

# Regulation Prussian Music for the Fife and Drum

Suggestions for Hessian re-enactors

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Composition  
of the  
Music

## Composition of Music – Wartime Regiment

The Prussian and Hessian armies were organized by Regiments. Each regiment broke down into 2 Battalions and a General Staff.

Within each Battalion, there was a Grenadier Company and 5 Fusilier Companies (line companies). Each company was authorized 3 drummers. Each Grenadier Company was also authorized 2 fifers.

A regimental drummer (the Drum Major) was considered part of the general staff.

Each Regiment was also permitted 6 Hautbois as a band.

Regiment				
Battalion		Battalion		Staff
Grenadier Co.	Fusilier Co. x5	Fusilier Co. x5	Grenadier Co.	
4 Officers	4 Officers	4 Officers	4 Officers	
7 NCOs - Hessian	8 NCOs - Hessian	8 NCOs - Hessian	7 NCOs - Hessian	
9 NCOs - Prussian	10 NCOs - Prussian	10 NCOs - Prussian	9 NCOs - Prussian	
90 Grenadiers - H	90 Soldiers - H	90 Soldiers - H	90 Grenadiers - H	
126 Grenadiers - P	114 Soldiers - P	114 Soldiers - P	126 Grenadiers - P	
3 Tambours	3 Tambours	3 Tambours	3 Tambours	1 Regiments-Tambour
2 Pfeiffers			2 Pfeiffers	6 Hautbois

Totals	Regiment	Battalion	Company
Regiments-Tambour	1		
Hautbois	6		
Tambours	36 (H) / 38 (P)*	18 (H) / 19 (P)*	3
Pfeiffers	4 (H) / 6 (P)*	2 (H) / 3 (P)*	

*\*Prussian army, the oldest company in each battalion has an extra drummer and a fifer.*

## **Position of Music – Battalion in Line**

- Grenadier fifers and drummers on the right of their company
- 3 Drummers on the left flank
- 3 Drummers on the right flank, between the line companies and grenadier companies
- 3 Drummers four paces in front of the first rank, on the right of the 2nd division
- 3 Drummers four paces in front of the first rank, on the right of the 4th division
- 3 Drummers and Hautbois four paces in front of the first rank, on the right of the 3rd division, behind the colors

*The drummers remain in one rank.*

## **Position of Music – Company**

### **BEATING A MARCH:**

- 1 Drum stands on the right wing, in line with the first rank
  - Marches in front of the procession behind the officer
- 1 Drum stands on the left wing, in line with the first rank
  - Marches behind the procession between the last rank and NCOs
- 1 Drum stands in the center, in front of the first rank

### **WHEN NOT BEATING A MARCH**

- Drummers all stand in one rank on the right wing, in line with the first rank.

# Major Duties

## Locken – The Call / ‘Signal Strokes’

### Meaning & Performance

Like the British & American Three Cheers, Locken (Swiss: Rapell; French: L’Appel) is a warning to coordinate the various corps of music before major calls.

All drummers beat Locken at the center of their respective battalion flags before Reveille, Vergatterung, Kirchen-Parade, General Marsch, and Zapfenstreich.

1. Drummers of the Main Guard beat the Locken.
2. Drummers of the Battalions echo the Locken:
  - Foremost line first, starting from center and moving to the wings.
  - Second line after, beginning again from center to the wings.

*Hessian Regulations, 1767, p. 240, 272, 327, 510*

*Prussian Regulations, 1750, p. 179*

### Three Rolls

Kastner’s 1846 Prussian music lists Locken as a series of three short rolls, which appear to be 9-stroke rolls. This is confirmed in Kruger’s 1950s manual.

Three short rolls is consistent with the British & Americans (though by the 19th century they were using longer, 17-stroke rolls).

### Fife Tunes

No German fife tunes exist for Locken. However, if the Hessians were using ‘The Three Rolls / Cheers’ like the British, the fifers may have played simple chords as cheers, embellishing them at liberty.

The British chords have been added to the Prussian Locken as an option for fifers.

Note 1: Use the appropriate key based on the tune that will follow.

Note 2: The chords can be played with embellishments, such as trills or 32nd notes leading up to the note.



# Locken

Key of C  
British  
3 Cheers

Key of G  
British  
3 Cheers

Key of D  
British  
3 Cheers

Kastner  
Locken

The image shows a musical score for a piece titled "Locken". It consists of four staves. The first three staves are for different keys: C major, G major, and D major. Each of these staves is labeled "British 3 Cheers" and contains a treble clef, a 2/4 time signature, and a series of vertical lines representing a rhythmic pattern. The fourth staff is for a drum part, labeled "Kastner Locken", and contains a bass clef, a 2/4 time signature, and a rhythmic pattern of notes with stems and beams, including a dynamic marking of *f*.

Drum: K/1

# Reveille

## Meaning & Performance

The Reveille (Swiss: Die Tagwacht; French: La Diane) was beaten at daybreak as a signal for the soldiers to wake up and the NCOs to inspect quarters. If in garrison, the gates were opened. The soldiers of the guard would stop challenging.

All drummers beat the Reveille at the center of their respective battalion flag.

1. Drummers beat Locken, as described before.
2. All Drummers commence the Reveille together.
  - Begin at the center of the battalion parade.
  - March to the right down to the end of the parade.
  - Turn around and march to the other end.
  - Turn around and return to center.
  - End back at the center, in front of the battalion flags.

*Hessian Regulations, 1767, p. 272, 301, 496, 510-1*

## Drum Beatings

Winter's drum manual includes a simple "Double Drag Style" beating that is found commonly across Europe for a Reveille beating. One Dutch manual – Over het Tromslaar (1807) – used 'De Reveille' which is identical to that seen in Winter. A similar, simplified Double Drag style beating is used by the Spanish in Toques de Guerra (1769). The French adopt a simple Double Drag Beating for La Diane, their Reveille, beginning with their 1831 regulations under "Batteries et Sonneries de l'Infanterie Française". The same Double Drag Beating appears as the Swiss Tagwacht by the mid-1800s in several of their ordonnances.

Kastner shows a different Prussian Reveille (Kruger calls it Wecken). This beating is more similar to the Dutch Reveille found in Raucher's (1815) manual, as well as the Dutch Reveilles played in the Americas in the 19th C.

## Medley of Tunes?

There is support that Reveilles were commonly beaten as a medley of tunes. 18th C. Swiss manuals show a sequence of three Tagwachte that translate to a Single Drag beating, a Double Drag beating, and a "Dutch Style" Reveille, based on the 1728 and 1788 ordonnances.

Tradition suggests that Napoleonic era France beat a medley of a Single Drag and Double Drag.

The British beat a medley of the English and Scottish Reveilles (Potter, 1815). They beat the English, followed by the Scottish as many times as desired, then ended with the English. Buttrey's five MS lists a number of tunes in sequence around his English Reveille and Scottish Reveilles, many of the tunes showing overlap with the American reveille.

The Americans were beating a medley of Reveille tunes at least by the early 1800s. Their sequence includes Single Drags, Double Drags, the "Dutch style", as well as the English and Scottish reveilles.

In Darmstadt MS 1225, the Chür Phäylzer ordonnance section lists four "Rewel" tunes in a row, also implying either a medley sequence like the Americans.

In MS 1225, the Prussian ordonnance lists multiple Reveilles, implying a medley or no specific ordonnance. Interestingly, it includes "Revelle Leib Shen" (A Favorite Reveille) that includes a Trio. This musical style plays the main melody, then trio, then returns to the main melody - essentially a medley of 3 tunes.

Based on this evidence, I would suggest a medley of tunes provided in the Prussian ordonnance. The beating would start with the Prussian "Wecken", which rolls naturally into Winter's "Reveille", and then return to the Wecken. This fits very well to "Revelle Leib Shen" and can be adapted to numerous Prussian reveilles in the Darmstadt MSs.

# Reveille - Medley 1

Drum: Reveille / Wecken

**A** MS 1225 p. 9 "Reveille"

Musical score for measures 1-6. The score is in 3/8 time and G major. It features two treble clefs and a drum line. The melody consists of eighth and quarter notes. The drum line features a complex rhythmic pattern with many sixteenth notes. A bracket under the drum line is labeled "Kastner 'Wecken'" with an accent mark (>).

Musical score for measures 7-10. The score continues the melody and drum line from the previous system. A bracket under the drum line is labeled "A" with an accent mark (>).

Musical score for measures 11-15. The score continues the melody and drum line. A bracket under the drum line is labeled "A" with an accent mark (>).

Musical score for measures 16-20. The score continues the melody and drum line. A bracket under the drum line is labeled "A" with an accent mark (>).

Fife: B/001, B/009  
Drum: Reveille W/12, Wecken K/1

# Reveille - Medley 1, cont.

Drum: Reveille / Wecken

21

26 **B**

32

38

1. 2.

Fife: B/001, B/009

Drum: Reveille W/12, Wecken K/1

# Reveille - Medley 1, cont.

Drum: Reveille / Wecken

43 **C** MS 1225 p. 1 "Reveille"

Winters "Reveille"

47

51 **D**

55 D.C. al Fine

Fife: B/001, B/009  
Drum: Reveille W/12, Wecken K/1

# Revelle Leib Shen- Medley 2

Drum: Reveille / Wecken

**A**

MS 1225 p. 7

MS 1225 p. 8

Kastner Wecken

*Kastner "Wecken"*

5

**B**

9

13

3 *tr*

3

Fine

Fife: B/007

Drum: Reveille W/12, Wecken K/1

# Revelle Leib Shen- Medley 2

Drum: Reveille / Wecken

17 **C** Trio

Winters "Reveille"

21

25 **D**

29

Fife: B/007

Drum: Reveille W/12, Wecken K/1

# Revelle Leib Shen- Medley 2

Drum: Reveille / Wecken

33

3 3 tr tr

37

tr tr

41

3 3 tr tr

45

3 3 tr tr

D.C. al Fine

Fife: B/007

Drum: Reveille W/12, Wecken K/1



# General March

## Meaning & Performance

The General March (Hessian: General March/General Marche; Prussian & Swiss: General Marsch; French: La Générale) was beaten when the Regiment was to march out. (Note: General March and Vergatterung were omitted when in a large garrison.) The General March was the warning that told the soldiers to begin packing and tearing down camp; it was later followed by Vergatterung to assemble the regiment.

All drummers beat the General March at the center of their respective battalion flag.

1. Drummers beat Locken, as described before.
2. All Drummers commence the General March together.
  - Begin at the center of the battalion parade.
  - March to the right down to the end of the parade.
  - Turn around and march to the other end.
  - Turn around and return to center.
  - End back at the center, in front of the battalion flags.

Note: This is the same concept as in the British & American army, as well as French army. The General and the Assembly are beaten in the circuit at the parade ground in all cases.

*Hessian Regulations, 1767, p. 240, 272, 568,*  
*Prussian Regulations, 1750, p. 179*

## Drum Beatings

Winter's manual does not include the General Marsch; instead, there is a simple 6/8 beating found in Kastner. The beating has a Line A and Line B, each 4 measures long. This beating, unfortunately, will not conform to the 2/4 tune found throughout the Darmstadt Fife MS.

## Fife Tunes

Throughout the Darmstadt MSs, we find 3 versions of the General March. While some of the original music may indicate a Line A of 4 bars or Line B of 9 bars, these variations still correlate to the other music, showing a clear rule of 2+5 bar structure.

One version (MS 1224, p. 71, 166), matches the first part of the English General. Another version (MS 1224, p. 65, 69, 344) seems to be a variation on the second part of the English General.

According to *Die Musik der Speilleute...*, the General March listed under the Prussian Ordonnance (which appears in many other places throughout MS 1224), may have been composed by Erbprinz Ludwig von Hessen-Darmstadt. It appears to be a variation on the second example. While no longer distinctly recognizable as the same as the English General, it still follows the odd 2+5 bar structure.

The overlap between these German tunes and the English General certainly raises an interesting conversation of whether the tune was original Prussian or English and who stole it from whom!

Considering the nature of the fife tunes found, the best drum beating would be the English General found in sources like *The Young Drummer's Assistant* and the "Drum Beatings" MS. YDA's beating is heavily right-hand dominant, similar to the Prussian style.

# General March

Drum: English 'The General'

MS 1225  
p. 1

MS 1225  
p. 2  
Harm

English  
YDA (c1780)

The first system of the musical score is in 2/4 time and G major. It features three staves: two treble clefs for the melody and a single bass clef for the drum part. The melody consists of two phrases, each with a repeat sign. The drum part provides a rhythmic accompaniment with eighth and sixteenth notes, including two triplet patterns in the second phrase.

The second system continues the melody and drum accompaniment. It begins with a measure number '4' above the first staff. The melody continues with two phrases, each ending with a repeat sign. The drum part continues with a consistent rhythmic pattern, ending with a final measure that includes a quarter rest.

Fife: B/001  
Drum: YDA

# Vergatterung

## Meaning & Performance

The Vergatterung (alt German: Vergadderung; Swiss: Versammlung / Die Sammlung; French: L'Assemblée) is the Assembly beating and predominately used to form soldiers for Guard Mounting daily or for the march.

When the Vergatterung beats, soldiers meant for the guard form at their company parades as soon as they hear it and then march to the regimental parade to the beat of the Vergatterung after roll is called. A similar process functions to form the regiment for the march. The time for the Vergatterung varies and is decided by the commander.

All drummers beat the Vergatterung at the center of their respective battalion flag.

1. Drummers beat Locken, as described before.
2. All Drummers commence the General March together.
  - Begin at the center of the battalion parade.
  - March to the right down to the end of the parade.
  - Turn around and march to the other end.
  - Turn around and return to center.
  - End back at the center, in front of the battalion flags.

*Hessian Regulations, 1767, p. 239-40, 272-4, 443, 568*

*Prussian Regulations, 1750, p. 179*

## Drum Beatings

Winters' simple 3/8 beating fits the Prussian regulation tune easily. The first 3 rolls in Winter are not barred, so it's difficult to tell exactly how they were performed. They seem to be a short introduction, perhaps like the British use the Three Cheers, and maybe are meant to be interpreted instead as the Locken.

Winters provides the note to play "Quickly, with emphasis".

## Fife Tunes

There are dozens of Vergatterungs included in the Darmstadt MSs. Most are ascribed to various units, suggesting that the regulation tune listed could either be substituted or medleyed with unit specific tunes.

Based on the performance of the tune - marching a circuit around the parade grounds - it's likely that the tune would need to be played several times over. It's possible that it was common to perform multiple tunes as a medley, or vary the tunes day to day, like in the British practice of 'The Troop'.

# Vergatterung

Drum: Vergatterung zur Wach-Parade

*Quickly. With Emphasis.*

MS 1225  
p. 1

MS 1225  
p. 2  
Harm

Winters  
(1777)

4

9

13

18

Fife: B/001  
Drum: W/14

# Fahnen Troop

## Meaning & Performance

The Fahnen Troop (alt: Trupp / Tropp), also known as Fahnen Marsch (Swiss: Fahnenmarsch / Fahnentrupp; French: Le Drapeaux), appears to have similar meanings as the French Le Drapeaux and British Short Troop. It was used for the following purposes:

- March the guard to their posts and march off once relieved.
- Salute the flag when retrieving or returning it.
- March the colors when they are trooped in front of the commander's quarters upon entering a new camp.
- Marching the funeral detail away from the cemetery.
- To signal in battle to about face and march in retreat.

*Hessian Regulations, 1767, p. 109, 112, 173, 251, 256-7, 272, 453-4, 550-2, 575-6*

## Drum Beatings

Winters' Fahnen Marsch is 6-bars of 2/4. Kastner's beating is a slight variation that shortens the beating to 4-bars of 2/4.

Kastner's beating fits the majority of the Darmstadt Troops much better, as many of them are either 4-bars or 8-bars of 2/4.

## Fife Tunes

The Darmstadt MSs include a large selection of Fahnen Troops, many of which are assigned to specific units. Considering the largely ceremonial use of the duty call, it seems logical that every regiment had their own version. Many of the Fahnen Troops are unnamed and perhaps these troops were used at will, like the British use of various Short Troops.

In the Prussian ordonnance, they include the "Geschwinder Troop" [Swift Troop]. This is perhaps a quickstep version of the troop; there's no clear indication of how this tune might be used differently than a regulat troop.

The Prussian ordonnance also include "Troop im Rettiriren" [Troup in Retirement]. While the same drum beating fits this tune, it seems to be a specific fife tune for use as a battlefield signal.

# Geschwinder Tropp

Drum: Fahnen Trupp

MS 1224  
p. 355  
MS 1225  
p. 3

MS 1225  
p. 4  
Harm

Kastner  
(1846)

The first system of the musical score consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It contains four measures of music, ending with a repeat sign. The middle staff is also a treble clef with the same key signature and time signature, containing four measures of music. The bottom staff is a bass clef with the same key signature and time signature, containing four measures of music. The music is a simple march-like melody.

*Moderate Walking Tempo. With Gravity.*

The second system of the musical score consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It contains four measures of music, ending with a repeat sign. The middle staff is also a treble clef with the same key signature and time signature, containing four measures of music. The bottom staff is a bass clef with the same key signature and time signature, containing four measures of music. The music continues the melody from the first system.

D.C.

Fife: B/003  
Drum: K/1

# Troop im Rettiren

Drum: Fahnen Trupp

MS 1225  
p. 15

MS 1225  
p. 16  
Harm

Kastner  
(1846)

*Moderate Walking Tempo. With Gravity.*

5

9

*tr*

13

Fife: B/015  
Drum: K/1

# Troop im Rettiriren, cont.

Drum: Fahnen Trupp

17

tr

21

25

Fife: B/015  
Drum: K/1



# Arbeit

## Meaning & Performance

The Arbeit (Swiss: Der Arbeit; Austrian: Schanz-Streich) likely serves as a work call, though no concrete information could be located in Hessian or Prussian regulations.

It's possible that it functioned like the British fatigue call or pioneer's march, in which the call served as an assembly for those assigned to a fatigue detail.

Alternatively, it might work like the French La Fascine, which was beaten at various points throughout the day to indicate that fatigue parties should commence work or cease work (for breaks like lunch).

## Drum Beatings

There are no existing Prussian or Hessian beatings for Arbeit.

The Austrian 1807 regs include a beating called "Schanz-Streich" which is their version of a work call or fatigue call. This beating is in 2/4 and 4 measures (though essentially 2 measures repeated). As all the Arbeits in the Darmstadt MSs were in 6/8 or 3/8, it would not be a good fit.

Based on the simple structure of the 6/8 tunes in the Darmstadt MS, the English Pioneer's Call beating is a simple 6/8 that will fit them both.

# Arbeit

## Drum: English 'Pioneer's March'

MS 1225  
p. 5

MS 1225  
p. 6  
Harm

English  
YDA (c1780)

6

1. 2.

*tr*

11

*tr*

19

*tr*

Fife: B/005  
Drum: YDA



# Zapfenstreich

## Meaning & Performance

The Zapfenstreich (alt: Zapffenstreich / Zappenstreich / Zappen Strieg; Austrian/French: La Retraite) is synonymous to the British Tattoo or French La Retraite. The beating tells the soldiers to return to their barracks, where an NCO will take roll and inspect the quarters. While sentries began challenging at 5pm, Zapfenstreich signals an increased vigilance. If in garrison, gates are closed and locked.

Additionally, this beating controls the consumption of liquor. Innkeepers must cease the sale of liquor/beer after the beating. Bier-Patrouillen patrol from Zapfenstreich until 11pm to ensure all soldiers have returned to barracks and arrest those still out.

The time of this beating depends on the time of year:

October 1 - April 1 = 8pm

April 2 - September 30 = 9pm

In camp, in times of war, it's beaten at nightfall.

## IN CAMP

Guard drummers only assemble at the main guard tent.

1. The "Stuck-Schuss", artillery warning shot, is fired as the signal to commence. If no cannon, then Drummers beat Locken, as described before.
2. All Guard Drummers commence the Zapfenstreich together.
  - Begin at the center of the battalion parade.
  - March to the right down to the end of the parade.
  - Turn around and march to the other end.
  - Turn around and return to center.
  - End back at the center, in front of the battalion flags.

## IN GARRISON / TOWN

Guard drummers only assemble at the main gate. They are led by a Drum Major, sub-officer, and some soldiers.

1. The detachment steps off and march as a corps through the main streets, beating the Zapfenstreich 3x.
2. After completing the third repeat, the drummers split up and march back to their posts, all taking different roads, continuing to beat after separating.

The town performance is speculation based on other German methods, as nothing is specified in Prussian or Hessian sources. The Swiss beat the Zapfenstreich three times; after which, they split up and marched back to their post, while beating the Zapfenstreich. For the Saxons, their corps would beat the Zapfenstreich around the market three times before returning to their posts. Like the Swiss, this probably meant that the drummers continued beating while they marched back to their posts.

*Hessian Regulations, 1767, p. 469-71, 496, 509-11*

*The Perfect German Soldier, p. 421, 478*

*Swiss Regulation, 1764, p. 230*

# Zapfenstreich

## Drum Beatings

Winters' version includes a fun, challenging piece that plays a base phrase 3x, then plays an embellished phrase 3x, then a further embellished phrase 3x. These 3 phrases are repeated from the beginning to continue the piece. This same beating appears later in Kastern, as well as Kruger's 1950s manual.

The general structure highlights the right-hand dominant nature of Prussian drumming, as well as a theme and variation style that was common in the 18th century.

Unfortunately, this creates an odd 9-measure beating that will not line up with any of the Zapfenstreich from the Darmstadt MS. What appears here is a variation on the original - using the opening roll to fill 2-bars and reducing each phrase to only 2x through.

## Fife Tunes

The Prussian ordonnance appears here as the first suggestion. This tune could easily be performed 3x over to fit the regulation descriptions.

While the drummers most likely beat the same, regulation beating, the fifers may have played a medley of three (or more) tunes. This would be similar to the British and American tradition of performing a sequence of tunes, broken up by the Singlings and Doublings of the Tattoo.

Of all the duty calls listed in the Darmstadt MS, the Zapfenstreich is the largest pool, which seems to support the hypothesis that multiple tunes were performed. In fact, 3 tunes in MS 1225 include a Trio. Stylistically, a Trio tells us to play the tune as written into the Trio and then back into the tune; aka a medley of three tunes. Kastner's music shows two fife tunes, further supporting the idea that fifes could optionally change tunes.

Also of interest are the 6 tunes written in 3/4. While all other Zapfenstreich are in 2/4, 6 appear in 3/4. In the 19th century, the French perform *La Retraite* first as a 3/4 while standing; then, stepped off to the same tune in 2/4. It's worth investigating whether some regiments imitated the French practice with these 3/4 tunes.

Following the Prussian ordonnance, I have included the original Winters version of the Zapfenstreich and a 3/4 interpretation.

# Zapfenstreich

Drum: Zapfen-Streich

MS 1225  
p. 5

MS 1225  
p. 6  
Harm

Winters  
(1777)

*With Great Emphasis.*

5

9

13

Fife: B/005  
Drum: W/16 (modified)



# Zapfenstreich - 3/4

Drum: Zapfen-Streich



*With Great Emphasis.*



Drum: W/16 (modified to 3/4)



# Schaar Wacht

## Meaning & Performance

The Schaar Wacht (alt: Schaar-Wache) was beaten at midnight by the Guard Drummers, supposedly to keep the guard awake and alert. I have found only one reference in Fleming's *Der vollkommene deutsche Soldat*:

Bei einigen Armeen in Felde und ezlichen Guarnisonen ist auch der Gebrach, dass zu Mitternacht um 12 Uhr die Tambours den gewöhnlichen Marsch und die so genandte Schaar-Wache schlagen, um das Bold, so auf den Wachten und Posten ist, desto munterer und alarter zu halten.

In the case of some armies in the field and particular Garrisons, there is also the custom that at midnight at 12 o'clock the Drummers strike the usual march and the so-called Schaar-Wache, to embolden the guards and men at post, to keep them more lively and more alert.

*The Perfect German Soldier, p. 479*

## Drum Beatings

There are no known beatings for the Schaar Wacht. Here, I have scored the Armee March from Kastner as a best fit option.

The top line shows Line AABB. The bottom line shows Line CCDD. I would recommend beating always performing AABB; optionally play CCDD if repeating the tune.

French beatings often include a 2nd drum part in which 1/4 of the drummers roll, or play a simple beating (almost bass drum-like). Some British beatings have a similar concept, generally where one drummer plays the full beating with a muffled drum and another drummer, with full snares, drops out in places. With this in mind, a possibly interesting version would be to play the two lines as a "duet", in which most drummers play the top line, while a few beat the bottom line.

## Fife Tunes

This tune is the only one in the Darmstadt MS named Schaar Wacht. Based on Fleming, it seems this may have been an uncommon tradition, and therefore I wouldn't expect to find a number of versions.

# Schaar Wacht

Drum: Armeemarsch

MS 1225 p. 13  
MS 1225 p. 14  
Kastner Lines AB  
Kastner Lines CD

5  
9  
13

3  
tr  
3  
3  
3

Detailed description: This is a musical score for a drum set, titled 'Schaar Wacht' with the subtitle 'Drum: Armeemarsch'. The score is arranged in a system of five staves. The top two staves are for two different versions of the melody, labeled 'MS 1225 p. 13' and 'MS 1225 p. 14', both in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The bottom three staves are for the drum kit, labeled 'Kastner Lines AB' and 'Kastner Lines CD', in bass clef with a 2/4 time signature. The score is divided into measures, with measure numbers 5, 9, and 13 indicated at the start of their respective systems. The music features various rhythmic patterns, including eighth and sixteenth notes, rests, and triplet markings (indicated by a '3' over a group of notes). Trills are marked with 'tr'. The drum kit parts include patterns for snare, tom, and cymbal, with some notes marked with an accent (>). The score concludes with double bar lines and repeat signs.

Fife: B/013  
Drum: K/2

# Marches

# Musquetier March

## Meaning & Performance

The Musquetier March (alt: Parademarsch, Feldmarche; Austrian: Fusilier-Marsch; Swiss: Der ordinaire Marsch) was a common time march beaten to march a column or line forward.

On the command to march, the drummers at the head of the column beat the march. The men march in step with rifles at shoulder arms.

## WHEN TO PLAY

<i>Leaving Camp / Garrison</i>	On the order to 'March', all the drums beat. <ul style="list-style-type: none"><li>• This continues until the battalion has passed out of the gate to a convenient place to pause.</li></ul>
<i>When marching through a city</i>	When the battalion approaches a gate to a city, the drums beat. <ul style="list-style-type: none"><li>• The soldiers dress and move to shoulder arms.</li><li>• Continues until they have passed through the city.</li></ul>
<i>When marching through a 'main quarters' OR small village with a general staff</i>	Drummers beat a march. <ul style="list-style-type: none"><li>• Soldiers move to shoulder arms.</li><li>• Continues until they have passed through</li></ul>
<i>When entering a village without a general staff</i>	One drummer per battalion beats a 'Feldmarche' <ul style="list-style-type: none"><li>• Soldiers club their rifles</li></ul>
<i>When entering a town at night</i>	Drummers beat a march. <ul style="list-style-type: none"><li>• Soldiers move to shoulder arms.</li></ul>
<i>When entering a village at night</i>	Drummers DO NOT beat a march.

*Hessian Regulations, 1757, p. 568-76*

## Drum Beatings

Winters' manual doesn't include a Musquetier or Fusilier March. Kastern includes "Armee Marsch", which is nearly the same as Kruger's Parademarsch.

Kastern's beating has 4-parts. Included here are the first two. The 3rd and 4th parts are scored with Schaar Wachte for reference.

NOTE: The final drum measure was added to match the 9th measure in the Darmstadt music.

## Fife Tunes

The Darmstadt MS included one Musquetier March in the Prussian ordonnance.

Only 9 tunes appear in the Darmstadt MS that are referred to as Musquetier March (and 1 titled Fusilier March under the Austrian ordonances). Nearly a hundred tunes are labelled simply March; many of them are likely meant to be Grenadier Marches.

Marten speculates that fife music for Musquetier Marches fell into disfavor during the 18th century considering that regiments only officially had Grenadier Fifers and a Regimental Fifer from 1735-1749 and again from 1764-1787.

*Marten, Die Musik der Spielleute des Altpreuussischen Heeres, 1976, p. 47*

# Musquetier March

Drum: Armeemarsch

MS 1225  
p. 15

MS 1225  
p. 16

Kastner  
(1846)

5

9

13

Fife: B/015  
Drum: K/2

# Grenadier March

## Meaning & Performance

Grenadier companies were introduced to every infantry battalion in 1735, authorizing 3 drummers and 2 fifers. Grenadier companies were re-organized into the line companies in 1787, which also removed their fifers. (Only the Guard Companies retained their fifers). Four grenadier companies were created as an independent battalion from 1799 until 1806 and were authorized to have 1 company drummer each, 1 battalion drummer, and 8 fifers total.

None of the Prussian or Hessian regulations explain when the grenadier march should be beaten. Marten assumes it was beaten by the grenadier company when the flags were brought out. It was also likely beaten as a march for the grenadier company when marching alone.

Marten also discusses the Prussian army's use of Grenadier Marches as a reward for special feats, suggesting that Grenadier Marches were beaten when regiments marched in parade or through town, as a way to broadcast their status. A few examples include:

-The Bayreuth Dragoon Regiment of the Old Prussian Army received a royal letter granting many privileges, including: "We have therefore most graciously decided ... that the regiment should be authorized to have the grenadier march beat with their drums at any time, whether in the field or on the march, whether in the field or in garrisons..."

-For the Battle of Lobositz on October 1, 1756, Regiment v. Münchow (No. 36) was granted a grenadier march;

-The regiments taken prisoner near Maxen on November 19-21, 1759 were deprived of their grenadier march;

-The Infantry Regiment v. Tettenborn (No. 11) was deprived of the right to beat the Grenadier March because of a bad review in 1772. It was only at the review the following year that this right was granted again following better inspection results.

*Marten, Die Musik der Spielleute des Altpreuussischen Heeres, 1976, p. 66-7*

## Drum Beatings

Early regulations state that all drummers should beat the same grenadier march as the Leib battalion, but the fifers should have a different march for each regiment or battalion.

Winters does not include a Grenadier March. Included is a beating from Kastner. His beating is 2-bars repeated, followed by 6-bars. The first 2-bars have been repeated here 3x to match the 6x6 structure of the fife tune.

*Regulations for the Whole Prussian Infantry 1714, p. 246*

## Fife Tunes

The Darmstadt MSs list at least 150 Grenadier Marches, representing nearly all of the old Prussian regiments, as well as many Austrian regiments, German line regiments serving with the French, and compositions written by the Erb-Prinz Hesse-Darmstadt.



## **Fligel Grenadier March**

### **Meaning & Performance**

Fliegel Grenadier March (“Flying Grenadier March”) might represent a quickstep or a charge. The Darmstadt MS doesn’t include a tune for the charge, a signal which was certainly needed for 18th century combat.

### **Drum Beatings**

Assuming this tune represents a charge, the music has been scored with Kastner’s Sturm Marsch (Austrian: Sturmstreich). Sturm Marsch is a very simple beating that could easily be maintained at a quickstep or charge.



# Fligel Grenadier March

Drum: Sturm Marsch [Charge]

MS 1225  
p. 3

MS 1225  
p. 4  
Harm

Kastner  
(1846)

7

Fife: B/003  
Drum: K/2

# Religious Services

## **Kirchen-Parade - Church Services**

### **Meaning & Performance**

Like most armies in 18th Century Europe, the Prussians were very religious people and church services played a role in their daily lives. It seems that multiple signals were used to conduct prayer services.

Kirchen-Parade (Austrian: Kirchen-Streich; Swiss: Zum Gottesdienst) signalled for the men to form by company, where they would be marched to the regimental parade. An officer called roll and inspected the men, and then they were marched to the service's location.

Church services were held every Sunday and on religious holidays.

All drummers beat the Kirchen-Parade. They assembled at the guard post or regimental parade. When near a church, they commenced beating when the Church Bells first ring. When in the field, or not near a church, they beat at the appointed hour.

1. Drummers beat Locken, as described before.
2. All Guard Drummers commence the Kirchen-Parade together.
  - Begin at the center of the battalion parade.
  - March to the right down to the end of the parade.
  - Turn around and march to the other end.
  - Turn around and return to center.
  - End back at the center, in front of the battalion flags.

*Hessian Regulations, 1767, p. 272, 417-8, 510*

### **Drum Beatings**

Winters provides a short piece in 2/4. The style of the piece lends itself easily to 3/8 or 6/8 to match the tunes in Darmstadt.

He notes that this piece should be played slowly and with deliberation, which matches its use.

### **Fife Tunes**

The Prussian Ordonnance includes a fife tune for both "Kirchen-Parade" and "Zum Gebätt".

Note: Kastner doesn't include a Kirchen-Parade, but instead has 'Zeichen zum Gebet' and 'Nach dem Gebet' (Signal for Prayer and After Prayer, respectively). His tunes and beatings are very short, more ruffles or cheers than tunes.

## Zum Gebätt - Prayer

### Meaning & Performance

In addition to church services, prayer was held twice a day in the Prussian and Austrian armies, and at least once a day in the Hessian army. The Prussians held prayer at roughly 8am, following guard mounting, and at 6pm. (The Austrians were about the same, with morning prayer at 8am and evening prayer at sunset.)

Zum Gebätt (To the Prayer; Austrian: Bethstunde [Prayer Hour]) appears to be the signal for these less formal daily prayer services.

At the signal, soldiers formed on the company parade, roll was called, and then the men were marched to the regimental parade, where they formed a circle around the chaplain. Soldiers were required to wear hats, but did not need gaiters or to be fully dressed.

It seems that only the Guard Drummers beat Zum Gebätt, located at their respective guard tents.

1. Drummers beat Locken, as described before.
2. All Guard Drummers commence the Zum Gebätt together.
  - There's no indication that the drummers marched the circuit while beating.

*Regulations for the Prussian Infantry, 1754, p. 197-8*  
*New Regulations for the Prussian Infantry, 1757, p. 4-5*  
*Hessian Regulations, 1767, p. 327*  
*Austrian Regulations, 1737, p. 38*

“No service, singing and praying both included, shall be allow'd to continue above a quarter of an hour; and, as often as the Chaplain exceeds that time, for which the Adjutant is to be answerable, he shall forfeit one six dollar to the invalid-fund; but on Sundays, a sermon is preached, and the service lasts an hour.”

*Regulations for the Prussian Infantry, 1754, p. 198*

## Beatings During Church Services

### Austrian Practice

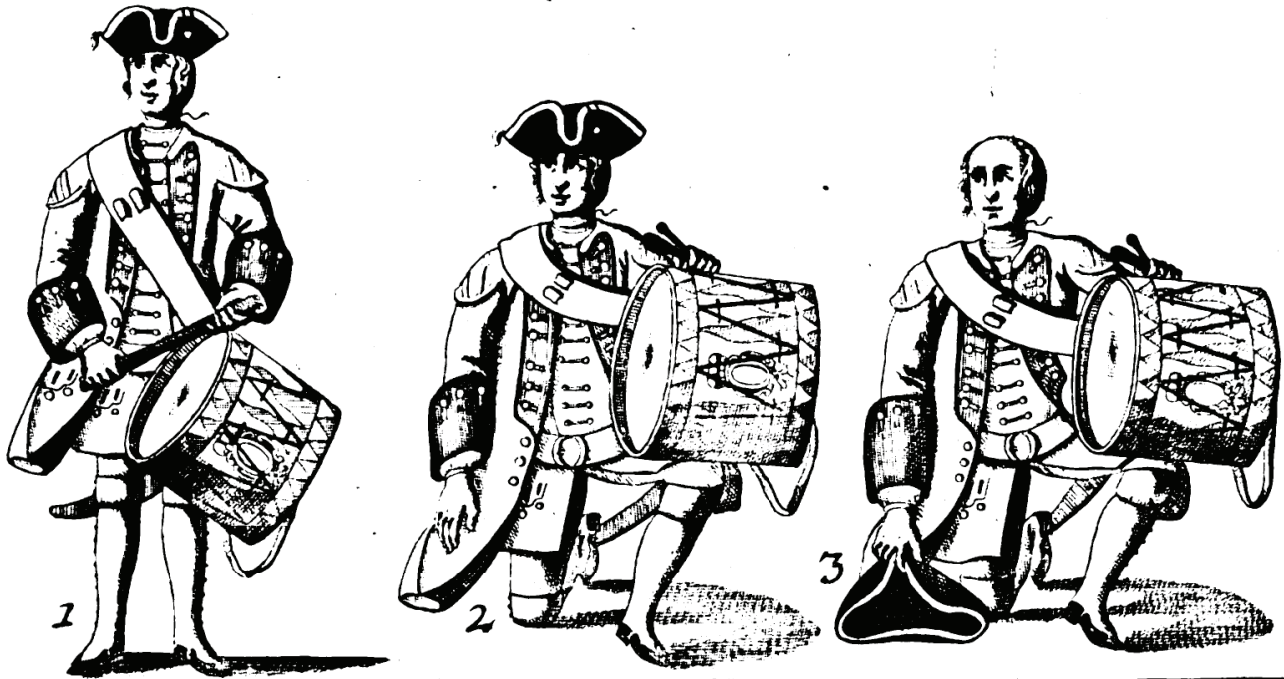
Austrian regulations describe the use of drum beatings during mass to announce the next part. These were likely used only when mass was conducted in the field, without the ceremony of a real church.

1. Beginning [of Mass] – three Rufs;
2. Gospel – three Rufs;
3. Sanctus – three Rufs;
4. Omen to Transubstantiation – three Rufs;
5. Transubstantiation – three Rufs, three Single Strokes, and one Ruf;
6. Communion – a Ruf, three Single Strokes, one Ruf;
7. End of the Mass – three Rufs;

*Austrian Regulations, 1807, p. 241*

*No 8.*

*pag. 60.*



*Knieet nieder zum Gebett .*

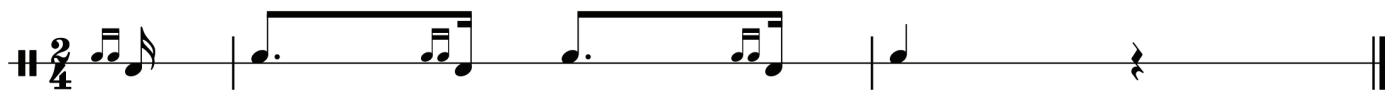
### Kneel Down to Pray

1. With your right hand, place the sticks next to the other in your left hand, so that the ones in the left hand are upside down and hold them firmly.
2. Usually kneel down with your right knee keeping body and head upright grab the ropes with your left hand and use this to keep the drum flat on your left knee, so that it doesn't fall down to your left.
3. Grab hold of the hat brim with your right hand, take off the hat, and place the hat with the inner hollow of your right thigh as far down as the knee as the right arm can bear freely and hold your body and head straight.

*Ganzer Ruf - Interpreted as Single Drag*



*Halbe Ruf - Interpreted as Single Drag*

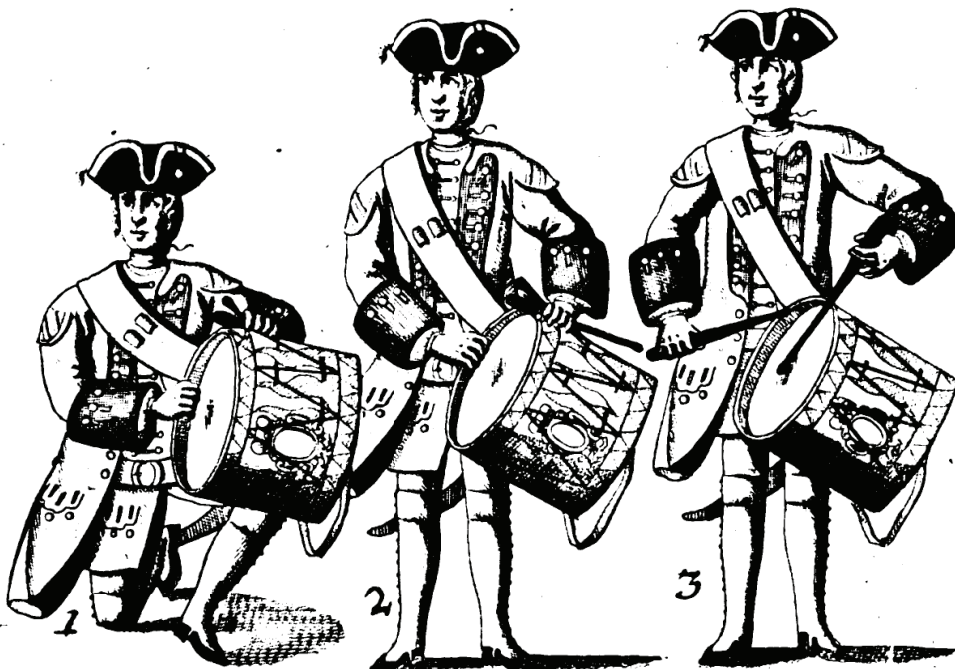


*Ganze Ruf - Interpreted as 4-Stroke Roll*



N<sup>o</sup>. 9.

pag. 80.



Der Tambour so die  
Zeit - Stund schlaget.

Auf vom Gebett.

**Stand Up from Prayer**

1. Put the hat on your head with your right hand, with the [point] over the left eye. Let your right hand come off the hat and sink onto the top of the drum.
2. Stands up straight and put your right foot the correct distance from the left one again.
3. Release your left hand from the ropes. Grab the stick placed in your left hand with your right hand and hold each stick with both hands over the batter head, and be ready to be able to beat at any time.

# Kirchen-Parade

Drum: Kirchen-Parade

**A**

Slowly. With Deliberation.

**A**

7

7

13

13

**B**

19

19

Fife: B/011  
Drum: W/13

# Kirchen-Parade, cont.

Drum: Kirchen-Parade

25

31

37 **C**

43 **C**

49

Fife: B/011  
Drum: W/13



# Zum Gebätt

Drum: Kirchen-Parade

MS 1225  
p. 11

MS 1225  
p. 12

Winters  
(1777)

*Slowly. With Deliberation.*

5

9

Fife: B/011  
Drum: W/13

# Zum Gebätt cont.

Drum: Kirchen-Parade

12

15

18

Fife: B/011  
Drum: W/13

# Irregular Duties

## **Rast**

### **Meaning & Performance**

Der Rast appears as a tune in the Darmstadt MS under the Prussian ordonnance; however, no information has currently been found in Prussian regulations.

The beating is referenced in the Austrian Regulations as being beaten after Assembly, but before Prayer Call, suggesting it might have something to do with Guard Mounting.

*Austrian Regulations, 1769, p. 186*

### **Drum Beatings**

There are no known beatings for the Rast. It may exist under a different name, which we cannot determine until we know the beating's purpose.

The closest option might be a beating in Kastner called 'Appel pour la marche de parade', meaning the call for the march to the parade. This would presumably be performed after the Assembly has gathered the men for guard duty as a signal for them to begin marching to the regimental parade.

# Rast

Drum: Appel pour la marche de parade, pas ordinaire

MS 1225  
p. 5

MS 1225  
p. 6  
Harm

Kastner  
(1846)

5

Fife: B/005  
Drum: K/3

# Todten Marsch - Funeral Duties

## Meaning & Performance

The Todten Marsch (alt: Todten Marche) was beaten as a funeral march.

The musicians assigned to funeral duty stood at the head of the column.

1. When the body is brought out, the soldiers present arms. [No mention of a musical salute.]
2. The body is put into the funeral wagon and then soldiers club arms.
3. Column steps off. Drummers beat the Todten Marsch, while Hautbois or Fifers play.
4. Following the burial, the Musicians beat the Troop to return the column back to camp.

Regulations stipulate that drums should be muffled, which is echoed by Winters. Muffling drums was a common process and explained in many British resources as placing a cloth between the snare head and snares to mute or muffle the snap of the snares.

*Hessian Regulations, 1767, p. 594*

## Drum Beatings

Winters provides a simple 3/4 beating, which he notes should be played softly and on muted drums.

The beating is simple enough that it could easily pair with a tune in 2/4, and reasonably well to Common Time.

## Fife Tunes

The Darmstadt MSs do not include any tunes labelled as a Dead March, despite clear references to Hautbois or Fifers in regulations. It's likely they used popular Airs used at the Drum Major's discretion, much like the British might play Roslin Castle or something similar.

The Austrian regulations (1807) note that the Dead March is like a Grenadier or Fusilier March, but without embellishment. The regulations mean this for both the drum and fife part, so this may not have been the Prussian tradition, but it is a reasonable alternative.

# Todten Marsch



*Softly. With Muted Drums.*



*NOTE: Unclear if the repeat returns to the roll or the flams.  
Return to the roll after D.C.*

**Drum: W/18**

## **Feuer Alarm - Hecken-Feuer**

### **Meaning & Performance**

Der Allarm (alt: Alarme) or Feuer Alarm signalled an alarm to the army - either 1) the enemy is attacking, take up arms and form by company or 2) a fire has broken out.

Der Allarm is beaten by the Orderly or Guard Drummer and taken up by all other Guard Drummers.

Based on Austrian and Prussian drum manuals, the beating is performed with dynamics ONLY to signal a fire.

- Start fortissimo (very loud)
- Decrescendo to piano (soft)
- Crescendo to fortissimo
- etc.

*Hessian Regulations, 1767, p. 512-3*

### **Drum Beatings**

Winter's MS describes a series of aggressive rolls used to signal the alarm. They contain dynamics, crescendoing and decrescendoing throughout.

The Long Roll as an emergency or fire alarm was also used by the Americans and Swiss; the Austrians used a series of Ruffs, which would have had a similar effect.

### **Fife Tunes**

No fife tune accompanies this beating.

### **Hecken Feuer - "Fire by Rank"**

Beaten by the Orderly Drummers in the rear ranks.

On the Command "Man wird auf Hecken chargirent! Chargiret!", drums beat the Allarm. They continue beating until an order to cease firing by rank.

*Hessian Regulations, 1767, p. 128-133*



# Feuer Alarm - Hecken-Feuer

2  
*ff*  
*Rapid and Forceful.*

3

5

*ff*

D.C.

Drum: W/17

## **Drummer's Call**

### **Meaning & Performance**

There were no specific references to a drummer's call in Hessian or Prussian regulations, but it's probable that one existed for the general purpose of assembling the musicians.

### **Drum Beatings**

Kastner includes this 3-part drum beating, titled only in the French style "L'appel pour les Tambours".

The delayed start for the 2nd and 3rd parts is an interesting detail. Drummers' Call is likely beaten by the guard drummers. There were perhaps enough Guard Drummers at the main guard to play this 3-part version. Or possibly the slow start represents the various drummers joining in as they hear the beating start.

### **Fife Tunes**

Like the Drum Beating, Kastner's melody is the first evidence of a Prussian Drummer's Call. Like the drum beating, it also appears in 3-parts.

# L'appel pour les Tambours a la Parade

[Drummer's Call]

The musical score is arranged in two systems. The first system includes three staves for Fife1, Fife2, and Fife3, and three staves for Drum1, Drum2, and Drum3. The key signature is one sharp (F#) and the time signature is 3/8. A triplet of eighth notes is marked with a '3' above it in the first measure of the Fife1 staff. The second system continues the piece from measure 6, with the Fife staves playing a melodic line and the Drum staves playing a rhythmic accompaniment. The score concludes with a double bar line.

Fife: K/3  
Drum: K/3

## **Das 4 Uhr Stuck**

### **Meaning & Performance**

Das 4 Uhr Stuck appears as a tune in the Darmstadt MS under the Prussian ordonnance; however, no information has currently been found in Prussian regulations.

### **Drum Beatings**

No drum beatings exist with this name. It may exist under a different name, which we cannot determine until we know the beating's purpose.

# Das 4 Uhr Stuck

MS 1225  
p. 13

MS 1225  
p. 14

5

9

13

Fife: B/013

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