

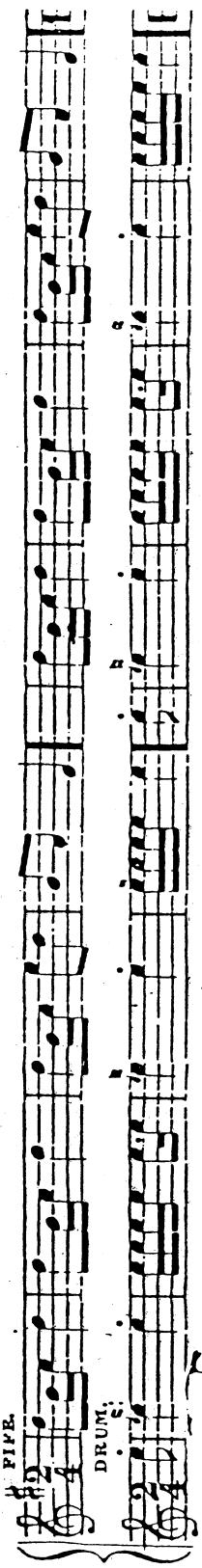
A Bevy of Reveilles

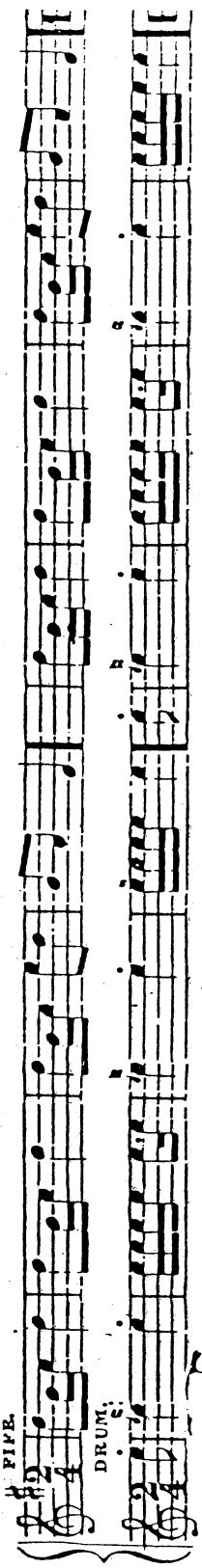
A brief survey of reveilles from the period

And other things

Compiled by J Korber from a variety of sources

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

FIFE.


DRUM.


CALL TO ARMS, OR QUARTERS.

FIFE.


DRUM.


End with first part three times.

DRILL CALL.

FIFE.


DRUM.


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.

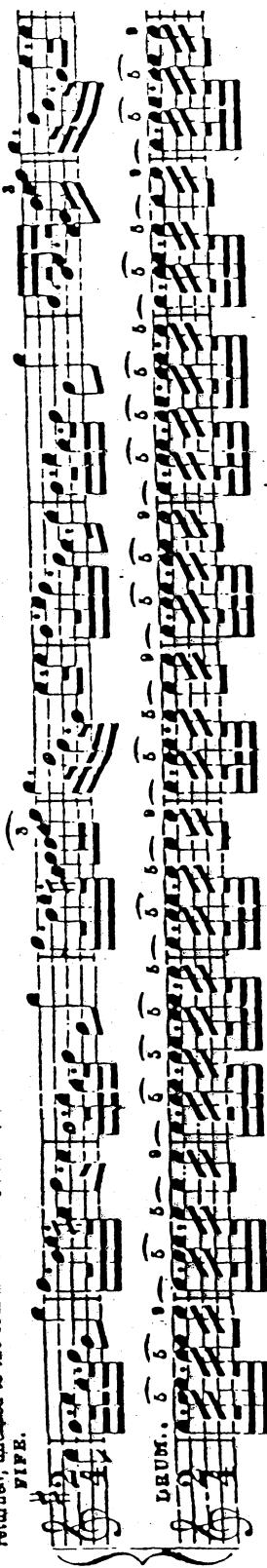
The Reveille is the signal for the men to rise, and the Sentinels to leave off challenging. It is usually played at dawn of day, except when the troops are on the march, when the signal may be played at a much earlier hour. The men form on their company parade grounds, and as soon as the Reveille ceases, 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 $\frac{4}{4}$ time.

No. 2. "Slow Scotch" is also a slow movement, as it is impossible for the drummer to beat it correctly, unless played slow 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.

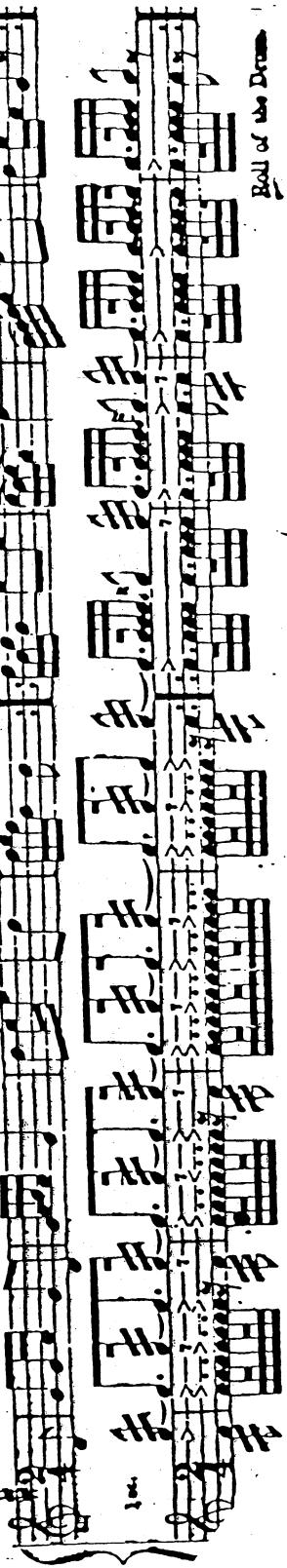
No. 1. THREE CAMPS.

First part of the "Three Camps" or the "Point of War," is also played as a compliment which a Guard pays to a Governor or a General, also when the *Background Colors* are returned, uncased to the commandant's Quarter; if the Colors be cased the Drum plays no compliment. "Hall to the Chief," is also played to receive a Governor.

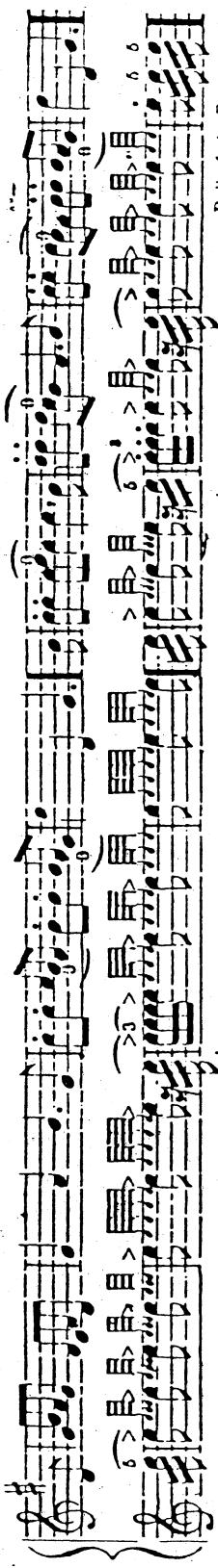


No. 2. SLOW SCOTCH.

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

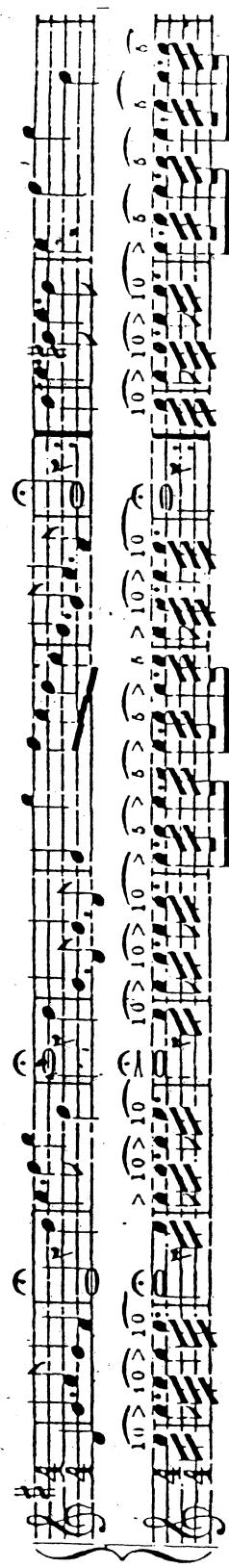


Call of the Drum.



No. 6. THE DAWNING OF DAY:

Roll of the Drum.



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

Roll of the Drum.



Roll of the Drum.

No. 3. THE AUSTRIAN.

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

Roll of the Drum.

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

The first time slow, then quick, with double drag Beat.

Roll of the Drum.

No. 5. THE HESSIAN, SINGLE DRAG.

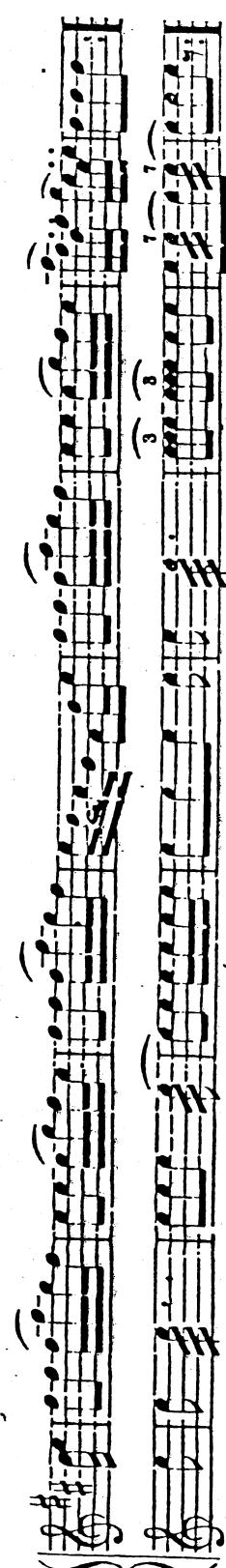
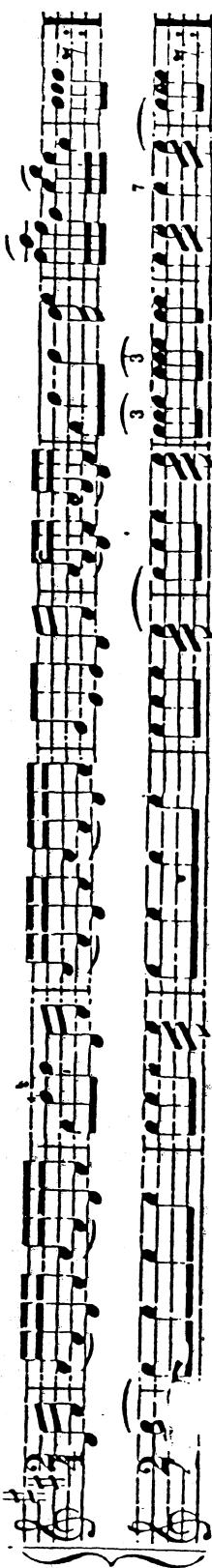
Roll of the Drum.

No. 9. QUICK SCOTCH.



Closes the Reveille with the first part of Three Calls. — END OF THE REVILLE.

SOLDIER'S JOY.



'TWAS ON THE SEVENTEENTH OF JUNE.

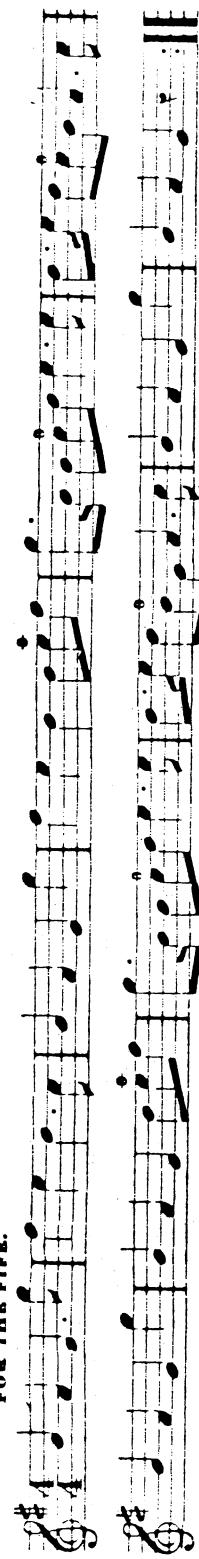


No. 8. QUICKSTEP.

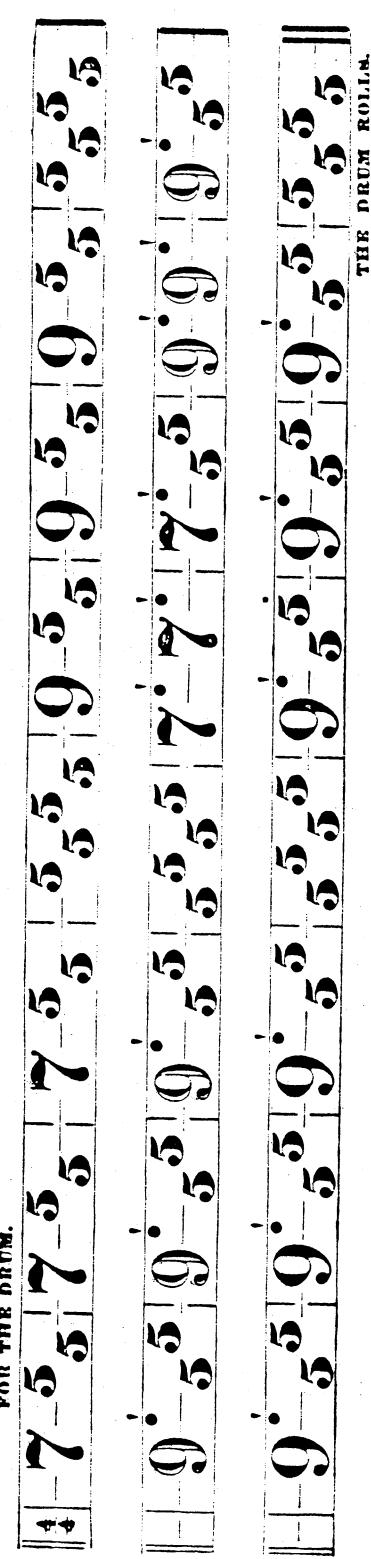
Music for the Drum.

REVEILLE.

No. 1.—THREE CAMPS.

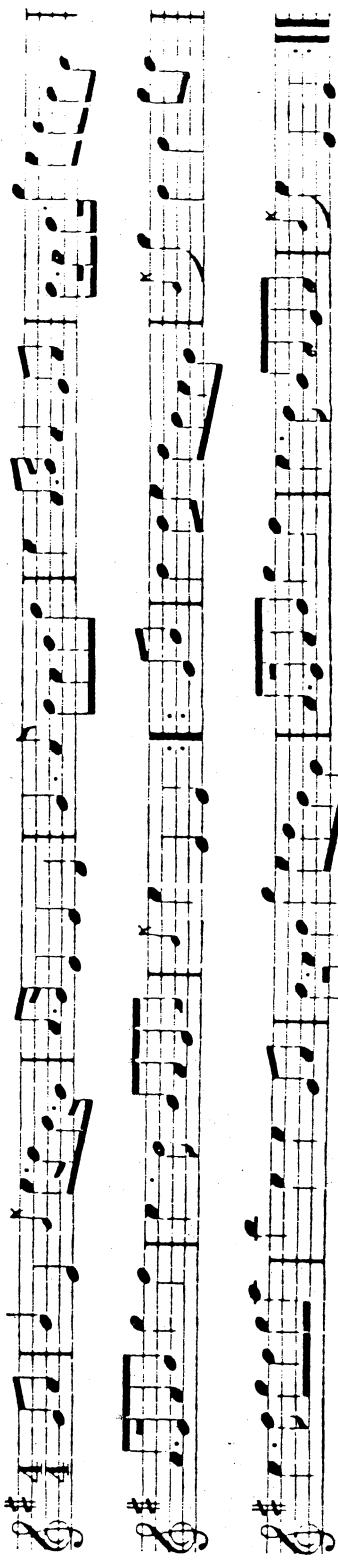


No. 1.—THREE CAMPS.

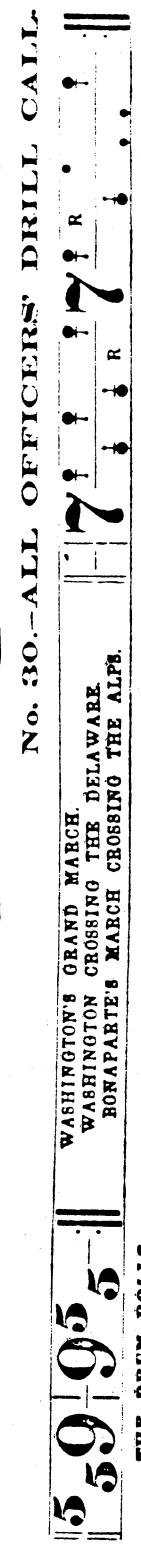
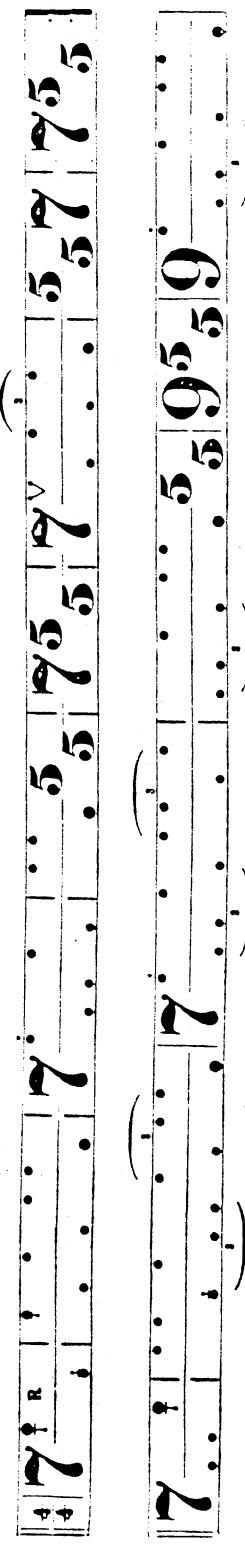


16 No. 2.—SLOW SCOTCH. General Bank's March.

As played by A. Lyreker,
for many years Pifer in Duxbury's Band.

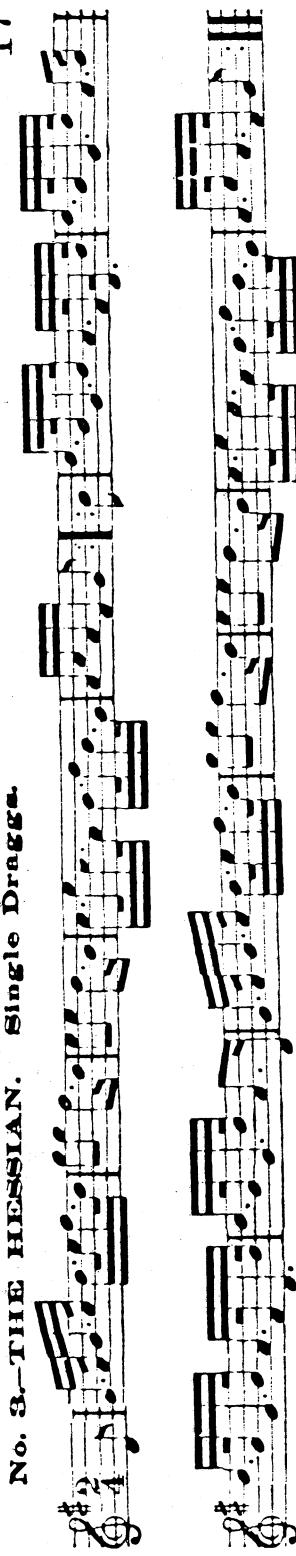


No. 2.—SLOW SCOTCH.

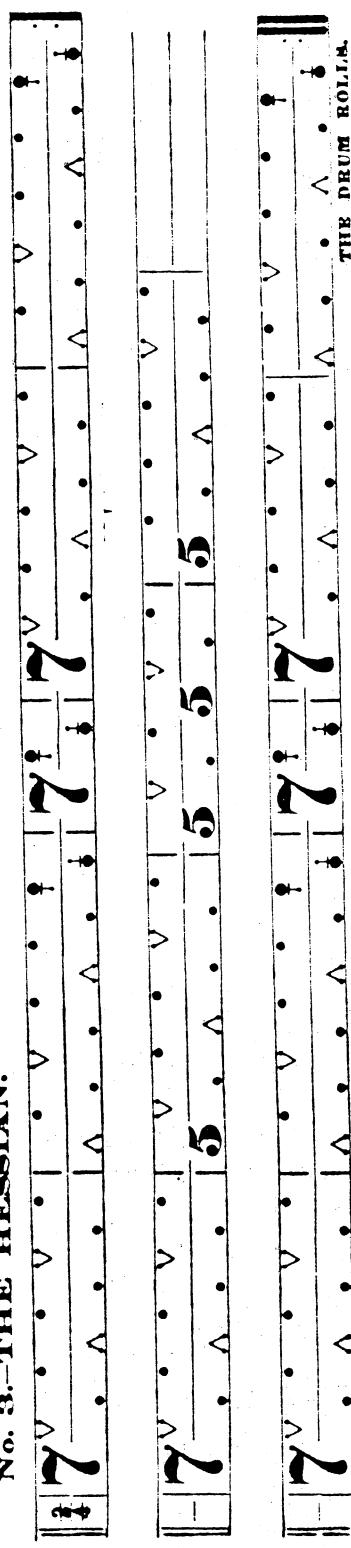


THE DRUM ROLLS.

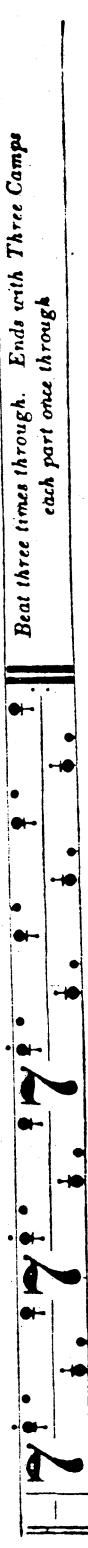
No. 3.—THE HESSIAN. Single Drums.



No. 3.—THE HESSIAN.



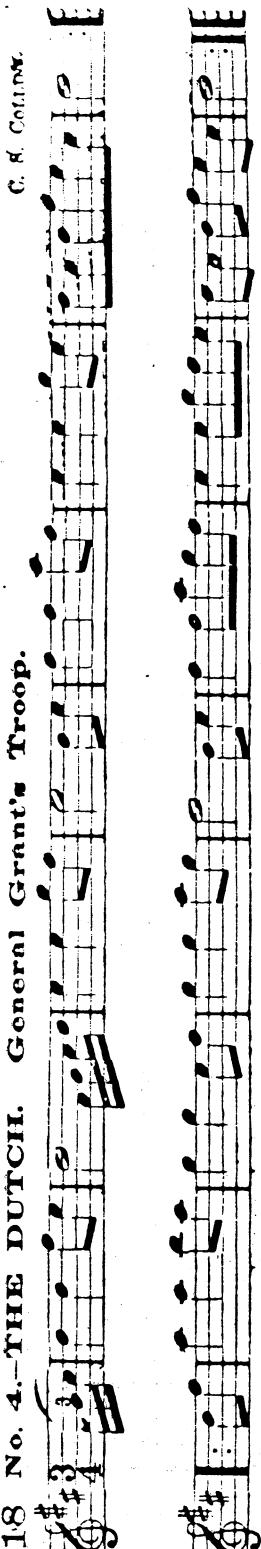
No. 10.—RECALL TO ARMS OR QUARTERS.



18 No. 4.—THE DUTCH. General Grant's Troop.



C. R. Colton.

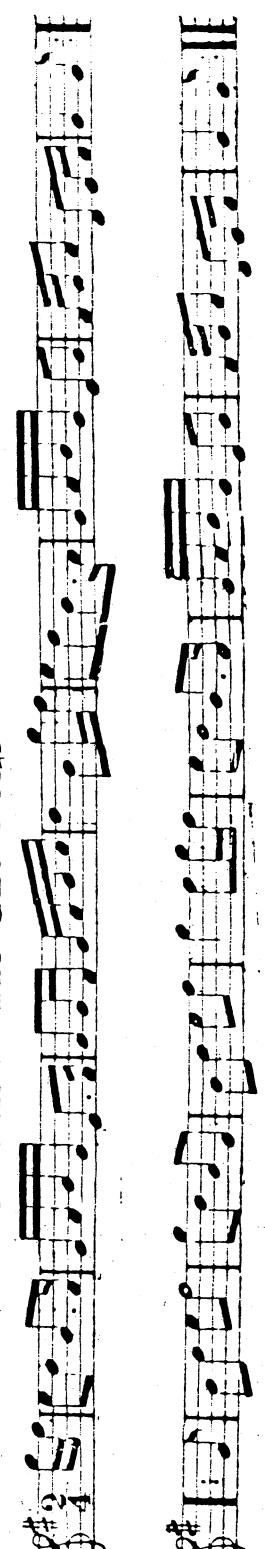


No. 4.—THE DUTCH.

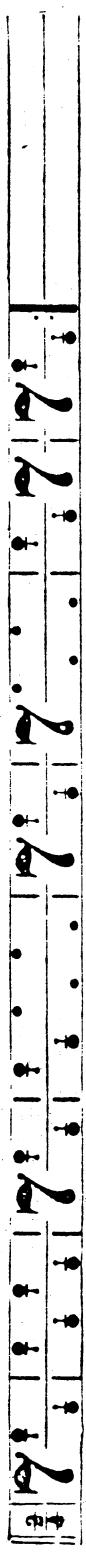


THE DRUM ROLLS.

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



No. 5.—THE AUSTRIAN.



*My love is but a lassie yet,
Roaring Sailor
Soldier's Joy.*

THE DRUM ROLLS.

No. 6.—BONNY DOON. Double Drag.



No. 8.—BONNY DOON.



*The Campbells are coming.
St. Patrick's day in the morning.*

THE DRUM ROLLS.

20 No. 7.—THE DAWN OF THE DAY.

No. 7.—THE DAWN OF THE DAY.

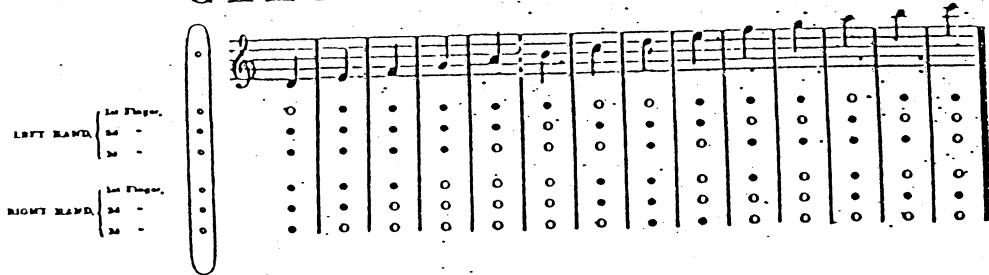
No. 8.—QUICK SCOTCH.

No. 8.—QUICK SCOTCH.

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

FIFE SCHOOL.

GAMUT FOR THE FIFE.



No. 2. THE REVENUE. Three Camps.

144-1

Then the Roll of the Drum.

23

PIPE SCHOOL.

BLOW SCOTCH.

100-1

Roll of the Drum.

THE AUSTRIAN.

100-1

Roll of the Drum.

THE HESSIAN.

100-1

Roll of the Drum.

THE DUTCH.

100-1

Roll of the Drum.

THE DAWN OF THE DAY.

Sheet music for 'The Dawn of the Day' in G major. The score consists of two staves. The first staff uses a treble clef and the second staff uses a bass clef. The music is in common time. The score includes several grace notes and slurs. The tempo is marked as 120-130 BPM. The piece concludes with a section labeled 'Three Rolls' followed by a 'Trem' (tremolo).

QUICK SCOTCH.

Sheet music for 'Quick Scotch' in G major. The score consists of two staves. The first staff uses a treble clef and the second staff uses a bass clef. The music is in common time. The score includes several grace notes and slurs. The tempo is marked as 120-130 BPM.

THREE CAMPS. (To finish.)

Sheet music for 'Three Camps' in G major. The score consists of two staves. The first staff uses a treble clef and the second staff uses a bass clef. The music is in common time. The score includes several grace notes and slurs. The tempo is marked as 120-130 BPM.

No. 3. FATIGUE CALL.

Sheet music for 'No. 3. Fatigue Call' in G major. The score consists of two staves. The first staff uses a treble clef and the second staff uses a bass clef. The music is in common time. The score includes several grace notes and slurs. The tempo is marked as 100-110 BPM.

No. 4. DOCTOR'S CALL.

Sheet music for 'No. 4. Doctor's Call' in G major. The score consists of two staves. The first staff uses a treble clef and the second staff uses a bass clef. The music is in common time. The score includes several grace notes and slurs. The tempo is marked as 100-110 BPM. The piece concludes with a section labeled '(Ends with "Three Camps")'.

No. 5. BREAKFAST CALL.

Sheet music for 'No. 5. Breakfast Call' in G major. The score consists of two staves. The first staff uses a treble clef and the second staff uses a bass clef. The music is in common time. The score includes several grace notes and slurs. The tempo is marked as 100-110 BPM.

No. 6. ADJUTANTS CALL.

Sheet music for 'No. 6. Adjutants Call' in G major. The score consists of two staves. The first staff uses a treble clef and the second staff uses a bass clef. The music is in common time. The score includes several grace notes and slurs. The tempo is marked as 100-110 BPM.

No. 7. DRILL CALL.

Sheet music for 'No. 7. Drill Call' in G major. The score consists of two staves. The first staff uses a treble clef and the second staff uses a bass clef. The music is in common time. The score includes several grace notes and slurs. The tempo is marked as 100-110 BPM.

No. 8. RECALL—Drum alone.

Sheet music for 'No. 8. Recall' in G major. The score consists of two staves. The first staff uses a treble clef and the second staff uses a bass clef. The music is in common time. The score includes several grace notes and slurs. The tempo is marked as 100-110 BPM.

No. 9. DINNER CALL.

Sheet music for 'No. 9. Dinner Call' in G major. The score consists of two staves. The first staff uses a treble clef and the second staff uses a bass clef. The music is in common time. The score includes several grace notes and slurs. The tempo is marked as 100-110 BPM.

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

Sheet music for 'No. 10. The Tattoo' in G major. The score consists of two staves. The first staff uses a treble clef and the second staff uses a bass clef. The music is in common time. The score includes several grace notes and slurs. The tempo is marked as 120-130 BPM. The piece concludes with a section labeled 'Trem' (tremolo).

Modern Drum school.

THE REVEILLE,
(OR MORNING DUTY FOR FIRE AND DRUM IN CAMP SERVICE.)

No. 1: THREE CAMPS.

No. 2. ST. OW SCOTCH.

The musical score consists of two staves. The left staff, labeled 'PIPE.', is in common time (indicated by a 'C') and has a key signature of one sharp (F#). It features a continuous sequence of eighth and sixteenth note patterns. The right staff, labeled 'DRUM.', is also in common time (indicated by a 'C') and has a key signature of one sharp (F#). It contains a series of eighth and sixteenth note patterns, with a dynamic instruction 'p 10' appearing twice.

Modern Drum School.

SLOW SCOTCH. Concluded.

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PIPER.
DRUM.

SLOW SCOTCH. Concluded.

Modern Drum School.

NO. 3. THE AUSTRIAN.

SINGLE DRAG

NO. 4. THE HESSIAN.

Modern Drum School.
THE HESSIAN, Concluded.

The image contains two sets of musical notation for drums and pipes. The first set, 'The Hessian', is on the left. It features two staves: 'DRUM.' and 'PIPE.'. The 'DRUM.' staff uses a common time signature with a bass clef, and the 'PIPE.' staff uses a common time signature with a treble clef. The second set, 'The Slow Dutch', is on the right. It also features two staves: 'DRUM.' and 'PIPE.'. The 'DRUM.' staff uses a common time signature with a bass clef, and the 'PIPE.' staff uses a common time signature with a treble clef. Both sets of music include various drumming techniques indicated by symbols like 'T' (tom-tom), 'R' (rhythm), and 'S' (snare). The music is divided into measures by vertical bar lines, and each measure is numbered at the bottom.

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

Modern Drum School.

No. 6. DOUBLE DRAG.

PIPS.

DRUM.

No. 7. THE QUICK DUTCH.

PIPS.

DRUM.

Modern Drum School.

THE QUICK DUTCH, Concluded.

b1

PIPP.

DRUM.

1st. 2nd.

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

PIPP.

DRUM.

(Finale). THREE CAMPS.

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. R. signifies to emphasise the Beat. Roll. The figures 5, 7, 9, 10, &c, the number of Roll. Other times than the ones written can be substituted at the wish of the performers, but the written ones are believed to be best.

THE TATTOO.

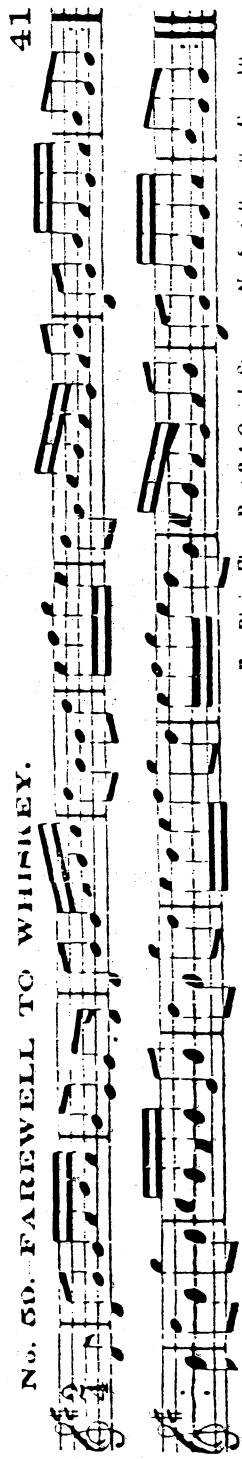
(OR EVENING DUTY FOR FIFE AND DRUM IN CAMP SERVICE.)

THE DOUBLINGS.

FIFE.  DRUM. 

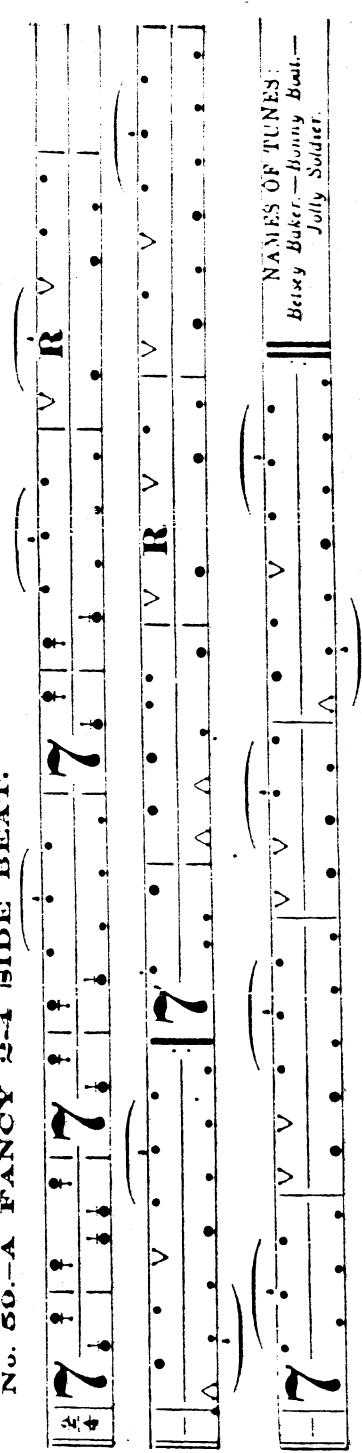
Allegro.

No. 50.—FAREWELL TO WHISKEY.



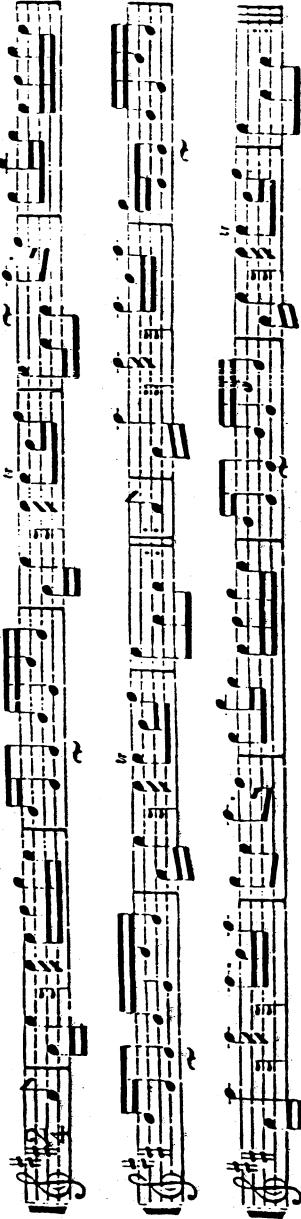
No. 50.—A FANCY 2-4 SIDE BEAT.

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

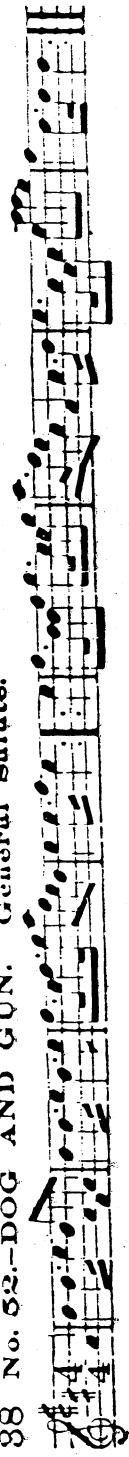


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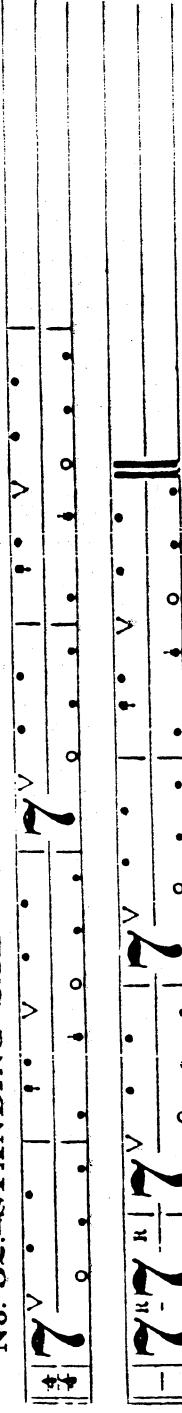
QUICK STEP. "Empty pockets." For the beat of this Quick Step see "The Girl I Left Behind Me." O. BEAUC.



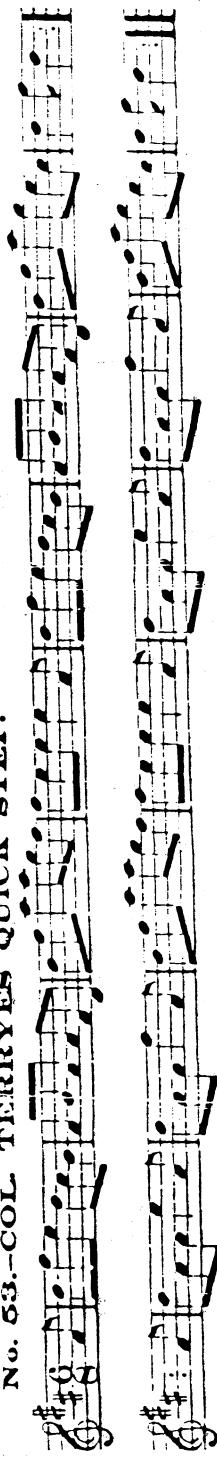
38 No. 52.—DOG AND GUN. General Salute.



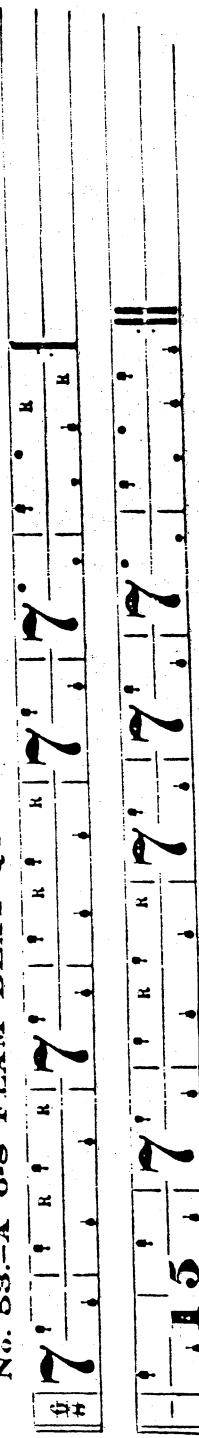
No. 52.—STANDING SALUTE. No. 2.



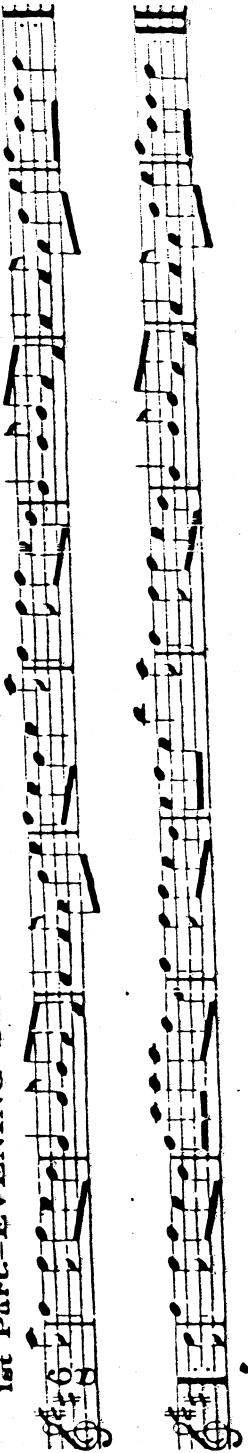
No. 53.—COL. TERRY'S QUICK STEP.



No. 53.—A G-S FLAM BEAT QUICK STEP.



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



1st Part.—EVENING STAR.



Repeat each part four times over.

Repeat the Doulings.

Some sources

Howe's United States Regulation Drum and Fife
Instruction for the use of the Army and Navy
Boston, 1861

Col. H.C. Harts New and Improved Instructor for the Drum
New York, 1862

Army Regulation for Drum, Fife and Bugle
W. Nevins, Chicago, 1864

Modern School for the Drum, Keach and Burditt
Boston, 1861(?)

Drummer's and Fifer's guide, G. Bruce and D Emmett
New York, 1861(?)

Casey's Tactic's Vol I