,.....	108	12 Two " " "
Waltz,.....	200	3 Three " " "
Spanish Dance,.....	132	8 Three " " "
Polonaise or Polacca,.....	104	13 Three " " "
Gallop,.....	144	7 Two " " "

(2)

SECTION III.

EXPRESSION OR POWER.

Having learned what characters represent the sounds, and also how the length of these sounds is represented, another very important matter is, with what different degrees of loudness these sounds may be played. In this matter musical notation is more defective perhaps, than in any other, for it is easy to represent the broader lights and shadows of expression, but it is impossible to exhibit all those delicate and almost imperceptible gradations of sound heard in the performance of a cultivated artist, as scarcely any two tones are given with the same degree of power. This delicacy of perception and execution may be said to be intuitive, and can only be acquired by hearing the best performers, as the various shades are so delicate, that like elaborate paintings, it requires an accomplished artist to produce them, but when produced, every one can feel their effect, although but few can explain that effect;—it should be however a matter of great attention with every learner, for without the light and shade, music loses all its expression.

f or Forte—Loud.


ff or Fortissimo—Very loud. This is thoroughly understood by most Brass Bands.


mf, or Mezzo Forte—Middling forte.

fz, or forzando—An explosion on one or two notes.

p, or Piano—Soft.

pp, or Pianissimo—Very soft. Quite out of the understanding of many of our Bands; but the most sublime effect is produced by it.

Cres., or Crescendo—A gradual increase of strength,  used for short passages.



Dim., or Diminuendo—A gradual decrease of power,  used for short passages.

Swell, 

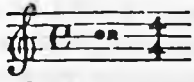
BARS AND DOUBLE BARS.

In every piece of music there is a certain pulsation, as it may be called; this pulsation or division of time, is represented by a perpendicular line across the staff, thus:



which is called a bar. At the end of a strain or piece, this is doubled, and is called a double bar:  When dots are placed against the double bar, 

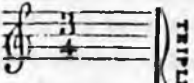
the strain is repeated. Between the bars there is always a certain fixed time of so many notes; what that time is, is represented at the beginning of a piece, as part of the signature.



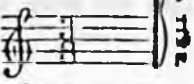
COMMON TIME—four quarter notes or their equivalent in a bar.



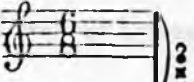
Two quarter notes in a bar.



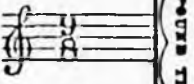
Three quarter notes in a bar.



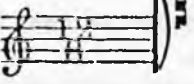
Three eighth notes in a bar.



SIX-EIGHT—a compound of two-four; except in very slow music, count two in a bar.



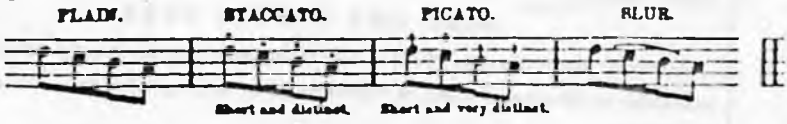
NINE-EIGHT—a compound of three-four, usually count three in a bar.



TWELVE-EIGHT—a compound of the common, usually count four in a bar.

MARKS OF EXPRESSION.

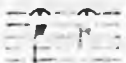
Passages of precisely the same notes, can be played in many different ways, by which the entire character may be changed; this is better exemplified by an example.



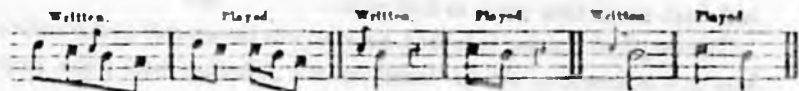
By the combination of these marks great diversity of effect can be given to the same passage.



It will be perceived from this, that these four notes may be played in some different ways.

The pause:  When this mark is placed over a note or rest, a pause or stop is made, usually about twice the time the note would require without the pause; this, however, is very undetermined, as it is left to the option of the performer.

APPOGIATURES-ORNAMENTS.



Always taking from the note which follows the appoggiatura.

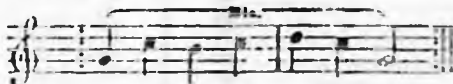
THE GRACE.

THE SHAKE OR TRILL.



ABBREVIATIONS.

When this line is drawn over one, two or more bars, it signifies that those bars are to be played twice.

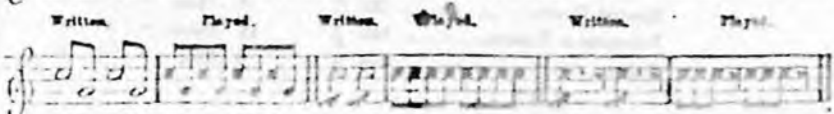


The same notes played in these two bars as those written in the previous two.



This repeats one bar.





NAMES AND CLASSES OF INSTRUMENTS.

ALL brass instruments are classed as Sopranos, Altos, Tenores, Baritones, Basses and Contra Basses. It would, perhaps, be more correct to use the Italian plural to these words, but as the English plural is more generally made use of, it has been adopted here.

The various instruments comprising each class, are enumerated as follows :

1st CLASS—Sopranos.

Eb Bugles, Eb Sax Horns, Eb Cornets, and all other small instruments in Ab, F or Eb.

2d CLASS—Altos.

Bb Bugles, Bb Sax Horn, Bb Cornet, Post Horn or Trumpet—a fourth below the Sopranos.

3d CLASS—Tenores.

Ebor Cornos, Sax Horns, Alt Horns, Neo Cors, Tenore Ophecleide, Tenore Tubas, Alto Trombones, French Horns—all an octave below the Sopranos.

4th CLASS—Baritones.

Baritone Sax Horns, Bb Trombones, Valve Trombones—all an octave below the Altos.

5th CLASS—Basses.

C and Bb Ophecleides, Sax Horns, Bb Tubas—all in C, Bb or Ab, same pitch as Baritones, but with larger tubing.

6th CLASS—Contra Basses.

Bass Tubas, Sax Horns, Bombardones, Trombacellos, Bass Trombones, mostly in F or Eb—octave lower than the Tenores. Some are in Db.

Instruments are again divided into families, as follows :

1st. Sax Horns, Cornets and Ebor Cornos.

2d. Bugles and Ophecleides.

3d. Trumpets, Post Horns, and Trombones; these instruments having the same characteristics of voice, are for that reason appropriately classed as families.

I have always, in my own mind, classed Trumpets, Post Horns, Trombones and French Horns, as supernumeraries; for, since the introduction of Bugles, Cornets, Ebor Cornos and Sax Horns, they are no longer depended upon for the principal parts.

In assigning the different instruments to the members of a Band, attention should be paid to the following instructions. The small mouth-pieced instruments should be given to those with the thinnest lips; thin lips being much better for small mouth-pieces, while thicker lips are better for large mouth-pieces. It is very rarely that a thick-lipped person acquires a strong embouchure on a small mouth-piece. Other matters being equal, the 1st Soprano, 1st Tenore, and 1st Bass, should be given to the best musicians, or most persevering members; this *must* be so with the Soprano, as that is the most difficult to learn,—more being required from it than any other. Next in order is the 1st Tenore; that, also, requires a person of good musical capabilities, as it often plays in Octaves with the 1st Soprano. The Bass should be given to a good staunch timist, as that is the platform the melody moves upon; and if the platform be not steady, the whole structure is likely to be very defective.

List of Instruments for Bands of Different Numbers.

For a Band of 4, 1 Eb Soprano, 1 Bb Alto, 1 Tenore, 1 Bass.

For the	5th instrument,	add 1 Soprano,	
"	6th	"	2d Tenore,
"	7th	"	Contra Bass,
"	8th	"	Baritone,
"	9th	"	Eb Soprano,
"	10th	"	Contra Bass,
"	11th	"	1 Alto,
"	12th	"	Bass,
"	13th	"	Tenore,
"	14th	"	Tenore,
"	15th	"	Trumpet,
"	16th	"	do.
"	17th	"	Alto,
"	18th	"	Tenore,
"	19th	"	Bass,
"	20th	"	Post Horn,
"	21st	"	do,

With Bass Drum, small Drum and Cymbals. For the first 14, let nothing but Sax Horns, Ebor Cornos and Cornets, or instruments of like character be used, that is, valve instruments of large calibre.

In selecting the instruments, attention should be paid to the use intended; if for military purposes only, those with bells behind, over the shoulder, are preferable, as they throw all the tone to those who are marching to it, but for any other purpose are not so good. These were first introduced by the DODWORTH family in the year 1838. For general purposes, those with the bells upward, like the Sax Horn, are most convenient, and should be adopted by all whose business is not exclusively military; care should be taken to have all the bells one way.

SELECTION OF A GOOD INSTRUMENT.

This is a matter of very great importance, and of no little difficulty, even to those who have had much experience in such matters, as much difference exists even in well made instruments, both in regard to correctness of tune and easiness

of blowing; it is true, it may be possible, among the commonest, to meet with one that is tolerably good, but it is an exception to the general rule.

The French makers have a deservedly high reputation, but they do not all make good ones. The Germans have a decidedly bad reputation, but do not all make bad ones, as some of the finest instruments are manufactured by German makers; however, it is not now necessary to import brass instruments as formerly, as it is conceded by nearly all, that the finest quality of instruments are now made here, by our American manufacturers. We have also French and German makers residing among us, who make instruments equal in every respect to those imported, with this advantage, in having them made here, the resident makers are naturally more anxious to make and retain a good reputation, than those abroad, who usually make by the dozen for this market.

It would be advisable for those who have not had any experience in these matters, to employ some uninterested person to prove their instruments. Many have already adopted this course. I have myself been called on so often to make selections, that I have found it necessary to procure a stamp, by which every instrument that passes through my hands is marked; being obliged to do this to prevent the selling of instruments as having been proved by me, when I may never have seen them. I would most sincerely recommend every one to procure a good instrument at first, as the satisfaction, enjoyed in the use of such a one, abundantly repays all additional expense it may be.

NECESSARY QUALITIES FOR A GOOD INSTRUMENT,

- 1st. That it blows easily.
- 2d. That it is well in tune in the open notes.
- 3d. That the valves are in proper proportion.
- 4th. That the defects are in such a part of the instrument as will be of the least injury to the part intended to be played by it, as one may be very good for a first, and another better for a second.

It will be found that nearly all valve instruments are too flat in the note above the key note, taken with the first valve; this could easily be remedied by shortening that valve, but, in doing so, the other notes made by the same valve would be too sharp. The upper fifth from the key note, taken as an open note, is often too sharp, and very often the third above the key note, also open, is flat; these are general faults; every instrument has its peculiar faults, which the pec-

former should hasten to discover, in order to correct them, as it is impossible to make an instrument with but three valves, correct in every key.

VALVES.

There are many kinds of valves at present in use, but as no valve has yet been invented possessing all the desirable qualities, many more will no doubt be introduced.

The valve most in use at the present time, is such as all Sax Horns have, called "Cylinder;" these for common valves are preferable to any other, being durable and easily repaired.

"THE VALVE ORDINAIRE," is such as are attached to most French Cornets; the "PERRINET" valve, is sometimes attached to the same instrument, and somewhat resembles in appearance the "ORDINAIRE." The German double valve, is found on most German made Trumpets, Post Horns, &c. The Rotary valve is daily coming more into use, with many different arrangements of machinery to turn them, all possessing more quickness and activity than any other valve, but at the same time are much more delicate, and difficult to repair.

All valve instruments depend entirely on the following principles.

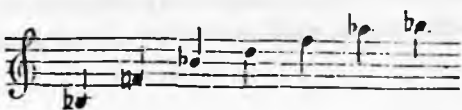
1st. Every instrument will produce what are called the Harmonic tones without any valve.



By pressing the second or half-tone valve down, the instrument is made just half a tone lower, and will produce the same range of notes, thus lowered half a tone.



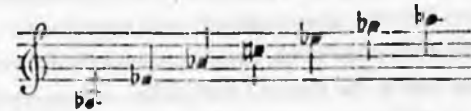
The 1st, or whole tone valve, will produce



The third, or tone and a half, or the first and second, produce the same notes.



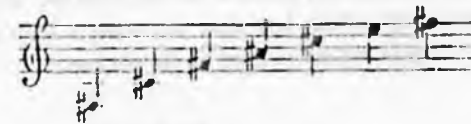
The second and third.



The first and third.



The first, second and third.



By examining these ranges, it will be found that many notes can be made with different fingering, when, to use one or the other, depends entirely upon the correctness and facility.

MOUTHPIECE.

Next in importance to selecting a good instrument, is the selection of a good mouth-piece; it should be suitable to the instrument as well as to the player, as the difference of shape in the mouth-piece, often makes great difference in the correctness of the instrument. It is difficult to give general directions with regard to them, as the same effect is not always produced; the following, however, may give some idea of the most usual effect produced by the different shapes.

1st. Shallow ones produce the upper notes with greater ease, but are harsh in tone; are consequently better adapted for military or out-of-door purposes; they are also liable to make the upper notes sharp.

2d. Deep ones give more smoothness, fullness and flexibility to the tone, but increase the difficulty of the upper notes—are better adapted to soft, in-door playing.

3d. Enlarging the hole at the bottom of the cup, improves the tone but makes the upper notes more difficult.

4th. Reducing the same hole has the contrary effect, injuring the tone, but making the upper notes easier.

5th. The rim or face makes no difference whatever in the tone; it, however, should be of sufficient breadth not to cut the lips after long playing. Where there are two instruments of the same kind, one playing a part lower than the other, as two Altos, two Tenors, &c., &c., the second should use a larger mouth-piece than the first, more especially with regard to the Baritones and Basses, these being about the same pitch, should use entirely different mouth-pieces, in order to make the tone of the Basses a little fuller and approaching the next lowest instrument. It will be seen by the above, that it is impossible to make a mouth-piece containing all the necessary requisites for a perfect one; it is, therefore, necessary to select one with the nearest approach to all that is wanted. And when the mouth-piece is finally decided upon, never be induced to change, as nothing prevents the advancement of pupils more than changing the mouth-piece; the temptation is often very great to do so, from the fact that many mouth-pieces play very easily at first, but after becoming a little more accustomed to them, they are often found not so good as the old one.

TONGUE.

Few are aware of the importance, nay, the necessity of a good management of this member; the tongue is to the brass instrument, what the bow is to the Violin, and is greatly neglected by many who should, from their high position, afford a better example. There are three varieties of tonguing, the single, double, and treble, the first is the only one that should be practised by the beginner, and deserves all the attention that can be given to it: the two latter are used only in passages suitable for their exhibition, while the single tongue is in constant use; as every note that is not slurred should be tongued. It may be explained in the following manner.

After the mouth-piece is placed to the lips, and the lungs inflated, push the end of the tongue between the lips without displacing them, making it as pointed as possible, pressing it against the upper lip; while in this position commence to blow, then suddenly withdraw the tongue, which instantly admits the air, producing a tone like the striking of a bell, distinct and clear at first; this action of the

tongue is very similar to that of spitting a piece of thread off the end of it; in a succession of notes be careful not to injure the termination of one note by preparing the tongue for the succeeding one. Before proceeding any farther, let the learner pronounce the word *Tone*, many times in slow and quick succession, then pronounce the word *Top*, in the same manner; it will be perceived at once that the first is sonorous and musical, while the latter is quite the contrary, resulting entirely from the difference in the termination of the two words; the word *Tone*, will give a good idea of what every tongued note should sound like, while the word *Top*, should serve as an example of what it should *not* sound like; in the quicker passages, the tonguing becomes something like speaking the word *Ta*. For the upper notes, it is necessary to use less of the tongue, by not putting it so far between the lips; in the lower notes it is necessary to use it farther between the lips. Many shades (if they may be so termed) of the tongue can be made. To play *Staccato*, or very distinct, push the tongue farther between the teeth, using it with more force, and to soften the effect, or tongue with more delicacy, use it farther within the mouth.

One of the greatest objections or faults, connected with Brass Instruments, is their ponderousness, or heaviness of motion in the tone, sounding as if every note had a weight attached to it, and could not move to the succeeding one without much difficulty; this can be entirely obviated by attention to the tongue, and where the result to be gained is so important, it is certainly great folly not to attend to the means of gaining that result. It is difficult to point out all the improper methods that are used, but among the most common, and at the same time most pernicious, to good effect, is that of making the termination of a note flatter or lower than the beginning, and stopping too suddenly, not allowing it to ring, producing the tone in the mouth-piece instead of driving into the bell of the instrument, and also making every note double, or giving an accent in the middle of the note, having some relation, I should imagine, to the vulgar *Knickerbockerism* of pronouncing the word "Boys"—"Bo-hoys;" and again, as if the instrument was unwilling to give forth its tone, obliging the performer to coax it out, instead of driving it out, like the clapper of a bell. In Military music, *Waltzes*, *Folkas*, *Gallops*, &c., &c., the bass players should tongue with great distinctness, so that they mark the time firmly; but this distinctness is sometimes carried so far as to tongue all the tone away, leaving nothing but a crack; while others again, taking the other extreme, make it very difficult to discover when one note ends and the other begins, which makes their playing a constant hum or buzz. How-

ever, enough may have been mentioned, to point out to the learner how very important proper attention to this matter is to the beginner.

DOUBLE AND TREBLE TONGUE.

There are two kinds of double tongue; the first is like pronouncing the word *Tuttle*, the second like the word *Tu-ku*. The treble tongue is a variation of the double, and is like pronouncing the word *Tuttle-a*, or *Tu-tu-ku*. The learner should make one note endeavoring to use the tongue as in pronouncing these words, each syllable dividing the note into separate parts.

POSITION.

Stand or sit erect, with chest thrown open, giving the lungs as much room as possible; do not become accustomed to incline forward to see the music—have that placed in such a position that you *must* be erect to see it; and, as appearances are of consequence to every one, study to stand, and hold the instrument, in a graceful position; but above all, avoid making those very unpleasant grimaces which we see so often made by self-taught players. I would recommend the learner to practice before a mirror, endeavoring to retain a pleasing expression of countenance, in short, be and appear as easy and natural as possible.

EMBOUCHURE, OR PLACING THE MOUTHPIECE.

Before placing the mouthpiece, bring the lips tight across the teeth, by drawing the corners of the mouth back, as we do when smiling, keeping the lips nearly in contact; place the mouth-piece firmly against the centre of the mouth, a *little* more on the upper than the lower lip; relax the lips, leaving that part inside still tight, with the mouth-piece firmly pressed against them, at the same time being careful not to push the lips or cheeks out, when blowing, as both are very injurious to the tone, and the latter most ungraceful in appearance.

METHOD OF PRACTICE.

About the middle of each scale, will be found 8 notes, with numbers over them from 1 to 8; these notes are numbered, for the purpose of referring to them at this place. The pupil will write out on a piece of music paper, the note marked No. 5; play that note, and by referring to a Piano, he can easily ascertain if it is the proper sound, as at the end of each scale will be found the sound the note should correspond with on the Piano. Practice this one note many

times, tonguing it carefully every time, sometimes holding it out as long as the breath will last; after playing this note until a good clear tone is easily produced, increase the speed, making two in the place of one; then double again, and again, until the tongue becomes somewhat active; do not stop the tone with the tongue, simply stop blowing, carefully retaining the lips in the same position, otherwise the tone will descend or flatten at the end. After playing this note patiently until it can be sounded with facility, write out note No. 6; practice that as the first was practiced, then play them in succession in the same manner, slowly at first, but increasing the speed as facility is gained; at first distinctly tonguing each note, then slurring from one to the other. After sufficient practice with these two notes, add the one below the first, (No. 4;) proceed as with the other two, play the three in succession, up and down, sometimes slurring them; then add No. 7, after that No. 3, zealously following the same directions for every one, until the whole scale is made use of. It will be found necessary to press with more force against the lips for the upper notes, bringing them a little nearer together: for the lower notes relax the lips, and press lighter. In blowing, never blow from the mouth, that is, by filling the mouth full of wind, and squeezing it out with the cheeks; this is a very bad method, and very injurious to the tone: blow directly from the *lungs*, and *through* the mouth. At first be careful not to injure the lips or lungs by playing too much at a time, for, after the lips are tired, continued practice is extremely injurious to both. It is better to play three or four times a day, 10 or 15 minutes at a time, than once a day an hour at a time—however, in this matter, the learner must be very much guided by his feelings; when the lips are tired, it is time to stop: lastly, do not blow very hard; this is scarcely ever necessary, even on the largest instrument—*remember*, that *method*, not *strength*, produces the tone.

TAKING BREATH.

Select such a time as will least interfere with the melody or the movement of the accompaniment. In the trebles, in extreme cases, it is sometimes necessary to leave out a note to take breath; this should be avoided when possible, but, if necessary, let the note omitted be the most insignificant one possible. By practice, the faculty of playing a long time without taking breath, can be very much improved, and is at all times useful; do not expend too much wind at the beginning of a note or passage, and, in taking breath, avoid the disagreeable noises and very unpleasant grimaces sometimes made by players of Brass Instru-

ments. Do not accent the note from the lungs—it is both injurious and ineffectivo.

After accomplishing the scale of 8 notes, it will afford the learner excellent practice, to copy from the scale on a sheet of music paper, (or it would be better to have a blank book for that purpose,) all the notes of that scale, in the following succession, and then practise them, until enabled to play it easily, at first tonguing each note distinctly and then slurring them.

2d Lesson. Nos. 1, 3, 2, 4, 3, 5, 4, 6, 5, 7, 6, 8, 7, 9, 8. Then reverse, commencing at No. 8, and descend in the same order.

3d Lesson. Nos. 1, 4, 2, 5, 3, 6, 4, 7, 5, 8, 6, 9, 8, descending the same.

4th Lesson. Nos. 1, 5, 2, 6, 3, 7, 4, 8, 5, 9, 8, descending the same.

5th Lesson. Nos. 1, 6, 2, 7, 3, 8, 4, 9, 5, 10, 6, 7, 8.

Extend the scale up and down, as far as the strength and method of the embouchure will allow. As it is at all times useful to be able to write music, it has been deemed most advisable to give but one scale for each instrument, compelling the pupil to write his own exercises, as by doing so, he will become much more accustomed to the names and position of the different notes.

DESCRIPTION OF SCALES.

VALVE INSTRUMENTS.

The valve with the shortest tubing attached to it, is the half-tone valve, No. 2; on most instruments, played with the second finger. Many German, and some few English instruments, have this valve for the first finger.

No. 1—Whole tone.—The valve with the next longest tubing attached, mostly played with the first finger. Some German and English, with the second.

No. 3—Tone and a half.—The longest valve, always played with the third finger, except when there are more than three valves.

In instruments with four or five valves, there is great difference in the arrangement of the additional ones; those with four have generally the fourth valve as long as the first and third, in order to extend the compass in the lower part of the instrument. In this case the fourth valve can often be used with great advantage, in place of the first and third.

The fifth valve is generally a duplicate of No. 1, but a little shorter, in order to correct the note above the key-note, (mentioned in a former part of this

work.) *Soprano Cornets* have lately been made in this country, combining the advantages of both valves and keys; they have three valves, like the ordinary Cornet, with the addition of five keys for the upper notes; the one nearest the bell for the highest Ab, that with the next for Ab \sharp , the second and third for Bb, the third and fourth for B \sharp , and the fourth and fifth for C; this is a very great improvement, as they combine the fullness of tone in the lower notes peculiar to valve instruments, with the greater ease and facility of the upper notes, which is peculiar to keyed instruments. In all cases the full extent of the scale is given, but in many instances it is impossible to use but the middle of it; and, as there is no limit upwards, the learner may play as high as he can; the most important part of brass instruments is the lower part.

KEYED INSTRUMENTS.

The keys are numbered from the bell of the instrument towards the mouth-piece, thus: that key, the opening of which is nearest the bell, is No. 1, the one next in distance is No. 2, &c., having no reference to which finger that key may be played with.

SLIDE TROMBONES.

The number under the note describes the position each note is taken with. Attached to the picture of the Trombone will be found a scale, showing what number of inches the slide must be pushed out for each position; under some of the notes two figures will be found, meaning that the note can be played in two or three different positions.

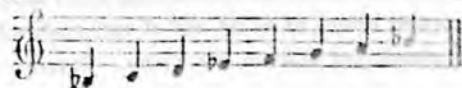
The letter O under a note means open, or without any valve or key—one of the natural tones of the instrument.

In writing for Cornets, Horns, Ebor Cornets, Trumpets, and Post Horns, no matter what key the instrument may stand in, the lower open note is written C.

When in C—this note will sound the same as the Piano.



With Bb Crook on—in playing the upper line, it will sound the same as these notes on the Piano.



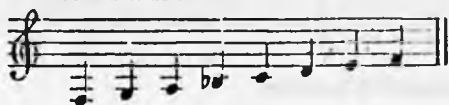
With A Crook—playing the upper notes, will sound thus :



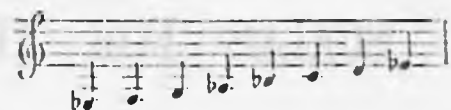
With G Crook—playing the upper notes, will sound thus :



With F Crook—will sound thus :



When in Eb—will sound thus :

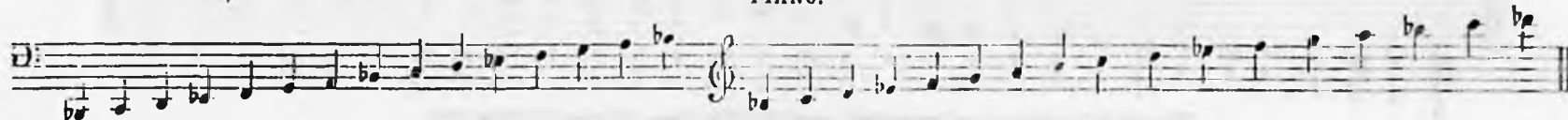


When in D—will sound thus :



COMPASS OF EACH CLASS COMPARED WITH PIANO.

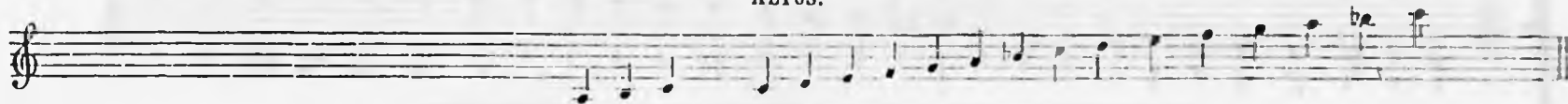
PIANO.



SOPRANOS.



ALTOS.



TENORES.



BARITONES AND BASSES.



SCALES FOR THE DIFFERENT INSTRUMENTS.

SOPRANOS.

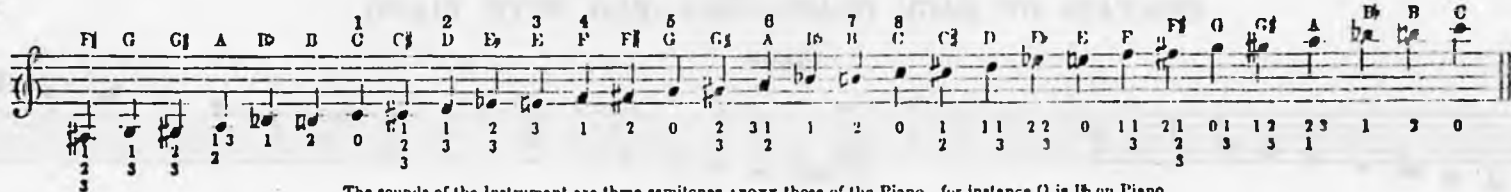
E_b BUGLE.



Musical staff showing the scale for E_b Bugle. The notes are: B, C, D, E_b, F, G, A, B, C, D, E, F, G, A, B, C. Fingerings are indicated below the notes: 1, 0, 2, 3, 3, 4, 4, 7, 1, 0, 2, 3, 3, 4, 1, 0, 2, 3, 3, 1, 0, 2, 3, 3, 1, 0, 2, 7, 17, 3, 8, 19, 3, 10, 11.

The sounds of the instrument are three semitones above those of the Piano—for instance G is B₄ on Piano.

E_b CORNET, SAXHORN, AND POST HORN.

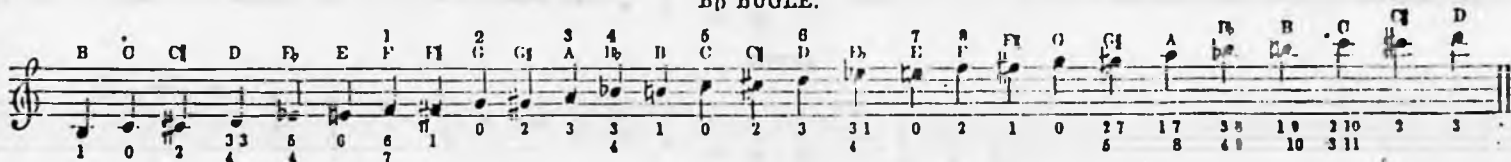


Musical staff showing the scale for E_b Cornet, Saxhorn, and Post Horn. The notes are: F, G, A, B, C, D, E, F, G, A, B, C, D, E, F, G, A, B, C. Fingerings are indicated below the notes: 2, 3, 3, 2, 1, 2, 0, 3, 1, 2, 0, 2, 3, 1, 2, 0, 1, 11, 22, 0, 11, 21, 0, 1, 12, 23, 1, 2, 0.

The sounds of the instrument are three semitones above those of the Piano—for instance C is E₄ on Piano.

ALTS.

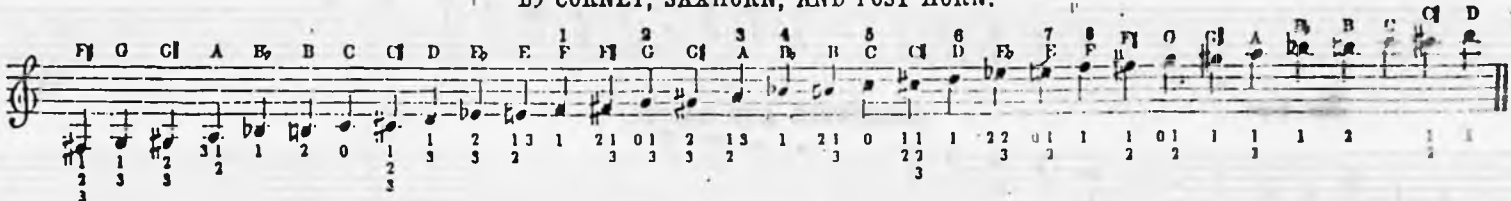
B_b BUGLE.



Musical staff showing the scale for B_b Bugle. The notes are: B, C, D, E, F, G, A, B, C, D, E, F, G, A, B, C, D. Fingerings are indicated below the notes: 1, 0, 2, 3, 3, 4, 4, 7, 1, 0, 2, 3, 3, 4, 1, 0, 2, 3, 3, 1, 0, 2, 3, 3, 1, 0, 2, 7, 17, 3, 8, 19, 3, 10, 11.

The sounds of the instrument are two semitones below those of the Piano—for instance, C is B₃ on Piano.

B_b CORNET, SAXHORN, AND POST HORN.

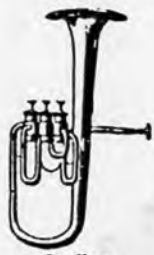


Musical staff showing the scale for B_b Cornet, Saxhorn, and Post Horn. The notes are: F, G, A, B, C, D, E, F, G, A, B, C, D, E, F, G, A, B, C, D. Fingerings are indicated below the notes: 2, 3, 3, 2, 1, 2, 0, 3, 1, 2, 0, 2, 3, 1, 2, 0, 1, 11, 22, 0, 11, 21, 0, 1, 12, 23, 1, 2, 0.

The sounds of the instrument are two semitones below those of the Piano—for instance, C is B₃ on Piano.



E_b Bugle.



E_b Cornet.



B_b Bugle.

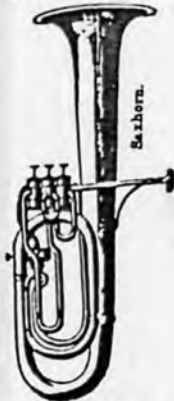


B_b Cornet.

BASS.

IN Ab, THREE VALVES.

The sounds of the Instrument are the same as those on the Piano.



CONTRA BASSES.

BASS TUBAS, BOMBARDONES, TROMBACELLOS, AND VALVE TROMBONES IN F.

Can be played with 4 valves only.
F F# G Ab A Bb

The sounds of the Instrument are the same as those on the Piano.



SAXHORNS, BOMBARDONES, AND VALVE TROMBONES IN Eb.

Can be played with four valves only.
Eb E F F# G Ab A

The sounds of the Instrument are the same as those on the Piano.



EXPLANATION OF DODWORTH'S CORNET.



Dodworth's Cornet.

It may be well to remark here, that this Cornet has, in addition to the ordinary valve, what is called a cut-off valve, which takes from, instead of adding to, the length of the instrument, like the ordinary valve. It was first introduced by the author some eight years ago, who supposed he had originated the idea; but afterwards found that the same valve had been made, more than twenty years previous to that time, by Mr. R. KERRISON, at that

time a resident of New York, but now in Philadelphia, and was attached to what was probably one of the first valve instruments made.

On this instrument it is No. 4, and in combination with the other valves, produces so great a variety of fingering, that if the instrument should be very defective, by substituting one fingering for another, almost every defect may be corrected.

The engraving is from one made by Mr. ISAAC FISKE, of Worcester, Mass., a maker of deserved celebrity; as few can be found anywhere of more perfect workmanship.

PRACTICING IN CONCERT, OR BAND PLAYING.

Each member of the Band, having practiced all that has been laid down, will next take his part of the first lesson, practice that until perfectly familiar with it, so that he may be able to play it without its absorbing the whole of his attention, for it often occurs, with beginners, that they are so engaged with the difficulties (or beauties) of their own part, that they are scarcely conscious that any but themselves have been playing; this should not be so; every member should be familiar enough with his own part to be able to pay some attention to what is doing about him, and although it is praiseworthy to play his part as if the whole effect depended upon the proper execution of that part, yet, at the same time, he should remember that band playing is not, simply a number of men playing certain notes with great correctness and precision, it is, in addition to all that, a number of instruments harmonizing and sympathizing with each other, as if the same sensitive soul governed all, as one; let every member *play his part and nothing more*; if this is not difficult enough to show his abilities, let him play a solo; do not mutilate the arrangement of the music. Before begin-

ning a new piece, look closely to the signature, observing what notes are made flat or sharp, what time it is in, and how fast it is to be played. Attend closely to the *Pianos*; it is an old and very true saying, that "the fortes always take care of themselves;" there are many shades of *forte* and *piano*, which should be carefully attended to; then there are the *forzandos*, *crescendos*, *diminuendos*, *staccatos*, *sturs*, and all the other little marks connected with music, the attention to which evinces the excellence of a Band's training.

Do not attempt to lead the leader.

And finally, remember that *noise* is not music.

RULES FOR BAND PRACTICE.

- 1st. Tune all the instruments by the 1st Soprano.
- 2d. First tune but two at a time.
- 3d. Finally tune in a body.
- 4th. No blowing or practicing between the pieces; that should be done at home.
- 5th. Begin together.
- 6th. Obey the leader or director, in every particular, in relation to the performance of the music; a Band to play well must be governed by one mind.
- 7th. Let the drums beat *very* softly, otherwise it will be impossible to hear the defects.

FORMATION FOR PARADING.

When instruments are used with bells in front or upwards, the following will be found the best formation:

- Front rank, Basses.
- 2d do. Tenores and Baritones.
- 3d do. Sopranos and Altos.
- 4th do. Drums and Cymbals.

Leader on the right of the 3d rank.

When instruments are used with bells behind, over the shoulder:

- Front rank, Altos—Sopranos.
- 2d do. Baritones and Tenores.
- 3d do. Basses.
- 4th do. Drums and Cymbals.

Leader on the right of the front rank.

BAND TACTICS.

FORMATION OF REGIMENT.

In camp, a signal is given half an hour before the time appointed for parade, notifying the companies to assemble.

Ten minutes after which the adjutant's call is given, by order of the adjutant.

The band, standing where the right of the line is to be, will next play a quickstep, to which the companies march into line, the band continuing to play until the last company is in line.

The adjutant will then order the band to beat off.

The band will then execute the troop in the following manner.

Left wheel! Give three chords in the key of the piece intended to be played—which should be a waltz—play the first strain once through without moving—step off at the first bar of the repeat—march down the entire length of the line—when past the line counter-march, or wheel entirely round, halt, and finish the strain. Then the drums will give three rolls; the band then commences a quickstep or polka, playing the first strain as before without moving, and march at the repeat. March back to the right, and round into place; finish the strain, and then the drums conclude with three rolls.

The adjutant will then order, "shoulder arms!" "open order!" &c., &c.; and at the order, "present arms!" the drums give one roll to the colonel, who now takes command, he orders "shoulder arms!" &c., and at the order of "present arms!" the drums beat to the colors for half a minute, or give three rolls, on receiving the regimental colors. This concludes the formation.

DISMISSAL.

The regiment being in line, the drum corps beats the retreat down the line and back. The officers are then ordered to the centre—and, at the moment of their stepping forward towards the colonel, the band commences a quickstep, to which the companies march off the ground, the band continuing to play until all the companies are clear of the parade.

COLOR ESCORT.

When a company is detached as an escort, and sent to the colonel's quarters for the colors, the band being sent also, no music is required in going. When the colors are received, the drums beat to the colors half a minute; and when marching back to the parade the band plays a quickstep.

STANDING REVIEW.

At the order, "prepare for review!" the band will face to the left, being formed in two lines. At the order, "to the rear, open order, march!" march down the front of the line between the officers and men to the centre, behind the colors, and then front face. At the order, "present arms!" the appropriate salute to the reviewing officer is given; he then passes to the right of the line, and marches down the front and back again in the rear; at the moment he commences his march in front, the band commences to play a march, continuing to play until he arrives at the same point.

When more than one regiment is reviewed, the bands of each regiment should

only play while the officer is passing in front or rear of their respective regiments, ceasing immediately on his arrival at the end of the regimental line.

At the order, "close order, march!" the band will face to the right, and march back to position on the right.

PASSING REVIEW.

In passing review, the regiment usually marches round the four sides of a square. The band does not commence to play until the second turn is made, which brings the line past the reviewing officer.

Twenty paces before arriving at the reviewing officer's position, the band will left face, and march clear of the first company, then file to the right, halt, and front face, directly opposite and facing the reviewing officer, continuing to play until the entire regiment has passed, when the music will at once cease, and follow in the rear until the regiment comes to a halt. When the regiment passes in review twice, first in common, then in quick time, the band remains in front of the reviewing officer, but ceases to play when the regiment has passed; and does not commence again with the quickstep, until the regiment arrives at the same position where the band commenced before, viz., immediately after making the second turn, and as the regiment comes up, the band wheels in front and marches off with it to the parade.

As the regimental colors pass the reviewing officer, they salute, at which time the drums will give the salute due to the officer's rank.

PARTING SALUTE OF REVIEW.

The movements of the standing review up to "present arms!" which concludes the ceremonies.

RECEIVING VISITORS.

In receiving visiting companies or associations, the receiving company is usually placed in line, in such a position that the visitors will march past, from the left to the right, and at the order, "present arms!" three rolls are given by the drums. The visitors then form in line, and the receivers pass them in the same manner, the drums of the visitors also saluting with three rolls at "present arms." The receivers continue the march, followed by the visitors, the two or more bands, if the line is not too extended, playing alternately, each playing a quickstep twice through.

If the two companies are reviewed, the receiving band usually performs the duties connected with those ceremonies, unless the visitors are requested to do so as a matter of courtesy.

FUNERALS.

In going to a funeral, the band should not play when within one or two squares of the deceased's residence. On the appearance of the corpse, and at the order, "present arms!" the honors due to the deceased will be given by the drums, muffled; the band will then play a short dirge.

In leaving, the band should not commence to play until the company is clear of the burying ground, and then in quick time.

BEATS OF THE DRUM.

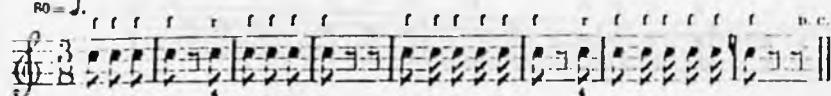
EXPLANATION OF THE SIGNS.

A Tap.	. . . . .		COMMON TIME. 90 = or 90 steps to a minute.
A Flam.	. . . . .		TIME FOR THE RETREAT. 110 = or 110 steps to a minute.
Rolls of	. . . . .		QUICK STEP. 110 = or 110 steps to a minute.
A Drag.	. . . . .		DOUBLE QUICK STEP. 140 = or 140 steps to a minute.
A Roll.	. . . . .		TIME FOR THE TROOP. 80 = or 80 steps to a minute.

No. 1. THE GENERAL.

80 =

No. 2. THE ASSEMBLY.

80 = $\frac{3}{4}$.

No. 3. TO THE COLOR.

80 = $\frac{3}{4}$. Fife.

No. 4. THE LONG ROLL.

No. 5. COMMON TIME.

80 = $\frac{3}{4}$.

No. 6. QUICK TIME.

110 = $\frac{3}{4}$.

No. 7. THE REVELLE.

140 = $\frac{2}{4}$. Fife.

ACTICS.

Musical notation for the first piece, featuring a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody is written on a single staff, and the bass line is indicated by rhythmic letters 'r' and 'l' below the staff.

60 = ♩ BLUW SCOTCH.

Musical notation for "BLUW SCOTCH" in 2/2 time. The tempo is marked as 60 = ♩. The melody is on a treble clef staff with a key signature of one sharp. The bass line consists of rhythmic letters 'r' and 'l'.

120 = ♩ AUSTRIAN.

Musical notation for "AUSTRIAN" in 4/4 time. The tempo is marked as 120 = ♩. The melody is on a treble clef staff with a key signature of one sharp. The bass line consists of rhythmic letters 'd' and 'l'.

140 = ♩ HESSEAN.

Double drag. &c.

Musical notation for "HESSEAN" in 2/4 time. The tempo is marked as 140 = ♩. The melody is on a treble clef staff with a key signature of one sharp. The bass line consists of rhythmic letters 'd' and 'l'. The instruction "Double drag" is written below the first few notes, and "&c." is written below the last few notes.

60 = ♩ DUTCH.

Musical notation for "DUTCH" in 3/8 time. The tempo is marked as 60 = ♩. The melody is on a treble clef staff with a key signature of one sharp. The bass line consists of rhythmic letters 'r', 'd', 'l', and 'r'.

160-J QUICK SCOTCH.

Musical score for 'QUICK SCOTCH' in 2/4 time, marked '160-J'. It features a treble clef with a key signature of one sharp (F#) and a bass clef. The melody is written in the treble clef, and the bass line is in the bass clef. The piece is marked 'QUICK SCOTCH.' and ends with '&c.'. The bass line consists of quarter notes with a '7' below them, indicating a specific fingering or technique.

No. 8. THE TROOP.

Musical score for 'No. 8. THE TROOP.' featuring Fife and Drum. The Fife part is in the treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The Drum part is in the bass clef with a 3/4 time signature. The Fife part has a melodic line with slurs and accents. The Drum part has a simple rhythmic pattern of quarter notes.

80-J

Musical score for 'No. 9. THE RETREAT.' in 3/4 time, marked '80-J'. It features a treble clef with a key signature of one sharp (F#) and a bass clef. The melody is written in the treble clef, and the bass line is in the bass clef. The piece is marked '80-J' and ends with '&c.'. The bass line consists of quarter notes with a '7' below them.

No. 9. THE RETREAT.

Musical score for 'No. 9. THE RETREAT.' featuring Fife and Drum. The Fife part is in the treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The Drum part is in the bass clef with a 3/4 time signature. The Fife part has a melodic line with slurs and accents. The Drum part has a simple rhythmic pattern of quarter notes.

110-J

Musical score for 'No. 10. THE TATTOO.' in 2/4 time, marked '110-J'. It features a treble clef with a key signature of one sharp (F#) and a bass clef. The melody is written in the treble clef, and the bass line is in the bass clef. The piece is marked '110-J'. The bass line consists of quarter notes with a '7' below them.

Musical score for 'No. 10. THE TATTOO.' in 2/4 time, marked '110-J'. It features a treble clef with a key signature of one sharp (F#) and a bass clef. The melody is written in the treble clef, and the bass line is in the bass clef. The piece is marked '110-J'. The bass line consists of quarter notes with a '7' below them.

Musical score for 'No. 10. THE TATTOO.' in 2/4 time, marked '110-J'. It features a treble clef with a key signature of one sharp (F#) and a bass clef. The melody is written in the treble clef, and the bass line is in the bass clef. The piece is marked '110-J'. The bass line consists of quarter notes with a '7' below them.

Musical score for 'No. 10. THE TATTOO.' in 2/4 time, marked '110-J'. It features a treble clef with a key signature of one sharp (F#) and a bass clef. The melody is written in the treble clef, and the bass line is in the bass clef. The piece is marked '110-J'. The bass line consists of quarter notes with a '7' below them.

No. 10. THE TATTOO.

80-J Fife. DOUBLINGS.

Musical score for 'No. 10. THE TATTOO.' featuring Fife and Drum. The Fife part is in the treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The Drum part is in the bass clef with a 2/4 time signature. The Fife part has a melodic line with slurs and accents. The Drum part has a simple rhythmic pattern of quarter notes.

Musical score for 'No. 10. THE TATTOO.' in 2/4 time, marked '110-J'. It features a treble clef with a key signature of one sharp (F#) and a bass clef. The melody is written in the treble clef, and the bass line is in the bass clef. The piece is marked '110-J'. The bass line consists of quarter notes with a '7' below them.

110 = J. Quick Time.

QUICKESTEP.

Musical notation for Quickestep, consisting of two staves in 6/8 time. The melody is simple and rhythmic, with a repeat sign at the end.

Here repeat the doublings.

90 = Common Time.

MARCH.

Musical notation for March, consisting of two staves in common time. The melody is simple and rhythmic, with a repeat sign at the end.

Here repeat the doublings.

60 = J.

DUTCH.

Musical notation for Dutch, consisting of two staves in 3/8 time. The melody is simple and rhythmic, with a repeat sign at the end.

140 = J Double Quick Time.

ROLLS.

Musical notation for ROLLs, consisting of two staves in 2/4 time. The melody is simple and rhythmic, with a repeat sign at the end.

After the three rolls repeat the Doublings to the FINE.

No. 11. TO RECALL DETACHMENTS.

50 = J.

Musical notation for No. 11, consisting of one staff in 3/8 time. The melody is simple and rhythmic, with a repeat sign at the end.

No. 12. THE DRUMMER'S CALL

90 = J

Musical notation for No. 12, consisting of one staff in 4/4 time. The melody is simple and rhythmic, with a repeat sign at the end.

No. 13. COME FOR ORDERS.

FIRST SERJEANTS

Musical notation for No. 13, First Serjeants, consisting of one staff in 2/4 time. The melody is simple and rhythmic, with a repeat sign at the end.

SERGEANTS.

Musical notation for No. 13, Sergeants, consisting of one staff in 2/4 time. The melody is simple and rhythmic, with a repeat sign at the end.

CORPORALS.

Musical notation for No. 13, Corporals, consisting of one staff in 2/4 time. The melody is simple and rhythmic, with a repeat sign at the end.

No. 14. THE ROLL.

Musical notation for No. 14, consisting of one staff in 2/4 time. The melody is simple and rhythmic, with a repeat sign at the end.

No. 15. DOUBLE QUICK TIME

140 = J

Musical notation for No. 15, consisting of two staves in 2/4 time. The melody is simple and rhythmic, with a repeat sign at the end.

No. 16. RUN.

160 = J

Musical notation for No. 16, consisting of two staves in 2/4 time. The melody is simple and rhythmic, with a repeat sign at the end.

No. 17. HALT.

120 = J

Musical notation for No. 17, consisting of two staves in 2/4 time. The melody is simple and rhythmic, with a repeat sign at the end.

No. 18. MARCH IN RETREAT.

120 = J

Musical notation for No. 18, consisting of two staves in 4/4 time. The melody is simple and rhythmic, with a repeat sign at the end.

No. 19. COMMENCE FIRING.

120 = ♩

SOUNDS FOR THE BUGLE.

APPLICABLE TO INFANTRY'S MARCH.

No. 1. THE GENERAL.

110 = ♩ Presto.

No. 2. THE ASSEMBLY.

80 = ♩

No. 3. TO THE COLOR.

80 = ♩

No. 4. COMMON TIME.

90 = ♩ WALK.

No. 5. QUICK TIME.

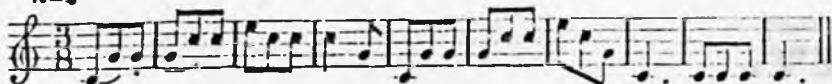
110 = ♩ TROT.

No. 6. THE REVELLE.

110 = ♩

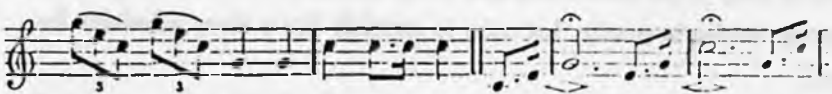
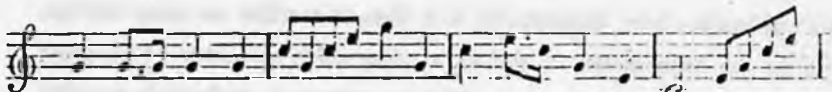
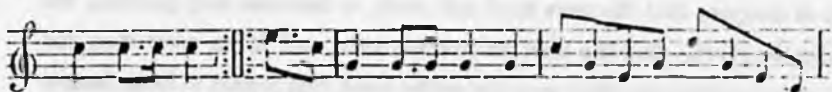
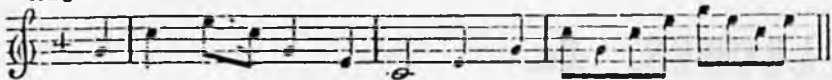
No. 7. THE RETREAT.

78 = ♩



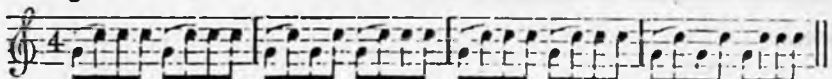
No. 8. THE TATTOO.

90 = ♩



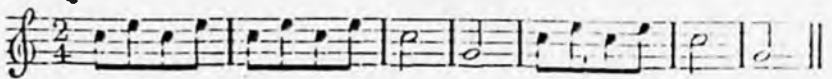
No. 9. TO RECALL DETACHMENTS.

100 = ♩



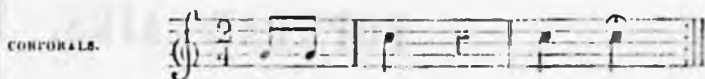
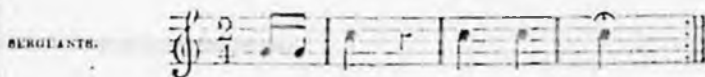
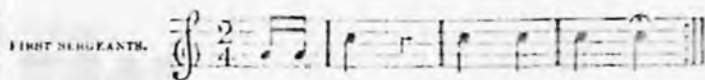
No. 10. BUGLER'S CALL.

100 = ♩



MARCHES.

No. 11. COME FOR ORDERS.



No. 12. DOUBLE QUICK MARCH OR GALLOP.

140 = ♩



No. 13. RUN.

160 = ♩



POPULAR AIRS, MARCHES, &c.

REMARKS ON BAND MUSIC.

ALL the music is arranged for twelve instruments, but can be played by any number less than twelve, down to six; viz., 1st Soprano, 2d Soprano or 1st Alto, 2d Alto, 1st and 2d Tenores, and 1st Bass. It can also be played by more than twelve by doubling on some of the parts. If the Sopranos are doubled, it should be only on the second—the same with the Altos and Tenores; the Baritone may not be doubled, as this is a powerful instrument for the part it usually plays, consequently when there are two of them, the second should play with the 1st Bass. In the arrangement of the score, such instruments have been selected as will produce the best effect, as it is impossible to arrange one score to suit every band.

The author would take occasion to say here that the addition of trombones and trumpets is more in accordance with the public taste than with his own, for these fine instruments are so constantly abused, by those who mistake noise for music, that the appearance of one of them in a band, is an object of very considerable annoyance. For what reason, almost all who use these instru-

ments think it necessary to blow them until they crack or snarl, is difficult to understand; that it is so, will be very generally admitted, for many players seem to imagine, that the more snarl and crack, or less tone they produce, the greater the effect,—this is a most unfortunate error, and is an error that has had a very mischievous effect upon the public mind, with regard to brass instruments and bands,—how unreasonable it is then to sacrifice so many sublime effects for the mere matter of making a noise, which appears to be the great object of many of our brass bands, as if it was necessary to make up in quantity what was lacking in quality, but noise is certainly but a sorry substitute for music.

This matter is not confined to brass bands only, the brass department of many of our finest orchestras, conducted by the most able directors, is used as if the only object of that portion of the orchestra was to alarm the audience occasionally. However, it is hoped that enough has been said to call the attention of the reader to this most lamentable abuse of a truly noble branch of music.

HONORS TO BE PAID BY THE TROOPS.

The President is to be saluted with the highest honors—all standards and colors dropping, officers saluting, drums beating, and trumpets sounding.

The same compliments will be paid to the *Vice President*.

A Major-General commanding in chief is to be received—by cavalry, with swords drawn, trumpets sounding the march, and all the officers saluting, standards dropping—by infantry, with drums beating the march, colors dropping, officers saluting, and arms presented.

A Brigadier-General is to be received—by cavalry, with swords drawn, trumpets sounding once the trumpet flourish, and officers saluting—by infantry, with two ruffles, colors dropping, officers saluting, and arms presented.

An Adjutant-General or Inspector-General, if under the rank of a general officer, is to be received at a review, or inspection of the troops under arms—by cavalry, with swords drawn, officers saluting—by infantry, officers saluting and arms presented. The same honors to be paid to any field officer, authorized

to review and inspect the troops. When the inspecting officer is junior in rank to the officer on the parade, and in the command of the troops to be inspected, no compliments will be paid; he will be received with only swords drawn and arms shouldered.

To the Secretary of State, Treasury, War, and Navy Departments, and other members of the Cabinet; to the Chief Justice, the President pro tempore of the Senate, and Speaker of the House of Representatives of the United States, and to Governors, within their respective States and Territories—the same honors will be paid as are specified for a Major-General commanding in chief.

The colors of a regiment passing a guard, are to be saluted with the utmost respect, the trumpets sounding, and the drums beating a march.

When two regiments meet on their march, the regiment inferior in rank is to halt, and form in parade order, and salute the other regiment, which proceeds on its march, with swords drawn and bayonets fixed, trumpets sounding or drums beating, standards or colors flying, until it has cleared the front of the regiment which has halted.

YANKEE DOODLE.

First.
SOPRANO.

Second.

First.
ALTO.

Second.

First.
TENOR.

Second.

BARITONE.

First.
BASS.

Second.

TRUMPET.

First.
TROMBONE.

Second.

DRUM
and
CYMBAL.

Detailed description of the musical score: The score is for the song 'Yankee Doodle' and is arranged for a vocal quartet and a small instrumental ensemble. The vocal parts are Soprano, Alto, Tenor, and Bass, each with a First and Second part. The instrumental parts include Trumpet, Trombone (First and Second), and Drum and Cymbal. The music is in 2/4 time and features a variety of rhythmic patterns, including eighth and sixteenth notes, as well as rests. The key signature is one flat (B-flat). The score is presented in a standard musical notation format with a grand staff for each instrument and a single staff for the drum and cymbal.

This page contains the concluding musical score for the piece 'Yankee Doodle'. It features 12 staves of music, organized into two systems of six staves each. The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and bar lines. The score concludes with a final cadence on the right side of the page.

STAR-SPANGLED BANNER.

This musical score is for the national anthem, "The Star-Spangled Banner." It is arranged for a full orchestra and a vocal ensemble. The score is written in 3/4 time with a key signature of one sharp (F#). The vocal parts are divided into Soprano (Soprano and Alto), Tenor (Tenor and Bass), and Bass (Bass and Tenor). The instrumental parts include Harp, Trumpet, Trombone, and Drum and Cymbal. The score is divided into two systems, with a double bar line separating them. The first system covers measures 1 through 12, and the second system covers measures 13 through 24. The tempo is marked "Allegretto" and the dynamics range from *f* (forte) to *p* (piano).

Vocal Parts:

- Soprano:** First and Second parts, both starting with a forte (*f*) dynamic.
- Alto:** First and Second parts, both starting with a forte (*f*) dynamic.
- Tenor:** First and Second parts, both starting with a forte (*f*) dynamic.
- Bass:** First and Second parts, both starting with a forte (*f*) dynamic.

Instrumental Parts:

- Harp:** First and Second parts, both starting with a forte (*f*) dynamic.
- Trumpet:** First part, starting with a forte (*f*) dynamic.
- Trombone:** First and Second parts, both starting with a forte (*f*) dynamic.
- Drum and Cymbal:** Starting with a forte (*f*) dynamic.

The score concludes with a *p* (piano) dynamic marking in the final measures of the second system.

This page contains the concluding section of the musical score for the Star-Spangled Banner. It features 13 staves of music. The notation includes various rhythmic patterns, including sixteenth and thirty-second notes, and rests. Dynamic markings such as *p* (piano) and *f* (forte) are used throughout. A specific instruction "24 time f" is repeated on several staves, indicating a 24-measure phrase in forte. The score concludes with a final cadence on the last staff.

HAIL TO THE CHIEF.

This musical score is for the hymn "Hail to the Chief." It is arranged for a full choir and orchestra. The vocal parts include Soprano, Alto, Tenor, and Baritone, each with First and Second voices. The instrumental parts include Flute, Clarinet, Trumpet, Trombone, and Drums and Cymbals. The score is written in 2/4 time with a key signature of one flat (B-flat). The music begins with a dynamic marking of *f* (forte). The vocal lines feature a mix of quarter and eighth notes, while the instrumental parts provide harmonic support with various rhythmic patterns. The score is divided into measures by vertical bar lines, and the parts are clearly labeled on the left side of the page.

Vocal Parts:
Soprano: First, Second
Alto: First, Second
Tenor: First, Second
Baritone: First, Second

Instrumental Parts:
Flute: First, Second
Trumpet: First, Second
Trombone: First, Second
Drums and Cymbals

HAIL TO THE C...
...P

This image shows a page of musical notation for the hymn "Hail to the Chief." The score is arranged in a grand staff format, consisting of 14 staves. The top two staves are for the vocal line, with a treble clef and a key signature of one flat (B-flat major). The remaining 12 staves are for the piano accompaniment, with a bass clef and a key signature of one flat. The music is written in a common time signature (C). The score is divided into five measures by vertical bar lines. The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests. The piano part features a steady accompaniment with chords and moving lines in both hands. The vocal line consists of a single melodic line with lyrics written below the notes.

A musical score for page 39, concluding the piece. The score is arranged in four systems, each containing two staves. The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and dynamic markings like *p* (piano). The music is written in a standard staff format with a treble clef and a key signature of one flat. The piece concludes with a final cadence in the fourth system.

HAIL, COLUMBIA!

This musical score is for the piece "Hail, Columbia!". It is arranged for a large ensemble of instruments. The score is written in a key signature of one flat (B-flat major or D minor) and a common time signature (C). The instruments listed on the left side of the page are: Trumpet, Trombone, Saxophone, Clarinet, Bassoon, Flute, Oboe, Bass, and Drums and Cymbals. The score is divided into two systems, each containing ten staves. The first system includes parts for Trumpet, Trombone, Saxophone, Clarinet, Bassoon, Flute, Oboe, Bass, and Drums and Cymbals. The second system includes parts for Trumpet, Trombone, Saxophone, Clarinet, Bassoon, Flute, Oboe, Bass, and Drums and Cymbals. The music is marked with a forte (ff) dynamic. The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The overall structure is a single melodic line with accompaniment for each instrument.

This musical score is a page from a larger work, titled "HAIL, COLUMBIA-Continued." It features a complex arrangement of instruments, likely a symphony orchestra, with multiple staves for each instrument. The score is divided into measures by vertical bar lines. The notation includes various rhythmic values, dynamic markings such as *f* (forte) and *ff* (fortissimo), and articulation marks like *d* (accents). The music is written in a standard staff format with a key signature of one sharp (F#) and a time signature of 4/4. The page number "41" is located at the bottom left corner.

A full page of musical notation for the song "Hail, Columbia". The score is arranged in 12 systems, each containing two staves. The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests. A dynamic marking of *f* (forte) is present at the beginning of each system. The music concludes with a final cadence in the last system.

AULD LANG SYNE.

SOLO.

The musical score is arranged in a standard orchestral format with 13 staves. The top staff is a vocal solo line. Below it are two staves for Soprano (First and Second), two for Alto (First and Second), two for Tenor (First and Second), one for Baritone, two for Bass (First and Second), one for Trumpet, two for Trombone (First and Second), and one for Drums and Cymbals. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The score includes various musical notations such as notes, rests, and dynamic markings like 'pp'.

First.
SOPRANOR.
Second.
First.
ALTO.
Second.
First.
TENOR.
Second.
BARITONE.
First.
BASS.
Second.
TRUMPET.
First.
TROMBONER.
Second.
DRUMS
and
CYMBALS.

This musical score is for the second part of the song "Auld Lang Syne". It consists of 12 staves of music, arranged in two groups of six. The first group of six staves contains the main melody and accompaniment for the first six measures. The second group of six staves contains the continuation of the melody and accompaniment for the next six measures. The music is written in a common time signature (C) and features a variety of rhythmic patterns, including eighth and sixteenth notes. The score includes dynamic markings such as *p* (piano) and *f* (forte). The notation is clear and legible, with a key signature of one sharp (F#).

This page contains the concluding musical score for the song "Auld Lang Syne". It features ten systems of music, each consisting of two staves. The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and dynamic markings like *f* (forte) and *p* (piano). The score is arranged in a traditional format with a grand staff for each system, and the music concludes with a final cadence on the right side of the page.

AULD LANG

A musical score for the song "Auld Lang Syne". The score is written for a piano and features a melody in the right hand and a bass line in the left hand. The music is in 2/4 time and the key signature has one sharp (F#). The score is divided into six measures. The first measure shows the beginning of the melody. The second measure continues the melody. The third measure continues the melody. The fourth measure continues the melody. The fifth measure continues the melody. The sixth measure continues the melody. The score includes dynamic markings such as *f* (forte) and *p* (piano). The score is written on a grand staff with a treble clef and a bass clef. The music is written in a standard musical notation style.

This page contains a musical score for a piece titled "SYNE—Concluded." The score is organized into a grid of 6 measures across the top and 12 staves vertically. The notation includes various musical symbols such as notes, rests, and stems. The first measure shows a melodic line on the top staff and a bass line on the bottom staff. The second measure continues the melody and bass line. The third measure introduces a new melodic line on the top staff and a bass line on the bottom staff. The fourth measure features a complex melodic line on the top staff and a bass line on the bottom staff. The fifth measure shows a melodic line on the top staff and a bass line on the bottom staff. The sixth measure concludes the piece with a final melodic line on the top staff and a bass line on the bottom staff. The notation is clear and legible, with a focus on the melodic and harmonic development of the piece.

This musical score is arranged in two systems of ten staves each. The notation is complex, featuring various rhythmic values, accidentals, and dynamic markings such as *p* (piano) and *pp* (pianissimo). The score includes melodic lines, harmonic accompaniment, and some passages with dense, rapid note patterns. The notation is oriented vertically on the page, with the staves running from top to bottom.

SWEET HOME—Concluded

A musical score for the hymn "Sweet Home" on page 48. The score is arranged in two systems of ten staves each. The top system includes a vocal line and a piano accompaniment. The piano part features a prominent left-hand bass line with chords and a right-hand melody. The bottom system continues the piano accompaniment. Dynamics such as *pp* (pianissimo) and *f* (forte) are indicated throughout. The music concludes with a final chord in the bottom right.

MARSEILLAISE HYMN.

SOPRANO
First.
Second.

ALTO
First.
Second.

TENOR
First.
Second.

BARITONE

BASS
First.
Second.

TRUMPET

TROMBONE
First.
Second.

DRUMS and CYMBALS

The musical score is arranged in 12 staves. The first staff begins with a piano (*p*) dynamic marking. The second staff also begins with a piano (*p*) dynamic marking. The third staff begins with a piano (*p*) dynamic marking. The fourth staff begins with a piano (*p*) dynamic marking. The fifth staff begins with a piano (*p*) dynamic marking. The sixth staff begins with a piano (*p*) dynamic marking. The seventh staff begins with a piano (*p*) dynamic marking. The eighth staff begins with a piano (*p*) dynamic marking. The ninth staff begins with a piano (*p*) dynamic marking. The tenth staff begins with a piano (*p*) dynamic marking. The eleventh staff begins with a piano (*p*) dynamic marking. The twelfth staff begins with a piano (*p*) dynamic marking. The music is written in a grand staff format with various rhythmic values and dynamics.

This page contains the musical score for the Marseillaise Hymn, page 51. The score is written for a large ensemble, including multiple staves for voices and instruments. The music is in 3/4 time and features a variety of dynamics, including fortissimo (ff) and piano (p). The score is divided into measures by vertical bar lines, and the music is written on a grand staff with multiple staves per system. The key signature is one flat (B-flat major or D minor). The score includes various musical notations such as notes, rests, and dynamic markings.

This musical score is a multi-staff arrangement for the conclusion of the Marseillaise Hymn. It consists of 12 staves of music, organized into four systems of three staves each. The notation includes various rhythmic values such as eighth, sixteenth, and thirty-second notes, as well as rests. The music is written in a style typical of early 20th-century hymnals, with a focus on clear rhythmic patterns and melodic lines. The score concludes with a final cadence on the last staff.

GIFT POLKA.

SOPRANO
First. *f*
Second. *f*

FLUTE
First. *f*
Second. *f*

BASSON
First. *f*
Second. *f*

TENOR
First. *f*
Second. *f*

HORN
First. *f*
Second. *f*

SAXOPH.
First. *f*
Second. *f*

TRUMPET
First. *f*
Second. *f*

TROMBONE
First. *f*
Second. *f*

DRUMS and CYMBALS
f

p

The musical score is arranged in a standard orchestral format with ten staves. The top staff is for Soprano, followed by Flute, Bassoon, Tenor, Horn, Saxophone, Trumpet, Trombone, and Drums and Cymbals. The score is divided into two systems by a double bar line. The first system contains measures 1 through 10, and the second system contains measures 11 through 20. The key signature is one flat (B-flat), and the time signature is 2/4. Dynamics include forte (*f*) and piano (*p*). The notation includes various note values, rests, and articulation marks.

This page contains the musical score for the 'Gift Polka', page 54, continued. The score is arranged in a grand staff format, consisting of 12 staves. The first five staves represent the upper voices (treble clefs), and the last seven staves represent the lower voices (bass clefs). The music is written in a 2/4 time signature and features a variety of rhythmic patterns, including eighth and sixteenth notes, as well as rests. The score is divided into two systems by a double bar line. The first system contains five measures, and the second system contains four measures. The notation includes dynamic markings such as 'f' (forte) and 'ff' (fortissimo), and articulation marks like accents and slurs. The overall style is characteristic of 19th-century polka music.

GIFT POLKA—Continued.

This musical score is a multi-staff arrangement of the 'Gift Polka'. It consists of 12 staves of music. The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together. There are several dynamic markings, including 'p' (piano) and 'f' (forte), placed throughout the score. The music is written in a key with one flat (B-flat major or D minor) and a 2/4 time signature. The score is organized into systems, with some staves having repeat signs. The overall style is characteristic of early 20th-century sheet music for piano or organ.

GIFT POLKA - Continued.

This musical score is for the piece "Gift Polka - Continued." It consists of 12 staves of music. The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests. Dynamics like *f* (forte) and *pp* (pianissimo) are used throughout. There are also articulation marks like accents and slurs. The score is divided into sections by a double bar line. The word "LOCO" is written above the first staff, and "P.V.A." is written above the second staff. The music is written in a standard staff format with a treble clef and a key signature of one flat (B-flat).

GIFT POLKA—Continued.

* When there is no second 13, the 15 will play this part.

This musical score is for the piece "Gift Polka—Concluded." It is arranged for a piano and features a complex texture with multiple staves. The score is organized into systems, with each system containing several staves. The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests. Dynamic markings, specifically the letter 'f' for fortissimo, are placed at the beginning of several measures to indicate volume. The piece concludes with a final cadence on the right side of the page.

ROVER QUICKSTEP.

The musical score is arranged in 12 horizontal staves, each representing a different instrument or voice part. From top to bottom, the parts are:

- SOPRANO:** First and Second parts.
- ALTO:** First and Second parts.
- TENOR:** First and Second parts.
- BARITONE:** First and Second parts.
- BASS:** First and Second parts.
- TRUMPET:** First and Second parts.
- TROMBONE:** First and Second parts.
- DRUMS and CYMBALS:** A single staff at the bottom.

The score is written in 2/4 time and includes various musical notations such as notes, rests, and dynamic markings. The key signature is one flat (B-flat).

A musical score for a piece titled "ROVER QUICKSTEP—Continued." The score is arranged in a grand staff format with 12 staves. The first staff is the treble clef, and the remaining 11 staves are bass clefs. The music is written in a key signature of one sharp (F#) and a 2/4 time signature. The piece is marked with a forte dynamic (*f*) throughout. The notation includes various rhythmic patterns such as eighth and sixteenth notes, as well as rests. The score is divided into measures by vertical bar lines, with some measures containing repeat signs. The overall style is characteristic of early 20th-century dance music.

ROVER QUICKSTEP-Continued.

This musical score is a continuation of the piece 'ROVER QUICKSTEP'. It consists of 12 systems of music, each containing two staves. The notation is primarily in treble clef. The first system begins with a piano (*p*) dynamic marking. The music features a mix of eighth and sixteenth notes, often beamed together in groups. There are several measures with rests, particularly in the second and third systems. The score concludes with a double bar line and a fermata over the final note. The bottom of the page contains a series of musical notations, likely representing a bass line or a specific instrumental part, with some notes marked with a double bar line and a fermata.

ROVER QUICKSTEP—Continued.

This page contains a musical score for the piece "ROVER QUICKSTEP—Continued." The score is arranged in a grand staff format, consisting of 12 staves. The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests. The music is organized into measures, with a vertical bar line separating the first six measures from the remaining six. The notation is dense and characteristic of early 20th-century dance music.

ROVER QUICKSTEP-Continued.

The image displays a musical score for a piece titled "ROVER QUICKSTEP-Continued." The score is arranged in ten horizontal staves, each containing a line of music. The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests. The music is written in a style characteristic of early 20th-century dance music. The first staff begins with a treble clef and a key signature of one flat (B-flat). The notation is dense, with many notes beamed together, suggesting a fast tempo. The score continues across the ten staves, with some staves featuring longer note values and others being more rhythmic. The overall structure is that of a single melodic line or a simple harmonic accompaniment.

This musical score is for the piece "ROVER QUICKSTEP" and is the continuation of a previous page. It features a piano accompaniment and a solo violin part. The piano part is written in a grand staff with treble and bass clefs. The solo violin part is written on a single staff with a treble clef. The score is divided into measures by vertical bar lines. Dynamics such as *p* (piano) and *f* (forte) are indicated throughout. The word "SOLO." is written above the violin staff at the beginning of the piece and again in the middle section. The music consists of eighth and sixteenth notes, with some rests and accidentals.

This page contains a musical score for the piece "ROVER QUICKSTEP--Continued." The score is written for a piano and is organized into 16 measures across 12 staves. The notation includes various musical symbols such as notes, rests, and bar lines. The first staff features a melodic line with a prominent eighth-note pattern in the first measure, followed by a series of eighth-note chords. The subsequent staves provide harmonic support, with some staves showing sustained chords and others showing rhythmic patterns. The score concludes with a final cadence in the 16th measure.

SOLO

This musical score is for the piece "ROVER QUICKSTEP Continued." and includes a "SOLO" section. The score is arranged in 11 systems, each containing multiple staves. The notation includes various rhythmic values, rests, and dynamic markings such as *p* (piano) and *fp* (fortissimo piano). The music is written in a style typical of early 20th-century dance music, with a focus on rhythmic patterns and melodic lines. The solo section begins in the final system of the page, marked with a "SOLO" instruction.

ROVER QUICKSTEP—Continued.

This musical score is for the piece "ROVER QUICKSTEP—Continued." and consists of 12 staves of music. The notation includes various rhythmic patterns, dynamics, and performance markings.

Staff 1: Melodic line with dynamics *mf* and *f*. Includes a *pp* marking at the end.

Staff 2: Bass line with dynamics *f* and *pp*.

Staff 3: Bass line with dynamics *f* and *pp*.

Staff 4: Bass line with dynamics *f* and *pp*.

Staff 5: Bass line with dynamics *f* and *pp*.

Staff 6: Bass line with dynamics *f* and *pp*.

Staff 7: Bass line with dynamics *f* and *pp*.

Staff 8: Bass line with dynamics *f* and *pp*.

Staff 9: Bass line with dynamics *f* and *pp*.

Staff 10: Bass line with dynamics *f* and *pp*.

Staff 11: Bass line with dynamics *f* and *pp*.

Staff 12: Bass line with dynamics *f* and *pp*.

The score features several dynamic markings: *mf* (mezzo-forte), *f* (forte), and *pp* (pianissimo). Performance markings include accents and slurs. The piece is in 2/4 time and ends with a *pp* marking.

ROVER QUICKSTEP—Continued.

This musical score is for the piece "ROVER QUICKSTEP" and is a continuation from a previous page. It consists of 12 staves of music. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. The score is marked with "CHES." (likely indicating a specific rhythmic pattern or measure) and "STRAC." (likely indicating a specific rhythmic pattern or measure). Dynamic markings such as "ff" (fortissimo) are used throughout the piece. The score is arranged in a standard musical format with a key signature of one flat and a time signature of 2/4. The music is written in a style typical of early 20th-century dance music.

This musical score is arranged in a grand staff format, consisting of 12 staves. The notation is as follows:

- Staff 1:** Treble clef, contains the main melody.
- Staff 2:** Treble clef, contains a secondary melody.
- Staff 3:** Treble clef, contains a rhythmic accompaniment.
- Staff 4:** Treble clef, contains a rhythmic accompaniment.
- Staff 5:** Treble clef, contains a rhythmic accompaniment.
- Staff 6:** Treble clef, contains a rhythmic accompaniment.
- Staff 7:** Treble clef, contains a rhythmic accompaniment.
- Staff 8:** Treble clef, contains a rhythmic accompaniment.
- Staff 9:** Treble clef, contains a rhythmic accompaniment.
- Staff 10:** Treble clef, contains a rhythmic accompaniment.
- Staff 11:** Bass clef, contains a rhythmic accompaniment.
- Staff 12:** Bass clef, contains a rhythmic accompaniment.

The score is divided into measures by vertical bar lines. The music features a variety of note values, including eighth and sixteenth notes, and rests. There are several dynamic markings, such as *mf* and *f*, and articulation marks like accents. A key signature change to one flat (B-flat) is indicated in the lower staves.

This musical score is a piano accompaniment for the piece "ROVER QUICKSTEP—Continued." It consists of 12 staves of music, organized into four systems of three staves each. The notation is primarily in treble clef, with some bass clef staves in the lower systems. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The score is divided into measures by vertical bar lines, and the overall structure is typical of a piano accompaniment for a dance tune.

ROVER QUICKSTEP—Continued.

This musical score is a piano arrangement of the piece 'ROVER QUICKSTEP', continuing from the previous page. It is written for a grand piano and consists of 16 measures across 12 staves. The notation includes treble and bass clefs, a key signature of one flat (B-flat), and a 2/4 time signature. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, as well as rests. There are several dynamic markings, such as 'p' (piano) and 'f' (forte), and articulation marks like accents and slurs. The score is divided into measures by vertical bar lines, and the staves are grouped by brackets on the left side.

FITZ CLARENCE WALTZ.

2^a 1^a.

First.
SOPIRANO.

Second.

First.
ALTO.

Second.

First.
TENORE.

Second.

BARITONE.

First.
BASSO.

Second.

TRUMPET.

First.
TROMBONE.

Second.

DRUMS
and
CYMBALS.

The musical score is arranged in a standard orchestral format. It includes five vocal staves (Soprano, Alto, Tenor, Baritone, Bass) and three instrumental staves (Trumpet, Trombone, Drums and Cymbals). The vocal parts are written in treble clef, while the instrumental parts are in bass clef. The key signature is one flat (B-flat), and the time signature is 3/4. The score begins with a first ending bracket over the first two measures. The vocal parts feature melodic lines with lyrics, while the instrumental parts provide harmonic support. The Drums and Cymbals part is indicated by a simple rhythmic pattern.

The musical score for 'Fitz Clarence Waltz' on page 75 is a piano arrangement. It features 14 staves. The first 10 staves are grouped by a brace on the left. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'f' and 'p'. The score is divided into two systems by a vertical line. The first system contains 10 staves, and the second system contains 4 staves. The music is written in a key signature of one sharp (F#) and a 3/4 time signature. The piece concludes with a final cadence on the 14th staff.

This page of a musical score for the waltz "Fitz Clarence" contains 12 staves of music. The score is divided into two systems of six staves each. The first system (staves 1-6) begins with a forte (*f*) dynamic and features a melody in the upper staves and accompaniment in the lower staves. The second system (staves 7-12) starts with a piano (*p*) dynamic and continues the piece. The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and dynamic markings. The key signature has one sharp (F#), and the time signature is 3/4. The piece concludes with a final forte (*f*) dynamic on the twelfth staff.

GERMAN ANDANTE. A Serenade.

Andante.

First
SOFRANOR

Second.

First
ALTOR.

Second.

First.
TENORER.

Second.

BARITONE.

First.
BASSER.

Second.

TRUMPET.

First.
TROMBONER.

Second.

DRUMS
and
CYMBALS.

This page contains the concluding section of a musical score for "German Andante". It features 11 staves of music, with the first two staves being grand staves (treble and bass clefs) and the remaining nine staves being individual parts for various instruments. The music is marked with a forte dynamic (*ff*) throughout. The notation includes various rhythmic patterns, such as eighth and sixteenth notes, and rests. The score concludes with a double bar line and a fermata. In the top right corner, there is a marking "AD LIB." and "D.C." (Da Capo) with a first ending bracket. The page number "78" is in the top left, and the title "GERMAN ANDANTE—Concluded." is centered at the top.

DICTIONARY OF MUSICAL TERMS.

ACCELERANDO, (ITALIAN) with gradually increasing velocity of movement.

ADAGIO, (IT.) a very slow degree of movement.

AD LIBITUM, (LATIN) at will, or discretion. This expression implies that the time of some particular passage is left to the pleasure of the performer; or, that he is at liberty to introduce whatever embellishments his fancy may suggest.

AFFETTUOSO, **AFFETTUOSAMENTE**, or **CON AFFETTO**, (IT.) affectionate, tender.

AGITATO, **CON AGITAZIONE**, (IT.) with agitation, anxiously.

AL, **ALLI**, **ALLA**, (IT.) to the; sometimes in the style of.

ALLEGRETTO, (IT.) somewhat cheerful, but not so quick as **ALLEGRO**.

ALLEGRO, (IT.) quick, lively. A term implying a rapid and vivacious movement, but which is frequently modified by the addition of other words, as, **ALLEGRO AGITATO**, quick, with anxiety and agitation, etc.

AL SEGNO, **AL SEG.**, or the character ♩ , signifies that the performer must return to a similar character in the course of the movement, and play from that place to the word **FINE**, or to the mark ♩ over a double bar.

ANDANTE (IT.) implies a movement somewhat slow and sedate. This term is often modified, both as to time and style, by the addition of other words.

ANDANTINO, (IT.) somewhat slower than **ANDANTE**.

ANIMATO, **CON ANIMA**, **ANIMOSO**, (IT.) with animation, in a spirited manner.

ASSAI, (IT.) very, extremely. This adverb is always joined to some other word, of which it extends the signification; as, **ADAGIO ASSAI**, very slow; **ALLEGRO ASSAI**, very quick.

A TEMPO, **A TEM.**, (IT.) in the regular time.

BARITONO, (IT.) a male voice, intermediate, in respect to pitch, between the bass and tenor voices.

BIS, (LAT.) twice. A term which indicates that a certain passage, distinguished by a curve drawn over or under it, must be performed twice; this abbreviation saves writing the passage over again.

BRIO, **BRIOSO**, **CON BRIO**, (IT.) with brilliancy and spirit.

BUFFO, **HUFFA**, (IT.) Comic.

CADENCE, a close in melody or harmony. An ornamental and extemporaneous passage introduced at the close of a song or piece of music.

CADEZZA, (IT.) a cadence or close at the termination of a song or other movement, introducing some fanciful and extemporaneous embellishment. In modern music the cadenza is generally written in small notes.

CALANDO, (IT.) gradually diminishing in tone and quickness.

CANTABILE, (IT.) in a graceful and singing style.

CODA, (IT.) a few bars added at the close of a composition, beyond its natural termination.

COL, **COLLE**, **COLLA**, (IT.) with; as, **COL SACCO**, with the bow.

CON, (IT.) with; as **CON SPENSAMENTO**, with expression; **CON VIVO**, with brilliancy and spirit.

CONCERTO, (IT.) a composition intended to display the powers of some particular instrument, with orchestral accompaniments.

CONTRA-BASSO, (IT.) the double bass.

CONTRALTUO, (IT.) a counter-tenor voice. The highest species of male voices, and the lowest of female voices.

CRESCENDO, or **CRIS.**, (IT.) with a gradually increasing quantity of tone.

CROCHES, small curved tubes applied to horns, trumpets, &c., to change their pitch.

DA CAPO, or **D. C.** (IT.) from the beginning; an expression which is often written at the end of a movement, to indicate that the performer must return to, and finish with, the first strain.

DECRESSENDO, (IT.) gradually decreasing in quantity of tone.

DELICATEZZA, (IT.) Delicately; as, **CON DELICATEZZA**, with delicacy of expression.

DELICATEMENTE, **DELICATO**, (IT.) delicately.

DIMINUENDO, or **DIM.**, (IT.) implies that the quantity of tone must be gradually diminished.

DI MOLTO, (IT.) an expression which serves to augment the signification of the word to which it is added; as, **ALLEGRO DI MOLTO**, very quick.

DIRE, a funeral song.

DISSONANCE, an interval or chord displeasing to the ear.

DOLCE, or **DOL**, (IT.) implies a soft and sweet style of performer.

DOUBLE TONGUING, a mode of articulating quick notes.

EMBOUCHURE, (FRENCH) the mouthpiece of a flute, hautboy, or other wind instrument.

FANTASIE, (FR.) a trumpet tune.

FANTASIA, (IT.) a species of composition in which the author gives free scope to his ideas, without regard to those systematic and symmetrical forms which regulate other compositions.

FIGURATE, (IT.) embellishments in singing; divisions of rapid notes.

FOURTE, or **FOUR**, or simply **f.**, (IT.) loud.

FORTISSIMO, or **ff.**, (IT.) very loud.

FORZANDO, or **FORZ.** or **ff.** implies that the note is to be marked with particular emphasis or force.

FUGUE, a composition in the strict style, in which a subject being proposed by one part, is repeated and imitated by the other parts in succession and according to certain laws.

GIUOSO, (IT.) joyously, with buoyant hilarity.

GIUSTO, (IT.) in just and exact time.

GRACIOS, occasional embellishments, sometimes indicated by the composer, sometimes spontaneously introduced by the performer.

GRANDIOSO, (IT.) in a grand and elevated style.

GRAVE, (IT.) the slowest degree of movement; also, a deep, low pitch in the scale of sounds.

GRAZIOSAMENTE, **GRAZIOSO**, or **CON GRAZIA**, (IT.) in a flowing and graceful style.

HARMONICS, certain distinct sounds, by attentively listening to the vibrations of any deep-toned musical string, may be heard to accompany the principal sound. Harmonics are also certain arithmetical notes produced from the violin, violoncello, harp, &c., and which somewhat resemble the tones of a flageolet.

HARMONIE, (FR. and GERMAN) harmony in general; also, music expressly composed for a military band.

HARMONY, the art of combining several sounds,

so as to form chords, and of treating the combination thus formed.

IMPETUOSO, (IT.) with impetuosity, impetuously.

INTONATION, the art of producing or emitting musical sounds, particularly in singing.

INVERSION, a change of position with regard to intervals and chords; so that the upper notes are placed below, and the lower notes above, &c.

LAMENTOSO, (IT.) in a mournful, dolorous style.

LAMENTABILE, (IT.) plaintively.

LARGETTO, (IT.) indicates a time slow and measured in its movement, but less so than **LARGO**.

LARGO, (IT.) a very slow and solemn degree of movement.

LEGATO, (IT.) in a smooth and connected manner.

LEUTO, (IT.) a low time.

LOCO (LAT.) This word implies that a passage is to be played just as it is written in regard to pitch; it generally occurs after **HA ALTA**, **HA BASSA**.

MAESTOSO, (IT.) with majestic and dignified expression.

MARCATO, (IT.) in a marked and emphatic style.

MENO, or **MEN.**, (IT.) less; as, **MEN. PRESTO**, less quick; **MEN. MORE**, less loud; **MEN. PIANO**, somewhat softer, **MEN. VIVO**, with less spirit.

MESTO, (IT.) necessarily, sadly, pathetically.

MEZZO, (IT.) in a middling degree or manner; as, **MEZZO FORTE**, rather loud; **MEZZO PIANO**, rather soft.

MINORE, (IT.) less in respect to intervals; minor as to modes and keys.

MODERATO, (IT.) with a moderate degree of quickness.

MOLTO, (IT.) very, extremely; as, **MOLTO ALLEGRO**, very quick; **MOLTO ADAGIO**, extremely slow.

MORENDO, (IT.) gradually subsiding in regard to tone and time; gradually away.

MOSSO, (IT.) movement; as, **PiU MOSSO**, with more movement, quicker.

NON, (IT.) an adverb of negation, generally associated with the **PRE**; as, **NON TRARRO PRESTO**, not too fast.

OBLIGATO, or **OBLIGATI**, (IT.) a part or parts of a composition, indispensable to its just performance, and which, therefore, cannot properly be omitted.

OTTAVA, or **8VA**, (IT.) an octave. This word is generally joined to the **ALTA** or **BASSA**; the first signifies that the passage to which it is applied must be played an octave higher than it is written; the second, that it must be played an octave lower.

OVERTURE, (FR.) an overture or introductory symphony to a dramatic performance.

PAUSE, a musical character, consisting of a dot surmounted by a curve, which serves to prolong the duration of a note or rest beyond its natural length.

PIANISSIMO, or **pp.**, (IT.) extremely soft.

PIANO, or **p.**, (IT.) soft.

PIU, (IT.) an adverb of augmentation; as, **PIU PRESTO**, quicker; **PIU FORTE**, louder; **PIU PIANO**, softer; **PIU TOSTO**, sooner; rather slow; **PIU LENTO**, slower.

PIZZICATO, or **PIZZ.**, (IT.) in violin or violoncello music, is applied to notes which are to be touched with the finger, instead of being played with the bow.

POCO, (IT.) a little, rather, somewhat; as, **POCO PRESTO**, rather quick; **POCO PIANO**, somewhat with

POCO A POCO, (IT.) by degrees, gradually; as, **POCO A POCO CANTANDO**, louder and louder by degrees; **POCO A POCO DIMINUENDO**, softer and softer by degrees.

PRESTISSIMO, (IT.) the most rapid degree of movement.

PRESTO, (IT.) very quick.

RISOLUTO, **RISOLUMENTE**, (IT.) with boldness and resolution.

RITARDANDO, **RITARDATO**, (IT.) implies a gradual retarding or slackening of the time, with a corresponding diminution in force of tone.

RITENDE, **RITENUTO**, (IT.) a keeping back, a decrease in the speed of the movement.

ROMANZA, (IT.) a short lyric tale set to music; or a simple and elegant melody suitable to such words.

RONDO, (IT.) a composition of several strains or members, at the end of each of which the first part or subject is repeated.

SEGUIE, **SEGUITO**, (IT.) now follows, or as follows; as, **SEGUIE IL CORO**, the chorus follows.

SEMPRE, (IT.) always; as, **SEMPRE STACCATO**, always staccato or detached.

SENZA, (IT.) without; as, **SENZA ORGANO**, without the organ.

SFORZATO, **SFORZANDO**, or **sf.**, (IT.) implies that a particular note is to be played with emphasis.

SINFONIA, (FR.) a symphony or orchestral composition in many parts.

SMOZZANDO, (IT.) a gradual diminution as to tone.

SOSTENUTO, or **SOST.**, (IT.) sustained, continuous in regard to tone.

STACCATO, (IT.) implies that the notes are to be played distinct and detached from one another.

STINGENDO, (IT.) accelerating the degree of movement.

SUBITO, (IT.) quickly; as, **VOLTI SUBITO**, turn over quickly.

SYNCOPE, the connecting the last note of one bar to the first note of the next, so as to form but one note of a duration equal to both; this displaces the accent, and produces a peculiar effect.

TACET, (LAT.) a word which implies that during a movement, or part of a movement, some particular instrument is to be silent; as, **FLAUTO TACET**, the flute is not to play.

TEMPO, or **A TEMPO**, (IT.) in time. An expression used after some relaxation in the measure to indicate a return to the original movement.

TEMPO PRIMO, (IT.) in the first or original time.

THEME, (FR.) a subject.

TRILLE, (FR.) a shake.

TRIO, (IT.) a piece for three voices or instruments. This term also denotes a second movement to a waltz, march, minuet, &c., which always leads back to a repetition of the first or principal movement.

TRIPLET, a group of three notes, arising from the division of a note into three equal parts of the next inferior duration.

TUTTA FORZA, (IT.) with the utmost vehemence, as loud as possible.

TUTTI, (IT.) plural, all; a term used to point out those passages where all the voices or instruments, or both, are to be introduced.

VELOCE, or **CON VELOCITA**, (IT.) in rapid time.

VOLTI SUBITO, or **V. B.**, (IT.) turn over the page quickly.