

# “Sound Off!”

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*Soldier Songs*  
*From Yankee Doodle to Parley Voo*

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EDWARD ARTHUR DOLPH

Music Arranged by Philip Egner  
Illustrated by Lawrence Schick  
Foreword by Peter B. Kyne



MCMXXIX

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“SOUND OFF!”

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## YOU'RE IN THE ARMY NOW

Here are the traditional words to one of the best-known bugle-corps marches in the army.

*March time*

The first system of music features a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. The lyrics are: "You're in the ar - my now, You're not be - hind the". The piano accompaniment consists of two staves: the right hand in treble clef and the left hand in bass clef. The right hand plays a melody of eighth and sixteenth notes, while the left hand provides a steady bass line with chords. A dynamic marking of *mf* is present at the beginning of the piano part.

You're in the ar - my now, You're not be - hind the

The second system continues the vocal and piano parts. The vocal line lyrics are: "plow, You'll nev - er get rich, You son of a gun, You're". The piano accompaniment continues with the same rhythmic and harmonic patterns as the first system.

plow, You'll nev - er get rich, You son of a gun, You're

The third system concludes the vocal and piano parts. The vocal line lyrics are: "in the arm - y now. You're in the arm - y now, You're". The piano accompaniment continues with the same rhythmic and harmonic patterns as the previous systems.

in the arm - y now. You're in the arm - y now, You're

# YOU'RE IN THE ARMY NOW

in the arm - y now; You'll nev - er get rich, Own

The first system of music consists of three staves. The top staff is the vocal line, starting with a treble clef and a key signature of one sharp (F#). The lyrics are written below the notes. The middle and bottom staves are piano accompaniment, with the middle staff in treble clef and the bottom staff in bass clef. The piano part features a steady accompaniment with chords and moving lines.

man - sions and sich, ~ You're in the arm - y now.

The second system of music also consists of three staves. The top staff continues the vocal line with the lyrics "man - sions and sich, ~ You're in the arm - y now." The piano accompaniment continues in the middle and bottom staves, ending with a double bar line. The music concludes with a final chord in the piano part.

## THE BUGLE-CALLS



The history of our bugle-calls is very interesting. Many of them were borrowed from foreign armies. Reveille was taken from the French. The Germans gave us First Sergeants' Call. Tattoo, or "Tap-to" as it was originally called, was used during the Thirty Years' War as the signal to turn the tap "to" and cease the night's beer-drinking. Retreat, we are told, is one of the few calls that can be traced back to the Crusaders.

The words to most of the calls which are given here (except Taps) are now traditional. It is probable that some of these bugle-call songs originated during the Civil War, for many of them were known then, and it was during that war that calls began

to be standardized throughout the army.

### REVEILLE

A musical score for the bugle call 'Reveille'. It consists of two systems of three staves each. The top staff is the melody, the middle is the piano accompaniment, and the bottom is the bass line. The key signature has one sharp (F#) and the time signature is 2/4. The lyrics are: "I can't get 'em up, I can't get 'em up, I can't get 'em up in the morn - ing; I can't get 'em up, I".

I can't get 'em up, I can't get 'em up, I

can't get 'em up in the morn - ing; I can't get 'em up, I

## REVEILLE

can't get 'em up, I can't get 'em up at all. The

The first system of musical notation for 'REVEILLE' consists of three staves. The top staff is the vocal line, starting with a treble clef and a key signature of one sharp (F#). The lyrics 'can't get 'em up, I can't get 'em up at all. The' are written below the notes. The middle and bottom staves are piano accompaniment, with the middle staff in treble clef and the bottom staff in bass clef. The piano part features a steady rhythmic accompaniment with chords and moving lines.

corp'ral's worse than pri - vates; The sergeant's worse than corp'ral's; Lieu-

The second system of musical notation continues the piece. The vocal line (top staff) has the lyrics 'corp'ral's worse than pri - vates; The sergeant's worse than corp'ral's; Lieu-'. The piano accompaniment (middle and bottom staves) continues with similar rhythmic patterns and harmonic support.

ten-ant's worse than sergeants; An' the cap - tain's worst of all!

The third system of musical notation concludes the main part of the piece. The vocal line (top staff) has the lyrics 'ten-ant's worse than sergeants; An' the cap - tain's worst of all!'. The piano accompaniment (middle and bottom staves) provides the final accompaniment for this section.

### *Chorus*

I can't get 'em up, I can't get 'em up, etc.

### MESS CALL

Soupy, soupy, soup - y, with-out a sin-gle bean; Porky, porky, pork - y,  
with - out a streak of lean; Cof-fee, coffee, cof - fee, with - out any cream.  
(weak - est ever seen.)

The musical score for 'MESS CALL' is written in 2/4 time with a key signature of one sharp (F#). It consists of two systems of three staves each. The first system contains the first two lines of lyrics, and the second system contains the next two lines. The melody is in the treble clef, and the piano accompaniment is in the bass clef. The piano part features a steady eighth-note accompaniment with some chordal textures.

### SICK CALL

Come and get your quin - ine, and come and get your pills; Oh! Come and  
get your quin-ine And cure, and cure, all your ills, and cure your ills.

The musical score for 'SICK CALL' is written in 2/4 time with a key signature of one sharp (F#). It consists of two systems of three staves each. The first system contains the first two lines of lyrics, and the second system contains the next two lines. The melody is in the treble clef, and the piano accompaniment is in the bass clef. The piano part features a steady eighth-note accompaniment with some chordal textures. There are several triplets marked with a '3' in the piano part.

## STABLE CALL

Come off to the sta - ble, All ye who are a - ble, And

The first system of musical notation for 'STABLE CALL' consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a time signature of 6/8. The lyrics 'Come off to the sta - ble, All ye who are a - ble, And' are written below the notes. The middle and bottom staves are piano accompaniment, with the middle staff in treble clef and the bottom staff in bass clef, both in the same key signature and time signature.

give your hors-es some oats and some corn; For if you don't do it, your

The second system of musical notation continues the piece. It features a vocal line on top and piano accompaniment on two staves below. The lyrics 'give your hors-es some oats and some corn; For if you don't do it, your' are written under the vocal line.

colo - nel will know it, And then you will rue it, As sure as you're born.

The third system of musical notation concludes the 'STABLE CALL' section. It includes a vocal line and piano accompaniment. The lyrics 'colo - nel will know it, And then you will rue it, As sure as you're born.' are written under the vocal line.

## FATIGUE CALL

*Allegretto*  
With a pick and with a shov - el, and with a hoe;

The first system of musical notation for 'FATIGUE CALL' begins with the tempo marking 'Allegretto' above the first staff. The music is in treble clef with a key signature of one sharp (F#) and a time signature of 3/8. The lyrics 'With a pick and with a shov - el, and with a hoe;' are written below the notes. The piano accompaniment is shown on two staves below the vocal line.



# FATIGUE CALL

With a sen - try at your back you won't say no; With a pick  
and with a shov-el, and with a hoe, Down in the ditch you go!

The musical score consists of two systems. The first system has a vocal line on a treble clef staff and piano accompaniment on grand staff (treble and bass clefs). The second system also has a vocal line on a treble clef staff and piano accompaniment on grand staff. The key signature is one sharp (F#) and the time signature is 2/4. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The vocal line is simple and rhythmic, with some triplets indicated by a '3' over the notes.

## TAPS

Fad-ing light Dims the sight, And a star gems the sky, Gleaming  
bright, From a - far, draw - ing nigh, Falls the night.

The musical score is written for voice and piano. It consists of two systems. The first system has three staves: a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature (C), and a piano accompaniment with two staves (treble and bass clefs). The piano accompaniment features a steady eighth-note pattern in the bass line and chords in the right hand. The second system also has three staves, continuing the vocal line and piano accompaniment. The piano part includes some grace notes and slurs. The piece concludes with a fermata over the final note of the vocal line.

## TAPS

Dear one, rest!  
In the west  
Sable night  
Lulls the day on her breast.  
Sweet, good night!  
Now away  
To thy rest.

Love, sweet dreams!  
Lo, the beams  
Of the light  
Fairy moon kiss the streams.  
Love, good night!  
Ah, so soon!  
Peaceful dreams!

# NINTH CAVALRY ANTHEM

## *The Monkey Married the Baboon's Sister*



Just how this old ballad of the monkey's wedding became the "anthem" of the Ninth (colored) Cavalry it is hard to determine, but old-timers who once served with the Ninth think that it was brought into the regiment by some recruit from the South. This is entirely probable, for Colonel Cornelis de Wit Wilcox, retired, formerly professor of modern languages at West Point, once told me that he heard it sung many years ago in Georgia. At any rate it is now traditional with the Ninth, which uses it as the regimental march and has it played by its bugle corps at guard mount. At an officers' dance at Camp Stotsenberg, P.I., one night several years ago, the bugle corps marched sud-

denly into the officers' club and completely drowned out the regular orchestra. For an instant everyone paused in startled surprise. Then the conventional music was entirely forgotten as the delighted couples went whirling about the floor to the peppy notes of "The Monkey Married the Baboon's Sister."

The mon - key mar - ried the

ba - boon's sis - ter, Smacked his lips and up and kissed her,

NINTH CAVALRY ANTHEM

Kissed so hard he raised a blis - ter, But it soon got  
well. Hi, Hi, Hi, Hi,  
Hi, Hi, Hi, Hi, But it soon got well.

The musical score consists of three systems. Each system includes a vocal line on a single staff and piano accompaniment on two staves (treble and bass clef). The key signature is one sharp (F#) and the time signature is 2/4. The lyrics are printed below the vocal line. The first system covers the first line of lyrics. The second system covers the second line of lyrics. The third system covers the third line of lyrics and ends with a double bar line.

Then she put on some court-plaster,  
Stuck so hard it couldn't stick faster.  
Surely was a great disaster,  
But it soon got well.

*Chorus*

Oh, the monkey loved the baboon's sister,  
Smacked his lips and then he kissed her.  
Kissed her so hard he raised a blister,  
And she set up a yell.

*Chorus*

## NINTH CAVALRY ANTHEM

Now, what do you think the bride was dressed in?  
Green gauze dress and a big brass breast-pin,  
Red leather shoes. She was quite interesting,  
She was quite a belle.

*Chorus*

## TO THE EIGHTEENTH

An old Eighteenth Infantry song, sung to the tune of old Heidelberg.

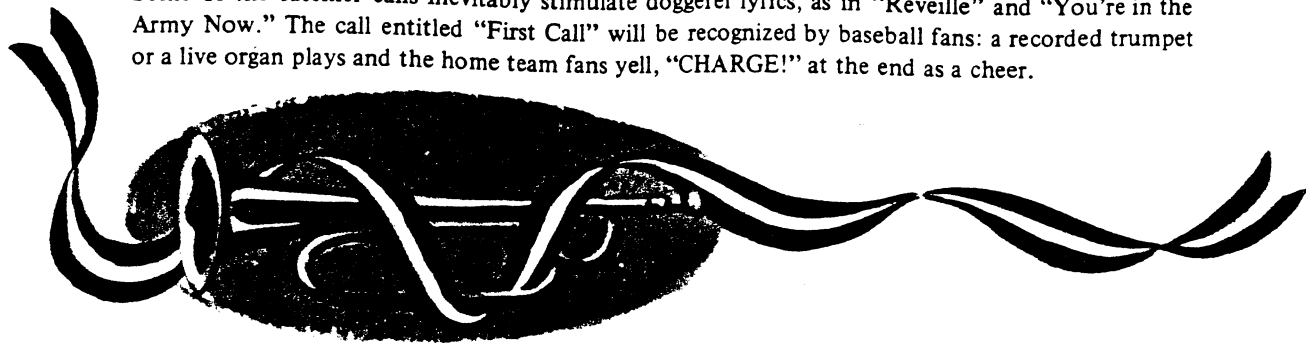


*Andante*

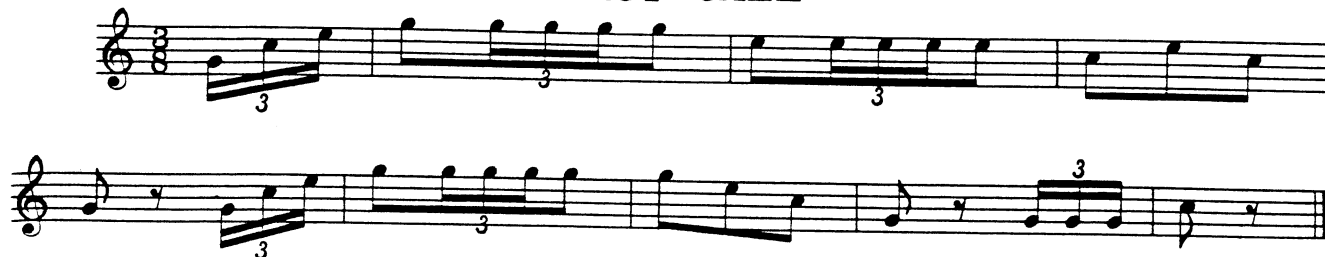
If at war's al - tar

we should kneel, To seek for peace re-stored, May we be first to

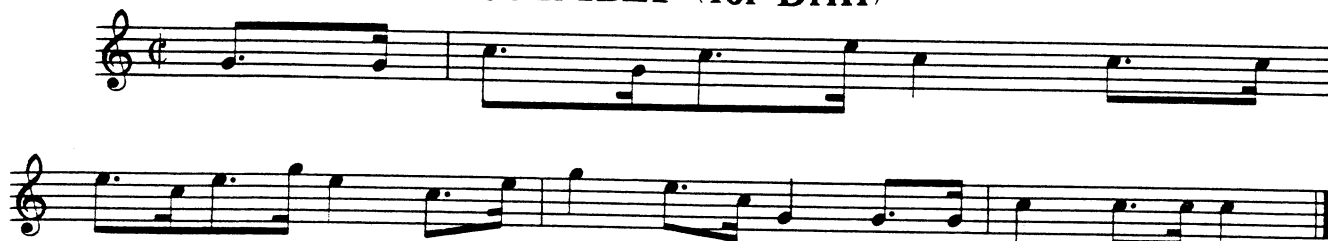
Some of the catchier calls inevitably stimulate doggerel lyrics, as in "Reveille" and "You're in the Army Now." The call entitled "First Call" will be recognized by baseball fans: a recorded trumpet or a live organ plays and the home team fans yell, "CHARGE!" at the end as a cheer.



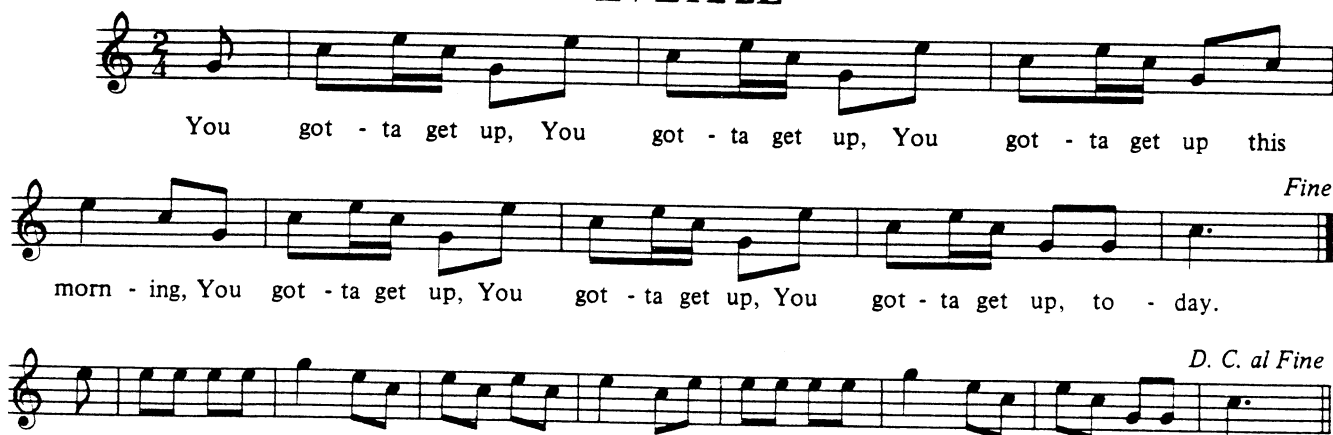
### FIRST CALL



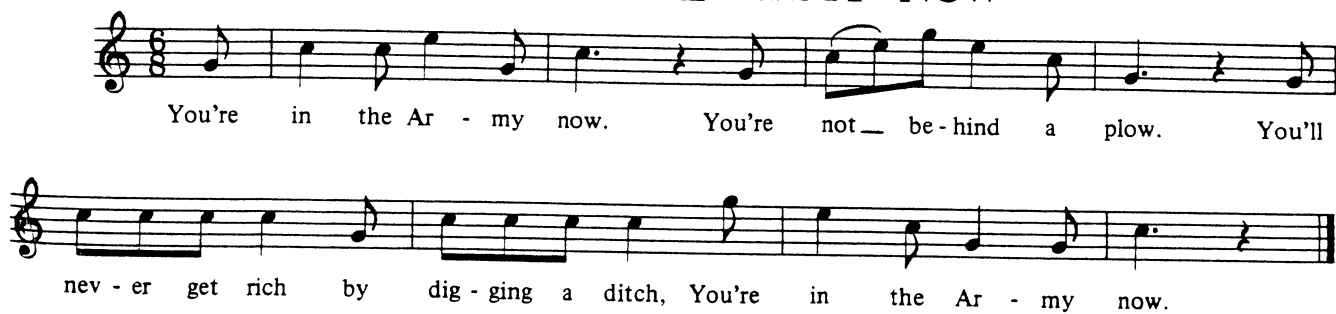
### ASSEMBLY (for Drill)



### REVEILLE



### YOU'RE IN THE ARMY NOW





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# America the Beautiful

A Collection of Best-Loved Patriotic Songs

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by Tom Glazer

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Illustrated by Barbara Corrigan

1987

Doubleday & Company, Inc., Garden City, New York

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First edition



## SONGS THE SOLDIERS SANG

**THE VALIANT CONSCRIPT.** The rigors of "basic training" for the raw recruit, particularly the draftee, have always been a subject for army humor. This Confederate camp song also mocks the "heroism" of the conscript, although one can detect a glimmer of sympathetic identification on the part of the anonymous author with the Civil War "sad sack" in the last stanza.

Songs complaining of army life were sung in both Union and Confederate camps. Another Southern soldier song directs its fire against that traditional army bugaboo, The Bugler:

In nice log huts he saw the light,  
Of cabin fires, warm and bright,  
The sight afforded him no heat,  
And so he sounded the "Retreat."

Upon the fire he saw a pot,  
Of sav'ry viands smoking hot,  
Said he, "They shan't enjoy that stew,"  
Then "Boots and Saddles" loudly blew.

But soldiers, you were made to fight,  
To starve all day and watch all night,  
And should you chance get bread and meat,  
That bugler will not let you eat.

And then, interestingly enough, the song ends on a wistful note of wishing for peace:

Oh hasten, then, that glorious day,  
When buglers shall no longer play,  
When we through peace shall be set free,  
From "Tattoo," "Taps," and "Reveille."

"The Soldier's Fare" is another good-natured Confederate "gripe song," this one written by a soldier who thought enough of his verses to write a stanza containing his signature—in good folk song tradition:

Not many you good people know  
What we poor soldiers undergo.

Sometimes we lie on the cold ground,  
Where there's no shelter to be found.

But as to grog we get enough,  
Although our beef is lean and tough;  
But as to that we'll not complain—  
We hope to get good beef again.

Our doctor is a man of skill,  
And every day he gives a pill,  
And if that pill does not prove well,  
He gives a dose of calomel.

You want to know who composed this song,  
I'll tell you now, it won't take long;  
It was composed by J. P. Hite,  
On his post on one rainy night.

The disdain of the professional soldier for the conscript is revealed in "The Soldier's Amen," Civil War version of one of the most popular soldier songs in the English-speaking world, sometimes known as "The Soldier and the Sailor" "The Soldier's Prayer":

As a couple of good soldiers were walking one day,  
Said one to the other—"Let's kneel down and pray!  
I'll pray for the ear, and the good of all men—  
And whatever I pray for, do you say 'Amen.'"

"We'll pray for the privates, the noblest of all—  
They do all the work and get no glory at all—  
May good luck and good fortune them always attend  
"And return crowned with laurels!" said the Soldier  
Amen.

"We'll pray for the Conscript with frown on his brow  
To fight for his country, he won't take the vow;  
May bad luck and bad fortune him always attend"  
"And die with dishonor"—said the Soldier's Amen.

Typical of Northern complaint songs "Would You Be a Soldier, Laddy?" which seem to have been designed to work up enthusiasm for enlistment, though it is questionable how very such as these could help rouse any young man's ardor for army life:

Would you be a soldier, laddy?  
Come and serve old Uncle Sam!  
Come and serve old Uncle Sam!  
He henceforth must be your daddy,  
And Columbia your dam.

Do you like salt-horse and beans?  
Do you know what hardtack means?  
Jolly hard-tack, tack, tack, tack,  
That's the stuff you have to crack,  
Do you like salt-horse and beans?

Of course, almost all soldier "griping" songs have that constant strain of irony and grim humor which help to make the burden of army discipline easier to bear. Far too many wars have passed beyond doubt that the soldier who gets his guff off his chest in song or story or by swearing at officers will be a better fighting man for it.

**CONFEDERATE YANKEE DOODLE.** With its stubborn streak of political and poetic perversity

## SONGS THE SOLDIERS SANG

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**CONFEDERATE YANKEE DOODLE.** With its stubborn streak of political and poetic perversity:

## UPI DEI DI

Apparently buglers were no more popular with the "Rebs" of the sixties than they were with the "Yanks" of seventeen; for this song, sometimes called "That Bugler," was sung in the Washington Artillery of New Orleans early in the war. It was written by A. G. Knight. The tune, which was arranged by A. E. Blackmar, is from an old song of the same name as this one, and has also been used by the British Army.

*Allegro*

The shades of night were fall - ing fast,

Tra la la! tra la la! The bug - ler blew his well-known blast,

Tra la la la la. No mat - ter, be there rain or snow, That

## UPI DEI DI

The musical score consists of two systems of three staves each. The top staff is the vocal line, and the bottom two are piano accompaniment. The key signature has one sharp (F#) and the time signature is 2/4. The lyrics are written below the vocal line.

bug - ler still is bound to blow— U - pi de - i de - i di!

U - pi de! u - pi di! U - pi de - i de - i di! U - pi de - i di.

On the fire he spied a pot,  
 Tra la la! tra la la!  
 Choicest viands smoking hot,  
 Tra la la la la.  
 Says he, "You shan't enjoy that stew,"  
 So "Boots and Saddles" loudly blew—  
 Upi dei dei di!  
 Upi de! Upi di!  
 Upi dei dei di!  
 Upi dei di.

Soldiers, you are made to fight,  
 Tra la la! tra la la!  
 To starve all day and march all night,  
 Tra la la la la.  
 Perchance if you get bread and meat,  
 That bugler will not let you eat—  
 Upi dei dei di!  
 Upi de! Upi di!  
 Upi dei dei di!  
 Upi dei di.

*A History of the Civil War in Song*

# **SINGING SOLDIERS**

(THE SPIRIT OF THE SIXTIES)

Selections and historical commentary

**PAUL GLASS**

BROOKLYN COLLEGE of the  
CITY UNIVERSITY of NEW YORK

Musical arrangements for piano and guitar

**LOUIS C. SINGER**

Foreword by **JOHN HOPE FRANKLIN**

**A DA CAPO PAPERBACK**

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# The Upidee Song

Words: D. G. Knight  
Music: A. E. Blackmar

This jolly Confederate song establishes the bugler as the "killjoy" of the army. The familiar tones regulate the soldier's life, disturb him at meals, and interrupt the few moments of leisure that occasionally come along. The poem apes Longfellow's "Excelsior."

Quite fast

The musical score is written in G major and 2/4 time. It consists of three systems of music, each with a vocal line and a piano accompaniment. The piano accompaniment features a steady bass line with chords in the right hand. The lyrics are: "1. The shades of night were fall - ing fast, Tra la la! tra la la! The bu - gler blew his well - known blast, Tra la la la la. No mat - ter, be there rain or snow, That bu - gler still is bound to blow,". Chord symbols G, C, D7, and A7 are placed above the vocal line.

1. The shades of night were fall - ing fast, Tra la la! tra la la! The  
bu - gler blew his well - known blast, Tra la la la la. No  
mat - ter, be there rain or snow, That bu - gler still is bound to blow,

## Chorus

G D7 G

U - pi de - i de - i da! U - pi de! U - pi da!

Am D7 1. G 2. G

U - pi de - i de - i da! U - pi de - i da. da.\_\_\_\_

2.

He saw, as in their bunks they lay,  
 Tra, la, la! tra, la, la!  
 How soldiers spent the dawning day.  
 Tra, la, la, la, la.  
 "There's too much comfort there," said he,  
 "And so I'll blow the 'Reveille'."

Chorus: Upi dei, etc.

3.

In nice log huts he saw the light,  
 Tra, la, la! tra, la, la!  
 Of cabin fires, warm and bright,  
 Tra, la, la, la, la.  
 The sight afforded him no heat,  
 And so he sounded the "Retreat."

Chorus: Upi dei, etc.

4.

Upon the fire he spied a pot,  
 Tra, la, la! tra, la, la!  
 Choicest viands smoking hot,  
 Tra, la, la, la, la.  
 Says he, "You shan't enjoy the stew,"  
 So "Boots and Saddles" loudly blew.

Chorus: Upi dei, etc.

5.

They scarce their half-cooked meal begin  
 Tra, la, la! tra, la, la!  
 Ere orderly cries out, "Fall in!"  
 Tra, la, la, la, la.  
 Then off they march through mud and rain,  
 P'raps only to march back again.

Chorus: Upi dei, etc.

6.

But soldiers, you are made to fight,  
 Tra, la, la! tra, la, la!  
 To starve all day and march all night,  
 Tra, la, la, la, la.  
 Perchance if you get bread and meat  
 That bugler will not let you eat.

Chorus: Upi dei, etc.

7.

Oh, hasten then, that glorious day  
 Tra, la, la! tra, la, la!  
 When buglers shall no longer play;  
 Tra, la, la, la, la.  
 When we, through Peace, shall be set free  
 From "Tattoo," "Taps" and "Reveille."

Chorus: Upi dei, etc.

**“SOUND OFF!”**

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BUGLE CALLS A-PLENTY

"FIRST CALL! Up at the break of dawn,  
When REVEILLE sounds let no one yawn,  
ASSEMBLY, too, and then to MESS;  
There's DRILL to do to win success.  
The bugle sounds the ADJUTANT'S CALL,  
RETREAT parade is best of all,  
When day is done we doff our caps,  
And rest begins at sound of TAPS."

"GREAT BAND MUSIC" LPM-1133, RCA VICTOR, NEW ORTHOPHONIC, HIGH-FIDELITY  
Paul Lavallo and the Cities Service Band of America  
Radio Corporation of America, 1955.

"BUGLE CALLS A-PLENTY" ( a medley of bugle calls ), Side Two  
Paul Lavallo, Stargen-Sam Fox Publishing Co. (GRADE A)



# G. I. SONGS

*Written, Composed and / or Collected*

*by*

**The Men in the Service**

*Edited by*

EDGAR A. PALMER

*Illustrated by*

Richard A. Loederer and Kurt Werth

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**SHERIDAN HOUSE, Publishers**

**New York**

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Musical Arrangements by Paul Eisler  
Music Autography by Henri Courtade

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## REVEILLE



I can't get'em up, I can't get'em up, I can't get'em up in the morn - ing, I  
can't get'em up, I can't get'em up, I can't get'em up at all. The  
corp - ral's worse than pri - vates; The serg - eant's worse than corp - 'rals; Lieu -  
- ten - ant's worse than serg - eant's; An' the cap - tain's worst of all!

I can't get them up, I can't get them up,  
I can't get them up in the morning.  
I can't get them up,  
I can't get them up,  
I can't get them up at all.  
The corporal's worse than the privates,  
The sergeant's worse than the corporals,  
Lieutenants are worse than sergeants,  
And the captain's worst of all!

## YOU'RE IN THE ARMY NOW

The image shows a musical score for the song "You're in the Army Now". It consists of four systems of music, each with a vocal line and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 6/8. The lyrics are: "You're in the Army now, — You're not behind the plow, — You'll nev-er get rich, You son of a gun, You're in the Ar-my now, — You're in the Ar-my now, — You're in the Ar-my now, — You'll nev-er get rich, On the sal-a-ry which, You get in the Ar-my now. —"

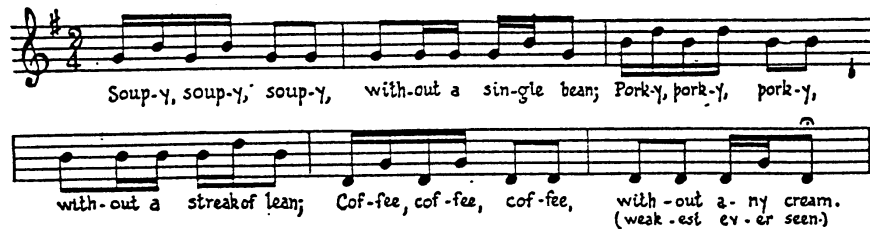
You're in the Army now,  
You're not behind the plow.  
You'll never get rich  
You son of a gun,  
You're in the Army now!  
You're in the Army now,  
You're in the Army now,  
You'll never get rich  
On the salary which  
You get in the Army now!

## FATIGUE CALL

With a pick and a shovel and with a hoe,  
With a sentry at your back you won't say no;  
With a pick and with a shovel and with a hoe,  
Down the ditch you go!

## MESS CALL

Soupy, soupy, soupy, without a single bean;  
Porky, porky, porky, without a streak of lean;  
Coffee, coffee, coffee, the weakest ever seen!



## STABLE CALL

Come off to the stable,  
All ye who are able  
And give your horses some oats and some corn;  
For if you don't do it, your colonel will know it,  
And then you will rue it,  
As sure as you're born.

## SICK CALL

Come and get your quinine,  
And come and get your pills;  
Oh, come and get your quinine,  
And cure all your ills,  
And cure your ills!

## TAPS

The musical score for 'Taps' is presented on two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with the tempo marking 'Slow'. The melody consists of a series of quarter notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The lyrics 'Day is done, gone the sun, From the hills, from the sky, All is' are written below the notes. The bottom staff is in bass clef and provides a simple harmonic accompaniment with notes: D3, E3, F#3, G3, A3, B3, C4, B3, A3, G3, F#3, E3, D3. The lyrics 'well, safe - ly rest safe - ly rest, All is well.' are written below the notes.

Fading light  
Dims the sight,  
And a star gems the sky,  
Gleaming bright  
From afar, drawing nigh,  
Falls the night.  
Dear one, rest!  
In the west  
Sable night  
Lulls the day on her breast.  
Sweet, good night!  
Now away  
To thy rest.  
Love, sweet dreams!  
Lo, the beams  
Of the light  
Fairy moon kiss the streams.  
Love, good night!  
Ah, so soon!  
Peaceful dreams!

He settled down to stay a while,  
 But things were not so pretty;  
 The sailors started to get drunk  
 Which really was a pity.  
 They shrieked the world was round-o,  
 They reeked, it had been found-o,  
 That heavy-headed, always dreaded  
 Son of a bum Colombo.

When Chris sailed back to Spain again,  
 The queen was still a-sinning,  
 But this time not with Chris, alas,  
 Another had his inning.  
 He shrugged: The world is round-o  
 I said, it could be found-o.  
 That poorly treated, badly cheated  
 That son of a bum Colombo.

*(There are many versions and many more verses. Roll your own.)*

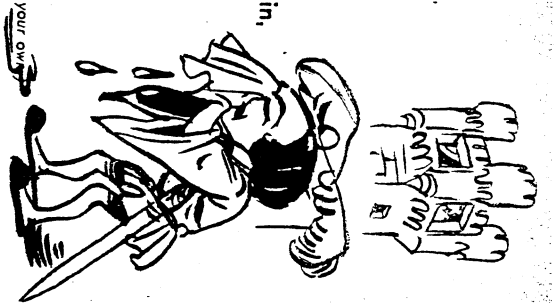
## THE SON OF THE BEACH

'T was on a dark and stormy night,  
 The waves dashed high and wild,  
 A band of sailors bowed their heads  
 For the sake of an unborn child.

They lashed the mother to a mast,  
 And cast her to her doom,  
 A child was born on the sands that night,  
 But the waves were the mother's tomb.

Long years have passed, the child has grown,  
 A life-saver bold is he,  
 And as he walks along the sands,  
 He sings this song of the sea:

"I'm a son of the beach, I'm a son of the beach,  
 A son of the beach am I,  
 Born on a dark and stormy night,  
 When the waves dashed wild and high,  
 I'm a son of the beach, I'm a son of the beach,  
 A son of the beach am I!"



## I WAS BORN TEN THOUSAND YEARS AGO

I was born a thousand years ago.  
 And there's nothing in the world that I don't know  
 I saw Peter Paul and the sea, playing  
 rug-a-round the roses, And I'm here to tick the guy what says 'Taint so

I saw Satan when he looked the garden o'er,  
 Saw Adam and Eve driven from the door  
 And, behind the bushes peeping,  
 Saw the apple they were eating  
 And I'll swear I am the guy who ate the apple  
 I saw Jonah when he embarked within the whale  
 And thought he'd never live to tell the tale,  
 But old Jonah had eaten garlic  
 And he gave the whale a colic,  
 So he coughed him up and let him out of jail.



I saw Samson when he laid the village cold,  
 Saw Daniel tame the lions in the hold  
 And helped build the Tower of Babel  
 Up as high as they were able,  
 And there's lots of other things I haven't told.

I taught Solomon his little ABC's  
 I helped Brigham Young to make Limburger cheese  
 And while sailing down the bay  
 With Methusalem one day  
 I saved his flowing whiskers from the breeze.



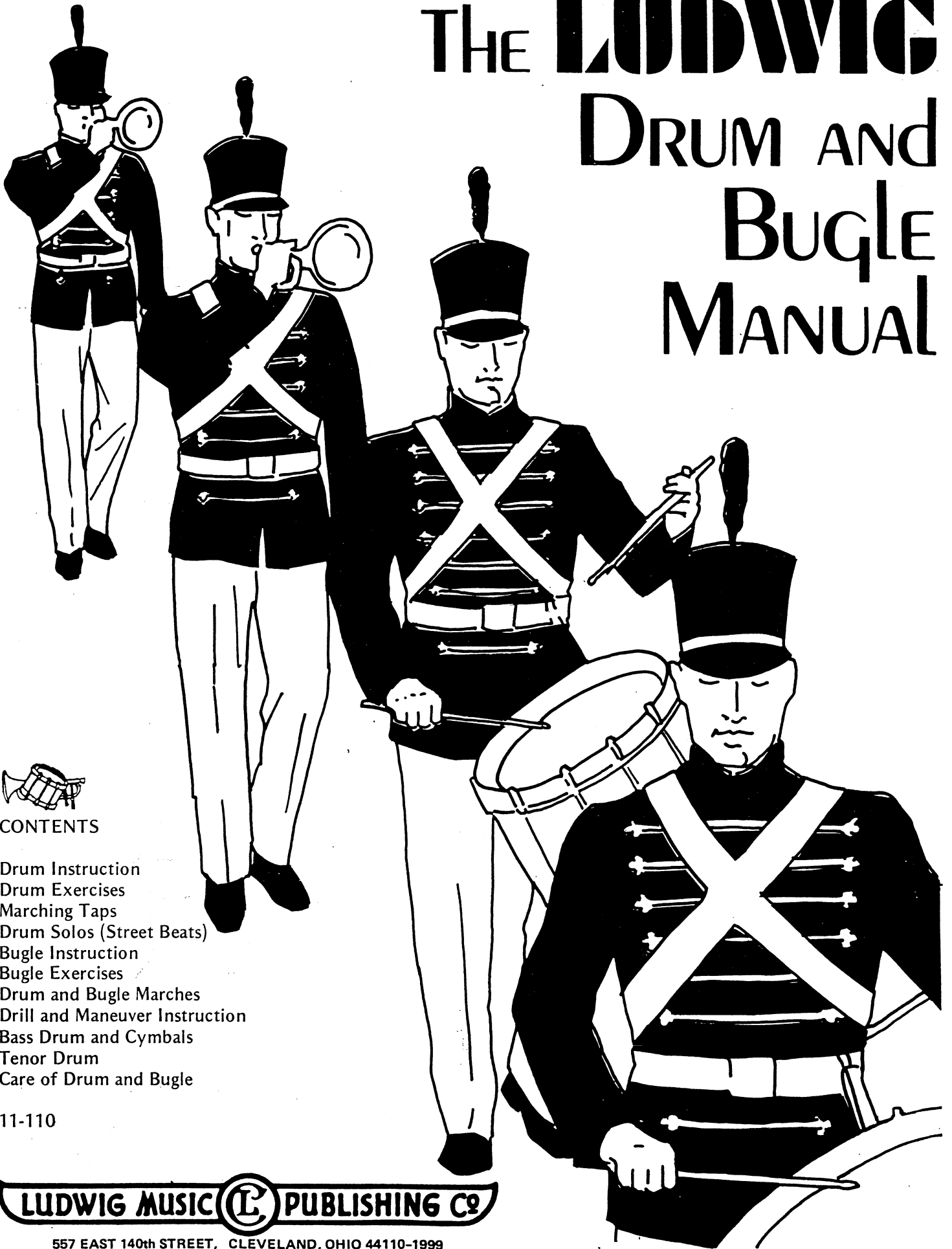
Queen Elizabeth, she fell in love with me,  
 We were married in Milwaukee secretly  
 But I schemed around and shook her,  
 And I went with General Hooker  
 To shoot mosquitoes down in Tennessee.

I remember when the country had a king;  
 Saw Cleopatra pawn her wedding ring  
 And I saw the flags a-flying  
 When George Washington stopped lying  
 On the night when Patti first began to sing.





# THE LUDWIG DRUM AND BUGLE MANUAL



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Drum Instruction  
Drum Exercises  
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Drill and Maneuver Instruction  
Bass Drum and Cymbals  
Tenor Drum  
Care of Drum and Bugle

11-110

LUDWIG MUSIC  PUBLISHING CO.

557 EAST 140th STREET, CLEVELAND, OHIO 44110-1999

# THE "NEW BABOON"

Arr. by ANDREW V. SCOTT  
and EDWIN RIEMER

(A)

Soprano Bells

Tenor French Horn

Baritone Bass

Drums Cymbals

Musical score for section (A) in 2/4 time. It consists of four staves: Soprano Bells (treble clef), Tenor French Horn (treble clef), Baritone Bass (treble clef), and Drums/Cymbals (bass clef). The Soprano Bells part features a melodic line with eighth and sixteenth notes. The Horn and Bass parts provide harmonic support with chords and single notes. The Drums/Cymbals part has a rhythmic pattern of eighth notes.

Continuation of section (A) with first and second endings. The first ending leads back to the beginning of the section, while the second ending concludes the phrase. The instrumentation remains the same as in the previous system.

(B)

Musical score for section (B) in 2/4 time. It consists of four staves: Soprano Bells (treble clef), Tenor French Horn (treble clef), Baritone Bass (treble clef), and Drums/Cymbals (bass clef). Section (B) features a more complex melodic line for the Soprano Bells, including sixteenth-note runs and grace notes. The Horn and Bass parts continue with harmonic support.

1 2 (C)

Musical score for section (C) in 2/4 time. It consists of four staves: Soprano Bells (treble clef), Tenor French Horn (treble clef), Baritone Bass (treble clef), and Drums/Cymbals (bass clef). Section (C) features a melodic line for the Soprano Bells with eighth-note patterns. The Horn and Bass parts provide harmonic support. The section includes first and second endings.

The first system of music consists of four staves. The top staff has a treble clef and contains a melodic line with eighth and sixteenth notes. The second and third staves have treble clefs and contain harmonic accompaniment with chords and single notes. The bottom staff has a bass clef and contains a bass line with eighth and sixteenth notes. The system concludes with two endings, labeled '1' and '2', which are repeated sections of the music.

DRUM SOLO

(D) This section is a drum solo, represented on a single staff with a bass clef. It features a complex rhythmic pattern using eighth and sixteenth notes, with many notes marked with an accent (>) to indicate a specific drum sound or technique.

(E) The second system of music consists of four staves. The top staff has a treble clef and contains a melodic line with eighth and sixteenth notes. The second and third staves have treble clefs and contain harmonic accompaniment with chords and single notes. The bottom staff has a bass clef and contains a bass line with eighth and sixteenth notes.

The third system of music consists of four staves. The top staff has a treble clef and contains a melodic line with eighth and sixteenth notes. The second and third staves have treble clefs and contain harmonic accompaniment with chords and single notes. The bottom staff has a bass clef and contains a bass line with eighth and sixteenth notes. The system concludes with two endings, labeled '1' and '2', which are repeated sections of the music.

N. B. Notes written thus × strike sticks together.

NINTH CAVALRY ANTHEM  
THE MONKEY MARRIED THE BABOON'S SISTER \*  
RE-ARRANGED FOR FIELD TRUMPET / BUGLE

The image shows a handwritten musical score for field trumpet or bugle. It consists of four staves of music written on a five-line staff with a treble clef. The notes are mostly quarter and eighth notes, with some rests. The first staff contains the first line of music. The second staff contains the second line, with a double bar line and a long horizontal line below it. The third staff contains the third line, with a double bar line and a long horizontal line below it. The fourth staff contains the fourth line of music. The notes are mostly black circles with stems, and some have flags or beams. The handwriting is somewhat rough and sketchy.

\* (FROM VOICE & PIANO SCORE "PP. 522-524, "Sound Off!", 1929.)

Written and Edited by  
William F. Ludwig

Music Arrangements by John C. Zeran,  
Andrew V. Scott, and Edwin Riemer

Drum photos posed by Frank Arsenault

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