

THE
TRUMPET AND DRUM

SOUSA

A BOOK OF INSTRUCTION

FOR THE

FIELD-TRUMPET AND DRUM,

TOGETHER WITH THE

TRUMPET AND DRUM SIGNALS

Now in use in the Army, Navy and Marine Corps

OF THE

UNITED STATES.

BY

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RUDIMENTS OF MUSIC.

PREFACE.

THE belief that a book of instruction for the field music of the Service is greatly needed, has suggested to the author the publication of this work. At the present time there is a lack of precision in the performance of the trumpet-signals of the Service, both as to intonation and division of time. The author has written a drum-part to those signals which are essentially "garrison-calls," believing that in branches of the Service where the trumpet and drum comprise the field-music, there are obvious advantages in the combination of the two, in preference to the employment of the trumpet alone.

The author's acknowledgements are due Mr. F. W. Lusby, Drum Instructor, U. S. M. C., for contributions to the work.

WASHINGTON, D. C., 1886.

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What is music?

Sounds pleasing to the ear, either in succession or in combination.

What constitutes melody?

A succession of sounds.

What constitutes harmony?

A combination of two or more sounds uttered simultaneously.

How are musical ideas expressed in writing?

By characters called notes.

How many notes are there?

Strictly speaking, seven.

What are their names?

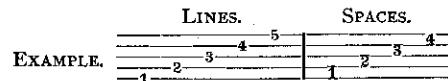
Do or C, Re or D, Mi or E, Fa or F, Sol or G, La or A, Si or B.

How are they used?

On the staff.

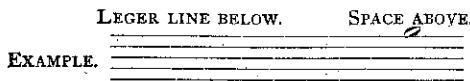
Of what does the staff consist?

Five lines and four spaces.



Are notes always confined to the lines and spaces?

No; leger lines are added above and below the staff on which notes are placed.



When does the name of a note repeat itself?
At the interval of eight degrees.

EXAMPLE.

Do, Re, Mi, Fa, Sol, La, Si, Do.

What is an interval of eight degrees called?
An octave.

EXAMPLE.

Do, Re, Mi, Fa, Sol.

What is this character ?

Treble or sol clef.

What is its use?

To determine the name of a note. Placed at the beginning of the staff it signifies that sol is on the second line.

SOL.

EXAMPLE.

What is a scale?

Scale, from the Italian *Scala*, meaning a ladder, is a regular succession of notes upwards or downwards.

EXAMPLE.

Do, Re, Mi, Fa, Sol, La, Si, Do, Re, Mi, Fa, Sol, La, Si, Do, Mi, Re, Do, Si, La, Sol, Fa, Mi, Ra, Do.

How is pitch indicated?
By the position of the notes.

EXAMPLE.

Do Do Same in name but eight notes higher in pitch.

Name every note beginning with *do* on the leger line below to *sol* on the space above.

CHAPTER II.

What kind of notes are used in music?

Semi-breves, or whole notes,

Minims, or half notes,

Crotchets, or quarter notes,

Quavers, or eighth notes,

Semi-quavers, or sixteenth notes,

Demi-semi-quavers, or thirty-second notes,

NOTE.—It will be noticed that each note is equal in duration to one-half of he preceding note and double the following one.

How many minimis are equal to a semi-breve?

Two.

How many crotchets are equal to a semi-breve?

Four.

How many quavers are equal to a semi-breve?

Eight.

How many semi-quavers are equal to a semi-breve?

Sixteen.

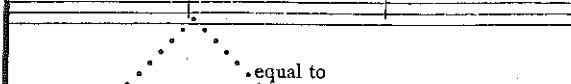
How many demi-semi-quavers are equal to a semi-breve?
Thirty-two.

EXAMPLE.

Whole note.



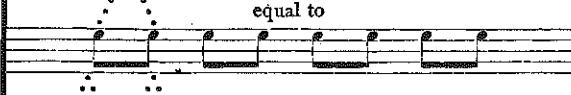
2 Half notes.



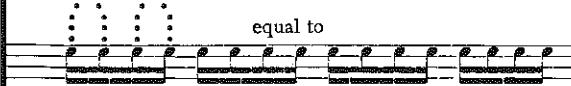
4 Quarter notes.



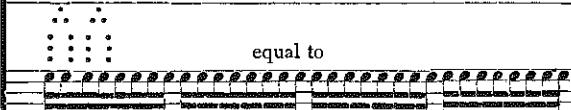
8 Eighth notes.



16 Sixteenth notes.



32 Thirty-second notes.



The foregoing examples should be written on the blackboard by the pupil and fully understood before proceeding to the next chapter.

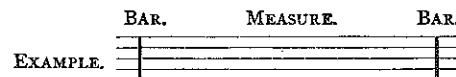
CHAPTER III.

What is a bar?

A vertical line drawn through the staff to indicate the division of time.

What is a measure?

The space between two bars.

*How is time in music expressed?*

By the letter **C** and by figures.

EXAMPLES.

*What does the C indicate?*

Common time.

What does common time signify?

That a measure consists of a semi-breve (whole note,) or its equivalent.

What do the figures signify?

The lower figure signifies the kind of note, and the upper figure the number of notes. Thus, $\frac{2}{4}$ time means that there must be two quarter notes or their equivalent in each measure; $\frac{3}{4}$ time, that there

must be three quarter notes or their equivalent in each measure; $\frac{4}{4}$ time, that there must be four quarter notes or their equivalent in each measure; $\frac{3}{8}$ time, that there must be three eighth notes or their equivalent in each measure; $\frac{6}{8}$ time, that there must be six eighth notes or their equivalent in each measure; $\frac{9}{8}$ time, that there must be nine eighth notes or their equivalent in each measure, and $\frac{12}{8}$ time, that there must be twelve eighth notes or their equivalent in each measure.

The pupil should illustrate the foregoing on the blackboard.

CHAPTER IV.

How are periods of silence between notes expressed?
By rests.

How many are there?

Six.

What are they?

Semi-breve, or whole rest,

Minim, or half rest,

Crotchet, or quarter rest,

Quaver, or eighth rest,

Semi-quaver, or sixteenth rest,

Demi-semi-quaver, or thirty-second rest,

Whole rest.

2 Half rests.

4 Quarter rests.

8 Eighth rests.

16 Sixteenth rests.

32 Thirty-second rests.

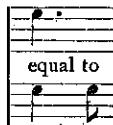
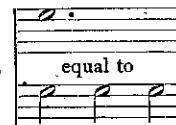
equal to

equal to

equal to

What effect has a dot after a note or rest?
It increases the value of the note or rest, one half.

EXAMPLE.



What is a triplet?

A group of three notes with the figure 3 over them.

EXAMPLE.

What effect has the figure 3 on the group?

It reduces the value of the notes in the group one third.

EXAMPLE.

What is the effect of a slur?

It binds two or more notes together.

EXAMPLE.

What is a double bar?

Two lines drawn through the staff to divide two or more strains.

EXAMPLE.

What do dots placed on the side of a double bar signify?

That the strain is to be repeated.

EXAMPLE.

What does a pause ~ indicate?

That the note is to be prolonged beyond its actual value.

EXAMPLE.

What does it indicate when placed over a double bar?

That the piece is to end there.

EXAMPLE.

What does Staccato mean?

That the notes are to be played pointedly and distinctly.

How is it expressed?

Either by the word, *Staccato*, or by small dots placed over the note or notes.

EXAMPLE.

or

Staccato.

What does this sign > indicate?

That the sound must be strongly attacked and produced with force.

How is it expressed?

Either by the word, *Marcato*, or by the mark > placed over a note.

EXAMPLE.

Marcato.

What does this sign <-> indicate?

That the note must be attacked softly, increased until the middle of its value, and then gradually decreased.

What do notes marked thus  indicate?

That, if one stroke be drawn through, the note is to be divided into eighth notes; if two strokes, into sixteenth notes; if three strokes, into thirty-second notes.

EXAMPLE.

Written. Played. Written. Played.



Written. Played. Written. Played. Written. Played.



NOTE.—When a note is marked with three strokes in a drum part it indicates that a *roll* is intended.



What do measures marked thus  signify?

That the preceding measure must be repeated.

EXAMPLE.

Written.



Played.



What does D.C. mean?

To repeat, from the beginning.

What does FINE mean?

That a piece is to end where it is placed.

EXAMPLE.



What does the letter  with a line drawn through it signify when placed at the beginning of a composition?

That each measure is to be divided into two beats.

NOTE.—This time is called *Alla Breve*.

How do you beat ,  or  time?

In four different directions, *down, left, right, up*.

How do you beat ,  or  time?

In two different directions, *down, up*.

How do you beat ,  or  time?

In three different directions, *down, right, up*.

NOTE.—There are other modes of beating the foregoing times, but it is not necessary to exemplify them in this work.

What is an initial imperfect measure?

A fraction of a measure that commences a composition.

EXAMPLES. 1

2

3

Initial imperfect measure.



How do you determine the duration of an initial imperfect measure?

By giving it the value it would possess if embodied in a perfect measure.

NOTE.—In the various exercises contained in this book, the *tempo* or movement has not been indicated. The pupil first should play the lesson in *Andante* (or slow time,) and when perfect in that movement, attempt the next, *Moderato* (moderate time,) then *Allegro* (quick,) and lastly, when practical, *Presto* (very quick.) When using the *Metronome* (Maelzel's), in *Andante*, the metronome should make 72 oscillations to the minute, allowing a quarter note or its equivalent to each oscillation. *Moderato*, 80 quarter notes to a minute, *Allegro* 120, *Presto* 180.

What does X or S placed above a note in a drum-part signify?

That the note must be made by striking the sticks together.



Why is a trumpet called an F, G, A flat, or B flat trumpet?

Because it is pitched or tuned in one of those keys.

EXAMPLE.

ASSEMBLY OF TRUMPETERS.

F Trumpet.

3

3



THE FIELD-TRUMPET.

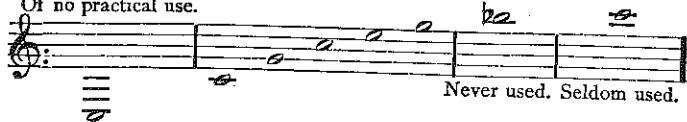
To produce the best effect, the mouth-piece of the trumpet should be placed in the middle of the lips. Authorities differ as to the exact position, some maintaining that it should be placed two-thirds on the lower lip and one-third on the upper lip, while some reverse this order. This, after all, is a matter depending largely upon the performer. The formation of the lips and the evenness of the teeth have much to do with it. Care should be taken in the selection of mouth-pieces; for a performer with thick lips, a broad rimmed mouth-piece is most suitable, while for one with thin lips, one of ordinary dimensions will suit.

In producing a note, the mouth-piece should be pressed against the lips, and the tongue, made as thin as possible, should touch the inside of the upper lip in order to prevent the wind from entering the trumpet. To strike a sound, begin by pronouncing the syllable "tu." As the tongue recedes and allows the wind to pass in, the vibrations of the lips (which hold the same relation to the trumpet as the reeds to the organ) cause a concussion of air in the tubing of the instrument and produces the sound.

The pitch of the sound is determined by the force of the blast and the pressure of the mouth-piece against the lips. To produce a high note the pressure must be greater than for a lower one.

Scale of the Trumpet.

Of no practical use.



Never used. Seldom used.

Preliminary studies to form the *embouchure or lip.*

1 tu tu tu tu 2 tu tu tu tu

Play each note as long as possible.

3 tu tu tu tu 4 tu tu tu tu 5 tu tu tu tu

6 tu tu tu tu 7 tu tu tu tu 8 tu tu tu tu

9 10 11

12 13 14

15 16 17

18 19 20

21 22 23

The *Saccade* applies to such parts of the writings for the trumpet where a dotted eighth note is followed by a sixteenth. The dotted note must be strongly accented.

The rhythm is illustrative of a sudden jerk or pull.

Studies on the *Saccade*.

1 tu tu

2 tu tu

3

Accent the same throughout the study.

4



6



8



10.



12



15



17

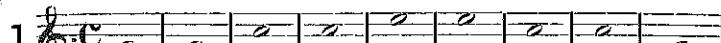


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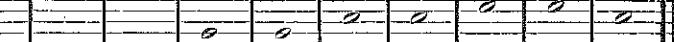
EXERCISES

FOR THE
FIELD-TRUMPET.

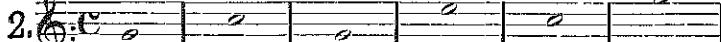
(SINGLE TONGUEING.)

Slow. tu tu tu tu tu tu tu tu tu

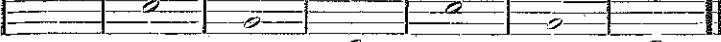
tu tu tu tu tu tu tu tu tu tu



tu tu tu tu tu tu tu tu tu tu



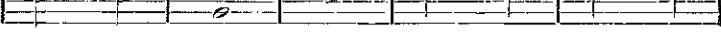
tu tu tu tu tu tu tu tu tu tu



tu tu tu tu tu tu tu tu tu tu



tu tu tu tu tu tu tu tu tu tu



tu tu tu tu tu tu tu tu tu tu

tu tu tu tu tu tu tu tu tu tu tu tu

A musical score for section 4, featuring a treble clef, common time, and three measures of music. The notes are primarily quarter notes and eighth notes.

tu tu tu tu ta ta tu tu tu tu tu tu tu tu tu

A musical staff consisting of five horizontal lines. Above the staff, the lyrics "tu tu tu" are written in a cursive font. Below the staff, there are two sets of musical notes: a treble clef with a sixteenth-note pattern and a bass clef with a eighth-note pattern. The notes are grouped by vertical bar lines.

ta tu tu

tu tu tu tu tu tu tu tu tu tu tu tu tu tu tu tu

A musical score showing two measures of music. The key signature is one sharp (F#), and the time signature is common time (C). Measure 5 consists of six eighth-note pairs. Measure 6 begins with a sixteenth note followed by a eighth-note pair.

tu tu tu tu tu tu tu tu tu tu tu tu tu tu tu tu tu

A musical score page showing measures 1 through 4. The score consists of two staves. The top staff is for the Violin and the bottom staff is for the Cello/Bassoon. The music is in common time (indicated by 'C') and includes various note heads (solid black, open, and dotted) and rests. Measure 1 starts with a solid black note on the violin followed by an open note on the cello/bassoon. Measures 2-4 show a repeating pattern of eighth-note pairs between the two instruments.

tu tu

tu tu ta tu tu

tu tu tu tu tu tu tu tu tu tu tu tu tu tu tu tu

A musical score for a string quartet. The score consists of four staves, one for each instrument: violin I, violin II, viola, and cello. The music is in common time and features a variety of rhythmic patterns and note values, including eighth and sixteenth notes. The notation is in standard musical staff format with black and white notes.

tu tu tu tu tu tu tu tu tu tu

tu tu tu tu tu tu tu tu tu tu tu tu tu

A musical score page showing measures 1 through 8. The music is written on five staves of a five-line staff system. Measure 1 consists of eighth-note pairs (two pairs per measure). Measures 2-4 show eighth-note patterns with rests and quarter notes. Measures 5-8 feature eighth-note pairs again. Measure 9 begins with a single eighth note followed by a sixteenth-note pair.

ca tu tu

A musical score for piano, page 6, featuring five measures of music. The key signature is one sharp (F#), and the time signature is 2/4. The music consists of eighth-note patterns primarily in the right hand, while the left hand provides harmonic support with sustained notes and chords.

tu tu

A musical score showing a single staff with six measures of music. Each measure consists of a quarter note followed by a eighth note, repeated three times.

tu tu

A musical score consisting of two measures of music on a single staff. The first measure contains eight eighth notes grouped into four pairs by vertical bar lines. The second measure also contains eight eighth notes, grouped into four pairs. Following these two measures is a single measure containing eight sixteenth notes, also grouped into four pairs.

tu tu

A musical score page showing measures 1 through 10. The music is in common time and consists of two staves. The top staff uses a soprano C-clef, and the bottom staff uses an alto F-clef. The notation includes various note values such as eighth and sixteenth notes, rests, and grace notes. Measure 1 starts with a whole note followed by a half note. Measures 2-3 show a series of eighth-note patterns. Measures 4-5 feature sixteenth-note patterns. Measures 6-7 continue with eighth-note patterns. Measures 8-9 show sixteenth-note patterns. Measure 10 concludes with a half note followed by a whole note.

tu tu

A musical score for a single instrument, likely a flute or recorder, featuring a series of measures. The music consists of eighth-note patterns, primarily consisting of two eighth notes followed by a rest. The notes are grouped by vertical bar lines. The first measure starts with a sharp sign indicating the key signature. The notes are mostly black, except for one white note in the second measure. The score is written on five horizontal lines.

tu tu

A musical score for a single instrument, likely a flute or recorder, featuring a series of measures. The first measure consists of six eighth-note pairs. The second measure has two eighth-note pairs followed by a single eighth note. The third measure contains a single eighth note. The fourth measure features a single eighth note followed by a breve. The fifth measure includes a single eighth note and a breve. The sixth measure shows a single eighth note and a breve. The seventh measure consists of a single eighth note and a breve.

tu tu

A musical score for piano, page 7, featuring four measures of music. The key signature is one sharp (F# major), and the time signature is common time (indicated by '4'). The first measure consists of eighth-note pairs (F#-G, A-G, C-B, D-C). The second measure has eighth-note pairs (E-D, G-F, B-A, D-C). The third measure has eighth-note pairs (F#-G, A-G, C-B, D-C). The fourth measure has eighth-note pairs (E-D, G-F, B-A, D-C).

tu tu

tu tu tu tu tu tu tu tu tu tu tu tu tu tu

A musical score for piano, page 3, showing measures 11 and 12. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 11 begins with a forte dynamic (F) and contains six eighth-note chords. Measure 12 begins with a dynamic of 3/4 and contains six eighth-note chords.

tu tu

A musical score page showing a single staff with ten measures. The first measure has a bass clef, a common time signature, and a key signature of one sharp. The notes are eighth notes. Measures 2 through 9 show a treble clef, a common time signature, and a key signature of one sharp. Measures 2, 4, 6, and 8 have sixteenth-note patterns. Measures 3, 5, 7, and 9 have eighth-note patterns. Measure 10 ends with a double bar line.

tu tu

tu tu tu tu tu tu tu tu tu tu tu tu tu

A musical score consisting of four staves of music. The first staff shows a continuous eighth-note pattern. The second staff begins with a single eighth note followed by a rest. The third staff shows a continuous eighth-note pattern. The fourth staff begins with a single eighth note followed by a rest.

tu tu

A musical score for 'The Star-Spangled Banner' featuring two staves of music. The top staff uses soprano C-clef notation, and the bottom staff uses bass F-clef notation. The score consists of eleven measures, with the last two measures shown here. Measure 11 begins with a half note in the soprano staff followed by a quarter note. Measure 12 begins with a half note in the soprano staff followed by a quarter note.

tn tu tu

A musical score for piano, showing two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measures 11 and 12 are shown, featuring various note values including eighth and sixteenth notes, along with rests and dynamic markings like forte (f) and piano (p).

tu tu

A musical score page showing two measures of music for orchestra. The key signature is one sharp (F#), and the time signature is 6/8. Measure 1 starts with a bassoon note followed by six eighth-note chords: B-G-A-F-E-D. Measure 2 continues with six eighth-note chords: E-D-C-B-A-G.

tu tu tu tu tu tu tu tu tu tu tu tu tu tu tu tu tu tu tu tu tu tu tu tu

A musical score for three voices (Soprano, Alto, Bass) over a piano-vocal reduction. The vocal parts are in soprano, alto, and bass clef. The piano part includes a bass staff and a treble staff with various markings like dots and dashes. The vocal parts sing eighth-note patterns, while the piano part provides harmonic support.

tu tu

A musical score for piano, showing two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measures 11 and 12 are shown, featuring various note heads and stems.

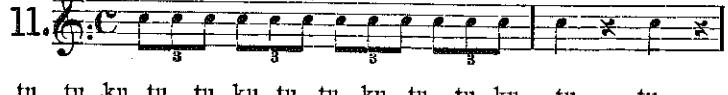
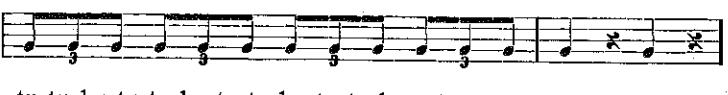
tu tu tu tu tu tu tututututu tu tu tu tu tu tu
 10. 
 tu

 tu tu tututututu tu

 tu tu

TRIPLE TONGUEING.

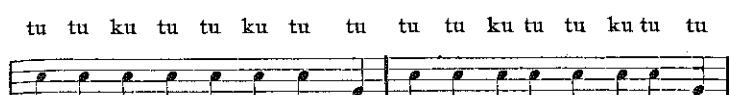
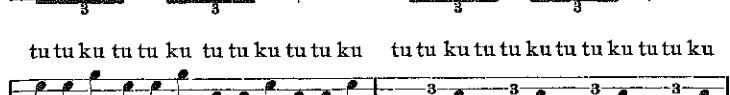
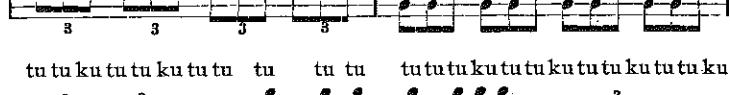
tu tu ku tu tu ku tu tu ku tu tu ku tu

11. 
 tu tu ku tu tu ku tu tu ku tu tu ku tu tu

 tu tu ku tu tu


tu tu kutu tu tu ku tu tu tu ku tu tu ku tu tu ku

12. 
 tu tu ku tu tu tu ku tu tu tu ku tu tu ku tu tu

 tu tu ku tu tu

 tu tu ku tu tu

 tu tu ku tu tu

 tu tu ku tu tu

 tu tu ku tu tu ku tu

 tu


tu tu ku tu tu ku tu tu tu ku tu tu ku tu



tu tu ku tu tu ku tu tu tu ku tu tu ku tu



tu tu ku tu



tu tu ku tu tu ku tu tu ku tu tu ku tu



DOUBLE TONGUEING.

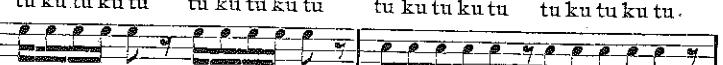
tu ku tu ku tu tu ku tu ku tu



tu ku tu ku tu tu ku tu ku tu tu ku tu ku tu



tu ku tu ku tu tu ku tu ku tu tu ku tu ku tu



tu ku tu ku tu tu ku tu ku tu tu ku tu ku tu



tu tu ku tu ku tu tu ku tu tu tu ku tu ku tu tu ku



tu tu ku tu ku tu tu ku tu tu tu ku tu ku tu



tu tu ku tu ku tu tu ku tu tu tu ku tu ku tu



tu tu ku tu ku tu tu ku tu tu tu ku tu ku tu



tu tu ku tu tu ku tu tu ku tu tu ku tu



tu tu tu ku tu tu tu tu ku tu tu ku tu



tu tu tu ku tu tu tu tu ku tu tu tu tu ku tu



tu tu tu ku tu tu tu tu tu ku tu tu ku tu tu ku tu



tu tutukututututukutu tu tu tu ku tu tu tu tu ku tu

17.

tu tu tu tutukutututukutu tu tutukutututukutu

tu tu tu tutukutututukutu tu tutukutututukutu

tu tu tu tutukutututukutu tu tu tu tu

tu tu ku tu tu tu ku tu tu tu ku tu tu tu ku

18.

tu tu tu ku tu tu tu ku tu tu tu ku tu tu tu ku

tu tutukututukututukututukututukutu tu tu tu tu

tutukutu tu tu tu ku tu tu tu ku tu tu tu ku

19.

tu tutukutu tu tutukututukutu tu tutukutu tu tutukutu

tu tu tu ku tu tu tu ku tu tu tu ku tu tu tu ku tu tu

tu tu tu tu tu tu tu tu tu tu tu tu tu tu tu tu tu

tu ku tu ku tu ku tu ku tu ku tu tu tu

20.



THE SIDE DRUM.

On assuming a position, either standing or sitting, anything tending to stiffness should be avoided. In standing, the drummer should place the heel of the left foot into the hollow of the right, and keep the knee bent towards the drum, the head and shoulders being thrown back. The drum-carriage should be placed on the right shoulder and under the left arm. Attention is directed to the adjusting of the drum-carriage; if it is too long the drum will not be steady, and if too short the arms will be thrown out of their natural position. The right hand should grasp the stick at about two inches from the end, the thumb well under; and the left hand should hold the stick lightly, between the thumb and first two fingers, passing over the third, and resting on the first joint, the thumb on the fore-finger. Care should be exercised in keeping the first and second fingers bent slightly towards the palm of the hand. The stick should be held about three inches from the end. There should be a slight space between the elbows and the body, the fore-arm and hand somewhat elevated so that when the button of the stick rests on the drum-head, the arm will be in the form of a letter L reversed.

The action of the arms in rolling or beating must be limited as much as possible to the fore-arms and wrists. The buttons, or heads

of the sticks should strike about the middle of the drum-head, care being taken that they do not strike each other. To acquire suppleness of the wrists, a good plan is to hold the sticks together about three inches from the buttons and turn them, at first slowly, and gradually increasing the movement until great rapidity is attained.

The upper, or batter-head of the drum must not be too thick, and the lower, or snare-head should always be thinner than the batter-head in order that the snare may vibrate more readily and intensely.

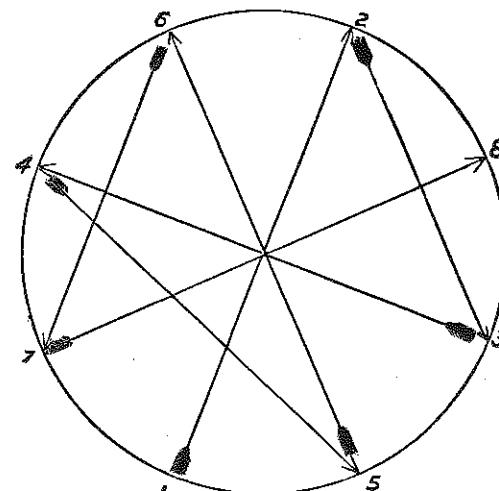
The brilliancy of the drum is determined by gut strings, each about one-eighth of an inch in thickness, (called the snare,) placed transversely on the lower, or snare-head. The number of snares should not be less than four. The drum should have at least six screws, or rods, with proper mechanism to tighten or loosen the head. The tension of the heads requires care and study as they are subject to every change of temperature.

In bracing a drum, the tension should be as equal as possible, not over two turns of the screws being made at a time; after the first screw is turned, take the one opposite, then the next, crossing as before and continuing until the drum attains the requisite brilliancy. After practice or duty, the drum should be slackened by unscrewing the rods, using the same system as in bracing. By slackening the heads, the pores are allowed to contract and resume their original state; this reduces the liability of the bursting of the heads from severe strains.

To unlac, or remove a head, first unscrew the rods and take off the counter and flesh-hoops, place the flesh-hoop in water until the

head becomes thoroughly saturated when it can be taken from the hoop without difficulty.

To lac the head, soak it in water until it is thoroughly pliable, then place on a level surface, spreading the head carefully so that it is free from creases or "bagging," but do not stretch the head while wet. Place the flesh-hoop in the middle of the head. The head should be lacced on the same principles as bracing; first tuck in about an inch of the head, then cross to the opposite side, then to a point directly between the first two laps, crossing again and continuing until the head is entirely lacced.



The handle of any ordinary tablespoon will answer all the purposes for lacking.

After the head is lapped it should be placed on the shell, and the counter hoops and screws adjusted with the tension just sufficient to keep the heads and hoops in position. The screws should not be tightened until the head or heads are thoroughly dry inside and out.

The side drum part is usually written on the third space of the staff.



EXAMPLE.

Some writers place the part on the second space, while others use the fourth. As the side drum part is not definite in pitch it is immaterial on what space it is written.

After a thorough mastery of the various rolls and figures, the most essential requisite for a drummer is to be a good *timist*. The use of the *metronome* as a time beater is of great value.

The first exercise for the drum is the open roll, called by drummers the "Mammy-Daddy." For the purpose of facilitating the pupil's progress, in the preliminary exercises the notes intended for the right stick will be written with the stems *up*, and those for the left stick with the stems *down*.

THE ROLL.

L, indicates left hand; R, right hand.

Mam-my dad-dy

Slow. I 2 I 2 I 2 I 2 I 2 I 2 I 2 I 2 I 2

1.

L. L. R. R. L. L. R. R. L. R. R. L. L. R. R.

I 2 I 2 I 2 I 2 I 2 I 2 I 2 I 2 I 2

2.

L. L. R. R. L. L. R. R. L. L. R. R. L. L. R. R.

I 2 I 2 I 2 I 2 I 2 I 2 I 2 I 2 I 2

3.

L. L. R. R. L. L. R. R. L. L. R. R. L. L. R. R.

I 2 I 2 I 2 I 2 I 2 I 2 I 2 I 2 I 2

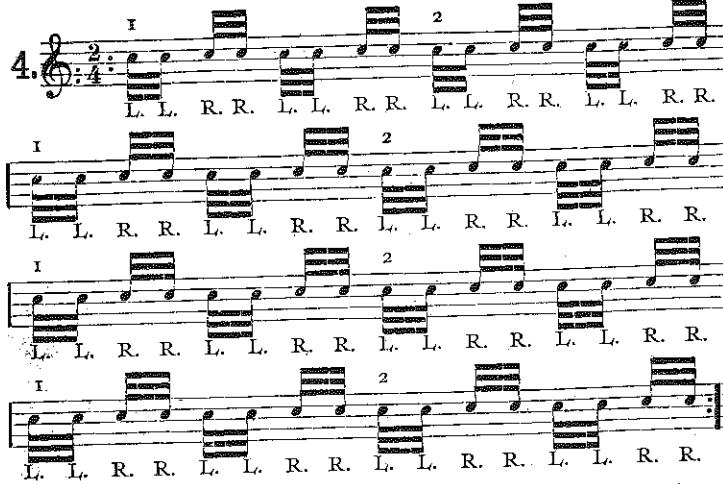
L. L. R. R. L. L. R. R. L. L. R. R. L. L. R. R.

I 2 I 2 I 2 I 2 I 2 I 2 I 2 I 2 I 2

L. L. R. R. L. L. R. R. L. L. R. R. L. L. R. R.

I 2 I 2 I 2 I 2 I 2 I 2 I 2 I 2 I 2

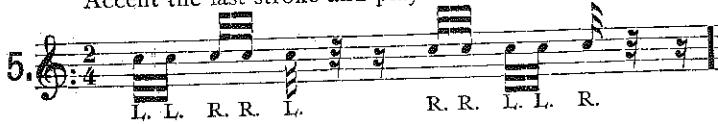
L. L. R. R. L. L. R. R. L. L. R. R. L. L. R. R.

4. 

The various kinds of rolls, beats and figures are called and played as follows:

THE FIVE STROKE ROLL.

Accent the last stroke and play from hand to hand.

5. 

THE SEVEN STROKE ROLL.

Accent last stroke.

6. 

THE NINE STROKE ROLL.

From hand to hand.

7. 

THE TEN STROKE ROLL.

Accent the last two strokes.

8. 

THE ELEVEN STROKE ROLL.

From hand to hand.

9. 

THE ROLL.

Open, close and open.

10. 

L.L.R.R.L.L.R.R.L.R.R.L.R.R
Commence . . . slowly . . . and . . . gradually . . .



L.L.R.R.L.L.R.R.L.R.R.L.R.R.L.R.R
. . . increase . . . the . . . time . . . until . . . the . . .

R. R. L. L. R. R. L. L. R. R. L. L. R. R. L. L. R. R.
... roll... is... closed...

L. L. R. R. L. L. R. R. L. L. R. R. L. L. R. R.
... then...

... decrease... the... time... until...

... the... end...

The length of a roll is determined by the value of the note.

NOTE.—The *roll* abbreviated is written thus:



Appoggiaturas or grace-notes are used in drum music to illustrate the following beats and figures. They are written before a note of given value and must be played without breaking the time.

The letter *p* (piano) signifies to play softly, the letter *f* (forte) to play loudly.

THE OPEN FLAM.

L. R. L. R. L. R. L. R.
p f
soft, loud.

THE CLOSE FLAM.

L. R. R. L. L. R. R. L. L. R. L. L. R. R.
L. R. R. L. L. R. R. L. L. R. R. L. L. R. R.

The buttons of the sticks should strike the head *almost* simultaneously.

Where the movement is rapid the *close flam* should be played R. L. only.

THE FLAM AND STROKE.

L. R.
f f f f

Practice from hand to hand.

THE FLAM AND FEINT.

L. R.
p p p p

The stroke must be sharply accented.

THE FEINT AND FLAM.

15.
 $p \ f \ p \ p \ f \ p \ p \ f \ p \ p \ f \ p \ p$
L. R. L.

In this example the flam must be strongly accented.

THE OPEN DRAG.

16.
L. L. R. L.

THE RUFF.

17.
L. L. R. R. R. L. L. L. R. R. R. L. L.

The *ruff* is sometimes indicated thus:



THE SINGLE DRAG.

From hand to hand.

18.
L. L. R. L. R. R. L. R. L. L. R. L. R. R. L. R. L. R.

THE DOUBLE DRAG.

From hand to hand.

19.
L. L. R. L. L. R. L. R. R. L. R. R. L. R. L. R.

THE SINGLE RATAMACUE.

20.
L. L. R. L. R. L. R. R. R. L. R. L. R.

THE DOUBLE RATAMACUE.

21.
L. L. R. L. L. R. L. R. L. R. R. L. R. R. L. R. L. R. L. R.

THE TREBLE RATAMACUE.

22.
L. L. R. L. L. R. L. R. L. R. R. L. R. R. L. R. L. R. L. R.

THE FOUR STROKE RUFF.

23.
L. R. L. R.

THE SINGLE PARADIDDLE.

From hand to hand and accent the first two notes.

24.
R. L. R. R. L. R. L. L. R. L. R. R. R. L. R. L. L.

THE FLAM PARADIDDLE.

From hand to hand.

25.
L. R. L. R. R. R. L. R. L. L. R. L. R. R. R. L. R. L. L.

Accent the flam.

THE STROKE PARADIDDLE.
From hand to hand.



R. L. R. R. L. R. L. L. R. L. R. R. L. R. L. L.

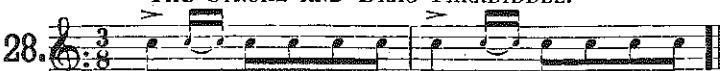
Accent the first note.

THE DRAG PARADIDDLE.
From hand to hand.



L.L.R.L.R.R.R.R.L.R.L.L. L.L.R.L.R.R.R.R.L.R.L.L.

THE STROKE AND DRAG PARADIDDLE.



R. L. L. R. L. R. R. R. L. L. R. L. R. L. R. R.

Accent the stroke.

THE STROKE AND SINGLE DRAG.
From hand to hand.



R. L. L. R. L. R. R. L. R. L. L. R. L.

THE FLAM AND DRAG PARADIDDLE.



L. R. L. R. R. L. L. R. L. R. R. L. R. L. R. R. L. L. R. L. R. R.

In moderate or slow time the quarter note rolls are to be

eleven stroke, the eighth note rolls to be seven stroke. In quick time or the half note rolls are to be eleven stroke, if quarter notes seven stroke.

ABBREVIATIONS USED IN DRUM MUSIC.
Played.



Written.



Played.



Written.



Played.



Played.



Written.

Written.

Played.

Played.

Played.

Written.

Written.

Written.

Played.

6

6

6

Written.

7

or

or

or

or

or

Played.

3 measures rest.

Sometimes written.

Usually written.

This  signifies that the two measures preceding it must be repeated.

Played.

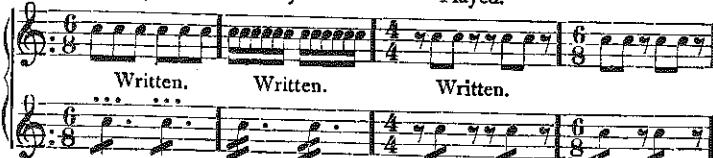
Played.

Played.

Written.

Written.

Written.



EXERCISES FOR THE DRUM.

Count: 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4



2nd Section.




3rd Section.



4th Section.



NOTE.—The exercises are divided into sections, to enable the pupil to systematize his studies.

The following exercises embody abbreviations used in compositions for the drum.

Count: I 2 3 4 I 2 3 4 I 2 3 4 I 2 3 4 I 2 3 4

I 2 3 4 I 2 3 4 I 2 3 4

I 2 3 4 I 2 3 4 I 2 3 4

2nd Section.

I 2 3 4 I 2 3 4 I 2 3 4

I 2 3 4 I 2 3 4 I 2 3 4 R 4

I 2 3 4 L 1 2 L 3 R 4 L 1 2 L 3 R 4

3rd Section.

I 2 3 4 I 2 3 4

I 2 3 4 I 2 3 4

I 2 3 4 I 2 3 4 I 2 3 4

4th Section.

I 2 3 4 I 2 3 4 I 2 3 4

I 2 3 4 I 2 3 4 I 2 3 4 I 2 3 4

I 2 3 4 L 1 2 L 3 R 4 L 1 2 L 3 R 4 L 1 2 3 4

Count: I R 2 I 2 I 2 I 2 I 2 I 2

3. 6:4

I 2 I 2 I 2 R I 2 L I 2 R I 2

R R L L RLR RLR LRL RLR LRL

2nd Section.

L I 2 I 2 I 2 I 2 I 2

R L R R L R L R L R L R L

3rd Section.

I 2 I 2 I 2 I 2 I 2

R L R L R R R L L R L L R

LL I 2 LL I 2 LL I 2 I 2

R L R L R R L R R K L L R R K L L R

I 2 I 2 I 2 I 2 I 2

L R R L R R R L R R L R R L R L

I 2 I 2 I 2 I 2 I 2

R R L L R R R L L R R L R R L R L

I 2 I 2 I 2 I 2 I 2

R R L L R R R L L R R L R R L R L

4th Section.

L I R 2 L - 7 7 R L

R R LL RLR RLR R R R R R L R R L R

Count: I 2 I 2 I 2 I 2 I 2 I 2 I 2

4. 6:8

I 2 I 2 I 2 I 2 I 2 I 2

R R R R R R L R L R L R L R L

I 2 I 2 I 2 I 2 I 2 I 2

R L R R L R L R L R L R L R L R L

I 2 I 2 I 2 I 2 I 2

R L R L R L R L R L R L R L R L

2nd Section.

I 2 I 2 I 2 I 2 I 2

L L R L R L L R L R L R L R L R L

I 2 I 2 I 2 I 2 I 2

R L R L R L R L R L R L R L R L R L

I 2 I 2 I 2 I 2 I 2

R L R L R L R L R L R L R L R L R L

I 2 I 2 I 2 I 2 I 2

R R L R L R L R L R L R L R L R L

L I 2 I 2

R R L R L R L R L R L R L R L R L

I 2 I 2 I 2 I RR 2

RLRLRRLRRLRL R R L L R R L L R L R L

3rd Section.

I 2 I 2 L I R 2 L I 2

R R L L R R L L R R L L R L R L R L R L R

R I 2 I 2 L I 2

L R L R L R L R L R L R L R L R L R L R

R I 2 R I 2 R I 2

L L R L R L R L R L R L R L R L R L R

I 2 L I 2 L I 2

R L R L R L R L R L R L R L R L R L R

Count: I 2 3 I 2 3 I 2 3 I 2 3 I 2 3 I 2 3 I 2 3

5. 9 3 2 * 2 * 2 * 2 * 2 * 2 * 2 * 2 * 2 *

R L R L R L R L R L R L R L R L R L R L R

I 2 3 I 2 3 I 2 3 I 2 3 I 2 3 I 2 3 I 2 3

R L R L R L R L R L R L R L R L R L R L R

I 2 3 I 2 3 I 2 3 I 2 3 I 2 3 I 2 3 I 2 3

R L R L R L R L R L R L R L R L R L R L R

I 2 3 I 2 3 I 2 3 I 2 3 I 2 3 I 2 3 I 2 3

R R L R L R L R L R L R L R L R L R L R L R

2nd Section.

I 2 3 I 2 3 I 2 3 I 2 3

R R L R L R L R L R L R L R L R L R L R L R

I 2 3 I 2 3 R I L 2 R 3

R L R L R L R L R L R L R L R L R L R L R

I 2 3 R I L 2 R 3

R L R L R L R L R L R L R L R L R L R L R

52

1 2 3 I 2 3 1 2 3 11

R L R L R R L R L R L

I 2 3 I 2 3 1 2 3 3rd Section. I 2 3 I 2 3

R L R R R R R R R R L R R L R L

I R 2 R 3 R I 2 3 I 2 3 I 2 3 I 2 3

R L R L R L R L R L R L R L R L R L

I 2 3 I 2 3 I 2 3 I 2 3 I 2 3

R L R R L R R L R R L R R L R L R L

I 2 3 L I 2 3 L I 2 3 L I 2 3

R L R L R L R L R L R L R L R L

Count: I R 2 3 4 I R 2 3 4 I 2 3 4 L I 2 R 3 4

f R L R L R L R L R L R L R L R L R L

I 2 3 4 L I 2 R 3 4 I 2 L 3 R 4

R L R L R L R L R L R R L L R L L

53

I 2 3 4 2nd Section. I 2 3 4 I 2 3 4 I 2 3 4

R L R L R L R L R L R L R L R L R L

I tr 2 tr 3 4 I 2 L 3 R 4 I 2 3 4

R R R R L L R R L R L R L R L R L

I 2 3 4 I R 2 L 3 R 4 L I 2 R 3 4 L I 2 3 4

R L R L R L R L R L R L R L R L R L

Count: L I 2 3 4 L I R 2 3 4 L I R 2 L 3 4 L I R 2 L 3 R 4

R R L R L R R L R L R L R L R L R L

L I 2 L 3 4 L I 2 3 R 4 L I R 2 K X 3 X 4 X Hand to hand

R R R L R L R L R L R L R L R L R L R L

I 2 3 4 I 2 3 4

..... R R R R R R

I 2 3 4 L I R 2 L 3 4

R R R L R L R L R L R L R L R L R L

1 2 3 4 1 2 3 4

R L R R L R R L R R L R L L

1 R 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

R L f R L R L R R L R L R L L

L 1 2 R 3 4 1 2 3 4

ff R L R L R R L R L R L L R L R R L L R L

1 2 3 4 1 2 3 4

>> >> >> >> >> >>

RLRR LRLL RLRR LRLL R R L L R L

Count: 1 2 3 4

8.

p R L L R R L L R L R L L R R L L R L

L L

R L L R L L R L L R L L R L L R L L

>> >> >> >> >> >>

R L R R L L R L L R L R R L L R L L

11 11 tr 11 11 tr

R R R R R R R R R R R R R R R R R R

2nd Section.

R L R L R R L R L R L R L R L R L R L

R L R L R L R L R L R L R L R L R L R L

3rd Section.

R R L R R L R R R L R R L R R L R R L

R R L L R R R L L R R R L L R R R L L

tr

R R R L R R R L L R R R L L R R R L L

L RR LL

R L R R L R L R L R L R L R L R L R

56

Count: 1 2

A musical score for section 9, page 10, featuring two staves. The top staff uses a treble clef and a common time signature, with a key signature of one sharp. It contains measures 11 and 12, which consist of eighth-note patterns. The bottom staff uses a bass clef and a common time signature, with a key signature of one sharp. It contains measure 11, which consists of quarter notes. The vocal line is labeled 'R' under both staves.

Musical score for the right hand, featuring a sequence of eighth-note chords and grace notes. The score includes two measures of music with various dynamics and performance instructions.

Musical score for measures 7-11, featuring sixteenth-note patterns and a trill.

2nd Section.

57

2nd Section.

58

R L R
RLRL R L RLRR LRLL

LL LL RR
R R R R L L

Count: I 2

11. 6:8 RLRL RRRL RRL L RLR LRL

2nd Section. RR RR
R R LRLR L R L R L

LL RR
R L R R L R L

R L R L R L R L R L R L

R L R L R L R L R L R L

Count: I 2

12. 6:8 RLRL R L RLRR R

R LRL R L RLRL LRL R L R L L RRL

2nd Section. LL LL RR RR
R LRL R R LRL R L R L L R

LL RR
R LRL R L RLRL R L R L L R

RLRL LRLR RLRL RLRL RLRL RLRL

3rd Section. R L
R R RRL LLR L R L R L L

R L R L R L R L R L

Count: 1 2 3 1 2 3

13.

R L R L R L R L R R
R L R L R L R L R L R L

d Section.

L R L R L R L R L R L
R L R L R L R L R L R L
L R L R L R L R L R L R L
R L R L R L R L R L R L
R L R L R L R L R L R L

Count: 1 2 3

14.

R L
I 3 2

2nd Section.
LL RR LL
R L L R L L R R L L R L L

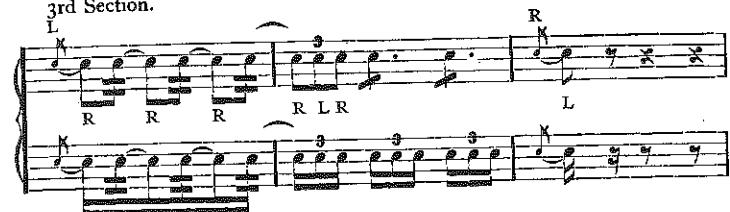
LL LL RR RR
R R R L L L R R L R
From hand to hand.

tr L R L R L R
tr L R L R L R

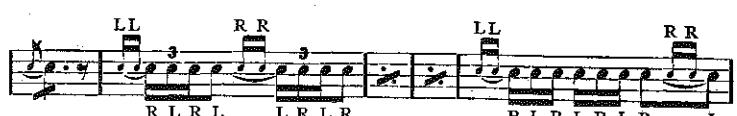
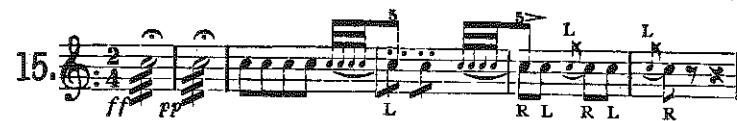
62



3rd Section.



63



2nd Section.



3rd Section.

TRUMPET AND DRUM SIGNALS.

Whenever the drum is used in conjunction with the trumpet, the signal should be preceded by a flam  made by the drummer.

The trumpet or drum part may be played alone in the absence of either of the instruments.

No. 1. ASSEMBLY OF TRUMPETERS.

Quick.



Trumpet. Drum.

3 7 L R R R



3 7 L R L R R



R L R L R L R L

ASSEMBLY. (ARMY.)

No. 2. QUARTERS FOR INSPECTION. (NAVY.)

Moderate.



LL L L R L L L

R R R L L R R L

L R L L L L R L R L L R

No. 3.

REVEILLE.

Quick.



2 RR L 7 R L 7 R

L R R L R R L

L R RR L L R L R L
END.

L R L R L R L R L
R R L L R L R R L L R L
D.C. al
LL R LL R
R R L L R L R R L L

No. 4.

Moderato.

• RETREAT. The sound off.

1st Trumpet.

2nd & 3rd Trumpets.

Drum.

Retreat.

rall.

f

rall.

f

D.C. al

ff

ff

ff

R L R L R L R L R L
R R L L R L R R L L R L

Musical score for page 70. The score consists of four systems of music for three instruments: 1st & 2nd Trumpets and Drum.

- 1st & 2nd Trumpets:** Both parts are written on treble clef staves. The 1st Trumpet part includes dynamic markings *p*, *f*, and *D.C. al.* The 2nd Trumpet part includes dynamic markings *f* and *D.C. al.*
- Drum:** The drum part is written on a bass clef staff. It features various rhythmic patterns indicated by 'R' (right hand), 'L' (left hand), and 'X' (pedal).

No. 5.

TATTOO.

Musical score for page 71, titled "TATTOO." The score consists of six systems of music for three instruments: 1st Trumpet, 2nd & 3rd Trumpets, and Drum.

- 1st Trumpet:** Written on a treble clef staff. Includes dynamic marking *Quick.*
- 2nd & 3rd Trumpets:** Written on a treble clef staff. Includes dynamic marking *Unis.*
- Drum:** Written on a bass clef staff. Includes dynamic marking *L.*

The score features various rhythmic patterns indicated by 'R' (right hand), 'L' (left hand), 'X' (pedal), and 'K' (knee). The 2nd & 3rd Trumpet parts are grouped together in parentheses.



Handwritten musical score for two staves. The top staff consists of five measures of 2/4 time. The bottom staff consists of five measures of 2/4 time. Fingerings and dynamic markings are present.

Handwritten musical score for two staves. The top staff consists of five measures of 2/4 time. The bottom staff consists of five measures of 2/4 time. Fingerings and dynamic markings are present.

Handwritten musical score for two staves. The top staff consists of five measures of 2/4 time. The bottom staff consists of five measures of 2/4 time. Fingerings and dynamic markings are present.

Handwritten musical score for two staves. The top staff consists of five measures of 2/4 time. The bottom staff consists of five measures of 2/4 time. Fingerings and dynamic markings are present.

Handwritten musical score for two staves. The top staff consists of five measures of 2/4 time. The bottom staff consists of five measures of 2/4 time. Fingerings and dynamic markings are present.

No. 6.

EXTINGUISH LIGHTS.

Slow.

No. 7.

MESS.

Quick.

No. 8.

SICK.

Quick.

No. 9.

SCHOOL.

Quick.

RLR RLR

LL RR LL RR LRL

RRL LRL R RRL LRL R

LL RR LL RR

RRL LRL R RRL LRL

No. 10.

CHURCH.

Slow.

LL R RLR

RLL RLR

RR RR LRL

RLL RLR LRL R

DRILL. (ARMY.)

No. 11.

BATTALION DRILL. (NAVY.)

Quick.

L R L R L R L R

RL R LRL R RL R LRL R

L R L R L R L R

RL R LRL R RL R LRL R

No. 12.

FATIGUE.

LL

R R L R R R L R

RECALL.

No. 13.*Moderato.*

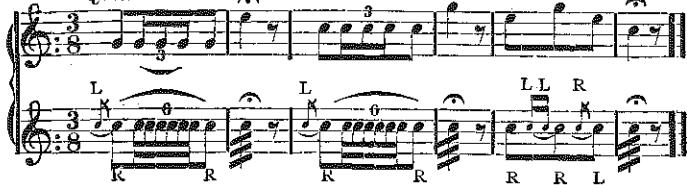
R L R R R L R L R R L R

No. 14. ASSEMBLY OF GUARDS' DETAILS.

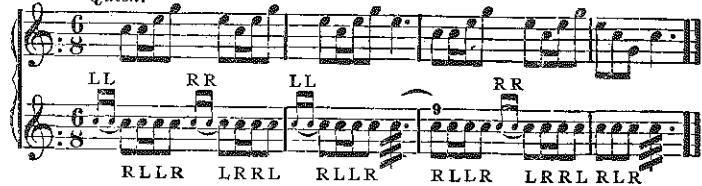
R R L R R R L R L R R L R L R R L R L R L R

L L R L L L R L R L R R L R L R R L R L R L R

R L R L R R L R L R L R R L R L R I R R L R L R L

No. 15. DRESS PARADE OR DRESS GUARD-MOUNTING.*Quick.***No. 16.** ADJUTANT'S CALL.*Quick.***No. 17.**

OFFICERS' CALL.

Quick.**No. 18.**

FIRST SERGEANT'S CALL.

Quick.**No. 19.**

TO ARMS.

Quick.

No. 20.

FIRE ALARM.

Quick.

Handing instructions (R or L) are placed below certain notes in the first four staves:

- Staff 1: R, R, L, L
- Staff 2: R, R, L, L
- Staff 3: R, R, L, L, R, R, L, L, R, L
- Staff 4: R, R, L, L, R, R, L, R, R, L, L, R, L

No. 21.

ROGUES' MARCH.

Quick time.

Handing instructions (R or L) are placed below certain notes in the first two staves:

- Staff 1: R, R
- Staff 2: R, R
- Staff 3: R, R, L, R, R, L, R, L, R, R
- Staff 4: R, R, L, R, R, L, R, R, L, R, R
- Staff 5: R, R, L, R, R, L, R, R, L, R, R
- Staff 6: R, R, L, R, R, L, R, R, L, R, R

No. 22. PRESIDENT'S MARCH.

Quick.

No. 23. GENERAL'S MARCH.

Quick time.

R L L R R R R L L R

No. 24.

FLOURISH FOR REVIEW.

No. 25.

THE GENERAL.

Quick.

L R R R L R R L R R L R L R L R L R L R L R L R L R L

R L R L R L R L R L R L R L R L R L R L R L R L R L R

No. 26.*Moderate.*To THE COLOR.
(The sound off.)

Musical score for No. 26, "To the Color." The score consists of eight staves of music for a single player. The first staff starts with a dynamic *f*. The second staff begins with a dynamic *rall.* The third staff features a dynamic *sf.* The fourth staff includes a dynamic *tr*. The fifth staff contains a dynamic *6*. The sixth staff has a dynamic *5*. The seventh staff features a dynamic *5*. The eighth staff concludes with a dynamic *FINE.* Below each staff, a sequence of letters (R, L) indicates fingerings or specific hand movements. The entire piece ends with the instruction "(To the Color.)" followed by "(The sound off.)".

Continuation of the musical score for No. 26. It consists of five staves of music. The first four staves are identical, featuring a dynamic *sf.* The fifth staff begins with a dynamic *Dal Segno al Fine.* Below each staff, a sequence of letters (L, R, R, L, R, R, L, R, R, L, R, R, R) indicates fingerings or specific hand movements. The text "At the end of the Signal, repeat the 'Sound off.'" is written below the fifth staff.

No. 27.*Moderate.* THE DOUBLINGS.

Musical score for No. 27, "The Doublings." The score consists of six staves of music. The first two staves begin with dynamics *LL* and *RR* respectively. The third staff begins with a dynamic *11*. The fourth staff begins with a dynamic *LL*. The fifth staff begins with a dynamic *R*. The sixth staff begins with a dynamic *7*. Below each staff, a sequence of letters (R, R, L, L, R, R, L, L, R, R, L, R) indicates fingerings or specific hand movements.

Note.—The "Doublings" are to be used to connect two or more movements when the "Reville," "Retreat," or "Tattoo," are elaborated by the addition of a march or other piece. The "Sound off" should be used to commence and finish in each case.

Example for "Tattoo" (1) "The Sound off," (2) "The Doublings," (3) "Quick March," (4) "The Doublings," (5) "Waltz movement," (6) "The Doublings," (7) "The Tattoo Signal," (8) "The Doublings," ending with the "Sound off."

No. 28. STABLE. (CAVALRY AND ARTILLERY.)

Quick.

No. 29. WATERING. (CAVALRY AND ARTILLERY.)

Quick.

No. 30. BOOTS AND SADDLES. (CAVALRY AND ARTILLERY.)

Quick.

ATTENTION.

SILENCE. (NAVY.)

Slow.

No. 32. DRIVER'S MOUNT. (ARTILLERY.)

MOUNT. (CAVALRY.)

Quick.

DRIVER'S DISMOUNT. (ARTILLERY.)

DISMOUNT. (CAVALRY.)

Quick.

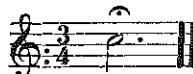
No. 34.

FORWARD.

Slow.

No. 35.

HALT.



QUICK TIME. (INFANTRY.)

No. 36. WALK. (CAVALRY AND ARTILLERY.)

Slow.

DOUBLE TIME. (INFANTRY.)

No. 37. TROT. (CAVALRY AND ARTILLERY.)

Slow.

No. 38. GALLOP. (CAVALRY AND ARTILLERY.)

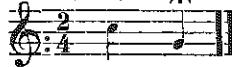
Slow.

No. 39. CHARGE. (INFANTRY AND CAVALRY.)*Quick.***No. 40.**

GUIDE RIGHT.

Slow.**No. 41.**

GUIDE LEFT.

Slow.**No. 42.**

GUIDE CENTRE.

Slow.**No. 43.** FOURES RIGHT. (INFANTRY AND CAVALRY.)*Slow.***No. 44.** FOURES LEFT. (INFANTRY AND CAVALRY.)*Slow.***No. 45.** FOURES RIGHT ABOUT. (INFANTRY AND CAVALRY.)*Slow.***No. 46.** FOURES LEFT ABOUT. (INFANTRY AND CAVALRY.)*Slow.***No. 47.** COLUMN RIGHT.*Slow.***No. 48.** COLUMN LEFT.*Slow.***No. 49.** PLATOONS RIGHT WHEEL. (ARTILLERY AND CAVALRY.)*Moderate.***No. 50.** PLATOONS LEFT WHEEL. (ARTILLERY AND CAVALRY.)*Moderate.***No. 51.** RIGHT OBLIQUE.*Slow.*

No. 52.

LEFT OBLIQUE.



No. 53.

RIGHT FRONT INTO LINE.



No. 54.

LEFT FRONT INTO LINE.



No. 55.

FACE TO THE REAR.



No. 56.

ON RIGHT INTO LINE.



No. 57.

ON LEFT INTO LINE.



COMPANY RIGHT WHEEL. (INFANTRY AND CAVALRY.)

No. 58. BATTERY RIGHT WHEEL. (ARTILLERY.)



COMPANY LEFT WHEEL. (INFANTRY AND CAVALRY.)

No. 59. BATTERY LEFT WHEEL. (ARTILLERY.)



No. 60. COMMENCE FIRING.



No. 61. CEASE FIRING.



No. 62. SKIRMISHER'S ATTENTION. (INFANTRY AND CAVALRY.)



No. 63. DEPLOY. (INFANTRY AND CAVALRY.)



No. 64. CANNONEER'S MOUNT. (ARTILLERY.)*Quick.***No. 65.** CANNONEER'S DISMOUNT. (ARTILLERY.)*Quick.***No. 66.** TO THE REAR.*Quick.***No. 67.** BY THE RIGHT FLANK.*Moderate.***No. 68.** BY THE LEFT FLANK.*Moderate.*

RALLY BY FOURS. (INFANTRY.)

No. 69. RALLY BY PLATOONS. (CAVALRY.)*Slow.***No. 70.** RALLY BY COMPANY. (INFANTRY AND CAVALRY.)*Slow.***No. 71.** LIE DOWN.*Slow.***No. 72.** RISE UP.*Slow.***No. 73.** REVERSE. (ARTILLERY.)*Moderate.***No. 74.** COUNTERMARCH. (ARTILLERY.)*Moderate.***No. 75.** IN BATTERY. (ARTILLERY.)*Moderate.*

No. 76. GENERAL QUARTERS. (NAVY.)

Quick.

Trumpet.



Drum.



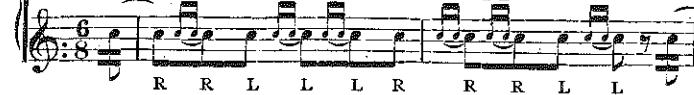
No. 77. SECURE. (NAVY.)

Quick.



No. 78.

DISMISS. (NAVY.)



No. 79. CLEAN AND BRIGHT WORK. (NAVY.)

Moderate.

No. 80. PUT UP CLEANING GEAR. (NAVY.)

Moderate.

No. 81. MUSTER BOATS' CREWS. (NAVY.)

No. 82. MAN AND ARM BOATS. (NAVY.)

No. 83. BOATS' FALLS.

BOATS' CALLS.

No. 84.

(A)

LAUNCHES.

(B)

CUTTERS.

(C)

WHALE BOAT.



(D)

BARGE.



(E)

GIG.



(F)

DINGHY.



If there be more than one boat of a kind, its number is indicated by the proper number of "G's" preceding and following the main call.

MARCHES.

No. 1. GALLANT AND GAY WE'LL MARCH AWAY.

Musical notation for 'GALLANT AND GAY WE'LL MARCH AWAY.' in common time (G clef). It features two staves: Trumpet and Drum. The Trumpet part includes fingerings (R, L) and grace notes. The Drum part includes dynamic markings (>, >), fingerings (R, L, X), and stroke patterns (RL, RRRLLL, etc.).

No. 2. GOOD BYE, SWEET NANNIE MAGEE.

Musical score for "Good Bye, Sweet Nannie Magee." The score consists of six staves of music for a two-handed instrument. The top two staves are treble clef, and the bottom four are bass clef. The time signature is common time (indicated by '8'). The music features various rhythmic patterns and rests. Handings are indicated below each staff: R, L, X, and 7. The first staff starts with a rest followed by a eighth note R, then eighth notes L, L, R, L, R, L. The second staff starts with a eighth note R, then eighth notes L, L, R, L, R, L. The third staff starts with a eighth note R, then eighth notes L, R, L, R, L, R. The fourth staff starts with a eighth note R, then eighth notes L, R, L, R, L, R. The fifth staff starts with a eighth note R, then eighth notes L, R, L, R, L, R. The sixth staff starts with a eighth note R, then eighth notes L, R, L, R, L, R.

Continuation of the musical score for "Good Bye, Sweet Nannie Magee." The score consists of six staves of music for a two-handed instrument. The top two staves are treble clef, and the bottom four are bass clef. The time signature is common time (indicated by '8'). The music continues the pattern established in the previous section, featuring eighth-note patterns and rests. Handings are indicated below each staff: R, L, X, and 7. The first staff starts with a eighth note R, then eighth notes L, L, R, R, R, R, L, R, L, R, L, R. The second staff starts with a eighth note R, then eighth notes L, L, R, R, R, R, L, R, L, R, L, R. The third staff starts with a eighth note R, then eighth notes L, R, L, R, L, R, L, R, L, R, L, R. The fourth staff starts with a eighth note R, then eighth notes L, R, L, R, L, R, L, R, L, R, L, R. The fifth staff starts with a eighth note R, then eighth notes L, R, L, R, L, R, L, R, L, R, L, R. The sixth staff starts with a eighth note R, then eighth notes L, R, L, R, L, R, L, R, L, R, L, R.

No. 3. LET'S HURRAH! WE ARE ALMOST THERE.

1st trumpet.

2nd trumpet.

Drums.

R L L R L R R R L L R L R R R

R L L R L R L R L R R L L R L R L R L D.C.

D.C.

R L L R L R L R L D.C.

No. 4.

HANNAH, MY OWN TRUE LOVE.

Trumpet.

Trumpet.

Drum.

f

11

tr.

R R L R L R R L

R R L R L R R L

R R L R L R R L

R R L R R L R L

R R L R R L R L

R R L R R L R L

f p

11

D.C. al

R L L R L R L R L R L R L R L

R L R L R L L R L R L R L

D.C. al

No. 5.

HERE'S YOUR HEALTH, SIR!

R >

R >

R L R L R L R L R L R L

R >

R >

R R L L R R L R L R L R L

110

110

L R L R L R L R L R

R L R R L R L R L R

R L R R L R L R L R

R L R R L R L R L R

p Sticks.

R L R L R L R

111

X X X X X X

L L L L L L L L L L L

X X X X X X

L L L L L L L L L L

R R L R R L

X X X X X X

R L L L L L L L L L L

X X X X X X

L R R L R

12

No. 6.

WITH STEADY STEP.

1st
Trumpets.

mf

2nd
Trumpets.

3rd
Trumpets.

mf

Drums.

R L
L R

11

R L L R RRL LL R L R LL R RLL L

13

f f

R R R R R R L L L L L L R

f f

R R R R R R L L L L L L R

f f

R R R R R R L L L L L L R

f f

R R R R R R L L L L L L R

114

Musical score for page 114. The top staff consists of two measures of eighth-note patterns. The bottom staff consists of four measures. The first measure has dynamic ***ff***. The second measure has dynamic ***ff***. The third measure has dynamic ***ff***. The fourth measure has dynamic ***ff***. The text "SOLI. sticks." is centered between the two staves.

Musical score for page 114. The top staff consists of two measures of eighth-note patterns. The bottom staff consists of four measures. The first measure has stick patterns **7**, **X X**, **7**, **7**, **R**. The second measure has stick patterns **7**, **X X**, **7**, **7**, **R**.

115

Musical score for page 115. The top staff consists of three measures of eighth-note patterns. The middle staff consists of three measures of eighth-note patterns. The bottom staff consists of six measures of eighth-note patterns. The first measure of the bottom staff has stick patterns **7**, **X X**, **7**, **X**, **7**, **R**. The second measure of the bottom staff has stick patterns **7**, **R L R L**. The third measure of the bottom staff has stick patterns **7**, **R L R L R L**. Hand markings **R**, **L**, **M** are placed above the staff.

Musical score for page 16. The top section consists of three staves of music. The bottom section contains two staves of music with corresponding fingerings and stroke patterns labeled R and L.

Fingerings:

- Top staff: R, R, RLR, LRL, R, R
- Bottom staff: L, R, L, R, L, R

Continuation of the musical score from page 16. It features two staves of music with fingerings and stroke patterns labeled R and L.

Fingerings:

- Top staff: R, L, R, L, R, R
- Bottom staff: R, L, R, L, R, R

Musical score for page 117. The top section consists of three staves of music. The bottom section contains two staves of music with corresponding fingerings and stroke patterns labeled R and L.

Fingerings:

- Top staff: R, R, RLR, LRL, R, R
- Bottom staff: L, R, L, R, L, R

No. 7.

FUNERAL MARCH.

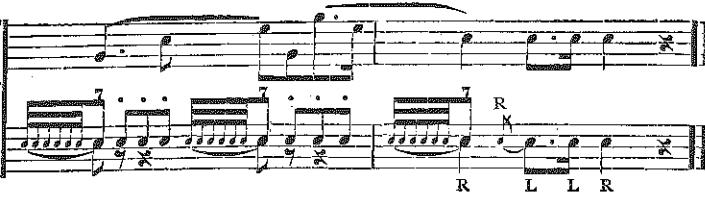
Slow.

f. Drums muffled.

R L R L R R R R R L R L L L R R R L R R

p Play the roll very close and divide the part, a portion of the drummers playing the roll and the rest the taps.

R R R R R L R L R L R L R L R L



WALTZ.

R L R L R L R L R L R L R L R

R L R L R L R L R

R L R L R L R L R

R L R L R L R L R

L R L R L R L R L R L R L R

RR LL RR LL RR LL RR LL RR LL RR

LL R R L R L R L R L R L R L R L R

R R L R L R L R L R L R L R L R L R

D.C. al

MARCHES FOR DRUM-CORPS.

"NEPTUNE."

By F. W. Lusby, Drum Instructor, U. S. M. C.

No. 1.

Drum score for March No. 1, "Neptune." The score consists of ten staves of music for a single drum, with various strokes indicated by letters (L, R, X, K) and numbers (1, 2, 3, 5, 7). The time signature is 2/4 throughout. The score includes sections labeled "1st time." and "2nd time." with specific stroke patterns. The first staff begins with a bass drum stroke (R), followed by a series of eighth-note patterns. The second staff starts with a bass drum stroke (R), followed by a pattern of RLRL. The third staff begins with a bass drum stroke (R), followed by a pattern of RLRL. The fourth staff begins with a bass drum stroke (R), followed by a pattern of RLRL. The fifth staff begins with a bass drum stroke (R), followed by a pattern of RLRL. The sixth staff begins with a bass drum stroke (R), followed by a pattern of RLRL. The seventh staff begins with a bass drum stroke (R), followed by a pattern of RLRL. The eighth staff begins with a bass drum stroke (R), followed by a pattern of RLRL. The ninth staff begins with a bass drum stroke (R), followed by a pattern of RLRL. The tenth staff begins with a bass drum stroke (R), followed by a pattern of RLRL.

No. 2. "THE GUARD OF THE STANDARD."

Drum score for March No. 2, "The Guard of the Standard." The score consists of ten staves of music for a single drum, with various strokes indicated by letters (R, L, X, K) and numbers (1, 2, 3, 5, 7). The time signature is 2/4 throughout. The score includes sections labeled "1st time." and "2nd time." with specific stroke patterns. The first staff begins with a bass drum stroke (R), followed by a series of eighth-note patterns. The second staff starts with a bass drum stroke (R), followed by a pattern of RLRL. The third staff begins with a bass drum stroke (R), followed by a pattern of RLRL. The fourth staff begins with a bass drum stroke (R), followed by a pattern of RLRL. The fifth staff begins with a bass drum stroke (R), followed by a pattern of RLRL. The sixth staff begins with a bass drum stroke (R), followed by a pattern of RLRL. The seventh staff begins with a bass drum stroke (R), followed by a pattern of RLRL. The eighth staff begins with a bass drum stroke (R), followed by a pattern of RLRL. The ninth staff begins with a bass drum stroke (R), followed by a pattern of RLRL. The tenth staff begins with a bass drum stroke (R), followed by a pattern of RLRL.