

The Connecticut Halftime

5

Attributed to
J. Burns Moore

DYNAMICS can and should be added at the discretion of the performer.

1 2 3 4 5 6 7 8 9

L 1 5 R 2 6 7 R L R R L R L L 8 9 13

10 11 12 13 14 15 16 17 18 19 20

21 22 23 24 25 R L R L R L R R 26 L R R L R L L 27

1st Filling

28 29 30 31 32 33

34 35 36 37 38 39 40

41 42 43 44 45 46

47 R L R L R R L R L R 48 49

52 53 54 55 56 57

58 R R L R R L R R L R 59

63 64 65 66 67 68



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The melody that this drum part was the accompaniment for originally came from an opera entitled "The Picture of Paris," which was produced at London's Covent Garden on December 20, 1790. Later, it became known as "**The Downfall of Paris**," and due to its wide popularity in England was adopted by the West Yorkshire Regiment as their **Regimental March-Past**. The following version of the drum part for the "**Downfall of Paris**" shows the standard sticking pattern adapted from Bruce and Emmett and also a later variant sticking which is less widely used by The Company of Fifers and Drummers. In any case, the "**Downfall of Paris**" and the other traditional solos in this collection represent some of the best of the heritage of drumming in America that dates back to the Revolutionary War days. These traditional solos form an important part of the technique of playing in the rudimental snare drum style.

(John S. Pratt)

Downfall Of Paris

(as Arranged by Bruce & Emmett)

Traditional
1790

The musical score for the drum part of "Downfall Of Paris" consists of 41 measures. The notation is written on a single staff with a treble clef and a 2/4 time signature. The music is characterized by a series of eighth and sixteenth notes, often beamed together. Sticking patterns are indicated by numbers 1 through 41, with letters R (right) and L (left) indicating the hand. Dynamics include *f* (forte), *ff* (fortissimo), and *simile*. A repeat sign with a first ending bracket is used at measures 15-16 and 32-33. A large, diagonal watermark reading "WWW.HICKEYS.COM" is overlaid across the center of the page.

Measures 1-4: *f* 1 R R R R L L L 2 L R R L R L R L 3 *simile* 4 5

Measures 6-9: 6 7 L R L R R L 8 L R L R R R L R L L 9

Measures 11-14: 11 12 13 14

Measures 15-20: 15 16b 17 L R L 18 R L 19 R L R L R L R L 20 R

Measures 23-30: 23 *f* 24 25 26 27 28 29 30

Measures 32-33: 32b 33 L R R R L F

Measures 37-38: 37 *ff* 38 *ff*

Measures 41-42: 41 R L L 42 *ff*



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The following four solos fit the phrase structure and number of measures of well known John Philip Sousa marches. When you have worked out the stickings and can play the solos up to tempo, try playing them along with a recording or live performance of these stirring Sousa marches.

Good Hands

based on
"Hands Across The Sea"
(J.P. Sousa)

William J. Schinstine

The musical notation consists of six staves, each representing a different solo. The notation includes notes, rests, and dynamic markings. The stickings are indicated by numbers 1 through 31 below the notes. The dynamics are indicated by *ff* (fortissimo) and *sfz* (sforzando).

Staff 1: *ff* 1 R L R L R R R L 2 L R L R 3 R L R R L L R 4 R L L R L R *sfz* 5 L R L R L L R L R L

Staff 2: 6 R L R L L R L R L 7 L R L L R L R L 8 L R L R L R L 9 L R L L R L R L 10 L R L R L

Staff 3: 11 L R L L R L R R L 12 R L R L R L *sfz* 13 L R L R L L L L 14 R E R L *sfz*

Staff 4: 16 L R L R L R L 17 L R L L R L R L 18 L R L R L 19 L P

Staff 5: 21 L R L R L R L 22 L R L R L *ff*

Staff 6: 26 L R L R L R L L R 27

Staff 7: 31 L R



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The Tiger

In the following solo, two forms of notations are presented simultaneously for comparison and study purposes: 1) the **recommended "open" style of writing** using abbreviated 32nd note doubling indications that clearly define the placement of the notes, and 2) the **older form of notation using grace notes**, which some players tend to play too "closed" or "crushed" to be stylistically correct in rudimental drumming.

James L. Moore

$\text{♩} = 108-116$

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