



No. 8058.48



GIVEN BY

Miss M. S. Pierce





Digitized by the Internet Archive
in 2017 with funding from
Boston Public Library

<https://archive.org/details/fifeinstructerco00unse>



FIFE INSTRUCTOR,

CONTAINING

A PLAIN AND EASY INTRODUCTION TO THE RULES AND PRINCIPLES OF THAT INSTRUMENT,

TOGETHER WITH

A CHOICE AND VALUABLE SELECTION OF POPULAR MUSIC:

CONSISTING OF A GREAT VARIETY OF

Airs, Waltzes,
Duets, Songs,



Marches,
Arias, &c. &c.

TO WHICH IS PREFIXED

INSTRUCTIONS FOR THE DRUM;

INCLUDING THE PRINCIPAL DUTIES OF THE CAMP, EVOLUTIONS FOR THE MUSICIANS AND THEIR SIGNALS, &c. &c.

The above staples

Fifth Edition, Corrected and Improved.

The book says

March 15 1839

HALLOWELL:

GLAZIER, MASTERS AND SMITH.

There are
57 pages

Full sized

190 11/16

FIFE INSTRUCTOR,

CONTAINING

A PLAIN AND EASY INTRODUCTION TO THE RULES AND PRINCIPLES OF THAT INSTRUMENT;

TOGETHER WITH

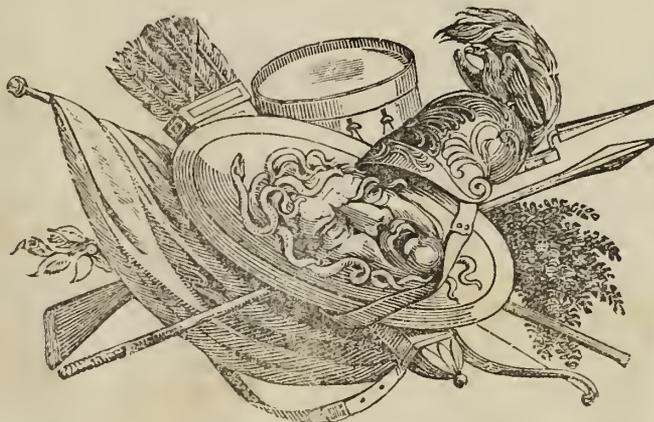
A CHOICE AND VALUABLE SELECTION OF POPULAR MUSIC;

CONSISTING OF A GREAT VARIETY OF

Airs,

Waltzes,

Duetts,



Songs,

Marches,

&c. &c.

TO WHICH IS PREFIXED

INSTRUCTIONS FOR THE DRUM;

INCLUDING THE PRINCIPAL DUTIES OF THE CAMP, EVOLUTIONS FOR THE MUSICIANS

AND THEIR SIGNALS, &c. &c.

H A L L O W E L L :

GLAZIER, MASTERS AND SMITH.

Museum of Music
Jan 16 1894

DICTIONARY.

<p>A.</p> <p><i>Adagio</i>, slow.</p> <p><i>Affettuoso</i>, tenderly.</p> <p><i>Allegro</i>, brisk.</p> <p><i>Allegro ma non presto</i>, lively but not too hastily.</p> <p><i>Andante</i>, distinct and exact.</p> <p><i>Assia</i>, added to <i>Allegro Adagio</i>, &c. denotes that the slowness or quickness must be increased.</p> <p>B.</p> <p><i>Bene placito</i>, at pleasure.</p> <p>C.</p> <p><i>Cantabile</i>, in a singing manner.</p> <p><i>Capricioso</i>, an irregular piece of Music.</p> <p><i>Canzonetto</i>, a short song.</p> <p><i>Chromatic</i>, a movement that abounds with semitones.</p> <p><i>Con</i>, with, as <i>Con furia</i>, with energy.</p>	<p><i>Crescendo</i>, begin very soft and increase the sound.</p> <p>D.</p> <p><i>Da Capo</i> or <i>D. C.</i> repeat from the beginning.</p> <p><i>Diminuendo</i>, begin loud and decrease the sound.</p> <p><i>Duetto</i> or <i>Duo</i>, for two performers.</p> <p>F.</p> <p><i>F.</i> or <i>Forte</i>, loud.</p> <p><i>FF.</i> or <i>Fortissimo</i>, very loud.</p> <p><i>Fuga</i>, a movement which being begun by one part is imitated by the others.</p> <p>G.</p> <p><i>Grazioso</i>, in a graceful manner.</p> <p><i>Grave</i>, very slow and solemn.</p> <p>L.</p> <p><i>Larghetto</i>, rather slow.</p> <p><i>Largo</i>, slower than <i>Larghetto</i> but not so slow as <i>Adagio</i>.</p>	<p>M.</p> <p><i>Maestoso</i>, with strength and firmness.</p> <p><i>Moderato</i>, moderately quick.</p> <p>P.</p> <p><i>P.</i> or <i>Piano</i>, soft.</p> <p><i>PP.</i> or <i>Pianissimo</i>, very soft.</p> <p><i>Piu</i>, a little more, as <i>Piu Allegro</i>, a little quicker.</p> <p><i>Poco</i>, the reverse of <i>Piu</i>, as <i>Poco Allegro</i>, slower than <i>Allegro</i>.</p> <p><i>Presto</i>, quick.</p> <p><i>Prestissimo</i>, very fast.</p> <p>R.</p> <p><i>Rondo</i>, an Air ending with the first strain.</p> <p>S.</p> <p><i>Solo</i>, to play alone.</p> <p><i>Senza Strumenti</i>, without Instruments.</p> <p><i>Spiritoso</i>, with spirit.</p>	<p><i>Staccato</i>, to play distinct.</p> <p><i>Subito</i>, turn over quickly.</p> <p><i>Segue</i>, when put under any notes, means that they are to be played the same as the passage preceding.</p> <p><i>Sostenuto</i>, to sustain the note.</p> <p>T.</p> <p><i>Tutti</i>, altogether.</p> <p><i>Tacit</i>, to be silent.</p> <p><i>Tempo giusto</i>, in just or equal time.</p> <p>U.</p> <p><i>Unisoni</i>, implies that the other part must play the same notes.</p> <p>V.</p> <p><i>Vigorouso</i>, with vigour.</p> <p><i>Vivace</i>, with spirit.</p>
--	--	--	--

MUSEUM OF MUSIC
JAN 16 1894

INSTRUCTIONS FOR THE DRUM.

As the Drum is an instrument on which there can be no variation of sounds or tones, (except those, derived from the different variations in straining,) its beauty and elegance, therefore, consists in correctness of time, activity, and adroitness in performance, and a good selection of the strokes, rolls, &c. which are necessary to complete the beat. The performer should be careful never to fill up the beat, or march, with unnecessary or superfluous strokes or rolls, as any more than are necessary to keep the time correctly and coincide with the air of the tune for which the beat is intended, are unnecessary, and highly disgusting, unless in some particular fancy beats.



Instructions for Holding the Drum.

The Drum should be held on the left side just above the knee, in such a manner as to be equally balanced across the left leg. The Belt should pass round the neck, and come down over the left breast with the hook of the belt hooked in the cord at the upper hoop. The Drum being thus suspended, the performer will find it completely governable, and easily managed while marching, if care is always taken to keep it thus equally balanced. The Head will then be in such a direction as that the performer may practise with the greatest ease.

Instructions for Holding the Sticks.

The stick in the right hand should be held naturally; that is, it should pass between the thumb and fingers; the little finger should be loosely closed round it, and it should be held firmly with the thumb and forefinger.

The stick in the left hand should pass between the thumb and two forefingers, and over the third and fourth, the first and second closed round it to the thumb.

Thus prepared the performer may with an unshaken resolution and a full determination to accomplish his design, proceed to Lesson First.

Lesson 1st. — Long Roll.

The *Long Roll* is performed by striking one, two, light strokes with the left hand, three, four, with the right, five, six, with the left, seven, eight, with the right, and so on, until a close roll is performed by striking quicker and quicker.

Lesson 2d. — Three Stroke Roll.

The *Three Stroke Roll* is performed by striking one, two, light strokes with the left hand, and one hard stroke with the right.

NOTE. — This Roll, with all others, takes its name from the number of strokes it takes to perform it.

Lesson 3d. — Five Stroke Roll.

The *Five Stroke Roll* is performed by striking one, two, light strokes with the left hand; three, four, with the right, and one hard stroke with the left.

Lesson 4th. — Seven Stroke Roll.

The *Seven Stroke Roll* is performed by striking one, two, light strokes with the left hand; three, four, with the right; five, six, with the left; and one hard stroke with the right.

Lesson 5th. — Eight Stroke Roll.

The *Eight Stroke Roll* is performed by striking one, two, light strokes with the left hand; three, four, with the right; five, six, with the left; one hard stroke with the right hand, and one with the left.

NOTE. — When performed close, shift hands every roll.

Lesson 6th. — Nine Stroke Roll.

The *Nine Stroke Roll* is performed by striking one, two, light strokes with the left hand; three, four, with the right; five, six, with the left; seven, eight, with the right, and one hard stroke with the left.

Lesson 7th. — Ten Stroke Roll.

The *Ten Stroke Roll* is performed by striking one, two, light strokes with the left hand; three, four, with the right; five, six, with the left; seven, eight, with the right; one hard stroke with the left hand, and one with the right.

Lesson 8th. — Fifteen Stroke Roll.

The *Fifteen Stroke Roll* is performed by striking one, two, light strokes with the left hand; three, four, with the right; five, six, with the left; seven, eight, with the right; nine, ten, with the left; eleven, twelve, with the right; thirteen, fourteen, with the left, and one hard stroke with the right.

Lesson 9th. — Right hand single Flam.

The *Right hand single Flam* is performed by striking a light stroke with the right hand, and one hard stroke with the left immediately after.

Lesson 10th. — Left hand single Flam.

The *Left hand single Flam* is performed by striking a light stroke with the left hand and one hard stroke with the right hand immediately after.
NOTE.—The hand that gives the light stroke is called the flam hand.

Lesson 11th. — Right hand double Flam.

The *Right hand double Flam* is performed by giving a right hand single flam, and a left hand single flam immediately after.

Lesson 12th. — Left hand double Flam.

The *Left hand double Flam* is performed by giving a left hand single flam, and a right hand single flam immediately after.

Lesson 13th. — Flam and a Two.

A *Flam and a Two* is performed by giving a right hand single flam, a hard stroke with the right hand, and one with the left hand immediately after.

Lesson 14th. — Three and a two.

A *Three and a Two* is performed by giving a three stroke roll, one hard stroke with the left hand and one with the right.

Lesson 15th. — Flam, a two and one Flam.

A *Flam, a two and one Flam* is performed by giving a flam and a two, and a left hand single flam.

Lesson 16th. — Seven and a Two.

A *Seven and a Two* is performed by giving a seven stroke roll, one hard stroke with the right hand and one with the left immediately after.

Lesson 17th. — A Padadiddle.

A *Padadiddle* is performed by striking one hard stroke with the right hand, (for pad) one with the left, (for a) and two quick light strokes with the right (for diddle.)

Lesson 18th. — A Flamadiddle.

A *Flamadiddle* is performed by giving a right hand flam, (for flam) one hard stroke with the right hand, (for a) and two quick light strokes with the left, (for diddle.)

Lesson 19th. — Seven, Three, and a Two.

A *Seven, Three, and a Two* is performed by giving a seven stroke roll, a three stroke roll, one hard stroke with the left hand, and one with the right.

Lesson 20th. — Two Flams and a Five.

Two Flams and a Five is performed by giving a right hand flam, a left hand flam, and a five stroke roll immediately succeeding.

Lesson 21st. — Rough.

A *Rough* is performed by striking four quick hard strokes; one with the left hand, one with the right, one with the left, and one with the right.

NOTE.—In performing the *Rough*, the performer should be particular to beat it as quick as is possible, and give every stroke its distinct sound.

Lesson 22d. — Single Drag.

Single Drag is performed by striking a hard stroke with one hand, and two quick light strokes with the other; then one hard stroke with the hand that gave the first, shifting hands every drag.

Lesson 23d. — Double Drag.

Double Drag is performed by giving two light strokes with one hand, and a hard stroke with the other, twice over; then a hard stroke with the hand that gave the light strokes, shifting hands every drag.

Lesson 24th. — Poing Stroke.

Poing Stroke is performed by giving a flam and striking each stick upon the head of the drum, lightly touching the hoop at the same time.

GENERAL RULES AND OBSERVATIONS.

Rule 1st. — In all beats, the left foot must come down at the hard stroke of the first roll.

Rule 2d. — In the drummer's call, the left foot must come down at the first hard stroke of the rolls.

Rule 3d. — In quick time the *right* foot must come down at the end of the fifteens.

Rule 4th. — Where there are three sevens performed in immediate succession, the left foot must come down at the end of the first and third.

Rule 5th. — Where there are two flams and a five performed, there should be no distinction between the second flam and the five.

Rule 6th. — Where there is a padadiddle or a flamadiddle performed after a roll, the hard stroke of the roll should make one of the padadiddle or flamadiddle as the case may be.

OF TIME.

As the drum is an instrument on which time cannot be so equally and correctly measured as on most other instruments, the greatest caution should therefore be observed in the management of it. For this purpose, the performer should have a general knowledge of the airs, and marches calculated for the different beats of the drum, and their divisions of time; observing in Common and Compound Time to bring down the left foot at the commencement of each bar, and raise it at the middle. — And in Triple Time, to bring down the left foot at the first part, and raise it at the third. At the beginning of a march, admitting the first bar is full, the hard stroke of the first roll must come down with the first note, but if not, it must come down at the first note of the next bar; for marches, such as are generally made use of in common martial performances, are generally divided into strains of four, eight, or sixteen bars; so that if the first bar is not full, there is always a sufficient number without it. The performer should always be particular in all beats, observing never to hurry or drag the time, as both are detrimental to the beat, or march, and appear equally disagreeable to the observer. He should also be particular to beat the rolls as close as possible, and perform them correctly, and the strokes with life and activity; for in doing this, the rest between the strokes will consequently be longer which will make it appear much more elegant and intelligible. For where a beat is performed in such a manner as that there is little or no distinction between the stroke and rolls, none but the best and most competent judges can march after it with any degree of accuracy, without fixing too much of their attention upon the music. For as martial music was instituted entirely for the use and benefit of Soldiers, the greatest care ought to be observed, not to render its utility abortive by making it unintelligible with unnecessary superfluities. For while the Soldiers are performing their evolutions, but little of their attention ought to be attached to music. — It ought, therefore, always to be the study of the musicians, to select such beats, and perform them in such a manner, as shall be most intelligible to the soldiers, and add the most beauty and elegance to their evolutions.

1 *

A SELECTION OF BEATS FOR THE DRUM.

Common Time, 1st Mode.

1st Part. — A seven and three light strokes with the right hand, a flam and three with the left, four flams, stroke three and a two; then a seven and three light strokes with the right hand, a flam and three with the left, a flam, two sevens and two flams.

2d Part. — Like the first.

Common Time, 2d Mode.

1st Part. — A seven and three light strokes with the right hand, a flam, and two with the left; then a seven and a padadiddle, a flamadiddle, two flams and a five; then a seven a flam and a five, a seven, a three, and a two, and two flams; then two sevens and two flams.

2d Part. — Like the first.

Common Time, 3d Mode.

1st Part. — A seven and two quick light strokes with the right hand, a flam and two with the left, and three flams; then a seven, a padadiddle, a flamadiddle, two flams and a five; then a seven and two quick light strokes with the right hand, a flam and a two with the left, and three flams: then a seven and two and a half single drags.

2d Part. — Like the first.

Common Time, 4th Mode, or quick time.

1st Part. — A five and six flams, a five and three padadiddles, and a stroke; then a five and three flams, a flamadiddle and three flams, then two fives and two flams.

2d Part. — Like the first: or two fifteens, a five, and three padadiddles, and a stroke; then two fifteens and two flams, then two fives and two flams.

Waltz, or Triple Time, 3d Mode.

1st Part. — A five and three double flams; then a nine, a five, one single flam and one double flam.

2d Part. — A five and one double flam, a two and one single flam, and one double flam; then a nine, a five, and one single flam.

CAMP BEATS AND SIGNALS.

General Salute.

1st Part. — A seven, one slow flam and three quick ones; then two slow flams and three quick ones; then a seven and two flams, twice over.

2d part. — A hard stroke with the right hand; then two nines and two fives, twice over; then a seven and one flam, a stroke three and a two, and two flams.

Drummer's Call.

An eight stroke roll, and one stroke and a flam, from right to left twice over.

Then an eight stroke roll; then a stroke and a flam, from right to left six times over.

Closes Way.

A ten and two fives over, then a ten and six fives.

Rogue's March.

1st part. — A five and a half (single) drag, and two and a half drag, thrice over; then a five, a rough, and two and a half drags.

2d part. — Eight single flams, then a five and half drag, and two and a half drags, three times over; then a five, a rough, and two and a half drags.

NOTE — It may be performed with five stroke rolls, instead of two flams.

Pioneer's March.

1st part. — A seven, a two, a flam and a two, one single flam, and one double flam, then a seven, a two, a flam and a two, and one flam.

2d part. — A left hand flam, a light stroke with the left hand, and a flam; then a right hand flam, a stroke with the right hand and a flam; then a seven and two flams, a stroke, three and a two, and one flam; then a right hand flam, a light stroke with the right hand, and one flam; then a left hand flam, and a light stroke with the left hand and a flam; then a nine and half (double) drag, and two and a half drags; then a seven, a two, a flam and a two, one single flam, and one double flam; then a seven, a two, a flam and a two, and one flam.

Three Cheers.

The three cheers are performed by joining three rolls, each roll in the time of four steps; and at the end of the last roll, the right hand drummer should give a double flam.

Reveille.

1st part. — Three open sevens and two close fives, twice over; then one seven and two close fives, twice over; then one seven and six close fives; then one seven and two close fives, twice over, then one seven and four close fives, a rough, a stroke, and a flam.

2d part. — One seven and six close fives; then one seven and two close fives; then a nine and a rough three times over, then a stroke and a flam.

3d part. — A seven and six close fives, a seven and three close fives, a rough, a stroke and a flam.

4th part. — A seven, two fives, a half and one single drag, and three close fives, twice over; then a five and a half drag, and three and a half drags, with three close fives twice over.

5th part. — A five and a half (single) drag, and two and a half drags, three times over, then a five, a rough, and two and a half drags.

6th part. — One cheer in the time of four steps.

7th part. — A nine and a half (double) drag, and one drag twice over, then a nine, a rough, and two and a half drags; then a nine and a half drag, and two and a half drags; then a nine, a rough, and two and a half drags.

8th part. — One cheer to be performed in the time of four steps.

9th part. — A five and a half (single) drag, and two and a half drags, three times over, then a five, a rough, and two and a half drags.

10th part. — See Assembly.

11th part. — Three cheers with animation.

12th part. — A seven and two light strokes with the right hand, two flams, a flamadiddle, and a stroke, then a seven, a padadiddle, two flams, a flamadiddle and a stroke.

13th part. — A seven, a stroke with the left hand, and one with the right, twice over and a flam; then a flamadiddle, a stroke, a seven, a padadiddle, and two flams, then a flamadiddle and a flam.

14th part. — Three open sevens, and two close fives, thrice over; then one seven, and two close fives, twice over; then one seven, and six close fives; then one seven, and two close fives, twice over; then one seven, four close fives, a rough, a stroke, and a flam.

15th part. — One seven and six close fives, one seven and two close fives, a nine, and a rough three times over, then a stroke and a flam.

Assembly.

1st part. — One hard stroke with the left hand, and two quick light strokes with the right, then one hard stroke with the left hand, one stroke with the right and two padadiddles; then one hard stroke with the left hand, and two quick light strokes with the right; then one hard stroke with the left hand, and one with the right; then a padadiddle and one hard stroke with the right hand. The whole to be performed twice over except the last padadiddle and stroke, instead of which there should be three flams.

2d part. — Seven open fives, a padadiddle and a stroke with the right hand; then one hard stroke with the left hand, two quick light strokes with the right, one hard stroke with the left, one with the right, and two padadiddles.

The General.

1st part. — A seven and six single flams, a seven and three single flams, a flam, a two, and one single flam.

2d part. — Five open sevens, one single flam, a flamadiddle and one single flam, and a rest of one step.

INSTRUCTIONS FOR THE DRUM.

Roast Beef.

1st part. — A nine and a half drag, and two and a half drags; then a nine, a rough and two and a half drags.

2d part. — A nine and a half drag, and two and a half drags, and a short rest; then a five and a half drag, and two and a half drags; then a nine, a rough, one and a half drags, and a rest of one step.

Retreat.

A seven, a three and a flam; then a stroke, a three, and a flam three times over; then a stroke and a three.

Peas upon the Trencher.

1st part. — A five, and a half (single) drag, and one hard stroke with the left hand, and one with the right, twice over; then a five and a rough, three times over; then one light stroke with the right hand, one hard stroke with the left and one with the right.

2d part. — Eight close fives; then a five and a half drag, and two and a half drags; then a five, a rough, one light stroke with the right hand, one hard stroke with the left hand, and one with the right.

Troop.

1st part. — A five, one hard stroke with the left hand, three quick light strokes with the right, one hard stroke with the left, and one flam; then one hard stroke with the right hand, one with the left, three quick light strokes with the right, and a flam.

2d part. — Seven open fives: then a five, one hard stroke with the left hand, three quick light strokes with the right, one hard stroke with the left and a flam: then one hard stroke with the right hand, one with the left, three quick light strokes with the right and a flam.

FIRST SERGEANT'S CALL.

One roll and three flams.

ALL NON-COMMISSIONED OFFICERS' CALL.

Three rolls, and five flams.



SIGNALS.

To go for Wood. — Poing stroke, and ten stroke roll.

To go for Water. — Two strokes and a flam.

Front to halt. — Two flams from right to left, and a full drag with the right, a left hand flam, and a right hand full drag.

Front to advance quicker. — The long march.

To march slower. — The taps.

Signals for the evolutions of Musicians.

To march to the front. — Point the cane directly forward, and bring it to the position of a carried sword.

To march by a flank. — Take the cane by the middle, and extend the arm towards the flank, by which they are to march.

To break in subdivisions. — Extend the left hand at the height of the eyes, and strike the butt of the cane into it.

To wheel in a new direction. — Turn around to the musicians, and by pointing with the cane indicate to them the new direction in which they are to wheel.

To march oblique. — Grasp the cane in the middle, hold it horizontally before the musicians, and move it forward in the oblique direction they are to take.

To Halt. — Face the musicians, bring the heels even, and set the point of the cane on the ground, the arm extended to the right.

NOTE. — The drums should be grounded and taken up by all the drummers at the same time: to effect this, a signal of three motions should be given.

1st — To put up the drumsticks. — Grasp the cane at the butt, raise it as high as the eyes, the point downwards, the arm extended to the front.

2d — To detach drums. — Draw in the cane to the breast.

3d — To ground the drums. — Extend the arm to the front, and ground the point of the cane.

1st — To take up drums. — Face the musicians, take the cane by the butt, strike the middle into the left hand parallel with the line.

2d — To suspend drums. — Bring the cane to the position of a poised sword.

3d — To draw drumsticks. — Bring the cane to the position of a carried sword.

To commence beating. — Flourish the cane, the point held horizontally forward, and strike it into the left hand at the height of the waist.

To cease beating. — Flourish the cane, the point upwards, then bring the point to the ground.

To change from common to quick time. — Face the musicians, take the cane by the butt, flourish it with the point upwards, and with it beat the time you would have them perform.

To change from quick to common time. — The same signal to be given, as in changing from common to quick time.

To advance by files. — Take the cane by the middle, and strike the butt into the left hand, with the point upwards.

To form sections. — Take the cane by the butt, strike the middle into the left hand, and indicate to them the direction by which they are to wheel.

Evolutions for the Musicians.

The musicians while on duty should pay particular attention to their respective duties, observing always to have their marches selected, and committed, so as to be familiar; so that when the word is given for the performance of any evolution, they may be able to commence with regularity; in which case, the soldiers will be able to take and retain the step, which

adds much to the elegance of the performance. For when the evolution is commenced before the march, the soldiers are under the necessity of paying so much of their attention to the time, that they frequently lose the idea of the evolution, in consequence of which much disorder and irregularity ensues, which wholly destroys the beauty of the evolution.

Selecting Marches for the Evolutions. — In selecting marches for the evolutions, quick time is generally esteemed, except when marching in review, into the field, or on to the line, &c.; in which cases common time should be performed.

Posting the Musicians. — When the regiment is formed, the musicians of the respective companies should be called to the centre of the regiment (in rear); after which they should be divided by the Drum and Fife Majors, according to the keys of their instruments; and if the regiment is to perform their evolutions separately, by battalions, one half should be posted on the right of the first battalion, under the command of the Drum Major, the other half on the right of the second battalion, commanded by the Fife Major, with the Fifers in front, and the Drummers in the rear. — The most expert and accurate Drummer should be selected from each division, and posted on the right, for the purpose of giving signals, to which the other musicians should pay particular attention. When the line is composed of more than one regiment, all the musicians should be posted on the right of their respective regiments, under the same direction as before given.

Marching in Review. — In marching in review, the musicians should march in front of their respective regiments or battalions, with some appropriate common time, and when within eight paces of the General, or Reviewing Officer, the right hand drummer should give a double flam, at which signal the musicians should perform the Three Cheers; at the end of which the right hand drummer should give a double flam, as a signal for the musicians to commence the General Salute, or to resume their march, whichever may have been previously directed by the Major. If the General Salute is performed, the same signal should be given at the end, at which the musicians will resume their march.

Forming Columns. — In forming columns with the right in front, the musicians should face to the left, march and form in front of the first platoon. When the columns are formed with the left in front, the musicians should form in rear of the troops.

Deploying Columns. — In deploying columns, the musicians should face to the right, and resume their position on the right of the first platoon in the line.

Passing a Defile in front. — In passing a Defile in front, the musicians should face to the left, march down on the line in rear of the troops until they arrive opposite the ground on which the defile is to be passed; face to the right, and march up in platoons, sections or files, (as the case may be) under cover of the troops; and when the line is to be formed, face to the right, march up in the rear of the line and form on the right of the first platoon.

Passing a Defile in rear. — In passing a Defile in rear, the musicians should face to the left, march down in rear of the line, until they arrive on the ground on which the defile is to be passed, face to the left, and pass the defile in front of the troops, until they arrive on the ground on which the line is to form, face to the left, and march upon the line until they arrive to their position on the right.

Forming a Hollow Square. — In forming a Hollow Square, the musicians should face to the right, wheel round the right of the first platoon, and form in its rear, in the centre of the square.

Forming a Cross. — In forming a Cross the Musicians should face to the right, wheel to the left by files, and form with the first platoon.

Counter-Marching. — In Counter-Marching by platoons or sections, the musicians should wheel to the left, and march in rear of the first platoon, and when the line is formed, wheel in, and form on the right.

By Files. — In Counter-Marching by files, the musicians should face to the left, and march by files, in rear of the right; and form in the same manner as in counter-marching by platoons or sections.

Echelons. — In performing Echelons, the musicians should keep their position on the right of the troops. When the Echelon is performed with the right in front, or in any position in which the first section will be in front of the second, the musicians should march as many paces directly in front as there are men in the platoons or sections, by

which the evolution is to be performed. But if the Echelon is performed in any situation in which the first platoon or section will be in rear of the second, the musicians should take ground in the rear; under the same directions as are given in forming it with the right in front.

Wheelings and Facing. — In wheeling and facing the musicians will act in conjunction with the troops, observing always to keep at such distances as not to incumber each other in their performances.

Funeral Performances. — In funeral performances the musicians should march in front of the escort, with the Death March, in slow time; the drums muffled and the beating head covered with black silk or crape; with no more strokes on the drum than are necessary to keep the time correctly; when the procession arrives at the gate of the burying ground, the musicians should open to the right and left, and when the corpse arrives at the grave, should cease beating. When the ceremonies are over and the procession is ready to march from the gate, the musicians should march at the head, with some lively Quick time, with the Drums uncovered and unmuffled.

Duty of Musicians. — It is the duty of the musicians, to make themselves sufficiently acquainted with the respective parts which they are to perform, and to confine themselves strictly to the system from which they practice; they should never alter any beat or march when performing with others, as it is highly detrimental to its elegance, and renders it unintelligible. They should furnish themselves with correct instruments, and such as will chord with those with whom they are to perform. When called upon for military duty, they should always appear decently clad, and in uniform if possible: — when on duty they should pay particular attention to the commands of their officers, and never engage in conversation, or leave their posts without permission while the troops are performing any evolution, or other duty, except the manual exercise; when they may rest, or seat themselves, but not leave their posts.

Duty of an Orderly Drummer. — An Orderly Drummer is one selected, when in an encampment, to attend to the Marquee or Quarters of the Adjutant, or officer of the day, for the purpose of giving signals, with all of which he should be well acquainted. He should never leave his post without permission, as his duty is very important.

Duty of the Right Hand or Corporal Drummer. — He should take his post on the right of the musicians, for the purpose of giving the signal for the commencement or alteration of any beat or march, which should be a double flam. He should be well acquainted with time, &c., as on him the other musicians depend in some measure for it. He should therefore be quick, active, and correct, and always attend strictly to his duty.

Duty of a Fife Major. — It is the duty of a Fife Major to command in the absence of the Drum Major. He should therefore be acquainted with the duty of both drummers and Fifers, as also that of the Drum Major. When the Drum Major is present, he should assist him in the command and regulation of the musicians; such as seeing that they are neat, and properly dressed, and their instruments in good order; and when marching, he should see that they perform their evolutions properly. When the musicians are divided, he should take command of the second division. He should be equipped with a good sword, and a staff for the purpose of giving signals, wheeling and dressing the musicians, &c.

Duty of a Drum Major. — The Drum Major should be well acquainted with all the different duties of the musicians, be able to perform on both drum and fife, and such other instruments as may belong to his regiment. He should make himself sufficiently acquainted with all the different beats, marches, airs, &c., that are necessary in the performance of the different evolutions, together with all the duties of the camp, the evolutions of the musicians, and their signals. And as the command of all the musicians, belonging to the regiment, devolves on him, he should be particularly attentive to his duty, and the directions of the commanding officer of the regiment. He should be attentive to the conduct of the musicians, and see that they are well provided with good and correct instruments, and that they are well acquainted with the parts they are to perform. And as the discipline of the soldiers depends much on the correctness of the musicians, he should be attentive to their conduct when on parade, and see that their performances are correct and regular, and also that they are well acquainted with the evolutions and their signals. He should be well equipped with a good sword and cane, for the purpose of keeping time, giving signals, &c. When marching, he should always march in front; in which situation, he will be better able to give the signals, and other necessary directions.

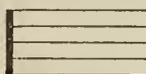
INSTRUCTIONS FOR THE FIFE.

EXPLANATION OF CHARACTERS USED IN MUSIC.

Seven letters are used in music to express the seven tones of the octave, viz. A, B, C, D, E, F, G, : and if there is occasion for more, the same order is repeated, as may be seen by the Scale or Gamut.

Leger Lines.

A *Staff* is five lines, with their intermediate spaces, on which Music is written. If the tune ascends above or descends below the staff, a leger line is added.



This *Clef* is placed at the beginning of a tune on the second line, and is called the G Clef.

Clef.



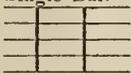
Brace.



A *Brace* shows how many parts move together.

A *Single Bar* divides the notes into equal measures.

Single Bar.



[A *Measure* consists of all the notes contained between two bars.]

Double Bar.



A *Double Bar* shows the end of a strain.

Close.



A *Close* shows the end of a tune.

Example.



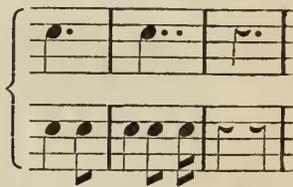
A *Double Ending*, or the figures 1 and 2, shows that the notes included in the slur under 1 must be played before the repeat, and those under 2 after, omitting those under 1.

A *Repeat* shows what part of the tune must be played over again.

A Repeat.



Example.



A *Point of Addition* set before or after a note, adds to it half its original length, and a second point bears the same proportion to the first as the first does to the note.

Marks of Distinction show that the notes over or under which they are set must be played distinctly.

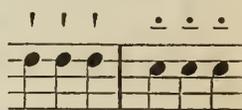
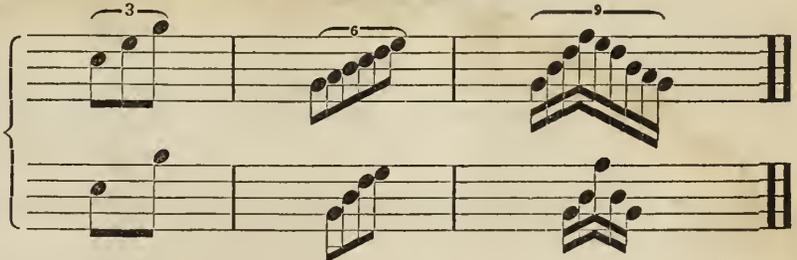


Figure 3 placed over or under three notes, denotes that they must be played in the time of two of the same kind, and 6 placed over six notes, shows that they must be performed in the time of four, and 9 in the time of six of the same kind.

EXAMPLE.



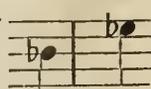
A *Sharp* set before a note raises it half a tone, or a semitone.

Sharp.



A *Flat* set before a note makes it half a note, or a semitone lower.

Flat.



A *Natural* set before a note restores it to its primitive sound.

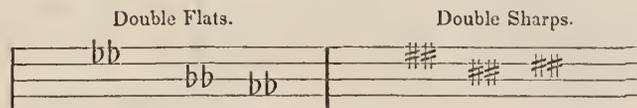
Natural.



Flats and sharps, placed at the beginning of a piece of music, affect all the notes upon the line or space on which they are placed, through the whole piece, and an octave above and below, unless contradicted by accidental flats, sharps, or naturals, which operate only in the same measure where they are placed. Flats and sharps may be placed on any of the lines or spaces.

There are sometimes introduced into music double flats and sharps, which raise or lower the note before which they are set two half-tones.

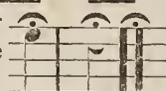
EXAMPLES.



A *Slur* drawn over or under a number of notes, denotes that the sound must be continued from one to another, accenting only the first note in each slur.



A *Hold* denotes a pause on the note, rest, or bar, over or under which it is placed, and sometimes shows the final ending of a tune.



The letters *tr* placed over or under a note signify that a *shake* is to be performed on such note.



The letters *bt* in like manner signify that a *beat* is to be performed on the note over or under which they are placed.



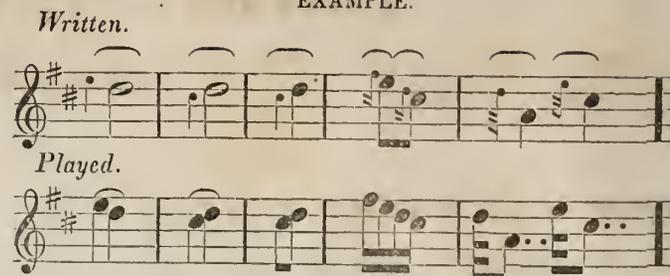
This mark \blacktriangleleft directs the performer to commence the notes over or under which it is set, with *Piano* and increase to *Forte*.

This mark \blacktriangleright directs the performer to commence the notes over or under which it is set with *Forte*, and gradually diminish to *Piano*.

This mark \blacklozenge is called a swell, and directs that you should commence with *Piano*, increase to *Forte*, and terminate with *Piano*.

Appoggiaturas.—These are notes of smaller magnitude than the common, and are generally placed before other notes, and are slurred in with them. When judiciously performed they add much to the beauty of the piece; but the learner will observe that in all cases the measure is full without them, which gives him liberty either to play or omit them, as he chooses.

EXAMPLE.



OF NOTES AND THEIR PROPORTIONS.

There are six notes made use of in music, which are of different forms and lengths, viz.:

	Notes.	Rests.	
One Semibreve			is equal to two Minims.
One Minim			is equal to two Crotchets.
One Crotchet			is equal to two Quavers.
One Quaver			is equal to two Semiquavers.
One Semiquaver			is equal to two Demisemiquavers.
Demisemiquaver			

There are also six rests used in music, which have the same names and are of the same lengths as the notes to which they refer, as above.

OF TIME.

Time is divided into three parts or modes, viz. Common, Triple and Compound.

COMMON TIME.

Common Time has four modes and in its measure contains an equal number of notes of the same kind.

1st. Mode.

This mode denotes a slow movement, it has a semibreve for its measure note, and each measure should be performed in the time of four seconds.

2d Mode.

This mode has a semibreve for its measure note and contains three seconds in a measure.

3d Mode.

This mode has a semibreve for its measure note and contains two seconds in a measure.

4th Mode.

This mode has a minim for its measure note, and contains one and a half seconds in a measure.

TRIPLE TIME has three modes, measured by odd numbers.

1st Mode.

This mode contains three minims for its measure notes, and three seconds in a measure.

2d Mode.

This mode contains three crotchets for its measure notes, and two seconds in a measure.

3d Mode.

This mode, which is called *Waltz time*, has three quavers for its measure notes, and contains one second in a measure.

COMPOUND TIME has two modes, measured by even numbers.

1st Mode.

This mode contains six crotchets for its measure notes, and two seconds in a measure.

2d Mode.

This mode contains six quavers for its measure notes, and one and a half seconds in a measure.

There are also two other sorts of time called *Compound Triple*, the first containing nine crotchets, the other nine quavers, but are seldom used.

Directions to the Learner.

The first thing to be learned on this instrument, is the blowing or filling it sufficiently to sound the notes clear and distinct. Observe, therefore, your lips must be close, except just in the middle to give passage to the wind, and likewise contracted smooth and even; then resting the Fife just under the opening of the lips, place the mouth-hole of the Fife opposite this opening, and blow aslant into the hole, turning the Fife outward or inward until you can make it sound. It is not a great quantity of wind that is wanting to make the Fife sound, but the manner of disposing it, letting it come out quick, and in as small a stream as is necessary according to the height of the notes you want to play; the lower the notes are, the more gently you must blow, and the higher they are, the stronger.

When you can make the Fife speak, put down the three first fingers of your left hand upon the three holes nearest the mouth-hole, and the three first fingers of your right hand upon the other three holes, placing your thumbs on the opposite side between each of the two first fingers, taking care to stop the holes firm and close; then blow gently, and you will sound the note D.

The six characters in the following scale represent the six holes on the Fife; those marked thus (○) show which holes are to be opened, and thus (●) which are to be stopped, to sound the note required.

When you can sound the notes of the first octave, try the next; to perform which, you must draw your lips tighter, and let the wind come out finer and stronger. When you have learned that, try the remainder, still forcing the wind out stronger; and then practise the whole from bottom to top, and top to bottom, until you have learned every note perfect, and can play every note without hesitation.

The pupil should not attempt to play any tune until he has perfectly learned the gamut as far as D in alt, which is two octaves, and understands the characters in Music.

INSTRUCTIONS FOR THE FIFE.

THE COMMON SCALE OR GAMUT.

Left Hand.

D	E	F	G	A	B	C	D	E	F	G	A	B	C	D	E	F	G	A	B
●	●	●	●	●	●	○	○	●	●	●	●	○	○	○	●	●	●	○	○
●	●	●	○	○	○	○	●	●	○	○	○	○	○	○	○	○	○	○	○
●	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○

Right.

Left Hand.

D	E	F	G	A	B	C	D	E	F	G	A	B	F	C	G	B	C
○	●	●	●	●	●	○	○	●	●	●	○	○	●	○	●	●	○
●	●	●	●	○	○	○	○	○	○	○	○	○	○	○	○	○	○
○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○

Right.

N. B. — The first scale being generally set to instruction books, we have inserted it; but the last scale is made use of by most performers who excel on this instrument. The first note in the last scale is the same tone as middle D in the first scale, or an octave above the lowest note on the Fife.

KEYS.

The key is the fundamental note of the tune, which is always the last note in the bass, and generally the last note of the principal. If the third from the key note contains two whole tones, the key is called Major; if one tone and a semitone, it is denominated Minor.

TABLE OF KEYS.—MINOR KEYS.

A musical staff in treble clef showing the notes for minor keys: A (one sharp), B (two sharps), C (no sharps or flats), C# (one sharp), D (two sharps), E (three sharps), F (one flat), F# (one sharp), and G (two sharps). Each key is represented by a single note on the staff with its corresponding key signature symbols.

MAJOR KEYS.

A musical staff in treble clef showing the notes for major keys: C (no sharps or flats), D (two sharps), Eb (three flats), E (four sharps), F (one flat), G (two sharps), A (three sharps), Bb (two flats), and B (two sharps). Each key is represented by a single note on the staff with its corresponding key signature symbols.

TRANSPOSITION.

In transposing, observe in what key the piece is, which may be seen by comparing the key note with the table of keys, and the number of flats and sharps prefixed to the clef, and having raised or lowered the first note of your piece to any of the keys in the scale, (taking care to keep within compass of your instrument,) you will raise or lower (as the case may be,) every note exactly in the same proportion through the piece.

EXAMPLE.

Turn to the *Slow March in the Battle of Prague*, and you will find it written on the key of F, (major key,) to transpose it to G you will observe, that by the table, when you compare F and G you are to raise every note in the piece one tone; which brings it into the key of G one sharp.

DIRECTIONS FOR BEATING TIME.

In Common and Compound Time, the left foot must come down at the first part of every measure, and rise at the middle.

In Triple Time the left foot must come down at the first part of every measure, and rise at the last; observing, if the first measure is not full the foot must not come down till the first note of the next measure.

EXAMPLE.

Three musical examples in treble clef with a key signature of one sharp (F#).
 1. **COMMON TIME.** *Vivace.* Shows a piece in common time (C) with a tempo marking of *Vivace*.
 2. **COMMON TIME.** *Presto.* Shows a piece in common time (C) with a tempo marking of *Presto*.
 3. **TRIPLE TIME.** *Allegro.* Shows a piece in triple time (3/8) with a tempo marking of *Allegro*.
 4. **COMPOUND TIME.** Shows a piece in compound time (6/8) with a tempo marking of *Allegro*.
 The word "FIFE." is written below the first two examples, and a "2" is written below the third example.

Napoleon' Grand March.

PRIMO.

SECUNDO.

The score for 'Napoleon' Grand March consists of two systems. The first system has two staves: the top staff is labeled 'PRIMO.' and the bottom staff is labeled 'SECUNDO.'. Both staves are in treble clef, key of D major (one sharp), and common time (C). The second system consists of two staves with a brace on the left, containing the continuation of the melody and accompaniment.

Air by Haydn.

ANDANTE.

The score for 'Air by Haydn' consists of two staves. The top staff is in treble clef, key of D major (one sharp), and 2/4 time. The bottom staff is in bass clef. The tempo is marked 'ANDANTE.'.

The Bonnie Boat.

The score for 'The Bonnie Boat' consists of two staves. The top staff is in treble clef, key of D major (one sharp), and 2/4 time. The bottom staff is in bass clef.

The first system of musical notation consists of two staves. The top staff is in treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. It features a melodic line with eighth and sixteenth notes, often beamed together, and includes dynamic markings such as accents and hairpins. The bottom staff is in bass clef and provides a harmonic accompaniment with eighth and sixteenth notes, including some triplet figures.

The second system continues the piece with two staves. The top staff maintains the melodic line with similar rhythmic patterns and dynamic markings. The bottom staff continues the accompaniment, featuring more complex rhythmic patterns and triplet figures.

The third system of musical notation consists of two staves. The top staff features a melodic line with several triplet markings above the notes. The bottom staff provides a rhythmic accompaniment with triplet markings and other rhythmic patterns.

The fourth system of musical notation consists of two staves. The top staff continues the melodic line with triplet markings. The bottom staff continues the accompaniment with triplet markings and other rhythmic patterns.

Spanish Dance.

The Spanish Dance section consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It features a melodic line with eighth and sixteenth notes. The bottom staff is in bass clef and provides a rhythmic accompaniment with eighth and sixteenth notes.

Dolce.

The musical score for "Bristol March" on page 16 is written in 2/4 time. It consists of 14 staves of music, organized into seven pairs of staves. The first two pairs of staves are in common time (C). The third pair of staves is marked "Dolce." and includes repeat signs. The final pair of staves ends with a double bar line and repeat dots. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.

The first system of musical notation for 'Hail Columbia' consists of two staves. Both staves are in the treble clef, with a key signature of one sharp (F#) and a common time signature (C). The music features a melody in the upper staff and a supporting bass line in the lower staff. The melody begins with a series of eighth notes, followed by quarter notes and eighth notes with slurs. The bass line starts with a whole rest, then enters with quarter notes and eighth notes.

The second system of musical notation for 'Hail Columbia' consists of two staves. The upper staff continues the melody with eighth notes and quarter notes, including several triplet markings (indicated by a '3' above the notes). The lower staff provides accompaniment with quarter notes and eighth notes, also featuring triplet markings. A double bar line with repeat dots is present in the middle of the system.

The third system of musical notation for 'Hail Columbia' consists of two staves. The upper staff continues the melody with eighth notes and quarter notes. The lower staff provides accompaniment with quarter notes and eighth notes. The system concludes with a double bar line.

The fourth system of musical notation for 'Hail Columbia' consists of two staves. The upper staff continues the melody with eighth notes and quarter notes, ending with a double bar line. The lower staff provides accompaniment with quarter notes and eighth notes, also ending with a double bar line.

Yankee Doodle.

The first system of musical notation for 'Yankee Doodle' is on a single staff in the treble clef. The key signature is one sharp (F#) and the time signature is 2/4. The melody consists of eighth notes and quarter notes, with a double bar line and repeat dots at the end of the system.

FIVE 2*

Waltz.

PRIMO.

SECUNDO.

The musical score for 'Waltz.' consists of four systems of staves. The first system has two staves, the top one labeled 'PRIMO.' and the bottom one 'SECUNDO.', both in 3/4 time with a key signature of one flat. The second system has two staves with triplets and repeat signs. The third system has two staves with triplets and repeat signs. The fourth system has two staves with repeat signs.

Douglass' Favorite.

The musical score for 'Douglass' Favorite.' is a single system with two staves in 2/4 time with a key signature of one sharp. The top staff begins with a treble clef and a sharp sign. The piece features a rhythmic melody with repeated eighth-note patterns and concludes with a double bar line.

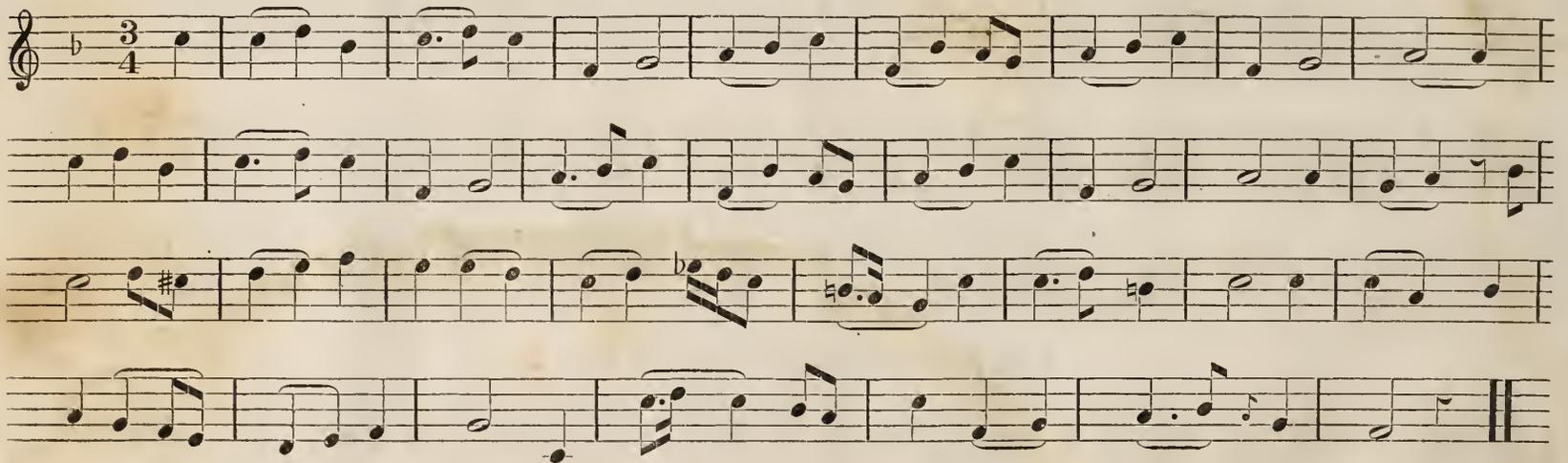
The first system of musical notation consists of three staves. The top two staves are in treble clef, and the bottom staff is in bass clef. The key signature is one sharp (F#), and the time signature is common time (C). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are two triplet markings (indicated by the number '3') in the top staff. The system concludes with a double bar line and repeat dots.

The second system of musical notation continues the piece with three staves. It maintains the same key signature and time signature as the first system. The notation includes various rhythmic figures and triplet markings. The system ends with a double bar line and repeat dots.

♫ dear ! what can the matter be.

The third system of musical notation consists of two staves, both in treble clef. The key signature remains one sharp, but the time signature changes to 6/8. The music is characterized by a more rhythmic and dance-like feel. The system concludes with a double bar line and repeat dots.

The fourth system of musical notation consists of two staves, both in treble clef. It continues in the 6/8 time signature and one sharp key signature. The notation features consistent rhythmic patterns. The system concludes with a double bar line and repeat dots.

**The Self Banished---Song.****Beneath the Ocean's swelling wave---Song.**

PRIMO.

Musical notation for the first system of 'Sweet Home'. It consists of two staves, labeled 'PRIMO.' and 'SECUNDO.'. Both staves are in the key of D major (one sharp) and 2/4 time. The music is a simple melody with dotted rhythms and eighth notes.

Musical notation for the second system of 'Sweet Home'. It consists of two staves, continuing the melody from the first system. The notation includes various note values and rests.

Swiss Guards' March

Musical notation for the first system of 'Swiss Guards' March'. It consists of two staves in the key of D major (one sharp) and common time (C). The music features a more complex melody with triplets and sixteenth notes.

Musical notation for the second system of 'Swiss Guards' March'. It consists of two staves, continuing the melody. This system includes first, second, and third endings, indicated by numbers 1, 2, and 3 above the notes.

Musical notation for the third system of 'Swiss Guards' March'. It consists of two staves, continuing the melody. The notation includes various note values and rests, ending with a double bar line.

Sirens' Duet.

PRIMO.

The first system of the musical score consists of two staves. The top staff is labeled 'PRIMO.' and the bottom staff is labeled 'SECUNDO.'. Both staves are in the key of B-flat major (one flat) and common time (C). The Primo part begins with a whole rest, followed by a series of eighth and sixteenth notes. The Secundo part begins with a quarter note, followed by eighth and sixteenth notes.

The second system continues the musical notation. The Primo part (top staff) features a series of eighth and sixteenth notes, ending with a sharp sign. The Secundo part (bottom staff) continues with eighth and sixteenth notes.

The third system continues the musical notation. The Primo part (top staff) features a series of eighth and sixteenth notes, ending with a sharp sign. The Secundo part (bottom staff) continues with eighth and sixteenth notes.

The fourth system continues the musical notation. The Primo part (top staff) features a series of eighth and sixteenth notes, ending with a sharp sign. The Secundo part (bottom staff) continues with eighth and sixteenth notes.

The fifth system continues the musical notation. The Primo part (top staff) features a series of eighth and sixteenth notes, ending with a sharp sign. The Secundo part (bottom staff) continues with eighth and sixteenth notes.

Allegro.

The first system of the Sirens' Duet consists of two staves. The upper staff begins with a treble clef and a key signature of one sharp (F#). The lower staff begins with a bass clef and a key signature of one sharp (F#). The music is in 2/4 time and features a lively, rhythmic melody with eighth and sixteenth notes.

The second system continues the duet with two staves. The upper staff has a treble clef and the lower staff has a bass clef. The music maintains the 2/4 time signature and the key signature of one sharp (F#).

Lent.

The third system of the Sirens' Duet consists of two staves. The upper staff has a treble clef and the lower staff has a bass clef. The music is in 2/4 time and marked *Lent.* The tempo is slower than the previous section, with a more melodic and sustained character.

SERENADE.

The first system of the Serenade consists of two staves. Both staves begin with a treble clef and a key signature of one sharp (F#). The time signature is 2/4. The music is characterized by a steady, rhythmic accompaniment of eighth notes.

The second system of the Serenade consists of two staves. Both staves begin with a treble clef and a key signature of one sharp (F#). The music continues with the same 2/4 time signature and rhythmic accompaniment.

Slow March in the Battle of Prague.

The first system of the musical score consists of three staves. The top two staves are in treble clef with a key signature of one flat (B-flat) and a common time signature (C). The bottom staff is in bass clef with the same key signature and time signature. The music features a steady, rhythmic march pattern with various note values and rests.

The second system of the musical score consists of three staves, continuing the piece from the first system. It includes a triplet of eighth notes in the second measure of the top staff, marked with a '3' above the notes. The overall structure and notation are consistent with the first system.

Barcarole in Masaniello.

The musical score for the Barcarole in Masaniello consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. The bottom two staves are in bass clef with the same key signature and time signature. The music is characterized by a flowing, waltz-like melody with a mix of eighth and sixteenth notes.

The first section of the score consists of six staves of piano accompaniment. The first two staves are in 3/8 time and feature a treble clef with a key signature of one sharp (F#). The music is characterized by rapid sixteenth-note patterns, often grouped in triplets. The third and fourth staves continue this texture, with numerous triplet markings. The fifth and sixth staves conclude the section with a double bar line and repeat dots. The final measure of the sixth staff is marked with 'D. C.' (Da Capo).

SONG.

The 'SONG' section consists of two staves. The top staff is the vocal melody, written in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. It begins with a dynamic marking of *f* (forte). The bottom staff is the piano accompaniment, also in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. The melody is simple and melodic, with some grace notes and a final cadence.

May Makers.

The 'May Makers' section is a single staff of piano accompaniment in treble clef, with a key signature of one sharp (F#) and a 6/8 time signature. The music features a rhythmic pattern of eighth and sixteenth notes. A marking 'FIFE.' is placed below the first few measures, and a '3' is placed below the first measure of the second system, indicating a triplet.

Bonaparte's March.

Musical score for Bonaparte's March, consisting of two systems of piano accompaniment. The first system has two staves, and the second system has two staves. The music is in G major (one sharp) and common time (C). The first system features a melody in the upper voice with eighth and sixteenth notes, and a bass line with similar rhythmic patterns. The second system continues the piece, ending with a double bar line and repeat dots. There are triplets in the final measures of both systems.

Auld Lang Syne.

Allegro.

Musical score for Auld Lang Syne, consisting of two systems of piano accompaniment. The first system has one staff, and the second system has two staves. The music is in G major (one sharp) and 2/4 time. The tempo is marked *Allegro*. The score features a melody with trills and grace notes, and a bass line with sixteenth-note patterns. The piece concludes with a double bar line and repeat dots.

Robin Adair.

Musical score for Robin Adair, consisting of one system of piano accompaniment with one staff. The music is in G major (one sharp) and 3/4 time. The piece features a melody with eighth and sixteenth notes, and a bass line with a triplet in the final measures. It concludes with a double bar line and repeat dots.

Trumpet March.

Finis.

D. C.

This musical score is for a trumpet march in G major and common time. It consists of four staves. The first two staves are the main melody, with the second staff containing rests for the first few measures. The third and fourth staves provide a harmonic accompaniment. The piece concludes with a double bar line and the instruction 'D. C.' (Da Capo).

Duke of Kent's March.

This musical score is for 'Duke of Kent's March' in G major and common time. It consists of three staves. The first two staves are the main melody, and the third staff provides a harmonic accompaniment. The piece ends with a double bar line.

Scots, wha hae wi' Wallace Bled.

Mez. For.

P. Cres. Mez. For. Accel. For.

This musical score is for the Scottish song 'Scots, wha hae wi' Wallace Bled' in D minor and 2/4 time. It consists of two staves. The first staff is the melody, and the second staff is the accompaniment. The piece includes dynamic markings: *P.* (piano), *Cres.* (crescendo), *Mez. For.* (mezzo-forte), *Accel.* (accelerando), and *For.* (forte). The score concludes with a double bar line.

Russian March.

PRIMO.

SECUNDO.

The first section of the Russian March is written for two parts: PRIMO and SECUNDO. It consists of two grand staff systems. The first system has two staves, each with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The PRIMO part is marked with a first ending bracket, and the SECUNDO part is marked with a second ending bracket. The second system also has two staves, with the PRIMO part marked with a first ending bracket and the SECUNDO part marked with a second ending bracket. The music is characterized by rhythmic patterns and melodic lines typical of a march.

PRIMO.

SECUNDO.

D. C.

DUET.

The second section of the Russian March is a Duet, written for two parts: PRIMO and SECUNDO. It consists of two grand staff systems. The first system has two staves, each with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The PRIMO part is marked with a first ending bracket, and the SECUNDO part is marked with a second ending bracket. The second system also has two staves, with the PRIMO part marked with a first ending bracket and the SECUNDO part marked with a second ending bracket. The music is characterized by rhythmic patterns and melodic lines typical of a march. The section concludes with the marking "D. C." (Da Capo).

PRIMO.

SECUNDO.

D. C.

A Quick Step.

Days of Absence.

PRIMO.

SECUNDO.

Finis.

D. C.

DUET---The Fairies.

f *f* *p*

Dol.

p p *f* *Adagio.*

p p *f* *p*

f Spiritoso. *calando.* *dim.* *spiritoso.*

f *p*

calando.

Adagio.

The first system consists of two staves. The upper staff begins with a treble clef and a key signature of one sharp (F#). The lower staff begins with a bass clef and a key signature of one sharp (F#). The music is written in a 4/4 time signature. The first staff contains a series of eighth and quarter notes, with a sharp sign (F#) appearing above the second measure. The second staff contains a similar melodic line, ending with a sharp sign (F#) below the final note.

TEMPO PRIMO.

tenuto.

The second system consists of two staves. The upper staff begins with a treble clef and a key signature of one sharp (F#). The lower staff begins with a bass clef and a key signature of one sharp (F#). The music is written in a 4/4 time signature. The first staff contains a series of eighth notes, with a tenuto mark above the first measure. The second staff contains a similar melodic line, ending with a tenuto mark above the final note.

The third system consists of two staves. The upper staff begins with a treble clef and a key signature of one sharp (F#). The lower staff begins with a bass clef and a key signature of one sharp (F#). The music is written in a 4/4 time signature. The first staff contains a series of eighth notes, with a forte dynamic marking (*f*) above the first measure. The second staff contains a similar melodic line, ending with a *Dol. p* marking above the final note.

The fourth system consists of two staves. The upper staff begins with a treble clef and a key signature of one sharp (F#). The lower staff begins with a bass clef and a key signature of one sharp (F#). The music is written in a 4/4 time signature. The first staff contains a series of eighth notes, with a forte dynamic marking (*f*) above the first measure. The second staff contains a similar melodic line, ending with a forte dynamic marking (*f*) above the final note.

The fifth system consists of two staves. The upper staff begins with a treble clef and a key signature of one sharp (F#). The lower staff begins with a bass clef and a key signature of one sharp (F#). The music is written in a 4/4 time signature. The first staff contains a series of eighth notes, with a piano dynamic marking (*p*) above the first measure. The second staff contains a similar melodic line, ending with a piano dynamic marking (*p*) above the final note.

Swiss Waltz.

The first system of the 'Swiss Waltz' consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The bottom staff is in bass clef with the same key signature and time signature. The music features a waltz-like melody with eighth and sixteenth notes.

The second system of the 'Swiss Waltz' also consists of two staves. The top staff continues the melody with more complex rhythmic patterns, including sixteenth-note runs. The bottom staff provides a harmonic accompaniment with eighth and sixteenth notes.

City Guards' March.

The 'City Guards' March is written on two staves in treble clef with a key signature of one sharp (F#) and a common time (C) signature. The melody is characterized by a strong, rhythmic march pattern with frequent eighth-note groupings.

Patrick O'Bermot.

'Patrick O'Bermot' is written on a single staff in treble clef with a key signature of one sharp (F#) and a common time (C) signature. The piece features a lively melody with many eighth and sixteenth notes.

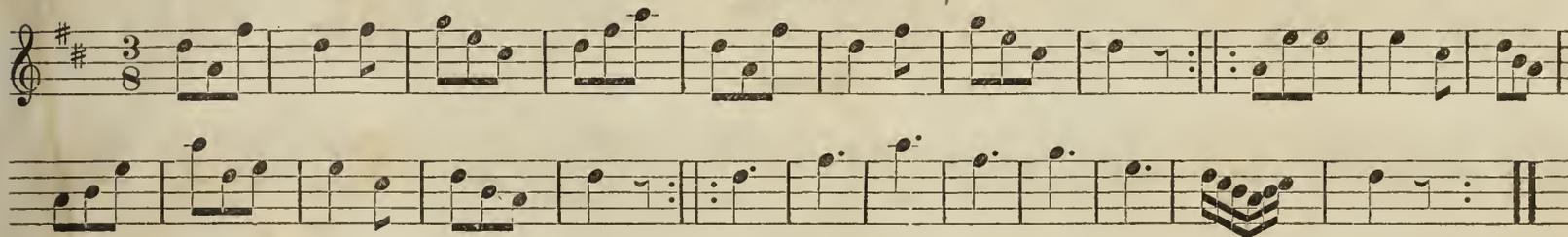
Farewell to my Harp.

'Farewell to my Harp' is written on two staves in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. The melody is a waltz-like piece with a strong eighth-note accompaniment.

Allegro.



WALTZ.



The General.



To Arms.



Tattoo---The first part to be performed while the drums roll.



Roast Beef.



Rogue's March.



Double Drag.



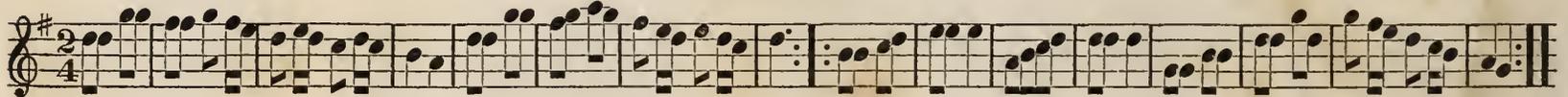
Assembly.



Troop.



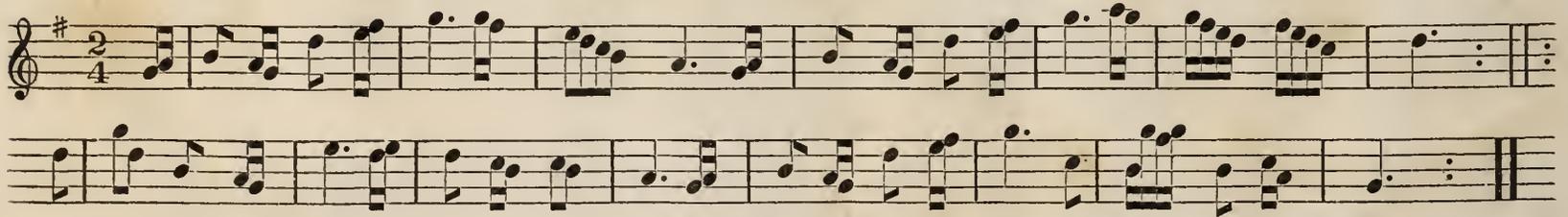
Doublings.



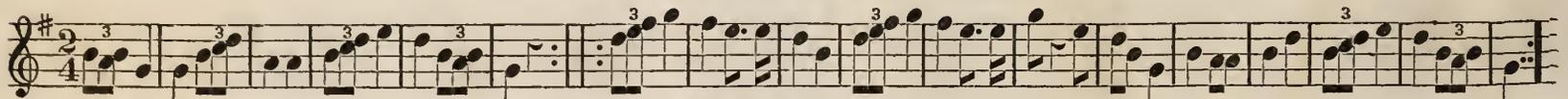
Doublings,---When Colors are received.



Retreat.



Retreat,---To be performed at sunset.



To Arms.

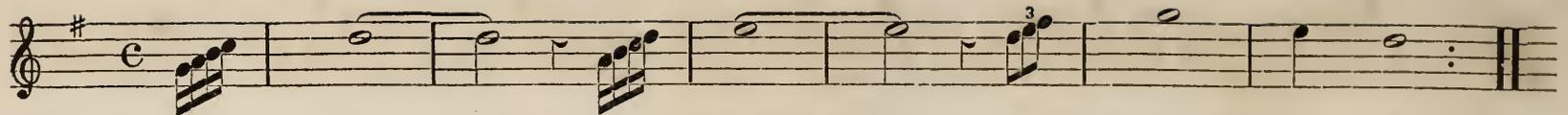


Musical score for 'Reveille' in G major and common time. The score consists of ten staves of music. It features various rhythmic patterns, including eighth and sixteenth notes, and includes several triplet markings (indicated by a '3' above the notes). The piece concludes with a double bar line.

Peas upon the Trencher.

Musical score for 'Peas upon the Trencher' in G major and 2/4 time. The score consists of a single staff of music. It features a rhythmic pattern of eighth and sixteenth notes. The piece concludes with a double bar line.

Three Cheers.



Drummer's Call.



TROOP---To be performed at the morning parade.



GENERAL'S SALUTE.



INDEX.

	PAGE.						
A.		G.		S.	For the Duties of Camp.		
Air by Haydn, - - -	14	Good Morrow, - - -	20	Sweet Home, - - -	21	Assembly, - - - -	34
Auld Lang Syne, - - -	26			Swiss Guard's March, - - -	21	Doublings, - - - -	34
A Quick Step, - - -	29	H.		Siren's Duet, - - - -	22	Doublings, when colors are received, - - - -	34
B.		Hungarian Waltz, - - -	15	Slow March in the Battle of Prague, - - - -	24	Drummer's Call, - - - -	36
Bristol March, - - -	16	Hail Columbia, - - -	17	Serenade, - - - -	23	General's Salute, - - - -	36
Beneath the Ocean's swelling wave, - - - -	20	Haydn's March, - - -	19	Swiss Waltz, - - - -	32	Peas upon the Trencher, - - - -	35
Barcarole in Masaniello, - - -	24	Hay makers, - - - -	25	Scots, wha ha'e wi' Wallace bled, - - - -	27	Roast Beef, - - - -	33
Bonaparte's March, - - -	26	I.		Spanish Dance, - - - -	15	Reveille, - - - -	35
C.		Italian Waltz, - - - -	25	Song, - - - -	25	Retreat, - - - -	34
City Guard's March, - - -	32	N.		T.		Retreat performed at sunset, - - - -	34
D.		Napoleon's March, - - -	14	The Self Banished, - - -	20	Rogue's March, - - - -	33
Douglass' Favourite, - - -	18	O.		The Bonnie Boat, - - -	14	To arms, - - - -	33
Days of Absence, - - -	29	O Dear! what can the matter be, - - - -	19	Trumpet March, - - -	27	Troop, to be performed at the morning parade, - - - -	36
Duke of Kent's March, - - -	27	P.		The Joys of Harvest Home, - - -	33	Tattoo, - - - -	33
F.		Patrick O' Dermot, - - -	32	The Blue Bonnets over the Border - - - -	29	The General, - - - -	33
Farewell to my Harp, - - -	32	R.		W.		To Arms, - - - -	34
		Russian March, - - -	28	Waltz, - - - -	33	Troop, - - - -	34
		Robin Adair, - - -	28	Y.		Three Cheers, - - - -	36
				Yankee Doodle, - - -	17		

GLAZIER, MASTERS & SMITH,

BOOKSELLERS, PRINTERS & BOOKBINDERS...HALLOWELL, ME.

HAVE FOR SALE, A LARGE AND EXTENSIVE ASSORTMENT OF

BOOKS,

In every branch of Literature, which they offer on as liberal terms as can be obtained in New-England.

THEY PUBLISH THE FOLLOWING VALUABLE WORKS,—VIZ :

The History of Maine, from 1602 to 1820, by William D. Williamson, 2 vols. Svo. <i>sheep</i> ,	Retail Price, \$6,00	Murray's Grammar Simplified, by A. Fisk, Svo. 3d ed.	75
Lee's Spelling Book,	25	Same work, abridged, 18mo. stereotype ed.	Retail Price, \$0,25
“ Primary Class-Book,	25	Greene's Practical English Grammar,	62½
“ National Class-Book, 288 pages, 12mo.	75	The Budget ; or humble attempts at immortality, 200 pages, 12 mo. new type, and fine paper, <i>mo. or silk backs, extra</i> ,	87½
Cummings' Spelling-Book,	25	Instrumental Director, containing rules for all Musical Instruments in common use—with a rich collection of new popular music, designed principally for the use of Military Bands, 4th ed. improved and enlarged, 4to.	1,25
“ First Lessons in Geography,	25	Violin Instructor, a new collection of choice Music, and Instructions for the Violin, 5th Hallowell ed.	75
Colburn's First Lessons in Arithmetic,	37½	Flute Instructor, a new collection of Music, original and selected, with Instructions for the German and Patent Flute, 5th Hallowell ed.	75
Colburn's plates to do.	12½	Fife Instructor, containing a plain and easy introduction to the rules and principles of that instrument, together with a choice selection of valuable music ; to which is prefixed Instructions for the Drum,	62½
Oliver's Practical Conveyancing, 3d ed. enlarged and improved,	5,00	Preceptor for the Clarionet,	37½
Oliver's Law Summary, 2d ed. enlarged and improved,	3,00	North American Arithmetic, part 1st, by Emerson,	15
Laws of Maine, 2 vols. Svo. containing all the Laws to 1833 inclusive,	6,00	“ “ “ part 2d, do.	37½
Fairfield's Maine Reports,	3,75	Bascom's Penmanship, 4 parts. Each part,	12½
Stearns on Real Actions, 2d ed.	4,50	Murray's Introduction, stereotype, new plates,	37½
The Federalist, on the New Constitution, from the Washington edition of 1818, fine paper, 8 vo. <i>sheep</i> ,		Smyth's Algebra, new and improved edition,	1,25
The Maine Civil Officer, by J. Perley, Esq.	1,25	Worcester's Primer of the English Language,	12½
Hunter's Sacred Biography, 7 vols. in 2,		Hymns for Schools and Families,	20
Brown's Philosophy of the Mind, 2 vols.	6,00		
The Maine Town Officer, 3d ed. much improved,	1,25		
The Maine Justice, 8 vo. by J. Perley, 3d ed.	2,50		
New Pleasing Spelling Book, by E. Goodale, stereotype ed.	22		
Songs of Zion, by M. Springer, jr. 32 mo. 9th ed.	25		
Kinne's Arithmetic, 10th ed. enlarged and greatly improved, with questions, by Daniel Robinson,	62½		



BOSTON PUBLIC LIBRARY



3 9999 08665 484 3

B. P. L. Bindery.
Jan 19 1911

