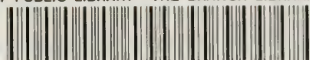


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BUGLE SIGNALS, CALLS &
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*Adopted by the War Department
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Bugle

Signals, Calls & Marches

*For Army, Navy, Marine Corps
Revenue Cutter Service & National Guard*

By
Captain Daniel J. Canty
U. S. Army, Retired

.50

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*Adopted by the War Department
for United States Army and National Guard*

Bugle

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MUSIC LIBRARY

POINTERS FOR BEGINNERS

MOUTH PIECES

In selecting mouthpieces the cup of same should correspond to the size of the lips, namely, those with thin lips should use a mouthpiece with a small cup, medium lips a medium cup, large lips a large cup. Always use your own mouthpiece and, preferably one that has a nickel or silver plating.

While it is best to read music, some of the best buglers I have known learned by air. When one learns by air he has the advantage of memorizing what he learns providing that the call or march is taught as it is written. A beginner should have an ear for music, good front teeth and medium sized lips and should be taught proper breathing, thus preventing possible straining of the stomach. Improper posture is often most injurious. Sound bugle only from the position of a soldier at attention, either at a halt or on the march. To sound, place the mouthpiece evenly on the lips, place the tip of the tongue against the upper teeth and pronounce silently the syllable "TU." Do not press the mouthpiece hard against the lips, as same interferes with proper blood circulation and numbs the lips. By receding the tongue a column of air is sent into the instrument, thus making a sound.

There are five tones, which are named: Low "C," Low "G," Middle "C," "E" and High "G." Learn Low "C" or Low "G" first and do not continue until a clear tone is produced and can be controlled at will.

For high tones it is necessary to press slightly harder against the lips with the mouthpiece and to slacken the pressure for each descending tone; do not move the mouthpiece either to ascend or to descend. Do not protrude the lips or puff out the cheeks. Do not be impatient to learn to sound calls. You must learn first the five tones and master their control, then you must learn tonguing.

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With the tip of tongue slightly strike the upper teeth. Always first mastering Low "G," then in a like manner attack and sustain the other notes of the scale singly, commencing softly and gradually increasing the sound until it is very loud, then let it die away.

The next exercise is opposite to the first. Strike the tones very softly and sharply. This is called "Staccato." Gradually increase the force of the tones until loud, then diminish, and always as short as possible.

The slur is not much used, but the exercise on the slur is very helpful to the lips. The slur "Up" is harder to perform than the slur "Down." To slur "Up" attack the first note easily and force the lip to carry the tone to the next note. Do not move mouthpiece. To slur "Down" relax the tension on the lips.

DOUBLE TONGUING

Double tonguing consists of pronouncing silently the syllables "TU, KU." The "KU" occurring more frequently than in triple tonguing makes it harder to perform. Accent strongly the "KU" slowly and equally and then faster.

TRIPLE TONGUING

Triple tonguing is learned before double tonguing because it is simpler and because in trumpet music it is used very frequently. Pronounce the syllables "TU, TU, KU" as staccato as is possible, accenting strongly on the "KU," as this is weaker than the "TU" it must have more stress.

"Time" is all essential for the sounding of the trumpet, and one must learn its proper value. The march is always commenced by advancing the left foot forward and then the right, hence the beat is always with the left foot.

To get the value of these pointers, one should draw, preferably on a blackboard, a staff, fill in the notes and rests, so as to learn their value. One should also illustrate the tonguing and tones of the trumpet scale.

A pupil must thoroughly master these exercises before proceeding further in order to become a bugler; as a lip, or embouchure cannot be obtained otherwise, and one cannot sound a trumpet without same.

CONTENTS

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Calls by the Musician of the Guard	2
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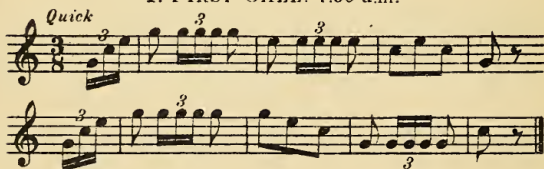
CALLS SOUNDED BY THE BUGLER OF THE GUARD

2

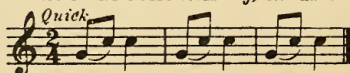
The following is a list of calls, just as they should be sounded, the music being in each case the call complete. Repeat according to orders. Only the calls that the Bugler of the Guard is to sound are given here in music. The calls sounded by the assembled field music are to be found in another part of the book.

The time of day given here for calls must not be expected to be the actual time. The bugler must live up to the list of calls which are published at whatever post, garrison or camp that is his station.

1. FIRST CALL. 4.50 a.m.



2. OVERCOATS. (Army) 4.50 a.m.



MARCH. 4.55 a.m.

Sounded by the assembled field music. Signal by a known blast.

REVEILLE. 5.10 a.m.

Sounded by the assembled field music.

ASSEMBLY. 5.10 a.m.

Sounded by the assembled field music immediately after Reveille.

3. MESS (Army) 5.30 a.m.

SPREAD MESS GEAR (Navy)

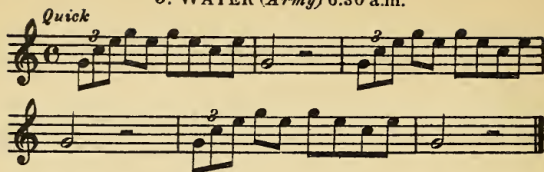
Quick

4. STABLE. (Army) 6.30 a.m.

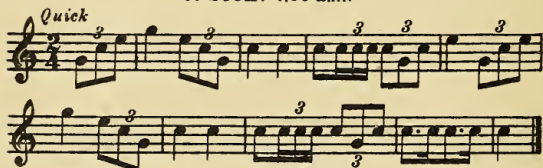
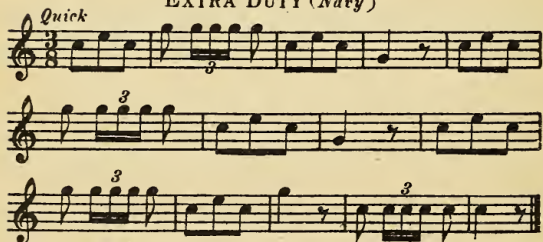
SALUTING GUN-CREWS TO QUARTERS (Navy)

Quick

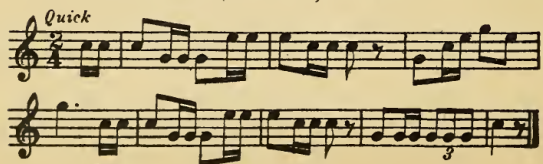
5. WATER (Army) 6.30 a.m.



6. SICK. 7.00 a.m.

7. FATIGUE (Army) 7.15 a.m.
EXTRA DUTY (Navy)

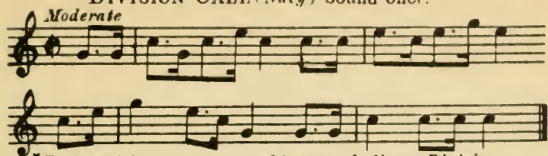
8. DRILL (First Call) 7.20 a.m.



9. ASSEMBLY (For Drill) 7.30 a.m. Sound twice.

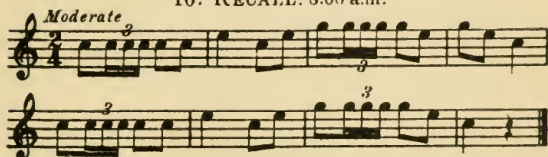
5

* DIVISION CALL. (*Navy*) Sound once.

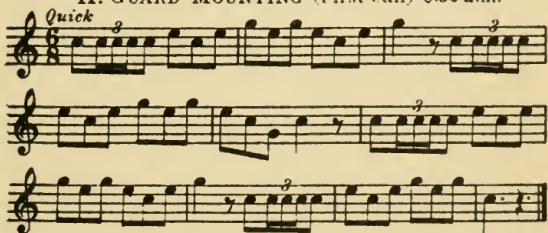


* Followed by one or more blasts to indicate Division.

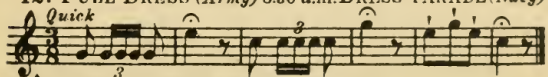
10. RECALL. 8.00 a.m.



11. GUARD MOUNTING (First Call) 8.30 a.m.



12. FULL DRESS (*Army*) 8.30 a.m. DRESS PARADE (*Navy*)⁺



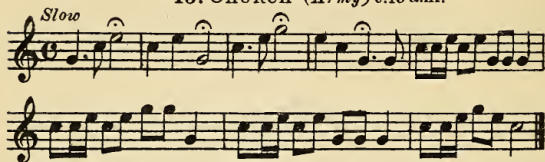
⁺ On board ship GENERAL MUSTER

ASSEMBLY. 8.45 a.m.

Sounded by the assembled field music.

ADJUTANT'S CALL. 9.00 a.m.

Sounded by the assembled field music.

13. CHURCH (*Army*) 9.15 a.m.

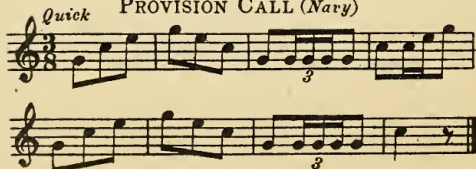
DRILL. (First Call) 9.20 a.m.

See No. 8.

ASSEMBLY. (For Drill) 9.30 a.m.

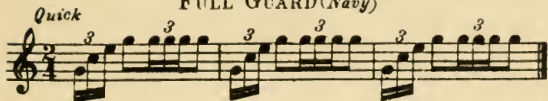
See No. 9.

RECALL. 11.00 a.m.

*See No. 10.*14. ISSUE (*Army*) 11.15 a.m.PROVISION CALL (*Navy*)

RECALL. (From Fatigue) 11.30 a.m.
See No. 10.

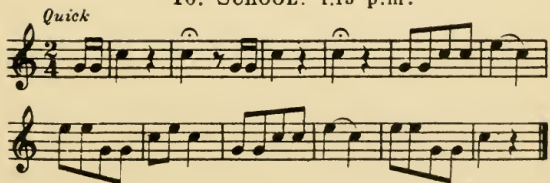
15. 1st SERGEANTS' CALL (Army) 11.45 a.m.
FULL GUARD (Navy)



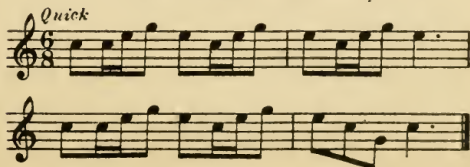
MESS. 12.00 m.
See No. 3.

FATIGUE. 1.00 p.m.
See No. 7.

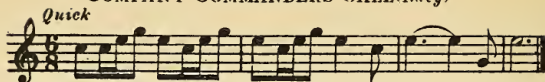
16. SCHOOL. 1.15 p.m.



17. OFFICERS' CALL. 2.00 p.m.



18. CAPTAINS' CALL. (*Army*) 2.30 p.m.
 COMPANY COMMANDERS' CALL (*Navy*)



STABLE. 3.30 p.m.

See No. 4.

WATER. 3.30 p.m.

See No. 5.

RECALL. (From Fatigue) 4.00 p.m.

See No. 10.

FIRST CALL. (For Evening Parade) 4.10 p.m.

See No. 1.

ASSEMBLY. 4.20 p.m.

Sounded by the assembled field music.

ADJUTANTS CALL. 4.30 p.m.

Sounded by the assembled field music.

RETREAT. At Sundown.

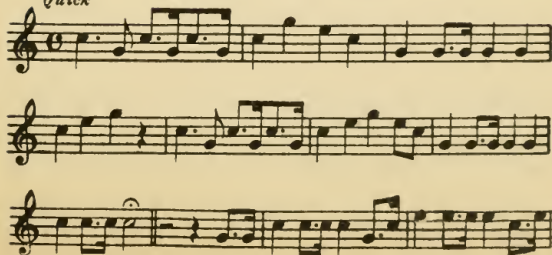
Sounded by the assembled field music.

MESS. 5.30 p.m.

See No. 3.

19. TATTOO. 9.00 p.m.

Quick



TATTOO (Concluded)

Musical score for 'Tattoo (Concluded)'. It consists of five staves of music in a single system. The notation is in treble clef with a common time signature. The first staff begins with a series of eighth notes. The second staff continues with eighth notes and includes a fermata over the final note. The third staff features two triplet markings (indicated by a '3' above the notes) over eighth notes. The fourth staff continues with eighth notes and ends with a fermata. The fifth staff begins with a half note, followed by eighth notes, and concludes with a fermata over a final note.

20. CALL TO QUARTERS. 10.45 p.m.

Musical score for 'Call to Quarters'. It consists of two staves of music in a single system. The notation is in treble clef with a common time signature. The first staff is marked 'Slow' and begins with a half note, followed by eighth notes. It includes two triplet markings (indicated by a '3' above the notes) over eighth notes. The second staff continues with eighth notes and ends with three half notes, each with a fermata above it.

21. TAPS. 11.00 p.m.

Musical score for 'Taps'. It consists of two staves of music in a single system. The notation is in treble clef with a common time signature. The first staff is marked 'Slow' and begins with a half note, followed by eighth notes. It includes two fermatas over the first and third notes. The second staff continues with eighth notes and ends with a half note with a fermata above it.

The Bugler of the Guard will sound the following calls if required:

22. THE GENERAL

Quick

Musical score for 'THE GENERAL' in 3/4 time, marked 'Quick'. The score consists of six staves of music. The first staff begins with a treble clef and a 3/4 time signature. The music features a series of eighth notes, with several triplet markings (indicated by a '3' above the notes) and some notes with slurs. The piece concludes with a double bar line.

23. FIRE

Quick

Musical score for 'FIRE' in 3/4 time, marked 'Quick'. The score consists of three staves of music. The first staff begins with a treble clef and a 3/4 time signature. The music features a series of eighth notes, with some notes marked with a fermata. The piece concludes with a double bar line. The instruction 'Repeat at will' is written below the third staff.

Repeat at will

In the Navy followed by 1 blast; Fire forward: 2 blasts: Aft.

24. TO ARMS. (Army)

TORPEDO DEFENCE QUARTERS. (Navy)

Quick

Repeat at will

25. TO HORSE. (Army)

Quick

Repeat at will

26. BOOTS AND SADDLES. (Army)

Quick

Fire Call, To Arms, and To Horse are sounded only by order of the Commander of the Guard, if at Guard house, or by order of the Sergeant-major or higher authority, if at the Adjutant's office.

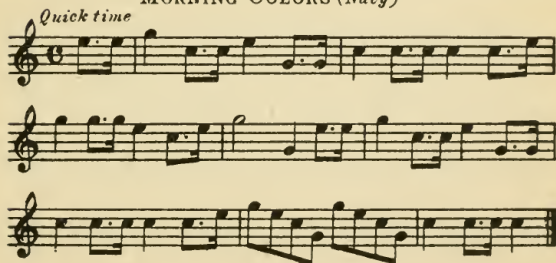
13

HONORS RENDERED BY THE BUGLER OF THE GUARD

When the Guard is turned out for ceremonies, the position of the Bugler of the Guard is three paces to the right of the Guard. After the Commander presents his guard and at his command, "Sound off" for National Colors, sound only this part:

27. TO THE COLOR OR STANDARD (*Army*)

MORNING COLORS (*Navy*)



If the Bugler of the Guard is required to play the marches or flourishes he will find them under "Calls sounded by the assembled field music."

14 CALLS SOUNDED BY
THE ASSEMBLED FIELD MUSIC

28. REVEILLE

1st Part

Quick

End

D.C.

The first part of the music consists of three staves in 2/4 time. The first staff begins with a treble clef and a 2/4 time signature. The music is marked 'Quick'. The first staff contains measures 1-3. The second staff contains measures 4-6 and ends with a double bar line and the word 'End'. The third staff contains measures 7-9 and ends with a double bar line and the instruction 'D.C.' (Da Capo).

2d Part

End

D.C.

The second part of the music consists of three staves in 2/4 time. The first staff begins with a treble clef and a 2/4 time signature. The music is marked 'Quick'. The first staff contains measures 1-3. The second staff contains measures 4-6 and ends with a double bar line and the word 'End'. The third staff contains measures 7-9 and ends with a double bar line and the instruction 'D.C.' (Da Capo).

3d Part

End

D.C.

The third part of the music consists of three staves in 2/4 time. The first staff begins with a treble clef and a 2/4 time signature. The music is marked 'Quick'. The first staff contains measures 1-3. The second staff contains measures 4-6 and ends with a double bar line and the word 'End'. The third staff contains measures 7-9 and ends with a double bar line and the instruction 'D.C.' (Da Capo).

29. RETREAT (Army) EVENING COLORS (Navy) 15

Moderate

1st Part

The first part of the music consists of four staves. The first staff begins with a treble clef and a 3/4 time signature. The melody is composed of quarter and eighth notes, with some notes beamed together. The second staff continues the melody with similar rhythmic patterns. The third and fourth staves provide harmonic support with chords and moving lines, ending with a double bar line.

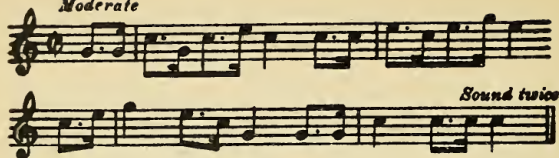
2d Part

The second part of the music consists of four staves. It continues the melodic and harmonic themes established in the first part. The notation includes various rhythmic values and rests, maintaining the moderate tempo. The piece concludes with a final double bar line on the fourth staff.

3d Part

The third part of the music consists of four staves. This section features a more active melodic line with frequent eighth-note patterns. The harmonic accompaniment remains consistent with the previous parts, providing a steady foundation for the melody. The piece ends with a final double bar line on the fourth staff.

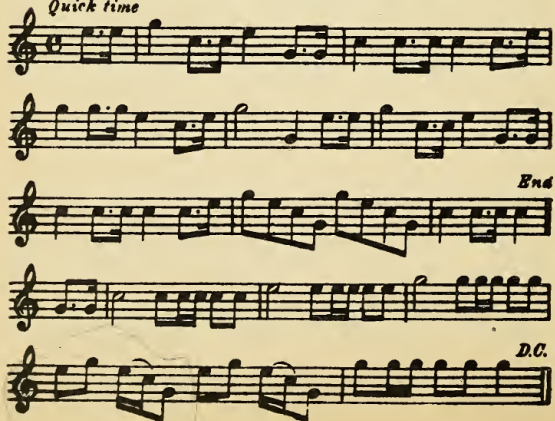
30. ASSEMBLY

Moderate

31. ADJUTANT'S CALL

Quick

32. TO THE COLOR (OR STANDARD)

Quick time

33. PRESIDENT'S MARCH

17

Quick time

The musical score for '33. PRESIDENT'S MARCH' consists of five staves of music in 2/4 time. The tempo is marked 'Quick time'. The melody is written in treble clef. The first staff begins with a treble clef and a common time signature. The second and third staves feature triplet markings above the notes. The fourth and fifth staves continue the melodic line with various rhythmic patterns.

34. GENERAL'S MARCH (*Army*)
 COMMANDER-IN-CHIEF'S MARCH (*Navy*)

Quick time

The musical score for '34. GENERAL'S MARCH (Army) / COMMANDER-IN-CHIEF'S MARCH (Navy)' consists of three staves of music in 2/4 time. The tempo is marked 'Quick time'. The melody is written in treble clef. The first staff begins with a treble clef and a common time signature. The second and third staves feature triplet markings above the notes.

35. FLOURISH

Quick

The musical score for '35. FLOURISH' consists of one staff of music in 2/4 time. The tempo is marked 'Quick'. The melody is written in treble clef.

36. RUFFLE
(For Drum)

The musical score for '36. RUFFLE (For Drum)' consists of one staff of music in 2/4 time. The melody is written in bass clef.

37. ROGUE'S MARCH

Quick time

Musical notation for '37. ROGUE'S MARCH' in 2/4 time, marked 'Quick time'. It consists of three staves of music. The first two staves are treble clef, and the third is bass clef. The music is a lively march with many eighth and sixteenth notes. The piece ends with a repeat sign. The instruction 'Repeat at will' is written below the final staff.

38. FUNERAL MARCH

Very Slow

1st Part

Musical notation for the '1st Part' of '38. FUNERAL MARCH' in 2/4 time, marked 'Very Slow'. It consists of two staves of music. The first staff is treble clef and the second is bass clef. The music is a slow, somber march with many dotted notes and rests. The piece ends with a repeat sign. The instruction 'Repeat at will' is written below the final staff, with a 'p' (piano) dynamic marking above it.

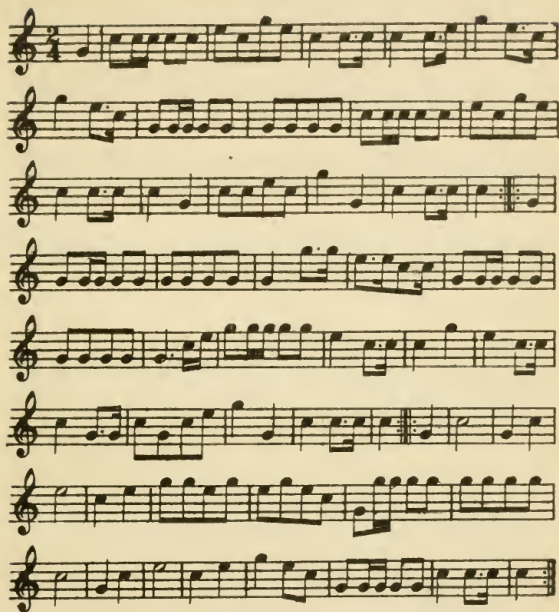
2d Part

Musical notation for the '2d Part' of '38. FUNERAL MARCH' in 2/4 time, marked 'Very Slow'. It consists of two staves of music. The first staff is treble clef and the second is bass clef. The music continues the somber mood with dotted notes and rests. The piece ends with a repeat sign. The instruction 'Repeat at will' is written below the final staff, with a 'p' (piano) dynamic marking above it.

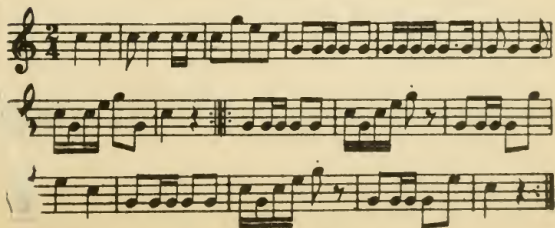
3d Part

Musical notation for the '3d Part' of '38. FUNERAL MARCH' in 2/4 time, marked 'Very Slow'. It consists of two staves of music. The first staff is treble clef and the second is bass clef. The music concludes the somber march with dotted notes and rests. The piece ends with a repeat sign. The instruction 'Repeat at will' is written below the final staff, with a 'p' (piano) dynamic marking above it.

39. CAMP KEEGAN



40. OUR NAVIGATOR



41. GEN. PEARSON'S MARCH

Musical score for "Gen. Pearson's March" in 2/4 time. The score consists of four staves. The first staff is the melody. The second and fourth staves are accompaniment, featuring a repeating eighth-note pattern. The third staff is a second melody line. The piece concludes with a double bar line and repeat signs, with first and second endings indicated by brackets and numbers 1 and 2.

42. ROOKIES' DELIGHT

Musical score for "Rookies' Delight" in 2/4 time. The score consists of three staves. The first staff is the melody. The second and third staves are accompaniment, featuring a repeating eighth-note pattern. The piece concludes with a double bar line and repeat signs.

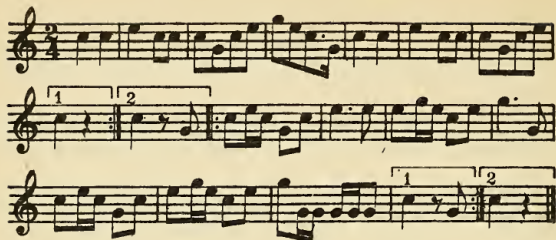
43. THE DRUNKEN SOLDIER

Musical score for "The Drunken Soldier" in 2/4 time. The score consists of three staves. The first staff is the melody. The second and third staves are accompaniment, featuring a repeating eighth-note pattern. The piece concludes with a double bar line and repeat signs, with first and second endings indicated by brackets and numbers 1 and 2.

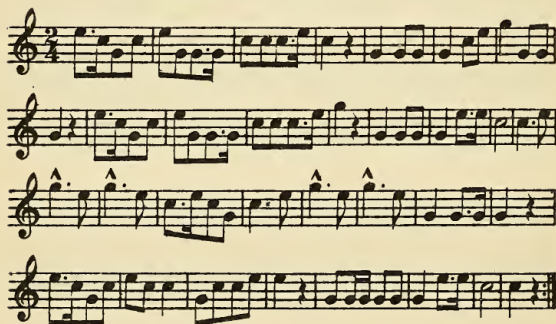
Musical score for "Fort Crook" in 2/4 time. The score consists of five staves of music. The first staff begins with a treble clef and a 2/4 time signature. The music is written in a single melodic line with various rhythmic patterns, including eighth and sixteenth notes, and rests. The second staff continues the melody with similar rhythmic patterns. The third staff shows a continuation of the melody with some dotted rhythms. The fourth and fifth staves conclude the piece, featuring a final melodic phrase with a fermata over the last note.

45. DRILL MARCH

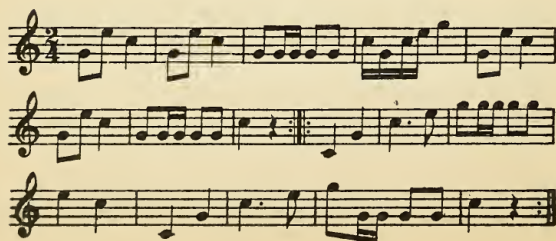
Musical score for "Drill March" in 2/4 time. The score consists of five staves of music. The first staff begins with a treble clef and a 2/4 time signature. The music is written in a single melodic line with various rhythmic patterns, including eighth and sixteenth notes, and rests. The second staff continues the melody with similar rhythmic patterns. The third staff shows a continuation of the melody with some dotted rhythms. The fourth and fifth staves conclude the piece, featuring a final melodic phrase with a fermata over the last note. The fourth staff includes first and second endings, indicated by the numbers 1 and 2 above the staff.



47. MARCHING THROUGH GEORGIA



48. SANTA FINN BARR



Musical score for "The Valorous" (27th). The score consists of five staves of music in 2/4 time. The first staff begins with a dynamic marking of *f*. The second staff includes first and second endings, with dynamic markings of *ff* and *p*. The third staff begins with a dynamic marking of *f*. The fourth and fifth staves feature triplet markings (3) and eighth-note patterns.

50. GERMAN BAND

Musical score for "German Band". The score consists of five staves of music in 2/4 time. The first staff is the beginning of the piece. The second staff includes first and second endings, with an accent (>) over the first ending. The third staff includes an accent (>) over the first ending and first and second endings. The fourth and fifth staves feature first and second endings, with an accent (>) over the first ending.

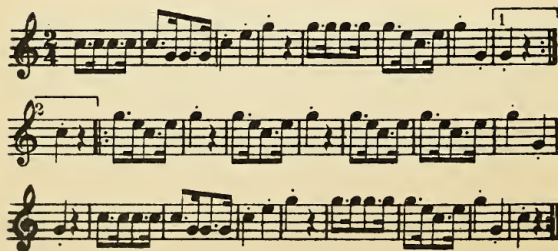
51. OH! LOOK AT THE SOLDIERS

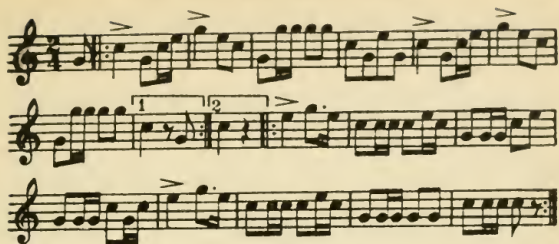


52. FILIPINOS AMIGOS

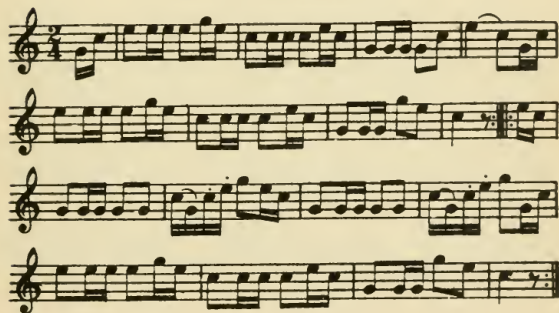


53. TEDDY'S ROUGH RIDERS

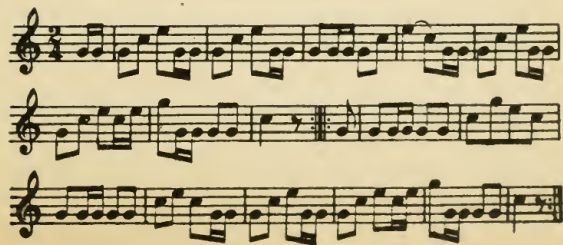




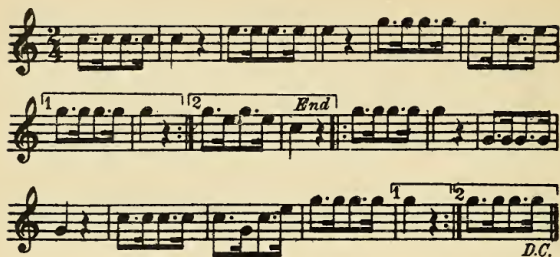
55. LIGHT CAVALRY



56. ARTILLERY GALOP

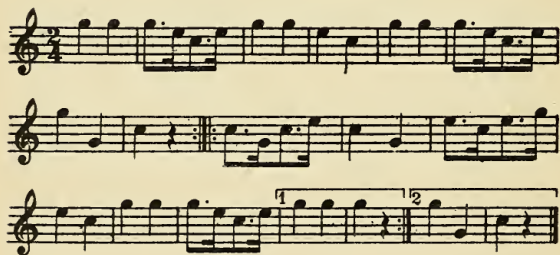


57. CAVALRY TROT



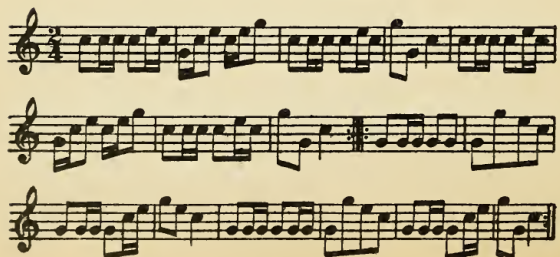
Musical score for "57. CAVALRY TROT" in 2/4 time. The score consists of three staves of music. The first staff begins with a treble clef and a 2/4 time signature. The second staff includes first and second endings, with the word "End" written above the first ending. The third staff concludes with the initials "D.C." (Da Capo).

58. SAILORS' HORNPIPE

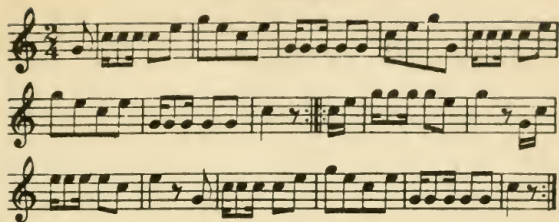


Musical score for "58. SAILORS' HORNPIPE" in 2/4 time. The score consists of three staves of music. The first staff begins with a treble clef and a 2/4 time signature. The second staff includes first and second endings, with the word "End" written above the first ending. The third staff concludes with the initials "D.C." (Da Capo).

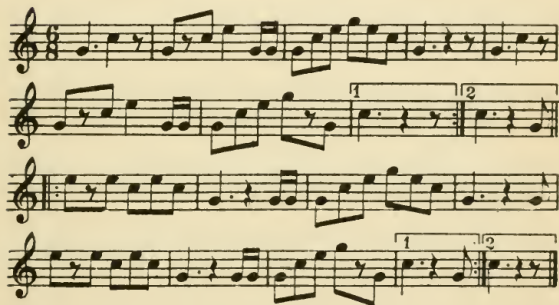
59. OUR ADMIRAL



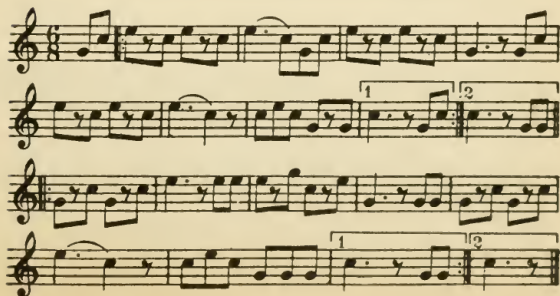
Musical score for "59. OUR ADMIRAL" in 2/4 time. The score consists of three staves of music. The first staff begins with a treble clef and a 2/4 time signature. The second staff includes first and second endings, with the word "End" written above the first ending. The third staff concludes with the initials "D.C." (Da Capo).



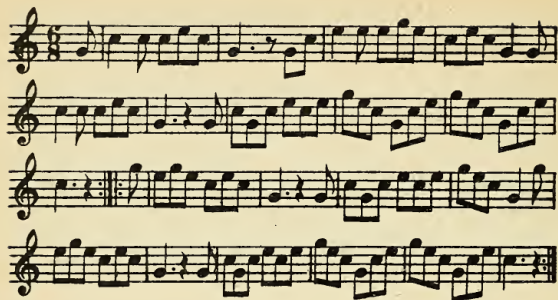
61. INFANTRY FOREVER



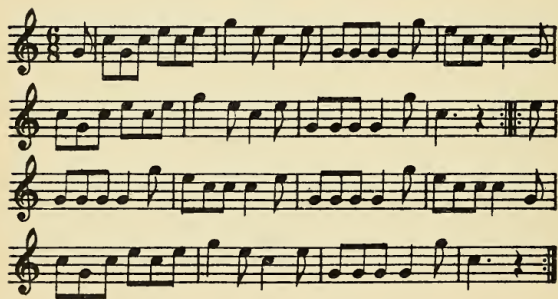
62. LITTLE DROPS OF WATER



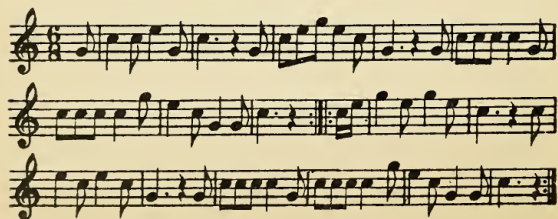
63. COMPANY Q

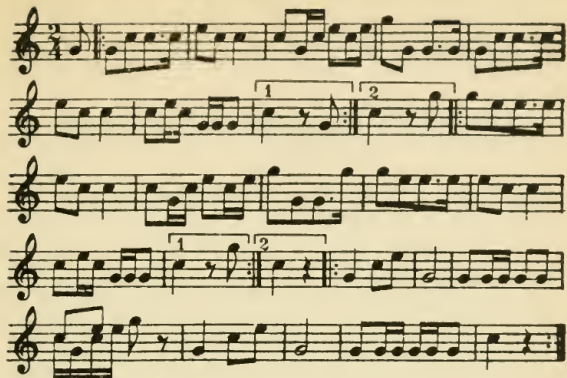


64. THE IRISH SOLDIER

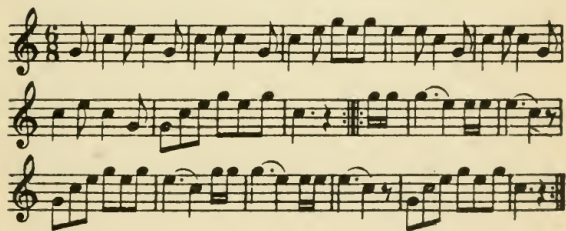


65. YOU'RE IN THE ARMY NOW

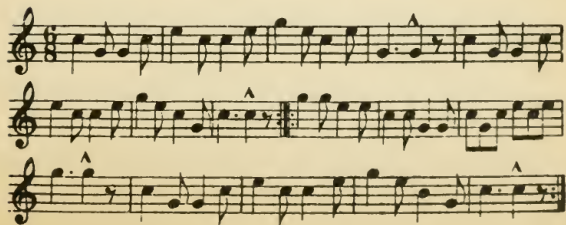




67. THERE SHE GOES



68. COSSACK MARCH



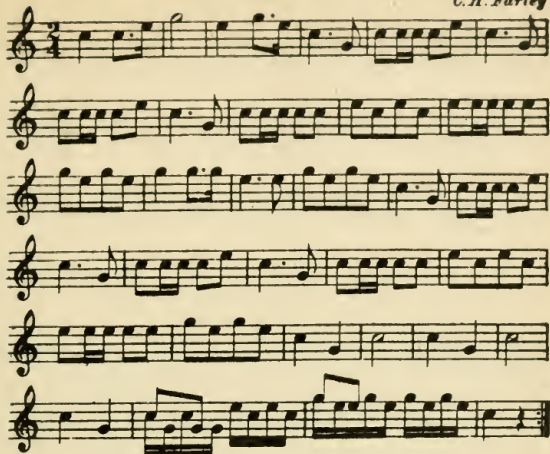
Musical score for "69. MONSTRAT VIAM" by C. H. Farley. The score is written in 2/4 time and consists of eight staves of music. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and includes first and second endings, as well as triplets.

70. PAY DAY

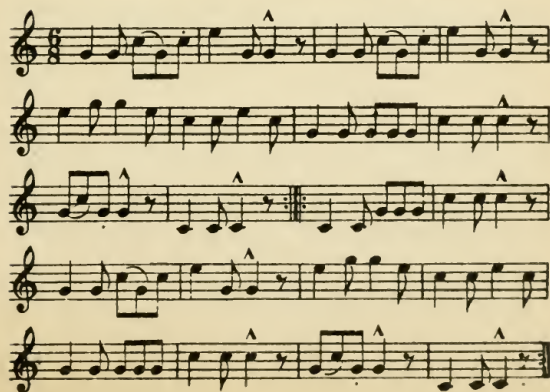
Musical score for "70. PAY DAY". The score is written in 2/4 time and consists of three staves of music. The notation includes eighth and sixteenth notes with accents (^) and includes first and second endings.

71. MARCH FOR RETREAT

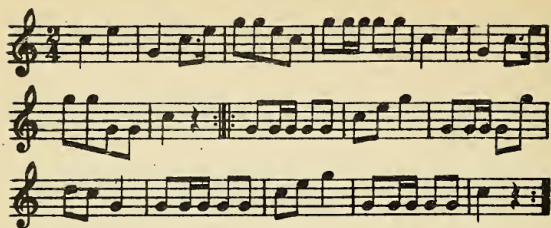
31

C.H. Farley

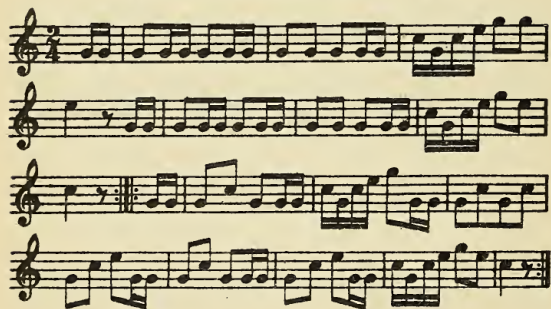
72. THE B-FLAT BUGLE MARCH



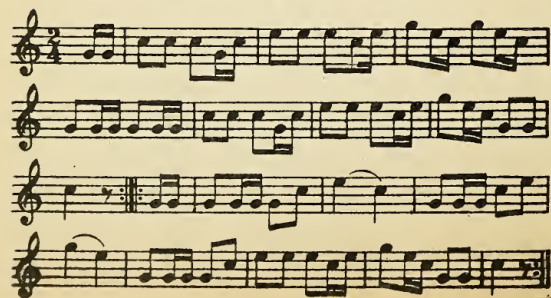
73. THE OLD BAY STATE



74. COL. LOGAN'S GALLANT 9th

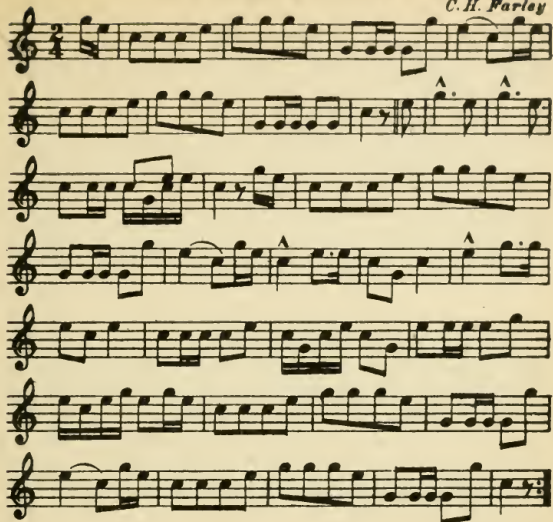


75. McGUINNESS OF THE 6th

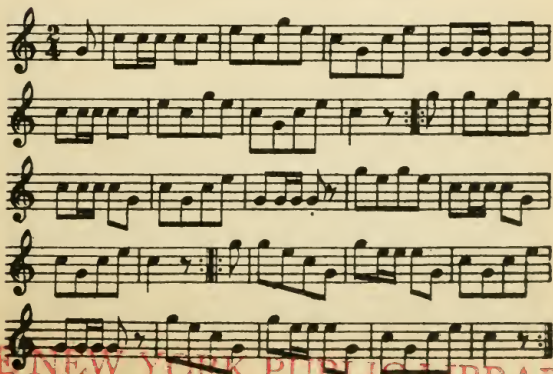


76. THE BLUE AND THE GRAY

83

C. H. Farley

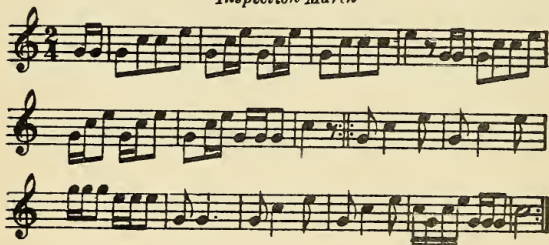
77. THE STONE FRIGATE



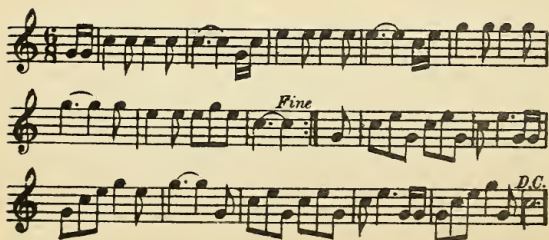
FORT BLISS



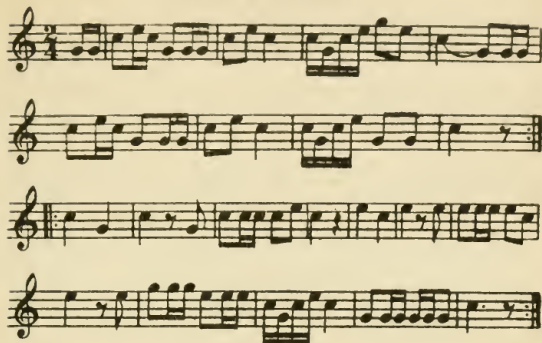
OUR REGULAR ARMY
Inspection March



A-HUNTING WE WILL GO

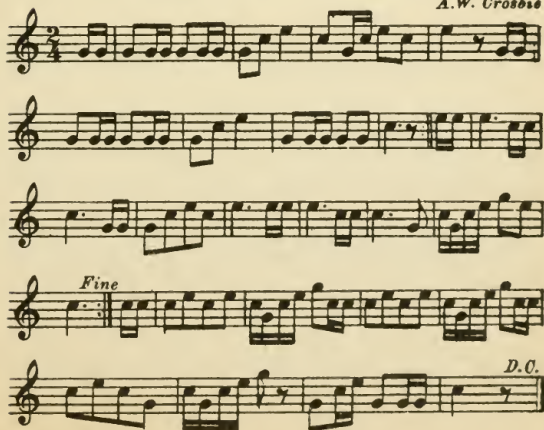


CANTY'S FAVORITE



EMMET GUARDS of WORCESTER

A. W. Crossbie



78. CHICKEN ON THE FENCE

Musical score for 'Chicken on the Fence' in 6/8 time. The score consists of four staves of music. The first staff begins with a treble clef and a 6/8 time signature. The music features a rhythmic pattern of eighth and sixteenth notes. The second and fourth staves include first and second endings, indicated by bracketed numbers '1' and '2' above the notes.

79. THE AMERICAN FLAG

Musical score for 'The American Flag' in 6/8 time. The score consists of four staves of music. The first staff begins with a treble clef and a 6/8 time signature. The music features a rhythmic pattern of eighth and sixteenth notes. The score concludes with a double bar line and repeat dots.

The march in quick time is at the rate of 120 steps a minute, and that of double time 180 steps.

The following marches are suitable for double-time: Nos: 53, 57, 58, 61, 62, 78 and 79.

EL PASO DUST

1st Bugle

Musical notation for the first bugle part of 'El Paso Dust'. It consists of three staves of music in 2/4 time. The first staff begins with a treble clef and a key signature of one flat. The melody features eighth and sixteenth notes with various rests and accents. The second and third staves continue the melody with repeat signs and final cadences.

2d Bugle

Musical notation for the second bugle part of 'El Paso Dust'. It consists of three staves of music in 2/4 time. The first staff begins with a treble clef and a key signature of one flat. The melody is more rhythmic, featuring many eighth and sixteenth notes. The second and third staves continue the melody with repeat signs and final cadences.

CAMP COTTON

1st Bugle

Musical notation for the first bugle part of 'Camp Cotton'. It consists of two staves of music in 6/8 time. The first staff begins with a treble clef and a key signature of one flat. The melody is composed of eighth and sixteenth notes. The second staff continues the melody with a repeat sign and a final cadence.

2d Bugle

Musical notation for the second bugle part of 'Camp Cotton'. It consists of two staves of music in 6/8 time. The first staff begins with a treble clef and a key signature of one flat. The melody is composed of eighth and sixteenth notes. The second staff continues the melody with a repeat sign and a final cadence.

3d Bugle

Musical notation for the third bugle part of 'Camp Cotton'. It consists of one staff of music in 6/8 time. The first staff begins with a treble clef and a key signature of one flat. The melody is composed of eighth and sixteenth notes, ending with a repeat sign and a final cadence.

To Gen. Sweetser
SECOND BRIGADE, MASS.

1st Bugle

Musical score for the 1st Bugle, consisting of four staves. The first staff is the melody in 6/8 time. The second staff contains a bass line with a *Fine* marking at the end. The third staff is a bass line with dotted rhythms. The fourth staff is a bass line with a *D.C.* marking at the end.

2d Bugle

Musical score for the 2d Bugle, consisting of four staves. The first staff is the melody in 6/8 time. The second staff contains a bass line with a *Fine* marking at the end. The third staff is a bass line with accents and slurs. The fourth staff is a bass line with a *D.C.* marking at the end.

3d Bugle

Musical score for the 3d Bugle, consisting of four staves. The first staff is the melody in 6/8 time. The second staff contains a bass line with a *Fine* marking at the end. The third staff is a bass line with accents and slurs. The fourth staff is a bass line with a *D.C.* marking at the end.

THE EFFICIENT EIGHTH

1st Bugle

A. W. Crossie

The 1st Bugle part consists of four staves of music. The first staff begins with a treble clef and a 6/8 time signature. The melody is composed of eighth and sixteenth notes, with some rests. The second staff continues the melody with a repeat sign at the end. The third and fourth staves provide a rhythmic accompaniment using eighth and sixteenth notes, also ending with a repeat sign.

2d Bugle

The 2d Bugle part consists of four staves of music. The first staff begins with a treble clef and a 6/8 time signature. The melody is composed of eighth and sixteenth notes, with some rests. The second staff continues the melody with a repeat sign at the end. The third and fourth staves provide a rhythmic accompaniment using eighth and sixteenth notes, also ending with a repeat sign.

3d Bugle

The 3d Bugle part consists of four staves of music. The first staff begins with a treble clef and a 6/8 time signature. The melody is composed of eighth and sixteenth notes, with some rests. The second staff continues the melody with a repeat sign at the end. The third and fourth staves provide a rhythmic accompaniment using eighth and sixteenth notes, also ending with a repeat sign.

INSPECTION PIECES

All these pieces should be played very slowly.

80. SIASSI

Musical score for '80. SIASSI' in 2/4 time. The score consists of six staves of music. The first staff begins with a dynamic marking of *f*. The second staff continues the melody. The third staff ends with a dynamic marking of *p*. The fourth staff begins with a dynamic marking of *pp*. The fifth staff begins with a dynamic marking of *f*. The sixth staff concludes the piece with a double bar line and repeat dots.

81. MINDANAO

Musical score for '81. MINDANAO' in 6/8 time. The score consists of four staves of music. The first staff begins with a treble clef and a 6/8 time signature. The second staff continues the melody. The third staff continues the melody. The fourth staff concludes the piece with a double bar line and repeat dots.

Musical score for "82. SOLDIER'S FAREWELL." consisting of eight staves of music. The score includes various musical notations such as triplets, slurs, and dynamic markings.

- Staff 1: Treble clef, 2/4 time signature. Starts with a *f* dynamic. Contains two triplet markings.
- Staff 2: Treble clef. Contains two triplet markings.
- Staff 3: Treble clef. Starts with a *slower* marking and a slur. Ends with a *p* dynamic.
- Staff 4: Treble clef. Ends with a *pp* dynamic.
- Staff 5: Treble clef. Starts with a *pp* dynamic, followed by a *f* dynamic. Contains two triplet markings.
- Staff 6: Treble clef. Contains two triplet markings.
- Staff 7: Treble clef. Starts with a triplet marking and a slur. Ends with a *slower* marking.

83. JOLO

Musical score for "83. JOLO." consisting of four staves of music. The score includes various musical notations such as triplets, first and second endings, and dynamic markings.

- Staff 1: Treble clef, 3/4 time signature. Contains three triplet markings.
- Staff 2: Treble clef. Contains a triplet marking and first and second endings.
- Staff 3: Treble clef. Contains a triplet marking.
- Staff 4: Treble clef. Contains two triplet markings and first and second endings.

84. BATTLE OF BACOLOD

Musical score for "84. BATTLE OF BACOLOD" in 4/4 time. The score consists of four staves. The first three staves contain the main melody with various rhythmic patterns, including eighth and sixteenth notes. The fourth staff begins with a "Very slow" tempo marking and features a fermata over a half note, followed by a "Quickly" tempo marking and a more active melody. A double bar line with repeat dots is present in the middle of the fourth staff. The first ending is marked with a "1" and the second ending with a "2".

85. THE MOLLY MAGUIRES

Musical score for "85. THE MOLLY MAGUIRES" in 4/4 time. The score consists of three staves. The first two staves contain the main melody, which is a simple, rhythmic tune. The third staff continues the melody and ends with a double bar line and repeat dots.

86. CUARTEL MASIC

Musical score for "86. CUARTEL MASIC" in 4/4 time. The score consists of three staves. The first two staves contain the main melody, which is a simple, rhythmic tune. The third staff continues the melody and ends with a double bar line and repeat dots.

87. COLUMBUS BARRACKS

43

C. H. Farley

Musical score for 'Columbus Barracks' in 2/4 time. The score consists of six staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The music features a series of eighth and sixteenth notes with accents. The second staff includes first and second endings. The third staff is marked with a piano (*p*) dynamic. The fourth staff is marked with a fortissimo (*ff*) dynamic. The fifth staff is marked with a pianissimo (*pp*) dynamic. The sixth staff is marked with a fortissimo (*ff*) dynamic and ends with a double bar line.

88. LAKE LANAO

Musical score for 'Lake Lanao' in 8/8 time. The score consists of three staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and an 8/8 time signature. The music features a series of eighth and sixteenth notes with accents. The second staff is marked with a fortissimo (*ff*) dynamic. The third staff ends with a double bar line.

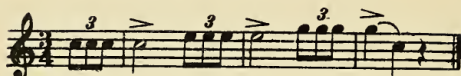
89. CALOOCAN

Musical score for 'Caloocan' in 8/8 time. The score consists of two staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and an 8/8 time signature. The music features a series of eighth and sixteenth notes with accents. The second staff ends with a double bar line.

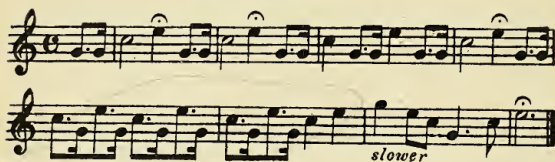
SOUND - OFFS

90. CHEERS

(Precedes and follows each piece.)



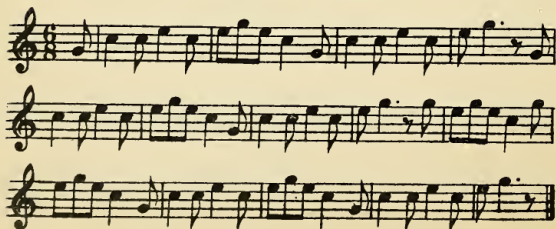
91. ELEANORA

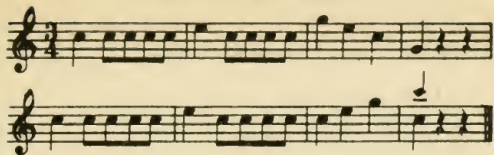


92. MARCELLA

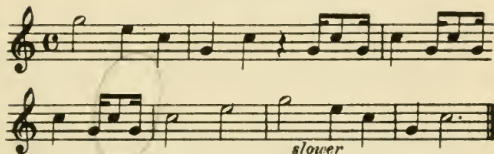


93. MARY ETHEL

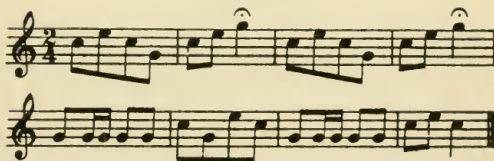




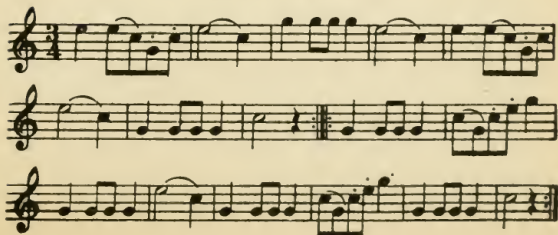
95. BEATRICE



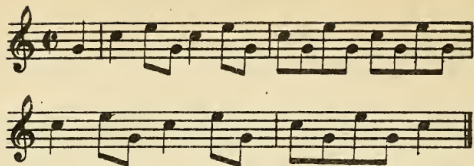
96. SIBONEY



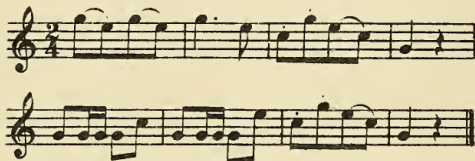
97. SANTIAGO MEMORIES



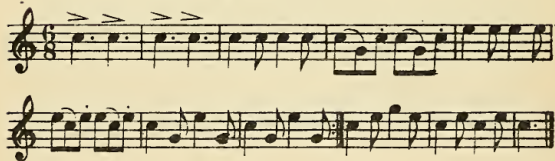
98. EVELINA



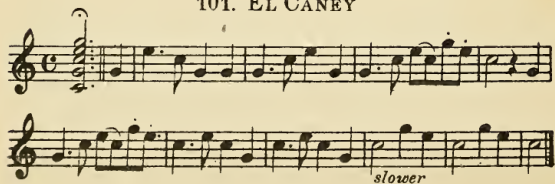
99. MANILA BAY



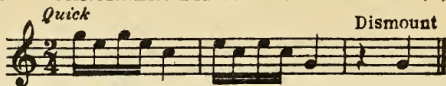
100. THE SPIRIT OF '98



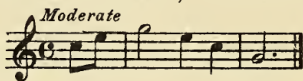
101. EL CANEY



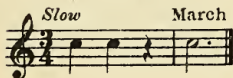
18 107. CANONEERS PREPARE TO DISMOUNT(A)



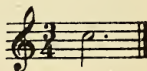
108. FORM RANK; or POSTS (C)



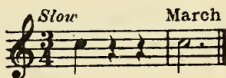
109. FORWARD (I.C.A.)



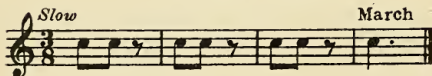
110. HALT (I.C.A.)



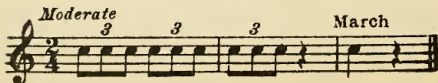
111. WALK (C.A.)



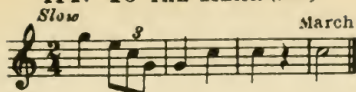
112. TROT (C.A.)
DOUBLE TIME (I.)



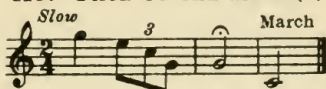
113. GALLOP (C.A.)



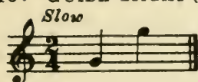
114. TO THE REAR (I.C.)



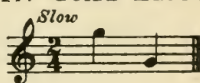
115. FACE TO THE REAR (C.)



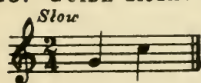
116. GUIDE RIGHT (C.)



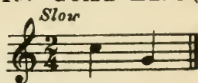
117. GUIDE LEFT (C.)



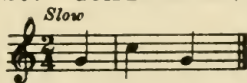
118. GUIDE RIGHT (A.)



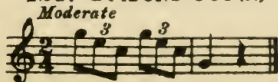
119. GUIDE LEFT (A.)



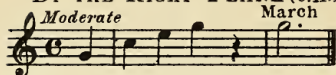
120. GUIDE CENTER (C.A.)



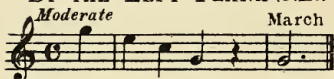
121. GUIDONS OUT (C.)



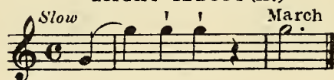
122. FOURS RIGHT (C.)
BY THE RIGHT FLANK (C.A.)



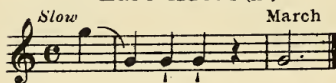
123. FOURS LEFT (C.)
BY THE LEFT FLANK (C.A.)



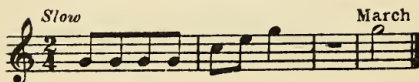
124. FOURS RIGHT ABOUT (C.)
RIGHT ABOUT (A.)



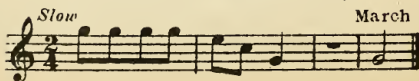
125. FOURS LEFT ABOUT (C.)
LEFT ABOUT (A.)



126. COLUMN RIGHT (C.A.)

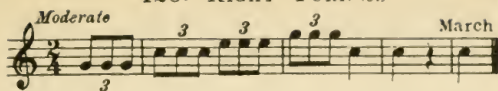


127. COLUMN LEFT (C.A.)

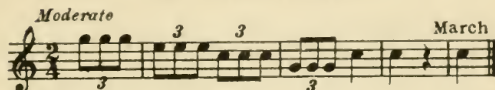


128. RIGHT TURN (C.)

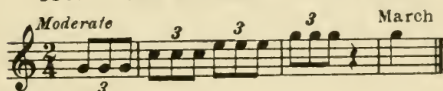
51



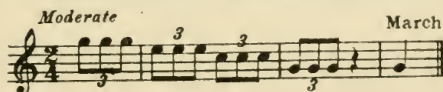
129. LEFT TURN (C.)



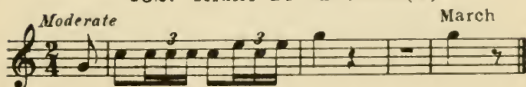
130. TURN TO RIGHT AND HALT (C.)



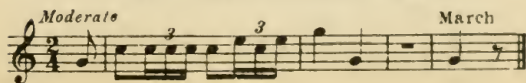
131. TURN TO LEFT AND HALT (C.)



132. RIGHT BY SECTIONS (A.)



133. LEFT BY SECTIONS (A.)



134. BATTERY RIGHT WHEEL (A.)

Quick

Musical notation for 134. BATTERY RIGHT WHEEL (A.). The piece is in 2/4 time and marked *Quick*. It consists of two staves. The first staff begins with a treble clef and a common time signature (C). The melody features several triplet patterns, indicated by a '3' below the notes. The second staff continues the melody and concludes with a double bar line and the word 'March' written above the staff.

135. BATTERY LEFT WHEEL (A.)

Quick

Musical notation for 135. BATTERY LEFT WHEEL (A.). The piece is in 2/4 time and marked *Quick*. It consists of two staves. The first staff begins with a treble clef and a common time signature (C). The melody features several triplet patterns, indicated by a '3' below the notes. The second staff continues the melody and concludes with a double bar line and the word 'March' written above the staff.

136. RIGHT OBLIQUE (C.A.) 137. LEFT OBLIQUE (C.A.)

Slow March

Musical notation for 136. RIGHT OBLIQUE (C.A.). The piece is in 2/4 time and marked *Slow*. It consists of one staff with a treble clef and a 2/4 time signature. The melody is simple and concludes with a double bar line and the word 'March' written above the staff.

Slow March

Musical notation for 137. LEFT OBLIQUE (C.A.). The piece is in 2/4 time and marked *Slow*. It consists of one staff with a treble clef and a 2/4 time signature. The melody is simple and concludes with a double bar line and the word 'March' written above the staff.

138. FLANK COLUMN, RIGHT OBLIQUE (A.)

Moderate

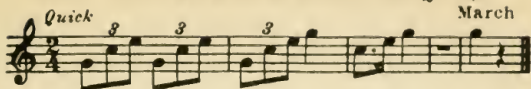
Musical notation for 138. FLANK COLUMN, RIGHT OBLIQUE (A.). The piece is in 3/4 time and marked *Moderate*. It consists of two staves. The first staff begins with a treble clef and a 3/4 time signature. The melody features triplet patterns, indicated by a '3' below the notes. The second staff continues the melody and concludes with a double bar line and the word 'March' written above the staff.

139. FLANK COLUMN, LEFT OBLIQUE (A.)

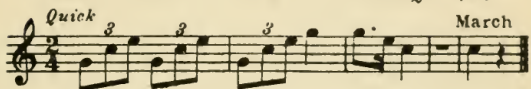
Moderate

Musical notation for 139. FLANK COLUMN, LEFT OBLIQUE (A.). The piece is in 3/4 time and marked *Moderate*. It consists of two staves. The first staff begins with a treble clef and a 3/4 time signature. The melody features triplet patterns, indicated by a '3' below the notes. The second staff continues the melody and concludes with a double bar line and the word 'March' written above the staff.

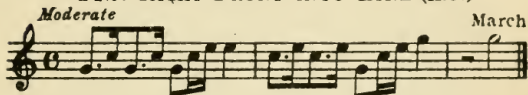
140. DOUBLE SECTION RIGHT OBLIQUE.(A.)



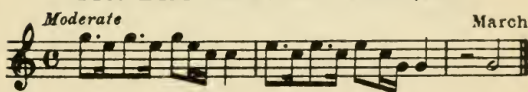
141. DOUBLE SECTION LEFT OBLIQUE.(A.)



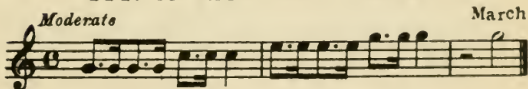
142. RIGHT FRONT INTO LINE (A.C.)



143. LEFT FRONT INTO LINE (A.C.)



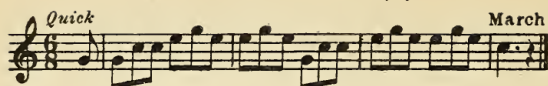
144. ON RIGHT INTO LINE (A.C.)



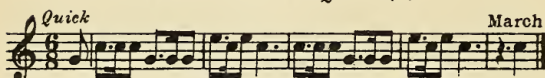
145. ON LEFT INTO LINE (A.C.)



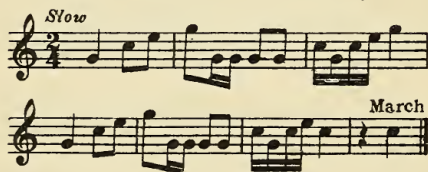
146. LINE OF FOURS(C.)



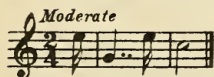
147. LINE OF SQUADS(C.)



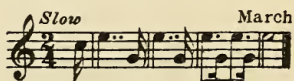
148. LINE OF PLATOONS(C.)



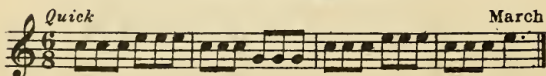
149. ROUTE ORDER(C.A.)

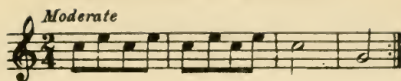


150. AS FORAGERS(C.)

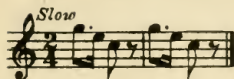


151. AS SKIRMISHERS(C.)

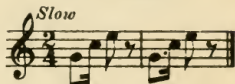




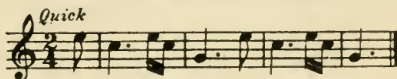
153. LIE DOWN (C.)



154. RISE (C.)



155. COMMENCE FIRING (I.C.)



156. CEASE FIRING (I.C.)



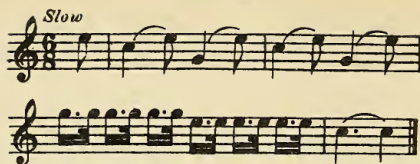
157. FIX BAYONETS (I.)



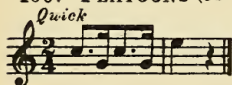
158. CHARGE (C. I.)



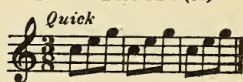
159. RALLY (C.)



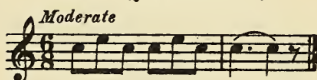
160. PLATOONS (C.)



161. TROOPS (C.)



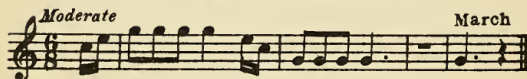
162. SQUADRONS (C.)



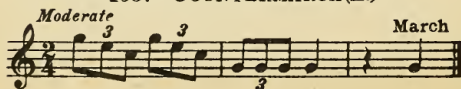
163. PIECES FRONT (A.)



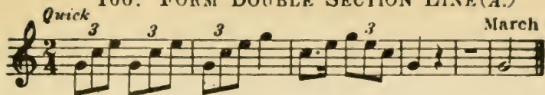
164. CAISSONS FRONT (A.)



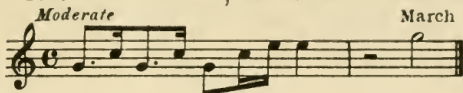
165. COUNTERMARCH (A.)



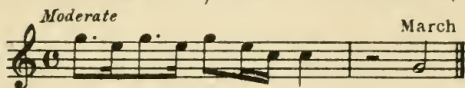
166. FORM DOUBLE SECTION LINE (A.)



167. FROM RIGHT, FRONT INTO ECHELON (N.)



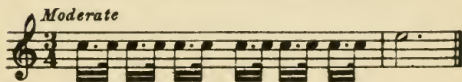
- 168. FROM LEFT, FRONT INTO ECHELON (N.)



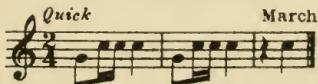
169. RALLY BY SQUADS (N.)



170. RALLY BY SECTIONS (N.)



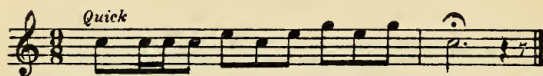
171. IN BATTERY (N.)



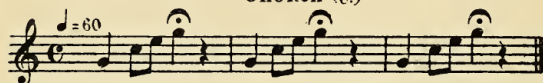
CALLS from CAVALRY SERVICE REGS. 1914

(Experimental)

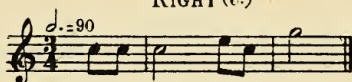
TRUMPETERS (C.)



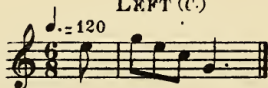
CHURCH (C.)



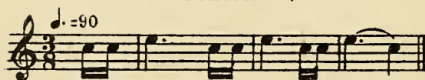
RIGHT (C.)



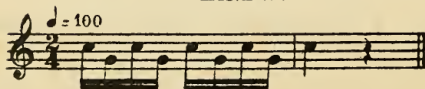
LEFT (C.)



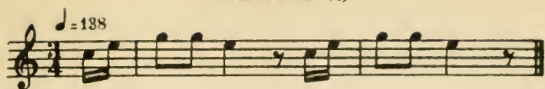
COLUMN (C.)



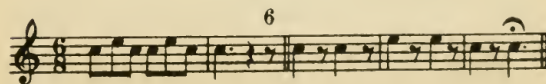
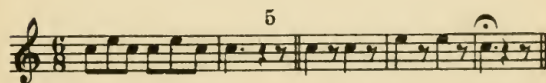
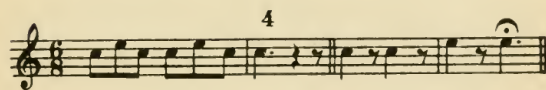
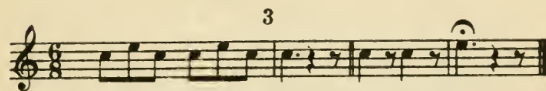
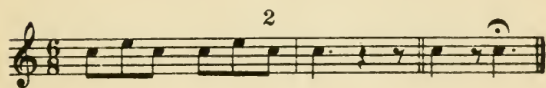
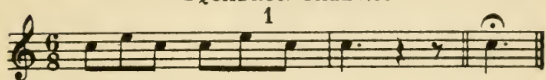
LINE (C.)



GANGWAY (C.)

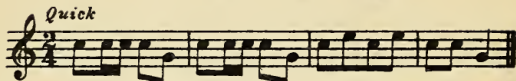


SQUADRON CALLS (C.)

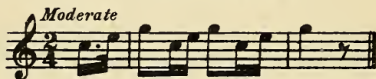


SPECIAL CALLS

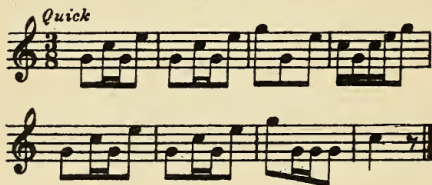
172. MAIL CALL (*Army*)



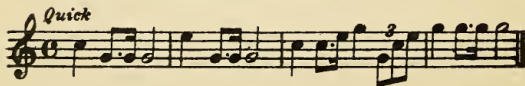
173. AMBULANCE CALL



174. BOAT CALL (*Army*)



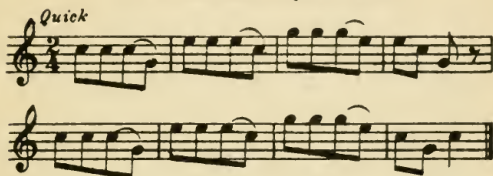
175. LIBERTY CALL (*Marine Corps*)



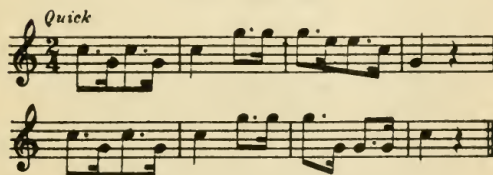
SPECIAL NAVY CALLS

Other calls used on board ship and ashore are to be found under "Calls sounded by the Bugler of the Guard" and "Drill Signals."

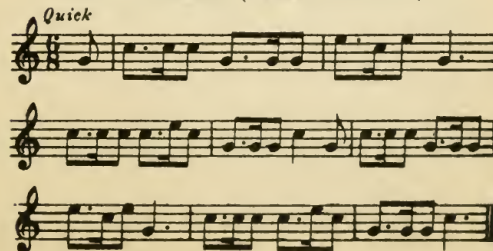
176. GENERAL QUARTERS



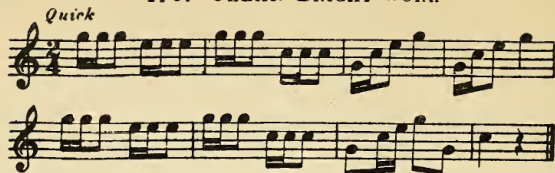
177. SECURE



178. DISMISS (Retreat from Drill)

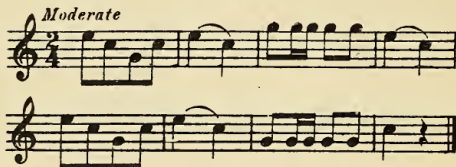


179. CLEAN BRIGHT-WORK



Followed by 1 blast, Deck Bright-work: 2 blasts, Gun b.w.

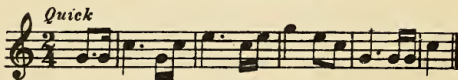
180. KNOCK OFF BRIGHT-WORK



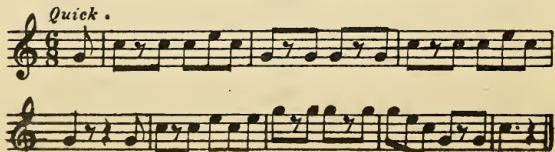
181. BAND



182. HAMMOCKS

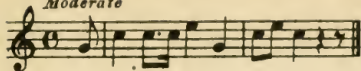


183. SWIMMING CALL

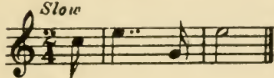


184. GO IN WATER (Overboard)

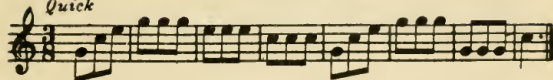
63

Moderate

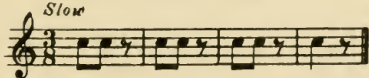
185. SILENCE

Slow

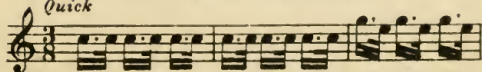
186. CARRY ON

Quick

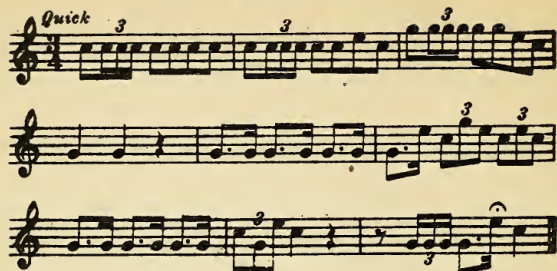
187. BEAR A HAND

Slow

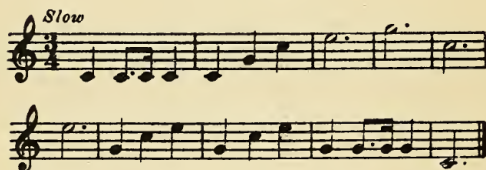
188. MAN OVERBOARD

Quick*Repeat at will*

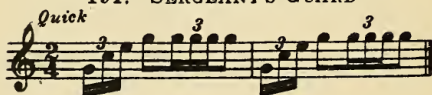
189. ABANDON SHIP



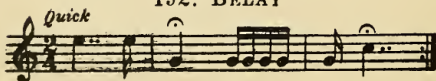
190. CHURCH



191. SERGEANT'S GUARD

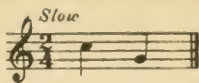
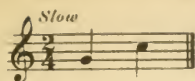


192. BELAY

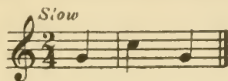


Repeat the call if necessary and then sound Belay.

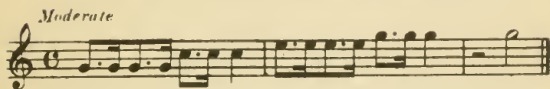
193. POINT GUNS FORD 194. POINT GUNS AFT 65



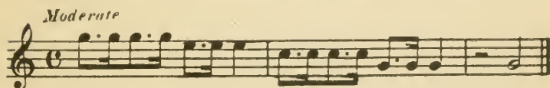
195. POINT GUNS ABEAM



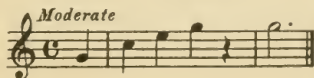
196. MAN TORPEDO DEFENCE BATTERY



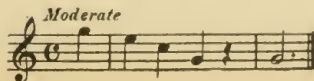
197. TORPEDO DEFENCE BATTERY IN RESERVE



198. ELEVATE



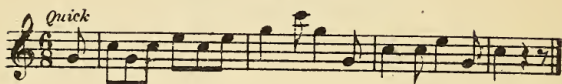
199. DEPRESS



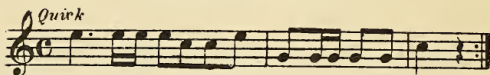
BOAT CALLS

If there be more than one boat of a kind its number is indicated by Cs following the call.

200A. RACE BOAT CREW



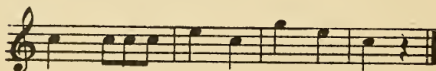
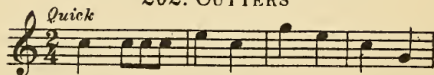
200B. STEAMERS



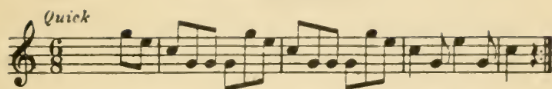
201. LAUNCHES



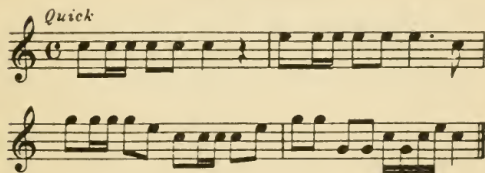
202. CUTTERS



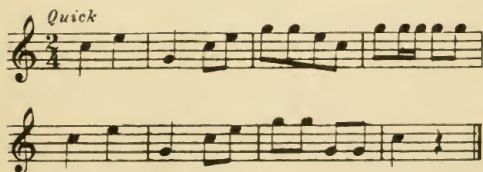
203. WHALEBOATS



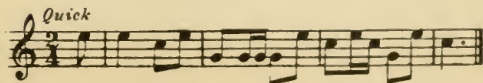
204. BARGE



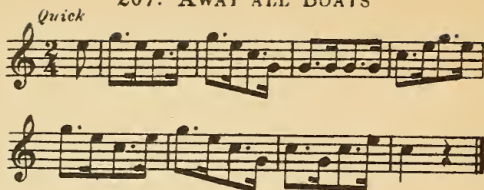
205. GIG



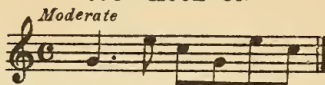
206. DINGY (once) WHERRY (twice)



207. AWAY ALL BOATS



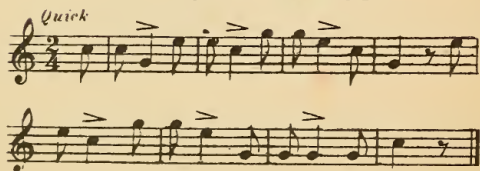
208. HOOK ON



209. MAN BOAT-FALLS



210. MUSTER BOAT-CREWS





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