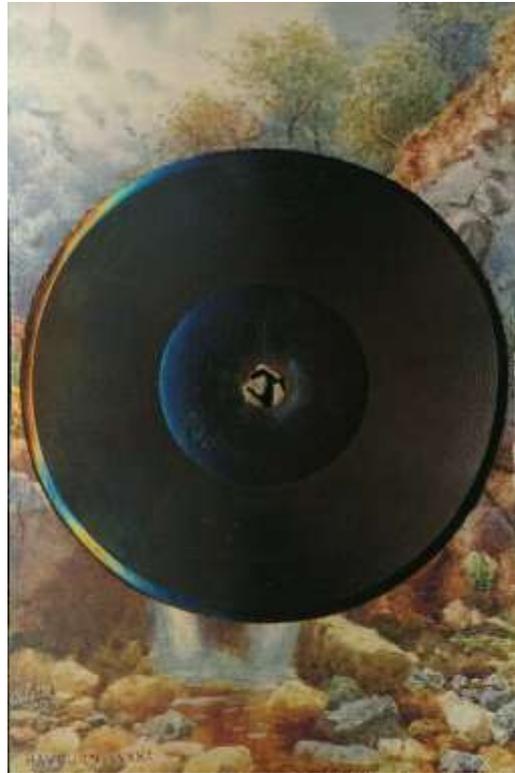


Musical postcards – how to get a tune through the mail

Gavin Holman, August 2019

The “golden age” of postcards is generally reckoned to be between 1895 and 1914. During that time their popularity increased and many different subjects were depicted on their fronts. These ranged from the purely topographical scenes of various places in Britain and overseas, to photographic representations of people, animals, events; paintings, drawings and cartoon, humorous and sentimental messages for any occasion and more. As time went on the manufacturers strove to innovate, moving from black & white to colour, from printed to photographic, using various mechanical devices to “animate” the card – e.g. having movable parts to show different parts of a picture or alternative text.

From a musical perspective there were many postcards showing various musicians, composers, singers, and musical ensembles – including brass bands – indeed in many cases these were used as promotional items by the organisations or individuals they depicted.



One type of card that appeared in the late 1890s were those that were printed with some music. This was usually a short musical phrase of a popular song or hymn with the appropriate notes and/or words. Some of these were related to brass bands, being tunes “associated” with specific bands. A few examples are given below.

A further musical card that appeared in the early 1900s in Germany, but did not become popular in Britain until the later 1920s, was the gramophone record postcard. This consisted of a single sided miniature disc record, made of celluloid, glued onto a postcard with centre hole punched through both the card and the disc. The disc material could be black, a brownish opaque or colourless translucent, and the discs originally played at 78rpm. The musical snippet recorded on the disc was usually a tune related to the broad subject of the card’s picture – e.g. “*Bonnie Banks & Braes of Loch Lomond*” with a picture of Pitlochry. A large number of these were produced, but few survive today.

A wide range of musical topics were included on these miniature gramophone records, but I have not found any evidence of brass bands being part of this particular musical offering, as yet!

Played by the famous ST. HILDA COLLIERY BAND.

L.M. **“ADORATION”**

Music by ROBERT THORNTON, Skipton.

Slowly.

Sung
by all
the
Leading
Choirs

Sun of my soul, Thou Saviour dear, It is not night if Thou be near:

rit.

O may no earth-born cloud a-rise To hide Thee from Thy servant's eyes.

Published by R. THORNTON, Ward Street, Skipton. Yorks. COPYRIGHT.

Played by the famous BLACK DYKE BAND.



MUKER L.M

Composed by JAS. REYNOLDSON Burnley.

Sweet is the work, my God, my King,

To praise Thy name, give thanks and sing;

To show Thy love by morn-ing light, And talk of all Thy truth at night. A - - men.

Copyright Played by the famous Black Dyke Mills Band

NEW ROCHDALE (L.M.).

Price One Penny.

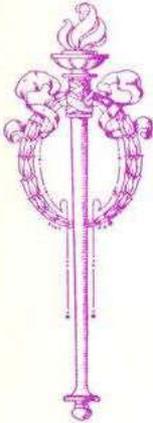
Played with great success by the "Besses o'th' Barn Prize Band."

Composed by EDWIN WIGGLESWORTH.

Musical score for 'New Rochdale' in G major, 4/4 time. The score consists of two systems of music, each with a vocal line and a piano accompaniment. The lyrics are: "Praise ye the Lord, 'tis good to raise Your hearts and voi - ces in His praise; His nature and His works in - vite . . . To make this du - ty our de - light."

T. Coupe, Market Hall, Bolton.

The
Deep Harmony
Hymnary



Excels in Real
Gems.

St. Higgins

Words by
GERARD O'CONNOR

"To the Memory of my Mother."
COPYRIGHT

FRANK WRIGHT

First system of the musical score for 'St. Higgins' in G major, 4/4 time. It includes a vocal line and a piano accompaniment. The lyrics are: "1. Seek not for her whom you can nev - er find For she has left this restless world be - hind. 2. Dove like her soul has winged its flight to God. Soft - ly she treads where once fall'n an - gels trod."

Second system of the musical score for 'St. Higgins' in G major, 4/4 time. It includes a vocal line and a piano accompaniment. The lyrics are: "Nor weep for her who was ten - der and kind But keep her face e - ternal - ly in mind. Laughter and sorrow she has forsak - en. Hap - ly she sleeps and shall not a - wak - en. A - men."

Sole Publishers and Copyright Owners: — Joshua Duckworth Ltd., Colne, Lancs., England.
Full Brass Band Parts for this tune published in Duco Series, No. 8. **Price 2d.**

"IRWELL SPRINGS"

Played with great success by the "Irwell Springs Prize Band."

L.M.—Sun of my soul, etc.

Composed by EDWIN WIGGLESWORTH.

The musical score for "Irwell Springs" is presented in two systems. Each system consists of a treble clef staff and a bass clef staff. The music is written in 4/4 time and features a key signature of two flats (B-flat and E-flat). The notation includes various rhythmic values such as quarter, eighth, and sixteenth notes, as well as rests and dynamic markings. The piece concludes with a double bar line.

Copyright)

GREENBANK TERRACE, ROCHDALE.

PRICE ONE PENNY.

"FALINGE"

Played with great success by the "Irwell Springs Prize

L.M.—Sun of my soul, etc.

Composed by EDWIN WIGGLESWORTH.

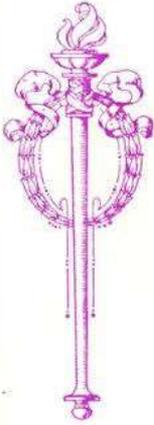
The musical score for "Falinge" is presented in two systems. Each system consists of a treble clef staff and a bass clef staff. The music is written in 4/4 time and features a key signature of two flats (B-flat and E-flat). The notation includes various rhythmic values such as quarter, eighth, and sixteenth notes, as well as rests and dynamic markings. The piece concludes with a double bar line.

opyright),

GREENBANK TERRACE, ROCHDALE

PRICE ONE PENNY.

The
Deep Harmony
Hymnary



Excels in Real
Gems.

Wendouree

Words by
GERARD O'CONNOR

COPYRIGHT

FRANK WRIGHT

1. There is more mag-ic in the sound-ing of a name Than there is blos-som on the almond tree,
2. Think you whose eyes have dwelt on Wen-dou-ree — Who've glimpsed its lov-li-ness by day and night

Small won-der then that I and all the world should feel Enchant-ment when we whisper 'Wendouree!' —
That when these eyes shall dim and lose their sight — This lake will still be loved as 'twas by you and me.

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