

Field Musick Manual



II^d South Carolina Reg't

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Issued to _____

Signed _____ Date _____

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Drummers' Call

Musical score for "Drummers' Call" in 2/4 time, key of D major. The score consists of four staves. The first two staves are for a vocal line, and the last two are for a drum line. The vocal line begins with a melodic phrase and includes a repeat sign with the instruction "repeat as needed". The drum line features a rhythmic pattern with dynamic markings of *f* and *0*, and includes the instruction "simile" and another "repeat as needed" sign.

Reveille

Musical score for "Reveille" in 2/4 time, key of D major. The score consists of four staves. The first three staves are for a vocal line, and the last is for a drum line. The vocal line includes two repeat signs with the instruction "2 times". The drum line features a rhythmic pattern with dynamic markings of *f* and *10*, and includes the instruction "4 times (last al fine)" and a "fine //" marking.

Rising of the Troop

one time

Musical notation for 'Rising of the Troop' in 6/8 time. The melody consists of four measures. Below the notes are the following footwork instructions: R L R L, R L R L, R L L R R, L R.

Singlings of the Troop (Assembly)

Musical notation for 'Singlings of the Troop (Assembly)' in 6/8 time. It features two staves of music. The first staff has a repeat sign at the beginning and ends with a double bar line. The second staff also has a repeat sign at the beginning and ends with a double bar line.

repeat as needed

Musical notation for the continuation of 'Singlings of the Troop (Assembly)'. It starts with a repeat sign and ends with a double bar line and the word *fine*. Below the notes are the following footwork instructions: L R R L L R R L R L R L L R R L R L R.

Doublings of the Troop

2 times

Musical notation for 'Doublings of the Troop' in 2/4 time. It consists of three staves. The first two staves have a *2 times* instruction above them. The second staff has a repeat sign and a *2 times* instruction above the second measure. The third staff ends with a double bar line.

8 times

Musical notation for the continuation of 'Doublings of the Troop'. It starts with a *8 times* instruction above the first measure. The notation consists of four measures, each with a repeat sign. Below the notes are the following footwork instructions: L R R R L, L R R R L R, L R L R L R, L R L R.

Retreat

2 times

2 times

8 times

R L R L R L R L R L

Detailed description: The score for 'Retreat' consists of three systems. The first system has two staves of music in 2/4 time, with a '2 times' repeat sign above the first staff. The second system also has two staves, with a '2 times' repeat sign above the second staff. The third system is a single staff in 2/4 time with a '8 times' repeat sign above it. Below the staff, the sequence of notes is labeled with 'R' and 'L' for right and left hand strokes: R L R L R L R L R L.

Tattoo

2 times

tr *tr* *tr* *tr* *tr*

2 times

tr *tr* *tr* *tr*

2 times

2 3 4 5 6

7 8 9

2 times

2 3 4

5 6 7 8 9

Detailed description: The score for 'Tattoo' consists of three systems. The first system has two staves in 6/8 time, with a '2 times' repeat sign above the first staff. The second system also has two staves, with a '2 times' repeat sign above the second staff. The third system is a single staff in 6/8 time with a '2 times' repeat sign above it. The score includes trills (*tr*) and specific fingerings (2, 3, 4, 5, 6, 7, 8, 9) for various notes.

The General

Musical notation for 'The General' in 2/4 time, featuring three staves of music. The first staff is the melody, the second is a harmonic accompaniment, and the third is a bass line. The key signature has one sharp (F#).

2 times

Musical notation for 'The General' with fingerings, consisting of two staves. The first staff includes fingerings: L R, R L, R L, L R, L R, L R, L R, R L, R L, L R, L R. The second staff includes fingerings: R L, R L, R L, R L, R L, L R, L R, L R, L R, L R.

To Arms

repeat as needed

Musical notation for 'To Arms' in 3/4 time, featuring two staves of music. The key signature has one sharp (F#).

repeat as needed

Musical notation for 'To Arms' with fingerings, consisting of a single staff with a bass clef. The key signature has one sharp (F#). The notation includes a fingerings symbol 'R' below the first measure.

Church Call or Parley

Musical score for "Church Call or Parley" in 2/4 time, key of G major. The score consists of four staves:

- Staff 1: Treble clef, melody with eighth and sixteenth notes.
- Staff 2: Treble clef, melody with eighth and sixteenth notes.
- Staff 3: Bass clef, accompaniment with quarter notes and rests. Includes fingerings L and R.
- Staff 4: Bass clef, accompaniment with eighth notes and rests. Includes fingerings L and R.

Three Taps, Three Cheers

Musical score for "Three Taps, Three Cheers" in 2/4 time, key of G major. The score consists of four staves:

- Staff 1: Treble clef, melody with a double bar line and a triplet of eighth notes. Includes a fermata.
- Staff 2: Treble clef, melody with a triplet of eighth notes and a fermata.
- Staff 3: Bass clef, accompaniment with quarter notes and rests. Includes fingerings R and accents.
- Staff 4: Bass clef, accompaniment with eighth notes and rests. Includes fingerings R and L, and accents.

PIONEER'S MARCH - FIFE

THOMPSON p.24

Musical notation for 'PIONEER'S MARCH - FIFE' in G major, 6/8 time. It consists of three staves of music. The first staff is a single line of music. The second staff includes trill ornaments (tr) above several notes. The third staff is a single line of music.

The FATIGUE, or PIONEERS MARCH - DRUM

ASHWORTH p.10

Musical notation for 'The FATIGUE, or PIONEERS MARCH - DRUM' in G major, 6/8 time. It consists of two staves of drum notation. The first staff has a 6/8 time signature and includes letters L, R, P, and H below the notes. The second staff has a 7/8 time signature and includes letters L, R, P, and H below the notes.

PLAY: AABABA

ROAST BEEF - FIFE

AIRD p.27

Musical notation for 'ROAST BEEF - FIFE' in G major, 6/8 time. It consists of two staves of music. The first staff is a single line of music. The second staff is a single line of music.

The ROAST BEEF - DRUM

ASHWORTH p.11

Musical notation for 'The ROAST BEEF - DRUM' in G major, 6/8 time. It consists of two staves of drum notation. The first staff has a 6/8 time signature and includes letters L, R, P, and H below the notes. The second staff has a 7/8 time signature and includes letters L, R, P, and H below the notes.

Duty Calls

Adjutant's Call



Serjeant's Call



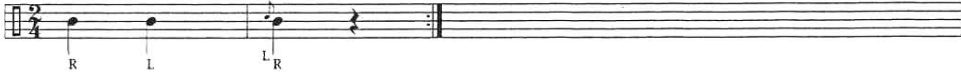
All NCO's Call



Wood Call



Water Call



Drum Commands for Rapid Fire

Handwritten musical notation for Drum Commands for Rapid Fire. The first staff shows a rhythmic pattern of eighth notes with accents (>) and a dynamic marking of *p*. The notes are G4, A4, B4, C5, B4, A4, G4. The text next to it reads: "3 x for 'Prime and Lead'" and "1 x for Preparative ('Make Ready')". The second staff shows a rhythmic pattern of eighth notes with accents (>) and a dynamic marking of *p*. The notes are G4, A4, B4, C5, B4, A4, G4. The text next to it reads: "Present" and "Five".

"Cease Fire" ... 1st Four Measures of "The General"

SIGNALS FOR THE DRUM

Turn or face to the right - - - -	Single stroke and flam
Turn or face to the left - - - -	Two single strokes and flam
To the right about face - - - -	Three single strokes and a flam
To the left about face - - - -	Four single strokes and a flam
Wheel to the right - - - -	Roll, single stroke and flam
Wheel to the left - - - -	Roll, two single strokes and flam
Wheel to the right about - - - -	Roll, three single strokes and flam
Wheel to the left about - - - -	Roll, four single strokes and flam
To front - - - -	Strong double flam
March - - - -	March, and a flam
Quick pace - - - -	Quick march
Advance by the double step - - - -	Grenadiers March
Retreat - - - -	Retreat, and a flam
Charge Bayonets - - - -	Point of War (English Reveilly, 1st part)
Form Battalion - - - -	To Arms
Divisions to close up - - - -	Troop
Make ready - - - -	Preparative
Present - - - -	Right half drag
Fire - - - -	Two strokes
Cease firing - - - -	The General (English General, 1st four bars)
To ease your arms - - - -	Tow-row-dow
To secure your arms - - - -	First part of Tattoo
To shoulder your arms - - - -	Last part of Tattoo
Club, marching - - - -	Drummers call, and a flam
Fix bayonets, marching - - - -	Roll, and a flam
Return bayonets, marching - - - -	Two ruffles, and a flam
To call the Adjutant - - - -	First part of Troop
To call a Serjeant and a corporal of each company - -	Three rolls, six flams
To call all the Serjeants and Corporals - - - -	Three rolls, nine flams
To assemble the Pioneers - - - -	Pioneer's March
To assemble the Drummers and Fifers - - - -	Drummer's Call

Yankee Doodle

Musical score for 'Yankee Doodle' in G major (one sharp) and 2/4 time. The score consists of four staves. The first two staves are in treble clef, and the last two are in bass clef. The melody is simple and consists of eighth and quarter notes.

LONG MARCH - DRUM

RUMRILLE & HOLTON p. 9, 10

Musical score for 'Long March - Drum' in G major (one sharp) and 2/4 time. The score is written on a single staff in bass clef. It features a complex, rhythmic drum pattern with many eighth and sixteenth notes.

CHESTER - FIFE

BILLINGS p.

Musical score for 'Chester - Fife' in G major (one sharp) and 2/4 time. The score consists of two staves in treble clef. The melody is written in a fife-like style, featuring many eighth and sixteenth notes with slurs and accents.

WELCOME HERE AGAIN - FIFE GREENWOOD p.56

ROVING SAILOR - DRUM RUMRILLE & HOLTON p.10

The ROSE TREE - FIFE GOULDING p.29

Road To Boston

BECK p.17

COMMON TIME, 4th MODE, or QUICK TIME - DRUM

ROBINSON p.9

(sticking by editor)

CHAIN COTILLION

TURKISH MARCH (Primo) - FIFE BUTTON & WHITAKER p.2

Musical notation for the first staff of 'TURKISH MARCH (Primo)'. It is in G major and 2/4 time. The staff ends with a double bar line and the word 'Fine'.

Musical notation for the second staff of 'TURKISH MARCH (Primo)'. It continues the melody from the first staff and ends with a double bar line and the word 'Fine'.

D.C. al Fine

TURKISH MARCH (Secondo) BUTTON & WHITAKER p.3

Musical notation for the first staff of 'TURKISH MARCH (Secondo)'. It is in G major and 2/4 time. The staff ends with a double bar line and the word 'Fine'.

Fine

Musical notation for the second staff of 'TURKISH MARCH (Secondo)'. It continues the melody from the first staff and ends with a double bar line and the word 'Fine'.

D.C. al Fine

TURKISH MARCH - DRUM CARROLL 2 p.11

Musical notation for the first staff of 'TURKISH MARCH - DRUM'. It is in G major and 2/4 time, featuring a drum pattern with 'R' and 'L' notes. The staff ends with a double bar line and the word 'Fine'.

Fine

Musical notation for the second staff of 'TURKISH MARCH - DRUM'. It continues the drum pattern from the first staff and ends with a double bar line and the word 'Fine'.

D.C. al Fine

The Harriott

Musical notation for the first staff of 'The Harriott'. It is in G major and 2/4 time. The staff ends with a double bar line.

Musical notation for the second staff of 'The Harriott'. It continues the melody from the first staff and ends with a double bar line.

QUICK TIME - DRUM HAZELTINE p.7

Musical notation for the first staff of 'QUICK TIME - DRUM'. It is in G major and 2/4 time, featuring a drum pattern with 'R' and 'L' notes and some rests. The staff ends with a double bar line.

Musical notation for the second staff of 'QUICK TIME - DRUM'. It continues the drum pattern from the first staff and ends with a double bar line.

(sticking by editor)

16 DUKE of YORK'S MARCH (Primo) - FIFE BUTTON & WHITAKER p.4

Musical score for the first part of 'DUKE of YORK'S MARCH (Primo) - FIFE'. It consists of four staves of music in G major (one sharp) and common time. The first staff begins with a treble clef and a key signature of one sharp. The music features a mix of eighth and sixteenth notes, with some triplet markings. The second staff includes a dynamic marking of *p* (piano). The third staff includes a dynamic marking of *f* (forte). The piece concludes with a double bar line and repeat dots.

DUKE of YORK'S MARCH (Secondo) BUTTON & WHITAKER p.5

Musical score for the second part of 'DUKE of YORK'S MARCH (Secondo)'. It consists of four staves of music in G major and common time. The first staff begins with a treble clef and a key signature of one sharp. The music is marked with '8va' (octave up) on the first and second staves. The second staff includes a '7' marking above a group of notes. The third staff includes '8va' and 'tr' (trill) markings. The fourth staff includes an '8va' marking. The piece concludes with a double bar line and repeat dots.

DUKE of YORK'S MARCH - DRUM CARROLL 2 p.31

Musical score for 'DUKE of YORK'S MARCH - DRUM'. It consists of four staves of music in common time. The first staff begins with a bass clef and a key signature of one sharp. The music is primarily composed of eighth and sixteenth notes, with a triplet of eighth notes in the first measure. The second staff includes a '3' marking above a triplet. The third and fourth staves include '9' markings above notes, indicating a 9/8 time signature change. The piece concludes with a double bar line and repeat dots.

YORK FUSILIERS - FIFE

MURPHEY p.34

A musical score for a fife, consisting of six staves of music. The key signature is one sharp (F#) and the time signature is 3/4. The music is written in a single melodic line. The first staff begins with a treble clef and a key signature of one sharp. The piece concludes with a double bar line and repeat dots.

YORK FUSILIERS - DRUM

CARROLL 2 p.49

A musical score for a drum, consisting of six staves of music. The key signature is one sharp (F#) and the time signature is 3/4. The music is written in a single melodic line. The first staff begins with a bass clef and a key signature of one sharp. The piece concludes with a double bar line and repeat dots.

accents added by editor)

La Belle Catherine

The musical score for "La Belle Catherine" is presented in a standard format. It begins with a treble clef, a key signature of one sharp (F#), and a time signature of 2/4. The first six systems consist of single melodic staves. The seventh system introduces a bass clef and includes rhythmic patterns with fingerings (7, 11) and hand indicators (L, R). The eighth system continues with similar rhythmic patterns and fingerings. The ninth system concludes the piece with more rhythmic patterns and fingerings. The piece ends with a double bar line and repeat dots.

Norman Toy

The first system of the musical score consists of five staves. The top two staves are in treble clef, and the bottom three staves are in bass clef. The music is written in a 2/4 time signature and features a melody with eighth and sixteenth notes, often beamed together. The piece concludes with a double bar line and repeat dots.

The second system of the musical score consists of four staves. The top staff is in bass clef and begins with a 2/4 time signature. Above the staff are rhythmic patterns: L R L R L R L R L R L R L R L R. The second staff is in treble clef and begins with a mezzo-piano (mp) dynamic marking. Above the staff are rhythmic patterns: L R L R L R L R L R L R L R L R. The third staff is in bass clef and contains two double bar lines with repeat dots. Above the staff are rhythmic patterns: L R L R L R L R L R L R L R L R. The fourth staff is in treble clef and contains two double bar lines with repeat dots. Above the staff are rhythmic patterns: L R L R L R L R L R L R L R L R.

Free America

Musical score for 'Free America' in 2/4 time, key of D major. It consists of three staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The second and third staves continue the melody. There are first and second endings marked with '1.' and '2.' above the notes.

OPEN BEATING NO. 4 - DRUM

RUMRILLE & HOLTON p.13

Drum notation for 'Free America' in 2/4 time. The notation is written on a single staff with a bass clef and a key signature of one sharp. It features a series of rhythmic patterns with '7' above the notes, indicating a specific drumming technique. The patterns are: R L R L R L, R L R L R L, R L R L R L, R L R L R L, R L R L R L, R L R L R L.

The Girl I Left Behind Me

fife Company of Fifers and Drummers

drum: "Roving Sailor", Rumrille & Holton, p. 1

Musical score for 'The Girl I Left Behind Me' in 2/4 time, key of D major. It features two staves: a fife part in the upper staff and a drum part in the lower staff. The fife part has a treble clef and a key signature of one sharp. The drum part has a bass clef and a key signature of one sharp. The drum part includes rhythmic patterns with '7' above the notes. The patterns are: R R L R L R L, R L R L R L, R L R L, R L.

First ending of the musical score for 'The Girl I Left Behind Me'. It consists of two staves: a fife part in the upper staff and a drum part in the lower staff. The fife part has a treble clef and a key signature of one sharp. The drum part has a bass clef and a key signature of one sharp. The drum part includes rhythmic patterns with '7' and '11' above the notes. The patterns are: R L R R L R L, R L R, R L R, R L R, R L, R L.

Second ending of the musical score for 'The Girl I Left Behind Me'. It consists of two staves: a fife part in the upper staff and a drum part in the lower staff. The fife part has a treble clef and a key signature of one sharp. The drum part has a bass clef and a key signature of one sharp. The drum part includes rhythmic patterns with '7' and '11' above the notes. The patterns are: R L R R L R L, R L R, R L R, R L, R L.

HEY! JOHNNIE COPE ARE YE WAUKEN YET?

Unison first time

D.C. then fine al .S.

Solo first. All second

RL RLR LRL RL

RL RLL RLL RL LRL

Solo first. All second
All D.C.

RL RL RLR LRL LR LR LRL RL

D.C. then fine al .S.

RLR LRL RLR LRL RLR LRL RL RL

FIRST OF SEPTEMBER

Musical score for 'FIRST OF SEPTEMBER'. The score is written in treble and bass clefs with a key signature of one sharp (F#) and a time signature of 2/4. It consists of five systems of music. The first system contains the first two staves of the melody. The second system contains the next two staves of the melody. The third system contains the first staff of the bass line and its corresponding rhythmic notation below. The fourth system contains the second staff of the bass line and its corresponding rhythmic notation below. The fifth system contains the final staff of the bass line and its corresponding rhythmic notation below. The score includes various musical notations such as slurs, accents, and dynamic markings like *f.* and *mf.*. Rhythmic notation includes letters R and L with arrows indicating fingerings.

Andrew and His Cutty Gun

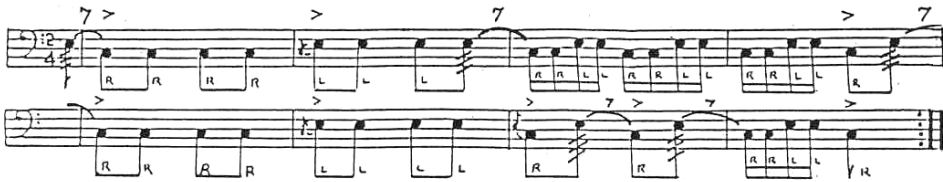
Musical score for 'Andrew and His Cutty Gun'. The score is written in treble and bass clefs with a key signature of one sharp (F#) and a time signature of 2/4. It consists of four systems of music. The first system contains the first two staves of the melody. The second system contains the next two staves of the melody. The third system contains the first staff of the bass line and its corresponding rhythmic notation below. The fourth system contains the second staff of the bass line and its corresponding rhythmic notation below. The score includes various musical notations such as slurs, accents, and dynamic markings like *mp.*, *mf.*, and *f.*. Rhythmic notation includes letters R and L with arrows indicating fingerings.

The RANTING HIGHLAND MAN - FIFE

AIRD p.1



THE WHITE COCKADE



THE BUTTONHOLE



fife : Thompson, c. 1759

Capt. Money's March

drum : Carroll (file 48)

1.

fife

drum

R RLRL R L R R L R L

2.

R L R RR LLL R LLRLL R R L R L R R L R L

1. 2.

R RRLLL R L R L R R L LLL R L R L R

The Rakes of Mallow

OPEN BEATING NO. 4 - DRUM

RUMRILLE & HOLTON p. 1.

A L R L R L R R R L R R R L R L R L R L R L R L

PLAY 4 TIME

The World Turned Upside Down



(Bar lines moved one-half measure from original.)

ROVING SAILOR - DRUM

RUMRILLE & HOLTON p.10



BOSTON MARCH - FIFE

MURPHEY p.24



ROVING SAILOR - DRUM

PLAY: AABBA

O'er The Hills & Far Away

27

Musical score for 'O'er The Hills & Far Away' in G major, 2/4 time. The score consists of four staves. The first staff is the melody. The second and fourth staves are accompaniment with first and second endings. The third staff is a bass line accompaniment.

Soldier's Joy

Musical score for 'Soldier's Joy' in G major, 2/4 time. The score consists of two staves. The first staff is the melody with fingerings (7) and bowings (L, R, L, R, R, L, R, L, L). The second staff is the bass line with fingerings (R, L, R, R, L, R, L, L) and bowings (R, L, R, L, R, L, R, L, R, L, R).

Scotch Favorite

(No Luck About The House)

Musical score for 'Scotch Favorite' in G major, 2/4 time. The score consists of four staves. The first three staves are the melody. The fourth staff is the bass line with fingerings (R, L, R, R, L, R, L, L) and bowings (R, L, R, L, R, L, R, L, R, L, R).

CAPT MACKINTOSH - FIFE BUTTON & WHITAKER p.40

Musical score for 'Capt Mackintosh - Fife' in G major (one sharp) and 3/4 time. It consists of four staves of music. The first two staves are the main melody, and the last two staves are a second part. The piece concludes with a double bar line and repeat dots.

Secondo

BUTTON & WHITAKER p.41

Musical score for 'Secondo' in G major (one sharp) and 3/4 time. It consists of four staves of music. The first two staves are the main melody, and the last two staves are a second part. The third staff includes an '8va' marking above the notes. The piece concludes with a double bar line and repeat dots.

COMMON TIME, 4th MODE, or QUICK TIME - DRUM ROBINSON p.9

Musical score for 'Common Time, 4th Mode, or Quick Time - Drum' in common time. It consists of four staves of music. The first two staves are the main melody, and the last two staves are a second part. The notation includes rhythmic markings such as '5' and '13' above notes, and 'R' and 'L' below notes to indicate right and left hand drum strokes. The piece concludes with a double bar line and repeat dots.

The Scotch Greys March

fife Nixon, 1773

drum MS. 1740 Garrit

fife

drum

R LLR R L R L R LLR R L R R LLR

1. 2.

R L R L R RLRR L R L L R L R LLR

R R R LLR R L R R LLR R R

1. 2.

R RLRR L R L L R L

The Pleasures of Spa

Primo

The Primo part consists of six staves of music. The key signature is one sharp (F#) and the time signature is 2/4. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The first staff begins with a quarter rest followed by a quarter note, then continues with eighth and sixteenth note patterns. The second staff includes a repeat sign. The third staff ends with a double bar line and repeat dots. The fourth staff begins with a repeat sign. The fifth staff includes a repeat sign. The sixth staff ends with a double bar line and repeat dots.

Secundo

The Secundo part consists of six staves of music. The key signature is one sharp (F#) and the time signature is 2/4. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The first staff begins with a quarter note, followed by eighth and sixteenth note patterns. The second staff includes a repeat sign. The third staff ends with a double bar line and repeat dots. The fourth staff begins with a quarter note, followed by eighth and sixteenth note patterns. The fifth staff includes a repeat sign. The sixth staff ends with a double bar line and repeat dots.

The Pleasures of Spa

The musical score consists of seven staves of music. Each staff contains rhythmic notation with notes and rests, and is accompanied by a sequence of letters (R for right hand, L for left hand) indicating the hand and finger used for each note. The score includes various musical markings such as slurs, accents, and repeat signs.

Staff 1: *9* R R L R R L R L RL RR L R L L RL R L R L

Staff 2: R L R L RL R L R R L R R L R L RL R L R

Staff 3: R R L R L R L R R RR L L L R RR L L L R L RL R L

Staff 4: *Fine* R R L R RL R L R L R L R L R L

Staff 5: R L R L R L R R L R L R L R L R R

Staff 6: L R R L R L R R L R L R L R L

Staff 7: R L R L R L RL R L R RL R L R *D.C. al fine*

HOHENFRIEDBERGER'S MARSCH

First system of musical notation for Hohenfriedberger's March, featuring two staves in G major and 2/4 time. The notation includes various rhythmic patterns and rests.

Hohenfriedberger's Marsch

Second system of musical notation for Hohenfriedberger's March, featuring four staves in G major and 2/4 time. The notation includes various rhythmic patterns and rests, with some measures marked with '9' and '12'.

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

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

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

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

fine

The MOON and SEVEN STARS - FIFE

AIRD p.4 35

Three staves of musical notation in treble clef, key of D major (one sharp), and 6/8 time. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The music consists of a series of eighth and sixteenth notes, with some triplets. The second and third staves continue the melody, with the third staff ending with a double bar line and repeat dots.

BALTIMORE. A MARCH - DRUM

LOVERING p.15

Three staves of musical notation in bass clef, key of D major (one sharp), and 6/8 time. The notation is a drum part, featuring a series of eighth and sixteenth notes with rhythmic markings 'P' (parade) and 'R' (roll) above the notes. The first staff has a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The second and third staves continue the drum part, with the third staff ending with a double bar line and repeat dots.

Gary Owen

Three staves of musical notation in treble clef, key of D major (one sharp), and 6/8 time. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The music consists of a series of eighth and sixteenth notes. The second and third staves continue the melody, with the third staff ending with a double bar line and repeat dots. There are first and second endings marked with '1' and '2' above the notes.

Baltimore

Musical score for 'Baltimore' in G major, 6/8 time. The score consists of four staves of music. The first two staves are the main melody. The third staff includes a 'tr' (trill) marking. The fourth staff includes a 'Da Capo' marking and another 'tr' marking.

BALTIMORE. A MARCH - DRUM

LOVERING p. 15

Musical score for 'Baltimore. A March - Drum' in G major, 6/8 time. The score consists of three staves of music, all in bass clef. The notation includes various rhythmic patterns and chord markings, including F#7 and P.

Sisters

Ostling, 1939

Musical score for 'Sisters' in G major, 6/8 time. The score consists of three staves of music. The first staff is labeled 'FIFE' and 'I'. The notation includes various rhythmic patterns and accents.

MALBROUK - FIFE

BECK p. 137



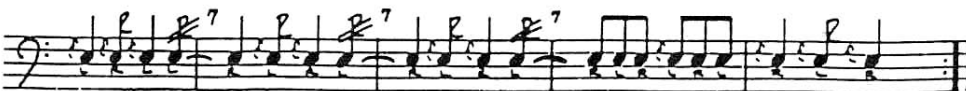
(Harmony)

FIFES PLAY A, A, B, A, B, A



BALTIMORE. A MARCH - DRUM

LOVERING p. 15



PLAY: A, A, FIRST 4 MEAS. B, A; THEN FIRST 4 MEAS. B, A

HOBERNOB



The PANTHEON Cotillon - FIFE LONGMAN & BRODERIP p.20

Musical score for 'The PANTHEON Cotillon - FIFE' in G major, 6/8 time. It consists of four staves of music. The first two staves end with a double bar line and the word 'Fine'. The third and fourth staves end with a double bar line and the instruction 'D.C. al Fine'. There are some handwritten annotations, including a circled '7' in the first staff and a circled double bar line in the third staff.

PENNSYLVANIA - DRUM

RUMRILLE & HOLTON p.11

Musical score for 'PENNSYLVANIA - DRUM' in G major, 6/8 time. It consists of three staves of music. The first staff has a key signature change to G major and a 7-measure rest. The second and third staves have various rests and measures, with some measures marked with '15' and '3'. The letters 'R' and 'L' are written below the notes to indicate right and left drum strokes.

AAAABA

PLAY: A,A,FIRST 6 MEAS.B,A; THEN FIRST 6 MEAS.B,A

St. PATRICK'S DAY in the MORNING - FIFE MURPHEY p.26

Musical score for 'St. PATRICK'S DAY in the MORNING - FIFE' in G major, 6/8 time. It consists of two staves of music. The first staff ends with a double bar line. The second staff ends with a double bar line and the instruction 'PLAY: AABABA'. There are some handwritten annotations, including a circled '15' and '3' in the second staff.

PLAY: AABABA

Lilliburlero

The Green Cockade

Traditional

FIFE

DRUMS

Chester (Four-Parts)

The first system of the musical score consists of four staves. Each staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The staves are numbered 1, 2, 3, and 4. Staves 3 and 4 are marked with "LOW REGISTER" above the staff. The music is written in a four-part setting, with each part having a distinct melodic line. The first staff starts with a whole note G4, followed by quarter notes A4, B4, and C5. The second staff starts with a whole note G4, followed by quarter notes A4, B4, and C5. The third staff starts with a whole note G4, followed by quarter notes A4, B4, and C5. The fourth staff starts with a whole note G4, followed by quarter notes A4, B4, and C5. The system concludes with a double bar line and repeat signs.

The second system of the musical score consists of four staves. The music continues from the first system. The first staff starts with a whole note G4, followed by quarter notes A4, B4, and C5. The second staff starts with a whole note G4, followed by quarter notes A4, B4, and C5. The third staff starts with a whole note G4, followed by quarter notes A4, B4, and C5. The fourth staff starts with a whole note G4, followed by quarter notes A4, B4, and C5. The system concludes with a double bar line and repeat signs.

The third system of the musical score consists of four staves. The music continues from the second system. The first staff starts with a whole note G4, followed by quarter notes A4, B4, and C5. The second staff starts with a whole note G4, followed by quarter notes A4, B4, and C5. The third staff starts with a whole note G4, followed by quarter notes A4, B4, and C5. The fourth staff starts with a whole note G4, followed by quarter notes A4, B4, and C5. The system concludes with a double bar line and repeat signs.

* Drums use French Cadence or Long Bell

Chester (Two-Part)

Musical score for 'Chester (Two-Part)'. It consists of six systems of two staves each. The first system is in C major with a common time signature. The second system is in D major with a common time signature. The third system is in D major with a common time signature. The fourth system is in D major with a common time signature. The fifth system is in D major with a common time signature. The sixth system is in D major with a common time signature. The score includes various rhythmic values such as quarter, eighth, and sixteenth notes, as well as rests and accidentals.

French Cadence (or use long roll)

Musical notation for the French Cadence. It is a single staff in common time, featuring a sequence of notes with dynamic markings 'ff' (fortissimo) above the staff. Below the staff, the letters 'R' and 'L' are placed under specific notes, indicating right and left hand positions. The sequence is: R, L, R, L, R, L, R, L, R, L, R, L, R, L, L, R.

God Save The King

Musical score for 'God Save The King'. It consists of three systems of a single staff. The first system is in G major with a 3/4 time signature. The second system is in G major with a 3/4 time signature. The third system is in G major with a 3/4 time signature, featuring a triplet of eighth notes. The score includes various rhythmic values such as quarter, eighth, and sixteenth notes, as well as rests and accidentals.

* Drums use long roll

CORONATION MARCH

The image displays a musical score for a piece titled "CORONATION MARCH". The score is written in G major (one sharp) and common time (C). It consists of four systems of music, each with two staves. The first system begins with a treble clef and a common time signature. The music features a mix of eighth and sixteenth notes, with some measures containing triplets. The second system includes a first ending bracket and a repeat sign. The third system contains a second ending bracket and a repeat sign. The fourth system concludes the piece with a final double bar line. The notation includes various musical symbols such as beams, slurs, and repeat signs.

BYA.

1. 2.

French Cadence

11 11 11

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

Fanfare By Mouret

1 2

Fine

D.C. al Fine

ROSLINE CASTLE

The musical score for "ROSLINE CASTLE" is presented on a single page, numbered 44. It consists of seven systems of two staves each, written in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. The music is a continuous melody with accompaniment. The first system begins with a repeat sign. The melody features a mix of eighth and sixteenth notes, often beamed together. The accompaniment consists of steady eighth-note patterns. The score includes various musical notations such as accidentals (sharps and naturals), slurs, and repeat signs. The final system concludes with a double bar line and repeat slashes on both staves.

ROSLINE CASTLE

Musical score for 'Rosline Castle' in 2/4 time. The score consists of four systems of music. The first system has a bass clef and includes dynamics *p.*, *mf.*, and *f.*. The second system has a treble clef and includes dynamics *mf.*, *f.*, and *mf.*. The third system has a bass clef and includes dynamics *ff.* and *mf.*. The fourth system has a treble clef and includes dynamics *mf.* and *ff.*. The score is heavily annotated with fingerings (e.g., 1-2, 3), accents (*acc.*), and slurs. Rhythmic markings include 'v' for accents and 'q' for quarter notes. Pedal markings (*p.*) are present throughout.

Rogue's March

Musical score for 'Rogue's March' in 2/4 time. The score consists of six systems of music. The first three systems are in treble clef with a key signature of one sharp (F#) and include triplet markings. The last three systems are in bass clef and include rhythmic markings 'R' and 'L' for right and left hands. The score features a variety of note values, including eighth and sixteenth notes, and rests.

THE COLOUR CEREMONY OF THE TROOP

TUNES FROM COMPLEAT TUTOR FOR THE FIFE, THOMPSON, LONDON, C 1759

DRUMS PLAY :

"A FAVORITE TROOP
FOR TWO DRUMS"

P. S2 BAR MUSIC

Troop for the Colours 9

Musical notation for 'Troop for the Colours' in 3/8 time, key of D major. The piece consists of two staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody is written in a rhythmic pattern of eighth and sixteenth notes. The second staff continues the melody and includes a triplet of eighth notes marked with a '3' above them. There are also some 'tr' markings (trills) in the second staff.

DRUMS PLAY:

DOUBLINGS OF
THE TROOP - S2

Doblings when Colours is received

Musical notation for 'Doblings when Colours is received' in 2/4 time, key of D major. The piece consists of two staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody is written in a rhythmic pattern of eighth and sixteenth notes. The second staff continues the melody and includes several 'tr' markings (trills) and a triplet of eighth notes marked with a '3' above them.

DRUMS PLAY :

GRENADIERS MARCH
ASHWORTH P. 20

Grenadiers March

Musical notation for 'Grenadiers March' in 4/4 time, key of D major. The piece consists of eight staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody is written in a rhythmic pattern of eighth and sixteenth notes. The second staff continues the melody and includes a triplet of eighth notes marked with a '3' above them. The piece concludes with a double bar line and repeat dots.

THE DUKE OF YORK'S SHORT TROOP

The first five staves of the musical score are written in treble clef with a key signature of one sharp (F#) and a 3/8 time signature. The music consists of a single melodic line with various rhythmic patterns, including eighth and sixteenth notes, and rests. There are some first and second endings marked with '1' and '2' above the notes.

The last five staves of the musical score are arranged in a call-and-response format between a drum part and a unison vocal part. Each staff contains two lines of music. The drum part is indicated by a star symbol and the text "ONE DRUM" below the staff. The unison part is indicated by the text "UNISON" below the staff. The music continues with the same melodic motifs as the first five staves, alternating between the drum and unison parts. The key signature and time signature remain the same.

Westering Home

2nd Flute

1. 2.

1. 2.

D.C. al *f*

The musical score is written for a 2nd Flute part. It consists of five systems of two staves each. The key signature is one sharp (F#) and the time signature is 2/4. The score includes first and second endings, a double bar line with repeat signs, and a 'D.C. al *f*' instruction. The notation includes various note values, rests, and dynamic markings.

PEGGY BAND A RETREAT

2/4

R R L R R L

The musical score is for a band retreat piece in 2/4 time. It features a single staff with a treble clef and a key signature of one sharp. The notation includes a series of notes with stems, some marked with 'R' (Right) and 'L' (Left), and a final measure with a double bar line and repeat signs.

Ye Banks An' Braes

Musical score for 'Ye Banks An' Braes'. The score is written in treble clef with a key signature of one sharp (F#) and a time signature of 3/4. It consists of two staves at the top, labeled '1.' and '2.', which are the first and second endings of the piece. Below these are three systems of two staves each, representing the main body of the music. The first system includes first and second endings. The second system continues the melody. The third system concludes the piece with a final cadence. The notation includes various note values, rests, and repeat signs.

PEGGY BAND A RETREAT

Musical score for 'PEGGY BAND A RETREAT'. The score is written in bass clef with a key signature of one sharp (F#) and a time signature of 3/4. It consists of a single staff with a 7-measure rest at the beginning. The notation includes various note values, rests, and repeat signs. The piece concludes with a final cadence.

RHU WATERNISH

Musical score for 'RHU WATERNISH'. The score is written in treble clef with a key signature of one sharp (F#) and a time signature of 3/4. It consists of six systems of two staves each. The first system includes repeat signs at the beginning. The second system continues the melody and accompaniment. The third system features a first ending (marked '1.') and a second ending (marked '2.'). The fourth system continues the piece. The fifth system also includes a first ending and second ending. The sixth system concludes the piece with a final double bar line.

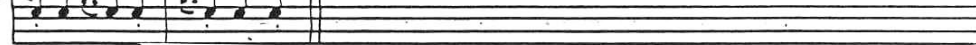
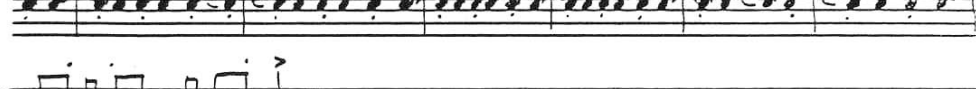
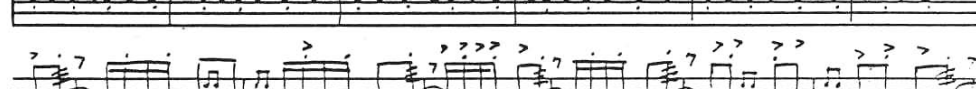
PEGGY BAND A RETREAT

Musical score for 'PEGGY BAND A RETREAT'. The score is written in bass clef with a key signature of one sharp (F#) and a time signature of 3/4. It consists of a single line of music with a 7-measure rest indicated by a bracket and the number '7'. The notes are: R, R, L, R, R, R, L. The first measure has a double bar line and a repeat sign. The last measure has a double bar line and a repeat sign.

The QUICK SCOTCH



The REVELLE from the Scotch Duty



A Scotch Reveilly

THOMPSON - 1759 16

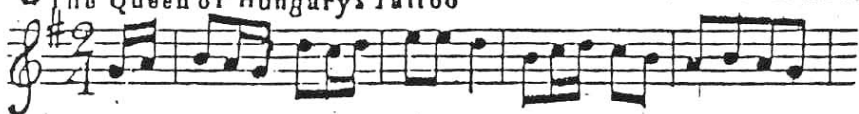
Musical notation for 'A Scotch Reveilly', consisting of two staves in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The notation includes a first ending bracket and a repeat sign.

The Taptoo

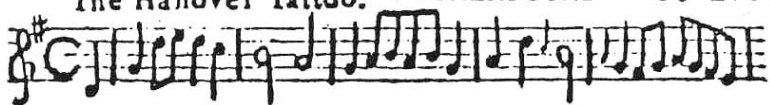


The Queen of Hungary's Tattoo

Last Part but once



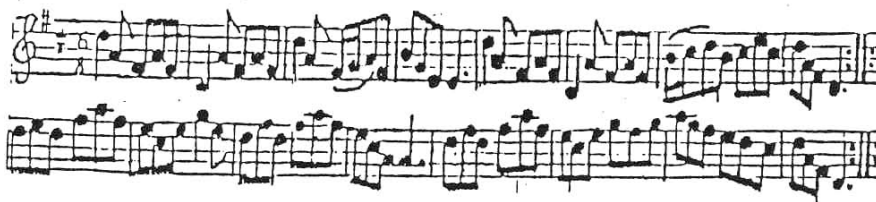
The Hanover Tattoo. RUTHERFOORD - C. 1756



French Taptoo



The Farewell.

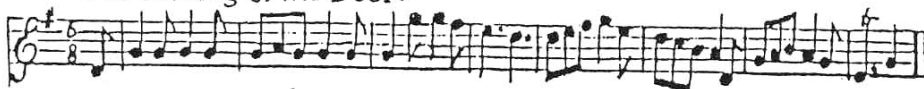


Good Night and Joy be wi' you all.



End of Voll 2

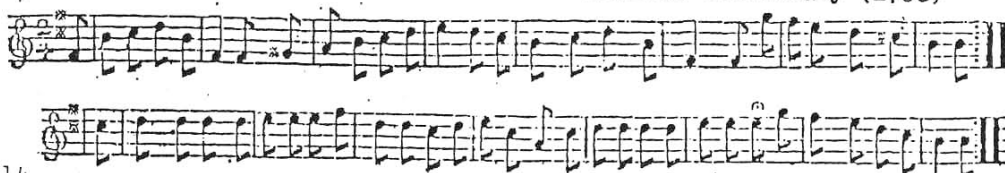
The Barring of the Door.



DRUMS PLAY ROVING SAILOR TO FRENCH TAPTOO,
 DOUBLINGS OF THE TATTOO FOR THE FAREWELL ,
 FRENCH CADENCE FOR GOOD NIGHT AND JOY....,
 DOUBLINGS OF THE TATOO TO BARRING....DOOR.

GOOD MORROW TO YOUR NIGHT-CAP.

Musical Miscellany (1786)



ROVING SAILOR - DRUM

RUMRILLE & HOLTON p:10

Three staves of musical notation for 'ROVING SAILOR - DRUM'. The notation is in bass clef with a 3/4 time signature. It features a sequence of rhythmic patterns with various note values (quarter, eighth, and sixteenth notes) and rests. The patterns are marked with 'R' and 'L' for right and left hand, and include fingering numbers such as 7 and 15. The piece concludes with a double bar line.

DOUBLINGS of the TATTOO - DRUM

ASHWORTH

A single staff of musical notation for 'DOUBLINGS of the TATTOO - DRUM'. The notation is in bass clef with a 6/8 time signature. It consists of a series of rhythmic patterns marked with 'R' and 'L' for right and left hand. The piece concludes with a double bar line.

FRENCH CADENCE - DRUM

TRADITION

A single staff of musical notation for 'FRENCH CADENCE - DRUM'. The notation is in bass clef with a common time (C) signature. It features rhythmic patterns marked with 'R' and 'L' for right and left hand, and includes double bar lines within the notation. The piece concludes with a final double bar line.

CEREMONIES AND CAMP DUTIES

This section describes the procedures used by the Brigade of the American Revolution for various ceremonies and camp duties. It is based on historical research from 18th century military guides and manuals. The procedures are adapted for use during Brigade encampments and shows. The purpose of each duty, as used by the Brigade, is indicated with a short description of the ceremony.

REVEILLY

This is the signal for soldiers to rise and for sentries to cease challenging.¹ It is to be played $\frac{1}{2}$ to 1 hour before officers call (usually by 9 am) to signal the opening of the camp to the public.

- A. The drum major or fife major assembles a duty fifer and drummer and other volunteers in front of the marquee.²
- B. The drum or fife major commands "Commence the Reveilly ... March." The musick plays "The Reveilly" (English Duty), "The Scotch Reveilly" (to be referred to as the "Slow Scotch"), and "The Reveilly" from the Scotch Duty (to be referred to as the "Quick Scotch").³ The musick marches around all sleeping areas playing above choices as directed by the major. Tunes may be played as a medley and appropriate tunes, such as "Peas on a Trencher" or "Welcome Here Again" may be added by the discretion of the major.
- C. The English or Scotch General may replace "Reveille" as directed by the drum or fife major. (These were used on days that the regiment was to march.)
- D. The drum or fife major dismisses the musick after return to the marquee.⁴

TROOP

The purpose of a Troop was to assemble the soldiers together to call the roll and inspect the men for duty.⁵ It is the first formation each day, usually held by 11 am.

- A. "Drummer's Call" is played by the duty drummer to assemble the field musick.
- B. "Adjutant's Call" is played by the duty drummer to call a Brigade officer to the parade.
- C. The Brigade officer commands "Beat the Assembly." The musick plays "Troop or assembling."
- D. Brigade officer commands "Commence the Troop." Lead drummer plays three taps, all drums play a flam and three rolls (fifes play "Three Cheers").⁶
- E. Lead drummer plays the "Rising of the Troop!"⁷ All fifes and drums join in and play "Singlings of the Troop" to signal roll call.⁸
- F. Brigade officer commands "NCO's, call your rolls and inspect your men."
- G. The musick plays "Doublings of the Troop" to signal inspection.⁹
- H. If the Colour Ceremony is not going to be conducted, the flag may be raised while firelocks are presented. Musick plays "Doublings when Colours are Received."
- I. Troops may then receive orders, drill, or perform manual of arms.
- J. On the command "End the Troop" lead drum plays three taps, flam by all drums, followed by three rolls by fifes and drums. The lead drummer plays first half of "Doublings." Drum or fife major salutes and says "Troop is ended, Sir."

COLOUR CEREMONY

The colour ceremony was part of a Troop and was conducted on special occasions. Field exercises were usually practiced with the colours, especially during Field Days or Reviews.

A. Receiving the Colours ¹⁰

1. Drum and fife major play "Drummers Call" 10 paces in front of the colour escort, upon the order of a Brigade officer.
2. Musick and ensigns march to escort and fall in.
3. Musick and escort quick march to marquee where colours are lodged.
4. Escort officer commands "Fix your bayonets, shoulder firelocks."
5. When ensigns receive colours, escort presents arms. Musick plays "Doublings When Colours are Received."
6. Escort officer commands "Shoulder firelocks, advance arms."
7. Drum major or fife major orders "To the right (or left) wheel... march." Fifes and drums step off playing "Grenadiers March" and escort marches to the left side of Brigade.
8. Brigade officer orders "Present arms ... face Brigade to the left." (Musick and colour escort stand fast.)
9. Musick plays "Troop for the Colours" and God Save the King/America."
10. Brigade officer commands "To the right, as you were." Brigade faces to right, still presenting arms. Musick and honour guard wheel to right and march back to posts. (Musick and ensigns march in front of line, escort marches between first and second ranks.) All marchers turn to front, escort company unfixes bayonets, all firelocks brought to shoulder.

B. Lodging the Colours¹¹ (after field exercises)

1. Fife and drum major play "Drummer's Call" 10 paces in front of colour escort.
2. Ensigns with colours and musick march to right of line and fall in (colours in front). Colour escort wheels around to left.
3. Escort officer orders "Fix bayonets, advance arms."
4. Brigade officer orders "Brigade, fix bayonets, present arms."
5. Drum or fife major says "By the common step ... march." Entire colour escort steps off after roll-off to "Duke of York's Favorite Troop" and slow marches to left side of Brigade. When escort reaches left side, Brigade officer orders "Shoulder firelocks."
6. Upon reaching the left side of the Brigade, drum or fife major orders "By the quick step ... march." Escort marches to where colours are to be lodged.
7. When colour escort reaches place where colours are to be lodged, the ensigns furl the colours and see that they are properly lodged. Musick plays "Doublings ... Received" and escort presents arms.
8. Escort officer orders "Unfix bayonets, advance arms."
9. Colour escort quick marches back to posts. Ensigns return with swords rested over left arm. Brigade officer commands "End the Troop." Troop is ended as in Step J of Troop.¹²

CEREMONIES (cont.)

FEU DE JOIE

This is literally translated as "fire of joy" and was used to celebrate special occasions such as the King's birthday or the French Alliance. It is generally presented with a Troop or Retreat.¹³

- A. On the command "Commence the Feu de Joie," the lead drummer plays three taps, all drummers play a flam and three rolls. Fifes play "Three Cheers."
- B. A running fire of musketry is presented from right to left.
- C. The drums and fifes play the First Point of War (English Reveilly).
- D. A running fire of musketry is presented from left to right.
- E. The musick plays the Second Point of War (Scotch General).
- F. A single fire of musketry is discharged in unison.
- G. The musick plays the Third Point of War (1st 4 bars of Eng. General).
- H. Brigade officer orders "End the Feu de Joie." Lead drummer plays three taps, all drummers play a flam and three rolls, fifes play "Three Cheers."

RETREAT

This was beat at sunset for calling the roll, warning the men for duty, and reading the orders of the day.¹⁴ This will normally be beat between 3:00 - 5:00 pm to signal the end of our performance for the day and the closing of the camp.

- A. On the command "Commence the Retreat," the lead drummer plays three taps, all drummers play a flam and three rolls (Three Cheers on fife), and the lead drummer plays the "Retreat" beating once through. All the fifes and drums join in and play the "Retreat."¹⁵
- B. If there is to be a drumming out, the culprit is marched to the right of the Brigade, followed by the musick. At the right end of the line, the punishment detail make a left-about wheel. They march from right to left in front of the line while the musick plays "Rogues March." Upon reaching the end of the line, the detail halts and completes the punishment. The musick then returns to post.¹⁶
- C. A work detail may be summoned by "Pioneers March."¹⁷
- D. Brigade officer orders "Present arms." Musick plays national anthems (God Save the King, Chester, etc.) as flag is lowered or colours are cased.¹⁸
- E. On the command "End the Retreat," lead drummer plays three taps, all drums play flam and three rolls (Three Cheers on fife). Lead drummer plays first part of Retreat beating once through. Drum or fife major salutes and says "Retreat is ended, Sir."¹⁹

CEREMONIES (cont.)

TATTOO

The Tattoo was the signal for the men to repair to their tents and was played between 8-10 pm.²⁰ It usually consisted of the Tattoo beating accompanied by favorite aires:

- A. On the command "Commence the Tattoo," the lead drummer plays three taps, all drums play a flam and three rolls (fifes play "Three Cheers"). The lead drummer plays "Singlings of the Tattoo" once through, followed by "Taptoo" from the Scotch Duty on fifes and drums.²¹
- B. The drum or fife major commands "To the right oblique ... march." Upon reaching the corner of the parade, the musick is halted and plays "The Taptoo."²²
- C. The drum or fife major orders "To the left wheel ... march" and brings the musick to the next corner of the square. After halting, the musick plays "Queen of Hungary's Tattoo."²³
- D. The drum or fife major commands "To the left wheel ... march" and takes the musick to the next corner. The "Hanover Tattoo" is then played.²⁴
- E. The drum or fife major takes the musick to the last corner. The musick plays "French Taptoo."²⁵
- F. The musick then makes another left wheel and marches back towards the first corner. The musick continues to box the square while playing favorite aires such as "The Farewell," "Good Night and Joy be wi' You All," "The Barring of the Door," "Good Morrow to Your Night-Cap," and any others deemed appropriate.²⁶
- G. The drum or fife major moves the musick back to the center of the parade, facing in the same direction as at the start.²⁷
- H. The drum or fife major orders "End the Tattoo." The lead drummer then beats three taps, all drums play a flam and three rolls (fifes play "Three Cheers"). The lead drummer then beats "Doublings of the Tattoo" once. The musick is then dismissed.²⁸

FOR THE

COMPLETE INTERIOR
MANAGEMENT

A N D

O E C O N O M Y

O F A

BATTALION OF INFANTRY.

B Y

BENNETT CUTHBERTSON, Esq;

L O N D O N :

Printed for the Author; and sold by J. MILLAN, opposite the Admiralty Office, Whitehall.

M D C C L X X I X .

C H A P. IV.

Qualifications necessary in a DRUM and FIFE-MAJOR, and the Appointment of DRUMMERS and FIFERS.

A Drum-major, besides an executing hand himself upon the drum, must also have the method of giving instructions in a cool and intelligent manner, adapted to the early age of those he is to teach: activity, sobriety and cleanliness should be principal recommendations to that employment: his behaviour must be an example to the Drummers, with whom he is to keep a distance requisite to enforce obedience; for which purpose, he is by no means to keep them company, but must associate with the Non-commission-officers, who should be permitted to countenance him, from the moment of his appointment, as he then becomes an Officer of consequence, and not to be looked on altogether in the light of a Drummer.

II. A remarkable degree of honesty is also necessary in his character, as he is usually employed, in carrying the Officers letters to, and taking them from the post, by which the constant succession of money, that unavoidably passes through his hands, will put this virtue often to the trial: his exactness in putting in and receiving the letters, and afterwards speedily distributing them to the Officers, must be very particular; and if in all these matters, he discharges his trust with becoming integrity, they will find their account in rewarding him with some kind of an* allowance.

III. It should never be objected to a Drum-major, that he is too great a coxcomb: such an appearance is rather to be encouraged, provided it does not exceed the bounds of proper respect to his superiors: his dress and appointments should all tend to promote that character, as it is absolutely necessary for him to strut, and think himself a man of consequence, when marching at the head of his Drummers.

IV. A Drum-major is to be answerable for the dress and good appearance of the Drummers, at all times, and that their Drums and other appointments are constantly in the best condition: he is by no means to pass by, or connive at any neglects or irregularities committed by them, but must report every thing of this sort immediately to the Adjutant: he is to be constant in his daily attendance, and instructions to the young Drummers, and should frequently take out the old ones, that they may be always perfect in their Beatings: on these occasions, and every other, his authority among them must be absolute.

V. A Fife-Major must be master of all the qualifications required in a Drum-major, and is to conduct himself, in all respects, towards the Fifers, as the other does to the Drummers, as he has entire command over them, and is answerable for their dress, conduct and improvement: he must have an approved ear and taste for musick, and a good method of instructing his pupils, with temper and coolness, else he is very unfit for such an employment: it requires great pains, time and some expence, to form a compleat Fife-major, but nothing is to appear difficult to a Regiment, which means to make a figure.

VI. As nothing but constant practice, will ever form an excellent set of Fifers, the Fife-major must insist on their playing every day, a certain time when the duty of the Regiment will allow it: he should endeavour to find out the most admired tunes and pieces of musick suited to the Fife; be diligent in perfecting himself in them; and afterwards in teaching them to the boys: it depends on him, to take charge of the books and instruments; to keep them in his possession,

when not in use; and to be watchful, that they are not spoiled or broke.

VII. A Drum and Fife-major should not be too hastily appointed; time must be taken to consider their merit, and how far they are qualified for those employments; it will therefore be of use, to limit them also, to six months trial in the duty, before they are totally confirmed by the Commanding-officer.

VIII. In order to give the greater weight to the consequence of the Drum and Fife-major, the Officers should be careful, not to speak harshly to them before those, they particularly command, as boys might be very apt to form a mean opinion of their authority, were they to see them treated with disgrace in publick: if their conduct is deserving of more than private admonition, they are not fit to be continued in such respectable offices.

IX. A handsome set of Drummers, who perform their Beatings well, being one of the ornaments in the shew of a Battalion, care must be taken to insist none, but such as promise a genteel figure, when arrived at maturity; and as few, when past fourteen years of age, attain to any great perfection on the Drum, active, ingenious lads, with supple joints, and under that age, should be only chosen: of this sort, the Soldier's children in most Regiments can afford a sufficient supply; and if so, a preference is undoubtedly to be given to them, for the sake of serving the father (if he deserves it) and because such boys, from being bred in the Regiment from their infancy, have a natural affection and attachment to it, and are seldom induced to desert, having no other place to take shelter at.

X. Boys much under fourteen, unless they are remarkably stout, are rather an incumbrance to a Regiment (especially on Service) as they are in general unable to bear fatigue, or even carry their Drums upon a march, which are seldom on that account, in good repair, from the many accidents they are liable to on the Baggage carriages.

XI. The finest children that can be had, should always be chosen for Fifers, and as their duty is not very laborious, it matters not how young they are taken, when strong enough to fill the Fife, without endangering their constitutions: if proper boys can be selected in the Regiment, it will answer
best,

best, otherwise, pains must be taken, to search the * country for them: the advantage of being so particular in this point, will be very striking, when these lads advance in years, as it is probable that in them, a Regiment is rearing so many fine Recruits; and from this little nursery, if proper attention is shewn to their morals and education, there is the greatest reason to hope, that some excellent Non-commission-officers may one day or other be produced; as men raised from such a stock, must have an extraordinary turn for the Service, having never from their infancy been accustomed to form connections, which could divert them from it.

XII. Unless the size of a Battalion is remarkably tall, a set of Drummers and Fifers exceeding five feet, seven inches is rather a disadvantage to its appearance, therefore, when they grow beyond that height, and are strong in proportion to it, the most adviseable method is turning them into the Ranks; to be prepared for which, they should on first entering the Regiment, be engaged for Soldiers, in order at once to obviate their refusal, to serve in whatever capacity the Commanding-officer may think proper: when, from the above motive, they are appointed to carry arms, the levy-money usually given to a Soldier on his enlisting, should be made up to them, as they rarely get more than a shilling to bind them to the Service, whilst in the character of Drummers and Fifers.

XIII. During the time that a Drummer or Fifer is training to his duty, and until he is able to perform it in a tolerable manner, he should receive no more than private pay, both as a spur for increasing his attention, to be perfect in his business; and to furnish a fund, from which, the Drum or Fife-Major may be paid half a guinea, for instructing him: if any thing afterwards remains from the difference of pay, it should be appropriated for shirts, and shoes, against the boy is qualified to do his duty.

* The Regiments on the Irish establishment can always furnish themselves with handsome Drummers and Fifers, from the Hibernian-School, established near Dublin, for the support of Soldiers, orphans and children.

C H A P. XIII.

ARMS and ACCOUTREMENTS, and the Methods for always keeping them in the best Condition.

XXXIII. When new Drums are issued, the Drum-major must be directed, to take them entirely to pieces, in order to examine, if every part is formed in a proper manner, both for Sound and Service, that all Defects (should there be any) may be made good, before they are delivered to the Drummers; and that they may be as little liable to damage as possible, and always in good repair, painted linen cases should be given with them, to be worn constantly, when off Duty, or on a March: though brass Drums, engraved with the Device or ornament of a Regiment, are at first double the expence of wooden ones, painted with the same, yet a few years will repay the difference, and afterwards produce a saving, in favour of the former: a very trifling squeeze renders a wooden drum entirely unfit for use, besides, it will at any rate require frequent painting, to keep it of a tolerable appearance; on the contrary, if a brass one gets a bulge, which is the only accident can befall it, that easily is set to rights.

XXXIV. The Braces of the Drums, which are to be of the same leather as the Men's Accoutrements, must be always of the same colour, for which reason, every Drummer should be furnished with two good Sets: and as Parchment fit for heads, is not to be got in every place, it will be very proper, to guard against the chance of such a disappointment, by the Companies having some spare ones constantly in store.

XXXV. The Drum carriages instead of being made of scarlet cloth, with worsted lace, which is a constant annual expence to the Colonel, should be of leather, the breadth and colour of the Sword belts, as that kind will last for years, besides being a pleasing contrast upon the Drummer's clothing; and as a carriage slung from the neck, places the Drum more conveniently for the performance of the Beatings, than hanging it from the shoulder, that position should be observed, from the first instructing of the Boys, it being an observation, that very few excel upon the Drum, who sling it otherwise: the carriages being worn in this manner, two leather Loops, about half an inch broad, should be stitched on each side of them, at the distance of a foot asunder, to run the Drumsticks through, which will be found the safest method of carrying them, when not in use, and in particular on a March: the Loops on the Drum-major's Belt, to be entirely on the left Side, as he should make a Cross of it with his Sword-belt, and carry his sticks constantly in the Loops, as a Badge of Office, when on Duty.

XXXVI. Instead of the platted Cord, by which the Drummers usually sling the Drums upon a March, and thereby often gall their shoulders, it will be an advantage, to establish two leather slings, coloured as their Sword-belts, about one inch broad, which, besides making the Carriage of the Drum more easy to them, will have a better effect, in point of look, when suspended from the bottom of the Drum, on a Parade, than can be expected from a greasy cord, which must become so by the frequent handling of it.

XXXVII. Drumsticks should be made of Ebony or Brazil Wood, that being fittest for the purpose, and not easily broke in practice; but as that sort is not always to be purchased, the Drum-major must contrive to get some spare Sets, whenever he has an opportunity, that the Drummers may never be in want of them: the Sticks of the Drum-major, should be of Ebony, tipped with Silver, it being part of the Foppery to be allowed in his Appointments, for no other purpose, but merely show.

XXXVIII. If it is expected, that the Fifers should attain to any degree of perfection, care must be taken to provide them with a proper Set of Instruments, approved of by a judge of music; after which, it will be necessary to guard against their being lost, or spoiled, as the expence of making good such accidents, must fall upon the Fifer, to make him the more careful for the future; therefore a brass case, with a hasp and padlock, should be given to each Boy, that there may be no pretence, for not keeping the Fifes in constant, good condition: engraving the device or ornaments of the Regiment upon these cases, will in the end be found much greater economy, than painting them, as the latter wants such frequent renewals, to preserve them in tolerable repair; it will also be a saving, instead of scarlet cloth-fife-belts, to give leather ones, of the same breadth and colour as the sword-belts.

A D V I C E

TO THE

O F F I C E R S

O F T H E

B R I T I S H A R M Y :

With the ADDITION of some Hints to the
Drummer and Private Soldier.

RIDICULUM ACRIS
FORTIUS ET MELIUS PLERUMQUE SECAT RES.

*Safe from the Bar, the Pulpit and the Throne,
Yet touch'd and mov'd by Ridicule alone.*

THE SIXTH EDITION.

L O N D O N :

Printed by W. RICHARDSON, for G. KEARSLEY, in
Fleet-street.
MDCCLXXXIII.

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As it is necessary that a soldier should know all the uses of his arms, permit me to observe to you, that a drum and its appurtenances may, in the hands of a clever fellow, answer many good purposes besides that of being beaten on. Should a flock of geese or ducks obstruct your line of march, two or three may be safely and secretly lodged in it; and the drum case will hold peas, beans, apples and potatoes, when the havrefack is full.

Whenever you fall in with a horseman on the road, you may try the rider's skill, and the horse's mettle, by beating the grenadier's march just under his nose. Should the rider be dismounted, and get his arm broken, or his skull fractured, it is no more than he deserves, for not paying a due respect to your cloth, in taking himself out of the road; and, after all, it is not your fault, but the horse's.

When

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CHAP. XVII.

To the Drummer.

BY your profession you are evidently destined to make a noise in the world: and your party-coloured coat and drum-carriage, like the zone of *Venus*, or halter about the neck of a felon, makes you appear a pretty fellow in the eyes of the ladies. So that you may always, if not over-modest, (which I must own is not often the failing of gentlemen of your calling) be sure of bringing off a girl from every quarter. After infecting her with a certain disease, and selling her clothes, you may introduce her to the officers, your employments making you a dependent on *Mercury* as well as *Apollo*. This will at least insure you the thanks of the surgeon and his mate.

As

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When you mount guard with an officer, put by half the allowance of coals. This is your undoubted perquisite, by usage for time immemorial; and the Quarter-master-serjeant will help you to a chap to take them off your hands; or, at worst, you may exchange them at the cantine for liquor.

Never sweep the guard-room till the guard is just going to be relieved: the unsettled dust will prove to the relieving officer, that you have not omitted that part of your duty.

All bottles, glasses, &c. brought with the officers' dinner, and left by mistake, are, as well as the remains of the provision, your property: and should a stray silver spoon happen to be amongst them, you may venture to take it into your protection, lest it should fall into dishonest hands.

Q

When

[122]

When ordered to put the sentence of a Court-martial into execution, you will do it according to your opinion of the matter; and, if the prisoner should, whilst in custody, have treated you to a pot of beer, or to a dram, you know how to be grateful.

Should you arrive to such a degree of excellence, as to be appointed an orderly drummer, you may pass your time very comfortably; particularly, if you have an old, and not very skillful major, as he will want your assistance to put the regiment through its exercise. But, in that case, don't fail to consider your own importance, and to take upon you accordingly: you may then bid defiance to the drum-major and the adjutant.

You must inform yourself of the meaning of the different beats of the drum; and endeavour to conform to the

the

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the original intention of them. Thus, *reveiller* signifies to wake. Therefore, in performing this part of your duty in garrison, you must continue beating, not only till you have awakened the sentinels, and the officer of the guard, but also till you have roused all the neighbouring inhabitants.

When parading before the headquarters to beat off the troop, retreat, or tattoo, contrive, by bracing, tapping and trying your drum, to make as much noise as possible. This will serve to convince the commanding officer of your punctuality.

Excerpts From Francis Marion Order Book

Orders 10th May 1775

A quarter guard of one 1 Sergt. 1 Corpl. & 9 men, every day All Drumrs & fifers to attend the Batallion when Draw'd out, those who neglect may Depend on being punisht by a court martial- One drum & fife to be every day on the fort guard & to remain till the guard is relieved

Orders 1775 Novr: 13th

No Drums to beat on any Acct: till the drums of the 2d. Regt gives the Lead, all Drummers who do not obey this order may expect to be confin'd & try'd by a Court Martial for Disobedience of Orders.-

Orders Decr 5th 1775

No more Drums to beat the revella in the Morning but one from each different Corps & then to take the Lead from the Provincial Drum.

Orders March 29th 1776

The Representatives of the good people of this Collony having made choice of John Rutledge Esqr. to be there Presedt. & Commander in Chief- Ordered that all Due Honours & Respect be paid him- All guards to turn out to receive him with Rested arms if an Officers arms the Drum to Beat a march as he passes- all Centrys to rest to him, and all Orders from him to be punctually to be Obey'd- The vice President Coll: Henry Laurens to be received with rested Arms-

Orders 10th May 1776

A quarter guard of one 1 Sergt. 1 Corpl. & 9 men, every day All Drumrs & fifers to attend the Batallion when Draw'd out, those who neglect may Depend on being punisht by a court martial- One drum & fife to be every day on the fort guard & to remain till the guard is relieved

A Return of the troops under the Command of Coll Wm Moultrie which fought the British fleet in the Fort on Sullivants the 28th June 1776

Mens Names Killed & Wounded on the 28th June in What Company

Jno Campbell Fife Majr	wounded
------------------------	---------

Orders 19th Sepr 1776

All the Officers to turn out in Aftr.noon with their arms & Gorgetts. - the Captns. of the day to frequently visit the Armourers shop & if he finds them Idle to report them Emedately - The Commandg Offrs of Compys. to have their mens arms put in Complete Order as soon as possible & to have the pouches properly fitted & marked - the drummers & fifers to practice every morning after troop beating till 11 OClock this order to be made known to them by the Sergt. Majr. who is to report such as neglect their duty

Orders 2nd Decemr 1776

Arnold Drummer in Captn Moultries company is appointed Drum Major to the Regt. & is to be Obey'd as such

Orders 16th Octr 1776

One Subaltern, 1 Sergt. all the drums & fifes & 25 Rank & file men to Attend the funeral of Lt armstrong of the 1st Regt at the house of the late Dr Haly at 4 OClock this aftnoon Lt Thos. Hall for this duty

NB from the monthly return 25th Octr 1776

Total 10 Captns. 10 Lts. 1 Adj: 1 quart Mastr. 1 Chaplain 2 Surgeons mate 1 Paymaster, 26 Sergts, 13 drums & fifes & 332 Rank & file & recruits 3 dead & 6 Deserted

Orders 14th Decemr 1776

NB according to Sentence of yesterdys court martial Jno Heyrne drumr was fined a weeks pay & reprimanded- Jas Arnold for ditto fined 14 days pay & reprimd. Alexes Simeanar & Andw Blan for Threating 2 soldiers- was reprimanded Jno Thompson for drunkenness & neglect of duty recd. 39 Lashes & fined 7 day pay, Richd Richardson, Richd. Williamson & Jno McDonald for Drunkenness rec: 39 lashes Each & fined a weeks pay- Jno Clements drummr. for neglect of duty recd 39 Lashes & fined 1 weeks pay

Orders March 15th 1777

Orders by Colo. Motte Return to be made as soon as conveniently can be of the Number of Commissioned and non Comd. Officers Drums Fifes & Rank & File from each Regimt. that compose his Detachmt. at the same Time mentioning the State of the arms accoutrements. & ammunition. The men to be in their Quarters after the Role has been called at Retreat Beating & not to be seen after that Time about the Streets without Permission of a Commissioned Officer-

Orders April 7th 1777

The Articles of War to be read at the head of the regimt to morrow afternoon.- The Drummers & Fifers to be out at practice every forenoon from Ten to Twelve O'Clock (Sundays excepted)

A return of Goods in the Continental Store on account of the Continental Congress taken the 20th day of March 1779, by order of the Honourable Major General Benjamin Lincoln:

108 pieces white Shalloon ab.t 30 Yards in a piece
 6 pieces fine Scarlet do. ab.t 480 Yds in the 6 pieces
 4 pieces Blue Bayes ab.t 140 Yards in the 4 pieces
 2 pieces coarse red Cloth ab.t 79 3/4 Yds in the 2 pieces } for Drums & Fifes
 12 pieces coarse Shalloon/red/ ab.t 71 3/4 Yds
 23 pieces Blue ditto about 35 Yds in a piece
 3 pieces Scarlet Cloth (for Facing) ab.t 75 Yds
 1 Cask containing Shoe & Stock* Buckles, & a number of black Stocks
 2 Casks & 1 Bag containing coloured Osnaburghs thread
 1 Cask containing plain Gilt Buttons & ***** Tape
 1 Cask containing small Brass Buttons, & Pewter sleeve Buttons
 & thread Shirt Buttons

Charlestown March ye 20th 1779

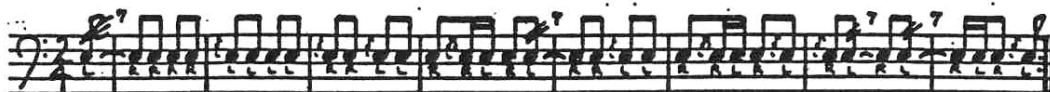
John Sandford Dart

Deputy Cloathier General

Drum Cadences

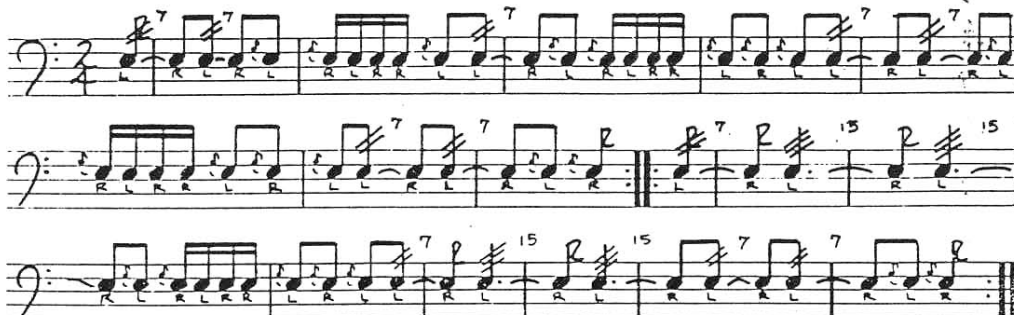
LONG MARCH - DRUM

RUMRILLE & HOLTON p.9,10



ROVING SAILOR - DRUM

RUMRILLE & HOLTON p.10



COMMON TIME, 4th MODE, or QUICK TIME - DRUM

ROBINSON p.9



(sticking by editor)

OPEN BEATING NO.4 - DRUM

RUMRILLE & HOLTON p.13



PLAY 4 TIMES

FIFE

The Scale or Gamut

RUTHERFOORD P. 2

The diagram shows a musical staff with a treble clef and a key signature of one sharp (F#). The notes of the scale are written across the staff. Below the staff, there are two rows of circles representing fingerings for the left and right hands. The left hand circles are numbered 1, 2, 3, 4, 5, 6, 7. The right hand circles are numbered 1, 2, 3. The notes and fingerings are as follows:

Note	Left Hand	Right Hand
D	1	1
E	2	2
F	3	3
G	4	1
A	5	2
B	6	3
C	7	1
D	1	2
E	2	3
F	3	1
G	4	2
A	5	3
B	6	1
C	7	2
D	1	3
E	2	1
F	3	2
G	4	3
A	5	1
B	6	2
C	7	3

R U D I M E N T S

FOR.

Drum Beating in General. ASHWORTH P. 3-5

It is necessary that the learner should first practice the long Roll until he can close it handsomely: then go on with the Lessons, one by one, as they are here placed, and by no means undertake the Second till he can with ease close the first. —

He will find that by getting these Lessons perfect, every beat he undertakes will become easy and familiar to him. —

Roll.

11 Stroke Roll.

Left hand.
Right hand.

Musical notation for a standard Roll, showing a continuous sequence of notes for both hands.

Musical notation for an 11 Stroke Roll, showing a sequence of 11 strokes for both hands.

7 Stroke Roll.

9 Stroke Roll.

Musical notation for a 7 Stroke Roll, showing a sequence of 7 strokes for both hands.

Musical notation for a 9 Stroke Roll, showing a sequence of 9 strokes for both hands.

Gary Owen

Let Bacchus' sons be not dismayed,
But join with me each jovial blade,
Come booze and sing and lend your aid,
To help me with the chorus

Chorus

Instead of spa we'll drink brown ale,
And pay the reck'ning on the nail,
For debt no man shall go to jail,
From Gary Owen and glory!

We are the boys who take delight,
In smashing Limerick's lamps at night,
And through the streets like sportsters fight,
A' tearing all before us

Chorus

We'll break down windows,
we'll break down doors,
The watch knock down by threes & fours,
Then let the doctors work their cures,
And tinker up our bruises
Chorus

We'll beat the bailiff out of fun,
We'll make the mayor and sheriff run,
We are the boys no man dare dun,
If he regards a whole skin
Chorus

Our hearts so stout have won us fame,
For soon 'tis known from where we came,
Where e'er we go they dread the name,
Of Gary Owen and glory!
Chorus

The Girl I Left Behind Me

I'm lonesome since I crossed the hill,
And o'er the moor and valley,
Such grievous thoughts my heart do fill,
Since parting with my Sally,
I seek no more the fine and gay,
For each does but remind me,
How swift the hours did pass away,
With the girl I've left behind me.

Oh, ne'er shall I forget the night
The stars were bright above me,
And gently lent their silvery light,
When first she vowed to love me.
But now I'm bound to Brighton Camp,
Kind heaven, then, pray guide me,
And send me safely back again,
To the girl I've left behind me.

Over the Hills and Far Away

Hark! Now the drums beat up again,
For all true soldier gentlemen,
Then let us 'list and march I say,
Over the hill and far away.

Chorus

O'er the hills and far away,
To Flanders, Portugal and Spain,
Queen Anne commands and we obey,
O'er the hills and far away.

All gentlemen that have a mind,
To serve the Queen that's good and kind,
Come 'list and enter into pay,
O'er the hills and far away.

Chorus

Here's forty shillings on the drum,
For those that volunteers do come,
With shirts and clothes and present pay,
O'er the hills and far away.
Chorus

No more from sound of drums retreat,
While Marlborough and Galway beat,
The French and Spaniards every day,
O'er the hills and far away.
Chorus

The 'prentice Tom he may refuse,
To wipe his angry master's shoes,
For then he's free to sing and play,
O'er the hills and far away.
Chorus

Come on then boys, and you shall see,
We every one shall captains be!
To whore and rant as well as they,
When o'er the hills and far away.
Chorus

We then shall lead more happy lives,
By getting rid of brats and wives,
That scold on both the night and day,
When o'er the hills and far away.
Chorus

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