

**HOWE'S**  
**UNITED STATES REGULATION**  
**DRUM AND FIFE INSTRUCTOR,**

FOR THE USE OF THE

**ARMY AND NAVY**

CONTAINING

FULL RULES AND EXERCISES, THE DUTIES OF MUSICIANS ON ALL OCCASIONS,  
AND THE  
**FULL CAMP DUTY, SIGNALS, CALLS, &c**

ALSO

THE COMPLETE BUGLE CALLS FOR THE INFANTRY, ARTILLERY CAVALRY

ALSO

THE PAY AND EMOLUMENTS OF MUSICIANS, AND OF EVERY GRADE IN THE ARMY OR NAVY  
TO WHICH IS ADDED

SEVERAL POPULAR NATIONAL AND PATRIOTIC SONGS AS QUARTETTES.

BY ELIAS HOWE

Price 50 cts

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## INTRODUCTION.

The Drum is a very ancient Asiatic invention, and was introduced into Europe by the returned Crusaders, and became at once the principal Musical Instrument in the Military service of all Countries. The Drum as a Military Instrument, has become a *Military Necessity*; it is used both to beat the march, and to give signals. No man who has not experienced it, can imagine the exciting power of the Drum, to the fatigued and exhausted soldier; he is at once animated by its sound, and in battle it preserves order, and inspires courage in a body attacking *en colonne*. The French Drummers have been noted as very expert performers, and under Napoleon, a great number were attached to each battalion. A Drum which has acquired historical celebrity, is that which by the order of Zisca, the brave and heroic Bohemian General, who died in 1424, was covered with his own skin, that he might still aid and be heard in battle, where he had so often commanded, and had been a terror to his enemies.

Formerly the shells or barrels, were made of brass,\* but at present, those of wood are mostly in use; it having been proved that as a medium of vibration; wood was far superior to brass, not only in producing a mellow and pure tone, but in the greater distance that it can be heard.

Different kinds of wood are used; mostly of Maple, Ash, Oak, Beach, Spruce and Black-walnut; well seasoned Rock-maple is decidedly the best. The heads used, are usually calf, goat or sheepskins.

The Regulation Drums of the United States, are made of Ash, sixteen inches across the heads, the shells are twelve or thirteen inches high, the beating head of calfskin, the snare head of sheepskin; nine or ten holes in each hoop, hemp cord and snares, but without snare fastners. The sticks are about sixteen or seventeen inches long, of Cocoa or Rosewood; the slings or belts, are of white webbing, two or two and one half inches wide, with brass carriages as sheaths for the sticks.

The use of sheepskins as heads for Drums, for durability and service, will be questioned, until it is proved that sheepskin beats are as serviceable as those made of calfskin.

All Instruments with good care has been taken, made from wood, are greatly improved by age and constant use. Most of the Drums taken in the Army by young and inexperienced Drummers, are either ruined or badly injured by want of proper care, and by bad management. First, they are not properly protected from the weather; next, they are not made for football to play with, or for stools to sit upon.

The heads before using should be strained well, which is done by equally tightening both sides of the Drum at the same time, instead of commencing at one side, as this will soon draw the heads out of place, and if the shell is damp, will crush it in. After the head has been properly strained, care should be taken that the snares rest properly upon it, not too tight or too loose.

With the snare fastner, the Drum can be as easily tuned as the Violin. Drums used in all kinds of weather, should have an India Rubber cover, as this is the best substance to keep out the rain and damp air, and is the least objectionable in other respects. The size of the snares used, should depend upon the thickness of the snare heads, as very thick heads require large snares, and thin heads smaller ones. Care should be taken that the heads on the outside do not bind, or the flesh hoops do not stick to the ends of the shells, which they are liable to do to the outside hoops, as it would prevent a proper tightening of the heads.

\* There is a brass Drum with the German coat of arms stamped into it, now at the State House in Boston, that was taken from the Hessians attached to Gen. Burgoyne's Army, in 1777. It is about the same size as those in use at the present time.

# EXTRACT "FROM ABSTRACT OF CAMP REGULATIONS." HEAD-QUARTERS FIRST DRIGADE, FIRST DIVISION, M. V. M. LONG ISLAND, BOSTON HARBOR, MAY 11, 1861.

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## STATED SIGNALS.

**THE REVEILLE;**—Is to sound or beat at daybreak, and is the signal for the men to rise, and Sentinels to leave off challenging.

**THE ASSEMBLY;**—at 6, A. M. Company drills: and whenever at other times this signal is beat, the men assemble on their Company parades, and hold themselves in readiness to respond promptly to other signals.

**PEAS UPON A TRENCHER;**—at 7 o'clock, A. M. Signal for breakfast.

**TO THE COLOR;**—at 8 o'clock, A. M. This signal (having been preceded by the Assembly,) calls Companies to form in Battalion line, upon Regimental parades, for dress parades and drill.

**THE TROOP;**—Guard Mounting at 10 o'clock, A. M., or immediately after drill.

**ROAST BEEF;**—at 12 o'clock, A. M. Dinner.

**TO THE COLOR;**—at 4 o'clock, P. M. Same as at 8, A. M.

**THE RETREAT;**—at 6 o'clock, P. M. Evening dress parades.

**PEAS UPON A TRENCHER;**—at 7 o'clock, P. M. Supper immediately after dress parades.

**THE TATTOO;**—at 10 o'clock, evening. After which no soldier is to quit his quarters, unless by special leave; and after the roll call, all lights,—except at Head-Quarters, the Police, and the Guard Tents,—are to be extinguished.

**THE LONG ROLL;**—is the signal for getting under arms immediately.

**THE GENERAL;**—is the signal to strike tents and prepare for marching.

**THE DRUMMER'S CALL;**—will be beat, at the Police Tent, by the *Drummer of the Police*, 15 minutes previous to the above signals, and the signal drummer and fifer of each Regiment and Battalion will immediately repair to their parades, before the Colors of their Corps. The beats will commence on the right, and be immediately taken up by all, who will beat the required signal, marching to the right of their parades, thence to the left, and back to the centre, where the beat will cease.

A **DRUMMER OF THE POLICE**, who will attend constantly, and in temporary absence, leave a substitute, at the Police Quarters, to communicate the call for signals.

A **SIGNAL DRUMMER AND FIFER**, in each Regiment and Battalion, to beat the prescribed signals on the Regimental or Battalion parades.

## ROLL CALLS.

There will be three stated roll calls daily—*The First*, immediately after Reveille

*The Second*, immediately after Assembly, before Retreat.

*The Third*, immediately after Tattoo.

Sentinels will permit no non-commissioned officer or soldier to quit the camp without a pass from the General, or the General Staff Officer, under authority of the General, except they be directed by *express orders* from the Officer of the Guard to pass persons with the Countersign. Such orders, will, however, be given only by direction of the General for special reasons.

At every relief, the guard must parade for roll call and inspection, and remain formed until the relief returns.

The Officer of the guard must see that the countersign is duly communicated to the sentinels a little before twilight; to enable him to do which, he must be furnished by the Officer of the day with the Parole and Countersign, before Retreat.

Immediately after receiving the countersign, and until Reveille, the sentinels must challenge all who approach them. No sentinel must suffer any person to advance nearer than the point of his bayonet until he has received the countersign, placing himself in the position of "Arms port," for that purpose. He must hold conversation with none except in discharge of his duty.

## SIGNALS OF THE DRUM-MAJOR FOR THE PRINCIPAL BEATS AND SOUNDS.

1. **THE GENERAL.** Extend the right arm, seize the staff in the middle, and raise the head of the staff to the height of the neck.
2. **THE ASSEMBLY.** Extend the right arm; raise the staff about a foot from the ground, and place the thumb upon its head.
3. **TO THE COLOR.** Raise the arm, and turn the wrist inward so as to make the staff cross horizontally in front of the body, at the height of the neck.
4. **THE LONG ROLL.** Place the staff upon the right shoulder, the ferrule to the rear.
5. **COMMON TIME.** Raise the staff perpendicularly, the ferrule upward, the right arm extended, and at the height of the shoulder.
6. **QUICK TIME.** Raise the staff, the right arm extended, the palm of the hand turned to the front, the head of the staff higher than the right shoulder, the ferrule at the height and in front of the sword-hilt.
7. **DOUBLE QUICK TIME.** Point the staff directly forward, the ferrule in advance, the right fore-arm extended, and indicate the rapidity of the gait by shaking the right hand.
8. **THE REVEILLE.** Take the staff in the left hand, and place the thumb upon its head, the hand at the height of the left shoulder.
9. **THE RETREAT.** Pass the staff crosswise behind the back.
10. **CHURCH CALL.** Place the head of the staff upon the right shoulder.
11. **THE ROLL (to cease firing.)** Extend the right arm, and shake the arm and staff sharply.

## SIGNALS FOR THE MANOEUVRES OF THE FIELD MUSIC AND BAND.

1. **TO MARCH BY THE RIGHT FLANK.** Seize the staff in the middle, and extend the arm to the right.
2. **TO MARCH BY THE LEFT FLANK.** Make the same signal, extending the arm to the left.
3. **TO DIMINISH FRONT.** Let the ferrule of the staff fall into the left hand, held at the height of the eyes.
4. **TO INCREASE FRONT.** Let the head of the staff fall into the left hand, at the height of the eyes.
5. **TO CHANGE DIRECTION.** Turn half around toward the line, and indicate by a movement of the staff to which side the change is to be made.
6. **TO OBLIQUE TO THE RIGHT.** Extend the right arm at the height of the shoulder, holding the staff in a slanting position, and seize the ferrule with the left hand at the height of the hip.
7. **TO OBLIQUE TO THE LEFT.** Make the contrary signal, the head of the staff always indicating the side toward which the oblique is to be made.

## TO GROUND DRUMS, &c.

1. **TO PUT UP DRUMSTICKS.** Seize the staff under the head, raise it as high as the eyes, extending the arm forward.
2. **TO UNSLUNG DRUMS.** Place the head of the staff against the breast.
3. **TO GROUND DRUMS.** Same signal as for putting up drumsticks.
4. **TO TAKE UP DRUMS.** Same signal as for grounding drums.
5. **TO SLING DRUMS.** Same signal as for unslinging.
6. **TO TAKE DRUMSTICKS.** Same signal as for putting up drumsticks.

# INSTRUCTIONS FOR THE DRUM

*Instructions for Holding the Drum.*—The Drum should be held on the left side just above the knee, in such a manner as to be equally balanced across the left leg. The belt should pass round the neck, and come down over the left breast with the hook of the belt hooked in the cord at the upper hoop. The drum being thus suspended, the performer will find it completely governable, and easily managed while marching, if care is always taken to keep it thus equally balanced. The head will then be in such a direction as that the performer may practice with the greatest ease.

*Instructions for Holding the Sticks.*—The stick in the right hand should be held naturally; that is, it should pass between the thumb and fingers; the little finger should be loosely closed round it, and it should be held firmly with the thumb and fore-finger.

The stick in the left hand should pass between the thumb and two fore-fingers, and over the third and fourth, the first and second closed round it to the thumb.

Thus prepared the performer may, with an unshaken resolution and a full determination to accomplish his design, proceed to Lesson First.

*The Long Roll* is performed by striking one, two, light strokes with the left hand, three, four, with the right, five, six, with the left, seven, eight, with the right, and so on, until a close roll is performed by striking quicker and quicker.

*The Three Stroke Roll* is performed by striking one, two, light strokes with the left hand, and one hard stroke with the right.

*NOTE.*—This Roll, with all others, takes its name from the number of strokes it takes to perform.

*The five Stroke Roll* is performed by striking one, two, light strokes with the left hand; three, four, with the right, and one hard stroke with the left.

*The Seven Stroke Roll* is performed by striking one, two, light strokes with the left hand; three, four, with the right; five, six, with the left; and one hard stroke with the right.

*The Eight Stroke Roll* is performed by striking one, two, light strokes with the left hand; three, four, with the right; five, six, with the left; one hard stroke with the right hand, and one with the left.

*NOTE.*—When performed close, shift hands every roll.

*The Nine Stroke Roll* is performed by striking one, two, light strokes with the left hand; three, four, with the right; five, six, with the left, seven, eight, with the right, and one hard stroke with the left.

*The Ten Stroke Roll* is performed by striking one, two, light strokes with the left hand; three, four, with the right; five, six, with the left; seven, eight, with the right; one hard stroke with the left hand, and one with the right.

*The Fifteen Stroke Roll* is performed by striking one, two, light strokes with the left hand; three, four, with the right; five, six, with the left; seven, eight, with the right; nine, ten, with the left; eleven, twelve, with the right; thirteen, fourteen, with the left, and one hard stroke with the right.

*The right hand single Flam* is performed by striking a light stroke with the right hand, and one hard stroke with the left immediately after.

*The Left hand single Flam* is performed by striking a light stroke with the left hand and one hard stroke with the right hand immediately after.

*NOTE.*—The hand that gives the light stroke is called the flam hand.

*The Right hand double Flam* is performed by giving a right hand single flam, and a left hand single flam immediately after.

*The Left hand double Flam* is performed by giving a left hand single flam, and a right hand single flam immediately after.

*A Flam and a Two* is performed by giving a right hand single flam, a hard stroke with the right hand, and one with the left hand immediately after.

*A Three and a Two* is performed by giving a three stroke roll, one hard stroke with the left hand and one with the right.

*A Flam, a two and one Flam* is performed by giving a flam and a two, and a left hand single flam.



## INSTRUCTIONS FOR THE DRUM.

*A Seven and a Two* is performed by giving a seven stroke roll, one hard stroke with the right hand and one with the left immediately after.

*A Padadiddle* is performed by striking one hard stroke with the right hand, for pad, one with the left, for a, and two quick light strokes with the right, for diddle.

*A Flamadiddle* is performed by giving a right hand flam, (for flam) one hard stroke with the right hand, (for a) and two quick light strokes with the left, (for diddle.)

*A Seven, Three and a Two* is performed by giving a seven stroke roll, a three stroke roll, one hard stroke with the left hand, and one with the right.

*Two Flams and a Five* is performed by giving a right hand flam, a left hand flam, and a five stroke roll immediately succeeding.

*A Rough* is performed by striking four quick hard strokes; one with the left hand, one with the right, one with the left, and one with the right.

**NOTE.**—In performing the Rough, the performer should be particular to beat it as quick as is possible, and give every stroke its distinct sound.

*Single Drag* is performed by striking a hard stroke with one hand, and two quick light strokes with the other; then one hard stroke with the hand that gave the first, shifting hands every drag.

*Double Drag* is performed by giving two light strokes with one hand, and a hard stroke with the other, twice over; then a hard stroke with the hand that gave the light strokes, shifting hands drag.

*Poing Stroke* is performed by giving a flam and striking each stick upon the head of the drum, lightly touching the hoop at the same time.

### GENERAL RULES AND OBSERVATIONS.

**Rule 1st.**—In all beats, the left foot must come down at the hard stroke of the first roll.

**Rule 2d.**—In the drummer's call, the left foot must come down at the first hard stroke of the rolls.

**Rule 3d.**—In quick time the right foot must come down at the end of the fifteens.

**Rule 4th.**—Where there are three sevens performed in immediate succession, the left foot must come down at the end of the first and third.

**Rule 5th.**—Where there are two flams and a five performed, there should be no distinction between the second flam and the five.

**Rule 6th.**—Where there is a padadiddle or a flamadiddle performed after a roll, the hard stroke of the roll should make one of the padadiddle or a flamadiddle as the case may be.

### A SELECTION OF BEATS FOR THE DRUM.

#### *Common Time, 1st Mode.*

**1st Part.**—A seven and three light strokes with the right hand, a flam and three with the left, four flams, stroke three and a two; then a seven and three light strokes with the right hand, a flam and three with the left, two sevens and two flams.

**2d Part.**—Like the first.

#### *Common Time, 2d Mode.*

**1st Part.**—A seven and three light strokes with the right hand, a flam, and two with the left; then a seven and a padadiddle, a flamadiddle, two flams and a five; then a seven, a flam and a five, a seven, a three and a two, and two flams; then two sevens and two flams.

**2d Part.**—Like the first.

#### *Common Time, 3d Mode.*

**1st Part.**—A seven and two quick light strokes with the right hand, a flam and two with the left, and three flams; then a seven, a padadiddle, a flamadiddle, two flams and a five; then a seven and two quick light strokes with the right hand, a flam and a two with the left, and three flams; then a seven and two and a half single drags.

**2d Part.**—Like the first.

#### *Common Time, 4th Mode, or quick time.*

**1st Part.**—A five and six flams, a five and three padadiddles, and a stroke; then a five and three flams, a flamadiddle and three flams, then two fives and two flams.

**2d Part.**—Like the first; or two fifteens, a five, and three padadiddles, and a stroke; then two fifteens and two flams, then two fives and two flams.

#### *Waltz, or Triple Time, 3d Mode.*

**1st Part.**—A five and three double flams; then a nine, a five, one single flam and one double flam.

**2d Part.**—A five and one double flam, a two and one single flam, and one double flam; then a nine, a five, and one single flam.

# UNITED STATES REGULATIONS RELATING TO MUSICIANS, BANDS, &c., IN THE REGULAR SERVICE.

When it is desired to have bands of music for regiments, there will be allowed for each, sixteen privates to act as musicians, in addition to the chief musicians authorized by law, provided the total number of privates in the regiment, including the band, does not exceed the legal standard.

Regimental Commanders will without delay designate the proportion to be subtracted from each company for a band, and the "number of recruits required," will be reported accordingly. The companies from which the non-commissioned officers of bands for artillery regiments shall be deducted, will in like manner be designated, and vacancies left accordingly. At the artillery school, Fort Monroe, the non-commissioned officers and privates of the band, will be apportioned among the companies serving at the post.

The musicians of the band, will, for the time being, be dropped from company muster-rolls, but they will be instructed as soldiers, and liable to serve in the ranks on any occasion. They will be mustered in a separate squad under the chief musicians, with the non-commissioned staff, and be included in the aggregate in all regimental returns.

(UNITED STATES REGULATIONS IN THE VOLUNTEER SERVICE, PASSED JULY 22, 1861. Each regiment of infantry shall have two principal musicians, and twenty-four musicians for a band; each company two musicians.)

The bands of the regiments of infantry, and of the regiments of cavalry, shall be paid as follows: one fourth of each (6) shall receive the pay and allowances of sergeants of engineer soldiers, \$34, 00 per month; one fourth (6) those of corporals of engineer soldiers, \$20, 00 per month; and the remaining half, (12) those of privates of engineer soldiers of the first class, \$17, 00 per month; and the leaders of the band shall receive the same pay and emoluments as second lieutenants of infantry, which is, including the emoluments, \$105, 50.

**POST OR REGIMENTAL FUND.** A Post or Regimental Fund shall be raised at each post, by a tax on the sutler, not to exceed 10 cts. a month for every officer and soldier of the command, according to the average in each month, to be ascertained by the Council, and from the saving on the flour rations, ordinarily 33 per cent, by baking the soldier's bread at a post bakery. In most of the bands in the volunteer service, by agreement among themselves, all except the Leader receive the same pay, average \$22, 00 each, to obtain good musicians this is often increased by voluntary contributions from the officers of the regiment, and from a part of the regimental fund.)

When a regiment occupies several stations, the band will be kept at the head-quarters, provided troops (one or more companies) be serving there. The field music belonging to companies not stationed at regimental head-quarters, will not be separated from their respective companies.

Every article, excepting arms and accoutrements, belonging to the regiment, is to be marked with the number and name of the regiment.

The front of the drums will be painted with the arms of the United States, on a blue field for the infantry, and on a red field for the artillery. The letter of the company, and number of the regiment, under the arms, in a scroll.

**HOURS OF SERVICE AND ROLL CALLS.** In garrison, reveille will be sounded immediately after day-break; and retreat at sunset; the *troop, surgeon's call, signals* for breakfast and dinner, at the hours prescribed by the commanding officer, according to climate and season. In the cavalry, *stable-calls* immediately after reveille, and an hour and a half before retreat; *water-calls*, at the hours directed by the commanding officer.

In camp, the commanding officer prescribes the hours of reveille, reports, roll-calls, guard mounting, meals, *stable-calls*, issues, fatigues, &c.

**SIGNALS.** To go for fuel—*pointy stroke, and ten strokes roll.* To go for water—*two strokes and a flam.* For fatigue party—*pioneer's march.* Adjutant's call—*first part of the*

*troop.* First sergeant's call—*one roll and four taps.* Sergeant's call—*one roll and three taps.* Corporal's call—*one roll and two taps.* For the drummer's—*The drummer's call.*

The *drummer's call* shall be beat by the drums of the police guard, five minutes before the time of beating the stated calls, when the drummers will assemble before the colors of their respective regiments, and as soon as the beat begins on the right, it will be immediately taken up along the line.

There shall be daily, at least three roll-calls, viz: at *reveille, retreat* and *tattoo.* They will be made on the company parades by the first sergeants, *superintended by a commissioned officer of the company.* The captains will report the absences without leave to the Colonel as commanding officer.

Immediately after *reveille* roll-call, (after stable duty in the cavalry,) the tents or quarters, and the space around them, will be put in order by the men of the companies, superintended by the chiefs of squads, and the guard-house, or guard-tent by the guard or prisoners.

The morning reports of companies, signed by the captains and first-sergeants, will be handed to the Adjutant before eight o'clock in the morning, and will be consolidated by the Adjutant within the next hour, for the information of the Colonel; and if the consolidation is to be sent to higher authority; it will be signed by the Colonel and the Adjutant.

The *President or Vice President* is to be saluted with the highest honors—all standards and colors dropping, officers and troops saluting, drums beating, and trumpets sounding.

A *General commanding-in-chief* is to be received—by cavalry, with sabres presented, trumpets sounding the march, and all the officers saluting, standards dropping; by infantry, with drums beating the march, colors dropping, officers saluting, and arms presented.

A *Major General* is to be received—by cavalry, with sabres presented, trumpets sounding twice the trumpet flourish, and officers saluting; by infantry, with three ruffles, colors dropping, officers saluting, and arms presented.

A *Brigadier General* is to be received—by cavalry, with sabres presented, trumpets sounding once the trumpet flourish, and officers saluting; by infantry, with two ruffles, colors dropping, officers saluting, and arms presented.

An *Adjutant General* or *Inspector General*, if under the rank of a General officer, is to be received at a review or inspection of the troops under arms—by cavalry, with sabres presented, officers saluting; by infantry, officers saluting, arms presented.

The same honors to be paid any field officer authorized to review and inspect the troops. When the inspecting officer is junior to the officer commanding the parade, no compliments will be paid: he will be received only with swords drawn and arms shouldered.

All guards are to turn out and present arms to *General officers* as often as they pass them, except the personal guards of General officers, which turn out only to the Generals whose guards they are, and to officers of superior rank.

To commanders of regiments, garrisons, or camps, their own guard turn out, and present arms once a day; after which, they turn out with shouldered arms.

To the members of the Cabinet; to the Chief Justice, the President of the Senate, and Speaker of the House of Representatives of the United States; and to Governors, within their respective States and Territories—the same honors will be paid as to a General commanding-in-chief.

Officers of a foreign service may be complimented with the honors due to their rank. American and Foreign Envoys or Ministers will be received with the compliments due to a Major General.

The colors of a regiment passing a guard are to be saluted, the trumpets sounding, and the drums beating a march.

When General Officers, or persons entitled to salute, pass in the rear of a guard, the officer is only to make his men stand shouldered, and not to face his guard about, or beat his drum.

When General Officers, or persons entitled to a salute, pass guards while in the act of relieving, both guards are to salute, receiving the word of command from the senior officer of the whole.

All guards are to be under arms when armed parties approach their posts; and to parties commanded by commissioned officers, they are to present their arms, drums beating a march, and officers saluting.

No compliments by guards or sentinels will be paid between *retreat* and *reveille*, except as prescribed for *grand rounds*. **FUNERAL HONORS.**

The escort will be formed in two ranks, opposite to the quarters or tent of the deceased, with shouldered arms and bayonets unfixed; the artillery and cavalry on the right of the infantry. On the appearance of the corpse, the officer commanding the escort will command.

**PRESENT ARMS!** When the honors due to the deceased will be paid by the drums and trumpets, the music will then play an appropriate air, and the coffin will then be taken to the right, where it will be halted. The commander will next order,

1. *Shoulder—ARMS!* 2. *By company (or platoon,) left wheel.* 3. **MARCH!** 4. *Reverse—ARMS!* 5. *Column, forward.* 6. *Guide right.* 7. **MARCH!**

The arms will be reversed at the order by bringing the firelock under the left arm, butt to the front, barrel downward, left hand sustaining the lock, the right steadying the firelock behind the back; swords are reversed in a similar manner under the right arm.

The column will be marched in slow time to solemn music, and, on reaching the grave, will take a direction so as that the guides be next to the grave. When the centre of the column is opposite the grave, the commander will order,

1. *Column.* 2. **HALT.** 3. *Right into line, wheel.* 4. **MARCH!** The coffin is then brought along the front, to the opposite side of the grave, and the commander then orders,

1. *Shoulder—ARMS!* 2. *Present—ARMS!* And when the coffin reaches the grave, he adds,

1. *Shoulder—ARMS!* 2. *Rest on—ARMS!* The rest on arms is done by placing the muzzle on the left foot, both hands on the butt, the head on the hands as bowed, right knee bent.

After the funeral service is performed, and the coffin is lowered into the grave, the commander will order,

1. *Attention!* 2. *Shoulder—ARMS!* 3. *Load at will.* 4. **LOAD!** When three rounds of small arms will be fired by the escort, taking care to elevate the pieces.

This being done, the commander will order,

1. *By company (or platoon,) right wheel.* 2. **MARCH!** 3. *Column, forward.* 4. *Guide left.* 5. **Quick—MARCH!** The music will not begin to play till the escort is clear of the inclosure.

When the distance to the place of interment is considerable, the escort may march in common time and in column of route, after leaving the camp or garrison, and till it approaches the burial-ground.

The drums of a funeral escort will be covered with black crape, or thin black serge. There shall be daily one dress parade, at *troop* or *retreat*, as the commanding officer may direct.

A signal will be beat or sounded half an hour before *troop* or *retreat*, for the music to assemble on the regimental parade, and each company to turn out under arms on its own parade, for roll-call and inspection by its own officers.

Ten minutes after that signal, the *Adjutant's call* will be given, when the Captains will march their companies (the band playing,) to the regimental parade, where they take their positions in the order of battle.

When the line is formed, the Captain of the first company, on notice from the Adjutant, steps one pace to the front, and gives to his company the command, "*Order—ARMS! PARADE—REST!*" which is repeated by each Captain in succession to the left. The Adjutant takes post two paces on the right of the line; the Sergeant-major two paces on the left. The music will be formed in two ranks on the right of the Adjutant. The senior officer present will take the command of the parade, and will take a post at a suitable distance in front, opposite the centre, facing the line.

When the companies have ordered arms, the Adjutant will order the music to *beat off*, when it will commence on the right, beat in front of the line to the left, and back to its place on the right.

When the music has ceased, the Adjutant will step two paces to the front, face to the left, and command, &c.

As the officers disperse, the First Sergeants will close the ranks of their respective companies, and march them to the company parades, where they will be dismissed, the band continuing to play until the companies clear the regimental parade.

At the Review of a battalion of infantry, the music takes part as at parade. The music will play, and all the drums beat, according to the rank of the reviewing officer. The colors only salute such persons as, from their rank, and by regulation are entitled to that honor.

While the reviewing officer is going round the battalion, the band will play, and will cease when he has returned to the right flank of the troops.

The music, preceded by the principal musician, six paces before the Colonel; the pioneers, preceded by a Corporal, four paces before the principal musician.

The music will begin to play at the command to march, and after passing the reviewing officers, wheel to the left out of the column, and take a position opposite, and facing him, and will continue to play until the rear of the column shall have passed him, when it will cease, and follow in the rear of the battalion, unless the battalion is to pass in *quick time* also, in which case it keeps its position.

The colors will salute the reviewing officer, if entitled to it, when within six paces of him, and be raised when they have passed by him an equal distance. The drums will beat a march, or ruffle, according to the rank of the reviewing officer, at the same time that the colors salute.

The music will have kept its position opposite the reviewing officer, and at the last command will commence playing, and as the column approaches, will place itself in front of, and march off with the column, and continue to play until the battalion is halted on its original ground of formation.

In marching in review, with several battalions in common time, the music of each succeeding battalion will commence to play when the music of the preceding one has ceased, in order to follow its battalion. When marching in quick time, the music will begin to play when the rear company of the preceding battalion has passed the reviewing officer.

In each regiment a police guard is detailed every day, consisting of two sergeants, three corporals, two drummers, and men enough to furnish the required sentinels and patrols. The men are taken from all the companies, from each in proportion to its strength. The guard is commanded by a Lieutenant, under the supervision of a Captain, as regimental officer of the day. It furnishes ten sentinels at the camp; one over the arms of the guard; one at the Colonel's tent; three on the color front, one of them over the colors; three, fifty paces in rear of the field officer's tent; and one on each flank, between it and the next regiment. If it is a flank regiment, one more sentinel is posted on the outer flank.

The officer of the day has the calls beaten by the drummer of the guard. The picket of a regiment is composed of a Lieutenant, two Sergeants, four Corporals, a drummer, and about forty privates.

The "*general*," sounded one hour before the time of marching, is the signal to strike tents, to load the wagons, and pack horses, and send them to the place of assembling. The fires are then put out, and care taken to avoid burning straw, &c., or giving to the enemy any other indication of the movement.

The "*march*" will be beat by the infantry, and the "*advance*" sounded in the cavalry, in succession, as each is to take its place in the column.

When the army should form suddenly to meet the enemy, the "*long roll*" is beat, and "*to horse*" sounded. The troops form rapidly in front of their camp.

In night marches, the Sergeant Major of each regiment remains at the rear with a drummer, to give notice when darkness or difficulty stops the march. In cavalry, a trumpet is placed in rear of each squadron, and the signal repeated to the head of the regiment.

**Uniforms for all musicians**—the same as for other enlisted men of their respective corps, with the addition of a facing of lace, three-eighths of an inch wide on the front of the coat or jacket, made in the following manner: bars of three-eighths of an inch worsted lace, placed on a line with each button, six and one-half inches wide at the bottom, and thence gradually expanding upward to the last button, counting from the waist up, and contracting from thence to the buttons of the collar, where it will be six and one-half inches wide, with a strip of the same lace following the bars at their outer extremity—the whole presenting something of what is called the herring-bone form; the color of the lace facing, to correspond with the color of the trimming of the corps.

## EXPLANATION OF CHARACTERS AND MARKS USED IN DRUMMING.

T. signifies a Tap, or (thus, ) also signified by a dot placed over the note, (thus, ) Fl. signifies a Flam beat, also by a small note or appoggiatura before the principal note, this mark  above, signifies that the left hand stick is lifted up as in Plate (No. 2) same mark below, signifies that the right hand stick is lifted up. Figures placed over notes indicate the Number of strokes of the Roll. Viz. 

The letters L. H. left hand, above the staff, and the letters R. H. right hand, below the staff, indicate which hand to use, commencing always with the left hand.

### REMARKS ON THE LONG ROLL.

The Roll is the foundation of all drumming. The Roll being to the beginner on the Drum what the Gamut is to a beginner on either a wind or string instrument. The pupil should commence beating the Roll very slow, holding the sticks as in Plate (No. 1.) dropping each time gradually as the time increases, and beating in the centre of the head; as in Plate (No. 2.) in a circle of about two inches, increasing the time until a close roll is performed; then decreasing the time until the beats as slow as at commencing. In commenting the Roll two beats are made first with the left hand; (Saying Da-da) then two beats with the right hand; (Saying Ma-ma.) In expressing the Beats on the Drum, different words are used by teachers. I shall use as the best, the words Dada, and Mama, Dada for the left hand, and Mama for the right hand. To avoid confusion to the pupil, the Lessons are written on different Degrees of the staff; but in scores, they are written in one space only.

O. W. KEACH.

### No. 1. THE LONG ROLL.

DOUBLE STROKE ROLL. (or two beats with each hand alternately.)

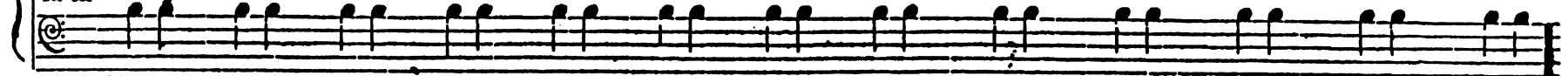
Ex. 1. In 4th notes. Saying da-da.

L. H.



Take the Position as in Plate (No. 1.)

R. H.



Ma-ma.

Ex. 2. In 8th notes.



Ex. 3. In 16th notes.

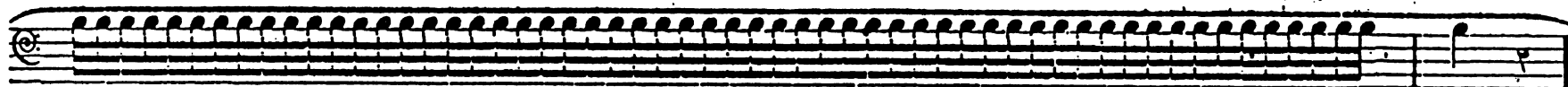


Ex. 4. In 32nd notes, when as a closed roll.



Ex. 5.

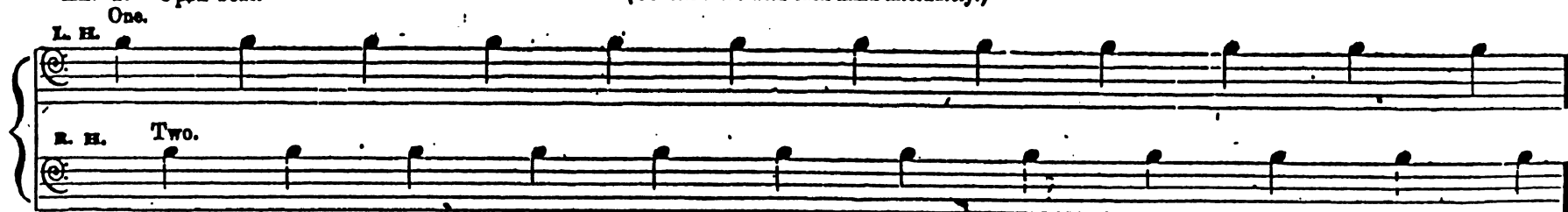
THE LONG ROLL AS WRITTEN.



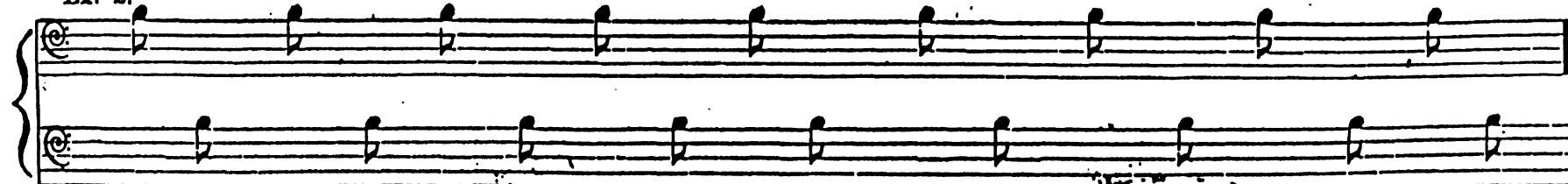
## No. 2. THE SINGLE STROKE ROLL.

Ex. 1. Open beat.

(Or one Beat with each hand alternately.)

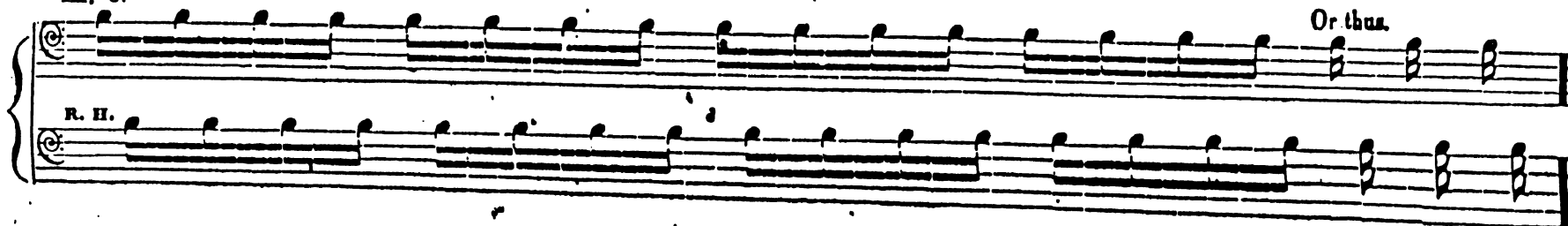


Ex. 2.



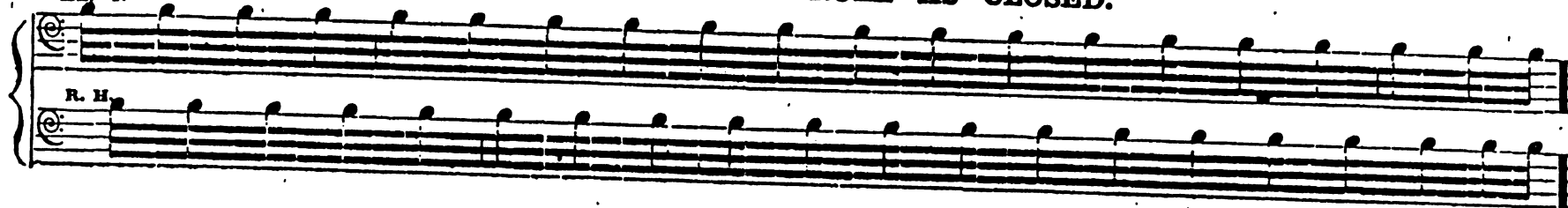
## HOWE'S SCHOOL FOR THE DRUM.

Ex. 8. L. H.



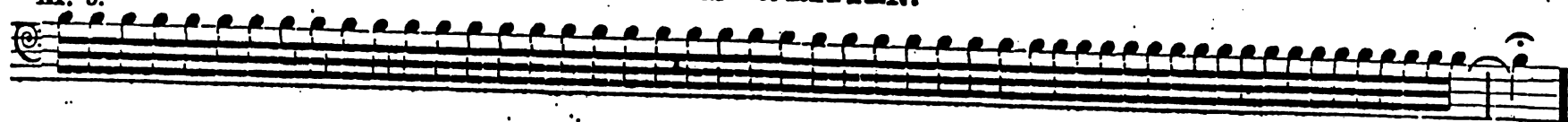
Ex. 4. L. H.

## SINGLE STROKE ROLL AS CLOSED.

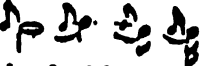


Ex. 5.

## AS WRITTEN.

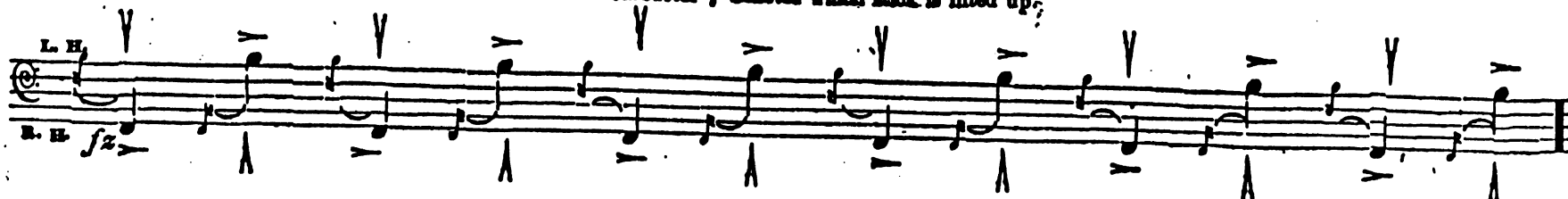


## No. 2. THE FLAM.

The Flam is used whenever notes are written thus,  Hold the left hand stick about two inches from the drum head ; commencing very slow at first, same as in No. 1. Commence with the left hand stick ; the hard stroke with the Right Hand ; throwing the left hand up quick as sign,  when commencing this lesson you must hold Right hand high as your forehead, so as to produce the Hard Stroke ; with right and left hand two inches from the drum head, making what is called faint stroke or piano note ; this is performed as one note, saying Flam, Flam, and to be reversed, or from hand to hand.

## THE FLAM BEAT.

O. W. KEACH.

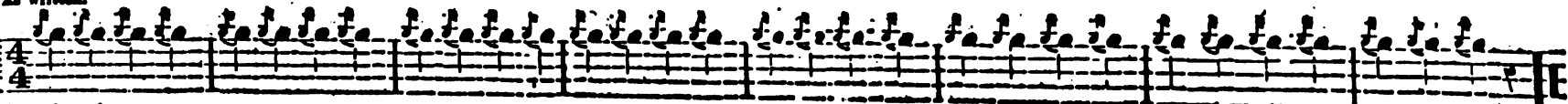
This character  denotes which stick is lifted up ;

## AS WRITTEN.

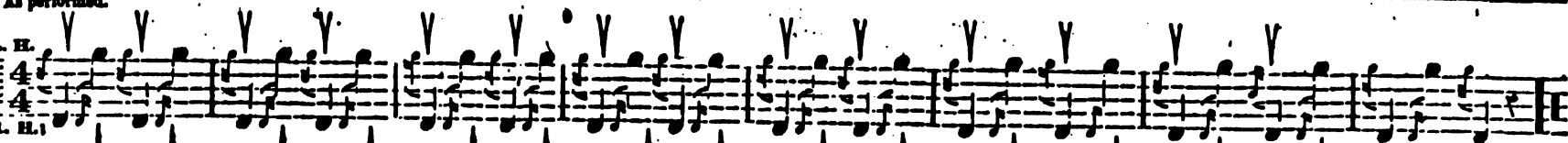


## THE FLAM AS AN EXERCISE.

As written.



As performed.



N. B. The flam is in drumming; what the appoggiatura is in other musical compositions, viz: a grace note.

## LESSON No. 3. THE FLAMIDIDDLE. (or eight 16ths in bar.)

(Properly called 16th notes.)



## LESSON No. 4. THE FLAMIDIDDLE. As used $\frac{3}{4}$ time, eight 8th notes in bar.



## LESSON No. 5. SINGLE PARADIDDLE.

(Properly called 16th notes.) used in Staccato movements.



As written

# HOWE'S SCHOOL FOR THE DRUM.

## LESSON No. 6. DOUBLE PARADIDDLE. Used in $\frac{6}{8}$ & $\frac{3}{4}$ time.

L. H.  
 R. H.

## LESSON No. 7. AN EXERCISE CALLED FLAM PARADIDDLE DIDDLE.

L. H.  
 R. H.

## LESSON No. 8. THE FIVE STROKE ROLL.

Commencing very slow as in No. 1. the Long Roll. (Called Open Beat.)

OPEN BEAT.

L. H. 1 2 3 4 5  
 R. H. 1 2 3 4 5  
 When Closed.  
 L. H.  
 R. H.  
 As written.



LESSON No. 9. THE SEVEN STROKE ROLL. As an Open Beat, commencing very slow at first.

OPEN.

L. H. 1 2 3 4 5 6 7 *fz*

R. H.

L. H. 7

R. H.

As closed.

As written.

N. B. The Seven Stroke is not beat from hand to hand.

LESSON No. 10. THE NINE STROKE ROLL. Open Beat.

Commencing very slow at first, as in No. 1. (The Long Roll.)

L. H. OPEN. 1 2 3 4 5 6 7 8 9

R. H. *fz*

L. H. 9

R. H. *fz*

When closed.

As written.

## HOWE'S SCHOOL FOR THE DRUM.

## LESSON No. 11. THE TEN STROKE ROLL.

OPEN BEAT.

L. H. 1 2 3 4 5 6 7 8 9 10

R. H.

L. H. 10

R. H.

As closed.

10

10

10

As written.

## LESSON No. 12. THE ELEVEN STROKE ROLL.

OPEN BEAT.

L. H. 1 2 3 4 5 6 7 8 9 10 11

R. H.

L. H. 11

R. H.

As closed.

11

11

11

As written.

HOWE'S SCHOOL FOR THE DRUM.  
LESSON No. 12. THE DRUMMER'S CALL.

15

Handwritten musical notation for 'THE DRUMMER'S CALL'. It consists of two systems of staves. The first system has two staves: the top staff is labeled 'L. H.' (Left Hand) and the bottom staff is labeled 'R. H.' (Right Hand). Both staves are in 2/4 time. The second system also has two staves, continuing the melody and accompaniment. The notation includes various musical symbols such as notes, rests, and dynamic markings.

FIELD OFFICERS' CALL.

Handwritten musical notation for 'FIELD OFFICERS' CALL'. It consists of two systems of staves. The first system has two staves: the top staff is labeled 'L. H.' (Left Hand) and the bottom staff is labeled 'R. H.' (Right Hand). Both staves are in 2/4 time. The second system also has two staves, continuing the melody and accompaniment. The notation includes various musical symbols such as notes, rests, and dynamic markings.

As written.

SERGEANT'S CALL.

Three times.

CORPORAL'S CALL.

Three times.

CEASE FIRING.

Handwritten musical notation for 'SERGEANT'S CALL', 'CORPORAL'S CALL', and 'CEASE FIRING'. It consists of two systems of staves. The first system has two staves: the top staff is labeled 'L. H.' (Left Hand) and the bottom staff is labeled 'R. H.' (Right Hand). Both staves are in 2/4 time. The second system also has two staves, continuing the melody and accompaniment. The notation includes various musical symbols such as notes, rests, and dynamic markings.

# HOWE'S SCHOOL FOR THE DRUM.

## LESSON No. 13. THE BAND CALL.

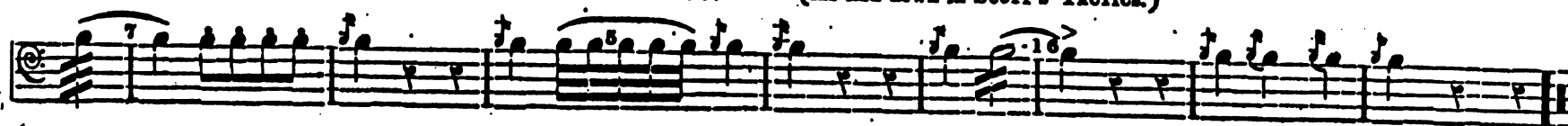


## LESSON No. 14. TO THE COLORS. (Old style.)

*Allegro.*  
L. H. *Only once through.*

*As written.*

## TO THE COLORS. (As laid down in Scott's TACTICS.)



## LESSON No. 15. THE ASSEMBLY.



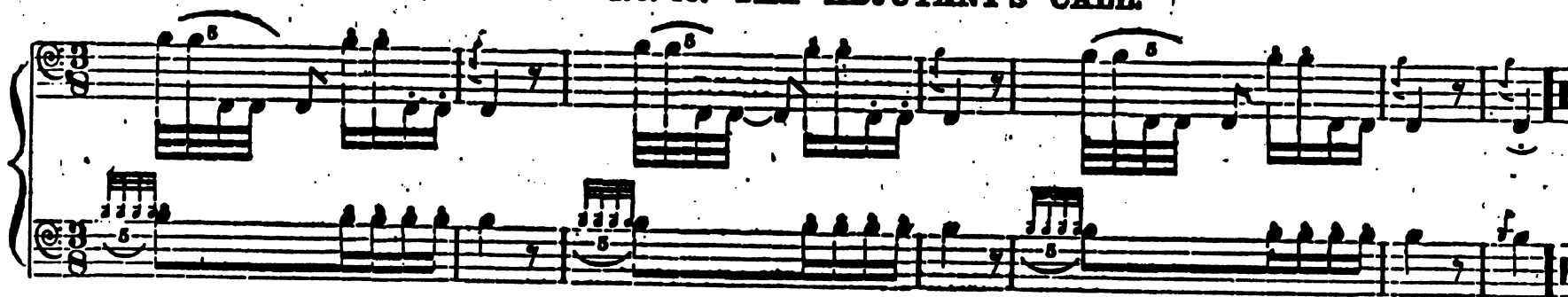
# HOWE'S SCHOOL FOR THE DRUM.

17

## THE ASSEMBLY. Concluded.



## LESSON No. 16. THE ADJUTANT'S CALL.



## LESSON No. 17. FIRST SERGEANT'S CALL.



## WOOD CALL.



## WATER CALL.



## ALL SERGEANT'S CALLS.



# HOWE'S SCHOOL FOR THE DRUM.

## LESSON No. 17. DIFFERENT CALLS.

### FIRST CALL FOR GUARD MOUNTING.

### SECOND CALL FOR GUARD MOUNTING.



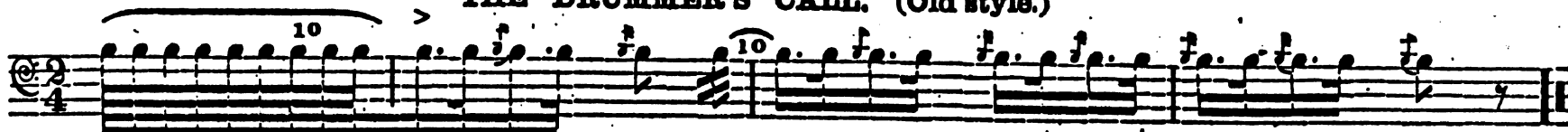
### THE POLICE DRUM CALL.



### DRILL CALL.



### THE DRUMMER'S CALL. (Old style.)



### THE RUFF.

The Ruff is like the Flam, precedes the principle note or Beat, giving it a martial finish.

#### L. H. OPEN BEAT.



#### As closed.



Commencing very slow at first.  
L. H. OPEN BEAT.

## LESSON No. 18. THE SINGLE DRAG.

As written.

When closed. This E when the pupil is advanced.

N. B. It is very difficult and almost impossible to express or designate the Single or Double Drag, when closed. Only by commencing the open Beats very slow and increasing the time faster and faster, until closed.

## LESSON No. 19. DOUBLE DRAG.

L. H. OPEN BEAT.

N. B. Accent every seventh note forcibly, or fz.

## DOUBLE DRAG AS CLOSED.

As written for advanced pupils.

STROKE FLAM. RUFF. (Old style.) POING STROKE. FOUR STROKE RUFF.

HALF DRAG.

Meaning thus.

# HOWE'S SCHOOL FOR THE DRUM.

**THE GENERAL.** Played for Striking of Tents. It begins and ends with three Rolls of Drum, after the last Roll repeat once through.

**FIFE.**

**DRUM.**

The musical score for 'THE GENERAL' consists of two systems. Each system has a Fife part on a treble clef staff with a key signature of one sharp (F#) and a 2/4 time signature, and a Drum part on a bass clef staff with a 2/4 time signature. The first system contains 8 measures, and the second system contains 8 measures. The drum part includes various rhythmic patterns, including triplets and rolls, indicated by 'tr' and '3' markings.

**CHURCH CALL.** Church Call is beat for a Regiment to assemble for Divine Service, or when a flag of Truce arrives near the enemies lines. End with first part of Three Camps.

**FIFE.**

**DRUM.**

The musical score for 'CHURCH CALL' consists of two systems. Each system has a Fife part on a treble clef staff with a key signature of one sharp (F#) and a 2/4 time signature, and a Drum part on a bass clef staff with a 2/4 time signature. The first system contains 8 measures, and the second system contains 8 measures. The drum part includes various rhythmic patterns, including triplets and rolls, indicated by 'tr' and '3' markings.

✂ **THE ASSEMBLY.** Signal for Company Drills.

**FIFE.**

**DRUM.**

The musical score for 'THE ASSEMBLY' consists of two systems. Each system has a Fife part on a treble clef staff with a key signature of one sharp (F#) and a 2/4 time signature, and a Drum part on a bass clef staff with a 2/4 time signature. The first system contains 8 measures, and the second system contains 8 measures. The drum part includes various rhythmic patterns, including triplets and rolls, indicated by 'tr' and '3' markings.



# QUICK RETREAT.

21

**FIFE.**

**DRUM.**

This musical score for 'Quick Retreat' is written for Fife and Drum. The Fife part is on a single staff in 2/4 time, marked with a key signature of one sharp (F#). The Drum part is on a single staff in 2/4 time, featuring a series of rhythmic patterns including eighth and sixteenth notes, and rests. The piece concludes with a double bar line.

# SLOW RETREAT.

**FIFE.**

**DRUM.**

This musical score for 'Slow Retreat' is written for Fife and Drum. The Fife part is on a single staff in 2/4 time, marked with a key signature of one sharp (F#). The Drum part is on a single staff in 2/4 time, featuring a series of rhythmic patterns including eighth and sixteenth notes, and rests. The piece concludes with a double bar line.

# ORIGINAL ARKANSAS TRAVELLER.

**FIFE.**

**DRUM.**

This musical score for 'Original Arkansas Traveller' is written for Fife and Drum. The Fife part is on a single staff in 2/4 time, marked with a key signature of one sharp (F#). The Drum part is on a single staff in 2/4 time, featuring a series of rhythmic patterns including eighth and sixteenth notes, and rests. The piece concludes with a double bar line.

## SURGEON'S CALL.

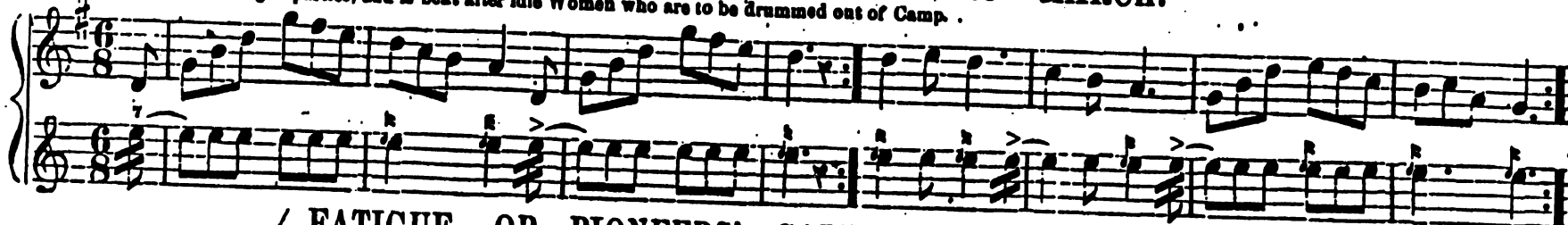
The Surgeon's Call is played at \*—o'clock in the morning, when the sick, able to go about, are conducted to the hospital by the first Sergeants of companies, who hand to the surgeon a list of all the sick in the company.

FIFTH.

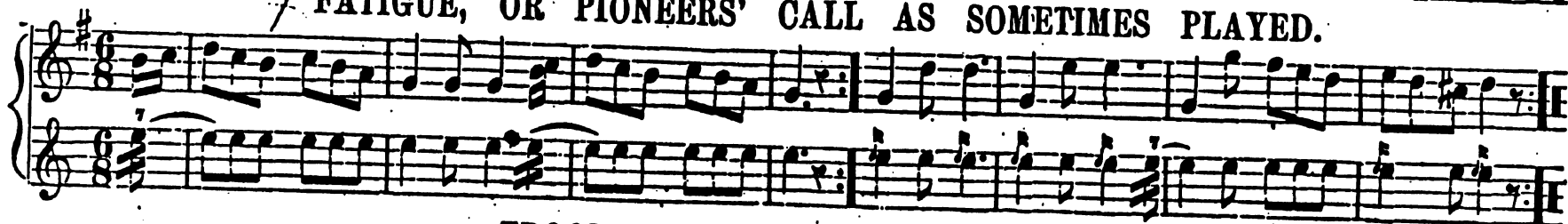


## FATIGUE CALL, OR PIONEERS' MARCH.

Signal to call out Fatigue parties, and is beat after idle Women who are to be drummed out of Camp.

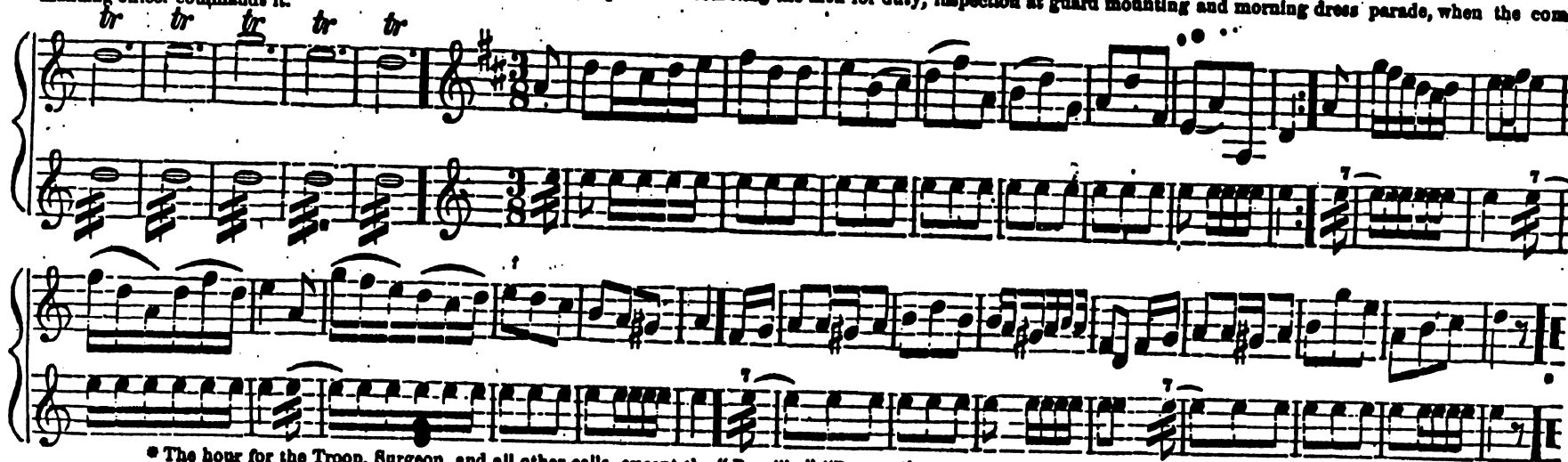


## / FATIGUE, OR PIONEERS' CALL AS SOMETIMES PLAYED.



## TROOP FOR GUARD MOUNTING.

The Troop is played at \*—o'clock in the morning, for the purpose of assembling the men for duty, inspection at guard mounting and morning dress parade, when the commanding officer commands it.

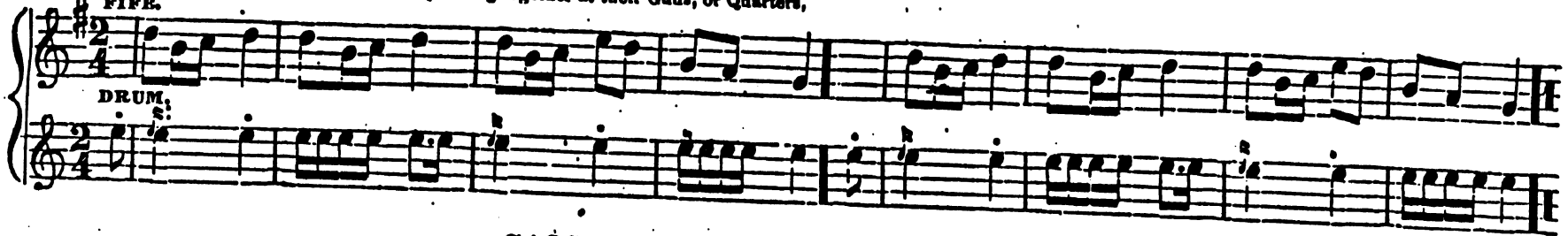


\* The hour for the Troop, Surgeon, and all other calls, except the "Reveille," "Retreat," and the "Tattoo," are determined by the commanding officer.

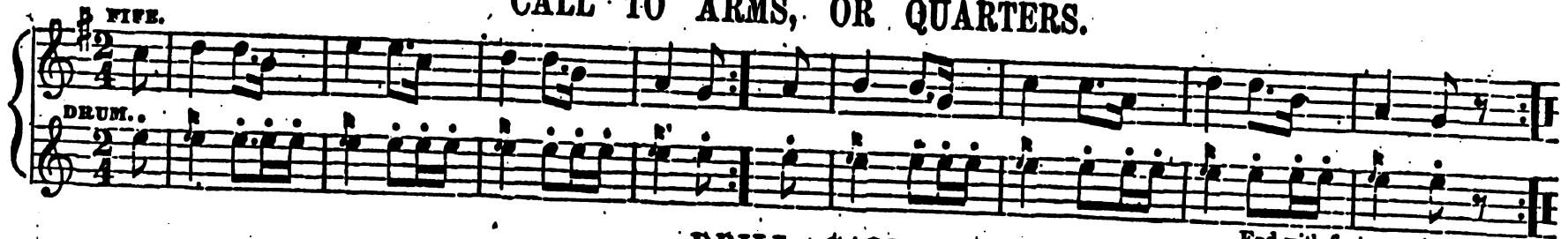
# ADJUTANT'S CALL.

23

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



## CALL TO ARMS, OR QUARTERS.



## DRILL CALL.

End with first part three Camps.



## 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  $\frac{3}{4}$  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.

## 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.

FINE.

The first part of the 'Three Camps' march is shown in two staves. The top staff is the melody in G major, 4/4 time, featuring eighth and sixteenth notes with triplets. The bottom staff is the drum part, consisting of a continuous pattern of eighth notes with various rests and accents indicated by numbers above the notes.

## Second part of the Three Camps.

The second part of the march continues the melody and drum pattern. The drum part includes some longer rests and more complex rhythmic figures, with numbers indicating specific note values or rests.

## Third part of the Three Camps.

The third part of the march concludes the sequence. The melody and drum part maintain the same rhythmic style as the previous sections.

Roll of the Drum.

## 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.

FINE.

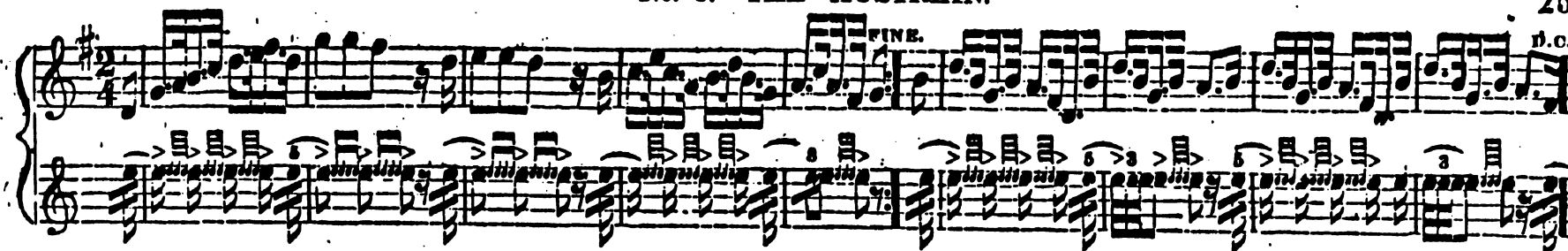
B.C.

The 'Slow Scotch' march is presented in two staves. The top staff is the melody in G major, 4/4 time, with a slower tempo than the first march. The bottom staff is the drum part, featuring a steady, rhythmic pattern of eighth notes.

Roll of the Drum.

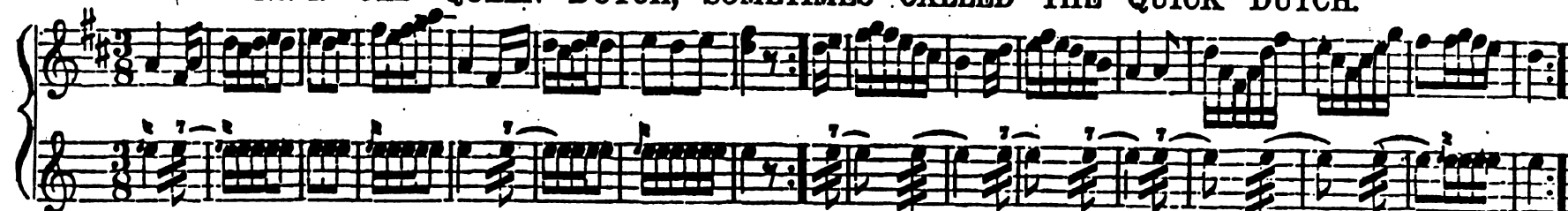
# No. 3. THE AUSTRIAN.

25



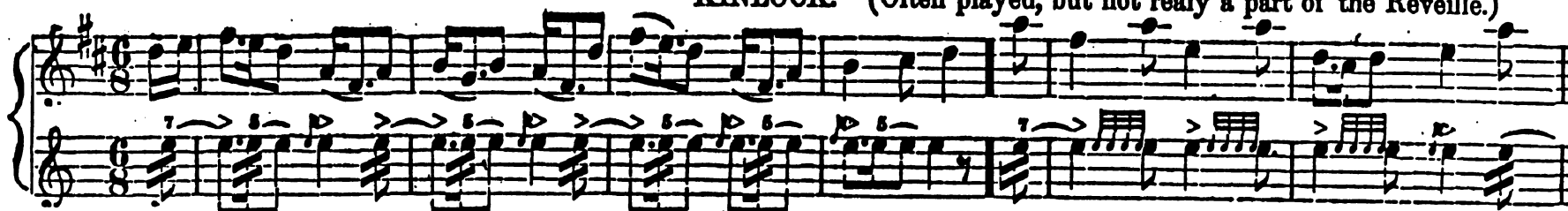
# No. 4. OLD QUEEN DUTCH, SOMETIMES CALLED THE QUICK DUTCH.

Roll of the Drum.



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

Roll of the Drum.

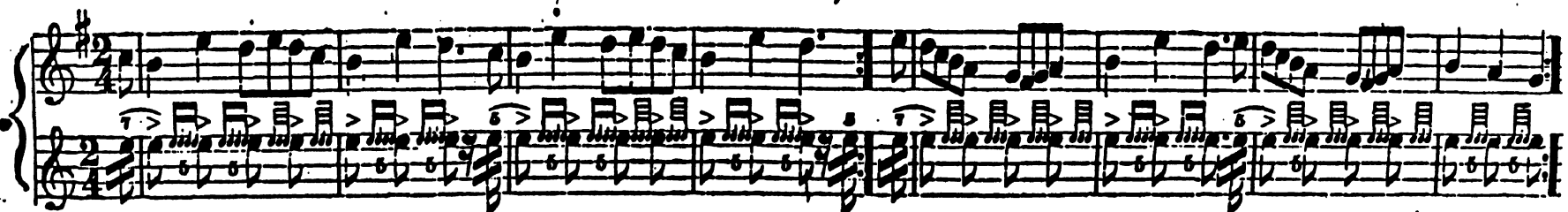


The first time slow, then quick, with double drag Beat.



# No. 5. THE HESSIAN, SINGLE DRAG.

Roll of the Drum.



## THE HESSIAN. Concluded.

Musical score for 'THE HESSIAN. Concluded.' featuring a melody in the treble clef and a complex drum accompaniment in the bass clef. The drum part includes various rhythmic patterns and fingerings (e.g., 6, 3, 5, 6).

## No. 6. THE DAWNING OF DAY:

Roll of the Drum.

Musical score for 'THE DAWNING OF DAY:' in 4/4 time. It consists of a melody in the treble clef and a drum accompaniment in the bass clef. The drum part features numerous '10' (ten-drum) patterns and other rhythmic figures.

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

Roll of the Drum.

Musical score for 'THE FIFER'S DELIGHT. (Double Drag.)' in 6/8 time. It features a melody in the treble clef and a drum accompaniment in the bass clef. The drum part includes '3' (triple) patterns and other rhythmic elements.

THE FIFERS' DELIGHT. Concluded.

27

This musical score is for a piece titled "THE FIFERS' DELIGHT. Concluded." It is written for a four-part vocal or instrumental ensemble. The music is in the key of D major, indicated by two sharps (F# and C#) on the treble clef staves. The time signature is 2/4. The score consists of three systems, each with two staves. The melody is primarily in the upper staves, while the lower staves provide harmonic support with chords and moving lines. The piece concludes with a final cadence in the third system.

No. 8. QUICKSTEP.

This musical score is for a piece titled "No. 8. QUICKSTEP." It is written for a four-part vocal or instrumental ensemble. The music is in the key of D major, indicated by two sharps (F# and C#) on the treble clef staves. The time signature is 2/4. The score consists of three systems, each with two staves. The melody is primarily in the upper staves, while the lower staves provide harmonic support with chords and moving lines. The piece concludes with a final cadence in the third system.

## No. 9. QUICK SCOTCH.

Close the Reveille with the first part of Three Camps.

END OF THE REVEILLE.

Roll of the Drum.

This block contains the first musical system. It features a treble and bass staff in 2/4 time with a key signature of one sharp (F#). The melody is written in the treble staff, and the bass staff provides a rhythmic accompaniment with many beamed eighth notes. The system concludes with a double bar line.

## SOLDIER'S JOY.

This block contains the second musical system, continuing the piece 'SOLDIER'S JOY'. It consists of a treble and bass staff in 2/4 time with a key signature of one sharp. The melody continues in the treble staff, and the bass staff has a more active accompaniment with frequent triplets and beamed eighth notes. The system ends with a double bar line.

## 'T WAS ON THE SEVENTEETH OF JUNE.

FINE.

D.C.

This block contains the third musical system, for the piece ''T WAS ON THE SEVENTEETH OF JUNE.'. It features a treble and bass staff in 2/4 time with a key signature of one sharp. The melody is in the treble staff, and the bass staff has a steady accompaniment. The system concludes with a double bar line and the word 'D.C.' (Da Capo).



# THE SLOW RETREAT.

29

Moderato. 

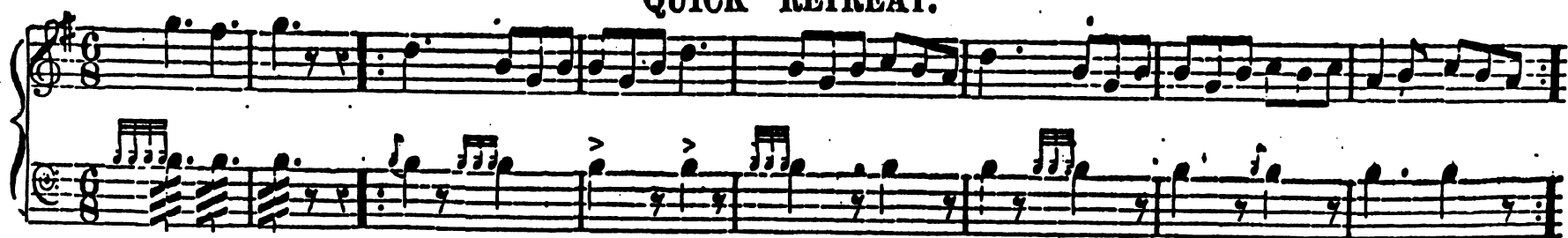


# THE TROOP.





# QUICK RETREAT.



## QUICK RETREAT. Concluded.



## DASHING WHITE SERGEANT.

FIFE.

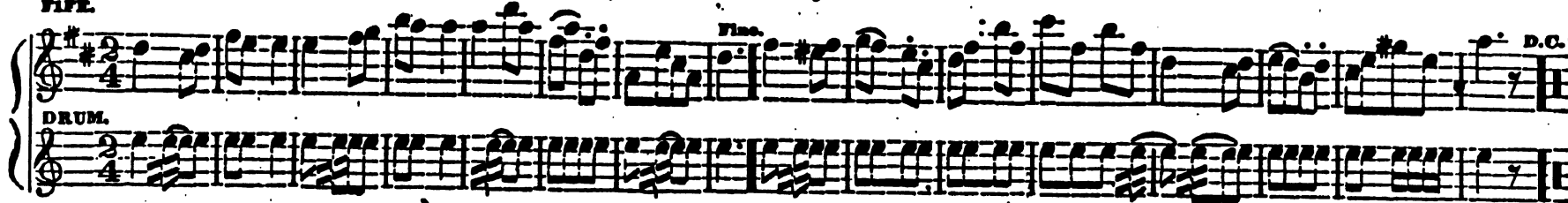
DRUM.



## MILITARY QUICKSTEP.

FIFE.

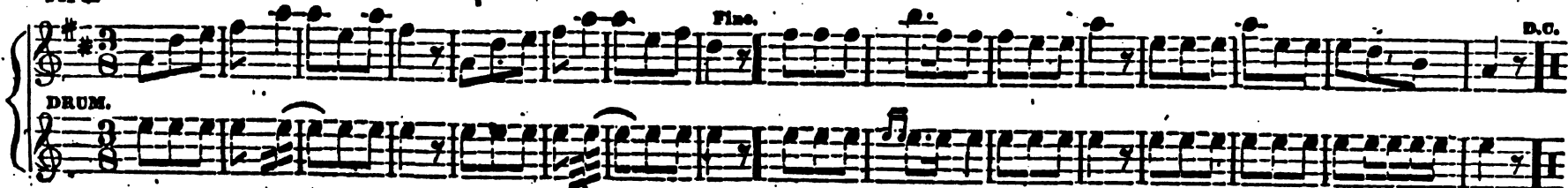
DRUM.



## LOVE'S RITORNELLA.

FIFE.

DRUM.



# PEAS UPON A TRENCHER.

(BREAKFAST AND SUPPER SERVICE.)

31

**FIVE.**  
**Allegro.**

*mf* DRUM.

This musical score is for the piece 'PEAS UPON A TRENCHER.' It is marked 'FIVE. Allegro.' and is for 'BREAKFAST AND SUPPER SERVICE.' The score consists of two systems of piano and drum parts. The piano part is written in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The drum part is written in a simplified notation on a single line. The first system of the piano part ends with a double bar line and a repeat sign. The second system continues the melody. The drum part consists of a series of rhythmic patterns, including eighth and sixteenth notes, with some measures containing rests.

## ROAST BEEF.

(DINNER SERVICE.)

Twice through.

**FIVE.**

DRUM.

This musical score is for the piece 'ROAST BEEF.' It is marked 'FIVE.' and is for 'DINNER SERVICE.' The score consists of two systems of piano and drum parts. The piano part is written in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. The drum part is written in a simplified notation on a single line. The first system of the piano part ends with a double bar line and a repeat sign. The second system continues the melody. The drum part consists of a series of rhythmic patterns, including eighth and sixteenth notes, with some measures containing rests. The score includes first and second endings, marked '1st.' and '2nd.'.

## WAIT FOR THE WAGON.

Twice through.

This musical score is for the piece 'WAIT FOR THE WAGON.' It is written in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The score consists of two systems of piano and drum parts. The piano part is written in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The drum part is written in a simplified notation on a single line. The first system of the piano part ends with a double bar line and a repeat sign. The second system continues the melody. The drum part consists of a series of rhythmic patterns, including eighth and sixteenth notes, with some measures containing rests.

# THE TATTOO.

The usual hour for playing the Tattoo, is from nine to ten o'clock in the evening, when the rolls are called, the lights are extinguished; no soldier is allowed to be out of his tent or quarters after this hour, without special permission.

**FIVE.**  
**THE DOUBLINGS OF THE TATTOO.**

**DRUM.**

The rule is, that the Tattoo must commence and end with a National air.

**FIVE.**  
**No. 1. HAIL TO THE CHIEF.**

**DRUM.**

**FIVE.**  
**No. 2. QUICKSTEP. COLLEGE HORNPIPE.**

**DRUM.**

Repeat the Doublings.

Repeat the Doublings.

No. 3. FIFER'S QUICKSTEP.

33

Musical score for No. 3, FIFER'S QUICKSTEP. The score is written for piano and features a treble and bass staff. The key signature is one sharp (F#) and the time signature is 6/8. The melody is played in the treble staff, and the bass staff provides a rhythmic accompaniment with frequent eighth-note patterns. The piece concludes with a double bar line.

No. 4. "KINLOCH." SLOW DUTCH.

Repeat the Doublings.

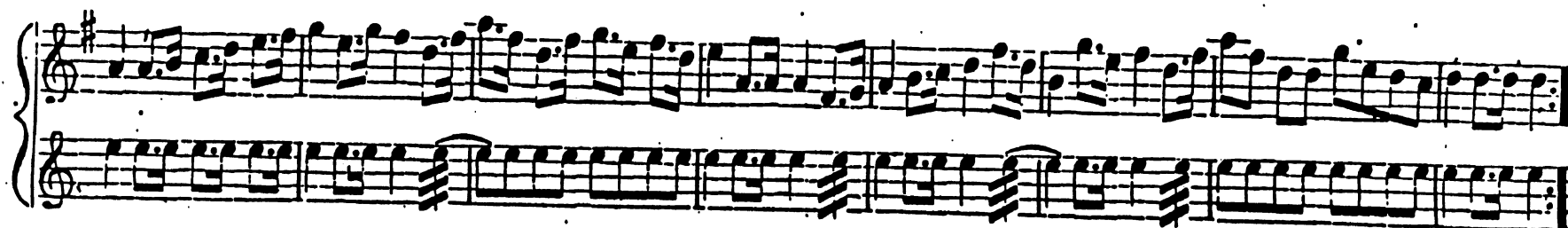
Musical score for No. 4, "KINLOCH." SLOW DUTCH. The score is written for piano and features a treble and bass staff. The key signature is one sharp (F#) and the time signature is 3/4. The melody is played in the treble staff, and the bass staff provides a rhythmic accompaniment with frequent eighth-note patterns. The piece concludes with a double bar line.

No. 5. BATTLE MARCH.

Repeat the Doublings.

Musical score for No. 5, BATTLE MARCH. The score is written for piano and features a treble and bass staff. The key signature is one sharp (F#) and the time signature is 4/4. The melody is played in the treble staff, and the bass staff provides a rhythmic accompaniment with frequent eighth-note patterns. The piece concludes with a double bar line.

## BATTLE MARCH. Concluded.



Repeat the Doublings.

## No. 6. DUKE OF YORK'S TROOP.

Musical score for 'No. 6. DUKE OF YORK'S TROOP.' The score is written for five parts: Fife, Drum, and three staves of piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/8. The Fife part (top staff) features a melody with triplets. The Drum part (second staff) provides a rhythmic accompaniment with eighth and sixteenth notes. The piano accompaniment consists of three staves, with the left hand (bottom staff) playing a steady eighth-note pattern and the right hand (top staff) playing a melody of eighth and sixteenth notes. The score concludes with a repeat sign and the instruction 'Repeat the Doublings.'

Repeat the Doublings.

# No. 7. DUKES' QUICKSTEP.

35

**FIFE.**

**DRUM.**  
R

# No. 8. YANKEE DOODLE.

Repeat the Doublings.

Yankee Doodle to be played first time through slow, second time quick.

**FIFE.**

**DRUM.** 7

1st. 2nd.

END OF THE TATTOO.

Repeat the Doublings.

# BELLISLE MARCH.

Fine.

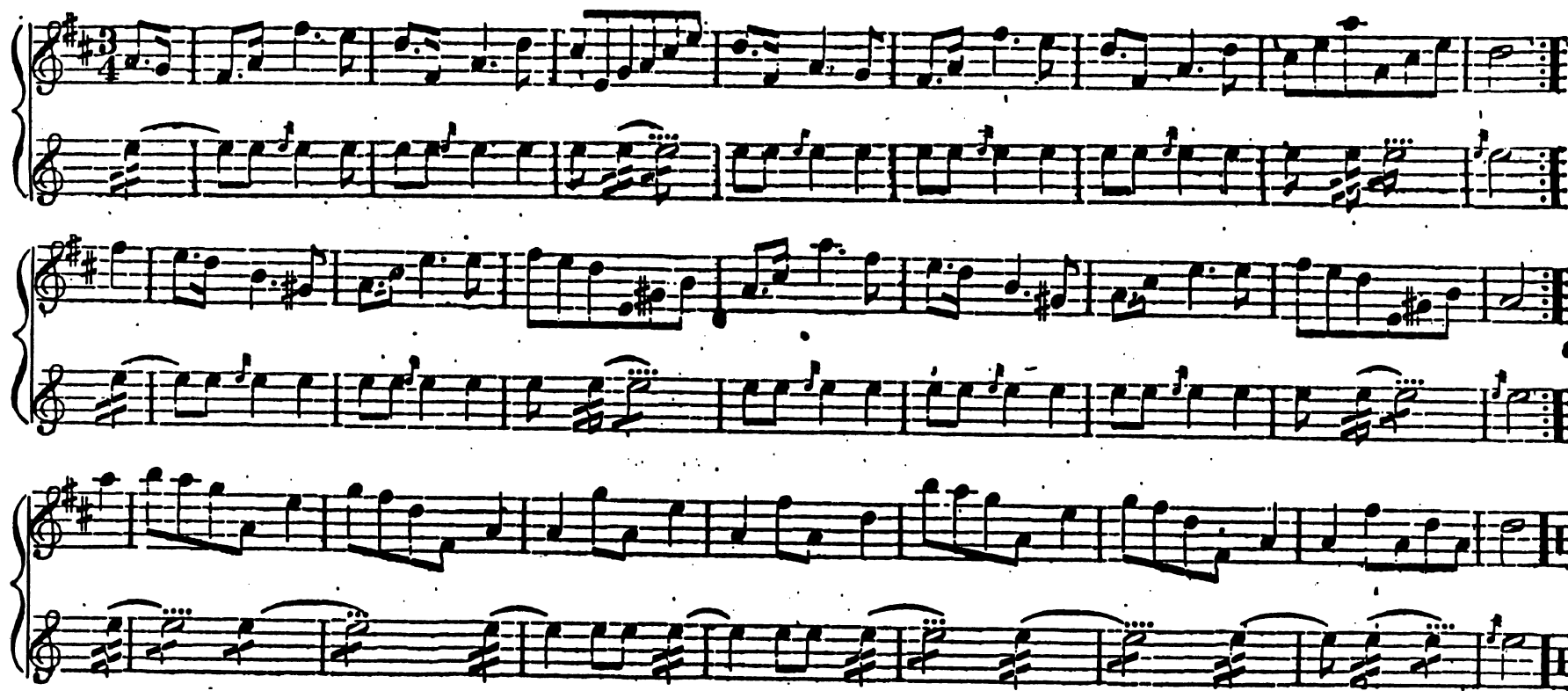
An old English March, from which the revival melody of "Canaan" was taken.

D.C.

**FIFE.**

**DRUM.**

## SILVER LAKE WALTZ.



Musical score for Silver Lake Waltz, featuring two systems of piano accompaniment. Each system consists of a treble and bass staff joined by a brace. The key signature is one sharp (F#) and the time signature is 3/4. The first system contains two measures, and the second system contains two measures. The notation includes various musical symbols such as notes, rests, and accidentals.

## HOHNSTOCK POLKA.



Musical score for Hohnstock Polka, featuring two systems of piano accompaniment. Each system consists of a treble and bass staff joined by a brace. The key signature is one sharp (F#) and the time signature is 2/4. The first system contains two measures, and the second system contains two measures. The notation includes various musical symbols such as notes, rests, and accidentals. The second system ends with the initials "D.C." in the upper right corner.



# DEAD MARCH IN SAUL.

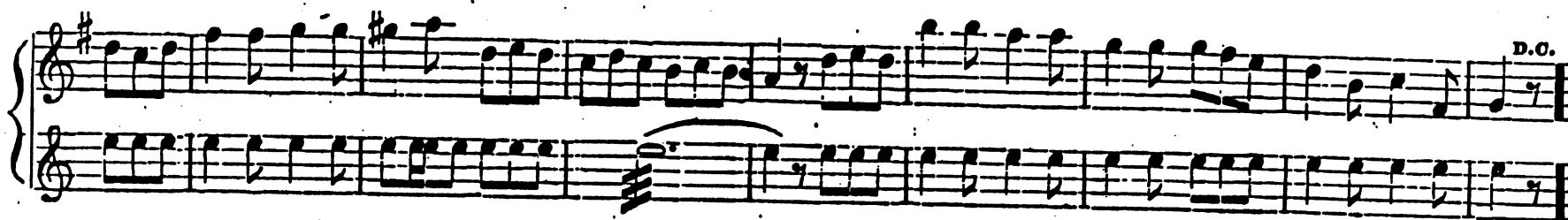
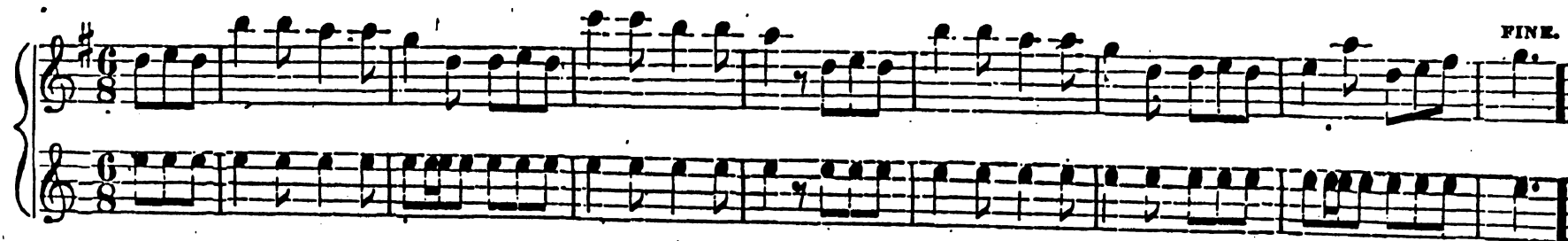
37

FIFE.

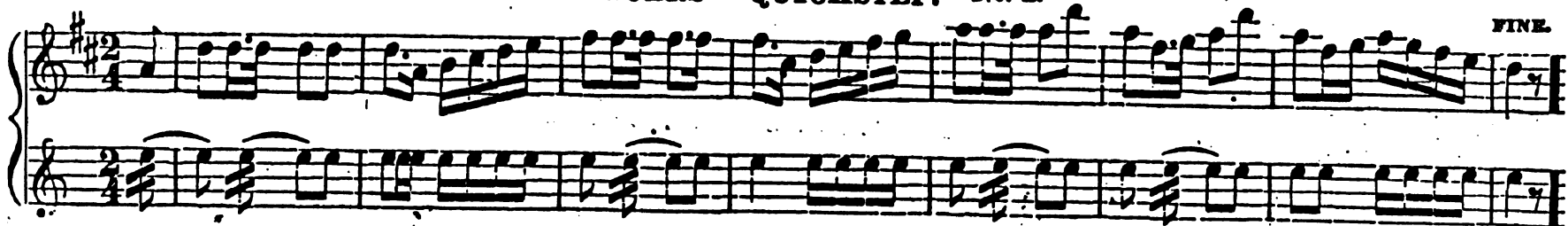
Muffle one-half of the drums, if there be ten; if only six, one-half; and the other mark the time as below the D line, on note marked Fl.

The musical score is written for a Fife and Flute ensemble. It consists of six systems of music, each with a Fife part (treble clef) and a Flute part (bass clef). The key signature is one sharp (F#) and the time signature is common time (C). The Fife part features a melodic line with various note values, including eighth and sixteenth notes, and rests. The Flute part provides a rhythmic accompaniment, often using eighth and sixteenth notes. The score is marked with 'FIFE.' at the beginning and includes a performance instruction about drumming. The page number '37' is in the top right corner.

## LANCERS' QUICKSTEP. No. 1.



## LANCERS' QUICKSTEP. No. 2.

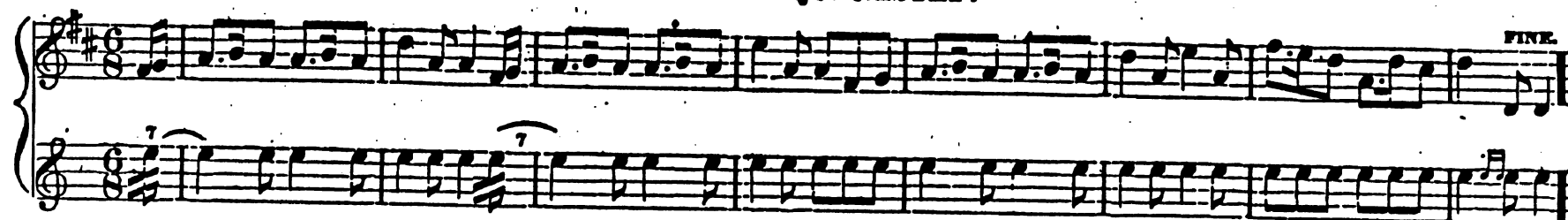


# LANCERS' QUICKSTEP. Concluded.

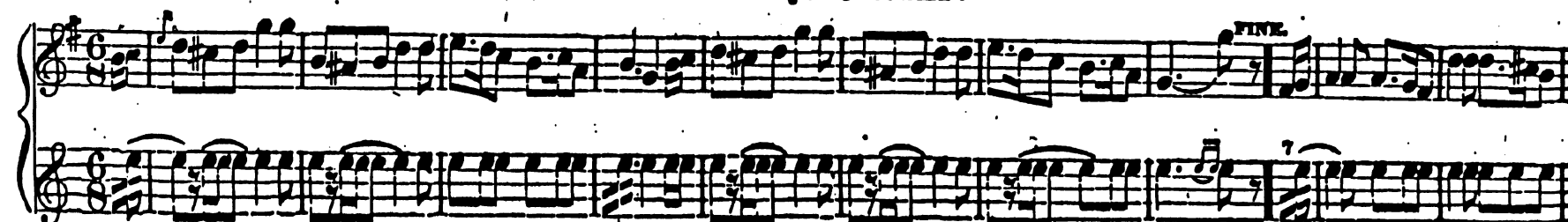
39



## LANCERS' QUICKSTEP. No. 3.



## LANCERS' QUICKSTEP. No. 4.



## OLD CONTINENTAL MARCH.

The musical score for 'OLD CONTINENTAL MARCH' is written for piano in 4/4 time. It consists of three systems of two staves each. The key signature is one sharp (F#). The first system features a melody in the right hand and a bass line in the left hand. The second system continues the melody and bass line, with some triplets and slurs. The third system concludes the piece with a final cadence. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings.

## THE LANCERS' MARCH.

The musical score for 'THE LANCERS' MARCH' is written for piano in 4/4 time. It consists of two systems of two staves each. The key signature is one sharp (F#). The first system features a melody in the right hand and a bass line in the left hand. The second system continues the melody and bass line, with some triplets and slurs. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings. The piece ends with a final cadence.

# SCALE FOR THE FIFE.

41

A musical scale for the fife, presented in a single staff with a treble clef. The scale consists of 24 measures, each containing a single note. The notes are: D, E, F#, G, A, B, C#, D, E, F#, G, A, B, C#, D, E, F#, G, A, B, C#, Bb, Ab, Gb. Below each note is a vertical column of dots representing fingerings. The first 12 measures (D to C#) use a standard fingering pattern (1-2-3, 1-2-3, 1-2-3, 1-2-3, 1-2-3, 1-2-3, 1-2-3, 1-2-3, 1-2-3, 1-2-3, 1-2-3, 1-2-3). The next 12 measures (D to Gb) use a different fingering pattern (1-2-3, 1-2-3, 1-2-3, 1-2-3, 1-2-3, 1-2-3, 1-2-3, 1-2-3, 1-2-3, 1-2-3, 1-2-3, 1-2-3).

## DREAM ON THE OCEAN WALTZ. No. 1.

A musical score for "Dream on the Ocean Waltz No. 1". It is written for two staves, treble and bass clef, in 3/4 time. The key signature has one sharp (F#). The score consists of two systems. The first system has 16 measures. The second system has 16 measures, with the word "FINE" written above the 8th measure and "D.C." (Da Capo) written above the 16th measure. The melody is primarily in the treble staff, with accompaniment in the bass staff.

## DREAM ON THE OCEAN WALTZ. No. 2.

A musical score for "Dream on the Ocean Waltz No. 2". It is written for two staves, treble and bass clef, in 3/4 time. The key signature has one sharp (F#). The score consists of two systems. The first system has 16 measures, with the words "First time." written above the 8th measure and "Second time." written above the 16th measure. The melody is primarily in the treble staff, with accompaniment in the bass staff.

## DREAM ON THE OCEAN WALTZ, No. 2. Concluded.

1st time. 2nd time.

This musical score is for a waltz in 3/4 time, key of D major. It consists of two systems of staves. The first system has a treble staff with a melody and a bass staff with a piano accompaniment. The second system continues the melody and accompaniment. The piece concludes with a final cadence. The first time through the piece is marked with a bracket and '1st time.', and the second time is marked with a bracket and '2nd time.'.

## DREAM ON THE OCEAN WALTZ. No. 3.

1st Time.

This musical score is for a waltz in 3/4 time, key of D major. It consists of two systems of staves. The first system has a treble staff with a melody and a bass staff with a piano accompaniment. The second system continues the melody and accompaniment. The piece concludes with a final cadence. The first time through the piece is marked with a bracket and '1st Time.'.

## DREAM ON THE OCEAN WALTZ. No. 4.

1st. 2nd.

1st. 2nd.

This musical score is for a waltz in 3/4 time, key of D major. It consists of two systems of staves. The first system has a treble staff with a melody and a bass staff with a piano accompaniment. The second system continues the melody and accompaniment. The piece concludes with a final cadence. The first time through the piece is marked with a bracket and '1st.', and the second time is marked with a bracket and '2nd.'.

# SEE THE CONQUERING HERO COMES.

43

Fine.

D.C.

# GEN. SCOTT'S MARCH.

Fine.

D.C.

## FEDERAL GRAND MARCH.

DRUM. 9

The musical score for the Federal Grand March is written in 4/4 time with a key signature of one sharp (F#). It consists of three systems of staves. The first system includes a drum part labeled 'DRUM. 9' on the lower staff, featuring a rhythmic pattern of eighth and sixteenth notes. The melody is primarily in the upper staff, with some accompaniment in the lower staff. The second and third systems continue the melody and accompaniment, with the lower staff featuring more complex rhythmic patterns and some rests.

## GRAND MARCH IN NORMA.

The musical score for the Grand March in Norma is written in 4/4 time with a key signature of one sharp (F#). It consists of two systems of staves. The first system shows the melody in the upper staff and a rhythmic accompaniment in the lower staff. The second system continues the melody and accompaniment, with the lower staff featuring a more complex rhythmic pattern and some rests.



# STRIKE THE CYMBALS.

45

**FIFE.**

**DRUM.**

**Fine.**

This musical score is for a piece titled "Strike the Cymbals." It is written for Fife and Drum. The Fife part is in the treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The Drum part is in the bass clef with a 2/4 time signature. The Fife part consists of a series of eighth and sixteenth notes, with a "Fine." marking at the end. The Drum part features a complex rhythmic pattern with many sixteenth and thirty-second notes, including triplets and syncopation. The score is divided into two systems, each with a brace connecting the Fife and Drum staves.

## MAIDEN'S PRAYER.

This musical score is for a piece titled "Maiden's Prayer." It is written for a single melodic instrument, likely a flute or violin, in the treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The score is divided into three systems, each with a brace connecting the two staves. The melody is composed of eighth and sixteenth notes, with many triplets and syncopation. The first system ends with a double bar line. The second system ends with a double bar line. The third system ends with a double bar line.

## THE DEAD MARCH, OR THE SOLDIERS' DREAM.

Musical score for "THE DEAD MARCH, OR THE SOLDIERS' DREAM." The score is written for Fife and Drum. The Fife part is in the upper staff, and the Drum part is in the lower staff. The key signature is one sharp (F#), and the time signature is 4/4. The music features a series of eighth and sixteenth notes, with a trill (tr) in the final measure of the first system.

## ROSLIN CASTLE DEAD MARCH.

Musical score for "ROSLIN CASTLE DEAD MARCH." The score is written for Fife and Drum. The Fife part is in the upper staff, and the Drum part is in the lower staff. The key signature is one sharp (F#), and the time signature is 4/4. The music features a series of eighth and sixteenth notes, with a trill (tr) in the final measure of the first system.

## ROGUES' MARCH.

Musical score for "ROGUES' MARCH." The score is written for Fife and Drum. The Fife part is in the upper staff, and the Drum part is in the lower staff. The key signature is one sharp (F#), and the time signature is 4/4. The music features a series of eighth and sixteenth notes, with a trill (tr) in the final measure of the first system. The score includes a "Fine." marking and a "D.C." (Da Capo) instruction.

# GUILDEROY QUICKSTEP.

47

A. Minor.

Musical score for Guilderoy Quickstep, A. Minor. The score is written for piano and features a treble and bass staff. The key signature is one flat (B-flat), and the time signature is 4/4. The melody is characterized by eighth and sixteenth notes, with a repeating rhythmic pattern in the bass line.

## FUNERAL MARCH.

Musical score for Funeral March. The score is written for piano and features a treble and bass staff. The key signature is one flat (B-flat), and the time signature is 4/4. The melody is characterized by eighth and sixteenth notes, with a repeating rhythmic pattern in the bass line.

## O SUSA'NNA.

Musical score for O SUSA'NNA. The score is written for piano and features a treble and bass staff. The key signature is one flat (B-flat), and the time signature is 4/4. The melody is characterized by eighth and sixteenth notes, with a repeating rhythmic pattern in the bass line.

## THE GIRL I LEFT BEHIND ME.

**FIVE.**

**DRUM.**

## JEFFERSON AND LIBERTY.

**Key of A Minor.**

## AMERICA, OR GOD SAVE THE QUEEN.

# EVER OF THEE.

49

**FIFTE.**

**DRUM.**

**Sym.**

## MARCH FROM LUCIA.

**FIFTE.**

**DRUM.**

**Fine.**

**3 D.C.**

## SWEET HOME.



## SCOTCH MARCH.



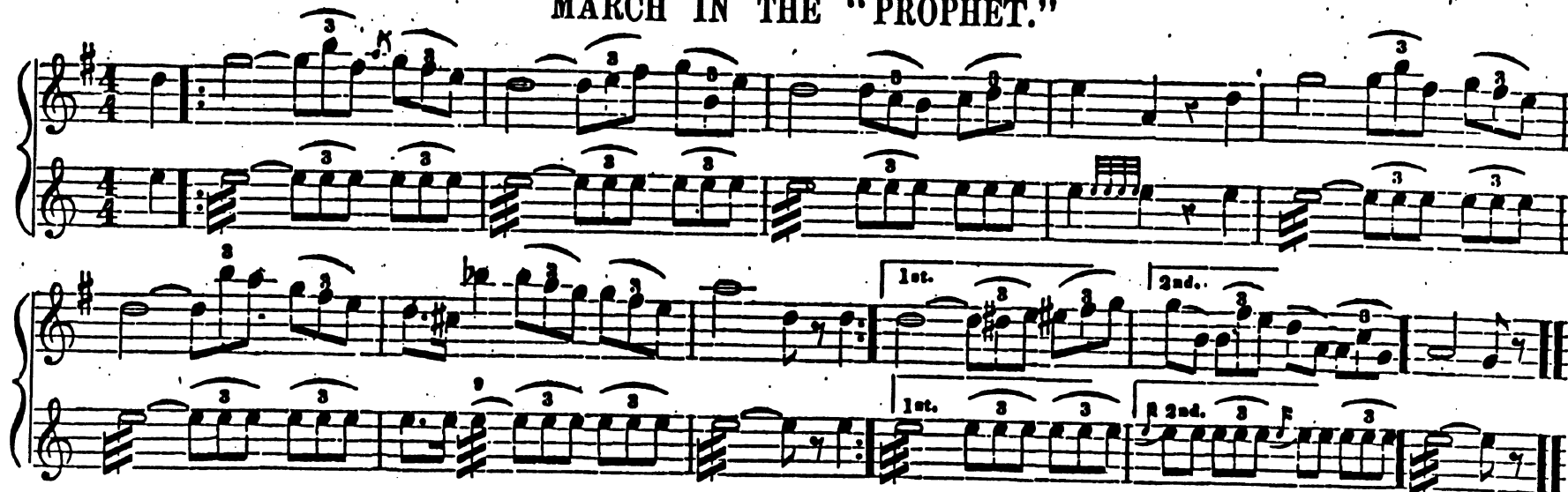
## MASSANIELLO MARCH.



D.O.



MARCH IN THE "PROPHET."



MARY OF ARGYLE.



## SLOW MARCH. BONAPARTE'S MARCH OVER THE RHINE.

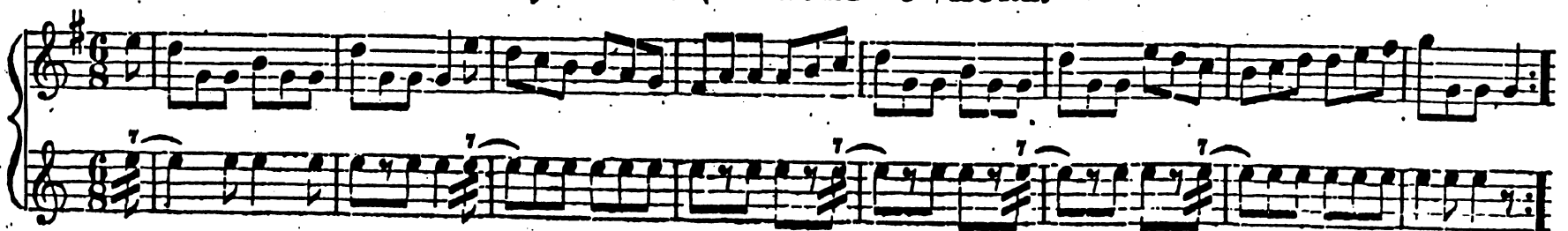
Key of A Minor.



## SLOW MARCH. GOVERNOR KING'S MARCH.



## QUICKSTEP, RORY O MORE.







DUKE OF KENT'S MARCH.



THE JOLLY SOLDIER.



## AULD LANG SYNE.

Two systems of piano accompaniment for 'Auld Lang Syne'. Each system consists of a treble and bass staff. The first system is in 4/4 time, and the second system is in 3/4 time. Both systems feature a key signature of one sharp (F#) and a melody in the treble staff with a corresponding bass line.

## BRIGHT ROSY MORNING.

Piano accompaniment for 'Bright Rosy Morning'. It consists of a treble and bass staff in 3/4 time with a key signature of one sharp (F#). The melody in the treble staff includes a 'Fine.' marking and a 'D.C.' (Da Capo) instruction at the end.

## BONNY DOON.

Piano accompaniment for 'Bonny Doon'. It consists of a treble and bass staff in 6/8 time with a key signature of one sharp (F#). The melody in the treble staff includes a 'Fine.' marking and a 'D.C.' (Da Capo) instruction at the end.

## GREENVILLE.

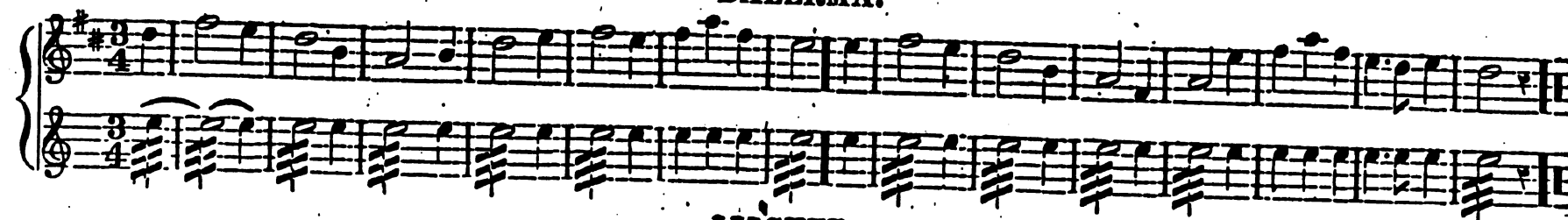
Piano accompaniment for 'Greenville'. It consists of a treble and bass staff in 4/4 time with a key signature of one sharp (F#). The melody in the treble staff includes a 'Fine.' marking and a 'D.C.' (Da Capo) instruction at the end. The bass staff features a 'Roll.' instruction followed by a series of triplets.

OLD 'HUNDRED.

55



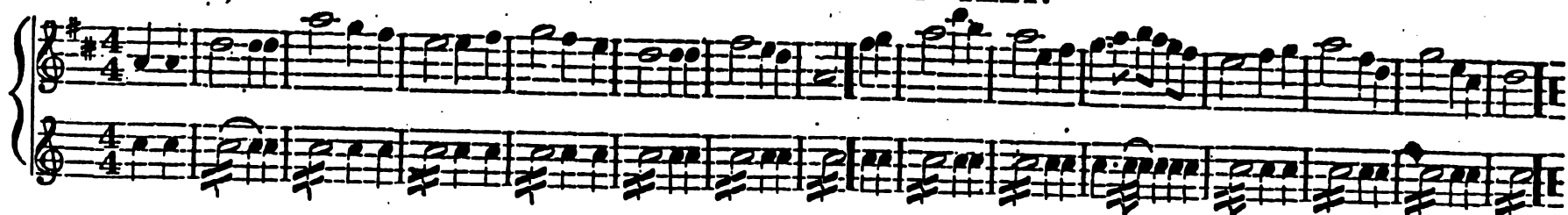
BALERMA.



LISCHER.



O HOW HAPPY ARE THEY.



COME GOOD SHEPHERD.



## MY BIBLE LEADS TO GLORY.

FIVE.

DRUM.

## CORONATION.

FIVE.

DRUM.

## CLIFFORD.

FIVE.

DRUM.

## HENRY.

FIVE.

DRUM.

[8]

# CLOG DANCE QUICKSTEP.

57

Handwritten musical score for 'CLOG DANCE QUICKSTEP.' The score is written for piano and features two systems of staves. The first system consists of a treble and bass staff, with the treble staff containing a melody of eighth and sixteenth notes and the bass staff providing a rhythmic accompaniment with chords and single notes. The second system continues the piece, ending with a double bar line. The key signature is one sharp (F#) and the time signature is 4/4.

# INFANTRY QUICKSTEP.

Handwritten musical score for 'INFANTRY QUICKSTEP.' The score is written for piano and features two systems of staves. The first system consists of a treble and bass staff, with the treble staff containing a melody of eighth and sixteenth notes and the bass staff providing a rhythmic accompaniment with chords and single notes. The second system continues the piece, ending with a double bar line. The key signature is one sharp (F#) and the time signature is 4/4. The score includes markings for 'Fin.' and 'D.O.' at the end of the first and second systems respectively.

## YANKEE DOODLE.

**FIVE.**

DRUM, or the Double Drag.

## ROGUE'S MARCH.

**FIVE.**

DRUM.

Fine. D.O.

## WHAT IS HOME WITHOUT A MOTHER.

**FIVE.**

DRUM. 5

# HAMILTONS' FUNERAL MARCH.

Written for, and first performed  
at the funeral of Gen. H.

59

**FIFE.**

**DRUM.**

**Fife.**



## GLORY, HALLELUJAH! AS A QUICKTSEP.

**FIFE.**

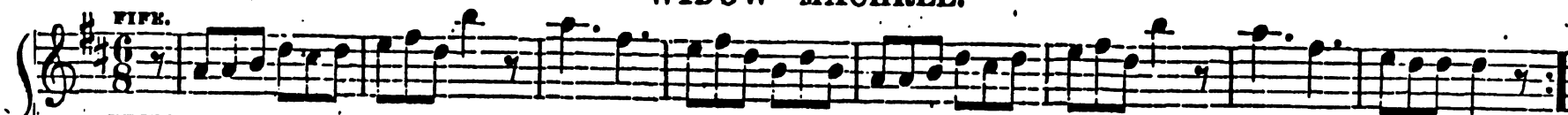
**DRUM.**

**CHORUS.**



## WIDOW MACHREE.

**FIFE.**



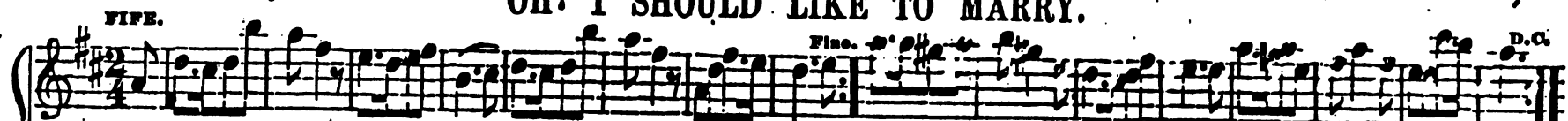
**DRUM.**



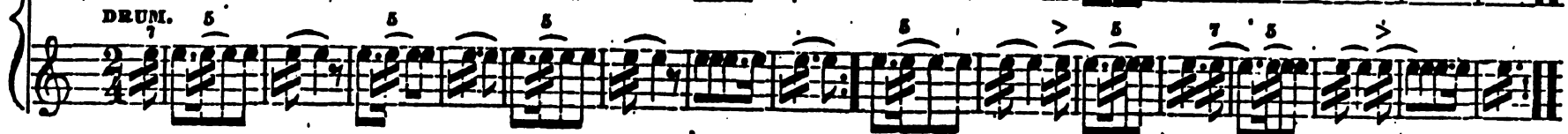
Musical notation for the first system of 'Widow Machree', featuring a Fife and Drum. The Fife part is in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. The Drum part is in bass clef with a key signature of one sharp (F#) and a 6/8 time signature. The notation includes various rhythmic values and accidentals.

OH! I SHOULD LIKE TO MARRY.

**FIFE.**



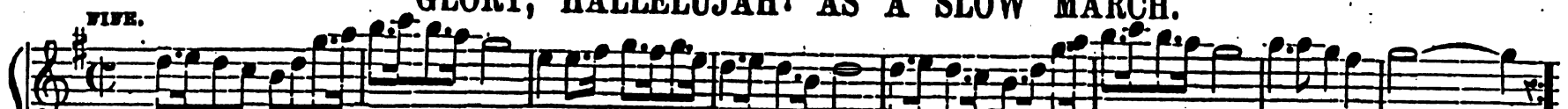
**DRUM.**



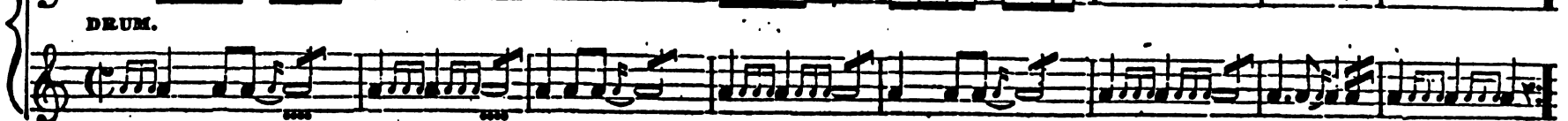
Musical notation for the second system of 'Widow Machree', featuring a Fife and Drum. The Fife part is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The Drum part is in bass clef with a key signature of one sharp (F#) and a 4/4 time signature. The notation includes various rhythmic values and accidentals.

GLORY, HALLELUJAH! AS A SLOW MARCH.

**FIFE.**

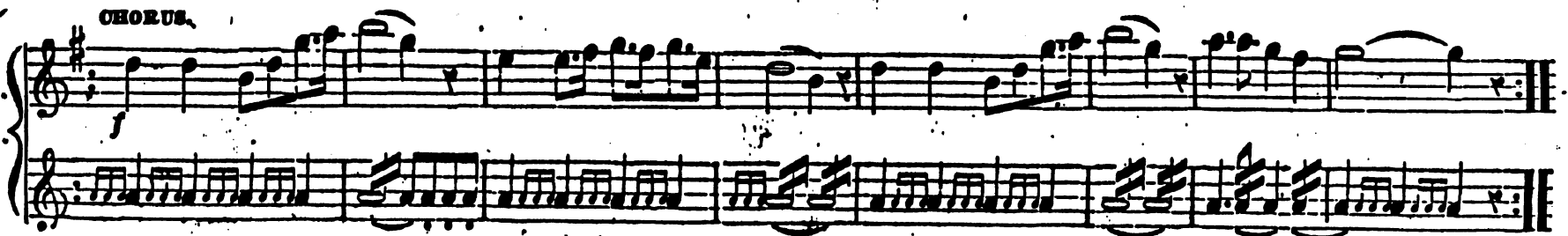


**DRUM.**



Musical notation for the third system of 'Widow Machree', featuring a Fife and Drum. The Fife part is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The Drum part is in bass clef with a key signature of one sharp (F#) and a 4/4 time signature. The notation includes various rhythmic values and accidentals.

CHORUS.



Musical notation for the fourth system of 'Widow Machree', featuring a Chorus. The notation is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It includes various rhythmic values and accidentals.



# LARRY O'GAFF.

61

**FIFTE.**

**DRUM.**

## CINDERELLA WALTZ.

**VIOL.**

**DRUM.**

## YANKEE BOYS AND YANKEE GIRLS.

**FIFTE.**

**D.C.**

## STAR SPANGLED BANNER.

Musical score for Star Spangled Banner, featuring Fife and Drum parts. The score is written in 3/4 time, key of D major (two sharps). The Fife part is on the upper staff, and the Drum part is on the lower staff. The music consists of three systems of staves.



## ZOUAVE QUICKSTEP.

Musical score for Zouave Quickstep, featuring two staves. The score is written in 2/4 time, key of D major (two sharps). The music consists of three systems of staves.



# BARTLETT'S QUICKSTEP.

63



## COME, COME, SOLDIERS COME, OR HEWITT'S QUICKSTEP.



# HAIL COLUMBIA.

[illegible]

## STEAMBOAT QUICKSTEP.

The musical score is written for three parts: Violin (VCL.), Drum (DRUM.), and Piano (PIANO). The key signature is one sharp (F#) and the time signature is 6/8. The Violin part features a melody with eighth and sixteenth notes, often beamed together. The Drum part provides a rhythmic accompaniment with a pattern of eighth and sixteenth notes. The Piano part consists of a continuous accompaniment with a similar rhythmic pattern to the drum, using chords and single notes. The score is divided into two systems, each with a repeat sign at the end.

# WHITE COCKADE.

65

**FIFE.**

**DRUM.**

# LADY WALPOLE'S REEL.

**FIFE.**

**DRUM.**

# THE COQUETTE.

**FIFE.**

**DRUM.**

**Fine.**

**D.C.**

## CARNIVAL OF VENICE.

**FIFE**

**DRUM.**

This musical score is for a piece titled "CARNIVAL OF VENICE." It is arranged for Fife and Drum. The score consists of three systems of music. Each system has two staves: the top staff is for the Fife and the bottom staff is for the Drum. The key signature is one sharp (F#) and the time signature is 6/8. The music is written in a simple, rhythmic style suitable for school bands. The first system has a repeat sign at the end. The second system also has a repeat sign at the end. The third system ends with a double bar line.

## VIRGINIA QUICKSTEP.

**FIFE**

**DRUM.**

This musical score is for a piece titled "VIRGINIA QUICKSTEP." It is arranged for Fife and Drum. The score consists of two systems of music. Each system has two staves: the top staff is for the Fife and the bottom staff is for the Drum. The key signature is one sharp (F#) and the time signature is 4/4. The music is written in a simple, rhythmic style suitable for school bands. The first system has a repeat sign at the end. The second system ends with a double bar line.

# MARSEILLES HYMN.

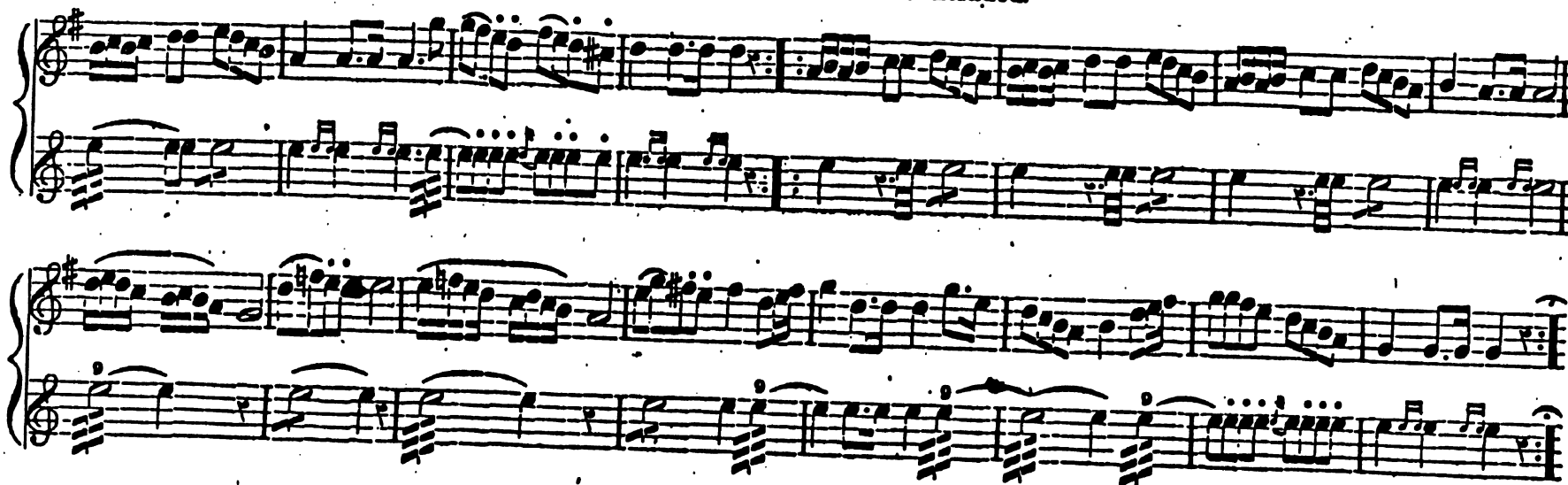
67

Musical score for the Marseilles Hymn, featuring a Fife and Drum part. The score is written in G major (one sharp) and 2/4 time. It consists of five systems of music, each with a Fife part on the top staff and a Drum part on the bottom staff. The Fife part is written in treble clef, and the Drum part is written in bass clef. The music is a march, characterized by its rhythmic patterns and melodic lines.

# WASHINGTON'S MARCH.

Musical score for Washington's March, featuring a Fife and Drum part. The score is written in G major (one sharp) and 2/4 time. It consists of two systems of music, each with a Fife part on the top staff and a Drum part on the bottom staff. The Fife part is written in treble clef, and the Drum part is written in bass clef. The music is a march, characterized by its rhythmic patterns and melodic lines.

## WASHINGTON MARCH. Concluded.



## RED, WHITE AND BLUE.

Musical score for 'RED, WHITE AND BLUE.' The score is divided into two parts: 'FIFE' and 'DRUM.' The 'FIFE' part is written in a treble clef with a key signature of one sharp (F#) and a time signature of 2/4. The 'DRUM' part is written in a bass clef with a key signature of one sharp (F#) and a time signature of 2/4. The score consists of two systems of musical notation, each with a grand staff (treble and bass clef). The first system is labeled 'FIFE' and 'DRUM.' The second system continues the melody and bass line. The key signature is one sharp (F#) and the time signature is 2/4.



# SOLDIERS RETURN.

69

**FIFE.**  
**DRUM.**

This musical score is for the piece 'SOLDIERS RETURN.' It is written for a Fife and Drum ensemble. The top staff is for the Fife, and the bottom staff is for the Drum. The key signature is one sharp (F#) and the time signature is 4/4. The music consists of two systems, each with a Fife and Drum part. The first system has a repeat sign at the end. The second system also has a repeat sign at the end.

# WASHINGTON CROSSING THE DELAWARE.

This musical score is for the piece 'WASHINGTON CROSSING THE DELAWARE.' It is written for a Fife and Drum ensemble. The top staff is for the Fife, and the bottom staff is for the Drum. The key signature is one sharp (F#) and the time signature is 4/4. The music consists of two systems, each with a Fife and Drum part. The first system has a repeat sign at the end. The second system also has a repeat sign at the end.

# DOG AND GUN.

This musical score is for the piece 'DOG AND GUN.' It is written for a Fife and Drum ensemble. The top staff is for the Fife, and the bottom staff is for the Drum. The key signature is one sharp (F#) and the time signature is 4/4. The music consists of two systems, each with a Fife and Drum part. The first system has a repeat sign at the end. The second system also has a repeat sign at the end.

## THE DEAREST SPOT ON EARTH IS HOME.

Musical score for "THE DEAREST SPOT ON EARTH IS HOME." The score is written for piano in 4/4 time, featuring a treble and bass staff. The key signature has one sharp (F#). The piece concludes with a "FINE." marking at the end of the first system and a "D.C." (Da Capo) marking at the end of the second system.

## SERIOUS FAMILY POLKA.

Musical score for "SERIOUS FAMILY POLKA." The score is written for piano in 4/4 time, featuring a treble and bass staff. The key signature has one sharp (F#). The piece concludes with a "D.C." (Da Capo) marking at the end of the fourth system.

# WRECKER'S DAUGHTER QUICKSTEP.

71

**WRECKER'S DAUGHTER QUICKSTEP.**

**VIOLIN.**

**DRUM.**

**FINE.**

Repeat the second strain four times.

**D.C.**

**QUICK STEP FOR DRUM CORPS.**

By G. W. KRAUSE.

**D.C.**

This mark, thus, X over a note denotes a beat on the Stick.

## GERMAN DRUM CORPS BEAT, OR MARCH.

BY CASERLUTE.

**Flam.**

**Stick.**

**Stick. X X X**

# THE OLD STYLE OF DRUM INSTRUCTIONS, USED IN 1812.

It is called the Drummer's Notation, and is the Old English style. It will be seen that the Half, Quarter, Eighth, and 16th notes, are used simply to express the force of the beats, and without any regard to their relative value as to their length.

Long Roll. 5 Stroke Roll. 7 St. Roll. 7 St. Roll faint. 9 St. Roll. 10 St. Roll. 11 St. Roll.

Upper notes, Left Hand.

Lower notes, Right Hand.

Peing Stroke hard. Not so hard. as Peing St. Faint Stroke. Flame. Faint Flame. Stroke & Flame.

Flame & St. Flame Paradiddle. Single Paradiddle. Double Paradiddle.

Treble Paradiddle. Flame Paradiddle didle. Half Drag. Full Drag.

Single Drag. Double Drag. Slow Say. 1 2 3. Ruff.

Single Rotamane. Double Rotamane. Quick. Not so quick. Tap is a signal for the front to advance slow.

## THE DRUMMER'S CALL.

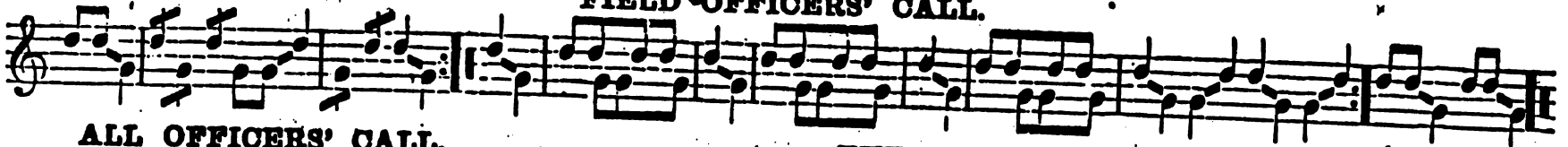
# THE GENERAL.

73

A Signal for Striking Tents. It begins and ends with three Rolls, after the last Roll repeat once through.



## FIELD OFFICERS' CALL.

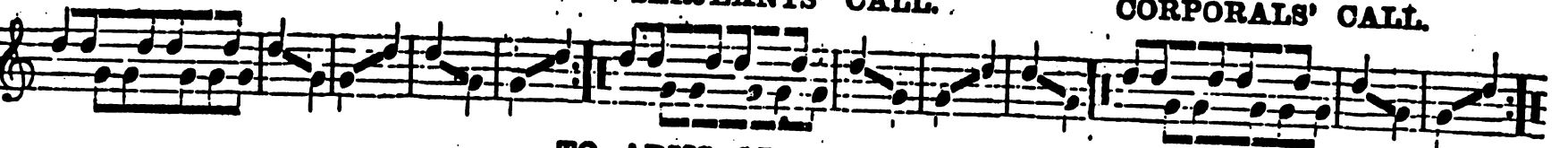


## ALL OFFICERS' CALL.



## THE COLOURS.

## FIRST SERJEANTS' CALL.

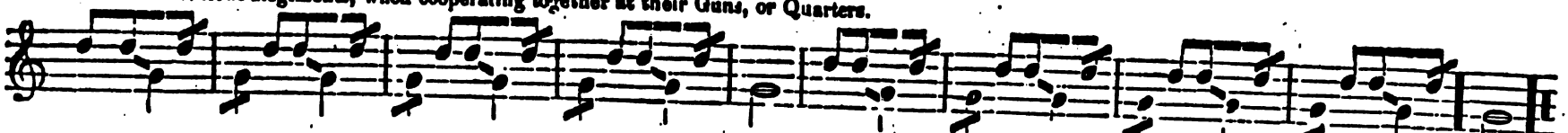


## SERJEANTS' CALL.

## CORPORALS' CALL.

## TO ARMS OR QUARTERS.

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



## TO RECALL DETACHMENT.



End with the first part of the Three Camps.

## WATER CALL.

## WOOD CALL.

## CEASE FIRING.

## DOUBLE QUICK MARCH.



# THE BUGLER'S CALL BOOK;

BUGLE CALLS.

21

Containing all the Infantry General Calls, and Calls for Skirmishers, used in the United States Army (From "Hardee's Tactics.")

## GENERAL CALLS.

1. Attention.
2. The general.
3. The assembly.
4. To the color.
5. The recall.
6. Quick time.
7. Double quick time.
8. The charge.
9. The reveille.
10. Retreat.
11. Tattoo.
12. To extinguish lights.
13. Assembly of the buglers.
14. Assembly of the guard.
15. Orders for orderly sergeants.
16. For officers to take their places in line after firing.
17. The dispersal.
18. Officer's call.
19. Breakfast call.
20. Dinner call.

21. Sick call.
22. Fatigue call.
23. Church call.
24. Drill call.
25. School call.

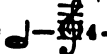
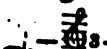
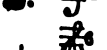
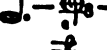
## CALLS FOR SKIRMISHERS.

1. Fix bayonet.
2. Unfix bayonet.
3. Quick time.
4. Double quick time.
5. The run.
6. Deploy as skirmishers.
7. Forward.
8. In retreat.
9. Halt.
10. By the right flank.
11. By the left flank.
12. Commence firing.
13. Cease firing.
14. Change direction to the right.
15. Change direction to the left.
16. Lie down.

## BUGLE CALLS.

## EXPLANATION OF THE SIGNS.

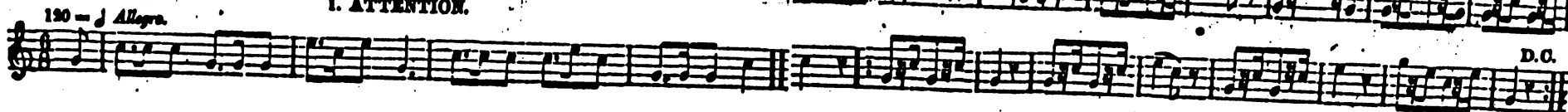
### MOVEMENT OF THE METRONOME.

- 76 =  or 76 steps to the minute.
- 80 =  or 80 steps to the minute.
- 100 =  or a 100 steps to the minute.
- 120 =  or a 120 steps to the minute.

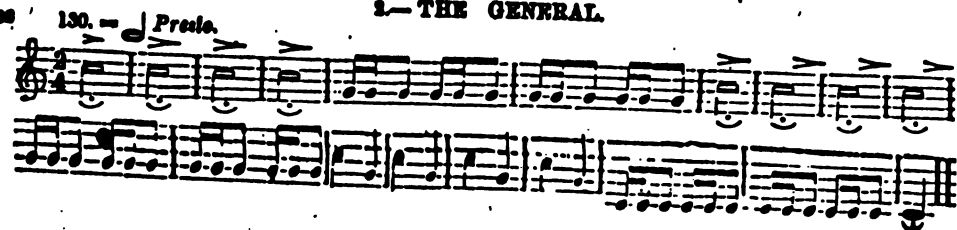
Silence : : ♩ - Demi-silence. : : ♩

## GENERAL CALLS.

### 1. ATTENTION.



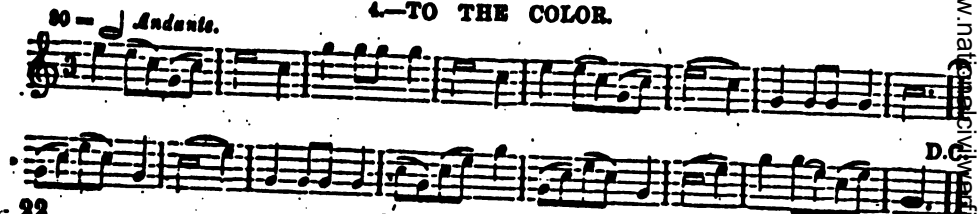
### 2.—THE GENERAL.



### 3.—THE ASSEMBLY.



### 4.—TO THE COLOR.

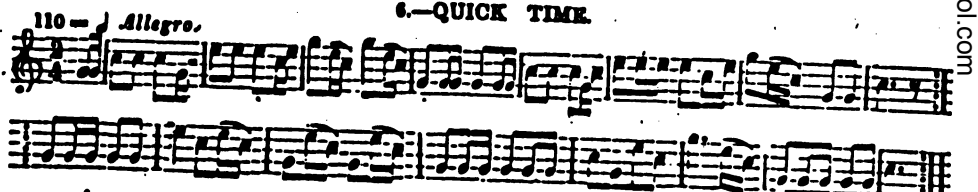


## BUGLE CALLS.

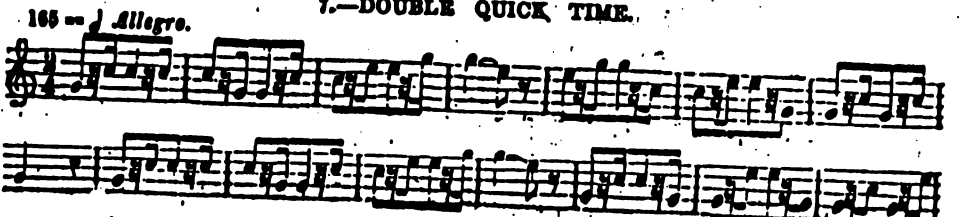
### 5.—THE RECALL.



### 6.—QUICK TIME.



### 7.—DOUBLE QUICK TIME.

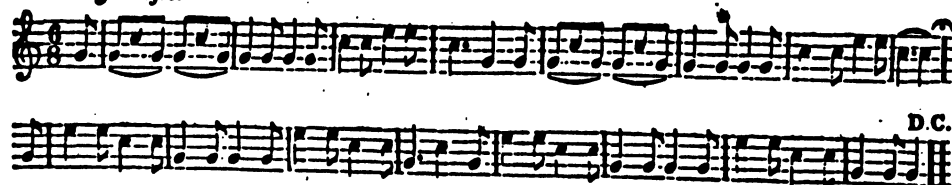


**NOTE.**—When the whole of the troops, in the same camp or garrison, are to depart, the general, the assembly, and to the color, will be beaten or sounded, at the proper intervals, in the order here mentioned. At the first, the troops will prepare for the movement; At the second, they will form by company, and at the third make by battalion.

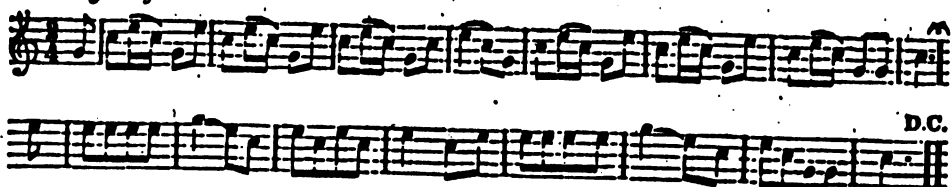
## BUGLE CALLS.

23

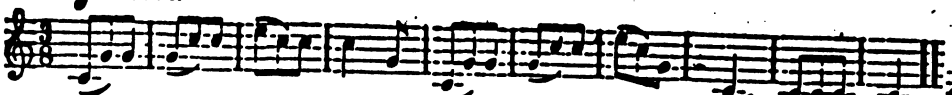
## 8.—THE CHARGE.

115 = *Allegro*.

## 9.—THE REVEILLE.

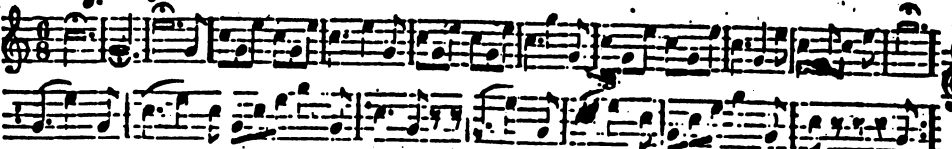
110 = *Allegro*.

## 10.—RETREAT.

76 = *Andante*.

## BUGLE CALLS.

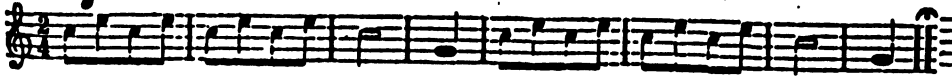
## 11.—TATTOO.

112 = *Allegro*.

## 12.—TO EXTINGUISH LIGHTS.

76 = *Allegro*.

## 13.—ASSEMBLY OF THE BUGLERS.

160 = *Presto*.

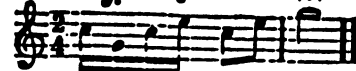
## BUGLE CALLS.

25

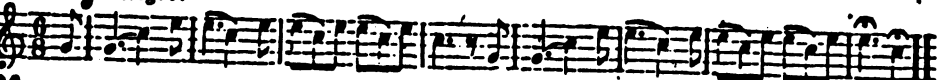
## 14.—ASSEMBLY OF THE GUARD.

118 = *Allegro*.

## 15.—ORDERS FOR ORDERLY SERGEANTS.

72 = *Allegro*.16.—FOR OFFICERS TO TAKE THEIR PLACES  
IN LINE AFTER FIRING.108 = *Allegro*.

## 17.—THE DISPERSE.

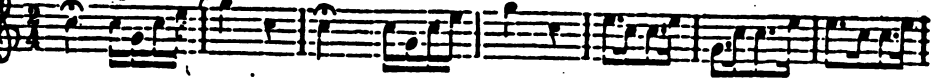
120 = *Allegro*.

## BUGLE CALLS.

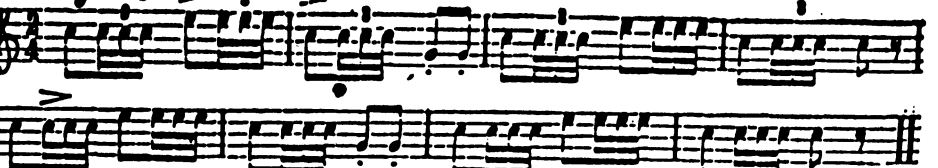
## 18.—OFFICERS' CALL.

152 = *Allegro*.

## 19.—BREAKFAST CALL.

128 = *Allegro*.

## 20.—DINNER CALL.

110 = *Allegro*.

## BUGLE CALLS.

27

## BUGLE CALLS.

29

110 = *Allegro*.

21.—SICK CALL.

92 = *Allegro*.

22.—FATIGUE CALL.

110 = *Allegro*.

6.—DEPLOY AS SKIRMISHERS.

160 = *Presto*.

7.—FORWARD.

D.C.

80 = *Andante*.

23.—CHURCH CALL.

76 = *Allegro*.

8.—IN RETREAT.

76 = *Masloso*.

24.—DRILL CALL.

160 = *Presto*.

9.—HALT.

160 = *Presto*.

10.—BY THE RIGHT FLANK.

28

BUGLE CALLS.

80

BUGLE CALLS.

110 = *Allegro*.

25.—SCHOOL CALL.

160 = *Presto*.

11.—BY THE LEFT FLANK.

## CALLS FOR SKIRMISHERS.

1.—FIX BAYONET

12.—COMMENCE FIRING.

13.—CEASE FIRING.

80 = *Andante*.

2.—UNFIX BAYONET.

160 = *Presto*.80 = *Allegro*.

14.—CHANGE DIRECTION TO THE RIGHT.

3.—QUICK TIME. (Music the same as in "General Calls.")

160 = *Allegro*.

4.—DOUBLE QUICK TIME.

110 = *Allegro*.110 = *Allegro*.

15.—CHANGE DIRECTION TO THE LEFT.

160 = *Presto*.

5.—THE RUN.

80 = *Moderato*.

16.—LIE DOWN.

17.—RISE UP.

80 = *Moderato*.

18.—RALLY BY FOURS.

130 = *Allegro*.



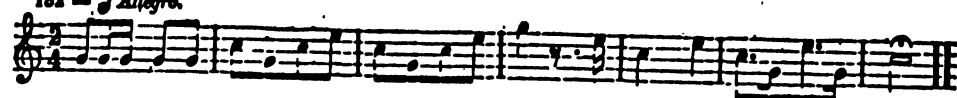
## BUGLE CALLS.

81

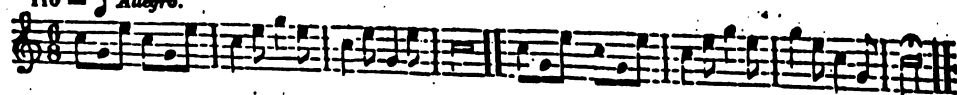
## 19.—RALLY BY SECTIONS.

## BUGLE CALLS.

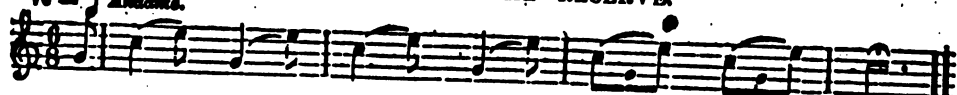
83

182 = *Allegro*.

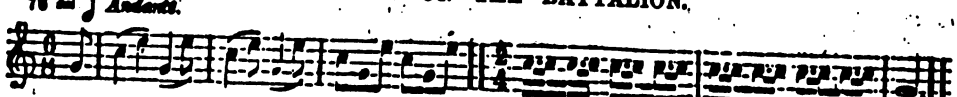
## 20.—RALLY BY PLATOONS.

110 = *Allegro*.

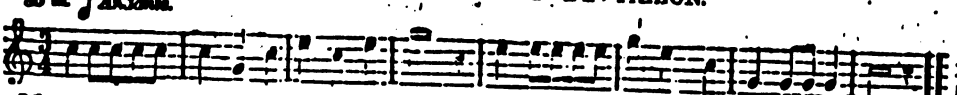
## 21.—RALLY ON THE RESERVE.

76 = *Andante*.

## 22.—RALLY ON THE BATTALION.

76 = *Andante*.

## 23.—ASSEMBLE ON THE BATTALION.

80 = *Andante*.

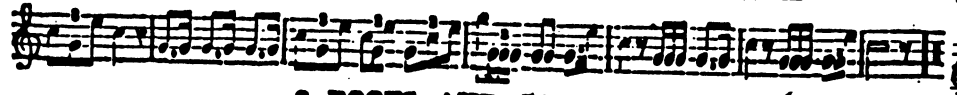
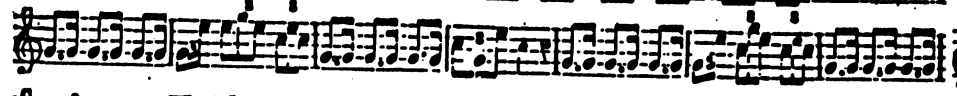
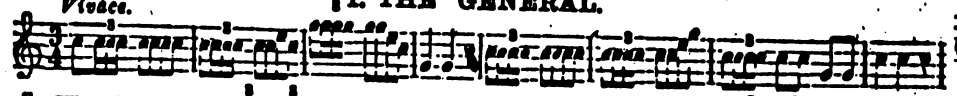
82

## BUGLE CALLS.

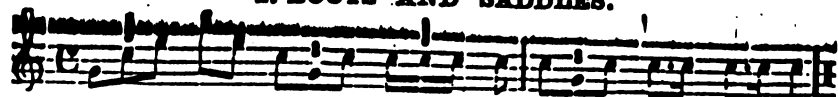
## CAVALRY CALLS.

*Vivace*.

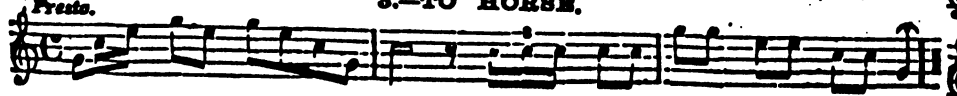
## 1. THE GENERAL.



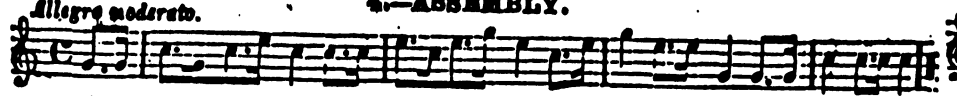
## 2. BOOTS AND SADDLES.

*Presto*.

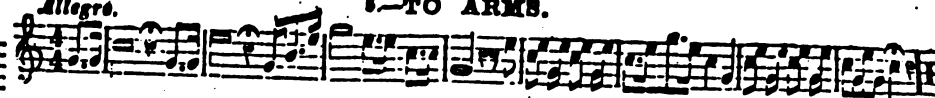
## 3.—TO HORSE.

*Allegro moderato*.

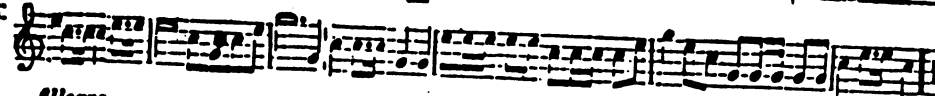
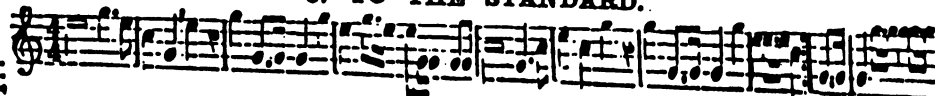
## 4.—ASSEMBLY.

*Allegro*.

## 5.—TO ARMS.



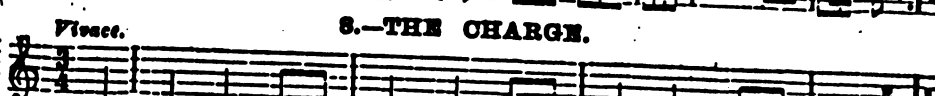
## 6.—TO THE STANDARD.

*Allegro*.

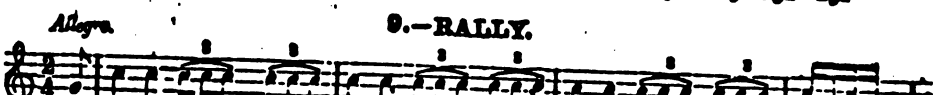
## 7.—MARCH.

*Vivace*.

## 8.—THE CHARGE.

*Allegro*.

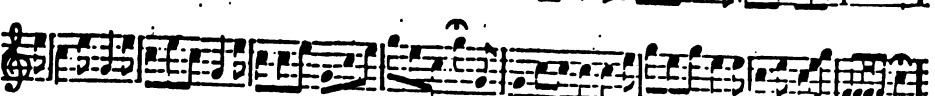
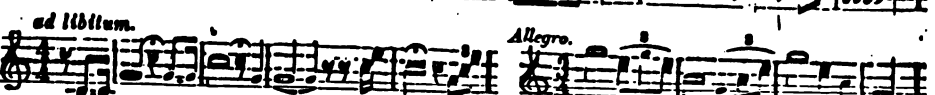
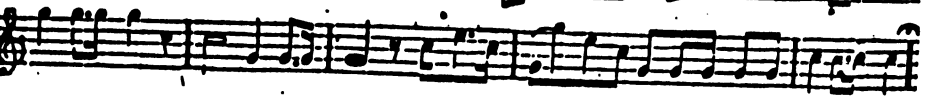
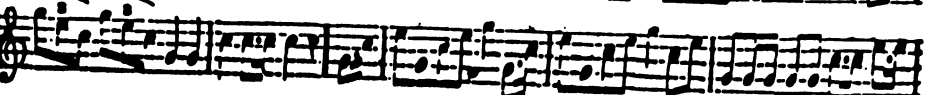
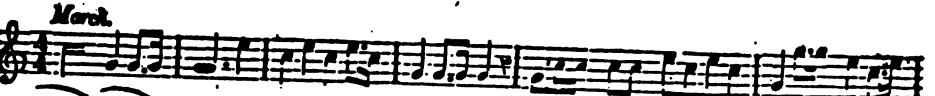
## 9.—RALLY.

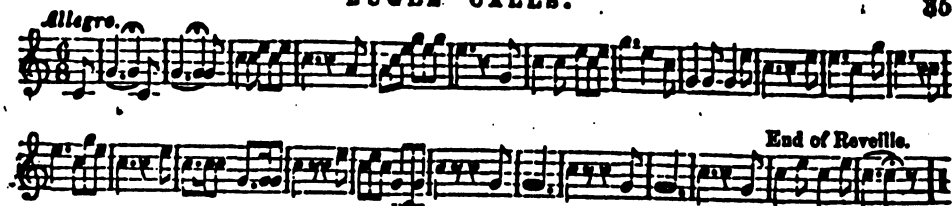


34

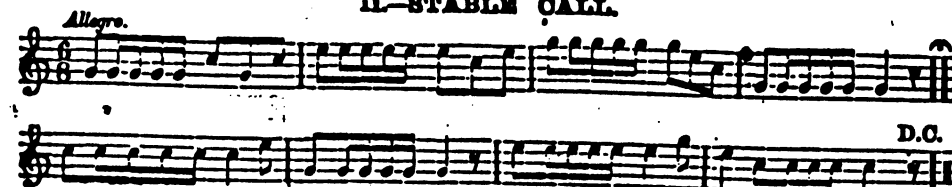
## BUGLE CALLS.

## 10.—REVEILLE.

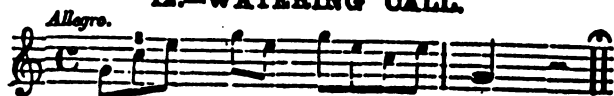
*Allegro*.*ad libitum*.*Allegro*.*March*.



## 11.—STABLE CALL.



## 12.—WATERING CALL.



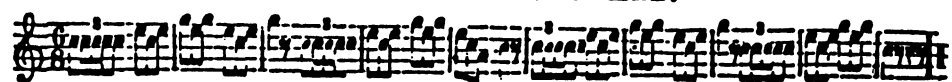
## 13.—BREAKFAST.



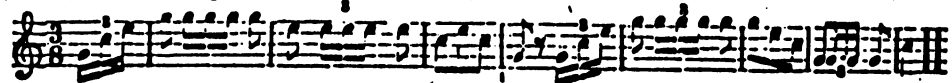
36

## BUGLE CALLS.

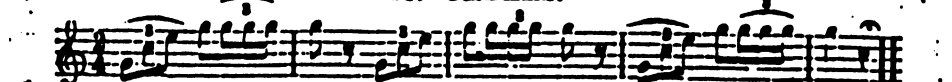
## 14.—ASSEMBLY OF GUARD.



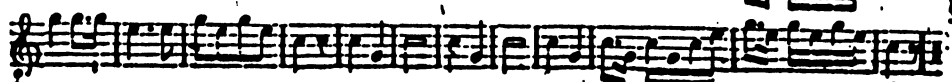
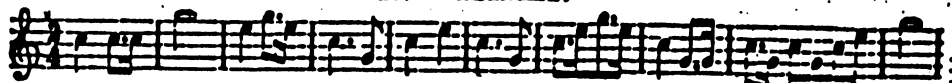
## 15.—ASSEMBLY OF BUGLERS.



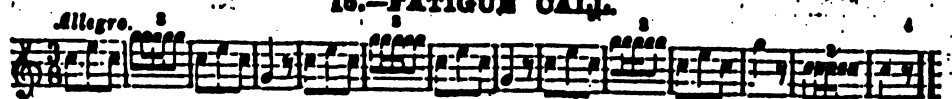
## 16.—ORDERS.



## 17.—RETREAT.



## 18.—FATIGUE CALL.



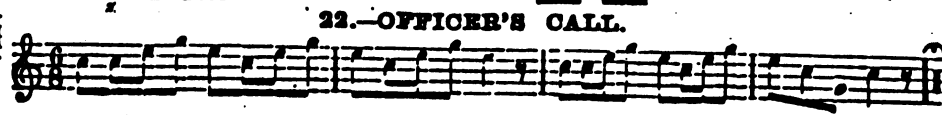
## 19.—DINNER CALL.



## 20.—DISTRIBUTIONS.



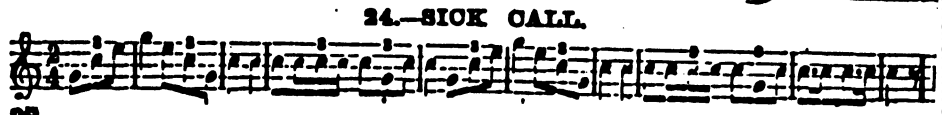
## 21.—DRILL CALL.



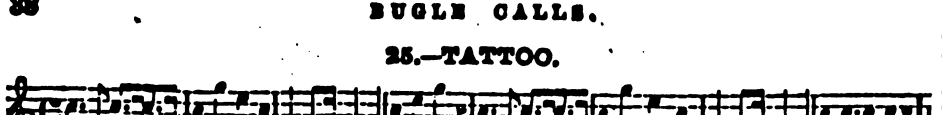
## 22.—OFFICER'S CALL.



## 23.—THE RECALL.



## 24.—SICK CALL.

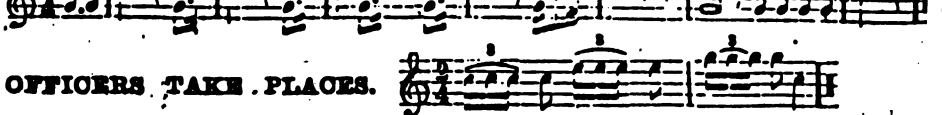


## BUGLE CALLS.

## 25.—TATTOO.



## 26.—TO EXTINGUISH LIGHTS. (Or Taps.)

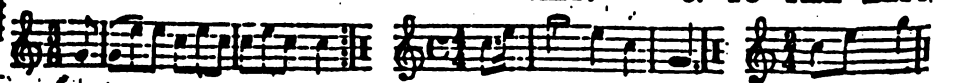


## FOR THE SERVICE OF SKIRMISHERS

## 1.—FORWARD.

## 2.—HALT.

## 3.—TO THE LEFT.

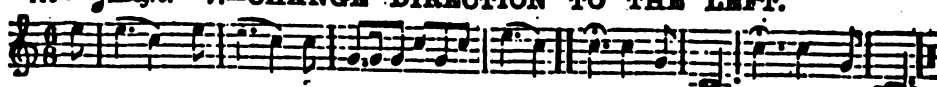


## 4.—TO THE RIGHT.

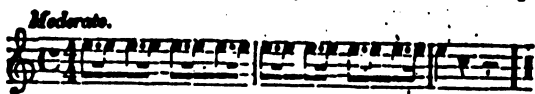
## 5.—ABOUT.



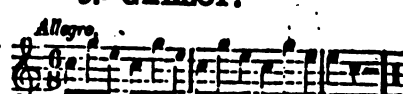
## 6.—CHANGE DIRECTION TO THE RIGHT.

110 = *Allegro*. 7.—CHANGE DIRECTION TO THE LEFT.

## 8.—TROT.



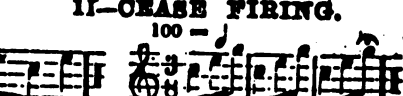
## 9.—GALLOP.



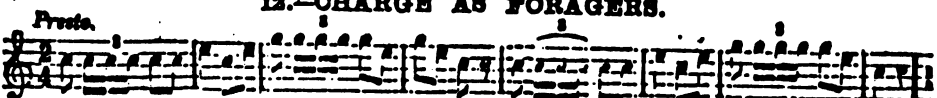
## 10.—COMMENCE FIRING.



## 11.—CEASE FIRING.



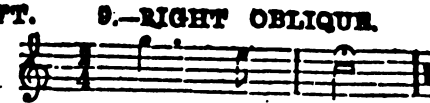
## 12.—CHARGE AS FORAGERS.



## 8.—HEAD OF COLUMN TO THE LEFT.



## 9.—RIGHT OBLIQUE.



## 10.—LEFT OBLIQUE.



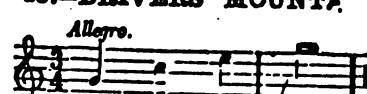
## 11.—ABOUT.



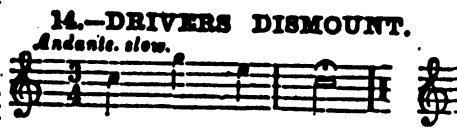
## 12.—COUNTERMARCH.



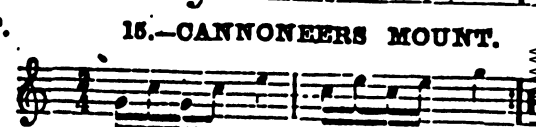
## 13.—DRIVERS MOUNT.



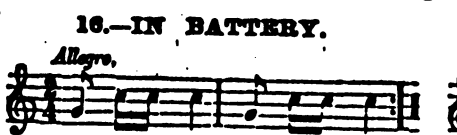
## 14.—DRIVERS DISMOUNT.



## 15.—CANNONEERS MOUNT.



## 16.—IN BATTERY.

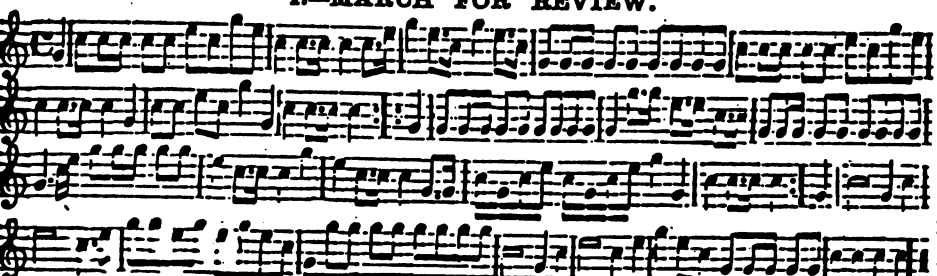


## 17.—COMMENCE FIRING.

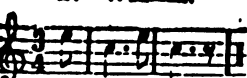


## BUGLE SIGNALS FOR ARTILLERY.

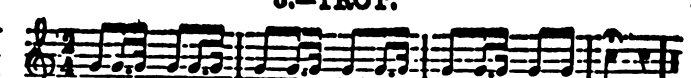
## 1.—MARCH FOR REVIEW.



## 2.—WALK.



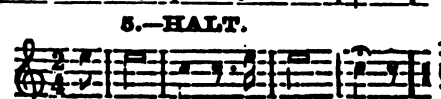
## 3.—TROT.



## 4.—GALLOP.



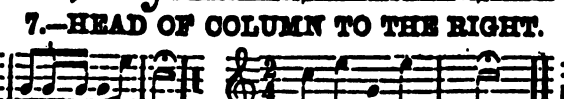
## 5.—HALT.



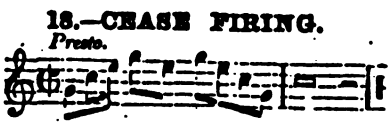
## 6.—FORWARD.



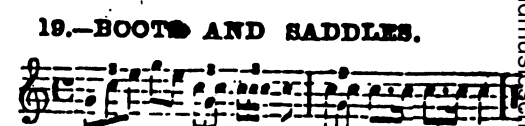
## 7.—HEAD OF COLUMN TO THE RIGHT.



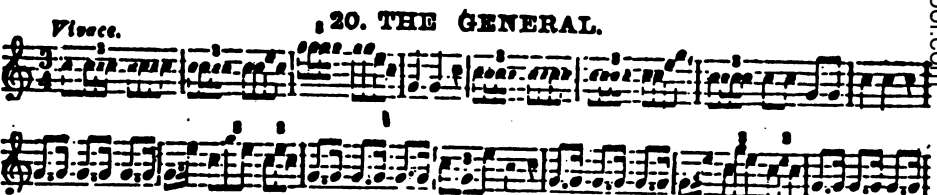
## 18.—CEASE FIRING.



## 19.—BOOTS AND SADDLES.



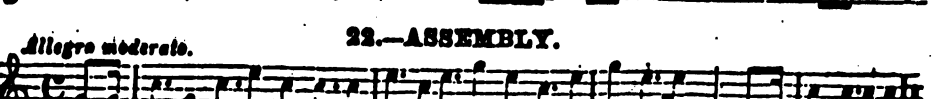
## 20.—THE GENERAL.



## 21.—TO HORSE.

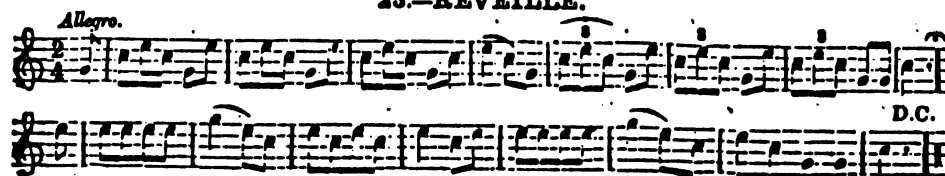


## 22.—ASSEMBLY.

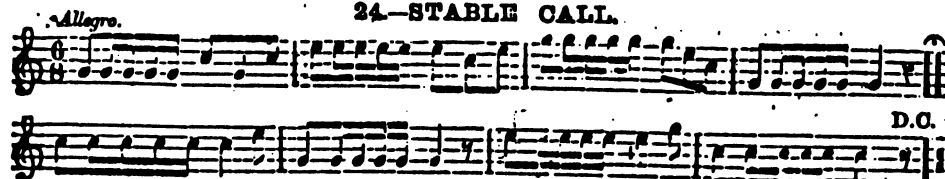


BUGLE CALLS.

23.—REVEILLE.



24.—STABLE CALL.



25.—WATERING CALL.

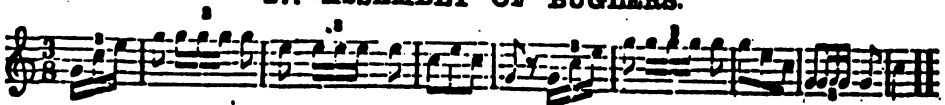


26.—BREAKFAST.

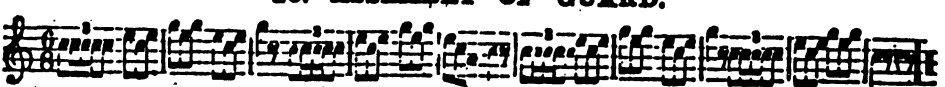


BUGLE CALLS.

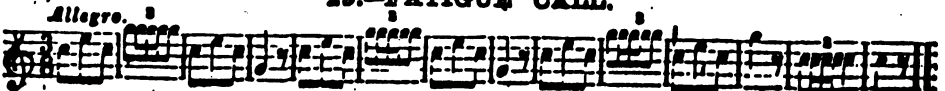
27.—ASSEMBLY OF BUGLERS.



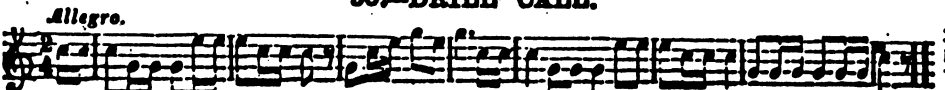
28.—ASSEMBLY OF GUARD.



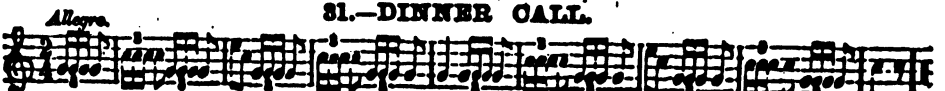
29.—FATIGUE CALL.



30.—DRILL CALL.

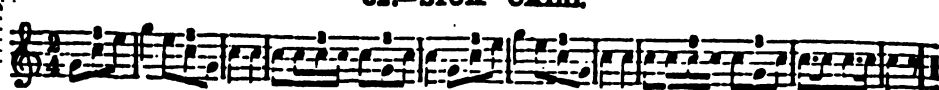


31.—DINNER CALL.

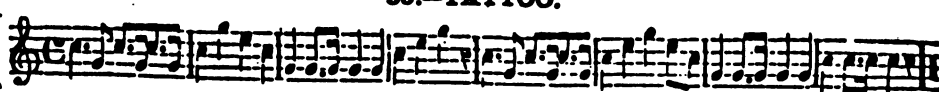


BUGLE CALLS.

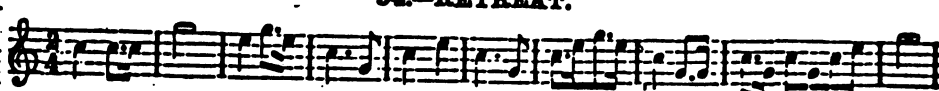
32.—SICK CALL.



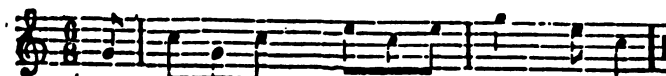
33.—TATTOO.



34.—RETREAT.

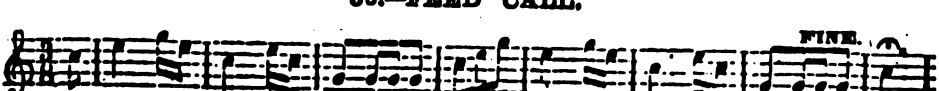


35.—DISMOUNT CANNONERS.

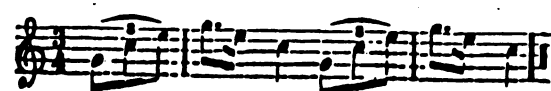


BUGLE CALLS.

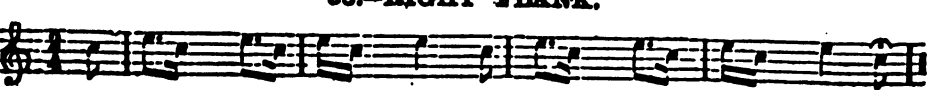
36.—FEED CALL.



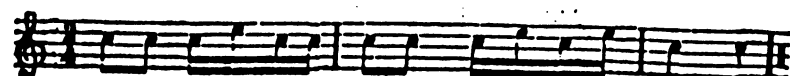
37.—NOSEBAGS ON.



38.—RIGHT FLANK.



39.—LEFT FLANK.



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