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R. W. Wade

WAR OFFICE,
18th May, 1914.

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PART 1.

REGIMENTAL CALLS.

CAVALRY.

HOUSEHOLD CAVALRY.

1ST LIFE GUARDS.

♩ = 108 Maelzel's Metronome.

Bugle

Musical notation for Bugle and Trumpet parts for the 1st Life Guards call. The Bugle part is in 2/4 time and the Trumpet part is in 2/4 time. Both parts feature a series of eighth and sixteenth notes, with accents (^) over the first two notes of each measure. The Bugle part ends with a fermata over a whole note, and the Trumpet part ends with a fermata over a whole note.

Trumpet

2ND LIFE GUARDS.

♩ = 108.

Bugle

Musical notation for Bugle and Trumpet parts for the 2nd Life Guards call. The Bugle part is in 6/8 time and the Trumpet part is in 6/8 time. Both parts feature a series of eighth and sixteenth notes, with accents (^) over the first two notes of each measure. The Bugle part ends with a fermata over a whole note, and the Trumpet part ends with a fermata over a whole note.

Trumpet

ROYAL HORSE GUARDS.

♩ = 108.

Bugle

Trumpet

CAVALRY OF THE LINE.

1ST DRAGOON GUARDS.

♩ = 76.

Bugle

Trumpet

2ND DRAGOON GUARDS.

♩ = 76.

Bugle

Trumpet

3RD DRAGOON GUARDS.

♩ = 76.

Bugle

Trumpet

This musical score is for the 3rd Dragoon Guards. It features two staves: Bugle and Trumpet. The music is in 2/4 time, indicated by the common time signature 'C'. The tempo is marked as quarter note = 76. The Bugle part starts with a quarter rest followed by a series of eighth and sixteenth notes. The Trumpet part follows a similar rhythmic pattern with quarter and eighth notes. Both parts end with a fermata over a half note.

4TH DRAGOON GUARDS.

♩ = 108.

Bugle

Trumpet

This musical score is for the 4th Dragoon Guards. It features two staves: Bugle and Trumpet. The music is in 6/8 time, indicated by the time signature '6/8'. The tempo is marked as quarter note = 108. The Bugle part begins with a quarter rest, followed by eighth and sixteenth notes. The Trumpet part follows with a similar rhythmic pattern. Both parts conclude with a fermata over a half note.

5TH DRAGOON GUARDS.

♩ = 76.

Bugle

Trumpet

This musical score is for the 5th Dragoon Guards. It features two staves: Bugle and Trumpet. The music is in 2/4 time, indicated by the common time signature 'C'. The tempo is marked as quarter note = 76. The Bugle part starts with a quarter rest, followed by eighth and sixteenth notes. The Trumpet part follows with a similar rhythmic pattern. Both parts end with a fermata over a half note.

Part I.]

REGIMENTAL CALLS.

6TH DRAGOON GUARDS.

♩ = 108.

Bugle

Trumpet

The musical score for the 6th Dragoon Guards consists of two staves: Bugle and Trumpet. The tempo is marked as ♩ = 108. The Bugle part is written in a treble clef with a 6/8 time signature. The Trumpet part is also in a treble clef with a 6/8 time signature. Both parts feature a series of eighth and sixteenth notes, with a final measure containing a half note with a fermata.

7TH DRAGOON GUARDS.

♩ = 108.

Bugle

Trumpet

The musical score for the 7th Dragoon Guards consists of two staves: Bugle and Trumpet. The tempo is marked as ♩ = 108. The Bugle part is written in a treble clef with a 3/4 time signature. The Trumpet part is also in a treble clef with a 3/4 time signature. Both parts feature a series of eighth and sixteenth notes, with a final measure containing a half note with a fermata.

1ST DRAGOONS.

♩ = 108.

Bugle

Trumpet

The musical score for the 1st Dragoons consists of two staves: Bugle and Trumpet. The tempo is marked as ♩ = 108. The Bugle part is written in a treble clef with a 2/4 time signature. The Trumpet part is also in a treble clef with a 2/4 time signature. Both parts feature a series of eighth and sixteenth notes, with a final measure containing a half note with a fermata.

2ND DRAGOONS.

♩ - 108.

Bugle

Trumpet

The musical score for the 2nd Dragoons is written for Bugle and Trumpet. The key signature is one flat (B-flat), and the time signature is 6/8. The tempo is marked as quarter note = 108. The Bugle part consists of a single melodic line with a series of eighth and sixteenth notes, ending with a half note. The Trumpet part follows a similar rhythmic pattern but with a different melodic contour, also ending with a half note. Both parts are bracketed together.

82D HUSSARS.

♩ - 108.

Bugle

Trumpet

The musical score for the 82d Hussars is written for Bugle and Trumpet. The key signature is one flat (B-flat), and the time signature is 2/4. The tempo is marked as quarter note = 108. The Bugle part features a melodic line with a dotted quarter note followed by an eighth note, and a final half note. The Trumpet part follows a similar rhythmic structure but with a different melodic line, also concluding with a half note. The two parts are bracketed together.

4TH HUSSARS.

♩ - 108.

Bugle

Trumpet

The musical score for the 4th Hussars is written for Bugle and Trumpet. The key signature is one flat (B-flat), and the time signature is 6/8. The tempo is marked as quarter note = 108. The Bugle part is a complex melodic line with many sixteenth and thirty-second notes, featuring several slurs and accents. The Trumpet part follows a similar rhythmic pattern but with a different melodic line, also ending with a half note. Both parts are bracketed together.

8TH HUSSARS.

♩ = 108.

Bugle

Trumpet

This musical score is for the 8th Hussars. It features two staves: Bugle and Trumpet. The tempo is marked as quarter note = 108. The key signature has one flat (B-flat), and the time signature is 6/8. The Bugle part consists of a series of eighth and sixteenth notes, ending with a whole note. The Trumpet part follows a similar rhythmic pattern but with a different melodic line, also ending with a whole note.

9TH LANCERS.

♩ = 76.

Bugle

Trumpet

This musical score is for the 9th Lancers. It features two staves: Bugle and Trumpet. The tempo is marked as quarter note = 76. The key signature is C major, and the time signature is C (Common time). The Bugle part starts with a half note, followed by eighth and sixteenth notes, ending with a whole note. The Trumpet part follows a similar rhythmic pattern but with a different melodic line, also ending with a whole note.

10TH HUSSARS.

♩ = 76.

Bugle

Trumpet

This musical score is for the 10th Hussars. It features two staves: Bugle and Trumpet. The tempo is marked as quarter note = 76. The key signature is C major, and the time signature is C (Common time). The Bugle part starts with a half note, followed by eighth and sixteenth notes, ending with a whole note. The Trumpet part follows a similar rhythmic pattern but with a different melodic line, also ending with a whole note.

11TH HUSSARS.

♩ = 108.

Bugle

Trumpet

The musical score for the 11th Hussars is written for Bugle and Trumpet. It is in 2/4 time and begins with a tempo marking of ♩ = 108. The Bugle part is in the treble clef and features a melody of eighth and sixteenth notes, ending with a dotted quarter note. The Trumpet part is also in the treble clef and follows a similar rhythmic pattern, ending with a dotted quarter note. Both parts are bracketed together.

12TH LANCERS.

♩ = 108.

Bugle

Trumpet

The musical score for the 12th Lancers is written for Bugle and Trumpet. It is in 2/4 time and begins with a tempo marking of ♩ = 108. The Bugle part is in the treble clef and features a melody of eighth and sixteenth notes, ending with a dotted quarter note. The Trumpet part is also in the treble clef and follows a similar rhythmic pattern, ending with a dotted quarter note. Both parts are bracketed together.

13TH HUSSARS.

♩ = 108.

Bugle

Trumpet

The musical score for the 13th Hussars is written for Bugle and Trumpet. It is in 6/8 time and begins with a tempo marking of ♩ = 108. The Bugle part is in the treble clef and features a melody of eighth and sixteenth notes, ending with a dotted quarter note. The Trumpet part is also in the treble clef and follows a similar rhythmic pattern, ending with a dotted quarter note. Both parts are bracketed together.

14TH HUSSARS.

♩ = 108.

Bugle

Trumpet

The musical score for the 14th Hussars is written for Bugle and Trumpet. It is in 3/4 time and begins with a tempo marking of ♩ = 108. The Bugle part is in G major and features a melody with eighth and sixteenth notes, including three triplet markings. The Trumpet part is in D major and provides a harmonic accompaniment with eighth and sixteenth notes, also including three triplet markings. Both parts conclude with a final note and a fermata.

15TH HUSSARS.

♩ = 108.

Bugle

Trumpet

The musical score for the 15th Hussars is written for Bugle and Trumpet. It is in 2/4 time and begins with a tempo marking of ♩ = 108. The Bugle part is in G major and features a melody with quarter and eighth notes. The Trumpet part is in D major and provides a harmonic accompaniment with quarter and eighth notes. Both parts conclude with a final note and a fermata.

16TH LANCERS.

♩ = 108.

Bugle

Trumpet

The musical score for the 16th Lancers is written for Bugle and Trumpet. It is in 2/4 time and begins with a tempo marking of ♩ = 108. The Bugle part is in G major and features a melody with quarter and eighth notes. The Trumpet part is in D major and provides a harmonic accompaniment with quarter and eighth notes. Both parts conclude with a final note and a fermata.

Part 1.]

17TH LANCERS.

Bugle

Trumpet

$\text{♩} = 76.$

The musical score for the 17th Lancers is written for Bugle and Trumpet. The Bugle part is in the treble clef with a 2/4 time signature. The Trumpet part is also in the treble clef with a 2/4 time signature. The tempo is marked as quarter note = 76. The music consists of four measures. The Bugle part features a melody of eighth and quarter notes, ending with a half note. The Trumpet part features a melody of eighth and quarter notes, ending with a half note.

18TH HUSSARS.

Bugle

Trumpet

$\text{♩} = 108.$

The musical score for the 18th Hussars is written for Bugle and Trumpet. The Bugle part is in the treble clef with a 6/8 time signature. The Trumpet part is also in the treble clef with a 6/8 time signature. The tempo is marked as quarter note = 108. The music consists of four measures. The Bugle part features a melody of eighth and quarter notes, ending with a half note. The Trumpet part features a melody of eighth and quarter notes, ending with a half note.

19TH HUSSARS.

Bugle

Trumpet

$\text{♩} = 76.$

The musical score for the 19th Hussars is written for Bugle and Trumpet. The Bugle part is in the treble clef with a 2/4 time signature. The Trumpet part is also in the treble clef with a 2/4 time signature. The tempo is marked as quarter note = 76. The music consists of four measures. The Bugle part features a melody of eighth and quarter notes, ending with a half note. The Trumpet part features a melody of eighth and quarter notes, ending with a half note.

20TH HUSSARS.

$\bullet = 108.$

Bugle

Trumpet

The musical score for the 20th Hussars is written for Bugle and Trumpet. It is in 2/4 time and begins with a tempo marking of 108. The Bugle part starts with a quarter note G4, followed by quarter notes A4, B4, and C5, then a quarter rest, and finally quarter notes B4, A4, and G4. The Trumpet part starts with a quarter note G3, followed by quarter notes A3, B3, and C4, then a quarter rest, and finally quarter notes B3, A3, and G3. Both parts feature a triplet of eighth notes (B4, A4, G4 for Bugle; B3, A3, G3 for Trumpet) in the second measure.

21ST LANCERS.

$\circ = 76.$

Bugle

Trumpet

The musical score for the 21st Lancers is written for Bugle and Trumpet. It is in 3/4 time and begins with a tempo marking of 76. The Bugle part starts with a quarter note G4, followed by quarter notes A4, B4, and C5, then a quarter rest, and finally quarter notes B4, A4, and G4. The Trumpet part starts with a quarter note G3, followed by quarter notes A3, B3, and C4, then a quarter rest, and finally quarter notes B3, A3, and G3. Both parts feature a triplet of eighth notes (B4, A4, G4 for Bugle; B3, A3, G3 for Trumpet) in the first measure.

CAVALRY DEPÔT.

$\bullet = 108.$

Bugle

Trumpet

The musical score for the Cavalry Depot is written for Bugle and Trumpet. It is in 2/4 time and begins with a tempo marking of 108. The Bugle part starts with a quarter note G4, followed by quarter notes A4, B4, and C5, then a quarter rest, and finally quarter notes B4, A4, and G4. The Trumpet part starts with a quarter note G3, followed by quarter notes A3, B3, and C4, then a quarter rest, and finally quarter notes B3, A3, and G3. Both parts feature a triplet of eighth notes (B4, A4, G4 for Bugle; B3, A3, G3 for Trumpet) in the first measure.

ROYAL ARTILLERY.

ROYAL HORSE ARTILLERY.

R.H.A. REGIMENTAL CALL.

♩ = 108.

Bugle

Trumpet

When two or more Brigades R.H.A. are quartered together, each will affix one or more "G's" to the R.H.A. Regimental Call to distinguish 1st, 2nd, &c., Brigade.

DEPÔT.

♩ = 108.

Bugle

Trumpet

ROYAL ARTILLERY.

R.A. REGIMENTAL CALL

$\bullet = 108.$

Bugle

Trumpet

ROYAL FIELD ARTILLERY.

$\bullet = 108.$

Bugle

Trumpet

When two or more Brigades R.F.A. are quartered together, each will affix one or more "G's" to the R.F.A. Call to distinguish 1st, 2nd, &c., Brigade.

RIDING ESTABLISHMENT.

$\bullet = 108.$

Bugle

Trumpet

LOCAL COMPANIES R.A.

$\bullet = 108.$

Bugle

Trumpet

The musical score for 'LOCAL COMPANIES R.A.' is presented in two staves. The top staff is for Bugle and the bottom staff is for Trumpet. Both are in 3/4 time. The tempo is indicated as quarter note = 108. The Bugle part starts with a quarter rest, followed by a series of eighth and quarter notes, ending with a whole note. The Trumpet part starts with a quarter rest, followed by a series of eighth and quarter notes, ending with a whole note.

When two or more Companies are quartered together, each will affix one or more "G's" to the Local Companies Call to distinguish the 1st, 2nd, &c., Companies.

ROYAL MALTA ARTILLERY.

$\bullet = 108.$

Bugle

Trumpet

The musical score for 'ROYAL MALTA ARTILLERY' is presented in two staves. The top staff is for Bugle and the bottom staff is for Trumpet. Both are in 2/4 time. The tempo is indicated as quarter note = 108. The Bugle part starts with a quarter rest, followed by a series of eighth and quarter notes, ending with a whole note. The Trumpet part starts with a quarter rest, followed by a series of eighth and quarter notes, ending with a whole note.

ROYAL ENGINEERS.

REGIMENTAL CALL.

$\text{♩} = 108$ Maelzel's Metronome.

Bugle

Trumpet

INFANTRY.

GRENADIER GUARDS.

FOOT GUARDS.

$\text{♩} = 108$ Maelzel's Metronome.

1st Batt.

$\text{♩} = 108$.

2nd Batt.

$\text{♩} = 108$.

3rd Batt.

COLDSTREAM GUARDS.

♩ = 108.

1st Batt.

♩ = 108.

2nd Batt.

♩ = 108.

3rd Batt.

SCOTS GUARDS.

X ♩ = 108.

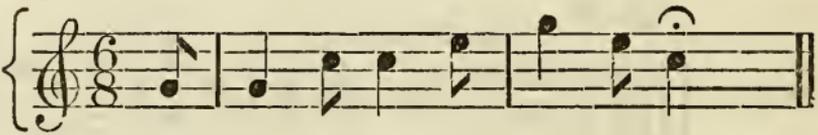
1st Batt.

X ♩ = 108.

2nd Batt.

IRISH GUARDS.

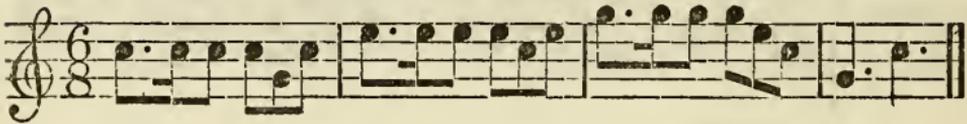
♩ = 108.

1st Batt. 

BRIGADE CALLS OF FOOT GUARDS.

1ST BRIGADE.

♩ = 106 Maelzel's Metronome.



2ND BRIGADE.

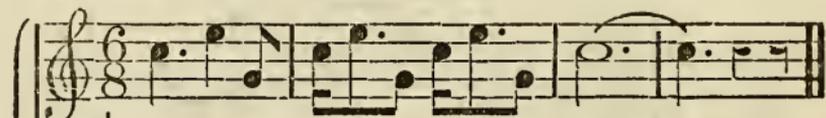


INFANTRY OF THE LINE.

When more than one Battalion use the same Regimental Call, the "G's" prefixed for distinction in that laid down for the Battalions need only be sounded when two or more of the Battalions happen to be stationed together.

ROYAL SCOTS.

♩ = 108 Maelzel's Metronome.

1st Batt. 

2nd Batt. 

ROYAL WEST SURREY.

♩ = 108.

1st Batt.

2nd Batt.

EAST KENT.

♩ = 108.

1st Batt.

2nd Batt.

ROYAL LANCASTER.

♩ = 108.

1st Batt.

2nd Batt.

NORTHUMBERLAND FUSILIERS.

♩ = 108.

1st Batt.

2nd Batt.

ROYAL WARWICKSHIRE.

♩ = 108.

1st Batt.

2nd Batt.

ROYAL FUSILIERS.

♩ = 108.

1st Batt.

2nd Batt.

3rd Batt.

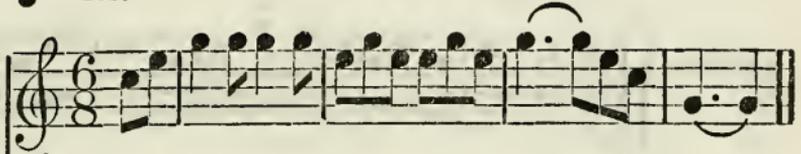
4th Batt.

Part 1.]

LIVERPOOL.

♩ = 108.

1st Batt.



2nd Batt.

♩ = 108.



NORFOLK.

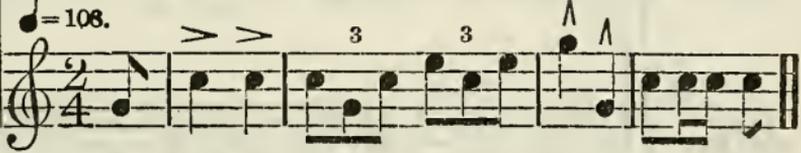
♩ = 108.

1st Batt.



2nd Batt.

♩ = 108.



LINCOLNSHIRE.

♩ = 108.

1st Batt.



2nd Batt.

♩ = 108.



DEVONSHIRE.

♩ = 108.

1st Batt.

2nd Batt.

SUFFOLK.

♩ = 108.

1st Batt.

2nd Batt.

SOMERSET L. I.

♩ = 108.

1st Batt.

2nd Batt.

WEST YORKSHIRE.

$\bullet = 108.$

1st Batt.

2nd Batt.

EAST YORKSHIRE.

$\bullet = 108.$

1st Batt.

2nd Batt.

BEDFORDSHIRE.

$\bullet = 108.$

1st Batt.

$\bullet = 108.$

2nd Batt.

LEICESTERSHIRE.

♩ = 108.

1st Batt.

2nd Batt.

ROYAL IRISH.

♩ = 108.

1st Batt.

2nd Batt.

YORKSHIRE.

♩ = 108.

1st Batt.

2nd Batt.

LANCASHIRE FUSILIERS.

♩ = 108.

1st Batt.

2nd Batt.

ROYAL SCOTS FUSILIERS.

♩ = 108.

1st Batt.

2nd Batt.

CHESHIRE.

♩ = 108.

1st Batt.

2nd Batt.

ROYAL WELSH FUSILIERS.

♩ = 108.

1st Batt.

2nd Batt.

SOUTH WALES BORDERERS.

♩ = 108.

1st Batt.

2nd Batt.

KING'S OWN SCOTTISH BORDERERS.

♩ = 108.

1st Batt.

2nd Batt.

SCOTTISH RIFLES.

♩ = 108.

1st Batt.

♩ = 108.

2nd Batt.

Part 1.]

REGIMENTAL CALLS.

ROYAL INNISKILLING FUSILIERS.

♩ = 108.

1st Batt.

2nd Batt.

GLOUCESTERSHIRE.

♩ = 108.

1st Batt.

♩ = 108.

2nd Batt.

WORCESTERSHIRE.

♩ = 108.

1st Batt.

♩ = 108.

2nd Batt.

♩ = 120.

3rd Batt.

♩ = 108.

4th Batt.

Part 1.]

REGIMENTAL CALLS.

EAST LANCASHIRE.

1st Batt. $\bullet = 108.$ 3 3

2nd Batt. $\bullet = 108.$

EAST SURREY.

1st Batt. $\bullet = 108.$

2nd Batt. $\bullet = 108.$

DUKE OF CORNWALL'S L. I.

1st Batt. $\circ = 76.$

2nd Batt. $\bullet = 108.$

WEST RIDING.

1st Batt. $\bullet = 108.$

2nd Batt. $\bullet = 108.$

BORDER.

1st Batt. $\bullet = 108.$

2nd Batt.

ROYAL SUSSEX.

1st Batt. $\bullet = 108.$

2nd Batt.

HAMPSHIRE.

♩ = 108.

1st Batt.

2nd Batt.

SOUTH STAFFORDSHIRE.

♩ = 108.

1st Batt.

2nd Batt.

DORSETSHIRE.

♩ = 108.

1st Batt.

2nd Batt.

Part 1.]

REGIMENTAL CALLS.

SOUTH LANCASHIRE.

1st Batt. $\bullet = 108.$

2nd Batt. $\bullet = 108.$

WELSH.

1st Batt. $\bullet = 108.$

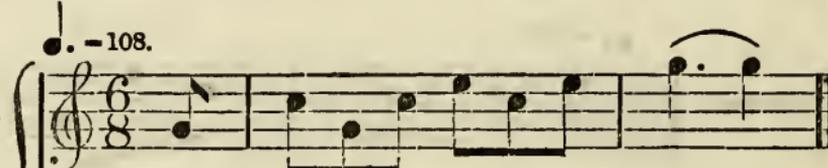
2nd Batt. $\bullet = 108.$

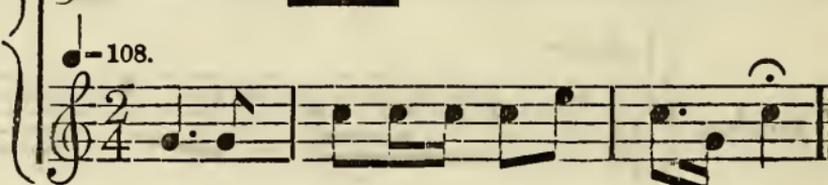
ROYAL HIGHLANDERS.

1st Batt. $\bullet = 108.$

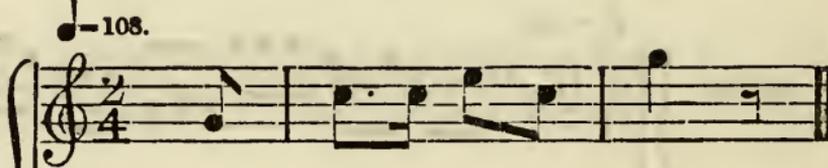
2nd Batt. $\bullet = 108.$

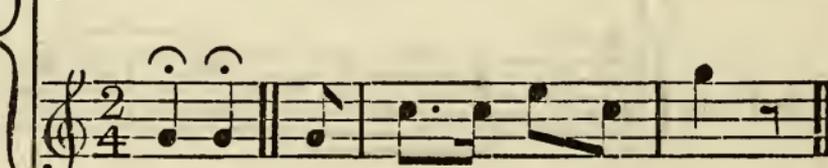
OXFORDSHIRE AND BUCKINGHAMSHIRE L. I.

1st Batt. 

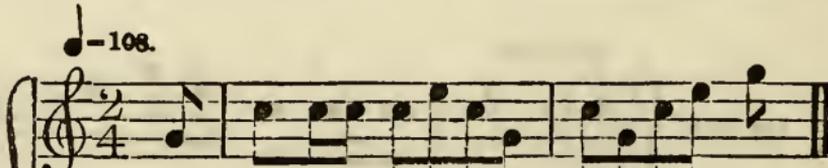
2nd Batt. 

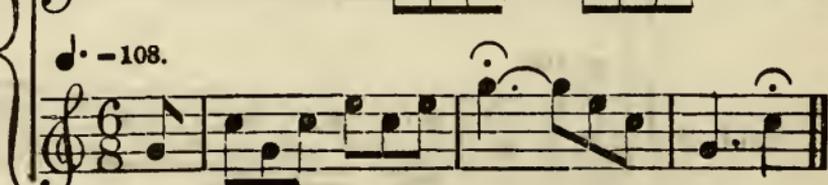
ESSEX.

1st Batt. 

2nd Batt. 

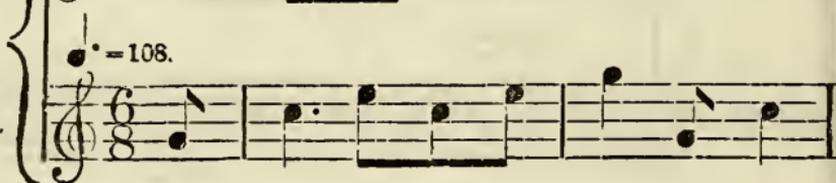
NOTTINGHAMSHIRE AND DERBYSHIRE.

1st Batt. 

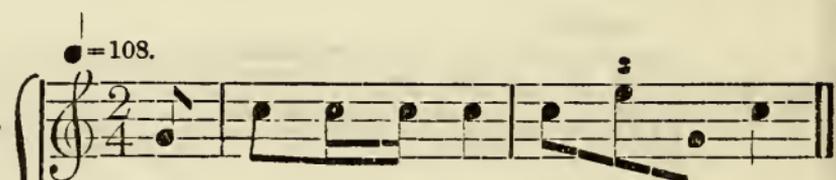
2nd Batt. 

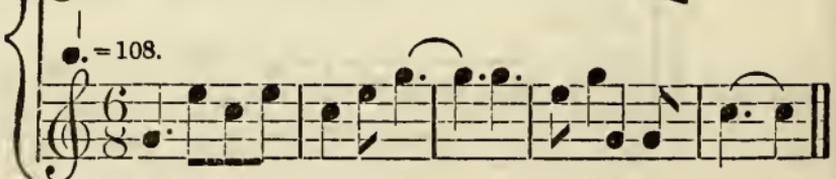
ROYAL WEST KENT.

1st Batt.  $\bullet = 108.$

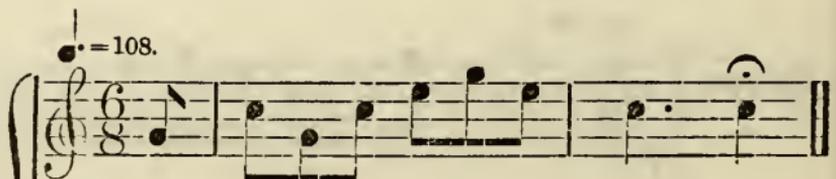
2nd Batt.  $\bullet = 108.$

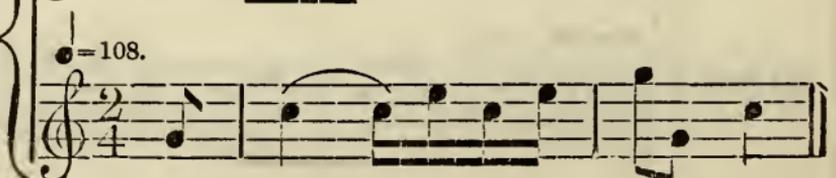
YORKSHIRE L.I.

1st Batt.  $\bullet = 108.$

2nd Batt.  $\bullet = 108.$

SHROPSHIRE L. I.

1st Batt.  $\bullet = 108.$

2nd Batt.  $\bullet = 108.$

Part 1.]

MIDDLESEX.

♩ = 108.

1st Batt.

2nd Batt.

3rd Batt.

4th Batt.

KING'S ROYAL RIFLE CORPS.

♩ = 108.

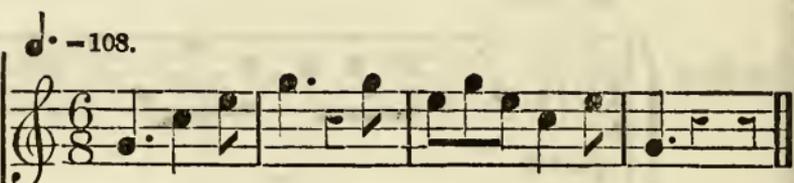
1st Batt.

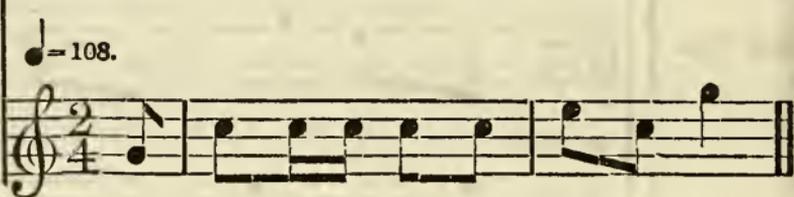
2nd Batt.

3rd Batt.

4th Batt.

WILTSHIRE.

1st Batt. 

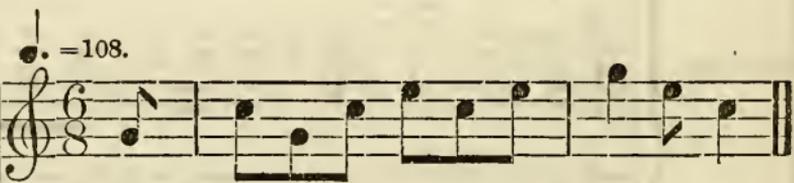
2nd Batt. 

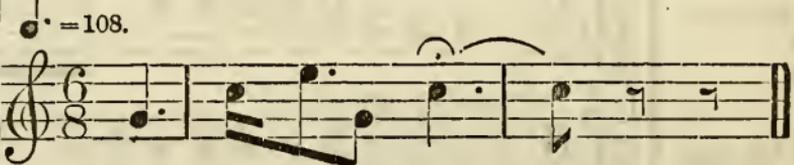
MANCHESTER.

1st Batt. 

2nd Batt. 

NORTH STAFFORDSHIRE.

1st Batt. 

2nd Batt. 

Part 1.]

YORK AND LANCASTER.

1st Batt. $\bullet = 108.$

2nd Batt. $\bullet = 108.$

DURHAM L. I.

1st Batt. $\bullet = 108.$

2nd Batt. $\circ = 76.$

HIGHLAND L. I.

1st Batt. $\circ = 76.$

2nd Batt. $\bullet = 108.$

SEAFORTH HIGHLANDERS.

1st Batt. $\bullet = 108.$

2nd Batt. $\bullet = 108.$

GORDON HIGHLANDERS.

1st Batt. $\circ = 76.$

2nd Batt. $\bullet = 108.$

CAMERON HIGHLANDERS.

1st Batt. $\bullet = 108.$

2nd Batt. $\bullet = 108.$

ROYAL IRISH RIFLES.

1st Batt. $\bullet = 108.$

2nd Batt. $\bullet = 108.$

ROYAL IRISH FUSILIERS.

1st Batt. $\bullet = 108.$

2nd Batt. $\bullet = 108.$

CONNAUGHT RANGERS.

1st Batt. $\bullet = 108.$

2nd Batt. $\bullet = 108.$

ARGYLL AND SUTHERLAND HIGHLANDERS.

1st Batt. $\bullet = 108.$

2nd Batt. $\circ = 76.$

LEINSTER

1st Batt. $\bullet = 108.$

2nd Batt. $\bullet = 108.$

ROYAL MUNSTER FUSILIERS.

1st Batt. $\bullet = 108.$

2nd Batt.

ROYAL DUBLIN FUSILIERS.

♩ = 108.

1st Batt. 

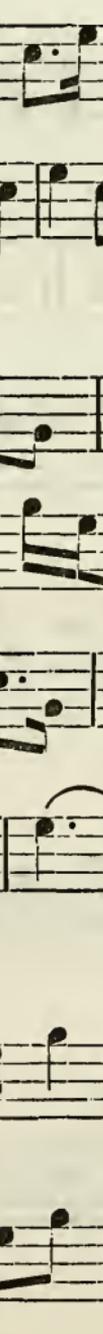
2nd Batt. 

RIFLE BRIGADE.

♩ = 108.

1st Batt. 

2nd Batt. 

3rd Batt. 

4th Batt. 

WEST INDIA REGIMENT.

♩ = 108.

1st Batt. 

2nd Batt. 

KING'S AFRICAN RIFLES.

♩ = 108.

1st Batt.

2nd Batt.

♩ = 108.

3rd Batt.

♩ = 108.

4th Batt.

WEST AFRICAN REGIMENT.

♩ = 108.

MOUNTED INFANTRY.

♩ = 108.

ROYAL MARINES.

ROYAL MARINE ARTILLERY.

$\bullet = 108$ Maelzel's Metronome.

Bugle

Musical notation for Bugle and Trumpet parts. The Bugle part is in 6/8 time and the Trumpet part is in 6/8 time. Both parts feature a melody with a triplet of eighth notes in the second measure and a final note with a fermata.

ROYAL MARINE LIGHT INFANTRY.

1. CHATHAM DIVISION.

$\bullet = 108$.

Musical notation for Chatham Division call. The piece is in 2/4 time and features a melody with a triplet of eighth notes in the second measure and a final note with a fermata.

2. PORTSMOUTH DIVISION.

$\circ = 76$.

Musical notation for Portsmouth Division call. The piece is in common time (C) and features a melody with a final note with a fermata.

3. PLYMOUTH DIVISION.

$\circ = 76$.

Musical notation for Plymouth Division call. The piece is in 2/4 time and features a melody with a final note with a fermata.

ARMY SERVICE CORPS.

♩ - 108 Maelzel's Metronome.

Bugle

Musical notation for Bugle and Trumpet parts of the Army Service Corps call. The Bugle part is in 2/4 time, and the Trumpet part is in 2/4 time. Both parts feature a melody of quarter notes and eighth notes, with a final quarter rest. The Bugle part has a slur over the last two notes, and the Trumpet part has a slur over the last two notes.

ROYAL ARMY MEDICAL CORPS.

♩ - 108 Maelzel's Metronome.

Musical notation for the Royal Army Medical Corps call. The piece is in 6/8 time and features a melody of quarter notes and eighth notes, with a final quarter rest.

ARMY ORDNANCE CORPS.

♩ - 108 Maelzel's Metronome.

Musical notation for the Army Ordnance Corps call. The piece is in 2/4 time and features a melody of quarter notes and eighth notes, with a final quarter rest.

PART 2.

BUGLE.

FIELD CALLS.

I.—FIELD CALLS FOR MOUNTED CORPS.

No. 1. CHARGE.

♩ = 160.



No. 2. ALARM.

♩ = 76.

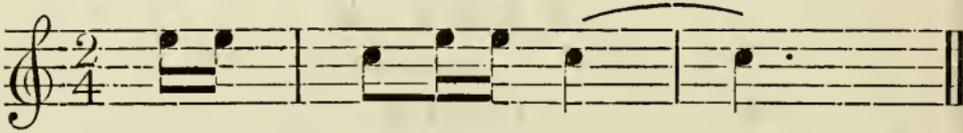


Part 2.]

FIELD CALLS.

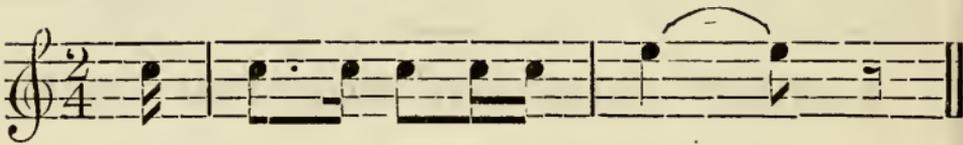
No. 3. FORWARD, OR ADVANCE.

♩ = 108.



No. 4. WALK.

♩ = 108.



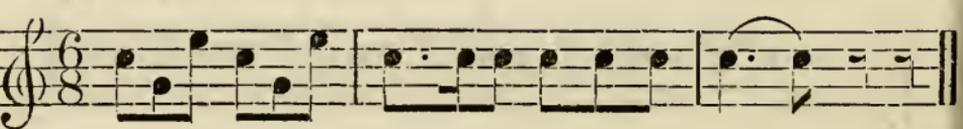
No. 5. TROT.

♩ = 108.

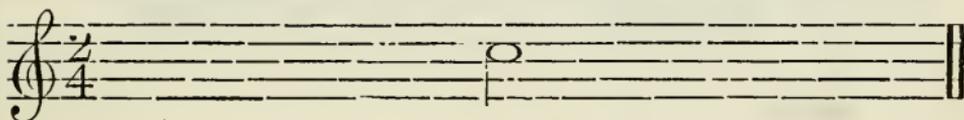


No. 6. GALLOP.

♩ = 108.



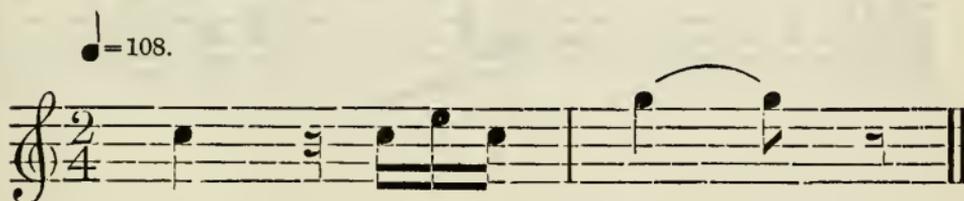
No. 7. MARCH.



No. 8. HALT.

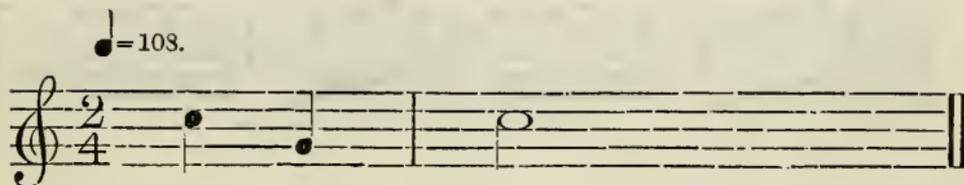


No. 9. ANNUL, OR AS YOU WERE.



(This Call is used to cancel any previous Order.)

No. 10. TROOPS HALF-RIGHT. (If repeated implies TROOPS RIGHT WHEEL.)



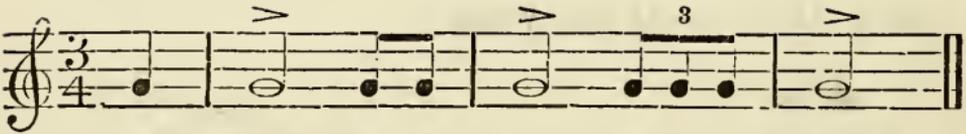
No. 11. TROOPS HALF-LEFT. (If repeated implies TROOPS LEFT WHEEL.)

$\bullet = 108.$



No. 12. FORM LINE.

$\circ = 76.$



No. 13. RETIRE, OR TROOPS RIGHT (OR LEFT) ABOUT WHEEL, OR (for Artillery) SUB-SECTIONS RIGHT ABOUT WHEEL.

$\bullet = 108.$



No. 14. SQUADRON COLUMNS. (If, in Column of Troops, this Call is sounded preceded by one "C," it implies to the RIGHT; if preceded by two "Cs" it means to the LEFT.)

$\bullet = 160.$



No. 15. PURSUE.

$\bullet = 108.$



No. 16. RALLY, OR CLOSE. (If followed by one "G" to the RIGHT; if followed by two "Gs" to the LEFT.)

$\bullet = 108.$



No. 17. MASS. (If preceded by one "C" to the RIGHT; if preceded by two "Cs" to the LEFT.)

$\text{♩} = 76.$



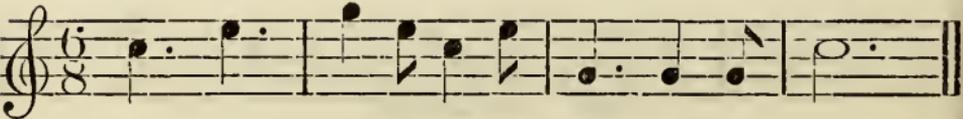
No. 18. ATTENTION.

$\text{♩} = 103.$



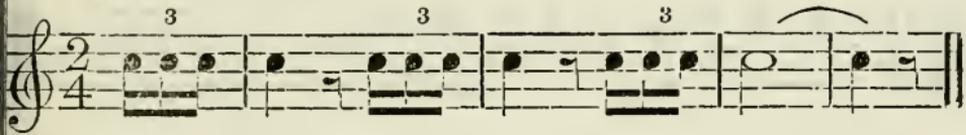
No. 19. MARCH AT EASE, OR SIT AT EASE.

$\text{♩} = 103.$



No. 20. STAND TO YOUR HORSES.

♩ = 108.



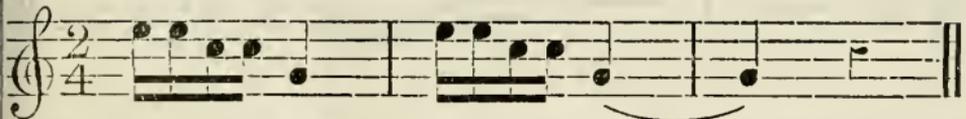
No. 21. MOUNT.

♩ = 76.



No. 22. DISMOUNT.

♩ = 108.



No. 23. FOURS, OR SECTIONS ABOUT.

♩ = 108.



Part 2.]

No. 24. FRONT.

♩ = 108.



No. 25. TROOP COLUMN.

♩ = 160.



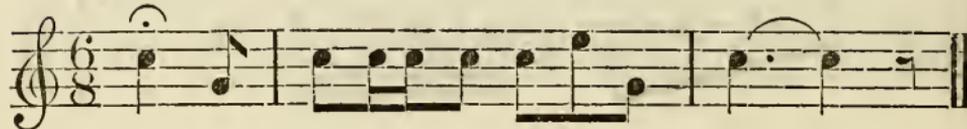
No. 26. COLUMN OF TROOPS.

♩ = 108.



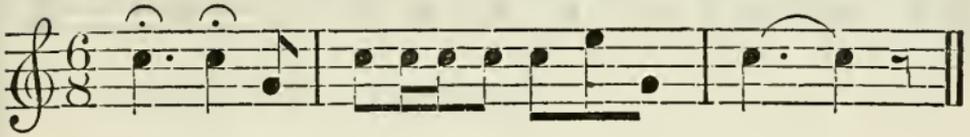
No. 27. HEAD OF COLUMN, OR HEADS OF COLUMNS, CHANGE DIRECTION
 HALF-RIGHT. (If repeated this Call implies HEAD OF
 COLUMN, OR HEADS OF COLUMNS, CHANGE DIRECTION TO
 THE RIGHT.)

♩ = 108.



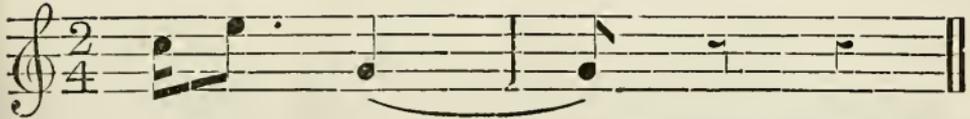
No. 28. HEAD OF COLUMN, OR HEADS OF COLUMNS, CHANGE DIRECTION HALF-LEFT. (If repeated this Call implies HEAD OF COLUMN, OR HEADS OF COLUMNS, CHANGE DIRECTION TO THE LEFT.)

♩ = 108.



No. 29. SQUADRON LEADERS—RIGHT.

♩ = 108.



No. 30. SQUADRON LEADERS—LEFT.

♩ = 108.



Part 2.]

No. 34. CARRY SWORDS, OR LANCES.

♩ = 108.



No. 35. SLOPE SWORDS, OR SLING LANCES.

♩ = 108.



No. 36. TRAIL LANCES.

♩ = 108.



No. 37. PREPARE TO MOUNT, OR DISMOUNT.

♩ = 108.



No. 38. EXECUTE ORDERS RECEIVED.

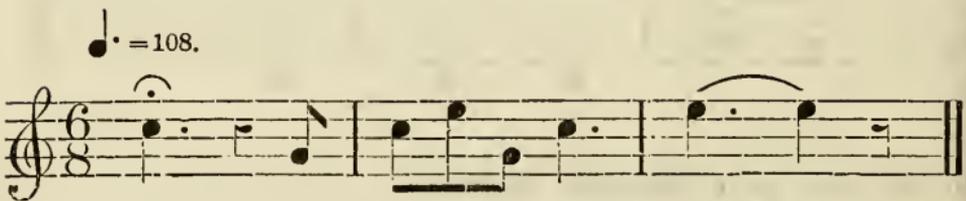


No. 39. BRIGADE CALLS—

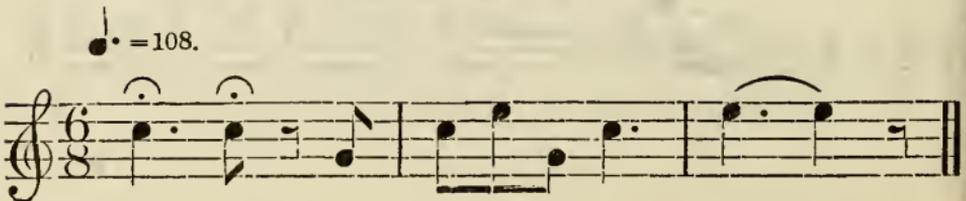
(a) HOUSEHOLD BRIGADE.

Allegro.

(b) FIRST BRIGADE.



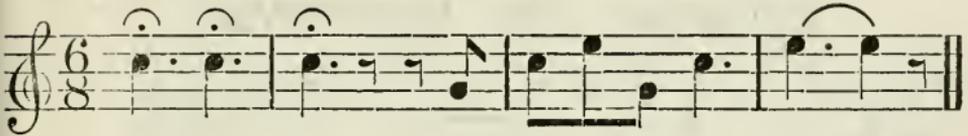
(c) SECOND BRIGADE.



No. 39. BRIGADE CALLS—*continued.*

(d) THIRD BRIGADE.

♩ = 108.



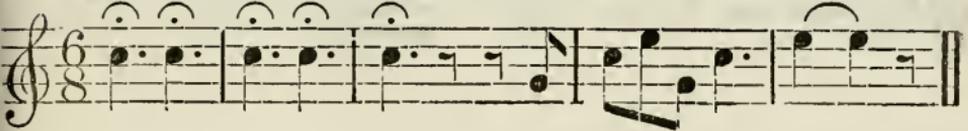
(e) FOURTH BRIGADE.

♩ = 108.



(f) FIFTH BRIGADE.

♩ = 108.



II.—FIELD CALLS FOR INFANTRY AND
MOUNTED INFANTRY IN FIELD
EXERCISE AND MANŒUVRE.

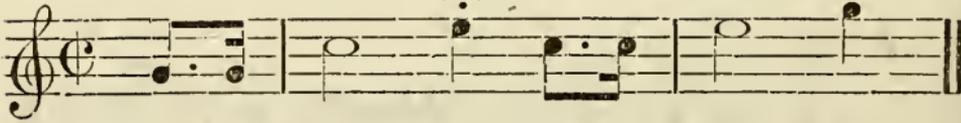
No. 40. CONTINUE, OR COMMENCE FIRING.

 = 104.



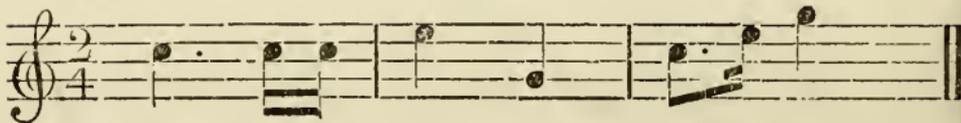
No. 41. STAND FAST, OR CEASE FIRE.

 = 76.



No. 42. EXECUTE ORDERS RECEIVED.

 = 120.



III.—FIELD CALLS FOR DISMOUNTED CORPS.

No. 43. CHARGE.

$\text{♩} = 152.$

Bugle

Drum

B.

D.

No. 44. ALARM.

$\text{♩} = 76.$

PART 3.

ROUTINE CALLS.

I.—TRUMPET CALLS FOR HOUSEHOLD
CAVALRY, CAVALRY OF THE LINE,
ROYAL ARTILLERY, ROYAL ENGINEERS
(MOUNTED) AND ARMY SERVICE CORPS
IN CAMP AND QUARTERS.

No. 45. OFFICERS.

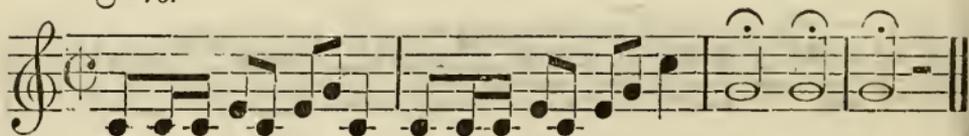
 = 76 Maelzel's Metronome.



The whole of the Call to be sounded when all the Officers are to be summoned ;
the first half only (as far as *) when Squadron leaders alone are required.

No. 46. SQUADRON SERJEANT-MAJORS.

 = 76.



No. 47. SQUADRON QUARTERMASTER-SERJEANTS.

♩ = 76.



No. 48. SERJEANTS.

♩ = 76.



No. 49. ALL NON-COMMISSIONED OFFICERS.

♩ = 76.



No. 50. ORDERLY SERJEANTS, OR ORDERLY N.C. OFFICERS IN ROYAL ARTILLERY, ROYAL ENGINEERS, AND ARMY SERVICE CORPS.

♩ = 108.



No. 51. ORDERLY CORPORALS.

♩ = 108.



No. 52. BAND.

♩ = 108.



No. 53. BOOT AND SADDLE.

♩ = 108.



Part 3.]

ROUTINE CALLS.

No. 53. BOOT AND SADDLE—*continued.*

No. 54. TRUMPETERS.

 $\text{♩} = 108.$

No. 55. TURN OUT.

 $\text{♩} = 76.$

Part 3.]

No. 56. GENERAL PARADE.

$\bullet = 108.$

Quicker $\circ = 76.$

No. 57. MARKERS.

$\bullet = 108.$

No. 60. WATERING ORDER.

♩ = 76.



No. 61. FEED.

♩ = 76.



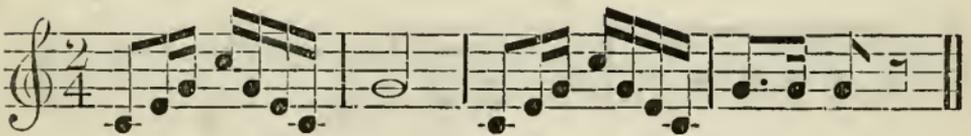
No. 62. HAY UP, OR LITTER DOWN.

 $\overset{|}{\circ} = 76.$


No. 63. ORDERLY ROOM.

 $\overset{|}{\circ} = 108.$


No. 64. PARADE FOR GUARD OR PIQUET.

 $\overset{|}{\circ} = 108.$


Part 3.]

ROUTINE CALLS.

No. 65. ORDERS.

♩ = 108.



No. 66. FATIGUE.

♩ = 76.



No. 67. DEFAULTERS.

♩ = 108.



No. 68. RIDES.

 $\overset{1}{\circ} = 76.$

No. 69. RATIONS.

 $\overset{1}{\circ} = 76.$

No. 70. FORAGE.

 $\overset{1}{\circ} = 76.$

Part 3.]

ROUTINE CALLS.

No. 71. SCHOOL.

$\frac{6}{8}$ = 108.

Musical notation for No. 71. SCHOOL. Two staves of music in 6/8 time. The first staff contains three measures of music, and the second staff contains three measures, ending with a double bar line.

No. 72. POST CALL.

$\frac{6}{8}$ = 104.

Musical notation for No. 72. POST CALL. One staff of music in 6/8 time. The staff contains four measures of music, ending with a double bar line.

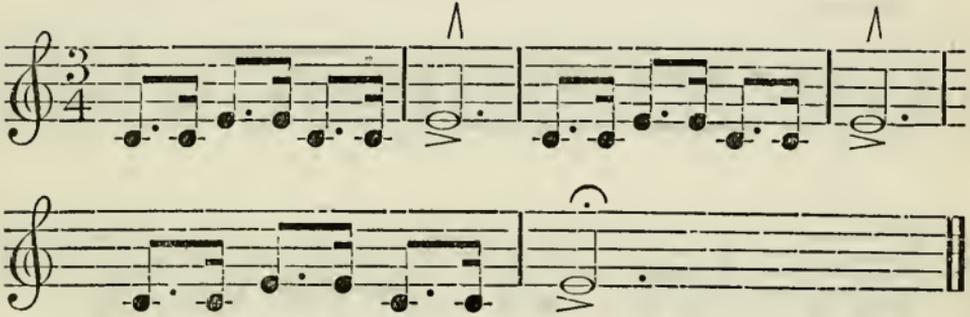
No. 73. SICK.

$\frac{2}{4}$ = 76.

Musical notation for No. 73. SICK. Two staves of music in 2/4 time. The first staff contains three measures of music, with a "3" above the third measure. The second staff contains three measures of music, with a "3" above the second measure. Both staves end with a double bar line.

No. 74. ALARM (for Troops to turn out under Arms).

♩ = 76.



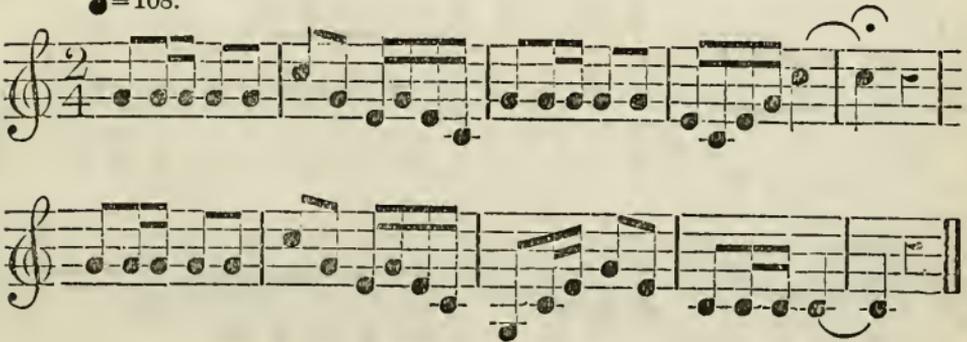
No. 75. FIRE ALARM.

♩ = 108.



No. 76. OFFICERS DRESS FOR DINNER.

♩ = 108.



No. 78. FLOURISH WHEN MARCHING PAST (for Mounted Parade only).

♩ = 76.

Musical score for No. 78, Flourish when Marching Past. The score is written in treble clef with a common time signature. It consists of three staves of music. The first staff begins with a quarter rest followed by a series of eighth notes. The second staff continues with eighth notes and a quarter rest. The third staff concludes with eighth notes and a final cadence.

No. 79. SALUTES—

(a) ROYALTY, OR VICEROY.

♩ = 108.

Musical score for No. 79, Salutes. The score is written in treble clef with a 2/4 time signature. It consists of three staves of music. The first staff begins with a quarter rest followed by eighth notes. The second staff continues with eighth notes. The third staff concludes with eighth notes and a final cadence. There are accents (Λ) above the final notes of the first and third staves.

No. 79. SALUTES—*continued.*(a) ROYALTY, OR VICEROY—*continued.*

No. 80. SALUTES.

(b) FIELD MARSHAL, OR GENERAL.

$\bullet = 108.$

No. 81. SALUTES.

(c) LIEUTENANT-GENERAL, OR MAJOR-GENERAL.

♩ = 108.

Musical notation for No. 81, Salutes, for Lieutenant-General or Major-General. The piece is in 6/8 time and consists of four staves of music. The tempo is marked as 108 beats per minute. The melody is written in treble clef and features a series of eighth and sixteenth notes, ending with a double bar line.

No. 82. SALUTES.

(d) BRIGADIER-GENERAL, INSPECTING FIELD OFFICER, OR
SALUTE FOR GUARD.

♩ = 108.

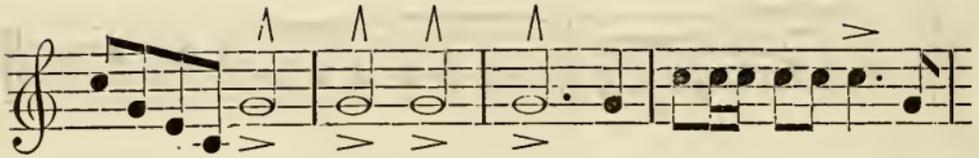
Musical notation for No. 82, Salutes, for Brigadier-General, Inspecting Field Officer, or Salute for Guard. The piece is in 6/8 time and consists of two staves of music. The tempo is marked as 108 beats per minute. The melody is written in treble clef and features a series of eighth and sixteenth notes, ending with a double bar line.

No. 83. REVEILLE.

♩ = 116.



♩ = 76.



No. 84. RETREAT AT SUNSET (for Artillery only).

 $\text{♩} = 76.$

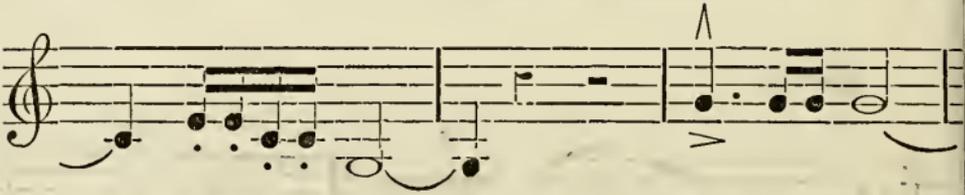
The musical score consists of six staves of music, all in treble clef and common time. The tempo is marked as quarter note = 76. The music is written in a single melodic line. The first staff begins with a treble clef and a common time signature. The melody starts with a quarter note G4, followed by a quarter note A4, and then a quarter note B4. The second staff continues the melody with a quarter note C5, followed by a quarter note B4, and then a quarter note A4. The third staff features a quarter note G4, followed by a quarter note F4, and then a quarter note E4. The fourth staff begins with a quarter note D4, followed by a quarter note C4, and then a quarter note B3. The fifth staff continues with a quarter note A3, followed by a quarter note G3, and then a quarter note F3. The sixth staff concludes the piece with a quarter note E3, followed by a quarter note D3, and then a quarter note C3. The score includes various musical notations such as slurs, accents, and dynamic markings.

No. 85. WATCH SETTING (1st Post).

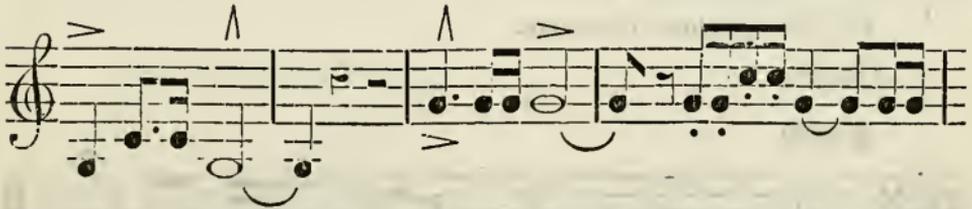
♩ = 108.

The musical score is written on four staves in treble clef with a common time signature (C). The tempo is marked as ♩ = 108. The first staff begins with a dynamic marking of v and a breath mark \wedge . It contains a sequence of notes with slurs and a triplet of eighth notes marked with a '3'. The second staff continues the melody with a v marking and a breath mark \wedge . The third staff features a v marking and a fermata over a half note. The fourth staff concludes the piece with a fermata over a half note.

No. 85. WATCH SETTING (1st Post)—*continued.*



No. 86. WATCH SETTING (2nd Post).

 $\bullet = 108.$ 

No. 86. WATCH SETTING (2nd Post)—*continued.*

Slower.

No. 87. LIGHTS OUT.

No. 88. BRIGADE CALLS—

(a) HOUSEHOLD BRIGADE.

Allegro.

♩ = 120.

No. 88. BRIGADE CALLS—*continued.*

(b) FIRST BRIGADE.

♩ = 108.



(c) SECOND BRIGADE.

♩ = 108.



(d) THIRD BRIGADE.

♩ = 108.



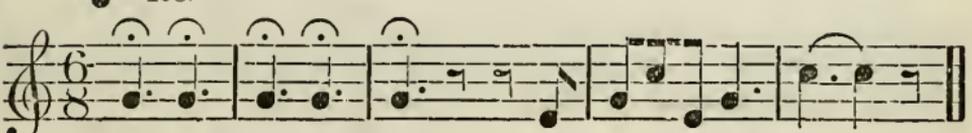
(e) FOURTH BRIGADE.

♩ = 108.



(f) FIFTH BRIGADE.

♩ = 108.



II.—BUGLE CALLS FOR INFANTRY, &c., AND MOUNTED INFANTRY IN CAMP AND QUARTERS.

No. 89. OFFICERS.

~~X~~ ♩ = 66.

Rit.

No. 90. COMPANY SERJEANT-MAJORS AND COLOUR-SERJEANTS OF INFANTRY.

~~X~~ ♩ = 76.

1st Bw

2nd Bw

No. 91. COMPANY QUARTERMASTER-SERJEANTS OF INFANTRY AND
ROYAL ARMY MEDICAL CORPS.

$\text{♩} = 76.$



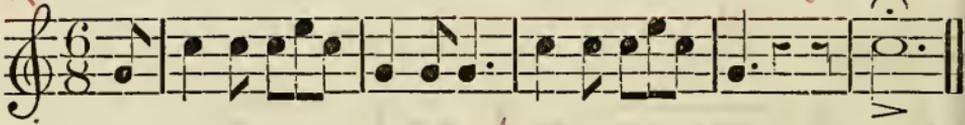
No. 92. ALL NON-COMMISSIONED OFFICERS.

$\text{♩} = 76.$

No. 93. ORDERLY SERJEANTS.

Softs in Waiting

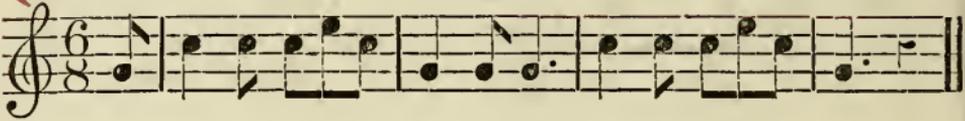
♩ = 76.



No. 94. ORDERLY CORPORALS.

Softs in waiting

♩ = 76.



No. 95. BAND.

♩ = 108.



No 96. DRUMMERS, OR BUGLERS.

♩ = 108.



Part 3.]

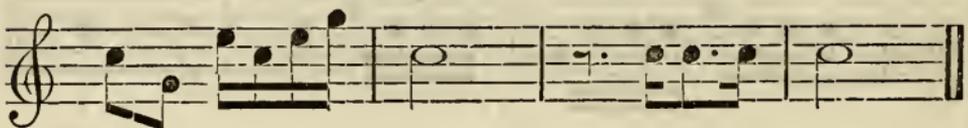
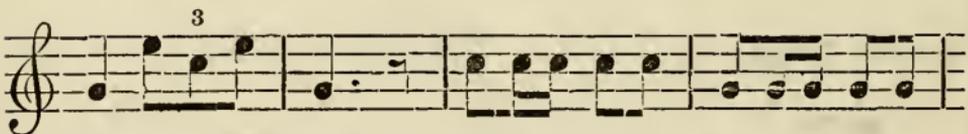
No. 101. ORDERS.

~~X~~ ♩ = 76.



~~X~~
No. 102. ORDERLY ROOM.

♩ = 108.



No. 103. POST CALL.

X ♩ = 104.



No. 104. WARNING FOR PARADE.

X ♩ = 76.



No. 105. QUARTER CALL (before Parade).

~~X~~ ♩ = 108.



No. 106. FALL IN.

~~X~~ ♩ = 108.



No. 107. DISMISS, OR NO PARADE.

~~X~~ ♩ = 108.



No. 108. RECRUITS' PARADE, OR RIDES.

~~X~~ ♩ = 108.



Part 3.]

No. 109. WATERING ORDER (MOUNTED INFANTRY).

♩ = 108.

Musical notation for No. 109, Watering Order (Mounted Infantry). The piece is in 2/4 time. It consists of two staves of music. The first staff begins with a treble clef and a 2/4 time signature. The melody is written in a simple, rhythmic style. The second staff continues the melody, ending with a double bar line and repeat dots.

No. 110. STABLES (MOUNTED INFANTRY).

♩ = 76.

Musical notation for No. 110, Stables (Mounted Infantry). The piece is in 3/4 time. It consists of five staves of music. The first staff begins with a treble clef and a 3/4 time signature. The melody is written in a simple, rhythmic style. The second staff continues the melody, ending with a double bar line and repeat dots. The third, fourth, and fifth staves continue the melody, ending with a double bar line and repeat dots.

No. 111. FEED (MOUNTED INFANTRY).

♩ = 76.



No. 112. HAY UP, OR LITTER DOWN (MOUNTED INFANTRY).

♩ = 76.



No. 113. FORAGE (MOUNTED INFANTRY).

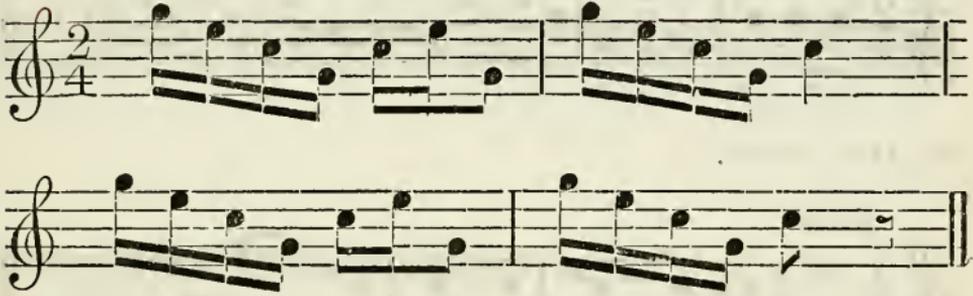
♩ = 76.



Part 3.]

No. 114. PARADE FOR GUARD.

 ♩ = 108.



No. 115. FATIGUE.

 ♩ = 108.



No. 116. DEFAULTERS.

 ♩ = 76.



Part 3.]

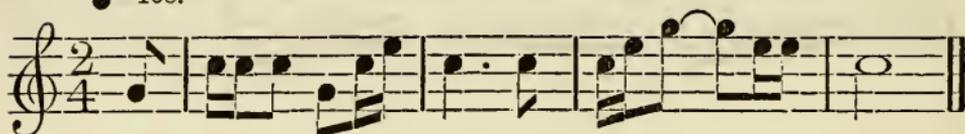
ROUTINE CALLS.

No. 117. SICK. ~~X~~

♩ = 76.

No. 118. SCHOOL. ~~X~~

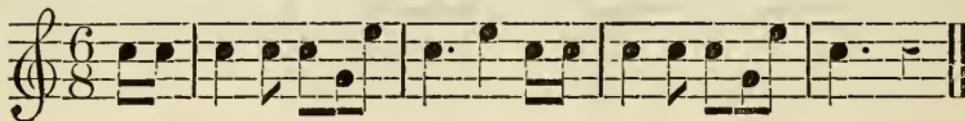
♩ = 108.

No. 119. RATIONS. ~~X~~

♩ = 76.

No. 120. PARADE FOR PIQUET. ~~X~~

♩ = 76.

No. 121. ALARM (for Troops to turn out under Arms). ~~X~~

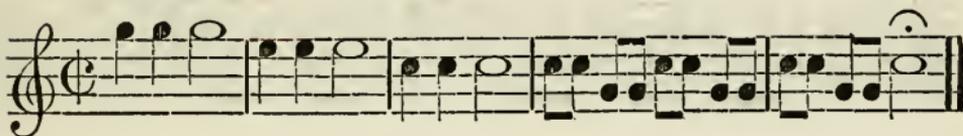
♩ = 76.



Part 3.]

No. 122. FIRE ALARM.

♩ = 108.



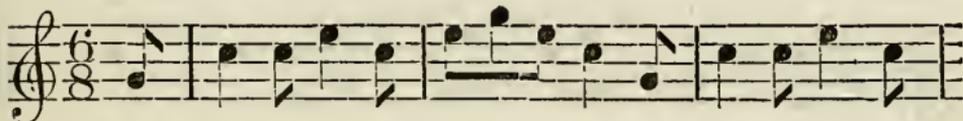
No. 123. OFFICERS DRESS FOR DINNER.

♩ = 76.



No. 124. OFFICERS' DINNER.

♩ = 76.



No. 125. SERJEANTS' DINNER.

All Sgts♩ = 76. ~~X~~

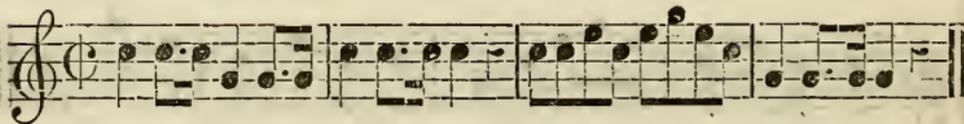
No. 126. MEN'S MEAL (1st Call).

♩ = 76. ~~X~~

No. 127. MEN'S MEAL (2nd Call).

♩ = 76. ~~X~~

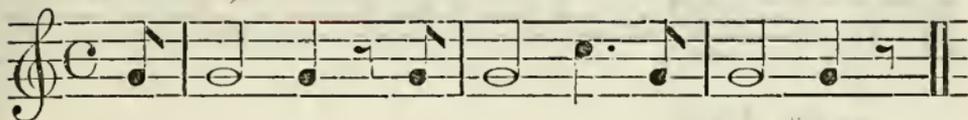
No. 128. SALUTE FOR GUARD. (To be used on all occasions when Bugles are required to sound a salute.)

♩ = 76. ~~X~~

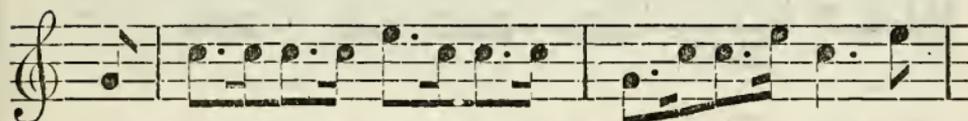
No. 129. REVEILLE.



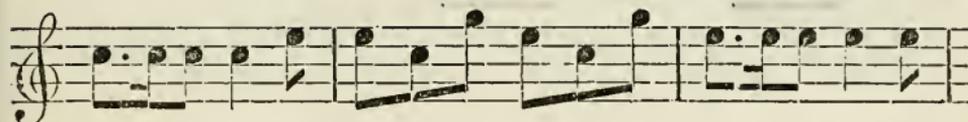
$\text{♩} = 76$. *Largo*.



$\text{♩} = 76$. *Allegretto*.



$\text{♩} = 76$. *Vivace*.



$\text{♩} = 108$. *Moderato*.



No. 129. REVEILLE—*continued.*

$\bullet = 132.$ *Presto.*



No. 130. ROUSE.

$\bullet = 108.$



Part 3.]

No. 131. RETREAT. X

♩=76.

The musical score for "No. 131. RETREAT. Part 3." is written on six staves of five-line treble clefs. The time signature is 2/4, and the tempo is marked as quarter note = 76. A red 'X' is written above the first staff. The music consists of a series of rhythmic patterns, primarily using eighth and sixteenth notes, with some rests and slurs. The piece concludes with a double bar line on the sixth staff.

Part 3.]

No. 132. TATTOO (1st Post).

♩=76.



PART 4.

INSTRUCTIONS FOR TRUMPETERS AND BUGLERS.

I.—GENERAL INSTRUCTIONS.

It is of the first importance that Serjeant Trumpeters, Buglers, or Drummers should be able to sound correctly the Calls on the Trumpet and Bugle, and understand so much of the principles of music as will enable them to instruct Trumpeters and Buglers in the system of tuition laid down.

The position of a Trumpeter or Bugler at practice should be erect (as at "Attention"), shoulders square, head well up, the instrument held with the right hand, nearly horizontal, the mouthpiece firmly held to the centre of the lips; but strong pressure is to be avoided. A strong and good "Embouchure" is thus obtained.

When sitting down for practice, lounging or stooping should not be allowed. The first practical effort of the beginner should be directed to the Diamond Diagram.

The Bugle Calls should, as a rule, be played in "quick time."

The forms of notes are shown in the table of "Names of the Signs of Duration," &c., and in the "Diamond Diagram," pages 115-116 and 117.

Part 4.] INSTRUCTIONS FOR TRUMPETERS AND BUGLERS. [I.

"BARS."
"TIME."

The terms "Bars" and "Time" (or "Measure") are explained in the "Diamond Diagram," and in the "Table of Examples of the different Measures," pp. 118-119 and 120.

"LEDGER
LINES."

"Short" or "Ledger Lines" are sometimes added to the notes above and below the staff, and serve to extend the range and number of the notes.

"SOUNDS."

The sounds of the Trumpet and Bugle are obtained from various combinations of the notes shown in the following Scales (see also page 117):—

"BUGLE."



"TRUMPET."



The notes are all "open," that is, obtained without the aid of "piston," "slides," or "keys." Great care is therefore required that a beginner be perfect in the exercises on the first note before he is allowed to practise those on other notes.

The Bugle is to be used at all times in the key of B flat.

*This note "B \flat " can be played on the Trumpet, but is never used in the Trumpet Calls.

No. 1 DIAGRAM.

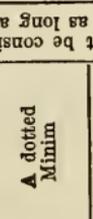
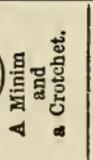
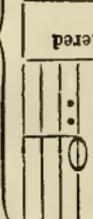
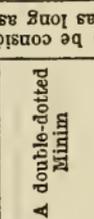
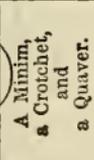
Names of the Signs of Duration, and their equivalent Rests, &c.

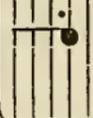
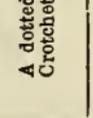
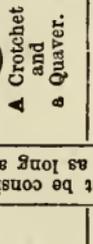
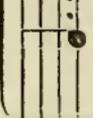
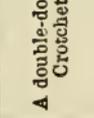
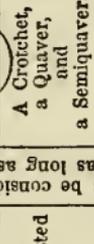
<p>Semibreve,</p> 	<p>Minim,</p> 	<p>Crotchet,</p> 	<p>Quaver,</p> 	<p>Semiquaver,</p> 	<p>Demi-semiquaver,</p> 
<p>one Common Measure or Bar.</p>	<p>half as long as a Semibreve.</p>	<p>half as long, as a Minim.</p>	<p>half as long as a Crotchet.</p>	<p>half as long as a Quaver.</p>	<p>half as long as a Semiquaver,</p>
					
<p>One Common Measure or Bar.</p>	<p>Half a Common Measure.</p>	<p>Fourth of a Common Measure.</p>	<p>Eighth of a Common Measure.</p>	<p>Sixteenth of a Common Measure.</p>	<p>Thirty-second of a Common Measure.</p>

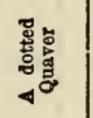
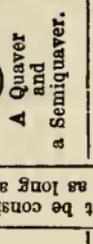
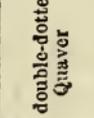
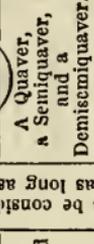
No. 2 DIAGRAM.

A dot placed after a Note, or its equivalent Rest, increases the duration of that Note or Rest one half. A second dot further increases its duration one half of the value of the first dot.

EXAMPLE.

	A dotted Minim
	A Minim and a Crotchet.
Must be considered as long as	
	
	
Three-fourths of a Common Measure.	
	A double-dotted Minim
	A Minim, a Crotchet, and a Quaver.
Must be considered as long as	
	
	
Seven-eighths of a Common Measure.	

	A dotted Crotchet
	A Crotchet and a Quaver.
Must be considered as long as	
	
	
Three-eighths of a Common Measure.	
	A double-dotted Crotchet
	A Crotchet, a Quaver, and a Semiquaver.
Must be considered as long as	
	
	
Seven-sixteenths of a Common Measure.	

	A dotted Quaver
	A Quaver and a Semiquaver.
Must be considered as long as	
	
	
Three-sixteenths of a Common Measure.	
	A double-dotted Quaver
	A Quaver, a Semiquaver, and a Demisiquaver.
Must be considered as long as	
	
	
Seven-thirty-seconds of a Common Measure.	

Seven-eighths of a Common Measure.

Seven-sixteenths of a Common Measure.

Seven-thirty-seconds of a Common Measure.

The Diamond Diagram (on page 117) gives the Signs of Duration and their relative Value compared to each other, and must be played in very slow but strict Time, on every note of the scale of the Bugle, and as high as "G" on the Trumpet, beginning each scale from the bottom, and taking the note of the same name as that just used in playing the One-Note Exercise.

No. 3 DIAGRAM.

One

Semibreve
is equal to

Two Minims
or

Four Crotchets
or

Eight Quavers
or

Sixteen Semiquavers
or

Thirty-two Demisemiquavers
or

Sixteen Semiquavers
or

Eight Quavers
or

Four Crotchets
or

Two Minims
or

One
Semibreve.

BUGLE SCALE (Up).

BUGLE SCALE (Down).

TRUMPET SCALE (Up).

TRUMPET SCALE (Down).

G E D C *B \flat G E C

* This note B \flat can be played on the Trumpet, but it is never used in the Trumpet Calls.

No. 4 DIAGRAM.

Examples of the different Measures.

Common Measure (or Time).*

Three staves of musical notation in Common Time (C). The first staff shows a whole note, a half note, and a quarter note. The second staff shows a series of eighth notes. The third staff shows a series of sixteenth notes.

Three Four Time.

Three staves of musical notation in 3/4 time. The first staff shows a half note, a quarter note, and a quarter note. The second staff shows a series of eighth notes. The third staff shows a series of sixteenth notes.

Two Four Time.

Two staves of musical notation in 2/4 time. The first staff shows a half note, a quarter note, and a quarter note. The second staff shows a series of eighth notes.

* All other Times are fractional parts of Common Time.

Three Eight Time.



Six Eight Time.



Nine Eight Time.



Twelve Eight Time.

FOR BUGLE.

Legato.

When two or more notes are slurred thus, the tongue is used only on the first note of the slur.

Staccato.

FOR TRUMPET.

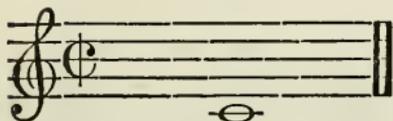
When a dot is placed beneath or above a note, it indicates that the note or notes so marked are to be tongued in a smart crisp manner.

II.—EXERCISES FOR THE BUGLE.

ONE NOTE EXERCISES.

Each One Note Exercise to be well understood and played before going to the next.

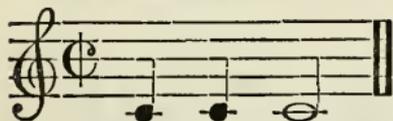
No. 1.



No. 2.



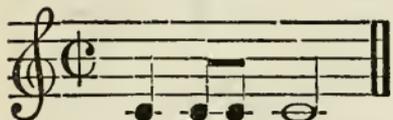
No. 3.



No. 4.



No. 5.



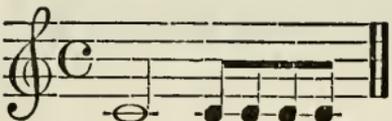
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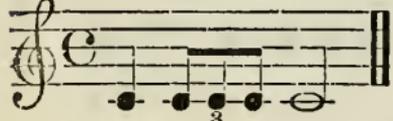
No. 7.



No. 8.



No. 9.



No. 10.



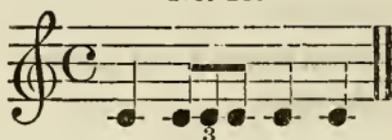
No. 11.



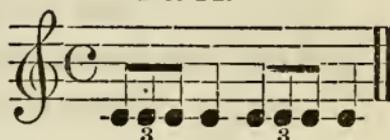
No. 12.



No. 13.



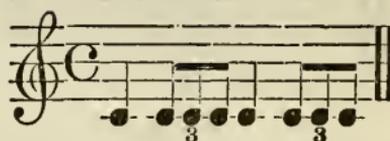
No. 14.



No. 15.



No. 16.



No. 17.



No. 18.



No. 19.



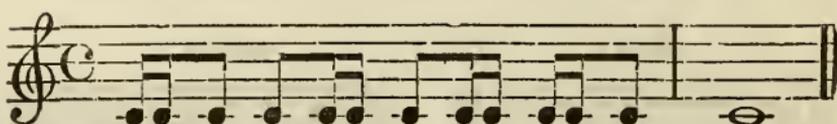
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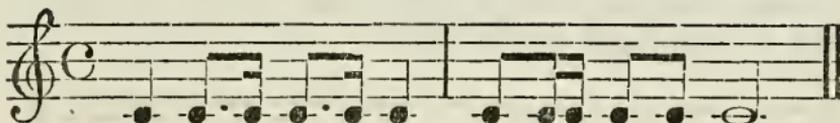
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No. 22.



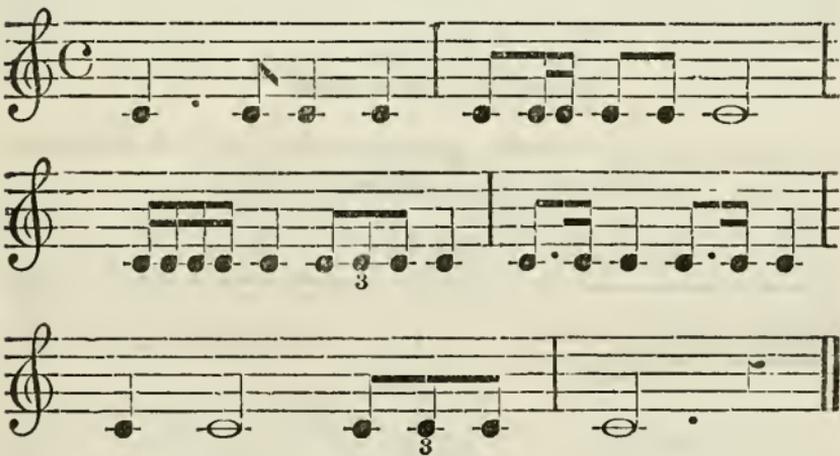
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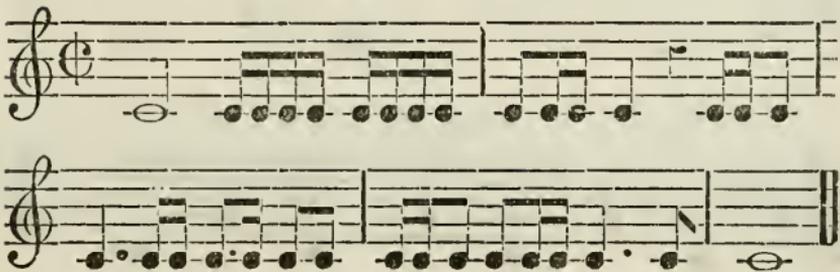
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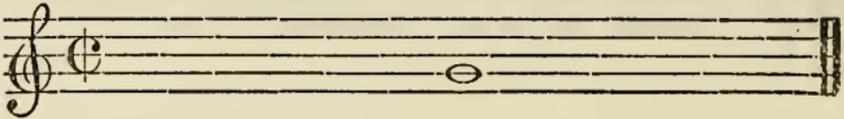
No. 25.



No. 26.



Having carefully practised the whole of the One Note Exercises, now go through them again on the next note, which for the Bugle will be "G."



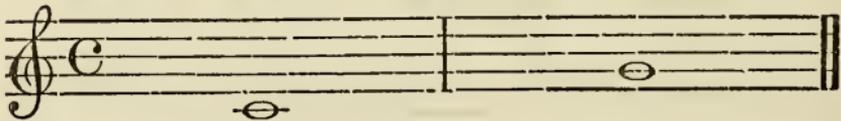
and for the Trumpet "E."



TWO NOTE EXERCISES.

To be practised after having gone over the One Note Exercise on the first two notes of the Bugle.

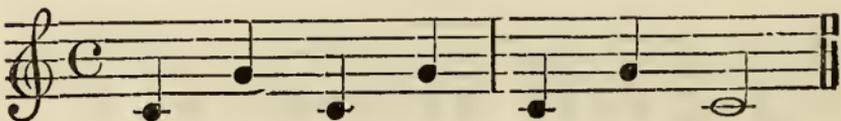
No. 1.



No. 2.



No. 3.



No. 4.



No. 5.



No. 6.



No. 7.



No. 8.



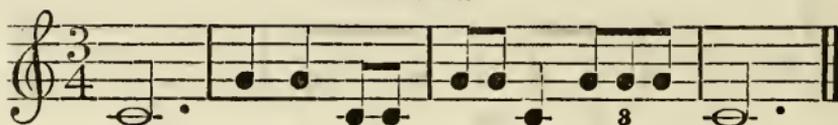
No. 9.



No. 10.



No. 11.



No. 12.



No. 13.



No. 14.



No. 15.

Exercise No. 15 is written in 3/4 time and consists of three staves of music. The first staff begins with a treble clef and a 3/4 time signature. The melody starts on a middle C (C4) and proceeds through a series of eighth and quarter notes, including some beamed eighth notes. The second staff continues the melody, featuring a half note followed by eighth notes. The third staff concludes the exercise with a final half note and a double bar line.

No. 16.

Exercise No. 16 is written in 9/8 time and consists of two staves of music. The first staff begins with a treble clef and a 9/8 time signature. The melody is characterized by a mix of eighth and quarter notes, with some beamed eighth notes. The second staff continues the exercise, ending with a double bar line.

Having carefully practised the above Exercise, again turn back to the One Note Exercise and practise the note "C."

The One Note Exercise is shown on a single treble clef staff. It consists of a single whole note 'C' (middle C) followed by a double bar line.

THREE NOTE EXERCISES.

To be practised after having gone through the One Note Exercise on the first three notes of the Bugle.

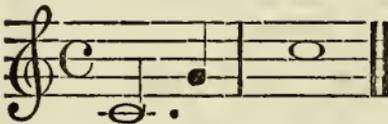
No. 1.



No. 2.



No. 3.



No. 4.



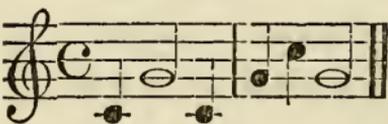
No. 5.



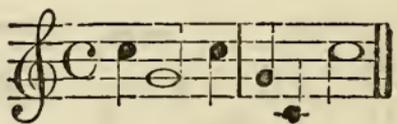
No. 6.



No. 7.

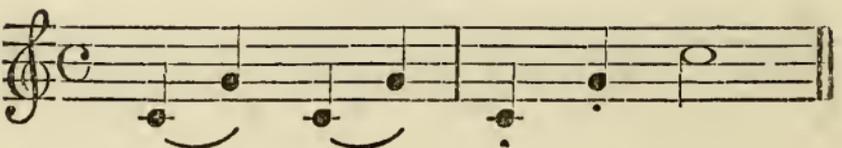


No. 8.



No. 9.

On the Slur.



No. 10.
On the Slur.



No. 11.



No. 12.



No. 13.



No. 14.



No. 15.



No. 16.



No. 17.



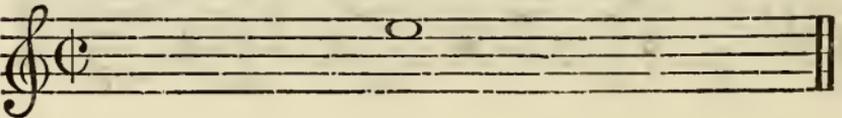
No. 18.



No. 19.



After having well practised the above Exercise, again turn back to the One Note Exercise, and practise it on the note "E."



FOUR NOTE EXERCISES.

To be practised after having gone through the One Note Exercise on the first four notes of the Bugle.

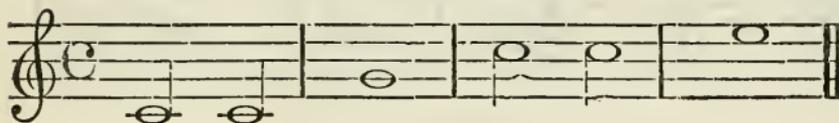
No. 1.



No. 2.



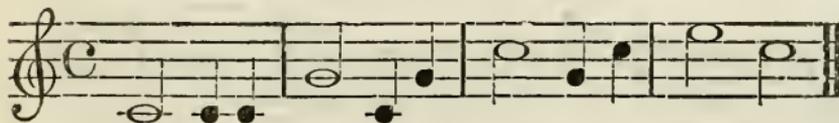
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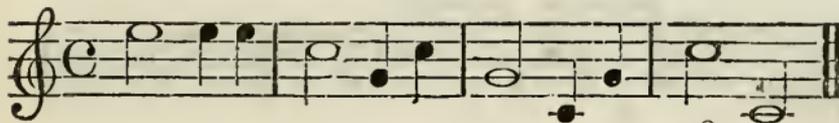
No. 4.



No. 5.



No. 6.



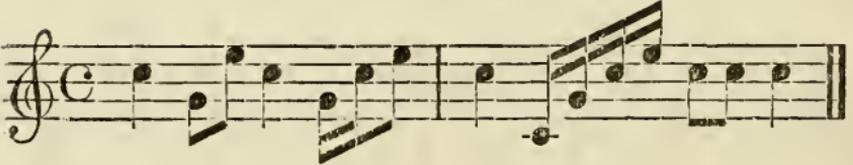
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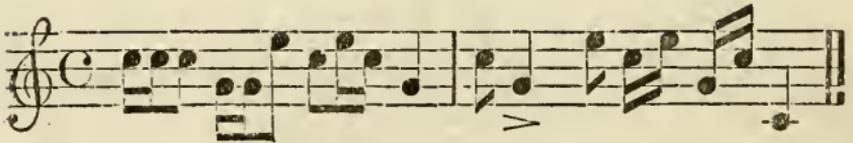
No. 8.



No. 9.



No. 10.



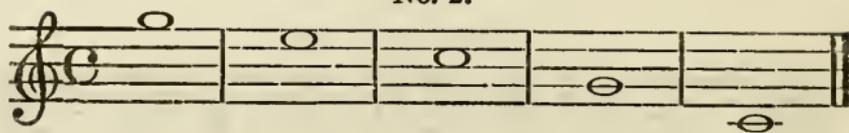
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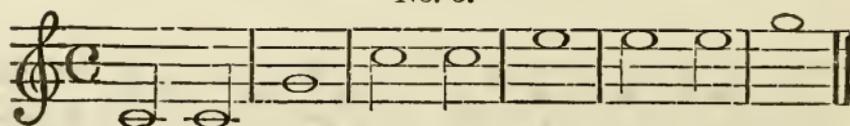
No. 12.

Exercise on the Slur.

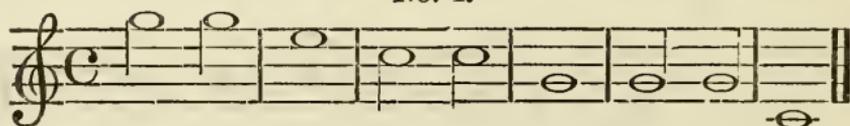
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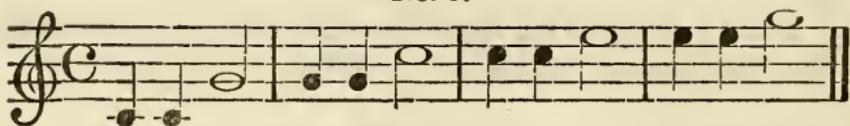
No. 3.



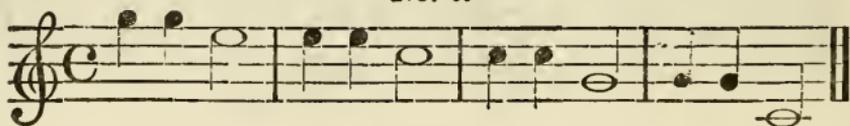
No. 4.



No. 5.



No. 6.



No. 7.



No. 8.



No. 9.

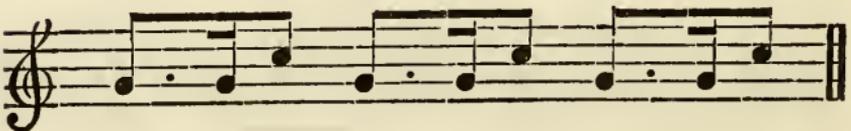
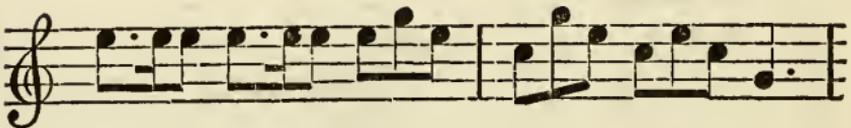


No. 10.

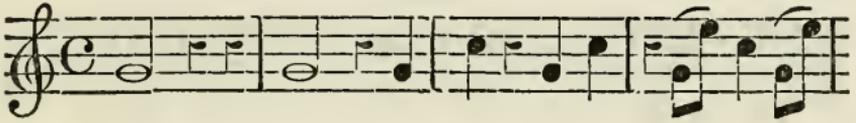


No. 10—*continued.*

No. 11.

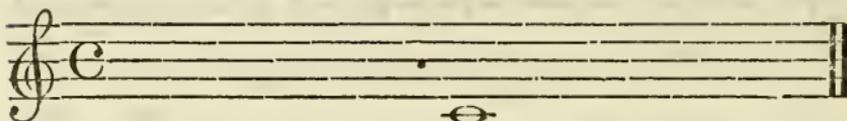


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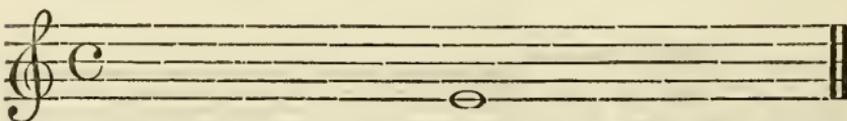


III.—EXERCISES FOR THE TRUMPET.

Begin the Trumpet Exercises by practising the One Note Exercise (for Bugle) on the note "C,"



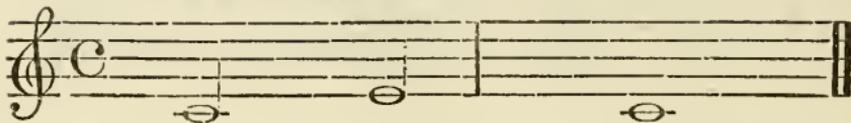
and when perfect, then practise the One Note Exercise on the note "E,"



and when this is well done, then practise the Two Note Exercises.

TWO NOTE EXERCISES.

No. 1.



No. 2.



No. 3.



No. 4.



No. 5.



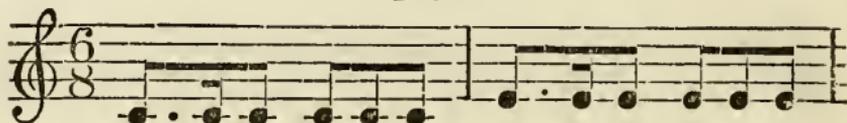
No. 6.



No. 7.



No. 8.



No. 9.



Now play over the One Note Exercise again on the note "G,"



and when quite perfect, then practise the Three Note Exercises.

THREE NOTE EXERCISES.

No. 1.



No. 2.



No. 3.



No. 4.



No. 5.



No. 6.

Musical score for No. 6, consisting of three staves of music in common time (C). The first staff begins with a treble clef and a common time signature. The music consists of eighth and sixteenth notes, with some beamed eighth notes. The second staff continues the melody with similar rhythmic patterns. The third staff concludes the piece with a final cadence, including a triplet of eighth notes marked with a '3' below them.

No. 7.

Musical score for No. 7, consisting of two staves of music in 2/4 time. The first staff begins with a treble clef and a 2/4 time signature. The music features eighth and sixteenth notes, with some beamed eighth notes. The second staff continues the melody, ending with a final cadence.

No. 8.

Musical score for No. 8, consisting of two staves of music in common time (C). The first staff begins with a treble clef and a common time signature. The music consists of eighth and sixteenth notes, with some beamed eighth notes. The second staff continues the melody, ending with a final cadence.

No. 9.



Now practise the One Note Exercise again on the low "G,"



and when quite perfect go on to the Four Note Exercises.

FOUR NOTE EXERCISES.

No. 1.



No. 2.



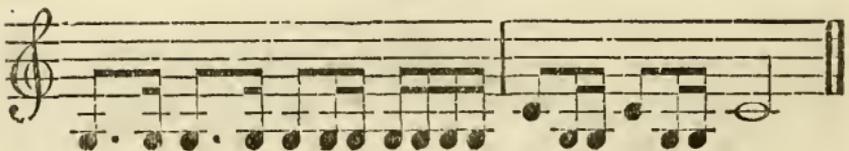
No. 3.



No. 4.



No. 5.



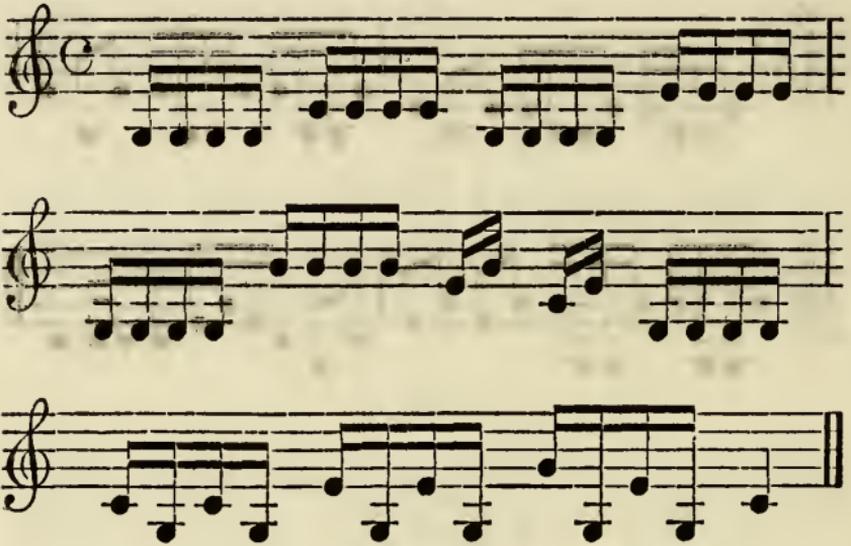
No. 6.



No. 7.



No. 8.



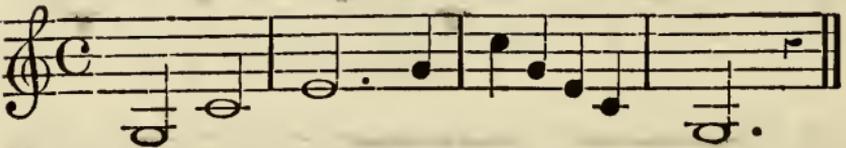
Now practise the One Note Exercise again on the note "C,"



and when quite perfect go on to the Five Note Exercises.

FIVE NOTE EXERCISES.

No. 1.



No. 2.



No. 3.



No. 4

Musical score for No. 4, consisting of three staves of music in treble clef with a common time signature. The first staff begins with a treble clef and a common time signature, followed by a series of eighth and sixteenth notes. The second staff continues the melody with similar rhythmic patterns. The third staff concludes the piece with a final cadence, including a whole note and a half note.

No. 5.

Musical score for No. 5, consisting of three staves of music in treble clef with a common time signature. The first staff begins with a treble clef and a common time signature, followed by a series of eighth and sixteenth notes. The second staff continues the melody with similar rhythmic patterns. The third staff concludes the piece with a final cadence, including a whole note and a half note.

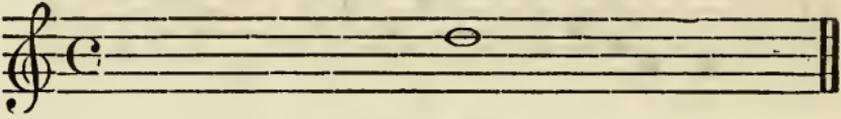
No. 6.

Musical score for No. 6, consisting of three staves of music in 3/4 time. The first staff begins with a treble clef and a 3/4 time signature. The melody consists of eighth and sixteenth notes with stems pointing up. The second staff continues the melody. The third staff concludes the piece with a double bar line and a final note.

No. 7.

Musical score for No. 7, consisting of three staves of music in 3/4 time. The first staff begins with a treble clef and a 3/4 time signature. The melody consists of eighth and sixteenth notes with stems pointing up. The second staff continues the melody. The third staff concludes the piece with a double bar line and a final note.

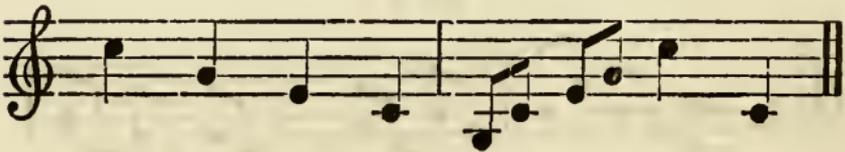
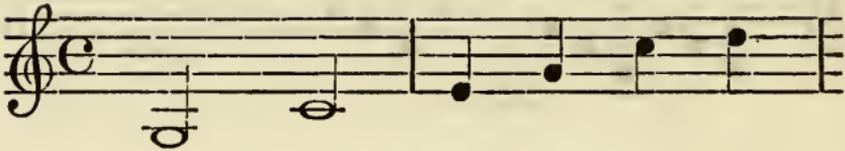
Now practise the One Note Exercise on the note "D,"



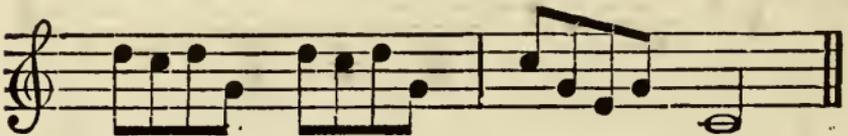
and when quite perfect go on to the Six Note Exercises.

SIX NOTE EXERCISES.

No. 1.



No. 2.



No. 3

Two staves of musical notation for exercise No. 3. The first staff begins with a treble clef and a common time signature (C). The melody consists of eighth and sixteenth notes, with some beamed sixteenth notes. The second staff continues the melody, ending with a double bar line.

No. 4.

Two staves of musical notation for exercise No. 4. The first staff begins with a treble clef and a common time signature (C). The melody consists of eighth and sixteenth notes. The second staff continues the melody, ending with a double bar line.

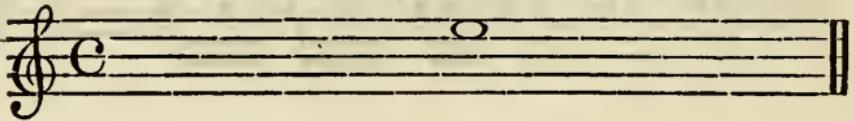
No. 5.

Two staves of musical notation for exercise No. 5. The first staff begins with a treble clef and a common time signature (C). The melody consists of eighth and sixteenth notes. The second staff continues the melody, ending with a double bar line.

No. 6.



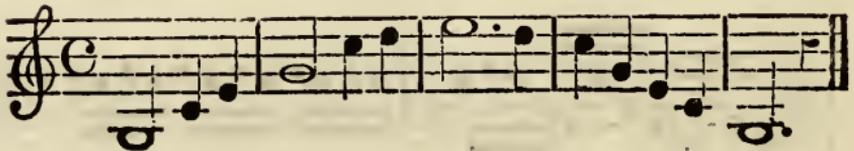
Now practise the One Note Exercise again on the note "E,"



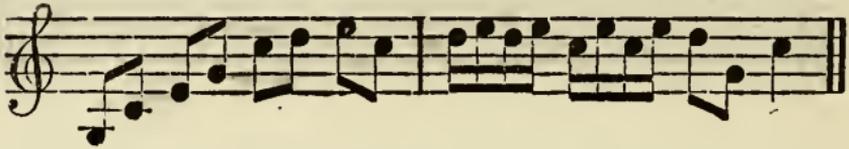
and when quite perfect go on to the Seven Note Exercises.

SEVEN NOTE EXERCISES.

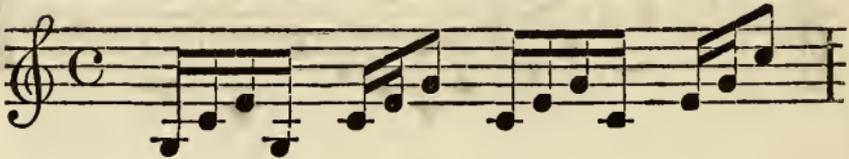
No. 1.



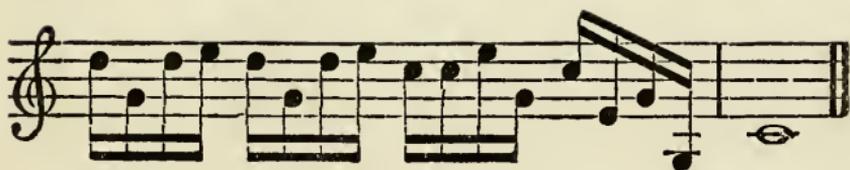
No. 5.



No. 6.



No. 7.



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