

# Bugle Calls

## Mess Call

♩=152

3

3

Detailed description: The Mess Call is written in 2/4 time with a tempo of 152. It consists of two staves of music. The first staff contains measures 1 through 6, featuring a sequence of eighth and quarter notes with a triplet of eighth notes in measure 4. The second staff contains measures 7 through 12, continuing the sequence with another triplet of eighth notes in measure 10.

## Drill Call

13 ♩=144

17

3

Detailed description: The Drill Call is written in 2/4 time with a tempo of 144. It consists of two staves of music. The first staff contains measures 13 through 16, featuring a sequence of eighth and quarter notes with a quarter rest in measure 16. The second staff contains measures 17 through 21, continuing the sequence with a triplet of eighth notes in measure 20.

## Payday March

22 ♩=152

28

33

Detailed description: The Payday March is written in 2/4 time with a tempo of 152. It consists of three staves of music. The first staff contains measures 22 through 27, featuring a sequence of eighth and quarter notes with accents (^) over measures 22, 24, 26, and 27. The second staff contains measures 28 through 32, including a repeat sign in measure 28. The third staff contains measures 33 through 37, continuing the sequence.

## School Call

38 ♩=176

45

Detailed description: The School Call is written in 2/4 time with a tempo of 176. It consists of two staves of music. The first staff contains measures 38 through 44, featuring a sequence of eighth and quarter notes with quarter rests in measures 39, 41, 43, and 44. The second staff contains measures 45 through 50, continuing the sequence with a half note in measure 49.

Reveille

51  $\text{♩} = 152$

58 *Fine*

64 *D.C. al Fine*

Sick Call

69  $\text{♩} = 132$

74

Retreat

79  $\text{♩} = 96$

86

93

*rit.*

Mail Call

101  $\text{♩} = 176$

Assembly

105 ♩ = 200

Musical notation for the Assembly call, measures 105-110. The piece is in common time (C) and begins with a tempo marking of ♩ = 200. The melody consists of eighth and sixteenth notes, ending with a half note.

Call to Quarters

110 ♩ = 60, ♩ = 100

Musical notation for the Call to Quarters, measures 110-113. The piece is in common time (C). It starts with a tempo of ♩ = 60, then changes to ♩ = 100. The melody includes quarter notes and eighth notes, with a triplet of eighth notes in measure 113.

Musical notation for the Call to Quarters, measures 114-117. The piece continues in common time (C). It features quarter notes and eighth notes, with a triplet of eighth notes in measure 114 and a half note in measure 117.

Fire Call

118 ♩ = 176

Musical notation for the Fire Call, measures 118-122. The piece is in common time (C) and begins with a tempo marking of ♩ = 176. The melody consists of eighth and sixteenth notes, with a quarter rest in measure 120.

Musical notation for the Fire Call, measures 123-126. The piece continues in common time (C). The melody consists of eighth and sixteenth notes, ending with a half note.

Taps

127 ♩ = 50

Musical notation for the Taps call, measures 127-130. The piece is in common time (C) and begins with a tempo marking of ♩ = 50. The melody consists of quarter notes, with a half note in measure 129.

Musical notation for the Taps call, measures 131-134. The piece continues in common time (C). The melody consists of quarter notes, ending with a half note.

Fatigue Call

135 ♩ = 100

Musical notation for the Fatigue Call, measures 135-139. The piece is in 3/8 time and begins with a tempo marking of ♩ = 100. The melody consists of quarter notes, with a triplet of eighth notes in measure 135 and a quarter rest in measure 139.

Musical notation for the Fatigue Call, measures 140-144. The piece continues in 3/8 time. It features quarter notes and eighth notes, with a triplet of eighth notes in measure 140 and a quarter rest in measure 144.

Officers Call

145 ♩ = 108

Tattoo

149 ♩ = 126

First Call

177 ♩ = 96

