

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
JOHN PHILIP SOUSA,
Bandmaster, United States Marine Corps.

Reprint from Original
by
W. F. L. DRUM CO.
1728 No. Damen Ave., Chicago 47, Ill.
1961

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.

*Entered, according to Act of Congress, in the year 1886, by
JOHN PHILIP SOUSA,
In the Office of the Librarian of Congress, at Washington, D.C.*

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?

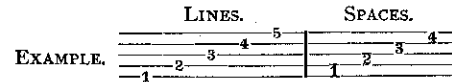
Do or C, Re or D, Mi or E, Fa or F, Sol or G, La or A, Si or B.

How are they used?

On the staff.

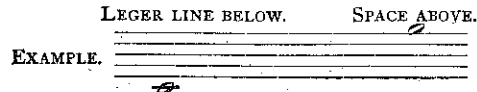
Of what does the staff consist?

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.

1 2 3 4 5 6 7 8
Do, Re, Mi, Fa, Sol, La, Si, Do.

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

EXAMPLE.

Do, Re, Mi, Fa, Sol.
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.

EXAMPLE.

SOL.

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, Fa, Mi, Re, Do, Si, La, Sol, Fa, Mi, Re, 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 the preceding note and double the following one.

How many minims 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.

EXAMPLE.

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, 

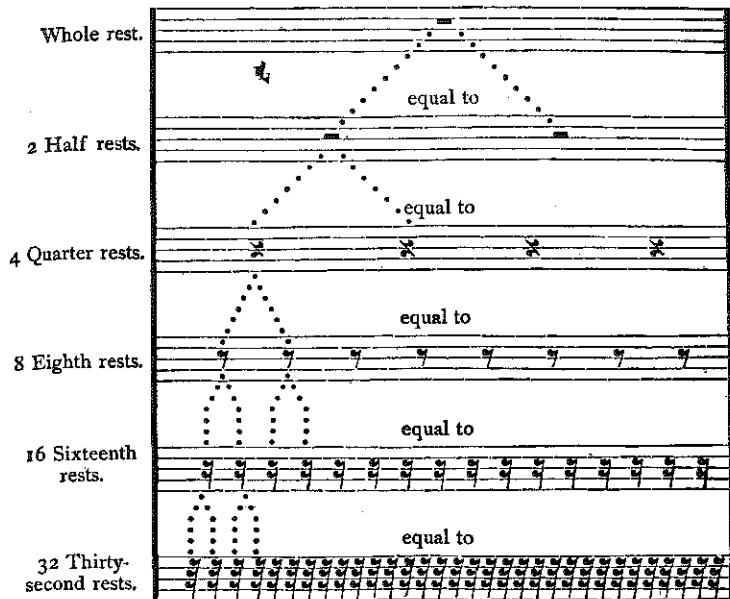
Minim, or half rest, 

Crotchet, or quarter rest, 

Quaver, or eighth rest, 

Semi-quaver, or sixteenth rest, 

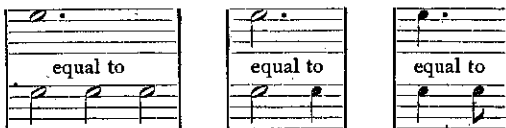
Demi-semi-quaver, or thirty-second rest, 



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.



What effect has the figure 3 on the group?

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



What is the effect of a slur?

It binds two or more notes together.

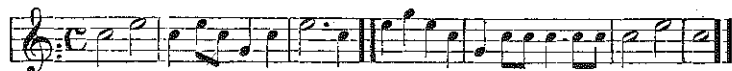
EXAMPLE.



What is a double bar?

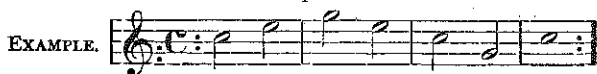
Two lines drawn through the staff to divide two or more strains.

EXAMPLE.



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

That the strain is to be repeated.



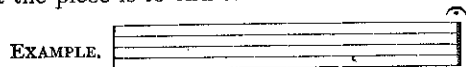
What does a pause indicate?

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



What does it indicate when placed over a double bar?

That the piece is to end there.



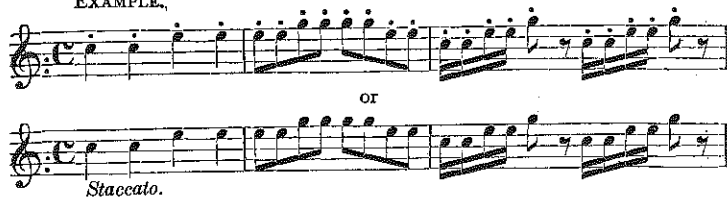
What does Staccato mean?

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.



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.



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.

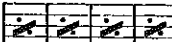


NOTE.—When a note is marked with three strokes in a drum part it indicates that a *roll* is intended.

EXAMPLE.



Roll.

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  $\frac{4}{4}$ or $\frac{12}{8}$ time?

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

How do you beat $\frac{2}{4}$,  or $\frac{6}{8}$ time?

In two different directions, *down, up*.

How do you beat $\frac{3}{4}$, $\frac{3}{8}$ or $\frac{9}{8}$ 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.



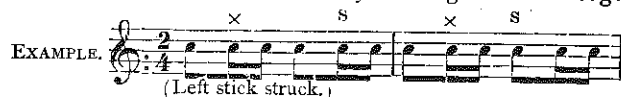
How do you determine the duration of an initial imperfect measure?

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.



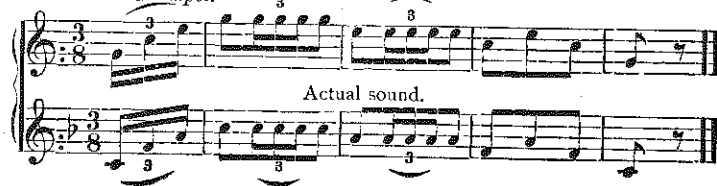
Why is a trumpet called an F, G, A flat, or B flat trumpet?

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

EXAMPLE.

ASSEMBLY OF TRUMPETERS.

F Trumpet.

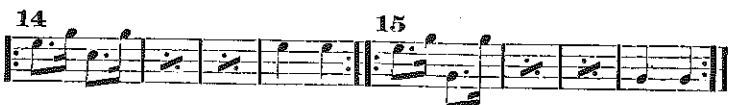
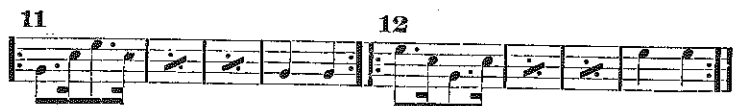


THE FIELD-TRUMPET.

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.



EXERCISES FOR THE FIELD-TRUMPET.

(SINGLE TONGUEING.)

Slow. tu tu tu tu tu tu tu tu tu

1. tu tu tu tu tu tu tu tu tu

tu tu tu tu tu tu tu tu tu

2. tu tu tu tu tu tu tu tu tu


tu tu tu tu tu tu tu tu tu

3. 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

4. 

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

5. 

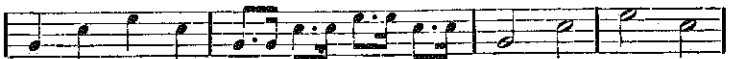
tu tu tu tu tu tu tu tu tu tu tu tu tu tu




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



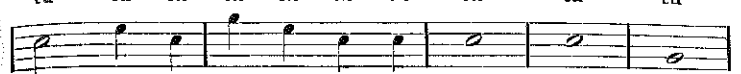
tu tu tu tu tu tu tu tu tu tu tu tu tu tu



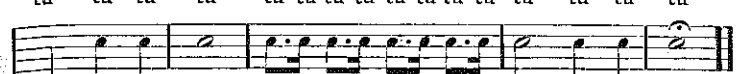
tu tu tu tu tu tu tu tu tu tu tu tu tu tu



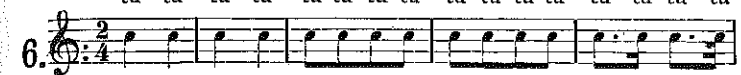
tu tu tu tu tu tu tu tu tu tu tu tu tu




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




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

6. 


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 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 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 tu tu tu tu tu tu tu tu tu tu tu



tu tu tu tu tu tu tututututu tu tu tu tu tu tu

10. 

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



tu tu tutututu 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



TRIPLE TONGUEING.

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

11. 


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




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



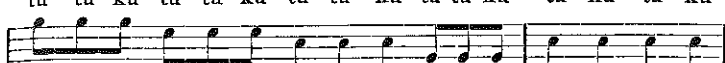
tu tu ku tu tu tu ku tu tu tu ku tu tu ku tu tu ku

12. 

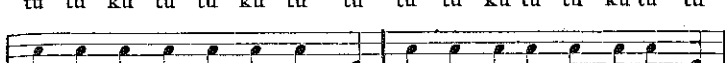
tu tu ku tu tu tu ku tu tu tu ku tu tu ku tu tu ku



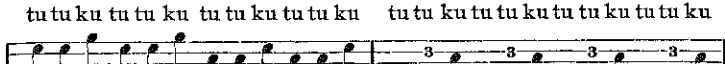
tu tu ku tu tu ku tu tu ku tu tu ku tu ku tu ku



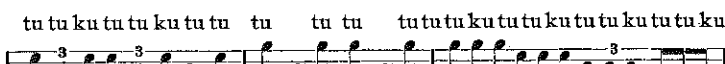
tu tu ku tu tu ku tu tu tu tu ku tu tu ku tu tu



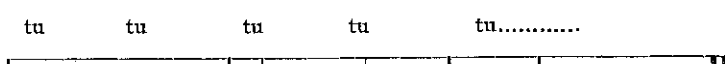
tu tu ku tu tu ku tu tu ku tu tu ku tu tu ku



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



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



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



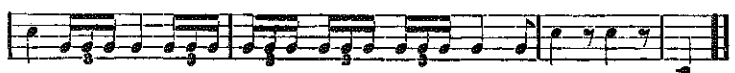
tu tu ku tu tu tu ku tu tu tu ku tu tu tu ku



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



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



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



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



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





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.

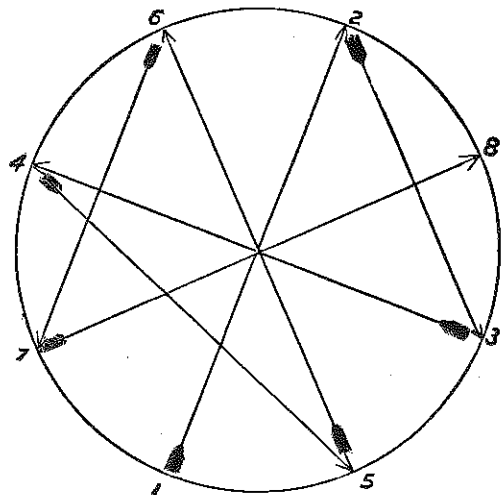
The brilliancy of the drum is determined by gut strings, each about one-eighth of an inch in thickness, (called the snare,) placed transversely on the lower, or snare-head. The number of snares should not be less than four. The drum should have at least six screws, or rods, with proper mechanism to tighten 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 unlap, 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 lap 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 lapped 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 lapped.



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

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.



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



4. *L. L. R. R. L. L. R. R. L. L. R. R. L. L. R. R.*

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

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

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

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. *L. L. R. R. L. R. R. L. L. R.*

THE SEVEN STROKE ROLL.

Accent last stroke.

6. *L. L. R. R. L. L. R. L. L. R. R. L. L. R.*

THE NINE STROKE ROLL.

From hand to hand.

7. *L. L. R. R. L. L. R. R. L. R. R. L. L. R. R. L. L. R.*

THE TEN STROKE ROLL.

Accent the last two strokes.

8. *L. L. R. R. L. L. R. R. L. R. L. L. R. R. L. L. R. R. L. R.*

THE ELEVEN STROKE ROLL.

From hand to hand.

9. *L. L. R. R. L. L. R. R. L. L. R. R. L. L. R. R. L. L. R. R. L.*

THE ROLL.

Open, close and open.

10. *L. L. R. R. L. L. R. R. L. L. R. R. L. L. R. R. L. L. R. R.*
Commence . . . slowly . . . and . . . gradually . . .

. . . increase . . . the . . . time . . . until . . . the . . .

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

then

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

the . . . end.

NOTE.—The roll abbreviated is written thus:

or *trill* or *trill*

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

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.

11.

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

p f
soft, loud.

THE CLOSE FLAM.

12.

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

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

13.

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

Practice from hand to hand.

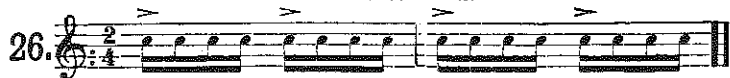
THE FLAM AND FEINT.

14.

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

The stroke must be sharply accented.

THE STROKE PARADIDDLE.
From hand to hand.

26. 
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.

27. 
L. L. R. L. R. R. R. L. R. L. L. L. L. R. L. R. R. R. L. R. L. L.

THE STROKE AND DRAG PARADIDDLE.



28. 
R. L. L. R. L. R. R. R. L. L. R. L. R. R.
Accent the stroke.





THE STROKE AND SINGLE DRAG.
From hand to hand.

29. 
R. L. L. R. L. R. R. L. R. L. L. R. L.

THE FLAM AND DRAG PARADIDDLE.

30. 
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.

or or or *tr* or *tr*

Played.

Written.

or or

Played. Played.

Written. Written.

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

R R R R R R R R R R R

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

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

RLRL R R L L RLRL RRLL RR LL RR LL

2nd Section.

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

RLRLRLRL R L R L R L RR L LL R

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

LLR RRL LLR RRL LLR RRL LL R RRL R L

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

RLR LRLRLRL RLRLRLRL RLR LRL RLR R L

3rd Section.

I 2 3 4 I 2 3 4

R LLR LLR RR LLL RLR R R L R L R

I 2 3 4 I 2 3 4

R L R L R LRLRL RLRL RLRLRLRLRL

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

R L R L R L R L R LR L R LRL RLR L R LRL

4th Section.

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

RLRLRLRL RLLRRL RLLRRL RLLRRL RLLRRL

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

RLL RLL RLL RLL

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

R L R L R L R L R L R

1 2 3 I 2 3 I 2 3 I 2 3

R R L R L R RLRL R R L

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

R L R R R L R RL 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 RLRLRL RLRLRL

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 LR RLRLRL

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

RLRLRL R L R L RL 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 L R R L L

1 2 3 4 2nd Section. 1 2 3 4 I 2 3 4 I 2 3 4

R L R L R L R L

I tr 2 tr 3 4 I 2 L 3 R 4 3rd Section. L I 2 3 4

R R R R L L R R L 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 R

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

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

R R R L R L Hand to hand

I 2 3 4 I 2 3 4

R R R R

I 2 3 4 2nd Section. L I R 2 L 3 4 tr

R R R L R L R

1 2 3 4 1 2 3 4

R L R R L R R L R L L

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

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

1 2 3 4 1 2 3 4

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

1 2 3 4 1 2 3 4

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

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

7 7 7 11 11 tr 11 11 tr

R R R R R R R R B R R

2nd Section.

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

7 7 11

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

3rd Section.

7 7 7 11

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

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

L RR LL

R L R R L R L R L R



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



R R R R L L



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



R R L R L R L R L R L



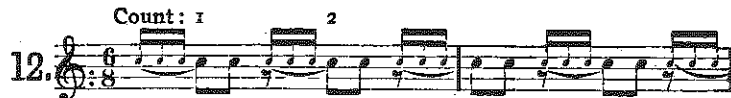
R L R L R L R L R L R L R



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



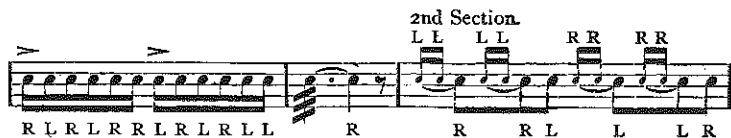
R L R L R L R L R L R L R



L R L R R L R L R R



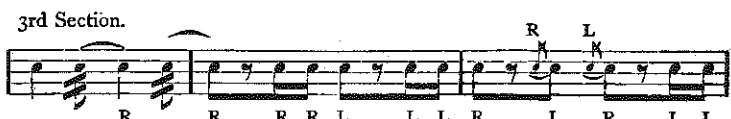
R L L R L R L L R L R L L R L L R L



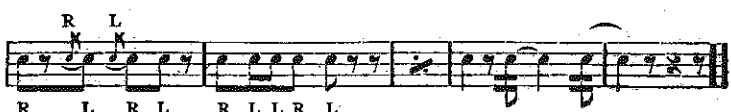
R L R L R R L R L L R R R L L R



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



R R R L L R L R L L



R L R L R L R L

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

3rd Section.

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

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

15.

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

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

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

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

2nd Section.

L R L R L R L 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

LL LL LL RR RR RR
R R RLRL L L LRLR

LL RR LL LL LL RR RR RR
RLRL LRLR R R RLRL LLR RRL

LLR RRL L R RR L LL R RR L

RLRL R 7 LL RR LL RR
R R L L R R L L

3rd Section.

R L R L R L L L
RLR LRL R L RLRR LLLL RLRR

LL R LL R
R L R L R L

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


LL RR LRL R
R RL L RLRLR R LRLR

R R L

L R L L R L
R L RLR RRL

R
RLRR LRLRLR LRLRL R

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. 









ASSEMBLY. (ARMY.)

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

Moderate.









No. 3.

REVEILLE.

Quick.





Musical notation for the first system on page 68, featuring piano accompaniment with fingerings and handings (L, R, RR, L, R) and a first ending bracket.

Musical notation for the second system on page 68, ending with "END." and piano accompaniment with fingerings and handings (L, R, L, R, R, L).

Musical notation for the third system on page 68, featuring piano accompaniment with fingerings and handings (LL, R, LL, R, LL, R, LL, R, LL).

Musical notation for the fourth system on page 68, starting with "D.C. al" and piano accompaniment with fingerings and handings (LL, R, LL, R, LL, R, LL).

No. 4.

. RETREAT. The sound off.

Moderato.

Musical notation for the first three staves on page 69: 1st Trumpet, 2nd & 3rd Trumpets, and Drum. Includes dynamics like *ff* and markings for the drum.

Musical notation for the fourth and fifth staves on page 69, starting with "Retreat." and including dynamics like *rall.* and *f*.

Musical notation for the sixth and seventh staves on page 69, featuring piano accompaniment with fingerings and handings (R, L, R, L, R, L).

Musical score for page 70, featuring piano accompaniment. The score consists of three systems of staves. The first system includes a grand staff with piano (p) markings and dynamic accents. The second system continues the piano accompaniment with dynamic accents. The third system includes a *D.C. al* marking and a forte (f) dynamic. The piano part includes various rhythmic patterns and fingerings, such as *RLRL* and *R L R L*.

No. 5.

TATTOO.

Musical score for page 71, titled "No. 5. TATTOO." The score is for a band and includes three parts: 1st Trumpet, 2nd & 3rd Trumpets, and Drum. The tempo is marked "Quick." and the instruction "Unis." (Unison) is present. The 1st Trumpet part is in the treble clef. The 2nd & 3rd Trumpets part is also in the treble clef. The Drum part is in the bass clef and includes specific rhythmic patterns with "L" and "R" markings. The score consists of three systems of staves. The first system includes the 1st Trumpet, 2nd & 3rd Trumpets, and Drum parts. The second system continues the trumpet parts. The third system includes the 1st Trumpet, 2nd & 3rd Trumpets, and Drum parts, with a *D.C. al* marking.

7 R R 7
L L

L R L R L R

7 9 9

L R L R L R L R 3 3 3 3 7
RR LL R L L L R L R

L R L R

No. 6.

EXTINGUISH LIGHTS.

Slow.

No. 7.

MESS.

Quick.

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

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

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

No. 8.

SICK.

Quick.

R L R L R L

R R L R L R L R L

R L R R L R R L R

Hand indicators: L L, R R L R, R R R L R, R R L

Hand indicators: R R R R L R, R R

No. 13. RECALL.

Moderato.

Hand indicators: R R L, R L R, R L

Hand indicators: L R L, R L, R L R, R L R

No. 14. ASSEMBLY OF GUARDS' DETAILS.

Quick.

Hand indicators: L R L R L R L R L R

Hand indicators: R R L R L R L R L R L

Hand indicators: L R L R L R L R L R L

Hand indicators: R R R L R L R L R L R L

No. 15. DRESS PARADE OR DRESS GUARD-MOUNTING.*Quick.*

L
 R
 L
 R
 LL R
 R R L

No. 16. ADJUTANT'S CALL.*Quick.*

L
 R
 LL
 RR

L
 R
 LL
 RR

No. 17. OFFICERS' CALL.*Quick.*

LL RR LL RR
 RLLR LRRL RLLR RLLR LRRLRLR

No. 18. FIRST SERGEANT'S CALL.*Quick.*

RLRL LRRL RLRL LRRL RLRL LRRL

No. 19. TO ARMS.*Quick.*

LL R LL R
 L RL R RLR LRL RLR LRL

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

No. 21. ROGUES' MARCH.

Quick time.

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

No. 20. FIRE ALARM.

Quick.

R R L L

LL RR LL RR LL RR
R R L L R R L L R R L L R L

LL RR LL RR LL RR
R R L L R R L L R R L L R

No. 22. PRESIDENT'S MARCH.

Quick.

First system of musical notation for 'President's March'. It consists of a treble clef staff with a melody and a bass clef staff with a piano accompaniment. The tempo is marked 'Quick'. The bass staff includes fingerings (5, 7) and hand positions (R, L, R).

Second system of musical notation for 'President's March'. It continues the melody and accompaniment from the first system. The bass staff includes fingerings (7, 3, 7) and hand positions (R, L, R).

Third system of musical notation for 'President's March'. It continues the melody and accompaniment. The bass staff includes fingerings (7, 3, 7, 3) and hand positions (R, L, R).

Fourth system of musical notation for 'President's March'. It concludes the piece. The bass staff includes fingerings (7, 5, 5, 5, 5, 7) and hand positions (R, L, R, L, R, L, L).

No. 23. GENERAL'S MARCH.

Quick time.

First system of musical notation for 'General's March'. It consists of a treble clef staff with a melody and a bass clef staff with a piano accompaniment. The tempo is marked 'Quick time'. The bass staff includes fingerings (5, 5, 7) and hand positions (R, L, R, R, L, L, R, R, L, R).

Second system of musical notation for 'General's March'. It continues the melody and accompaniment. The bass staff includes fingerings (7, 7, 7) and hand positions (R, L, L, R, R, L, L, R).

Third system of musical notation for 'General's March'. It continues the melody and accompaniment. The bass staff includes fingerings (7, 7, 7) and hand positions (R, L, L, R).

Fourth system of musical notation for 'General's March'. It concludes the piece. The bass staff includes fingerings (7, 7, 7, 7) and hand positions (R, L, L, R, R, L, L, R).

No. 26.

To THE COLOR.
(The sound off.)

Moderate.

R L R L R L R L

ff (To the Color.)

R R L L R R L R

R L R R L R R R L L R

R L R R L R

FINE.

L R R L R R L R R L

ff Dal Segno al Fine. *ff*

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

At the end of the Signal, repeat the "Sound off."

No. 27.

THE DOUBLINGS.

Moderate.

R R L L R R L L

R R L L R R L L

NOTE.—The "Doublings" are to be used to connect two or more movements when the "Reveille," "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.)**No. 29.** WATERING. (CAVALRY AND ARTILLERY.)**No. 30.** BOOTS AND SADDLES. (CAVALRY AND ARTILLERY.)**No. 31.**

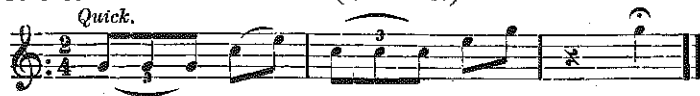
ATTENTION.

SILENCE. (NAVY.)

**No. 32.**

DRIVER'S MOUNT. (ARTILLERY.)

MOUNT. (CAVALRY.)

**No. 33.** DRIVER'S DISMOUNT. (ARTILLERY.)
DISMOUNT. (CAVALRY.)**No. 34.**

FORWARD.

**No. 35.**

HALT.

**No. 36.**

QUICK TIME. (INFANTRY.)

WALK. (CAVALRY AND ARTILLERY.)

**No. 37.**

DOUBLE TIME. (INFANTRY.)

TROT. (CAVALRY AND ARTILLERY.)

**No. 38.**

GALLOP. (CAVALRY AND ARTILLERY.)



No. 39. CHARGE. (INFANTRY AND CAVALRY.)

Quick.



Repeat at will.

No. 40.

GUIDE RIGHT.

Slow.


No. 41.

GUIDE LEFT.

Slow.


No. 42.

GUIDE CENTRE.

Slow.


No. 43. FOURS RIGHT. (INFANTRY AND CAVALRY.)

Slow.


No. 44. FOURS LEFT. (INFANTRY AND CAVALRY.)

Slow.


No. 45. FOURS RIGHT ABOUT. (INFANTRY AND CAVALRY.)

Slow.


No. 46. FOURS 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.

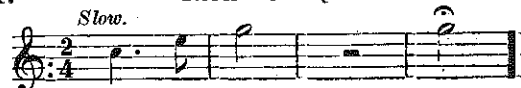

No. 50. PLATOONS LEFT WHEEL. (ARTILLERY AND CAVALRY.)

Moderate.


No. 51.

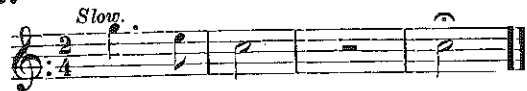
RIGHT OBLIQUE.

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.

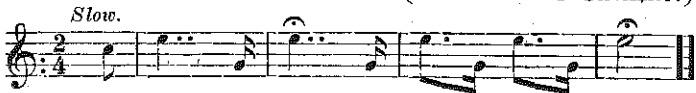


No. 61.

CEASE FIRING.



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



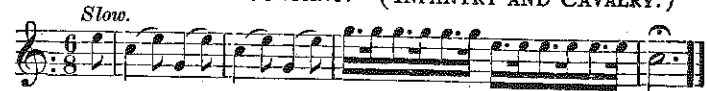
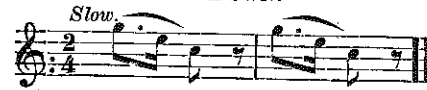
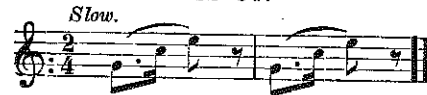
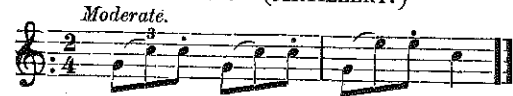
No. 63.

DEPLOY. (INFANTRY AND CAVALRY.)



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

RALLY BY FOURS. (INFANTRY.)

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

No. 78.

DISMISS. (NAVY.)

No. 76.

GENERAL QUARTERS. (NAVY.)

Quick.

Trumpet.

Drum.

No. 77.

SECURE. (NAVY.)

Quick.

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

Moderate.

RLR LRL RRL L RRL L

RLR LRL L R

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

Moderate.

L R L R L R R L R L

L R L R L R

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.

Musical notation for Whale Boat, consisting of two staves of music in 6/8 time. The melody is written on a single treble clef staff.

(D)

BARGE.

Musical notation for Barge, consisting of two staves of music in common time. The melody is written on a single treble clef staff.

(E)

GIG.

Musical notation for Gig, consisting of two staves of music in 2/4 time. The melody is written on a single treble clef staff.

(F)

DINGHY.

Musical notation for Dinghy, consisting of two staves of music in 2/4 time. The melody is written on a single treble clef staff.

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 March No. 1, consisting of two staves: Trumpet and Drum. The time signature is 2/4. The Trumpet staff has a treble clef, and the Drum staff has a bass clef. The drum part includes rhythmic markings: R R R L L L R L R R.

Musical notation for March No. 1, consisting of two staves: Trumpet and Drum. The time signature is 2/4. The Trumpet staff has a treble clef, and the Drum staff has a bass clef. The drum part includes rhythmic markings: R L R R R L L L R L R R L R R.

Musical notation for March No. 1, consisting of two staves: Trumpet and Drum. The time signature is 2/4. The Trumpet staff has a treble clef, and the Drum staff has a bass clef. The drum part includes rhythmic markings: R L R L R R L L R L L R L R L.

Musical notation for March No. 1, consisting of two staves: Trumpet and Drum. The time signature is 2/4. The Trumpet staff has a treble clef, and the Drum staff has a bass clef. The drum part includes rhythmic markings: R L R L R R L R R L R.

No. 2. GOOD BYE, SWEET NANNIE MAGEE.

7 R L R L R L R L R L R L R L R L

7 R L R L R L R L R L R L R L R L

7 R L R L R L R L R L R L R L R L

LL LL RR 7 R L R R L R R L R

7 LL RRRR LL LL RR 7 R R R L L L R R R L L R L R L L

11 R R R R R

7 L R L R L R L R

7 7 LL RR RR L R R L L L R R

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

1st trumpet. *f*

2nd trumpet. *f*

Drums.

f

f

11 11

ff

ff

7

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

f

L R L R L R

f

f

11 7

R R R R L

D.C.

D.C.

R L R L R L D.C.

R L R L R L R

No. 4.

HANNAH, MY OWN TRUE LOVE.

Trumpet.

Drum.

f L R L R R L R L R L

R R L R L R R L

R R L R L R R L

R R L R R R L R L R

f *p* R L R L R L R L R L

R L R L R L R L R L *D.C. al*

No. 5.

HERE'S YOUR HEALTH, SIR!

R L R L

R L R L R R L R L R L

Musical notation for page 110, first system. Treble clef staff with melody. Bass clef staff with accompaniment and fingerings: L R L R, R L R L R L R. Includes a 7-measure rest.

Musical notation for page 110, second system. Treble clef staff with melody. Bass clef staff with accompaniment and fingerings: R L R, R L R, R L R L R L. Includes a 7-measure rest.

Musical notation for page 110, third system. Treble clef staff with melody. Bass clef staff with accompaniment and fingerings: L R, R L R, R L R. Includes a 7-measure rest.

Musical notation for page 110, fourth system. Treble clef staff with melody. Bass clef staff with accompaniment and fingerings: R L R L R L R, R L R. Includes a 7-measure rest and the instruction "p Sticks." with 'X' marks above the notes.

Musical notation for page 111, first system. Treble clef staff with melody. Bass clef staff with accompaniment and 'X' marks above notes. Fingerings: L L L L L L L L.

Musical notation for page 111, second system. Treble clef staff with melody. Bass clef staff with accompaniment and 'X' marks above notes. Fingerings: L L L L L L L R R L.

Musical notation for page 111, third system. Treble clef staff with melody. Bass clef staff with accompaniment and 'X' marks above notes. Fingerings: R L L L L L L L L L.

Musical notation for page 111, fourth system. Treble clef staff with melody. Bass clef staff with accompaniment and 'X' marks above notes. Fingerings: L L L L L L R R L R.

No. 6.

WITH STEADY STEP.

1st Trumpets. *mf*

2nd Trumpets.

3rd Trumpets.

Drums. *mf*

LL R RRL LL R L R LL R RL L

11

R LL R RRL LL R L R LL R RL L

f

f

R R- R R R L L

f

11

R R R

ff

ff

ff

SOLI. sticks.
X X

7 6 7 6 7

R

ff

ff

ff

7 X X

R R R R

f

f

f

7 X X

R R RLR LRL

f

f

f

7 X X

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

R R RLR LRL R R

RLR LRL R RLR LRL

R R RLR LRL R R

RLR LRL R R RLR LRL R

FUNERAL MARCH.

Slow.

f Drums muffled.

L R R L R R L R R

R L R L R L R

L L R R L R *ff*

R R L R L L R L R

R R

p

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

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

R R R

R L L R

WALTZ.

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 R L R L L R

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

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

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

