

TRUMPET CALLS, ETC.

Warning Calls.

603. *First call, guard mounting, full dress, overcoats, drill, stable, water, and boots and saddles,* precede the *assembly* by such interval as may be prescribed by the commanding officer.

Mess, church, and fatigue, classed as service calls, may also be used as warning calls.

First call is the first signal for formation for roll call and for all ceremonies except guard mounting.

Guard mounting is the first signal for guard mounting.

The field music assembles at *first call* and *guard mounting*.

In a mixed command, *boots and saddles* is the signal to mounted troops that their formation is to be mounted; for mounted guard mounting or mounted drill, it immediately follows the signal *guard mounting* or *drill*.

When full dress or overcoats are to be worn, the *full dress* or *overcoat* call immediately follows *first call, guard mounting, or boots and saddles*.

Formation Calls.

604. *Assembly:* the signal for companies or details to fall in.

Adjutant's call: the signal for companies to form battalion; also for the guard details to form for guard mounting on the camp or garrison parade ground; it follows the *assembly* at such interval as may be prescribed by the commanding officer.

To the color: is sounded when the color salutes; it is also used as the signal for the battalions to form regiment.

Alarm Calls.

605. *Fire call:* the signal for the men to fall in, without arms, to extinguish fire.

To arms: the signal for the men to fall in, under arms, on their company parade grounds as quickly as possible.

To horse: the signal for mounted men to proceed under arms to their horses, saddle, mount and assemble at a designated place as quickly as possible. In extended order this signal is used to remount troops.

Service Calls.

606. *Tattoo, taps, mess, sick, church, recall, issue, officers', captains', first sergeants' fatigue, school and the general.*

The *general* is the signal for striking tents and loading wagons preparatory to marching.

Reveille precedes the *assembly* for roll call; *retreat* follows the *assembly*, the interval between being only that required for formation and roll call, except when there is parade.

Taps is the signal for extinguishing lights; it is usually preceded by *call to quarters* by such interval as prescribed by Army Regulations.

Assembly, reveille, retreat, adjutant's call, to the color, the flourishes, ruffles, and the *marches* are sounded by all the field music united; the other calls, as a rule, are sounded by the musicians of the guard or orderly musician; he may also sound the *assembly* when the musicians are not united.

The morning gun is fired at the first note of *reveille*, or, if marches be played before *reveille*, it is fired at the commencement of the first march.

The evening gun is fired at the last note of *retreat*.

Drill Signals.

607. The drill signals include both the preparatory commands and the commands of execution; the last note is the command of execution.

When a command is given by the trumpet, the chiefs of subdivisions give the proper commands orally.

The memorizing of these signals is facilitated by observing that all signals for movements to the right are on the ascending scale, that the signals for the same movements to the left are corresponding signals on the descending scale; that changes of gait are all on the same note; that *captains' call* is the first two bars of *officers' call* with the *attention* added.

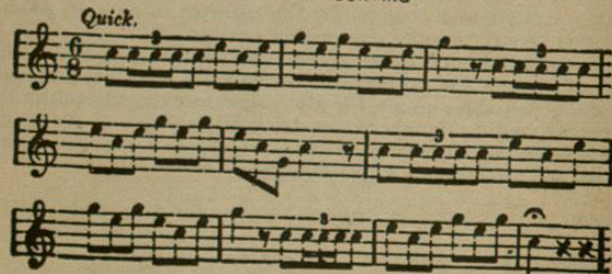
TRUMPET CALLS.

To economize space, the music is written an octave higher than the trumpet scale, and is adjusted to the scale of the bugle.

1. FIRST CALL.

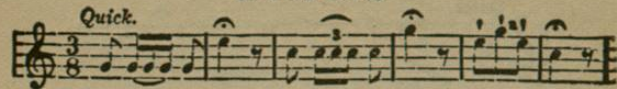


2. GUARD MOUNTING

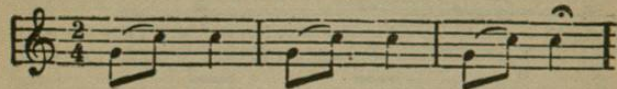


TRUMPET CALLS.

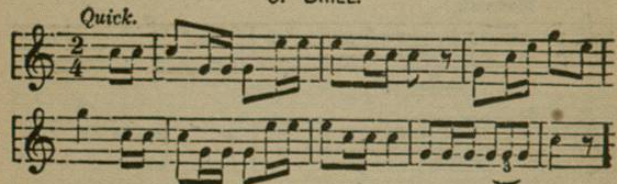
3. FULL DRESS.



4. OVERCOATS.



5. DRILL.

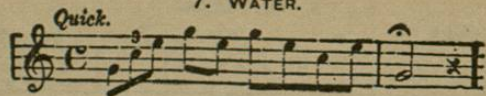


6. STABLE

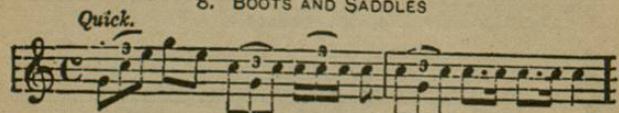


TRUMPET CALLS, ETC.

7. WATER.



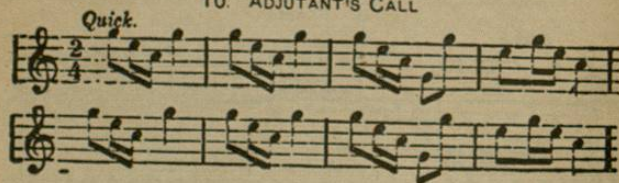
8. BOOTS AND SADDLES



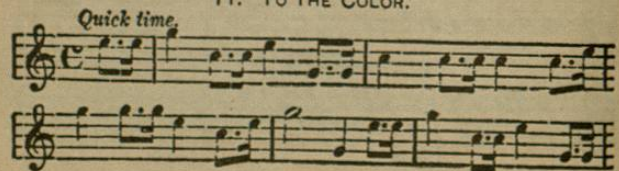
9. ASSEMBLY.



10. ADJUTANT'S CALL

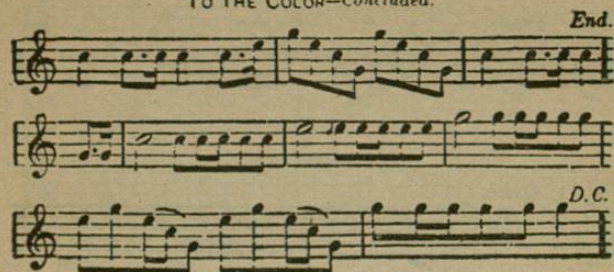


11. TO THE COLOR.

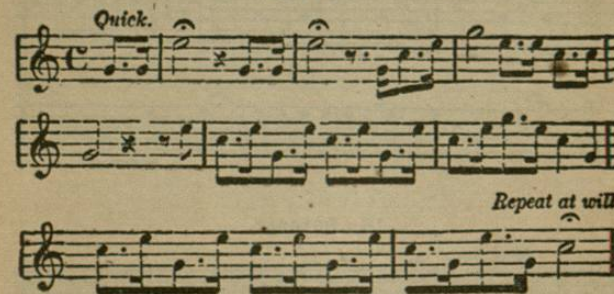


TRUMPET CALLS.

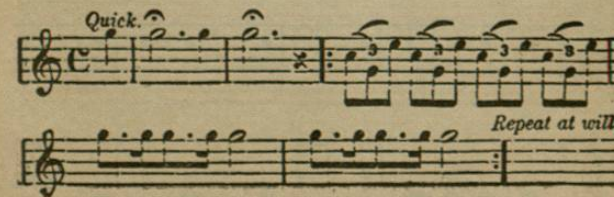
TO THE COLOR—Concluded.



12. FIRE.



13. TO ARMS.

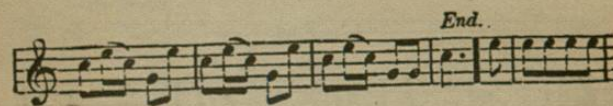


TRUMPET CALLS, ETC.

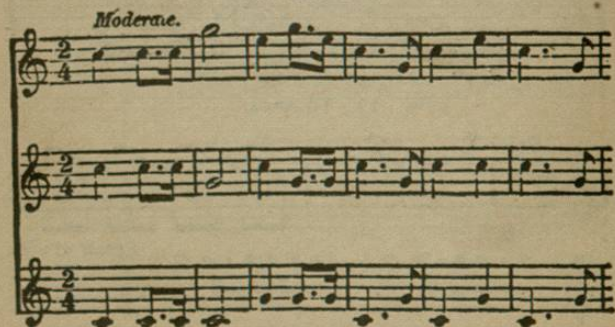
14. TO HORSE.



15. REVEILLE.



16. RETREAT.



TRUMPET CALLS.

RETREAT—Concluded.



TRUMPET CALLS. ETC.

17. TATTOO.

Quick.

The first system of music for '17. TATTOO.' consists of three staves. The top staff begins with the tempo marking 'Quick.' and contains a series of eighth and sixteenth notes. The middle and bottom staves provide accompaniment with similar rhythmic patterns.

The second system of music continues the '17. TATTOO.' piece. It features three staves with rhythmic patterns similar to the first system, including some rests marked with an 'x'.

The third system of music concludes the '17. TATTOO.' piece. It consists of three staves with rhythmic patterns, including some notes with accents and rests marked with an 'x'.

TRUMPET CALLS.

TATTOO—Continued.

The first system of music for 'TATTOO—Continued.' consists of three staves. The top staff continues the rhythmic pattern from the previous page, ending with a note marked with an 'x'.

The second system of music continues the 'TATTOO—Continued.' piece. It features three staves with rhythmic patterns, including some notes with accents and rests marked with an 'x'.

The third system of music concludes the 'TATTOO—Continued.' piece. It consists of three staves with rhythmic patterns, including some notes with accents and rests marked with an 'x'.

TRUMPET CALLS, ETC.

TATTOO—Concluded.

First system of musical notation for the TATTOO—Concluded call, consisting of three staves. The top staff begins with a triplet of eighth notes, followed by a quarter note and a half note. The middle and bottom staves mirror this pattern with slight rhythmic variations.

Second system of musical notation for the TATTOO—Concluded call, consisting of three staves. The top staff features a sequence of eighth and quarter notes. The middle and bottom staves continue the rhythmic pattern with similar note values.

Third system of musical notation for the TATTOO—Concluded call, consisting of three staves. The top staff starts with a quarter note followed by eighth notes. The middle and bottom staves continue the call with quarter and eighth notes.

TRUMPET CALLS.

18. CALL TO QUARTERS.

First system of musical notation for CALL TO QUARTERS, consisting of two staves. The tempo is marked 'Slow.'. The top staff begins with a quarter note, followed by a triplet of eighth notes. The bottom staff continues with a similar triplet pattern.

19. TAPS.

First system of musical notation for TAPS, consisting of two staves. The tempo is marked 'Slow.'. The top staff features dotted quarter notes and eighth notes. The bottom staff features dotted half notes and quarter notes.

20. MESS.

First system of musical notation for MESS, consisting of three staves. The tempo is marked 'Quick.' and the time signature is 2/4. The top staff begins with a quarter note, followed by a triplet of eighth notes. The middle and bottom staves continue the call with quarter and eighth notes.

TRUMPET CALLS, ETC.

21. SICK.

Quick.

Two staves of music in 2/4 time. The melody is marked 'Quick.' and features several triplet rhythms.

22. CHURCH

Slow.

Two staves of music in common time. The melody is marked 'Slow.' and consists of a simple, steady line.

23. RECALL

Moderato.

Two staves of music in 2/4 time. The melody is marked 'Moderato.' and includes triplet figures.

24. ISSUE

Allegro.

Two staves of music in 3/8 time. The melody is marked 'Allegro.' and features a rhythmic pattern with triplet accents.

TRUMPET CALLS.

25. OFFICERS' CALL.

Quick.

Two staves of music in 6/8 time. The melody is marked 'Quick.' and consists of a simple, rhythmic line.

26. CAPTAINS' CALL.

Quick.

Two staves of music in 6/8 time. The melody is marked 'Quick.' and features a rhythmic pattern with a final flourish.

27. FIRST SERGEANTS' CALL

Quick.

Two staves of music in 2/4 time. The melody is marked 'Quick.' and features complex triplet rhythms.

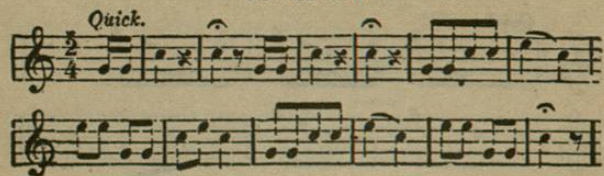
28. FATIGUE

Quick.

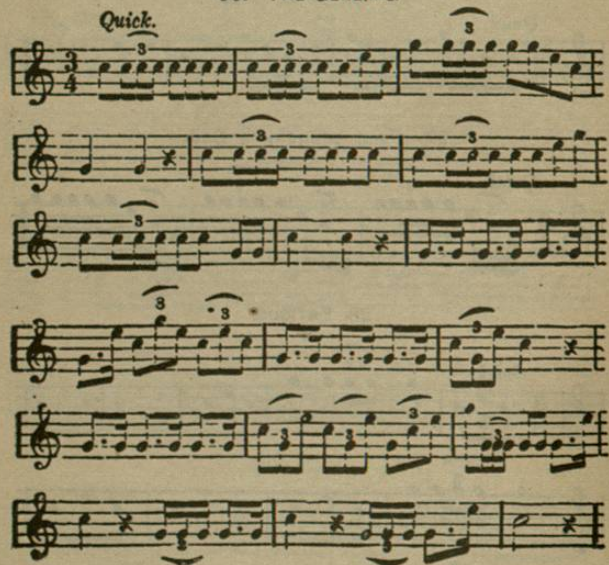
Two staves of music in 3/8 time. The melody is marked 'Quick.' and features a rhythmic pattern with triplet accents.

TRUMPET CALLS, ETC.

29. SCHOOL.

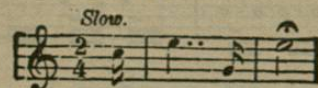


30. THE GENERAL.

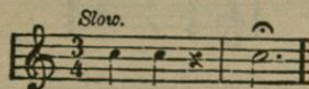


DRILL SIGNALS.

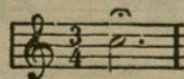
31. ATTENTION.



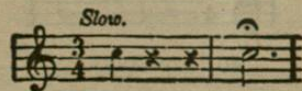
32. FORWARD; OR, FULL STEP. MARCH.



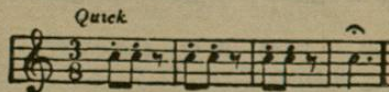
33. HALT.



34. QUICK TIME MARCH.



35. DOUBLE TIME MARCH.



TRUMPET CALLS, ETC.

36. CHARGE.

Quick.

Repeat at will.

Detailed description: This musical piece is written for trumpet in 3/8 time. It consists of two staves. The first staff begins with a treble clef and a key signature of one flat. The tempo is marked 'Quick'. The melody is a series of eighth notes, starting on G4 and moving up stepwise to D5. The second staff continues the melody, ending with a repeat sign and the instruction 'Repeat at will.'.

37. GUIDE RIGHT.

Slow.

Detailed description: This piece is in 2/4 time. It consists of a single staff with a treble clef and a key signature of one flat. The tempo is marked 'Slow'. The melody starts on G4, moves to A4, and then to B4, ending with a fermata.

38. GUIDE LEFT.

Slow.

Detailed description: This piece is in 2/4 time. It consists of a single staff with a treble clef and a key signature of one flat. The tempo is marked 'Slow'. The melody starts on G4, moves to F4, and then to E4, ending with a fermata.

39. GUIDE CENTER.

Slow.

Detailed description: This piece is in 2/4 time. It consists of a single staff with a treble clef and a key signature of one flat. The tempo is marked 'Slow'. The melody starts on G4, moves to A4, and then to B4, ending with a fermata.

40. COMPANIES.

Quick.

Detailed description: This piece is in 3/8 time. It consists of a single staff with a treble clef and a key signature of one flat. The tempo is marked 'Quick'. The melody is a series of eighth notes, starting on G4 and moving up stepwise to D5, ending with a fermata.

41. BATTALIONS.

Moderate.

Detailed description: This piece is in 6/8 time. It consists of a single staff with a treble clef and a key signature of one flat. The tempo is marked 'Moderate'. The melody is a series of eighth notes, starting on G4 and moving up stepwise to D5, ending with a fermata.

DRILL SIGNALS.

42. SQUADS RIGHT; OR, BY THE RIGHT FLANK. MARCH

Moderate.

Detailed description: This piece is in common time (C). It consists of a single staff with a treble clef and a key signature of one flat. The tempo is marked 'Moderate'. The melody starts on G4, moves to A4, and then to B4, ending with a fermata.

43. SQUADS LEFT; OR, BY THE LEFT FLANK. MARCH.

Moderate.

Detailed description: This piece is in common time (C). It consists of a single staff with a treble clef and a key signature of one flat. The tempo is marked 'Moderate'. The melody starts on G4, moves to F4, and then to E4, ending with a fermata.

44. SQUADS RIGHT ABOUT MARCH.

Slow.

Detailed description: This piece is in common time (C). It consists of a single staff with a treble clef and a key signature of one flat. The tempo is marked 'Slow'. The melody starts on G4, moves to A4, and then to B4, ending with a fermata.

45. SQUADS LEFT ABOUT MARCH.

Slow.

Detailed description: This piece is in common time (C). It consists of a single staff with a treble clef and a key signature of one flat. The tempo is marked 'Slow'. The melody starts on G4, moves to F4, and then to E4, ending with a fermata.

46. COLUMN RIGHT. MARCH.

Slow.

Detailed description: This piece is in 2/4 time. It consists of a single staff with a treble clef and a key signature of one flat. The tempo is marked 'Slow'. The melody starts on G4, moves to A4, and then to B4, ending with a fermata.

47. COLUMN LEFT MARCH.

Slow.

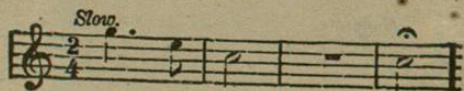
Detailed description: This piece is in 2/4 time. It consists of a single staff with a treble clef and a key signature of one flat. The tempo is marked 'Slow'. The melody starts on G4, moves to F4, and then to E4, ending with a fermata.

TRUMPET CALLS, ETC.

48. RIGHT OBLIQUE. MARCH.



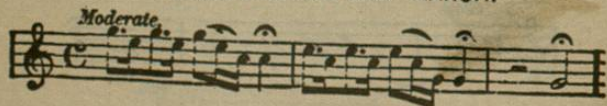
49. LEFT OBLIQUE. MARCH.



50. RIGHT FRONT INTO LINE. MARCH.



51. LEFT FRONT INTO LINE. MARCH.



52. ON RIGHT INTO LINE. MARCH.

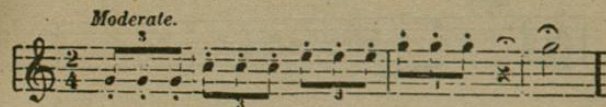


53. ON LEFT INTO LINE. MARCH.

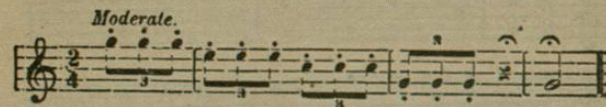


DRILL SIGNALS.

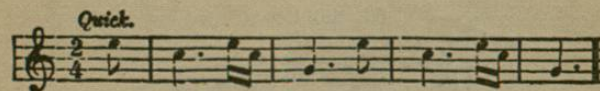
54. COMPANY (OR COMPANIES) RIGHT. MARCH.



55. COMPANY (OR COMPANIES) LEFT. MARCH.



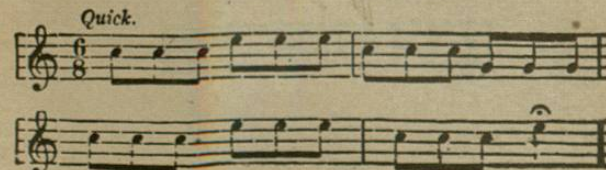
56. COMMENCE FIRING.



57. CEASE FIRING.

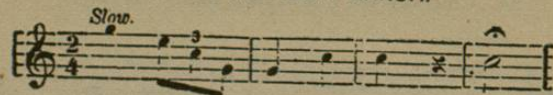


58. AS SKIRMISHERS.

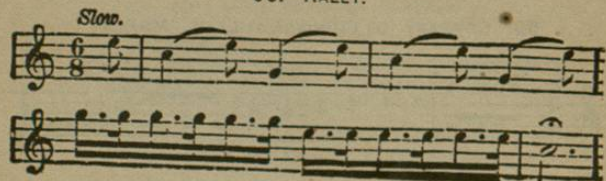


TRUMPET CALLS, ETC.

59. TO THE REAR. MARCH.



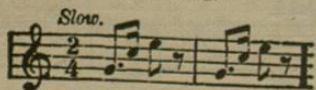
60. RALLY.



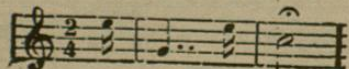
61. LIE DOWN.



62. RISE.

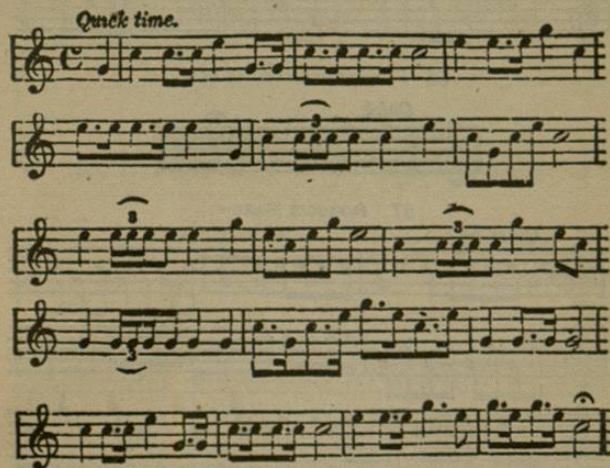


63. ROUTE STEP. MARCH.

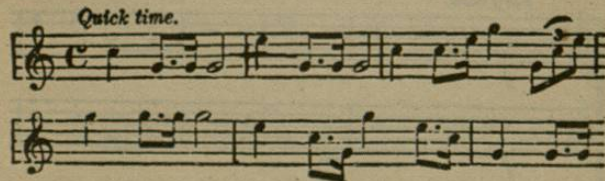


MARCHES.

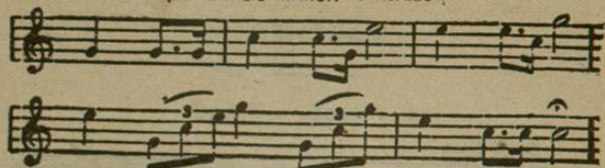
64. PRESIDENT'S MARCH.



65. GENERAL'S MARCH.



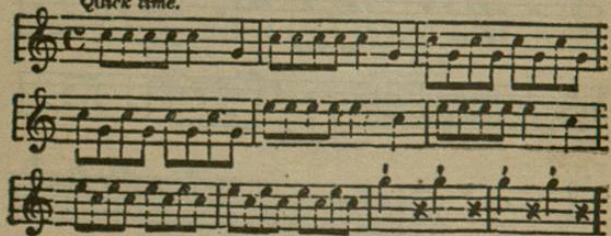
TRUMPET CALLS, ETC.

GENERAL'S MARCH—*Concluded.*

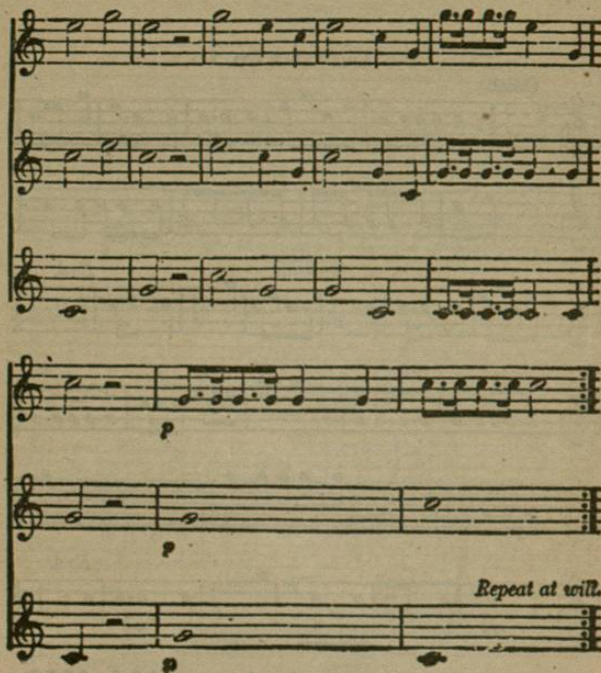
66 FLOURISHES FOR REVIEW.

Quick.

67. ROGUE'S MARCH.

Quick time.*Repeat at will.*

68. FUNERAL MARCH.

Very slow.FUNERAL MARCH—*Concluded.**Repeat at will.*

QUICKSTEPS.

69. QUICKSTEP No. 1.

Quick.

End.

End.

End.

QUICKSTEPS.

70. QUICKSTEP No. 2.

End.

71. QUICKSTEP No. 3.

End.

72. QUICKSTEP No. 4.

F TRUMPET:

C CROOK:

End.

TRUMPET CALLS, ETC.

QUICKSTEP NO. 4—Concluded

Second time. End.
Da Capo.

73. QUICKSTEP NO. 5.

F TRUMPET:

C CROOK:

QUICKSTEPS.

QUICKSTEP NO. 5—Concluded.

End.
Da Capo.

DRUM AND FIFE SIGNALS.

The assembly, repeated several times, is the *fire alarm*.
 The long roll is the signal to *arms*.
 t indicates tap; f, flam; d, drag; r, roll. The figures under the
 rolls indicate the number of strokes in each roll. Continuous
 roll,

80 = ♩ t d t t t t r

1. THE GENERAL

t r t r t r t D.C.

80 = ♩ f f f f r f f f f

2. THE ASSEMBLY.

f f f f f r f f f f f D.C.

FIFE. 80 = ♩

3. TO THE COLOR.

DRUM. f t t t t t f t t f

DRUM AND FIFE SIGNALS.

TO THE COLOR—Concluded

f f r f f f f

9

4. THE LONG ROLL, OR TO ARMS.

r r r r

5. REVEILLE.

FIFE. 140 = ♩

DRUM t r r r r t r

7 7 8 7 7

r r r r r r r r r

7 7 7 3 7 7 7 3 7 7

TRUMPET CALLS, ETC.

REVEILLE—Continued.

7 3 7 7 7 3 7 7 7 7

7 7 7

60 = *Slow Scotch.*

9 9 9

120 = *Austrian.*

d d d d d d d d

DRUM AND FIFE SIGNALS

REVEILLE—Continued

d d d d &c. r t

140 = *Hessian.*

DOUBLE DRAG.

d d d d d d d d

DRUM

r t

60 = *Dutch.*

r d f r d f r &c.

7 7

DRUM

r t r r r r r r r

TRUMPET CALLS, ETC.

REVEILLE—Concluded.

160 = ♩ Quick Scotch.

D. C. the first part of the Reveille.

6. TROOP.

80 = ♩

7. RETREAT.

110 = ♩

TRUMPET CALLS, ETC.

RETREAT—Concluded.

d t t d t t d t

d t t d t t d t t d

r r r

8. TATTOO.

FIFE 80 = ♩

DRUM. d f t d t d r f t d

DRUM AND FIFE SIGNALS.

TATTOO—Concluded.

t d t r f r f End.

5 5

Play an Air in *Quick time*—after it, begin the Doubling.
Then an Air in *Common time*—after it, repeat the Doubling.
Then an Air in *Slow time*—and repeat the Doubling.
Finally an Air in *Double time*, followed by three Rolls.

After the three
Rolls repeat
Doubling
to the end.

9. RECALL.

80 = ♩

r t t d t t t

TRUMPET CALLS, ETC.

10. FIRST CALL.

90 = ♩ r f f r f f r f f

11. FIRST SERGEANTS' CALL.

12. CEASE FIRING.

APPENDIX.

The following modifications of the Revised Infantry Drill Regulations are prescribed for troops armed with the U. S. Magazine Rifle, Model 1898:

54. 1st. To prevent accidents, the magazine and chamber are opened and examined, when details, detachments, and other bodies of troops are first formed, and again just before they are dismissed. In the commands the word *chamber* refers to both magazine and chamber.

3d. The *cut off* is kept turned down except when using the magazine.

4th. The piece is habitually carried with the trigger pulled, and the safety lock turned to the left except during simulated firings and when the piece is loaded or assumed to be loaded, as in extended order.

59. Being at port arms: 1. *Open*, 2. **CHAMBER**, 3. *Close*, 4. **CHAMBER**.

At the second command, with the right hand open the magazine gate, turn the bolt handle up and draw the bolt back; glance at the magazine and chamber to see that they are empty.

At the fourth command, push the bolt forward, turn the handle down, close the magazine gate, pull the trigger, and carry the right hand to the small of the stock.

69. Being at order arms: 1. *Fix*, 2. **BAYONET**.

Execute parade rest; grasp the handle of the bayonet with the right hand back of the hand toward the body. Draw the bayonet from the scabbard and fix it on the barrel, glancing at the muzzle; resume the order, drop the left hand by the side.

74. Being at order arms: 1. *Unfix*, 2. **BAYONET**.

Take the position of parade rest, grasp the handle of the bayonet firmly with the right hand, press the spring with the forefinger of the left hand, raise the bayonet until the handle is about six inches above the muzzle of the piece, drop the point to the left, back of hand toward the body, and glancing at the scabbard return the bayonet, the blade passing between the left arm and body; regrasp the piece with the right hand and resume the order.

129. At the second command, bayonets are fixed and the cartridge box opened if worn.