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# ARMY REGULATIONS

FOR

# DRUM, FIFE, AND BUGLE;

BEING

A COMPLETE MANUAL FOR THESE INSTRUMENTS,

GIVING

ALL THE CALLS FOR CAMP AND FIELD DUTY.

TO WHICH IS ADDED

SUITABLE MUSIC FOR EACH INSTRUMENT.

BY WILLIAM NEVINS,

DRUM MAJOR OF GEN. McCLELLAN'S BODY GUARD.

ARRANGED BY A. J. VAAS,

LEADER OF THE LIGHT GUARD BAND.

PRICE 50 CENTS.

CHICAGO:

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*Form 5-291*  
*17*

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*pages missing 25-28, 31-34*  
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## P R E F A C E .

It is believed that this book is a more complete manual for the Drum, Fife, and Bugle than any heretofore published. The Gamut, or Scale (so to speak), for the Drum, is not only in the commonly received Drum Notation, but is also adapted to the ordinary Musical Notation, in the hope that learners of this instrument, who are so situated that they can not receive instruction from a regular drummer, may, by the aid of any musician, be able to understand and practice the different exercises without much difficulty.

Attention is respectfully called to the completeness of the Military Calls, especially to the Reveille and Tattoo, which have not before been published, and which are often incorrectly performed. The authors and publishers hope that, at this juncture in our national affairs, this book will be found useful.

# CAMP DUTIES.

## MORNING.

- No. 1. Drummer's Call**—for assembling drummers.
- No. 2. Reveille**—for calling the Roll.
- No. 3. Fatigue Call**—for putting Quarters in order.
- No. 4. Doctor's Call**—for reporting the Sick.
- No. 5. Breakfast Call**—to fall in line for Breakfast.
- No. 6. Adjutant's Call**—for band and field music to take the right of the line.
- No. 7.** At three rolls of the drum the band steps out about six steps, then wheels to the left in slow common time, and march down the line to the end; then countermarch, returning in quick time to place. After which three rolls of the drum. The band is then dismissed, and the drummers march with the guard to the guard-house.

## DRILL.

- No. 8. The Drill Call**
- No. 9. Recall** (*after Drilling*).

## NOON.

- No. 10. Dinner Call**—to fall in line for Dinner.
- No. 11. Fatigue Call**
- No. 12. Drill Call and Recall** as before.

## SUNDOWN.

- No. 13.** At Call No. 1 (*Drummer's Call*) the band takes the right of the line, and goes through the exercises of Nos. 6 and 7. The companies then march in common time around a square. As soon as the band reaches the commander, they wheel to the left to clear the line, then wheel to the right to face the commander—the band playing in common time until the companies have passed the commander, then at the command strike into quick time. As soon as the right of the line comes up to the commander, the bands falls in, and marches around with them until they reach the place from which they started.
- No. 14. The Tattoo**—to retire to tents.
- No. 15. The Tapp**—to extinguish lights and fire.

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## OF POSITION, AND STRIKING THE DRUM.

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*July*  
62.902  
Apr. 5, 1864

THE DRUM should hang so that it will rest a little above the knee on the left side, about half front. The stick for the right hand should be grasped firmly with the whole hand. The stick for the left hand should be taken between the second and third fingers, and held by the first and second fingers and the thumb. In striking the Drum the whole forearm should be used; the blow with the right hand somewhat from left to right, and the blow with the left hand from right to left and sideways, that the sticks may not interfere with each other. Strike the Drum about an inch above the center.

In practicing *The Roll* (No. 1 of the Gamut) begin slowly with the left hand, making the two beats alternately with each hand as equal and steady as possible—gradually increase to the necessary rapidity. In this and many of the exercises the lesson is to be repeated many times without pausing. From No. 2 to No. 7 nothing occurs that will not be understood by the previous direction.

No. 8, the *Poing Stroke*, means a sudden, hard, short beat.

No. 9, moderately hard.

No. 10, soft, long, drawing stroke.

No. 11, the *Flam*, is produced by one hand following the other as quickly as possible. Saying, "P'lum, p'lum, p'lum," gives some idea of the *Flam*.

No. 12, like No. 11, but with soft strokes. Observe the characters in the Drum Notation, that indicate these different things.

From No. 13 to No. 25 will be understood by referring to previous explanations.

No. 25 is composed of three *Poing Strokes*, as follows: <sup>1</sup>right, <sup>2</sup>left, <sup>3</sup>right—<sup>1</sup>left, <sup>2</sup>right, <sup>3</sup>left, &c.

No. 26—in beating these three beats, the hands change as quickly as possible.

The following characters will be understood without further explanation.

# DRUM SCHOOL.

## GAMUT FOR THE DRUM.

[Ordinary Musical Notation on the upper of the two staves; Drum Notation on the lower.]

No. 1. LONG ROLL, *written out.*

2. FIVE STROKE ROLL.

3. SEVEN STROKE ROLL.

LEFT HAND.

RIGHT HAND.

DRUM NOTATION.

SEVEN STROKE ROLL:

4. Faint, or Soft.

5. NINE STROKE ROLL.

6. TEN STROKE ROLL.

*p*

The first three drum rolls are presented in three measures. Each measure contains three staves: the top staff for the left hand, the middle staff for the right hand, and the bottom staff for drum notation. The notation uses treble clefs and includes various rhythmic values such as eighth and sixteenth notes, rests, and beams. The drum notation is represented by a single line with rhythmic markings.

The last three drum rolls are presented in six measures. Each measure contains two staves: the top staff for the left hand and the bottom staff for the right hand. The notation uses treble clefs and includes various rhythmic values such as eighth and sixteenth notes, rests, and beams. The first measure of the first roll includes a dynamic marking of *p* (piano).

POING STROKES:

7. ELEVEN STROKE ROLL.

8. Hard.

9. Middling Hard. 10. Faint or Soft.

11. FLAMS.

12. FAINT FLAMS.

Musical notation for exercises 7 through 12. Exercise 7 is an eleven-stroke roll. Exercises 8-12 are poing strokes with dynamic markings: *ff*, *mf*, *p*, *f*, and *p* respectively. The notation includes two staves per exercise, with the top staff showing the melodic line and the bottom staff showing the bass line.

13. STROKE & FLAMS. 14. FLAMS & STROKE. 15. FLAMS PARADIDLE.

16. SINGLE PARADIDLE.

17. DOUBLE PARADIDLE.

Musical notation for exercises 13 through 17. Exercises 13-17 are paradiddle exercises. The notation includes two staves per exercise, with the top staff showing the melodic line and the bottom staff showing the bass line.

18. TRIPLE PARADIDLE.

19. FLAMS PARADIDLE DIDLE.

20. HALF DRAG.

Musical notation for exercises 18 through 20. Exercise 18 is a triple paradiddle with dynamic markings *f pf pf*. Exercise 19 is a flams paradiddle didle. Exercise 20 is a half drag. The notation includes two staves per exercise, with the top staff showing the melodic line and the bottom staff showing the bass line.

21. FULL DRAG.

22. SINGLE DRAG.

23. DOUBLE DRAG.

24. SLOW SAG.

25. RUFFS.

26. SINGLE ROTAMACUE.

27. DOUBLE ROTAMACUE.

28. Quick. 29. Half as Quick. 30. TAPS.\*

\* A signal for the front to advance+slow.

[The meaning of this Notation can be understood by referring to the previous Exercises.]

**No. 1. THE DRUMMER'S CALL.**



**No. 2. REVELLE.—The First Part of the Three Camps.**



**The Second Part of the Three Camps.**



The Third Part of the Three Camps.

Musical notation for 'The Third Part of the Three Camps' consisting of three staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music is written in a rhythmic style typical of drum school exercises, featuring eighth and sixteenth notes. The second and third staves continue the piece, with the third staff ending with a double bar line.

The Roll

SLOW SCOTCH

Musical notation for 'SLOW SCOTCH' consisting of three staves. The first two staves use a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music features a slower tempo and includes slurs and accents. The third staff continues the piece with similar notation, including slurs and accents.



The Roll *Then*

**THE AUSTRIAN.**



The Roll *Then*

**THE HESSIAN.**

Musical notation for 'THE HESSIAN' consisting of four staves. The notation is written in treble clef and features a complex rhythmic pattern with many slurs and accents. The first two staves each contain two measures of music. The third and fourth staves each contain two measures, with the first measure of each staff featuring a triplet of eighth notes.

The Roll Then

**THE DUTCH**

Musical notation for 'THE DUTCH' consisting of a single staff with a complex rhythmic pattern of eighth and sixteenth notes, including many slurs and accents.

Repeat four times, then One Roll, and

**THE DAWN OF THE DAY.**

Musical notation for 'THE DAWN OF THE DAY' consisting of a single staff with a rhythmic pattern of eighth and sixteenth notes, including slurs and accents.

A musical score for a drum school, consisting of four staves of music. The notation is written on a grand staff (treble and bass clefs) and features a complex, rhythmic pattern of eighth and sixteenth notes, often beamed together. The music is organized into measures by vertical bar lines. The first three staves end with a double bar line, and the fourth staff concludes with a final double bar line.

Three Rolls. Then the

QUICK SCOTCH.

A musical score for a drum school, consisting of three staves of music. The notation is written on a grand staff (treble and bass clefs) and features a complex, rhythmic pattern of eighth and sixteenth notes, often beamed together. The music is organized into measures by vertical bar lines. The first two staves end with a double bar line, and the third staff concludes with a final double bar line.



**No. 3. FATIGUE CALL, or PIONEER'S MARCH.**



**No. 4. DOCTOR'S CALL.** [*To report the Sick.*]



*Ends with first part of Three Camps.*

**No. 5. BREAKFAST CALL.** [*To be repeated four times.*]



**No. 6. ADJUTANT'S CALL.**



No. 7. THE DRILL CALL.

No. 8. RECALL.

Musical notation for No. 7 and No. 8. No. 7 consists of two measures of music. No. 8 consists of two measures of music.

No. 9. DINNER CALL.

Musical notation for No. 9, consisting of three lines of music. The first line has four measures, the second line has four measures, and the third line has four measures.

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

Musical notation for No. 10, consisting of one line of music with five measures.

*Then the*

Doublings of the Troop.

Musical notation for Doublings of the Troop, consisting of one line of music with eight measures.



**THE QUICK RETREAT.**

Musical notation for 'THE QUICK RETREAT' consisting of three staves. The first staff begins with a treble clef and a key signature of one flat. The music features a series of eighth and sixteenth notes, often beamed together, with some notes marked with slanted lines. The second staff includes a repeat sign and a triplet of eighth notes. The third staff concludes with a double bar line and repeat dots.

*Repeat the Doublings  
of the Tattoo. Then*

**THE TROOP.**

Musical notation for 'THE TROOP' consisting of a single staff. It features a series of eighth and sixteenth notes, some beamed together, with slanted lines under certain notes. The piece ends with a double bar line and repeat dots.

*Repeat the Doublings of the Tattoo.*

**No. 11. THE TAPP.**

Musical notation for 'No. 11. THE TAPP.' consisting of a single staff. It features a series of eighth and sixteenth notes, some beamed together, with slanted lines under certain notes. The piece ends with a double bar line and repeat dots.

**No. 12. YANKEE DOODLE.**

Musical notation for 'No. 12. YANKEE DOODLE.' consisting of a single staff. It features a series of eighth and sixteenth notes, some beamed together, with slanted lines under certain notes. The piece ends with a double bar line and repeat dots.

**No. 13. RISING OF THE TROOP.**

Musical notation for 'No. 13. RISING OF THE TROOP.' consisting of a single staff. It features a series of eighth and sixteenth notes, some beamed together, with slanted lines under certain notes. The piece ends with a double bar line and repeat dots.

*Repeat  
four times.*

No. 14. THE ROGUE'S MARCH\*



No. 15. FUNERAL MARCH [If two drums, one Rolls.]



No. 16. SCHOOL CALL



No. 17. CHURCH CALL.



No. 18. ASSEMBLY.



\* The Rogue's March is used to drum out soldiers unworthy to remain in the service. If two drums, one Rolls.

No. 19. FIELD OFFICERS' CALL



No. 20. ALL OFFICERS' CALL.



No. 21. THE COLOR.



No. 22. FIRST SERGEANT'S CALL.



Three times.

No. 23. SERGEANT'S CALL



Three times.

No. 24. CORPORAL'S CALL.



Three times.

No. 25. TO ARMS OR QUARTERS.



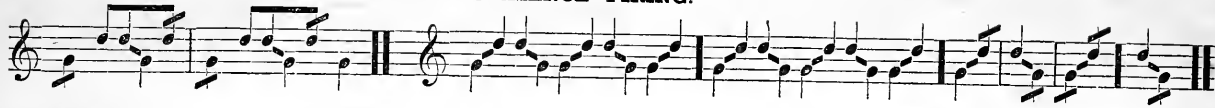
Ends with the first part of Three Camps.

No. 26. TO RECALL DETACHMENT.



No. 27. PREPARATORY.

COMMENCE FIRING.



No. 28. CEASE FIRING.

No. 29. DOUBLE QUICK TIME.



No. 30. RUN.

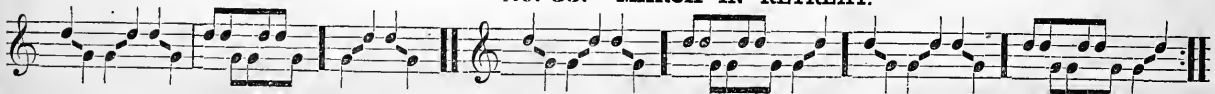


No. 31. FRONT TO MARCH SLOW.

No. 32. HALT.



No. 33. MARCH IN RETREAT.



No. 34. THE GENERAL.\*

No. 35. LONG MARCH

No. 36. COMMON TIME. (No. 1.)

\* A signal for striking tents; it begins and ends with Three Rolls. After the last Roll repeat once through.

No. 37. COMMON TIME. (No. 2.)

No. 38. COMMON TIME. (No. 3.)

No. 39. RETREAT.

*Begins and ends with Three Rolls,  
and the first part once through.*

No. 40. WATER CALL

No. 41. WOOD CALL

# FIFE SCHOOL.

## GAMUT FOR THE FIFE.

LEFT HAND, { 1st Finger, 2d " 3d "

RIGHT HAND, { 1st Finger, 2d " 3d "

### No. 2. THE REVEILLE. Three Camps.

144 = ♩

[Then the Roll of the Drum.]

## SLOW SCOTCH

80 = ♩

Musical notation for 'SLOW SCOTCH' in 2/4 time, key of D major. The piece consists of two staves. The first staff contains the main melody, and the second staff contains a bass line. The piece is marked with a tempo of 80 = ♩. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests. The piece concludes with a double bar line and repeat dots.

1st time.

2d time.

*[Roll of the Drum.]*

## THE AUSTRIAN.

112 = ♩

Musical notation for 'THE AUSTRIAN' in 2/4 time, key of D major. The piece consists of two staves. The first staff contains the main melody, and the second staff contains a bass line. The piece is marked with a tempo of 112 = ♩. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests. The piece concludes with a double bar line and repeat dots.

Musical notation for 'THE AUSTRIAN' in 2/4 time, key of D major. The piece consists of two staves. The first staff contains the main melody, and the second staff contains a bass line. The piece is marked with a tempo of 112 = ♩. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests. The piece concludes with a double bar line and repeat dots.

*[Roll of the Drum.]*

## THE HESSIAN.

100 = ♩

Musical notation for 'THE HESSIAN' in 2/4 time, key of D major. The piece consists of two staves. The first staff contains the main melody, and the second staff contains a bass line. The piece is marked with a tempo of 100 = ♩. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests. The piece concludes with a double bar line and repeat dots.

Musical notation for 'THE HESSIAN' in 2/4 time, key of D major. The piece consists of two staves. The first staff contains the main melody, and the second staff contains a bass line. The piece is marked with a tempo of 100 = ♩. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests. The piece concludes with a double bar line and repeat dots.

*[Roll of the Drum.]*

## THE DUTCH.

66 = ♩

Musical notation for 'THE DUTCH' in 3/8 time, key of D major. The piece consists of two staves. The first staff contains the main melody, and the second staff contains a bass line. The piece is marked with a tempo of 66 = ♩. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests. The piece concludes with a double bar line and repeat dots.

*[Roll of the Drum.]*

THE DAWN OF THE DAY.

60 = ♩

Musical notation for 'THE DAWN OF THE DAY' in G major, 2/4 time. The piece consists of two staves. The first staff contains the main melody with various rhythmic patterns including eighth and sixteenth notes. The second staff continues the melody and ends with five trills, each marked with 'tr' above the note.

Three Rolls..... Then,

QUICK SCOTCH

116 = ♩

Musical notation for 'QUICK SCOTCH' in G major, 2/4 time. The piece is a single staff of music featuring a fast, rhythmic melody with many sixteenth notes.

[Then

THREE CAMPS. (To finish.)

144 = ♩

Musical notation for 'THREE CAMPS' in G major, 2/4 time. The piece is a single staff of music with a steady, rhythmic melody.

No. 3. FATIGUE CALL.

100 = ♩

Musical notation for 'No. 3. FATIGUE CALL' in G major, 6/8 time. The piece is a single staff of music with a slow, steady melody.

No. 4. DOCTOR'S CALL.

100 = ♩

Musical notation for 'No. 4. DOCTOR'S CALL' in G major, 2/4 time. The piece is a single staff of music with a rhythmic melody.

[Ends with "Three Camps."]

No. 1. DUTCH (Waltz).

*Imp*

90 = J.

Musical notation for No. 1. DUTCH (Waltz). The piece is in 3/4 time with a key signature of one sharp (F#). It consists of two staves of music. The first staff begins with a treble clef, a key signature of one sharp, and a 3/4 time signature. The tempo is marked 'Imp' and the metronome marking is '90 = J.'. The melody is written on a single treble staff. The second staff continues the melody. The piece ends with a double bar line and repeat dots.

No. 2. SLOW RETREAT.

80 = J

Musical notation for No. 2. SLOW RETREAT. The piece is in 4/4 time with a key signature of one sharp (F#). It consists of two staves of music. The first staff begins with a treble clef, a key signature of one sharp, and a 4/4 time signature. The tempo is marked '80 = J'. The melody is written on a single treble staff. The second staff continues the melody, featuring a triplet of eighth notes in the first measure. The piece ends with a double bar line and repeat dots.

No. 3. SLOW MARCH

90 = J

Musical notation for No. 3. SLOW MARCH. The piece is in 2/4 time with a key signature of one sharp (F#). It consists of two staves of music. The first staff begins with a treble clef, a key signature of one sharp, and a 2/4 time signature. The tempo is marked '90 = J'. The melody is written on a single treble staff. The second staff continues the melody. The piece ends with a double bar line and repeat dots.

**No. 4. SLOW SCOTCH** (As played by Fife-major ROBERTSON.)90 =  $\text{♩}$ 

FINE.

Musical notation for No. 4. SLOW SCOTCH, consisting of two staves of music in G major and 2/4 time. The first staff contains the melody, and the second staff contains the accompaniment. The piece concludes with a double bar line and the word 'FINE.' written above the staff.

**No. 5. NEVIN'S SLOW RETREAT.**80 =  $\text{♩}$ 

Musical notation for No. 5. NEVIN'S SLOW RETREAT, consisting of a single staff of music in G major and 3/8 time. The piece features a complex, rhythmic melody and concludes with a double bar line.

**No. 6. HAIL COLUMBIA.**90 =  $\text{♩}$ 

Musical notation for No. 6. HAIL COLUMBIA, consisting of four staves of music in G major and 2/4 time. The first staff contains the melody, and the subsequent three staves contain the accompaniment. The piece concludes with a double bar line.

[After this, Yankee Doodle.]

# BUGLE SCHOOL.

## EXPLANATION OF THE SIGNS.

### MOVEMENT OF THE METRONOME

76 = ♩, or 76 Steps to the Minute.

80 = ♩, or 80 Steps to the Minute.

100 = ♩, or 100 Steps to the Minute.

120 = ♩, or 120 Steps to the Minute.



Silence..... ♩

Demi-Silence..... ♩

## GENERAL CALLS.

### No. 1. ATTENTION.

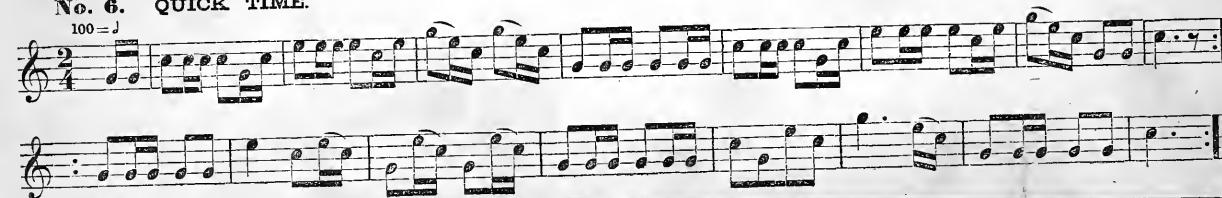
120 = ♩



### No. 2. THE GENERAL.

130 = ♩



**No. 3. THE ASSEMBLY.**80 =  $\text{♩}$ **No. 4. TO THE COLOR.**80 =  $\text{♩}$ **No. 5. THE RECALL.**80 =  $\text{♩}$ **No. 6. QUICK TIME.**100 =  $\text{♩}$ 

## No. 7. COMMON TIME.

90 =  $\text{♩}$ 

## No. 8. THE REVEILLE.

100 =  $\text{♩}$ 

## No. 9. THE RETREAT.

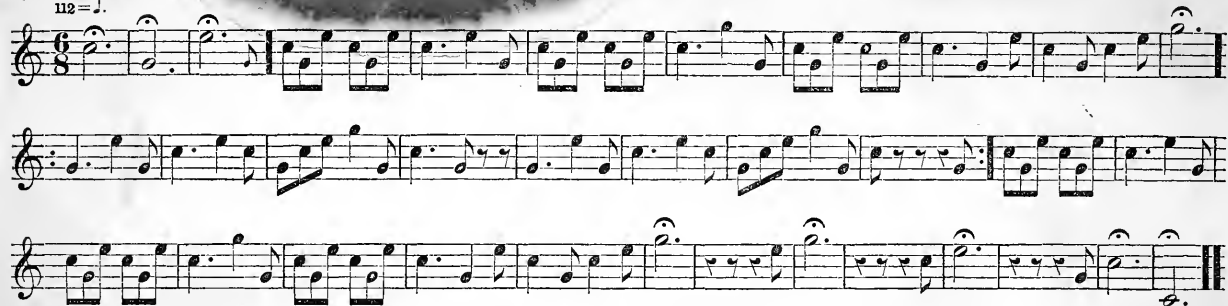
70 =  $\text{♩}$ 

## No. 10. TO RECALL DETACHMENTS.

100 =  $\text{♩}$ 

## No. 11. TATTOO.

112 = J.



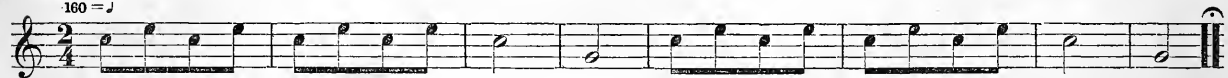
## No. 12. TO EXTINGUISH LIGHTS.

76 = J



## No. 13. ASSEMBLY OF THE BUGLERS.

160 = J



## No. 14. ASSEMBLY OF THE GUARD.

112 = J

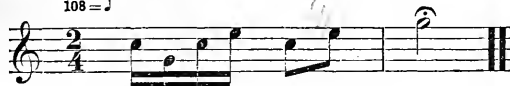


**No. 15. ORDERS FOR ORDERLY SERGEANTS.**

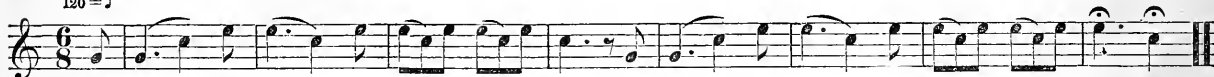
72 = J

**No. 16. FOR OFFICERS to take their Places in Line after Firing.**

108 = J

**No. 17. THE DISPERSE.**

120 = J

**No. 18. OFFICERS' CALL.**

152 = J

**No. 19. BREAKFAST CALL.**

138 = J

**No. 20. DINNER CALL.**

110 = J



## No. 21. SICK CALL.

100 =  $\text{♩}$ 

## No. 22. FATIGUE CALL.

92 =  $\text{♩}$ 

## No. 23. CHURCH CALL.

80 =  $\text{♩}$ 

## No. 24. DRILL CALL.

76 =  $\text{♩}$ 

## No. 25. SCHOOL CALL.

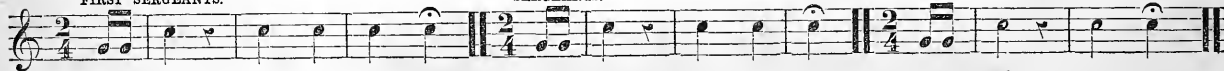
100 =  $\text{♩}$ 

## No. 26. COME FOR ORDERS.

FIRST SERGEANTS.

SERGEANTS.

CORPORALS.



## CALLS FOR SKIRMISHERS.

## No. 1. FIX BAYONET.



## No. 2. UNFIX BAYONET.

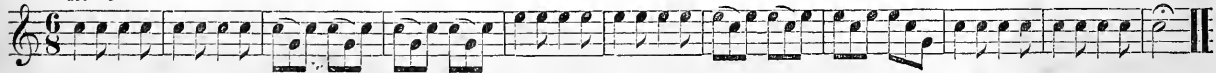
80 =  $\text{♩}$ No. 3. QUICK TIME. (*Music the same as in "General Calls."*)

## No. 4. DOUBLE QUICK TIME.

165 =  $\text{♩}$ 

D. C.

## No. 5. THE RUN.

160 =  $\text{♩}$ 





## BUGLE SIGNALS FOR ARTILLERY.

## No. 1. MARCH FOR REVIEW.

Musical notation for No. 1. MARCH FOR REVIEW. The piece is written on four staves in common time (C). The melody consists of eighth and sixteenth notes, with some triplets and rests. The piece concludes with a double bar line.

## No. 2. WALK

## No. 3. TROT.

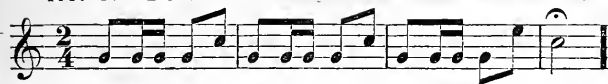
Musical notation for No. 2. WALK and No. 3. TROT. No. 2 is in 3/4 time and consists of a few notes followed by a double bar line. No. 3 is in 2/4 time and consists of a series of eighth notes followed by a double bar line.

## No. 4. GALLOP.

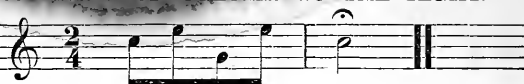
## No. 5. HALT.

Musical notation for No. 4. GALLOP and No. 5. HALT. No. 4 is in 2/4 time and consists of a series of eighth notes followed by a double bar line. No. 5 is in 2/4 time and consists of a few notes followed by a double bar line.

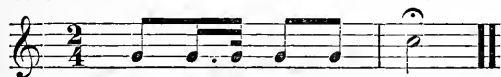
## No. 6. FORWARD.



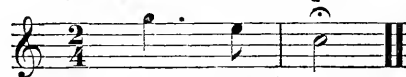
## No. 7. HEAD OF COLUMN TO THE RIGHT.



## No. 8. HEAD OF COLUMN TO THE LEFT.



## No. 9. RIGHT OBLIQUE.



## No. 10. LEFT OBLIQUE.



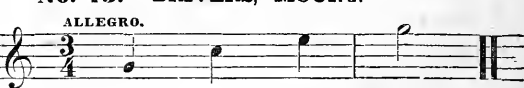
## No. 11. ABOUT.



## No. 12. COUNTERMARCH

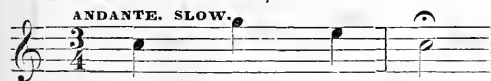


## No. 13. DRIVERS, MOUNT.

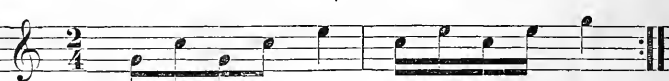


## No. 14. DRIVERS, DISMOUNT.

ANDANTE. SLOW.



## No. 15. CANNONEERS, MOUNT.

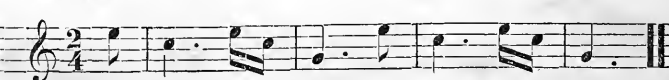


## No. 16. IN BATTERY.

ALLEGRO.



## No. 17. COMMENCE FIRING.



## No. 18. CEASE FIRING.

## No. 19. BOOTS AND SADDLES.

PRESTO.



## No. 20. THE GENERAL.

VIVACE.



## No. 21. TO HORSE.

PRESTO.



## No. 22. ASSEMBLY.

ALLEGRO MODERATO.



No. 23. REVEILLE.

ALLEGRO.

Musical notation for No. 23. Reveille. The piece is in 2/4 time and marked ALLEGRO. It consists of two staves of music. The first staff begins with a treble clef and a 2/4 time signature. The melody is composed of eighth and sixteenth notes, with a triplet of eighth notes in the fourth measure. The second staff continues the melody and concludes with a double bar line and the marking 'D. C.' (Da Capo).

No. 24. STABLE CALL.

ALLEGRO.

Musical notation for No. 24. Stable Call. The piece is in 6/8 time and marked ALLEGRO. It consists of a single staff of music. The melody is composed of eighth and sixteenth notes, with a triplet of eighth notes in the fourth measure. The piece concludes with a double bar line.

No. 25. WATERING CALL.

D. C.

ALLEGRO.

Musical notation for No. 25. Watering Call. The piece is in common time (C) and marked ALLEGRO. It consists of a single staff of music. The melody is composed of eighth and sixteenth notes, with a triplet of eighth notes in the fourth measure. The piece concludes with a double bar line and the marking 'D. C.' (Da Capo).

No. 26. BREAKFAST.

ALLEGRO.

Musical notation for No. 26. Breakfast. The piece is in 2/4 time and marked ALLEGRO. It consists of a single staff of music. The melody is composed of eighth and sixteenth notes, with a triplet of eighth notes in the fourth measure. The piece concludes with a double bar line.

No. 27. ASSEMBLY OF BUGLERS.

Musical notation for No. 27. Assembly of Buglers. The piece is in 3/8 time and marked ALLEGRO. It consists of a single staff of music. The melody is composed of eighth and sixteenth notes, with a triplet of eighth notes in the first measure. The piece concludes with a double bar line.

No. 28. ASSEMBLY OF GUARD.

Musical notation for No. 28. Assembly of Guard. The piece is in 6/8 time and marked ALLEGRO. It consists of a single staff of music. The melody is composed of eighth and sixteenth notes, with a triplet of eighth notes in the first measure. The piece concludes with a double bar line.

**No. 29. FATIGUE CALL.**

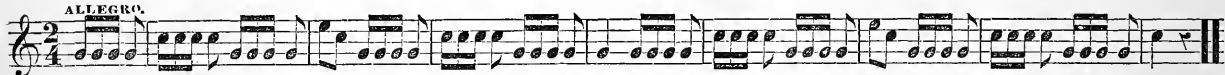
ALLEGRO.

**No. 30. DRILL CALL.**

ALLEGRO.

**No. 31. DINNER CALL.**

ALLEGRO.

**No. 32. SICK CALL.****No. 33. TATTOO.****No. 34. RETREAT.**



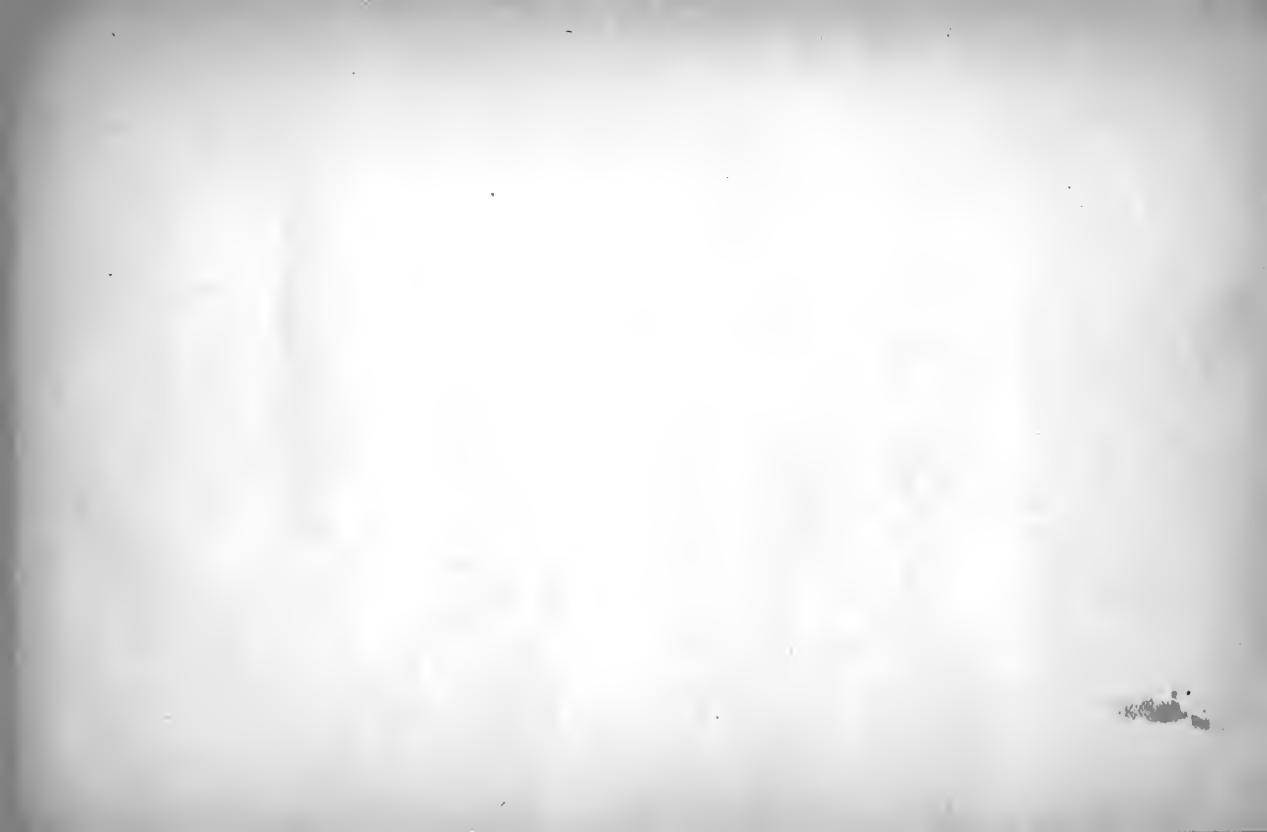


























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