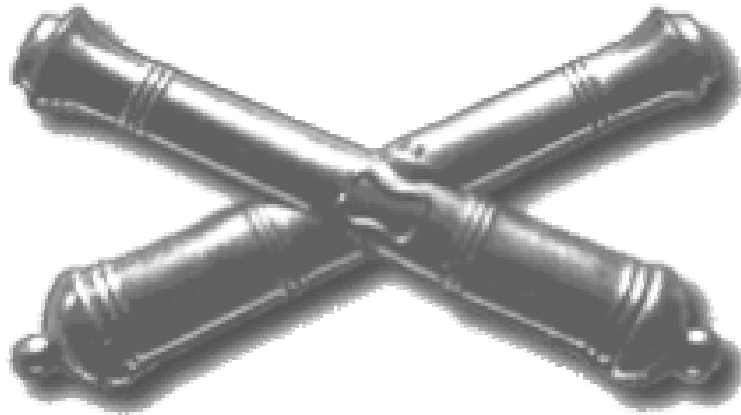


AMERICAN CIVIL WAR
By the Bugle Series III

Artillery Bugle Signals Manual
for Non-Buglers



GIVING
ALL THE CALLS FOR CAMP AND FIELD DUTY

WITH
DEFINITIONS AND USAGE FOR EVERY SIGNAL

TO WHICH IS ADDED
MEMORIZATION DITTIES FOR THE CALLS

By a Battery of Artillerists

Robert Bromley * Scott Gutzke * Chas. Lee * Joseph Loehle * Michael Millette
Jason Napolitan * Lorrie Stearns * Doug Thompson * Jay Walker

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CHIEF BUGLER, FIRST FEDERAL DIVISION

Illinois:
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MMII



IN BATTERY!



Nothing stirs the emotion of the Artilleryman more than the blare of a bugle sounding "In Battery" or the bark of cannon. Signaling troops by the use of a horn goes back to the Roman Empire and Biblical times.

The daily routine of the American Civil War soldier was regulated by bugle signals, with the infantry, cavalry, and artillery all having their own sets of signals. Many Artillery calls are identical to the Cavalry calls (especially Horse and Camp Duty calls). The US Armed Forces bugle calls used today largely came from the combined Civil War call manuals, an exercise carried out by artillery Major Truman Seymour in 1866-1873. Although the rank of bugler has disappeared from the modern army and the bugle is a symbol of an era gone by, bugling is a tradition that continues to live on for ceremonies and special occasions.

As reenactors we constantly strive to improve upon our impression. If this work helps to assist the Artillery reenactor with a better understanding of the bugle, its proper use in reenacting, and its importance in communicating commands by signals, then our objective has been met.

Chas Lee December 2000



Medal of Honor

John Cook, Bugler
4th US, Battery B

Rank and organization: Bugler, Battery B, 4th U.S. Artillery. Place and date: Antietam Md., 17 September 1862. Entered service at: Cincinnati, Ohio. Birth: Hamilton County, Ohio. Date of issue: 30 June 1894. Citation: Volunteered at the age of 15 years to act as a cannoneer, and as such volunteer served a gun under a terrific fire of the enemy.



Painting by RICK REEVES (Note the bugler on the left).

"I was fifteen years of age, and was bugler of Battery B, which suffered fearful losses in the field at Antietam where I won my Medal of Honor," writes Bugler John Cook.

"General Gibbon, our commander, had just ordered Lieutenant Stewart to take his section about one hundred yards to the right of the Hagerstown Pike, in front of two straw stacks, when he beckoned me to follow. No sooner had we unlimbered, when a column of Confederate infantry, emerging from the so called west woods, poured a volley into us, which brought fourteen or seventeen of my brave comrades to the ground. The two straw stacks offered some kind of shelter for our wounded, and it was a sickening sight to see those poor maimed, and crippled fellows, crowding on top of one another, while several, stepping but a few feet away, were hit again or killed.

Medal of Honor: John Cook, Bugler: 4th US, Battery B (cont.)

Just then Captain Campbell unlimbered the other four guns to the left of Stewart, and I reported to him. He had just dismounted, when he was hit twice and his horse fell dead, with several bullets in its body. I started with the Captain to the rear and turned him over to one of the drivers. He ordered me to report to Lieutenant Stewart and tell him to take command of the battery. I reported, and, seeing the cannoneers nearly all down, and one, with a pouch full of ammunition, lying dead, I unstrapped the pouch, started for the battery and worked as a cannoneer. We were then in the vortex of the battle. The enemy had made three desperate attempts to capture us, the last time coming within ten or fifteen feet of our guns. It was at this time that General Gibbon, seeing the condition of the battery, came to the gun that stood in the pike, and in full uniform of a brigadier-general, worked as a gunner and cannoneer. He was very conspicuous, and it is indeed surprising, that he came away alive.

At this battle we lost forty-four men, killed and wounded, and about forty horses which shows what a hard fight it was."



Bugler John Cook, although barely fourteen years of age when he enlisted, showed great courage and daring in every battle in which he participated. At Gettysburg, Captain Stewart was compelled to use the bugler as an orderly because the battery suffered such heavy losses. He carried messages to the left half battery, nearly a half mile away, the route being well covered by the enemy's riflemen, who lost no opportunity of firing at him, thus making it a most perilous undertaking. At the same battle he assisted in destroying the ammunition of a damaged and abandoned caisson, to prevent its being of use to the enemy, who were closing in on the Union men.

Written by Bugler John Cook, and reenactor Scott Gutzke:
Battery B, 4th US Artillery.

(Deeds of Valor)

Medal of Honor

REED, CHARLES W. Artillery Bugler
9th Mass Independent Battery

Rank and organization: 1st Bugler, 9th Independent Battery, Massachusetts Light Artillery.
Place and date: Gettysburg, Pa., 2 July 1863. (Trostle Farm Battle vs 21st Mississippi Infantry, Barksdale's Brigade). Citation: Rescued his wounded captain (Bigelow) from between the lines.

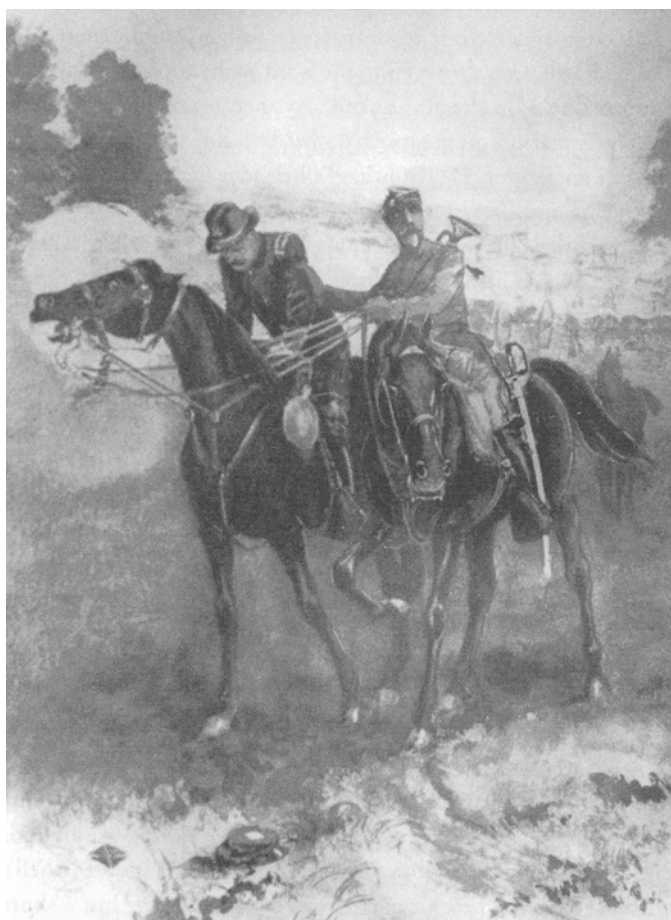
MOH Date of issue: 16 August 1895. Medal of Honor: Awarded April 27, 1916

When the battery arrived at Gettysburg on the morning of the 2nd of July, the great battle had commenced, but the battery was ordered into park until about three in the afternoon, when the order came for Captain Bigelow to take his battery and report to Captain Randolph, Chief of Artillery of the 3rd Corps, who directed Bigelow to take up position between a peach orchard and a wheat field in the field of a Pennsylvania German farmer named Abraham Trostle.

No sooner had the battery maneuvered into position than casualties could be counted among the men and the horse of the battery;-- now they were seeing action for the first time. Bigelow directed his fire at the Confederate batteries posted along the Emmitsburg Road with such effective results that the Southern gunners lost accuracy and slackened their fire. Bigelow turned his guns in the direction of the Rose farm and Semmes Brigade. Soon Semmes went down and his brigade dispersed with the loss of some 400 killed. Meanwhile General Kershaw had sent two of his Southern regiments against Bigelow's front and left and Barksdale's 21st

Mississippians started coming in on his right, forcing him to retire his battery which he did by prolonge. Upon reaching Trostle's barn yard, Colonel McGilvery ordered Bigelow to hold that line at all hazards until the Union line could be reformed in his rear. No sooner had Bigelow placed his guns in this position when on came Barksdale's Mississippi Regiments sweeping all before it. The Union

cannoneers were order to fire double canister, which tore great gaps in Barksdale's advancing Confederates, but soon the Southerners reached the guns and hand-to hand fighting took place. The Union line meanwhile being reestablished, Bigelow was ordered to fall back and abandon his guns. Bugler Reed assisted the wounded Bigelow off the field, **through** McGilvery's final gun position while the guns were still firing!



Medal of Honor: Charles Wellington Reed, Bugler: 9th Mass. Ind. Battery (cont.)



Born: April 1, 1841 Charlestown (Now Boston) Mass.

Enlistment: August 2, 1862 Boston Mass. (Malden Quota)

Discharged: June 9th 1865

Works of Note: "Illustrated Hardtack and Coffee" by John D Billings and "The History of the 9th Massachusetts Battery" by Levi W. Baker. Sketches appear in My Dear Wife - The Civil War letters of David Brett, Union Cannoneer edited by Frank P. Deane.

Reed's Letters and sketchbooks are at the National Archives.

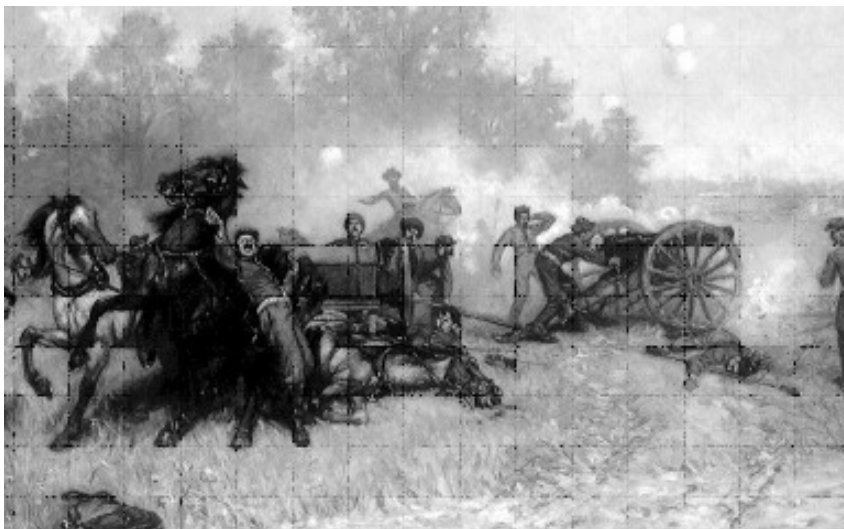
Physical Appearance: 5' 11" slim build, fair complexion, light brown hair and Blue eyes.

Wounds: Broken Wrist, Saber wound to the right hand, near the base of the thumb. Spherical shot to the right shoulder.

Buried: Farwell family plot, plot #1995 Mount Auburn Cemetery Cambridge Massachusetts

Thanks to Lorrie Stearns and the 9th Mass. Independent Battery Web Site.

Eric A. Campbell "A Grand Terrible Drama. From Gettysburg to Petersburg: The Civil War Letters of Charles Wellington Reed" Fordham University Press, New York, 2000.



Medal of Honor

The Tools of the Trade

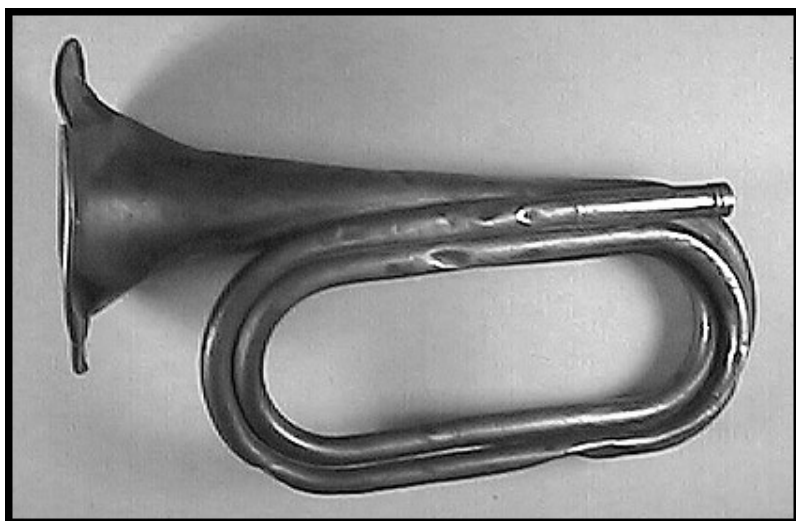
A **Trumpet** (valveless or cavalry trumpet) has predominantly Cylindrical tubing. Made of brass (70% copper, 30% zinc). Mouthpieces are made of brass, sometimes silver plated. Key of F Trumpets were for Cavalry. Key of G Trumpets were 'generally' for Artillery.



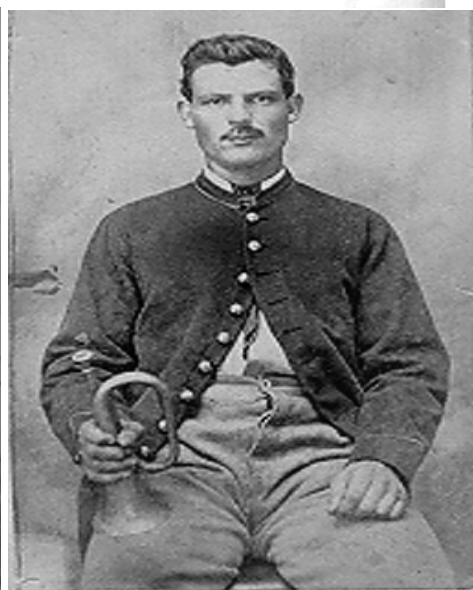
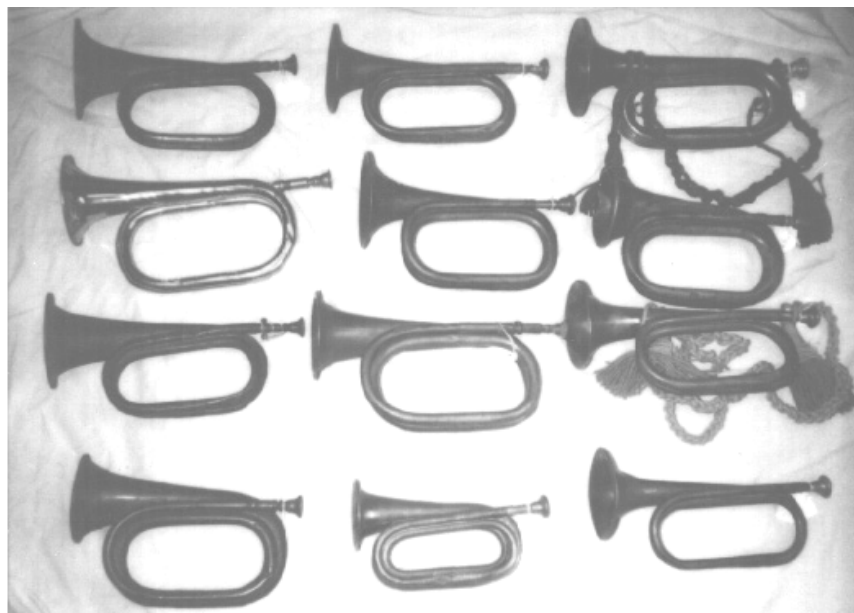
- FAR LEFT: F Trumpet w garland (the reinforcing ring on the bell)
 LEFT: F Trumpet, left hand side of the bell receiver (where the mouthpiece goes)
 RIGHT: F Trumpet w garland, left hand side of the bell receiver
 FAR RIGHT: G Trumpet, adjustable crook, left hand receiver. (1 ½ coils, not 2).

On the right, a G Trumpet.
 Copper w Brass fittings, left hand side of bell receiver. 3 coils of cylindrically walled tubing.

Adjustable Crooks (slide back and forth) and Receivers (held in place by a setscrew) allowed a bugler to tune his instrument to another bugle.



Officer's Bugle. Mostly in key of Bb, conical tubing. Note the left hand side of the bell receivers. Can you spot the TRUMPETS in this picture? The length of a bugle does not determine the key, rather the total length of the tubing determines the key. Double or triple coils = Lots of tubing. We see this model of bugle in the hands of buglers in all branches of service, on both sides. None of these are British Model 1855 duty bugles (the 'sutler' horn).



Not all instruments are the same, even if they look alike.

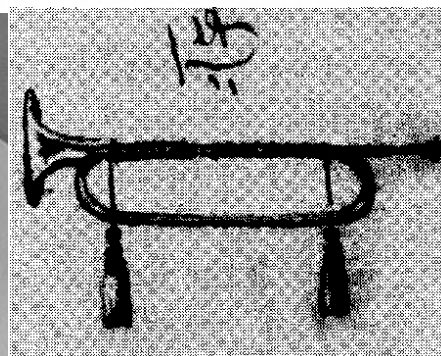
MANY Artillery buglers were issued Bb Officer's Bugles.

Look in Echoes of Glory US, page 240. Chicago Mercantile Battery: Silver Bb Officer's Bugle, with pigtail crook to G. All battery captains in reenacting should buy their bugler one of these. Just one. PLEASE!

"For if the trumpet give an uncertain sound, who shall prepare himself to the battle?"

I Cor. 14:18

Clairon, or Big Belled Bugle, has predominantly **conical** tubing and a big (5+ in.) bell of French design. Most were issued in the key of C. Issued to **all** branches of service and is the predominant bugle used during the American Civil War. If in doubt, use one of these.



TOP LEFT, MIDDLE: Army 'Standard Contract' copper clairons, key of C **with** reinforcing Garland. Look closely, they ARE different. Draper Bros horn (T MIDDLE) with large ferrule joint attaching the bell. TOP RIGHT: C Clairon with narrow coil, resembles Chas Reed's clairon drawing (lower right). Lower Left, the curlicue Pigtail Crook lowers this C Clairon's key/pitch to Bb by adding 4.5" of tubing length to the bugle.

A bugle is tougher to play in the higher pitch of C, than it is in the lower pitch Bb. C bugles have a more piercing tone, more of a squealed note as opposed to the boom of a Bb clairon.



GENERAL NOTES

Division, Order And Progression of Instructions. The horses of the Orderly Sergeants, and Trumpeters, cannot be excused on any pretext from participating in the different classes of instruction.

Soundings. Are the trumpet signals, which make known to the battery the movements or details of service which are to be executed.

"The company is commanded by a captain. A subaltern, in addition to the chiefs of sections, is attached to it. He performs staff duties..... In addition to the platoons, there should be attached to the company one Sergeant Major or First Sergeant, one Quartermaster Sergeants; two buglers or trumpeters; one Guidon, and such number of artificers as the service of the battery may require."

"The buglers or trumpeters, IN LINE, are on the right of the first sergeant, in one rank, and 2 yards from him; IN COLUMN, they are 6 yards in front or rear of the subdivision next them in line, according to that subdivision forms the head or rear of the column. When the company faces BY FLANK, they face with it."

"The guidon forms with the musicians, and on their left, or takes such position as the captain may prescribe."

When in column the buglers are 4 yards in front of the Captain, with the guidon. 1st Bugler (Chief Bugler) was Paid \$21 per month. 2nd Bugler (bugler) was paid \$13 per month. During 1863 an Order was issued that both artillery buglers should be paid equally at \$14 per month.

Artillery buglers were issued a Pistol with Holster, Light Artillery Saber, a horse and a McClellan saddle. In battle, buglers usually wore a sack coat or shell jacket with no red trim, no insignia. Full Dress uniforms of a Shako with Feathers, Red Trimmed Shell Jacket with Herringbone lace front, white gloves, Brass Shoulder scales, et al. was reserved for dress occasions.

Here's one example of a late war artillery bugler wearing RED TRIM:

"Major Wilson was shot through the body several times. One of the bodies is supposed to be that of an artillery bugler, from the trimmings on his jacket."

OPERATIONS IN LOUISIANA AND THE TRANS-MISSISSIPPI STATES AND TERRITORIES, FROM OCTOBER 16, 1864, to DECEMBER 31, 1864

FIRING or MANUEVERING By the Bugle

We can find NO instance of the aiming or maneuvering of specific pieces or sections by the bugle. Not that they didn't do it (Captain Truman Seymour's 1862 manual (not adopted) proposed precisely this kind of command control by bugle), but please let us know if you find a quote in a diary like "First Section" + "Commence Fire" + "To the Right", by the bugle.



Kautz: On Trumpeting, from "Customs of Service"

Bugle=Trumpet, Bugler= Trumpeter, Chief Bugler=Chief Trumpeter= Principal Musician

236. The trumpeters take charge of the instruments used by them, and are responsible for them. They are not put on the ordinary duty of soldiers, but are liable for fatigue duties, and are used as orderlies.

237. The buglers take their turns at the guard-house for sounding the calls. When the batteries of the battalion are together, the musicians of each battery are united for the purpose of instruction and exercise. When a battery, however, is detached, the musicians that belong to it go with it.

239. One or two musicians march on with the guard, and remain with it at the guard-house during the tour, and sound the musicians call ten minutes before the Assembly, at which signal all the musicians assemble.

240. It has been the practice of the service to enlist boys under eighteen as musicians and trumpeters for batteries, where they show a musical capacity. The consent of the parent or guardian is necessary to legalize the enlistment. They are generally collected at depots, and instructed in music before they are assigned to regiments and companies. Boys are allowed the same pay, clothing, and rations as men in the same capacity.

ROLL CALL

427. At all roll-calls the first sergeant takes his place six or eight paces, according as the company is small or large, in front of and opposite the centre of his company, facing towards it. If the company is forming without arms, the men fall in and take the position of parade rest, and the first sergeant takes the same position.

428. They should fall in in two ranks, whether with or without arms. With arms they fall in at shoulder arms instead of at parade rest. The battery is formed in the interval between the musicians call and the last note of the assembly, when every man should be in the ranks; and those who fall in afterwards should be punished for being late.

429. When the music has ceased, the first sergeant commands, Attention! whereupon the company, if at parade rest, take the position of the soldier, and if with arms, the sergeant adds, Support arms. The roll is then called, commencing with sergeants, Adams, Smith, &c., in order of rank, until all are called; then corporals, Brown, Jones, &c., to farriers; then buglers or musicians; and finally privates, Ames, Brown, Cox, &c. in alphabetical order. As each name is called, they answer 'Here' and if with arms at support they come to a shoulder and finally to order arms, immediately on answering to their names; if with sabers or pistols drawn, they return them to their scabbards. (Kautz, pp. 133-34)



U.S. ARTILLERY BUGLE SIGNALS

NO. 1 MARCH FOR REVIEW

The musical notation for "No. 1 March for Review" consists of six staves of music in 2/4 time. The first staff begins with a treble clef and a common time signature (C). The music features a series of eighth and sixteenth notes, with some rests. The second and third staves continue the melody with similar rhythmic patterns. The fourth and fifth staves show more complex rhythmic figures, including sixteenth-note runs. The sixth staff concludes the piece with a double bar line and repeat signs, and includes first and second endings.

NO. 2 WALK

The musical notation for "No. 2 Walk" is a single staff of music in 2/4 time. It begins with a treble clef and a 2/4 time signature. The melody consists of four measures: a quarter note, a dotted quarter note, a quarter note, and a quarter note, followed by a double bar line and repeat signs.

"Walk 'em, right Now." 2-3 miles per hour.

NO. 3 TROT

The musical notation for "No. 3 Trot" is a single staff of music in 2/4 time. It begins with a treble clef and a 2/4 time signature. The melody consists of eight measures of eighth-note patterns, followed by a quarter note and a double bar line with repeat signs.

"Trot, tra tra trot tra tra"
4-6 miles per hour. Alternate gaits to keep the team fresh.



A Day in Camp, BY THE BUGLE



Camp Barry, Washington DC (1st New York Artillery)
November 1861

The following hours are presented for the sounding of calls:

Reveille at daybreak

Police & stable calls 15 minutes after Reveille

Breakfast 730AM

Sick Call 8

Guard Mounting 830

Drill 9

Recall 1030

Dinner 12

Drill & Fatigue Call 130PM

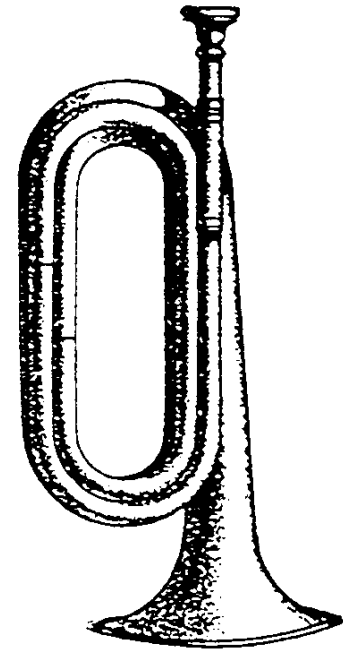
Recall 3

Stable Call 330

Retreat Sunset

Tattoo 8PM

Taps 830



All calls will be sounded first by the Bugler of the Yard.

What we have is a typical day in camp schedule, but it is NOT a list of all the bugle calls to be sounded. "Assembly of the Buglers" is often the First Call of a Sequence of Calls leading up to a group activity: Guard Mount, Battery Drill, Parade, Roll Call, all have "Assembly of the Buglers" as the First Call. The "Assembly" is sounded for all three roll calls (reveille, retreat, tattoo). Limbered Drill might be preceded by Boots and Saddles, or To Horse.

In the above schedule, "Taps" is the bugle call "To Extinguish Lights", which is the Tattoo, sounded as a solo instead of a trio. And yes, this is 1861, well before MG Dan Butterfield rearranges a bugle call into modern Taps.

"FIRST CALL" (Assembly of the Buglers).

Our research indicates that the First Call heard during a Civil War day was most likely REVEILLE, not "Assembly of the Buglers". It may have been sounded first in camp or garrison, but the bugler diaries say differently: "Reveille" is the first call of the day. On campaign "Boots and Saddles" or "To Horse" was the First Call of the day for many artillery and cavalrymen.



The MUST KNOW ARTILLERY Bugle Signals

The following 15 artillery bugle signals are a condensed list of calls that are necessary for you to know in order to form an American Civil War artillery impression. You must react appropriately and instantaneously when you hear these calls. Memorization 'ditties' to help you learn the calls are provided. Feel free to make up your own words, as they did.

Call Numbering is per Hunt's 1861 Artillery Tactics Manual.

- 5: Halt** "Slow down boys, and halt now."
6: Forward "We're mov-in for-ward, Get them to step out, we're mov-in."
7: Head of Column to the Right a Right Wheel or Turn "Head of Col-umn Right"
8: Head of Column to the Left a Left Wheel or Turn "Head of the Col-umn Left"
16: In Battery "In Battery, In Battery, In Battery, In Battery."
17: Commence Firing "Its time to be-gin, shoot straight and we'll win."
18: Cease Firing This is the first part of "To Horse"
19: Boots and Saddles "Go to your hor-ses bri-dle and sa-ddle 'em up." Syncopated beat.
20: Stable Call "Come to the Stable as soon as your able..."
21: To Horse "Go to the Pick-et Line and get your horse." stair step pattern
22: Assembly "Time to fall in-to the ranks, time to stop your foo-lish pranks."
29: Fatigue Call "Come on and shov-el it up, join in the fun."
30: Drill Call "To the right, to the left, fall in line, dress your ranks. I'm getting tired of this."
27: Assembly of the Buglers Post Time: bring buglers together, First Call of a sequence of calls leading up to an activity.
38: Recall "Get your rear back he-re, come back now don't hes-i-tate."

One artillery battery was usually brigaded with 3-6 Infantry regiments, forming a Brigade. Brigadier (Infantry) Generals often dictate what your battery will do, and they use buglers who sound the Infantry calls. So you need to know:

- Infantry Cease Fire** if they are, maybe your battery should be?
Infantry Commence Fire Time to duck?
Infantry Officers Call "They're the biggest brasses in dear Mr. Lincoln's Ar-my."
 Officers need to know this one, sounded at Brigade Headquarters.
The Parley (Church Call) "Time for good men to say their prayers. Church Call Boys." Cease discharging your piece as a Truce is being negotiated. Often means the end of a reenacting battle.

NO. 4 GALLOP



“Here we go loop-dee lou, here we go loop dee- lie.”
Use only in battle, keep your team healthy and fresh.

NO. 5 HALT

Moderato



“Slow down girls, and stop now”.
When Changing to a slower Gait, the halt is sounded first, then the slower gait.

NO. 6 FORWARD

Allegro



“We’re movin For-ward, onward and upward, we’re mov-in for-ward now.”
This is the MARCH command, not Walk (a gait command).

NO. 7 HEAD OF COLUMN TO THE RIGHT



“Head of Col-umn Right.” Right Wheel or Turn.

NO. 8 HEAD OF COLUMN TO TO THE LEFT



“Head of the col-umn Left.” Left Wheel or Turn.

NO. 9 RIGHT OBLIQUE

Moderato



“Right, O-Blique.” 45 degree angle, keep your alignment! The Forward returns you to your original line of march. Not to be confused with Infantry LIE DOWN.



NO. 10 LEFT OBLIQUE

Allegro



“Left o-blique, left o-blique, here we go!” 45 degree angle, keep your alignment!
The Forward returns you to your original line of march. This is part of the tune Taps.

NO. 11 ABOUT



“Turn ‘em a-round, turn ‘em a-round, now.” Used to turn a gun and caisson unit around, the first piece in a column becomes the LAST piece in the column going the other way.

NO. 12 COUNTERMARCH



“Coun-ter march, coun-ter -march, Turn ‘em a-round.” Turns a whole battery/column around, you wait your turn to make the about face. The First piece in the column remains the first piece in the column. You may have to continue forward to the turning point and then counter march.

NO. 13 DRIVERS MOUNT

Allegro



“Dri-vers shall mount!”

NO. 14 DRIVERS DISMOUNT

Andante



“Dri-vers dis-mount!”

NO. 15 CANNONEERS MOUNT



Can-non-eers will mount, can-non-eers will mount!

NO. 16 IN BATTERY

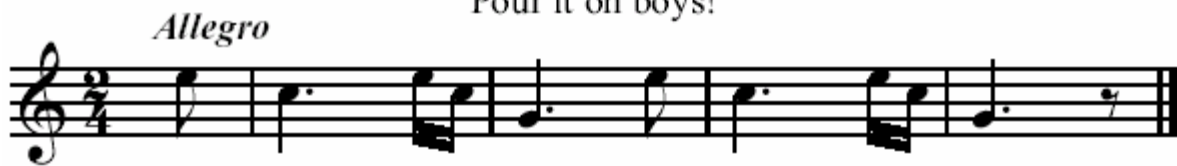


"In Bat-ter-y, In Bat-ter-y, In Bat-ter-y, In Bat-ter-y."

Make that wide sweeping turn that presents your flank to the enemy, go into firing position.

NO. 17 COMMENCE FIRING

Pour it on boys!



"Co-mmence Fi-ir-ring, co-mmence fi-ir-ring."

NO. 18 CEASE FIRING



"Got to the Pick-et Line and Get your horse."

The call is the same as the first part of TO HORSE. View this as the preparatory call for ceasing fire, coming out of battery, limbering up to the caisson and moving out.

NO. 19 BOOTS & SADDLES



"Go to your hor-ses, bri-dle and sad-dle 'em up. Sur-cing-gles, cin-chas, on them all."

When a battery is to mount, *boots and saddles* is sounded; at this signal the horses are saddled bridled and hitched to limbers. Many sources confirm that in actual practice, *boots and saddles* was used to quickly saddle, bridle, break camp, pack, form up, and mount early in the AM.

NO. 20 THE GENERAL



"Time to get up and mar-ching, time to to get up and mo-ving,
time to get all your clothes and kit packed."

The formal Signal to **p**ack up and break camp. Thirty minutes later you will hear, *boots and saddles*, fifteen minutes later *assembly*, and in another fifteen minutes *march*. On campaign *boots and saddles* or *to horse* has the same effect as the *General*, only with more immediacy.

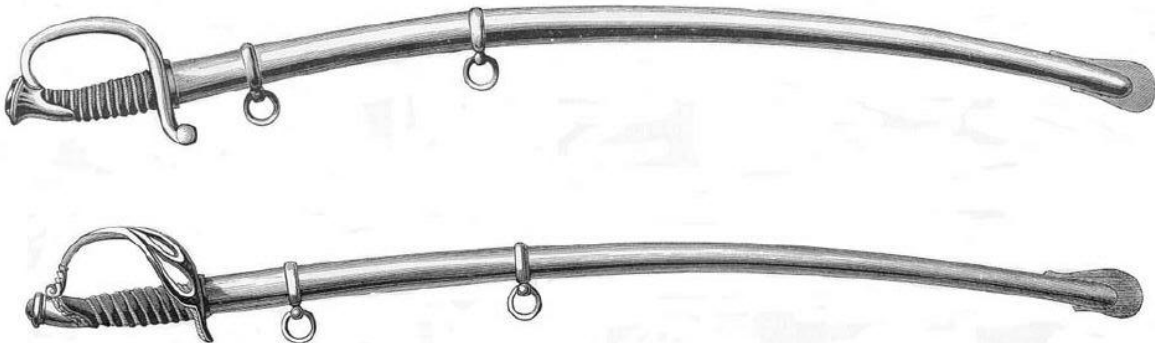
NO. 21 TO HORSE



"Go to the Pick-et line and get your horse.

You must find him where ev-er he may be of course."

At the signal *to horse*, the 1st. Sergeants direct the men to lead out. In case of alarm or surprise, *to horse* is sounded; the men then saddle, pack up, bridle and mount with the utmost celerity and repair to the place of assembly, which is always previously designated. For artillery, drivers ready to mount and gunners in position around the gun and limber.



Artillery Saber (top), Light Cavalry Saber (bottom). Note the different hilts.

NO. 22 THE ASSEMBLY

Moderato



“Time to fall in-to the ranks, time to stop your fool-ish pranks,
Stand in line wastin’ time till the end of your days.”

“When the trum-pet sound this call, E-v’ry sol-dier has to fall,
In the front rank or rear, and when called, an-swer ‘Here’.”

The trumpeters sound the assembly for troops to form in ranks for Roll Call and for marching the battery to the parade. First Sergeant to begin the roll call count immediately after the final note sounds. On the battlefield it means form up, mounted, ready to go.



Full dress, brass shoulder scales, red trimmed shell jackets, rifles at the shoulder. A young Bugler with a copper Clairon in C leads the ‘Heavies’ out of a fort’s sally port.

NO. 23 THE REVEILLE



"I can't 'em up, I can't get 'em up, I can't get 'em up this Mor-ning.
I can't 'em up, I can't get 'em up, I can't get 'em up at all!
The Pri-vate's worse then the Cor-poral, The Cor-poral's worse than the Ser-geant,
the Ser-geant's worse than the Lieu-ten-ant, but the Cap-tain's worst of all."

MORNING GUN? Why not? It scares the demons back into the night and rouses the fort. I'll go out on a limb and request a morning gun blast at ALL non-battle events. Thanks!



Reveille is sounded for an Artillery Battery. Clairon in C.

Note: in this drawing the ROLL CALL is nowhere near to being taken, that comes after the last note of the ASSEMBLY some 15 minutes later. What was the 'first call' of the day? Probably NOT Assembly of the Buglers as this drawing will attest. Officer's conferring near the guns, stable guard watching the horses just to the left of the fire smoke near the bugler.

NO. 24 STABLE CALL



"Now come to the sta-ble all ye who are ab-le. Want wa-ter your hor-sies and feed them some corn. For if you don't do it the Cap-tain will know it, and you will rue it as sure as your born. So, come to the sta-ble all ye who are able and wa-ter your hor-sies and feed them some corn."
Take care of the equine stock. Do this **before** you take care of yourself.

NO. 25 WATERING CALL



"Time to get wa-ter for your hor-ses now. Wa-ter your hor-ses how plain the trum-pet calls."
Use a watering bridle, surcingle, and a blanket. Ride the horses to the nearest clean water source. Water for the horses and your canteen. A horse can drink 15 - 20 gallons per day at 4 - 7 waterings. A salt or mineral lick should be made available.

NO. 26 BREAKFAST



"Soup-y, soup-y, soup-y with-out a single bean. Cof-fee, cof-fee, cof-fee with out any cream.
Pork-y, pork-y, pork-y with nary any lean." Breakfast is served.



NO. 27 ASSEMBLY OF THE BUGLERS

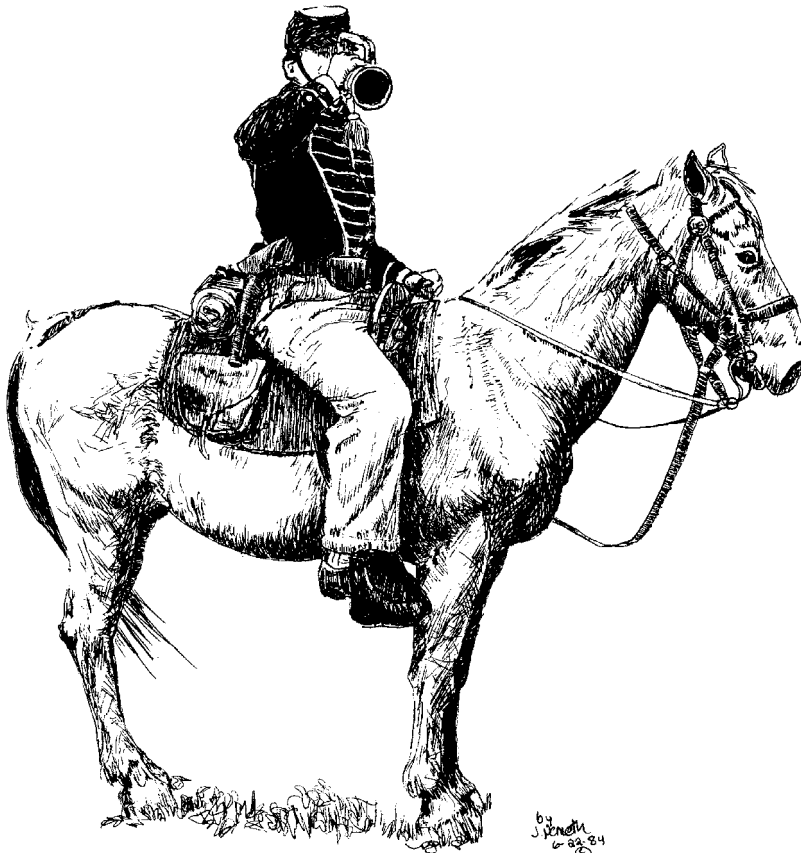


And they're off!

The signal is for all buglers to assemble on the Chief Bugler, usually near regimental or Battery Headquarters, parade ground, or the flag pole. Calls and bugler assignments of the day are discussed. Veteran soldiers knew that 'something' was up when they heard this call and got a jump on the activity. This is the FIRST CALL of a SEQUENCE of calls.

'BAND' HORSE

Gray (white) horses have been issued to buglers and musicians (**bandsmen**) since Napoleonic times. Thus the term '**band**' horse for a Gray colored horse. Careful, a white horse would be an albino, rare. A Battery's two buglers were to be each issued grays, per the regs. Bugler John Cook (4th US, Btty B) rode a snow white gray.



Original Art Work By Trooper Jim Nemeth, 7th IL Cavalry - June 1984

Next time someone rides by on a gray horse, remark: "That band horse sure is stepping out nicely" or "Great looking band horse" with a big smile on your face.



NO. 28 ASSEMBLY OF GUARD



“Time to be post-ing and mount-ing the guard for the day.
 Report to your Fi-ir-st Ser-gean-t with-out de-lay.
 Time to be post-ing and mount-ing the guard for the day.
 Bring rations and car-trid-ges ‘nuff for your stay.”

Formal change of guard every 24 hours, usually in the morning. Usually this is for ALL Branches of service. This being the case the call sequence is

- 1) Assembly of Buglers: musician’s (band!) report in, guard gets ready to go out.
- 2) Assembly of Guard: musician’s report to Guard Mount, guard assembles for roll.
- 3) Adjutant’s Call: guard marches to Guard Mount, Martial Airs are played.



Cavalry Guard Mount, 1863.

Chief Bugler is on the far left, other musician’s are lined up by height. 5 copper Clairons in key of C, Army ‘Standard Contract’ bugles. White gloves, sabers, square belt buckles, sack coats, forage caps, hat brass, white shirts on a few of them. Sergeant’s pant stripe on the first saber carrier (saber is raised at the shoulder) next to the buglers.

NO. 29 FATIGUE CALL



"Come on and shov-el it up, join in the fun"
Assemble for work details- firewood, cook, police the camp, build breastworks, etc.

NO. 30 DRILL CALL



"To the left, to the right, whe-el right, out of sight, can't I get out of this?"
Forward March, dress your ranks till the end of your days, we're getting tired of this."
Battery Drill Call. Fall in line and dress ranks for drill, not limbered, not mounted (yet).
Usually preceded by Assembly of the Buglers, and or Assembly, or Boots and Saddles.

NO. 31 DINNER CALL



Dinner (Mid-day meal) The Regular Army ditties for this call are generally unprintable.

NO. 32 SICK CALL

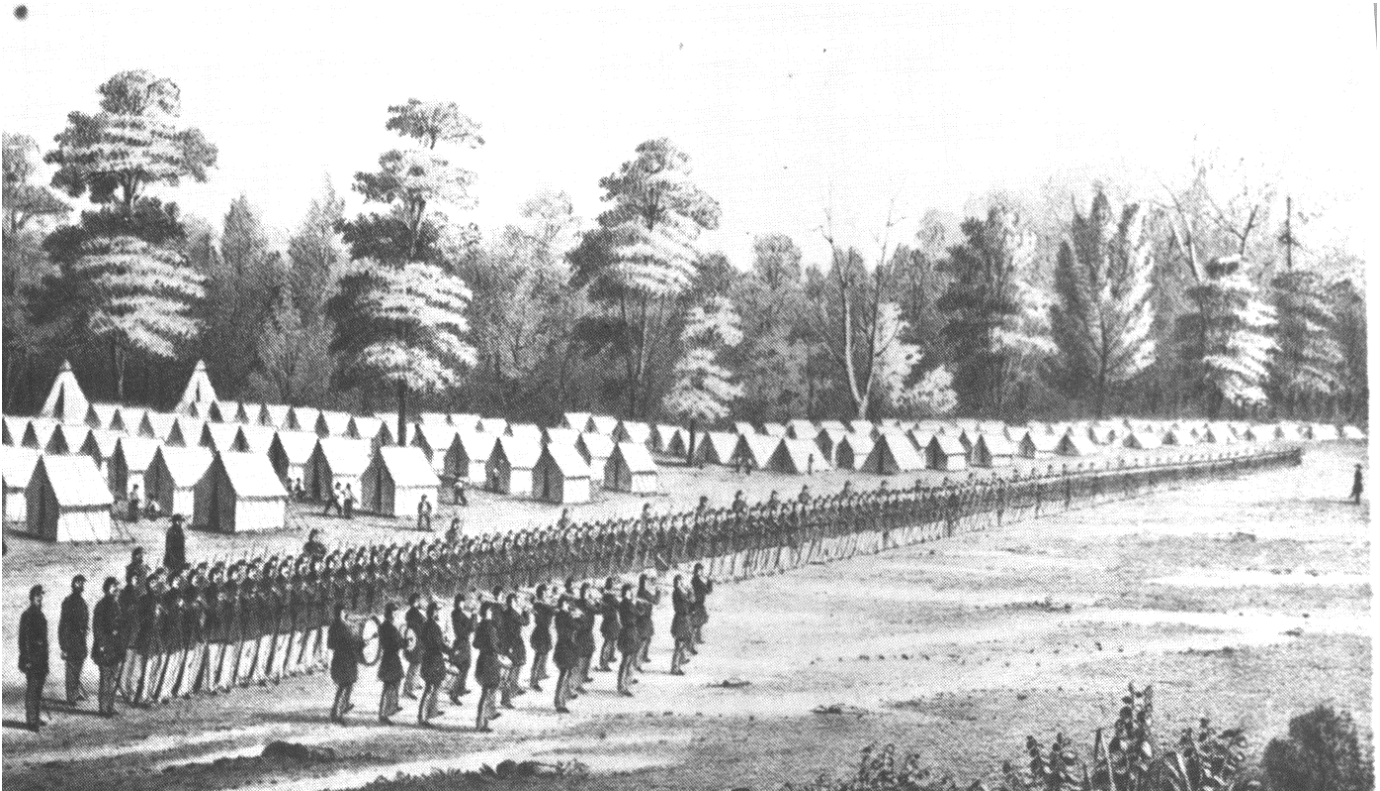


"Call for the sick, call for the ill, time to lie down in your bed"
Bring the sick to HQ for Medical Staff examination. Calomel, quinine, blue mass were common treatments for whatever ailed you. Two men died of disease during the Civil War for every one that died of combat wounds.

NO. 33 TATTOO



“Gen-tle-men it’s time to Ex-ting-uish Li-ghts, snuff out your lamps and go to sleep”
As a trio this is used for returning the men to camp for Evening Roll Call. As a SOLO this means Lights out. Napoleon's favorite bugle signal.



PARADE. Trooping the Colors.

Parade was often held at Afternoon (Retreat), or Evening (Tattoo) Roll Call.

NO. 34 RETREAT

1st
2nd
3rd

End here for short version

“Days o’er and eve Now is our guest, The sun must leave To go down in the west,
let the sold-iers off from du-ty be! They like to go to see their girls you know. Some get dry,
some drink rye, Others take in e-v’ry show, to which they have the price to go.”

Retreat (Afternoon Roll Call) signals the end of a soldier’s work day. ORDERS for the following day were issued, including fatigue and duty assignments, guard mount and picket duties. This Roll call was RARELY dispensed with during the Civil War, and is rarely used in reenacting today. Need an instant authenticity fix for your unit? Start here.

- (long version) Evening colors ceremony. (flag lowering)
- (short version) Retreat while continuing to fire. Cavalry uses this call for a fighting withdrawal. For artillery, this is a *retire by prolonge*, which was rarely used.

NO. 35 BY THE RIGHT FLANK



"Right Flank, Right Flank we go. Right Flank, Right Flank we go. March."
Typically, when in column, the command would be "On Right into Line".

NO. 36 BY THE LEFT FLANK



"To the Le-eh, eh-eh, to the le-eh, eh-eh Left."
Typically, when in column, the command would be "Left into Line".

NO. 37 CANNONEERS DISMOUNT



"Can-non-neers dis-mount, can-non-eers dis-mount!". Get off your flying artillery horse.

NO. 38 RECALL



"Stop your drill or duty, come back here don't hesitate.
Re-call has been ordered, lift those trails, Ho!"

NO. 39 ORDERS

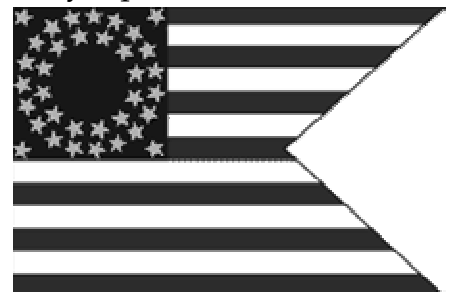


"Come for your or-ders now!"

First Sergeants report to Headquarters (often Brigade). Daily reports are submitted.

ACW GUIDON

US Flag pattern Swallow Tail Guidon. Authorized in Jan. 1862, 33- 35 Stars (after W Virginia admitted). Stars were issued in **white**. Gold Painted stars = Cavalry, painted gold when the white stars began to tarnish.



Variants in the Artillery calls, as printed in Elias Howe's 1862 Manual

NO. 35 CANNONEERS DISMOUNT



"It's Time to get off of your hor-ses now". It's a hard ride on the limbers.

NO. 36 FEED CALL



A catchy tune, one can almost dance to it.

NO. 37 NOSE BAGS ON



ACW nose bags had a Flat leather bottom, with time (and slurping) they became rounded.



Military Band. Hours of boredom could be made somewhat more palatable through music.

Unit Call (Prelude Call)

A call that is unique and unlike any other call that designates a specific maneuver element. Used to signal that the next call sounded is for that unit only. Used by the bugler to order specific maneuver elements to respond to a particular bugle signal. There are no citations that point to a call for a specific section or piece. Artillery Battery examples:

Bachman's Battery

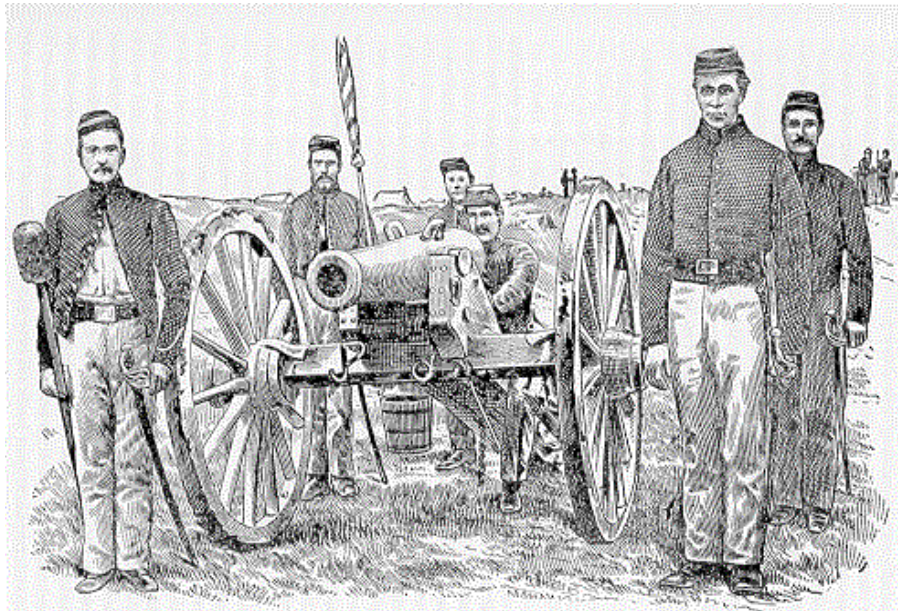


Bachman's Battery was comprised of German immigrants from Charleston, SC, very few of whom could speak English. This is the first part of "Ride of the Valkyries" by Wagner.

Taylor's Battery



Written for Michael Millette and the 1st IL Light Artillery Battery B (Taylor's Battery).



The UpiDee Song.

This song was a FAVORITE of the CSA Washington Artillery Battery from New Orleans, Louisiana. Sung as a comedic story about those Kill Joys of the Army, the !@#\$\$% bugler. When I play this on the trumpet, (or sing it). I go slowly on the verses, and then really crank it on the chorus. The lead singer(s), is joined in the Chorus and the Tra la la's by the men. Four part harmony is written. Music by A.E. Blackmar, Lyrics by D.G. Knight, 1859 (and yes(!) verse #7 does refer to a Bugle call "Taps" circa 1859).

Upidee

Allegro

1. The shades of night were fall-ing fast, Tra la la, Tra la la, As through a moun-tain vil-lage passed,
 2. His brow was sad: his eye be-neath, Tra la la, Tra la la, Flashed like a fal-chion from its sheath,

Tra la la la la, A youth who bore, mid snow and ice, A ban-ner with the strange de-vice,
 Tra la la la la, And like a sil-ver clar-ion rung, The ac-cent of that un-known tongue,

Chorus

U-pi-dee-i, dee-i, da, U-pi-dee, U-pi-da, U-pi-dee-i, dee-i, da, U-pi-dee-i-da!

1. The shades of night were falling fast, Tra la la! Tra la la!
 The bugler blew his well known blast. Tra la la la la.
 No matter be there rain or snow, That bugler still is bound to blow

Chorus:

U-pi-dee-i dee-i da! U-pi-dee! U-pi-da! U-pi-dee-i dee-i da! U-pi-dee-i-da!

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

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

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

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

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

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



Taps - the 'Go to Sleep' Call

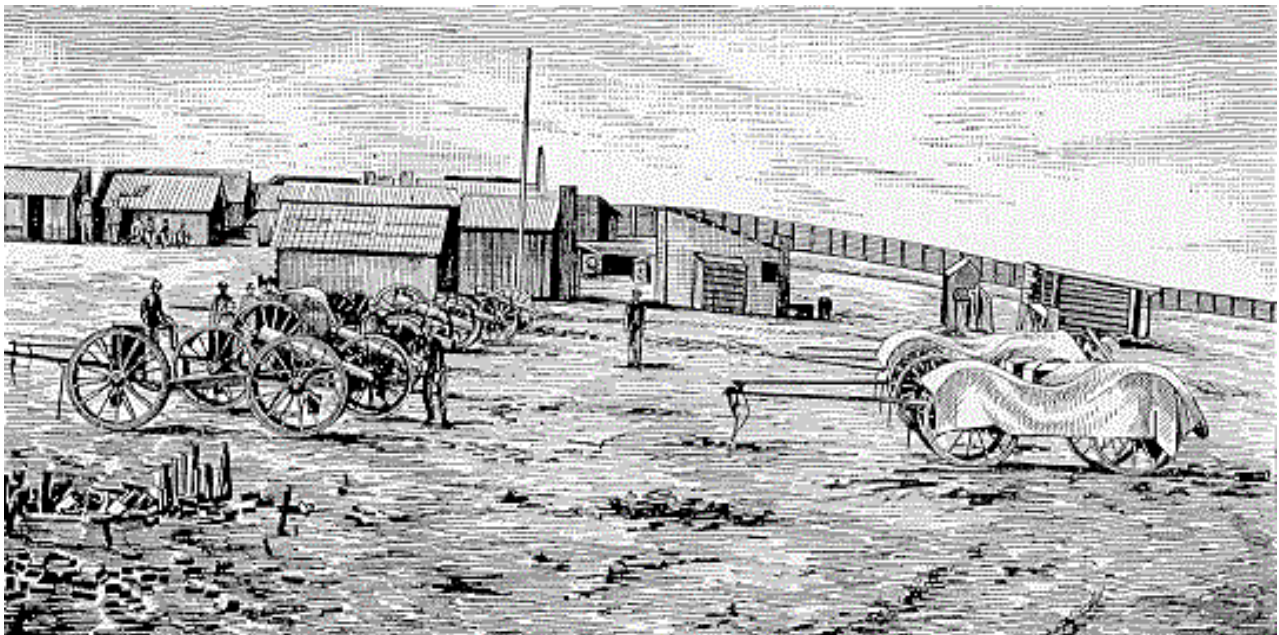


The 24-note bugle call known as "Taps" is a revision of the 1835 Infantry Tattoo, 2nd stanza and/or Elias Howe's Cavalry Bugle Signal published in 1861 entitled '26. - To Extinguish Lights (Or Taps.)'.

The 'Tattoo', notified soldiers to cease an evening's drinking and return to their garrison. It was sounded an hour before Lights Out. During the Civil War the U.S. Army's infantry call to end the day was the French call, "L'Extinguish des Feux" (To Extinguish Lights), followed by three drum beats ("the Taps"). This bugle call became known as 'Taps'. The Tattoo in the Artillery/ Cavalry is the same tune, and daily schedules specify the playing of Taps on the bugle, prior to Modern Taps being arranged.

The revision that gave us the present-day "Taps" was made during the Civil War by Union General Dan Butterfield, heading a brigade camped at Harrison's Landing, Virginia. General Butterfield as the story goes, decided the "lights out" music was too formal to signal the day's end. One day in July of 1862 he recalled the "tattoo" music, had someone write it out on an envelope, and hummed a variant of this tune to his brigade bugler, Oliver Norton (83rd PA).

Butterfield and Norton worked together, rearranging the rhythms and phrasing while keeping the original melody. He ordered Norton to play this new call at the end of each day thereafter, instead of "To Extinguish Lights". The music was heard and appreciated by other buglers, who asked for copies of the tune and adopted this bugle call as the "Go to Sleep" bugle lullaby. Norton writes that the call was taught to Western Theatre troops when the Federal XI and XII Corps were sent to Chattanooga, November 1863. Longstreet's CSA buglers may have brought the tune West in September 1863, after Chickamauga.





Taps CALL History

1835. - Infantry Tattoo featuring arpeggio runs on a C Major Chord (C, E, G, C")

The 1835 Tattoo (2nd Stanza)



1855 To Extinguish Lights - Hardee's Infantry Manual

Napoleon's favorite bugle call is added to the predominantly French derived calls for US Infantry. This is the same tune as the Tattoo for the Artillery/Cavalry. Oliver Norton, camp schedules, and other's (including the UpiDee song!) refer to this bugled Lights out as TAPS (which is the 3 drum beats to put out the lights).

Alligre 1-78



Gen tle men it's time to ex tinguish lights, snuff out your lamps and go to sleep!
Say, old Dutch-y, will ye fight mit Si - gel? Zwei glass o' la - ger, Yaw! Yaw!! Yaw!!!



Gen tle men it's time to ex tinguish lights, snuff out your lamps and go to your sleep!
Will ye fight to help de bul-ly ea - gle? Schweit-zer kase und pretzels, Hur-raw! raw! RAW!

1862

Boston, Mass, Elias Howe publishes this call in the Cavalry bugle call section:

Cooke's: 26.- To Extinguish Lights (Or Taps.)



Howe drops/modifies the first two measures of the 1835 Tattoo, 2nd Stanza as the low E's can't be played on a bugle. Phrasing is syncopated and choppy, giving a military like feel to this call.

1862

Norton and Butterfield modify Howe's Taps and/or the 1835 Tattoo, 2nd Stanza.

1887

Artillerist John Billings publishes Hard Tack and Coffee. Page 196 he says that this call was sounded for lights out in the Artillery during the American Civil War:





Fine



Much work and effort from a number of people went into this project as I am not an artilleryist. Therefore the following contributors are acknowledged and thanked for their endeavors (and Websites) used in this manual:

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A tape of the bugle signals accompanies this manual to aid in call recognition, usage, and memorization. A REVIEW CD is also available.

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