

THE DRUMMER'S AND FIFER'S

G U I D E :

OR

SELF-INSTRUCTOR;

Containing a plain and easy Introduction of the RUDIMENTAL PRINCIPLES for the DRUM and FIFE; to which are added, Marches, Quicksteps, Side-beats, Troops, Retreats, Signals, Calls, &c., with explanatory remarks, when to be used: also, the DUTY FOR GARRISON OR CAMP, to be performed by both instruments, as used in the U. S. Army, the DRUM MAJOR'S DUTY, the fundamental principles of MODERN DRUM MUSIC, BEATS FOR DRUM CORPS, &c., &c.

BY

GEORGE B. BRUCE,

Of the Seventh Regiment N. Y. S. M. (National Guard) Band.

(LATE DRUM-MAJOR AND PRINCIPAL INSTRUCTOR U. S. A., AT BEDLOE'S AND GOVERNOR'S ISLANDS, NEW YORK HARBOR.)



NEW YORK:

Published by Wm. A. POND & CO., No. 547 Broadway.

1865.

New York, May 1862.

MESSRS G. B. BRUCE, AND D. D. EMMETT.

Gentlemen :

We have carefully examined your **DRUMMER'S and FIFER'S GUIDE** and take great pleasure in recommending it as the most complete and thorough work of instruction, for those instruments, we have ever seen.

The daily routine of duty for the Army in Garrison and Camp, and the various Signals and Calls laid down in your book are *strictly correct* while the accompanying Side beats, Marches, and Quicksteps, Beats for Drum Corps, &c., &c., cannot fail to make yours the only reliable and standard work for the Drummers and Fifers of our country.

C. S. GRAFULLA, Composer, and Leader of the 7th Regiment N. G. Band, New York.

H. B. DODWORTH, Composer, and Leader of Dodworth's Band, New York.

D. L. DOWNING, Composer, and arranger for Military Bands, New York.

F. B. HELMSMULLER, Composer, and arranger for Military Bands, New York.

O. COON, Composer, and arranger for Military Bands, New York.

G. DAGA, Composer, and arranger for Military Bands, New York.

T. COATES, Composer and arranger for Military Bands, Easton, Pa.

E. K. EATON, Composer, and arranger for Military Bands, Boston.

N. LEBRUN. Composer, and arranger for Military Bands, St Louis.

Entered according to Act of Congress, A. D. 1862,

By **FIRTH, POND & CO.,**

in the Clerk's Office of the District Court of the United States, for the Southern District of New York.

DRUMMER'S AND FIFER'S GUIDE:

OR

SELF-INSTRUCTOR.



RUDIMENTAL PRINCIPLES.

THE Drum is an instrument which allows of but few variations of sounds or tones except those produced by straining or slacking of the cord, which operates immediately upon the head. To prove effectual, therefore, it requires a strict correctness of time and adroitness on the part of the performer, in giving the different strokes, rolls, &c., necessary to complete any particular beat; and it is also requisite that the instrument itself should be kept in order, by the selection of good heads, snares, cord and braces. In the opinion of the author, *calf skins* when properly dressed, make the best heads, on account of their strength and elasticity. The snare head should be considerably thinner than that of the batter (beating head). Care should be taken, that the hoops on which the skins are lapped (commonly called *flesh hoops*,) should fit the shell or barrel of the drum, so as not to bind, nor yet fit too loosely; they should be tight enough to prevent warping or twisting. The same rule will be observed in regard to the *counter hoops*, which are those that rest on the flesh hoops, and through which the cord passes to strain the heads down. In regard to *snares*, some performers prefer *cat-gut*, others *raw-hide*; both are good, but for general use, the *raw-hide* is preferable, as in wet weather, the cat-gut is the most easily affected by the dampness, which causes a contraction, and prevents the proper vibration. In bracing the drum, care should be taken that the braces are not driven down with a jerk; new beginners are liable to this fault, thus causing something to give way, either cord, hoop or head, but generally the latter. Commence by tightening every-other brace moderately, so that the remaining ones, when braced down, can draw with the same power; thereby giving the performer a chance to tune his drum to suit himself, by making it flat or sharp in tone.

DIRECTIONS FOR PUTTING ON DRUM-HEADS.

First, lay the head in cold water about fifteen minutes, after which, spread it out on a table with the hair or enamelled side down, and flesh side up, then take a sponge saturated with water, and continue wetting around the edges until it is properly soaked to wrap on the hoop; care should be taken not to draw the head on too tight, while in a wet condition, the texture or strength of the skin is liable to become injured by so doing. Commence by laying the flesh hoops on the skin, an equal distance from the edge, then take a table spoon, (with the end of the handle not so sharp as to cut through the head), or a stick made of strong and pliable wood, flat, and about an inch in width, and rounded on the end, so as the corners will not cut through, (hickory is good for the purpose,) after tucking under one part, about three inches around, commence opposite in the same manner, and so continue with the other parts until the head is lapped; after which, place it on the shell or barrel of the drum, and while putting it together, do not strain the head by overhauling while wet, merely strain the cord sufficiently to draw the counter-hoops a trifle over the edge of the shell, after which, place the drum in the sunshine until it is perfectly dry, then commence to overhaul it moderately, until the slack of the cord is taken up, but by no means make the cord too tight at first, after putting on a new head.

INSTRUCTIONS FOR HOLDING THE DRUM.

The drum should be carried 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 fastening attached to the cord at the upper hoop, caus-

PREFACE.

IN presenting to the public, this "DRUMMER'S AND FIFER'S GUIDE," the author hopes to fill a vacancy which has long existed in this branch of musical science, and to provide those persons wishing to learn either the Drum or the Fife with the means of doing so without the assistance of a teacher; this book is specially designed for those who from necessity or inclination intend to teach themselves either of these instruments.

The Author observes with regret that the old system of thorough Rudimental teaching is apparently becoming obsolete; and that the standard of Drum and Fife playing is therefore rapidly deteriorating. Without this rudimental instruction, we can only have indifferent players, comparatively ignorant of the nature of the very instrument they play upon. The mere beating of a Quick-step in the street, however well it may be done, is by no means the whole of Drum-playing. The present war has revealed the fact that our militia drummers and fifers are but very imperfectly acquainted with camp and garrison duties, and, when at last there is a need of their services, they are incompetent to properly respond to their country's call. Numerous instances of this incompetency came to the personal knowledge of the author, in the great Army of the Union, when recently so many troops were quartered at Washington.

The Author, for years, served in the United States Army as Drum Major and also as principal instructor of

the Drum and Fife, at the School of Practice on Bedloe's and Governor's Islands, where his success as an instructor, has won for him the approbation of Lieutenant General Scott, General Wool, Adjutant Generals Jones and Thomas and other officers of rank. His long acquaintance with the leading fifers in the United States, enables him to avail himself of their experience, and he is specially fortunate in securing the aid of MR. DANIEL D. EMMETT, late principal fifer in the 6th U. S. Infantry, whose name is a sufficient guarantee for the correctness of the Fife department of this work.

After carefully examining all the Drum books that have been published during the past twenty-five years, the author finds none to compare with "Ashworth's Rudimental School," which has, however, long been out of print. He has therefore adopted Ashworth's system, which he has himself taught, adding to it the results of his own knowledge and experience, and rendering it better adapted to the modern style of Drum Music. The "Duty," as laid down in this book, is in strict conformity with that officially authorized for use in the garrisons and camps of the United States Army; and is moreover, accompanied with copious explanatory remarks. After acquiring a thorough knowledge of the rudiments as laid down in this work the student will have little or no difficulty in making himself perfect in the "Duty."

GEORGE B. BRUCE,

7th Regiment, National Guard Band, N. Y. S. M.,
Late Principal Instructor, at the School of Practice,
for the U. S. A., at Governor's Island, New York Harbor.

ing the drum to hang obliquely; in which position the performer will find the head just right for the sticks to come in contact with, while the drum, if carefully balanced, can be easily managed while marching, without striking the hoops. It is positively enjoined on the pupil to stand erect, and avoid beating time with the feet.

INSTRUCTIONS FOR HOLDING THE STICKS.

The next thing to be attended to by the pupil, is a proper management of his arms and the drum sticks. The left hand (which is the most difficult to manage at first,) should grasp the stick firmly, but not too tight, between the thumb and first two fingers, passing over the third, and resting a little below the middle (or large)

joint; the thumb in the mean time resting on the forefinger. The stick in the right hand should be held between the thumb and fingers lightly, with the little finger pressing it, so as to play through the hand, as a man would use a stick in fencing. The arms must be habituated to move with the greatest ease, while the shoulder joints and wrists are exercised in performing the principal part. It is absolutely necessary, that the learner should first practice the *Long Roll* until he can close it smoothly, then commence the next lesson and perfect himself in that, and continue in this manner through the book; but by no means to undertake a new lesson until he has completely mastered the old ones. By strictly adhering to this rule, he will progress without difficulty.

LONG ROLL.

The first lesson of the pupil, after learning the position of holding the drum and sticks, will be the *Long Roll*, or as it is more familiarly called, *Da-da, Ma-ma*. The upper beats (or notes) are made with the *left hand*, and the lower ones with the *right hand*, commencing with the left very slow, and gradually increasing in velocity until closed down to a roll. The first stroke of each hand should be made somewhat lighter than the second, (the second being designated by a mark >). The learner

should be careful and not raise the sticks too high after having brought the roll to a close; he should also beat in the centre of the head, within a circumference of about two inches. He must have patience and not be too anxious to hasten this lesson, as the several rolls that follow, and of which he is to become master, depend in a great measure on the manner in which he has perfected the *Long Roll*.

LEFT HAND. Da-da.

RIGHT HAND. Ma-ma.

Slow, - increase, - faster - and - faster,

close - the - roll. - De - crease.

slow - er, - and - slow-er, open - the - roll.

ROLL OF 5 STROKES

After learning the Long Roll, the pupil will commence the 5 stroke roll; it is beat from hand to hand, the last stroke (which is a single one) being made a little harder than the four preceding, until brought to a close. This and the following lessons are written without regard to time; the mark thus:  indicates the finish of a roll or beat.



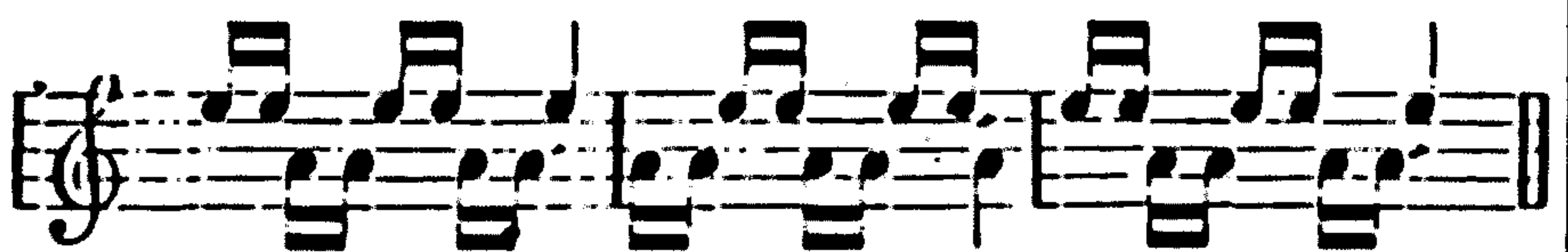
N. B. This and all the succeeding Rolls must be brought to a close, and then 'opened.'

ROLL OF 7 STROKES.

Beat the same as the 5 stroke roll, from hand to hand, only while learning; but when two or more occur together in any beat, always begin the rolls with the left hand and end with the right.

**ROLL OF 9 STROKES.**

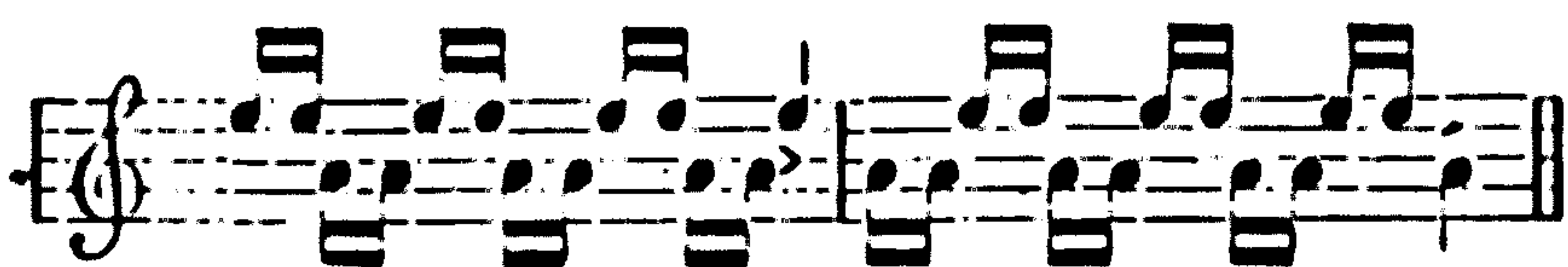
Like the previous rolls, beat from hand to hand, changing alternately when two or more come together in any beat.

**ROLL OF 11 STROKES.**

Observe the same directions as at the 5 or 9 stroke roll, changing from hand to hand alternately.

**ROLL OF 13 STROKES.**

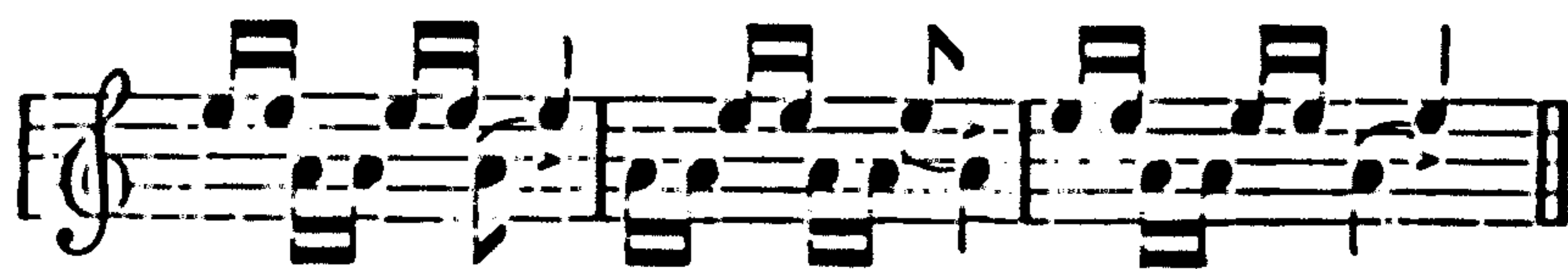
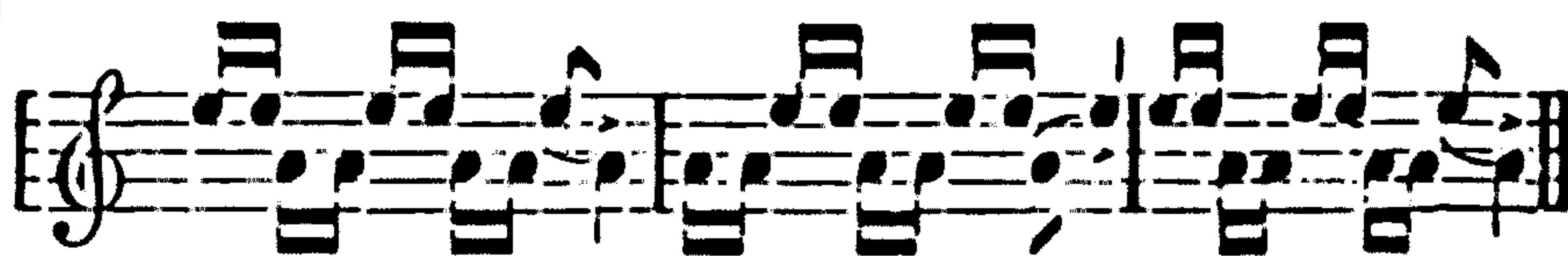
Beat this roll from hand to hand.

**ROLL OF 15 STROKES.**

This roll is beat from hand to hand.



N. B. The following rolls are very seldom used, except in passages where no pause occurs; and the only way to give them effect, is to drop at once on the drum head with an open 'flam beat.' It is as well for the pupil to perfect himself in them, after having learned the lessons which immediately follow; but for the present they are not really essential to the progress of the learner.

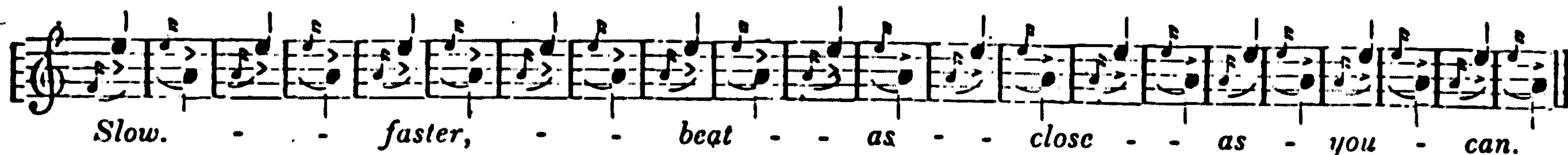
ROLL OF 8 STROKES.**ROLL OF 10 STROKES.**

NOTE.—The Roll of 10 strokes is used in the 3 camps, (*Reveille*) but never beat from hand to hand, (except as a lesson) the same as the 7's and 5's, when two or more occur.

THE FLAM (close.)

It is necessary that the pupil pay particular attention to the directions of the author, in regard to the position of the sticks to make a flam. In fact, the learner can never make an accomplished drummer, unless his rolls and flams are well executed. Flams and 7 stroke rolls are brought in requisition more than any other strokes, and consequently should be properly made; to do which, the pupil will see that his sticks are placed in the proper position before striking the drum. The left hand stick must be raised to a level with the chin, the right (or flam hand) two inches from the drum; both sticks are to reach the drum head *at the same time*. The stick that is most distant striking a hard blow, and the nearer one falling on the head very light; to do which, do not raise the near hand, but merely turn the wrist so as to allow the point of the stick to touch the head. Afterwards, he will reverse the sticks, and observe the same

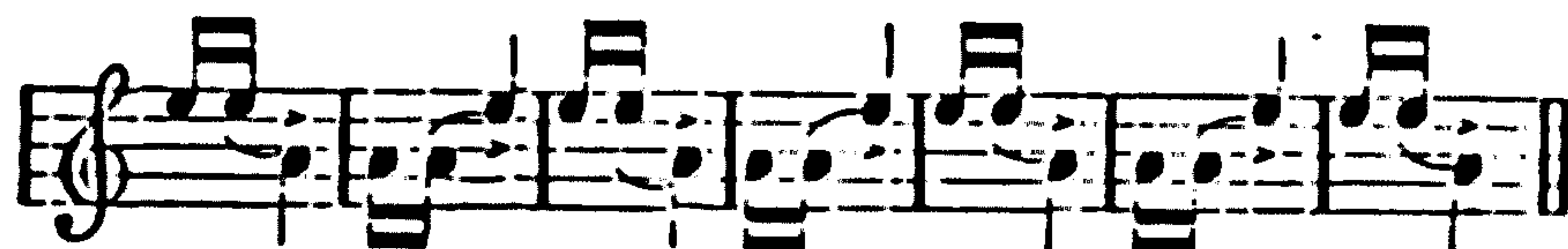
directions for the other hand, and so continuing until he is thoroughly acquainted with the lesson. The stroke marked thus ♪ is to be made light, and the one marked ♫ must be made heavy.



N. B. "The flam, is in drumming, what the 'appoggiatura' is in other musical compositions, viz: a grace note, (or "stroke.") Some practitioners have accomplished a "FLAM ROLL!"

THE RUFF.

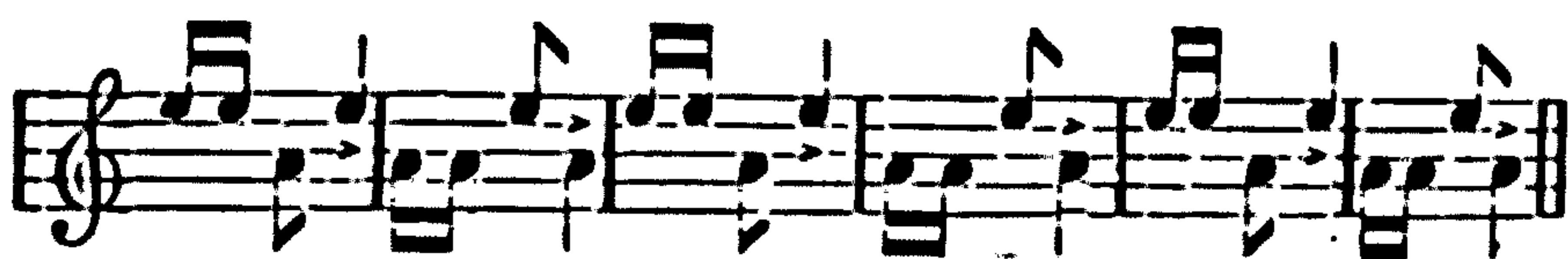
THE RUFF (like the flam) precedes the principal note or beat, and when well performed, gives it a martial finish. It is made by placing the left hand stick near the drum-head, then make two strokes with the same hand and prevent them bouncing as much as possible; then give one hard stroke with the right, and change from hand to hand observing the same rule. The first two strokes sound lighter than the third, though all are made with equal force, and quick from the start. The Ruff is indicated thus: ♫



Beat from hand to hand, and give every tap its distinct sound.

THE SINGLE DRAG.

The Single Drag is made by giving two strokes with the left hand, one stroke with the right, and one hard stroke with the left. It is always beat from hand to hand, and requires the utmost caution to prevent falling into the 5 stroke roll.



THE DOUBLE DRAG.

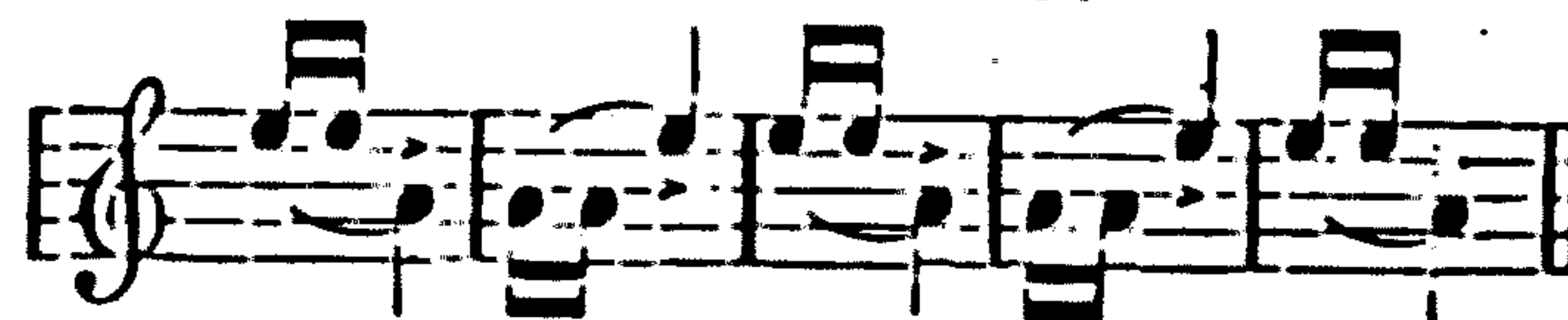
The Double Drag is beat from hand to hand, and is made by giving two strokes with the left hand, one with the right, two with the left, one with the right, and then one hard one with the left.



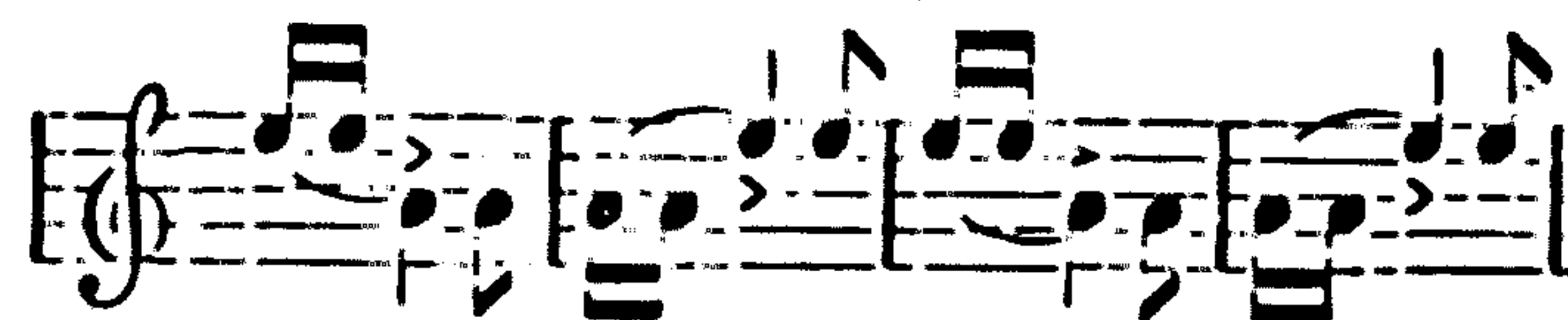
HALF AND FULL DRAGS.

The learner will make himself perfect in the following example of the Half Drag before he proceeds to the Full Drag, for the simple reason that there is the difference of only one stroke between each; the latter having one extra, which makes it a Full Drag. By following this advice, they can both be acquired better and much quicker than by practicing them alternately before either is learned.

HALF DRAG.



FULL DRAG.



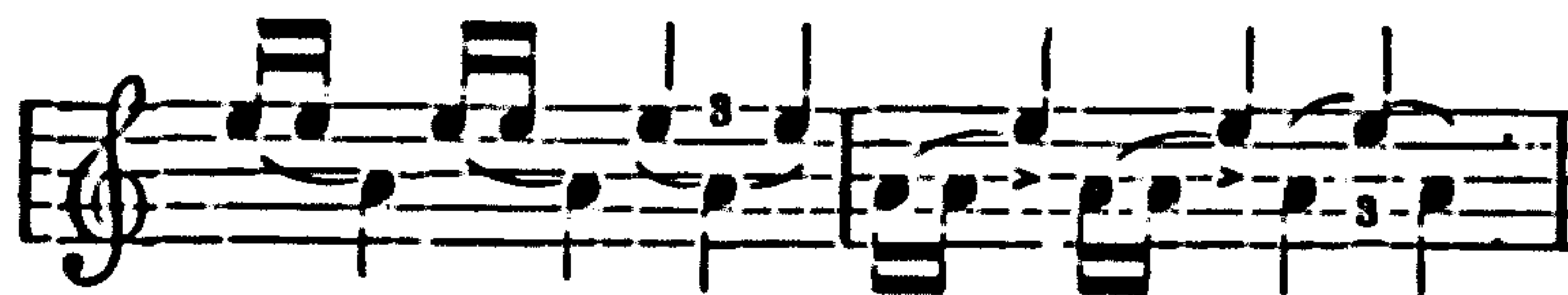
RATAMACUES—Single, Double and Treble.

The single 'Ratamacue' is always used in the single and double Drags, such as "Pease upon a Trencher" (*Breakfast call*), and "Roast beef" (*Dinner call*). The double and treble ratamacues, are used more particularly for "fancy beats" in quick-step time.

SINGLE RATAMACUE.



DOUBLE RATAMACUE.

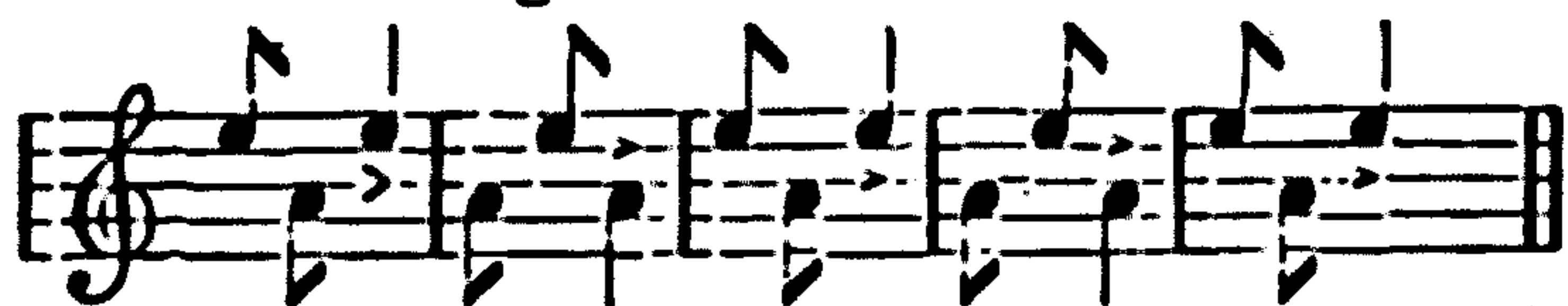


TREBLE RATAMACUE.



TAP RUFF.

To be made from hand to hand, and is but seldom used; nevertheless, it must be practised until brought to a close like the Long Roll.

**FLAMAMACUE**

Used in Quicksteps of $\frac{2}{4}$ only.

**EXAMPLES.**

N. B. The following examples (or lessons) must be thoroughly practised, and committed to memory, in order that any stated one can be played without referring to the notes.

Flam-a-poo, used in $\frac{2}{4}$ time.



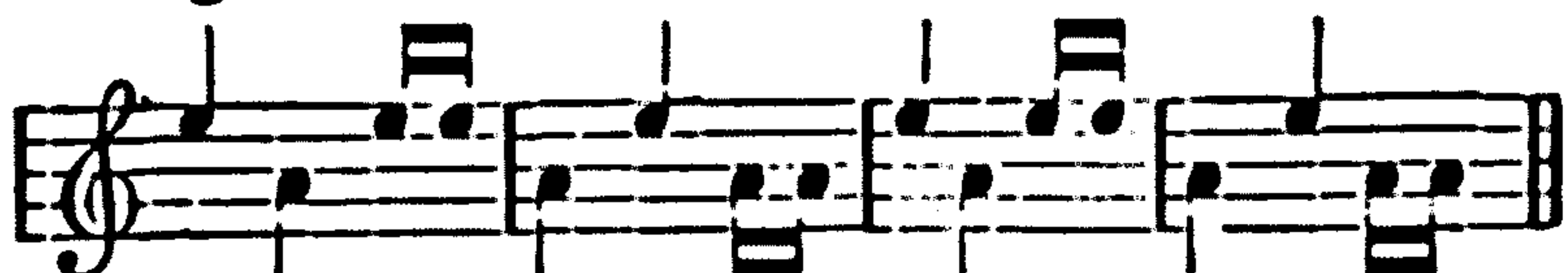
Flam-accent, No. 1, used in $\frac{6}{8}$ time.



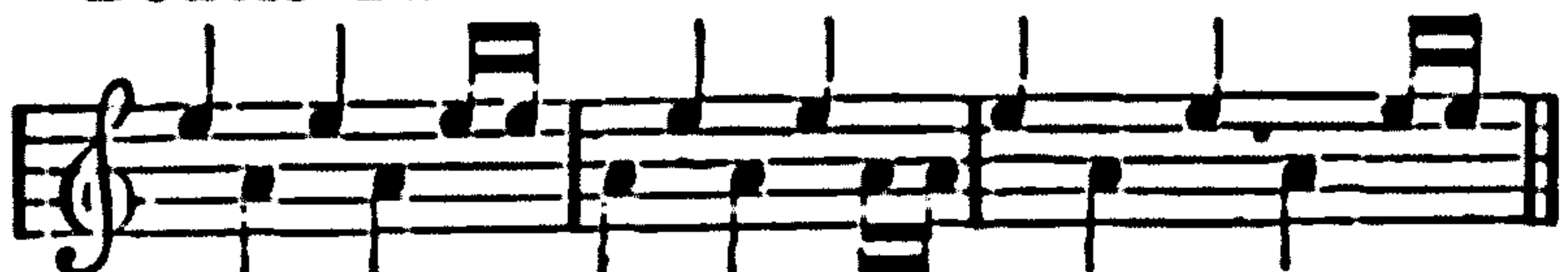
Flam-accent, No. 2, used in $\frac{6}{8}$ time.



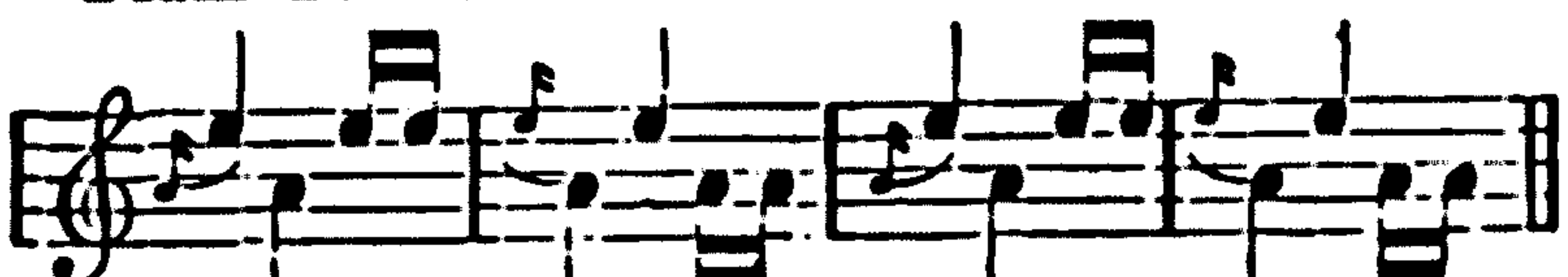
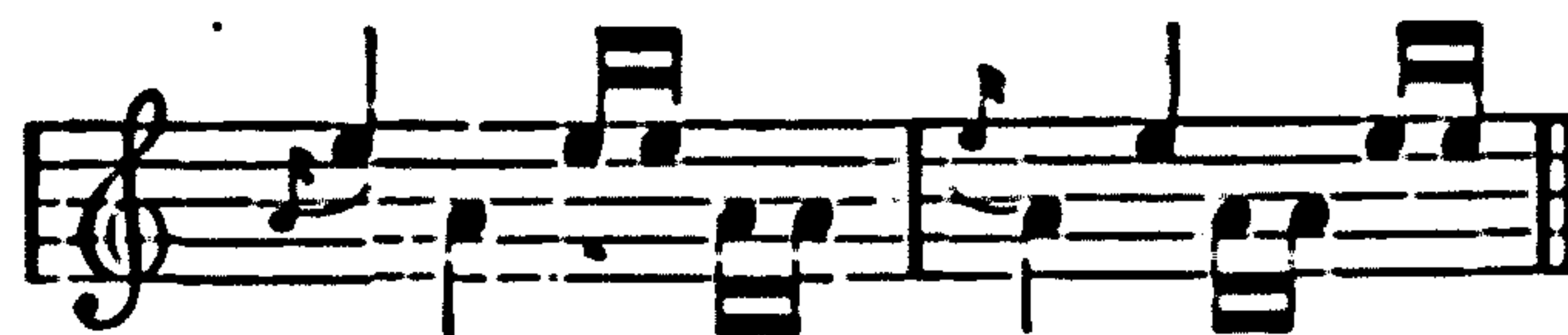
Single Paradiddle.



Double Paradiddle.



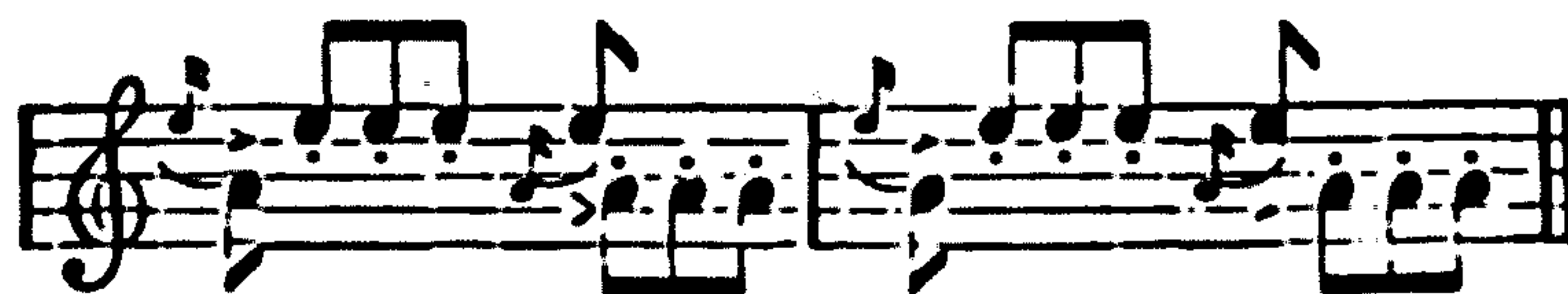
Flam Paradiddle.

**Flam Paradiddle-diddle. 1st Example.**

2d Example:



Side Flamadiddle, used in $\frac{4}{4}$ or $\frac{3}{4}$ time.

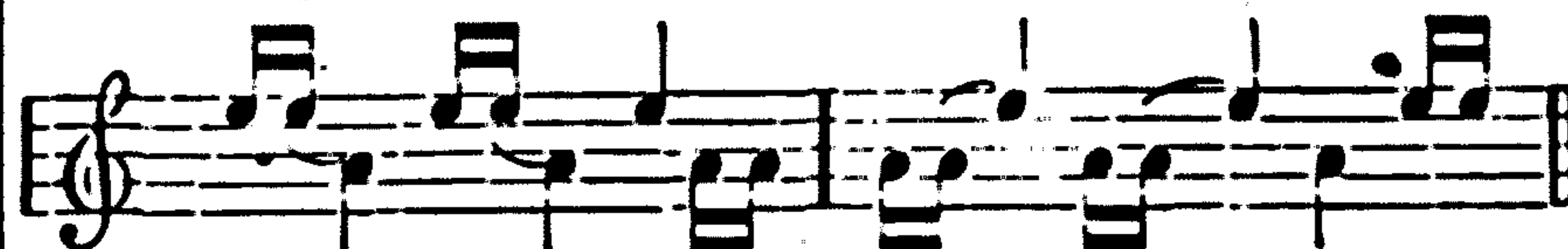
**COMPOUND STROKES.**

The following lessons are composed of strokes that are used in 'fancy' Quicksteps, and it is very necessary that the learner should practise them; as he advances, he will find them brought into use in various 'side beats,' in another portion of the book.

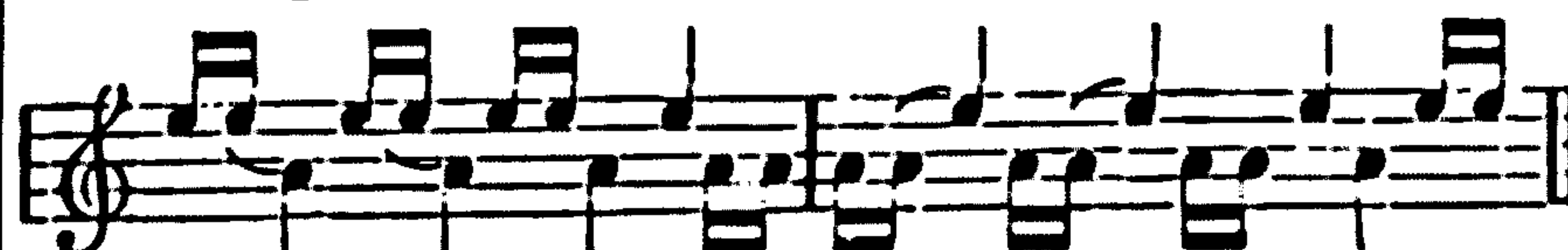
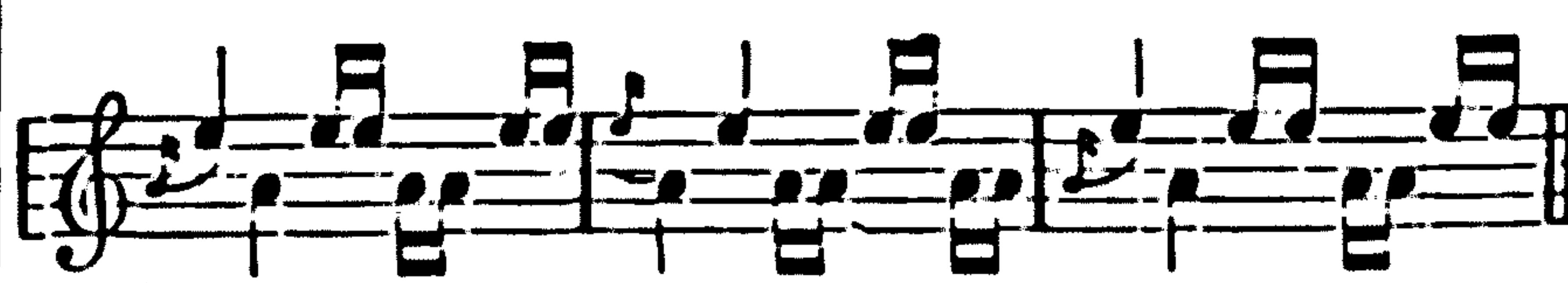
COMPOUND PARADIDDLES,**DRAG PARADIDDLES,**

Used in fancy 'Troops and Quick-steps.'

Example 1st.



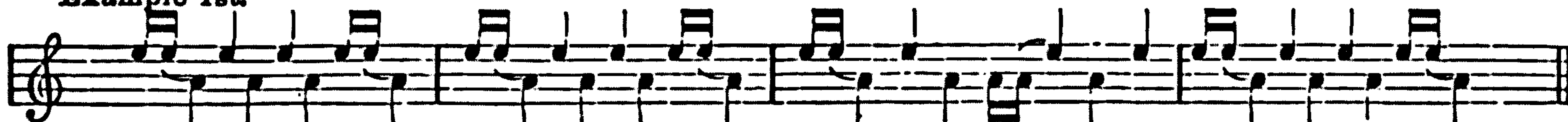
Example 2d.

**COMPOUND FLAMADIDDLE,**

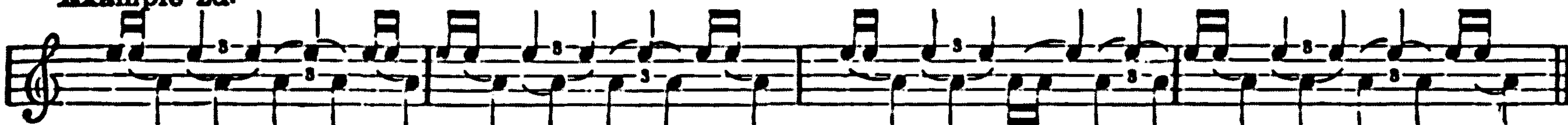
COMPOUND STROKES. Continued.

The following beats are composed of 'half drags,' 'taps,' 'single ratamacues,' &c., and are usually put in the beginning of the 2d part of a fancy Quick-step.

Example 1st.



Example 2d.



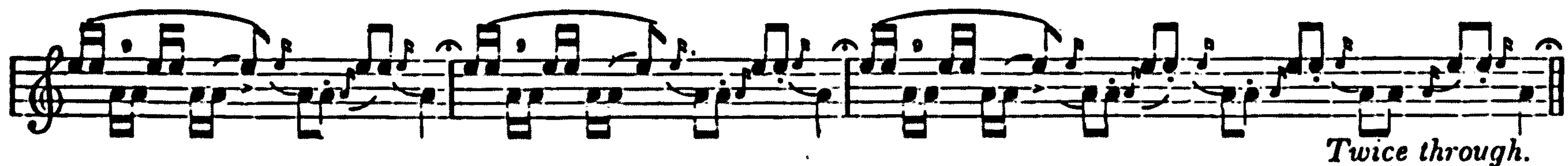
DRUMMER'S CALL. (Scott's Tactics.)

[Inserted here as a lesson, and to familiarize the learner with the 'Duty.'] This call is beat by the 'Drummer of the Guard, at the Guard-house, to assemble the other drummers on parade, (in this instance it is styled the 1st call,) who repeat the same on the parade ground in front of the flag-staff, and is then styled the 2d call; the troops immediately 'fall in' on their respective grounds, to answer to 'Roll call.'



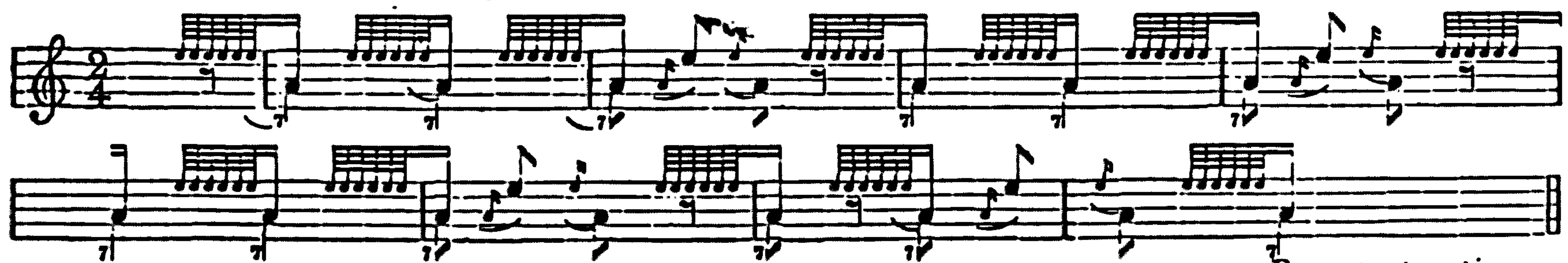
DRUMMER'S CALL. (Ashworth's.)

Formerly beat in the army, and now used in the U. S. Navy; the learner must commit the one appropriate to the branch of the 'Service' to which he is attached.



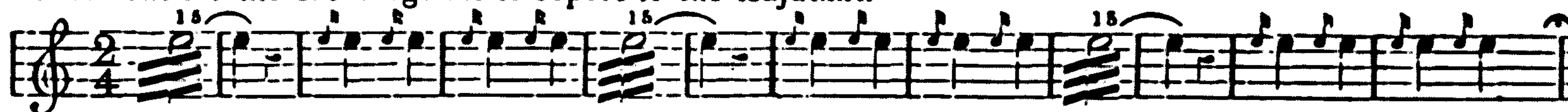
THE ASSEMBLY. (2d Call.)

Beat to assemble the troops for parade or drill.



FIRST SERGEANT'S CALL.

This is beat for the 1st Sergeant to report to the Adjutant.



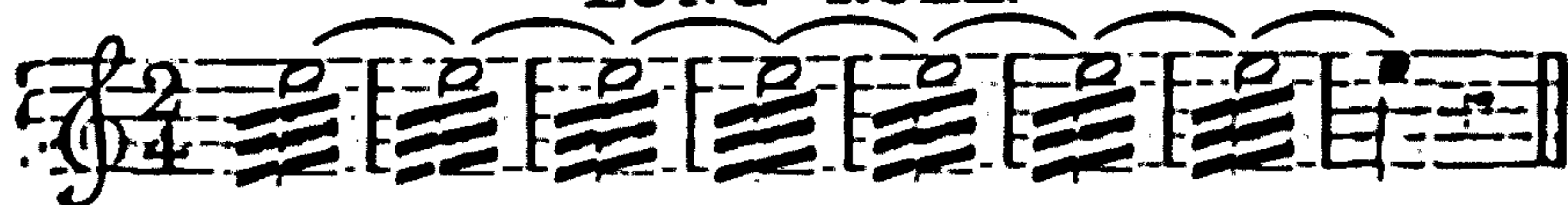
N. B. The 'Assembly' and '1st Sergeant's Call' are written as they should appear, when set in regular time, to attract the attention to what has been heretofore said of 7 and 15 stroke rolls. [*Refer back.*]

RECAPITULATION OF THE PRECEDING ROLLS AND BEATS.

AND THEIR APPEARANCE WHEN SET TO MUSIC.

As the object of all beats, is to represent the style (or time) of music, and as it is utterly impossible to put every roll or beat in its proper place within the 'bars' without extending this work to unusual dimensions; therefore, it becomes necessary for the scholar to commit to memory the following abbreviations. He will observe the difference between the number of taps in an *open* beat or roll, and those it requires to represent the same when brought to a *close*, or 'set,' to score music. The *rolls* (when it cannot be avoided writing them full) are designated by figures being placed over or under them, to indicate the number of taps that are to be made; and the *beats* are made to conform as much as possible to the style of the tune to be played. He will also notice that it makes no difference whether the stems, (or hair strokes) of the notes are turned up or down. He must always begin with a right hand beat or roll, the rest must follow in the most easy manner, (always beating from hand to hand if possible), and to make a good finish, to close with the right hand; but this rule (*i. e.* the right hand) will not always apply. The pupil will also observe, that any piece of music that commences with a start note, the drum commences the same with either a 5 or 7 stroke roll; the length, or character of those that follow, have no bearing or relation with the start roll. The accented tap or finish of a roll, is that which marks the time, or in other words, comes down at the commencement of each bar. The learner will experience no difficulty in finding the counterpart to any of the foregoing lessons, as they are all written in rotation as from the commencement.

LONG ROLL.



In the Long Roll, there is no given quantity of taps in a bar. Roll as close as you can, always finishing with a right hand tap.

Roll of 5 Strokes.

Or thus.



Roll of 7 Strokes.

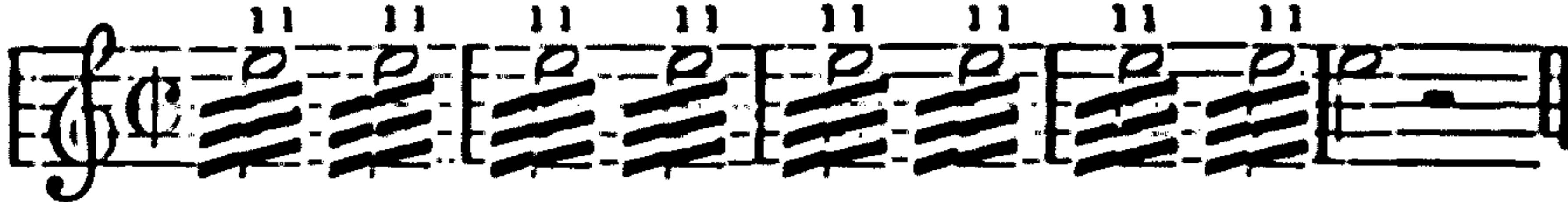
Or thus.



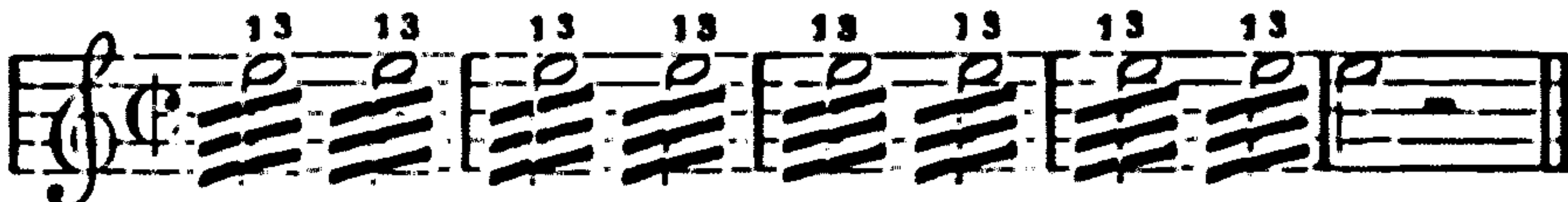
Roll of 9 Strokes.



Roll of 11 Strokes.



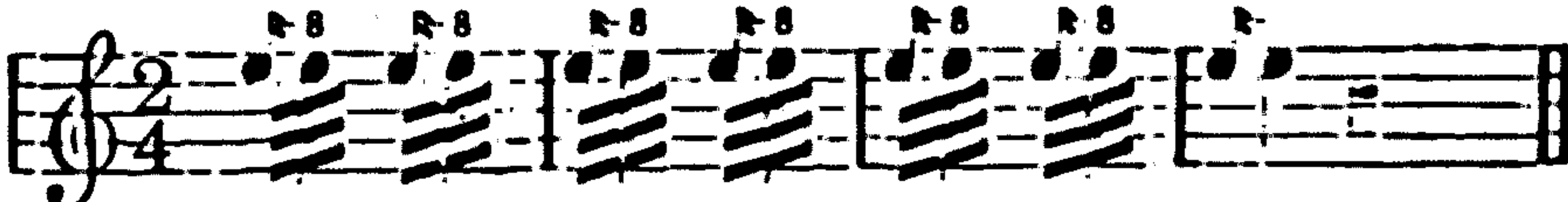
Roll of 13 Strokes.



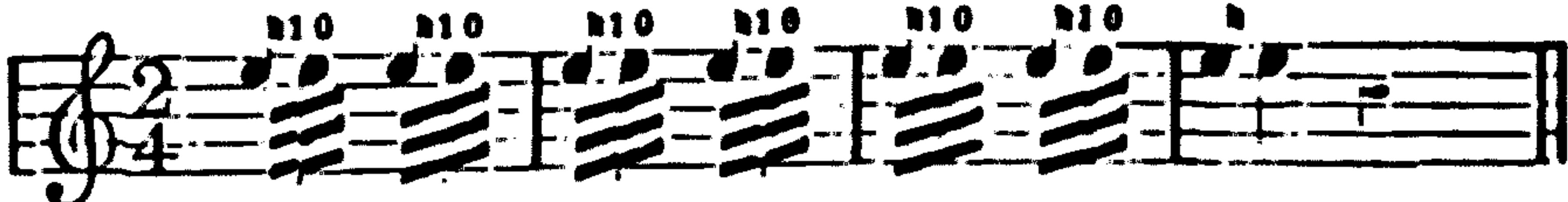
Roll of 15 Strokes.



Roll of 8 Strokes.



Roll of 10 Strokes.

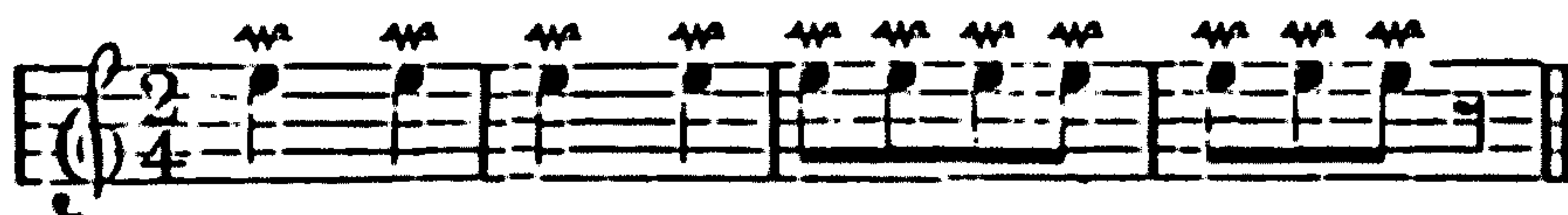


NOTE. As the 8 and 10 stroke rolls are the only two uneven ones, (8 taps being forced into the time of 7, and 10 into that of 9) the author has designated them different from any of the preceding rolls. The extra tap is given as hard as any of its companions, therefore it is written just as heavy; but as it does not effect the time, the stem and crosses are made small, as in the 'appoggiatura.'

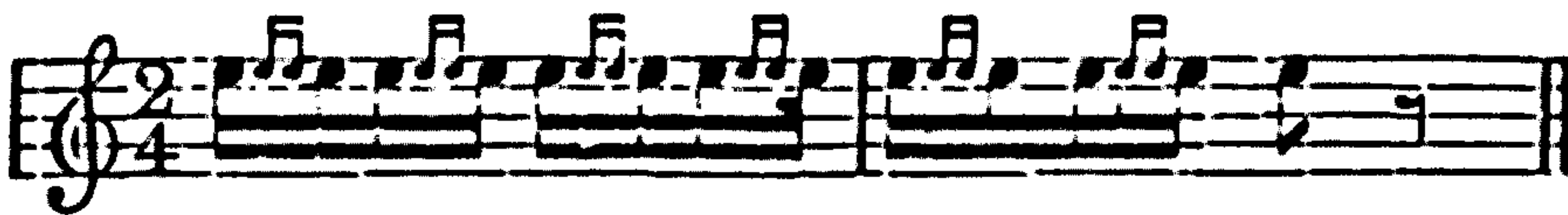
The Flam.



The Ruff.



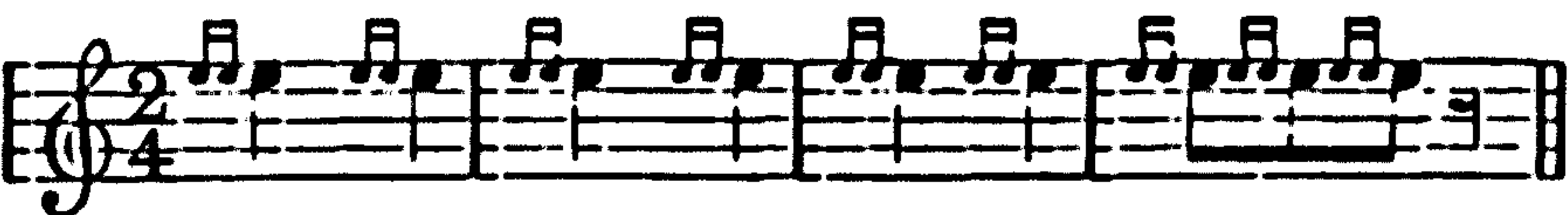
Single Drag.



Double Drag.



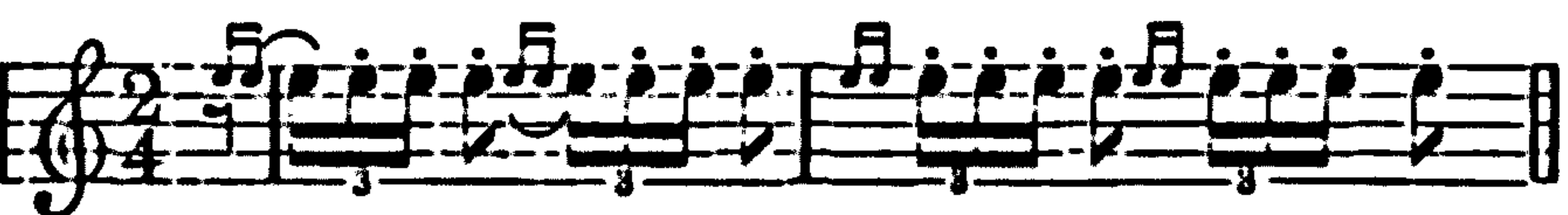
Half Drag.



Full Drag.



Single Ratamacue.



Double Ratamacue.



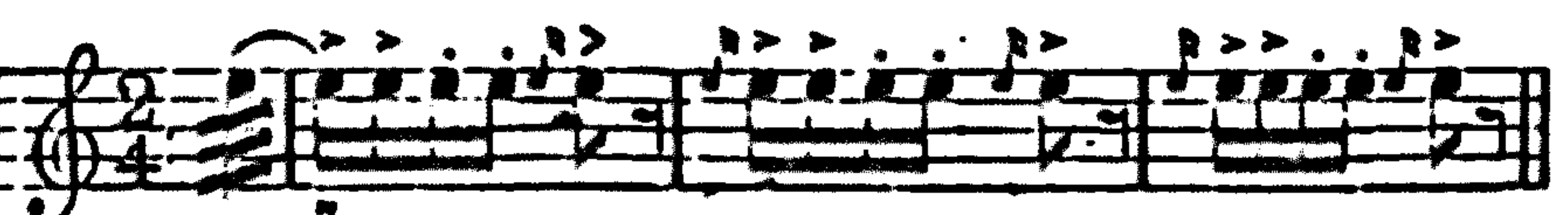
Treble Ratamacue.



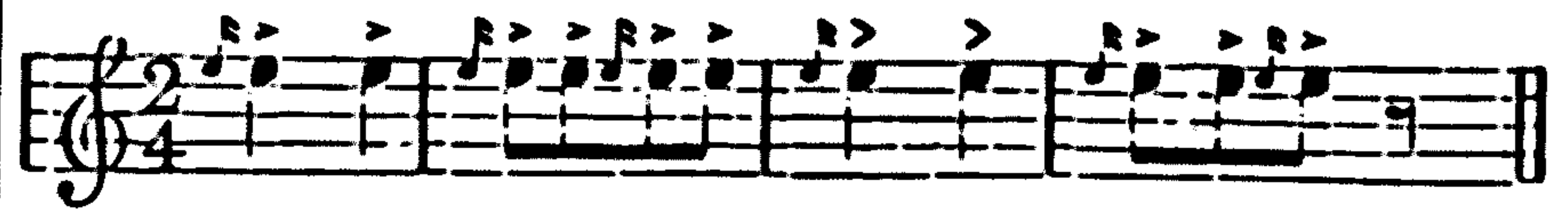
Tap Ruff.



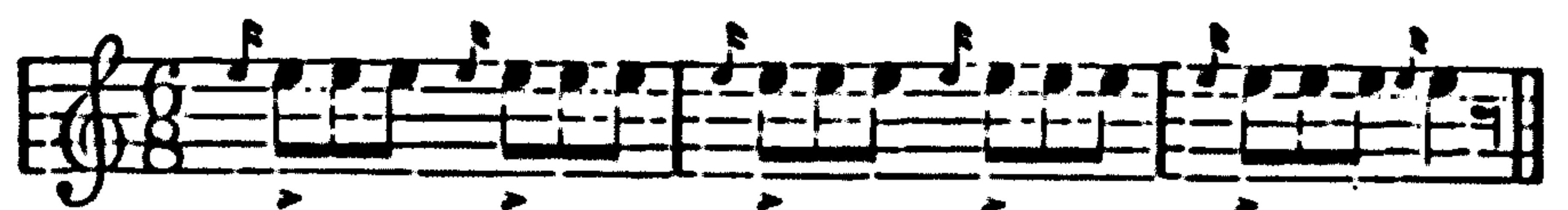
Flamamacue.



Flam-a-poo.

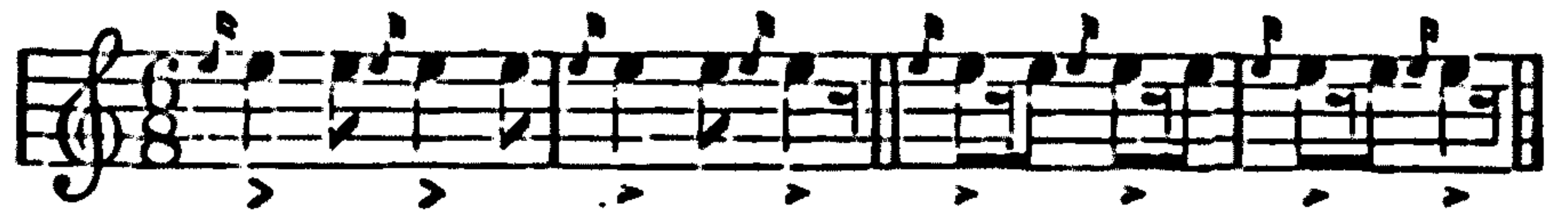


Flam-accent No. 1.

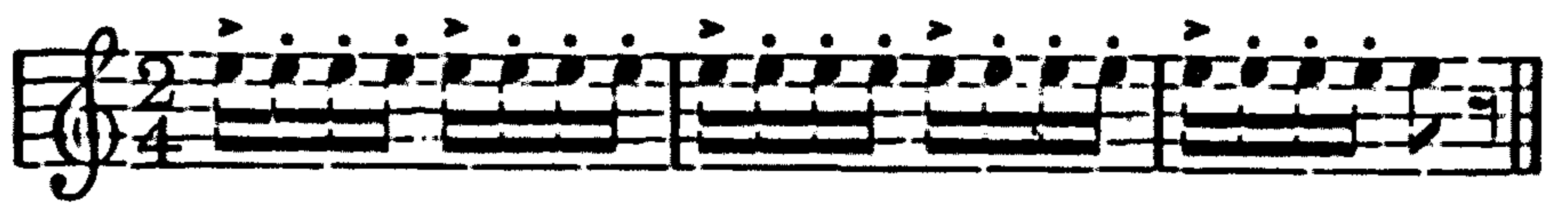


Flam-accent No 2.

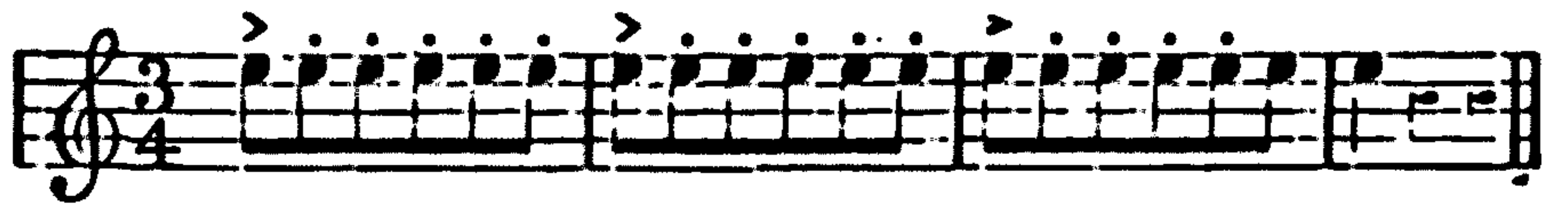
or,



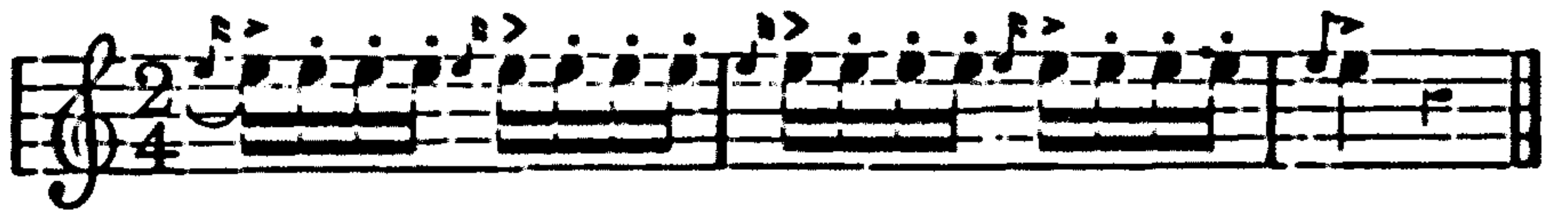
Single Paradiddle.



Double Paradiddle.



Flam Paradiddle.



Flam Paradiddle-diddle, No. 1.



Flam Paradiddle-diddle. No. 2.



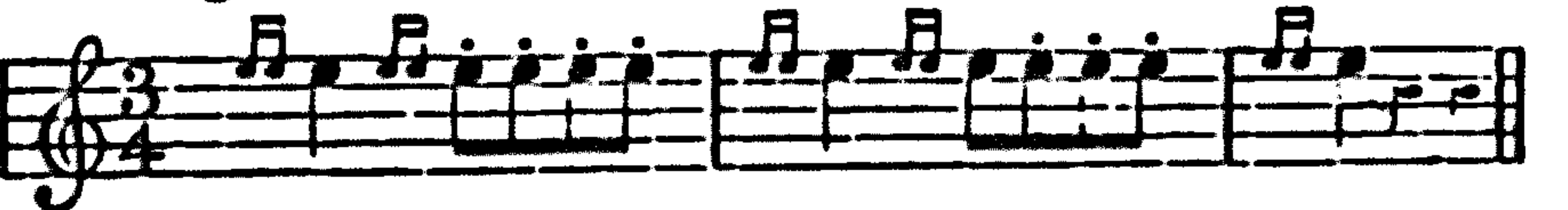
Side Flamadiddle.

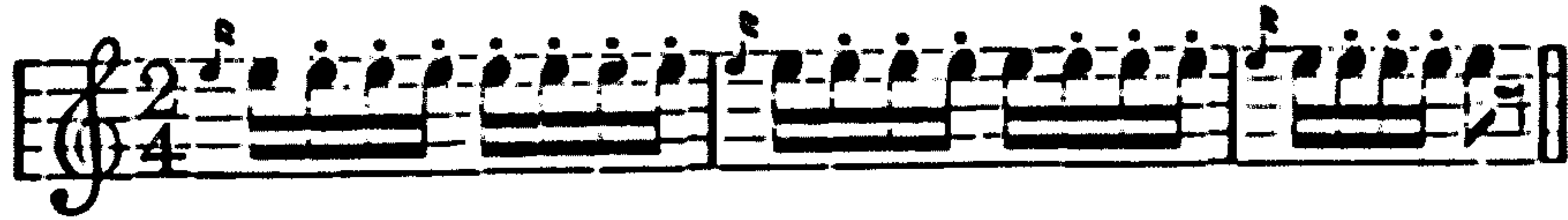
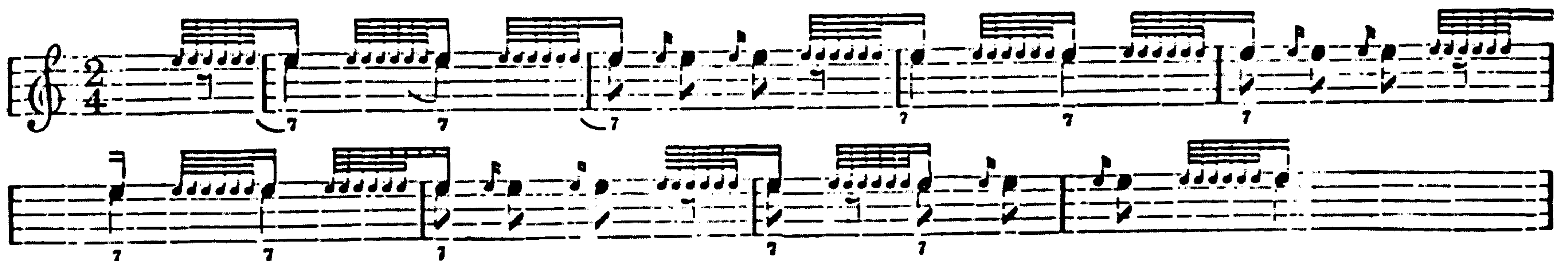
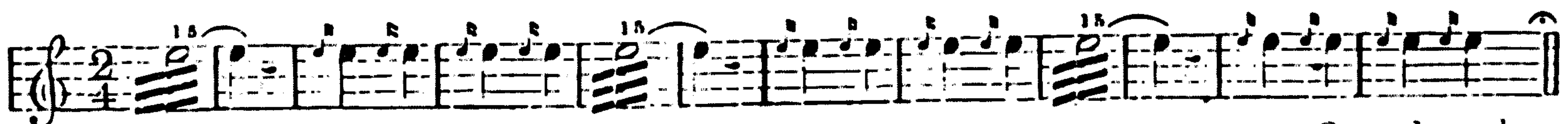


Compound Paradiddle.



Drag Paradiddle. No. 1.

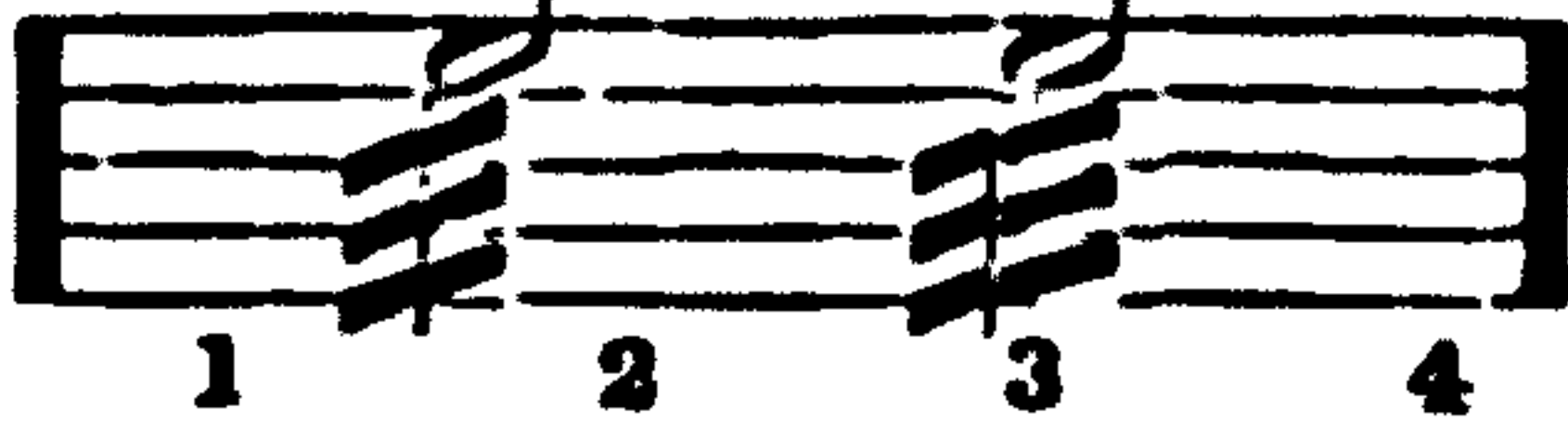


Drag Paradiddle. No. 2.**Compound Stroke No. 1:****Compound Flamadiddle.****Compound Stroke. No. 2.****DRUMMER'S CALL. (Scott's Tactics.)***Quicker.**Once through.***DRUMMER'S CALL. (Ashworth's.)****THE ASSEMBLY. (2d Call.)****FIRST SERGEANT'S CALL.***Once through.*

TIME TABLE.

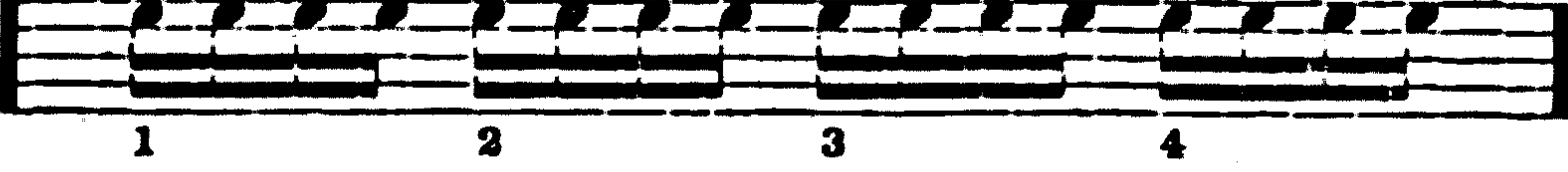
The learner will count *four*, in the following table, which is designed to show the names of the notes, and the proportion they bear to each other. For a perfect knowledge of the 'Rudiments of musio,' (*which the pupil must now learn before he can proceed*), he must refer to the Fife department, where the teacher will point out such parts as are most essential to the beginner.

A whole note,  or Semibreve.
1 2 3 4
Is equal to

Two halves,  or Minims.
1 2 3 4

Four quarters  or Crotchets.
1 2 3 4

Eight eights,  or Quavers.
1 2 3 4

Sixteen sixteenths,  or Semiquavers.
1 2 3 4

32 thirty-seconds,  or Demi-semiquavers.
1 2 3 4

OF TIME.

As the drum is an instrument on which time cannot be so equally and correctly measured, (as on most other instruments), the greatest caution should therefore be observed in the management of it. For this purpose, it would be well that the performer should make himself acquainted with the airs and marches calculated for the different beats of the drum, and their divisions of time; observing always in Common and Compound time while marching, to bring down the left foot at the commencement of each bar, (or measure) and raise it at the middle; and in Triple time, to bring down the left foot at the first part, and raise it at the third. At the beginning of a march, admitting the first bar is full, the last stroke of the first roll must come down with the first note; but if not, it must come down at the first note of the next bar; for marches, such as are generally made use of in common martial performances, are divided into strains of four, eight, or sixteen bars; so that if the first bar is not full, there is always a sufficient number without it. The performer should always be particular in his beats, observing never to *hurry* or *drag* the time, as both are detrimental to the beat or march, and will appear equally disagreeable to the observer. He should always be particular to beat his rolls as close as possible, and perform them correctly, with life and activity; for in doing this, the 'rest' between the strokes

will consequently be longer, which will make it appear much more elegant and intelligible. For when a beat is performed in such a manner that there is little or no distinction between the strokes and rolls, none but the best and most competent judges can march after it with any degree of accuracy, without fixing too much of their attention upon the music. As martial music was instituted entirely for the use and benefit of the soldier, the greatest care should be observed, not to make it unintelligible by unnecessary superfluities. It should, therefore, always be the study of the "Field music" to select such beats and airs, and perform them in such a style, as shall be the most intelligible to the soldiers, and add the most beauty and elegance to their evolutions.

DUTY OF MUSICIANS.

It is the duty of the *Field music* to make themselves thoroughly acquainted with the respective parts they are to perform, and to confine themselves strictly to the system from which they practice; they should never alter any beat or march when performing with others, as it is highly detrimental to its elegance, and renders it unintelligible. They should provide themselves with correct instruments, and such as will chord or be in tune with those belonging to other players with whom they may have to perform. When called upon for military duty, the *Field music* should always appear neat and clean, and should pay particular attention to the direction of the Drum-major, or those placed in command over them, and should never engage in conversation, or leave their position in line without permission; by paying strict attention to their duties, they will always command the respect of their officers.

DUTY OF THE ORDERLY DRUMMER AND FIFER.

At Guard-mounting, the Drum-major will select one drummer and one fifer, who will accompany the guard to the guard house (or tent,) the former to remain there for the purpose of giving signals, with all of which he

should be well acquainted; and by no means should he leave his post without permission, as his duty is very important. The Orderly fifer will attend to the marque or quarters of the Adjutant, or officers of the day, to carry orders; after which he will repair to the guard house, (or tent,) and remain until relieved.

DUTY OF THE LEADING DRUMMER AND FIFER.

They should take their post on the right of the music for the purpose of giving the necessary signals for the commencement or alteration of any beat or march. The leading drummer should be well acquainted with time, &c., as on him the other musicians depend in some measure for it. He should therefore be quick, active and correct, and always attend strictly to his duty. It is the duty of both to report to the Drum-major any misdemeanor on the part of the *Field music*.

THE LEADER,

In all cases the music will be governed by the performance of the leading drummer, as he receives his orders from the Drum-major; consequently he must be recognized as 'LEADER.'

FIFE INSTRUCTOR:

BEING A THOROUGH AND PROGRESSIVE METHOD, EMBRACING THE

RUDIMENTS OF MUSIC,

And a complete collection of all the CALLS and TUNES as used in the Regular Army of the United States, to which is added several of the most popular

MARCHES, QUICKSTEPS, WALTZES, SIDE-BEATS, &c.

THE WHOLE FORMING THE MOST PERFECT AND

BEST SELECTION OF FIFE MUSIC EVER OFFERED TO THE PUBLIC.

BY

DANIEL D. EMMETT,

LATE PRINCIPAL FIFER, 6th INFANTRY U. S. ARMY.



NEW YORK:

Published by WM. A. POND & CO., 547 Broadway.
1865.

REMARKS.

In presenting this portion of the work to the public, it has been the compilers aim to make it a complete system of self-instruction. The learner is particularly recommended to make himself thoroughly acquainted with the exercises of the scale in the different keys, before attempting to play any of the melodies which follow the instructions; as he will thereby be able to overcome many difficulties which may occur. The B $\flat$ Fife is preferable to all others, for the reason that it is louder in all the tones of the lower octave, and with a moderate quantity of wind, can be heard at a greater distance than an instrument in any other pitch. Choose an instrument of well seasoned wood, (black ebony, or cocoa-wood), and of good thickness; for the *thinner* the wood the *thinner* the tone.* All Fifes do not finger alike, but the scale in this work will answer for a good proportioned instrument. Finally, adhere to the rules, and keep the Fife well oiled, as it will play easier and produce a better tone.

*The beautiful GERMAN SILVER FIFES, manufactured by FIRTH, POND & Co., of New York, the publishers of this book, cannot be too highly recommended; indeed they are superior both in tone and finish to any Fifes I have ever seen. Two kinds are made; one of the ordinary length: the other in two joints, and when unscrewed can be carried in the pocket.

DANIEL D. EMMETT.

FIFE INSTRUCTOR.



RUDIMENTAL PRINCIPLES.

POSITION OF THE LEARNER.

Stand perfectly erect in the "position of the soldier," as that attitude gives more freedom to the lungs, and prevents a pain in the breast. Put the *blow-hole* to your mouth, and let the opposite end of the fife be a trifle lower; this will allow the water that gathers in the instrument, (while being played upon), to escape from the open end. Avoid beating time with the feet, also a swinging of the body, as it is unmilitary and ungraceful. A slight pressure of the toes is all that is required to keep time.

HOW TO OBTAIN AN EMBOUCHURE.

As it is not the greatest amount of wind (or breath) that makes the most noise, or produces the best tone, the pupil must economise his breath in order to make a little answer, but 'that little' should be disposed of judiciously, in order to produce a good tone and give the desired effect to the music he is playing. The Fife should be held immediately under the lower lip, and firmly against the chin, with the left hand nearest the mouth. The three holes nearest the mouth, are to be covered with the ends of the first three fingers of the left hand, and the remaining holes are covered with the first three fingers of the right hand, with the little finger

of the same resting firmly, a little below the end hole. The lips should be spread moderately, so as to form a smooth aperture through which the wind can escape into the blow hole (*or embouchure*). The quantity of wind that escapes must be regulated according to the height of the note to be obtained. Thus, the higher the note, the greater the quantity of wind required, and *vice versa* for the lower ones. The pupil should first practice on the open Fife, till he can produce a smooth tone ; having accomplished this, he can then proceed to the scale.

SCALE FOR THE FIFE.

In the Scale (or gamut) which follows, the student will observe that the black spots represent the fingers which are kept down, and the open (or circular) spots, represent those that are to be raised up. His teacher should instruct him in the scale of D $\sharp$; next, that of G $\sharp$; and last of all, A $\sharp$; as these are the only scales in which the Fife approaches to any thing like perfection. All Fife music is played an octave higher than it is written, and the student should be impressed with this fact as he proceeds with his lessons. The lessons and exercises in this work are all written in one, two, and three sharps. The pupil, for all practical purposes, need only perfect himself with the parts, or lessons, relating to those keys

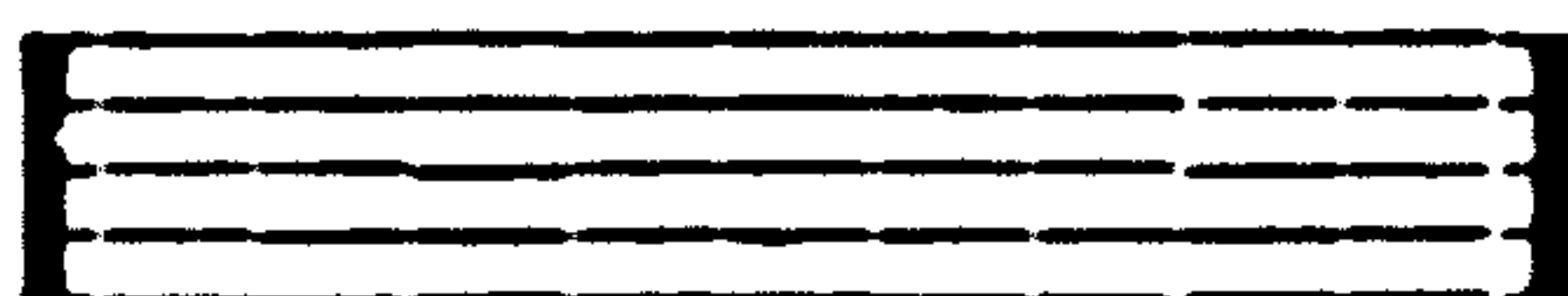
SCALE FOR THE FIVE.

[illegible]

RUDIMENTS OF MUSIC.

All musical sounds vary according to *pitch* or *tone*; and in order to express a sound that may be *high* or *low*, we use what is called—

A STAFF.

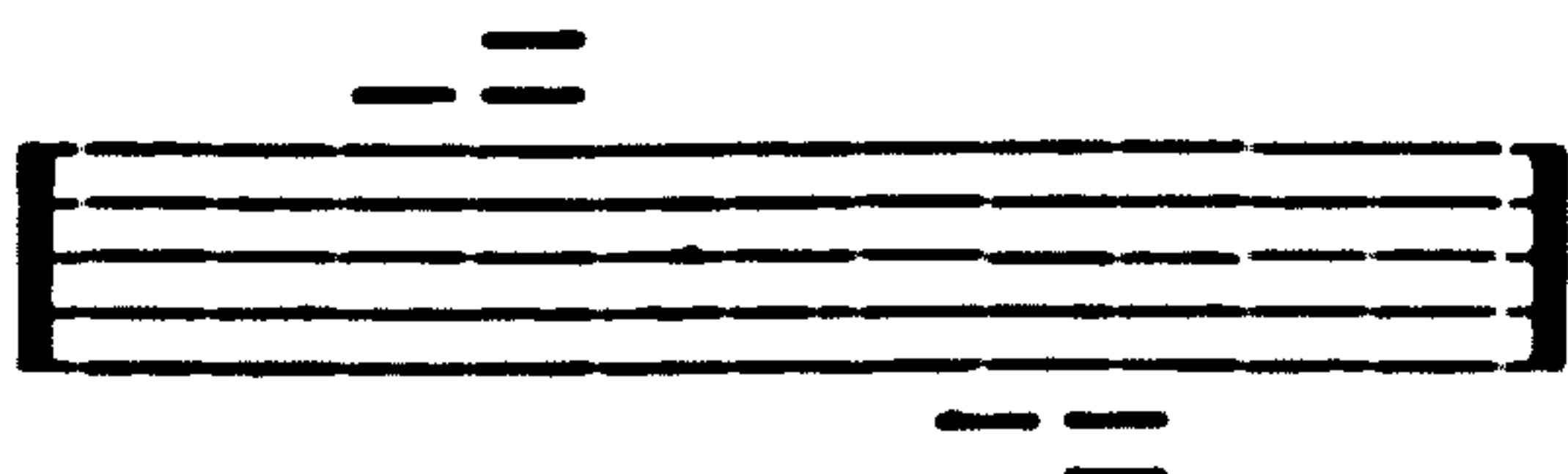


This staff consists of five parallel lines, and all tones are expressed by characters written either upon them or the spaces between them. The lowest line is designated as the *first* line, and the space between the first and second line as the *first* space. There are five lines and four spaces, which are named as follows:



When we wish to express a sound that may be higher or lower than those which occur upon the staff, we use what are termed—

ADDED, or LEGER LINES.



These lines (in Fife music, rarely exceeding two) are

used either above or below the staff, according to the pitch or tone we wish to indicate.

THE CLEF.

At the left hand of every Staff we use a character called a Clef. There are two Clefs in general use; the Treble and the Bass Clef.

TREBLE CLEF. BASS CLEF.

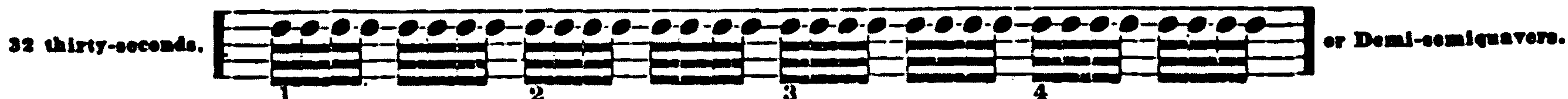
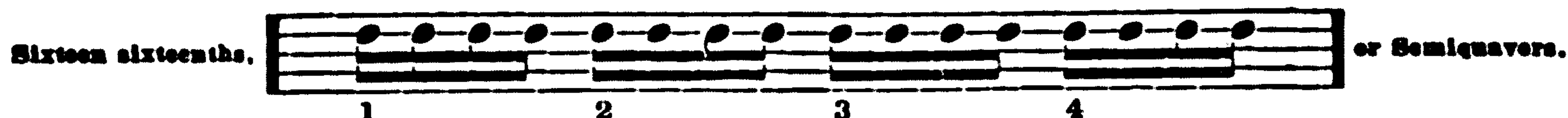
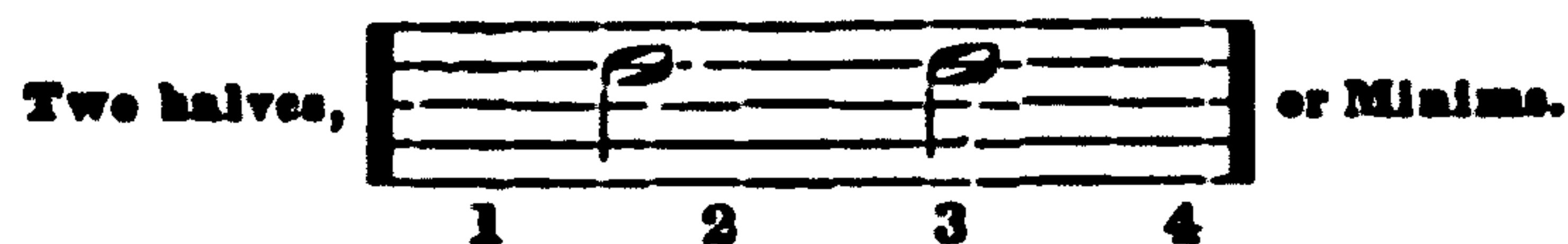
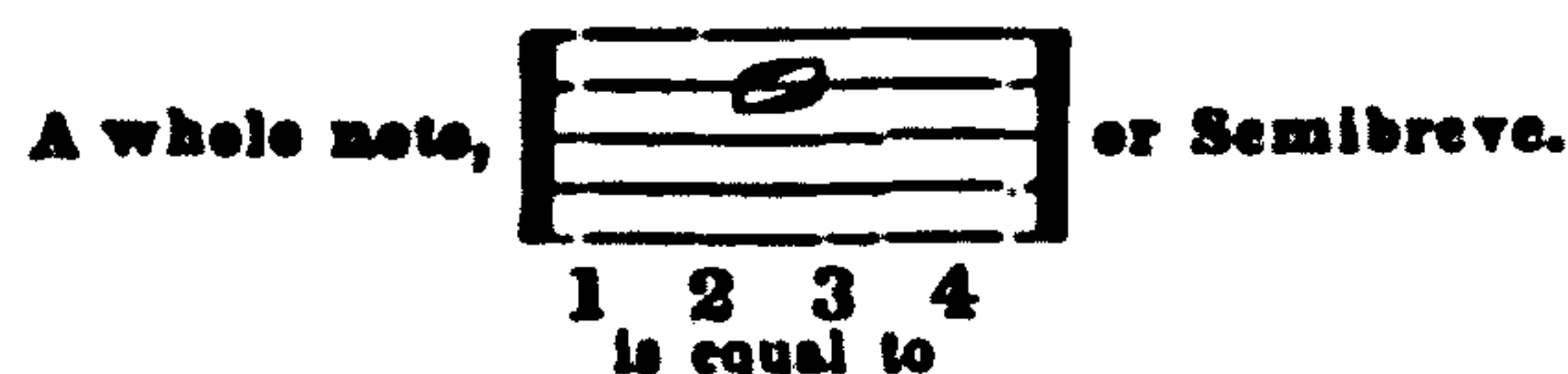


The Treble or G Clef is the only one used in music for the Fife, and is always placed on the second line of the

staff,  and the note on that line becomes G, from which all other notes derive their name.

There are six notes of different names, and of different length, made use of in music, to which we have to pay very strict attention, that we may perform with any correctness the various movements of musical compositions. The following table will show their names, and their relative value.

OF THE LENGTH OF NOTES.



The whole note is to be held by a long and continued breath, while we can moderately count 1, 2, 3, 4, which is guided by the pressure of the toes. Press your toes down at figure 1, raise them up at figure 2, down at figure 3, and up at figure 4. The learner having understood correctly the length of a whole note, he can play its divisions without any difficulty. If we count 4 to a whole note, we should certainly count 2 to a half, 1 to a quarter; play 2-8ths while we count one, and 4-6ths, or 8-32ds in the same time. The stems of the notes can be turned up or down, at pleasure, but as a general rule, notes that occur near the top of the staff have the stems turned down, and those near the bottom are turned up. It does not alter the value or character of any succession of notes to have them tied together or separated.

OF RESTS.

There are six characters used, which are called rests or marks of silence, which denotes that the player is to stop or rest the length of time called for by the value of the rest. By looking over the following example it will be found that they bear a relative value to the notes of the same name.

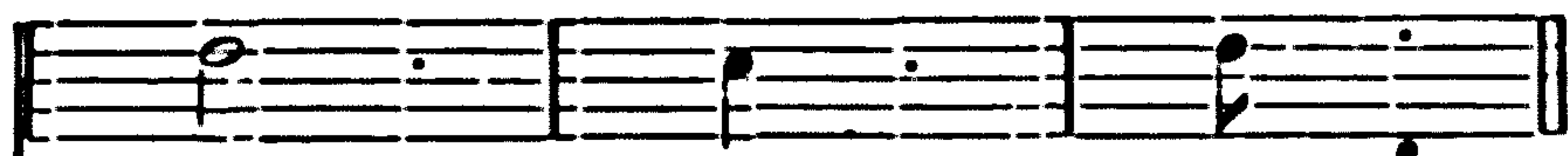
NOTES.



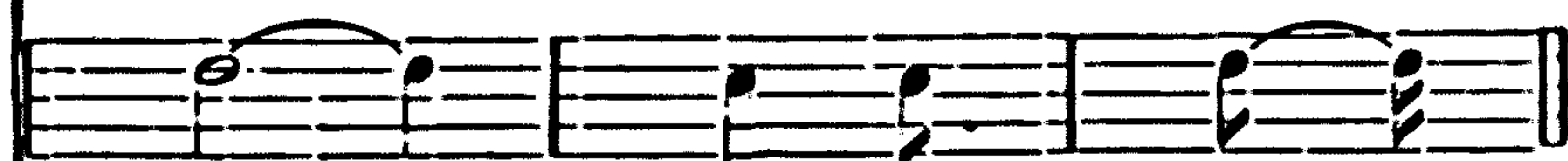
OF DOTTED NOTES.

A dot placed after a note, or rest, increases its length one half. If two dots are placed after a note, or rest, the second dot is one half the length of the first.

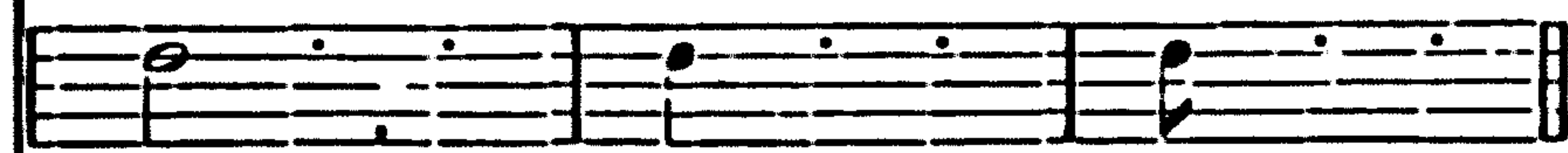
A dotted half



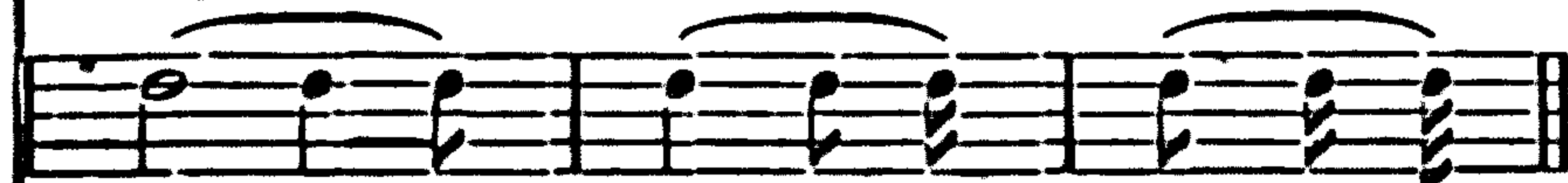
is equal to



A double dot

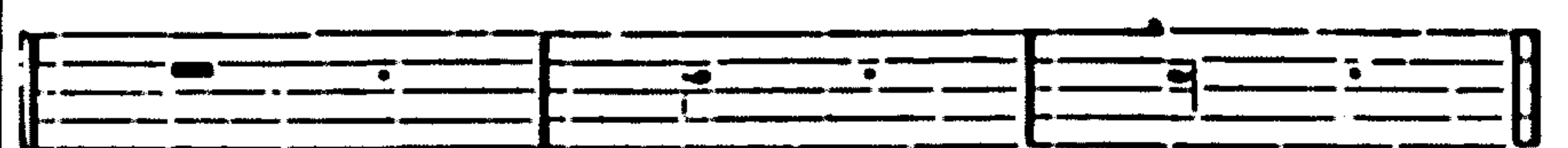


is equal to



OF DOTTED RESTS.

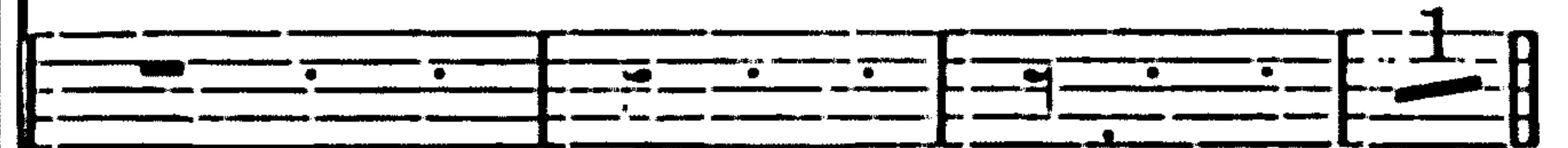
A dotted half



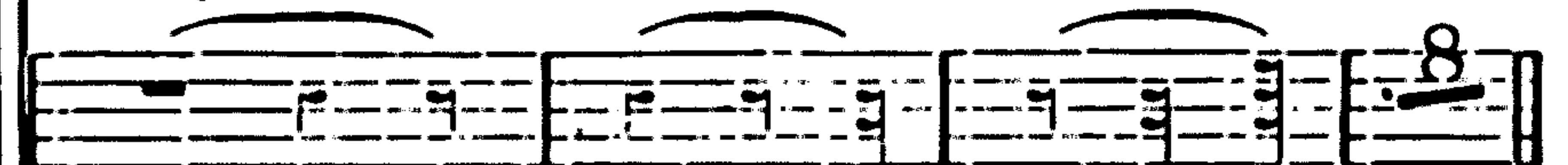
is equal to



A double dot



is equal to



THE DOUBLE BAR, marks the end of a strain, or conclusion of a piece.

THE DOTTED BAR, denotes the repetition of the foregoing and following strain.

When marked or the strain on the side of the dots only are repeated.

This sign refers to a passage or strain to which the performer must return.

ABBREVIATIONS, thus, are played as .

thus, played as .

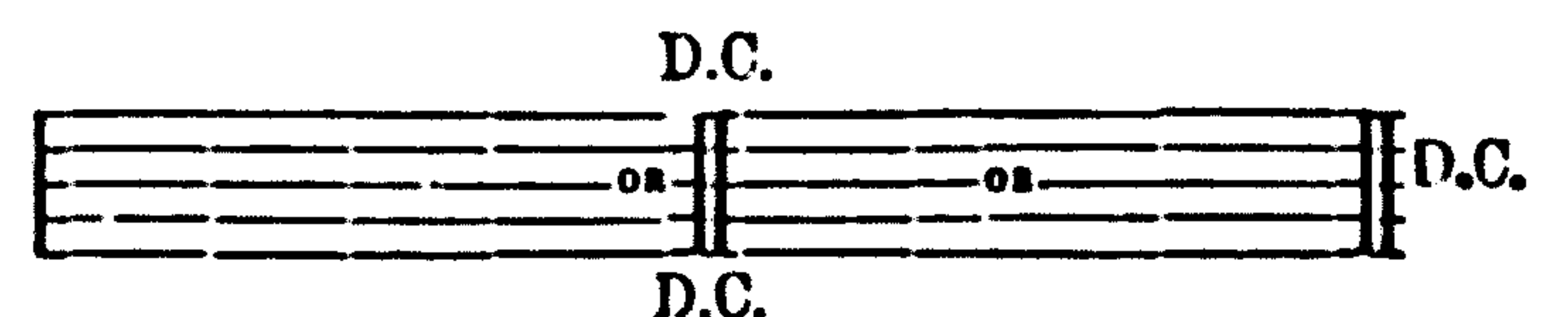
thus, played as , &c

ABBREVIATED BARS, signifies that they are all played alike, and exactly as the last bar immediately before the first abbreviated one.



Thus : signifies that they are played like the two preceding bars; the same rule applies to any number of bars from two upwards.

The letters, 'D.C.' or "DA CAPO," placed over or under, or at the end of a double bar, thus :



means that we must go back to the strain immediately preceding, or to some other part of the piece marked thus : D.C. to .

TIME AND ITS DIVISIONS.

SINGLE BARS, thus :



divide music into portions of equal value, called *Measures*.

There are two principal kinds of 'TIME; *Common Time*, which contains two or four equal parts in each measure; (a measure is sometimes called a bar ;) and *Triple Time*, which contains three equal parts.

Simple Common Time, marked thus: C or C or $\frac{4}{4}$ contains two *half*, or four *quarter* notes in each measure; and that marked thus: $\frac{2}{4}$, contains two *quarter*, or four *eighth* notes in each measure.

Compound Common Time, marked $\frac{6}{8}$, contains six *eighths* of a whole note or two dotted *quarter* notes.

Simple Triple Time, marked $\frac{3}{4}$, contains three *fourths* of a whole note, and that marked $\frac{3}{8}$, contains three *eighths* of a whole note.

Compound Triple Time is marked $\frac{9}{8}$, it contains one whole note and a fractional *eighth* in a measure.

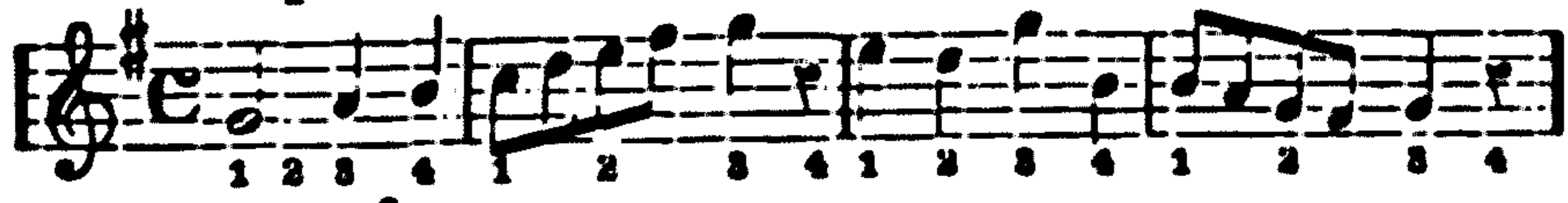
The figures $\frac{2}{4}$, $\frac{3}{4}$, $\frac{3}{8}$, $\frac{6}{8}$, $\frac{9}{8}$, &c., indicate fractional parts of a whole note; the lower figure represents the number of parts into which it is divided, and the upper figure the number of parts taken to fill the measure.

In Common Time, a measure has two accented notes, viz: the first and third, the 2d and 4th being unaccented.

In Triple Time, a measure has but one accented note, viz: the first.

COMMON TIME, the value of a *whole* note in each bar; count four to the bar.

Example.



COMPOUND COMMON TIME, the value of one *half* note in each bar; count two.

Example.



COMPOUND COMMON TIME, contains 6-8ths of a whole note in a bar; count two.

Example.



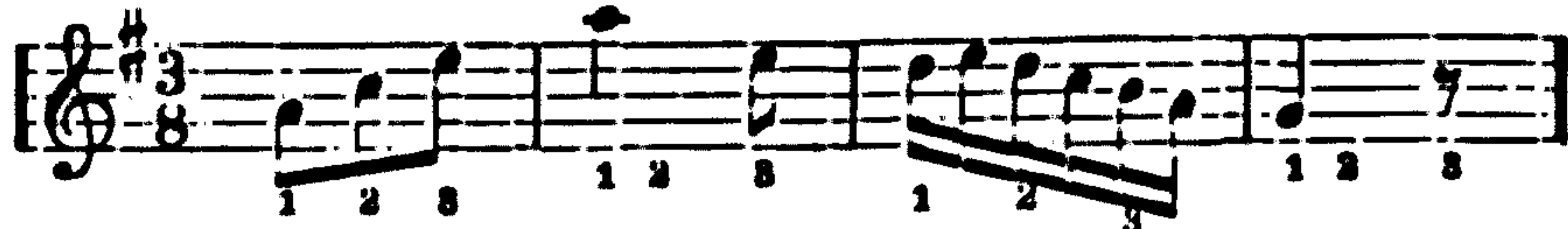
TRIPLE TIME, contains 3-4ths of a whole note in each bar; count three

Example.



TRIPLE TIME, containing 3-8ths of a whole note in each bar; count three.

Example.



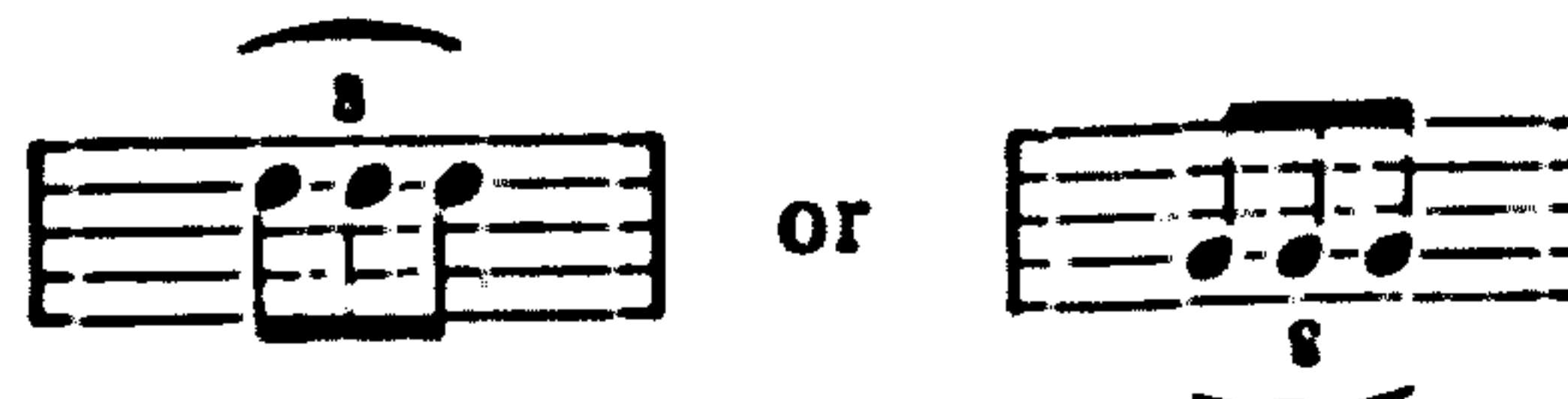
COMPOUND TRIPLE TIME, contains a whole note and 1-8th in a bar; count three.

Example.



VAGARIES.

A figure 3 placed over three successive notes, thus :



shows they are to be played in the time of two of the same kind.

Example.



A figure 6 placed over six notes denotes them to be played in the time of four of the same kind.

Example.



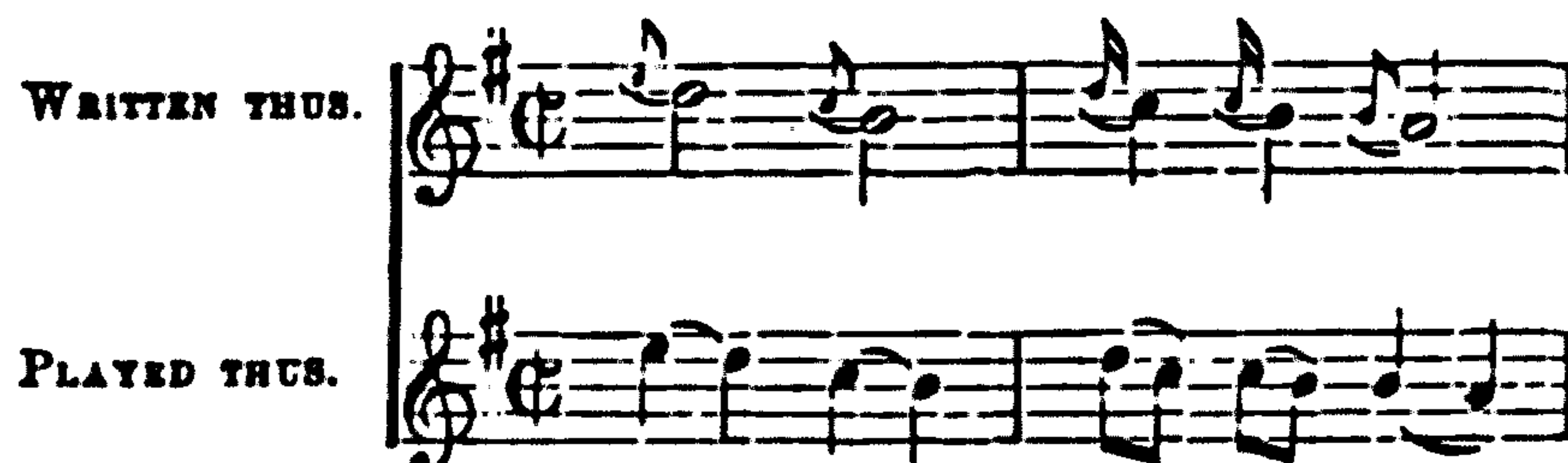
THE PAUSE, or HOLD.

A PAUSE or HOLD over a note, or rest, thus:   denotes a suspension of the time; it is sometimes placed over a single bar  which gives it the same effect as when placed over a note. When the pause is placed over a double bar, thus:  it indicates the finish of a piece of music.

OF ORNAMENTS.

The grace note  is an ornament in music, generally written small, and is played in a gentle and neat manner, it is called by the Italians, the 'Appoggiatura,' (see example.)

When placed *above* the large note, it forms either a tone or a semitone.



When placed *under* a large note, it has always but a semitone.



Its length is commonly one half of the length of the note to which it is slured, and from which it takes its value.

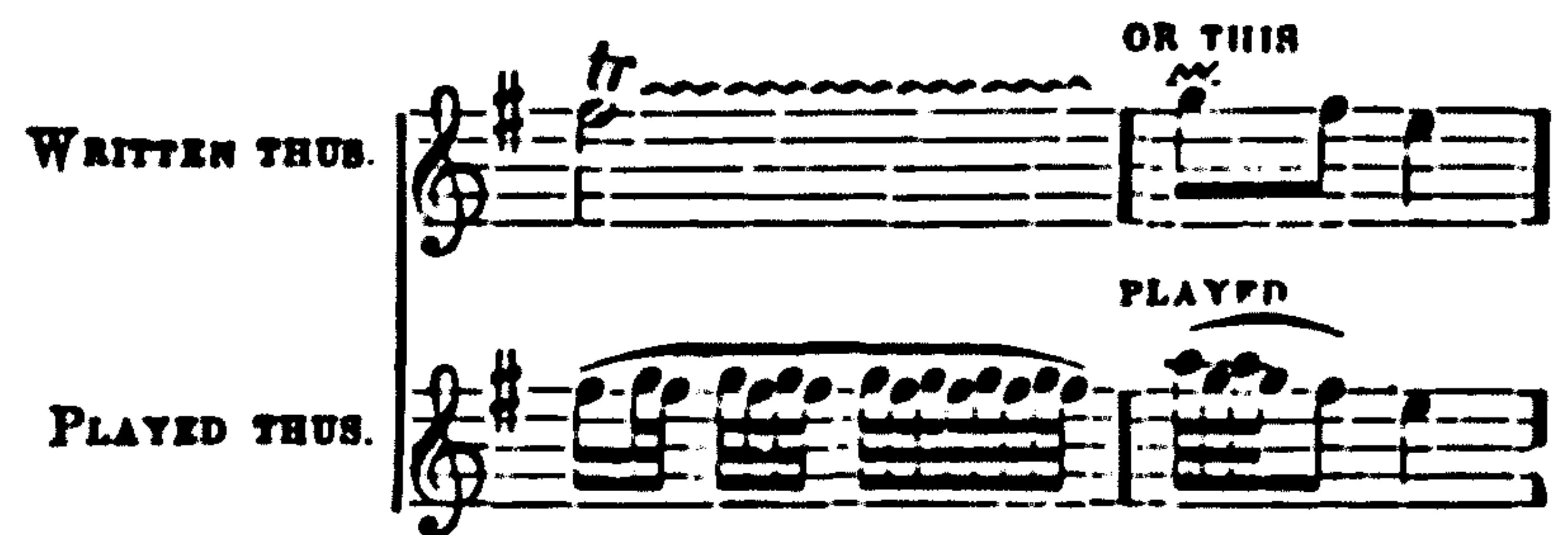
Double grace notes are written as follows, and always take their value from the large notes to which they are slured.

Example.



OF SHAKES, or TRILLS, and TURNS.

TRILL.



TURN.



INVERTED TURN.



The TRILL may be continued through any successive number of measures.

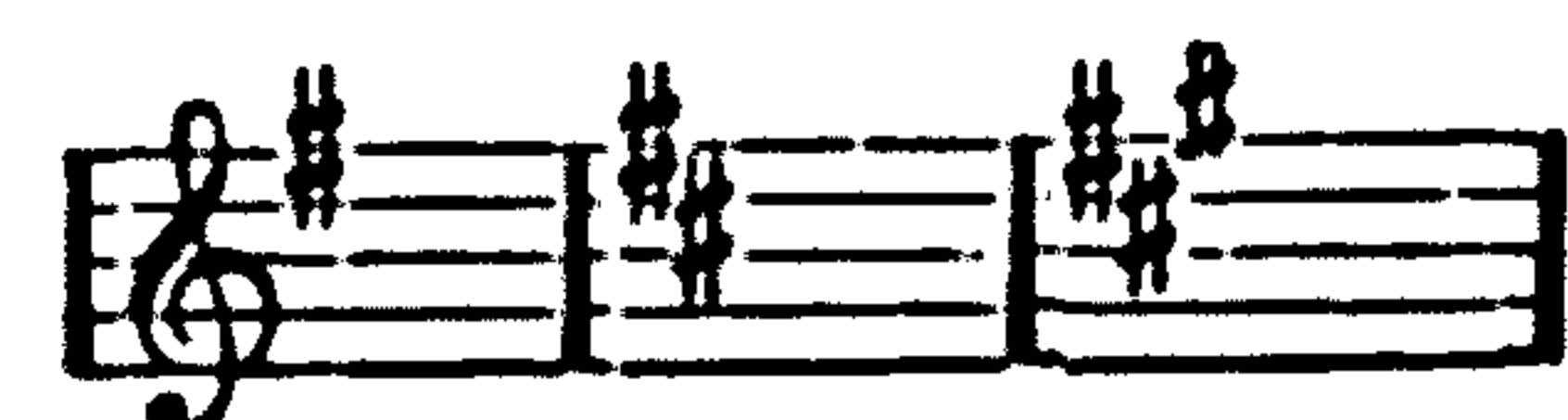


OF SHARPS, FLATS, and NATURALS.

All the notes can be raised by a sharp $\sharp$, or half tone, or lowered a half tone by a flat, $\flat$; the natural $\natural$, restores them to their original position.

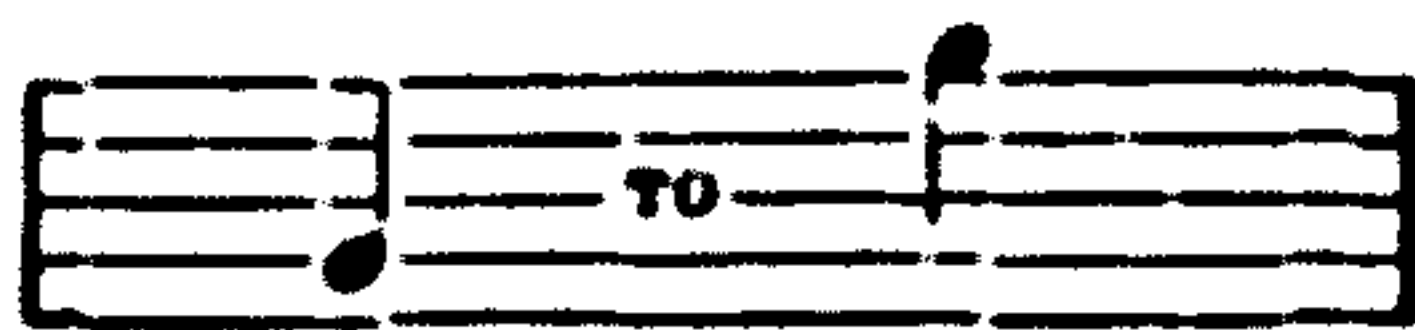


Sharps or flats, when placed at the beginning of a piece of music, affect all the notes of a corresponding name; but if they are accidental, they only affect the notes in the same bar. They are called the Signature, if placed in the following order.



OF THE KEY.

Within one octave (the space between any two notes of the same name,) viz :



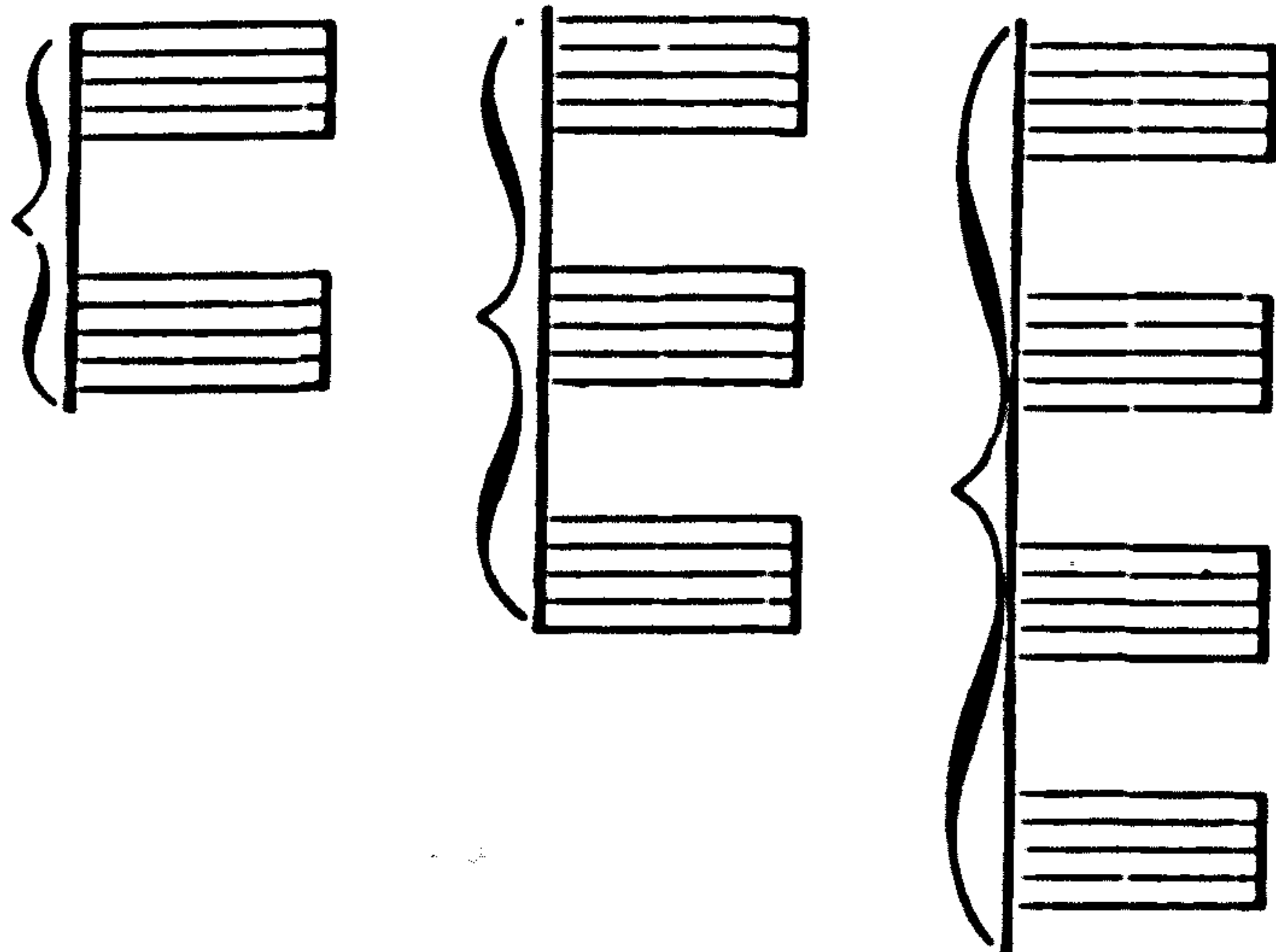
there are twelve different sounds, on each of them we can commence a Major and a Minor scale. The note on which the scale starts, is called the *key-note*. The following, shows the Major and its relative Minor key notes, the latter are relative if they have the same signature.



THE BRACE.

thus :

or thus :



shows that two, three, or more parts move together.

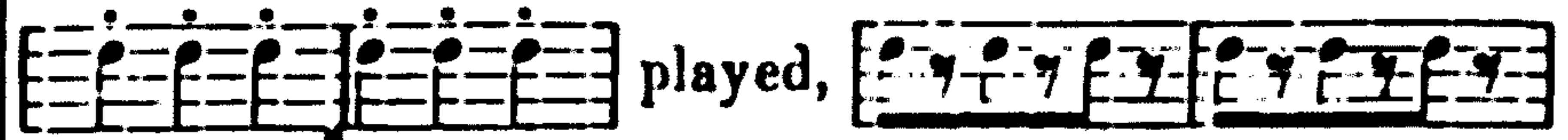
OF TIES, SLURS, AND DOTS.

The Tie or Slur,  when placed above or below two or more notes, show that they are to be

played as if they were *one* note, the duration of which is equal to all combined ; thus :  is equal to . By such combinations we can express a sound of any duration. When the slur is placed over any combination of notes, it signifies that they must be played in a smooth and connected style, which is termed a 'Legato' movement.



Dots placed above the notes indicate the opposite style of playing, which is called 'Staccato,' signifying in a marked and distinct manner,



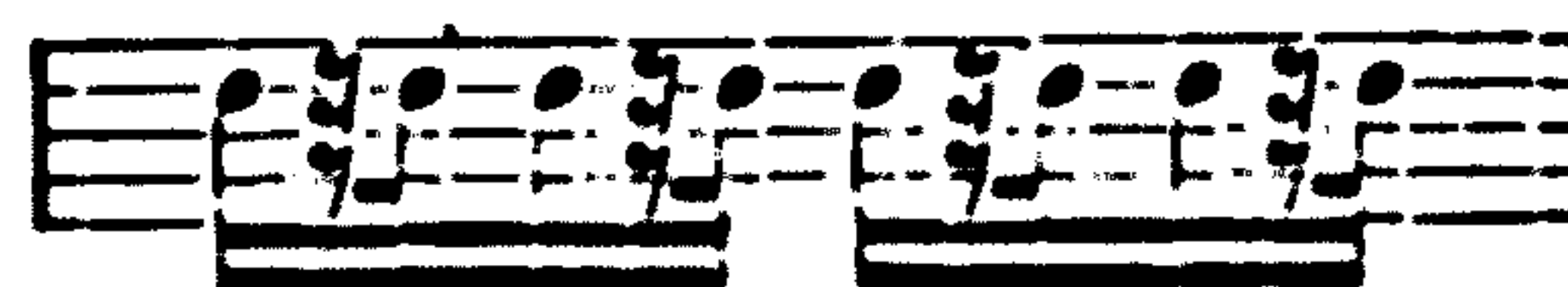
A passage marked,



means exceedingly brisk, and are generally placed in Allegro movements. Dots placed at the side of notes,



makes the note to which the dot is added half of its original value longer, and the passage in which it occurs is played thus :

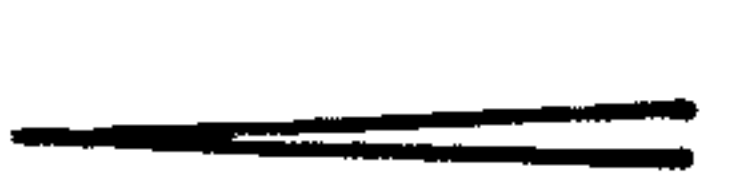
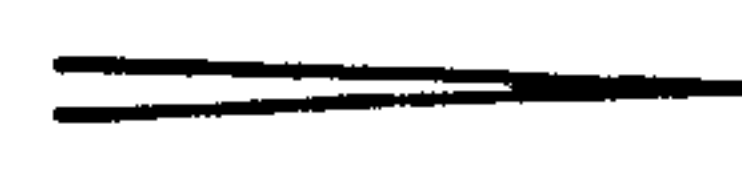


SYNCOPATION.

Is when the unaccented part of the measure is tied to the following accented part.



THE CRESCENDO AND DIMINUENDO.

This character,  termed Crescendo, (or Cres.) signifies that the sound must be gradually increased from soft to loud ; and  Diminuendo the sound must be gradually diminished. The two charac-

ters  combined constitute a *Swell*, which expresses a gradual increase to be followed by a moderate depression of sound. When particular force or stress is to be given to any particular note we place over or under what is termed an accent >.

The character, *Sua* ~~~~~ placed over any strain, signifies that the notes are to be played an octave higher than written until the word '*loco*,' and then it is performed as written.

When the figures 1, and 2, or *1mo*, *2mo*, are placed over certain bars at the end of a strain that is to be repeated, it signifies that in playing the second time, the first bar (or bars) must be omitted and those of the *2mo* substituted.

The word '*Bis*,' over any number of measures signifies repeat; it is sometimes accompanied with dots at the

bars, and always with a line that embraces the entire number of bars that needs repetition.

The word '*Volte Subito*' or V.S. occurs when a piece of music cannot be contained within a certain space, and it is placed at the lower right hand corner of a page, to signify that you must *turn over* the leaf..

A double or chromatic sharp $\times$ placed before a note, raises it two semitones or half tones; and a double flat $\flat\flat$ lowers the note two semitones, and $\sharp\times$ or $\flat\flat$, reinstates the single sharp or flat.

END OF THE PRIMARY LESSONS.

EXPLANATION OF MUSICAL TERMS.

PIANO, or *p*, soft.

PIANISSIMO, or *pp*, very soft.

DOUCE, sweet.

FORTE, or *f*, loud

FORTISSIMO, or *ff*, very loud,

MEZZO-FORTE, or *mf*, half loud

SFORZANDO, or *sfz*, suddenly loud.

CON ESPRESSIVO, with expression.

AFFETUOSO, affectionately-tender.

MAESTOSO, majestic.

CANTABILE, in a singing style.

LEGATO, slured, flowing.

LEGGERO, light.

CON ANIMA, with feeling.

CON SPIRITO, with spirit

CON FUOCO, with fire.

AGITATO, agitated.

SCHERZANDO, playful.

Mosso, animated

SEMPRE, always.

GRAVE, the slowest kind of time.

LARGO, very slow and grave.

LENTO, slow.

LARGHETTO, less slow than Largo.

ADAGIO, slowly.

ANDANTE, rather slow and distinct.

ANDANTINO, less slow than Andante.

ALLEGRETTO, with peculiarly graceful and moderate vivacity.

ALLEGRO, fast and animated.

PRESTO, as fast as you can.

PRESTISSIMO, rapid and impetuous.

TEMPO DI MARCIA, time of a march.

CON MOTO, with movement.

RITARD, RALL., or RALLENTANDO, retarding the time.

RITENUTO, retained.

ACCELERANDO, quickening the time.

AD LIBITUM, at the pleasure of the player.

A TEMPO, in the regular time.

CODA, the finishing strain.

SCALES AND EXERCISES.

MAJOR SCALES.

C Major.



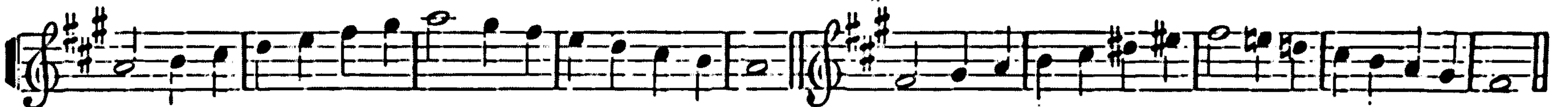
G Major.



D Major.



A Major.



RELATIVE MINOR SCALES.

A Minor.



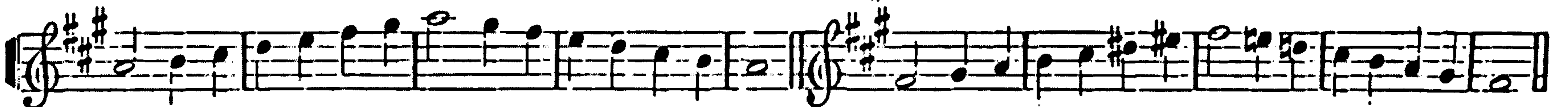
E Minor.



B Minor.

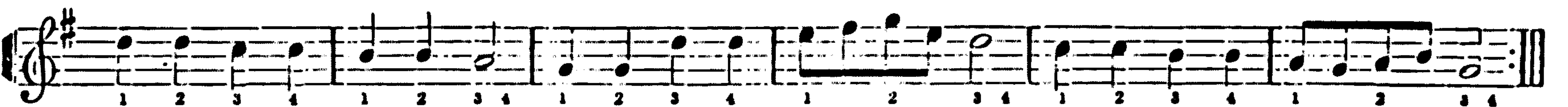
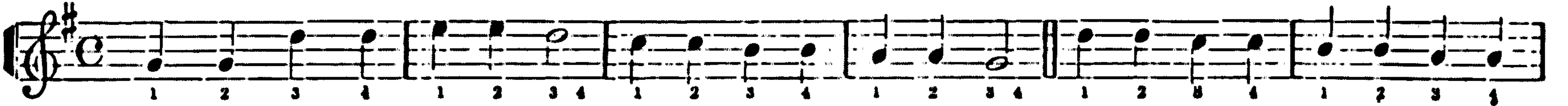


F# Minor.

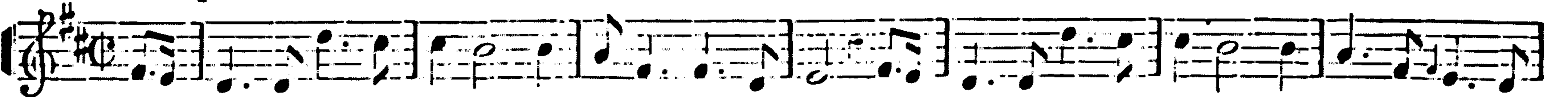


EXERCISES. (Simple Melodies.)

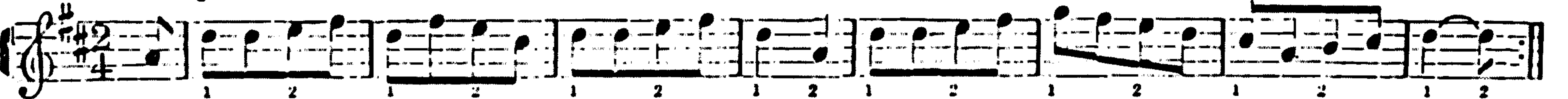
Common Time.



Example 2d.



Example 3d.



Example 4th.



Compound Common Time.**Example 2d.**

This example will show the pupil that the natural (♮) effects the notes only in the bar wherein it is written.

Triple Time.**Example 2d.****Compound Triple Time.****Example 2d.**

The following practices are particularly recommended to the student, as they are intended to introduce G $\sharp$ and D $\sharp$. The pupil will also find the lower C $\sharp$, which is made exactly as upper C $\sharp$, it frequently occurs in this work.

QUICK MARCH.**QUICK MARCH.****VINTON'S HORNPIPE.**

A SAMPLE OF DOTTED NOTES.

THE SEA SHORE.



QUICK STEP.



QUEEN OF HEARTS.



The pupil having mastered the foregoing Exercises, can now proceed to "DUTIES OF THE CAMP."

CAMP DUTY.

The pupil must now proceed to learn the several 'calls,' and also their uses, and the proper time and places at which they are to be played. They are called, when combined, "CAMP DUTY." At a certain signal, all the Field Music (Drummers and Fifers), assemble at 6 o'clock, A. M., (or earlier in some seasons), and play the following pieces, which are connected by rolls of the Drum, and are called

REVEILLE.

The leading Drummer gives the 'stick tap' signal, when all commence the

THREE CAMPS, OR POINTS OF WAR.

The musical score is arranged in five systems, each with a Fife part (treble clef, key of D major, 2/4 time) and a Drum part (treble clef, 2/4 time). The drum part includes a 'TAP' signal at the beginning of the first system and numerical figures (5, 6, 8, 10) indicating specific drum patterns or rests. The score is divided into three main sections: 1st CAMP, 2d CAMP, and 3d CAMP. Each section contains first (1st) and second (2d) endings. The first ending of each camp typically concludes with a repeat sign and a first ending bracket. The second ending often leads to the next camp or provides a final cadence. The drum part features continuous rolls of eighth and sixteenth notes, with occasional rests corresponding to the numerical figures.

SLOW SCOTCH.

Andante.

f *tr* *p* *f* *p* *f* *p* *f* *p* *f*

p *f* *p* *f*

p *f* *p* *f*

pp *f* *pp*

ff *pp* *ff* *pp*

f *pp*

AUSTRIAN.

Allegro.

The musical score is written for a single instrument, likely a piano or violin, in 2/4 time. It is marked 'Allegro.' and features a key signature of one sharp (F#). The score is organized into six systems, each consisting of a melody line (upper staff) and an accompaniment line (lower staff). The melody is characterized by eighth and sixteenth notes, often beamed together, and includes some slurs. The accompaniment consists of a steady eighth-note pattern in the left hand and chords or single notes in the right hand. The piece concludes with a final cadence marked by a double bar line and repeat dots.

DAWNING OF THE DAY.

Moderato.

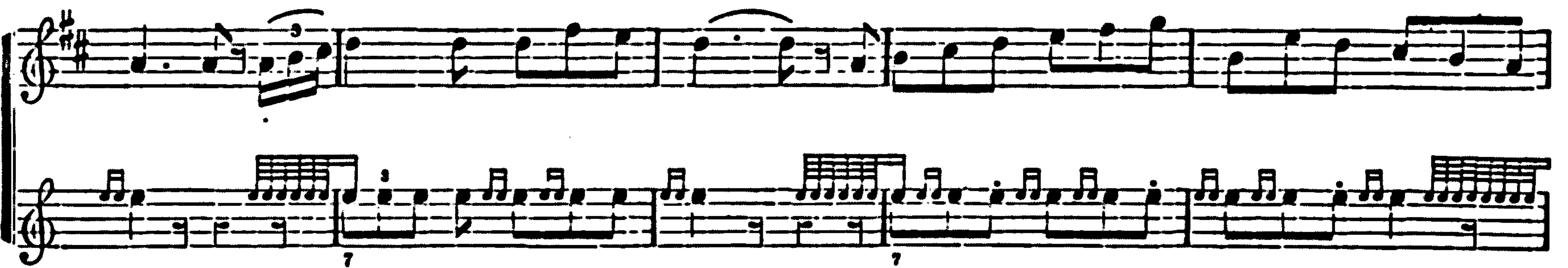
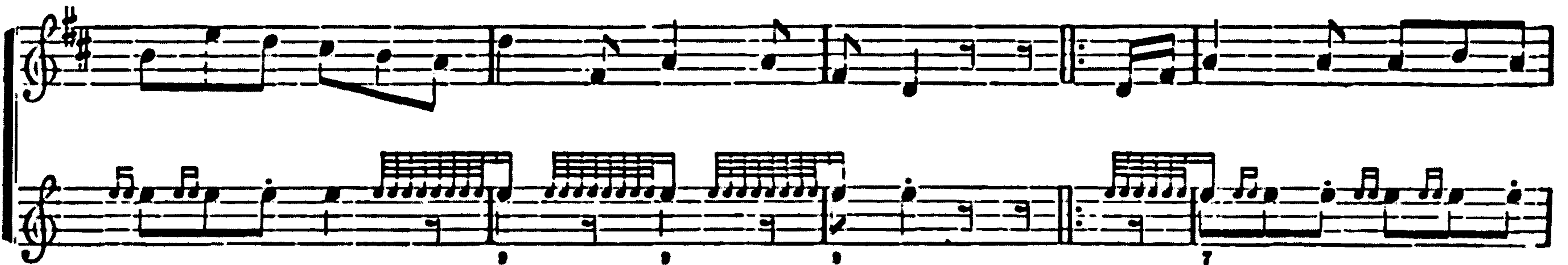
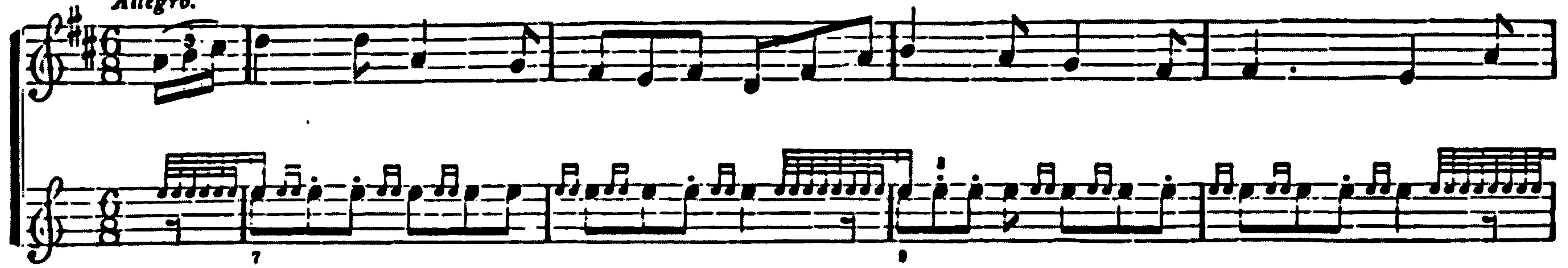
This musical score is for a piece titled "Dawning of the Day" in G major (one sharp) and 2/4 time, marked "Moderato". It consists of five systems of two staves each. The upper staff is the melody, and the lower staff is the accompaniment. The melody is composed of eighth and sixteenth notes, often beamed together. The accompaniment features a steady eighth-note pattern in the left hand and chords or single notes in the right hand. The piece concludes with a final cadence in the fifth system.

HESSIAN.

Allegro.

The musical score for "HESSIAN." is written in 2/4 time and marked "Allegro." The key signature has one sharp (F#). The score consists of six systems, each with a treble and bass staff. The melody is in the treble staff, and the accompaniment is in the bass staff. The piece ends with a double bar line and repeat signs.

DUSKY NIGHT.

Allegro.

PRUSSIAN.

Allegro.

Two systems of musical notation for the piece 'PRUSSIAN.' in 2/4 time, marked 'Allegro.' The first system consists of two staves. The upper staff contains a melody with eighth and sixteenth notes, while the lower staff features a complex accompaniment with many sixteenth notes. The second system also has two staves, with the lower staff including the instruction 'STICK' written below the staff line. The piece concludes with a double bar line.

THE DUTCH.

Allegro.

Two systems of musical notation for the piece 'THE DUTCH.' in 3/8 time, marked 'Allegro.' The first system consists of two staves. The upper staff contains a melody with eighth notes, and the lower staff features a complex accompaniment with many sixteenth notes. The second system also has two staves, with the lower staff including the instruction 'STICK' written below the staff line. The piece concludes with a double bar line.

NOTE.—In the quick Scotch, which follows, the Author has (to avoid confusion) written it in the same time as that of the slow Scotch; but the pupil *must play it quick*, as intended.

QUICK SCOTCH.

Presto.



A seven roll, instead of five, must be made, if possible, throughout.



f Allegro.

10 8 8 10 8 8 10 8 8 8 8 8

END OF REVEILLE.

NOTE.—"THE DAWNING OF DAY," and "DUSKY NIGHT," must not be considered as belonging to the Reveille, at present; but the Author has placed them in their present position, so that the learner may become acquainted with them. In the U. S. Army they are omitted.

PIONEER'S CALL, (OR FATIGUE.)

Is usually beaten fifteen minutes after Reveille, at which, fatigue parties turn out to police the quarters, clean parade ground, &c. It is also used to drum disorderly women out of camp; for which purpose it is here set to music: but on all other occasions the drum will beat it alone.

Allegro.

Repeat at option.

1 7 p mf > p mf > > >

THE ASSEMBLY.

Is the signal to form by company, for parade, drill, &c.

7 7 7 7 7 7 7

7 7 7 7 7 7 7

SURGEON'S CALL.

Is to be beat one hour before breakfast-call, or at such other time as the commanding officer may direct; when the sick (able to go out,) will be conveyed to the hospital by the proper non-commissioned officer.

f

Play the two parts twice over from the beginning.

Over.

Allegro.

END OF THE SURGEON'S CALL.

DRUMMER'S CALL, (beaten at the Guard-house.)

BREAKFAST CALL, (Peas upon a trencher.)

Is the signal for breakfast, and it is to be beat at 7 o'clock, or at any other hour set apart for the same. Fifteen minutes before which, the Drummer's Call will be beat by the drummer of the guard.

Allegro.

To be played twice over.

GUARD MOUNTING.

The first Call (or Drummer's call,) is beat at the Guard-house, and also on parade ground immediately after, one half-hour previous to the mounting of the Guard, as a warning for 'Details' to get ready; fifteen minutes after the 1st call, the 2d call will be beat by all the drummers on parade ground, where they will remain to beat the Adjutant's Call, fifteen minutes after the 2d call, after which, the musicians will play a Quickstep for the Details to march on the parade-ground.

ADJUTANT'S CALL.

To be played but once over.

After the Inspection of the Guard, the Adjutant will command, "*Troop beat off;*" when, at the proper signal from the Drum-major, all the musicians (both drums and fifes), in their position in line, will commence

THE THREE CHEERS.



After the 'Three Cheers,' the music will march to the left, playing the 'Troop,' while passing between the Adjutant and the Guard to the left of the line, there they will face to the right, and countermarch to the left; when, at the proper signal, they again face to the front, and march back to their proper place on the right of the line.

TROOP.



N. B.—The Guard marches off to music; on their arriving opposite the new Officer of the Day, the music wheels, and faces said officer, continuing to play until the guard has passed, when the Drum-major will march them to quarters.

THE ASSEMBLY is next beat for Drill, &c., at any time designated by the Commanding Officer.

DINNER CALL. (Roast Beef.)

Is the signal for dinner, and is usually beat at 12 o'clock; fifteen minutes before which, the drummer of the Guard will beat the 'Drummer's Call.'

ROAST BEEF.

The musical score for 'Roast Beef' is written for two staves (treble and bass clef) in 6/8 time, with a key signature of one sharp (F#). The melody is primarily in the treble staff, while the bass staff provides a rhythmic accompaniment using eighth and sixteenth notes. The piece consists of six measures. The first measure begins with a treble clef and a key signature of one sharp. The second measure contains a '7' below the bass staff. The third measure contains a '9' below the bass staff. The fourth measure contains a '3' below the bass staff. The fifth measure contains a '3' below the bass staff. The sixth measure contains a '3' below the bass staff. The piece concludes with a double bar line.

END OF THE MORNING DUTY.

AFTERNOON DUTY.

Will commence one hour after Dinner. The signal is given at the Guard-house, by the Drummer of the Guard playing the 'Pioneer's March,' when fatigue parties will turn out to their several duties, the same as in the morning. If there is to be an afternoon drill, the 'Assembly' will be beat, at such time as it is ordered. When there is a "Dress Parade," it usually takes place one hour before "Retreat," in which case, the several *Calls* will be beaten precisely the same as at Guard mounting, observing the same space between each; and the *Retreat* is usually beaten before dismissal. If there is no Dress parade, the Drummer's Call is beaten at the Guard-house, fifteen minutes before sunset, when all the field music assemble to beat the *Retreat*.

RETREAT. (At sundown.)

N. B. All Retreats commence and end with 'Three Cheers.'

Moderato.

Used as a slow retreat.

The first version of the Retreat march is written in 3/4 time, key of D major. It consists of two staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff begins with a bass clef. The tempo is marked 'Moderato.' The piece concludes with a double bar line.

LAMPLIGHTER.

Example 2.

Used as lively retreat.

The second version of the Retreat march is written in 2/4 time, key of D major. It consists of two staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff begins with a bass clef. The tempo is marked 'Example 2.' The piece concludes with a double bar line.

PRETTY GIRL MILKING THE COW.

Example 3d.

The musical score is written for three staves. The first staff is in 3/4 time with a key signature of one sharp (F#). The second and third staves are in 3/4 time with a key signature of one sharp (F#). The score is divided into four systems, each containing three staves. The first system includes the following annotations: "ROLL---RETREAT." above the second staff and "MUFFLED DRUM." above the third staff. The second system also includes "MUFFLED DRUM." above the third staff. The third system includes "MUFFLED DRUM." above the third staff. The fourth system includes "CODA." above the third staff. The notation includes various musical symbols such as notes, rests, and dynamic markings.

ERIN'S GREEN SHORE.

Example 4.

ROLLING RETREAT FOR ONE DRUM.

CODA. *Used as lively retreat.*

The musical score for 'ERIN'S GREEN SHORE' consists of three systems of staves. The first system has a treble staff with a key signature of one sharp (F#) and a 3/4 time signature, and a bass staff with a 3/4 time signature. The second system has a treble staff with a key signature of one sharp and a 3/4 time signature, and a bass staff with a 3/4 time signature. The third system has a treble staff with a key signature of one sharp and a 3/4 time signature, and a bass staff with a 3/4 time signature. The score includes a 'ROLLING RETREAT FOR ONE DRUM' section and a 'CODA' section.

TATTOO, (Or bed-time.)

Is to beat at 9 o'clock, P. M., after which no musician (or soldier) is to be out of his tent or quarters, after having answered to his name at Roll call. Fifteen minutes after, the drummer of the Guard will give three distinct taps on the parade-ground as a signal for putting out the lights.

The 'Tattoo' commences with the "THREE CHEERS," after which—

THE DOUBLINGS.

To be played but once over.

The musical score for 'THE DOUBLINGS' consists of two systems of staves. The first system has a treble staff with a key signature of one sharp and a 3/4 time signature, and a bass staff with a 3/4 time signature. The second system has a treble staff with a key signature of one sharp and a 3/4 time signature, and a bass staff with a 3/4 time signature. The score includes a section labeled 'THE DOUBLINGS'.

QUICKSTEP. New Tatter Jack.

The musical score for 'QUICKSTEP. New Tatter Jack.' consists of two systems of staves. The first system has a treble staff with a key signature of one sharp and a 6/8 time signature, and a bass staff with a 6/8 time signature. The second system has a treble staff with a key signature of one sharp and a 6/8 time signature, and a bass staff with a 6/8 time signature. The score includes a section labeled 'QUICKSTEP. New Tatter Jack.'

First system of musical notation, consisting of two staves. The top staff is in treble clef with a key signature of one sharp (F#). The bottom staff is in treble clef with a key signature of one sharp (F#). The music features various note values including eighth and sixteenth notes, and rests. There are repeat signs in both staves.

After which play "The Doublings."

SLOW MARCH.

Second system of musical notation, consisting of two staves. The top staff is in treble clef with a key signature of one sharp (F#). The bottom staff is in treble clef with a key signature of one sharp (F#). The music is marked "SLOW MARCH." and features various note values including eighth and sixteenth notes, and rests. There are repeat signs in both staves.

Third system of musical notation, consisting of two staves. The top staff is in treble clef with a key signature of one sharp (F#). The bottom staff is in treble clef with a key signature of one sharp (F#). The music features various note values including eighth and sixteenth notes, and rests. There are repeat signs in both staves.

Fourth system of musical notation, consisting of two staves. The top staff is in treble clef with a key signature of one sharp (F#). The bottom staff is in treble clef with a key signature of one sharp (F#). The music features various note values including eighth and sixteenth notes, and rests. There are repeat signs in both staves.

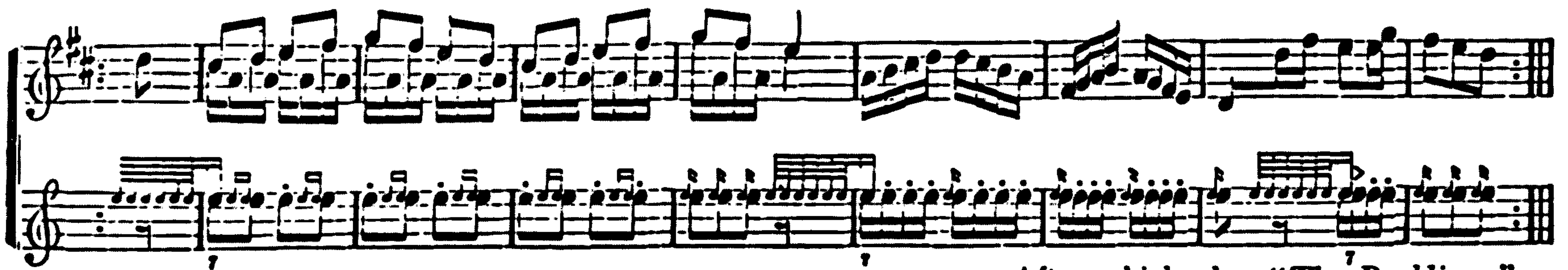
Fifth system of musical notation, consisting of two staves. The top staff is in treble clef with a key signature of one sharp (F#). The bottom staff is in treble clef with a key signature of one sharp (F#). The music features various note values including eighth and sixteenth notes, and rests. There are repeat signs in both staves.



After which play "*The Doublings.*"

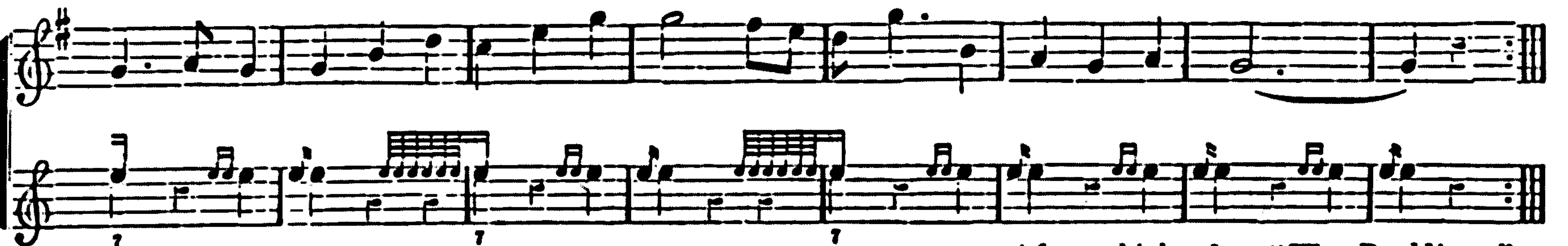
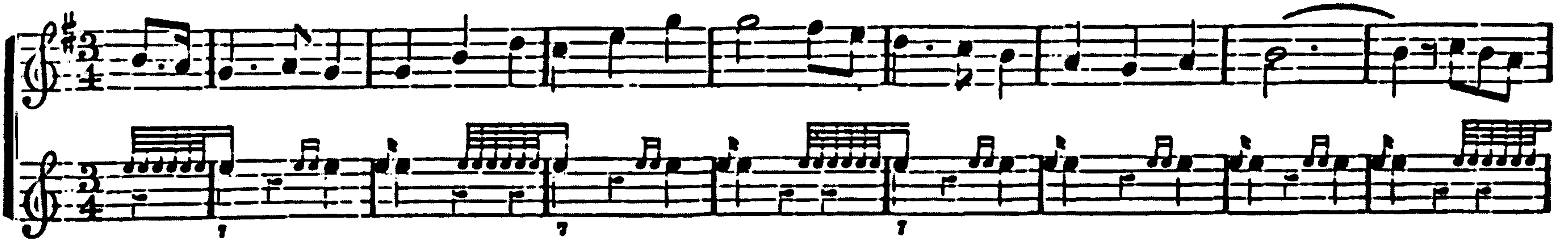
DOWNFALL OF PARIS.





After which play "*The Doublings.*"

MY LODGING'S ON THE COLD GROUND.



After which play "*The Doublings.*"

TROOP. "Trust to luck."





After which play "*The Doublings.*"

QUICK STEP.



After which play the "*Three cheers,*" and immediately after, "*The Doublings.*" **END OF "TATTOO."**

NOTE.—The several pieces as laid down in "Scott's tactics," for TATTOO, are as follows:— "*THE THREE CHEERS,*" "*DOUBLINGS,*" "*6-8 QUICK STEP,*" "*DOUBLING,*" "*COMMON TIME,*" "*DOUBLINGS,*" "*DUTCH,*" "*DOUBLINGS,*" and "*DOUBLE QUICK,*" ending with the "*THREE CHEERS,*" and "*DOUBLINGS;*" but when there is a desire on the part of the Field music, (with the sanction of the Drum-major) and when it does not interfere with other duties, they can add such pieces, or their equivalent placed in position as above, to beautify or embellish it by additions. The "*SHORT TATTOO,*" is well adapted for the Winter, and the "*LONG TATTOO,*" for the Summer season.

END OF THE ROUTINE DUTY

INSTRUCTIONS FOR THE DRUM MAJOR.

The number of Beats of the Drum for the *Assembly, Parade, and Movements* of the Infantry, independent of mere police calls and the particular march of the regiment, is fixed at eighteen.

THESE BEATS ARE:

- | | |
|-------------------|---|
| 1. The General. | 10. The Tattoo. |
| 2. The Assembly. | 11. To Recall Detachment. |
| 3. To the Color. | 12. Drummer's Gall. |
| 4. The Long Roll. | 13. 1st Sergeant's Call. (come for orders,) |
| 5. Common Time. | 14. Double Quick Time. |
| 6. Quick Time. | 15. Halt. |
| 7. The Reveille. | 16. March in Retreat. |
| 8. The Troop. | 17. Commence Firing |
| 9. The Retreat. | 18. Cease Firing. |

SIGNALS OF THE DRUM-MAJOR FOR THE DIFFERENT BEATS.

1. **THE GENERAL.**—Extend the right arm, seize the staff at the middle, and raise the pommel to the height of the chin.
2. **THE ASSEMBLY.**—Extend the right arm, raise the staff about one foot from the ground, and place the thumb on the pommel.
3. **TO THE COLOR.**—Raise the staff perpendicularly, the ferrule upwards, the arm extended and at the height of the shoulder.
4. **THE LONG ROLL.**—Put the staff on the shoulder, the ferrule to the rear.
5. **COMMON TIME.**—Raise the arm, turn the wrist within, and place the staff horizontally across the body at the height of the chin.
6. **QUICK TIME.**—Project the ferrule of the staff direct and horizontally to the front.
7. **DOUBLE QUICK TIME.**—The same signal with a brisk agitation of the staff.

SIGNALS FOR THE MOVEMENTS OF THE FIELD MUSIC AND BAND.

- 1st. **TO MARCH BY THE RIGHT FLANK.**—Take the staff at the middle, and extend the arm to the right.
- 2d. **TO MARCH BY THE LEFT FLANK.**—Make the same signal, extending the arm to the left.
- 3d. **TO DIMINISH FRONT.**—Let the ferrule fall into the left hand, held as high as the eyes.
- 4th. **TO INCREASE FRONT.**—Let the pommel of the staff fall into the left hand, held as high as the eyes.
- 5th. **TO CHANGE DIRECTION.**—Turn half round to the Drummers, and indicate to them by a movement of the staff, to which side they are to wheel or turn.
- 6th. **TO OBLIQUE TO THE RIGHT.**—Extend the right arm as high as the shoulder, holding the staff slantingly, and grasp the ferrule, the left hand as high as the hip.
- 7th. **TO OBLIQUE TO THE LEFT.**—Make the contrary signal; the pommel of the staff will always indicate to which side the obliquing is to take place.

TO GROUND DRUMS, &c.

- 1st. **TO PUT UP DRUM STICKS.**—Grasp the staff under the pommel, and raise it as high as the eyes, extending the arm to the front.
 - 2d. **TO UNSLING DRUMS.**—Draw the pommel to the breast.
 - 3d. **TO GROUND DRUMS.**—The same signal as for putting up drum-sticks.
- | | | |
|-----------------------------|---|---|
| 1. TO TAKE UP DRUMS.— | } | Make the same signal with the staff as putting up Drumsticks, detaching Drums, and grounding Drums. |
| 2. TO SUSPEND DRUMS.— | | |
| 3. TO DRAW OUT DRUMSTICKS.— | | |

FURTHER DIRECTIONS FOR THE DRUM-MAJOR, AND RECOMMENDED BY THE AUTHOR.

1st. POSITION OF ATTENTION.—Ferrule of the staff resting on the ground, on a line with, and two inches to the right, from the toes, or front portion of the boot—seizing with the right hand the staff three or four inches below the pommel, arm extended, first and second fingers of the hand to the rear, third and fourth fingers and thumb to front of the staff.

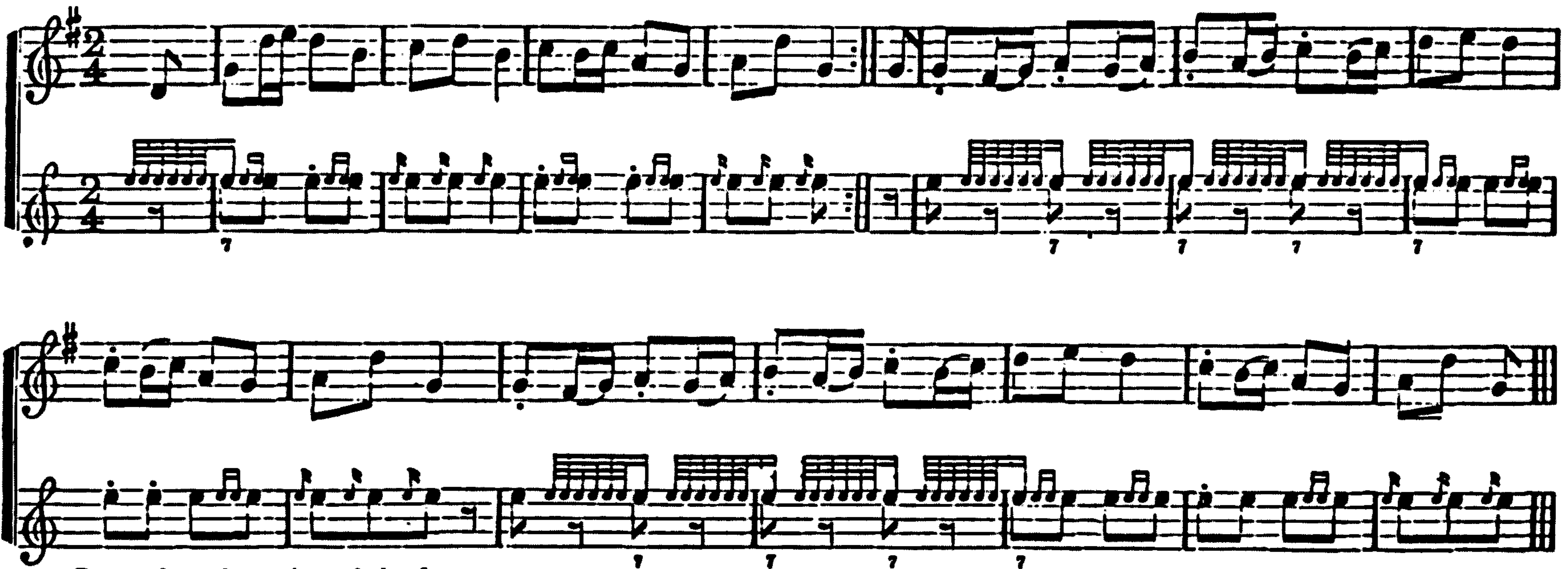
2d. SALUTE, (STANDING IN LINE.)—Make three revolutions with the staff, and carry the pommel across the breast, right hand four inches from, and on a line with the chin; ferrule pointing upwards and obliquely to the front.

3d. SALUTE, (MARCHING IN REVIEW, &c.)—When within ten paces of the reviewing officer, make numerous revolutions with the staff until arriving directly in front of said officer, when, with a quick motion, the staff will be brought under the right arm, pommel and right arm extended upward and obliquely to the front; at the same time the back of the left hand will be carried to the front of the cap, head and eyes turned towards the officer until the salute has been acknowledged by him; after which, make a few revolutions with the staff, and return it to its former position before giving the salute.

IRREGULAR CALLS AND BEATS.

THE GENERAL.

Is to be beat only when the whole army is to march, and is the signal to strike the tents and prepare for departure. (If the army is to move in silence and with caution, the 'General' is omitted,)

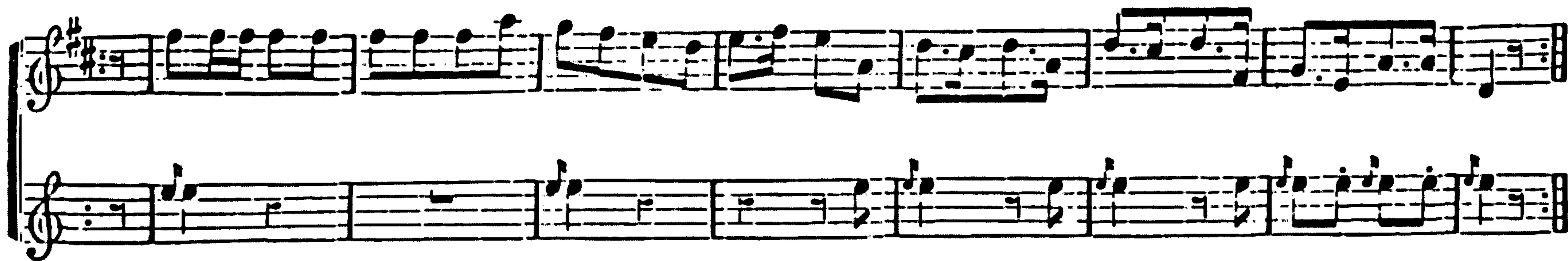


Repeated at the option of the drummer.

THE PARLEY, (and Church Call.)

Is to desire a conference with the enemy.





NOTE.—The "Parley" is played to assemble the troops for religious service.

TO THE COLOR.

Is the signal to form by battalion; also as a salute when the regiment is drawn up in line to receive the colors



Once through.

FUNERAL DUTIES.

The Escort having been drawn up in line facing the quarters of deceased, (musicians on the right,) at the word "present arms" from those in command, the music will immediately give a salute of "Three cheers" and proceed to play a funeral dirge (somewhat slower than marching time) until the corpse is brought to its proper position in line. When there is more than one drum present, one portion of them will continue to roll, and the others to give the time to march by, changing off every 8 or 16 bars, alternately, (all drums muffled) until arriving at the place of burial.

FUNERAL MARCHES.

No. 1.



No. 2.



No. 3.



No. 4.



No. 5.



After having deposited the body in its final resting place, and the Escort have done firing the customary salute over the grave, the musicians will not play again until outside of the enclosure,—when they will strike up a lively air; the “MERRY MEN HOME FROM THE GRAVE,” being considered the most appropriate.

MERRY-MEN.

Play this over twice and then change to some other tune.

"THE GIRL I LEFT BEHIND ME."

This AIR and beat is generally played at the departure of the soldiers from one city (or camp) to another.

QUICK STEP.



The foregoing BEAT was composed expressly for Mr. G. BRUCE's Quick Step, "EMPTY POCKETS." which can be found on page 59 amongst the 'regular' Quick Steps.

THE ROGUES MARCH.

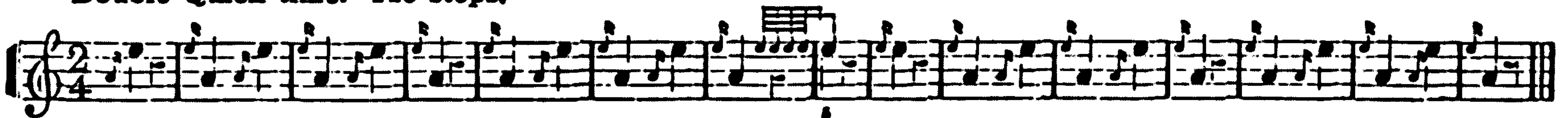
This 'air' and 'beat' is used only to "Drum out" of the service, men that have been guilty of desertion or any other misdemeanor.

**SIGNALS.**

Recall Detachments. 80 steps.



Double Quick time. 140 steps.



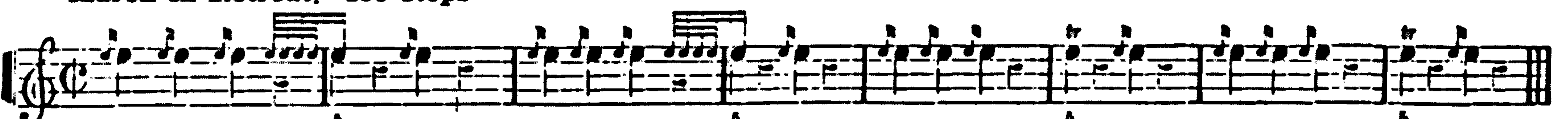
Commence firing. 100 steps'



Halt 120 steps.



March in Retreat. 100 steps'



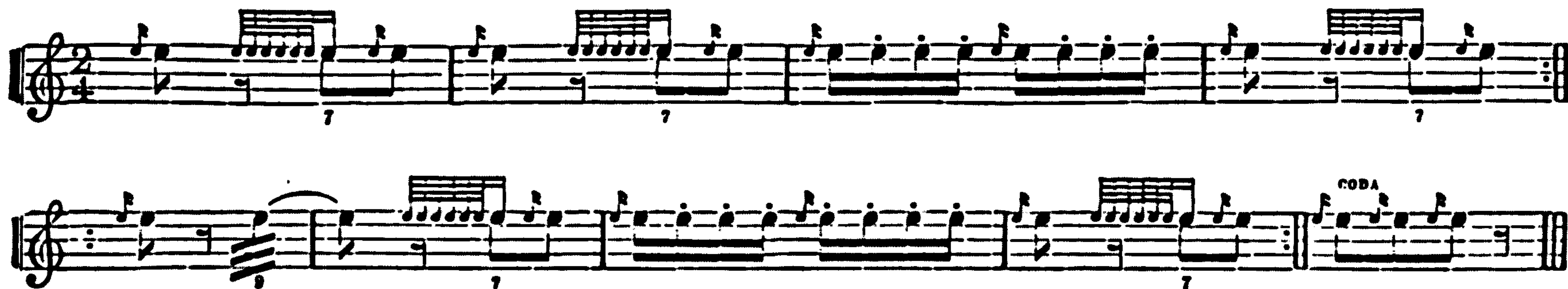
Cease firing.



The different daily beats must be given on the right, and immediately followed by the whole army; to facilitate which, the 'DRUMMERS CALL' must be beat by the guard drummer, a quarter of an hour before the time of beating, when the field music will assemble before the colors of their respective regiments; and as soon as the beat begins on the right, it will immediately be taken up by the whole corps, the drummers beating along the front of their regiments from the centre to the right, thence to the left, and back again to the centre, where they finish. When the hours for the different beats and signals are not fixed, the commanding officer will establish them, having regard to climate and circumstances.

QUICK STEPS, FOR DRUM CORPS.**No. 1.****No. 2.****No. 3.****No. 4.**

No. 5.



No. 6.



No. 7.

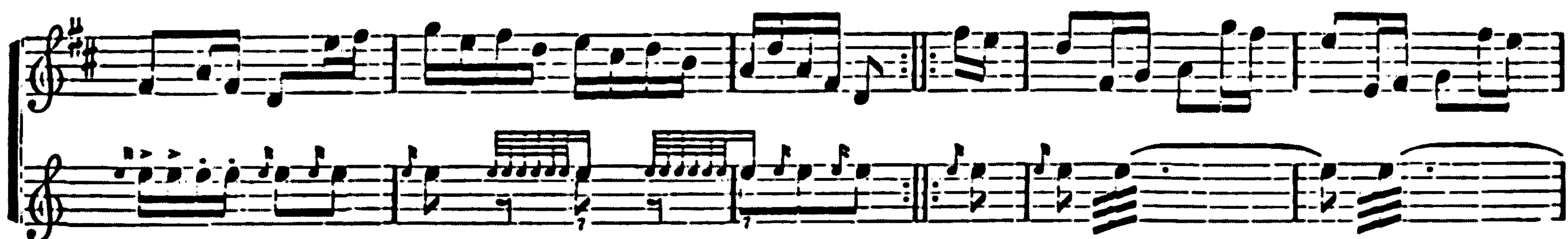
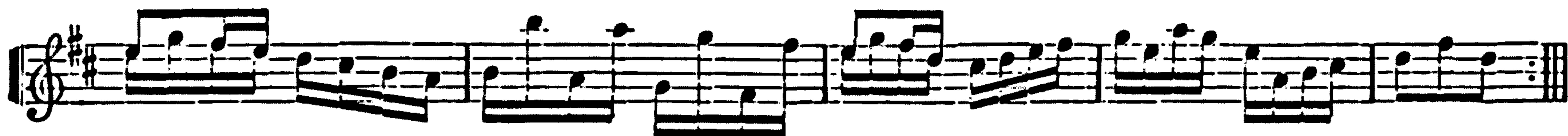


No. 8. Stick Beat.



STANDARD BEATS.

As now used in the Regular Army of the United States, the tunes which follow answering the same beat.

QUICK STEP. "Biddy Oats."**QUICK STEP. "Lydecker's."****QUICK STEP. "Albany Beef."**

QUICK STEP. "Turnpike bend."**QUICK STEP. "Emmett's."****QUICK STEP. "Sugar in the gourd."****QUICK STEP. "Speed the plough."**

QUICK STEP. "Cincinnati."



QUICK STEP. "Kenderbeck's."



QUICK STEP. "Pushee's."

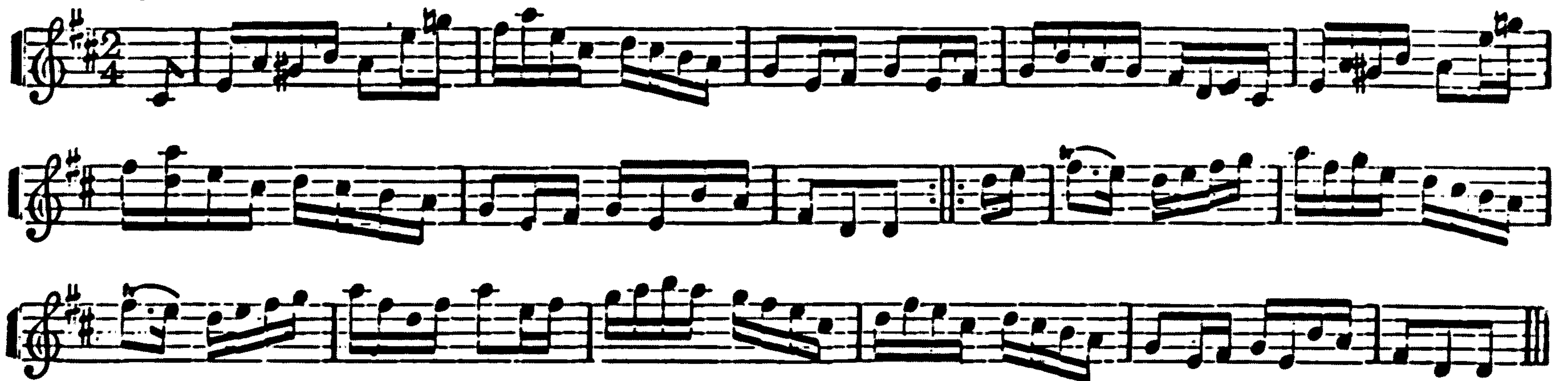


QUICK STEP. "Iron Bridge."



QUICK STEP. "Empty pockets."

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

**QUICK STEP. Bob Hitchcock's "Primitive Reel."****QUICK STEP. "Ben Green's."****QUICK STEP. "Sandy Mo Gregor's."**

QUICKSTEP. "The Corkonian."

The tunes which follow, answer the same beat.

QUICKSTEP. "Owl Creek."**QUICKSTEP. "Katty's Rambles."****QUICKSTEP. "Wyman's."**

QUICKSTEP. "The House o' Duncan."



QUICKSTEP. "No Party."



QUICKSTEP. "Col. Robertson's Welcome."



QUICKSTEP. "Circus Rider."



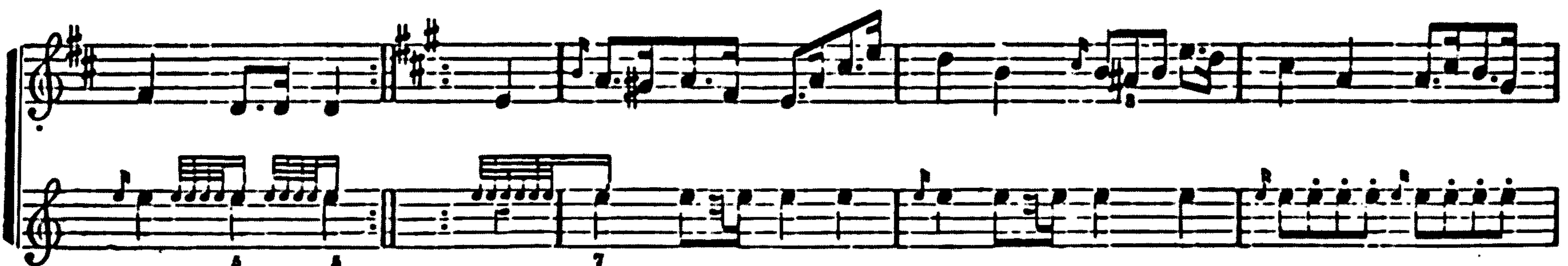
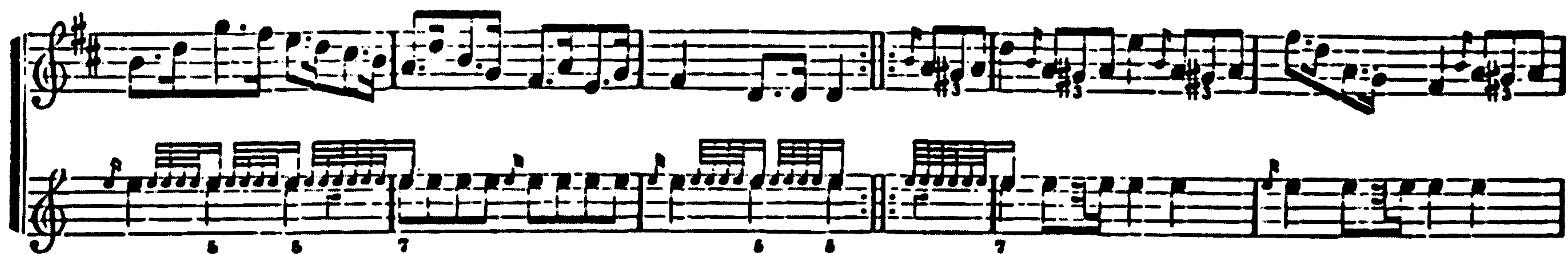
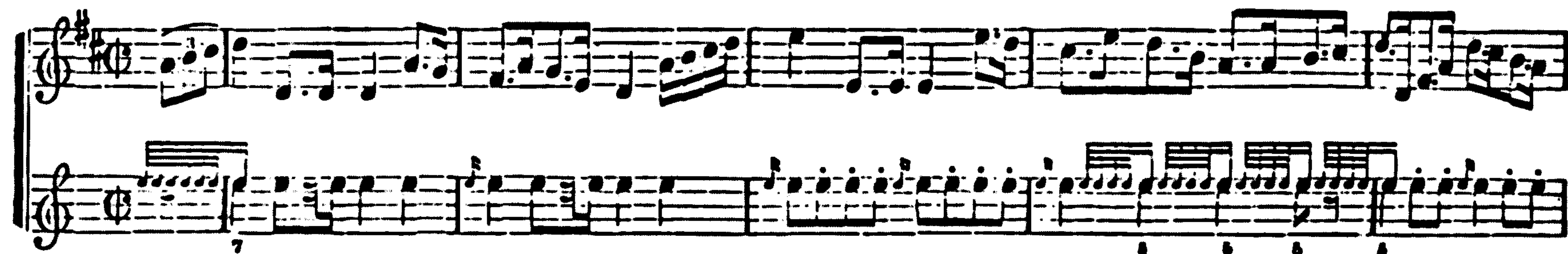
QUICKSTEP. "Mississippi."



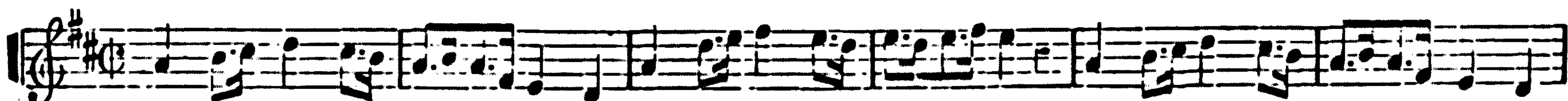
QUICKSTEP. "Boston."

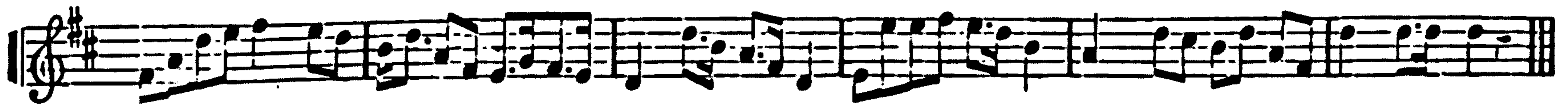
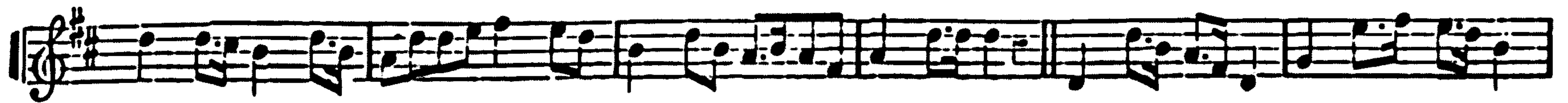
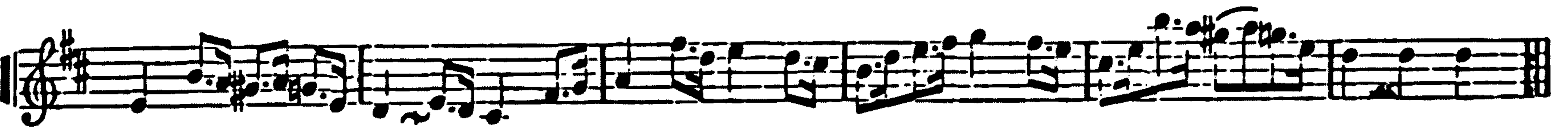
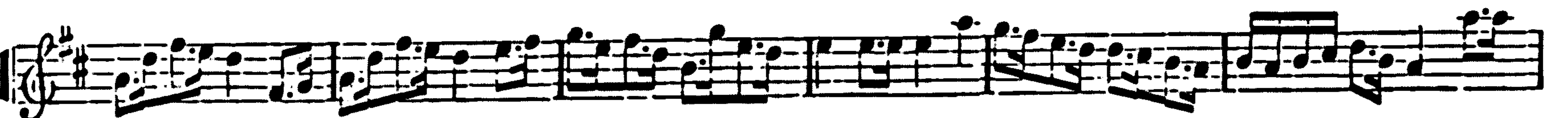


SLOW MARCH.



HAIL TO THE CHIEF. Salute for a General. Beat in the common time.



**SLOW MARCH.****SLOW MARCH.**

FANCY QUICK STEPS.

When this mark (x) is placed over any drum note, it signifies that you must play that note by striking the left hand stick with the right hand.

No. 1. "Dedekii."

JACOBS.

7 7 7 9 9 7

7 7 7 7 7 7 7

D. C.

No. 2. "Chebang."

7 7 7 7 7 7 7

7 7 7 7 7 7 7

D.C.:g.

7 7 7 7

No. 3. "Far-down."

7 7 7 7

1st time 2d time

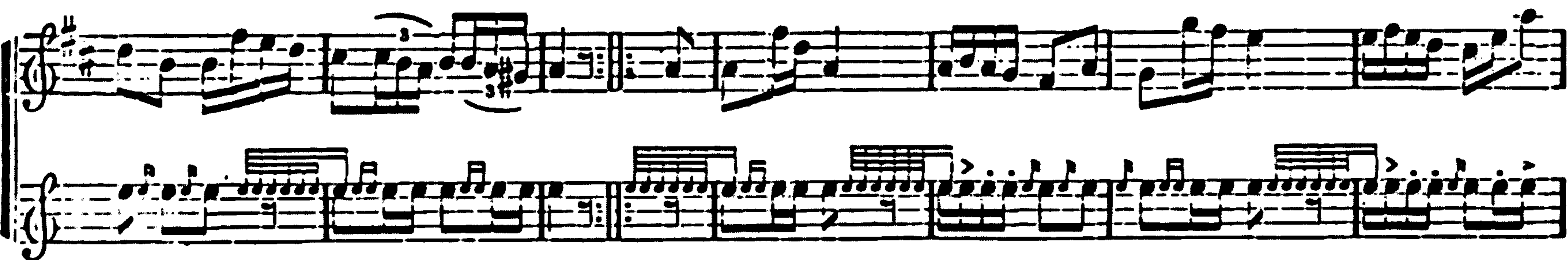
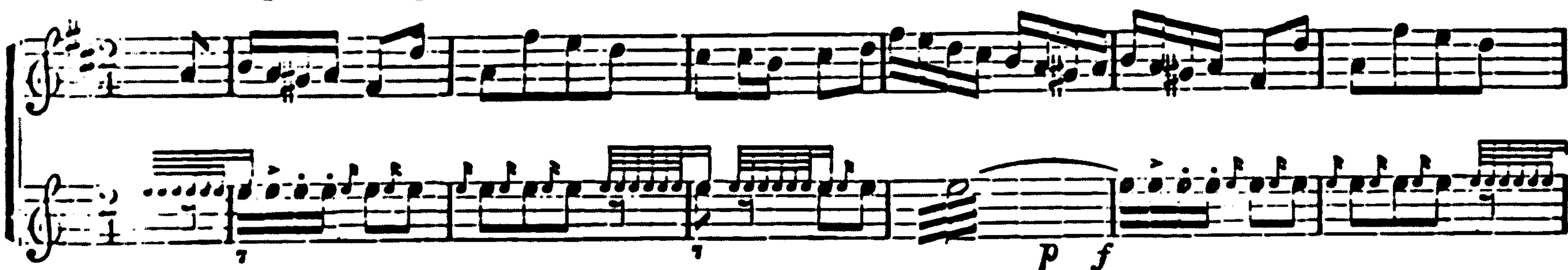
No. 4. "Downshire."

This musical score is for a piece titled "Downshire," numbered 4. It is written for two staves, likely representing a piano and a violin or flute. The key signature is one sharp (F#), and the time signature is 2/4. The score consists of seven systems, each with a treble and bass staff. The melody in the upper staff is characterized by eighth and sixteenth notes, often beamed together, and includes some grace notes. The lower staff provides a rhythmic accompaniment with frequent sixteenth-note patterns and occasional eighth-note runs. There are several measures with a '7' below the staff, indicating a specific fingering or a seven-measure rest. The piece concludes with a double bar line and repeat dots in the final system.



No. 5. "Capt. Whiting's."

WALCH.



No. 6. "Col. Andrews'."

WALCH.

This musical score is for a piece titled "Col. Andrews'" by Walch, page 68. The music is written for two staves, likely representing a piano and a violin or flute. The key signature is one sharp (F#), and the time signature is 2/4. The score consists of seven systems of two staves each. The first system begins with a treble clef, a key signature of one sharp, and a time signature of 2/4. The melody in the upper staff is characterized by eighth and sixteenth notes, often beamed together. The lower staff provides a rhythmic accompaniment with eighth notes and rests. The second system continues the melody and accompaniment. The third system features a repeat sign in the upper staff. The fourth system shows a change in the lower staff's accompaniment. The fifth system continues the melody and accompaniment. The sixth system features a repeat sign in the upper staff. The seventh system concludes the piece with a final cadence in the upper staff and a final note in the lower staff.

No. 7. "Ancient and Hon. Artillery."

E. KENDALL.

Musical score for No. 7, "Ancient and Hon. Artillery." by E. Kendall. The score is in 2/4 time with a key signature of one sharp (F#). It consists of two systems of staves. The first system has a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The second system continues the melody and accompaniment, ending with a double bar line.

No. 8. Post's.

Musical score for No. 8, "Post's." The score is in 2/4 time with a key signature of one sharp (F#). It consists of two systems of staves. The first system has a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The second system continues the melody and accompaniment, ending with a double bar line.

No. 9. "Ned Kendall's."

E. KENDALL

Musical score for No. 9, "Ned Kendall's." The score is written for two staves, Treble and Bass clef, in 2/4 time. The key signature is one sharp (F#). The piece begins with a treble staff melody and a bass staff accompaniment. The melody features eighth and sixteenth notes, with some slurs and ties. The bass staff features a steady eighth-note accompaniment. The piece concludes with a double bar line and a repeat sign. The tempo/mood is indicated as 8: (Allegretto).

D.C.:g:

No. 10. "Governor's Island."

Musical score for No. 10, "Governor's Island." The score is written for two staves, Treble and Bass clef, in 2/4 time. The key signature is one sharp (F#). The piece begins with a treble staff melody and a bass staff accompaniment. The melody features eighth and sixteenth notes, with some slurs and ties. The bass staff features a steady eighth-note accompaniment. The piece concludes with a double bar line and a repeat sign. The tempo/mood is indicated as 7: (Allegretto).

+ STICK.



No. 11. "Newport".



No. 12. "Sixth Infantry."

WALCH.

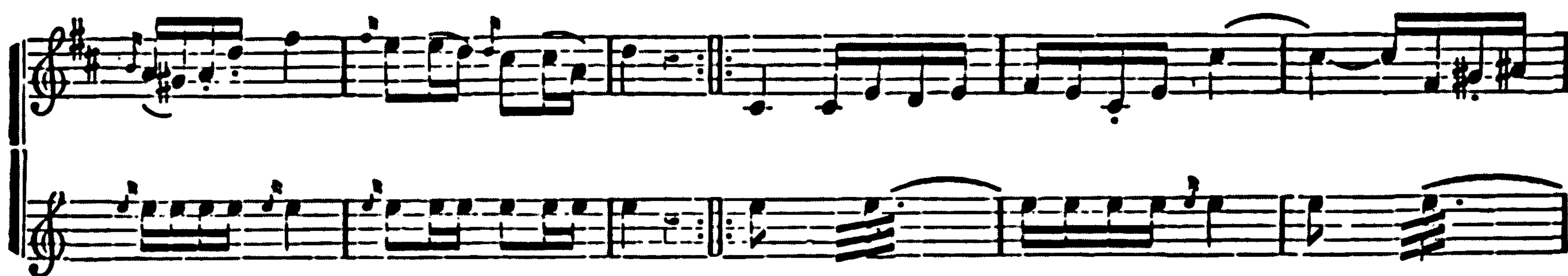
This musical score is for a piece titled "Sixth Infantry" by Walch, page 72. It is written for two staves in 2/4 time, with a key signature of one sharp (F#). The score consists of seven systems of two staves each. The notation includes various musical symbols such as treble and bass clefs, key signatures, time signatures, and dynamic markings like *p* (piano) and *f* (forte). The melody is primarily in the upper staff, while the lower staff provides a rhythmic accompaniment with frequent sixteenth-note patterns. The piece concludes with a double bar line and repeat signs.

No. 18. "Major Riley's."

This musical score is for a piece titled "Major Riley's," numbered 18. It is written for two staves, likely representing a piano and a violin or flute. The key signature is one sharp (F#), and the time signature is 2/4. The score is divided into six systems, each with two staves. The first system begins with a forte (ff) dynamic marking. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, as well as rests and ties. The notation includes many beamed notes, suggesting a fast and lively tempo. The piece concludes with a double bar line and repeat dots at the end of the second staff in the final system.

No. 14. "Capt. Palmer's."

WALCH.



FOURTH ARTILLERY. No. 15.

This musical score is for a piece titled "FOURTH ARTILLERY. No. 15." It is written for two staves, likely representing a melody and a bass line. The key signature is one sharp (F#), and the time signature is 4/4. The score consists of six systems, each with two staves. The melody is written in the upper staff of each system, and the bass line is in the lower staff. The music features a variety of note values, including eighth, sixteenth, and thirty-second notes, as well as rests. There are several measures with triplets and some measures with a '7' below the staff, possibly indicating a specific rhythm or a typo. The piece concludes with a double bar line and repeat dots at the end of the final system.

LARRY O'BRIEN. No. 16.

Musical score for Larry O'Brien No. 16, featuring two systems of piano and drum notation. The score is in 4/4 time with a key signature of one sharp (F#). The piano part is written on a single staff, and the drum part is written on a single staff. The first system consists of two staves. The piano part begins with a treble clef and a key signature of one sharp. The drum part begins with a bass clef and a key signature of one sharp. The second system also consists of two staves. The piano part begins with a treble clef and a key signature of one sharp. The drum part begins with a bass clef and a key signature of one sharp. The score includes dynamic markings: *pp* (pianissimo) and *f* (forte). The piano part includes various musical notations such as eighth notes, sixteenth notes, and rests. The drum part includes various musical notations such as eighth notes, sixteenth notes, and rests.

THE MUFFLED DRUM. No. 17.

Musical score for The Muffled Drum No. 17, featuring two systems of piano and drum notation. The score is in 4/4 time with a key signature of one sharp (F#). The piano part is written on a single staff, and the drum part is written on a single staff. The first system consists of two staves. The piano part begins with a treble clef and a key signature of one sharp. The drum part begins with a bass clef and a key signature of one sharp. The second system also consists of two staves. The piano part begins with a treble clef and a key signature of one sharp. The drum part begins with a bass clef and a key signature of one sharp. The score includes dynamic markings: *pp* (pianissimo) and *f* (forte). The piano part includes various musical notations such as eighth notes, sixteenth notes, and rests. The drum part includes various musical notations such as eighth notes, sixteenth notes, and rests.

N. B. In the foregoing No. 17, the beats marked thus, (o) are to be played only on the muffled Drum.



FORT McHENRY QUICKSTEP. No. 18. (As beat by Drum-major Gzo. Riggs.)



SEELY SIMPKINS. No. 19. Drum Major "Juba Clark's." Army (2-4 time) Quick Step. "EMMETT."

HERE'S TO OUR FRIENDS.* No. 20. Drum-major "Juba Clark's" army (6-8 time) Quickstep.

* The author would suggest that this tune might appropriately be played upon the meeting of Regiments, or Companies, who have "seen service" together.

DIXIE. No. 21.

Composed by the Compiler, DANIEL D. EMMETT, and as beat by G. B. BRUCE.

The musical score is written for two staves, likely representing a piano and a fiddle or guitar. The key signature is one sharp (F#), and the time signature is 2/4. The score is divided into six systems, each with two staves. The notation includes various musical symbols such as notes, rests, beams, and slurs. The first system begins with a treble clef and a key signature of one sharp. The second system continues the melody and accompaniment. The third system shows a change in the accompaniment pattern. The fourth system features a more complex melodic line. The fifth system includes a section marked 'Waltz.' in the first staff, indicating a change in tempo and mood. The sixth system concludes the piece with a final cadence. The score is printed in black ink on a white background.

H--LL ON THE WABASH. No. 22. (As played by Drum Major, J. SMITH.)



CUCKOO'S NEST QUICKSTEP. No. 23. (As beat by Drum-major MAT. CONKLING.)



CUCKOO QUICKSTEP. No. 24. (As beat by Drum-major BRUCE.)

p f

p f

p f

SOLE-LEATHER QUICKSTEP. No. 25. (As beat by Drum-major D. GRAHAM.)

p f

D.C.

D.C.

"SIDE BEATS."

The following beats answer for the "DRUM CORPS," the Fife Tacit..

KING WILLIAM. No. 1.

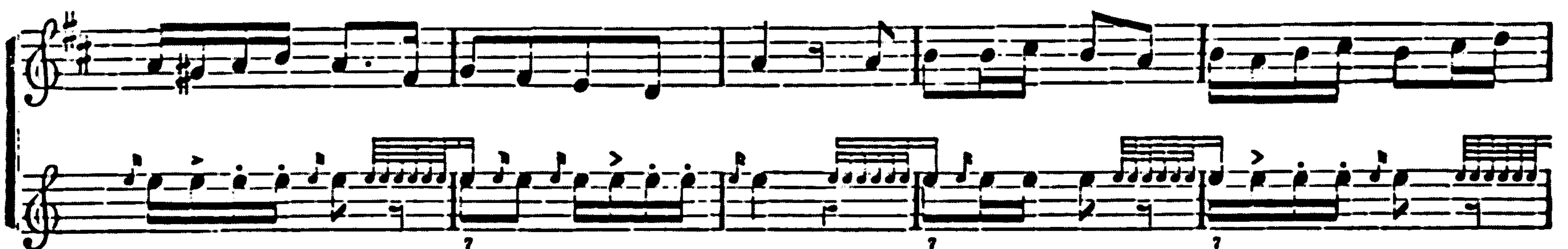
The image shows a musical score for "The Merry Widow" by Franz Lehár, Act I, No. 1. The score is in 2/4 time, key of D major, and consists of three systems of staves. The first system has two staves, the second has two staves, and the third has two staves. The music is written in a standard musical notation with treble clefs and a key signature of one sharp (F#). 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.

PRINCE EUGENE No. 2.

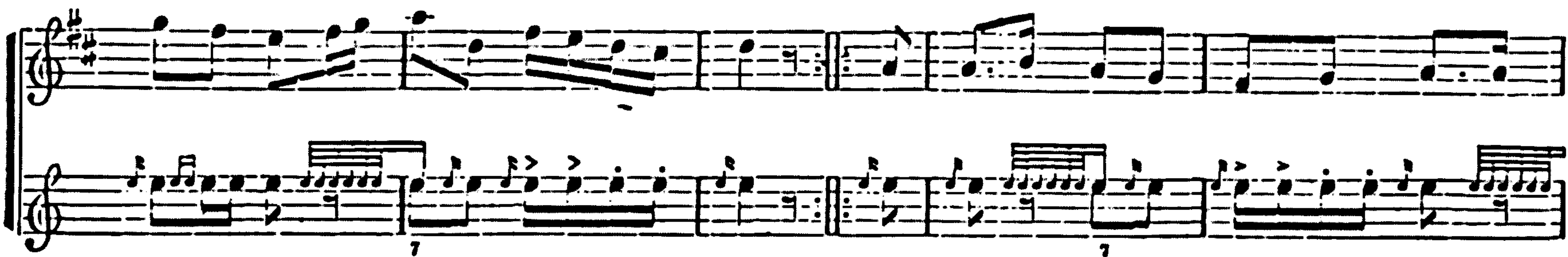
A musical score for the song 'The Rose Tree'. It consists of three systems of two staves each. The top staff is the melody in treble clef, key of D major (two sharps), and 2/4 time. The bottom staff is the accompaniment in treble clef, featuring chords and arpeggiated figures. The first system contains the first two lines of the melody and accompaniment. The second system contains the next two lines, including a repeat sign in the melody. The third system contains the final two lines of the piece. The lyrics 'The Rose Tree' are written below the first system, and 'The Rose Tree' is written below the second system.



PRINCE EDWARD. No. 3.



BRITISH GRENADIERS. No. 4.



HOG-EYE MAN. No. 5.



"FANCY TROOPS."

Used for "TROOPING THE GUARD." or in "TATTOO," (at option.)

DUKE OF YORK'S. No. 1.

The musical score is written for two staves, likely representing a piano and a drum or bell. The key signature is one sharp (F#), and the time signature is 3/4. The score consists of six systems of two staves each. The upper staff contains a melody with various note values, including eighth and sixteenth notes, and rests. The lower staff contains a rhythmic accompaniment, primarily consisting of eighth notes and rests, with some triplet markings (indicated by a '7' over a group of notes). The piece concludes with a double bar line and repeat dots at the end of the final system.

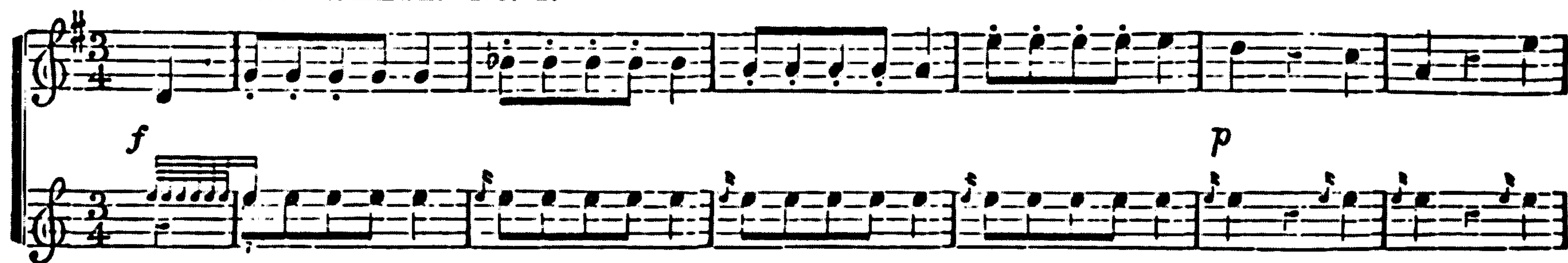
COMET WALTZ. No. 2.

This musical score is for a waltz in 3/4 time, written in the key of D major (indicated by two sharps: F# and C#). The piece is titled "COMET WALTZ. No. 2." and is page 86 of a larger work. The score is arranged in two staves, with the upper staff typically containing the melody and the lower staff containing the accompaniment. The music features a variety of note values, including eighth and sixteenth notes, as well as rests. There are several measures with repeat signs (double dots) and some measures with first and second endings. The piece concludes with a double bar line. The notation is clear and legible, with a focus on the melodic line and the supporting harmonic structure.

COVINGTON WALTZ. No. 3.

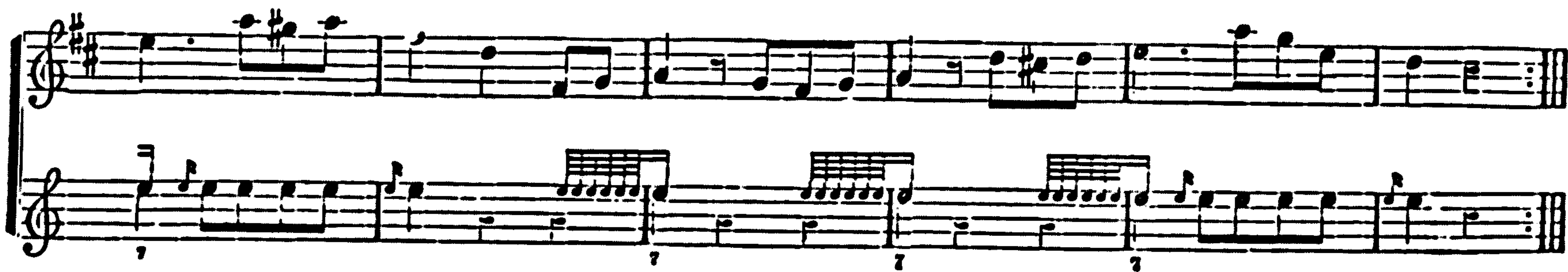
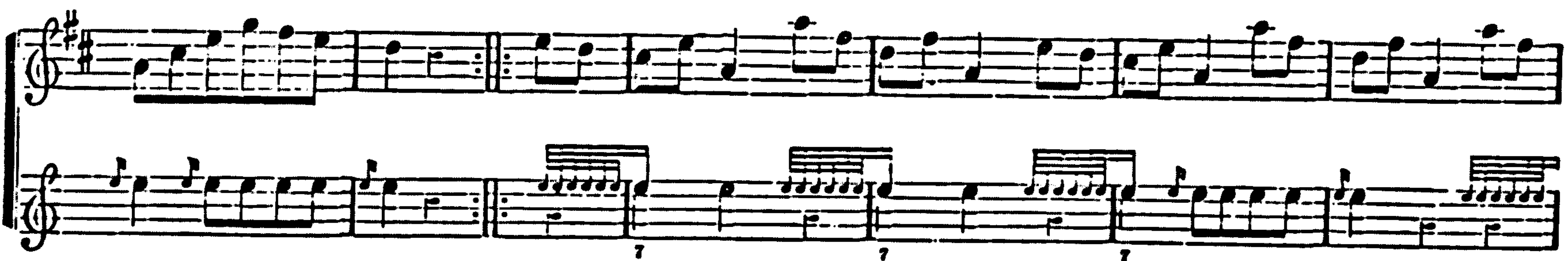
This musical score is for a waltz in 3/4 time, written in the key of D major (indicated by two sharps). The piece is divided into six systems, each consisting of a treble and bass staff. The notation includes various musical symbols such as notes, rests, beams, and slurs. The first system features a complex bass line with frequent sixteenth-note patterns and rests marked with a '7'. The second system continues the melody and bass line with similar rhythmic patterns. The third system shows a change in the bass line's texture, with more sustained notes and occasional sixteenth-note runs. The fourth system features a more active bass line with frequent sixteenth-note patterns. The fifth system shows a continuation of the melody and bass line with various rhythmic patterns. The sixth system concludes the piece with a final cadence in the treble staff and a sustained bass line.

STEINERS' WALTZ. No. 4.





BEAR GRASS. WALTZ. No. 5.



ST. LOUIS WALTZ. No. 6.

This musical score is for a waltz in 3/4 time, featuring a key signature of one sharp (F#). The piece is divided into six systems, each consisting of a treble and bass staff. The notation includes various musical symbols such as eighth, sixteenth, and thirty-second notes, rests, and dynamic markings like 'f' (forte). The first system begins with a treble staff melody and a bass staff accompaniment that includes a triplet of eighth notes. The second system contains a repeat sign in the treble staff. The third system continues the melodic and harmonic development. The fourth system features a triplet in the bass staff. The fifth system concludes with a double bar line and repeat dots in the treble staff. The sixth system provides the final resolution of the piece, ending with a double bar line and repeat dots in both staves.

PRETZEL WALTZ. No. 7.

This musical score is for a piece titled "PRETZEL WALTZ. No. 7." on page 91. The music is written for two staves, likely representing a piano and a violin or flute. The key signature is one sharp (F#), and the time signature is 3/4. The score consists of seven systems, each with two staves. The notation includes various musical symbols such as notes, rests, beams, and slurs. There are several trills indicated by a '7' below the notes. The piece concludes with a double bar line and repeat dots at the end of the final system.

POOR CATO, No. 8.

•WALCH.



Airs that can be substituted for others of the same character occurring in the 'Duty.'

QUICK SCOTCH. "Jersey Blue."



QUICK SCOTCH. "Charming Molly."



QUICK SCOTCH. "Ten pound Note."



SLOW SCOTCH.



SLOW SCOTCH. "Highland Mary."



NOTE,—For the beat of a Single Drag, refer to the "Breakfast Call."

SINGLE DRAG. "Nancy Dawson."



SINGLE DRAG. "Yankee Doodle."



SINGLE DRAG. "Money Must."



SLOW RETREAT. "Roving Blades."



SLOW RETREAT. "Sailor Boy."



SLOW RETREAT. "Fairy Boy."



QUICK RETREAT. "Tally-i-o."



QUICK RETREAT. "Wild Irishman."



QUICK RETREAT.



TABLE OF CONTENTS.

Abbreviations, ...	19	Funeral Marches, ...	50	Roll of 11 strokes, ...	6
Adjutant's Call, ...	37	Further directions for the Drum Major, ...	49	" 13 "	6
Added or Leger Lines, ...	18	Governor's Island Quickstep, ...	70	" 15 "	6
Afternoon Duty, ...	40	Guard Mounting, ...	37	Rudiments of Music, ...	18
Albany Beef Quick Step, ...	56	Hail to the Chief, ...	62	Rudimental Principles, ...	4
Ancient and Hon. Artillery Quick Step, ...	69	Half and Full Drag, ...	7	Rudimental Principles, ...	17
A sample of Dotted Notes, ...	27	Half Drags, ...	7	Salute for a General, ...	62
A Staff, ...	10	II—II on the Wabash Quickstep, ...	80	Sandy McGregor's Quick Step, ...	59
Austrian, ...	30	Here's to our friends, Quickstep, ...	78	Scale for the Fife, ...	17
Bear Grass Waltz	89	Hessian, ...	32	Scales and Exercises, ...	24
Bed Time, ...	42	Hog-Eye Man, ...	84	Seely Simpkins Quick Step, ...	78
Ben Green's Quick Step, ...	59	How to obtain an embouchure, ...	17	Side Beats, ...	82
Biddy Oats Quick Step, ...	56	Instructions for holding the drum, ...	4	Side Flamadiddle, ...	8
Bob Hitchcock's Quick Step, ...	59	Instructions for holding the sticks, ...	5	Signals, ...	53
Boston Quick Step, ...	61	Instructions for the Drum Major, ...	47	Signals for the movement of the Field Mu- sic and Band, ...	47
Breakfast Call, ...	37	Inverted Turn, ...	21	Signals of the Drum Major, ...	47
British Grenadiers, ...	84	Irregular Calls and Beats, ...	48	Simple Melodies, (Exercises)	24
Camp Duty, ...	28	Iron Bridge Quick Step, ...	58	Single Paradiddle, ...	8
Capt. Palmer's Quick Step, ...	74	Katty's Rambles Quick Step, ...	60	Single Ratamacues	7
Capt. Whiting's Quick Step, ...	67	Kenderbeck's Quick Step, ...	58	Sixth Infantry Quick Step, ...	72
Chebang Quick Step, ...	64	King William, ...	82	Slow March, ...	43
Church Call, (and Parley)	48	Lamplighter, ...	40	Slow March, ...	62
Cincinnati Quick Step, ...	58	Larry O'Brien Quick Step, ...	76	Slow Marches, ...	63
Circus Rider Quick Step, ...	61	Length of the Notes, ...	18	Slow Scotch, ...	29
Col. Andrews' Quick Step, ...	68	Long Roll, ...	5	Sole Leather Quickstep, ...	81
Col. Robertson's Welcome Quick Step, ...	61	Lydecker's Quick Step, ...	56	Speed the Plough Quick Step, ...	57
Comet Waltz, ...	86	Major Ripley's Quick Step, ...	73	Standard Beats, ...	56
Compound Strokes, ...	8	Merry Men, ...	52	Steiner's Waltz, ...	88
Compound Paradiddle, ...	8	Mississippi Quick Step, ...	61	St. Louis Waltz, ...	90
Compound Flamadiddle, ...	8	My lodgings on the cold ground, ...	45	Sugar in a Gourd Quick Step, ...	57
Cuckoo's Nest Quick Step, ...	80	Ned Kendall's Quick Step, ...	70	Surgeon's Call, ...	36
Cuckoo Quick Step, ...	81	Newport Quick Step, ...	71	Syncopation, ...	22
Covington Waltz, ...	87	New Tatter Jack Quickstep, ...	42	Tap Ruff, ...	8
Dawning of the Day, ...	31	No party Quick Step, ...	61	Tattoo, or bed time, ...	42
Dedekii Quick Step, ...	64	Of Dotted Notes, ...	19	The Assembly, ...	9
Dinner Call, ...	39	Of Dotted Rests, ...	19	The Assembly, ...	36
Directions for putting on drum heads, ...	4	Of Ornaments, ...	21	The Brace, ...	22
Dixie Quick Step, ...	79	Of Rests, ...	19	The Clef, ...	18
Double Bar, ...	19	Of Shakes, Trills and Turns, ...	21	The Corkonian Quick Step, ...	60
Double Paradiddle, ...	8	Of Sharps and Naturals, ...	21	The Crescendo and Diminuendo, ...	22
Double Ratamacues, ...	7	Of the Key, ...	22	The Double Drag, ...	7
Downfall of Paris, ...	44	Of Time, ...	13	The Doublings, ...	42
Downshire Quick Step, ...	66	Of Ties, Slurs and Dots, ...	22	The Dutch, ...	34
Drag Paradiddle, ...	8	Owl Creek Quickstep, ...	60	The Flam, ...	6
Drummer's Call, (Scott's Tactics)	9	Peas upon a Trencher, ...	37	The General, ...	48
" " (Ashworth's)	9	Pioneer Call, or Fatigue, ...	36	The girl I left behind me, ...	52
Duke of York's	85	Poor Cato, ...	92	The House o'Duncan Quick Step, ...	61
Dusky Night, ...	33	Position of the learner, ...	17	The Leader, ...	14
Duty of musicians, ...	14	Post's Quick Step, ...	69	The Muffled Drum Quick Step, ...	76
Duty of the Leading Drummer and Fifer, ...	14	Pretty girl milking the cow, ...	41	The Parley (and Church Call)	48
Duty of the Orderly Drummer and Fifer, ...	14	Pretzel Waltz, ...	91	The Pause or Hold, ...	21
Emmett's Quick Step, ...	57	Prince Edward, ...	83	Treble Ratamacues, ...	7
Empty Pockets Quick Step, ...	59	Prince Eugene, ...	82	The Rogue's March, ...	53
Erin's Green Shore, ...	42	Prussian, ...	34	The Ruff, ...	7
Examples	8	Pusher's Quickstep, ...	58	The Sea Shore, ...	27
Examples of Musical Terms, ...	23	Queen of Hearts, ...	27	The Single Drag, ...	7
Examples of Time, ...	20	Quick Marches, ...	26	The Three Cheers, ...	38
Fancy Quick Steps, ...	64	Quick Step, ...	27	Time and its Divisions, ...	20
Fancy Troops, ...	85	Quick Scotch, ...	35	Time Table, ...	13
Far Down Quick Step, ...	65	Quickstep, ...	46	Three Camps, or Points of War, ...	28
Fife Instructor, ...	15	Quick Steps for Drum Corps	54	To Ground Drums, ...	47
First Sergeant's Call, ...	10	Ratamacues, ...	7	To the Color, ...	49
Flamacue, ...	8	Recapitulation	10	Troop, ...	38
Flamapoo, ...	8	Retreat (at sundown), ...	40	Troop, ...	45
Flam Accent, No. 1 and No. 2	8	Reveille, ...	28	Trust to Luck. Troop, ...	45
Flam Paradiddle, ...	8	Roast Beef, ...	39	Turnpike Bend Quick Step, ...	57
Flam Paradiddle-diddle, ...	8	Roll of 5 strokes, ...	6	Vagaries, ...	20
Fourth Artillery Quick Step, ...	75	" 7 "	6	Vinton's Hornpipe, ...	26
Fort McHenry Quick Step, ...	77	" 8 "	6		