

The Tattoo: The Singlings and Doublings

Comparison with 18th C. English Tutors, Line B of Tattoo

This musical score compares the 'The Tattoo' piece from various 18th-century English tutors. The score is organized into two main sections: Singlings (measures 1-12) and Doublings (measures 13-24). The Singlings section is written in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The Doublings section is written in alto clef with a 3/4 time signature. The tutors included are:

- 18th C Tutors English Line B (Treble clef, 2/4)
- 18th C Tutors Scottish Line B (Treble clef, 2/4)
- Buttrey MS (Treble clef, 6/8)
- Potter Tamplini [transposed] (Treble clef, 6/8)
- Harrison (1887) [transposed] (Treble clef, 2/4)
- Scott's Tactics (Treble clef, 2/4)
- Klinehanse (Treble clef, 2/4)
- B&E (Treble clef, 2/4)
- Howe (Treble clef, 2/4)
- Ditson (Treble clef, 2/4)
- Nevins (Treble clef, 2/4)
- Strube (Treble clef, 2/4)
- YDA Interp. (Alto clef, 3/4)
- Potter Tamplini (Alto clef, 6/8)
- Ashworth Rumrille (Alto clef, 6/8)
- Klinehanse (Alto clef, 6/8)
- Scott's Tactics (Alto clef, 6/8)
- B&E (Alto clef, 6/8)
- Howe (Alto clef, 6/8)
- Ditson (Alto clef, 6/8)
- Nevins (interp by Patrick Jones) (Alto clef, 6/8)
- Strube (Alto clef, 6/8)
- Harrison (1887) (Alto clef, 6/8)

The score features various musical notations including notes, rests, accidentals, and articulation marks. Fingerings are indicated by numbers 1-5. Some passages are marked with '3' for triplets. A note in the Harrison (1887) Doubling section is marked 'Usually Omitted'. The color-coding of notes (blue, green, orange, purple) likely indicates different fingering or articulation techniques used in the comparison.