A Bevy of Reveilles

A brief survey of reveilles from the period

And other things

Compiled by J Korber from a variety of sources

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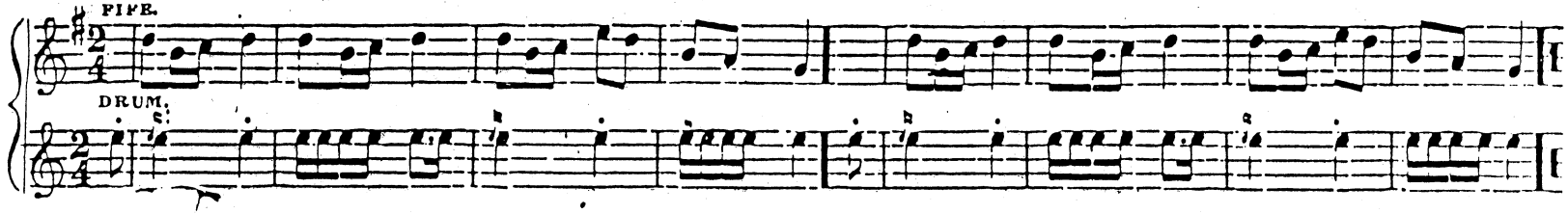
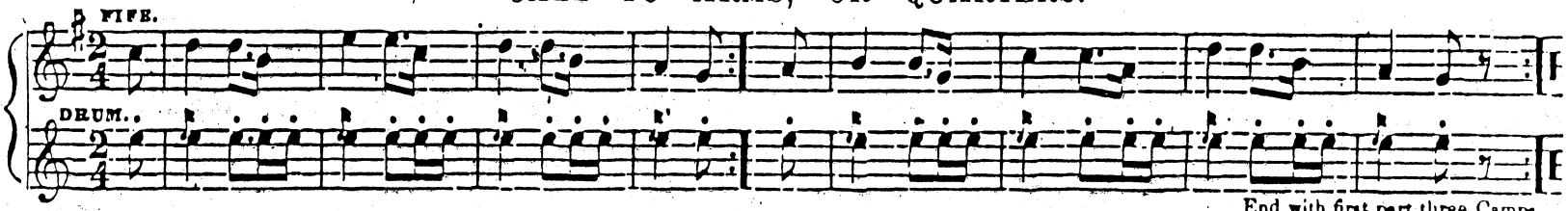
To assemble various Regiments when cooperating together at their Guns, or Quarters,

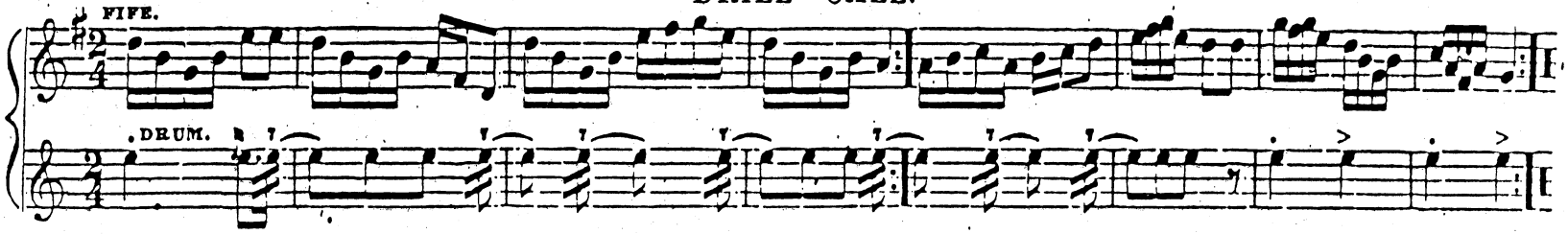


CALL TO ARMS, OR QUARTERS.



End with first part three Camps.

DRILL CALL.



THE FULL CAMP DUTY,

AS PRACTISED IN THE ARMY AND NAVY OF THE UNITED STATES, IN BOTH VOLUNTEER AND REGULAR SERVICE.

THE REVEILLE.

The REVEILLE signifies to arouse or awaken. The custom of having certain Signals or Calls sounded or performed upon Musical Instruments, was practised in the earliest ages. The camp duty in use at the present time, in the United States, is substantially the same as practised in France, England, Austria, Russia, Prussia, &c.

The full Reveille consists of ten numbers, or eight, exclusive of the "Three Camps," with which it must commence and close. A part of the numbers of the "Reveille" and the "Tattoo" are often omitted for want of time to play them. The precise hour for the Reveille, Assembly, Troop, Retreat, Tattoo, &c, will depend upon the climate and season, and is determined by the commanding Officer.

The REVEILLE is the signal for the men to rise, and the Sentinels to leave off challenging. It is usually played at dawn of day, except when the troops are on the march, when the signal may be played at a much earlier hour. The men form on their company parade grounds, and as soon as the *Reveille* ceases, the rolls are called by the orderly Sergeants, *superintended by a commissioned officer.*

REMARKS. No. 1. Of the Reveille, "The Three Camps," as it is written, must be played in about slow march time, and as though it had four beats to the measure instead of two, as usual $\frac{2}{4}$ time.

No. 2. "Slow Scotch" is also a slow movement, as it is impossible for the drummer to beat it correctly, unless played slow and with marked accent. The rolls on the drum at close of the movement gives the fife player time to breathe, so that each part may be executed easily; and great care should be taken, that the time may be steady throughout the performance of the whole camp duty.

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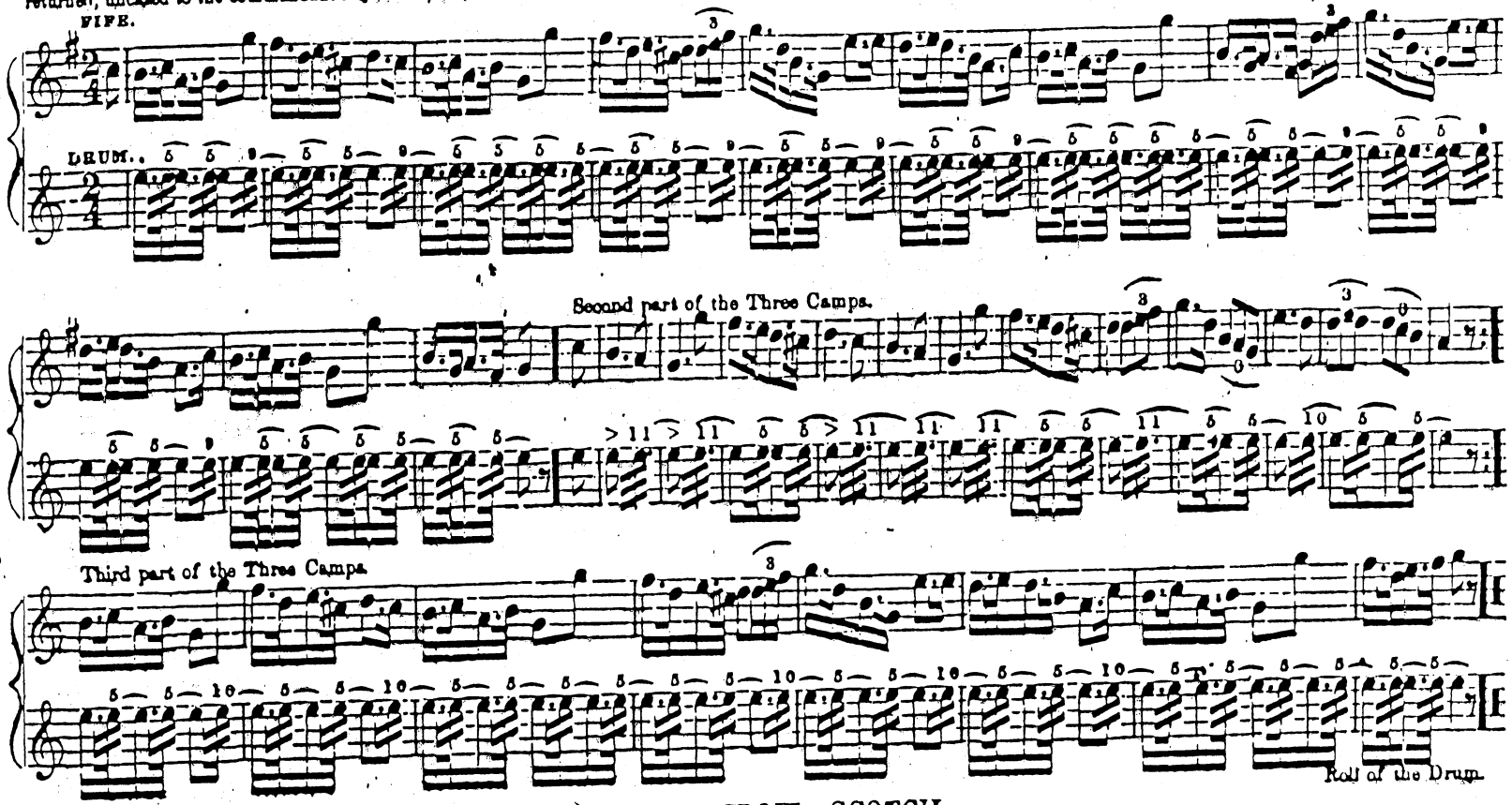
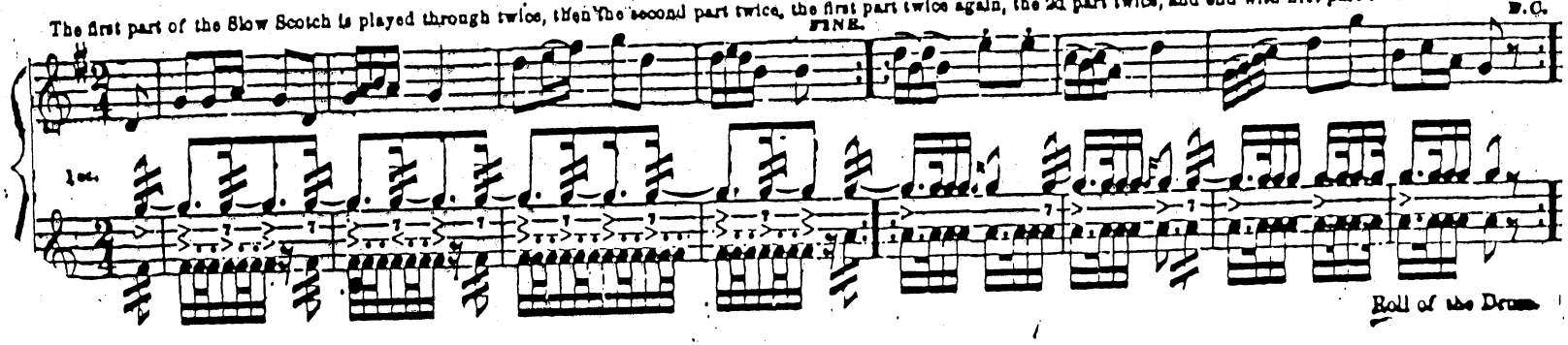
No. 1. THREE CAMPS.

First part of the Three Camps or the "Point of War," is also played as a compliment which a Guard pays to a Governor of a State; also when the Regimental Colors are returned, uncased to the commandant's Quarters; if the Colors be cased the Drum pays no compliment. "Hail to the Chief," is also played to receive a Governor.



No. 2 SLOW SCOTCH.

The first part of the Slow Scotch is played through twice, then the second part twice, the first part twice again, the 2d part twice, and end with first part twice.



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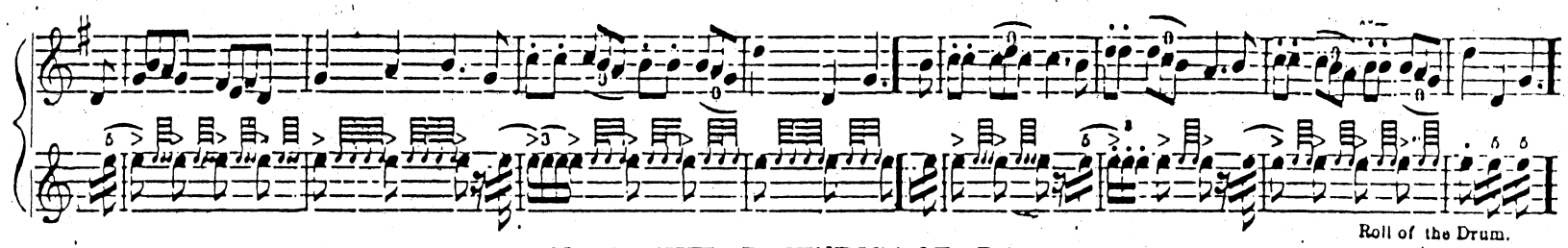
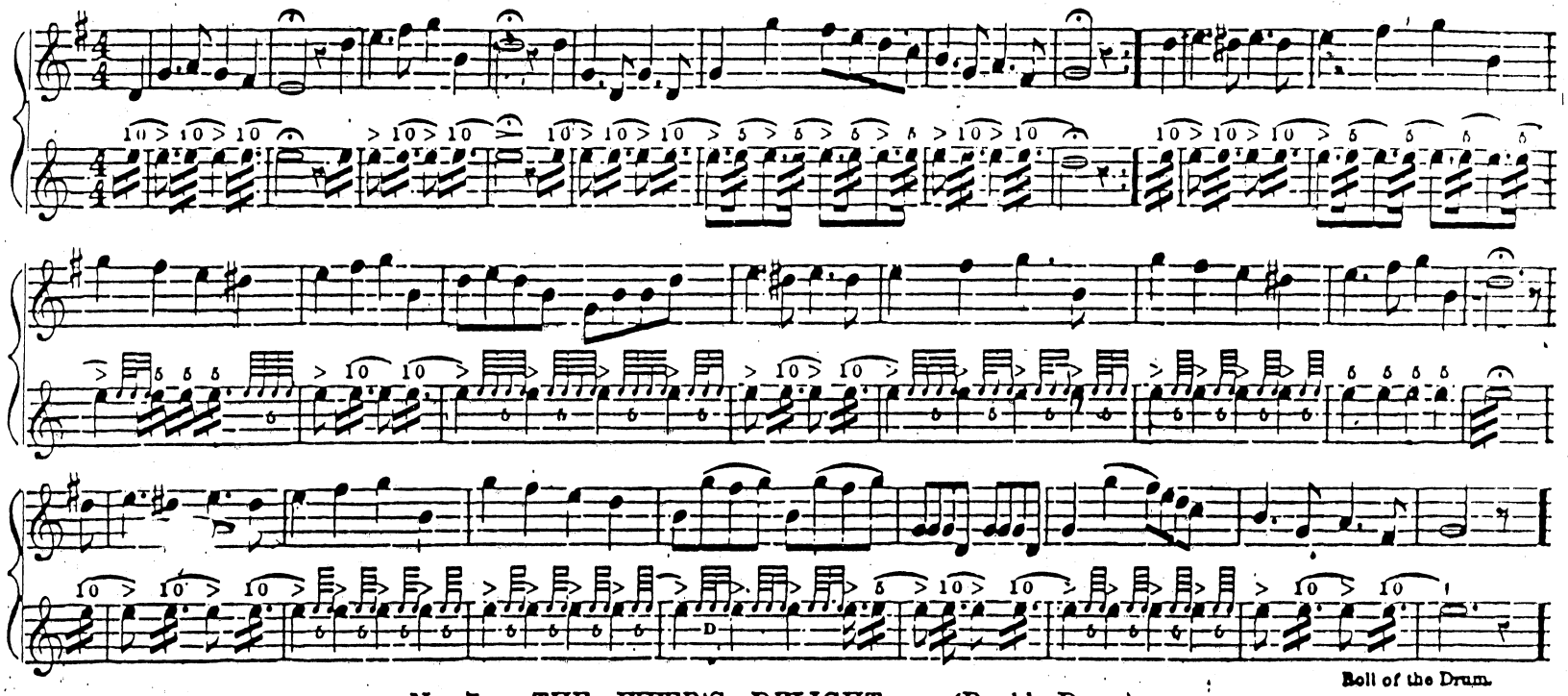
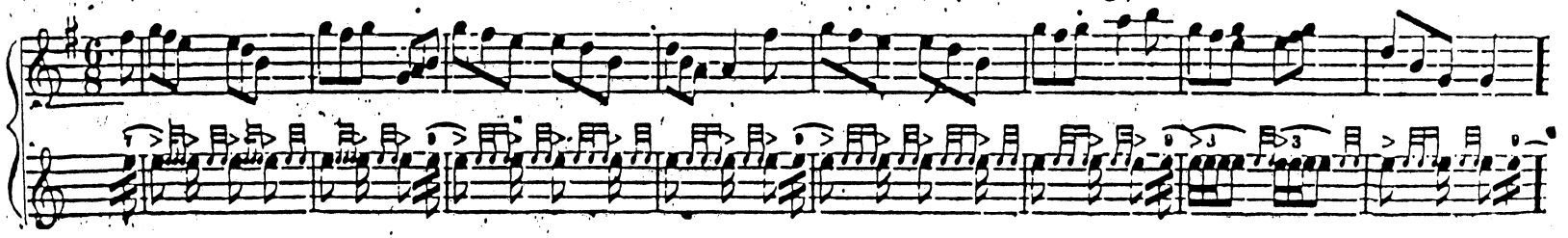


No. 6. THE DAWNING OF DAY.



No. 7. THE FIFER'S DELIGHT. (Double Drag.)



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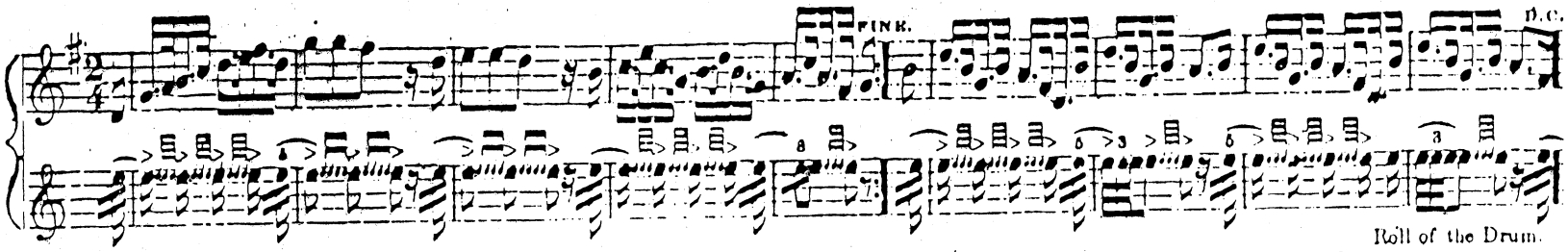
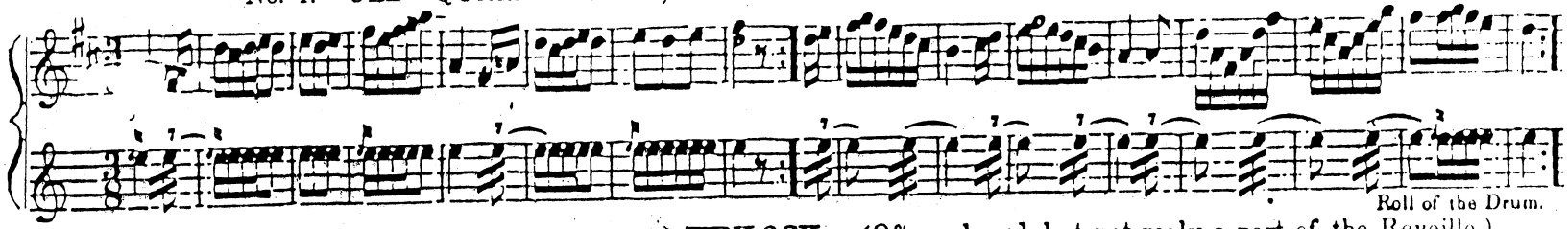
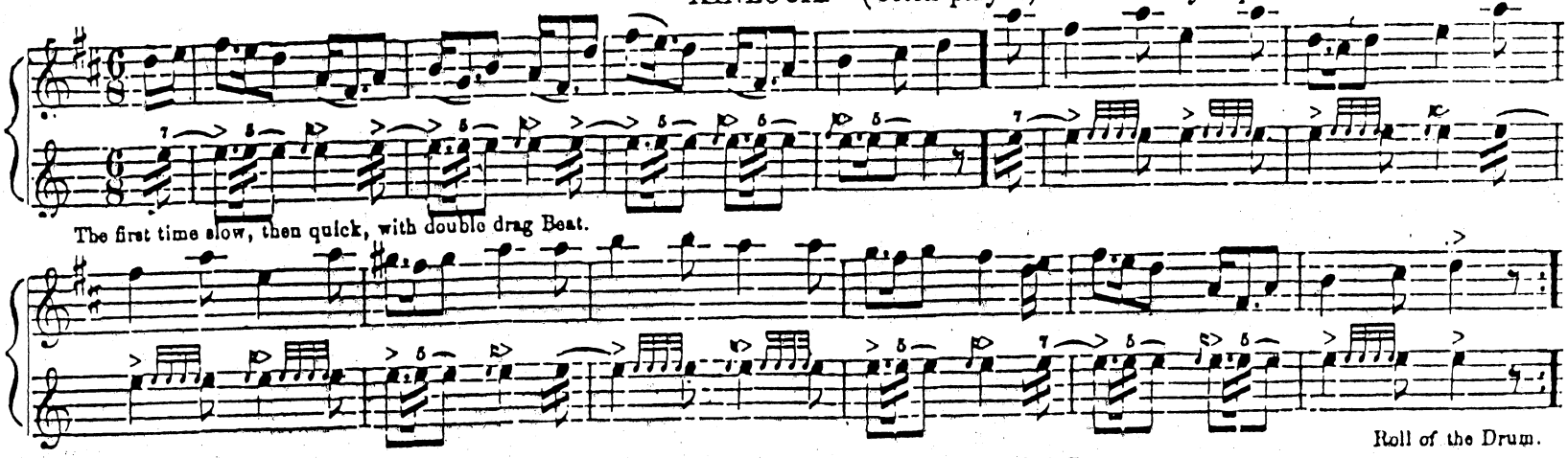
No. 3. THE AUSTRIAN.



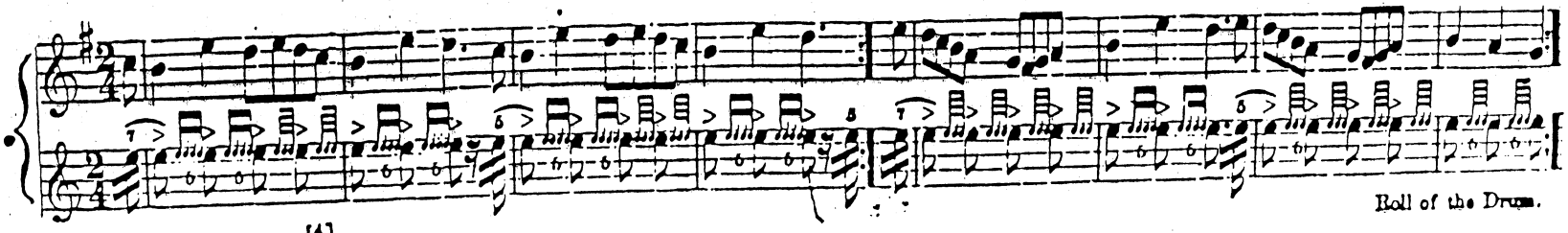
No. 4. OLD QUEEN DUTCH, SOMETIMES CALLED THE QUICK DUTCH.



KINLOCK. (Often played, but not realy a part of the Reveille.)



No. 5. THE HESSIAN, SINGLE DRAG.



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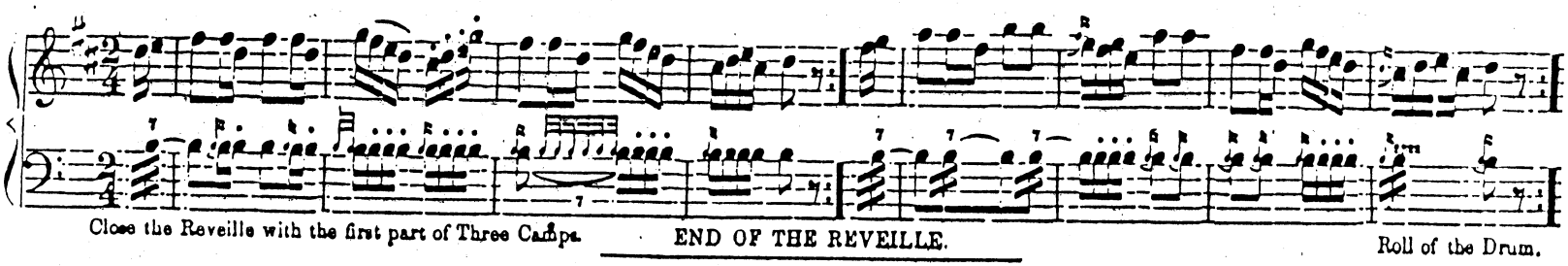
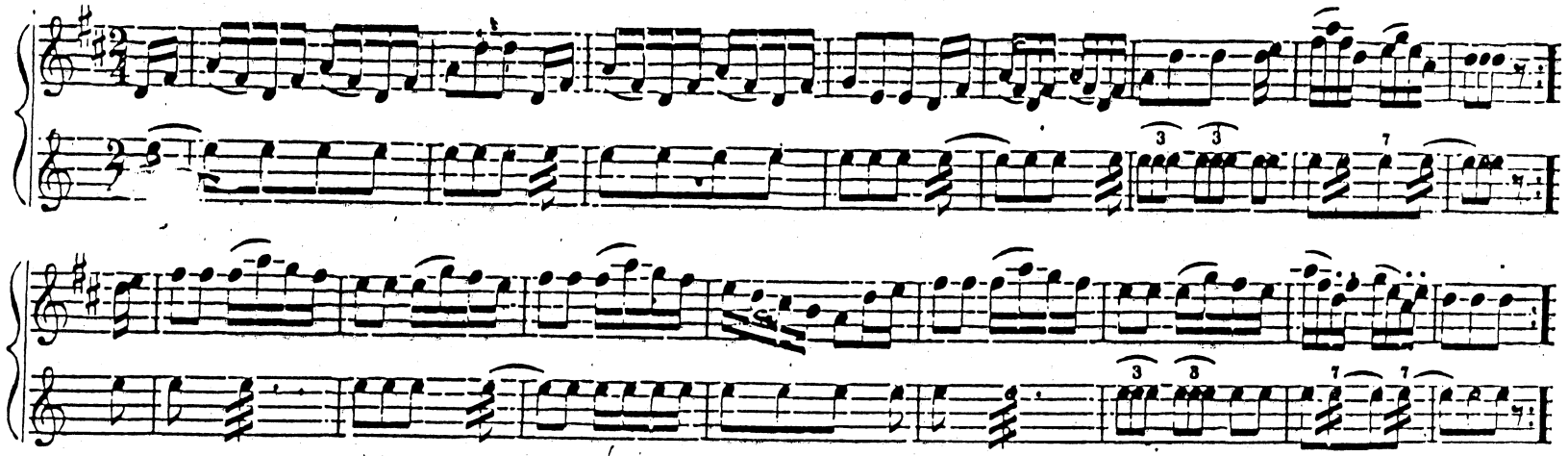
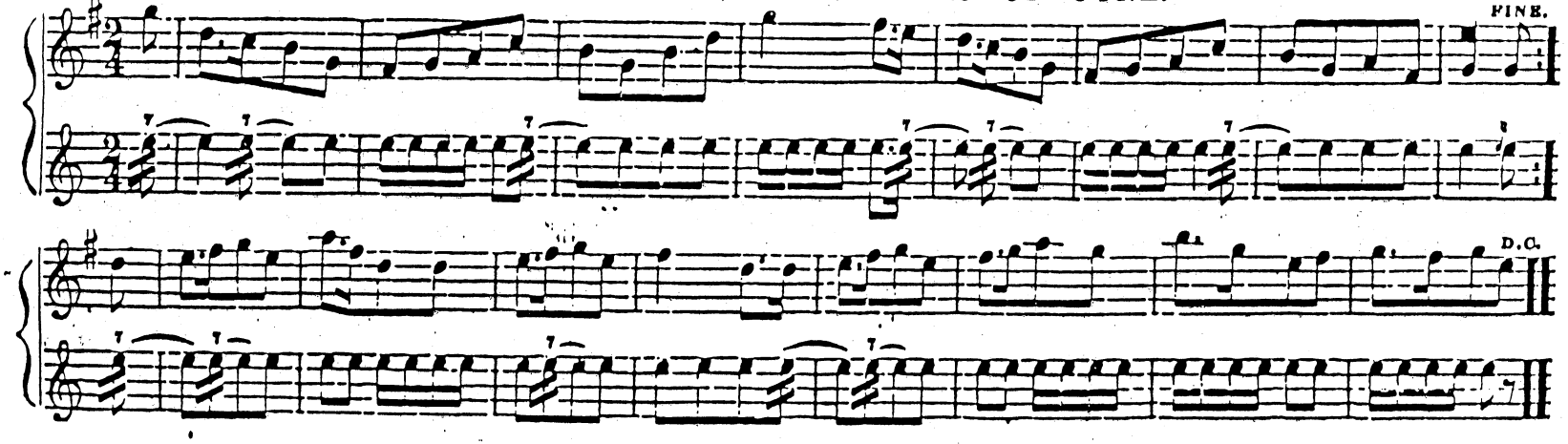
No. 9. QUICK SCOTCH.



SOLDIER'S JOY.



'TWAS ON THE SEVENTEETH OF JUNE.



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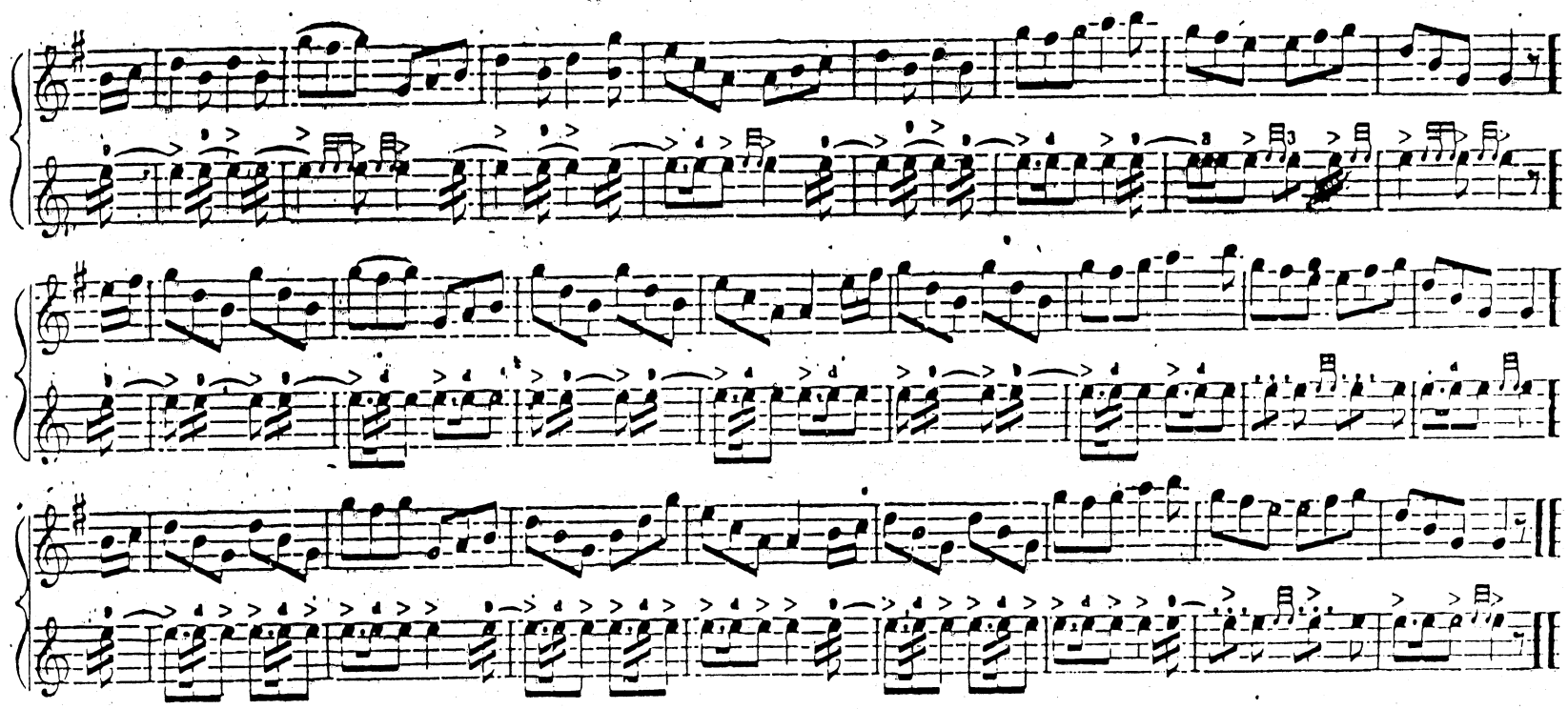
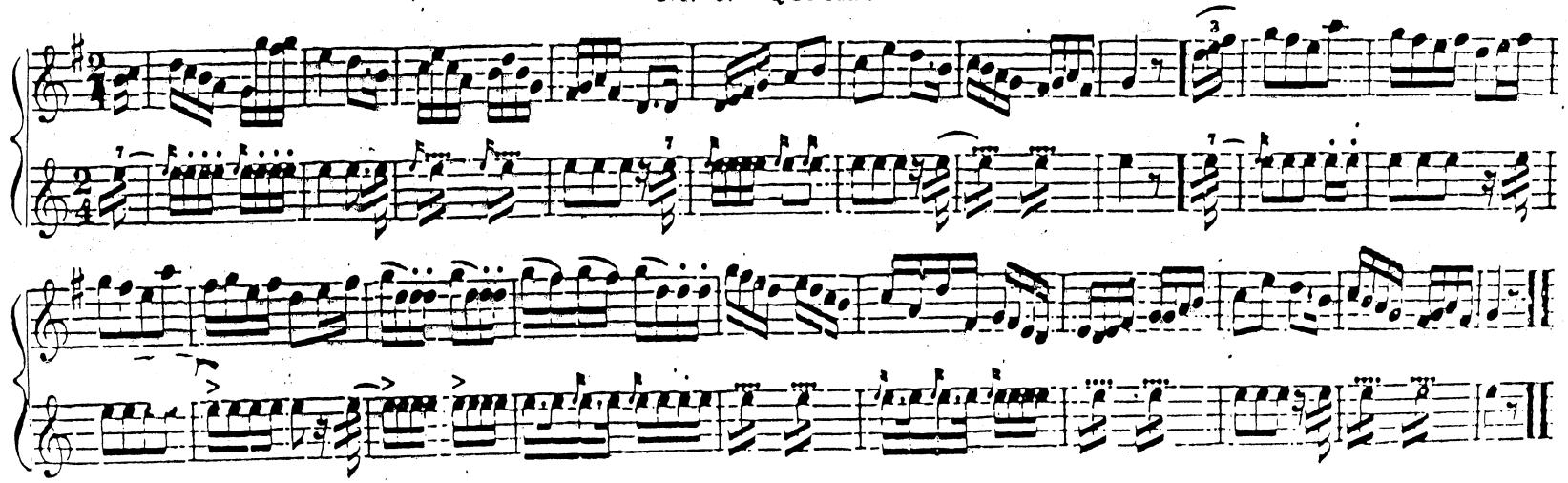


No. 8. QUICKSTEP.



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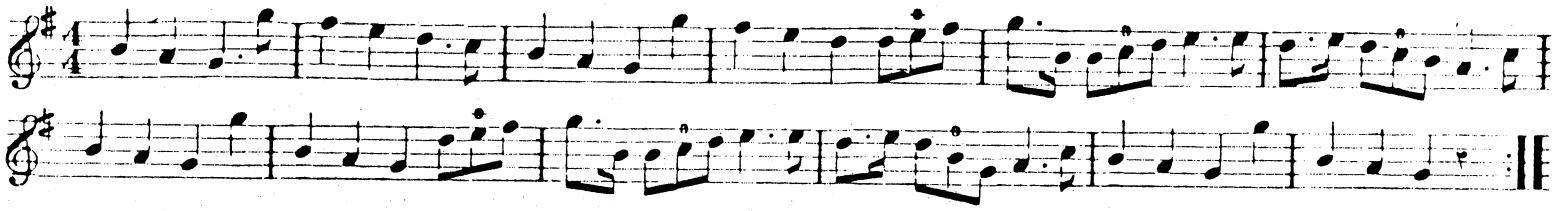
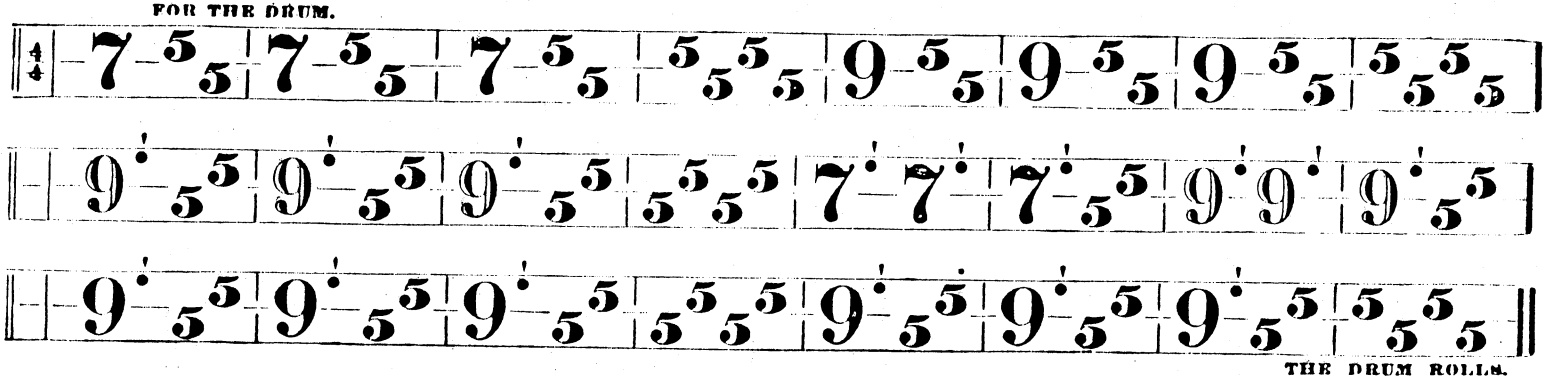
Instructor for the Drum.

REVEILLE.

No. 1.—THREE CAMPS.
FOR THE FIFE.



No. 1.—THREE CAMPS.
FOR THE DRUM.



THE DRUM ROLLS.

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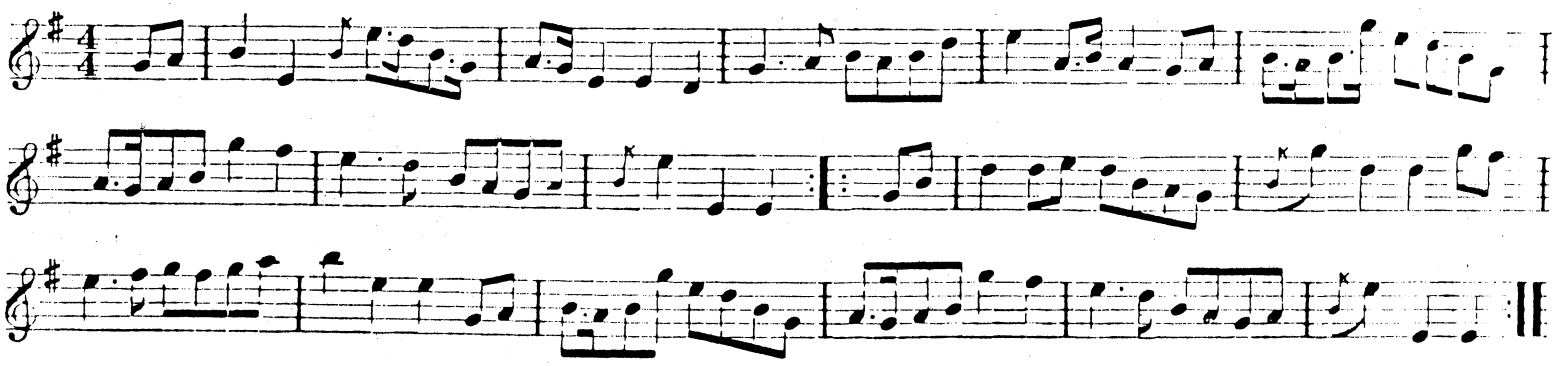
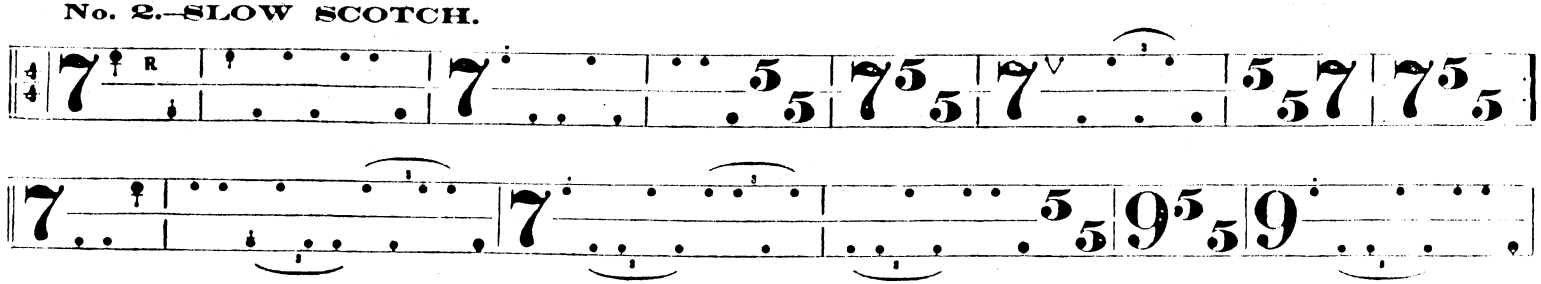
No. 2.—SLOW SCOTCH. General Bank's March.

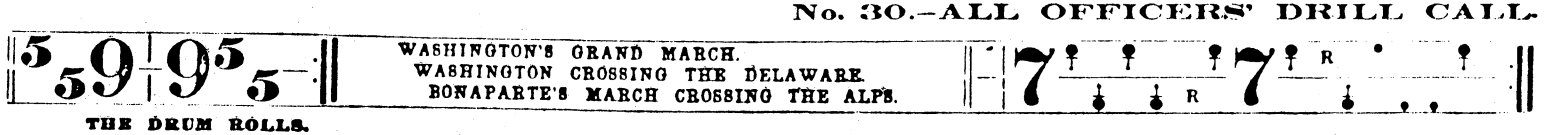
As played by A. Lydecker,
for many years Fifer in Dodworth's Band.



No. 2.—SLOW SCOTCH.



No. 30.—ALL OFFICERS' DRILL CALL.



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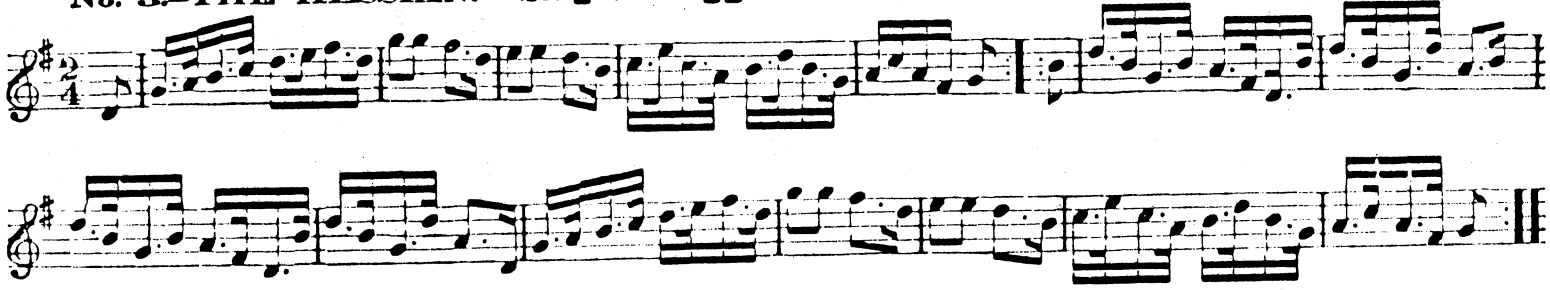
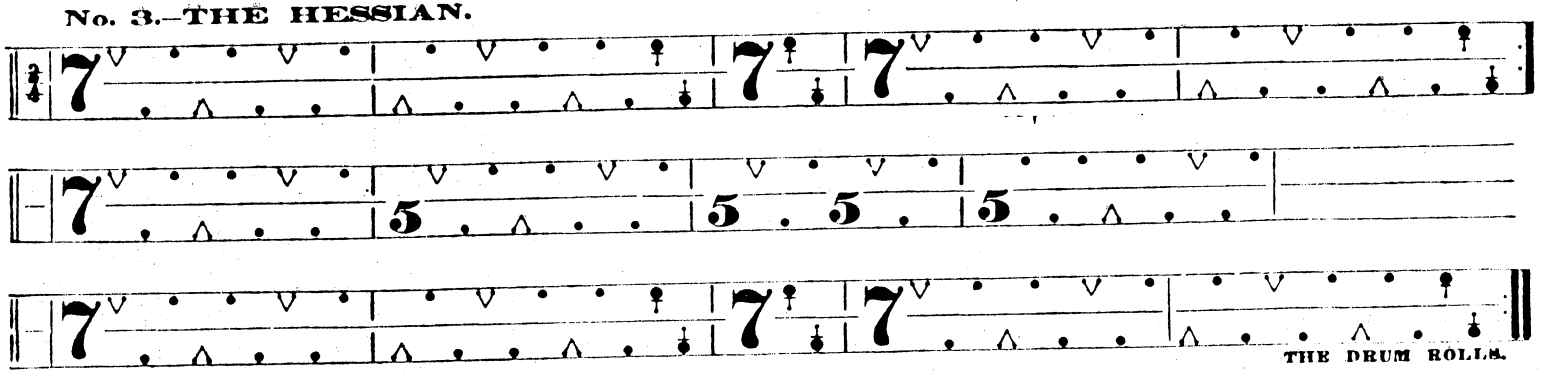
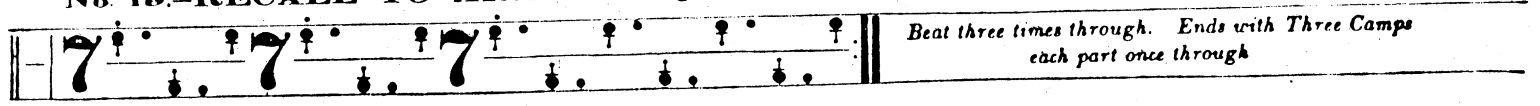
No. 3.—THE HESSIAN. Single Dragga.



No. 3.—THE HESSIAN.



No. 19.—RECALL TO ARMS OR QUARTERS.



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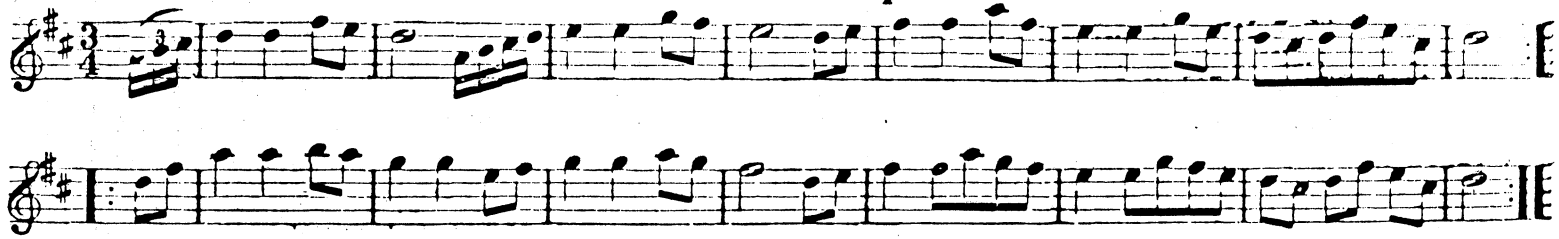
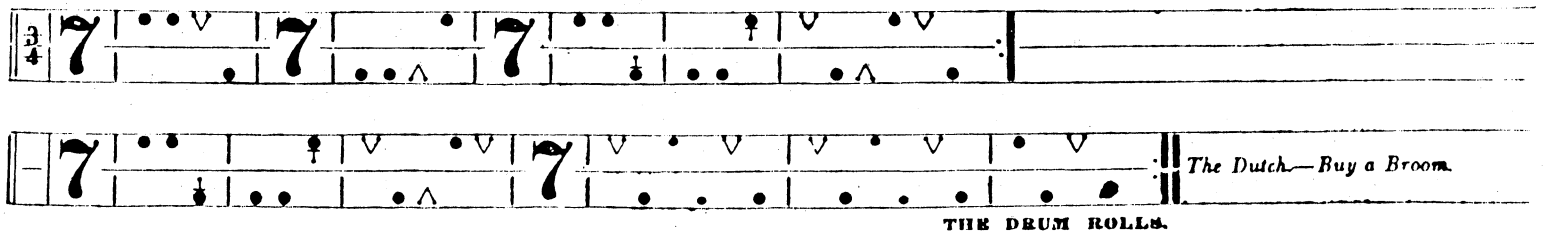
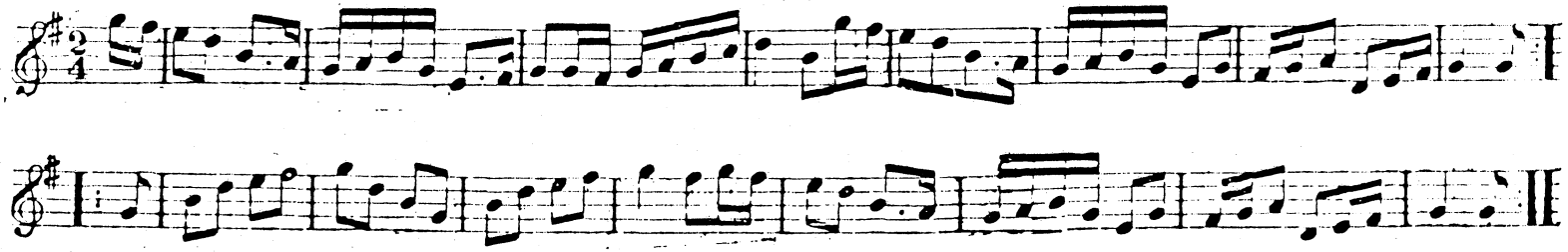
No. 4.—THE DUTCH. General Grant's Troop. C. S. Collins.



No. 4.—THE DUTCH.



No. 5.—THE AUSTRIAN. The Girl I left behind me.



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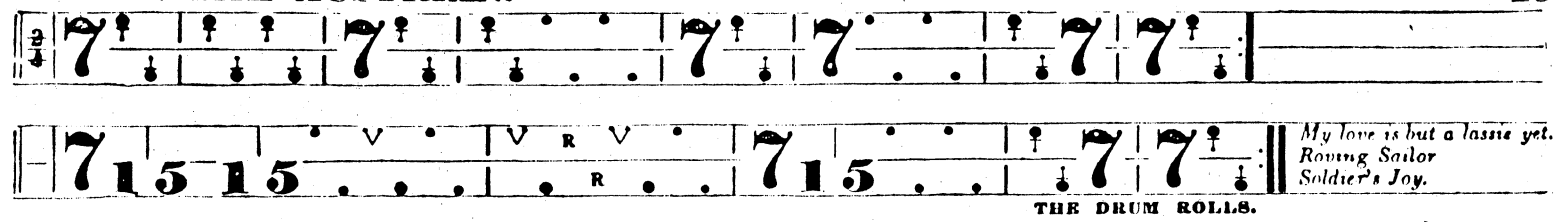
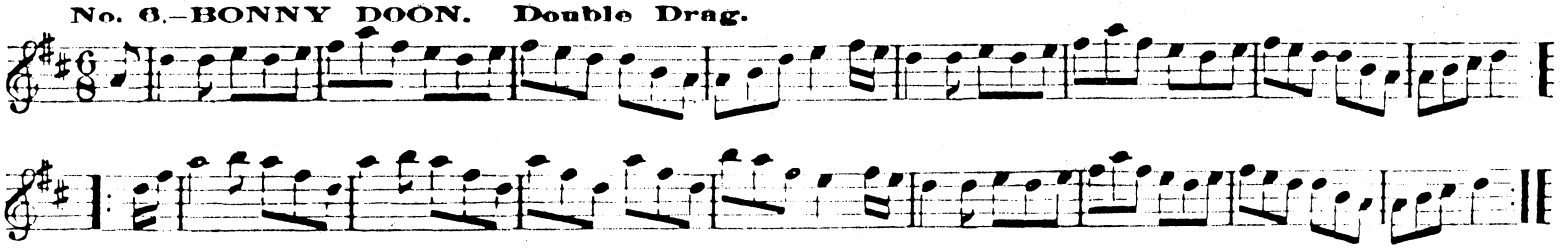
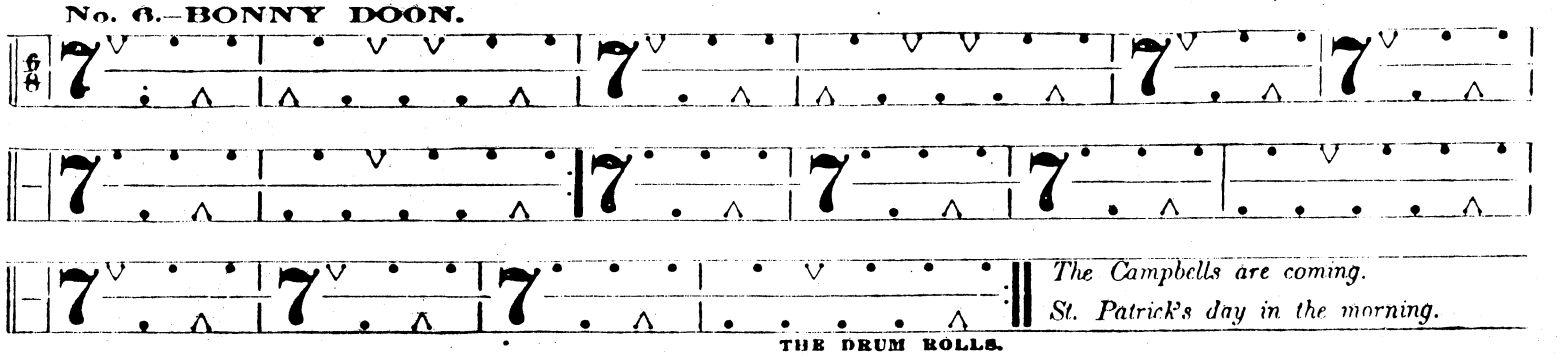
No. 5.—THE AUSTRIAN.



No. 6.—BONNY DOON. Double Drag.



No. 6.—BONNY DOON.



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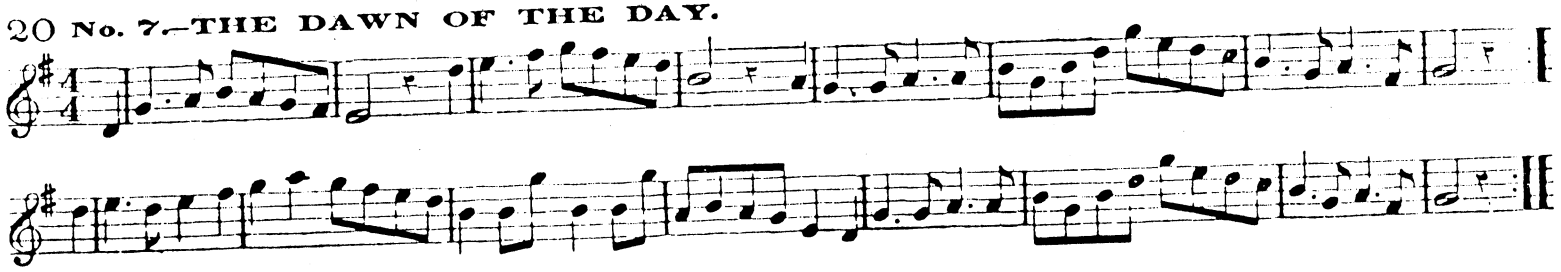
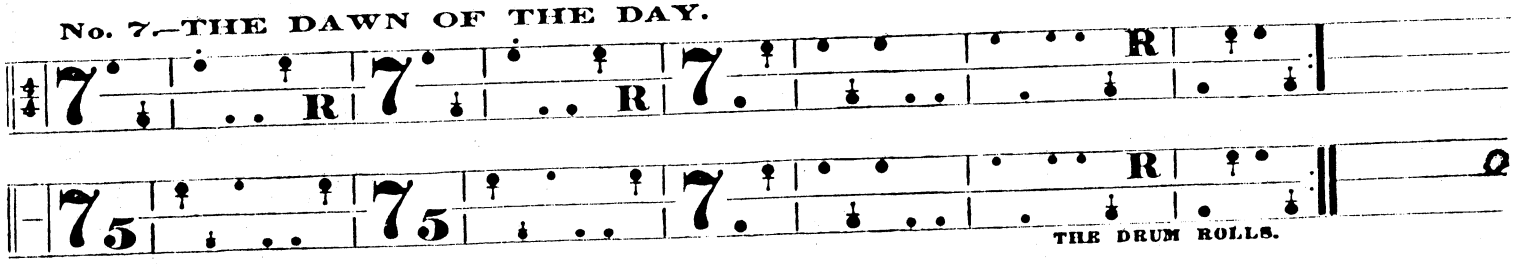
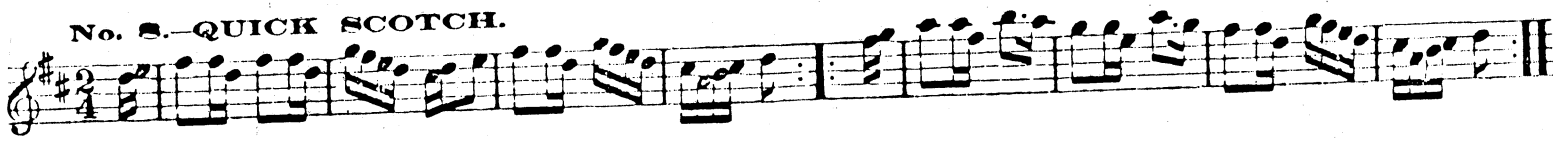
No. 7.—THE DAWN OF THE DAY.



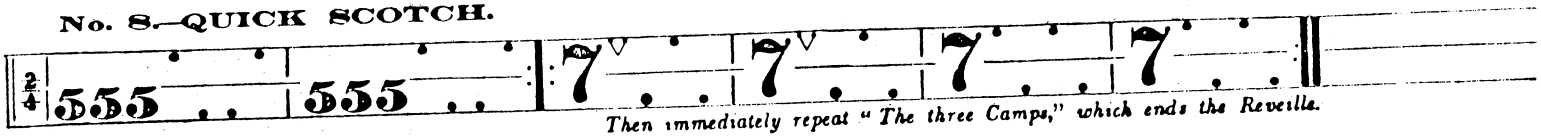
No. 7.—THE DAWN OF THE DAY.



No. 8.—QUICK SCOTCH.



No. 8.—QUICK SCOTCH.



Then immediately repeat "The three Camps," which ends the Reveille.

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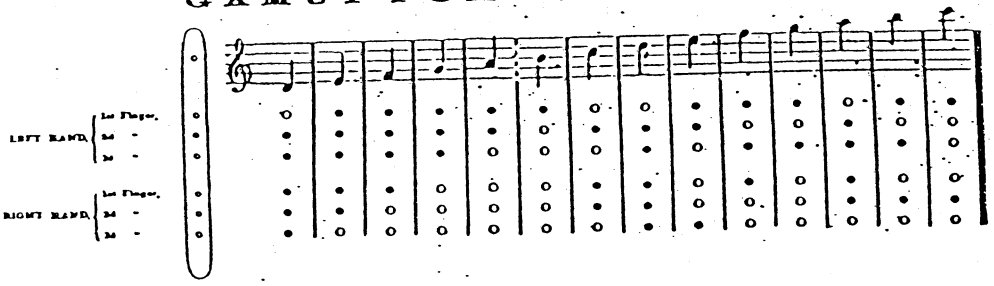
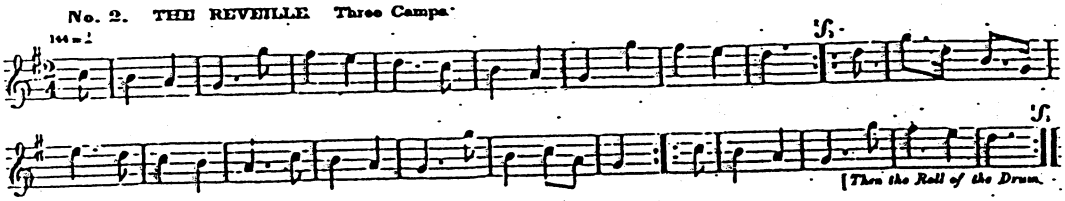
FIFE SCHOOL.

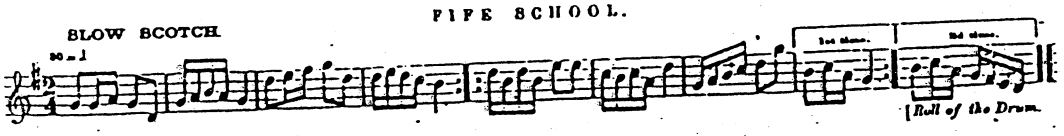
GAMUT FOR THE FIFE.



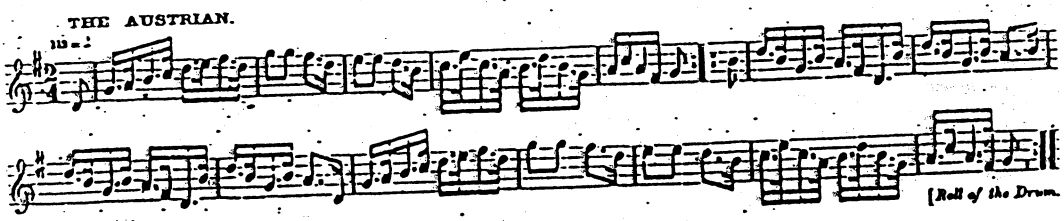
No. 2. THE REVEILLE Three Camps.



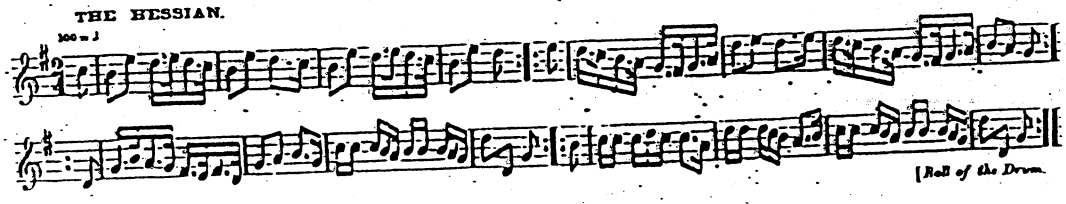
BLOW SCOTCH.



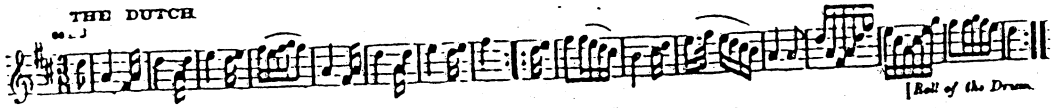
THE AUSTRIAN.



THE HESSIAN.



THE DUTCH.



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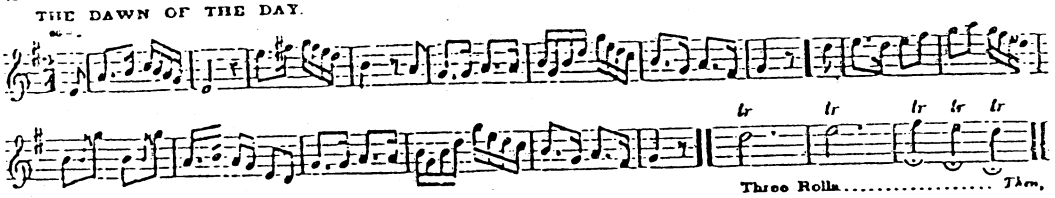
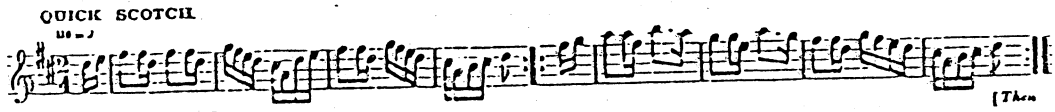
THE DAWN OF THE DAY.

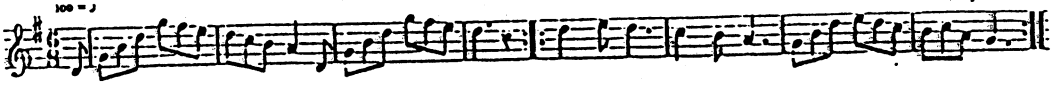


QUICK SCOTCH.



THREE CAMPS. (*To finish.*)

No. 3. FATIGUE CALL.

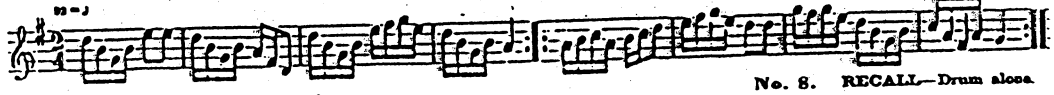


No. 4. DOCTOR'S CALL.

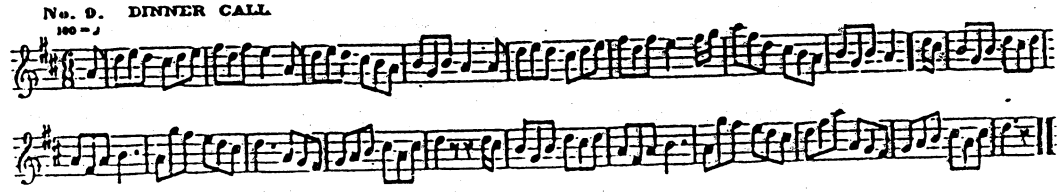
No. 5. BREAKFAST CALL.

No. 6. ADJUTANTS CALL.

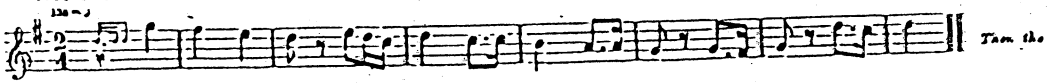
No. 7. DRILL CALL.



No. 9. DINNER CALL.



No. 10. THE TATTOO. The Doublings of the Tattoo



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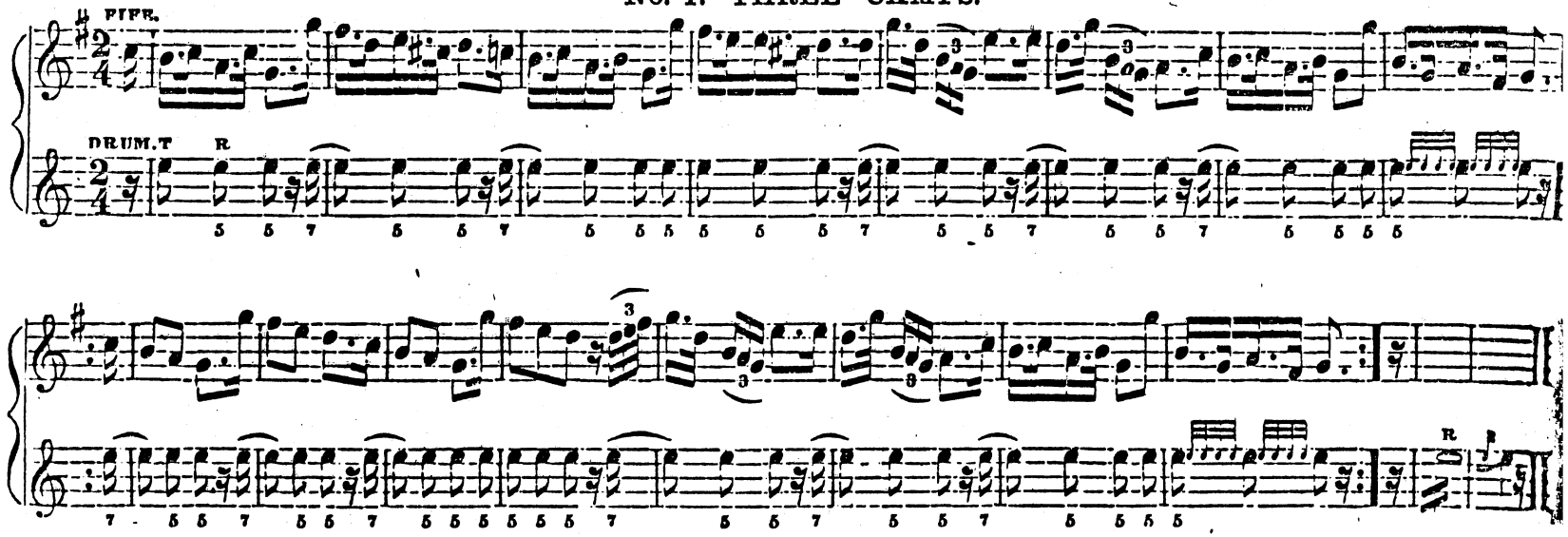
THE REVEILLE,

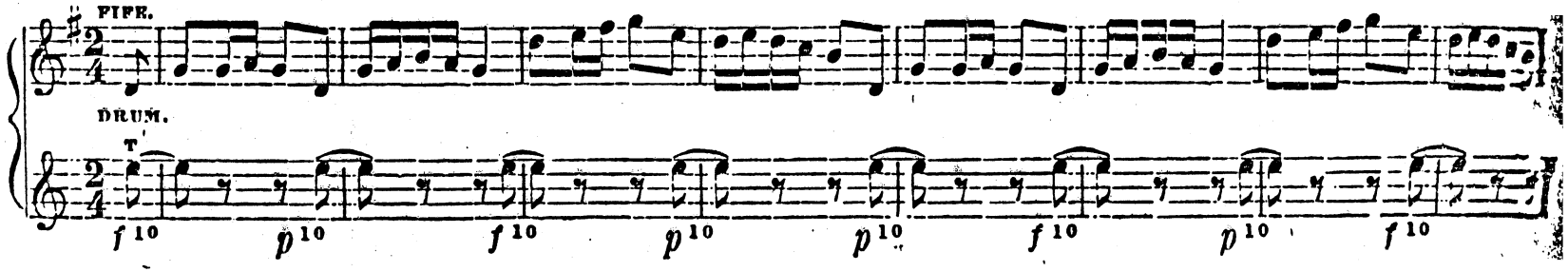
Arranged by A. J. CASSIDY, Principal Drummer in Boston Brigade Band, and Independent Cadet Drum Corps.

(OR MORNING DUTY FOR FIFE AND DRUM IN CAMP SERVICE.)

No. 1. THREE CAMPS.



No. 2. SLOW SCOTCH.



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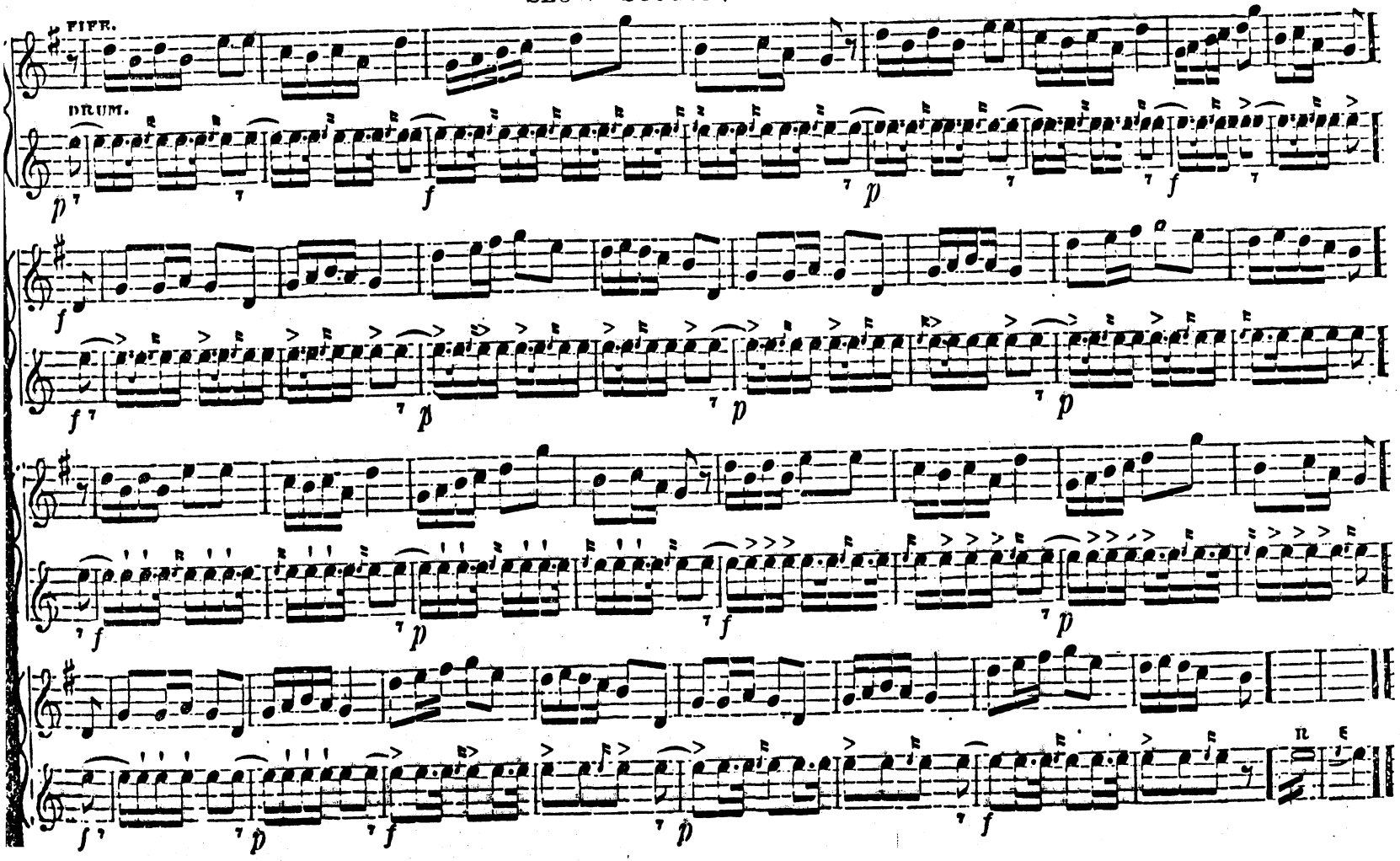
SLOW SCOTCH, Concluded.



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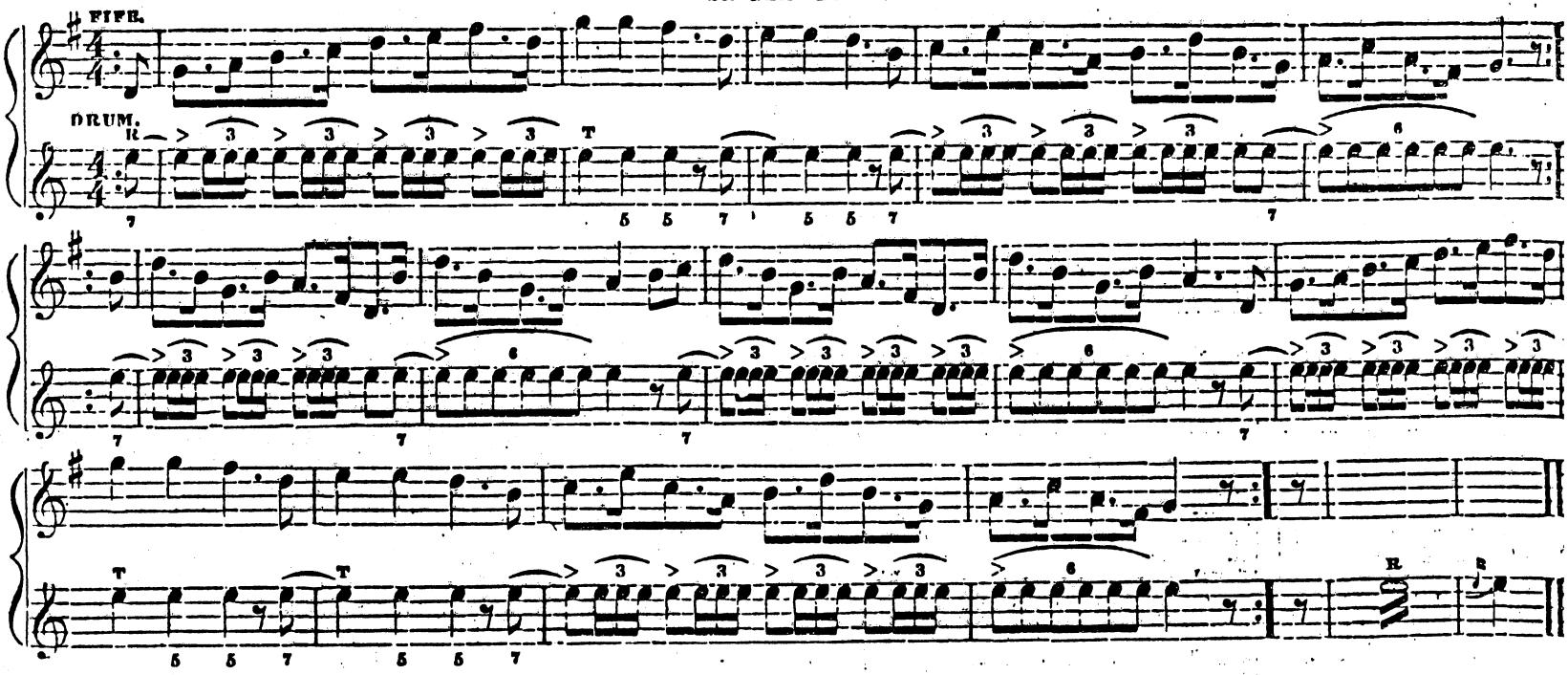
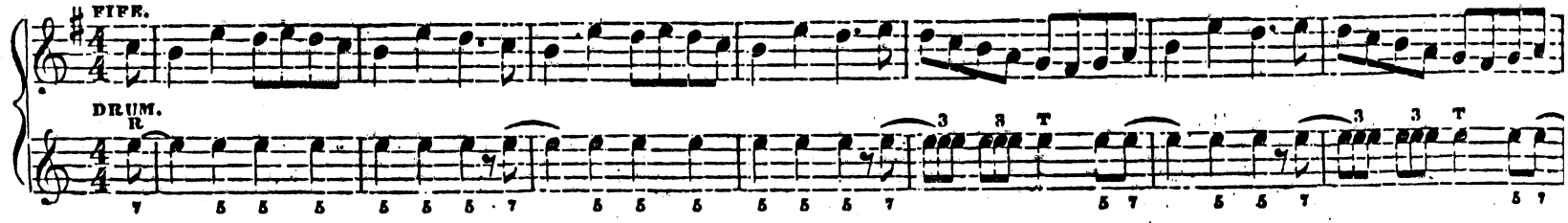
No. 3. THE AUSTRIAN.

SINGLE DRAG.



No. 4. THE HESSIAN.



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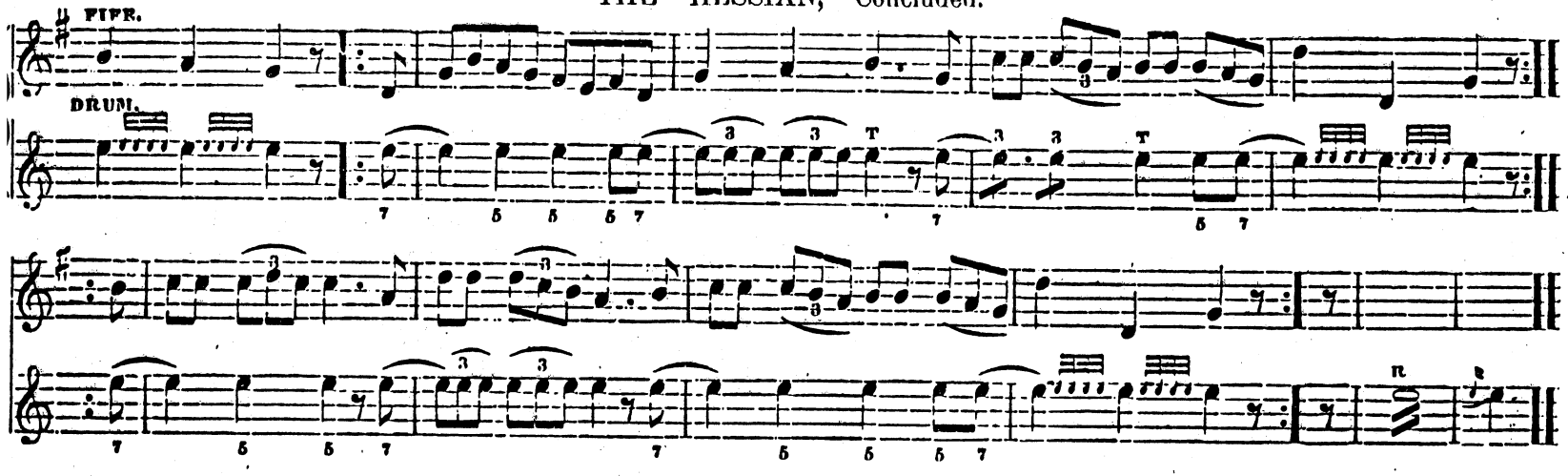
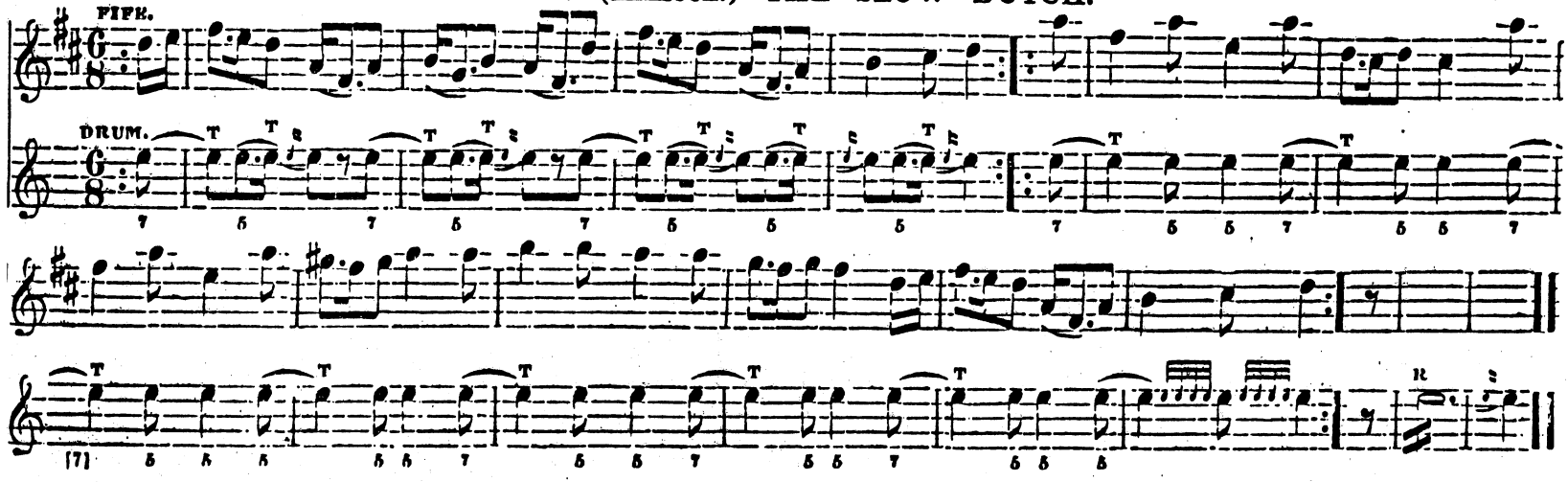
THE HESSIAN, Concluded.



No. 5. (Kinlooch.) THE SLOW DUTCH.



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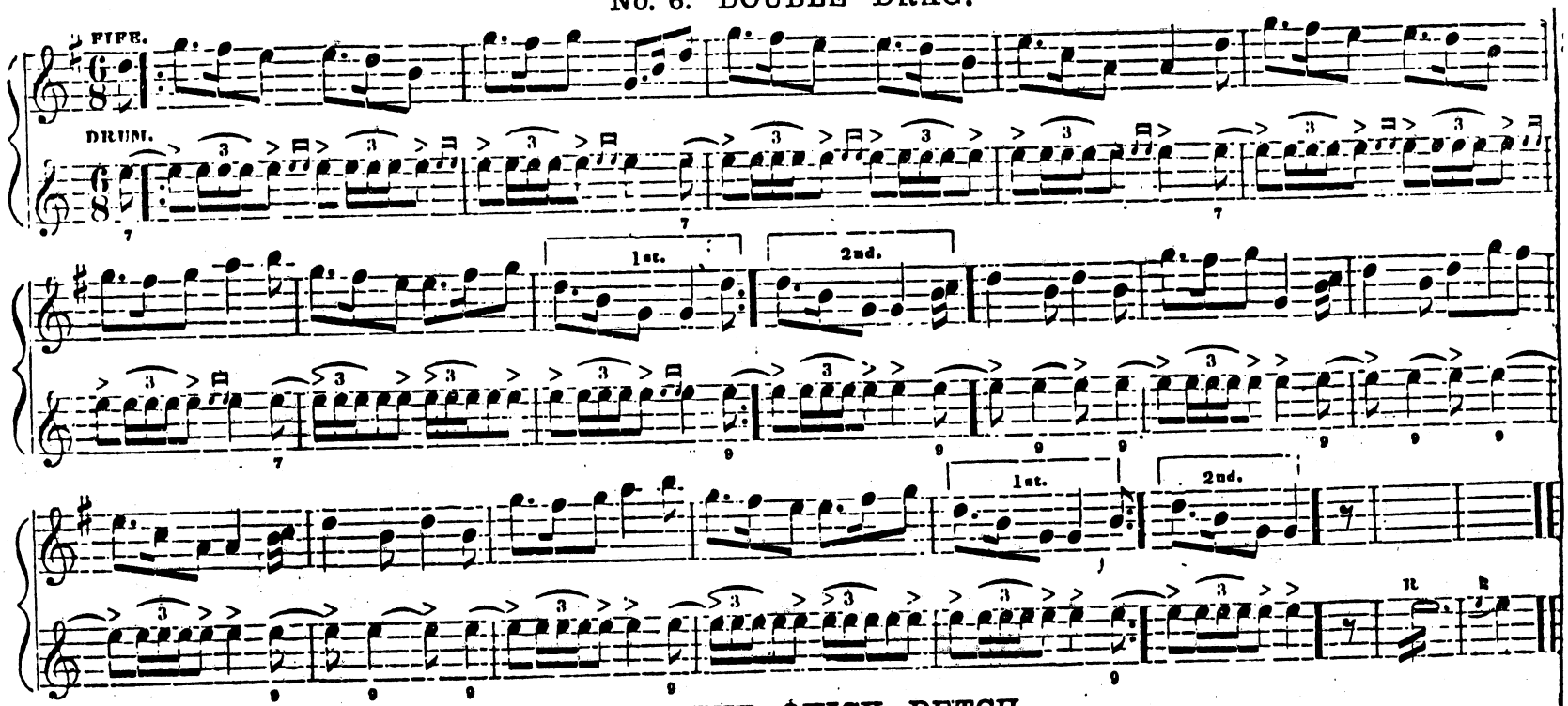
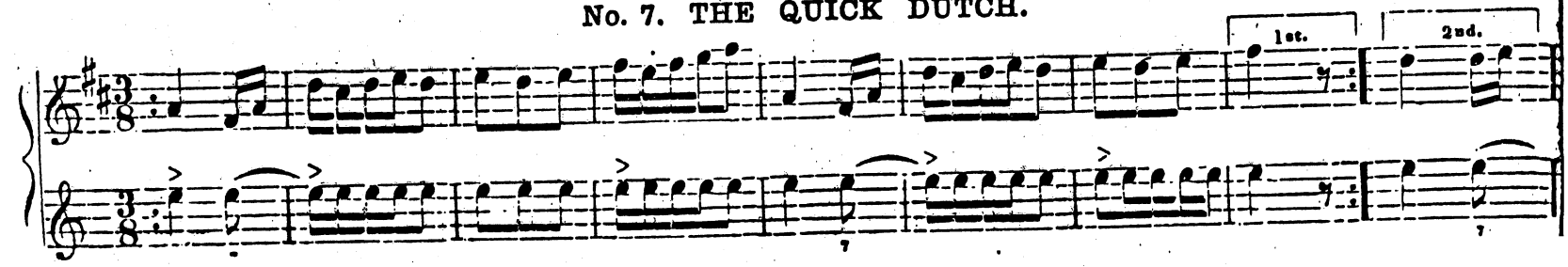
No. 6. DOUBLE DRAG.



No. 7. THE QUICK DUTCH.



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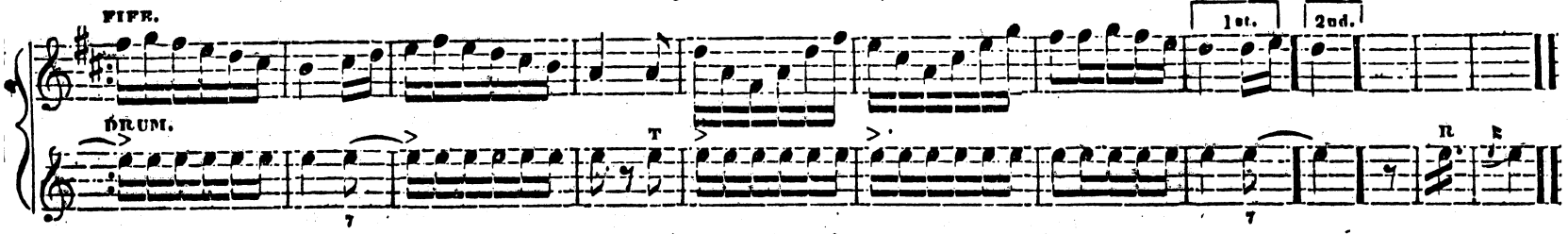
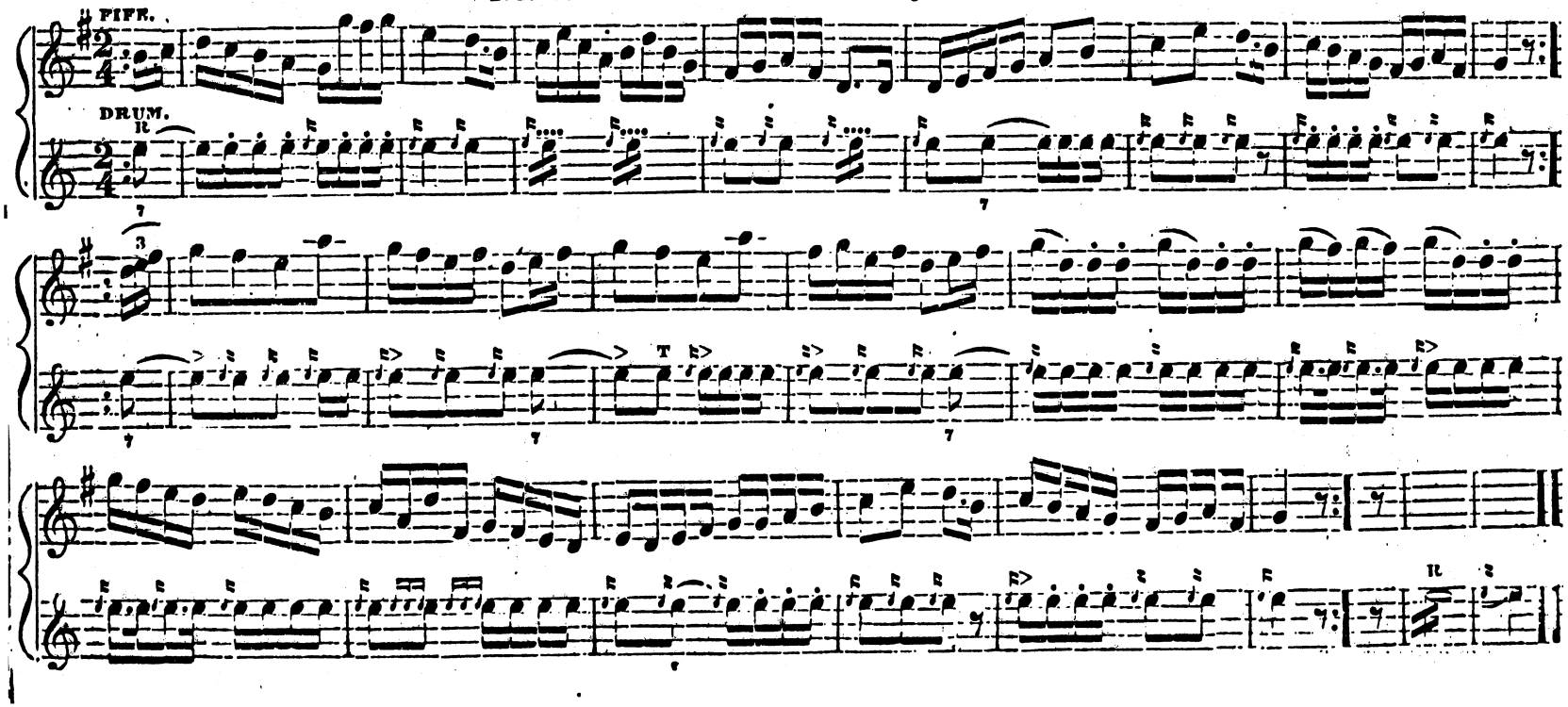
THE QUICK DUTCH, Concluded.



No. 8. LARRA O'BRIEN. QUICK STEP.



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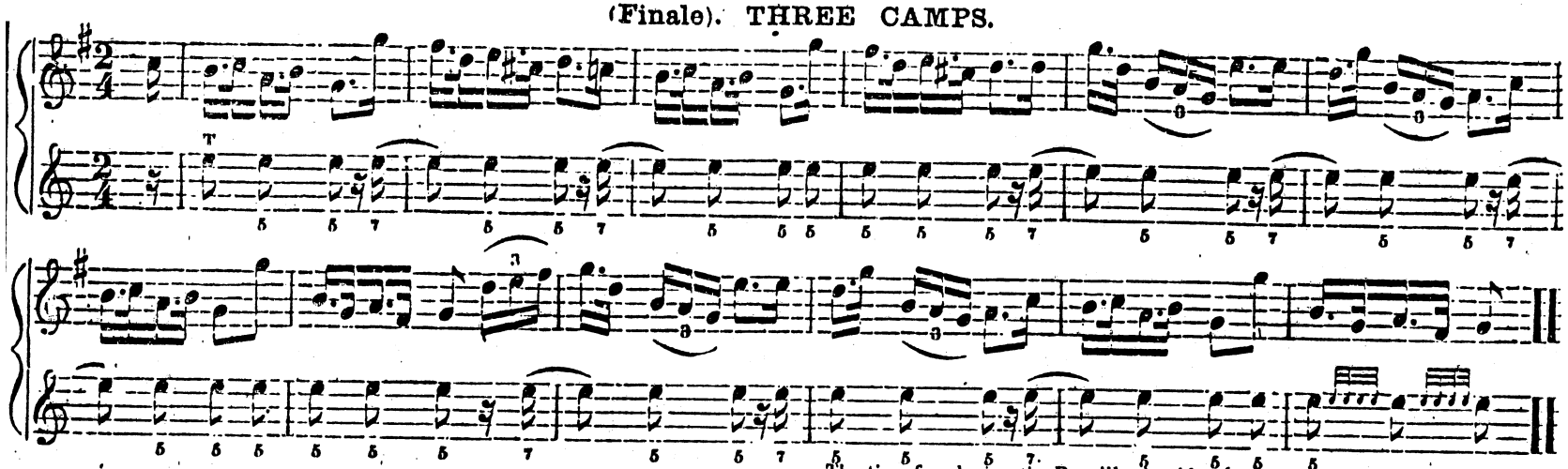
(Finale). THREE CAMPS.



The time for playing the Reveille should not exceed eight or ten minutes.

EXPLANATION OF CHARACTERS AND MARKS IN REVEILLE.

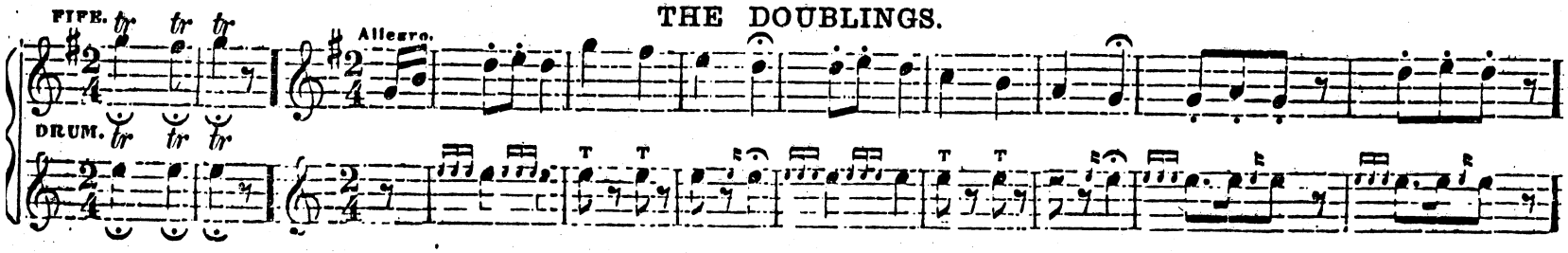
T. signifies a Tap, or Tap Beat, also signified by dots over the notes. Fl. signifies Flam, also by a small note before the principal note. > signifies to emphasise the Beat. R. signifies a Roll The figures 5, 7, 9, 10, &c., the number of Roll. Other tunes than the ones written can be substituted at the wish of the performers, but the written ones are believed to be best.

THE TATTOO.

Arranged by A. J. CASSIDY.

(OR EVENING DUTY FOR FIFE AND DRUM IN CAMP SERVICE.)

THE DOUBLINGS.



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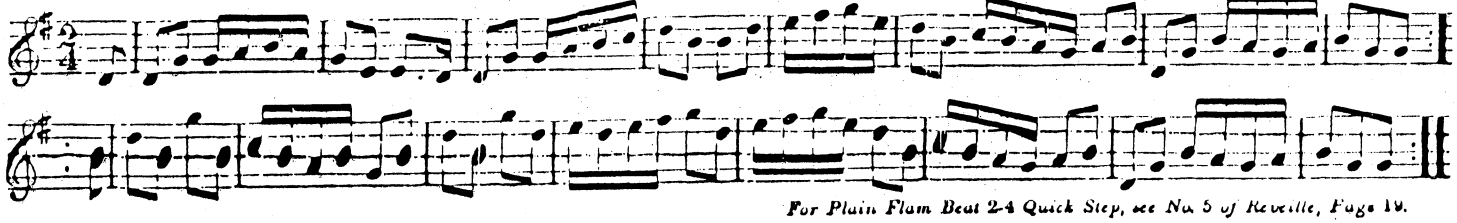
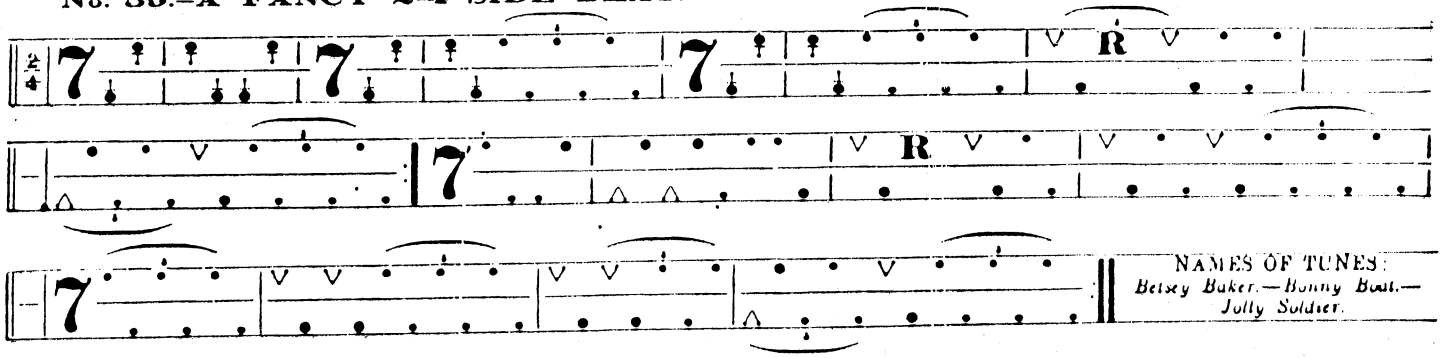
No. 58. FAREWELL TO WHISKEY.



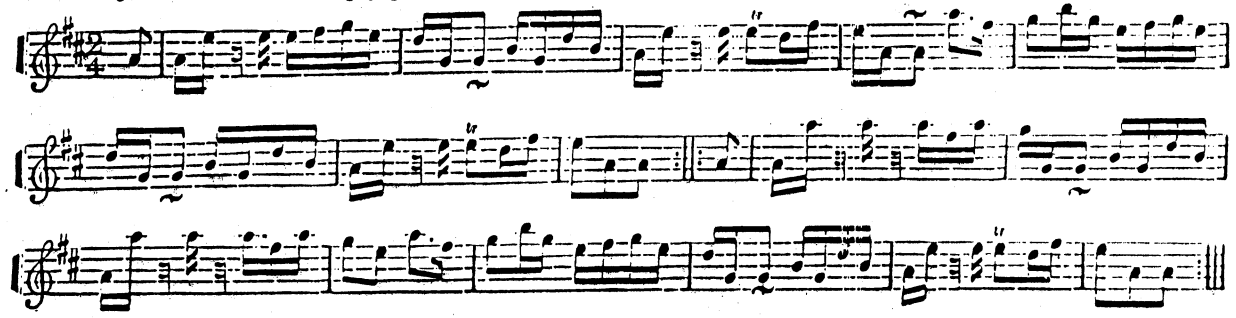
For Plain Flam Beat 2-4 Quick Step, see No. 5 of Reveille, Page 14.

No. 59.—A FANCY 2-4 SIDE BEAT.



59

QUICK STEP. "Empty pockets." For the beat of this Quick Step see "THE GIRL I LEFT BEHIND ME." G. BRUCE.



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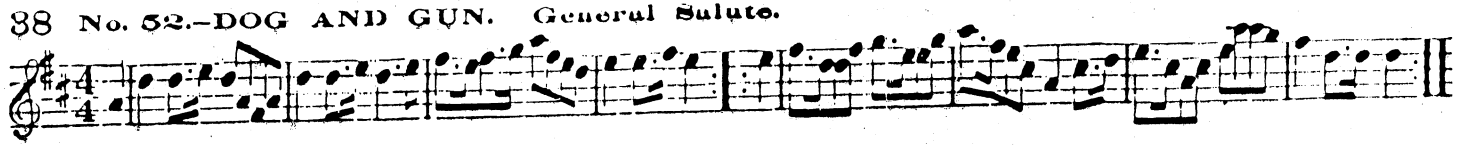
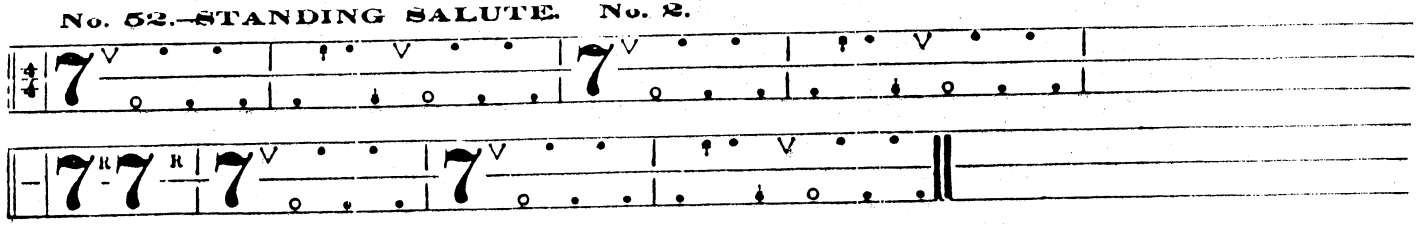
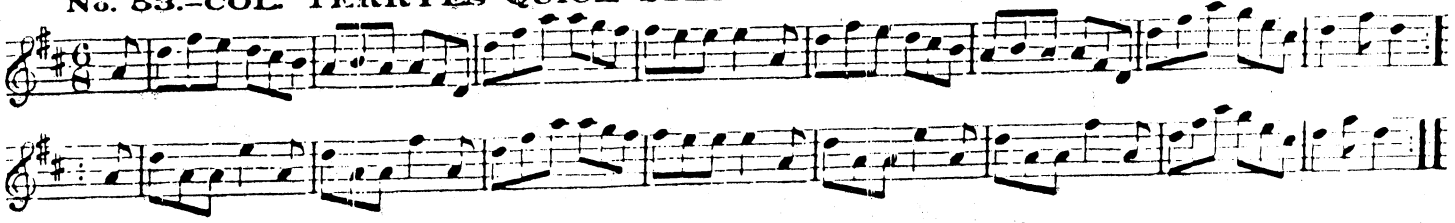
No. 52.–DOG AND GUN. General Salute.



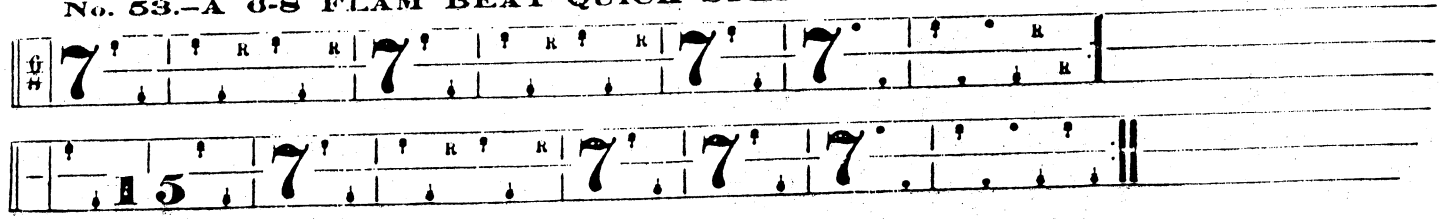
No. 52.–STANDING SALUTE. No. 2.



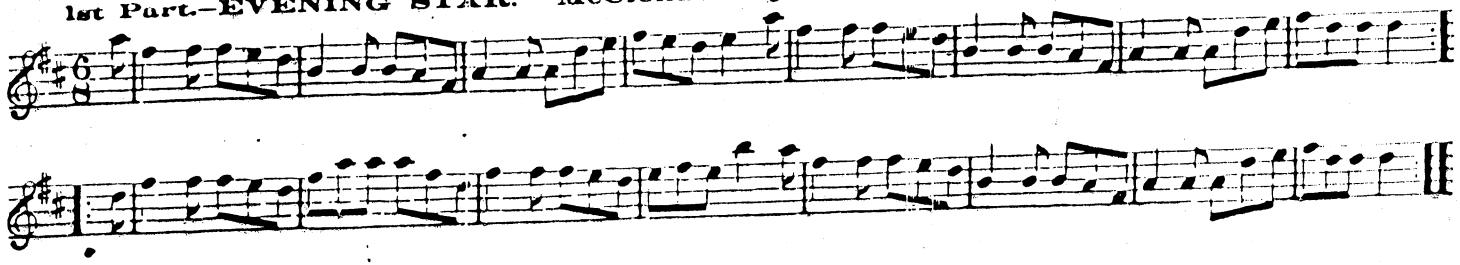
No. 53.–COL. TERRYES QUICK STEP. W. C. Baldwin, New Haven.



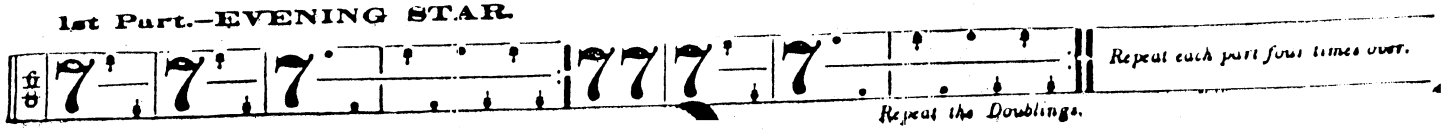
No. 53.–A 6-8 FLAM BEAT QUICK STEP.



1st Part.–EVENING STAR. McClellan's Quick Step.



1st Part.–EVENING STAR.



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Some sources

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Casey's Tactic's Vol I