GLOBAL FIFERS SYMPOSIUM

Common Music Book

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SIRD

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Introduction

This book began as a simple effort to find four or five tunes that fifers have in common across multiple traditions and nationalities so that we could play together and share our love of fifing at the Portsmouth 2022 SIRD Symposium. The simple effort turned into a full project resulting a much more complicated, but hopefully more useful resource for global fifers.

Fifes come in many styles and models around the world and from the beginning, one of our primary aims was to present the unique styles of fifing from around the world, and the varied cultures those traditions reflect, as well as celebrate what all of our styles have in common. Therefore, we chose to present this music in three sections: "National Melodies," "Crossover Melodies," and "Transpositions."

National Melodies – The first section provides representative music from each of the fifing traditions being presented at the 2022 Symposium. These pieces are presented as they are played in the local tradition on the local instrument. The notation also reflects the prevailing local tradition. For example, the American Fife melodies are scored an octave lower than they sound.

Crossover Melodies – The second section of the book presents melodies that have migrated from their country of origin and found popularity in multiple traditions around the globe. These pieces are presented, not in their earliest form, but rather as they are played in one of the "transplant" traditions where they are popular today. This section also includes pieces selected to be played with the drummers during the Symposium's Sunday concert (*Arabi, Downfall of Paris, Three Camps, and Whup Jamboree)* and an arrangement of *Yorckscher Marsch* scored for each fife being presented at the symposium with the aim of performing this piece en masse during the Symposium's Sunday concert.

Transpositions – Finally, in the third section we present transpositions of the melodies from the first and second sections. The melody lines for each national and crossover melody are transposed into the corresponding key for each individual instrument.

It should be said, that with any project of this size, there will certainly be errors. For those errors that escaped our notice, we apologize. It is our hope that any errors made in the transcription, transposition, and arrangement of this music will be corrected in time to continually improve this resource. Likewise, there were many choices and decisions required as to how to present this music. We do not claim that our choices are the only appropriate options, simply that based on our objectives in establishing this resource, we made the best choices as we understood them at the time. Lastly, for the sake of space and convenience, we have used the word "fife" as a generalization when referencing all types of fifes, flutes, piccolos, etc.

The 2022 Symposium and this book are they very first steps. As we establish more global links between fifers and global fifing traditions, we sincerely hope that this resource will continue to grow and incorporate more global fifing traditions, melodies, and styles of fife. This resource is only the very beginning.

Happy Fifing!
The SIRD Fife Symposium Planning Committee

The Key to the many keys of fifes: The Fife "Rosetta Stone"

Standard tuning pitch in western orchestral music was set at a=440 Hz in 1939. Prior to this, there were a number of factors that influenced what pitch any given performing ensemble tuned to, not the least of which was the local custom and preferences of the ensemble. As a community of global fifers, we encounter a vexing problem when we try to share our traditions and play together. As the fife has evolved in distinctly different ways, again most frequently based on local custom and preferences, we find that the many styles of fifes around the globe are all pitched or keyed differently. One of our primary goals for this book is to enable fifers from different traditions to play together and to play *their* fife together with the fifes of other traditions. To this end, we present our "Rosetta Stone" for transposing between some of the different fife styles.

The first step in playing different fifes together is simply understanding their pitch relationships in order to find a common key that will work well for each fife. The "Concert" Key label on the second row corresponds to modern concert pitch at A440. If you finger the note C♮ on any fife, the pitch that sounds is the "Concert" key. Using this formula, we have aligned six different types of fifes to show how their pitches relate to one another.

Basler Piccolo	Natwärisch	American Fife	B♭ Flute	Schweizerpfeife	Spielmannsflöte
Concert C	Concert D	Concert A-flat	Concert A	Concert B-flat	Concert B
C	B ♭	E	E ♭	D	D ♭
B	A	E ♭	D	D ♭	C
B ♭	A ♭	D	D ♭	C	B
A	G	D ♭	C	B	B ♭
A ♭	G ♭	C	B	B ♭	A
G	F	B	B ♭	A	A ♭
G ♭	E	B ♭	A	A ♭	G
F	E ♭	A	A ♭	G	G ♭
E	D	A ♭	G	G ♭	F
E ♭	D ♭	G	G ♭	F	E
D	C	G ♭	F	E	E ♭
D ♭	B	F	E	E ♭	D
C	B ♭	E	E ♭	D	D ♭

For example, *Arabi* (a piece arranged for Basler Piccolo see page 29) is written in the key of G. If an American fifer wishes to play *Arabi* on his or her own fife along with a Basler Piccolo, the American fifer will need to transpose *Arabi* into the key of B. Alternatively, both the American and the Swiss fifer could transpose *Arabi* into D and B-flat (respectively) to find a common key that works well for each instrument.

Unfortunately, because different fifes are often separated by only a half-pitch, finding a common pitch that works well for every fife is a challenge and at least one fife will always have to compromise and play in an awkward key. Nevertheless, we hope that this chart will be useful for experimenting across traditions and facilitating the ability to play with one another.

Available Online Resources

The websites below are helpful and easily accessible online resources on global fifing traditions. While this list is by no means comprehensive, the resources below should provide an excellent starting point for any research endeavor. Blank lines are included to list new resources discovered through the magic of hyperlinks.

Website	Description
The Company of Fifers and Drummers https://companyoffifeanddrum.org	Non-profit organization formed in 1965 to perpetuate the historical significance and folk traditions of fife and drum music, and to foster the spirit of fellowship among fifers and drummers everywhere
The Corps of Drums Society https://corpsofdrums.com/	For the preservation and promotion of Drum, Fife, and Bulge Music.
Schweizerischer Tombouren- und Pfeiferverband (STPV) https://stpv-astf.ch/	Swiss Drummers and Fifers Association unites four regional associations with a total of 174 drum and piper associations under one roof.
The Fife Museum https://www.fifemuseum.com	Examples 18th-20th Century English and American fifes and how to determine the age of a fife.
Fife & Drum Online www.fifedrum.org	A resource for fife & drum corps throughout the world
Militaria http://www.hhogman.se/indelningsverket-spelet.htm	Swedish martial music
Brasil de Fato https://www.brasildefatopb.com.br/2021/05/01/pifano-uma-tradicao-cultural-do-nordeste	Brazilian article on the Brazilian fife tradition and indigenous, European, African, and Arab influences.
Mississippi Blues Trail https://msbluestrail.org/blues-trail-markers/otha-turner	Article on Otha Turner and the African American fife and drum tradition in north Mississippi, USA.

Website	Description
The Traditional Tune Archive https://tunearch.org	Information storing and retrieval tool dedicated to instrumental music of the past 300 years traditionally used for dancing in Ireland, Great Britain, and North America
International Music Score Library Project/Petrucci Music Library https://imslp.org	Provides music scores free of charge to anyone who has internet access
Internet Archive https://archive.org	A digital library of Internet sites and other cultural artifacts in digital form
Hathi Trust Digital Library https://www.hathitrust.org	Not-for-profit collaborative of academic and research libraries preserving 17+ million digitized items
Academia https://www.academia.edu	Platform for sharing academic research with of 36 million papers

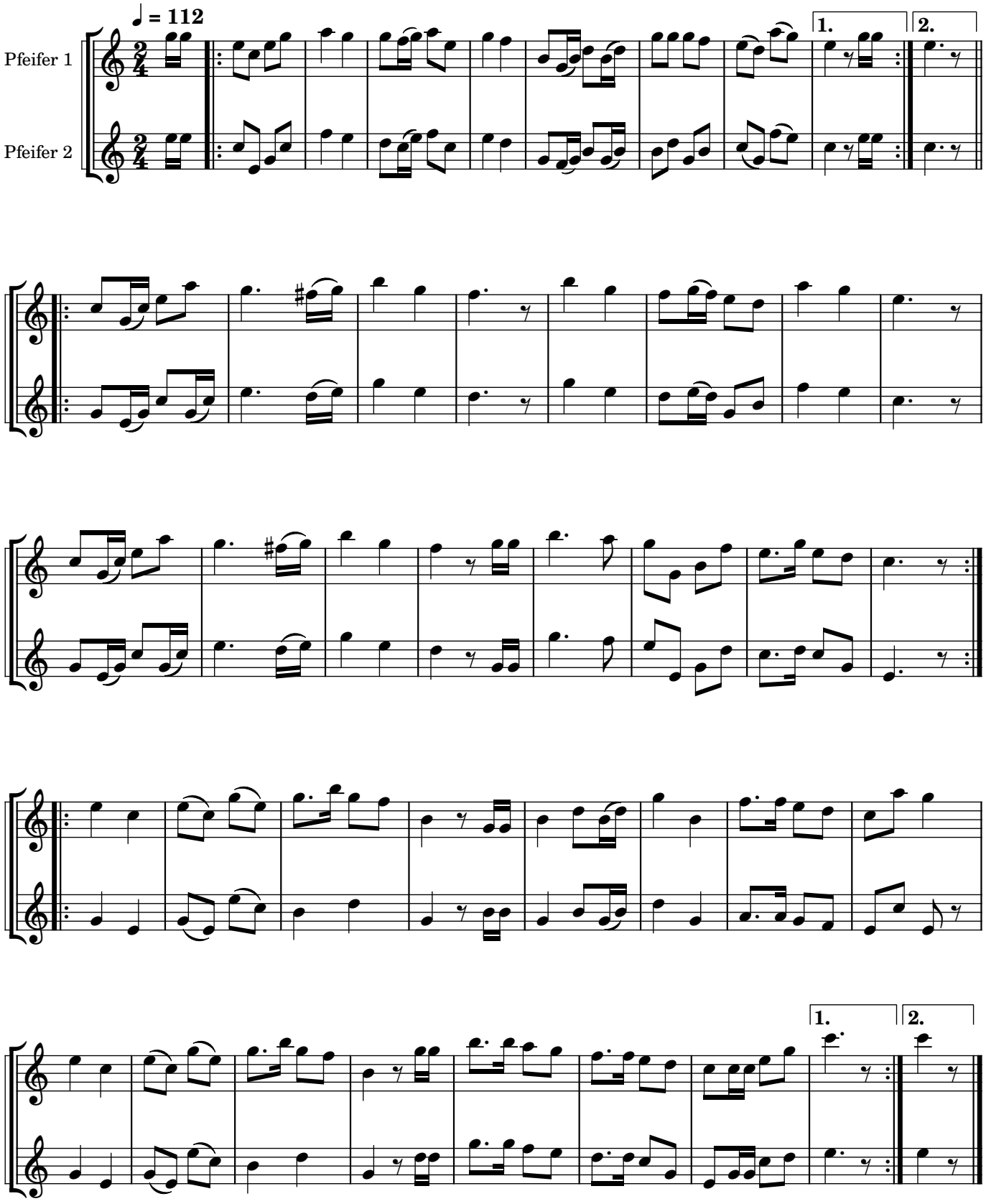
National Melodies

Switzerland

Bethania

(for 2 Natwärisch)

Kurt Albrecht

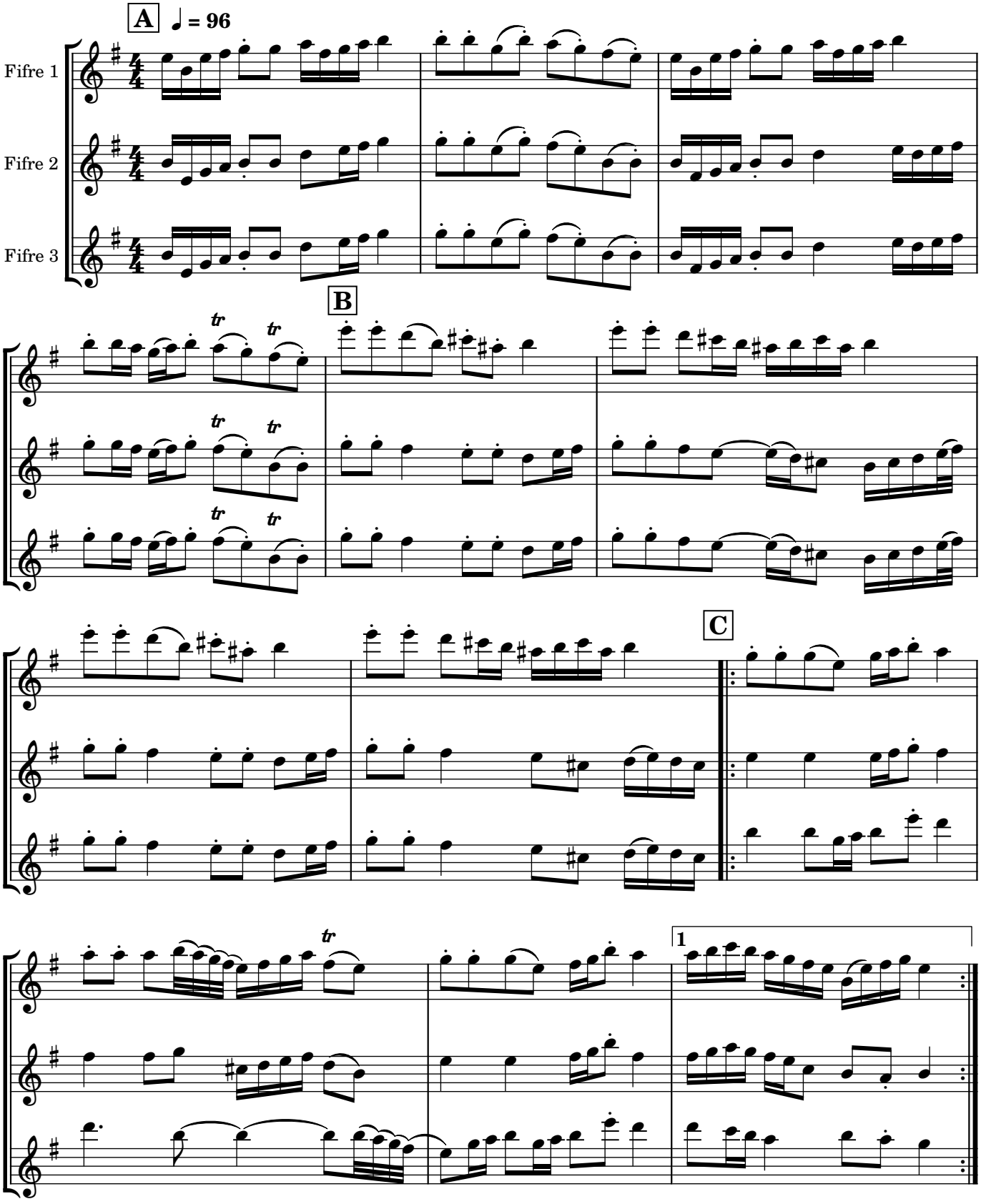


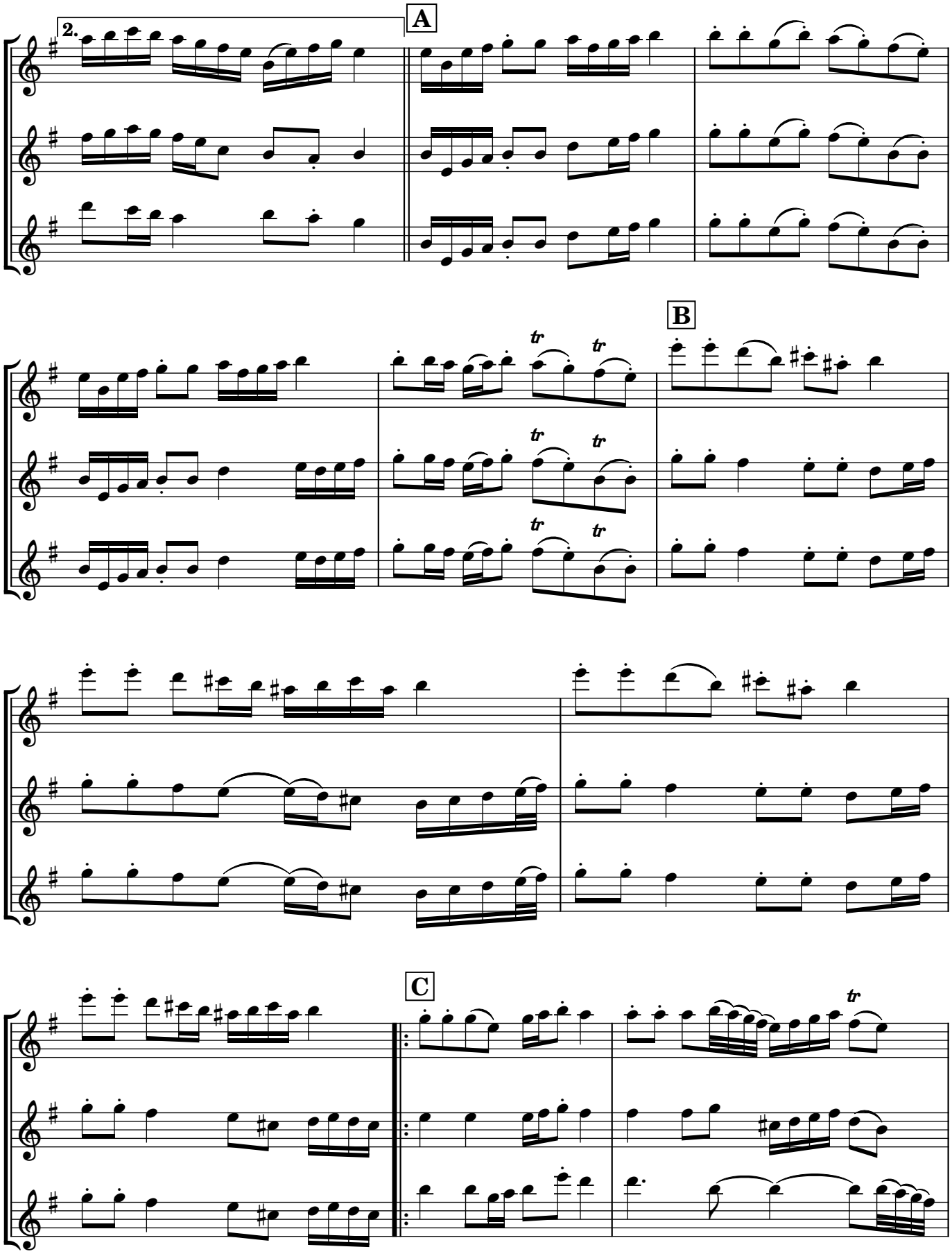
Danse de village

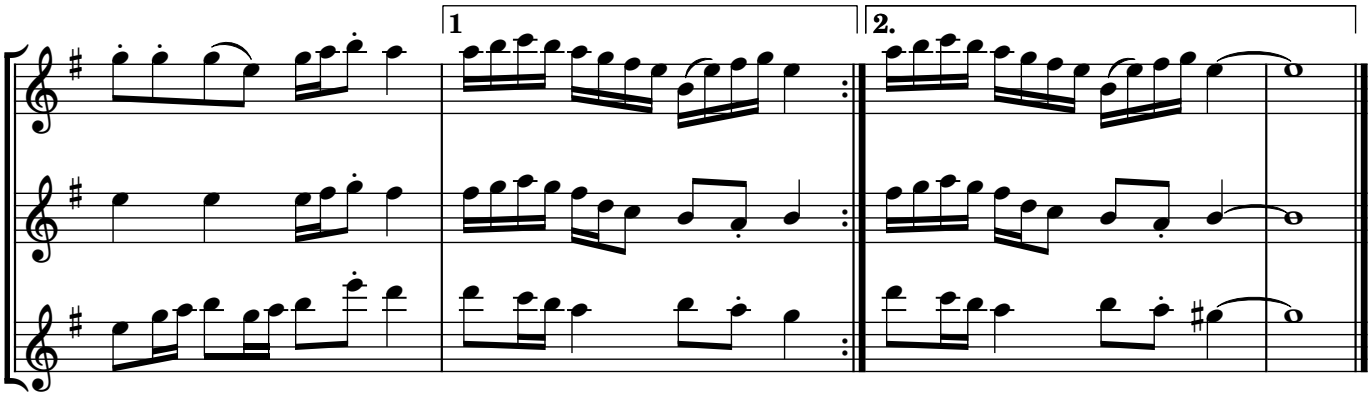
Marche militaire d l'ancien régime

(for 3 Schweizerpfeife)

Traditional
arr. R Käch

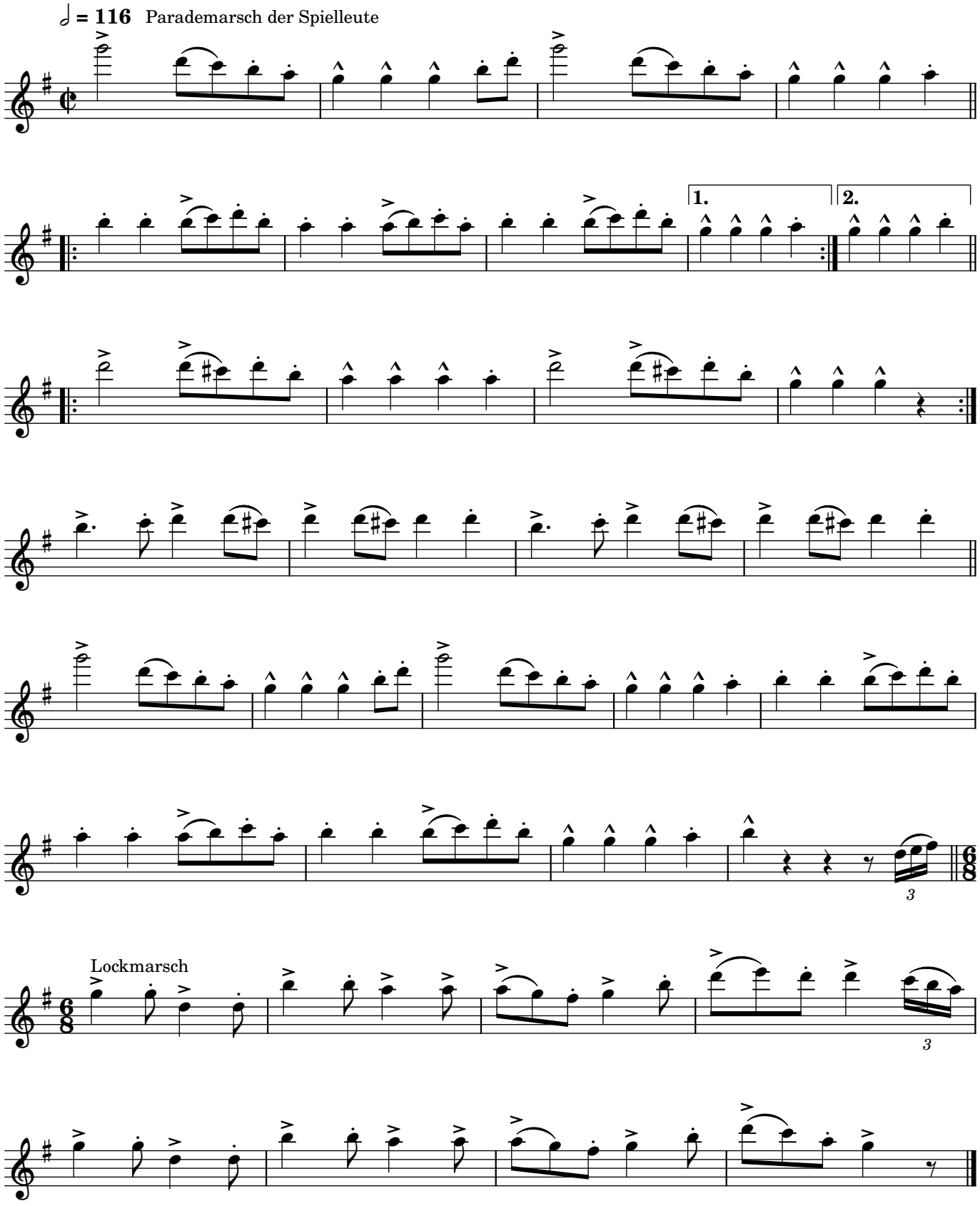



2.
A
B
tr
C


1
2.

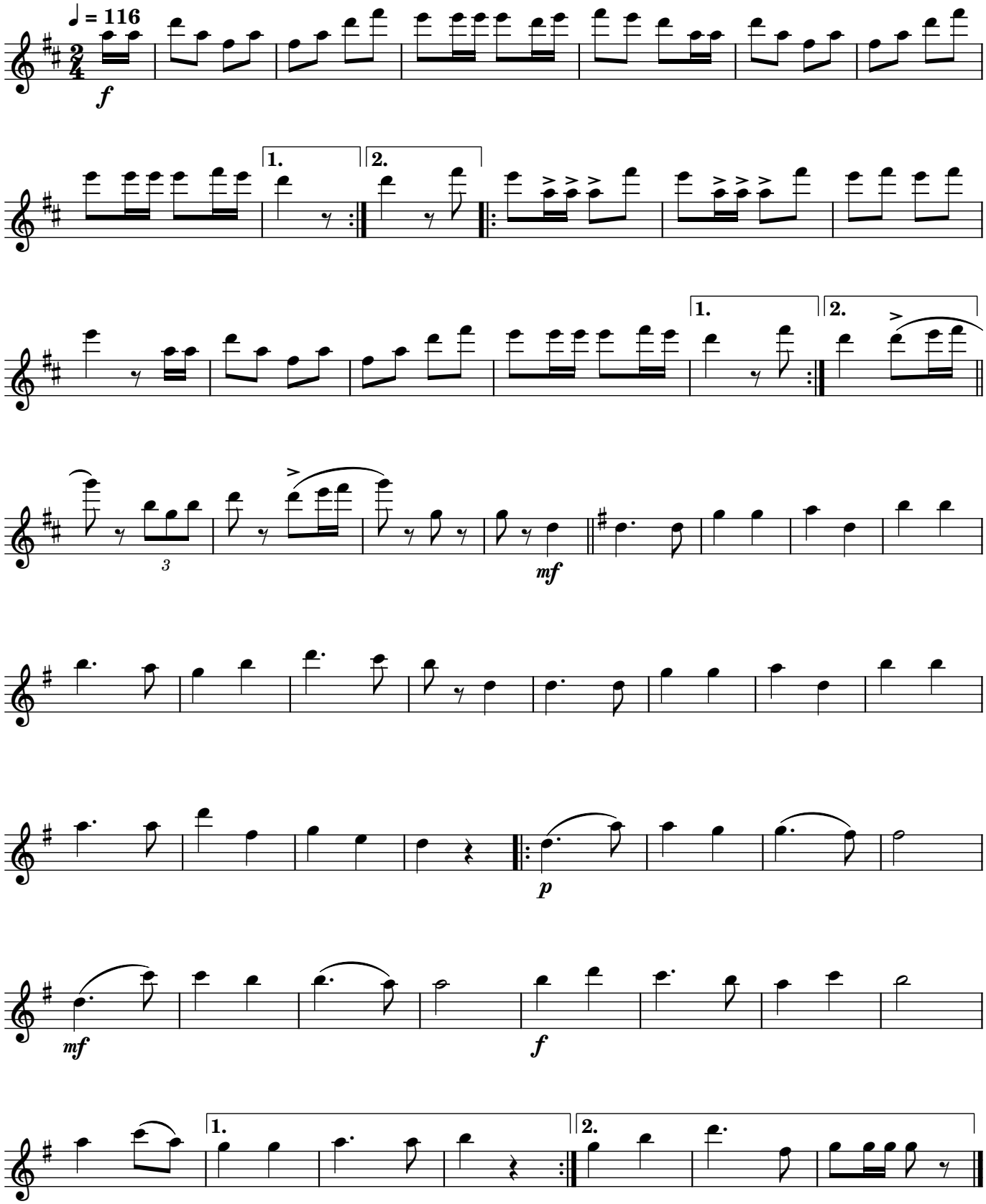
Germany

Parademarsch der Spielleute/ Lockmarsch



Preußens Gloria

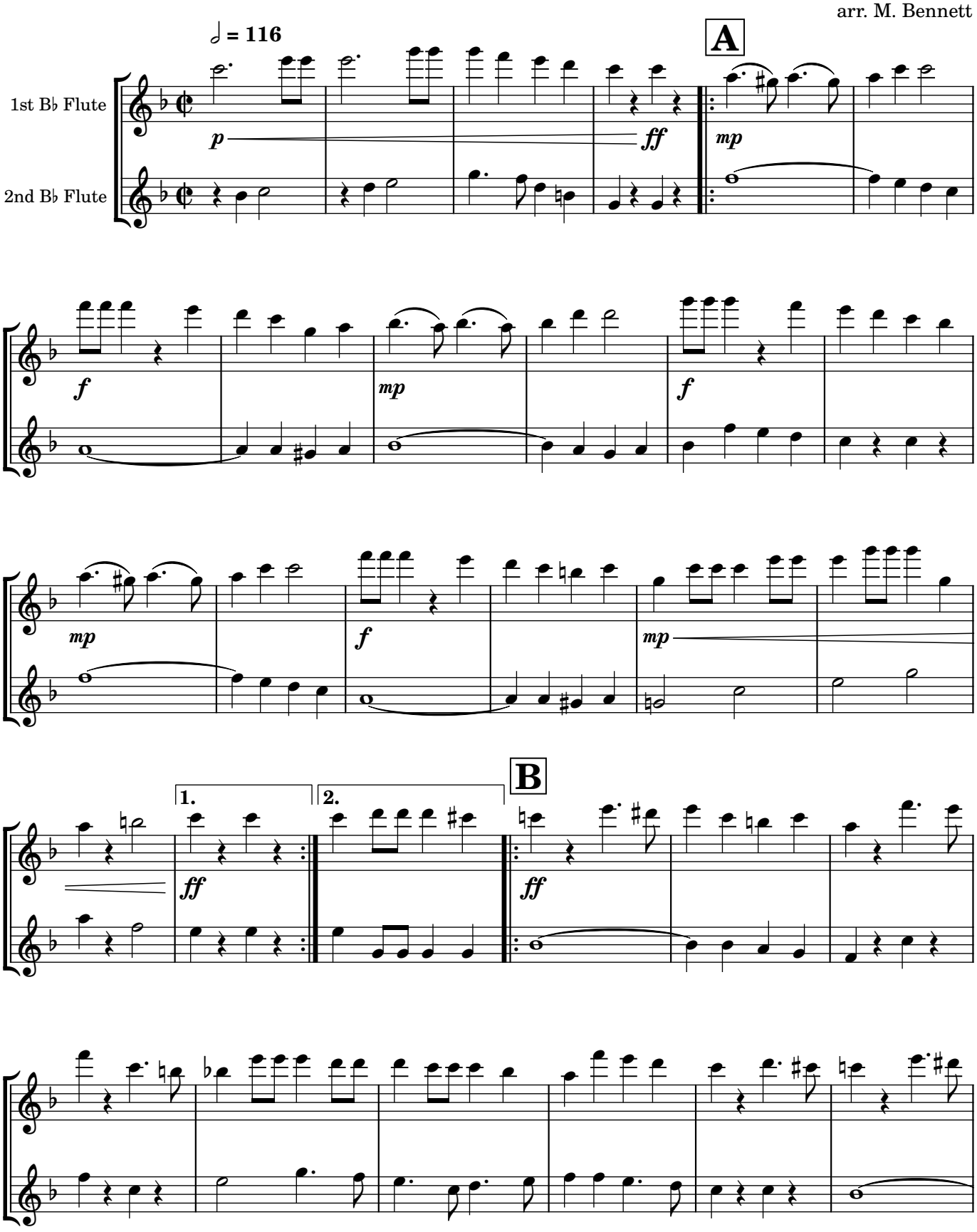
Johann Gottfried Piefke
(1817–1884)

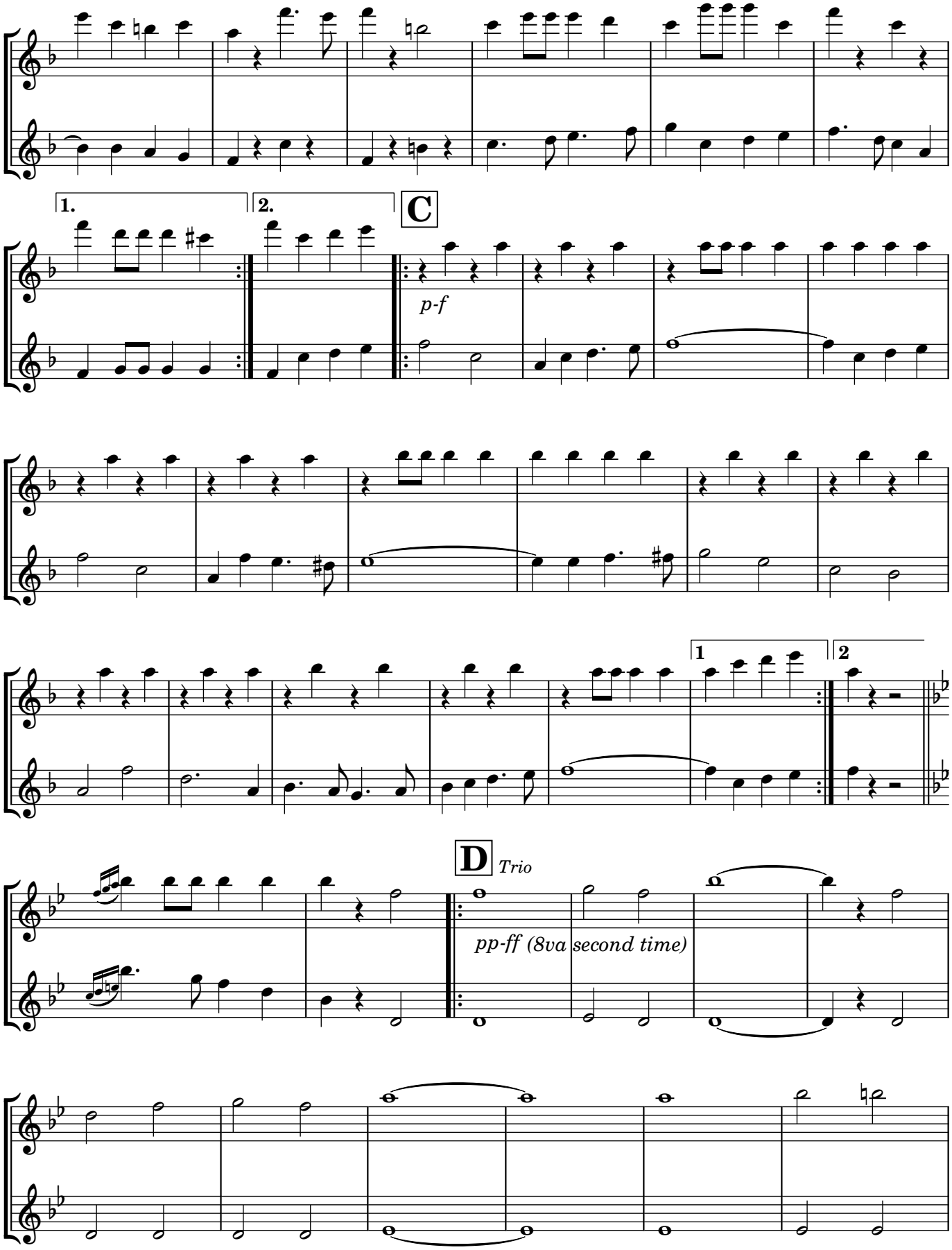


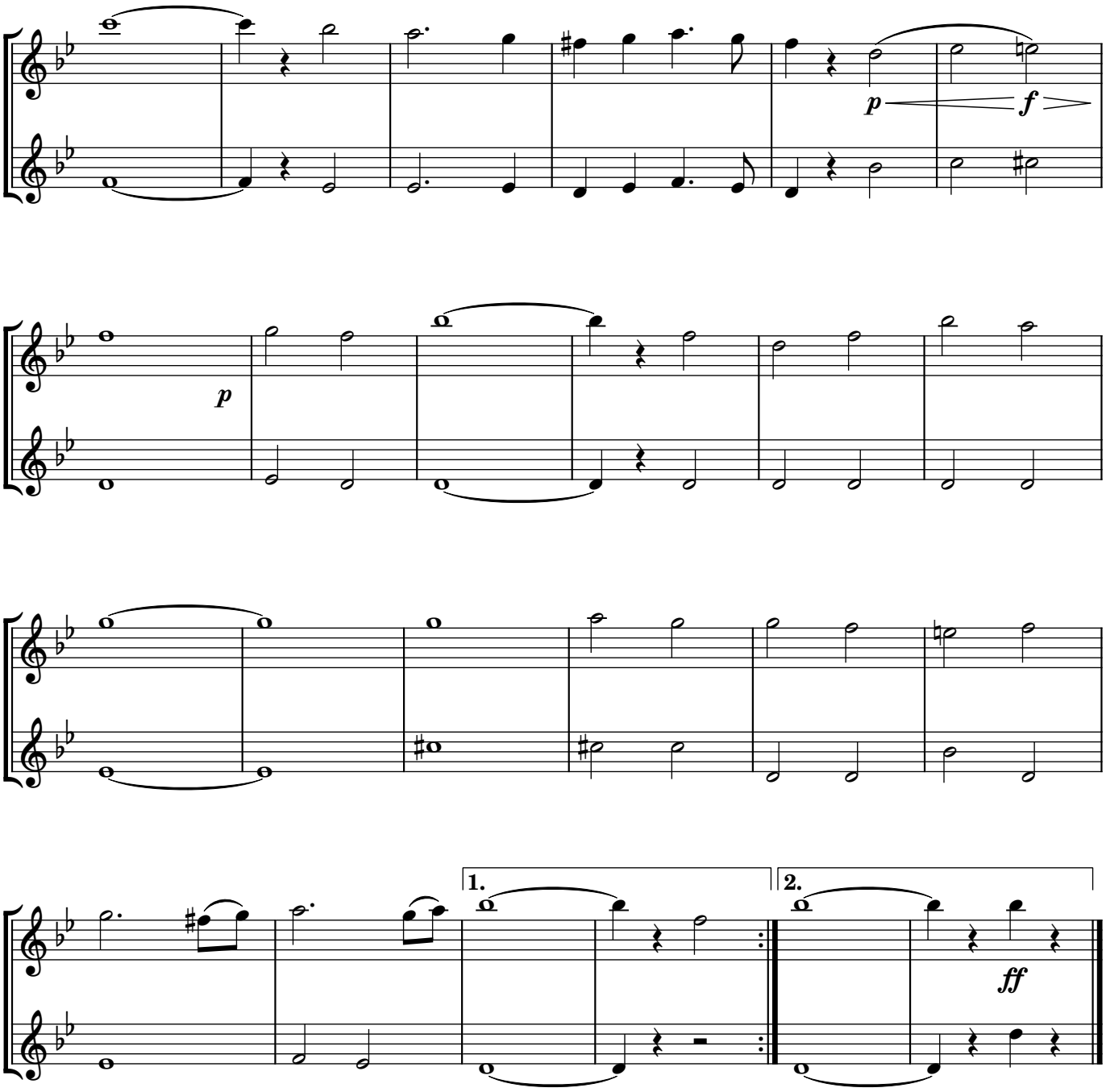
The United Kingdom

Hazlemere

Tom Birkett
arr. M. Bennett



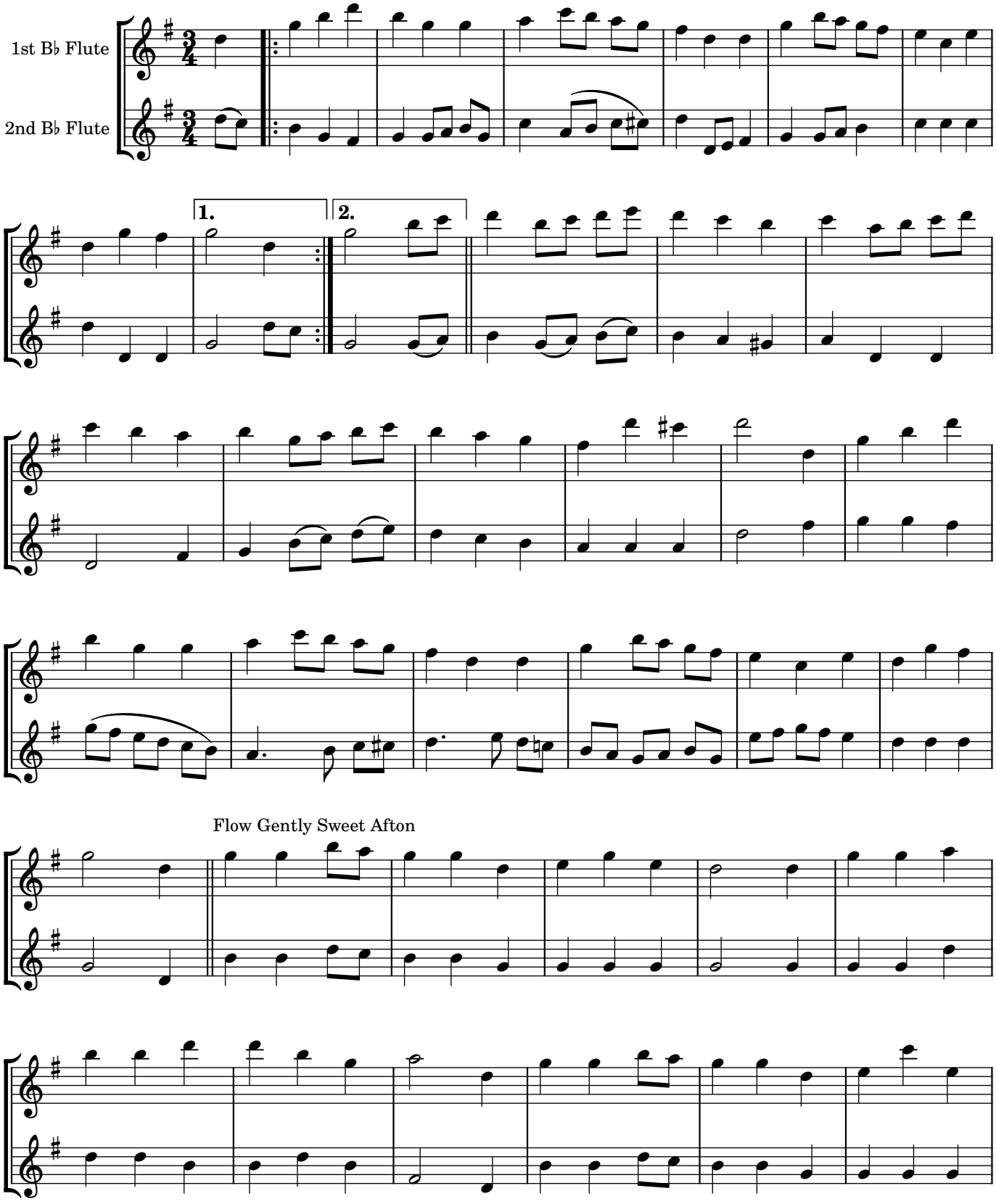

1.
2.
C
p-f
1
2
D
Trio
pp-ff (8va second time)

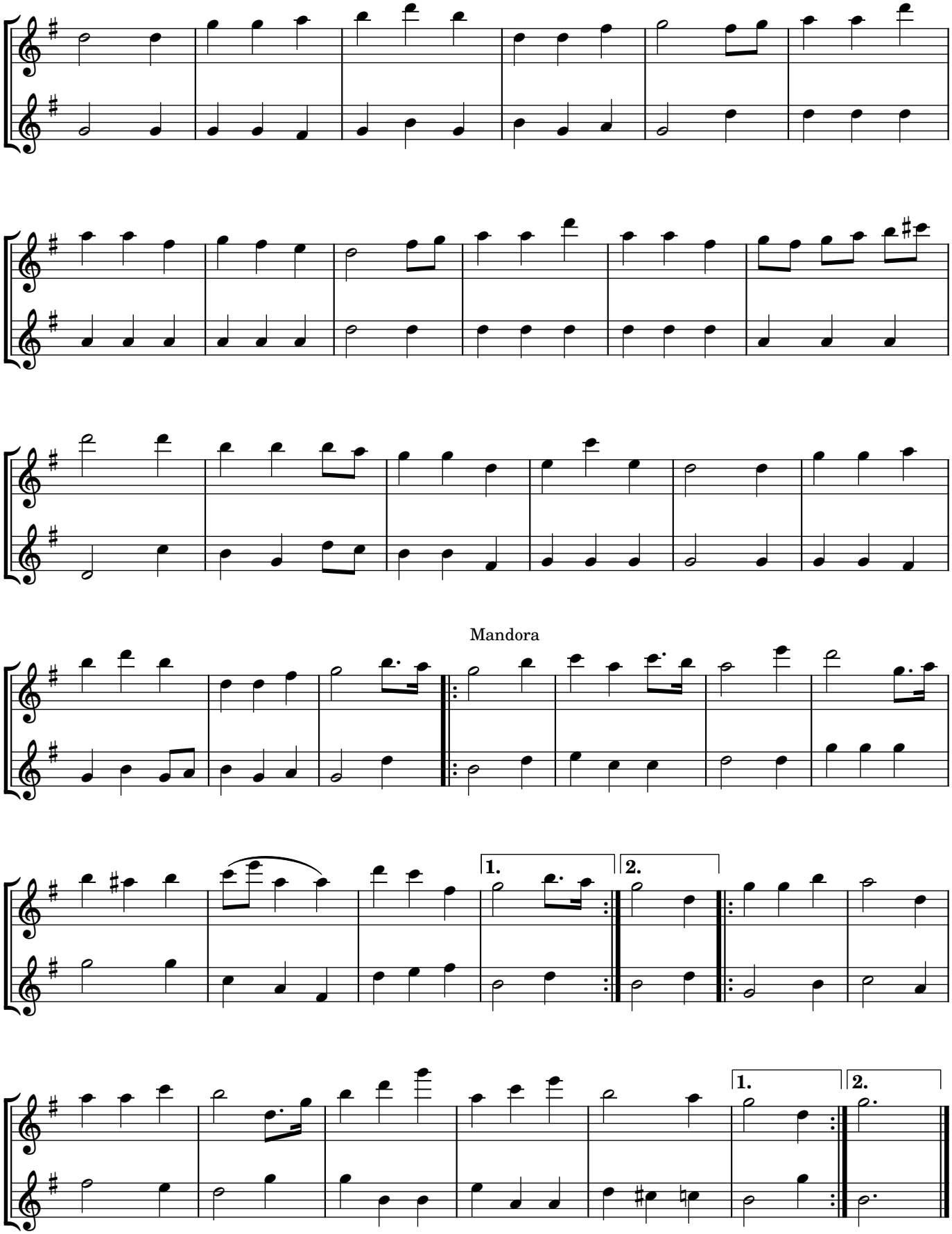

p
f
p
1.
2.
ff

Retreat Marches

Traditional
Arr. M. Bennett

♩ = 112 The Ashgrove

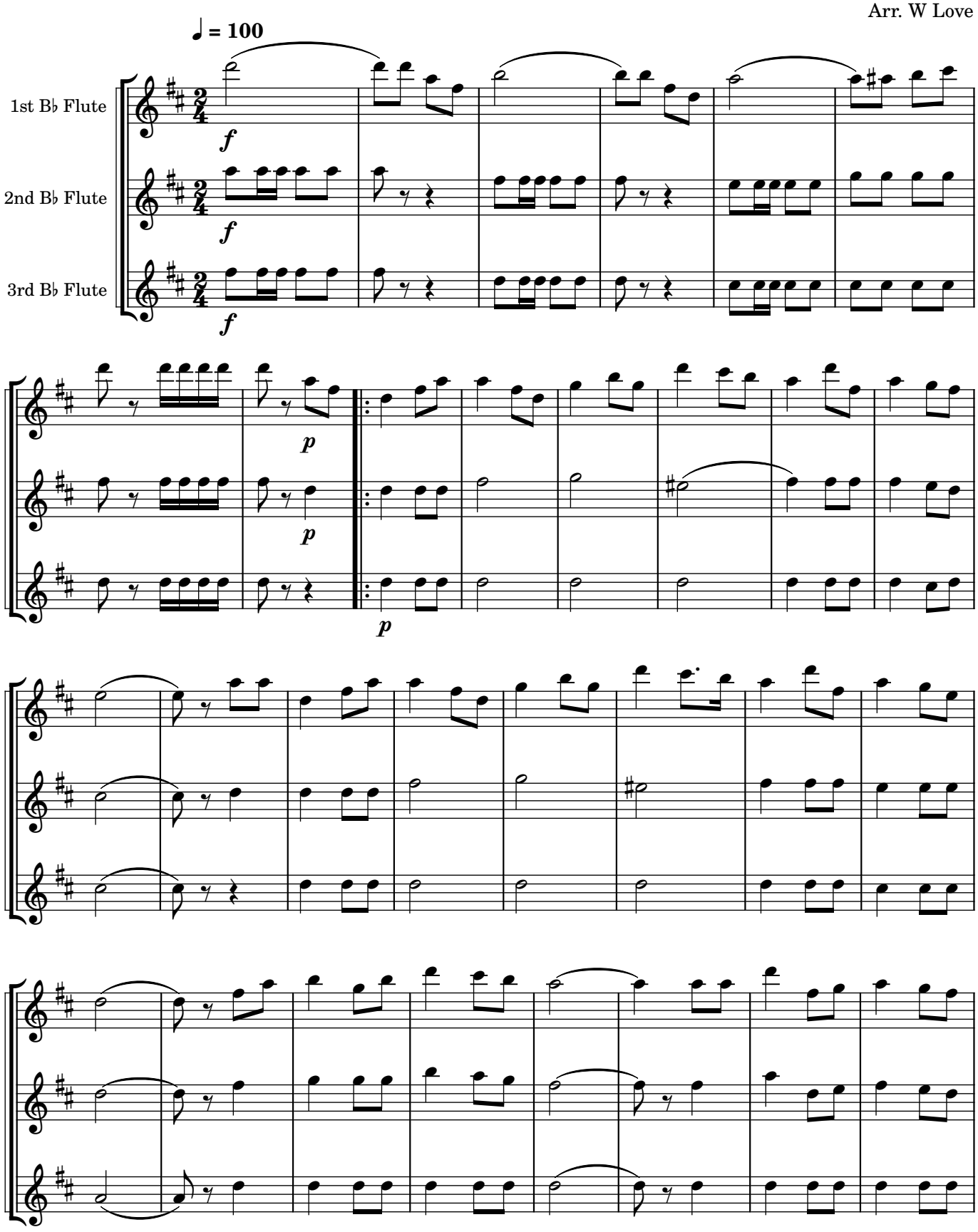


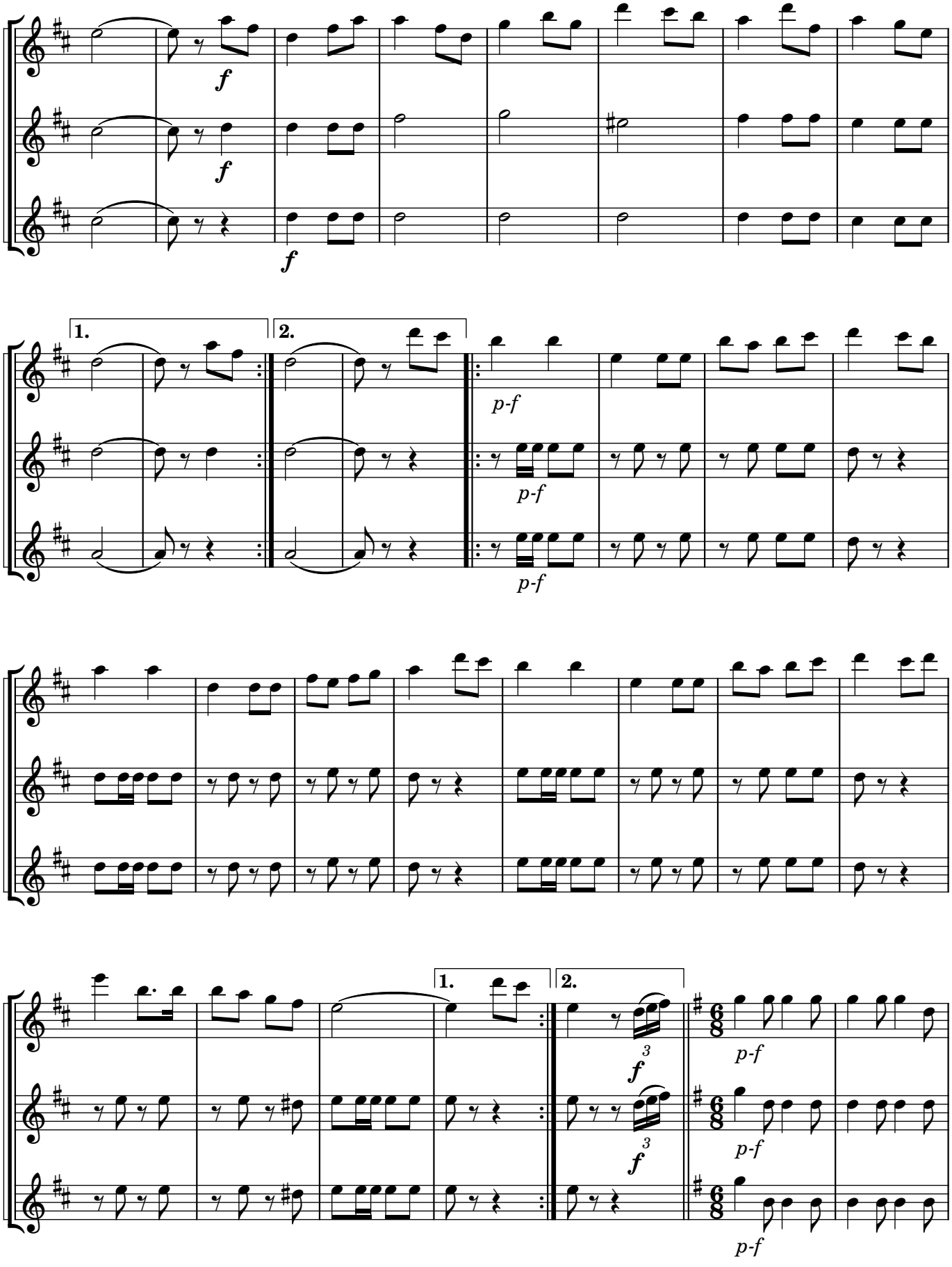

Mandora
1.
2.
1.
2.

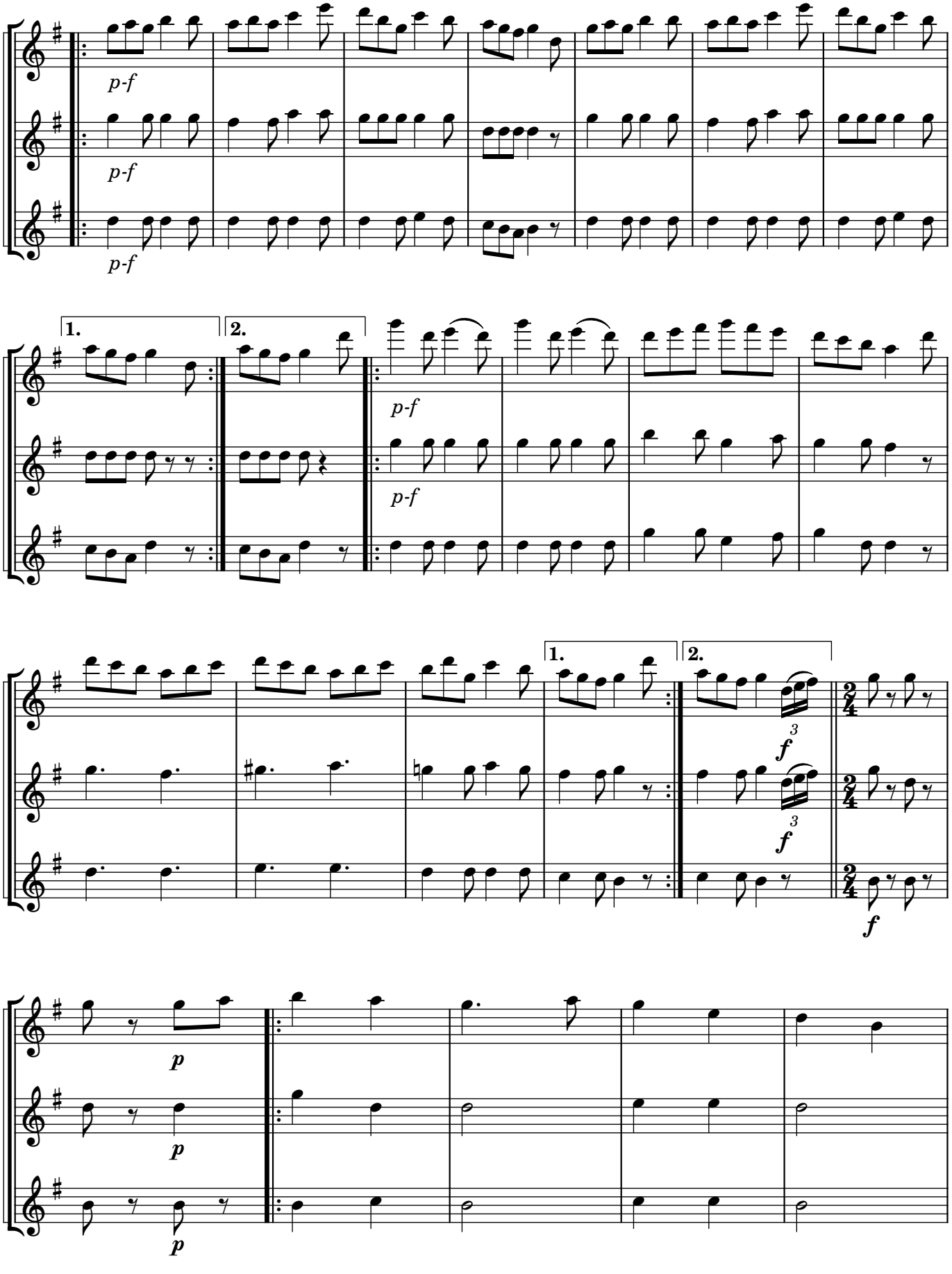
Northern Ireland

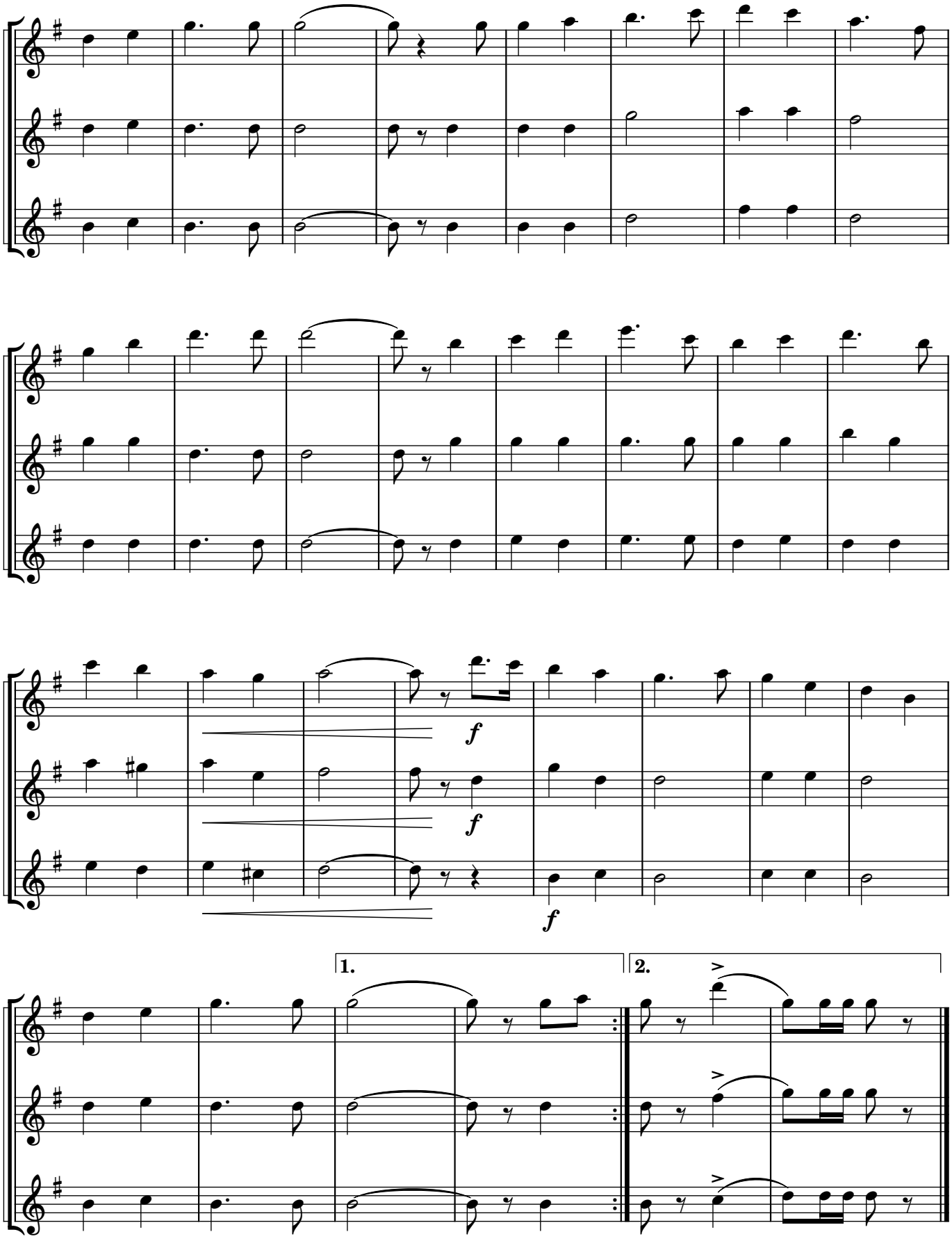
Orange and Blue

Arr. W Love




f
f
f
1.
2.
p-f
p-f
p-f
1.
2.
f
3
f
3
p-f
p-f
p-f

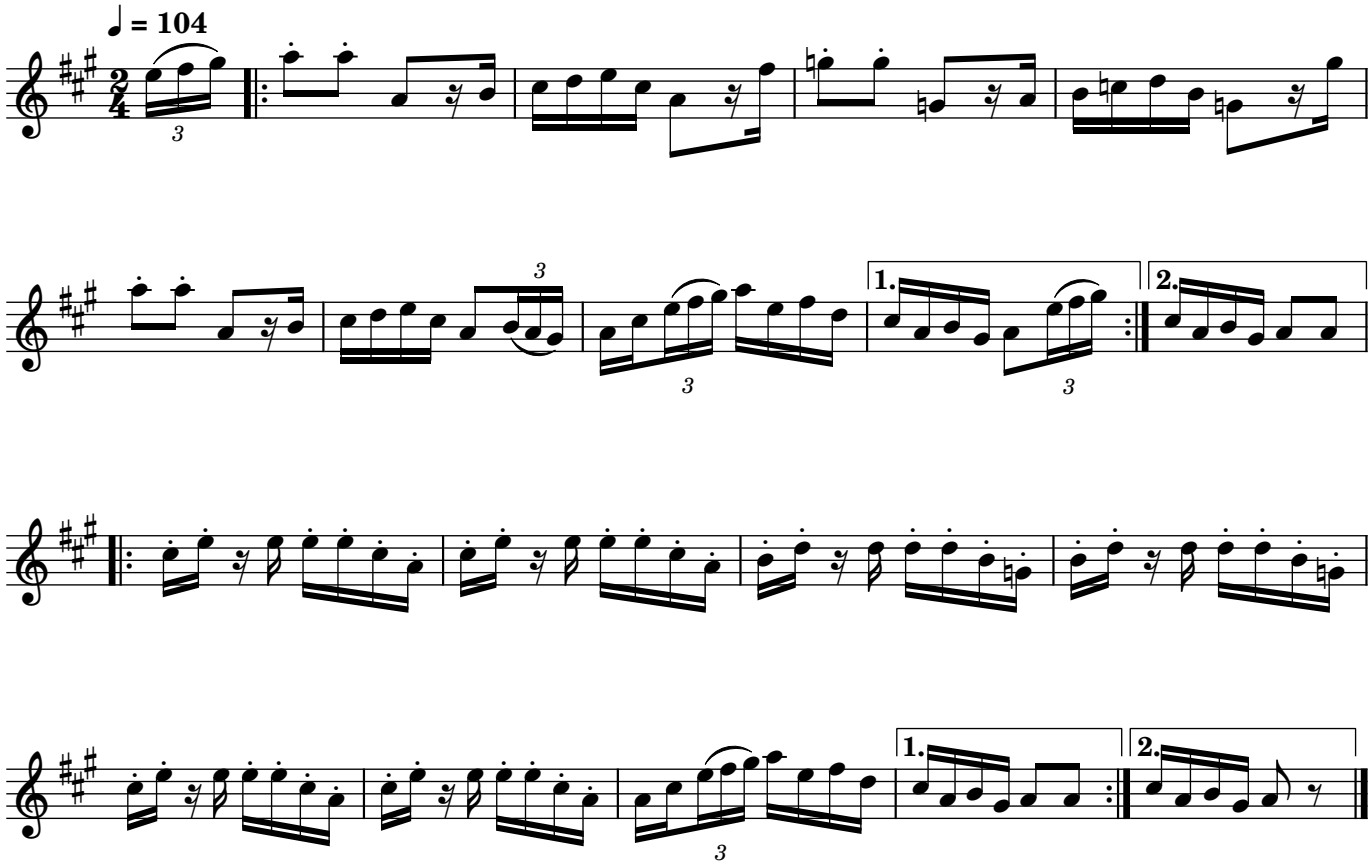

p-f
p-f
p-f
1.
2.
p-f
p-f
1.
2.
f
3
f
3
f
p
p
p


f
f
f
1.
2.

The United States

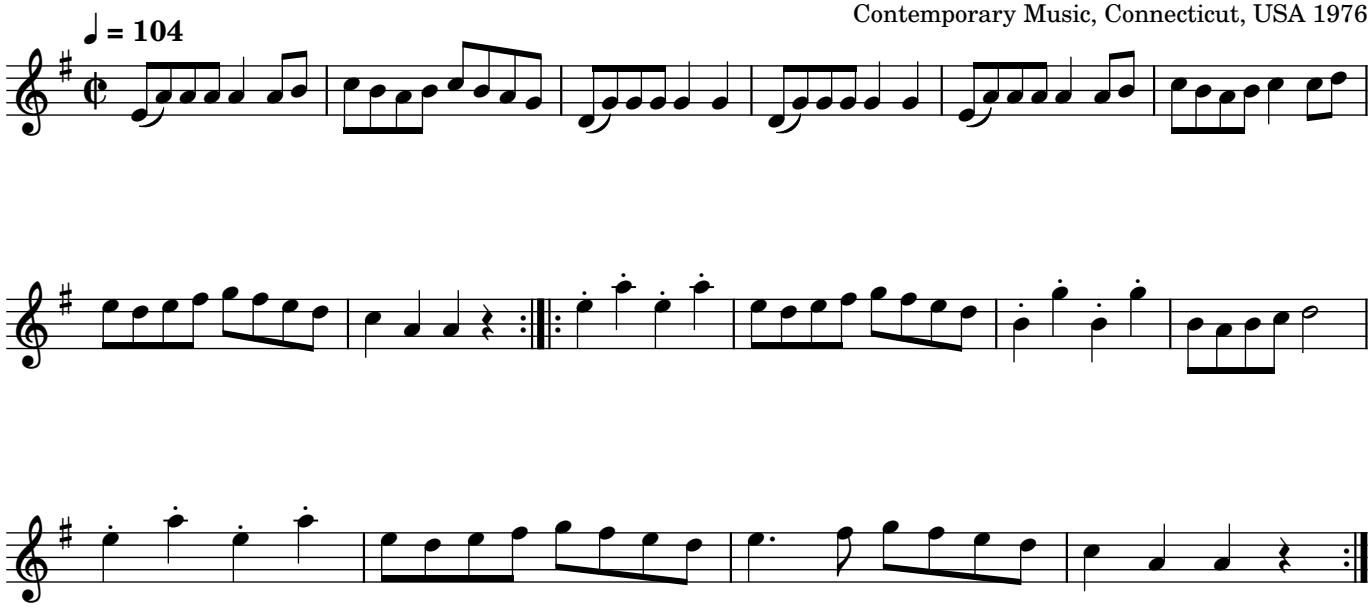
H-ll on the Wabash

Transcribed from
Bruce and Emmett's
Drummers' and Fifers' Guide
New York, USA 1862



Paddy on the Handcar

Transcribed from
Selections of Historical, Traditional &
Contemporary Music, Connecticut, USA 1976

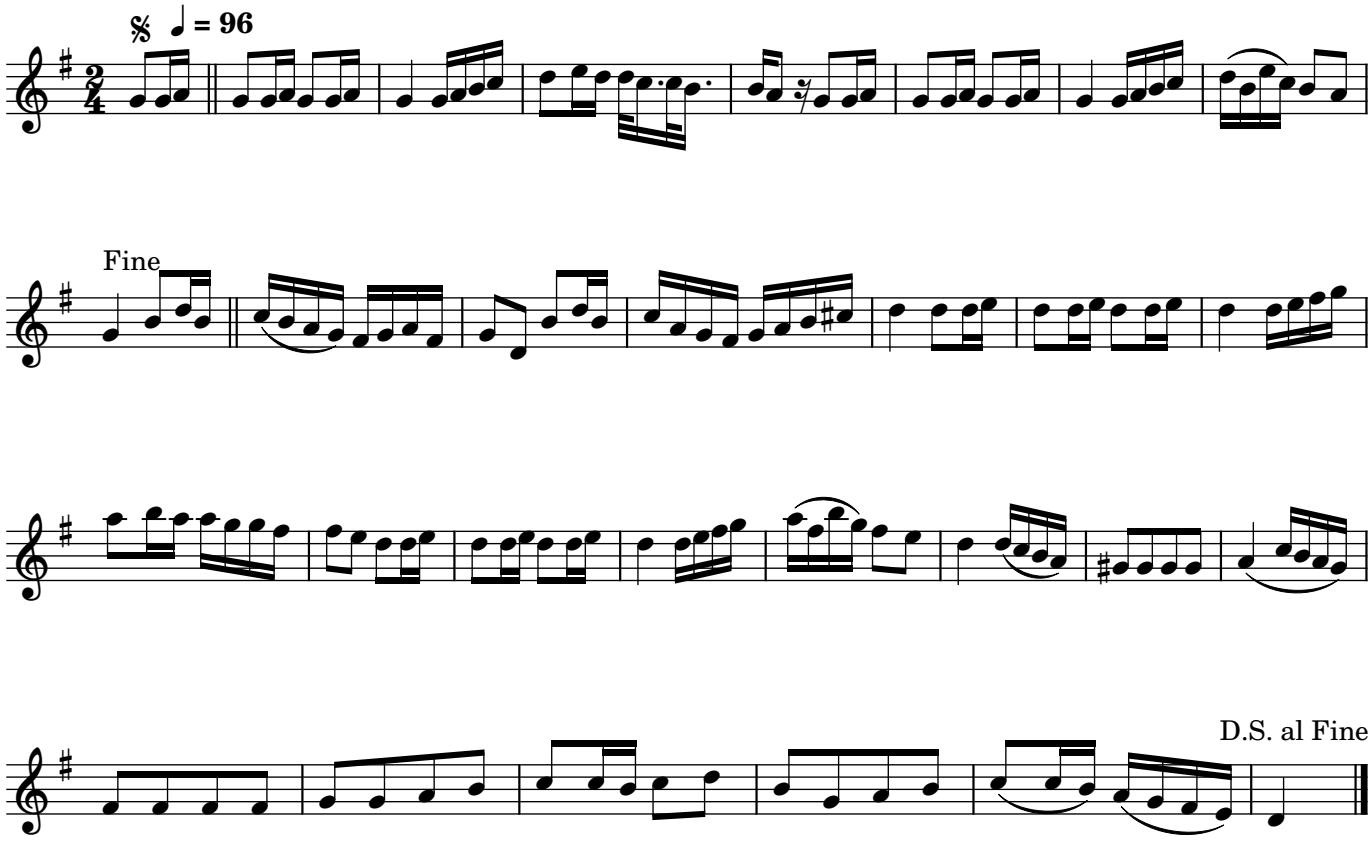


Crossover Melodies

Ah! Ca! Ira.

(for B♭ Flute)

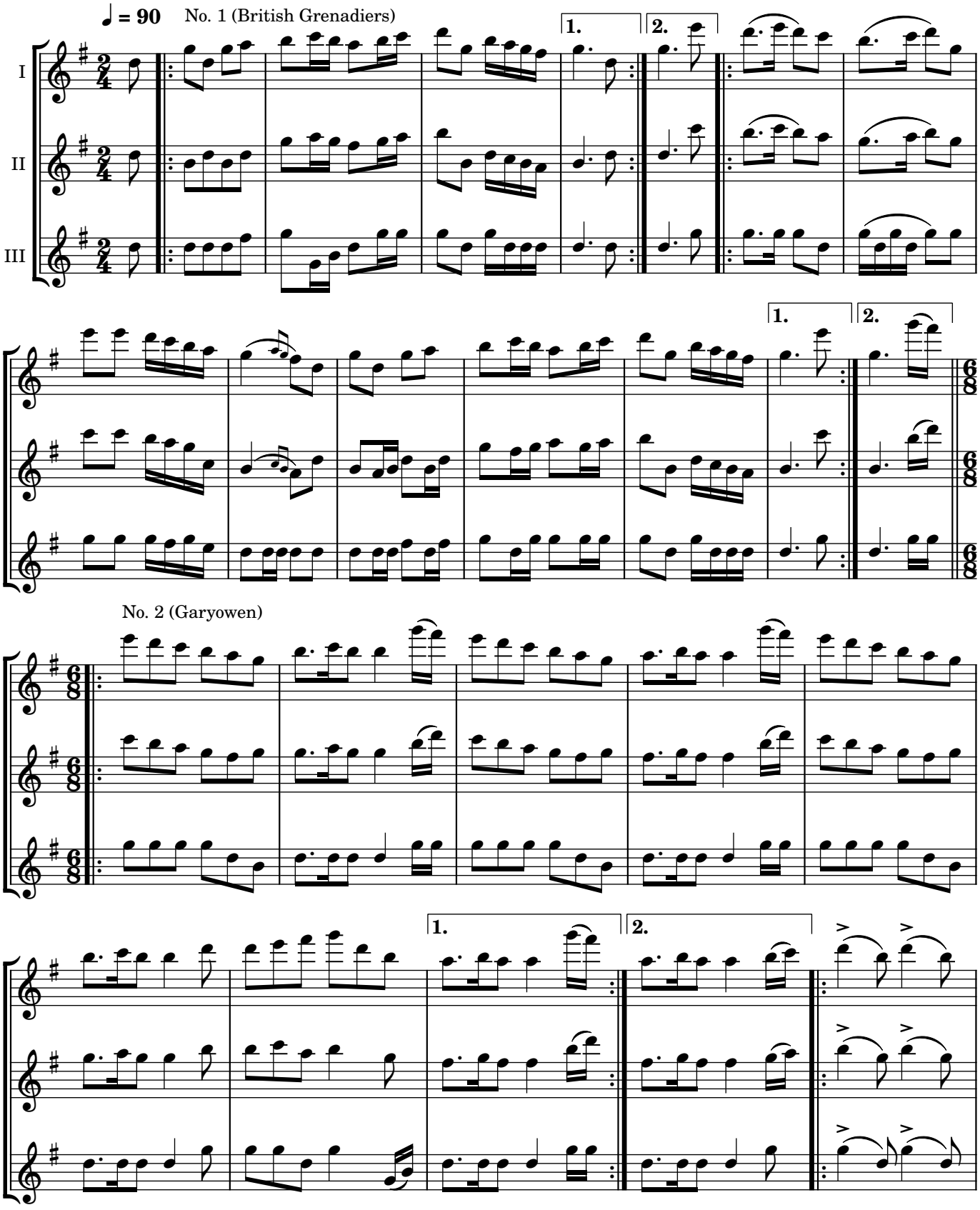
Transcribed from
A Selection of Scotch, English, Irish &
Foreign Airs, Vol. IV, Glasgow, Scot., 1795

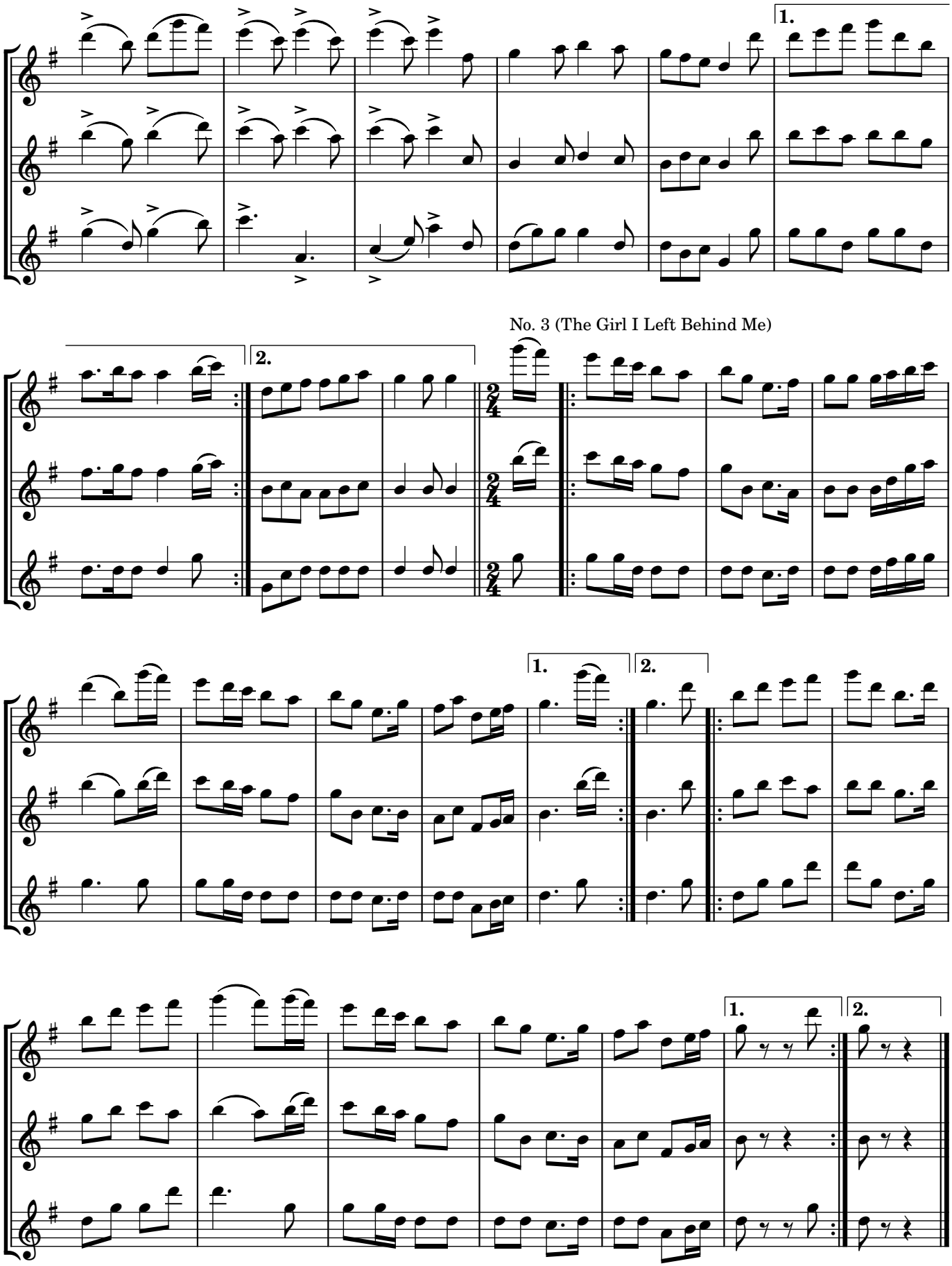


Arabi

(for 3 Basler Piccolos)

Arr. K Schell

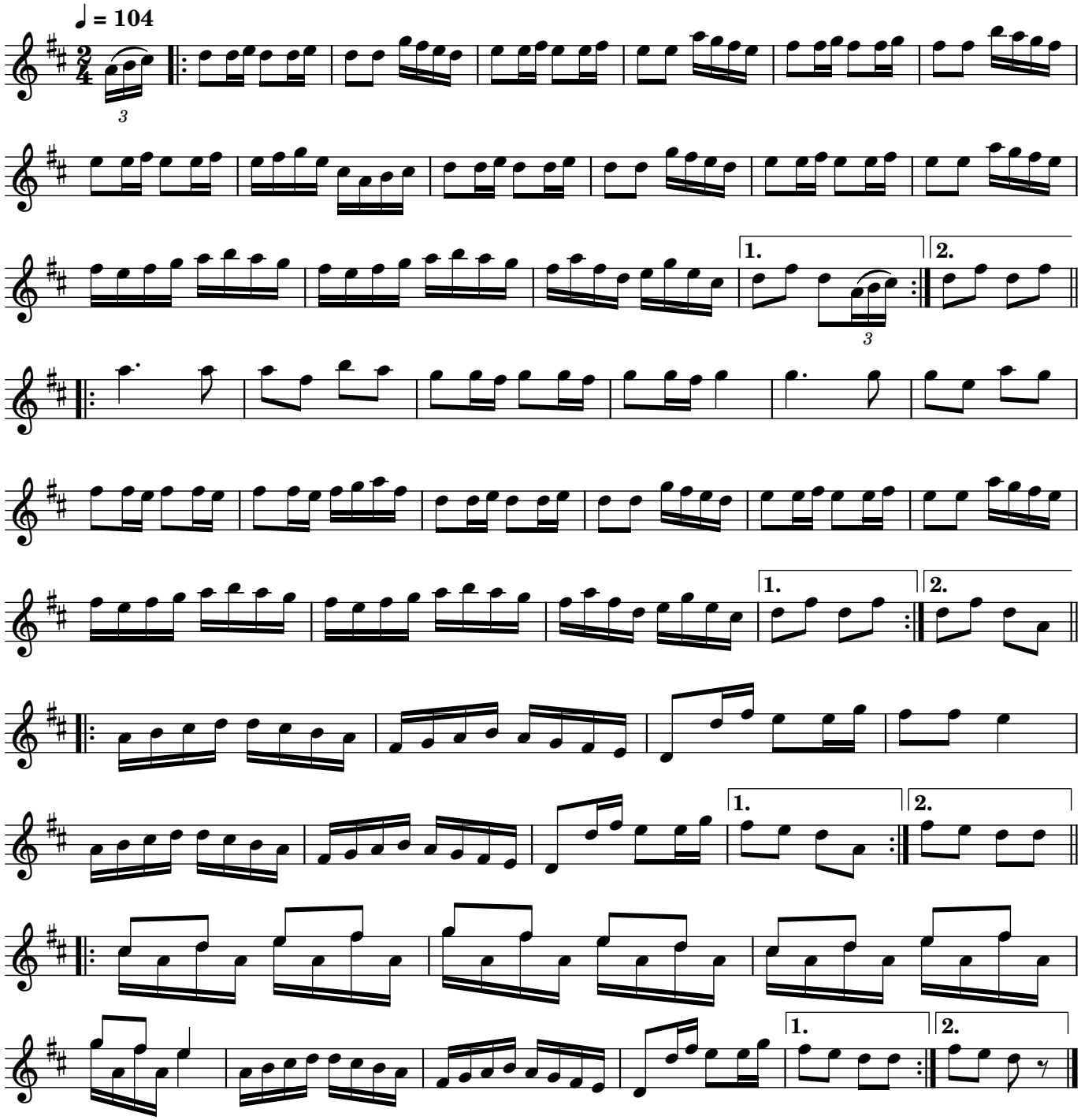



1.
No. 3 (The Girl I Left Behind Me)
2.
1.
2.
1.
2.

The Downfall of Paris

(for American Fife)

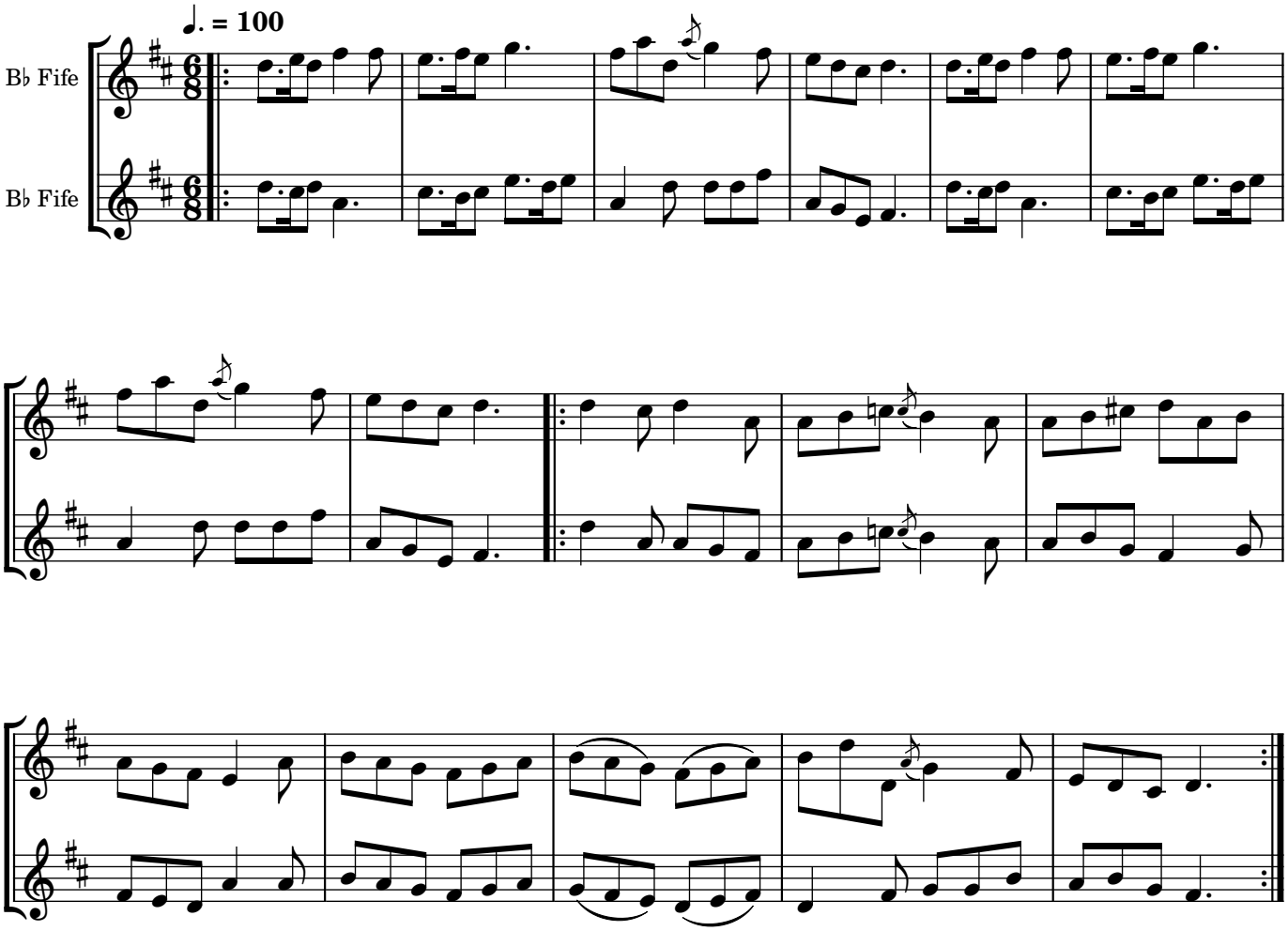
Transcribed from
Bruce and Emmett's
Drummers' and Fifers' Guide
New York, USA 1862



Lilliburlero

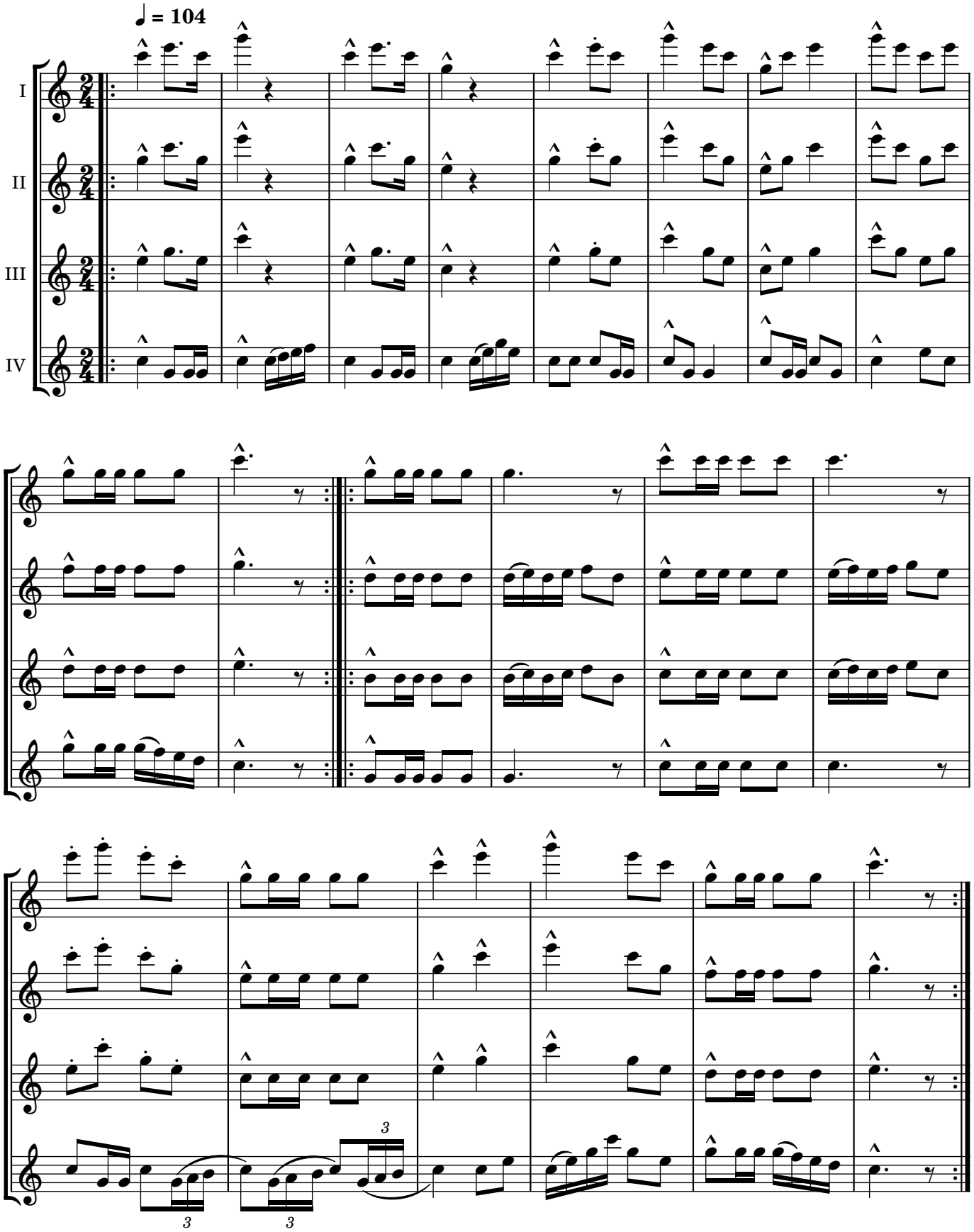
(for American Fife)

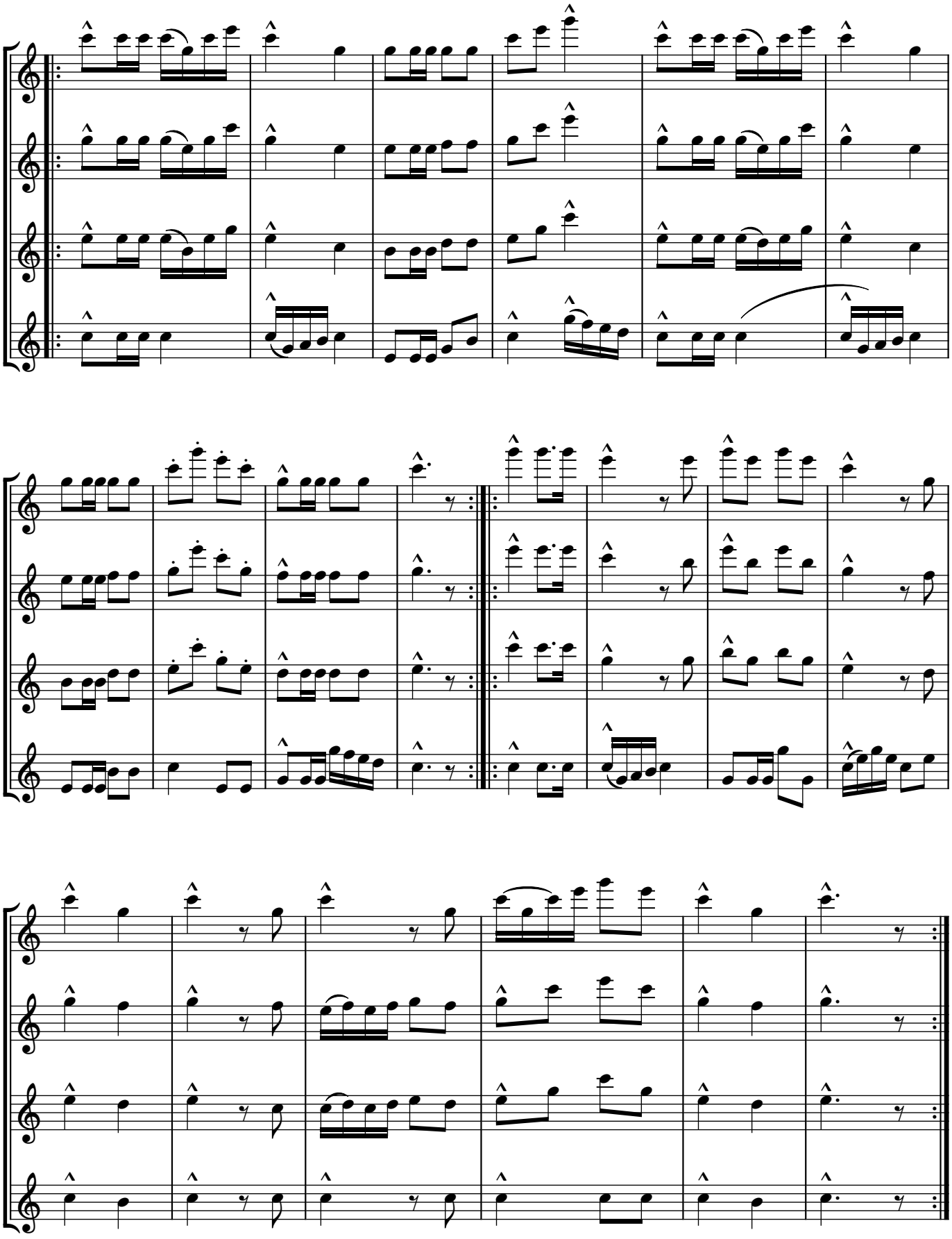
Traditional
arr. J.C. Moon



Pfeifer - Retraite

(for 4 Basler Piccolos)

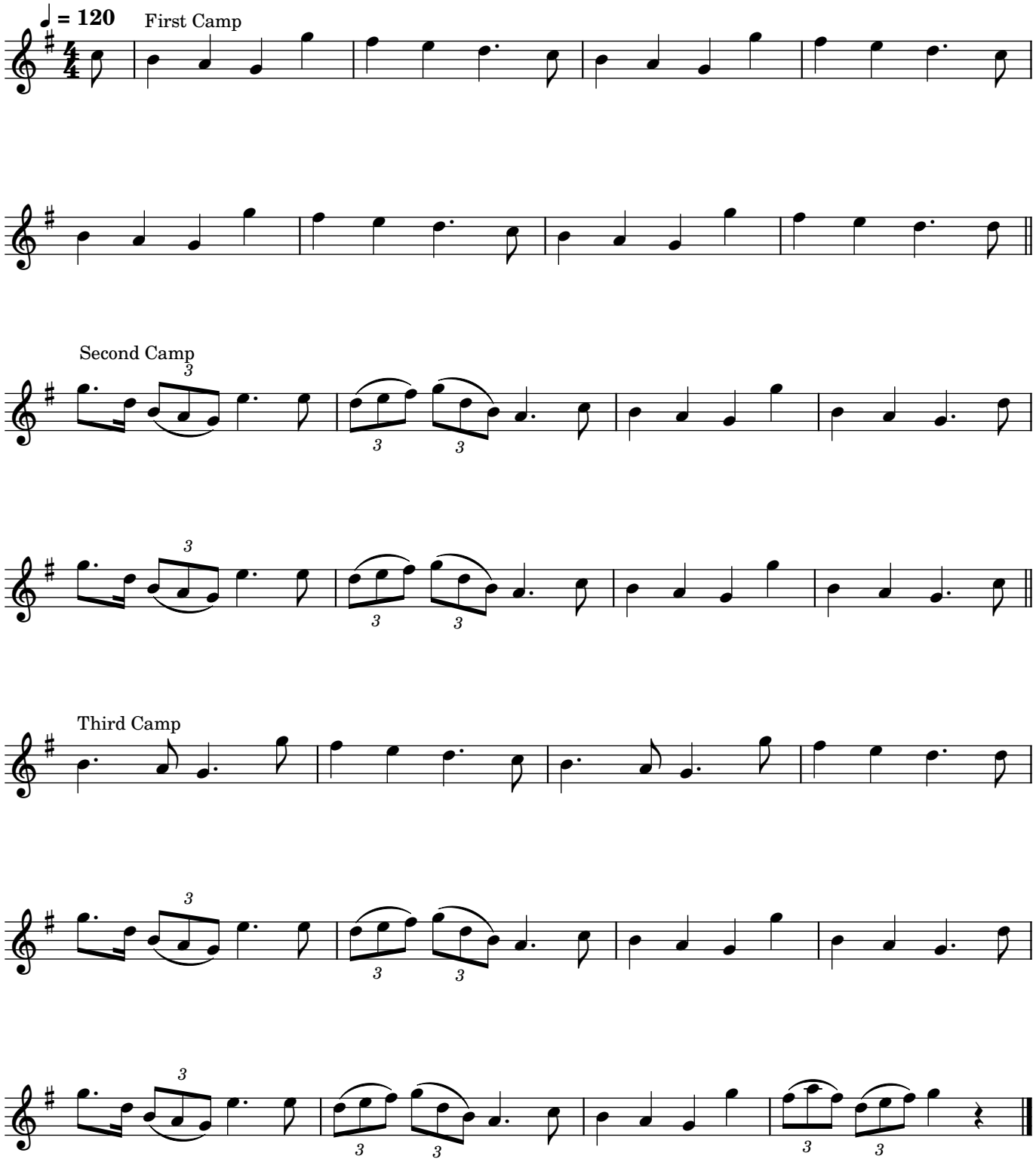




Three Camps

(for American Fife)

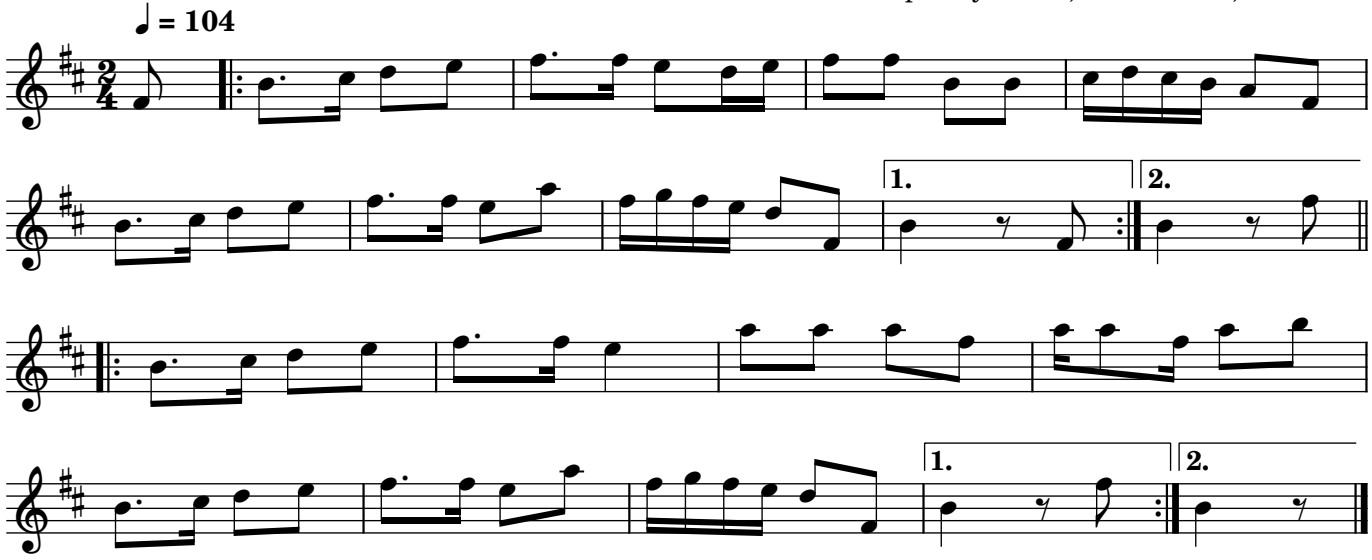
Transcribed from
Strube's Drum and Fife Manual
New York USA, 1869



Whup Jamboree

(for American Fife)

Transcribed from
Selections of Historical, Traditional &
Contemporary Music, Connecticut, USA 1976

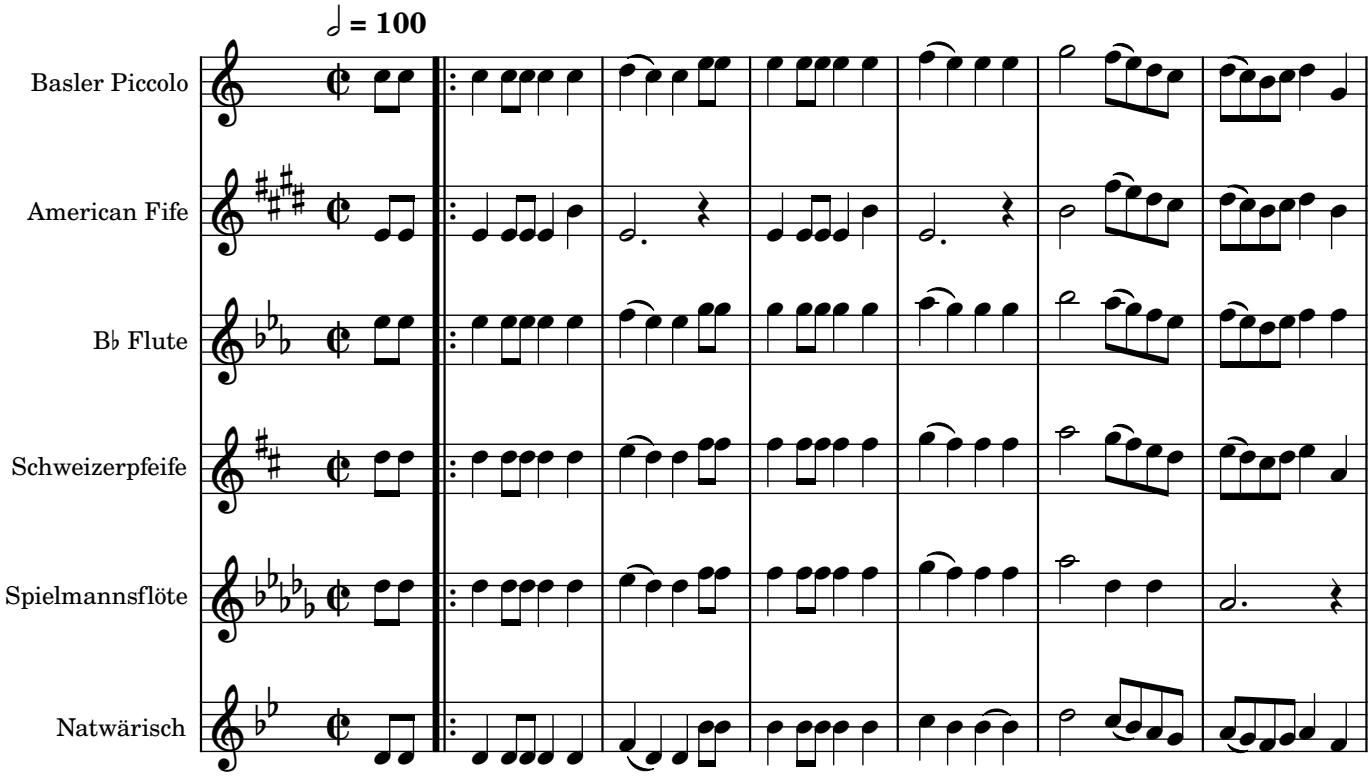


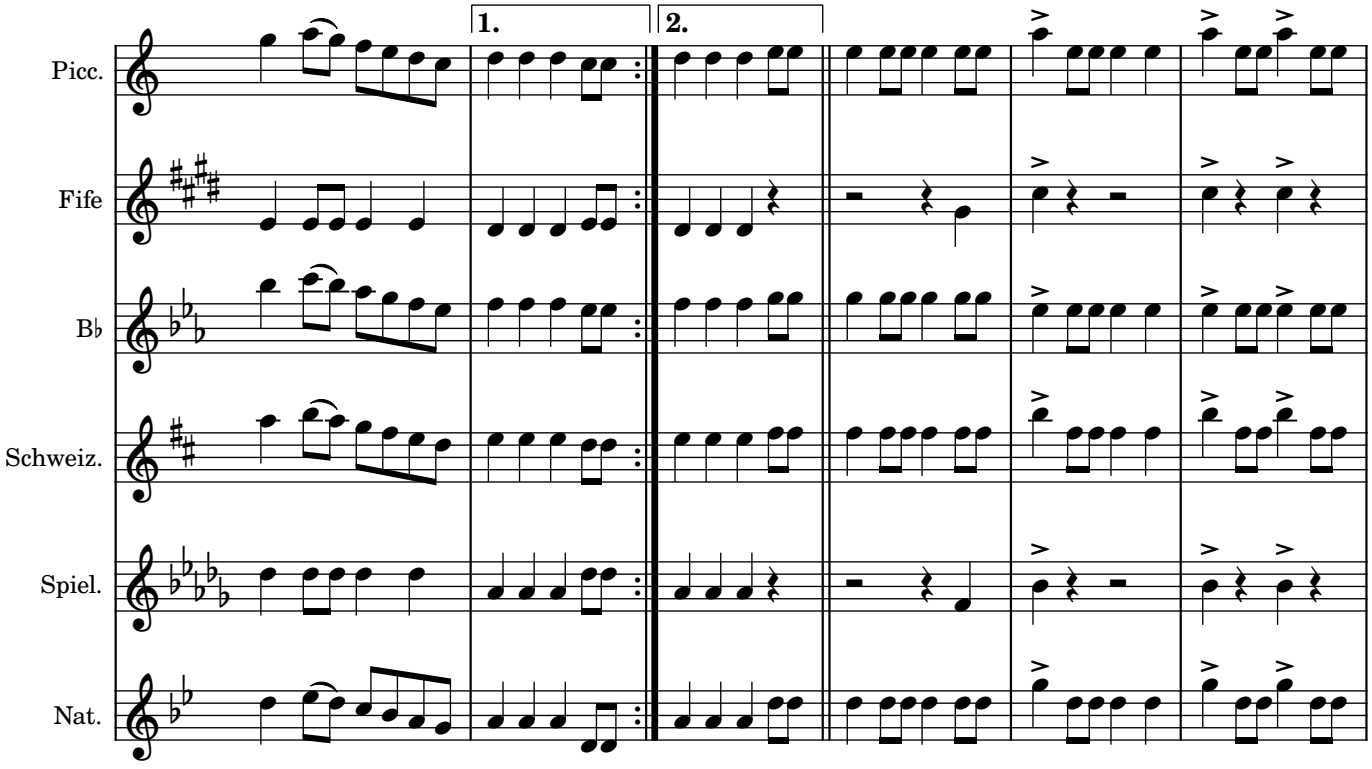
P22 Combined Fife Ensemble Piece – Yorckscher Marsch

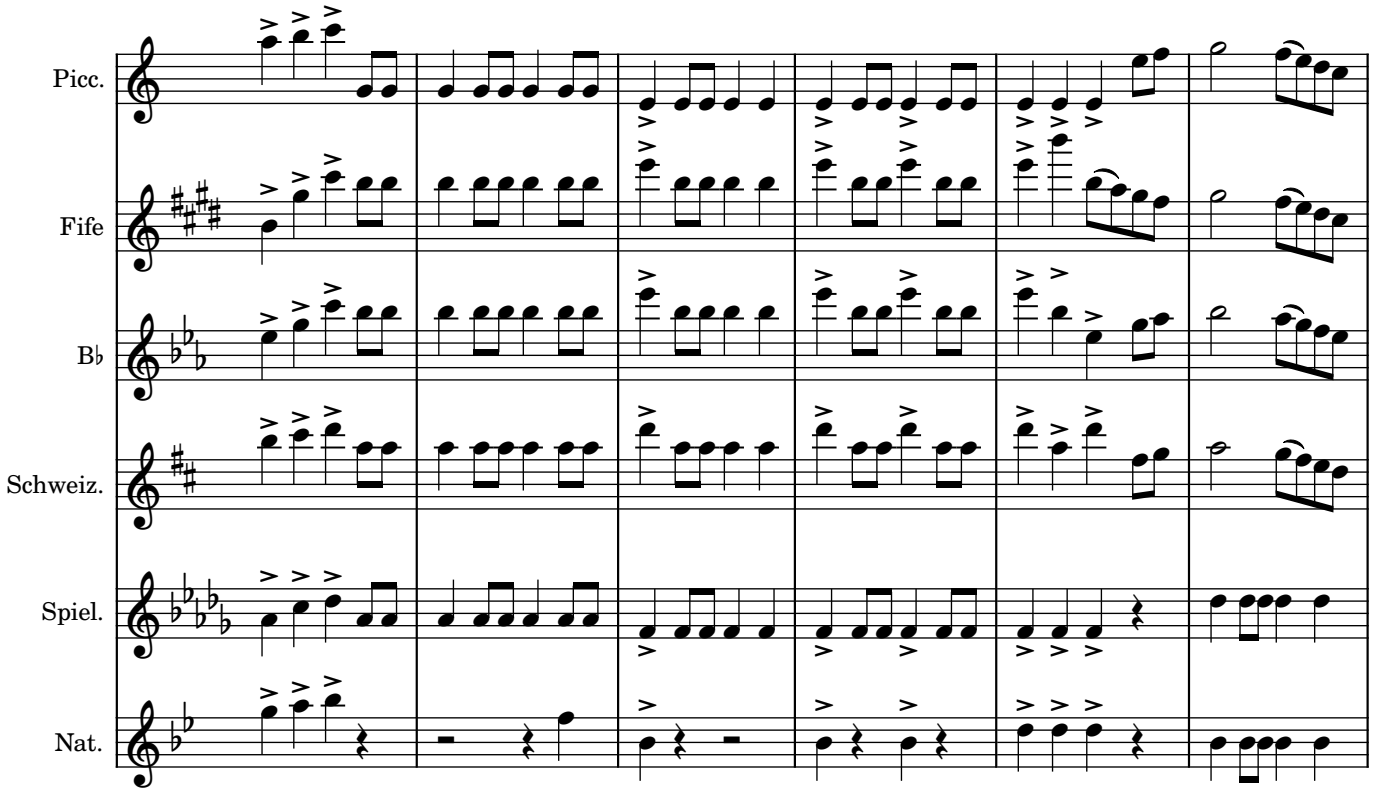
Yorkscher Marsch

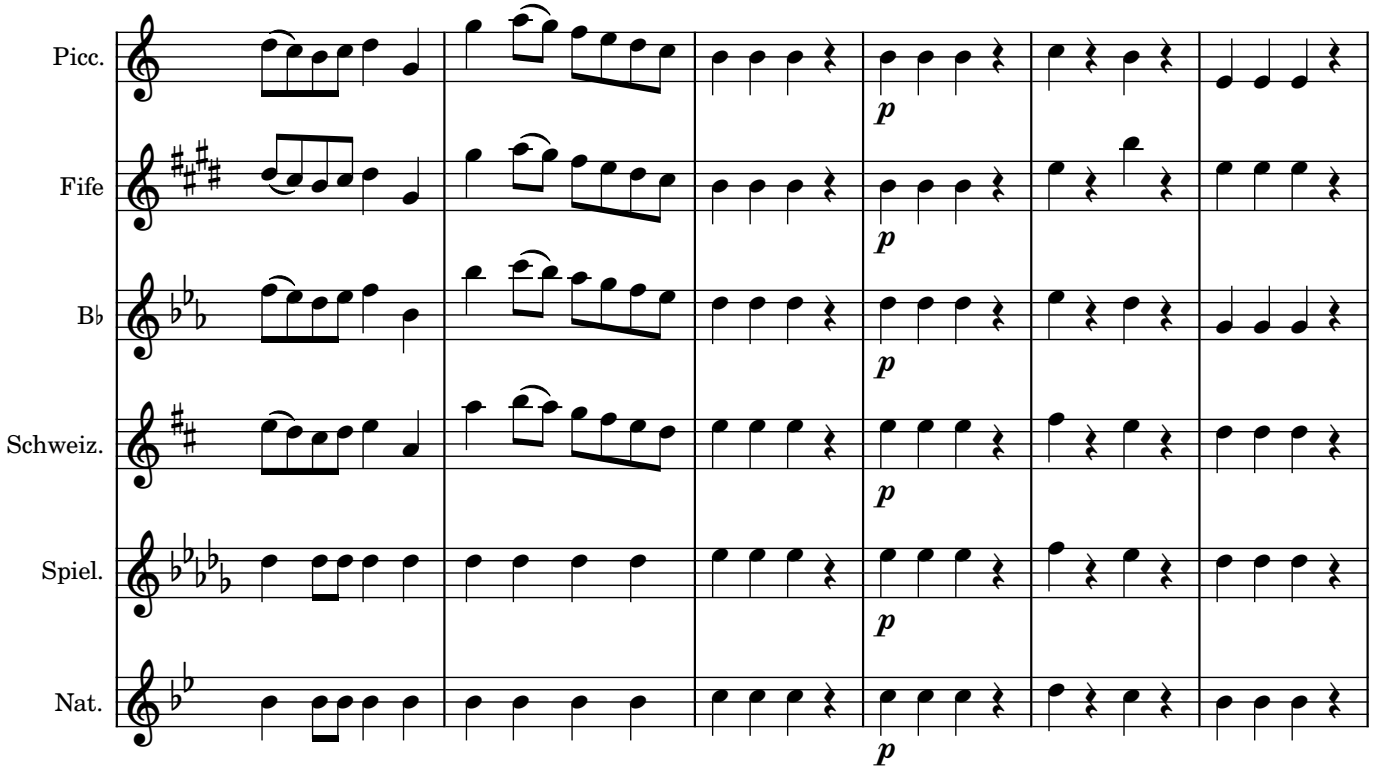
P22 Combined Fife Ensemble

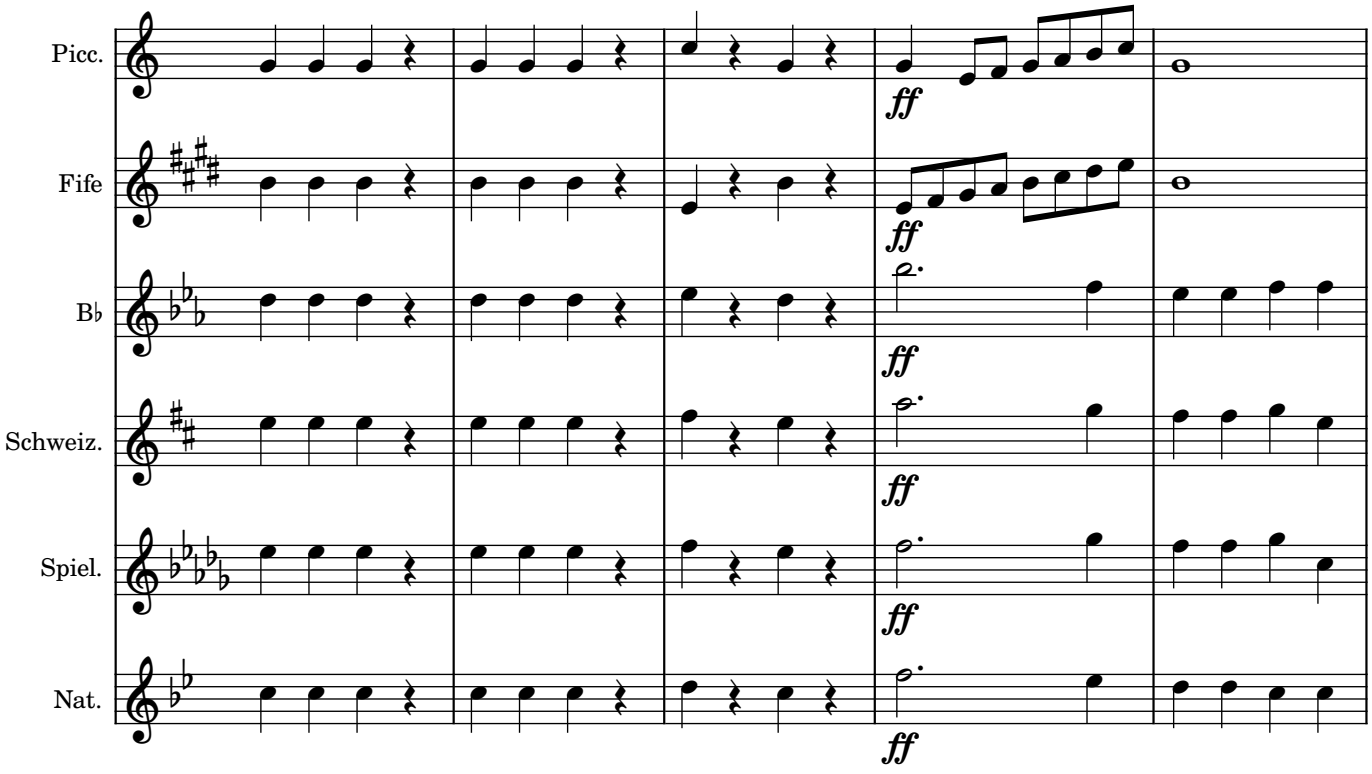
L. von Beethoven
arr. T. Clarke
ed. B. White

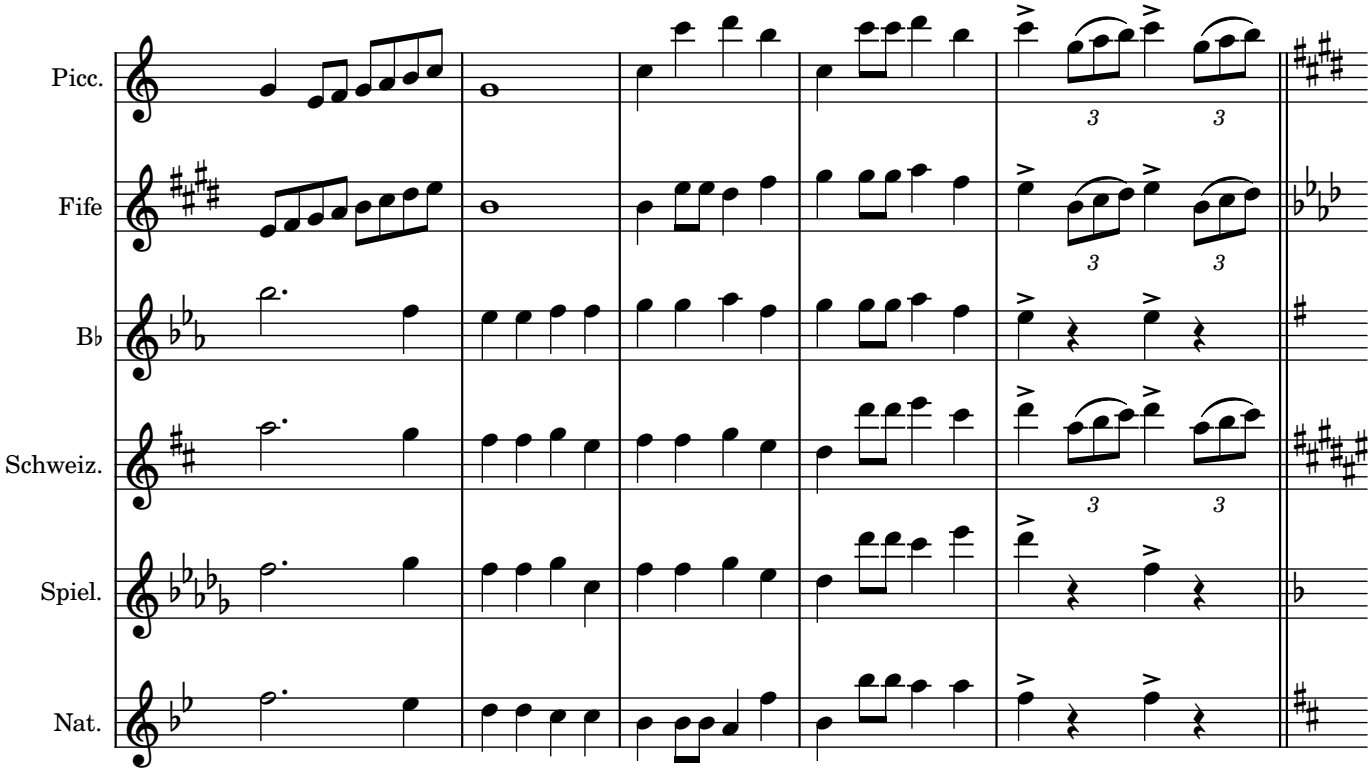


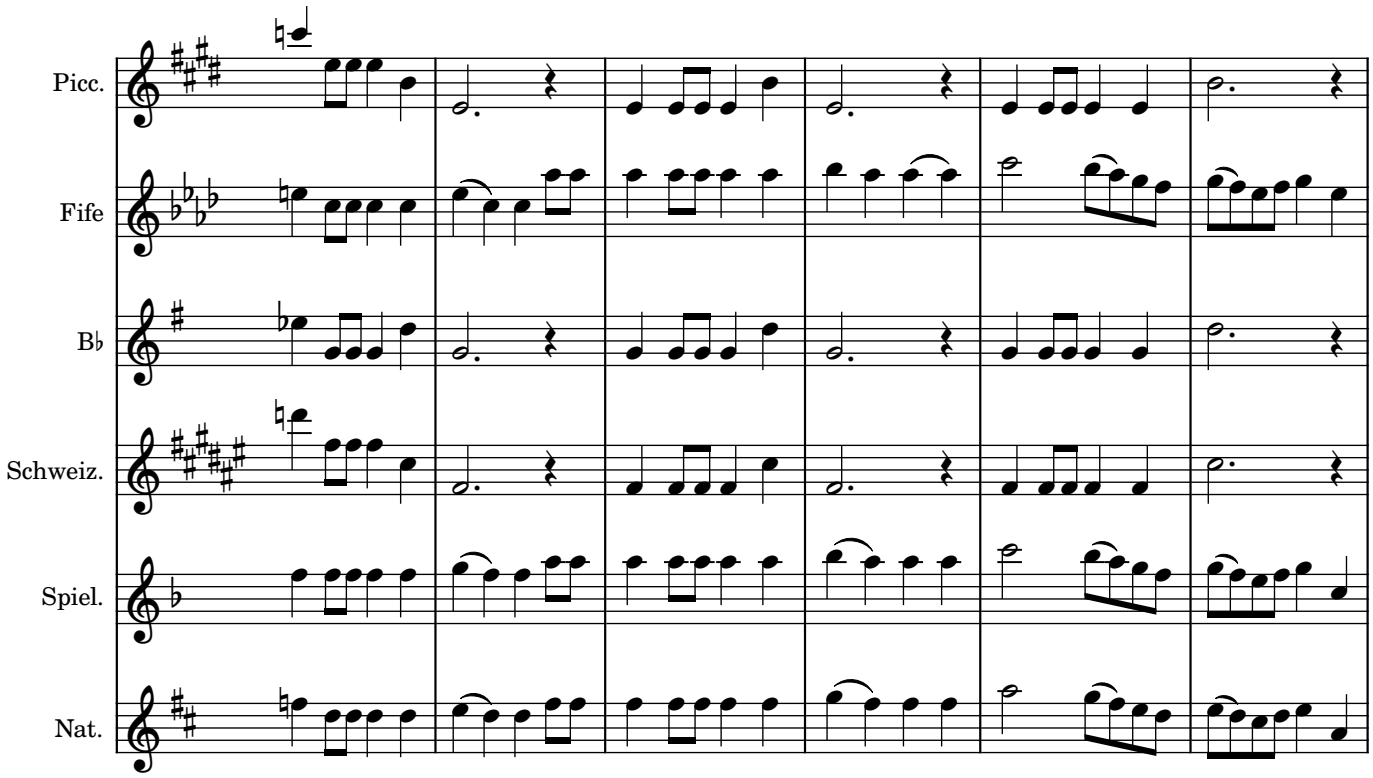


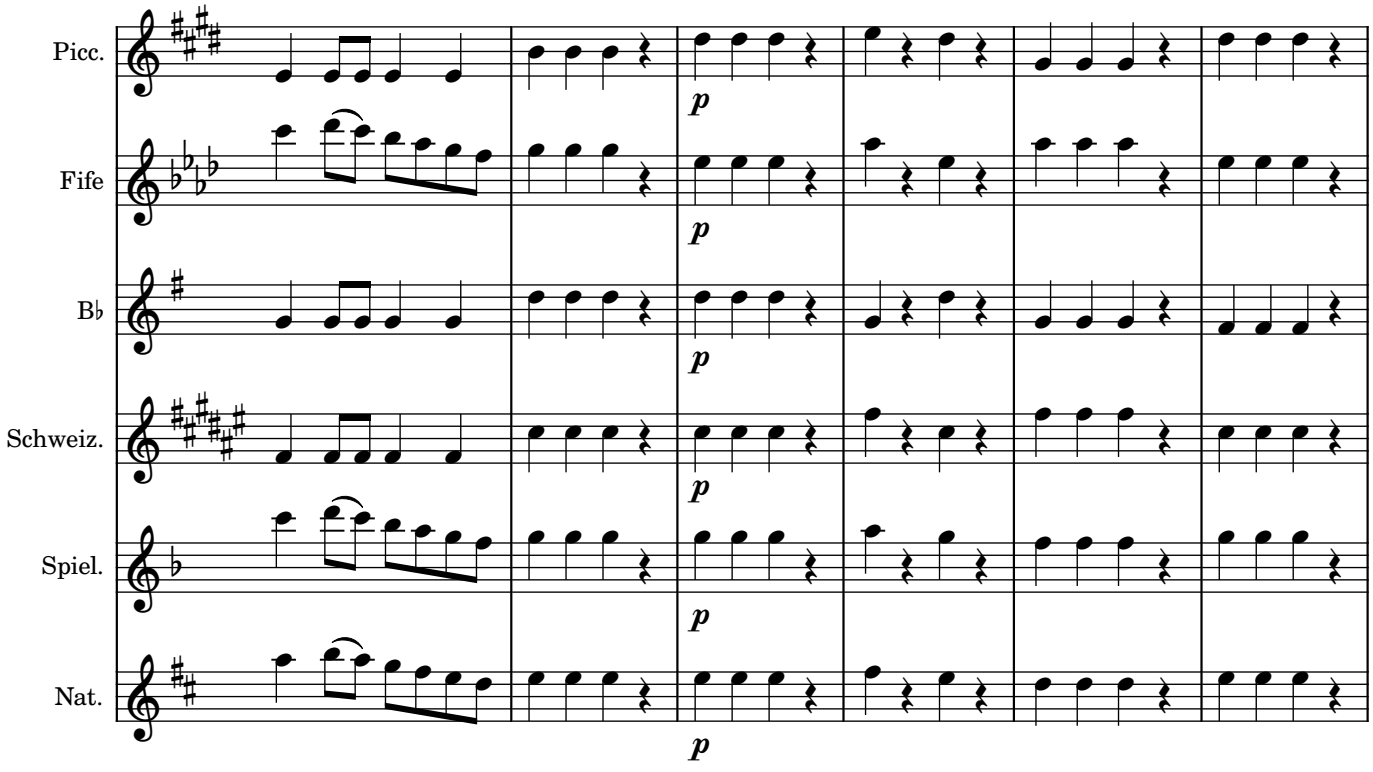

Picc.
Fife
B♭
Schweiz.
Spiel.
Nat.


Picc.
Fife
B♭
Schweiz.
Spiel.
Nat.
p
p
p
p
p
p


Picc.
Fife
B♭
Schweiz.
Spiel.
Nat.
ff


Picc.
Fife
B♭
Schweiz.
Spiel.
Nat.
3


Picc.
Fife
B♭
Schweiz.
Spiel.
Nat.


Picc.
Fife
B♭
Schweiz.
Spiel.
Nat.
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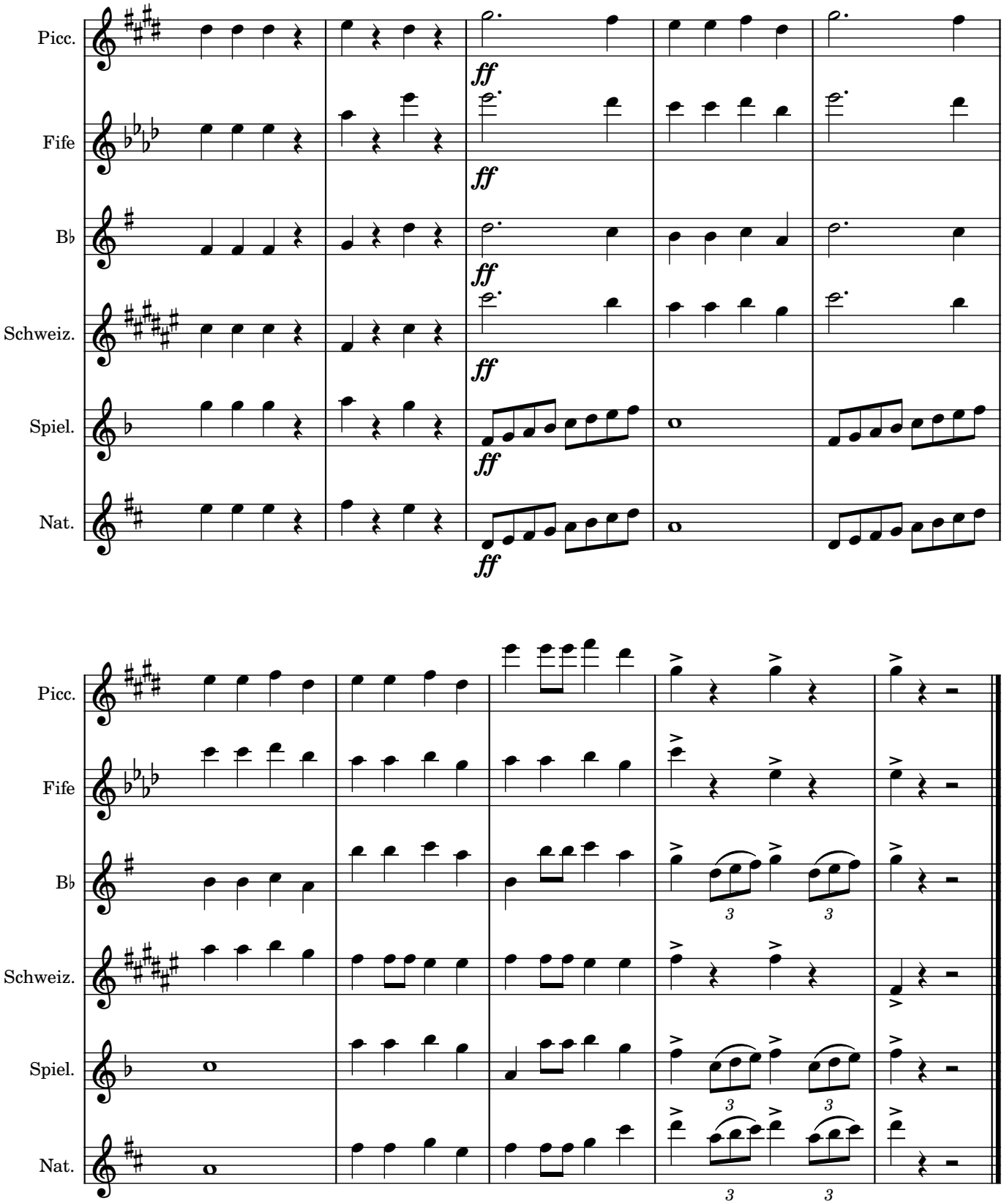
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Fife
B♭
Schweiz.
Spiel.
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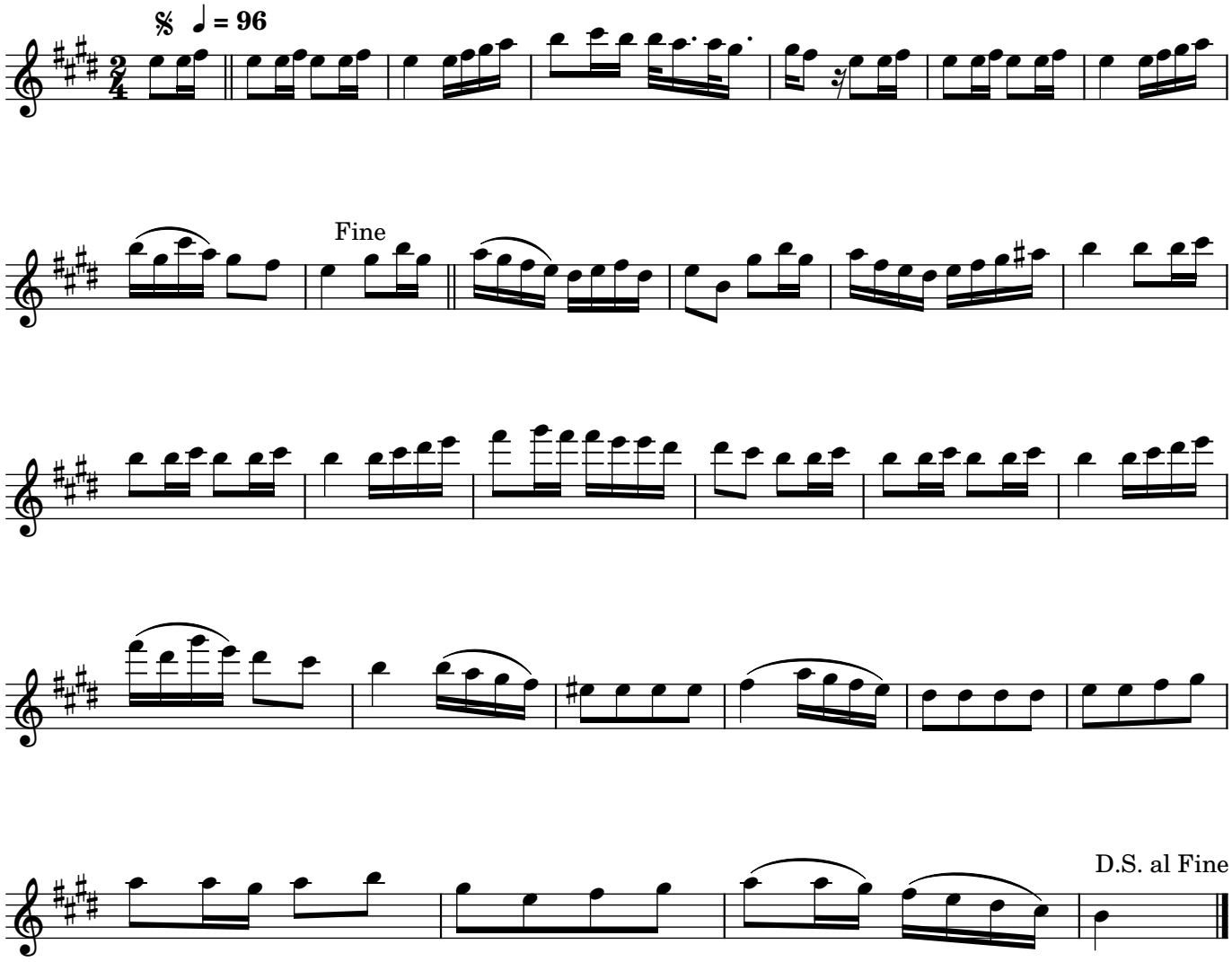
ff
3

Transpositions

Basler Piccolo

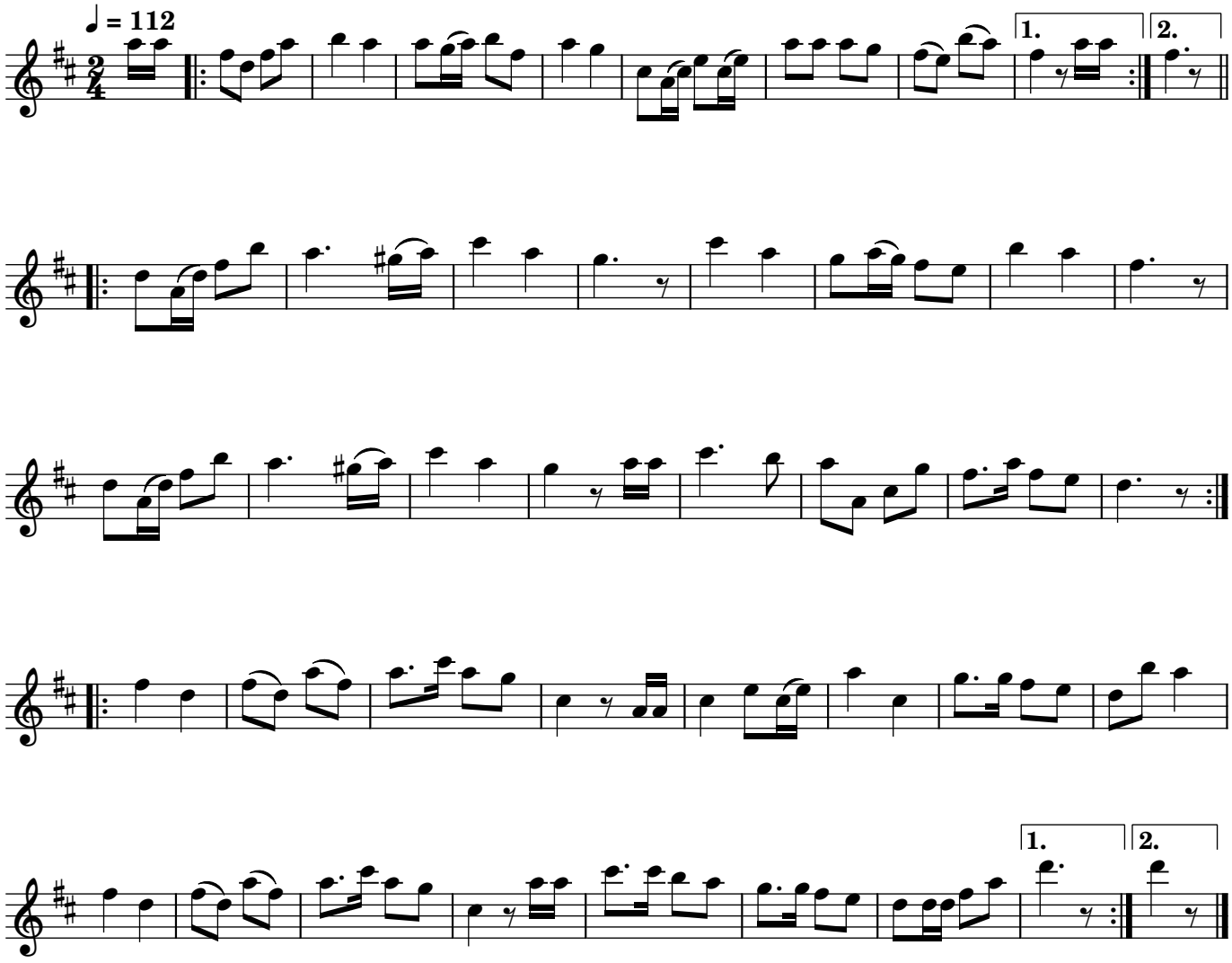
Ah! Ca! Ira.

Transcribed from
A Selection of Scotch, English, Irish &
Foreign Airs, Vol. IV, Glasgow, Scot., 1795



Bethania

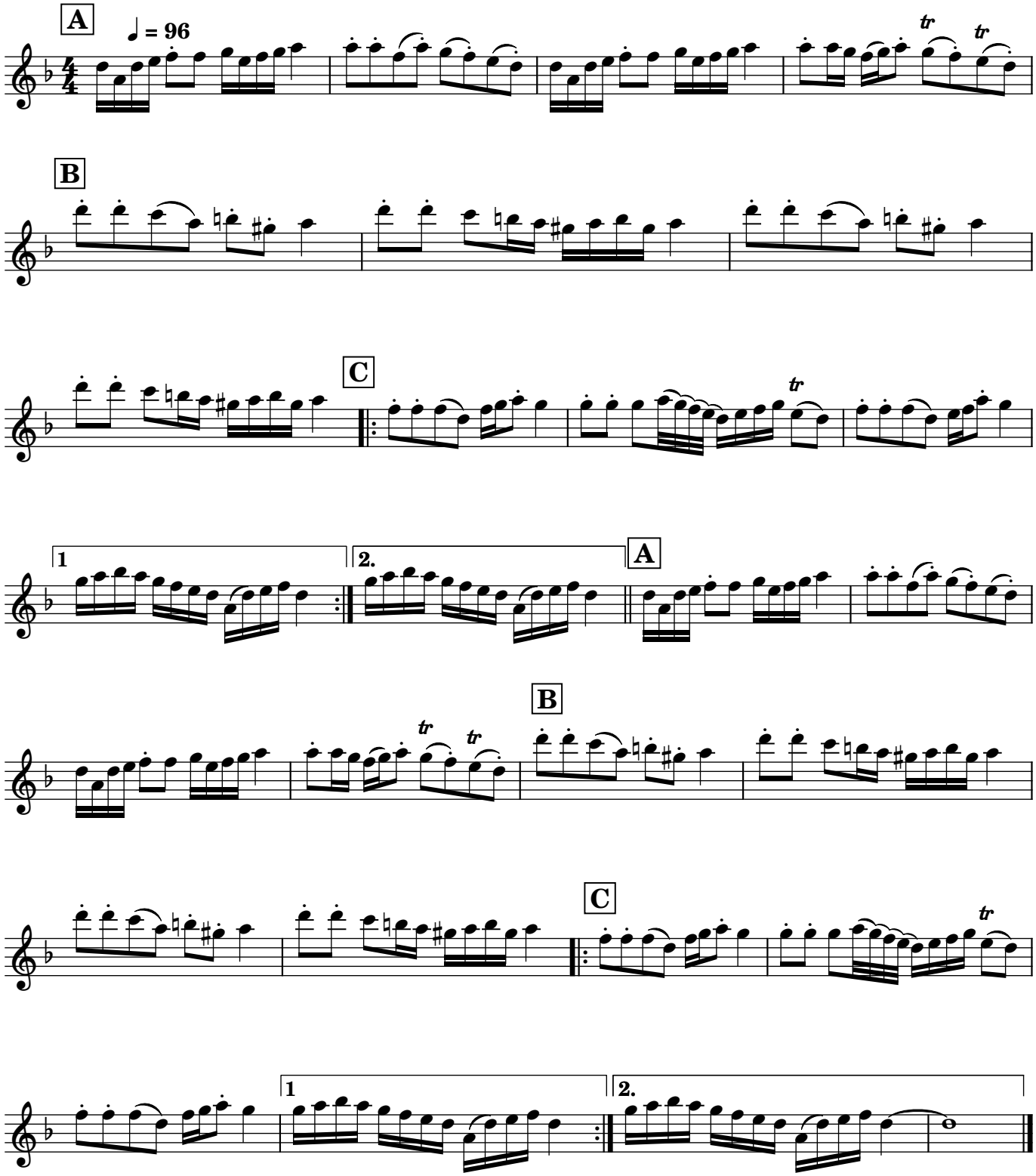
Kurt Albrecht



Danse de village

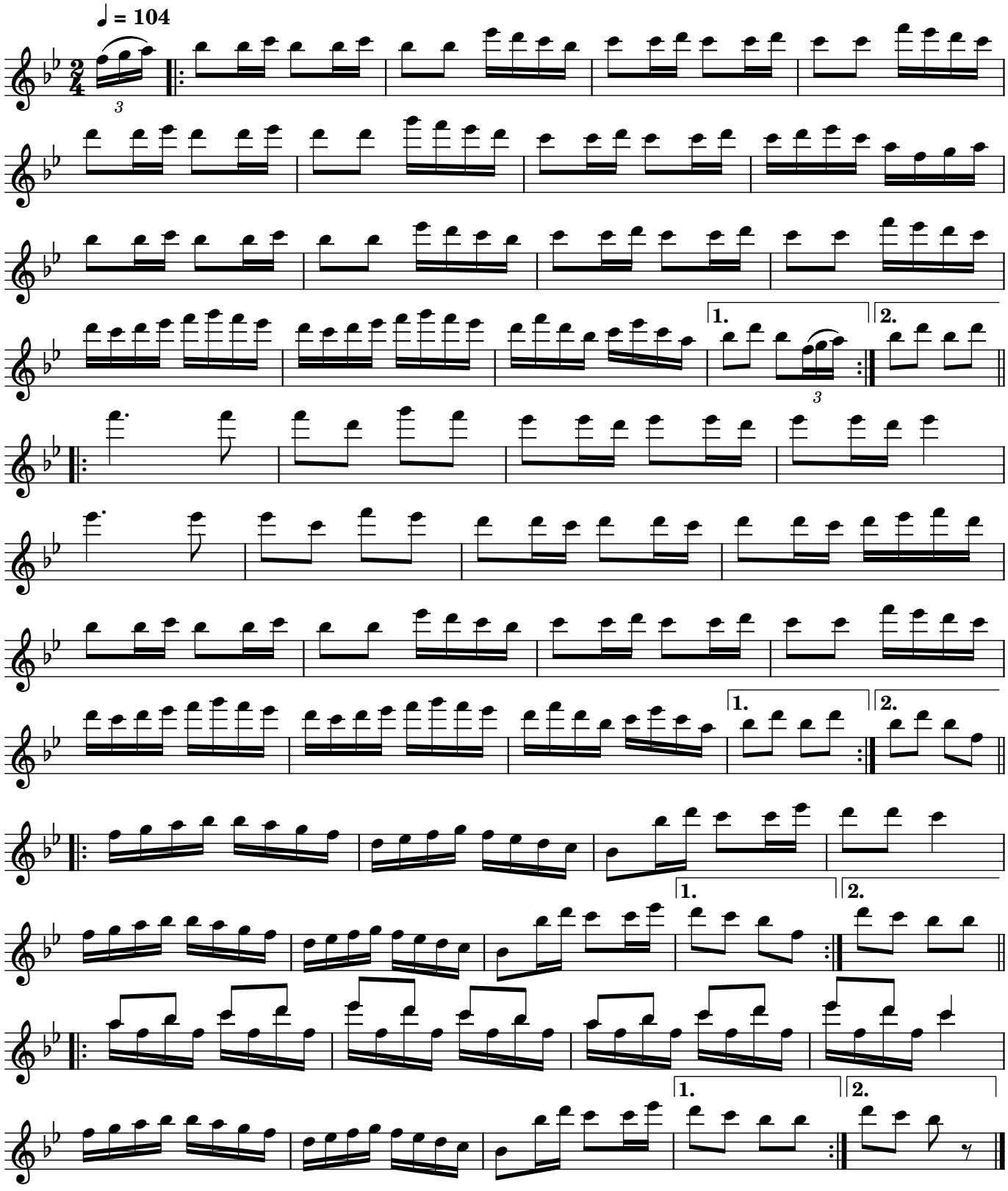
Marche militaire d l'ancien régime

Traditional
arr. R Käch



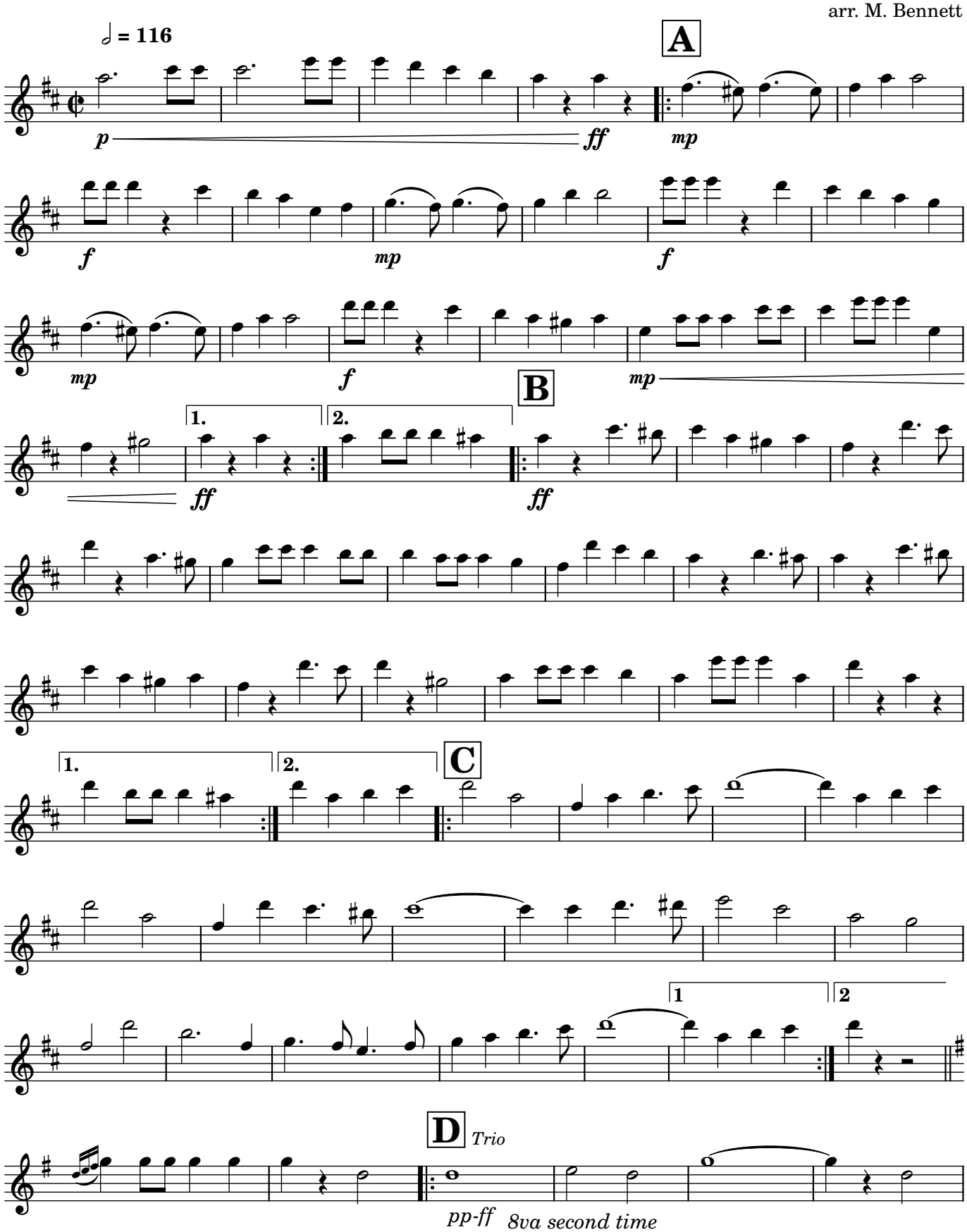
The Downfall of Paris

Transcribed from
Bruce and Emmett's
Drummers' and Fifers' Guide
New York, USA 1862



Hazlemere

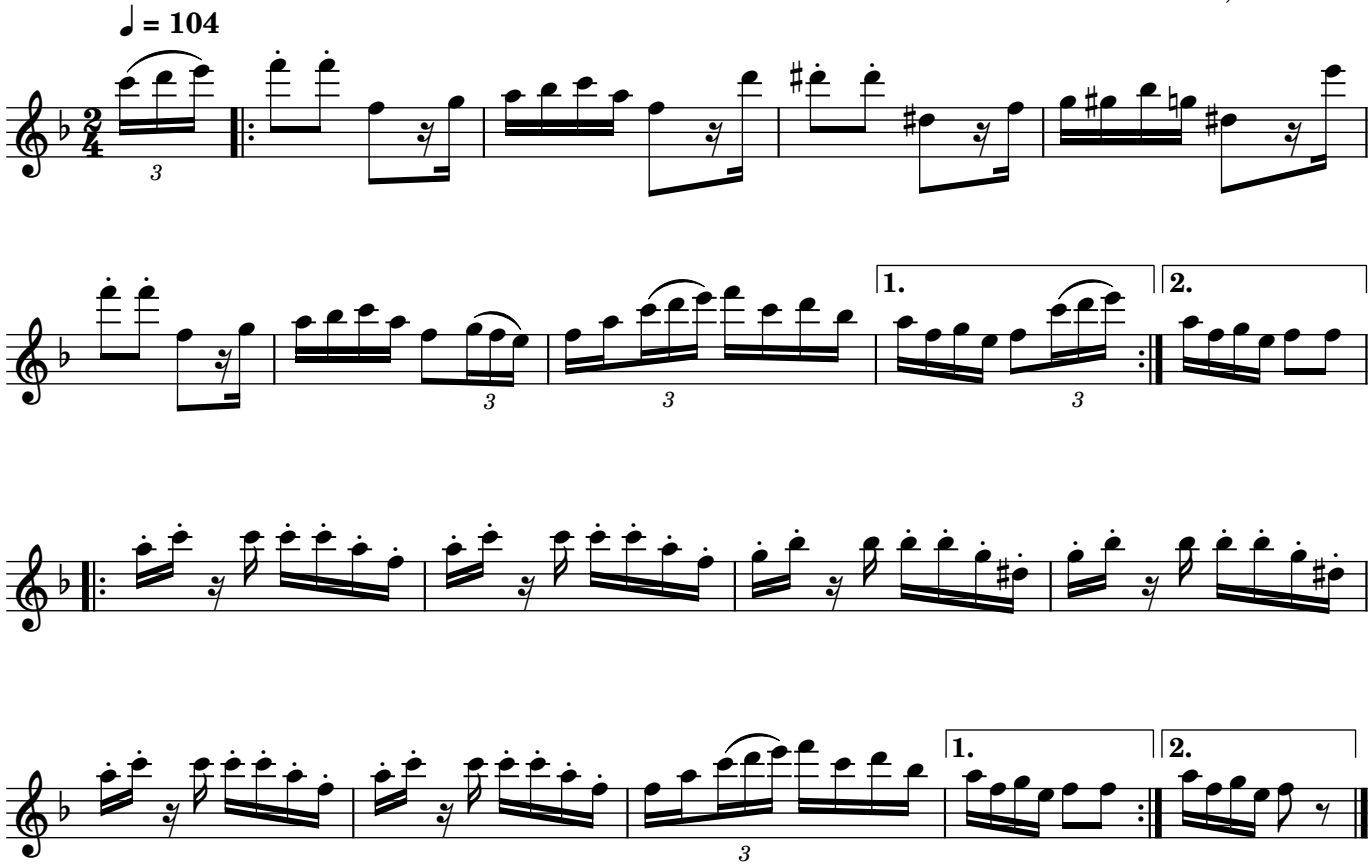
Tom Birkett
arr. M. Bennett



p
f
p
1.
2.
ff

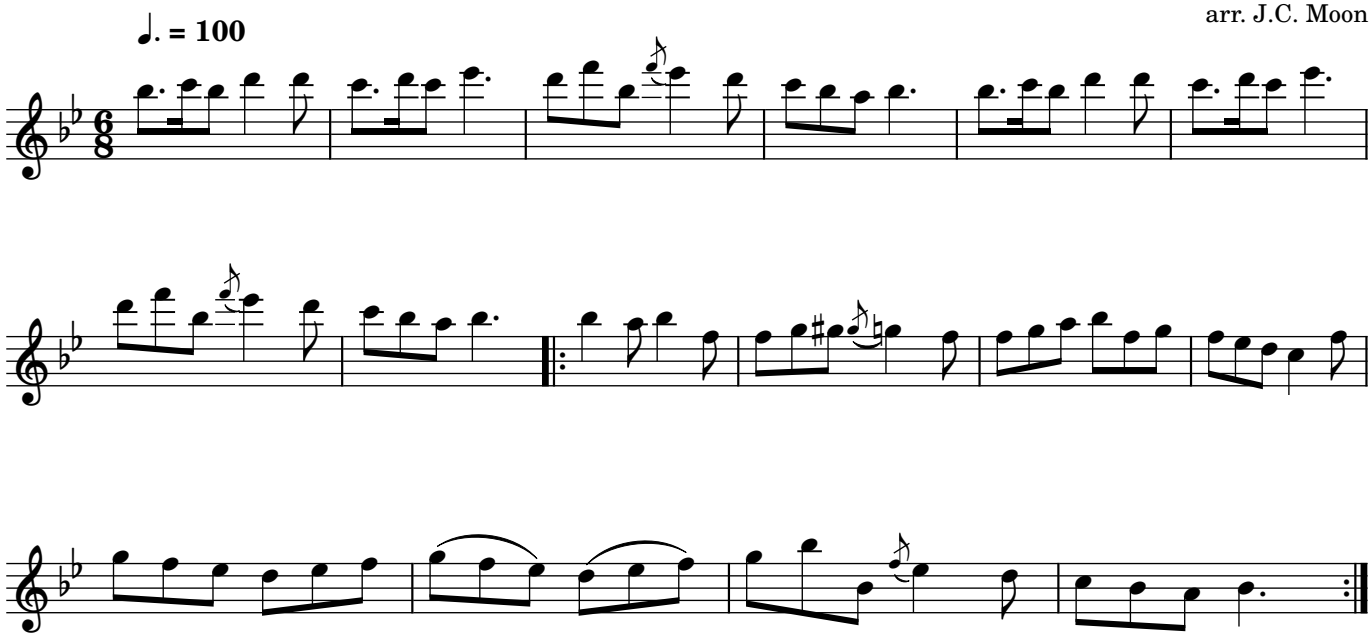
H-ll on the Wabash

Transcribed from
Bruce and Emmett's
Drummers' and Fifers' Guide
New York, USA 1862



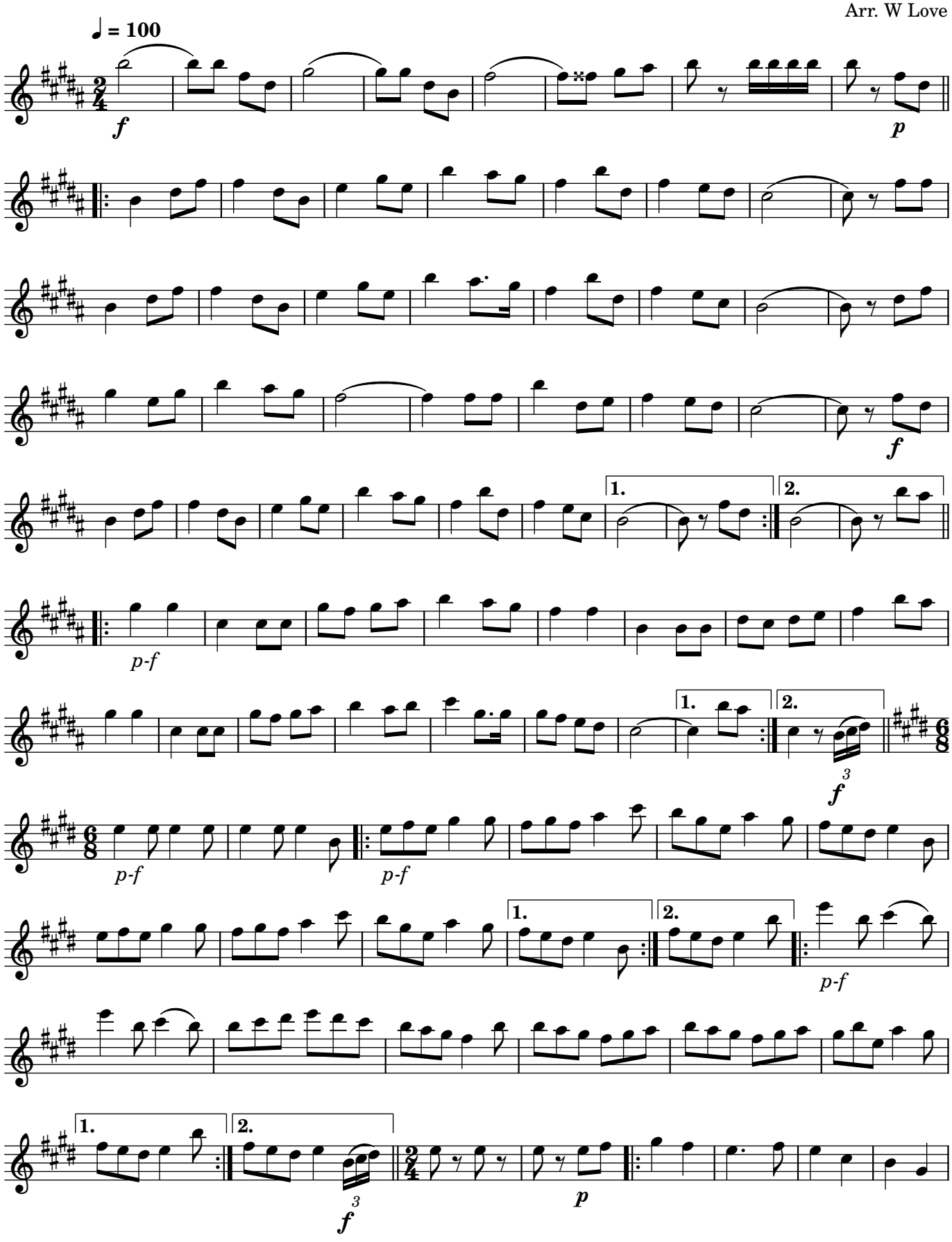
Lilliburlero

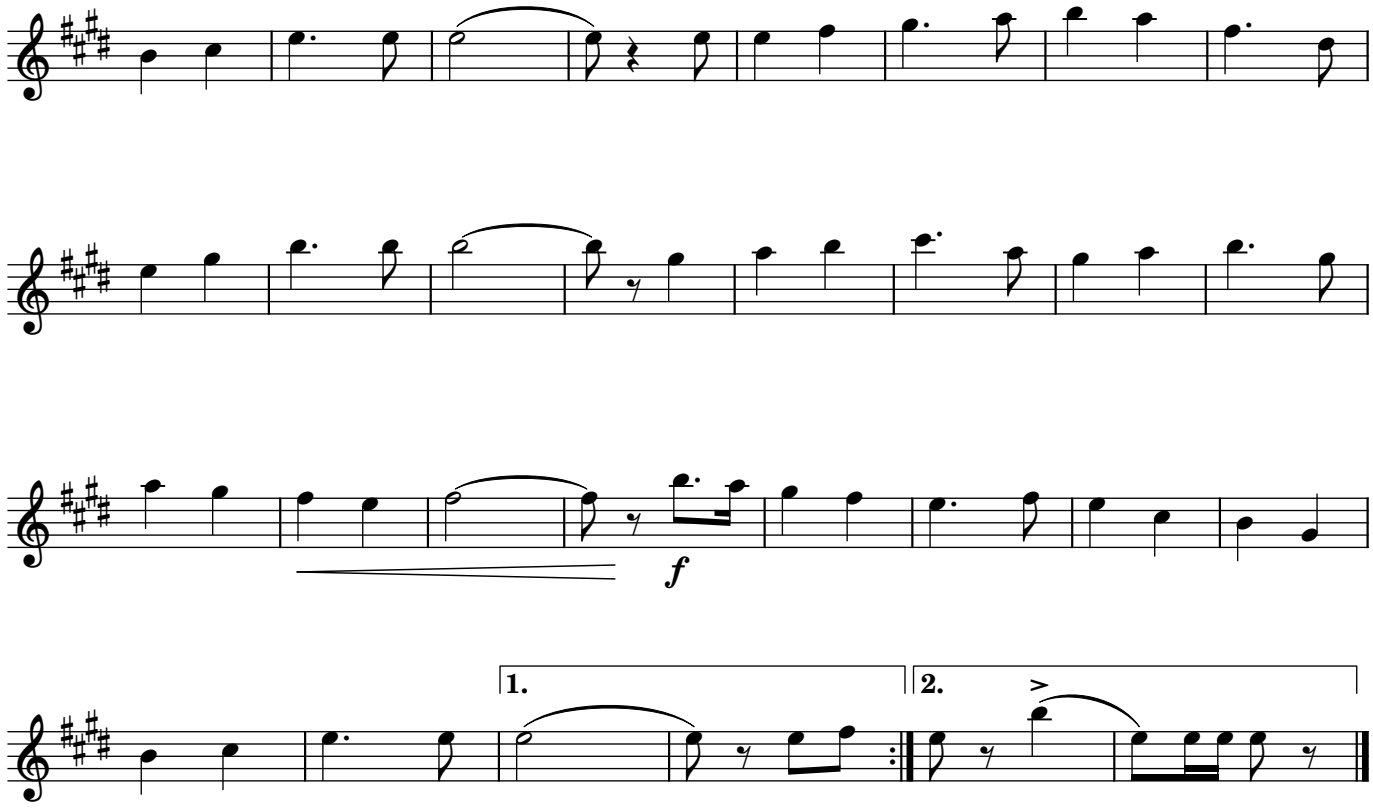
Traditional
arr. J.C. Moon



Orange and Blue

Arr. W Love




f
1.
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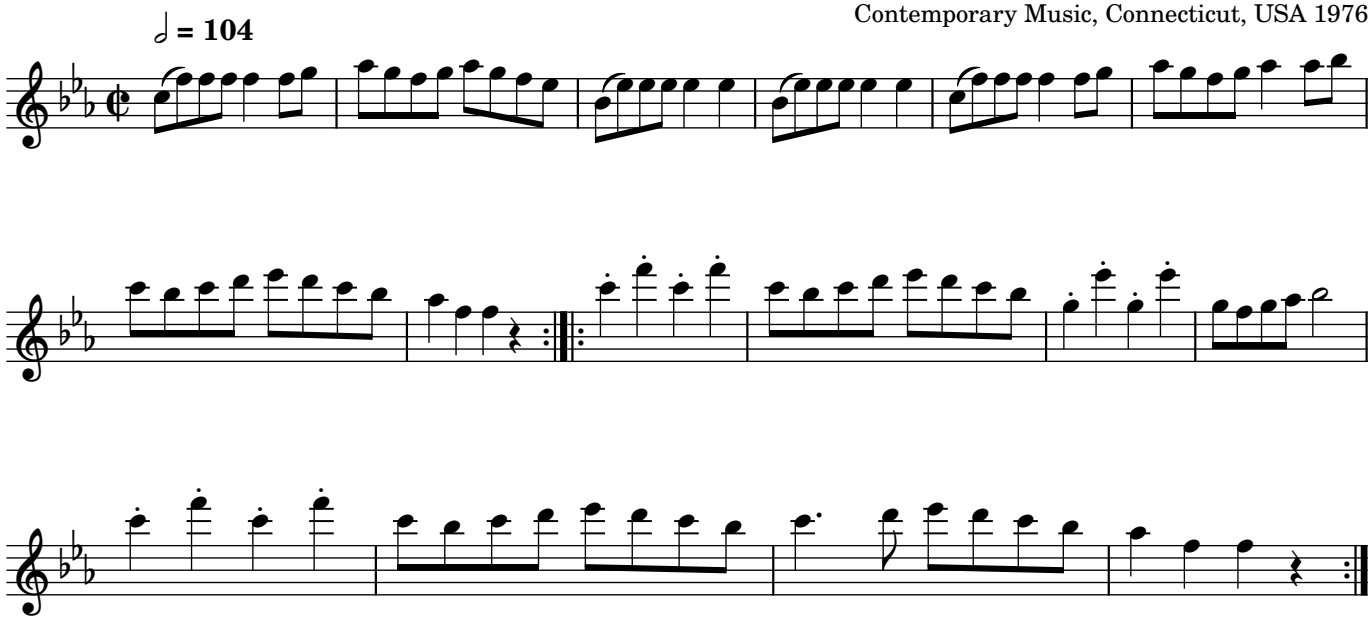
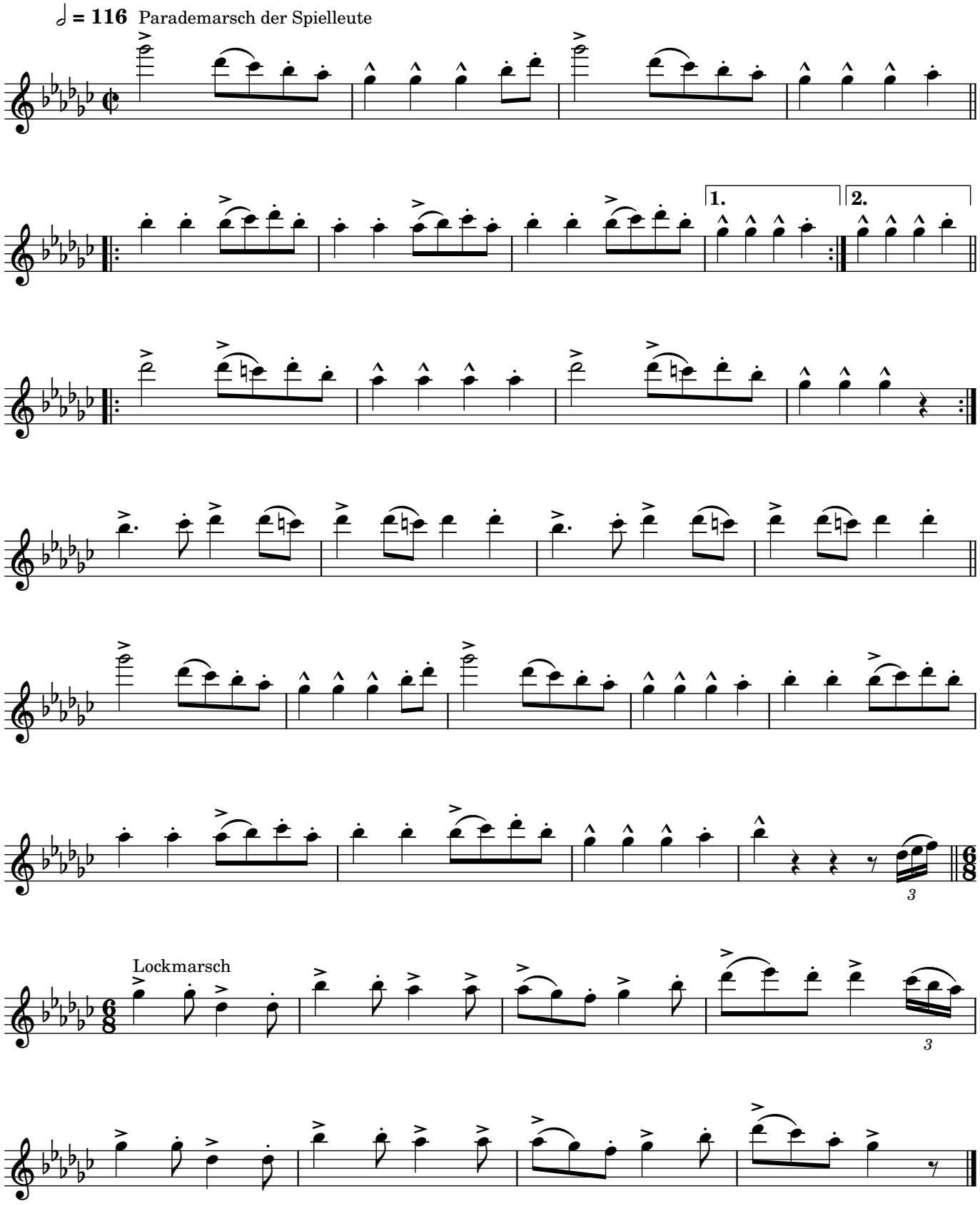
Paddy on the Handcar

Transcribed from
Selections of Historical, Traditional &
Contemporary Music, Connecticut, USA 1976

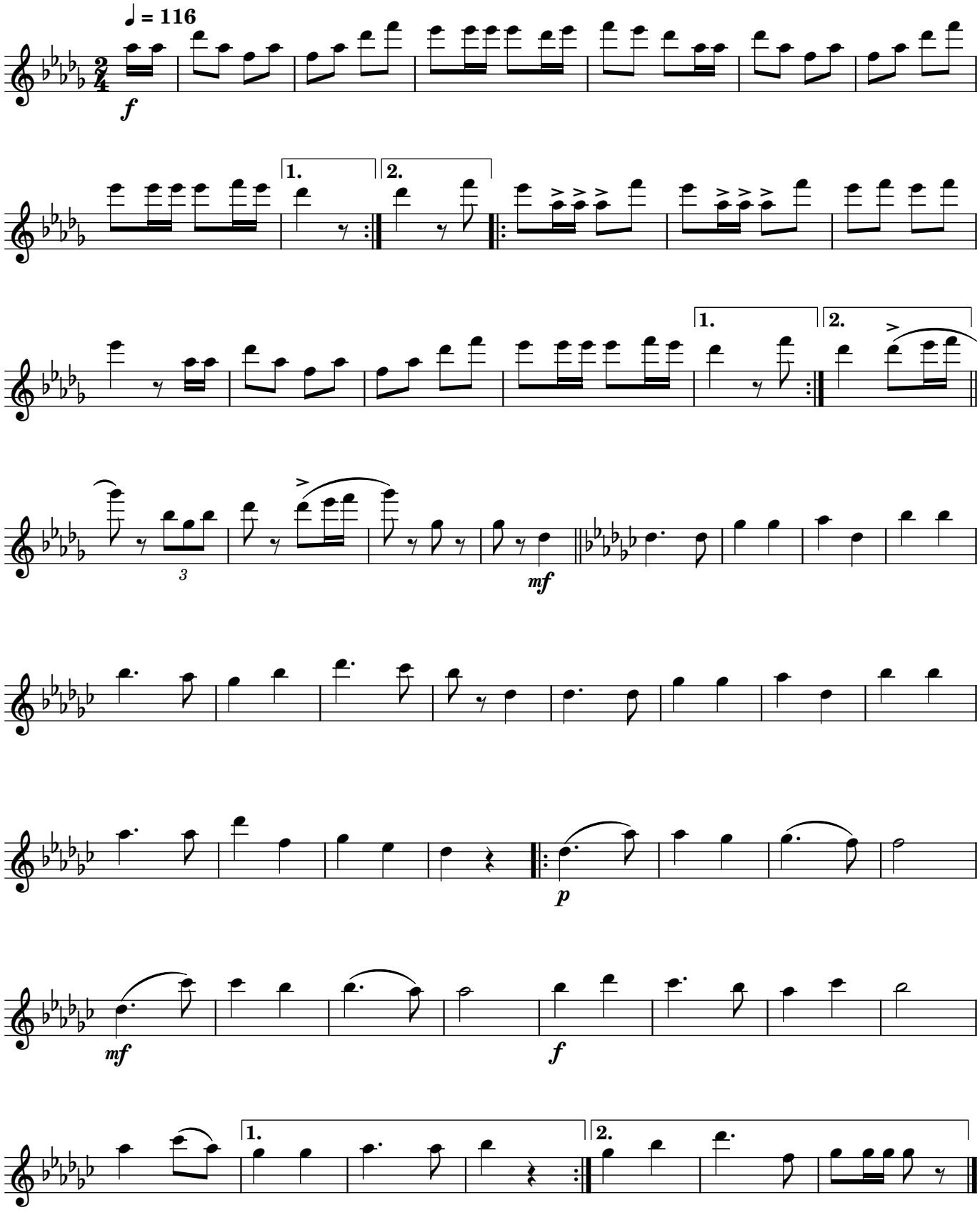


Parademarsch der Spielleute/ Lockmarsch



Preußens Gloria

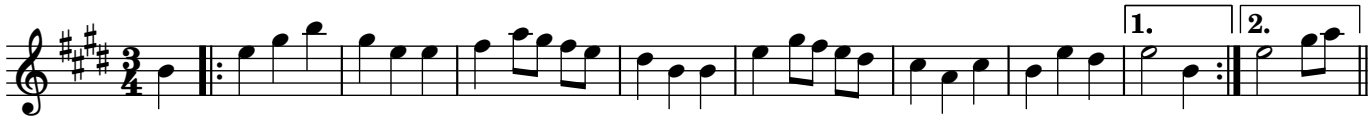
Johann Gottfried Piefke
(1817–1884)

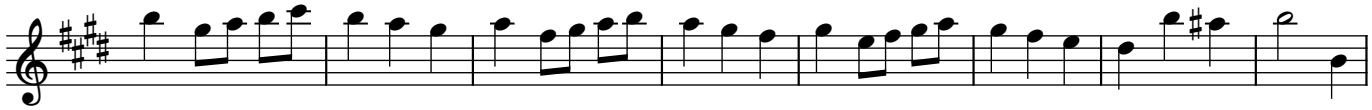


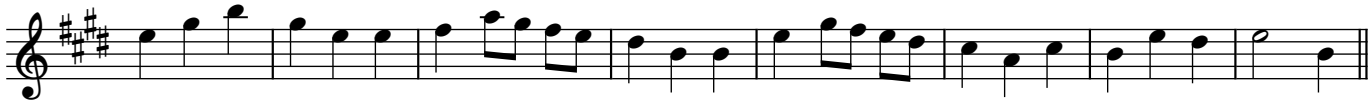
Retreat Marches

Traditional
Arr. M. Bennett

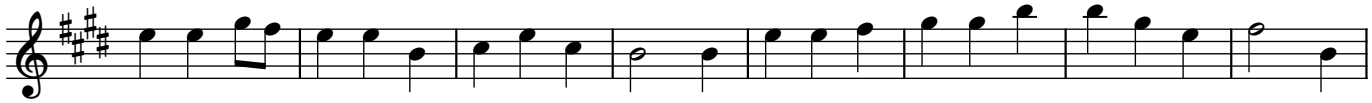
♩ = 112 The Ashgrove

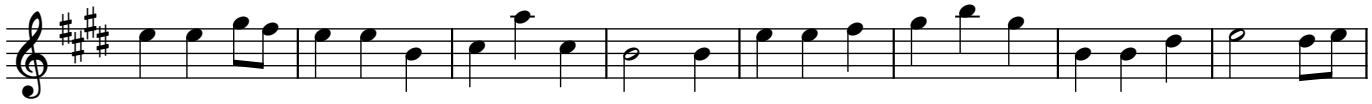


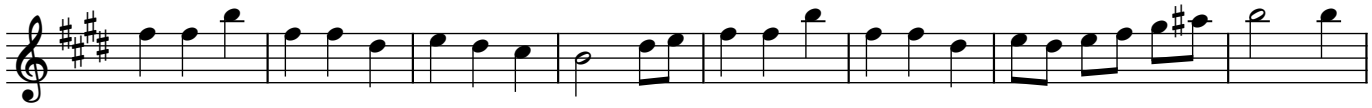


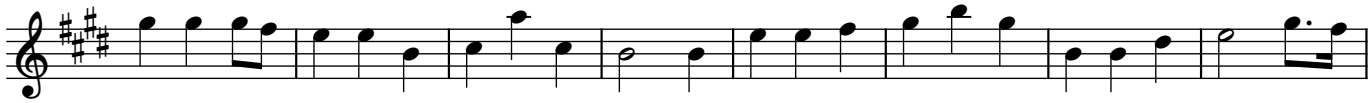


Flow Gently Sweet Afton

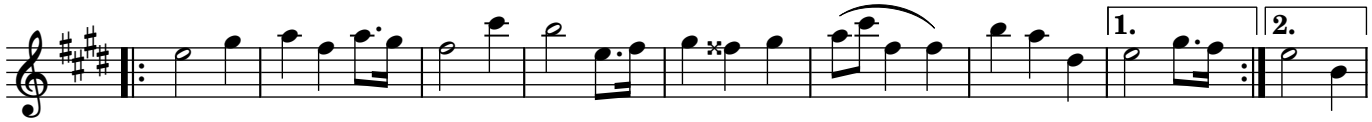


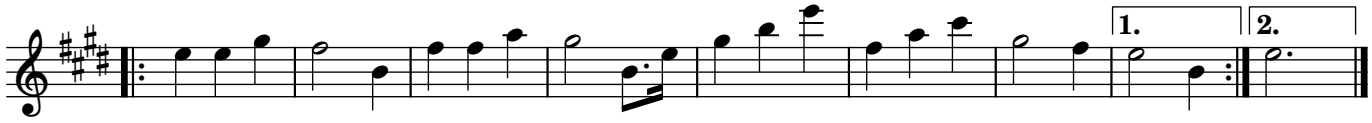






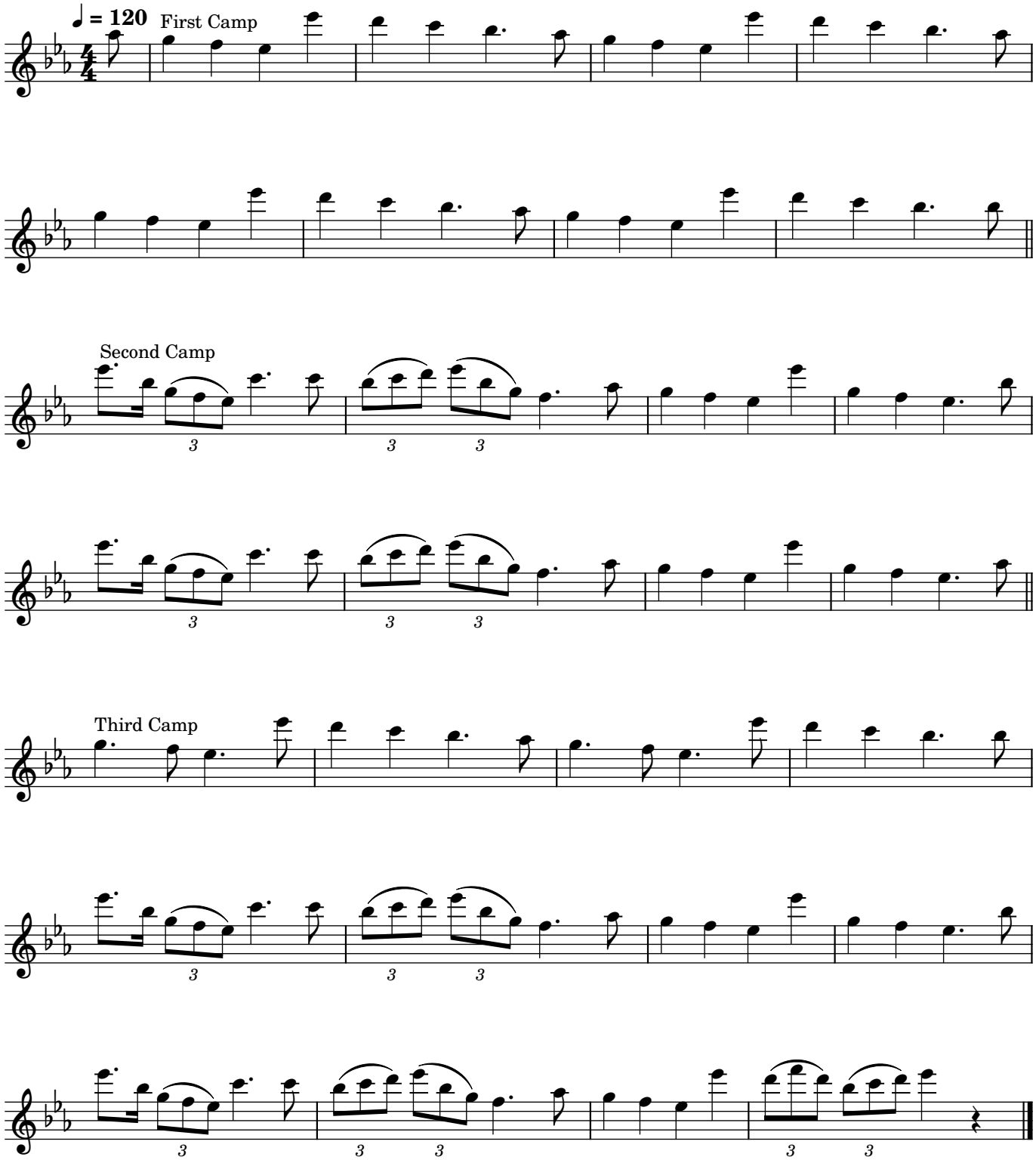
Mandora





Three Camps

Transcribed from
Strube's Drum and Fife Manual
New York USA, 1869



Whup Jamboree

Transcribed from
Selections of Historical, Traditional &
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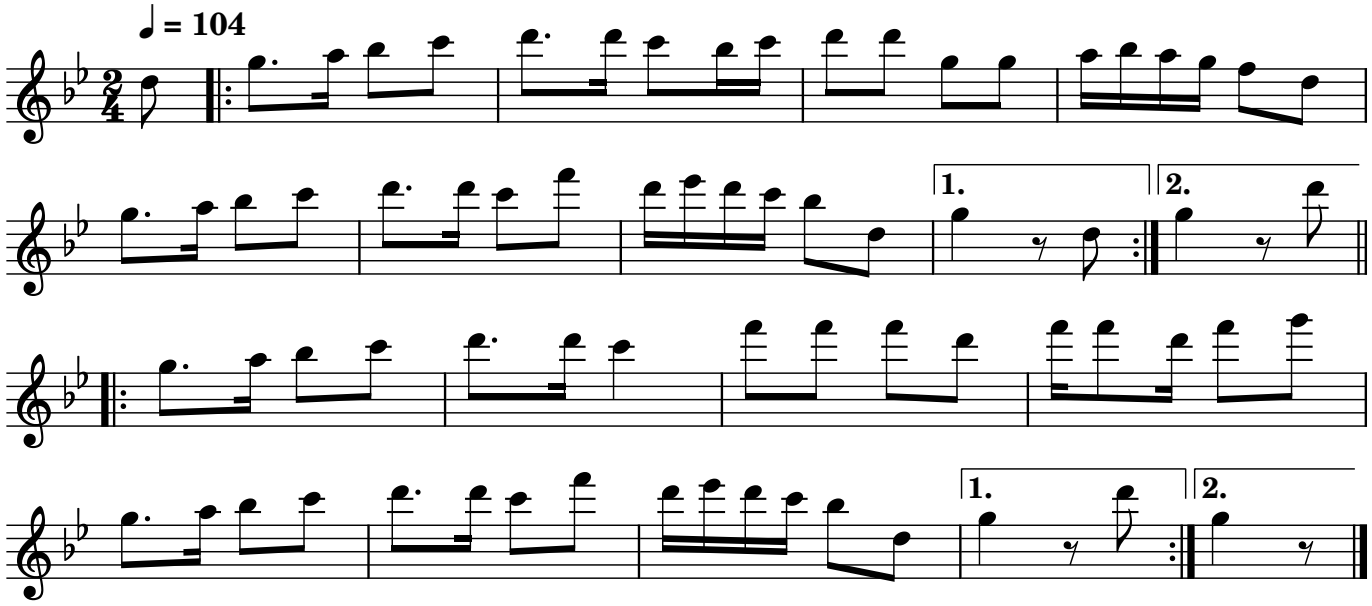
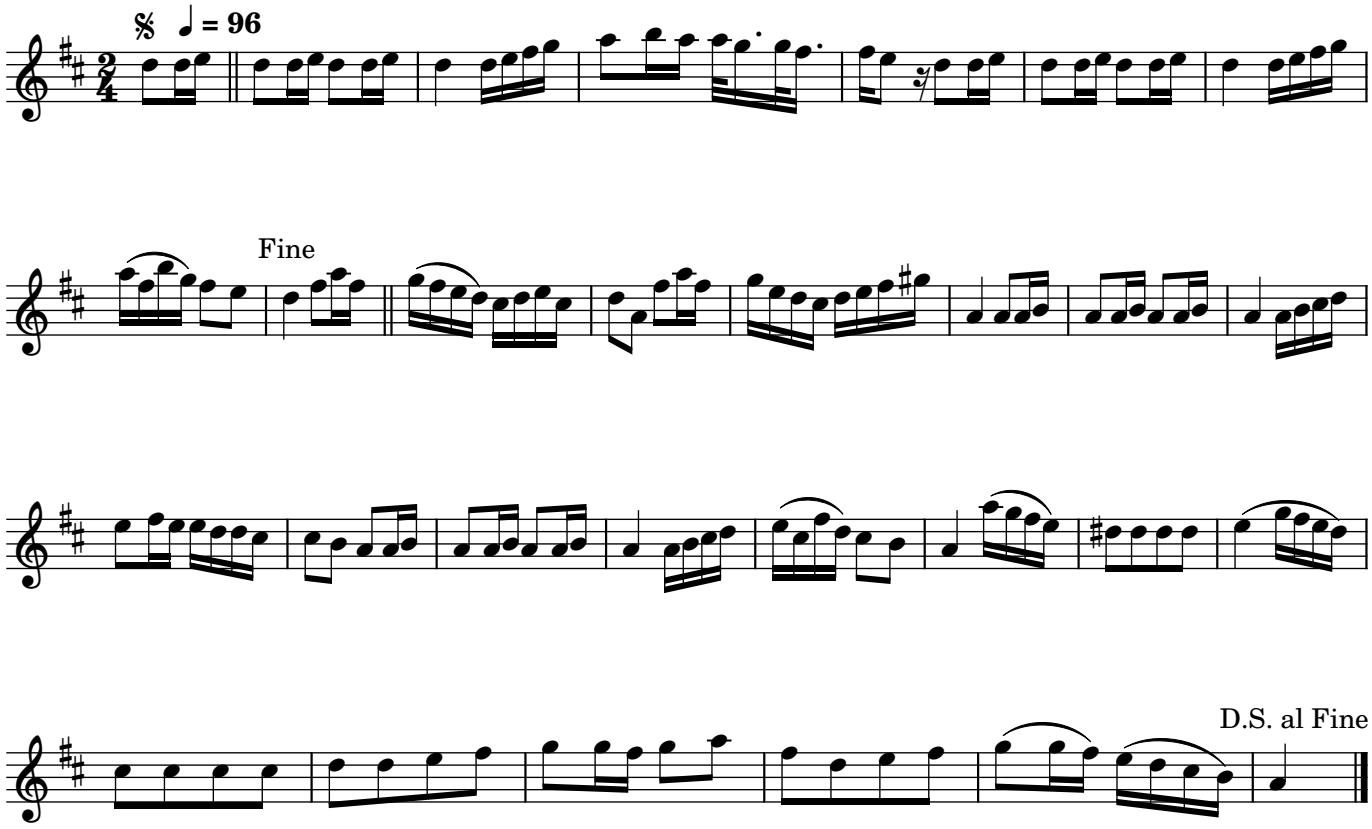


Natwärisch

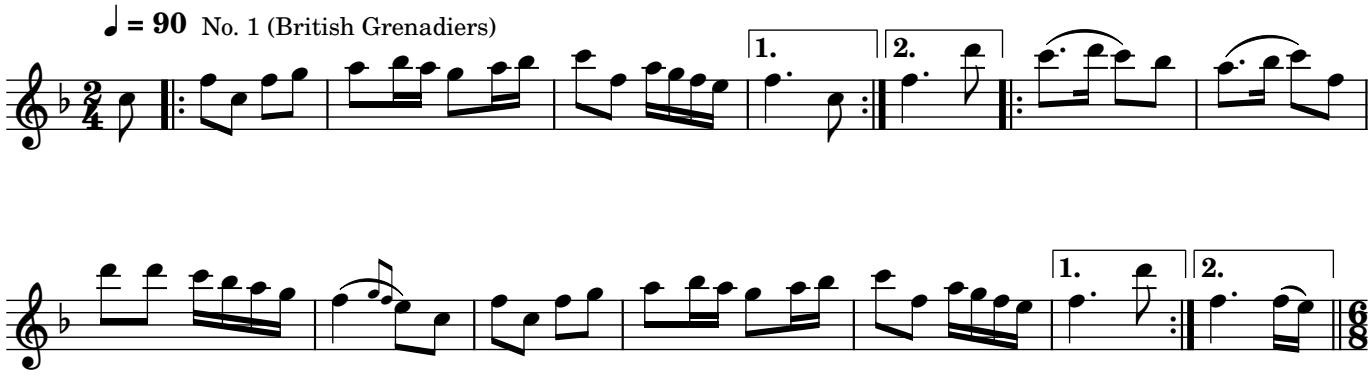
Ah! Ca! Ira.

Transcribed from
A Selection of Scotch, English, Irish &
Foreign Airs, Vol. IV, Glasgow, Scot., 1795



Arabi

Arr. K Schell



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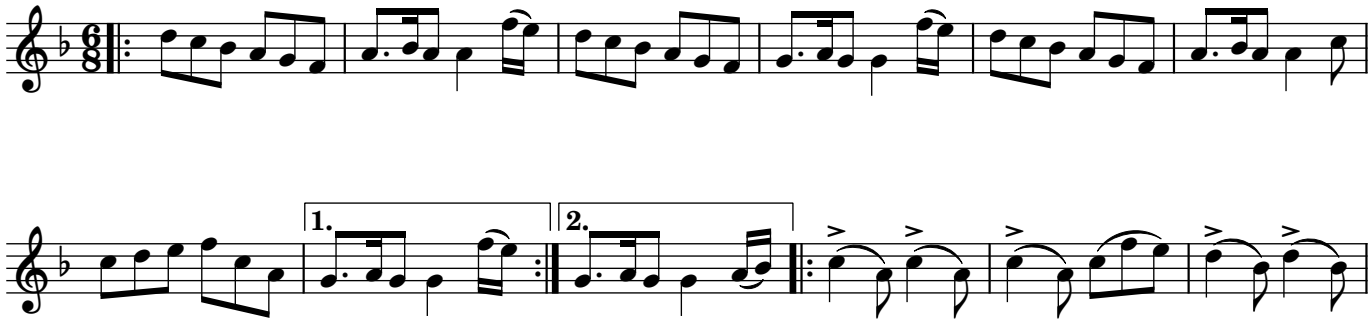

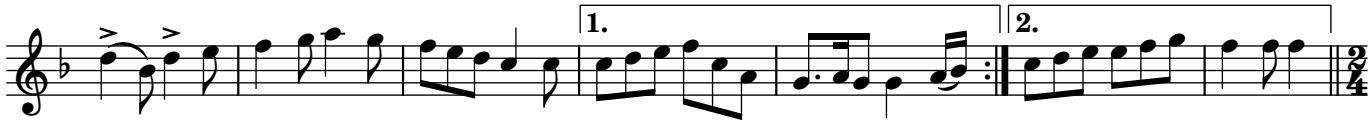

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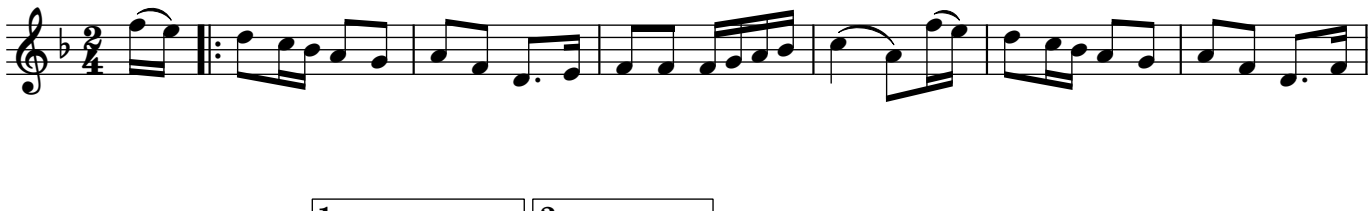
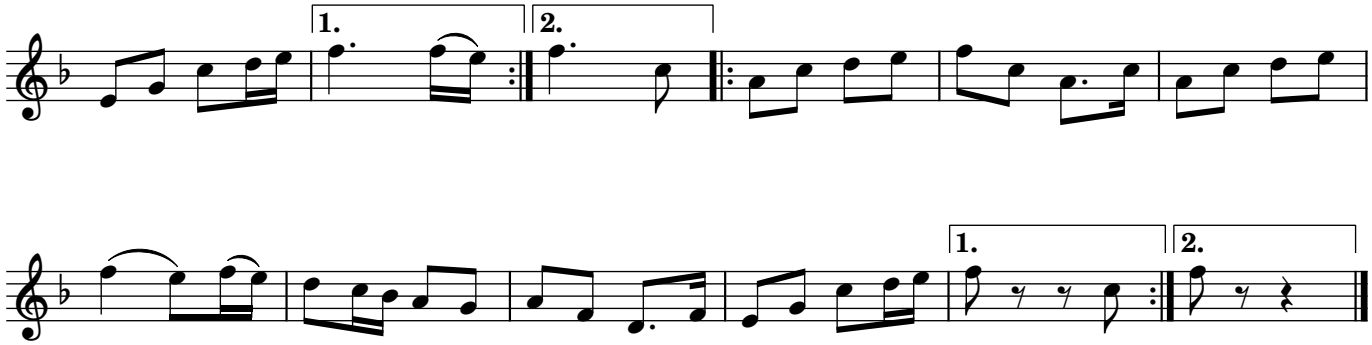
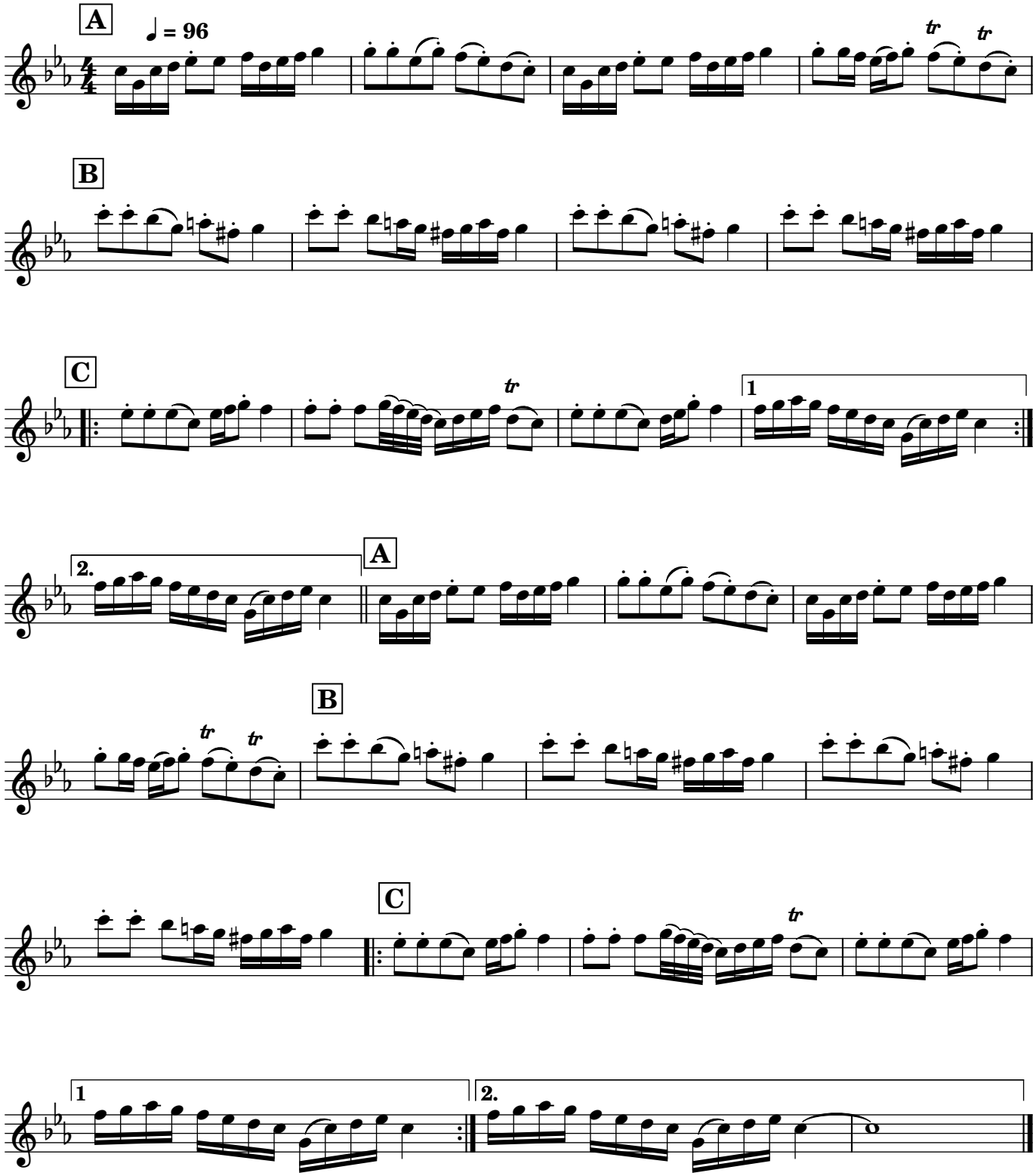




Danse de village

Marche militaire d l'ancien régime

Traditional
arr. R Käch



The Downfall of Paris

Transcribed from
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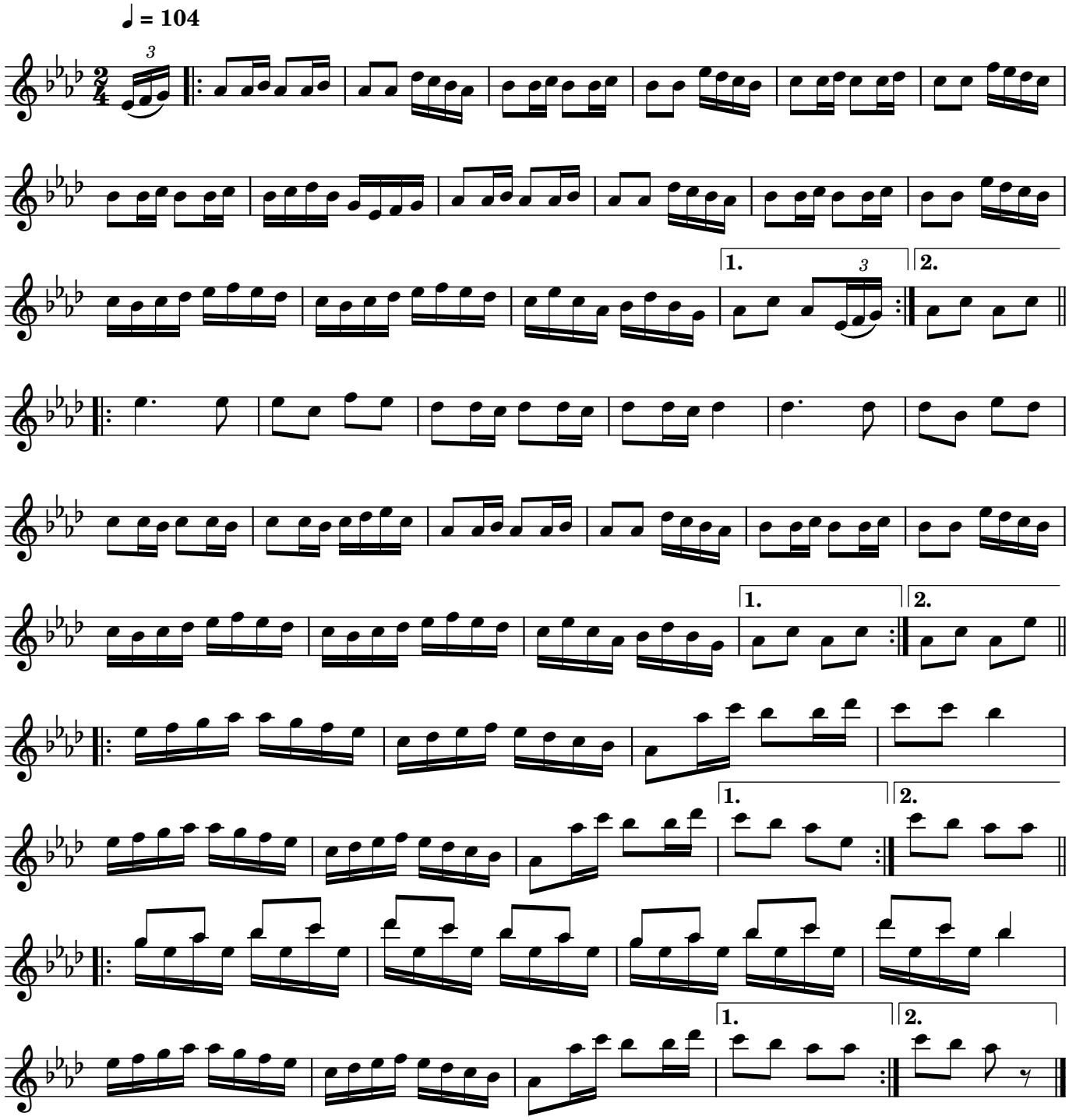
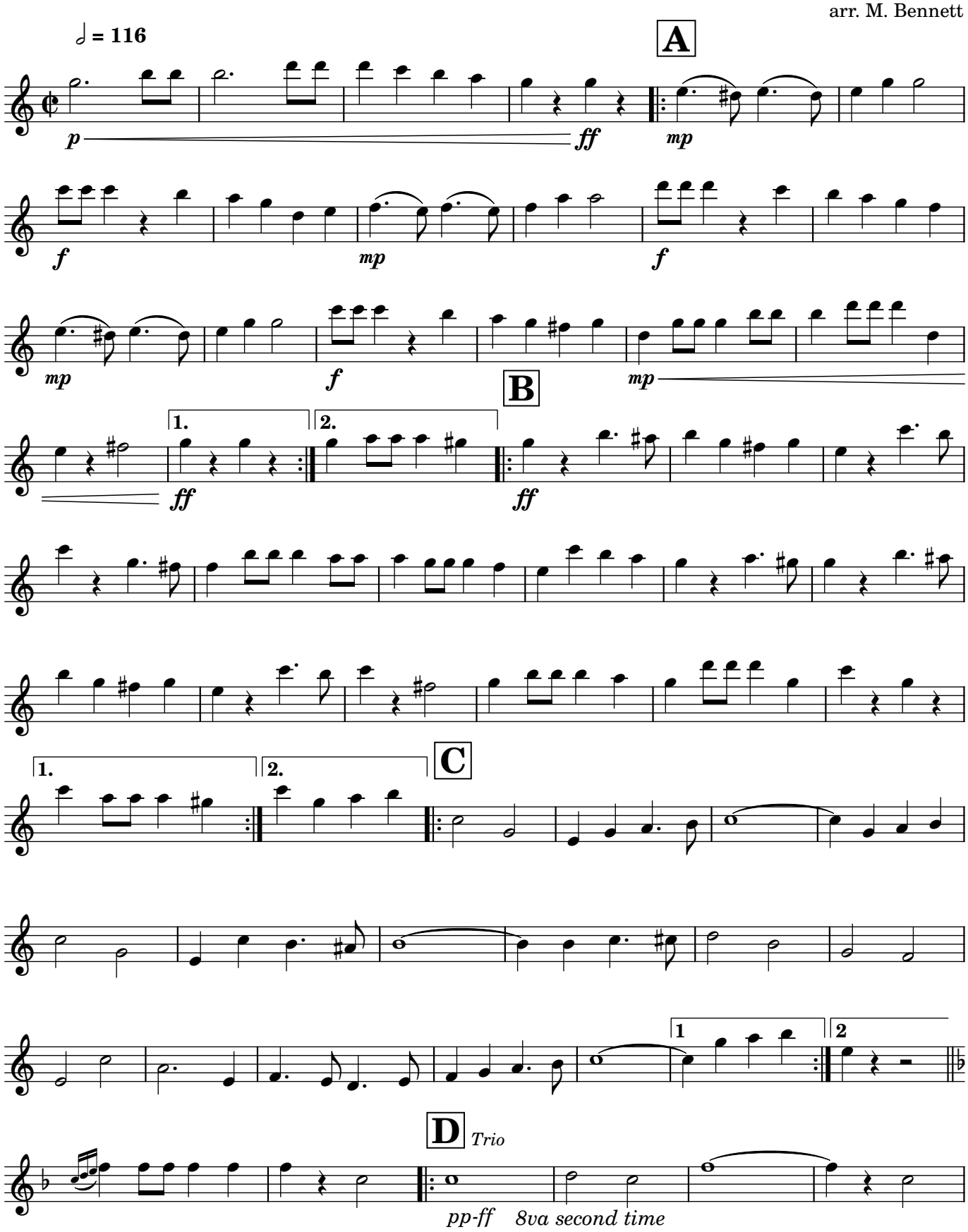
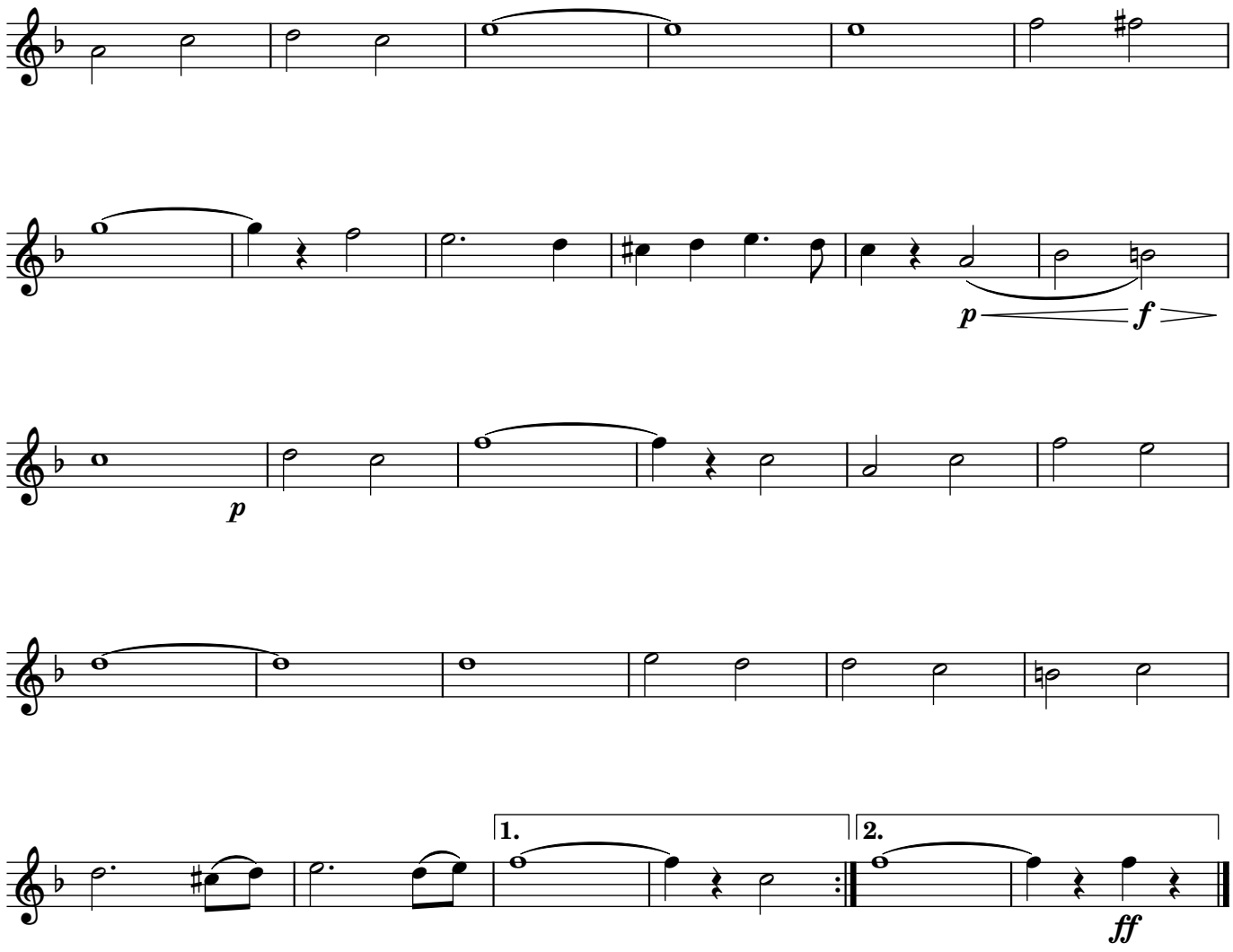
New York, USA 1862



Hazlemere

Tom Birkett
arr. M. Bennett




p
f
p
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ff

H-ll on the Wabash

Transcribed from
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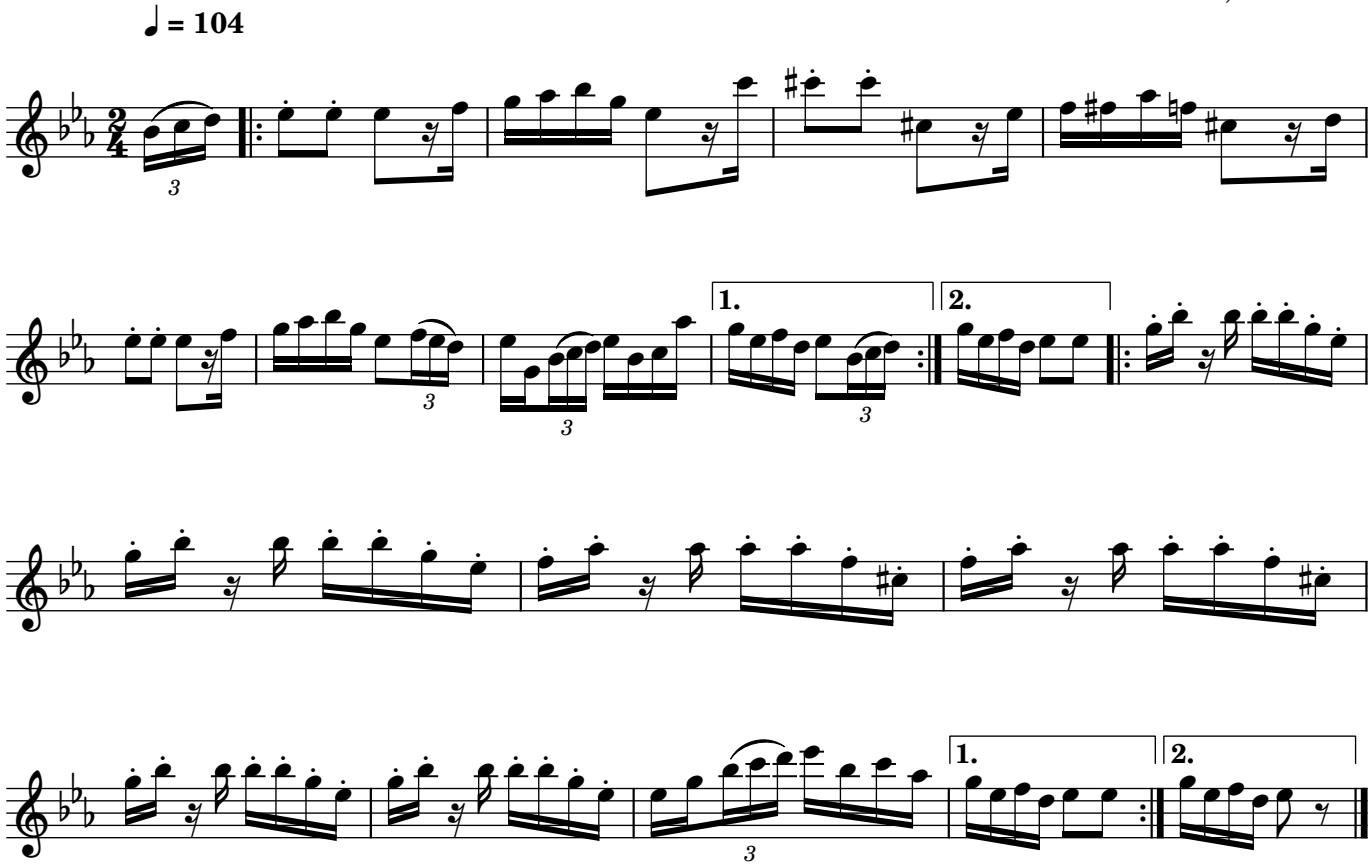
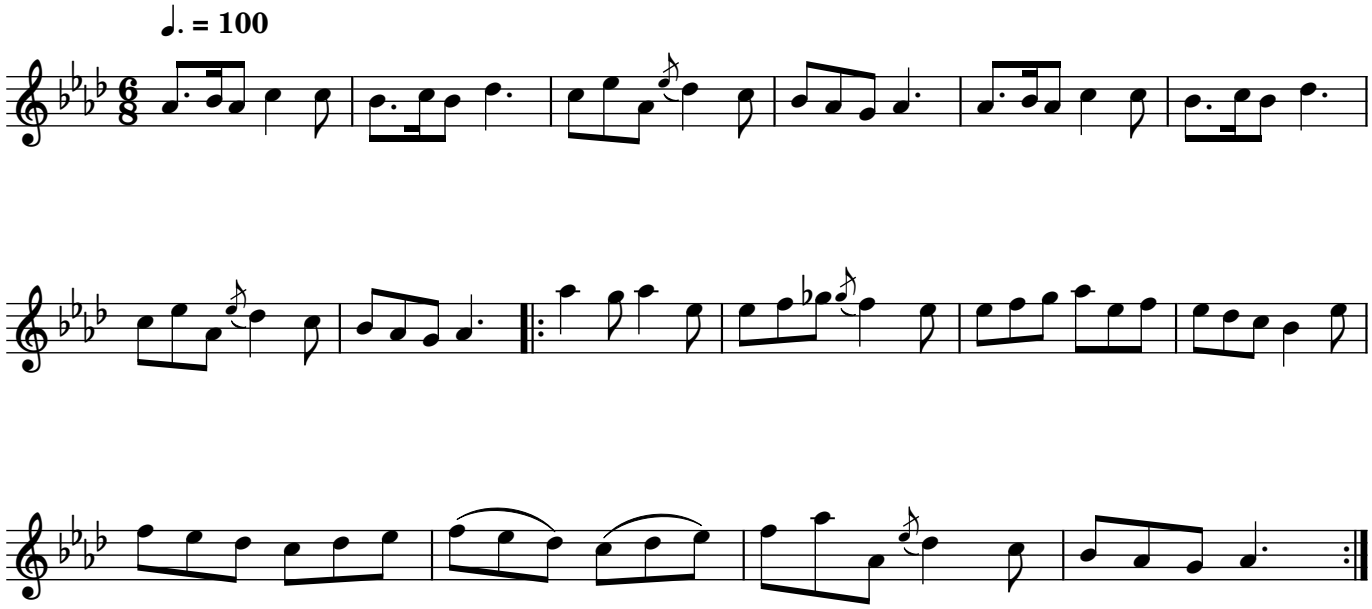
Drummers' and Fifers' Guide
New York, USA 1862



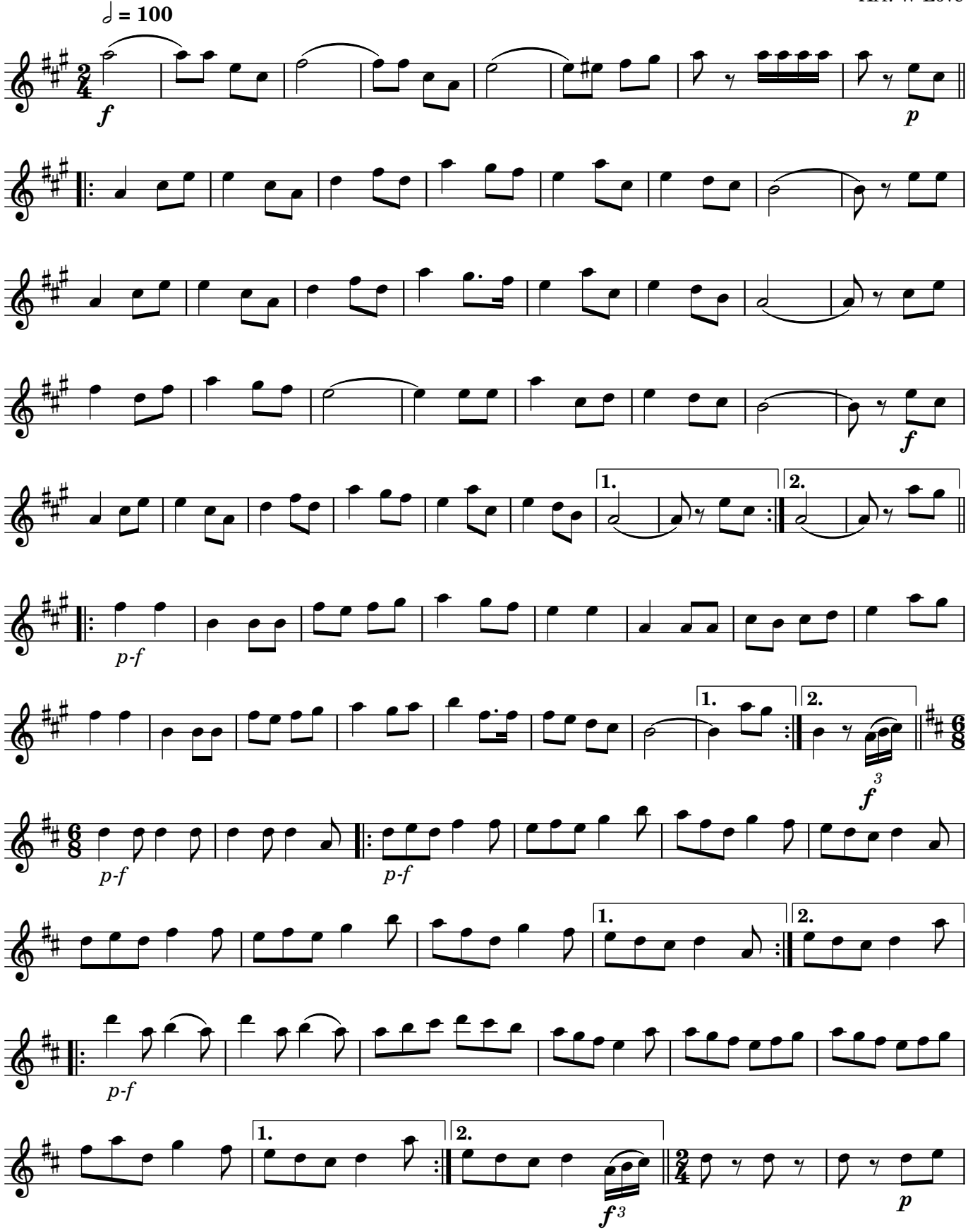
Lilliburlero

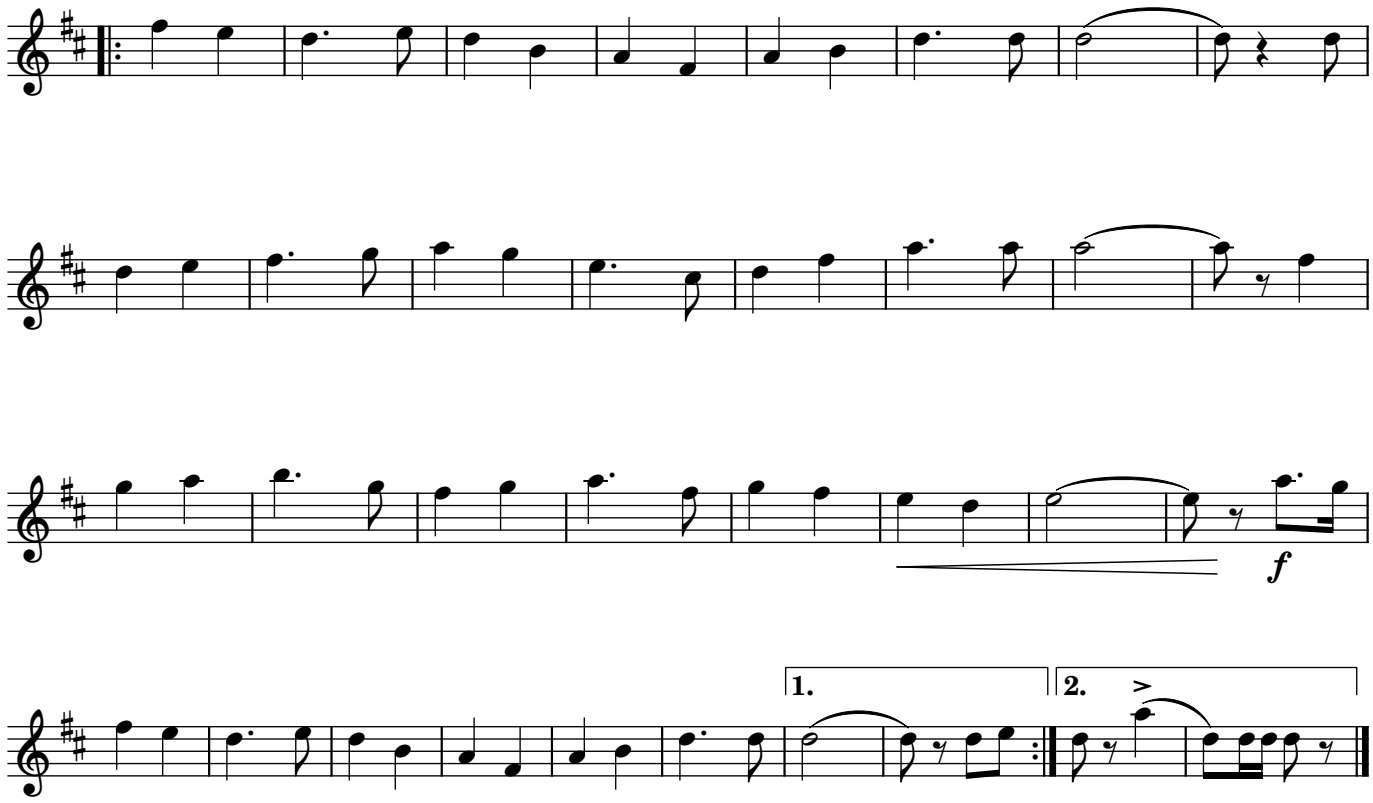
Traditional
arr. J.C. Moon



Orange and Blue

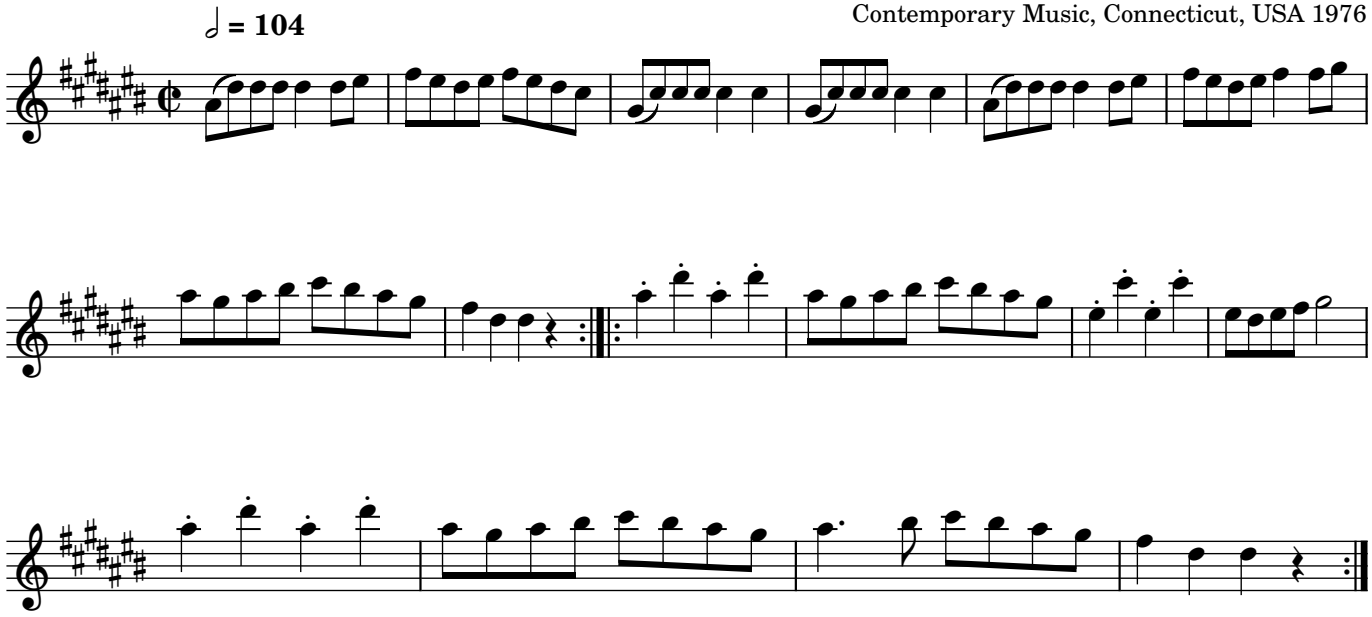
Arr. W Love



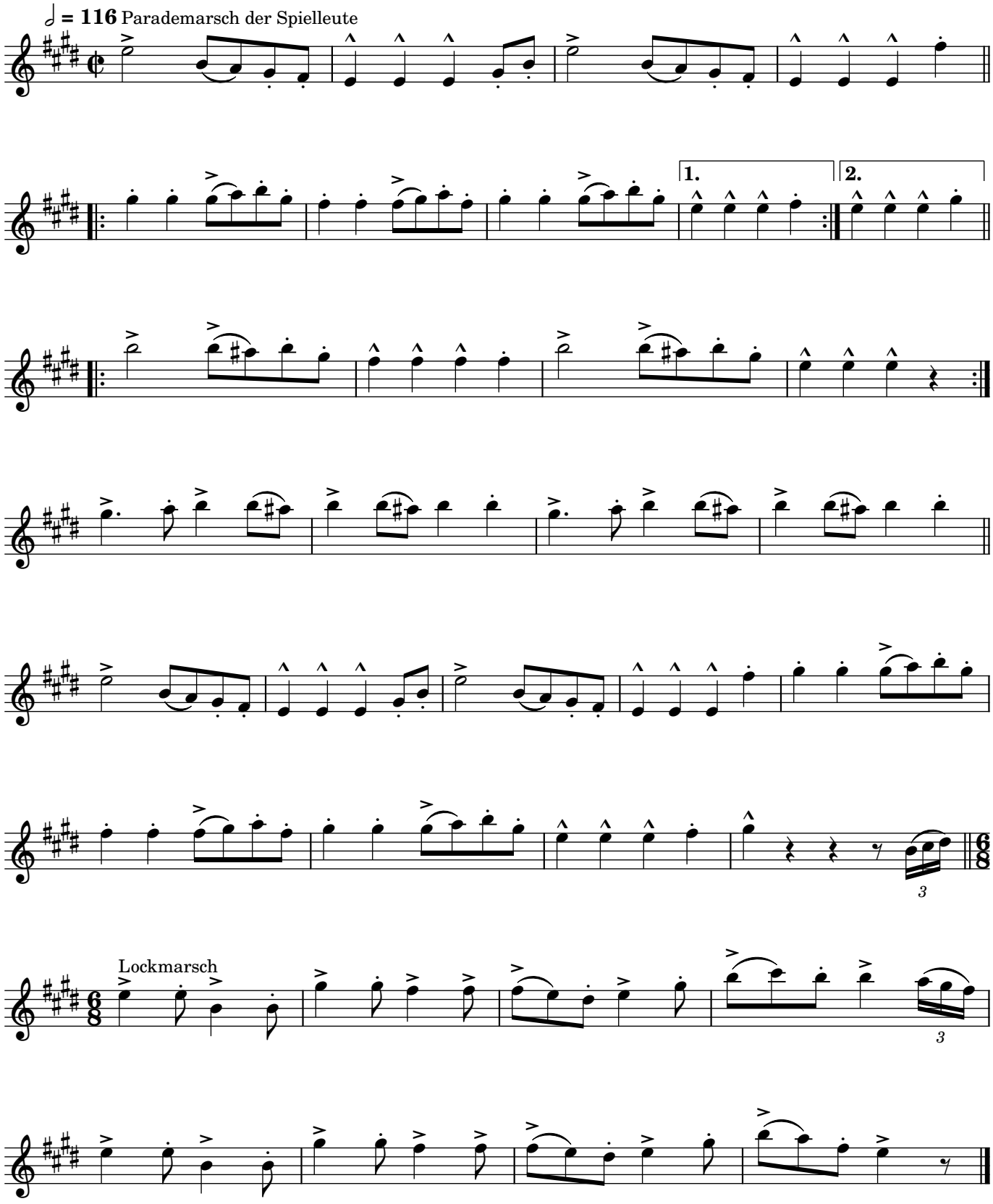

f
1.
2.

Paddy on the Handcar

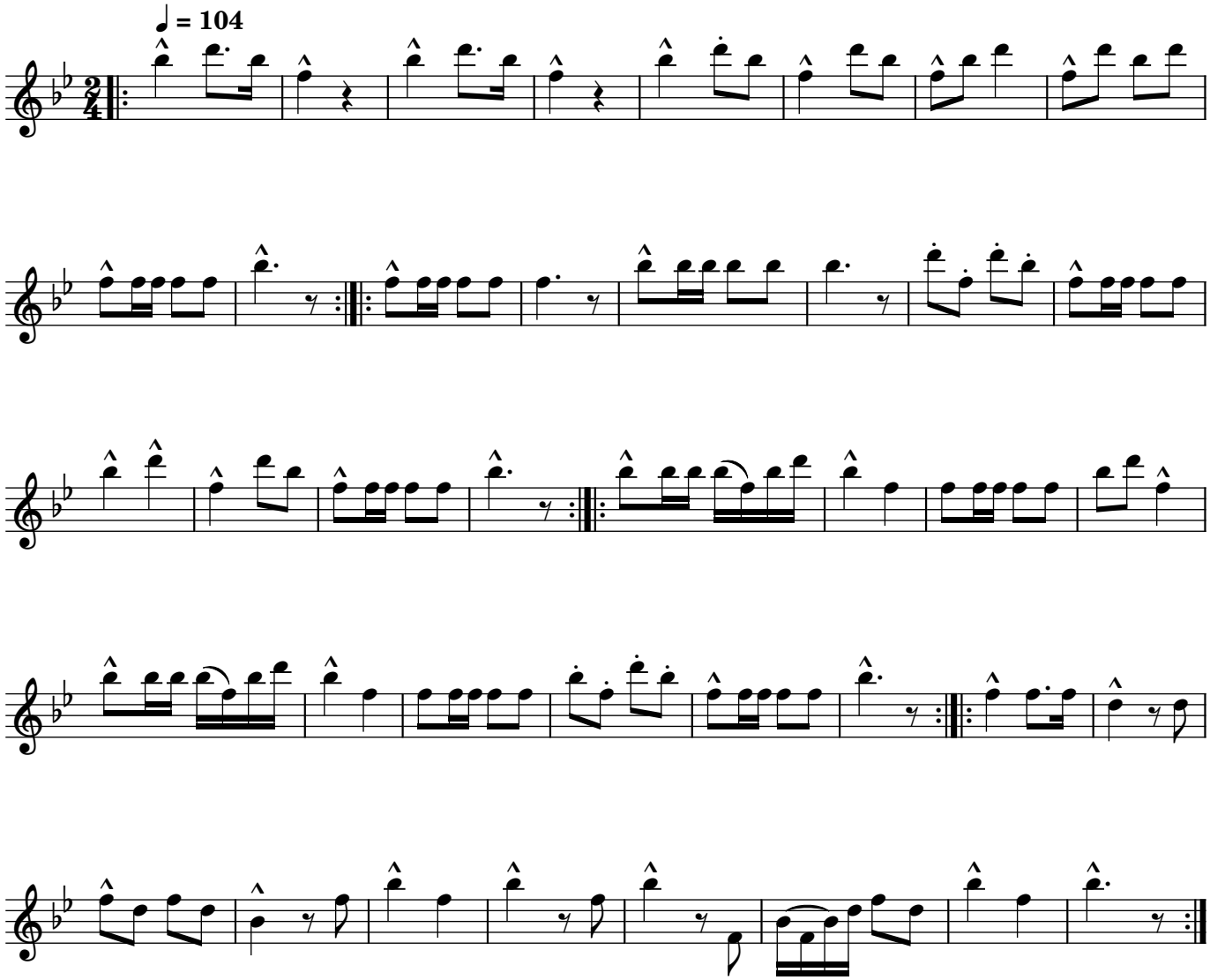
Transcribed from
Selections of Historical, Traditional &
Contemporary Music, Connecticut, USA 1976



Parademarsch der Spielleute/ Lockmarsch

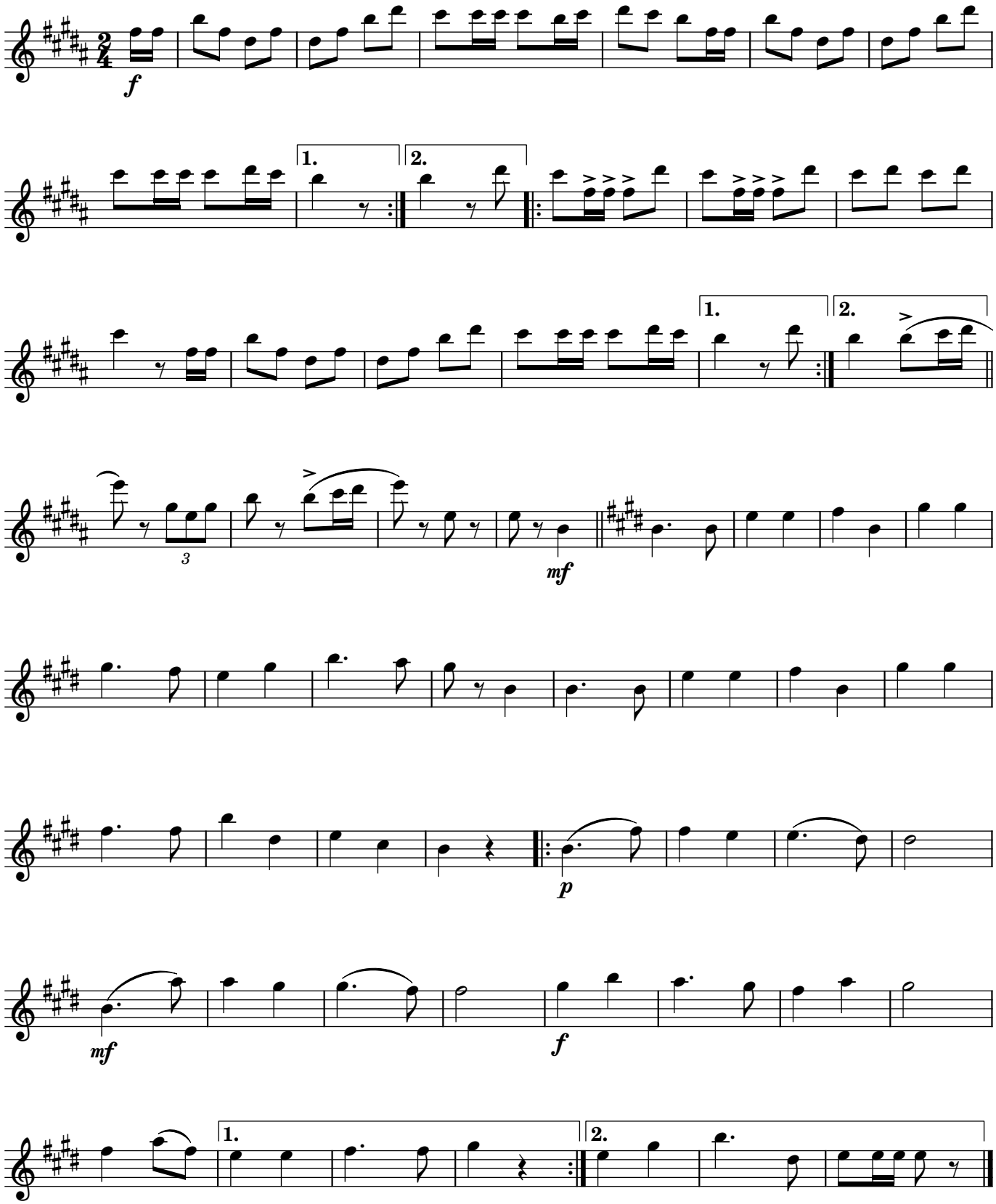


Pfeifer - Retraite



Preußens Gloria

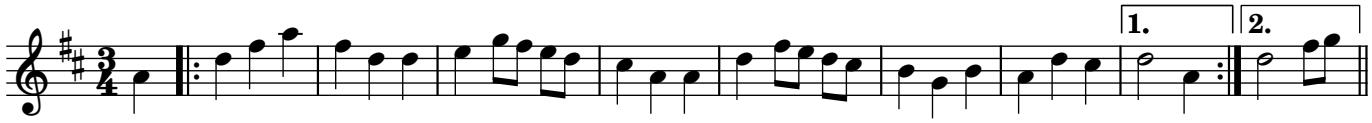
Johann Gottfried Piefke
(1817–1884)

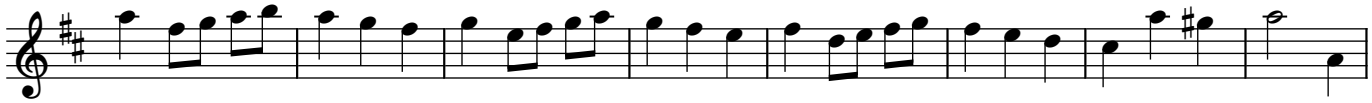


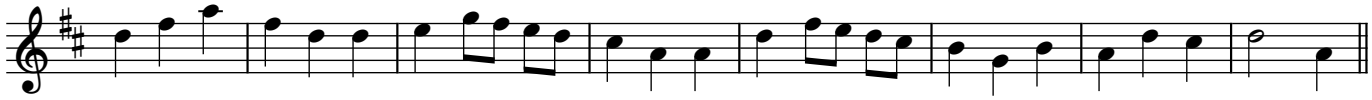
Retreat Marches

Traditional
Arr. M. Bennett

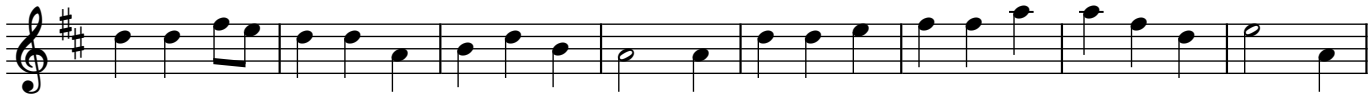
♩ = 112 The Ashgrove

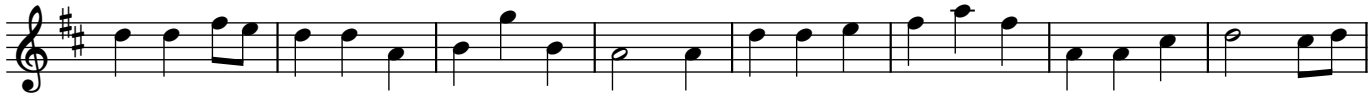


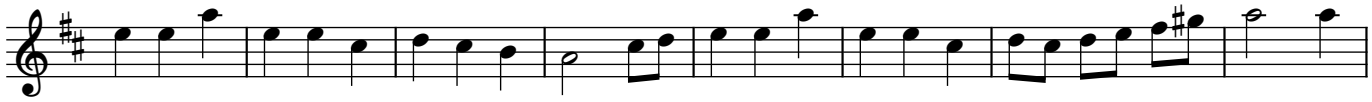


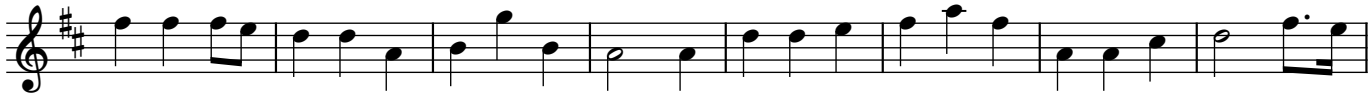


Flow Gently Sweet Afton

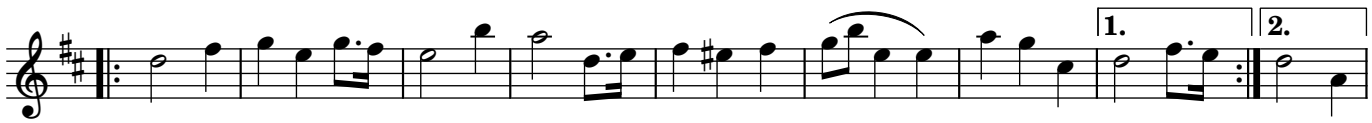


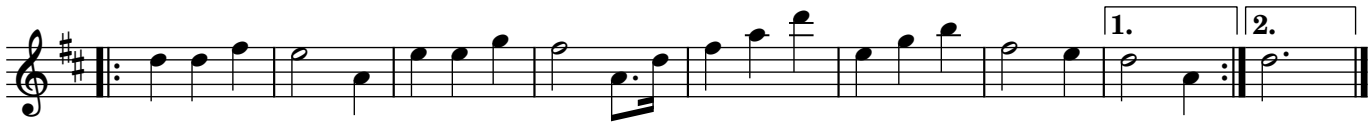






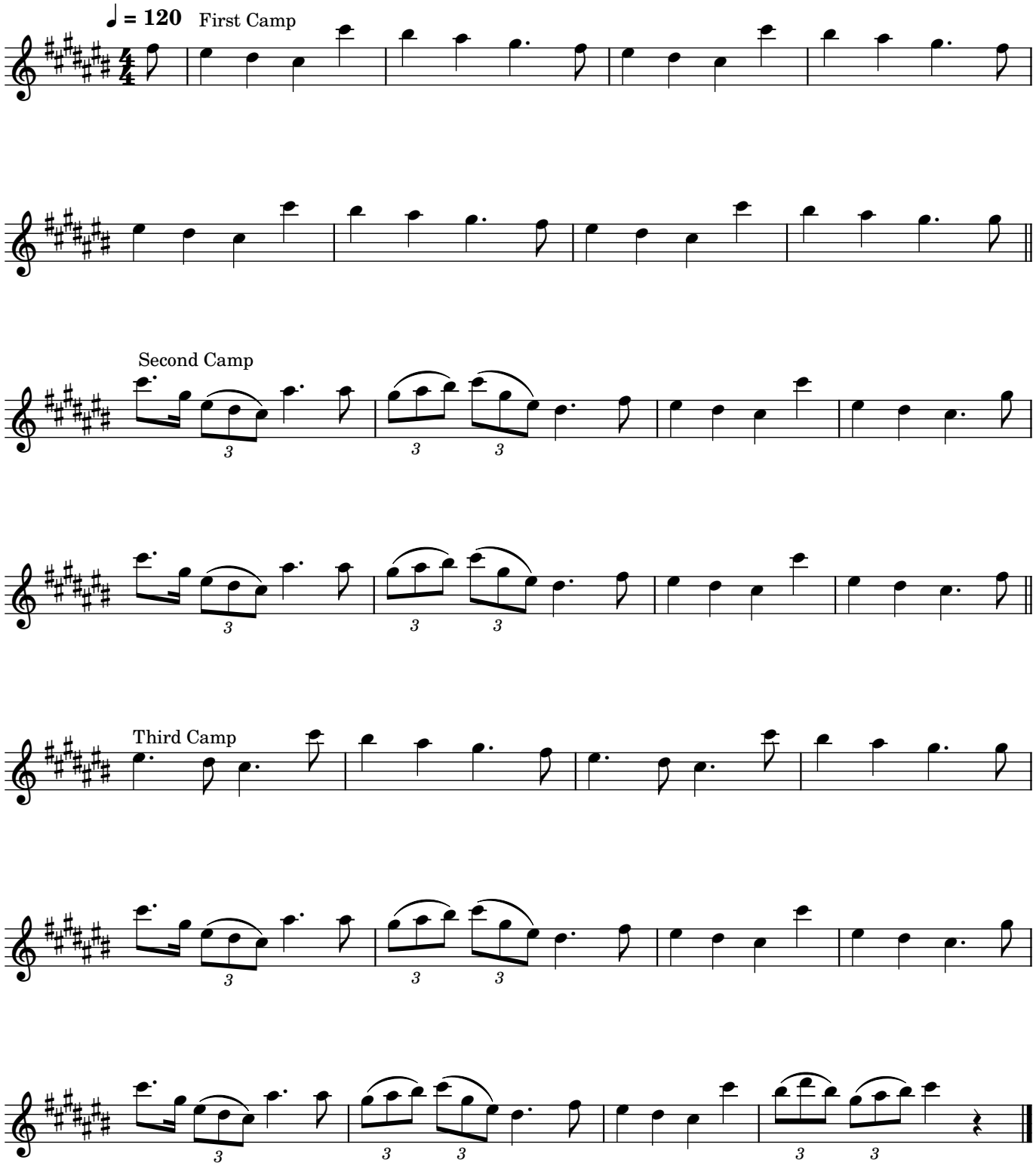
Mandora





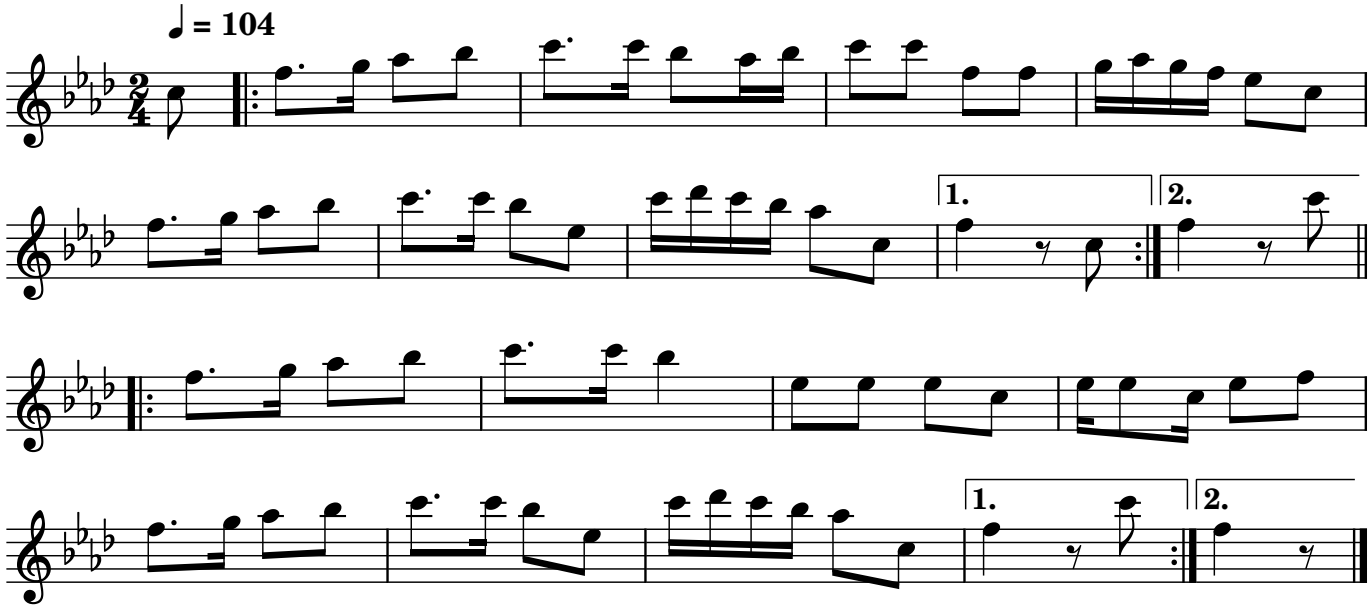
Three Camps

Transcribed from
Strube's Drum and Fife Manual
New York USA, 1869



Whup Jamboree

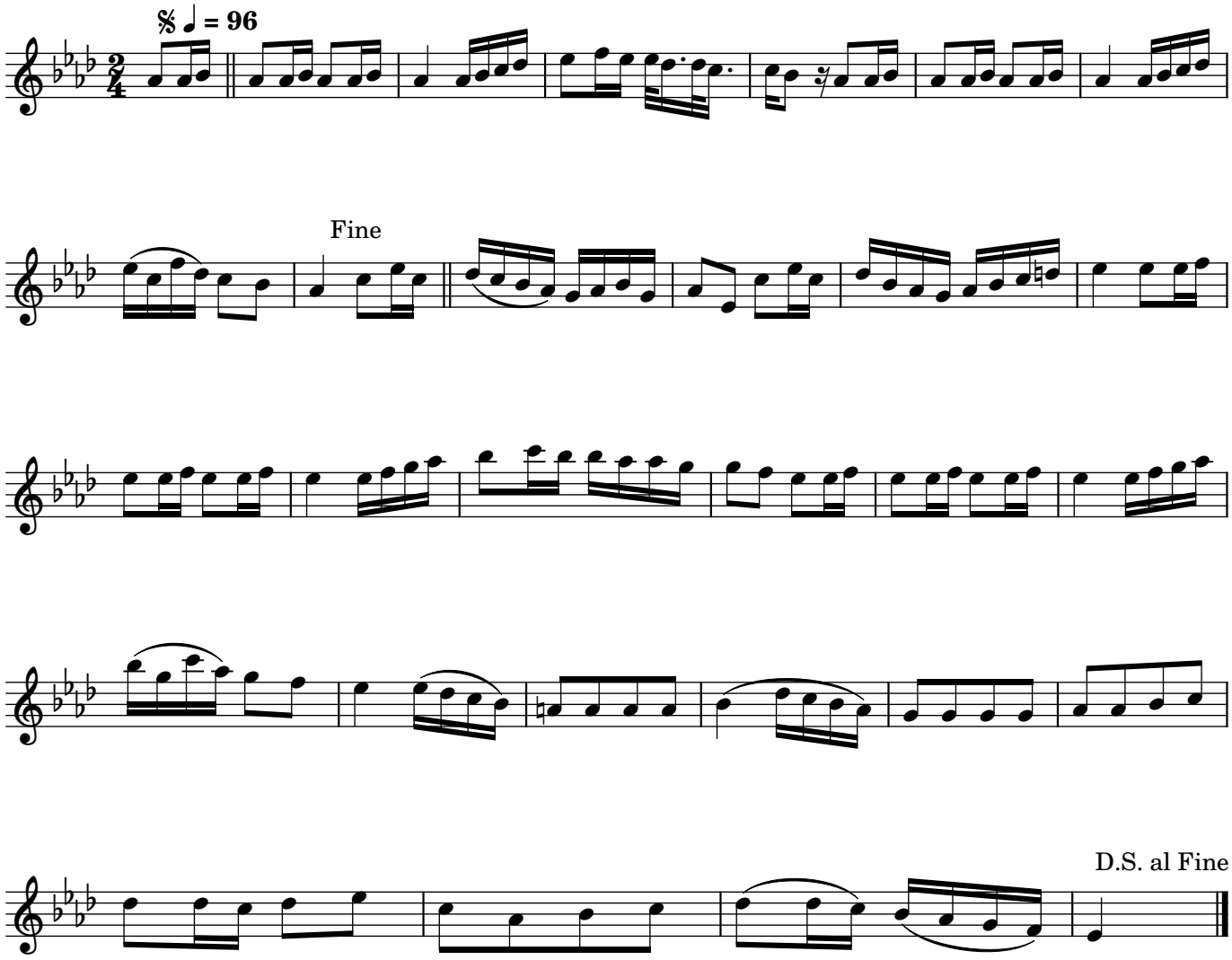
Transcribed from
Selections of Historical, Traditional &
Contemporary Music, Connecticut, USA 1976



American Fife

Ah! Ca! Ira.

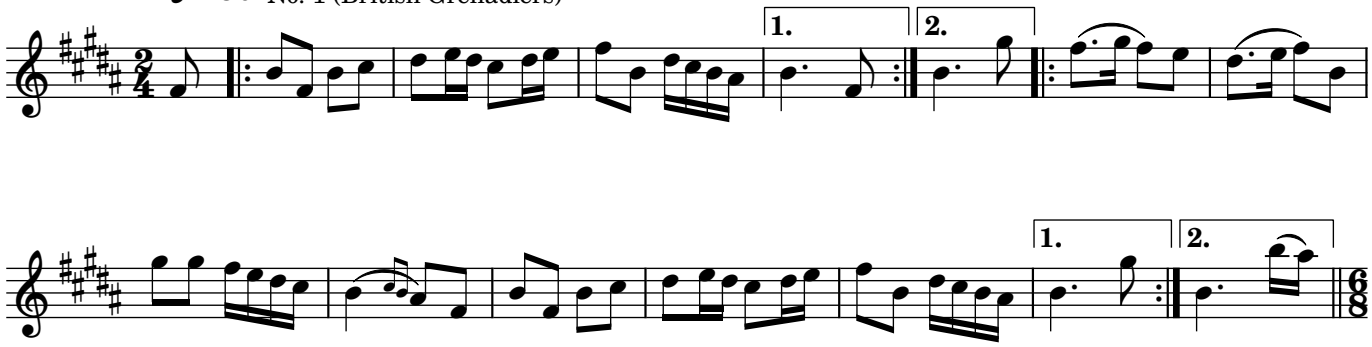
Transcribed from
A Selection of Scotch, English, Irish &
Foreign Airs, Vol. IV, Glasgow, Scot., 1795



Arabi

Arr. K Schell

♩ = 90 No. 1 (British Grenadiers)



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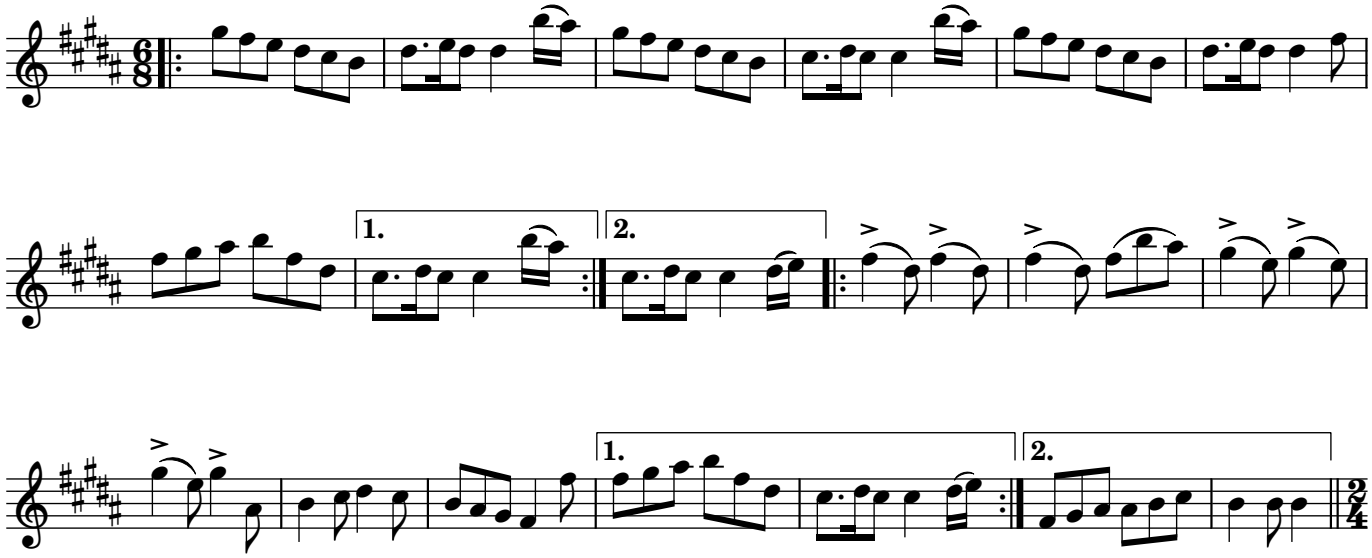
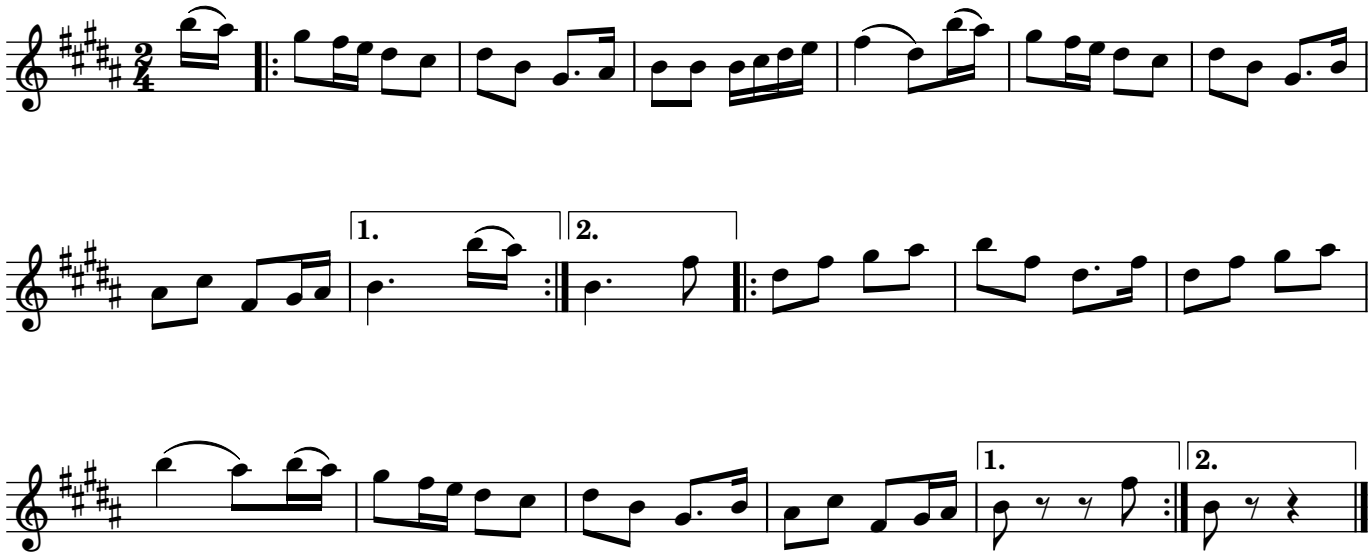
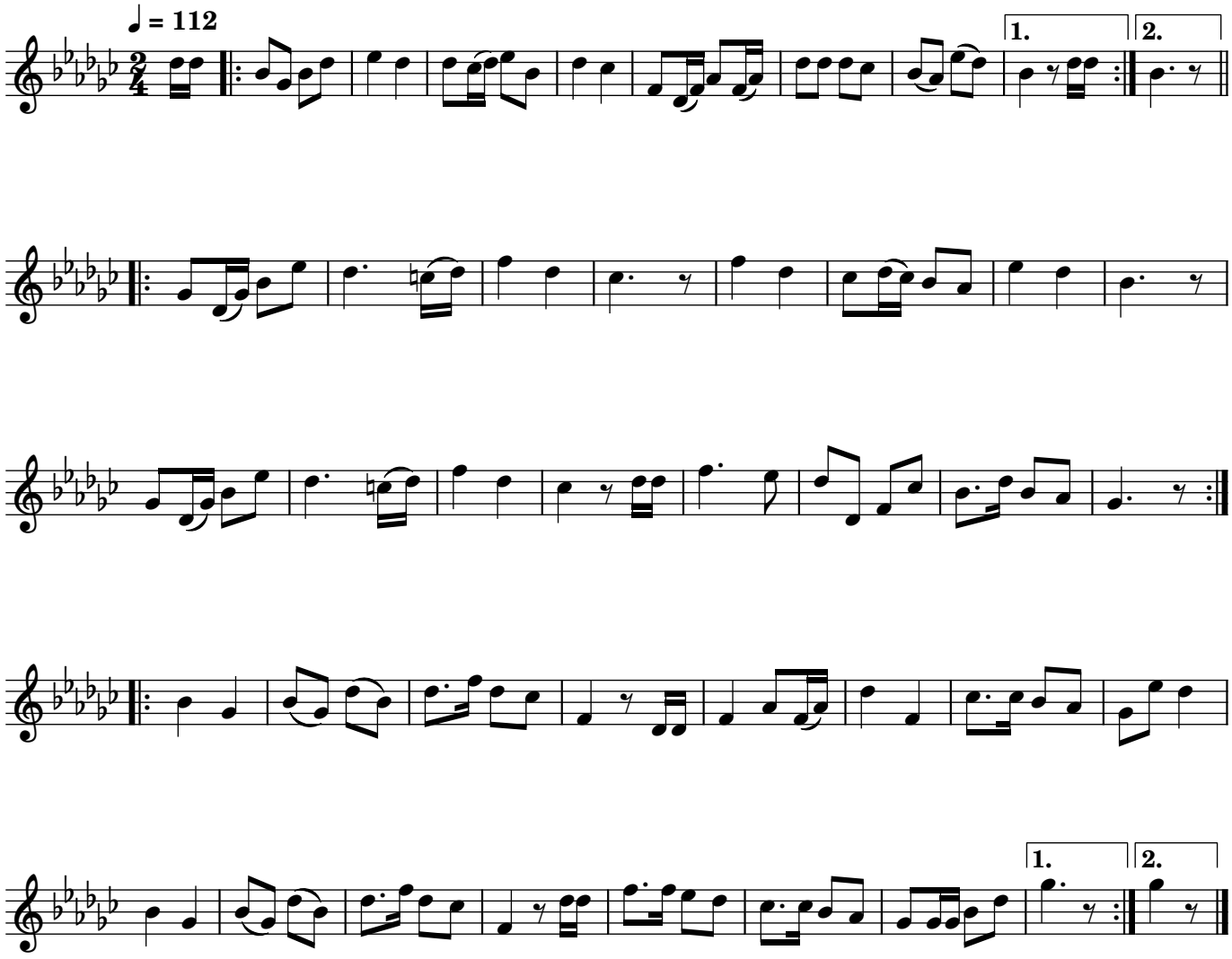


No. 3 (The Girl I Left Behind Me)



Bethania

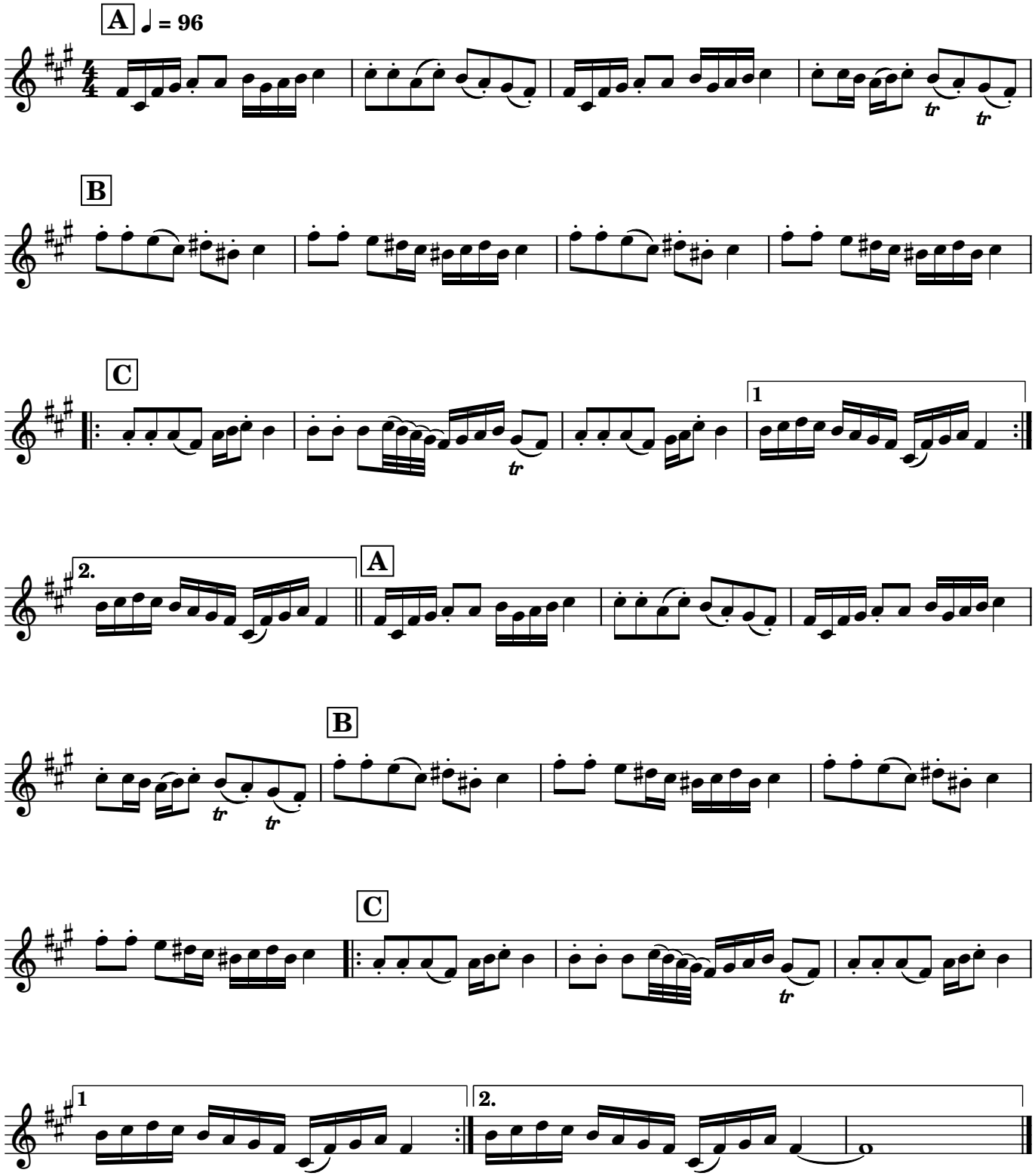
Kurt Albrecht



Danse de village

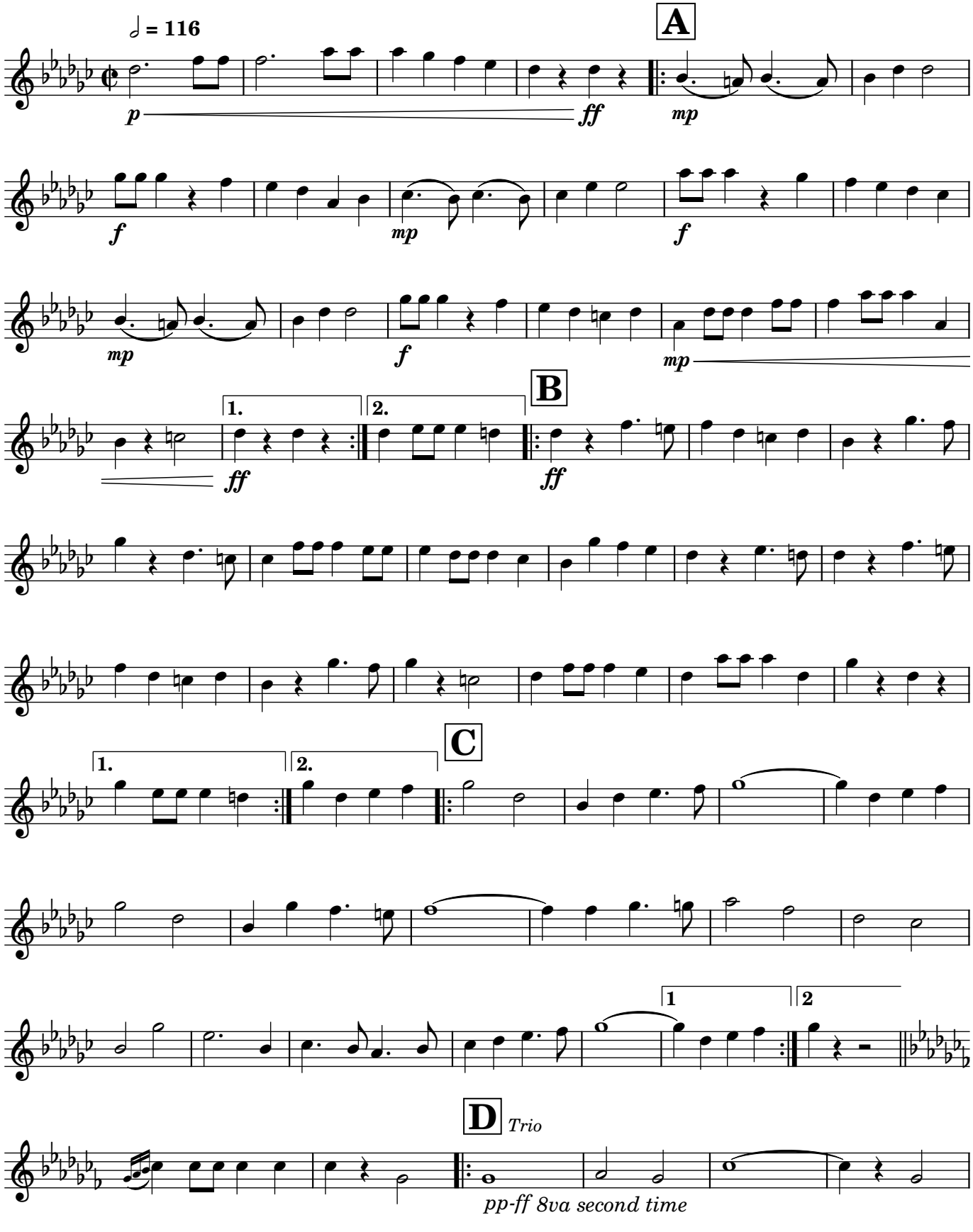
Marche militaire d l'ancien régime

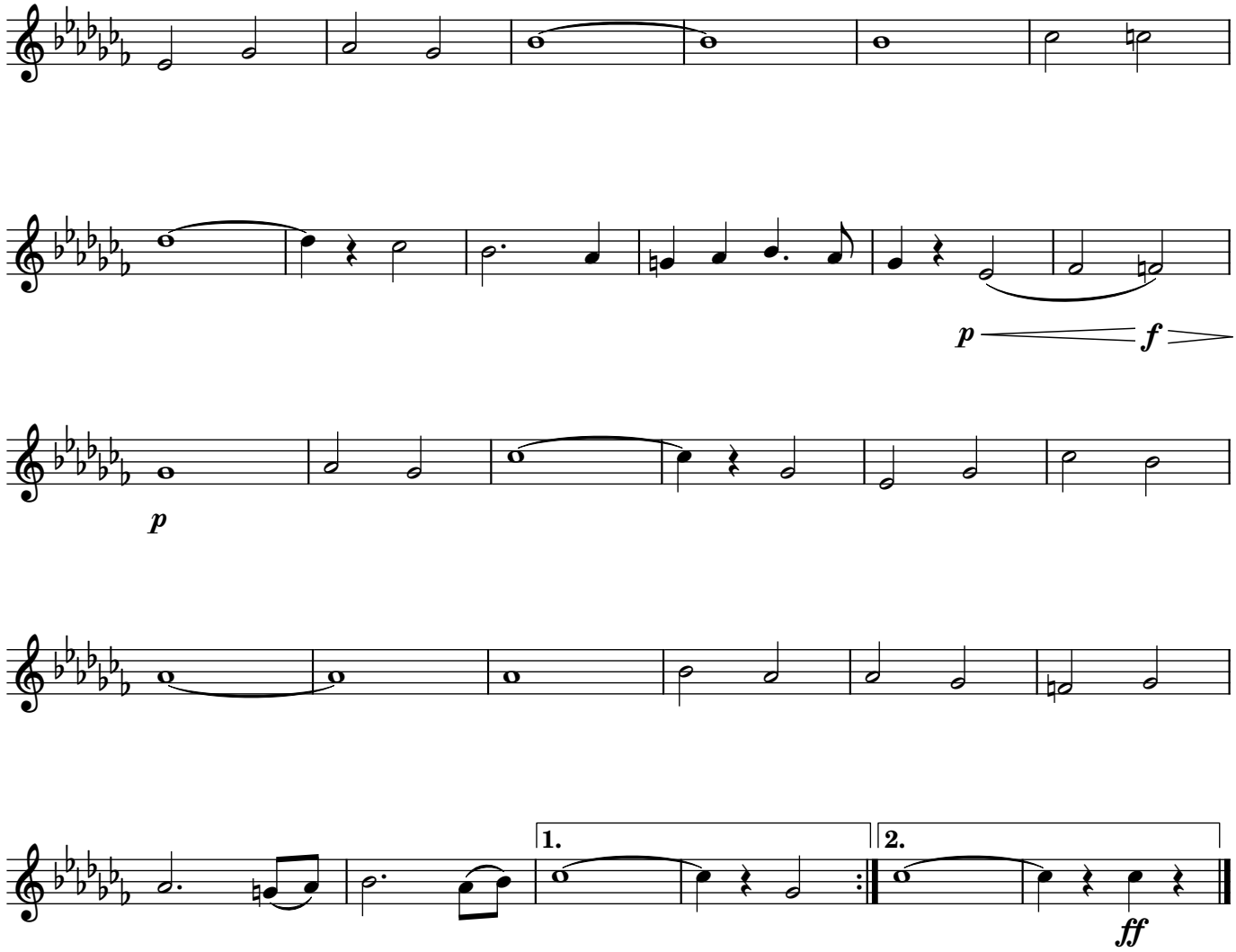
Traditional
arr. R Käch



Hazlemere

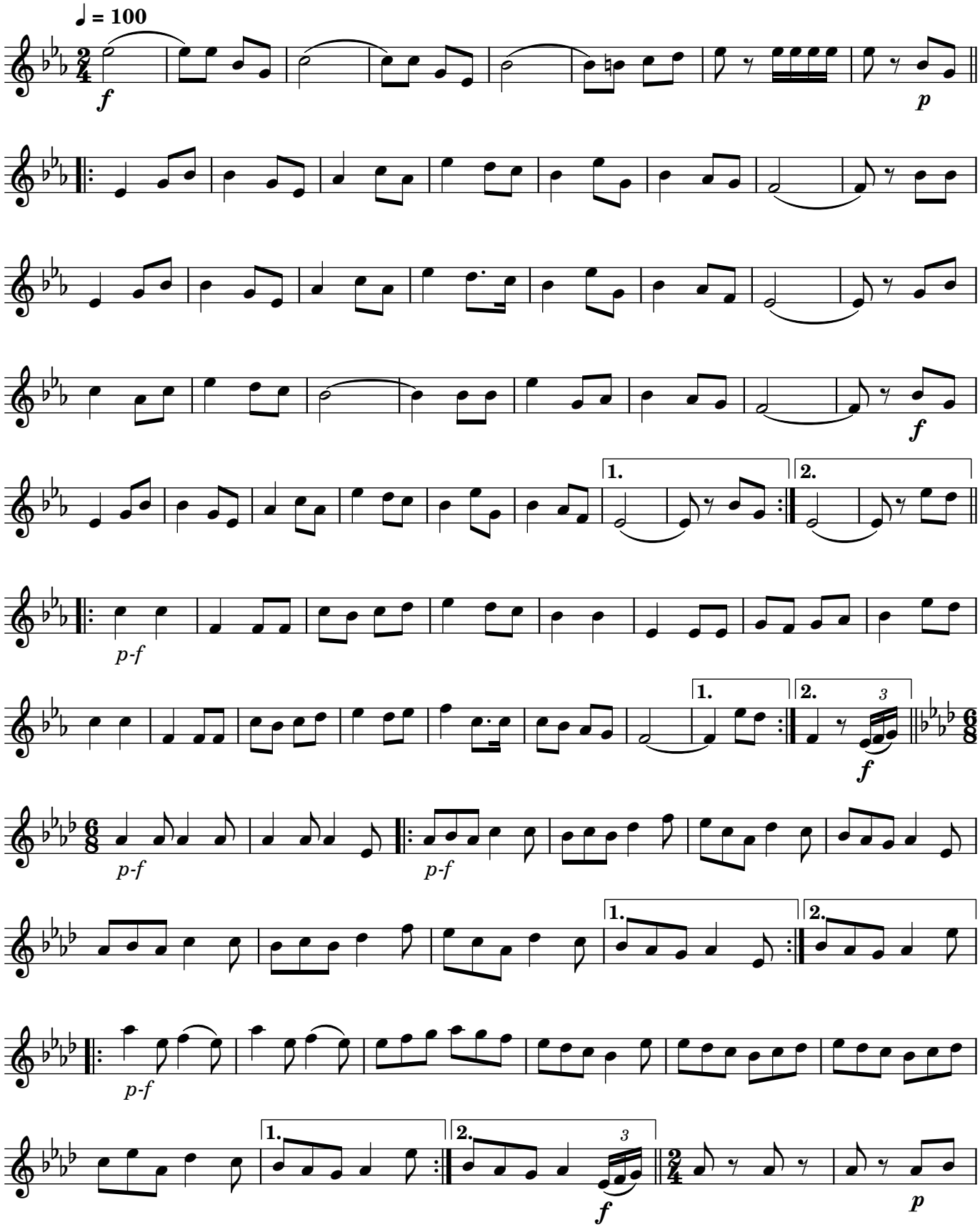
Tom Birkett
arr. M. Bennett

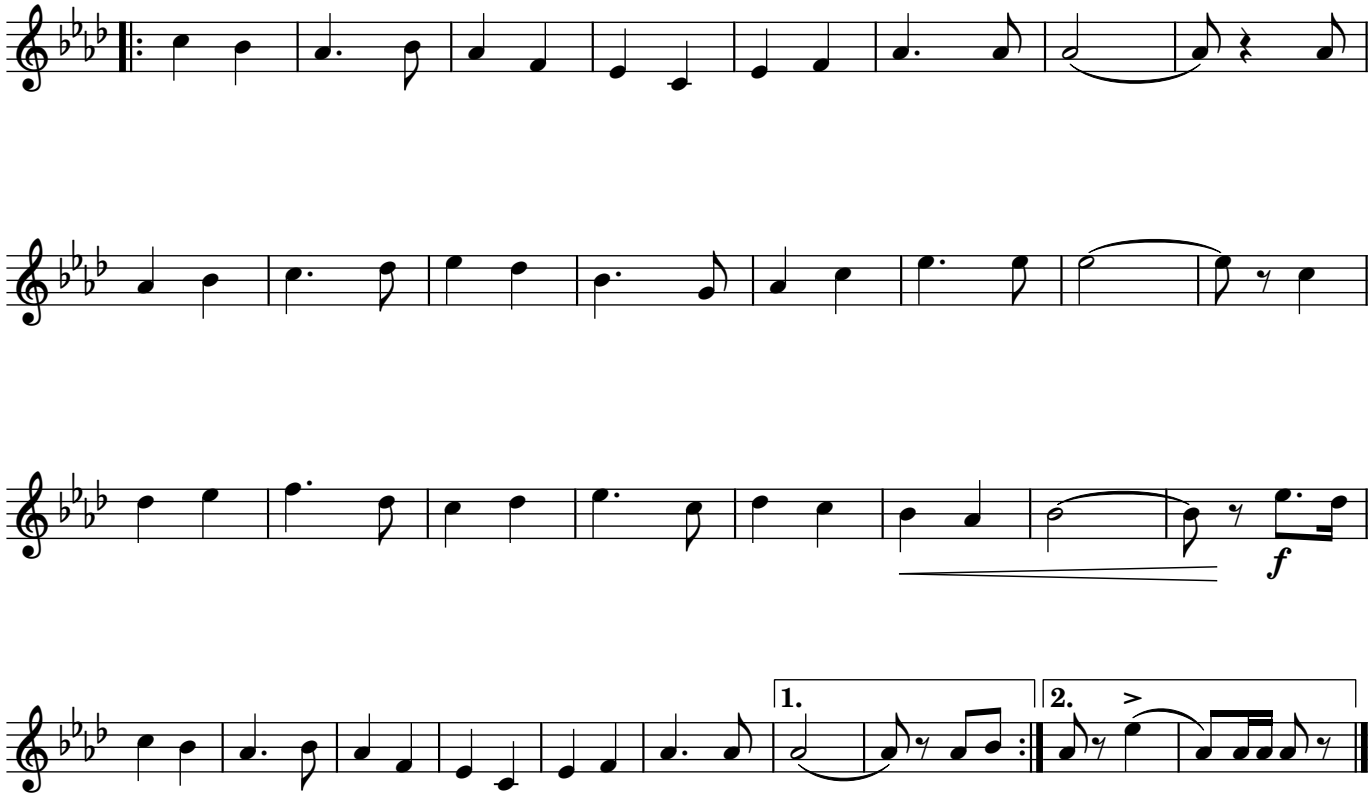



p
f
p
1.
2.
ff

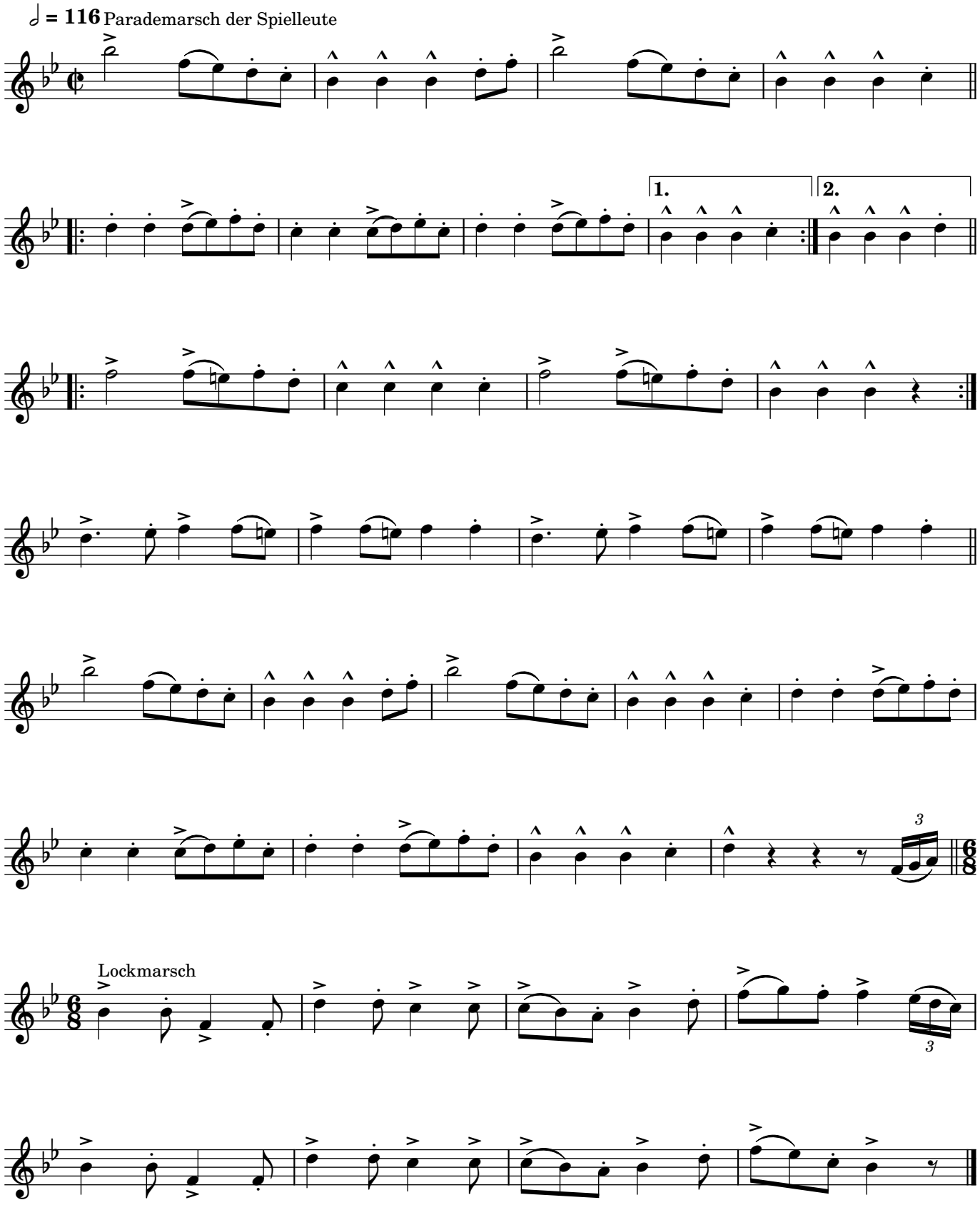
Orange and Blue

Arr. W Love

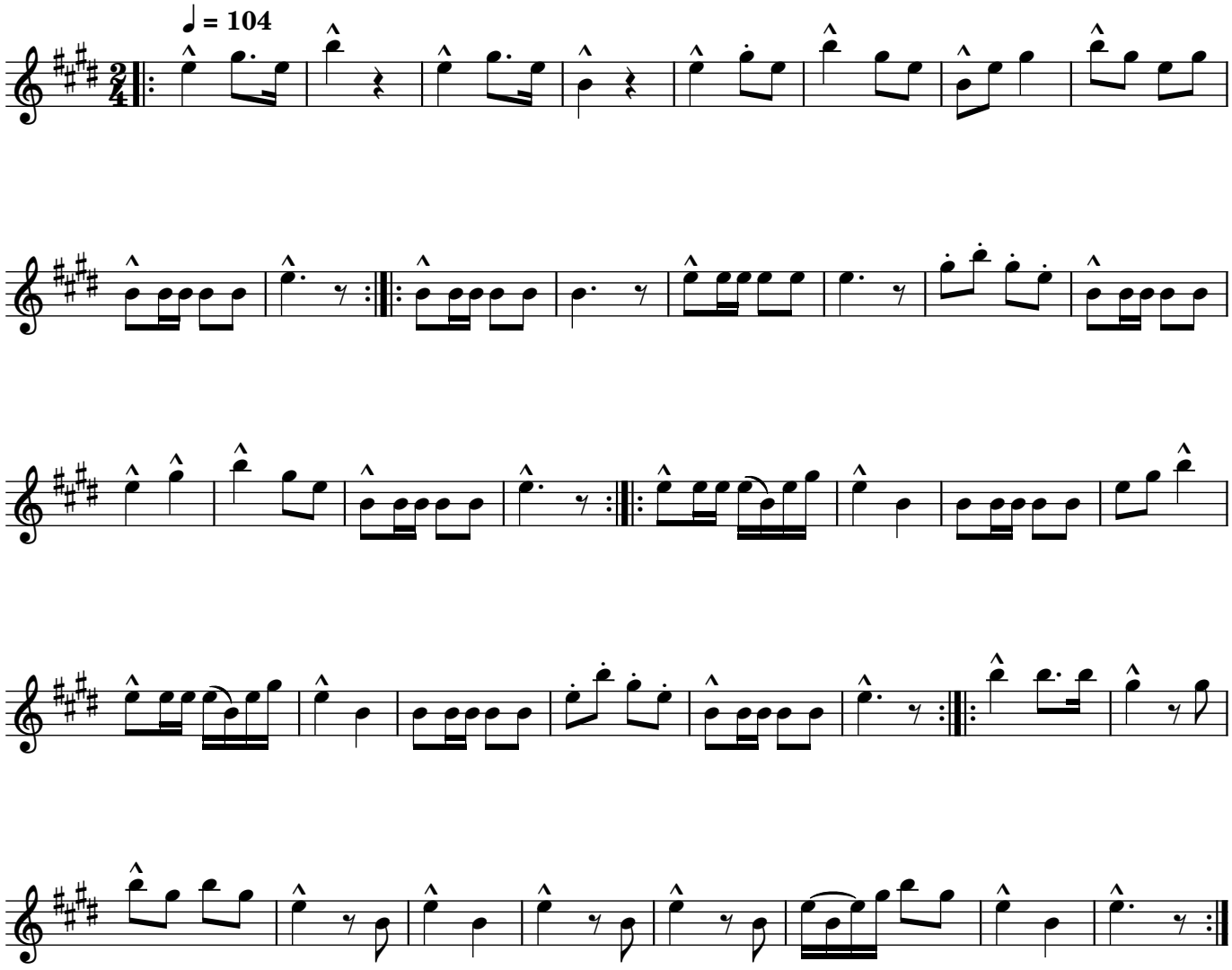



1.
2.
f

Parademarsch der Spielleute/ Lockmarsch

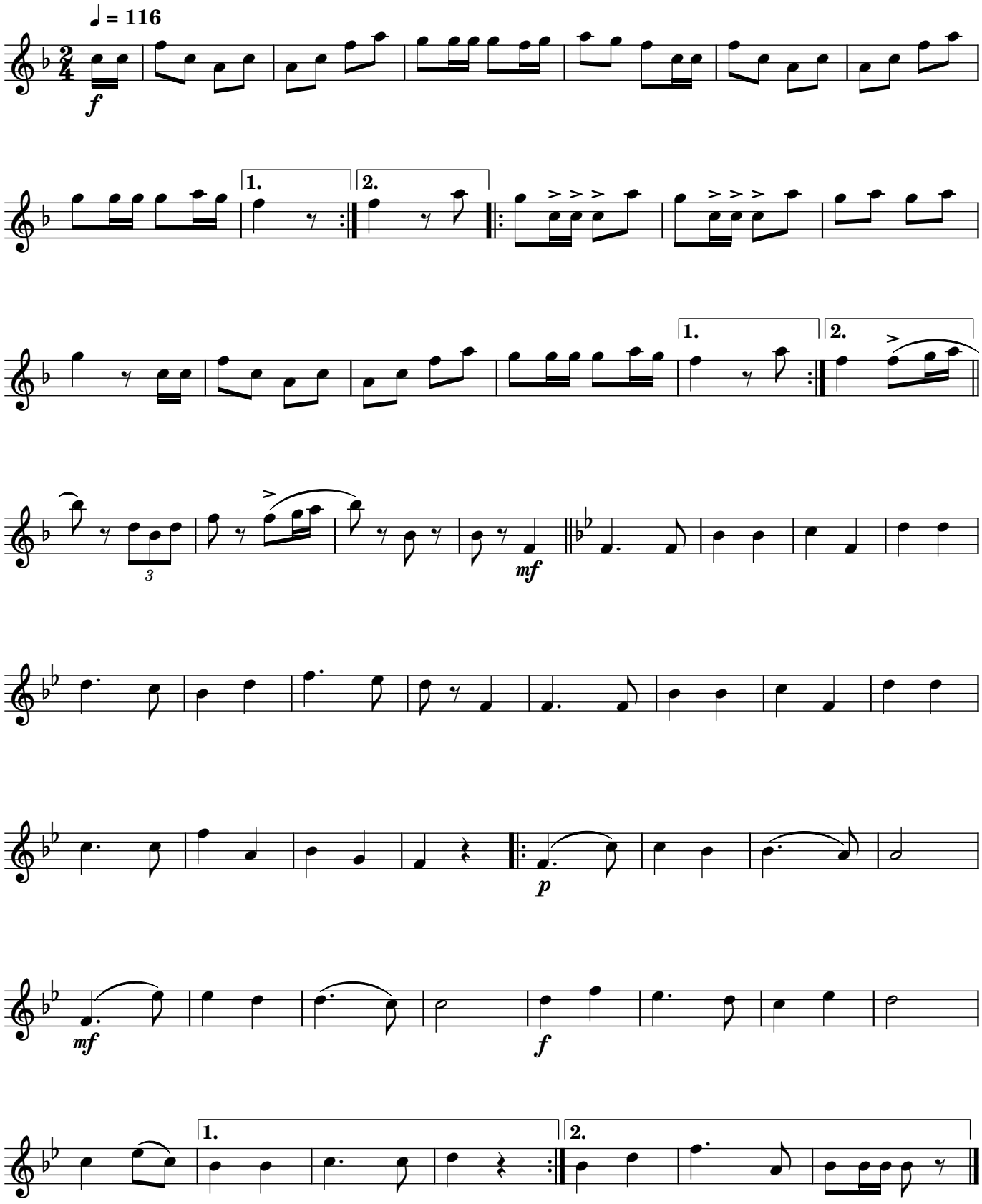


Pfeifer - Retraite



Preußens Gloria

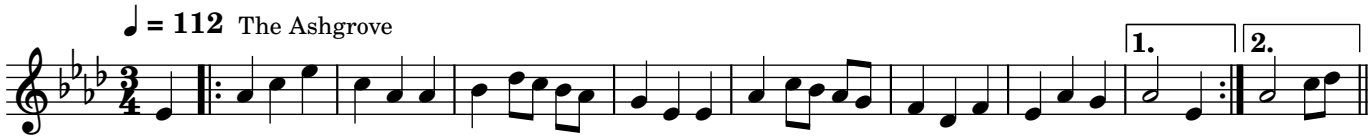
Johann Gottfried Piefke
(1817–1884)

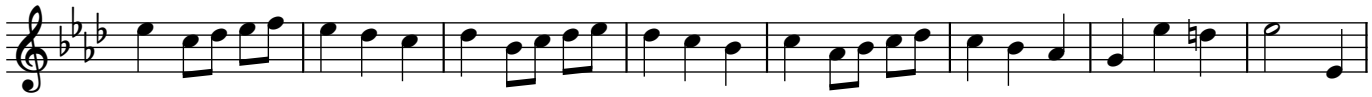


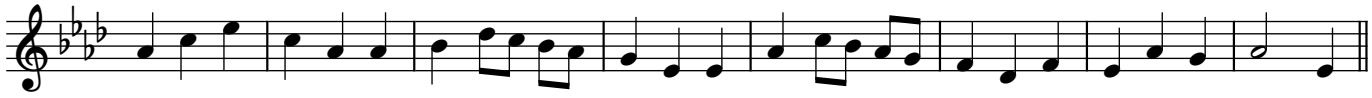
Retreat Marches

Traditional
Arr. M. Bennett

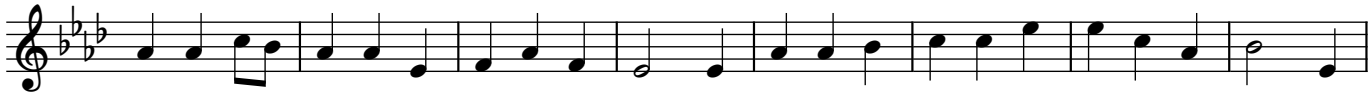
♩ = 112 The Ashgrove

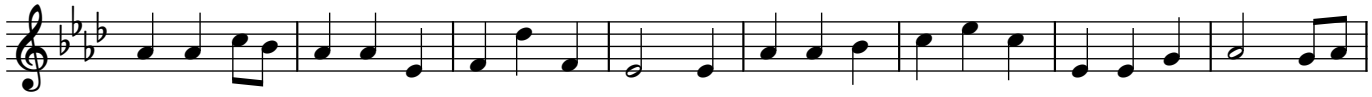


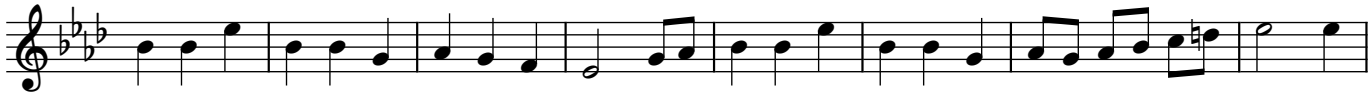


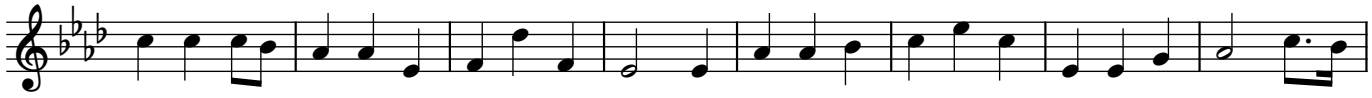


Flow Gently Sweet Afton

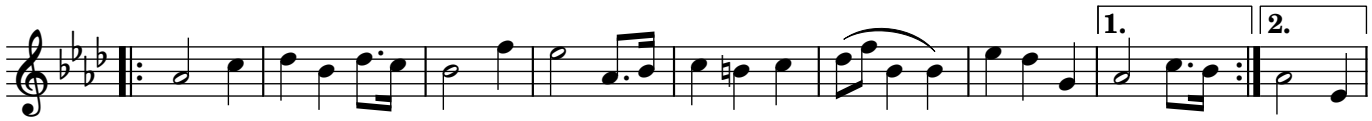


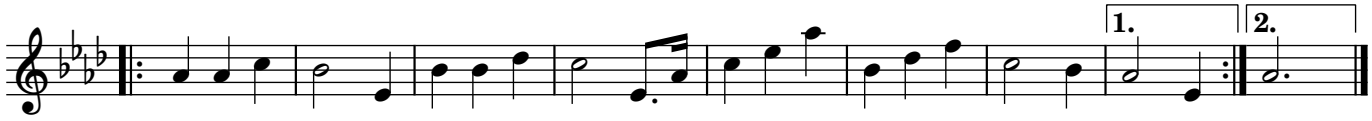






Mandora

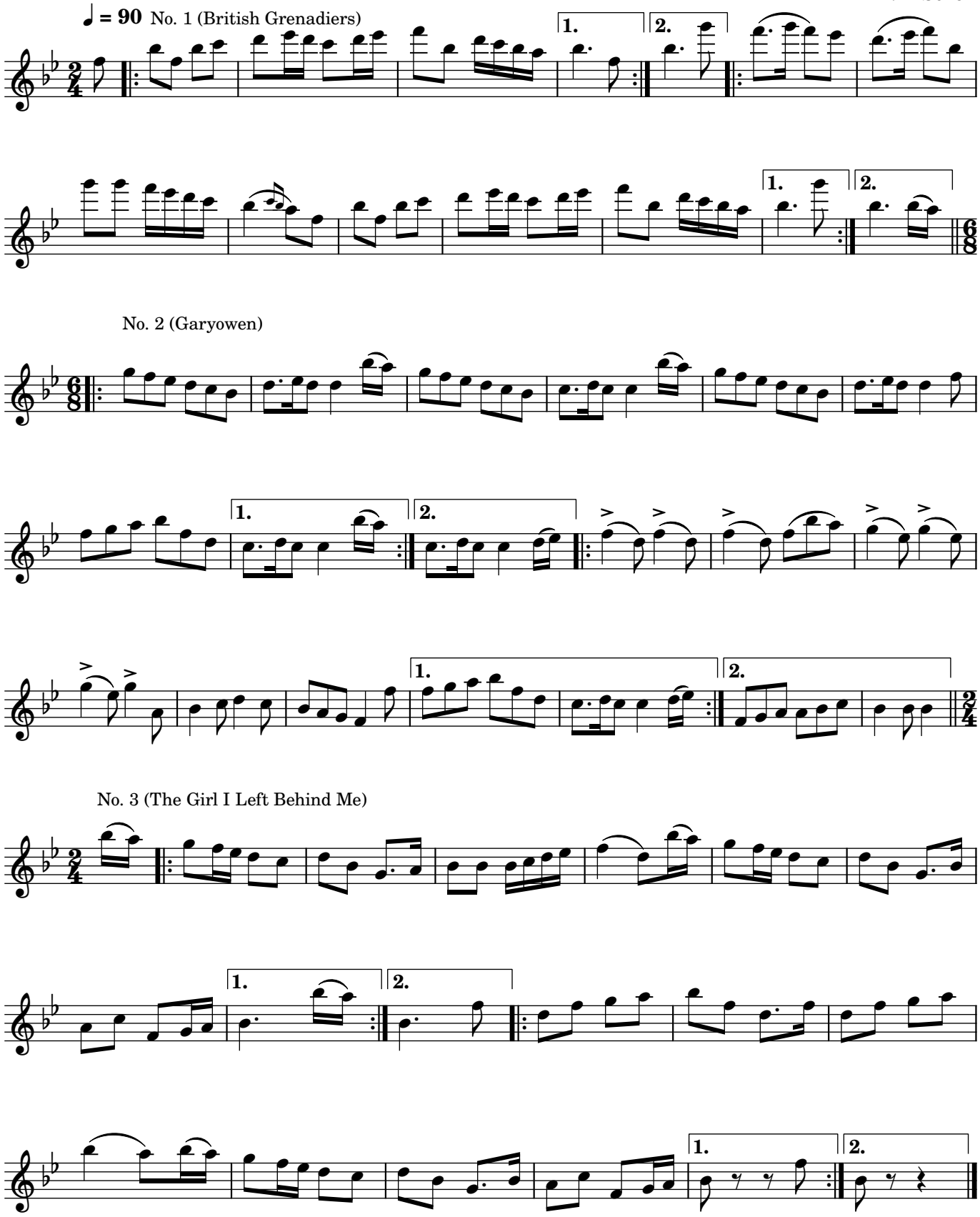




B♭ Flute

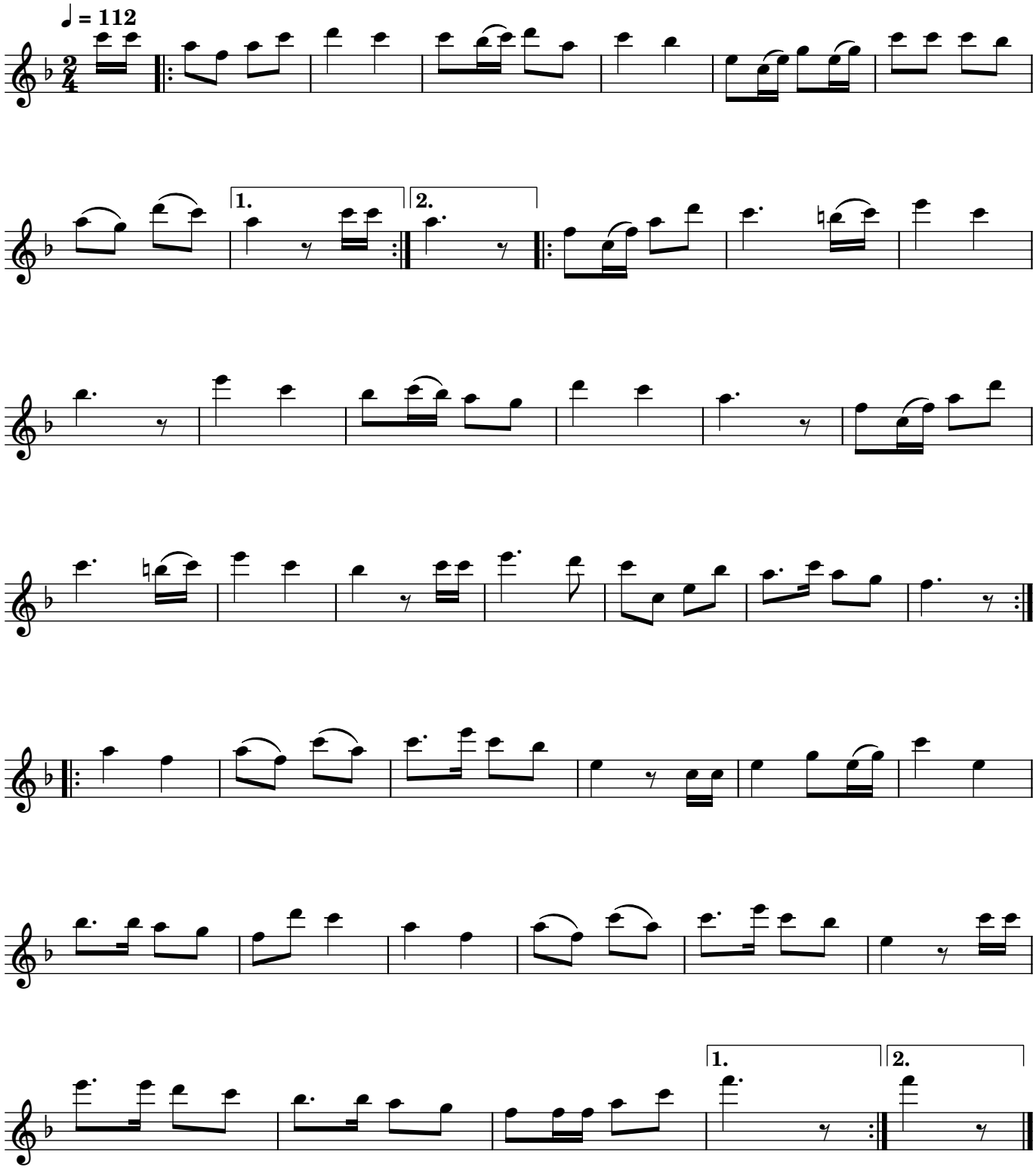
Arabi

Arr. K Schell



Bethania

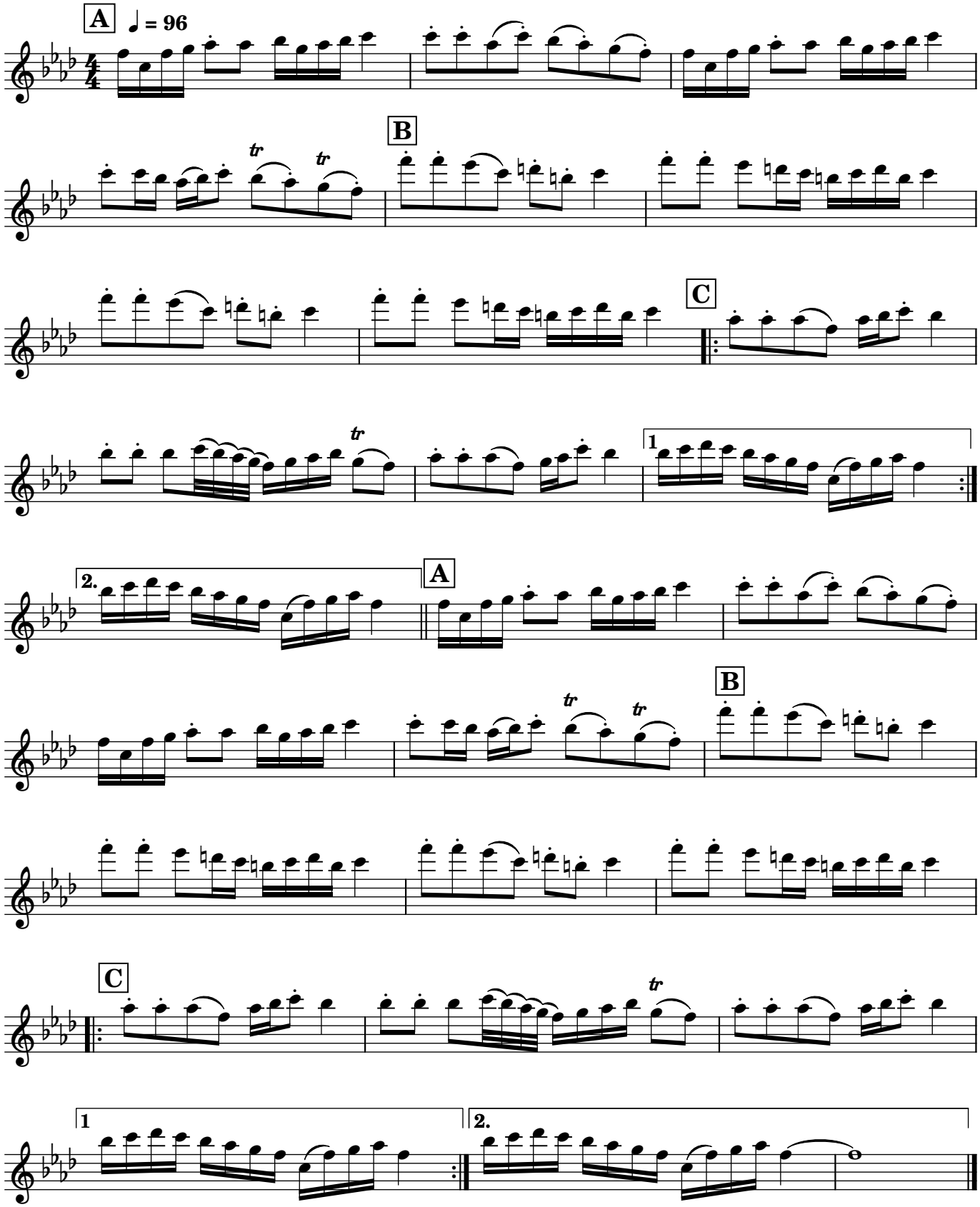
Kurt Albrecht



Danse de village

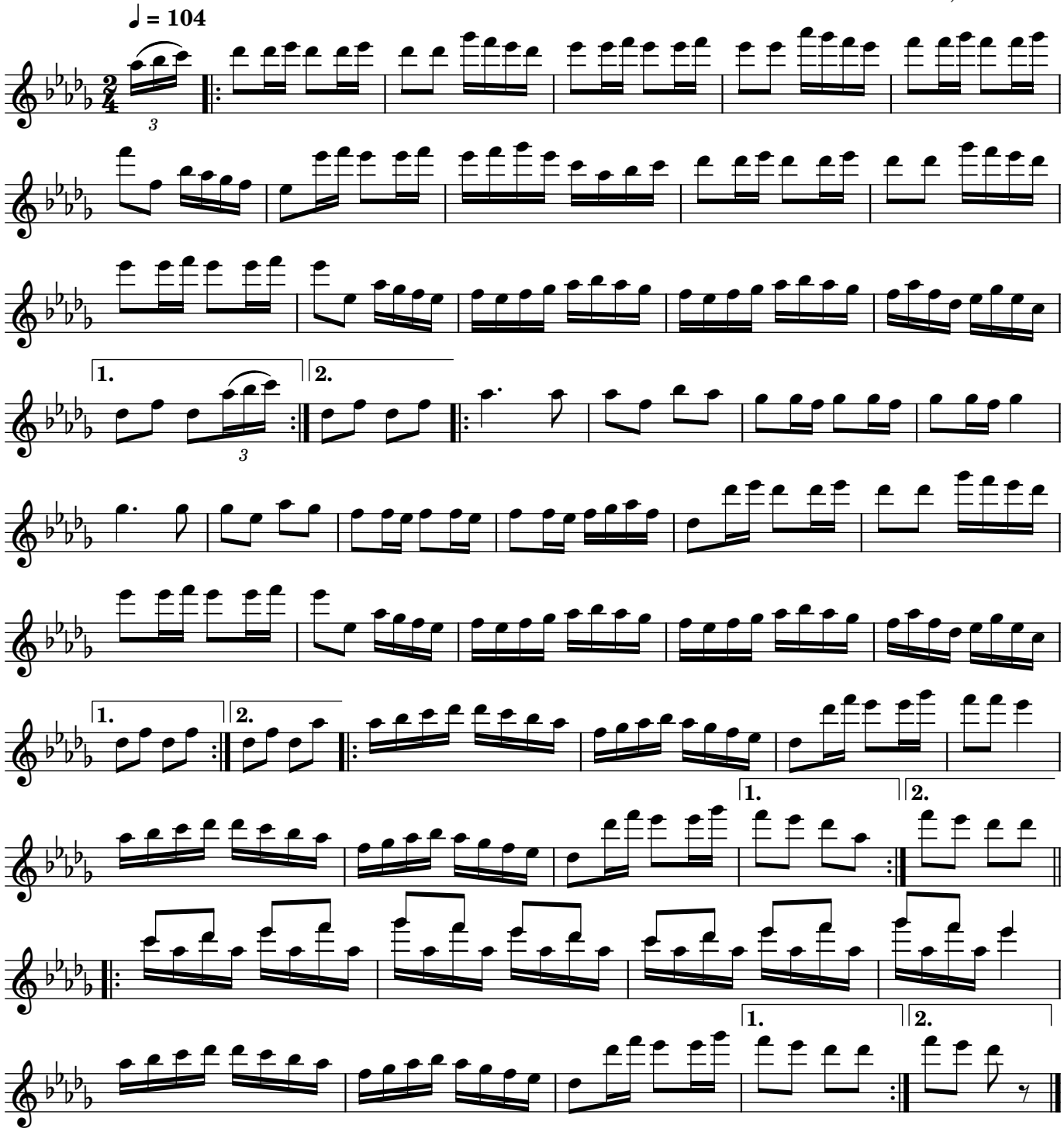
Marche militaire d l'ancien régime

Traditional
arr. R Käch



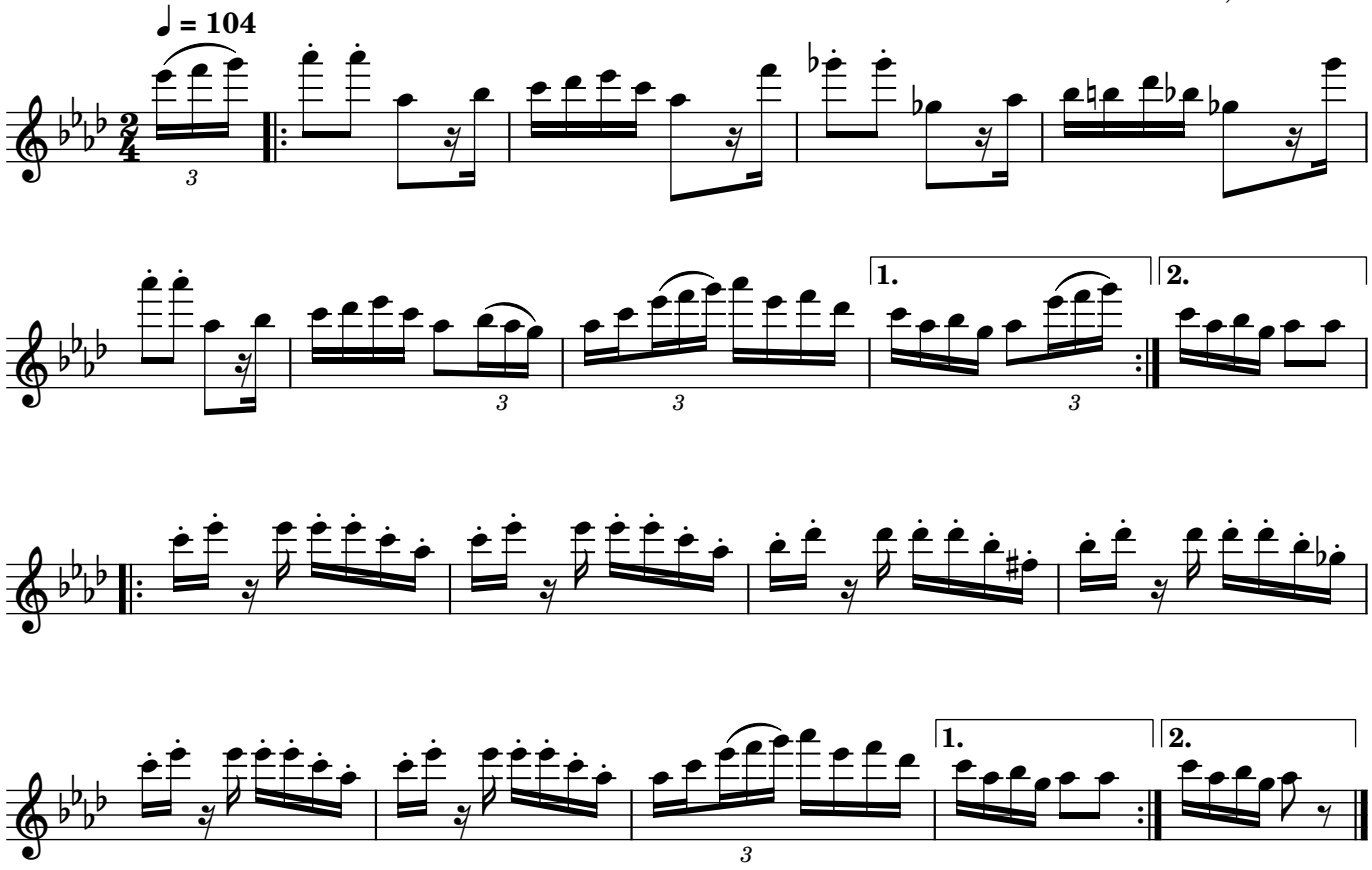
The Downfall of Paris

Transcribed from
Bruce and Emmett's
Drummers' and Fifers' Guide
New York, USA 1862



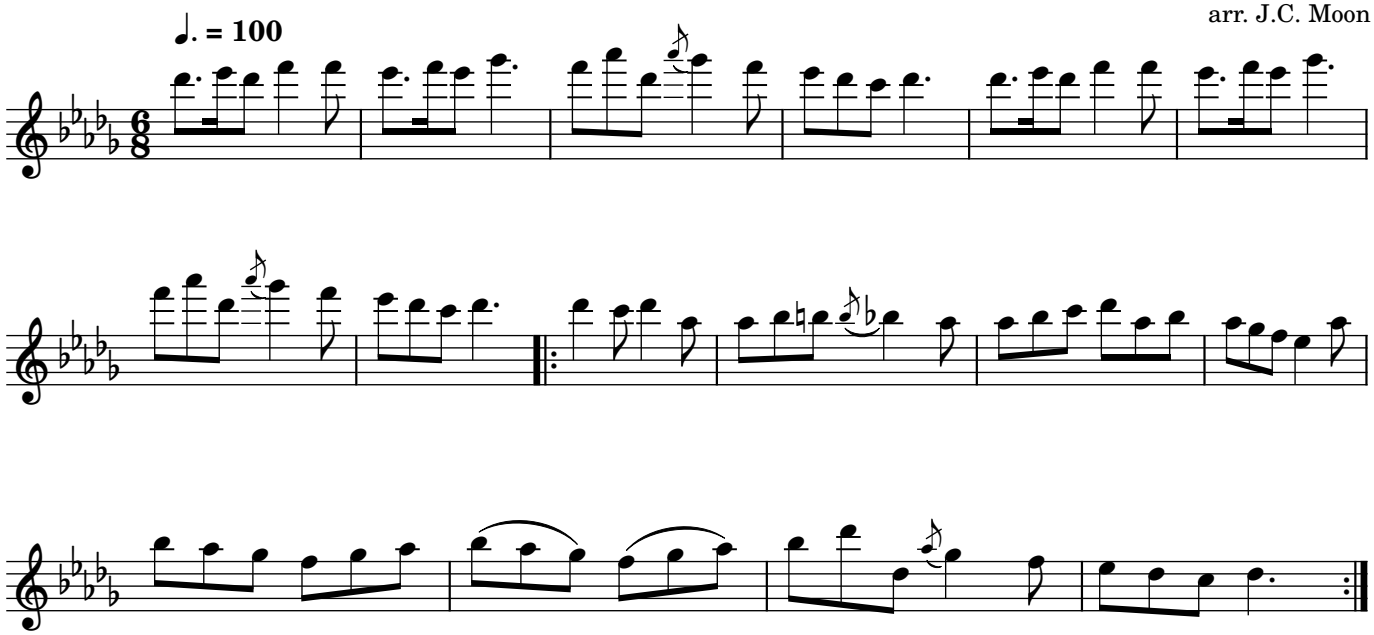
H-ll on the Wabash

Transcribed from
Bruce and Emmett's
Drummers' and Fifers' Guide
New York, USA 1862



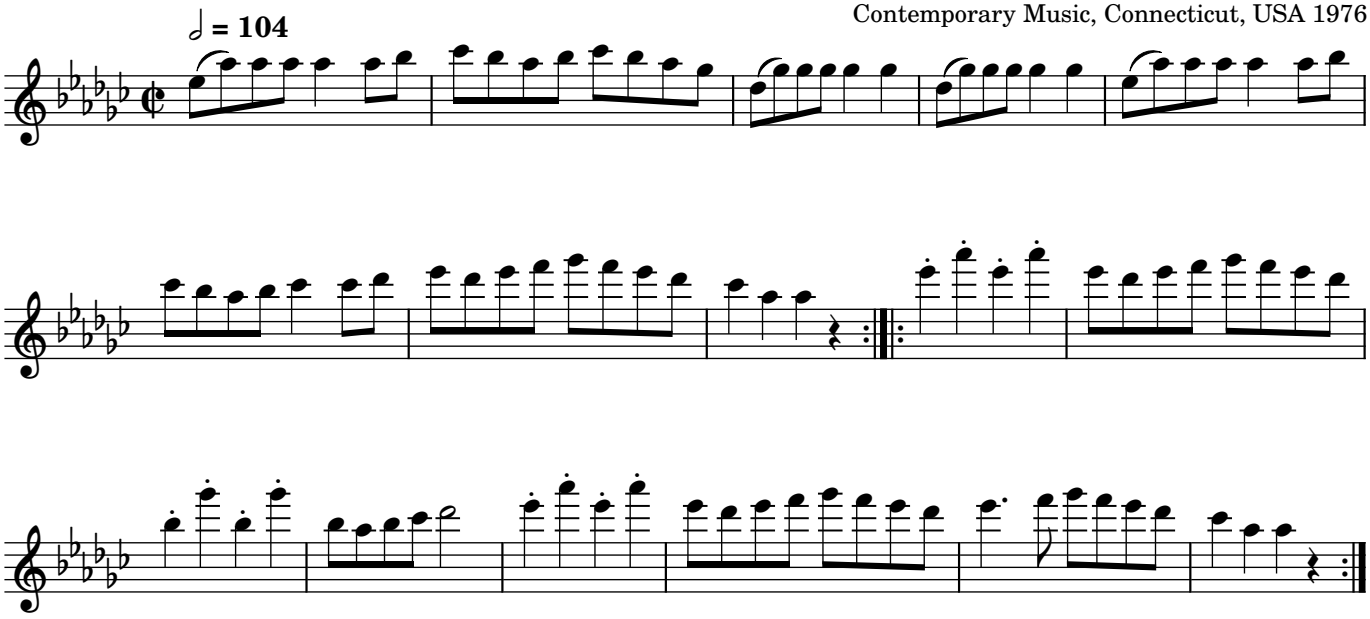
Lilliburlero

Traditional
arr. J.C. Moon

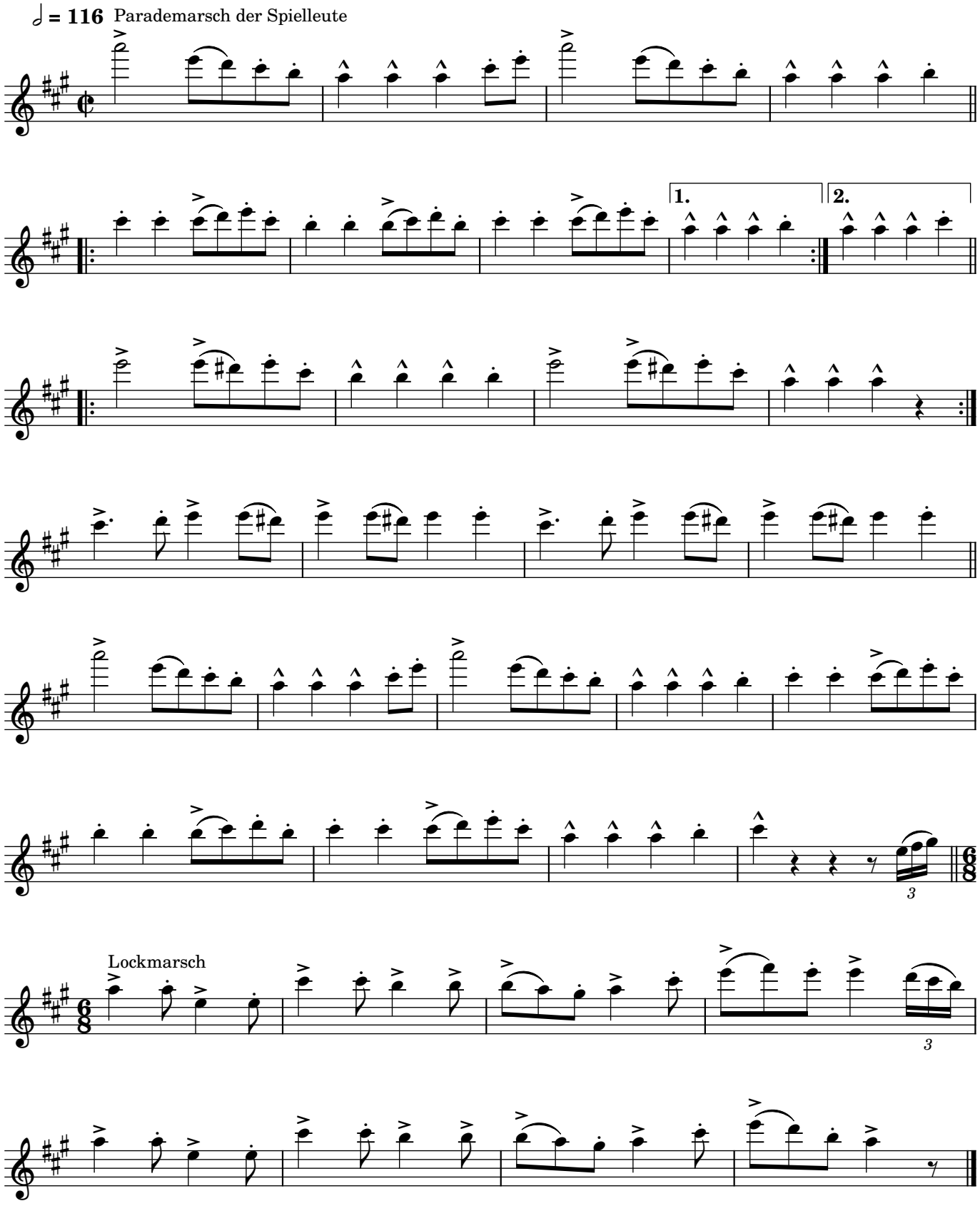


Paddy on the Handcar

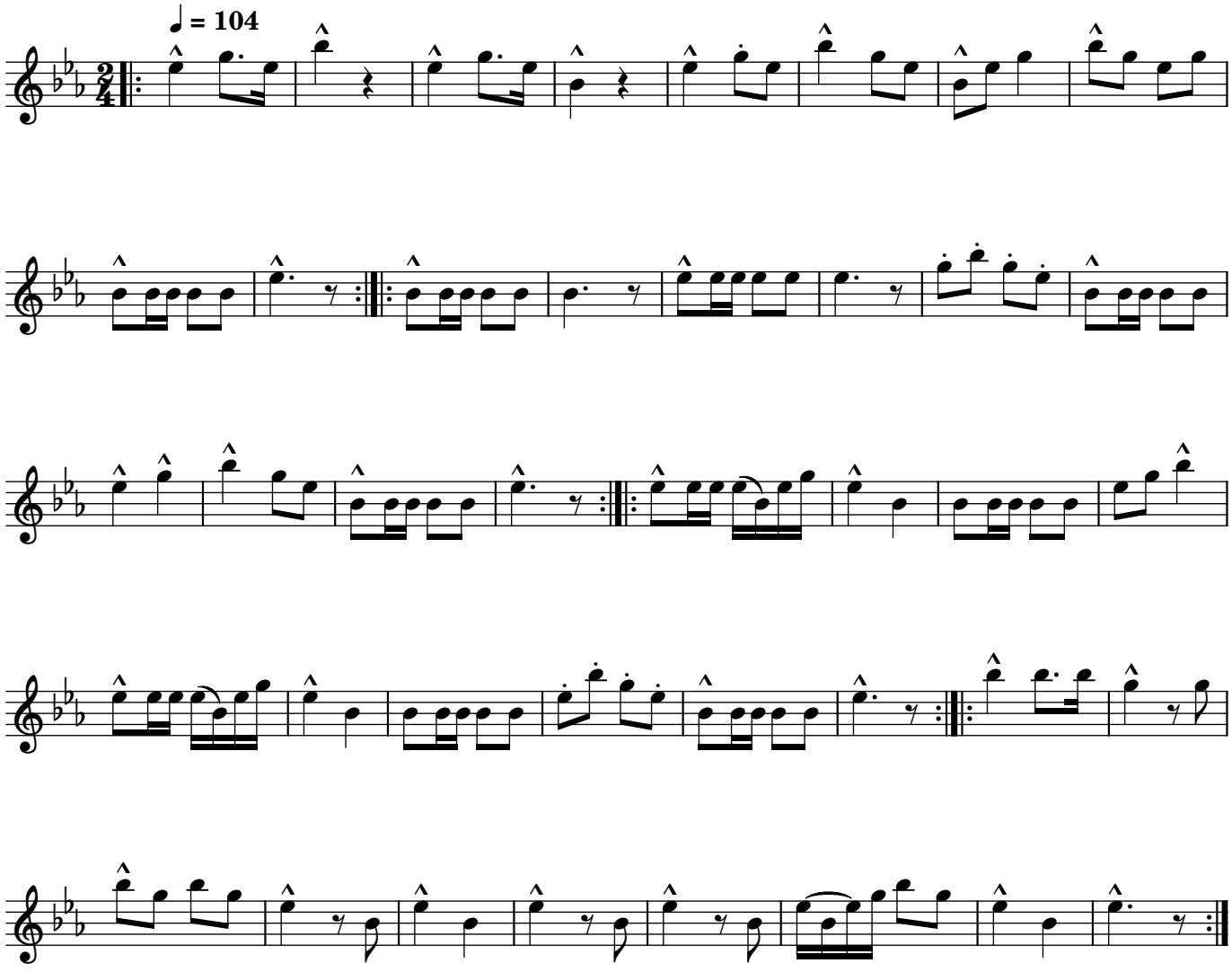
Transcribed from
Selections of Historical, Traditional &
Contemporary Music, Connecticut, USA 1976



Parademarsch der Spielleute/ Lockmarsch

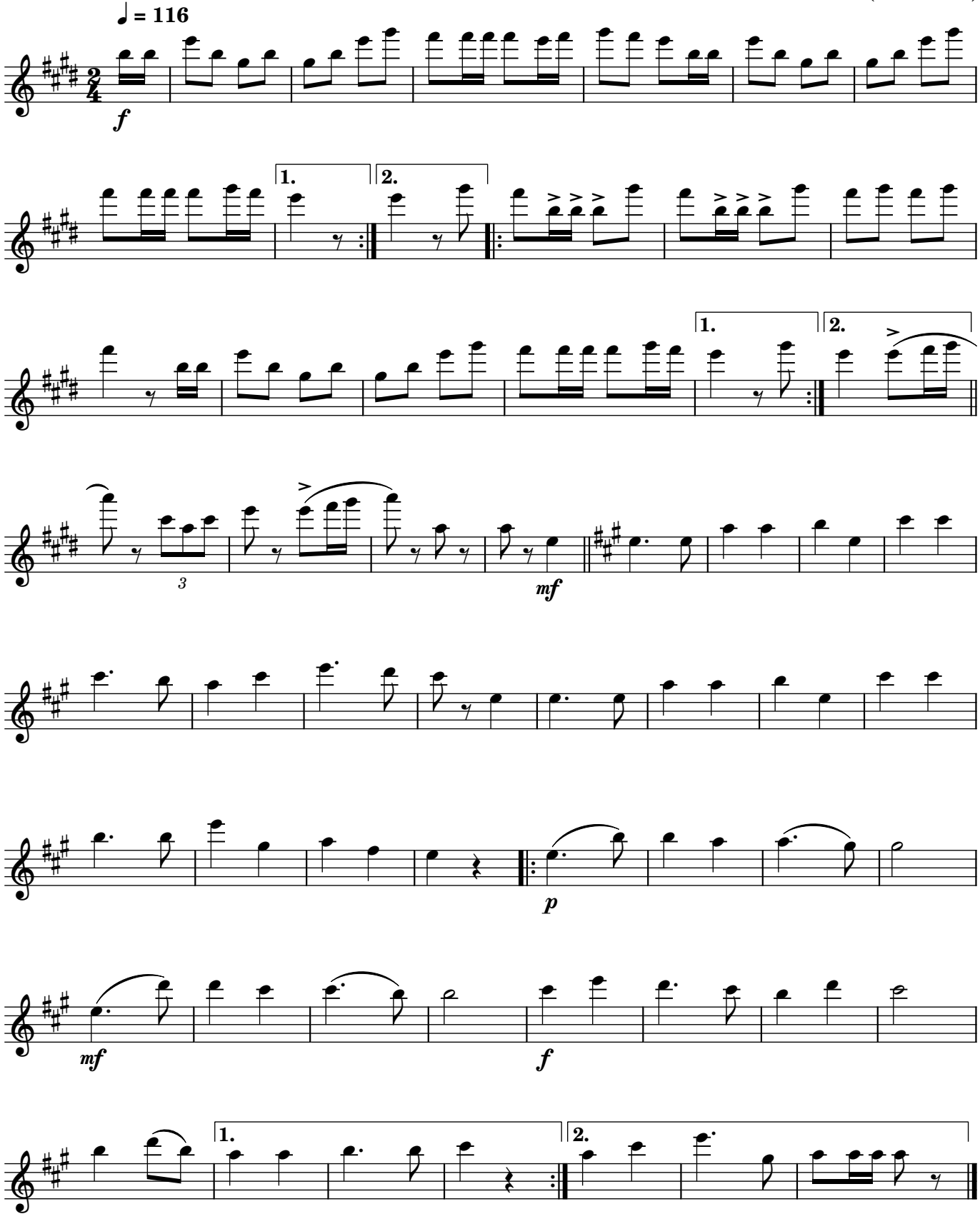


Pfeifer - Retraite



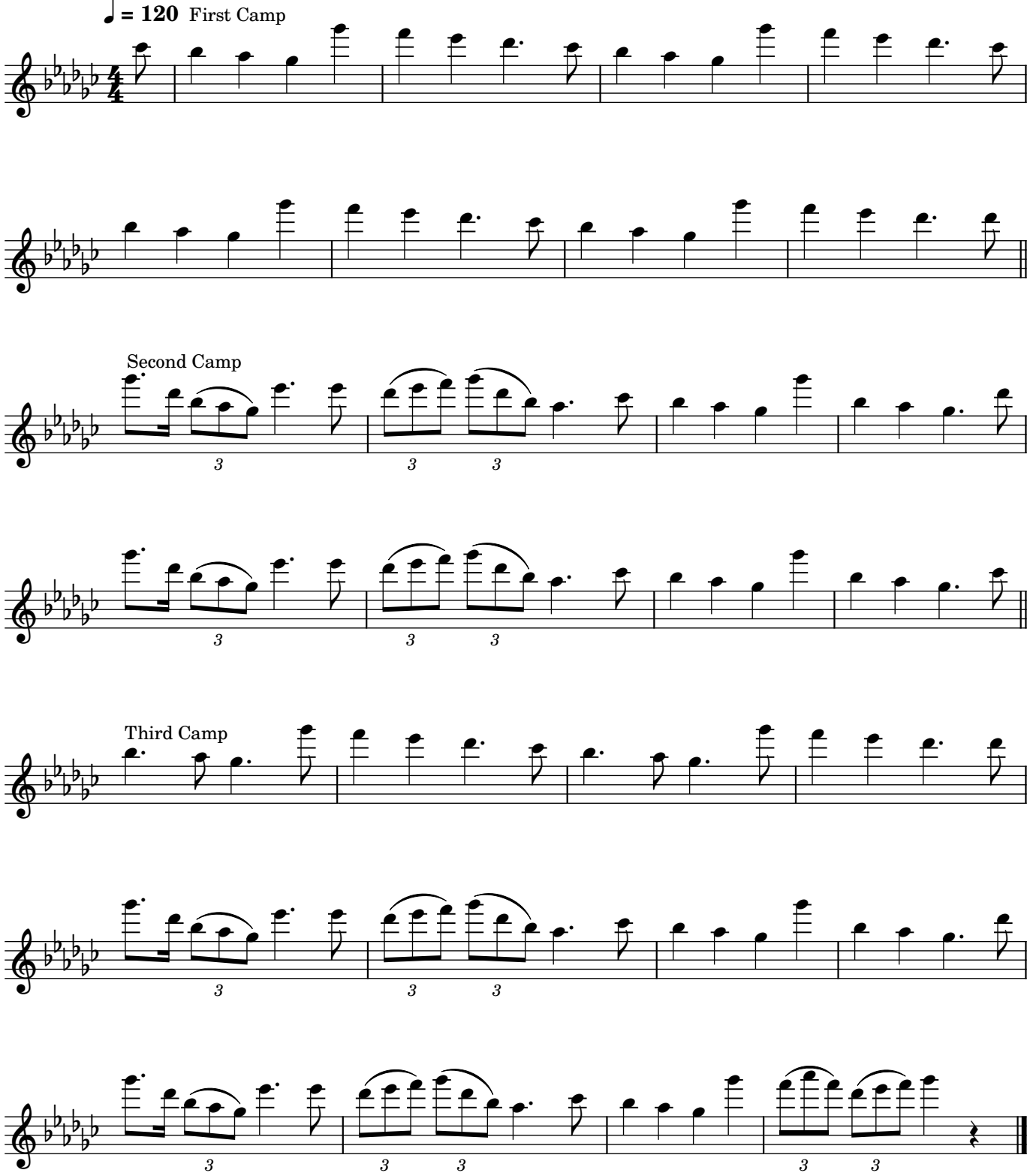
Preußens Gloria

Johann Gottfried Piefke
(1817–1884)



Three Camps

Transcribed from
Strube's Drum and Fife Manual
New York USA, 1869



Whup Jamboree

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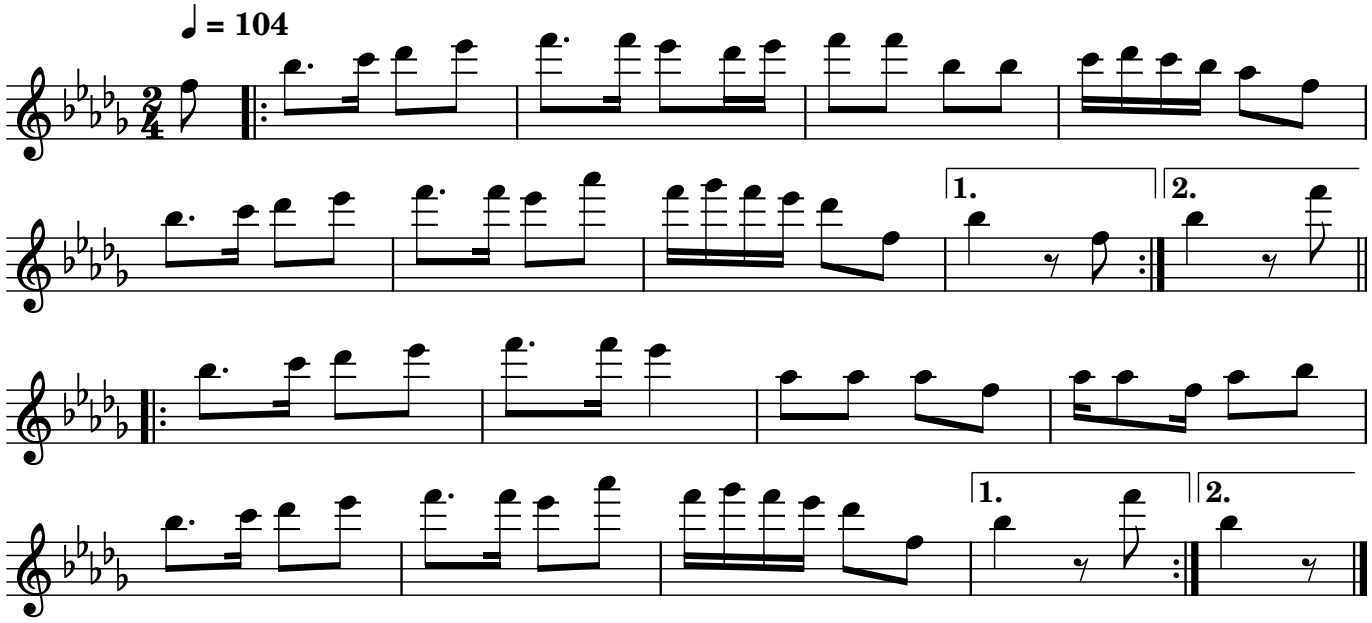
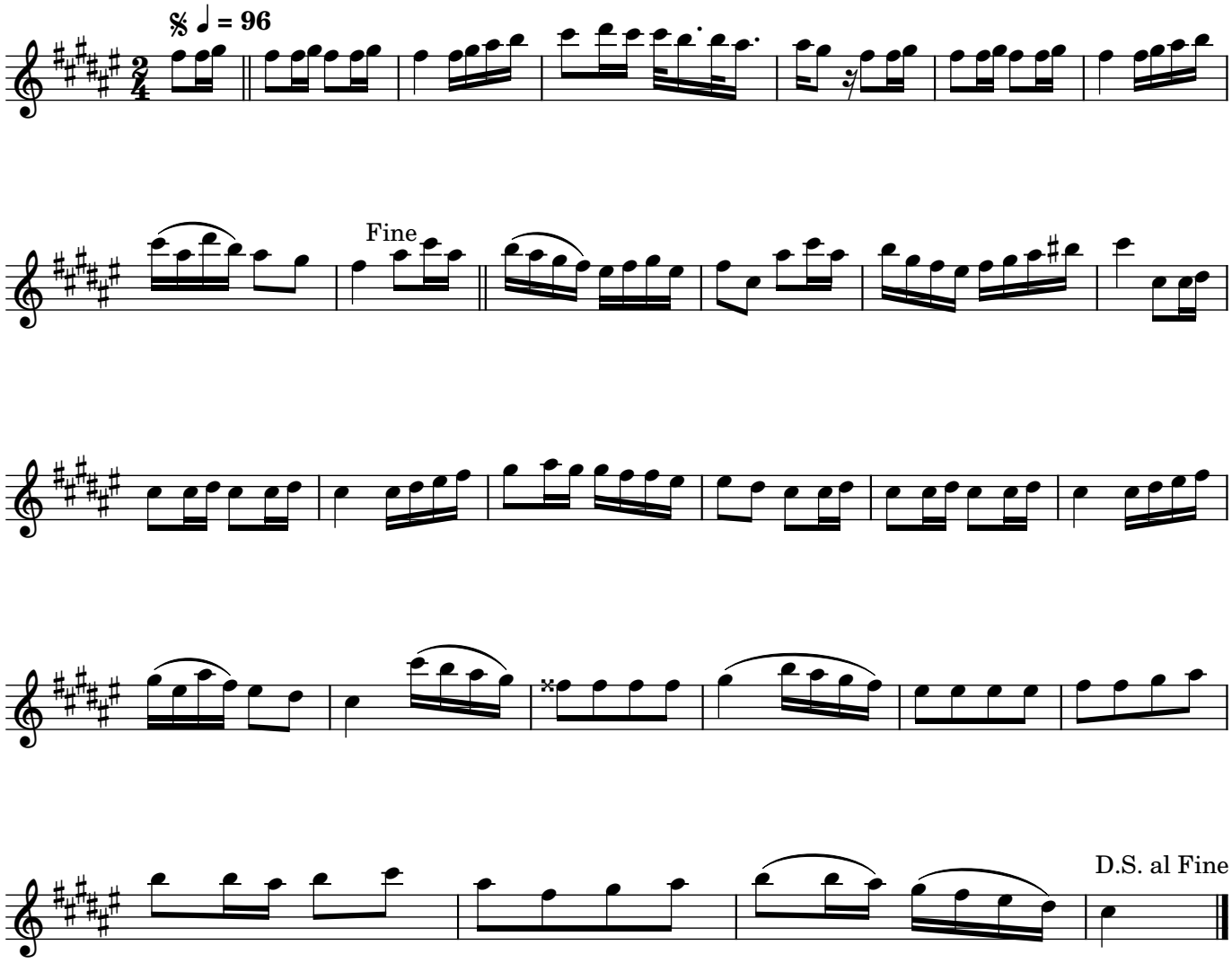
Contemporary Music, Connecticut, USA 1976



Schweizerpfeife

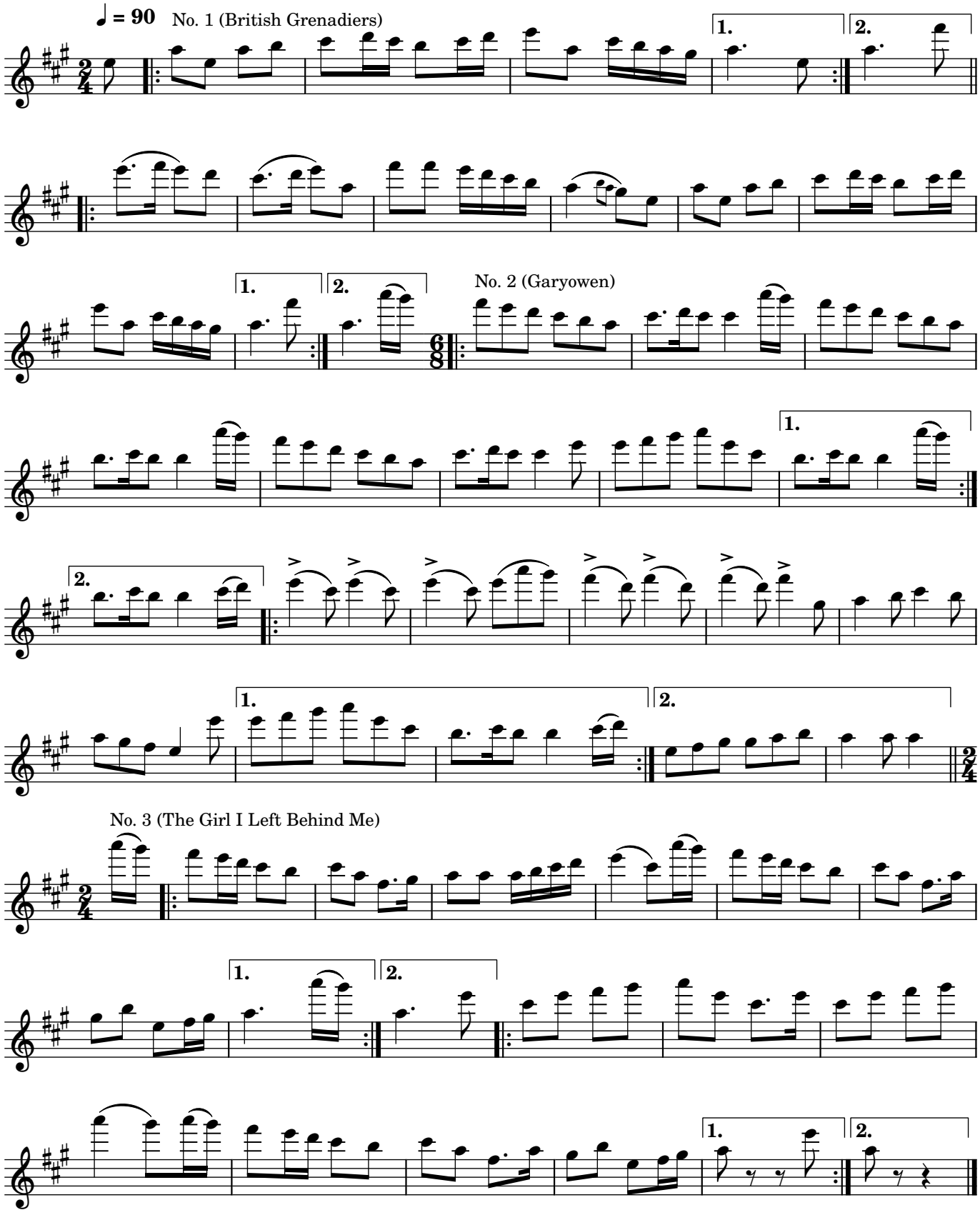
Ah! Ca! Ira.

Transcribed from
A Selection of Scotch, English, Irish &
Foreign Airs, Vol. IV, Glasgow, Scot., 1795



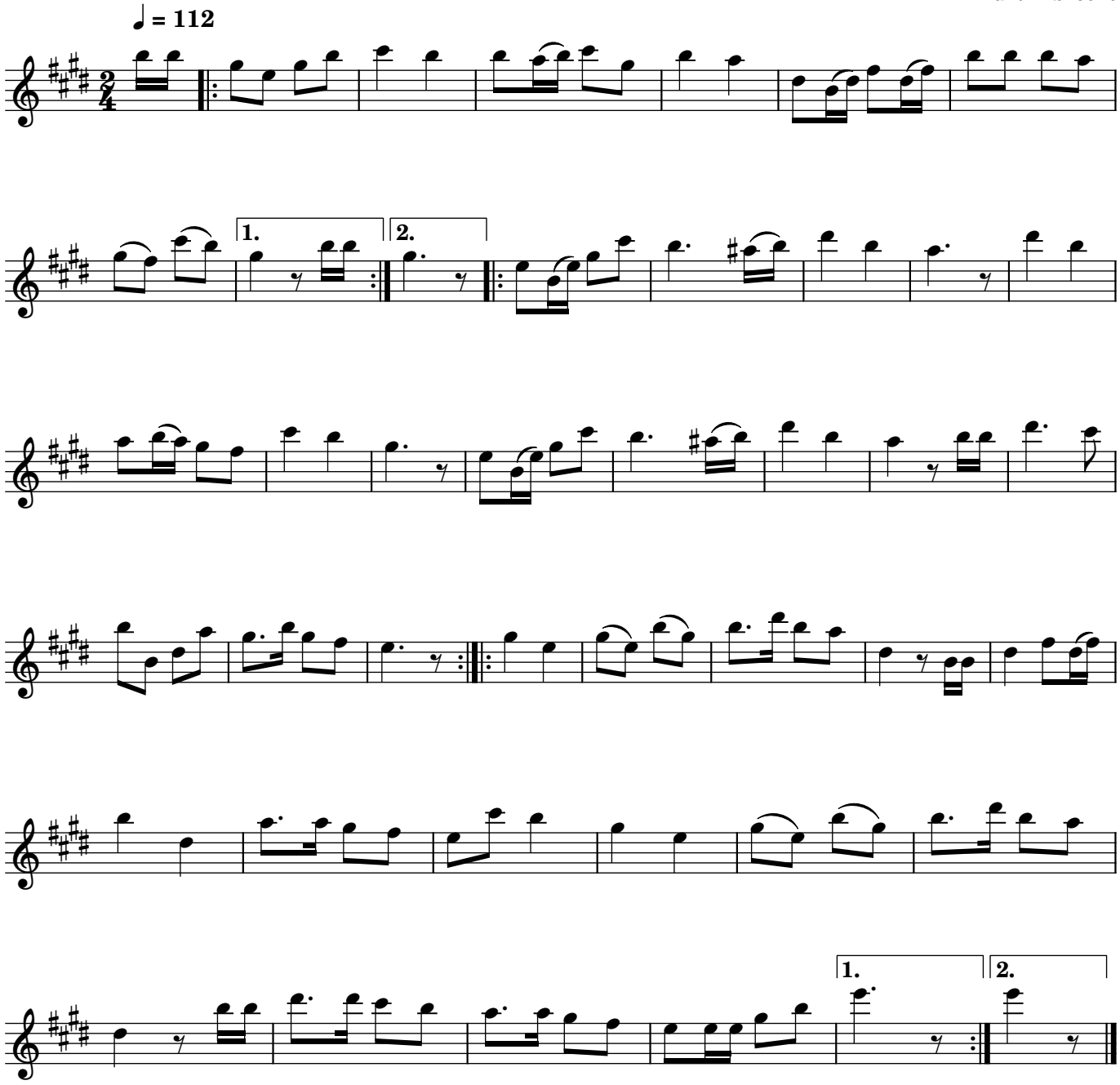
Arabi

Arr. K Schell



Bethania

Kurt Albrecht



The Downfall of Paris

Transcribed from
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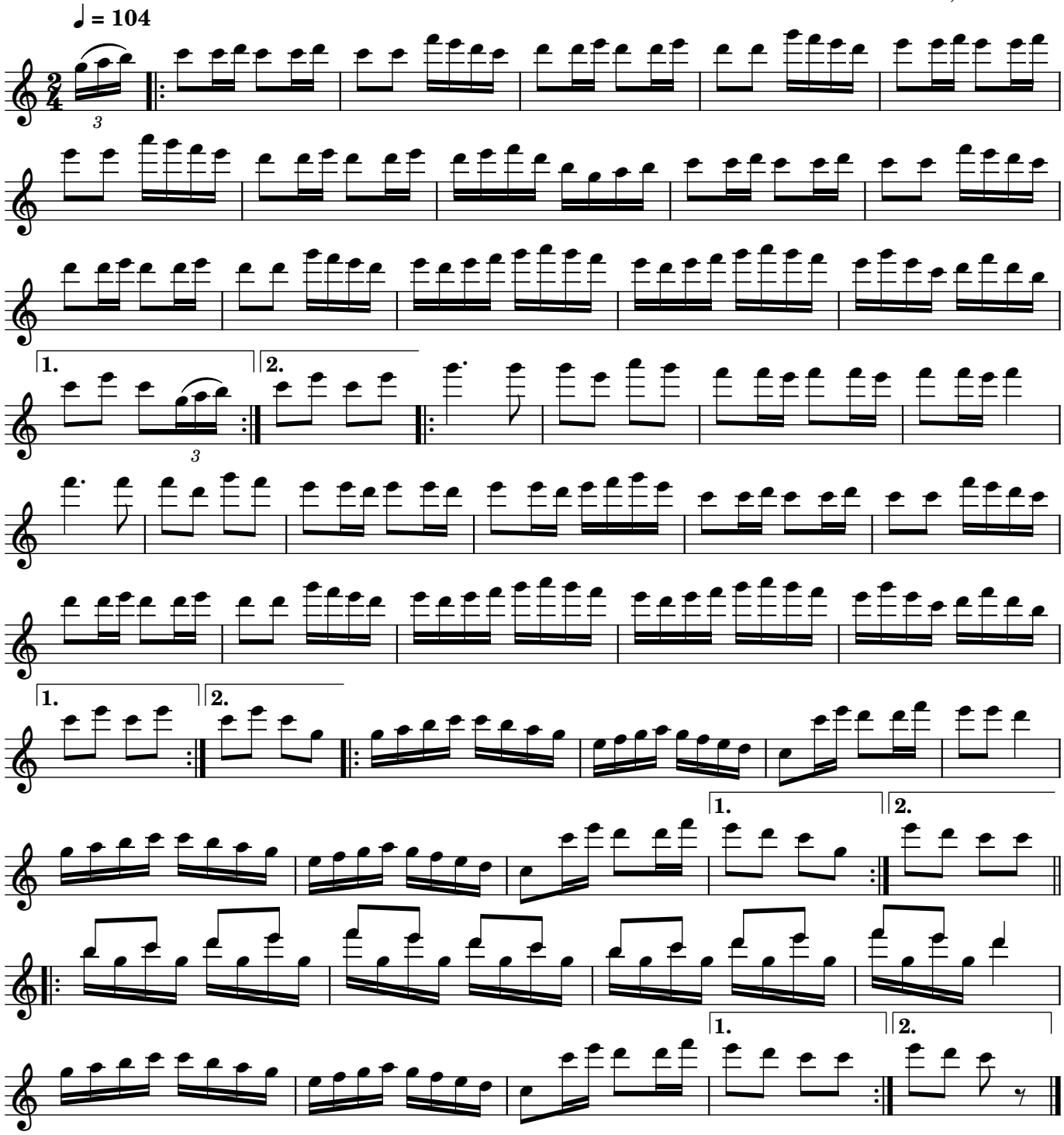
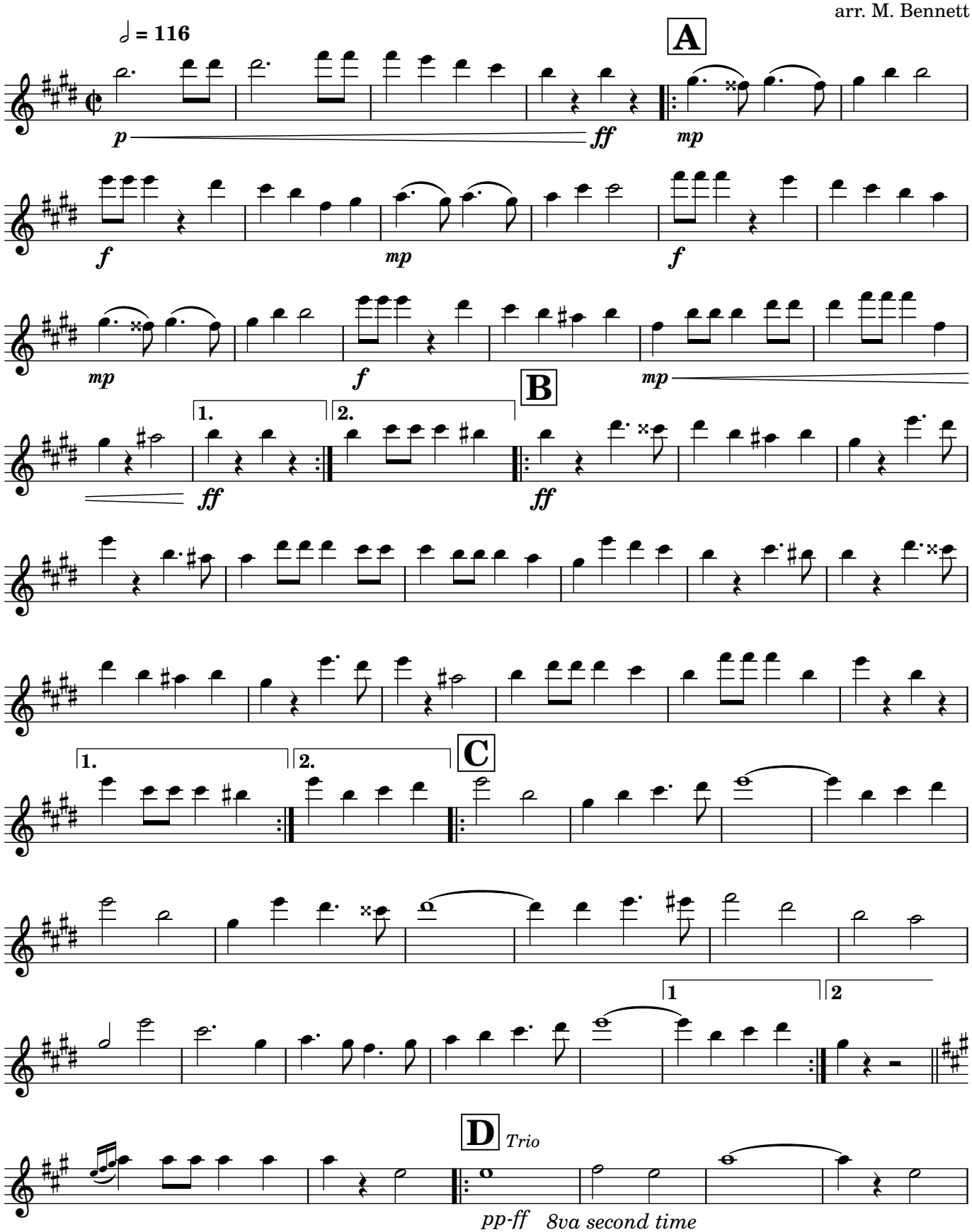
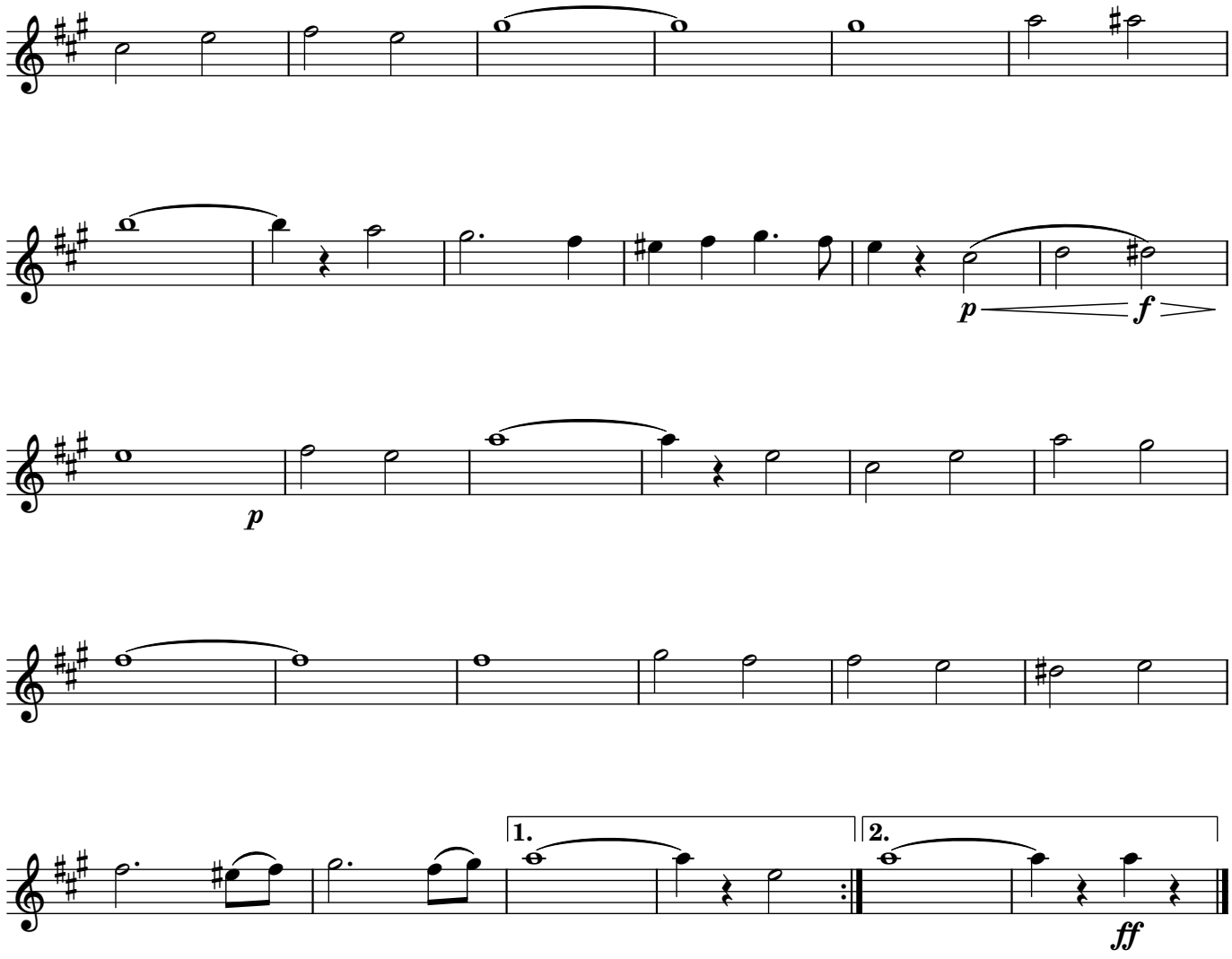
Drummers' and Fifers' Guide
New York, USA 1862



Hazlemere

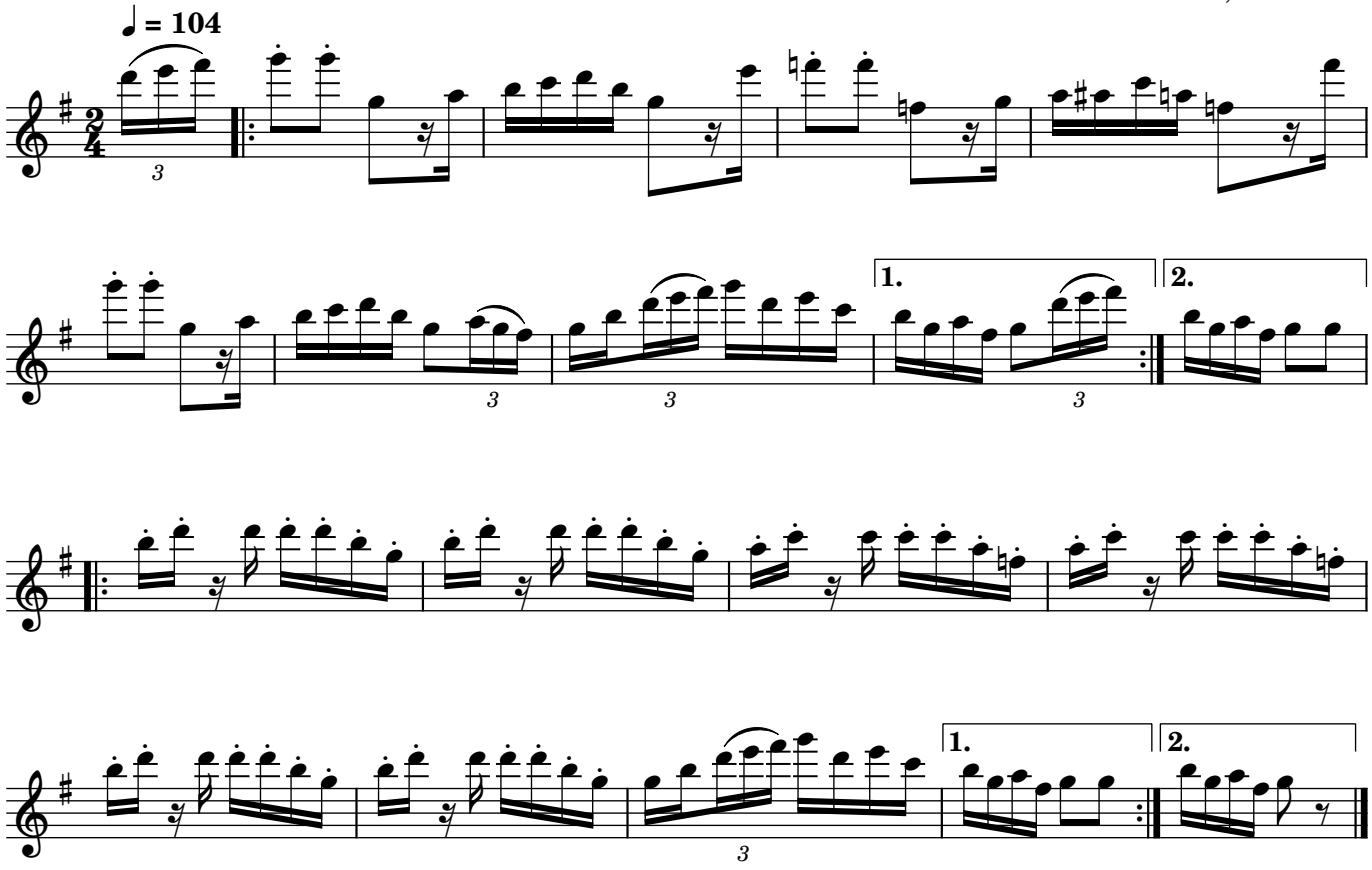
Tom Birkett
arr. M. Bennett




p
f
p
1.
2.
ff

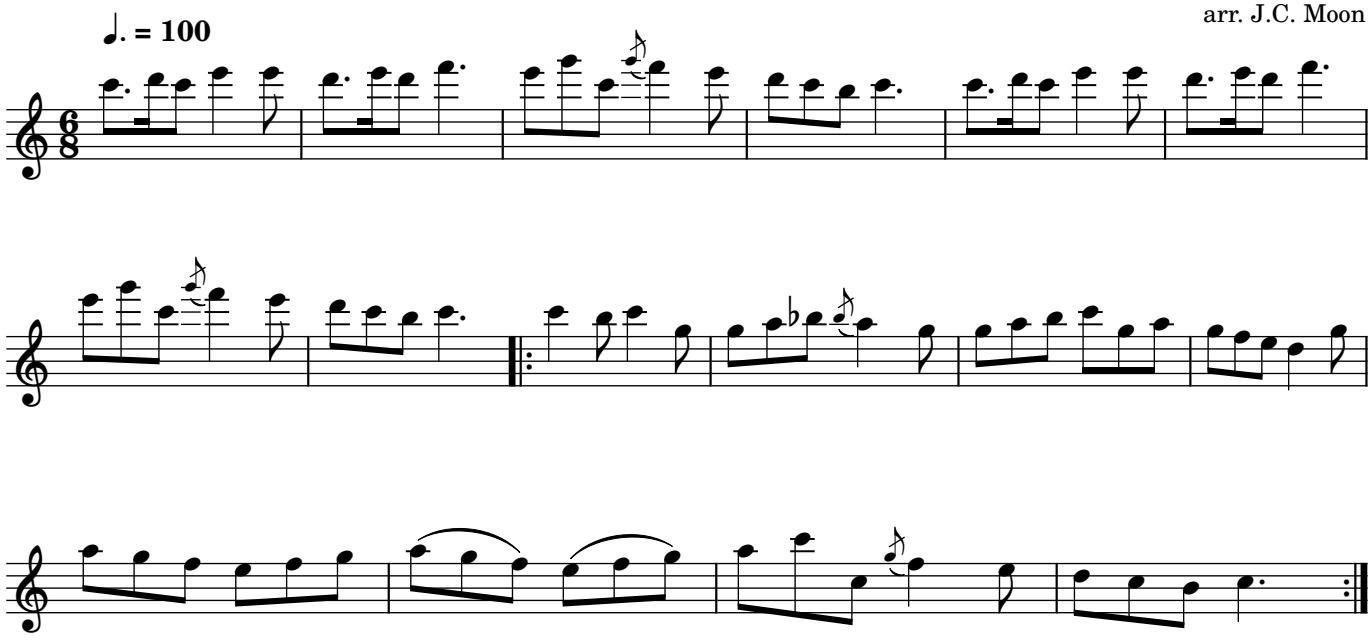
H-ll on the Wabash

Transcribed from
Bruce and Emmett's
Drummers' and Fifers' Guide
New York, USA 1862



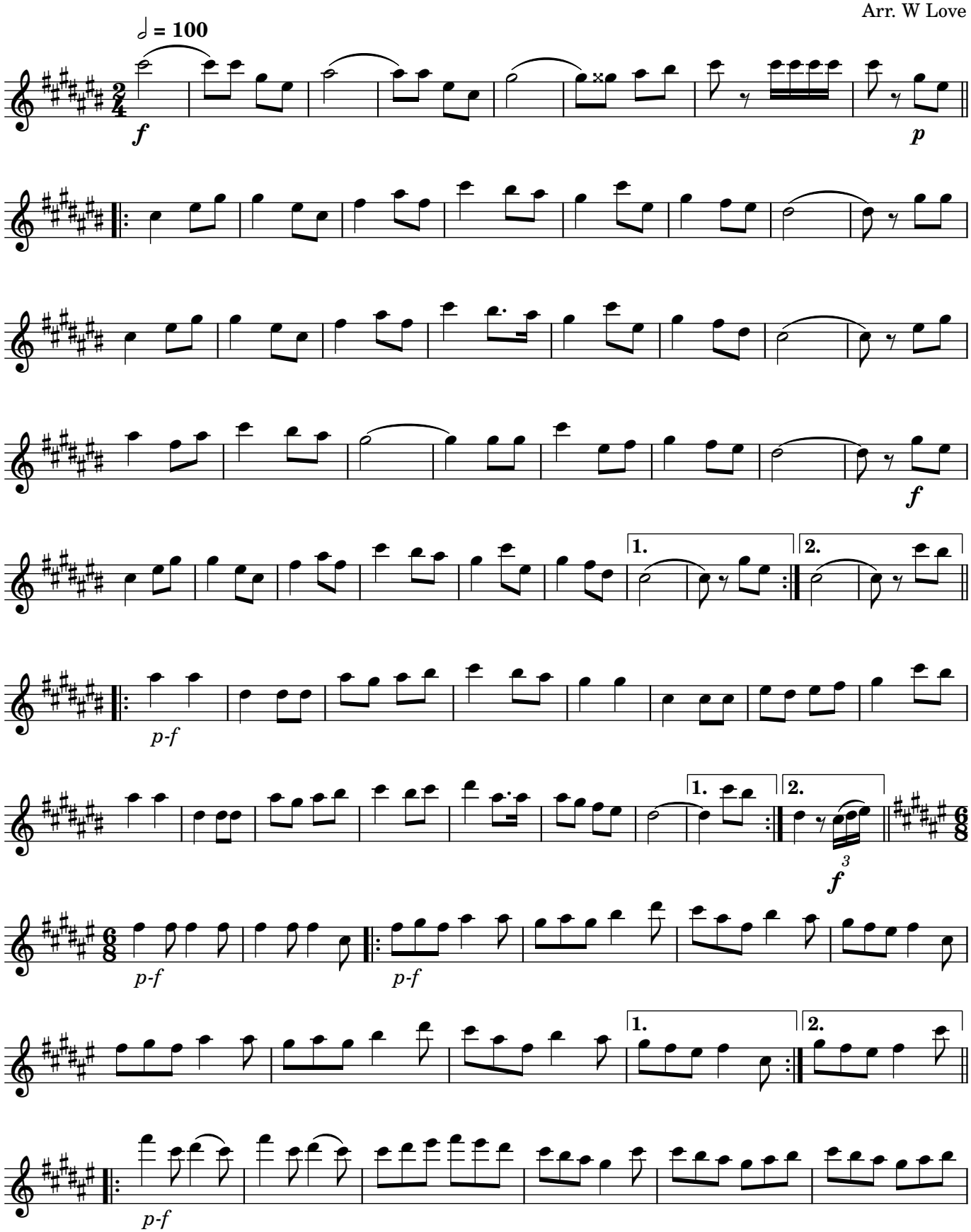
Lilliburlero

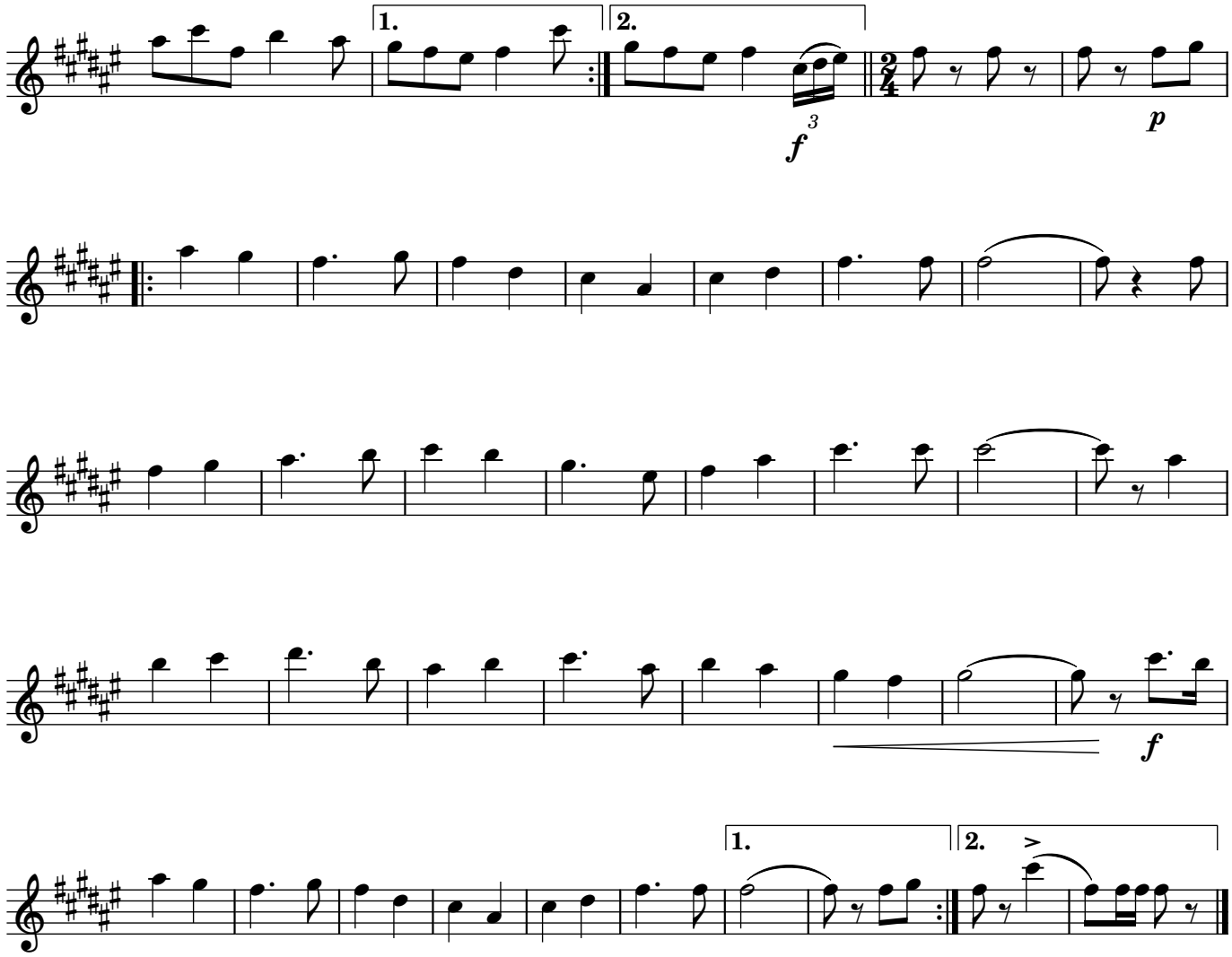
Traditional
arr. J.C. Moon



Orange and Blue

Arr. W Love




1.
2.
f
3
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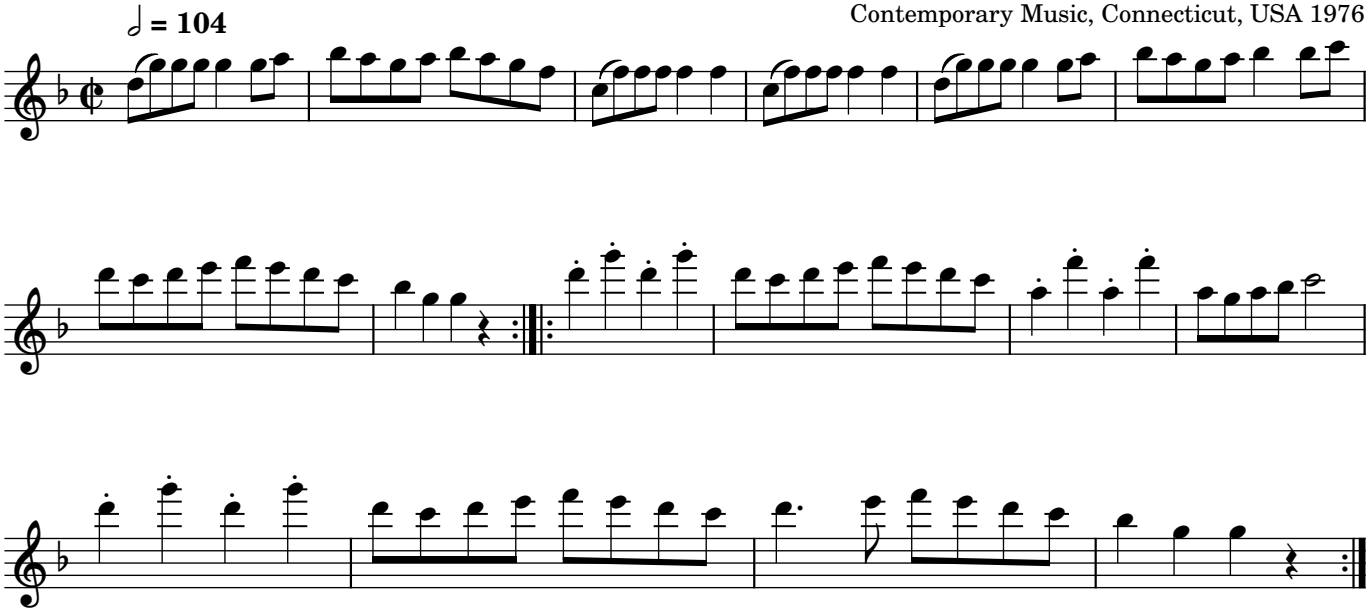
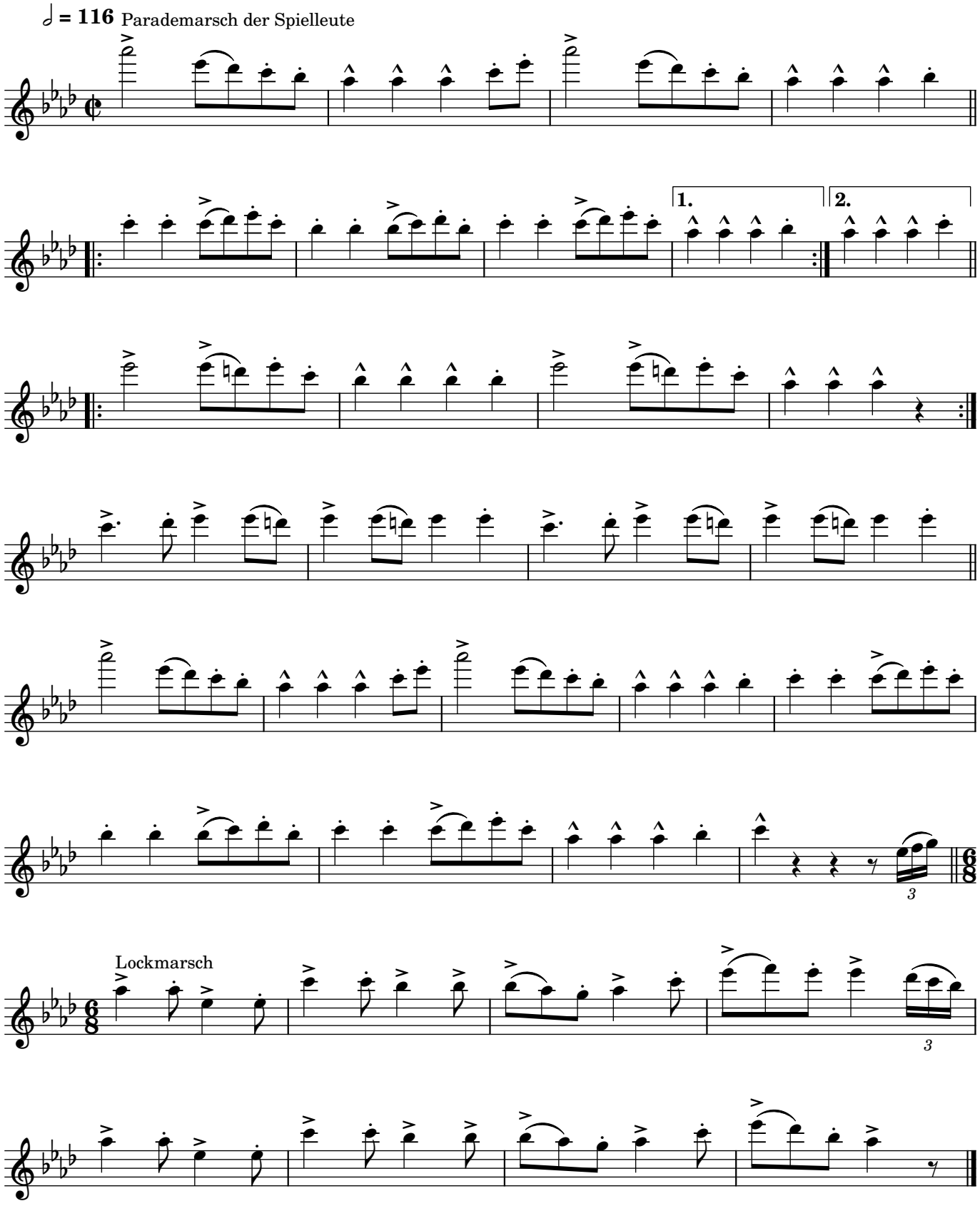
f
1.
2.

Paddy on the Handcar

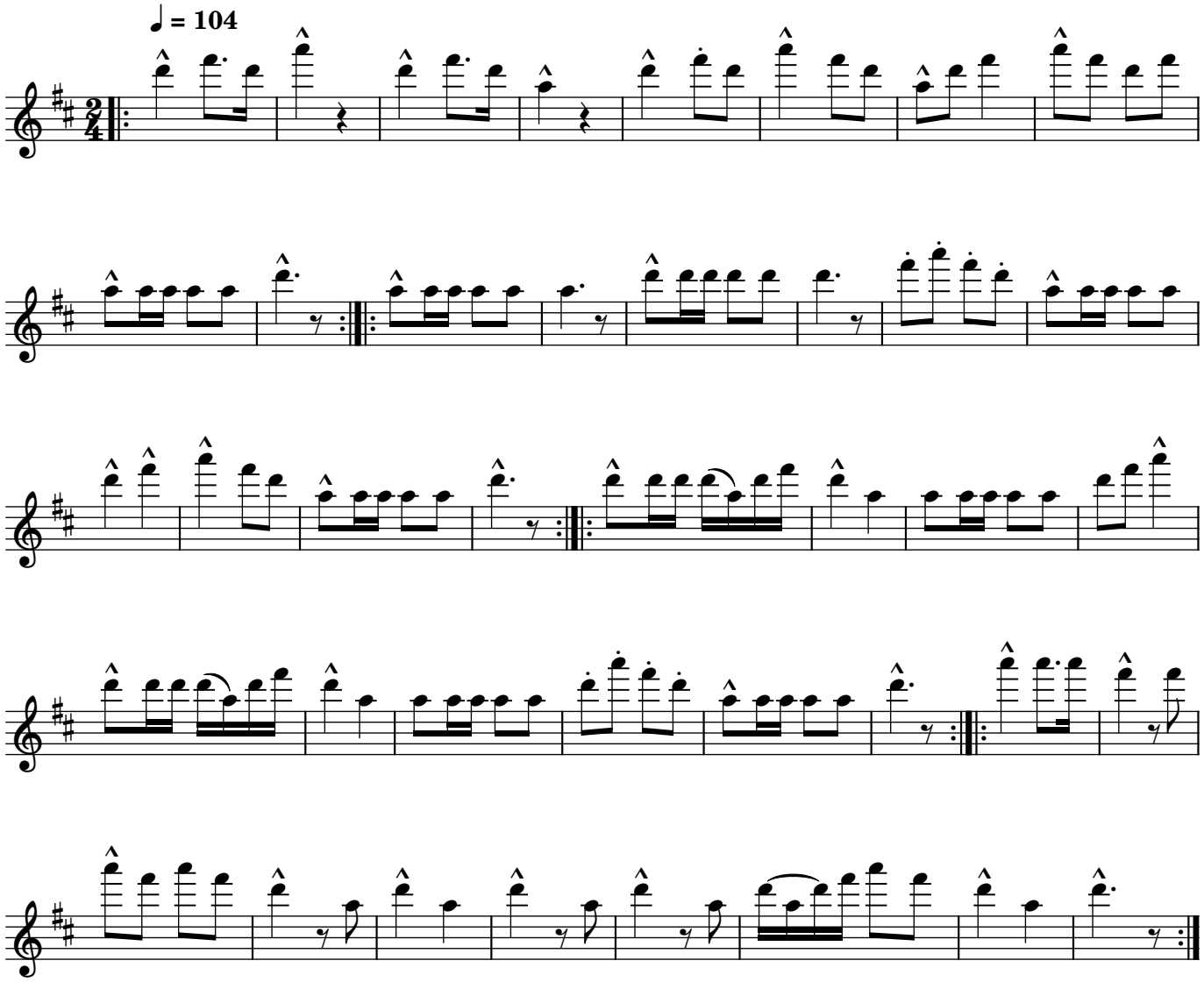
Transcribed from
Selections of Historical, Traditional &
Contemporary Music, Connecticut, USA 1976



Parademarsch der Spielleute/ Lockmarsch

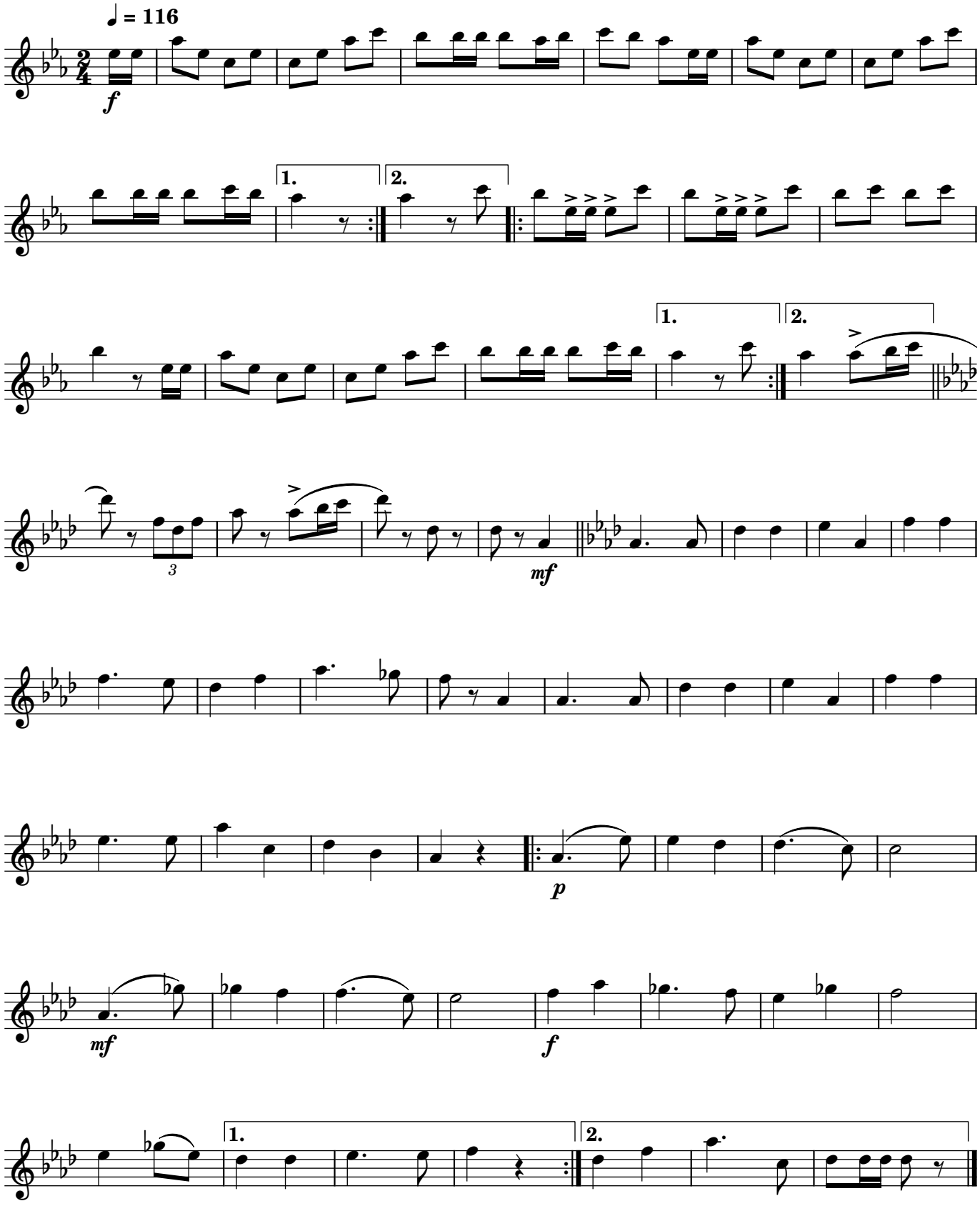


Pfeifer - Retraite



Preußens Gloria

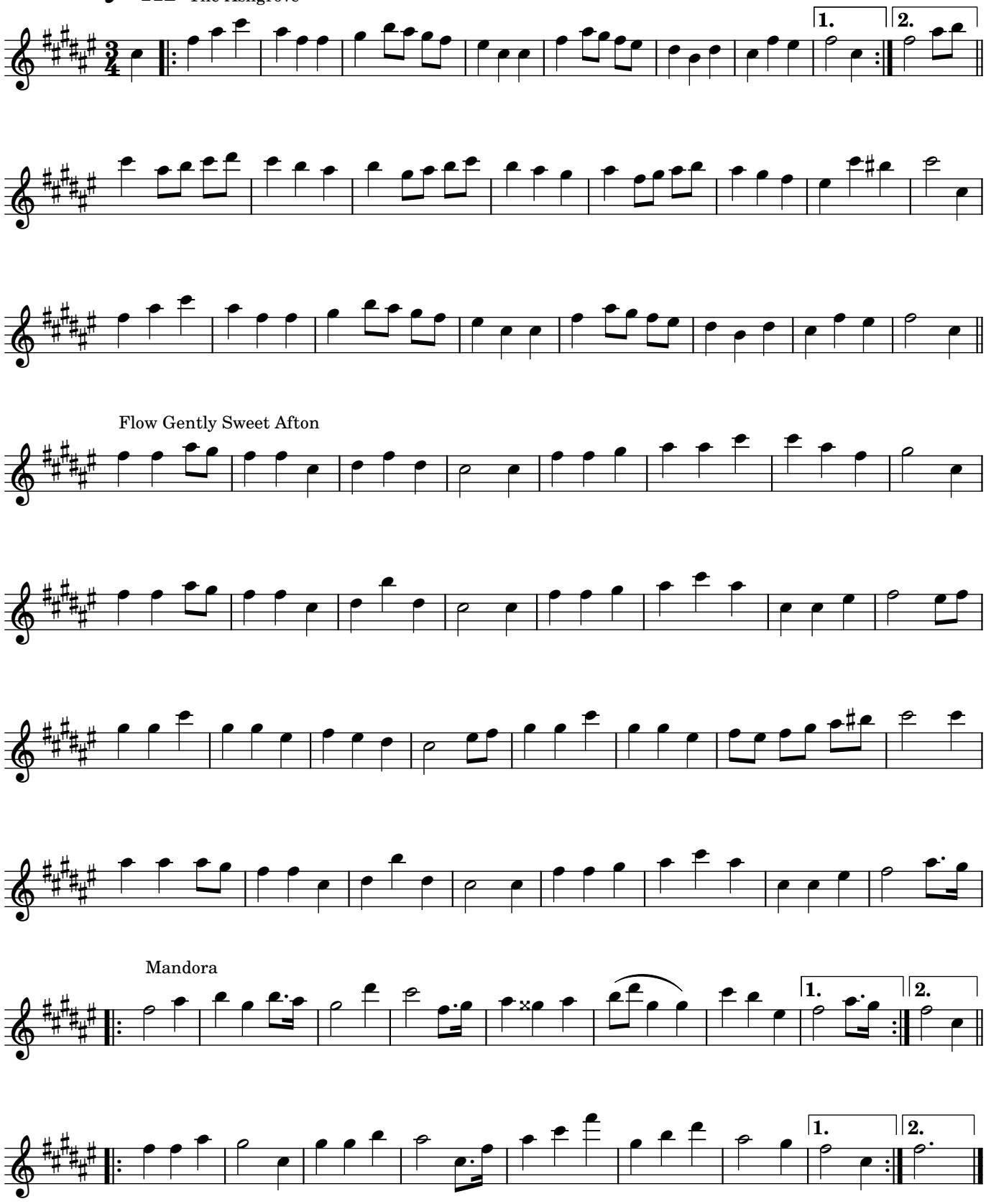
Johann Gottfried Piefke
(1817–1884)



Retreat Marches

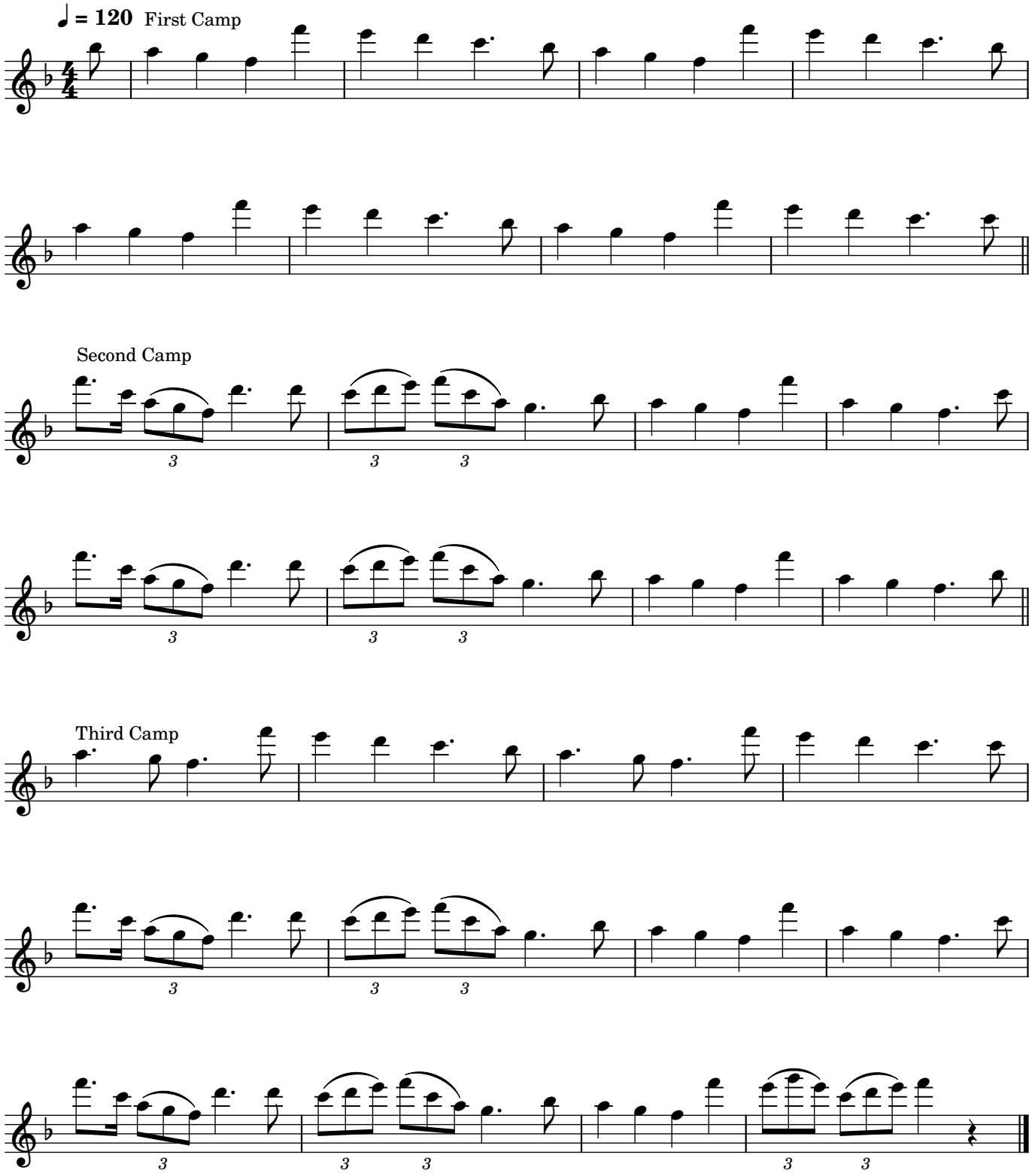
Traditional
Arr. M. Bennett

♩ = 112 The Ashgrove



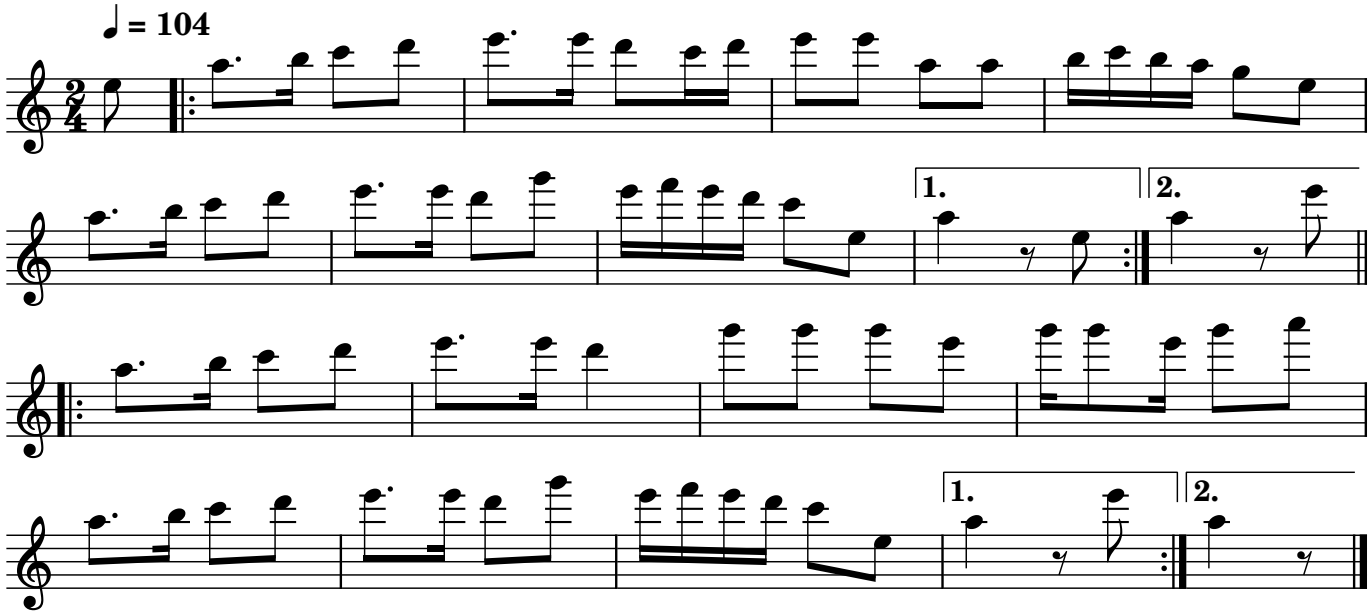
Three Camps

Transcribed from
Strube's Drum and Fife Manual
New York USA, 1869



Whup Jamboree

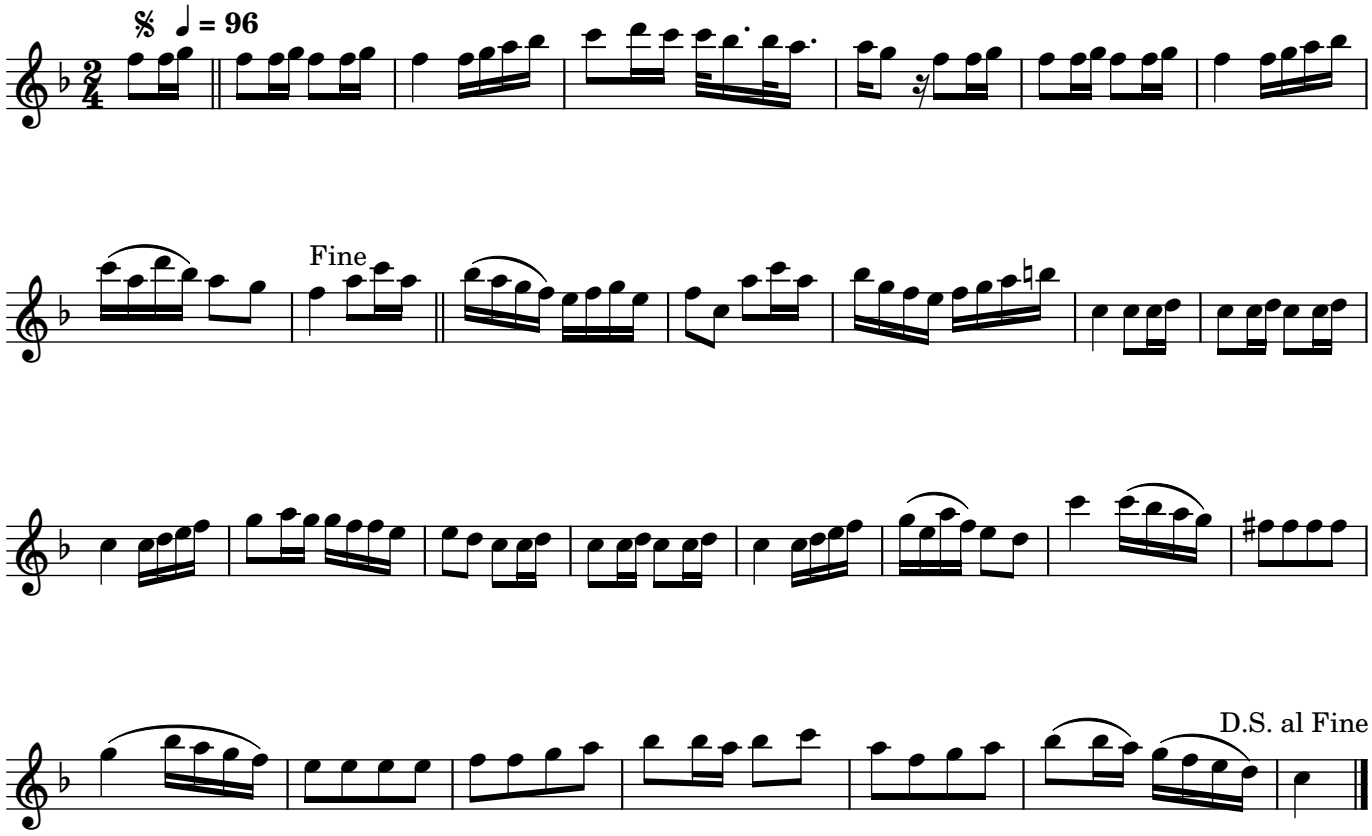
Transcribed from
Selections of Historical, Traditional &
Contemporary Music, Connecticut, USA 1976



Spielmannsflöte

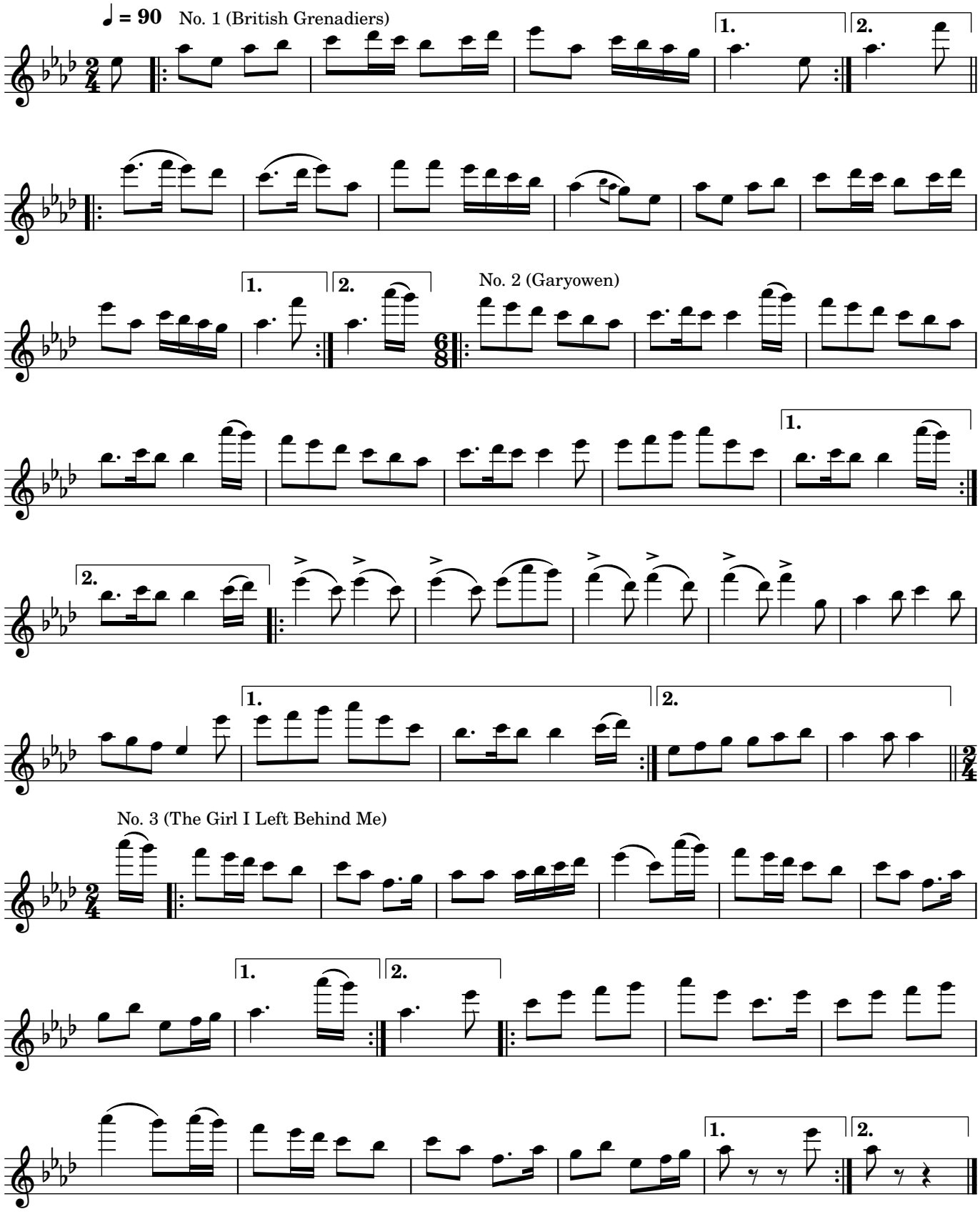
Ah! Ca! Ira.

Transcribed from
A Selection of Scotch, English, Irish &
Foreign Airs, Vol. IV, Glasgow, Scot., 1795



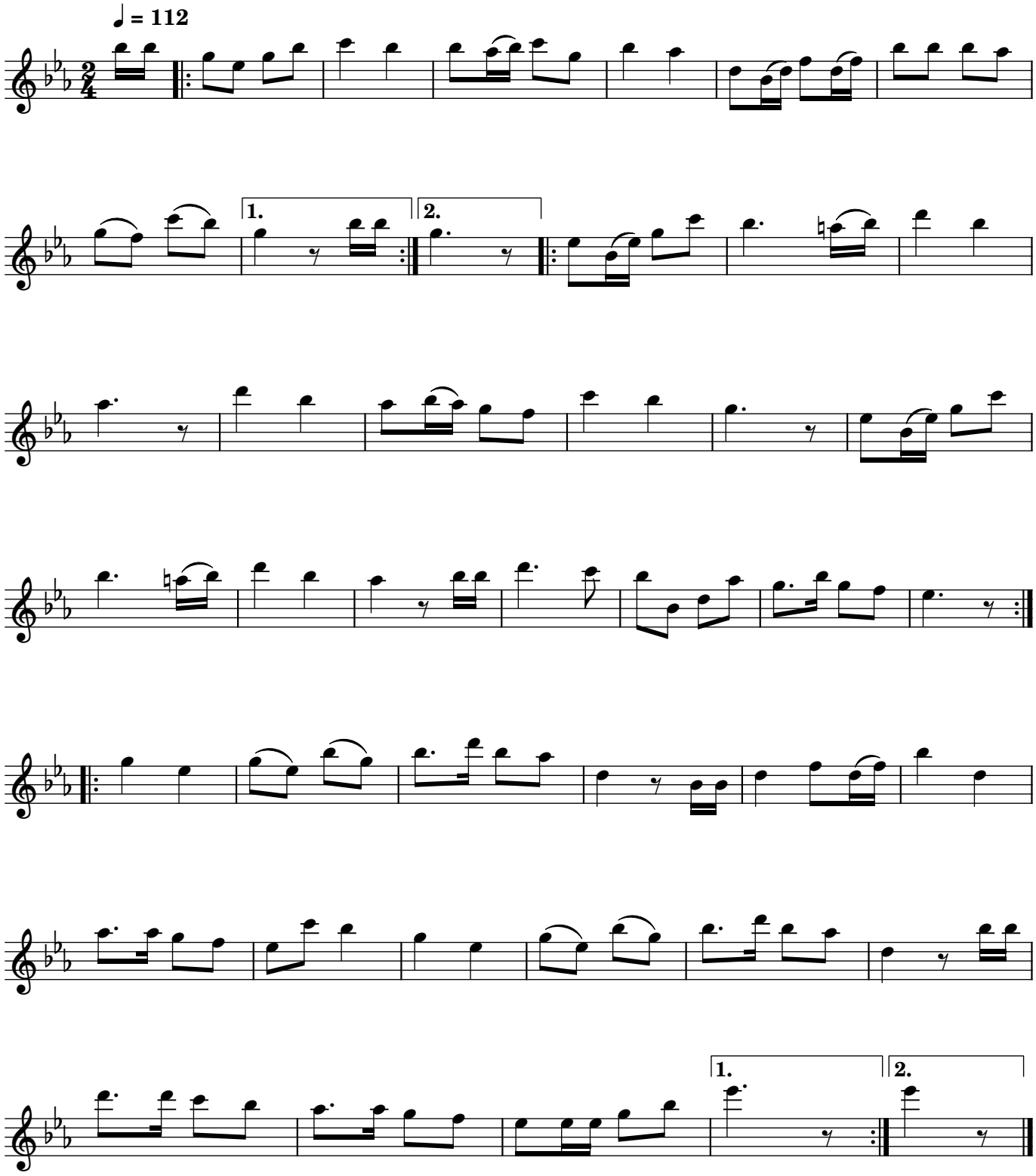
Arabi

Arr. K Schell



Bethania

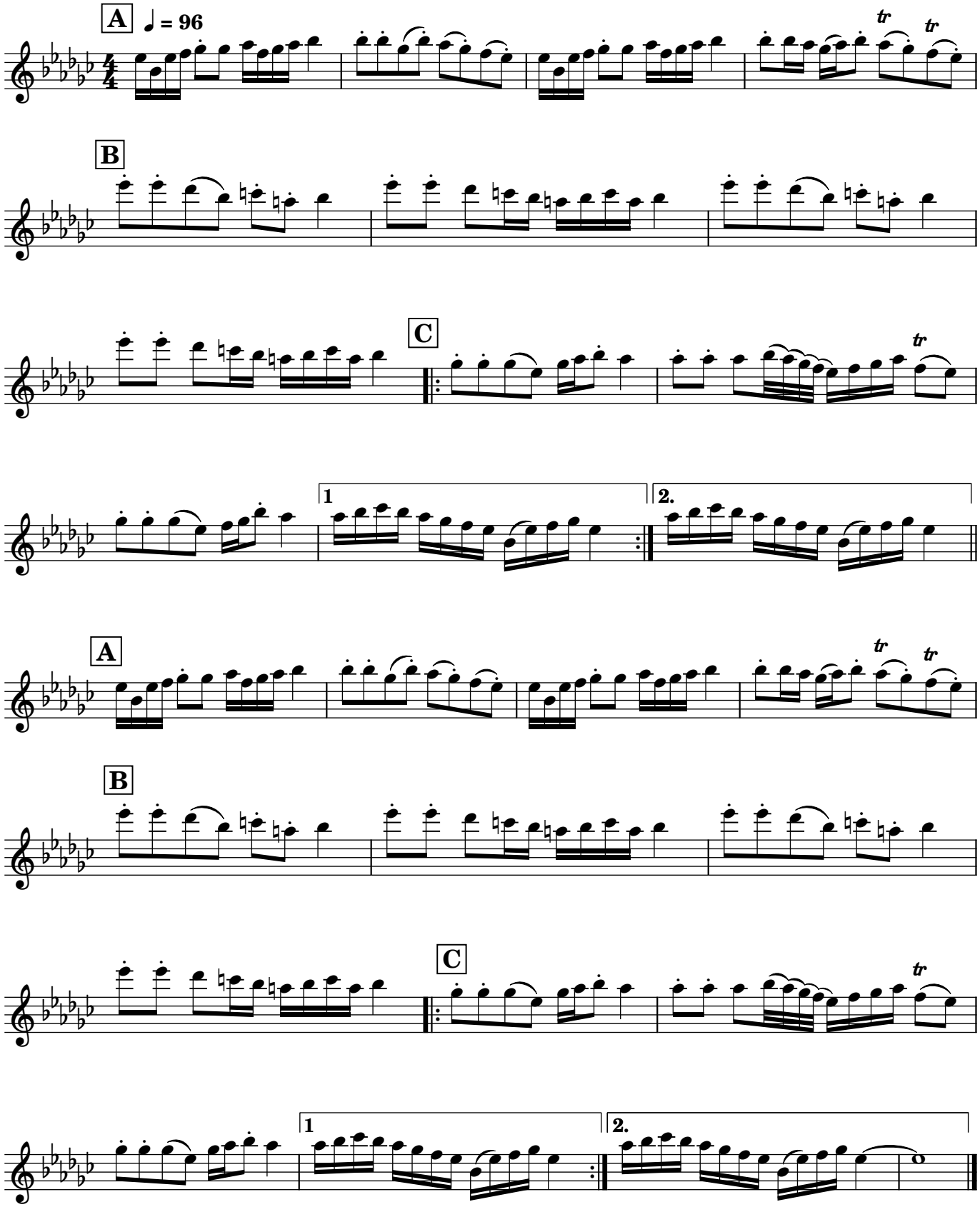
Kurt Albrecht



Danse de village

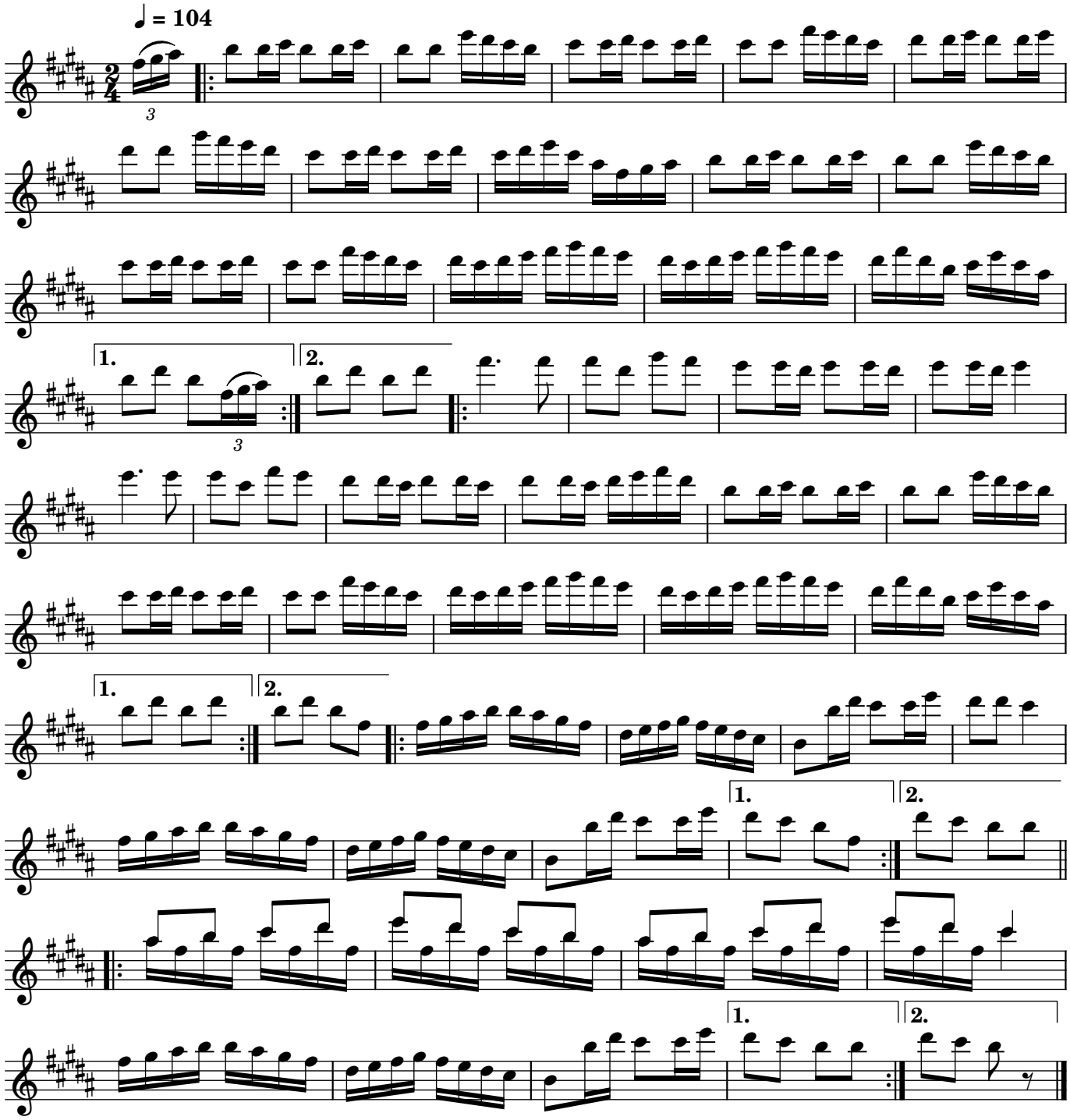
Marche militaire d l'ancien régime

Traditional
arr. R Käch



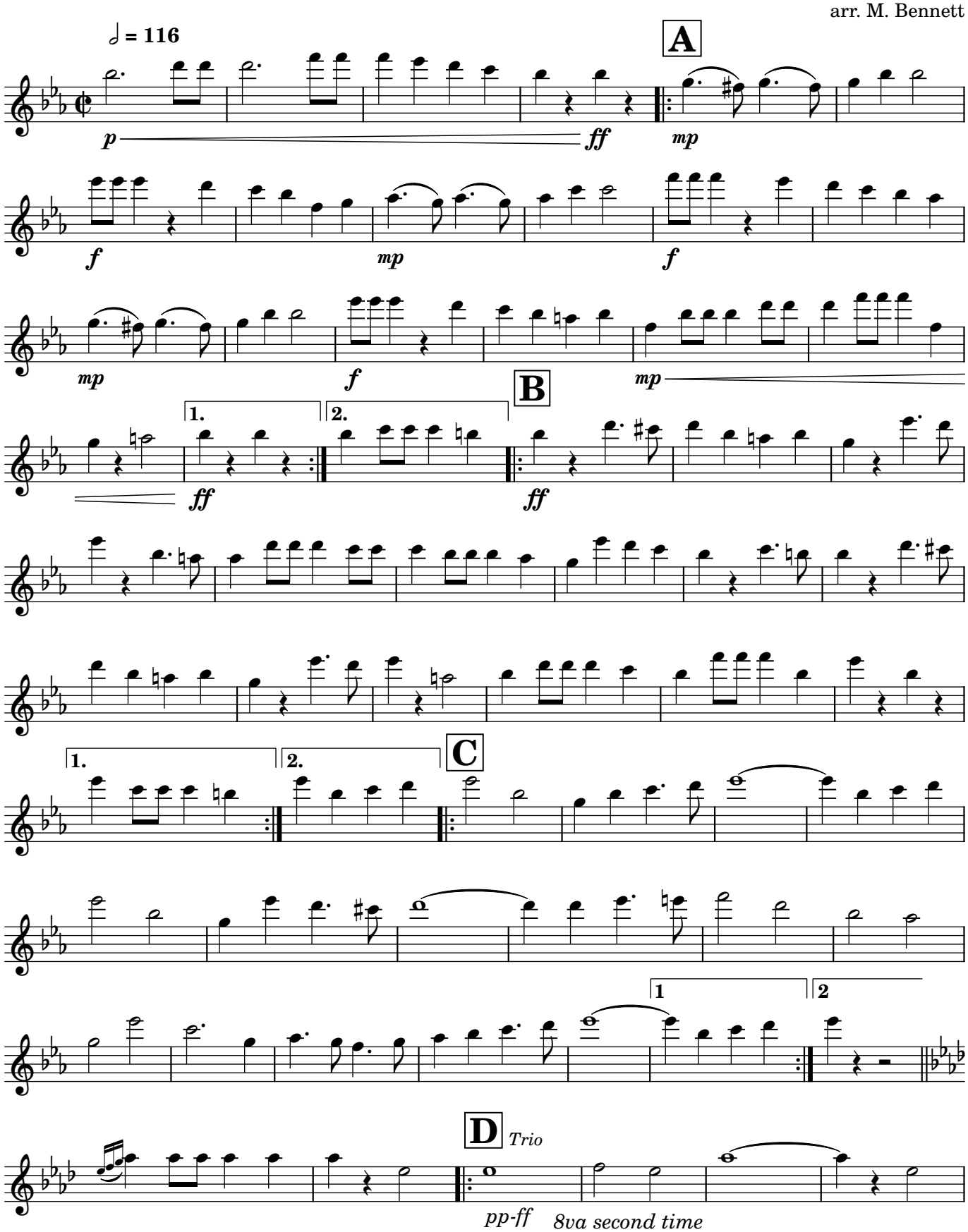
The Downfall of Paris

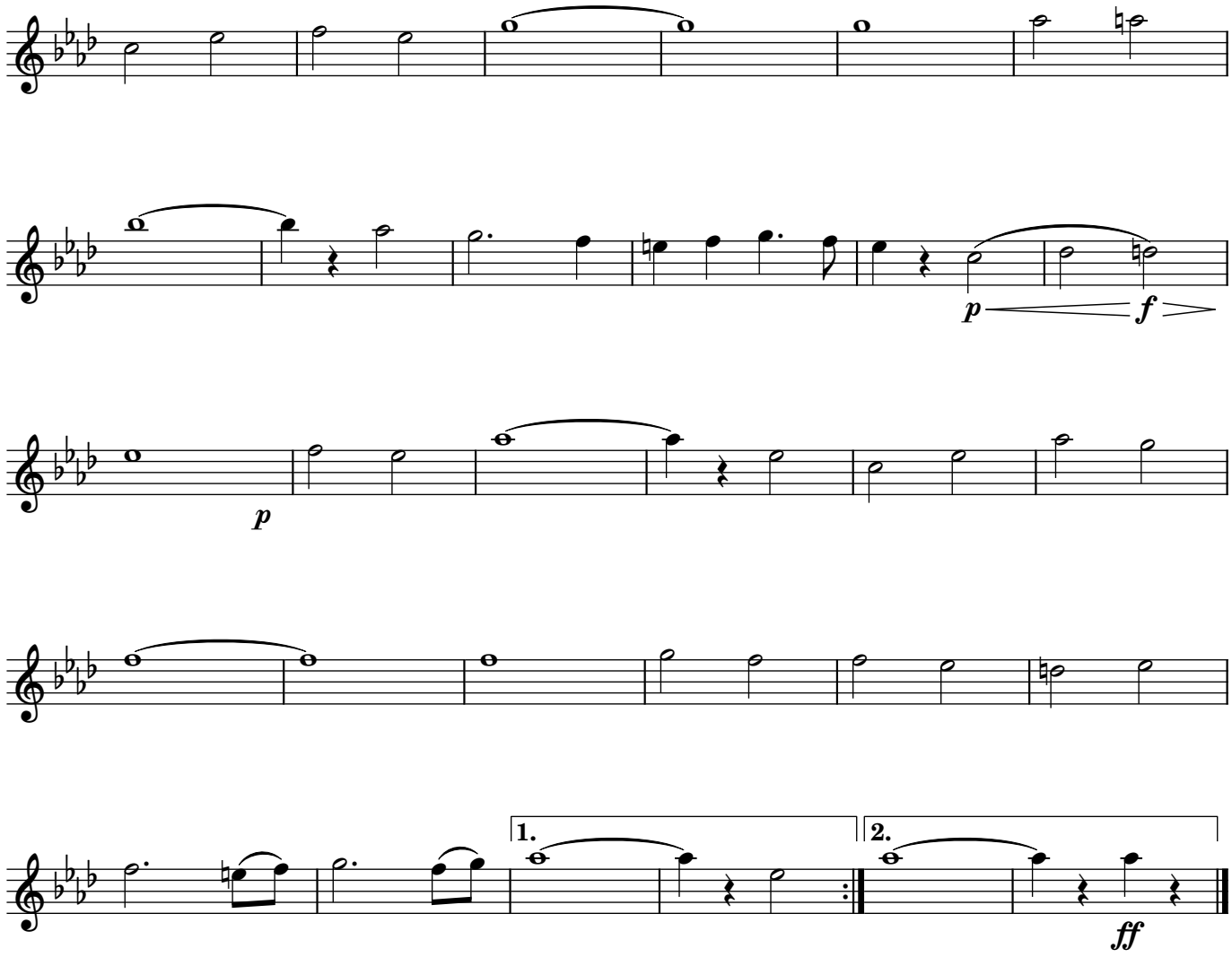
Transcribed from
Bruce and Emmett's
Drummers' and Fifers' Guide
New York, USA 1862



Hazlemere

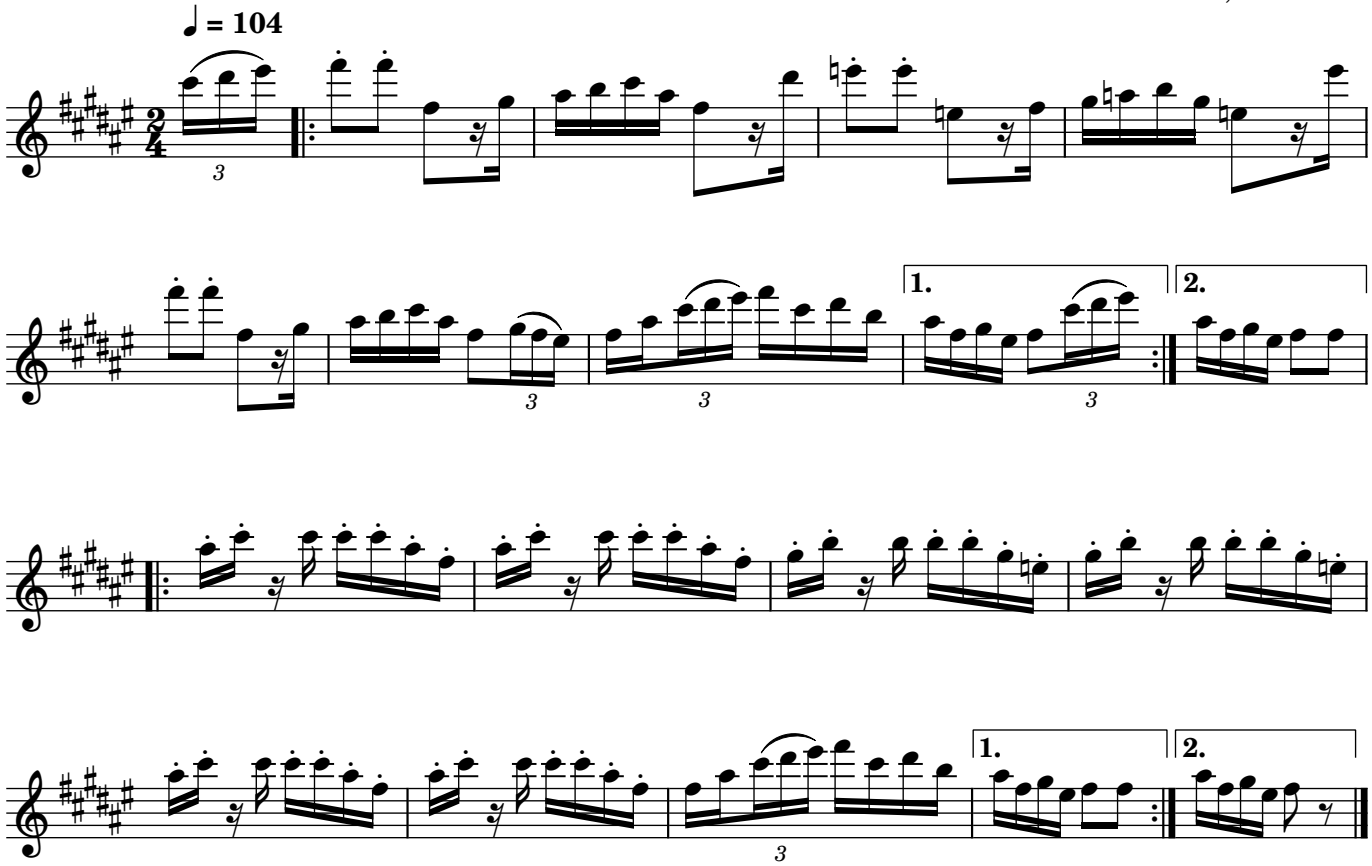
Tom Birkett
arr. M. Bennett




p
f
p
1.
2.
ff

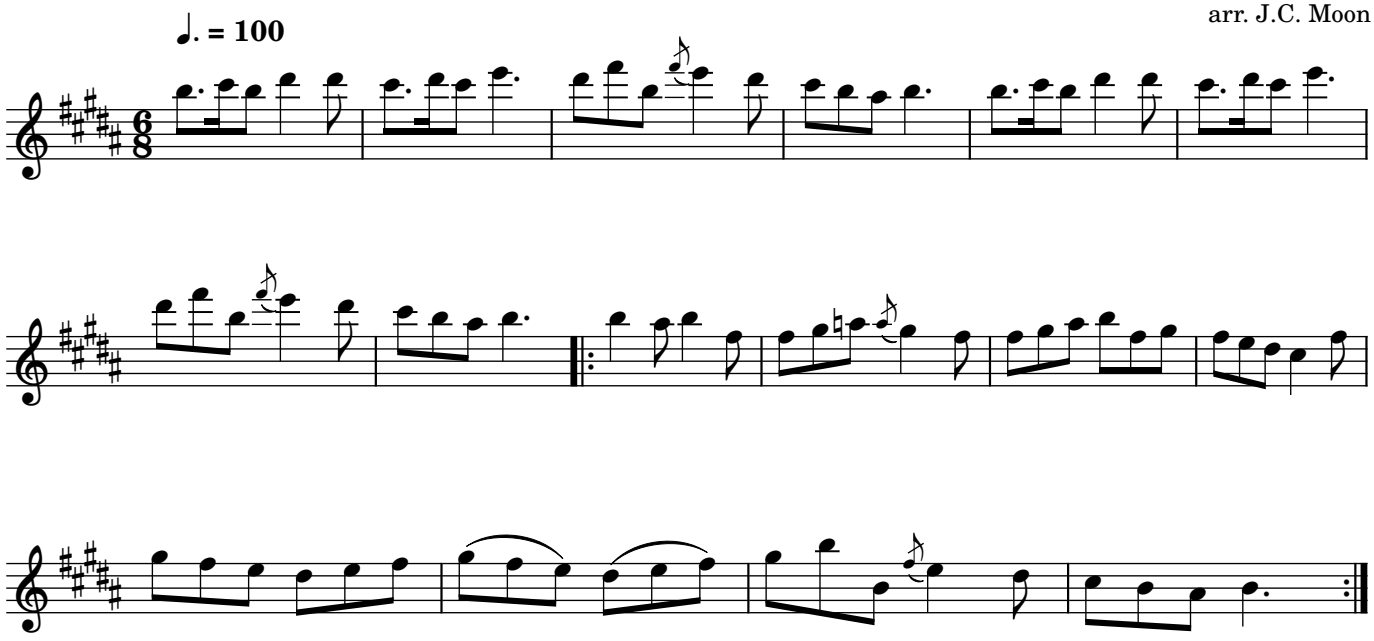
H-ll on the Wabash

Transcribed from
Bruce and Emmett's
Drummers' and Fifers' Guide
New York, USA 1862



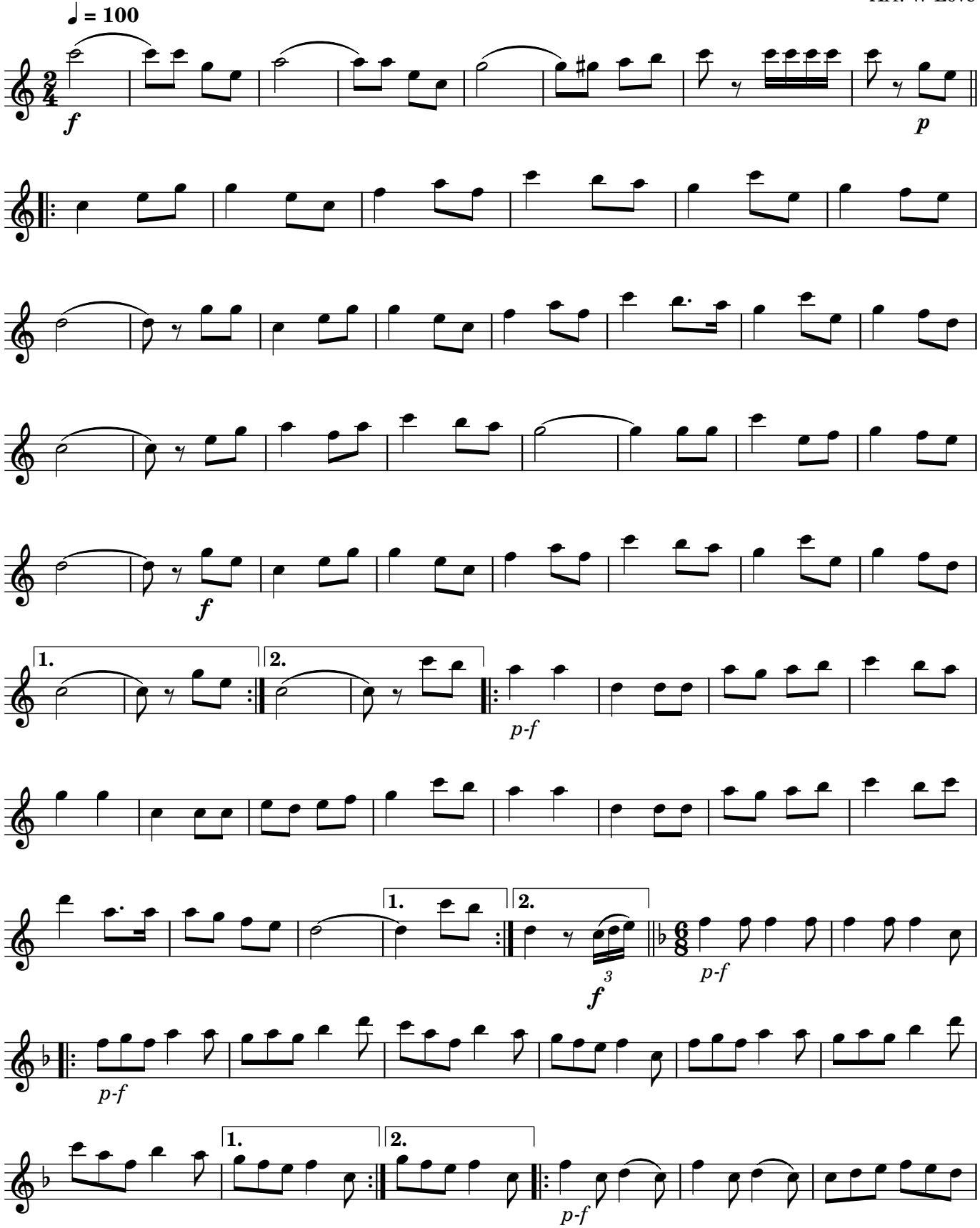
Lilliburlero

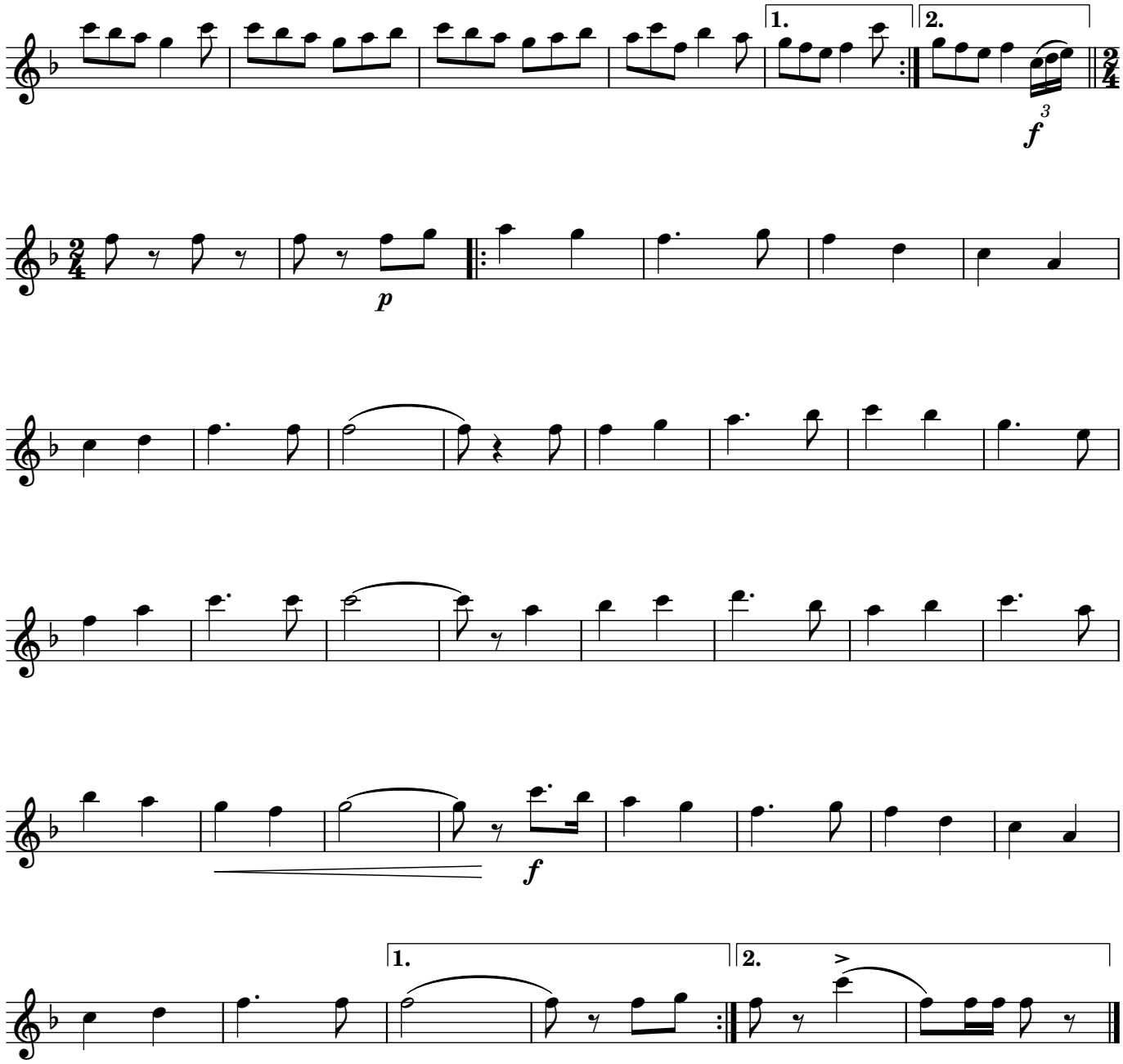
Traditional
arr. J.C. Moon



Orange and Blue

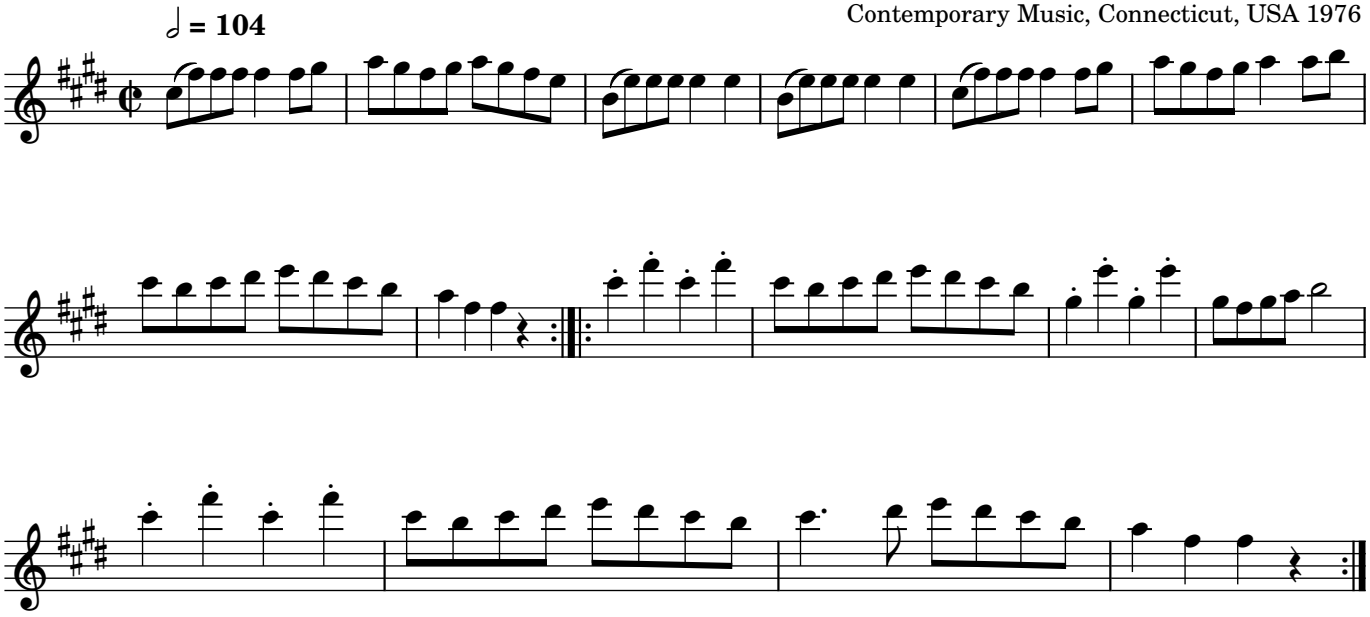
Arr. W Love



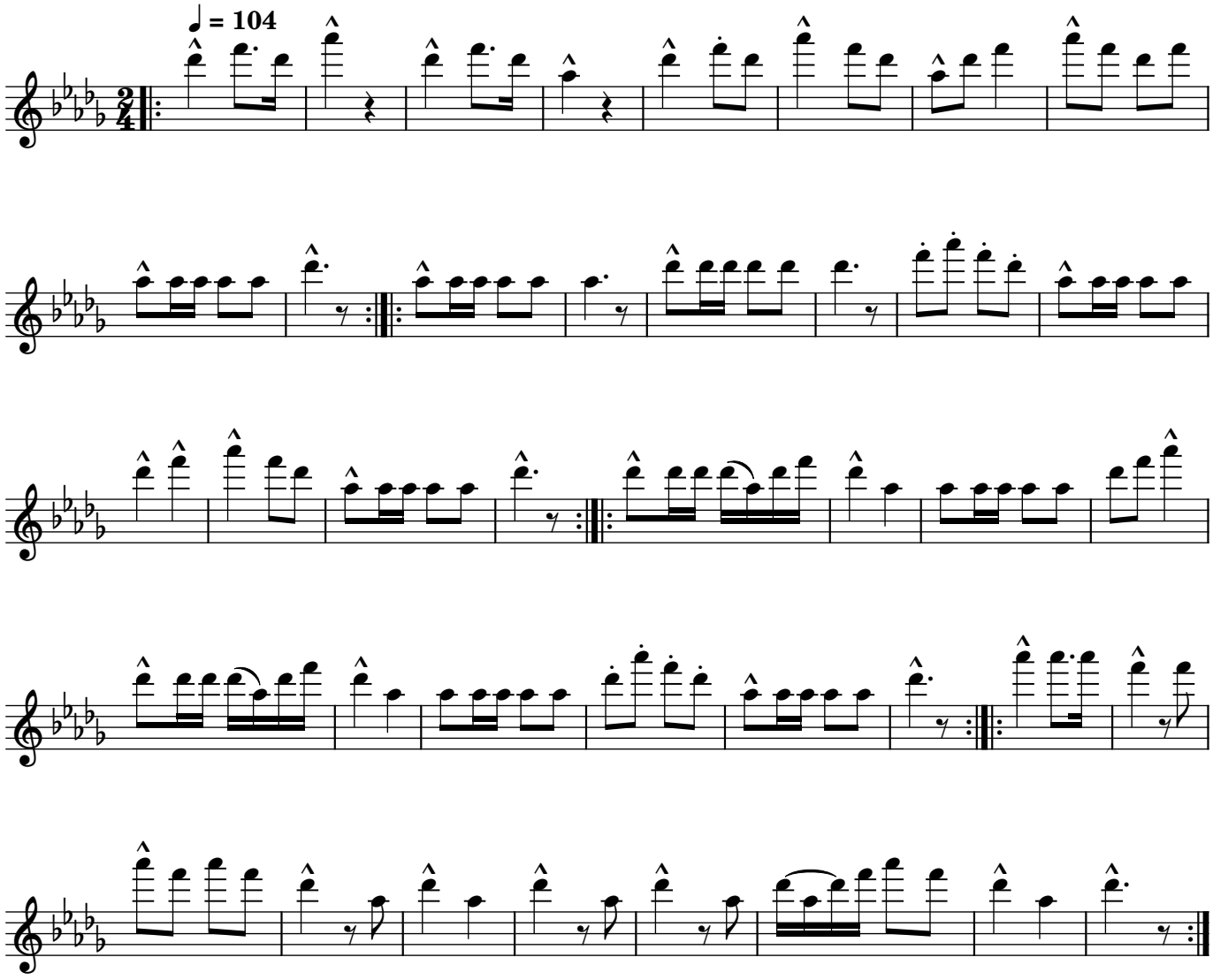

1.
2.
f
3
p
f

Paddy on the Handcar

Transcribed from
Selections of Historical, Traditional &
Contemporary Music, Connecticut, USA 1976



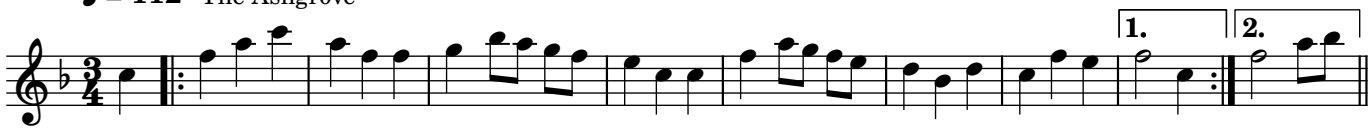
Pfeifer - Retraite

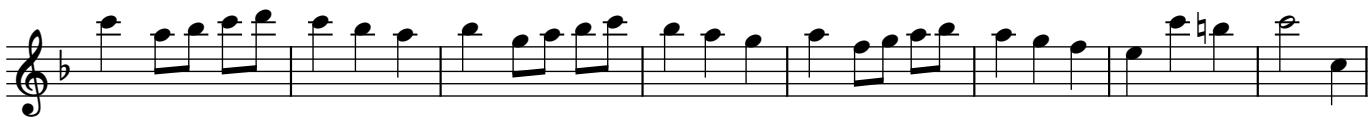


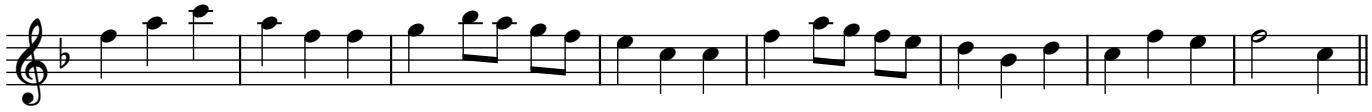
Retreat Marches

Traditional
Arr. M. Bennett

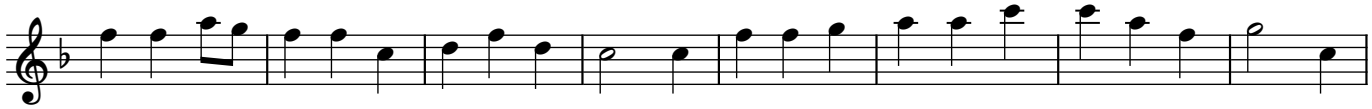
♩ = 112 The Ashgrove

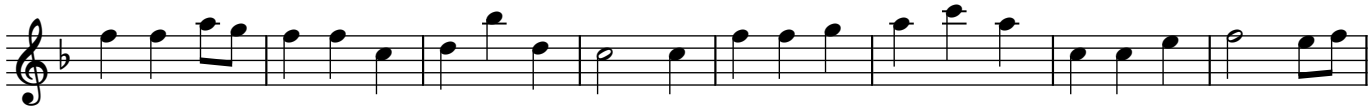


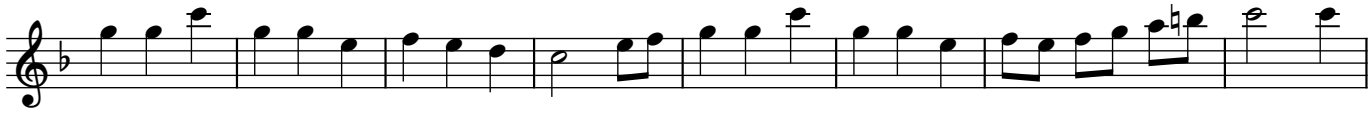


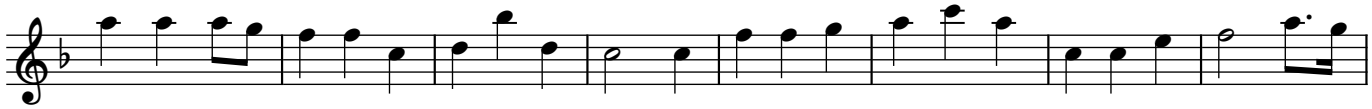


Flow Gently Sweet Afton

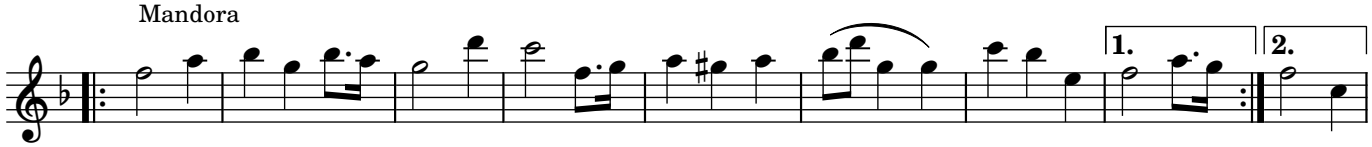


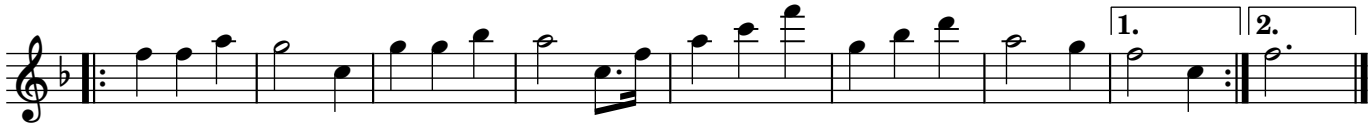






Mandora





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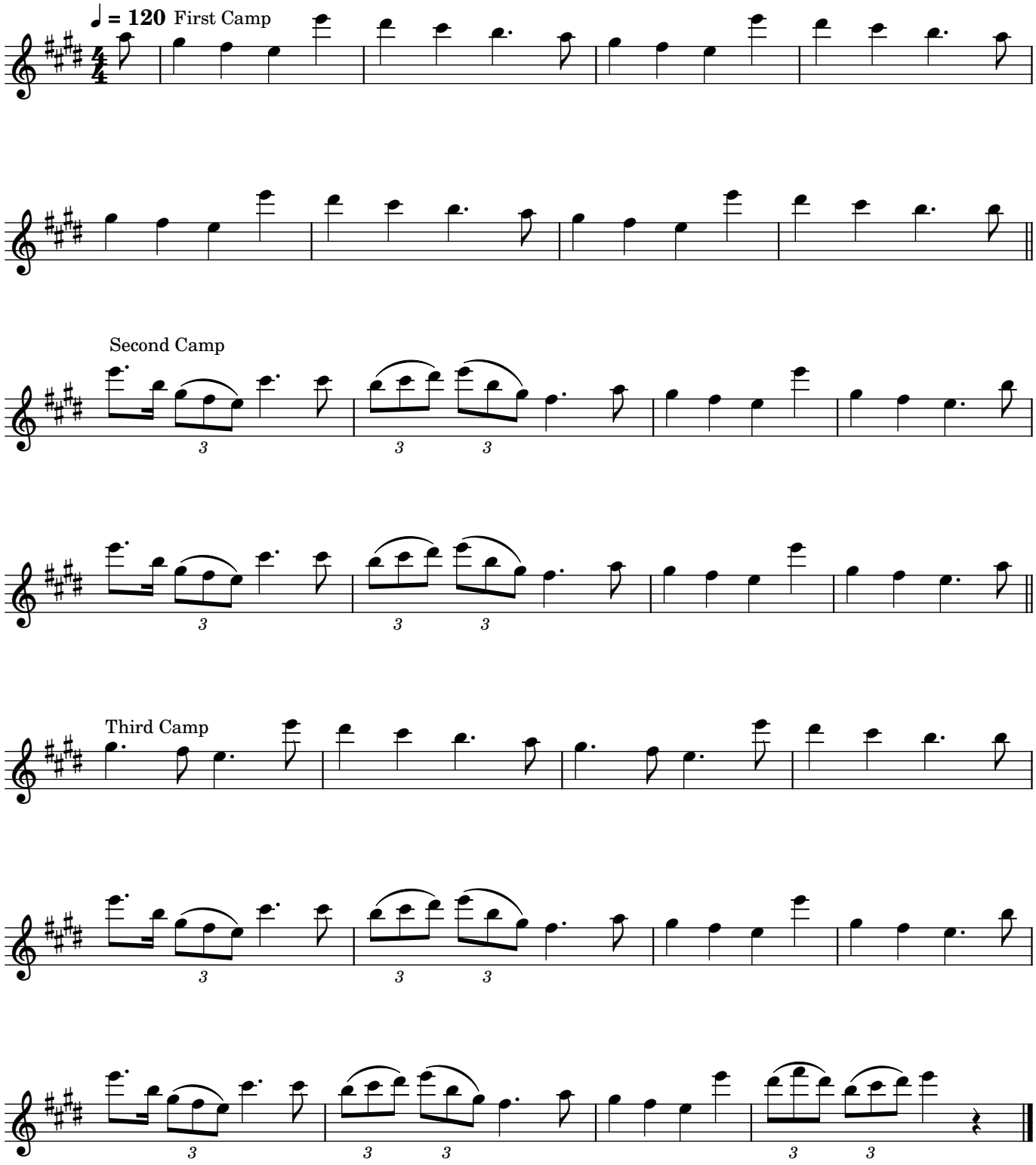
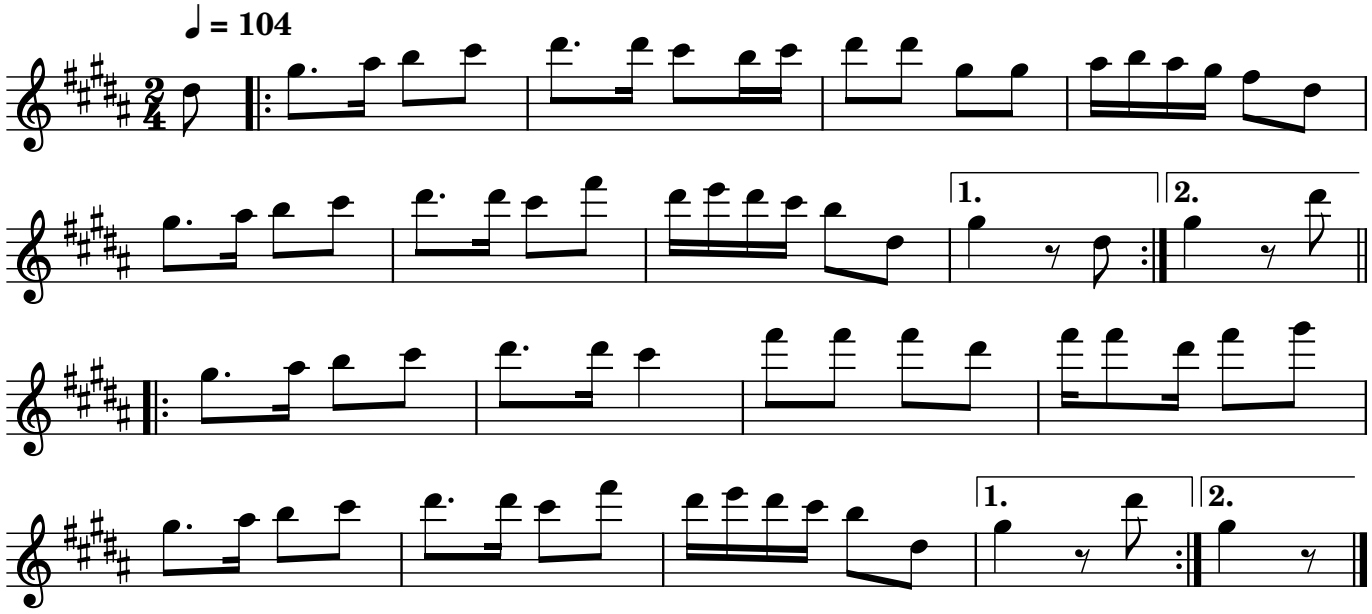


Whup Jamboree

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Contemporary Music, Connecticut, USA 1976