M1270
.N48
1864X

No 804759

THE TRUSTEES OF THE
PUBLIC LIBRARY
OF THE CITY OF
BOSTON
1852 · 1878

CAUTION

Do not write in this book or mark it with pen or pencil. Penalties are imposed by the Revised Laws of the Commonwealth of Massachusetts. Chapter 2[illegible] Section 83.

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:

Published by ROOT AND CADY, 95 Clark St.

Digitized by the Internet Archive
in 2010 with funding from
Boston Public Library

http://www.archive.org/details/armyregulationsf00nevi

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:

PUBLISHED BY ROOT & CADY, 95 CLARK STREET.

1864.

Entered, according to Act of Congress, in the year 1861, by
ROOT & CADY,
In the Clerk's Office of the District Court of the United States, for the State of Illinois.

PREFACE.

It is believed that this book is a more complete manual for the Drum, Fife, and Bugle than any heretofore publsi ed. 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.

Excelsior Music Office, Chicago.

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.

OF POSITION, AND STRIKING THE DRUM.

Fair.
62.9.2
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: $\overset{1}{right}$, $\overset{2}{left}$, $\overset{3}{right}$—$\overset{1}{left}$, $\overset{2}{right}$, $\overset{3}{left}$, &c.

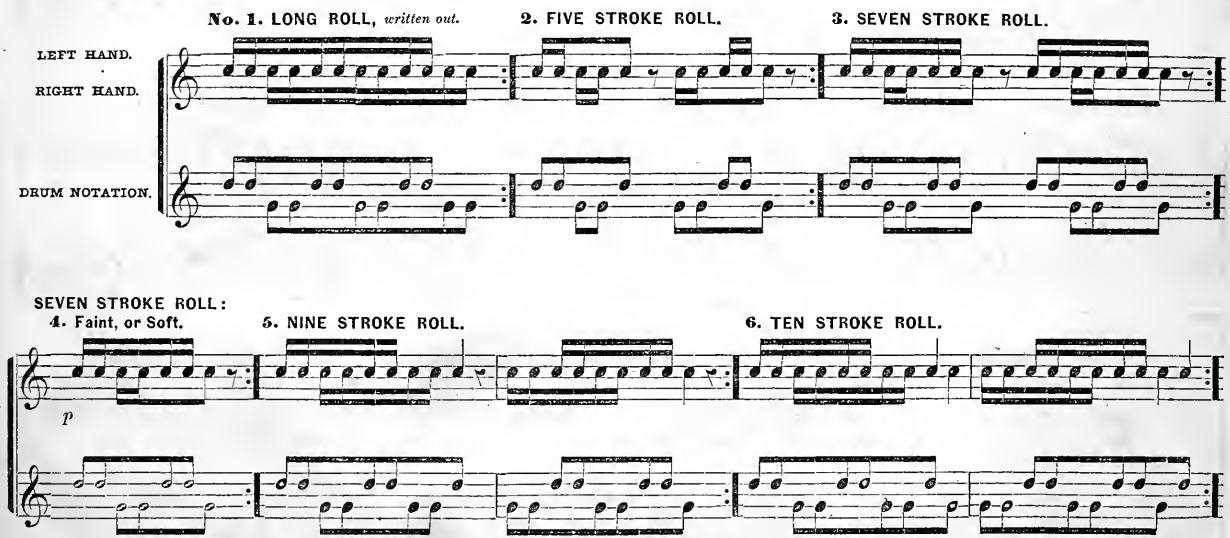
No. 26—in beating these three beats, the hands change as quickly as possible.

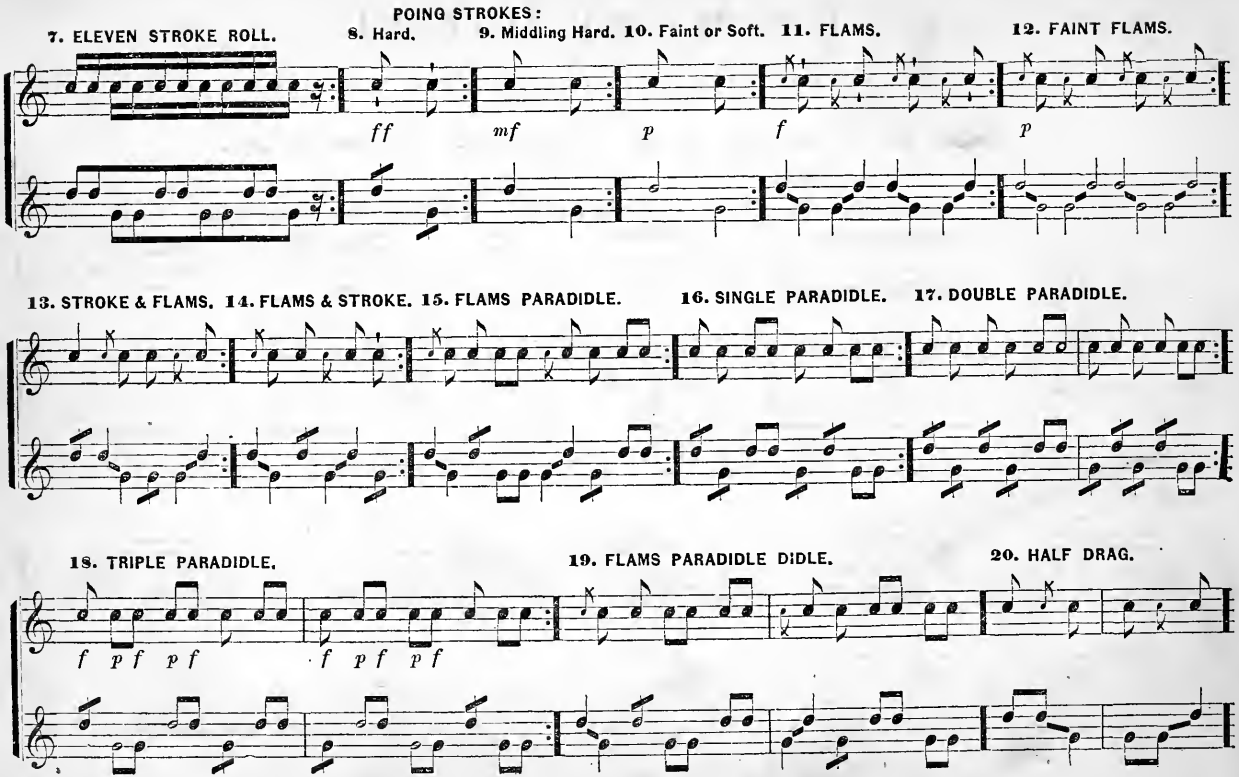
The following characters will be understood without further explanation.

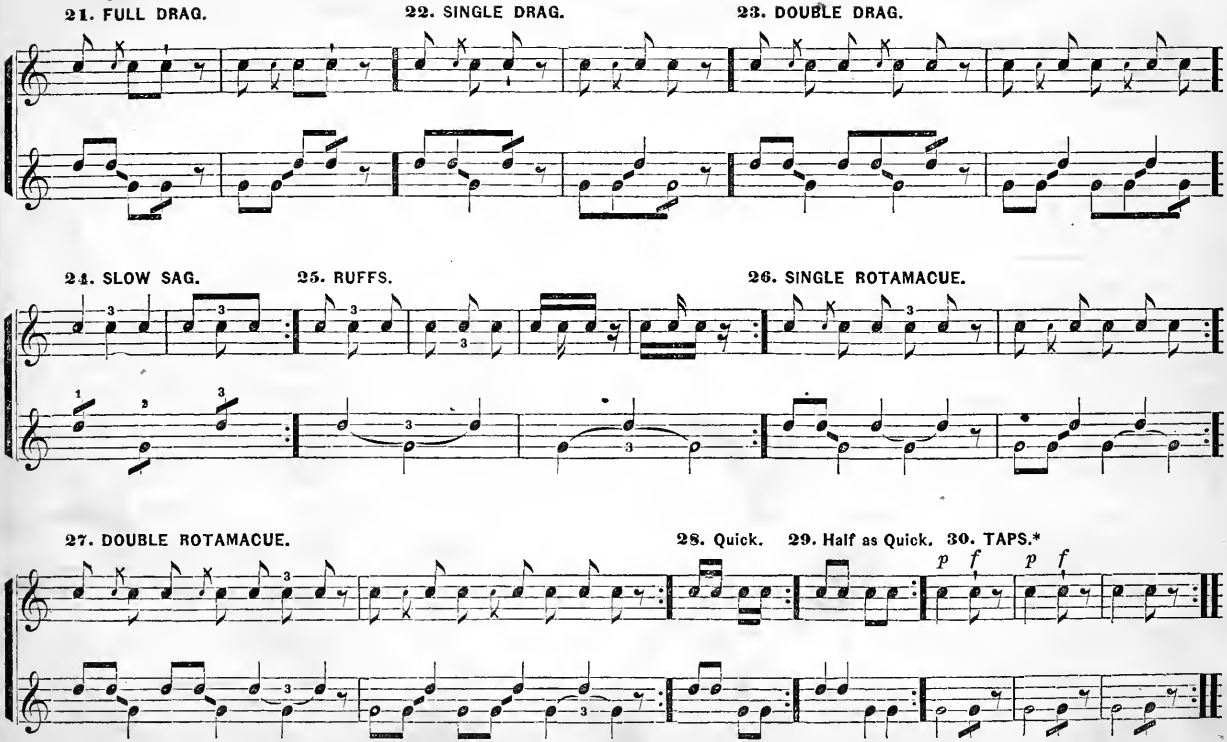
DRUM SCHOOL.

GAMUT FOR THE DRUM.

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



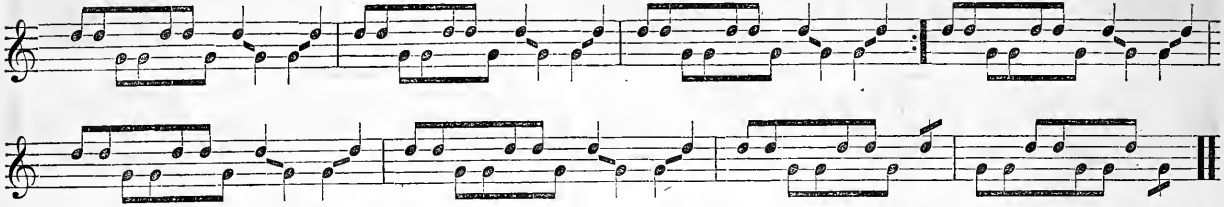

POING STROKES:
7. ELEVEN STROKE ROLL.
8. Hard.
9. Middling Hard.
10. Faint or Soft.
11. FLAMS.
12. FAINT FLAMS.
ff
mf
p
f
p
13. STROKE & FLAMS.
14. FLAMS & STROKE.
15. FLAMS PARADIDLE.
16. SINGLE PARADIDLE.
17. DOUBLE PARADIDLE.
18. TRIPLE PARADIDLE.
f p f p f
f p f p f
19. FLAMS PARADIDLE DIDLE.
20. HALF DRAG.



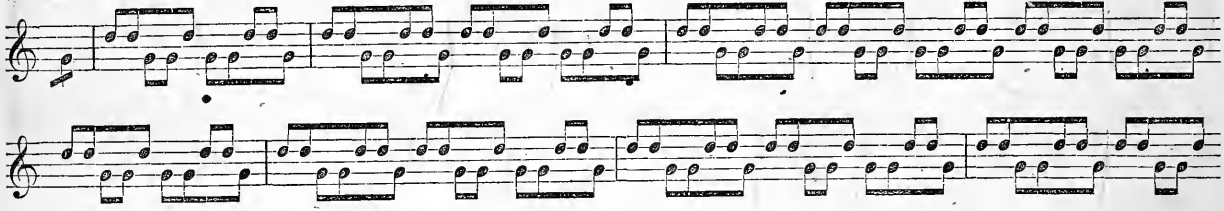
* *A signal for the front to advance slow.*

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

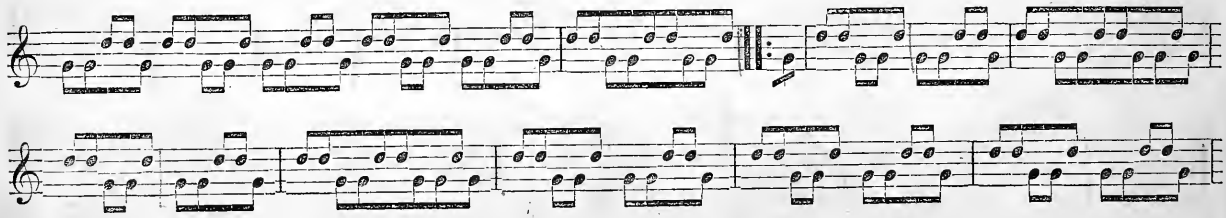
No. 1. THE DRUMMER'S CALL.



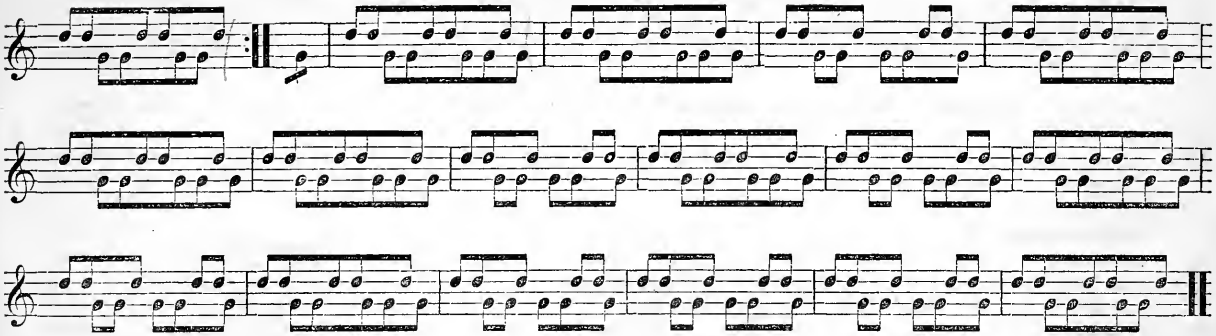
No. 2. REVEILLE.—The First Part of the Three Camps.



The Second Part of the Three Camps.

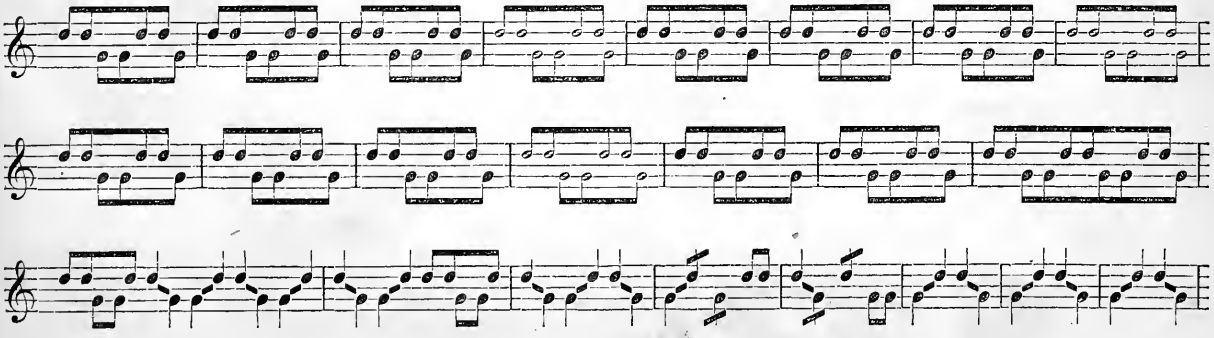


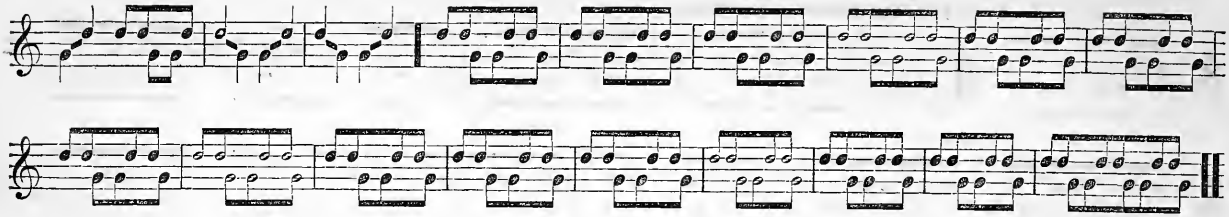
The Third Part of the Three Camps.



The Roll.

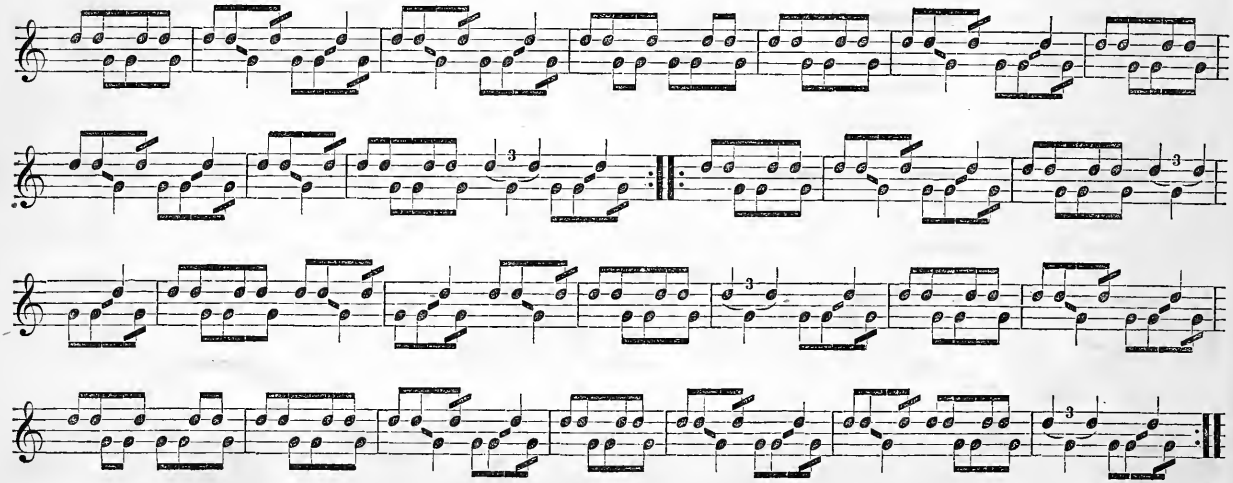
SLOW SCOTCH.





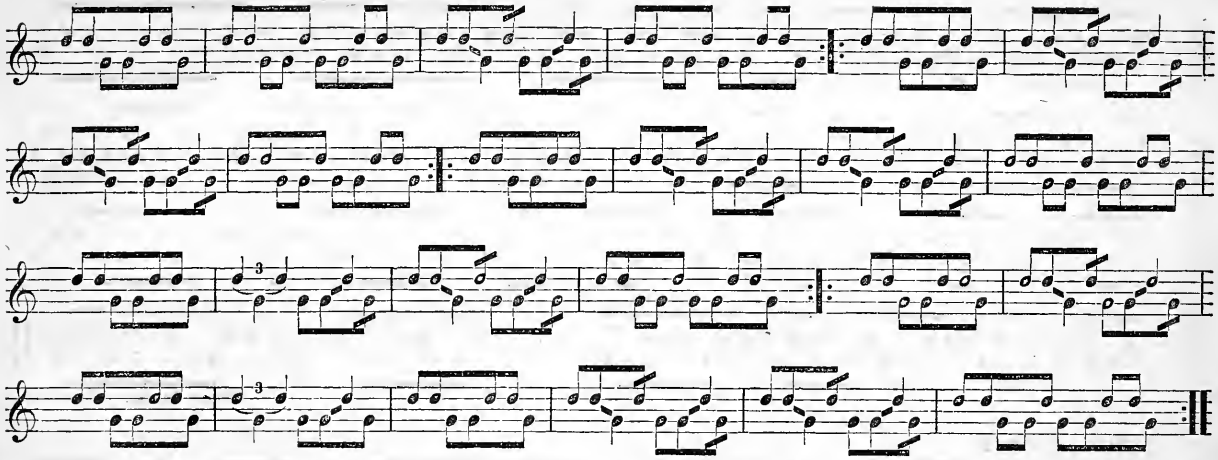
The Roll. *Then*

THE AUSTRIAN.



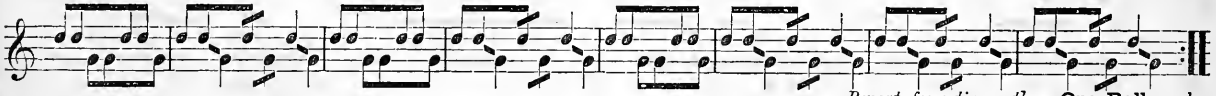
The Roll. *Then*

THE HESSIAN.



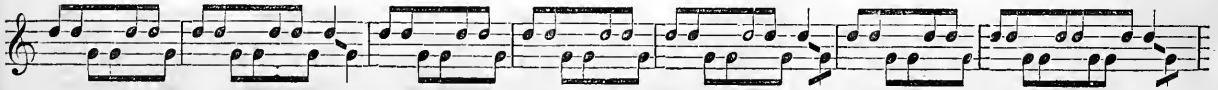
The Roll. *Then*

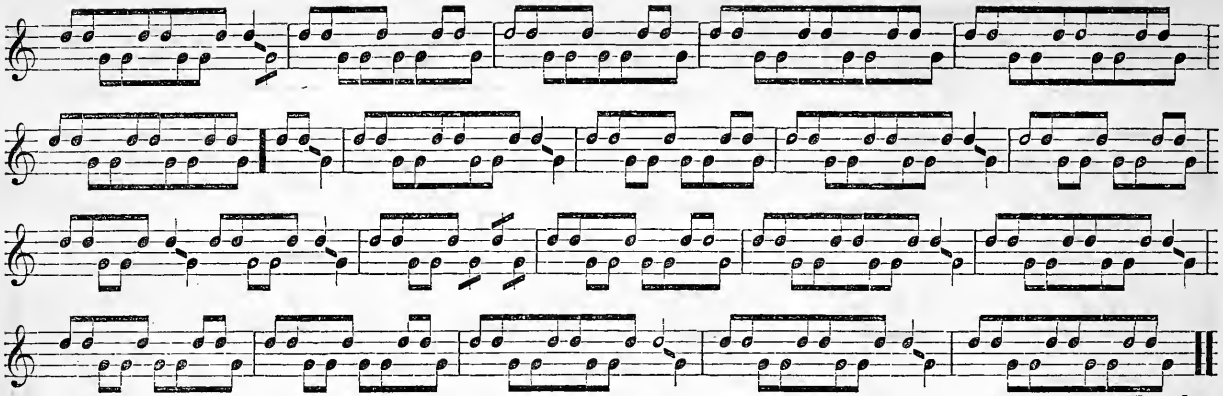
THE DUTCH.



Repeat four times, then **One Roll**, *and*

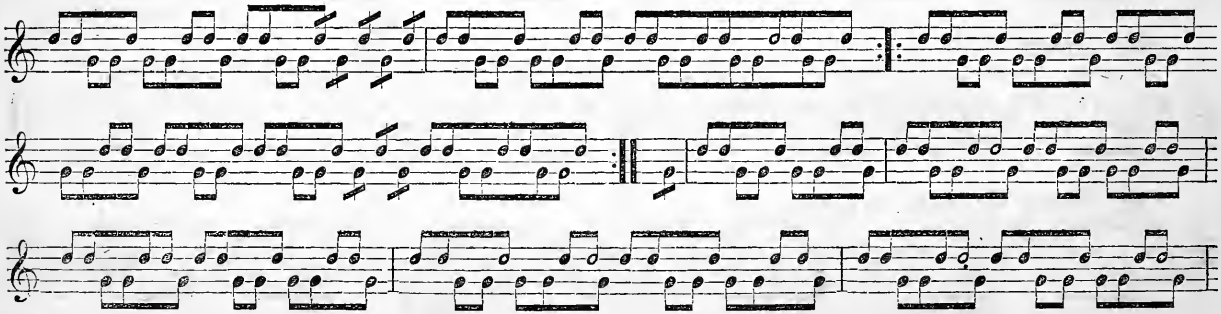
THE DAWN OF THE DAY.

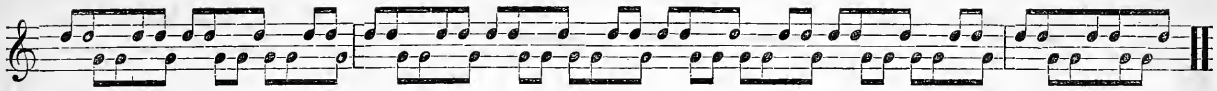




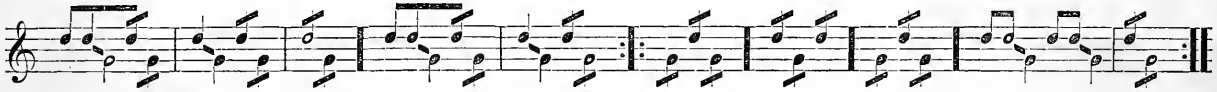
Three Rolls. *Then the*

QUICK SCOTCH.

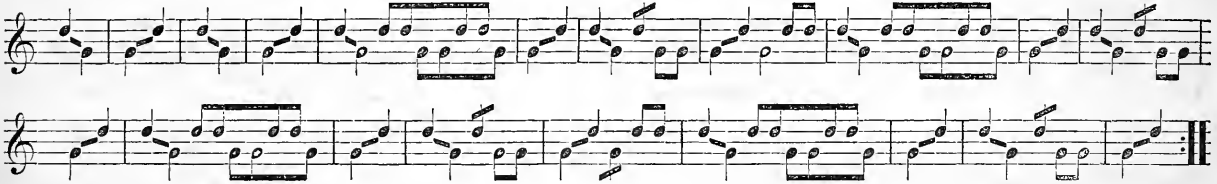




No. 3. FATIGUE CALL, or PIONEER'S MARCH.

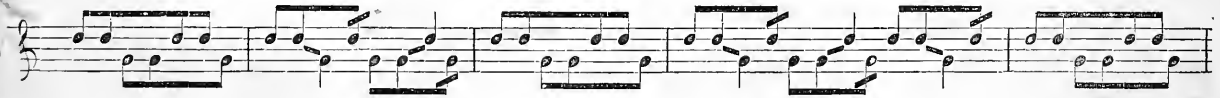


No. 4. DOCTOR'S CALL. [*To report the Sick.*]



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.

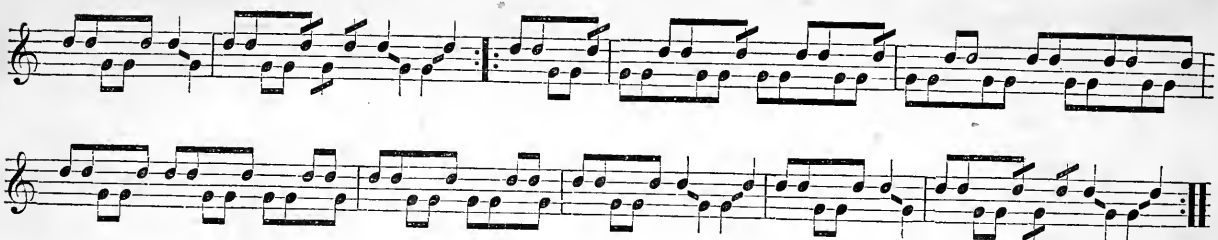
No. 8. RECALL.

No. 9. DINNER CALL.

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

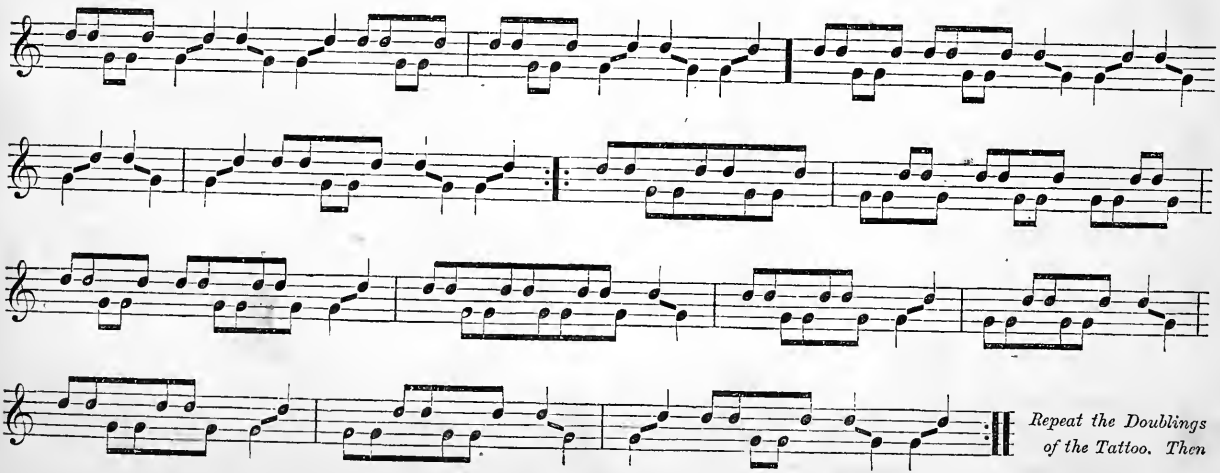
Then the

Doublings of the Troop.



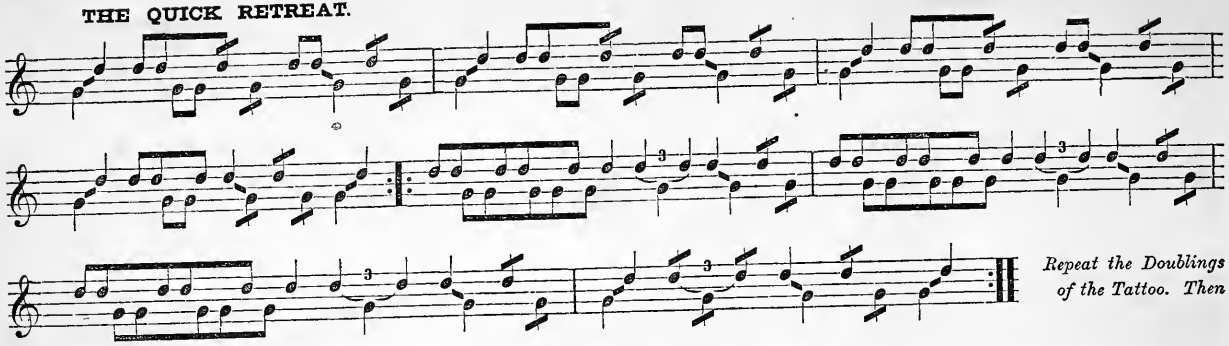
After this repeat the Doublings of the Tattoo. Then

THE TROOP.



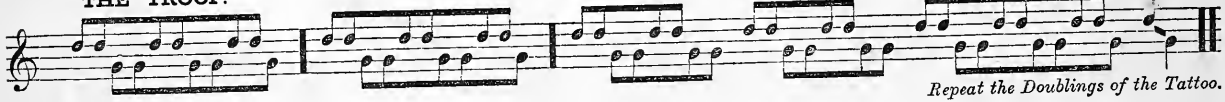
Repeat the Doublings of the Tattoo. Then

THE QUICK RETREAT.



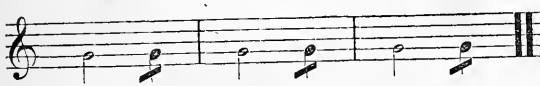
Repeat the Doublings of the Tattoo. Then

THE TROOP.

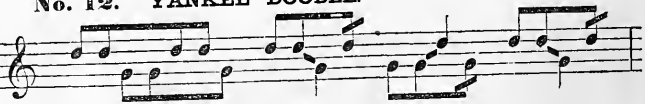


Repeat the Doublings of the Tattoo.

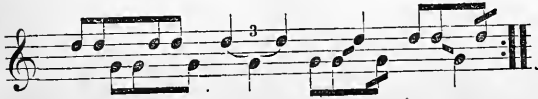
No. 11. THE TAPP.



No. 12. YANKEE DOODLE.

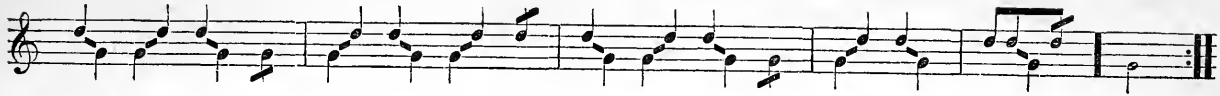


No. 13. RISING OF THE TROOP.

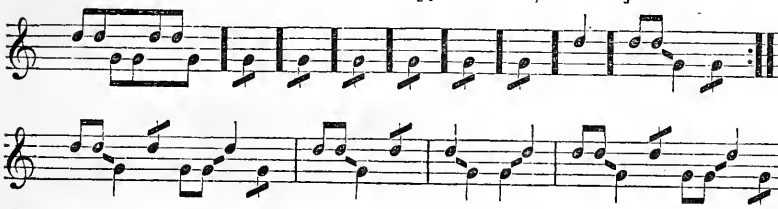


Repeat four times.

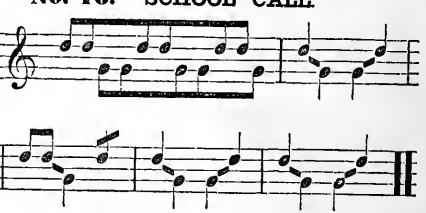
No. 14. THE ROGUE'S MARCH*



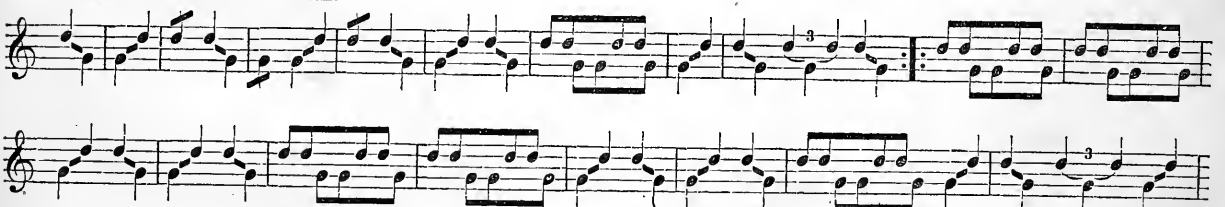
No. 15. FUNERAL MARCH [*If two drums, one Rolls.*]



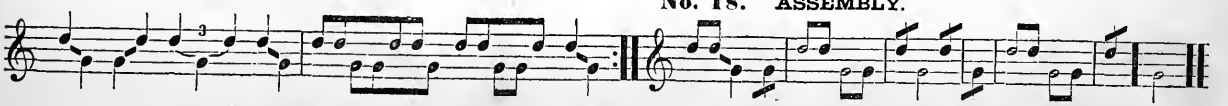
No. 16. SCHOOL CALL.



No. 17. CHURCH CALL.

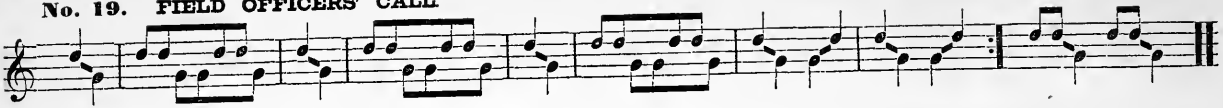


No. 18. ASSEMBLY.

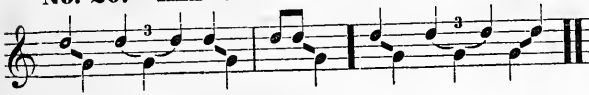


* *The Rogue's March is used to drum out soldiers unworthy to remain in the service. If two drums, one Rolls.*

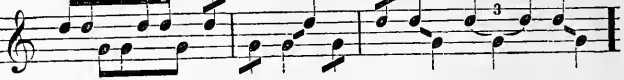
No. 19. FIELD OFFICERS' CALL.



No. 20. ALL OFFICERS' CALL.



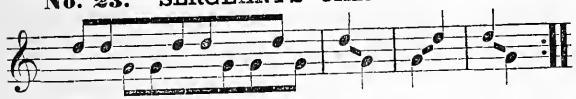
No. 21. THE COLOR.



No. 22. FIRST SERGEANT'S CALL.

Three times.

No. 23. SERGEANT'S CALL.

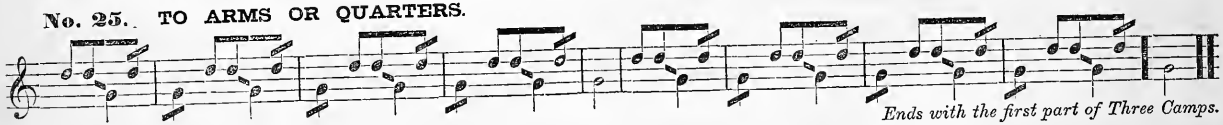


Three times.

No. 24. CORPORAL'S CALL.

Three times.

No. 25. TO ARMS OR QUARTERS.

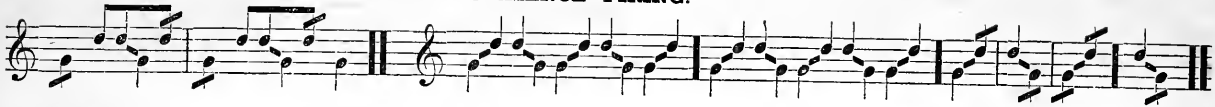


Ends with the first part of Three Camps.

No. 26. TO RECALL DETACHMENT.

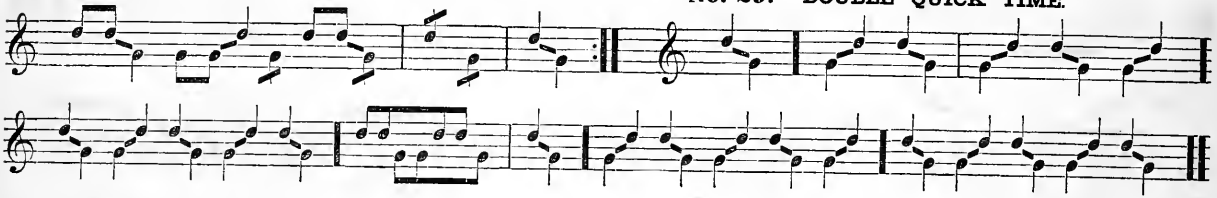
No. 27. PREPARATORY.

COMMENCE FIRING.

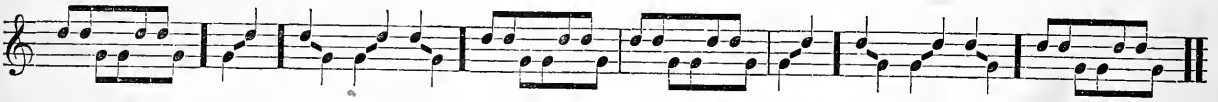


No. 28. CEASE FIRING.

No. 29. DOUBLE QUICK TIME.

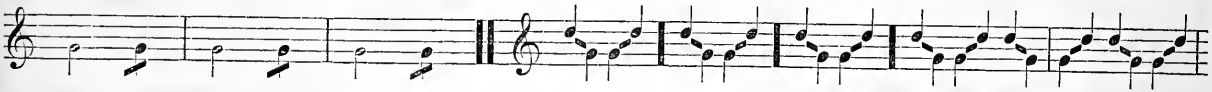


No. 30. RUN.

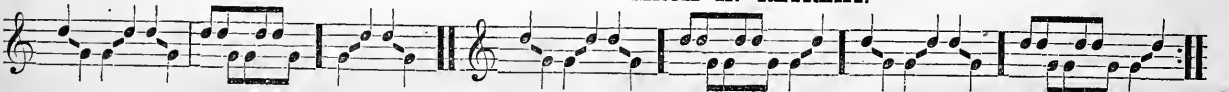


No. 31. FRONT TO MARCH SLOW.

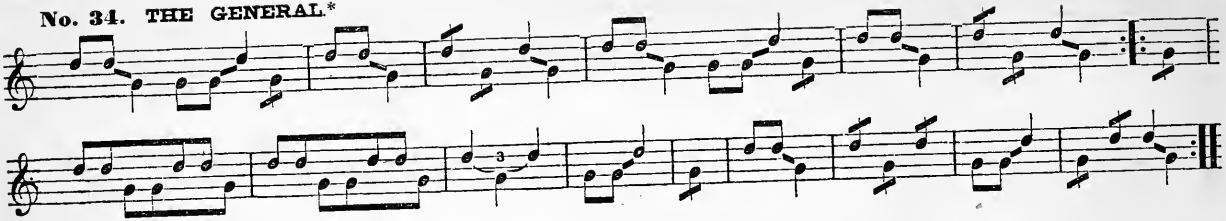
No. 32. HALT.



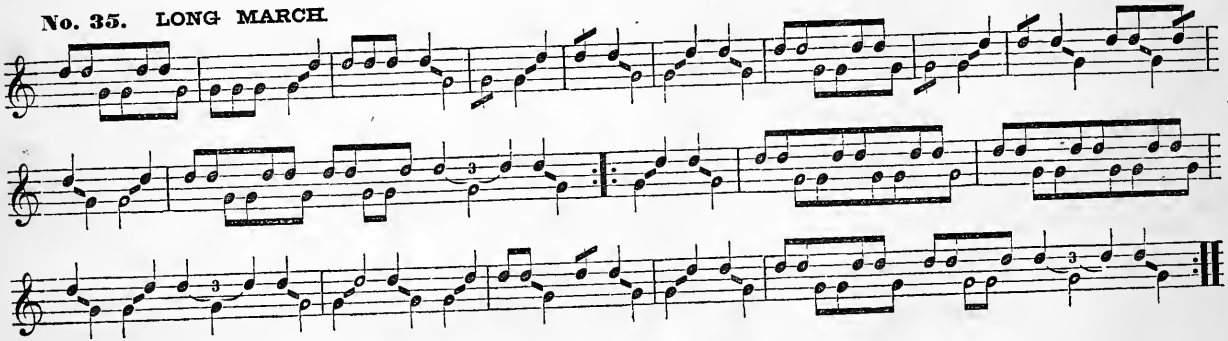
No. 33. MARCH IN RETREAT.



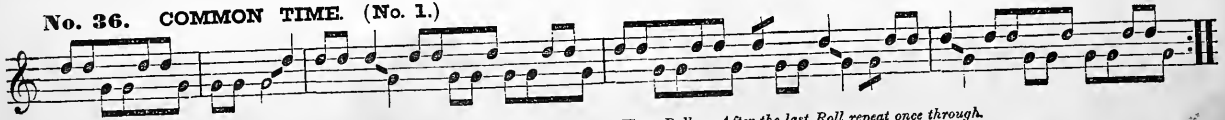
No. 34. THE GENERAL*



No. 35. LONG MARCH.

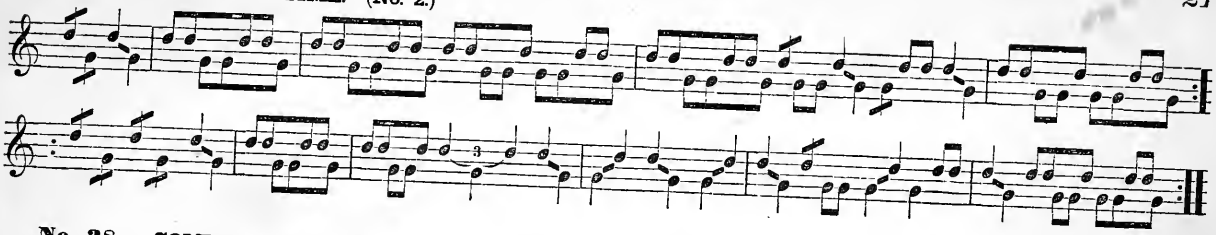


No. 36. COMMON TIME. (No. 1.)

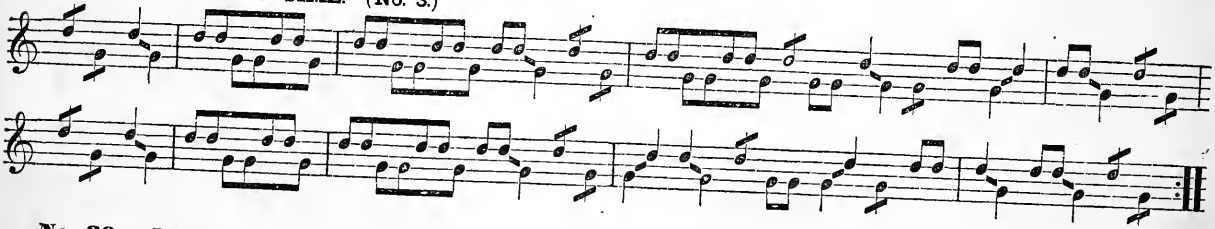


* *A signal for striking tents; it begins and ends with Three Rolls. After the last Roll repeat once through.*

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



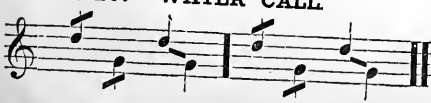
No. 38. COMMON TIME. (No. 3.)



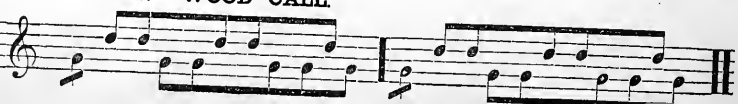
No. 39. RETREAT.

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

No. 40. WATER CALL.

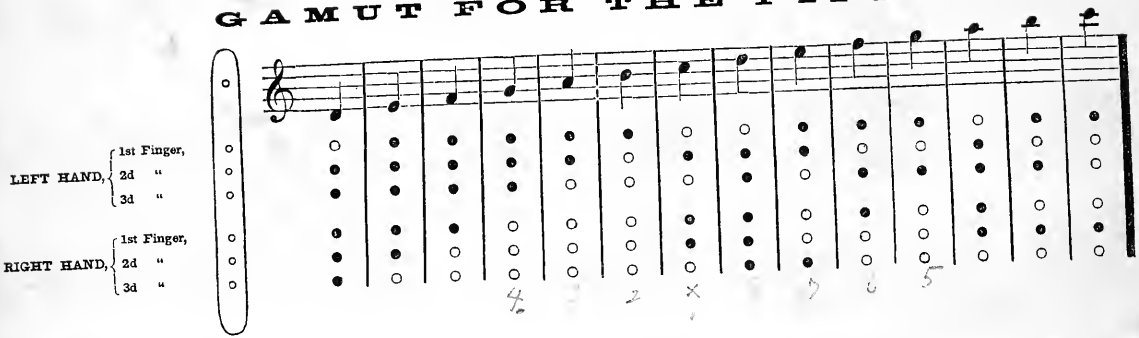


No. 41. WOOD CALL.

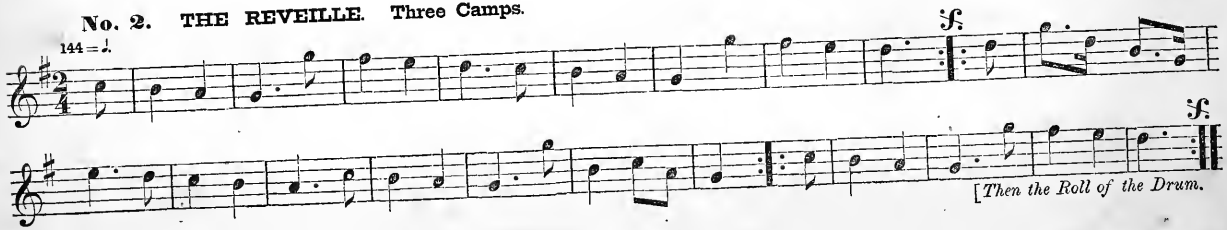


FIFE SCHOOL.

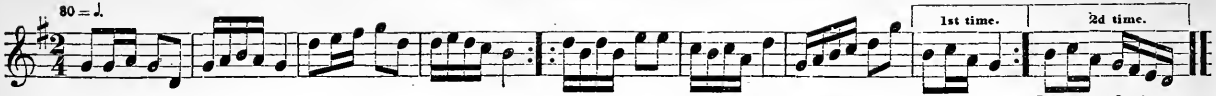
GAMUT FOR THE FIFE.



No. 2. THE REVEILLE. Three Camps.

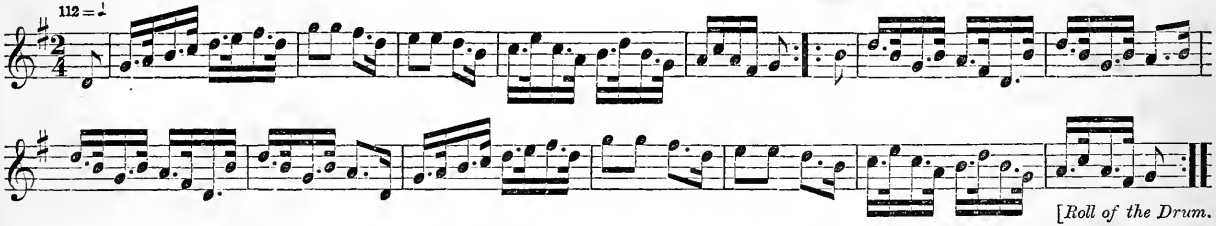


SLOW SCOTCH.



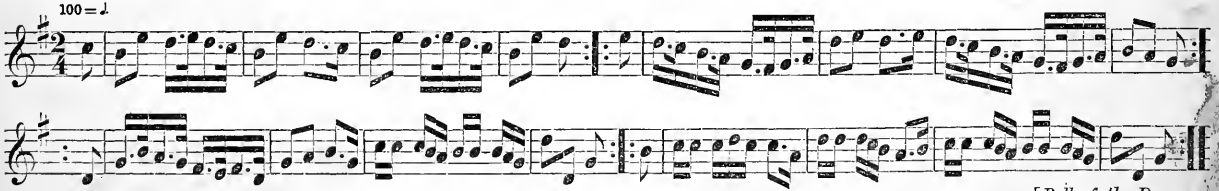
[*Roll of the Drum.*

THE AUSTRIAN.



[*Roll of the Drum.*

THE HESSIAN.

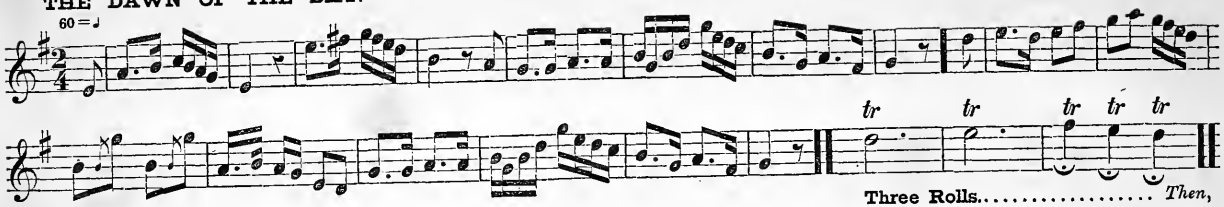


[*Roll of the Drum.*

THE DUTCH.

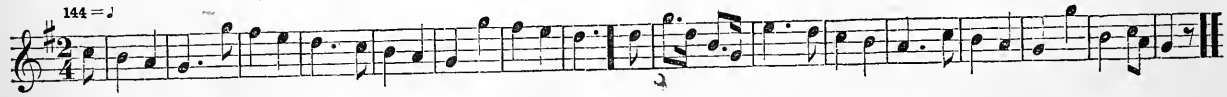
[*Roll of the Drum.*

THE DAWN OF THE DAY.

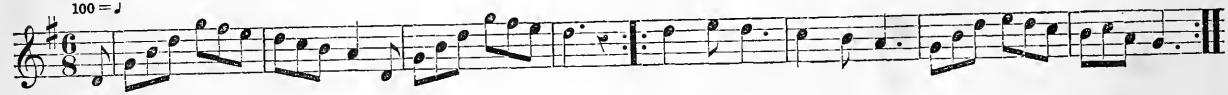


QUICK SCOTCH.

THREE CAMPS. *(To finish.)*



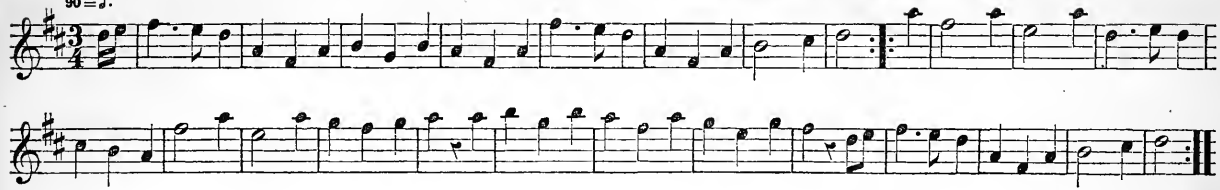
No. 3. FATIGUE CALL.



No. 4. DOCTOR'S CALL.

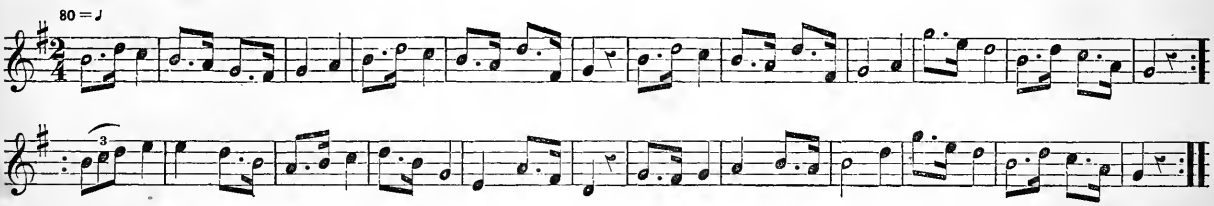
No. 1. DUTCH (Waltz).

90 = ♩.



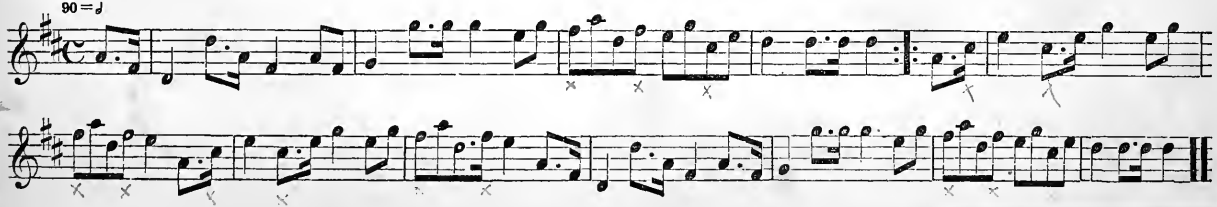
No. 2. SLOW RETREAT.

80 = ♩

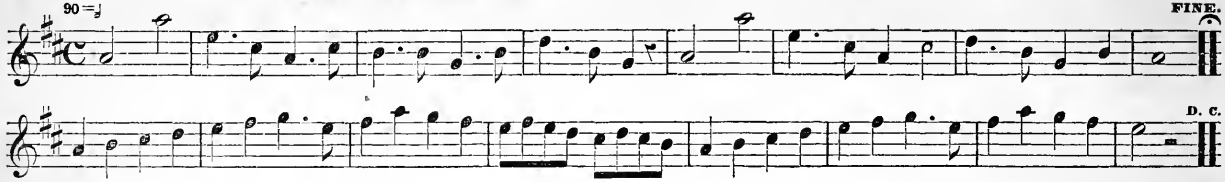


No. 3. SLOW MARCH.

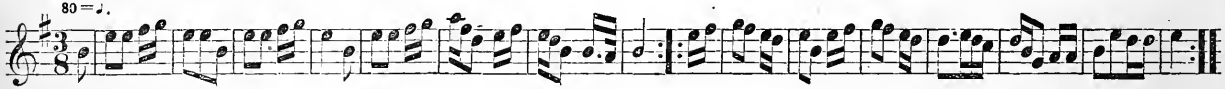
90 = ♩



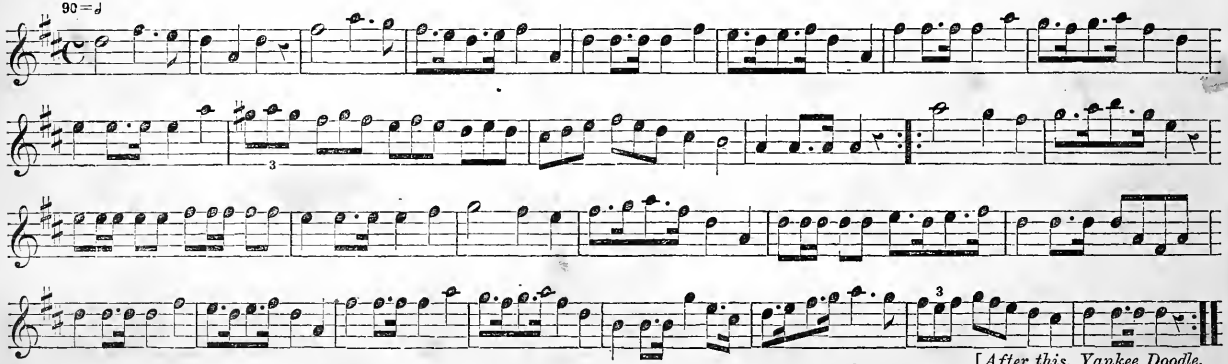
No. 4. SLOW SCOTCH. (As played by Fife-major Robertson.)



No. 5. NEVIN'S SLOW RETREAT.



No. 6. HAIL COLUMBIA.



[*After this, Yankee Doodle.*

BUGLE SCHOOL.

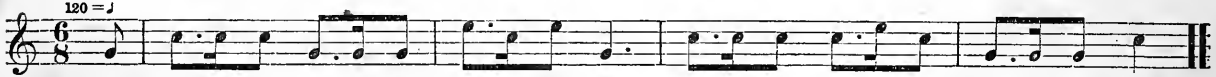
EXPLANATION OF THE SIGNS.

MOVEMENT OF THE METRONOME

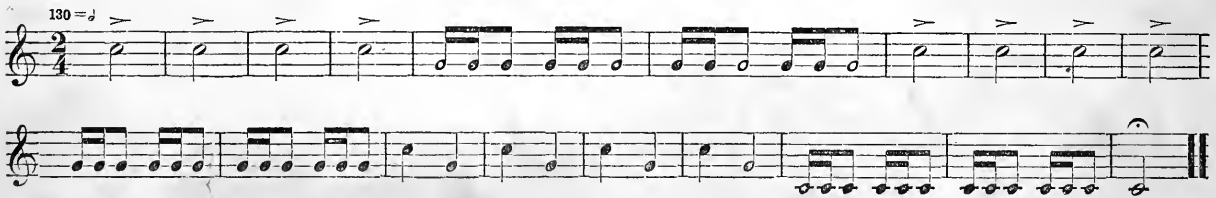
Silence..... Demi-Silence.....

GENERAL CALLS.

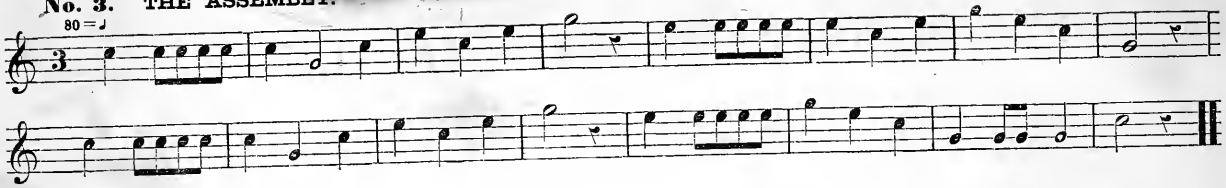
No. 1. ATTENTION.



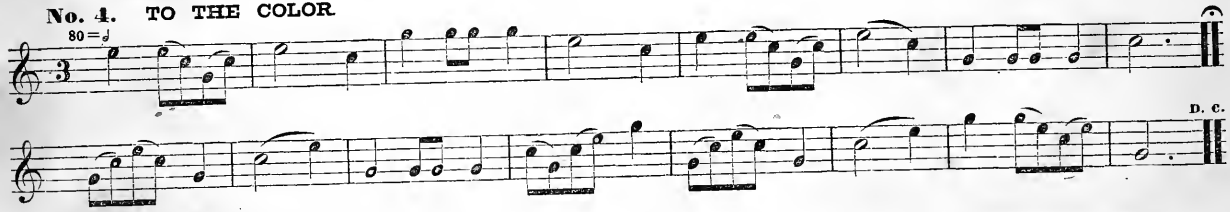
No. 2. THE GENERAL.



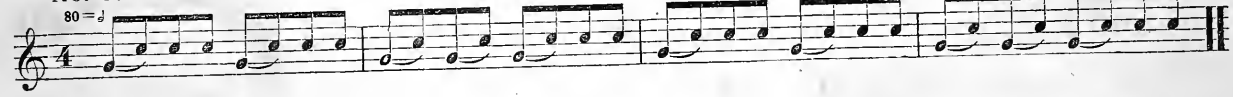
No. 3. THE ASSEMBLY.



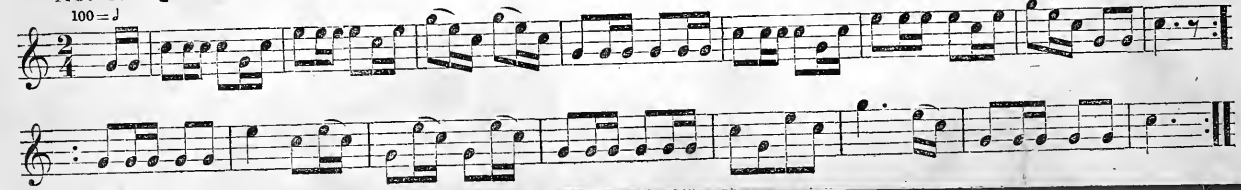
No. 4. TO THE COLOR.



No. 5. THE RECALL.

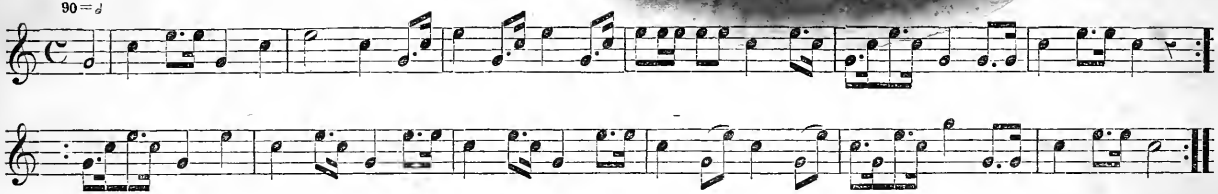


No. 6. QUICK TIME.



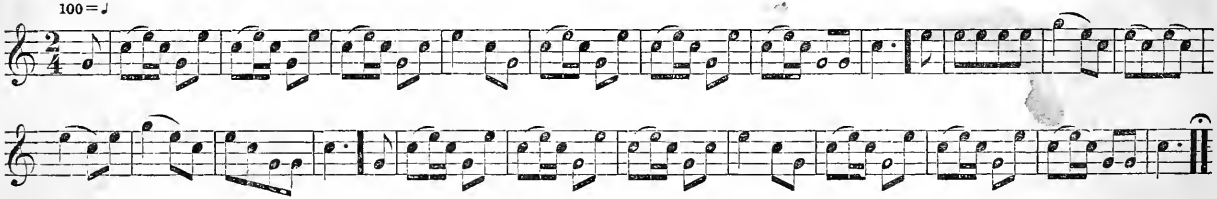
No. 7. COMMON TIME.

90 = ♩



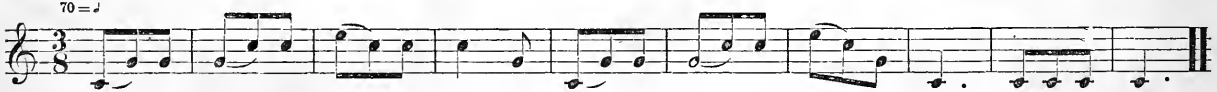
No. 8. THE REVEILLE.

100 = ♩



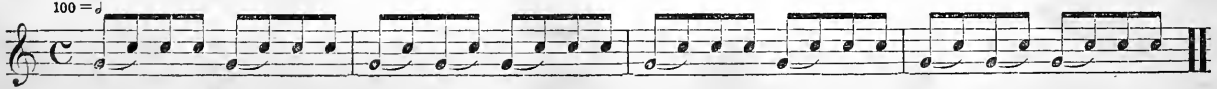
No. 9. THE RETREAT.

70 = ♩



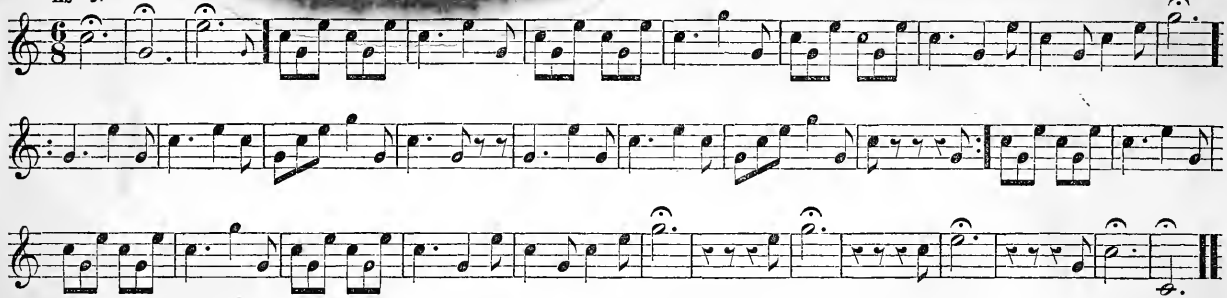
No. 10. TO RECALL DETACHMENTS.

100 = ♩



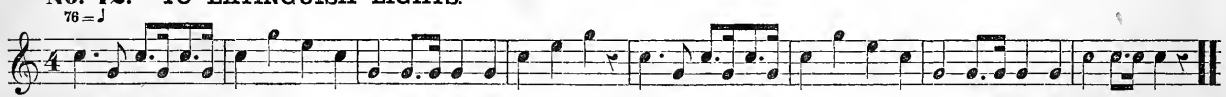
No. 11. TATTOO.

112 = ♩.



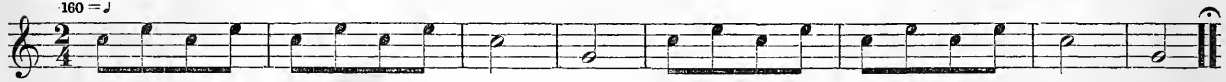
No. 12. TO EXTINGUISH LIGHTS.

76 = ♩



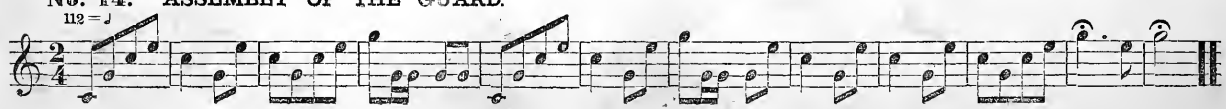
No. 13. ASSEMBLY OF THE BUGLERS.

160 = ♪

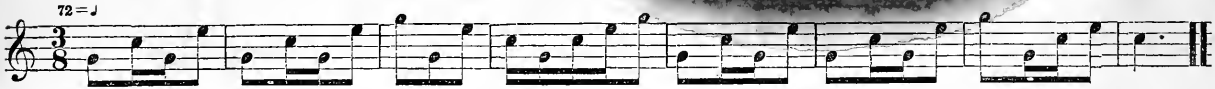


No. 14. ASSEMBLY OF THE GUARD.

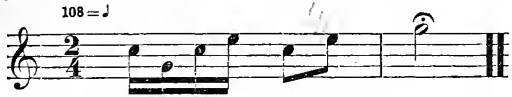
112 = ♩



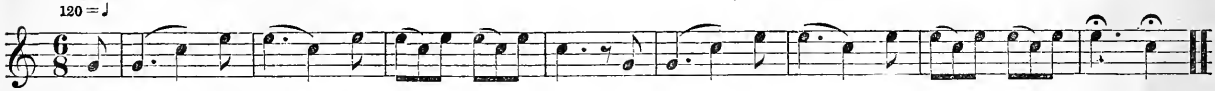
No. 15. ORDERS FOR ORDERLY SERGEANTS.



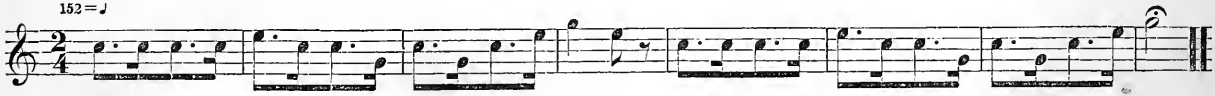
No. 16. FOR OFFICERS to take their Places in Line after Firing.



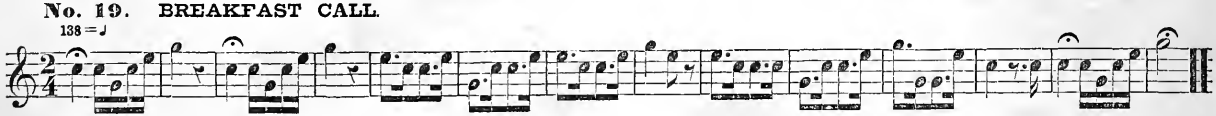
No. 17. THE DISPERSE.



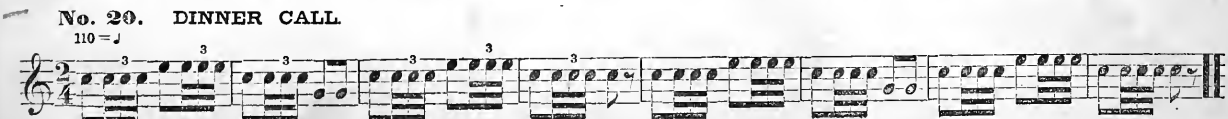
No. 18. OFFICERS' CALL.



No. 19. BREAKFAST CALL.



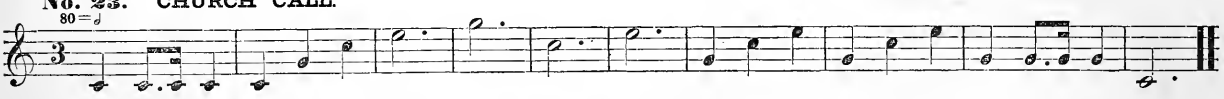
No. 20. DINNER CALL.



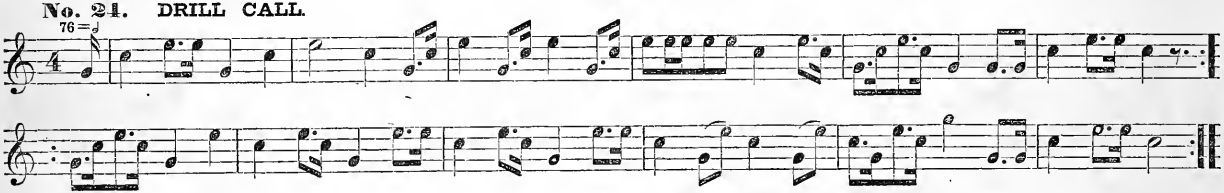
No. 21. SICK CALL.

No. 22. FATIGUE CALL.

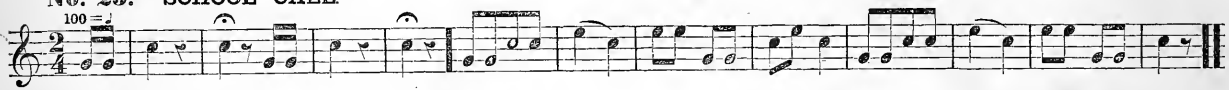
No. 23. CHURCH CALL.



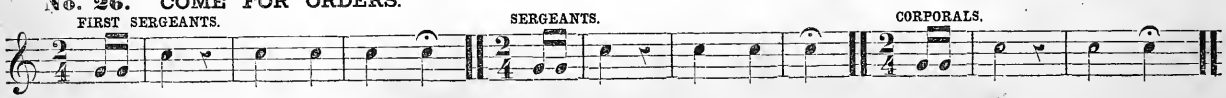
No. 24. DRILL CALL.



No. 25. SCHOOL CALL.

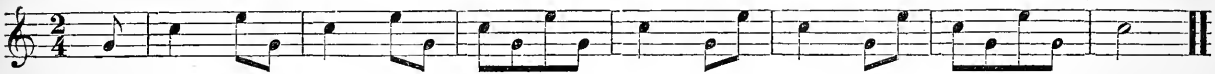


No. 26. COME FOR ORDERS.

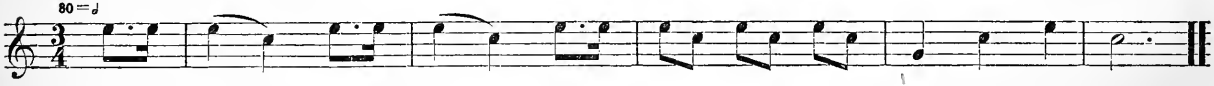


CALLS FOR SKIRMISHERS.

No. 1. FIX BAYONET.

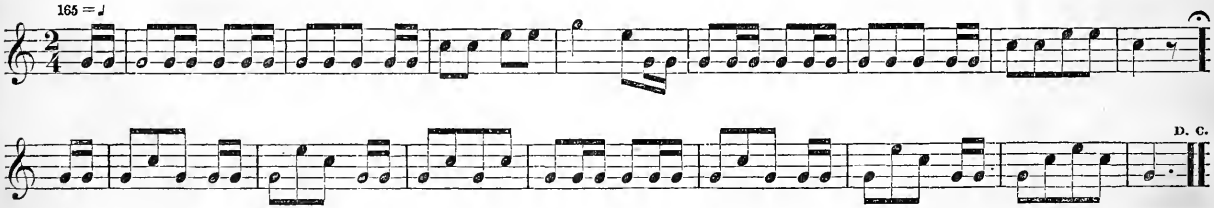


No. 2. UNFIX BAYONET.

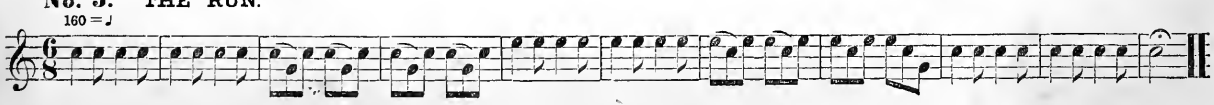


No. 3. QUICK TIME. (*Music the same as in "General Calls."*)

No. 4. DOUBLE QUICK TIME.

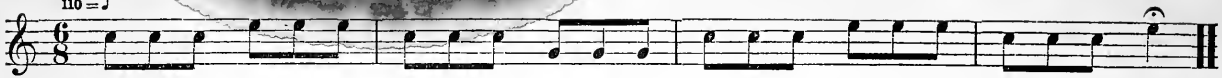


No. 5. THE RUN.



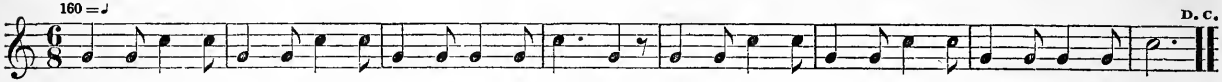
No. 6. DEPLOY AS SKIRMISHERS.

110 = ♩



No. 7. FORWARD.

160 = ♩

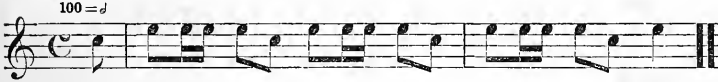


No. 8. IN RETREAT.

76 = ♩

No. 9. COMMENCE FIRING.

100 = 𝅗𝅥

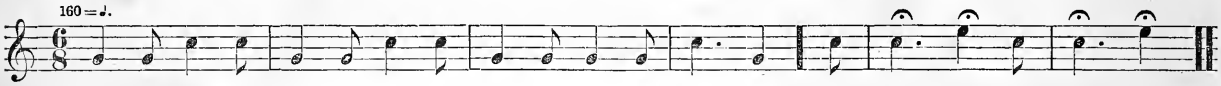


No. 10. CEASE FIRING.

100 = ♩.

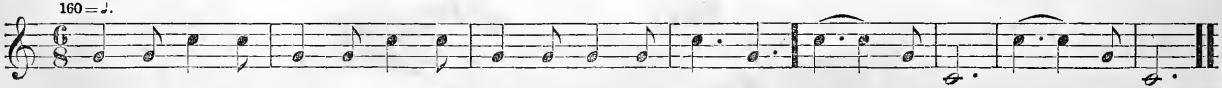
No. 11. MARCH BY THE RIGHT FLANK.

160 = ♩.

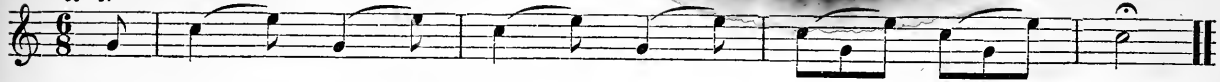


No. 12. MARCH BY THE LEFT FLANK.

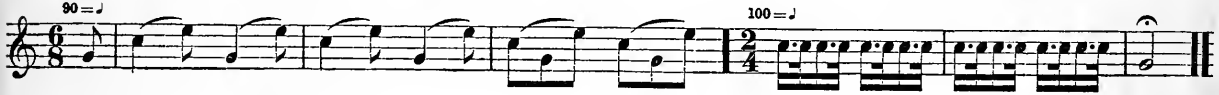
160 = ♩.



No. 13. RALLY ON THE RESERVE.

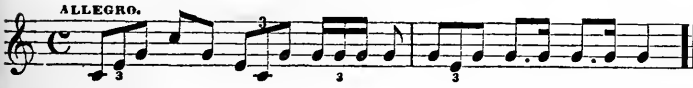


No. 14. RALLY ON THE BATTALION.

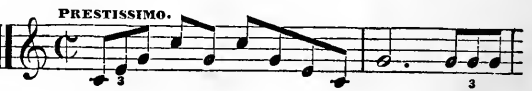


CAVALRY CALLS.

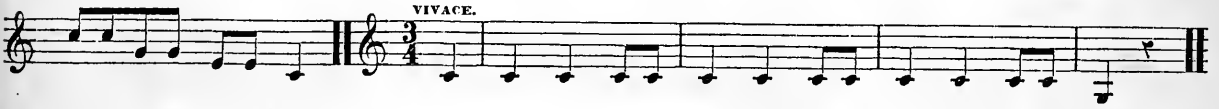
No. 1. BOOTS AND SADDLES.



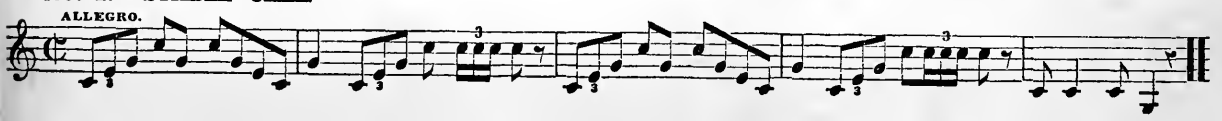
No. 2. TO HORSE.



No. 3. THE CHARGE.

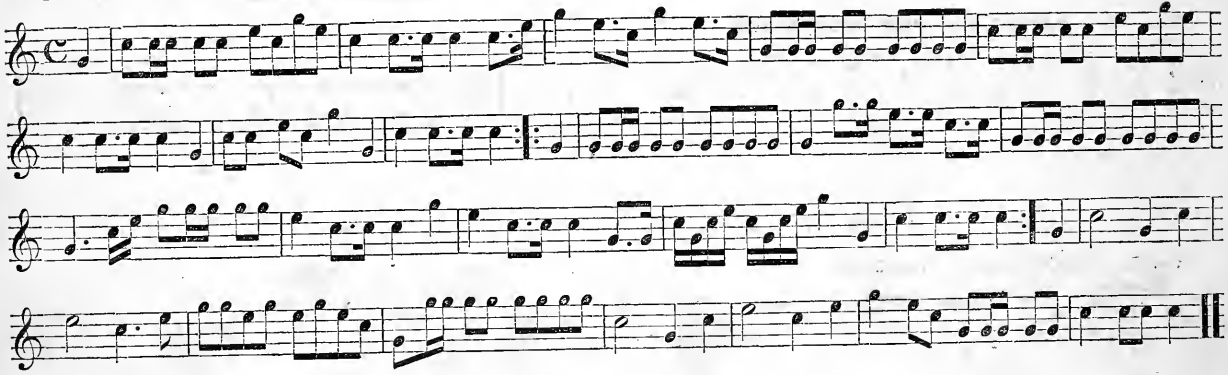


No. 4. STABLE CALL.

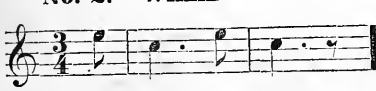


BUGLE SIGNALS FOR ARTILLERY.

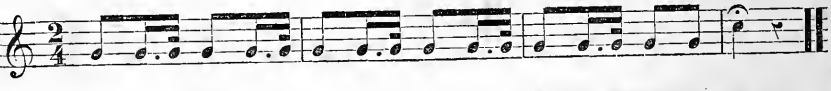
No. 1. MARCH FOR REVIEW.



No. 2. WALK.



No. 3. TROT.

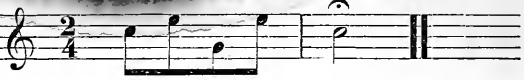


No. 4. GALLOP.

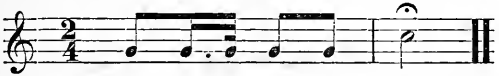
No. 5. HALT.

No. 6. FORWARD.

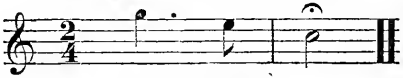
No. 7. HEAD OF COLUMN TO THE RIGHT.



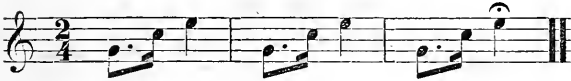
No. 8. HEAD OF COLUMN TO THE LEFT.



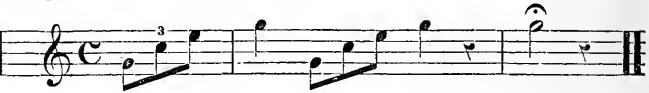
No. 9. RIGHT OBLIQUE.



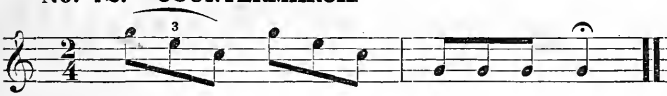
No. 10. LEFT OBLIQUE.



No. 11. ABOUT.

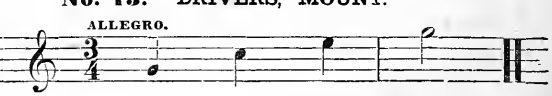


No. 12. COUNTERMARCH.



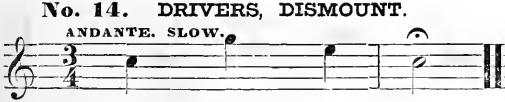
No. 13. DRIVERS, MOUNT.

ALLEGRO.

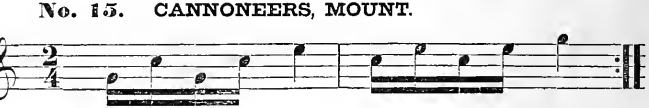


No. 14. DRIVERS, DISMOUNT.

ANDANTE. SLOW.

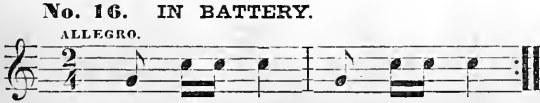


No. 15. CANNONEERS, MOUNT.

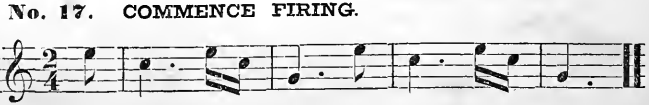


No. 16. IN BATTERY.

ALLEGRO.



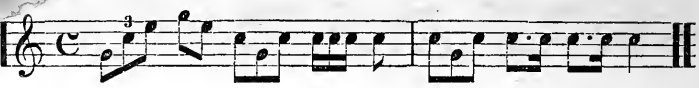
No. 17. COMMENCE FIRING.



No. 18. CEASE FIRING.

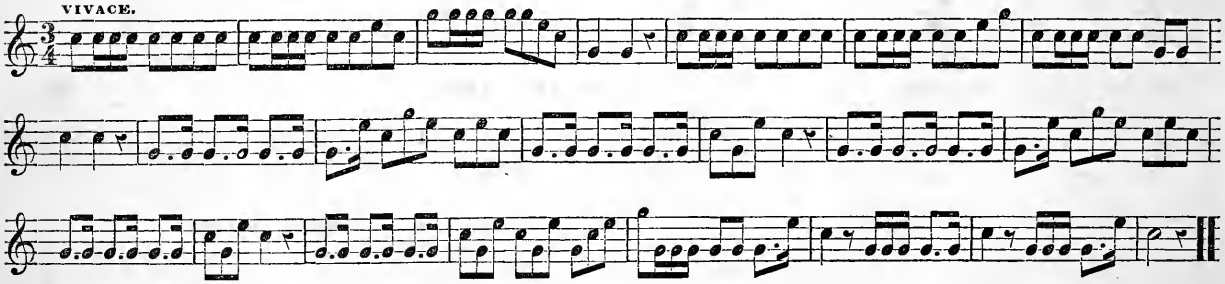
PRESTO.

No. 19. BOOTS AND SADDLES.



No. 20. THE GENERAL.

VIVACE.

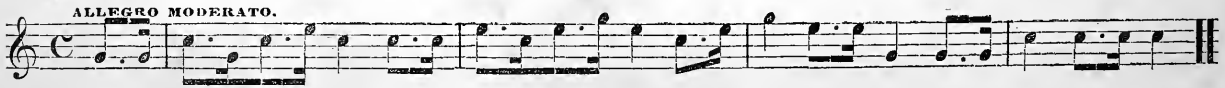


No. 21. TO HORSE.

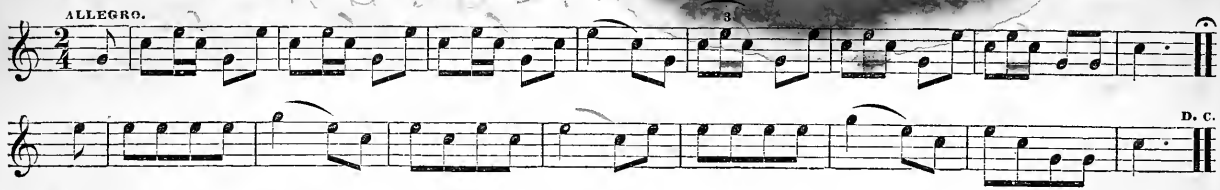
PRESTO.

No. 22. ASSEMBLY.

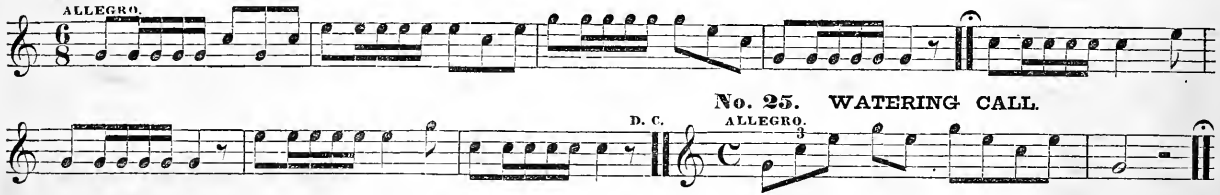
ALLEGRO MODERATO.



No. 23. REVEILLE.

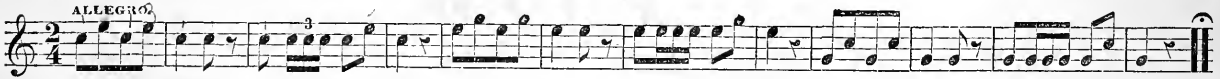


No. 24. STABLE CALL.

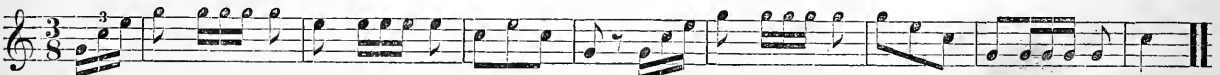


No. 25. WATERING CALL.

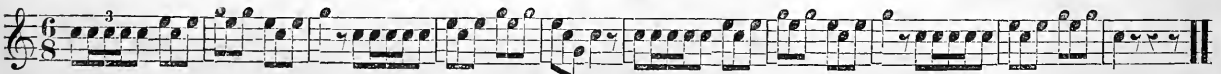
No. 26. BREAKFAST.



No. 27. ASSEMBLY OF BUGLERS.

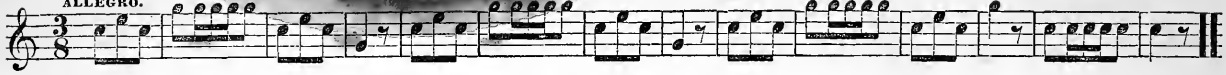


No. 28. ASSEMBLY OF GUARD.



No. 29. FATIGUE CALL.

ALLEGRO.

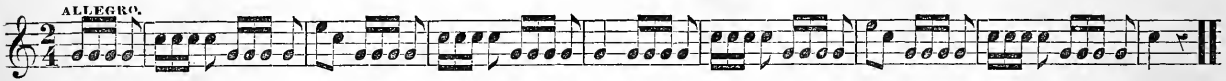


No. 30. DRILL CALL.

ALLEGRO.

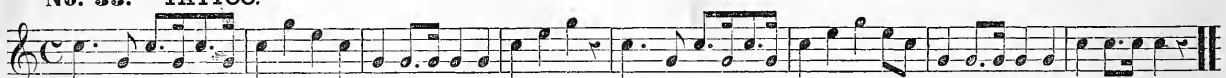
No. 31. DINNER CALL.

ALLEGRO.

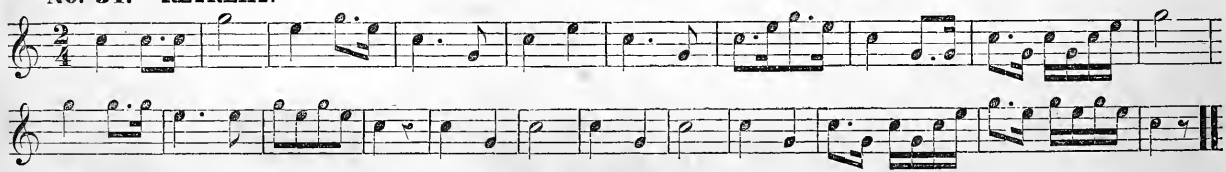


No. 32. SICK CALL.

No. 33. TATTOO.



No. 34. RETREAT.



BOSTON PUBLIC LIBRARY
3 9999 04997 001 3

SEP 30 1931