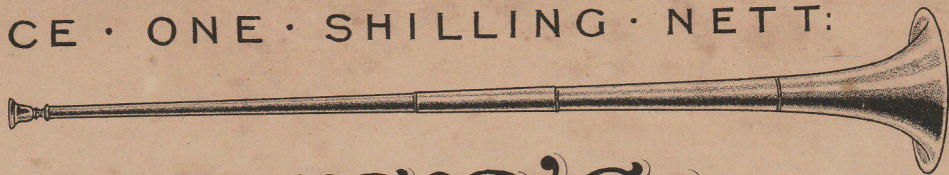


· PRICE · ONE · SHILLING · NETT:



TURNER'S

· COMPLETE · TUTOR ·

· FOR · THE ·

COACH HORN ·

POST OR

TANDEM HORN ·

BUGLE ·

AND

CAVALRY TRUMPET

· GIVING · INSTRUCTIONS · AS · TO ·
· SOUNDING · THE · INSTRUMENTS · & C. ·

AND

· A · GREAT · VARIETY · OF ·
· ROAD · & · MILITARY · CALLS ·

Arranged by

CHAS: LE THIÈRE.

(LATE GRENADEER GUARDS BAND.)

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L O N D O N :

JOHN ALVEY TURNER 33 BISHOPSGATE ST WITHIN, E.C. & 39 OXFORD ST W.

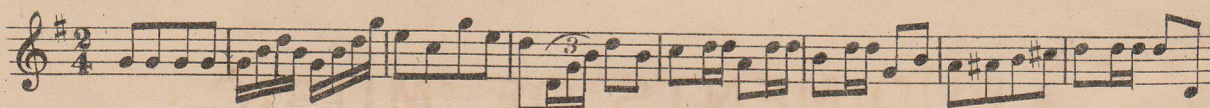
Thematic List of Nine Banjo Solos.

BY

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Each with 2nd Banjo or Pianoforte Accompaniments.
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UNDAUNTED POLKA MARCH.



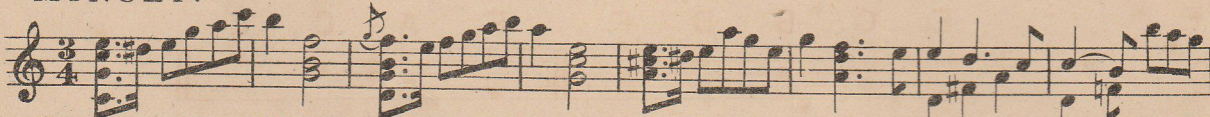
HILARY SCHOTTISCHE.



THE COON DANCE.



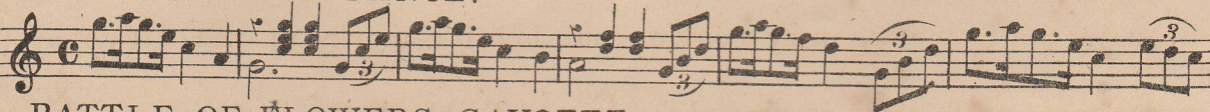
MINUET.



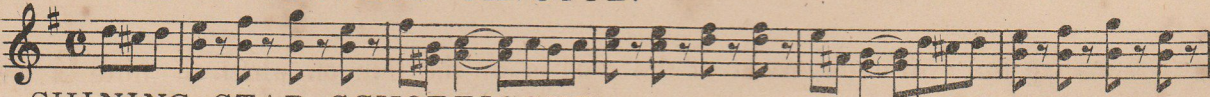
CAMPAIGN POLKA MARCH.



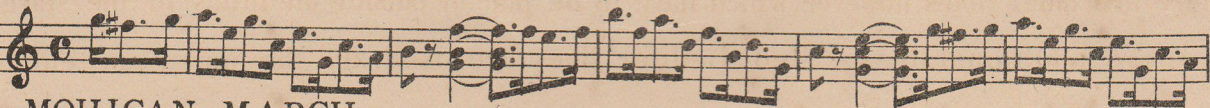
MAYFAIR BARN DANCE.



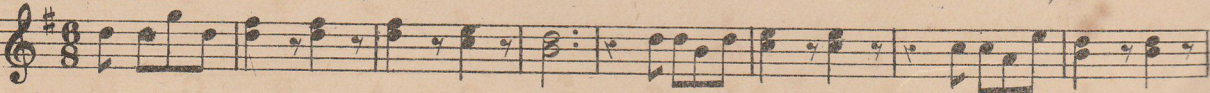
BATTLE OF FLOWERS GAVOTTE.



SHINING STAR SCHOTTISCHE.



MOHICAN MARCH.



PUBLISHED BY

JOHN ALVEY TURNER.

33, Bishopsgate Street, Within, E.C. & 39, Oxford Street, W.

TURNER'S


TUTOR FOR THE

Bugle, Trumpet, Coach and Post Horn.

RUDIMENTS OF MUSIC.

Musical sounds are represented by characters termed notes, which are placed on or between five parallel lines called a stave. The notes are named after the first seven letters of the alphabet thus:—



At the commencement of each stave is a sign called a “Clef” of which there are two in common use—the Bass and the Treble. As all Bugle & Horn music is written in the latter we may confine our brief remarks to the stave at the commencement of which is placed the **G.** or Treble clef sign thus:—  so

called because the commencement of the curl is on the line on which the note **G.** appears. There are other notes however which have to be placed outside the limits of the stave and for these additional lines called “Ledger” lines are used and the notes are either on

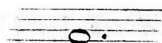
or between them as required

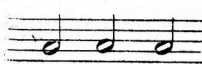


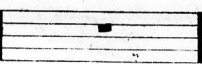
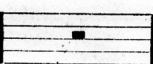
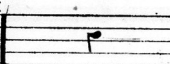
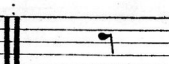
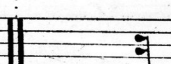
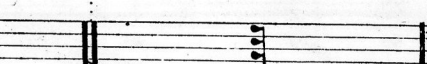
To indicate the different durations of sounds notes are given distinct forms which are known by the following names.



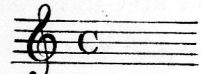
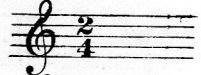
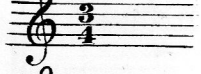
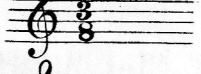
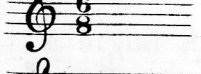
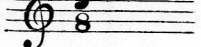
2 The proportion they bear to each other is explained by the following table:—

A semibreve is equal in duration to two minims, four crotchets, eight quavers sixteen semiquavers, or thirty-two demisemiquavers. A dot placed after a note extends its length one half, for example: A dotted semibreve  is equal to 3 minims


 or 6 crotchets &c. Rest are characters which indicate silence The duration of each rest is equal to the note of the same name.


Semibreve rest.	Minim rest.	Crotchet rest.	Quaver rest.	Semiquaver rest.	Demisemiquaver rest.
					

Music is divided into small portions of equal duration, called Bars, by lines drawn perpendicular across the stave. Of Time there are three kinds, viz: Common, Triple, and Compound, these are expressed by the following signs:

Common Time		contains 4 Crotchets in a bar or their equivalents.
" "		" 2 " " " "
Triple		" 3 " " " "
" "		" 3 Quavers " " " "
Compound		" 6 " " " "
" "		" 9 " " " "


A Sharp (#) placed before a note raises it half a tone. A Flat (b) placed before a note lowers it half a tone. A Natural (n) serves to restore notes affected by sharps or flats to their original sound. Sharps or Flats placed at the commencement of a piece affect all notes of the same name throughout. Example. A sharp

placed thus:  indicates that all the F's. are to be played sharp. A flat placed

thus:  indicates that all B's. are to be played flat. Sharps or Flats placed be-

fore notes in the course of a piece, and not marked at the beginning are termed Accidentals and only affect notes of the same name in a bar in which they occur.

A Double Sharp (X) raises a note two halftones, and a Double Flat (bb) lowers a note two halftones. A Pause (∩) placed over notes or rests, indicates that the performer may rest at pleasure.

The **Triplet**. Three notes written thus:  and termed a **Triplet**, indi-

cates that notes so marked are to be played in the time of two of their kind.

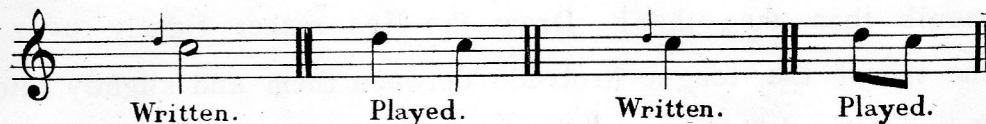
The **Arpeggio**. Chords preceded by a waved line are called **Arpeggio chords**, the notes being played not together but rapidly from the lowest upwards.



Dots placed against a double bar thus:  indicate that the music is to be repeated.



Grace Notes are introduced into music by way of embellishment &c. The principal are the **Appoggiatura**, the **Turn**, and the **Shake**. The **Appoggiatura** is a small note preceding others of the ordinary size. They are of two kinds, long and short. The long **Appoggiatura** borrows half the value of the principal note.

Examples.



The short **Appoggiatura**, is written differently. It has no fixed value and is played very quickly, so as not to detract from the regular time of the measure.



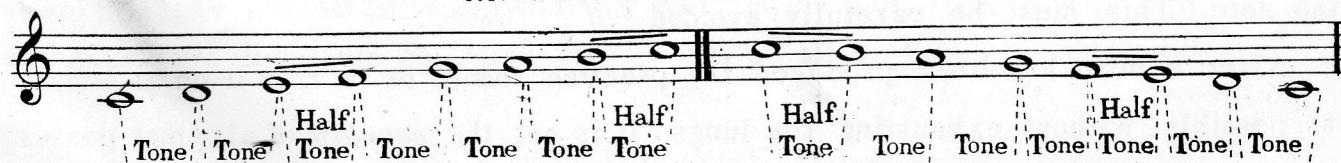
The **Turn** is either direct or inverted. The direct turn is marked  and the inverted turn  Examples:



MAJOR AND MINOR MODES.

A series of eight notes either ascending or descending, is called a **Scale**. The **Natural Scale** contains five tones and two half tones. There are two modes of arranging these tones and half tones, one is termed the **Major Mode**, and the other the **Minor Mode**.

MAJOR SCALE OF C.



The **Minor Scale** differs from the **Major**, in the arrangement of the tones and half tones

PRODUCING THE SOUND.

It is intended in this work to give instruction on the Bugle, Trumpet, Coach and Post Horns, with exercises on the notes that can be produced from each. As however the method of sounding the notes is similar in each case we will at once attack this difficulty.

The instrument should be held firmly in the right hand as horizontally as possible—the bell in front of the performer's mouth. The mouthpiece should then be placed over the lips, whether exactly half over each lip or a little above or below being immaterial—this is best decided by the player, as individual cases differ too much for an inflexible rule to be made. It should be in the centre however—not more on one side of the mouth than the other. Draw the lips rather tightly over the teeth and let the tip of the tongue protrude between them and slightly into the mouthpiece.

This is what is known as "forming" the lip, and it is to the correct method of doing this that the skill of first class performers is due. Now comes the actual sounding of the instrument—simplicity itself when once acquired but rather difficult to describe. The best way to produce the note is to fancy that a small hair has lodged on the tip of the tongue and your wish is to remove it. Act accordingly, with perhaps a little more force of breath, and you will succeed in mastering the first lesson. Another method frequently used is to imagine you are repeating the word "too" or "tu" rather forcibly, the difference being however that in *speaking* the word the tip of the tongue is first placed on the roof of the mouth just behind the front teeth whilst in *playing* the word the pressure of the tongue tip is between the lips. Otherwise the method is the same and the great point to be remembered is that the tongue should be kept well down and hollowed in the mouth, so as not to interfere with the column of air after the note has once been sounded. There is naturally a recoil and a tendency for the tongue to go back again after hitting the note. This must be carefully avoided.

After a note has been produced the practice should be to hold it on as long as possible without exhausting the lungs. It is not the *quantity* of air that passes

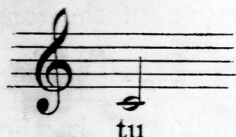
through the instrument that gives the good tone, and the cheeks should on no account be puffed out. Neither should the mouthpiece be removed from the lips to take breath. The nose is the proper medium by which air should be inspired but if the mouth must be used for this purpose, the corners slightly opened will be found to be quite sufficient. Great care should be taken to fit a mouthpiece to suit your individual liking, as the formation of lips differ so considerably it may be almost impossible for one performer to use the mouthpiece which another prefers. When once a suitable mouthpiece is found it should be on no account parted with, and it is good practice to carry it in the pocket and sound through it occasionally, this method of constantly using it having the advantage of keeping the lips in good playing order and improving their form.

Speaking generally the mouthpieces are all the better for a rather widely lipped cup—there is not so much strain at the edges and they are more comfortable altogether. Avoid adopting a certain kind of mouthpiece because it has been recommended by another player, the probability is great that what suits him exactly would utterly spoil your lip.

Note: All the exercises and calls for Bugle or Cavalry Trumpet can be played equally well on the Coach Horn.

NOTES ON THE BUGLE.

The Regulation Bugle (as used in H.M. Army) is pitched in B flat, The note however first produced on attempting to sound the instrument as described above would be



pronouncing the syllable "tu"

After practice however it will be found that the following notes can be played



and this is the compass at liberty for all the various calls required.

T. B. T.

EXERCISES FOR THE BUGLE.

These notes must be held out at great length so as to "form the lips."

Count

1 2 3 4

1 2 3 4

EXERCISE IN DOTTED NOTES.

Dotted Notes so frequently occurring in many of our Bugle Calls it will be advisable for the pupil to thoroughly practice the following studies, repeating them daily.

BUGLE CALLS AS USED IN H. M. ARMY &c.

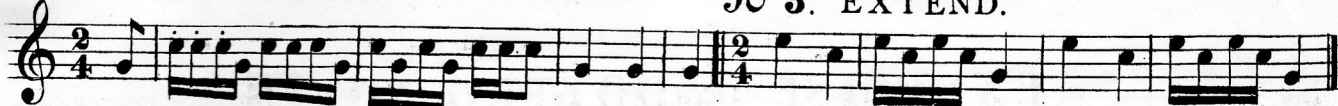
As the following Calls must all be committed to memory it will be well to take some of the most essential one's first.

LIGHT INFANTRY MOVEMENTS.

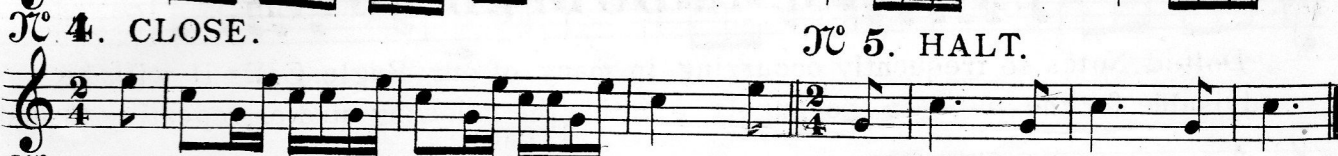
№ 1. ASSEMBLY.



№ 2. ADVANCE.

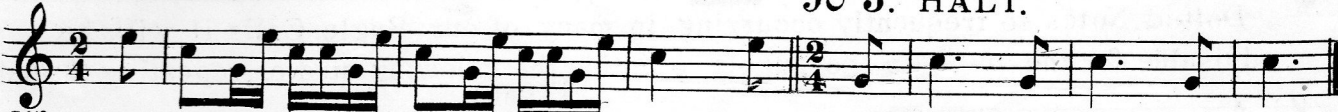


№ 3. EXTEND.



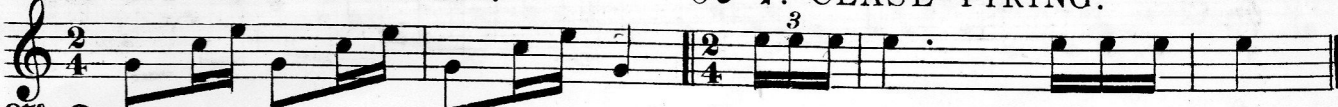
№ 4. CLOSE.

№ 5. HALT.

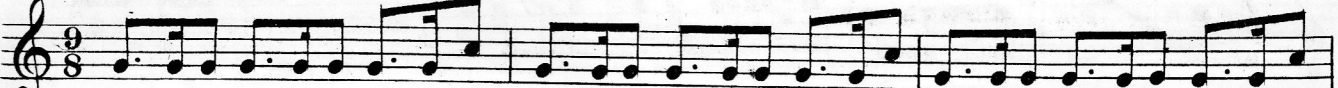


№ 6. COMMENCE FIRING.

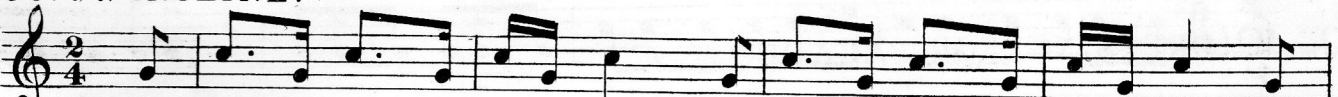
№ 7. CEASE FIRING.



№ 8. RETIRE.



№ 9.* INCLINE.

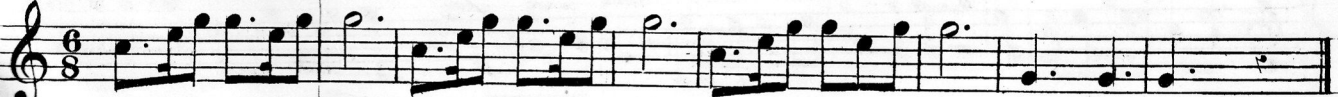


№ 10.* WHEEL.

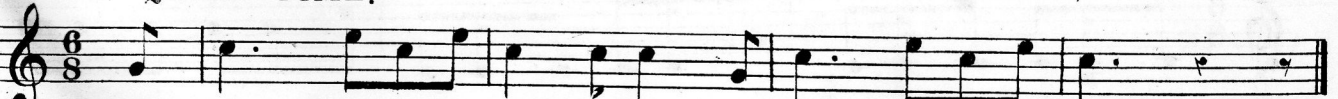
№ 11. PREPARE FOR CAVALRY.



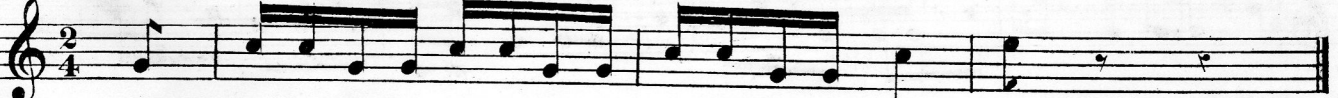
№ 12. OFFICERS CALL.



№ 13. QUICK TIME.



№ 14. DOUBLE TIME.



* These Calls must always be preceded by the distinguishing "Gs" 1 to right, 2 centre, 3 left.
T. B. T..

INFANTRY BUGLE SOUNDS.

No. 1. (REVEILLE.)

Largo. Allegretto.

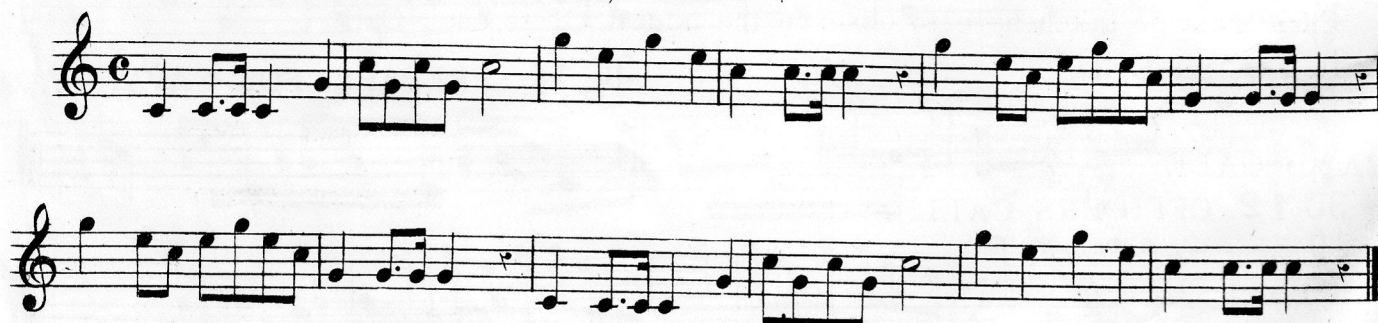
Vivace.

Adagio.

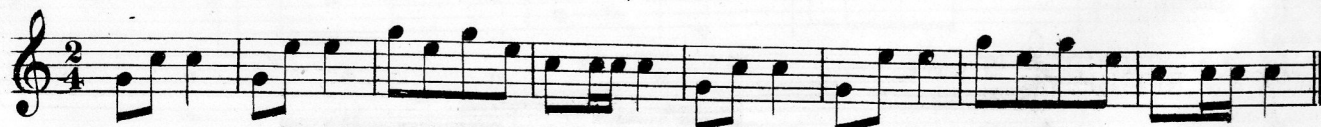
Presto.

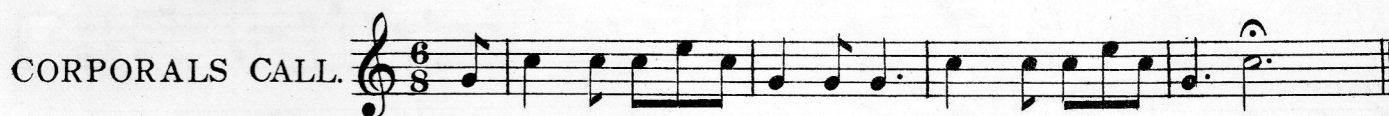


No. 2. (DRESSING FOR PARADE.)



FALL IN.





Care must be taken here to observe the added C's to each Call.



VARIOUS BUGLE CALLS.

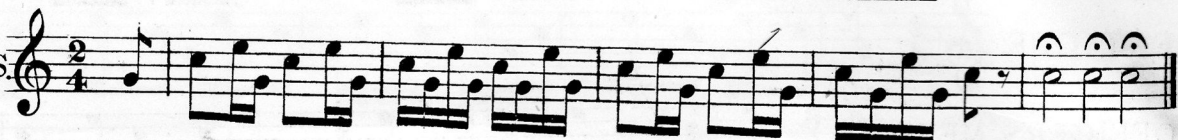
BREAD.



MEAT.



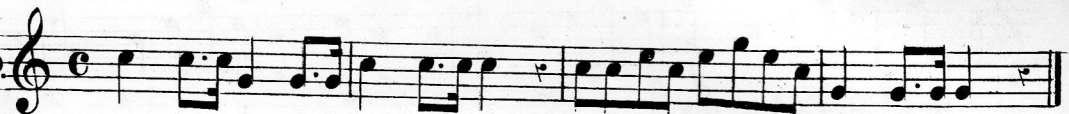
VEGETABLES.



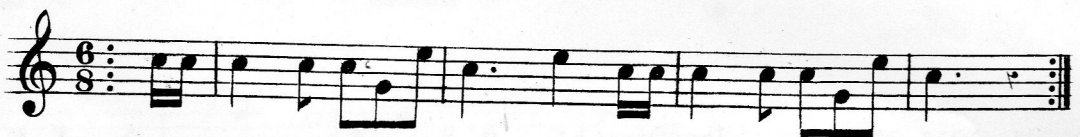
GUARD BUGLE.



SALUTE FOR GUARD.



PICQUET.



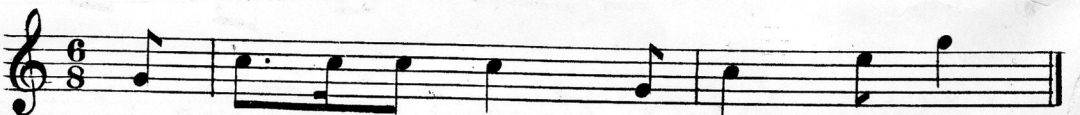
DEFAULTERS.



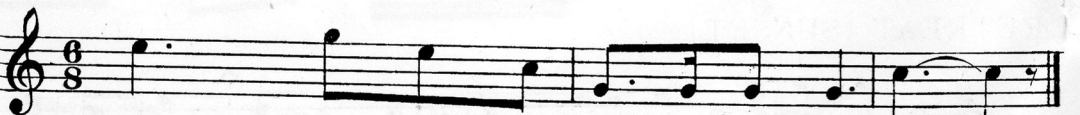
ADVANCE GUARD.



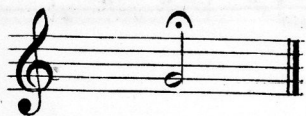
REAR GUARD.



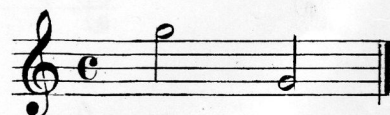
FLANK GUARD.



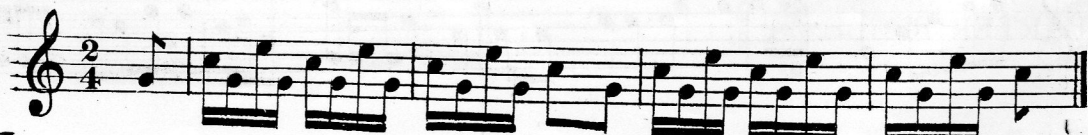
LIE DOWN



RISE UP.



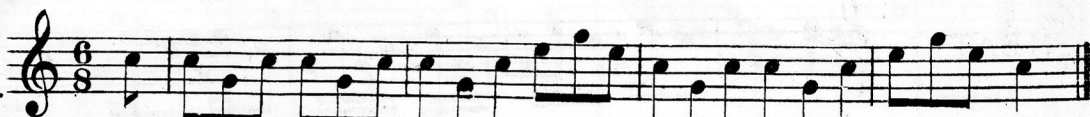
DISPERSE.



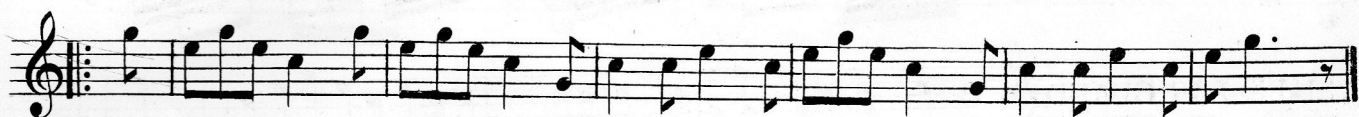
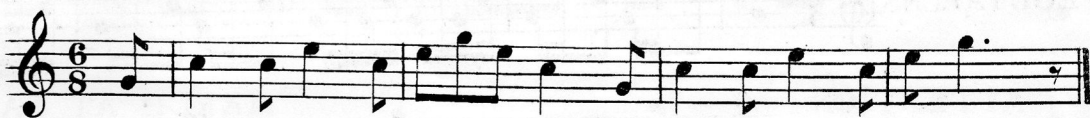
MENS
DINNER CALL.



SERGEANTS
DINNER CALL.

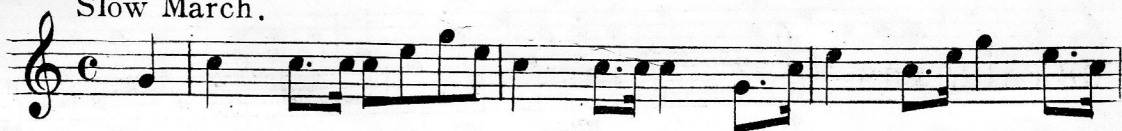


OFFICERS MESS.

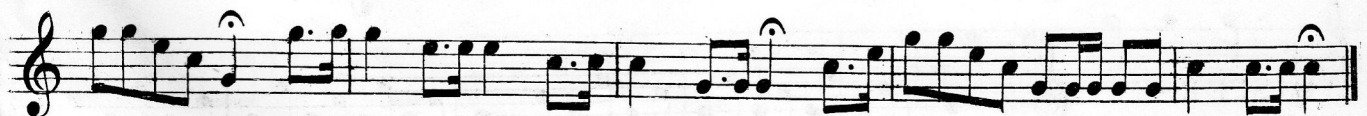


GENERAL
SALUTE.

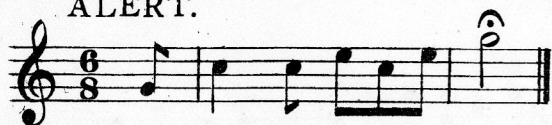
Slow March.



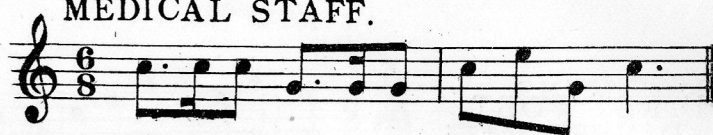
RETREAT (SUNSET)



ALERT.

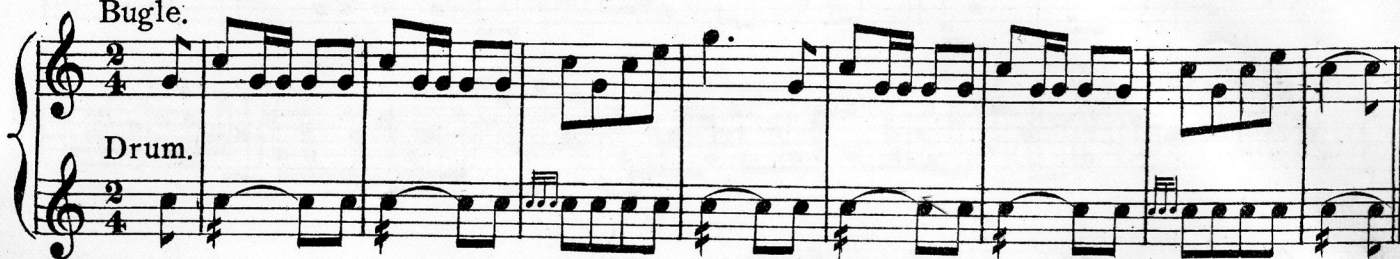


MEDICAL STAFF.



INFANTRY CALL FOR CHARGE..

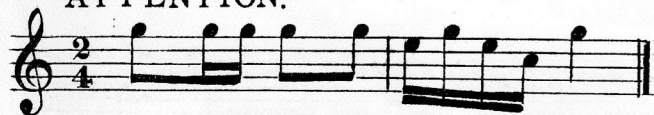
Bugle.



Drum.



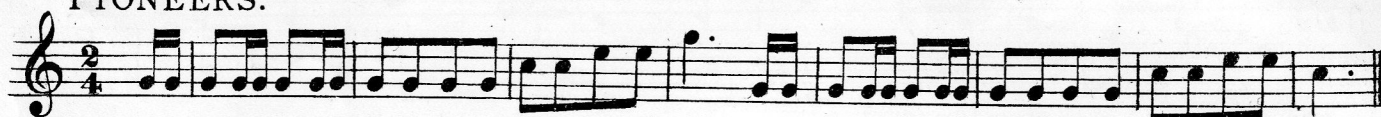
ATTENTION.



MARCH AT EASE.



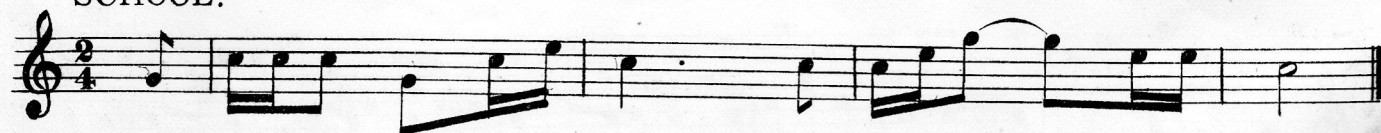
PIONEERS.



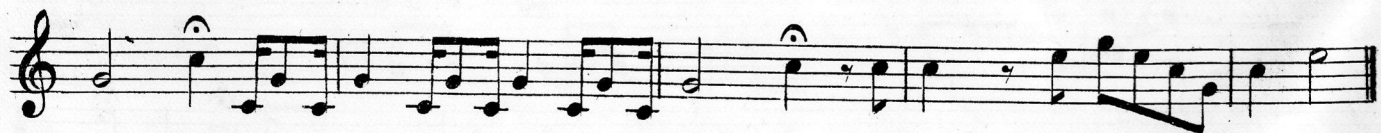
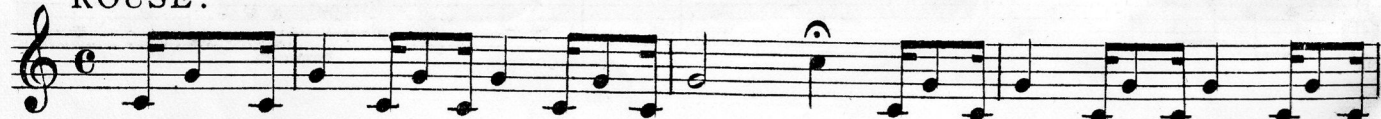
NO. PARADE.



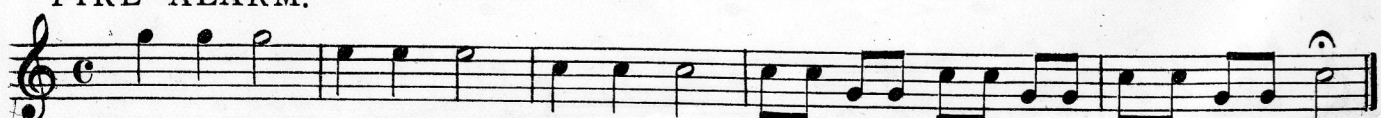
SCHOOL.



ROUSE.



FIRE ALARM.



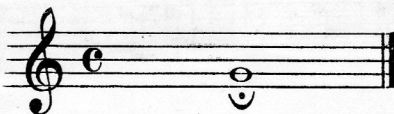
FIRST POST.



SECOND POST.

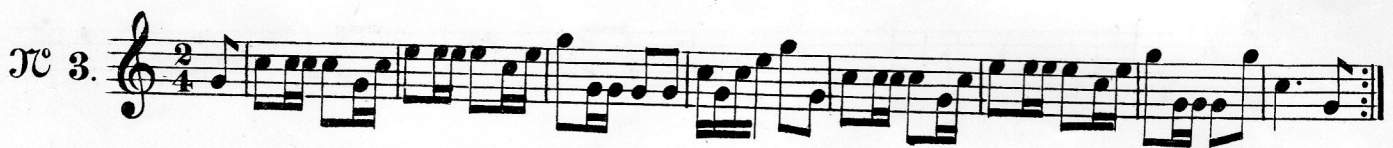
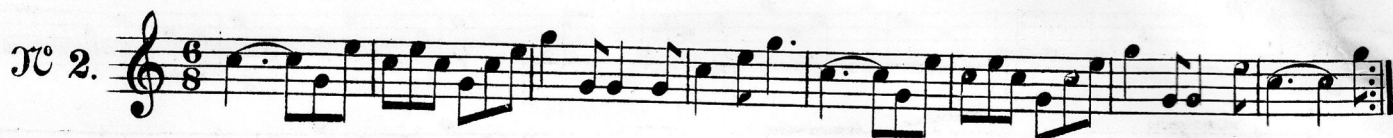
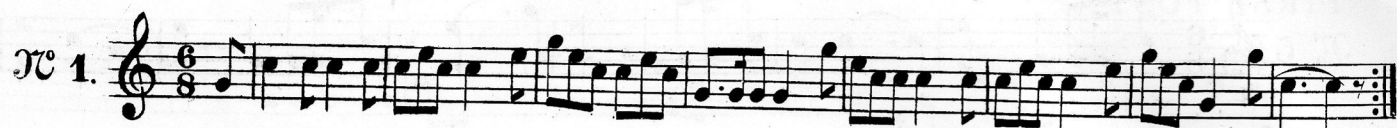


LIGHTS OUT.



SIX ORIGINAL BUGLE MARCHES.

By CHARLES LE THIÈRE



♩ 5.

D.C.

(OLD BUGLE MARCH.)

♩ 6.

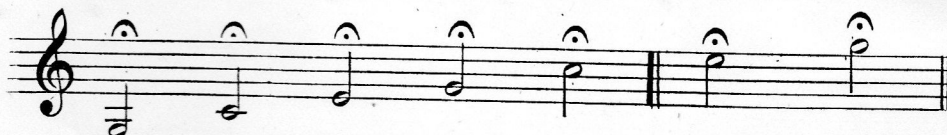
D.C.

"ON SOUNDING THE TRUMPET."

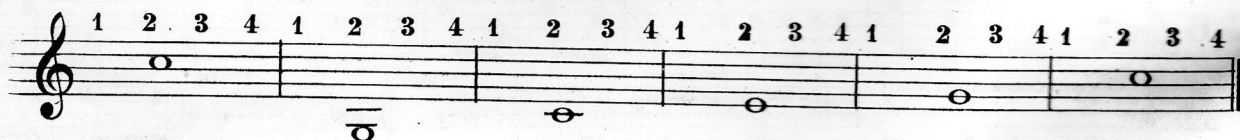
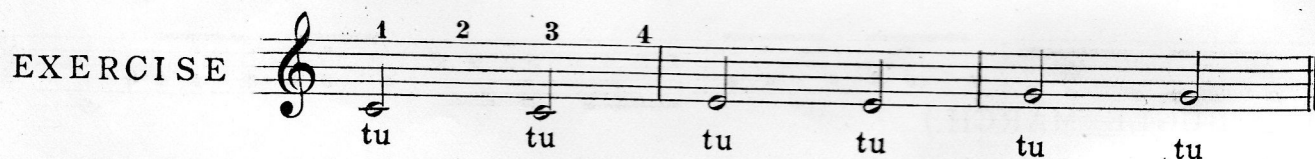
The Cavalry Trumpet is pitched in $E\flat$ and it will not be found quite so free to master as the Infantry Bugle. Hold the instrument firmly in the right hand with the bell raised slightly upwards. Place the mouthpiece to the lips — not pressing upon the teeth quite so much as when sounding the Bugle.

The following notes form the compass of the Cavalry Trumpet.

Seldom used.



Pronouncing the words *tu* or *too* as in Cornet or Bugle playing on each note.



EXERCISES ON DOTTED NOTES.



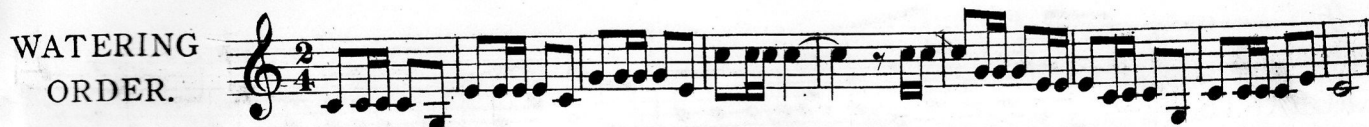
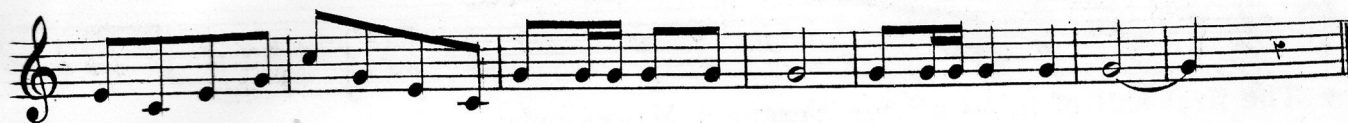
TRUMPET CALLS FOR CAVALRY.

REVEILLE.

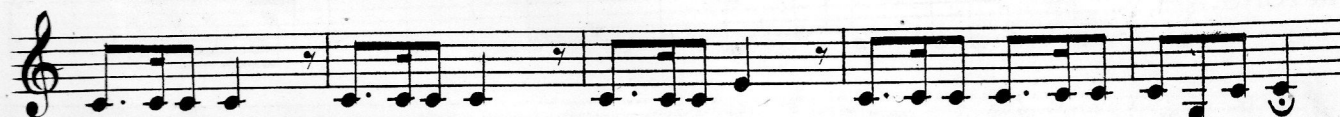


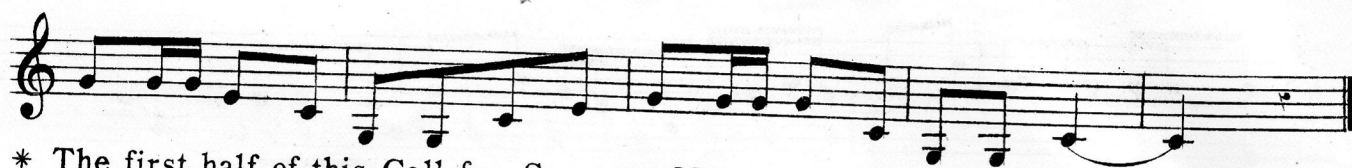
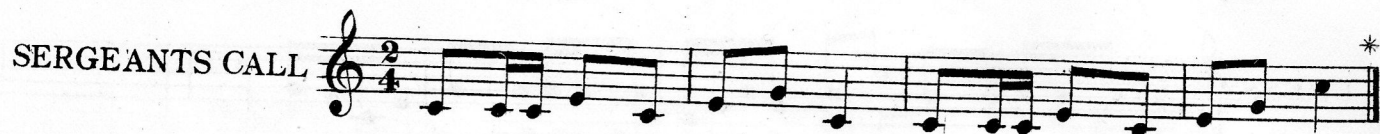
STABLES.



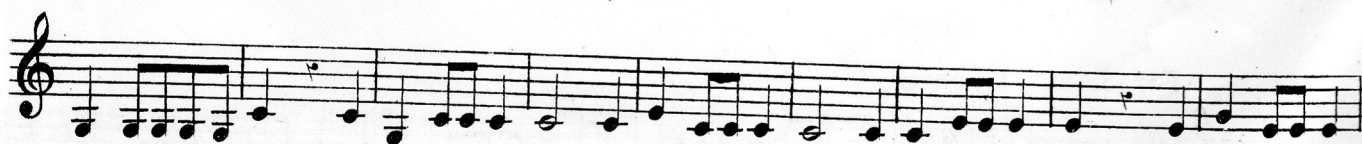
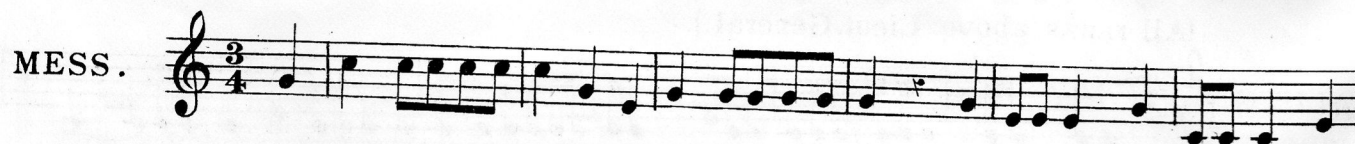


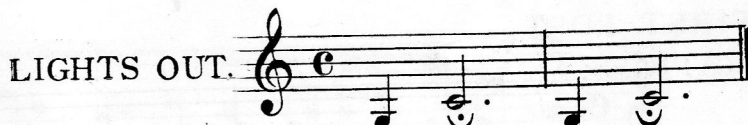
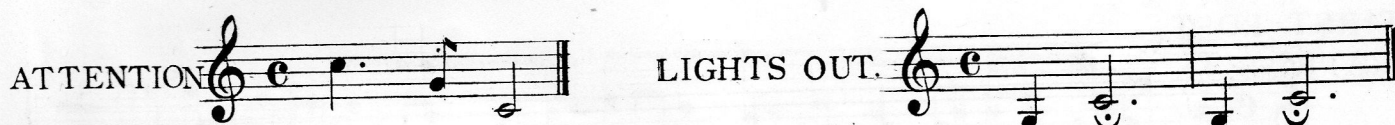
BOOT AND SADDLE.



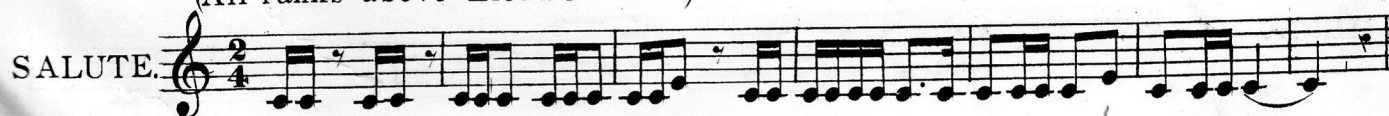


* The first half of this Call for Sergeant Majors only.

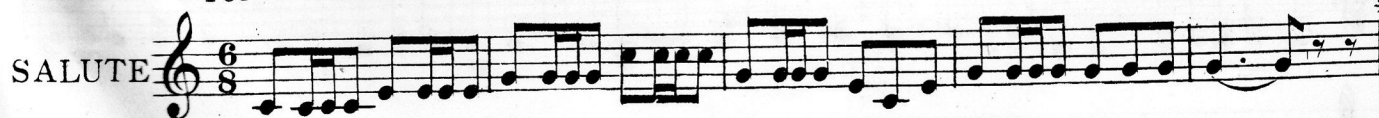




(All ranks above Lieut. General.)



For Lieut. General.



* The first half of this Call for Major General only.
T.B.T.

FLOURISH.



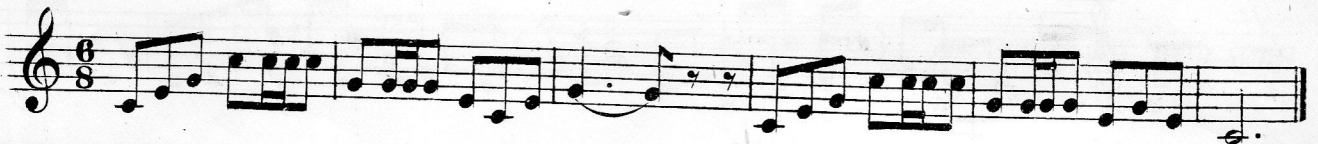
DEFAULTERS



RIDES.



SCHOOL.



FIRST POST.



T. B. T.

SECOND POST.



SIX ORIGINAL FLOURISHES FOR TRUMPET.

By CHARLES LE THIÈRE.

№ 1. 

№ 2. 


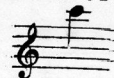
№ 3. 

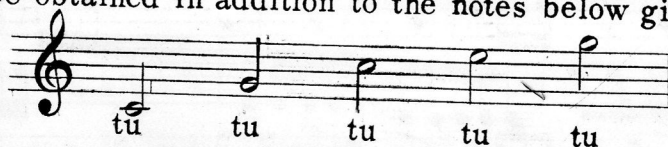
[illegible]

№ 5.

The musical score consists of four staves of music. The first staff begins with a treble clef and a 6/8 time signature. The music is written in a single melodic line. The second staff continues the melody, featuring a long note with a slur. The third and fourth staves continue the piece, with the fourth staff ending in a double bar line. The notation includes various rhythmic patterns, rests, and a final double bar line.

THE COACH OR MAIL HORN.

This differs from the Bugle and Trumpet in form as it is invariably straight. It is almost always made of copper and varies in length from 30 to 54 inches. The best players however do not recommend the use of one exceeding 42 inches as the tone in those of greater length although easier to produce is not as pure. The general instructions as to playing, given in the early part of this book, apply equally to all sizes of the Coach Horn so need not be repeated. Following are the five natural notes. The easiest to get is G  and the student should be able to sound this with a firm decided tone before attempting the others. On a Coach Horn exceeding 42 inches the upper C  can be obtained in addition to the notes below given.



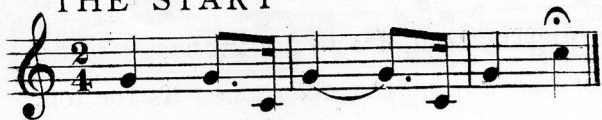
EXERCISES FOR COACH HORN.



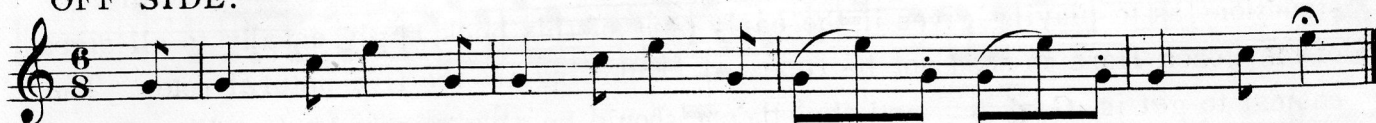
COACH HORN CALLS.

27

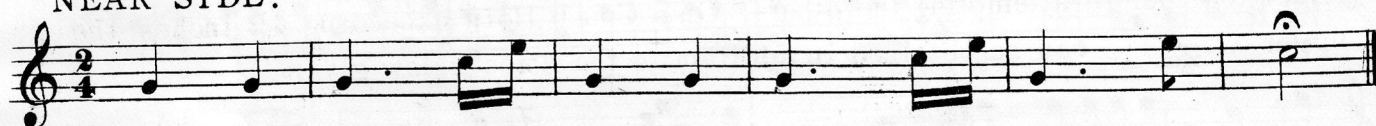
*THE START



OFF SIDE.



NEAR SIDE.



SLACKEN PACE.



a little slower.

*PULL UP



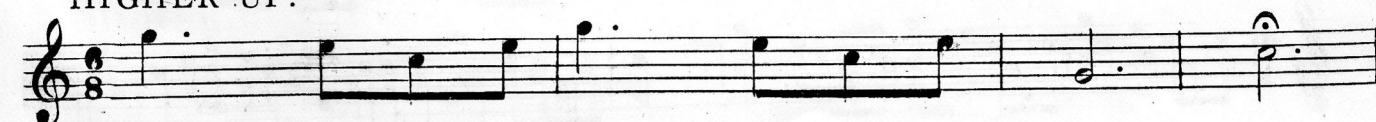
*CHANGE HORSES.



*THE POST HORN CALL.



HIGHER UP.



A RUSTIC CALL.



STEADY



HOME



* Those marked * can also be played on the Post Horn.
T. B. T.

ORIGINAL COACH HORN FLOURISHES

1. 

2. 

3. 

4. 

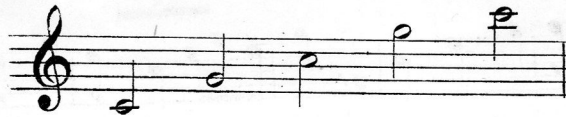
5. 

6. *Allegro.* 

7. 

THE POST HORN.

This is also sometimes called the "Tandem" Horn. It is of a different shape to the Coach or Mail variety having a smaller tube throughout its length terminating in a wide bell. It is generally much shorter in length, pitched in A \flat , and is made of brass or copper with a tuning slide half way from bell to mouthpiece for the purpose of altering the pitch when required for playing with other instruments. As in the Coach Horn the number of notes that can be played will be added to in the instruments of greater length. It varies from 24 to 48 inches and in the smaller sizes the following notes form the compass.

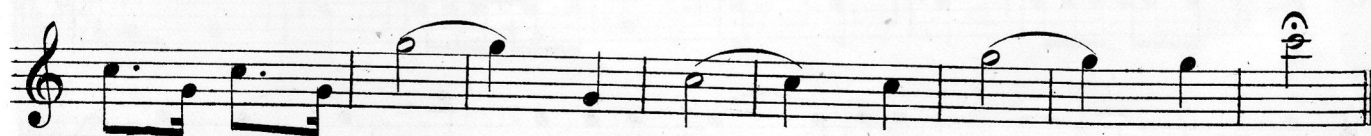
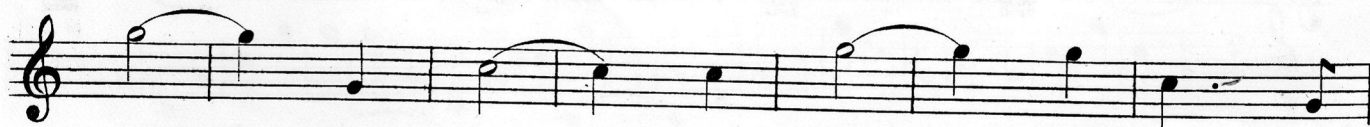
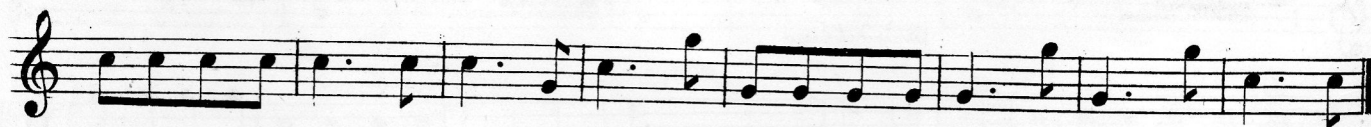


EXERCISES ON THE POST HORN


1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

tu tu tu tu tu tu tu

SIX ORIGINAL PIECES FOR POSTHORN.




№ 3.



2/4

Allegro Vivace.

№ 4



№ 5.

[illegible]

POST HORN GALOP.

H. KOENIG.

Arr: by C. LE THIÈRE.

POST HORN A

Intro. *gva ad lib* *gva ad lib. - -*

PIANO. *ff* *ff* *p*

Galop. *p* *- loco.*

gva ad lib.

T. B. T.



The first system of musical notation consists of three staves. The top staff is a single treble clef staff with whole rests. The middle staff is a grand staff (treble and bass clefs) with a key signature of two sharps (F# and C#). It begins with a fortissimo (*ff*) dynamic marking. The right hand plays a series of eighth-note chords, while the left hand plays a series of eighth-note chords. The system concludes with two measures marked with a 'V' above the staff.



The second system of musical notation consists of three staves. The top staff is a single treble clef staff with whole rests. The middle staff is a grand staff with a key signature of two sharps. It continues the musical material from the first system. The system concludes with a first ending bracket labeled '1.' over the final measure.



The third system of musical notation consists of three staves. The top staff begins with a second ending bracket labeled '2.' and a piano (*p*) dynamic marking. It contains a melodic line with eighth and sixteenth notes. The middle and bottom staves are grand staves with a key signature of two sharps, continuing the accompaniment with chords and eighth notes.



The fourth system of musical notation consists of three staves. The top staff continues the melodic line from the third system. The middle and bottom staves are grand staves with a key signature of two sharps. The bottom staff begins with a fortissimo (*ff*) dynamic marking. The system concludes with a final double bar line and a key signature change to three sharps (F#, C#, and G#).

gva ad lib. - - - - - *loco.*

p

gva ad lib. - - - - - *loco.*

Trio.

p

Coda. *gva ad lib.**loco.*

First system of musical notation. The upper staff is in treble clef with a 2/4 time signature, marked *p*. The lower staff is in bass clef with a 2/4 time signature, marked *p*. The key signature has two sharps (F# and C#).

*gva ad lib.**loco.*

Second system of musical notation. The upper staff is in treble clef with a 2/4 time signature. The lower staff is in bass clef with a 2/4 time signature. The key signature has two sharps (F# and C#).



Third system of musical notation. The upper staff is in treble clef with a 2/4 time signature, marked *ff*. The lower staff is in bass clef with a 2/4 time signature, marked *ff*. The key signature has two sharps (F# and C#).



Fourth system of musical notation. The upper staff is in treble clef with a 2/4 time signature. The lower staff is in bass clef with a 2/4 time signature, marked *ff*. The key signature has two sharps (F# and C#).

List No 1.

Thematic List of Mandoline Solos.

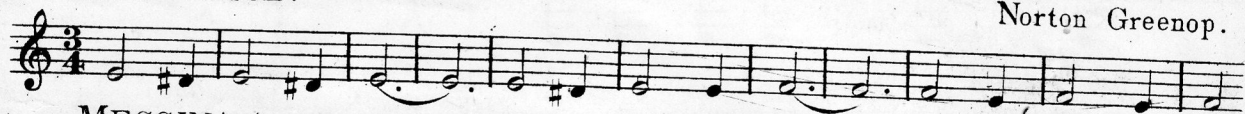
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