

**ARMY REGULATIONS  
DRUM, FIFE, AND BUGLE**

**A COMPLETE MANUAL FOR THESE INSTRUMENTS  
GIVING  
ALL THE CALLS FOR CAMP AND FIELD DUTY**

**TO WHICH IS ADDED  
SUITABLE MUSIC FOR EACH INSTRUMENT**

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**PRICE 75 CENTS**

**CHICAGO  
PUBLISHED BY ROOT & CADY, 95 CLARK STREET  
1861**

Entered according to Act of Congress, in the year 1861, by

ROOT & CADY

In the Clerk's Office of the District Court of the United States, for the State of Illinois

## P R E F A C E

IT is believed that this book is a more complete manual for the Drum, Fife, and Bugle than any heretofore published. The Gamut, or Scale (so to speak), for the Drum, is not only in the commonly received Drum Notation, but is also adapted to the ordinary Musical Notation, in the hope that learners of this instrument, who are so situated that they can not receive instruction from a regular drummer, may, by the aid of any musician, be able to understand and practice the different exercises without much difficulty.

Attention is respectfully called to the completeness of the Military Calls, especially to the Reveille and Tattoo which have not before been published, and which are often incorrectly performed. The authors and publishers hope that, at this juncture in our national affairs, this book will be found useful.

## OF POSITION, AND STRIKING THE DRUM

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THE Drum should hang so that it will rest a little above the knee on the left side about half front. The stick for the right hand should be grasped firmly with the whole hand. The stick for the left hand should be taken between the second and third fingers, and held by the first and second fingers and the thumb. In striking the Drum the whole forearm should be used—the blow with the right hand somewhat from left to right and the blow with the left hand from right to left and sideways, that the sticks may not interfere with each other. Strike the Drum about an inch above the center.

In practicing *The Roll* (No 1 of the Gamut) begin slowly with the left hand making the two beats alternately with each hand as equal and steady as possible—gradually increase to the necessary rapidity. In this and many of the exercises the lesson is to be repeated many times without pausing. From No 2 to No 7 nothing occurs that will not be understood by the previous direction.

No 8 the *Poing Stroke* means a sudden hard short beat.

No 9 moderately hard

No 10, soft, long, drawing stroke

No 11, the *Flam*, is produced by one hand following the other as quickly as possible. Saying Plum, plum, plum, gives some idea of the *Flam*.

No 12, like No 11, but with soft strokes. Observe the characters in the Drum Notation, that indicate these different things.

From No 13 to No 25 will be understood by referring to previous explanations.

No 25 is composed of three *Poing Strokes*, as follows right left right—left, right, left &c

No 26—in beating these three beats the hands change as quickly as possible.

The following characters will be understood without further explanation

## CAMP DUTIES

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### MORNING.

- No. 1. Drummer's Call — for assembling drummers.
- No. 2. Reveille — for calling the Roll.
- No. 3. Fatigue Call — for putting Quarters in order.
- No. 4. Doctor's Call — for reporting the Sick.
- No. 5. Breakfast Call — to fall in line for Breakfast.
- No. 6. Adjutant's Call — for band and field music to take the right of the line.
- No. 7. At three rolls of the drum the band steps out about six steps, then wheels to the left in slow common time, and march down the line to the end; then countermarch, returning in quick time to place. After which three rolls of the drum. The band is then dismissed, and the drummers march with the guard to the guard-house.

### DRILL.

- No. 8. The Drill Call.
- No. 9. Recall (*after Drilling*).

### NOON.

- No. 10. Dinner Call — to fall in line for Dinner.
- No. 11. Fatigue Call.
- No. 12. Drill Call and Recall as before.

### SUNDOWN.

- No. 13. At Call No. 1 (*Drummer's Call*) the band takes the right of the line, and goes through the exercises of Nos. 6 and 7. The companies then march in common time around a square. As soon as the band reaches the commander, they wheel to the left to clear the line, then wheel to the right to face the commander—the band playing in common time until the companies have passed the commander, then at the command strike into quick time. As soon as the right of the line comes up to the commander, the bands falls in, and marches around with them until they reach the place from which they started.
- No. 14. The Tattoo — to retire to tents.
- No. 15. The Tapp — to extinguish lights and fire.

# DRUM SCHOOL.

## GAMUT FOR THE DRUM.

[Ordinary Musical Notation on the upper of the two staves Drum Notation on the lower]

No 1 LONG ROLL written out.

2 FIVE STROKE ROLL

3 SEVEN STROKE ROLL

LEFT HAND

RIGHT HAND

DRUM NOTATION

SEVEN STROKE ROLL

4 Faint or Soft.

5 NINE STROKE ROLL

6 TEN STROKE ROLL.

The image shows musical notation for drum rolls. It consists of two staves for each roll. The top staff uses standard musical notation with stems, while the bottom staff uses a unique notation where vertical strokes of varying lengths represent different drum strokes. The rolls are: 1) Long Roll (written out), 2) Five Stroke Roll, 3) Seven Stroke Roll, 4) Seven Stroke Roll (Faint or Soft), 5) Nine Stroke Roll, and 6) Ten Stroke Roll. The notation includes dynamic markings like 'p' for piano (soft).

**7 ELEVEN STROKE ROLL**

**POING STROKES**

**8 Hard      9 Middle Hard      10 Faint or Soft      11 FLAMS**

**12 FAINT FLAMS**

**13 STROKE & FLAMS      14 FLAMS & STROKE      15 FLAMS PARADIDDLE**

**16 SINGLE PARADIDDLE      17 DOUBLE PARADIDDLE**

**18 TRIPLE PARADIDDLE**

**19 FLAMS PARADIDDLE DIDDLE.**

**20 HALF DRAG**

The sheet music consists of six staves of musical notation for a snare drum. Each staff is labeled with a specific stroke pattern. The strokes are indicated by vertical stems with small marks at the top. The patterns are: 1) Eleven Stroke Roll (11 strokes per measure); 2) Poing Strokes (various dynamics: ff, mf, p, f, p); 3) Flams (stems ending in an 'x'); 4) Faint Flams (stems ending in an 'x'); 5) Stroke & Flams / Flams & Stroke (stems ending in an 'x' or a dot); 6) Flams Paradiddle (stems ending in an 'x' or a dot); 7) Single Paradiddle (stems ending in an 'x' or a dot); 8) Double Paradiddle (stems ending in an 'x' or a dot); 9) Triple Paradiddle (stems ending in an 'x' or a dot); 10) Flams Paradiddle Diddle (stems ending in an 'x' or a dot); and 11) Half Drag (stems ending in an 'x' or a dot). The dynamics for the Poing Strokes section are ff, mf, p, f, p.

DRUM SCHOOL

7

21 FULL DRAG

22 SINGLE DRAG

23 DOUBLE DRAG



24. SLOW SAG.

25 RUFFS

26 SINGLE ROTAMACUE



27. DOUBLE ROTAMACUE

28 Quick 29 Half as Quick 30 TAPS \*



\* A signal for the front to advance slow

## DRUM SCHOOL

[The meaning of this Notation can be understood by referring to the previous Exercises.]

## No. 1 THE DRUMMER'S CALL.

Musical notation for 'The Drummer's Call' on two staves. The top staff consists of six measures of sixteenth-note patterns. The bottom staff continues the pattern, starting with a measure of eighth notes followed by four measures of sixteenth-note patterns. The notation uses a treble clef and common time.

## No. 2. REVEILLE.—The First Part of the Three Camps.

Musical notation for 'Reveille—The First Part of the Three Camps' on two staves. The top staff consists of six measures of sixteenth-note patterns. The bottom staff continues the pattern, starting with a measure of eighth notes followed by five measures of sixteenth-note patterns. The notation uses a treble clef and common time.

## The Second Part of the Three Camps.

Musical notation for 'The Second Part of the Three Camps' on two staves. The top staff consists of six measures of sixteenth-note patterns. The bottom staff continues the pattern, starting with a measure of eighth notes followed by five measures of sixteenth-note patterns. The notation uses a treble clef and common time.

DRUM SCHOOL

9

The Third Part of the Three Camps.

Three staves of musical notation for drums, consisting of vertical strokes (downward strokes) on a five-line staff. The notation is divided into measures by vertical bar lines. The first two staves end with a double bar line, indicating a section break. The third staff ends with a single bar line. The notation consists of vertical strokes (downward strokes) on a five-line staff.

The Roll.

SLOW SCOTCH.

Three staves of musical notation for drums, consisting of vertical strokes (downward strokes) on a five-line staff. The notation is divided into measures by vertical bar lines. The first two staves end with a double bar line, indicating a section break. The third staff ends with a single bar line. The notation consists of vertical strokes (downward strokes) on a five-line staff.

10

## DRUM SCHOOL

The sheet music consists of six staves of musical notation for a single drum. The first two staves are labeled "THE AUSTRIAN". The third staff is labeled "The Roll Then". The notation uses vertical stems for quarter notes and horizontal stems for eighth notes. Measures are separated by vertical bar lines. The music is in common time.

## DRUM SCHOOL

11

## THE HESSIAN



The Roll. Then

## THE DUTCH



Repeat four times, then One Roll, and

## THE DAWN OF THE DAY



## DRUM SCHOOL



Three Rolls. Then the

## QUICK SCOTCH



## DRUM SCHOOL

13



No. 3. FATIGUE CALL, or PIONEER'S MARCH



No. 4. DOCTOR'S CALL. [To report the Sick]



Ends with first part of Three Camps

No. 5. BREAKFAST CALL. [To be repeated four times]



No. 6 ADJUTANT'S CALL



## DRUM SCHOOL

No. 7 THE DRILL CALL.



No. 8. RECALL.

No. 9 DINNER CALL.



No. 10 THE TATTOO The Doublings of the Tattoo.



Doublings of the Troop

Then the



DRUM SCHOOL

15



*After this repeat the Doublings of the Tattoo Then*

**THE TROOP.**



*Repeat the Doublings  
of the Tattoo Then*

## DRUM SCHOOL

## THE QUICK RETREAT

Musical score for 'The Quick Retreat' on three staves of a treble clef staff. The music consists of six measures. The first two measures show a pattern of eighth and sixteenth notes. The third measure begins with a sixteenth note followed by eighth and sixteenth notes. The fourth measure starts with an eighth note followed by sixteenth notes. The fifth measure starts with a sixteenth note followed by eighth and sixteenth notes. The sixth measure starts with an eighth note followed by sixteenth notes.

*Repeat the Doublings  
of the Tattoo Then*

## THE TROOP

Musical score for 'The Troop' on three staves of a treble clef staff. The music consists of four measures. The first measure shows a pattern of eighth and sixteenth notes. The second measure shows a similar pattern. The third measure starts with an eighth note followed by sixteenth notes. The fourth measure starts with an eighth note followed by sixteenth notes.

*Repeat the Doublings of the Tattoo*

## No. 11. THE TAPP

Musical score for 'The Tapp' on three staves of a treble clef staff. The music consists of four measures. The first measure shows a pattern of eighth and sixteenth notes. The second measure shows a similar pattern. The third measure starts with an eighth note followed by sixteenth notes. The fourth measure starts with an eighth note followed by sixteenth notes.

## No. 12. YANKEE DOODLE

Musical score for 'Yankee Doodle' on three staves of a treble clef staff. The music consists of four measures. The first measure shows a pattern of eighth and sixteenth notes. The second measure shows a similar pattern. The third measure starts with an eighth note followed by sixteenth notes. The fourth measure starts with an eighth note followed by sixteenth notes.

## No. 13. RISING OF THE TROOP

Musical score for 'Rising of the Troop' on three staves of a treble clef staff. The music consists of four measures. The first measure shows a pattern of eighth and sixteenth notes. The second measure shows a similar pattern. The third measure starts with an eighth note followed by sixteenth notes. The fourth measure starts with an eighth note followed by sixteenth notes.

*Repeat  
four times*

Musical score for 'Rising of the Troop' on three staves of a treble clef staff. The music consists of four measures. The first measure shows a pattern of eighth and sixteenth notes. The second measure shows a similar pattern. The third measure starts with an eighth note followed by sixteenth notes. The fourth measure starts with an eighth note followed by sixteenth notes.

## DRUM SCHOOL

No. 14 THE ROGUE'S MARCH.\*



No. 15. FUNERAL MARCH [If two drums, one Rolls]

No. 16 SCHOOL CALL.



No. 17. CHURCH CALL



No. 18. ASSEMBLY



\* The Rogue's March is used to drum out soldiers unworthy to remain in the service. If two drums, one Roll.

## DRUM SCHOOL

## No. 19. FIELD OFFICERS' CALL.



## No. 20 ALL OFFICERS' CALL



## No. 21. THE COLOR



## No. 22. FIRST SERGEANT'S CALL.



Three  
times

## No. 23 SERGEANT'S CALL



Three  
times

## No. 24. CORPORAL'S CALL.



## No. 25 TO ARMS OR QUARTERS



*Ends with the first part of Three Camps*

## No. 26 TO RECALL DETACHMENT



DRUM SCHOOL

19

No. 27. PREPARATORY



COMMENCE FIRING

No. 28. CEASE FIRING



No. 29. DOUBLE QUICK TIME

No. 30. RUN



No. 31. FRONT TO MARCH SLOW

No. 32. HALT



No. 33. MARCH IN RETREAT



## DRUM SCHOOL

## No. 31 THE GENERAL\*



## No. 35 LONG MARCH



## No. 36. COMMON TIME (No 1)



*A signal for striking tents it begins and ends with Three Rolls After the last Roll repeat once through.*

## No. 37. COMMON TIME (No 2)



## No. 38. COMMON TIME (No 3.)



## No. 39. RETREAT



## No. 40. WATER CALL



## No. 41. WOOD CALL



# F I F E   S C H O O L.

## G A M U T   F O R   T H E   F I F E.

LEFT HAND {  
1st Finger,  
2d  
3d

RIGHT HAND {  
1st Finger,  
2d  
3d "

A musical staff showing the gamut for the fife. It consists of two staves: one for the left hand and one for the right hand. The left hand staff has a treble clef and shows fingerings for notes from C to G. The right hand staff shows fingerings for notes from C to G. The staff ends with a double bar line and repeat dots.

### No 2 THE REVEILLE Three Camps.

144 = J

[Then the Roll of the Drum]

**SLOW SCOTCH.**

*80 = J*

Sheet music for "Slow Scotch" in 2/4 time, key of A major. The score consists of two staves of sixteenth-note patterns. The first staff ends with a double bar line and repeat dots. The second staff begins with a repeat sign. Measures 11-12 show a transition to common time, with "1st time" and "2d time" markings above the staff. The section concludes with a "Roll of the Drum" instruction.

**FIFE SCHOOL**

*112 = J*

Sheet music for "Fife School" in 2/4 time, key of A major. The score consists of two staves of sixteenth-note patterns. The first staff ends with a double bar line and repeat dots. The second staff begins with a repeat sign. Measures 11-12 show a transition to common time, with "1st time" and "2d time" markings above the staff. The section concludes with a "Roll of the Drum" instruction.

**THE HESSIAN**

*100 = J*

Sheet music for "The Hessian" in 2/4 time, key of A major. The score consists of two staves of sixteenth-note patterns. The first staff ends with a double bar line and repeat dots. The second staff begins with a repeat sign. Measures 11-12 show a transition to common time, with "1st time" and "2d time" markings above the staff. The section concludes with a "Roll of the Drum" instruction.

**THE DUTCH**

*68 = J*

Sheet music for "The Dutch" in 2/4 time, key of A major. The score consists of two staves of sixteenth-note patterns. The first staff ends with a double bar line and repeat dots. The second staff begins with a repeat sign. Measures 11-12 show a transition to common time, with "1st time" and "2d time" markings above the staff. The section concludes with a "Roll of the Drum" instruction.

## THE DAWN OF THE DAY

 $60 = J$ 

*tr tr tr tr tr*  
Three Rolls Then,

## QUICK SCOTCH

 $116 = J$ 

[Then]

THREE CAMPS (*To finish*) $144 = J$ 

## No 3 FATIGUE CALL

 $100 = J$ 

## No 4 DOCTOR'S CALL

 $100 = J$ 

[Ends with "Three Camps"]

## No. 5 BREAKFAST CALL.



## No. 6. ADJUTANT'S CALL.



## No. 7. DRILL CALL



## No. 9. DINNER CALL.



## No. 8 RECALL—Drum alone



## No. 10. THE TATTOO The Doublings of the Tattoo.



## FIFE SCHOOL

## DOUBLINGS OF THE TROOP



## TROOP MARCH



## QUICK RETREAT



## THE TROOP



[Finish with the Doublings of the Tattoo]

## FIFE SCHOOL

27

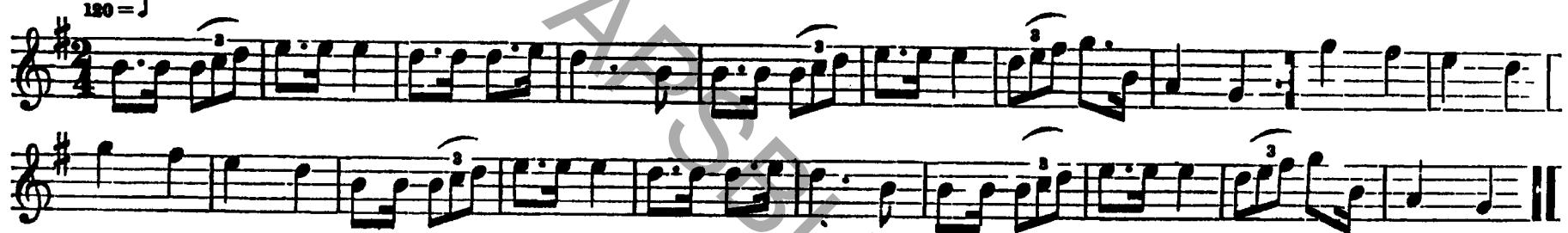
## No. 12 YANKEE DOODLE

100 = J



## No. 14. ROGUE'S MARCH

120 = J

*[End of the Tattoo]*

## No. 15. FUNERAL MARCH (No 1)

90 = J



## FUNERAL MARCH (No 2)

90 = J

A. J. VAAI



## FIFE SCHOOL



## No. 17 CHURCH CALL

100 = J.



## No. 21 THE COLORS

80 = J.



## No. 23 TO ARMS

80 = J.



[Ends with the Three Camps]

## No. 31 THE GENERAL

100 = J.



**No. 1. DUTCH (Waltz)**80=*j***No. 2. SLOW RETREAT**80=*j***No. 3. SLOW MARCH**80=*j*

## FIFE SCHOOL

No 4 SLOW SCOTCH (As played by Fife major Robertson)



No 5 NEVIN'S SLOW RETREAT



No 6 HAIL COLUMBIA



[After this, Yankees Doodle]

## FIFE SCHOOL

No 10. THE GIRL I LEFT BEHIND ME.

Musical score for 'The Girl I Left Behind Me.' The music is in 2/4 time, treble clef, and key of G major. It consists of two staves of eight measures each. The first staff begins with a grace note followed by eighth notes. The second staff begins with a quarter note followed by eighth notes.

No 11. ST PATRICK'S DAY IN THE MORNING.

Musical score for 'St Patrick's Day in the Morning.' The music is in 6/8 time, treble clef, and key of G major. It consists of two staves of eight measures each. The first staff features a variety of note values including eighth and sixteenth notes. The second staff continues the rhythmic pattern.

No 12 THE CAMPBELLS ARE COMING

Musical score for 'The Campbells Are Coming.' The music is in 8/8 time, treble clef, and key of G major. It consists of two staves of eight measures each. The first staff includes measures with rests and eighth-note patterns. The second staff concludes with a final measure ending on a half note.

FIFE SCHOOL

33

No. 13 RORY O'MOORE



No. 14. SOLDIER'S JOY



No. 15. WAIT FOR THE WAGON

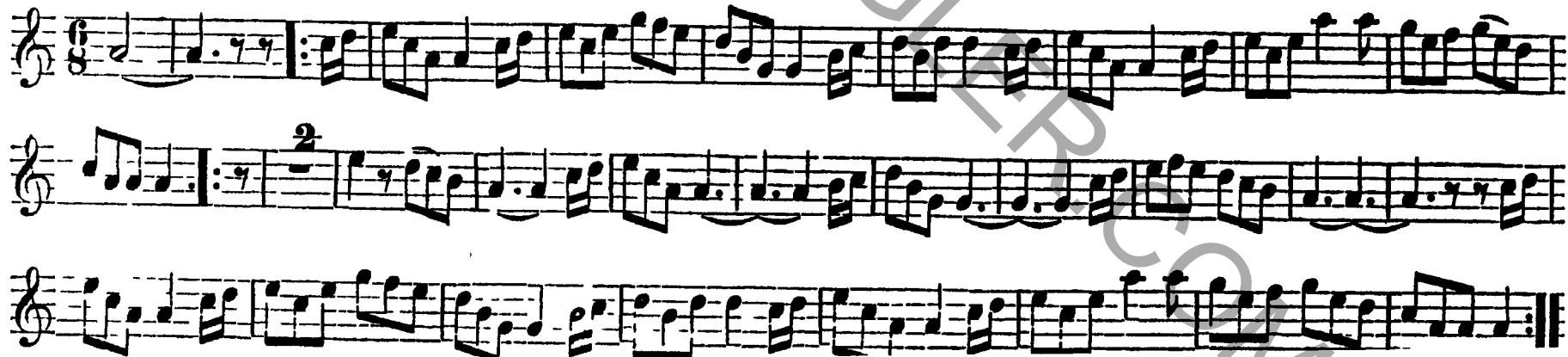


34  
No. 16 DIXIE'S LAND

FIFE SCHOOL



No. 17. IRISHMAN'S SHANTY



# BUGLE SCHOOL.

## EXPLANATION OF THE SIGNS

### MOVEMENT OF THE METRONOME

75 =  $\text{J}$ , or 75 Steps to the Minute.

80 =  $\text{J}$ , or 80 Steps to the Minute

100 =  $\text{J}$  or 100 Steps to the Minute

120 =  $\text{J}$  or 120 Steps to the Minute



## GENERAL CALLS.

### No. 1. ATTENTION

100 =  $\text{J}$



### No. 2. THE GENERAL.

120 =  $\text{J}$



36

BUGLE SCHOOL

No 3 THE ASSEMBLY



No 4 TO THE COLOR.



No 5 THE RECALL.



No 6 QUICK TIME



38

## BUGLE SCHOOL

No. 11 TATTOO



Musical score for Bugle School No. 11 Tattoo. The score consists of three staves of music in common time (indicated by 'C'). The tempo is marked as 112 BPM. The music features various bugle calls, including a sustained note and a rhythmic pattern of eighth and sixteenth notes.

No. 12 TO EXTINGUISH LIGHTS



Musical score for Bugle School No. 12 To Extinguish Lights. The score consists of one staff of music in common time (indicated by 'C'). The tempo is marked as 76 BPM. The music consists of a series of eighth and sixteenth notes.

No. 13 ASSEMBLY OF THE BUGLERS



Musical score for Bugle School No. 13 Assembly of the Buglers. The score consists of one staff of music in common time (indicated by 'C'). The tempo is marked as 100 BPM. The music consists of a series of eighth and sixteenth notes.

No. 14 ASSEMBLY OF THE GUARD



Musical score for Bugle School No. 14 Assembly of the Guard. The score consists of one staff of music in common time (indicated by 'C'). The tempo is marked as 112 BPM. The music consists of a series of eighth and sixteenth notes.

BUGLE SCHOOL

39

No. 15 ORDERS FOR ORDERLY SERGEANTS  
 $72 = J$



No. 16. FOR OFFICERS to take their Places in Line after Firing.  
 $108 = J$



No. 17. THE DISPERSE.  
 $120 = J$



No. 18. OFFICERS' CALL  
 $152 = J$



No. 19. BREAKFAST CALL.  
 $138 = J$



No. 20. DINNER CALL.  
 $110 = J$



40

## BUGLE SCHOOL

No. 21 SICK CALL.

100 = J



No. 22 FATIGUE CALL.

92 = J



No. 23. CHURCH CALL.

80 = J



No. 24 DRILL CALL.

76 = J



No. 25 SCHOOL CALL.

100 = J



No. 26 COME FOR ORDERS

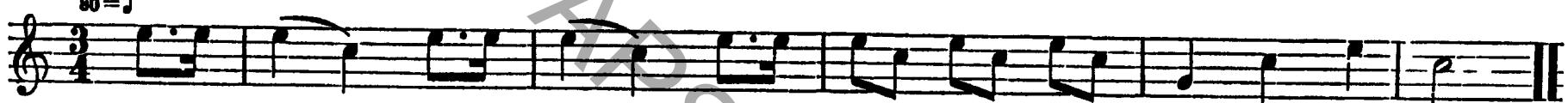
FIRST SERGEANTS

SERGEANTS

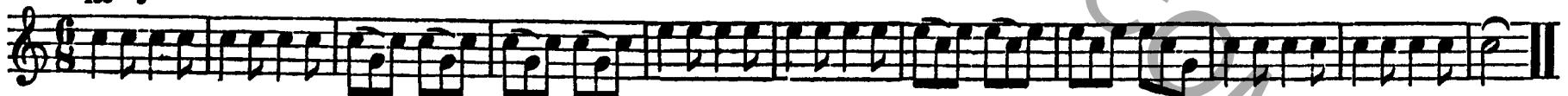
CORPORALS



## CALLS FOR SKIRMISHERS.

**No. 1. FIX BAYONET****No. 2. UNFIX BAYONET****No. 3. QUICK TIME** (*Music the same as in "General Calls"*)**No. 4. DOUBLE QUICK TIME****No. 5. THE RUN**

180 = J



## BUGLE SCHOOL

**No. 6** DEPLOY AS SKIRMISHERS.

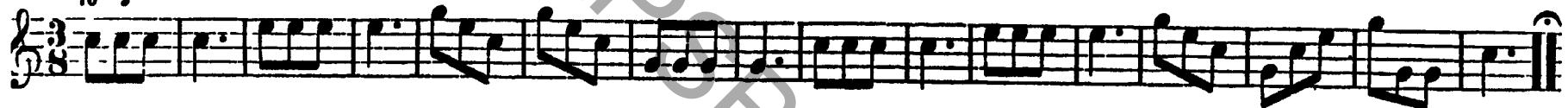
110 = J

**No. 7** FORWARD

100 = J

**No. 8** IN RETREAT

76 = J

**No. 9** COMMENCE FIRING

100 = J

**No. 10.** CEASE FIRING

100 = J

**No. 11.** MARCH BY THE RIGHT FLANK

100 = J

**No. 12** MARCH BY THE LEFT FLANK

100 = J



BUGLE SCHOOL

43

No. 13. RALLY ON THE RESERVE

90=J



No. 14. RALLY ON THE BATTALION

90=J



CAVALRY CALLS.

No. 1. BOOTS AND SADDLES

ALLEGRO



No. 2. TO HORSE

PRESTISSIMO



No. 3. THE CHARGE

VIVACE



No. 4. STABLE CALL

ALLEGRO



## BUGLE SCHOOL

## BUGLE SIGNALS FOR ARTILLERY.

## No 1. MARCH FOR REVIEW



## No 2 WALK

## No 3 TROT



## No 4 GALLOP

## No 5 HALT



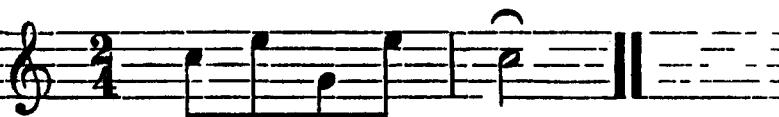
## BUGLE SCHOOL

45

No 6 FORWARD



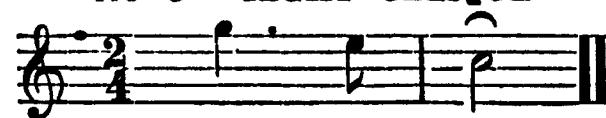
No 7 HEAD OF COLUMN TO THE RIGHT



No 8. HEAD OF COLUMN TO THE LEFT



No 9 RIGHT OBLIQUE



No. 10. LEFT OBLIQUE



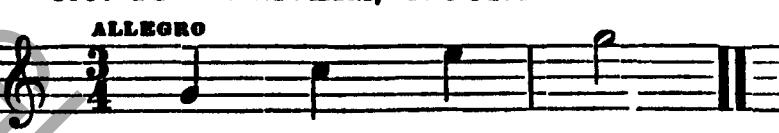
No. 11. ABOUT



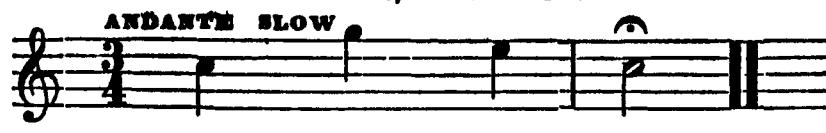
No. 12. COUNTERMARCH



No. 13 DRIVERS, MOUNT



No. 14. DRIVERS, DISMOUNT



No. 15 CANNONEERS, MOUNT



No 16. IN BATTERY



No 17. COMMENCE FIRING



16

BUGLE SCHOOL

No. 18 CEASE FIRING  
PRESTO

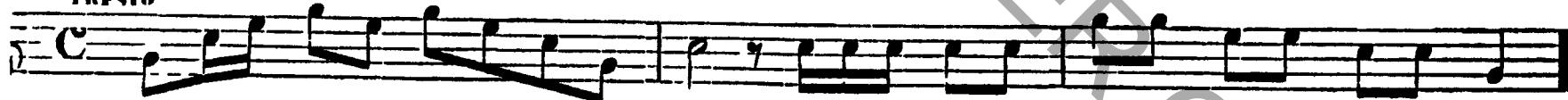


No. 19. BOOTS AND SADDLES

No. 20 THE GENERAL  
VIVACE



No. 21 TO HORSE  
PRESTO



No. 22 ASSEMBLY  
ALLEGRO MODERATO



BUGLE SCHOOL

47

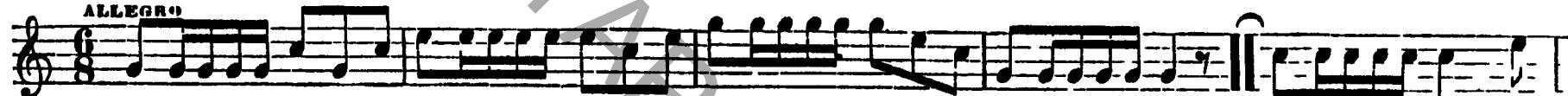
No. 23. REVEILLE

ALLEGRO



No. 24. STABLE CALL

ALLEGRO



No. 25. WATERING CALL

ALLEGRO



No. 26. BREAKFAST

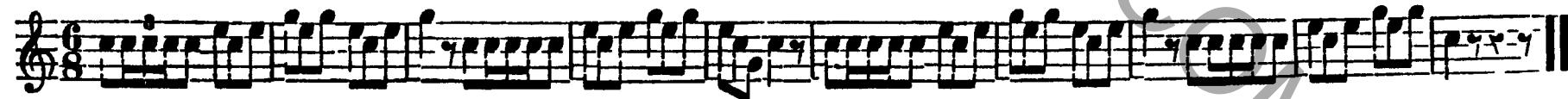
ALLEGRO



No. 27. ASSEMBLY OF BUGLERS



No. 28. ASSEMBLY OF GUARD



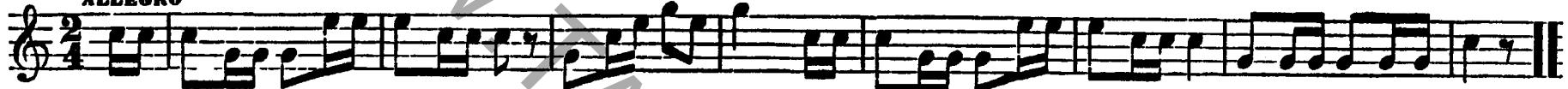
## BUGLE SCHOOL

**No 29** FATIGUE CALL

ALLEGRO

**No 30** DRILL CALL

ALLEGRO

**No 31** DINNER CALL

ALLEGRO

**No 32** SICK CALL**No 33** TATTOO**No 34** RETREAT

## TUNES FOR THE BUGLE.

No. 1 QUICKSTEP

COMPOSED BY A. J. VAAQ

Musical score for No. 1 Quickstep, composed by A. J. Vaaq. The score consists of two staves of music for the bugle. The first staff is in common time (indicated by a 'C') and the second staff is in 6/8 time (indicated by a '6/8'). Both staves use a treble clef. The music features various note patterns, including eighth and sixteenth notes, and rests.

No. 2. QUICKSTEP

Musical score for No. 2 Quickstep, composed by A. J. Vaaq. The score consists of two staves of music for the bugle. The first staff is in common time (indicated by a 'C') and the second staff is in 6/8 time (indicated by a '6/8'). Both staves use a treble clef. The music features various note patterns, including eighth and sixteenth notes, and rests.

No. 3. QUICKSTEP

Musical score for No. 3 Quickstep, composed by A. J. Vaaq. The score consists of two staves of music for the bugle. The first staff is in common time (indicated by a 'C') and the second staff is in 6/8 time (indicated by a '6/8'). Both staves use a treble clef. The music features various note patterns, including eighth and sixteenth notes, and rests.

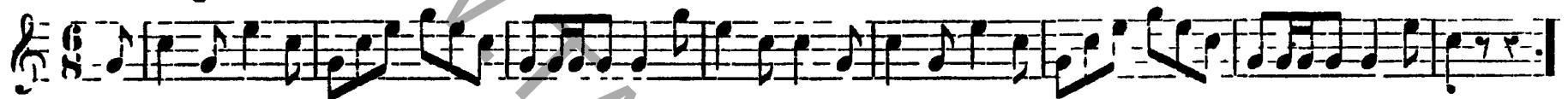
50

## BUGLE SCHOOL

No 4 QUICKSTEP



No 5 QUICKSTEP



No 6 QUICKSTEP



No 7 COMMON TIME, or GRAND MARCH.



BUGLE SCHOOL

51

No 8 QUICKSTEP



No 9 QUICKSTEP



No 10 QUICKSTEP



# CAMP DUTIES

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## MORNING.

- No. 1. Drummer's Call — for assembling drummers.
- No. 2. Reveille — for calling the Roll.
- No. 3. Fatigue Call — for putting Quarters in order.
- No. 4. Doctor's Call — for reporting the Sick.
- No. 5. Breakfast Call — to fall in line for Breakfast.
- No. 6. Adjutant's Call — for band and field music to take the right of the line.
- No. 7. At three rolls of the drum the band steps out about six steps, then wheels to the left in slow common time, and march down the line to the end; then countermarch, returning in quick time to place. After which three rolls of the drum. The band is then dismissed, and the drummers march with the guard to the guard-house.

## DRILL.

- No. 8. The Drill Call.
- No. 9. Recall (*after Drilling*).

## NOON.

- No. 10. Dinner Call — to fall in line for Dinner.
- No. 11. Fatigue Call.
- No. 12. Drill Call and Recall as before.

## SUNDOWN.

- No. 13. At Call No. 1 (*Drummer's Call*) the band takes the right of the line, and goes through the exercises of Nos. 6 and 7. The companies then march in common time around a square. As soon as the band reaches the commander, they wheel to the left to clear the line, then wheel to the right to face the commander—the band playing in common time until the companies have passed the commander, then at the command strike into quick time. As soon as the right of the line comes up to the commander, the bands falls in, and marches around with them until they reach the place from which they started.

- No. 14. The Tattoo — to retire to tents.
- No. 15. The Tapp — to extinguish lights and fire.