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THE

Amateur Band Teacher's Guide

AND

Bandsman's Adviser.

Introduction.

THIS Work is compiled in answer to a very generally-expressed wish on the part of the readers of the *Brass Band News*, who form the bulk of the Amateur Bandsmen of the United Kingdom and her Colonies. The greater part of the articles contained herein are reprinted from the *Brass Band News*.

The first eight or nine chapters have been written expressly for this work, and the whole of the others have been carefully revised—in some cases re-written.

We have not thought it necessary to commence the work as if it were a book of first lessons on music; we take it for granted that the reader, who takes up this book as an aid to teaching bands, will be already well grounded in the elements of music, will be able to read music at sight, and understand all the terms in use in music in general, and in wind-bands in particular.

It is intended as an assistant to teachers first of all. But, of course, it is expected and intended to be a true guide to general musical knowledge for the Amateur Bandsman, who is ambitious to become an artistic performer or a teacher. The great majority of Amateur Bands never have any professional teaching.

After a band is formed, it generally happens that a favourite soloist from some neighbouring band is engaged to teach the new band; and, in a great many cases, the man who is thus chosen has perhaps had little or no experience as a teacher. He is engaged on the credit of his playing. Thus it often happens that such a man wants a little advice for his new work; for playing and teaching are not included in the same quality. Many good teachers are poor players and *vice versa*. The newly-appointed

teacher has often no friends to turn to for advice, for in all probability he will have to leave his former mates on account of accepting the teaching of the new band. Such a case is exactly one that this little book will fit; it will give him advice and encouragement at every step.

Again, there is the energetic striving member, who wishes to know all he can get to know about playing, teaching, and all things relating to bands and bandsmen. This man will also find this book a guide, philosopher, and friend.

We also make bold to say that many old teachers will find this book a valuable help to them. Some of the articles contained herein have been written by men, whose names are familiar as household words with Amateur Bandsmen. They embody the ideas of teaching, which have made the Amateur Bands of Lancashire and Yorkshire the best bands in the world. Therefore, we think that many old teachers, who have been debarred by circumstances from ever having any training under a first-class professional, will find many chapters in this little book worthy of reading to their bands to reinforce their own teaching. And we think bandmasters would save themselves no little trouble if they persuaded each of their pupils to get a copy. It would help the pupils to understand the teachings of the bandmaster, it would keep alive that grand sentiment, without which no art work can be done, viz.—enthusiasm; it would let them see that playing in a band should not be a mere hobby for passing time, and it would show them that an amateur band may become an artistic body, worthy of the sincere praise of the most fastidious musical critic. In the hope that this may be so, we pass on to the opening chapter.

Amateur Wind Bands—Their Rise and Progress.

TO do justice to the above heading would require as much matter as would make a book in itself—no doubt, a very interesting book too—but we must be satisfied with only a brief outline. We shall not go into the history of the old town “waits,” nor the military music of the last and the preceding centuries. Sometime we may write a book on the history of wind bands preceding the advent of M. Adolphe Sax, from whose inventive genius the amateur band, as we know it, sprung. The brass instruments before his time were without pistons (or valves), such as the old Kent bugle (with its holes and keys, after the manner of a clarinet), the French horn in its natural state, the slide trombone, and the slide trumpet, etc. These instruments (except the trombone, which was in use, almost exactly as it is now, 2,000 years ago) were not capable of giving a chromatic scale—in fact, no complete scale at all; but, in the year 1844, or thereabout, Adolphe Sax (a musical instrument maker in a small way in Paris), conceived the idea of affixing extra tubes to the natural horns, with pistons to open these extra tubes, as required, to enable the performer to fill up the breaks between one natural, or harmonic note (open notes on valve instruments), and another natural note. He had just finished a quartet of the new valved instruments when John Distin and his family visited Paris, concert giving, with his new-improved Kent bugle and horn quintet. John Distin was introduced to M. Sax as an enthusiast in the same line as himself, and was not slow to perceive what a revolution the new invention must ultimately achieve. Sax made a quintet of the new valve instruments for the Distin family, and the success was immediate. Berlioz engaged them for some of his concerts at the Opera Comique. The Distin family travelled through Germany, concert giving, and excited the greatest wonder and enthusiasm. Returning to England, they introduced the new sax-horns here, and no sooner were they introduced than there was a great demand for them. We are sorry

to say that M. Adolphe Sax did not get the benefit of this demand, for other people stole his ideas, and commenced making the new valve instruments. It was only after years of worry and litigation that he was acknowledged as the inventor.

Of course, valve instruments have been vastly improved since that time, but all the valve instruments used in brass bands are sax-horns, being made on the principle of Sax's inventions.

The facility with which melodies could be played on the new sax-horns, and their equally beautiful tone, instantly made them popular in England. Small village bands sprang up all over the country, until to-day there are few towns or villages of any size that do not contain, at least, one sax-horn amateur band. The demand for the instruments led to their being manufactured here, and at present, without doubt, the English makes are far superior to all the world.

Competition is born in an Englishman, whether it is building up the biggest empire, sinking the deepest mine, or singing the best song. Of course, he does not always succeed, but he never gives it up. Thus it happened, that when the village bands pleased the villagers the villagers praised them, and boasted they were better than any other. In this way band contests originated, and the fact that the thirty-seventh annual brass band contest, at Belle Vue Gardens, Manchester, took place this year (1889) shows that the bands were not long in getting into competition after the advent of the sax-horns. On an average, some 200 band contests take place annually in the United Kingdom, and are the very best means of developing and retaining a standard of good playing, just as cricket matches keep up the standard of good cricket. Not only do they who take part in either benefit by the rivalry, but all who listen and watch are having a grand object lesson. This chapter is only introductory. We will close it by remarking that at present (1889), there are 40,000 amateur bands in the United Kingdom, and they are rapidly increasing.

How to Raise an Amateur Band.

THE facilities which musical instrument makers offer to bands about forming are so very favourable that, given a body of steady, industrious young men, the trouble incurred in acquiring a set of new instruments is light indeed. Compared with twenty or thirty years ago, the trouble of forming a band and equipping it with instruments is as nothing. The persons who wish to form an amateur band have only to convene a meeting, and take down the names of the parties who express a wish to join. If more offer than is desirable to join, choose the most likely. The persons having been chosen, they

must then appoint a committee, who should draw up an appeal for subscriptions on the following lines—

“PROPOSED AMATEUR BAND FOR ———

“*Sir or Madam,*—At a meeting, held on ———, at ———, in support of the above proposal, it was decided to try and raise a public subscription band. The meeting was unanimous in the belief that a band would be a good institution to have in our village (parish or town) and the following persons were selected as members, should we be able to start a band—

(Here follows a list of the proposed members).

"We have the promise of the following sums from gentlemen who would like to see the band become a fact.

(Here come the names of the gentlemen promising subscriptions).

"If we should succeed in raising a band it will doubtless be a source of pleasure to all the inhabitants, as it will be of culture and refinement to the members themselves. Music is now universally admitted to be the greatest civilising agent of all the arts, and we are sure that had we a good band playing an hour or so in the summer evenings on the market-place, green, or parks, it would tend to keep people from less creditable employment of their leisure.

"We calculate that the total cost of the instruments would be £——, but this need not all be paid at once. We can run the sum over a term of three years, and can have the instruments by paying an instalment of £——. Mr. —— has consented to act as president, and Mr. —— as treasurer. Hoping to have the honour of adding your name to our list of subscribers, we remain, yours respectfully (for the proposed band members), So-and-so."

It is of course highly desirable and politic to have the names of the gentlemen who are in good position and importance as supporters, because musical instrument makers, like other people, want good security when they give credit; and again, except you get the support of some prominent gentlemen in your midst you will not be likely to induce the rest to subscribe. The members themselves will, as a matter of course, subscribe something by way of an entrance fee. Perhaps some of our readers will ask why we do not assume that the bandsmen will find the whole of the money and keep themselves independent? The reason why we propose a "Public Subscription Band" is

because we believe that such bands have the best chances of success. When the public subscribe to a band they have an interest in it, and the band have an interest in the public, and so long as the instruments belong to the band and the public conjointly, there is not much fear of it collapsing through the over independent members leaving one at a time and taking their instruments with them. After the instruments have been purchased and allotted (or even before) a number of trustees should be appointed, who are to be vested with the ownership of all band property, subject to certain conditions. For example—three trustees from the public, to represent them, and three trustees (members of the band) to represent the band.

In buying the instruments care should be taken to buy such as will make a well-balanced band. A full brass band, as per all the best contesting bands, is comprised of the following instruments:—

- | | |
|-----------------------------|-----------------------------|
| 1 E♭ Soprano Cornet | 2 B♭ Baritones, 1st and 2nd |
| 3 B♭ Solo Cornets | 2 B♭ Trombones 1st and 2nd |
| 2 B♭ Repiano Cornets | 1 G Bass Trombone |
| 1 B♭ Second Cornet | 2 B♭ Euphoniums |
| 1 B♭ Third Cornet | 2 E♭ Bombardons |
| 1 B♭ Flugel, 1st | 1 B♭ Bass (medium size) |
| 1 B♭ Flugel, 2nd | 1 BB♭ Bass (monstre) |
| 3 E♭ Horns, 1st, 2nd, & 3rd | Drums <i>ad libitum</i> . |

Thus making a band of 24, without drums, &c.

For a smaller band, the following would suit:—

- | | |
|---------------------|---------------------------|
| 1 E♭ Soprano Cornet | 2 B♭ Baritones |
| 2 B♭ Solo Cornets | 2 B♭ Trombones |
| 1 B♭ Repiano Cornet | 1 B♭ Euphonium |
| 1 B♭ 2nd Cornet | 1 E♭ Bombardon |
| 1 B♭ 3rd Cornet | 1 B♭ Bass (medium size) |
| 2 E♭ Horns | Drums <i>ad libitum</i> . |

It is not advisable to have a smaller band than this.

For a mixed band of reed and brass, add to the latter—1 G Trombone, 1 E♭ Horn, 1 E♭ Piccolo, 1 E♭ Clarionet, 6 B♭ 1st Clarionets, 4 B♭ 2nd Clarionets, 4 B♭ 3rd Clarionets, Oboe and Bassoons *ad libitum*. A less number of reeds against such a number of brass will not be effective.

Rules, &c., for Amateur Bands.

ONE of the first things that should engage the attention of the newly-formed band committee, is that of drawing up a code of rules. We reprint the following from the *Brass Band News* of April, 1882, (slightly revised):—

1.—That this band shall be called, and known, by the name of "THE———BAND."

2.—That the ownership of the whole of the instruments, music, stands, and all property belonging to this band shall be vested in the hands of six trustees, three of whom shall be selected by the band members, and three by the band subscribers.

3.—That no member of the band shall have any ownership in any of the band property, beyond what his vote as a member entitles him to, and, on leaving the band, must give up all band property to the band trustees, or their representatives.

4.—That a committee of five, six, or seven members be appointed to conduct all band business, the said committee not to hold office more than twelve months without re-election; but, should one or more resign, the places may be filled at once.

5.—That the band accounts be audited once a year, and the balance sheet forwarded to all subscribers.

6.—That the entrance fee shall be 7s. 6d. each member, which may be paid in three instalments—2s. 6d. on receiving instrument, 2s. 6d. one month later, and 2s. 6d. the following month.

7.—That the subscriptions of members be 6d. per week.

8.—That such fines as the committee may think fit shall be imposed for absence from practice, or for being late.

9.—That the band meet twice a week for practice, and, at the time of meeting, the secretary must call the roll, and book all who are present. The list of attendances to be posted in the band-room every quarter.

10.—That no member play in another band without the consent of the committee.

11.—The committee may expel any member for misconduct, for systematic non-attendance, for being in arrears in contributions, or if he shows such a stubbornness to learn that the bandmaster may con-

sider him not musically-gifted enough to become a good playing member.

12.—That any member leaving the band, or being expelled, shall return all property belonging to the band in such a condition as shall satisfy the committee. If the property be damaged, he shall make it good.

13.—That the bandmaster or, in his absence, the leader shall have complete control over the band at all practices and performances, and any member who shall refuse to obey, or shall use profane language, shall be fined, as the committee may determine.

14.—That the committee refer any or all of their

decisions to a full band meeting for confirmation, if any full meeting of the band pass a regulation to that effect.

15.—That the band shall not be broken up so long as there are six members opposed to that course.

16.—That every member shall have a copy of these rules, on being admitted, and shall sign a duplicate, to be kept by the secretary; such duplicate to have a sixpenny stamp affixed.

Agreement.—I, — (name) —, of — (address) —, do hereby agree to the above rules, as a member of the — band. As, witness my hand.

Allotting the Instruments.

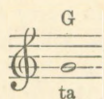
THIS is a matter that should be left entirely to the bandmaster. It is a great mistake to let the members pick and choose as to what instrument they will play. A man of experience as a player and teacher will almost *instinctively* pick out the members who will be most likely to succeed. But when each man chooses his own, there is a great difficulty made for the bandmaster. He may see a man struggling with a cornet which he knows he will never be able to play, but the man's pride will not allow him to be sensible and give it up; and if the bandmaster insists on him changing to another instrument he will leave rather, but at the same time the bandmaster may know that he would have made a good horn, trombone, or euphonium player, and he thus loses a likely man on account of the error of allowing all to choose their own instruments.

The best way is for the bandmaster to get all the proposed members together, and then write all their names down on a slip of paper. Having done so, he can begin to question them, thus—Have any of you played in a band before? If any say yes, he must place a cross against their name. Then he may ask—Are there any others that can read music? If any put an O against their names, he will then explain to them that in a band all parts are equally useful; that a band of solo cornets would be as bad as a band of bass trombones; that several qualifications are necessary to make a good player; that a man may have a good ear and quick perception, but may not have a lip that will bear the strain of solo playing, &c. He will then ask the man whom he has fixed on as solo cornet his name, and will then write solo cornet against it, and the same with every member until he has filled his list. He will then tell them that he has fixed on the plan of allotment in his own mind, but that he may have cause to make some changes when he has tried the members with the instruments allotted to them; and if there are any members which would rather have some other instrument than the one allotted to them, he hopes they will first try the allotted one; and if they cannot give their mind to it, he will do his best to accommodate them, as soon as he can, consistent with his duty to the whole. He will then read out the names of the members and the instruments allotted to each.

In allotting the instruments scarcely any advice can be given to the teacher, for no rules can be laid down that will fit all cases. We, however, give the following advice from *H. Round's Brass Band Primer*:—"In selecting the players for the different instruments care should be taken in choosing the 'best lips' for the first cornets; the term 'best lips' signifies the strongest nerve and most flexible; this quality will soon show itself, as it is purely a natural gift. A good lip should also be selected for the solo euphonium, that being nearly as much a solo instrument as the first cornet. The weakest lips should be assigned to the inner and bass parts. I have known persons who never could 'lip' a small mouthpiece, and yet have subsequently played on large instruments very well. I would also particularly advise the teacher to inculcate the practice of blowing long sustained notes in order to obtain a full and free quality of tone. The slow practice of scales will be found the best means to attain that end, taking strict care that the valve and tongue work exactly together so as to ensure correct articulation, which is a most important feature in brass band playing. With respect to the instruments that should form a brass band I refer my reader to the classification in the *Liverpool Journal*, which has been adopted after thirty-five years' practical experience. In giving the first lessons to brass bands great care should be taken that the pupils should receive a correct and easy method of holding and manipulating their several instruments. Nothing looks so bad or detracts from the merits of a band so much as an ugly and awkward position in playing; puffing out the cheeks, and other unnecessary contortions, must be especially guarded against and avoided. The following simple and general rules may be found useful:—The pupil should stand in an erect and easy position, the weight of the instrument should be borne by the left hand (except in the case of the larger instruments), and the action of the right hand should be to steady the instrument and manipulate the valves; the mouthpiece should then be placed on the centre of the lips, or as near the centre as the physical formation of the teeth will allow (about one-third of the upper lip and two-thirds of the lower being generally the position), the lips should then be contracted, the pupil blowing sharply and firmly

into the instrument pronouncing syllable *Ta*,

this should produce the Note *G*



This leads me to remark that all the sounds are produced by the same method, viz., the upper notes by 'pinching' (or contracting) and the lower notes by 'slackening' (or relaxing) the lips and *not* by different volumes of wind, as is sometimes supposed. To play equally all over the instrument (which is a great triumph), the same amount of wind should suffice. I beg leave strongly to impress on the teacher the necessity of keeping the band's attention to a proper method of respiration (taking the breath so as not to disconnect the rhythm of the music), and clear and distinct articulation, for without this the music will degenerate into a 'noise and a jumble.' Short and frequent band practice will be found much more conducive to general improvement than long and tedious ones, it being sheer folly to attempt to play when the 'lip' is exhausted. In conclusion, I would urge upon all young bands the absolute

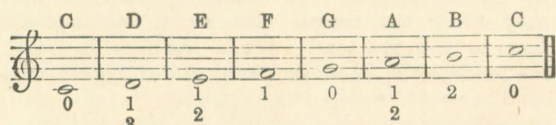
necessity of possessing themselves of patience and perseverance, with which qualities we may be able to accomplish much, but without which, simply nothing."

In concluding this chapter, we advise the teacher to be chary of his intimacy with his pupils when not teaching, and to quietly, but firmly, resent all familiarities. It is a great mistake for a teacher to make himself "one of them," and it is nothing less than a misfortune for the band. The more familiar the members become with their teacher, the less respect will they have for him; and if he is much in the company of any of his pupils, the jealous-minded ones will resent such favouritism. The teacher must cultivate a quiet and gentle demeanour in teaching, and study to keep the attention of all during practice. He must resent all efforts to treat him to "drinks," &c., as he would resent an attempt to bribe him, which is really what such things often mean. It is simply selling his independence for a mess of pottage. With his reserve the teacher need not be disagreeable; in fact, we are giving this advice in the hope that it will keep him out of all things disagreeable, but duty is duty, and all the members must be equally the same to him.

Teaching the Names of the Notes.

AFTER the teacher has given out the instruments he will have to teach the members the names of the notes, etc., before he can proceed much further. The best way to do this is to have a blackboard and write out a diatonic scale in C (in semibreves).

EXAMPLE 1.



Fingering for Cornets, Horns, Baritone, Euphoniums, B-Flat Valve Trombones, and Bases.

He will then request every member to copy the same on a slip of paper, or on a slate. When this has been done, he will explain that the above open notes are all semibreves—the longest note in general use—and each four beats long. Having explained this, he will add a stroke to each note, making them

minims, and he will then explain that

the stroke takes away half the length, and that they are now only two beats long. He will tell all his pupils to add the stroke to each of their copies, and he will ask if he is properly understood. He will then fill up the body of each note, making them

crotchets, and again explain that this

change takes away one half the value, making the notes only one beat long now. The pupils must again alter their copies, as the teacher has altered the blackboard. The teacher will now add a tail to each

crotchet, making it a quaver, and must

again explain that the addition of the tail takes away again one-half of the value, making the notes only half a beat long, and so on until the notes are made demisemiquavers. He will then put the whole before them at a glance, showing them how the semibreve has been divided thus:—

	1	2	3	4 beats long	4 beats
One Semibreve					
	Each Minim 2 beats long—				
Equal to 2 Minims	1	2	3	4	4 beats
	Each Crotchet 1 beat long—				
Equal to 4 Crotchets	1	2	3	4	4 beats
	Two Quavers to each beat—				
Equal 8 Quavers	1	2	3	4	4 beats
	Four semiquavers to each beat—				
Equal to 16 Semi-quavers	1	2	3	4	4 beats
	Eight Demisemiquavers to each beat—				
Equal to 32 Demi-semi-quavers	1	2	3	4	4 beats

After writing each division of the above, the teacher must make his pupils copy it, and question them to see if they understand it. He will also explain that the stems of notes are sometimes turned upwards and sometimes downwards, but that it is merely a matter of convenience.

We have great faith in the value of making pupils copy the scales marking the names of the notes and value, also the fingering. It is of the very greatest aid to the memory, and we have often noticed that the pupil who makes a practice of copying music is always a much better reader, and quicker than those who do not. Therefore provide your pupils with a sheet of ruled music paper each, and set them lessons to copy. The teacher will do well to always have a black board or large slate at hand, for he may enlarge on this subject by explaining the rests which represent each of the above notes, and by showing the value of the dot and

double-dot, &c., as they occur. The teacher must not hurry over this stage of the band's existence, or he will build on a bad foundation. And at all times he must be careful to explain every new difficulty (to the pupils) as it occurs, such as a \frown or a musical term *mf.*, *f.*, *ff.*, *p.* and *pp.*, or an accidental. Always point out errors instantly they are committed; never let an error pass if you know it. Even if you think that the pupil will not grasp your full meaning, do not hesitate to impress upon him that he has committed an error. It is your duty, and what you say to one pupil in a band of 20 means that 20 will benefit by the correction.

First Few Lessons on Blowing.

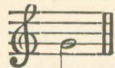
BEFORE the members commence to blow together they must be taught to hold their instruments properly. The band must always practice standing. The music stands must be high enough for each man to read his copy without stooping. If the pupil has to stoop to see his copy he cramps the organs of respiration, and fatigues himself to no purpose. If the bandstand, when high enough for the men to read from, standing bolt upright, proves too high for the boys, then they must have something to stand on. The cornets, horns, baritones and euphoniums should be held chiefly by the left hand, and the valves fingered by the 1st, 2nd, and 3rd fingers of the right hand. The cornets must be held horizontal, with the elbows raised and kept well from the side. The horns, baritones and euphoniums must be held well in front (not hugged to the body), the elbows raised and kept well from the body. Pay great attention to this. See that all are standing perfectly upright with instruments lifted up so as to throw the main pressure of the mouthpiece on the upper lip. See that all have their mouthpieces on the centre of the lips; watch this carefully. Also see that all finger the valves with the tips of the fingers, nothing looks worse or cramps the fingering so much as the habit of pushing the fingers over the valve-tops unto the first joint. Do not allow this. See that each man presses the valves down straight, or they will jam and stick. See that they are close down when used.

In commencing to blow together insist on each note being made a good long level note; see that the volume of tone is one level thickness from the attack of the note to the finish. When you get all to sound a note together do not be in a hurry to leave it, see that they hold it out as long as possible and level in volume.

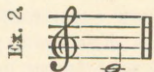
After the teacher has shown each member how to hold his instrument, explained to each the valves which are termed 1st, 2nd, 3rd (on cornet, &c.), and the uses of the slides attached to each, &c., he will then have to teach them how to "blow" the instruments. And then is the time of all times for the teacher to insist on "attention." For the first nights he will only be able to teach individually and not collectively. But as the same lesson will have to be given to each, it is a great advantage if all who are waiting their turn watch and listen, for they are

having an object lesson through their fellow members, and all the teacher is explaining to him will apply to them. The teacher must sternly forbid the members to brawl and blow on their own account. Now is the time for him to assume and maintain his authority, and if he does now insist on strict obedience and proper discipline, he will save himself much trouble in future.

In teaching each member how to "blow" to produce the sound in the proper manner, the teacher may find that some of them cannot produce a sound at all. These, when asked to "blow," will invariably do so with all their might. Now this is just what prevents them from producing a sound, for the sound does not come from the throat but from the lips. He must tell these members to "wet" their lips and blow gently, and to "spit" the breath a little as if spitting an atom of paper from the tip of the tongue. In "spitting" at the note they bring the tongue into action, which helps them to find the tone. When the tone is found, the teacher will know its pitch, and if higher than

 he will tell him to slacken his lips

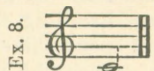
a little, and blow still softer, until he brings him

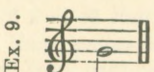
down to—  which is the true start-

ing note for building up the tone and preparing the lips. Some will produce the last-named note easy, but will have a struggle to produce the first one (G). In this case the teacher must teach them to tighten or contract the lips, to give the current of wind greater force. If this does not help the pupils, it is very likely that they are attempting an instrument which requires more lip muscle (or grip) than they are by nature possessed of; and a change to an instrument with a larger mouthpiece will be beneficial. We will now suppose that each member has found the tone on his instrument. Then the teacher must give each a copy of the following chant, and in all cases mark the fingering until the pupil begins to feel the pitch. Strive to get the pupils to keep the tone even and level, and hold the note as long as marked, playing very slow, and "attacking" or tonguing each note, thus, *ta*.

without it, they are not easily restrained or kept at "attention."

2.—It is very difficult for a beginner to get over an octave without a stop. He has not yet learnt how to open and close his lips according to the pitch of sound to be produced. But you will find that if

he starts from  he will manage to

play up to  fairly well; but there he

makes a "break" and stops, as he cannot proceed further without drawing his lips closer and getting a fresh "grip" with his lips. Thus the attempts to do the whole scale as a start is a failure, exhausting to the pupil, and discouraging to the whole band.

3.—When complete scales are played by E-flat instruments and B-flat instruments together, one of the sections must be playing a very awkward scale for beginners. If we give the scale of C to the B-flat instruments, we must give the scale of G to the E-flat instruments; thus the latter are com-

pelled to play  or 


neither of which are convenient nor advisable to force from new beginners. The whole of the advice

NOTE.—These Lessons on Blowing will be found good when teaching a private pupil "How to Blow."


given in this chapter is the result of a long and varied experience, and the closer you follow it the better will you like it.

Having now got your pupils to "blow" their instruments, you cannot do better than put them on H. Round's *Brass Band Primer* (3/-), which is a series of first lessons for a band to play together—scales, hymns, one schottische, one march, one polka, one valse, National Anthem, etc., etc., all arranged in the very easiest manner, with a separate part for each instrument. Some 20,000 bands have started with this work, we are told. Having got the band fairly on with that work, you will then advise your pupils to provide themselves each with a book for home instruction and private practice. You will find Wright and Round's *Shilling Primers* to answer all purposes, and to be far superior works to any other of a similar character at anything like the same price.

CAUTION TO THE TEACHER.

 Insist on your pupils playing *piano* in all their early lessons—in fact, for the first twelve months. If you allow them to blow as loud as they like for twelve months, you will be a long while before you can get them to play a musical *p*. First get the tone soft, clean, pure, and musical, and then you can develop it to the loudest *ff*. and still retain the musical quality.

Advice as to Music and Marching.

FTER the band has mastered H. Round's *Primer*, a series of easy pieces will be required. We recommend the list printed in the *Primer*, each piece being very easy for all, and good. 1st, march, "Moon behind the Hill;" 2nd, schottische, "Rays of Sunshine;" 3rd, valse, "Maybloom," and 50 others, specially composed for young bands by H. Round. We must here warn the teacher against being in too big a hurry to bring his band before the public, for the public make no allowance for circumstances; better prepare the band well before he appears in public with them, so that their appearance will be an agreeable surprise, instead of a disagreeable experience. Another thing we must warn him against is the common fault of attempting too much. It is very regrettable, but very true, that the bulk of young bandmasters and bands are better pleased with their *attempts* to play pieces utterly beyond their power, rather than with a fair performance of pieces well within their reach. Do not attempt anything in public that you cannot play well. It will give more pleasure to a musician to hear you play an easy simple hymn-tune than it will to hear you "murder" a piece which is utterly out of your reach. And here we may mention that the playing of hymn-tunes by a young band is very good practice; it broadens the tone, makes it resonant, and purifies it. There is more real music in one good hymn tune than there is in ten of the general run of marches.

An inexperienced teacher is apt to deceive himself about his band. If he gets the melody instruments going right, and if the basses play their solo passages right, he deceives himself by fancying that *all* is right. But if he will take the trouble to walk round the stand and see how the doubtful ones are reading, as well as listening to them, he may find that one is a bar ahead and another a bar behind. An educated musician would have no need to take all this trouble to "spot" the offenders, but we write for the young ambitious amateur teacher, who is only just beginning his career.

In the first stages of a band's existence there are always a few backward members. But it will not do for the teacher to ignore them, for when they do not help the band they hinder it, they never stand neutral. A few members playing wrong notes will spoil the efforts of all the rest, and the teacher gets the blame for it. Therefore we impress upon the teacher the necessity of being modest in his choice of music, and advise him to be sure that the band can play their pieces *well* and with *ease* before they invite public criticism. When we (as Editor of the *Brass Band News*) receive a programme of music "as performed by the ——— Band, which has only been in existence 12 months," the said programme containing one or two operatic selections and a chorus or two of Handel's, we have, as Editor, to take their word that "the programme was given in splendid style," etc., but as a sensitive musician, we thank our stars that we were not a

the performance. We do not believe in impossibilities. We must again draw the attention of the teacher to what we have remarked in a previous chapter. When the band commences to play on the march, the teacher will note that the members have generally a tendency to lean towards their instruments, particularly so with the cornets, making the bell of the instrument to point down like the bell of the clarinet. This must not be allowed, as it cramps the chest, spoils the lip, and make the performers' position ugly. The cornet at all times should be held perfectly horizontal—and all the performers should march bolt upright; in addition, they should so lift up their instruments that the greater part of the pressure will rest on the upper lip. What a miserable appearance a band makes on the march when all the cornets and trombones play with their shoulders up and their heads down, looking down their noses at their copy, as if they were counting the paving stones. Then the horns, baritones, and all bell-up instruments marching much in the same way, shoulders up and heads down, and each man hugging his instrument as if it were glued to him. Avoid this. Make your men march "heads up, and chests out," and hold their instruments so that their elbows are kept well away from the body. This advice will hold good at all times. When rehearsing in the practice-room never let your pupils get into the lazy habit of sitting while practising, and always have your band so arranged that you can slip about from copy to copy with facility, and do not let any false pride keep you from searching out all that your ears tell you is unsatisfactory, but which your experience has not explained to you. Don't wait for knowledge to come to you; meet it halfway, at least.

We hardly think it necessary to say how a band should be formed for marching, but, for the sake of exactness, we will give the usual order.

As a general rule, a band of twenty-four (not including drummers) march in three ranks—eight in each rank and drums behind—

Left-Hand Side.

Piccolo	E♭ Cor.	Solo Euph.	B♭ Bass	B♭ Bass	E♭ Bass	E♭ Trombone	G Trombone	2nd Euph.
E♭ Clar.	B♭ Cor.	1st Bar.	B♭ Bass	B♭ Bass	E♭ Trombone	G Trombone	2nd Euph.	
B♭ Clar.	B♭ Cor.	2nd Bar.	B♭ Bass	B♭ Bass	E♭ Trombone	G Trombone	2nd Euph.	
B♭ Clar.	B♭ Cor.	Solo Horn	B♭ Bass	B♭ Bass	E♭ Trombone	G Trombone	2nd Euph.	
B♭ Clar.	B♭ Cor.	1st Horn	B♭ Bass	B♭ Bass	E♭ Trombone	G Trombone	2nd Euph.	
B♭ Clar.	B♭ Cor.	2nd Horn	B♭ Bass	B♭ Bass	E♭ Trombone	G Trombone	2nd Euph.	
B♭ Clar.	B♭ Cor.	Flugel	B♭ Bass	B♭ Bass	E♭ Trombone	G Trombone	2nd Euph.	
B♭ Clar.	B♭ Cor.	Flugel	B♭ Bass	B♭ Bass	E♭ Trombone	G Trombone	2nd Euph.	
B♭ Clar.	B♭ Cor.	Flugel	B♭ Bass	B♭ Bass	E♭ Trombone	G Trombone	2nd Euph.	
B♭ Clar.	B♭ Cor.	Flugel	B♭ Bass	B♭ Bass	E♭ Trombone	G Trombone	2nd Euph.	

In Military Bands—Clarionets and Flutes here.

0
Drums
0

Front
of
Band.

Right-Hand Side.

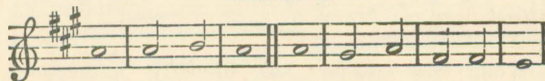
In some places, where streets are narrow, it is difficult to march eight abreast, but when four or five ranks are formed the band never sounds compact or precise, on account of the great distance that separates the front rank from the drummer—(time giver).

The teacher of a young band will find a tendency to hurry in the first attempts at playing on the march. This should be checked at once. In the first attempts to play on the march only hymn tunes should be used which have been learned by heart, such as "Edwinstowe," etc., that are written note against note, and let the marching tempo be about 92. Do not "play at soldiers" in your first attempts, or you will make yourselves look ridiculous, and sound worse.

Remarks on Transcribing Hymn Tunes.

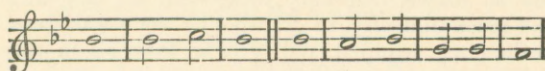
HAVING mentioned in the foregoing chapter that the young teacher of a young band ought to inculcate the practice of playing hymn tunes, as a means to get a good tone and broad style of *ensemble* playing, we may be asked (as we often have been) if we can show the young teacher how to arrange hymn tunes from vocal scores for his young band. Plenty of hymn tunes are published, but we will try to show you how to arrange. This is little more than transposition, and ought to present no difficulty to any good reader of music, and those who wish to know how to do it without study or trouble will never do any good as teachers; but, as there are to our knowledge, some thousands of teachers who have never attempted to arrange an hymn tune, nor even tried to transpose anything, and who cannot read in the Bass Clef, we will try to give them a start on the subject. Suppose a teacher would like to arrange this chant for band:—

EXAMPLE 1.



He would say, "Rather awkward key; I must transpose it half-a-tone higher. It stands in the key of A now. I will write it in the key of B-flat."

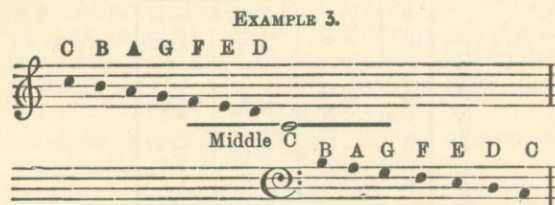
EXAMPLE 2.



Of course, all the four voice parts would have to be treated in a like manner. Then comes what the poor fellow fancies is a great difficulty. He does not feel certain what the notes are on the bass stave, much less to transpose them.

Now, the notes on the bass stave are merely a continuation of the treble stave, as may be seen from Example 3 on page 10. Just cast your eye down

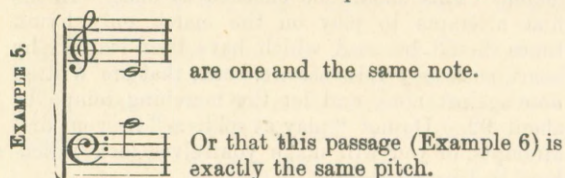
the two octaves, and you will see at a glance that the notes and letters follow in consecutive order :



The C that stands on the line between the treble staff and the bass staff is called middle C, because it stands midway between the two staves. In ancient times a staff of 11 lines was employed thus—



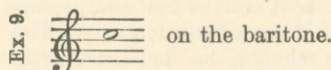
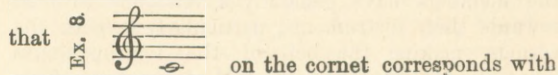
It will be observed that the notes follow naturally according to letter, and that the bass staff (or portion) is merely a continuance of the treble and *vice versa*. But as music became more generally practised it was found inconvenient for the eye to grasp such a wide staff, and also useless to write the whole staff for any one voice. Thus the staff became divided into two staves with the middle C line running between them. Perhaps our readers who have been playing treble clef reading instruments all their lives will be surprised to find that



When the reader has properly understood that there is only one line between the treble and bass staves, he should find no difficulty in transposing the music from that staff. It is a very good exercise for both band teacher and bandsman, and so simple that only those who are lazy will find much difficulty in transposing the vocal parts to the pitch required, and writing them all in the treble clef.

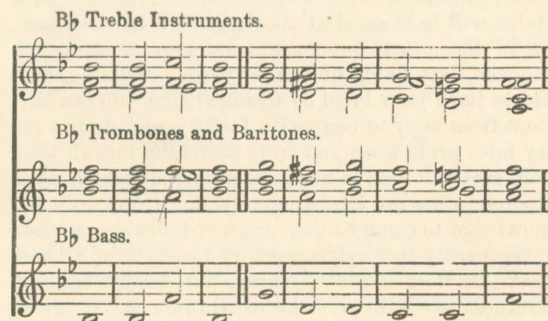


In writing out the chant for the band the transcriber would, of course, give the treble instruments (cornets and clarionets, &c.) the two parts on the treble staff, the tenor part to the 1st trombone and 1st baritone. And here the reader must remember



Thus it often happens that some passages of the tenor part may be given to the 3rd cornet, or a portion of the 2nd cornet part could be given to the baritone. For instance, the 1st baritone could play the alto part (bottom part or treble staff) in the chant by reading it an octave higher, it being legitimate and desirable to divide the parts thus if clearness is not lost. In arranging hymn tunes write three separate parts for the cornet, three separate parts for the horns, three separate parts for the trombones, two parts for the baritones.

EXAMPLE 10.



But nothing will teach how to do this sort of thing so much as plodding at it yourself. Anyone who understands the simple process of transcribing hymn tunes will see that we have made one addition in the above, *viz.*, we have added an A in the 3rd chord. It is the chord of the dominant 7th, with the 3rd omitted in the original; but it is quite legitimate to add the 3rd of the chord when transcribing it for more than four instruments. Another thing that will be noticed is that there are consecutive octaves between the third cornet and B-flat bass at chords 8 and 9. This is not a thing to hold up for imitation at all times; but had we not done so all the cornets must have ended on F, making that section thin. All these little things will quickly come clear to the young arranger when he works at it, and *never* except he does so. Having got the above arranged for the B-flat section of the band, he must write out the E-flat parts. The three parts on the middle staff will suit three horns. In transposing you have only to remember that

When B-flats play, | A | B | C | D | E | F | G |
Then E-flats play | E | F | G | A | B | C | D |

There is nothing in this simple process worthy the name of arranging, compared with arranging a selection from an opera.

The Status of the Amateur Bandmaster.

BEFORE we proceed to articles which deal with the general run of bands, as distinguished from the band just commencing, we think it best to give a little advice to the band as affecting both itself and its teacher.

At the early stages of a band's career there ought to be three practice nights each week with a monthly parade. Later on, the monthly parade ought to be supplemented by a weekly or at least fortnightly open-air concert (in summer months). It is a well-known fact that the bands, which have become famous prize-winning bands, have met for practice four times a week for years together; and if such bands as these cannot play well without four practices, it is evident that a young band must practise at least three times a week.

Few bands can find money enough to pay a professional once a week, let alone three times, and to practise without a teacher is folly. Thus the first stages of a band's existence depend upon the skill and patience of the *amateur* bandmaster. A good amateur bandmaster deserves all the encouragement that it is possible for a band to bestow. He may be—and generally is—an hard-working man who finds it difficult to keep himself respectable and make both ends meet. He has little money to buy books on music, little money to get a few lessons on harmony, not much to spend in hearing operas or first-class musical performances. He may have talents and perseverance, but he is tied by a tether, and can only go the same ground over and over again.

When a band has satisfied itself that it has got the right man, it ought to try and provide means for the man to educate himself musically. It may be argued that a man ought to be both experienced and educated as far as ever will be necessary before he undertakes the teaching of a band. But such men will not give four nights a week to a band, which can only pay him ten shillings a week.

A young band ought to have a teacher who can devote almost his whole time to them—a man with an ambition to make *his* band as good as possible—a man who is heart and soul in his work. Now, as we have before said, a man like this ought to be encouraged.

Therefore, if you know that you have a good man, and that he has no means at his command to make himself a better teacher, see if you cannot contrive something to help him.

Where a fund of £100 is raised for instruments, it ought to be augmented (where required) by £30 or £40 for the purpose of starting the teacher in some little business such as music seller, newsagent, smallware dealer, &c. The money advanced is treated as a loan, and thus the band have their teacher secure. This is done all over England, and is becoming more general year by year. Bands can see that their bandmaster must, in all cases, appear respectable, and must keep himself in advance of the members, or no great progress is possible. All

money spent on a good amateur teacher is a good investment, for what it enables him to learn he will teach the band.

This article was prompted by a letter, which appeared in the *Brass Band News*, May, 1889, signed "Rigoletto"—said Rigoletto being one of the best band teachers in Lancashire. We will leave him to conclude this article by quoting from his letter:—"One thing I admire the *Brass Band News* for, is, its support of amateur bandmasters. I was afraid, when it started some eight years ago, that it would take the course of all musical papers, and '—— the amateur,' but I am happy, aye, and proud to say it has never pandered to or flattered one side or another. This encourages me to say a few words about the amateur bandmaster in general. In this district (Manchester) our amateur bands are composed of horny-handed working men exclusively. By working men I mean factory-men, forge-men, colliers, carters, &c. We never expect to have a man as a member who 'gets his living with his coat on,' and this class are, as a rule (there are honourable exceptions), such 'superior persons' that we would rather have their room than their company. Our bandmaster may be a collier, a coal-heaver, a ironworker, cotton spinner, or such like. If a man in such a walk of life can bring himself to the front as a musician, he has talents, he deserves encouragement. Just think of a man who earns his living in the bowels of the earth, shut out from the light of day, with no jot of anything approaching refinement either at work or at home. And yet this man can enter into some little of the spirit of the great masters' works. But what could he do if he had the chance? I would leave bandsmen to answer, but I am confident that he would make the most of his chance. Very well, why not give him a chance? Suppose each amateur band was to set up their bandmaster in some business that would give him a little leisure to study the music to be rehearsed, to score it if necessary. A man cannot work body and brain, and get the best of both at the same time. One of the two must suffer. This is a question which I want bandsmen to consider well. Given a town of any size, a tobacconist's business could be bought or started for the amateur bandmaster, or a stationery business, and many others, which different circumstances will suggest, in different places. Until the bands recognise that the bandmaster must have more time for study and practice than the bandsmen, the result will not be satisfactory. * Mr. A. Owen, Mr. Swift, Mr. Birkenshaw, Mr. Raine, and a great many others, have sprung from the ranks of the amateurs, and they are, what they are—shining examples of what the amateur is sometimes capable of when he gets his chance. I again declare it; we have many more who would repay tenfold any such kindness as I have indicated, by making themselves more fit to teach, and making their bands more like what their ideal is."

Cleaning the Instruments.

BRASS instruments, when left damp, soon become coated with one of the deadliest poisons, *viz.*, verdigris. Pull out the slide of any dirty brass instrument, and you will find traces of this deadly poison. We are now speaking of instruments that are dirty inside. Brass mouthpieces should never be used except with a silver rim and electro-plated; brass should never touch the lips. An instrument that is dirty inside will not have so clear a tone as the instrument that is clean. The bore being calculated to a nicety, no room is left for obstructive dirt. It has been our lot to have pupils complain about their instruments being "hard to blow," and on examining them we have found the bore to be half choked up with filth. No wonder that some young bands make themselves ill with inhaling their breath through such a foul pipe (as many do). The portion of the tubing, next to the mouthpiece, is always the dirtiest. To clean this is a very easy matter, particularly the mouthpiece and the shank. To clean the tube from the shank to the main slide, a long goose feather may be used, having the tube filled with water at the time; but a more thorough way is to take out the main slide, and fix a piece of sponge at the end of a cotton thread, then blow the sponge through the tube. The sponge brings the thread, and the thread will bring a piece of strong cord; the strong cord will pull a small handkerchief or linen rag as much as the tube will take. The main slide should be treated the same way. The rest of the slides may be cleaned with the goose feather and water. Finish off by

running a few gallons of water through the whole instrument.

To clean brass instruments outside use no sort of metal polish nor any gritty substance at all.

It is a common occurrence in a band's early career, when the novelty of the thing has not completely worn off, to find most of the men on a parade day carrying instruments which shine like gold. The kind sister, mother, wife, or sweetheart, has subjected the instrument to the same treatment as her candlesticks, and when the proud possessor of the shining instrument commences to play he finds all his valves sticking on account of the grit or oil that has got in them.

Now, instruments that are cleaned with either oil or grit and highly polished are the first to discolour and tarnish.

The best things that we have ever found for cleaning instruments is a bucket of hot water, a lump of soap, and a sponge. This will clean them thoroughly, and a dry cloth will burnish them as bright as is necessary. Use nothing else.

It is a good plan for the band teacher to examine every instrument in the band occasionally to see if the slides all draw easily; that valves, tops, and bottoms unscrew all right, and if the instruments are clean inside.

The slides should be greased with a little common tallow (nothing better), but not the slightest grease or oil should ever touch the valves.

Young players ought never to meddle with the valves. If the valves stick or work sluggish, the instrument should be examined by the teacher.

The Lips and Mouthpieces.

THIS short article is addressed to the players of brass instruments only. It is a common remark of bandsmen, when speaking of another bandsman, to say—"He will never play a cornet; his lips are too thick."

This may be right in the majority of cases, but it is far from always being right. No one would call Mr. Alexander Owen's lip a thin one, and he has few equals as a cornet player. His lip is decidedly thick, and it is as decidedly muscular. As a cornet player once said—"there is enough muscle in Mr. Owen's lips to enable him to crack a nut with them." The same may be said of Mr. James Rider (of Gorton), who has also a thick lip. It is not so much a question of thick or thin lips as strong or weak lips. A moderately-thick lip may be almost as flexible as india-rubber, and a thin lip may be as soft and flabby as a piece of flannel. Then, there is the lip that is hard and stubborn—neither flexible nor soft. This kind of lip is not common, but it is by no means rare. A player with a hard, stubborn lip will have a hard, inflexible tone. He may be able to play, in his way, for almost any length of time without having sore lips, but he will never play with expression. He will do any amount of hard, fortissimo blowing, but his tone will never be pleasant in pianissimo, and between the two degrees of fortissimo and pianissimo he will

never get. A man of this sort, with such a hard, inflexible lip should at once take a larger instrument, as there is no chance of his ever being able to get his lip flexible enough to modulate his tone, according to the demands of expression.

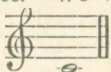
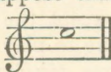
Now, we will revert to the man with a thick but flexible lip. If his lip is really flexible—and not extremely thick—there is no reason why he should not play the cornet—only he must not expect to get a good *embouchure* as quickly as a thin-lipped man; but, if he gets a good one, his tone is certain to be better than that of the thin-lipped man.

Many men have given up the cornet because its mouthpiece was too small, not because they could not play it on account of sore lips, but because it was fatiguing to concentrate the force of large lips on so small a surface. It never seems to occur to them that they could get a larger mouthpiece—a mouthpiece with a larger flange. Some mouthpieces are made with such a narrow flange as almost cut into the lip, but there is no reason why you should use them. They are not necessary. Mr. H. Threlfall, of Southport, is the finest-toned E-flat soprano player we know of (perhaps we may couple Mr. J. T. Ogden, of Radcliffe); and Mr. Threlfall has not thin lips, but he plays the E-flat soprano cornet with a *wide-rimmed B-flat cornet mouthpiece*, and thus humours his lips. A man with a thick flexible

lip will have to practise considerably more in his early pupillage than a man with a thin, flexible lip. His lip, being larger and more muscular, will require more training, but when he has mastered his lip he will produce a fuller, richer tone than the thin-lipped man.

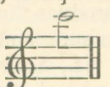
Now, let us speak of the man with a thin, soft, flabby lip, with little or no muscle in it, and there are many such. The thin soft-lipped man will quickly get his lip under partial control, and will play within the range of one octave fairly well, but his lip will not stand forcing, and will soon be tired. Let him force out one high note, and his lip is spoiled for that day; and at the best his tone will always be thin, piping and boyish. This soft thin-lipped sort of player should never aspire to the place of soloist, his lip being too weak to bear the strain of solo playing. Nature never intended him for a soloist. We advise all whose lips are *flexible*, but who can with difficulty only lip a small mouthpiece, to get a wider-rimmed mouthpiece before giving the instrument up. As a general rule all the mouthpieces of E-flat soprano, cornet, and B-flat cornet are too small in every way.

A band teacher will soon find out the lips that are the most flexible, and will advise these how to get them under control, by softly practising long-sustained notes. He will also find out the lips that are weak by the exhausted condition of the same after very little blowing. These he will advise to practise very frequently in short spells, for the lip should never be forced; you may train it gently, but never roughly. Never allow a pupil to strain to produce a note, for the note got with straining will never be musical. The pupil with a weak, thin lip may possibly get his lips flexible by frequent, short, and careful practice. We will suppose that

he can play between  and 

very easily without effort.

To become a soloist he will require to get an octave above the last note, and a fourth below the first note. If he really wishes to do this, he must decide on six months' lip training. The first month he must extend his range to D; at the end of the month he will find that he plays the D as clear and as easy as he played the C before. Then he can extend his range to E, and practise up to that for a month, and so on, conquering a note each

month until he can play  as easy as C in

the space. But he must never strain to get a note, and never force it; if the note does not come out clear and free, he must have a rest to allow his lips to recover.

The eager pupil might think this a long and tedious process; but if he tries to extend his range by hard blowing, he will find himself at the end of six months exactly where he started. One of the silliest things that a man with a weak lip can do is to force it. He picks up his instrument, he feels in *good form*, he puckers up his lips, draws in a large breath, and goes for the high C as a start. Perhaps he gets it, but he pays for it with a spoiled lip. That one note has taken all the "grip" out of his lip, and left it as soft and pulpy as a sponge. One might as well take a full-blown rose in one's hand, and after squeezing the perfume out of it, expect it to retain its original beauty. The lip is sensitive and delicate, and delicate things want delicate treatment.

As a rule, all young bandmen blow too much—sacrificing tone for *noise*. In the earlier stages of a band's existence the teacher must insist on all playing *p*. Even in *ff* passages he must be careful not to allow any hard, rough blowing, for it does not produce a powerful tone but a powerful noise. The tone can be developed at a later stage, when it has become a little more refined, and when the lips are more settled.

We are often asked—"What is a good thing to put on the lips to make them flexible?" and we are always obliged to reply, as the celebrated cornetist did, viz., "the mouthpiece." Apply the mouthpiece to the lips frequently, gently, carefully, and if your lip has any muscle at all in it, you will in time develop its full strength. Young players will have noticed that at the end of a day's engagement their breath is hot and thick. This is partly caused by blowing from the stomach instead of from the lips and tongue, and partly because the system is out of order. Amateur bandmen, who have only occasional full days' engagements, will do well to take a cooling medicine (salts, cream of tartar, magnesia, etc.) the day previous. A majority of the cases of sore lip are caused by a foul stomach and impure breath. None of the crack conductors will allow their men to smoke or drink any intoxicants previous to going on the stage at a contest, as both heat the breath. Another cause of sore lips is a dirty instrument. An inexperienced player inhales half his breath through the instrument, instead of through the corners of his mouth, and if the instrument is filthily dirty inside, the result may be imagined.

Good Tone.

GOOD TONE, good tune, good intonation, good precision, good attack, correct reading, are the first points which every band should strive to attain. Good tone, first of all, as none of the other points are any good, except accompanied by good tone. It is of no avail for a man to be a clever executant, if he has not a good tone. Music means beautiful melodious sounds. Many people, in their hurry to become able to rattle off a series of rapid passages, forget that this is not music, *except the tone is good*.

There are cornet players such as Mr. Jaeger (of Hallé's Orchestra) or Mr. Kettlewell (of Sheffield), who have only to play one note to arrest attention. When Mr. Jaeger gives out the trumpet note at the pause in the "Leonora" overture, there is no lack of interest; the beauty of his tone charms and keeps all at "attention." Good tone, as we have said, must be the first study of those who wish to become good performers on wind instruments. It must be coaxed, courted, and cultivated. When playing a scale, the pupil must listen very carefully

to each sound produced, minutely analysing it to hear if it is pure, varying the lips until a round, clear, full, sweet, musical tone is produced. And only when he is satisfied with that one tone, must he proceed to the next. In cultivating a good tone the pupil can scarcely make haste too slowly. Next to the practising of scales in a *very* slow deliberate manner, the practice of psalm tunes is recommended, producing each tone clean from the tongue. The lip is the reed or tone producer in the playing of brass instruments. It is naturally sensitive, but by a course of practice, as indicated above, it will become sensitive almost beyond belief. Remember that with continual practice you must combine continual watchfulness of yourself. If your tone is not so sweet as you would like, do not go on wildly, in the hope that you will *blow* it right. Instead of that, give a few minutes to one note, blow it soft, and then gradually swell it to *f*. Alter your lip a little, tongue a little more decided or less decided, and, in fact, search out how the tone may be made cleaner, clearer, rounder, fuller, sweeter.

To develop and purify the tone of a band no better practice can be had than the playing of chants or psalm tunes. Let the tone be well sustained and level, and let each man listen attentively to hear if his own tone *blends* with the rest. When the Besses-o'-th'-Barn Band go to a contest, and are asked to play on the way to the contest field, they invariably play a hymn tune which all have by heart. In private practice, the pupil will find that the careful practice of psalm tunes will do wonders in the way of cleaning the tone and making it more musical and sonorous.

One of the curses of a young band is the member who has played in other bands, and joined the young one just to show off a little. There, he is the only one that can play at all, perhaps. He may be (and generally is) a man who has been turned out of another band on account of his inordinate vanity in always wishing to push himself and his *tone* to the front, both in and out of season. A wild, blatant

blower himself, he quickly misguides the youngsters he has joined, for they naturally imitate him. Perhaps he may be useful for a time, but we caution the teacher against paying for his services too dearly —by allowing him to lead all the band to imitate his own brawling style. A band that gets into a blatant, brawling style in its early career is doomed; the bad tone will stick it to so long as the band sticks together, and, as we have said before, it is only a pretence to make music with a chronic bad tone, for you cannot call noise music.

The playing of duets, trios, quartets, etc., ought to be practised by every band. The members could form six or eight duets, or four quartets or trios, and meet at each others' homes in turn.

The smaller the combination the easier it is to detect bad tone, bad tune, bad intonation, etc., as each individual part is heard distinctly.

The band teacher must not let a pupil with a bad tone continue to play without explaining to the pupil that his tone is bad.

Young bandsmen cannot appreciate good tone at its real value until their ears have become trained.

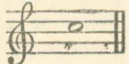
If you hear a young player speaking of a good player, you will find that the last thing that he praises is the tone. He will say—"By jove! he can play, triple-tongue, and run about from top C to bottom C like lightning," &c.; but if he mentions the man's sweet, sympathetic tone, it will be the last of all. The young player will spend weeks in trying to imitate the man he heard by trying impossible *runs*, &c., but he will never think of giving a moment to his tone; it therefore devolves on the teacher to bring home to the minds of his pupils that no amount of execution can be called music except the tone is good. What is the use of striving to play 60 notes in ten seconds, if there is not one *musical* note among them all? None, indeed. But if you will first acquire a good tone, and then master the 60 notes in ten seconds, you have the whole 60 musical.

On Tuning a Band.

THIS article was written in answer to a multitude of questions such as the following:—"How best to train the ear to enable one to tune a band well and quickly?" "How to develop the tone of a band to its fullest extent without producing a harsh tone?" &c., &c. The subject of tuning is not an easy one to lay down rules for. It is common to hear two bands at the same contest, under the same conductor, one playing throughout beautifully in tune, and the other scarcely ever in tune, and to those who never study the cause it seems inexplicable that it should be so. But it does not signify how sensitive an ear for tune a bandmaster may have, if the performers have not got a correct intonation he cannot tune them to play in tune. An artist with a fine and sensitive ear for tune will take up a brass instrument, which is not in tune in any key, and, guided by the instinct for what is wanted, will play correctly in tune, but he could not have done so had he not

trained his ear to recognise the intervals exactly, and his lips to produce them exactly in tune. Now, there is only one sure and certain way to acquire a true intonation, viz., *Scale Practice*. If every performer in a brass band would devote fifteen minutes every day to the practice of scales, and do so carefully, he would do more to improve his ear and intonation than two hours spent in unmeaning blowing. The scales ought to be practised *slowly* and *carefully*, so that the ear can be trained to *feel* true intonation at the same time as the lip is trained to produce it.

To those amongst our readers who are not *gifted* with a sensitive ear for tune, and who are sometimes called upon to tune a band, we offer the following suggestions for their consideration. To commence, 'Get your tenor trombone player to sound C,

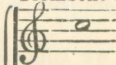
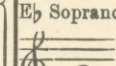
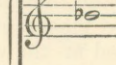
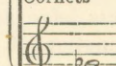
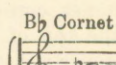
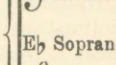
(treble clef ); let him blow it softly,

yet full and steady; this you take as the pitch of the band. Now get your soprano to sound middle G, and if you have any doubt as to its being perfectly in tune with trombone, you can get at it by making soprano pull out his main slide until you feel him very flat. Again, let the two instruments sound together, and slowly push in soprano's main slide until you feel it perfectly in tune; but if it does not sound quite satisfactory even when the soprano is close up, you will know that the trombone is too sharp, and to satisfy yourself you can get him to push his slide out a trifle. If this brings the instruments into perfect tune, you will know that you have commenced at too high a pitch, so must flatten trombone a little and commence again.* We will suppose the soprano to be tuned on G. Now get solo cornet to sound C to soprano G, pull out main slide of solo cornet until you *feel* him very flat, then slowly push it in until perfect unison is heard; tune all cornets on C same way, and then compare all cornets with trombone to see you are not deviating from your starting point. We will now suppose the cornets all to be in perfect tune on this one note, so will proceed. Get soprano to sound C (fourth space) and cornet to sound F (top line), tune the first valve of cornet by pulling out the first valve slide until very flat, and then slowly push it up until in perfect unison, tune the first valve of all cornets the same; the second and third cornets may sound lower F (first space). We will now suppose all cornets to be in perfect unison on two notes F and C. Now you must tune the first valve slide of soprano by getting him to sound F (bottom space), and cornet to sound B-flat (third line), and remember now that if they are not in perfect unison you must not stir cornet slide, therefore if B-flat of cornet and F of soprano do not agree, pull out the first valve slide of soprano until very flat, then slowly push it in until in perfect unison. You will now have all cornets and soprano in tune on open notes and first valve notes. Now you must get soprano to sound B-flat (middle line), and cornet to sound E-flat (bottom line)—the cornet and soprano will now be in octave—pull out cornet third valve slide until very flat, and push in until in perfect unison. Tune all cornets on E-flat the same way. You must now tune the third valve slide of soprano. Get cornet to sound A-flat (second space), and soprano to sound E-flat (bottom line), pull out soprano third slide an inch, and then push in until in perfect unison with cornet.

To condense our instructions, and to present them in a more intelligible form, we give the following table, but, before doing so, we may say that it is not absolutely necessary to take the trombone as starting point. We, however, think it highly desirable to pitch from trombone, as that instrument is less susceptible of the influence of heat and cold than the rest, and also gives out a tone in whose resonance a trained ear can not only hear the ground tone, but also the overtones or harmonics, which spring from the ground tone.

The pitch of the flattest instruments will have to be the pitch of the band, for although you can flatten brass instruments, you cannot sharpen them after the slides are close up. If you have an instrument flat in pitch, you must flatten the instrument you take the pitch from to correspond with the flat one, and then commence tuning.

Well, to commence tuning:

Move 1st. To tune 1st or open tube.	Tenor Trombone sound C (treble clef), pitch of band. { Cornet sound C (third space). Pull main slide out and push in tune. Tune all cornets on the same note. { Soprano sound G to Trombone C. Pull out main slide and push in tune.	Trombone & Cornets  Eb Soprano & Horns 
	Move 2nd. To tune open tube and 1st valve com- bined.	{ Soprano sound C (third space) harmonically in tune by G. { Cornet sound F (top line). Pull out 1st valve slide and push in tune. Tune all cornets on the same note.	Eb Soprano and Horns Bb Cornets
Move 3rd. To tune open tube and 2nd and 3rd valve com- bined.		Cornet now sound Bb (middle line) har- monically in tune by F { Soprano sound F (bot- tom space). Pull out 1st valve slide and push in tune.	Cornets Soprano & Horns
	{ Soprano sound Bb (middle line) harmoni- cally in tune by F. { Cornet sound Eb (bot- tom line). Pull out 3rd valve slide of cornet and push in tune. Tune all cornets on the same note. { Cornet sound Ab (second space) har- monically in tune from Eb. { Soprano sound Eb (bot- tom line). Pull out 3rd valve slide and push in tune.	Eb Soprano & Horns  Cornets  Bb Cornet  Eb Soprano & Horns 

From this body of instruments you can tune the entire band, as you will now have "laid the bearings," as a pianoforte tuner would term it, in equal temperament. We have now to mention a little thing which may puzzle a player, who has a very sensitive ear. When the whole band is tuned on the above plan, individual players may fancy that their individual instruments are not so well in tune with themselves as they were previously. This arises from the fact that the scale itself is not perfect; or, to speak more strictly, the scale is not correctly represented by thirteen *equal* semitones. Therefore, if the player is wise he will do his best to remedy the evil, which will be found very slight, by getting as correct intonation as possible—in fact, the correct intonation—and not allow his individual instrument to interfere with the tune of the whole band by altering it to suit himself.

It may seem a curious omission that we have not mentioned the second valve slide in our remarks. But this valve is seldom used alone, and the slide being so short, it is difficult to meddle with, and, as may be proved from the experience of the

teachers, does not need the same attention as the others do. Of course, there will be exceptional cases, where this may not hold good, but we speak generally.

Before we conclude this article, it behoves us to mention that we are not laying down any new law. Those, amongst our readers, who have studied the laws of *acoustics* will perceive that we have considered and treated a whole band as one instrument. We have been speaking of tuning a band to produce

chords in tune more than we have of tuning each instrument to play melodies in tune. As a general rule, when you hear an instrument does not accord with the rest, do not hesitate but pull its slide out a good bit until very flat, then push it in bit by bit until in perfect accord. When an instrument is in accord on its open notes, but not on the valve notes, use the valve slides the same way—*viz.*, pull the valve slide out until very flat, then push it in bit by bit until in perfect accord.

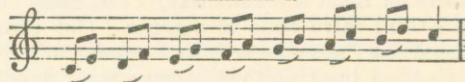
Intonation.

"**I**NTONATION, good," in a judge's remarks on a band's playing, is almost always accompanied by "tune good." Intonation means producing each note in tune. Of course, if the instruments in a band are not well tuned together, the band will not sound well in tune as a body—no matter how good individual intonation may be. On the other hand—no matter how well a band may be tuned—it will not sound in tune, except each individual performer has a good intonation, *i.e.*, produces each interval in tune. There are only three perfect musical instruments as far as intonation is concerned—*viz.*, the voice, the violin, and the slide trombone. None of these instruments have fixed tones; every tone can be slightly raised or flattened at the will of the performer; and thus correct intonation can be obtained. Valve and keyed instruments have fixed tones, and fixed tones are the abomination of nature. When a cornet or any keyed or valve instrument (such as the piano, organ, flute, clarinet, cornet, saxhorn, &c.), is properly in tune in the key of A-flat, it is an impossibility for it to be properly in tune in the key of A. It is not in nature, therefore not possible. We have spoken of the violinist being able to play in tune in all keys, because he can feel when a tone is not in tune (or properly intoned), and he instinctively shifts his finger on the string, even if only one hair's breadth. In like manner the trombonist shifts his slide a trifle. No good violinist or trombonist would get G-sharp at exactly the same place as he got A-flat. Now, on instruments with fixed tones the same fingering or valve has to do duty for both G-sharp and A-flat. It is here that the study of intonation comes in. The finger of the violinist prevents G-sharp from being quite as sharp as A-flat, and also prevents A-flat from being quite as flat as G-sharp. Now, what the violinist's *finger* does towards correct intonation, the *lip* of the cornetist, flautist, or clarinetist, must do. To be able to appreciate good intonation, one must have a trained ear or a very good natural ear; thus the duty of attending to intonation devolves almost entirely on the teacher.

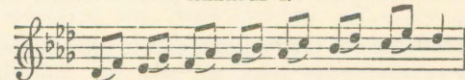
The pupil naturally thinks that when he fingers right, and blows what he calls the "right note," that all must be right. It is for the teacher to explain that the intervals are not quite correct; then he must play or sing the passage to the pupil in correct intonation, and thus train the ear as well as the lip of the pupil. Example is better than precept, and no amount of explanation will show the pupil his fault so clearly as one example will. When the pupil

plays a passage with a bad intonation, the teacher's best plan is to ask the pupil to listen carefully to the same passage as played or sung by the teacher. And here we may remark, that the band teacher with a good voice should never be afraid of using it in teaching. Let him sing to his pupils all unsatisfactorily intoned passages, and their ears will quickly help them to get a correct intonation. The human voice is the thing which players on brass instruments should always strive to imitate. One of the things which account for much bad intonation in amateur band playing is the few keys in which all the music is written, but in all classical or good modern music, there are passages in extreme keys, which the composer has modulated to for a few moments, and, although the movement may be signed in the key of F (one flat), yet there may be passages in the key of E (four sharps), and such passages are always played in an uncomfortable manner—hesitating, undecided, and consequently badly intoned, making all the band out of tune. The members might get over much of this by the careful practice of all the scales, and of hymn tunes in all the keys. In private practice, never go past a tune because it seems to be in an awkward key—say, four sharps; rather give a little more time and study to that and you will find that the knowledge and confidence thus gained will serve you in good stead when you least expect it.

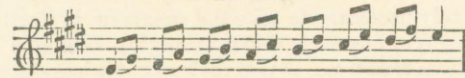
EXAMPLE 1.



EXAMPLE 2.



EXAMPLE 3.



Practice examples 2 and 3 until they sound as smooth, as full, as well intoned, and as good tone as example 1. If you cannot make them sound so, you will understand that you do not intone them rightly—that your intonation is bad; therefore, study to correct it. Practice very carefully and listen keenly to the intervals until you do get them perfectly in tune.

An idea is prevalent among bandmen that it is difficult to play in sharps. They forget that it was

difficult to play in any key when they first commenced. All the keys would be equally easy to play in if each had the same amount of practice. We knew a boy who was almost a self-taught cornet player. He had a shilling cornet tutor to learn the fingering from. His father played the violin in a very amateurish manner, psalm tunes being as far as his execution would allow him to go. The boy's sister played the harmonium in much the same style as the father played the fiddle. These three enjoyed their musical evenings for years together; and now comes in the reason for mentioning the family here. The boy had only a B-flat shank, and neither he nor his father knew that such a thing as an A-natural shank existed; thus, when the harmonium was playing in the key of E (4 sharps), the cornet was playing in the key of F-sharp (6 sharps). The writer heard the boy play scores of hymns, and his intonation was always as good as the fiddle and better than the harmonium. The boy had abso-

lutely no idea that it was difficult to play in sharp keys; but, he said *naïvely*, "It's a beggar to follow a tune when the harmonium is playing in three or four flats." The keys that the general run of bandsmen think easy he considered difficult, for when the harmonium was playing in three flats, he would only be playing in one flat. As Shakespeare says—"Use doth breed a habit in a man," and if you will use yourself to the practice of all the scales, you will play with a much better intonation in general music, and will not be frightened, as you are now, at an abrupt modulation which throws you into a distant key. No one can play with a good intonation when frightened or nervous, and nothing makes a man play nervously more than a knowledge that he is not safe in what he is doing. Like a man who cannot swim; he flounders about in a bewildered, helpless manner when he gets out of his depth. Use yourselves to all keys, as the swimmer to all waters, and you will not then get out of your depth.

Articulation—Tongueing.

BY clear articulation, when applied to speech, we mean a clear-spoken person—a person who speaks distinctly, whose every word we hear perfectly, and perfectly understand. Well, articulation, in relation to wind instruments means very much the same. By good articulation we mean a good method of making the instrument speak naturally, clearly, and intelligibly, so that we perfectly understand what the performer means. The most powerful agent in clear articulation on a wind instrument is the tongue. This is why we write of articulation and tongueing under the double heading. If a man's speech is thick and confused, he will have great difficulty in making himself intelligible. Just the same in playing a wind instrument—if the tongue is not trained to make the instrument speak clear, and articulate each musical sentence in a lucid, intelligible manner, a certain amount of confusion and misunderstanding will result. One of the most conspicuous faults of a badly-trained band is the defective use of the tongue, *particularly in p. or mf. passages*. Now, except the tongue touch every note that is not marked *slurred*, there can be no fluency, no distinct utterance. Place your tongue flat on the bottom of your mouth, and without moving it; try to recite clearly and intelligibly the following:—

"Of all the arts beneath the heaven
That man has found, or God hath given,
None draws the soul so sweet away
As music's melting, mystic lay;
Slight emblem of the bliss above:
It soothes the spirit all to love."

We do not suppose the result of your reciting this with the tongue laid flat as directed would have the effect on an average audience of—

"Soothing its spirit all to love."

But the attempt to recite it without using your tongue will show you how impossible it is to make a wind instrument speak or articulate a passage intelligibly without using the tongue freely. Exercises

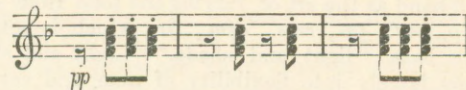
in which the slur and the staccato are freely used will develop a clear articulation, or a clear and distinct utterance.



A common fault in playing such passages as the above is in omitting to tongue the first note of the slur. Hundreds, aye, thousands of ill-taught bandsmen would play the above passage without tongueing the first note in the second bar, they would slur the first five notes and never know they were doing wrong. Minute attention to all such details produce an intelligible musical sentence, a sentence which conveys some meaning, in opposition to the badly-articulated jumble of sound, unmeaning and unmusical.

ARTICULATION IN ACCOMPANIMENTS.

Let it not be thought that the study of articulation should be confined to the soloist members of bands. Not so, it is equally important that the accompaniment be clearly and neatly articulated. The faults common in the playing of accompaniments are even more numerous than those to be found in the playing of the principal parts, but because the accompanists are not so prominent as the soloists they are more generously tolerated. It is a difficult matter to get the accompanying parts to emit such simple passages as this—



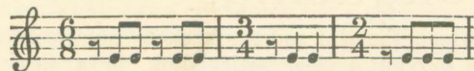
smart, clean, clear, soft and musical, when marked *p.* or *pp.* The tongue should be trained to make the instrument speak smart, clear, and decided in even the very softest of passages like this.

As a general rule the accompaniment parts in the ill-taught band will always be muddy and thick in *piano* passages. This fault will not be so prominent

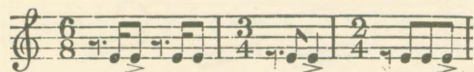
In *forte*, for the tongue will then be brought into play to eject the notes with an inflexible stiffness, which is the other extreme. In this sort of playing there is no delicacy, no expression of tenderness, of pathos, of feeling possible. Learn to articulate clearly and musically even when playing at a whisper. Never forget your tongue's duty in articulation, teach it to "touch" or "tip" every note not included in a slur.

Another common error in playing accompaniments is playing with unequal tone. The arranger, or composer, doubles the second cornet with the solo horn, and in his mind's ear he hears the tone of the two instruments blending beautifully, producing a lovely effect by complete unity. But if the instruments play with unequal tone, each instrument by turns overpowering the other, instead of uniting and sounding like one, then the effect wished for by the arranger will be entirely lost.

Yet another and more common fault still is the false delivery of "after beats," as they are called, on account of the last note in each group being too big, too heavy, and draggy.



In badly taught bands they sound thus:—



Band teachers who wish their bands to play well will pay strict attention to all the details of the accompaniment. No matter how well a soloist may play, he cannot compensate for a slovenly accompaniment.

GENERAL REMARKS RE ACCOMPANIMENTS.

It is to be hoped that all the band teachers who read this book are men who do not let the accompaniments take care of themselves, so long as they fill up the bar and keep time. A band teacher, who has a desire to make the most of everything, will spend a little time in getting the accompaniments well under control, and in seeing that nothing is being overlooked. We can think of no greater mortification for a teacher than to come across some pretty passage in one or more of the accompany parts which he has never heard, after playing the piece a long time. Yet it is common for a lazy shuffling member to leave out all "bits" which they think would draw attention to them when they are afraid of their ability to play them properly.

The accompaniments ought to be taken alone, without any of the melodic instruments, and ought to be made *musical* in every sense, pleasant to listen to without the melody. This sort of thing gives the teacher chances of listening to the members as individuals, and enables him to say—

"Baritone, how rough and raw your tone is to-night; have you done any practice at home lately?"

"How sluggish you 2nd cornets are tongueing, every note clothed with the garb of huskiness; try to make your instruments speak a little clearer, please, a little more musical."

"Gentlemen, please do not make that *crescendo* so abruptly, let it be more gradual, don't be so eager."

"Third cornet, will you please stand upright, can't you see that the bell of your instrument is dead against the music desk, which causes your tone to be flat when it reaches me."

"Now then, gentlemen, all together, please, etc."

Flexibility of Tone.

BY flexibility of tone is meant the ability to modulate the tone according to the subtle and ever-changing tension which melody and harmony demand. A flexible tone is like a rope of indiarubber; it will stretch until it is thin, and then go back to its natural state. An inflexible tone is like an hempen rope; it will not stretch; it keeps one thickness and snaps if forced. Flexibility of tone is sometimes called "elasticity of tone," and is one of those things which is so easy for a musician to understand, but so difficult to explain. Some would pretend to explain it off-hand as the art of varying the tone from *f.* to *ff.*, *p.*, *mf.*, *pp.*, *cres.*, *dim.*, &c., which is nothing more than "light and shade." Light and shade enters largely into flexibility of tone, and yet the two are distinct. The opposite of flexibility of tone is "stiffness or hardness of tone." The one is flexible and elastic, and the other stiff and snappy. When you see a rainbow you cannot perceive where one colour commences or ends, and yet you see distinctly the many colours; there is no mixture. Each colour is clear and well defined, but how beautifully the colours merge and harmonise. Such

is the effect produced in music by flexibility of tone. In an opposite sense to the rainbow you see a series of painted boards in various colours—stiff, exact, and regular. Such is the effect in music of an inflexible, stiff, inelastic tone. A cornet player with an elastic tone will glide down scales like a sleigh on an ice slope. A cornet player with an inflexible tone will jolt down a scale like a man coming down a ladder; you perceive the stiffness in every step. Or compare the man with the elastic tone to a man skating on the ice, and the other to a man lumbering over a ploughed field. Now, where light and shade are akin to flexibility of tone is in the modulations of tone from loud to soft, or soft to loud, in an easy graceful, natural manner, changing in such a gradual almost imperceptible manner as deceives the listener as to exactly where the change took place. A player with a stiff, inelastic tone has no intermediate between soft and loud; he saws off a length of thick here and a length of thin there—abrupt and stiff in all he does. But real elasticity of tone is shown when the performer can glide over all the compass of his instrument in an easy, graceful, natural manner without an awkward break. The

practice of slurred intervals is recommended as an aid to cultivating a flexible tone—

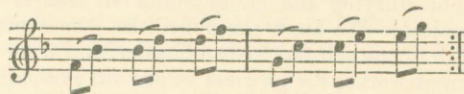


Be careful that all the notes are equal in volume and quality of tone.

We may say that the art of playing long runs of slurred passages is not practised in any great perfection—even in our best bands. Mr. C. Godfrey nearly always writes a good long *roll* of semiquavers for the cornet in the Belle Vue test pieces, and they are generally the worst-played passages in the piece. A run like this should sound like one continuous roll; every note rolled in full, even, and clear, but none accented—



And if such passages were practised very, very slowly, and the tempo increased with the confidence, we should be able to hear every note rolling in true and even, instead of only hearing the first note in each group accented and the rest jumbled up, as we generally do hear such passages. A man with an uncultivated lip, and consequently an inelastic tone, will always play such passages as the following in a stiff, awkward, clumsy manner—



And yet this is extremely simple, calling for no great effort on the part of the lips.

No work that we know of, at a reasonable price, can compare with H. Round's 'Bandsman's Holiday' (1/-) as an exercise book for the study of flexibility of tone, articulation, and expression. The variety of styles in which the melodies are varied, so suggestive of every *nuance* and artistic artifice, make the book one that ought to be in the hands of every bandsman who wishes to play in an artistic manner. The bandsman who takes up that book as a 'study' must study it carefully, letting no mark pass unnoticed, but closely follow all marks, and try to grasp the meaning clearly.


A Few Words on Rehearsals.

WE have known bands, whose sole idea of practice meant going to the practice-room, meeting, and blowing away for a couple of hours until all were exhausted, and then return home quite satisfied. This sort of thing, however, gets stale after a time, and, consequently, when a man gets tired of it, he complacently imagines he has got all out of an amateur band that there is to be got, and resigns. Someone else soon fills up his place, and goes through the same experience. The consequence is that these kinds of bands are always in a backward state. We wonder how many men are there in Lancashire alone, who have been bandsmen and have given it up because it seemed to be an aimless pursuit, who really loved playing in the band, and only left when they thought they had nothing more to learn? We are sure that every one of our Lancashire readers will be able to call to mind many such; but the bands who are in the front rank of excellence are the very bands who do the most *careful* practice. No meeting, for the mere sake of blowing, with them. The band meets, and at the appointed time the secretary calls the roll. Each takes his place, and the parts are given out. The conductor steps in the centre and raps for attention. When this is given, he explains what effects he wants, and how to get them. We will suppose it to be an operatic selection, then he will tell the soloist what is the sentiment of the solo he is to play, describe the action, explain the relation of the soloist to the other parts, and, having given them *the idea*, he will commence practice. After

the band has got through the movement, he will begin to "build it up," as he wants it. This gives the band a rest in sections, for in "building up a movement" the conductor will call out, for instance, "Let me have the solo cornet, second cornet, first horn, first baritone, euphonium, and first Eb bass;" these he will teach while the others listen, and the conductors who are the most successful do make them listen, for by their thorough knowledge of the music under rehearsal, and the graphic force with which they explain it, they give an interest to the music which the men could not find in it before, little bits which sound beautiful in quartett or sextett are revealed. One man finds he is playing a duett with some other part, &c., all of which were hidden when the band went at it, as a matter of blowing.


Every amateur bandmaster cannot give the time necessary to get a thorough knowledge of the structure and meaning of every movement in every selection; but if he would choose a good one, and put it in score, and compare it with the original, he would then be able to teach that one with some show of authority; and during the time the band was working that one up he could be doing another, thus keeping himself always well in advance of his band. We never knew a bandmaster to regret the trouble of scoring. If he had a real love of music, the time thus spent was to him a delightful pastime. Of course, this only holds good when the music is of the best. Some music is so shallow and transparent as not to require the trouble.

A Few More Words on Rehearsals.

T the present time there seems to us to be a more widespread and more earnest desire for knowledge in our bands than we ever remember before. We are never so happy as when we are told that we have the means of edifying and enlightening our readers on any subject. We know the difficulties which beset the path of the self-taught bandmaster, and if he be an earnest worker for progress he has our sympathy. But, first of all, he must have faith in himself and faith in his work, or he will never succeed in doing much good. We have known bandmasters who have gone to bands and found these bands eager, enthusiastic, and willing to practise day and night almost, if encouraged and stimulated by judicious advice from the bandmaster; but he, thinking it his *duty* to show them how wretched their playing was by making fun of all their efforts, and *not* his duty to show them what they were capable of doing with steady practice, has made them feel disappointed with the whole business. This shows a want of faith in themselves, in the men, and in the value of the work they have undertaken. A bandmaster who demeans himself so much as to raise a laugh at the expense of a painstaking student, be he ever so

dull, is, let us put it plainly, a *coward*. Let him tell the man quietly that he has mistaken his vocation, as far as music is concerned, and then insist on him leaving the band. To those bands who have to rely on the abilities of their own self-taught amateur bandmaster for instruction we say, do all you can to help him to a musical education in a practical sense; do not be chary in making it worth his while to obtain a knowledge of harmony, of musical works, and of musical history. Provide him with means to hear good music well performed, for, if he really has the welfare of his band at heart, the band will reap the benefit of the education they give him; and if he has not the welfare of the band at heart, *get rid of him*. An amateur bandmaster ought to be paid in such a manner as would recompense him for all outlay in purchase of a good stock of standard operas, oratorios, works on musical history, and for outlay in paper for scoring or arranging. And he, in his turn, should do all he can to make himself a better musician, and should study how best to transmit this knowledge to his band, so that they can have the benefit of it, for it is one thing to know a subject, but quite another to teach others that subject.

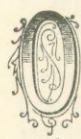
Conducting with the Bat^{on}.

GREAT many amateur bandmasters who have come under our notice are very awkward in the middle of a bandstand, not always because they have not the knowledge required, but because they never studied how to impart that knowledge. Some, perhaps many, of our readers will be surprised to learn that some of the greatest conductors have been at such pains to study how to conduct as to give an hour each day to conducting an imaginary orchestra or band, standing before a large mirror, *bâton* in hand, singing the music as best they could, giving the beats and the cues as if all instruments on the score were there in actual performance. Ask any bandsman who is used to every motion of the *bâton* in every *tempo*—ask him to go in the middle and conduct a piece in varied measures; observe how awkward he is, his motions give no firmness to the performance, and, instead of him swaying and guiding the band, he allows the band to sway and guide him. Yet, as we said before, he has the knowledge, but not the art of imparting that knowledge. Some may argue that it is not expected that a man can feel at his ease until he has had some practice. That is just what we want to impress on the minds of our readers; but the middle of the band-stand is not the place for the bandmaster to *practise*. He can practise elsewhere, and must do so, if he intends to succeed. Demosthenes, the greatest of ancient orators, found it useful to himself to walk on the seashore and address himself to imaginary audiences with the same tone of voice and amount of gesture as if he were addressing a multitude, and hundreds

of lesser note have followed his example with profit. Another important thing for an amateur bandmaster to study is the habit of speaking with decision and firmness, and to weigh every word carefully, for if he has to withdraw anything spoken thoughtlessly or in haste, he at once weakens his hold upon the minds of his pupils. Let him try to convey in as few words as possible the exact idea he wishes them to grasp. For instance, we will suppose him to be giving the idea of the opening of the chorus, "The heavens are telling," and he will say, "Gentlemen, I want you to commence this chorus with a good full tone, in a broad, massive, and majestic style. Let each man play his part as he would sing it, for you are playing music which was written to be sung." etc. Little phrases of language which will instantly illustrate what is wanted, or what is wrong, should be studied.

Suppose a bass player to have a sluggish method of tonguing, and in consequence the tone is "fuzzy," as it is termed (a very common fault with bass players), he will then quietly explain to the player(?) that the tone wants cleaning; that it sounds dirty, and reminds him of a man who wants shaving; that a tone like that might be termed "bass with whiskers;" and that although the man fancies he is *blowing in the instrument*, he is doing nothing of the sort, he is simply *blowing at it*, and not *in it*, and to get the man out of the bad method he will tell him to go to the other extreme and spit the notes. Language like this will make the man understand what is the fault in his method of tone production, and when he knows what he must do to rectify it, he can work away until he masters it.

Overblowing.

NE of the most conspicuous faults of a badly-taught brass band is overblowing. To hear one instrument towering above another is an insufferable annoyance, and cannot be too loudly condemned. Some people have an idea that it is impossible to play soft on a brass instrument. This is clearly an error. Music consists of harmony, not noise. "Fortes" are very well in their proper places, but for one or two to play forte in a piano passage is ridiculous. In learning a brass instrument the pupil should endeavour always to practise in an easy natural manner, using no more wind than is positively necessary. It is the proper management or husbanding of the wind that is required. The instrument can be "filled" without any effort at all. If too much wind is expended at the commencement of a passage, playing in general becomes a toilsome effort, the tone unequal, and the music in a great measure unmeaning. The practice of overblowing is, however, more than often confined to those instruments which have rest in the piano movements. The trombones are apt to become the worst offenders in this respect. Now, the tone of the trombone being particularly brilliant and piercing, the smallest amount of overblowing "tells" more than any other instrument. Another thing, the sound becomes harsh and "cracking," and stands out in most disagreeable prominence, so much so that the proper effect of the music becomes totally lost, if not destroyed. It is firm "weight"

that is required in "fortes," and not a loud and unequal noise. This fact cannot be too much impressed upon the minds of "beginners." They should be well impressed with the idea to try and play as one man. If this rule is disregarded, no good playing will ever be arrived at. If each individual player will blow his instrument so that he can hear what every one else is doing, there will be no overblowing, and, depend upon it, the band will be doing more justice to themselves, and the music, too.

When a brass instrument has a long rest in a piece, before commencing to play, the instrument should be warmed by breathing gently through it; otherwise, when the part is "picked up," the instrument will be cold, which causes the tone to be flat. The player with "a good ear" discerns this at once, and in endeavouring to force the tone up to the pitch he overblows the instrument to try and get in tune, which at once causes the tone to become "cracked" and disagreeably prominent, and changes the whole character of the effect sought to be obtained in the music. To play evenly, or, in other words, with a just and equal balance, is one of the principal, if not the principal, artistic features of a brass band. A band that is well balanced, and studies to preserve the same, is rarely, if ever, found playing out of tune. Good instruments are all very well, but it must be distinctly remembered that it is good playing that makes a good band, and the first thing to avoid is overblowing if we would attain to any artistic rendering of music.

Commonplaces of Brass Band Teaching.

LIGHT AND SHADE.

"Light and Shade" is represented in music by *p.* and *f.*, *pp.* and *ff.*, *ppp.* and *fff.*, by *crescendo* and *diminuendo*, by \lessgtr and \lessgtr , &c., &c. The marks and terms here given by no means exhaust the list, but they are enough for illustration.

A most common fault in attempting to give effect to the foregoing marks, is the habit of exaggerating the emotions they are intended to represent. To such as are addicted to this intemperate habit of exaggeration we may quote Hamlet's advice to the players—"Use all gently: for in the very torrent, tempest, and (I may say), whirlwind of your passion, you must acquire and beget a temperance that may give it smoothness." "O, it offends me to the soul to hear a robustious fellow *tear a passion to tatters, to very rags, to split the ears, &c.*" "Be not tame neither, but let your own discretion be your tutor."—(Shakespeare).

Bandmasters should insist on the strict observance of all marks of expression, insist on a difference being made between *mf.* and *f.*, also between *f.* and *ff.*, and in the same way between all degrees of softness.

In working up a *crescendo* from *p.* to *ff.* great care must be taken to make *every part* take its due share in building up the climax. This point is often lost

sight of, the melody instruments alone getting all the attention, the result being a very uneven and badly balanced ensemble. It is always a good plan to work up these points *without* the principal melodic instruments, until the inner parts have got it.

We will now speak of a fault, which is universal, at least, we never knew a band that always avoided it, viz., "*anticipating the marks of expression.*" Place a new piece of music before the average band (we might almost say any band), and you will find that, as the marks of expression occur, they will be weakened in effect by anticipation. The piece will open *ff.*, for example, and after a subject of eight bars should suddenly change to *p.* But will the change be sudden? We guess not. The bar before that *p.* will be played in a timid, half-hearted manner, utterly destroying the composer's intended effect. This is generally the result of being too eager. The band is playing *ff.*, and in the distance they see the *p.* marked, and instead of playing boldly up to the *p.* they gradually ease off, until the change is not striking, and the effect is lost.

The best performers are careful. They know that the marks of expression are not dotted down haphazard, and as the composer was careful in marking them, so must they be careful in reading them. One of the most difficult effects to get from

a brass band is a perfectly even crescendo, from *p.* to *ff.*, and *diminuendo* from the *ff.* to *p.* back again as it were. The *crescendo* is not so difficult as the *diminuendo*. Let bandmasters make the experiment and they will find that they will have to spend a lot of time in getting the *diminuendo* as gradual and well balanced as it ought to be. These are points which should not be neglected, for there is so much "sameness" in the tone of a brass band, that a band cannot afford to lose any opportunity for variety.

PRECISION.

Precision, in a musical sense, means playing exactly together. It does not mean merely that 20 or 30 men shall meet around the bandstand at a stated time, and commence a tune at one and the same time, and that during the playing of the tune each man shall *hurry* or *retard* every other bar as he thinks fit. We think it necessary to make this little explanation, as some bands seem to have an idea that precision simply means all commencing at once, and all being in at the finish; but precision means much more than this. It means that *every* chord must be struck (attacked) *exactly* at the same time, as if one man played the entire chord, instead of 20 men. This is well expressed in the phrase: "The band plays like *one* man." No matter how hard a band may blow—no matter what tone-power they may have—if they do not play together, with *absolute* precision, they cannot produce the massive, noble, sonorous ensemble so characteristic of our best amateur bands. When a company of soldiers fire a volley, the effect is only good when the discharge of the whole sounds like one shot; so with the emission of sound from a band of brass instruments. Precision may also be applied in another sense, viz., it means *leaving* each chord at absolutely the same moment. If the band be playing notes of equal length—say, minims—the effect will be bad if some players hold the note an exact minim, and some others only hold it only on the dotted crotchet, and yet others hold it on to the next beat almost. What can sound bolder than the way in which the best bands strike the crotchet or quaver chords accompanying a recitative.

EXAMPLE 1.



Without the least hesitation, as solid as a rock, comes the shot-like chord, and as sudden as it is struck, so sudden is it stopped, leaving no tail of sound to weaken the effect of the shock.

ATTACK.

To a performer on a brass instrument this word means more than is conveyed in the usual dictionary definition of "Commencing immediately with firm-

ness and decision." As applied to brass band playing, it would be better to define it as "The instantaneous production of sound by striking the tone from the tip of the tongue." An untaught or badly taught player on a brass instrument seldom realizes what is meant by a judge, who says in his notes: "Attack good, very precise." The untaught man is in the habit of taking up his instrument and blowing in it until the sound comes; and sometimes the sound is so long in coming after he commences to blow, that one may fancy one can hear it in the instrument struggling to get out; but if the blower would give force to the current air, give it a little shock from the tip of his tongue, then the instrument would sound instantly. All the wind that is blown through an instrument without producing a sound is wind wasted, and all wind that is blown through the instrument over and above what is required to produce the tone is a waste of strength. The action of the tongue in striking the tone should be sharp and decisive in bold *forte* or in *staccato* passages, and proportionately less decisive in *piano legato* passages; but in all cases the tongue must be active, and *every* note that is not marked "slurred" must be touched with the tongue. The correct action of the tongue may easily be demonstrated by putting a small crumb of bread or cheese, or a hair, on the tip of the tongue, and then blowing (or spitting) it from the tip, the lips must be closed rather tightly to get the proper action. It is difficult to describe the method of striking the tone, but we have done the best we can to illustrate it in writing.

TOPE POWER.

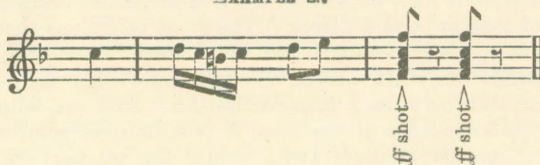
"What a wonderful tone that band has!" "What a splendid *ensemble*!" Such remarks as these are frequently heard on a contest field. This tone-power is the result of good attack, precision, good intonation, and a correct reading of the music, by playing every note its exact length with an equal volume of tone. A first-class trainer of brass bands has been known to say that a great deal of what is generally termed overblowing in amateur bands is not overblowing at all, but simply *unequal* blowing. A band having, say, eight cornets—four solo cornets, two second cornets, and two third cornets—will produce a good volume of tone if all blow equal; but if two of the solo cornets blow strong and two blow weak, and if one each of the seconds and thirds blow strong, and the other two blow weak, the effect will not be pleasant, and if this fault be found also in the horns, baritone, trombones, euphoniums, and basses, the unpleasant effects will be proportionately augmented. Another and great fault which detracts from the *ensemble* generally, is the habit of not properly sustaining each note. To produce a good *ensemble*, a band must not only attack each chord together, and finish each chord together, but must also keep the tone firm and full until the end of the chord; the tone must be exactly the same from the attack until the chord is left. If each chord be attacked with a slight *crescendo*, and left with a slight *diminuendo*, the effect will be bad, leading the listener to suppose that all the players are broken-winded, and so are obliged to play in that gasping fashion. The habit of properly husbanding the strength should be studied and acquired. If a band wishes to main-

tain a full, organ-like *ensemble* in either *forte* or *piano* passages, they must make the most of the opportunities for breathing when a crotchet or quaver rest occurs; they must not merely ease themselves in breathing, but must take in all the breath they can. Perhaps the performer will not feel the necessity at all times, but if he will practise it always, he will soon find that the longest phrases can be sustained with a good volume of tone.

RESPIRATION.

To play a brass instrument well and *easily*, the performer must have made a study of respiration. When a soloist, who is a good—and therefore a careful—performer, has a new piece of music placed before him, he at once begins to study its phrases and examine its structure, to see where he can breathe without breaking the rhythm; and not unfrequently such a performer will take out a lead pencil and put a **X** over every breathing place. He knows that if he misses the opportunities for taking breath without disturbing the sense and rhythm, he will be obliged to take breath in places where, by doing so, he will not only disturb, but destroy both the sense and rhythm. Everything in art that is laboured, and full of effort and striving, is unsatisfactory; and as soon as it is evident to a listener that the performer is struggling and labouring to “get through” the music as best he can, from the moment he perceives this, he derives no further pleasure from the performance. We are, of course, assuming that the listener is a musician. A good teacher will always show his pupils where to breathe, and when he finds that any one has a part which he is chopping and hacking into chips in his efforts to “get it all in,” he will take the part and mark the breathing places. One very prevalent fault in respiration is to be found in the way in which the general run of bands play the last bar of each strain of either a quadrille, polka, schottische, galop, or quick march, when marked *forte* or *ff*. The band will commence the strain of eight bars with a grand burst; but when the climax is reached, and the two or three notes in the last bar should come out grand and full, with the smartness of a rifle shot—

EXAMPLE 2.



Instead of this, you hear a feeble effort from one-half the band, while the other half will be taking in wind for the next strain. In operatic selections also this is quite as noticeable. When the grand playing of a band has roused the listener to enthusiasm during the playing of a heavy movement, it is disappointing to exasperation to hear a weak, puny ensemble and undecided attack of the few chords, and as such a listener may be the man taking notes in the tent, bands will do well to pay attention to the finish as well as to the beginning. A piece is not played until the last note is played just as a battle is not won until the last blow is struck.

CORRECT READING.

“Take care of the *pianos*, the *fortes* will take care of themselves,” might be accompanied with “Take care of the little notes, the big ones will take care of themselves.” Neither of these maxims (if they may be called so) are exactly true, but both of them contain a great amount of truth. If a band is not properly taught, they are certain to get into the habit of reading all short notes a little shorter than they really should be, and—in addition to this—they will play the long notes with a strong tone and the short notes with a weak tone. There is no idiom in brass band music more generally abused than the following:—

EXAMPLE 3.



Let any of our readers listen to a band who play carelessly, and they will notice that, in such passages, the crotchet and first semiquaver will invariably be held too long, and the three semiquavers which follow will be indistinct, if not utterly lost. The same fault is often noticeable in passages in two-four, or common time, in which a dotted crotchet is followed by a quaver, the crotchet will have more than its value, and the quaver will sound almost like a semiquaver, and be very weak at that. “Take care of the little notes, the big notes will take care of themselves.”

TEMPOS.

The character of the music under study is always the best guide to correct *tempo*. All of the most important pieces of music published have the metronome mark of every movement. Quick marches have not, and we may, perhaps, be allowed to say a few words with regard to the *tempo* we think best suited for the average quick march. The regulation *tempo* in the Volunteers varies from 116 paces per minute to 125. We prefer 116, or even slower, for a brass band. At that speed the music may be given in a broad, vigorous, and telling manner. For private bands (factory and school bands, etc.) we think there is no necessity to play in the hurried manner they generally do. With Volunteer bands the case is different. A band cannot be expected to play well on the march, if they play so quick that the people who may be marching with them run out of breath to keep pace with the band. We have known a great many good players who could scarcely play half-a-dozen bars together on the march at 125 or 130 crotchets. Every attempt to play resulting in a choking sensation. Therefore, if you are obliged to play at a trot, adopt a *tempo* which will allow you to play with breadth, ease, and dignity. Let the music be the first consideration; let the *tempo* of the march accommodate itself to that.

The foregoing remarks on “Precision,” “Attack,” “Tone Power,” “Respiration,” “Correct Reading,” and “Tempos,” appeared in the *Brass Band News* in February, 1887, and on the 3rd day after publication we received the following letter from Mr. C. Godfrey, the eminent bandmaster of the Royal

Horse Guards (Blue). We publish this letter here, to show our readers that, in Mr. Godfrey's opinion, we are not misleading bandmen.

To the Editor of the Brass Band News.

Dear Sir,—I cannot refrain from very heartily complimenting and congratulating you on the excellent editorial comments published by you in the February number of your journal, they being so extremely well chosen and explained. I trust all bands (especially the younger ones) will thoroughly read, mark, and digest all you have set down, for I feel sure they will derive the greatest advantage by so doing, and most materially improve their chances of being successful, the more closely they follow the advice given.

I have twice read them throughout, and cannot discover that you have omitted the least point necessary to illustrate the meaning of the different headings—"Precision," "Attack," "Tone Power," "Respiration," "Correct Reading," and "Tempo."

I certainly consider that these remarks are the most valuable to "Brass Band Musicians" (indeed I may say to all performers of wind instruments) that have appeared in your excellent paper, and you would be conferring a boon on the above if you printed them in each number during the contest season, so that they kept the advice given continually in their minds.

As regards the subject "Tempo," I may mention that the "regulation" time set down by the War Office

authorities for a "Quick March" is 116 paces to the minute, and for a "Slow March" (when intended to march to), 76 paces to the minute.

In another part of your paper I also notice two interesting letters from subscribers—one headed "French Horns in Brass Bands," another "Contests for Trombones." Concerning the former, I must say I think it will be best to leave the horn parts to be played by saxhorns, because they are easier to play, have more power, and can play more rapid passages (often necessary to be put in the "accompaniment" parts) than the French Horns, the valves of the saxhorns being worked by the *right hand*, those of the French horn by the *left*. Of course, no one will question that they (the French horns) are most beautiful in *quality* of tone, indeed far superior to the saxhorns; but I must say I consider the latter more *useful* in a brass band, as more can be done on them.

I do not send you this letter with the idea of your printing, it but because I have been so much struck with the excellence of the February number. At the same time, if you *wish* to publish the whole or part of it, you have perfect permission to do so.—With hearty congratulations, believe me faithfully yours,

CHARLES GODFREY.

P.S.—I shall cut out your "remarks" for my sons to study; they will be useful to anybody.

21, Lancaster-road, Westbourne Park, W.,
London, January 31st, 1887.

Balance of Tone.

ANY of the articles in this book have a very close relationship, being little more than variations on the same theme. Much has already been said of the balance of tone, but if we can explain the term better by writing directly under its head, we may help to a better appreciation of it. When a composer is writing a four-part piece, he employs every device known to him to keep a perfect balance of the four parts *on paper*, so that when the four parts are sung by four voices a beautiful unity will be the result. But, suppose there are five singers to the four parts, then the balance of tone, so dear to the heart of the composer, is hardly possible, for, whatever part be doubled, it will be too heavy for the other three single voice parts.

In arranging for a band, the arranger has to arrange on a *theory*. He has to imagine that the parts he is writing will *all* be played, and he carefully weighs the tone, as represented in his score. In imagination he hears the whole of the tone produced by the band blending beautifully, and forming a tonal unity in which no tone is disagreeably prominent, nor any tone disappointingly wanting. Now, in *practice*, all this requires modification, for the same *arrangement* will no more fit all bands perfectly than the same suit of clothes will fit all men perfectly.

It is for the teacher to balance the band, not only in having such an instrumentation as may be expected to balance well, but also in seeing that all the performers play with the proper amount of tone, no part—as we have said before—disagreeably prominent, and no part too weak to counterbalance the tones of the rest.

In badly taught bands, where the members are not restrained in their ardour to show-off when they get a passage suited to their tastes, good balance of

tone is seldom present for long. The tones of the basses bulge out here, and the tones of the horns bulge out there, the tones of one section are drowned *now*, and the tones of another section *then*. The weak places are not developed, and the strong places are not kept in bounds. This is offensive to the educated ear of a musician. We may compare it to a picture, in which one man will have a perfectly drawn face, but with an arm long enough to reach his knees when he stands upright. Music publishers advertise their music in this manner—"Can be played with full effects by a small band of ten," and perhaps believe it, for music publishers are not always musicians; but any man, who has arranged a few pieces for a full band, will have convinced himself that a piece which is *properly* arranged for a band of twenty parts can only be *properly* played on a band of twenty instruments, and even then he will be anxious about the balance of tone in certain places. The great selections that are specially arranged for the "crack" contesting bands are written with the full knowledge of the capabilities of each man written for. And yet, with this knowledge of the men, it is sometimes months before the arranger (who is also the teacher) can properly arrange the balance of tone throughout. Little bits are written in here, and little bits are obliterated or changed there, amounting in some cases to almost a re-arrangement. Therefore, if music that is arranged under the above conditions is so difficult to adjust with nicety, how much more so must it be with music that is written for the market? In the most simple piece of music there is ample scope for a good teacher to find flaws in the performance, and balance of tone is one of the first points to which he gives his attention, and it is one of the first things which every teacher should consider, for, no matter how well a piece of music may be arranged, it will not play itself, as the saying is.

We think that if the average bandsman only knew how much thought and trouble an arranger of band music gives to the balancing of the parts in his score, he would be less ready to dispense with a minor part or two as "filling-up parts of no consequence." Bands that have not a well-balanced instrumentation have great difficulty in keeping in tune because the harmony is not close; and the ear cannot grasp sounds that are distant in pitch as accurately as at a close pitch. Suppose the 2nd and 3rd cornets to be written in 3rds, the 3rd cornet being doubled by the baritone. Now, suppose the 3rd cornet part is left out, will the 2nd cornet play with as good an intonation to the baritone as to the 3rd cornet? He might, but it is more than doubtful. This is a fault consequent and in addition to bad balance, *viz.*, bad tune through bad intonation.

As we have said before, when the instruments, written for by the arranger, are all represented and in *proper proportion*, it is, even then, difficult for a teacher to keep a good balance of tone. How must it be, then, in bands that will have four solo cornets, one E-flat soprano, one repiano, and one 2nd cornet only, and no 3rd cornet? Perhaps our readers will think that we ought not to waste space with such bands, and perhaps they are right. Every experienced teacher knows how difficult it is to get all the men to blow an equal volume of tone, yet this is imperative if a good balance of tone is to be kept. Sometimes a horn player will have a tone almost as big as a baritone, and in *ff.* passages he will completely overpower the tone of the other two horns. The same sort of thing may be as apparent in the E-flat basses, the baritones, the trombones, and, in fact, in every section of the band; and the consequent result is an ill-balanced body of tone, lacking unity in almost every sense. Just imagine how ill-balanced a duett, written for two grand pianofortes, would sound if one of the parts were played on a banjo and the other on a grand pianoforte!

If you see a violinist selecting strings for his instrument, you will see him measure the thickness of each to a nicety. It will not do for him to have a thin, wiry toned D string in company with a thick, heavy toned A string; for, apart from a well-balanced scale, he knows that when he played chords on the two strings, the tone of the thick string would hide the tone of the thin one. But it is sometimes necessary to be even more minute in detail than this by balancing separate chords when ineffective or unsatisfactory.

A good musician, when teaching a band, is able to speak positively as to which note in the chord is not sufficiently strong for a good balance. He will say, "This chord is weak and ineffective. Who has got such a note?" And so on. When he is told who are playing the note, which is not heard strong enough to balance the chord, he explains to them what he wants, and may be, writes the note in another part, to ensure a good balance. The crack band teachers spend considerable time in balancing and developing the tone in slow, heavy movements, and, above all, in the finishing chords of a piece.

Even an inexperienced teacher will, if he is watchful, find out the passages that are ill-balanced. He may not be able to rectify them wholly; but it is his duty to show the band that they exist, and to explain, as far as he is able, how to correct the fault. But, as far as inequality of tone in individuals contributes to a bad balance of tone, he will certainly be able to explain. "Repiano cornet, your tone is too prominent; in that passage it ought to blend and form a perfect unity with the soprano," &c. "Solo cornet, do not play so loud; please remember, this is a duett, and the 2nd cornet part is equally as important as yours, but at present you monopolise all attention; it is all solo cornet that I hear." "I wish the cornets and basses would not blow so loud here; it is all top and bottom; there is no fullness in the ensemble. I would, however, like the baritones and horns to develop a fuller tone here to fill up the gap."

Expression.

THE musical dictionary definition of "Expression" is "observing the various modifications of *piano* and *forte*, *legato* and *staccato*, &c., and imparting to the performance of any composition a peculiar charm arising from the impulse and feeling of the performer." This definition of the *indefinable* will perhaps serve as well as any other, but any one who attempts to define what the word "expression" means in its relation to music must of necessity fail, because he attempts the *impossible*. We do not mean to say that "expression" should not be written about—rather the reverse—it cannot be written or talked about too much. It is the *soul* of music. Let a performer play (!) a melody in a cold, dry, mechanical, unsympathetic manner. Let him carefully play every note from beginning to end without once appealing to your heart, and when he finishes, what does he really place before you? A thing without a soul—a *musical corpse*. It may have every feature perfect; it may be the

corpse of a well-developed, handsome thing that should have a being; should be able to say something to you, but it is cold, stark, stiff, rigid. It is *dead*, my friend.

But here comes a master of life (artistic life); he looks at the cold, rigid *musical corpse*—dead, but beautiful! He is charmed with the perfect proportions of the breathless thing, and he resolves to make it live. He goes over it, breathes the breath of *life* into it, infuses some of his own *soul* into the dead beauty. *It lives!* It speaks to you! It speaks in a language which you will never forget; and although it may again die, its spirit will ever live with you in your heart.

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We have said that, in examining the dead representation of a beautiful melody, the master of artistic life was "charmed with its perfect proportions." This is where the only chance to teach anything of expression comes in. Before the master could be charmed with its "perfect pro-

melody, but from the manner it is given the principal melody is all but obscured. There is also a great deal of care required where the trombone or euphonium have a solo, when the solo cornet *doubles* the same for a few bars here and there. On these occasions, the solo cornet should be considered as a violin accompanying a voice, simply *supporting* the euphonium or trombone, as the case may be. But, if the solo cornet is a bumptious, self-assertive fellow, he will play it as if the real soloist should accompany him, and, by doing so, make the arranger wish he had left the cornet silent in that particular place, for it is not him that he wants to hear. But all we (or anyone else) could say on this

subject would not teach as much as one concert by one of our best bands. Lose no opportunity of hearing good music well rendered, if you wish to become acquainted with the delicate mysteries of expression. But, as far as the correct *phrasing* of a piece goes, this you can search out for yourselves. Divide melodies into rhythmical phrases, mark the end of each phrase with a X, and be sure and breathe there, whether you require it or not; but, if there is no rest, let the breath be taken so quickly as not to disconnect the phrasing. Be careful not to breathe in the middle of a phrase, and, as a general rule, do not breathe at the end of a bar, *except there is a rest*.

Earnestness and Care in Performance.

WE have said that "the best performers are careful;" but we may also say that there are a great many performers whose worst fault is carelessness. We have noticed for many years that the success of the best prize bands depends, in a great measure, upon the extreme earnestness and care with which they play. From the moment when the conductor raps for "attention," to the finish of the last chord, every man's mind is concentrated on the performance. Not one member takes his eyes from his copy and his conductor. No turning round to stare or nod at Jack or Bob. No shuffling about nor blowing out the water with a noise loud enough to be heard yards away. See! The euphonium and cornet are now playing a melody together, and so intent are they on playing the melody as *one man*, that they watch each other eye to eye. Listen to that *turn*, how beautifully together! Look at the whole band! Each man stands upright—solid, determined, and quiet. One may have 10 bars rest, but his instrument is raised at the "ready," and his mouthpiece is fixed at the lip long before the time of "attack." If there is a quartett, the 20 men who are resting listen admiringly and appreciatively, and the four men who are playing feel the importance of what they are doing, and put their whole heart and mind in their work.

Contrast this with the cock-sure, careless, foolish fellows, who almost ignore the beat of their conductor, and who never miss a chance of showing how utterly indifferent they are to the performance of the band as a whole. See that thick-pate fellow, who has turned his back to the stand while the trombone is playing his cadenza. Now comes a "struck chord" or "shot," leaving trombone to "pause,"



and our thick-pated friend turns round just a trifle too late and spoils the effect of a chord which should

sound like a rifle shot. But precision is not all that is lost through carelessness, nor is it the most important point lost. It is through carelessness and indifference that the *spirit*, the *meaning*, and the *expression* of the music are lost. It is a true saying, "that anything which comes from the heart goes to the heart," and that which does not come from the heart—that which you yourself show by your indifference you do not value or believe in—that will only produce indifference in your audience.

The moment your conductor leads you into the piece, apply eye, ear, and heart to the work before you, earnestly and enthusiastically working for an artistic result. It is only a step from the sublime to the ridiculous, and if you are not careful you will take that step. One of the most sad sights that can meet the eye is a man or an object that has become a wreck on the rock of carelessness. It makes one sad to think of the neglected opportunities and indifference which led to the total wreck. It is just the same when a performance is wrecked by carelessness and indifference; it makes a musician sad and savage to think of the sweets he hoped to enjoy, all being turned sour through want of care and want of heart.

There are many bandsmen to whom the greatest inspirations of the great masters mean no more than the most trivial polka or waltz—men who are intellectually incapable of understanding the effect produced on a mind and heart in sympathy with the composer. These persons have not lit their torch at the fire of art, and are not warmed by it. Such men are failures as soloists, if not failures altogether. One would think that a veteran artist, like Mr. John Gladney, would by this be hardened against all the effects music can produce; but it is not so, for often have we seen him when his band thoroughly understood him, and thoroughly imbibed his spirit, and played as if the whole band was John Gladney. Often have we seen him when he has thus inspired the band, and what did we see? Why the tears coursing down his cheeks like an overjoyed boy. The band no longer meant a collection of individuals; it meant *one*, and played exactly as he himself would play could he have played the whole of the instruments. Now, this perfect unity, this inspiration,

this conception of the soul of the music, could only be found through earnest and careful work. Every look, every motion, and gesture of the conductor were understood and reflected in the music. The men for the time being seemed to play like inspired men, everything that was passing around them was forgotten, the whole of their senses being absorbed

in the spirit of inspiration that has seized them. Music in which earnestness and care are not reflected will never be more than commonplace. It will always want *life, soul, and meaning*. You hear it, and forget, because it did not speak to your heart; but when you hear the real thing you never forget it.

On Variety of Tone.

NOTHING is more mortifying to the struggling amateur than to be confronted with terms in criticism which he does not thoroughly understand, and we venture to say that few phrases have mystified the *self-taught* amateur much more than "more variety of tone wanted." In all well-taught bands the players are taught to vary the tone, in order to make the part of more interest to the listener. This varying of the tone is not merely varying the power and volume of tone; yet it must be admitted that varying the power and volume of tone goes a long way to fulfil the demand for "variety of tone." In playing simple melodies which are made up of repeated phrases, or very similar phrases, it is monotonous to have one colour and one thickness of tone throughout.



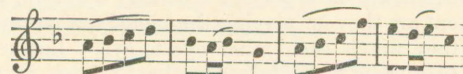
Repeat the above, and you get the first eight bars of "Blue Bells of Scotland." This phrase is repeated in the song twice, and if not handled delicately, it will become dull from what Shakespeare called "damnable iteration." Yet the melody is one of the purest beauty, simple and lovely as a wild violet. In fact, it is the pure simplicity of the thing that makes it difficult for the performer to do it justice. It is a melody that anyone can sing, roar, hum, or whistle; but it takes a man like Sims Reeves to sing it as it ought to be sung. Brass instruments, as we all know, are always condemned by musicians who do not understand them, because of their unvarying tone. But we all know that our best contesting performers can charm us with the variety of tone they produce. As we have often explained, variety of tone can be produced on brass instruments by altering the grip of the lips. On a B-flat cornet one can play to F on the top line with slightly protruding lips and an open embouchure, and thus produce a tone warm and full, of a colour and quality much akin to the tone of the French horn. On the contrary, by tightening the lips and closing the mouth, one can produce a dry acid tone, much akin to the keen tone of the trumpet. The desire to produce variety of tone must be kept in moderation, it is a thing that can easily be overdone. Take the phrase given above of "Blue Bells of Scotland," play it over once in a calm simple manner, and then repeat it in a *heavy mock-heroic* style, and you make the repeat a ridiculous *parody*. You have all heard the cornet blower who will never become a player,

yet who fancies he is a neglected *artist*. You have heard him, when well primed with Dutch courage, show you what he could do in the way of expressive playing; something like this—



producing a series of explosions, ranting and tearing the simple melody into tatters. It was after hearing such an *expressive* performance that a celebrated teacher addressed the performer thus—"you would make a good swineherd, because the swine like their food in *lumps*; as a feeder of pigs you would be a great success." Variety of tone, and variety in mode of expression is most required in such melodies as the two we give phrases from. Some melodies suggest and, indeed, inspire the only mode of expression which they require.

Trombone Solo (H. Round's Selection "Cinq Mars.")
Slow. 116 Quavers.



This suggests, and *demand*s, a subdued but decided *crescendo*. But, if composer or arranger were to mark it so, What would be the result? Why, the inartistic performer would exaggerate the simple direction out of all proportion to the demand. A composer could crowd a score with directions for the mode of expression, but that would defeat its own object, for, if the directions were in minute detail, and strictly followed in all cases, the result would be to kill individuality in performers. In *cadenzas* and *ad libitum* passages, an artistic performer will never lay down a hard and fast rule for himself. He will play the same *cadenza* several times over, each time different from the other, and each time excellent, for, in *ad libitum* passages, the artist is at liberty to employ all his resources for variety and expression. The reader will see that variety of tone is a great factor in artistic expression.

We have now a few words to say on variety of tone in a *body* of cornets.

It is a well-known fact that a deep and wide mouthpiece on the cornet produces a bigger and a mellower tone than the ordinary mouthpiece will (the bore, of course, remaining the same). The objection to their general use being because the performer could not command the entire compass of the instrument with a large, deep mouthpiece, the

upper register requiring a smaller mouthpiece. This at once disposes of their utility for soloists, but even if such mouthpieces could command the entire range of the instrument, it would not be desirable to use them with all cornets, for, by that means, if we got mellowness we should lose brightness. What we would suggest is, the use of large, deep mouthpieces in the second and third cornets, so that all the other cornets in the band should not sound as mere duplicates of each other. There is a great gap between the cornets, flugels, and baritones of even our best brass bands which the horns seldom if ever fill, nor can it be filled by duplicating the horns. The weak place lies nearer the cornets. But, to return to the subject. The amateur will do well to study every melody, and consider if it is in the simple pastoral style, the heroic, the passionate, or the dramatic, &c., or a mixture of many styles. If it is made up of repeated identical phrases or very similar melodic phrases, the performer must take

care not to play them exactly alike in volume, tempo, and colour. Hundreds of melodies could be named in which the first phrase is repeated identically, such as the "Blue Bells of Scotland," "The Thorn," "Home, Sweet Home," "Maid of Athens," "The Minstrel Boy," "Ye banks and braes o' bonnie Doon," "Jenny Jones," "The Last Rose of Summer," &c., &c., all of which are beautiful in spite of repetition—in fact, rather because of the repetition. The repetition gives the performer the opportunity to present each repeated phrase in a new light each time it is repeated. Take such melodies as you study for the exercise of variety of tone, and, while giving free play to your fancy, always keep within the bounds of moderation. Do not aim at violent contrasts. There are other colours besides black and white. There is a state between a raging storm and a dead calm; a breezy day, a shower; a flood of sunshine, a passing cloud, &c., &c.

Quality and Equality of Tone.

IT would almost seem incredible to a musician not practically engaged in brass band playing or teaching that it is possible for an old con-tester to distinguish each of the bands at a contest, as they commence to play, with nothing more to guide him than the tone-quality peculiar to each; but we know that there are many who would undertake to do it if the "crack bands" only were in question. Some bands will play with a refined tone, but at the same time the tone will be thin. Others will play with a rich, warm tone, full and voluptuous; and others will play with a colour of tone which we can find no term to express better than "a refined acidity." Each of these different tone-colours have their admirers. "What a mellow-ringing tone the one has!" The attack of each chord seems to produce a lingering humming clang of mellow bells, robust and manly. "What a sweet, smooth, voice-like quality of tone the other has!" reminding you of a large choir of cultured voices. "And how piercingly clear are the tones of the next, not by any means unpleasant, but at the same time carry an artificial flavour with them, a feminine colour, not at all robust." These bands may all have instruments by the same maker; they may even change instruments with each other, but the peculiarity comes from the method of blowing. Why and wherefore this peculiar local colour? Do not let our readers suppose that we mean to infer that all makes of brass instruments sound the same. That has nothing to do with this question. What we mean is that if two bands have the same make of instruments even, they will not produce exactly the same quality of tone. Each band may produce a beautiful tone, but will have its own peculiarity. We might stop here, after having mentioned the fact of the existence of such peculiarities; but, as we think we can throw a little light on the subject, we may be pardoned for giving our opinion.

It is a well-known fact that a good player on a brass instrument can so vary the tone (in colour) that he can charm his audience by the variety. In

playing a passage demanding simple grandeur and breadth, he will play with a loose *embouchure*, or, in brass band parlance, *with an open mouth*. Of course, it is impossible to play with the mouth open, but the phrase is well understood in the best bands. In playing such music as the "chorale" in "Joan of Arc," "Luther's Hymn," or any similar piece, grand and ponderous effects can be got from a full band by relaxing the lips, and playing with a loose *embouchure* (ombosher).

In a great many bands the solo (or upper) cornets play with a very thin tone. This can be accounted for by the fact that they seldom play in the lower register, and also because they save themselves for certain passages, where they can make themselves heard above the rest, and thus secure the plaudits of the unmusical and the contempt of the musical. In these same bands the second and third cornets will probably play with a heavy sluggish tone, the result of never playing out of the lower register. Now, to play well, a performer must have the same quality and quantity of tone on every note of the instrument. In many bands there are members playing the second and third cornets, who have filled the same position for years, and whose range is confined to five or six notes; an octave completely floors them. And when any passage occurs where they are required to show themselves efficient, then they either fail to produce the notes, or else they get them with such a bad intonation and tone as to completely spoil the passage. If this is the case with your band, see to it. There is another thing which militates against the general fulness of tone or *ensemble* (onsomble) which we account for in the following manner.

Many of the performers on the horns, baritones, euphoniums and basses, have been in earlier years performers on cornets. Now, in very many cases, these men never consider that, having taken a larger instrument, they must study to produce a larger (not louder) tone; they still play with the mouth as close as when playing the cornet. The tone produced by

such performers is weak and thin, reminding one of the piping voice of an old, infirm person in second childhood—nothing bold, robust, or manly about it. If you have such players, read this article to them. It ought to be the study of every bandmaster to develop the tone of his band to the fullest, not by insisting on *fierceness of blowing*, but *fulness of*

blowing. Soft passages need not be refined until there is no tone left, as is often the case; a full, smooth tone can be got, and still be soft. And loud passages need not be blown at with all the strength of the lungs; let the tone, in all cases, be full and free, neither forced in *fortes* nor shy and hesitating in *pianos*.

Playing without Practice.



A CORRESPONDENT once wrote us, advising us to print a list of *good* music which "*any* band could play *without practice*, so that such bands as his, who could not be got to practice—some being old stagers who do not believe in practising until a job is in hand—could play them *straight off*." We replied, pointing out the utter impossibility of such bands as his playing *good music* at all, and as it is no part of our duty to advocate the playing and publishing of *bad music* for the convenience of lazy bandmen, we declined to favour him by attempting to do such an impossible thing. When will bandmen learn that music, which sounds as well without practice as with, is not music but noise? It is such bandmen as these who, in the past, gained such an unenviable name for brass bands, which even the great influence of the *Brass Band News* has not been able clear altogether. The writer was once in conversation with a doctor of music (after having taken part in an oratorio), and the learned musician could not be brought to think that such as he could ever listen with pleasure to a brass band, and was rather amused at the writer's mode of speaking of bands as *good* brass bands, and laughingly said—"Mr. —, I cannot fail to notice the way you emphasise your words when you say *good* brass bands, and so you will perhaps allow me to give my definition of a good brass band, viz.: A *good* brass band is a *silent* brass band. I am not insensible of the beauty of some of the effects which the great masters have got with 'the brass' such as the weird passages given by the trombones in the last act of Mozart's 'Don Giovanni,' or the solos for horn in 'Der Freischütz,' or the passages for brass in 'Sleepers, awake' (*St. Paul*), but when our local brass band turns out on a Saturday afternoon to amuse themselves, then is the time for indulging in ear-torture." He told us "that this band was composed of seven solo cornets, one second cornet, two solo horns and one second, one first baritone, one

first trombone, two solo euphoniums, and one E-flat bombardon, with bass drum, side drum, cymbals, and "the ear-splitting piccolo"—(he had taken a little interest in them, buying them music). After pointing out that it was impossible for such a combination to produce anything big in the way of harmony, and persuading him to promise to attend a brass band contest, which was to take place at — in the course of the following summer; we bade him adieu. When the time for the contest came round we wrote, asking him to fulfil his promise, and he did. At the contest were Black Dyke, Honley, and Oldham Rifles Bands, and their playing completely converted our friend. He now believes that there are some *good* brass bands which are not *silent*. But no one can blame the *musician*—who is bored and annoyed by such bands as that of our friends who play (!) without practice—for having a firm belief that they sound best when *silent*. We are perfectly aware that in some parts of the country it is considered as a mark of inferiority for the old hands to be constant attenders at practice; the old hands say they did their practice years ago. To all such we commend the following reply of Rubenstein. A young lady (also a musician) asked the great pianist if he felt the bad effects of omitting for a single day his usual daily five hours' practice? Rubenstein replied: "If I were to miss one day I should feel it. If I missed two days *you* would feel it, and if I missed three days the *audience* would feel it." Why practice should be shirked by any real lover of music is a mystery: and we venture to say that where good music is provided, and a capable, firm, conscientious teacher in charge, there you will find the best muster at practice. Less blowing and more harmony is what is wanted in the majority of cases. Never leave anything with the remark, "that will *do*" if it is possible to do it better. Bandmasters, take care to show your men *when* and *where* "it *won't* do," and, depend upon it, they will respect you for it.

On Practising Selections.

IT is to be hoped that the reader of this article (if a teacher) is a man of industry and perseverance—with no false pride—who is not ashamed to acknowledge, at the proper time, that he does not understand *everything* in music—but, nevertheless, we hope he is a man who is determined to get a knowledge of all that is necessary to his and his band's success. Many a

hundred good pieces of music have been shelved or destroyed, shunned or killed, by false pride. The teacher has an operative selection handed him by the secretary, and rather than speak up manfully and say that a piece like that requires a little private study—rather than this sensible course, the teacher gives out the parts and commences to *teach* that which is almost incomprehensible to himself. Well,

we need not draw the picture of the band as it wrestles with the demon. We need not tell you how one after another gets hopelessly lost, until the teacher stops the few who are struggling along. We need not tell you how the band starts again and again, and dry up in the same ignominious manner every time. Nor need we tell you that the piece is ever afterwards kept out of sight, and that the next practice is devoted to the brushing up of the old favourite polkas, vales, or marches. If you, gentle reader, are an old bandsman, you must have seen a lot of this sort of thing. It is pretty general—it is always lamentable.

Now, if you are a teacher, or aspire to be one, never let anyone lead you into such a trap. If you do not thoroughly understand a piece of music, say so. It is well-known that all the "crack" prize band teachers not only refuse to try an arrangement which they have not seen, but they refuse to teach it until they have studied it, scored it, lettered it, and written the words (if any) in the score. They know well that to attempt to teach it until they had made themselves thoroughly acquainted with it would be a waste of time and derogatory to their dignity. Now, if men who have won £10,000 with contesting bands will not undertake such a task, why should an inexperienced amateur?

To score a long and elaborate piece of music for a full band is, no doubt, a task which frightens the amateur, but, like many other tasks, it is not so difficult or wearisome as it looks.

We advise the amateur teacher to spend a little time conning the separate parts, and comparing them, before giving them out to the band, and the little knowledge thus gained will enable him to teach much better than he would without it. If, after this, he is satisfied that the piece is a good one and worth the trouble of scoring, then we advise him to do so by all means. We need not describe how a score should be written, as a few cheap scores of good pieces are published at Messrs. Wright and Round's, and from them the amateur can learn the lesson how to score better than we could here describe it. If the teacher has never taught from a full score, let him get one, and, after studying it a little, begin to teach from it. He will see every note that each man is playing. He will know where there is a little point to be brought out. He will see what parts go together, and will call out—"Let me have the tenor trombones, baritones, and euphoniums alone in that counter-melody; let me hear the bass from," &c., &c., and will at once feel himself a man. If a passage presents any executive difficulties—say a 2-4 movement—he will say: "Commence at so-and-so, and I will beat four in the bar, and will take it half as quick as it should go, until you have all got it correctly." In fact, this practising difficult passages slowly should be done in all music—it works wonders. If a man is frightened at a seemingly difficult passage, do not allow him to scramble over it any way; try him at half speed, then a little quicker and quicker and quicker, and finally say quietly—"You are getting on nicely; we will have another quarter-of-an-hour at the next practice night," and depend upon it, that fellow will practise the passage night and day to get it up rather than you should show him up again. After the teacher has

made himself thoroughly acquainted with the piece he is to teach, it should be his aim to make his men understand it as well as he does. To do this, he must remember at all times that his first duty is to find faults, and his second duty is to correct them.

He cannot be too particular, he can't find too many faults, and every fault he finds he must refuse to pass over. If the men say that they cannot do any better, it is for the teacher to show them different by drilling it into them slowly. The more faults a teacher finds, the better will his pupils respect him.

There are hundreds of teachers who are treated almost with contempt by their pupils, simply because they have allowed them to get a notion that he (the teacher) does not know of the faults he lets pass him.

If you, dear reader, are a kind, indulgent teacher of this sort, we beg of you to harden your heart for your own sake. Let the iron enter your soul, and resolve never to let a fault pass unchallenged. You need not storm and shout at your pupils. Simply say, quietly—"That does not sound as nice as I should like it. Let us try it again," etc.; and never say—"That will do," when it is possible to do it better. When teachers really do their duty, there is not much music shelved as "too difficult." Music publishers do not publish impossible music; it would be bad business on their part. All that is wanted is a little determination on the part of the teacher.

Amateur teachers, who get into bad repute, are spoken of thus by their pupils—"He never shows us anything, he never stops us, he never looks at our parts to see what we should be doing, he never tries us separately, he never tunes us," etc., etc.

But the teacher who is respected, is spoken of thus—"He is regular terror. If anyone plays a wrong note, he stops us instantly, and calls out, 'something wrong there. Somebody played a wrong note. Was it you? Let me see your copy. Play me that passage, etc. The basses should sound like one instrument there. Let me hear all the basses;' and if one of us have a difficult passage and we say we can't play it, he says—'Don't tell me you can't until you have tried to do it'; and then he begins to drill it into us slowly. Oh! I assure you, he sometimes spends an hour over eight bars, but he always makes us do it properly before he leaves it. He makes us all stand up ready for action, even when he tries one man alone, and if he catches one or two preparing to go out or begin to talk, he calls out, 'altogether, please,' and if you are not ready, he wants to know what you mean."

A band with ten really good pieces can go anywhere and do anything; and if an amateur band-master wants to make headway he will fix upon a really good selection and score it at his leisure, and when he has scored it he will drill it into the band. During the time he is working up one selection he will be scoring another, and in less than six months he will have ten good scores of good selections which will be useful to him as long as he is a teacher. When he has brought his own band to the front, he will very likely be engaged by some other band, and then his scores come in again as good as ever. If any of our readers (teachers) have never written a score, we beg of them to do one, even if it is only a

short one, and they will find it one of the best lessons they have ever had. After they have written one score and taught from it, they will write more. When the teacher has written his score, he will draw a bar in red ink at the beginning of every difficult portion, and then he will place a letter over that bar, thus, "A," "B," &c. He will then mark each separate part at the same place with the same letter; this saves a wonderful lot of time and worry in rehearsal. The teacher has only to call out, "Commence at letter D," and instantly all find their place. "Commence two bars before letter G," &c. This scoring and lettering of score and parts is well understood and very generally practised by all the contesting bands of Lancashire and Yorkshire; indeed, we have reason to believe that there are more than 100 scores of Mr. H. Round's overture "Excelsior" in existence. Such pieces as "Excelsior," "Cinq Mars," "Beethoven," "Joan of Arc," "Victory," "Hail, Apollo," "Wagner," "Maritana," &c., will last for ever, and the teacher who has a score of each of them will be teaching the same pieces to other bands ten years hence from the same scores. Every man who has had the pleasure of being taught, or of seeing others taught by our best teachers, know how interesting these men make rehearsals. Their score shows them where a nice quartett can be made from a certain portion, and they will call upon these instruments to play that. Then they add a few more instruments. This sort of thing enables the teacher to hear individual parts (doubtful ones) much better than when all are playing, while it gives a large portion of the band a little rest. Again, we say to the young teacher—"You can't be too particular. You can't find too many faults."

Let us sum up with a few short hints to young teachers, some of which will perhaps show them how to find fault.

SHORT HINTS.

- 1.—Be courteous and civil to your pupils, but never familiar.
- 2.—Remember that the first duty of a band trainer is to find faults; the second duty is to correct them.
- 3.—Never let your pupils think a piece is played correctly while you can find any errors.
- 4.—Remember that the more faults you find, the better will you be respected.
- 5.—Never attempt to raise a laugh at the expense of a pupil—it is cowardly.
- 6.—Be very sparing of your praise, and make no favourites; be the same to all at all times.
- 7.—Never shelve a piece of music until you have shown your pupils how it ought to be played.
- 8.—Never teach a piece of music at first sight. Make yourself thoroughly acquainted with every part, and then begin to teach it.
- 9.—If a forward member laughs or sneers at a less forward member's efforts, do not storm at him, but watch your opportunity; and when he is staggered with a difficult passage, just remark quietly, "Why, that is as bad as So-and-so."
- 10.—Be punctual, and insist on all meeting you punctually.
- 11.—Never allow your men to stoop while playing. Insist on the stand being so arranged that each member can see you and his copy well, while he stands bolt upright.

12.—Insist on each holding his instrument well away from the body, chest out, and elbows lifted. Do not allow anyone to lean towards the instrument, and hug it close to him as if he were nursing a baby.

13.—Remember that the amount of instruction imparted to a band cannot be measured by the amount of blowing done.

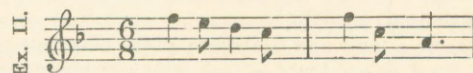
14.—Never let any false pride stand between you and truth. If you do not properly understand the music in rehearsal, do not be ashamed to say so; and if you have not examined the parts, do not scruple to walk round the stand and see what each should be doing.

15.—Always use a bâton when teaching, and give as short, smart, and decided a beat as possible.

16.—Insist on your men watching your beat, so that perfect precision may be obtained.

17.—Teach your men to understand and appreciate the difference between *p.* and *pp.*, *mf.*, *f.* and *ff.*

18.—See that your men know and understand the difference in sound and effect of

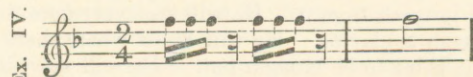


Make them understand that, while the semiquaver which follows the dotted quaver in 2-4 time is only one third as long as the dotted (or long) note, in the 6-8 the quaver that follows the crotchet is half as long; and if you succeed you will be in advance of 50 per cent. of the general run of bands, and yet the effect of the two phrases are entirely different when properly delivered.

19.—Be sure that your 6-8's and 2-4's do not sound like a mixture of both. Your 6-8 which should be six level equal notes.



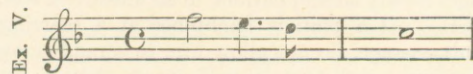
Be careful that they are not delivered thus—



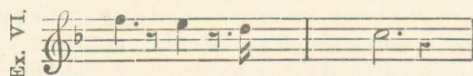
As we have heard thousands of times. There is a rollicking swing in 6-8 marches, and a snappy stiffness in such passages as Example 1 (2-4).

20.—Do not allow your band to play (or rather blow) in the sledge-hammer style—choppy, detached, and broken. Remember that the human voice is the most perfect of musical instruments, and study to imitate its beauties.

21.—If a pupil (or band) plays



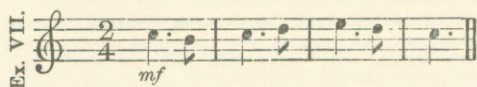
so that it sounds in effect like



Ask if there is a rest after each note, and if not, why do they chop a rest out of each note. This

choppy, snappy, detached style of playing is a common fault, but none the less detestable.

22.—Take care of the little notes, and see that they get full value and strength of tone.



See that the quavers in a passage like this get full value and strength, and do not let it sound thus—



Correct this bad habit, and you will be in advance 75 per cent. of the general run of bands.

23.—In playing slurred passages, see that the final note in the slur is given full value, in a level and smooth tone.



Take care that such passages are not played in this limping style—



Be careful of the value of notes in syncopated passages.



In such passages as the above, insist on the 1st note in bars 2, 3, and 4 being given their full value In

badly-taught bands such passages generally sound thus—



which is a senseless and unmeaning jumble. See that the quavers get their full value.

24.—Never let a fault pass unchallenged—point it out instantly.

25.—If you play at the same time as you are conducting (as many are obliged to), be careful that you do not move the body or head, or your playing will do more harm than good. If you wish to play well, take more notice of your own playing than of the band's for the time being. If you do not play well on account of being over-anxious to keep the band right, you will not get any allowance made for it either from band or audience.

26.—Impress upon your band the importance of playing careful, cool, and collected, and of giving their whole attention to the performance.

27.—If you have not the natural gift of finding the pitch of a sound, do not despair that you cannot acquire it. If you have an instrument which does not agree in tune with the others, and you cannot say whether it is a trifle flat or sharp, do not let it pass. All you have to do is to pull out the main slide of the offending instrument about two inches, when it will tell you that it is then very flat. Sound C, and then commence to push it in slowly until it agrees with the rest.

28.—Do not wait for knowledge to come to you ; try and meet it half-way.

29.—Do not be ashamed of your *natural* imperfections musically ; you cannot help them ; you may have qualities that more than balance such defects, and by perseverance may acquire that which is a natural gift to others.

30.—Resent all offers from pupils to treat you to drinks, &c., as you would resent a bribe, which is really what such conduct means in many cases. Do not sell your independence for a mess of pottage.

A Night with a Famous Band Teacher.

THE following letter appeared in the *Brass Band News* in December, 1886. We reproduce it here for the purpose of enforcing what we have said in a previous article.—

To the Editor of the *Brass Band News*.

Dear Sir,—I quite enjoyed reading the article on band rehearsals in the November *News*, and as you say, "The conductors who are most successful as teachers give an interest to the music which was hidden to the men before." This is very true, and—if you will let me—I will give my experience. I am a commercial traveller, and cannot attend the practices of our band as I did when an active member ; but wherever I may be located, I try to get to local bands' practice. Once it was my good fortune to drop into a practice room, not 20 miles from Manchester, just before practice commenced. The band was going to a contest the next day, and the test piece was Handel's "Hallelujah Chorus." I had played in the piece scores of times, but the lesson was a revelation to me. When the band was ready to commence, the conductor began to talk to them something like this:

"Gentlemen, the chorus we are about to rehearse is called the 'Hallelujah Chorus.'" The expression "Hallelujah" means "Praise to God," therefore it must be played in a firm, devout, yet exultant manner. This chorus is a very difficult one to arrange for a brass band. I will tell you why. The first fugue subject is on the words, "For the Lord God Omnipotent reigneth" (here he sang the phrase), and as the octave on the word Omnipotent is so expressive of the word it illustrates, it must be played as written, otherwise it will sound to have taken the fatal step from the sublime to the ridiculous. These octaves, which are so essential, are not so easily managed as may be imagined, for the fugue comes over and over again, and in different pitches or keys. Another thing is the difficulty in keeping the parts balanced so that no part shall sound weak, and also that all will sound easy and natural. The first thing to study is to play it like clock-work, for in an intricate chorus like this, precision is everything, and playing like a machine (I now speak of tempo) is a point to be studied and accomplished instead of avoided. Another thing I wish to impress on your memory is, that every note in this chorus is an essential note ; consider every quaver as a crotchet, for every quaver is harmonised ; play every quaver a good broad

note, and do not be eager; all depends on each putting his note in true and honest exactly at the right time; and remember there is no *ff* in this chorus, therefore do not try to produce it; play a full tone, with a broad and vigorous yet steadfast style." Dear Sir, I have not put half on paper that he said to the men before ever they blew a note, but I could see how such lessons must enlarge the minds of those who receive them. And during the whole rehearsal it was the same; he sang every phrase to them; he warned them against the bad habit of breaking up the phrases of melody by respiring anywhere. For instance the fugue, "And he shall reign for ever and ever" was not got over in less than half-an-hour; he insisted on it being played with one breath; and said: "If you cannot play it *forte*

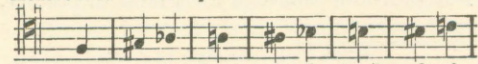
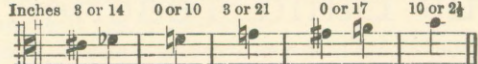
without breathing, play it *piano*, for I will not have it sound like so many asthmatical grunts." I suppose the men knew whom they had to deal with, for they tried and tried until it sounded quite natural and easy. I could run my letter to a much greater length, but am afraid that if I do its length will ensure its rejection. I will finish by saying that the evening seemed to pass very quickly, and the interest never seemed to flag; and if a chorus which only plays five minutes could be made sufficient for a whole night, what must an operatic selection be which plays half-an-hour? every solo to be explained, the action and scene to be illustrated, &c.—I am, yours,

C. M. T.

South Shields, Nov. 8th, 1886.

On Trombone Playing (B-Flat Tenor Trombone), by 'Midlandite.'

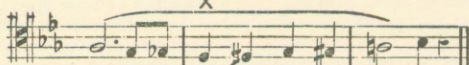
I AM about to try to give in this article a few hints to the amateur trombonist. Perhaps my attempt will be of no use to those who consider themselves past masters of the art of wind-pumping, but I have frequently seen trombonists, who have a reputation as good ones, playing most silly antics in the way of sliding. It is painful to see and hear a trombonist tearing a passage into tatters, snorting and blurring out passages, which ought to flow as smooth as oil. Every trombonist seems to have an indistinct idea that a great many notes on the trombone can be got in more than one position, but how very few of them take the trouble to thoroughly understand and utilise the knowledge of these substituted positions. I might now go into an elaborate display of my knowledge of acoustics just to show how a tube gives out a succession of harmonics, let the tube be of whatever length (which means let the slide be in whatever position), but as sure as I were to write such a thing so surely would you strike it out. I myself do not think it necessary, therefore I will try to be practical. Here is a table of the most useful substitutions:—

Inches 0 or 17	7 or 21	3½ or 17	0 or 14	10 or 21	7 or 17
					
Pns. 1 or 6	3 or 7	2 or 6	1 or 5	4 or 7	3 or 6
Inches 3 or 14	0 or 10	3 or 21	0 or 17	10 or 2½	
					
Pns. 2 or 5	1 or 4	2 or 7	1 or 6	4	

or 2½ inches.
1st position (open); 2nd position, 3½ inch; 3rd position, 7 inch; 4th position, 10½ inch; 5th position, 14 inch; 6th position, 17½ inch; position, 21 inch.

If the young trombonists will fasten the above substitutions in their memory, it will save them a lot of shifting, and will enable them to acquire a style more like *singing*; and let it be understood that the nearer they approach to good singing the nearer will they be to the perfection of trombone playing. I will now give a few examples where substitution is the only way in which it is possible to play a passage smoothly.

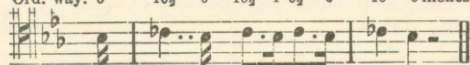
X



Inches. 7 10 14 17 14 10½ 7 3 0

The note marked X in this example is generally

played in the first position (slide close up); but if the note be got by substitution at the sixth position (17 inches out), what a lot of sliding is saved, and how much smoother the passage sounds! Let trombone players try the above passage, and get the note marked X in the first position (close up), and then try it as marked above. Here is another passage, which can be best played by substitution.

Ord. way. 0	10½	0	10½	1 0½	0	10	0 inches
							
By Subs. 14	10½	14	10½	14	10	14	14 inches

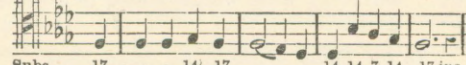
In the ordinary way there is a shift of 10½ inches; by substitution there is a shift of 3½ only!

Observe that I mark the shifts not by positions but by inches, so that it may be intelligible to all.


On the top I give the ordinary way, and underneath I mark the substituted positions.

Ord. way. 7	0	7	0	7	0	7	7	10	0	10	7 ins.	
												
Subs	7	10	7	10	7	10	7	7	10	14	10	7 ins.

When the above is played by substitution, 3-inch shifts are only necessary. When played in ordinary, a shift of 7-inch is required. Such passages should never be written for trombones, but they are common, and it is best to be prepared for all.

Ord. way. 0	0	0	14	0	14	0	7	17 ins.
								
Subs.	17	-	-	14	17	14	14	17 ins.

When this is played by substitution, a shift of 3-inch will suffice. When played ordinary way, 14-inch shift is needed.

Ord.	0	3	10½	0	17
					
Subs.	10	17	17		

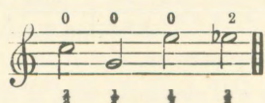
In ordinary way, a shift of 10½-inch must be made between the last note in the first bar and the first note in the second bar; then, to get the second note

in the second bar, a shift of 17-inch is required. This is waste of labour!

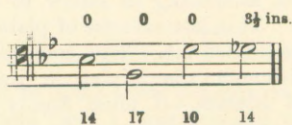
I might add to these examples *ad infinitum*, but what I have given should suffice to show young sliders that the matter is worth their attention. Let me assure them that, except they use what I call substituted positions, they will never play well.

Now, a word to the amateur band leader who plays the cornet, but understands not the trombone.

In trying to simplify trombone passages by substitution, you have only to remember that every note you can get by substitution on the cornet can be got by substitution on the trombone, the most useful of which are—



Corresponding with trombone—



All this is well explained in H. Round's *Trombone Primer*, and any amateur band leader who plays cornet only, can fathom the whole mystery of trombone playing in a week by the aid of that book. Suppose, my dear friends, you that lead the band with tootling on the cornet, suppose you get Mr. Round's *Trombone Primer*, and borrow a trombone for a week. What a difference it would make in your manner of teaching that beautiful instrument

in the future! Try it. I need not tell my readers of my affection for the slide trombone—they may know it—but I may tell them how sorry I am that there can be any band satisfied that does not contain a trio of trombones. What gives brightness of tone to a band so much as three trombones and a soprano cornet? And, indeed, dear friends, what instruments are so much abused when not neglected? When one hears a band without trombones or soprano, one longs for their freshness and brightness; but when one hears a band with a complement of these fresh, bright, and delicate instruments *overblown*—what then? Why, one wishes they were absent. Trombones and sopranos (and perhaps flugel horns) suffer more than any other instruments from overblowing in a brass band; they are more delicate than the rest. In the hands of those who have no feeling for quality of tone, these instruments are forced to attempt more than they are meant for, or than is required of them. They are blown rudely and their utterances are vulgar. They are overbearing and bombastic, and seem ever to be straining to impress the rest of the instruments with their importance; but in the hands of men of capabilities, taste, and ears for tone, tune, and tone-colour, they become the element of gentleness and refinement. They do not overbear; they *mix*; they blend; their utterances are not vulgar, but refined; their address is not bombastic, but quiet, gentle, majestic, lofty. They do not either monopolise all attention or sink into sulky silence, but let their voices mingle and blend with the rest, brightening the whole.—*Brass Band News of February, 1889.*

On Triple Tongueing, by 'Midlandite.'

IN an answer to a correspondent in a recent issue of the *Brass Band News* on the above subject, you very properly told your correspondent that the art of triple-tongueing was not nearly so difficult to acquire as many imagine. I know a man who was once considered a demon for execution on the cornet, by whom the wildest vagaries of Arban, Koenig, &c., were rattled off *con amore*. Few people now-a-days know him for a cornet player, but I assure your readers such a man is Mr. Joseph Gags, the preceptor of Mr. James Rider, the solo cornet of the Kingston Mills Band. Mr. Gags told me some years ago, in private conversation, that when he was a boy cornettist, he heard the famous Koenig play triple-tongueing variations, and this set him a-fire with desire to emulate the example. In those days the secret of triple-tongueing was a real secret, and the professors were loth to part with it. But when Arban's famous tutor came out, the magic of *Tuttoka* came out with it; but, to justify my mention of Mr. J. Gags' name, I must return to our conversation. He said—"I practised day and night, week in week out, to play as fast as Koenig, but always using the single tongue. You can guess my disappointment at the poor result of my spitting and spluttering. At last, I had given it up as a hopeless task, when I heard another cornettist play a brilliant

polka. My brother Oliver got me an introduction to this man, and I asked him how he did it. He explained that a triplet was sounded by pronouncing the word or syllables—*Tuttoko*. This was the only lesson I ever had on the subject. I went home, muttering all the way, *Tuttoko, Tuttoko, Tuttoka, Tuttoka*. Picking up my cornet, I tried to produce the coveted triplet. At first, I did not succeed as the last syllable *ko* would not produce a sound. I soon found this out, and then commenced to lay more stress on the last syllable, thus—

TUTOKO TUTOKO TUTOKO TUTOKO

p f p f p f p f

The two first syllables being produced in the manner familiar to any cornettist, I felt no difficulty with them, but when the syllable *ko* had to be ejected out of the throat almost with the tongue lying flat, I found it difficult to get sufficient force to sound the last note of the triplet at all. But I worked hard, and I believe that I am well within the truth when I say that I was playing very fair triplets in thirty minutes. Since then, whenever I have been giving lessons on triple-tongueing, I have dissected the triplet to show my pupil that the whole of the difficulty lies with the last syllable *ko*. Whether I

have succeeded or not, I leave those to decide who have heard my favourite pupil Mr. James Rider triplet-tongue. His triplets are even, clear, easy, level, and flow without a suspicion of spitting or spluttering."

* * * *

So much, Mr. Joseph Gagg. So much, Mr. James Rider. I perfectly agree with Mr. Gagg. I admire his pupil. Now, to practical work. Come hither, all you young ambitious cornet boys. Sit down, please. Take off your mouth-pieces. Now learn this rhyme allegro-staccato—

I do not wish e'en a foot to go
Until I learn my Tuttoka.
Like a very wild muducko
I will practice my Tutoka
In Japanese village of Putucka
Was invented the magic word Tuttucka.

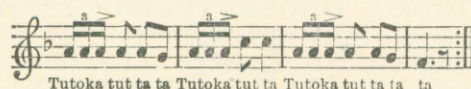
Beautiful poetry, isn't it? Such genius is of the Midlands only. It is never found further north than Derby. What?? I thought I heard an immense roar of voices cry, in Lankey twang, "Good JOB TOO."

But I neglect my pupils. Now, my bonny boys, learn the above rhyme by heart, and chop the last syllable in each line short—*staccato*. Thus you have got your tuttucko. Practice it on your mouth-piece only. Spit away as fast as you like—tuttucko, tuttucko. Don't mind the carpet.

Very good, my braves. Now, look at my black-board—



Play the above over a few times without the triplets (play the four quavers instead). Then, having got the rhythm of the phrase, try the triplets. You will note that an additional syllable is added to the tuttoka, making four syllables, or four notes, tuttukatut. This makes the production of the triplet much easier, as the triplet in itself is incomplete as a musical figure, and to sound or pronounce a triplet alone is to fight against nature. And, as the figure is never required to be sounded alone, it need not be studied alone after the proper pronunciation is acquired. Practice well the *tutokatut* in the above, laying as much stress, or emphasis, on the *ka* as possible, until you produce a note with that syllable as strong as the rest. Then add another triplet, as follows:—

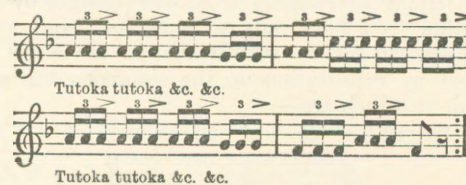


Again I must ask you to bring all your force on the last note of the triplet "*ka*." All depends on your pronunciation of Tuttoka. It must be pronounced short and sharp. Some books give the syllable thus—Tu-tu-ku, but there is the danger of pupils pronouncing them thus—Tew-tew-kew, which would be no good at all. Tut-tuck-o is nearly the exact sound wanted when pronounced quickly, but I shall take it for granted that, with the help of my beautiful poetry, you will get the exact pronunciation of the triplet.

Now for a little further elaboration of our exercise.



Repeat 3,365 times, if your neighbours are equal to it. You can further elaborate the above by making each quaver a triplet, thus—



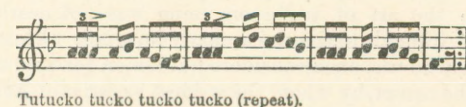
My readers will remember that, in speaking of the first exercise, I said a triplet in itself was incomplete, and required something to follow to complete its significance. This last exercise of plain triplets will appear to contradict me. The contradiction is not real, as—although the triplet in itself may be repeated *ad libitum*—it must finally lead to the Tutokatut, as in the last bar of the last exercise. I have now said enough of triple-tongueing, pure and simple, to enable any sharp lad to pick it up in a few weeks.

I must now say a few words about the most valuable adjunct of triple-tongueing, viz., Double-tongueing. This consists of using the last two syllables of the triplet, thus—Tucka, Tucka, as below—



My pupils will please note that I sometimes alter Tutoka tuka for Tutucka tucka. The true pronunciation lies between the two, and my object is to make you vary it until you hit the exact sound.

I will now further vary my exercise—



These syllables represent the first bar only, and must be repeated for the second bar and again for the third bar.

Repeat, as before, 3,365 times. Shake the bottle, &c. To be taken every few hours. Doses according to strength of patient.

There is one point wherein I differ from all whose ideas I have read on the subject, viz., Practising the triplet slowly. I say, most emphatically, that the triplet should not be practised slowly. What is required is to get accustomed to the rapid staccato pronunciation of the syllables correctly without either the instrument or mouthpiece, after which the articulation of the syllables with the mouthpiece or instrument will be easily acquired.

There is, at the present day, a lot of bandmen who despise triple-tongueing as a piece of trickery. This is the natural reaction after the craze which triple-tongueing created twenty years ago. At that

time, a cornet player who could splutter out a triplet polka was preferred before the artist who could play the beautiful melodies of the great masters to perfection. Then, everyone followed the popular craze until we got sick of it. Now, triple-tongueing has fallen into neglect. But I maintain it is a beautiful effect, and ought not to be lost. I also maintain that it has yet to be employed in the most useful and artistic manner. Arrangers for brass and military bands have to regret the loss of the *tremolo* effect when arranging highly dramatic movements from operas, but if *all* the cornets, clarionets, and horns in a band could triple-tongue, he would write the tremolo in triple-tongueing form, and thus get a very near approach to the original effect. The following snatch of an old melody is not very good as an example, but it will suit my purpose. Will some of my readers try its effect with three cornets

and a euphonium for the B flat bass part? Play it about quick march tempo—

The musical notation consists of two systems. The first system has a top staff labeled 'Cornets.' and a bottom staff labeled 'Bb Bass.'. The second system is identical. The Cornets part features a triplet of eighth notes on a treble clef staff. The Bb Bass part features a single eighth note on a bass clef staff. The key signature has one flat (B-flat), and the time signature is 2/4.

On the use of various Clefs, by 'Midlandite.'

I AM about to make a few remarks on the subject of "Clefs," and I hope you and your readers will bear with me to the bitter end. 1st, Is it expedient? Is it wise to use more clefs than is absolutely necessary? You answer, "Certainly not." Very well, how many clefs are necessary for brass band music, pure and simple? You hesitate. I do not. I answer instantly, *one and one only*. This I will prove as follows:—*Every one of the great prize brass bands have used one clef only*. I am aware that for thirty-six years we have had a great band contest at Belle Vue, Manchester, for which a special piece has been arranged, with trombones, euphoniums, and bombardons in the bass clefs; and I am also aware that every one of these parts have been for thirty years re-written and transposed into treble clef. Of course it is wrong to do this. Look at the results! Awful, isn't it? I do not blame the arranger; he is above my praise or blame, he simply follows custom, and I only quote this case as an illustration. Now, I am quite aware that I can be answered as to the wisdom of writing in the bass clef for the instruments mentioned, by the usual answer, viz.:—*These parts are written in the bass clef, because it is right*. Ah! my dear placer of stumbling-blocks in the way of the amateur: very good answer, very nice indeed.

The euphonium parts are written in the bass clef, because it is right; but the BB-flat bass parts are written in the treble clef, because—because—because—. Puzzle—find the "because." Perhaps it is because it is not a bass instrument—being only an octave below the euphonium. The real answer, of course, is because it is not an *orchestral* instrument. But this is beside the question. What we amateur bandmen want is *amateur bands*, and what amateur bands want is music arranged for their convenience.

When amateur bands were few and far between, and when wind bands were generally culled from the orchestras, it was, perhaps, necessary that parts in the wind band should be in the clef which the player was accustomed to. But things are now changed, and 99 per cent. of the present number of

amateur bandmen will never have a chance to play in an orchestra. Then, why should they be obliged to learn the mysteries of the whole round of clefs, when one will suffice for the whole band, whatever the instrument?

How ridiculous it sounds to hear a teacher drilling a band, and trying passages with trombones and baritones—both in B-flat, and corresponding in pitch, yet he must call one scale to one and quite a different one to the other.

How long are we to be bothered with this old fogeyism?

We shall have the Handel Festival at the Crystal Palace soon (in 1888), and, if you are there, you will hear such chorus-singing as you will never hear in any other country in the world. Splendid! Colossal! Grand! But, reflect one moment, my dear sir. Just consider that the singers are treating Handel's scores with contempt. Eh! What? Fact, I assure you. The altos are reading in the treble clef, as also are the tenors. "Oh, that alters the case. What a beastly row they are kicking up, to be sure; but we can expect no better from such ignorant amateurs." Then, go into any theatre orchestra, and see the viola scraping away, the music in the alto clef. Bye-and-bye he makes a wrong note, and you point it out to him, then you find out, to your utter astonishment and disgust, that the fellow was not reading in the alto clef at all. He explains as follows:—"Well, you see, it is this way. Very few viola players commence with the viola—nearly all are treble fiddlers—and only take the viola when no other work is to be had. So, you see, to learn another clef in a moment's notice is awkward, and, instead of this, we fancy ourselves still reading in the treble clef, and do a little transposition; but, I tell you, honestly, the concentrated opinion of orchestral players is that the use of the alto clef is a nuisance, serving no good purpose, and is certainly a great barrier to the more general use of violas. Why cannot violas be written for as an instrument in another key? The difference between a violin and viola is just the same as the difference between a cornet and an E-flat tenor horn, yet a cornet and

horn player can change instruments and parts at a moment's notice."

It is the same in large choirs as it is in bands. The first clef a man (or boy) learns to read in is the treble, and when his voice breaks, and develops into a tenor, he is not inclined to learn how to read in the tenor clef. Such firms of music publishers as "Novello" were quick to perceive this, and published all the tenor parts in oratorios in the treble clef, and by this alone they have done more to keep well filled that part of the choir which is generally the weakest, viz.: the tenors, than all the screeching and teaching of the pedants could have done. It is all very well for the pedants to screech out "concessions to ignorance," &c., it was always so, and, I maintain, that it is just as reasonable (perhaps more so), to expect every ordinary amateur pianist to accompany from a figured bass, as to expect an ordinary amateur band or orchestral player to read readily in the whole round of clefs. Both these qualifications were necessary 100 years ago, neither are now. I have it on your authority there are more than 1000 bands on your list that never have trombone parts at all, and more than 2000 which never have bass trombone parts, from which you very naturally conclude that there are no trombones in these bands. Now, sir, why is this? Is it because these people are insensible to the qualities of the trombone? Hardly that, I think. Again, I interpolate a query. Which is the most neglected section of those bands which have trombones? You are a man of some experience. You have heard a few competitions between amateur bands, and you reflect on the fact that the bands, which pass muster as fairly good bands, have seldom fairly good trombones, while the moderate bands have trombone blowers, but seldom any players. The reason is not far to seek. The trombones are neglected because the amateur bandmaster is afraid of exposing his ignorance of the instrument and the clefs in which trombone music is written.

Then why not get a professional teacher? Certainly I expected that, and have nothing to say against it where it is possible. But are we to have a continuance of these obstacles (various clefs) for the convenience of the professional?

There is another and more important objection urged against all parts being written in one clef, and that is that the composer in writing his score would not be able to grasp the real pitch of the sounds he was writing. Now, this may be all right and it might be all wrong. At any rate, I have seen band scores by Mr. Round, Mr. Swift, Mr. Gladney, Mr. Owen, and many others, in which the bass and tenor clefs were absent. I have heard these arrangements played, and, ignorant as I am, I believe they sound quite as well as if they had been scientifically written. These gentlemen have found out by experience that you cannot make the music too simple—that is *easy to understand*. Yet not a man of them all would sacrifice a single point of excellence to all the trouble in the world.

The pedants say that Mozart, Beethoven, etc., used several clefs, and argue that it would be almost sacrilege to write them in a more popular manner, even though the sound remains the same. This is stupidity in its worst form, for, if such an

argument be followed to its logical conclusion, it is sacrilege to translate, Homer, Dante, or Goethe from the Greek, Italian, or German—in which they wrote.

Let me now try to explain the tenor clef in so far as it relates to trombones in amateur bands.

I have known teachers take up bands which have had no trombones, and to have got slide-trombones and taught some of the valve instrument players to use them decently in a month.

They take the slide-trombone and valve instrument, and explain the relationship between the two. You have before now given the following table:—

Inches (on slide)	0	22	17½	14	10½	7	3½	0	14	10½	7	3½	0
or													
Valves	0	1	1	2	1	1	2	0	2	1	1	2	0
		2	3	3	2				3	2			

COMPARISON TABLE—CORNET, BARITONE, OR VALVE TROMBONE, AND B-FLAT TENOR SLIDE TROMBONE.

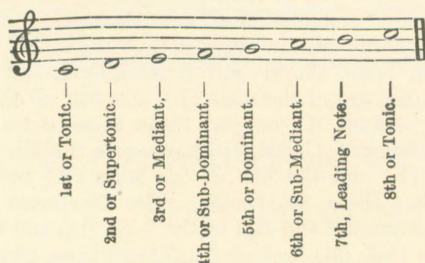
- (G, &c.)—All open notes on cornet are open (close up) on trombone, 1st position.
 (F-sharp, &c.)—All 2nd valve notes on cornet are 3½ inches out on trombone, 2nd position.
 (F-Natural, &c.)—All 1st valve notes on cornet are 7 inches out on trombone, 3rd position.
 (E, &c.)—All 1st and 2nd valve notes on cornet are 10½ inches out on trombone, 4th position.
 (E-flat, &c.)—All 2nd and 3rd valve notes on cornet are 14 inches out on trombone, 5th position.
 (D)—All 1st and 3rd valve notes on cornet are 17½ inches out on trombone, 6th position.
 (C-Sharp low)—1st, 2nd, and 3rd valve notes on cornet are 22 inches out on trombone, 7th position.

If you can play a valve instrument, it is very easy to learn a slide tenor trombone. A slide trombone has seven positions, and a valve instrument (cornet, horn, baritone, &c.), has also seven positions. Every move given above adds to the length of the tube either in a valve instrument or a slide. The above table of notes G (second line) to C-sharp (below lines) refer to the treble clef, and I counsel all who are new to the tenor clef to ignore it. It is an easy matter to strike out the first two flats from the signature and put the part in the treble clef.

I cannot advise my readers to do the same with music written for the G trombone (bass), because, unlike the B-flat trombone which allows comparison with B-flat baritones, no other instrument is pitched in a corresponding key (G). But I strongly advise all bands to have a trio of trombones, two tenors and a bass. I have found it best to mark all the shifts for a new band, not in positions, but in inches. When this is done, and the pupil (G Trombone) plays in unison with E-flat bass, his ear soon enables him to shift correctly. While speaking of trombones, let me express a hope that I shall see the day when all good bands will have a quartett of trombones, not by the addition of the alto trombone (a bastard little instrument with a hard dry unmusical tone), but by the addition of a bass trombone in E-flat. A double slide bass trombone in E-flat would be a great acquisition to any full band, and it could be as easily learnt as the tenor trombone as the positions would be similar, and my table of comparison between B-flat trombone and B-flat baritone, would serve for E-flat bass trombone (double slide), and E-flat bombardon.

The Elements of Simple Harmony.

BY the term harmony is meant music in parts, two or more musical notes sounded together in concordance. We shall suppose our readers to know how to read music, and shall try to show them how to harmonise, in a simple manner, any melody subtracted from the natural diatonic scale—that is to say, melodies containing no accidentals (flats or sharps). The student must first learn the intervals and names of the notes of the scale.



Thus from C to D is a 2nd, from C to E is a 3rd, from C to F a 4th, from C to G a 5th, from C to A a 6th, from C to B a 7th, from C to C an 8th, or octave.

C is called the tonic because it is the key-note, root, or generator of the scale. D is called the supertonic because it is the next note above the tonic. E is called the mediant because it is midway between the tonic and dominant. F is called the subdominant because it is the note under the dominant, and because it is a 5th *under the tonic*. G is called the dominant because it is the ruling note. A is called the submediant because it is midway between the subdominant and tonic. B is called the leading note because it leads to the tonic, and when heard seems to demand that the tonic shall follow.*

When the student has learnt the above *by heart*, he must reason with himself in the following manner:—"I have now learnt the alphabet; I can tell any note in the scale of C at sight; I can tell instantly if it be 3rd (E), 5th (G), 6th (A), just as easily as I could call the same notes E, G, A. I can also call them by their names—Mediant, Dominant, or Submediant—just as easy and familiarly. Now that I have mastered this alphabet, I must try and learn how to spell words by it, so that I can sound more than one letter (note) at once, and thus produce a word (chord)."

We shall suppose the student to reason thus, and will now try to help him to combine the letters, or notes, so as to produce chords

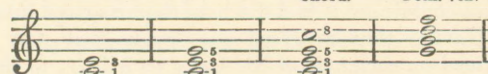
Before going further, we must try to make him understand a few distinctions and differences in the various chords that can be subtracted from the diatonic scale. Speaking in a general sense, there are two kinds of chords in music—1st, consonant chords (or concords); 2nd, dissonant chords (or

dischords). Chords are consonant when they produce an agreeable effect on the ear and leave it satisfied. Chords are dissonant when they *do not* produce a sense of agreeable repose, but leave the ear longing for the sweetness of the concord, which *must* follow.

There is also another distinction to be mentioned, when speaking of chords which we think we may refer to, without confusing the reader:—1st, Bichords, or chords of two notes only; 2nd, Triads, or chords of three notes; 3rd, Common chords, or triads with the octave added; 4th, The chord of the dominant 7th, or a triad with the 7th added.

EXAMPLE 1.

1. Bichord. 2. Triad. 3. Common Chord. 4. Chord of the Dom. 7th.

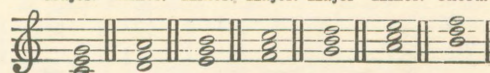


The student will observe that the triad is made up of two 3rds. Thus from C to E is a 3rd, and from E to G is another 3rd. The chord is really complete in this simple manner; but in music of four or more parts the octave is added. (See common chord.)

Now that the student has learnt that a triad simply consists of a note, with its third and 5th added above it, he will be prepared for what follows, viz.:—Triads may be constructed on every note of the scale.

EXAMPLE 2.

1. Chord of C Major. 2. Chord of D Minor. 3. Chord of E Minor. 4. Chord of F Major. 5. Chord of G Major. 6. Chord of A Minor. 7. Diminished Chord.



- Tonic. Super-tonic. Mediant. Sub-dominant. Dominant. Sub-medi-ant. Leading note.

All these chords are at the service of the student for the purpose of harmonising a simple diatonic melody.

We are supposing ourselves to be writing for those who have no knowledge whatever of harmony, and so shall try to write in as simple a manner as possible, and shall keep to the simplest harmony.

We now ask the reader to analyse the above triads, and suppose him to reason as follows:—"The first triad (1) is formed by writing C, and then adding its 3rd and 5th—this produces the chord (or Triad) of C-major. The second Triad (2) is formed by writing D, and then adding its 3rd and 5th (not the 3rd and 5th of the scale, but the 3rd and 5th of D, for I must remember that the chord is written on D, not on C). The other chords are formed in the same way by writing a 3rd and 5th over each note."

After the student has seen how chords are formed by taking any note, and writing a 3rd and 5th over it, we will ask him to again examine the above triads, and he will notice that some are major and some are minor. A triad is major when the

* Of course this only refers to the key (or pitch) of C. In the key of E-flat, for instance, the tonic would, of course, be E-flat, the mediant G, the dominant B-flat, &c. But at first it will be best to consider the key of C only. After the exercises are written in that key, they may be transposed to any other.

3rd is major, and minor when its 3rd is minor. A major 3rd consists of two whole tones, but a minor 3rd contains only a tone and a half. Thus in the previous example (1) the first chord is major because the 3rd is major—that is to say, E is two tones above C. The second chord (2) is minor because the 3rd is minor—that is to say, F is only a tone and a half above D (from D to E a tone, from E to F half a tone). The third chord (3) is also minor because the 3rd is minor—that is to say, it is only a tone and a half from E to G. The fourth chord (4) is a major chord because the 3rd is major—that is to say, it is two full tones from F to A. The fifth chord (5) is also major because the 3rd is major—that is to say, it is two full tones from G to B. The sixth chord (6) is minor because the 3rd is minor—that is to say, it is only a tone and a half from A to C. The seventh chord (7) is diminished because both its 3rd and 5th are minor. All the other triads on the scale have had perfect 5ths, but this 5th (7) contains a semitone less, therefore it is an imperfect 5th; and the triad containing it is a dischord requiring resolution.

Having thus analysed the triads that may be formed on each note of the scale, we will try to show the student which chords are the most useful and most easy to use.

We have shown that in forming triads on each note of the scale, some triads are major and some minor. In fact, only three are major, and with these *three chords alone* every note of the scale can be harmonised. The minor triads are only (convenient and useful) secondary harmonies. Here follows the Diatonic Scale harmonised with the chords of the Tonic, Dominant, and Subdominant only.

EXAMPLE 3.

EXAMPLE 3 shows the diatonic scale (C major) harmonized using only the Tonic, Dominant, and Subdominant chords. The chords are placed in various positions relative to the scale notes. The notation includes treble and bass staves with notes and chord symbols (Tonic, Dominant, Subdominant) indicating the harmonic structure.

From this example it will be seen that the 3rd need not be placed next above the bass or lowest part, either the 3rd, the 5th, or the octave (8th) may be written as above for convenience. In Example 1 and Example 2 also, the chords are in the first position—that is to say, in all cases the 3rd is written next above the root or lowest note, but in Example 3 greater freedom is allowed, for Examples 1 and 2 are only the materials out of which we select to build up Example 3.

Perhaps the impatient student will think it hardly worth his while to give much time or trouble to the study of harmony if the above tame looking bits of harmony (examples) are all he is likely to be able to produce. We will, therefore, hasten to inform him that the above could be broken up and diversified as follows:—

EXAMPLE 4.

EXAMPLE 4 shows a sequence of chords in a single melodic line, illustrating the concept of linking chords together by common notes.

The above bars contain merely the same notes as the first three bars in Example 3.

To harmonise a note, a chord must be used which will contain that note; and as we have seen the most simple way of harmonising is by the chords of the tonic, subdominant, and dominant, as these three chords contain every note of the scale.

The Tonic Chord will harmonise the 1st of the scale (C), 3rd of the scale (E), and 5th of the scale (G), because it contains these three notes. The Subdominant Chord will harmonise the 4th of the scale (F) and the 6th of the scale (A) because it contains these two notes. The Dominant Chord will harmonise the 2nd of the scale (D) and the 7th of the scale (B) because it contains these two notes.

We shall now give a few rules which the student must learn *by heart*.—

I.—In writing a succession of chords, each chord must contain one or two of the notes of the chord we are leaving, so that we may link or bind the chords together. (Observe the *slurs* in Example 3; these notes link the chords together.)

II.—The parts must move as little as possible.

III.—Consecutive fifths and octaves are strictly forbidden. (Let the student turn to Example 2, and he will see that the highest and lowest parts of the succession of triads move together in fifths. This is strictly forbidden in harmony, but he must remember that we have not written them to be played or sung in this order. They are, as before stated, *simply the materials out of which to choose for use*. Again, let the student turn to Example 3, and he will find consecutive octaves between the lowest and the third parts in moving from bar six to bar seven. The lowest part moves from F to G, and the third part moves from F to G also, producing consecutive octaves—a bald, detestable effect, strictly forbidden in harmony, and only written here to show that every note of the scale can be harmonised by the chords of the tonic, dominant, and subdominant, *simply the materials for harmonising each note of the scale.*)

If the student has thoroughly understood and digested all we have set down (but, above all, if he has written a few examples himself), he will be struck with the unmelodic progression of the bass, and he will also find that if he *must always* write the root of the chord in the bass he will not be able to go far without falling into the error of writing the forbidden progressions of consecutive fifths and octaves.

We will, therefore, introduce to him a method whereby the bass may be made more melodious, and by which consecutive fifths and octaves may be avoided. In Example 3, we pointed out that a chord may be varied in position.

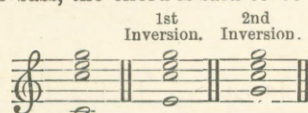
CHORD OF C-MAJOR (IN THREE POSITIONS).

The diagram shows the C-Major chord in three positions: 1st Position (root in bass), 2nd Position (3rd in bass), and 3rd Position (5th in bass).

Yet, although the chord is varied in position, it is

only the upper parts that are varied, the lowest note (or bass) is always the same.

The student will now be fully prepared for what follows. *Any note in the chord may be taken in the bass.* When any other than the root of the chord is taken in the bass, the chord is said to be inverted.



But although inverted, it is still the chord of C. All the chords in Example 2 may be inverted the same way.

The student is recommended to write short, simple melodies, and harmonise them by three fundamental harmonies as shown in Example 3.

After he can do this with facility, he may take the same melodies, and harmonise them again, using inverted basses, and may occasionally use one of the secondary harmonies (minor chords) in Example 2.

We have not written this little article with the intention of teaching our readers how to compose music. Our wish is to show them how to read music, and to awaken a desire within amateur bandmasters to gain a little insight into the mysteries of harmony.

In our endeavour to be simple, we have cramped ourselves somewhat, as we have confined the examples to the treble clef, knowing that the majority of our readers read only in the treble clef.

Perhaps some of our readers who are more advanced than our article will ask, "Why have we not explained the important chord of the dominant 7th and its uses, &c.; natural modulation, &c.; cadence, &c.?" We write for the many, and think there is as much here as the majority are prepared to work out without confusing them with a scientific-looking treatise. We will, however, add the contribution of our friend "Rigoletto."

A Knowledge of the Common Chord (for the Juveniles), by 'Rigoletto.'

BOOKS on harmony are to be had, good and cheap, of any music seller; but there is no book that I ever came across that is simple enough for the ordinary amateur bandmen, who knows no instrument but his own, and can read only one clef. "What is the use of presenting a series of chords to me"—says the amateur—"when I can only play one note of a chord at once on my instrument, and therefore cannot realize the effect of the chord?" This is the difficulty that the amateur allows to keep him where he is, for he fancies that, unless a man have a piano or harmonium under his fingers, he cannot master the elements of harmony. This is wrong. Palestrina, the king of the old contrapuntal school, knew not a piano or any similar instrument; and the cornet, horn, or other performer in a band *can* realise the effect of common chords when played on his instrument. Let such a one take his instrument in his hand and play the chord of C-major. Thus—

Root, 3rd, 5th, 8th



It will not strike him as anything original. He has heard it thousands of times, and on four brass instruments would be sounded at once. Thus—



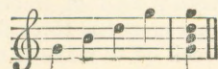
Root, 3rd, 5th, 8th.



Let the juvenile play this over until the intervals are fixed in his memory. Then let him play the chord of F-major. Thus—

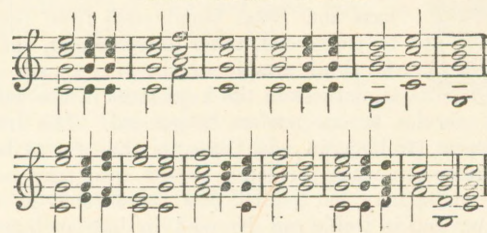
Here he will find the intervals exactly the same as in the chord of C-major. Now, he may play the chord of G-major. Thus—

Root, 3rd, 5th, 8th.



And he will again find that the intervals are just the same as in the other two major chords. Nearly all bandmen are acquainted with the following simple melody, which is here harmonised with the above three uninverted common chords (see foot note) :—

"THE LAST WISH."



Here it will be seen that, although the root of the chord (or tonic) is (here) always in the bass, the upper parts are variable. But let the juvenile examine the first four chords of the tune, and he will find that they only contain those notes, which belong to the chord of C-major—viz., C, E, and G.

The juvenile has now learned how to build common chords on three notes of the scale. Let him now learn how to build chords on other notes of the scale :—

C Major. D Minor. E Minor. F Major.



Root 3, 5, 8. Root 3, 5, 8. Root 3, 5, 8. Root 3, 5, 8.

G Major. A Minor.



Root 3, 5, 8. Root 3, 5, 8.

These chords are all extracted from the scale. Let the pupil play each slowly until he is certain of the

NOTE.—Exception (*), Chord of D-minor.

difference between the chords which are major and the chords which are minor. Let him, then, analyse them.

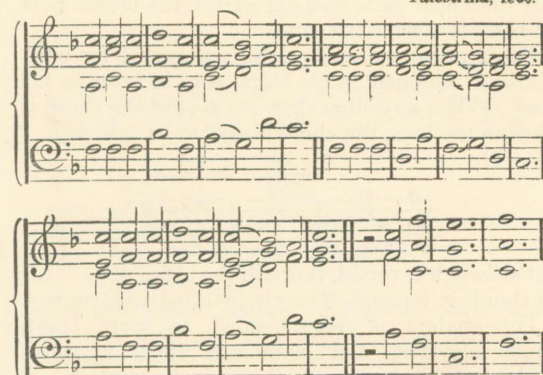
All common chords are built as follows:—A note, its 3rd, 5th, and octave* (see the foot note). All the chords in the foregoing are built this way.

The chords built on D, E, and A are minor chords because the third of the chord is minor—that is to say, it contains a semi-tone less than the third in a major chord. The chord of D minor could be made major by raising the third (F) a semitone—that is, making the F F-sharp, and the same with the other minor chords. Raise the third of a minor chord a semitone, and you make it major. But this is not necessary, and is only mentioned here to show the juveniles the difference between major and minor chords.

The pupil has now built six common chords purely from the scale, no accidentals (flats and sharps) being used, and he will perhaps be surprised to learn that thousands of pieces of music have been harmonised with these chords, and these alone.

* In counting intervals both the first and last note must be counted. For instance, from C to G is a fifth because it comprises five letters—viz., C, D, E, F, G. From C to E is a third because it comprises three letters—C, D, E. From D to F is a third because it comprises the three letters—D, E, F, &c., &c.

Palestrina, 1560.



There is a grand illustration for you of what can be done with simple materials. The above example of the old master contains nothing but common chords, but it will live as long as music lives. Every chord it contains is explained in this short article.

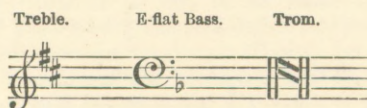
The preceding article further explains this one, and I would advise all bandsmen who have now got an inkling of this subject to call on some music-seller and get a Book on Harmony.

The Bass and Tenor Clefs.

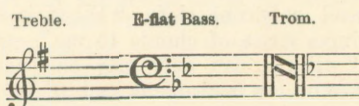
WE are so often asked to alter parts (E-flat bass and B-flat trombones) from bass to treble clef, tenor to treble clef, that we think a table of the corresponding signatures in the keys most in use will be of service to our readers in general. The first signature (treble), in each case, is the one to be substituted for bass or tenor as the case may be. The whole may be treated *vice versa*—that is, a part written in treble can be read in bass or tenor by altering per example. From the following table it will be seen at a glance what signature each should have to make it read in treble:—



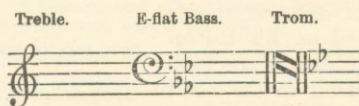
Thus (above), when E-flat (in bass clef) has no flats or sharps in signature, it will require three sharps to make it read in treble; and when tenor trombone (in tenor clef) has one sharp, it will require two more to make it read in treble.



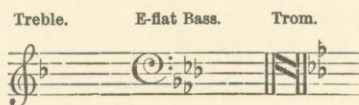
Thus (above), when E-flat bass has one flat (in bass clef), the flat must be struck off, and two sharps added to make it read in treble. When tenor trombone (in tenor clef) has no flats or sharps, it will require two sharps to make it read in treble clef.



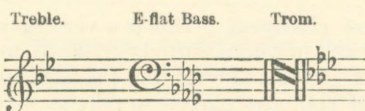
Thus (above), when E-flat bass has two flats (in bass clef), the two flats must be struck off, and one sharp inserted in place to make it read in treble. When tenor trombone (in tenor clef) has one flat, the flat must be struck off, and one sharp inserted in place, to read in treble.



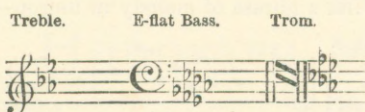
Thus (above), when E-flat bass has three flats (in bass clef), the three flats must be struck off to make it read in treble. When tenor trombone (tenor clef) has two flats, they must both be struck off to make it read in treble.



Thus (above), when E-flat bass (in bass clef) has four flats, the first three flats must be struck off to make it read in treble. When tenor trombone (in tenor clef) has three flats, the first two flats must be struck off to make it read in treble.

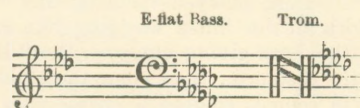


Thus (above), when E-flat bass (in bass clef) has five flats, the first three flats must be struck off to make it read in treble clef. When the tenor trombone (in tenor clef) has four flats, strike off the first two to make it read in treble.



The above is altered to treble as previous examples by E-flat bass (in bass clef), striking off the first three flats. The tenor trombone (in tenor clef) will,

as before, strike off the first two flats to read in treble.



To make E-flat bass (in bass clef) read in treble, alter as before by striking off three flats, and alter trombone to treble as above.

To make E-flat bass parts that are written in treble to read in bass, alter the clef, and add flats as above.

(*Re Accidentals*).—When an accidental raises a note half a tone in one clef, of course, it must be raised half a tone in the other clef and the same when an accidental flattens a note. As a rule, naturals in the bass and tenor clefs become sharps in the treble, and flats become naturals, but, after the signature is altered, a player with any ear at all must feel the tonality.

Fife Bands, with Brass Instruments, by 'Midlandite.'

IN a recent friendly chat with a teacher of drum and fife bands, he told me that he had for a long time had a hankering for an addition of a few brass instruments to his band, but he did not know how to arrange the music. This was a grand opportunity for your "Midlandite" to show his learning, and, with his usual confidence, he explained how it could be done. As the thing *has* been done, and is a great success, I think I cannot do better, by way of filling up my allotted space, than write you a few lines on the subject.

Let it be understood that *all* flutes, piccolos, and fifes sound really a tone lower in pitch than they are named, thus—

Piccolo in F is really in E-flat, corresponding in pitch with E-flat soprano or E-flat clarionet, and could play from the same part.

Fife in B-flat is really in A-flat, corresponding in pitch with cornet crooked in A-flat, and could play from the same part.

F (or Bass) Flute in F is really in E-flat, corresponding in pitch with E-flat horn, and could play from the same part.

Therefore, to add brass instruments to a drum and fife band, you have only to

Give Piccolo part to E-flat Soprano Cornet or E-flat clarionet.

Give 1st B-flat Flute part to 1st A-flat Cornet.

Give 2nd B-flat Flute part to 2nd A-flat Cornet.

Give 3rd B-flat Flute part to 3rd A-flat Cornet.

Give F Flute part to E-flat Tenor Horn.

Read the parts in the key in which they are written, no transposition is necessary; but the parts in most cases (nearly all) must be played an octave lower. The E-flat soprano to play piccolo parts is not essential, as there are the four parts without it; but the bright tone of the instrument would undoubtedly be a thing to be desired.

(E-flat treble clarionet and E-flat tenor clarionets could take the place of E-flat cornet and E-flat horn if desired, and perhaps the effect would be better than with the brass, were it not for the fact that clarionets are awkward and false in intonation when playing in sharp keys.)

As you number a great many drum and fife bandsmen amongst your readers, I hope that they will take this matter up in earnest. A nice little orchestra could be made of a band of 30 flutes and a quintet of brass:—1 E-flat soprano, 3 cornets crooked in A-flat, and 1 E-flat horn. To those who try the experiment (and I hope they will be many), I had better utter a few words of warning as to blowing. The brass must remember where they are, and not bring the power of tone required in a brass band into the flute band. Only think for a moment, and you will reason thus—"I am like the voice of a man amongst so many linnets. If I give the full power of my lungs it will make people think of what Shakespeare said—

O, it is excellent
To have a giant's strength; but it is tyrannous
To use it like a giant.

The smallest whisper from the quintet of brass in a flute band of 30 flutes would be sufficient for a balance of tone.

I do not claim any originality for this little article. Probably many bands have tried the experiment, but at anyrate the thing is far from common, or we should have heard more of it, and we should have had specially-arranged music published. Will drum and fife bandmasters just think for a moment what new effects are within their grasp by the addition of the aforesaid quintet of brass instruments? Just fancy a florid movement for all the flutes in thirds against a sustained, hymn-like *pp.* harmony from the brass. Where

all is now loose and broken it would then be full and even. Again, fancy a fantasia, like "Forest Echoes," with all the flutes warbling like so many birds, and the horn giving out *ppp.* the "Hunter's Horn," in the distance; then come the children, on their way to school, singing a hymn *ppp.* (three cornets), while the frightened birds (flutes) flutter and fly about, uttering cries of terror for fear the youngsters should rifle their nests; then the song of the milkmaid (cornet solo), with arpeggio accompaniments for flutes, etc., etc.

I may as well mention, for the sake of drum and fife teachers, that the cornets crooked in A-flat would have to be tuned to the new key. It would seem almost superfluous to mention this, as every cornet player is *supposed* to know it, but I have had painful experience to the contrary, so I would tell drum and fife teachers that when cornets are crooked in A-flat the slide attached to each valve must be drawn out a little—1st valve slide half-an-inch, 2nd valve quarter-of-an-inch, 3rd valve three-quarters-of-an-inch. This, of course, is only a guide, the ear must do the rest.

It is a matter for regret that so very many excellent flute bands fall to pieces for the mere want of variety. The effects to be got from a flute band are so very limited and similar that I think that is the real cause why flute bands, as a rule, are so short-lived. The want of variety and stability is also a great drawback to their chances of engagements. I think I am right in surmising that where a good flute band gets one engagement a reed or brass band of equal merit (all considered) will get ten engagements. Now, if my plan or suggestion be generally adopted, I make bold to assert that matters would soon stand equal. A band of 30 good flute players and five brass and reed, with percussion added, would make a brilliant band for dance music—brighter, lighter, and merrier than either brass or mixed bands (reed and brass) would be, and, as I have before explained, specially-arranged music would soon be in the market for concert purposes. I can imagine that many-sided genius—he is nothing less—Mr. H. Round writing most beautiful music for such a band as I suggest, and I should look to Messrs. Wright and Round to take the matter up at once, if drum and fife teachers would create a demand for such music. Therefore I leave this subject in the hope that teachers of drum and fife bands and amateur flute players in general will begin an agitation and follow it out to the end. There is a wide-untouched field for them. There would be the novelty of the day in the amateur band line, as such would be soon in request.

P.S.—I am well aware that brass instruments may be added to a drum and fife band in other ways; for instance, B-flat cornets could be used, in which case they would have to read a tone lower than B-flat flute. By the way, why does not some publisher begin a reform of flute nomenclature, and call them by their relative pitch?

ADDENDA (BY THE EDITOR).

While admiring the ingenuity of the above, we think it would be worth the while of those band teachers who try the experiment to transpose the B-flat flute parts one note lower to suit the B-flat

cornets and clarionets. This is a very easy matter as flute band music is entirely confined to two or three keys. It is awkward for the general run of cornet and clarionet players to play in sharp keys, and the transposition of the B-flat flute parts is such an easy matter that we prefer it to using A-flat cornets. Below we give the three principal scales in which fife music is written. Our readers will understand that played together they would sound in unison. We give a bar to each note, so that it can be instantly seen which notes correspond in pitch. First a phrase of melody in unison—

F Piccolo
F Flute
E \flat Clar.
E \flat Cornet
E \flat Horn

B \flat Flute
or
A \flat Cornet

B \flat Cornet
or
B \flat Clar.

In this, the top two staves are written as they would be in drum and fife music for F piccolo and B-flat flute; but the bottom staff is transposed one tone lower to suit the B-flat cornet or clarionet. The teacher could so transpose each of the B-flat flute parts (1st, 2nd, and 3rd) to suit B-flat clarionets and cornets.

F Piccolo
F Flute
E \flat Cornet
E \flat Clar.
E \flat Horn

B \flat Flutes
or
A \flat Cornet

B \flat Cornet
B \flat Clar.

F Piccolo
F Flute
E \flat Cornet
E \flat Horn
E \flat Clar.

B \flat Flutes
or
A \flat Cornet

B \flat Cornet
B \flat Clar.

We certainly should prefer a few clarionets instead of brass, and the clarionet could soon be learnt by a good flautist. Of course, good flute bands can, and do, produce beautiful harmony with flutes only, when numerically strong enough and well balanced; but as Midlandite's idea seems to be to make an orchestra of the flute band, we thought we would write this "addenda" to further explain his idea. We would like to hear the effect of the

following combination, if all players were efficient:—

- | | |
|-----------------------------|---|
| { 2 F Piccolos. | { 6 F Flutes (Bass). |
| { 1 E-flat Clarionet. | { 2 E-flat Tenor Horns (for Bass). |
| { 6 B-flat Flutes (1st). | { 2 E-flat Tenor Clarionets (For Bass). |
| { 1 B-flat Clarionet (1st). | |
| { 3 B-flat Flutes (2nd). | 1st and 2nd B-flat Cornets |
| { 1 B-flat Clarionet (2nd). | |
| { 3 B-flat Flutes (3rd). | |
| { 1 B-flat Clarionet (3rd). | |

Honorary Members of Amateur Bands.

AT a recent band contest we had a conversation with the secretary of a band which has been very successful in the contest-field. During our conversation we were firmly impressed with the fact that a secretary goes a long way towards making a band what it is. This secretary had one article of faith, as we might say, nailed to the mast, and that was that his band was the best in the country, or if not quite the best it soon would be; and it was in the full belief of this that he canvassed the whole town for honorary members at *one halfpenny per week*, and succeeded in getting 500. In some houses he had four or five who contributed each one halfpenny per week. Now 500 honorary members at a halfpenny per week means £54 3s. 4d. per annum. In addition to this, the band have over thirty honorary members who contribute ten shillings each per annum, and yet a few who contribute from £1 to £5; but it was the *halfpenny per week* that struck us so forcibly. Surely no place is so poor but that a good share of the inhabitants would contribute a halfpenny per week to enable their band to get good instruments, music, and tuition, to the end that they may do honour to their town by excelling all their neighbours. But the difficulty lies in making a beginning. Our friend said—"When I became secretary, the band was in a low state financially; the bandmaster would not exert himself; and no wonder, for the band had no money to pay him, no money for music, and members were always getting tired, and leaving; and I can assure you that when I had a little circular printed, saying, in effect, that I should call upon people to ask them to become honorary members, the bandsmen laughed

at me; and I soon found that they were quite justified in laughing at me, for when I called on some of the people, to whom I had sent the circular, I was met with a few queries like this:—"What band did you say?" "The — Band." "Why is the — Band not broken up?" "No, sir." "Well, I am surprised I have never heard or seen them for many years. No, young man, I cannot contribute until I am satisfied that your band is really still in existence." But I am not a man to be easily turned away from my purpose, so I got the band out on six consecutive Saturday evenings, and we made friends fast; and since then I have had the pleasure of seeing the whole 500 honorary members sit down to a free tea which we provided at our annual meeting, and to-night I hope to see the whole 500 at the railway station when we get home with the first prize, for that is what we shall get to-day, and do not forget it." We warned our friend not to prophecy, but it had no effect; and the judge's decision gave him his heart's desire—his band was first. In the course of a week after, we received the following short note: "Dear Sir, I did not see you after the judge's decision at —, but you see I was right; we were first, and everyone of our townsmen seemed to be packed around the station when we got home—such a reception! Our solo cornet player had to play sitting on the shoulders of a big blacksmith, who would carry him. We are going to give rehearsals in a garden belonging to one of our friends, one penny each admission, honorary members free. We are working hard for the contest at —, and I will tell you later how we stand. You might write a little article on what can be done on a *halfpenny per week*.—Yours, "HON SEC."

The Band Librarian.

WHEN a band is firmly established and in good working order it will naturally get through much music. Marches and dance music are only short-lived. An amateur band that has a fair share of engagements will require from ten to twenty marches every season, and a proportionate quantity of dance music. When this is the case and music is plentiful, it is very necessary that the band appoint a Librarian to take care of the music and paste it in the books in uniform order, numbering each piece, that it may be quickly found; and here let us warn the band against the bad habit of

pastings marches, etc., on cards. When a band is on the march, taking part in a procession, what a waste of time and temper there is where cards are used. The leader calls out, "A 1 march next," and then the members dive into their collection of cards, pulling out one after the other, carefully scanning both sides of each; but, before half the band has found it one of the trombone players drops a handful of his cards, and the bombardon player drops his mouthpiece in trying to save them, these two suddenly turning round in the front rank come into collision with the men in the next rank, and knock *their* cards down. In fact, there is no end to

the annoyance that cards give. If the collection numbers about twenty, it is an easy matter to forget four of five of them. The man that invented cards must have done so out of pure cussedness, as the Americans say. A set of quick march books run to about 6d. per man, and they will hold about forty pieces comfortably, which, if put in proper order, can each be found by the whole band in ten seconds. If the books are well and strongly made they will last two sets of copies—that is, the copies that get old may either be pasted over or torn out to make room for new.

This matter—cards *v.* books—is a digression.

The duties of the Librarian (say the drummer, as that member has more time than the rest) should consist of pasting the music in the books, taking care of the same, placing them on the band-stand in each member's place before practice, collecting them in when practice is over, and locking them up in a

cupboard or box, which should be provided for him. When a new piece of music is to be tried his duties would be to cut up and give out the parts, collecting them in again when asked by the leader. He must not paste the music in the books until the leader is satisfied that the music will suit the band and tells him so.

In bands where everyone looks after his own music (or rather is supposed to) there is no end to the vexatious delays caused through the negligence of the careless few, who are to be found in every band. When the leader gives out the name of the piece he wishes to rehearse, it is seldom that all have got it (particularly if in loose copies). One says he left his copy on the stand last practice; another accuses some other member of having taken his copy; and yet another says he has left his at home, forgot or thought it would not be wanted, etc.

Respect your Teacher.



DISCONTENTED member bewails the want of moral courage which many bandmasters, he fears, are lacking; but *we* have no wish to attack bandmasters in such a matter, it is the bandsmen who are in fault. It should be well understood that implicit obedience must be given to the will of the bandmaster *during the time he is in the middle*. Order is the first law of nature, and if art is to hold the mirror up to nature, order must also be the first law of art. Someone must lead, someone must rule, and it is a farce to call a man the master of the band if you do not heed him. Have you ever reflected what terrible powers for destruction are possessed by a well armed, well drilled regiment of

soldiers? If you have, you might carry your reflections a little further, and consider what gives it such powers—*order, discipline, obedience*. Without these they would soon degenerate into a rabble; well armed rabble, perhaps, but still a rabble. Many bandmasters are too modest and unassuming to enforce the authority they possess as bandmaster. They are competent to teach, but not to rule. Both qualifications are necessary for success. We advise all bandmasters to firmly put down the nuisance of preluding, tootling, talking, moving about, etc., during the time for rehearsal. If bandmasters do not act with firmness, they will find that those whom they indulge will be the first to desert them.

Band Stationery.



BAND that shows itself niggardly will always be treated niggardly. A band that refuses to supply its secretary with a shilling's worth of well-got up official note-paper will lose a pound by it.

Tender for an engagement in a commonplace manner, and you will get commonplace consideration.

When bands send in tenders for engagements, their tenders are generally considered by business men, and business men will always have a prejudice in favour of business-like tenders.

We will give you an idea of the value of a well-got up business-like note paper.

When the Liverpool Exhibition was running, we were a daily attendant, having a free "press ticket," and being in the position we are we made a point of asking what bands were engaged in advance.

We remember that we were in expectation of a famous Yorkshire Band being engaged one week, and we asked if it was so? "No," said the official. "How is that?" we inquired. The official explained that the ——— Band was engaged being £10 lower in price for the week. "Yes," we said; "no doubt they will be £10 cheaper but £100 worse." The

official then explained that the celebrated Yorkshire Band had never said a word in the application about being the winners of £4,000, and not one man on the committee knew of it. We asked for, and saw both applications, and the difference! The poor, miserable band that got the engagement had a magnificent note-paper with a portrait of their conductor in centre with an extra twist in his moustache, and looking as fierce in his second-hand uniform as "Boulanger" and a list of testimonials as long as a pill-maker—and the band that won £4,000! Modesty! They simply said what they were prepared to accept and do; nothing more, no bounce, no brag, no nothing. No engagement.

It was only on Whit-Saturday, 1889, that the secretary of the Besses-o'-th'-Barn Band told us that he had applied for an engagement, and before the tender was accepted he received the following note:

"DEAR SIR,—Will you please say what prizes you have won (*if any*), as we are undecided between you and a *prize band* which has tendered?"

"What prizes you have won (*if any*)" is really

delicious, but it is not so rich as "we are undecided between you and a *prize band*."

Amateur bandsmen are apt to forget that everybody is not wrapped up in their hobby as they are.

If you tender for an engagement at a cattle show, you should consider that the men you address have an hobby to which *they* are wholly given up. *They* will wax eloquent on the points of a horse, a pig, a sheep, or a turnip, but will say of music, "Aye, it's

very nice, I daresay, but I don't quite understand it"; and with those sorts of business-men business-like applications will get favour. Business-men do not want to wade through a long-written rigmarole either—a note-paper on which is printed marginally the chief prizes and engagements fulfilled is best.

To those who wish to do something of the sort we give the following idea of a band's official note-paper:—

The Brass Band,

Conductor:

J. SMARTBEAT,
4, Baton Street,
BANDON.



Secretary:

T. CASHDOWN,
2, Exchequer Street,
MONEYMORE.

SPLENDID UNIFORM! A FULL SET OF SILVER-PLATED INSTRUMENTS.

The above Band of 26 efficient men are open for Engagements, and solicit a share of your kind patronage. We have a very large repertoire of Classical, Dance, and General Music. We have received unsolicited testimonials, too numerous to publish.

"An almost perfect performance."—Mr. C. Godfrey at Bandon Contest, May 20th, 18—

A few of the Engagements fulfilled in 18—

Mudtown Foresters' Fete,
May 1st.
Hodborough Sports, May
10th.
Worktown Trades' Demon-
stration, May 18th.
Bandon Band Contest, May
20th, at which we were
awarded 1st prize, ten
bands competing.
Womanchester Flower
Show, June 7th.
Derbyton Towns' Fete,
June 10th.
Loamton Cattle Show, June
15th.
Widegaps Band Contest,
June 20th, at which we
were awarded 3rd prize.
Boatwun Regatta, June
27th
Garden Party at Peerage
Park (Lord Blueblood's),
July 2nd.
Whitepool Fine Art Exhi-
bition, July 6th, 7th, 8th,
9th, and 10th.

&c.
&c.
&c.

Moneymore.....18...

*Sir,—On behalf of the above Band, I beg to
tender for playing at your Sports, on Saturday,
..... We agree to give
two Programmes as per your advertisement—
2 to 3.30 and 5 to 6.30 for £ : :
Refreshments to be served between the Pro-
grammes, &c., &c.*

A few of our Stock Pieces.

Overture, "Excelsior" (has
been played at 50 con-
tests).
Overture, "Victory."
Overture, "Neptune."
Selection, "Maritana."
Selection, "Wagner."
Selection, "Bohemian
Girl."
Selection, "Beethoven."
Selection, "Romeo and
Juliet" (on which we
were awarded 1st prize).
Valse, "Light and Shade."
Valse, "Fond Memories."
Valse, "Youth and Beauty."
Valse, "Sommer Regen."
Fantasia, "Great Britain."
Fantasia, "Pride of Eng-
land."
Fantasia, "Pride of Ire-
land."
Fantasia, "Pride of Scot-
land."
Fantasia, "Pride of Wales."
&c., &c., &c.

Winter Work for Amateur Bands.

WE wish to draw the attention of our readers to the chances of success that a series of cheap concerts might have, during the winter months, in every town or village where bands are to be found. Let us suppose a case, to see if we can draw an outline of what we think would be found acceptable to a band's patrons, and which would also be a source of pleasure, instruction, and profit to the promoters. We will take a town or village of from 2,000 to 5,000 inhabitants, with a fairly good amateur band. The first consideration will be—"Is there a hall or schoolroom large enough for the purpose, and to be had on such terms as will allow admitting the people at a very cheap rate?" The next question for consideration will be—"What kind of programme will be most attractive to the people?" Then—"What is the best way to get at the people, to enlist them on our side?"

We think that in almost any village or town in England a schoolroom or hall could be had free, or, at least, at a very reasonable sum, when the object was properly put before the authorities who hold such places in trust; and we think that almost any band could prepare, say, a dozen programmes, to be given at intervals of a fortnight, if they set about it. No heavy, fatiguing selections need be given (and here we may remind our readers how desirable it is that they should tone down a little when playing

in a small concert room). A waltz, march, or small fantasia to open the programme with, and duets, trios, quartets, and septets to follow, interspersed with songs, readings, recitations, etc.

In the first place, a scheme for the whole series of concerts should be drawn up, and a canvass commenced for subscribers. Tickets for the twelve concerts may be issued at, say, from two to five shillings for the season. Then a canvass for outside help, in the shape of vocalists, pianists, violinists, reciters, etc., amateurs, of course, as we are not supposing a high class of concert. A good chairman is a great consideration in this kind of entertainment; and if a band could make arrangements to have a different chairman for every concert they would do a good stroke of business. Each gentleman who so assisted would give his views on the value of the entertainment, and on the value of the band as a means of making music popular, and would be able to explain to the people what the band wanted, and what they deserved. We are rather afraid that our bands under estimate the influence they possess as musicians, and allow themselves to be pushed aside too easily by other institutions which are not so deserving of the support of the public; and in this belief these few remarks are penned, with a desire to stimulate them to take up a good position as public musical entertainers.

Knowledge is Power.

IT is very common to hear bandsmen speak of an amateur bandmaster as a "good teacher, and yet he knows nothing of harmony." This may be correct so far as it goes; but every one must admit that he would be all the better as a teacher if he knew a little of harmony. In former times (say in Handel's time) every musician was expected to thoroughly learn the laws of harmony, and had the musicians of that day not done so they would have been almost useless as performers, for the composers of that period only wrote the melody and the bass (as a rule). This bass was figured throughout, the figures representing the chord. So it was impossible to play from a figured bass without a knowledge of harmony. It is not nearly so difficult to obtain a knowledge of simple harmony—say the common

chord, the chord of the dominant seventh, their inversions and resolutions—as some people imagine; and as these two chords form the basis of all harmony, it is certainly worth while taking the trouble to learn how to construct and to use them in a limited sense. "It does not suffice for a bandmaster to be a good sight-reader to play on an instrument well, or to be imbued with a profound spirit of music to fulfil fully and worthily the functions confided to him. Although the compositions of others only may be executed by him, it is important that he should possess a sufficient knowledge of harmony and the rules of composition, to be enabled to detect whatever errors may have crept into them and in the performance of the executants, and to be enabled to make the necessary corrections."—*Fetis*.

Short Dictionary of Musical Terms.

A.

- Abandon*—With ease, with passionate expression, making the time subservient to the expression.
À Cappella—In the church style.
À Capriccio—In a capricious manner, without adhering strictly to time.
Accelerando—Accelerate the time gradually.
Accidentals—Occasional sharps, flats, or naturals, which occur in the course of a piece of music.
Accompagnamento—Accompaniment.
Acoustics—The mathematical theory of sound.
Adagio—Slow.
Adagio Assai—Very slow.
Affettuoso—With pathetic tenderness.
Agitato—Agitated, hurried.
Àr Varie—Air with variations.
À La Chasse—In the hunting style.
Alla Marcia—In the march style.
Allargando—Enlarged, spread out.
Allegretto—Light and cheerful.
Allegro—Quick, lively, brisk, merry, quicker than *allegretto*.
Allegro Agitato—Quick, with agitation.
Allegro Assai—Very quick.
Allegro con Brio—Quick and with brilliancy.
Allegro con Spirito—Quick and with spirit.
Allegro di Molto—Exceedingly quick.
Allegro Furioso—Furiously quick.
Allegro con Grazioso—Quick, but gracefully.
Allegro non Troppo—Quick, but not too quick.
Allegro Vivace—Quick and with vivacity.
Andante—Walking pace, going easily and steadily, not too slow.
Andantino—A little slower than *Andante*.
Animato—With animation, life and spirit.
À Piacere—At your pleasure, *ad libitum*.
À Poco—A little.
À Poca à poco—By little and little.
À Poca piu Lento—A little slower.
À Poca piu Mosso—A little quicker.
Appassionato—Passionately.
Arpeggio—In the style of harp music. Playing the notes of a chord quickly one after another.
Assai—More, very.
A Tempo—In time again.
Attacca—Attack the next movement instantly without stop.

B.

- Baton*—The conductor's stick, with which he beats time.
Ben Marcato—Well marked strongly accented.
Bis—Twice.
Brilliant—With brilliance.

C.

- Cadence*—A close in harmony or melody.
Cadenza—An ornamental passage, *ad libitum* for a solo instrument, or voice.
Calando—Gradually come softer and slower.
Cantabile—In a melodious singing manner, smooth and expressive.
Col Canto—With the melody.
Col
Colla } With the
Collo }

Con—With.

- Con Dolore*—Mournfully.
Con Eleganza—With elegance.
Con Energia—With energy.
Con Expressione—With expression.
Con Fuoco—With fire.
Con Leggerezza—With lightness and delicacy.
Con Molto—With much.
Con Moto—With motion.
Con Sordini—With mutes.
Con Spirito—With spirit.
Counter Melody—A subordinate melody running against, or counter to, the principal melody.
Crescendo—Gradually increase the power of tone.

D.

- Da Capo*—Repeat from the beginning.
Dal Segno—Repeat from the sign :♯:
Diatonic—According to the natural degrees of the scale, without accidentals.
Di Bravura—In a florid, brilliant manner.
Diminuendo—Gradually becoming softer in strength of tone.
Di Molto—Very much.
Divisi—Divide the parts. When two parts are written on one stave, one performer must play the upper notes, and the other the lower ones.
Dolce—Gently, sweetly, softly, expressively.
Dolcissimo—Very gently, &c.
Dolore—Sorrowfully.
Double Bar—The two strokes drawn through the stave at the end of a strain.

E.

- Eleganza*—In an elegant, graceful style.
Espressivo—With expression.

F.

- Facile*—Easy.
Feroce—Fierce, bold, resolute.
Forté (f.)—Loud.
Fortissimo (ff.)—Very loud.
Fuoco—Fire, energy.
Furioso—Furiously.

G.

- Grandioso*—With grandeur, noble, and lofty.
Grave—Slow and majestic, solemn; slower than *adagio*.
Grazioso—Gracefully, smooth, with ease and elegance.

H.

- Hallelujah*—Praise the Lord.

I.

- Intonation*—Producing or emitting musical sounds in perfect tune.

L.

- Largamente*—In a large, full, broad style.
Larghetto—Slow, but not quite so slow as *largo*.
Largo—Slow, solemn.
Largo Assai—Slow, very.
Legato—Smooth and connected, a close, gliding manner.
Lento—Lingering, slow.

M.

- Maestoso*—Majestical.
Marziale—In a martial style.
Meno—Less, as *Meno Mosso*, less quick.
Mezzo Forte (m.f.)—Rather loud.
Mezzo Piano (m.p.)—Rather soft.
Moderato—In moderate time or tempo.
Modulation—A change of key, a passage of harmony or melody, that leads agreeably from one key to another.
Molto—Very much, or extremely; as *Molto Adagio*, very slow.
Mosso—Motion, as *Piu* (more) and *Mosso* (motion); more motion, generally applied to very quick movements; *Meno* (less). *Mosso* (motion), less motion, or slower.
Moto—Motion, as *Con Moto*, with motion.

N.

- Non Molto* } Not too much, as *Allegro Non Troppo*,
Non Tanto } quick, but not too quick.
Non Troppo }
Nuances—Lights and shades of expression too subtle to be marked, accompanied with minute varyings of the tempo, also too subtle to be marked.

O.

- Obbligato*—An indispensable part, and prominent part in an accompaniment.
Octett—A piece for eight instruments or voices.
Octuor—The same as octett, or ottetto.
Opus—Work, as *Op. 22*, means 22nd composition.

P.

- Pastorale*—In the pastoral or rural style.
Pathetique—Pathetic.
Pause—A mark \frown which lengthens any note or rest it may be placed over, at the discretion of the performer. When the same mark is placed over a double bar, it means the piece must finish there.
Period—A musical sentence.
Pesante—Ponderously.
Petite—Small.
Phrase—A short sentence in music, answering to a line in rhyme.
Phrasing—Dividing the musical sentences in a rhythmical manner.
Piano (p.)—Softly.
Piu—More, as *Piu Lento*, more slow; *Piu Allegro*, more quick.
Plus—More.
Poco—A little, as *Poco Lento*, a little slower; *Poco Allegro*, a little quicker.
Portamento—Gliding from a high note to a low note or vice versa without break, and in such a manner as to seem to fill up the gap between the notes.
Posaune—The trombone.
Presto—Rapidly.
Prestissimo—As quick as possible.
Prima—First.
Primo—First.
Prima Vista—At first sight.
Punctuate—To accentuate properly and divide the sentences; the art of phrasing.

Q.

- Quartett*—A piece for four instruments or voices.
Quasi—Almost, as it were, *Quasi Allegretto*, almost *Allegretto*.
Quartuor—Same as quartette.
Quintett—A piece of music for five instruments or voices.

R.

- Rallentando*—Slower. Gradually retard the time.
Rattenuto—Holding back, or restraining the time.

- Religioso*—In a solemn, religious, devout style.
Resoluto—Boldly and resolutely.
Respiration—Breathing in the right place.
Retard or Ritard—Slacken the time gradually.
Ritenuto—A sudden slackening of the time.
Rhythm—The division of musical ideas.

S.

- Scherzo*—In a sportive, playful style.
Score—The whole of the parts of a piece of music written under each other on separate staves.
Segue—Follow on at once.
Semi—Half, as semitone, half-tone, semiquaver, half-quaver, &c.
Semplice—In a simple, natural manner.
Semplicita—The same as Semplice.
Sempre—Always, as *Sempre Legato*, always *Legato*, &c.
Senza—Without.
Septett—A piece of music for seven voices or instruments.
Septuor—The same as Septett.
Sextole—A group of six notes, with a 6 marked over them, to be played in the time of four.
Sextett—A piece of music for six instruments or voices.
Signature—The flats or sharps, which are marked at the commencement of a piece, or an important section.
Slentando—The same as *Rallentando* or *Rall.*
Smorzando—Gradually dying away.
Solo—Alone; one instrument or voice to that part only.
Spiritoso—Spirited.
Sostenuto—Give the notes full value, sustained and smooth.
Staccato or Stac.—Short and pointed, detached, clear, distinct.
Stave—The five lines on which the notes are written.
Strain—The portions of music between double bar and double bar, or from commencement to double bar, &c.
Stretto—A coda or finale in which the principal subject is worked up at a quick pace.
Stringendo—Gradually quickening the pace.
Syncopation—Accented in an irregular manner, the accents occurring on the usually unaccented part of the bar, or off the beat.

T.

- Tacet*—Silent.
Tema—Theme, or melody.
Tempo—Time; A tempo, in time.
Tempo di Valse—Valse time.
Tempo Primo—First time.
Tenderamente or Tenderezza—Tenderly.
Tenuto—Sustain the notes their full value.
Tetrachord—A series of four diatonic tones.
Timbre—The quality of tone or sound.
Tone—Two semitones.
Tonic—The keynote.
Tremulo—A trembling or quavering in the tone produced on the cornet by slightly shaking the instrument, but it is an effect that can easily be overdone.
Trio—A piece of music for three voices or instruments; also the last portion of a quick march, &c., when in a different key to the principal.
Triplet—A group of three notes played in the time of two.
Trutti—All.

U.

- Unison*—All playing in unison or octaves.

V.

- Veloce*—Rapidly.
Velocissimo—Very rapidly.
Virtuoso—An extraordinary skilful performer.
Vivace—With spirit, very quick.
Voce—Voice.
Volti Subito (v. s.)—Turn over quickly.

Accidentals.

THE following paragraphs have been selected from the *Brass Band News* as a conclusion to this book. They contain many little hints on band management which would hardly come under any of the heads of previous chapters, and yet many of the hints will be found useful. It is not wise to write a long article on a subject that can be as well explained in a paragraph of 15 or 20 lines. These notes must not be read as a connected narrative—such is not our intention—they are simply odd jottings which have been suggested to us from time to time by bands and bandsmen coming under our observation.

What a nuisance in a band is the quibbler and old-world fogey. He it is that is for ever chattering about what the band did years ago. He it is that remembers such and such an obsolete march, polka, or valse. He it is who never had a word of praise for any new piece, except all the rest condemn it. He it is that sulkily objects to give free concerts in summer, &c. He it is who moves resolutions which no one seconds. Dear readers, you all know him—he cannot spell the word “progress.” Rather than be such a “clog,” such a “can” tied to the tail of a band, we would spend our leisure assisting the scavengers.

An amateur bandmaster, who has talents, and who by dint of hard work, study, and perseverance, has raised himself from an ordinary bandsman to be a thorough practical teacher, is often driven to offer his services to a rival band, by the envious never-do-wells in his own band. “I joined the band when he did, and if I can’t play as well as he, I can play my part, and I know as much about music as he does.” How often have such people driven good men away?—and sadly we say it—how often have such people cursed the man when he has met them in competition and pulled the rival band through successfully? Let it be remembered—Wallace, the composer of “*Maritana*,” was merely a clarinet player in the orchestra, but his name is famous. *Who knows* the names of his fellow-musicians?

One great and universal fault in bands and bandmasters is the spoiling of their best men. “All is vanity,” saith the preacher. We are all vain, and if bandsmen and bandmasters are continually singing the praises of a good soloist, they will wake up some fine morning and find him so blown out with pomposity that he will be too big to get into the bandroom. The soloist, on whose every performance we might write “perfection,” does not exist; and it does not happen once in ten years that a band shall perform an elaborate piece perfectly. Then why all this bumptious brag?

What heartburnings, what jealousies, what bickerings, and other annoyances, are caused by indiscreet favouritism by bandmasters. A wise bandmaster is he who calmly resents all familiarity, who treats all courteously, who quietly corrects each with—“I am sorry to trouble you, but I must have that a little better;” and wise are the members who support the independence of their bandmaster. A bandmaster can hardly do himself a greater injury than to let errors pass for fear of annoying a “chummy” member. Let him reflect that the public will not censure the band for bad playing, so much as the bandmaster. They will not say “that member must be a duffer to play so bad,” but “the bandmaster must be a duffer to *teach* the band to play so.” It is a mistake to let any error pass without pointing the same out. Even, if the performer is incapable of playing the passage correctly, the error ought to be shown. *Point out the faults; the good things will take care of themselves.*

The moment you take up your instrument for practice, open whatever music you have, and apply eye, ear, and intellect to the work of playing from the notes. Play with others as often as possible. This is the true way to become a reader. When you are playing with others you cannot rest when and where you please. You must go on. If you miss a note, or a dozen notes, do not stop. Go on. Find your place, if possible, and if you cannot, all will have to cease on your account and begin again. It is only when you play with others, and find yourself lost, after the first few bars, that you begin to realize the imperative necessity of knowing the exact value of each note, dot, and rest; a familiarity with which will enable any young performer to enter the musical arena, to join an amateur band, and to develop a source of pleasure which, if one has a real love for music, and if talent and ambition lead the way, may add to the ranks of the profession many an accomplished instrumental performer and soloist.—P. S. GILMORE.

We have had many enquiries as to the best way to secure band property. When about half-a-dozen enthusiastic bandsmen have canvassed, and raised enough money by public subscription to buy a set of instruments and other property, they are naturally anxious that this property should be used for the purpose which it was intended. Having got the money from the public on the understanding that it was for a public institution, some provision should be made for securing the same to the public. Looking over the *Brass Band News* for the last eight years, we find records of many prosecutions of dishonest people who have obtained an instrument from a band without signing any agreement, and, from long use, have grown into the opinion that “it was as much their’s as anybody else’s.” What belongs to everybody belongs to nobody, and every band’s rules ought to be distinct on this point—that a member only has the use of the instrument so long as he keeps the rules to the satisfaction of the band. A band ought also to be safe from any clique which might form within itself—thus, a band of twenty-four members ought never to be broken up so long as six members were in favour of carrying on the band.

It is much to be regretted that bandsmen do not have more opportunities of socializing together. On practice nights the teacher wants the bandsmen to attend to him the whole time, and properly too. But, if the members of a band cannot meet occasionally for social intercourse, a sort of coldness, suspicion or mistrust, is engendered, which makes the members less “hail fellow, well met,” than they ought to be. If the men, as a whole, do not indulge in a chat on band matters, they will form “groups” or “cliques,” and talk in secret, matters which should be calmly and openly considered by the whole band in friendly communion.

Having mentioned in the previous “Accidental” the danger of bands not being social together, we beg to say that the winter is the time when all bands should have at least one “social evening” together. A tea party or dinner, to which the wives, sweethearts, and friends of the bandsmen are invited ought to be held at least once a year. Not a stiff, formal, public affair, but a friendly social gathering, such as you see reported in the *Brass Band News* frequently.

How often do we hear bands saying, “We are only working men, and the band is only self-supported,” when excusing their inefficiency. It appears strange to us that bands should continue to shield their short-comings in this manner. Here is this paper (*Brass Band News*), which has been circulating for eight years, and which has chronicled the rise of hundreds upon hundreds of amateur bands, some in the most unfavourable places seemingly, and they are prosperous healthy organisations. While these bands have risen and flourished, what have some of the old ones done? We fear the reply to this will be something like our first slate lesson at school, viz.: 0 0 0 0, an infinite deal of nothing. But the self-supported band is our theme, so we will modulate back to that key.

Gentlemen, the self-supporting amateur band is not the amateur band of to-day, it is a relic of a past age. The self-supporting band will not do, and there is no reason why it should be attempted. Month by month we give reports of bands which are raising money merrily. But they do not wait until someone comes round with a lantern seeking the band, and asking “if it be really alive, and will they accept of a small donation?” No, this is hardly the style of the bands which we have been speaking of. There is no place where music of some sort is not appreciated if properly rendered, and the self-supporters need only come out of their shell, give a weekly concert of popular music, and popularity will follow quickly.

Look at the almost phenomenal rise of the Northamptonshire bands! See how active they are! How popular they are! You can always find a deserving object to aid by giving a concert—some hospital, some mission, some poor helpless widow and orphans, whose bread winner has been suddenly snatched away. Look around! You will find many deserving objects for which you can give concerts. You will find no difficulty in getting respectable gentlemen to undertake the office of collectors, and you will not want an appreciative audience. Your fellow-men want pleasant recreation; you can give it. Many and many a man will listen to your concert, and give the twopence or threepence for a deserving object which he would have spent in a much worse manner perhaps; and when it comes the band's turn to have a collection in aid of funds, then you will find yourselves, your music, and work appreciated and supported.

Once more, we say, look at the Northamptonshire bands. Last month the "Midlandite," speaking of the Kettering Town Band, said—"Last year (1887) the band did noble work, the proceeds of concerts, given by them for charitable objects, amounting to £51 2s." Does this fact not speak trumpet-tongued to those bands which find "no work to doo-o?" Here is work lying at your very finger ends. Dear reader, do you belong to a band which is almost lifeless? If so, read these remarks to the band, and see if there is not many an object deserving your help. Having decided on one, lay your views before some prominent kind-hearted gentleman, and beg his assistance in organising and carrying out your idea. We are speaking to thousands of bands, and surely we shall find some ready.

Have any of our readers noticed the shy, awkward action of the man who, for the first time, is entrusted with wielding the baton? We have just come across a letter which we received in August, 1886. Our friend says—"I have been leader of our band for two years and have now been appointed bandmaster. I have bought a baton, and I intend to use it, and teach the band properly. Our old bandmaster never used a baton. He simply called out 1, 2, at the beginning, and stamped his foot to keep us together, and sometimes, when he got excited, he would kick out like a donkey. He was a good-natured man, but very shy, and would as soon have thought of handling a red hot poker as a baton." Are there any more such bandmasters?

Yet it is no easy matter to wield the baton in an effective manner, and no man need be ashamed of his awkwardness when suddenly called upon to do so for the first time. Like most things, it wants study and practice to do it well. To stand erect and look all the men in the face is the first essential. A proper knowledge of the music is pre-supposed. Give a smart, short, decided beat, using as little exertion as possible. It does no good whatever to swing the body and arms about; the fore arm is quite enough to use, that is from the elbow. Keep as cool and collected as possible, and in no case let the music sway you. Have you ever noticed the wind-up of a long, quick movement when the conductor and men get excited and *hurry each other* until the pace was forced into a mere scramble? If so, you will understand what we mean by letting the music sway you. Talking of scrambles reminds us of an "owre true tale," which we will tell in another key after the usual pause.

A scramble in a finale is bad, but a scramble from the beginning of a long piece to the end is—delightful! During the run of the Liverpool Exhibition, 1886, there was a band contest, promoted by the Band of Hope Union. One of the conditions was, that no band must play more than seven minutes. As a general rule, when bands are limited to time, a convenient "cut" is made, but a certain band that competed at this particular contest could not see spoiling the piece that way. The way they tried to get over the difficulty will be best related by a conversation we had with one of the members after it was over. "Well, how did you get on?" we asked. "Oh, we did well," he answered. "What prize did you get?" "No prize, but were very near it." "How do you know that?" we asked. "Well," he said, "it was this way; we played 'E'—you know that piece?—very well; that piece takes 14 minutes to play and take it easy. Now, the rules only allowed seven minutes, and we nearly got it *all* in that time. If we could have gained another thirty seconds, we should have won easily, but I defy any band to get through it quicker than we did."

"That will do"; yes, *that will do*. There is no other expression which has as much to answer for as this. The good-hearted, kind band teacher, who has spent an hour in rehearsing a piece, which ought to go well at sight, if only the

men would exert their powers, both physical and intellectual, as they ought; and, after an hour of half-hearted, tame, sleepy, maundering, the kindly-disposed teacher says, "That will do," when he *knows* it is nothing like what he wants. This is one of the curses of amateur bandmasters; they are afraid of asserting the power invested in them; they want the men to play well, but they do not like to offend. A great mistake, my masters. Try to screw up your moral courage, and say, "That won't do." There will probably be many faults uncorrected when you have corrected all *you* can find, therefore, it is your duty to *yourself* as well as to the men to let no fault pass you. It is wonderful what men will do when they have a man over them that will have it done, seeming impossibilities are surmounted, and the men are surprised at what they themselves can accomplish when they feel obliged to.

How often ought a band to meet for practice? Our answer is, "as often as possible." Still, it is an error to fix more rehearsals than the majority can well attend. When we say that the band ought to meet as often as possible, we do not mean half the band. One full band rehearsal is better than four rehearsals with half the men there only. In fact, we do not suppose that anything demoralises a band so much as forced rehearsals, which is inconvenient for *all* to attend.

In music arranged from operas, etc., it is very trying to the patience of the *half band* who are struggling to make something of a piece specially arranged for the *whole*. Here is a prominent passage for such and such an instrument, which has not yet turned up. Perhaps, someone else would try to fit in the part, but the absent one has the music with him. Then, again, what idea can anyone get of the effect of the full band from a few ill-assorted parts? Therefore, we say, "Let the band practise, as a whole, as often as possible," but arrange your practice nights so that there will be as few *half-band* practices as possible. If a member is a real musician, nothing less than the best rehearsal will please him, and nothing will disgust him so much as a series of unsatisfactory half-band rehearsals; and when a band or a bandsman does not attend rehearsal for the *love* of practising, apart from all results which the practices may bring, then he has little of the fire of enthusiasm so necessary to the success of the musical amateur.

A newly-formed band wrote us for a set of rules, and finding that the weekly contribution of each member was set down at 6d., were surprised to think that bands could be successful out of such a small outlay. The rules in question, which we send to bands who may require a little guidance in such matters, are merely an outline to be filled in, as circumstances require. For ourselves, we think it is the greatest mistake that a band can make when it cuts down the contributions until it is impossible to keep anything in reserve. We will give an instance.

During the run of a certain exhibition, there were a great many bands sent in for engagements. One certain secretary, more persuasive and pushing than the rest, got the promise of an early date. So far good. But an unlooked-for event cancelled the engagements of several bands in a single day, thus the committee called upon the band, before-referred to, to come in a few days. This, you will say, was lucky for the band. Now, mark the result. On receipt of the telegram, the secretary went to the house of each member, and got a meeting in the evening. We had better have a few bars' rest here.

The meeting having been apprised of the fact that their terms were accepted for a week's engagement, this question was timidly asked by a cautious member—"Will the exhibition folks pay our fare there and keep us all week, for I suppose we shall not get paid until the week's end?" This was a staggerer, for there was not a pound in the funds.

After much discussion, it was decided to try and borrow £10, which was done. It was then asked all round how much each member would want to borrow out of this, and it soon became evident that £30 would be little enough. We will not pursue this further, and we hope the band in question will not take offence, as no offence is intended. We simply wish to warn others from trying to do anything without funds. The band in the end were obliged to cancel the engagement, and another band which had a fund stepped in.

Some bandsmen have a great objection to having a fund at all. If the more prudent members endeavour to reserve a trifle from engagements, etc., there is a storm at once—"I have earned my share and I want it, etc."—and this at times when a trifle could well be spared for reserve.

Many, many indeed, are the bands that are hampered for want of a small fund for current expenses. Suppose we tell you another instance. In Lancashire—as our readers in this county well know—it is usual for every Sunday School to give the scholars a field-day in the summer. At each of these field-days a band is required. As a rule they take place on the Saturday afternoons, and amateur bands can fulfil their engagements without loss of work. Some bands are engaged almost every Saturday from Whit-week until the end of August.

Now, it would seem that an amateur band so well engaged as this would always be in good funds. Alas, no! We have known—and do know—bands which have been poorer at the end of the season than the beginning. Half-a-dozen members would not hear of anything going to the funds; threatened to leave if every penny of their share was not paid them; and there you are. But what about the wear and tear of uniform, music, instruments, tuition, etc.? We receive many letters at this office which, although of a private nature, throw much light on these matters. Here is a quotation—“As you know, I am no longer secretary. I found it would not do for me. The more engagements I got the band the more avaricious some of the men became. Every penny was divided, and, as a general rule, one-half of the men would want to borrow a shilling or two out of the money before I got it. I was always out of pocket, and no matter how many engagements I got, there were no thanks for it. I consider it an evil to divide anything when no work is lost.”

By the way, in the foregoing accidentals we mentioned that in Lancashire and other northern counties all Sunday Schools have a Saturday afternoon field-day each summer. This is pretty general all over the country; but the practice of having a band to lead the scholars and play the hymns, &c., is *not*. But it certainly ought to be. Much more interest is taken in these little festivals when a band is engaged, and the people contribute freely when they know that there will be something to interest *themselves* as well as the children. Amateur bands are not half so much in request as they ought to be, and it behoves each secretary, who hears of one of these little festivals, to send in a tender for supplying music, pointing out how essential a band really is.

What are the duties of a band at these little festivals? 1st, the band march up to the school where the scholars meet. 2nd, play an appropriate chorus or anthem while the children assemble. 3rd, form up in front of the procession and lead off (tempo about 90 paces to the minute) with a sacred march. 4th, children halt and marshal round the band in some public square, and sing a few hymns, accompanied by the band. March to a field where refreshments are provided. After this, the band plays a few selections in their best style to the delight of the musically inclined. Then a few dances to finish, and march the children back to the school. Every school ought to have its field-day, its relaxation for young and old indulging in harmless pleasure, and every such event ought to have its band.

A hot day in June. The band is playing for a Sunday School field-day. Off they go at about 120 paces per minute. Merrily run the children after them, but not for long, for the little things get hot and tired, and must give up the hopeless chase. The marshal of the procession then catches up the band, and stops them in their mad career, tells them to draw it mild, &c. Band turn round, and see their pursuers, then smile grimly at each other, as good as to say—“We can’t help going the military swing,” and then the perspiring heroes loosen their belts and tunics, shove their shakos to the back of their heads, and, for the rest of the parade, look about as well dressed and disciplined as—(we can find no simile)—as the fools they are.

The above is no imaginary picture, but a correct description of what we have seen scores of times. We will do justice to the volunteer bands, and say that, although they might naturally be expected to be the worst offenders, they are not. Volunteer bands (as a rule), when they are not obliged to trot along at regulation speed, are glad to have the chance of jaunting along at a pleasant pace. But the private or school band no sooner gets into a uniform than it must “play at soldiers,” whether it is in season or out. To all such—and there are many—we say, learn to accommodate yourselves to circumstances. Remember that playing for a parade of children is a different thing to playing for a regiment of soldiers. Many bands accept and attend a school parade under the mistaken notion that it is got up specially for them. They must play their own way, whether it is the way of their employers or not. If the music suffered by being played in a tempo convenient to the occasion, there might be some excuse, but it does not. Most of the marches,

which are suitable for school parades, will sound better at 90 paces than 120. Then, why the senseless hurry-scurry marching which is so common with many bands?

We have often been asked to explain the meaning of Metronome marks. It always seems to us that our best way is to explain them without referring to the Metronome, as

very few amateurs possess one. Thus then. $M \text{ } \text{♩} = 60$ means

60 minims to the minute. $M \text{ } \text{♩} = 60$ means 60 crotchets to

the minute. $M \text{ } \text{♩} = 60$ means 60 quavers to the minute. That is all. Whatever be the number marked, it simply means that so many minims, crotchets, or quavers—as the case may be—are to be played to the minute. Allegretto

$\text{♩} = 108$ is just the same as Moderato $\text{♩} = 108$ —the music must be played at the pace of 108 crotchets to the minute in both cases.

When bands play inside a room, it is very desirable that they moderate the tone to suit the place. It is sheer folly to blow as loud in a concert-room, as they would with nothing but the heavens above them. No *ff.* ever ought to be attempted by a brass band when playing inside a concert-room. Instead of going in for power, go in for refinement of tone; keep the quality well in hand in the loudest parts. There is a great and widespread prejudice against having a brass band to play inside of a concert-room, which is not wholly undeserved. Learn to accommodate yourselves to circumstances. There is a time and place for everything. If you blow as loud in a concert-room as you would in the middle of a field, you must expect to earn the disgust of people with sensitive ears who will ever afterwards speak of you as an “horrid brass band.”

The great secret of getting good engagements is (1) in being prepared to give pleasure and profit to those who engage you, and (2) in making it well known that you are prepared to fulfil engagements with pleasure and profit when engaged. If you wait until the summer arrives before you do anything, you are not likely to be prepared.

With good bands, whose ambition are to become *prize* bands, it is even more imperative that they should prepare well in advance. What we cannot understand is the lax attendance of members at practice at any time; for if practice be not a pleasure in itself, where does the love of music come in?

Given a good teacher, good music, and a good attendance, why should not practice be a pleasure to you? Perhaps you will reply that, “if you were sure of a good attendance, you would never miss.” If such is your answer, it shows a miserable want of logic. If practice is bad when four are absent, will you deliberately make it worse by making the fifth absentee? Such a course is not manly, is not honest, is not straightforward. It follows, then, that if you persist in your miserable excuses, you tacitly confess to a want of manliness and straightforwardness. To leave the band would be the more manly course. “If you are not bandsmen heart and soul, wholly and unconditionally, I will have nothing to do with you,” exclaimed a well-known teacher, when he went to a band, and found only half of them ready at the appointed time. Even good teachers can do little with half-hearted bands.

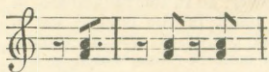
It is a very common, and a very cowardly thing for a band to lay the whole blame of their non-success on the shoulders of their teachers. They forget that good teachers want good material. It is the greatest mistake to suppose that the crack teachers make Dykes, Wykes, Besses, Oldhams, Kingstons, Linthwaites, Leeds Forges, etc., out of any sort of men. Let us start another stave.

Suppose a band were to write to one of the crack teachers, and ask him to come and give them a lesson, and after the said lesson he must write a report, telling them what they ought to do to enable themselves to compete successfully against so and so. The report would probably run:—“I am sorry to say that you possess very little good material to work on. The euphonium player is of no use at all; he might play an E-flat bombardon decently. The soprano has a fearful bad tone, and cannot grip the mouthpiece properly. Consequently, he forces all his notes; he can never be made to play well. The trombone has a miserable, bad style, does not shift quick enough, and tone is weak and piping; he does not fill the instrument; he might play the third horn. The bass players are all too weak to make really good players, etc

Advertise for players for the instruments named, and when you have got them I will come over again if required.—Yours, etc., —. P.S. : The whole of the cornets ought to practise scales (in unison) for thirty minutes, every night together, the intonation being very uneven, and articulation thick and sluggish."

The best way to make a good all-round band is to practise the grand old choruses of Handel, Haydn, Mozart, etc. In these choruses no instrument is an accompanist; all the parts are of equal importance. Every part must be picked up exactly at the proper moment. The advantages to be got from the habitual practising of the choruses are:—Each man has to exercise his faculties for correct and ready reading, execution, and complete independence whilst in perfect subjection. In dance music and music built on a similar basis, one can leave out a bar or so in an accompaniment part, with impunity. Not so in choruses, every note must be played, and played in strict time too. Let us contrast the chorus playing band with the band that votes choruses "dull old music."

How many bands are there that are made up of four or five fair soloists and twenty accompanists? Dear friends, their name is "Legion." They never get out of music which we may term, "Bank Holiday Music"—dances and an occasional selection of melodies from some rattle-can comic opera—in all of which nothing is asked of the twenty hodmen more than



etc., with an occasional minim thrown in. No wonder that, after playing in this "cribbled, cabined, and confined" style for a few years, the twenty hodmen, who carry the bricks for the five soloists, are unable to play a scale. We make no exaggeration when we say that there are thousands of these players who cannot play up to C in the third space without tremendous efforts, and when they do produce a noise somewhere about C, it is so near akin to the tone of the fog-horn, that you are sorry you asked for it. Bands of this kind learn too quick and learn too little to deserve the name of musicians.

Some bands, which have a very high opinion of their own merits, will compete once at a contest and meet with a startling reverse. Then pride, the never-failing vice of fools, comes to their aid, and they comfort each other by cursing the whole thing as a swindle, and vow never to try their luck again. What a lot of cowards we should consider a company of soldiers who, when honestly beaten, refused to admit the courage of their opponents! They close their ears to the good points of their rivals, and act like so many stubborn savages. There might be something humiliating in copying good soloists and good bands, from the way in which these self-sufficient people refuse to copy. The reverse is the truth. We must learn of each other. Irving would have played Hamlet all the better could he have seen David Garrick play it. Charles Halle would play Bach none the worse if he could have copied Beethoven's style of playing him.

Learn hence for ancient rules a just esteem;
To copy nature, is to copy them.
Some beauties yet no precepts can declare,
For there's a happiness as well as care.
Music resembles poetry—in each
Are nameless beauties, which no methods teach,
And which a master-hand alone can reach.

But there is no reason why humbler minds should not copy the master, who brings out the "nameless beauties which no methods teach."

Trust not yourself, but your defects to know;
Make use of every friend—and every foe.

How is it possible for a band even to imagine the beauties which a Besses or a Dyke display if one never hears them? The Japanese have considered themselves a highly cultivated and civilized people for 2000 years. So certain were they that they had nothing to learn in any branch of learning, that they refused to allow a stranger into their kingdom. But for 2000 years all the countries of Europe had been learning of each other, and when Japan opens her eyes she finds she is a long way behind. She is now doing her best to get abreast of the times. We may liken this to the band that was established in Slowtown in Dullshire, thirty years ago, and has been ever since considered as one of the best bands in England *by the members*; but if this band were to meet in competition some of the bands of Smartshire, they might learn a thing or two worth knowing. The bandsmen of Lancashire and Yorkshire call upon the rest of the bandsmen of the kingdom to follow the example of the Japanese.

What striking effects—heroic in their impressions—can be produced with a good, well-balanced brass band of 20 or 30 performers. Broad, vigorous fortissimos, free and full, without a suspicion of effort, this gives pleasure to the auditor,

and is not productive of speedy exhaustion on the part of the performers. But, when a small band of 10, or even 16 performers attempt these effects, the result is generally disappointing, and the experiment a sign of bad taste. When the parts are not doubled it is best to play careful and easy, to avoid exhaustion. The smaller the band the less heavy blowing should be indulged in. Play with such a volume of tone as each can keep up all along without resting. Nothing is worse, even in a large band, than to see half the players drop out in the *pianos*, and, having got a good wind, to overblow the next part.

In relation to the foregoing, we may mention another universal exhibition of bad taste. It appears that at present all band music is divided into two portions—viz., the *solos* and the *tuttis*. Every soft portion for the cornets must be taken as a solo for cornet, and woe be to the cornet player who chimes in when the soloist is trying to monopolise all attention. This is an evil. Solos are all very well, but, except a passage is distinctly marked "*solo*," there is no sense in making it a solo. The part will be well-played by one cornet, no doubt, but the ever-changing colour of tone which is produced when a body of instruments are used, will not be there. There are quite as many beauties of effect to be got with four solo cornets, two reapians, and one soprano playing pianissimo parts, as there are in fortissimo parts, and perhaps more. Bands will do well to see to this, and to bear in mind that there are pianissimo ensembles as well as fortissimo ensembles, and that perhaps the band that play the cornet passages in a pianissimo portion of a chorus as solo do so because they have only one cornet fit to be heard in pianissimo. We have had too much solo work. We want some symphonic work in future.

In the "Hallelujah Chorus" (*Messiah*) there is a *p.* portion on the words—"The kingdoms of this world." Every bandsman knows this chorus, and every bandsman knows that when the *p.* is reached it is invariably degraded into an accompanied cornet solo. Did Handel intend it so? Certainly not. It is a bastard effect, produced by illegitimate means.

The playing of alternate solos and *tuttis* has been productive of the following composition of a brass band, viz.:—1 solo cornet, 1 solo horn, 1 solo trombone, 1 solo euphonium, and 20 accompanists. Twenty to do the rough blowing and five to make the music. We believe that we discern a change coming over brass band playing which will require the brass band, as at present constituted, with six additional cornets (E-flat and B-flat) added to qualify it better for long, well-worked-out symphonic movements. We refuse to believe that the brass band, as at present constituted (numbering 24) is to be considered perfection as a well-balanced brass band, capable of doing all that it is possible for a brass band to do.

The foregoing "Accidentals" are intended to apply in a general sense. We have no particular bands in our mind's eye. The thing is general. Few bands are possessed of more than one cornettist who is equal to all demands. This is a result of the solo (*pp.*) and tutti (*ff.*) system.

What a pity it is that we have so many small bands scattered all over the country which are too weak in numbers to play any music other than dances and marches. We admit that it is better to have a small band than none, but we are quite positive that the majority of small bands could, if they tried, raise funds to enable them to get a full complement of instruments. We are also sure that if they could realise the vast difference between the effect of a well-trained band of 20 and one of 14 they would make an effort to advance from 14 to 20. What is hard work and little pleasure for a band of 14 is easy work and much pleasure for a band of 20. We are in a position to know that there are over 3,000 bands in the country under the average of 14 to each band. Here is room for wholesale improvement.

There is not half the difficulties in the way of acquiring instruments now as there were 20 or even a dozen years ago. A band which has any standing whatever can make such easy arrangements with musical instrument makers in the way of buying instruments that the debt is paid off before it is really felt. We could name many bands which are now prosperous, first-rate bands, which have started out of absolutely nothing. A meeting of the proposed members is held, and a set of rules drawn up which each sign; then a deputation is appointed to see some local gentlemen with a view to borrowing some £30, for the repaying of which all are responsible. With this £30 they get the instruments, and are very soon about on a Saturday afternoon, playing simple tunes and presenting their subscription book to their friends, and in a short time the band is a fact.

In reading over the foregoing, the cynical observer may be tempted to say that it is simply a system of "cadging" when money is raised this way. This is wrong. The general run of amateur organisations, whether they be cricket clubs, football clubs, choral societies, etc., are worked on the same lines. No pressure is brought to bear on anyone, and none need be used, for if the band are only in thorough earnest, they will soon repay their patrons with music, and the subscriptions will be given ungrudgingly.

The above "note" reminds us that one or two kind friends twitted us with preaching two different doctrines, or, at least, with allowing two different doctrines to be preached in this paper. 1st. We asked bands to come out of their shell in the summer, give their neighbours a chance to enjoy the music in the balmy summer evenings, and to do so *free*. We plead guilty, and mean to repeat the offence. If a band is supported by its neighbours (who must have a love for music, or they would not support it), shall not the band show that they are grateful? Again, what is an amateur doing in a band if he is not there for a love of music? Perhaps some will say "we should not be appreciated if we did play." This is wrong. Not one in a hundred but likes music; many affect not to care for it, but it is affection. You have a mission, good music is appreciated by you, and you are called upon to play and play until the appreciation is universal. 2nd. In supposed contradiction of the above we have spoken against bands holding themselves cheap, and accepting engagements at places where they would have to submit to conditions which any musician with self-respect would term an indignity. We again plead guilty, and again promise to repeat the offence. There is a huge difference between playing for your brothers, and sisters, and neighbours, and accepting an engagement where you are helping to make money for somebody else. Let it be remembered that we have to speak in a general sense.

Not play for your neighbours! Good gracious! What a gap it would leave in the memory of the old amateur bandsman were you to blot out all the memories of the happy days when he was heart and soul in the band, when he made many little sacrifices to enable him to become proficient in the pieces which were to be played on the green, or in the square. He can recall, with real pleasure, how well the "Kyrie" and "Gloria" used to go, and how Jack Robinson used to play "The Death of Nelson" on the trombone, what a swing such and such a march had which they used to play to and from practice-room. Is the present and the coming amateur bandsman to become so "priggish" that he shall sneer at this? We hope not, we are sure not.

When a man spends time, talent, and money in making himself a proficient member of a band, he has a right to say that if he gives his services anywhere he shall receive an acknowledgment of the gift. Also, if he is asked to play for an affair which has no *claims on him* he is justified—in fact, he is wise in insisting on payment. But there is a great difference between this man and the man who has no eye for music, but two looking out for the coppers. In the north of England (Lancashire, Yorkshire, Cheshire, Durham, &c.), the best bands and the most famous are made up of men who are musical enthusiasts, and it frequently happens that a band will have a very busy season, and a successful one, and yet not be any the better for it in a financial sense. These are the true amateurs, but in some other parts of England this spirit does not seem to animate amateur bandsmen; except there is a prospect of a job on hand, neither practice nor play is thought of.

Bandmasters in the agricultural districts have great difficulty in getting their bands to practise regularly on account of the very few opportunities which the bands have of displaying their abilities; but, if the bands in summer months gave a weekly concert in some public, or some otherwise suitable place, we feel convinced that it would lead to a change for the better. The reluctance which is shown in these matters really makes people think that the bands are ashamed of themselves. Now, no band need be ashamed to try their hand at concert giving, for, if the band be not in an advanced state, if it can play at all, there is plenty of easy music which will give as much pleasure to the multitude as the heaviest operatic arrangement will. The most successful bands are those who take care to keep themselves well before the public.

The band secretary. What is he? In a great many cases, the band secretary is *the band*. He is a man who got tired of seeing the band do all things they did in the most half-hearted manner. He then took the secretaryship. He worked hard to get the band in good funds. He got the band plenty of

engagements. He made the band popular. He made the success of the band the one idea of his life for the time being. Many bands, at present, are in want of nothing so much as a secretary of this sort. An organiser. A business leader, if not a music leader. Many a modest secretary hears the praises of the conductor, the soloists, etc., sounded—after a success—loud and long, and is glad to join in, yet, all the while, he knows that *he* is the prime mover. All honour to the secretary. He is the true music lover, the true amateur.

As we have before pointed out, every band should have a neatly got-up memorandum form, with history of band in brief, and programme of music, from which their patrons can select if desired. It is just as well to point out that such programmes must be renewed every year. Last year's music must be changed, or you will be suspected of having been dormant all winter. Get a couple of pounds' worth of new music every year, and, if good and well got up, it will be a good investment.

We think the great want of the brass band community is a sufficient supply of enterprising, energetic secretaries. If we remember rightly, it was a Staffordshire bandsman that wrote a letter for our columns in the heat of last summer (*Brass Band News*, April, 1889), urging bands to tender for engagements at every place where they thought a band would be an attraction. He said in effect: "Do not wait to be asked, but write to the people and say you have no doubt that your band would be a draw, and if the committee have not thought of having a band, you beg to call their attention to the want." We do not remember the whole matter, but it was a good reminder that a great number of places where a band would be a draw pass off as tamely as ditch-water without a band, for the simple reason that there was no "go" in the committee, and no band thought it worth their while to push themselves in the matter.

Little flower shows, cricket matches, field-day gatherings of school children, garden parties, tennis matches, athletic sports, etc.—He who can call to mind a meeting like any of these where there was no band, can call to mind a very dry event; and many bandsmen, we are certain, can call to mind places where they have gone on for a time without a band, but when they have once tried a band, have never gone without again. Of course when a band has solicited an engagement from a reluctant committee, they ought naturally, to feel a pride in playing and behaving in such a manner as will convince the committee that they must have them on every occasion. But this is not always the case, we are sorry to say.

Many and many a committee of flower shows, sports, etc., and other events have tried the experiment of having a band, and have been forced to return to the old system with a "never again" determination. We ask all impartial bandsmen, whose memory as bandsmen ranges over some ten or twelve years, if they cannot call to mind at least a few places where good engagements have been spoiled by the thick-headed folly of the bandsmen?

The most successful bands in the matter of engagements are not always those which are the best bands musically. We could name a dozen very successful bands which can, and do behave, like a body of well-drilled gentlemen. You will never catch them indulging in "gammon" with the yokels; you never catch them indulging in rough horse play amongst themselves; and, if some of the managers of the affair come up to make a request for anything, they do not call out to the bandmaster—"Heigh, Jack, come here, this bloke wants summat." Nor is it necessary for the bandmaster to be continually gagging the foul-mouthed by asking them to remember where they are. No, these bands respect themselves, and this always inspires respect. It is not necessary for a man to be well educated, or to be in good circumstances, to be a gentleman. We know men who are as true gentlemen as ever breathed who have to toil daily in the coal mine, the forge, the mill, and the field. We have seen all classes of society, rich and noble, poor and lowly; but the toilers, who are nature's gentlemen, are the truest gentlemen. What excuse is there then for the men to behave like bears, and bring contempt on those who do not deserve it, for a few black sheep spoil a flock, and one drunken man will earn a band the title of a "drunken band."

It has been a source of pleasure and satisfaction to us to note the growing practice of solo, duet, trio, and quartett playing, which has now grown so general. Quartett, trio, and duet playing ought to be encouraged in every band, and every fair band ought to be able to furnish at least three good quartetts. The great danger in quartett playing is in the quartett striving to be a band. Blowing that is permissible in a full band is outrageous in a quartett.

The Editor of the *Brass Band News* is often asked what is the proper number of times to play each figure in a quadrille for dancing. It is rather a risky question to answer, as quadrilles are danced differently in different parts of the country, and as each think their particular way the right one, it always happens to be the bandmaster that does the thing wrong. It is of no avail for him to explain that he plays the set exactly as it is danced at— As a general guide we give the following table:—

QUADRILLES (1ST SET).

1st fig.—Twice and coda, in all	72 bars.
2nd fig.—Four times and coda, in all	104 "
3rd fig.—Four times and coda, in all	136 "
4th fig.—Eight times and coda, in all	200 "
5th fig.—Four times and coda, in all	144 "

LANCERS.

1st fig.—Three times and coda, in all	104 bars.
2nd fig.—Four times and coda, in all	104 "
3rd fig.—Four times and coda, in all	72 "
4th fig.—Four times and coda, in all	104 "
5th (pause note).—Four times and coda, in all	208 "

In the last figure of Lancers it is easy to make a mistake, for in some parts of the country the dancers do not commence until the band have played eight bars, but this is wrong. Dance should commence immediately after the pause. Caledonians same as 1st set quadrilles, except 5th figure, which must be played six times instead of four. The principal exception to above is in the 4th figure of 1st set, which is sometimes only played six times and coda. In this case, if the 2nd strain (or 1st and 2nd times) have only sixteen bars, it is best to repeat the 1st strain every time, except the first. This adds eight bars to each time over, and thus you will only have to play the figure four times over like the rest (128 bars, including repeat). A wideawake leader can soon understand the figures as danced, but it is as well to ask the gentleman of the leading couple in the set next to band to give you the cue when figure is to finish.

We have known bands to pride themselves on the fact that they never rehearse marches. "Bandmaster gives us the parts in street, and we plays 'em right off." Yes, they *do* play 'em. We have had experience of it. But no more, thank you—not if we know it. Every bandsman knows how many difficulties there are to contend against when playing unfamiliar music in the street—the jog of the uneven path, the continual wobble of the copy, the passing vehicles, the flying dust, and lots of other drawbacks, to steady reading. No one who has not experienced it would credit the difference between the "Besses-o'-th'-Barn" playing a good ordinary march, which they were only slightly acquainted with, and playing Brophy's "3rd Dragoon Guards," without copy, as only they can play it. In the latter case all is sure, all goes smooth; there is not a shadow of effort; you have no thought of how it is done, all is so free, so easy; your impression is they are playing as the larks sing—*by nature*. But, in the first case, when you hear them in an insufficiently-rehearsed march, you find nothing extraordinary in their playing; there is a careful rendering, stiff and studied, correct in black and white, but without soul. Moral.—If you want to play well in the street, learn the things by heart.

How often do we find that young soloists who play well in the band, play very indifferently when playing a solo accompanied by the piano. As a general rule their failure is because they have attempted too much as a start. They should first get thoroughly accustomed to the companionship of the piano and cornet, as they are to the companionship of the band. The cause of nervousness, in many cases, is the result of being placed in an unfamiliar position and in an unfamiliar connection. It would be better to do less and do it well. Before you go in for long elaborate solos, try a course of easy music, with piano accompaniment, such as Wright and Round's "Albums of Dance Music," with cornet or clarinet obligato.

In transposing songs to play on cornet with piano, first, you must remember that the piano or organ stands in the key of C—concert pitch, as it is termed. Your cornet stands in the key of B-flat—that is to say, a tone lower in pitch than the piano—so, to play with piano, you will have to transpose a tone higher than written for voice. When piano is playing in key of G (one sharp), you would have to play key of A (three sharps). But, to make the cornet part easier, it is usual to crook the cornet in A-natural when the piano is played in sharp keys, and the cornet in B-flat when the piano is played in flat keys. Of course, when the cornet is put in A-natural (by using the long shank), it is then a tone-and-a-half below piano, and to play voice part you will have to transpose

a tone and a-half higher than written. B-flat is a tone below C. A-natural is a tone-and-a-half below C.

When Piano Plays in	B-flat Cornet Plays in	A-natural Cornet Plays in
C	D	E-flat
D	E	F
E-flat	F	G-flat
E	F-sharp	G
F	G	A-flat
B-flat	C	D-flat
A-flat	B-flat	C-flat
A	B	C

The Dead March (*Saul*) is a piece which no band like to rehearse when not required, and when suddenly called upon to play it by sad occasion, no time is to be lost in getting it up. Bandsmen are always anxious to play well on these occasions, for it is a serious duty, which demands serious attention. It is not the music that presents any difficulty, but the marching to it. Some old fogeys, with more veneration for custom than good sense, continue to teach their bands to march one step to each crotchet. This always looks ridiculous when practised, and we are happy to say that it is fast dying out. It is not possible for untrained amateurs to step about 40 paces to the minute without looking grotesque. The proper way is to march 8 paces to the bar 2 paces to each crotchet. Tempo about 80 quavers (or steps) to the minute, taking a quiet short step.

Perhaps the ordinary reader will think it strange that any band leader should ask the question, "Which is the foot to march off with?" But we are often asked. The left foot must be used the first in every bar of marches.

When a bandmaster is rehearsing a number of marches, vales, or, in fact, any music for the first time, it is wise to have, on the desk in front of him, three or four copies; one solo cornet, one Bb bass, and one 2nd cornet copy will give him a much better notion of what is in the music than any one part can. Many bands, when subscribing to a journal, take care to order the above parts extra for their conductor's special use, and a good investment it is. For two or three shillings extra two or three pounds' worth of the conductor's time is saved, to say nothing of the advantage of having the music properly understood.

Having mentioned in the previous note "Subscriptions to the Band Journal," we think we might do worse than show bands what a great advantage it is to be subscribers to some journal. Most of the leading journals run to about 1/3 or 1/6 per man for a year's music of 40 or 50 pieces. A subscription paid in January ensures a monthly supply of new music, and the careful practice of good new music gives new vigour, new zest, and new life to a band. Many of our readers know how eagerly the members inquire if the journal has arrived when the date comes on which it is expected. It is wise to keep bandsmen always in an expectant mood, that they may habitually become afraid of neglecting a rehearsal lest they should miss something.

Most of the choruses, fantasias, and selections issued in the "Liverpool Journal" are lettered for reference—that is to say, each particular portion is marked with a letter in each part, so that the bandmaster can commence at letters E, B, G, D, &c., if he does not wish to go back to the beginning. This is well understood in Lancashire and Yorkshire, but we have had so many queries from other counties as to what they mean that we feel justified in mentioning it here.

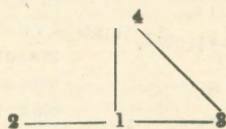
A question we have often to answer is—"Should drums be used in rehearsal?" Truly drum parts are written to be played, but in a small practice-room the sound of the drums cover a multitude of errors in the playing. We believe we are right in saying that the sound of a drum is seldom if ever heard in the practice-rooms of the "crack" prize bands, and drums are never used by them in engagements except for marches and dance music, and even then no "thumping" is allowed. The drums in these bands have always to be considered as an addition, and, as such, are kept in subjection.

Bass drums, when over tightly braced and struck hard, give out a hard acute sound, which does not blend with the tone of a brass band at all, but stands out in unpleasant prominence glaringly and staringly vulgar. A bass drummer should never strike straight at the head of the drum. Up-and-down-strokes hitting the head slantwise is the proper method—the down-blow on the left foot (in marches) and the up-blow on the right foot. Swing the stick up and down. If only the first beat in the bar is to be struck, the swing of the stick must be just the same; only the drum-head must be hit with the down-stroke and missed on the up. A bass drummer, with a good sweeping up-and-down method, will keep time almost as regular as a clock pendulum.

In dance music and marches, arrangers would not give the bass drum the long rests they do, were they certain that the drum would be played judiciously; but so long as bandmasters allow their drummers to thwack the drum as a matter of main strength, arrangers will be wise in giving the drums as much rest as possible. Even the bass drum in the hands of a sensible man can add nice and effective touches here and there to music with a strongly marked rhythm. In marches where the drums are given 16 bars rest, try the effect of light strokes just under the shell of the drum—that is, as far from the centre of the head as possible. You will find that a nice crisp musical tone can be got (if the head is not laced up as tight as a board) which will give spirit and brightness and yet only just be heard. When bass drums are “banged,” they are not only unmusical, but they make the whole band sound unmusical. Some drummers like to brace up their drums until the tone is as hard and dry as striking a board. No resonance, no musical sound at all; and having done this, they bang them with all their might. The bandmaster should not allow this. The drum ought to be struck to produce tone not noise, and can be, and ought to be. When this is done the drummer need hardly rest at all in dance music and marches.

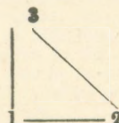
Some leaders of amateur bands have never played under a teacher who has conducted with a bâton, but as that slovenly style is out of date we receive many letters asking us to give privately the different movements of the bâton in the different tempos. In common time, with 4 beats to the bar, the bâton must be used thus—

- 1st Beat down.
2nd Beat to the left.
3rd Beat to the right.
4th Beat up.



In 3/4, or 3/8, or 9/8 time, with 3 beats to the bar—

- 1st Beat down.
2nd Beat to the right.
3rd Beat up.



In 2/4 time, 1st beat down and 2nd beat up, or, to be more certain of precision, give both beats down where the rhythm is not complicated. In valse, beat 1 in each bar. In slow movements, of 2/4 time, it is best to beat 4 to the bar (1 to each quaver), as per 1st example. In slow 6/8 movements, where 6 is to be beaten to the bar, beat 6 short strokes, thus—

- 1st down.
2nd and third to the left.
4th and 5th to the right.
6th up.

A foolish idea is very prevalent in the agricultural districts where bands are small in numbers, that the E-flat soprano is very hard to blow. This, of course, would be correct if the player insisted in playing always in the upper register; but when the E-flat cornet is played in unison with the B-flat cornet, it is just as easy to play, if not easier, than the cornet. The colour of tone produced by an E-flat and B-flat cornet playing in unison is far better than that produced by two B-flat cornets. In the latter case one is a duplicate of the other, but the E-flat soprano's open C to the B-flat cornet's F are far from duplicates in the matter of colour. The writer has played both the E-flat and B-flat for twenty years, and can assure all readers that there is a great lot of undeserved prejudice against the E-flat cornet. We would just as soon play the E-flat as the B-flat, and one is as easy as the other when played in unison. Of course, F on the top line for the E-flat soprano means high B-flat for the B-flat cornet, and the E-flat cornet will get his F much easier than the B-flat cornet will get B flat. The great prize bands are the bands you should take for your model in instrumentation. Get as near it as possible.

One of the questions we are persistently asked to answer is, “What is good to rub on the lips when sore from hard blowing?” As we have elsewhere explained, much of the inconvenience caused by sore lips is produced by a foul stomach, or want of a careful systematic practice. Still there are those whose lips are naturally tender and sensitive, and we once consulted a medical man in the matter, carefully explaining what we wanted, and, as fortune would have it, the doctor himself had in his early years been a bandsman. The following is his prescription, which has been proved by hundreds to be very cooling and effective:—Lip Ointment.—The annexed prescription for “bad lips” is of a bracing and healing nature, and should be applied to the embouchure with the tip of the finger at bedtime. Any chemist will supply it at a small cost.

“R Acidi Tannici, 1 dr.
Vaselin, 1 oz.

Sape applicand vel omni nocte.”

It is the custom of small bands to have one Trombone only. Solos are given to the Trombone, and we suppose that is why some one is persuaded to take it up. But one Trombone in a band alone sounds solitary, isolated, exiled, or whatever you will. It seems to do nothing but cry for the company of its brethren. Never have one Trombone. Have three if possible, or two if not three, but if you cannot have at least two have none.

“The Trombone is, in my opinion, the chief of that race of wind instruments which I have designated as epic instruments. It possesses, in an eminent degree, both nobleness and grandeur; it has all the deep and powerful accents of high musical poetry—from the religious accents, calm and imposing, to the wild clamours of the orgie. It depends on the composer to make it by turn chaunt like a choir of priests, threaten, lament, ring a funeral knell, or sound its dread flourish to awaken the dead or to doom the living.

The sound of the Trombone is so markedly characterised, that it should never be heard but for the production of some special effect. . . . The character of tone in Trombones varies according to the degree of loudness with which their sound is emitted. In *fortissimo*, it is menacing and formidable; particularly, if the three Trombones be in unison, or at least, if two of them be in unison, the third being an octave below the two others. In simple *forte* Trombones, in three-part harmony, in the medium particularly, have an expression of heroic pomp, of majesty, of loftiness, which the prosaic commonplace of a vulgar melody could alone impair or destroy.

“They can acquire—with enormously increased grandeur—the expression of Trumpets; they no longer menace, they proclaim; they chaunt, instead of roar. It should be remarked, merely, that the sound of the Bass Trombone always predominates more or less, in such a case, over the two others; particularly if the first be an Alto Trombone.

“In *mezzoforte* in the medium, in unison, or in harmony, with a slow movement, Trombones assume a religious character. Mozart, in his choruses of the Priests of Isis, in the “Zauberflöte,” has produced admirable models of the manner of giving these instruments a sacerdotal voice and attribute.

“The *pianissimo* of Trombones applies to harmonies belonging to the minor mode, is gloomy, lugubrious—I had almost said hideous. If, particularly, the chords be brief and broken by rests, it has the effect of hearing some strange monsters giving utterance, in dim shadow, to howls of suppressed rage. Never, to my thinking, has there been better dramatic effect deduced from this special accent of Trombones than by Spontini in his matchless funeral march of the ‘Vestale,’ and by Beethoven in his immortal duet of the second act of ‘Fidelio,’ sung by Leonora and the jailor while digging the grave of the prisoner about to die. (Gluck, Beethoven, Mozart, Weber, Spontini, and some others, have comprehended all the importance of the Trombone's duties; they have applied the various characteristics of this noble instrument, with perfect intelligence, to depicting human passion, to illustrating the sounds of Nature; and they have in consequence maintained its power, its dignity, and its poetry.”—Berlioz.

The following rules, by M. Lussy, may serve as a guide in discovering the rhythms in music.

1.—“We must find out if the notes are arranged in groups of two and two, three and three, four and four bars on a similar symmetrical plan. Each group, distinguished by its difference from or resemblance to the preceding group, evidently forms a unit, a rhythm or a section, according to its length.

2.—“We must find out if in these groups of bars the same notes, or notes of the same length, are repeated, and if they are terminated by a longer note or a rest.

3.—“Above all, we must pay attention to the feeling of repose given to the ear by the last note of each group, and distinguish whether it is merely a pause, leaving a desire for something to follow, or a definite and final close.”

Some of our readers have a most exaggerated idea of our influence on the amateur band community—for instance, "Will you drop an 'Accidental' or two which will strengthen the hands of teachers, who are continually telling their pupils to give a portion of their time up to scale-practice?" This gentleman is in too big a hurry. Fancy pupils practising scales! We have told our readers times out of mind that every performer (no matter what instrument) must get every scale *by heart*, and give a little time every day to their practice, if they wish to be successful. But it is only when they appear on the contest-stage (not as *pupils*, but *experts*), and get a report like this—"Intonation bad, scale passages clumsily played; tone hard, unsympathetic, and no elasticity, &c." It is only then that they begin to think that the teacher was not such a fool after all, when he told them to practise scales. It simply amounts to this, that the performer who gives half-an-hour a day to the careful practice of the scales will succeed, and the man who does not will not succeed.

"A lamentable perversion of the fine qualities of the French-horn is constantly perpetrated in modern light music—especially in waltzes and other dance music—by using it to play the afterbeats in the accompaniments. The superb tone of the instrument is sputtered away in these jerky utterances, and the performer is sadly fatigued. But, in military music, the degradation of the horn reaches a climax, when a man has to waddle through the streets, trying to steady a mouthpiece to his lips, which, when seated quietly in the orchestra, he can never control with absolute certainty. For mere parade purposes, it is a ridiculous waste of delicate material to make use of either oboes, bassoons, or horns. To play with violins at the head of a regiment could not be more absurd." This is another quotation from Mr. Hamilton Clarke's *Orchestration*. It is quite refreshing to meet a man of Mr. Clarke's abilities who can, and does, speak out so plainly and truly.

At first music was only acknowledged to exist in a series of consonant harmonies, intermingled with a few discords of suspension; and when Monteverde attempted to subjoin the chord of the seventh on the dominant without preparation, blame and invective of all kinds failed not to be levelled at him. But this seventh once admitted, in spite of all, with the discords of suspension, there were not wanting those among so-called learned authorities, who held in contempt all compositions of which the harmony was simple, sweet, clear, sonorous, natural. It was absolutely requisite to please these gentry that it should be crammed with chords of the second major and minor, with sevenths, ninths, fourths, and fifths employed without reason or intention, unless that of being as frequently as possible harsh to the ear. These musicians took a fancy for dissonant chords, as certain animals have a predilection for salt, prickly plants, and thorny shrubs. It was the exaggeration of reaction.

Melody was not to be found among these fine combinations; when it appeared, it was cried down as the ruin of art, the neglect of time-honoured rules, etc., etc., all was apparently lost. Nevertheless, melody maintained its ground. A reaction of melody in its turn was not long in appearing. There were fanatical melodists to whom every piece of music in more than three parts was insupportable. Some of them asserted that, in the majority of cases, the subject should be accompanied by a bass only, leaving to the hearer the delight of imagining the complementary notes of the chords. Others went still further, desiring to have no accompaniment at all, affirming that harmony was but a barbarous invention. Then came the turn of modulations. At the period when the habit was to modulate only in relative keys, the first who ventured to pass into a foreign key was treated with contumely. As might have been expected, whatever the effect of this new modulation, masters severely objected to it. The innovator vainly pleaded—"Listen to it; observe how agreeably it is brought in, how well worked, how adroitly linked with that which precedes and succeeds, and how deliciously it sounds!" "That's not the question!" was the reply. "This modulation is prohibited, therefore it must not be made." But as, on the contrary, that is the precise question throughout, irrelative modulations did not fail soon to appear in grand music, aiding in producing effects no less felicitous than unexpected. Almost immediately arose a new order of pedantry,—when people thought themselves degraded by modulating into the dominant, and who frolicked sweetly in the smallest rondo from the key of C-natural to F-sharp major. Time, little by little, has re-arranged each thing in its place. A too rigid adherence to custom has been distinguished from the reactions of vanity, folly, and obstinacy; and, it is pretty generally agreed to allow, at present, in all that regards harmony, melody, and modulation, that whatever produces a good effect is good, so that whatever produces a bad one is bad; and that the authority

of a hundred old men—even if they were each a hundred and twenty years of age—cannot make ugly that which is beautiful, nor beautiful that which is ugly.—From Berlioz's *Introduction to Modern Instrumentation*.

TABLE OF MODERN MUSICAL HISTORY :

	Born.	Died.	Age.
Bach	1685	1750	65
Handel	1685	1759	74
Gluck	1714	1787	73
Haydn	1732	1809	77
Mozart	1756	1791	35
Cherubini	1760	1842	82
Beethoven	1770	1827	57
Weber	1780	1826	46
Auber	1782	1872	90
Spohr	1784	1859	75
Rossini	1792	1868	76
Meyerbeer	1794	1864	70
Schubert	1797	1828	31
Donizetti	1798	1848	50
Bellini	1801	1835	34
Berlioz	1803	1869	66
Balfe	1808	1870	62
Mendelssohn	1809	1847	38
Schumann	1810	1856	46
Wagner	1813	1882	69
Verdi	1814	—	—
Wallace	1818	1865	47
Gounod	1818	—	—
Sullivan	1842	—	—

My readers (if any) will be able, from the above table to run down mentally the 200 years, from Bach and Handel, to the present day. I have left out lots of composers, whose names and works ought to be familiar to the earnest musical student; but I write for the juveniles, and have, therefore, condensed my list to great names only. If I was to draw the list yet closer, I should say—Bach, Handel, Gluck, Haydn, Mozart, Beethoven, Weber, Rossini, Mendelssohn, Wagner. These are the makers of modern musical history. Get to know as much about their lives and works as you can. No real musician will find any book more interesting than the lives of the great musical masters.

MIDLANDITE.

APPEARANCE AND BEHAVIOUR OF BANDSMEN.

To the Editor of the "Brass Band News."

Dear Sir,—I have much to say in favour of our amateur bandsmen as musicians, and hope I may live to laud them as gentlemen. And why should they not be gentlemen? Of what value is the "divine art" to them if it does not refine their tastes, and subdue evil passions, and enkindle good passions? Next to hearing a band play well, I like to see a band behave well, and not indulge in rough horse-play and vulgar talk at every opportunity. Again, nothing can be more fatal to a band's interest than for the members to make too familiar with the clowns who always crowd around them when fulfilling an engagement. "Familiarity breeds contempt," as many bands have found out to their cost in such cases. I hope I shall see the day when our amateur bands will be a little more dignified in their dealings, and insist on being recognised as "musicians" (*artists*, if you like), and, as such, refuse to accept engagements if provision is not made for treating them as gentlemen—by which I mean a fair remuneration, a settled programme, a convenient position to play, a properly fenced stage, and always to take a band large enough to do the work with ease and satisfaction.

June, 1886.

F. C. B.

HOW WE CELEBRATE CHRISTMAS.

To the Editor of the "Brass Band News."

Dear Sir,—I should very much like to say a few words to my fellow-readers, if you will permit me. I am secretary to our band, and as I was thinking over our prospects for next Christmas it struck me that the experience of our band might be of no use to many of your readers, so I sat down to write, and choose the heading, "How to celebrate Christmas," as the one best suited to my letter.

Dear fellow-readers, I take it for granted that each and all of you intend to visit your friends at Christmas, so you and I are in sympathy at once. Very well, this is the way we go about it. About three or four weeks before the time we get a good collection of suitable music, and carefully try it over,

We then decide on our programme, and get it up. This programme we get printed, with a few words of introduction to our friends, just to say that the band "will celebrate Christmas in the usual way, and have selected the subjoined programme of music for the occasion, and hope to have the pleasure of playing some portion of the same in your street during the course of our round. We trust that the music will meet with your approval, and if you have a special liking for any piece on the programme, we should be extremely pleased to play the same for you if you would give us notice." We then give a short account of our doings since last Christmas:—How many contests we have attended (for we are not strangers on the contesting-field); what success we have had; what expense for tuition, for instruments, for travelling, &c.; how many free concerts we have given; what our plans are for the future, winding up, of course, with the hope that the band may long merit the liberal patronage bestowed in the past, and that the result of this Christmas will enable us to start the new year with a considerable balance in the funds; and that a representative of the band will call upon them on Boxing Day. This address and programme we include in an envelope specially got up for the occasion, with the words,

"From the Excelsior Band, with the season's compliments" printed on it. The first year we did this the cost was about one pound, we had 500, next year we had 1000, and this year we shall have 3000, the cost of which may be thirty shillings, and our bandsmen will deliver them at every house in our town on the evening of the 23rd December. Formerly we never called upon anyone except by invitation, and as the invitations generally came from the people who were our employers, and generally all wanting us at the same hour, we did little and got grumbled at in the bargain; but our drummer, the best business man we have, insisted upon us appealing to all, and I can assure you we have benefitted largely by trying the people, our collections last year amounting to £40. It is wonderful how the shillings, sixpences, and even threepences run up a good round sum when there are many hundreds of them. If any of your readers can give us a better plan, or find fault with this, I hope, Mr. Editor, that you will give them the chance of being heard. As for myself, I think I have said enough, and had best conclude by asking you to insert this, and oblige yours, MANCHESTER.

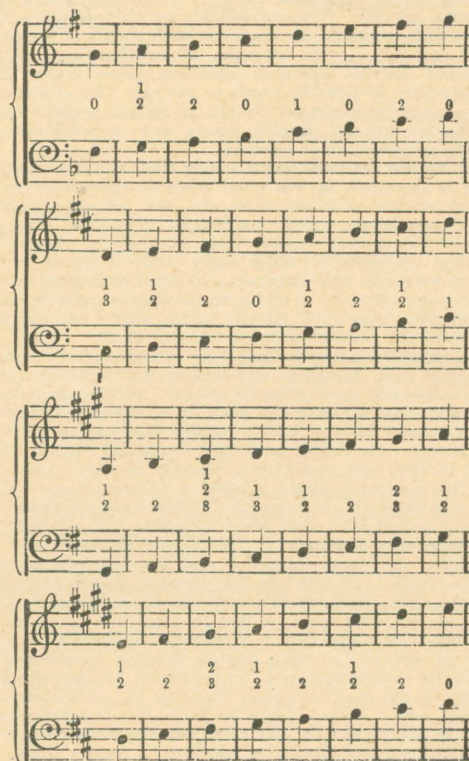
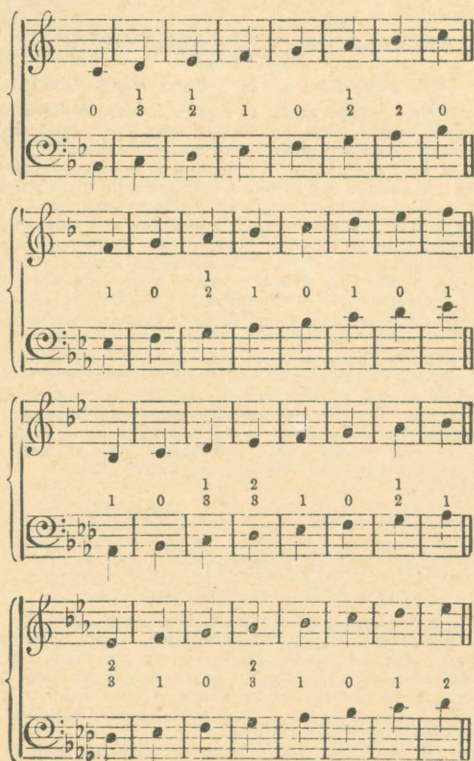
December, 1886.

Bass and Treble Clefs (for B-Flat Euphonium or B-Flat Trombone).

PLAYING the euphonium in the bass clef in brass band music is now very rare, and is becoming more rare every day. Even the old school of teachers are not averse to taking advantage of treble clef parts for euphonium, for the teacher knows that if his bass clef euphonium player leaves suddenly in a pet, as bandsmen sometimes do, then he can get treble clef parts and put the cornet, horn, or baritone player on the euphonium at a moment's notice.

But the euphonium and trombone being both orchestral instruments, it is always worth the while of the performers on these instruments to learn to read in both clefs. This is not so difficult as some may imagine. We may take it for granted that nearly all our readers who play either B-flat euphonium or B-flat trombone can play from the treble clef. In the following scales the lower stave is the *same thing* in the bass clef. The bottom stave is the actual or concert

pitch, and the top is the way it is read in treble clef; whichever stave you read the sound, and, of course, the fingering, (and positions in trombone) is the same. The same remarks apply to the B-flat trombone as to the B-flat euphonium. For those of our readers who play the euphonium from the bass clef, and wish to read in treble, the following scales will apply just the same. The difference is only a difference to the *eye*, the effect to the *ear* being the same whichever clef be read. To learn to read in the bass clef, cover the top (or treble) stave with a bit of paper and read from the bass stave. If you should get in the least confused, you can at once refer to the treble stave to reassure yourself. To make the matter clear to the youngest tyro, we may say that if two B-flat euphoniums played the following scales together, one reading the top stave (treble), and the other reading the lower stave (bass), the sound and fingering would be alike. It is merely two different ways of writing the same thing.



Wright and Round's

General Catalogue.

LIST FOR 1875.

1	Quick March	The Advance Guard	...	H. Round
2	Quadrille	Call to Arms (O.P.)	...	H. Round
3	Grand Selection	Gems of Mozart	...	T. H. Wright
4	Polka	Pic-Nic (O.P.)	...	R. Hickman
5	Grand March	Day of Rest (Sacred)	...	H. Round
6	Quick March	Fire Away	...	R. Hickman
7	Valse	Spring Blossoms	...	T. H. Wright
8	Grand Selection	Macbeth	...	M. Locke
9	Galop	Grand National	...	Gribben
10	Quick March	Freiderich's	...	Gungl
11	Schottische	Bounce-About	...	H. Round
12	Quick March	Fraternity	...	Strauss
13	Quadrille	Schneider how you was	...	H. Round
14	Polka	Prince Blue Cap	...	T. H. Wright
15	Quick March	Jack, the Giant-Killer	...	Heath
16	Quick March	Bold Irishman	...	T. H. Wright
17	Grand Fantasia	Storming of Coomassie (O.P.)	...	H. Round
18	Galop	Spit Fire	...	T. H. Wright
19	Quick March	Defilir	...	Strauss
20	Valse	Sparkling Shells	...	D. Gribbin
21	Slow March	Amphion	...	H. Round
22	Euphonium Solo	Cavatina (O.P.)	...	Bellini
23	Quick March	The Brother's Trust	...	Hickman
24	Lancers	Perpetual Motion	...	H. Round

LIST FOR 1876.

25	Two Quick Marches	"England & France"	...	H. Round
26	Polka Mazurka	Lilian (O.P.)	...	H. Round
27	Quick March	1st L.E.V.	...	T. H. Wright
28	Grand Contest Selection	Un Ballo in Maschera	...	Verdi
29	Polka	Pretty Jenny (O.P.)	...	J. Allan
30	Valse	Olive Branch	...	R. H. Heath
31	Quick March	Serapis	...	H. Round
32	Cavatina	Ernani, Euphonium Solo (O.P.)	...	Verdi
33	Quick March	St. Michael's (Sacred)	...	E. Round
34	Slow March	Liverpool Triumphant	...	Webster
35	Quadrille	Cambria (on Welsh Airs)	...	T. H. Wright
36	Galop	May Day	...	T. D. Richardson
37	Grand Overture	Knight Templar	...	H. Round
38	Quick March	Roll Call (O.P.)	...	H. Round
39	Schottische	Irresistible	...	Gribbin
40	Quick March	Bonnie Scotchman	...	T. H. Wright
41	Polka	Bessonian (O.P.)	...	H. Round
42	Valse	Gipsy (O.P.)	...	Carl Helmar
43	Two Quick Marches	The Twins	...	R. Hickman
44	Bolero	Madrid	...	J. Wilson
45	Grand Fantasia	Pride of Scotland	...	H. Round
46	Quadrille	Bivouac, Militaire (O.P.)	...	T. Morris
47	Fantasia	Martha (O.P.)	...	Flotow
48	Grand Selection	The Seasons	...	Haydn

LIST FOR 1877.

49	Quick March	Darling Minne Lee	...	H. Round
50	Quick March	Skidmore Guards	...	T. H. Wright
51	Grand March	Municipal (O.P.)	...	Albrecht
52	Grand Selection	Siege of Rochelle	...	Balfe
53	Quick March	The Drummers	...	H. Round
(With Solo for Drums.)				
54	Valse	Popularity	...	H. Round
55	Quick March	Stick to Your Colours	...	T. H. Wright
56	Fantasia	The Volunteer Review (O.P.)	...	H. Round
57	Quick March	The Portobello (O.P.)	...	J. P. Broadhurst
58	Quadrille	Shaughraun (O.P.)	...	J. T. Jackson
59	Grand Fantasia	A Night at Sea (O.P.)	...	H. Round
60	Galop	Philopopolis	...	McArdle
(With Vocal Chorus.)				
61	Lancers	Outrageous (O.P.)	...	H. Round

List for 1877 continued.

62	Cavatina—Trombone (O.P.)	...	Adolphe Adam	
63	Quick March	Busy Welshman (O.P.)	...	R. Mills
64	Valse Chantante	Alexandra (O.P.)	...	Youens
65	Polka	Simplicity (O.P.)	...	T. H. Wright
66	Cavatina...	Euphonium Solo (O.P.)	...	Balfe
67	Quick March	... Look Out	...	E. Round
68	Quick March	Under the Willows	...	J. Baylis
69	Quick March, Roses Underneath the Snow (O.P.)	...	J. Wilson	
70	Quadrille	A Moonlit Eve	...	H. Round
71	Quick March	... Jamieson	...	H. Round
72	Selection	La Vestale (O.P.)	...	Mercadante

LIST FOR 1878.

72a	Grand Fantasia	The Tournament	...	H. Round
This is a grand composition, and as a Test Piece for a first-class Contest has no rival. Beautiful Solos for Cornet, Soprano, Euphonium, and Trombone, with brilliant cadenzas. Full Brass Band, 5/- No Reed or Drum Parts.				
73	Quick March	The Sea Lion	...	H. Round
74	Polka	Sweetheart	...	G. Kesanly
75	Quick March	Same Old Game	...	T. H. Wright
76	Quadrille	Return of the Warriors	...	H. Round
77	Quick March	Why Don't You Let Emma Alone	...	T. H. Wright
78	Valse	Happy Thoughts (O.P.)	...	H. Round
79	Quick March	We don't want to fight	...	H. Round
80	Polka	Star of Paris (Cornet Solo)	...	L. Neubert
81	Quick March	Send the Little Ones Happy to Bed (O.P.)	...	H. Round
82	Schottische	Go-Ahead	...	E. Round
83	Grand Selection	Crispino (O.P.)	...	Ricci
84	Quick March	The English Flag	...	H. Round
85	Fantasia (Quickstep Size)	Queen's Prize	...	H. Round
86	Quick March	He was a Careful Man	...	H. Round
87	Lancers	Gems of the Opera	...	T. H. Wright
88	Quick March	Hurrah! for the Bonnets so Blue, Vallance	...	
89	Quadrille	Broad Arrow (O.P.)	...	H. Round
90	Quick March	The Brave Englishman (Death of Nelson)	...	T. H. Wright
91	Schottische (W)	Right-Round-About	...	Wright & Round
92	Quick March	Memories of Home	...	J. P. Broadhurst
93	Cavatina	The King's Herald (Trombone Solo)	...	H. Round
94	Quick March	Bonnie Gallant Charlie	...	T. H. Wright
95	Glees	Come, Bounteous May Through Verdant Plains	...	Spofforth Brooks
(This Number same price as Quicksteps)				
96	Quick March	Onward, Christian Soldiers (Sacred)	...	H. Round
97	Fantasia	The Keel Row (Solo for Cornet or Euphonium)	...	T. H. Wright

LIST FOR 1879.

98	Selection	The Last Judgment	...	Spohi
99	Quadrille	Merry Changes	...	E. F. Wilson
100	Quick March	Jolly Demons (O.P.)	...	H. Round
101	Quick March	Cameron Men	...	T. H. Wright
102	Quick March	Night and Morning	...	H. Round
103	Schottische	Pretty Blue Eyes	...	E. Round
104	Quick March	Des Cuirassiers	...	W. H. Davies
105	Quick March	She Wore a Wreath of Roses	...	H. Round
106	Quick March	The Danube	...	Broadhurst
107	Valse	Emerald (on Irish Airs)	...	H. Round
108	Quick March	Grandfather's Clock (O.P.)	...	H. Round
109	Polka	Polyphemus (Solo for Basses)	...	H. Round
110	Quick March	Let Erin Remember	...	T. H. Wright
111	Quadrille	Abbotsford (Scotch)	...	Carlo Zotti
112	Quick March	Thunderbolt	...	H. Round
113	Grand Fantasia	Round the World	...	H. Round

(Introducing Airs of all Nations.)

(O.P.) Means out of Print.

List for 1879 continued.

114	Lancers	...	... Whimsical...	...	T. H. Wright
115	Quick March	...	... Cyprus ...	...	L. Hermann
116	Fantasia	Relief of Ekowe (Descriptive)			H. Round
117	Schottische	...	... Bank Holiday	...	T. H. Wright
118	Quick March	...	H.M.S. Pinafore		Sir A. Sullivan
119	Polka	...	... Liberty ...	...	E. Round
120	Fantasia	...	Il Trovatore (O.P.)	...	Verdi
			(Quick Step Size.)		
121	Quick March	...	The Noble 24th	...	H. Round
122	Selection	...	Sonnambula	...	Bellini
123	Valse	...	Beautiful Loch Lomond...		H. Round
			(On Scotch Airs.)		

LIST FOR 1880.

124	Fantasia	Bouquet of Beauties (Operatic)	H. Round
125	Quadrille	Wheel of Fortune	H. Round
126	Quick March	Les Grenadier	Brepsant
127	Quick March, The	The Fight for the Standard,	H. Round
128	Quick March	Avalon	J. Dodsworth
129	Quick March	{ Rose, Shamrock, and Thistle }	T. H. Wright
130	Solo Polka	Imperial (O.P.)	H. Round
131	Schottische	Wide-Awake	Linter
132	Quick March	The Banner of Old England...	Calcott
133	Valse	True Love...	H. Round
134	Quick March	The Favourite	Linter
135	Quadrille	Shamrock Leaves (Irish)	T. H. Wright
136	Fantasia	Lucia	Donizetti
		(Quick Step Size.)	
137	Quick March	Storm and Sunshine	H. Round
138	Quick March	Les Huguenots	Meyerbeer
139	Quick March	{ The Cross of Jesus The Lifeboat }	T. H. Wright
		- (Sacred)	
140	Grand Fantasia	The Wedding Day	H. Round
141	Polka	Cavendish	Linter
142	Lancers	Fantastical	H. Round
143	Trombone Solo	Death of Nelson	Braham
		(Same price as Quadrilles)	
144	Quick March	{ Tell Me, Mary, How to Woo Thee }	T. H. Wright
145	Valse (Cornet Solo)	Fairy Revels	H. Round
146	Overture	Neptune	H. Round
		(Same price as Quadrilles)	
147	Chorus	Hallelujah	Handel
148	{ Dead March in Saul... Funeral Hymn	{ }	{ Handel Dykes
149	Galop	The Royal Squadron	Linter

CHRISTMAS NUMBER.

Price: Military, 2/6; Full Brass, 2/-; Small Do. 1/8.

149A	Christmas Anthem ...	Hail, Promised Saviour
	Christmas Hymn ...	Adeste Fideles
	Choral ...	The Soldier's Prayer
	Part Song ...	Jack Frost
	Polka ...	... Rustic
	Valse ...	Water Lily

LIST FOR 1881.

SPECIAL CONTEST NUMBER, SUITABLE FOR
A FIRST-CLASS BAND.

150 { Quadrille Bell-Vue } H. Round
 { Solo Polka Crack Shot }
 { Quickstep Jove }

Price: Military. 3/6: Full Brass. 3/-: Small Do. 2/6.

Price: Military, 3/6; Full Brass, 3/-; Small Do. 2/6.

151	Quick March	Burnished and Bright are my Arms...	T. H. Wright
152	Glee ...	England's Merry Bells ... (Quickstep Size)	Brooks
153	Quick March ...	Over the Garden Wall ...	Linter
154	Quick March ...	The Empty Cradle ...	T. H. Wright
155	Valse ...	Lucky Stars ...	H. Round
156	Quick March ...	Evangeline ...	Linter
157	Polka ...	Parquet ...	C. Godfrey
158	Lancers	American National Guard	H. Round
159	Schottische	Vaudeville	S. Potter
160	Fantasia (Sacred)	The Revival ...	Linter
161	Quick March ...	Cymbeline	J. Dodsworth
162	Grand Selection	Rigoletto	Verdi
		(Splendid for Concert or Contest)	
163	Quick March ...	Valley of Roses	H. Round
164	Quick March ...	When Little Nellie Died...	Linter
165	Quick March ...	Hear the Call	Sacred, T. H. Wright
	Quick March	The Armour Bearer	

List for 1881 continued

FIRST HOLIDAY NUMBER OF DANCE
MUSIC (EASY).

166	{ Polka...Sweet Smiles (Easy Cornet Solo) Highland Schottische ... Bonnie Lassie... Varsoviana ... Blue Violets... Galop ... The Scout ...	H. Round
	Price, Military, 3/6; Full Brass, 3/-; Small Do. 2/6.	
167	Quadrille The King's Dragoons (O.P.)	Deveigne
168	Quick March ... The Old Campaigner ...	T. H. Wright
	(Introducing The Girl I Left Behind Me.)	

SPECIAL CONCERT NUMBER, SUITABLE
FOR YOUNG BANDS.

169	{	Grand Slow March...	Albion ...	...	H. Round
		Caprice...	Meditation (beautiful) ...	...	H. Round
		Glee ...	Hark! The Lark	...	Dr. Cooke
		Fantasia ...	La Traviata	...	Verdi
		Price, Military, 3/6; Full Brass, 3/-; Small Do. 2/6.			
170		Quick March ...	'Tis but a Little Faded Flower...	...	Linter
			(Trio, Home, Sweet Home.)		
171		Cavatina ...	Vengeance (Euphonium Solo)...	...	Donizetti
			(From Lucrezia Borgia.)		
172		Overture ...	The Red Cross	...	H. Round
			(Quick Step Size.)		
173		Quick March ...	The Minstrel Boy	...	H. Round

SECOND HOLIDAY NUMBER OF DANCE MUSIC (EASY).

174	{	Highland Schottische ... Comin' thro the	
		Rye	T. H. Wright
		Valse	Daybreak H. Round
		Mazurka	Lovely May Linter
		Polka	Turtle Doves H. Round
Price: Military, 3/6; Full Brass, 3/-; Small Do. 2/6.			

LIST FOR 1882.

175 **Fantasia** ... Reminiscences of **Moody** and **Sankey** Ar. by **Linter**
(Concert No. moderately difficult).
176 { **Selection** ... **Abu Hassan** ... **Weber**
 { **Romance** **The Wanderer** (**Euphonium Solo**) **H. Round**
 { **Serenade** **The Evening Star** (**Cornet Solo**) **H. Round**
(These three Pieces are not divided).—Price, **Military**, 8/6; **Full**
 Brass, 3/-; **Small**, ditto, 2/6.

THIRD HOLIDAY NUMBER OF DANCE MUSIC (EASY)

177	{	Quadrille ...	The Bee Hive (Easy) ...	Lintner
		Polka ...	Innocence (Easy) ...	E. Round
		{	Schottische ...	Militaire ... T. H. Wright
		(These three pieces are not divided.—Price, Military, 3 6; Full Brass, 3/-; Small ditto, 2/6.)		
178		Quick March ...	The Statute ...	Herold
179		Quick March ...	The Fusilier ...	J. Devezigne
180		Overture (Quickstep size)	The Sentinel ...	H. Round
181		Slow March ...	Apollo (Splendid) ...	Lintner
182		Quadrille ...	St. George and the Dragon (for Contest).	H. Round
183		Quick March ...	A Summer's Ramble ...	S. Potter
184		Valse ...	Light and Shade (Beautiful)	H. Round
		(Published for Pianoforte and Orchestra, by Reid Bros., Oxford Street, London.)		
185		Lancers... ..	Merrie England ...	T. H. Wright
186		Solo Polka ...	Spick and Span ...	H. Round
187		Quick March, The	Commander-in-Chief (O.P.),	H. Round
188		Fantasia, Con Amore (Easy Cornet Solo)	(O.P.),	Enschell
		(Quick Step Size)		
189		GRAND SELECTION	Rienzi (O.P.) ...	Wagner

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Two Quartetts for Flutes		1	0

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List for 1882 continued.

- 190 Quick March ... Bringing in the Sheaves (O.P.), Linter
 191 Quick March ... The Rivals ... H. Round
 (Double No. Very easy).
 192 Quick March ... Sailing ... Godfrey Marks
 193 Quick March, Our Jack's come home to-day (O.P.), Devers
 (These two Marches are the most popular Melodies of the day).
 194 Euphonium Polka The Jockey ... H. Round
 (Grand Solo for Euphonium).
 195 Glee ... The Forest Queen (for Contest) H. Round
 The Vocal Arrangement of the Glee is published by F. Pitman,
 20, Paternoster Row, London—Price 8d.
 196 Schottische ... Sweet Sixteen ... Linter
 197 Quick March ... The Bailiff's Daughter of Islington
 T. H. Wright
 198 { Galop ... Sparkling Wine ... Voigt
 Mazurka ... Birthday ... Müller
 199 Valse ... The Rose of England ... H. Round
 (Published for Pianoforte and Orchestra by F. Pitman, 20, Paternoster
 Row, London).
 200 { Varsoviana ... Merry-go-Round ... Linter
 Galop ... Climax ... }
 201 Quick March ... The Lighthouse Keeper ... Devers
 (By the same Composer as "Our Jack's Come Home").

CHRISTMAS NUMBER.

Price, Military, 2/6; Full Brass, 2/-; Small ditto, 1/8.

- 202 { Processional March—The Monks (*Zauberflöte*) Mozart
 Prayer ... Lord, My Defence ... Beethoven
 Hymn ... Saviour, Teach Me ... Weber
 Choral ... Angels' Hymn ... Haydn
 Anthem ... Praise the Everlasting King (Old English)
 Ar. by Fillamore
 Hymn ... Antioch ... Handel
 Part Song ... The New Year ... Mendelssohn
 Triumphant Hymn—Now I am a Soldier ... Webbe

LIST FOR 1883.

- 203 Quick March ... The Old Brigade ... H. Round
 (On Odoardi Barri's Song)
 204 Quick March ... The Victoria Cross ... T. H. Wright
 (On Caldicott's Song)
 205 Slow March ... The Crusaders Churchill Sibley
 206 Grand Selection from Rip Van Winkle Planquette
 (Introducing all the Gems of the Opera—Arranged by H. Round)
 207 Quick March ... Beautiful Venice ... Paulo Ulrico
 208 Quick March, Does your Heart beat true to me? Linter
 209 Polka ... Gee-up ... Charles D'Albert
 210 Schottische ... Agnes ... H. Round
 211 Easy Cornet Polka Ivy Glen R. Heath Mills
 212 Quadrille ... Rosalind ... H. Round
 (Suitable for Contests)
 213 Quick March, The Lads of the Ironclads, arr. by H. Round
 (On J. Skeaf's Song)
 214 Quick March ... The Old Flag ... H. Round
 (On Godfrey Mark's Song)
 215 Valse (Pastoral) Mountain and Glen H. Round
 (Beautiful and Easy)
 216 Quick March The Highland Brigade Linter
 (On Scotch Airs—Introducing the "Pibroch of Donald Dhu" and
 "Highland Laddie.")
 217 Quick March ... The Field Marshal ... H. Round
 (For Contest)
 218 Lancers ... The British Fleet (O.P.) Linter
 219 Quick March ... Rip Van Winkle ... Planquette
 220 Quick March Christ, the Lord, is Risen To-day Linter
 (Sacred)
 221 Quick March ... The Brave Old Oak ... Linter
 222 { Quick March ... Victoria ... H. Round
 Quick March ... Albert ... }
 223 Quadrilles A String of Pearls (O.P.) T. H. Wright
 224 Quick March See! the Clouds are gently breaking
 [Enschell
 225 Contest Glee ... Hours of Beauty ... H. Round
 (The Vocal Arrangement of the Glee is Published by F. Pitman,
 20, Paternoster Row, London—Price Threepence)
 226 Mazurka ... Queen of Song ... Linter
 227 Schottische ... Carnation ... Ensched
 228 Cavatina ... The Minstrel ... Bellini
 (Euphonium Solo—Quickstep Size)

FOURTH HOLIDAY NUMBER OF DANCE MUSIC.

- 229 { Polka ... Jolly Fellows ... Willrich
 Schottische ... Golden Hours ... Linter
 Valse ... Pride of the Rhine ... Muller
 Galop ... Never Stop ... Ensched
 Price—Military Band, 3s. 6d.; Full Brass, 3s.; Small do., 2s. 6d.
 230 Chorus ... The Heavens are telling ... Haydn
 231 Valse ... Boccaccio ... Suppe

List for 1883 continued.

CHRISTMAS NUMBER.—Mil. Band, 2/6; Brass Band, 2/-.

- 231A { Grand March ... King Christmas ... H. Round
 Schottische ... Margaret ... Linter
 Polka ... Santa Claus ... Ensched
 Carol ... Sing the news joyfully ... Crampton
 Carol ... Christmas Hallelujahs ... Old English
 Christmas Hymn Nazareth ... H. Round

LIST FOR 1884.

- 232 Quick March ... Little Brunswick ... J. Jubb
 233 { Quick March Meet Me at the Fountain } T. H. Wright
 Quick March... Turn to the Lord... } H. Round
 (Sacred.)
 234 { Quick March... The Golden Shore } Bliss
 Quick March... Follow, Follow ... } Linter
 (Sacred.)
 235 Solo Polka (Easy) The Royal Trumpeter... Ham
 236 Selection ... Martha ... Flotow
 (Introducing Solos for Horn, Euphonium, Cornet, &c).
 237 Valse (Vocal) ... Loving and Hoping ... H. Round
 Composed on the Song of that title, published by F. PITMAN,
 20 and 21, Paternoster Row, London.
 238 Schottische ... The Sociable ... H. Round
 239 { Quick March ... O, Sing to Me the Auld } H. Round
 Scotch Songs (Beautiful)
 (On the beautiful Scotch Ballad).
 240 Lancers ... The United Kingdom ... Linter
 241 Quick March The Little Straw Thatched Roof H. Round
 On Crych Elen's (T. Lloyd) favourite Welsh Song "Y Bathan
 Bach to Gwelt."
 242 Quadrille ... Jeannette ... H. Round
 243 Euphonium Solo The Mystic Chime ... H. Round
 Published for Voice and Pianoforte by F. PITMAN,
 20, Paternoster Row, London.
 244 Quick March ... Prosper the Art Alexander Owen
 245 Quick March ... The Tempest ... H. Round
 246 Quick March ... The Men of Harlech ... H. Round
 247 Quick March ... The Day when you'll forget me
 Ensched
 248 Quick March ... Balacava ... Linter
 (On Elliott's successful Song, O, 'tis a famous Story).
 249 Polka ... Equilibrio D. Barret Pogson
 (Very Easy).
 250 Quick March ... Gentle Voices Calling ... Linter
 251 Quick March What a Friend we have in Jesus Linter
 (Sacred).
 252 Quick March ... The Harp that once ... Linter
 (On Irish Airs).
 253 Grand Fantasia Joan of Arc ... H. Round
 INCIDENTS:—1st Movement (Andante) vision of Joan, and her
 resolve to take up arms in defence of King and Country.
 2nd Movement (Larghetto), Farewell Visit to the Village
 Church, the Blessing. 3rd Movement (Tempo di Marcia),
 Army in the distance on the March. (Grandioso.) Joan
 joins the troops. 4th Movement, Prayer Religious. 5th
 Movement, Attack and Victory. 6th Movement (Allegretto),
 General Rejoicings. The most successful Contest Piece ever
 published.
 254 { Polka ... The Courier ... H. Round
 Schottische ... The Gipsy Queen ... Linter
 Valse ... Only a Pansy Blossom ... Howard
 (These three Pieces are sold complete in one Number,
 and are not divided).
 Price, Military, 3/6; Full Brass, 3/-; Small ditto, 2/6.
 255 Mazurka ... Forget-me-Not ... H. Round
 256 Quick March Wait till the Clouds roll by H. Round
 257 Quadrille (Caledonians) Bobbie Burns ... T. H. Wright
 (Can also be played as an ordinary Quadrille).
 258 Anthem, Vital Spark (Harwood) & Luther's Hymn (Luther)
 259 Selection (Beautiful) Il Bravo ... Mercadante
 (Trombone or Baritone Solo.)
 260 { Chorus ... Lift up your Heads ... Handel
 Air ... Behold! and see ... Handel

CHRISTMAS NUMBER OF SACRED MUSIC.

Price, Military 2/6; Brass 2/-

- 261 { Christians, Awake (Original Christmas
 Hymn) ... Wainwright
 To Thee, My Heart (Andante) ... Beethoven
 Hiding in Thee (Hymn) ... Sankey
 Christ Arose (Hymn) ... Lowry
 Crown Him (Hymn) ... H. Round
 It is Well (Hymn) ... Bliss
 Joy to the World (Anthem) ... H. Round
 Glory be to the Father (Chorus) ... H. Round

(O.P.) Means out of Print.

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Solo Cornet (Conductor) Bb	Solo Tenor Eb	Bass Trombone	Solo Cornet	1st & 2nd Baritone	
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2nd & 3rd Cornets Bb.	1st & 2nd Trombones Bb	Side & Bass Drums	1st & 2nd Horns	Side & Bass Drums	

MILITARY BAND INSTRUMENTATION same as Full Brass Band, with the addition of E flat Clarinet, Piccolo, and 1st, 2nd and 3rd B flat Clarinets.

*Particular attention is called to the fact of there being Two Solo Cornets in the Military and Full Brass Band Instrumentation, and also two E Flat Bombardons.

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Duplicate Parts:—Selection, 3d.; Valse and Quadrille, 2d.; Quick March, 1d.

			Mil. s. d.	Full Brass. s. d.	Small Brass s. d.
262	Wedding March from the "Midsummer Night's Dream" Mendelssohn	Capital piece to open a programme with; splendid, easy arrangement.	2 6	2 0	1 8
263	Selection (Sacred) ... "The Gospel Trumpet" (4th Edition) ... arranged by Linter	Introducing Fanfare of Trumpets, "Marching on," "In the Silent Midnight" (Quartet), "The Crystal Spring," "My Redeemer," "Only of Thee," "I'll Stand By Until the Morning," "Sound the Alarm," "At Even 'ere the Sun was Set," &c.	2 6	2 0	1 8
264	Quick March ... "Melbourne" (Splendid, full, easy march) ... D. Barret Pogson		1 8	1 2	1 0
265	Polka (Cornet Solo) ... "The Express" (Nice and easy) ... H. Round		1 8	1 2	1 0
266	Quadrille (on Popular Sea Songs) ... "Homeward Bound" ... W. G. Eaton		2 6	2 0	1 8
267	Fantasia (on Irish Airs) ... "THE PRIDE OF IRELAND" ... H. Round	Introducing "Fill the Bumper Fair" (Cornet Solo), "Believe me if all those endearing young charms" (Euphonium Solo), "Mourn not for Me," "Oft in the Silly Night," "Dear Harp of Erin" (Horn Solo), "By that Lake" (Cornet Solo), Jig, "Garry Owen," "Long Ago," Bass Solo, &c.	2 6	2 0	1 8
268	Quick March ... "The Spirit of the Night" (3rd Edition) ... W. Lingwood	One of the best ever written.	1 8	1 2	1 0
269	Quick March (introducing "Blue Bells of Scotland" and "Scots wha hae"), H. Round		1 8	1 2	1 0
270	Quick March ... "York" ... H. Round		1 8	1 2	1 0
271	Valse ... "Lancaster" ... H. Round		2 6	2 0	1 8
272	Quick March ... "Fond Memories" (3rd Edition) ... H. Round	Published for Piano. Lovely set; beautiful introduction.	1 8	1 2	1 0
273	Quick March ... "Steering Home" (companion to "Sailing") Godfrey Marks	"Robin Adair" ... Jas. Jenkins	1 8	1 2	1 0
274	Quick March ... "Marching to Zion" ... Linter	Grand and full. As played by the Meltham Mills Band.	1 8	1 2	1 0
275	Euphonium Solo ... "Victory, Victory" ... H. Round	"The Pilgrim" ...	2 6	2 0	1 8
276	Quick March (Contest) ... "A L." (6th Edition) ... H. Round	Good all-round piece; not a mere accompanied solo.	1 8	1 2	1 0
277	Contest Quadrille ... "The Don" ... H. Round	The greatest success in marches; sells as well as on the day it was first published.	2 6	2 0	1 8
278	Quick March ... "If I were a Knight of the Olden Time" (on the Song by) Distin		1 8	1 2	1 0
279	Quick March, "Will my Darling Come Again" (3rd Edition) ... Boggetti	A very pretty and easy march.	1 8	1 2	1 0
280	Quick March ... "The Outlaw" ... Loder		1 8	1 2	1 0
281	Quick March ... "Rub-a-Dub-Dub" ... Vernon-Rey		1 8	1 2	1 0
282	Contest Glee ... "Hail! Apollo" ... H. Round	A masterpiece for brass bands; one of the finest pieces ever written.	3 6	3 0	2 6
283	Quick March ... "Dear Little Heart" (on the Song by) Millward	FULL SCORE COPY, PRICE TWO SHILLINGS.	1 8	1 2	1 0
284	Quick March ... "Crown Him" ... Linter		1 8	1 2	1 0
285	Quick March ... "Pressing on" ... H. Round		1 8	1 2	1 0
285	Grand Selection (moderately easy), "Lyric Garland" ... H. Round	Introducing Gems from "Lucrezia Borgia," "Stradella," "William Tell," "Robert le Diable," "Zampa," "Siege of Rochelle," "Lohengrin," "Ernani," etc.	3 6	3 0	2 6
286	Valse ... "Woodlands" ... Linter	FULL SCORE COPY, PRICE TWO SHILLINGS.			
286	Polka ... "Sylph" ... H. Round		3 6	3 0	2 6
286	Varsoviana ... "Miranda" ... Enscheil				
287	Trombone Solo (Euphonium in default) ... "The White Squall" ... Barker		2 6	2 0	1 8
288	Quick March (On W. H. Jude's Song) ... "Comrades still" Arranged by H. Round		1 8	1 2	1 0
289	Lancers ... "Queen's Own" ... H. Round		2 6	2 0	1 8
290	Polka (easy Cornet Solo) ... "Grosvenor" (2nd Edition) ... A. Owen	A favourite set—very merry, easy, and full.	1 8	1 2	1 0
291	Schottische ... "Rays of Sunshine" ... H. Round	A splendid shine for all-round bands.	1 8	1 2	1 0
292	Recit. { ... "Comfort ye" (Trombone Solo) ... Handel	Very pretty and very easy.	2 6	2 0	1 8
292	Chorus { ... "And the Glory of the Lord" ... Handel	This arrangement has become celebrated.			
293	"Sound the Loud Timbrel"	"The Fine Old English Gentleman"			
293	"Angels from the Realms of Glory"	"For he's a Jolly Good Fellow"			
293	"While Shepherds Watch"	"Home, Sweet Home"	2 6	2 0	1 8
293	"Tell me the Old, Old, Story"	"Auld Lang Syne"			
293	"The Mistletoe Bough"				

SUBSCRIBERS' LIST FOR 1886.

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294	Selection (Welsh Airs) ... "The Challenge" ...	H. Round.....	2 6	2 0	1 8			
	A nice easy concert piece. Variation for cornet.							
295	Quick March ... "Le Tournoi" ... arr. by J. Gladney.....		1 8	1 2	1 0			
	Only suitable for big bands, with some "go" in them.							
	Want's practice, and well worth it.							
296	Quick March ... "Loving and Hoping" ...	H. Round.....	1 8	1 2	1 0			
	An easy march, and telling.							
297	Glee ... "Red Cross Knight" ...	Dr. Callcot.....	2 6	2 0	1 8			
	A splendid full arrangement of this famous old glee.							
298	Quick March ... "Rank and File" ...	Linter.....	1 8	1 2	1 0			
	Very martial and smart; rather easy.							
299	Valse (on Old English Airs), "Britannia" (2nd Edition)	H. Round.....	2 6	2 0	1 8			
	A fine set. Great favourites. Beautiful introduction.							
300	Quick March ... "Zitella" (Very Good) ...	E. Swift.....	1 8	1 2	1 0			
	A slashing heavy march. Not suitable for lazy bands.							
301	Polka ... "Paul and Virginia" ...	H. Round.....	1 8	1 2	1 0			
	(Duet for Solo and Repiano Cornets.) A capital shine for cornets.							
	Splendid tutti for full band.							
	FEBRUARY MUSIC.							
302	LancersOriginal ... arr. by H. Round.....	3	6	3	0	2	6
	Polka ... ..	... "U & I" ... H. Round.....					
	Schottische ... ..	... "Promenade" ... F. C. Poulter.....					
	Galop ... ..	... "Merry Wives of Windsor" ... Nicolai.....					
	The best value in dance music ever offered. Every piece good.							
303	Quick March ... "Scotch Lassie" ...	Linter.....	1 8	1 2	1 0			
	MARCH MUSIC.							
304	Quadrille (favourite) "Cynthia" (2nd Edition) ...	H. Round.....	2 6	2 0	1 8			
305	Quick March ... "My only Joe, and Dearie" ...	J. Jenkins.....	1 8	1 2	1 0			
306	Quick March ... "The Guards" (Splendid) ...	H. Round.....	1 8	1 2	1 0			
	Not difficult, but very full, capital stepping march.							
	APRIL MUSIC.							
307	Quick March (Sacred) "Lo, He comes with clouds descending" M. Leslie.....		1 8	1 2	1 0			
	(Good Sunday March. Lovely harmony.)							
308	Quick March (from the "Bohemian Girl") "Fair Land of Poland" Balfe.....		1 8	1 2	1 0			
309	Quick March (on the song) "Free and Easy" (A fine March) H. Round.....		1 8	1 2	1 0			
310	Quick March (on Macdermot's great song) "Too Late" Linter.....		1 8	1 2	1 0			
	Known also as "General Gordon, Hero of Khartoum."							
	MAY MUSIC.							
311	GRAND SELECTION... "THE BOHEMIAN GIRL" ...	BALFE	3 6	3 0	2 6			
	(Introducing the most Popular Gems of the Opera.)							
	JUNE MUSIC.							
312	Quick March ... "Attention" (A Favourite) ...	H. Round.....	1 8	1 2	1 0			
	Nice contre-melody for horns and soprano.							
313	OLD COUNTRY DANCE NUMBER ... ARRANGED BY H. ROUND.....		3 6	3 0	2 6			
CONTENTS	The Triumph.	Sailor's Hornpipe.	Voulez-Vous.		Lady Mary Ramsey (Strathspey).		"The Wind that shakes the Barley, O" (Scotch Reel).	
	Rose of Allandale.	Circassian Circle.	Haste to the Wedding.		Drops of Brandy.			
	Maypole Dance.	Spanish Vals.	Irish Jig.		Sir Roger de Coverley.			
	White Cockade.	Tekeli.	Off She Goes.					
	JULY MUSIC.							
314	Valse ... "The Shipperies" (Beautiful) ...	H. Round.....	2 6	2 0	1 8			
315	Polka ... "The Queen's Visit" (Splendid for Dancing) ...	H. Round.....	1 8	1 2	1 0			
316	Fantasia ... "Luisa Miller" (Easy and beautiful) ...	Verdi.....	2 6	2 0	1 8			
	AUGUST MUSIC.							
317	Quick March "The Lord Chancellor" (A Favourite) ...	H. Round.....	1 8	1 2	1 0			
	SEPTEMBER MUSIC.							
318	Chorus ... "O Father, Whose Almighty power" ...	Handel.....	1 8	1 2	1 0			
319	Schottische ... "Good Luck" (Pretty) ...	Linter.....	1 8	1 2	1 0			
320	Galop ... "Hard and Fast" (Good) ...	H. Round.....	1 8	1 2	1 0			
	OCTOBER MUSIC.							
321	Fantasia ... "The Village Festival" (Splendid) ...	H. Round.....	1 8	1 2	1 0			
	(Duet for Cornet and Euphonium)							
322	Quick March (Sacred) "The Bright Evermore" ...	M. Leslie.....	1	8	1	2	1	0
	Quick March (Sacred) ... "Pass me not" ...	M. Leslie.....						
	NOVEMBER MUSIC.							
323	Kyrie and Gloria .. "12th Mass" (Splendid Arrangement) ...	Mozart.....	3 6	3 0	2 6			
	Every band should have this beautiful music; easy and full all through.							
	DECEMBER MUSIC.							
324	... .. CHRISTMAS NUMBER ...		2 6	2 0	1 8		
No. 1.—Anthem	"Hark the Herald Angels Sing" ...	H. Round.	No. 5.—Chorale		"Vox Angelica" ...		M. Leslie.	
No. 2.—Hymn...	"Hanover" (newly arranged) ...	Handel.	No. 6.—Motett		"Loud Hosannas" ...		H. Round.	
No. 3.—Hymn...	"Something for Jesus" (very pretty) ...	Lowry.	No. 7.—Chorale		"Prince of Peace" ...		Linter.	
No. 4.—Hymn...	"Rockingham" (beautiful arrangement) ...	Dr. Miller.	No. 8.—Grand March		"The Wise Men of the East" ...		H. Round.	

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No.			Military Band.	Full Brass.	Small Brass.
JANUARY MUSIC.					
325	Grand March	"Tannhauser" (Arranged by H. Round, by special request of our numerous Patrons.)	Wagner.....	2 6	1 8
326	Quick March	"The Black Brunswick" (By the composer of the celebrated Quick March, "Little Brunswick.")	J. Jubb.....	1 8	1 0
327	Polka	"Julia"	H. Round.....	1 8	1 0
328	Waltzer	"Blümen am Wege" (Flowers by the Wayside. Splendid Set for contesting.)	Carl V. Keller.....	2 6	1 8
329	Quick March	"Heaving Billows" (Splendid)	E. Swift.....	1 8	1 0
330	Quick March	"Maid of Athens" (Beautiful) (Published by special permission of J. A. Mills, 60, Moorgate Street, London.)	H. R. Allen.....	1 8	1 0
331	Fantasia	(On Old English Airs) "Pride of England" (Introducing "The Vicar of Bray," (Cornet Solo), "The Bailiff's Daughter," "Tune the Pipe and sound the Tabor," "Come, let us Dance," "The Pilot," (Eup. Solo), "The Oddfellows' Holiday," "Oh, no, we never mention Her," (Baritone Solo), "Hope, a distant Joy").	H. Round.....	2 6	1 8
332	Chorus	"Quandos Corpus" (Grand, easy)	Rossini.....	1 8	1 0
333	Valse	"May Breezes" (A beauty)	T. H. Wright.....	1 8	1 0
FEBRUARY MUSIC.					
334	{ Schottische "The Happy Pair" Polka "The Rosebud" Mazurka "Sultana" Galop "Pell Mell"		H. Round.....	3 6	2 6
335	Quick March (Contest)	"The Royal Tiger" (Full, brilliant and easy.)	H. Round.....	1 8	1 0
336	Gavotte	"The Royal Court" (A very original and effective piece.)	H. Round.....	1 8	1 0
MARCH MUSIC.					
337	Quick March	"Empress of the Wave" (Published by permission of the proprietors, Ransford & Son, London.)	S. Glover.....	1 8	1 0
338	Quick March	"The Major Domo" (Fine for Bases)	H. Round.....	1 8	1 0
339	Quick March	"The Rising of the Lark" (Welsh)	T. H. Wright.....	1 8	1 0
340	Quick March	"The Moon behind the Hill" (Full and easy)	H. Round.....	1 8	1 0
APRIL MUSIC.					
341	Lancers (on Nautical Melodies)	"Sailor Prince" (Bright, merry, and easy. Published for Piano and Cornet.)	H. Round.....	2 6	1 8
342	Quick March	"Her Majesty's Jubilee" (A splendid March—Trio, "National Anthem" with "Rule Britannia" as counter-melody)	H. Round.....	1 8	1 0
343	Quick March	"The Field of Glory" (Includes "British Grenadier," "He was fam'd for Deeds of Arms." Trio—"Soldier's Life" with "See, the Conquering Hero" as a counter-melody.)	H. Round.....	1 8	1 0
MAY MUSIC.					
344	Quadrille	"Minerva" (Melodious, full, and very easy) (Published for Piano and Cornet.)	H. Round.....	2 6	1 8
345	Quick March	"The Men of Merry England" (A fine March on the Song. Is very popular. Grand and easy. By permission of Agate & Co., 300, Regent-st., London, W.)	Linter.....	1 8	1 0
346	Quick March	"Sacred Gems" (Includes "Austrian Hymn," "Cujus Animam," "Adeste Fidelis." A fine Sunday March. Beautiful arrangement.)	H. Round.....	1 8	1 0
JUNE MUSIC.					
347	OVERTURE	"VICTORY" (A fine work. Will equal "Joan of Arc" in popularity. Is conceived in the composer's happiest vein. Full of beautiful, flowing melody. Grand ensembles. Pretty and piquant effects—quite original. Is arranged so that a band of any pretensions whatever can play it. Quite easy.)	H. ROUND.....	4 0	2 6
JULY MUSIC.					
348	Valse	"Youth and Beauty" (Very pretty and easy. One continual flow of smooth and graceful melody. Published for Piano and Cornet.)	H. Round.....	2 6	1 8
349	Quick March	"Only to see her face again" (Good)	J. E. Stewart.....	1 8	1 0
350	Schottische	"Darby and Joan" (Very pretty, easy)	H. Round.....	1 8	1 0
AUGUST MUSIC.					
351	GRAND SELECTION	"CINQ MARS" (This Selection is published in response to the wishes of our patrons, who have never ceased to ask for it since a Selection was done from same opera for Belle Vue Contest. Great pains have been taken with the selecting and arranging. The result is one of the finest contesting Selections ever done. The whole Selection is a string of enchanting melodies and magnificent ensembles. Published by permission of Messrs. Schott & Co., of London, and M. Leon Grus, of Paris.)	C. GOUNOD.....	5 0	3 6
SEPTEMBER MUSIC.					
352	Romance	"Le Desir" (A beautiful Concert Piece. A gem. Will live for ever. Every band should have this splendid example of this master's genius.)	Bach.....	1 8	1 0
353	Fantasia (Trombone Solo)	"The Bay of Biscay" (Capital Concert Fantasia. Variations for Trombone, Baritone, and Euphonium.)	H. Round.....	1 8	1 0
354	Mazurka	"Glockenklänge" (Chimes) (A very pretty piece. Light, bright, melodious, and original.)	R. Rasch.....	1 8	1 0
OCTOBER MUSIC.					
355	Selection	"Iphigenia in Tauris" (A nice, easy, classical Concert Selection, full of beauties.)	Gluck.....	2 6	1 8
NOVEMBER MUSIC.					
356	{ Glee "Hail, Smiling Morn" Glee "Glorious Apollo"		{ Spofforth..... Webbe.....	1 8	1 0
DECEMBER MUSIC.					
357	{ Four Hymns—"Eine Fest Burg" (Luther), "As pants the hart" (Spohr), "Holly" (Bach), "Moscow" (Giardini). (Four gems for Christmas time.)			1 8	1 0
358	CHRISTMAS NUMBER *			2 6	1 8
No. 1.—Anthem, "Blessed is He that cometh"	H. Round	No. 6.—Carol, "Hark, the herald angels sing"	Mendelssohn		
(Moderato—Largo—Moderato—Adagio. Splendid piece.)		(A fine, new arrangement of this celebrated hymn. Very full and sonorous.)			
No. 2.—Chorus, "Israel"	Reynolds	No. 7.—Hymn, "Winchester"	Anon.		
(A short, striking piece; very weighty.)		(A favourite Christmas Hymn—"While shepherds watched")			
No. 3.—Anthem, "O come, all ye faithful"	H. Round	No. 8.—Prayer, "Endless Blessings"	Beethoven		
(Very pretty, indeed.)		(A fine example of this mighty master. Full of lovely changes of harmony.)			
No. 4.—Anthem, "Glad Tidings"	H. Round				
(Nice parts for all instruments.)					
No. 5.—Chorale, "Brightest and best"	Gluck				
(The famous Priests' March, from "Alceste." A gem.)					

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JANUARY MUSIC.				
359	GRAND SELECTION ... 'MARITANA' ... W. V. WALLACE. In arranging this Grand Selection from the best and most popular of English operas, the arranger (H. Round) has felt it his duty to spare no time or trouble in the task, for many selections have been done from 'Maritana,' and what he had to do was to eclipse all previous efforts. That he has done so is freely admitted by thousands. Arrangement is full and easy.	3 6	3 0	2 6
360	Polka ... 'X. Y. Z.' ... H. Round. A pretty, merry piece, full of go. Remarkably easy. Published for Piano and Cornet.	1 8	1 2	1 0
361	Quick March ... 'Star of Brunswick' ... J. Jubb. The most popular of all the 'Brunswicks.' A rattler.	1 8	1 2	1 0
362	Galop ... 'Glückliche Stunden' (Happy Hours) ... C. V. Keller. "An hit, a palpable hit," as Shakespeare says. A splendid galop.	1 8	1 2	1 0
363	Cornet Solo ... 'Alas, those Chimes' ... W. V. Wallace. A world-renowned piece, will always please, and easy enough for the youngest band to play.	1 8	1 2	1 0
364	Quick March ... 'Rocked in the Cradle of the Deep' ... H. Round. A magnificent easy Quick March. Trio, 'Larboard Watch,' easy but effective. Can play it miles.	1 8	1 2	1 0
365	Valse ... 'Maybloom' ... H. Round. As sweet as its title; even prettier than 'Maybreeze.'	1 8	1 2	1 0
366	Quick March ... 'General Boulanger' ... Desormes. Published by permission of LAFLEUR AND SON.	1 8	1 2	1 0
367	Fantasia (on Welsh Airs) ... 'Pride of Wales' ... H. Round. Includes many of the almost unknown gems of Welsh minstrelsy. Bold and again tender; bright and again solemn; melodies as pure as the rills of Wales.	2 6	2 0	1 8
FEBRUARY MUSIC.				
368	Quick March (for Contest) ... 'The Iron Duke' ... H. Round. Full, heavy, brilliant, well within the compass of each instrument. Not a bit difficult.	1 8	1 2	1 0
369	Polka ... 'Always Welcome' ... H. Round.	3 6	3 0	2 6
	Schottische ... 'Pride of the Valley' ... H. Round.			
	Varsouviana ... 'Tender and True' ... Linter.			
	Mazurka ... 'Little Sweetheart' ... Kucken.			
	Galop ... 'Madcap' ... Enschell.			
370	Part Song ... 'The Beleagured' ... Sir A. Sullivan. This is a splendid example of our famous English master. Very effective. By permission of NOVELLO, EWER AND CO., 1, BERNERS STREET, LONDON, W.	1 8	1 2	1 0
MARCH MUSIC.				
371	Quick March ... 'Kathleen Mavourneen' ... Crouch. The name of Crouch's beautiful song, 'Kathleen Mavourneen,' is sufficient recommendation. (Published by permission of HUTCHINGS AND ROMER, 9, CONDUIT ST., REGENT ST., LONDON).	1 8	1 2	1 0
372	Quick March ... 'Don Caesar' ... W. V. Wallace. A fine stirring march from 'Maritana.'	1 8	1 2	1 0
373	Quick March ... 'Pots and Pans' ... T. Hickton. A good original March; very heavy and easy.	1 8	1 2	1 0
374	Quick March ... 'Good-bye, Sweetheart, Good-bye' ... J. L. Hatton. Needs no recommendation. (Published by permission of HUTCHINGS & ROMER, 9, CONDUIT STREET, REGENT STREET, LONDON).	1 8	1 2	1 0
APRIL MUSIC.				
375	Waltz ... 'Vaterland' ... Carl V. Keller. A magnificent set of Valses, but of the easiest, easy.	2 6	2 0	1 8
376	Romanza ... 'Frühlingserwachen' (Spring's awakening) ... Bach. If we must give preference for any piece on this list we give it to this. Quiet, smooth, flowing melody.	1 8	1 2	1 0
377	Quick March ... 'My Pretty Jane' ... Sir H. Bishop. A very good and easy March on Bishop's popular song.	1 8	1 2	1 0
MAY MUSIC.				
378	Quadrille (Caledonian) ... 'Marie Stuart' ... H. Round. A fine easy set on the choicest of Scotch tunes, fine effects. A right merry set. Published for Piano and Cornet.	2 6	2 0	1 8
379	Quick March ... 'Smile once again' ... Millard. For long marches with volunteers, or for young bands, just the thing, very easy, but full and telling.	1 8	1 2	1 0
380	Quick March (Sacred) ... 'Celestial Sounds' ... H. Round. Just the thing for Sunday School festivities, or Sunday parades.	1 8	1 2	1 0
JUNE MUSIC.				
381	Valse ... 'Fair and Faithful' ... H. Round. Will rival "Youth and Beauty." "MELODY, BEWITCHING MELODY." Easy, graceful, and telling. A splendid set. May be called a companion set to "Youth and Beauty."	2 6	2 0	1 8
382	Schottische ... 'Jack and Jill' ... Linter. A delightful danceable schottische, companion to "Darby and Joan," very easy.	1 8	1 2	1 0
383	Quick March ... 'Be mine, dear Maid' ... Sir H. Bishop. This is an immense favourite.	1 8	1 2	1 0
JULY MUSIC.				
384	Quadrille ... 'Cleopatra' (beautiful) ... H. Round.	2 6	2 0	1 8
385	Polka ... 'Liliputian' (very pretty) ... H. Round.	1 8	1 2	1 0
AUGUST MUSIC.				
386	GRAND SELECTION ... 'Wagner' (grand) ... Wagner. At the request of a great number of our patrons, we decided to include this magnificent Selection in this year's music. All the principal conductors are unanimous in describing this as the greatest Selection ever published from Wagner's works.	6 0	5 0	4 0
SEPTEMBER MUSIC.				
387	Concert Piece ... 'Love's Reverie' ... H. Round. As good as "Village Festival."	1 8	1 2	1 0
388	Schottische ... 'Just for Fun' ... H. Round. Catchy, full of go, and very easy. Published for Piano and Cornet.	1 8	1 2	1 0
OCTOBER MUSIC.				
389	Lancers (on Bishop's melodies) ... 'Merry Tunes' ... Linter. Well named "Merry Tunes." A bright, pleasing, easy set.	2 6	2 0	1 8
NOVEMBER MUSIC.				
390	Chorus ... "Worthy is the Lamb, and Amen" ... Handel. A grand arrangement from full orchestral score. Double stave for solo cornet, with all points given and every part lettered for reference.	2 6	2 0	1 8
391	Anthem ... 'The Mighty Lord' (Grand) ... Beethoven.	1 8	1 2	1 0
	Anthem ... 'To Thee, O Lord' ... Leach. Newly harmonised and splendid arrangement.			
DECEMBER MUSIC.				
392	CHRISTMAS NUMBER ... 2 6 ... 2 0 ... 1 8			
No. 1.	'Sovereignty' ... Anon.	No. 7.	'Silver Street' ... Lloyd.	
	Three movements, with grand rolling bass.		A striking chorus, full of beautiful effects.	
No. 2.	'Sing aloud His praises' ... Gluck.	No. 8.	'Christmas' ('While Shepherds') ... Anon.	
	Two movements; fine piece.		An old favourite.	
No. 3.	'All hail the power' ... Darby.	No. 9.	'Old Hundredth' ... G. Franc.	
	Splendid contrapuntal work, parts following each other in grand style.		A useful hymn, well arranged.	
No. 4.	'Nearer my God to Thee' ... Anon.			
	Beautiful quartett and chorus.			
No. 5.	'Edwinston' ... Anon.			
	An old favourite, beautifully arranged.			
No. 6.	'Resolution' ... Dodd.			
	Two movements, hymn, and grand chorus.			
			This is really a fine collection of Anthems and Hymns. All are arranged so that they may be played with good effect by any combination of instruments, however small the band. Our Christmas Numbers have always had an enormous sale, but we think this is the most useful and popular we have ever done.	

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393	Grand National Fantasia..... GREAT BRITAIN.....H. Round	6	0	5	0	4	0
It is not possible to give details. It includes melodic gems of England, Ireland, Scotland, and Wales, arranged in a most masterly manner. We strongly recommend it to contest committees as a test piece.							
394	Quick March..... THE BLACK PRINCE.....J. Jubb	1	8	1	2	1	0
A prince it is. A pleasant, easy stepping march, equal to anything the composer has written.							
395	Polka..... AS YOU LIKE IT.....H. Round	1	8	1	2	1	0
It is even prettier than 'X.Y.Z.' The prettiest, easiest, and best polka published for years							
396	Fantasia..... THE KING OF SPAIN (Maritana).....W. V. Wallace	1	8	1	2	1	0
It will be found a very pretty, useful, and easy piece.							
397	Valse..... SUNFLOWER.....H. Round	1	8	1	2	1	0
'Maybreezes' and 'Maybloom' were tremendous successes, and this is equal to either.							
398	Quick March..... THE IRISH EMIGRANT.....Barker	1	8	1	2	1	0
This will please all. Barker's justly celebrated song makes a perfect quick march.							
399	Euphonium Solo..... THERE IS A GREEN HILL.....Gounod	1	8	1	2	1	0
Serenade..... IN THIS HOUR OF SOFTENED SPLENDOUR.....Pinsuti							
(By permission of Novello, Ewer, and Co., 1, Berners Street, London, W.)							
Two lovely gems for concerts, or to play when called to a short halt.							
400	Quick March..... SWIFTSURE.....E. Swift	1	8	1	2	1	0
The best Mr. Swift has ever written for general purposes. Easy, melodious, full.							
401	Overture..... EXCELSIOR.....H. Round	4	0	3	0	2	6
"A masterpiece." That is the opinion of all who have heard or played it at contests.							
FEBRUARY MUSIC.							
402	Quick March..... ROUGH AND READY (Contest).....H. Round	1	8	1	2	1	0
In the style of "Al." "Sea Lion," "Jolly Demons," yet distinctly original and much easier.							
403	Quick March..... STANDARD BEARER.....Lindpainter	1	8	1	2	1	0
A famous old song, with enough "go" in it to make a wooden-legged man step out briskly.							
404	Schottische..... HAPPY HEARTS.....H. Round	3	6	3	0	2	6
Mazurka..... SEA BREEZES.....T. H. Wright							
Polka..... YES OR NO?.....Linter							
Varsoviano..... AUTUMN LEAVES.....Enscheil							
Galop..... GAMECOCK.....H. Round							
For small bands, these Dance Numbers are invaluable, being easy, effective, and beautiful.							
MARCH MUSIC.							
405	Quick March..... THE BLIZZARD.....T. Seddon	1	8	1	2	1	0
This is a capital, easy, 6/8 march. Melodies very catchy, counter-melodies very effective.							
406	Quick March..... THE ERL KING.....Allen	1	8	1	2	1	0
This is a fine march. Grand, easy theme given to euphonium, baritone, and trombones.							
407	Quick March..... THE FAIRY QUEEN.....H. Round	1	8	1	2	1	0
A pretty and pleasing march, built on Horn's celebrated duet, "I know a bank."							
408	Quick March..... THE ANCHOR'S WEIGHED.....Linter	1	8	1	2	1	0
This grand, old sea song makes a splendid quick march. Very easy arrangement. Grand bass solo.							
APRIL MUSIC.							
409	Quick March..... THE KNIGHT'S WEDDING.....Wagner	1	8	1	2	1	0
The celebrated "Bridal March" in <i>Lohengrin</i> . The master's grandest inspiration.							
410	Valse..... HANDS AND HEARTS.....H. Round	2	6	2	0	1	8
In the style of "Fond Memories." Beautiful melodies. All parts full of interest—but easy.							
411	Quick March..... THE WHITE SQUALL.....Barker	1	8	1	2	1	0
Every bandsman knows this old sea song. A magnificent arrangement.							
MAY MUSIC.							
412	Quadrille..... DIANA.....H. Round	2	6	2	0	1	8
A companion to "Cleopatra." Full of effects and "go"—but easy.							
413	Quick March..... GOLDEN LOCK OF HAIR (Grand and easy).....T. H. Wright	1	8	1	2	1	0
(By permission of Edward Ashdown, Hanover Square, London.							
414	Quick March (Sacred)..... DEVOTION (Splendid).....H. Round	1	8	1	2	1	0
JUNE MUSIC.							
415	Grand Chorus..... THOU ALONE ART HOLY (from the Mass in C).....Beethoven	2	6	2	0	1	8
Every band should have this magnificent Chorus. It is grand, it is easy, it will last for ever.							
416	Schottische..... BRIGHT AND BEWITCHING.....H. Round	1	8	1	2	1	0
The title exactly describes this pretty piece. As quaint as an old-world gavotte. A real beauty. Easy.							
417	Fantasia (Sacred)..... ADORATION.....Linter	1	8	1	2	1	0
This will be found very suitable for Sunday concerts, Sunday School festivals, etc.							
JULY MUSIC.							
418	Waltzer..... SOMMER REGEN (Summer Showers).....Karl V. Keller	2	6	2	0	1	8
A most beautiful set.							
419	Quick March..... NAVAL BRIGADE (Trio, 'Hearts of Oak').....Hawkins	1	8	1	2	1	0
AUGUST MUSIC.							
420	Grand Selection..... BEETHOVEN.....arranged by H. Round	6	0	5	0	4	0
The finest Selection ever published from this great master's works.							
SEPTEMBER MUSIC.							
421	Lancers..... DONNYBROOK FAIR.....H. Round	2	6	2	0	1	8
A merry set, full of life, mirth, and go. Easy all round.							
422	Quick March..... FALL IN.....H. Round	1	8	1	2	1	0
Easy, brilliant, full. Grand melody for Trombones, Baritone, &c.							
OCTOBER MUSIC.							
423	Polka..... MERRY LEGS.....Carl Albert	3	6	3	0	2	6
Schottische..... PLAYMATES.....H. Round							
Polka..... PRETTY JENNY.....J. Allen							
Schottische..... SNOWFLAKE.....G. M. Tyson							
Polka-Mazurka..... SHORT AND SWEET.....H. Round							
Every one a little gem—beautiful, easy, and effective.							
NOVEMBER MUSIC.							
424	Anthem..... GLORY TO GOD.....H. Round	1	8	1	2	1	0
A magnificent piece; without a doubt, the best work Mr. Round has ever done in this line.							
425	Polka..... HIT OR MISS.....Linter	1	8	1	2	1	0
A pretty tripping measure, for cornets in duet.							
DECEMBER MUSIC.							
426	CHRISTMAS NUMBER	2	6	2	0	1	8
No. 1.—'Glad Songs of Joy'.....Farrant							
Grand, easy, little anthem.							
No. 2.—'The New-Born King'.....Anon.							
No. 3.—'Hail, Happy Morn'.....Leech							
Grand bass parts—lovely harmony.							
No. 4.—'Gather, ye Nations'.....Fawcett							
A splendid 8-4 piece.							
No. 5.—'God of Love'.....Anon.							
Grand harmony, and easy.							
No. 6.—'Realms of Glory'.....Leslie							
Magnificent bass, and full.							
No. 7.—'Songs of Praise'.....Matthews							
No. 8.—'Royal Victory'.....Dodd							
A beautiful collection of old favourites, each containing two or three movements, magnificently harmonised and arranged.							

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JANUARY MUSIC.					Military.	Full Brass.	Small Brass.
					s. d.	s. d.	s. d.
427	Overture	NIL DESPERANDUM	H. Round	The whole of the parts are lettered for reference. The champion piece of 1890.	4 0	3 0	2 6
428	Quick March	NEVER BEHIND	J. Jubb	A very good march; the melody flowing and varied.	1 8	1 2	1 0
429	{ Polka	TETE-A-TETE	H. Round	It is a regular go-ahead piece, not a draggy bar in it. Splendid counter melodies and bass solo.	1 8	1 2	1 0
	{ Schottische	LADS AND LASSES	T. H. Wright		1 8	1 2	1 0
430	Quick March	CONQUEROR	James Stirk		1 8	1 2	1 0
431	Valse	SWEET DREAMS	H. Round	Has vocal verse for those who care to sing. A very dainty little piece, indeed.	1 8	1 2	1 0
432	Quick March (Contest)	PATRIOTIC	E. Swift	A really splendid march. Shows the scholarly musician in every bar.	1 8	1 2	1 0
433	{ Glee	LIFE'S A BUMPER	Wainwright	Two old standard pieces, splendidly arranged. All the points are given in the solo cornet part.	1 8	1 2	1 0
	{ Glee	AS THE MOMENTS	Webbe		1 8	1 2	1 0
434	Quick March	THE WESTMINSTER	J. Clement		1 8	1 2	1 0
435	Concert Piece	THE CELEBRATED LARGO	Handel	A gem, a masterpiece; a piece every band should have and play.	1 8	1 2	1 0
436	Selection	ROMEO AND JULIET	Bellini	This is a very beautiful, easy selection for engagements or concerts.	3 6	3 0	2 6
FEBRUARY MUSIC.							
437	Quick March (Contest)	COCK-O'-TH'-WALK	H. Round	In the style of 'Fall In,' etc. Very brisk and well marked for marching.	1 8	1 2	1 0
438	Quick March	KNIVES AND FORKS	T. Hickton		1 8	1 2	1 0
439	{ Polka	ROMANTIC	T. H. Wright	Our dance numbers are too well-known to require any commendation.	3 6	3 0	2 6
	{ Schottische	QUEEN MAB	H. Round				
	{ Mazurka	FAIRY GLEN	Carl Albert				
	{ Schottische	TWO AND TWO	T. H. Wright				
	{ Polka	TRIP, TRIP, TRIP	H. Round				
MARCH MUSIC.							
440	Quick March	BAY OF BISCAY	J. Davy	A companion to our arrangements of 'Rocked in the Cradle of the Deep,' etc.	1 8	1 2	1 0
441	Quick March	JEANETT AND JEANOTT	Glover	This is a standard song of real merit, and, as a march, is splendid.	1 8	1 2	1 0
442	Quick March	ON PARADE (Splendid March)	E. Hales		1 8	1 2	1 0
443	Quick March	THE COMBAT	J. Jubb	A rattler, a sort of piece, to make the streets resound. All parts melodious.	1 8	1 2	1 0
APRIL MUSIC.							
444	Quick March	KING OF THE FOREST	Wm. Rimmer	A splendid theme; grand counter-melodies; beautiful harmony; full, yet easy.	1 8	1 2	1 0
445	Quadrille	PANDORA	H. Round	A bright, easy set. Each part called on in turn to show a little skill; all parts interesting.	2 6	2 0	1 8
446	Quick March	CHEVALIER	W. Lewis	A splendid 6-8 march for a fair all-round band. Not difficult; but all are asked to do something.	1 8	1 2	1 0
MAY MUSIC.							
447	Quick March	TUG OF WAR	H. Round	In the style of 'Rough and Ready,' 'Iron Duke,' 'The Guards,' 'Al,' etc.	1 8	1 2	1 0
448	Waltzer	LAND UND WASSER (Land and Water)	Carl V. Keller	Equal to the same composer's 'Sommer Regen.' Full of melody as an egg is full of meat.	2 6	2 0	1 8
449	Quick March (Sacred)	MOUNT SION	H. Round	A beautiful march on hallowed themes. Equal to 'Devotion.' Need we say more?	1 8	1 2	1 0
JUNE MUSIC.							
450	Selection	ST. PAUL	Mendelssohn	This is a very easy and lovely selection, embracing all the gems of this beautiful oratorio.	3 6	3 0	2 6
451	Polka	PRETTY POLL	H. Round	A very easy polka, well marked for dancing.	1 8	1 2	1 0
452	Quick March	THE SONG THAT REACHED MY HEART	T. H. Wright		1 8	1 2	1 0
JULY MUSIC.							
453	Valses	RICH AND RARE	H. Round	A most melodious set, after the style of "Youth and Beauty." All flowing, easy melody.	2 6	2 0	1 8
454	Quick March	THE BANKS OF ALLAN WATER	H. Round	A real beauty. This delicious old love song will please all, at all times. Easy and full.	1 8	1 2	1 0
AUGUST MUSIC.							
455	Selection	WEBER	Weber	A magnificent selection, and not at all difficult. A double stave for solo cornet.	6 0	5 0	4 0
SEPTEMBER MUSIC.							
456	Lancers (Scottish)	ST. ANDREW'S DAY	T. H. Wright		2 6	2 0	1 8
457	Schottische	AL FRESCO	T. H. Wright		1 8	1 2	1 0
OCTOBER MUSIC.							
458	{ Schottische	CHIT-CHAT	H. Round	A nice, easy collection of small, useful dances.	3 6	3 0	2 6
	{ Polka	TIP-TOP	Linter				
	{ Mazurka	GOLDEN FLEECE	Carl Albert				
	{ Polka	TITTLE-TATTLE	T. H. Wright				
	{ Galop	POST-HASTE	H. Round				
NOVEMBER MUSIC.							
459	Anthem	WE PRAISE THEE, O GOD	H. Round	In the same style as the remarkably successful anthem, "Glory to God."	1 8	1 2	1 0
460	{ Anthem	HOSANNA IN THE HIGHEST	H. Round		1 8	1 2	1 0
	{ Anthem	HARK! WHAT MUSIC	R. H. Heath				
DECEMBER MUSIC.							
461	CHRISTMAS NUMBER				2 6	2 0	1 8
	1. 'O give thanks'	H. Round.		5. 'Heavenly Voices'	H. Round.		
	2. 'Hark! what music'	E. H. Heath.		6. 'O come, all ye faithful'	Anon.		
	3. 'Diadem'	Anon.		7. 'Harmonious Strains'	R. H. Heath.		
	4. 'Christ, the Lord'	R. H. Heath.		8. 'While Shepherds'	Niness.		

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		JANUARY - MUSIC.		Military.		Full Brass.		Small Brass.	
				s. d.		s. d.		s. d.	
462	Overture	NONPARIEL	H. Round	4	0	3	0	2	6
Beautiful melodies, magnificent ever-changing harmonies, and massive ensembles.									
463	Quick March	STEP OUT	Willoughby Warder	1	8	1	2	1	0
A very pleasing, easy march. Good counter melodies. Just the sort of thing for long marches.									
464	Glee	AWAKE, AEOLIAN LYRE	Danby	1	8	1	2	1	0
465	Quickstep	IN COOL GROT	Lord Mornington	1	8	1	2	1	0
A rattling, go-ahead 6-8 march in Mr. Jubb's best manner. Grand counter melodies.									
466	Valse (Vocal)...	HOLD FAST	J. Jubb	1	8	1	2	1	0
467	Galop	TWO HEARTS THAT BEAT AS ONE...	H. Round	1	8	1	2	1	0
Galops may come and galops go, but the celebrated 'Post Horn' will always be welcome.									
468	Quick March...	POST HORN	Koenig	1	8	1	2	1	0
469	Petite Overture	THE SKIPPER	Wm. Rimmer	1	8	1	2	1	0
470	Polka	DON PEDRO	H. Round	1	8	1	2	1	0
This little piece will be found acceptable at all times. A pretty concert fantasia.									
471	Valsette	TELEPHONE	T. H. Wright	1	8	1	2	1	0
472	Selection	SWEET BRIER	H. Round	1	8	1	2	1	0
473	Polka (Cornet Solo)	ZINGARI (<i>Bohemian Girl</i>)	Balfe	1	8	1	2	1	0
A sparklingly, brilliant polka. Capital shine for cornet. Tuttiis grand.									
474	Fantasia	LITTLE JOHN	J. Clement	1	8	1	2	1	0
475	Quick March...	THE HARVEST FEAST	H. Round	1	8	1	2	1	0
476	Quick March...	ODDS AND ENDS	T. Hickton	1	8	1	2	1	0
Good, heavy march; full, sonorous, and easy.									
477	Schottische	STAR AND GARTER	Eugene Rose	1	8	1	2	1	0
478	Fantasia	LINDA DI CHAMOUNI	Donizetti	4	0	3	0	2	6
A charming easy selection from Donizetti's charming opera.									
FEBRUARY MUSIC.									
479	Quick March...	TRUE AS STEEL	H. Round	1	8	1	2	1	0
480	Quick March...	THE SONG I'LL NE'ER FORGET	T. H. Wright	1	8	1	2	1	0
481	Schottische	HAND-IN-HAND	H. Round	1	8	1	2	1	0
482	Polka	PIC-NIC	R. Hickman	3	6	3	0	2	6
483	Mazurka	HONEYSUCKLE	T. H. Wright	3	6	3	0	2	6
484	Schottische	SUNSHINE	J. S. Cogan	3	6	3	0	2	6
485	Polka	MY PARTNER	H. Round, jun.	3	6	3	0	2	6
One of the very best collections we have ever done. Every piece a little gem.									
MARCH MUSIC.									
486	Quick March...	OLD TOWLER	Frank Linter	1	8	1	2	1	0
487	Quick March...	SALLY IN OUR ALLEY	H. Round	1	8	1	2	1	0
488	Quick March...	RED ROVER	J. Jubb	1	8	1	2	1	0
489	Quick March...	THE BOGIE MAN	T. H. Wright	1	8	1	2	1	0
Among the greatest of our successes in marches.									
APRIL MUSIC.									
490	Quick March...	SHELLS WE GATHERED	H. Round	1	8	1	2	1	0
491	Quick March...	BOSTONIAN	W. Lewis	1	8	1	2	1	0
492	Valse	PASSING THOUGHTS	H. Round	2	6	2	0	1	8
A most beautiful old melody, most beautifully arranged.									
This is one of the loveliest sets ever published. No. 1 is a bewitching minor melody.									
MAY MUSIC.									
493	Quick March...	FULL SPEED	W. J. Allen	1	8	1	2	1	0
494	Quadrille	GALATEA	H. Round	2	6	2	0	1	8
495	Quick March...	LOVE AND WAR	T. Cooke	1	8	1	2	1	0
A gem of the first water. Beautiful harmony. A really splendid march.									
A full, brilliant, easy set. Equal to either 'Pandora' or 'Diana.'									
Founded on the celebrated duet. Will always be welcome. Splendidly arranged.									
JUNE MUSIC.									
496	Fantasia	THE WOLF	H. Round	2	6	2	0	1	8
497	Polka	CINDERELLA	Laurance Carolan	1	8	1	2	1	0
498	Quick March (Sacred)	MOUNT OF OLIVES	H. Round	1	8	1	2	1	0
A magnificent concert piece on Shield's celebrated song.									
A beautiful, easy march on hallowed themes—'Edwinstone' and 'Mount Olivet.'									
JULY									

SUBSCRIBERS' LIST FOR 1893.

January Music.

					Military.	Full Brass.	Small Brass
					s. d.	s. d.	s. d.
542	Grand Overture	EL DORADO	H. Round		4 0	3 0	2 6
543	Quick March	THE LAST SHOT	J. Jubb		1 8	1 2	1 0
544	Selection	THE STRANGER	Bellini		1 8	1 2	1 0
545	Glees	{ SLEEP, GENTLE LADY HAIL TO THE CHIEF }	Sir H. Bishop		1 8	1 2	1 0
	They are well known, are very beautiful, and are perfectly arranged.						
546	Valsette	THE LITTLE FLIRT	T. H. Wright		1 8	1 2	1 0
	A pretty little thing, after the manner of 'Maybloom,' 'Sweet Dreams,' etc.						
547	Sacred Song (Cornet Solo)	O, REST IN THE LORD	Mendelssohn		1 8	1 2	1 0
	Chorus	HE THAT SHALL ENDURE					
548	Quick March	UNION JACK	J. Marsland		1 8	1 2	1 0
	A pretty and useful March in every way.						
549	Polka	OUR OWN	W. Lingwood		1 8	1 2	1 0
550	Overture (Petite)	THE MOUNTAINEERS	H. Round		1 8	1 2	1 0
	A companion to 'Don Pedro' and 'Don Juan.'						
551	March	DEFENCE	H. Round		1 8	1 2	1 0
	March	DEFIANCE	T. H. Wright		1 8	1 2	1 0
552	Selection (easy)	LE DOMINO NOIR	Auber		1 8	1 2	1 0
	An easy and pleasing Selection, worth playing anywhere.						
553	Sacred Song	SANCTA MARIA	Piccolomini		1 8	1 2	1 0
554	Quick March	HAIL, SMILING MORN.	T. H. Wright		1 8	1 2	1 0
555	Schottische	GAY AND FESTIVE	Eugene Rose		1 8	1 2	1 0
556	Selection	MARINO FALIERO	Donizetti		4 0	3 0	2 6
	A very easy and a very beautiful selection for concerts and small contests. Very pleasing.						

February Music.

557	Quadrille	THEODORA	H. Round		2 6	2 0	1 8
	DANCE NUMBER.						
	Polka	SIDE BY SIDE	J. Devigne				
	Schottische	FANCY FREE	Wm. Rimmer				
558	Mazurka	FELICITY	T. H. Wright		3 6	3 0	2 6
	Polka	WILD FLOWER	H. Round				
	Galop	ELECTRICITY	F. L. Dean				

March Music.

559	Quick March	THE FLYING DUTCHMAN	Wm. Rimmer		1 8	1 2	1 0
560	Quick March	OLD SIMON THE CELLARER	Frank Linter		1 8	1 2	1 0
561	Quick March	ROYAL MONARCH	E. Swift		1 8	1 2	1 0
562	Quick March	FINE OLD ENGLISH GENTLEMAN	Frank Linter		1 8	1 2	1 0

April Music.

563	Waltz	NIGHT AND MORNING	K. V. Keller		2 6	2 0	1 8
	A grand set of German waltzes. Capital test-piece for contests for young bands.						
564	Quick March	MONTE CARLO	Fred Gilbert		1 8	1 2	1 0
565	Quick March	THE ROWDY DOWDY BOYS	F. McGlennon		1 8	1 2	1 0

May Music.

566	Intermezzo	RUSTIC FELICITY	H. Round		1 8	1 2	1 0
567	Quick March	CLEAR THE WAY	John Jubb		1 8	1 2	1 0
	Good street march. Easy and telling.						
568	Polka	BUSY BEE	H. Round		1 8	1 2	1 0
	After the manner of 'X, Y, Z,' and 'Garden Party.' Very melodious and easy.						

June Music.

569	Valse	VALLEY OF FERNS	H. Round		2 6	2 0	1 8
	A smooth-flowing melodious set, in the style of 'Hands and Hearts.'						
570	Schottische	INVITATION	Eugene Rose		1 8	1 2	1 0
	A regular "bounce-about," "merry un." Easy and pleasing from first to last.						
571	Quick March	SABBATH MORN	T. H. Wright		1 8	1 2	1 0
	Just the thing for Sunday parades and Sunday School processions.						

July Music.

572	Lancers	UNCLE TOM	T. H. Wright		2 6	2 0	1
	On old negro melodies. On the quaint old "slave-days" songs.						
573	Quick March	SHOULDER ARMS	H. Field		1 8	1 2	1 0
	A capital easy march, with good counter-melodies, selling very rapidly.						

August Music.

574	Grand Selection	VERDI	Arranged by H. Round		6 0	5 0	4 0
	A beautiful Selection and easy. The great champion contest piece of the year. Played by every band of note.						

September Music.

575	Quick March	I'M DREAMING OF THEE	F. Linter		1 8	1 2	1 0
	A dashing pleasant March, which is having a great run.						
576	Valsette	A ROSE WITHOUT A THORN	T. H. Wright		1 8	1 2	1 0
	A pretty little piece for Quickstep Books in the style of 'The Little Flirt,' 'Sunflower,' &c.						
577	Quick March	ON THE FRONTIER	W. Lewis		1 8	1 2	1 0
	A brilliant heavy March. Splendid to open a programme with.						

October Music.

578	Grand Fantasia	GEMS OF SCOTIA	H. Round		4 0	3 0	2 6
	Very easy and very beautiful. A charming concert piece for moderate bands						

November Music.

579	Anthem	LORD, THOU HAST BEEN OUR DWELLING PLACE	H. Round		1 8	1 2	1 0
	A really splendid piece of music, full of "effects." Worth spending a time in getting it up.						
580	Anthem	SHINING STAR	S. Harper		1 8	1 2	1 0
	Anthem	THE LORD, THE ONLY GOD, IS GREAT	J. A. Clark				
	Two capital Christmas pieces; two of the most effective and pleasing ever published.						

December Music.

581	CHRISTMAS NUMBER				2 6	2 0	1 8
	No. 1.—"Songs of Victory"	Anon.		No. 5.—"Unity"			Anon.
	No. 2.—"Abridge"	J. Smith.		No. 6.—"Sabbath"			Dr. Taylor.
	No. 3.—"Justification"	Eagleton		No. 7.—"Evening Hymn"			Tallis.
	No. 4.—"Rousseau's Dream"	Rousseau.		No. 8.—"Sandon"			Purday

SUBSCRIBERS' LIST FOR 1894.

January Music.

			Military.		Fall Brass		Small Brass
			s. d.		s. d.		s. d.
582	Selection	WILLIAM TELL	Rossini	4 0	....	3 0	.... 2 6
	A beautiful Selection, about on a par with 'Il Guiremento,' 'Marino Faliero.' Every movement is a little gem. The beautiful solos and cadenzas will delight the ear of all.						
583	Quick March ..	THE BUCANEER	J. Jubb	1 8	....	1 2	.... 1 0
	A grand rousing 6-8 Street March; brilliant, but easy.						
584	Selection	ALCESTE	Gluck	1 8	....	1 2	.... 1 0
585	Glee	WHERE ART THOU, BEAM OF LIGHT	Bishop	1 8	....	1 2	.... 1 0
	Glee	CRABBED AGE AND YOUTH	Stevens	1 8	....	1 2	.... 1 0
586	Valsette	TRUE LOVER'S KNOT	F. Linter	1 8	....	1 2	.... 1 0
587	Euphonium Solo ..	MOSES IN EGYPT	Rossini	1 8	....	1 2	.... 1 0
	The celebrated 'Prayer.' A magnificent piece of music.						
588	Quick March ..	THE ATTACK	J. W. Walters	1 8	....	1 2	.... 1 0
	A capital March written by a Bandsman for bandsmen. Brilliant, dashing style.						
589	Polka	FAIRY FOOTFALLS	L. Carolan	1 8	....	1 2	.... 1 0
	Quite as good as the same composer's 'Cinderella.' It is quite easy, but jolly and melodious.						
590	Overture	THE MAN IN THE MOON	H. Round	1 8	....	1 2	.... 1 0
	After the manner of 'Village Festival' and 'Queen's Prize.' Brilliant but easy.						
591	March	OXFORD	T. H. Wright	1 8	....	1 2	.... 1 0
	March	CAMBRIDGE	H. Round	1 8	....	1 2	.... 1 0
	Quite a change from Quick Marches, and answer the same purpose.						
592	Selection	LA SONNAMBULA	Bellini	1 8	....	1 2	.... 1 0
593	Sacred Song	THE TWO CHOIRS	Piccolomini	1 8	....	1 2	.... 1 0
	(By permission of OSBORN & TUCKWOOD, Berners Street, London.)						
594	Quick March ..	SPIRIT OF THE STORM	W. Lingwood	1 8	....	1 2	.... 1 0
	A right worthy successor to the beautiful march 'Spirit of the Night.'						
595	Schottische	THE MERMAIDS	C. Albert	1 8	....	1 2	.... 1 0
	A good 'un. Has the easy 'go' so characteristic of all Mr. Albert's dance music.						
596	Selection	ELIXIR OF LOVE	Donizetti	4 0	....	3 0	.... 2 6
	A beautiful easy selection.						

February Music.

597	Quadrille	POMONA	H. Round	2 6	....	2 0	.... 1 8
	Polka	SWEET LAVENDER	H. Round, Junr.				
	Schottische	PRETTY FOOT	H. Field				
598	Mazurka	FRIENDSHIP'S GREETING	Carl Albert	3 6	....	3 0	.... 2 6
	Schottische	ON THE LAWN	T. E. Embury				
	Galop	GOOD MORNING	D. B. Pogson				

March Music.

599	Quick March ..	THE STORM KING	Wm. Rimmer	1 8	....	1 2	.... 1 0
600	Quick March ..	ROYAL STANDARD	Geo. Hames	1 8	....	1 2	.... 1 0
	A good heavy march. Any amount of go in it.						
601	Quick March ..	THE WILD INDIAN	Edwin Swift	1 8	....	1 2	.... 1 0
	Brilliant, melodious, easy, very heavy, really fine street march, much easier than Royal Monarch						
602	Quick March ..	AFTER THE BALL	Harris	1 8	....	1 2	.... 1 0

April Music.

603	Waltzer	RIESELNDER STROM (Rippling Stream) ..	C. V. Keller	2 6	....	2 0	.... 1 8
604	Quick March ..	THE REVENGE	J. Ord Hume	1 8	....	1 2	.... 1 0
	Splendid March.						
605	Quick March ..	EVER OF THEE	T. H. Wright	1 8	....	1 2	.... 1 0
	This beautiful old love-song will always please, will always and everywhere be welcome. By permission of J. ALVEY TURNER, 33, Bishopgate Street, Within London.						

May Music.

606	Valse	LOVE'S MESSENGER	H. Round	2 6	....	2 0	.... 1 8
	A melodious valse and easy, after the manner of 'Valley of Ferns,' 'Hands and Hearts.'						
607	Quick March ..	STRIDE AWAY	H. Field	1 8	....	1 2	.... 1 0
	A capital 6-8 march, with any amount of "weight" and "go" in it.						
608	Polka	THE MERRY IMPS	H. Round	1 8	....	1 2	.... 1 0
	Certainly the best polka we have published for many years.						

June Music.

609	Lancers	KISS-IN-THE-RING	T. H. Wright	2 6	....	2 0	.... 1 8
	Immense! Splendid! All the old familiar kiss-in-the-ring melodies are included.						
610	Schottische	FASCINATION	Eugene Rose	1 8	....	1 2	.... 1 0
	"Fascination" is so beautiful and fascinating that it leaves "Invitation" far in the shade. It is a gem.						
611	Quick March (Sacred) ..	THE SUNDAY PARADE	T. H. Wright	1 8	....	1 2	.... 1 0
	Just the thing for "Band Sunday." Easy, full, harmonious, and melodious.						

July Music.

612	Air Varie	ROSSEAU'S DREAM	Arranged by H. Round	4 0	....	3 0	.... 2 6
	A master-piece! This is a most delicious, most charming concert piece.						
613	Quick March ..	DUCKS AND DRAKES	T. Hickton	1 8	1 2 1 0

August Music.

614	Grand Selection ..	BELLINI	H. Round	6 0	5 0 4 0
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September Music.

615	Quick March ..	PICK-ME-UP	H. Round	1 8	1 2 1 0
	A brilliant, easy march. The cornets in duett will have a very martial effect.						
616	Valse	THE FLOWER GIRL	T. H. Wright	1 8	....	1 2	.... 1 0
	A very pretty and very easy little piece. Quite as pretty as 'Maybloom.'						
617	Quick March ..	OLD FOLKS AT HOME	Frank Linter	1 8	....	1 2	.... 1 0
	An easy march on a beautiful old song.						

October Music.

618	Selection	GEMS OF CAMBRIA	H. Round	4 0	....	3 0	.... 2 6
	A beautiful selection of Welsh melodies. It is delightful from first note to last.						

November Music.

619	Polka	HILARITY	H. Holloway	1 8	....	1 2	.... 1 0
	It's title just describes it. A jolly, merry, hilarious polka. Full of gaiety and "go."						
620	Polka	BLUSH ROSE	J. W. Walters	1 8	....	1 2	.... 1 0
	Schottische	PASSION FLOWER	Frank Linter	1 8	....	1 2	.... 1 0
	Two short, easy pieces for Christmas and New Year's Work. Very pretty.						

December Music.

621	CHRISTMAS NUMBER.						
Anthem	"O, Hark the Angels"	Anon.	Anthem	"Once more, O Lord"	Dr. Jennings		
Hymn	"We come to Thee"	Dr. Boyce.	Organ Movement ..	"Voluntary"	H. Round.		
Hymn	"Thanksgiving"	Dr. Callcott.	Hymn	"The Hills Resound"	Anon.		
Hymn	"Praise ye the Lord"	R. Taylor.	Hymn	"Exultation"	Farrant.		

SUBSCRIBERS' LIST FOR 1893.

Duplicate Parts to 5/- Numbers, 4d; to 3/- Numbers, 3d.; to 2/- Numbers, 2d.; to 1/2 Numbers, 1d. each

January Music.					Military.	Full Brass.	Small Brass.			
					s. d.	s. d.	s. d.			
622	Selection	LOHENGRIN (grand)	Wagner	4 0	....	3 0	.... 2 6	
623	Valse	CHERRY BLOSSOM (very easy)	T. H. Wright	1 8	....	1 2	.... 1 0	
624	Quick March	MARCH-AWAY (splendid)	W. Lingwood	1 8	....	1 2	.... 1 0	
625	Selection	FRA DIAVOLO (easy and gay)	Auber	1 8	....	1 2	.... 1 0	
	It is cheery, gay, melodious. Will always please.									
626	Polka	JUMBO (fine bass solo)	H. Round	1 8	....	1 2	.... 1 0	
627	Quick March	PRECISION	J. Ord Hume	1 8	....	1 2	.... 1 0	
	Companion to "Revenge." A very fine March.									
628	Selection	RICHARD CŒUR DE LION	Gretry	1 8	....	1 2	.... 1 0	
	A very easy Selection from Gretry's masterpiece.									
629	Schottische	VIVANDIERE	Frank Linter	1 8	....	1 2	.... 1 0	
	Valsette	DAWN OF DAY	H. Round							
	Two useful numbers. Very easy and effective.									
630	Quick March	ON THE WAR PATH (celebrated)	J. Bailey	1 8	....	1 2	.... 1 0	
631	Selection	TANCREDI	Rossini	1 8	....	1 2	.... 1 0	
632	March	SLASHER (very good)	T. H. Wright	1 8	....	1 2	.... 1 0	
	March	CRASHER	H. Round							
633	Schottische	ENGAGED (favourite)	Frank Linter	1 8	....	1 2	.... 1 0	
634	Quick March	THE AMAZON (a dasher)	J. W. Walters	1 8	....	1 2	.... 1 0	
635	Glee	WHEN WINDS BREATHE THE SOFT (grand)	T. Webbe	1 8	....	1 2	.... 1 0	
636	Selection	TORQUATO TASSO	Donizetti	4 0	....	3 0	.... 2 6	
February Music.										
637	Quadrille	AURORA	H. Round	2 6	....	2 0	.... 1 8	
	Schottische	MERRIMENT	T. H. Wright							
638	Polka	ROUND THE MAYPOLE	H. Round							
	Schottische	WELCOME HOME	J. W. Walters	3 6	....	3 0	.... 2 6	
	Polka	QUEEN O' THE MAY	H. Field							
	Mazurka	LITTLE DORRIT	Eugene Rose							
March Music.										
639	Quick March	STRAIGHT AHEAD	H. Field	1 8	....	1 2	.... 1 0	
640	Quick March	THE ROYAL SALUTE	George Hames	1 8	....	1 2	.... 1 0	
641	Quick March	JOG ALONG	H. Round	1 8	....	1 2	.... 1 0	
	A busy, bustling, easy march, after the manner of "The Guards," "A1," "Pick-me-up," &c.									
642	Quick March	THE PIRATE	J. Jubb	1 8	....	1 2	.... 1 0	
April Music.										
643	Waltzer	HERZENSLUST	C. V. Keller	2 6	....	2 0	.... 1 8	
	(Heart's Delight.)									
	A grand set. By turns piquant, graceful, and smooth; then dashing, bold, or humorous.									
344	Quick March	THE ENGLISHMAN	T. H. Wright	1 8	....	1 2	.... 1 0	
	A splendid, full, easy march. Bass solo very fine.									
345	Quick March	EN ROUTE	J. Finney	1 8	....	1 2	.... 1 0	
	An exceptionally original march. Ideas quite novel, very effective. Harmony rich and varied.									
May Music.										
646	Valse	BUTTERCUPS AND DAISIES	H. Round	2 6	....	2 0	.... 1 8	
	Beautiful, easy, pleasing, quaint, melody, spontaneous and fresh, from first note to last.									
647	Quick March (Sacred)	SWEET SABBATH STRAINS	T. H. Wright	1 8	....	1 2	.... 1 0	
648	Quick March	INFLEXIBLE	H. Round	1 8	....	1 2	.... 1 0	
June Music.										
649	Lancers (Welsh)	ST. DAVID'S DAY	T. H. Wright	2 6	....	2 0	.... 1 8	
	Contains a dozen or so of the most characteristic melodies of musical Wales.									
650	Quick March	LEAD ON	C. Howarth	1 8	....	1 2	.... 1 0	
	A capital 6-8 March. Jolly, swaggering, swinging, rhythm.									
651	Galop	WHIP AND SPUR	T. H. Wright	1 8	....	1 2	.... 1 0	
	A splendid fire-away galop. Just the piece to wind up a park programme with.									
July Music.										
652	Air Varie	ADESTE FIDELIS	H. Round	4 0	....	3 0	.... 2 6	
	The companion to the popular 'Rousseau's Dream.' Played with great success by Black Dike and Besses-o'-th'-Barn at their sacred concerts.									
653	Polka	ENTRE NOUS	Eugene Rose	1 8	....	1 2	.... 1 0	
	Very easy, very pretty, very dancy. After the style of "Garden Party," "Cinderella," &c.									
August Music.										
654	Grand Selection	SCHUBERT	H. Round	6 0	....	5 0	.... 4 0	
September Music.										
655	Quick March	ON THE MARCH	John Jubb	1 8	....	1 2	.... 1 0	
656	Valse	THE PARTING KISS	T. H. Wright	1 8	....	1 2	.... 1 0	
657	Quick March	TRUE FRIENDSHIP	Frank Linter	1 8	....	1 2	.... 1 0	
October Music.										
658	Fantasia	GEMS OF ALBION	H. Round	4 0	....	3 0	.... 2 6	
	For indoor concerts you cannot play a more pleasing piece.									
November Music.										
DANCE NUMBER.										
	Polka	WE TWO	T. H. Wright							
	Schottische	THE LITTLE COQUETTE	C. Albert							
659	Mazurka	ELEGANTE	F. Dean	3 6	....	3 0	.... 2 6	
	Polka	FROLICSOME	H. Round							
	Schottische	BELLE OF THE CASTLE	H. Field							
December Music.										
660	(1) Hymn—Christians, Awake! (2) Hymn—To Thee, My Heart. (3) Carol—Hark, the Herald Angels Sing. (4) Hymn—While Shepherds Watched. (5) Hymn—The Angel of the Lord. (6) Hymn—Wareham. (7) Hymn—Stella. (8) Carol—Christmas. (9) O come, all ye faithful (Adeste Fidelis). (10) Hymn—Edwinston. (11) Hymn—Sun of My Soul. (12) Hymn—Diadem. (13) Hymn—Rockingham. (14) Carol—Unity (15) Hymn—Sandon. (16) Carol—Hark! the Glad Sound. (17) Hymn—Abridge. (18) Old Hundred.					6 0	4 0	3 6

SUBSCRIBERS' LIST FOR 1896.

Duplicate Parts to 5/- Numbers, 4d.; to 3/- Numbers, 3d.; to 2/- Numbers, 2d.; to 1/2 Numbers, 1d. each

January Music.				Military.	Full Brass	Small Brass
				s. d.	s. d.	s. d.
661	Grand Selection ...	HALEVY ...	H. Round	6 0	5 0	4 0
	(Full Score 2/- Extra Parts, 4d. each).					
662	Quick March ...	GREAT INTER OCEAN ...	G. Southwell	1 8	1 2	1 0
	A very fine march, and entirely original. The grand counter melody for Trombone, Baritone.					
663	Polka ...	HAPPY FACES ...	Frank Linter	1 8	1 2	1 0
	A very easy and jolly polka, on the same lines as 'Garden Party,' 'Busy Bee,' and 'Entre Nous.'					
664	Contest March ...	THE AVENGER ...	W. Rimmer	1 8	1 2	1 0
	A grand march. Played by all the crack prize bands—Besses, Dike, Kingston, Wyke, Batley.					
665	Glee ...	FILL THE SHINING GOBLET ...	Parry	1 8	1 2	1 0
	A splendid old glee. A fine example of that class of music for which England stands unique.					
666	War March ...	ATHALIE ...	Mendelssohn	2 6	2 0	1 8
	This masterpiece needs no introduction. It is well known as a great show piece for brass bands.					
667	Quick March ...	THE OLD PENSIONER ...	J. W. Walters	1 8	1 2	1 0
	A great improvement on 'The Attack' and 'The Amazon,' and they are not "wasters."					
668	Polka ...	POSTILLION ...	Labitsky	1 8	1 2	1 0
	Schottische ...	FRIVOLITY ...	Carl Albert			
669	Quick Step ...	THE ROUSER ...	J. G. Jubb	1 8	1 2	1 0
	It is a "rouser," and no mistake.					
670	Chorus ...	HALLELUJAH, AMEN (from 'Judas') ...	Handel	1 8	1 2	1 0
	A grand piece to finish a programme with.					
671	Schottische ...	FLIRTATION ...	L. Carolan	1 8	1 2	1 0
	A very good one. After the manner of 'Invitation.' It is easy, and dancy every bar.					
672	Quick March ...	ON DUTY ...	H. Field	1 8	1 2	1 0
	Far and away the best march we have published of Mr. Field's.					
673	Valse ...	LITTLE SWEETHEART ...	T. H. Wright	1 8	1 2	1 0
	Little sweethearts are generally pretty, and this is no exception.					
674	Selection ...	LUCREZIA BORGIA ...	Donizetti	4 0	3 0	2 6
February Music.						
675	Quadrille ...	TITANIA ...	H. Round	2 6	2 0	1 8
	The best quadrille for years.					
	Schottische ...	MAID OF HONOUR ...	T. H. Wright			
	Polka ...	SNOWDROP ...	H. Field			
676	Schottische ...	EGLANTINE ...	S. Potter	3 6	3 0	2 6
	Polka ...	HERE AND THERE ...	H. Round			
	Mazurka ...	TWILIGHT ...	Carl Albert			
	A very choice collection. Every piece selected out of dozens of its class. Models of simplicity.					
March Music.						
677	Quick March ...	OFF WE GO ...	W. Williams	1 8	1 2	1 0
	A rattler. A regular dash-ahead 6-8 boomer. Melodies and counter melodies capital; splendid.					
678	Quick March ...	THE CHIEFTAIN ...	G. Hames	1 8	1 2	1 0
679	Quick March ...	BON FRERES ...	Willoughby Warder	1 8	1 2	1 0
680	Quick March ...	THE DASHING DRAGOON ...	J. Cavill	1 8	1 2	1 0
	It is pretty, it is easy, all parts have nice little melodies, while the general effect is full.					
April Music.						
681	Valse ...	LOVE IN A MIST ...	H. Round	2 6	2 0	1 8
682	Quick March ...	STEP BY STEP ...	C. Howarth	1 8	1 2	1 0
	Capital! A much better March than 'Lead on, Lads.' A regular busy bustler, all dash and go.					
683	Quick March (Sacred) ...	BAND SUNDAY ...	T. H. Wright	1 8	1 2	1 0
May Music.						
684	Grand Valse ...	DREAMS ON THE OCEAN ...	Gung'l	4 0	3 0	2 6
	A classic Valse. A masterpiece. Lovely melody in abundance, and counter melody also.					
685	Quick March ...	THE GOOD RHEIN WINE ...	T. H. Wright	1 8	1 2	1 0
	On the famous old song. A capital March. The trio is the noble old glee 'Glorious Apollo.'					
686	Polka ...	THE HONEYMOON ...	Eugene Rose	1 8	1 2	1 0
	In Mr. Rose's most genial vein. Bright and jolly.					
June Music.						
687	Selection ...	GEMS OF COLUMBIA ...	H. Round	4 0	3 0	2 6
	A most beautiful arrangement of the gems of American melody.					
July Music.						
688	Lancers ...	THE GOOD OLD DAYS ...	T. H. Wright	2 6	2 0	1 0
	On good old English airs. Rattling good set. Jolly, easy, effective.					
689	Schottische ...	ADMIRATION ...	Fred. de Vere	1 8	1 2	1 0
	Give this stranger welcome. He has something to say, and knows how to say it.					
August Music.						
690	Fantasia ...	EUREKA! ...	H. Round	4 0	3 0	2 6
	It is very showy, very brilliant, and sparkling, but not very difficult.					
691	Quick March ...	THE IMPERIAL ...	Felix Mortimore	1 8	1 2	1 0
	Capital; fit for contest, but not difficult.					
September Music.						
692	Air Varie ...	HANOVER ...	H. Round	4 0	3 0	2 6
	Another 'Rousseau's Dream.'					
October Music.						
693	Quick March ...	THE CYCLONE ...	W. J. Allen	1 8	1 2	1 0
694	Collection ...	CELEBRATED NATIONAL MELODIES ...	Arr. by H. Round	2 6	2 0	1 8
	(1) "The British Grenadiers." (2) "Garry Owen." (3) "Girl I left behind me." (4) "Men of Harlech." (5) "Ninety-five." (6) "Auld Lang Syne." (7) "Bonnie Dundee." (8) "Home, Sweet Home."					
November Music.						
695	Valsette ...	LOVE'S GREETING ...	T. H. Wright	1 8	1 2	1 0
	A really beautiful little valse after the manner of "Little Flirt," "Golden Sunset," &c.					
696	Valse ...	THE MISTLETOE BOUGH ...	F. Linter	1 8	1 2	1 0
	Schottische ...	THE KEEL ROW ...	T. H. Wright			
697	Anthem ...	JERUSALEM, MY GLORIOUS HOME ...	L. Mason	1 8	1 2	1 0
December Music.						
698	CHRISTMAS NUMBER			6 0	4 0	3 0
	Anthem, "Glad Songs of Joy."	Carol, "Hail! Happy Morn."	Carol, "King of Peace."			
	Hymn, "Aberystwyth."	Hymn, "Austria."	Anthem, "Make us truly thankful."			
	Carol, "The New Born King."	Anthem, "Gather ye Nations."	Hymn, "Tanymanian."			
	Hymn, "Pleasant are Thy Courts above."	Carol, "Wait Patiently, my Soul."	Carol, "Realms of Glory."			
			Hymn, "Ten thousand times."			
			Carol, "Songs of Praise."			
			Hymn, "Aurelia."			
			Carol, "Royal Victory."			

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Duplicate Parts to 5/- Numbers, 4d. ; to 3/- Numbers, 3d. ; to 2/- Numbers, 2d. ; to 1/2 Numbers, 1d. each.

January Music

		January Music		Military.	Full Brass.	Small Brass.
		TANNHAUSER	Arr by H. Round	s. d.	s. d.	s. d.
999	Grand Selection	TANNHAUSER	Arr by H. Round	6 0	5 0	4 0
				(Full Score, Brass Band, 2/-).		
700	Quick March	THE SCORCHER	John Jubb	1 8	1 2	1 0
				It does full justice to its title. Bold theme for cornets, with counter for euphonium and baritone.		
701	Glee	O SNATCH ME SWIFT	Dr. Calcott	1 8	1 2	1 0
				Capital test piece for young bands. Splendidly arranged, and perfect brass band music.		
702	Grand March	MAJESTICAL	H. Round	1 8	1 2	1 0
703	Valse	SMILES AND TEARS	H. Round	2 6	2 0	1 8
				Beautiful in every way. Bright and gay, then again sad and tender, as befits its title.		
704	Quick March	THE COMMANDANT	W. Rimmer	1 8	1 2	1 0
				Not a contest march, but a nice, easy, effective one, after the style of 'Flying Dutchman.'		
705	Polka	INSPIRATION	S. Potter	1 8	1 2	1 0
				There is not a trivial bar in it, all is dancy, pleasing, and musician-like.		
706	Quick March	THE CONSCRIPT	J. Finney	1 8	1 2	1 0
				Is very effective and pleasing, as well as being distinctly original.		
707	{ Schottische	BELLE VUE	H. Field	1 8	1 2	1 0
	{ Polka	FESTIVITY	Eugene Rose			
				Two short, easy, pleasing pieces of the useful sort. Very pretty and effective.		
708	Quick March	WESTERN BOOM	G. Southwell	1 8	1 2	1 0
				Another champion Volunteer March, by the same composer as "Great Inter-Ocean."		
709	Quick March	DAY DREAMS	T. H. Wright	1 8	1 2	1 0
				A pretty, dainty, easy, smooth little thing.		
710	Fantasia	HIBERNIA	H. Round	1 8	1 2	1 0
				This, as a quickstep size Fantasia of favourite Irish airs, is pretty and effective.		
711	Quick March (Sacred)	CHURCH PARADE	T. H. Wright	1 8	1 2	1 0
				A really beautiful Sunday March. "Deerhurst" is the principal theme.		
712	Selection	MAGEBETH (Celebrated Test Piece)	Verdi	4 0	3 0	2 6

February Music.

713	Lancers	THE HUNTSMAN	H. Round	2	6	2	0	1	8
	No. 1.—(On Hunting Songs descriptive of a day's hunting).								
	Polka	SLEEPING BEAUTY	T. H. Wright						
	Schottische	GOOD COMPANY	H. Round						
714	Mazurka	FOREST FLOWERS	D. B. Pogson	3	6	3	0	2	6
	Polka	FAIR MAIDS	S. Potter						
	Schottische	DOLLY DIMPLE	Engene Rose						
	Every one a little gem. Dance music pure and simple, easily and effectively arranged.								

March Music.

715	Quick March	THE BEAVE BRIGADIER	H. Field	1	8	1	2	1	0
	Another 6-8 'Stride Away.' A jolly jog-along march of the easy order.								
716	Quick March	NEVER FEAR	A. Truman	1	8	1	2	1	0
	A brilliant though easy march. Plenty of bustle and go.								
717	Quickstep (Sacred).....	MORNING SERVICE	H. Round	1	8	1	2	1	0
718	Quickstep.....	HOTSPUR	Felix Mortimore	1	8	1	2	1	0

April Music.

719	Waltzer.....	GERMANIA.....	K. V. Keller	2 6	.....	2 0	.....	1 8
	This is a set of waltzes on Schubert's melodies, and what lovely melody Schubert wrote!							
720	Quadrille.....	HYPATIA.....	H. Round	2 6	.....	2 0	.....	1 8

May Music.

721	Grand Selection.....	ATTILA.....	Verdi	4	0	.....	3	0	.....	2	6
722	Schottische.....	MAID MARION.....	Eugene Rose	1	8	.....	1	2	.....	1	0

A beautiful example of this extremely popular composer's dance music.

June Music.

723 Grand Fantasia..... TAM O' SHANTERH. Round 6 0 5 0 4 0
 "Mr. Round's masterpiece in National melody Fantasias." That is the unanimous verdict of all
 who have heard it played at concerts by Wyke and Esses, and it never fails to evoke a hearty encore.

July Music.

724	Euphonium or Trombone Solo...THE VILLAGE BLACKSMITH	Weiss	3	0	.....	2	0	.....	1	8
	A most beautiful arrangement of this celebrated solo.									
725	Quick March.....THE GALLANT GRENADIER	Wm. Seddon	1	8	.....	1	2	.....	1	0

August Music.

726	Selection.....	GEMS OF VICTORIAN MELODY.....	H. Round	4	0	.....	3	0	.....	2	6
<p>A beautiful concert piece, after the style of 'Gems of Columbia,' 'Gems of Cambria,' 'Gems of Scotia,' &c. It contains some of the most beautiful songs of Her Majesty's long reign.</p>											

ENCORE! W. Nancarrow

Very jolly and inspiring, as a dance should be. Quite easy.

September Music.									
728	Quick March.....	AGINCOURT	S. Potter	1	8	.....	1	2	..... 1 0

march, which will make you step along with a fine old swagger.
 DE CÉSAR DE BAZAN Wallace

729	Fantasia.....	JOHN CASAR DE BAZAN.....	Wallace	1	8	.....	1	2	.....	1	0
	A very beautiful little selection from the ever-green 'Maritana.'										
730	Barn Dance.....	THE DANKIE'S WEDDING.....	T. H. Wright	1	8	.....	1	2	.....	1	0
	Contains the "tricky, nigger touch," so much in favour at present.										

October Music.

731	Value	EYES OF BLUE	Sam Potter	1	8	.....	1	2	.....	1	0
	Sweet, soothing, seductive melody is its special charm, but full of variety all the same.										
732	Quick March	NOW OR NEVER!	Rowland France	1	8	.....	1	2	.....	1	0

ous march. Great favourite.

733	Schottische.....	CAPTIVATING	Frank Linter	1	8	.....	1	2	.....	1	0
	A mere dance of the dance dancy. Simple and pretty, full of life and vigour.										
November Music.											

THE KEEPSAKE E. Rose

735	Polka	THE MERRYMAKERS	S. Tinniswood	1	8	.....	1	2	.....	1	0
736	Anthem.....	I WILL ARISE	Clarke	1	8	.....	1	2	.....	1	0
	Anthem.....	HOW BEAUTIFUL UPON THE MOUNTAINS	Smith								

as time, or any other time in fact.

December Music.			
737 CHRISTMAS NUMBER OF HYMNS AND CAROLS			
1, 'St. Mary's.'	5, 'Make a joyful noise.'	9, 'Christians, Awake!'	6 0 4 0 3 0
2, 'Servants of Jesus.'	6, 'Wonders.'	10, 'Tell me my Heart.'	13, 'Crown Him.'
3, 'Gwalla.'	7, 'Lusher's.'	11, 'Hiding in Thee.'	14, 'It is well.'
4, 'Ebenezer.'	8, 'Crugbar.'	12, 'Christ Arose.'	15, 'Joy to the World.'
			16, 'Glory to the Father.'

SUBSCRIBERS' LIST FOR 1898.

January Music.

JANUARY MUSIC.							Military.	Full Brass.	Small Brass.
							s. d.	s. d.	s. d.
738	Grand Selection	...	...	MEYERBEER	...	H. Round	6 0	5 0	4 0
							Full Brass Band Score, 2s.		
739	Quick March	...	...	MOUNT WASHINGTON	...	G. Southwell	1 8	1 2	1 0
In the composer's most happy manner. So very original and effective. Something for everybody.									
740	Barn Dance	...	...	ON THE OLD PLANTATION	...	H. Field	1 8	1 2	1 0
741	Quick March (Sacred)	...	...	THE LORD'S DAY	...	T. H. Wright	1 8	1 2	1 0
A beauty! A very fine march for Church Parade or Sunday School processions.									
742	Selection	...	...	LA TEMPESTA (A beauty)	...	Halevy	1 8	1 2	1 0
743	Grand March	...	...	PROCESSIONAL	...	H. Round	1 8	1 2	1 0
A majestic piece of harmony. Just the piece to open a programme with. Brilliant and showy.									
744	Polka	...	...	I-X-L (Capital!)	...	Fred & Vere	1 8	1 2	1 0
745	Quick March	...	...	THE TROOPER (A dasher)	...	J. Jubb	1 8	1 2	1 0
746	Selection (Scotch)	...	...	CALEDONIA	...	H. Round	1 8	1 2	1 0
On the same lines as the immensely popular 'Hibernia.'									
747	Quick March	...	...	DASH AWAY	...	C. Howarth	1 8	1 2	1 0
Another 'Step by Step.' A bustling busybody it is, but quite easy.									
748	Valse	...	...	FAIRLUST OF THE FAIR	...	H. Round	2 6	2 0	1 8
A most melodious and effective set.									
749	Schottische	...	...	BON JOUR	...	T. H. Wright	1 8	1 2	1 0
	Polka	...	...	BON SOIR	...	H. Round			
Very good, very good indeed. Just the things for Picnics.									
750	Valsette	...	...	SWEET SPRINGTIME (Simple & pretty)	...	F. Dean	1 8	1 2	1 0
751	Selection	...	...	LA FAVORITA (Beautiful)	...	Donizetti	4 0	3 0	2 6

February Music.

(Dance Number.)											
752	Barn Dance	THE DANDY COON	T. H. Wright	3	6	3	0	2	6
	Polka	PIT-A-PAT	H. Round								
	Mazurka	POLISH BEAUTY	S. Potter								
	Schottische	SNAPDRAGON	F. Dean								
753	Polka	AU REVOIR	H. Field	2	6	2	0	1	8
	Lancers	A VILLAGE WEDDING (Great success)	T. H. Wright								

March Music.

754	Quick March	THE CHALLENGE	W. Calvert	1	8	.....	1	2	.....	1	0
A splendid contest march for bands not equal to the more difficult contest marches.											
755	Quick March	HAPPY-GO-LUCKY (The favourite)	Wm. Seddon	1	8	.....	1	2	.....	1	0
756	Quick March	CLASH OF ARMS	H. Round	1	8	.....	1	2	.....	1	0
It will startle you a little if you give it a good trial.											
757	Quick March	THE BOLD HUSSAR (Fine)	J. Cavill	1	8	.....	1	2	.....	1	0

April Music.

758	Quadrille	JESSICA	H. Round	2	6	.....	2	0	.....	1	8
759	Valse	BED OF ROSES	K. V. Keller	2	6	.....	2	0	.....	1	8
Another "Germania." Introduction very good. Cornet Cadenza fine.											

May Music.

760	selection	MOSES IN EGYPT (Splendid)	Rossini	4	0	.....	3	0	.....	2	6
761	Schottische	JOLLIFICATION	J. Tinniswood	1	8	.....	1	2	.....	1	0
A very good one, and quite out of the usual style.											
762	Quick March (Sacred)	SONG OF SION	F. Linter	1	8	.....	1	2	.....	1	0
Beautiful! really beautiful, and so easy, yet so noble.											
763	Quick March (Scotch)	WILL YE NO' COME BACK AGAIN	T. H. Wright	1	8	.....	1	2	.....	1	0
On melodies dear to the heart of every Scot. It is an effective, pleasing, easy piece.											

June Music.

764	Selection	GEMS OF MODERN MELODY	H. Round	4	0	.....	3	0	.....	2	6
A worthy successor to the now celebrated 'Gems of Victorian Melody,' which has run through four editions.											
765	Quick March	BIRD OF FREEDOM	R. B. Hall	1	8	.....	1	2	.....	1	0
A champion! a beauty! One of the most charming marches we have ever seen.											

July Music.

766	Waltz	LOTCSBLUME (Grand)	K. V. Keller	2	6	.....	2	0	.....	1	8
This waltz is built on melodies by the great composer, Robt. Schumann.											
767	Quick March	THE VANGUARD	P. S. Rose	1	8	.....	1	2	.....	1	0
This one is easy, but it is a little masterpiece for street work.											

August Music.

768	Lancers	THE ROYAL IRISH (Grand Set)	T. H. Wright	2	6	.....	2	0	.....	1	8
769	Quick March	CONSTELLATION	T. Clark	1	8	.....	1	2	.....	1	0
Take our word for it, it is one of the very best marches that have ever been published.											
770	Quick March	THE SPARTAN	Sam Lloyd	1	8	.....	1	2	.....	1	0
Easy and full. A crisp, smart-stepping tune.											

September Music.

771	Selection	DER FREISCHUTZ	Weber	1	8	.....	1	2	.....	1	0
It is a charming little selection, fit for the best band in the world, and easy enough for all.											
772	Polka	JOLLY BOYS	J. Cavill	1	8	.....	1	2	.....	1	0
773	Schottische	THE LOVE BIRD	Sam Potter	1	8	.....	1	2	.....	1	0
A sprightly, merry dance of the Barn Dance order.											

October Music.

774	Quick March	BRITISH PLUCK	D. B. Pogson	1	8	.....	1	2	.....	1	0
A striking and effective march. The bass solo is an exceptionally heavy one. Trio very pretty.											
775	Valsette	ADIEU	F. Linter	1	8	.....	1	2	.....	1	0
In the old sweet style. All melody.											
776	Quick March	THE ASSEMBLY	H. Field	1	8	.....	1	2	.....	1	0
A simple effective march, full of grand harmony, but easy. Fine bass solo.											

November Music.

777	Valse	...	JOLLY GOOD FELLOWS	...	Frank Linter	1	8	.....	1	2	.....	1	0
	Contains 'Auld Lang Syne,' 'Home Sweet Home,' 'Fine old English Gentleman,' &c.												
778	{ Polka	...	THE LIVELY POLLY	...	T. H. Wright	1	8	.....	1	2	.....	1	0
	{ Schottische	...	JOLLY JACK TAR	...	H. Round								
	Two lively little pieces of the easy order, suitable for Saturday afternoon and Christmas business.												
779	Anthem	...	THE EARTH IS THE LORD'S	...	R. A. Smith	1	8	.....	1	2	.....	1	0
	A fine anthem. It is too well known to need any description.												
780	CHRISTMAS NUMBER OF FAVOURITE HYMNS AND CAROLS 4 0 3 0 2 6												
	1, Blow ye the trumpet; 2, Evening Hymn; 3, Miles Lane; 4, St. Anne's; 5, The Last Wish; 6, Let us Rest;												
	7, Spanish Chant; 8, Melcombe; 9, O Give Thanks; 10, Hark, what Music!; 11, Diadem; 12, Christ the Lord;												
	13, Heavenly Voices; 14, O Come all ye Faithful; 15, Ye Angels; 16, While Shepherds.												

SUBSCRIBERS' LIST FOR 1899.

January Music.

			Military.	Full Brass.	Small Brass.
			s. d.	s. d.	s. d.
781	Grand Selection	HEROLD	6 0	5 0	4 0
782	Selection	MASANIELLO	4 0	3 0	2 6
783	Selection	LUCIA DI LAMMERMOOR	4 0	3 0	2 6
784	Valse (Splendid)	SUNNY SPAIN	2 6	2 0	1 8
785	Selection (6th Edition)	SONGS OF THE SEA	4 0	3 0	2 6
786	Quadrille	ORYNTHIA	2 6	2 0	1 8
787	Valse (Beautiful)	ROSE QUEEN	2 6	2 0	1 8
788	Quick March	MY BONNY BARQUE	1 8	1 2	1 0

February Music.

789	Schottische	LITTLE BO-PEEP	H. Round		
	Polka	LITTLE JACK HORNER	T. H. Wright		
	Barn Dance	LITTLE BOY BLUE	C. Albert	3 6	3 0 2 6
	Polka	LITTLE GOODY TWO SHOES	J. Cavill		
	Galop	HIDE AND SEEK	E. Rose		
790	Quick March (Sacred)	KING OF KINGS	H. Round	1 8	1 2 1 0
Our Sacred Marches are the most successful pieces we publish. This is a grand one.					
791	Selection (Welsh), very pretty	GWALIA	H. Round	1 8	1 2 1 0

March Music.

792	Quick March	THE ROYAL REVIEW	T. Boyer	1 8	1 2 1 0
In 6-8. A magnificent march Full of dash and vigour. Not at all difficult.					
793	Quick March (Very fine March)	BELLA VISTA	T. Clark	1 8	1 2 1 0
794	Quick March	GLADIATOR	H. Round	1 8	1 2 1 0
A fine striking march after the manner of A1.					
795	Quick March	THE REVELLER	G. Southwell	1 8	1 2 1 0
Another 'Western Boom.' All parts fine. A champion! Full of dash and fire.					
796	Song	A DREAM OF PARADISE	Hamilton Gray	1 8	1 2 1 0
This immensely popular sacred song makes a perfect piece of band music.					

April Music.

797	Quick March	PRINCE PALATINE	R. B. Hall	1 8	1 2 1 0
Another splendid march by the composer of the great favourite 'The Bird of Freedom.'					
798	Glee	THE SUMMER	G. Gwent	1 8	1 2 1 0
799	Quick March (Great Favourite)	AULD LANG SYNE	F. Linter	1 8	1 2 1 0
800	Selection (A lovely piece)	HYMN OF PRAISE	Mendelssohn	1 8	1 2 1 0

May Music.

801	Lancers	THE ROYAL SCOTS	T. H. Wright	2 6	2 0 1 8
A champion set, on the best old Scots melodies					
802	Quick March	AVALANCHE	John Jubb	1 8	1 2 1 0
Another of the same breed as the 'Star of Brunswick,' 'Black Prince,' 'First Shot,' 'Warrior,' 'Scorcher.'					
803	March	FUNERAL	Chopin	1 8	1 2 1 0
	March	SCIPIO	Handel		
Two world-famed pieces.					
804	Valsette (Easy and Pretty)	BEAUTIFUL WALES	T. H. Wright	1 8	1 2 1 0

June Music.

805	Quick March	THE SULTAN	P. S. Rose	1 8	1 2 1 0
Another beauty, by the composer of 'The Vanguard.'					
806	Schottische or Barn Dance	KNOCKABOUT	G. Southwell	1 8	1 2 1 0
807	Quick March (Sacred)	SOLDIERS OF THE CROSS	T. H. Wright	1 8	1 2 1 0
808	Quick March	THE PARAGON	Arranged by J. McDonald	1 8	1 2 1 0
Beautiful! beautiful!! beautiful!!!					

July Music.

809	Selection	RECOLLECTIONS OF CARL ROSA	H. Round	4 0	3 0 2 6
It is extremely easy and extremely pleasing. (5th Edition.)					
810	Quick March	THE RIFLE RANGERS	C. W. Dalbey	1 8	1 2 1 0
Fine! Grand! Splendid! Fit for contest. Brilliant in the extreme.					

August Music.

811	Valse	FAIR ITALY	H. Round	2 6	2 0 1 8
A lovely set of most melodious valse on old Italian folk songs. Melodies quaint and refined.					
812	Quick March	FORWARD	P. Ulrico	1 8	1 2 1 0
A capital march.					

September Music.

813	Lancers	THE ROYAL ENGLISH	T. H. Wright	2 6	2 0 1 8
Even better than the now celebrated 'Royal Irish,' and perhaps the easiest and merriest set we have ever sent out.					
814	Quick March	HER BRIGHT SMILE HAUNTS ME STILL	W. T. Wrighton	1 8	1 2 1 0
A more beautiful melody was never penned, nor one more dear to the heart of the average Britisher. (7th Edition.)					

October Music.

815	Quick March (Patriotic)	THE HERO OF TRAFALGAR	Frank Linter	1 8	1 2 1 0
Founded on the 'Death of Nelson' and 'The flag that's braved a thousand years the battle and the breeze' (5th Edition.)					
816	Polka	SILVER WEDDING	H. Round	1 8	1 2 1 0
We have never seen a better. Not a common-place or uninteresting bar in it. The best polka for a long time.					
817	Barn Dance (or Schottische)	TOPSY	H. B. Burns	1 8	1 2 1 0
As quaint as its namesake, the immortal Topsy of 'Uncle Tom's Cabin.' Mr. Burns has a very pretty fancy					

November Music.

818	Valsette (A Favourite)	FOREST FLOWERS	T. Tinniswood	1 8	1 2 1 0
	Polka	MORNING STAR	Carl Albert		
819	Schottische	EVENING STAR	G. Southwell	1 8	1 2 1 0
820	Anthem	BEFORE JEHOVAH'S AWFUL THRONE	Madan	1 8	1 2 1 0

December Music.

821	GRAND CHRISTMAS NUMBER OF COPYRIGHT HYMNS	3 0	2 0	2 0
(1) Eternal Father Strong to Save; (2) Come unto me ye weary; (3) O Lord of Heaven; (4) Nearer my God to Thee; (5) Oh, What the Joy! (6) Jesu, lover of my soul; (7) Abide with me; (8) I heard the Voice of Jesus say; (9) Lead Kindly Light; (10) Hark my Soul! It is the Lord.				

SUBSCRIBERS' LIST FOR 1900.

January Music.

						Military.	Full Brass.	Small Brass
						s. d.	s. d.	s. d.
822	Grand Selection	... .. AUBER	... ..	H. Round	6 0	5 0	4 0	
	A masterpiece. Grand piece for good band.					Conductor's Full Score, 2s.		
823	Selection	... .. OBERON	... ..	... Weber	4 0	3 0	2 6	
	The chosen of 40 contests. Magnificent music.							
824	Selection	... .. BETLY	... ..	Donizetti	4 0	3 0	2 6	
	A beauty. Charming melodies. Great favourite.							
825	Selection	... .. ELIJAH	... ..	Mendelssohn	4 0	3 0	2 6	
	For concerts. Very easy and very beautiful.							
826	Valse	... .. BEAUTIFUL SWITZERLAND	... ..	Percy Fitzgerald	2 6	2 0	1 8	
	A grand concert set.							
827	Selection (Easy)	... .. SONGS OF ENGLAND	... ..	H. Round	4 0	3 0	2 6	
	A gem. Played by Besses, Dike, Wyke, and every band of note. Very easy.							
828	Valse	... .. WIND AND WAVE	... ..	H. Round	2 6	2 0	1 8	
	One of the most popular sets ever published.							

February Music.

829	Polka RUSTIC FETE	H. Round	3 6	3 0	2 6
	Schottische	... .. ANIMATION	... ..	Sam Potter	
	Polka	... .. FRISKY FOOT	... ..	T. H. Wright	
	Schottische	... .. ELFIN VALE	... ..	Herbert Scott	
830	Galop STAMPEDE	Eugene Rose	2 6	2 0	1 8
	Quadrille	... .. VENDETTA	... ..	H. Round	

March Music.

831	Quick March	... .. THE ROUGH RIDERS	... ..	H. Round	1 8	1 2	1 0
832	Quick March	... .. DON QUIXOTE (grand)	... ..	C. W. Dalbey	1 8	1 2	1 0
833	Quick March	... .. MAZEPPA (a champion)	... ..	G. Southwell	1 8	1 2	1 0
834	Quick March	... .. LIGHT INFANTRY (very beautiful)	... ..	R. B. Hall	1 8	1 2	1 0
835	Quick March	... .. LAND OF MY FATHERS (full and easy)	... ..	Frank Linter	1 8	1 2	1 0

April Music.

836	Selection	... .. ERIN-GO-BRAGH	... ..	H. Round	1 8	1 2	1 0
	A lovely seven minutes Irish selection. Very easy.						
837	Song (Sacred)	... .. THE DAWN OF REDEMPTION	... ..	Hamilton Gray	1 8	1 2	1 0
	A splendid and popular arrangement of this favourite sacred song						
838	Quick March	... .. THE BRIGAND	... ..	R. France	1 8	1 2	1 0
839	Lancers	... .. THE ROYAL WELSH	... ..	T. H. Wright	2 6	2 0	1 8

May Music.

840	Quick March	... .. THE INVADER (splendid)	... ..	G. Southwell	1 8	1 2	1 0
841	Valsette	... .. SYLVAN SCENES (very pretty)	... ..	H. Field	1 8	1 2	1 0
842	Quick March (Sacred)	... .. SONGS OF SALVATION	... ..	T. H. Wright	1 8	1 2	1 0
843	Quick March	... .. THE VIKING	... ..	Sam Lloyd	1 8	1 2	1 0

June Music.

844	Solo Polka (Easy)	... .. SNAPSHOT	... ..	H. Round	1 8	1 2	1 0
845	Quick March	... .. A PLEASANT PARADE (a beauty)	... ..	C. W. Dalbey	1 8	1 2	1 0
846	Barn Dance	... .. DANCING ON THE PIER (a gem)	... ..	E. Christie	1 8	1 2	1 0
847	Quick March (Sacred)	... .. HOLY OF HOLIES	... ..	H. Round	1 8	1 2	1 0

July Music.

848	Selection (Easy)	... .. LURLINE	... ..	Wallace	4 0	3 0	2 6
	Tremendous success. A gem of the very first water. Easy.						
849	Quick March (Patriotic)	... .. OUR FALLEN HEROES	... ..	H. Round	1 8	1 2	1 0

August Music.

850	Waltz	... .. FAITHFUL LOVERS	... ..	K. V. Keller	2 6	2 0	1 8
	Melody! Heavenly melody from first to last. Great success.						
851	Quick March (Patriotic)	... .. THE OLD BRIGADE	... ..	O. Barri	1 8	1 2	1 0

September Music.

852	Grand Chorus	... .. WE NEVER WILL BOW DOWN (Judas)	... ..	Handel	2 6	2 0	1 8
	Great success. Splendid arrangement of this noble piece.						
853	Quick March (Patriotic)	... .. THE RED, WHITE, AND BLUE	... ..	F. Linter	1 8	1 2	1 0

October Music.

854	Quick March	... .. WILL-O'-THE-WISP (great favourite)	... ..	Wm. Seddon	1 8	1 2	1 0
855	Schottische	... .. CHATTERBOX	... ..	P. Ulrico	1 8	1 2	1 0
856	Polka	... .. TAKE IT EASY	... ..	W. Hodgett	1 8	1 2	1 0

November Music.

857	Fantasia (or Church Call)	... .. SABBATH CHIMES	... ..	H. Round	4 0	3 0	2 6
	Grand piece for Sunday concerts, or for Church Call before Church Parade. Great success.						
858	Valsette THE COMPLIMENTS OF THE SEASON	F. Linter	1 8	1 2	1 0

December Music.

859	Christmas Number		2 6	2 0	2 0
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Anthem, "Blessed are They" (Spohr); anthem, "Lord of All Power and Might" (Mason); anthem, "With Cheerful Notes" (Taylor); hymn (A. & M.), "There is a Blessed Home" (Stainer); hymn (A. & M.), "Sweet Saviour Bless Us" (Monk); hymn (A. & M.), "Hark! Hark My Soul" (Smart); carol, "Sing to the Lord" (Jackson).

SUBSCRIBERS' LIST FOR 1901.

JANUARY MUSIC.

					Military. s. d.	Full Brass. s. d.	Small Brass s. d.
860	Grand Selection	MEDELSSOHN	Arr. by H. Round	Any ordinary band with the help of the Full Score can play it, and we appeal to all such to make an effort to raise the artistic tone and aims of the band.	6 0	5 0	4 0
Conductor's Full Score, 2/-							
861	Selection	BELISARIO	Donizetti	A grand little Selection, equal to "Oberon," "Favorita," "Torquato Tasso," "Lucrezia Borgia," or any of the great 10 minutes selections of the last 15 years.	4 0	3 0	2 6
862	Selection	CRISPINO (A Charming Concert Piece)	Ricci		4 0	3 0	2 6
863	Selection	SONGS OF SCOTLAND (The chosen of 100 Contests)	H. Round		4 0	3 0	2 6
864	Selection	ECHOES OF THE OCEAN	H. Round		4 0	3 0	2 6
865	Valse	WOODLAND WHISPERS	H. Round		2 6	2 0	1 8
866	Valse	GIPSY REVELS	Percy FitzGerald		2 6	2 0	1 8

FEBRUARY MUSIC.

Dance No.							
	Schottische	DINNA FORGET	H. Round				
	Polka	SUNBEAMS	Carl Albert				
867	Barn Dance	DUSKY DINAH	Fred de Vere		3 6	3 0	2 6
	Polka	WILD ROSE	W. M. Ford				
	Galop	GO-IT	Sam Potter				
A grand set of easy dances. Best yet.							
868	Quadrille	CORDELIA	H. Round		2 6	2 0	1 8

MARCH MUSIC.

869	Quick March (Contest)	DRUM AND TRUMPET (Grand)	C. W. Dalbey		1 8	1 2	1 0
870	Quick March	THE LEGION OF HONOUR (Splendid)	Fred Swift		1 8	1 2	1 0
871	Quick March	COME INTO THE GARDEN. MAUDE	Balfe		1 8	1 2	1 0
872	Quick March	THE FIGHTING FUSILIER (Heavy and easy)	G. Hawkins		1 8	1 2	1 0
873	Quick March	THE VALIANT VOLUNTEER (Fine)	Felix Mortimore		1 8	1 2	1 0

APRIL MUSIC.

Six Celebrated Solos—							
	Cornet Solo	KATHLEEN MAYOURNEEN	Crouch				
	Euphonium Solo	IN HAPPY MOMENTS	Wallace				
874	Cornet Solo	I DREAMT I DWELT	Balfe		4 0	3 0	2 6
	Trombone Solo	WHEN OTHER LIPS	Balfe				
	Euphonium Solo	AULD ROBIN GRAY	Lindsey				
	Cornet Solo	MAID OF ATHENS	Allen				
875	Lancers	THE ROYAL NAVY (Bright and easy)	T. H. Wright		2 6	2 0	1 8

MAY MUSIC.

876	Quick March	KING CARNIVAL (A Beauty!)	R. B. Hall		1 8	1 2	1 0
877	Valse	IDLEWILD	Geo. Southwell		1 8	1 2	1 0
878	Quick March	THE COMMODORE (Big and full)	Thos. Allsopp		1 8	1 2	1 0
879	Quick March (Sacred)	THE GOOD SHEPHERD	T. H. Wright		1 8	1 2	1 0
880	Selection	THE GIPSY MAID (Maritana)	Wallace		1 8	1 2	1 0

JUNE MUSIC.

881	Polka	ROUND AND ROUND	H. Round		1 8	1 2	1 0
882	Quick March	SWEET GENEVIEVE	C. W. Glover		1 8	1 2	1 0
883	Quick March (Sacred)	LORD OF LORDS	H. Round		1 8	1 2	1 0
884	Barn Dance	THE JOLLY SISTERS	J. D. Holt		1 8	1 2	1 0

JULY MUSIC.

885	Selection (Concert)	GEMS OF OPERATIC MELODY	H. Round	Not intended for contests, but for concerts. A string of easy effective melodies, which any fair band can get up in one night.	4 0	3 0	2 6
886	Quick March	SHE WORE A WREATH OF ROSES	F. Linter	A really beautiful march, equal to 'Her Bright Smile.' The trio is the 'Gipsy's Warning,' and a beautiful trio it makes.	1 8	1 2	1 0

AUGUST MUSIC.

887	Valse	KROLL'S BALL KLANGE	H. C. Lumbye	This celebrated set has been arranged in response to a very generally expressed wish on the part of our old standard subscribers, who wanted it properly arranged for brass band.	2 6	2 0	1 8
888	Quick March	OUR HANDS HAVE MET	W. V. Wallace	Wallace's charming song makes a grand easy march. Full and easy, sweet, smooth flowing melody. Could play it all day without fatigue.	1 8	1 2	1 0

SEPTEMBER MUSIC.

889	Selection (Concert)	GEMS OF EVERGREEN MELODY	H. Round	A wonderfully beautiful easy selection. No selection we have ever published can vie with this for easy and graceful melody. It is a gem.	4 0	3 0	2 6
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OCTOBER MUSIC.

890	Solo Polka	TRUMPET TRIPLETS	H. Round	Grand shine for a fair player. Not at all difficult, but very brilliant & showy. Tremendous favourite.	1 8	1 2	1 0
891	Quick March	THE PATHFINDER	F. E. Sharp	A beautiful, brilliant, go-ahead march. A splendid sparkling march.	1 8	1 2	1 0
892	Song	THE GOLDEN PATHWAY	Hamilton Gray		1 8	1 2	1 0

NOVEMBER MUSIC.

893	Fanfare	GOD SAVE THE KING	Arr. by H. Round	Really an Air Varié after style of "Rousseau's Dream." The very thing you are wanting to finish a programme with.	1 8	1 2	1 0
894	Quick March	FULL DRESS PARADE	R. B. Hall	A magnificent easy march. Full of fire and go. A champion.	1 8	1 2	1 0
895	Barn Dance	THE BELLE OF COONVILLE	G. Southwell	A splendid number. The minor is grand. Strikingly original, effective and easy. Quite a new style.	1 8	1 2	1 0

DECEMBER MUSIC.

896	Christmas Number			Chorale, "Shepherds in the fields abiding" (Anon.); Carol, "Jesus from whom all blessings flow" (Wesley); Song, "But the Lord is mindful" (Mendelssohn); Anthem, "What is Life" (Anon.); Hymn, "Lo! He comes" (Madan); Carol, "The Lord in His holy temple" (Anon.); Hymn, "Come ye faithful" (Neander).	2 6	2 0	2 0
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SUBSCRIBERS' LIST FOR 1902.

JANUARY MUSIC.

					Military	Full Brass.	Small Brass.
					s. d.	s. d.	s. d.
997	Grand Selection	ROSE OF CASTILLE	Balfe	Extremely beautiful music. Not big; but bright, sweet, and graceful. One of the ever-lasting classics which all good bands must have.	6 0	5 0	4 0
					Conductor's Full B.B. Score, 2/-.		
998	Selection	EURYANTHE (3rd edition).	Weber	Great, grand, noble, heroic; lofty in idea. A great favourite.	4 0	3 0	2 6
999	Selection	MARIA DI ROHAN (2nd edition).	Donizetti	Lovely music. The euphonium, trombone, and cornet solos are heavenly melodies.	4 0	3 0	2 6
900	Selection	SONGS OF SHAKESPEARE (3rd edition).	H. Round	Splendid piece, full of the classic gems of Shakesperian song.	4 0	3 0	2 6
901	Selection	SONGS OF OTHER DAYS (5th edition).	H. Round	Played by every live band in Britain and her colonies.	4 0	3 0	2 6
902	Valse	HAPPY DREAMLAND (4th edition).	Percy Fitzgerald	A stream of rare melody. Full of variety. Great success for piano and string band.	2 6	2 0	1 8
903	Valse	FAIRYLAND (5th edition).	H. Round	One of the greatest of our great successes. Is now having a great run with string bands. 40,000 pianoforte copies sold.	2 6	2 0	1 8

Dance No. FEBRUARY MUSIC.

904	Polka	VILLAGE QUEEN	T. H. Wright				
	Barn Dance	IN OLE VIRGINNY	E. Rose				
	Polka	TIP-TOE	Carl Albert				
	Schottische	HIELAN' LADDIE	F. Linter				
	Galop	THE CIRCUS GIRL	H. Round				
		A good, easy, pleasing number, full and effective.					
905	Quadrille	VIOLETTA	H. Round				
		Light, bright, brisk, jolly, merry, easy. Great success for piano and string band.					

MARCH MUSIC.

906	Quick March	MAGNIFICENT (A real gem).	Russell Alexander				
907	Quick March	LION-HEART (4th edition).	G. Southwell				
908	Quick March	THE MUSKETEER (Big, full, easy).	C. Partello				
909	Quick March	THE FLOWER OF THE FLOCK (4th edition).	R. B. Hall				
910	Quick March	THE SHARPSHOOTER (Splendid).	T. V. Short				

APRIL MUSIC.

911	Air Varie	VESPER HYMN (5th edition).	H. Round	A masterpiece. Played by every band everywhere. Is now having a great run for piano and orchestra.	4 0	3 0	2 6
912	Lancers	PRIMA DONNA (3rd edition).	T. H. Wright	On favourite operatic melodies. A delightful set, extremely pretty and easy. A great success for piano and string band.	2 6	2 0	1 8

MAY MUSIC.

913	Trombone or Euphonium Solo	CUJUS ANIMAM (5th edition).	Rossini	A great solo for either trombone, euphonium, or cornet. A stock piece with all good bands.	2 6	2 0	1 8
914	Quick March	CARACTACUS (Big, brilliant, easy).	Will Layman		1 8	1 2	1 0
915	Valsette	THE BUTTERFLY (A real beauty).	W. Bennett		1 8	1 2	1 0
916	Quick March (Sacred)	THE PRINCE OF PEACE	T. H. Wright		1 8	1 2	1 0

JUNE MUSIC.

917	Part-Song	ANNIE LAURIE (Grand).	Arr. by H. Round		1 8	1 2	1 0
918	Quick March	THE RUSTLER (4th edition).	C. W. Dalbey		1 8	1 2	1 0
919	Quick March (Sacred)	THE PROMISED LAND	H. Round		1 8	1 2	1 0
920	Polka	THE MAGNET (Very jolly).	C. Potts		1 8	1 2	1 0

JULY MUSIC.

921	Grand March	CORONATION (5th edition).	Meyerbeer	A magnificent march to open a programme with. Played at all times all the world over.	2 6	2 0	1 8
		A masterpiece.					
922	Quick March	GOD SAVE OUR KING AND QUEEN	T. H. Wright		1 8	1 2	1 0
923	Quick March	GOD BLESS THE PRINCE OF WALES	H. Round		1 8	1 2	1 0

AUGUST MUSIC.

924	Selection	A GARLAND OF SONG (4th edition).	H. Round	Perhaps the finest collection of standard songs ever got together. Every piece a gem.	4 0	3 0	2 6
		A magnificent concert piece. Last for ever.					
925	Schottische	BLUSHING BEAUTY (6th edition).	H. B. Burns		1 8	1 2	1 0

SEPTEMBER MUSIC.

926	Fantasia	ECHOES OF THE ALPS (4th edition).	H. Round	A beautiful holiday in Switzerland. Quaint, fresh, charming. Great favourite, and will ever remain so.	4 0	3 0	2 6
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OCTOBER MUSIC.

927	Song	NAZARETH (6th edition).	Gounod	Gounod's immortal masterpiece of song. Grand, easy, classic concert piece.	2 6	2 0	1 8
928	Quick March	WITH FLYING COLOURS (Splendid)	G. Southwell		1 8	1 2	1 0

NOVEMBER MUSIC.

929	Waltz	A STRING OF PEARLS (5th edition).	H. Round	On valse themes from favourite operas. A string of pearls it is.	2 6	2 0	1 8
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DECEMBER MUSIC.

930	Christmas Number				2 6	2 0	2 0
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Carol	A Virgin Unspotted	Arr. by H. Round	Hymn	Calcutta	J. Clarke
	A fine arrangement of the old favourite. The fugue comes out grand.			The well-known old favourite; full, effective, majestic.	
Hymn	Euphony	Anon.	Carol	Come let us sing in cheerful strains	Arr. by H. Round
	Very beautiful and effective. A gem for Xmas work.			Plenty of good rolling bass. Grand brass band effect.	
Carol	Shout, Shout for Joy	Arr. by H. Round	Hymn	Sweet Beulah Land	Arr. by H. Round
	Another favourite old-timer. Imitation bold and effective.			Sweet and simple. Beautiful melody. Bright and cheerful. Very pretty piece.	
Old Song	The Old Folks at Home	Arr. by H. Round	Carol	Grace, 'tis a Charming Sound	Arr. by H. Round
	There is nothing dearer to the heart than this simple song at Xmas, and if played as arranged here the effect will be immense. The sigh of the basses as they sing "Far, far away" is very beautiful. You can play nothing that will fetch 'em better than this.			Another of the good old fugue tunes. Big, bold, bright.	

This is without doubt the best Xmas Number we have done for the past 20 years. A splendid collection.

SUBSCRIBERS' LIST FOR 1903.

JANUARY MUSIC.

						Military.		Full Brass.		Small Brass.	
						s.	d.	s.	d.	s.	d.
931	Grand Selection	MERCADANTE	H. Round	6	0	.....	5	0	.....	4	0
Conductor's full B.B. Score, 2/-											
Mercadante was born at Altamura, Italy, in 1797, and died at Naples in 1870. He wrote an immense quantity of music, both sacred and secular. This Selection contains some of his most inspired music. Great success.											
932	Selection	IL MATRIMONIO SEGRETO (The Secret Marriage)	Cimarosa	4	0	.....	3	0	.....	2	6
933	Selection	DON PASQUALE	Donizetti	4	0	.....	3	0	.....	2	6
This is, perhaps, the most popular of all Donizetti's operas, as it is brimful of sparkling melody.											
934	Selection	GEMS OF BRITISH SONG	H. Round	4	0	.....	3	0	.....	2	6
Specially arranged for the greatest contest in Great Britain, i.e., Kirkcaldy.											
935	Grand Descriptive Glee	HOHENLINDEN	T. Cooke	2	6	.....	2	0	.....	1	8
Over £2,000 has been won with this grand classic glee. A masterpiece.											
936	Selection	A CASKET OF GEMS	H. Round	4	0	.....	3	0	.....	2	6
The title is a perfect description of this selection. Every song included is a gem of the first water.											
937	Grand Air Varie	BRIGHTLY GLEAMS OUR BANNER	H. Round	4	0	.....	3	0	.....	2	6
Another magnificent concert-piece for you. This melody occurs in one of Haydn's earlier symphonies.											

Dance No.

FEBRUARY MUSIC.

938	Grand Valse	LA BELLE ESPAGNOLE	Percy Fitzgerald	2	6	.....	2	0	.....	1	8
The Spanish Beauty is indeed a beauty. She is full of southern fire and passion.											
939	Schottische	SWEET LILAC	Carl Albert	3	6	.....	3	0	.....	2	6
	Galop	MOTOR CAR	F. Linter								
	Polka	TULIP	J. A. Greenwood								
	Schottische	THE THISTLE	J. A. Greenwood								
	Mazurka	BLUE BELLS	H. Round								
940	Quick March	THOU ART GONE FROM MY GAZE	Geo. Linley	1	8	.....	1	2	.....	1	0

MARCH MUSIC.

941	Lancers	HAPPY MOMENTS	T. Hickton	2	6	.....	2	0	.....	1	8
An easy, bright, merry set—a set that any band can play, and they fit the dances like the paper fits the wall.											
942	Quick March (Sacred)	THE REDEEMER	T. H. Wright	1	8	.....	1	2	.....	1	0
"Sweet Saviour, bless us," "Saviour, again to Thy Dear Name," A truly beautiful Sunday march.											
943	Barn Dance	THE CAKE-WALK QUEEN	Geo. Southwell	1	8	.....	1	2	.....	1	0
Fine, splendid, a great hit. The most characteristic "nigger jump" that we have ever seen, beats "Belle of Coonville."											

APRIL MUSIC.

944	Quadrille	THE ARENA	H. Round	2	6	.....	2	0	.....	1	8
On the same lines as "Vendetta," "Cordelia," "Violetta," but in the circus style. All bright, jolly, holiday music.											
945	Quick March	GREAT GUNS	J. Jubb	1	8	.....	1	2	.....	1	0
Another "Star of Brunswick." Another "Warrior." A big, booming, heavy march in Mr. Jubb's best style.											
946	Polka	THE WATER LILY	P. S. Rose	1	8	.....	1	2	.....	1	0
One of the most dainty dancing polkas it has ever been our lot to see. There is not the remotest touch of vulgarity.											
947	Quick March (Sacred)	GLORIA IN EXCELSIS	W. A. Mozart	1	8	.....	1	2	.....	1	0
A success now and for ever. A magnificent march, which takes in all the chief features of Mozart's "Gloria."											

MAY MUSIC.

948	Waltz	THE STAR OF LOVE	H. Round	2	6	.....	2	0	.....	1	8
Great success for Piano and Orchestra.											
949	Quick March	THOU ART SO NEAR, AND YET SO FAR	Reichardt	1	8	.....	1	2	.....	1	0
The song on which this march is built is one of the most famous songs of all time. It is wonderfully charming.											
950	Quick March	THE SEA LION	H. Round	1	8	.....	1	2	.....	1	0
It is bold, bright, and brilliant from first to last—a grand shine for any band, and yet easy as any ordinary march.											

JUNE MUSIC.

951	Song	O SONG DIVINE	Hope Temple	1	8	.....	1	2	.....	1	0
This song is in great favour at present at good concerts, and well deserves its popularity.											
952	Quick March	THE EMPEROR	Felix Mortimore	1	8	.....	1	2	.....	1	0
Another reemer, by the composer of the celebrated "Imperial," and just as brilliant, showy, and easy.											
953	Valsette	THE GREEN ISLE	H. Round	1	8	.....	1	2	.....	1	0
Built on a few of the beautiful melodies of old Ireland. Real good sterling music. Sweet and pretty.											
954	Quick March	SHOULDER TO SHOULDER	Geo. Southwell	1	8	.....	1	2	.....	1	0
Easy, charming, full of spirit, full and big.											

JULY MUSIC.

955	Overture	PRINCE AND PEASANT (Or Scenes from Country Life)	H. Round	4	0	.....	3	0	.....	2	6
One of the best of Mr. Round's original works. A brilliant opening for a brass band concert.											
956	Quick March	BONNIE MARY OF ARGYLE	T. H. Wright	1	8	.....	1	2	.....	1	0
A gem of the very first water. Grand and easy. The trio is the splendid old Scots' song "John Anderson, my jo."											

AUGUST MUSIC.

957	Selection	SWEET SONGS OF OLD	H. Round	4	0	.....	3	0	.....	2	6
This is an extremely easy selection, on the same lines as "Songs of Other Days." Quite as pleasing, and rather easier.											
958	Schottische	THE DARKTOWN JAMBOREE	H. B. Burns	1	8	.....	1	2	.....	1	0
Mind the counter melodies for Horns and 2nd Cornets in first strain, it is a beautiful effect, must sound like a duett with Solo Cornets.											

SEPTEMBER MUSIC.

959	Selection	SONGS OF THE RHINELAND	H. Round	4	0	.....	3	0	.....	2	6
A grand piece, and a great success.											

OCTOBER MUSIC.

960	Valse	THINE AND MINE	H. Round	2	6	.....	2	0	.....	1	8
A real charmer. Mr. Round has never done a better set in the whole course of his career.											
961	Quick March	KNIGHT OF THE GARTER	H. B. Burns	1	8	.....	1	2	.....	1	0
Easy, but big, full, and effective, plenty of good, solid weight. Full of quaint contrapuntal effects. Grand bass solo.											

NOVEMBER MUSIC.

962	Polka	BRILLIANTE	W. Seddon	1	8	.....	1	2	.....	1	0
This Polka has been played in MSS. for years by one of the crack Lancashire bands, and a brilliant shine it is.											
963	Quick March	THE ROYAL RIFLES	C. W. Dalbey	1	8	.....	1	2	.....	1	0
A grand, rousing, street march. Full of big, brilliant, ponderous effects. Very massive and majestic.											

DECEMBER MUSIC.

964	Grand Christmas Number			2	6	.....	2	0	.....	2	0
Anthem...	Bright Angel Hosts His Birth Proclaim...	T. Clarke	Old Song	The Days of Long Ago	...	...	...	...	...	...	Burns
Anthem...	Let all the Earth Arise and Sing	Madan	Hymn...	As Pants the Hart	...	...	...	...	...	...	Wilson
Old Song	Home, Sweet Home	Bishop	Hymn...	Silent is the Night	...	...	...	...	...	...	Weber
Hymn...	Thine for Ever, God of Love	Weber	Carol	Ory Aloud and Shout	...	...	...	...	...	...	Wesley

998 **Christmas Number** 2 6 2 0 2 0
 Anthem, O Come let us Sing, Clarke. Carol, Let us Rejoice, Leach. Hymn, With Verdure Clad, Haydn. Anthem,
 Good Christians All, Wesley. Carol, Peace, Peace on Earth, Anon. Hymn, Come, ye Disconsolate, Webbe. Hymn,
 Glory to Thee, Anon. Anthem, Holy, Holy, Holy, Mozart.

SUBSCRIBERS' LIST FOR 1905.

JANUARY MUSIC.					Military	Full Brass	Small Brass
					s. d.	s. d.	s. d.
999	Grand Selection ...	DONIZETTI ...	H. Round	6 0	5 0	4 0	
					Conductors' Full B.B. Score, 2s.		
1000	Selection ...	A NIGHT IN GRANADA ...	Kreutzer	4 0	3 0	2 6	
1001	Selection ...	GEMMA DI VERGY ...	Donizetti	4 0	3 0	2 6	
Donizetti composed this opera in 14 days in the winter of 1824. It contains some of his most striking music.							
1002	Selection (easy) ...	STRADELLA ...	Flotow	4 0	3 0	2 6	
This is just such another selection as the extremely popular "Recollections of Flotow"							
1003	Selection (popular) ...	ROB ROY ...	H. Round	4 0	3 0	2 6	
1004	Air Varie ...	THE SICILIAN MARINER'S HYMN ...	H. Round	4 0	3 0	2 6	
The whole piece is full of pretty effects and quaint devices, and a great deal can be made of it.							
1005	Quick March ...	THE TARTAR ...	T. B. Boyer	1 8	1 2	1 0	
1006	Quick March ...	THE RAJAH ...	G. Southwell	1 8	1 2	1 0	
FEBRUARY MUSIC.							
1007	Waltz ...	STOLEN KISSES ...	T. Hickton	2 6	2 0	1 8	
Dance Number.							
1008	Polka ...	QUEEN OF HEARTS ...	H. Round	3 6	3 0	2 6	
	Schottische ...	BLUSHING BRIDE ...	E. Rose				
	Polka ...	SWEET AND TWENTY ...	J. de Vere				
	Barn Dance ...	IN OLE KENTUCKY ...	J. Linter				
	Galop ...	DICK TURPIN ...	H. Round				
MARCH MUSIC.							
1009	Quick March ...	THE DEEMSTER ...	F. St. Clair	1 8	1 2	1 0	
1010	Lancers ...	RUSTIC REVELS ...	T. H. Wright	2 6	2 0	1 8	
1011	Quick March (Sacred) ...	I WAITED FOR THE LORD ...	Mendelssohn	1 8	1 2	1 0	
APRIL MUSIC.							
1012	Quadrille ...	LEONORA ...	H. Round	2 6	2 0	1 8	
1013	Quick March ...	THE GARRISON ...	J. H. White	1 8	1 2	1 0	
1014	Schottische ...	SUNNY SMILES ...	T. Hickton	1 8	1 2	1 0	
1015	Quick March ...	PET O' THE REGIMENT ...	J. Robinson	1 8	1 2	1 0	
MAY MUSIC.							
1016	Waltz ...	THE FLOWERS OF SPRING ...	J. Robinson	2 6	2 0	1 8	
1017	Quick March ...	THE AMBASSADOR ...	G. Southwell	1 8	1 2	1 0	
1018	Overture ...	THE SENTINEL ...	H. Round	1 8	1 2	1 0	
JUNE MUSIC.							
1019	Quick March ...	ALICE, WHERE ART THOU? (Classic) ...	Ascher	1 8	1 2	1 0	
1020	Quick March ...	MOUNT ROYAL ...	G. Southwell	1 8	1 2	1 0	
1021	Quick March (Sacred) ...	SABBATH ECHOES (Classic) ...	Handel	1 8	1 2	1 0	
1022	Fantasia ...	MANRICO ...	Arr. by H. Round	1 8	1 2	1 0	
JULY MUSIC.							
1023	Welsh Fantasia ...	LLEWELLYN ...	H. Round	4 0	3 0	2 6	
This is on the face of it one of the greatest successes of the L.J. The music is Welsh of the Welsh.							
1024	Quick March ...	THE SEA KING ...	Sam Lloyd	1 8	1 2	1 0	
A companion to the ever-popular "Spartan." It is good, sound, solid music.							
AUGUST MUSIC.							
1025	Selection ...	THE GLEE GARLAND ...	H. Round	4 0	3 0	2 6	
This is a real brass band gem. A classic! All the beautiful well-beloved tit-bits are there.							
1026	Quick March ...	THE REGENT ...	Geo. Southwell	1 8	1 2	1 0	
One of the good old sort. A march that is pleasant to play, pleasant to hear. Just like "Mount Atlas," "Rajah,"							
SEPTEMBER MUSIC.							
1027	Waltz ...	THE QUEEN OF LOVE ...	H. Round	2 6	2 0	1 8	
A charming set. Lovely melodies, pretty and piquant harmonies. There is a nice swinging rhythm from start to finish.							
1028	Quick March ...	THE BRAVEST OF THE BRAVE ...	W. S. Ford	1 8	1 2	1 0	
A rattling go-ahead 6-8 march; full of energy and power. A fine march to raise the old town with.							
OCTOBER MUSIC.							
1029	Quick March ...	KILLARNEY ...	Balfe	1 8	1 2	1 0	
Splendid arrangement of this great song. The counter melodies and Bass Solo really fine.							
1030	Barn Dance ...	BLACKTOWN BELLES ...	S. Potter	1 8	1 2	1 0	
1031	Quick March ...	SWEET SPIRIT, HEAR MY PRAYER ...	Wallace	1 8	1 2	1 0	
This gem of melody makes a truly beautiful march, and the counterpoint is very fine.							
NOVEMBER MUSIC.							
1032	Polka ...	GLITTERING GEM ...	H. Round	1 8	1 2	1 0	
This is an imitation of a tongueing polka, without triple tongueing. It is a capital idea, and a capital polka.							
1033	Quick March ...	THE MAGICIAN ...	C. W. Dalbey	1 8	1 2	1 0	
DECEMBER MUSIC.							
Christmas Number.							
1034	Anthem ...	SING THE GLAD SONG ...	S. Harper	2 6	2 0	2 0	
	Carol ...	THE SONG OF PRAISE ...	Anon				
	Chorus ...	SHINE BRIGHT STAR ...	M. Miller				
	Carol ...	TIDINGS OF GREAT JOY ...	J. Newton				
	Hymn ...	HAIL PRINCE OF LIFE ...	Anon				
	Hymn ...	ALL HAIL THE DAY ...	Dr. Croft				
	Hymn ...	ALL NATIONS SHALL ...	A. Widdup				
	Hymn ...	BRIGHT AND JOYFUL ...	J. T. Bach				
This is a fine collection of the best old psalmody. Grand effects in the counterpoint, and all grand, full and easy							

SUBSCRIBERS' LIST FOR 1906.

JANUARY MUSIC.

			Military.	Full Brass.	Small Brass
			s. d.	s. d.	s. d.
1035	Grand Selection SPOHR	H. Round	6 0	5 0	4 0
In the whole range of the "Composer" Series of Classics there is no Selection better than this.					
1036	Selection DINORAH	Meyerbeer	4 0	3 0	2 6
A selection of easy pleasing music that the great majority of bands can play and enjoy.					
1037	Selection SATANELLA	Balfe	4 0	3 0	2 6
The Opera from which this is taken is one of the most tuneful ever written.					
1038	Selection A CLUSTER OF CLASSICS	H. Round	4 0	3 0	2 6
This is a collection of choice movements from the works of the great masters.					
1039	Concert Overture DON QUIXOTE	H. Round	4 0	3 0	2 6
1040	Air Varie O! LOVELY NIGHT	H. Round	4 0	3 0	2 6
A grand set of variations on this celebrated melody. Will be heard and encored at a thousand concerts.					
1041	Quick March SPIRIT OF BROTHERHOOD	D. B. Norton	1 8	1 2	1 0
A great march. Big, brilliant, and busy all the time.					
1042	Barn Dance THE COON'S CARNIVAL	H. B. Burns	1 8	1 2	1 0
The composer of the famous "Topsy" and "Blushing Beauty" scores once more.					

FEBRUARY MUSIC.

1043	Waltz	...	...	WHISPERS OF LOVE	...	J. Robinson	2 6	2 0	1 8
Another melodious musing by the composer of "Flowers of Spring."									
Dance Number.									
1044	Schottische	...	...	MASQUERADE	...	G. Southwell	3 6	3 0	2 6
	Polka	...	...	DEWDROP	...	F. Linter			
	Schottische	...	...	MARIGOLD	...	C. Albert			
	Polka	...	...	BUTTERFLY'S BALL	...	E. Rose			
	Galop	...	...	HELTER-SKELTER	...	F. De Vere			
A charming collection of easy, melodious, effective dances.									

MARCH MUSIC.

1045	Quick March THE BANDIT	J. Robinson	1 8	1 2	1 0
1046	Quick March THE VAGABOND	G. Southwell	1 8	1 2	1 0
1047	Quick March THE COMPETITOR	J. Finney	1 8	1 2	1 0
1048	Quick March THE ROMPER	J. Jubb	1 8	1 2	1 0

APRIL MUSIC.

1049	Quadrille FEDORA	H. Round	2 6	2 0	1 8
A busy, bustling, merry set.					
1050	Quick March THE VANQUISHER	G. Southwell	1 8	1 2	1 0
This is indeed a fine march; full of new ideas.					
1051	Polka (Duett) TWO MERRIE MINSTRELS	H. Round	1 8	1 2	1 0
1052	Quick March (Sacred) GOD BE WITH YOU	T. H. Wright	1 8	1 2	1 0

MAY MUSIC.

1053	Waltz SPRING BLOSSOMS	T. H. Wright	2 6	2 0	1 8
An easy, charming set of the sweet, melodious order. All bright, pleasant melody.					
1054	Quick March THE RATTLER	J. Jubb	1 8	1 2	1 0
Mr. Jubb presents a jolly, rollicking 6-8 in his best mood. A regular slasher.					
1055	Overture THE RED CROSS	H. Round	1 8	1 2	1 0
To take the place of the extremely popular overture "The Sentinel." Bright, cheerful, effective					

JUNE MUSIC.

1056	Lancers INTERNATIONAL	T. H. Wright	2 6	2 0	1 8
It was a happy thought to gather together the merry melodies of the Continent.					
1057	Fantasia NORMA	Bellini	1 8	1 2	1 0
Quite equal to "Manrico." Contains the world-renowned duet, "Hear me, Norma."					
1058	Quick March (Sacred) KING OF GLORY	H. Round	1 8	1 2	1 0
A beautiful stream of lovely melody and solid harmony.					

JULY MUSIC.

1059	Selection SONGS OF BALFE	M. W. Balfe	4 0	3 0	2 6
One of the most beautiful and easy selections ever sent out.					
1060	Quick March THE SEA ROVER	Sam Lloyd	1 8	1 2	1 0
In Mr. Lloyd's best style. Full of energy and fire. Easy, but big and effective.					

AUGUST MUSIC.

1061	Selection GALAXY OF BEAUTIES	H. Round	4 0	3 0	2 6
That is it exactly—a galaxy of beauties. Every theme is a theme of beauty.					
1062	Quick March THE TROJAN	Herbert Scott	1 8	1 2	1 0
This is a gem of the first water. It is as full of effects as an egg is full of meat.					

SEPTEMBER MUSIC.

1063	Waltz BEWITCHING BEAUTY	Edward Hales	2 6	2 0	1 8
A charming set. Sweet, smooth, soothing, simple strains, with the true dreamy waltz swing.					
1064	Quick March THE OLD FAVOURITE	Vincenzo Bellini	1 8	1 2	1 0
A good old-time march on dear old melodies. Music, music, all the time, and easy.					

OCTOBER MUSIC.

1065	Selection FALSTAFF	Balfe	1 8	1 2	1 0
1066	Quick March WILD WAVES	S. Glover	1 8	1 2	1 0
1067	Quick March THE DESPERADO	John Jubb	1 8	1 2	1 0

NOVEMBER MUSIC.

1068	Quick March OUR CITIZEN SOLDIERS	S. E. Morris	1 8	1 2	1 0
1069	Schottische LIGHT AND GAY	Herbert Scott	1 8	1 2	1 0

DECEMBER MUSIC.

1070	CHRISTMAS NUMBER		2 6	2 0	2 0
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Carol—"Come, Raise the Joyful Strain"—Wesley
Fine bass, set of grand harmony.

Chorus—"O Come, Redeemer"—Newton
Grand, effective; good old timer.

Hymn—"O Come, Emmanuel"—Traditional
Wonderfully impressive.

Hymn—"Holy, Holy"—Dr. Dykes
One of a thousand.

Hymn—"Through all the Changing
Scenes"—Sir Geo. Smart
Christmas Carol—"The Heavenly Child"—J. Ugrow
Ancient Christmas Hymn—"Of the
Father's Love"—Traditional
Favourite Carol—"Adeste Fidelis"—John Reading

No better collection has ever been sent out.
Beautiful melody grand harmony, and fine effects.

SUBSCRIBERS' LIST FOR 1907.

				Military.			Full Brass.			Small Brass.		
				s.	d.		s.	d.		s.	d.	
JANUARY MUSIC.												
1071	Grand Selection	IL TROVATORE	Verdi	6	0		5	0		4	0	
The great favourite. Now in the fourth edition. Charming piece.				Conductor's Full Brass Band Score, 2s.								
1072	Selection	THE DAUGHTER OF THE REGIMENT	Donizetti	4	0		3	0		2	6	
The chosen of a hundred contests. Bright, beautiful, easy.												
1073	Selection (easy)	LA VESTALE	Spontini	4	0		3	0		2	6	
Lovely music. Charming piece for indoor concerts.												
1074	Waltz	SUMMER ZEPHYRS	J. White	2	6		2	0		1	8	
A most dainty dance. A great success, as you all know.												
1075	Concert Overture	PEACE AND WAR	H. Round	4	0		3	0		2	6	
Most striking and effective piece. Decidedly descriptive.												
FEBRUARY MUSIC.												
1076	Selection (popular)	THE CROWN OF SCOTTISH SONG	H. Round	4	0		3	0		2	6	
A splendid concert piece for indoors. Beautiful arrangement.												
Dance Number.												
1077	Schottische	DANCER'S DELIGHT	H. B. Burns	3	6		3	0		2	6	
	Polka	FANCY DRESS BALL	E. Rose									
	Barn Dance	DANCING DINAH	F. de Vere									
	Galop	PRESTO	F. Linter									
	Valse	IN THE TWILIGHT	T. H. Wright									
Now in third edition. The greatest success of all.												
1078	Solo	MY PRETTY JANE (Beautiful)	Bishop	1	8		1	2		1	0	
	Solo	THERE IS A FLOWER (Splendid)	Wallace									
1079	Quick March (Sacred)	SONGS OF PRAISE (Favourite)	T. H. Wright	1	8		1	2		1	0	
MARCH MUSIC.												
1080	Selection (very easy)	OPERA GEMS	H. Round	4	0		3	0		2	6	
A great favourite. Beautiful concert piece Very easy.												
1081	Quick March	THE FILIBUSTER (Fine March)	Geo. Southwell	1	8		1	2		1	0	
1082	Quick March	THE ROWAN TREE (Very easy)	J. Robinson	1	8		1	2		1	0	
APRIL MUSIC												
1083	Quadrille	CASSANDRA	H. Round	2	6		2	0		1	8	
Bright, gay, cheerful, easy. A great success.												
1084	Quick March	THE BOMBARDIER (4th edition)	T. V. Short	1	8		1	2		1	0	
1085	Veleta	ROYAL COURT BALL (A beauty)	D. Pecorini	1	8		1	2		1	0	
MAY MUSIC.												
1086	Valse	HAPPY THOUGHTS (Fine)	H. Round	2	6		2	0		1	8	
1087	Quick March	THE SMUGGLER (Heavy)	John Jubb	1	8		1	2		1	0	
1088	Quick March	THE CARBINEER (Grand)	J. Robinson	1	8		1	2		1	0	
JUNE MUSIC												
1089	Lancers	BALMORAL (Fine easy set)	T. H. Wright	2	6		2	0		1	8	
1090	Quick March	THE REBEL (A favourite)	John Jubb	1	8		1	2		1	0	
1091	Quick March (Sacred)	THE SANCTUARY (Beautiful)	H. Round	1	8		1	2		1	0	
JULY MUSIC.												
1092	Selection	SONGS OF WALLACE	W. V. Wallace	4	0		3	0		2	6	
Companion to "Songs of Balfe," and equal in popularity.												
1093	Quick March	THE CRUISER (Good)	S. Lloyd	1	8		1	2		1	0	
AUGUST MUSIC.												
1094	Selection (Very easy)	A MUSICAL BOUQUET	H. Round	4	0		3	0		2	6	
A string of choice, easy, melodious masterpiece movements for concerts.												
1095	Quick March	THE KNIGHT ERRANT	J. G. Jubb	1	8		1	2		1	0	
SEPTEMBER MUSIC.												
1096	Waltz	IN LOVELAND LANES (Great success)	H. Round	2	6		2	0		1	8	
1097	Quick March	THE RIFLEMAN (Full and easy)	E. Hales	1	8		1	2		1	0	
OCTOBER MUSIC.												
1098	Selection (Petite)	DON ALPHONSO (Lovely piece)	Donizetti	1	8		1	2		1	0	
1099	Polka	OUR MERRY PARTY	J. Robinson	1	8		1	2		1	0	
	Schottische	FAIRY BELL	Felix Mortimore									
NOVEMBER MUSIC.												
1100	Fantasia (Fine Euph. Solo)	THE PILGRIM	H. Round	2	6		2	0		1	8	
1101	Quick March	THE CRACK CORPS	G. Southwell	1	8		1	2		1	0	
DECEMBER MUSIC.												
1102	CHRISTMAS NUMBER			2	6		2	0		2	0	
	(1) The Old Lancashire Carol	G. T. H. Seddon	(5) Hymn—For ever with the Lord	J. S. Woodbury								
	(Hark, hark, what news)											
	(2) Chorus—Hail, Star of Peace	S. Harper	(6) Chorus—I'll Praise my Maker	Anon.								
	(3) Hymn—Lead, kindly light	Purdey	(7) The Old Yorkshire Carol	Anon.								
	(4) Anthem—To whom belongeth praise		(8) Hymn—Even Me	Bradbury								
		T. G. Richards										

A really fine collection of Christmas music. The harmony in all cases has been recast and made full of delightful effects.

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JANUARY MUSIC						Military	Full Brass	Small Brass
						s. d.	s. d.	s. d.
1103	Grand Selection	ROSSINI'S WORKS	Rossini			6 0	5 0	4 0
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Dance No.								
1108	Waltz	PRINCESS PRETTYMAID	T. H. Wright					
	Schottische	GRACEFUL GIRLS	Eugene Rose					
	Polka	WEDDING BELLS	H. Round			4 0	3 0	2 6
	Barn Dance	IN DE MOONLIGHT	H. B. Burns					
	Galop	SCOOT!	Fred de Vere					

FEBRUARY MUSIC								
1109	Selection	SONGS OF HANDEL	Handel			4 0	3 0	2 6
1110	Valse	INNOCENCE'S DREAM	D. Pecorini			2 6	2 0	1 8

MARCH MUSIC								
1111	Quick March	THE CAVALIER	Alfred Brady			1 8	1 2	1 0
1112	Quick March	THE LIFEGUARDS	John Jubb			1 8	1 2	1 0
1113	Lancers	OLD ENGLAND	T. H. Wright			2 6	2 0	1 8
1114	Quick March	THE CORSAIR	Sam Lloyd			1 8	1 2	1 0

APRIL MUSIC								
1115	Quick March	THE WANDERER	Geo. Southwell			1 8	1 2	1 0
1116	Waltz	FAIR RO-AMOND	J. Robinson			2 6	2 0	1 8
1117	Solo	SWEET SPIRIT, HEAR MY PRAYER	Wallace			1 8	1 2	1 0
	Solo	ROCKED IN THE CRADLE OF THE DEEP	Knight					

MAY MUSIC								
1118	Veleta	QUEEN ALEXANDRA	D. Pecorini			1 8	1 2	1 0
1119	Quick March	THE SWASHBUCKLER	John Jubb			1 8	1 2	1 0
1120	Quadrille	NARCISSA	H. Round			2 6	2 0	1 8

JUNE MUSIC								
1121	Quick March	THE MAN O' WAR	W. J. Allen			1 8	1 2	1 0
1122	Quick March	THE FREEBOOTER	J. Robinson			1 8	1 2	1 0
1123	Quick March (Sacred)	DAY OF REST	T. H. Wright			1 8	1 2	1 0

JULY MUSIC								
1124	Selection	LA SONNAMBULA	Bellini			4 0	3 0	2 6
1125	Characteristic Piece	LES CLOCHES DE NOEL	Daniele Pecorini			1 8	1 2	1 0

AUGUST MUSIC								
1126	Selection	THE MELODIES OF OLD IRELAND	E. Newton			4 0	3 0	2 6
1127	Quick March	UNDER FREEDOM'S FLAG	Ed. "B.B.N."			1 8	1 2	1 0

SEPTEMBER MUSIC								
1128	Selection	IL BRAVO	Mercadante			2 6	2 0	1 8
1129	Quick March	THE GUNNER	J. Robinson			1 8	1 2	1 0

OCTOBER MUSIC								
1130	Waltz	QUEEN OF SOCIETY	George Allan			2 6	2 0	1 8
1131	Quick March	THE SUBALTERN	Ed. Hales			1 8	1 2	1 0

NOVEMBER MUSIC								
1132	Two-Step	THE COON'S PARADE	Daniele Pecorini			1 8	1 2	1 0
1133	Quick March	THE ROYAL ENVOY	John Jubb			1 8	1 2	1 0

DECEMBER MUSIC								
1134	FESTIVAL NUMBER					2 6	2 0	2 0

1. DINNER READY—The Roast Beef of Old England.
2. THE CLERGY (Grace)—Be present at our table, Lord.
3. THE KING—National Anthem.
4. THE PRINCE—God bless the Prince of Wales.
5. THE ARMY—British Grenadiers.
6. THE NAVY—Hearts of Oak.
7. THE LADIES—Here's a health to all good lasses.
8. OUR HOST (or Guest)—For he's a jolly good fellow.
9. OLD FRIENDS—Should auld acquaintance be forgot?
10. THE EMPIRE—Rule Britannia.

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| | A magnificent piece, contains one of the most lovely duets ever penned for cornet and euphonium. Has always been a great favourite with the "crack" prize bands, but is exceedingly simple and melodious, in fact it is the beautiful melodies which make it so popular. | | |
| 2 | Quick March | MELBOURNE | D. Barrett Pogson |
| | An easy 2/4 march, full of smooth flowing melody, a very heavy, easy, bass solo. | | |
| 3 | Quick March | SAILING | Godfrey Marks |
| | A better 6/8 march for general purposes was never written. Has a jolly rollicking swing with it, and is so breezy that you imagine you really are "Sailing, sailing, over the bounding wave." | | |
| 4 | Quick March | THE MEN OF HARLECH | H. Round |
| | Welshmen say there is only one march, and indeed they may be pardoned their excess of enthusiasm when we remember what a majestic sweeping marching rhythm the March of the Men of Harlech has. Splendid arrangement. Immense bass solo. | | |
| 5 | Quick March | THE DAY WHEN YOU'LL FORGET ME | Enschell |
| | On the beautiful love song of that name. It is a really beautiful melody. The bass solo is a champion. | | |
| 6 | Quick March | PROSPER THE ART | A. Owen |
| | Mr. A. Owen being a Master Freemason he wrote this march in praise of the order. Was for a long time the contest march of Black Dike Mills Band, and they won many prizes with it, and yet it is as easy as "God save the Queen," or even easier. | | |
| 7 | Quick March | ATTENTION ! | H. Round |
| | A great favourite. A rattling easy 6/8 march full of go. One of the easiest, and best we ever published. | | |
| 8 | Quick March | THE SPIRIT OF THE NIGHT | W. Lingwood |
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| 9 | Quick March | "A. 1." | H. Round |
| | A regular rouser. If you have not played it, it's about time you did. If you have played it, you know what a grand piece of music it is. | | |
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| 11 | Glee | HAIL, SMILING MORN | Spofforth |
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| 12 | Glee | GLORIOUS APOLLO | Webbe |
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| 13 | Quick March | ONWARD, CHRISTIAN SOLDIERS | H. Round |
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| 14 | Polka | EQUILIBRIO | D. Barrett Pogson |
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| 15 | Quick March | DOES YOUR HEART BEAT TRUE TO ME | F. Linter |
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| 24 | HOME, SWEET HOME | | 28 GOD SAVE THE QUEEN |

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| | | The gem of the whole opera of "Maritana." A lovely easy concert piece. Any band can play it, yet it is fit for the best. | | |
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| | | A famous March. The arrangement is perfection. Trio, "Larboard Watch." | | |
| | 3 | Quick March ... | THE MEN OF MERRY ENGLAND ... | F. Linter |
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| | 20 | THE ROSE OF ALLANDALE | 23 SAILOR'S HORNSPIPE | |
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
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- 20 Schottische ... QUEEN MAB ... H. Round
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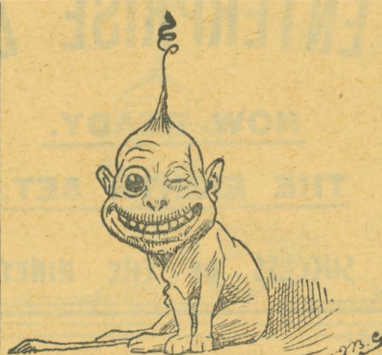
Here we are again.

Anything good to be had?

O yes; there is always something good to be had when you see me bobbing about.

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7	March	Sally in our Alley	H. Round
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8	March	Old Towler	F. Linter
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9	March	The Combat	J. Jubb
A reemer. Counter melodies, and Bass Solo, in Mr. Jubb's best style.			
10	March (Sacred)	Angelus	T. H. Wright
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11	March	Hold-Fast	J. Jubb
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12	Valse (Vocal)	Two Hearts that beat as one	H. Round
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13	Polka	Merry Legs (A merry 'un)	Carl Albert
14	Schottische	Playmates (Pretty and easy)	H. Round
15	Polka	Pretty Jenny (A favourite)	J. Allen
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22	Schottische	Sunshine	J. S. Cogan
23	Polka	My Partner	H. Round, jun.
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14	Polka	SNOW DRIFT	H. Field
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16	Polka	HERE AND THERE	H. Round
17	Waltz	LOVE'S GREETING	T. H. Wright
18	Polka	QUEEN O' THE MAY	H. Field
19	Mazurka	LITTLE DORRIT	Eugene Rose
20	Waltz	THE PARTING KISS	T. H. Wright
21	Schottische	MERRIMENT	T. H. Wright
22	Polka	ROUND THE MAYPOLE	H. Round
23	Waltz	CHERRY-BLOSSOM	T. H. Wright
24	Anthem	JERUSALEM MY GLORIOUS HOME	L. Mason
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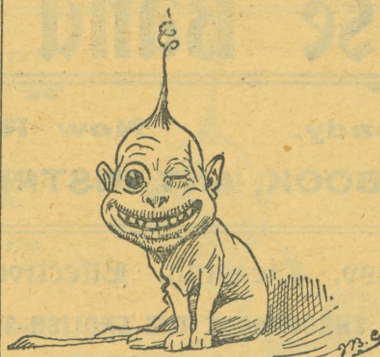
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| 47 Hymn—"With Verdure Clad" | Haydn | |
| 48 Anthem—"Good Christians" | Wesley | |
| 49 Carol—"Peace on Earth" | Anon. | |
| 50 Hymn—"Come, ye disconsolate" | Webbe | |
| 51 Hymn—"Glory to Thee" | Anon. | |
| 52 Hymn—"Holy, Holy, Holy" | Mozart | |
| 53 Song—"The Golden Pathway" | Grey | |
| 54 Hymn—"Christians, Awake!" | Wainwright | |
| 55 Hymn—"Adeste Fidelis" | Anon. | |
| 56 Hymn—"Hark! the Herald" | Mendelssohn | |
| 57 Hymn—"While Shepherds" | Anon. | |
| 58 Hymn—"Old Hundred" | Franc | |

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4th Set ... { 1.—ALBION. 3.—SCOTIA. } ... By H. Round 2 0 2.—ERIN. 4.—CAMBRIA. }

These Quartettes may be described as variations for four instruments. Mr. Round has taken four representative melodies of the four nations in the British Isles, and made a quartette of each. This set has been a great success, "Scotia," in particular, having become a great favourite. To sound well they must be carefully played, so that the melody may sound continuous although tossed about from one part to the other. We consider this a very good set, but each Quartette wants practice to be properly understood.

5th Set ... { 1.—SPRING. 3.—AUTUMN. } ... By H. Round 2 0 2.—SUMMER. 4.—WINTER. }

By a great many competent judges this is reckoned the best set in the list. Each is supposed to have some characteristic of the season after which it is named. "Spring" is coy and delicate. "Summer" is more bold and lively. "Autumn" is in a sober vein. In "Winter" we have a shiver running all through the first movement, each of the instruments being seized in turn.

6th Set ... { 1.—FRANCE. 3.—AUSTRIA. } ... By H. Round 2 0 2.—GERMANY. 4.—RUSSIA. }

They require four fairly good players to do them justice, and a little practice. They cannot be played at sight by the best players in the world, not because they are difficult, but because they have to be studied to fit in the phrases of melody and variation. But they are well worth study and practice.

7th Set ... { 1.—IL TROVATORE. 3.—REQUIEM. } Arr. By H. Round 2 0 2.—IL TROVATORE. 4.—SANCTUS. }

This set is so arranged that Nos. 1 and 2 can be played as One Quartette. Nos. 3 and 4 may also be played as One Quartette. Played in this way by capable performers they will make their mark. For Sacred concerts the No. 3 from Mozart's "Requiem" and No. 4 from "Weber's "Mass in G" ought to be very acceptable.

8th Set ... { 1.—ELIJAH. 3.—LES HUGUENOTS. } Arr. By H. Round 2 0 2.—LITANIA. 4.—RIGOLETTO. }

A grand set for contesting. Brilliant and showy, but classical in the best sense.

9th Set ... { 1.—SANCTUS (Mozart) } Arr. by H. Round 2 0 2.—FATHER IN THY GLORY (Weber) 3.—DAUGHTER OF THE REGIMENT (Donizetti) 4.—CROWN DIAMONDS (Auber)

Easy, pleasing set of Classical Music.

10th Set ... { 1.—OBERON. } Arr. by H. Round 2 0 2.—STABAT MATER. }

Two first-class Full Page Contest Quartettes, for first-class players only.

11th Set ... { 1.—O FATHER. 3.—VITAL SPARK. } Arr. by H. Round 2 0 2.—TO THEE O LORD. 4.—BEFORE JEHOVAH'S AWFUL THRONE }

This set of Sacred Quartettes have had a great sale.

12th Set ... { 1.—MARITANA. 3.—THE GONDOLIER. } Arr. by H. Round 2 0 2.—FOUR FRIENDLY FELLOWS. 4.—BOHEMIAN GIRL. }

(Special for 2 Trombones and 2 Cornets).

13th Set ... { 1.—CREATION. 3.—SEMIRAMIDE. } Arr. by H. Round 2 0 2.—LUCREZIA BORGIA. 4.—CRISPINO. }

(Special Set for 1 Cornet, 1 Horn, 1 Baritone, and 1 Euphonium.)

A great set for good players.

14th Set ... { 1.—DINORAH. 3.—LA SONNAMBULA. } Arr. by H. Round 2 0 2.—NORMA. 4.—LUCIA. }

(Special Set for 1st and 2nd Cornet, Horn, and Euphonium or Baritone.)

These four quartettes are all A1, either for concert or contest. They are neither difficult nor easy. Every part is a part in the proper sense of the word.

15th Set ... { 1.—COME WHERE MY LOVE. 5.—MAY DAY. } Arr. by H. Round 2 0 2.—HOME, SWEET HOME. 6.—LOVELY NIGHT. 3.—BEAUTIFUL ISLE. 7.—KILLARNEY. 4.—ASH GROVE. 8.—WILL YE NO'.

(8 Concert Quartettes, for 2 Cornets, Horn, and Euphonium or Baritone.)

No. 2 Set of Trios

For 2 B-flat Cornets and One Baritone or Euphonium.

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- 2.—THE HUNTSMAN'S DREAM.
- 3.—TRANQUILITY.
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This set is a great advance on No. 1 Set, which has run into many editions. The harmony is more varied, the themes are more important, and the points of imitation more numerous. Just the thing for indoor concerts.

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With Pianoforte Accompaniments, 1/1 each book.

CONTENTS OF BOOK 1.

Rocked in the Cradle of the Deep	Knicht
In Happy Moments	Wallace
O rest in the Lord	Mendelssohn
My Pretty Jane	Bishop
Rose of the Valley	Reeve
Tell me, my heart	Bishop
Robin Adair	Scotch
Auld Robin Gray	Scotch
I know that my Redeemer liveth	Handel
Serenade	Schubert
All in the Downs	Liversedge
Within a Mile	Scotch
When other lips	Balfe
Tom Bowling	Dibden
Pretty Girl Milking Her Cow	Irish
I dreamt I dwelt	Balfe

CONTENTS OF BOOK 2.

I will sing of Thy mercies	Mendelssohn
Bid me discourse	Bishop
With lowly suit	Storace
Banks of Allan Water	Anon.
Little Nell	Lindley
Peace of the Valley	Balfe
In Cellar Cool	German
Land of My Fathers	Welsh
Minstrel Boy	Irish
Rose, softly blooming	Spohr
Home, Sweet Home	Bishop
Voice of Music (varied)	H. Round
The Heart bow'd down	Balfe
But the Lord is mindful	Mendelssohn
The White Squall	Barker
Com e gentil	Donizetti

CONTENTS OF BOOK 3.

The Anchor's Weighed	Braham
Should He upbraid	Bishop
Napolitaine	Lee
Men of Harlech	Welsh
Let Me Like a Soldier fall	Wallace
The Golden Sun	Silcher
Farewell, My Trim-built Wherry	Dibden
Tell Me, Mary	Hodson
First Love is Like the Rosebud	Suppé
But thou didst not leave	Handel
Wapping Old Stairs	Percy
Down Among the Dead Men	Dyer
Cavatina ('Lucrezia Borgia')	Donizetti
Madoline	Nelson
Irish Emigrant	Barker
My Love is Like the Red, Red Rose	Scotch

CONTENTS OF BOOK 4.

Hearts and Homes	Blockley
Old Towler	Shield
Love was Once a Little Boy	Anon.
Last Rose of Summer	Irish
Waft her Angels	Handel
Scenes that are brightest	Wallace
Cavatina ('Crispino')	Ricci
I'll not beguile thee	Lee
Alice Gray	Milward
Gentle Zitiella	Cooke
Give me back my Arab Steed	Hodson
Still so gently	Bellini
Blow thou wintry wind	Arne
Cherry Ripe	Horn
Norah, the Pride of Kildare	Parry
The Woodpecker	Kelly

CONTENTS OF BOOK 5.

Love in her eyes	Handel
Thou, bright moon	Rossini
Lass that Loves a Sailor	Dibden
If with all your hearts	Mendelssohn
My heart with love is beating	Shield
A Soldier's Life	Balfe
Rosamunde	Schubert
Pilgrim of Love	Bishop
Miller of the Dee	Old English
The Wolf	Shield
Che Faro	Gluck
Bay of Biscay	Davy
Cavatina	Bellini
As fades the morn	Modina
The Waterfall	Schubert
Trovatore	Verdi

CONTENTS OF BOOK 6.

He shall feed His Flock ('Messiah')	Handel
Cavatina ('Masaniello')	Auber
Cavatina ('Daughter of the Regiment')	Donizetti
In this Old Chair my Father sat	Balfe
Arie ('Don Juan')	Mozart
Here awa, there awa	Scotch
The Farmer's Boy	English
Ye Banks and Braes	Scotch
The Old Folks at Home	W. Christy
Charity	Stephen Glover
Fall In (Quick March)	H. Round
Lonely am I now no longer ('Preciosa')	Weber
Marguerite	C. A. White
Send forth the Call ('Puritani')	Bellini
Jerusalem, thou that killest the Prophets	Mendelssohn
The Bells of Aberdovey	Welsh

CONTENTS OF BOOK 7.

Beauty's Graces	Paisiello
The Floweret's Bloom	Sacchini
In this Old Chair	Balfe
Ben Bolt	Anon.
Banks of Loch Lomon'	Scotch
The Pilot	Nelson
The Holy Friar	Reeve
Sweet Marie	Moore
Alas! those Chimes	Wallace
Hark! I hear an Angel Sing	Christy
Thy Will be done	Blockley
The Diver	Loder
Will ye no' com' back again	Nairne
O Gently Breathe	Thomas
Flowers of the Forest	Scotch
Good-bye Sweetheart	Hutton

CONTENTS OF BOOK 8.

She Wore a Wreath of Roses	J. P. Knight
Ever of Thee	F. Hall
Meet me by Moonlight	J. A. Wade
Come into the Garden Maid	M. Balfe
Her Bright Smile	W. T. Wrighton
The Englishman	J. Blockley
Blue Bells of Scotland	Scotch
Light of Other Days	M. Balfe
The Rowan Tree	Scotch
Sally in our Alley	Cary
I'll Take you Home	T. F. Westendorf
By the Sad Sea Waves	J. Benedict
Love Not	J. Blockley
Juanita	Mrs. Norton
There is a Flower	W. V. Wallace
Shells of the Ocean	J. W. Cherry

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What fairy-like music	De Pinna
All's Well	Braham
List to the Convent Bells	Blockley
Dolce dell Anima	Parr
Lightly Tread	Berg
I'm thine alone	Gounod
Minute Gun at Sea	King
Larboard Watch	Williams
O wert thou in the cauld blast	Mendelssohn
When the swallows	Abt
Home to our mountains	Verdi
Flow, gentle Deva	Parry

CONTENTS OF BOOK 2.

Charity	Glover
I would that my love	Mendelssohn
Polka (Paul and Virginia)	Round
Silver moonlight winds are blowing	Ordway
The Letter of Flowers	Schubert
The Echo Duett (from Guy Mannering)	Braham
What are the wild waves saying	Glover
Lucrezia Borgia	Donizetti
Hail! Thou merry month of May	Weber
Flow on thou shining river	Moore
Why should mortals sigh for gold	Dr. Nares
Hear Me, Norma	Bellin

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For E-flat Soprano, E-flat Horn or E-flat Clarinet, with Pianoforte Accompaniments. 1/1.

CONTENTS.

In happy moments	Wallace	Home, Sweet Home	Bishop
Rocked in the cradle	Knicht	When other lips	Balfe
Auld Robin Gray	Scotch	Tom Bowling	Dibden
Tell me, Mary	Hodson	Scenes that are brightest	Wallace
Last Rose of Summer	Irish	Il Trovatore	Verdi
O Rest in the Lord	Mendelssohn	The Heart bow'd down	Balfe
I dreamt I dwelt	Balfe	Let me like a Soldier fall	Wallace
Madoline	Nelson	My Pretty Jane	Bishop

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[N.B.—Trombone Solos are in both Treble and Tenor Clef, and so can be used for Euphonium, Baritone, or Cornet.]

Trombone Solo	...	WHEN LOVE IS KIND	...	H. Round	1 1
An exceedingly charming set of varies. A beauty.					
Trombone Solo	...	ALICE WHERE ART THOU?	...	Ascher	1 1
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Trombone Solo	...	HOME, SWEET HOME	...	H. Round	1 1
"The best of the lot" is the decision of one great soloist. It is indeed a fine solo, and for moderate players of Baritone or Euphonium will be found a very useful solo. Is published in both Tenor and Treble clef.					
Trombone Solo	...	PREMIER POLKA	...	H. Round	1 1
A brilliant and difficult solo, only suitable for advanced players, but a grand shine for those who can tongue and slide quickly with precision. Also published in Treble clef for Euphonium or Baritone.					
Trombone Solo	...	THE ROSY MORN	...	H. Round	1 1
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A splendid solo, and a great favourite with trombonists. Very showy, but not difficult. The 'Minore' is a lovely piece of music. Tenor or Treble clefs. Suit all B-flat instruments.					
Trombone Solo	...	THE DEATH OF NELSON	...	H. Round	1 1
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Trombone Solo	...	MEN OF HARLECH	...	H. Round	1 1
A good solo, often played by young Mr. Stead of the Grenadier Guards. Care must be taken to play No. 1 variation brisk and lively; in fact, as quick as it can be played gracefully. Minore very good. Brilliant finale, but easy. Tenor and Treble clefs. Suit all B-flat instruments.					
Trombone Solo	...	CUJAS ANIMAM	...	Rossini	1 1
The favourite tenor solo in Rossini's 'Stabat Mater'. Grand piece for sacred concerts. Published in both Tenor and Treble clefs. Suitable for Cornet, Euphonium, and Baritone.					
Trombone Solo	...	VILLAGE BLACKSMITH	...	Wiess	1 1
This fine old classic song makes a good Trombone Solo.					
Trombone Solo	...	SEND FORTH THE CALL	...	Bellini	1 1
Mr. Round has written a few appropriate variations on this celebrated melody from 'Puritana'. Is bound to become a very popular solo. Tenor and Treble clefs. Suit Euphonium or Baritone.					
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A very pretty solo, either for Horn or Soprano. Easy and pleasing but at the same time very showy.					
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A very easy solo, and very popular. Not brilliant but very pretty and easy.					
Soprano or Horn Solo	...	THE ASH GROVE	...	H. Round	1 1
A splendid solo, brilliant and showy. A capital shine for a good soprano player. The 'Minore' is really charming.					
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A fantasia on the well-known beautiful Italian melody. Rather easy, and very pleasing.					
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Soprano or Horn Solo	...	WILL YE NO COME BACK AGAIN	...	H. Round	1 1
A grand shine for a fair player. The preliminary cadenza will startle 'em, if given brilliantly.					
Soprano or Horn Solo	...	JENNY JONES	...	H. Round	1 1
Fine, brilliant solo. A great shine.					
Soprano or Horn Solo	...	ROBIN ADAIR	...	H. Round	1 1
Very pretty and easy. Suit young player.					
Soprano or Horn Solo	...	ALICE WHERE ART THOU?	...	Ascher	1 1
Just the song as sung. Lovely Solo for Horn.					
Soprano or Horn Solo	...	BUY A BROOM	...	H. Round	1 1
Big brilliant solo. A grand shine.					