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One point in particular to which we would call special attention is that all the music in our Journal each year is NEW; that is, it has never been published before. We do not rake up old numbers published years ago, and re-issue them to our subscribers hoping that no one will remember them. There is no need for us to do that, as out of our enormous stock of scores we can at any time make up a Journal which will maintain our reputation as the leading band music publishers of the world, and which will surpass all other journals in QUALITY, VARIETY and USEFULNESS. This is made possible by the fact that we have as Editor of the Journal, Mr. W. Rimmer, whose fame as a composer and arranger of Brass Band Music is world-wide. Every piece we publish is carefully edited by Mr. Rimmer, and nothing passes him which would be likely to lower, in the slightest degree, the standard of the Journal as a whole. Besides this, our commercial staff are all practical men with years of banding experience; we know what bands want, and make it our business to supply them with the music they need. That is why the sales of our Journal each year are so enormous, and the present one will, we are sure, be no exception to the rule.

Contesting bands will naturally want to know first what we are issuing as test-pieces and we are glad to inform them that they are again well catered for. First-class bands will find "Rienzi" a piece full of glorious music and a fine test; whilst second and third-class bands have a splendid choice of pieces in "The Mock Doctor," "Martha," "A Souvenir of Shakespeare," and "Echoes of Spring." But these pieces are not intended solely for contests; they are all fine concert numbers and worthy of a place in any band's programme.

All the other pieces, programme numbers, dances, and marches are up to our usual standard, and we can say no more than that.

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We need say no more. The sample booklet herewith speaks for itself, and we are sure a perusal of same and of this prospectus will convince every band that the 1934 *Liverpool Journal* is just what they want.

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Subscribers' List for 1934

1769 Grand Selection = "Rienzi" = - = Wagner

Arr. by W. Rimmer

Any 20 Parts, 6s. 6d.; Extra Parts, 4d. each.

Wagner was both poet and composer, and he wrote the libretto for this opera from the novel by the English writer, Bulwer Lytton. It bears the sub-title "The Last of the Tribunes." A Tribune was a high official elected by the Roman populace to protect the people from the oppression of powerful and insolent nobles. The scene is laid in Rome in the 14th century, when Rienzi, a patriotic man of lofty ambitions, dreamt of restoring Rome to the high position she once held as sovereign power of the world. He received help and encouragement from the Church, for the clergy as well as the people were tyrannised over by the nobles. Rienzi called the people to arms, and defeated the nobles in battle. He was elected "Tribune," and he compelled the vaquished nobles, as the price of their lives, to submit themselves to the people's laws. But they continued to plot against him, and his merciful nature was eventually his undoing, for when, at length, he felt compelled to punish his foes, the Church, and even the populace, were misled to look upon their emancipator as himself a tyrant, and he and his eventually perished at the hands of the very people whom he had liberated.

The selection opens *Maestoso*—the music is of that nature, and the playing should be characterised by dignity and majesty. Good breath control should be a first consideration, for only thereby can this music with its many colourful gradations, by means of numerous crescendos and dims, be properly rendered. Always in this section the tone should be rich, flexible, and sustained, and the colouring restrained and well controlled—do not lay it on in "daubs." After six introductory bars, beautifully coloured (let the "repeated" notes be clearly defined), we have the theme of Rienzi's prayer "In Thee, O Lord, I place my only hope." But here it is a theme, not a solo. First it is allotted to solo tenor, first baritone, and euphonium, and a perfect blend of these will give a tonal richness far surpassing that of any solo voice; judicious breathing and co-operation is necessary to ensure that the long phrases be sustained as an even-toned legato, and that the (wherever they occur) be well within control. These effects are helped by the full band, which, however, should only help, and never submerge, the theme players. At A the scoring becomes fuller; the theme also is strengthened, but other parts, though moving clearly and in evidence, should still permit the theme to predominate. It is still p. and all should be controlled by that fact. At A *Tempo* (after the Rit.) the theme is replayed, now f. Cornets full and rich, but never fierce, nor distracting attention from the baritone and euphonium octaving. Do not hurry the semiquaver figures in cornets, and observe that the accents are marked in the way such figures should usually be played. All through this movement unity and balance on the are all-important—nothing spasmodic, but all glowing with changing colours. The cres. before C leads up to the first ff., which subsides gradually in trombones and basses, permitting the euphonium to stand out in his short solo. The ensuing movement.

Allegro con Brio, is a trio for solo cornet, repiano, and first baritone. Each must play freely and brilliantly—each part is of equal importance.

"Inflam'd by fond desire, his soul can find no rest,
His mind doth Heav'n inspire, he hears the high behest," etc.
The soloists must give the right "lift" to their dotted quaver and semiquaver figures, do not let them become tame and lifeless. The accs. from the very first bar, crisp and pointed quavers, and only the first in each bar should show an accent. The acc. melodic figures in soprano (later octaved by flugel) light, airy, and flexible—even-flowing quavers after D, please. At ff. (still "con Brio") treat it as an instrumental ensemble, the words "Yes, freedom's sacred calling, revives the Roman's breast" give a clue to the spirit required. At F we have the Battle Hymn of Rienzi, to the strains of which he led the people against the nobles. "Santo spirito cavallero!" ("O gracious Holy Spirit, ride Thou with us"). This hymn is heard many times in the opera. Here the first section is in unison, which serves to give added force and power to the second (harmonised) section. Play it boldly and nobly, but only f., and do not "slog" the — marks. It is vocal music; a clear separation of the notes by the tongue will suffice to provide the necessary emphasis.

Moderato. Rienzi (trombone) renders thanks to God for peace in the land. Cornet and soprano accompany trombone only, as violins compare with a vocalist.

"All praise to Thee, Almighty Lord,
Since Thy good help Thou didst afford,
For right and Rome I've drawn my sword,
All praise to Thee, Almighty Lord,
Almighty Lord Thy help, Thy help Thou didst afford."

(After G) "Almighty Lord:"
These words, and the fact that Rienzi sinks to his knees to say them, should lead the soloist to play smoothly, closely, and reverently. To enable him to do so the tempo must flow along easily, and the accs. must be subdued, though the quavers should be clearly repeated. In the 8th bar an accompanying chorus appears, the Senators say "Rienzi, hail, thou mighty Lord." Two baritone and euphonium represent the Senators. They must play softly, but very clearly. Rehearse them alone, to get them to realise that they form a distinct section. Naturally, this music is all p.—not until after G does a brief f. appear, and a f. in this case, must not be an affront to the sentiment; keep it chaste and appropriate, even up to H, where Rienzi (euphonium) tells the Messengers who brought him the news of peace, "Begone, dear Messengers, tell Rome that happy days again have come." The euphonium continues with a cadenza, which he will play calmly and with dignity, as representing the great Tribune. To play this frivolously will be absolutely out of the picture. It passes into an original

Allegro, brisk and energetic—4 bars p., 4 bars cres., and 4 bars f. only—make a note of these restrictions, for they help what follows. Otherwise, the chief point here is to get the triplet figures full-toned and equal, and the alternate bars well-linked and balanced to each other. This section connects with an

Andante Religioso, a ff. which will be much helped by restraint in the preceding movement; this is a hymn, balance it in a choral manner. The first necessity is to restrain the loudness to a degree that can be sustained, and the second is not to take a too-slow tempo which will make sustaining impossible.

"Holy Madonna, Queen of Heav'n, Come to our rescue, grant thy ray
To these true hearts, which long have striv'n, Heal our afflictions, thee we pray."
At this point, at I all the solo cornets, soprano, and repianos, will interpolate two bars in a trumpet-like style—firm, steady, and bold—then continuing,

"Oh, Virgin, send thou from above,
E'erlasting bliss to our true love."

We trust all bands will play this section "hymn-like," and so display the finest qualities of a brass band.

Allegro Moderato. Here again we have the Battle Hymn; make a clear feature of the connecting links (cornets and trombones) in bars 5, 7, 9, 10, and display the very best tone of the lower half of band on the last two notes. Finish the pause well before taking up the next movement.

Andante, a sweet and calm cornet solo. It is a hopeless lover's soliloquy.

"Oh dream of youth, so dear, so tender, Away, away, sweet visions of past time!
All blissful hopes I must surrender, My life doth wither in its prime!"

(After J) "My life doth wither, ah, doth wither in its prime!" These words indicate how this cadenza should be treated. The solo flexible and very legato, the turns and graces smooth and even. Though we say "flexible" we mean only an avoidance of mechanical stiffness; do not exaggerate, nor destroy the "flow" by excessive and unnatural rubatos. The accs. are scored lightly, and are of a kind which permits them to give the soloist as much liberty as is desirable; of course, the accs. must be very subdued, for the soloist only thinks aloud, as it were. The cadenza leads, softly and tenderly, into a

Moderato, another love song (euphonium solo).

"She's my sole bliss, she's my love, chaste and pure,
Of my young days, and of my age mature,
Could I behold her yet, that maiden fair exalted—
Exalted, and queen of all the world,
Oh, know then, Rome, my love."

The solo warm and fervent; the flugel, and, later, cornet, only accompanying the singer. The accompanying quavers distinctly articulated, but not staccato. In the last two bars, euphonium emphatic and declamatory. He leads into

Allegro Vivo, very quick and spirited. In 5th bar euphonium solo "Irene, ah, all hopes have vanish'd, to win the day in vain I've striv'n! Nought's left to me; thou wilt be lost, and soon deserted." This ends just before L where a brief instrumental tumult depicts the situation. As the pace here is quick, the quaver sections need to play very pointed and clear—not easy for the basses—whilst the other sections move precise, compact, and vigorous in style, but only f. in loudness. A goodly silent rest before taking up the calm and gracious

Andante quasi Allegretto, not slower than 88, and played simply and evenly, with no juggling with the time values of notes. The Chief Messenger (solo cornet) reports to Rienzi:

"I've seen each village and each town, I've seen our hills, our vales and fields,
No where the fiend of war doth frown, But blissful peace our country shields."

Other instruments, though in "part" form, are instrumental accs.; they must play simply and neatly. At M they continue with the same accompanying idea, although they now form a vocal chorus of Messengers. "Peace we've found o'er all the land, All supreme doth justice stand," etc., whilst the Chief Messenger (cornet) alone is solo, "Yes, peace I've found o'er all the land," etc. Do not make the mistake of introducing passion into this simple, matter-of-fact, official report.

Its charm is in simplicity. In bars 9, 11 after M 2nd and 3rd cornets and trombones have, if played neatly and daintily, a pretty bit of acc., which breaks up the monotony of this scene.

The cornet cadenza, likewise simple and liquid, much like the preceding solo; only a slight "hang" on first pause, the last pause longer, but not sensational. The *Allegro* at N resumes the simple flow, with only just a little — to display the melodic phrases in

bars 3, 4. A long last pause, closed nicely, before taking up the

Allegro con Spirito, which is an instrumental finale. Give it the pace marked, and also the "Spirito," the latter is a matter of character as well as pace. The bass quaver passages smart and clear—they are not easy to do well. Do not let the pace or spirit flag at O and onward.

"Rienzi"—continued.

Euphonium crisp and pointed quavers; the triplets are all easy, except the repiano and 2nd cornet parts, which are really difficult at this pace for single tonguing; they must not be lame or halting—for they are the feature in those bars. Triple-tonguing will make them easy enough, if only the fingers move with the tongue. In ascending passages like these we suggest t.k.t. t.k.t. as the form likely to come out clearest. It is worth while for repianos and second cornet to work at these bars and make a success of them. All please observe that a ff. does not appear until 4 bars before P, and then effect depends greatly on emphatic and rhythmic quavers coming from the lower cornets and horns. At P correct fitting in of their slurred quavers by 3rd cornet and solo horn is important; cut off the second quaver cleanly. Work at these four bars until those quavers fit in firm and exact, do not let them sound as two notes of a triplet. In the 5th bar we start an elaborated version of the Battle Hymn. Occasionally the phrases overlap; the apparently premature entry of phrases should be made emphatic by those who start them—soprano at Q; soprano, solo cornet, repiano and first baritone in 4th bar after Q. Again, much of the exciting effect depends on vigorous and rhythmic quavers from the horns, baritones, and euphonium, and they must not "fag-out" on them. This ff. section calls for tonal judgment, vigour need not be noise, and noise can never be good music; observe that there is no *Rit.* before the closing chord, and we think one will be out of place if introduced here. The trombone chords should be featured by clear-struck entries and good balance.

This is a fine addition to our other big Wagner classics, and we expect it will, like the others, long remain a prominent item in our catalogue.

[Synopsis (for use on programmes).—Maestoso, Rienzi's prayer: "In Thee, O Lord, I place my only hope"; Allegro con brio, trio, "Inflam'ed by fond desire"; Moderato, trombone solo, "All praise to Thee"; Allegro, Original; Andante religioso, Chorus, "Holy Madonna, Queen of Heaven"; Allegro moderato, "The battle hymn"; Andante, cornet solo, "O dream of youth"; Moderato, euphonium solo, "She's my sole bliss"; Allegro vivo, continuation of euphonium solo; Andante quasi allegretto, cornet solo, "I've seen each village"; Allegro con spirito, Instrumental finale.]

1770 Selection — "The Mock Doctor" — Gounod

Any 20 Parts, 4s. 6d.; Extra Parts, 3d. each.

This opera, which contains some of the most delightful and melodious music that Gounod ever wrote, is based on the famous play of Moliere entitled "Le Medicin malgré lui," which, when adapted for the English stage, was called "The Mock Doctor." The story is briefly as follows:—Sganarelle, a wood-cutter, was often guilty of ill-treating his wife, Martine, who was waiting for an opportunity for revenge when two servants appeared searching for a doctor to attend on the daughter of their employer, Geronte. Lucinde, the daughter, to avoid a marriage she did not desire, was pretending to be dumb, and Martine told the servants that her husband was a learned doctor, but was eccentric in that he would not practise his art without being persuaded by a good thrashing. This they gave him, and he goes with them to see Lucinde, giving an amusing parody of the pedantic ways of some doctors. Afterwards Leandre, Lucinde's lover, wishing to arrange an elopement with Lucinde, enlists the aid of the Mock Doctor, who keeps Geronte engaged with his professional jargon. When the couple return married, Geronte finds how he has been deceived, and threatens to have the culprit (the Mock Doctor) handed over to justice, but all ends happily when Leandre (who had been objected to on account of his poverty), tells his father-in-law that he has inherited some large property through the death of an uncle. The opening movement,

Allegro moderato, is a chorus of minstrels introduced by the Mock Doctor, who says he believes in music as an aid to medicine. They sing:
"When dark cares oppress us, sure we all should pine
"Did not music bless us with her charms divine," etc.

It is here treated simply as an instrumental ensemble, and a fine opening movement it makes. Let all parts move exactly together, neat and compact, with clean tonguing, and everything well defined and rhythmic. Notice it is only *f.*, so do not overblow. At letter A, the piano must be equally clear, especially in the inner moving parts: 2nd cornet, solo horn, and 1st baritone. There is no *ff.* until the last four bars of the movement, and these should be given with plenty of vigour, as a contrast to what has preceded them. Make a good solid pause, on the last minim, and a slight break before commencing the

Allegretto moderato. After being ill-treated by her husband, Martine (the Mock Doctor's wife) sings (cornet solo):—
"Women's vengeance lacked yet never: Women's vengeance lacked yet never,
A good old plan her lord to spite, But all vain were, vain were my endeavour,
All vain were my endeavour: Of jealous pangs he'd make too light."

No! such vengeance I'm forecasting, The token shall be deep and lasting,
And so on in the same strain. Keep this movement well up to the tempo indicated, so that cornet can play with spirit and animation. The accompaniments are scored very lightly and must be played neat and precise with clean attack by the tongue. All bars of full harmony, such as bars 6 and 7, 14 and 15, etc., well sustained and well balanced, with careful attention to the varying marks of expression. Flugel, and later soprano, in their interpolated passages, must be very light and dainty. The accompaniments alone in this movement make a lovely tone picture if well and carefully played. Play the last six bars full and broad; make a slight break after the pause, then take up smartly the

Allegretto 6/8. This song, here given to the euphonium, is sung by Jacqueline (Lucinde's nurse) who would like to see Leandre accepted as Lucinde's husband. She sings:—
Go wander thro' the world so wide, Still reason this wise maxim teaches:
In wedlock as in all beside, Who hath content hath more than riches.

Let each love blessing, be present with thee, More than all riches under the sun,
Etc., etc. The first eight bars are an instrumental introduction. Play smartly with full tone, but without overblowing; it is only *f.* Let the syncopated parts be clearly heard, in contrast with the others, who will also pay particular attention to the position of the slurs. In the solo, euphonium should play in vocal style, but with no attempt to introduce anything exciting or dramatic; there is nothing in the words or music calling for it. The accompaniments should play short neat quavers, well measured and tongued precisely together. At letter D be careful of the contrasts in tonal power, and do not anticipate the ritard. At piano after a tempo, it is still euphonium solo, so cornet should merely shadow him; accompaniments a little broader here, staccato crotchets, not quavers. No heavy *fortes* in this movement; a light tripping style is mostly to be desired. Cornet cadenza should not be hurried, but well measured as to different lengths of notes, finishing with a good long pause, leading to

Allegretto moderato. Leandre serenades Lucinde (trombone solo):—
In youth's season, say, were it reason In youth's season, Love's charms to shun? :||

Whom love blesses, he possesses More than all riches under the sun,
Old are misses Love's tender blisses, For then life's fatal thread well-nigh is spun."
This is a lovely solo for trombone, giving him great scope for expressive playing, but he should be careful not to overdo things by exaggerating the various cres. and dim. marks. Again, in this solo the accompaniments are a fine feature, and careful rehearsal of these in sections, will be well repaid by the fine effect of the whole, if well played and nicely subdued. All the quavers should be played short and neat, but not too "pecky"; let each be a soft musical note, attacked clearly with the tongue, with all parts moving precisely together. Conductor must beat a strict tempo throughout to keep all well together. At H, just a slight rise and fall in tonal power on each cres. and dim. Accompaniments throughout must be very subdued to allow trombone to be clearly heard without effort; he is a lover serenading his lady, and does not want to shout at her. The *mf.* after I is an instrumental passage built on the theme of this solo, but taken from a later scene in the opera. Make a slight break after the pause, before commencing the

Moderato. Whilst Leandre is persuading the Mock Doctor to aid him in his elopement, they are interrupted by a number of villagers coming to consult the doctor, and who sing (chorus):
"Save your grace, seeing as this place With your praise is ringing,
"We come bringing our case which please don't relict."

This will give an idea of the scene. They offer the Doctor money and he replies (euphonium, 5th bar after J).
"Ah now I begin to understand you And now you make a plainer tale,
"Yes, you make a plainer tale. Come, give me now the pieces brand new."
Chorus "Here are the crowns both bright and brand new."

The chorus commences at second half of third bar, the first two bars being introductory. All parts should be played in broad vocal style, but all clearly tongued. At the *f.*, smarter playing is desirable to get the parts all moving along together; thick heavy playing here will utterly spoil the effect, and the same applies after letter J. After the *poco rit.*, euphonium must stand out well in his short solo, whilst soprano, solo cornets, and solo horn fit their runs nicely together, all parts keeping down well, so that euphonium can make himself heard without effort. Play the first six bars quietly and well sustained, with a nice diminuendo pause chord on band, which cornet will continue and then proceed with the cadenza which should not be rushed, but played easily and leisurely, making the last pause the longest. Give a good broad quaver to lead into the short modulating passage, in which soprano and solo horn should play softly and smoothly, with all other parts well sustained to the end. The next movement,

Allegro moderato 6/8, is a simple pastoral melody given to soprano and solo horn. It is part of a chorus of woodcutters, etc.
"Your reed pipes softly blowing, come shepherd boy and maid,
"When the evening sky is glowing, dance under the chequer'd shade,
"Your reed pipes blowing, your reed pipes blowing,
"When the evening sky is glowing, dance under the chequer'd shade."

Soprano and horn should play lightly and naturally, with no straining after effects that are not called for and desirable. All other parts well sustained and, where they move, they should flow smoothly and melodiously to fit in with the principal melody. This movement passes without a break into the

Allegro. Here Geronte, Jacqueline and servants sing in praise of the Mock Doctor, after he is supposed to have explained why Lucinde is dumb.
"His vision shrewd, naught can elude,
"With art unfailing, secrets unveiling,
"His vision shrewd, naught can elude."

Good smart tonguing required here, with all parts well defined, and all notes well separated. A fine bustling energetic movement this. In the last two bars, hold the long notes solid against the accented crotchets. Keep the tone well held up in the short concluding *Adagio* and those who have quavers should play them very solid and deliberately, especially basses, etc., in 3rd and 4th bars from end.

This is a very fine selection, containing some of the gems of the opera, and it will, we are sure, prove very acceptable both as a contest piece and a programme number.

[Synopsis (for use on programmes).—Allegro moderato, Chorus of Minstrels: "When dark cares oppress us"; Allegretto moderato, cornet solo, "Women's vengeance"; Allegretto, euphonium solo, "Go wander thro' the world so wide"; Allegretto moderato, trombone solo (serenade) "In youth's season"; Moderato, Chorus of villagers, "This place with your praise is ringing"; Allegretto moderato, soprano and horn, "Your reed pipes blowing"; Allegro, ensemble, "His vision shrewd"; Adagio, finale.]

1771 Selection — "Martha" — Flotow

Any 20 Parts, 4s. 6d.; Extra Parts, 3d. each.

The opera "Martha" contains many melodious numbers, some of which are included in this selection, which will make a welcome addition to the repertoire of all programme bands as well as an ideal contest piece.

The plot of the opera is as follows:—Lady Henrietta, a maid of honour to Queen Anne, seeking relief from the monotony of court life, with her friend Nancy attends the hiring fair at Richmond, both being dressed in servants' clothes. In a spirit of mischief as "Martha" and "Julia" they hire themselves out as waiting maids to two farmers, Lionel and Plunkett, but find matters taking a serious turn when they discover that having accepted the earnest-fee they are legally bound to comply with their agreement. They accompany their new masters to the farm and amusing incidents occur in the opera whilst the two maids are trying to learn their household duties. Lionel falls passionately in love with "Martha" (Henrietta) who only laughs at his advances. With the aid of her cousin, the two girls escape and return to the court, but Lionel follows them, and so great is his infatuation for Martha he becomes mentally unbalanced and only the friendship of Plunkett deters him from committing suicide. But there is a mystery regarding the hiring, and it is through a ring he possesses that he is discovered to be the son of the deceased Earl of Derby. Though he takes up his title his mind is still distracted despite the endeavour of Henrietta, who has relented. A successful effort is made at last by Henrietta who stages in the court grounds a model of the hiring fair at which Lionel first met her. He, seeing "Martha" again in the costume in which he first remembers her, regains his memory and reason, and eventually they marry. The opening movement,

Andante Risoluto, is an extract from the overture. A bold opening, firm and precise, with notes of correct length (quavers not too short), attacked and released together, and a well-sustained and balanced chord from bar 4. From bar 7 cornets are silent, parts being given to horns downwards, solo horn and trombone taking the lead. The mark is piano, the harmonies are close, therefore care must be taken to preserve the intonation; the players must use their ears as well as their fingers and tongues. At A the solo cornets (this is not a solo) enter, followed at intervals by lower cornets, horns, baritones, euphonium and bass in turn. Confident entries must be made by each section. To avoid monotony of repetition the slightest suggestion of cres. and *dim.* should be used with the rise of each phrase. The arpeggio bar before B for solo cornets and first baritone should be played in strict time; quavers not too "clipped." Throughout this movement special attention must be given to correct length of notes and the release of same. The

Allegro non troppo is a chorus of invitation to the fair.
"This way come my gentle lasses, with cheerful looks,
"Handsome deed fair face surpasses; best suit our books,
"Neatness is the best of graces, neatly dressed come ev'ry one,
"In a row all take your places, soon the fair will have begun."

The male voices sing the first 8 bars followed by the full chorus. The phrases are four bars in length and all parts have notes of equal value. Play with animation and joyfulness well up to metronome speed, preserving the 2/4 rhythm by slight stress on the first note of each bar, where not specially accented. Observe the 4 notes in bars 1, 5 and 9. The whole band having them and they will require practice so that equal force of attack and an unanimous "dying-away" effect is obtained from every member. The piano staccato notes must be too "pecky"—they are vocal. The full effect of the accented and slurred notes in bars 3 and 4, 7 and 8 can be realised by slightly clipping the second quaver of the slurs to give emphasis to the accented notes which follow. Observe the parts allotted to the trombones which are orchestral accompaniments. A nicely balanced trio will add rich tone colour in contrast to the vocal section. The playing broadens out at the cres. in bar 12 and letter D should provide a brilliant conclusion to an easy and pleasing movement. It closes with a cadenza for the euphonium, the first part of which should maintain the happy mood of the preceding movement. Note the slurring of the groups, four slurred notes, two slurred and two tongued, and so on. A suggested slight accel. and cres. up to the F-sharp pause, then closing in the spirit of the movement which is as follows:

Larghetto (cornet solo). This is part of the song of gratitude and affection Lionel sings to his foster brother.
"Since amidst calm rustic pleasures, Life of life we've found the road,
"Laden with affection's treasures, Still we'll keep the self same road."

Allow the melody to flow simply and without affectation, closing naturally the end of each four-bar phrase. The simple accompaniments softly articulated with slight accent on the first of each bar to mark the rhythm. In bars 5 to 9, and later where they play, the trombones can add a touch of colour. The arpeggio part for euphonium at letter E must be played broadly, giving full note value in each bar. This movement calls for little comment; it should obtain effective treatment from every band. It concludes with a short cornet cadenza which should maintain the character of the solo with a slow deliberate turn before the second pause and a good leading-in note to the portion

Moderato. This is a portion of Plunkett's drinking song.
"Whoso this rarest drink the choice is, And therein night and day rejoices,
"Round and sound his voice is, Who'er shall quaff this nectar bright,
"And make it still his chief delight, Shall wax each day in pith and might,
"And prove a foe in fight: Ah! my toast then be to good malt and hops,
"All other drinks on the earth it tops, Hurrah! tra la, la, la, la, la, la, la, la,
"Hurrah, hurrah, all drinks on earth it tops, Hurrah! tra la, la, la, la, la, la, la, la,
"Hurrah, hurrah, all drinks on earth it tops, Hurrah! tra la, la, la, la, la, la, la, la,
"We have given the words in full as it will be necessary for the soloist to study them to obtain correct phrasing and effective rendering. The first phrase ends after the first beat in bar 3, the second after the quaver following the pause. Then after the first beat in the second, fourth and sixth bars in F. The bandmaster should beat two in a bar and care must be taken to preserve the correct rhythm. Note that the accompaniments up to F are in unison. The best way to rehearse this portion is to take sections of the band and practise one phrase at a time. Let the cornets play the first phrase. Play the quavers with smart release followed by clean semiquaver rests and accents on the first note in bars 2 and 3. When first trying this over omit the grace notes. Repeat this phrase again and again until the cornets have definitely got the lift and rhythm fixed in their minds. When this is assured the solo cornet and repiano can insert their grace notes without disturbing the others. Once the idea of this phrase is correctly established the rest of the movement will "play itself." Now proceed with the horns, baritones,

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"Martha" continued.

trombones and bass on this phrase in turn. If these players have listened intelligently to the cornets, there should be little difficulty in getting the whole of the accompaniments playing as one. At F the parts are simplified, but guard the rhythmic accents. Care will have to be exercised two bars before G and the bandmaster must give decisive beats to bring the band in with the soloist on their "shot" notes. The instruments who have the embellishment before the second quaver in the bar before G should rehearse the quavers alone, then having got them precise and clean, add the grace notes. Five bars after G another slight pause for the soloist, then the solo proceeds in a straightforward manner, the last two quavers being played by the whole band to the syllables of the word "hurrah." A short original modulating passage leads to the

Larghetto (trombone solo). Lionel, who is almost demented through his infatuation for "Martha," sings—
 "Ah! naught more lost hope returning, Heaven to you more mercy show,
 Darkest gloom is o'er me lowering, You alone have caused this woe," etc.

Smooth, close vocal playing by the trombone (the players who have studied alternative shifts will find their knowledge useful here). Warmth and passion must be infused into the solo to maintain interest. The accompaniments must softly articulate rhythmic and pulsating quavers, not in isolated bunches of threes, which is a common fault in compound time, but by filling up the bars with quavers of equal length with primary and secondary accents in each bar. Full value dotted crotchets from the bass. Solo cornet and solo horn staccato notes not too detached; just get an effective contrast between the staccato bars and those following. Broaden out the playing two bars before I where the top portion of the band enter in chorus with broad and sweeping phrases accompanied by effective semiquaver passages by the lower section. Do not rush these semiquaver runs, or "gobble" them. Play them broadly and strictly to time. In the final bar slightly detach the accented quavers to get good effect and strictly the passage over to the first note of the next movement which is the completion of the phrase. Note the effect in this first bar. The 2nd and 3rd cornets and 2nd baritone having finished the phrase, drop to p. on the second beat; but the horns strike a fz on the first beat and immediately drop to a sustained and balanced p. chord. In the

Allegro Moderato (cornet solo) Lionel describes his feelings when first he saw "Martha." (This aria was a special favourite of the great tenor Caruso.)
 "My raptured gaze she did enchant, Softly, brightly, her form appeared,
 Its beauty rare my visions haunt, Still to me remains endeared," etc.

Just a simple song; do not try to make a lot of it. Play the solo in the exalted mood of the singer, well up to indicated tempo. The accompaniments are lightly scored, the special feature being the arpeggios for baritone and horn. At J the flugel shadows the cornet and the trombones add a bit of colour. L is for tutti cornets and the music should become more animated and brilliant. At bar 10 observe the *ten.* note and then away again. A full band cresc. covering the fifth and fourth bars before the end of the movement. Notice the parts allotted to the cornets. Rehearse these together to get correct intervals and good balance. These two bars conclude with a clear-cut precise quaver from the band, but the soprano holds his minim and descends ad lib to another "shot" quaver followed by the soprano's pause and a deliberate lead note to the

Alto vivo. Play this with plenty of fire and spirit. In the parts for solo cornet, repiano, 1st baritone and euphonium slightly clip the first quaver in each bar, getting the tongue on the second note; and again on the first of the triplet group dead on the second beat. Rehearse this. More movement and life at *Molto Animato*. Slightly shorten the quavers before and after the syncopated crotchets. Be sure and maintain good rhythm. This closes in brilliant fashion a pleasing and easy selection.

[Synopsis for programmes].—Andante Risoluto, Extract from the overture: *Allegro non troppo* (Chorus) "This way come my gentle lassies"; *Larghetto* (cornet solo) "Since amidst calm rustic pleasures"; *Moderato* (euphonium solo) "Whose this rarest drink"; *Larghetto* (trombone solo) "Ah! naught more lost hope returning"; *Allegro Moderato* (cornet solo) "My raptur'd gaze she did enchant," and finale.]

1772 Selection "A Souvenir of Shakespeare" W. Rimmer

Any 20 Parts, 4s. 6d.; Extra Parts, 3d. each.

The genius of Shakespeare has been a source of inspiration to many musical composers, and in this selection of songs from his plays, set to music by Mr. Rimmer, it can with truth be said that the composer has excelled himself, for we consider that this selection contains some of the finest music Mr. Rimmer has written. Indeed there are few, if any, original works written for brass bands that contain so many pure gems of musical thought, every one of which is worthy of the great name that inspired it. Mr. Rimmer has quite caught the atmosphere of Shakespeare's period, and each movement portrays faithfully the mood of the song selected. The selection opens

Allegretto moderato. After a short introduction of four bars we have the song "Under the greenwood tree" from "As you like it":—
 "Under the greenwood tree, under the greenwood tree,
 Who loves to lie with me,
 And turn his merry note, and turn his merry note,
 And turn his merry note, unto the sweet bird's throat.
 Come hither, come hither:
 Here shall he see no enemy but winter and rough weather,
 But winter and rough weather.
 Here shall he see no enemy but winter and rough weather";

Play the four bar introduction smartly, making a nice dim. in bar 4 to the f; here the full band play very broad and vocally. This does not mean playing flabbily and without decision; tongues must be freely used so that each note will be clear and distinct. This also applies to the p. at A where thick heavy playing will be quite out of place. At the mf. it would be as well to rehearse soprano, solo and repiano cornets, solo horn, 1st baritone, and euphonium by themselves to get the groups of semiquavers fitted in together. At letter B all play light neat but not too short. Keep the movement well up to the tempo indicated, and with the rhythm well marked; do not let it drag or it will lose interest. Note that there is no ff. in this movement after the four bar intro. Make a slight ritard. at the end and pass directly into the

Allegretto 6/8, a jolly rollicking song from "A Winter's Tale":—
 "Jog on, jog on, the footpath way And merrily hent the stile-a,
 A merry heart goes all the day, Your sad tires in a mile-a."

Let this go freely and with a good swinging 6/8 rhythm. 2nd cornet and solo horn in places "in duet" with the melody cornets; let them be heard balanced with the melody. The counter melody for 1st baritone and euphonium should also be clearly heard. Bases, and others playing similarly, must help the rhythmic swing by giving all notes the correct length, alternate crotchets and quavers. There is often a tendency to make the crotchets too short. The next movement,

Allegretto moderato, is a cornet solo "Take, O take those lips away" from "Measure for Measure."
 "Take, Oh take those lips away, That so sweetly were forsworn;
 And those eyes, the break of day, Lights that do mislead the morn;
 But my kisses bring again, But my kisses bring again,
 Seals of love, but seal'd in vain, Seals of love, but seal'd in vain."
 (Last two lines repeated.)

Play the four bar introduction full toned and well sustained. Solo cornet should play his solo sweetly and tenderly without any striving after dramatic effects, whilst accompaniments, which are of a sostenuto character throughout, must be very soft and well sustained. At E a little animation is called for, but do not overdo this or the crescendo up to *ritard.* Euphonium, with 2nd baritone added later, must play nicely flowing and even quavers in the arpeggios. At F and onwards, full band well balanced and sustained. Make a short pause before commencing the

Allegro con spirito. Euphonium solo, "O Mistress Mine" from "Twelfth Night."
 "O mistress mine, where are you roaming, O stay and hear; your true love's coming,
 That can sing both high and low: That can sing both high and low:
 Trip no farther, pretty sweeting, Journey's end in lover's meeting.
 Every wise man's son doth know: Every wise man's son doth know:
 Journey's end in lover's meeting, Every wise man's son doth know."
 (Last line repeated three times.)

Euphonium should play with spirit but not boisterously, whilst accompaniments play lightly and fluently. In bars 3, 4, 7, and 8, full band broad and well balanced, without overdoing the f. At G, all accompaniments well sustained and quiet; it is a solo for euphonium and he must be heard throughout without effort. At I, full band ensemble, note it is only mf. until the last two bars. Keep this movement bright and "con spirito" with all parts clear and distinct; only clear tonguing will do this. In the cornet cadenza do not rush over the semiquavers, and play the pp. as a real "echo" of the first phrase. Make a good roll, on the last group of quavers so that the conductor can bring the band in together on the last pause pp. Finish the pause and make a slight break before commencing the

Andante moderato. "Who is Sylvia?" from "Two Gentlemen of Verona."
 "Who is Sylvia? What is she? That all our swains commend her?
 Holy, fair and wise is she: The heavens such grace did lend her, did lend her,
 That she might admired be.";

Here first trombone plays the melody and the music is arranged as a four part song for trombones and basses, with other instruments added in places. Let all the parts be equally balanced, well sustained, and all moving exactly together. This movement will sound very fine if the three trombones play with equal volume of tone, and others, when they enter, are careful not to overwhelm trombones. This short movement passes without a break into the

Andantino. 6/8. "And will he not come again?" from "Hamlet." Ophelia sings of her dead father, sadly:—
 "And will he not come again? And will he not come again?
 No, no, he is dead, go to thy death-bed, He never will come again.
 His beard was as white as snow, All flaxen was his poll;
 He is gone, he is gone, and we cast away moan; God 'a mercy on his soul!"

Cornet will play with appropriate feeling, whilst accompaniments keep very soft and well sustained. In all bars of alternate crotchets and quavers, let every note be tongued softly but clearly, so that they may be heard against the sustained notes in other parts. The music will sound lifeless if such bars are covered up and rhythm is absent. All short melodic phrases in the accompaniments should be played very smoothly and in sympathy with the soloist, without exaggerating the cres. and dim.; trombones, too, must be very restrained in their entries. The conductor will take careful notice of the various directions, such as *meno mosso*, etc., in this movement, and give decided beats to keep band together. Make a short silent pause before attacking the next movement.

Allegro vivace. "Blow, blow, thou winter wind" from "As you like it."
 "Blow, blow, thou winter wind:
 Piu moderato
 "Thou art not so unkind as man's ingratitude,
 Thy tooth is not so keen, because thou art not seen,
 Although thy breath be rude, although thy breath be rude.
 Lento
 Freeze, freeze, thou bitter sky,
 That dost not bite so nigh as benefits forgot:
 Though thou the waters warp, thy sting is not so sharp
 As friend remember'd not, as friend remember'd not."

The first ten bars give us a fine tonal picture of the "Winter Wind." Play steadily and let all the quaver passages run well together and be clearly heard in all parts, with the long notes well held up. Be careful of the cres. and dim. effects. If these are well managed, this will be an extremely effective passage. From *piu moderato* every part should be well sustained with all notes clearly tongued and moving together. This is another movement written as a part song, and a fine one it will be if well played. Euphonium recit. broad and vocal, and the cadenza not hurried, but nicely measured out, with a good long pause to finish. The next movement,

Allegretto, is a Hunting Song from "As you like it."
 "What shall he have that kill'd the deer?
 His leather skin, and horns to wear, etc., etc."

Although marked "very steady," keep this movement well up to the tempo indicated; smart and well-defined playing required here with the rhythmic accents well marked. Second and third cornets must not let the tone sag up to the repeat; they, and the solo and repiano cornets, have what we may consider the vocal parts, supported by trombones and basses, euphonium and baritone filling in and helping to carry the movement along. In places, the three horns, sometimes doubled by soprano, have a kind of hunting call. Let this be clearly heard wherever it occurs; it gives the movement the "hunting flavour." In the p. passages the pace must not lag nor the playing be less smart. Keep it going with a good swing throughout and in bars 4 and 5 from end, baritone, euphonium, and basses must play the quavers very smartly and clearly against the long f. chord in other parts. This is a fine bustling movement, which brings to a close one of the finest original pieces we have ever published. It will make a splendid contest selection, as well as an ideal programme piece.

[Synopsis for use on programmes].—*Allegretto moderato.* "Under the greenwood tree" ("As you like it"); *Allegretto.* "Jog on, the footpath way" ("Winter's Tale"); *Allegretto moderato.* cornet solo "Take, O take those lips away" ("Measure for Measure"); *Allegro con spirito.* euphonium solo, "O mistress mine" ("Twelfth Night"); *Andante moderato.* "Who is Sylvia?" ("Two Gentlemen of Verona"); *Andantino.* cornet solo, "And will he not come again?" ("Hamlet"); *Allegro vivace.* "Blow, blow, thou winter wind" ("As you like it"); *Allegretto.* "What shall he have that kill'd the deer?" ("As you like it").

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1775 Fantasia - "Echoes of Spring" - J. A. Greenwood

Any 20 Parts, 4s. 6d.; Extra Parts, 3d. each.

This is another of Mr. Greenwood's original fantasias and bandmasters have again the opportunity to give expression to their powers of interpretation. It is much more interesting for bandmen, especially young players, to have a definite subject to work on, therefore every bandmaster should convey to the bandmen his conception of each movement in the Fantasia, so that the men can assist him to work out his ideas. There is one point we must emphasise; it is most important that the speed of the various movements, as indicated by the metronome marks, should be strictly adhered to. In a piece of this kind, written specially for brass bands, it can be taken for granted that the composer, with his expert knowledge of the effects obtainable, has marked for each movement such tempo as will be the most effective on a brass band. In any case, whether the music is written for a brass band or any other combination, surely the composer himself knows at what speed the music should be played; if he does not, who does? Be fair then to the composer, and play only at the speed indicated by him. The fantasia opens *Moderato Maestoso*. Open up firm and bright with a well-balanced unison in the first two bars, without overblowing. The first note is accented and double-dotted. Get the correct length of this note and the semi-quaver which follows. The tendency will be to fall into a 9/8 rhythm unless guarded against. Practise the first two bars many times to fix the idea of the rhythm in the minds of the men. Make a nice combined dim. in the second bar, all toning down to p. in next bar. Soprano, solo cornet and baritone should be careful of tune in bars 3 and 4. Do not make a fuss of these quavers, just let them flow naturally. In bar 4 make a clean release of the phrase by all. The same remarks apply to the next 4 bars. At a well tongued and slightly detached notes to get clean articulation. All the parts have notes of equal value, therefore they must be played (though detached) with equal length, strength and attack. Note the unison parts in bars 4 and 6, also three bars before the close; get notes of correct length, i.e., dotted quaver and semi-quaver. This is a fine opening movement, but we again emphasise the importance of correct rhythm. A silent pause for the full band, then follows the *Andante*, still in 9/8, slightly slower, but not too slow. Flugel and solo horn have the melody. Quavers not too short with nice accented crotchets in bars 2 and 6, and balanced notes of equal length by the accompaniments. Cornets' staccato notes should be in strict time and only slightly detached in bars 4 and 8. At B the solo cornet takes up the melody. Keep the part well in hand, do not let it run away. It is a pretty showy solo, but "well under" the fingers. Nicely articulated notes, particularly the first note of each slur. Soloist must play strictly to the beat to allow the baritone to fit in his quavers and the euphonium his "shadowing" part. Middle parts must be well balanced and sustained, which refers also to trombones. A slight rall. is suggested in the bar before C, care being exercised by the cornet and euphonium to play together. At C the baritone doubles the solo cornet and if any difficulty is experienced with slurring, the E (fourth space) can be played on valves 1, 2, or 3rd valve only. Practise these two instruments together; get them to sound as one. The repiano and solo horn have the theme idea in the first 4 bars. Accompts. must fill up with lightly tongued quavers on the beats and after beats. Note the syncopation for trombones in bars 1 and 3. Avoid overdoing the several *dim.* and *cres.* marks. Just a rise and fall consistent with the p. mark. Bars 4 and 2 from the end for soprano and horn should be played as a nice broad phrase, lightly articulating the first of each slur. The cornet should continue the mood of the solo in the cadenza, making a fairly long pause, a nice run of notes to the second pause (noting the *rit.* on the quavers) and a *cres.* and *dim.* on the closing portion, carrying the final pause over to the first note of the *Allegro*. A nice light tripping style required on melody cornets and first baritone, with short and crisp quavers by other instruments. In the four bars before D make the last note of each slur (quaver) staccato, to free the tongue to tip the first note of the next slur. Rehearse D in sections. First the cornets; do not scramble the semi-quavers, keep them well on the beat. Then practise the horns, baritones and euphonium; then the trombones. Afterwards, fit them up together with the basses, and see they dovetail nicely and compactly. Slightly detach all accented notes, but see all play notes of equal length. The same remarks apply to the *molto rall.* where, of course, the notes will broaden out as the pace decreases. A short straight-forward cadenza for euphonium which needs no comment. Make a slight break before commencing the *Andante* (trombone solo). Play well up to tempo and do not allow the solo to become monotonous; a nice singing style with close shifting and all notes softly tongued. At E the cornet and soprano join in and carry on until F where a short duet ensues between the cornet and trombone up to the pause. Throughout, the accompaniments must play full bars of softly articulated notes, the baritone adding his quavers in correct time. At E flugel and euphonium have an answering part to the trombone. Note the accented first note in bar 5. At F nicely moving and balanced quavers from horn and euphonium. Carry the pause in third bar from the end over to the crotchet in the next bar, which ends the phrase. In these two modulating bars the soprano has the solo part. Euphonium should hold his last pause after the band has been cut off, and use it for the opening note of his solo which follows in the *Allegro Moderato* (euphonium solo). Play this in a jovial style, the band answering in similar mood in bars 3 and 4. Slightly detach the crotchets in bar 3 and get a clean release on the last quaver in bar 4 with any "tails." Same in bars 7 and 8. From G three sustained chords by horns, changed together and balanced, and a neat crisp accompaniment from the other instruments. A good *rit.* in the bar before H (note the *dim.*) and close the pause before commencing the "chorus" of the solo. Get a nice swing into this portion and let the parts move brightly and freely. Note the *rit.* and pause in bars 5 and 6. At I the "chorus" is repeated. In the second bar from the end of the phrase, then all the band pick up the following quaver to make a good finish to the movement, the last pause being carried over to end the phrase on the first note of the next movement.

Allegro Vivace. Here cornets and trombones open up with a brilliant trumpet call. Observe the contrast in the two bars, i.e., triplets and semi-quavers. At the meno mosso the trombone has a short modulating passage supported by sustained chords by the accompaniments. A silent pause for all, then follows the *Andantino* (cornet solo). Delicate treatment by the soloist; let the music flow naturally, do not fill it about. Simple parts are allotted to the accompaniments. Euphonium must play his part with restraint and not overpower the soloist. The first baritone assists the cornet from bar 9 and later has arpeggios which must be smooth and evenly played to fit in with the solo. Broaden out the rall. bar before the f. movement at K. Observe the *dim.* to p. four bars from the end, and the *cres.* to the final bar; also a *dim.* on the last pause. This is an easy solo, very pretty, which will repay a little extra time spent on it. In the next movement, *Allegro*, we can imagine a country dance, everything merry and bright. Play well up to indicated speed. Rehearse the melody parts first. Notice it is p.; get a good rhythmic lilt and clean-cut quavers, so that the rests are distinct. A tip of the tongue to the first of each slur and note the accented second beats in bars 2, etc. Now rehearse the accompaniments; their part is marked staccato. Here again observe the accented note in bars 2 and 6. At the f. the trombones can assist the rhythm by a slight stress on the first of each bar. At *piu vivo* quicken the pace, but not beyond the capacity of the players, the chief consideration being correct technique and rhythmical playing. If these essentials are missing no amount of speed will atone. At L detach slightly but do not make them "gappy", the accented dotted crotchets in order to get clean attack from all, but everyone must be unanimous regarding the length of the notes. (We have mentioned this again because it is often a noticeable fault in performances by young bands. The cornets must "keep a bit up their sleeves" to maintain a level and balanced tone on the sustained notes, bars 5 to 9. A brilliant finale with clean-cut playing, note for note from all the band without any "tails" on the final crotchet.

This fantasia, we are sure, will be quite as popular as any of Mr. Greenwood's easy fantasias, "Happy Memories," "The Golden Age," "A Summer Day" and "The Spirit of Youth," which have all had enormous sales, and are still selling regularly. For "Echoes of Spring" we predict a great run, both as a contest piece and a programme number.

1776 Selection - "Veteran Songs" - W. Rimmer

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A fine programme number containing several well-known songs. Such a piece will never fail to please a general audience.

**1777 Idyll - "The Fairy's Wedding" - A. Picquard
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Our idea last year of publishing our small concert pieces as double numbers with a double stave solo cornet part was so successful that we are continuing with it. These are two charming numbers which will be enjoyable to both players and listeners.

**1778 Overture - "Arcadia" - M. Laurent
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Two more fine concert pieces. These two numbers are quite easy, but are worthy of a place on any band's programmes as a relief after heavier items.

DANCE NUMBER.

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- Fox Trot - "Silver Bells" - E. Rose
- One Step - "Lady Madcap" - M. Forbes
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1780 Waltz - "Autumn Flowers" - J. A. Greenwood

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Any 20 Parts, 2s. 3d.; Extra Parts, 1½d. each.

A great march; one of Mr. Rimmer's best. Not difficult, but full of telling effects.

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A good rousing two-step which will make the dancers step out.

CUT HERE

LIST OF PARTS REQUIRED.

SOLO COR. ...	2ND BAR.
E♭ BASS	SOLO TENOR
B♭ BASS	1ST TROM. ...
2ND CORNET	2ND TROM.
3RD CORNET	BASS TROM.
1ST TENOR ...	SIDE DRUM
2ND TENOR ...	BASS DRUM
SOPRANO ...	1ST CLAR. ...
REPO.	2ND CLAR. ..
EUPHO. ...	E♭ CLAR. ...
1ST BAR.	PICCOLO ...

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