

BY AUTHORITY

STRUBE'S

DRUM AND FIFE INSTRUCTOR:

CONTAINING THE

RUDIMENTAL PRINCIPLES OF DRUMBEATING, SCALE FOR THE FIFE, RUDIMENTS OF MUSIC,

AND A

New and entirely Original System of expressing Hand to Hand Drumbeating.

ALSO

THE FULL AND CORRECT UNITED STATES ARMY DUTY FOR BOTH INSTRUMENTS.

COMPILED AND ARRANGED, IN A SIMPLE AND INSTRUCTIVE MANNER.

By GARDINER A. STRUBE,

DRUM-MAJOR 12TH INFANTRY, N. G. S. N. Y., FORMERLY DRUMMER IN CO. A, 5TH REGIMENT, N. Y. V., DURYEA'S ZOUAVES.

PREFACE

The celebrated Baron Von Steuben devoted chapter XXI to drum beatings in the new American Army's first "manual", although the necessity of having well trained and regulated drum and fife majors and their men did not pass the notice of the Commander-in-Chief himself. One of his first orders was directed towards matters musical.¹

It was Inspector General's chapter, however, which came to be written out in the coded music of Ashworth (1812) and Rumrille & Holton (1817) and copied verbatim in the Hazeltine (1810) and Robinson (1818-26) books.

The drumming of Ashworth is obviously based on the British "duty", for when the works of Potter and Ashworth are compared, there is little doubt from whence the calls and rudiments emanated. Of course Potter's works didn't get into actual print until 1815, but I feel sure that his rudimental system and the standard calls were very similar, if not identical to those of Charles Stewart Ashworth. He joined the United States Marine Corps in Massachusetts in 1803, having come from Great Britain, where he was employed as a drummer. It must be remembered in retrospect, that the Revolution was a political one and not so much a "cultural" upheaval, therefore it is not at all surprising to witness the drum and fife traditions of Great Britain mirrored in the fledgling Army and Navy of the United States. The Hazeltine-Robinson publications are of a slightly different stripe from those of the Ashworth-Potter school. Hazeltine's work was published earlier than any of the others and is almost identical, particularly in the treatment of the "lessons" or rudiments of drumming, to the Robinson series. These New England publications could very well indicate at least the remnants of an earlier drum style.

The Rumrille and Holton book published in Albany in 1817 is an extension of the Ashworth and is closely similar in most respects. It does contain more material than Ashworth and helps amplify this tradition. As I feel the "tactics" books of Cooper, Scott, Upton and etc., reflect the contents of the instruction books rather than add anything new, I'm not including them in this survey. The next work of major importance is the monumental Drummers' and Fifers' Guide (1862-5) of the celebrated Daniel D. Emmett and George Barret Bruce. No one can perfrom on fife and drum without some influence of this work being felt. It is truly a landmark publications which actually mentions its roots in Ashworth, and rymns the entire gamut of virtuoso fifing and well balanced, beautifully written drumming. It is the first comprehensive book on the subject written in modern notation. Colonel H.C. Hart's book (1862) is a unique combination of much simpler fife tunes and, if my interpretations are anywhere nearly correct, some unusual, and some of the traditional drum beatings. The unusual and difficult beatings unfortunately did not last in the United States drum tradition, but deserve a revival. Finally the last significant drum work is that of Gardiner A. Strube. Long the standard book of Connecticut state fifers and drummers, while New York drummers adhered to the Bruce and Emmett, there is little real difference, with the exception of the rolls in Strube have mostly fewer strokes (as was the case with Ashworth and Rumrille & Holton).

There is some little French influence in the American duty, and many Irish tunes became statdard fifing as the nineteenth century closed. There can be no denying, however, the resoundingly British roots of America's rich military fife and drum heritage.

1) Writings of Washington - J.C. Fitzpatrick, 1933

General orders, Middlebrook - June 4, 1777

... The music of the army being in general very bad; it is expected, that the drum and fife majors exert themselves to improve it, or they will be reduced, and their extraordinary pay taken from them. Stated hours to be assigned, for all the drums and fifes, of each regiment, to attend them and practice - Nothing is more agreeable, and ornamental, than good music; every officer, for the credit of his corps, should take care to provide it ...

This is number seven in a series that will include:

- 1) Hazeltine 1810 and Robinson 1818-26 (fife and drum)
- 2) Ashworth 1812 (fife and drum)
- 3) Potter 1815 (fife and drum)
- 4) Rumrille & Holton 1817 (fife and drum)
- 5) Hart 1862 (fife and drum)
- 6) Bruce and Emmett 1862 and the American Veteran Fifer 1905 (fife&drum)
- 7) Strube 1869 (fife and drum)
- 8) The Drum Major's Handbook which includes drum major, color guard, fife, snare drum and bass drum drill, Von Steuben's chapter describing Revolutionary War duty.
- 9) Carroll Collections I, II, and III. A selection of the most popular and appealing music for fife from the 1750's forward together with appropriate duty calls and beatings for snare and bass drum.

PROCEEDINGS AND REPORT OF A BOARD OF OFFICERS,

CONVENED AT FORT COLUMBUS, NEW YORK HARBOR, BY VIRTUE OF THE FOLLOWING ORDER:

Special Orders, No. 21. (Extract.)

{ HEADQUARTERS, GENERAL RECRUITING SERVICE, U. S. ARMY,
NEW YORK CITY, Feb. 13th, 1869.

* * * * *

11. A Board of Officers, consisting of

Bvt. Major-Gen. GEO. L. HARTSUFF, U. S. Army,
Bvt. Brig.-Gen. H. D. WALLEN, U. S. Army,
1st Lieut. E. O. GIBSON, 26th Infantry, *Recorder*,

is hereby appointed to meet at Fort Columbus, N. Y. Harbor, on Wednesday, Feb. 17th, 1869, at 11, A.M., to take into consideration the inquiries referred from the Adjutant-General's Office in communication, dated February 9th, 1869, with reference to the System of Instruction for Field Musicians, proposed by Mr. G. A. STRUBE, of New York City.

The Board will carefully examine into the entire subject, in connection with the report of the prior Board, appointed on Mr. STRUBE's System, and will call on him to produce whatever the Board may esteem requisite to substantiate his request, as contained in his communication to the Secretary of War. The Board will make any further examination they may deem necessary, and will report *seriatem* to each inquiry.

By order of Brevet Major-Gen. BUTTERFIELD.

(Signed) CHARLES G. BARTLETT,
Brevet Lieut.-Col., U. S. Army, Acting Assistant Adjutant-General.

{ ADJUTANT-GENERAL'S OFFICE,
WASHINGTON, February 9th, 1869.

Respectfully referred to Bvt. Major-Gen. D. BUTTERFIELD, Superintendent General Recruiting Service, New York City, for report.

- 1st. Does Mr. STRUBE's system conform to the system laid down in the prescribed Tactics ?
- 2d. Does it supply any omission or defect in that system, without making any change in the regulation beats ?
- 3d. Is it necessary for the proper instruction of Field Music in the Army, or to keep up the authorized Calls, that Mr. STRUBE's system should be adopted authoritatively by an order from the War Department ?
- 4th. Would it be of practical importance that copies of his work should be furnished to any part of the Army ?
- 5th. If so, what distribution should be made of it ?
- 6th. What guarantee could the department have that the system might not be changed without proper authority, and still be published with the War Department order adopting it ?

(Signed) E. D. TOWNSEND,
Assistant Adjutant-General.

{ HEADQUARTERS, GENERAL RECRUITING SERVICE, U. S. ARMY,
NEW YORK CITY, Feb. 18th, 1869.

Respectfully returned to the Adjutant-General of the Army, inviting attention to accompanying report of a Board of Officers, convened for the purpose of examining into each point concerning Mr. STRUBE's system, which report is approved.

(Signed) DANIEL BUTTERFIELD,
Bvt. Major-Gen. U. S. Army, Superintendent General Recruiting Service.

{ FORT COLUMBUS, NEW YORK HARBOR,
{ 11, A.M. February 17th, 1869.

The Board met pursuant to the foregoing order.

Present,

Bvt. Major-Gen. GEO. L. HARTSUFF, U. S. Army,
Bvt. Brig-Gen. H. D. WALLEN, U. S. Army,
1st Lieut. E. O. GIBSON, 26th Infantry, *Recorder*.

The Board, after examining the instructors of field musicians at Governor's Island—Mr. STRUBE also being present before it—and comparing the system as prescribed in the Tactics, and that taught at Governor's Island with Mr. STRUBE's system, as presented to the Board, submits the following replies to the questions from the Adjutant-General's Office, herewith :

- 1st. Mr. STRUBE's system, with some slight difference, does conform to the system which is contained in the present Tactics, but these Tactics are deficient entirely in preliminary instruction, and in many of the "Calls" necessary and in use, and incomplete in most of the "Calls" it contains.
- 2d. It does supply the omissions and defects, and does not materially change the regulation beats, which are prescribed in Upton's Tactics.
- 3d. The System, prescribed in the Tactics, being incomplete and defective, it is necessary that some complete system should be adopted by an order from the War Department, in order to ensure uniformity in practice throughout the Army. Mr. STRUBE's system seems to be complete and well calculated to supply this necessity.
- 4th. The Board say—"Yes."
- 5th. Should be distributed to the principal Recruiting Depots, and to regiments using the fife and drum.
- 6th. The Board would respectfully suggest that Mr. STRUBE's book should be copied by the Band-master at Governor's Island, and the copy be deposited with the War Department. The published work could then be compared with this, and the interests of the Author would oblige him to conform to the authorized copy.

There being no further business before the Board, it adjourned *sine die*.

(Signed) GEORGE L. HARTSUFF, *Brevet Major-General, U. S. Army,*

(Signed) H. D. WALLEN, *Brevet Brig.-Gen., U. S. Army.*

(Signed) EDWIN O. GIBSON, *1st Lieut. 25th Infantry, Recorder.*

{ WAR DEPARTMENT, ADJUTANT-GENERAL'S OFFICE,
WASHINGTON, April 17th, 1869.

GARDINER A. STRUBE, Esq.,

SIR—I have to transmit herewith the order of the Secretary of War, in relation to your system of instruction for the Drum and Fife.

I am, very respectfully, your obedient servant,

(Signed) E. D. TOWNSEND,
Assistant Adjutant-General.

{ WAR DEPARTMENT,
WASHINGTON CITY, April 17th, 1869.

Order in relation to Strube's System of Instruction for the Drum and Fife :

The system of instruction for the Drum and Fife, prepared by Drum-Major GARDINER A. STRUBE, late U. S. Vols., recommended for adoption by a Board of Officers, of which Bvt. Major-Gen. GEO. L. HARTSUFF, U. S. Army, is President, having been approved, is adopted for the instruction of the Infantry of the Army of the United States, and for the observance of the Militia of the United States.

(Signed) JOHN A. RAWLINS,
Secretary of War.

The Rudimental Principles of Drum-Beating.

REMARKS.

THE position of the Pupil should be, as near as possible, that of the soldier as explained in Upton's Tactics. The drum should hang naturally from a belt placed about the neck, and should rest against the left leg, a little above the knee. The left-hand stick, which is the most difficult to manage, should be held in the hollow of the hand between the thumb and first two fingers, passing over the third between the first and second joints. The right-hand stick should be held with the thumb and all fingers closed around it; the little finger should press it harder than the rest, so as to allow it to play through the hand when beating.

The first lesson of the Pupil will be the Long Roll or Double-Stroke Roll. The Pupil will commence this lesson, as below indicated, by making two hard strokes with the left hand, then two hard strokes with the right hand, and so continue, alternately changing from hand to hand, and gradually beating faster and faster until perfected in a close, smooth roll. The Pupil will endeavor to beat in the centre of the head, within a circle of about two inches. After having thoroughly mastered Lesson No. 1 the Pupil will then proceed and practice Lesson No. 2 until he can close it smoothly; he will continue in this manner until all the Rudimental Lessons are brought to the close. It is not necessary to open either of the Rudimental Lessons after they are brought to the close.

LESSON, No. 1.

THE LONG ROLL.

Left Hand.

Right Hand.

Commence slow, gradually increase and continue to

beat faster and faster. — Gradually close the roll. — Roll as

close as you can. — Finish with the right hand tap.

NOTE.—The Single-Stroke Roll is performed by making one stroke with each hand, and is brought to the close in the same manner as the Double-Stroke Roll.

LESSON, No. 2.

8

THE FIVE-STROKE ROLL.

Left Hand.

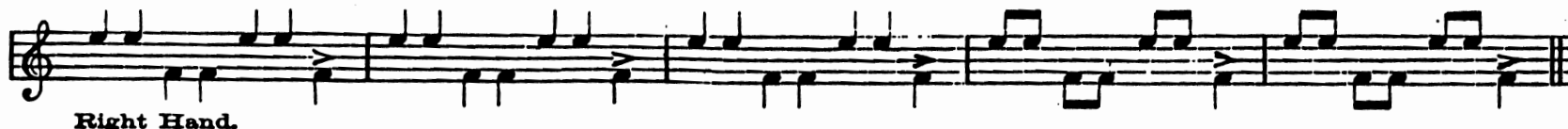


Right Hand.

LESSON, No. 3.

THE SEVEN-STROKE ROLL.

Left Hand.



Right Hand.

LESSON, No. 4.

THE NINE-STROKE ROLL.

Left Hand.

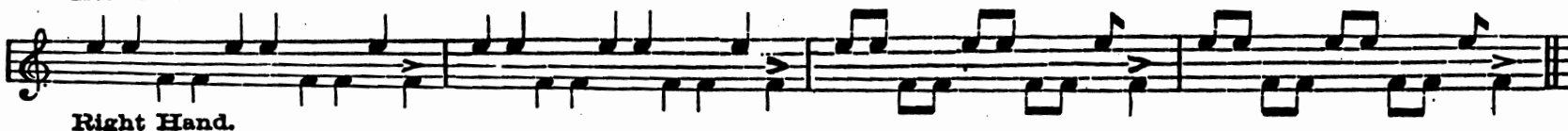


Right Hand.

LESSON, No. 5.

THE TEN-STROKE ROLL.

Left Hand.



Right Hand.

LESSON, No. 6.

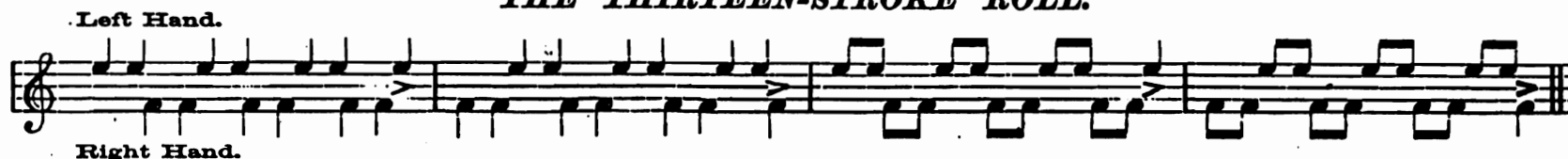
THE ELEVEN-STROKE ROLL.

9



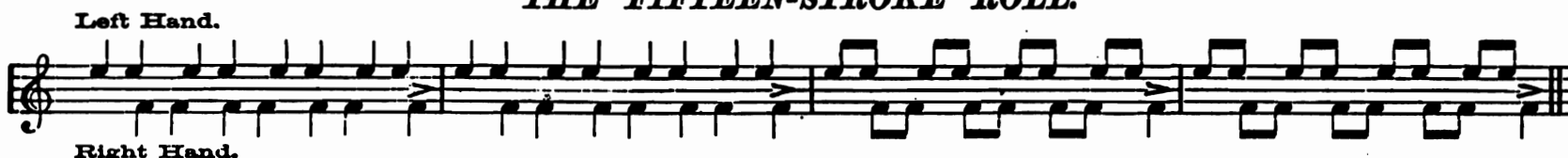
LESSON, No. 7.

THE THIRTEEN-STROKE ROLL.



LESSON, No. 8.

THE FIFTEEN-STROKE ROLL.



LESSON, No. 9.

THE FLAM.

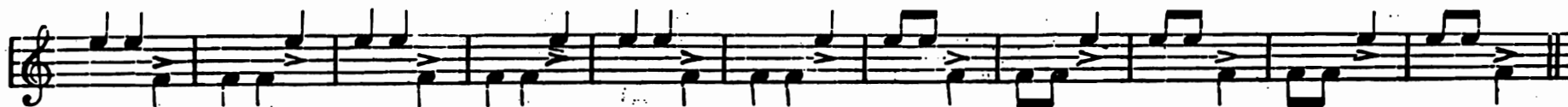
The Flam is a grace stroke in drumming, and is performed as follows: Hold the left hand stick two or three inches from the drumhead, the right hand stick twelve or fifteen inches from the drumhead. In this position the Pupil will strike the drumhead so as to make both drum-sticks reach it almost at the same time—the stick that is nearest making a very light blow, and that which is most distant making a hard blow. In this instance it is termed the Right Hand Flam. The Pupil will then reverse the position of the sticks and strike as before explained. In this instance it is termed the Left Hand Flam. The Pupil will so continue, alternately changing the position of the sticks, and continuing to beat faster and faster until the Flam is brought to the close.



LESSON, No. 10.

THE RUFF.

Left Hand.



Right Hand.

LESSON, No. 11.

THE SINGLE DRAG.

Left Hand.

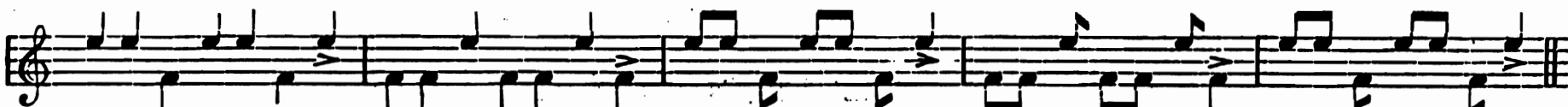


Right Hand.

LESSON, No. 12.

THE DOUBLE DRAG.

Left Hand.



Right Hand.

LESSON, No. 13.

THE SINGLE RATAMACUE.

Left Hand.



Right Hand.

LESSON, No. 14.

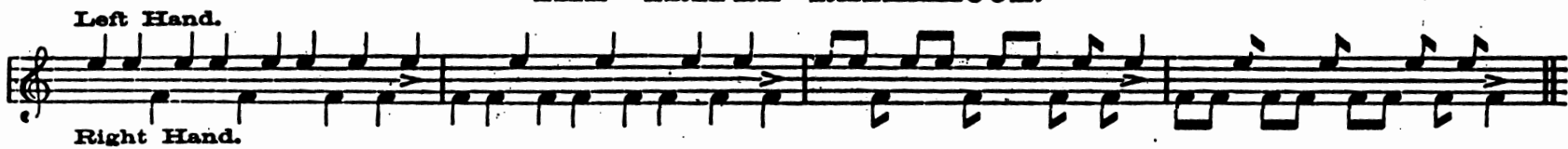
11

THE DOUBLE RATAMACUE.



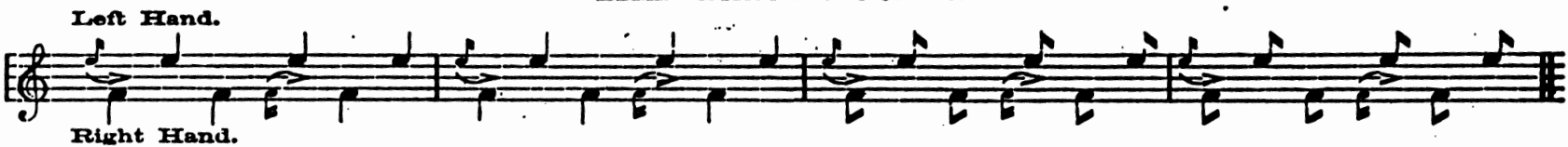
LESSON, No. 15.

THE TRIPLE RATAMACUE.



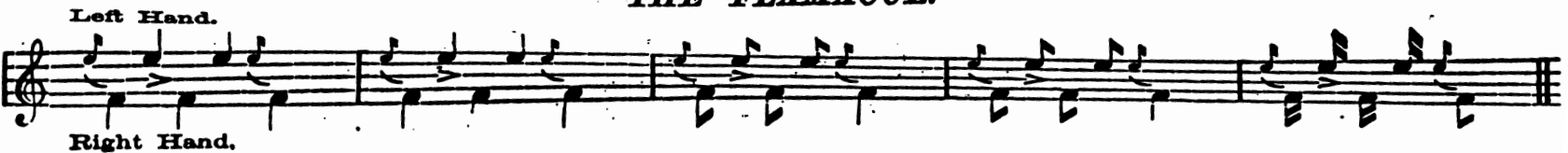
LESSON, No. 16.

THE FLAM ACCENT.



LESSON, No. 17.

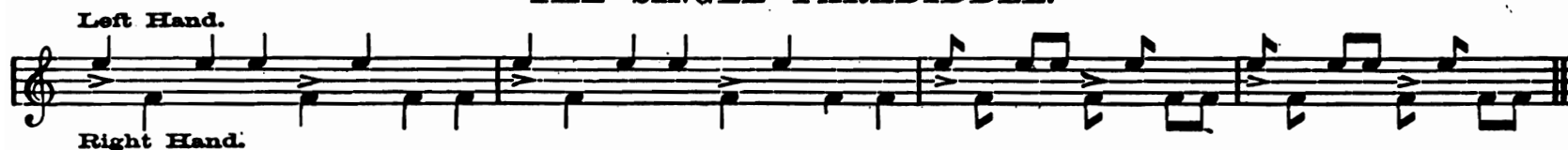
THE FLAMACUE.



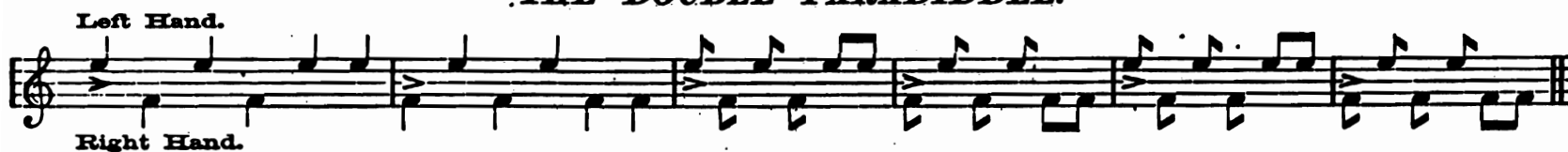
LESSON, No. 18.

THE FLAM TAP.

LESSON, No. 19.

THE SINGLE PARADIDDLE.

LESSON, No. 20.

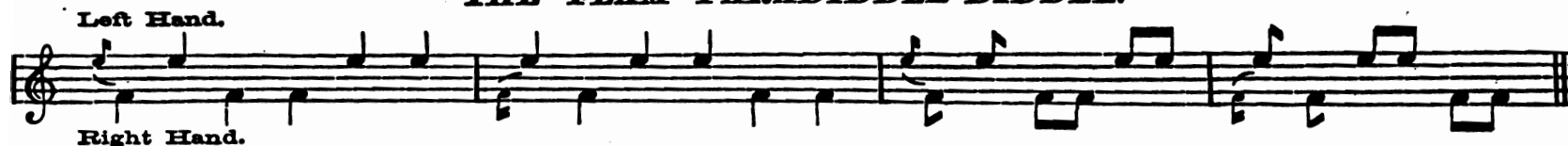
THE DOUBLE PARADIDDLE.

LESSON, No. 21.

THE FLAM PARADIDDLE.

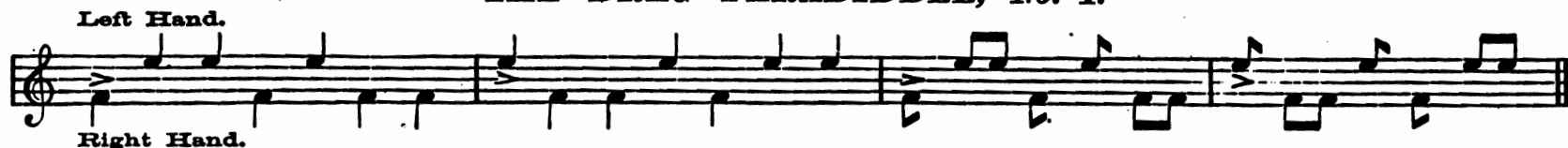
LESSON, NO. 22.

THE FLAM PARADIDDLE-DIDDLE.



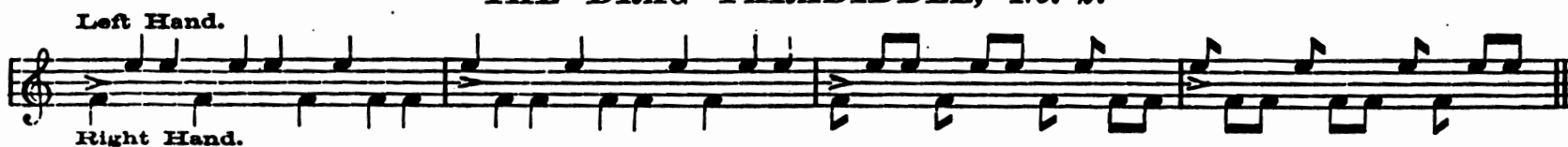
LESSON, No. 23.

THE DRAG PARADIDDLE, No. 1.



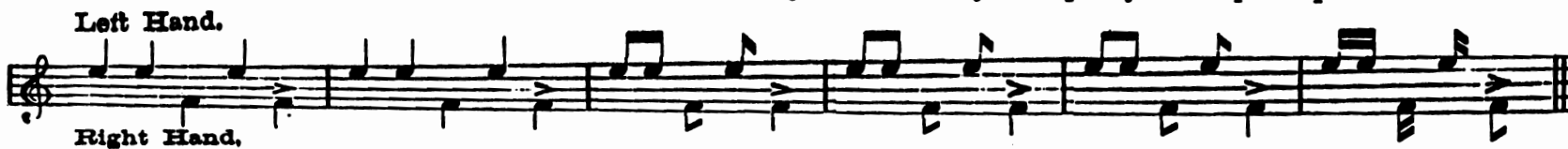
LESSON, No. 24.

THE DRAG PARADIDDLE, No. 2.



LESSON, No. 25.

The strokes which constitute this lesson are used in *Quick Scotch*. They are frequently used in quicksteps.



END OF THE RUDIMENTS OF DRUM-BEATING.


The pupil having mastered the foregoing lessons will then study the Rudiments of Music.

INSTRUCTION FOR PERFORMING ON THE FIFE.

THE FIFE requires but little wind, when properly applied, to obtain the desired tone. The lips should be braced together as to leave a small aperture for the passage of the wind to the blow-hole or embouchure of the instrument. All fife music is played an octave higher than written; therefore, the scale of notes are to be performed as commencing one octave higher than they are arranged on the staff.

The pupil will first practice blowing on the open Fife until he can produce a loud, clear tone. He will then cover the holes, as below indicated, and commence ascending and descending the scale successively, gradually increasing the pressure of wind as he ascends, and diminishing the pressure in the same manner as he descends.

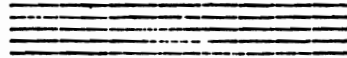
SCALE FOR THE FIFE.



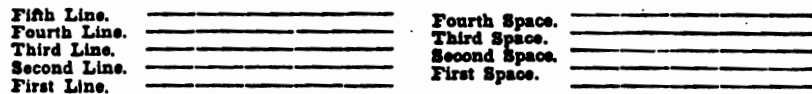
	D	E	F	F#	G	G#	A	A#	B	C	C#	D	D#	E	F	F#	G	G#	A	B
LEFT HAND.	●	●	●	●	●	●	●	●	●	○	○	○	●	●	●	●	●	○	○	●
	●	●	●	●	●	●	●	○	○	●	○	●	●	●	●	○	○	●	○	○
	●	●	●	●	●	○	○	○	○	○	○	●	○	○	●	●	●	●	●	●
RIGHT HAND.	●	●	●	●	○	●	○	○	○	●	○	●	○	○	●	●	○	○	●	○
	●	●	○	○	○	○	○	○	○	●	○	●	●	○	○	○	○	○	●	●
	●	○	●	○	○	○	○	○	○	○	○	●	●	●	●	○	○	○	○	○

The Rudiments of Music.

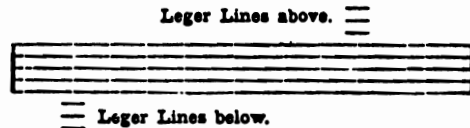
Music is made intelligible by the use of characters called Notes. The Notes are named after the first seven letters of the alphabet, A, B, C, D, E, F, G, and are written on five parallel Lines and in their Spaces, which, taken collectively, are termed the Staff or Stave, thus:



The Lines and Spaces of the Staff are counted from the lowest upward, thus:



The Notes are always confined within the five Lines and four Spaces of the Staff. When it is necessary to express a sound that may in its pitch exceed the compass of the staff, small lines, called Leger Lines, are used, and are placed above or below the Staff, thus:



THE CLEF.

The names of the Notes and their pitch are ascertained by means of a character called a Clef, placed at the beginning of the Staff. There are two principal Clefs, namely, the Treble Clef and Bass Clef. The Treble Clef has the highest pitch, and is always placed on the second line of the staff; the note on that line is then called G.



Names of the Notes on the Treble Staff, Leger Lines and Spaces.



OF THE NOTES.

There are six different kinds of Notes. The Semibreve, or Whole Note, ; the Minim, or Half Note, ; the Crotchet, or Quarter Note, ; the Quaver, or Eighth Note, ; the Semiquaver, or Sixteenth Note, ; the Demisemiquaver, or Thirty-second Note, .

One Whole Note is equal

to two Half Notes,

or four Quarter Notes,

or eight Eighth Notes,

or sixteen Sixteenth Notes,

or thirty-two Thirty-second Notes.

NOTE.—The stems of the notes may be turned up or down, tied or not, without changing their value. The pupil will study the relative value of the notes as follows: One semibreve, or whole note, is equal to two minims, or half notes; and so continue as in the table.

OF THE DOT.

A Dot placed after a note increases its value one half, thus: A semi-breve dotted, $\text{C} \cdot$, is equal to a Semibreve and a Minim, or three Minims.

A Minim dotted, $\text{J} \cdot$, is equal to a Minim and a Crotchet, or three Crotchets.

A Crotchet dotted, $\text{J} \cdot$, is equal to a Crotchet and a Quaver, or three Quavers.

A Quaver dotted, $\text{J} \cdot$, is equal to a Quaver and a Semiquaver, or three Semiquavers.

A Semiquaver dotted, $\text{J} \cdot$, is equal to a Semiquaver and a Demisemiquaver, or three Demisemiquavers.

When two Dots are placed after a note, they add three-quarters to its length, that is, the first dot is half as long as the note, and the second dot is half as long as the first.

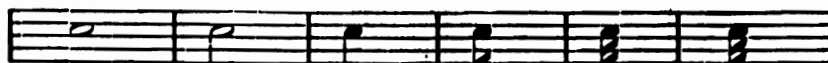
EXAMPLES.

The Dotted and Double-Dotted Notes.

OF THE RESTS.

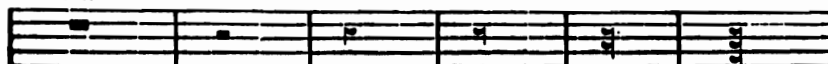
Rests are small characters, which denote silence, and are equal in value to the notes which they represent.

NOTES.



Whole. Half. Quarter. Eighth. Sixteenth. Thirty-second.

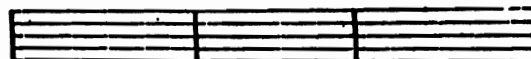
RESTS.



NOTE.—The Rests are affected by the Dot in the same manner as the Notes.

OF TIME.

Time is the measure of sounds with regard to their duration. In order to facilitate the reading and performance of music, every piece is divided into equal portions by lines drawn perpendicularly through the Staff, and every division is called a Measure or Bar; thus,



There are two principal kinds of time, Common Time and Triple Time.

Simple Common Time is expressed by C, C or $\frac{2}{2}$, $\frac{4}{4}$ and $\frac{2}{4}$, and contains two half or four quarter notes in each measure.

Simple Common Time, marked $\frac{2}{4}$, contains two quarter or four eighth notes in each measure.

Simple Triple Time is expressed by $\frac{3}{2}$, $\frac{3}{4}$ and $\frac{3}{8}$; that marked $\frac{3}{4}$ contains three-fourths in each measure, and that marked $\frac{3}{8}$ contains three-eighths of a whole note in each measure.

Compound Common Time takes place when two measures of Simple Triple Time are joined into one; that is, two measures of $\frac{3}{8}$ make one of $\frac{6}{8}$; two measures of $\frac{3}{4}$ make one of $\frac{6}{4}$, and so forth.

Compound Triple Time takes place when three measures of Simple Triple Time are joined into one; that is, three measures of $\frac{3}{8}$ make one of $\frac{9}{8}$; three measures of $\frac{3}{4}$ make one of $\frac{9}{4}$, and so forth.

In Common Time the first and third parts of each measure are accented, and the second and fourth unaccented. In Triple Time the first part of each measure is accented. In $\frac{6}{8}$ time the first and fourth quavers are accented.

THE RUDIMENTS OF MUSIC.

ON COUNTING TIME.

The time of a musical composition is counted in various ways, according to the number of parts in each measure; also according to the speed of the movements.

In Common Time, marked C or $\frac{4}{4}$, generally four parts are counted in each measure.



In $\frac{2}{4}$ Time count two quarters or four quavers.



In Compound Common Time, marked $\frac{6}{8}$, two dotted crotchets are generally counted. In slow movements it is better to count six quavers in each measure.



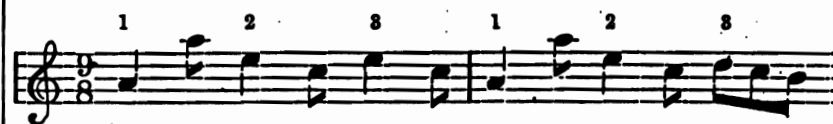
In Triple Time, marked $\frac{3}{4}$, three crotchets are generally counted.



In Triple Time, marked $\frac{3}{8}$, three quavers are counted in each measure.



In Compound Triple Time, marked $\frac{9}{8}$, three dotted crotchets are generally counted. In slow movements it is better to count nine quavers in each measure.



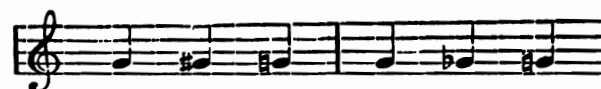
The figure 3, placed over, or under, or between three notes, indicates that they are to be performed in the time of two of the same kind.



The figure 6, placed over or under six notes, indicates that they are to be performed in the time of four of the same kind.

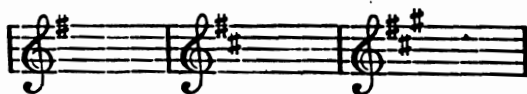
THE SHARP, FLAT AND NATURAL.

The Sharp, \sharp , placed before a note, raises it a semitone. The Flat, \flat , placed before a note, lowers it a semitone. The Natural, \natural , contradicts either the Sharp or Flat, and restores the note to its original state.



When placed as above they are called Accidentals, and affect all notes on the same line or space through one measure only. When

placed in the following order, they are called the Signature, and affect all notes on the same line or space throughout the piece, unless contradicted by the Natural.



The Double-sharp, \times , serves to raise a note, already sharp, another semitone. The Double-flat, $\flat\flat$, serves to lower a note, already flat, another semitone.

OF THE KEY.

The word Octave is used to express the distance of any two notes from each other, when they both bear the same name; as from A to A, B to B, &c., thus :



Within one octave there are twelve different sounds, on each of these a Major and Minor Scale can be commenced. The note, on which all scales start, is called the Key-note. A Minor is said to be the relative of the Major when both are expressed by the same number of sharps or flats.



THE APPOGGIATURA.

The Appoggiatura is a grace note, placed above or below the principal note. It may be a tone or a semitone above the principal note, or a semitone below. The Appoggiatura borrows half the value of the principal note, sometimes two-thirds of its value.

Written.



Played.



THE TURN.

A Turn is composed of three grace notes, placed before or after a principal. In the first instance, the small notes are written; in the second, they are expressed by the sign, thus : ~.

Written.



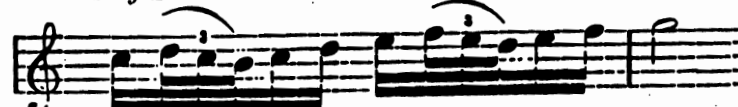
Played.



Written.



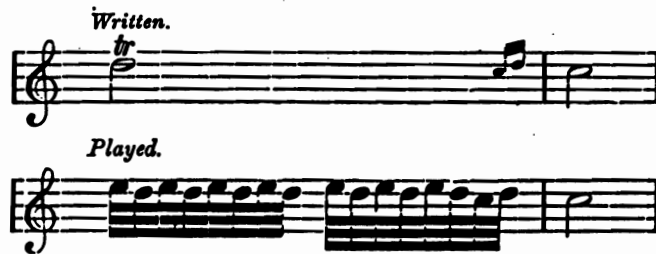
Played.






THE TRILL.


The Trill, marked *tr*, is a quick and alternate repetition of two notes, the principal note and note above.



THE LEGATO AND STACCATO.

The Slur, thus , when placed above or below any number of notes, signifies a smooth and connected style of playing, blending the sound of one note with that of the next. This is termed a Legato Movement.



Small dashes, thus , signify that the notes, over which they are placed, must be played in a short and distinct manner. This is called Staccato.



When round dots are employed, the notes, should not be played quite so short.







SYNCOPIATION.

Syncopation takes place when the unaccented part of a measure is tied with the next accented part.






SIGNS AND ABBREVIATIONS.


The Double-bar, thus, , serves to divide a piece of music into two or more equal parts, called Strains. When dots are placed on both sides of the Double-bar, thus, , both parts are to be repeated.

When the dots are on one side of the double bar, thus, , or thus, , the part on the same side as the dots is to be repeated.


THE RUDIMENTS OF MUSIC.


The sign, thus , is called a Pause. When placed over a note or rest, thus , it signifies that the note or rest, over which it is placed, must be sustained longer than its usual length.

When placed over the double bar, thus, , it indicates the end of the strain, or conclusion of the piece.

The sign, thus , indicates that the performer must return to a similar sign and continue playing to the word, *Fine*, which indicates the end of the piece.

The words, *Da Capo*, or *D. C.*, indicate that the performer must return to the commencement of the piece, and continue playing to the word *Fine*.

The words, *Dal Segno*, refer to a preceding mark of repeat, and indicate that part of the piece must be repeated from the  to the word *Fine*.

The Accent, thus , indicates that particular force or stress must be given to the note, over or under which it is placed.

The figures 1 and 2 are placed over bars at the end of a strain, and signify that, in playing it the second time, the performer must omit the measure or measures marked 1, and play instead the measure or measures marked 2.

The word *Bis* placed over any number of measures signifies repeat. It is generally accompanied by a line which indicates the number of measures that are to be repeated.

The words, *Volti Subito*, or *V. S.*, are placed at the lower corner of a page to signify that the performer must turn over the leaf.

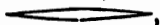
The sign, *8va*....., signifies that the notes, over which it is placed, must be played an octave higher than written until the word *loco*, which signifies that the music must be performed as written.

The word, *Crescendo*, or *Cres.*, signifies that the sound must be gradually increased from soft to loud. This is also indicated thus,

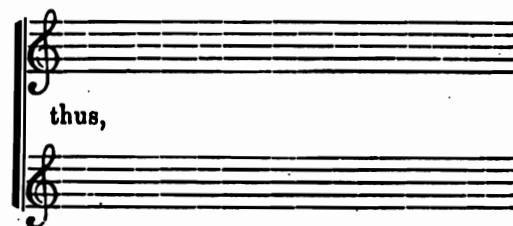


The word, *Diminuendo*, or *Dim.*, signifies that the sound must be gradually diminished from loud to soft. This is also indicated thus,

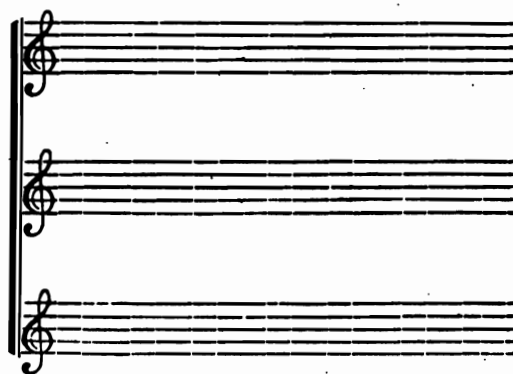


The two angles, when placed opposite each other, thus , signify that the sound must be gradually increased, and then gradually diminished. This is called a Swell.

THE BRACE,



or thus,



serves to connect two or more staves, and indicates that two or more parts move together.

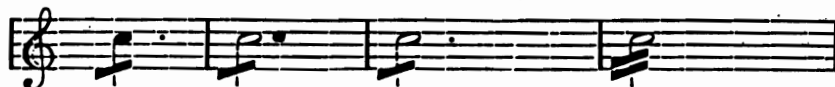
THE RUDIMENTS OF MUSIC.

21

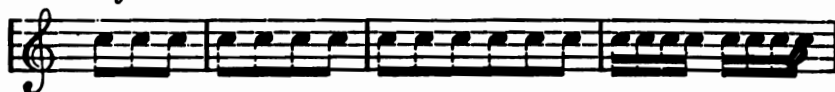
ABBREVIATIONS.

Marks of Abbreviations are thick, short strokes drawn across the stems of notes.

Written.

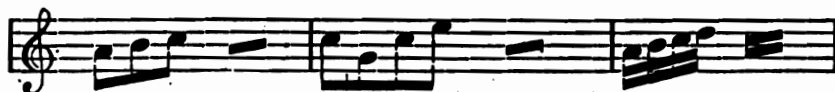


Played.



When placed after a group of notes they signify repetition.

Written.



Played.



ABBREVIATED MEASURES.

When the marks of Abbreviation are placed in the middle of a measure they signify the repetition of the whole of the preceding measure.

Written.

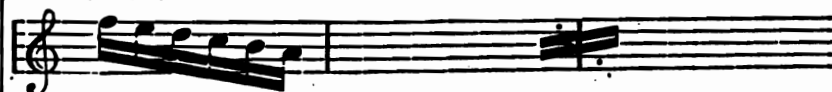


Played.



Sometimes they are placed across a bar, thus :

Written.



Played.



EXPLANATION OF MUSICAL TERMS.

Piano, or *p*—Soft.

Pianissimo, or *pp*—Very soft.

Forte, or *f*—Loud.

Fortissimo, or *ff*—Very loud.

Mezzo-forte, or *mf*—Half loud.

Sforzando, or *sf*, or *sfz*—Suddenly loud.

Espressivo—Expressive.

Affetuoso—Affectionate, tender.

Maestoso—Majestic.

Cantabile—In a graceful singing style.

Legato—Slurred, flowing.

Leggiero—Light.

Con Anima—With feeling.

Con Spirito—With spirit.

Con Fuoco—With fire.

Con Delicatezza—With delicacy.

Con Forza—With force.

Con Moto—With emotion.

Coda—The finishing strain.

Agitato—Agitated.

Scherzando—In a playful manner.

Mosso—Animated.

Sempre—Always.

Grave—A very slow movement.

Largo—Slow.

Larghetto—Less slow than largo.

Lento—Slow.

Andante—A slow distinct movement.

Andantino—Slower than andante.

Allegro—Quick, lively.

Allegretto—Not so quick as allegro.

Presto—Extremely quick.

Prestissimo—Exceedingly quick.

Ad Libitum—At pleasure of player.

A Tempo—In regular time.

Tempo Di Marcia—Time of a march.

Moderato—In moderate time.

Ritenuato—Retained.

Ritard, *Rallentando*—Retard the time.

Accelerando—Quicken the time.

REMARKS AND EXPLANATIONS.

THE Pupil will study the following explanations in reference to the appearance of the several Rolls and Beats when brought to the close, and set to music in the Duty. The Pupil will bear in mind that all left hand strokes (except those occurring in the Rolls), are indicated by notes written in the E, or upper space of the Staff, and that all right hand strokes (except those occurring in the Rolls), are indicated by notes written in the F, or lower space. All Rolls, commencing with the left and ending with the right hand, are indicated by notes written in the C, or third space.

THE ROLL.

The Roll is written as follows ;



The above Rolls contain no given number of strokes. Whenever such Rolls occur the Pupil will always commence with the left hand,

hold the Roll out its specified length, and finish with a right hand tap. All other Rolls of whatever value, such as the Seven, Ten, Eleven and Fifteen-stroke Rolls, will be immediately recognized by figures, placed over or under, which indicate the number of strokes. The left and right hand Five and Nine-stroke Rolls will be written as hereafter explained.

THE FIVE-STROKE ROLL.

The Five-stroke Roll, commencing and ending with the left hand, will be known as the Left Hand Five-stroke Roll, and will be written in the E, or upper space of the Staff, thus :



The Five-Stroke Roll, commencing and ending with the right hand, will be known as the Right Hand Five-stroke Roll, and will be written in the F, or lower space of the Staff, thus :



REMARKS AND EXPLANATIONS.

EXAMPLE.

The Left and Right Hand Five-stroke Rolls, as they will appear when set to music in the duty, thus :



THE NINE-STROKE ROLL.

The Nine-stroke Roll, commencing and ending with the left hand, will be known as the Left Hand Nine-stroke Roll, and will be written in the E or upper space of the staff, thus :



The Nine-stroke Roll, commencing and ending with the right hand, will be known as the Right Hand Nine-stroke Roll, and will be written in the F or lower space of the staff, thus :



EXAMPLE.

The Left and Right Hand Nine-stroke Rolls, as they will appear when set to music in the duty, thus :



THE FLAM.

The Flam is performed as explained in Lesson No. 9 of the rudimental principles, and will be written as follows :

The Right Hand Flam will be written, thus :



The Quarter, the Eighth, the Sixteenth.

The pupil will observe that the small note, which represents the left hand or light stroke, is written in the E or upper space of the staff, and that the large note, which represents the right hand or heavy stroke, in the F or lower space.

The Left Hand Flam will be written, thus

The Quarter, the Eighth, the Sixteenth.



In this case the pupil will observe that the notes are reversed, and

that the large note, which now represents the left hand or heavy stroke, is written in the E, or upper space, and that the small note, which now represents the right hand or light stroke, in the F, or lower space.

EXAMPLE.

The Right and Left Hand Flams, as they will appear when set to music in the Duty. The value of the Flam will be determined by the large note, thus :



THE OPEN FLAM.

The Open Flam is written and will appear as follows :



THE RUFF.

The Ruff, commencing with the left and ending with the right hand, will be known as the Left Hand Ruff, and will be written as follows :



The Quarter, the Eighth, the Sixteenth.

The Ruff, commencing with the right and ending with the left hand, will be known as the Right Hand Ruff, and will be written as follows :

The Quarter, the Eighth, the Sixteenth.



EXAMPLE.

The Left and Right Hand Ruffs, as they will appear when set to music in the Duty, thus :



THE SINGLE DRAG.

The Single Drag, commencing and ending with the left hand, will be known as the Left Hand Single Drag, and will be written as follows : The value of each Single Drag will be determined by the large notes, thus :



The Single Drag, commencing and ending with the right hand, will be known as the Right Hand Single Drag, and will be written as follows :



EXAMPLE.

The Left and Right Hand Single Drags, as they will appear when set to music in the Duty; thus:

**THE DOUBLE DRAG.**

The Double Drag, commencing and ending with the left hand, will be known as the Left Hand Double Drag, and will be written as follows. The value of each Double Drag will be determined by the large notes, thus:



The Double Drag, commencing and ending with the right hand, will be known as the Right Hand Double Drag, and will be written as follows:

**EXAMPLE.**

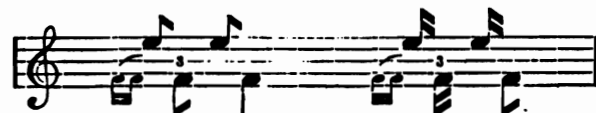
The Left and Right Hand Double Drags, as they will appear when set to music in the Duty; thus:

**THE SINGLE RATAMACUE.**

The Single Ratamacue, commencing and ending with the left hand, will be known as the Left Hand Single Ratamacue, and is written as follows:



The Single Ratamacue, commencing and ending with the right hand, will be known as the Right Hand Single Ratamacue, and is written as follows:

**EXAMPLE.**

The Left and Right Hand Single Ratamacues, as they will appear when set to music in the Duty; thus:

**THE DOUBLE RATAMACUE.**

The Double Ratamacue, commencing and ending with the left hand, will be known as the Left Hand Double Ratamacue, and is written as follows:



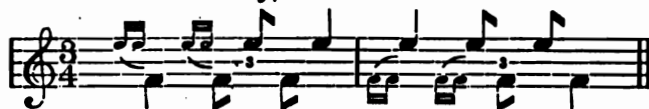
The Double Ratamacue, commencing and ending with the right hand.

will be known as the Right Hand Double Ratamacue, and is written as follows :



EXAMPLE.

The Left and Right Hand Double Ratamacues, as they will appear when set to music in the Duty, thus :

**THE TRIPLE RATAMACUE.**

The Triple Ratamacue, commencing with the left and ending with the left hand, will be known as the Left Hand Triple Ratamacue, and will be written as follows :



The Triple Ratamacue, commencing and ending with the right hand, will be known as the Right Hand Triple Ratamacue, and will be written as follows



EXAMPLE.

The Right and Left Hand Triple Ratamacues, as they will appear when set to music in the Duty, thus :

**THE FLAM ACCENT.**

The Flam Accent is written and will appear as follows :

**THE FLAMACUE.**

The Flamacue is written and will appear as follows :

**THE FLAM TAP.**

The Flam Tap is written and will appear as follows :



THE SINGLE PARADIDDLE.

The Single Paradiddle is written and will appear as follows:

**THE DOUBLE PARADIDDLE.**

The Double Paradiddle is written and will appear as follows:

**THE FLAM PARADIDDLE.**

The Flam Paradiddle is written and will appear as follows:

**THE FLAM PARADIDDLE-DIDDLE.**

The Flam Paradiddle-diddle is written and will appear as follows:

**THE DRAG PARADIDDLE. No. 1.**

The Drag Paradiddle, No. 1, is written and will appear as follows:

**THE DRAG PARADIDDLE. No. 2.**

The Drag Paradiddle, No. 2, is written and will appear as follows:



NOTE.—Lesson No. 25 of the Rudimental Principles, when brought to the close, consists of a Left Hand Ruff, Left Hand Tap, and Right Hand Tap, and is written as follows:



END OF THE EXPLANATIONS.

The pupil can now proceed to learn the Duty. Should any beats or strokes occur, while learning the Duty, that are not readily understood by the pupil, he will refer back to the above explanations.

THE FULL CAMP DUTY.

THE REVEILLE.

The *Reveille* is the signal for the men to rise, and the sentinels to leave off challenging. Five minutes before the prescribed time for playing *Reveille*, the *Drummer's Call* (or *First Call*) will be beaten by the drummer of the guard, when the drummers and fifers will immediately assemble before the colors of their respective regiments; and, at the prescribed time and at the signal from the drum-major, will all play the *Reveille* as herein prescribed.

THE THREE CAMPS.

The musical score for 'THE THREE CAMPS' is written for two staves in 4/4 time, with a key signature of one sharp (F#). The tempo is marked 'Moderato.' The score is divided into three sections: 1st CAMP, 2d CAMP, and 3d CAMP. The 1st CAMP section consists of a single melodic line on the upper staff and a corresponding bass line on the lower staff, featuring many triplets and fingerings (5, 11, 5, 11). The 2d CAMP section also has two staves, with the upper staff containing a melodic line and the lower staff a bass line, both with triplets and fingerings (5, 10, 5, 10). The 3d CAMP section follows a similar pattern. The final part of the score is a repeat of the 2d CAMP section, marked '1st time.' and '2d time.' with repeat signs.

Immediately after the *Three Camps*
beat the Roll as follows:

The musical score for 'Tempo di marcia.' is written for a single staff in 2/4 time, with a key signature of one sharp (F#). It consists of a single melodic line with a strong, rhythmic character, typical of a march.

THE SLOW SCOTCH.

Andante.

This musical score is for a piece titled "THE SLOW SCOTCH." It is marked "Andante." and 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 4/4. The score is divided into four systems, each with two staves. The first system begins with a treble clef and a key signature of one sharp. The melody in the upper staff is composed of eighth and quarter notes, while the lower staff features a complex accompaniment of sixteenth and thirty-second notes, often beamed together. Dynamic markings such as *f* (forte) and *p* (piano) are placed below the lower staff. The second system continues the melody and accompaniment. The third system shows a change in the lower staff's accompaniment, with more frequent sixteenth-note patterns. The fourth system concludes the piece with a final cadence in the upper staff and a sustained accompaniment in the lower staff.

THE SLOW SCOTCH. (Concluded.)

31

[illegible]

Immediately after the *Slow Scotch* beat the Roll as below :

Tempo di marcia.

THE AUSTRIAN.

Allegro.

1st time. *2nd time.*

Immediately after the *Austrian* beat the Roll, the same as used after the *Slow Scotch*.

THE DAWNING OF THE DAY.

33

The musical score is written for two staves, treble and bass clef, in 2/4 time with a key signature of one sharp (F#). The tempo is marked 'Moderato.' The melody in the treble staff consists of eighth and sixteenth notes, often beamed together. The bass staff provides a harmonic accompaniment using chords, many of which are marked with '7' or '9' to indicate seventh or ninth chords. The piece concludes with a double bar line and repeat dots.

Immediately after the *Dawning of the Day* beat the Roll, the same as used after the *Slow Scotch*.

THE HESSIAN.

Allegro.

1st time. 2nd time.

1st time. 2nd time.

1st time. 2nd time.

1st time. 2nd time.

Immediately after the *Hessian* beat the Roll, the same as used after the *Slow Scotch*.

THE DUTCH.

35

Allegro.

Immediately after the *Dutch* beat the Rolls, as below :

ff. *Andante.*

THE QUICK SCOTCH.

Allegro.

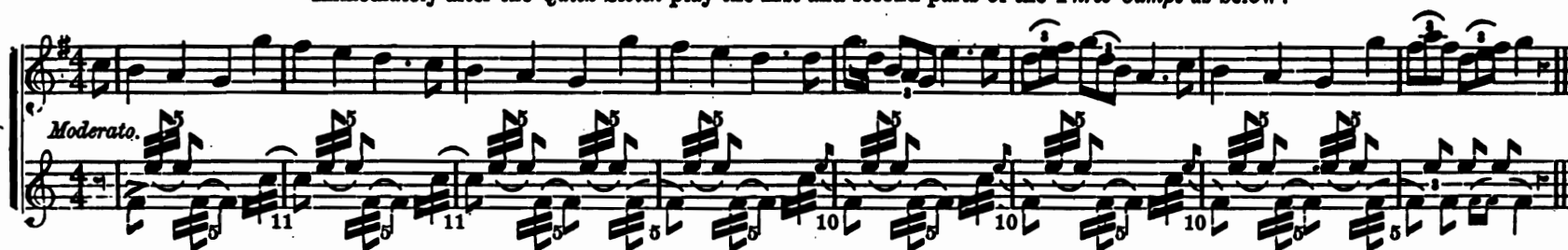
This musical score is for a piece titled "THE QUICK SCOTCH." It is marked "Allegro." and is in 2/4 time with a key signature of one sharp (F#). The score is written for two staves, likely representing a piano and a violin or flute. The first system consists of two staves. The upper staff contains a series of eighth-note runs, while the lower staff features a more complex rhythmic pattern with many beamed eighth notes and some rests. The second system continues this pattern. The third system shows a change in the lower staff's rhythm, with more sustained notes and some triplets. The fourth system concludes the piece with a final cadence. Dynamics such as *f* (forte) and *p* (piano) are indicated throughout the score, particularly in the lower staff. The notation includes various musical symbols such as treble clefs, key signatures, time signatures, and various note values and rests.

THE QUICK SCOTCH. (Concluded.)

37



Immediately after the *Quick Scotch* play the first and second parts of the *Three Camps* as below:



END OF THE REVEILLE.

NOTE.—The *Reveille* can be (with permission) occasionally improved or altered by substituting other airs that will answer to the beats known as *Slow Scotch* and *Quick Scotch*.

THE CALLS.

THE FATIGUE CALL.

The *Fatigue Call* is the signal for fatigue parties to turn out and clean quarters, &c., and is to sound or beat at any time when ordered during the day.



Play the *Fatigue Call* twice over.

THE SURGEON'S CALL.

The *Surgeon's Call* is to sound or beat at — o'clock, when the sick, able to go out, will be conducted to the hospital by the first sergeants of companies, who will hand to the surgeon a report of all the sick in the company, other than in hospital. The patients who cannot attend at the dispensary will be immediately after, if not before, visited by the surgeon or his assistant.



Play the *Surgeon's Call* twice over, immediately after which play the first and second parts of the *Three Camps* as below:



TO THE COLOR

Is the signal to rally by battalion (see Upton's Tactics, page 210). It is also used as a salute when the colors are reserved for formal escort (see Upton's Tactics, pages 125 and 126).



THE RECALL.

The *Recall* is the signal to recall troops from drill.

39



Once through.

THE DRUMMER'S CALL (or FIRST CALL).

The *Drummer's Call* (or *First Call*) is the signal for the drummers or music to assemble, and must in all cases be regarded as the first or preparatory call for guard details or companies to assemble.



THE ASSEMBLY (or SECOND CALL).

The *Assembly* (or *Second Call*) is the signal to form by squad or company for drill, parade, &c.



Once through.

THE ADJUTANT'S CALL.

The *Adjutant's Call* is the signal to form line for guard mounting, parade, &c., and is sounded, by order of the adjutant, after the music has taken its position on the right of the parade ground, and after the guides are established. Immediately after playing *Adjutant's Call*, the music will commence a Quick-time or Double-time March (whichever is ordered) and will continue to play until all the details or companies have arrived upon the line.



Once over.

THE BREAKFAST CALL, (Peas upon a Trencher,)

Is the signal for breakfast, and is to sound or beat at — o'clock. The *Breakfast Call* is also used as a signal for supper, in case the *Supper Call* is ordered.

Allegro.

The musical score is written for two staves, treble and bass clef, in 2/4 time with a key signature of one sharp (F#). The tempo is marked 'Allegro.' The melody is played on the treble staff, and the bass staff provides a rhythmic accompaniment using eighth and sixteenth notes. The piece consists of four measures, each with a repeat sign at the end. The notation includes various musical symbols such as notes, rests, and accidentals.

Play the *Breakfast Call* once over.

THE CHURCH CALL.

41

Is the signal for Divine Service, when all who desire to attend will be conducted by the First Sergeants of companies to the place designated.

The first system of musical notation consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains a melody of eighth and sixteenth notes. The bottom staff is in bass clef with a 2/4 time signature. It contains a bass line with eighth and sixteenth notes, including some triplets. The tempo marking *Tempo di marcia.* is written below the first staff.

The second system of musical notation consists of two staves. The top staff continues the melody from the first system. The bottom staff continues the bass line, featuring more complex rhythmic patterns and triplets.

Play the *Church Call* once over, immediately after which play the first and second parts of the *Three Camps*, as below:

The third system of musical notation consists of two staves. The top staff continues the melody. The bottom staff continues the bass line, which is marked *Moderato.* and features a series of chords and triplets, with some notes marked with the number 10.

THE DINNER CALL. (Roast Beef.)

43

Is the signal for dinner, and is to sound or beat at — o'clock.

Tempo di marcia.

The musical score is written for a marching band in 2/4 time, with a key signature of one sharp (F#). It consists of four systems of staves. Each system has a treble clef staff for the melody and a bass clef staff for 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. Fingering numbers (7, 9) are indicated below certain notes in the bass staff. The piece concludes with a double bar line.

Play the *Dinner Call* once over.

FIRST SERGEANTS' CALL.

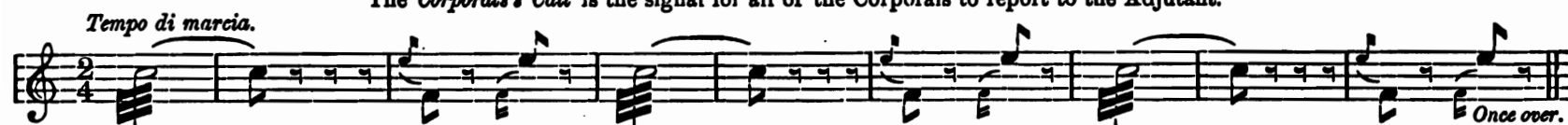
The *First Sergeants' Call* is the signal for the First Sergeants to report to the Adjutant.

**ALL SERGEANTS' CALL.**

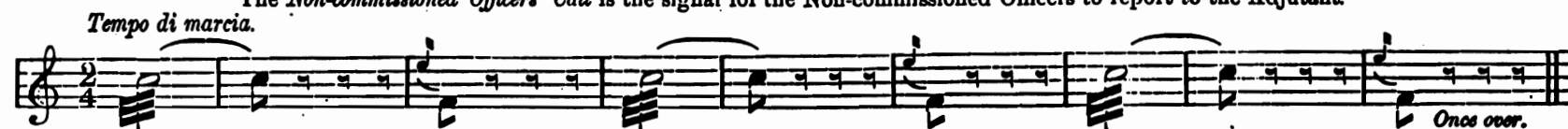
All *Sergeants' Call* is the signal for all of the Sergeants to report to the Adjutant.

**CORPORALS' CALL.**

The *Corporals's Call* is the signal for all of the Corporals to report to the Adjutant.

**NON-COMMISSIONED OFFICERS' CALL.**

The *Non-commissioned Officers' Call* is the signal for the Non-commissioned Officers to report to the Adjutant.



THE ROLL-TO CEASE FIRING.

Tempo di marcia.



**FOR OFFICERS TO TAKE THEIR PLACES
IN LINE AFTER FIRING.**



THE LONG ROLL, or GRAND ALARM,

Is the signal for getting under arms, in case of alarm or the sudden approach of the enemy. The drummer, or drummers, will beat as close and as steady as possible throughout the prescribed length of the *Long Roll*, remembering to commence with the left and finish with the right hand.



THE WATER CALL.

The *Water Call* is the signal for the details to go for water.

Tempo di marcia.



THE WOOD CALL.

The *Wood Call* is the signal for the details to go for wood.

Tempo di marcia.



SALUTES.

45

THE MAJOR-GENERAL'S SALUTE

Is used at reviews when the Reviewing Officer ranks as Major-General.

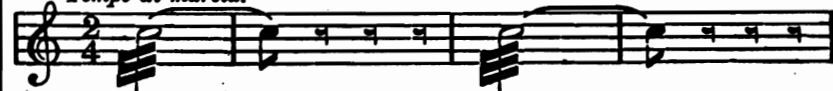
Tempo di marcia.



THE BRIGADIER-GENERAL'S SALUTE

Is used at brigade dress parades, and at reviews when the Reviewing Officer ranks as Brigadier-General.

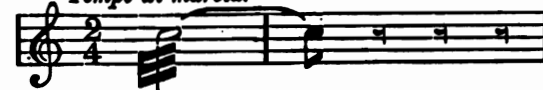
Tempo di marcia.



THE COLONEL'S SALUTE

Is used at all regimental formations when the command is formally turned over to the Colonel by the Adjutant. It is also used at reviews when the Reviewing Officer ranks as Colonel, and is entitled to the Present Arms.

Tempo di marcia.



THE ATTENTION.

See Upton's Tactics, page 226.

Tempo di marcia.



THE SLOW RETREAT.



The *Retreat* is to sound or beat at sunset. All *Retreats* commence and end with the *Three Cheers*.



NOTE.—If dress-parade takes place at sunset, the *Retreat* will be played immediately after trooping, in which case the *Cheers* prescribed before *Retreat* will be omitted, and those before and after *Troop*, and those after *Retreat*, will be played.



THE QUICK RETREAT.

47



The Quick Retreat is used in stormy weather.



Finish with the Three Cheers.

THE TATTOO.

The *Tattoo* is to be played at — o'clock, P.M., after which no soldier is to be out of his tent or quarters, unless by special leave. Five minutes before the prescribed time for playing *Tattoo*, the *Drummer's Call* (or *First Call*) will be beaten by the drummer of the guard, when the drummers and fifers will immediately assemble before the colors of their respective regiments; and, at the prescribed time and at the signal from the drum-major, will all play the *Tattoo* as herein prescribed. The *Tattoo* commences with the *Three Cheers*; after the *Three Cheers* play the *Doublings*.

THE DOUBLINGS.



Play the *Doublings* once over, after which play

THE $\frac{6}{8}$ QUICKSTEP.

NOTE.—All *Quicksteps* must be played in swiftness at the rate of 110 steps to the minute.



THE $\frac{6}{8}$ QUICKSTEP. (Concluded.)

49



Play the $\frac{6}{8}$ over twice, after which repeat the *Doublings*. After repeating the *Doublings*, play the *Slow March*.

SLOW MARCH.

90 steps to the minute.



Play the *Slow March* once over, after which repeat the *Doublings*. After repeating the *Doublings*, play the *Troop*.

TROOP.*80 steps to the minute.*

The musical score for 'TROOP.' is written for two staves, Treble and Bass clef, in 2/4 time. The key signature has one sharp (F#). The score consists of four systems, each with two staves. The melody is written on the top staff, and the bass line is on the bottom staff. The bass line features many chords marked with a '7', indicating seventh chords. The piece ends with a double bar line.

Play the *Troop* once over, after which repeat *The Doublings*. After repeating *The Doublings* play the $\frac{2}{4}$ *Quickstep*.

ARMY QUICKSTEP.

51



Play the $\frac{2}{4}$ twice over, after which play the *Cheers*.

THE THREE CHEERS.

Play the *Cheers* once over, after which play the *Doublings*.

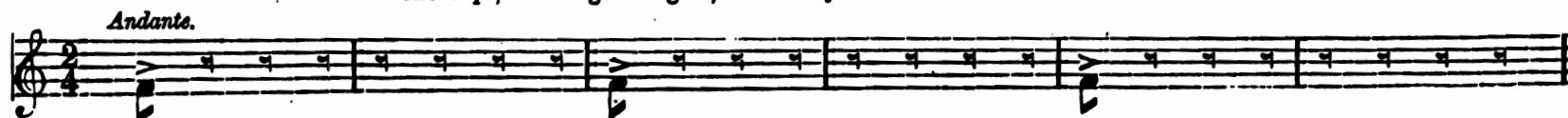
THE DOUBLINGS.

END OF THE TATTOO.

NOTE.—The *Tattoo* can be (with permission) occasionally improved or altered by substituting such other airs and beats, instead of the prescribed $\frac{6}{8}$. *Common time*, *Troop*, and $\frac{2}{4}$, as the drum-major may in his judgment deem proper.

THE TAPS.

The *Taps*, to extinguish lights, are usually beaten fifteen minutes after *Tattoo*.



MARCHES IN THE DUTY.

53

FUNERAL MARCH. NO. 1. (All drums muffled.)

The musical score is arranged in three systems, each with three staves. The top staff of each system is for the melody, written in treble clef with a key signature of one sharp (F#) and a common time signature (C). The middle and bottom staves are for drum parts, written in treble clef with a common time signature (C). The first system includes the following annotations: "One or two drummers." above the middle staff and "Remaining drummers." above the bottom staff. The score includes various musical notations such as eighth notes, sixteenth notes, and rests, as well as drum-specific notations like vertical strokes and beams. The piece concludes with a double bar line and repeat dots.

NOTE.—In *Funeral Marches Nos. 1 and 2* the parts prescribed for one or two drummers will be performed by one or two of the snare drummers, selected for the purpose, only when there is no bass drummer present.

FUNERAL MARCH. NO. 2. (All drums muffled.)

The musical score is arranged in three systems, each with three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melodic line. The middle staff is also in treble clef with the same key signature and time signature, containing a second melodic line. The bottom staff is in bass clef with the same key signature and time signature, containing a drum part with various rhythmic patterns and rests. The first system includes the text "One or two drummers." above the middle staff and "Remaining drummers." below the middle staff. The score includes repeat signs and various musical notations such as slurs, ties, and accidentals.

NOTE.—For further Funeral Duties see Upton's Tactics, or the General Regulations.

MERRY MEN HOME FROM THE GRAVE. (*Quickstep.*)

55

The *Merry Men Home from the Grave* is usually played when returning from a funeral.



THE ROGUE'S MARCH.

The *Rogue's March* is used to drum out soldiers, unworthy to remain in the Service.



HAIL TO THE CHIEF.

Salute for a general—used at reviews.

**DOUBLE-TIME MARCH. No. 1.**

Double-time March, No. 1, is intended for the drum-corps either at a halt or in marching. Particular care should be taken that the time be steady and in swiftness at the rate of about 165 steps to the minute.

DOUBLE-TIME MARCH. No. 2. (Yankee Double.)

31

Fine.

Drum part, D. C.

Double-time March, No. 2, is intended for the field music when standing: as, at reviews, after the field music has wheeled out of column and taken its position opposite the reviewing officer, and the troops are to pass in double-time, after having passed in quick-time.

TROOP.

Troops are used at Guard-mounting and at Dress-parades. On either occasion, at the command, "Troop beat off!" given by the Adjutant, and at the signal from the Drum-Major, the field music will all play the *Three Cheers*; after which they will march to the left of the line, playing such *Troop* as the Drum-Major may direct; there they will march to the right, countermarch to the left, halt, and face to the front. At the signal from the Drum-Major the field music will cease playing the *Troop*, and at the next signal will march to their position on the right of the line, playing a *Quickstep*. At the signal from the Drum-Major the field music will cease playing the *Quickstep*, and at the next signal will finish by repeating the *Three Cheers*.



END OF THE DUTY.

For the positions and other duties of the field music at Guard-mounting, Parades, Reviews, &c., see Upton's Tactics, or the General Regulations.

AIRS

THAT CAN BE PLAYED WITH BEATS OF THE SAME NAME IN THE DUTY.

FUNERAL MARCH.



SLOW SCOTCH.



QUICK SCOTCH.**SLOW MARCH.****THE WOUNDED HUSSAR.****SLOW RETREAT. No. 1.**

SLOW RETREAT. No. 2.

61

THE STAR-SPANGLED BANNER.



QUICK RETREAT.



