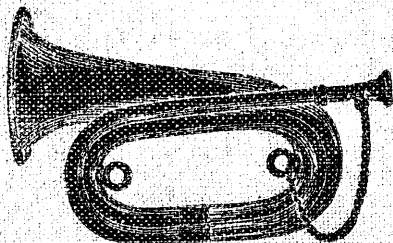


COMPLETE
INSTRUCTIVE MANUAL



FOR
BUGLE, TRUMPET AND DRUM

BY
V. F. SAFRANEK

BANDMASTER UNITED STATES ARMY



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CARL FISCHER
NEW YORK CHICAGO

COMPLETE
INSTRUCTIVE
MANUAL

FOR THE

BUGLE
TRUMPET
DRUM

Containing the Signals and Calls used in the United States Army, Navy, Marine Corps, Revenue Cutter, National Guard, and Boy Scouts' Service, together with other information pertaining thereto

BY

V. F. SAFRANEK

BANDMASTER, UNITED STATES ARMY

Price, 75c. Net

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Chicago

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V. F. SAFRANEK

P R E F A C E . . .

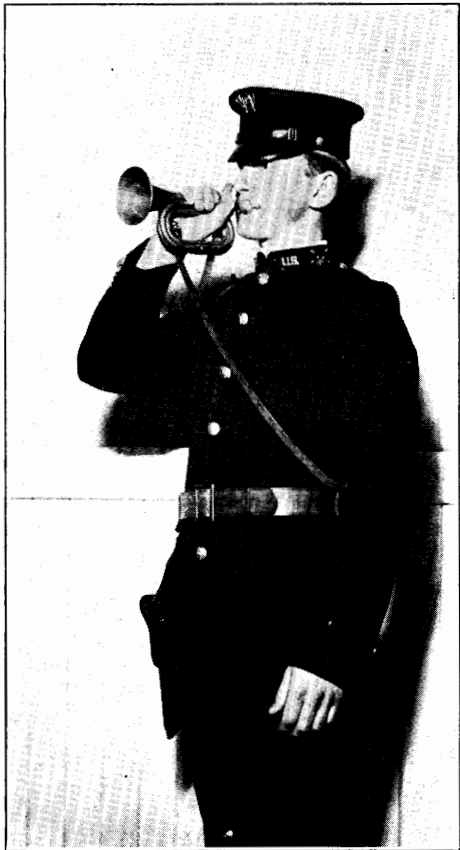
The purpose of this work is to supply a complete instruction and reference book for Buglers, Trumpeters and Drummers in any branch of the United States Service. In order to make the work as complete as possible, some calls not in use at present have been included, inasmuch as they might again be adopted at some future time.

It has been the author's endeavor to embody all information of interest to the bugler or company musician, without constant repetition or statement of unnecessary and obvious facts that clog up the average book of this kind, and help only in overfilling the work with uninteresting material and confuse the student. The rudiments are here sufficiently explained; the exercises for beginners are instructive, and only good quick-steps, inspection pieces, etc., have been used.

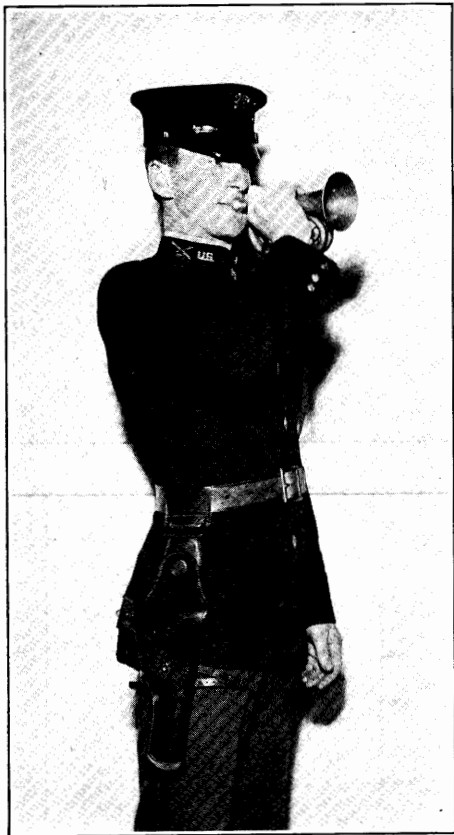


ATTENTION

IV



SOUNDING A CALL



SOUNDING A CALL

VI



INSPECTION OF BUGLES
VII



INSPECTION OF BUGLES
VIII



INSPECTION OF PISTOL

ATTENTION

(The Position of a Soldier.)

Heels on the same line, and as near each other as the conformation of the man permits.

Feet turned out equally and forming an angle of about 45 degrees.

Knees straight without stiffness.

Hips level and drawn back slightly; body erect and resting equally on hips; chest lifted and arched; shoulders square and falling equally.

Arms and hands hanging naturally, thumb along the seam of the trousers.

Head erect and squarely to the front, chin drawn in so that the axis of the head and neck is vertical; eyes straight to the front.

Weight of the body resting equally upon the heels and balls of the feet.

THE HAND SALUTE

When this salute is made as a part of recruit drill, there are two commands, one "preparatory" (*HAND*) and the other of "execution" (*SALUTE*). For the preparatory command raise the right hand smartly till the tip of forefinger touches the lower part of the headdress above

the right eye, thumb and fingers extended and joined, palm to the left, forearm inclined at about 45 degrees, hand and wrist straight; at the same time look toward the person saluted. For the command of execution, drop the arm smartly by the side. When the salute is rendered without command, the first position is held until acknowledged, or until the officer has passed or has been passed. If uncovered, stand at Attention (Position of a Soldier) without saluting.

INSTRUCTIONS TO BEGINNERS

Before attempting to blow a note on the bugle or trumpet, the beginner should seek instruction from an experienced musician in order that the mouthpiece be placed on the lips correctly. Once the lips are accustomed to any certain position it becomes very difficult to make a change, and many good candidates compromise their future on instruments of this kind with a misplacement of the mouthpiece.

The upper and lower lips each covering one half of the mouthpiece is considered to be a good position, but care must be exercised to avoid placing the mouthpiece on either side of the center of the lips. Practice placing

only the mouthpiece (without the bugle) gently against the lips and blowing tones on it, then, while blowing, allow the instrument to assume its proper position around the mouthpiece, then again withdraw the instrument, still continuing the tone on the mouthpiece.

Stand erect and always hold the instrument straight from the body, horizontally. Do not point the instrument down toward the ground as this position cramps the lungs and gives the performer a very poor appearance.

Some buglers believe that by using a mouthpiece not made for the instrument better results are obtained, but it should be remembered that the bore of the mouthpiece should conform to the bore of the instrument with which it is used. Cornets, trumpets and fluegelhorns appear to the average performer as very similar, but their bore is quite different. the trumpet being cylindrical, the fluegelhorn conical and the cornet "betwixt and between." The bugle is more like the fluegelhorn than like the others, but it should still be borne in mind that the man-

ufacturer of the bugle has made a mouth - piece intended for the instrument - not for the lip. If the performer cannot play without some freak mouthpiece it is evident that he either did not get good instruction as to the placing of his mouthpiece on the lips, or he is not adapted to the work, and it were better that he expend his energies in some other line of endeavor in which his chances of success would be better. Silver plating the mouthpiece is heartily recommended.

The instrument should be cleaned internally at least once a week so that the saliva does not accumulate and corrode. For this purpose hot water is considered as best. A thorough flushing and rinsing should be given.

The mouthpiece having been properly placed, there are three requisites that should always be kept in mind by the experienced performer as well as by the beginner - a good tone, a good attack, and sustaining strength.

A good tone is acquired by the practice of long, well-sustained notes, beginning with the lower notes and following with the upper ones

as the lips get stronger. Care should be taken to avoid tiring the muscles of the face in the beginning, and the student should cease practicing temporarily at the first sign of fatigue. These long notes are sustained as long as it takes to count 24 or 30 in march time, usually commencing the note softly, gradually increasing the volume toward the middle, then gradually decreasing toward the end. The importance of this practice cannot be overestimated, though on account of its seeming simplicity it is more often omitted than observed. In a total of one hour's practice, ten minutes should be devoted to these long notes. Take breath through the corners of the mouth or through the nose, not through the instrument.

A good attack (striking the tone) is obtained by tonguing practice, of which there are three kinds - single, double and triple. The first named is accomplished by a stroke of the tongue as if the performer desired to make the sound "ta" or "tu." The double tonguing is pronounced "ta ka" or "tu ku," while the triple tonguing has the sound of "ta ta ka"

or "tu tu ku". These tonguings will be taken up later under the heading of "Exercises for Beginners".

Sustaining strength is acquired by the method of blowing. Some buglers puff out their cheeks and blow by sheer strength, which method will hardly permit the average man to play for any length of time. In practicing, the performer should hold the bugle with the two fingers of his right hand and learn to make his tones not through strength of blowing, but by the contraction of the lips, and in passing from one note to another the pressure should be the same, the change being made with the help of the muscles on the right and left of the lips or corners of the mouth. For the advise that these muscles should be massaged some cornet instructors have collected exorbitant fees.

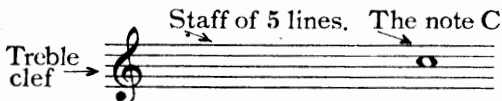
The student is enjoined to always keep these requisites in mind, and to remember that a few minutes with a good, conscientious instructor is of much more value than hours of individual practice, as it is the constant cor-

rection that makes for proficiency: Errors are more easily avoided than corrected.

If the student intends to read music, it will be necessary before commencing with the practice to learn something of the rudiments. In this, as in blowing, the student will find an instructor of great advantage, as it is difficult for an amateur to grasp the principles without some aid and explanation.

RUDIMENTS OF MUSIC

Music is written on a staff, or a series of five equi-distant lines called leger lines (from the French "leger" or light, meaning lightly printed lines). The clef decides the names of the notes. The treble clef is used in bugle music and its C is between the 3rd and 4th lines from the bottom of the staff.





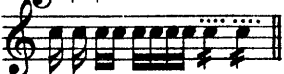


The value of notes and their corresponding rests is shown in the following illustration:-


Whole note.	Half note.	Quarter note.
Whole bar of rest.	Half bar of rest.	Quarter rest.
(below the 4 th line) (above the 3 ^d line)		


Eighth note.	Sixteenth note.	Thirty second note.
Eighth rest.	Sixteenth rest.	Thirty second rest.

The whole note has no stem and is open. The half note is also open but has a stem, either upward or downward. The quarter note is a closed, or black note and has a stem. The eighth note is the same as the quarter, except that the stem has an additional tail, the 16th has two and the 32nd three of these tails.

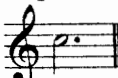
A whole note  is equalled by 2 half notes  or 4 quarter notes  or 8 eighth notes  or 16 sixteenth notes 

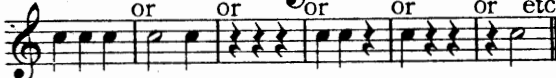
Rests in equivalent amounts may be used instead of notes. The note C has been used exclusively but the above explanations are applicable to any note or combination of notes.

A dot placed after a note or rest increases its value or length by one half. A whole note followed by a dot  would be equal to six quarters instead of four, or three halves

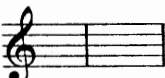
instead of two, thus: 

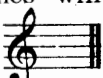
A Half Note (or half rest) followed by a dot would be equal to three quarter notes or rests,

or their equivalents.  is equal to



The same rule applies to quarter notes, eighth notes etc. Should a note have two dots, which occasionally happens, the second dot would add one half of the value of the first dot.

The bar  is indicated by a perpendicular line drawn across the staff, and its purpose is to divide the composition into equal parts, assisting to define the time.

At the end of a composition, or of an important section thereof, two thicker lines will be found, and are called a Double Bar 

Every bar or measure is divisible into equal portions, called Beats, This subject is further mentioned in the chapter on Time.

Double dots adjacent to a double bar indicate that the strain toward which they face should be repeated, or played twice. The dots

are placed thus:  or 



A Hold or Pause  over a note



prolongs the note indefinitely, usually about three times its original length. In bugle music it is mostly used on the last note of a call or signal.

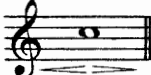
A Slur  is a

curved line drawn over or under two or more notes and ties them together into one continuous sound if the slurred notes are identical in pitch, as in the first bar above. When different notes are slurred, as in the other two examples, the sound or tone should glide from one to the other without the fresh attack of the tongue.


The figure three (3) over a group of notes signifies that three notes are to be played where, according to the division of the time two would have been written. The group is called a triplet and is written thus:


 instead of 

or
 instead of 

The converging lines  above

or below a note or series of notes are called (the first one) "crescendo" and (the second one) "decrescendo." The crescendo gradually increases the volume of tone, the decrescendo functioning in the opposite way.

The letters D. C. (Da Capo) at the end of a composition indicate that the performer should return to the beginning of the composition and play until the word "Fine" (Finish or End) or the pause or hold  appears over a double bar.

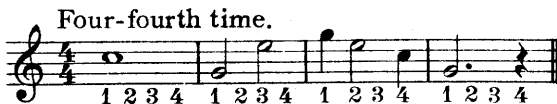
The Repeat bar  means that the preceding bar should be played again, as if it had been written twice.

TIME

There are several different kinds of time and they are indicated immediately after the clef mark. Outside of common time **C**, the upper figure shows *how many* notes there are to the bar, the lower figure showing *what value* of notes.

Common Time, and Four Fourth time are the same and are indicated by the sign **C** and by the numerals $\frac{4}{4}$. Each bar contains four quarters, or their equivalent. It is played

by counting four beats or steps.



When the Common Time indication has a line drawn through it, thus, C the composition is played twice as quickly as otherwise. It is variously called "Alla Breve" Cut Time, "Half Time," etc. and one bar is played to two beats or steps instead of four.

Two-fourth time is composed of two quarters (or equivalent) and has two beats or steps to the bar. Example follows:



Six-eighth time is made of six eighth notes or the equivalent and is used at various rates of speed. If played in quick time or march time, it resolves itself into two beats or steps, each beat or step being equal to three eighths, as follows:

quick 1 2 1 2 1 2 1 2

1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6

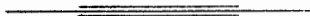
The upper figures denote the two beats in a bar.
The lower figures count the eighths.

Three-fourth time is composed of three quarters (or equivalent) in each bar and has three counts or beats, thus:

1 2 3 1 2 3 1 2 3 1 2 3

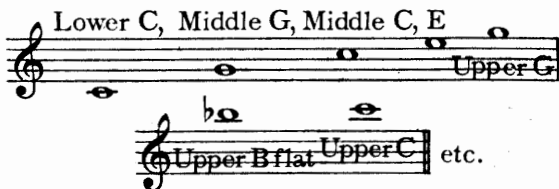
Three-eighth time implies that in each bar there are three eighths. It is quite the same as three-fourth time.

1 2 3 1 2 3 1 2 3 1 2 3



EXERCISES FOR BEGINNERS

The notes of a Bugle or Trumpet are as follows:



Only the first five of these notes are usually employed and they are easily learned by the positions they occupy on the staff. The lower C is written below the staff and has an added ledger line drawn through it. Middle G is written on the second line from the bottom of the staff. Middle C is between the 3rd and 4th lines, E between the 4th and 5th lines, and upper G is just above the top line.

The middle G (next to lowest note) is the easiest note for the first practice. In blowing, place the tongue against the teeth, then imitate the pronunciation of the syllable "ta" or "tu", and in so doing, as the tongue withdraws, the air is precipitated into the instrument, causing the sound. The movement of the tongue is described as being similar

to that of spitting a small hair from the tip.

The foregoing being understood, the student may now commence practicing the long notes recommended for the development of a good tone. Practice each one of the following notes many times before passing to the next note. Do not leave a note until it is mastered. Do not tire the lips too much at first.



The following exercises in **C** Time (single tonguing) may now be practiced. Do not try to master them all at once. It is better to learn one thoroughly than three indifferently.

IN COMMON TIME

1.

2.

Moderato

7.  Musical notation for exercise 7, measures 1-2. The first staff is in treble clef with a common time signature (C). The melody consists of quarter and eighth notes. The second staff continues the melody with quarter and eighth notes, ending with a double bar line.

8.  Musical notation for exercise 8, measures 1-2. The first staff is in treble clef with a common time signature (C). The melody consists of quarter and eighth notes. The second staff continues the melody with quarter and eighth notes, ending with a double bar line.

9.  Musical notation for exercise 9, measures 1-2. The first staff is in treble clef with a common time signature (C). It includes the instruction "(up beat)" above the staff and "up 4" below the staff. The melody consists of quarter and eighth notes. The second staff continues the melody with quarter and eighth notes, ending with a double bar line.

10.  Musical notation for exercise 10, measures 1-2. The first staff is in treble clef with a common time signature (C). It includes the instruction "(up beat)" above the staff and "4" below the staff. The melody consists of quarter and eighth notes. The second staff continues the melody with quarter and eighth notes, ending with a double bar line.

11.  

Exercise 11 consists of two staves of music in C major, 2/4 time. The first staff begins with a treble clef and a common time signature. The melody starts on G4, moving to A4, B4, and C5 in the first measure, then descends to B4, A4, G4, and F4 in the second measure. The third measure contains G4, A4, B4, and C5, while the fourth measure contains B4, A4, G4, and F4. The fifth measure has G4, A4, B4, and C5, and the sixth measure has B4, A4, G4, and F4. The piece concludes with a final G4 note and a double bar line.

12.  

Exercise 12 consists of two staves of music in C major, 2/4 time. The first staff begins with a treble clef and a common time signature. The melody starts on G4, moving to A4, B4, and C5 in the first measure, then descends to B4, A4, G4, and F4 in the second measure. The third measure contains G4, A4, B4, and C5, while the fourth measure contains B4, A4, G4, and F4. The fifth measure has G4, A4, B4, and C5, and the sixth measure has B4, A4, G4, and F4. The piece concludes with a final G4 note and a double bar line.

13.  

Exercise 13 consists of two staves of music in C major, 2/4 time. The first staff begins with a treble clef and a common time signature. The melody starts on G4, moving to A4, B4, and C5 in the first measure, then descends to B4, A4, G4, and F4 in the second measure. The third measure contains G4, A4, B4, and C5, while the fourth measure contains B4, A4, G4, and F4. The fifth measure has G4, A4, B4, and C5, and the sixth measure has B4, A4, G4, and F4. The piece concludes with a final G4 note and a double bar line.

14.  

Exercise 14 consists of two staves of music in C major, 2/4 time. The first staff begins with a treble clef and a common time signature. The melody starts on G4, moving to A4, B4, and C5 in the first measure, then descends to B4, A4, G4, and F4 in the second measure. The third measure contains G4, A4, B4, and C5, while the fourth measure contains B4, A4, G4, and F4. The fifth measure has G4, A4, B4, and C5, and the sixth measure has B4, A4, G4, and F4. The piece concludes with a final G4 note and a double bar line.

IN THREE-FOURTH TIME

No. 17 and succeeding exercises will appear incomplete in the last bar, but the student will notice that in repeating the exercise the upbeat completes the bar.

Moderato.

15. 

 (repeat)

16. 



17. 



18. 





IN TWO-FOURTH TIME

Quick

23.

1 2 1 2 1 2 1 2

1 (2) 1 2 1 2 1 2

24.

2 1 2 1 2 1 2 1 2

1 2 1 2 1 2 1

25.

26.





IN DOUBLE TONGUING

41. ta ka ta ta ka ta ta ka

ta ta kata kata ta kata kata ta ta

42. ta kata kata ka ta ka

43.

44. ta kata kata ta

45.

IN TRIPLE TONGUING

46. ta ta ka ta ta ta ka

Exercise 46 consists of two staves of music in 2/4 time. The first staff contains two measures: the first measure has a triplet of eighth notes (G4, A4, B4) followed by a quarter note (C5), and the second measure has a triplet of eighth notes (D5, E5, F5) followed by a quarter note (G5). The second staff contains two measures: the first measure has a triplet of eighth notes (G4, A4, B4) followed by a quarter note (C5), and the second measure has a triplet of eighth notes (D5, E5, F5) followed by a quarter note (G5). The exercise concludes with a double bar line and repeat dots.

47.

Exercise 47 consists of two staves of music in 2/4 time. The first staff contains two measures: the first measure has a triplet of eighth notes (G4, A4, B4) followed by a quarter note (C5), and the second measure has a triplet of eighth notes (D5, E5, F5) followed by a quarter note (G5). The second staff contains two measures: the first measure has a triplet of eighth notes (G4, A4, B4) followed by a quarter note (C5), and the second measure has a triplet of eighth notes (D5, E5, F5) followed by a quarter note (G5). The exercise concludes with a double bar line and repeat dots.

48.

Exercise 48 consists of two staves of music in 2/4 time. The first staff contains two measures: the first measure has a triplet of eighth notes (G4, A4, B4) followed by a quarter note (C5), and the second measure has a triplet of eighth notes (D5, E5, F5) followed by a quarter note (G5). The second staff contains two measures: the first measure has a triplet of eighth notes (G4, A4, B4) followed by a quarter note (C5), and the second measure has a triplet of eighth notes (D5, E5, F5) followed by a quarter note (G5). The exercise concludes with a double bar line and repeat dots.

49.

Exercise 49 consists of two staves of music in 2/4 time. The first staff contains two measures: the first measure has a triplet of eighth notes (G4, A4, B4) followed by a quarter note (C5), and the second measure has a triplet of eighth notes (D5, E5, F5) followed by a quarter note (G5). The second staff contains two measures: the first measure has a triplet of eighth notes (G4, A4, B4) followed by a quarter note (C5), and the second measure has a triplet of eighth notes (D5, E5, F5) followed by a quarter note (G5). The exercise concludes with a double bar line and repeat dots.

50.

Exercise 50 consists of two staves of music in 2/4 time. The first staff contains two measures: the first measure has a triplet of eighth notes (G4, A4, B4) followed by a quarter note (C5), and the second measure has a triplet of eighth notes (D5, E5, F5) followed by a quarter note (G5). The second staff contains two measures: the first measure has a triplet of eighth notes (G4, A4, B4) followed by a quarter note (C5), and the second measure has a triplet of eighth notes (D5, E5, F5) followed by a quarter note (G5). The exercise concludes with a double bar line and repeat dots.

COMBINED TONGUING

51.  

Exercise 51 consists of two staves of music in 2/4 time. The first staff begins with a quarter note G4, followed by a quarter note A4, and then a triplet of eighth notes B4, C5, and D5. The second staff continues with a triplet of eighth notes E5, F5, and G5, followed by a quarter note G4, a quarter note F4, and a quarter note E4. The piece concludes with a double bar line and repeat dots.

52.  

Exercise 52 consists of two staves of music in 2/4 time. The first staff begins with a triplet of eighth notes G4, A4, and B4, followed by a quarter note C5, a quarter note B4, and a quarter note A4. The second staff continues with a triplet of eighth notes G4, A4, and B4, followed by a quarter note C5, a quarter note B4, and a quarter note A4. The piece concludes with a double bar line and repeat dots.

53.  

Exercise 53 consists of two staves of music in 2/4 time. The first staff begins with a triplet of eighth notes G4, A4, and B4, followed by a quarter note C5, a quarter note B4, and a quarter note A4. The second staff continues with a triplet of eighth notes G4, A4, and B4, followed by a quarter note C5, a quarter note B4, and a quarter note A4. The piece concludes with a double bar line and repeat dots.

54.  

Exercise 54 consists of two staves of music in 2/4 time. The first staff begins with a quarter note G4, followed by a quarter note A4, and then a triplet of eighth notes B4, C5, and D5. The second staff continues with a triplet of eighth notes E5, F5, and G5, followed by a quarter note G4, a quarter note F4, and a quarter note E4. The piece concludes with a double bar line and repeat dots.

FOR SUSTAINING STRENGTH

(see Instructions to Beginners)

Slow

55. 56. 57. 58. 59. 60. 61. 62. 

63. 

64. 

65. 

66. 

67. 

68. 

69. 

70. 

CLASSIFICATION OF CALLS

Warning Calls consist of First Call, Guardmounting, Full Dress, Overcoats, Drill, Stable, Water, and Boots and Saddles. They precede Assembly by such interval as may be prescribed, these remarks applying in a general way to all branches of the Service.

Mess, Church and Fatigue, though classed as Service Calls, may also be used as Warning Calls.

First Call is the first signal for any formation implying roll call not otherwise provided for. Guardmounting and Drill calls show by their name to what use they are put.

Boots and Saddles is the signal for mounted formations, and immediately follows the call proper to the formation with which it is to be used. Full Dress and Overcoats follow the call with which they are to be used.

When buglers are united, they assemble at the first call pertaining to the formation.

Call to Quarters usually precedes Taps, and is the signal warning men to repair to their quarters.

Assembly is the signal for companies, troops or batteries to form on their parade grounds. Adjutant's Call is the signal for companies or guard details to form on the main parade

ground, and usually follows Assembly. These two calls are known as Formation Calls.

Alarm Calls consist of Fire Call and To Arms, or To Horse, and both imply the least practicable delay. They are sounded by every trumpeter or bugler within hearing as quickly as possible, irrespective of time or place.

Service Calls consist of Tattoo, Taps, Mess, Sick, Church, Recall, Issue, Officers, Captains, First Sergeants, Fatigue, School, Reveille, Retreat and the General. The latter is the signal for striking tents and loading wagons preparatory to marching. Reveille precedes the Assembly for roll call in the morning while Retreat follows the Assembly in the evening, the interval being that required for formation and roll call, except when there is Parade.

Assembly, Reveille, Retreat, Adjutant's Call, To the Color, Flourishes and Marches are sounded by the united buglers. Tattoo may also be sounded by the united force while Assembly may be sounded by the musician of the Guard, according to the desire of the Commanding officer.

TIME OF CALLS

At daybreak, the hour and minute being specified in Post Orders, the Musician of the Guard sounds First Call. Ten or fifteen minutes later, as the Morning Gun is fired the assembled musicians play a march (if orders so specify), while the troops form before their barracks or tents. Reveille and Assembly are then sounded followed by a roll call of the troops and reports by the ranking non-commissioned officers to the officer of the day, showing the organization present, or the amount of absentees.

One half hour later Mess Call is sounded by the Musician of the Guard. After breakfast, Stable Call, Water Call and Sick Call followed by Fatigue Call are sounded by the Musician of Guard at such hour and minute as Post Orders prescribe.

At times Drill, Parade and Guardmounting are held in the forenoon, at times in evening. Drill Call is sounded for Drill, First Call is sounded for Parade, and Guardmounting Call for Guardmount. Each of these are followed by Assembly in 10 or 15 minutes and by Adjutant's Call a few minutes later on Signal from the Adjutant. The Adjutant's Call is sounded for drill only when companies are combined into battalions. Recall is sounded

at 11.30 A.M., First Sergeant's Call and Officers Call at 11.45 A.M. (but they may be sounded at any time of the day or night), and Mess Call at noon.

At one o'clock Fatigue Call is again sounded, followed by School Call, if required; Stable and Water Calls at 3.30, Recall at 4.30 or 4.00 according to the season.

First Call for Retreat (or Parade) is sounded just before sunset, or at such hour as the List of Calls directs, followed by Assembly and Retreat. After the formation (or before, according to season) Mess Call is again sounded. Tattoo at 9 P.M. Call to Quarters at 10.45 P.M. and Taps at 11.00 P.M.

DAILY BUGLE CALLS

1. First Call

Quick time.

2. Guard Mounting

Quick time.

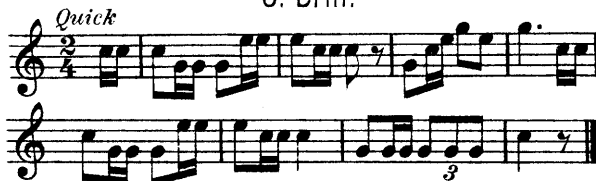
3. Full Dress. (*Dress Parade*)
General Muster (*Navy*)



4. Overcoats.



5. Drill.



6. Stable. (*Army*)
Saluting Gun Crews to Quarters. (*Navy*)



7. Water.



8. Boots and Saddles.

9. Assembly. (*Army.*)
Division Call. (*Navy.*)

10. Adjutant's Call.



11. Fire.

Quick

Repeat at will

Detailed description: This musical score is for '11. Fire.' It consists of three staves of music in 2/4 time. The tempo is marked 'Quick'. The first staff begins with a treble clef and a common time signature. It features a series of eighth and sixteenth notes, with two measures containing half notes with fermatas. The second and third staves continue the rhythmic pattern with sixteenth-note runs. The piece concludes with a double bar line and the instruction 'Repeat at will'.

12. To Arms. (*Army.*)Torpedo Defense Quarters (*Navy.*)

Quick

Repeat at will

Detailed description: This musical score is for '12. To Arms.' It consists of two staves of music in 2/4 time. The tempo is marked 'Quick'. The first staff starts with a treble clef and a common time signature. It contains half notes with fermatas, followed by a repeat sign and four groups of triplets of eighth notes. The second staff continues with sixteenth-note runs and ends with a double bar line and the instruction 'Repeat at will'.

13. To Horse.

Very quickly

Detailed description: This musical score is for '13. To Horse.' It consists of one staff of music in 2/4 time. The tempo is marked 'Very quickly'. The staff begins with a treble clef and a common time signature. It features a series of sixteenth-note runs, including a triplet of sixteenth notes, and concludes with a half note and a fermata, followed by a double bar line.

14. Reveille.

Quick

End

Return to beginning

15. Retreat.

(All Buglers may play the 1st part.)

Moderate

(1st)
Bugle

(2nd)

(3rd)



16. Tattoo
(usually sounded by one Bugler)

Quick

(1st)
Bugle

(2nd)

(3rd)

The first system of music consists of three staves, each representing a bugle. The top staff is labeled '(1st) Bugle'. The music is in common time (C) and begins with a 'Quick' tempo marking. The melody for all three bugles is identical, starting with a dotted quarter note followed by an eighth note, then a quarter note, and ending with a quarter note. The notes are G4, A4, B4, C5, B4, A4, G4.

The second system of music continues the melody from the first system. It consists of three staves. The melody is identical for all three bugles, with notes G4, A4, B4, C5, B4, A4, G4. There are rests in the middle of the system, indicating a change in the melody or a specific performance instruction.

The third system of music concludes the piece. It consists of three staves. The melody is identical for all three bugles, with notes G4, A4, B4, C5, B4, A4, G4. The piece ends with a final note G4.





17. Call to Quarters.

Slow

Musical score for 'Call to Quarters' in 6/8 time, marked *Slow*. It consists of three staves. The first staff has a treble clef and a key signature of one flat. The melody begins with a quarter note G4, followed by quarter notes A4, B4, and C5, then a quarter rest, a quarter note G4, and a quarter note F4. The second staff continues with quarter notes E4, D4, C4, and B3, followed by eighth-note triplets of C4, B3, and A3. The third staff continues with quarter notes G3, F3, E3, and D3, followed by quarter notes C3, B2, and A2, and ends with a quarter note G2.

18. Taps.

Slow

Musical score for 'Taps' in 6/8 time, marked *Slow*. It consists of two staves. The first staff has a treble clef and a key signature of one flat. The melody begins with a quarter note G4, followed by quarter notes A4, B4, and C5, then a quarter note B4, A4, and G4. The second staff continues with quarter notes F4, E4, D4, and C4, followed by quarter notes B3, A3, and G3, and ends with a quarter note F3.

19. Mess. (*Army*)
Spread Mess Gear. (*Navy*)

Quick

Musical score for 'Mess' and 'Spread Mess Gear' in 2/4 time, marked *Quick*. It consists of two staves. The first staff has a treble clef and a key signature of one flat. The melody begins with eighth notes G4, A4, B4, and C5, followed by eighth notes B4, A4, and G4, then a quarter rest, eighth notes G4, A4, and B4, and eighth notes C5, B4, and A4. The second staff continues with eighth notes G4, A4, and B4, followed by eighth notes C5, B4, and A4, then a quarter rest, eighth notes G4, A4, and B4, and eighth notes C5, B4, and A4.

20. Sick.

Quick

Musical score for 'Sick' in 2/4 time, marked *Quick*. It consists of two staves. The first staff has a treble clef and a key signature of one flat. The melody begins with eighth notes G4, A4, and B4, followed by eighth notes C5, B4, and A4, then eighth notes G4, A4, and B4, and eighth notes C5, B4, and A4. The second staff continues with eighth notes G4, A4, and B4, followed by eighth notes C5, B4, and A4, then eighth notes G4, A4, and B4, and eighth notes C5, B4, and A4.

21. Church.

Slow

Musical score for '21. Church.' in 3/4 time, marked *Slow*. It consists of three staves. The top staff is the melody, featuring a series of quarter notes with a fermata over the first note of each measure. The bottom two staves provide accompaniment with eighth-note patterns.

22. Recall.

Moderate

Musical score for '22. Recall.' in 2/4 time, marked *Moderate*. It consists of two staves. The melody features eighth-note patterns with triplets indicated by a '3' above the notes. The accompaniment consists of eighth-note patterns.

23. Issue. (*Army.*)
Provision Call. (*Navy.*)

Allegro

Musical score for '23. Issue. (Army.) Provision Call. (Navy.)' in 3/8 time, marked *Allegro*. It consists of two staves. The melody features eighth-note patterns with a triplet in the second measure. The accompaniment consists of eighth-note patterns.

24. Officer's Call.

Quick

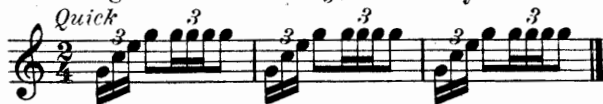
Musical score for '24. Officer's Call.' in 6/8 time, marked *Quick*. It consists of two staves. The melody features eighth-note patterns. The accompaniment consists of eighth-note patterns.

25. Captain's Call. (*Army.*)
 Company Commanders. (*Navy.*)



26. First Sergeant's Call. (*Army.*)
 Full Guard. (*Navy.*)

For Sergeant's Guard (*Navy*) sound only two bars.



27. Fatigue. (*Army.*)
 Extra Duty. (*Navy.*)



28. School.



29. The General.

Quick

The musical score is written in treble clef with a 3/4 time signature. It begins with the tempo marking "Quick". The first staff contains two measures of eighth-note triplets. The second staff starts with a triplet of eighth notes, followed by a quarter note, a quarter rest, and another triplet of eighth notes. The third staff continues with eighth-note triplets. The fourth staff features a quarter note, a quarter rest, eighth notes, and two eighth-note triplets. The fifth staff consists of eighth notes and a quarter note triplet. The sixth staff has eighth-note triplets and quarter notes. The seventh staff concludes with eighth-note triplets and a quarter note triplet, ending with a double bar line.

30. To the Color. To the Standard. (*Army.*)
 Morning Colors. (*Navy.*)

Quick time

The musical score consists of five staves of music in treble clef with a common time signature (C). The first four staves represent the 'To the Color' call, and the fifth staff represents the 'Morning Colors' call. The music is written in a rhythmic, march-like style. The first staff begins with a treble clef and a common time signature. The second and third staves continue the melody. The fourth staff ends with a double bar line and the word 'End'. The fifth staff begins with a treble clef and a common time signature, and ends with a double bar line and the words 'Return to beginning'.

End

Return to beginning

When there is no Band, this call, "To the Color," is sounded by the assembled Buglers in lieu of the Star-Spangled Banner immediately after the call "Retreat" has been sounded. During its performance the Garrison Flag is lowered, both at Retreat and Parade.

In the Navy, Morning Colors is sounded complete ashore, but aboard ship only the first half is played.

Should the Guard be turned out, the Musician of the Guard takes up a position three paces to the right of the Guard. If the Guard has been turned out on account of the approach of the National Colors, the first half of the above call "To

the Color" is sounded immediately after the command "Present Arms." If the Guard has been turned out on account of the approach of some officer whose rank entitles him to a flourish or march, it is sounded immediately after arms have been presented to him.

MISCELLANEOUS CALLS.

31. President's March.

Quick time

The musical score for "President's March" is written in C major and 2/4 time. It consists of five staves of music. The first staff begins with a treble clef and a common time signature. The music features a mix of eighth and sixteenth notes, with several triplet markings (indicated by a '3' above the notes) and a final fermata on the last note of the fifth staff.

32. General's March. (*Army.*)
 Commander in Chief. (*Navy.*)



33. Flourish for Review.



34. Rogues' March.



35. Funeral March.

Very Slow

(1st) Bugle *f*

(2nd) *f*

(3rd) *f*

p

p

p

Repeat at will

36. Mail.



37. Hospital or Ambulance.

38. Boat. (*Army.*)39. Liberty Party. (*Marine.*)

NAVY CALLS.

The Navy, as will have been noted, uses nearly the same calls as does the Army, with some exceptions. The following calls are used exclusively in the Navy:

40. General Quarters.



41. Secure.



42. Dismiss.



43. Clean Bright Work.

Quick

Musical notation for 'Clean Bright Work' in 2/4 time, marked 'Quick'. It consists of two staves. The first staff begins with a treble clef and a 2/4 time signature. The melody is composed of eighth and sixteenth notes, with some beamed eighth notes. The second staff continues the melody and ends with a double bar line.

44 Put up Cleaning Gear,
or Knock off Bright Work.

Quick

Musical notation for 'Put up Cleaning Gear, or Knock off Bright Work' in 2/4 time, marked 'Quick'. It consists of two staves. The first staff begins with a treble clef and a 2/4 time signature. The melody features quarter notes, eighth notes, and beamed eighth notes. The second staff continues the melody and ends with a double bar line.

45. Running Boat Crew

Quick

Musical notation for 'Running Boat Crew' in 2/4 time, marked 'Quick'. It consists of two staves. The first staff begins with a treble clef and a 2/4 time signature. The melody is primarily eighth notes with accents (>) over several notes. The second staff continues the melody and ends with a double bar line.

46. Away all Boats.

Quick

Musical notation for 'Away all Boats' in 2/4 time, marked 'Quick'. It consists of two staves. The first staff begins with a treble clef and a 2/4 time signature. The melody is composed of eighth and sixteenth notes, with some beamed eighth notes. The second staff continues the melody and ends with a double bar line.

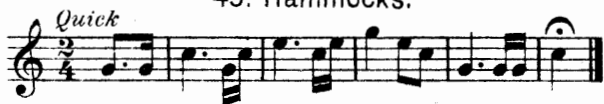
47. Hook on Boats.



48. Band Call.



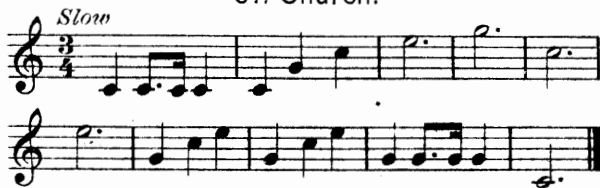
49. Hammocks.



50. Man the Boat Falls.



51. Church.



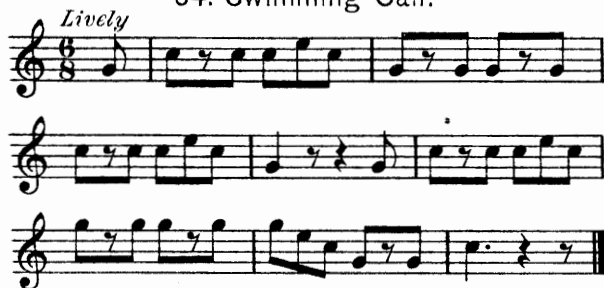
52. Carry On



53. Abandon Ship.



54. Swimming Call.



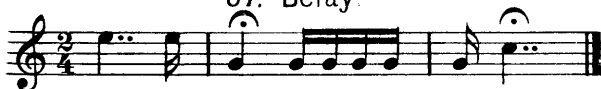
55. Go in the Water, or Overboard.



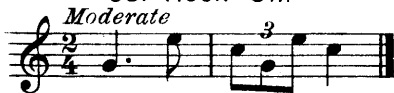
56. Sergeant's Guard.



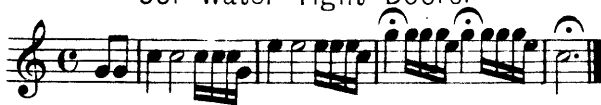
57. Belay.



58. Hook On.



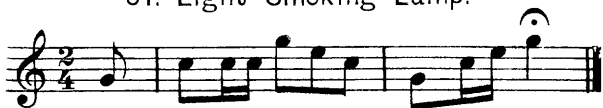
59. Water Tight Doors.



60. Inspection.



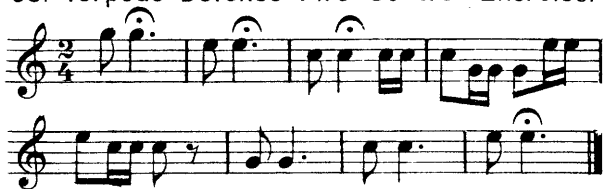
61. Light Smoking Lamp.



62. Out Smoking Lamp.



63. Torpedo Defense Fire Control Exercise.



64. Main Battery Fire Control Exercise.



65. Man Searchlights.



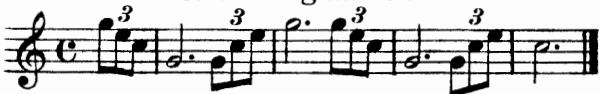
66. Man Range Finders.



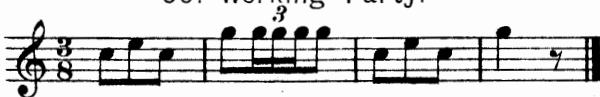
67. Surgeon's Party



68. All Signalmen.

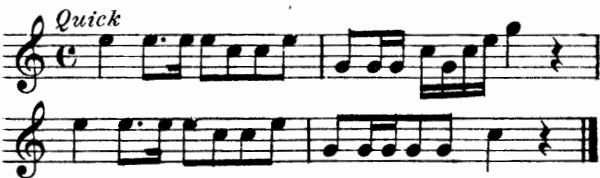


69. Working Party.



BOAT CALLS.

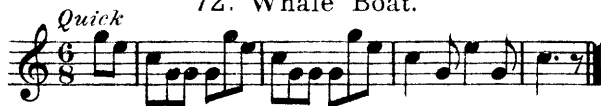
70. Steam Launches.



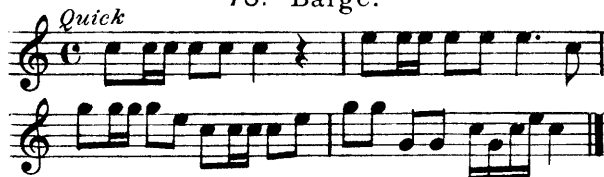
71. Cutters.



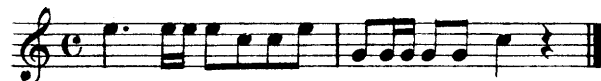
72. Whale Boat.



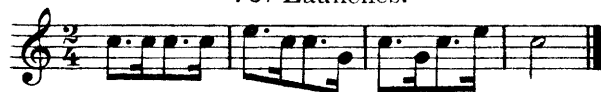
73. Barge.



74. Steamers.



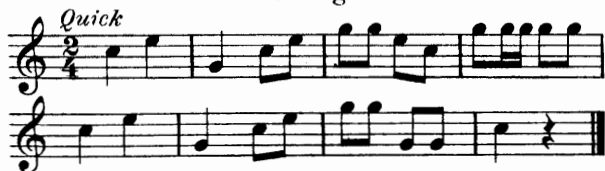
75. Launches.



76. Race Boat Crew.



77. Gig.



78. Dingy (or Wherry.)

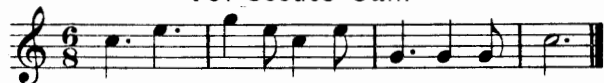
To call away Dingy, sound this call twice, followed by one or two blasts.

To call away Wherry, sound this call once, followed by blasts if necessary.



CALLS FOR BOY SCOUTS.

79. Scouts' Call.



The above call is sounded before all of the regular calls and is intended to give notice that the signal which follows is intended for the Scouts. It is reproduced in this work by special permission of the Boy Scouts of America.

In addition to this, the following named Army Calls are used by the Scouts, proficiency in which entitles the Scout to a merit badge.

Reveille, Mess Call, To the Color, Officer's Call, Drill Call, Assembly, Recall, Fatigue, Church Call, Fire Call, Swimming Call (see Navy Calls), Retreat, Call to Quarters, and Taps.

DRILL SIGNALS.

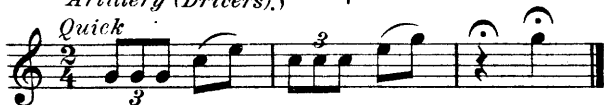
At the end of many of the following signals the last note will be found repeated, after a pause. The second signal (Prepare to Mount), for instance, consists of two bars, the last note of which is G. These two bars mean "Prepare to Mount," while the repetition of the last note G afterwards means "Mount." In other words, "Prepare to Mount" is known as a preparatory command, while the additional "Mount" after a slight pause is the command of execution.

The memorizing of these signals will be greatly facilitated by observing that all movements to the Right are sounded on an ascending scale of notes while in the corresponding movements to the Left the descending progression is used.

80. Attention. (*Army.*) Silence. (*Navy.*)



81. *Artillery (Drivers), Cavalry.* } Prepare to Mount.



82. *Artillery (Drivers).* } *Cavalry.* } Prepare to Dismount.
Quick 3



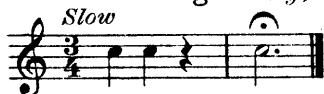
83. *Artillery.* — Cannoneers prepare to Mount.



84. *Artillery.* — Cannoneers prepare to Dismount



85. Forward. (*Army*)
 Man the Drags. (*Navy*)



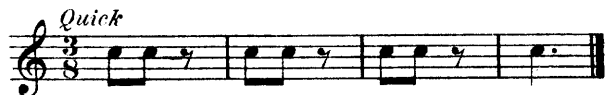
86. Halt.

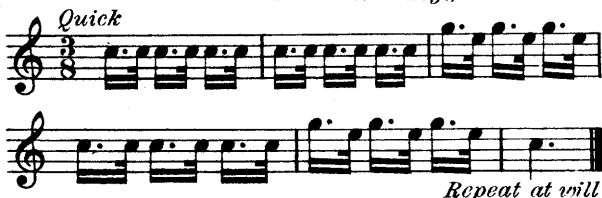
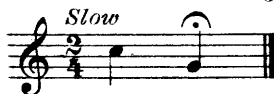


87. Quick Time. (*Infantry.*)
 (*Cavalry and Artillery*) Walk.



88. Double Time. (*Infantry.*)
 Trot. (*Cavalry and Artillery.*)
 Bear a Hand. (*Navy.*)

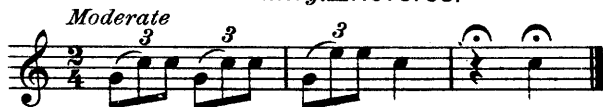


89. Galop. (*Cavalry and Artillery.*)90. Charge. (*Army.*)
Man Overboard. (*Navy.*)91. Guide Right. (*Army.*)
Point Guns Forward. (*Navy.*)92. Guide Left. (*Army.*)
Point Guns Aft. (*Navy.*)93. Guide Centre. (*Army.*)
Point Guns Abeam. (*Navy.*)

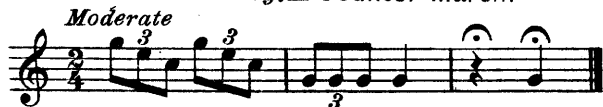
94. Cavalry.—As Foragers.



95. Artillery.—Reverse.



96. Artillery.—Counter March.

97. Squads Right, or Sections (*Art.*) Right Turn.98. Squads Left, or Sections (*Art.*) Left Turn.

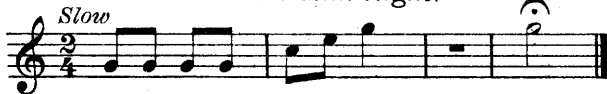
99. Squads or Sections, Right About.



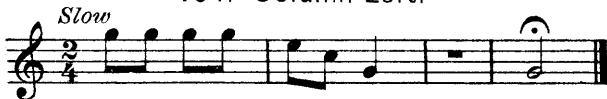
100. Squads or Sections, Left About.

101. By the Right Flank. (*Army.*)
Sections Right Turn. (*Artillery.*)102. By the Left Flank. (*Army.*)
Sections Left Turn. (*Artillery.*)

103. Column Right.



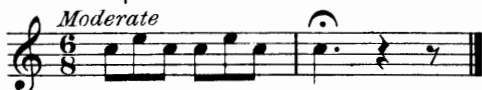
104. Column Left.

105. *Cavalry.* — Platoons.

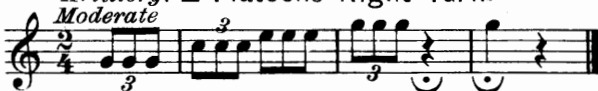
106. Troops or Companies.



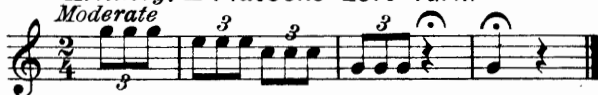
107. Squadrons or Battalions.



108. *Cavalry.* — Turn to the Right and Halt.
Infantry. — Company Right.
Artillery. — Platoons Right Turn.



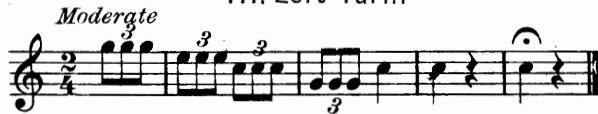
109. *Cavalry.* — Turn to the Left and Halt.
Infantry. — Company Left.
Artillery. — Platoons Left Turn.



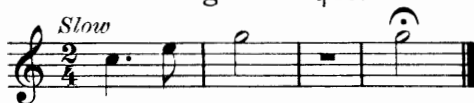
110. Right Turn.



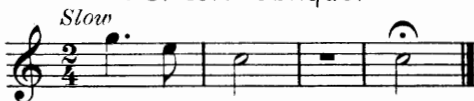
111. Left Turn.



112. Right Oblique.



113. Left Oblique.



114. Guidons Out; or Guides Out.



115. Right Front into Line.



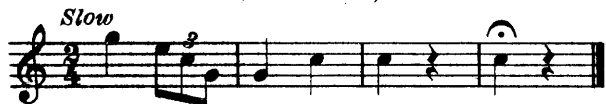
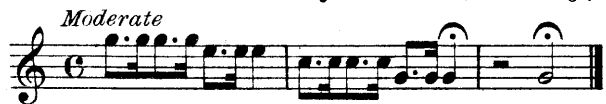
116. Left Front into Line.



117. Face to the Rear.



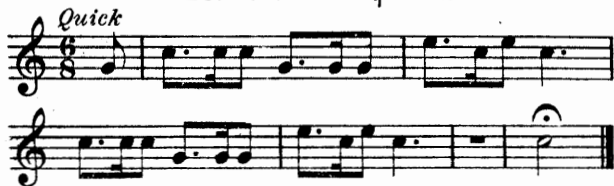
118. To the Rear, March.

119. *Infantry.*— To the Rear.120. On Right into Line. (*Army.*)
Man Torpedo Defense Battery. (*Navy.*)121. On Left into Line. (*Army.*)
Torpedo Defense Battery in Reserve. (*Navy.*)

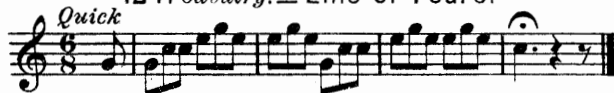
122. Line of Platoons.

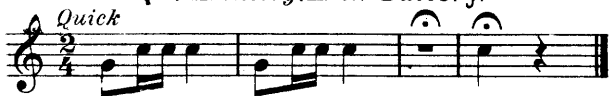


123. Line of Squads.



124. Cavalry. — Line of Fours.

125. Infantry. — Company Right Turn.
Artillery. — Battery Right Wheel.126. Infantry. — Company Left Turn.
Artillery. — Battery Left Wheel.

127. *Artillery.*— In Battery.128. *As Skirmishers.*
Cavalry and Infantry.

Quick

129. Rally by Fours.

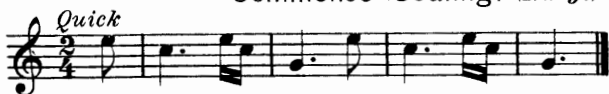
Slow

130. Rally by Sections.

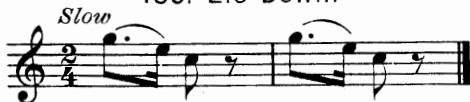
Slow

131. Rally by Company.
Cavalry and Infantry.

Slow

132. *Cavalry.*— To Fight on Foot.133. Commence Firing.
Commence Coaling. (*Navy.*)134. Cease Firing.
Knock off Coaling. (*Navy.*)

135. Lie Down.



136. Rise, or Attention to Orders.



137. Route Step, or Route Order.



138. Fix Bayonets.

Quick

rit.

Detailed description: This piece is in 2/4 time and consists of two staves. The first staff begins with a treble clef and a key signature of one flat. It features a series of eighth-note patterns, including a triplet of eighth notes in the third measure. The second staff continues the melody with similar eighth-note patterns and a triplet, ending with a fermata over the final note. The tempo marking 'Quick' is at the beginning, and 'rit.' (ritardando) is at the end.

139. Pieces Front.

Moderate

Detailed description: This piece is in 6/8 time and consists of one staff. It begins with a treble clef and a key signature of one flat. The melody is composed of eighth and quarter notes, with a triplet of eighth notes in the third measure. The piece concludes with a fermata over the final note. The tempo marking 'Moderate' is at the beginning.

140. Caissons Front.

Moderate

Detailed description: This piece is in 6/8 time and consists of one staff. It begins with a treble clef and a key signature of one flat. The melody features eighth and quarter notes, with a triplet of eighth notes in the third measure. The piece ends with a fermata over the final note. The tempo marking 'Moderate' is at the beginning.

141. Double Section, Right Oblique.

Quick

Detailed description: This piece is in 2/4 time and consists of one staff. It begins with a treble clef and a key signature of one flat. The melody is characterized by eighth-note patterns, including a triplet of eighth notes in the third measure. The piece concludes with a fermata over the final note. The tempo marking 'Quick' is at the beginning.

142. Double Section, Left Oblique.

Quick

Detailed description: This piece is in 2/4 time and consists of one staff. It begins with a treble clef and a key signature of one flat. The melody features eighth-note patterns, including a triplet of eighth notes in the third measure. The piece concludes with a fermata over the final note. The tempo marking 'Quick' is at the beginning.

143. Flank Column, Right Oblique.

Moderate

144. Flank Column, Left Oblique.

Moderate

145. Right by Sections.

Moderate

146. Left by Sections.

Moderate

147. Form Double Section Line.

Quick

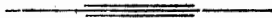
148. Form Rank or Posts



149. Form Right Front into Echelon



150. Form Left Front into Echelon



QUICK STEPS.

Marching Music (Quick time) is played at 120 beats or steps per minute, or one bar of two steps to the second.

Quickstep No 1, The First March.

Quick time

The musical score is written on ten staves in a single melodic line. The time signature is 2/4. The tempo is marked 'Quick time'. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are repeat signs (double bar lines with dots) at the beginning of the fourth and seventh staves. The piece concludes with a double bar line and repeat dots at the end of the tenth staff.

Quickstep N^o 2, General Dooley.

Musical score for Quickstep N^o 2, General Dooley. The score is written in 2/4 time and consists of four staves. The first staff begins with a treble clef and a 2/4 time signature. The music features a mix of eighth and sixteenth notes, with some beamed sixteenth notes. The second staff ends with a double bar line and repeat dots. The third and fourth staves also end with double bar lines and repeat dots.

Quickstep N^o 3, The Old Guard.

Musical score for Quickstep N^o 3, The Old Guard. The score is written in 2/4 time and consists of four staves. The first staff begins with a treble clef and a 2/4 time signature. The music features a mix of eighth and sixteenth notes, with some beamed sixteenth notes. The second staff includes first and second endings, indicated by the numbers 1 and 2 above the notes. The second ending concludes with a 7/8 time signature. The third and fourth staves also end with double bar lines and repeat dots.

Quickstep No 4, The American Flag.

Musical score for Quickstep No 4, The American Flag. The score is written in 2/4 time and consists of four staves. The first two staves are the main melody, and the last two staves are the accompaniment. The melody features a series of eighth and sixteenth notes, with a repeat sign and first/second endings at the end. The accompaniment consists of a steady eighth-note pattern.

Quickstep No 5, The Cavaliers.

Musical score for Quickstep No 5, The Cavaliers. The score is written in 2/4 time and consists of four staves. The first two staves are the main melody, and the last two staves are the accompaniment. The melody features a series of eighth and sixteenth notes, with a repeat sign and first/second endings at the end. The accompaniment consists of a steady eighth-note pattern.

Quickstep N^o 6, Old Six-Eight.

Musical score for Quickstep N^o 6, Old Six-Eight. The score consists of four staves of music in 6/8 time. The first two staves form the first line, and the last two staves form the second line. The music features a mix of eighth and sixteenth notes with various rests and accents.

Quickstep N^o 7, Infantry.

Musical score for Quickstep N^o 7, Infantry. The score consists of four staves of music in 6/8 time. The first two staves form the first line, and the last two staves form the second line. The music includes first and second endings marked with '1' and '2'.

Quickstep N^o 8, The New Guard.

Quickstep N^o 9, I've got some years to do this in.

Quickstep No 10, Hens and Chickens.

Musical score for Quickstep No 10, Hens and Chickens. The score is written in 6/8 time and consists of four staves. The first staff begins with a treble clef and a key signature of one flat. The music features a rhythmic pattern of eighth and sixteenth notes. The second and fourth staves include first and second endings, indicated by the numbers 1 and 2 above the notes.

Quickstep No 11, One, Two, Three.

Musical score for Quickstep No 11, One, Two, Three. The score is written in 2/4 time and consists of four staves. The first staff begins with a treble clef and a key signature of one flat. The music features a rhythmic pattern of eighth and sixteenth notes. The second and fourth staves include first and second endings, indicated by the numbers 1 and 2 above the notes.

Quickstep N^o 12, No Slum Today.Quickstep N^o 13, Seventh Cavalry.

Quickstep N^o 14; The German Band.

Musical score for Quickstep N^o 14, The German Band. The score is written in 2/4 time and consists of six staves. The first staff begins with a treble clef and a 2/4 time signature. The music features a mix of eighth and sixteenth notes, with some beamed sixteenth notes. The second staff includes first and second endings, marked with '1' and '2' above the notes. The third staff starts with a repeat sign. The fourth staff also includes first and second endings. The fifth and sixth staves continue the melodic line with various rhythmic patterns.

Quickstep N^o 15, Oh, Look at the Soldiers.

Musical score for Quickstep N^o 15, Oh, Look at the Soldiers. The score is written in 2/4 time and consists of four staves. The first staff begins with a treble clef and a 2/4 time signature. The music is characterized by frequent triplets, indicated by a '3' above the notes. The second staff includes a first ending marked with a double bar line and repeat dots. The third and fourth staves continue the piece with more triplet patterns and a final first ending.

Quickstep N^o 16, Get in Step.

Musical score for Quickstep N^o 16, Get in Step. The score consists of three staves of music in 2/4 time. The first staff begins with a treble clef and a 2/4 time signature. The music features a mix of quarter, eighth, and sixteenth notes, with some beamed eighth notes. The second staff includes a repeat sign with first and second endings. The third staff concludes the piece with a final cadence.

Quickstep N^o 17, You're in the Army now.

Musical score for Quickstep N^o 17, You're in the Army now. The score consists of four staves of music in 6/8 time. The first staff begins with a treble clef and a 6/8 time signature. The music features a mix of quarter, eighth, and sixteenth notes, with some beamed eighth notes. The second and fourth staves include first and second endings. The third staff concludes the piece with a final cadence.

Quickstep N^o 18, There She Goes.

Musical score for Quickstep N^o 18, "There She Goes." The score is written in 6/8 time and consists of four staves. The first staff begins with a treble clef and a 6/8 time signature. The melody is composed of eighth and sixteenth notes, with some dotted rhythms. The second staff continues the melody and ends with a double bar line and repeat dots. The third staff starts with a repeat sign and contains a more complex rhythmic pattern with sixteenth notes. The fourth staff continues the melody and ends with a double bar line and repeat dots.

Quickstep N^o 19, Old Du Pont.

Musical score for Quickstep N^o 19, "Old Du Pont." The score is written in 6/8 time and consists of four staves. The first staff begins with a treble clef and a 6/8 time signature. The melody features a prominent eighth-note pattern. The second staff continues the melody and ends with a double bar line and repeat dots. The third staff starts with a repeat sign and contains a more complex rhythmic pattern with sixteenth notes. The fourth staff continues the melody and ends with a double bar line and repeat dots.

Quickstep No 20, Happy Sam.

Musical score for Quickstep No 20, Happy Sam. The score is written in 2/4 time and consists of four staves of music. The first staff begins with a treble clef and a 2/4 time signature. The music is characterized by a rhythmic pattern of eighth and sixteenth notes, with some accents. The second and fourth staves end with double bar lines and repeat signs, indicating the end of the piece.

Quickstep No 21, Spanish Guardmount.

Musical score for Quickstep No 21, Spanish Guardmount. The score is written in 6/8 time and consists of four staves of music. The first staff begins with a treble clef and a 6/8 time signature. The music features a rhythmic pattern of eighth and sixteenth notes, with some accents. The second and fourth staves end with double bar lines and repeat signs, indicating the end of the piece.

Quickstep No 22, Mexican Pete.

Musical score for Quickstep No 22, Mexican Pete. The score is written in 2/4 time and consists of four staves. The first two staves are identical. The third and fourth staves are also identical. The piece begins with a treble clef and a 2/4 time signature. The melody is characterized by a series of eighth and sixteenth notes, creating a rhythmic and melodic pattern. The piece concludes with a double bar line and repeat dots.

Quickstep No 23, The Red Hussars.

Musical score for Quickstep No 23, The Red Hussars. The score is written in 2/4 time and consists of four staves. The first two staves are identical. The third and fourth staves are also identical. The piece begins with a treble clef and a 2/4 time signature. The melody is characterized by a series of eighth and sixteenth notes, creating a rhythmic and melodic pattern. The piece concludes with a double bar line and repeat dots. The fourth staff includes first and second endings, indicated by the numbers 1 and 2 above the notes.

Quickstep N^o 24, The Firing Line.Quickstep N^o 25, Ahunting we will go.

Quickstep No 26, Drill Call March.

Musical score for Quickstep No 26, Drill Call March. The score is written in 2/4 time and consists of six staves of music. The first staff begins with a treble clef and a 2/4 time signature. The music features a series of eighth and sixteenth notes, with some rests. The second staff continues the melody. The third staff includes a repeat sign. The fourth staff has a first ending bracket labeled '1' and a second ending bracket labeled '2'. The fifth and sixth staves conclude the piece with a final cadence.

Quickstep No 27, Marching thru Georgia.

Musical score for Quickstep No 27, Marching thru Georgia. The score is written in 2/4 time and consists of three staves of music. The first staff begins with a treble clef and a 2/4 time signature. The music features a series of eighth and sixteenth notes, with some rests. The second and third staves continue the melody.



Quickstep No 28, Artillery.



Quickstep N^o 29, The Irish Soldier.

Musical score for Quickstep N^o 29, The Irish Soldier. The piece is in 6/8 time and consists of four staves of music. The first staff begins with a treble clef and a 6/8 time signature. The melody is characterized by eighth-note patterns and a final dotted half note. The second staff continues the melody and ends with a double bar line. The third staff starts with a repeat sign and contains a variation of the melody. The fourth staff concludes the piece with a double bar line.

Quickstep N^o 30, Honolulu.

Musical score for Quickstep N^o 30, Honolulu. The piece is in 2/4 time and consists of four staves of music. The first staff begins with a treble clef and a 2/4 time signature. The melody features eighth-note runs and a dotted quarter note. The second staff continues the melody and ends with a double bar line. The third staff starts with a repeat sign and contains a variation of the melody. The fourth staff concludes the piece with a double bar line.

INSPECTION PIECES.

1. Old Knock Knees.

Waltz

Three staves of music in 3/4 time. The first staff begins with a treble clef and a 3/4 time signature. The music consists of eighth and sixteenth notes, with some beamed eighth notes. The piece concludes with a double bar line and repeat dots.

2. The Postilion.

Waltz

Three staves of music in 3/4 time. The first staff begins with a treble clef and a 3/4 time signature. The music features a mix of eighth and sixteenth notes. The piece ends with a double bar line and repeat dots.

3. Lieber Augustine.

Waltz

Three staves of music in 3/4 time. The first staff begins with a treble clef and a 3/4 time signature. The music is composed of eighth and sixteenth notes. The piece concludes with a double bar line and repeat dots.

4. Nick's Brother.

Waltz

The musical score for 'Nick's Brother' is written in 3/4 time and consists of five staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The melody starts with a quarter rest followed by a quarter note G4, then a series of eighth and quarter notes. A repeat sign with first and second endings is present in the third staff. The first ending leads back to the beginning, while the second ending concludes the piece with a double bar line and repeat dots.

5. Austrian Tattoo.

Moderate

The musical score for 'Austrian Tattoo' is written in 2/4 time and consists of four staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The tempo is marked 'Moderate'. The melody features several triplet markings (indicated by a '3' over the notes). A first ending section is marked '1st time' and a second ending section is marked 'Last time'. The piece concludes with a double bar line and the initials 'D.C.' (Da Capo).

6. The Tripler.

Waltz

Musical score for 'The Tripler' in 3/4 time. The score consists of four staves. The first staff begins with the word 'Waltz' and contains a treble clef, a key signature of one flat, and a 3/4 time signature. The melody features several triplet markings (indicated by a '3' above the notes) and a repeat sign with first and second endings. The second staff continues the melody with more triplet markings and first/second endings. The third staff shows a different melodic line, also with triplet markings and a repeat sign. The fourth staff concludes the piece with triplet markings and first/second endings.

7. Montgomery Guards.

Musical score for 'Montgomery Guards' in 3/4 time. The score consists of five staves. The first staff begins with a treble clef, a key signature of one flat, and a 3/4 time signature. The melody is characterized by a series of eighth and sixteenth notes, often beamed together. The second staff continues the melody. The third staff features a repeat sign. The fourth and fifth staves complete the piece with various rhythmic patterns and a final double bar line.

SOUND OFFS.

1. The Old One.



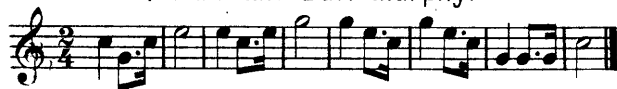
2. Holy Joe.



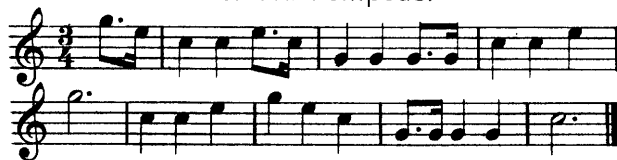
3. Soap Suds Row.



4. Slum and Duff Murphy.



5. Old Pompous.



6. Locker Pete.



7. General Burt.

DOUBLE TIME.

1. Pick it Up.



2. Pay Day.

Musical score for "2. Pay Day." in 2/4 time. The score consists of four staves of music. The first staff begins with a treble clef and a 2/4 time signature. The music features a mix of eighth and sixteenth notes, with some rests. The second staff ends with a repeat sign and a fermata. The third staff begins with a repeat sign. The fourth staff ends with a repeat sign and a fermata.

3. Cavalry Trot.

Musical score for "3. Cavalry Trot." in 2/4 time. The score consists of four staves of music. The first staff begins with a treble clef and a 2/4 time signature. The music features a mix of eighth and sixteenth notes, with some rests. The second staff has two first endings marked "1" and "2". The word "End" is written below the second staff. The third staff begins with a repeat sign. The fourth staff ends with a repeat sign and a fermata. The initials "D.C." are written below the fourth staff.

BAND MARCH WITH B \flat BUGLE PARTSAmerican Trumpeter
MARCH

M. L. Lake.

4 32 32 15

B \flat Bugles
Soli

TRIO

ff

HONORS

In the Navy, "Attention" or "Silence" is sounded previous to rendering further honors. This call is sounded in passing any ship entitled to a salute or when officers entitled to honors come aboard or depart.

The President will be received with the drums giving four ruffles and the bugles or trumpets sounding four flourishes followed by "To the Color" in the absence of a band.

An Ex-President and the Vice-President receive the same four ruffles and flourishes followed by a March in lieu of "To the Color."

The President of a foreign republic, a foreign sovereign or a member of a royal family - the four ruffles and four flourishes followed by the national anthem of his country.

A General receives four ruffles and flourishes followed by the General's March. A Lieutenant General receives three ruffles and flourishes followed by the General's March. A Major General receives two ruffles and flourishes followed by the General's March and a Brigadier General receives one ruffle and flourish followed by the General's March.

Cabinet Members, the Chief Justice, the President pro tempore of the Senate, the Speaker of the House of Representatives, American or foreign ambassadors and Governors within their respective States and Territories receive the same honors as the General, except that a foreign ambassador receives the national anthem of his country instead of the General's March.

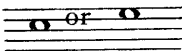
The Assistant Secretary of War or Navy and American or foreign envoys or ministers receive the same as the Lieutenant General.

Officers of a foreign service receive honors due their rank.



Naval and Marine Officers are honored according to their relative rank with the above, as also Militia and Volunteer Officers when in the service of the United States.



"Taps" is sounded when a warship passes Washington's Grave at Mount Vernon between sunrise and sunset.



THE DRUM.



Music for the side or snare drum is usually written in the third or fourth space of the staff, thus:  but it is immaterial on which space it is written, as there is no definite pitch for the drum.

Time, value of notes, rests and signs are the only necessities for the drummer to learn, all of which are found in the rudiments of music of this book.

There are also some abbreviations used in drum music which are applied to simplify writing for the drum. Explanations of those used in the United States Army tactics will be found at the beginning of the drum and fife signals. The others are, a half note which is marked thus:  and should be played the same as four eighths, thus: 

A quarter note marked thus:  should be played the same as four sixteenths, thus: 

A half note marked thus:  should be played the same as eight sixteenths, thus: 

Any note with three strokes, thus:   is termed a roll, and should be continued as long as the value of the note.

Several notes tied together by a slur and three strokes across them, are known as a continuous roll, and are played the full value of the notes so

tied together, thus: 

The roll is the most difficult to perform of all drum-beats, and is the first thing that should be learned.

In beginning to learn the drum, the first essential to acquire is the position, which must be graceful, upright, but not too stiff. The heels should be placed together, the body erect, the drum slung so as to rest on the left thigh at such a height as to give pressure to the play of the sticks. The right hand stick should be held about two inches from the end, the thumb being well under. The left hand stick is held between the thumb and fore-finger, the butt end in the hollow passing between the second and third fingers, and resting on the first joint of the third finger; the fingers bending toward the palm of the hand.

The right elbow is kept almost close to the body; the left slightly raised, so that when the stick rests on the drum-head the arm will be in the form of a square.


Care should be taken that the sticks strike near the middle of the drum-head, and the wrists should not be held too stiff.


First, strike two taps with the left stick, then two with the right, repeating alternately, slowly and evenly, gradually increasing the time, each tap receiving the same force so that the sound will be of the same quality. This makes the open roll called by drummers the "Mammy-Daddy."


Every roll or beat should begin with the left hand, except those which are termed from hand to hand, which commence with the left and follow in succession.


Slightly accent the second stroke of each hand, and practice very slowly till perfect evenness is attained.

The letter L under a note is for the left hand, R is for the right, as per following examples:

1. 

2. 

3. 

4. 

5. The Open and Close Roll.



These exercises should be practiced from two to five minutes at a time.

In the following exercise count four in each bar:



The roll is very important in drum music and should be thoroughly learned; also practice the long roll by commencing very softly, gradually increasing to very loud.

The letter *p* is the abbreviation for *piano* and signifies soft, the letter *f* stands for *forte* and means loud.

7.

pp ————— *ff* ————— *pp* ————— *ff* ————— *pp*

The *Seven-stroke Roll*, not being from hand to hand, must always begin with the left hand. The seventh stroke should be struck a little harder than the others, thus:



The Five-stroke Roll is played from hand to hand, thus:



The Six-stroke Roll, thus:



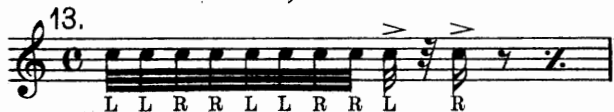
The Eight-stroke Roll is from hand to hand, thus:



The Nine-stroke Roll is also from hand to hand, thus:



The Ten-stroke Roll, thus:



The Eleven-stroke Roll, thus:

14.

Musical notation for 'The Eleven-stroke Roll' in treble clef, common time (C). The piece consists of two measures of sixteenth-note rolls. The first measure contains eleven notes, with the first six being small grace notes and the last five being larger notes. The second measure contains seven notes, with the first six being small grace notes and the last one being a larger note. A dynamic marking of '>' is placed above the first measure. Below the staff, the fingerings are indicated as L L R R L L R R L L R.

L L R R L L R R L L R

The small notes, very often placed before the large notes, are called grace notes; they have no comparative value and do not change the time of the large notes before which they are played.

The flam beats employ the use of these small notes.

The Open Flam, thus:

15.

Musical notation for 'The Open Flam' in treble clef, common time (C). The piece consists of two measures. The first measure contains two eighth notes, one from the left hand (L) and one from the right hand (R). The second measure contains two eighth notes, one from the left hand (L) and one from the right hand (R). The piece ends with a double bar line and a repeat sign.

L R L R

The Close Flam. The two notes are sounded nearly as one and are from hand to hand, thus:

16.

Musical notation for 'The Close Flam' in treble clef, common time (C). The piece consists of two measures. The first measure contains two eighth notes, one from the left hand (L) and one from the right hand (R). The second measure contains two eighth notes, one from the left hand (L) and one from the right hand (R). The piece ends with a double bar line and a repeat sign.

L R L R L R L R

The close flam is used only in fast movements.

The Flam and Stroke, from hand to hand, is thus:

17.

Musical notation for 'The Flam and Stroke' in treble clef, 2/4 time. The piece consists of two measures. The first measure contains two eighth notes, one from the left hand (L) and one from the right hand (R). The second measure contains two eighth notes, one from the left hand (L) and one from the right hand (R). The piece ends with a double bar line and a repeat sign. Dynamic markings of '>' are placed above the first and second measures.

L R L R L R

The Flam and Feint, from hand to hand, is thus:



The stroke should be the accented note.

The Feint and Flam is the previous example reversed, thus:



The Open Drag, thus:



The Close Drag or the Ruff, is thus:



The Single Drag is from hand to hand, thus:



The Double Drag is from hand to hand, thus:

23.

LLR LLR L RRL RRL R

The Single Ratamacue is from hand to hand, thus:

24.

LLR L R L RRL R L R

The Double Ratamacue is from hand to hand, thus:

25.

LLR LLRLRL RRL RRLRLR

The Treble Ratamacue is from hand to hand, thus:

26.

LLR LLR LLRLRL RRL RRL RRLRLR

The Four-stroke Ruff, is thus:

27.

LRLR LRLR

The Single Paradiddle is from hand to hand, thus:



These are very useful beats in quick movements.

The Flam Paradiddle is from hand to hand, thus:



The Stroke Paradiddle is from hand to hand, thus:



The strong accent is given on first note.

The Drag Paradiddle is from hand to hand, thus:



The Stroke and Drag Paradiddle is from hand to hand, thus:



The Stroke and Single Drag is from hand to hand, thus:



In the United States Army Calls, the figures placed under the notes indicate the number of strokes in each roll.

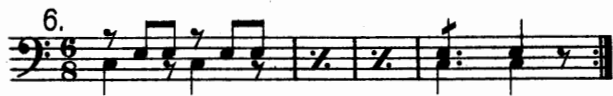
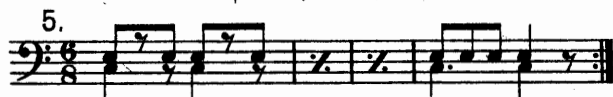
In band music the drummer must use his own judgment as to the number of strokes, according to the length of the notes, in slow or fast time.

Band music also has beats written on the unaccented part of a measure, called the up beats, and it is necessary to do this well to be a good band drummer. The best way to learn this is to beat the first and second parts of the bar with the foot and give the drum stroke between; the foot represents the part for the bass drum, which usually plays the down beats.

Exercises in Band Music.



Practice slowly at first, then increase to about the time of the quickstep.



Hail Columbia.

10. *Maestoso.*

The musical score consists of eight staves of music in G major (one sharp) and 2/4 time. The tempo is marked *Maestoso*. The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and dynamic markings like *f* (forte) and *p* (piano). The piece concludes with a double bar line.

The Red, White and Blue.

11.


The musical score consists of eight staves of music in treble clef, 2/4 time. The first staff begins with a treble clef, a common time signature, and a key signature of one sharp (F#). It starts with a quarter rest, followed by a half note G4 with a forte (f) dynamic marking, and continues with eighth and quarter notes. The second staff starts with a first finger fingering (1) over a quarter rest, followed by eighth and quarter notes. The third staff continues the melody with eighth and quarter notes, including a slur over a pair of eighth notes. The fourth staff has a first finger fingering (1) over a quarter rest, followed by eighth and quarter notes, and ends with a half note G4 with a fermata. The fifth staff continues the melody with eighth and quarter notes. The sixth staff features a series of chords, primarily triads and dyads, with some eighth notes. The seventh staff continues with eighth and quarter notes. The eighth staff concludes the piece with eighth and quarter notes, ending with a double bar line.

DRUM AND FIFE SIGNALS.

EXPLANATIONS.

A Ruffle is a short roll.

The Assembly repeated several times is given as the Fire Alarm. The long roll is the signal "To Arms."

(t) indicates tap; (f), flam; (d), drag; (r), roll. The figures under the rolls indicate the number of strokes in each roll. Continuous roll, 

The figures at the beginning of these signals indicate the time. The General, for instance, is played so that 80 quarter notes will elapse in one minute.


1. The General.


80 = 



D.C.

2. The Assembly.

80 = 

Musical notation for "The Assembly" in 3/8 time. The piece consists of two staves. The first staff has a tempo marking of 80 = . The notes are: *f* *f* *f* | *f* *r* | *f* *f* *f* | *f*. The second staff has notes: *f* *f* *f* *f* *f* | *f* *r* | *f* *f* *f* *f* *f* | *f*. A 4-measure rest is indicated below the second measure of the second staff. The piece ends with *D.C.*

3. To the Color.

Fife 80 = 

Drum

Musical notation for "To the Color" in 3/8 time. The piece consists of three staves. The first staff is for the Fife, with a tempo marking of 80 = . The notes are: *f* *r* | *f* *r* | *f* *r* | *f* *r*. The second staff is for the Drum, with notes: *f* *t* *t* *t* *t* | *t* | *f* *t* *t* *f*. The third staff has notes: *f* *r* | *f* *r* | *f* *r* | *f*. A 9-measure rest is indicated below the first measure of the third staff.

4. The Long Roll or to Arms.

Musical notation for "The Long Roll or to Arms" in 3/8 time. The piece consists of a single staff with notes: *r* | *r* | *r* | *r*.

5. The Reveille.

Fife 140 = 



Drum

t r r r r r t r

7 7 3 7 7 3



r r r r r r r r r

7 7 7 3 7 7 7 3 7 7



r r r r r r r r

7 3 7 7 7 3 7 7



r r r r r r t

7 7 7

60 = ♩ *Slow Scotch.*

The first system of music for 'Slow Scotch' consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It contains a melodic line with eighth and sixteenth notes. The lower staff is in bass clef with a 2/4 time signature, featuring a bass line with eighth notes and rests. Above the bass line, there are rhythmic markings: 'r' above the first, second, and fourth measures, and 'r' and 't' above the fifth measure. The number '9' is written below the first, second, and fourth measures. The piece concludes with '&c.' in the upper right.

120 = ♩ *Austrian.*

The second system of music for 'Austrian' consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains a melodic line with dotted quarter and eighth notes. The lower staff is in bass clef with a 4/4 time signature, featuring a bass line with dotted quarter notes. Above the bass line, there are rhythmic markings: 'd' above the first four measures and 'd d d d' above the fifth measure.

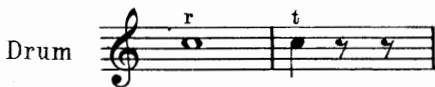
&c.

This system continues the 'Austrian' piece. The upper staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature, showing the continuation of the melodic line. The lower staff is in bass clef with a 4/4 time signature, showing the continuation of the bass line. Above the bass line, there are rhythmic markings: 'd d d d' above the first four measures, and 'r' and 't' above the fifth measure. The piece concludes with '&c.' in the upper right.

140 = ♩ *Hessian.*

Double Drag.

The third system of music for 'Hessian' consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It contains a melodic line with dotted quarter and eighth notes. The lower staff is in bass clef with a 2/4 time signature, featuring a bass line with eighth notes and rests. Above the bass line, there are rhythmic markings: 'd d d d' above the first four measures and 'd d d d' above the fifth measure. The piece concludes with '&c.' in the upper right.



60 = *Dutch.*

Two staves of music. The top staff is in treble clef, key signature of two sharps (F# and C#), and 3/8 time. It contains a sequence of eighth and sixteenth notes, ending with '&c.'. The bottom staff is also in treble clef, key signature of two sharps, and 3/8 time. It contains a sequence of eighth notes with letters 'r', 'd', 'f', 'r', 'd', 'f', 'r' above them. There are '7' below the first and fourth notes.

Drum

A single staff of music with a treble clef and a key signature of two sharps. It contains a sequence of eighth notes and rests, with letters 'r' and 'f' above them.

160 = *Quick Scotch.*

Two staves of music. The top staff is in treble clef, key signature of two sharps (F# and C#), and 2/4 time. It contains a sequence of eighth and sixteenth notes, ending with '&c.'. The bottom staff is also in treble clef, key signature of two sharps, and 2/4 time. It contains a sequence of eighth notes with letters 'r' above them. There are '7' below the first, second, third, and fourth notes.

Go back to the first part of the Reveille.

6. Troop.

Fife

Drum

80 =

& c.

7. Retreat.

Fife

Drum

First system of musical notation. The upper staff is a treble clef with a key signature of two sharps (F# and C#). The melody consists of eighth and quarter notes. The lower staff is a bass clef with drum notation, including 't' for tenor and 'd' for drum.

Second system of musical notation. The upper staff continues the melody with eighth and quarter notes. The lower staff continues the drum accompaniment with 'd' and 't' notation.

Third system of musical notation. The upper staff continues the melody with eighth and quarter notes. The lower staff continues the drum accompaniment with 'd' and 't' notation. The system ends with a double bar line and repeat dots.

Fourth system of musical notation. The upper staff is a treble clef with a key signature of two sharps (F# and C#). The melody consists of dotted quarter notes with wavy lines above them. The lower staff is a bass clef with drum notation, including 'r' for snare.

8. Tattoo.

Fife 80 = 

Drum 









After the three Rolls repeat Doubling to the End.

Play an Air in *Quick time*— after it, begin the Doubling.

Then an Air in *Common time*— after it, repeat the Doubling.

Then an Air in *Slow time*—and repeat the Doubling.

Finally an Air in *Double time*, followed by three Rolls.

9. Recall.

80 = ♩

Musical notation for '9. Recall.' in 2/8 time. The tempo is marked 80 = quarter note. The piece consists of two staves. The first staff has a treble clef and a key signature of one sharp (F#). The notes are quarter notes with stems pointing down. The rhythm is indicated by 'r' (right) and 'd' (drum) above the notes. The second staff has a treble clef and a key signature of one sharp (F#). The notes are quarter notes with stems pointing down. The rhythm is indicated by 't' (tom) and 'd' (drum) above the notes.

10. First Call.

90 = ♩

Musical notation for '10. First Call.' in 4/4 time. The tempo is marked 90 = quarter note. The piece consists of three staves. The first staff has a treble clef and a key signature of one sharp (F#). The notes are quarter notes with stems pointing down. The rhythm is indicated by 'r' (right) and 'f' (fire) above the notes. The second staff has a treble clef and a key signature of one sharp (F#). The notes are quarter notes with stems pointing down. The rhythm is indicated by 'r' (right) and 'f' (fire) above the notes. The third staff has a treble clef and a key signature of one sharp (F#). The notes are quarter notes with stems pointing down. The rhythm is indicated by 'r' (right) and 'f' (fire) above the notes.

11. First Sergeant's Call.

Musical notation for '11. First Sergeant's Call.' in 2/4 time. The piece consists of one staff. The first staff has a treble clef and a key signature of one sharp (F#). The notes are quarter notes with stems pointing down. The rhythm is indicated by 'r' (right) and 't' (tom) above the notes. The piece ends with a double bar line. The instruction 'Three times over.' is written below the staff.

Three times over.

12. Cease Firing.

Musical notation for '12. Cease Firing.' in 2/4 time. The piece consists of one staff. The first staff has a treble clef and a key signature of one sharp (F#). The notes are quarter notes with stems pointing down. The piece ends with a double bar line.

MISCELLANEOUS INFORMATION

INSPECTION OF BUGLES

The inspecting officer draws sword and gives the command "Prepare for Inspection." He then returns sword or saber and inspects the organization, commencing on the right of the organization (his left). When he is approaching the bugler from the bugler's right, the latter firmly grasps his instrument with the right hand and brings it up before his body at a height that brings his hand breast high, the bell of the instrument up, back of hand toward the inspector. As the latter is examining the instrument the bugler turns it so that all sides may be seen and then tips it, bell forward, so that the inside of the bell is visible. As the inspecting officer passes on, the bugler returns the instrument to its position on his right hip.

POSTS OF MUSICIANS

In dismounted company formation the musicians take position in the line of file closers in the first platoon, to the left of the 1st Lieutenant. When required to play they are posted at the head of the column. When the company is deployed, they accompany the captain, or company

commander.

In cavalry, when mounted, one musician takes position one yard in rear and one yard to the left of the Captain or Troop Commander. When required to play, their position is at the head of the column as in dismounted organizations. On route marches the musicians take position between the Troop Commander and the first Squad. When there is a Squadron, one musician accompanies the Squadron Commander.

In Field Artillery when the battery is mounted, the musicians take a position boot to boot with each other, two yards in rear of the Captain or officer commanding the battery.

At Inspection the dismounted musicians take their usual position. In Cavalry (mounted) they take post two yards to the right of the right guide. In Field Artillery (mounted) boot to boot to the right of the guidon.

For "Retreat," musicians assemble at the flag staff immediately after "First Call" has been sounded.

When there is a band, the musicians fall in behind this organization and take position according to the number of bandmen in the

rear rank, the object being to present a symmetrical formation. This applies to Guardmounting, Parade, Review, Escort of Colors, Funerals, Drills by Battalion or Squadron or Regiment and Street Parades. At these formations they are required to sound "Adjutant's Call" when that officer draws his saber at the formation of the command. At Guardmounting, after the review the musicians turn out of column in the general direction of the guard house, and after the band has ceased playing they play marches or quicksteps on the way to the guard house. At Escort of Colors they sound "To the Color" at the command "Present Arms." At Reviews, should the Reviewing Officer be entitled to honors, they sound such flourish or march as is his due, once at the command "Present Arms" to him, and again while passing in review when the colors are lowered to him. In Street Parades they are sometimes required to relieve the Band by playing Quicksteps.

THE MUSICIAN OF THE GUARD.

The Sergeant Major details the Musician of the Guard by name on the guard detail for

the day which is posted by the first sergeant on the bulletin board. He is liable to inspection the same as other members of the guard. He reports with the assembled musicians for guardmounting but on arriving at the guard house he takes post three paces to the right of the new guard where he remains until the usual courtesies have been paid. He then reports to the Adjutant as follows; "Sir, Musician John Smith (substitute real name) of C Company (substitute real name of company) reports as Musician of the Guard." He is then instructed to relieve the old musician of the guard, who informs him of any changes in orders or of any special orders.

He now consults the "List of Calls" and and sounds them at the hour and minute designated, and during the day remains at Headquarters, acting as orderly or messenger for the Adjutant. Should any formation be omitted on account of inclement weather he is instructed to sound the call corresponding to that formation, followed by "Recall." In sounding calls he first faces in one direction, sounding the call, then repeats it in the other direction

so that all parts of the post will have the information clearly conveyed.

After supper he reports to the Guard House instead of the Adjutant's office, and takes all further orders from the Commander of the Guard, or higher authority. He remains at the Guard House over night and again reports to the Adjutant's office after "Sick Call."

While acting as orderly or messenger he must observe certain formulas that are customary. In carrying a verbal message from one officer to another he always prefaces it with the compliments of the sender. The Commanding Officer "directs" and the Adjutant "desires." For example, "The Commanding Officer's compliments to the Quartermaster and he directs the Quartermaster to report to him at Headquarters," or "The Adjutant's compliments, and desires to know if the Surgeon will examine this case." A musician answers an officer with "Yes, Sir" and "No, Sir" if this formula is sufficient, otherwise he adds whatever information he has to offer.

DAILY ROUTINE

Practice for buglers is designated at such hour in the morning that does not interfere with other company or troop duties, the time that the companies use for policing around the barracks being generally most convenient. Practice is in charge of the ranking man present, who designates what material shall be used for the drill. This is usually a matter of ten minutes of long tones blown at will by the individuals, followed by instruction in the Calls and Signals if required, the balance of the time being devoted to new marches or quicksteps, inspection pieces etc.

Whether all musicians should play both strains of a quickstep or whether an equal division should be made is a question that can only be decided upon the ranking man. As a matter of fact, it is not necessary for one half of the force to rest one half of the time, inasmuch as the performer does not need any more rest while blowing than is necessary to permit the circulation of the blood in the lips after the embouchure or lip is tired. This is only a matter of a bar or so.

Should there be no Band, the assembled buglers are required to take its place. They form at a distance of 30 paces on the right of the first company at parade. After "Adjutant's Call" they play a quickstep until the last company has halted on the line. At the command "Sound Off" they play suitable music. At the command "Officers front and center, March, Forward, MARCH," they play a quickstep until either the officers have taken position in rear of the reviewing officer or have returned to their companies. At the command "Pass in Review" they at once make a turn to the right, and at the commands "Squads Right, MARCH" they march and play until the companies have left the parade ground.

At a Review the command is marched on the line the same as at parade. Later, when the reviewing officer comes within a short distance of the right of the line and turns, the buglers play appropriate marching music until he has again returned to the right of the line. The passing in review is the same as at parade except that the music ceases when the command has made and completed its second turn after having passed the reviewing officer.

The music stands fast until further commands are given. "Double Time" is played if the command is given; if not, the buglers join their companies for whatever ceremony may follow.

At Guardmounting Adjutant's Call is followed by a quickstep until the guard detail has halted on a line with the buglers. At the command "Prepare for Inspection" a suitable inspection piece is played until the Adjutant has inspected the rear of the second rank. Suitable music is played for "Sound Off" at the command, after which the guard is either marched in review as is the battalion at parade, or the order is given to march to its post. In review the music ceases when the guard passes the Officer of the Day, and after having turned out of the reviewing line, is taken up again at intervals on the way to the guard house. If the guard is marched to its post, the buglers turn in the general direction of the guard house (or as otherwise directed by the Adjutant) and at the command "March" play a short quickstep, then play others at intervals on the way, the same as at the review of the guard.

The so-called "Cheers" (the first "Sound -

Off" in this volume) may only be played *before* and *after* another Sound-Off if the formation is a Morning Parade. If the parade is in the evening, after the music has terminated the Sound-Off, Retreat is sounded, followed by "To the Color" if there is no band present.

In the formation known as "Escort to the Color," or Standard, the command being formed, the Commanding Officer designates the company or troop that is to receive the Color. At this command the music moves forward without playing, and marks time until the escort arrives at its proper distance from the music, whether band or buglers, when the column moves at quick time to the Headquarters and is halted. At the command "Present Arms" the call "To The Color" is sounded. Appropriate commands are then given to bring the company on a line fifty paces in front of the battalion, music playing until the company halts. "To the Color" is again played at the repetition of the command "Present Arms," after which suitable commands are given to march the company to the right, then in rear

of the battalion and to its original place, the music playing from the time the movement is executed to the right, ceasing when the company is well past the line of the battalion, the music, though not playing, continues to march until it has regained its original position on the right of the battalion.

For Funeral Ceremonies, the Musician of the Guard is instructed to sound "Church Call" followed by "Assembly." The music and troops form at the Hospital or other designated place. When the body is borne out, the commander of the firing squad gives the command "Present Arms" while suitable music is played. If the deceased is entitled to a flourish or march, it is sounded at that command. The procession is headed by the music, followed by the escort, or firing squad, to which is attached the bugler who later sounds "Taps." Having arrived at the destination, the coffin is carried along the front of the escort to either the grave or train, the music playing meanwhile, but ceases when the coffin has been placed over the grave or other place of rest. After a volley has been fired, the bugler sounds

"Taps" and the command marches homeward, no music being played until the troops have left the cemetery or a reasonable distance from the railroad depot.

BUGLE SIGNALS

The following Bugle Signals may be used off the battlefield when not likely to convey information to the enemy;

Attention. Troops are brought to attention.

Attention to Orders. Troops fix their attention.

Forward, March. Used also to execute quick time from double time.

Double Time, March.

To the Rear, March. In close order execute *Squads Right About*.

Halt.

Assemble, March.

The following bugle signals may be used on the battlefield.

Fix Bayonets.

Charge.

Assemble, March.

These signals are used only when intended

for the firing line; hence they can only be authorized by the commander of a unit (Regiment or brigade) which occupies a distinct section of the battlefield.

The following bugle signals are used in exceptional cases on the battlefield. Their principal uses are in field exercises and practice firing;

Commence Firing. Officers charged with fire direction and control open fire as soon as practicable. When given to a firing line the signal is equivalent to *Fire at Will*.

Cease Firing. All parts of the firing line execute *cease firing* at once.

These signals are not used by units smaller than a regiment except when such unit is independent or detached from its regiment.

Buglers of the Engineer Corps, Signal Corps and Hospital Corps perform the same duties as required of Infantry buglers when dismounted, and of Cavalry buglers when mounted. Infantry regulations and customs also prevail in the Coast Artillery as far as the bugler and calls are concerned. The Marine Corps conforms to the Navy calls as also does the Revenue Service.

BUGLE SPECIFICATIONS

The following are the Specifications for the manufacture of the B \flat Bugle as published by the Quartermaster Department of the Army.

To be made of what is known as "Special first-class quality trumpet brass," twenty-three gauge, strengthened at the outer edge of bell by three-sixteenths of an inch solid, half-round brass wire. To have two brass rings of No. 8 U. S. standard gauge wire, with one-half an inch opening, secured to three-quarter inch circular plates soldered on for the sling strap, one at the inner portion of the top bend, and the other on the inner portion of the lower bend.

The mouth-ferrule to be of double thickness of tubing, about one inch long, fitting exactly the taper of the mouthpiece shank. To have a brass ferrule in center of each of the three back bends, about three-fourths of an inch long, fitting exactly the tubing of the bugle, to which it should be securely soldered. The bell portion to be of the best hammered brass. A loose attaching link to neck of mouthpiece formed

of No. 13 German silver wire, outer portion of link twisted 90 degrees to form a "D" toward lip-piece; loose ends of wire forming this link to be brought together and silver soldered.

Each bugle and mouthpiece to weigh about eleven and three-fourths ounces. The diameter of the bell to be about three and five-eighths inches; the extreme length to be about eight inches, not including mouthpiece; extreme width to be about four inches.

Each bugle to be built in the key of B-flat and made on the prototype system in order to insure a perfect quality of tone.

Finish: Entire outer surface of both bugle and mouthpiece to be finished by sand-blasting. Finish interior of bell portion to the depth of three inches, to be also sand-blasted. Entire surface to be finished by sand-blasting, to be lacquered with transparent lacquer.

Sling: The sling to be made in two parts from russet collar leather. It consists of a one-half inch piece, fifteen inches long, over all, trimmed with a loose one-half inch bridle buckle attached to free end by an attaching button and sliding loop. Second piece is one-half inch

by forty-two and one-fourth inches over all, is tapered and has six tongue-holes punched one inch apart, beginning two and one-fourth inches from tapered end. Both pieces are attached to their respective metal loops on bugle by a three-eighths inch leather loop.

Strap: The mouthpiece strap to be made of same leather as sling, three-eighths inch wide, seven and three-fourths inches long over all; trimmings with bar buckle at one end, with a three-eighths inch leather loop on reverse side. Opposite end is tapered and punched with three tongue-holes at one-fourth inch centers, commencing at one inch from tapered end, the strap to be attached by means of a leather loop and is then buckled through the attaching link on the mouthpiece.

In all points not covered by these specifications to be like and equal to the standard sample in all respects.

FLAG SIGNALS

The signal flags described below are carried by the company musicians in the field.

1st Battalion; Company A, red field, white square
 Company B, red field, blue square
 Company C, red field, white diagonals
 Company D, red field, blue diagonals

2nd Battalion; Company E, white field, red square
 Company F, white field, blue square
 Company G, white field, red diagonals
 Company H, white field, blue diagonals

3rd Battalion; Company I, blue field, red square
 Company K, blue field, white square
 Company L, blue field, red diagonals
 Company M, blue field, white diagonals

In addition to their use in visual signalling, these flags serve to mark the assembly point of the company when disorganized by combat, and to mark the location of the company in bivouac and elsewhere, when such use is desirable.

In a regiment in which it is impracticable to make the permanent battalion division alphabetically, the flags of a battalion are as shown; flags are assigned to the companies alphabetically within their respective battalions, in the order given above.

The General Service Code (explained later) is used for all signals not otherwise provided for. The Dot is executed by a motion to the right, the Dash to the left. The Dot embraces an arc of 90 degrees, or a quarter circle, starting with the vertical and returning to it, and is made in a plane at right angles to the line connecting the stations. The Dash to the left conforms in all other particulars to the foregoing instructions. The Pause is executed with a motion to the front, downward, directly in front of the sender, the flag being afterwards instantly returned to its original position, that is, flag held vertically, the sender facing the other communicating station.

A light colored flag shows best on a dark background and vice versa. Keep the hands apart and describe a circle in each movement to the right or left. Care should be taken that letters are sent distinctly and not jumbled. Spell all numerals and do not abbreviate words that are written out.

The General Service Code may also be transmitted on the bugle, whistle or drum. A short note on C indicating a Dot, a long note indicating Dash, and a note on G representing end of letter or figure. The end of word and sentence may be represented by longer blasts on other notes such as lower C or upper G, according to any previous understanding.

THE GENERAL SERVICE CODE.

A . _ _	H	O _ _ _ _	V
B _	I . .	P . _ . . .	W . _ _ _
C _	J . _ . . .	Q _	X _
D _ . . .	K _ . . .	R	Y _
E .	L	S	Z _
F	M _ _ _	T _	
G _ . . .	N _ .	U	

NUMERALS.

1 . _	6 _
2 . . _ . . .	7 _
3 . . . _ . .	8 _
4 _	9 _
5	0 _

PUNCTUATION.

Period

Comma . _

Interrogation

Hyphen _

Parentheses _

Quotation Marks . _

Bar indicating fraction _

Underline (before and after words underlined.)

Double dash _

Cross . _

Exclamation _

Apostrophe . _

Semicolon _

Colon _

CONVENTIONAL SIGNS.

- End of word: Front.
 End of sentence: Front, front.
 End of message: Front, front, front.
 Error: A. A. front.
 Acknowledgment: M. M. front.
 Cease signalling: M. M. M. front.
 Repeat after (word): C. C. front, A. front (word).
 Repeat last word: C. C. front, front.
 Repeat last message: C. C. C. front, front, front.
 Move a little to the right: R. R. front.
 Move a little to the left: L. L. front.
 Move a little uphill: U. U. front.
 Move a little downhill: D. D. front.
 Signal faster: F. F. front.
 Wait a moment: . — . . . front.
 Signature follows: Sig. front.

Officers, platoon leaders, guides and musicians are equipped with whistles. Guides and musicians assist by repeating signals when necessary. Battalion and company commanders use a whistle of different tone than that of the whistle used by platoon leaders, guides and musicians.

For communication between the firing line and reserve, or commander in rear, the sub-

joined signals (Signal Corps code) are prescribed and should be memorized. In transmission, their concealment from the enemy's view should be insured. In the absence of signal flags, the headdress or other substitute may be used. After dark a lantern or other light may be used, providing another light is placed at the sender's feet as a guide.

Letter of alphabet.	If signaled from the rear to the firing line.	If signaled from the firing line to the rear.
A M . .	Ammunition going forward	Ammunition required.
C C C . .	Charge (mandatory at all times)	Am about to charge if no instructions to the contrary.
C F . . .	Cease firing	Cease firing.
D T . . .	Double time or "rush" . .	Double time or "rush".
F	Commence firing.	
F B . . .	Fix bayonets.	
G	Move forward	Preparing to move forward
H H H . .	Halt.	
K	Negative	Negative.
L T . . .	Left.	Left.
O	What is the (R N, etc.)? .	What is the (R N, etc.)?
P	Affirmative	Affirmative.
R N . . .	Range.	Range.
R T . . .	Right	Right.
S S S . .	Support going forward.	Support needed.
S U F . .	Suspend firing.	Suspend firing.
T	Target	Target.

MISCELLANEOUS SIGNALING.

Other systems include the Flashing or Occult Light System as used in the Navy. In this, a short flash represents a Dot, a longer flash the Dash, and a much longer flash the Pause. These flashes are made either with a searchlight or a covered side light. The Navy also uses the Bugle System as already described - short note for Dot, longer note for dash, etc. In the Ardois System a red light represents the Dot and a white light the Dash. End of word is represented by the letters RW.

THE PISTOL.

The automatic pistol calibre .45, model of 1911 in the military service has three principal parts: the receiver, the barrel and the slide. It has a hollow handle into which the magazine is inserted from below and locked in place by the magazine catch. The magazine may be removed by pressure upon the checkered end of the magazine catch which projects from the left side of the receiver in a convenient position for operation by the thumb.

The barrel is largest at the breech, and at the top has two transverse locking ribs. The

rear end of the barrel is attached to the receiver by the link, link pin and the pin of the slide stop.

When the slide is in its forward position and the hammer is full cocked, the safety lock may be pushed up manually, by means of the thumb piece, thereby positively locking the hammer and the slide. If the safety lock is pressed down so as to release the slide, the projecting stud on the safety lock clears the sear, permitting the sear to be operated by the trigger, thereby causing the release of the hammer if the grip safety is pressed inward, as by the hand grasping the handle of the pistol, then the trigger may be pulled.

OPERATION.

A loaded magazine is placed in the handle and the slide drawn fully back and released, thus bringing the first cartridge into the chamber. The hammer is thus cocked and the pistol is ready for firing.

For firing the maximum number of shots, draw back the slide, insert a cartridge by hand into the chamber of the barrel, allow the slide to close, then lock the slide and the cocked hammer by pressing the safety lock upward, and insert a loaded magazine. The slide and hammer

being thus positively locked, the pistol may be carried safely at full cock, and it is only necessary to press down the safety lock (at the thumb) when raising the pistol to the firing position.

MEMORANDA.

Never place the finger within the trigger guard until it is intended to fire.

Keep the pistol cleaned and oiled. Excessive oiling causes the parts to gum and work stiffly.

Take care in inserting the magazine that it engages with the magazine catch.

Pressure must be entirely relieved from the trigger after each shot, that the trigger may re-engage with the sear.

To remove cartridges not fired, disengage the magazine slightly and extract the cartridge in the barrel by drawing back the slide.

Don't snap the hammer when the pistol is partially disassembled.

Before loading, draw back the slide and look through the bore to see that it is free from obstruction.

The trigger must be pulled to fire each separate shot. The automatic action ejects the empty shell, forces another cartridge into place and cocks the pistol for the next shot.

PISTOL MANUAL.

The instruction under this head is first given on a foot. When a lanyard is used, one end is attached to the butt of the pistol, the other end forms a sliding loop which is passed over the head and drawn snug against the right armpit. The lanyard should then be of just such length that the arm can be extended without constraint.

The pistol being in the holster, to raise pistol the command is given *1. Raise, 2. Pistol.*

At the command *Raise*, unbutton the holster flap with the right hand and grasp the stock back of the hand to the body. At the command *Pistol* draw the pistol from the holster, reverse it, muzzle up, the hand holding the stock with the thumb and last three fingers; the little finger may be placed under the butt; forefinger outside of the guard, guard to the front, barrel nearly vertical; hand as high as the neck and six inches to the right and front of the right shoulder. This is the position of *Raise, Pistol.*

Being at *Raise Pistol: 1. Return, 2. Pistol.*

Insert the pistol in the holster, back of hand to the body, button the flap and drop the hand by the side.

1. Inspection, 2. Pistol.

Execute raise pistol, except that the pistol is held about six inches in front of the center of the body, barrel up, pointing to the left front and upward at an angle of about 45 degrees, wrist straight and as high as the breast. Cartridge boxes, if worn, are then opened with the left hand.

The inspector passes along the rank and examines the pistols and cartridge boxes; each box is closed as soon as inspected. To inspect the pistol minutely, he takes it in his hands and then returns it to the soldier, who grasps it at the stock and resumes *Inspection Pistol*: each man returns pistol as the inspector passes to the next. If the pistols are not inspected, they are returned by the commands: *1. Return, 2. Pistol.*

For the purposes of instruction the men may be required to execute *Inspection Pistol* simultaneously, suitable caution being given to that effect by the instructor. But at formal inspections, the men execute *Inspection Pistol* in succession as the inspector approaches them.

WORDS TO BUGLE CALLS.

Printed by kind permission of Elbert Williams
(late Principal Musician, 9th Cavalry Band.)

FIRST CALL.

Rally ye horn skilled Buglers
Cold chilled Trumpeters
Field music all,
Others take care
That you repair
Ready where
You answer to First Call.

GUARD MOUNTING.

Outside all the new guards have your equip-
ments shining and bright,
First Sergeants are quite close inspectors
for they know every slight,
To make orderly's hard for you have to be
clean and drill right,
The adjutant's called odd if he gives two a
sight.

FULL DRESS

Now put on your full dress;
Full uniforms impress;
Put on full dress.

OVERCOATS.

Overcoats, Overcoats, Overcoats.

DRILL.

Get them out Corporal Krout,
If you can't get them out,
Then put them in the mill;
Get them out at a rout,
Get them out with a shout,
Outside you soldiers for drill.

STABLE.

March over to the stable
And groom lively if you're able,
And feed all your noble horses on corn nice
clean oats and hay;
Give some grain to the white and give some
grain to the gray,
Give some grain to the black and give some
grain to the bay,
March over from the stable
Repair clean washed to the table,
And eat heartily and drink while you feel
inclined that way.

WATER

Water your horses how plain the trumpet calls.

BOOTS AND SADDLES.

Go to your horses
Bridle and saddle them up
Surcingles cinchas on them all.

ASSEMBLY.

When the trumpet sounds this call,
Every soldier has to fall,
In the front rank or rear,
And when called answer "here?"

ADJUTANT'S CALL.

Winter or spring summer or fall,
This is the sound of Adjutant's call,
Winter or spring summer or fall,
This is the sound of Adjutant's call.

TO THE STANDARD

To the Standard or Color whenever uncased,
 As it passes a party that arms bear;
 The salute as prescribed will be made with
 good taste,
 While the field music is sounding quick this
 martial fanfare,
 'Tis our flag we'll never let it drag,
 We'll never from it lag,
 We love the pretty flag of liberty, flag of
 liberty,
 Flag of our country free.

FIRE.

To the fire,
 To the fire
 Go to the fire, take the double time
 And if you go a bit too slow,
 Or soon begin to tire,
 Sarge in charge will fuss you know,
 Because you'll rise his ire.

TO ARMS.

To Arms, To Arms;
 Get your guns, get your guns,
 Get your guns, get your guns,
 Get them from the stacks,
 Get them from the racks.

TO HORSE.

Go to the picket line and get your horse,
 You are to get him where'er he may be of course.

REVEILLE

All out do you hear
 All be of good cheer
 All wash and see clear
 Stop yawning,
 All hurry and dress
 All make a rough guess
 All say what's for mess
 This morn.
 This means the Captain's flunky
 The men on pass and bunky
 And others need not monkey
 For reveille's half gone.

RETREAT.

Day's o'er and eve
 Now is our guest,
 The sun must leave
 To go down in the west,
 Let the soldiers off from duty be:
 They like to go to see their girls you know,
 Some get dry, and drink rye
 Others take in every show
 To which they have the price to go.

TATTOO.

Tattoo used to be a bedtime roll call
 Sounded by trumpeters many,
 Long before the birth of call to quarters
 The music was scored for trumpeters three
 At the hour of nine
 They would fall into line
 And the notes of this fanfare
 They'd sound superfine.
 Come on soldiers dont lag behind
 If you do surely you will get a five dollar blind.
 With blinds went confinement
 And plenty of work to do
 A Sentry with rifle behind you;
 All who came this call to attend
 Were reported as present and were wise in the end;
 Tattoo, Tattoo, Answer and to bed you.

CALL TO QUARTERS.

Time to rest,
 The trumpet sounds call to quarters;
 Bear in mind while so inclined,
 If you're behind you'll get a blind.
 Say my love true
 I must skidoo,
 Time to rest.

TAPS.

Go to sleep, peaceful sleep,
May the soldier or sailor God keep,
On the land or the deep
Safe in sleep.

MESS.

Recruits and old soldiers
Chow call in the service means
Come and get your coffee
Bread bacon and army beans
And some may get plum duff,
Bunk fatigue and pipe dream scenes.

SICK.

Call for the sick,
Crutch hops walk funny,
Go tell to the Doctor your ills,
He'll treat your case,
And without money,
For Uncle Sam pays all the bills, the bills,
the bills.

CHURCH.

Go to church if you care,
Do the right if you dare.
Some folks go to church to sing and pray
Others to hear the Preacher's say,
Many for they were raised that way,
Go, all are welcome there.

RECALL.

Recall is a call that never was invented
For those who always shirk
Recall is a call that ever means rest
Unto the ones that work.

ISSUE.

Issue to those who a known quantity of ra-
tions are free,
Issue to those too that draw from the Q. M. D.

OFFICER'S CALL.

Young Officers old officers Field Officers all,
You're ordered to headquarters by officers' call.

CAPTAIN'S CALL.

Come officers some officers not officers all
Hear the Captain's call.

FIRST SERGEANT'S CALL.

First Sergeant's or orderly call
Tops lean or fat, long short and tall
Get your reports, orders for all.

FATIGUE.

Jones take that old shovel or pick
Smith use that hoe,
Brown grab that new wheelbarrow quick,
Dont work too slow.
Fatigue call's no grand thing at all
I'll let you know;
Says Sergeant the Provo.

SCHOOL.

Go to school lads,
Go to school dads;
If you want a raise in rank
Which carries better pay,
You should try to get wise
Each and every day.

THE GENERAL.

Hark! this is the gen'ral going,
 Mark! long as the trumpets blowing,
 There ought to be tents up showing tent
 flies;
 First look at the tents all standing,
 Then see all the squad chiefs planning
 And most of the soldiers manning tent
 guys;
 Hear some Lance Jack calling
 You! Mack put those wall pins in that
 sack,
 And move that tripod nearer the back;
 Keep your tents from falling,
 Hold the guys loose the flies
 Dont let her fall
 Until the last note of the call:
 Get ready one and all;
 All ready let her fall.

THE NINTH CAVALRY TROT DOUBLE TIME.

We're the men that fought at Wounded Knee,
 Troopers of the brave Ninth Cavalry.
 Straight up in the saddle troopers
 Trot your horses with pride;
 One two three four, That's the way to ride.

THE NINTH CAVALRY GALLOP.

In hot or cold weather we move out together,
 We gallop our horses and sing merrily,
 With hearts stout as leather and light as a
 feather,
 We follow the flag of the Ninth Cavalry,
 Straight up in the saddle troopers all ride
 straddle
 With spurs on their heels and reins in their
 left hand,
 We gather our horses and make them skedaddle
 When gallop is heard as our Co'nels command.

OTHER WORDS
TO BUGLE CALLS.

REVEILLE.

I can't get 'em up, I can't get 'em up,
 I can't get 'em up in the morning
 I can't get 'em up, I can't get 'em up,
 I can't get 'em up at all.

Get up you sleepy monkeys,
 And wake up your lazy bunkies,
 Put on your working breeches,
 And go out and do your work,

I can't get 'em up, I can't get 'em up,
 I can't get 'em up in the morning
 I can't get 'em up, I can't get 'em up,
 I can't get 'em up at all.

MESS CALL.

Soupy, Soupy, Soupy, without a single bean,
 Coffee, coffee, coffee, without a bit of cream,
 Porky, porky, porky, without a bit of lean.

STABLE CALL.

Come all who are able and go to the stable,
 Want water your horses and give 'em some corn,
 For if you don't do it, the Col'nel will know it,
 And then you will rue it, as sure as you're born,
 So come to the stable, all ye who are able and
 Water your horses and give 'em some corn.

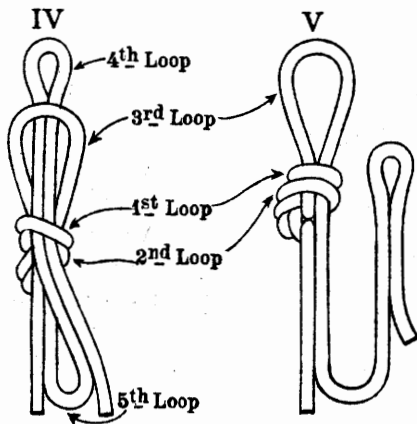
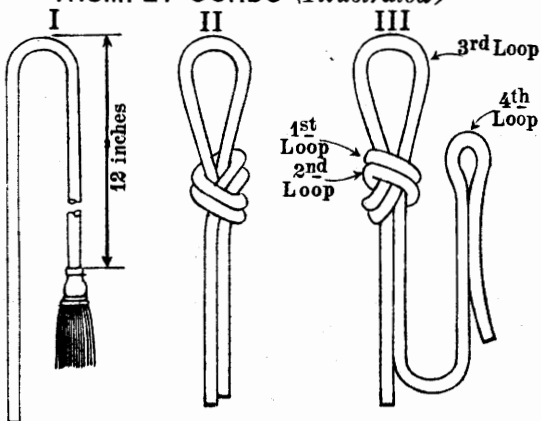
TAPS.

1.

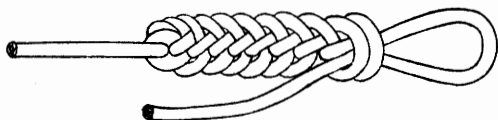
Love, good night,
 Must thou go,
 When the day
 And the night
 Need thee so?
 All is well.
 Speedeth all
 To their rest.

2.

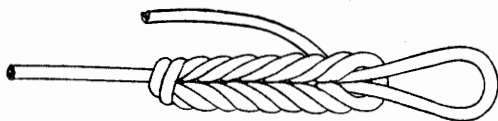
Fades the light;
 And afar
 Goeth day,
 And the stars
 Shineth bright,
 Fare thee well;
 Day has gone,
 Night is on.

TRUMPET CORDS (*Illustrated*)

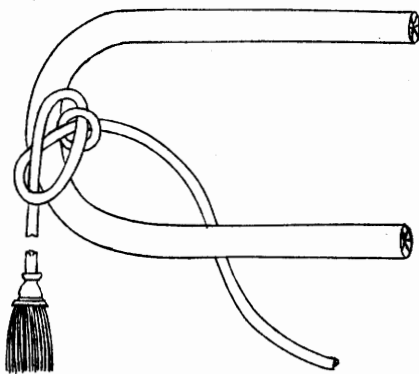
VI



VII



VIII



TRUMPET CORDS

and how to braid them.

An essential accessory to the trumpet is the cord, and as in commands where Trumpets are still used, regulations require that the braiding be done in a specified manner, the following instructions are appended.

The Trumpet cord according to regulation is several feet in length and has a tassel at each end.

What is known as "Triple Braiding" is most popular and best appearing, and is the form that will be described here.

To "Triple Braid", bend the cord in a loop, (*as in figure I*) about 12 inches from the tassel. Then hold the two cords below the loop and make an ordinary knot, (*See figure II*)

Then reverse, holding the knot in the left hand, and the main cord in the right; make a loop (4th loop) with the right hand, (*See figure III*) insert it between the 1st and 2nd loops, and then pull it through the 3rd loop (*See figure IV*).

Hold loop 4 (*See figure IV*) in the right hand and pull taut which will take up the slack in the 3rd and 5th loops. This will make the 4th loop too large, so pull on the right hand cord until the 4th loop acquires the desired size.

It may be necessary when starting the braid to work the 3rd loop down against the 1st loop by pulling and tightening at the other loops.

If this has been done for an inch or so, it only becomes necessary to pull the 4th loop taut, which will cause the 3rd loop to come down in contact with the 1st loop.

When the 3rd loop has been pulled down against the 1st loop, another loop is made with the right hand (*See figure V*) and is inserted between the 1st and 2nd loops and then pulled through the 3rd loop, following the same process as in figure IV.

This is repeated until the braiding is as long as is required. Allowance should be made that several inches are left at each end, that the cord may be fastened to the trumpet.

Figure VI shows a part of the completed braid on the front or "triple" side. Figure VII shows how it appears on the opposite or reverse side.

Figure VIII shows how the ends of the cord are fastened to the trumpet.

Damp weather sometimes causes the cord to shrink and thereby often causes the braided portion to warp. For this reason loops should not be pulled too tightly.

When the braiding has reached the desired length, the tassel should be inserted through the last loop (loop 3) and the cord drawn tight.

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