

THE UNIVERSITY OF SHEFFIELD

Department of Music

The Evolution of the Brass Band and its  
Repertoire in Northern England

Volume Two

Thesis presented for the degree of Ph.D.

Jack L.Scott

1970

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Appendix I

Musical Examples

No. 1. Trumpet parts extracted from  
General Reid's Marches for Military  
Band, c.1785.

# MARCH I.

## TRUMPET.

# MARCH II.

March III Tacet.

# MARCH IV.

Reid's Marches,

5, 6, 7, 8, 9, 10, 11, 12, Tacet.

No. 2. Horn parts extracted from  
General Reid's Marches for Military  
Band, c. 1785.

2

# MARCH I.

in Eb.

CORNI.

Primo *f* *pp*

Secondo

# MARCH II.

in Eb.

# MARCH III.

C O R N I

3

MARCH IV.

MARCH V.

in Bb



# MARCH VI.

## CORNI.

in Bb.

The first system of music for March VI consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in common time (C). The music begins with a piano (*p*) dynamic marking. The melody in the upper staff is characterized by eighth and sixteenth notes, while the lower staff provides a rhythmic accompaniment with similar note values.

The second system of music for March VI consists of two staves, continuing the melody and accompaniment from the first system. The notation remains consistent in clef and time signature.

# MARCH VII.

in B.

The first system of music for March VII consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in common time (C). The music begins with a forte (*f*) dynamic marking. The melody in the upper staff is more active, featuring many sixteenth notes, while the lower staff provides a steady accompaniment.

The second system of music for March VII consists of two staves, continuing the melody and accompaniment from the first system.

### TRIO

The first system of the Trio section for March VII consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in common time (C). The music begins with a piano (*p*) dynamic marking. The melody in the upper staff is more melodic and slower than the previous sections, while the lower staff provides a simple accompaniment.

The second system of the Trio section for March VII consists of two staves, continuing the melody and accompaniment from the first system.

# MARCH VIII.

5

in Eb.

- CORNI.

First system of musical notation for March VIII, featuring a treble and bass staff with a brace on the left. The music is in Eb major and common time, starting with a forte (*f*) dynamic marking.

Second system of musical notation for March VIII, featuring a treble and bass staff with a brace on the left. The music continues in Eb major and common time, marked with piano-piano (*pp*) dynamics.

Third system of musical notation for March VIII, featuring a treble and bass staff with a brace on the left. The music concludes the first part of the march.

# MARCH IX.

in Bb

First system of musical notation for March IX, featuring a treble and bass staff with a brace on the left. The music is in Bb major and common time.

Second system of musical notation for March IX, featuring a treble and bass staff with a brace on the left. The music continues in Bb major and common time.

Third system of musical notation for March IX, featuring a treble and bass staff with a brace on the left. The music concludes the second part of the march.

6

# MARCH X.

CORNI.

in B.

Musical score for March X, Corni, in B. The score consists of two systems of two staves each. The first system includes a dynamic marking 'p' (piano). The second system includes a dynamic marking 'p' (piano).

# MARCH XI.

in Eb.

Musical score for March XI. The score consists of two systems of two staves each. The first system includes a dynamic marking 's' (sforzando). The second system includes a dynamic marking 'p' (piano).

# MARCH XII.

in B.

Musical score for March XII. The score consists of two systems of two staves each. The first system includes a dynamic marking 's' (sforzando). The second system includes a dynamic marking 'p' (piano).

No. 3. Clagget's music for two  
chromatic horns, c. 1788.

Musical Plate N<sup>o</sup> 2.

A celebrated Air of GIARDINI'S.

3

As Performed by Mess<sup>rs</sup> Milgrove and Henrard in the New Rooms at Bath After a very few Hours Practice all in the Natural Tone of the Horn and totally unassisted by the Orchestra.

Andante

The musical score is arranged in five systems, each with three staves. The first system is for the Bassoon. The second system is for Violins 3, with a '3' marking above the staff. The third system is for Violins 7, with a '7' marking above the staff. The fourth system includes a 'Cadenza' section with a trill-like figure. The fifth system is for the Cor Anglais Horn, with a '-hr' marking above the staff. The music is in a 3/4 time signature and features complex rhythmic patterns with many sixteenth and thirty-second notes.

Cor Anglais Horn

No. 4. Extract from Thomas Harper's  
Airs for Kent bugle, c.1825.

Nº 31. Andante.

Vedrai Carino. (Mozart.)

The musical score is presented in three systems, each consisting of three staves. The first system begins with a treble clef, a 3/8 time signature, and a key signature of one flat (B-flat). The first staff contains the melody, starting with a quarter rest followed by a series of eighth and sixteenth notes. The second and third staves provide accompaniment, with the second staff starting with a piano (*p*) dynamic marking. The second system continues the melody and accompaniment, with the second staff showing some chromatic movement. The third system concludes the piece with a final cadence in the first staff, while the second and third staves continue with a rhythmic accompaniment pattern.

Harper's Airs.

The first system of musical notation consists of three staves. The top staff begins with a treble clef and a key signature of one flat. The music features a variety of note values, including eighth and sixteenth notes, and rests. The middle and bottom staves continue the melodic and harmonic lines, with some notes beamed together and others marked with accents.

The second system of musical notation also consists of three staves. It continues the piece with similar rhythmic patterns and melodic development. The notation includes many slurs and ties, indicating phrasing and continuity across measures.

The third system of musical notation consists of three staves. The music becomes more intricate with frequent sixteenth-note passages and complex rhythmic figures. There are several dynamic markings, including accents and slurs, throughout the system.

The fourth system of musical notation consists of three staves. This system concludes the piece with a final melodic flourish and a clear cadence. The notation includes diamond-shaped ornaments or markings under certain notes.

Harper's Airs.

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No. 5. Extract from brass band  
score to Elijah, 1878.

Recit "Ye people rend your hearts"

Handwritten musical score for a choir and orchestra. The score is written on multiple staves, each labeled with an instrument or voice part. The parts include:

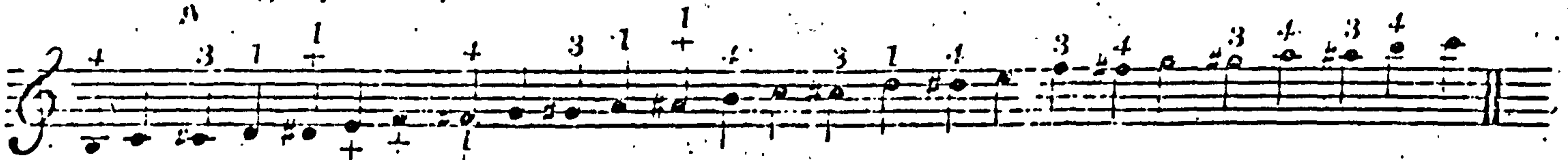
- Soprano
- Soprano
- 1st Soprano
- 2nd Soprano
- 3rd Soprano
- 4th Soprano
- 1st Alto
- 2nd Alto
- 3rd Alto
- 1st Tenor
- 2nd Tenor
- 3rd Tenor
- 1st Bass
- 2nd Bass
- 1st Bass
- 2nd Bass
- 1st Bass
- 2nd Bass
- 1st Bass
- 2nd Bass
- 1st Bass
- 2nd Bass
- 1st Bass
- 2nd Bass
- 1st Bass
- 2nd Bass
- 1st Bass
- 2nd Bass

The score includes dynamic markings such as *fp* (fortissimo) and *cres.* (crescendo). A vertical dashed line is present in the middle of the page, indicating a section change or rehearsal mark. The handwriting is in ink on aged paper.

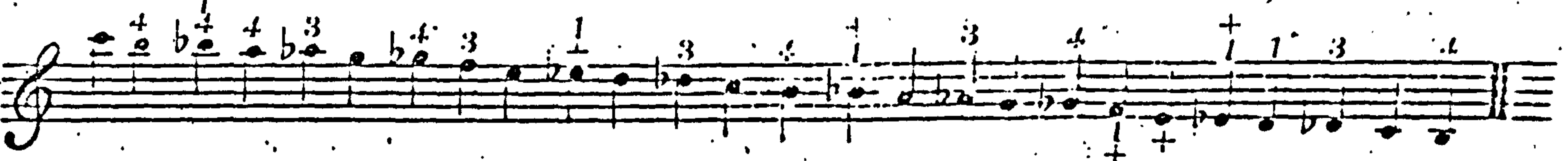
No. 6. Extract from Tully's  
Tutor for keyed bugle, 1831.

## CHROMATIC SCALE.

Ascending by Sharps .



Descending by Flats .



The notes which are not numbered, are the open and fixed sounds of the bugle .

## REMARKS ON THE ADDITIONAL KEYS .

The Kent-bugle with Six Keys is capable of producing every note within the compass of two octaves except the low  $E\flat$ . To supply this deficiency a Key has been added on the left side of the bugle, between the  $B\flat$  and the  $E\sharp$ , which is used with the first finger of the left hand .

Two Keys are sometimes added to the bugle, below the  $F$  Key; these enable the performer to produce a Shake upon the middle  $D$ ; the higher Key being used when the instrument is played in  $C$ , and the lower, when in  $B\flat$ ; both are shaken with the little finger of the left hand, the note  $D$  being sounded .

NB. The  $E\flat$  Key will also shake the  $D$ , whether in  $B$  or  $C$  .

## DIRECTIONS FOR CHANGING THE PITCH .

When playing with  $B$  Clarionets, it is necessary to put the bugle in  $B$ ; this is done by affixing a small crook to it. Still however, the performer must retain the same fingering, though the pitch is altered .

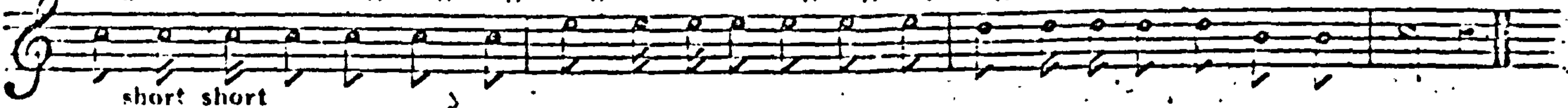
When the music is written in two flats, put the crook on, and play in  $C$ ; but when in three flats, put the crook on and play in  $F$  .

## DOUBLE AND TRIPLE TONGUEING .

We shall now give an example on double and triple tongueing, a mode of articulating the notes, which very few english performers are acquainted with .

Put the bugle in  $B$  .

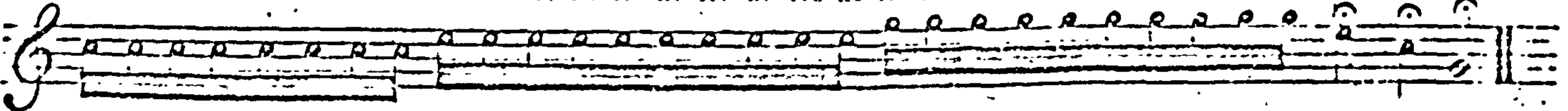
tung kit te ke tung tung tung tung kit te ka tung tung tung tung kit te ka tung tung tung ta



Here, the tongue must strike against the upper row of teeth very sharply, the syllables over the notes being uttered at the same moment .

Example of triple tongueing .

tic ke tic ke tic ke tic ke tic ke tic ke tic ke tic ke tic ke tic ke tic ke tic ke tic ke tic ka .



Pronounce the syllables tic, ke, tic, ke, tic, ke, very slowly at first, then by degrees accelerate the pronunciation of them to a **Presto**, or the quickest movement .

No. 7. Distin's Military Quadrille, c. 1846.

1847/48-35

11

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**MILITARY QUADRILLE,**  
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**MR. DISTIN, AND HIS FOUR SONS.**  
 ON THE  
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288

# MILITARY QUADRILLE.

1

LE PANTALON.

J. DISTIN.

N<sup>o</sup> 1.

*ff* *p*

1<sup>st</sup> time. 2<sup>nd</sup> time.

FINE.

*D.C.* *p*

*D.C.* *al Fine.*

Mil. Quad<sup>lle</sup> DISTIN.

289

L'ÉTÉ.

N<sup>o</sup> 2. *f*



*f*



*p*



*p* D.C.



M<sup>o</sup>. Quadr<sup>te</sup> DISTIN.

202



L.A. POULE.

N<sup>o</sup>. 3.

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of two flats (B-flat and E-flat) and a 3/8 time signature. It begins with a forte (*f*) dynamic and contains a triplet of eighth notes. The lower staff is in bass clef with the same key signature and time signature, featuring a steady eighth-note accompaniment.

The second system continues the piece. It features a *f* dynamic in the upper staff and a *p* dynamic in the lower staff. The word "FINE." is written above the lower staff towards the end of the system.

The third system continues with a *p* dynamic in both staves. The upper staff has a melodic line with slurs, while the lower staff provides a rhythmic accompaniment.

The fourth system includes a section marked "D.C." (Da Capo) in the lower staff. The upper staff has a *f* dynamic. The key signature changes to one flat (B-flat) after the D.C. section.

The fifth system concludes the piece with a *f* dynamic in the upper staff and a *p* dynamic in the lower staff. It ends with a double bar line and a repeat sign. The word "D.C." is written at the end of the lower staff.

Mit. Quad. DISTIN.

291

L.A. TRENISE.

Nº 4.

*f*

FINE.

*p*

D.C.

Mus. Quad.º DISTIN.

202

Nº 5.

The musical score consists of six systems of two staves each. The first system is marked with a forte dynamic (*f*) and a mezzo-forte dynamic (*mf*). The second system includes a fortissimo dynamic (*ff*). The third system continues the melodic and harmonic development. The fourth system begins with a piano dynamic (*p*) and is marked 'FINE.' in the left hand. The fifth system also features a piano dynamic (*p*). The sixth system concludes with a piano dynamic (*p*) and a 'D.C.' (Da Capo) instruction. The piece is in 2/4 time and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.

Mit. Quadt. DISTIN.

293

No. 8. Distin's Journal for Sax Horn,  
number 1, c.1849-1850.

No. /

h. 2270. d.  
2

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N <sup>o</sup> 1. VIENI LA MIA VENDETTA. from LUCREZIA BORGIA.	N <sup>o</sup> 5.	N <sup>o</sup> 9.
2. MECO TU VIENI O MISERA. from LA STRANIERA.	6.	10.
3. POUR TANT D'AMOUR from LA FAVORITE and IO SOFFRII SOFFRII from BEATRICE DI TENDA.	7.	11.
4. Selection from the Opera of "STRADELLA" Flotow.	8.	12.

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# VIENI LA MIA VENDETTA,

CAVATINA,

from the OPERA of

**LUCREZIA BORGIA**

by **DONIZETTI**

Arranged for the **CORNET A PISTONS**

with an ad libitum Accompaniment for the Piano Forte.

CORNET in Ab.

ANDANTINO.

PIANO-FORTE.

251

The first system of music consists of three staves. The top staff is a single treble clef line with a melodic line. The bottom two staves are a grand staff (treble and bass clefs) with piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The music features various note values, including eighth and sixteenth notes, and rests.

The second system continues the piece with similar notation to the first system, including a treble clef line and a grand staff with piano accompaniment. The key signature and time signature remain consistent.

The third system continues the piece. It includes dynamic markings such as *f* (forte) and *ff* (fortissimo). The notation includes a treble clef line and a grand staff with piano accompaniment.

The fourth system begins with the tempo marking **MODERATO.** and a 3/4 time signature. It features a treble clef line and a grand staff with piano accompaniment. The music is marked with a dynamic of *f* (forte).

297

The first system of music features a treble clef staff with a single note. Below it, a grand staff (treble and bass clefs) contains a complex piano accompaniment with many beamed notes. A dashed line labeled "8va" is positioned above the right-hand staff.

The second system continues the piano accompaniment. It includes dynamic markings such as *p* and *ff*, and a section marked "Inco" with a fermata. The "8va" label is also present.

The third system shows the continuation of the piano accompaniment with various rhythmic patterns and articulation marks.

The fourth system concludes the piano accompaniment on this page, featuring a final cadence.

298



The first system of musical notation consists of three staves. The top staff is a single treble clef staff with a key signature of one flat (B-flat) and a common time signature. It contains a melodic line with several accents. The middle and bottom staves are grouped by a brace and represent the piano accompaniment. The middle staff is a treble clef staff with a key signature of three flats (E-flat major/C minor) and a common time signature. The bottom staff is a bass clef staff with a key signature of three flats and a common time signature. The piano part features a rhythmic accompaniment with chords and moving lines.

The second system of musical notation consists of three staves. The top staff continues the melodic line from the first system. The middle and bottom staves continue the piano accompaniment. In the middle staff, there is a section marked "8va" with a dashed line above it, indicating an octave shift. Below this section, the word "loco" is written, indicating a section of free bowing. The bottom staff includes a dynamic marking of "ff" (fortissimo).

The third system of musical notation consists of three staves. The top staff continues the melodic line. The middle and bottom staves continue the piano accompaniment. A dynamic marking of "p" (piano) is present in the middle staff. The piano part continues with its characteristic rhythmic accompaniment.

The fourth system of musical notation consists of three staves. The top staff continues the melodic line with several accents. The middle and bottom staves continue the piano accompaniment. A dynamic marking of "ff" (fortissimo) is present in the bottom staff. The system concludes with a final chord in the piano part.

209

The first system of music features a treble clef staff with a melodic line. Below it is a grand staff (treble and bass clefs) with piano accompaniment. A dashed line labeled "8va" spans the first few measures of the piano part. Dynamics include piano (*p*) and forte (*f*).

The second system continues the piece. The piano part features a rhythmic accompaniment with chords. Dynamics include forte (*f*) and fortissimo (*ff*).

The third system shows the piano part with a more complex texture. A dashed line labeled "8va" appears in the upper register of the piano part. Dynamics include fortissimo (*ff*).

The fourth system concludes the piece. The piano part has a "loco" marking, indicating a change in articulation. A dashed line labeled "8va" is present in the upper register. The system ends with a double bar line and repeat signs.

No. 9. Solo cornopean part  
to the Grand March by  
Tidswell, c.1852.

Grand Marche Op. 4. Sub. m. l.

Handwritten musical score for Grand Marche Op. 4. Sub. m. l. The score consists of seven staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a grand staff format. The second staff contains a section marked 'Sola' with a large slur over it. The third staff continues the melody. The fourth and fifth staves show a more complex rhythmic pattern with many sixteenth notes. The sixth staff ends with a section marked 'P' (piano). The seventh staff concludes the piece with a final cadence.

*Allegretto*

pp

Tutti

Sib

f

No. 10. Selected solo cornopean  
parts to band music by R.Smith, c. 1852.

Quick Step Lily Bell In Bb R Smiths

The musical score is written on seven staves. The first staff begins with a treble clef and a key signature of two flats (Bb). The music is a quick step, characterized by a fast tempo and a simple, rhythmic melody. The notation includes various note values, rests, and dynamic markings such as 'p' (piano) and 'f' (forte). The piece concludes with a double bar line and a fermata.

In Bb · Querkup · The first instrument is written

*Basso*

1623 p

p

B

Bis

p



Quickstep Banquet of Bill in Bb

Handwritten musical notation on a single staff, starting with a treble clef and a key signature of two flats (Bb). The music consists of a series of eighth and sixteenth notes.

*2<sup>nd</sup> time*

*1<sup>st</sup> time*

*2<sup>nd</sup> time*

*2<sup>nd</sup> time*

*2<sup>nd</sup> time*

*2<sup>nd</sup> time*

Morning Star in Bb

Handwritten musical score for 'Morning Star in Bb'. The score consists of seven staves of music. The first staff begins with a treble clef, a key signature of two flats (Bb), and a 4/4 time signature. The music is written in a single melodic line with various rhythmic values and triplet markings. The second staff continues the melody. The third staff features a double bar line and a 'ff' dynamic marking. The fourth staff begins with a 'p' dynamic marking and includes the instruction '1st & 2nd' above the staff. The fifth staff continues the piece. The sixth staff has a '3' marking above it. The seventh staff concludes the piece with a double bar line. The handwriting is in black ink on aged paper.

*Rock in the Park in Bb*

Handwritten musical score for 'Rock in the Park in Bb'. The score consists of seven staves of music. The first staff begins with a treble clef, a key signature of two flats (Bb), and a 4/4 time signature. The music is written in a rhythmic, rock-influenced style with many eighth and sixteenth notes. The notation includes various dynamics such as *ff* (fortissimo), *f* (forte), *p* (piano), and *ff* (fortissimo) throughout the piece. The score is written in black ink on a white background.

6027

No. 11. Extract from Distin's  
Brass Band Scores, c.1854-1855

# 66 SELECTION FROM FIGLIA DI REGIMENTO 69

By DONIZETTI.

*Alllegro con brio.*

*Poco Andante.*

1 CLARINET IN E♭  
1 PICCOLO SOPRANO CORNET IN E♭  
2 CORNET IN C  
17 CLARINET IN B♭  
3 CORNET IN C  
16 CLARINET IN B♭  
12 CORNET IN C OR  
14 CLARINET IN B♭  
4 ALTO TUBA IN B♭  
5 ALTO TUBA IN B♭  
6 TENOR TUBA IN E♭  
7 TENOR TUBA IN E♭  
8 BARITON TUBA IN B♭  
13 TRUMPET IN E♭  
22 TRUMPET IN E♭  
16 TENOR TROMBONE IN C  
14 TENOR TROMBONE IN C  
15 BASS TROMBONE  
20 BASSOON IN C  
21 BASSOON IN C  
9 BOMBARDONE IN E♭  
10 CONTRA BASS IN E♭  
23 SIDE DRUM  
24 BASS DRUM

*Moderato.*

25  
26  
27  
28  
29  
30  
31  
32

No. 12. Yorkshire Waltzes by  
Enderby Jackson, 1856.

# Yorkshire Waltzes

313

Enderby Jackson

## Introduction Moderato

**Eb Clarinet** *ff* *>* *>* *pp*

**Ab Solo Cornet** *ff* *>* *4-4*

**Ab 2nd Cornet** *ff* *>* *>*

**Ab Alto Saxhorn** *ff* *>* *>*

**Db Tenor Saxhorn** *ff* *>* *>*

**Trumpet** (Part Missing)

**Tenor Trombone** *ff* *>* *>*

**Bass Trombone** (Missing)

**Ophicleide** *ff* *>* *>*

**Bass Drum** *ff* *F* *>*

1 2

This page contains a handwritten musical score for guitar, consisting of seven systems of staves. The notation includes various rhythmic values, accidentals, and dynamic markings such as *pp*, *ff*, *p*, and *sol.*. The first system features a complex rhythmic pattern with a *pp* marking and a *ff* marking. The second system includes a *sol.* marking and a *ff* marking. The third system has a *pp* marking and a *ff* marking. The fourth system has a *pp* marking and a *ff* marking. The fifth system has a *pp* marking and a *ff* marking. The sixth system has a *ff* marking. The seventh system has a *pp* marking and a *ff* marking. At the bottom of the page, there are seven numbered staves (3, 4, 5, 6, 7) with some notes and rests.



A handwritten musical score for piano, consisting of 11 measures. The score is written on a grand staff with multiple systems of staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The first system (measures 1-4) features a melodic line with a slur and a triplet, and accompaniment with accents and dynamic markings of *pp* and *p*. The second system (measures 5-8) continues the accompaniment with accents and *pp* markings. The third system (measures 9-11) includes a melodic line with a slur and a *pp* marking. The score concludes with a *f* dynamic marking at the end of measure 11.

8 9 10 11

Handwritten musical score for guitar, consisting of 12 staves. The score is divided into measures 12 through 16. The notation includes various rhythmic values, accidentals, and dynamic markings. The first staff begins with a treble clef and a key signature of one flat. The second staff has a dynamic marking of *ppp*. The third staff has a dynamic marking of *ppp*. The fourth staff has a dynamic marking of *ppp* and the word *solo*. The fifth staff has a dynamic marking of *pp*. The sixth staff has a dynamic marking of *pp*. The seventh staff has a dynamic marking of *pp*. The eighth staff has a dynamic marking of *pp*. The ninth staff has a dynamic marking of *pp*. The tenth staff has a dynamic marking of *pp*. The eleventh staff has a dynamic marking of *pp*. The twelfth staff has a dynamic marking of *pp*. The score is written in a clear, legible hand.

12

13

14

15

16

The image shows a handwritten musical score on a page numbered 317. The score is written on a system of ten staves. The first four staves contain a melodic line with various note values, slurs, and dynamic markings such as 'mf'. The fifth and sixth staves appear to be accompaniment or chordal parts, with some notes and rests. The seventh and eighth staves contain rhythmic patterns, possibly for a lower register or a different instrument. The ninth and tenth staves continue the melodic or accompaniment lines. The score is divided into measures, with measure numbers 17, 18, 19, 20, and 21 indicated at the bottom. The handwriting is clear and legible.

17

18

19

20

21

Handwritten musical score for a string quartet, measures 22-26. The score is written on ten staves, with the first two staves of each system representing the first and second violins, and the last two staves representing the first and second violas. The music is in a key with one sharp (F#) and a common time signature. The notation includes various note values, rests, and dynamic markings. The first system (measures 22-23) features a melodic line in the first violin and a supporting line in the second violin. The second system (measures 24-25) includes a 'ppp solo' marking in the first violin and a 'ppp' marking in the second violin. The third system (measures 26-26) shows a melodic line in the first violin and a supporting line in the second violin. The score is written in black ink on aged paper.

22

23

24

25

26

27

28

29

30

31

32

33

34

35

36

Handwritten musical score for five staves, measures 37-41. The score includes various musical notations such as notes, rests, slurs, and dynamic markings like 'pp'. The notation is dense and appears to be a sketch or a working draft. The first staff has a treble clef and a common time signature. The second staff has a bass clef. The third staff has a treble clef. The fourth staff has a bass clef. The fifth staff has a treble clef. The score is divided into measures by vertical bar lines. The measures are numbered 37, 38, 39, 40, and 41 at the bottom. The dynamic marking 'pp' (pianissimo) is used in measures 39 and 40. There are also slurs and accents throughout the score.

37

38

39

40

41

Handwritten musical score for five staves, measures 42-46. The score includes various musical notations such as notes, rests, slurs, and dynamic markings like 'P' and 'pp'. Measure 42 shows a series of notes with slurs. Measure 43 continues with similar notation. Measure 44 features a sharp sign and a slur. Measure 45 has a dynamic marking 'P'. Measure 46 includes a dynamic marking 'pp' and a triplet of notes.

42

43

44

45

46



Handwritten musical score for five staves, measures 47-51. The notation includes various notes, rests, and dynamic markings. Key annotations include:

- Measure 47: *(cue)* above the first staff.
- Measure 48: *dim* (diminuendo) written below the first and second staves.
- Measure 49: *pp* (pianissimo) written below the fourth staff.
- Measures 47-51: The number *3* is written below the first staff, indicating a triplet.

47

48

49

50

51

No. 1.

(Cue)

Handwritten musical score for 'Waltz Nummer 1'. The score consists of 12 staves. The first four staves contain the main melody and accompaniment. The fifth staff features a melodic line with a long slur. The sixth staff contains a rhythmic accompaniment with triplets. The seventh and eighth staves are empty. The ninth staff contains a melodic line with a triplet. The tenth and eleventh staves are empty. The twelfth staff contains a melodic line with a triplet. The score is divided into four measures by vertical bar lines. Dynamic markings 'PPP' are present in measures 2, 3, 4, 5, 6, and 9. The title 'Waltz Nummer 1' is written vertically in the right margin. The key signature has one flat (B-flat) and the time signature is 3/4. The piece ends with a double bar line and repeat dots.

52

53

54

55

A musical score for five staves, measures 56-60. The notation includes various note values, rests, and dynamic markings. The first staff has a melodic line with slurs and accents. The second staff has a similar melodic line. The third, fourth, and fifth staves contain accompaniment with notes and rests, each starting with a 'P' dynamic marking. The music is organized into measures by vertical bar lines.

56

57

58

59

60

The image shows a handwritten musical score on ten staves. The score is organized into five measures, with measure numbers 61 through 65 written at the bottom. The notation includes various note values, rests, and phrasing marks. The first staff has a treble clef and a key signature of one flat. The music is written in a style that appears to be a piano or organ score. The notation includes quarter notes, eighth notes, and rests. There are also some phrasing marks like slurs and accents. The score is divided into five measures by vertical bar lines. The first measure starts with a treble clef and a key signature of one flat. The music is written in a style that appears to be a piano or organ score. The notation includes various note values, rests, and phrasing marks. The score is divided into five measures by vertical bar lines. The first measure starts with a treble clef and a key signature of one flat.

61

62

63

64

65

A handwritten musical score for a multi-stemmed instrument, possibly a harp or piano. The score consists of 11 staves. The notation includes various note values, rests, and dynamic markings. The dynamics range from *p* (piano) to *ff* (fortissimo). There are also accents (>) and slurs. The score is divided into measures by vertical bar lines. The notation is somewhat sketchy and appears to be a working draft.

66

67

*ff*

68

69

70

71

A handwritten musical score for guitar, consisting of six staves and six measures. The notation includes various rhythmic values, accidentals, and dynamic markings. The first measure of each staff begins with a piano (*p*) dynamic marking. The score is written in a style typical of a personal manuscript, with some ink bleed-through and a slightly grainy texture.

72

73

74

75

76

77

A handwritten musical score on page 329. The score is organized into five systems, each containing two staves. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and some complex rhythmic patterns. The first system shows a melodic line in the upper staff and a more rhythmic accompaniment in the lower staff. The second system continues this pattern with some dense sixteenth-note passages. The third system features a mix of note values and rests. The fourth system shows a continuation of the melodic and rhythmic themes. The fifth system concludes the page with similar notation. The handwriting is clear but shows signs of being a working draft.

A handwritten musical score for piano, consisting of 11 staves. The score is divided into measures by vertical bar lines. The first measure is marked with a piano (*p*) dynamic. The second measure is marked with fortissimo (*ff*). The third measure is marked with piano (*p*), and the fourth measure is marked with piano (*p*). The fifth measure is marked with fortissimo (*ff*). The sixth measure is marked with piano (*p*). The seventh measure is marked with piano (*p*). The eighth measure is marked with piano (*p*). The ninth measure is marked with fortissimo (*ff*). The tenth measure is marked with fortissimo (*ff*). The eleventh measure is marked with fortissimo (*ff*). The score includes various musical notations such as notes, rests, and slurs. There are also some handwritten annotations and markings, including a sharp sign (#) and a circled '3'.

83

84

85

86

87



# No. 2

Handwritten musical score for No. 2, consisting of several staves. The score includes various musical notations such as notes, rests, and dynamic markings. The first staff has a 'Solo' marking and a 'p' dynamic. The second staff has a 'p' dynamic and a 'pp' dynamic. The third staff has a 'p' dynamic and a 'pp' dynamic. The fourth staff has a 'p' dynamic and a 'pp' dynamic. The fifth staff has a 'p' dynamic. The sixth staff has a 'p' dynamic. The seventh staff has a 'p' dynamic and a 'pp' dynamic. The eighth staff has a 'p' dynamic. The score is written in a style that suggests it is a student or working manuscript.

93

94

95

96

97

98

Handwritten musical score for a piano piece, measures 99-103. The score consists of 11 staves. The first four staves contain the main melodic and harmonic lines, with dynamic markings 'p' and 'pp'. The fifth staff contains a bass line with 'pp' and 'x' markings. The sixth and seventh staves are mostly empty. The eighth and ninth staves contain a lower melodic line with 'pp' marking. The tenth and eleventh staves are empty. The piece concludes with a double bar line and a fermata-like symbol at the end of the final staff.

99

100

101

102

103

(cue)

ff ff ff ff ff ff

ff ff ff ff ff ff

ff ff ff ff ff ff

ff ff ff ff ff ff

ff ff ff ff ff ff

ff ff ff ff ff ff

ff ff ff ff ff ff

ff ff ff ff ff ff

ff ff ff ff ff ff

ff ff ff ff ff ff

ff ff ff ff ff ff

A handwritten musical score for piano, consisting of 11 staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The first staff contains a series of chords and notes, with dynamic markings *p* and *ff*. The second and third staves show melodic lines with *p* and *ff* markings. The fourth staff has a *ff* marking and a fermata. The fifth staff has a *ff* marking. The sixth staff has a *ff* marking. The seventh staff has a *ff* marking. The eighth staff has a *ff* marking. The ninth staff has a *ff* marking. The tenth staff has a *ff* marking. The eleventh staff has a *f* marking. The score is divided into measures by vertical bar lines.

109

110

111

112

113

114

Handwritten musical score for a string quartet, measures 115-120. The score consists of four staves. The first two staves are for the first and second violins, and the last two are for the first and second violas. The music is in a minor key with a common time signature. It features various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings include 'p' (piano) and 'cresc' (crescendo). There are several asterisks (\*) marking specific measures. A bracket above the first staff indicates a first ending, with a '2.' marking the start of a second ending. The score is written in a clear, legible hand.

\* measure missing in original

115 116 117 118 119 120

No. 3.

Waltz Number Three

The musical score consists of ten staves. The first two staves are for the vocal line, with lyrics written vertically on the left. The remaining eight staves are for piano accompaniment. The score is divided into four measures, numbered 121 to 124 at the bottom. The first measure (121) begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. It contains a vocal line starting with a quarter note G4, followed by eighth notes A4 and B4, and a piano accompaniment starting with a bass clef and a series of chords. The second measure (122) features a 'Solo-1st Time' section with a repeat sign. The piano accompaniment continues with chords and some melodic lines. The third measure (123) and fourth measure (124) conclude the piece with final chords and a double bar line.

121      122      123      124

Handwritten musical score for a multi-staff instrument, possibly a piano or organ. The score consists of 12 staves. The top two staves contain a treble clef and a key signature of one sharp (F#). The music is written in a system of four measures. The first measure contains a treble clef, a key signature of one sharp, and a series of notes. The second measure contains a treble clef, a key signature of one sharp, and a series of notes. The third measure contains a treble clef, a key signature of one sharp, and a series of notes. The fourth measure contains a treble clef, a key signature of one sharp, and a series of notes. The bottom two staves contain a bass clef and a key signature of one sharp. The music is written in a system of four measures. The first measure contains a bass clef, a key signature of one sharp, and a series of notes. The second measure contains a bass clef, a key signature of one sharp, and a series of notes. The third measure contains a bass clef, a key signature of one sharp, and a series of notes. The fourth measure contains a bass clef, a key signature of one sharp, and a series of notes. The middle six staves are empty.

125

126

127

128

129



A handwritten musical score for guitar, consisting of multiple staves. The score is organized into measures, with some measures containing tablature (numbers 1-9) and others containing standard musical notation (notes, stems, beams, and accidentals). The notation includes various rhythmic values and dynamic markings such as 'f' (forte). The score is divided into sections by vertical bar lines, and there are some handwritten annotations above the first few measures, including a double bar line and a key signature change to one sharp (F#).

130

131

132

133

134

135                      136                      137                      138                      139

Handwritten musical score on ten staves. The score includes various musical notations such as notes, rests, and dynamic markings like "ff" and "ff + +". The notation is dense and appears to be a transcription of a piece of music.

140

141

142

143

144

145

146

147

148

149

ff

A handwritten musical score consisting of ten staves. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and dynamic markings. The markings 'P' (piano) and 'cresc' (crescendo) are repeated across several staves, indicating a gradual increase in volume. The score is organized into measures by vertical bar lines, with some measures containing multiple notes beamed together. The handwriting is clear and legible.

150

151

152

153

154

155

# No. 4

Handwritten musical score for "No. 4". The score consists of multiple systems of staves. The first system includes a vocal line and two piano accompaniment staves. The second system continues with piano accompaniment staves. The third system features a vocal line and piano accompaniment staves. The fourth system shows piano accompaniment staves. The fifth system includes a vocal line and piano accompaniment staves. The sixth system shows piano accompaniment staves. The seventh system includes a vocal line and piano accompaniment staves. The eighth system shows piano accompaniment staves. The score includes various musical notations such as notes, rests, and dynamic markings like *ff*, *p*, and *solo*. There are also some handwritten annotations like "x" and "b b b".

Handwritten musical score for a multi-staff instrument, likely a piano. The score consists of 11 staves. The first four staves contain the main melodic and harmonic lines, with dynamic markings of *mf* and *ff*. The fifth staff has a *Solo* marking. The sixth and seventh staves are mostly empty. The eighth and ninth staves contain rhythmic accompaniment. The tenth and eleventh staves are also mostly empty. The score is divided into measures by vertical bar lines, with some measures containing slurs and accents.

161

162

163

164

165

Handwritten musical score for five staves, measures 166-170. The score includes notes, rests, and dynamic markings such as 'p' and 'cresc'. The notation is arranged in a system with five staves. The first two staves have a treble clef, and the last three staves have a bass clef. The music is written in a common time signature. The dynamic markings 'p' and 'cresc' are used throughout the score to indicate volume changes. The score is divided into measures by vertical bar lines, and the measures are numbered 166, 167, 168, 169, and 170 at the bottom.

166

167

168

169

170



A handwritten musical score for piano, consisting of 12 staves. The score is divided into four measures, numbered 171, 172, 173, and 174 at the bottom. The notation includes various rhythmic values, accidentals, and dynamic markings such as *f* and *ff*. The first two staves are mostly empty, with some notes in the first measure. The third and fourth staves contain more complex rhythmic patterns and dynamics. The score is written on a set of five-line staves.

171

172

173

174

(cue)

PPP Echo-Sax Tenor Cue

Solo-Echo PPP

PPP F

PP

PPP

PPP

PPP

PPP

PPP

Handwritten musical score for measures 181-185. The score is organized into two systems of staves. The upper system includes staves for Echo-Sax Tenor and Solo Echo. The lower system contains several other staves, likely for other instruments or voices. The score features various musical notations, including notes, rests, and dynamic markings such as *ff*, *p*, *ppp*, and *f*. There are also performance instructions like "Echo-Sax Tenor cue" and "Solo Echo".

Measure	Dynamic/Marking
181	<i>ff</i>
182	<i>ppp</i>
183	<i>f</i>
184	<i>ff</i>
185	<i>ff</i>

**CODA**

Handwritten musical score for a CODA section, measures 186-189. The score consists of 12 staves. Measures 186 and 187 contain melodic lines. Measure 188 features a double bar line and a key signature change to three flats. Measure 189 contains rhythmic patterns marked with 'ff' and 'x' symbols. The notation includes various note values, rests, and dynamic markings.

186

187

188

189

The image shows a handwritten musical score on a page numbered 351. The score is organized into measures 190 through 194. It consists of several staves, likely representing different instruments or voices. The notation includes notes, rests, and dynamic markings such as *p* (piano) and *pp* (pianissimo). There are also performance instructions written in the score, including "cue-Sax Tenor" and "Solo". The handwriting is somewhat sketchy, and there are some additional markings like arrows and plus signs above certain notes. The score is divided into measures by vertical bar lines, and there are some curved lines indicating phrasing or breath marks.

190

191

192

193

194

Handwritten musical score for a multi-stemmed instrument, possibly a harp or piano. The score is organized into five measures, numbered 195 to 199 at the bottom. The notation includes various dynamics such as *ff* (fortissimo) and *play*, and articulations like accents (>) and slurs. The music is written on multiple staves, with some staves containing rhythmic patterns and others containing melodic lines. The notation is dense and includes many accidentals and dynamic markings.

195                      196                      197                      198                      199

*solo*

*pp*  
*ob (Sax Tenor)*

*cue*

*ff*

*ff*

*ff*

*pp*

*p*

*pp*

*p*

200

201

202

203

204

The image shows a handwritten musical score for five systems of staves. Each system consists of two staves. The notation includes notes, rests, and dynamic markings. The first system has notes with accents (>) and dynamic markings of *ff* and *pp*. The second system has notes with accents (>) and dynamic markings of *ff* and *pp*. The third system has notes with accents (>) and dynamic markings of *ff* and *pp*. The fourth system has notes with accents (>) and dynamic markings of *ff* and *pp*. The fifth system has notes with accents (>) and dynamic markings of *ff* and *pp*. The word "solo" is written in the first system. The word "F" is written at the bottom left of the page.



Handwritten musical score for a multi-stemmed instrument, possibly a harp or piano. The score consists of 12 staves, with the first 8 staves grouped together and the last 4 staves separate. The music is written in a single system with a common time signature. The notation includes various note values, rests, and dynamic markings such as *p* (piano) and *ff* (fortissimo). There are also several instances of *xx* and *>* (accents) used as performance instructions. The score is divided into measures by vertical bar lines, with some measures containing multiple stems.

012

112

212

213

214

ff

Handwritten musical score for a multi-stemmed instrument, possibly a harp or piano. The score is organized into five measures, numbered 215 through 219 at the bottom. Each measure contains multiple staves. The notation includes notes, rests, and dynamic markings such as *fff* and *f*. There are also some handwritten annotations like *P* and *f* above notes. The score is written on a set of five staves, with the first four staves grouped together and the fifth staff separate. The notes are mostly quarter and eighth notes, with some rests. The dynamic markings are placed below the notes. The overall style is that of a handwritten manuscript.

215

216

217

218

219

Handwritten musical score for a piano solo, consisting of 11 staves. The score is divided into four measures. The first measure contains a treble clef, a key signature of one sharp (F#), and a "P Solo" marking. The melody is written on the top staff, and the accompaniment is on the bottom staff. The second measure has a "P" marking. The third and fourth measures have "P" markings. The bottom staff of the fourth measure has a star symbol. The notation includes various note values, rests, and slurs.

Error in original omits this bar.

220

221

222

223

224

\* measure omitted in original  
225                      226                      227                      228                      229

230

231

231

232

233

ff

The musical score consists of 12 staves, organized into five measures. The notation includes various note values, rests, and dynamic markings. The first measure (234) begins with a treble clef and a sharp sign. The second measure (235) contains a 'p' marking. The third measure (236) contains a 'p' marking. The fourth measure (237) contains a 'p' marking. The fifth measure (238) contains a 'p' marking. The notation is dense and characteristic of early manuscript notation.

234

235

236

237

238

Handwritten musical score on ten staves. The top two staves contain a melody with various notes and rests. The next two staves contain a bass line with notes and rests. The remaining six staves are mostly empty, with some faint markings and a few notes in the lower staves. The score is divided into measures by vertical bar lines.

239

240

241

242

243

Handwritten musical score on ten staves. The top two staves contain a melodic line with various notes and rests. The middle six staves contain a complex rhythmic accompaniment with many beamed notes and rests. The bottom two staves contain a bass line with fewer notes. The score is divided into four measures by vertical bar lines.

244

245

246

247

248



Handwritten musical score for a multi-stemmed instrument, possibly a harpsichord or spinet. The score consists of 12 staves. The top two staves are for the right hand, and the bottom two are for the left hand. The middle staves contain various rhythmic patterns and notes. The score is divided into measures by vertical bar lines. Dynamics such as 'ff' (fortissimo) and 'p' (piano) are indicated. There are also accents and slurs. The notation includes eighth notes, sixteenth notes, and triplets. The bottom of the page has measure numbers 249, 250, 250, 251, and 252.

ff 249 250 250 251. ff 252

A handwritten musical score consisting of approximately 12 staves. The notation includes various musical symbols such as notes, rests, beams, and slurs. The score is organized into measures by vertical bar lines. Key features include:

- A treble clef and a key signature of one flat (B-flat) at the beginning of the first staff.
- Dynamic markings such as *p* (piano) and *Solo*.
- Phrasing slurs and accents.
- Repeating rhythmic patterns in some staves, such as eighth notes with accents.

Handwritten musical score for a piano piece, measures 258-262. The score is written on a grand staff with five systems of staves. It includes various musical notations such as notes, rests, slurs, and dynamic markings like 'p' and 'pp'. The notation is somewhat sketchy and appears to be a working draft.

258

259

260

261

262

A handwritten musical score for a piano piece, consisting of 11 staves. The score is divided into five measures, numbered 263 through 267 at the bottom. The notation includes various rhythmic values, slurs, and dynamic markings such as *p*, *pp*, and *ppp*. A *Solo* marking is present in measure 264. The piece concludes with a fermata in measure 267.

263

264

265

266

267

A handwritten musical score consisting of approximately 12 staves. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and dynamic markings. The first staff begins with a treble clef and a key signature of one sharp (F#). The score is divided into measures by vertical bar lines. Dynamic markings include *pp* (pianissimo) and *ff* (fortissimo). Some notes have accents or slurs. The bottom of the page features a series of numbers: 268, 269, 270, 271, and 272, which likely correspond to measure numbers or rehearsal marks.

268

269

270

271

272

A handwritten musical score for guitar, consisting of 12 staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The first staff features a series of chords with accents. The second staff has a melodic line with a 'p' dynamic marking. The third staff continues the melodic line. The fourth staff shows a bass line with a 'p' dynamic marking. The fifth staff has a melodic line with a 'p' dynamic marking. The sixth staff shows a bass line with a 'p' dynamic marking. The seventh staff has a melodic line with a 'p' dynamic marking. The eighth staff shows a bass line with a 'p' dynamic marking. The ninth staff has a melodic line with a 'p' dynamic marking. The tenth staff shows a bass line with a 'p' dynamic marking. The eleventh staff has a melodic line with a 'p' dynamic marking. The twelfth staff shows a bass line with a 'p' dynamic marking.

273                      274                      275                      276                      277

The image shows a handwritten musical score on a page numbered 369. The score is written on a system of ten staves. The first five staves contain the main musical notation, including notes, rests, and dynamic markings such as *ff* and accents (>). The notation is somewhat sketchy and appears to be a working draft. The bottom of the page features a series of five measures, each labeled with a measure number: 278, 279, 280, 281, and 282. The notation in these measures is also handwritten and includes dynamic markings like *ff* and accents.





A handwritten musical score consisting of five staves. The first staff contains a melodic line with eighth and sixteenth notes, including slurs and a double bar line. The second, third, and fourth staves contain accompaniment with notes and stems, each starting with a dynamic marking 'p'. The fifth staff contains a melodic line with eighth notes and slurs. The score is divided into measures by vertical bar lines.

288

289

290

291

293

The image shows a handwritten musical score on ten staves, organized into two systems of five staves each. The notation includes various note values, rests, and bar lines. The first system (top five staves) contains the main melodic and harmonic lines. The second system (bottom five staves) appears to be a continuation or a different part of the same piece. The handwriting is clear and legible.

294

295

296

297

298

A handwritten musical score for piano, consisting of 11 staves. The score is divided into five measures, with the first measure spanning two staves. The notation includes various rhythmic values, slurs, and dynamic markings. The dynamic markings 'ff' (fortissimo) are present in measures 2, 3, 4, and 5. The notation is dense and appears to be a study or a specific piece of music.

299

300

301

302

303

304

305

306

307

308

The image shows a handwritten musical score on ten staves, organized into five measures. The notation includes various note values, rests, and bar lines. The first two staves of each measure contain melodic lines with notes and stems. The third staff in each measure contains rhythmic markings, possibly slurs or accents. The fourth and fifth staves contain additional melodic or harmonic lines. The notation is somewhat sparse, with many empty spaces on the staves.

309

310

311

312

313

314

315

316

317

318

Handwritten musical score for a multi-stemmed instrument, possibly a harp or piano, with ten staves. The score is divided into five measures. The first four measures contain notes on the top four staves, while the bottom six staves are mostly empty. The fifth measure contains notes on all ten staves. Dynamic markings 'ff' and 'fff' are present on the first four staves in each measure. The bottom two staves in the fifth measure contain a complex rhythmic pattern with many notes.

319

320

321

322

323

A handwritten musical score for guitar, consisting of six systems of two staves each. The notation includes various rhythmic values, accidentals, and articulation marks such as accents and slurs. The score is divided into measures, with some measures containing multiple notes. At the bottom of the page, the measure numbers 324, 325, 326, 327, 328, and 329 are written in a simple, handwritten style.

324

325

326

327

328

329



No. 13. Solo cornet part to  
Soldier's Polka, c.1860.

The Soldiers Polka

39 Introduction.

A handwritten musical score consisting of ten staves. The notation is in a single system, likely for a piano or similar instrument. The music is written in a style characteristic of 19th-century manuscript notation. The first staff begins with a treble clef and a key signature of one sharp (F#). The notation includes various note values, rests, and dynamic markings such as *mf* (mezzo-forte) and *rit* (ritardando). There are several slurs and phrasing marks throughout the piece. The score concludes with a double bar line and a final cadence. The handwriting is clear and legible.

No. 14. Band parts extracted from  
Robert Cocks and Co. Brass Band  
Magazine, c.1860.

1st CORNET in Bb.  
"THE LIQUID GEM"

J. BUCKLE.

*Allegro.* *mf* Rep<sup>no</sup>

SOLO.

*p*

Rep<sup>no</sup>  
*mf* D.C. al %

Rep<sup>no</sup> CORNET in Bb.  
"THE LIQUID GEM"

J. BUCKLE.

*Allegro.* *mf*

6 1

*p*

6 1  
*mf* D.C. al %

1st CORNET.

THE SAILOR PRINCE POLKA.

J. BUCKLE.

Marziale.

*f*

Rep<sup>no</sup> Cornet.

TEMPO DI POLKA.

*p*

1st. 2nd.

*f*

1st TRIO.

*p*

2nd TRIO.

*p*

D.C. Polka

D.C. Polka

CODA

*p*

1st.

2nd.

*f*

*ff*

No. 15. Warriors Three (polka - 1953).

# Warriors Three

Trio for Bb. Cornets

EDRICH SIEBERT

Tempo di Polka

Soli

7

*mf*

*sempre stacc.*

*sf*

Quicker

*mf*

Presto 2 || Tempo I

*rall. mf*

*f*

*mf*

*sempre stacc.*

to Coda

*sf*

TRIO 3 Soli

*mf*

*sf*

*sf*

D.S. CODA Quicker

*sf*

Maestoso

*sf*

*molto rall.*

\* to \* may be omitted by Soloists if desired.



No. 16. Nightingale (polka - c.1923.)

SOLO  
CORNET B $\flat$

Published by F. RICHARDSON, Ltd., The "Cornet" Office, 1

4th Edition.

GRAND CONCERT POLKA. "THE NIGHTINGALE"

HAROLD MOSS.

Allegro moderato.

*pp* *cresc.* *Allegro.* *f* *pp* *cresc.*

*p* *cresc.* *Andante mod. Solo* *pp* *mf*

*Poco Agitato.* *rit. mf Solo* *cresc.* *rit. tutti Grandioso*

Tempo di Polka. *a tempo* *Polka.* *mf Solo* *ff* *mf* *p* *ff* *mf*

*to Coda* *Solo* *mf* *ff* *mf*

*Trio.* *Solo* *cresc.* *f* *Solo.* *mf* *ff*

*Coda.* *mf Solo* *ff* *D.S. f* *ff* *ff*

No. 17. Solo cornet part to  
Selections from Lucrezia Borgia  
arranged by John Gladney, 1869.

Solo Cornet - (Leader's Copy) Selection from "Lucrèzia Borgia" in Bb.

I. Donizetti.

Arranged expressly for the Pacus Brass Band Contest 1869. By J. G. Gladney.

*Maestros.* 84 = ♩. *Bas Drum Solo.* *Solo.* *Drum.* *dim.* *pp*

*E♭.* *E♭.* *pp* *Solo.* *Baritone.* *f*

*ff* *From* *f*

*Allegro.*

*ff* *All. Vivace* 126 = ♩. *pp* *ten.* *ten.* *ten.* *ten.* *pp*

*ff* *Sosten.* *pp* *Solo. Molto Stacc. - riten.*

*ff* *pp*

Handwritten musical score for a band, featuring ten staves of music. The score includes various dynamics and performance instructions:

- Staff 1: *pp*, *ff*, *pp*, *Solo.*
- Staff 2: *ff*, *p*, *Sopr. & Rep.*
- Staff 3: *f*, *Sopr. Solo.*, *p*
- Staff 4: *p*, *ff*
- Staff 5: *f*
- Staff 6: *Repi.*, *pp*, *ff*
- Staff 7: *Lento.*, *Rit.*, *\* Cut to end.*, *Andantino V.S.*, *Basses.*

N.B. — No Drums to be used at this Contest. The Drum Solos to be played by the Basses.

*Andantino.*

*SO. = d. Euph.<sup>n</sup>*  
*pp* *Con portamento.*

*Eb. Sopr.*

*All.<sup>o</sup> Mod.<sup>to</sup> Tutti.*

*Euph.<sup>n</sup>*

*Soprano.*

*Tutti*

*Allegro.*  
Cres. .... *cen* *ff* *ff*

*Allegro. 140=d.*  
*pp*

*Cres. .... cen*  
*p f p f p f p f p*

*do.*  
*f p ff*

*Tromb.* *Tutti.*  
*ff*

*Tromb.* *Allegro.*

Handwritten musical score for a symphony, featuring multiple staves with various instruments and performance instructions. The score includes dynamic markings such as *All. Tutti*, *f*, *pp*, *ff*, *ppp*, *ff*, *p*, and *ppp*. It also contains performance directions like *Stringendo.*, *Solo with Rap.*, *Horns*, *ff Band p*, *Respiro.*, *Solo.*, and *Ecceph.*. The music is written in a key with one sharp (F#) and a 3/4 time signature. A tempo marking of 118 is present. The score concludes with a *Tutti* marking and a final measure marked with a *3*.



Handwritten musical score for various instruments. The score consists of seven staves of music. The first staff is for Trombones, starting with a dynamic marking of *ff* and a tempo marking of *Per mos.*. The second staff is for Euphonium, starting with *ff* and *p cres.*, followed by *ff a piacere.* and *ff*. The third staff is for Soli, starting with *p* and *Sempre puntate effetto.*. The fourth staff is for Soprano, starting with *pp* and *Lento.*, followed by *Piu Moto.*. The fifth staff is for Trombones, starting with *ff* and *Mod.to*, followed by *ff* and *Lento.*. The sixth staff is for Trombones, starting with *ff* and *Mod.to*, followed by *ff* and *Lento.*. The seventh staff is for Trombones, starting with *Piu Moto.* and *ff*, followed by *ff* and *ff*. The score includes various musical notations such as notes, rests, and dynamic markings.

*Piu Mosso.* *anillo*

*f*

*Basso* *Mod.to*

*pp* *pp*

*Horns.* *Basso*

*f* *Largo.*

*46=!* *Euph.*

*Largo* *p* *Portamenti.* *p* *Suplicato.*

*pp* *pp*

*pp* *pp* *cres: - stringendo -*

*Molto.* *p* *dim* *pp*

*pp* *Pressoz.* *p* *Soprano.*

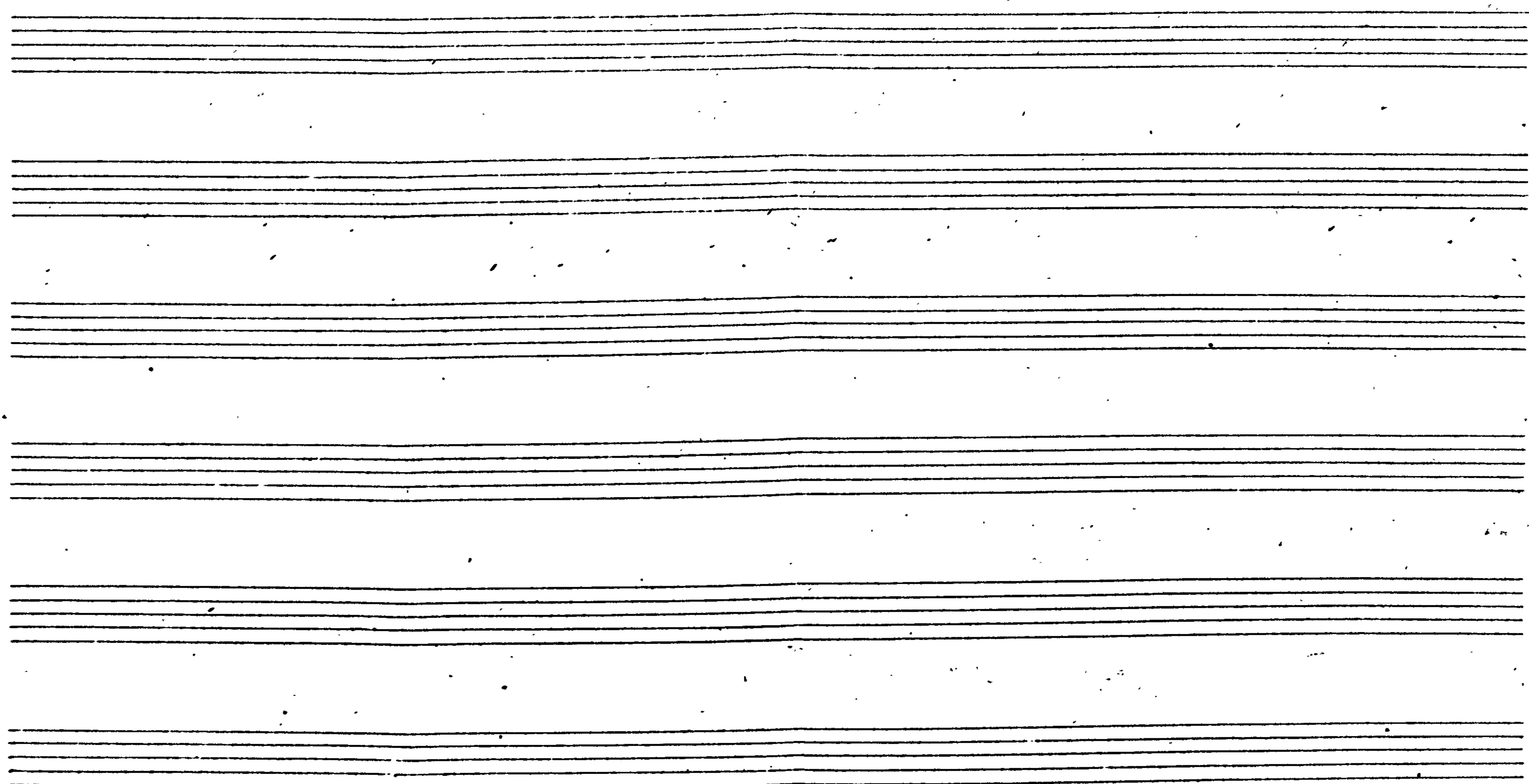
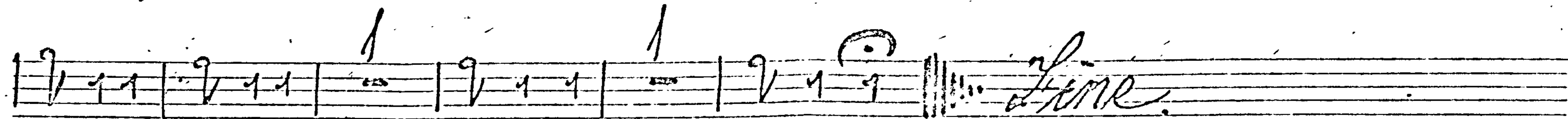
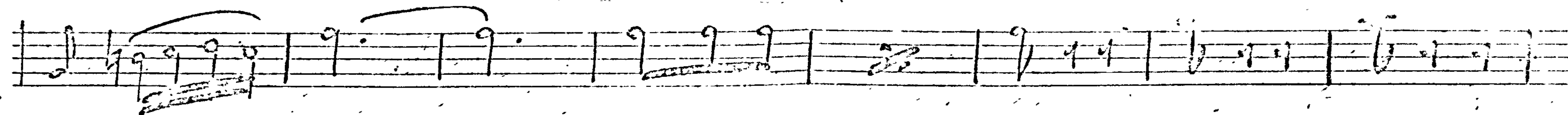
*Ucrdet.* *dei amici* *Vivace.* 84 = d.

*Soprano & 2<sup>nd</sup> Cornet.* *Crit. co.* *f*

*dim* *p* *f* *Rit.*

*f* *p* *f* *Pia*

Handwritten musical score consisting of ten staves. The notation includes various note values, rests, and dynamic markings. The first staff begins with a double bar line and a *pp* marking. The second staff has a *pp* marking and a *bar.* marking. The third staff features a *mf Più Mosso.* marking and a *f* marking. The fourth staff has a *Rappiano* marking and a *p* marking. The fifth staff includes a *Più Mosso.* marking. The sixth staff has a *p* marking. The seventh staff has a *f* marking. The eighth staff has a *f* marking. The ninth staff has a *f* marking. The tenth staff has a *f* marking.



No. 18. Joan of Arc, H.Round, 1884.

Solo Cornet part and autograph manuscript.

(Courtesy of Wright and Round).

Moderata (6/4)

Grand fantasia form of 11 u 3.

H. Nowak

A handwritten musical score for orchestra, consisting of 15 staves. The score is written in ink on aged paper. The top staff is for the Flute (Fl.), followed by Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), Horn (Hr.), Trumpet (Tpt.), Trombone (Tbn.), and Tuba (Tub.). The bottom staves are for Violin (Vln.), Viola (Vla.), Cello (Vcl.), Double Bass (Vclb.), and Drums (Trm.). The music is in 6/4 time and marked 'Moderata'. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. The paper shows signs of age and wear, with some dark smudges and a large dark stain on the right side.

Fl. Ob. Cl. Fag. Hr. Tpt. Tbn. Tub. Vln. Vla. Vcl. Vclb. Trm.

PUBLISHED BY WRIGHT & ROUND, 34, ERSKINE STREET, LIVERPOOL.

SOLO CORNET B $\flat$

GRAND FANTASIA.

JOAN OF ARC.

H. ROUND.

Andante moderato. (♩ = 61.)

Bass. Bar. Horns.

First section of musical notation for Bass, Baritone, and Horns. It includes dynamic markings such as *pp*, *f*, *mf*, *ff*, and *ben marcato*. A *P Bass Solo.* marking is present in the second staff.

Larghetto (♩ = 52.)

Cadenz. Solo.

Euph.

Second section of musical notation for Euphonium Solo. It includes dynamic markings such as *mf*, *f*, *ff*, and *Silent.* with a *rall.* marking at the end.

Tempo di March. (♩ = 80.) (in the distance)

ppp

Third section of musical notation for the march tempo. It includes dynamic markings such as *ppp*, *ff*, *p*, *mf*, *ff*, and *Grandioso.* with a *Rep.* marking.

più mosso

Andante religioso. (♩ = 60.)

Horns.

Tromb.

P Bass.

Horns & Tromb.

Chorale.

Fourth section of musical notation for the chorale tempo. It includes dynamic markings such as *pp*, *f*, *pp*, and *ben marcato*.



SOLO CORNET.

Sop. *Horns. Tromb. Sop.*

*Allegro agitato. (♩ = 132.)* *Bass.*

*Più lento.* *Horns.*

*Allegretto. (♩ = 108.)* *Solo.*

*tempo* *ff* *Solo.* *mf dolce*

*Tenors & Basses.* *mf Solo.* *ff* *rall.*

*tempo* *ff* *ff*

*ff* *ff* *ff* *più mosso.*

No. 19. Coriolanus, Cyril Jenkins, 1913.

Selected extractions from the score.

To my friend GRANVILLE BANTOCK Esq., in grateful appreciation

## Brass Band Score

# CORIOLANUS

TONE POEM

by

Cyril Jenkins Op.65.

### PROGRAMME NOTE.

The Hero of Shakespeare's stirring Tragedy "Coriolanus" was a Roman Noble living in a remote and troublous age. A man of rugged, bold and lofty nature, and of indomitable courage, yet vain-glorious, more by the consciousness of high desert than by pride of position and ancestry. Amid the turmoil of the events depicted in the Tragedy the sweet voices of the gentler affections — the love of mother and wife — are heard intruding upon the din of arms and the clang of martial music.

The composition divides itself into three main sections, and the incidents portrayed in the music are as follows:

#### Section I

A short Introduction (*molto maestoso*) depicts the proud and unbending nature of Coriolanus. The *allegro agitato* shows Rome beset by the Volcians and in a state of famine: her citizens mutinous, and Coriolanus regarded as the chief enemy of the people. At the *moderato espressivo* are themes representing his mother (Volumnia) and wife (Virgilia).

#### Section II

*Allegro moderato* — Coriolanus sets forth with an army against the Volcians. — He defeats them, and on his return to Rome (*Tempo di Marcia, e triumphale*) the Victor is received with great enthusiasm — he is elected Consul, but very soon after (*Allegro agitato*) meets with the displeasure of the citizens, and through intrigue is banished from the city. Forsaken by his friends he bids farewell (*moderato espressivo*) to his wife and mother and leaves the city.

#### Section III

Coriolanus flees to Antium where he is welcomed by his former enemy Aufidius. The Volcians decide to attack the Roman territories (*allegro agitato*) and Coriolanus leading the army, carries all before him, and arrives at the gates of Rome. Emissaries are sent out from the city to plead for peace — Coriolanus spurns all until his mother, wife and child arrive (*moderato e patetico*) — Their pleading is successful — the siege is raised — and on their return to Rome (*Alla marcia e giocoso*) they are received with much rejoicing — Coriolanus on returning to Antium is accused (*Lento e Molto marcato*) of treachery, and at Aufidius's instigation is put to death.

R. SMITH & CO. LTD., 210 Strand, London, W.C.2.

SECTION 1.

Maestoso.  $\text{♩} = 72$ .

The musical score consists of 16 staves, each representing a different instrument. The instruments are: 1. Soprano Eb, 2. Solo Cornet Bb, 3. Replano Bb, 4. 2nd Cornet Bb, 5. 3rd Cornet Bb, 6. Solo Tenor Eb, 7. 1st Tenor Eb, 8. 1st & 3rd Tenors Eb, 9. 1st Baritone Bb, 10. 2nd Baritone Bb, 11. Euphonium Bb, 12. Bass Eb, 13. Bass Bb, 14. 1st Trombone, 15. 2nd Trombone, and 16. Bass Trombone. The score is written in a grand staff format with various musical notations including notes, rests, and dynamic markings. The tempo is marked 'Maestoso' with a quarter note equal to 72 beats per minute. The score includes two instances of 'poco rall.' (poco ritardando) at the beginning and end of the section.

*poco rall.* *dim. e rall.* **R** *Moderato ed espressivo.*  $\text{♩} = 96.$

The score consists of 16 measures across 16 staves. Measures 1-8 are marked *poco rall.* and *dim. e rall.*. Measures 9-16 are marked *Moderato ed espressivo.* with a tempo of  $\text{♩} = 96.$ . The score includes woodwind parts (flutes, oboes, clarinets, bassoons, trumpets, trombones) and string parts. Key performance instructions include *SOLO.* (measures 9-11), *TUTTI.* (measures 2, 4, 9, 10, 11, 12), and *dim. e rall.* (measures 1, 16). Dynamic markings range from *pp* to *mf*.

*dim. e rall.*

S

The musical score consists of 16 measures across 16 staves. The notation includes various note values, rests, and dynamic markings. Key markings include 'SOLO.' in measures 2, 6, and 11, and dynamic markings such as 'pp', 'mf', and 'pppp'. The score is written in a key with one sharp (F#) and a common time signature (C). The music features a mix of melodic lines and accompaniment, with some measures containing complex rhythmic patterns and others being more sparse.

*dim. e rall.*

SECTION 3.  
Allegro agitato.  $\text{♩} = 132$ .

The musical score is a 16-measure section. It begins with a treble clef and a key signature of two flats. The tempo is 'Allegro agitato' at 132 beats per minute. The notation includes various rhythmic values and rests. A 'T' marking is located above the first staff. The score is divided into measures 1 through 16, with some measures grouped by brackets. Dynamic markings 'ff' and 'f' are used throughout the piece.

silent EE

Musical score for 16 measures. The score is organized into two systems of eight staves each. The first system (measures 1-8) includes a vocal line (top staff) and seven instrumental staves. The second system (measures 9-16) includes a vocal line (top staff) and seven instrumental staves. The instruments are: Flute (1), Oboe (2), Clarinet (3), Trombone (4), Trumpet (5), Trombone (6), and Trumpet (7). The vocal line is marked with dynamics such as *fff*, *ff*, *f*, *mf*, and *ff*. The instrumental parts feature various rhythmic patterns, including eighth and sixteenth notes, and rests. The score is marked with 'silent EE' at the beginning and 'silent ff' at the end.



No. 20. Charles Dibdin, March for a  
Military Band, c.1800. British  
Museum Add. Mss 30950.

In a military band

134

Trumpets

Musical staff with notes and rests, including a dynamic marking of *mf*.

Trombones

Musical staff with notes and rests, including a dynamic marking of *mf*.

Clarinets

Musical staff with notes and rests, including a dynamic marking of *mf*.

Bassoons

Musical staff with notes and rests, including a dynamic marking of *mf*.

Saxophones

Musical staff with notes and rests, including a dynamic marking of *mf*.

Percussion

Musical staff with notes and rests, including a dynamic marking of *mf*.

Drums

Musical staff with notes and rests, including a dynamic marking of *mf*.

Empty musical staff.

A handwritten musical score consisting of six staves. The notation includes various note values, rests, and dynamic markings. The first staff contains a few notes and rests. The second staff begins with a treble clef and a key signature of one flat, followed by a series of notes and rests. The third staff features a treble clef, a key signature of one flat, and a dynamic marking of *mf*. The fourth staff has a treble clef, a key signature of one flat, and a dynamic marking of *f*. The fifth staff has a treble clef, a key signature of one flat, and a dynamic marking of *f*. The sixth staff has a treble clef, a key signature of one flat, and a dynamic marking of *f*. The notation is dense and appears to be a complex piece of music.

Handwritten musical score on ten staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The markings include *mf*, *ff*, *mf*, *ff*, *mf*, *ff*, *mf*, *ff*, *mf*, and *ff*. There are also some markings that appear to be *mf* and *ff* written vertically. The score is written in a cursive, handwritten style.

The musical score consists of ten staves. The notation is handwritten and includes various rhythmic values such as eighth and sixteenth notes, rests, and bar lines. The score is written in a cursive, handwritten style typical of 19th-century manuscript notation.

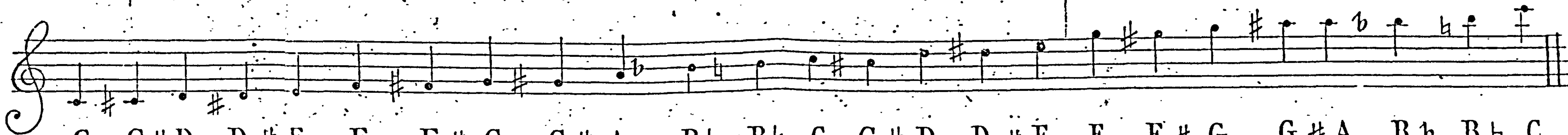
Directions. In military bands that are powerful, the effect of this music may undivided every thing by the addition of  
 snare drums, and kettle drums, in which case the snare drums may play unison with the snare clarinet, and the kettle drums and mids  
 every other kind of drums calculated for a good accompaniment, & may be easily regulated by the drum major of the band be not  
 full, the tempo had better be quickened.

Appendix II

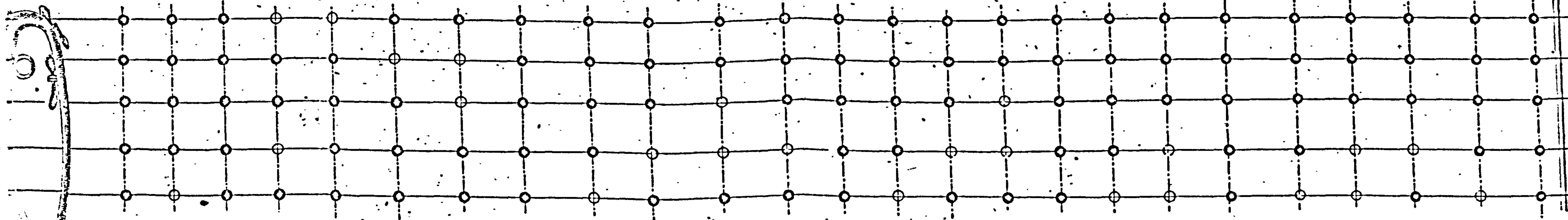
Fingering Charts

No. 1. Halliday's chart for  
keyed bugle extracted from  
British Patent No. 3334, May 5,  
1810.

*Scale*



C C#D D#E F F#G G#A Bb Bb C C#D D#E F F#G G#A Bb Bb C



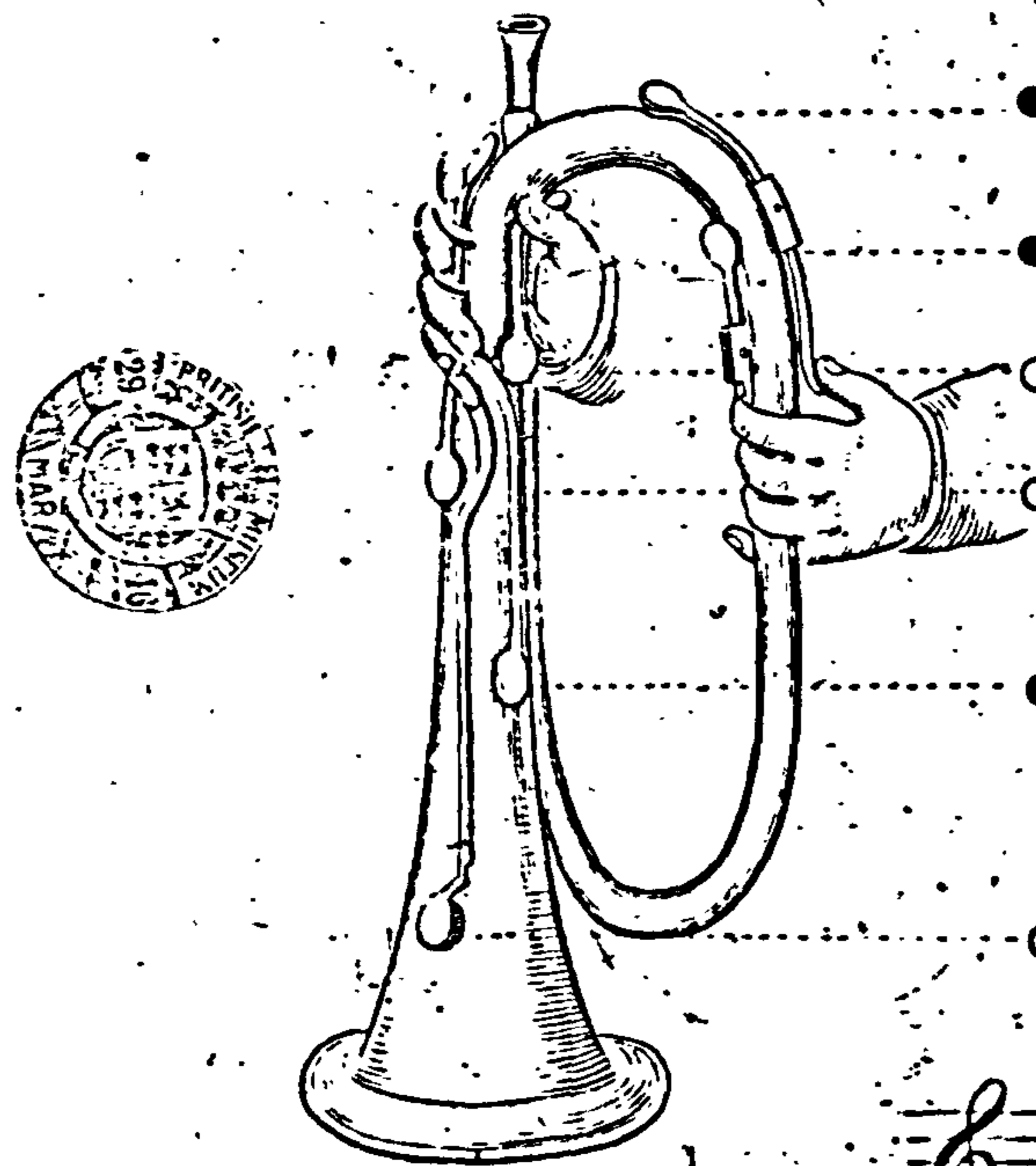
*This mark o signifies they Key is to be raised And this mark o the Key closed.*



No. 2. Tully's chart for keyed  
bugle extracted from Tully's Tutor  
for Kent Bugle, 1831.

No. 5. of R. Cocks & Co's Series of Modern Scales.

TULLEY'S SCALE FOR THE KENT BUGLE.



Musical notation for the scale, including a treble clef staff at the top and a bass clef staff at the bottom. The top staff shows the ascending scale with notes A# through C. The bottom staff shows the descending scale with notes Bb through C. A central diagram shows the bugle's valve positions for each note, with solid circles for pressed valves and open circles for unpressed valves.

Note	1st Valve	2nd Valve	3rd Valve
A#	●	○	○
B	○	○	○
C	○	○	○
C#	○	○	○
D	○	○	○
D#	○	○	○
E	○	○	○
F	○	○	○
F#	○	○	○
G	○	○	○
G#	○	○	○
A	○	○	○
A#	○	○	○
B	○	○	○
C	○	○	○
C#	○	○	○
D	○	○	○
D#	○	○	○
E	○	○	○
F	○	○	○
F#	○	○	○
G	○	○	○
G#	○	○	○
A	○	○	○
A#	○	○	○
B	○	○	○
C	○	○	○

LONDON. Published by R. COCKS & CO 20, Princes Street, Hanover Square.

No. 3. Phasey's chart for  
euphonium extracted from Phasey's  
Tutor for Euphonium, c.1863.



Appendix III

British Patents Relative to Brass Instruments

APPENDIX III

British Patents Relative to Brass Instruments

- \* Provisional protection only - permanent patent not granted.
- + Foreign patent registered in Britain.
- x Patent registered by British agent in association with foreign inventor.

Date	Number	Patentee	Description of Invention
15 Aug. 1788	1664	Charles Clagget	chromatic trumpets and horns.
5 May 1810	3334	Joseph Halliday	keyed bugle.
2 Nov. 1811	3505	William Close	chromatic trumpets with finger holes.
9 Oct. 1823	4849	Joseph R. Cotter	modifications on the bass horn.
7 Oct. 1824	5013	John Shaw	transverse spring slides (valves) for chromatic trumpets and horns.
1 Dec. 1838	7892	John Shaw	Swivel valves (disk valves)
24 Apl. 1851	13,601	Joseph C. Robertson	modification of ophicleide Key system - construction of ophicleides of wood and brass - improved quartet of French horns.
17 Oct. 1853	2397	Haite & Leach *	modification of valves for bass instruments.
18 Jan. 1855	140	M. J. Nyillassay *	combination bugle and trumpet.

Date	Number	Patentee	Description of Invention
13 May 1855	558	A.E.L. Bellford	valve system attempting to reduce sharp bends in air through the valves.
26 June 1855	1465	Henry Distin	valve attachment added to the mouthpipe of a bugle.
15 Sep. 1855	2084	V. Scully and B.J. Heywood. *	proposed use of aluminium for musical wind instruments.
28 Nov. 1855	2688	W.A. Distin	rotary type valves.
19 Nov. 1856	2729	Henry Distin *	key operated tone holes on cornet.
16 Dec. 1856	2980	F.W. Gerhard	proposed use of aluminium for instruments.
15 Jan. 1857	123	J. Higham	modification of rotary valves.
22 Feb. 1858	342	J. Davis	valve to change pitch of instrument, water reservoir, flat valve spring and a graduated tuning slide.
15 Mar. 1858	525	A. Terry *	valve holes on equal levels, travelling in one direction.
18 Mar. 1858	559	W. & R. Townend *	modification in valve arrangement.
26 July 1858	1676	A. Sax (Paris) +	ascending and descending valves.
12 Aug. 1858	1836	Metzler & Waddell	circular shape and bell front euphoniums and basses, "Sonorophones".

Date	Number	Patentee	Description of Invention
6 Sep. 1858	2017	Henry Distin	circular cornets, "Distin's Patent centre-bell instruments".
30 Sep. 1858	2177	L.Cecconi	6 valved instrument.
3 Dec. 1858	2766	E.S.Jones *	new system to replace valves.
9 Mar. 1859	614	G.C.Pearce *	reduction of bends.
22 Mar. 1859	719	J.Davis	modification of valve system.
24 May 1859	1284	A.Sax (Paris) +	various valve systems, adjustable and removable bells.
19 Dec. 1859	2887	E.Davies * x (G.A.Besson, Paris)	transposing valves.
3 Dec. 1860	2967	MacFarlane, Newton & Carte	movable bells on brasses, ophicleide bell attachments.
22 Dec. 1860	3149	T.B.Marshall	modification of valve system.
31 Dec. 1860	3194	Midgley, Sugden & Chapham *	double slide contra bass trombone.
13 July 1861	1761	P.J. de Rette	5 valved instrument, all 5 valves played with one hand.
14 Oct. 1861	2559	Henry Distin	combination bugle - trumpet.
18 Oct. 1861	2592	Henry Distin *	modification of No. 2559



Date	Number	Patentee	Description of Invention
18 Oct. 1861	2596	Lawson & Carter x	combination bugle - trumpet.
22 Mar. 1862	798	J. Davis	modification of valve system.
29 Apl. 1862	1245	G. R. Sampson	finger slide valve system.
21 Feb. 1863	483	W. E. Newton x x (Santucci, Paris)	modification in shape and design.
30 July 1864	1896	Henry Distin	modification of valve springs and water reservoir.
13 Jan. 1865	112	A. J. Sax +	Antiseptic wind instruments.
16 Mar. 1865	741	W. Brooks x (Gautrot, Paris)	equitonic valves.
25 Sep. 1866	2468	W. E. Newton x (Schriber - USA.)	modified shape, valves, water keys, French Horn String Action.
29 Mar. 1867	929	M. Henry	device to change cornet pitch with simultaneous adjustment of all slides.
20 Mar. 1869	855	J. Kay	convex rim to mouthpieces.
1 Nov. 1869	3165	E. Ford	slide adjustments.
27 Apl. 1870	1214	E. Vimeau x	device to change volume and tone by removing bells and substituting bells shaped like animal heads with adjustable tongues.
28 Mar. 1872	930	J. B. V. E. Dupont	conical valve slides.

Date	Number	Patentee	Description of Invention
24 July 1872	2201	G. Cottino	compensating slide for intonation.
30 Aug. 1873	2866	H. Bassett	modified valve system.
4 June 1874	1948	E. Dupont x	proposed technique where the body of the instrument is formed by electrodeposition of brass on a mould.
8 Aug. 1874	2753	J. G. Tongue x (Besson - Paris)	modified valve system.
3 Mar. 1875	782	B. J. B. Mills x (C. G. Conn - USA.)	rubber mounted mouthpiece.
19 Jan. 1878	253	B. J. B. Mills x x (Conn & Dupont - USA.)	device to facilitate changing pitch on the cornet.
14 Nov. 1878	4618	D. J. Blaikley	automatic compensating valves.
25 May 1881	2293	B. J. B. Mills x (C. G. Conn USA.)	clear bore valves.
7 June 1881	2476	W. R. Lake x Peter Thompson (USA.)	adjustable mouthpiece.
6 Mar. 1882	1075	W. R. Lake x (F. Sudre - Paris)	compensating valve system.
11 July 1882	3276	B. J. B. Mills x (C. G. Conn USA.)	modification of valve wind ways.
14 Nov. 1882	5432	W. Booth	moisture drainage.

Date	Number	Patentee	Description of Invention
19 May 1883	2513	M. Bauer x x (Heidrich, Germany)	modification of French Horn to make high notes easier.
8 Jan. 1884	1021	J. H. Johnson x (L. Cousin - Paris)	5 valve cornet.
26 Feb. 1884	3951	C. A. Goddison	double slide trombone.
7 Mar. 1884	4542	D. J. Blaikley	modified valve cap with water reservoir.
10 Dec. 1884	16,259	E. Armitage	rectangular wind chests in place of piston valves.
12 Dec. 1885	15,292	A. J. Boulton x (W. Buckley, USA.)	telescopic mouthpiece to allow quick change in pitch.
7 Jan. 1886	295	H. H. Lake x (Mahillon - Brussels)	compensating valve.
23 Feb. 1886	2649	E. Armitage	improvement of No. 16,259 Dec. 10, 1884.
18 May 1886	6679	J. C. Mewburn x (Soc. A. Lecomte et Co., Paris)	double cornet in E flat and B flat
13 Oct. 1887	13,865	J. Bossi	spiral valve action.
22 Oct. 1887	14,401	L. Standring	mutes for cornets and other brass.
13 Mar. 1888	3916	W. L. Wise x (Mahillon - Brussels)	modification and improvement of No. 295, Jan 7, 1886.

Date	Number	Patentee	Description of Invention
15 May 1888	7173	G.T.Nyde x (A. Le Forestier, USA.)	modifications to valves, mouthpipe (water key on mouth pipe).
9 July 1889	11,069	C.G. Conn (USA.) +	side action piston valves, verticle tubes in relation to the water key.
9 Aug. 1889	12,594	A.Mille (Paris) +	modification to trombone slide action.
30 Apl. 1890	6649	F.Besson (London)	compensating valves.
13 June 1890	9157	W.Wyatt	additional slides for slide trumpet.
14 Oct. 1890	16,358	W.L.Wise x (Besson - Paris)	set of new instruments similar to saxhorns but with a continuous taper to the bore and made with bells to the front. "Cornophones".
18 Dec. 1890	20,704	B.J.B.Mills x (Conn & Seidel, USA.)	mechanical compensating system.
12 June 1891	9989	D.J.Blaikley	modification to trombone tuning slide.
13 Aug. 1891	13,630	P.Robinson, trading as J.Higham.	echo attachment to trombone.
28 Nov. 1882	21,709	D.J.Blaikley	improvements to No. 4618, Nov. 14, 1878 avoiding bore constriction.
2 June 1893	10,819	S.A.Chappell x (Albert, Brussels)	triangular bore on brass mouthpieces.
14 Dec. 1894	24,366	W.P.Thompson x (Schuster, Germany)	mouthpiece covered with cloth or leather.

Date	Number	Patentee	Description of Invention
16 Apl. 1895	7677	J. Rüegg + (Switzerland)	rubber attachment of mouthpiece rim.
15 May 1895	9612	A. Nolte & F. Meire + (Germany)	muters.
24 Apl. 1896	8632	J. A. Kappey	4th valve added to the cornet to facilitate shakes.
4 Jan. 1897	165	C. A. Allison x (Witmer & Whaley, Canada)	mouthpiece adjusted by pressure from the lips.
9 Mar. 1897	6166	H. H. Lake x (Keyes, Smith & Smith, USA.)	Helical air movement caused by spiral ribs in the mouthpiece.
1 May 1897	10,896	J. H. Gillmartin and Besson & Co.	modification to trombone which allows a shorter first position when needed.
2 Dec. 1897	28,474	D. J. Blaikley	modification to valve taps to reduce noise.
4 Nov. 1898	23,239	W. Slack	3 valve compensating system.
28 Mar. 1889	6702	W. Stasek + (Roumania)	conversion of bugles to cornets by adding a valve section.
21 Apl. 1889	8350	L. Antoine	mouthpieces made with hollow walls.
27 Oct. 1900	19,252	C. G. Conn + (USA.)	modification of valve slides and wind ways.

Date	Number	Patentee	Description of Invention
20 Feb. 1901	3662	H. Herring & G. E. Case.	shaped rim for mouthpieces.
8 Nov. 1901	22,562	F. Sudre + (Paris)	diaphragms and reeds placed along the main tube to alter the basic sound. "Sudrophones"
10 Feb. 1902	3316	S. F. Richer	short action valves.
17 Jan. 1903	1236	E. E. Stuart & C. Grinsted	additional slide to trombone which moves with the motion of the main slide by means of a string and a pulley.
6 May 1903	10,275	G. B. Mackey + (USA.)	modification of valve windways and slides.
8 June 1903	12,849	Besson & Co. & T. C. Edwards.	3 valve compensating system.
6 July 1903	14,946	J. Löw + (Germany)	cheap flap valves.
3 Oct. 1903	21,295	H. Klussman, G. Klussman, M. Klussman, J. Zambra, Trading as Rudall, Carte, & Co.	continuous conical bore including the bore through the valves.
21 Oct. 1903	22,736	C. G. Conn + (USA.)	modification of valve windways
24 May 1904	11,837	Besson & Co. and C. Martin	modifications to the tuning slide to allow quick change to A.

Date	Number	Patentee	Description of Invention
10 Sep. 1904	19,509	W.G.Porter	adjustable tube between mouthpipe and mouthpiece to allow easy change in pitch.
1 Oct. 1904	21,124	C.Grinsted & E.E.Stuart	valve for ejecting water from trombone slide.
10 Oct. 1904	21,125	C.Grinsted & E.E.Stuart.	trombone locking device.
8 Aug. 1905	16,147	W.F.Boast x (USA.)	cock type water keys.
16 July 1906	16,057	A.O.Paulson + (USA.)	modification of valve system.
26 Sep. 1906	21,287	J.Low + (Germany)	modified valve box.
17 Apl. 1907	8939	F.G.Harney	transposing valve with locking device.
23 Apl. 1907	9470	M.M.Rubright + (USA.)	mouthpiece covered with hard rubber.
27 Sep. 1907	21,464	Besson & Co. & T.C.Edwards	combination tuning and transposition slide.
2 Oct. 1907	21,807	J.H.Viol + (USA.)	water reservoir.
9 Jan. 1907	24,091	W.W.Young + (USA.)	mute-like attachment.
5 Nov. 1907	24,526	A.J.Burr + (USA.)	mouthpiece with adjustable cup and throat.
16 Dec. 1907	27,746	M.B.Martin + (Germany)	flexible sound body (main tubing) for bugle.

Date	Number	Patentee	Description of Invention
7 Sep. 1908	18,699	K. Kottek + (Austria)	compensating system for high notes.
6 Oct. 1908	21,026	C. Moore & J. W. Clay	mechanical compensating system.
10 Dec. 1908	26,830	G. Gnädig + (Germany)	chromatic valveless trumpet.
9 Feb. 1909	3204	S. Mancini + (Italy)	instruments with six rotary valves.
13 June 1909	13,605	F. Sudre + (Paris)	bells of instruments made of numerous tubes.
29 June 1909	15,224	J. Lockhart + (USA.)	compensating valve
22 July 1909	17,092	J. Bossi	reduced travel of valves.
20 Dec. 1910	29,613	O. Hawkes & P. Maurice	modifications on the relationship of the 3rd and 4th valves on the euphonium for compensation.
10 Apl. 1911	8849	W. Thompson & A. G. Brannan	attachment to mouthpiece to support upper lip.
18 June 1911	14,320	F. Durant + (Belgium)	Six valved cornet with three ascending and three descending.
7 Oct. 1911	22,122	W. Fairweather x (Holton & Co., USA.)	modifications in the positions of valve slides and bends in a cornet.



Date	Number	Patentee	Description of Invention
27 Nov. 1912	27,255	E. Armitage & R. J. Ward	modifications in the valve to give straight through air passage for open and valve tones.
11 Dec. 1912	28,599	D. J. Blackley	4th valve for horn to allow transposition to a higher key.
13 Jan. 1913	995	C. Grinsted & E. E. Stuart	Improvement of 21,124 Oct 1, 1904.
10 Feb. 1913	3362	R. E. Watts & J. Hobkirk	modified valve system.
13 Aug. 1913	18,442	J. Engelhard + (Germany)	device to facilitate high and low tones.
1 Nov. 1913	24,874	R. E. Watts & J. Hobkirk	modification of 3362 Feb 10, 1913.
15 Nov. 1913	26,219	E. O. Roark & + C. A. Dickinson (USA.)	spring attachment to mouthpiece to absorb shocks.
3 Feb. 1914	2748	H. T. Jones & W. Collings.	spring attachment to the mouthpiece.
15 May 1914	11,980	A. Edwards	mute-like device.
14 July 1914	16,780	W. Briggs	transposing valve.
29 Aug. 1916	108,832	D. Hambleton + (USA.)	modification in the valve windway system.

Date	Number	Patentee	Description of Invention
5 Nov. 1917	113,766	E. E. King + (Canada)	modified valve system.
24 Dec. 1917	121,007	E. Price, W. Sprason, F. Edge, H. Barrett, F. Lemon (Peerless Co.)	sliding (telescopic) cornet shank.
16 Jan. 1920	158,243	P. Suchy + (Germany)	natural trumpet with movable slides and various bore sizes.
6 Apl. 1920	161,566	L. Moeremans + (Belgium)	rotary valves operated by spring pistons.
20 Apl. 1920	161,981	J. F. S. Alschaosky + (Germany)	tenor trombone converted to alto trombone by cut off valve.
2 Apl. 1922	193,729	A. Blaikley	modifications to valve springs.
17 Feb. 1922	197,074	S. Grant	extending lever to water key.
19 Oct. 1922	198,960	A. Hawkes (Hawkes & Son)	spring attachment to mouthpiece.
7 June 1923	216,698	F. Maurice	valve spring assembly.
21 Aug. 1923	217,801	W. R. d'Alfonso + (USA)	mute, adjustable for pitch.
12 May 1924	232,050	E. Tiller	mute.
23 Sep. 1924	240,004	A. E. White x (Schluesselberg, Germany)	mute.

Date	Number	Patentee	Description of Invention
13 July 1926	256,761	J. Hutchison	bushes on trombone slides to reduce friction.
19 Nov. 1925	261,419	P. Aka + (France)	flanged mouthpiece.
6 Sep. 1926	263,066	F. A. Buescher + (USA.)	modified valve system to allow shorter action.
2 Oct. 1926	263,460	C. Lehmann & E. Chemnitz + (Germany)	double horn in B flat and F.
14 Feb. 1927	276,566	F. A. Buescher + (USA.)	modifications to trombone slide and tuning device.
31 July 1926	277,153	T. J. Slechta + (USA.)	diaphragm attachment to produce a tremolo or "jazz" effect.
10 Dec. 1926	279,667	L. Davis & Boosey & Co.	mute.
13 Apl. 1927	288,435	L. J. Mold	mute.
23 June 1927	297,185	J. Hutchison	device for continuous escape of moisture.
28 Feb. 1928	305,385	E. J. Perry	transposing valve for cornet with rods attached for simultaneous adjustment of valve slides.
17 Feb. 1928	311,809	W. Bourne	modified shank to facilitate tuning.
31 July 1934	427,156	L. M. Schaefer + (C. G. Conn - USA.)	off centre eccentric valve stems.

Date	Number	Patentee	Description of Invention
1 Aug. 1934	441,561	F. Wooley, S. Dawson, R. Wooley	adjustable pressure tension mouthpiece.
16 Sep. 1936	472,510	R. B. Olds + (USA.)	polygonal inner trombone slide.
16 Feb. 1937	473,818	C. N. M. Wornell	valve system in which a telescopic slide covers the valve stem.
9 July 1937	485,347	L. Davis	valves set in fan shape and staggered to correspond with the natural movement and shape of the fingers.
17 Mar. 1937	486,345	Francis, Day & Hunter, Ltd. x (H. H. Dick, Germany)	hexagonal valve casings cast in one piece.
25 Jan. 1939	512,394	C. N. M. Wornell	construction by continuous tubing, avoiding solder joints.
30 May 1939	529,336	H. E. Adkins & Boosey & Hawkes	Bells made from seamless drawn brass tubes (bugles).
30 May 1939	529,337	H. E. Adkins & Boosey & Hawkes	bugle mouthpiece permanently attached to non removable, adjustable shank in the mouthpiece.
27 Sep. 1950	668,148	W. F. Morgan	mouthpiece with inner rims.
19 Mar. 1951	679,158	J. W. T. Roote	mute.
13 Feb. 1951	681,787	D. Shuman + (USA.)	trombone slide bent out at a 45° angle

Date	Number	Patentee	Description of Invention
30 Mar. 1954	728,992	G. Evans	multi-sided mute.
26 June 1956	799,851	C. Lisi + (Italy)	short action valve system with windways inside the valves.
21 Sep. 1959	883,924	M. Vogel + (Germany)	single gear or lever adjusts all slides of instruments at the same time when changing the basic pitch of the instrument by either a diatonic or chromatic semi-tone.
23 Oct. 1962	971,282	Amati Narodni Podnik + (Czechoslovakia)	French horn slides are pivoted and can be connected or disconnected from the main tube by rotation on the shaft.

Appendix IV

The Distin Family History

John Distin was born in 1798.<sup>1</sup> Brown and Stratton give the erroneous date of 1793.<sup>2</sup> About the year 1810, Distin joined the South Devon Militia as a band boy, playing the trumpet. In 1812 he played the trumpet part to Handel's Dettinger Te Deum receiving £10 as a fee. Later in 1812, the South Devon Militia were quartered near Sheffield and Distin played principal trumpet in a concert given there on September 4, 1812.<sup>3</sup> In November of 1812, the South Devon Militia band, of which Distin was a member, were the cause of a fatal accident. "As Mr. Kirkby and his son returned home from chapel in his gig, the horse took fright at the noise of the drums which were beating for the evening parade of the South Devon Militia. The horse bolted and Mr. Kirkby was subsequently killed and his son injured. It may be proper here to state that the drum-major, the moment he perceived the horse was frightened, ordered the drums to cease beating."<sup>4</sup>

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1. Adam Carse, "Adolphe Sax and the Distin Family," in Music Review, Vol.6, 1945, p.195.
  2. James D.Brown and Stephen S.Stratton, British Musical Biography, London, 1897, p.125.
  3. Sheffield Mercury, August 29, 1812.
  4. Ibid., November 12, 1812.

Distin joined the Grenadier Guards Band in 1814, at the age of sixteen, for a seven year enlistment. He was appointed to the post of solo keyed bugle player. The keyed bugle at this time had five keys with an irregular fingering system and Distin suggested a revised system of six keys which was accepted and adopted by all makers.<sup>1</sup> He later had seventh and eighth keys added for shakes and trills. In 1815, Distin travelled to Paris with the band to join the Army of Occupation, following the Battle of Waterloo. Henry Distin relates in a letter written to Enderby Jackson in 1896, the historical meeting between his father, John Distin, and the Grand Duke Constantine.<sup>2</sup>

"Immediately after the battle of Waterloo, the band of the Grenadier Guards, in which my father John Distin played the solo 'Royal Kent Bugle,' joined the famed regiment in Paris. A grand review of the allied troops was held, in which the Grand Duke Constantine of Russia took part in reviewing the tactical movements of the troops of the various regiments, in company with the Marquis of Wellington, and other commanders of the allied forces; also the marching of the troops before the Grand stand headed by their respective bands. When the British Grenadiers had in turn marched past, with their band in fine form, the order 'cease playing' was given; and my father received

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1. Appendix II, No. 1, 2.

2. Wright and Round's Brass Band News, October 1, 1881.



orders to take his Kent bugle, and go at once to the Grand Duke Constantine, who was known to be a great lover of music, attended by the gaudily dressed oriental cymbal player of the band - a large handsome coloured man, an excellent linguist who spoke French well, to act as interpreter, the Royal Duke speaking French fluently, but only a few broken sentences in English. On their arrival, the Duke carried on an animated musical conversation respecting the band, and the solo bugle. He asked the name of the new musical instrument my father had previously at his request handed him for His Royal inspection, also the name of the player. Sambo answered: 'Sire, the instrument you hold is an English Royal Kent Bugle, and the player's name is John Distin, who stands before your Highness'. The Duke said, 'Tell John Distin I wish to have one Royal Kent Bugle made under his special care and supervision; at least equal to this one I hold, to take back with me to Russia. John Distin must see to it. Have one made as quickly, and as good as possible. Then bring it me.'

Due permission being obtained, my father selected Halevy of Paris as the maker, who completed the order with added splendid moulded finish in two weeks at a cost of five hundred francs (£20). On the delivery of the instrument, the Duke ordered his attendant to pay Halevy's bill, and made a present of one thousand francs (£40) to my father, who shared it with his black interpreter and helpmate Sambo. After the payments, the Grand Duke shook hands with my father, and taxing his English, said, 'Good bye, Distin! I go Russia. You come

Russia Distin see me. Good bye!' The Duke also honored Sambo by a shake of the hand, saying, 'Good bye, good Clang! Clang!'

And that, friend Enderby, is truly 'How the first chromatic-keyed bugle was sent to Russia.'"

From the keyed bugle Halary developed the ophicleide.

While in the service of the Grenadier Guards Band, Distin married and his first two sons were born, George, birth date unknown, and Henry, born in 1819. In 1821, Distin was released from military service after fulfilling his enlistment and settled in London, playing concerts, teaching trumpet and bugle and "assuming new duties as a family man."<sup>1</sup> Upon the recommendation of the Duke of Kent, he became a member of King George IV private band at Windsor. The band was thought to be one of the finest in Europe and under the direction of Kramer, became a favourite of the King. Carse relates that the King once said "Kramer, what is the matter with Distin tonight?" Kramer answered, "He has a bad lip," at which the King remarked, "I missed the trumpet in the last piece."<sup>2</sup>

When William IV ascended, an order was immediately given for the discharge of the band in 1830. The men were given no pension and were asked to give up their band uniforms which were valued at seventy-five guineas each, being heavy with solid gold lace. Distin led an

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1. Wright and Round's Brass Band News, October 1, 1881.

2. Adam Carse, "Adolphe Sax and the Distin Family", in Music Review, Vol.6, 1945, p.195.

objection to being released without pension or being able to retain their uniforms. The Lord Chamberlain withdrew the demand for the coats and in lieu of a pension, paid each member of the band from £250 to £500 each, according to their services.

Distin returned to London where Lord Westmorland assumed the expenses of musical training for Henry and William at the Royal Academy of Music. George was learning the jeweller's trade and Theodora, born in 1823, was only seven years of age. A daughter was born in 1832. A letter to the Anthenaem of 1838 suggests that the Distins were having some financial difficulties in 1830-1832 and that the father and sons practised regularly. Upon learning that a neighbour was very ill, they ceased their practice for a number of weeks until they had learned<sup>1</sup> of her recovery.

In 1833, Distin and his family moved to Scotland where he accepted the post as bandmaster to the Marquis of Breadalbane at Loch Tay, in the Highlands. While in Scotland, Distin taught all four sons to play on brass instruments and they practised together as a quintet. The first public appearance of the Distin brass quintet was at the Adelphi Theatre, Edinburgh, where they were engaged for one night, "and so took the public by storm that they were retained by successive engagements for six weeks, becoming finally, the recipient

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1. Anthenaem, March 3, 1838, p.172.

of a complimentary banquet tendered them by the press and leading public men." <sup>1</sup> The family began a tour of Scotland (1837) which included concerts in Aberdeen, Banff, Elgin and Inverness. <sup>2</sup>

The first English concerts appear to have been in Liverpool and Birmingham where Distin met with an accident and was disabled for two months. From Birmingham, they went to Bath where they presented a concert on Monday, October 30, 1837. Jackson erroneously suggests that the instruments used by the Distins were valved brasses made by Pace. <sup>3</sup> No descriptions of the Distins suggest valved instruments prior to the early 1840's when Henry Distin occasionally used the cornet a piston.

The instruments used by the Distins for the Bath concert were trumpet, keyed bugles, trombone, French horns and the "Royal Hibernian Tenor Horn". This use of Cotter's patent of 1823 is the only known use of his tenor horn. The concert was successful as reported by the Bath Herald and quoted in the Musical World. "We must confess that the wonderful and the delightful are combined to an extent rarely ever equalled, certainly not surpassed. Every piece was applauded with that earnestness which can never be mistaken for cold, common-place approval, and the concerted composition 'Crea dea

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1. Wright and Round's Brass Band News, October 1, 1881.
  2. Musical World, July 28, 1837, p.107.
  3. Enderby Jackson, "Origin and Promotion of Brass Band Contests" in Musical Opinion and Music Trade Review, March 1, 1896, p.392.

si Misera' from Bellini's opera I Puritani, was rapturously  
<sup>1</sup>  
 encored."

The Distins returned to London giving concerts at Mr. Willis' Rooms, Drury Lane Theatre, Argyll Rooms, alternating with the Rainer performances and various other engagements. Distin was selected to play the principal trumpet at the coronation of Queen Victoria in June, 1838. The instruments used by the family at this date were slide trumpet, trombone and three French Horns. Carse stated in 1945 that a lithograph existed which showed the Distin family with  
<sup>2</sup>  
 this combination of instruments.

In 1844, John Distin took his family to the continent for a musical tour. No mention of the tour prior to their arrival in Paris is available from the Distins. Comettant stated that the tour through Belgium was a failure and that upon arrival in Paris had difficulty  
<sup>3</sup>  
 in finding engagements. The Distins' arrival in Paris is best described by a letter from Henry Distin, written in 1896 to Enderby Jackson.

"When in Paris in 1844, I made special visits to the factories of known brass instrument makers, with the ultimate intention of becoming in the future a manufacturer myself. Our family quintet were playing one night at a grand concert given by a famous singer. On

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1. Musical World, November 17, 1837, p.158.
  2. Adam Carse, "Adolphe Sax and the Distin Family", in Music Review, Vol.6, 1945, p.200.
  3. Oscar Comettant, Histoire D'un Inventeur, Paris, 1860, p.53.

that occasion I, to my great astonishment, heard a new brass instrument - entitled on the program "Sax horn" - played by a French artist whose name I have forgotten. 'Whatever make of instrument is that?' I demanded of our interpreter, being struck amazed by the remarkable purity and sweetness of tone produced from the new instrument. 'Oh! Mr. Henry, it is merely a new fangled thing made by a "little manufacturer". I have not thought it worthy of introduction to your notice'. I replied, 'Is that so! Well, tomorrow morning be here early; we will together visit and inspect the little maker's workshop.' In the morning we found the "little manufacturer" busy at work, with sleeves turned up, barearmed, superintending and working with some six or eight more workmen. My introduction being effected, I learned that M. Adolphe Sax (who afterwards achieved a world wide celebrity) had completed but three instruments built on the new model, which I had heard played upon at the previous night's concert, - viz., a soprano E flat, contralto B flat, and alto E flat. At that time, however, he had not one of them for sale. Before leaving, I arrived at an arrangement for the loan of the three instruments. That very afternoon they were fully and fairly tried by the family at our hotel. The trial raised within us all an indescribable artistic enthusiasm. The delicious evenness, combined sweetness, and general purity of intonation and tone, were recognised and admitted by each member of our family. Adolphe Sax was at once sent for; and, after hearing us play several trios, duets, and solos on them, he eagerly agreed to certain suggested alterations, and gave his word to compete, on the suggested system, without delay, five instruments bearing his

name, as needed for the practical musical outfit of our quintet party. We waited in and around Paris, concertising, until Sax completed the order to our satisfaction; when, having by hard practice attained sufficient facility in their use, they were brought out in public by us as Adolphe Sax's grand new invention, "Sax horns".

The first introduction of these instruments was at a grand concert at the Opera Comique given by M. Berlioz, the famous composer. The selection we performed was from Meyerbeer's "Robert le Diable", and in this our novel quintet of Sax horns met with such vehement demonstrations of approval from the delighted audience that the same evening we were awarded the high honour of being engaged to perform upon them at the Conservatoire. On the conclusion of our first performance there, the committee of that world renowned institution awarded each member of our family a silver medal, which I yet proudly possess. From that time the grand continental tours of the Sax horn Distin family formed a complete succession of triumphs. The press belauded us, the public everywhere was enthusiastic, and amongst many awarded honours Louis Philippe presented us with a magnificent engraved solid silver quintet set of Adolphe Sax's horns.

I was born on July 19th, 1819, and - after a chequered, adventurous musical life - am yet full of energy, with a strong retentive memory; therefore, I have not forgotten the great musical exploits of our celebrated Distin family - in the forties, terminating in 1849 - when introducing throughout Europe and America Adolphe Sax's artistic innovation of open valved free air passages, as introduced by him in

his famous Sax horns: a title yet recognised by every brass bandsman, although the origin of the name and the enormous benefits conferred may almost be said to be forgotten by the present generation, who are now receiving the benefits of the early struggles of original invent-<sup>1</sup>ors."

In reference to their arrival in Paris, an article taken from the New York Times, by the Brass Band News confirms Comettant's remarks about the Distins' difficulty in securing an engagement. The Distins were very pleased to get a series of performances for one month, seven performances per week for only three thousand francs, equal to about<sup>2</sup> twenty-five U.S. dollars.

The concert at which the Distins first heard a sax horn was a programme organized by Berlioz at the Salle Herz which featured a group of instruments made by Sax including an "improved bugle" played by Arban (the name Distin had forgotten).

After their successful Paris engagements, the Distins made a tour which included three months at Baden-Baden and a private concert for the Grand Duke at Carlsruhe who gave them a letter of recommendation to Queen Victoria.

In his biography of Sax, written when Sax was still living, Comettant

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1. Enderby Jackson, "Origin and Promotion of Brass Band Contests", in Musical Opinion and Music Trade Review, July 1, 1896, p.674.
  2. Wright and Round's Brass Band News, October 1, 1881.



tells of the association between Sax and the Distins from an entirely different point of view than that related by Henry Distin. According to Comettant, the Distins were desperate after their concert failures in Belgium and came to Sax in despair, begging for help and advice. Sax replaced their "inferior" instruments (trumpet, cornet a pistons, keyed bugle, alto trombone and French horn) with his own and John Distin, in a "transport of joy" embraced the inventor with deepest gratitude. From that moment, the Distins had unfailing success thanks to the new instruments by Sax.<sup>1</sup>

After their success in France, the family returned to England in November, 1844, and played in a concert given by Jullien on December 3, 1844, at Covent Garden Theatre. Prior to the concert, Sax, Arban and Dubois (first trumpet of the Paris Opera) had been to London and gave a few performances on sax horns in October, 1844, with a band conducted by Lauret, London cornet a piston soloist and band leader. Sax and his colleagues withdrew from the engagements after only a few performances, for the concerts did not prove satisfactory. Sax horns were actually introduced to England by the inventor although circumstances were far from ideal. The Distins' introduction of sax horns were under more favourable conditions for Jullien's programmes were always well received. It was unfortunate for Sax that his English introduction of his own instruments billed under the name of sax horns

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1. Oscar Comettant, Histoire D'un Inventeur, Paris, 1860, p.53.

should prove unsuccessful, whereas the performance by the Distins was given without the instruments being named on the programme.

This obviously upset Sax who most probably was the "Foreign Artist Resident in London" who wrote a letter to the editor of Musical World complaining about the omission of the name sax horn from Jullien's programme.

M.Sax and the Distin Family.

To the Editor of the Musical World.

Sir,

Knowing you to be friendly to talent, no matter whence springing, I think it right to let you know a few particulars, which, according to my own notion of justice, demand publicity. When the Distin family, a short time since, were engaged to play at the concerts of M. Jullien, they announced their performance for the first time on certain instruments which had been presented to them by his majesty King Louis Philippe. It appears to me, that as a mere matter of justice, the Messrs. Distin should have let the public know that the instruments called (Sax horns) on which they were about to play, were the invention of M.Sax, from whom they (the Messrs. Distin) received them as a donation, - and by whose influence they (the Messrs. Distin) were enabled to perform before the King of the French, who presented them with five hundred francs for their pains. One of these same instruments (Sax horns) was offered in person by M.Sax to his royal highness Prince Albert, who honoured M.Sax by accepting it. These things should be

made known, in justice to an artist of very great talent, and most unpretending manners - and if the "Musical World" will afford him the advantage of its wide publicity, it will at the same time be sustaining its reputation for impartiality, and performing an act of nothing less than strict justice. Pray excuse the liberty I take in writing to you on the subject, and believe me your constant subscriber and obedient servant,

A FOREIGN ARTIST RESIDENT IN LONDON.

P.S. - I enclose my name and address.

Wishing to do every one justice to the utmost of our power, we have inserted the above. Our columns, we need scarcely say, are open to the Messrs. Distin, if they think proper to reply. We have<sup>1</sup> received the name and address of our correspondent. - Ed. M.W.

The reply from John Distin clarifies several points in addition to the one raised by "Foreign Artist Resident in London."

The Sax Horns.

To the Editor of the Musical World

No. 6, Foley Place, Great Portland Street,

London, Feb. 4th, 1845.

Sir,

I beg to write a few lines in answer to a letter which appeared

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1. Musical World, January 23, 1845, pp.41, 42.

in the "Musical World" of the 23rd of January, from a "Foreign Artist Resident in London," wherein he states (concerning our playing at M.Jullien's concerts), "as a mere matter of justice, the Messrs. Distin should have let the public know that the instruments (called the Sax horns) on which they were about to play were the invention of M.Sax." When we were engaged by M.Jullien to perform at Covent Garden, we particularly requested M.Sax's name to be mentioned, and to call the instruments "Saxhorns" (the name which we gave them, as M.Sax thought of calling them Cylinder Bugles). But the party who had the management of these concerts said, the name of Saxhorn should be omitted, as they had already (previous to our visiting London) been played by some parties at the Adelaide Gallery, and proved a failure. It will be seen that it was not by our wish that the name of Sax was left out of those bills; we have never, on any occasion, omitted his name in our concert bills. As regards the Sax horn presented by M.Sax to His Royal Highness Prince Albert, which the "Foreign Artist Resident in London" designates "one of these same instruments," he is in error; as we have seen and tried it at Windsor Castle. It has not the same mechanism, but is a very old German or Italian invention, called the "Double Cylinder," not manufactured by M.Sax. We were the first who successfully introduced these instruments to the public in Paris; - we played at all the principal concerts throughout the season. During this time we assisted and perfected the tenor and bass instruments,

making the set complete; and performed at the Great Concert of M. Berlioz, at the Opera Comique, and received the only "encore" during the concert. As a proof of our success, we were presented with silver medals by the "Concervatoire Royal de Musique" and "Society of Fine Arts;" and, without egotism, we were the making of M. Sax's name as a manufacturer. We performed before His Majesty King Louis Philippe, through the interest of General de Rumigny. His Majesty conversed with us for some time, and said - "I am delighted with your performance; I never expected to hear such beautiful sounds from such instruments. I return you my best thanks for the pleasure you have afforded me. Are the instruments of English manufacture?" We answered - "No, your Majesty; they are the invention and manufacture of M. Sax." - At the same time turning round and introducing M. Sax to his Majesty, instead of M. Sax introducing us to him, as the "Foreign Artist Resident in London" asserts. The king certainly did, as is stated, send us a present of 500 francs; and to M. Sax a considerable sum, as we understood, to reimburse him for the instruments. It is our intention to do every justice to M. Sax. Hoping, Mr. Editor, you will excuse me for trespassing so much on your valuable time,

I remain,

Your very obedient servant,

JOHN DISTIN.

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1. Musical World, February 13, 1845, p.76.

The Distins were then engaged to play for the Queen, the Duke of Norfolk, Duke of Buckingham, Duchess of Kent and on one occasion, played a piece especially composed for them by Prince Albert.<sup>1</sup>

A tour of the United Kingdom was followed by a repeated tour of the continent where arrangements were made with Sax for the Distins to sell his instruments in London.

A business was established as Distin and Sons which was at first located at their residence but soon moved to 31 Cranbourn Street, Leicester Square, in London. The business sold musical instruments by Sax and others and music, including a few publications of their own. Distin's Military Quadrille, written by John Distin and published about 1846, was one of their earliest publications and is the only surviving composition by John Distin.<sup>2</sup>

A large lithographed picture of the Distin family was drawn in July, 1845 by Baugniet, a Belgian artist resident in London. It was published by Leader and Cock of New Bond Street. The picture shows the sax horns to be trumpet shaped and that only four of them were sax horns, the fifth being a flugel horn with Vienna valves. A later lithograph made after the death of George Distin shows the remaining sons and father Distin with the four sax horns, the flugel being discarded. The original sax horns were made with Berliner pumpen valves as originated

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1. Wright and Round's Brass Band News, October 1, 1881.
  2. Appendix I, No.7.

by Moritz and Wieprecht in Germany. The picture in Karl Geiringer's book, Musical Instruments, which is said to be the Distin family with the sax horns made by Sax in 1844, is entirely in error. Not only are the instruments not sax horns but much later ventil horns, the men in the picture are not the Distins. This picture is reproduced as Appendix VI, No.4. and is a good representation of the ventil horns made by Distin from the early 1860's.

The Manchester Guardian of March 27, 1847 announced four concerts to be given by the Distins on "Sax-horn and Sax-tubas" at the Theatre Royal.

The first concert was reviewed by the Guardian in glowing terms.

"On Monday evening, Mr. Distin and his four sons gave the first of a series of four concerts, on the Sax-horns and Sax-tubas. These instruments are made, we believe, by an ingenious mechanic named Sax, upon the suggestions and under the direction of the elder Distin. The tubas have a shape not unlike the trombone, but more neat and compact in form, and of a less size. They have, also, a system of valves, which gave great mechanical facility in the execution of passages. The horns appear to possess all the best features of the horn and cornet a piston, with an evenness and uniform quality of intonation which the horn does not possess. The great characteristics of this admirable quintet band,

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1. Karl Geiringer, Musical Instruments, London, 1943, Plate LXII.

upon both instruments, are, a perfectness of tune to which the most critical ear can take no exception, a deliciousness of musical effect almost surfeiting from its very sweetness, an ease of execution, and a precision and unity of expression, which would be incredible, did we not hear and see it realised. Well deserved, indeed, are the tributes to their wonderful skill in concert playing, given by the celebrated composers, Meyerbeer and Marschner; and, truly, we must subscribe to their opinion, that, 'during the entire of their (the Distins) concert, nothing like the slightest idea of criticism could enter the minds of the audience.'

The first instrumental piece we did not year; we believe it was the famous tenor song, 'Cujus animam,' from Rossini's exceedingly operatic version of the grief-fraught 'Stabat Mater.' Curschmann's lovely trio, 'Ti prego, O Madre pia,' we never heard sung with such a ravishing sweetness of musical blending as it was on this occasion, arranged as a quintet. 'The soldier tired,' with its difficulties for the trumpet, surprises rather than pleases. We admire that the veteran trumpeter has surmounted the difficulties with such apparent ease, and that he executes shakes and passages in triplets with such brilliancy. It is indeed a wonderful performance, when the awkwardness of the task is considered. The fantasia on themes from Robert le Diable, pleased us best of the pieces in the second part; and the 'National Anthem,' arranged for the five Sax horns, was beautifully played. There was some vocal music by Miss Moriatt O'Connor, and some of the younger Distins, which was pleasing, because



unpretending, and gave variety to the concert.

We would earnestly and confidently direct attention to these performers, as being admirable and perfect in their way; and we certainly think that the old man, surrounded by his interesting quartet of sons, deserves, after a long and chequered career, the cordial support of all who profess to patronise instrumental music in one of its most perfect forms.<sup>1</sup>"

The news article confirms the trumpet shape as seen in the earlier lithograph. It would appear that the Distins continued to perform on the same original instruments as well as the new tuba shape.

In April, 1848, George Distin died. No appearances were made for several months and the music was rearranged as a quartet rather than taking in a new member.

After the family had recovered from the death of George, they accepted an offer of twenty-five hundred dollars for forty concerts in the old Park Theatre in New York. A farewell benefit concert was held for them at the Theatre Royal in London which netted them £500, a generous amount for a single concert. Their entire trip to America proved to be burdened with problems, often near disaster. The Distins at one time were billed as circus riders, the performers on sax horns being misread to be performers on six horses. Upon their arrival in

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1. Manchester Guardian, March 31, 1847.

New York, they learned that the Park Theatre had burned down. The hastily made arrangements for a concert tour of the United States. They gave one concert in Boston for five hundred dollars but Henry Distin developed quinsy and nearly died. He recovered in April and the family started a tour headed south. Concerts were given in Philadelphia, Baltimore, Washington, Norfolk, Richmond and Petersburg. Fear of typhoid fever in the South prevented extension of the tour any further south but they did give a concert in New Orleans.

From New Orleans, the Distins returned north, giving one concert in Montreal before it was destroyed by fire. From Montreal, they gave concerts in Kingston, Toronto, Hamilton, and other Canadian towns before returning to the U.S. in September.

En route to the U.S., the stage coach in which they were riding broke down in the little village of Port Stanley, causing them to miss the boat to Buffalo. The local blacksmith talked them into giving a concert in the village which was held in a barn, was well attended, and netted the Distins seventy-five dollars.

Concerts were given in Albany, Boston and New York and the Distins<sup>1</sup> returned to England, arriving at Liverpool in November 1849.

Henry Distin then assumed the business which became known after 1850 as H. Distin. A story related by Algernon Rose is totally without authentication but the humour of the story justifies its repetition.

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1. Wright and Round's Brass Band News, March 1, 1882.

"Distin had plenty of self-reliance, and, in 1850, opened a small musical-instrument shop in Cranbourne Street, Leicester Square, where he commenced business with scarce a stiver in his pocket after paying initial expenses. The story of how he obtained the 'wherewithal' - which he quickly augmented - is worthy of a niche in Smiles's monumental Self-Help. Henry was whitewashing his store in his shirt-sleeves. A stranger entering unannounced, said, 'Can I see Mr. Distin?' 'Here I am,' was the cheerful reply. 'I want a cornet.' 'Well, my goods are not yet unpacked; but if you can wait twenty minutes, I'll get you a beauty.' 'I'll wait,' assented the stranger. Hurrying out of the back door, Harry Distin took a cab down to Messrs. Behrend, Blumbert & Co.'s., a wholesale import house in the City. He there obtained, on approval, a cornet, of which the trade price was 25s. Returning post haste to his shop, he expatiated on the splendour of the instrument, and played the Carnival de Venise, with variations, so delightfully that the ten guineas cash demanded, appeared perfectly reasonable. Deducting 5s. for the cab, it is said that the balance of £9 clear profit was the actual capital with which the business started. The audacity displayed in adding so large a profit in the first instance, may be pardoned if part of it be considered as a professional fee for the artistic rendering of the solo mentioned; or the charge might have been analysed as follows:- For cornet, two guineas; for knowing how to sell it, seven and a-half guineas!"

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1. Algernon Rose, Talks With Bandsmen, London, n.d., c.1895, pp.210, 211.

In a few months he had twenty men employed. At first he made only mouth pieces, and Levy, the cornet virtuoso claimed that as a boy he learned to form his lip on a Distin mouthpiece another boy, employed by Distin, stole for him.

It was about this time that Distin published the Journal for Sax Horn which was a series of cornet or sax horn solos arranged by John Distin with piano accompaniments. For the most part, they were operatic arias.<sup>1</sup> About this same time an arrangement by John Distin of Swedish Melodies as Sung by Jenny Lind for cornet and pistons was also published.

Distin began to manufacture his own instruments in 1850 as well as selling sax horns by makers other than Sax. At the close of the Industrial Exhibition of 1851 where Sax won the Council Medal, Sax took away his agency from Distin and assigned it to Rousselot & Co.<sup>2</sup> In 1853, Sax transferred the agency to Rudall, Rose and Co.

By 1854 Henry Distin had a strong business and advertised extensive additions to his factory.<sup>3</sup> In 1855 Distin received his first patent which was for a valve attachment which could be added to the mouthpipe of a bugle to make it chromatic.<sup>4</sup>

This invention inspired the chromatic bugle band created by James Lawson for the Royal Artillery. At first the band was composed of two E flat soprano bugles, eighteen regulation bugles and four E flat tenor

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1. Appendix I, No.8.
  2. Musical World, November 8, 1851, p.718.
  3. Rudall, Rose and Carte, Musical Directory, 1854.
  4. British Patent, No.1465, June 26, 1855.

bugles, all made of copper by Distin.<sup>1</sup> Later, regular valved brasses, made of copper were added to the band.

In 1854 and 1855 Distin published Brass Band Scores which were arrangements for brass band of operatic selections. Scores only were issued with instructions for the copyist for different instrumentations. The arrangements were designed to suit a brass or reed band of any number from ten performers to twenty-four.<sup>2</sup>

The family seldom made concert appearances after 1849. Henry Distin gave this date as the end of their concerts, but Adam Carse states that they still appeared occasionally in 1855-56 and that John Distin, the "veteran Mr. Distin" still appeared as late as 1858.<sup>3</sup> William Distin received British Patent No. 2688 of November 28, 1855 for rotary valves but nothing is known of him after that date. Theodore became a baritone singer and appeared at Covent Garden in 1860. He was a member of the Pyne and Harrison Opera Company and an Associate of R.A.M. Several songs were also written by Theodore Distin. He died April 12, 1893.

In 1858, Distin patented his centre bell instruments, three weeks after Metzler and Waddell patented their bell front instruments.<sup>4</sup> Distin's new design featured rotary valves and a forward bell projecting from the centre of the instrument.<sup>5</sup>

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1. Henry George Farmer, "Bugle Band," in Groves Dictionary of Music and Musicians, Vol.1, Eric Blom, ed., London, 1954, p.1006.
  2. Appendix I, No.11.
  3. Adam Carse, "Adolphe Sax and the Distin Family," in Music Review, Vol.6, 1945, p.200.
  4. British Patent No. 2017, September 6, 1858; British Patent No. 1836, August 12, 1858.
  5. Appendix VI, No.2.

At the National Contests of 1860 and 1861 at Crystal Palace Distin was present to award a circular bass to the winning bands which were Black Dyke in 1860 and Saltaire in 1861. Mr. Frank Gray who conducted a band in the 1860 contest wrote in a letter to the Brass Band News of 1894, "Mr. Distin gave an E flat circular bombardon, I believe the first that was made of that style [it was not] ; value thirty-five guineas. I can well remember seeing Mr. Distin going about the palace with it over his shoulder, letting the great army of bandsmen<sup>1</sup> hear what he could fetch out of it."

The 1861 Crystal Palace so impressed the Illustrated News of the World that they published a story about the contest in their August 3, 1861 edition which included an engraved portrait of Henry Distin with the double bass, circular model, given to the Saltaire band conducted by R. Smith.<sup>2</sup> In the 1862 contest, Henry Distin led a band of buglers at the concert.

In 1862 the business became Distin and Co. In 1863, John Distin died. Henry Distin produced his light valve cornet in 1864 which was endorsed by Jules Levy, the cornet soloist.

From the unsuccessful centre-bell instrument, Distin designed the ventril horns. These were made in the 1860's and were a type of sax horn built in compact circular shape with the bell pointing upwards,

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1. Frank Gray, in a letter to Wright and Round's Brass Band News, April 1, 1894.
  2. Appendix VI, No. 14.

similar to the saxhorn-tuba shape except the tubing was coiled in flat tight circles, rather than open oval.<sup>1</sup> Ventil horns were included in Distin's 1869 price list and were made in soprano, alto, tenor, baritone and bass (euphonium class).<sup>2</sup> From the ventil horns came the Koenig horn, the later tenor cor, and the ballad horn. These three instruments were made in circular form along the lines of the ventil horn with the general exception of having the bell pointing down, rather than up. Anthony Baines gives credit to Distin for the invention of the ballad horn in 1870, but Distin had sold his business although Boosey retained the Distin name.<sup>3</sup> The ballad horn was taken from the ventil horn family by Boosey and Co. and given the new pitch of C and the new name of ballad horn.

The tenor cor was designed by Distin just prior to selling his business and a description of the tenor cor was given in Distin's 1869 catalogue. "Messrs. Distin and Co. beg to call attention to the newly-invented horn or tenor cor, which combines the mellow tone of the French horn with the fulness (sic) of the tenor. The fingering is the same as the cornet, hence a great desideratum hitherto greatly required in military bands is obtained. Up to the present time, the disablement of the French horn player in the band of a Regiment has caused the immediate loss of that instrument, the fingering of the French horn being so totally different from that of any other instrument."

1. Appendix VI, No.3.

2. Appendix VI, No.4.

3. Anthony Baines, "Ballad Horn", in Grove's Dictionary of Music and Musicians, Vol.1, Eric Blom, ed., London, 1954, p.375.

Distin's original tenor cor was built in F or E flat in saxhorn tuba shape. It differed from the sax tenor horn in that the bell had a very wide flair similar to the bell of the French horn.<sup>1</sup> Sometime after 1870, Distin and Co., followed by others, produced the tenor cor in circular shape with the bell pointing down, giving the appearance of a French horn with valves played by the right hand. The tenor cor, being designed as a French horn substitute, was generally accepted by amateur military bands and is still used by such groups for this purpose. As the French horn was seldom used in the brass band after 1860, the tenor cor was not used by brass bandsmen who preferred the sax tenor horn.

The World's Exposition of 1867, in Paris, awarded Henry Distin a prize medal for the excellence of his instruments. On June 19, 1868, Distin sold his business to Boosey for £9,700 with intentions of retirement.<sup>2</sup> He promptly lost a large sum of money in an unsuccessful concert speculation at the Agriculture Hall. An even larger sum was lost by endorsement to a friend. An agreement in the sales contract with Boosey forbade him to manufacture instruments within one hundred miles of London, so Distin invested his remaining funds in a hotel in Antwerp which proved a failure. Distin had to borrow money from one of his waiters to return to London.<sup>3</sup>

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1. Appendix VI, No.3.

2. The name Distin and Co. was retained by Boosey and Co. until 1885.

3. Wright and Round's Brass Band News, March 1, 1882.



After a series of financial adventures, Distin sailed for New York, eventually moving to Philadelphia where he made instruments for J.W. Pepper.

Appendix V

Selected Original Music for Brass Band

Original Brass Band Compositions  
Belle Vue Open Contest Test Pieces

1925	Macbeth	Keighley
1926	A Midsummer Night's Dream	Keighley
1927	Merry Wives of Windsor	Keighley
1928	Lorenzo	Keighley
1930	Oriental Rhapsody	Granville Bantock
1931	Suite - Springtime	Haydn Morris
1932	The Crusaders	Keighley
1933	Princess Nada	Denis Wright
1934	Pageantry	Herbert Howells
1935	A Northern Rhapsody	Keighley
1936	Robin Hood	Geehl
1938	Owain Glyndwr	R.Maldwyn Price
1939	A Downland Suite	John Ireland
1940	Clive of India	Joseph Holbrooke
1944	Fantasia - The Tempest	Maurice Johnstone
1945	Suite - Pride of Race	K.A.Wright
1946	Overture - Salute to Freedom	Eric Ball
1947	Tone Poem - Henry V	R.Maldwyn Price

1948	Music for Brass	Denis Wright
1949	Rhapsody in Brass	Dean Goffin
1950	Resurgam	Eric Ball
1951	The Conquerors	Eric Ball
1952	Scena Sinfonica	Henry Geehl
1953	The Three Musketeers	George W. Hespe
1954	Tournament for Brass	Eric Ball
1955	Sinfonietta for Brass Band	Eric Leidzen
1956	Tam o' Shanter's Ride	Denis Wright
1957	Carnival	Helen Perkin
1958	Sunset Rhapsody	Eric Ball
1959	The Undaunted	Eric Ball
1961	Main Street	Eric Ball
1962	Island Heritage	Helen Perkin
1968	John O' Gaunt	Gilbert Vinter
1969	Spectrum	Gilbert Vinter

Original Brass Band Compositions  
National Festival Contests, London

1913	Labour and Love	Percy Fletcher
1920	Coriolanus	Cyril Jenkins
1921	Life Divine	Cyril Jenkins
1922	Freedom	Hubert Bath
1923	Oliver Cromwell	H. Geehl
1924	On the Cornish Coast	H. Geehl
1925	Joan of Arc	Denis Wright
1926	Epic Symphony	Percy Fletcher
1927	White Rider	Denis Wright
1928	Moorside Suite	Gustav Holst
1929	Victory	Cyril Jenkins
1930	Severn Suite	Elgar
1931	Honour and Glory	Hubert Bath
1932	Downland Suite	Ireland
1933	Prometheus Unbound	Bantock
1934	Comedy Overture	Ireland
1935	Pride of Race	Kenneth Wright

1945	Overture for an Epic	Denis Wright
1956	Festival Music	Eric Ball
1957	Variations for Brass Band	R. Vaughan Williams
1958	Variations on The Shining River	Edmund Rubbra
1960	Three Figures	Herbert Howells
1963	The Belmont Variations	Sir Arthur Bliss
1964	Variations on a Ninth	Gilbert Vinter
1965	Triumphant Rhapsody	Gilbert Vinter
1967	Journey into Freedom	Eric Ball
1969	High Peak	Eric Ball

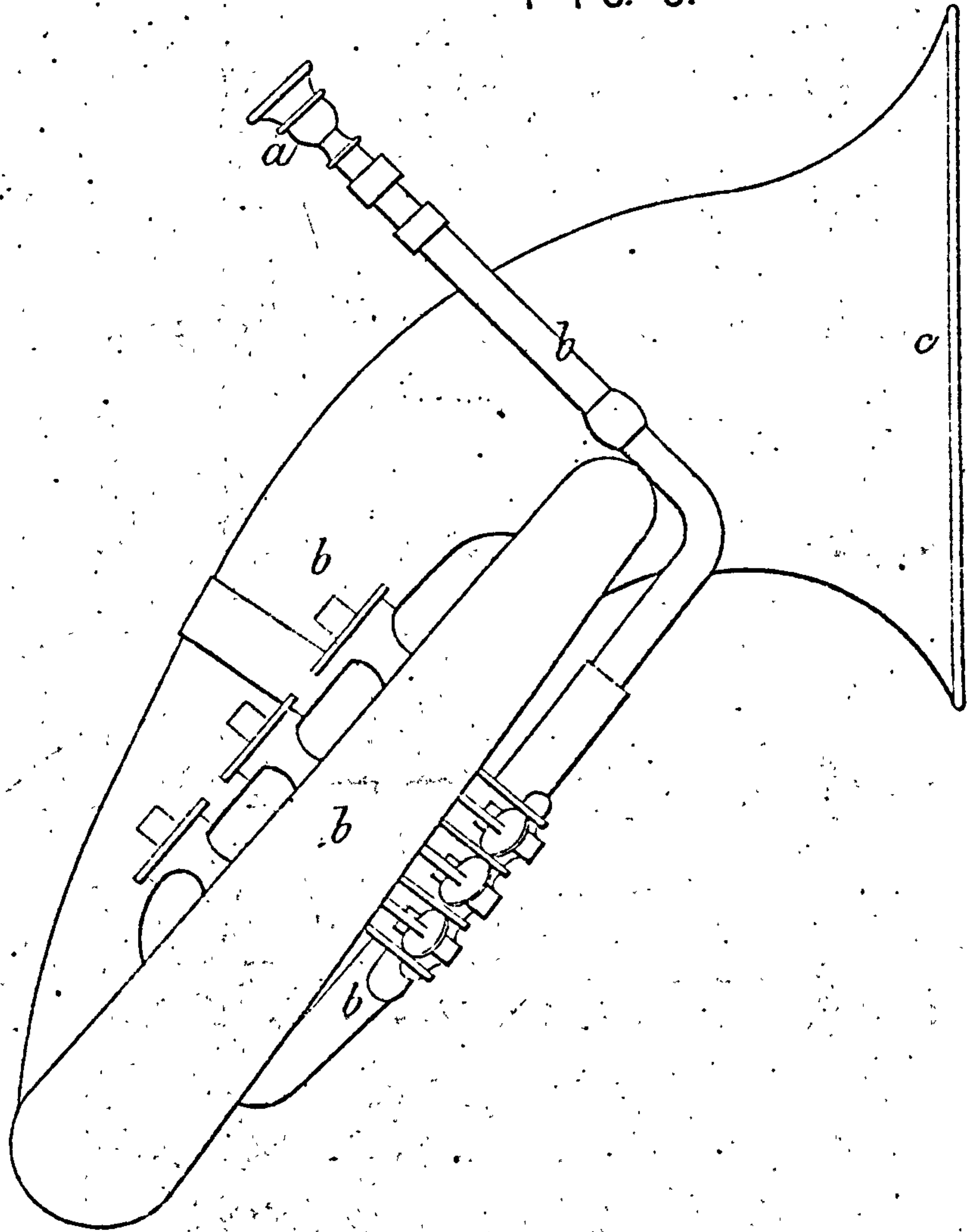
Appendix VI

Photographs and Drawings

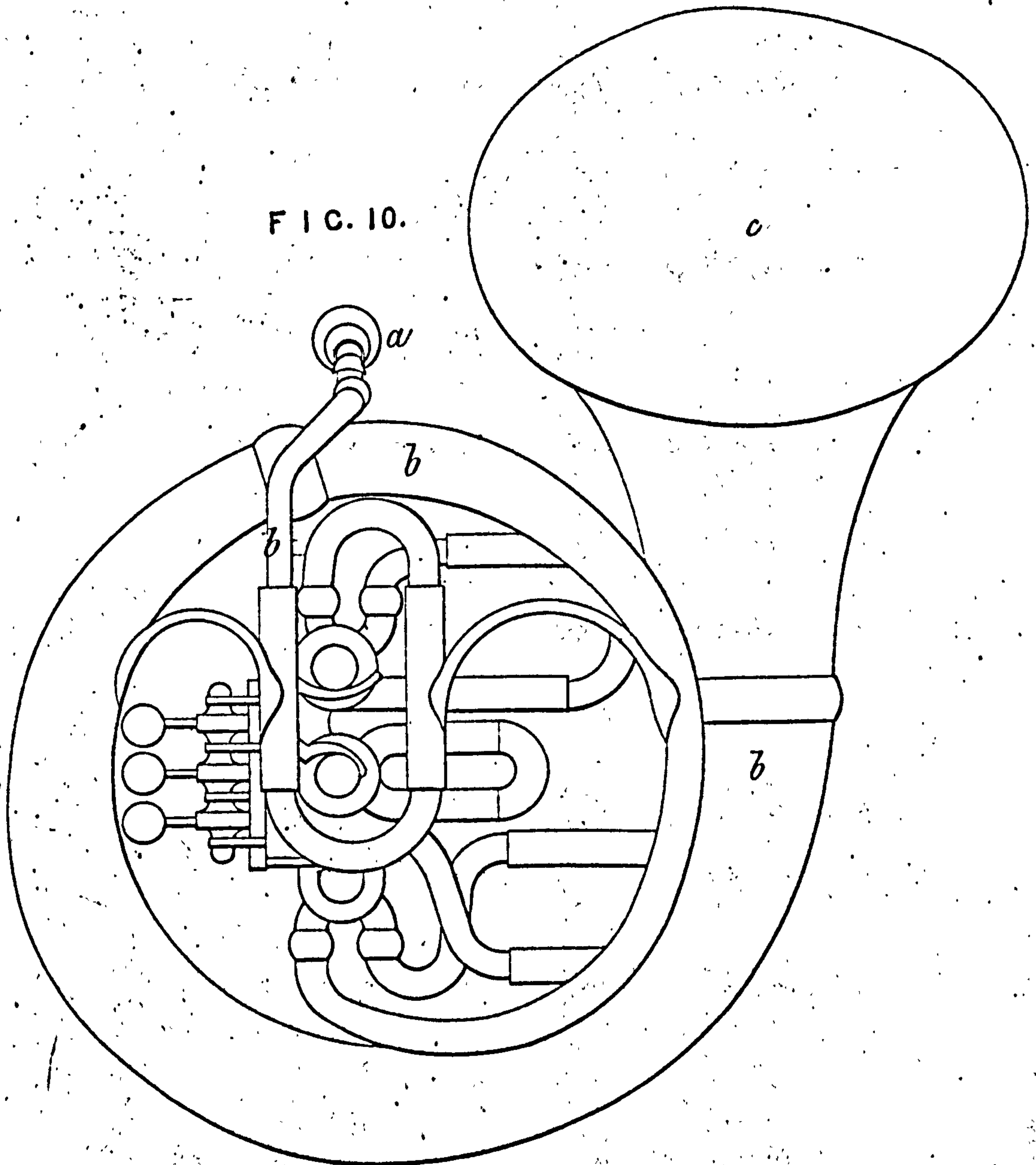
No. 1. Metzler and Waddell's sonoro-  
phones, extracted from British Patent  
No. 1836, August 12, 1858.



FIG. 9.

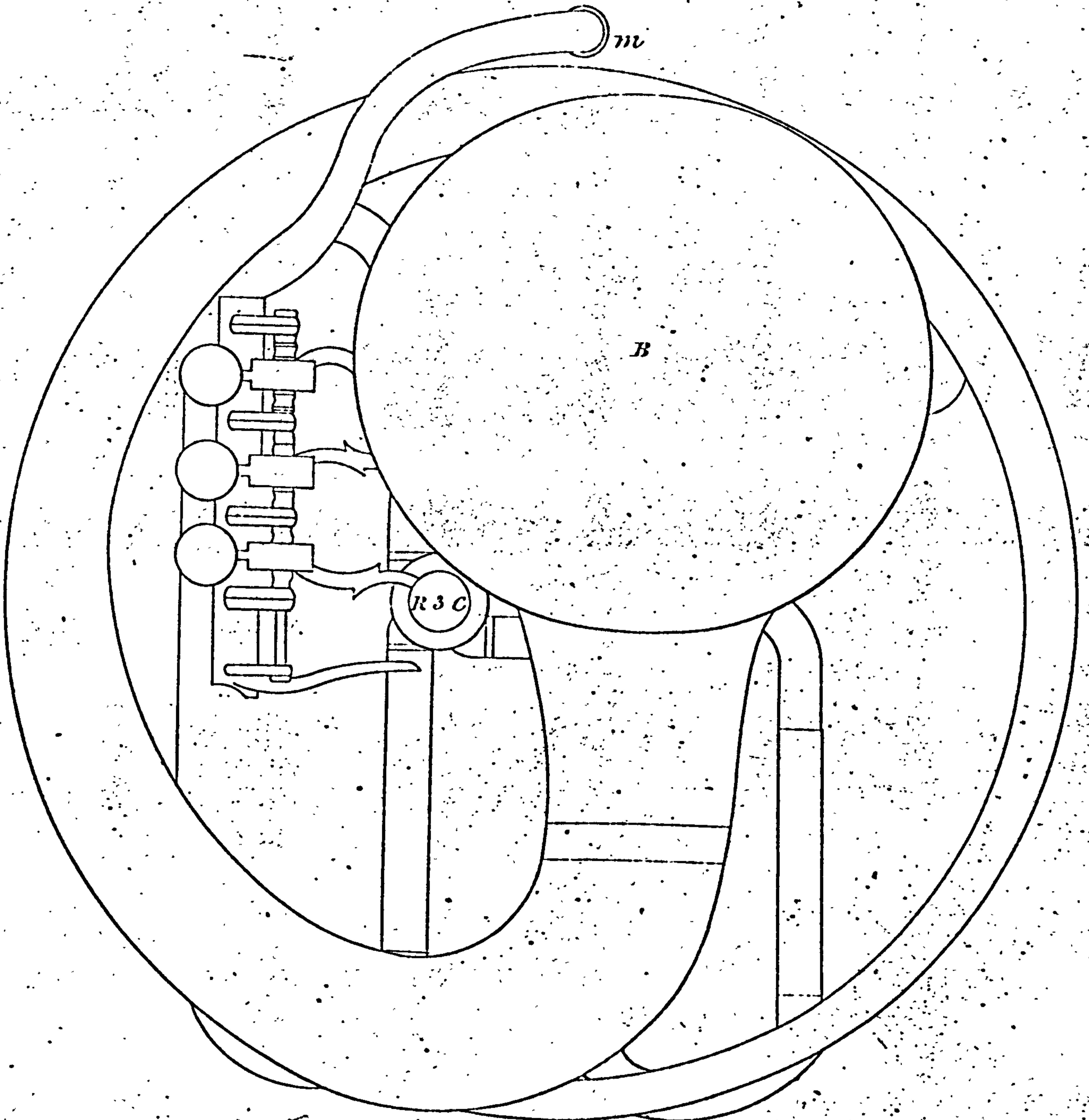


F I C. 10.



No. 2. Distin's Centre-Bell  
instruments, British Patent No.  
2017, September 6, 1858.

G. N° 2017.  
SPECIFICATION.

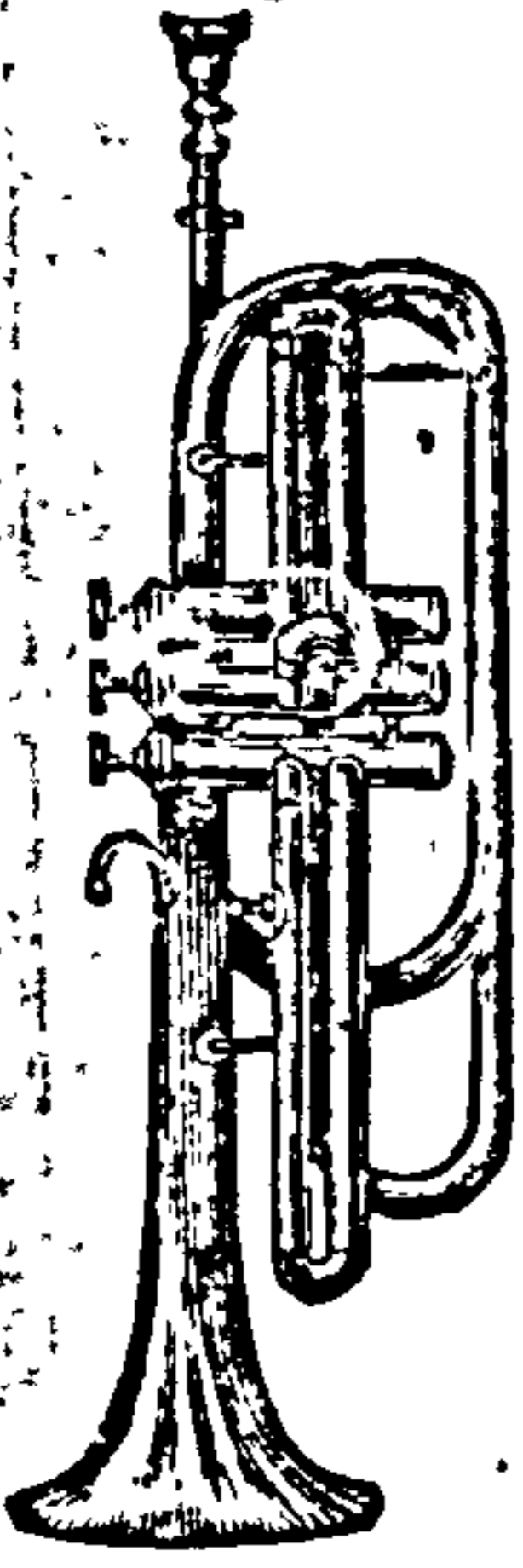


Attention is called.

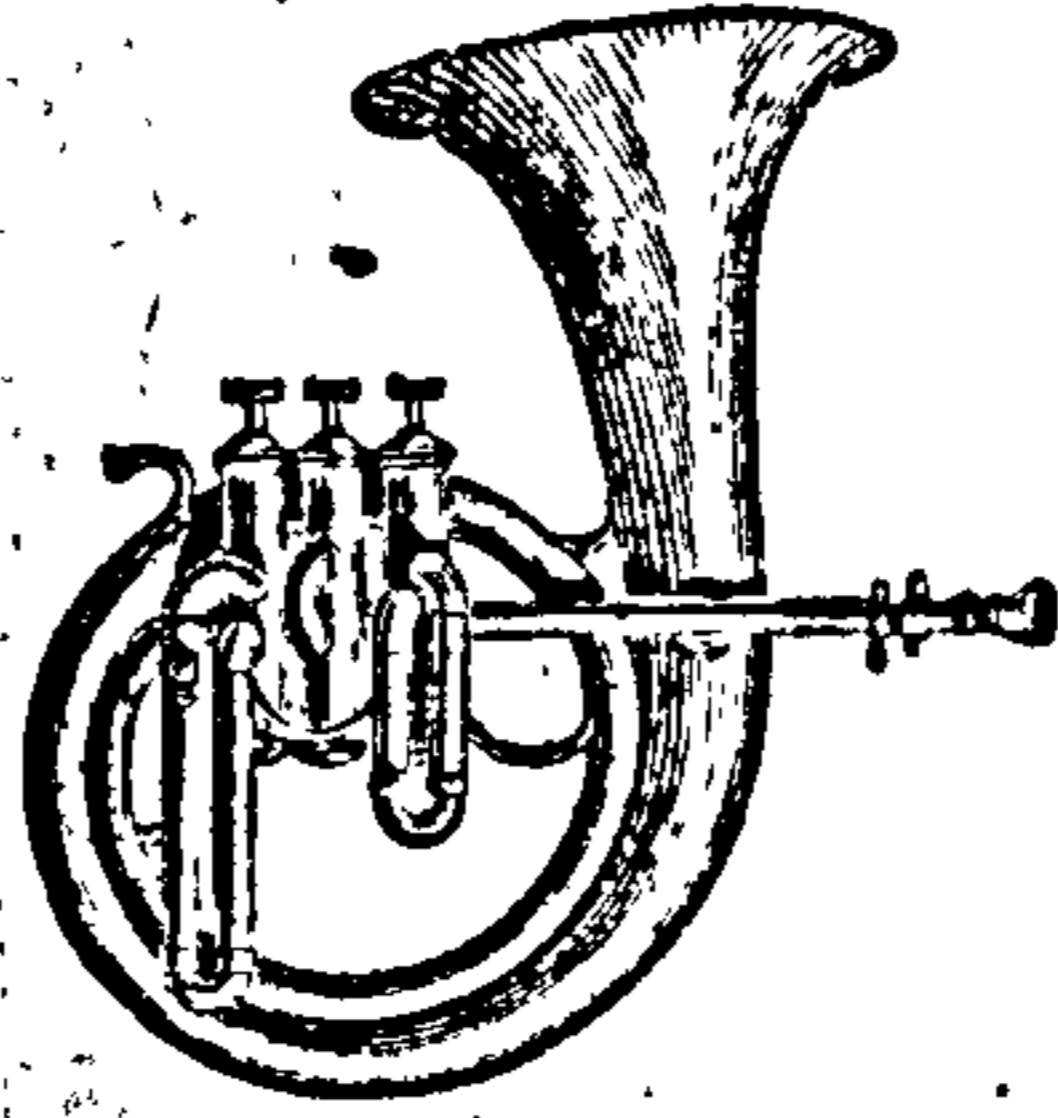
No. 3. Distin's band instruments,  
extracted from Distin catalogue, 1869.

# DISTIN & CO.'S BRASS BAND INSTRUMENTS.

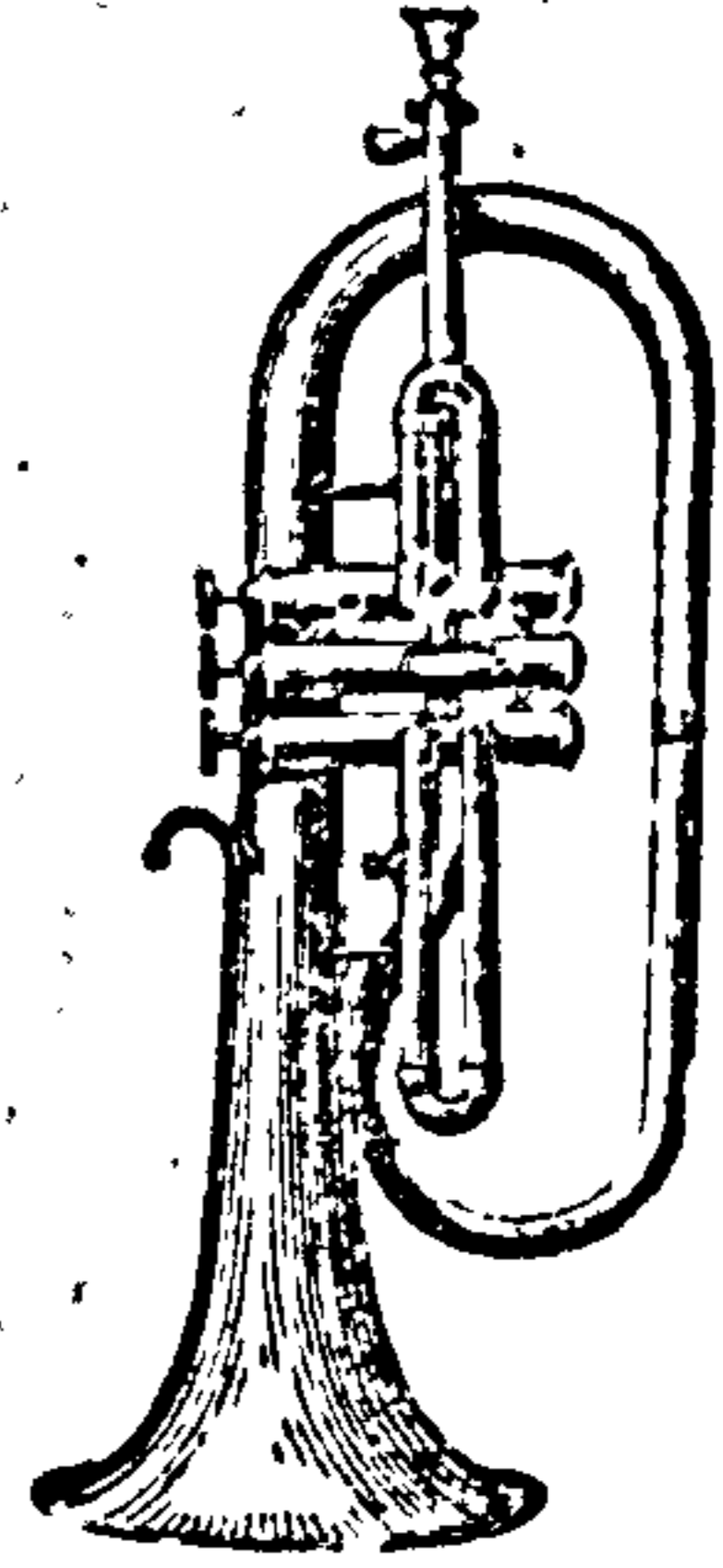
Manufactory: Gt. Newport Street, London, W.C.



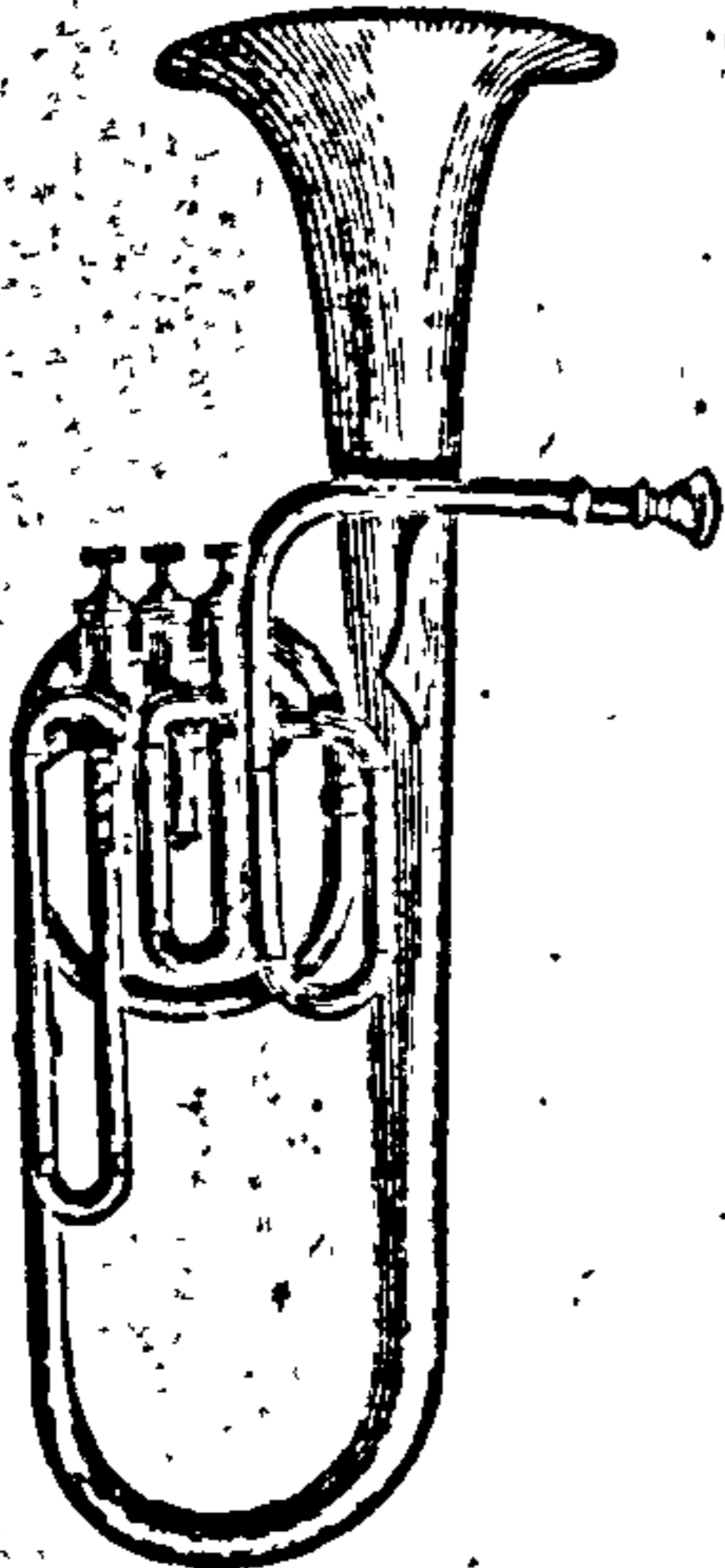
Valve Trumpet.



Ventil Horn.



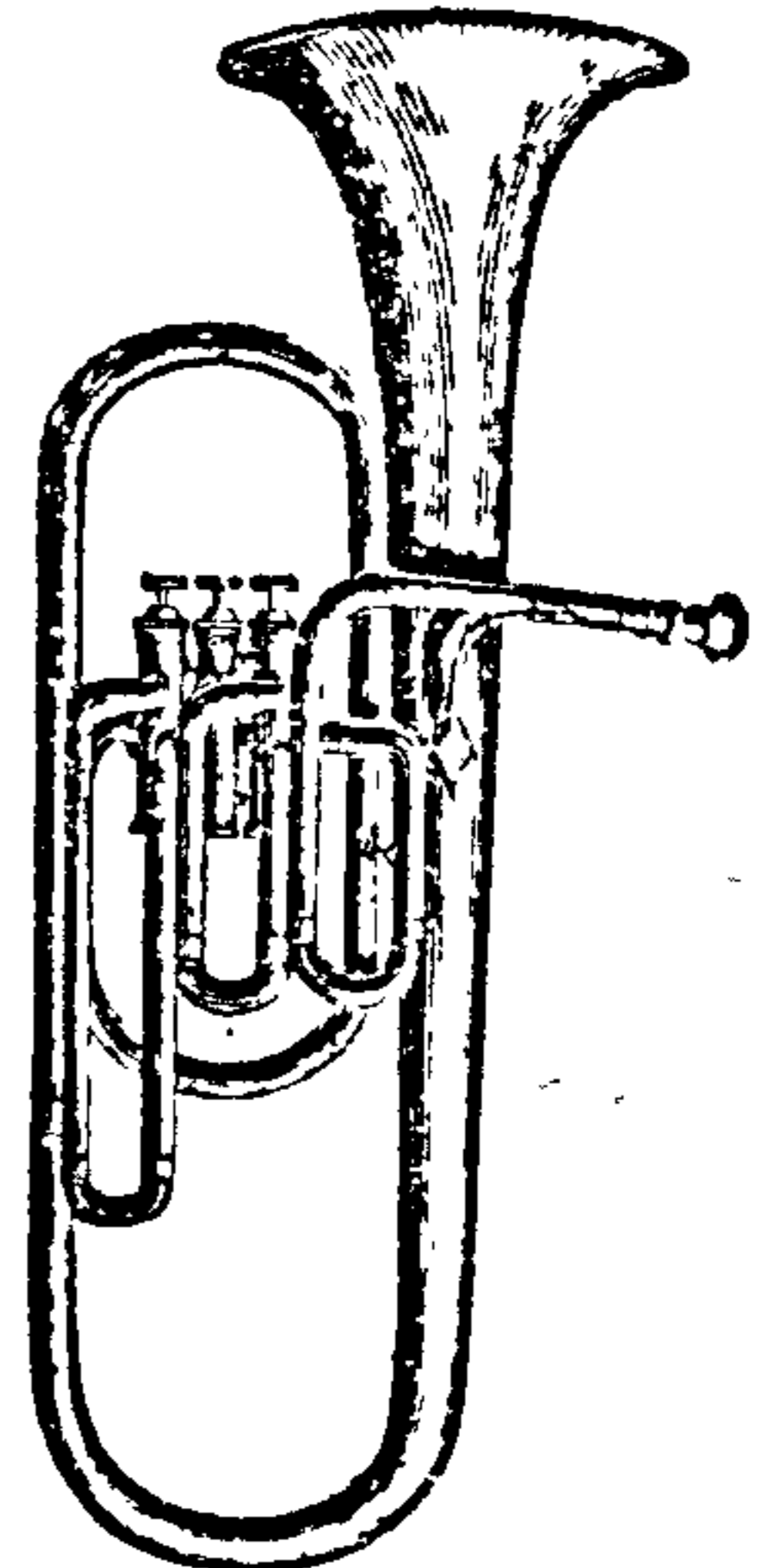
Alto or Flugelhorn



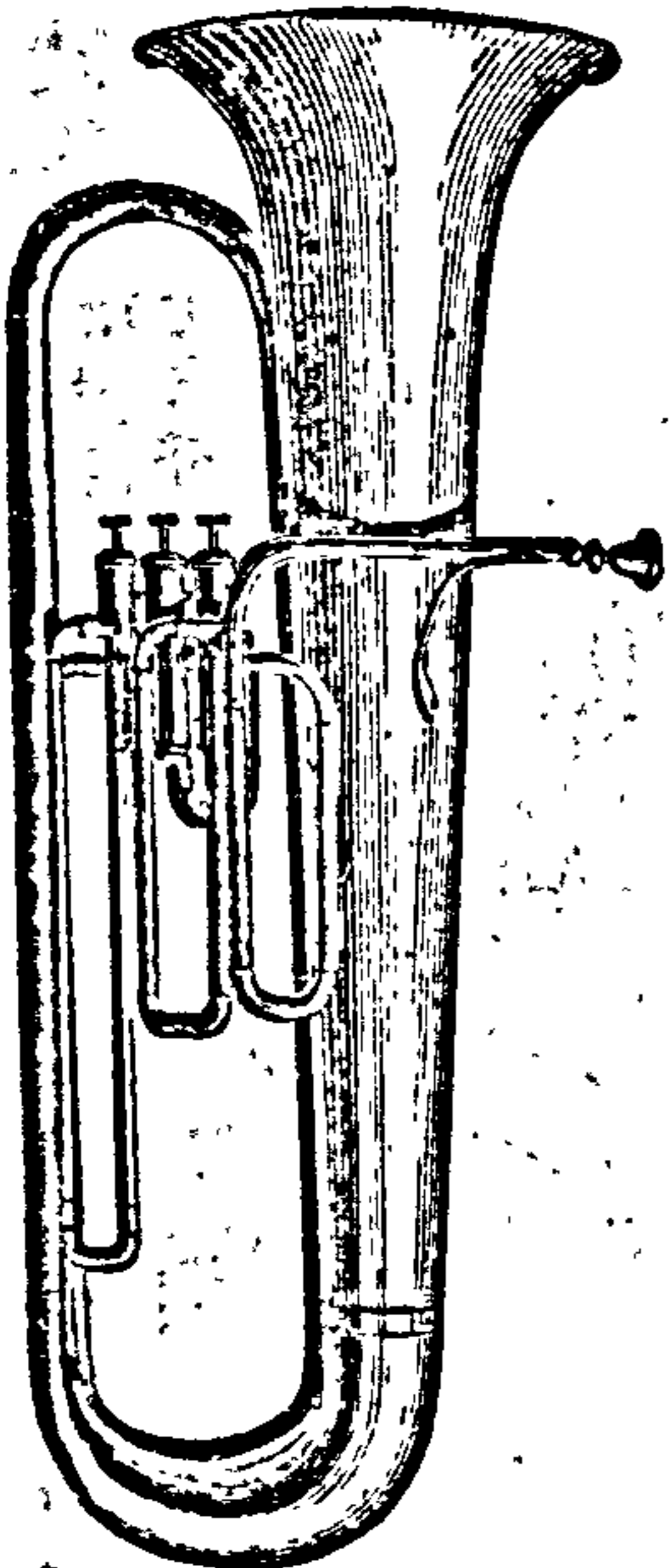
Tenor Horn.



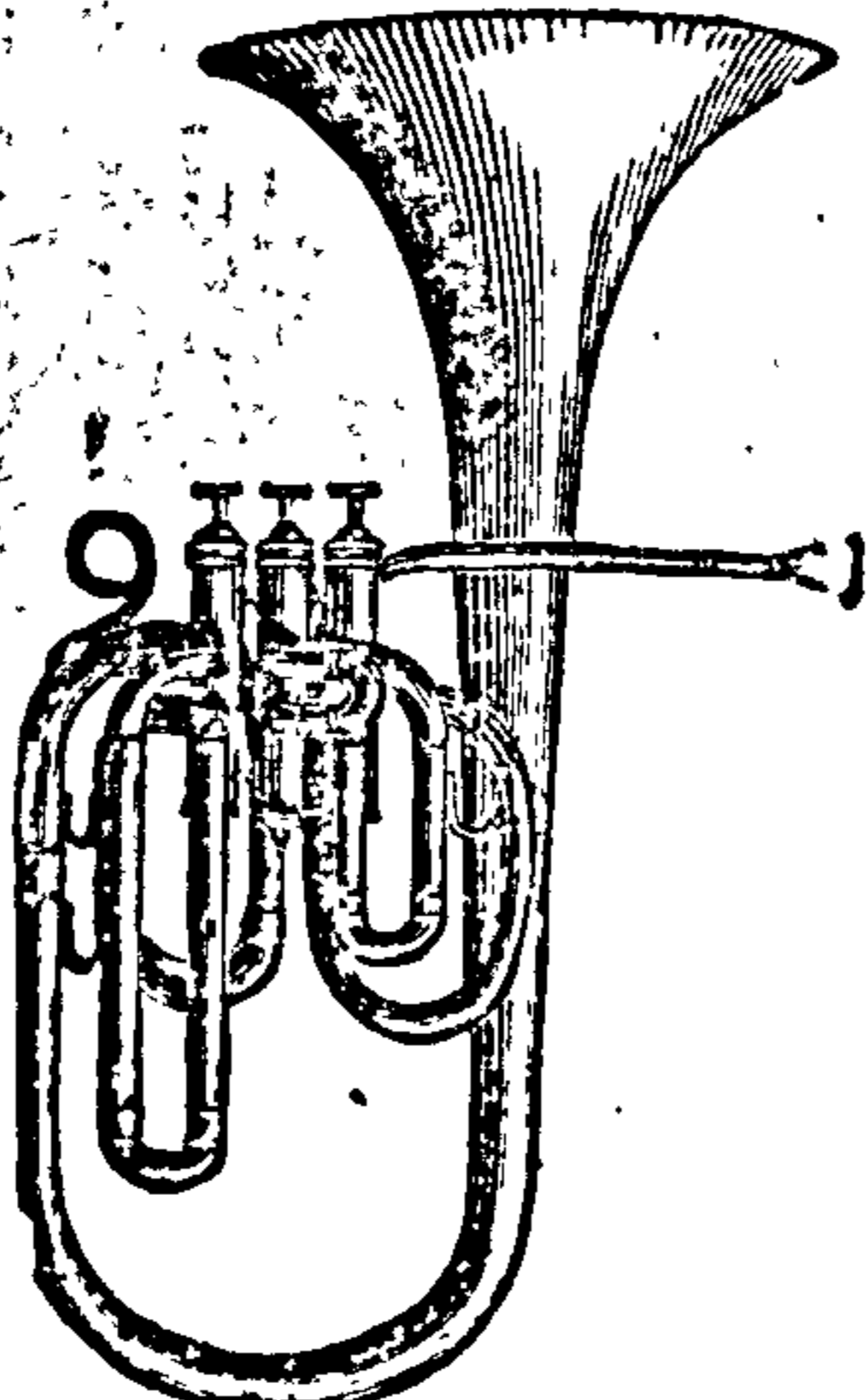
Circular Contra Bass.



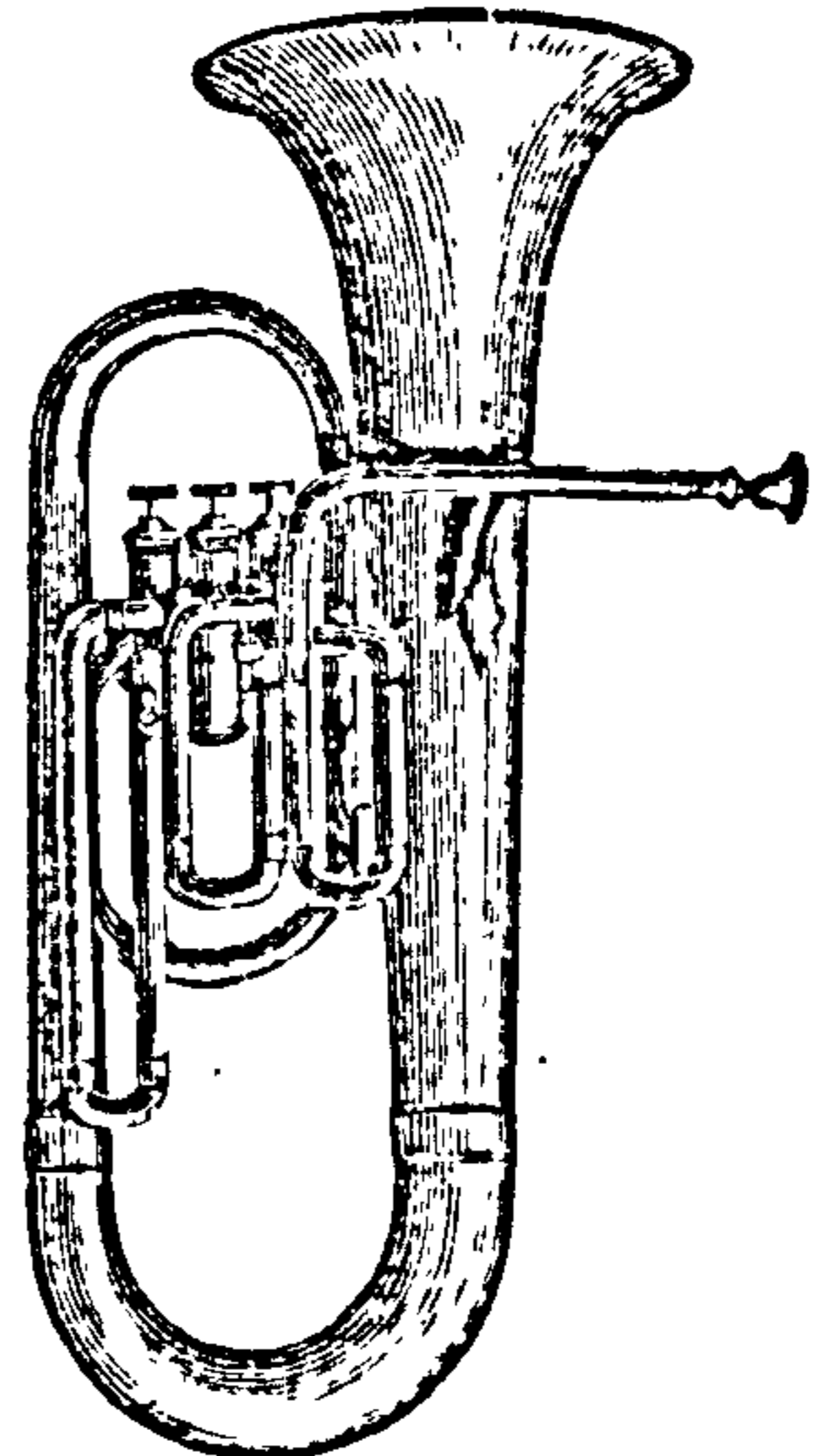
Baritone.



Bombardon or Contra Bass.



Tenor Cor.



Euphonion, or Bass.

FOR PRICES SEE BACK OF WRAPPER.

No. 4. Distin's Ventil Horns.

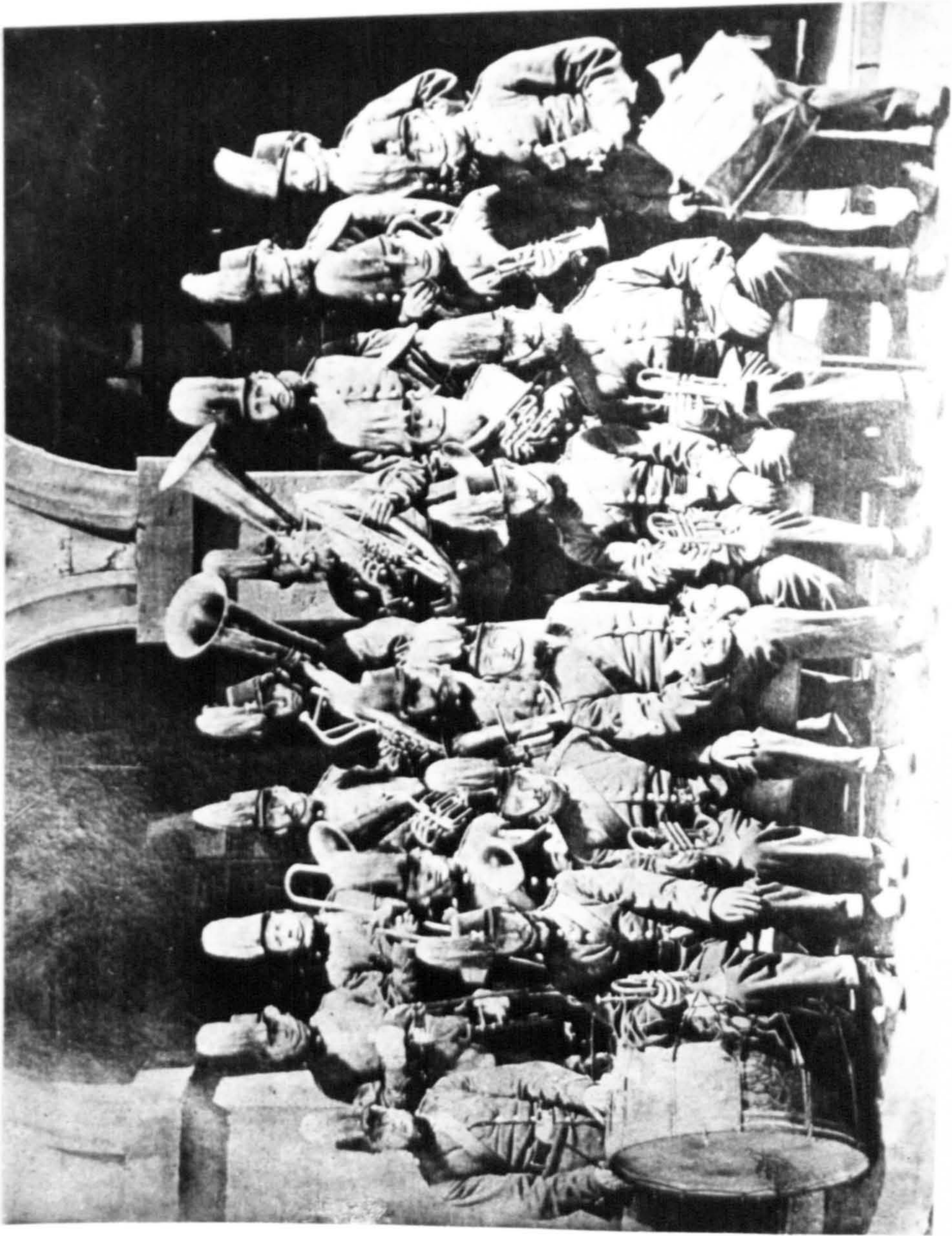




No. 5. Black Dyke Mills Band, c.1865.

BLACK DYKE MILLS BAND :-

— (ABOUT 1865) —



No. 6. Cover sheet extracted from  
band book, c.1830, Keighley Museum.



Thomas Rhodes.  
 Trade of



NO 13 BOB AND JOAN

WILLIAM WILSON  
 WILLIAM WILSON

WAS GOD SAVE THE KING  
 WAS GOD SAVE THE KING



KEIGHLEY  
 new band!

No. 7. Brass Band Contest Poster, 1859.

# NEWHALL GARDENS, SHEFFIELD

**MR. ALDERSON**

Requests most respectfully to inform the Musical World and the general Public of SHEFFIELD and Vicinity, that he has arranged to give a GRAND

# BRASS BANDS CONTEST AND BAMMOON ASCENT!

On the same GIGANTIC SCALE as given by him in the HULL ZOOLOGICAL GARDENS, (see Opinions of the Press) in the above-named Gardens,

## On MONDAY, JUNE 27, 1859,

And ventures to hope that the great Novelty, combined with extreme Cheapness, will meet with the liberal kindness he has elsewhere experienced.

The following PRIZES will be awarded:

First Prize . . . FIFTEEN POUNDS  
 Second Prize . . . £8 Third Prize . . . £5  
 Fourth Prize . . . £3 Fifth Prize . . . £1

The ENTRY LIST, containing

# 19 BRASS BANDS!

Will be found to contain all the famed Brass Bands of Yorkshire, Derbyshire, Durham, Lincolnshire, and Cumberland.

<b>Dewsbury Band</b> Leader.....Mr. J. PEEL	<b>Lincoln City Band</b> Conductor.....Mr. E. WALKER .....Mr. F. M. WARD	<b>Wearmouth Band</b> Leader.....Mr. SPOOR
<b>Ossett Band</b> Leader.....Mr. G. HUTCHINSON Conductor.....Mr. R. Smith	<b>Whitworth New Model</b> Leader.....Mr. W. LATHERN	<b>Black Dyke Mills Band</b> Leader.....Mr. F. GALLOWAY
<b>Staunton Band</b> Leader.....Mr. SHOTTON	<b>Meltham Mills Band</b> Leader.....Mr. A. JACKSON Conductor.....Mr. HARTLEY	<b>Chesterfield Band</b> Leader.....Mr. SLACK
<b>Allendale Band</b> Leader.....Mr. HOLMES	<b>Horncastle Alliance Band</b> Leader.....Mr. SHAW	<b>Cleadon Band</b> Leader.....Mr. MEWBURN
<b>Eccleshall Band</b> Leader.....Mr. JOS. VICKERS	<b>Shildon Band</b> Leader.....Mr. DINGDALE	<b>Dronfield Band</b> Leader.....Mr. COOKER
<b>Methley Band</b> Leader.....Mr. WARD	<b>Bramley Band</b> Leader.....Mr. JACKSON	<b>Kingston Cotton Mills</b> Leader.....Mr. BARRYTT Conductor.....Mr. JAS. BROWN
N.B.—All the Bands who have entered for this Contest are carried to and from Sheffield at the entire expense of Mr. ALDERSON.		<b>Kirkburton Temperance</b> Leader.....Mr. J. CLARKSWORTH

Each BAND will play TWO PIECES, of their own Selection

The Pieces selected to afford a most pleasing variety of Music, and will contain the choicest

**Methley Band**

Leader ..... Mr. WARD

**Bramley Band**

Leader ..... Mr. JACKSON

**Kirkburton Temperance**

Leader ..... Mr. J. CLARKSWORTH  
N.B.—All the Bands who have entered for this Contest are carried to and from Sheffield at the entire expense of Mr. ALDERSON.

**Each BAND will play TWO PIECES, of their own Selection.**  
The Pieces selected to afford a most pleasing variety of Music, and will contain the choicest morceaux of Mozart, Bellini, Rossini, Meyerbeer, Verdi, Balfe, &c.

Full Programmes to be had in the Grounds on the day, price One Penny. Contest to commence about Two o'Clock.

The whole of the Bands will join together at Half-past Four o'Clock (after playing the first Pieces of Programmes) and then forming

**A MONSTRIOUS BAND OF**

**500 PHARMACEUTICALS!**

WILL PLAY

**"RULE BRITANNIA" and "GOD SAVE THE QUEEN,"**

After which they will proceed with the Second Part of the Programme.

IMMEDIATELY AFTER ABOVE, A GRAND FETE CHAMPETRE,

**A STEAM BOAT ON THE LAKE**

Those daring AERONAUTS, Mr. and Mrs. HALL, will ascend in their NEW and MAGNIFICENT

**BALLOON!**

Mr. HALL will be suspended from the Car on the

**WIRE ROPES!**

And go through the most incredible and astounding Gymnastic Evolutions eyes witnessed, with as much ease and grace when a mile high as if on the ground.

The NEW PICTURE of the City and Suburbs of

**LUDLOW!**

Painted by Mr. SZAMAN of the Hall Zoological Gardens. This Splendid Typorama exceeds any other of those Scenic Effects for which these Gardens are so famed. Both it and the Gardens will be BRILLIANTLY ILLUMINATED, and the Fete will terminate with

a GORGEOUS DISPLAY of

**WIRE ROPES!**

**Splendid QUADRILLE BANDS will be in attendance**

For the devotees of Dancing, the whole of the day without intermission.

**CHEAP TRAINS** from Nottingham, Derby, Chesterfield, Leeds, Bradford, Hull, Grimsby, Liriboln, Dodcaster, Thorrill, Barnsley, Huddersfield, and Intermediate Stations.—For Trips by Lancashire and Yorkshire Railways, see Calverly's Trip Bills.

**PARTICULARS OF ADMISSION.**

Tickets purchased before the day, including admission to Contest and Fete Champetre

Admission to the Contest and Fete, on the day

Admission to the Fete, on the day, after Five o'Clock

N.B.—All Railway Passengers, upon producing their Tickets, admitted to Contest and Fete

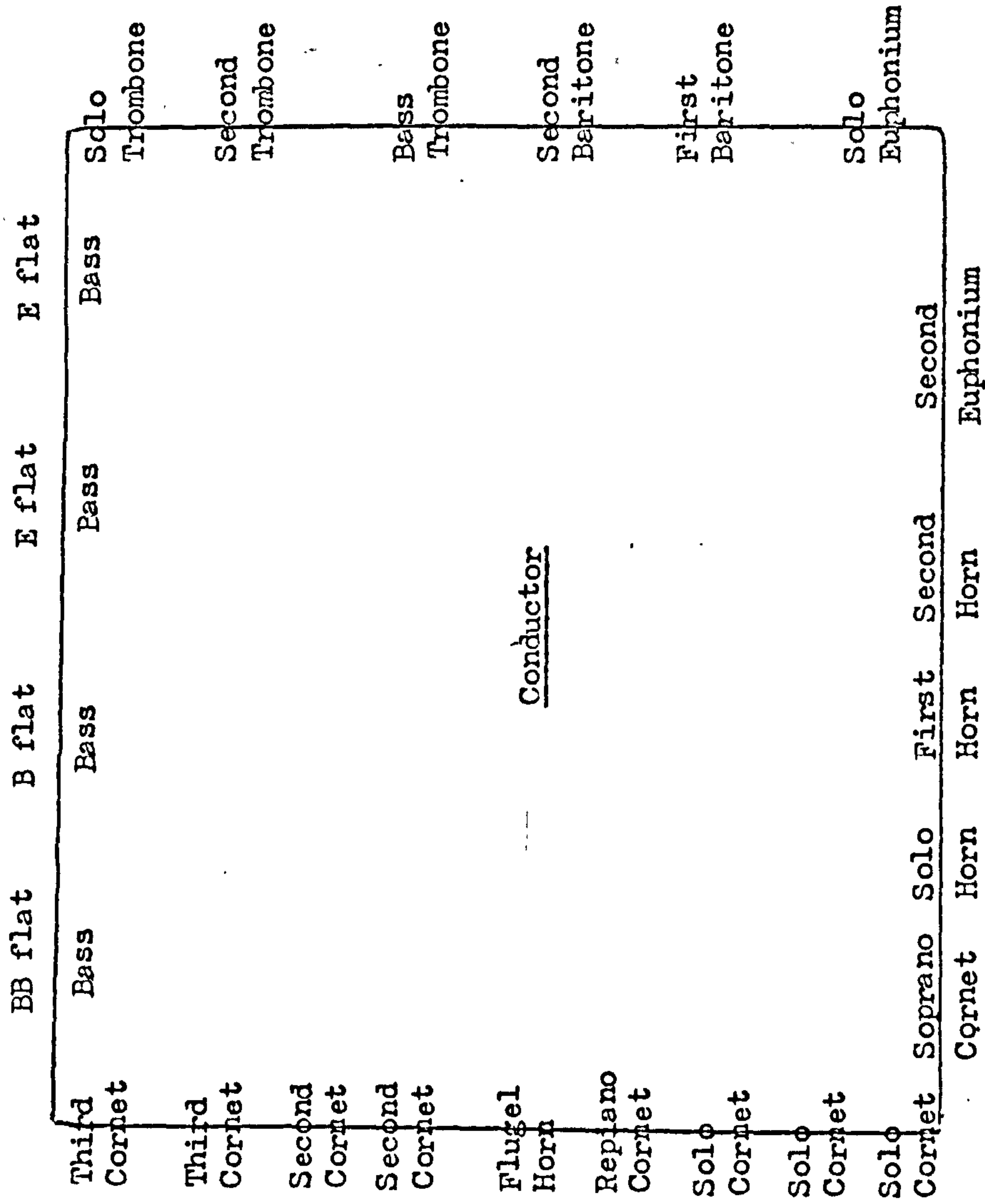
Adults	6d.	1s.	6d.
Juveniles	3d.	6d.	3d.

Manager—Mr. ALDERSON, 30, SILVERSTREET

**JOHN MONTGOMERY, GENERAL PRINTER, & C., SCALE-HOUSE**

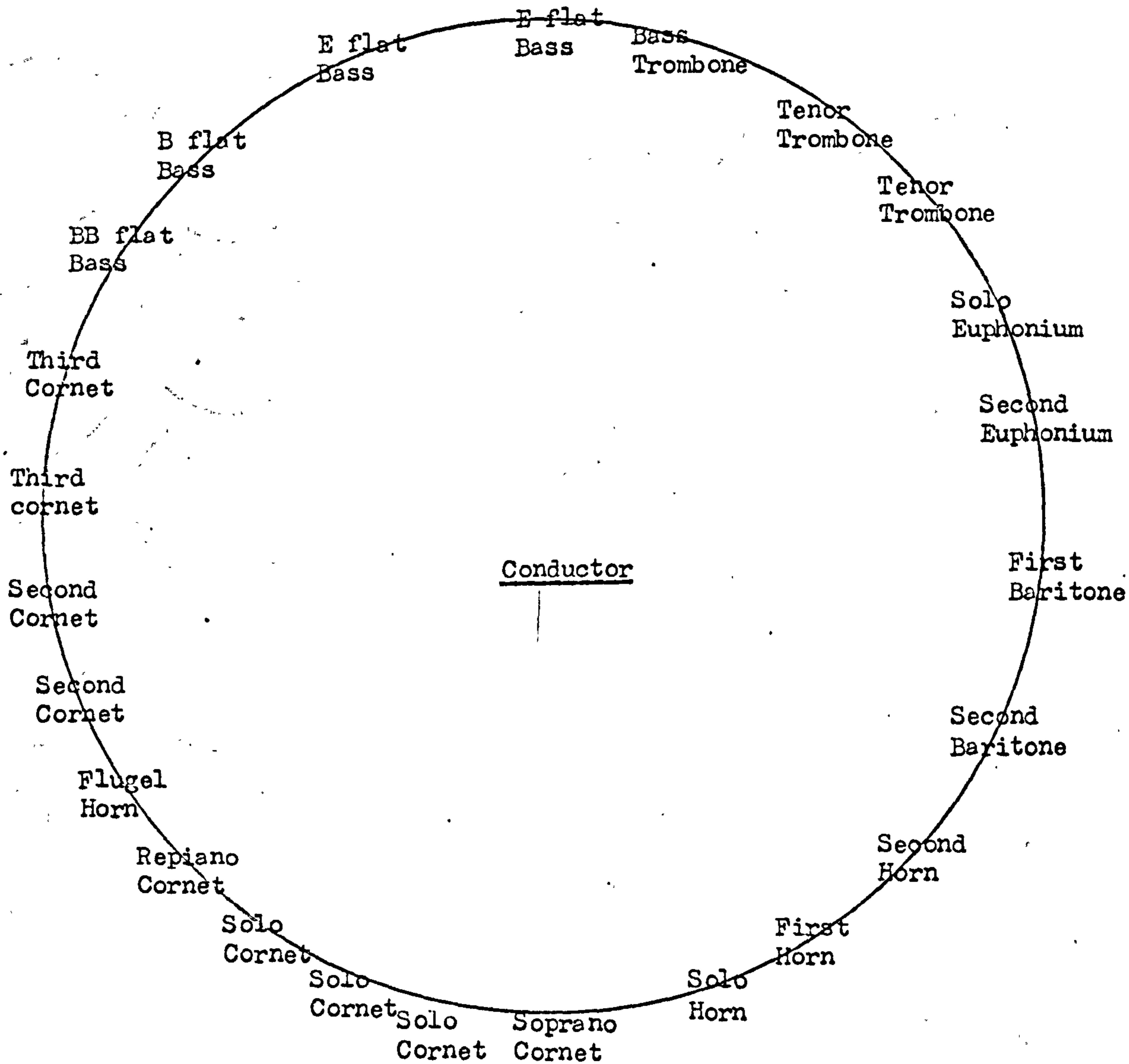
No. 8. Band formations



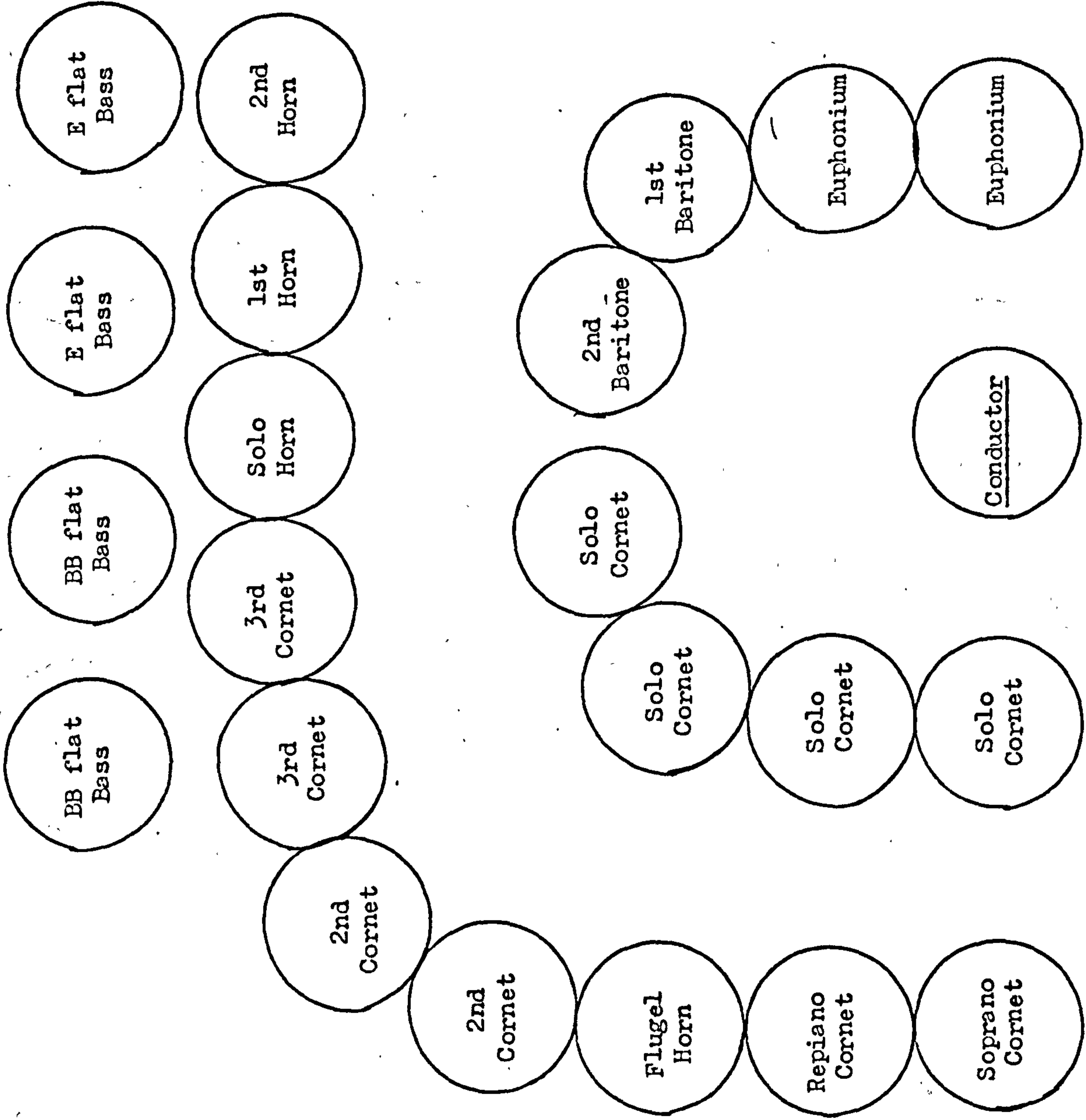


Conductor

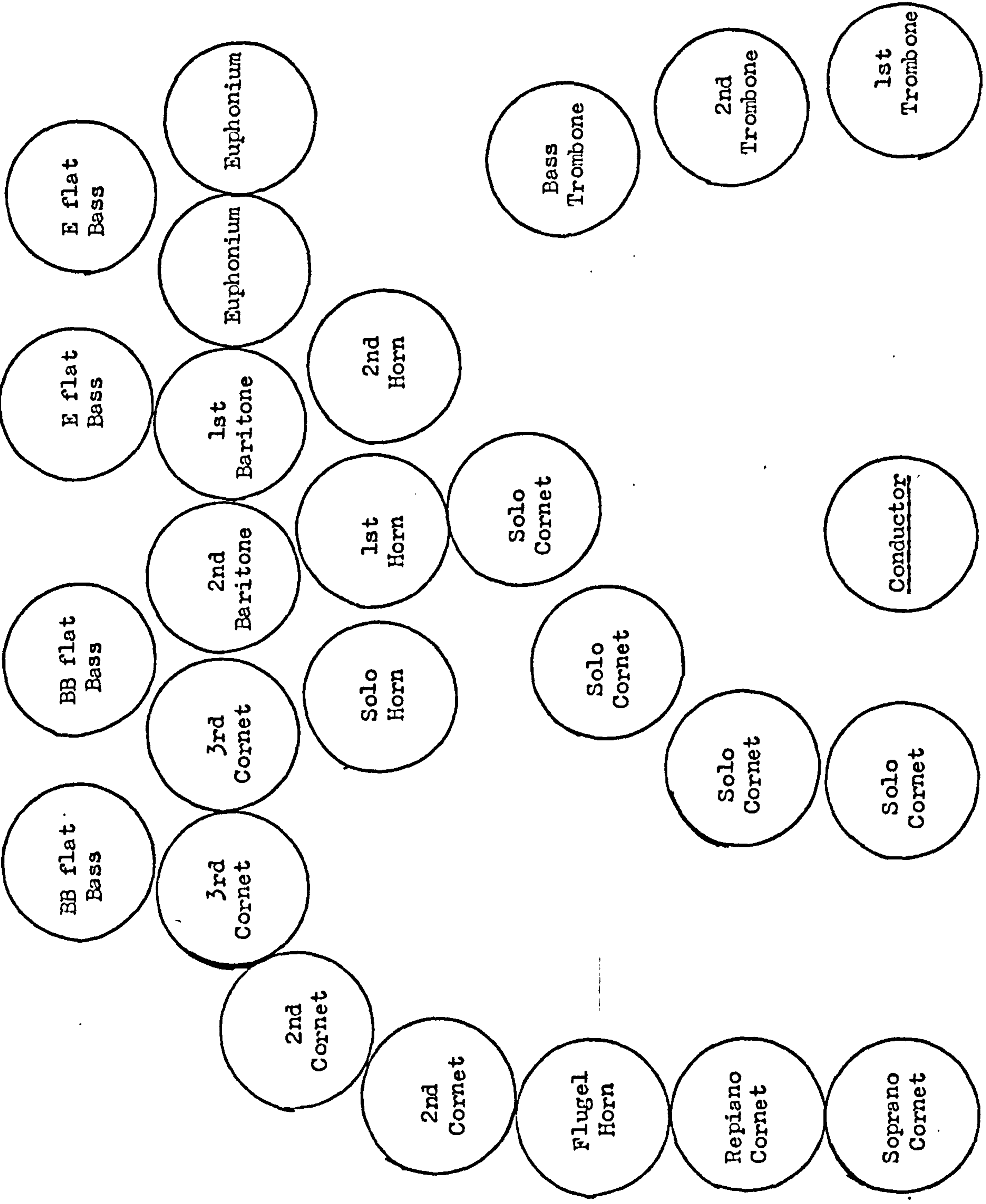
Nineteenth Century Standing Square Formation.



Nineteenth Century Standing Contest Formation



Twentieth Century Concert Formation

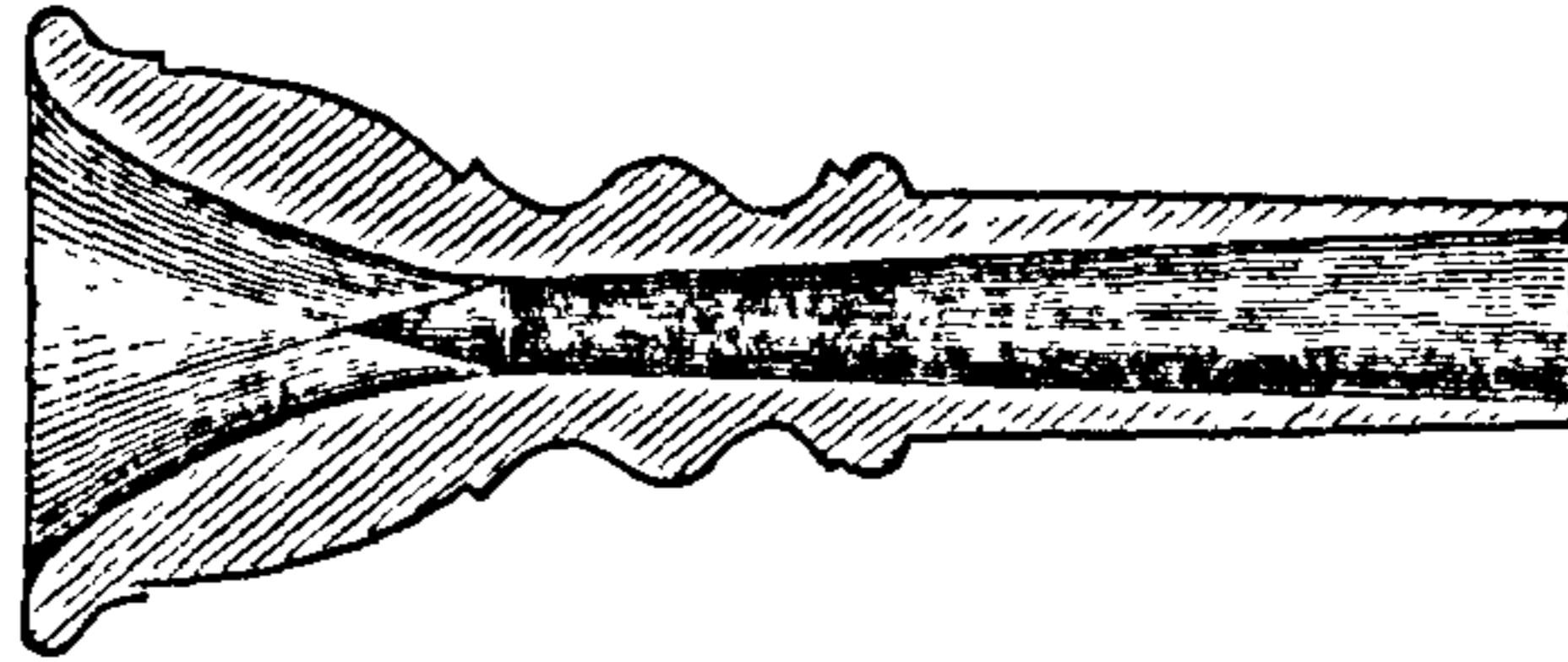
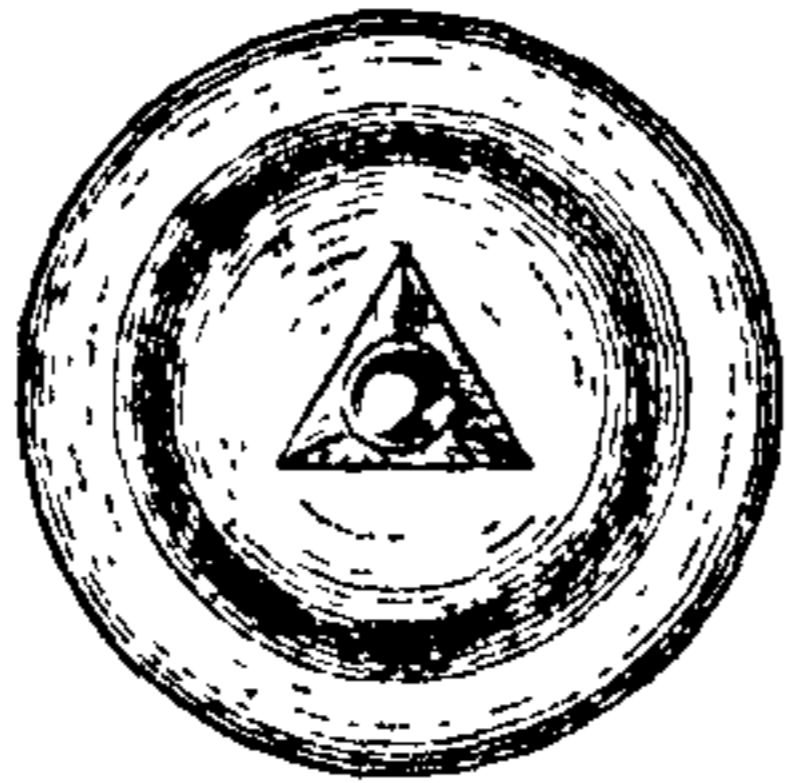


Twentieth Century Broadcast Formation

No. 9. Chappell-Albert mouthpiece  
advertisement, extracted from  
Wright and Round's Brass Band News,  
March 1, 1894.

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THE ordinary Mouthpiece deadens the sound, and requires the player to use great exertion to produce the high or the low notes of the scale.

With the new Triangular Mouthpiece, the player is spared all the exertion which is necessary to suppress the rotary action of the air in the Cup, and the sound not meeting with any obstacle is conducted directly into the Tube, which considerably diminishes the necessary force to produce it. Beyond this, the high and the low notes can be produced with facility, thus sparing the performer great fatigue.

"Sir Arthur Sullivan thinks it a most valuable invention for facilitating the production of high notes."

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MOUTHPIECES, silver-plated, for Flugel Horns and Bugles	...	0	5	6
Ditto ditto for Baritones and Trombones	...	0	6	6
Ditto ditto for Euphonium	...	0	7	6
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## Speciality in First-class Instruments.

	COURTOIS.			S. A. CHAPPELL.								
	£	s.	d.	Class A.			Class B.			Class C.		
	£	s.	d.	£	s.	d.	£	s.	d.	£	s.	d.
Cornet-a-Pistons, in B-flat, with double water key. Concert Room model (small or large bore)	9	9	0	6	6	0	5	5	0	4	4	0
Tenor Sax Horn, in F and E-flat	11	11	0	7	7	0	6	6	0	5	5	0
Bass or Euphonium, in B-flat, 3 Pistons	14	14	0	9	9	0	8	8	0	7	7	0
" " in B-flat, 4 Pistons	16	16	0	10	10	0	9	9	0	8	8	0
Bombardon, in E-flat, 3 Pistons, upright model	16	16	0	12	12	0	11	11	0	10	10	0
" " in E-flat, 4 Pistons, upright model	19	19	0	14	14	0	13	13	0	12	12	0
Slide Trombone, Tenor, in B-flat	7	7	0	5	5	0	4	4	0	3	3	0
" " Bass, in G	8	8	0	6	6	0	5	5	0	4	4	0

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Arranged by CHARLES GODFREY, Bandmaster, Royal Horse Guards.

HADDON HALL	...	Sullivan.	4/- net.
COSTER SONGS	...	Chevalier.	4/- net.
UTOPIA. LIMITED	...	Gilbert and Sullivan.	4/- net.

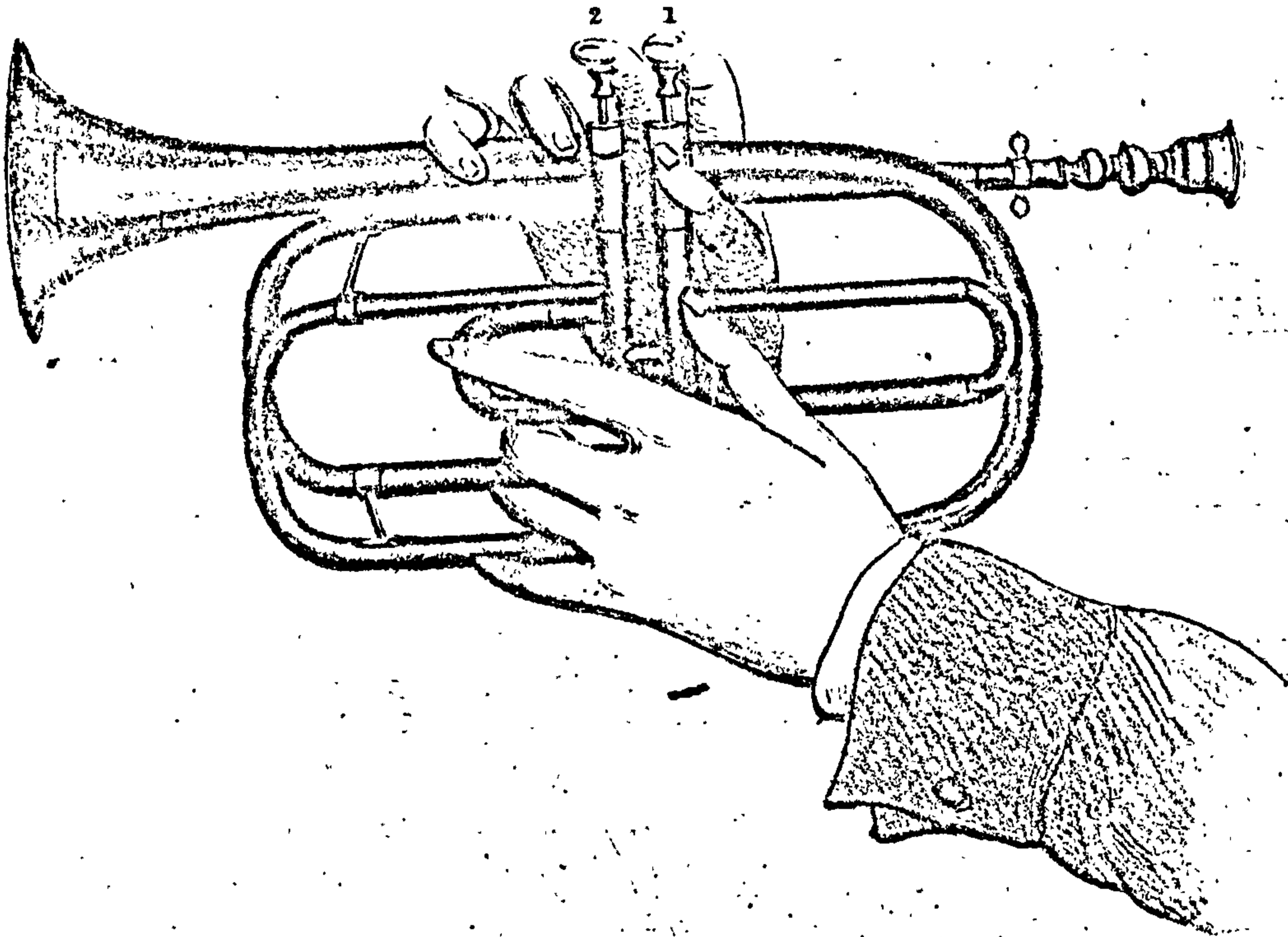
52, New Bond Street, London, W.

No. 10. Russian Stop [valve]

Trumpet extracted from Harper's

Instructions, c.1836.

Plate 3.

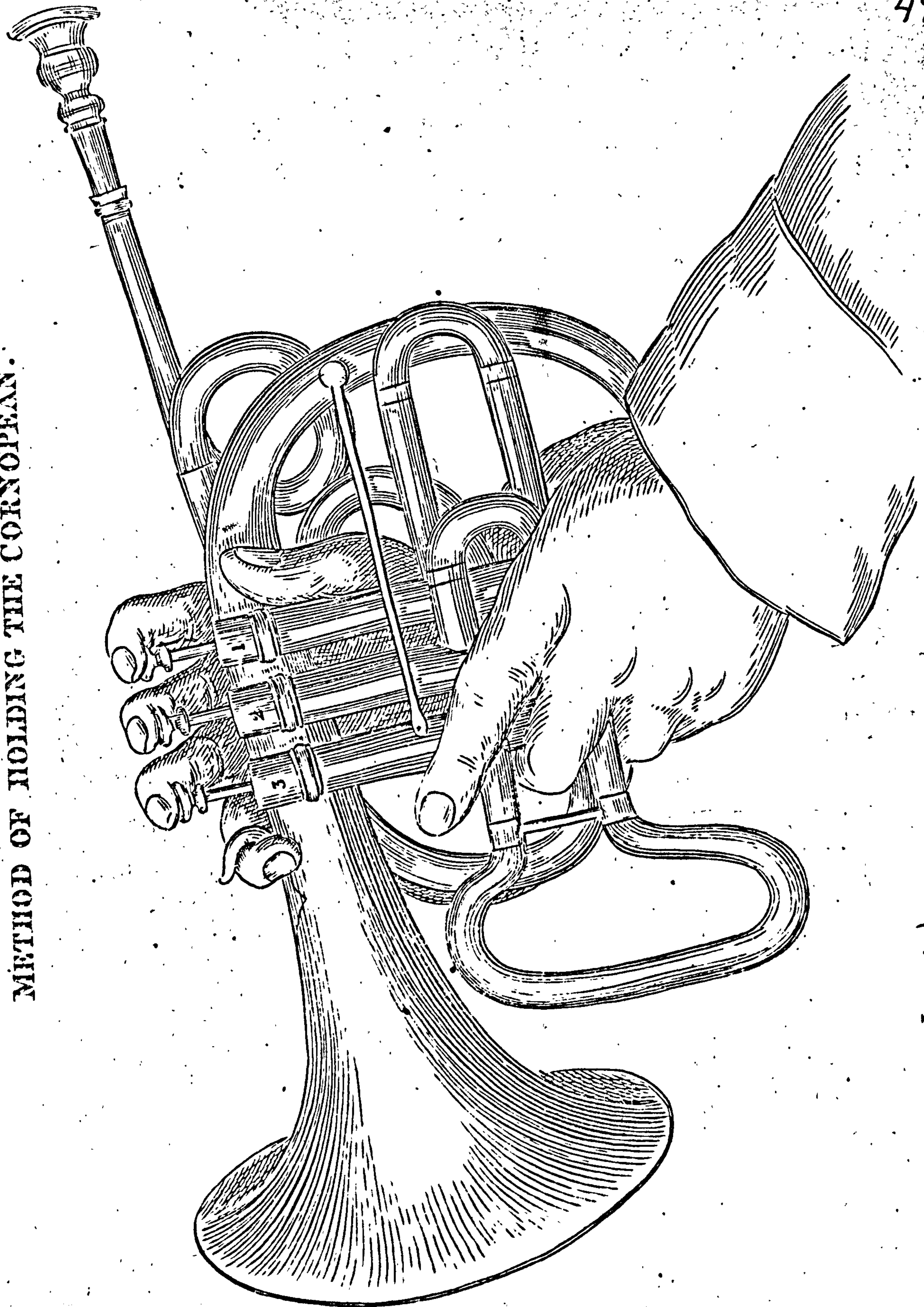


*Method of holding the Russian Valve or Stop Trumpet.*



No. 11. Cornopean, extracted from  
MacFarlane's Cornopean Instructor, c.1837.

METHOD OF HOLDING THE CORNOPEAN.



(J.L. Parlani's Cornopean Instructor)

No. 12. William Miller's

silver keyed bugle, 1851.

1850



No. 13. Sugden's double slide  
contre bass trombone, 1860.

503



No. 14. Henry Distin with circular bass  
presented at 1861 Crystal Palace Contest,  
extracted from the Illustrated News of the  
World, August 3, 1861.





No. 15. Richard Smith, founder of  
R. Smith Champion Band Journal,  
extracted from Illustrated News of  
the World, August 3, 1861.



Appendix VII

"Musical Prize Fight"

MUSICAL PRIZE FIGHT.

FEW London frequenters of spas and watering-places know the sandy town of Redcar, on the north coast of Yorkshire. It is one of those remote refuges which Nature has provided for bathers who are tired of even the moderate gaiety of Worthing; for north-country millowners who wish to wash away the smoke of Barnsley, or the soot of Sheffield; for invalids who are advised to fly from the noise of society into the noise of the elements, and for yachting barristers on the Northern Circuit who have more taste for catching cod-fish a score of miles out in the German Ocean, than for dangling after broad-hatted beauties at Harrogate or Scarborough. These are the high and important objects for which Redcar has risen from an old and obscure collection of fishing-huts on a line of sand-hills, into a broad, calm street of red-bricked lodging-houses. There is no more human tumult, there are no more signs of life, there is much less of dissipation, in the Redcar High-street on a September evening, than in any well-conducted metropolitan cemetery. The place may be likened to a long cell, into which it is good for worldlings to retire for a while and reflect on the tenor of their past life, with a view of improving the future. The few silent shops seem sacred to the memory of the names over their doorways; and, although the draper's sends forth a perfume of merinoes, silks, and fustian, and the grocer's a scent of coffee, tea, and pepper, both shops may, with very little imagination, be taken for family sepulchres. A shaky cart may jolt by with a load of glistening sea-weed for manuring land, but the horse looks drowsy and contented, as his hissing cargo drops in long brown flakes on the sandy road, and the driver moves as if he had his whole lifetime in which to perform his task. So close as Redcar is to the jar and din of the Middlesboro' iron-works, it neither hears them, nor cares for them one jot. It wants to be left alone. It has been a fishing-town beyond the memory of the oldest man, and a fishing town you will be pleased to let it remain. It has gone so far for half a century as to net lodgers as well as fish; but the lodgers were none of its seeking. As they think proper to come, they must be respectably provided for; but with no idea of extortion, or of making the most by them. Its principal hotels, while they furnish every comfort, have not yet got beyond the simplicity and moderation of commercial travellers' prices.

The iron road is too near not to tantalise the inhabitants with the prospect of cheap and rapid travelling—too distant to be readily available; the stage coach is unknown, the omnibus has faded away, and the heavy rumbling carrier's cart, with its three coarse horses harnessed

head and tail, remains the undisputed master of the position.

The inhabitants of this hill district are clan-nish and self-reliant. They live and marry amongst themselves, and present the high cheek-bones and hard features which generally mark the Yorkshire race. A few wild offshoots are occasionally sent out as scouts, in the shape of wandering boys who see the misty sea between the hills, and go down to its tempting fishing-boats, and away in its gliding ships; but they return as "master mariners" to be buried in their native moorland churchyard, and to add their testimony to those who have been round the world, and pronounce that there is nothing in it worth mentioning.

A favourable specimen of a moorland village in the hills, is Lofthouse, in Cleveland, about half way between Redcar and Whitby. Attracted by a handbill advertisement of a "Grand Village Band Contest" at this place, on Friday, September 30, 1859, I procured a dog-cart at Redcar, and was driven over the greatest part of the way, like the hero of Lantermoor, along the sands, but with not quite such a melancholy result. At length, winding slowly down a hill which we had reached into a valley; past a waggon heavily laden with provisions, which was toiling over to the village festival, while the group of shouting schoolboys who were interested in its contents were making short cuts to Lofthouse, by scampering over the stubby fields; past the village clergyman and his favourite monitor, driving over on the same cheerful errand in a substantial four-wheeled chaise; past another waggon, loaded with gravel-coloured peasants mixed with women, boys, and girls, on shafts, back, front, and sides, and almost on the wheels; past a solitary omnibus from Guisboro', specially chartered by one of the competing bands, in which an ophicleide, as large as a village pump, appeared to hold the post of honour, and dingy Sax-horns were nursed by rough-looking musical nurses, as if they were children of priceless worth; past many pedestrians who were jolting down one hill, and toiling up another, on their road to the scene of the musical prize fight; past all the signs of a not very distant attraction, down into the valley, across a stone bridge, and up through a dark fir-wood, until at last we drove up to the door of the principal inn in Lofthouse, the Golden Lion.

There was nothing very peculiar in my appearance, except that I was an alien and a stranger in a place unaccustomed to public visitors; but my general impression is that Lofthouse was wholly unable to make me out. Several dogs came up to examine me, lolled out their tongues and wagged their tails, and then disappeared in one or other of the open doorways. A large shopkeeper, in a small general way of business, surveyed me from between a number of miscellaneous articles that stood in his shop window amongst dead blue-bottles and expiring wasps. A young lady in full evening costume, even to a low dress and crinoline (the daughter of a leading

draper in the village), came out to her father's door, and after surveying me for several minutes, retired into the dim recesses of the shop, totally incapable of making me out. Another young lady at a rival draper's, who was adorning herself for the mid-day festival, after examining me several times, for periods of from one to five minutes each, from her chamber window, continued her toilet, at last, in despair, because she, too, was unable to make me out. A number of boys with vacant faces and open mouths, who stood motionless in the road at the front of the Golden Lion door, with their heads bent forward, their hands thrust into their pockets, and their knees disposed of at different degrees of inward inclination, were also perfectly unable to make me out. An aged bandy-legged man in drab cloth gaiters, who came to, and went from, the threshold of an opposite doorway, like the figure over a Swiss fancy clock, was probably making himself quite ill in his fruitless endeavours to make me out. A tottering old woman in an adjoining doorway was another observer of the single alien and stranger, and she, like the others, was incapable of making me out.

The Golden Lion, and its landlord, were far above any such idle curiosity on such a busy day (for them), and while they were as ignorant as any one in the village as to who I was, or who I might be, they made me pretty clearly understand that they cared very little to know, as long as I stood out of the way. The usual hotel form of "showing" me "to a room," was certainly gone through, and I availed myself of it to deposit my great-coat, and my travelling-bag; but, finding that six Lofthouse men were engaged at the window in hanging out a flag, and that preparations had been made for turning this and all the other sleeping apartments into tap-rooms at a later period of the day, I gave it up, without a murmur, into the hands of resolute festivity, and proceeded down stairs to the old-fashioned stone-floored parlour, that was also kitchen, tap-room, and bar.

Here I found the first band that had come into Lofthouse to try its musical skill, very busily engaged in trying the Lofthouse rum and ale; while, hanging up by hooks from the ceiling, amongst many bundles of dried winter herbs, were several cornopeans to be used in the harmonious fight.

The usual plan of band-approach appeared to be, to stop about two hundred yards outside the houses, and then to tramp in, playing a defiant march. Upon drawing up before the Golden Lion, the players formed a circle, and finished off with another defiant tune, which seemed to say to all Lofthouse, "We are Farn-dale; beat that if you can!"

Before the arrival of another party of combatants, these performers retired to one of the drinking rooms, where the landlord gazed upon them with a silent but fatherly interest, having more regard to what they drank than to what they played.

They sat upon tables, and along benches

against the wall; they puffed pipes until they were almost invisible in clouds of tobacco-smoke; they disposed of their brass instruments in the window, until the hostelry looked, from the outside, like a military trumpet-maker's shop. Their faces were flushed with beer, if not with anticipated triumph, and they were encouraged to seek victory by the presence of certain gentle beings who had sworn to wear their colours to the last. A couple of Yorkshire "Arabs" had somehow drifted up from some city of large population in the county, and, while one offered to clean boots at a penny a pair, the other stood up with his nose just above the beer mugs on a table, and sang a popular song, until a member of a brass band extinguished him with the mouth of a yawning ophicleide. I am sorry to have to admit, in all candour, that these were the only two boys in the village who seemed quite capable of making me out.

I now give the rules and the programme, as they were given in excellent print to me:

**REGULATIONS.**

"That the district shall embrace all villages within a distance of thirty miles. That each band intending to compete shall consist of not more than fourteen members, each member having been enrolled in the said band at least three months before contesting. That each band shall have the privilege of choosing one piece of music, the other to be selected by the judge. That no professional shall be allowed to play with any band."

**LOFTHOUSE GRAND VILLAGE BAND CONTEST.**

On Friday, September 30, 1859.

N.B.—Placards announcing the name of each band, as they play, will be displayed upon the platform; reference then can be made to the programme. The order of playing will be decided previously by drawing lots.

**PROGRAMME.**

Test piece, to be played by each of the bands—  
"Grand Parade March" . . . Jones.

AINLABY BRASS BAND, 9 Performers.—Leader, Mr. R. Corney.

Selection . . . "La Somnambula" . . . Bellini.

BILSDALE BRASS BAND, 12 Performers.—Leader, Mr. W. Hart.

Selection . . . "Twelfth Mass" . . . Mozart.

FARNDALE BRASS BAND, 11 Performers.—Leader, Mr. Potter.

Selection . . . "Lucrezia Borgia" . . . Donizetti.

GUISBORO' BRASS BAND, 12 Performers.—Leader, Mr. Bannister.

Selection . . . "Il Trovatore" . . . Verdi.

LOFTHOUSE SAX-HORN BAND, 10 Performers.—  
Leader, Mr. J. Walker.

Hallelujah Chorus . . . Handel's Messiah.

The contest will commence at one o'clock.

The first three of these bands were what is called "moor-bands;" that is, a troop of performers collected in a straggling district of cottages, extending from ten to twenty miles, the inhabitants of which have proportionately few opportunities for practising music together. The Guisboro' band has the good fortune to come from a town that boasts a railway terminus, and which can scarcely be called a village; while the Lofthouse Sax-horn company was the only

strictly "village" band that was entered for the musical contest.

The whole village, though it could not quite make out all the important points in the combat, was quite willing to stand still, with its hands in its pockets, and to give itself up to gazing at everything and everybody, and the moderate dissipation of an extemporised fair. The daddies (and what village is without a dozen of them?) crawled up and down the hilly street with blinking, smiling satisfaction; while the grannies (and what village is also without a dozen of them?) conferred with each other across cottage garden palings. The children assembled round every object of the slightest show or interest, in speechless astonishment, and listened wherever there was one man speaking to another.

The individual who seemed to take in the whole festival with a quiet grasp of intellect, was a dusty, yellow-coloured quarryman—or something of that kind—who was returning home to dinner from his morning's work. He said nothing, although he stood in the midst of a (Lofthouse) crowd; but the twinkle of his eye, and the saucy tilt of his ragged cap, spoke volumes, even without words. His jacket was slung over his shoulder, in the form of a soldier's breast-belt; and in his hand he held dangling a tin can, like a small oil-can, which was most probably devoted to his daily allowance of tea. He looked as if his body had been buried in clay three parts of his life, without destroying his sense of enjoyment, or his belief that whatever is, is right. The children gathered round him, as round one who was evidently good at thinking, and who might possibly give utterance to something that it would not be well to lose. Their expectations, however, were doomed to be disappointed, for, after regarding the Golden Lion, the assembled bands, and the spectators at the opposite cottages, with another eye twinkle, and another meaning smile, he walked slowly down the village hill at the Whitby end, as he had walked slowly up the other hill at the Redcar end, swinging his tea-can jauntily at his side, and dragging his heavily-booted legs after him, but making no further sign.

At length the time approached for the musical struggle, and the order was given to desert the rum-glass and the ale-can, and to march to the meadow, where the judge and the orchestra were ready. This was done in noble style, each band of performers playing its own favourite march, in its own favourite way, and being headed by its own favourite musical vivandières. This time it was the turn of the oxen in an adjoining paddock to be thoroughly astonished, and, after regarding the troop of visitors and players with becoming gravity, they evidently came to the usual Lofthouse verdict, that they were not able to make it out. The four or five policemen from the different villages were disposed of round the meadow, and their first duty, as usual, was to chase unruly boys, who dodged behind hedges instead of paying sixpence, and coming in by the legal entrance, up a lane. The judge got into a bathing-machine, which

had drifted up from the coast on to the hills, to serve him as an observatory, and being duly fortified with apples and a bottle of liquid, he gave the necessary and long-expected sign to begin.

It was Guisboro' that led off first (by lot) with Mr. Jones's March; and, without pretending to be critical, I may say that the performance more than equalled the composition. The Lofthouse Sax-horn band then took possession of the arena, and showed the judge and the visitors what village amateurs can do. Both of these companies were dressed in something like uniform, which may, or may not, have had an effect upon their musical unity; and it was not until the Aislaby players stepped on the platform that I, for one, amongst the audience, had an opportunity of regarding a lonely Yorkshire moor-band, standing up without any adventitious aid. Without inquiring too closely into the daily occupations of the performers (which, I am given to understand, may range from farming to iron-working, and sometimes to keeping a shop), I should say that a journeyman baker, two regular canal bargemen, three Dudley colliers in their Sunday clothes, a working blacksmith without much adornment, and two Scotch tally-men, provided with dingy trombones, cornopeans, Sax-horns, and ophicleides, would complete the picture of the Aislaby band. The Farndale and Bilsdale moor-bands that followed them, were twin brothers in appearance; and I say this with no disrespect to these humble students of a refined accomplishment, but rather to their infinite credit. They were all working men of the hardest working class, and they manfully showed like what they are.

When Mr. Jones's March had been decently blown through the five brass bands and then got rid of, the second test of comparative merit took place; the performance of the operatic and sacred selections. The same rotation was again observed, and after Guisboro' had led off with a number of airs from Il Trovatore, the Lofthouse band followed with the Hallelujah Chorus, and the moor-bands of Aislaby, Farndale, and Bilsdale respectively, with selections from La Sonnambula, Lucrezia Borgia, and Mozart's Twelfth Mass. To say that the performance of these difficult pieces approached perfection, would only convey an untruth, but it far exceeded the ordinary standard of civilisation existing at the places from which the bands were drawn. The Bilsdale band, although playing with less spirit, perhaps, than some of their rivals, had a keen sense of harmony, and a rich mellow tone, which suited my taste even better than the performance of their more successful competitors. It was a sight to see the leader of this band, a short and sunburnt young man, like a country "hoots," dressed in a waistcoat that might have been a piece of leopard's skin, except that the ground, instead of being brown, was crimson, and the

spots, instead of being black, were a very prominent white. There were several other moor flowers in this and other bands, with a taste for very similar waistcoats; and not the unapproachable Jullien, in all his glory, could compare with one of these.

To see such conductors waving a cornopean, while "T' Twel' Mass o' Mozart," or "S'lect-shuns fram t' Narma," as they were conversationally called, were being played in rather slow—and consequently Lofthouse—time, was a hopeful sight for those who travel through the moorland district in the constant fear that some ruffian will "settle their mouths with a brick." I do not pretend to say, that because Ah, che la morte! is blown upon a Yorkshire trumpet, fighting is altogether a stranger to Yorkshire fists, but I think that the man who conducts the melodies of Bellini, although in a crimson waistcoat and corduroys, is not likely to bite off his neighbour's ear, or to gouge out his neighbour's eye, and is very likely to have a humanising influence on some of his less cultivated brethren, besides.

The excitement when the prizes were declared to be awarded in the following rotation

- Lofthouse . . . . . First
- Guisboro' . . . . . Second
- Farndale . . . . . Third
- Bilsdale . . . . . Fourth
- Aislaby . . . . . Last

was sufficient to show that the cudgels and the wrestling ring had not altogether been exchanged for the harp; and the cheers and groans were sufficiently loud and antagonistic to warrant the presence of the police officers, who had come from every village within twenty miles. The final musical assault of the day was the triumphal return of the five bands, in the order of their adjudged excellence, to the devoted and expectant Golden Lion, where all the dirty glasses and mugs of the morning had been washed for the afternoon, and where fresh barrels of ale were set under groaning machines to satisfy alike the demands of the victor and the vanquished. The noise that these enraged and delighted musicians made, as they marched into the village, all playing at once, and all playing different tunes, amidst the barking of dogs, the shouting of children, the cheering of friends, and the groaning of enemies, can only be compared to Bartholomew Fair in its palmiest days, when every showman was beating his gong, and declaring that he alone was the possessor of the original spotted boy.

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