

Field Musick Manual



II^d South Carolina Reg't

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Issued to _____

Signed _____ Date _____

Music Sources

Drummer's Call: Camus, BAR, 6 NC
 Reveille: Camus, BAR, 6 NC
 Troop Sequence: Camus, BAR, 6 NC
 Retreat: Camus, BAR, 6 NC
 Tattoo: Camus, BAR, 6 NC
 The General: Camus, BAR, 6 NC, Longman
 To Arms: Camus, BAR, 6 NC
 Church Call/Parley: Camus, BAR, 6 NC
 Three Cheers: Camus, BAR, 6 NC
 Pioneer's March: Camus, BAR, 6 NC
 Roast Beef: BAR
 Duty Calls: Camus, BAR, 6 NC
 Field Signals: Camus, BAR, 6 NC
 Yankee Doodle: CW Playbook/BAR
 Fast Chester: BAR
 Welcome Here Again: BAR
 Rose Tree: BAR
 Road To Boston: BAR
 Chain Cotillion: CW vol. 1
 Turkish March: BAR
 The Harriott: Carroll book 1/BAR
 Duke of York's March: BAR
 York Fusiliers: BAR
 La Belle Catherine: BAR
 Norman Toy: CW Playbook/unknown
 Slow Scotch: 6NC/unknown
 Successful Campaign: BAR/Ben Clark
 Free America: CW vol. 1/BAR
 The Girl I Left Behind Me: BAR
 Johnny Cope: CW vol. 1
 First of September: CW vol. 1
 Andrew & His Cutty Gun: CW vol. 3
 The White Cockade: BAR/Ben Clark
 The Buttonhole: Ben Clark
 Capt. Money's March: BAR
 The Rakes Of Mallow: Fifers Delight/BAR
 The World Turned Upside Down: BAR
 Boston March: BAR
 O'er the Hills & Far Away: BAR
 Scotch Favorite: Ben Clark
 Harem Scarum: 6 NC
 Capt. Mackintosh: BAR
 Scotch Greys March: BAR
 Bellisle March: BAR
 Country Dance (Drum): Carroll book 1
 The Pleasures of Spa: Carroll book 2
 Hohenfriedberger's March: CW vol. 2/6 NC
 The Moon & Seven Stars: BAR
 Gary Owen: Traditional/BAR
 Baltimore: Ben Clark/BAR
 Sisters: Bread & Butter
 Malbrouk: BAR
 Hobernob: Ben Clark/BAR
 Pantheon Cotillion: BAR
 St. Patrick's Day: BAR
 Lilliburlero: CW vol. 3
 The Green Cockade: Bread & Butter
 Chester (4 part): CW playbook/BAR
 Chester (2 part): Traditional/BAR
 God Save the King: Traditional
 Coronation March: CW vol. 2
 Scipio: CW vol. 2
 Fanfare by Mouret: Traditional/BAR
 Roslin Castle: CW vol. 2
 Rogue's March: Camus, BAR, 6 NC
 Color Ceremony (Troop, Dbl.): BAR
 Grenadier's March: BAR
 Duke of York's Favorite Troop: Camp Duty
 Westering Home: 6 NC/Ben Clark
 Ye Banks An' Braes: CW playbook/Ben Clark
 Rhu Waternish: CW vol. 2/Ben Clark
 Ash Grove: CW playbook/Ben Clark
 Quick Scotch: Camp Duty
 Reveille from the Scotch Duty: Martial Musick
 A Scotch Reveille: BAR
 Queen of Hungary's Tattoo: BAR
 Hanover Tattoo: BAR
 French Tattoo: BAR
 The Farewell: BAR
 Good Night An' Joy: BAR
 The Barring of the Door: BAR
 Good Morrow: BAR
 Guide to Ceremonies & Duties: BAR
 Cuthbertson on Musick: Cuthbertson
 Advice To Musicians: Advice

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Drummers' Call

Musical score for 'Drummers' Call' in 2/4 time. It consists of four staves. The first two staves are vocal lines in treble clef with a key signature of one sharp (F#). The third and fourth staves are drum parts in bass clef. The drum part includes dynamic markings like *f* and *mf*, and performance instructions such as 'repeat as needed', 'simile', and 'L R R R L L L R'.

Reveille

Musical score for 'Reveille' in 2/4 time. It consists of four staves. The first three staves are vocal lines in treble clef with a key signature of one sharp (F#). The fourth staff is a drum part in bass clef. The drum part includes dynamic markings like *f* and *mf*, and performance instructions such as '2 times', '4 times (last al fine)', and '10'. It also includes rhythmic notation like 'R L L R R L R L L R R L'.

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

FIFTE

The Scale or Gamut

RUTHERFOORD P. 2

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.

7 Stroke Roll.

9 Stroke Roll.

Rising of the Troop

one time

Singlings of the Troop (Assembly)

repeat as needed

Doublings of the Troop

2 times

8 times

Drum Cadences

LONG MARCH - DRUM

RUMRILLE & HOLTON p. 9,10

Musical notation for Long March - Drum, featuring a single staff with a bass clef and a 2/4 time signature. The notation includes rhythmic patterns with stick markings (R for right, L for left) and dynamic markings.

ROVING SAILOR - DRUM

RUMRILLE & HOLTON p. 10

Musical notation for Roving Sailor - Drum, consisting of three staves with a bass clef and a 2/4 time signature. The notation includes rhythmic patterns with stick markings and dynamic markings.

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

ROBINSON p. 9

Musical notation for Common Time, 4th Mode, or Quick Time - Drum, consisting of three staves with a bass clef and a common time signature. The notation includes rhythmic patterns with stick markings and dynamic markings.

(sticking by editor)

OPEN BEATING NO. 4 - DRUM

RUMRILLE & HOLTON p. 13

Musical notation for Open Beating No. 4 - Drum, featuring a single staff with a bass clef and a 2/4 time signature. The notation includes rhythmic patterns with stick markings and dynamic markings.

PLAY 4 TIMES

The General

Musical notation for The General, consisting of three staves with a treble clef and a 2/4 time signature. The notation includes rhythmic patterns with stick markings and dynamic markings.

Musical notation for The General (continued), consisting of two staves with a treble clef and a 2/4 time signature. The notation includes rhythmic patterns with stick markings and dynamic markings. A '2 times' instruction is present above the first staff.

To Arms

repeat as needed

Musical notation for To Arms, consisting of two staves with a treble clef and a 3/4 time signature. The notation includes rhythmic patterns with stick markings and dynamic markings.

repeat as needed

Musical notation for To Arms (continued), featuring a single staff with a treble clef and a 3/4 time signature. The notation includes rhythmic patterns with stick markings and dynamic markings.

Church Call or Parley

Musical score for 'Church Call or Parley' in 2/4 time. It consists of four staves. The first two staves are treble clef, and the last two are bass clef. The score includes various rhythmic patterns and rests, with some notes marked with 'L' and 'R' for left and right hands.

Three Taps, Three Cheers

Musical score for 'Three Taps, Three Cheers' in 2/4 time. It consists of four staves. The first two staves are treble clef, and the last two are bass clef. The score includes various rhythmic patterns, including a double bar line with a '2' above it and a triplet of eighth notes marked with a '3' above it. Notes are marked with 'R' for right hand.

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 accoutremts. & 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

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 Battalion 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 be 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 be 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 Battalion 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 Afrnoon 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

PIONEER'S MARCH - FIFE

THOMPSON p.24

Musical notation for Pioneer's March - Fife, Thompson p.24. The score is written in treble clef with a key signature of one sharp (F#) and a time signature of 6/8. It consists of three staves of music. The first staff begins with a treble clef, a key signature of one sharp, and a time signature of 6/8. The second and third staves continue the melody, with the second staff featuring trills (tr) above several notes.

The FATIGUE, or PIONEERS MARCH - DRUM

ASHWORTH p.10

Musical notation for The Fatigue, or Pioneers March - Drum, Ashworth p.10. The score is written in bass clef with a key signature of one sharp (F#) and a time signature of 6/8. It consists of two staves of music. The first staff begins with a bass clef, a key signature of one sharp, and a time signature of 6/8. The second staff continues the melody, with letters 'L' and 'R' written below the notes to indicate drum patterns.

PLAY: AABABA

ROAST BEEF - FIFE

AIRD p.27

Musical notation for Roast Beef - Fife, Aird p.27. The score is written in treble clef with a key signature of one sharp (F#) and a time signature of 6/8. It consists of two staves of music. The first staff begins with a treble clef, a key signature of one sharp, and a time signature of 6/8. The second staff continues the melody.

The ROAST BEEF - DRUM

ASHWORTH p.11

Musical notation for The Roast Beef - Drum, Ashworth p.11. The score is written in bass clef with a key signature of one sharp (F#) and a time signature of 6/8. It consists of two staves of music. The first staff begins with a bass clef, a key signature of one sharp, and a time signature of 6/8. The second staff continues the melody, with letters 'L' and 'R' written below the notes to indicate drum patterns.

Duty Calls

Adjutant's Call



Serjeant's Call



All NCO's Call



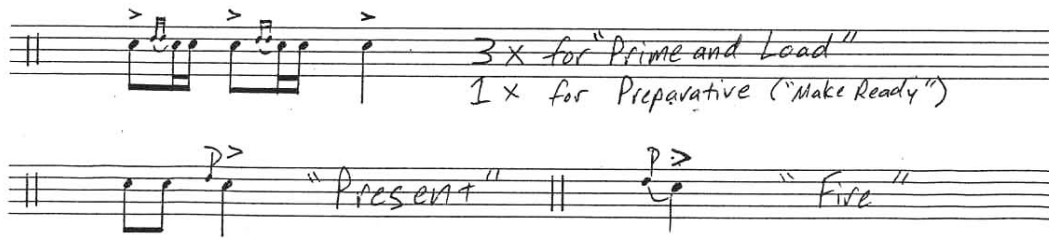
Wood Call



Water Call



Drum Commands for Rapid Fire



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

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CHAP. XVI.

To the Drum-Major.

YOU are first painter to the regiment, and your principal duty is, to instruct the young academicians in the art. Your pencils indeed are none of the softest; and though you do not aim at the grace of *Raphael*, or the grandeur of *Michael Angelo*, yet you must not yield to *Titian* in colouring.

You are also the *Paris*, if not the *Adonis* of the regiment; and every judge of discipline will estimate the goodness of the corps by the taste and splendour of your trappings.

The title of Major is as applicable to you, as to the Serjeant-major. You should therefore insist on that appellation from all your drummers; and as

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you are, in all probability, the handsomest, the finest and the youngest fellow of the two, you will be the most likely to pass for the major of the regiment.

It being your office to furnish the pencils for the young painters, vulgarly called cat-o-nine-tails, and as you are paid by the delinquents for the use of them; you may, in imitation of other contractors, put them off with second-hand ones, which by a little washing will be as clean as ever, and will be much softer to the back. If this is not discovered by the adjutant, or he is good-natured enough to wink at it, no harm is done; your customers will have no reason to complain: besides, if they do, it is no more than you are to expect; for do what you will, one may venture to affirm, you never send any of them away well pleased. Indeed this contract for whipcord might be made a very beneficial one,

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one, was it not for that unfeeling dog, the adjutant: as you could, if left to yourself, accommodate a customer, according to any price he is willing to give, from the stiffest cord to the half-twisted packthread.

At a punishment, do not fail to exercise your rattan on your drummers, whether they favour the delinquent or not. It will keep them up to their duty; and every one knows it is better to prevent an offence, than to punish it: besides, it may save your own shoulders from being rubbed over by the adjutant's towel.

As you are post-master-general to the regiment, much is to be gained from that department; and that by the simplest means—only by charging the officers and men for letters they never had, and double postage for what they really receive. With respect to many of the officers, such as the commanding

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income to you; and you may occasionally bring in a bill for depredations which they never committed.

In winter-quarters, or at any time when you have nothing else to do, flog all your drummers round. If they do not then deserve it, it is pretty certain they lately have, or shortly will: besides, correction tends to keep them good, when they are so.

If you should hear of any person being dangerously ill in any town or garrison, when you beat through the streets, take care to brace your drums well, and to make a confounded noise, as you pass under their windows. This may sometimes procure you a mouthful.

In marching by the commanding officer, when you beat the short troop, look as stern as possible, and appear as if you could eat him up at a mouthful. When

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ing officer, adjutant, quarter-master, &c. you may safely do it, as the money does not come out of their own pockets, but is charged in the contingent bill. They will not, therefore, give themselves much trouble about the matter; and, as to the private men, you, as a non-commission officer, may easily brow-beat them, should they question your accounts; and, in matter of conscience, as you are often obliged to trust a long time for the payment of their postage, it is barely getting a little more than common interest for your money.

Besides the appointments already mentioned, you are also officially keeper of the *menagerie* to the corps. If the colonel, or any other officer, has a large wolf, or bull-dog, or the regiment any tame animal that follows it, such as an ape, a bear, a fawn, or a goat, they will assuredly be placed under your care. This will be a regular income

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When you pitch on a place for practice in garrison, let it be as near the town as possible, that the officers may constantly hear the boys at *daddy-mommy*, and be thereby convinced that you do not suffer them to be idle. If it is close to a hospital, a public school, or a church, it will be so much the better; as the sound of the drums will amuse the sick, divert the boys, and keep the old women awake at their devotions.

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 ACRI
FORTIUS ET MELIUS PLERUMQUE SECAT RES.

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

T H E S I X T H E D I T I O N .

L O N D O N :

Printed by W. RICHARDSON, for G. KEARSLEY, in
Fleet-street.
M D C C L X X X I I I .

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C H A P . X V I I .

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 felling 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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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 havresack 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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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

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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.

SIGNALS FOR THE DRUM

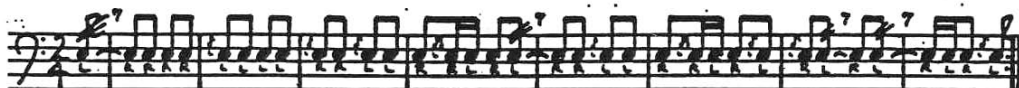
Turn or face to the right - - - - -	Single stroke and flam
Turn or face to the left - - - - -	Two single strokes and flam
To the right about face - - - - -	Three single strokes and a flam
To the left about face - - - - -	Four single strokes and a flam
Wheel to the right - - - - -	Roll, single stroke 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



LONG MARCH - DRUM

RUMRILLE & HOLTON p. 9, 10



CHESTER - FIFE

BILLINGS p.



left, 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 worked 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 musick; 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.

FOR THE

COMPLETE INTERIOR
MANAGEMENT

AND

OECONOMY

OF A

BATTALION OF INFANTRY.

BY

BENNETT CUTHBERTSON, Esq;

L O N D O N :

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M DCC LXXIX.

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.

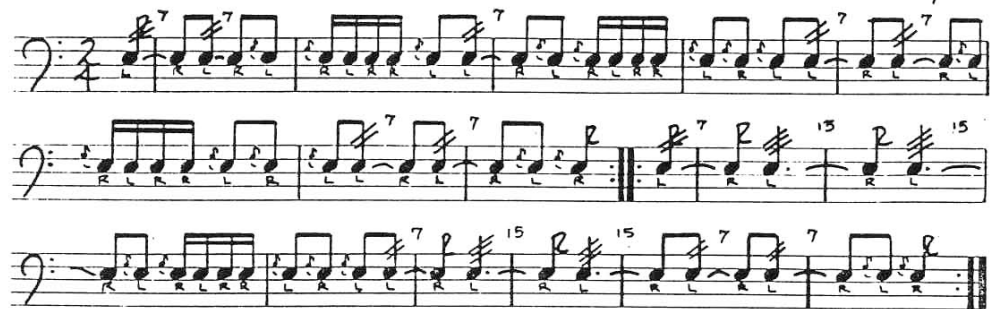
X. Boys much under fourteen, unless they are remarkably stout, are rather an incumbrance to a Regiment (especially on Service) as they are in general unable to bear fatigue, or even carry their Drums upon a march, which are seldom on that account, in good repair, from the many accidents they are liable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

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



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

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

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



TURKISH MARCH (Secondo) BUTTON & WHITAKER p.3



TURKISH MARCH - DRUM CARROLL 2 p.11



The Harriott



QUICK TIME - DRUM HAZELTINE p.7



(sticking by editor)

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

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

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 Colours ¹¹ (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 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.

REVELLY

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."

YORK FUSILIERS - FIFE

MURPHEY p.34

YORK FUSILIERS - DRUM

CARROLL 2 p.49

accents added by editor)

La Belle Catherine

Musical score for 'La Belle Catherine' in 2/4 time, key of D major. The score consists of seven staves of music. The first six staves are in treble clef, and the seventh staff is in bass clef. The music features a mix of eighth and sixteenth notes, with some triplet markings. The final staff includes a drum part with the following notation: L R R L R L R L R R L L R L L R R L R R L.

ROVING SAILOR - DRUM

RUMRILLE & HOLTON p:10

Musical score for 'ROVING SAILOR - DRUM' in 2/4 time, key of D major. The score consists of four staves of music in bass clef. The music features a mix of eighth and sixteenth notes, with some triplet markings and dynamic markings like 'p' and '15'.

DOUBLINGS of the TATTOO - DRUM

ASHWORTH

Musical score for 'DOUBLINGS of the TATTOO - DRUM' in 6/8 time, key of D major. The score consists of one staff of music in bass clef. The music features a mix of eighth and sixteenth notes, with some triplet markings and dynamic markings like 'p'.

FRENCH CADENCE - DRUM

TRADITION

Musical score for 'FRENCH CADENCE - DRUM' in 6/8 time, key of D major. The score consists of one staff of music in bass clef. The music features a mix of eighth and sixteenth notes, with some triplet markings and dynamic markings like 'p'.

French Taptoo

Musical notation for French Taptoo, consisting of two staves of music in 2/4 time.

The Farewell.

Musical notation for The Farewell, consisting of two staves of music in 6/8 time.

Good Night and Joy be wi' you all.

Musical notation for Good Night and Joy be wi' you all, consisting of two staves of music in 6/8 time. Includes the text "End of Voll 2" at the bottom right.

The Barring of the Door.

Musical notation for The Barring of the Door, consisting of one staff of music in 6/8 time.

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

GOOD MORROW TO YOUR NIGHT-CAP.

Musical Miscellany (1786)

Musical notation for Good Morrow to your Night-Cap, consisting of two staves of music in 2/4 time.

Norman Toy

Musical notation for Norman Toy, consisting of four staves of music in 2/4 time.

Drum notation for Norman Toy, consisting of four staves of rhythmic notation with L and R markings. Includes dynamic markings like 'mp'.

Slow Scotch

The first system of 'Slow Scotch' consists of three staves of music in 2/4 time. The melody is in the treble clef, and the accompaniment is in the bass clef. The key signature has one sharp (F#).

The second system of 'Slow Scotch' continues the melody and accompaniment. It includes several '7' symbols above the notes, indicating a specific fingering or a seven-note pattern. Below the first staff, there are rhythmic patterns: L R L R L R L R L R L R L R L R L R L. Below the second staff: R L R R L R L L R L R L R L R L R L R L. Below the third staff: R L R L R L R L R L R L R L R L R L R.

Successful Campaign

The first system of 'Successful Campaign' consists of three staves of music in 2/4 time. The melody is in the treble clef, and the accompaniment is in the bass clef. The key signature has one sharp (F#).

The second system of 'Successful Campaign' continues the melody and accompaniment. It includes several '7' symbols above the notes, indicating a specific fingering or a seven-note pattern.

The Taptoo

The first system of 'The Taptoo' consists of three staves of music in 2/4 time. The melody is in the treble clef, and the accompaniment is in the bass clef. The key signature has one sharp (F#).

The Queen of Hungary's Taptoo

Last Part but once

The second system of 'The Queen of Hungary's Taptoo' consists of three staves of music in 2/4 time. The melody is in the treble clef, and the accompaniment is in the bass clef. The key signature has one sharp (F#).

The Hanover Taptoo. RUTHERFOORD - C. 1756

The third system of 'The Hanover Taptoo' consists of three staves of music in 2/4 time. The melody is in the treble clef, and the accompaniment is in the bass clef. The key signature has one sharp (F#).

The QUICK SCOTCH

The REVELLE from the Scotch Duty

A Scotch Reveilly

THOMPSON - 1759 16

Free America

OPEN BEATING NO. 4 - DRUM

RUMRILLE & HOLTON p. 13

The Girl I Left Behind Me

fife Company of Fifers and Drummers

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

HEY! JOHNNIE COPE ARE YE WAUKEN YET?

Unison first time

D.C. then fine al .S.

Solo first. All second

Solo first. All second
All D.C.

D.C. then fine al .S.

Ash Grove

1st FIFE

2nd FIFE

3rd FIFE

PEGGY BAND A RETREAT

RHU WATERNISH

Musical score for 'RHU WATERNISH' in 3/4 time, key of D major. The score consists of two systems of two staves each. The first system includes a treble and bass staff. The second system includes a treble and bass staff with first and second endings. The piece concludes with a final cadence.

PEGGY BAND A RETREAT

Musical score for 'PEGGY BAND A RETREAT' in 3/4 time, key of D major. The score is a single bass staff with a 7-measure rest at the beginning, followed by a rhythmic pattern of eighth notes.

FIRST OF SEPTEMBER

Musical score for 'FIRST OF SEPTEMBER' in 2/4 time, key of D major. The score consists of two systems of two staves each. The first system includes a treble and bass staff. The second system includes a treble and bass staff with first and second endings. The piece concludes with a final cadence.

Andrew and His Cutty Gun

Musical score for 'Andrew and His Cutty Gun' in 2/4 time, key of D major. The score consists of two systems of two staves each. The first system includes a treble and bass staff. The second system includes a treble and bass staff with first and second endings. The piece concludes with a final cadence.

The RANTING HIGHLAND MAN - FIFE AIRD p.1

Musical notation for 'The Ranting Highland Man' in treble clef, 2/4 time, featuring a single melodic line with a key signature of one sharp (F#).

THE WHITE COCKADE

Musical notation for 'The White Cockade' in bass clef, 4/4 time, featuring a fiddle-style melody with '7' (seven) ornaments and rhythmic markings 'R' and 'L'.

THE BUTTONHOLE

Musical notation for 'The Buttonhole' in bass clef, 4/4 time, featuring a fiddle-style melody with '7' ornaments and rhythmic markings 'R' and 'L'.

Four staves of musical notation for 'The Buttonhole' in treble clef, 4/4 time, showing a multi-staff arrangement of the melody.

Ye Banks An' Braes

Musical notation for 'Ye Banks An' Braes' in treble clef, 3/4 time, featuring two staves with a key signature of one sharp (F#).

Four staves of musical notation for 'Ye Banks An' Braes' in treble clef, 3/4 time, showing a multi-staff arrangement with first and second endings.

PEGGY BAND A RETREAT

Musical notation for 'Peggy Band A Retreat' in bass clef, 4/4 time, featuring a fiddle-style melody with '7' ornaments and rhythmic markings 'R' and 'L'.

Westering Home

2nd Fife

1. 2.

D.C. al fine

PEGGY BAND A RETREAT

fife : Thompson, c. 1759

Capt. Money's March

drum : Carroll (file 48) 25

fife
drum

2.

1. 2.

The Rakes of Mallow

OPEN BEATING NO. 4 - DRUM

RUMRILLE & HOLTON p. 1.

PLAY 4 TIME

The World Turned Upside Down

Musical notation for the first system of 'The World Turned Upside Down'. It consists of two staves in treble clef with a key signature of one sharp (F#) and a common time signature (C). The melody is written in a 7/8 time signature. The second staff includes trill ornaments (tr) over several notes.

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

ROVING SAILOR - DRUM RUMRILLE & HOLTON p.10

Musical notation for the drum part of 'Roving Sailor - Drum'. It consists of four staves in bass clef with a key signature of one sharp (F#) and a 3/4 time signature. The notation includes various rhythmic patterns, rests, and dynamic markings such as 'p' (piano) and '15'.

BOSTON MARCH - FIFE

MURPHEY p.24

Musical notation for the fife part of 'Boston March - Fife'. It consists of four staves in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The melody is written in a 2/4 time signature.

ROVING SAILOR - DRUM PLAY: AABBA

THE DUKE OF YORK'S SHORT TROOP

Musical notation for the first system of 'The Duke of York's Short Troop'. It consists of six staves in treble clef with a key signature of one sharp (F#) and a 3/8 time signature. The notation includes various rhythmic patterns and dynamic markings.

Musical notation for the second system of 'The Duke of York's Short Troop'. It consists of six staves in treble clef with a key signature of one sharp (F#) and a 3/8 time signature. The notation includes various rhythmic patterns and dynamic markings, with some notes marked with a '7'.

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

Drum notation for 'Troop for the Colours' in 3/8 time, featuring various rhythmic patterns and trills.

Drublins when Colours is receiv'd

Drum notation for 'Drublins when Colours is receiv'd' in 2/4 time, featuring trills and rhythmic patterns.

DRUMS PLAY:
 DOUBLINGS OF
 THE TROOP - S2

DRUMS PLAY :
 GRENADLERS MARCH
 ASHWORTH P. 20

Grenadiers March

Drum notation for 'Grenadiers March' in 4/4 time, featuring a variety of rhythmic patterns and trills.

O'er The Hills & Far Away

Musical notation for 'O'er The Hills & Far Away' in 2/4 time, consisting of four staves of melody.

Soldier's Joy

Musical notation for 'Soldier's Joy' in 2/4 time, consisting of two staves of melody with accompanying drum notation below.

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

Scotch Favorite
 (No Luck About The House)

Musical notation for 'Scotch Favorite' in 3/4 time, consisting of five staves of melody with accompanying drum notation below.

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

Harem Scarum

Primo

Musical notation for the Primo part of 'Harem Scarum'. It consists of three staves of music in 2/4 time, featuring a melodic line with a triplet and various rhythmic patterns.

Secundo

Musical notation for the Secundo part of 'Harem Scarum'. It consists of three staves of music in 2/4 time, featuring a melodic line with a triplet and various rhythmic patterns.

Rhythmic notation for 'Harem Scarum' with fingerings. It includes a drum staff with patterns like 'R R RLRL RLRL' and several lines of rhythmic notation with fingerings (6, 7) and slurs.

ROSLINE CASTLE

Musical notation for 'Rosline Castle'. It consists of three staves of music in 2/4 time, featuring a melodic line with a triplet and various rhythmic patterns. The notation includes dynamic markings such as *p.*, *mf.*, *f.*, and *ff.*, and includes fingerings and slurs.

Rogue's March

Musical notation for 'Rogue's March'. It consists of seven staves of music in 2/4 time, featuring a melodic line with a triplet and various rhythmic patterns. The notation includes fingerings and slurs.

Musical score for Rosline Castle, consisting of two systems of two staves each. The music is in G major and 2/4 time. The first system contains 8 measures, and the second system contains 8 measures. The piece concludes with a double bar line and repeat dots.

CAPT MACKINTOSH - FIFE BUTTON & WHITAKER p.40

Musical score for Capt Mackintosh - Fife, consisting of two systems of two staves each. The music is in G major and 3/4 time. The first system contains 8 measures, and the second system contains 8 measures. The piece concludes with a double bar line and repeat dots.

Secondo BUTTON & WHITAKER p.41

Musical score for Secondo, consisting of two systems of two staves each. The music is in G major and 3/4 time. The first system contains 7 measures, and the second system contains 7 measures. The piece concludes with a double bar line and repeat dots. A '8va' marking is present above the second staff of the second system.

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

Musical score for Common Time, 4th Mode, or Quick Time - Drum, consisting of two systems of two staves each. The music is in common time and uses a drum notation system with 'R' for right and 'L' for left. The first system contains 8 measures, and the second system contains 8 measures. 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

8va.

1. 2.

1. 2.

French Cadence

11 11 11

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

Fanfare By Mouret

1 2

Fine

D.C. al Fine

CORONATION MARCH

Musical score for Coronation March, featuring two staves of music. The score includes various musical notations such as notes, rests, and dynamic markings like *Cr...*. The music is written in a key with one sharp (F#) and a common time signature (C).

Bellisle March

fife Murphr. 1790. p.22

drum HoweCarroll

Musical score for Bellisle March, featuring two staves of music: fife and drum. The score includes various musical notations such as notes, rests, and dynamic markings like *Allegro*. The music is written in a key with one sharp (F#) and a common time signature (C). The drum part includes rhythmic patterns indicated by letters R and L.

AN EASY QUICK STEP (D)

(POTTER-CARROLL)

Musical score for An Easy Quick Step, featuring three staves of music. The score includes various musical notations such as notes, rests, and dynamic markings like *Allegro*. The music is written in a key with one sharp (F#) and a common time signature (C).

The Pleasures of Spa

Primo

Musical notation for the Primo part of 'The Pleasures of Spa'. It consists of six staves of music in treble clef, key of D major, and 3/4 time. The music features a mix of eighth and sixteenth notes, with some triplet patterns.

Secundo

Musical notation for the Secundo part of 'The Pleasures of Spa'. It consists of five staves of music in treble clef, key of D major, and 3/4 time. The music features a mix of eighth and sixteenth notes, with some triplet patterns.

Chester (Two-Part)

Musical notation for the Chester (Two-Part) piece. It consists of eight staves of music in treble clef, key of D major, and common time. The music features a mix of quarter and eighth notes, with some triplet patterns.

French Cadence (or use long roll)

Musical notation for the French Cadence. It consists of a single staff of music in common time, featuring a sequence of notes with accents. Below the staff, the letters R, L, R, L, R, L, R, L, R, L, R, L, R are written, indicating a drum pattern.

God Save The King

Musical notation for the God Save The King piece. It consists of three staves of music in treble clef, key of D major, and 3/4 time. The music features a mix of quarter and eighth notes, with a triplet pattern in the final measure of the third staff.

* Drums use long roll

Chester (Four-Parts)

Musical score for Chester (Four-Parts) in G major, common time. The score consists of four staves. The first two staves are for the upper parts, and the last two are for the lower parts. The lower parts are marked "LOW REGISTER". The score includes various musical notations such as notes, rests, and bar lines.

* Drums use French Cadence or Long Bell

The Pleasures of Spa

Musical score for The Pleasures of Spa, featuring a drum cadence. The score consists of seven staves of rhythmic notation. The notation includes notes, rests, and bar lines, with some notes marked with "9", "6", "7", and "1". The score concludes with the instruction "D.C. al fine".

HOHENFRIEDBERGER'S MARSCH

Musical score for Hohenfriedberger's Marsch, featuring two staves of music with various rhythmic patterns and dynamic markings.

Hohenfriedberger's Marsch

Drum notation for Hohenfriedberger's Marsch, showing rhythmic patterns with letters R and L indicating right and left hand strokes. Includes a 'fine' marking at the end.

Lilliburlero

Musical score for Lilliburlero, featuring two staves of music with complex rhythmic patterns and dynamic markings like *mf* and *f*.

The Green Cockade

Traditional

Musical score for The Green Cockade, featuring a vocal line with the word 'FIVE' and drum notation. Includes a section labeled 'Drummers sing here'.

The PANTHEON Cotillon - FIFE LONGMAN & BRODERIP p.20

Musical notation for 'The PANTHEON Cotillon - FIFE' in treble clef, 6/8 time, key of D major. It consists of four staves of music. The first staff has a circled measure with a '7' above it. The second staff has a double bar line with repeat dots and the word 'Fine' below it. The third staff has a circled measure with a double bar line and repeat dots. The fourth staff ends with a double bar line and the text 'D.C. al Fine' below it.

PENNSYLVANIA - DRUM RUMRILLE & HOLTON p.11

Musical notation for 'PENNSYLVANIA - DRUM' in bass clef, 6/8 time, key of D major. It consists of three staves of music. The first staff has a circled measure with a '7' above it. The second staff has a circled measure with a '15' above it. The third staff has a circled measure with a '3' above it.

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 notation for 'St. PATRICK'S DAY in the MORNING-FIFE' in treble clef, 6/8 time, key of D major. It consists of two staves of music. The second staff has a circled measure with a '3' above it.

PLAY: AABABA

The MOON and SEVEN STARS - FIFE AIRD p.4 35

Musical notation for 'The MOON and SEVEN STARS - FIFE' in treble clef, 6/8 time, key of D major. It consists of three staves of music. The first staff has a circled measure with a '7' above it. The second staff has a double bar line with repeat dots. The third staff has a double bar line with repeat dots.

BALTIMORE. A MARCH - DRUM LOVERING p.15

Musical notation for 'BALTIMORE. A MARCH - DRUM' in bass clef, 6/8 time, key of D major. It consists of three staves of music. The first staff has a circled measure with a '7' above it. The second staff has a circled measure with a '7' above it. The third staff has a circled measure with a '7' above it.

Gary Owen

Musical notation for 'Gary Owen' in treble clef, 6/8 time, key of D major. It consists of three staves of music. The first staff has a circled measure with a '7' above it. The second staff has a circled measure with a '7' above it. The third staff has a circled measure with a '1' above it and another circled measure with a '2' above it.

Baltimore

Musical notation for Baltimore, page 36. It consists of four staves of music in G major and 6/8 time. The first staff is the melody. The second and third staves provide harmonic accompaniment. The fourth staff includes a 'Da Capo' marking and a trill.

BALTIMORE. A MARCH - DRUM LOVERING p. 15

Musical notation for Baltimore. A March - Drum, page 36. It consists of three staves of music in G major and 6/8 time, written for a drum set. The notation includes various rhythmic patterns and dynamic markings.

Sisters

Ostling, 1939

Musical notation for Sisters, page 36. It consists of three staves of music in G major and 6/8 time, specifically for a fife. The notation includes various rhythmic patterns and dynamic markings.

MALBROUK - FIFE

BECK p. 137

Musical notation for Malbrouk - Fife, page 37. It consists of two staves of music in G major and 6/8 time. The first staff is the melody, and the second staff is the harmony. A 'B' section is marked at the end of the piece.

(Harmony)

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

BALTIMORE. A MARCH - DRUM

LOVERING p. 15

Musical notation for Baltimore. A March - Drum, page 37. It consists of three staves of music in G major and 6/8 time, written for a drum set. The notation includes various rhythmic patterns and dynamic markings.

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

HOBERNOB

Musical notation for Hobernob, page 37. It consists of four staves of music in G major and 6/8 time. The notation includes various rhythmic patterns and dynamic markings.