




MOTOR




for the



Side Drum



SELECTED, ARRANGED & COMPOSED



by

OTTO LANGEY.

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I N D E X.

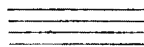
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RUDIMENTS OF MUSIC.

Before the student can commence to play on any instrument, it is necessary that he should be acquainted with the rudiments of musical notation.

The signs, which indicate the pitch and duration of musical sound are called Notes, and are

figured thus  etc.

They are named after seven letters of the alphabet: C, D, E, F, G, A, B, and are written on, between, above or below five parallel lines  called the Stave.

The names of the notes are determined by Clefs, placed on different lines, the two most commonly used being the Treble Clef placed on the 2nd line  and the Bass Clef placed on the 4th line .

The position of the notes on the Stave however is quite immaterial so far as the Side Drum is concerned, it is therefore unnecessary to trouble the Student further on this point, as superfluous matter may tend to hinder rather than assist his studies.

DURATION OF NOTES.

Notes may be of long or short duration, which is indicated by the form of each note.

FORMS OF DIFFERENT NOTES.



Semibreve, Minim, Crotchet, Quaver, Semiquaver, Demi-Semiquaver, Hemi-Demi-Semiquaver.

Groups of the latter four kinds may also be written in combination

thus: 

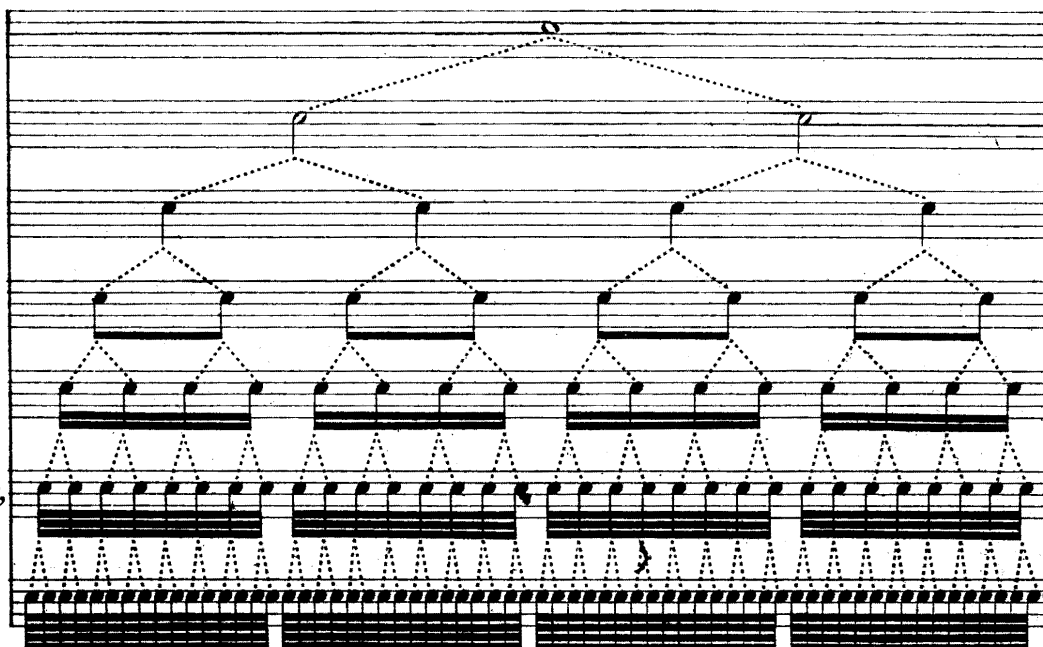
Quavers, Semiquavers, Demi-Semiquavers, Hemi-Demi-Semiquavers.

or: 

4 Quavers, 8 Semiquavers, 16 Demi-Semiquavers, 32 Hemi-Demi-Semiquavers.

COMPARATIVE TABLE OF THE RELATIVE VALUE OF NOTES.

One Semibreve
 is equal to
 2 *Minims*,
 or
 4 *Crotchets*,
 or
 8 *Quavers*,
 or
 16 *Semi-quaver*,
 or
 32 *Demi-Semi-quavers*,
 or
 64 *Hemi-Demi-Semi-quavers*.



DOTS.

A *Dot* placed after any note or rest increases its value one half. Thus:—



Two *Dots* placed after a note or rest increase its value one half and a quarter or is equal to etc.

BARS.

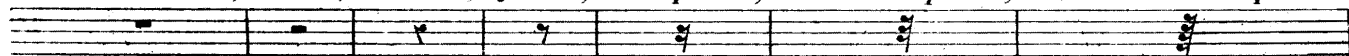
Notes are divided into *Bars* by single or double lines drawn across the staff.

One line is placed after each bar. Each bar contains the same number or value of notes, and must occupy precisely the same length of time. At the end of a composition or section of a composition, two lines are placed, forming a double Bar.

RESTS.


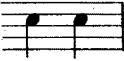

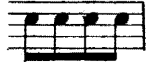



A rest denotes temporary silence. Each note has its equivalent rest equal in duration of time to itself. The rests are as follows.

Semibreve rest, Minim, Crotchet, Quaver, Semi-quaver, Demi-Semi-quaver, Hemi-Demi-Semi-quaver.



A dot placed after a rest increases it one half, as in the case of a dotted note.

TRIPLETS, DOUBLE TRIPLETS AND GROUPS.

Triplets are marked by a figure 3 placed over a group of three notes; double Triplets are marked by a 6 placed over a group of six notes. Three crotchets marked thus  are to be played in the same time as two crotchets  not so marked. Or six quavers  like four quavers  not so marked. There are also Groups of  five,  seven and  nine or more notes. etc.

TIME.

The time in which any piece ought to be played is denoted by marks placed at the commencement indicating the number of minims, crotchets, quavers etc. each bar contains.

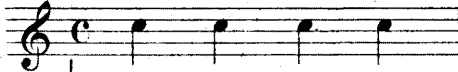

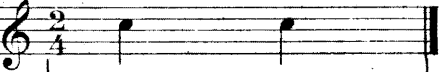

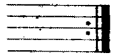
<p><i>Common Time.</i></p>  <div style="border: 1px solid black; padding: 5px; width: fit-content; margin: 5px auto;"> <p>Contains four crotchets or the same value of longer or shorter notes or rests and four 1, 2, 3, 4, have to be counted in a bar.</p> </div>	<p><i>Three-four time.</i></p>  <div style="border: 1px solid black; padding: 5px; width: fit-content; margin: 5px auto;"> <p>Contains three crotchets or the same value of longer or shorter notes or rests and three 1, 2, 3, have to be counted in a bar.</p> </div>	<p><i>Two-four time.</i></p>  <div style="border: 1px solid black; padding: 5px; width: fit-content; margin: 5px auto;"> <p>Contains two crotchets or the same value of longer or shorter notes or rests and two 1, 2, have to be counted in a bar.</p> </div>
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TABLE OF TIMES.

<p><i>Single or common Times.</i></p> 	<p><i>Compound common Times.</i></p> 	<p><i>Single Triple Times.</i></p> 	<p><i>Compound Triple Times.</i></p> 
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When a line is drawn through the C thus  it is called Alla Breve and two 1, 2, are counted in a bar.


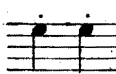

SIGNS. etc.

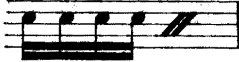
Repeat When two dots are found by the side of a double bar thus,  the whole section from the preceding double bar, or if there be no earlier double bar, then from the beginning of the piece is to be played again. This is called a repeat.

The mark § is an abbreviation of the word *Segno*. It is placed over a double bar to indicate the beginning or termination of a repeat, thus, *Al Segno* § means repeat to the sign; and *Dal Segno* § from the sign.

Pause. The sign ◡ is called a Pause. When it occurs; the note is to be sustained to an indefinite length, at the performer's pleasure, the counting being interrupted.

Slur. A slur (—), drawn under or over any number of notes, means that the sound is to be continued from one note to another in a smooth and connected style. A Bind, or Tie, (—) placed over two notes of the same name, means that the first note only is to be played, but that the sound is to continue during the time of the two notes.

Staccato — The following marks placed over notes — thus  or  or  mean that the notes over which they occur should be played with taste and spirit. The first form indicates that the sound must occupy about one fourth of the time of the notes, the remainder of the time being silent. The second form denotes that the time should be equally divided between sound and silence. The third example shows that the notes should be held three fourths of their time, leaving only one fourth silent.

Segue. This word, placed over a passage, means that it is to be repeated, thus  The strokes alone, without the word *Segue* are often used, and have the same significance, one stroke, thus / meaning quavers and two strokes // semiquavers etc.

SYNCOPIATED NOTES.

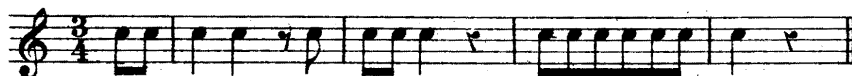
By Syncopation is meant the placing of the accent on the weak pulses of the bar,



RHYTHM.

By Rhythm is meant the division of music into Bars; its accentuation, the Value of the notes employed, and the rate of movement. The drum is essentially a rhythmical instrument, beating only one tone and would soon become monotonous, if not elevated and relieved by variety of rhythm.

It frequently happens that the first bar of a movement is not complete; when this occurs it is called an "up Bar." The 'up Bar' and the finishing Bar must be so written as to make a full Bar.



VARIOUS RHYTHMICAL FIGURES.

1. March-time.



2. Bolero-time.



3. Polka-time.



4. Valse-time.



5. Gavotte-time.



6. Schottish-time.



7. Quadrille-time.



8. Mazurka-time.



9. Galop-time.



10. Valse-time.



11. March-time.



12. Slow march-time.



Maestoso.

four beats 2 3 1

Larghetto.

three beats 3 2 1

three beats 3 2 1

GRACE NOTES AND EMBELLISHMENTS.

As written.

As played.

As written.

As played.

ABBREVIATIONS.

Abbreviations are employed in written music, to avoid the repetition of identical bars or passages.

Thus instead of writing four quavers, a minim, marked with a thick line will in-

dicate the same thing; or for or for or for etc.

Or instead of repeating an identical bar or passage, a sign, marked thus is used.

When two identical bars are repeated this sign is employed.

VARIOUS EXAMPLES OF ABBREVIATIONS.

As written.

As played.

The image shows five systems of musical notation. Each system has two staves. The top staff is labeled 'As written' and the bottom staff is labeled 'As played'. The 'As played' staves use heavy black bars to indicate where the music is abbreviated or repeated. The first system shows a simple melody. The second system shows a melody with triplets and sextuplets. The third system shows a melody with slurs and accents. The fourth system shows a melody with slurs and accents. The fifth system shows a melody with slurs and accents.

A Bar marked *Bis*  should be played again.

RESTS.


When a composition requires a prolonged silence for any instrument, it is indicated by numbered rests.

The image shows four examples of numbered rests on a treble clef staff with a common time signature (C). The first is a single bar with a '1' above it. The second is a two-bar rest with a '2' above it. The third is a six-bar rest with a '6' above it. The fourth is a ten-bar rest with a '10' above it. The word 'etc.' follows the last example.

Meaning that so many bars of the movement should be counted in silence.


REPEATS.

When part of a movement is repeated and the last one, two or three bars require a different ending it is indicated thus.



(Prima volta or the first time.) (Seconda volta or the second time.) (Terzia volta or the third time.)

A piece which is to be repeated from the beginning is marked *D. C.* (Da Capo), if from a special place § *Dal Segno* (from the sign), and at whatever point the performance concludes, either the word

Fine (End) or the sign of a pause is marked over a double bar 

Sometimes when a piece is repeated, it goes from some definite point to the Coda or Finale, such places are marked with this sign \diamond .

DIFFERENT SHADES OF TONE.

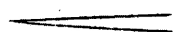
p means: *piano*, soft.

pp means: *pianissimo*, very soft.

f means: *forte*, loud.

ff means: *fortissimo*, very loud.


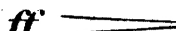
mf means: *mezzofortè*, moderately loud.

cres. or  mean: *crescendo*, increasing the sound.

dim. decres. or  mean: *diminuendo*, *decrescendo*, diminishing the sound.

sf, *rf* or $>$ mean: *sforzando*, *rinforzando*, sharply accentuated.

fp means: *forte-piano*, loud and immediately soft again.

pp  *ff*  *pp* mean: to commence very softly increase the sound to the loudest and diminish it again to the strength of the commencement.

THE SIDE DRUM.

The Side Drum most commonly used is of the Regulation Pattern, composed as follows. A brass shell 15 inches in diameter, the top and bottom being covered with vellum stretched on flesh hoops. These are fastened to the shell by broad wooden hoops and regulated by six rods and brass screw nuts placed round the shell. The vellum on the top side where the drum is beaten is called the batter head and the bottom the snare head. Across the snare head are placed the snares which consist of four or six pieces of catgut.

The Side Drum has (like other instruments) to be tuned to a certain pitch, in order to make its sound agreeable to the ear. The tuning is done by turning the nuts which are placed on the rods; but this must be done systematically, first take one nut and give it two turns, then cross to the one opposite also giving it two turns, then the next, after which cross again, and so on.

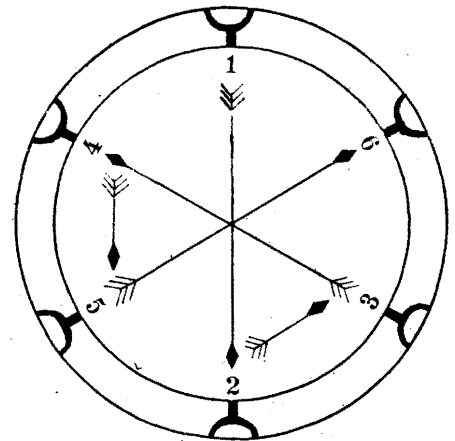
The diagram attached shows how it should be done.

This screwing must be repeated, till the drum has the right tension, the sole test of which is the ear of the player. The turning should be carefully studied as a deal of attention is required. If screwed too tightly a tubby sound will be produced and if on the contrary the tension is insufficient a jarring sound will be the result.

After use the nuts should be unscrewed in the manner indicated in the diagram before referred to, otherwise the vellum will become overstretched.

The Side Drum is played by beating on the batter head with two sticks. The sticks are made of hard wood, cocoawood or ebony being usually employed.

For practise, instead of the Side Drum, an excellent substitute is found in an invention styled the silent Drum consisting of a pad of india rubber. This will considerably reduce the noise and at the same time prevent injury to the drum.



INSTRUCTIONS.

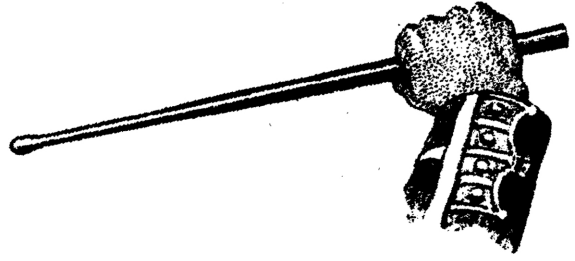
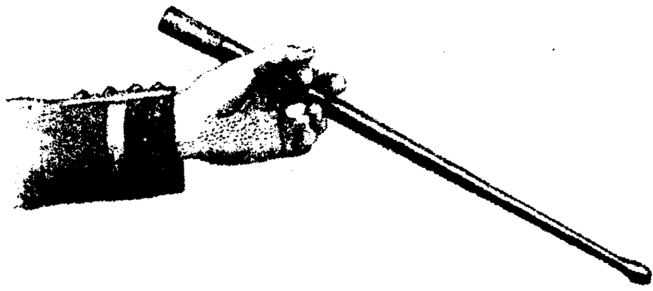
The Side Drum can be played in a sitting or standing position. The standing position is preferable, besides being the only one practicable in military service. The performer should stand upright, but quite at ease. The left heel is placed in the hollow of the right foot. The head and shoulders slightly thrown back.—

The carriage belt on which the drum is hung, is slung on the right shoulder, the head and left arm passing through it. The Ring, Hook or Swivel attached at the end, is brought a little to the front of the body and the drum is fastened to it, the whole resting on the left thigh. The right hand Stick is grasped with the whole hand, about two inches from the butt end, the thumb well under.

The left hand stick is held between the thumb and forefinger, the butt end lying in the hollow. Commencing from the butt end it will then pass between the second and third fingers and rest on the first joint of the third finger. The ends of the fingers will slightly bend towards the palm of the hand, the butt end of the stick projecting two inches untouched.

The right elbow is kept almost close to the body, the left is slightly raised, so that the knob of the stick touches the drum head.

It must be observed that beating the drum should be done by the wrist of each hand and not too much by the arms, which make the beating stiff. The wrists are the means of making the sticks dance with elasticity. (See figures on next page.)



The music for the Side Drum is usually written in the Treble clef in the third space.



But it frequently occurs that its music is written together with the Bass Drum part, both parts being then written in the Bass clef, the Bass drum part with down strokes and the Side drum part

with up strokes.



It does not matter however on what line or space the music is written, as the Side drum produces only one sound, the chief item being its rhythm.

THE ROLL.

The Roll is the Key to all Beats on the Side drum and unless it is properly practised and executed the pupil will never become a good drummer. The long roll should be studied first. It takes a long time to acquire properly, therefore great perseverance and patience are necessary but with a firm resolution it can be done, and the pupil will be amply rewarded for the time spent over it.

To practise the Long Roll, the pupil stands as already instructed, (see figure III) then very slowly strikes two taps in the centre of the drum, first with the left hand stick, and then with the right hand, repeating the strokes successively and alternately, and at the same time keeping them slow and even.

In beginning the lesson the hands are brought nearly level with the forehead, the knob of the stick slightly elevated, the back of the right hand, when lifted turning towards the face.

First study very slowly and increase by degrees in speed.

Do not strike one stick heavier than the other.

Do not allow the sticks to come in contact with each other.

Strike in the centre without looking down on the drum.

Every roll commences with the left hand stick.

Should the roll become uneven, stop, and commence again.

When the Roll is practised slowly, it is called the Open Roll, (Drummers in the British service term it "Daddy Mammy" as it resembles the accents of those words.) When done quickly, it is called the Close Roll.

OPEN AND CLOSE.

The letter *L.* under a note indicates that the beats are to be made with the left hand and *R.* with the right hand. To facilitate reading, the notes for the left hand are marked with down strokes and for the right hand with up strokes in the earlier exercises.

THE FIRST EXERCISES.

Practise strictly in time and make every beat even.

Maestoso.

1.

4.

L. R. L. R. L. R. L. R. L. R. L. R. L. R. L. R. L. R. L. R.

L. R. L. R. L. R. L. R. L. R. L. R. L. R. L. R. L. R. L. R.

L. R. L. R. L. R. L. R. L. R. L. R. L. R. L. R. L.

5.

L. R. L. R. L. R. L. R. L. R. L. R. L. R. L. R.


L. R. L. R. L. R. L. R. L. R. L. R. L. R. L. R.

L. R. L. R. L. R. L. R. L. R. L. R. L. R.

L. R. L. R. L. R. L. R. L. R. L. R. L. R.

The roll open and close is represented thus.

6.

The roll is written in this way  the shake, or trillo *tr* placed over any note indicates it to be a Roll, but its duration must be equivalent to the value of the note.

A roll of six bars in common time. Count four in the bar.

7.

1, 2, 3, 4. 1, 2, 3, 4.

EXERCISE TO OPEN, CLOSE AND OPEN AGAIN.

8.

L. R. L. R. L. R. L. R. L. R. L. R. L. R.

L. R. L. R. L. R. L. R. L. R. L. R. L. R. L. R. L. R.

L. R. L. R. L. R. L. R. L. R. L. R. L. R. L. R. L. R.

L. R. L. R. L. R. L. R. L. R. L. R. L. R. L. R. L. R.

L. R. L. R. L. R. L. R. L. R. L. R. L. R. L. R. L. R.

L. R. L. R. L. R. L. R. L. R. L. R. L. R. L. R. L. R.

L. R. L. R. L. R. L. R. L. R. L. R. L. R. L. R. L. R.

L. R. L. R. L. R. L. R. L. R. L. R. L. R. L. R.

L. R. L. R. L. R. L. R. L. R. L. R. L. R. L. R. L.

THE SEVEN STROKE ROLL

is one most frequently used. It should like the other rolls be practised slowly first. Not being a Hand to Hand roll it should always commence with the left hand.

L. R. L. R. L. R. L. R. L. R. L. R.

THE FIVE STROKE ROLL

also called from "Hand to Hand," because the first five commence with the left hand, and the next five with the right hand.

The same written

abbreviated:

THE SIX STROKE ROLL.

The same written

abbreviated:

THE EIGHT STROKE ROLL. (From Hand to Hand.)

The same written

abbreviated:

THE NINE STROKE ROLL. (From Hand to Hand.)

The same written

abbreviated:

THE TEN STROKE ROLL.

The same written

abbreviated:

THE ELEVEN STROKE ROLL.

The same written

abbreviated:

These Beats also should be carefully practised as they give great facility in execution.

STUDIES TO PREVIOUS BEATS.

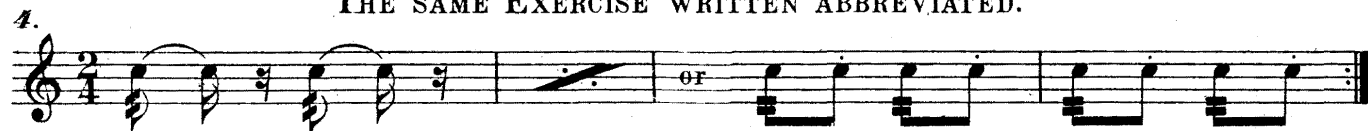
1.  Musical notation for exercise 1, 3/4 time signature, 4 measures. Fingerings: L R L, R L R, L R L, R L R.

2.  Musical notation for exercise 2, 2/4 time signature, 4 measures. Fingerings: L R L, R L R, L R L, R L R.

 Musical notation for exercise 2, 2/4 time signature, 4 measures. Fingerings: L R L, R L R, L R L, R L R.

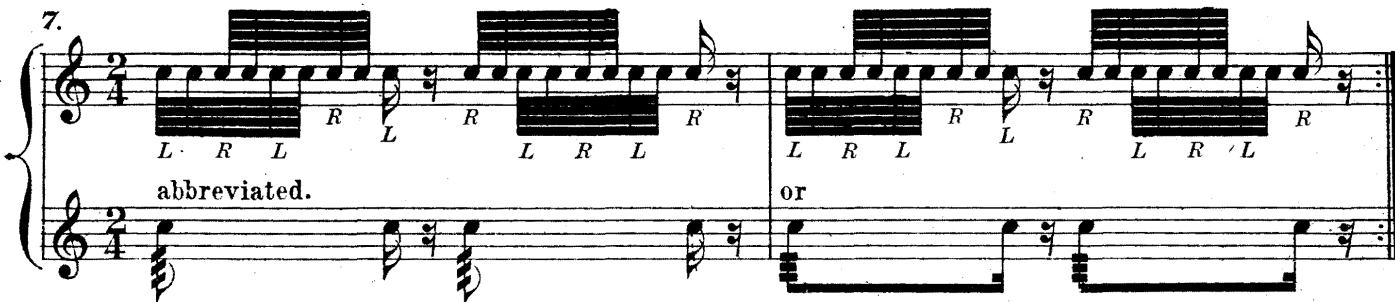
3.  Musical notation for exercise 3, 2/4 time signature, 4 measures. Fingerings: L R L, R L R, L R L, R L R.

THE SAME EXERCISE WRITTEN ABBREVIATED.

4.  Musical notation for exercise 4, 2/4 time signature, 4 measures. Includes the word "or" between two versions of the exercise.

5.  Musical notation for exercise 5, 2/4 time signature, 4 measures. Fingerings: L R L, R L R, L R L, R L R.

6.  Musical notation for exercise 6, 3/4 time signature, 4 measures. Includes the word "abbreviated." and fingerings: L R L, R L R, L R L, R L R.

7.  Musical notation for exercise 7, 2/4 time signature, 4 measures. Includes the word "abbreviated." and fingerings: L R L, R L R, L R L, R L R. Includes the word "or" between two versions of the exercise.

 Musical notation for exercise 7, 2/4 time signature, 4 measures. Includes the word "abbreviated." and fingerings: L R L, R L R, L R L, R L R.

9.

L. R. L. R. L. R. L. L. R. L. R. L.

abbreviated

10.

L. R. L. R. L. R. L. L. R. L. R. L. R. L. R. L. R. L. R. L. R. L. R. L. R. L.

abbreviated

The long Roll has a certain length. When the long roll commences softly and finishes loud, the finishing note should be well accentuated.

11.

ppp *pp* *p* *mf* *f* *ff* *fff*

When the long roll commences loud and finishes soft, the two sticks should from *p* part gradually move towards the hoop, but rolling all the time and concluding the Roll almost inaudibly.

12.

fff *ff* *f* *mf* *p* *pp* *ppp* *pppp*

VARIOUS WAYS OF WRITING THE ROLL.

a b c

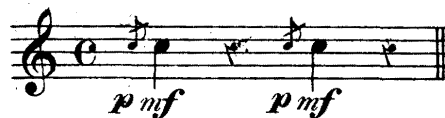
d e f

g h

i

THE OPEN FLAM.

The grace note or single Appoggiatura, should be heard very distinctly before the principal note, although played much softer than the principal. The latter should be delivered with a slight sforzando. It should sound like.



1.

A musical staff in treble clef with a 2/4 time signature. It contains eight measures of music, each starting with a grace note followed by a principal note. The notes are: G4, A4, B4, C5, D5, E5, F5, G5. The fingerings are: L.R., L.R., L.R., L.R., L.R., L.R., L.R., L.R.

THE CLOSE FLAM.

(From Hand to Hand.)

2. First, left and right— then right and left hand— sounding Fla!

A musical staff in treble clef with a 2/4 time signature. It contains eight measures of music, alternating between left and right hand patterns. The notes are: G4, A4, B4, C5, D5, E5, F5, G5. The fingerings are: L.R. R.L., L.R. R.L., L.R. R.L., L.R. R.L., L.R. R.L., L.R. R.L., L.R. R.L., L.R.

RIGHT HAND CLOSE FLAM.

3. Preferable in rapid passages.

A musical staff in treble clef with a 2/4 time signature. It contains eight measures of music, each with a rapid right-hand pattern. The notes are: G4, A4, B4, C5, D5, E5, F5, G5. The fingerings are: R.L. R.L. R.L. R.L., R.L. R.L. R.L. R.L., R.L. R.L. R.L. R.L., R.L. R.L. R.L.

LEFT HAND CLOSE FLAM.

4.

A musical staff in treble clef with a 2/4 time signature. It contains eight measures of music, each with a rapid left-hand pattern. The notes are: G4, A4, B4, C5, D5, E5, F5, G5. The fingerings are: L.R. L.R. L.R. L.R., L.R. L.R. L.R. L.R., L.R. L.R. L.R. L.R., L.R. L.R. L.R.

EXERCISES ON VARIOUS FLAMS.

5.

A musical staff in treble clef with a 3/8 time signature. It contains eight measures of music, each with a right-hand pattern. The notes are: G4, A4, B4, C5, D5, E5, F5, G5. The fingerings are: R.L.R.L.R.L., R.L.R.L.R.L., R.L.R.L.R.L., R.L.R.L.R.L., R.L.R.L.R.L., R.

6.

A musical staff in treble clef with a 2/4 time signature. It contains eight measures of music, each with a left-hand pattern. The notes are: G4, A4, B4, C5, D5, E5, F5, G5. The fingerings are: L.R. R.L. L.R. R.L., L.R. R.L. L.R. R.L., L.R. R.L. L.R. R.L., L.R. R.L. L.R. R.L., L.R. R.L. L.R. R.L.

A musical staff in treble clef with a 2/4 time signature. It contains eight measures of music, each with an alternating hand pattern. The notes are: G4, A4, B4, C5, D5, E5, F5, G5. The fingerings are: L.R. R.L. L.R. R.L., L.R. R.L. L.R. R.L., L.R. R.L. L.R. R.L., L.R. R.L. L.R. R.L., L.R.

14.

L R R L L R L R R L L R L R R L L R L R R L L R

15.

L R R L L R L R R L L R L R R L L R L R R L L R

THE OPEN DRAG. (From Hand to Hand.)

16. How to play the double appoggiatura (see page 10)

L L f R R R f L L L f R R R f L

THE CLOSE DRAG. (From Hand to Hand.)

17. Is similar to the open Drag.

LL R RRL LL R RRL LL R RRL LL R RRL LL R RRL

DRAG AND STROKE. (From Hand to Hand.)

18.

L L R L R R L R L L R L R R L R L L R L R R L R

DOUBLE DRAG AND STROKE. (From Hand to Hand.)

19.

LL R LLR L RR L RRL R LL R LLR L RR L RRL R

DRAG AND FLAM. (From Hand to Hand.)

20.

LL R RR L LL R RL LR LL R RR L LL R RL LR

THE SINGLE DRAG. (From Hand to Hand.)

21.

R LLR L RRL R LLR L L R L L RRL R LLR L

THE DOUBLE DRAG. (From Hand to Hand.)

22.

R LLRL RR L RRL R LL R LLRL RR L RRL R LL R LLRL RR L RRL R LL R LLRL RR L R

FOUR STROKE ROUGH.

23. Each note is given with a separate stroke.

FIVE STROKE.

THE SINGLE PARADIDDLE. (From Hand to Hand.)

25. This kind of beating is very essential when in a quick movement the notes have to be delivered *staccato*.

FLAM PARADIDDLE. (From Hand to Hand.)

STROKE PARADIDDLE. (From Hand to Hand.)

DRAG PARADIDDLE. (From Hand to Hand.)

STROKE AND DRAG PARADIDDLE. (From Hand to Hand.)

STROKE, FLAM AND DRAG PARADIDDLE. (From Hand to Hand.)

VARIOUS EXERCISES.

1. Andante.

First system of musical notation for exercise 1, Andante. It consists of two staves. The first staff begins with a treble clef, a common time signature (C), and a dynamic marking of *f*. The music features a series of chords and melodic lines with slurs and accents.

2. Allegretto.

First system of musical notation for exercise 2, Allegretto. It consists of two staves. The first staff begins with a treble clef and a common time signature (C). The music is characterized by a steady eighth-note rhythm with various slurs and accents.

3. Maestoso.

First system of musical notation for exercise 3, Maestoso. It consists of five staves. The first staff begins with a treble clef and a common time signature (C). The music is slow and features a series of chords and melodic lines with slurs and accents. The final staff includes a trill marking (*tr*) over a series of notes.

4. Allegro.

Musical score for exercise 4, marked Allegro, in 2/4 time. It consists of three staves of music. The first staff begins with a treble clef and a 2/4 time signature. The melody is composed of eighth and sixteenth notes. The second and third staves continue the piece, featuring some chords and accents.

5. Allegretto.

Musical score for exercise 5, marked Allegretto, in common time (C). It consists of five staves of music. The first staff begins with a treble clef and a common time signature. The piece is characterized by a staccato texture, indicated by the word "staccato" written below the first staff. The music features rapid sixteenth-note patterns.

6. Allegro.

Musical score for exercise 6, marked Allegro, in common time (C). It consists of five staves of music. The first staff begins with a treble clef and a common time signature. The piece features a mix of eighth and sixteenth notes, with some triplet markings (indicated by the number '3') and accents. The final staff concludes with a double bar line.

7. Allegretto.

Musical score for exercise 7, marked Allegretto, in 3/4 time. The piece consists of four staves of music. The first staff begins with a treble clef and a 3/4 time signature. The melody is characterized by eighth and sixteenth notes, with some rests. The second staff continues the melody with similar rhythmic patterns. The third staff features a more complex rhythmic pattern with eighth and sixteenth notes. The fourth staff concludes the exercise with a final cadence.

8. Moderato.

Musical score for exercise 8, marked Moderato, in 3/4 time. The piece consists of four staves of music. The first staff begins with a treble clef and a 3/4 time signature. The melody is characterized by eighth and sixteenth notes, with some rests. The second staff continues the melody with similar rhythmic patterns. The third staff features a more complex rhythmic pattern with eighth and sixteenth notes. The fourth staff concludes the exercise with a final cadence.

9. Bolero.

Musical score for exercise 9, marked Bolero, in 3/4 time. The piece consists of five staves of music. The first staff begins with a treble clef and a 3/4 time signature. The melody is characterized by eighth and sixteenth notes, with some rests. The second staff continues the melody with similar rhythmic patterns. The third staff features a more complex rhythmic pattern with eighth and sixteenth notes. The fourth staff concludes the exercise with a final cadence. The fifth staff features a more complex rhythmic pattern with eighth and sixteenth notes.

10 Allegretto.

Musical score for piece 10, Allegretto, in 6/8 time. It consists of four staves of music. The first staff has accents (>) over the first three measures. The music features a mix of eighth and sixteenth notes, with some rests and slurs.

11 Allegro.

Musical score for piece 11, Allegro, in 6/8 time. It consists of five staves of music. The first staff has a slur over the first two measures. The second staff has "tr" markings above the first two measures. The music is more rhythmic and includes slurs and accents.

12 Scherzando.

Musical score for piece 12, Scherzando, in 3/8 time. It consists of four staves of music. The music is characterized by a light, playful feel with many eighth notes and rests.

13. Allegretto.

13. Allegretto.

2/4

p *f*

14. Andante.

14. Andante.

3/8

tr

15. Lento.

Musical score for exercise 15, marked Lento. It consists of four staves of music in 9/8 time. The first staff features a melodic line with eighth-note patterns and rests. The second staff provides a rhythmic accompaniment with eighth-note chords and rests. The third staff continues the melodic line with various note values and rests. The fourth staff provides a rhythmic accompaniment with eighth-note chords and rests.

16. Marciale.

Musical score for exercise 16, marked Marciale. It consists of four staves of music in 12/8 time. The first staff features a melodic line with eighth-note patterns and rests. The second staff provides a rhythmic accompaniment with eighth-note chords and rests. The third staff continues the melodic line with various note values and rests. The fourth staff provides a rhythmic accompaniment with eighth-note chords and rests.

17. Maestoso.

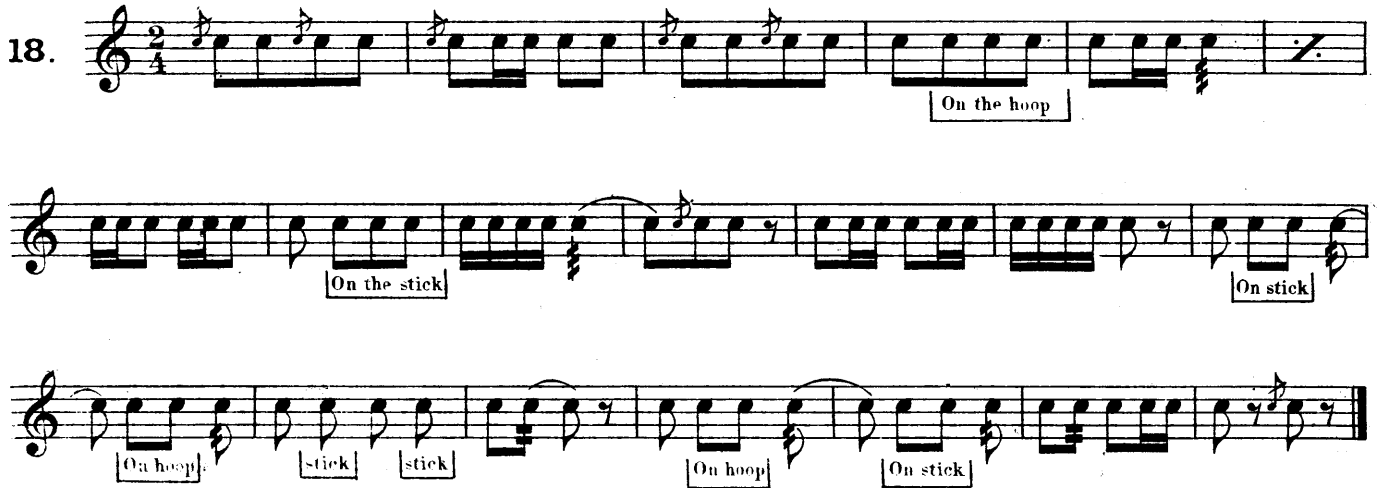
Musical score for exercise 17, marked Maestoso. It consists of five staves of music in 12/8 time. The first staff features a melodic line with eighth-note patterns and rests. The second staff provides a rhythmic accompaniment with eighth-note chords and rests. The third staff continues the melodic line with various note values and rests. The fourth staff provides a rhythmic accompaniment with eighth-note chords and rests. The fifth staff continues the melodic line with various note values and rests.

OTHER EFFECTS.

Several other effects are obtained on the Side Drum, for instance striking the two sticks together, or rather striking with the right stick on the left one. Also striking with one or both sticks on the hoop, or having a Paradiddle or Roll on the hoop. Such effects are always specially indicated in the Drum parts.

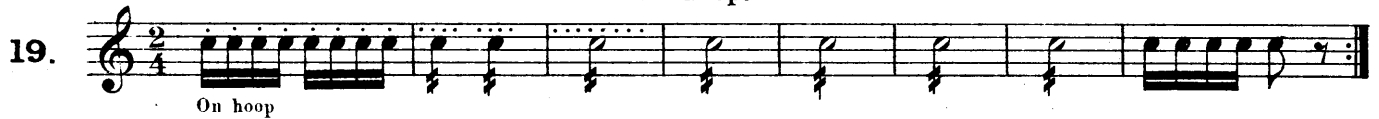
MARCH.

Marcia.


18. 

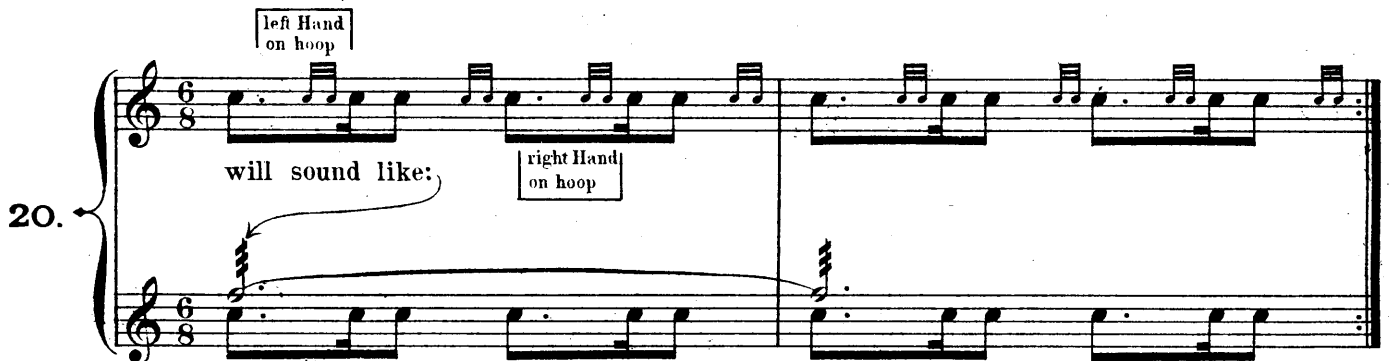
POLKA.

The whole with both sticks on the hoop.

19. 

AN EFFECTIVE ROLL ON THE HOOP.

The notes with down strokes  are played on the Drum and the notes with up strokes are played on the Hoop, with both hands as marked.

20. 

The Roll must be heard quite distinctly, while the other notes must be played sharply accented. Should be practised very slowly at first.

THE MUFFLED DRUM.

The sound of the Side Drum can be made dismal and dull by putting a cloth between the Snares and vellum which effect is used for funeral marches. The greater the number of Drums the more effective it is.

THE DEAD MARCH.

(All the Drums muffled.) The top line is the melody of the March.

Grave.

The musical score is presented in three systems, each with three staves. The top staff is the Melody, the middle staff is the Side Drum, and the bottom staff is the Bass Drum. The key signature is one sharp (F#) and the time signature is common time (C). The tempo is marked 'Grave'. The Side Drum part consists of a continuous, muffled snare roll, indicated by a wavy line with a 'dr' dynamic marking. The Bass Drum part features a simple, rhythmic pattern of quarter and eighth notes. The Melody is a somber, descending line of notes, characteristic of a funeral march. The score includes repeat signs and a double bar line in the second system.

Various calls from the British military service will now follow. The top line, being the melody, will generally be played on the Fife.

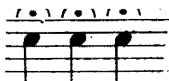
VARIOUS CALLS.

THE REVEILLE.

OR

THE ROUSE AT DAYBREAK.

Signal Strokes of the Side Drums



Double quick time.

Melody.

Drums.

TUNE PLAYED TO THE INTRODUCTORY ROLLS.

Marching in slow time.

Melody.

Drums.

SCOTCH REVEILLE.

Marching in quick time.

Melody.

Drums.
1st time.

Drums.
2nd time.

First system of musical notation. It consists of three staves. The top staff is the melody line, and the two lower staves are piano accompaniment. The piano parts feature frequent trills, indicated by the 'tr' symbol.

Second system of musical notation, continuing the melody and piano accompaniment from the first system. It also features trills in the piano parts.

Melody.

Drums.
After the 1st
& 2nd times.

As many times as convenient

D. C.

Third system of musical notation. The top staff is labeled 'Melody.' and the bottom staff is labeled 'Drums.' with the instruction 'After the 1st & 2nd times.' The melody line includes the instruction '*As many times as convenient*'. The drum part features a rhythmic pattern with trills. The system ends with 'D. C.' (Da Capo).

FINALE.

Double Quick time.

Melody.

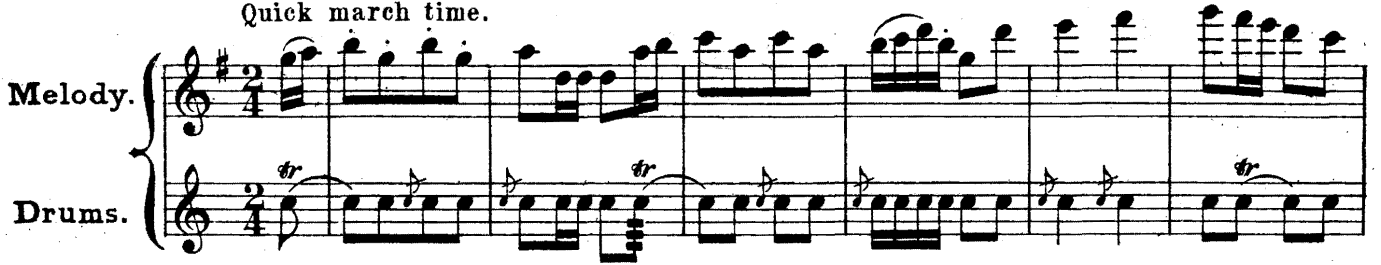
Drums.

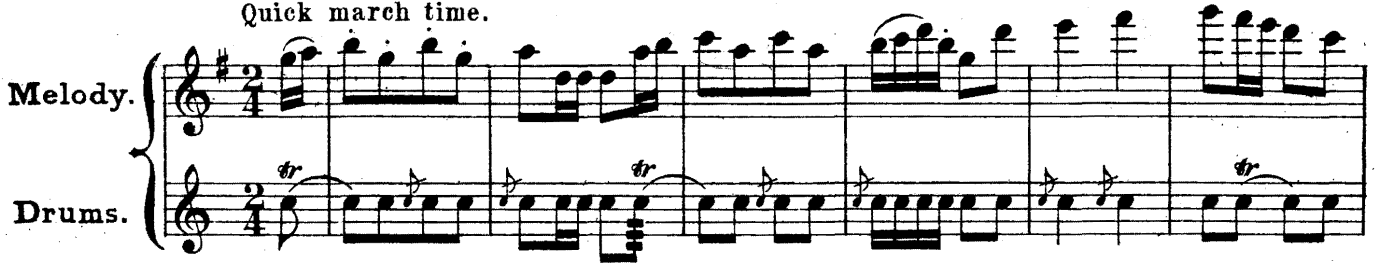
Fourth system of musical notation. The top staff is labeled 'Melody.' and the bottom staff is labeled 'Drums.' The time signature is 2/4. The tempo is 'Double Quick time.' The melody line is more active, and the drum part features a rhythmic pattern with trills.

Fifth system of musical notation, concluding the finale. It consists of two staves: a melody line and a piano accompaniment line with trills.

OFFICERS MESS DRESSING CALL.

Quick march time.

Melody. 

Drums. 

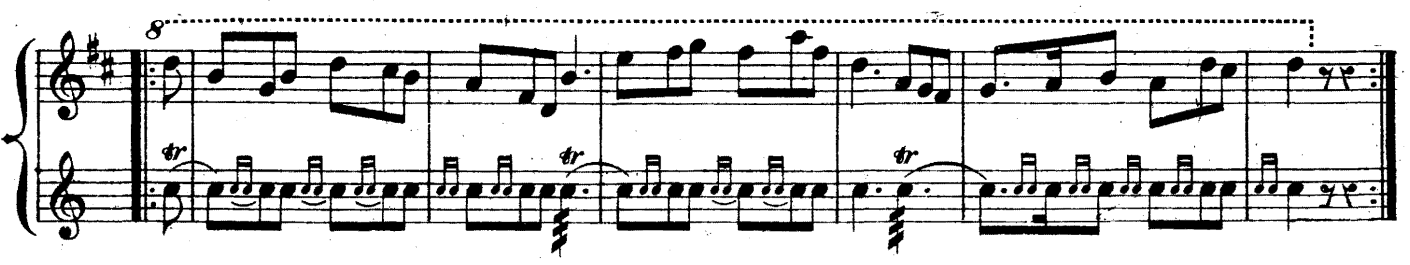


BREAKFAST AND DINNER CALL.

Quick time.


Melody. 

Drums. 



THE DRUMMERS CALL.

Quick march time.

Melody. 

Drums. 



SERGEANTS, OR ORDERLIES FOR COMPANIES CALL.

Drums without Fifes. 

NON C. OFFICERS OR SERGEANTS AND COPORALS CALL.

Drums without Fifes. 

Quick march time.

TO ARMS CALL.

Melody. 

Drums. 



COMMENCE FIRING.

Drum without Fifes. 

CEASE FIRING.

Drum without Fifes. 

To be repeated until firing ceases.

PIQUET CALL.

Quick march time.


Melody. 

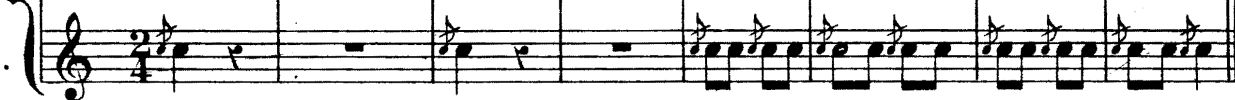
Drums. 



RECRUITING CALL.

Quick march time.

Melody. 

Drums. 



D.C.

THE SCHOOL CALL.

Quick time.

Melody. 

Drums. 



CHURCH CALL.

Quick march time.

Melody.

Solo Drum.

All the Drums.

The first system of music consists of three staves. The top staff is the Melody, written in treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a piano (*p*) dynamic. The middle staff is the Solo Drum, also in treble clef, with a common time signature, showing a rhythmic pattern of eighth and sixteenth notes. The bottom staff is for All the Drums, in treble clef with a common time signature, showing a simple rhythmic accompaniment.

The second system continues the musical notation with three staves. The Melody staff shows a continuation of the melodic line. The Solo Drum staff continues its rhythmic pattern. The All the Drums staff continues its accompaniment.

The third system continues the musical notation with three staves. The Melody staff shows a continuation of the melodic line. The Solo Drum staff continues its rhythmic pattern. The All the Drums staff continues its accompaniment.

All the Drums together.

The fourth system continues the musical notation with three staves. The Melody staff begins with a fortissimo (*ff*) dynamic. The Solo Drum staff continues its rhythmic pattern. The All the Drums staff continues its accompaniment.

The fifth system continues the musical notation with three staves. The Melody staff continues the melodic line. The Solo Drum staff continues its rhythmic pattern. The All the Drums staff continues its accompaniment, ending with a double bar line.

MEAT CALL.

Slow march time.

Melody. *8*

Drums. *tr*

This musical score for 'MEAT CALL.' is in 2/4 time with a key signature of one sharp (F#). It consists of two systems. The first system has a melody line and a drum line. The melody line starts with a treble clef, a key signature of one sharp, and a common time signature. The drum line is in the same key and time, featuring a steady rhythm with many trills. The second system continues the melody and drum parts, ending with a double bar line.

THE UNITED KINGDOM.

Slow time.

Melody.

Drums. *tr*

This musical score for 'THE UNITED KINGDOM.' is in 2/4 time with a key signature of one sharp (F#). It consists of three systems. The first system has a melody line and a drum line. The melody line starts with a treble clef, a key signature of one sharp, and a common time signature. The drum line is in the same key and time, featuring a steady rhythm with many trills. The second system continues the melody and drum parts. The third system continues the melody and drum parts, ending with a double bar line.

ACCESSORIES

played in connection with the Side Drum in the orchestra.

It occurs frequently that accessories are introduced for special effects in the orchestra and are as a rule allotted to the performers on the Side and Bass Drums. They are generally introduced when the Drums have rests and are always specially marked in the part.

The names of some such accessories are: The Tambourine, Triangle, Castanets, Pop Guns, Sledge Bells, Whips, Whistles, Stamping sticks, Glockenspiel; &c. also instruments which imitate the Cuckoo and other singing Birds. Most of these instruments are so easy to handle, that it is scarcely necessary to write about them, but to give a general idea, some examples of orchestral parts are given below.

ORCHESTRAL STUDIES.

Allegretto.
Tambourin.

SPANISH DANCE.

The musical score consists of seven staves, each representing a different accessory part. The tempo is marked 'Allegretto' and the time signature is 3/8. The first staff is for the Tambourin, starting with a forte (*f*) dynamic and moving through piano (*p*) and pianissimo (*pp*) dynamics. The second staff continues the Tambourin part with rests. The third staff is for Castanets, starting with a forte (*f*) dynamic. The fourth staff is for Castanets, starting with a piano (*p*) dynamic. The fifth staff is for the Triangle, starting with a forte (*f*) dynamic. The sixth staff is for the Drum, starting with a forte (*f*) dynamic. The seventh staff is for the Tambourin, starting with a piano (*p*) dynamic. The score includes various rhythmic patterns, rests, and dynamic markings throughout.

CUCKOO AND CRICKET POLKA.

Polka.

Cricket. *tr tr tr tr*

Cuckoo. *f*



Cuckoo. 2 ϕ go to Coda. 7 1. 2. 2



Trio. Cricket.



Coda.



Cricket.

Cuckoo. *f*



OVERTURE "MARTHA"

Andante.

SIDE DRUM.

FLUTOW.

3 3 26

f *p*

Larghetto.

21 *ff* rit.

Allegro vivace.

8 45 6 6

ff *ff*

Meno mosso.

17 1 2 3 4 5 6

p Tambourine Solo.

7 8 9 10 11 12 13 14 15 16

17 18 19 20 21 22 23 15 eté.

MARCH FROM FAUST.

GOUNOD.

Allegro di marcia.

ppp *ppp* *p*

1 2

3 4 5 6 *tr* 1

2 3 4 5 6 7 8

2 *ff* 2

Tempo marziale.

f 1

2 3 4 5 6 7 8 *tr*

p *ff*

OVERTURE "LA GAZZA LADRA."

Maestoso marziale.

ROSSINI.

SOLO. *ff*

ff *f* *p* *cres.* *f* *ff*

6 7 8 1 2 3 4 5 6 7 8 9 *cres.*

10 11 12 13 14 15 16 17 18 19 20 21 22

23 24 3

Allegro.

Allegro moderato.

THE KADI.

A. THOMAS.

ff *dim.* *p*

1 2 3

4 5 6 7 *ff*

OVERTURE "TANCREDI."

Andante marcato.

ROSSINI.

1 5 *f* *f* *pp*

3 8 *fz* *fz* Allegro. 12

pp *ff*

13 1 *ff* *pp poco a poco*

1 1 1 *crescendo* *cres.*

20 1 1 1 *pp* *poco a poco cres.*

1 *f*

1

1 *ff*

OVERTURE "STRADELLA."

Andante.

Tympani Solo.

FLOTOW.

16 3 3 3 1 3 3 3 12 Side Drum. *ff*

7 3 3 3 1 3 3 3 10

Allegro vivace.

Tympani.

Side Drum.

18 *pp* 1 *ff* 15 *pp* 1 2 8 4 5

ff *ff* Triangle.

Drum.

ff *ff* *ff* 1

1 47 Tympani. *pp* *cres.* 15

Drum. 1 1 15

pp 1 2 3 4 5 6 7 8 9 10 11 12 13 14

Triangle.

Triangle.

15 16 17 18 19 10

Più lento e maestoso.

Drum.

p *ff* 3 3

Più mosso.

SOLO.

OVERTURE "POET AND PEASANT."

SUPPÉ.

Andante maestoso.

Allegro.

14 13 20 3

ff *3ff*

ff *ff* *f* *f*

Allegro. 2 3 4 5 6 7 8 9 10 11

ff 1 *ff* 1 *ff*

12 Allegretto. Allegro. 1 2

24 9 *f*

6 *ff*

Sostenuto. 6

Allegretto. Allegro. 1 2 6

42 9 *f* *ff* 3 *ff*

1 2 3 4 5 6 7 8 9 10 11 12

ff

Quicker. *ff*

OVERTURE "LE CHALET"

A. ADAM.

Allegro.

2 SOLO. 1 2 3 4 5

ppp

6 7

cres. *ff*

49 Triangle. 1 1 1 1 1 1 1 1 1 1

pp piu animato

Side Drum. 1 3 1 3

ff

3

CORONATION MARCH "THE PROPHET."

MEYERBEER.

Tempo di marcia maestoso.

ff

3

1

1

1

1

f

ff

3

3

3

3

1

Prayer.
SOLO.

3

3

3

3

sf

For two Side Drums.

f

1

1

unis (together)

1st Drum.

2nd Drum.

f

3

1st

2nd

f

3

3

3

FUNERALMARCH "GÖTTERDÄMMERUNG."

R. WAGNER.

Very slow.

f

dim. p

pp

2

ff

dim. p

4

tr

tr

1

tr

pp

ff

L'AFRICAIN.

For two Side Drums.

MEYERBEER.

Musical score for 'L'AFRICAIN' for two side drums. The score consists of four staves. The first two staves are for the 1st and 2nd drums, with dynamics *ff*, *pp*, and *ff*. The third and fourth staves are for both drums, with dynamics *f*, *dim.*, and *p*. The music is in 2/4 time and features a variety of rhythmic patterns and dynamics.

THE BRITISH GRENADEIER'S MARCH.

Quicker march time.

Musical score for 'THE BRITISH GRENADEIER'S MARCH'. It features a melody and a drum part. The melody is in 2/4 time and includes a repeat sign. The drum part includes trills and rhythmic accompaniment. The score is presented in two systems.

THE NATIONAL ANTHEM.

Maestoso.

Musical score for 'THE NATIONAL ANTHEM'. It features a melody and a drum part. The melody is in 3/4 time and includes a repeat sign with first and second endings. The drum part includes trills and rhythmic accompaniment. The score is presented in two systems.

THE BASS DRUM.

The Bass Drum in the orchestra is as a rule played or rather beaten together with the Cymbals. One Cymbal is fastened on the left hoop, while the other is held in the left hand and struck on that which is fastened to the drum. The stroke should always be made sideways which makes the Cymbals vibrate more, never straight down. The stick is held in the right hand and beaten on the batter head. It should be understood, that Cymbals and Drum are always beaten together, unless otherwise marked in the Part. The same Accessories as for the Side Drum are introduced in the Bass Drum parts.

MARCH.

The Side Drum and Bass Drum parts are here written together. The notes with up strokes in the 3rd space are for the Side Drum, and the notes in the 2nd space with down strokes are for the Bass Drum.

The musical score is written in bass clef with a common time signature. It consists of eight staves of music. The notation includes various rhythmic patterns, dynamic markings (f, p, ff), and performance instructions such as "Without Cymbals", "Cymbals only", and "S. Drum.".

Staff 1: *f*

Staff 2: *p* Without Cymbals *f* *p* *f*

Staff 3: *f* together.

Staff 4: Triangle.
Cymbals only.

Staff 5: * *f* With stick on Cymbal. *p* Without Cymbals. *S. Drum.* *p* *f* *ff* *f* together.

* With stick on Cymbal it is always meant to beat with the stick on the Cymbal, held by a leather strap in the left hand.

A LIST OF THE PRINCIPAL WORDS USED IN MODERN MUSIC

With their Abbreviations and Explanations.

<i>A</i>	to, in, or at; a <i>tempo</i> in time.	<i>Meno</i>	Less.
<i>Accelerando</i>	Gradually increasing the speed.	<i>Mezzo</i>	Half.
<i>Adagio</i>	Very slow.	<i>Minore</i>	Minor Key.
<i>Ad libitum</i>	As the performer pleases; not in strict time.	<i>Moderato</i>	Moderately. <i>Allegro moderato</i> , moderately quick.
<i>Agitato</i>	Restless with agitation.	<i>Molto</i>	Much.
<i>Al</i> or <i>Alla</i>	To or in the style of a March.	<i>Morendo</i>	Dying away.
<i>Alla Marcia</i>	In the style of a March.	<i>Mosso</i>	Moved. <i>Più mosso</i> , quicker.
<i>Allegretto</i>	Moderately quick.	<i>Moto</i>	Motion. <i>Con moto</i> , with animation.
<i>Allegro</i>	Quick and lively.	<i>Non</i>	Not.
<i>Andante</i>	In moderately slow time.	<i>Obbligato</i>	An indispensable part.
<i>Andantino</i>	A little less slow than <i>Andante</i> .	<i>Opus</i> , or <i>Op.</i>	A work.
<i>Amoroso</i>	Affectionately.	<i>Ottava</i> , or <i>8^{va}</i>	To be played an Octave higher.
<i>Anima</i> , con }	With animation.	<i>Pause</i>	The sign indicating stoppage.
<i>Animato</i> }		<i>Perdendosi</i>	Dying away.
<i>A piacere</i>	At pleasure.	<i>Pesante</i>	Heavily.
<i>Appassionato</i>	Impassioned.	<i>Pianissimo</i> or <i>pp.</i>	As soft as possible.
<i>Arpeggio</i>	Separating or breaking the notes of a chord.	<i>Piano</i> or <i>p.</i>	Soft.
<i>Assai</i>	Very.	<i>Più</i>	More.
<i>A tempo</i>	In time.	<i>Più tosto</i>	Quicker.
<i>Attacca</i>	Proceed at once to the following movement.	<i>Poco</i> or <i>un poco</i>	A little.
<i>Barcarolle</i>	A boating song.	<i>Poco a poco</i>	Gradually, by degrees.
<i>Ben</i>	Well. <i>Ben marcato</i> , well marked.	<i>Poi</i>	Then, afterwards.
<i>Bis</i>	Twice.	<i>Prestissimo</i>	As quick as possible.
<i>Bravura</i>	Brilliant execution.	<i>Presto</i>	Very quick.
<i>Brillante</i>	Gay, rapid, brilliant.	<i>Primo</i> or <i>1^{mo}</i>	The first.
<i>Brio</i> , con.....	With much spirit.	<i>Perdendosi</i>	Losing itself, dying away.
<i>Cadenza</i>	A passage introduced by way of embellishment.	<i>Pomposo</i>	Pompous, grand.
<i>Calando</i>	Gradually softer and slower.	<i>Quartetto</i>	A piece for four performers.
<i>Cantabile</i>	In a singing style.	<i>Quasi</i>	As if, similar to.
<i>Canzonetta</i>	A short song or Air.	<i>Quintetto</i>	A piece for five performers.
<i>Capriccio</i> }	A composition of irregular construction.	<i>Rallentando</i> or <i>rall.</i>	Gradually slower.
<i>Caprice</i> }		<i>Ritardando</i> or <i>rit.</i>	Slackening speed.
<i>Cavatina</i>	An Italian Air.	<i>Replica</i>	Repetition, <i>Senza replica</i> , without repeats.
<i>Chord</i>	A combination of two or more sounds.	<i>Rinforzando</i>	With emphasis.
<i>Coda</i>	A supplement at the end of a composition.	<i>Risoluto</i>	Resolutely, bold.
<i>Col</i> or <i>con</i>	With.	<i>Ritenuto</i>	Retarding the time.
<i>Crescendo</i> or <i>cres.</i>	Gradually louder.	<i>Scherzando</i>	Playfully.
<i>Da</i> or <i>dal</i>	From.	<i>Secondo</i> or <i>2^{do}</i>	The second.
<i>Da Capo</i> , or <i>D. C.</i>	From the beginning.	<i>Seconda volta</i>	The second time.
<i>Dal Segno</i>	From the sign S .	<i>Semplice</i>	Simply.
<i>Decrescendo</i> or <i>decre.</i>	Decreasing in strength.	<i>Sempre</i>	Always.
<i>Diminuendo</i> or <i>dim.</i>	Gradually softer.	<i>Senza</i>	Without. <i>Senza sordino</i> , without mute.
<i>Dolce</i> or <i>dol.</i>	Softly, sweetly.	<i>Simile</i>	The same.
<i>Duetto</i> or <i>duo</i>	A piece for two performers.	<i>Sino</i>	As far as.
<i>E</i>	And.	<i>Smorzando</i>	Diminishing the sound.
<i>Energico</i>	With energy.	<i>Solo</i>	For one performer only. <i>Soli</i> , for all.
<i>Espressivo</i>	With expression.	<i>Sordino</i>	Mute. <i>Con sordino</i> , with the mute.
<i>Fine</i> or <i>Il Fine</i>	The end.	<i>Sostenuto</i>	Sustained.
<i>Forte</i> or <i>f.</i>	Loud.	<i>Sotto</i>	Under. <i>Sotto voce</i> , in a subdued tone.
<i>Fortissimo</i> or <i>ff.</i>	Very loud.	<i>Spirito spiritosa</i>	Spirit, spirited.
<i>Forzando</i> or <i>fz</i> >.....	Accentuate the note.	<i>Staccato</i>	Detached.
<i>Forza</i>	Force of tone.	<i>Stretto</i>	An increase of speed.
<i>Fuoco</i> , con.....	With fire.	<i>Tacet</i>	Silent.
<i>Furioso</i>	Furiously.	<i>Thema</i>	The subject of melody.
<i>Gracioso</i>	Graceful.	<i>Tempo</i>	Time. <i>Tempo primo</i> , the same time as at the commencement.
<i>Giocoso</i>	Joyously.	<i>Tenuto</i> or <i>ten.</i>	Held for the full value.
<i>Giusto</i>	Just, exact.	<i>Tranquillo</i>	Quietly.
<i>Grave</i>	Very slow and solemn.	<i>Tremolando</i> }	Trembling, rapid movement.
<i>Gusto</i>	Taste.	<i>Tremolo</i> }	
<i>Harmonic</i>	A combination of musical sounds.	<i>Trio</i>	A piece for three performers.
<i>Key note</i>	The first degree of the Scale.	<i>Troppo</i>	Too much. <i>Allegro ma non troppo</i> , quick, but not too quick.
<i>Larghetto</i>	Slow, but not so slow as <i>Largo</i>	<i>Tutti</i>	All, all the instruments.
<i>Largo</i>	Broad and slow	<i>Un</i>	A, one.
<i>Legato</i>	Smoothly, the reverse of <i>Staccato</i> .	<i>Unisono</i>	In unison.
<i>Leggiero</i>	Lightly.	<i>Una corda</i>	On one string.
<i>Lento</i>	Slow.	<i>Veloce</i>	Quick.
<i>L'istesso tempo</i>	The same time.	<i>Vivace</i>	With vivacity.
<i>Loco</i>	In place. Play as written, no longer an octave higher or lower.	<i>Vivo</i>	Lively.
<i>Ma</i>	But. <i>Ma non troppo</i> but not too much.	<i>Variatione</i>	Variation of a melody.
<i>Maestoso</i>	Majestically.	<i>Volkstied</i>	A national song.
<i>Maggiore</i>	Major Key.	<i>Voce</i>	The voice.
<i>Marcato</i>	Marked.	<i>Volti Subito</i> or <i>V. S.</i>	Turn over quickly.
<i>Mancando</i>	Dying away.		

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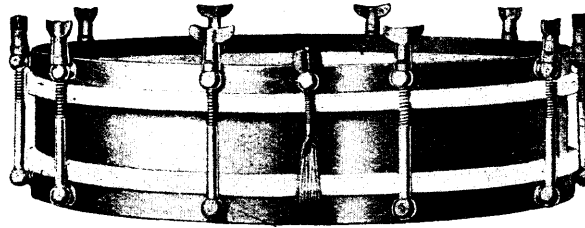
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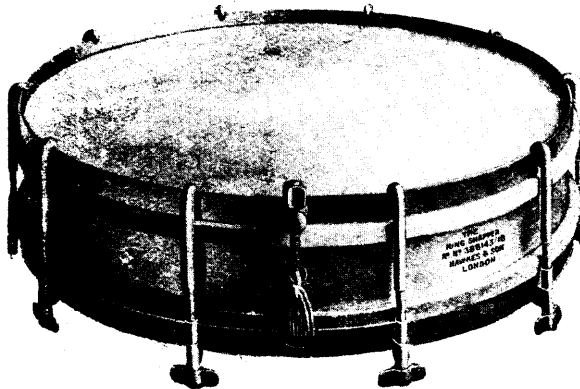
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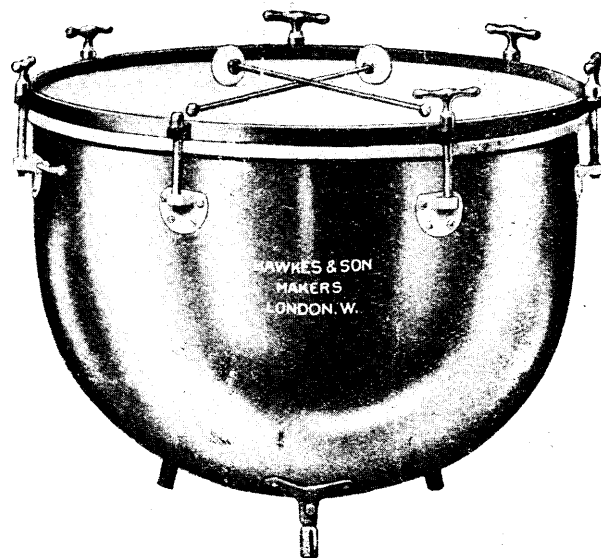
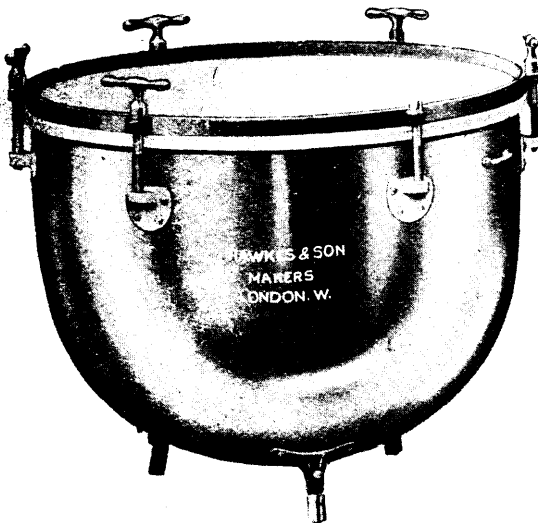
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