

DRUMS

"MUSIC OF '76"

FOR TRADITIONAL
FIFE AND DRUM CORPS

*Selected, Edited and
Arranged*
by ACTON E. OSTLING
FIFES 40¢ - DRUMS 40¢



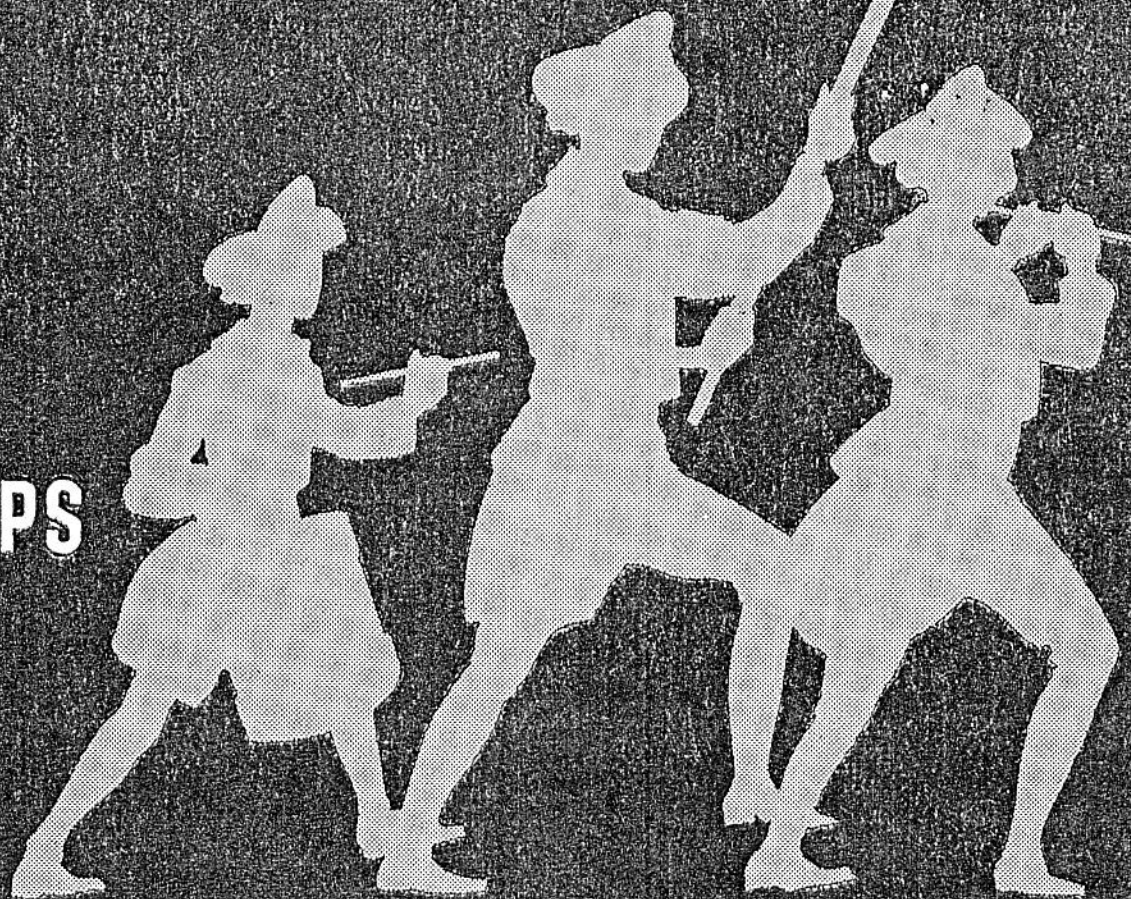
GAMBLE HINGED MUSIC CO. CHICAGO

DRUMS

MUSIC OF '76"

**FOR TRADITIONAL
FIFE AND DRUM CORPS**

*Selected, Edited and
Arranged
by ACTON FOSTLING*



PRICE

WB
\$1.50
IN U.S.A.

REMICK MUSIC CORPORATION, N. Y.

FOREWORD

During the past few years Drum and Bugle Corps have become increasingly popular, while very little interest has been shown in Fife and Drum Corps. This may be due, in part, to the fact that new music has been published for the Drum and Bugle but that there has been little satisfactory Fife and Drum Corps material available.

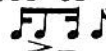
Old type Fife Corps have always been, and still are popular in the New England States. These corps play the old tunes in a way that is typical of that section of the country. With their shrill fifes, their strict rudimental playing of deep rope drums, and their bass drums, played with two solid wooden beaters -- these corps are in a class by themselves -- "The Ancients." Although this martial music appeals to both listener and performer, corps of this type have here-to-fore been confined almost entirely to one small section of the country.

This book contains music that is typical of these organizations. Some of the tunes are old, as are some of the drum beatings, but all are set down as nearly as possible in the true 'Ancient' manner as handed down by rote through several generations of corpsmen. The compiler has used this material in schools for the last four years and has found it well adapted for school use, as corps playing appeals to boys and girls of all ages -- from lower grades up through high school (to say nothing of the men who have made it a life-time hobby). Students from 'pre-band instrument' classes can easily and quickly learn the fife, and the corps offers them a definite objective. For drummers, this type of corps playing offers the finest chance for applying rudimental technic, and for drumming pleasure.

It is hoped that this material may, to some extent, spread an interest in Fife and Drum Corps, in Rudimental Drumming, and that more persons may become acquainted with, and interested in the "Music of '76."

MISCELLANEOUS REMARKS TO DRUMMERS

1

1. Good rudimentalists make a good corps. Practice rudiments.
2. The pieces are varied -- both as to style and as to technical demands.
3. Some pieces are given in two ways; the first "straight," and the second using harder beats and heavy single strokes (called "filling," "ruffing," "hand-to-hand beats," "shivers" etc.) Young corps may at first play pieces one way and add the second when technic develops sufficiently.
4. Fourteen rudiments are used in the numbers. However, sixteen of the pieces use **ONLY 4 OR FEWER** rudiments (1st way through.)
5. The Bass Drumming as given is not the "Scotch" method but is the Rudimental system as used in the East. While not as flashy to see, it is more difficult to execute and requires considerable dexterity.
6. Most bass drummers use two solid wooden beaters which they turn out on lathes. Sizes vary greatly. An example of size might be: 11 inches long with ball, either round or egg-shaped, about 2 inches in diameter. Hard felt beaters may be used.
7. The **MOST UNIQUE CHARACTERISTIC** of Ancient corps is the "heaviness" which solid two-stick bass drumming gives the organization. (Use no cymbals.)
8. Official time for Ancient corps at Eastern contests is 110 beats a minute, which allows drummers -- both bass and snare -- to play in their typical open style. Faster cadence may be used but if too fast the real character of the corps is lost.
9. Young corps, or those using faster cadence may substitute following rolls: play 5 stroke rolls for all marked 7; 9's for 11's; 13's for 15's; 17's for 19's.
10. Fingering is marked throughout to aid in more quickly developing corps that play correctly and "stick" in absolute uniformity.
11. Some bass drummers prefer to play a paradiddle when the snares have a flamacue. However, the syncopated figure  is used in this book to add weight to the distinctive accent of the flamacue. The Bass Drum sticking as marked is not given as the only way, but as one satisfactory way of beating the parts.

2 Two easy pieces for beginning drum corps. Only three rudiments are used in each.

(See note at bottom of page)

1. First Two-Four

Musical score for 'First Two-Four' in 2/4 time. The score consists of three staves. The first staff begins with a circled 'A' and a 7-measure rest. The music features a series of eighth-note patterns with various sticking marks (r, l, f, (f)) and dynamic markings (f). The second staff contains a circled 'B' and continues the rhythmic patterns. The third staff concludes the piece with a double bar line.

2. College Tune

Musical score for 'College Tune' in 2/4 time. The score consists of three staves. The first staff begins with a circled 'A' and a 7-measure rest, followed by a section labeled 'Solo for Drum Sergeant'. The second staff has a section labeled 'All play' and a circled 'B'. The third staff continues the piece. The score includes various sticking marks (r, l, f, (f)) and dynamic markings (f).

NOTE: Sticking is marked for all numbers. f = Right hand Flam. (f) = Left hand Flam.

© MCMXXXIX by REMICK MUSIC CORPORATION

3. The Army Six-Eight

3

An old drum corps 'standby' and two ways to play it.

1st time

2nd time

(A)

(B)

15

This musical score is for a drum corps piece titled 'The Army Six-Eight'. It is written in 6/8 time and consists of two main parts, A and B. Part A is the primary melody, while Part B is an alternative or 'standby' version. The score is arranged in three systems. The first system contains the first two measures of Part A and Part B. The second system contains measures 3 through 6, with measure 6 being the end of Part B. The third system contains measures 7 through 10, with measure 10 being the end of Part A. The notation includes various drum symbols (r for right drum, l for left drum), dynamics (f for forte), and articulation marks (accents, slurs). The key signature has one sharp (F#). The piece concludes with a final measure marked with a double bar line and the number 15.

4. Yankee Doodle

Two ways of beating this old favorite. The first is very easy using only three drum rudiments) and the second is more advanced.

1st time

(A)

2nd time

(B)

The score is written on a grand staff with a bass clef and a 2/4 time signature. It includes two main sections, (A) and (B), each with a '1st time' and '2nd time' variation. The notation uses various drum rudiments (r, l, f) and includes dynamic markings like 'f' and 'r'. The score is divided into measures by vertical bar lines, with repeat signs and first/second endings indicated.

5. Battle Hymn of the Republic

Second time through drums play *pp* until reaching the 2nd ending (so that the two parts in
 ① fife section may be heard.)

The musical score is written for a single melodic line in 6/8 time. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Allegretto' and the mood is 'Moderato'. The score is divided into two main sections, A and B. Section A consists of 14 measures, with the first measure marked with a circled 'A'. Section B consists of 14 measures, with the first measure marked with a circled 'B'. The score includes various musical notations such as eighth notes, sixteenth notes, and rests. There are also dynamic markings like 'p' (piano) and 'ff' (fortissimo) at the end of the piece. The score is presented in a single system with two staves.

6. Sergeant Eli

From *---* in the beginning is a solo for the Drum Sergeant and should be changed each time it is played. It gives the Sergeant a chance to show his rudimental ability and it is up to him to substitute Ad Lib. The piece may be played through any number of times. A few examples of possible substitutions are given below (a-b-c-d-e-f).

The musical score is for a piece in 2/4 time, featuring a solo section and an all-play section. The score is written for a single melodic line with a bass clef. The key signature is one sharp (F#). The tempo is marked 'Moderato'. The score includes various musical notations such as notes, rests, and fingerings. The solo section is marked with a star and the word 'Solo', and the all-play section is marked with a star and the words 'All play'. The score is divided into measures, with some measures containing multiple notes and rests. The score ends with a double bar line and a repeat sign.

7. Three Hundred Years

7

An easy but effective corps number. Drum Sergeant has solos in the B strain.

(A)

Solo for Sergeant

(B)

All play

Solo

All play

Sergeant may substitute either of the following for variety during solos.

(a)

or

(b)

Musical score for the waltz "The Merry Widow" by Franz Lehár. The score is written for a bass instrument, likely a double bass or euphonium, in 6/8 time. The key signature is one sharp (F#), indicating the key of D major or B minor. The score is divided into several measures, with some measures containing multiple staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The dynamics range from *pp* (pianissimo) to *ff* (fortissimo). The score also includes articulation marks, such as accents and slurs, and fingerings are indicated by numbers 1, 2, and 3. The score is marked with a copyright symbol (©) and the publisher's name, "M. & Co.", is visible at the bottom.

9. Olde Saybrooke

9

Drums play softly in C strain until reaching the second ending.

Corps usually play the C strain twice through with all repeats.

①

②

③

④

⑤

⑥

⑦

⑧

⑨

⑩

⑪

⑫

⑬

⑭

⑮

⑯

⑰

⑱

⑲

⑳

㉑

㉒

㉓

㉔

㉕

㉖

㉗

㉘

㉙

㉚

㉛

㉜

㉝

㉞

㉟

㊱

㊲

㊳

㊴

㊵

㊶

㊷

㊸

㊹

㊺

㊻

㊼

㊽

㊾

㊿

㋀

㋁

㋂

㋃

㋄

㋅

㋆

㋇

㋈

㋉

㋊

㋋

㋌

㋍

㋎

㋏

㋐

㋑

㋒

㋓

㋔

㋕

㋖

㋗

㋘

㋙

㋚

㋛

㋜

㋝

㋞

㋟

㋠

㋡

㋢

㋣

㋤

㋥

㋦

㋧

㋨

㋩

㋪

㋫

㋬

㋭

㋮

㋯

㋰

㋱

㋲

㋳

㋴

㋵

㋶

㋷

㋸

㋹

㋺

㋻

㋼

㋽

㋾

㋿

㌀

㌁

㌂

㌃

㌄

㌅

㌆

㌇

㌈

㌉

㌊

㌋

㌌

㌍

㌎

㌏

㌐

㌑

㌒

㌓

㌔

㌕

㌖

㌗

㌘

㌙

㌚

㌛

㌜

㌝

㌞

㌟

㌠

㌡

㌢

㌣

㌤

㌥

㌦

㌧

㌨

㌩

㌪

㌫

㌬

㌭

㌮

㌯

㌰

㌱

㌲

㌳

㌴

㌵

㌶

㌷

㌸

㌹

㌺

㌻

㌼

㌽

㌾

㌿

㍀

㍁

㍂

㍃

㍄

㍅

㍆

㍇

㍈

㍉

㍊

㍋

㍌

㍍

㍎

㍏

㍐

㍑

㍒

㍓

㍔

㍕

㍖

㍗

㍘

㍙

㍚

㍛

㍜

㍝

㍞

㍟

㍠

㍡

㍢

㍣

㍤

㍥

㍦

㍧

㍨

㍩

㍪

㍫

㍬

㍭

㍮

㍯

㍰

㍱

㍲

㍳

㍴

㍵

㍶

㍷

㍸

㍹

㍺

㍻

㍼

㍽

㍾

㍿

㏀

㏁

㏂

㏃

㏄

㏅

㏆

㏇

㏈

㏉

㏊

㏋

㏌

㏍

㏎

㏏

㏐

㏑

㏒

㏓

㏔

㏕

㏖

㏗

㏘

㏙

㏚

㏛

㏜

㏝

㏞

㏟

㏠

㏡

㏢

㏣

㏤

㏥

㏦

㏧

㏨

㏩

㏪

㏫

㏬

㏭

㏮

㏯

㏰

㏱

㏲

㏳

㏴

㏵

㏶

㏷

㏸

㏹

㏺

㏻

㏼

㏽

㏾

㏿

㐀

㐁

㐂

㐃

㐄

㐅

㐆

㐇

㐈

㐉

㐊

㐋

㐌

㐍

㐎

㐏

㐐

㐑

㐒

㐓

㐔

㐕

㐖

㐗

㐘

㐙

㐚

㐛

㐜

㐝

㐞

㐟

㐠

㐡

㐢

㐣

㐤

㐥

㐦

㐧

㐨

㐩

㐪

㐫

㐬

㐭

㐮

㐯

㐰

㐱

㐲

㐳

㐴

㐵

㐶

㐷

㐸

㐹

㐺

㐻

㐼

㐽

㐾

㐿

㑀

㑁

㑂

㑃

㑄

㑅

㑆

㑇

㑈

㑉

㑊

㑋

㑌

㑍

㑎

㑏

㑐

㑑

㑒

㑓

㑔

㑕

㑖

㑗

㑘

㑙

㑚

㑛

㑜

㑝

㑞

㑟

㑠

㑡

㑢

㑣

㑤

㑥

㑦

㑧

㑨

㑩

㑪

㑫

㑬

㑭

㑮

㑯

㑰

㑱

㑲

㑳

㑴

㑵

㑶

㑷

㑸

㑹

㑺

㑻

㑼

㑽

㑾

㑿

㒀

㒁

㒂

㒃

㒄

㒅

㒆

㒇

㒈

㒉

㒊

㒋

㒌

㒍

㒎

㒏

㒐

㒑

㒒

㒓

㒔

㒕

㒖

㒗

㒘

㒙

㒚

㒛

㒜

㒝

㒞

㒟

㒠

㒡

㒢

㒣

㒤

㒥

㒦

㒧

㒨

㒩

㒪

㒫

㒬

㒭

㒮

㒯

㒰

㒱

㒲

㒳

㒴

㒵

㒶

㒷

㒸

㒹

㒺

㒻

㒼

㒽

㒾

㒿

㓀

㓁

㓂

㓃

㓄

㓅

㓆

㓇

㓈

㓉

㓊

㓋

㓌

㓍

㓎

㓏

㓐

㓑

㓒

㓓

㓔

㓕

㓖

㓗

㓘

㓙

㓚

㓛

㓜

㓝

㓞

㓟

㓠

㓡

㓢

㓣

㓤

㓥

㓦

㓧

㓨

㓩

㓪

㓫

㓬

㓭

㓮

㓯

㓰

㓱

㓲

㓳

㓴

㓵

㓶

㓷

㓸

㓹

㓺

㓻

㓼

㓽

㓾

㓿

㔀

㔁

㔂

㔃

㔄

㔅

㔆

㔇

㔈

㔉

㔊

㔋

㔌

㔍

㔎

㔏

㔐

㔑

㔒

㔓

㔔

㔕

㔖

㔗

㔘

㔙

㔚

㔛

㔜

㔝

㔞

㔟

㔠

㔡

㔢

㔣

㔤

㔥

㔦

㔧

㔨

㔩

㔪

㔫

㔬

㔭

㔮

㔯

㔰

㔱

㔲

㔳

㔴

㔵

㔶

㔷

㔸

㔹

㔺

㔻

㔼

㔽

㔾

㔿

㕀

㕁

㕂

㕃

㕄

㕅

㕆

㕇

㕈

㕉

㕊

㕋

㕌

㕍

㕎

㕏

㕐

㕑

㕒

㕓

㕔

㕕

㕖

㕗

㕘

㕙

㕚

㕛

㕜

㕝

㕞

㕟

㕠

㕡

㕢

㕣

㕤

㕥

㕦

㕧

㕨

㕩

㕪

㕫

㕬

㕭

㕮

㕯

㕰

㕱

㕲

㕳

㕴

㕵

㕶

㕷

㕸

㕹

㕺

㕻

㕼

㕽

㕾

㕿

㖀

㖁

㖂

㖃

㖄

㖅

㖆

㖇

㖈

㖉

㖊

㖋

㖌

㖍

㖎

㖏

㖐

㖑

㖒

㖓

㖔

㖕

㖖

㖗

㖘

㖙

㖚

㖛

㖜

㖝

㖞

㖟

㖠

㖡

㖢

㖣

㖤

㖥

㖦

㖧

㖨

㖩

㖪

㖫

㖬

㖭

㖮

㖯

㖰

㖱

㖲

㖳

㖴

㖵

㖶

㖷

㖸

㖹

㖺

㖻

㖼

㖽

㖾

㖿

㗀

㗁

㗂

㗃

㗄

㗅

㗆

㗇

㗈

㗉

㗊

㗋

㗌

㗍

㗎

㗏

㗐

㗑

㗒

㗓

㗔

㗕

㗖

㗗

㗘

㗙

㗚

㗛

㗜

㗝

㗞

㗟

㗠

㗡

㗢

㗣

㗤

㗥

㗦

㗧

㗨

㗩

㗪

㗫

㗬

㗭

㗮

㗯

㗰

㗱

㗲

㗳

㗴

㗵

㗶

㗷

㗸

㗹

㗺

㗻

㗼

㗽

㗾

㗿

㘀

㘁

㘂

㘃

㘄

㘅

㘆

㘇

㘈

㘉

㘊

㘋

㘌

㘍

㘎

㘏

㘐

㘑

㘒

㘓

㘔

㘕

㘖

㘗

㘘

㘙

㘚

㘛

㘜

㘝

㘞

㘟

㘠

㘡

㘢

㘣

㘤

㘥

㘦

㘧

㘨

㘩

㘪

㘫

㘬

㘭

㘮

㘯

㘰

㘱

㘲

㘳

㘴

㘵

㘶

㘷

㘸

㘹

㘺

㘻

㘼

㘽

㘾

㘿

㙀

㙁

㙂

㙃

㙄

㙅

㙆

㙇

㙈

㙉

㙊

㙋

㙌

㙍

㙎

㙏

㙐

㙑

㙒

㙓

㙔

㙕

㙖

㙗

㙘

㙙

㙚

㙛

㙜

㙝

㙞

㙟

㙠

㙡

㙢

㙣

㙤

㙥

㙦

㙧

㙨

㙩

㙪

㙫

㙬

㙭

㙮

㙯

㙰

㙱

㙲

㙳

㙴

㙵

㙶

㙷

㙸

㙹

㙺

㙻

㙼

㙽

㙾

㙿

㚀

㚁

㚂

㚃

㚄

㚅

㚆

㚇

㚈

㚉

㚊

㚋

㚌

㚍

㚎

㚏

㚐

㚑

㚒

㚓

㚔

㚕

㚖

㚗

㚘

㚙

㚚

㚛

㚜

㚝

㚞

㚟

㚠

㚡

㚢

㚣

㚤

㚥

㚦

㚧

㚨

㚩

㚪

㚫

㚬

㚭

㚮

㚯

㚰

㚱

㚲

㚳

㚴

㚵

㚶

㚷

㚸

㚹

㚺

㚻

㚼

㚽

㚾

㚿

㞀

㞁

㞂

㞃

㞄

㞅

㞆

㞇

㞈

㞉

㞊

㞋

㞌

㞍

㞎

㞏

㞐

㞑

㞒

㞓

㞔

㞕

㞖

㞗

㞘

㞙

㞚

㞛

㞜

㞝

㞞

㞟

㞠

㞡

㞢

㞣

㞤

㞥

㞦

㞧

㞨

㞩

㞪

㞫

㞬

㞭

㞮

㞯

㞰

㞱

㞲

㞳

㞴

㞵

㞶

㞷

㞸

㞹

㞺

㞻

㞼

㞽

㞾

㞿

㟀

㟁

㟂

㟃

㟄

㟅

㟆

㟇

㟈

㟉

㟊

㟋

㟌

㟍

㟎

㟏

㟐

㟑

㟒

㟓

㟔

㟕

㟖

㟗

㟘

㟙

㟚

㟛

㟜

㟝

㟞

㟟

㟠

㟡

㟢

㟣

㟤

㟥

㟦

㟧

㟨

㟩

㟪

㟫

㟬

㟭

㟮

㟯

㟰

㟱

㟲

㟳

㟴

㟵

㟶

㟷

㟸

㟹

㟺

㟻

㟼

㟽

㟾

㟿

㠀

㠁

㠂

㠃

㠄

㠅

㠆

㠇

㠈

㠉

㠊

㠋

㠌

㠍

㠎

㠏

㠐

㠑

㠒

㠓

㠔

㠕

㠖

㠗

㠘

㠙

㠚

㠛

㠜

㠝

㠞

㠟

㠠

㠡

㠢

㠣

㠤

㠥

㠦

㠧

㠨

㠩

㠪

㠫

㠬

㠭

㠮

㠯

㠰

㠱

㠲

㠳

㠴

㠵

㠶

㠷

㠸

㠹

㠺

㠻

㠼

㠽

㠾

㠿

㡀

㡁

㡂

㡃

㡄

㡅

㡆

㡇

㡈

㡉

㡊

㡋

㡌

㡍

㡎

㡏

㡐

㡑

㡒

㡓

㡔

㡕

㡖

㡗

㡘

㡙

㡚

㡛

㡜

㡝

㡞

㡟

㡠

㡡

㡢

㡣

㡤

㡥

㡦

㡧

㡨

㡩

㡪

㡫

㡬

㡭

㡮

㡯

㡰

㡱

㡲

㡳

㡴

㡵

㡶

㡷

㡸

㡹

㡺

㡻

㡼

㡽

㡾

㡿

㢀

㢁

㢂

㢃

㢄

㢅

㢆

㢇

㢈

㢉

㢊

㢋

㢌

㢍

㢎

㢏

㢐

㢑

㢒

㢓

㢔

㢕

㢖

㢗

㢘

㢙

㢚

㢛

㢜

㢝

㢞

㢟

㢠

㢡

㢢

㢣

㢤

㢥

㢦

㢧

㢨

㢩

㢪

㢫

㢬

㢭

㢮

㢯

㢰

㢱

㢲

㢳

㢴

㢵

㢶

㢷

㢸

㢹

㢺

㢻

㢼

㢽

㢾

㢿

㣀

㣁

㣂

㣃

㣄

㣅

㣆

㣇

㣈

㣉

㣊

㣋

㣌

㣍

㣎

㣏

㣐

㣑

㣒

㣓

㣔

㣕

㣖

㣗

㣘

㣙

㣚

㣛

㣜

㣝

㣞

㣟

㣠

㣡

㣢

㣣

㣤

㣥

㣦

㣧

㣨

㣩

㣪

㣫

㣬

㣭

㣮

㣯

㣰

㣱

㣲

㣳

㣴

㣵

㣶

㣷

㣸

㣹

㣺

㣻

㣼

㣽

㣾

㣿

㤀

㤁

㤂

㤃

㤄

㤅

㤆

㤇

㤈

㤉

㤊

㤋

㤌

㤍

㤎

㤏

㤐

㤑

㤒

㤓

㤔

㤕

㤖

㤗

㤘

㤙

㤚

㤛

㤜

㤝

㤞

㤟

㤠

㤡

㤢

㤣

㤤

㤥

㤦

㤧

㤨

㤩

㤪

㤫

㤬

㤭

㤮

㤯

㤰

㤱

㤲

㤳

㤴

㤵

㤶

㤷

㤸

㤹

㤺

㤻

㤼

㤽

㤾

㤿

㥀

㥁

㥂

㥃

㥄

㥅

㥆

㥇

㥈

㥉

㥊

㥋

㥌

㥍

㥎

㥏

㥐

㥑

㥒

㥓

㥔

㥕

㥖

㥗

㥘

㥙

㥚

㥛

㥜

㥝

㥞

㥟

㥠

㥡

㥢

㥣

㥤

㥥

㥦

㥧

㥨

㥩

㥪

㥫

㥬

㥭

㥮

㥯

㥰

㥱

㥲

㥳

㥴

㥵

㥶

10. Sherman's March

Most "afterbeat" strains in corps music are played softly. However, the B strain of this piece should be played loud. See that bass drums do not drag in this B part. The 10th measure of strain B is slightly "tricky".

The musical score for Sherman's March is presented in two systems, each containing four staves. The first system (measures 1-10) is marked with a circled 'A' and the second system (measures 11-20) is marked with a circled 'B'. The music is written in 2/4 time and features a single melodic line with a bass line indicated by 'r' and 'l' for right and left hand. The score includes various musical notations such as eighth notes, sixteenth notes, and rests, along with dynamic markings like 'f' (forte) and 'fz' (forzando). The key signature is one sharp (F#). The 10th measure of strain B is noted as being slightly "tricky".

11. The Girl I Left Behind Me

11

A "flash" drum beating. See explanation below.
Play EACH line FOUR times through.

The image shows four staves of musical notation, each representing a different drumming technique. The notation is written on a single staff line with a bass clef and a 2/4 time signature. The staves are labeled with circled letters A, B, C, and D. The notation includes various symbols such as '7', 'f', 'r', 'l', and '1' which correspond to the explanations provided below. The staves are arranged vertically, with A at the top and D at the bottom.

Notes in space above staff to be played as follows:



- A. In ④ Strain: Six stick beats, played as follows: Heads - Butts - Heads - Butts - Heads - Heads
- B. In ④ Strain: Sweep right stick over hooks along counter hoop. 1st time L to R.
2nd time R to L.
- C. In ④ Strain: Rest left stick on counterhoop with tip on center of drum head.
Play on left stick with the right stick.
- D. In ④ Strain: Notes with dots underneath - play on rim.
Notes with crosses underneath - play stick beats.

12. Noah's Ark

Another "novel" drum beating. See explanation below.

Ⓐ Strain: On notes marked \times reach across drum and strike rim on opposite side.

On notes marked $\downarrow \times \downarrow$ play stick beats as follows: Heads - Butts - Heads

Ⓑ Strain: On notes above staff sweep over hooks on counterhoop with right stick, from Left to Right.

Note: For change, have drummers stand in a circle, about one yard apart.

Notes marked \times play as follows: Each drummer holds LEFT stick out toward the man on his left. At same time, he plays with his RIGHT stick on the LEFT stick of the man to his right. The rest of the piece is played as described above.

13. Kingdom Coming

The first two strains (A and B) are to be played on drum rims by snare drum. An open 5 stroke roll (r-r-l-l-R) may be substituted for each 7 stroke roll in these strains. Both Snare and Bass drums should play the first two notes of the C strain *fff* as a 'surprise' change from the rim playing.

The musical score is divided into three main sections: (A) On Rim, (B) On Rim, and (C) On Drum. Section (A) and (B) are in 2/4 time and feature a bass line with eighth and sixteenth notes, often beamed together in groups of seven. Section (C) is also in 2/4 time but includes a complex drum part with various rhythms and accents, as well as a bass line with eighth and sixteenth notes. The score includes dynamic markings such as *mf*, *f*, and *fff*, and articulation marks like accents and slurs. The key signature is one flat (B-flat major or D minor).

14. The Fifer's Delight

Double paradiddles may be substituted in 7th measure of each strain, 2nd way.

1st time

2nd time

(A)

(B)

15

15

The musical score is written for a single melodic line on a single staff. It is in 6/8 time, indicated by the '6' over the '8' in the time signature. The key signature has one sharp (F#), indicating the key of D major or B minor. The score is divided into two main sections, (A) and (B), separated by a repeat sign. Section (A) consists of two strains, each with a first and second time variation. The first strain is 8 measures long, and the second strain is 8 measures long. Section (B) consists of two strains, each with a first and second time variation. The first strain is 8 measures long, and the second strain is 8 measures long. The score includes various musical notations such as notes, rests, and fingerings. The first time variations are marked with a '7' above the first measure, and the second time variations are marked with a '7' above the first measure. The score also includes a '15' above the first measure of the second strain in section (B). The score is written in a clear, legible style, with notes and rests clearly defined. The fingerings are indicated by numbers 1, 2, 3, 4, 5, and 6, and the rests are indicated by a vertical line with a horizontal bar.

15. Golden Slippers

15

Snare drums: hold left stick high after playing first flam in first ending of B strain; play the three eighth notes with light right taps and remain in position for LEFT flam after repeat.

1st time

2nd time

(A)

(B)

15

15

15

15

1

2

p

p

16. Willie Weaver

A very old drum corps tune. This beating uses nine drum rudiments. The 4 ruffs after (B) are not shown from hand to hand; the desired effect is obtained by playing one way, open, and with hard right hand accents.

The musical score for "Willie Weaver" is written for a drum corps and consists of three systems of staves. The first system includes a "1st time" and a "2nd time" section, both in 2/4 time. The notation uses various drum rudiments indicated by letters (r, f, i, v, y, a) and numbers (1, 3, 7, 15). The score is divided into sections labeled (A) and (B). Section (A) covers the first two systems, and section (B) covers the third system. The notation includes many accents, slurs, and specific rhythmic markings to guide the drummer. The final part of the score shows a series of ruffs (flourishes) that are not shown from hand to hand, as noted in the text.

17. Old Dan Tucker

17

As used in competition by Junior Champions of New York State. An excellent contest number as it employs ten of the drum rudiments.

1st time

2nd time

(A)

(B)

The musical score for 'Old Dan Tucker' is presented in two systems, each with two staves. The first staff of each system contains musical notation with a key signature of one sharp (F#) and a 2/4 time signature. The second staff contains drum rudiments, which are letters and numbers indicating specific drumming techniques. The score is divided into two main sections, labeled (A) and (B). Section (A) consists of the first two staves, and Section (B) consists of the next two staves. The score includes various drum rudiments such as 'r' (right), 'l' (left), 'f' (flourish), 'v' (vibrato), '1' (single), '3' (triple), '7' (seventh), '11' (eleventh), and '13' (thirteenth). The score also includes musical notation with notes, rests, and dynamic markings like 'f' (forte) and 'p' (piano). The score is written for a single player who can perform both the musical and drum parts simultaneously.

18. Grandfather's Clock

A great favorite with Ancient drum corps. Be sure there is no dragging in the last strain by either the snare or the bass drums. Make all bass drum solos clean and solid.

1st time

2nd time

(A)

(B)

(C)

19. The Towne Green

19

"Fill" this up the second time through by substituting the examples shown at bottom of page. (No. I between each w --- x; No. II between each y --- z)

The main musical score is written in bass clef with a 6/8 time signature. It consists of five staves of music. The notation includes various rhythmic values (eighth, sixteenth, and thirty-second notes), rests, and dynamic markings such as *f* (forte) and *z* (zest). Fingerings are indicated by numbers 1, 2, 3, 4, and 5. The score is divided into two main sections by a double bar line. The first section ends with a measure marked 'x'. The second section begins with a measure marked 'y' and ends with a measure marked 'z'. There are also measures marked 'w' and 'z' within the second section.

Example I shows a substitution for the section between 'w' and 'x'. It features a sequence of eighth notes with a '7' above the first measure, indicating a specific rhythmic pattern. The notation is enclosed in a dashed box with 'w' at the beginning and 'x' at the end.

Example II shows a substitution for the section between 'y' and 'z'. It features a sequence of eighth notes with a '7' above the first measure, indicating a specific rhythmic pattern. The notation is enclosed in a dashed box with 'y' at the beginning and 'z' at the end.

20. Paddy O'Toole

Keep tempo even in the C strain. Snare Drummers are inclined to rush.

The musical score for "Paddy O'Toole" is presented in three strains, each with a key signature of one sharp (F#) and a 6/8 time signature. The notation includes both melodic lines and drum parts, with various musical symbols such as notes, rests, and dynamic markings.

Strain A: The first strain, marked with a circled 'A', consists of two staves. The top staff features a melodic line with eighth and sixteenth notes, often beamed in groups of seven. The bottom staff shows the drum part with 'r' for snare and 'l' for bass drum. Dynamic markings include '(f)' for fortissimo.

Strain B: The second strain, marked with a circled 'B', also consists of two staves. It includes a repeat sign at the beginning and a first ending bracket labeled '15'. The notation continues with similar melodic and drum patterns.

Strain C: The third strain, marked with a circled 'C', consists of two staves. It begins with a repeat sign and includes various musical notations, including rests and dynamic markings like '(f)'. The drum part continues with 'r' and 'l' notation.

21. Mocking Bird

For "straight" corps number, repeat the B-1 strain (omit B-2)

For novelty number, play through as written.

The musical score for 'Mocking Bird' is written for a single melodic line in 2/4 time. It consists of several strains, each with a key signature of one sharp (F#) and a common time signature of 2/4. The score includes various musical notations such as eighth and sixteenth notes, rests, and dynamic markings like *f* (forte). Fingerings are indicated by numbers 1-5. The strains are labeled as follows:

- (A)**: The first strain, starting with a circled 'A'.
- (B-1)**: The second strain, labeled 'Chorus (B-1)'.
- (B-2)**: The third strain, labeled '(B-2)'.
- On drum**: A section of the score where the melody is played on a drum, indicated by 'x' marks on the notes.

At the bottom of the page, there is a legend for the drum notation:

◊ = Hit rim with right stick. x = Hit left stick with the right.

22. Irish Reel

22. Irish Reel

①

②

③

④

⑤

⑥

⑦

⑧

⑨

⑩

⑪

⑫

⑬

⑭

⑮

⑯

⑰

⑱

⑲

⑳

㉑

㉒

㉓

㉔

㉕

㉖

㉗

㉘

㉙

㉚

㉛

㉜

㉝

㉞

㉟

㊱

㊲

㊳

㊴

㊵

㊶

㊷

㊸

㊹

㊺

㊻

㊼

㊽

㊾

㊿

㏀

㏁

㏂

㏃

㏄

㏅

㏆

㏇

㏈

㏉

㏊

㏋

㏌

㏍

㏎

㏏

㏐

㏑

㏒

㏓

㏔

㏕

㏖

㏗

㏘

㏙

㏚

㏛

㏜

㏝

㏞

㏟

㏠

㏡

㏢

㏣

㏤

㏥

㏦

㏧

㏨

㏩

㏪

㏫

㏬

㏭

㏮

㏯

㏰

㏱

㏲

㏳

㏴

㏵

㏶

㏷

㏸

㏹

㏺

㏻

㏼

㏽

㏾

㏿

㐀

㐁

㐂

㐃

㐄

㐅

㐆

㐇

㐈

㐉

㐊

㐋

㐌

㐍

㐎

㐏

㐐

㐑

㐒

㐓

㐔

㐕

㐖

㐗

㐘

㐙

㐚

㐛

㐜

㐝

㐞

㐟

㐠

㐡

㐢

㐣

㐤

㐥

㐦

㐧

㐨

㐩

㐪

㐫

㐬

㐭

㐮

㐯

㐰

㐱

㐲

㐳

㐴

㐵

㐶

㐷

㐸

㐹

㐺

㐻

㐼

㐽

㐾

㐿

㑀

㑁

㑂

㑃

㑄

㑅

㑆

㑇

㑈

㑉

㑊

㑋

㑌

㑍

㑎

㑏

㑐

㑑

㑒

㑓

㑔

㑕

㑖

㑗

㑘

㑙

㑚

㑛

㑜

㑝

㑞

㑟

㑠

㑡

㑢

㑣

㑤

㑥

㑦

㑧

㑨

㑩

㑪

㑫

㑬

㑭

㑮

㑯

㑰

㑱

㑲

㑳

㑴

㑵

㑶

㑷

㑸

㑹

㑺

㑻

㑼

㑽

㑾

㑿

㒀

㒁

㒂

㒃

㒄

㒅

㒆

㒇

㒈

㒉

㒊

㒋

㒌

㒍

㒎

㒏

㒐

㒑

㒒

㒓

㒔

㒕

㒖

㒗

㒘

㒙

㒚

㒛

㒜

㒝

㒞

㒟

㒠

㒡

㒢

㒣

㒤

㒥

㒦

㒧

㒨

㒩

㒪

㒫

㒬

㒭

㒮

㒯

㒰

㒱

㒲

㒳

㒴

㒵

㒶

㒷

㒸

㒹

㒺

㒻

㒼

㒽

㒾

㒿

㓀

㓁

㓂

㓃

㓄

㓅

㓆

㓇

㓈

㓉

㓊

㓋

㓌

㓍

㓎

㓏

㓐

㓑

㓒

㓓

㓔

㓕

㓖

㓗

㓘

㓙

㓚

㓛

㓜

㓝

㓞

㓟

㓠

㓡

㓢

㓣

㓤

㓥

㓦

㓧

㓨

㓩

㓪

㓫

㓬

㓭

㓮

㓯

㓰

㓱

㓲

㓳

㓴

㓵

㓶

㓷

㓸

㓹

㓺

㓻

㓼

㓽

㓾

㓿

㔀

㔁

㔂

㔃

㔄

㔅

㔆

㔇

㔈

㔉

㔊

㔋

㔌

㔍

㔎

㔏

㔐

㔑

㔒

㔓

㔔

㔕

㔖

㔗

㔘

㔙

㔚

㔛

㔜

㔝

㔞

㔟

㔠

㔡

㔢

㔣

㔤

㔥

㔦

㔧

㔨

㔩

㔪

㔫

㔬

㔭

㔮

㔯

㔰

㔱

㔲

㔳

㔴

㔵

㔶

㔷

㔸

㔹

㔺

㔻

㔼

㔽

㔾

㔿

㕀

㕁

㕂

㕃

㕄

㕅

㕆

㕇

㕈

㕉

㕊

㕋

㕌

㕍

㕎

㕏

㕐

㕑

㕒

㕓

㕔

㕕

㕖

㕗

㕘

㕙

㕚

㕛

㕜

㕝

㕞

㕟

㕠

㕡

㕢

㕣

㕤

㕥

㕦

㕧

㕨

㕩

㕪

㕫

㕬

㕭

㕮

㕯

㕰

㕱

㕲

㕳

㕴

㕵

㕶

㕷

㕸

㕹

㕺

㕻

㕼

㕽

㕾

㕿

㖀

㖁

㖂

㖃

㖄

㖅

㖆

㖇

㖈

㖉

㖊

㖋

㖌

㖍

㖎

㖏

㖐

㖑

㖒

㖓

㖔

㖕

㖖

㖗

㖘

㖙

㖚

㖛

㖜

㖝

㖞

㖟

㖠

㖡

㖢

㖣

㖤

㖥

㖦

㖧

㖨

㖩

㖪

㖫

㖬

㖭

㖮

㖯

㖰

㖱

㖲

㖳

㖴

㖵

㖶

㖷

㖸

㖹

㖺

㖻

㖼

㖽

㖾

㖿

㗀

㗁

㗂

㗃

㗄

㗅

㗆

㗇

㗈

㗉

㗊

㗋

㗌

㗍

㗎

㗏

㗐

㗑

㗒

㗓

㗔

㗕

㗖

㗗

㗘

㗙

㗚

㗛

㗜

㗝

㗞

㗟

㗠

㗡

㗢

㗣

㗤

㗥

㗦

㗧

㗨

㗩

㗪

㗫

㗬

㗭

㗮

㗯

㗰

㗱

㗲

㗳

㗴

㗵

㗶

㗷

㗸

㗹

㗺

㗻

㗼

㗽

㗾

㗿

㘀

㘁

㘂

㘃

㘄

㘅

㘆

㘇

㘈

㘉

㘊

㘋

㘌

㘍

㘎

㘏

㘐

㘑

㘒

㘓

㘔

㘕

㘖

㘗

㘘

㘙

㘚

㘛

㘜

㘝

㘞

㘟

㘠

㘡

㘢

㘣

㘤

㘥

㘦

㘧

㘨

㘩

㘪

㘫

㘬

㘭

㘮

㘯

㘰

㘱

㘲

㘳

㘴

㘵

㘶

㘷

㘸

㘹

㘺

㘻

㘼

㘽

㘾

㘿

㙀

㙁

㙂

㙃

㙄

㙅

㙆

㙇

㙈

㙉

㙊

㙋

㙌

㙍

㙎

㙏

㙐

㙑

㙒

㙓

㙔

㙕

㙖

㙗

㙘

㙙

㙚

㙛

㙜

㙝

㙞

㙟

㙠

㙡

㙢

㙣

㙤

㙥

㙦

㙧

㙨

㙩

㙪

㙫

㙬

㙭

㙮

㙯

㙰

㙱

㙲

㙳

㙴

㙵

㙶

㙷

㙸

㙹

㙺

㙻

㙼

㙽

㙾

㙿

㚀

㚁

㚂

㚃

㚄

㚅

㚆

㚇

㚈

㚉

㚊

㚋

㚌

㚍

㚎

㚏

㚐

㚑

㚒

㚓

㚔

㚕

㚖

㚗

㚘

㚙

㚚

㚛

㚜

㚝

㚞

㚟

㚠

㚡

㚢

㚣

㚤

㚥

㚦

㚧

㚨

㚩

㚪

㚫

㚬

㚭

㚮

㚯

㚰

㚱

㚲

㚳

㚴

㚵

㚶

㚷

㚸

㚹

㚺

㚻

㚼

㚽

㚾

㚿

㞀

㞁

㞂

㞃

㞄

㞅

㞆

㞇

㞈

㞉

㞊

㞋

㞌

㞍

㞎

㞏

㞐

㞑

㞒

㞓

㞔

㞕

㞖

㞗

㞘

㞙

㞚

㞛

㞜

㞝

㞞

㞟

㞠

㞡

㞢

㞣

㞤

㞥

㞦

㞧

㞨

㞩

㞪

㞫

㞬

㞭

㞮

㞯

㞰

㞱

㞲

㞳

㞴

㞵

㞶

㞷

㞸

㞹

㞺

㞻

㞼

㞽

㞾

㞿

㟀

㟁

㟂

㟃

㟄

㟅

㟆

㟇

㟈

㟉

㟊

㟋

㟌

㟍

㟎

㟏

㟐

㟑

㟒

㟓

㟔

㟕

㟖

㟗

㟘

㟙

㟚

㟛

㟜

㟝

㟞

㟟

㟠

㟡

㟢

㟣

㟤

㟥

㟦

㟧

㟨

㟩

㟪

㟫

㟬

㟭

㟮

㟯

㟰

㟱

㟲

㟳

㟴

㟵

㟶

㟷

㟸

㟹

㟺

㟻

㟼

㟽

㟾

㟿

㠀

㠁

㠂

㠃

㠄

㠅

㠆

㠇

㠈

㠉

㠊

㠋

㠌

㠍

㠎

㠏

㠐

㠑

㠒

㠓

㠔

㠕

㠖

㠗

㠘

㠙

㠚

㠛

㠜

㠝

㠞

㠟

㠠

㠡

㠢

㠣

㠤

㠥

㠦

㠧

㠨

㠩

㠪

㠫

㠬

㠭

㠮

㠯

㠰

㠱

㠲

㠳

㠴

㠵

㠶

㠷

㠸

㠹

㠺

㠻

㠼

㠽

㠾

㠿

㡀

㡁

㡂

㡃

㡄

㡅

㡆

㡇

㡈

㡉

㡊

㡋

㡌

㡍

㡎

㡏

㡐

㡑

㡒

㡓

㡔

㡕

㡖

㡗

㡘

㡙

㡚

㡛

㡜

㡝

㡞

㡟

㡠

㡡

㡢

㡣

㡤

㡥

㡦

㡧

㡨

㡩

㡪

㡫

㡬

㡭

㡮

㡯

㡰

㡱

㡲

㡳

㡴

㡵

㡶

㡷

㡸

㡹

㡺

㡻

㡼

㡽

㡾

㡿

㢀

㢁

㢂

㢃

㢄

㢅

㢆

㢇

㢈

㢉

㢊

㢋

㢌

㢍

㢎

㢏

㢐

㢑

㢒

㢓

㢔

㢕

㢖

㢗

㢘

㢙

㢚

㢛

㢜

㢝

㢞

㢟

㢠

㢡

㢢

㢣

㢤

㢥

㢦

㢧

㢨

㢩

㢪

㢫

㢬

㢭

㢮

㢯

㢰

㢱

㢲

㢳

㢴

㢵

㢶

㢷

㢸

㢹

㢺

㢻

㢼

㢽

㢾

㢿

㣀

㣁

㣂

㣃

㣄

㣅

㣆

㣇

㣈

㣉

㣊

㣋

㣌

㣍

㣎

㣏

㣐

㣑

㣒

㣓

㣔

㣕

㣖

㣗

㣘

㣙

㣚

㣛

㣜

㣝

㣞

㣟

㣠

㣡

㣢

㣣

㣤

㣥

㣦

㣧

㣨

㣩

㣪

㣫

㣬

㣭

㣮

㣯

㣰

㣱

㣲

㣳

㣴

㣵

㣶

㣷

㣸

㣹

㣺

㣻

㣼

㣽

㣾

㣿

㤀

㤁

㤂

㤃

㤄

㤅

㤆

㤇

㤈

㤉

㤊

㤋

㤌

㤍

㤎

㤏

㤐

㤑

㤒

㤓

㤔

㤕

㤖

㤗

㤘

㤙

㤚

㤛

㤜

㤝

㤞

㤟

㤠

㤡

㤢

㤣

㤤

㤥

㤦

㤧

㤨

㤩

㤪

㤫

㤬

㤭

㤮

㤯

㤰

㤱

㤲

㤳

㤴

㤵

㤶

㤷

㤸

㤹

㤺

㤻

㤼

㤽

㤾

㤿

㥀

㥁

㥂

㥃

㥄

㥅

㥆

㥇

㥈

㥉

㥊

㥋

㥌

㥍

㥎

㥏

㥐

㥑

㥒

㥓

㥔

㥕

㥖

㥗

㥘

㥙

㥚

㥛

㥜

㥝

㥞

㥟

㥠

㥡

㥢

㥣

㥤

㥥

㥦

㥧

㥨

㥩

㥪

㥫

㥬

㥭

㥮

㥯

㥰

㥱

㥲

㥳

㥴

㥵

㥶

㥷

㥸

㥹

㥺

㥻

㥼

㥽

㥾

㥿

㦀

㦁

㦂

㦃

㦄

㦅

㦆

㦇

㦈

㦉

㦊

㦋

㦌

㦍

㦎

㦏

㦐

㦑

㦒

㦓

㦔

㦕

㦖

㦗

㦘

㦙

㦚

㦛

㦜

㦝

㦞

㦟

㦠

㦡

㦢

㦣

㦤

㦥

㦦

㦧

㦨

㦩

㦪

㦫

㦬

㦭

㦮

㦯

㦰

㦱

㦲

㦳

㦴

㦵

㦶

㦷

㦸

㦹

㦺

㦻

㦼

㦽

㦾

㦿

㧀

㧁

㧂

㧃

㧄

㧅

㧆

㧇

㧈

㧉

㧊

㧋

㧌

㧍

㧎

㧏

㧐

㧑

㧒

㧓

㧔

㧕

㧖

㧗

㧘

㧙

㧚

㧛

㧜

㧝

㧞

㧟

㧠

㧡

㧢

㧣

㧤

㧥

㧦

㧧

㧨

㧩

㧪

㧫

㧬

㧭

㧮

㧯

㧰

㧱

㧲

㧳

㧴

㧵

㧶

㧷

㧸

㧹

㧺

㧻

㧼

㧽

㧾

㧿

㨀

㨁

㨂

㨃

㨄

㨅

㨆

㨇

㨈

㨉

㨊

㨋

㨌

㨍

㨎

㨏

㨐

㨑

㨒

㨓

㨔

㨕

㨖

㨗

㨘

㨙

㨚

㨛

㨜

㨝

㨞

㨟

㨠

㨡

㨢

㨣

㨤

㨥

㨦

㨧

㨨

㨩

㨪

㨫

㨬

㨭

㨮

㨯

㨰

㨱

㨲

㨳

㨴

㨵

㨶

㨷

㨸

㨹

㨺

㨻

㨼

㨽

㨾

㨿

㩀

㩁

㩂

㩃

㩄

㩅

㩆

㩇

㩈



㩉

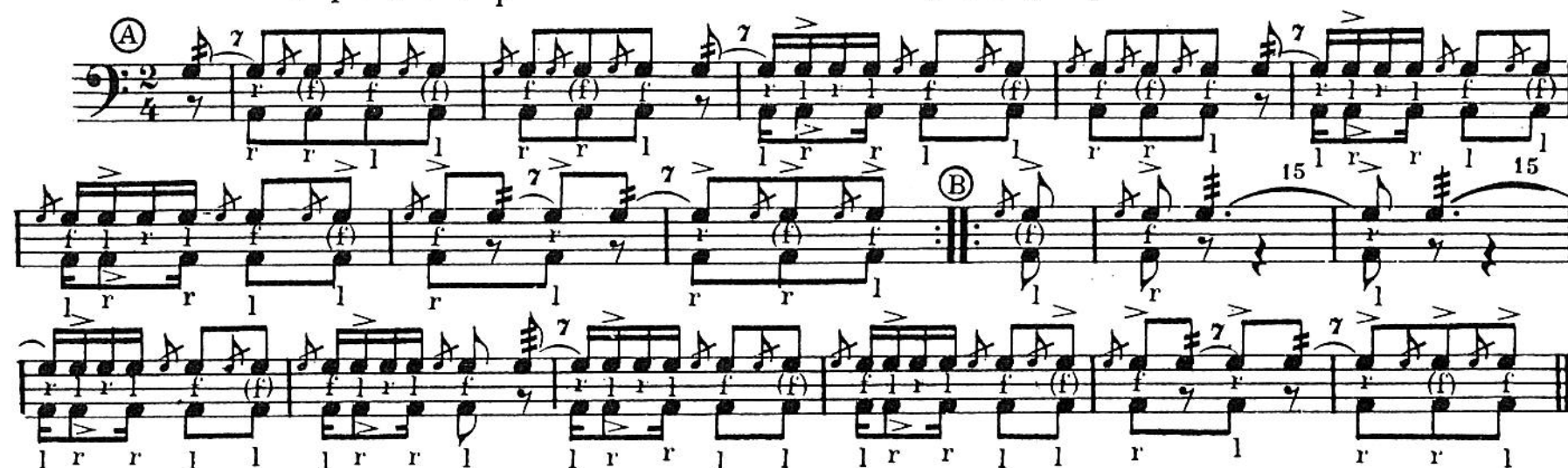
㩊

㩋

㩌

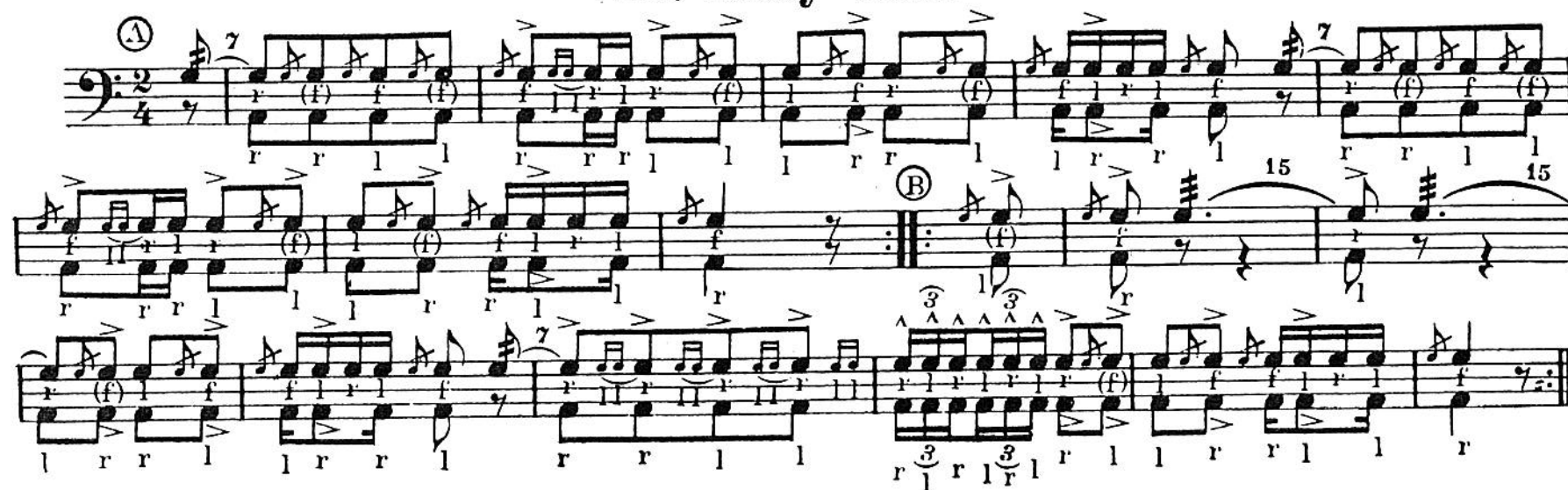
24. Lexington

Either number on this page may be "filled" the second time through by substituting seven single strokes () for each flamacue ()
 $\begin{matrix} \text{r} & \text{l} & \text{r} & \text{l} & \text{r} & \text{l} & \text{r} \\ \text{f} & \text{l} & \text{r} & \text{l} & \text{f} \end{matrix}$



The musical score for "Lexington" consists of three staves. The first staff begins with a circled 'A' and contains several measures of music with eighth notes, some marked with 'f' (forte) and 'l' (piano). The second staff includes a circled 'B' and features a double bar line with repeat dots. The third staff continues the piece with similar rhythmic patterns and dynamic markings. The notation includes various rhythmic values and articulation marks.

25. Katy Hill



The musical score for "Katy Hill" consists of three staves. The first staff begins with a circled 'A' and contains several measures of music with eighth notes, some marked with 'f' (forte) and 'l' (piano). The second staff includes a circled 'B' and features a double bar line with repeat dots. The third staff continues the piece with similar rhythmic patterns and dynamic markings. The notation includes various rhythmic values and articulation marks.

Drum Beating for

26. Road to Boston or 27. Caledonia

Watch the accents in the 3rd and 4th measures of B strain-1st way through.

1st way

(A)

2nd way

(B)

15

15

GRIDIRON MARCH BOOK

BY PAUL WEEKS

CONTENTS

- | | |
|------------------|-------------------|
| 1. OPENER | 9. THE JUGGLER |
| 2. LINE UP | 10. THE PIGSKIN |
| 3. FIRING LINE | 11. ROAMER |
| 4. TEST PILOT | 12. MAIN EVENT |
| 5. CROSS COUNTRY | 13. ROLL CALL |
| 6. HAND GRENADE | 14. RAMBLER |
| 7. CHEER LEADER | 15. CASCADE |
| 8. ARGONAUT | 16. FIELD GENERAL |

INSTRUMENTATION

Piccolo
Flute in C
E \flat Clarinet
Solo and 1st B \flat Clarinet
2nd B \flat Clarinet
3rd B \flat Clarinet
Alto Clarinet
Bass Clarinet
Oboe
Bassoon
Glockenspiel (Bells)

Alto Saxophone
Tenor Saxophone
Baritone Saxophone
Solo B \flat Cornet
1st B \flat Cornet
2nd B \flat Cornet
3rd B \flat Cornet
1st and 2nd E \flat Horns
3rd and 4th E \flat Horns
Baritone &

Baritone \mathfrak{b}
1st Trombone \mathfrak{b}
2nd Trombone \mathfrak{b}
3rd Trombone \mathfrak{b}
1st and 2nd Trombones, T.C.
3rd Tromb. T.C. (B \flat Bass)
Basses
Drums
1st and 2nd Horns in F
3rd & 4th Horns in F
Accordion — Books I-II
III and IV

Price:—Parts, each 50c — Director's Score \$1.25

REMICK MUSIC CORP.—619 WEST 54th ST., NEW YORK 19, N.Y.

