

THE  
B R A S S   B A N D   B O O K ,

FOR  
TONIC SOL-FA PUPILS.

EDITED BY  
JOHN CURWEN. K



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## P R E F A C E.

In laying the plan of the Brass Band Book, I had the advantage of consultation with Mr. Ebenezer Prout, B.A., who assisted me in preparing the "Harmonium and Organ Book." Mr. Prout composed or arranged the earlier two-part, three-part, and four-part Exercises for this book, and wrote some of the Instructions. But he was prevented by very onerous professional duties from rendering me further help. In this difficulty, I sought guidance from Mr. Enderby Jackson, of Hull, Manager of the Crystal Palace Brass Band Contests. He kindly and promptly introduced me to M. Besson. From M. Besson, the eminent manufacturer of Brass Instruments, I obtained the information embodied in the Introduction,—information most valuable and interesting in itself, and most courteously and freely given. I am now making arrangements to secure, from the best sources, a large collection of music for Brass Bands which will appear in the serial publication to be called "Brass Band Music."

This is the fourth book of the series (suggested at the Conference of June, 1862) in which I have endeavoured to apply to Instruments the Educational Principles of the Tonic Sol-fa Method of teaching to sing. Of these, the Harmonium and Organ Book required the most thought and the longest labour. The Piano-forte book was ready for my hand. The little German Concertina Book was very pleasant to write, because it shewed how Tonic Sol-faists might obtain some valuable knowledge and much delight, at small cost. I have found greater pleasure than I expected in preparing this Brass Band Book, for two reasons. First, because I soon discovered that these Instruments themselves are in a transition state—passing from harshness and untunableness to sweetness fullness and Just Intonation. I do not doubt that a good player, with only a little of that "power of lip" which varies the tone by a komma, can, with M. Besson's new "C and B $\flat$ " Cornet, play as perfectly in tune in any key as a good Violinist. The Brass Band "of the future" must necessarily be a totally different thing from the Brass Band of the past. Second, because I saw that our Tonic Sol-faists possess quite as great an advantage over the Old Notationists in the study of these instruments as in the cultivation of the voice. They will understand their Instruments better. They will learn to play more easily. And their Modulator will resolve all the nebulosity of keys which appear in an Old Notation Brass Band Score.

I hope that our Tonic Sol-faists will always demand for their Brass Bands well arranged music, and will rather play their own familiar psalm tunes and vocal quartetts than use the haphazard "dis-arrangements" so common in our streets. Above all, let our Tonic Sol-fa Brass Bands never be associated with the glass and the tankard—but let them go forth into our Temperance Processions, our People's Pleasure Fields and our Working Men's Halls, carrying good music and happy feelings wherever they go.

JOHN CURWEN.

Plaistow, August, 1861.

## COMPENDIUM OF TONIC SOL-FA TEACHING AND NOTATION.

*The main Principle.*—This method teaches the pupil to measure, | have a Modulator “printed on his mind’s eye,” and as he sings  
his intervals (not from any fixed sound in the region of absolute pitch, | his familiar exercises he sees the notes move up and down upon it.  
but) from that sound which is fixed on, for the occasion, as the Governing or Key-sound of the tune to be sung or played, whatever may be the place of that key-sound in absolute pitch. As General Thompson has said, “There wanted something to enforce and necessitate the referring of all intervals to the key-note.” This key-note (or more properly tone) is called the Tonic. Hence the *Tonic Sol-fa* Method of teaching to sing.

<b>The Modulator,</b>									
OR POINTING BOARD FOR TEACHING TUNES.									
DOH is the key-tone of a tune.									
t	m'	l	r'	s	d'	FAH'			
					t	ME'	l	r'	s d' f
l	r'	s	d'	f				t m l	
			t	m	l	RAY'	s	d' f	
s	d'	f					t	m l r s	
	t	m	l	r	s	DOH'	f		
f						TE	m	l r s d f	
m	l	r	s	d	f	ta		t <sub>i</sub> m	

*The Letter Notation.*—These letters are the initial letters of the Solfa syllables, and they act as pointers to the Mental Modulator. Thus the notation of “Tune” is nothing but the teacher's pointing on the Modulator written down. “Time” is measured by inches (so to speak) along the page. These “inches” represent the beats or “pulses” of the measure; and there are different marks for the strong, the weak, and the medium pulses.

*The Modulator.*—This pointing-board for teaching to sing represents the key-tone of a tune and its six attendant tones, placed at their proper intervals. The side columns represent the "related keys." As the intervals of the Modulator and the syllables which represent them are unchangeable, the mind quickly associates the one with the other, just as the words of a well-known song infallibly associate themselves with their tune. Thus a system of natural Mnemonics is established.

*Teaching by pattern.*—In the early lessons the teacher Sol-fas a short musical phrase while he points to the notes on the Modulator,—the pupil listening while but not singing. This “pattern” the pupil then imitates, and his errors are corrected, not by singing with him, but by stimulating his attention, and setting him the pattern again.

*The Mental Modulator.*—By habit the pupil soon comes to

have a Modulator "printed on his mind's eye," and as he sings his familiar exercises he sees the notes move up and down upon it.

*The Letter Notation.*

—These letters are the initial letters of the Solfa syllables, and they act as pointers to the Mental Modulator. Thus the notation of "Tune" is nothing but the teacher's pointing on the Modulator *written down*. "Time" is measured by inches (so to speak) along the page. These "inches" represent the beats or "pulses" of the measure; and there are different marks for the strong, the weak, and the medium pulses. A note placed alone in a pulse fills that "beat" of the time. A horizontal stroke continues the sound through another pulse, or part of one, and so on.

*Mental effect of Tones in a Key.*—Great assistance in first learning to strike the tones correctly is given by the pupil's being led to observe the effect on the mind which properly belongs to each tone of a key. These effects in slow music, and apart from harmony, are proximately described by words.

*Accidentals.*—Sharps are represented by changing the vowel of a syllable into *e*; flats by changing the vowel into *av*. But Transition or Modulation into a new key is represented in a truer way. See the example below. The Tonic or key-tone

For explanations see the exercises in the Tonic Sol-fa

[illegible]

### EXAMPLES.

OLD 100th. KEY A. :d | d :t, | l, :s, | d :— | r :— | m :— | — :m | m :m | r :d | f :— | m :— | r :— | —

KEY Eb.

KEY B<sup>b</sup>.t. BOYCE'S CHANT. a. f. KEY A<sup>b</sup>.

KEY Eb, c.

DOH r : f m:— | SOH, l, .t, : d d : t, d :— | GRAY r : f m:— | LAH f : m | r : r | d :—  
or RAY m.f.e : s s : f.e s — SOH s : ta l :—

# COMPENDIUM OF TONIC SOL-FA TEACHING AND NOTATION.

TIME.	TUNE.	Scale of Absolute Pitch.
<b>TWO-PULSE MEASURE.</b>	<b>DOH'</b> — STRONG or <i>firm</i> .	C'
<b>THREE-PULSE MEASURE.</b>	<b>TE</b> — SENSITIVE or <i>piercing</i> .	B
<b>FOUR-PULSE MEASURE.</b>	<b>LAH</b> — WEEPING or <i>sorrowful</i> .	A
<b>SIX-PULSE MEASURE.</b>	<b>SOH</b> — GRAND or <i>clear</i> .	G
	<b>FAH</b> — DESOLATE or <i>awe-inspiring</i> .	F
	<b>ME</b> — STEADY or <i>calm</i> .	E
	<b>RAY</b> — HOPEFUL or <i>rousing</i> .	D
	<b>DOH</b> — STRONG or <i>firm</i> . The key tone of a tune.	C

NOTE.—This is a proximate description, in words, of the mental effects of the seven tones when sung slowly. This mental effect is modified by Harmony and by speed of movement.

## TIME AND TUNE.

One-pulse Tones, or ONES, and TWOS. *A Round for two or four parts.* KEY A.

{ :s, | d :d | r :r | m :m | r :r | d :— | t, :— | d :s, | s, :d. |  
The | lit - tle | bell | at | West - min - ster | goes | ding | dong, | ding | dong | dong. |

HALVES. *A Round for two or four parts.* KEY E.

{ | d :r | m :d | m :f | s :— | s :l :s :f | m :d | d :t, | d :— |  
Come and | join | the | sing - ing | school. | Come and join the hap - py | sing - ing | school. |

ONES-AND-A-HALF. QUARTERS. THREE-QUARTERS. THIRDS or TRIPLETS. KEY G.

| d :d .r | m :d | d :— .r | m :d | d :d .d,r | m :d | d :d .r | m :— .d | r,m,f:f,m,r | d :— ||

Half a pulse is indicated by a dot placed after the note, as | d . :

A quarter of a pulse by a comma, as | d , :

Three-quarters of a pulse by a dot and comma, as | d . , :

A third of a pulse by an inverted comma, as | d , , :

Two-thirds of a pulse by two inverted commas, as | d , , , :

Two-eighths of a pulse have no mark between them, as | dd , :

If in any piece in the Established Notation the division of pulses seems to be lower than an eighth we write two measures for one. In these cases we find the accent is truly and correctly retained.

## RESPONSES BY JOHN SEBASTIAN BACH.

After the 10th.



KEY G.

{ | m :— :r | f :f :m | r :— :d :— | :m,m | m :m | r :l, | d :t, | l, :— | :m :— :r |  
d :— :t,	l,s,:s,l,	l, :s,	s, :—	:s, s,	s, :s,	t, :l,	l, :se,	l, :—	:d :— :t,
l :s :s	d,r :r :d	d :t,	d :—	:d .d	d :d	t, :r	m :m,r	d :—	:l :s :s
l, :m,f, :s,	l,t,:d,l,	f, :s,	d, :—	:d .d	d :m,	s, :f,	m,r, :m,	l, :—	:l, :m,f, :s,

{ | f :f :m | r :— :d :— | :m | m :m | r :r | r :l, t, | d :t, t, | l, :l,l, | l, :— | :— :— | l, :— |  
l,t,:d	d :— :t,	d :—	:s,	s, :s,	s,l,:t,d	r :bah,se,	l, :s, f,	m, :l, s,	f, :—	:— :m,r,	m, :—
f :f :s	s :— :m :—	:d	d :s, l,	t,d :r	r,m :r	m :m,r	de :r :m	m,l :r	— :de,t,	de :—	
r,r, :m,f,	s, :— :d :—	:d	d,r, :m,f,	s :s,l,	t,d :r	l, :m,f,	s, :f,m,	r,m, :f,s	l, :—	l, :—	

After the 10th.



## INTRODUCTION.

ON THE DIFFERENT KINDS OF BRASS INSTRUMENTS, WITH HINTS FOR KEEPING THEM IN ORDER,

AND FOR ORGANIZING THEM INTO BANDS.

All brass instruments have a certain series of *natural* tones which are produced by different degrees of force in blowing through the tube, and without any aid from mechanical appliances. The complete series of "natural" sounds is as follows (those sounds which are common to all brass instruments and easily obtainable, being printed in capitals; and those less common or more difficult being given in smaller type):—

D, S, D M S ta D' r' m' s' ta' d'

The series of sounds thus produced are commonly called *Harmonics*. They may be heard in connection with other instruments besides those of which we are speaking. Open the sounding-board of the piano; hold down its loud pedal; strike firmly one of its lowest digitals (or finger-pieces); and listen till the deep sound gradually dies away. You may then hear the harmonics of that sound delicately and sweetly vibrating with it. The octave (*d*<sub>1</sub>, octave of *d*<sub>2</sub>, the "generator") and its fifth (*s*<sub>1</sub>) followed by the double octave and its third, are the sounds most easily recognised. Harmonics can also be produced on the Violin, the Violoncello, &c., &c. They may be heard as "generated" by a church bell, and among the vaulted roofs of a cathedral as "generated" by the tone used in chanting. In these cases however, the harmonic sounds are weak and feeble, and dependent on the generator, while in the brass instruments (as in the flute) their production depends on the conformation of the lips and the manner of blowing, and not on the co-existence of some primary sound. So that the harmonics in the brass instruments become of great importance, and their tones are the purest that can be produced.

Br. B. Bk.

Brass instruments may be classified either according to their *form* or according to the educational order in which they should be learnt.

In speaking of their "form" we do not refer to the various shapes into which for convenience, their tubes are twisted, but to the shape which they would assume if they were stretched out at full length. In respect to "form," there are two principal types or families, with which the other instruments may be compared—the Trumpet and the Bugle. The tube of the Trumpet beginning at a certain sized mouth-piece, increases in diameter gradually—but very slowly, and still continues small even to the "bell." The tube of the Bugle, starting from the same mouth-piece, at once enlarges and continues to do so gradually and rapidly till it reaches the bell. The "*lines*" of the Cornet, if drawn on paper, would lie between those of the Bugle and Trumpet. The form of the French Horn is as narrow as the Trumpet for some time after it leaves the mouth-piece, but as it approaches the bell it rapidly expands,—it's "*lines*" crossing those of the Cornet and Bugle, and developing the largest bell of all.

The "form" of the tubes gives them their *timbre* or quality of tone. Thus, the Bugle family have a louder and fuller tone than the Trumpets: the tone of the Cornet has a *timbre* or quality between these two, and so on. The length of the tube gives these instruments their *pitch*. At one time it was thought, that the material of which the tube was formed—as brass or silver, &c.—and the thickness of that material, were the principal things to be considered in the manufacture; but M. Besson, by his scientific inquiries, has

proved that the *form* of tube is the *one* thing to be studied. We have heard French Horns, made by M. Besson, even of paper, produce the same full rich sound, the same "metallic ring" as those which are made of the best brass!

It will suit our present purpose, better, to classify these instruments according to their educational order, placing those first which are most easily learnt, thus:

I. Instruments with Pistons, or Valves.

II. Instruments with Slides.

III. Instruments with Levers.

IV. Instruments with no mechanical means of changing the key.

In passing, we may notice that this Educational order is the very opposite of the Historical order: for the fourth class are those which were first invented. For ages, men had to be content with the simple Trumpet and the Field Bugle with their limited scale of "harmonic" sounds. The French Horn was made to allow the right hand to be placed in the bell, so as to produce a few new sounds, which are called closed sounds, and are very inferior in quality to the others. It was also found that different trumpets could be made to suit different keys in the music, and that crooks could be added to some of these instruments to alter their natural pitch. But nothing further was done to make them more suitable for general use till the last century, when holes were made in the sides of some of them, which could be opened and closed by spring levers like those of the Flute and Clarinet. This introduced the Keyed Bugle and the Ophicleide. The Trombones, with their slides, came next. These slides enable the performer to produce any sound in any key as *natural* harmonics, but they require great skill of hand and ear. The recently invented piston-instruments combine nearly all the advantages of the slides with great facilities for fingering. They are fast superseding all others. They are the *easiest* as well as the best, and therefore they stand first in our educational order.

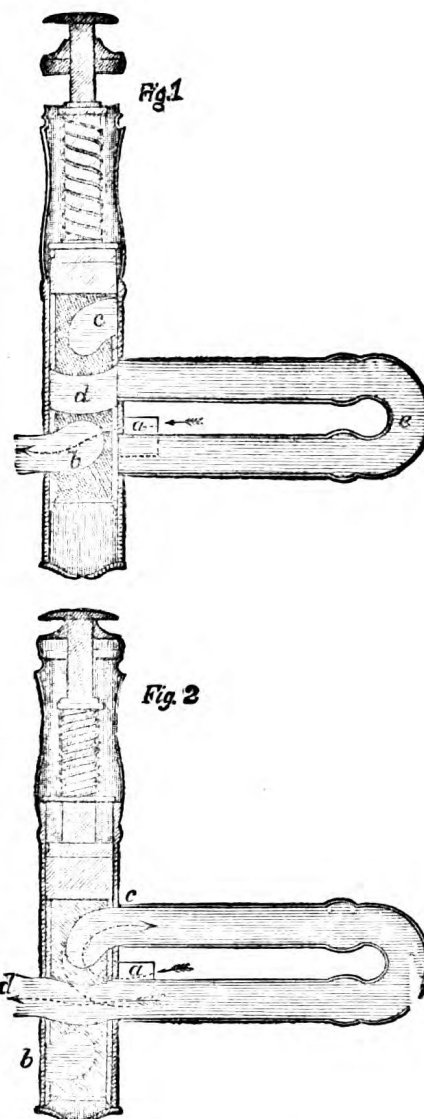
The following is a general description of each class. The special instructions follow.

#### I. Instruments with Pistons.

Let us first explain the action of the pistons and valves. The valves are simply a different mechanical contrivance, answering the same purpose, as the pistons. They are fingered in the same way.

It must be borne in mind that the pitch of the open tones produced on any brass instrument depends entirely on the length of its tube. If by any means the tube is lengthened, the pitch will be proportionately lowered. When a piston is pressed down, it allows the air to pass through an additional piece of tube, and thus increases the length of the whole tube.

Br. B. Bk.



Figures 1 and 2 represent a section of the piston, honeycombed with short pieces of tubing, one (*d*) passing straight through the piston, the others (*b* and *c*) passing through in a winding manner; *c* winds upwards and forwards from below, and *b* winds forwards from behind. In fig. 1, the piston is held up by the spring, and is untouched by the finger. The column of air, in this case, enters at the tube *a*, which is behind the piston, passes straight through the piece *b*, and goes on its way the piston having added nothing to the length of the tube, and the pieces *c* and *d* are for the moment of no use. In fig. 2, the piston is pressed down by the finger. In this case, the column of air enters from behind, as before, at *a*, but the curved piece of tube (*c*) inserted in the piston now diverts it upward, and makes it pass through the slide (*e*), and the straight piece of tube (*d*) carries the air again to its former outlet, the little piece of twisted

tube (*b*) being for the moment useless.\*

Most of the instruments of this class have three pistons; some few have four. When there are three pistons, the middle one adds the shortest piece to the length of the tube, and lowers the pitch a small step, commonly called a "semitone." Thus if the original tube of one of these instruments is in B $\flat$ , by pressing down the second piston, it is "transposed" to A. See the extended Modulator at the beginning of this book. The 1st piston (*i.e.*, the one pressed down by the 1st finger) lowers the pitch a whole step,—commonly, but wrongly, called a "tone." The Cornet in B $\flat$ , for instance, with the first piston pressed down, will be a Cornet in A $\flat$ . The 3rd piston (that pressed with the 3rd finger) lowers the pitch a step and a small step,—a "minor third;" the Cornet in B $\flat$ , being thus changed to a Cornet in G. By the use of two or three pistons together, further "transpositions" may be obtained. It will be seen that the 1st and 2nd pistons together produce the same result as the third alone. The 3rd alone gives the better low sounds, and the 1st and 2nd together give the better high sounds. The 2nd and 3rd together, will lower the pitch two steps,—a "major" third (B $\flat$  to G $\flat$ ); the 1st and 3rd, two steps and a small step,—a "fourth" (B $\flat$  to F); and all three together, three steps (B $\flat$  to E). When there is a 4th piston, it alone lowers the pitch two steps and a half (like the 1st and 3rd together) and, from what has been already said, the learner will easily calculate the new "transposition" obtainable by combining the fourth piston with the three others.

If the reader will now recall what has been said above, about the Harmonic tones, he will perceive that an instrument with three pistons gives him the power of producing the pure harmonic tones from *seven* different tubes. The table at the side will show how the harmonics of what we may call the *piston* tubes can be brought to contribute their sounds to fill up the scale of the *original* tube.

\* This diagram is taken from a vertical section of one piston in a three-piston instrument of M. Besson's. The other pistons are slightly different in arrangement. It is only just to M. Besson to say, that his patented pistons secure "a clear and equal bore," so that the same marble that would exactly fit the tube *a*, would also precisely fit any part of the slide *e*, and any part of the pieces of tube, *b*, *c*, or *d*, inserted in the piston. It is this equality of bore which makes his instruments so easy to blow.

#### THE GENERATION OF TONES IN THE INSTRUMENTS

##### D' WITH PISTONS.

t	.....D'
t <sub>2</sub>	.....D'
l	.....D'
se	.....D'
S	.....D'
fe	.....S .....D'
f	.....S
M	.....S
re	.....M .....S
r	.....M .....S
de	.....M .....S
D	.....M
t <sub>1</sub>	.....D .....M
t <sub>2</sub>	.....D .....M
l <sub>1</sub>	.....D
se <sub>1</sub>	.....D
S <sub>1</sub>	.....D
fe <sub>1</sub>	.....S <sub>1</sub> .....D
f <sub>1</sub>	.....S <sub>1</sub>
r <sub>1</sub>	.....S <sub>1</sub>
re <sub>1</sub>	.....S <sub>1</sub>
r <sub>1</sub>	.....S <sub>1</sub>
de <sub>1</sub>	.....S <sub>1</sub>
The original tube produces its own Don with its Harmonics, printed here in capital letters, thus	.....D <sub>1</sub>
The second piston or valve (a small step lower)	.....t <sub>2</sub> .....D <sub>1</sub>
The first	.....D <sub>1</sub>
The third	.....l <sub>2</sub> .....D <sub>1</sub>
The second and third pistons or valves	.....D <sub>1</sub>
The first and third	.....S <sub>2</sub> .....D <sub>1</sub>
All three	.....D <sub>1</sub>

Br. B. Bk.





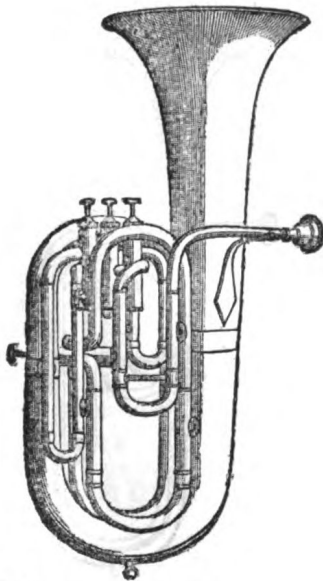
in a vocal quartette, though it can also take a Tenor "part." With two Contralto Cornets (or Bugles), a Tenor, and a Baritone, you have a complete band. But the ear rejoices also in those grand deep tones of a bass lower than the vocal bass, which can be obtained from the larger brass instruments.

*Baritone in B♭.*



3. The Bass, or Euphonium, sometimes pitched in C, sometimes in B♭ or A♭. When in B♭ it is in unison with the Baritone, which it much resembles in compass. But it has more volume and greater sweetness of tone. Its "lines" show a fuller development of the bugle form. It is sometimes made with four pistons, in which case it has a much greater compass than the Baritone.

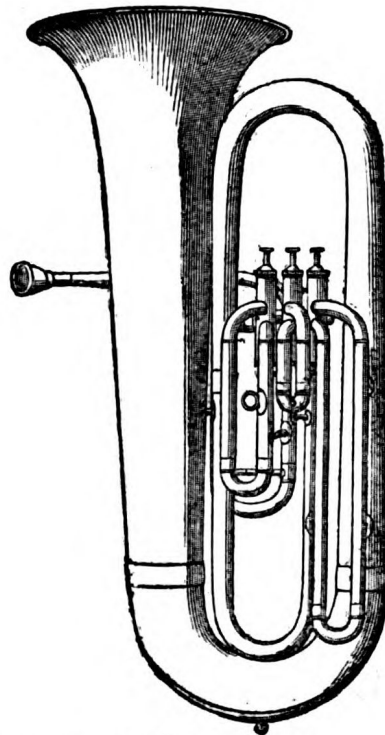
*Euphonium.*



*B. B. Bk.*

4. The Contra-bass or Bombardon. This instrument is like a large sized Euphonium. Its pitch is nearly always in E♭, sometimes in F, seldom in D♭, and it is consequently a fifth below the last-named instrument. It is of great importance in Brass Bands for giving the deeper bass tones.

*Bombardon.*



This Circular Bombardon (here given on a smaller scale than the rest and in perspective) is so made that the player can carry it easily, passing the instrument over his head, his right shoulder, and his right arm, taking the chief weight on his left shoulder, and leaving his right hand and arm at liberty for playing on the slanting pistons.

*Circular Bombardon.*



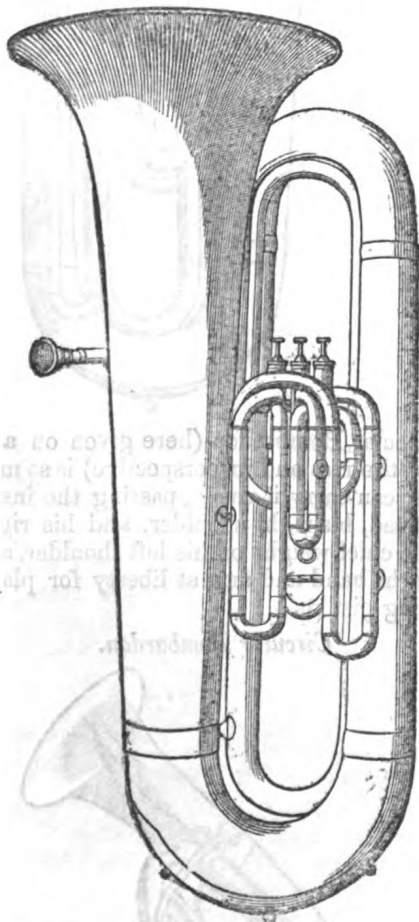


5. The Double Bass or Contra-Bombardon. This is the deepest toned brass instrument manufactured. Its pitch is C, B $\flat$ , or A $\flat$ , an octave below the Euphonium. It was first introduced by M. Besson in 1847, and was at once accepted as a valuable addition to Brass Bands. It produces a very fine effect and deserves to be more studied.

It will not be out of place here to notice that these large brass instruments, instead of requiring, as might be supposed, more exertion than the smaller ones for blowing, demand, on the contrary, less, and are, therefore, less fatiguing.

The Contra-Bombardon completes the series of instruments *necessary* to form a Brass-Band. The Horns, the Trumpets, and the Trombones, are added not to increase the music itself, but to vary the quality or *timbre* of particular parts in the music.

*Contra-Bombardon.*

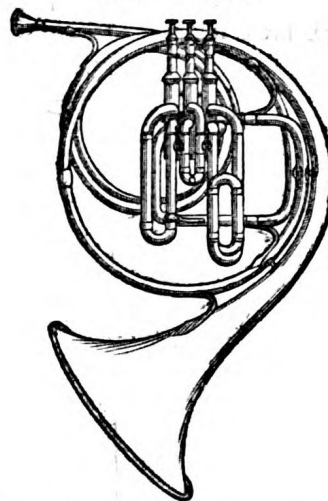


6. The Piston (or Valve) Horn. This is the old French Horn with two or three pistons applied to it. The French Horn is now nearly always used in this form, because it avoids the closed tones, and is easier to play. By means of additional crooks it can be played in various keys. The fine tones of the Tenor and

*Br. B. Bk.*

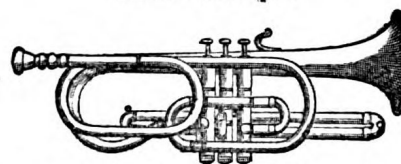
Baritone Bugles have almost superseded the soft sounds of this old instrument. It is used, however, in complete "wood and brass" bands.

*Piston Horn.*



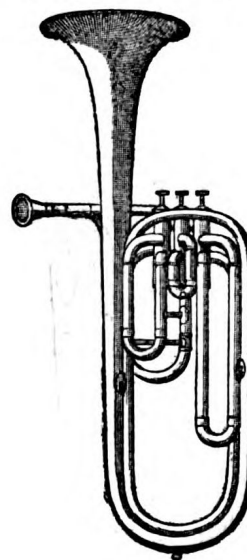
7. The Piston (or Valve) Trumpet. This is to the old Trumpet what the Piston Horn is to the old French Horn. It is a Soprano Instrument.

*Piston Trumpet.*



8. The Piston (or Valve) Trombone. This is to Slide Trombone what the Piston Trumpet is to the old Trumpet. It is made in three forms as a Contralto, a Tenor, or a Bass Instrument.

*Piston Trombone.*



It should be mentioned that the pitch of most of these instruments can be altered by means of shanks and crooks added to the tube immediately after the mouth-piece,—but that the introduction of pistons has lessened the use of the crooks, because, with every new crook, the piston-slides have to be freshly tuned. Each piston-slide or tube must bear a certain proportion to the whole tube, and it takes some time to pull out the little tubes to their proper length and tune them by the ear. Some mechanical contrivance for drawing out or adding a shank and at the same moment, tuning the piston slides, is the thing to be desired in these instruments.

## II. Instruments with Slides.

In instruments with slides, the transposition is effected by lengthening the tube with the hand instead of with pistons. The only instruments of this class are the Trombones. The instrument when closed can only give the six natural notes,—

D, S, D M S D'

but the slides allow it to be drawn out into what are termed six other *positions*, each one deepening the pitch by a small step. These "positions" correspond in effect with the different pistons of the first class of instruments. The student will find when he comes to study his instrument that in one or other of the positions he can obtain every sound within the compass of the instrument, and that many of the tones can be produced in two or even three different positions.

Trombones are of three kinds:—

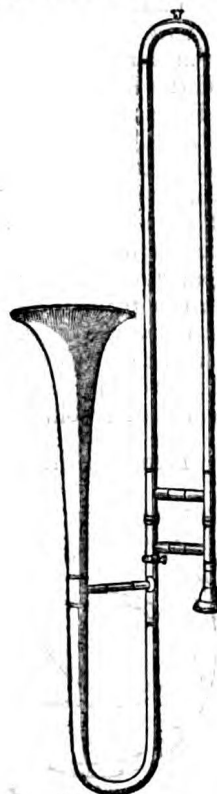
1. The *E♭* (sometimes called the *Alto Trombone*). This instrument is in *E♭*, i.e., the natural harmonic tones, with the slide closed, are in the key of *E♭*, in unison with the *Tenor Bugle*. With the various positions of the slides, we can also get the natural harmonic tones in the keys of D, D♭, C, B, B♭, and A.

2. The *B♭* (sometimes called the *Tenor Trombone*). This is in *B♭*, a fourth below the *Alto Trombone*, and in unison with the *Baritone Bugle*. The different positions of the slide give also the harmonics of A, A♭, G, G♭, F, and E.

3. The *Bass Trombone*. In England the pitch of this instrument is usually G, a third below the *Tenor Trombone*. The slide will, of course, give the harmonics of the six keys below, proceeding by small steps. On the continent, the *Bass Trombone* is pitched in F or E♭.

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Slide Trombone in B♭.



## III. Instruments with levers.

The *Ophicleide*. This instrument differs in construction from any of those hitherto described, inasmuch as the transposition is here effected by means of levers, which have the effect of shortening the tube instead of lengthening it, like those of the *Flute*, the *Clarinet*, and the *Oboe*. The usual pitch of the instrument is in C, the same as the *Bombardon*; it is also made in B♭. Since the invention of the *Bombardon* and *Euphonium*, the *Ophicleide* has been much less used than formerly, as it is more difficult and requires more exertion than the valve instruments of the same pitch.

## IV. Instruments with no mechanical means of transposition.

It follows from the description of this class of instruments that they can only be played in one key. This, however, must be taken with one reservation. They have neither pistons, nor levers, but they have *crooks* by which the key can be changed at the beginning of a piece, or during a very long rest; but these crooks cannot be used for instantaneous transposition, and the instruments usually remain in the same key throughout a piece, or at most only change once or twice.

There are only two instruments of this class which it is needful for us to notice.

1. The *French Horn*. This is the old instrument without any of the modern improvements applied to it. It is also called the *Hand Horn*, because in addition to the natural open tones, certain artificial or closed tones are obtained by partially closing the bell of the horn with the left hand. Thus by half closing the bell while blowing  $d'$ , the tone  $\sharp$  will be obtained, as the introduction of the hand flattens the sound; but the closed tones are of a different quality from the open ones. The compass of the horn varies according to the key in which it is played; but with the various crooks any tone is obtainable between the lowest B $\flat$  of the Bombardon and the highest F of the Cornet-a-Piston. It is, however, impossible to obtain all this compass with any one crook.

*French Horn.*



2. The *Trumpet*. The form of this simple straight tube is well known. Its pitch is an octave above that of the Horn last mentioned. It possesses the same series of harmonic tones, but owing to the straightness of the tube, the hand cannot be introduced into the bell; consequently it has no closed tones. The higher tones are obtained with more difficulty than with the French Horn, and many that are practicable on the latter instrument are absolutely impossible on the Trumpet. Like the French Horn it is now almost entirely superseded, especially in brass and military bands, by the instruments with pistons.

*On keeping the instruments in good order.*

One of the most important points to be attended to, is to keep the pistons clear,—that is to say, quite clear from grease,—and when they get fixed, to withdraw

them and moisten them with saliva. The slides, on the contrary, require greasing. Lard should be used for this purpose. Care should be taken to throw out the water from the slides before putting the instrument in its case. The outside should be wiped dry with a piece of wash-leather.

Every instrument has what is termed a “tuning slide.” This should be withdrawn from time to time, and the water thrown out. There is sometimes a “water-key” made for the purpose.

By attending to these few simple hints, instruments will last for a considerable time without wanting any repairs.

*On the Organization of Brass Bands.*

The smallest Brass Band which you can organize must be one which would supply the four principal “parts” in music,—

THE SOPRANO,  
THE CONTRALTO,  
THE TENOR,  
THE BASS.

This can be done by putting one Cornet to the Soprano (the Contralto Cornet in B $\flat$  plays the ordinary Soprano part), another Cornet (B $\flat$ ) to the Contralto part, a Tenor Bugle to the Tenor part, and a Baritone Bugle to the Bass part. This arrangement can, however, be modified according to the *quality* of tone you may desire to have in each of the parts. If, for instance you want a richer and fuller Contralto, you will use the Contralto Bugle instead of the Contralto Cornet. If you wish a similar change in connection with the Bass, you will naturally use a Euphonium instead of a Baritone. If, on the contrary, you wish to have a more piercing and martial Bass than the Baritone will give you, you will use a Bass Trombone.

If you have six performers you may simply strengthen the Soprano part, by adding another Cornet, or you may create a new “part,” with solo passages, by adding a High Soprano Cornet, or for rounder tones, a High Soprano Bugle. Then for the Bass, you will add the Euphonium to the Baritone,—these two instruments having either the same “part,” or each their own.

If you have ten performers you will probably strengthen the Soprano part by adding a B $\flat$  Bugle, strengthen the Tenor by another Tenor Bugle, and the Bass by a B $\flat$  Trombone, and an E $\flat$  Contrabass. Separate parts may be written, if you please for each of these instruments.

Larger Bands are mainly organised by doubling and trebling the parts above referred to. Always remember that the more martial you wish the music to be, the more of the Trumpets and Trombones may be used.

## INSTRUMENTS WITH PISTONS.

The whole of the instruments enumerated in the introduction as belonging to this class are played in precisely the same manner; consequently the same instructions and the same exercises will do for the series. We will now suppose a small Band assembled for instruction. One has a B $\flat$  Cornet, another has a B $\flat$  Bugle or a second B $\flat$  Cornet, a third has an E $\flat$  Tenor, a fourth has a B $\flat$  Baritone, or a B $\flat$  Euphonium,—and there may also be pupils with an E $\flat$  Cornet, and an E $\flat$  Bombardon. The teacher will first put the instruments in tune one with the other, by the aid of the tuning slide. He will next enter on the first stage of his instructions by teaching the pupil how to hold his instrument, and how to produce the first tone. As it is not wise during the first lessons for the pupil to fatigue his lips by playing more than a quarter of an hour at a time, it would be very convenient for the teacher to practise the exercises of this stage with the B $\flat$  instruments and with the E $\flat$  instruments alternately. It will be no inconvenience that the E $\flat$  Cornet, the E $\flat$  Tenor and the E $\flat$  Bombardon play in octaves to one another, or that the B $\flat$  Cornet, the B $\flat$  Baritone, and the B $\flat$  Euphonium do the same. As the chief difficulty of the pupil is to form the right *habit of lip*, he must not change his instrument or his mouth-piece.

### FIRST STAGE.

Let the learner hold his instrument so that the first, second, and third fingers of his right hand are over the three pistons, the left hand and the thumb of the right being used to support the instrument *lightly*. He must place the mouth-piece to his lips, but not press it too strongly against them, as that would interfere with their action. The upper lip should occupy about two thirds of the mouth-piece. There should be no blowing out of the cheeks. Let him then blow with *moderate* force, and with compression of the lips, into his instrument, pronouncing the syllable *too* at the moment of emitting the breath. After a little practice he will obtain the tone  $s_1$ . The universal

rule by which the different tones are obtained is that the lower the tone the less pressing together of the lips is required, and, conversely, the higher the tone the more closely the lips should be compressed.

By studying the diagram on page 3, the pupil will soon learn that the  $s_1$  which he has produced is one of the *natural* or *open* sounds of the original tube of his instrument, and that if he presses down the first piston, he will produce  $f_1$ , which is one of the natural sounds of the lengthened tube. If he proceeds to press home the first and second pistons, (or the third piston alone,) he will produce  $m_1$ . If next, he presses "home" the 1st and 3rd pistons he will produce  $r_1$ ,—and if he, *having gradually relaxed his lips* as he descended the scale, should now try to produce  $d_1$  from the open tube, he can easily do so. It is the lowest sound of the original tube of his instrument. It will be useful for him to go one "small step" lower by pressing the second piston, and producing the tone  $t_2$ . The fingering of these notes is given below. The figures indicate the use of the 1st, 2nd or 3rd

pistons. The  $\widehat{12}$  means the 1st and 2nd pistons together.  $\widehat{13}$  the 1st and 3rd, &c., and  $\circ$  means the original tube, without the use of pistons.

In using the pistons or valves remember to press them home, else the sound will be impure. Keep the wrist still. Let the fingers alone act on the pistons or valves.

For class instruction write the fingering on a large modulator, hang it up, and teach by *pattern* (even the voice pattern is better than none) and pointing, just as in teaching singing. It is a great help to the player to have the key-tone in mind, and to know what sound he is going to produce. After playing from the figured modulator, the pupil should play the same tunes from the book.

Play the following exercises several times, being simply content if you hit the right tones for the moment, without trying, at present, to lengthen them. Mark the strong and weak pulses.

$\circ$	$s_1$
1	$f_1$
$\widehat{12}$ OR 3	$m_1$
$\widehat{13}$	$r_1$
$\circ$	$d_1$
2	$t_2$

No. 1. KEY B $\flat$  on a B $\flat$  instrument, or E $\flat$  when played on an E $\flat$  instrument.

$s_1$  :  $f_1$  |  $m_1$  :  $r_1$  |  $d_1$  :  $t_2$  |  $d_1$  :  $r_1$  |  $m_1$  :  $f_1$  |  $s_1$  : — || D.C.

No. 2. KEY as above.

$s_1$  :  $s_1$  |  $f_1$  :  $f_1$  |  $m_1$  :  $m_1$  |  $r_1$  :  $r_1$  |  $s_1$  :  $s_1$  |  $f_1$  :  $f_1$  |  $m_1$  :  $m_1$  |  $r_1$  :  $r_1$  |  $d_1$  :  $d_1$

|  $r_1$  :  $r_1$  |  $m_1$  :  $m_1$  |  $f_1$  :  $f_1$  |  $s_1$  :  $s_1$  |  $s_1$  :  $f_1$  |  $m_1$  :  $r_1$  |  $d_1$  : — ||

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No. 3. KEY as above.

| d<sub>1</sub> : r<sub>1</sub> : m<sub>1</sub> | r<sub>1</sub> : m<sub>1</sub> : f<sub>1</sub> | m<sub>1</sub> : — : r<sub>1</sub> | d<sub>1</sub> : — : | m<sub>1</sub> : f<sub>1</sub> : s<sub>1</sub> | f<sub>1</sub> : — : r<sub>1</sub> | s<sub>1</sub> : — : f<sub>1</sub> | m<sub>1</sub> : — :  
 | d<sub>1</sub> : r<sub>1</sub> : m<sub>1</sub> | r<sub>1</sub> : m<sub>1</sub> : f<sub>1</sub> | m<sub>1</sub> : — : f<sub>1</sub> | s<sub>1</sub> : — : | s<sub>1</sub> : f<sub>1</sub> : m<sub>1</sub> | r<sub>1</sub> : m<sub>1</sub> : f<sub>1</sub> | m<sub>1</sub> : — : r<sub>1</sub> | d<sub>1</sub> : — : ||

No. 4. KEY as above.

( | d<sub>1</sub> : m<sub>1</sub> | d<sub>1</sub> : m<sub>1</sub> | m<sub>1</sub> : f<sub>1</sub> | s<sub>1</sub> : — | s<sub>1</sub> : s<sub>1</sub> | f<sub>1</sub> : m<sub>1</sub> | r<sub>1</sub> : r<sub>1</sub> | d<sub>1</sub> : — ||  
 ( | d<sub>1</sub> : d<sub>1</sub> | d<sub>1</sub> : d<sub>1</sub> | d<sub>1</sub> : r<sub>1</sub> | m<sub>1</sub> : — | m<sub>1</sub> : m<sub>1</sub> | r<sub>1</sub> : d<sub>1</sub> | d<sub>1</sub> : t<sub>2</sub> | d<sub>1</sub> : — ||

Let the pupils now practise the scale upward, gradually tightening the lips as he ascends. The fingering deduced from the diagram on page 3 is given at the side. Each pupil should practise both the air and second of these tunes.

No. 5. KEY as above.

( | s<sub>1</sub> : f<sub>1</sub> : — : s<sub>1</sub> | f<sub>1</sub> : — : m<sub>1</sub> | s<sub>1</sub> : — : f<sub>1</sub> | r<sub>1</sub> : — : t<sub>2</sub> | m<sub>1</sub> : — : f<sub>1</sub> | l<sub>1</sub> : — : s<sub>1</sub> | m<sub>1</sub> : — : s<sub>1</sub> |  
 ( | s<sub>1</sub> : f<sub>1</sub> : m<sub>1</sub> | r<sub>1</sub> : — : d<sub>1</sub> | d<sub>1</sub> : — : d<sub>1</sub> | t<sub>2</sub> : — : t<sub>2</sub> | d<sub>1</sub> : — : d<sub>1</sub> | d<sub>1</sub> : — : t<sub>2</sub> | d<sub>1</sub> : — : m<sub>1</sub> |  
 ( | s<sub>1</sub> : f<sub>1</sub> : m<sub>1</sub> | m<sub>1</sub> : r<sub>1</sub> : d<sub>1</sub> | t<sub>2</sub> : — : r<sub>1</sub> | f<sub>1</sub> : — : s<sub>1</sub> | l<sub>1</sub> : s<sub>1</sub> : f<sub>1</sub> | m<sub>1</sub> : — : r<sub>1</sub> | d<sub>1</sub> : — : ||  
 ( | s<sub>1</sub> : r<sub>1</sub> : d<sub>1</sub> | t<sub>2</sub> : — : d<sub>1</sub> | t<sub>2</sub> : — : t<sub>2</sub> | r<sub>1</sub> : — : m<sub>1</sub> | f<sub>1</sub> : m<sub>1</sub> : r<sub>1</sub> | d<sub>1</sub> : — : t<sub>2</sub> | d<sub>1</sub> : — : ||

No. 6. KEY as above.

| s<sub>1</sub> : f<sub>1</sub> | m<sub>1</sub> : s<sub>1</sub> | l<sub>1</sub> : t<sub>2</sub> | d<sub>1</sub> : — | d<sub>1</sub> : t<sub>2</sub> | l<sub>1</sub> : s<sub>1</sub> | f<sub>1</sub> : m<sub>1</sub> | r<sub>1</sub> : — | s<sub>1</sub> : l<sub>1</sub>  
 | t<sub>2</sub> : d<sub>1</sub> | s<sub>1</sub> : f<sub>1</sub> | m<sub>1</sub> : d<sub>1</sub> | t<sub>2</sub> : l<sub>1</sub> | s<sub>1</sub> : f<sub>1</sub> | m<sub>1</sub> : r<sub>1</sub> | d<sub>1</sub> : — ||

No. 7. KEY as above.

( | s<sub>1</sub> : m<sub>1</sub> : d<sub>1</sub> | l<sub>1</sub> : s<sub>1</sub> | f<sub>1</sub> : m<sub>1</sub> | r<sub>1</sub> : s<sub>1</sub> | d<sub>1</sub> : t<sub>2</sub> | l<sub>1</sub> : l<sub>1</sub> | s<sub>1</sub> : m<sub>1</sub> | r<sub>1</sub> : s<sub>1</sub>  
 ( | l<sub>1</sub> : s<sub>1</sub> | f<sub>1</sub> : m<sub>1</sub> | r<sub>1</sub> : s<sub>1</sub> | d<sub>1</sub> : m<sub>1</sub> | f<sub>1</sub> : r<sub>1</sub> | d<sub>1</sub> : ||

No. 8. KEY as above.

( | s<sub>1</sub> : s<sub>1</sub> | s<sub>1</sub> : f<sub>1</sub> | m<sub>1</sub> : r<sub>1</sub> | d<sub>1</sub> : — | d<sub>1</sub> : t<sub>2</sub> | l<sub>1</sub> : s<sub>1</sub> | f<sub>1</sub> : m<sub>1</sub> | r<sub>1</sub> : — | f<sub>1</sub> : f<sub>1</sub> | f<sub>1</sub> : f<sub>1</sub>  
 ( | s<sub>1</sub> : l<sub>1</sub> | r<sub>1</sub> : — | f<sub>1</sub> : f<sub>1</sub> | m<sub>1</sub> : r<sub>1</sub> | d<sub>1</sub> : t<sub>2</sub> | d<sub>1</sub> : — ||

No. 9. KEY as above.

( | d<sub>1</sub> : t<sub>2</sub> : d<sub>1</sub> | l<sub>1</sub> : d<sub>1</sub> | s<sub>1</sub> : — | — : s<sub>1</sub> | f<sub>1</sub> : r<sub>1</sub> | s<sub>1</sub> : t<sub>2</sub> | m<sub>1</sub> : — | — : d<sub>1</sub>  
 ( | t<sub>2</sub> : d<sub>1</sub> | l<sub>1</sub> : d<sub>1</sub> | s<sub>1</sub> : — | — : s<sub>1</sub> | l<sub>1</sub> : s<sub>1</sub> | l<sub>1</sub> : t<sub>2</sub> | d<sub>1</sub> : — | — ||

## SECOND STAGE.

If the student has thoroughly mastered all the exercises given in the first stage, he will be prepared to learn some of the higher tones of his instrument. The blowing of these tones requires an increased compression of the lips and slightly more force. We give, on the opposite page, not only the fingering of additional tones which should be introduced at this stage,

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but also, on the right-hand side, that of the "First Sharp" key, and, on the left, that of the "First Flat" key,—in case the class-teacher wishes his E flat and his B flat instruments to play together. A little study of the Extended Modulator (page iii) will show that to play in E flat the B flat instruments must use their "first flat" key, and that to play in B flat the E flat instruments must use their "first sharp" key.



r' o	s o	d' 2
d' 1	f 1	t 2
t o	m o	l
l 1	r 1	s
s o	d o	f
f 2	t 2	m
m 12 or 3	l 12 or 3	r
r o	s 1 o	d 2
d 1	f 1	t 2
t 12 or 3	m 12 or 3	l
l 13	r 13	s 1
s 1 o	d 1 o	f 1

## No. 10. KEY as above.

(s<sub>1</sub> : s<sub>1</sub> | s<sub>1</sub> : m<sub>1</sub> | d : d | d : s<sub>1</sub> | m : m | r : d  
 (m<sub>1</sub> : m<sub>1</sub> | m<sub>1</sub> : d<sub>1</sub> | m<sub>1</sub> : m<sub>1</sub> | m<sub>1</sub> : s<sub>1</sub> | s<sub>1</sub> : s<sub>1</sub> | s<sub>1</sub> : m<sub>1</sub>  
 (t<sub>1</sub> : l<sub>1</sub> | s<sub>1</sub> : — | s<sub>1</sub> : s<sub>1</sub> : s<sub>1</sub> : s<sub>1</sub> | s<sub>1</sub> : m<sub>1</sub> | d : d : d : d | d : s<sub>1</sub>  
 (r<sub>1</sub> : d<sub>1</sub> | t<sub>2</sub> : — | m<sub>1</sub> : m<sub>1</sub> : m<sub>1</sub> : m<sub>1</sub> | d : d | m<sub>1</sub> : m<sub>1</sub> : m<sub>1</sub> : m<sub>1</sub> | m<sub>1</sub> : m<sub>1</sub>  
 (m : m : m : m | m : r | d : t<sub>1</sub> | d : — ||

## No. 11. KEY as above

(d : — : r : d : r | m : d : — : | m : — : r : d : m | r : — :  
 (m<sub>1</sub> : — : s<sub>1</sub> : m<sub>1</sub> : s<sub>1</sub> | s<sub>1</sub> : m<sub>1</sub> : — : | s<sub>1</sub> : — : s<sub>1</sub> : m<sub>1</sub> : s<sub>1</sub> | s<sub>1</sub> : — :  
 (d : — : r : d : r | m : d : — : | m : — : r : d : m | r : — :  
 (m<sub>1</sub> : — : s<sub>1</sub> : m<sub>1</sub> : s<sub>1</sub> | s<sub>1</sub> : m<sub>1</sub> : — : | s<sub>1</sub> : — : s<sub>1</sub> : m<sub>1</sub> : s<sub>1</sub> | s<sub>1</sub> : — :  
 (r : — : d : r : m | d : d : — : | r : — : m : d : r | m : — :  
 (s<sub>1</sub> : — : m<sub>1</sub> : s<sub>1</sub> : s<sub>1</sub> | m<sub>1</sub> : m<sub>1</sub> : — : | s<sub>1</sub> : — : s<sub>1</sub> : m<sub>1</sub> : s<sub>1</sub> | s<sub>1</sub> : — :  
 (r : — : d : r : m | d : r : — : | m : — : r : m : r | d : — :  
 (s<sub>1</sub> : — : m<sub>1</sub> : s<sub>1</sub> : s<sub>1</sub> | m<sub>1</sub> : s<sub>1</sub> : — : | s<sub>1</sub> : — : s<sub>1</sub> : s<sub>1</sub> : f<sub>1</sub> | m<sub>1</sub> : — :  
 (m : — : r : m : r | d : — : — : ||

## No. 12. KEY as above.

{ m<sub>1</sub> : — : f<sub>1</sub> | s<sub>1</sub> : s<sub>1</sub> | l<sub>1</sub> : l<sub>1</sub> | s<sub>1</sub> : — : d : r | m : f : r | d : t<sub>1</sub> | d : — : f : m  
 { d<sub>1</sub> : — : r<sub>1</sub> | m<sub>1</sub> : m<sub>1</sub> | f<sub>1</sub> : f<sub>1</sub> | m<sub>1</sub> : — : m<sub>1</sub> : f<sub>1</sub> | s<sub>1</sub> : l<sub>1</sub> : f<sub>1</sub> | m<sub>1</sub> : r<sub>1</sub> | m<sub>1</sub> : — : t<sub>1</sub> : d  
 (r : m | f : m | r : — : | f : m | r : d | t<sub>1</sub> : l<sub>1</sub> | s<sub>1</sub> : — : ||  
 (r : d | t<sub>1</sub> : d | s<sub>1</sub> : — : | s<sub>1</sub> : s<sub>1</sub> | s<sub>1</sub> : d | t<sub>1</sub> : l<sub>1</sub> | s<sub>1</sub> : — : ||

D.C. &amp; Fine.

D.C.

## No. 13. KEY as above.

( : d | s : m | d : r : d | t<sub>1</sub> : d | r : m | s : d : r | m : r | d : m | f : r | m : f  
 ( : d | t<sub>1</sub> : d | d : l<sub>1</sub> | s<sub>1</sub> : d | t<sub>1</sub> : s<sub>1</sub> | s<sub>1</sub> : l<sub>1</sub> | s<sub>1</sub> : t<sub>1</sub> | d : d | l<sub>1</sub> : t<sub>1</sub> | d : l<sub>1</sub>  
 ( s : r : d | t<sub>1</sub> : l<sub>1</sub> | s<sub>1</sub> : d : r | m : r | d : — : ||  
 ( s<sub>1</sub> : f<sub>1</sub> : m<sub>1</sub> | r<sub>1</sub> : f<sub>1</sub> | m<sub>1</sub> : m<sub>1</sub> : f<sub>1</sub> | s<sub>1</sub> : t<sub>1</sub> | d : — : ||

## No. 14. KEY as above.

( : s<sub>1</sub> | d : d : r | m : — : s | d : r : t<sub>1</sub> | d : — : r | m : r : d | t<sub>1</sub> : — : d | r : d : t<sub>1</sub> : l<sub>1</sub>  
 ( : m<sub>1</sub> | m<sub>1</sub> : s<sub>1</sub> : t<sub>1</sub> | d : — : t<sub>1</sub> | l<sub>1</sub> : f<sub>1</sub> : r<sub>1</sub> | m<sub>1</sub> : — : s<sub>1</sub> | d : t<sub>1</sub> : l<sub>1</sub> | s<sub>1</sub> : — : d | t<sub>1</sub> : l<sub>1</sub> : s<sub>1</sub> : r<sub>1</sub>  
 ( : s<sub>1</sub> : — : t<sub>1</sub> | d : r : m | d : l<sub>1</sub> : f<sub>1</sub> | m : r : d | s<sub>1</sub> : — : s<sub>1</sub> | l<sub>1</sub> : t<sub>1</sub> : d | r : s<sub>1</sub> : m | l<sub>1</sub> : r : t<sub>1</sub> | d : — : ||  
 ( : t<sub>2</sub> : — : m<sub>1</sub> | l<sub>1</sub> : t<sub>1</sub> : d | f<sub>1</sub> : f<sub>1</sub> : t<sub>1</sub> | d : t<sub>1</sub> : l<sub>1</sub> | s<sub>1</sub> : — : s<sub>1</sub> | s<sub>1</sub> : f<sub>1</sub> : s<sub>1</sub> | f<sub>1</sub> : f<sub>1</sub> : r<sub>1</sub> | m<sub>1</sub> : — : ||

These instruments can be tuned to one another by drawing out the largest slide, called the tuning slide, which flattens the instrument. When this is done each of the other slides should be proportionately drawn out. As we cannot sharpen the instruments, the sharp instruments must be brought down

to the flatter ones. In tuning, remember that the *Dob* of a B flat instrument is the same pitch-tone as the *Sob* of an E flat instrument, and that the *Dob* of an E flat instrument is the same in pitch as the *Fab* of a B flat instrument.

## No. 15. KEY B flat. Assembly.

| s : — : — : m : d : s<sub>1</sub> | d : — : | s<sub>1</sub> : d : s<sub>1</sub> | d : s<sub>1</sub> | d : s<sub>1</sub> | d : m | : | s : — : — : m : d : s<sub>1</sub> | d : — : — : ||

## No. 16. KEY B flat. Slow March—General Salute.

: s<sub>1</sub> | d : d : d : m : s : m | d : d : d : s<sub>1</sub> : d : m : d : m : s : m : d : s<sub>1</sub> : s<sub>1</sub> : s<sub>1</sub> : s<sub>1</sub> | d : d : d : m : s : m | d : d : d : s<sub>1</sub> : d : m : d : m : s : s<sub>1</sub> | d : d : d : ||

( 3 2 o 3 1 o 12 2 o 1 o 1 o 12 2 o  
 OR 12 OR 12 OR 3 OR 3  
 s<sub>2</sub> : l<sub>2</sub> : t<sub>2</sub> : ( : d<sub>1</sub> : r<sub>1</sub> : m<sub>1</sub> : f<sub>1</sub> : s<sub>1</sub> : l<sub>1</sub> : t<sub>1</sub> : d | r : m : f : s ) : l : t : d' ||

Br. R. Bk.

The open key.  
 (Use at present the middle tones only.)

The first flat key.

(Use middle tones only.)

When the first flat key has been well practised, let the pupil deduce from the diagram, page 2, the finger-  
ing for

The first sharp key.

(Use middle tones only.)

After well practising the above the pupil will be able to play the following tunes on any of the brass instruments with valves or pistons. But he should not proceed to the practice of these tunes without some knowledge of the "forms of tones," and of the principles of "melodic expression." If he is a practised Tonic Sol-fa singer he will possess this knowledge already. If not, he must study the "Standard Course," pages 23, 24, and 37. These instruments, having every tone under the direct impulse of the lips are peculiarly capable of beautiful effects of this kind. Another preliminary study, very important for the use of these instruments, is that which enables the player

to take breath in the right places, so as not to disfigure the music. He will find a sufficient guide in the "Standard Course," pages 106 to 108. Let the pupil then first learn each of the following exercises, thinking only of striking the right tones. Next let him learn the exercises, marking the proper breathing places. These depend partly on his own power of retaining and controlling the breath. He should mark in the book, with \* or †, the places which suit him and the music best. Then let him learn the exercise with most exact attention to the "form of tones," and the "melodic expression."

No. 17. Open key.

OLD 100TH.

Note.—The "semi-staccato" mark \* over a note means,—play abruptly, but not very abruptly. The "Organ tone" mark = means "Begin with force and

hold the tone steadily." The Explosive tone mark > means "Begin forcibly and diminish the force." The Pressure tone mark < means "Increase the force."

: d | d : t | i | : s | l d : — | r : — | m : — | — : m | m : m | r : d  
f : — | m : — | r : — | — : d | r : m | r : d | l | : — | t : —  
l d : — | — : s | m : d | r : f | m : — | r : — | d : — | — ||

No. 18. First flat key.

SICILIAN MARINER'S HYMN.

Note.—Crescendo or Cres. means "increasing the force." Diminuendo or Dim. means "diminishing the force." Piano means "softly." The line under several notes (the slur) means that they are to be played

in a connected manner. D.C. (da capo) means "Return to the beginning." D.S. (dal segno) "Return to the sign", and S is used for that "sign."

s : l | s . f : m . f | s : l | s . f : m . f | s : s | l : t . d | t : l | s : — || S piano.  
r . m : r . m  
f : s : f | Crescendo. | m . f : m . f | s : l : s | d . t : l : s | d . l : s . f | m : r | d : — || D.S.

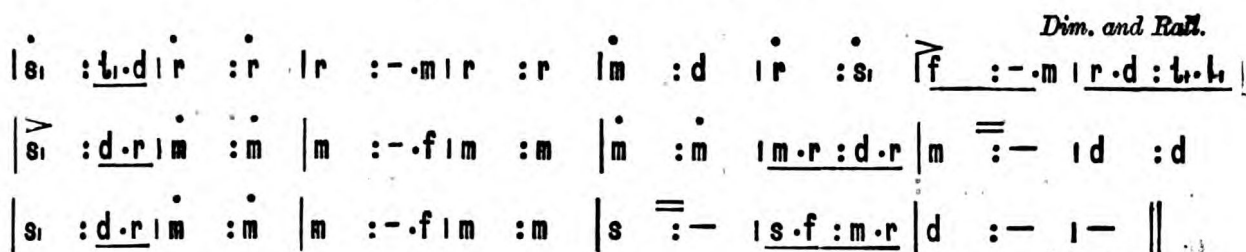
No. 19. Open key.

SUONI LA TROMBA.

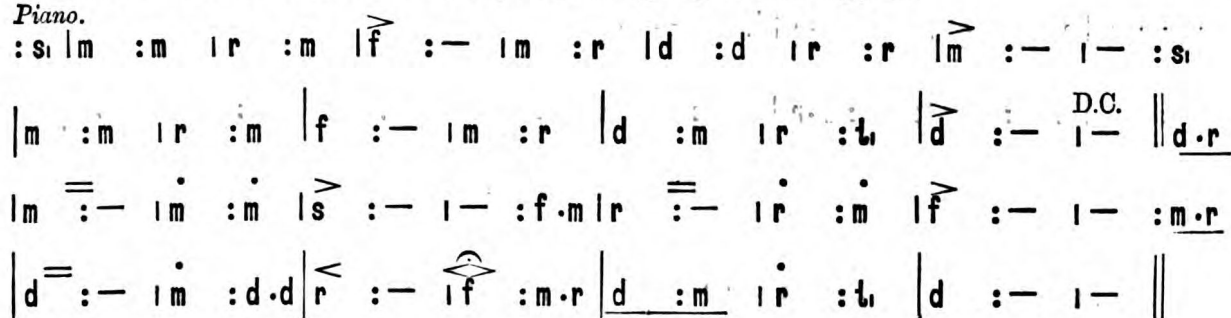
Note.—Rallentando or Rall. means "slackening the speed."

: s | s | : d . r | m : m | m : — . f | m : m | m : — | m . r : d . r | m : — | d : r  
s | : d . r | m : m | m : — . f | m : m | s : — | s . f : m . r | d : — | — : s |  
s | : t . d | r : r | r : — . m | r : r | m : d | r : s | s | : — . l | s | : s |

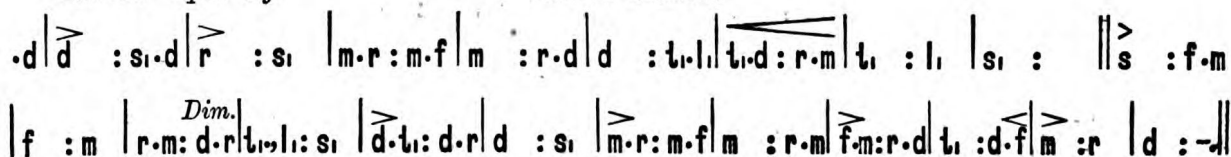
Br. B. Bk.

No. 20. *First sharp key.*

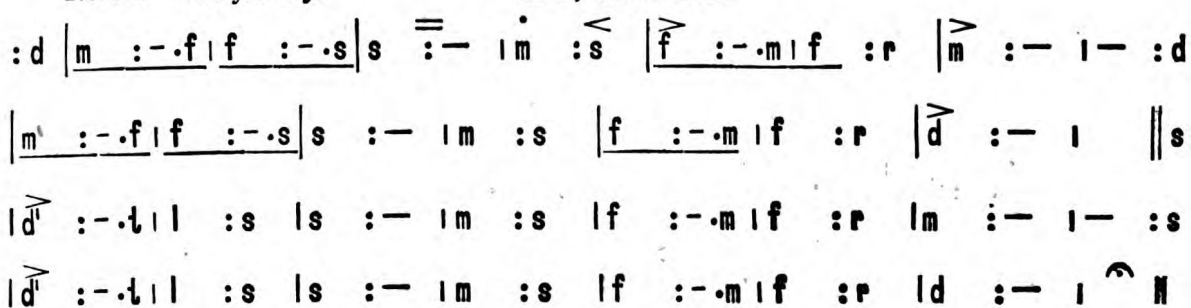
SWEET REST IN HEAVEN.

Note.— $\frown$  means, "Hold the tone, or pause, as long as your taste suggests."*Piano.*No. 21. *Open key.*

ADESTES FIDELES.

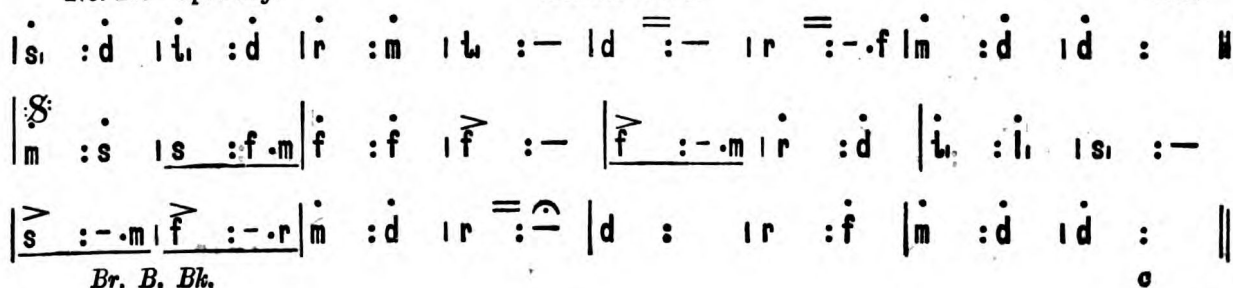
No. 22. *First flat key.*

HOME, SWEET HOME.

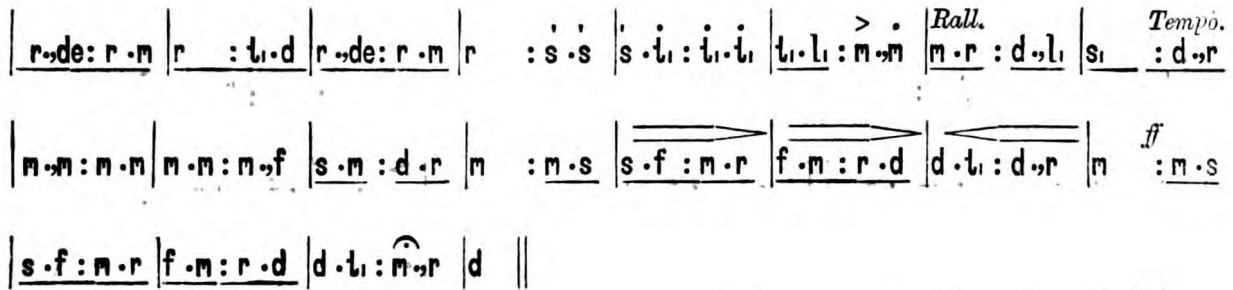
No. 23. *Open key.*

DUNCAN GRAY.

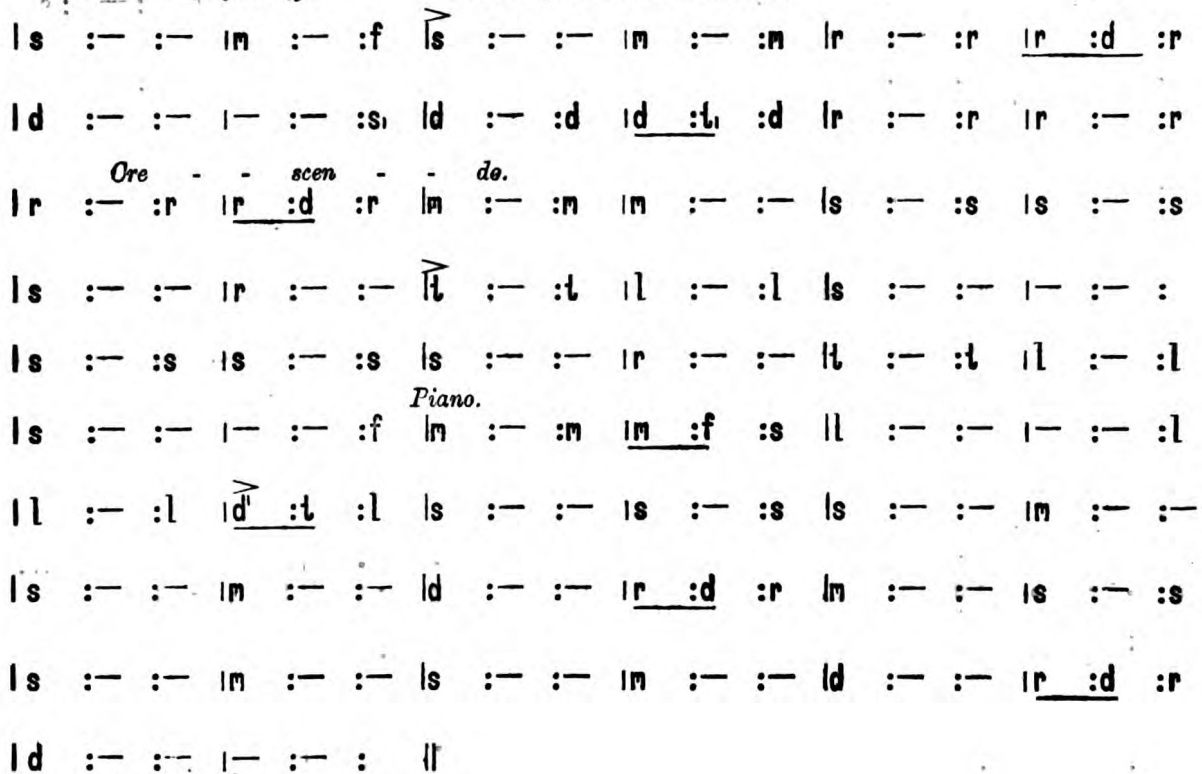
D.C.



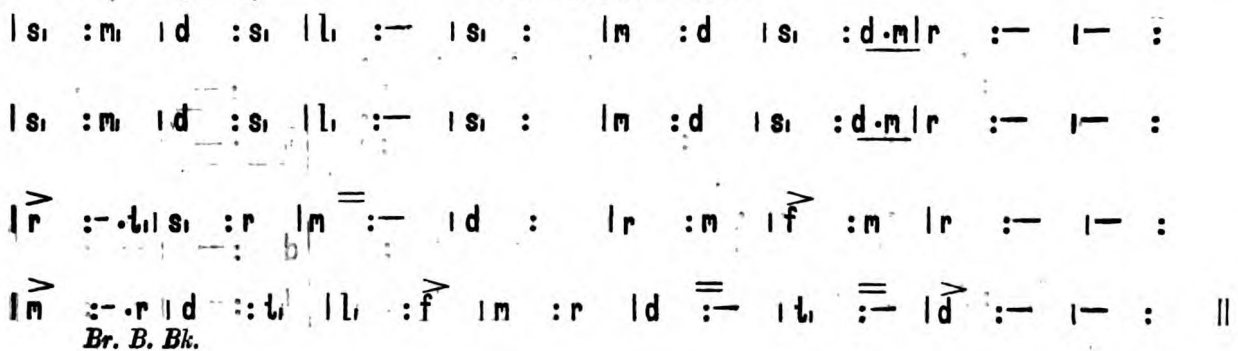


No. 30. *First flat key.*

## "FLOWERS, WILDWOOD FLOWERS."

No. 31. *Open key.*

## THE EMIGRANT SHIP.





No. 32. *First sharp key.*

## CARNIVAL OF VENICE.

$\dot{s} \mid \dot{f} : - : \dot{s} \mid \dot{f} : - : \dot{m} \mid \dot{s} : - : \dot{f} \mid \dot{r} : - : \dot{r} \mid \dot{m} : - : \dot{f} \mid \dot{r} : - : \dot{s}$   
 $\mid \dot{m} : - : - \mid \dot{d} : - : \dot{s} \mid \dot{r} : - : \dot{s} \mid \dot{s} : \dot{f} : \dot{m} \mid \dot{s} : - : \dot{f} \mid \dot{r} : - : \dot{r}$   
 $\mid \dot{m} : - : \dot{f} \mid \dot{r} : - : \dot{s} \mid \dot{d} : - : - \mid - : - \parallel \dot{s} \mid \dot{s} : \dot{f} : \dot{m} \mid \dot{m} : \dot{r} : \dot{d}$   
 $\mid \dot{t}_1 : - : \dot{r} \mid \dot{r} : - : \dot{s} \mid \dot{f} \dot{e} : - : \dot{s} \mid \dot{f} : - : \dot{s} \mid \dot{m} : - : - \mid \dot{d} : - : \dot{s}$   
 $\mid \dot{s} : \dot{f} : \dot{m} \mid \dot{m} : \dot{r} : \dot{d} \mid \dot{t}_1 : - : \dot{r} \mid \dot{r} : - : \dot{s} \mid \dot{f} \dot{e} : - : \dot{s} \mid \dot{f} : - : \dot{r}$   
 $\mid \dot{d} : - : - \mid - : - \parallel \text{D.C.} \parallel$

We shall conclude this stage with a few easy pieces in two, three, and four parts. Those in more than two parts are for the use of those who are uniting in the formation of a band. Those in two parts can be played by any two instruments of the same compass (for instance, two Cornets, two Tenor Bugles in E $\flat$ , or two

Baritone Bugles in B $\flat$ .)

In the duets we recommend each player to practise both parts, as the second usually lies lower than the first; he will thus get command of a larger portion of the scale of his instrument.

## SIX PROGRESSIVE DUETS FOR CORNETS OR BUGLES

No. 33. *Open key.*

$\left\{ \begin{array}{l} \dot{s}_1 : - \cdot \dot{m}_1 \mid \dot{s}_1 : \dot{d} \\ \dot{m}_1 : - \cdot \dot{d}_1 \mid \dot{m}_1 : \dot{s}_1 \end{array} \right\} \left\{ \begin{array}{l} \dot{m} : - \mid \dot{d} : \\ \dot{d} : - \mid \dot{m}_1 : \end{array} \right\} \left\{ \begin{array}{l} \dot{r}_1 : \dot{r}_1 \cdot \dot{t}_1 \mid \dot{d} : \dot{r}_1 \\ \dot{f}_1 : \dot{f}_1 \cdot \dot{s}_1 \mid \dot{r}_1 : \dot{f}_1 \end{array} \right\} \left\{ \begin{array}{l} \dot{r}_1 : - \mid \dot{s}_1 : \\ \dot{f}_1 : - \mid \dot{m}_1 : \end{array} \right\} \text{E.P.}$   
 $\left\{ \begin{array}{l} \dot{m} : - \mid \dot{r} : \dot{d} \\ \dot{d} : - \mid \dot{t}_1 : \dot{r}_1 \end{array} \right\} \left\{ \begin{array}{l} \dot{r} : - \cdot \dot{t}_1 \mid \dot{s}_1 : \dot{r}_1 \\ \dot{t}_1 : - \cdot \dot{s}_1 \mid \dot{t}_2 : \dot{d}_1 \end{array} \right\} \left\{ \begin{array}{l} \dot{t}_1 : \dot{r}_1 \cdot \dot{t}_1 \mid \dot{d} : \dot{r}_1 \\ \dot{r}_1 : \dot{r}_1 \cdot \dot{s}_1 \mid \dot{r}_1 : \dot{r}_1 \end{array} \right\} \left\{ \begin{array}{l} \dot{s}_1 : - \mid - : \\ \dot{t}_2 : - \mid - : \end{array} \right\} \text{D.C.}$   
 $\left\{ \begin{array}{l} \dot{t}_1 : - \cdot \dot{d}_1 \mid \dot{r} : \dot{m} \\ \dot{s}_1 : - \cdot \dot{r}_1 \mid \dot{t}_1 : \dot{d} \end{array} \right\} \left\{ \begin{array}{l} \dot{f} : - \cdot \dot{m}_1 \mid \dot{r} : \\ \dot{r} : - \cdot \dot{d}_1 \mid \dot{t}_1 : \end{array} \right\} \left\{ \begin{array}{l} \dot{m} : \dot{d} \cdot \dot{r}_1 \mid \dot{m} : \dot{f} \\ \dot{d} : \dot{m}_1 \cdot \dot{s}_1 \mid \dot{d} : \dot{r} \end{array} \right\} \left\{ \begin{array}{l} \dot{s} : - \mid \dot{m} : \\ \dot{m} : - \mid \dot{d} : \end{array} \right\}$   
 $\left\{ \begin{array}{l} \dot{r} : - \cdot \dot{m}_1 \mid \dot{f} : \dot{r} \\ \dot{f}_1 : - \cdot \dot{s}_1 \mid \dot{r}_1 : \dot{f}_1 \end{array} \right\} \left\{ \begin{array}{l} \dot{t}_1 : \dot{r}_1 \cdot \dot{t}_1 \mid \dot{d} : \dot{r} \\ \dot{s}_1 : \dot{f}_1 \mid \dot{m}_1 : \dot{s}_1 \end{array} \right\} \left\{ \begin{array}{l} \dot{m} : - \cdot \dot{f}_1 \mid \dot{m} : \dot{r} \\ \dot{d} : - \cdot \dot{r}_1 \mid \dot{d} : \dot{s}_1 \end{array} \right\} \left\{ \begin{array}{l} \dot{d} : - \mid - : - \\ \dot{d}_1 : - \mid - : - \end{array} \right\} \parallel$   
*Br. B. Bk.*

No. 34. *Open key.* More rapid changes in the blowing.

E.P.

$$\begin{aligned}
 & \left( \begin{array}{c} d_1 : - \cdot d_1 | m_1 : s_1 \\ : : : \end{array} \middle| \begin{array}{c} d : - | s_1 : \\ d_1 : - \cdot d_1 | m_1 : s_1 \end{array} \middle| \begin{array}{c} m_1 : - \cdot s_1 | d : m \\ d : - | s_1 : \end{array} \middle| \begin{array}{c} s : - | m : \\ m_1 : - \cdot | s_1 : d \end{array} \right. \\
 & \left\{ \begin{array}{c} f \cdot m : f \cdot m | r : \\ r \cdot d : r \cdot d | t_1 \cdot l_1 : t_1 \cdot s_1 \end{array} \middle| \begin{array}{c} m \cdot r : m \cdot r | d \cdot s_1 : m_1 \cdot d_1 \\ d \cdot t_1 : d \cdot s_1 | m_1 : \end{array} \middle| \begin{array}{c} l_1 : t_1 \cdot d | r \cdot m : r \cdot d \\ f_1 \cdot s_1 : f_1 \cdot m_1 | r_1 : m_1 \cdot f_1 \end{array} \middle| \begin{array}{c} t_1 \cdot l_1 : t_1 \cdot d | r : s_1 \\ s_1 \cdot f_1 : s_1 \cdot l_1 | t_1 : s_1 \end{array} \right. \\
 & \left( \begin{array}{c} s_2 : - \cdot s_2 | t_2 : r_1 \\ s_2 : - \cdot s_2 | t_2 : r_1 \end{array} \middle| \begin{array}{c} s_1 : - | t_2 : r_1 \\ s_2 : - \cdot s_2 | t_2 : r_1 \end{array} \middle| \begin{array}{c} d_1 : - \cdot d_1 | m_1 : s_1 \\ m_1 : - | s_1 : \end{array} \middle| \begin{array}{c} d : - | s_1 : \\ d_1 : - \cdot m_1 | s_1 : d \end{array} \right. \\
 & \left\{ \begin{array}{c} l_1 \cdot s_1 : l_1 \cdot s_1 | f_1 \cdot s_1 : l_1 \cdot f_1 \\ f \cdot m : f \cdot m | r : \end{array} \middle| \begin{array}{c} s_1 \cdot f_1 : s_1 \cdot f_1 | m_1 : \\ m \cdot r : m \cdot r | d \cdot s_1 : m_1 \cdot d_1 \end{array} \middle| \begin{array}{c} l_1 \cdot s_1 : l_1 \cdot r | t_1 \cdot d : r \cdot t_1 \\ f_1 \cdot m_1 : f_1 \cdot r_1 | s_1 \cdot l_1 : s_1 \cdot f_1 \end{array} \middle| \begin{array}{c} d : d \cdot d | d : \\ m_1 : m_1 \cdot m_1 | m_1 : \end{array} \right.
 \end{aligned}$$

No. 35. For soft and smooth playing. It will be seen that, in this duet, the key changes to the first sharp key, and afterwards to the first flat key, then returning to the open key at the close.

*Open key.*

E.P.

$$\begin{aligned}
 & \left\{ \begin{array}{c} p \\ d : t_1 | d : t_1 : l_1 | s_1 : f_1 : m_1 | r_1 : l_1 : s_1 \cdot f_1 | f_1 : m_1 : : : \end{array} \middle| \begin{array}{c} : m_1 : s_1 \cdot d \\ : m_1 : s_1 \cdot d \end{array} \right. \\
 & \left\{ \begin{array}{c} m : d : d | l_1 : - \cdot t_1 : d \cdot r | r : s_1 : t_1 \cdot l_1 | l_1 : s_1 \cdot t_1 : m \cdot r | r : d \cdot t_1 : r \cdot d | d : t_1 : r : s \cdot f \\ s : m : m_1 | f_1 : - \cdot s_1 : l_1 \cdot f_1 | s_1 : - : f_1 | m_1 : - : s_1 | l_1 : - \cdot s \cdot d : t_1 \cdot l_1 | s_1 : - : t_1 \end{array} \right. \\
 & \left\{ \begin{array}{c} f : m \cdot s : d \cdot t_1 | l \cdot s : f \cdot m : r \cdot d | t_1 \cdot l_1 : s_1 : f | m \cdot f : s \cdot l : t_1 | d s_1 : - | s_1 \cdot r \cdot m | f : f \cdot l : s \cdot f \\ d : - \cdot t_1 : l_1 \cdot d | f \cdot m : r \cdot d : t_1 \cdot l_1 | s_1 \cdot f_1 : m_1 : r_1 | d_1 \cdot r_1 : m_1 \cdot f_1 : s_1 \cdot f_1 | t_2 : - | t_1 \cdot d | r : r \cdot f : m \cdot r \end{array} \right. \\
 & \left\{ \begin{array}{c} f : m : l \cdot t | d \cdot t : l : s_1 | r : - : : : s \cdot f | m \cdot r : d : m | f : - \cdot m : r \cdot d \\ r : d : d \cdot r | m : f : m \cdot r | d f_1 \cdot m_1 : r_1 : r \cdot d | t_1 \cdot l_1 : s_1 : t_1 | d : - : d \cdot t_1 | l_1 \cdot s_1 : f_1 : f_1 \end{array} \right. \\
 & \left\{ \begin{array}{c} t_1 \cdot l_1 : s_1 : d \cdot t_1 | d : t_1 : l_1 | s_1 : f_1 : m_1 | r_1 : l_1 : s_1 \cdot f_1 | f_1 : m_1 \cdot m_1 : f_1 \cdot s_1 | l_1 \cdot t_1 : d \cdot r : m \cdot f \\ s_1 : - \cdot f_1 : m_1 \cdot r_1 | m_1 : s_1 : f_1 | m_1 : r_1 : d_1 | t_2 : s_2 : l_2 \cdot t_2 | r_1 : d_1 \cdot d_1 : r_1 \cdot m_1 | f_1 \cdot s_1 : l_1 \cdot t_1 : d \cdot r \end{array} \right. \\
 & \left\{ \begin{array}{c} f \\ s \cdot m : d : l_1 | s_1 : l_1 : t_1 | t_1 : d \\ m \cdot d : m_1 : f_1 | s_1 : f_1 : f_1 | f_1 : m_1 \end{array} \right.
 \end{aligned}$$
*Pr. B. Bk*

No. 36. *Open key.* For phrasing, and the Lah Mode.

E.P.

$$\begin{aligned}
 & \left\{ \begin{array}{l} p \\ : \dot{t}_1 \cdot \dot{t}_1 \mid d : \dot{t}_1 \mid \dot{t}_1 : \dot{t}_1 \mid d \cdot r : m \mid - : r \cdot d \mid \dot{t}_1 \cdot d : r \mid - : d \cdot \dot{t}_1 \mid d \cdot \dot{t}_1 : \dot{t}_1 \mid - : m \end{array} \right. \\
 & \left\{ \begin{array}{l} p \\ : d_1 \cdot m_1 \mid \dot{t}_1 : m_1 \mid d_1 : m_1 \mid \dot{t}_1 \cdot \dot{t}_1 : d \mid - : \dot{t}_1 \cdot \dot{t}_1 \mid se_1 \cdot \dot{t}_1 : \dot{t}_1 \mid - : \dot{t}_1 \cdot se_1 \mid \dot{t}_1 \cdot m_1 : d_1 \mid - : m_1 \cdot r_1 \end{array} \right. \\
 & \left\{ \begin{array}{l} \dot{t}_1 : \dot{t}_1 \mid s_1 : s_1 \mid d : d \mid \dot{t}_1 : m \mid d : \dot{t}_1 \cdot \dot{t}_1 \mid s_1 : fe_1 \mid m_1 : - \mid - \parallel \begin{array}{l} D.C. \\ \dot{t}_1 \cdot d \end{array} \\ d_1 : d_1 \mid \dot{t}_2 : \dot{t}_1 \mid \dot{t}_1 : fe_1 \mid s_1 : se_1 \mid \dot{t}_1 : s_1 \cdot fe_1 \mid m_1 : re_1 \mid m_1 : - \mid - \parallel \begin{array}{l} \dot{t}_1 \cdot d \\ m_1 \cdot \dot{t}_1 \end{array} \end{array} \right. \\
 & \left\{ \begin{array}{l} r \cdot d : \dot{t}_1 \mid d \cdot \dot{t}_1 : \dot{t}_1 \mid \dot{t}_1 : m_1 \cdot m_1 \mid m_1 : d \cdot r \mid m \cdot r : d \mid r \cdot d : \dot{t}_1 \mid d : \dot{t}_1 \cdot \dot{t}_1 \mid \dot{t}_1 : m \cdot m \\ \dot{t}_1 : \dot{t}_1 : m_1 \mid \dot{t}_1 \cdot m_1 : d_1 \mid m_1 : m_1 \cdot m_1 \mid m_1 : \dot{t}_1 \cdot \dot{t}_1 \mid d \cdot \dot{t}_1 : \dot{t}_1 \mid \dot{t}_1 \cdot \dot{t}_1 : se_1 \mid \dot{t}_1 : \dot{t}_2 \cdot \dot{t}_2 \mid \dot{t}_2 : d \cdot d \end{array} \right. \\
 & \left\{ \begin{array}{l} \dot{f} : \dot{r} \cdot \dot{r} \mid m : d \cdot d \mid \dot{r} : \dot{t}_1 \cdot \dot{t}_1 \mid d : m \cdot m \mid f : m \cdot r \mid d : \dot{t}_1 \mid \dot{t}_1 : - \mid - \parallel \begin{array}{l} D.S. \\ \dot{t}_1 \cdot d \end{array} \\ r : \dot{t}_1 \cdot \dot{t}_1 \mid d : \dot{t}_1 \cdot \dot{t}_1 \mid s_1 : se_1 \cdot se_1 \mid \dot{t}_1 : d \cdot d \mid r : d \cdot \dot{t}_1 \mid \dot{t}_1 : m_1 \mid d_1 : - \mid - \parallel \end{array} \right.
 \end{aligned}$$
No. 37. *Open key.* *Sempre* (always) *staccato* (detached), that is, the whole piece is to be played in a staccato style.

E.P.

$$\begin{aligned}
 & \left( \begin{array}{l} s_1 : m \cdot r \mid d : \dot{t}_1 \cdot \dot{t}_1 \mid s_1 : m \cdot r \mid d : s_1 \cdot s_1 \mid s_1 : m \cdot r \mid d : \dot{t}_1 \cdot \dot{t}_1 \mid s_1 : m \cdot r \mid d : s_1 \cdot s_1 \\ s_1 : m \cdot r \mid d : \dot{t}_1 \cdot \dot{t}_1 \mid s_1 : m \cdot r \mid d : \dot{t}_1 \cdot \dot{t}_1 \mid s_1 : m \cdot r \mid d : \dot{t}_1 \cdot \dot{t}_1 \mid s_1 : m \cdot r \mid d : \dot{t}_1 \cdot \dot{t}_1 \end{array} \right. \\
 & \left( \begin{array}{l} f : r \cdot d \mid \dot{t}_1 : s_1 \mid m : d \cdot \dot{t}_1 \mid s_1 : m \mid r \cdot s : \dot{t}_1 \mid r \cdot d : \dot{t}_1 \mid s_1 : - \mid - \parallel \begin{array}{l} D.C. \\ \dot{t}_1 \cdot d \end{array} \\ s_1 : s_1 \mid f_1 : m_1 \cdot r_1 \mid d_1 : d_1 \mid m_1 : r_1 \cdot d_1 \mid \dot{t}_2 \cdot r_1 : s_1 \mid r_1 \cdot m_1 : fe_1 \mid s_1 : - \mid - \parallel \end{array} \right. \\
 & \left( \begin{array}{l} \dot{f} : s_1 \cdot \dot{t}_1 \mid \dot{t}_1 : \dot{t}_1 \cdot d \mid s_1 : s_1 \cdot \dot{t}_1 \mid \dot{t}_1 : \dot{t}_1 \cdot d \mid r : \dot{t}_1 \cdot d \mid r : f_1 \cdot s_1 \mid \dot{t}_1 : \dot{t}_1 \cdot \dot{t}_1 \mid d : d \cdot r \\ s_1 : s_1 \cdot \dot{t}_1 \mid \dot{t}_1 : \dot{t}_1 \cdot d \mid r : \dot{t}_1 \cdot d \mid \dot{t}_1 : \dot{t}_1 \cdot d \mid r : r \cdot m \mid f : \dot{t}_1 \cdot \dot{t}_1 \mid d : m \cdot r \end{array} \right. \\
 & \left( \begin{array}{l} m \cdot s : f \cdot m \mid r \cdot f : m \cdot r \mid d \cdot m : r \cdot d \mid \dot{t}_1 : d \cdot s_1 \mid \dot{t}_1 \cdot \dot{t}_1 : d \mid d : \dot{t}_1 \mid d : - \mid - \parallel \begin{array}{l} D.S. \\ \dot{t}_1 \cdot d \end{array} \\ d \cdot \dot{t}_1 : \dot{t}_1 \cdot d \mid \dot{t}_1 \cdot \dot{t}_1 : s_1 \cdot \dot{t}_1 \mid \dot{t}_1 : s_1 \cdot fe_1 \mid \dot{t}_1 : s_1 \cdot f_1 : m_1 \mid f_1 : m_1 \mid r_1 : s_1 \mid d_1 : - \mid - \parallel \end{array} \right.
 \end{aligned}$$
No. 38. *Open key.* For more rapid execution and vigorous style.

E.P.

$$\begin{aligned}
 & \left( \begin{array}{l} s_1 : \dot{t}_1 : - : \dot{t}_1 \mid d : - : r \mid m : m_1 : m_1 \mid m_1 : - : r \cdot m \mid f : - : m \mid r : - : d \\ m_1 : f_1 : - : s_1 \mid \dot{t}_1 : - : \dot{t}_1 \mid d : d_1 : d_1 \mid d_1 : - : \dot{t}_1 \mid \dot{t}_1 : - : d \mid \dot{t}_1 : - : \dot{t}_1 \end{array} \right. \\
 & \left\{ \begin{array}{l} r : - : - \mid s_1 : \dot{t}_1 s \mid \dot{t}_1 : - : s \mid \dot{t}_1 : - : \dot{t}_1 \mid d' : m : m \mid m : - : \dot{t}_1 \\ \dot{t}_1 : - : - \mid s_1 : \dot{t}_1 m \mid f : - : m \mid f : - : r \mid m : d : d \mid d : - : f \end{array} \right. \\
 & \left\{ \begin{array}{l} s : - : f \mid m : - : r \mid f_1 : - : - \mid - : - \parallel \begin{array}{l} D.C. \\ \dot{t}_1 \cdot d \end{array} \parallel \begin{array}{l} \dot{f} \\ r \cdot d \end{array} \mid \dot{t}_1 : - : m \cdot r \mid d : - : f \cdot m \\ m : - : r \mid d : - : \dot{t}_1 \mid f_1 : - : - \mid - : - \parallel \begin{array}{l} \dot{f} \\ fe_1 \cdot \dot{t}_1 \end{array} \mid s_1 : - : se_1 \cdot \dot{t}_1 \mid \dot{t}_1 : - : \dot{t}_1 \cdot d \end{array} \right.
 \end{aligned}$$

Br. B. Bk.

$$\left\{ \begin{array}{l} r : - : - : s_1 : - : m \\ t_1 : - : - : s_1 : - : s_1 \end{array} \right\} \left| \begin{array}{l} f : m : ma : r : \overset{12}{ra} : d \\ l_1 : se : s_1 : fe : f_1 : m_1 \end{array} \right| \left\{ \begin{array}{l} t_1 : - : l_1 : s_1 : - : s_1 \\ r_1 : - : d_1 : t_2 : - : f_1 \end{array} \right.$$

$$\left\{ \begin{array}{l} s_1 : m_1 : s_1 : d : s_1 : d \\ m_1 : d_1 : m_1 : s_1 : m_1 : s_1 \end{array} \right\} \left| \begin{array}{l} m : - : - : d : - : \overset{12}{m} \cdot f \\ d : - : s_1 : m_1 : - : d \cdot r \end{array} \right| \left\{ \begin{array}{l} s : - : m : r : m : r \\ m : - : d : s_1 : d : s_1 \end{array} \right.$$

$$\left\{ \begin{array}{l} d : - : - : - : - : - \\ m : - : - : - : - : - \end{array} \right\} \overset{\text{D.S.}}{\parallel}$$

No. 39.

TRIO FOR THREE INSTRUMENTS OF THE SAME COMPASS.

E.P.

For the various degrees of force.

$$\begin{array}{l} \text{First.} \left\{ \begin{array}{l} s_1 : s_1 : - : s_1 : d : m \\ m_1 : m_1 : - : m_1 : s_1 : d \end{array} \right. \left| \begin{array}{l} r : - : d : s_1 \cdot d \\ s_1 : - : - : m_1 \cdot s_1 \end{array} \right| m : s : m : d \left| \begin{array}{l} r : - : s_1 : s_1 : r \cdot r \\ t_1 : - : s_1 : s_1 : t_1 \cdot t_1 \end{array} \right. \begin{array}{l} \text{Cres.} \\ \text{Cres.} \end{array} \\ \text{Second.} \left\{ \begin{array}{l} p \\ p \end{array} \right. \left| \begin{array}{l} s_1 : s_1 : - : s_1 : d : m \\ m_1 : m_1 : - : m_1 : s_1 : d \end{array} \right. \left| \begin{array}{l} sf \\ sf \end{array} \right| \left\{ \begin{array}{l} p \\ p \end{array} \right. \left| \begin{array}{l} s_1 : s_1 : - : s_1 : d : m \\ m_1 : m_1 : - : m_1 : s_1 : d \end{array} \right. \left| \begin{array}{l} r : - : s_1 : s_1 : r \cdot r \\ t_1 : - : s_1 : s_1 : t_1 \cdot t_1 \end{array} \right. \begin{array}{l} \text{Cres.} \\ \text{Cres.} \end{array} \\ \text{Third.} \left\{ \begin{array}{l} p \\ p \end{array} \right. \left| \begin{array}{l} d_1 : d_1 : - : d_1 : m_1 : s_1 \\ f_1 : f_1 : - : f_1 : m_1 : s_1 \end{array} \right. \left| \begin{array}{l} sf \\ sf \end{array} \right| \left\{ \begin{array}{l} p \\ p \end{array} \right. \left| \begin{array}{l} d_1 : d_1 : - : d_1 : m_1 : s_1 \\ f_1 : f_1 : - : f_1 : m_1 : s_1 \end{array} \right. \left| \begin{array}{l} s_1 : s_1 : - : s_1 : d : m_1 \\ s_1 : s_1 : - : s_1 : d : m_1 \end{array} \right. \left| \begin{array}{l} s_1 : - : s_2 : s_2 : s_1 \cdot s_1 \\ s_1 : - : s_2 : s_2 : s_1 \cdot s_1 \end{array} \right. \end{array}$$

$$\left\{ \begin{array}{l} m : d : r : s \cdot s : l : t : d : m \cdot f : s : d \cdot r : m : r \\ d : s_1 : t_1 : t_1 \cdot m : f : f : m : d \cdot d : d : d \cdot d : d : t_1 \\ d_1 : m_1 : s_1 : s \cdot d \cdot d : f : r : d : l_1 \cdot l_1 : s_1 : m_1 \cdot f : s_1 : s_1 \end{array} \right\} \left| \begin{array}{l} d s_1 : - : - \\ d s_1 : - : - \\ d s_1 : - : - \end{array} \right| \overset{\text{D.C.}}{\parallel} \left\{ \begin{array}{l} S \\ t_2 \cdot d_1 \\ p \\ s_2 \cdot l_2 \end{array} \right.$$

$$\left\{ \begin{array}{l} p \\ p \end{array} \right. \left| \begin{array}{l} s_1 : l_1 : t_1 : d : r \cdot d \\ r_1 \cdot m_1 : f_1 \cdot m_1 : r_1 : r_1 \cdot m_1 \end{array} \right. \left| \begin{array}{l} \text{Cres.} \\ \text{Cres.} \end{array} \right| \left\{ \begin{array}{l} t_1 : t_1 \cdot d : r \cdot m : f \cdot r \\ f_1 \cdot s_1 : l_1 \cdot s_1 : f_1 : s_1 \cdot s_1 \end{array} \right. \left| \begin{array}{l} m : d \cdot d : t_1 : l_1 \\ s_1 : l_1 \cdot l_1 : f_1 : r_1 \end{array} \right. \left| \begin{array}{l} m_1 : - : s_1 : - \\ m_1 : - : f_1 : - \\ m_1 : - : r_1 : - \end{array} \right. \left| \begin{array}{l} p \\ p \\ p \end{array} \right.$$

$$\left\{ \begin{array}{l} s_1 : - : s_1 : d : m \\ m_1 : - : m_1 : s_1 : d \\ d_1 : - : d_1 : m_1 : s_1 \end{array} \right\} \left| \begin{array}{l} r : - : d : m \cdot f \\ s_1 : - : - : s_1 \cdot s_1 \\ f_1 : - : - : d_1 \cdot r_1 \end{array} \right| \left\{ \begin{array}{l} sf \\ sf \\ sf \end{array} \right. \left| \begin{array}{l} s : d \cdot r : m : r \\ s_1 : s_1 : l_1 : s_1 : f_1 \\ m_1 : m_1 \cdot f : s_1 : s_1 \end{array} \right. \left| \begin{array}{l} d : - : - : - \\ m : - : - : - \\ d_1 : - : - : - \end{array} \right| \overset{\text{D.S.}}{\parallel}$$

Br. B. Bk.

No. 40. KEY B $\flat$ . *Andante.*

**E.P.**

NOTE.—It will be noticed that the octave marks for the Tenor and Baritone Horns are arranged as for the Tenor and Bass in voice parts, that is, they are an octave higher than the true pitch. The Tenor Bugle does not really go above the Cornet in this piece.

1st Cornet in B $\flat$  .....  $\left\{ \begin{array}{l} p \\ d : - | d : d \\ m : - r | d : \\ l_1 : d | t_1 : l_1 \\ s_1 : - l_1 | s_1 : \end{array} \right.$

2nd Cornet in L $\flat$  .....  $\left\{ \begin{array}{l} m_1 : - | m_1 : m_1 \\ f_1 : - | m_1 : \\ f_1 : l_1 | s_1 : f_1 \\ m_1 : - f_1 | m_1 : \end{array} \right.$

Tenor Bugle in E $\flat$  ) ...  $\left\{ \begin{array}{l} p \\ s_1 : - | s_1 : s_1 \\ t_1 : - | d : \\ d : l_1 | r : t_1 \\ d : - | - : \end{array} \right.$

First sharp key.

Baritone Bugle in B $\flat$ .  $\left\{ \begin{array}{l} d_1 : - | d_1 : d_1 \\ d_1 : - | - : \\ d_1 : d_1 | d_1 : d_1 \\ d_1 : - | - : \end{array} \right.$

$\left\{ \begin{array}{l} Cres. \\ m : - m | m : r \\ d : f | m : r \\ d : t_1 l_1 | t_1 : se_1 \\ l_1 : - | - : \end{array} \right. D.C.$

$\left\{ \begin{array}{l} s_1 : - s_1 | se_1 : t_1 \\ l_1 : l_1 | l_1 : l_1 \\ l_1 : m_1 m_1 | m_1 : r_1 \\ d_1 : - | - : \end{array} \right.$

$\left\{ \begin{array}{l} Cres. \\ m : - m | m : m \\ m : r | d : r \\ m : r d | r : t_1 \\ d : - | - : \end{array} \right.$

$\left\{ \begin{array}{l} d : - d | t_1 : se_1 \\ l_1 : r_1 | m_1 : f_1 \\ m_1 : m_1 m_1 | m_1 : m_1 \\ l_2 : - | - : \end{array} \right.$

$\left\{ \begin{array}{l} S : | : \\ : | : \\ p \\ l_1 : - | s_1 f_1 : s_1 m_1 \\ f_1 : ta_1 | l_1 : s_1 \\ f : - | m r : m de \\ r : s | f : m \\ p \\ : | : \\ : | : \\ r_1 m_1 | f_1 : fe_1 \\ s_1 : - | - : s_1 \end{array} \right.$

$\left\{ \begin{array}{l} f \\ d : - | d : d \\ m : - r | d : t_1 \\ l_1 : f r | d t_1 : l_1 t_1 \\ t_1 : - | d : \end{array} \right. D.S.$

$\left\{ \begin{array}{l} m_1 : - | m_1 : m_1 \\ f_1 : - | m_1 : s_1 \\ f_1 : l_1 f_1 | f_1 : - \\ - f_1 : s_1 f_1 | m_1 : \end{array} \right.$

$\left\{ \begin{array}{l} f \\ d : - | s_1 : s_1 \\ t_1 : - | d : d \\ d : r | r : - \\ r : - | d : \end{array} \right.$

$\left\{ \begin{array}{l} d_1 : - | d_1 : d_1 \\ d_1 : - | - : m_1 \\ f_1 : r_1 | s_1 : s_2 \\ d_1 : - | - : \end{array} \right.$

No. 11. KEY E2. *Allegro.*

E.P.

1st Cornet in B $\flat$  } ... : : : : : : : d'.d'  
*First flat key.*  
2nd Cornet in B $\flat$  } ... : : : : : : : m.m  
*First flat key.*  
Tenor Bugle in E $\flat$ ..... : s.s s : s : s s : — : s.s m : s : d' m' : — : s.s  
Baritone Bugle in B $\flat$  } : : : : : : : d.d  
*First flat key.*  
*Br. B. Bk.*



{	t : l : t	d' : — : t. l	s. l : s : f	m : — :	:	:	:
	f : f : f	m : — : f	m. f : m : r	d : — :	:	:	:
	s : r' : r'	d' : — : d'	d' : s : s	s : — :	:	:	:
	s <sub>1</sub> : s <sub>1</sub> : s <sub>1</sub>	l <sub>1</sub> : — : f <sub>1</sub>	s <sub>1</sub> : s <sub>1</sub> : s <sub>1</sub>	d : — : d. d	d : d : d	d : — : d. d	

{	:	:	:	d' f. f	m : f : s	f : — m : r. d	i. d : r' : i.	d : — : m. m
	:	:	:	s. l. l	l <sub>1</sub> : l <sub>1</sub> : l <sub>1</sub>	l <sub>1</sub> : — : l <sub>1</sub>	s <sub>1</sub> s <sub>1</sub> s <sub>1</sub> : s <sub>1</sub>	s <sub>1</sub> : — : f. d. d
	:	:	:	r. r	de : r : m	r : — m : f. m	r. m : f' : f'	m : — :
	s <sub>1</sub> : d : m	s : — : s. l. l	l <sub>1</sub> : l <sub>1</sub> : l <sub>1</sub>	r <sub>1</sub> : — : r <sub>1</sub>	s <sub>1</sub> s <sub>1</sub> s <sub>1</sub> : s <sub>1</sub>	d <sub>1</sub> : — :		

{	r : m : f	m : — r : m. f	s : d' : m	r : — :	:	:	:
	s <sub>1</sub> : d : r	d : — s <sub>1</sub> : d. r	m : s : d	s <sub>1</sub> : — :	:	:	:
	:	:	:	:	<i>p</i> : s. r	m : s : d'	<i>f</i> m' : — : d' r'
	:	:	:	:	d <sub>1</sub> s <sub>1</sub>	d : m : s	d' : — : m. s

{	:	:	:	<i>p</i> : r. r	m : m	:	<i>p</i> : r. r	m : m	<i>f</i> s
	:	:	:	<i>f</i> s. s	s : s	:	<i>f</i> s. s	s : s	:
	m' : f' : m'	r' : — :	:	t. t	d' : d'	:	<i>p</i> t. t	d' : d'	<i>f</i> d'
	d' : r' : d'	s : — :	:	s. s	d : d	:	s. s	d : d	d

{	d' : — s : l. t. a	l : l	r' : — l : t. d'	t : — : t. d'	r' : d' i. i. s	d' : i. i. s. f
	m : — m : f. s	f : f : s	fe : — fe : s. l	s : — : t. d'	r' : d' t. l. s	d' : t. l. s. f
	d' : — d' : d' d'	d' : d' : de'	r' : — r' : r' r'	r' : — : t. d'	r' : d' i. i. s	d' : i. i. s. f
	d : — d : d. d	f : f : m	r : — r : r. r	s <sub>1</sub> : — : t. d'	r' : d' t. l. s	d' : t. l. s. f

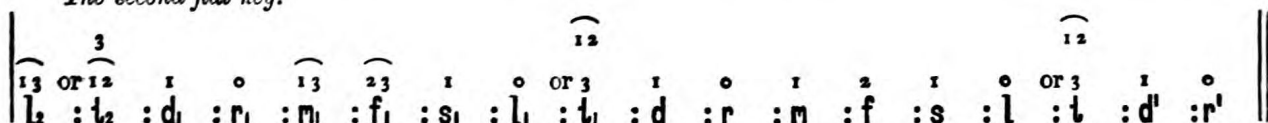
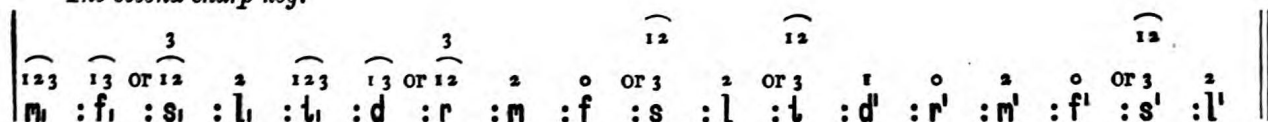
{	m. f : s : t.	d : —	
	m. f : s : s <sub>1</sub>	s <sub>1</sub> : —	
	m. f : s : r	m : —	
	m. f : s : s <sub>1</sub>	d : —	

Br. B. Bk.

## THIRD STAGE.

The student may now practise the only remaining open tone which he will have to learn on his instrument—*d'* of the open key. He will, at first, find some difficulty in getting it right, because there is another open tone (*la*) intermediate between *s* and *d'*, which he will not require. Great care will be needful to give sufficient force and compression of lips to ensure accuracy with *d'*; but the pupil's lips must now be well trained by previous practice. When this tone is thoroughly mastered, let the pupil practise the scales

of the natural key, and the first sharp and first flat keys, throughout the *entire compass* of the instrument, as given on pages 7 and 8, including the notes on each side of the brackets. The lower tones, which the pupil will now try for the first time, will require an exercise of the lip, the very opposite of that which is needed for the additional higher tones. He may then practise the second sharp and flat keys as follows. He will notice that the fingering of the second flat key differs very slightly from that of the first flat key, and that the fingering of the second sharp key differs very slightly from that of the first sharp key.

*The second flat key.**The second sharp key.*

After these scales have been well practised, the pupil will be prepared to play the following tunes. We have not given the Expression marks so fully as before, lest the pupil should become a mere copyist and neglect the *study* of expression for himself. He must himself learn to distinguish the different musical phrases (each containing a distinct musical idea) and to separate them by the breathing-places (which he will mark as before) or by delivering them with different degrees of force. He must learn how to express

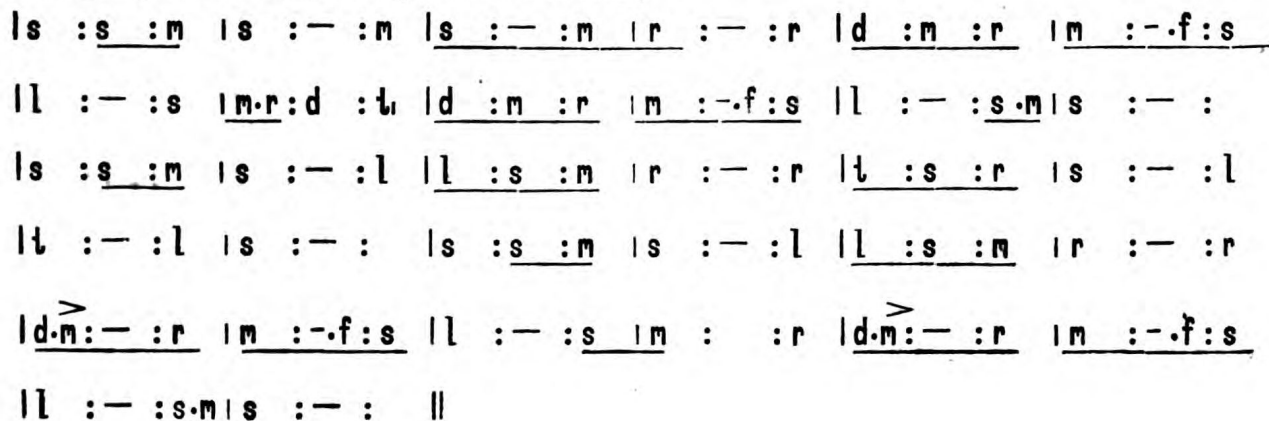
desire or deepening emotion by the "Pressure Tone"  $\llcorner$ ,—vigour by the "Explosive Tone"  $\gg$ ,—decision or playfulness by the "Staccato or Detached Tone"  $\cdot$ ,—and firmness by the "Organ Tone"  $\equiv$ . He must learn to ornament a prolonged or repeated tone by the Crescendo  $\llcorner$  followed by the Diminuendo  $\gg$ ,—to give instinctively ascending passages with the Crescendo, and descending passages with the Diminuendo, &c., &c. See "Standard Course," pages 36—40.

No. 42. *Second flat key.*

## CANADIAN BOAT SONG.

A tone commencing on a weak pulse (or weak part of a pulse) and continuing on the next pulse is said to be syncopated. It should always be delivered with

the explosive tone, displacing the proper accent of the measure.



*Gr. B. Bk.*

No. 43. *Second flat key.*

## LIFE LET US CHERISH.

| m : - : - | f : m : f | s : - : d' | d' : - : - | d : - : - | r : d : r  
 | m : f : m | r : - : | m : - : - | f : m : f | s : - : d' | d' : - : -  
 | m : - : - | r : d : r | d : - : - | : <sup>*Fine.*</sup> || s | s : - : f | r : m : f  
 | s : - : m | d : - : m | s : - : f | r : m : f | s : - : m | d : - : s  
 | l : - : f | d' : - : l | s : - : m | d' : - : d' | s : l : s | s : f : m  
 | m : - : - | r : - : - || <sup>D.C.</sup>

No. 44. *Second flat key.*

## FINALE IN DER FREYSCHUTZ.

: d : r | m : - : - | - : m : f | l : - : s | - : f : m | r : - : r | r : m : r  
 | d : - : - | : d : r | m : - : - | - : m : f | l : - : s | - : f : m  
 | r : - : r | r : m : r | d : - : - | : t : d | r : - : - | - : d : r  
 | m : - : - | - : r : m | f e : - : - | - : m : f e | s : l : s | f : m : r | m : - : -  
 | - : m : f | l : - : s | - : f : m | r : - : r | r : m : r | d : - : - | ||

No. 45. *Second sharp key.*

## ORCHARD-LEIGH.

{ : s | d' : - : d' | s : - : s | m : - : m | d : - : s | l : - : s | f : m : f  
 { : m | m : - : m | m : - : m | d : - : d | d : - : m | f : - : m | r : d : r  
 { m : - : - | - : - || <sup>D.C.</sup> d | s : - : s | l : - : l | t : l : t | s : - : s  
 { d : - : - | - : - || d | m : - : m | f : - : f | r : d : r | m : - : m  
 { d' : - : d' | r' : - : r' | m' : - : r' | d' : - : s | l : t : d' | r' : m' : f'  
 { m : - : m | f : - : f | s : - : f | m : - : m | f : - : m | f : m : r  
 ( | s : l : t | d' : - : s | l : - : f | s : - : s | d : - : - | - : - || <sup>*Fine.*</sup> d  
 ( | s : - : s | s : - : s | s : - : - | - : - : s | d' : - : d' | d' : - : d'  
 ( | m : f : m | r : d : t | d : - : - | m : - : m | m : f : m | m : r : d  
 ( | d' : - : - | - : - || <sup>D.S.</sup>

Br. B. Bk.

No. 46. *Second sharp key.*

LULLABY.

$$\left\{ \begin{array}{c|c|c|c|c|c|c} d' : - : m' & s' : m' : d' & l : - : t : d' & s : - : m & s : l : t & d' : - : r' & \\ m : - : s & m : d : m & f : - : f & m : - : d & m : f : r & m : - : r & \end{array} \right.$$

$$\left\{ \begin{array}{c|c|c|c|c|c|c} m' : r' : d' & r' : - : s & d' : - : m' & s' : m' : d' & l : - : t : d' & s : - : m & \\ d : t : d & s : - : s : f & m : - : s & m : d : m & f : - : f & m : - : d & \end{array} \right.$$

$$\left\{ \begin{array}{c|c|c|c|c|c|c} s : - : l : t & d' : - : r' m' f' & m' : - : r' & d' : - : - & d' r' : m' : - & r' l : s : - & \\ m : - : f : r & m : - : f & s : - : t & d : - : - & m f : s : - & f r : m : - & \end{array} \right.$$

$$\left\{ \begin{array}{c|c|c|c|c|c|c} d' l : f : - & s m : d : - & t : r' : f' & m' : d' : l & s : l : t & d' : - : - & \\ f f : f : - & m d : d : - & s : - : s e & l : - : f & m : f : r & m : - : - & \end{array} \right.$$

No. 47. *First sharp key.*

PLEYEL.

$$\left\{ \begin{array}{l} s \\ m \end{array} \right| \begin{array}{l} s : -d' | s : -m | s.f : f.m | r : r | d : r | m.d : s.m | m : r | \\ m : -m | m : -d | t_1 : d | s : t_1 | d : t_1 | d : m.d | d : t_1 | \end{array} \quad \begin{array}{l} : s \\ : m \end{array}$$

$$\left( \begin{array}{l} s \\ m \end{array} \right| \begin{array}{l} s : -d' | s : -m | s.f : f.m | r : f | m.d' : l.f | m : r | d : - | \\ m : -m | m : -d | t_1 : d | s : r | d : f_1 | s : s_1 | d : - | \end{array} \quad \begin{array}{l} : m \\ : d \end{array}$$

$$\left( \begin{array}{l} r \\ t_1 \end{array} \right| \begin{array}{l} r : -m | f : -l | s : -m | d : m | r : -m | f : -l | l : s | \\ t_1 : -d | r : -t_1 | d : -d | d : d | t_1 : -d | r : -t_1 | d : - | \end{array} \quad \begin{array}{l} : s \\ : m \end{array}$$

$$\left( \begin{array}{l} d' \\ m \end{array} \right| \begin{array}{l} d' : -s | m : -s | s.f : f.m | r : f | m.d' : l.f | m : r | d : - | \\ m : - | d : - | t_1 : d | s : r | d : f_1 | s : s_1 | d : - | \end{array} \quad \begin{array}{l} \\ \end{array} \parallel$$

No. 48. *Second flat key.*

## THE WOODS.

[illegible]

*B r. B. Bk.*

No. 49. *Open key.*

## LOVE'S RITORNELLO.

*p*

$$\left( \begin{array}{c} \dot{s}_1 : \dot{d} : \dot{r} \\ m_1 : s_1 : t_1 \end{array} \middle| \begin{array}{c} \dot{s} : \dot{s} \\ d : m \end{array} : = \begin{array}{c} \dot{s} : \dot{r} : \dot{s} \\ t_1 : t_1 : t_1 \end{array} \middle| \begin{array}{c} \dot{s} : \dot{d} : \dot{r} \\ m_1 : s_1 : t_1 \end{array} \middle| \begin{array}{c} \dot{s} : \dot{s} \\ d : m \end{array} : = \right.$$

D.C.

$$\left\{ \begin{array}{c} \dot{s} : \dot{r} : \dot{m} \\ t_1 : t_1 : s_1 \end{array} \middle| \begin{array}{c} d : - \\ m_1 : - \end{array} : \parallel \begin{array}{c} m : m : m \\ d : d : d \end{array} \middle| \begin{array}{c} l : m : m \\ d : - : d \end{array} \middle| \begin{array}{c} m : m : r \\ se_1 : se_1 : t_1 \end{array} \middle| \begin{array}{c} d : l_1 : d \\ l_1 : m_1 : l_1 \end{array} \right.$$

$$\left\{ \begin{array}{c} r : r : r \\ t_1 : t_1 : t_1 \end{array} \middle| \begin{array}{c} s : r : r \\ t_1 : - : t_1 \end{array} \middle| \begin{array}{c} r : d : l_1 \\ fe_1 : l_1 : fe_1 \end{array} \middle| \begin{array}{c} s_1 : - : \\ s_1 : - f_1 : m_1 : r_1 \end{array} \middle| \begin{array}{c} \dot{s}_1 : \dot{d} : \dot{r} \\ m_1 : s_1 : t_1 \end{array} \middle| \begin{array}{c} m : \dot{s} \\ d : m \end{array} : = \right.$$

$$\left\{ \begin{array}{c} s : r : s \\ t_1 : t_1 : t_1 \end{array} \middle| \begin{array}{c} m : - : \\ d : d : s_1 \end{array} : \begin{array}{c} \dot{s}_1 : \dot{d} : \dot{r} \\ m_1 : s_1 : t_1 \end{array} \middle| \begin{array}{c} m : \dot{s} \\ d : m \end{array} : = \begin{array}{c} s : r : f : m \\ t_1 : t_1 : s_1 : m_1 \end{array} \middle| \begin{array}{c} d : - : \\ m_1 : - : \end{array} : \parallel \right.$$
No. 50. *First flat key.*

From Donizetti.

*p*

$$\left\{ \begin{array}{c} \dot{d}' \\ m \end{array} \middle| \begin{array}{c} t : l : s : s \\ s : f : m : m \end{array} \middle| \begin{array}{c} t : l : s : - \\ s : f : m : - \end{array} \middle| \begin{array}{c} r : m : f : l : s \\ t_1 : d : r : f : m \end{array} \middle| \begin{array}{c} s : - : l : s : f : m \\ m : - : f : m : r : d \end{array} : = \right.$$

D.C.

$$\left\{ \begin{array}{c} \dot{d}' \\ m \end{array} \middle| \begin{array}{c} t : l : s : s \\ s : f : m : m \end{array} \middle| \begin{array}{c} t : l : s : - : l : s : f : m \\ s : f : m : - : f : m : r : d \end{array} \middle| \begin{array}{c} r : m : f : l : s \\ t_1 : t_1 : d : r : f : t_1 \end{array} \middle| \begin{array}{c} m : s : m : \\ d : m : d : \end{array} : \parallel \right.$$

*mf*

$$\left\{ \begin{array}{c} r : d : r : m : f : m \\ t_1 : l : t_1 : d : r : d : f : m \end{array} \middle| \begin{array}{c} m : l : s : - \\ d : f : m : - \end{array} \middle| \begin{array}{c} f : t : l : e : t : d' : r' : d' : f' d' : t : - \\ r : s : e : b : a : s : e : l : t : l : m : f : - \end{array} \right.$$

$$\left( \begin{array}{c} \dot{r}' : d' : d' : t : l : s : s \\ m : m : s : f : m : m \end{array} \middle| \begin{array}{c} t : l : s : - \\ s : f : m : - \end{array} \middle| \begin{array}{c} s_1 : - : - : - \\ s_1 : - : - : - \end{array} \middle| \begin{array}{c} l : s : e : l : t : a : t : \\ f : m : f : f : f : \end{array} \right.$$

$$\left\{ \begin{array}{c} d' : d' : - : t : l : s : m : l : s : s : f : l : s \\ m : m : l : s : f : m : d : f : m : m : r : f : m \end{array} \middle| \begin{array}{c} d' : d' : - : t : l : s : m : l : s : s : f : l : s \\ m : m : l : s : f : m : d : f : m : m : r : f : m \end{array} \right.$$

$$\left( \begin{array}{c} d : d' : d' : \\ m : m : m : \end{array} : \parallel \right.$$

Br. B. Bk.



No. 51. *Open key. Moderato.**From Donizetti.*

*p*

{	s <sub>1</sub>		m	:-	1-	:-	r, d		t <sub>1</sub> , l <sub>1</sub>	:-	s <sub>1</sub>	1-	:-	s <sub>1</sub>		f <sub>1</sub> , s <sub>1</sub>	:-	l <sub>1</sub>	1-	:-	f <sub>1</sub>		m <sub>1</sub> , l <sub>1</sub>	:-	s <sub>1</sub>	1-	:-	s <sub>1</sub>
{	s <sub>1</sub>		d	:-	1-	:-	t <sub>1</sub> , l <sub>1</sub>		s <sub>1</sub> , f <sub>1</sub>	:-	m <sub>1</sub>	1-	:-	m <sub>1</sub>		r <sub>1</sub> , m <sub>1</sub>	:-	f <sub>1</sub>	1-	:-	r <sub>1</sub>		d <sub>1</sub> , f <sub>1</sub>	:-	m <sub>1</sub>	1-	:-	m <sub>1</sub>

{	m	:-	m	1-	:-	r, d		t <sub>1</sub> , l <sub>1</sub>	:-	s <sub>1</sub>	1-	:-	s <sub>1</sub>		f <sub>1</sub> , s <sub>1</sub>	:-	l <sub>1</sub>	1-	:-	f <sub>1</sub>		m <sub>1</sub> , l <sub>1</sub>	:-	s <sub>1</sub>	1-	:-	s <sub>1</sub>
{	d	:-	d	1-	:-	t <sub>1</sub> , l <sub>1</sub>		s <sub>1</sub> , f <sub>1</sub>	:-	m <sub>1</sub>	1-	:-	m <sub>1</sub>		r <sub>1</sub> , m <sub>1</sub>	:-	f <sub>1</sub>	1-	:-	r <sub>1</sub>		d <sub>1</sub> , f <sub>1</sub>	:-	m <sub>1</sub>	1-	:-	m <sub>1</sub>

{	f, m	:-	r	1-	:-	d		t <sub>1</sub> , d	:-	r	1-	:-	t <sub>1</sub>		d, t <sub>1</sub>	:-	d	1-	:-	r		t <sub>1</sub> , l <sub>1</sub>	:-	s <sub>1</sub>	1-	:-	s <sub>1</sub>
{	r, d	:-	t <sub>1</sub>	1-	:-	l <sub>1</sub>		s <sub>1</sub> , l <sub>1</sub>	:-	t <sub>1</sub>	1-	:-	s <sub>1</sub>		l <sub>1</sub> , s <sub>1</sub>	:-	l <sub>1</sub>	1-	:-	f <sub>1</sub>		s <sub>1</sub> , l <sub>1</sub>	:-	t <sub>1</sub>	1-	:-	s <sub>1</sub>

{	f, m	:-	r	1-	:-	d		t <sub>1</sub> , d	:-	r	1-	:-	t <sub>1</sub>		d, t <sub>1</sub>	:-	d	1-	:-	r		t <sub>1</sub> , d	:-	r	1-	:-	r
{	r, d	:-	t <sub>1</sub>	1-	:-	l <sub>1</sub>		s <sub>1</sub> , l <sub>1</sub>	:-	t <sub>1</sub>	1-	:-	s <sub>1</sub>		l <sub>1</sub> , s <sub>1</sub>	:-	l <sub>1</sub>	1-	:-	f <sub>1</sub>		s <sub>1</sub> , l <sub>1</sub>	:-	t <sub>1</sub>	1-	:-	t <sub>1</sub>

{	m	:-	1-	:-	r, d		t <sub>1</sub> , l <sub>1</sub>	:-	s <sub>1</sub>	1-	:-	s <sub>1</sub>		f <sub>1</sub> , s <sub>1</sub>	:-	l <sub>1</sub>	1-	:-	f <sub>1</sub>		m <sub>1</sub> , f <sub>1</sub>	:-	s <sub>1</sub> , l <sub>1</sub>	:-	t <sub>1</sub> , d	:-	r, m
{	d	:-	1-	:-	t <sub>1</sub> , l <sub>1</sub>		s <sub>1</sub> , f <sub>1</sub>	:-	m <sub>1</sub>	1-	:-	m <sub>1</sub>		r <sub>1</sub> , m <sub>1</sub>	:-	f <sub>1</sub>	1-	:-	r <sub>1</sub>		d <sub>1</sub> , r <sub>1</sub>	:-	m <sub>1</sub> , s <sub>1</sub>	:-	t <sub>1</sub> , d	:-	r, m

(	s	:-	l <sub>1</sub>	:-	l <sub>1</sub>	:-	d	:-	r	:-	f	:-	m	:-	f	:-	d	:-	r	:-	f	:-	m	:-	f	:-	m
---	---	----	----------------	----	----------------	----	---	----	---	----	---	----	---	----	---	----	---	----	---	----	---	----	---	----	---	----	---

*A little faster.* *Solo.*

{	d	:-	1-	:-	r, m	:-	d, r	:-	m, r	:-	d, r	:-	m, r	:-	d, r	:-	m, r	:-	d, r	:-	m, r	:-	d, r	:-	m, r	:-	d, r
{	m	:-	1-	:-	s <sub>1</sub> , d	:-	s <sub>1</sub> , m	:-	s <sub>1</sub> , d	:-	s <sub>1</sub> , m	:-	s <sub>1</sub> , d	:-	s <sub>1</sub> , m	:-	s <sub>1</sub> , d	:-	s <sub>1</sub> , m	:-	s <sub>1</sub> , d	:-	s <sub>1</sub> , m	:-	s <sub>1</sub> , d	:-	s <sub>1</sub> , m

(	d	:-	de	:-	de	:-	f	:-	f	:-	f	:-	d	:-	f	:-	d	:-	f	:-	d	:-	f	:-	d	:-	f
(	d	:-	f	:-	f	:-	d	:-	f	:-	f	:-	d	:-	f	:-	d	:-	f	:-	d	:-	f	:-	d	:-	f
(	d	:-	f	:-	f	:-	d	:-	f	:-	f	:-	d	:-	f	:-	d	:-	f	:-	d	:-	f	:-	d	:-	f

No. 52. *First flat key.**B. A. Burditt.*

*Slow.*

{	<i>p</i>	m	:-	f	:-	s	:-	l	:-	s	:-	m	:-	s	:-	1	:-	m	:-	f	:-	s	:-	l	:-	s	:-	l
{	<i>p</i>	d	:-	r	:-	m	:-	f	:-	m	:-	d	:-	m	:-	1	:-	d	:-	r	:-	m	:-	f	:-	s	:-	l

{	l	:-	s	:-	m	:-	s	:-	i	:-	l	:-	s	:-	f	:-	m	:-	r	:-	d	:-	r	:-	m	:-	f	:-	s
{	f	:-	m	:-	d	:-	m	:-	r	:-	f	:-	m	:-	r	:-	d	:-	t	:-	d	:-	r	:-	m	:-	f	:-	s

*Br. B. Bk.*



No. 54. *Open key.*

## BRONZE HORSE QUICK-STEP.

*f*

$\left( \begin{array}{l} \dot{d} \cdot r \cdot d : \dot{t}_1 \cdot d \\ \dot{m}_1 \cdot s_1 : \dot{m}_1 \cdot s_1 \end{array} \right. \left. \begin{array}{l} \dot{l}_1 \cdot f \cdot e : s : \\ f \cdot r \cdot e : m : \end{array} \right. \left. \begin{array}{l} \dot{f} \cdot s_1 : f : \\ r \cdot s_1 : r : \end{array} \right. \left. \begin{array}{l} \dot{m}_1 \cdot s_1 : d : \\ d \cdot m_1 : m_1 : \end{array} \right. \left. \begin{array}{l} r \cdot m \cdot r : d \cdot r \\ \dot{m}_1 \cdot s_1 : \dot{m}_1 \cdot s_1 \end{array} \right. \left. \begin{array}{l} \dot{l}_1 \cdot f \cdot e : s : \\ f \cdot r \cdot e : m : \end{array} \right)$

$\left\{ \begin{array}{l} \dot{f} \cdot s_1 : r \cdot m \cdot r \\ r \cdot s_1 : f_1 \cdot s_1 \cdot f_1 \end{array} \right. \left. \begin{array}{l} \text{1st.} \quad \dot{d} : \dot{d} : \\ \dot{m}_1 : \dot{m}_1 \end{array} \right. \left. \begin{array}{l} \text{D.C.} \\ \dot{d} : \dot{d} : \\ \dot{d} : \dot{d} : \end{array} \right. \left. \begin{array}{l} \text{2nd.} \\ \dot{d} : \dot{m}_1 \cdot m \\ \dot{d} : \dot{d} : \end{array} \right. \left. \begin{array}{l} \dot{f} \cdot s_1 : r \cdot r \cdot r \\ r \cdot s_1 : \dot{t}_1 \cdot \dot{t}_1 \cdot \dot{t}_1 \end{array} \right. \left. \begin{array}{l} \dot{m}_1 \cdot s_1 : d \cdot d \cdot d \\ d \cdot m_1 : m_1 \cdot m_1 \cdot m_1 \end{array} \right. \left. \begin{array}{l} \dot{t}_1 \cdot d \cdot r : m \cdot f \cdot s_1 \cdot l \\ s_1 \cdot \dot{l}_1 \cdot \dot{t}_1 : d \cdot r \cdot m \cdot f \end{array} \right)$

$\left\{ \begin{array}{l} \dot{l}_1 \cdot s : m \cdot m \cdot m \\ f \cdot m : d \cdot d \cdot d \end{array} \right. \left. \begin{array}{l} \dot{f} \cdot s_1 : r \cdot r \cdot r \\ r \cdot s_1 : \dot{t}_1 \cdot \dot{t}_1 \cdot \dot{t}_1 \end{array} \right. \left. \begin{array}{l} \dot{m}_1 \cdot s_1 : d \cdot d \cdot d \\ d \cdot m_1 : m_1 : \end{array} \right. \left. \begin{array}{l} \dot{l}_1 \cdot \dot{l}_1 \cdot \dot{l}_1 : d \cdot r \\ \dot{l}_1 : \dot{l}_1 \cdot \dot{l}_1 \end{array} \right. \left. \begin{array}{l} m : m \cdot m \\ s \cdot e : d \cdot d \end{array} \right. \left. \begin{array}{l} \dot{f} \cdot s_1 : r \cdot r \cdot r \\ r \cdot s_1 : \dot{t}_1 \cdot \dot{t}_1 \cdot \dot{t}_1 \end{array} \right)$

$\left\{ \begin{array}{l} \dot{m}_1 \cdot s_1 : d \cdot d \cdot d \\ d \cdot m_1 : m_1 \cdot m_1 \cdot m_1 \end{array} \right. \left. \begin{array}{l} \dot{t}_1 \cdot d \cdot r : m \cdot f \cdot s_1 \cdot l \\ s_1 \cdot \dot{l}_1 \cdot \dot{t}_1 : d \cdot r \cdot m \cdot f \end{array} \right. \left. \begin{array}{l} \dot{l}_1 \cdot s : m \cdot m \cdot m \\ f \cdot m : d \cdot d \cdot d \end{array} \right. \left. \begin{array}{l} \dot{f} \cdot s_1 : r \cdot r \cdot r \\ r \cdot s_1 : \dot{t}_1 \cdot \dot{t}_1 \cdot \dot{t}_1 \end{array} \right. \left. \begin{array}{l} \dot{m}_1 \cdot s_1 : d \cdot d \cdot d \\ d \cdot m_1 : m_1 \cdot m_1 \cdot m_1 \end{array} \right. \left. \begin{array}{l} \dot{d}' \cdot s \cdot m : s \cdot f \cdot r \\ m \cdot d : \dot{t}_1 \cdot f_1 \end{array} \right)$

*Fine.* *p*

$\left\{ \begin{array}{l} \dot{d} \cdot m : d : \\ \dot{m}_1 \cdot s_1 : \dot{m}_1 : \end{array} \right. \left. \begin{array}{l} \dot{s} \cdot m \cdot f : s \cdot l \\ \dot{l}_1 \cdot m \cdot d \cdot r : m \cdot f \end{array} \right. \left. \begin{array}{l} \dot{s} \cdot m : d' \cdot d' \cdot d' \cdot d' \\ m \cdot s : m \cdot m \cdot m \cdot m \end{array} \right. \left. \begin{array}{l} \dot{f} \cdot r' : r \cdot r \cdot r \cdot r \\ r \cdot f : \dot{t}_1 \cdot \dot{t}_1 \cdot \dot{t}_1 \cdot \dot{t}_1 \end{array} \right. \left. \begin{array}{l} \dot{m}_1 \cdot s : d' \cdot d' \cdot d' \cdot d' \\ d \cdot m : m \cdot m \cdot m \cdot m \end{array} \right. \left. \begin{array}{l} \dot{s} \cdot m \cdot f : s \cdot l \\ m \cdot d \cdot r : m \cdot f \end{array} \right)$

$\left\{ \begin{array}{l} \dot{s} \cdot m : d' \cdot d' \cdot d' \cdot d' \\ m \cdot s : m \cdot m \cdot m \cdot m \end{array} \right. \left. \begin{array}{l} \dot{f} \cdot r' : \dot{t}_1 \cdot \dot{t}_1 \cdot \dot{t}_1 \cdot \dot{t}_1 \\ r \cdot f : r \cdot r \cdot r \cdot r \end{array} \right. \left. \begin{array}{l} \dot{d}' \cdot m : d' : \\ m \cdot s : m : \end{array} \right. \left. \begin{array}{l} \text{D.C.} \\ \dot{d}' \cdot m : d' : \\ m \cdot s : m : \end{array} \right)$

No. 55. *KEY B $\flat$ .*

## "GOD SAVE THE QUEEN."

E.P.

1st Cornet in B $\flat$ .  $\left\{ \begin{array}{l} d : d : r \\ s_1 : l_1 : l_1 \end{array} \right. \left. \begin{array}{l} t_1 : -d : r \\ s_1 : -s_1 : s_1 \end{array} \right. \left. \begin{array}{l} m : m : f \\ s_1 : l_1 : l_1 \end{array} \right. \left. \begin{array}{l} m : -r : d \\ s_1 : -f_1 : m_1 \end{array} \right. \left. \begin{array}{l} r : d : t_1 \\ l_1 : s_1 : f_1 \end{array} \right.$

2nd Cornet in B $\flat$ .  $\left\{ \begin{array}{l} d : d : r \\ s_1 : l_1 : l_1 \end{array} \right. \left. \begin{array}{l} t_1 : -d : r \\ s_1 : -s_1 : s_1 \end{array} \right. \left. \begin{array}{l} m : m : f \\ s_1 : l_1 : l_1 \end{array} \right. \left. \begin{array}{l} m : -r : d \\ s_1 : -f_1 : m_1 \end{array} \right. \left. \begin{array}{l} r : d : t_1 \\ l_1 : s_1 : f_1 \end{array} \right.$

Tenor in E $\flat$  ...  $\left\{ \begin{array}{l} d : d : r \\ s_1 : l_1 : l_1 \end{array} \right. \left. \begin{array}{l} t_1 : -d : r \\ s_1 : -s_1 : s_1 \end{array} \right. \left. \begin{array}{l} m : m : f \\ s_1 : l_1 : l_1 \end{array} \right. \left. \begin{array}{l} m : -r : d \\ s_1 : -f_1 : m_1 \end{array} \right. \left. \begin{array}{l} r : d : t_1 \\ l_1 : s_1 : f_1 \end{array} \right.$

First sharp key.  $\left\{ \begin{array}{l} d : d : r \\ s_1 : l_1 : l_1 \end{array} \right. \left. \begin{array}{l} t_1 : -d : r \\ s_1 : -s_1 : s_1 \end{array} \right. \left. \begin{array}{l} m : m : f \\ s_1 : l_1 : l_1 \end{array} \right. \left. \begin{array}{l} m : -r : d \\ s_1 : -f_1 : m_1 \end{array} \right. \left. \begin{array}{l} r : d : t_1 \\ l_1 : s_1 : f_1 \end{array} \right.$

Baritone in B $\flat$  ...  $\left\{ \begin{array}{l} d : d : r \\ s_1 : l_1 : l_1 \end{array} \right. \left. \begin{array}{l} t_1 : -d : r \\ s_1 : -s_1 : s_1 \end{array} \right. \left. \begin{array}{l} m : m : f \\ s_1 : l_1 : l_1 \end{array} \right. \left. \begin{array}{l} m : -r : d \\ s_1 : -f_1 : m_1 \end{array} \right. \left. \begin{array}{l} r : d : t_1 \\ l_1 : s_1 : f_1 \end{array} \right.$

*D.C.*  $\left\{ \begin{array}{l} d : - : - \\ m_1 : - : - \end{array} \right. \left. \begin{array}{l} s : s : s \\ m : m : m \end{array} \right. \left. \begin{array}{l} s : -f : m \\ m : -r : d \end{array} \right. \left. \begin{array}{l} f : f : f \\ r : r : r \end{array} \right. \left. \begin{array}{l} f : -m : r \\ t_1 : -d : t_1 \end{array} \right. \left. \begin{array}{l} m : f \cdot m : r \cdot d \\ d : d : t_1 \cdot d \end{array} \right.$

$\left\{ \begin{array}{l} d : - : - \\ m_1 : - : - \end{array} \right. \left. \begin{array}{l} s : s : s \\ m : m : m \end{array} \right. \left. \begin{array}{l} s : -f : m \\ m : -r : d \end{array} \right. \left. \begin{array}{l} f : f : f \\ r : r : r \end{array} \right. \left. \begin{array}{l} f : -m : r \\ t_1 : -d : t_1 \end{array} \right. \left. \begin{array}{l} m : f \cdot m : r \cdot d \\ d : d : t_1 \cdot d \end{array} \right.$

$\left\{ \begin{array}{l} d : - : - \\ m_1 : - : - \end{array} \right. \left. \begin{array}{l} s : s : s \\ m : m : m \end{array} \right. \left. \begin{array}{l} s : -f : m \\ m : -r : d \end{array} \right. \left. \begin{array}{l} f : f : f \\ r : r : r \end{array} \right. \left. \begin{array}{l} f : -m : r \\ t_1 : -d : t_1 \end{array} \right. \left. \begin{array}{l} m : f \cdot m : r \cdot d \\ d : d : t_1 \cdot d \end{array} \right.$

$\left\{ \begin{array}{l} d : - : - \\ m_1 : - : - \end{array} \right. \left. \begin{array}{l} s : s : s \\ m : m : m \end{array} \right. \left. \begin{array}{l} s : -f : m \\ m : -r : d \end{array} \right. \left. \begin{array}{l} f : f : f \\ r : r : r \end{array} \right. \left. \begin{array}{l} f : -m : r \\ t_1 : -d : t_1 \end{array} \right. \left. \begin{array}{l} m : f \cdot m : r \cdot d \\ d : d : t_1 \cdot d \end{array} \right.$

*D.S.*  $\left\{ \begin{array}{l} m : -f : s \\ d : -r : m \end{array} \right. \left. \begin{array}{l} l \cdot s \cdot f : m : r \\ f \cdot m \cdot r : d : t_1 \end{array} \right. \left. \begin{array}{l} d : - : - \\ s : -f : m \end{array} \right. \left. \begin{array}{l} l : s : f \\ m : - : - \end{array} \right. \left. \begin{array}{l} s \cdot f_1 : m_1 \cdot r_1 : d_1 \\ f_1 : s_1 : s_2 \end{array} \right. \left. \begin{array}{l} d : - : - \\ d_1 : - : - \end{array} \right.$

Br. B. Bk.

No. 56.

RULE BRITANNIA.

E.P.

KEY B $\flat$ .

1st Cornet in B $\flat$ .	$\left\{ \begin{array}{l} \cdot s_1 \\ \cdot s_1 \\ \cdot s_1 \\ \cdot s_1 \end{array} \right.$	d	: d	d.r . m.f : s . d	r	: r . m.f   m	: - . s <sub>1</sub>
2nd Cornet in B $\flat$ .		s <sub>1</sub>	: l <sub>1</sub>	s <sub>1</sub> : - . s <sub>1</sub>	l <sub>1</sub> : t <sub>1</sub>   d	: - .	
Tenor in E $\flat$ ...		m	: f	m.r . d.r : m . d	d . f : r . s   s	: - .	
First sharp key. Baritone in E $\flat$ ...		d	: f <sub>1</sub>	d <sub>1</sub> : - . m <sub>1</sub>	f <sub>1</sub> . r <sub>1</sub> : s <sub>1</sub> . s <sub>2</sub>   d <sub>1</sub>	: - .	

KEY F. t.

$\left\{ \begin{array}{l} \\ \cdot s_1 : \\ : \\ : \end{array} \right.$	d.r . d.r : m.f . m.f   s . r : m . r	df . s.l : s . f   m	: - . d	m . d : s . m   d' . t.l : s.f . m.r
	· s <sub>1</sub> : d.r . d.r   m . s <sub>1</sub> : s <sub>1</sub>	s.d : t <sub>1</sub>   d	: - .	d : m . d   d : - . d
	:   . r : d . r	n.l . f : s   s	: - .	: . m   m . f : s . l
	:   . t <sub>1</sub> : d . t <sub>1</sub>	l.r : s <sub>1</sub>   d	: - .	: . d   d . r : m . f

f. KEY B $\flat$ .

$\left\{ \begin{array}{l} \\ d \\ d \\ s \\ s \end{array} \right.$	: r . d   d	: - .	fd : d . s <sub>1</sub>   l <sub>1</sub> . f <sub>1</sub> : . d	f . m : r . d   t <sub>1</sub> : . s <sub>1</sub>
	: t <sub>1</sub> . d   d	: - .	l.m <sub>1</sub> : m <sub>1</sub> . s <sub>1</sub>   f <sub>1</sub> . f <sub>1</sub> : . s <sub>1</sub>	l <sub>1</sub> . s <sub>1</sub> : l <sub>1</sub> . l <sub>1</sub>   s <sub>1</sub> : . s <sub>1</sub>
	: f . m   m	: - .	d.s <sub>1</sub> : s <sub>1</sub> . d <sub>1</sub>   d . l <sub>1</sub> : . d	l <sub>1</sub> . d : f . m   r : . t <sub>1</sub>
	: s <sub>1</sub>   d	: - .	f.d <sub>1</sub> : d <sub>1</sub> . m <sub>1</sub>   f <sub>1</sub> . f <sub>1</sub> : . m <sub>1</sub>	r <sub>1</sub> . m <sub>1</sub> : f <sub>1</sub> . f <sub>1</sub>   s <sub>1</sub> : . f <sub>1</sub>

*ff*

$\left\{ \begin{array}{l} \\ s_1 \\ d \\ m_1 \end{array} \right.$	: f   m.d . f . r : s . d	s <sub>1</sub> : r . d   d	: - .	m : - . m   f . f : . m
	: s <sub>1</sub>   s <sub>1</sub> : - . l <sub>1</sub>	s <sub>1</sub> : f <sub>1</sub> . m <sub>1</sub>   m <sub>1</sub> : - .	s <sub>1</sub> : - . s <sub>1</sub>   l <sub>1</sub> . l <sub>1</sub> : . d	
	: t <sub>1</sub>   d : - . d	m : t <sub>1</sub> . d   d : - .	d : - . d   d . d : . s	
	: r <sub>1</sub>   d <sub>1</sub> . r <sub>1</sub> : m <sub>1</sub> . f <sub>1</sub>	s <sub>1</sub> : s <sub>1</sub>   d <sub>1</sub> : - .	d : - . d   f <sub>1</sub> . f <sub>1</sub> : . d <sub>1</sub>	

$\left\{ \begin{array}{l} \\ \\ f \\ r_1 . m_1 : f_1 . f_{e1}   s_1 : . f_1 \end{array} \right.$	f . m : r . d   t <sub>1</sub> : . s <sub>1</sub>	s : f   m.r . m.f : s . f	m : r . d   d : - .
	l <sub>1</sub> . l <sub>1</sub> : l <sub>1</sub> . l <sub>1</sub>   s <sub>1</sub> : . s <sub>1</sub>	s <sub>1</sub> : s <sub>1</sub>   s <sub>1</sub> : - . l <sub>1</sub>	s <sub>1</sub> : f <sub>1</sub> . m <sub>1</sub>   m <sub>1</sub> : - .
	f . s : f . m   r : . t <sub>1</sub>	d : t <sub>1</sub>   d . t <sub>1</sub> : d . d	d : t <sub>1</sub> . d   d : - .
	r <sub>1</sub> . m <sub>1</sub> : f <sub>1</sub> . f <sub>e1</sub>   s <sub>1</sub> : . f <sub>1</sub>	m <sub>1</sub> : r <sub>1</sub>   d <sub>1</sub> . r <sub>1</sub> : m <sub>1</sub> . f <sub>1</sub>	s <sub>1</sub> : s <sub>2</sub>   d <sub>1</sub> : - .

Br. B. Bk.

■

# MODULATOR FOR PISTON INSTRUMENTS.

	4th Flat Key.	3rd Flat Key.	2nd Flat Key.	1st Flat Key.	Open Key.	1st Sharp Key.	2nd Sharp Key.	3rd Sharp Key.	4th Sharp Key.	
o	m	l'	r'	s'	o d'	f'	l'	r'	s'	o
2					2 t	m'				2
1	1 r'	1 s'	1 d''	1 f'	12 OR 3 l	r'	s'	d''	f'	1
12 OR 3					12 OR 3					12 OR 3
23	23 d''	23 f'		m'		r'		t 23	m' 23	23
o	t	m'	l	r'	o s	d''	f'			o
2					1 f	t 2	m' 2	l 2	r' 2	2
1	l	r'	s	d''	1 o					1
o				t	o m	l	r'	s	d''	o
2	2 s	2 d''	2 f		1 r	s	d''	f	t 2	2
1		t	m	l	1					1
12 OR 3	12 OR 3 f				o d	f	t 12 OR 3	m' 12 OR 3	l 12 OR 3	12 OR 3
o	m	l	r	s	o t		l	r	s	o
2					2 t	m				2
1	1 r	1 s	1 d	1 f						1
12 OR 3			t	m	12 OR 3 l	r	s	d	f	12 OR 3



[illegible]

## FOURTH STAGE.

At this stage the pupil should learn to play, as he will sometimes be required to do, in the 3rd and 4th Flat and the 3rd and 4th Sharp keys. For convenience of reference, we place together (on pp. 30 and 31) all the keys with their fingerings. The open key is in the centre column. It's fingering is marked on both sides of the notes. The 1st, 2nd, 3rd, and 4th flat keys are to the left hand of the open key, and the sharp keys are to the right hand. In these keys it was only necessary to mark the fingering of the new tones in each. The lower part of the diagram (marked by brackets) shews what may be done on those instruments which have a fourth piston. The new tones ("distinguishing" tones) of the different keys, supply the accidentals"—(fe, ta, de, re, &c.) the fingering of which need not be repeated. It need scarcely be here explained that the central column represents the original key of the Instrument, whether it be B $\flat$  or E $\flat$  (or any thing else), and that the "1st flat key" on a B $\flat$  instrument will be E $\flat$ , and on an E $\flat$  instrument will be A $\flat$ , and so on. See the "Extended Modulator."

All the fingering of these "distant" keys may be avoided on those instruments which are supplied with crooks. But great care must be taken, in using the crooks, to tune the piston-slides; else the instrument will be miserably out of tune. Each piston slide must always bear a certain proportion to the length of the tube and to the length of the other piston tubes. The more you lengthen the original tube the more you must lengthen them, and you must also lengthen them proportionately to one another. The ear will easily decide this matter for you. The following table will shew you how to get any key, in the easiest way, with a B $\flat$  instrument which has crooks. A study of the "Extended Modulator" will shew you how to do the same with any other instrument.

I. | d. : d. : d. | d : — : | d. : d. : d. | d : — : ||  
tu tu ku tu

II. | d.f : s : m.s.s | d.s : s : m.s.s | d : — : ||  
tu tu ku, &c.

III. | d : d'.d'.d' | s.s.s : m.m.m | d : s.s.s | m.m.m : d.m.m | s : m.m.m | d.d.d : s.s.s |  
Repeat often.

| d : — : ||

IV. | d.m : m.m | r.f : f.f | m.s : s.s | d : — : | d.m.m : r.f.f | m.s.s || d ||  
tu ku tu ku, &c.

V. | d'.l : l.l | t.s : s.s | l.f : f.f | m : — : | d'.l.l : l.s.s | l.f.f : m ||  
Repeat often.

## GRACES.

Grace-tones, (ornamental tones introduced by the player) should be sparingly used, and only when they certainly promote the spirit and purpose of the music.

Br. B. Bk.

## To play easily in—

Key C, put on the B $\flat$  shank, and play the 2nd sharp key.

Key D, put on the A shank, and play the 1st flat key.

Key E, put on the A shank, and play the 1st sharp key.

Key F, put on the B $\flat$  shank, and play in the 1st sharp key.

Key G, put on the A crook, and play in the 2nd flat key.

Key A, put on the A shank.

Key B, (rarely used) put on the A shank, and play the 2nd sharp key.

Key B $\flat$ , the open key.

Key E $\flat$ , with the B $\flat$  shank, play the 1st flat key.

Key A $\flat$ , put on the A $\flat$  crook,—or with the B $\flat$  shank, play the 2nd flat key.

Key D $\flat$ , put on the A $\flat$  crook, and play the 1st flat key.

NOTE. But, as you cannot draw out the piston slides of a B flat Cornet far enough to suit the G and F crooks, these crooks should be avoided.

It will be seen from the above statement that, with the help of M. Besson's "C and B flat" Cornet, every key really wanted, can be played without going further than the 1st sharp or 1st flat keys of the Instrument.

## TIPPING OR TONGUEING.

A light brilliant staccato effect, in rapid passages, (like the *pizzicato*, on the guitar or harp, caused by pinching the strings) can be produced, on wind instruments, by certain energetic motions of the tongue, striving in the delivery of the breath, to pronounce such syllables as *tu, ku, du, gu*. This is called *tipping* or *tongueing*. The pupil who wishes to be a master of this delightful ornament should practise the following exercises, at first slowly and then, when he has obtained great nicety and distinctness of articulation, as well as equality of time, he may double and fourfold his speed of delivery till he can produce the brilliant effect desired. It will be noticed that the syllables *du* and *gu* produce a softer effect than *tu* and *ku*, for which they should be sometimes exchanged. The change of syllable calls forth exertion and lessens fatigue.

The *Short Appoggiatura*, expressed in the Tonic Sol-fa Notation, by an italic letter thus *td' lr rd rf*, takes scarcely any appreciable time from the tone which it precedes. It should be played very lightly and elegantly.

The *Long Appoggiatura*, which takes *half* the time of the tone which follows it, is, in our Notation, *written* as it should be played. A long Appoggiatura before the second *s* in the following case : l „ s | s :— might be made thus : l, s | fe : s or : l, s | l : s

The *Turn*, sometimes indicated by this mark ~ will be understood by the following examples:—

| s :  $\tilde{z}$ .s | m' : —, played | s : l.s.fes | m' : —  
 | l : — | m', played | l : t.l.se.l | m', or (in a  
 different style) | m :  $\tilde{t}$ .f, played | m : s.f.m | f

The *Inverted Turn*, written **l**, is thus, | s : - . s | d' : —, played | s : f e, s . l s | d' : —

The *Beat* or *Mordent*, written  $\text{w}$  is thus  $\text{d} : - . \text{r}$   
 played  $\text{d, r. d, r} : \text{d. r m}$ . The Beat may also begin  
 on the higher tone. *tr*

The *Shake* or *Trill*, written *tr*, is thus | ṛ : — | d played | r.m : r . m | r.m.r.m : r.m.r.m | r.m.r.m.r.m.r.m, and so on increasing rapidly in speed, and ending on *d*. The shake may begin on the higher tone. It may be taken on any tone of the scale. It is prepared and closed in a great variety of ways, thus—

$$\begin{array}{l} |d : -r |r : -d |d : -||d : -|m : -d r \\ |d : -|| \end{array}$$

No. 57.

**'THO' JOY IN OTHER LANDS.**

*Third sharp key and fourth flat key.*

:s, l<sub>m</sub> :- :s l<sub>d</sub> :- :m l<sub>l</sub> :- :t, l<sub>d</sub> :- :r l<sub>m</sub> :r :m if :- :f  
 l<sub>r</sub> :- :- l<sub>-</sub> : :s, l<sub>m</sub> :- :s l<sub>d</sub> :- :m l<sub>l</sub> :- :f if :- :m  
l<sub>m</sub> :-r :d l<sub>r</sub> :- :m l<sub>d</sub> :- :- l<sub>-</sub> : :t, l<sub>t</sub> :m :r l<sub>t</sub> :m :r  
 l<sub>d</sub> :- :d l<sub>l</sub> :- :d l<sub>t</sub> :r :d l<sub>t</sub> :- :l, l<sub>s</sub> :- :- l<sub>-</sub> : :s,  
 l<sub>d</sub> :- :d l<sub>m</sub> :- :m l<sub>s</sub> :- :s if :- :m l<sub>m</sub> :-r :d l<sub>r</sub> :- :m  
 l<sub>d</sub> :- :- l<sub>-</sub> : ||

No. 58.

## THE CAMPBELLS ARE COMING.

*Fourth sharp key and third flat key.*

:d |m :s :l |s :m :d |m :— :m |m :— :r |m :s :l |s :m :d  
|r :— :r |r :— :d |m :s :l |s :m :d |m :— :f :m |d' :— :r'·m'  
|d' :l :d' |s :m :d |m :— :m |m :— :s |d' :— :d' |d' :— :r'·m'  
|s :— :s |s :m :s |d' :— :d' |d' :— :r'·m' |l :— :l |l :— :s  
|s :l :t |d' :— :t :l |s :— :l :t |d' :— :r'·m' |d' :l :d' |s :m :d  
|m :— :m |m :— :l

*Br. B. B/c.*

$$|d| : - \frac{tr}{|drmr : - dmr|} |d| : ||$$
$$\frac{d}{dt} \left( r^2 \dot{\theta} \right) = -\frac{d}{dt} \left( m r \dot{\theta} \right)$$
$$|m : -rd| \overset{tr}{m} r : -dr |d : ||$$
$$|m : -f m r d| m r : -d m r| d : ||$$

1m : -fmr<sup>tr</sup>mf | m<sub>r</sub> : -der.s.t. | d : ||

$$|m : -rdt, drdmrfr|_r^{tr} : -derdermr|_d : ||$$
$$|s_r| : -r \quad |r| : -dr \quad |d| : \quad ||$$
$$|s_1| : - \quad |m^{\text{tr}}_r| : - d m_r |d| : \quad ||$$

$|s_1| : -l_{s_1 f e, s_1 r}^{tr} : -d e r m |d| :$

$$|s_1\rangle = -l_1 t_1 d r |m\rangle^{tr} = -d e r f m |d\rangle : ||$$

To produce a good shake requires great practice. Special care should be taken to use the fingers rather than the wrist or fore-arm, for the clear and rapid execution of this ornament.

## No. 59.

## SWISS MELODY.

*Third sharp key and fourth flat key.*

ld : d.rim : m.fls : l.sim : ls : f.mir : lf : m.rid : ||

ld<sup>S</sup> : d.rim : m.fls : l.sim : ls : f.mir : m.rid : — i : *Fine.* ||

ls : s.fim : m.mif : f.mir : ls : s.fim : m.mif : f.mir : — || *D.S.*

## No. 60.

## THE MAY SHOUT.

*Fourth sharp key and third flat key.*

ld' : — : s ld' : — : s ll : — : f is : — : — ld' : — : s ld' : — : s

ll : — : f is : — : — ld : — : d ld : r : m lm : — : — lr : — : —

lr : — : r lr : m : f lf : — : — lm : — : — lm : r : d lm : r : d

ls : — : s is : — : — lm : r : d lm : r : d ls : — : s is : — : —

lr' : — : d' lt : — : l ls : — : f lm : f : s lr' : — : d' lt : — : l

ls : — : f lm : f : s ld' : — : s ld' : — : s ld' : — : s ld' : — : s

ll : — : r' lt : l : t ld' : — : — i — : — : ||

## No. 61.

## VALLIS VALE.

*Fourth sharp key and third flat key.*

{ d : m | m : f.s | l : s | l : — | s : m | m : r.d | r : — | d : — || *D.C.*  
d : d | d : r.m | f : m | f : — | m : d | d : t.d | s : — | d : — ||

{ d' : d' | t : l.s | l : l | s : m | d' : d' | t.d : r' | l : l | s : —  
m : m | s : f.m | f : f | m : d | m : m | r.d : t.d | r : fe | s : —

{ d' : d' | t : l.s | l : l | s : m | f.s : l | s : f.m | r : r | d : — ||  
m : m | s : f.m | f : f | m : d | f : f | m : r.d | s : s | d : — ||

## No. 62.

## TROUBADOUR.

*Third sharp key and fourth flat key.*

( | m : s.m | d : d | r : d.r | m : d | m : s.m | d.d : d | r : m.r | d : — || *D.C.*  
d : m.d | d : d | s : d.t | d : d | d : m.d | d.d : d | s : d.t | d : — ||

( | d' : t.l | s.m : d | f : s.f | m : m | d.r : m | f.s : f | s : t | d : — || *D.S.*  
m : s.f | m.d : d | f : m.r | d : d | t.t : d | l.s : f | s : s | d : — ||

*Br. B. Bk.*

No. 63.

LIFE IS REAL.

*Third sharp key and fourth flat key.*

{	s	: d'		s . m	: d		r	: m		m	: r		s	: d'		s . m	: d . r		s <sub>1</sub>	: t <sub>1</sub>		d	: —
}	m	: m		m . d	: d		t <sub>1</sub>	: d		d	: t <sub>1</sub>		t <sub>1</sub>	: l <sub>1</sub>		m <sub>1</sub>	: f <sub>1</sub>		s <sub>1</sub>	: f <sub>1</sub>		m	: —

*Cres.*

{	r . d	: r . m		f . m	: f . s		l . s	: l . t		d'	: t . l		s	: d'		s . m	: d . r		s <sub>1</sub>	: t <sub>1</sub>		d	: —
}	t <sub>1</sub> . l <sub>1</sub>	: t <sub>1</sub> . d		r . d	: r . m		f . m	: f . r		d	: —		d	: l <sub>1</sub>		m <sub>1</sub>	: f <sub>1</sub>		s <sub>1</sub>	: —		d	: —

No. 64.

CROSSCOMBE.

*Fourth sharp key and third flat key.*

D.C. and Fine.

{	s	: s . f		m	: f . s		l	: l		s	: —		l . t	: d'		t	: d' . r'		m'	: r'		d'	: —
}	m	: m . r		d	: r . m		f	: f		m	: —		f	: m		r	: m . f		s	: s		d	: —

D.C.

{	m'	: f' . m'		r'	: d' . t		d'	: r'		t	: s		l . t	: d'		t	: d'		d' . r'	: m' . f'		r'	: —
}	d'	: t . d'		s . f	: m . r		m	: f e		s	: —		f	: m		r	: m		m . r	: d		s	: —

## II. INSTRUMENTS WITH SLIDES.

The Instruments with Slides consist of the family of Trombones. See page 7. They are so different, in quality of tone, from the Bugles (see page 4) that they naturally form, in bands, a distinct three part "chorus" of their own, clear vigorous and martial.

The Slide Trombone has a large slide, acting on the same principle as the small Tuning Slide of the Cornet,—that is lengthening the tube and deepening the tone as it is pushed out. The crook of the instrument in front of the performer (see p. 7) is the part which is made to slide. The instrument is held to the mouth by the left hand, while the right hand, resting upon the farther of the two cross pieces, is ready to push the slide into its proper "position" for the production of the tone required.

There are seven *positions* of the slide, each lessening the pitch of the instrument a small step. The instrument with the slide drawn close up is said to be in the 1st position. When the slide is pushed out so as to lower the instrument one small step,—that is called the 2nd position, and so on. These "shifts" of the slide are of different lengths according to the length of the instrument. Thus, for the E♭ Trombone each shift is somewhere about 2½ inches,—for the B♭

(which is longer) about 3 inches,—and for the G (which is longer still) about 3½ inches. The ear must decide the exact shift required, and the hand must learn to obey the ear's requirements. The Tonic Solfaist will perceive that, by this means, a very skilful and practised player can secure the most perfect Intonation—as pure and true as that of a violin, because he can alter his "shift" to the greatest nicety. The piston instrument (which is like a slide Trombone with fixed unalterable "shifts") cannot possibly give (as at present made) such just intonation in all keys. But it is far better than a slide instrument in the hands of an unskilful player.

A Trombone with the slide in its *first position* corresponds with a piston instrument when no piston is pressed down.

The 2nd position corresponds with piston 2.

- 3rd..... 1.
- 4th..... 1, 2, or 3
- 5th.... 2, 3.
- 6th..... 1, 3.
- 7th..... 1, 2, 3.

To those who are acquainted with the previous parts of this book this statement will be a sufficient guide to

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SLIDE  
MODULATOR

—	1
d	2
3	4
5	1
se	3
2	1
fe	3
f	1
2	3
re	3
4	1
de	2
3	4
5	1
se	3
2	1
fe	3
f	1
5	3
re	6
7	1
de	2
3	4
5	6
se	6
7	fe

the use of the Slide Trombone, but for the sake of others we give a Slide Modulator.

The figures on the right hand side show the "positions" of the Slide which give the tones belonging to the original key of the instrument,—whether it be B $\flat$ , E $\flat$ , or G. The figures on the left hand side show the fingering of "accidentals."

The first flat key, commencing on *fah* of the original key, will require the use of *ta*. The second flat key will use also *ma* or *re*. The third will use also *law* or *se*. The fourth will use also *ra* or *de*. The first sharp key, commencing on *soh* of the original key, will use *fe*. The second also *te*. The third also *se*. The fourth also *re*.

It will easily be understood, by the Tonic Sol-faist, that a good player, guided by his ear, will naturally make a difference between *ta* and *le*, *ma* and *re*, *ra* and *de* &c,—but by musical people generally, the *flat* of a tone and the *sharp* of the tone below it are commonly regarded as the same, and on the piano and organ they are the same. It is mournful to think and miserable to hear, that those who play instruments capable of producing just intonation, like the Violin and Trombone, will, nevertheless, often take pains to imitate the false tones of "tempered" instruments.

With frequent reference to this Modulator our pupils will now be able to play all the progressive exercises which are given above for piston instruments.

The first flat key, on *fah* of the original key, will require the use of *ta*. The second flat key will use also *ma* or *re*. The third will use also *law* or *se*. The fourth will use also *ra* or *de*.

The first sharp key, commencing on *soh* of the original key, will use *fe*. The second also *de*. The third also *se*. The fourth also *re*.

## OPHECLEIDE MODULATOR.

	d	o or 8
	t	1
2, 3, 4 or 11	ta	
	l	2, 3 or 10
2 or 9	se	
	s	o or 8
1 or 7	fe	
	f	5, 6
	m	o or 5
2, 3, 4 or 9	re	
	r	2, 3
2	de	
	d	o or 5, 6
	t	1
2, 3, 4 or 11	ta	
	l	2, 3 or 10
2 or 9	se	
	s	o or 8
1 or 7	fe	
	f	5, 6
	m	5 or 4, 5
2, 3, 4 or 9	re	
	r	2, 3
2	de	
	d	o
	t	1
11 or 10, 11	ta	
	l	10
9	se	
	s	8
7 or 6, 7	fe	
	f	5, 6
	m	5 or 4, 5
2, 3, 4 or 3, 4	re	
	r	2, 3
2	de	
	d	o
	t	1
11 or 10, 11	ta	

## III. INSTRUMENTS WITH LEVERS.

The Ophecleide is the principal brass instrument the tones of which are produced by opening holes in its sides or walls, and so *shortening* the tube. It is now so little used that we only find it necessary to give it's "scale"—or it's Modulator. The figures relate to the holes in the walls of the instrument, in the order in which they are placed, beginning with that which is *farthest* from the mouth-piece as No. 1. The mark o, means that the tone is produced by the *open* instrument.

*Doh*, of our Modulator, corresponds with the pitch tone C in the C Ophecleide, and with B $\flat$  in the B $\flat$  Ophecleide. To play in key C, on the B $\flat$  Ophecleide, you would, of course, have to play in it's second sharp key. See the Extended Modulator.

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IV. INSTRUMENTS WITH NO MECHANICAL  
MEANS OF ALTERING THE TONE.

The principal of these are the *French Horn*, the *Field Bugle*, and the *Trumpet*.

The *French Horn*, without pistons, only produces the series of Harmonic tones mentioned on p 1. with any fulness and clearness of sound. But all the intervening tones can be produced on it, (though with inferior quality of sound) by a skilful action of the lips in the mouthpiece and of the right hand in the bell. These artificial tones are commonly called the *Shut Sounds*. They are of course difficult to produce with any thing

FRENCH HORN	
MODULATOR.	
—	
d <sup>o</sup>	o
i <sup>1</sup>	1
ta	
ll	4
3 sel	o
2 fel	o
fl	4
ml	o
3 rel	o
rl	o
4 del	o
dl	3
t	3
ta	
l	4
s	o
3 fe	4
f	o
m	o
3 re	4
r	4
4 de	o
d	2
4 t <sub>1</sub>	4
ta <sub>1</sub>	4
4 l <sub>1</sub>	o
sc <sub>1</sub>	4
3 s <sub>1</sub>	o
fe <sub>1</sub>	4
f <sub>1</sub>	o
ml	o
dl	o

like purity and accuracy,—and our readers will well understand how the Piston Horn which gives full natural harmonic tones in the place of them is universally preferred. There are cases, however, in which the composer specially designed to introduce the peculiar effect of the "Shut Sounds." The pistons do not prevent the performer producing these effects, if he is able to do so.

The Tenor and Baritone Bugles are commonly preferred to the Horns for solo passages, but for accompaniments and other harmonic effects the "Four Brothers' Horns" are always demanded in a complete band.

In the Modulator for the French Horn, at the side, o means that the sound is produced by the open instrument, 4 means that the sound is produced with the hand so far in the bell as to close it entirely, 3 with the hand closing about three fourths of the bell, 2 closing half the bell, and 1 closing one fourth of the bell.

*The Field Bugle.* This instrument produces only the "harmonic" tones mentioned on page 1. The learner should practise the graduated exercises in the first and second Stages of instruction for Piston Instruments. These will prepare him for a few more of those Bugle Calls which are so familiar in the British Army, and many of which possess a beauty of tune and rhythm, which could not have been expected from an instrument of such limited powers.

## No. 65. ADVANCED GUARD.

## No. 66. REAR GUARD.

l s .m : s .m .s .m | d : m . ll : s<sub>1</sub> | d : - . d : d | d : - : s<sub>1</sub> | d : - : m | s : - ll

## No. 67. FLANK GUARD.

## No. 68. RISE UP.

l m : - : - | s : m : d | s<sub>1</sub> : - . s<sub>1</sub> : s<sub>1</sub> | s<sub>1</sub> : - : d | ll | s : - | s<sub>1</sub> : - ll

## No. 69. SALUTE FOR THE GUARD.

l d : d . d | s<sub>1</sub> : s<sub>1</sub> . s<sub>1</sub> | d : d . d | d : l d . d : m . d | m . s : m . d | s<sub>1</sub> : s<sub>1</sub> . s<sub>1</sub> | s<sub>1</sub> : ll

## No. 70. GUARD BUGLE.

l s . m . d . s<sub>1</sub> : d . m . s<sub>1</sub> | s . m . d . s<sub>1</sub> : d | s . m . d . s<sub>1</sub> : d . m . s<sub>1</sub> | s . m . d . s<sub>1</sub> : d . ll

## No. 71. DEFAULTER'S CALL.

. s<sub>1</sub> | d . s<sub>1</sub> . m : d . s<sub>1</sub> . m | s : s . s : s . s<sub>1</sub> | d . s<sub>1</sub> . m : d . s<sub>1</sub> . m | d : - : ll

## No. 72. PICQUET CALL.

D.C.

: d . d | d : - : d | d : s<sub>1</sub> : m | d : - : - | m : - : d . d | d : - : d | d : s<sub>1</sub> : m | d : - : - | : ll

## No. 73. SERGEANT'S CALL, as far as 1; CORPORAL'S CALL, as far as 2; NON-COMMISSIONED OFFICER'S, as far as 3;

PAY-SERGEANT'S CALL, to the end.

: s<sub>1</sub> | d : - : d | d : m : d | s<sub>1</sub> : - : s<sub>1</sub> | s<sub>1</sub> : - : - | d : - : d | d : m : d

| s<sub>1</sub> : - : - | : <sup>1</sup> ll d : <sup>2</sup> ll d : <sup>3</sup> ll d : ll

## No. 74. FATIGUE, as far as 1; BREAD, as far as 2; MEAT, as far as 3; VEGETABLES, to the end.

. s<sub>1</sub> | d . m . s<sub>1</sub> : d . m . s<sub>1</sub> | d . s<sub>1</sub> . m . s<sub>1</sub> : d . s<sub>1</sub> . m . s<sub>1</sub> | d . m . s<sub>1</sub> : d . m . s<sub>1</sub> | d . s<sub>1</sub> . m . s<sub>1</sub> : d . <sup>1</sup> ll d : <sup>2</sup> ll d : <sup>3</sup> ll d : ll

## No. 75. ROUSE.

Repeat twice. D.C.

. d . s<sub>1</sub> . - . d | s<sub>1</sub> : d . s<sub>1</sub> . - . d | s<sub>1</sub> : d . s<sub>1</sub> . - . d | s<sub>1</sub> : - | d ll . d | d : . m | s . m : d . s<sub>1</sub> | d : m | - ll

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KEY A2. *Grave.*

## HANDEL'S "DEAD MARCH IN SAUL"

High E2 Cornet..... 1	<sup>pp</sup> m' : m'   m' : .m'   <u>m'.r'.m':f'.m'</u>   r' :   f' : <u>f'.s',l'f'</u> : .l'
*1st B2 Cornet ..... 2	m : m   m : .m   <u>m.r.m:f.m</u>   r :   f : <u>f.s,l f</u> : .l
B2 Cornet ..... 3	d : d   d : .d   <u>d.t,d:r .d</u>   t, :   r : <u>r.m,f   r</u> : .f
*2nd B2 Cornet..... 4	d : d   d : .d   <u>d.t,d:d .d</u>   t, :   r : <u>r.m,f   r</u> : .f
*1st E2 Tenor ..... V	:   : : :   :   : :   :   : :
2nd E2 Tenor ..... VI	:   : : :   :   : :   :   : :
B2 Baritone..... VII	:   m : m   m :   r : r   r :   r : r
B2 Euphonium ... VIII	:   d : d   d :   t, : t,   t, :   t, : t,
*B2 Bass or Eupho: IX with 4 pistons	:   d : d   d :   s, : s,   s, :   s, : s,
E2 Bombardon ..... X	:   d, : d,   d, :   s, : s,   s, :   s, : s,
Tenor Trombone ... XI	:   d : d   d :   t, : t,   t, :   t, : t,
Bass Trombone ... XII	:   s, : s,   s, :   s, : s,   s, :   s, : s,

1	s'.f' : m'.r'.m'f'   m' :   s' : s'   s' : -s,l'   <u>ta.ta:ta.l'   s'</u> :   s' s'.f' : m'm.r' : s'
2	s .f : m.r.m'f   m :   s : s : s : -s,l   <u>ta.ta:ta.l   s</u> :   s s.f : m'm.r : s
3	m .r : <u>d.t,d,r</u>   d :   m : m   m : -m,f   s .s : s .f   m :   m m.r : d   d .t, : m
4	m .r : <u>d.t,d,r</u>   d :   m : m   m : -m,f   s .s : s .f   m :   m m.r : d   d .t, : m
V	: :   : :   :   :   :   :   :   : :
VI	: :   : :   :   :   :   :   :   : :
VII	m .f : m .r   m : m   m : m   m : -m,f   s .s : s .f   m :   m m.r : m   m .r : m
VIII	d .r : d .t,   d : d   d : d   d : -s,f   m .m : m .f   d :   d d .t, : d   s, : s
IX	s, :   d : d   d :   d : d   d :   d : d   s, : s,   s, : s,
X	s, :   d, : d,   d, :   d, : d,   d, :   d, : d,   s, : s,   s, : s,
XI	t, :   d : d   d :   d : d   d :   d : d   s, : s,   s, : s,
XII	s, :   s, : s,   s, :   s, : s,   s, :   s, : s,   s, : s,   s, : s,

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## DEAD MARCH IN "SAUL"

1	<u>s'.f'.m':f'.m'lr'</u> :—	:		:	:		:	:		:
2	<u>s.f.m:f.m</u> lr :—	:		:	:		:	:		:
3	<u>m.r.d:r.d</u> lt, :—	:		:	:		:	:		:
4	<u>m.r.d:r.d</u> lt, :—	:		:	:		:	:		:
V	:		:	Solo. <i>pp.</i>			<u>m.r.m:f.m</u> lr :	f	:	<u>f.s,l</u> f : .l
VI	:		:	d	:	d	ld	:	d	<u>d.t,d:r.d</u> lt, : r : <u>r.m</u> f lr : .f
VII	<u>m.r.d:r.d</u> lt, :—	:		s <sub>1</sub>	:	s <sub>1</sub>	s <sub>1</sub>	:		s <sub>1</sub> :—
VIII	s <sub>1</sub> : <u>t.t</u> .d ls <sub>1</sub> :—	:		m	:	m	<u>m.r.m:f.m</u> lr : r	r	:	
IX	s <sub>1</sub> : s <sub>1</sub>   s <sub>1</sub> :—	:		d	:	d	d	:		s <sub>1</sub> : s <sub>1</sub>   s <sub>1</sub> : s <sub>1</sub>
X	s <sub>2</sub> : s <sub>2</sub>   s <sub>2</sub> :—	:		d <sub>1</sub>	:	d <sub>1</sub>	d <sub>1</sub>	:		s <sub>2</sub> : s <sub>2</sub>   s <sub>2</sub> : s <sub>2</sub>
XI	s : s   s :—	:		:	:	:	:	:		:
XII	s <sub>1</sub> : s <sub>1</sub>   s <sub>1</sub> :—	:		:	:	:	:	:		:

1	:		:	:		:	:		:
2	:		:	:		:	:		:
3	:		:	:		:	:		:
4	:		:	:		:	:		:
V	<u>s.f</u> : <u>m.r.m</u> f   m :	s	:	s		s	— <u>s.l</u> ta.ta.ta.l   s :	s	<u>s.f</u> : .m   m.r : .s
VI	<u>m.r</u> : <u>d.t,d</u> r   d :	m	:	m		m	— <u>m.f</u> s.s : s.f   m :	m	<u>m.r</u> : .d   d.t, : .m
VII	s <sub>1</sub> :   s <sub>1</sub> : s <sub>1</sub>	s <sub>1</sub>	:		s <sub>1</sub> : s <sub>1</sub>	s <sub>1</sub>	:		s <sub>1</sub> : s <sub>1</sub>   s <sub>1</sub> : s <sub>1</sub>
VIII	<u>m.f</u> : m .r   d : d	d	:		d : d	d	:		m : m   m.r : .d   d.t, : .s <sub>1</sub>
IX	s <sub>1</sub> :   d : d	d	:		d : d	d	:		d : d   s <sub>1</sub> : s <sub>1</sub>   s <sub>1</sub> : s <sub>1</sub>
X	s <sub>2</sub> :   d <sub>1</sub> : d <sub>1</sub>	d <sub>1</sub>	:		d <sub>1</sub> : d <sub>1</sub>	d <sub>1</sub>	:		d <sub>1</sub> : d <sub>1</sub>   s <sub>2</sub> : s <sub>2</sub>   s <sub>2</sub> : s <sub>2</sub>
XI	:		:	:		:	:		:
XII	:		:	:		:	:		:

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[illegible]

• When only four parts are going 2 will here, for four measures, and also in the last measure but one, play the part written for 1.

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	KEY C. t.	d. f. KEY B2.
1	f' m' r' : r' d'   d' :	:   :
2	f m r : r d   d :	:   :
3	r d : t d   d :	:   :
4	r d : t d   d :	:   :
V	t d' : d' t   d' :	SOLO. s d' : r'   m' : f m' r' d' : r' t   d' : s d' r r : r   r m f :—
VI	f m r : r f   m :	r s : t   d' : r' m' r' d' : r' t   d' : f e s e : l : t : l : l : s e : l : t : d r
VII	f m r : r f   m :	s s : s   s : s s f m : f s   m : f e s e : l : t : l : l : s e : l : t : d r
VIII	f m r : d t   d :	t m : f   m : r d m : f s   d : f e s e : l : t : l : l : s e : l : t : d r
IX	s <sub>1</sub> d : s <sub>1</sub>   d :	t m <sub>1</sub> : s <sub>1</sub>   d : t d m : f s   d : r m <sub>1</sub> : s e : l : t : l : s e :
X	s <sub>2</sub> d <sub>1</sub> : s <sub>2</sub>   d <sub>1</sub> :	t m <sub>1</sub> : s <sub>1</sub>   d : t d m <sub>1</sub> : f s   d <sub>1</sub> : r m <sub>2</sub> : s e : l : t : l : s e :
XI	f d : d t   d :	:   :
XII	s <sub>1</sub> d <sub>1</sub> : s <sub>1</sub>   d :	:   :

	KEY F. t.
1	:   : f m' : m' f' s'   m' : m' r' d' : f' m'   r' : s' : d' s' : s' f' m' r' : r' d'   d' :
2	:   : m : m f s   m : m r d : f m   r : m : s   m : s f m r : r d   d :
3	:   : d : d r m   d : d r d : t d   t : m : d   m : m f m r : r d   d :
4	:   : d : d r m   d : d r d : t d   t : d : m   d : d t d : d t   d :
V	m r d : t l l l : t m : m f s   m : s l s : s s   s s f m : s   d' : d' t d' : d' t   d' :
VI	d t l l s e : l l l l : s d : m   d : m f m r d t l s f m : m   m : s f m r : r d   d :
VII	m r d : t d   d : t m : d   m : m f m r d t l s f m : d   m : m r d : d f   m :
VIII	d t l l s e : l l l l : :   s d : d f m r d t l s f m :   m : m r d : d t   d :
IX	l <sub>1</sub> r <sub>1</sub> : m <sub>1</sub> m <sub>1</sub>   l <sub>2</sub> : :   s d : d f m r d   s <sub>1</sub> s <sub>1</sub> f m <sub>1</sub> :   m <sub>1</sub> m <sub>1</sub> r <sub>1</sub> d <sub>1</sub> : s <sub>1</sub> s <sub>1</sub>   d :
X	l <sub>1</sub> r <sub>1</sub> : m <sub>1</sub> m <sub>2</sub>   l <sub>2</sub> : :   s d <sub>1</sub> : d <sub>1</sub> f <sub>1</sub> m <sub>1</sub> r <sub>1</sub> d <sub>1</sub>   s <sub>1</sub> s <sub>1</sub> f m <sub>1</sub> :   m <sub>1</sub> m <sub>1</sub> r <sub>1</sub> d <sub>1</sub> : s <sub>1</sub> s <sub>1</sub>   d <sub>1</sub> :
XI	:   : :   s s l s : s s   s s f m :   m : m r d : d t   d :
XII	:   : :   d d f m r d   s <sub>1</sub> s <sub>1</sub> f m <sub>1</sub> :   m <sub>1</sub> m <sub>1</sub> r <sub>1</sub> d <sub>1</sub> : s <sub>1</sub> s <sub>1</sub>   d <sub>1</sub> :

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