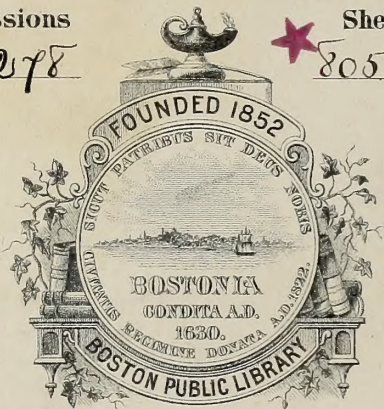


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THE
COMPLETE PRECEPTOR

FOR THE

BUGLE,

CONTAINING ALL NECESSARY INSTRUCTION,

WITH A LARGE COLLECTION OF

MUSIC ADAPTED TO THE INSTRUMENT,

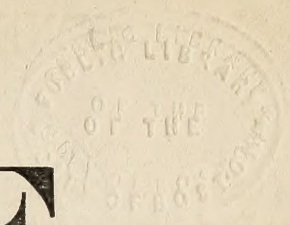
INCLUDING MANY OF THE

MOST POPULAR PIECES OF THE DAY.

B. A. BURDITT.

BOSTON:

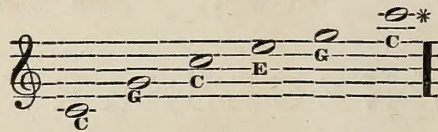
PUBLISHED AND SOLD BY ELIAS HOWE, NO. 11 CORNHILL.



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GENERAL RULES FOR PLAYING THE BUGLE.

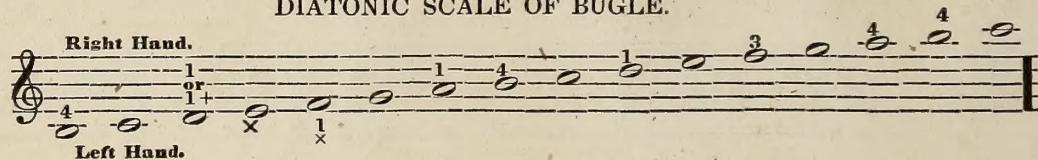
The Compass of the Bugle is about the same as that of Post Horn, with this exception,—the notes are not good below B \sharp (some Bugles having extra keys for producing high and low notes with.) The open sounds are the same as for the Post Horn, viz:—



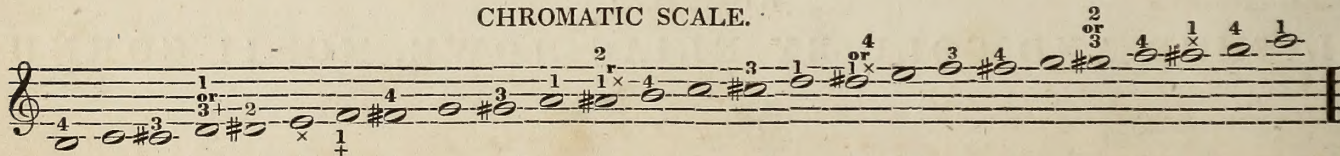
The same rules for beginning will answer as for the Cornopeon—also the Exercises for open sounds. The Bugle in the hands of KENDALL, has produced wonders, he being the best performer in this or any other country.

Bugles are made to stand in E \flat , C, and B \flat . E \flat 's and B \flat 's being mostly used, (C Bugles being hard to play and not of a good tone,) it is easier to perform on a B \flat Bugle than on an E \flat , the high notes come easier on the B \flat Bugle, being playable to C and D above the staff, while the E \flat is seldom played above G or A.

DIATONIC SCALE OF BUGLE.



CHROMATIC SCALE.



* The upper C does not always come without fingering, the most common way is, to make it with the 1st finger of Right Hand.

† The cross X represents the thumb, the figures above the notes are for the Right Hand, below for the Left Hand.

JENNY LIND'S POLKA.

A. CROOK.

First system of musical notation, measures 1-8. The music is in 2/4 time with a key signature of one flat (B-flat). The first staff is marked with a piano (*p*) dynamic. The melody features eighth-note patterns with slurs and accents, and the bass line provides a steady accompaniment.

Second system of musical notation, measures 9-16. The music continues in the same key and time signature. The first staff is marked with a forte (*f*) dynamic. The melody becomes more active with sixteenth-note passages and slurs.

Third system of musical notation, measures 17-24. The music returns to a piano (*p*) dynamic. The first staff concludes with a double bar line and the word "Fine." written to the right. The bass line continues with a steady eighth-note accompaniment.

Fourth system of musical notation, measures 25-32, labeled "TRIO." at the beginning. The music is in 3/4 time with a key signature of one flat. The first staff is marked with a piano (*p*) dynamic. The melody is more melodic and features slurs, while the bass line consists of a simple eighth-note accompaniment.

f

p D. C.

DUETT IN LINDA.

DONIZETTI.

A. or Eb CROOK.

p

mf

Musical notation for the first system, featuring two staves with treble clefs and a key signature of one flat. The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests. A dynamic marking 'f' is present in the second measure of the lower staff.

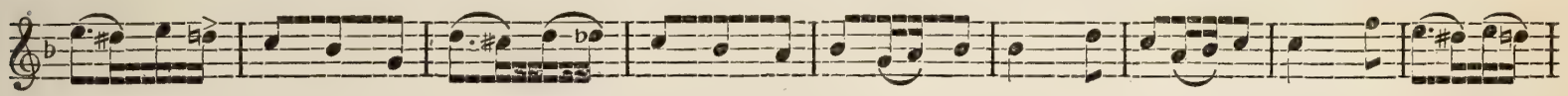
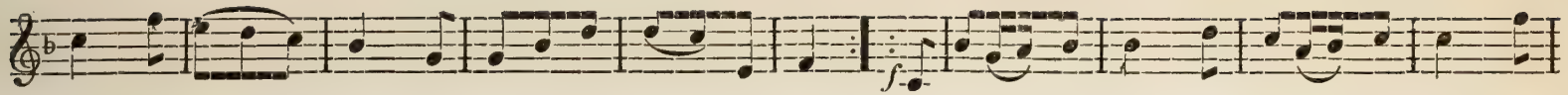
Musical notation for the second system, featuring two staves with treble clefs and a key signature of one flat. The music continues with similar rhythmic patterns and includes accents (>) over certain notes.

GALLOPADE.

Musical notation for the GALLOPADE section, consisting of three staves with treble clefs and a 2/4 time signature. The music is characterized by a fast, rhythmic gallop pattern. A dynamic marking 'p' is present in the second measure of the third staff.

WALTZ.

Musical notation for the WALTZ section, consisting of one staff with a treble clef and a 3/8 time signature. The music features a waltz-like rhythm with a dynamic marking 'p' at the beginning.



ANDANTE.



A, or Eb CROOK. Andante.

p

THEN YOU'LL REMEMBER ME.

BOHEMIAN GIRL.

Bb CROOK.

p

Bb CROOK.

p

BADEN BADEN POLKA.

9

Bb CROOK.

p

f

TRIO.

p

ff

D. C.

LOVE'S RITORNELLO WALTZ.

Bb

p

Piano introduction consisting of two staves. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with eighth notes and chords.

FEST MARCH.

GUNGL.

First staff of the Fest March in 2/4 time, marked *p* 1st time, *f* 2d time.

Second staff of the Fest March, marked *ff*.

Third staff of the Fest March, marked *p*. The section is labeled **TRIO.**

Fourth staff of the Fest March, marked *mf*. It features triplet figures in the right hand.

Fifth staff of the Fest March, marked *mf*. It continues with triplet figures in the right hand.

Sixth staff of the Fest March, marked *mf*. It concludes with triplet figures in the right hand and a double bar line.

D. C.

WALTZ FROM LUCREZIA BORGIA.

DONIZETTI.

11

Bb or A.

p *mf*

WALTZ. SOUNDS FROM HOME.

BY GUNGL.

Bb

p *p*

BRONZE HORSE QUICK STEP.

1st Bb

2d *f*

1

2

1

2

Fine.

TRIO.

p

D. C.

THE WATCHER QUICK STEP.

1 **Bb**

2 *f*

1

2 *p*

1

2 *mf* *f*

1

2

MOUNTAIN MAID QUICK STEP.

1 **Bb**

2 *ff* > > > *p* *f*

1 **Fine.**

2 *p* *f*

1 **TRIO.**

2 *p* 1st time. 2d.

1 **D. C.**

2 *p* *f*

THE BOWL'D SOGER BOY.

LOVER.

15

Musical score for 'THE BOWL'D SOGER BOY' in G major (one sharp) and 2/4 time. The score consists of four staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a time signature of 2/4. It includes a dynamic marking of *p* (piano) at the start and *f* (forte) at the end. The melody is primarily eighth and sixteenth notes, with some quarter notes. The second and third staves continue the melody with similar rhythmic patterns. The fourth staff concludes the piece with a double bar line.

JEANETTE AND JEANOT.

GLOVER.

Musical score for 'JEANETTE AND JEANOT' in B-flat major (two flats) and 2/4 time. The score consists of four staves. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a time signature of 2/4. It includes a dynamic marking of *p* (piano) at the start. The melody is primarily eighth and sixteenth notes, with some quarter notes and a few longer notes. The second and third staves continue the melody with similar rhythmic patterns. The fourth staff concludes the piece with a double bar line.

16 GALLOPADE FROM VERDI'S OPERA OF ERNANI.

p

f

p *Cres.* *p*

Cres. *f* *p*

p *p*

ff

Fine. *p*

The musical score is written for a single melodic line in 2/4 time, featuring a key signature of one flat (B-flat). The piece begins with a piano (*p*) dynamic and a series of eighth-note patterns. It includes dynamic markings for piano (*p*), forte (*f*), fortissimo (*ff*), and crescendo (*Cres.*). The score concludes with a *Fine.* marking and a final piano (*p*) dynamic. The notation includes various rhythmic values, accidentals, and phrasing slurs.



CUMBERLAND QUICK STEP.

Seven staves of musical notation. The first staff is in 6/8 time, marked *f*, and features two triplet markings. The second staff includes the instruction *p 1st time. f 2d time.* The third staff is marked *p* and contains several slurs. The fourth staff is marked *ff*. The fifth and sixth staves continue the melody and accompaniment. The seventh staff is marked *f* and includes a triplet marking [3].

Andante.

p

Solo. *Solo.*

Solo. *Solo.*

DUETT IN LUCIA DI LAMMERMOOR.

DONIZETTI.

19

1 *Bb, or A.*

2 *p*

p *p*

f

p

A, or G.

f

ARIA IN LUCIA DI LAMMERMOOR.

DONIZETTI.

B \flat or A. Moderato

p

Rall.

DUETT IN LUCIA DI LAMMERMOOR. (O Sole Piu Ratto.)

21

1 *B \flat or A. Moderato.*

2 *p*

Solo.

p Solo.

Pia Allo.

GUM TREE WALTZ.

DEAREST MAE WALTZ.

HIGHLAND WALTZ.

23

1

2 *p*

f

3

TRIO.

p

D. C.

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