

**Trumpet and bugle sounds for the army, with words; also bugle marches,  
compiled and arranged by C.A. Atherley**

**Publication/Creation**

1915

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TRUMPET AND BUGLE SOUNDS  
 FOR THE ARMY  
 WITH WORDS.




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*Words Compiled and Arranged by a Bandmaster.*

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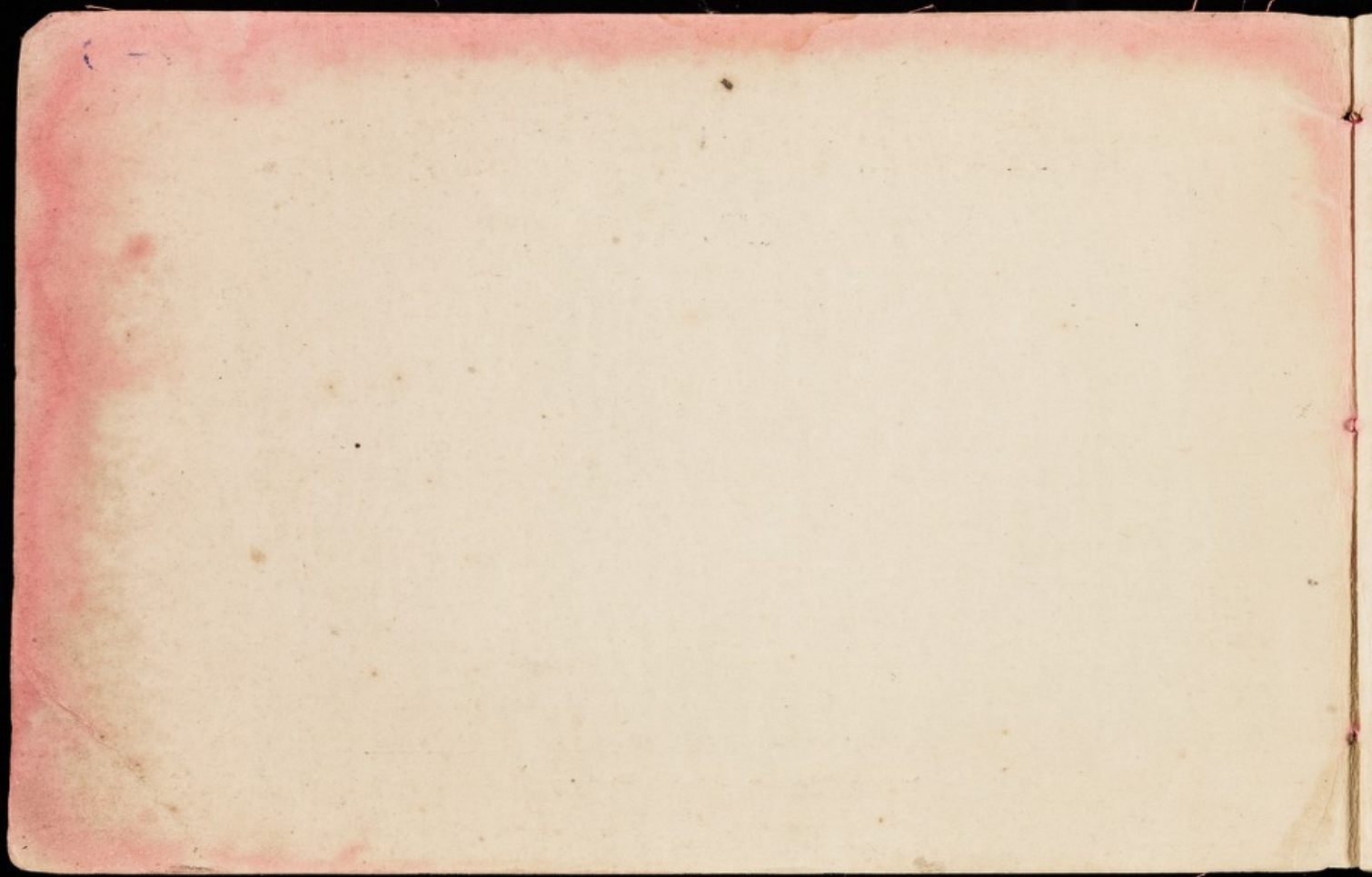
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# TRUMPET & BUGLE SOUNDS

FOR THE ARMY, WITH WORDS

*also* BUGLE MARCHES

*Compiled and arranged by C. A. ATHERLEY, Bandmaster*

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FOURTH EDITION.—REVISED TO DATE.

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## PREFACE

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THIS book is intended to serve a double purpose, viz. : to be of use to Trumpeters, Buglers, and their Instructors, and as an aid to Soldiers in learning the Calls, which, on account of their number and similarity, are at times confusing. More especially is this latter felt in Field Calls.

The difficulty has been met by adapting words, some of which are traditional; others, though perhaps not original, clearly name or explain the Calls.

*March, 1915.*

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III. BUGLE: FIELD CALLS FOR DISMOUNTED CORPS.
- PART 2. 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.  
II. BUGLE CALLS FOR INFANTRY AND MOUNTED INFANTRY IN CAMP AND QUARTERS.
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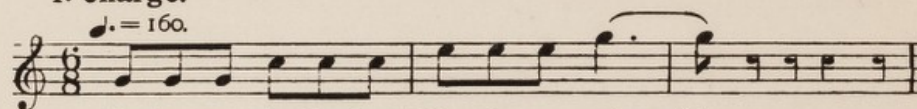
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# PART 1.—BUGLE.—FIELD CALLS.

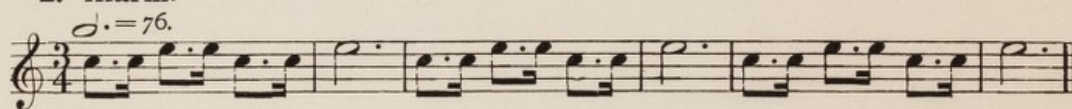
## I.—Field Calls for Mounted Corps.

### 1. Charge.



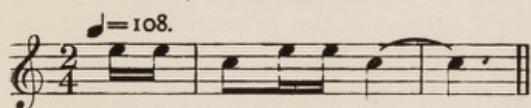
Let 'em go! At 'em, boys!! Now for a charge!!!

### 2. Alarm.



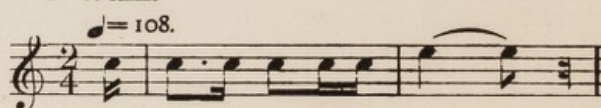
'Larm is sounding; Hark! the sound Fills the air for miles a - round: Arm! Turn out! and stand your ground!

### 3. Forward, or Advance.



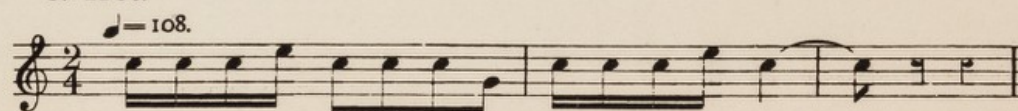
Come a - long! Come a - long!.....

### 4. Walk.



A walk just now is a treat!.....

### 5. Trot.



Trot-ting is a rip-ping pace, it makes you look so gay!.....

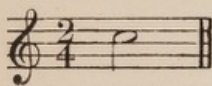


6. Gallop.



Gal - lop as fast as you can on the word of com mand.....

7. March.



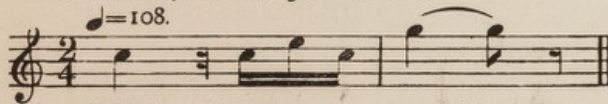
March!

8. Halt.



Stop short! a halt.

9. Annul, or As you Were.

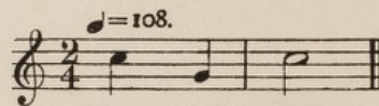


Whoa! It's as you were!!

[This call is used to cancel any previous order.]

10. Troops Half Right.

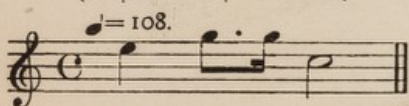
(If repeated, Troops Right Wheel.)



Troops, Half - Right!

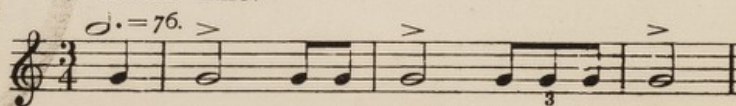
11. Troops Half Left.

(If repeated, Troops Left Wheel.)



Half to the Left!

12. Form Line.



It's Line! Get in Line!!! Line to the Front..

13. Retire (or Troops Right (or Left) About Wheel).  
 or (for Artillery), Sub-Sections Right About Wheel.

♩ = 108.

Wheel about, boys! Wheel & turn a-bout. Wheel about, boys! Wheel & turn a-bout!

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 "C's," it means to the Left.)

♩ = 160.

Squad - ron in col - umn form!

15. Pursue.

♩ = 108.

'Tis the "Pur-sue" makes 'em run!

16. Rally, or Close.

(If Rally to the Right, one "G" after the Call, if to the Left two "G's")

♩ = 108.

The Ral - ly, the Ral - ly, boys, the Ral - ly!

17. Mass.

(If preceded by one "C," to the Right; if by two, to the Left.)

♩ = 76.

The "Mass," the "Mass," the "Mass" is sound - ing!

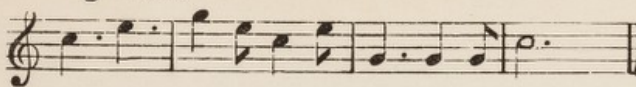
18. Attention.

♩ = 108.

Smart-en up!.....

19. March at Ease, or Sit at Ease.

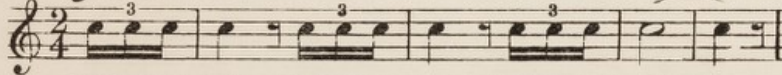
$\text{♩} = 108.$



There goes "March at Ease," so now light your pipes.

20. Stand to your Horses.

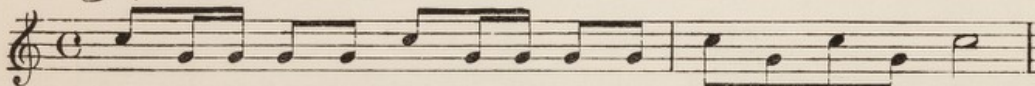
$\text{♩} = 108.$



Stand to your horse! Stand to your horse! Stand to your horse!

21. Mount.

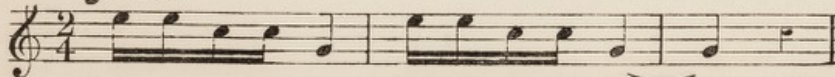
$\text{♩} = 76.$



Spring in the sad - dle! Spring in the sad - dle! Reins up— now look smart!

22. Dismount.

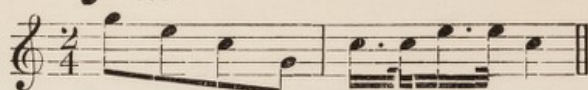
$\text{♩} = 108.$



Smart - ly now get down! Smart - ly now get down!.....

23. Fours or Sections About.

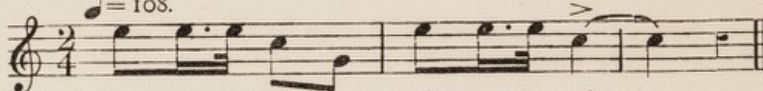
$\text{♩} = 108.$



Fours a - bout, boys! Sec-tions, turn a - bout.

24. Front.


$\text{♩} = 108.$



Get to the front, boys, straight to the front!

25. Troop Column.


$\text{♩} = 160.$



Now the Troop will Co-lumn Form.

26. Column of Troops.

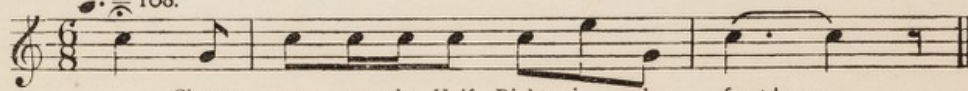
$\text{♩} = 108.$



It is Column of Troops we've got to Form.

27. Head of Column (or Heads of Columns change direction Half-Right).  
(If repeated, this Call implies change direction to the Right.)

$\text{♩} = 108.$

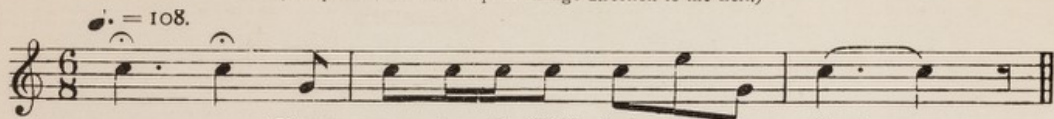


Change way to the Half - Right in the front !.....

28. Head of Column (or Heads of Columns change direction Half-Left).

(If repeated, this Call implies change direction to the Left.)

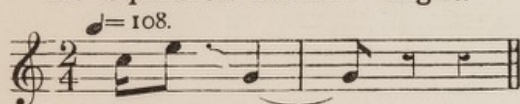
$\text{♩} = 108.$



Change way to the Half - Left in the Front.....

29. Squadron Leaders—Right.

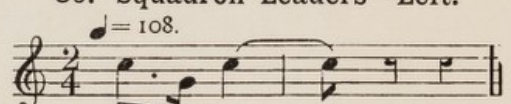
$\text{♩} = 108.$



Lead-ers, Right !.....

30. Squadron Leaders—Left.

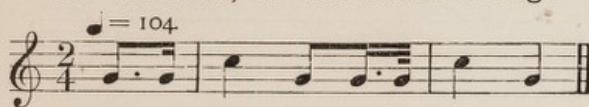
$\text{♩} = 108.$



Lead - ers, Left !.....

31. Continue, or Commence Firing.

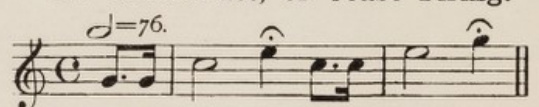
$\text{♩} = 104.$



To com-mence fire and con - tin - ue.

32. Stand Fast, or Cease Firing.

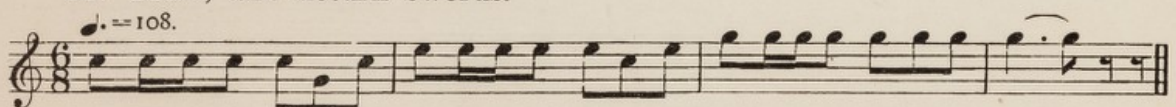
$\text{♩} = 76.$



Now be stea - dy, and cease fir - ing!

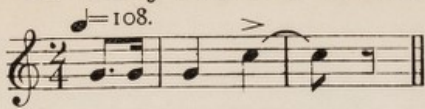
33. Draw, and Return Swords.

$\text{♩} = 108.$



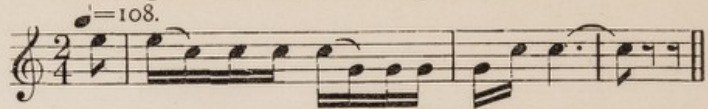
Draw, draw your sword sharply, and hold up yourself smartly, and you'll get a good name in the Corps.

34. Carry Swords or Lances.



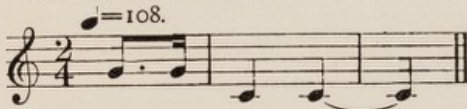
"Car-ry swords," boys!

35. Slope Swords, or Sling Lances.



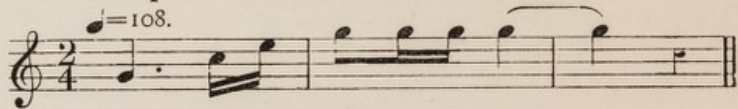
Now "Slope Swords" and "Sling Lances," sol-diers all!.....

36. Trail Lances.



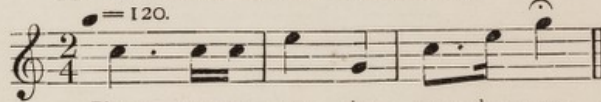
Trail your Lan - ces!.....

37. Prepare to Mount or Dismount.



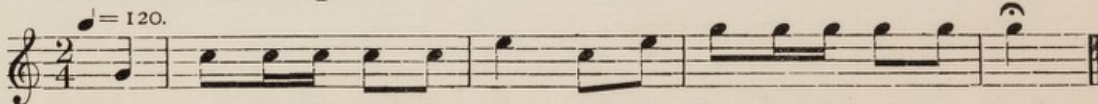
Pre - pare to mount or dis mount!.....

38. Execute Orders Received.



Please car-ry out the or - ders now.

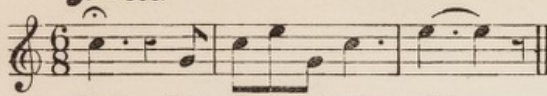
39a. Household Brigade.



Now there is the call for us— it's the House-hold Bri-gade re - quired.

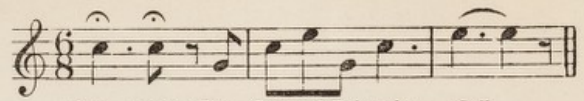
39b. First Brigade.

$\text{♩} = 108.$



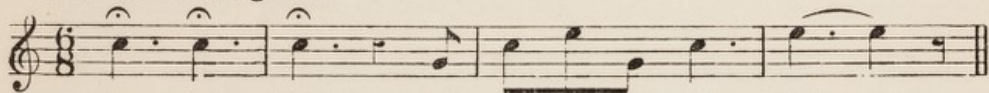
One! The First Bri-gade Call.

39c. Second Brigade.



One, two! The Se-cond Bri-gade Call.

39d. Third Brigade.



One two, three! The Third Bri - gade Call.....

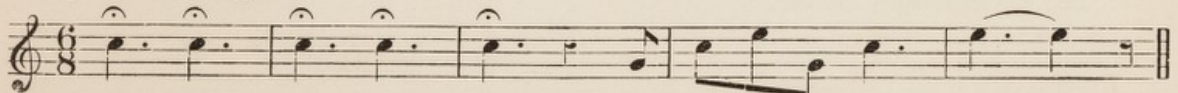
39e. Fourth Brigade.

$\text{♩} = 108.$



One, two, three, four! The Fourth Bri - gade Call.....

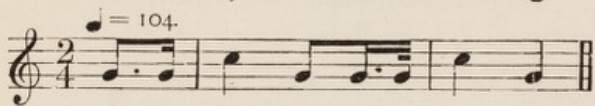
39f. Fifth Brigade.



One, two, three, four, five! The Fifth Bri - gade Call.....

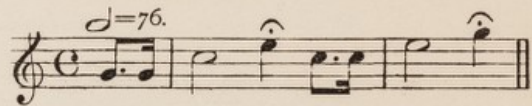
## II.—Field Calls for Infantry and Mounted Infantry in Field Exercise and Manoeuvre.

### 40. Continue, or Commence Firing.



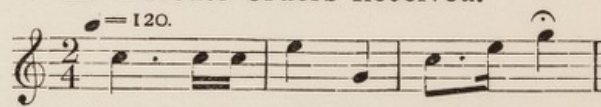
To com - mence fire and con - tin - ue.

### 41. Stand Fast.



Now be stea - dy, and cease fir - ing!

### 42. Execute Orders Received.



Please car - ry out the or - ders now.

## III.—Field Calls for Dismounted Corps.

### 43. Charge.

Bugle.

Musical notation for 'Charge'. It consists of two staves: a treble clef staff for the Bugle and a bass clef staff for the Drum. Both are in 2/4 time. The Bugle staff has a tempo marking of quarter note = 104. The lyrics are written between the staves.

Now straight to the front boys — go for the foe! The bul - lets' share has past! Right

Drum.



Charge - Continued.

in to the fray we'll win the day—It's the bay'nets' turn at last.

The musical score consists of two staves. The upper staff is a treble clef with a melody of eighth and quarter notes. The lower staff is a bass clef with a bass line of eighth and quarter notes. The lyrics are written below the upper staff.

44. Alarm.

$\text{♩} = 76.$

'Larm is sounding, what's up now? Fire or fight, or jol - ly row? In - to togs and off we go.

The musical score is for a single melodic line in treble clef, 3/4 time. It begins with a tempo marking of quarter note = 76. The melody consists of eighth and quarter notes with various accents and dynamics. The lyrics are written below the staff.

**PART 2.**

ROUTINE CALLS.

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## PART 2.—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.	PAGE	No.	PAGE	No.	PAGE
45. Officers ... ..	17	62. Hay Up, or Litter Down ... ..	23	80. Salutes—(b) Field-Marshal, or General	29
46. Squadron Sergeant-Majors ... ..	17	63. Orderly Room ... ..	23	81. Salutes—(c) Lieutenant-General, or	30
47. Squadron Quartermaster-Sergeants ... ..	17	64. Parade for Guard or Piquet ... ..	23	Major-General ... ..	30
48. Sergeants ... ..	18	65. Orders ... ..	24	82. Salutes—(d) Brigadier-General, In-	30
49. All Non-Commissioned Officers ... ..	18	66. Fatigue ... ..	24	specting Field Officer, or Salute for	30
50. Orderly Sergeants, or Orderly Non-		67. Defaulters ... ..	24	Guard ... ..	30
Commissioned Officers in Royal Ar-		68. Rides ... ..	25	83. Réveillé ... ..	30-31
tillery, Royal Engineers, and Army		69. Rations ... ..	25	84. Retreat at Sunset (for Artillery only)	32
Service Corps ... ..	18	70. Forage ... ..	25	85. Watch Setting (1st Post) ... ..	33
51. Orderly Corporals ... ..	18	71. School ... ..	26	86. Watch Setting (2nd Post) ... ..	34
52. Band ... ..	19	72. Post Call ... ..	26	87. Lights Out ... ..	35
53. Boot and Saddle ... ..	19	73. Sick ... ..	26	88. Brigade Calls—	
54. Trumpeters ... ..	20	74. Alarm (for troops to turn out under		(a) Household Brigade ... ..	35
55. Turn Out ... ..	20	Arms) ... ..	27	(b) First Brigade ... ..	35
56. General Parade ... ..	20	75. Fire Alarm ... ..	27	(c) Second Brigade ... ..	35
57. Markers ... ..	21	76. Officers' Dress for Dinner ... ..	27	(d) Third Brigade ... ..	35
58. Dismiss, or No Parade ... ..	21	77. Mess ... ..	28	(e) Fourth Brigade ... ..	35
59. Stables ... ..	21	78. Flourish when Marching Past (for		(f) Fifth Brigade ... ..	35
60. Watering Order ... ..	22	Mounted Parade only) ... ..	28		
61. Feed ... ..	22	79. Salutes—(a) Royalty, or Viceroy ... ..	29		

### II.—BUGLE CALLS FOR INFANTRY AND MOUNTED INFANTRY IN CAMP AND QUARTERS.

No.	PAGE	No.	PAGE	No.	PAGE
89. Officers ... ..	36	104. Warning for Parade ... ..	40	121. Alarm (for troops to turn out under	45
90. Company Sergeant-Majors and Colour-		105. Quarter Call (before Parade) ... ..	40	arms) ... ..	45
Sergeants of Infantry ... ..	36	106. Fall In ... ..	41	122. Fire Alarm ... ..	46
91. Company Quartermaster-Sergeants of		107. Dismiss, or No Parade ... ..	41	123. Officers' Dress for Dinner ... ..	46
Infantry and R.A.M.C. ... ..	36	108. Recruits' Parade, or Rides ... ..	41	124. Officers' Dinner ... ..	46
92. All Non-Commissioned Officers ... ..	37	109. Watering Order (M.I.) ... ..	42	125. Sergeants' Dinner ... ..	47
93. Orderly Sergeants ... ..	37	110. Stables (M.I.) ... ..	42	126. Men's Meal (1st Call) ... ..	47
94. Orderly Corporals ... ..	37	111. Feed (M.I.) ... ..	43	127. Men's Meal (2nd Call) ... ..	48
95. Band ... ..	37	112. Hay Up, or Litter Down (M.I.) ... ..	43	128. Salute for Guard ... ..	48
96. Drummers or Buglers ... ..	37	113. Forage (M.I.) ... ..	43	129. Réveillé ... ..	48
97. Signallers ... ..	37	114. Parade for Guard ... ..	44	130. Rouse ... ..	49
98. Pioneers ... ..	38	115. Fatigue ... ..	44	131. Retreat ... ..	50
99. Cyclists ... ..	38	116. Defaulters ... ..	44	132. Tattoo (First Post) ... ..	50
100. Double ... ..	38	117. Sick ... ..	44	133. Tattoo (Last Post) ... ..	51
101. Orders ... ..	39	118. School ... ..	45	134. Lights Out ... ..	52
102. Orderly Room ... ..	39	119. Rations ... ..	45		
103. Post Call ... ..	39	120. Parade for Piquet ... ..	45		

## PART 2.—ROUTINE CALLS.

### I.—Trumpet Calls for Household Cavalry, Cavalry of the Line, Royal Artillery, Royal Engineers (Mounted), and Army Service Corps

#### 45. Officers. in Camp and Quarters.

*♩* = 76. \*

Of - fi - cers, don't you hear the Call sound - ing? Sound - ing so brisk and gay?

It may mean a dress - ing down, Or it may go the o - ther way!

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

#### 46. Squadron Sergeant-Majors.

*♩* = 76.

Non-Coms, you hear the trum - pet - call! List - en for who is now re - quired: S. S. M.

#### 47. Squadron Quartermaster-Sergeants.

*♩* = 76.

Non-Coms, you hear the trum - pet - call! List - en for who is now re - quired: Pen - men.

48. Sergeants.

$\text{♩} = 76.$

Non-Coms, you hear the trum-pet - call! Lis - en for who is now re - quired : Sergeants.

The musical notation for 'Sergeants' is written on a single staff in treble clef with a common time signature (C). The tempo is marked as quarter note = 76. The melody consists of a series of eighth and quarter notes, ending with a half note and a final bar line.

49. All Non-Commissioned Officers.

$\text{♩} = 76.$

Non-Coms. you hear the trum-pet - call! Lis - ten for who is now re - quired.

The musical notation for 'All Non-Commissioned Officers' is written on a single staff in treble clef with a common time signature (C). The tempo is marked as quarter note = 76. The melody consists of a series of eighth and quarter notes, ending with a half note and a final bar line.

50. Orderly Sergeants (or Orderly N. C. Officers in R. A., R. E. and A. S. C.).

$\text{♩} = 108.$

Or - der - ly, Or - der - ly, oh! Or - der - ly Sergeants, the trum-pet that's go - ing now Calls a - loud for you.

The musical notation for 'Orderly Sergeants' is written on a single staff in treble clef with a 6/8 time signature. The tempo is marked as quarter note = 108. The melody consists of a series of eighth and quarter notes, ending with a half note and a final bar line.

51. Orderly Corporals.

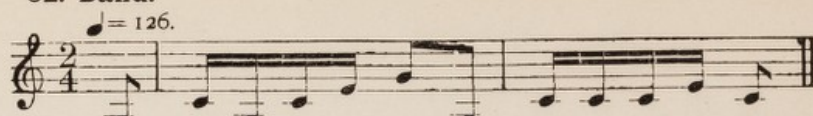
$\text{♩} = 108.$

Or - der - ly, Or - der - ly, oh! Or - der - ly Corp'ral's, the trum-pet that's go - ing now Calls a - loud for you— Come!

The musical notation for 'Orderly Corporals' is written on a single staff in treble clef with a 6/8 time signature. The tempo is marked as quarter note = 108. The melody consists of a series of eighth and quarter notes, ending with a half note and a final bar line.

52. Band.

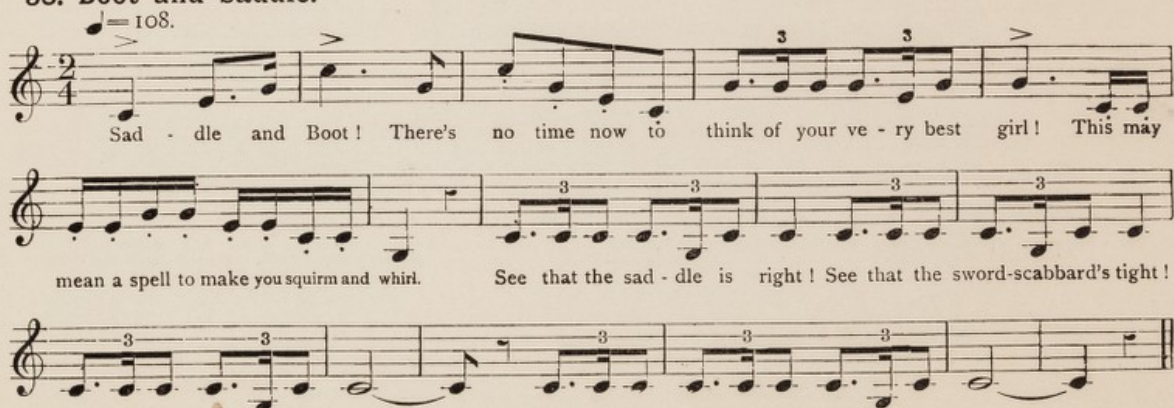
$\text{♩} = 126.$



It's time the Band Call went--They have - n't play'd. to - day.

53. Boot and Saddle.

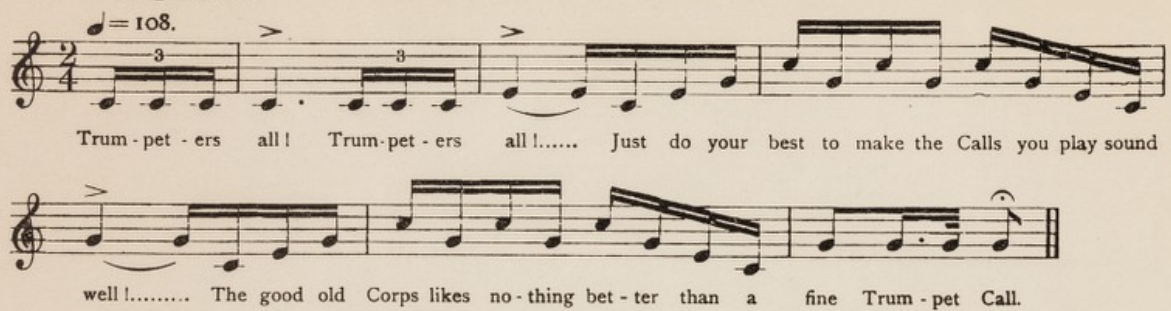
$\text{♩} = 108.$



Sad - dle and Boot! There's no time now to think of your ve - ry best girl! This may  
mean a spell to make you squirm and whirl. See that the sad - dle is right! See that the sword-scabbard's tight!  
Some day it may sound to fight!..... Look a - live! Look a - live! Sad - dle and Boot!.....

### 54. Trumpeters.

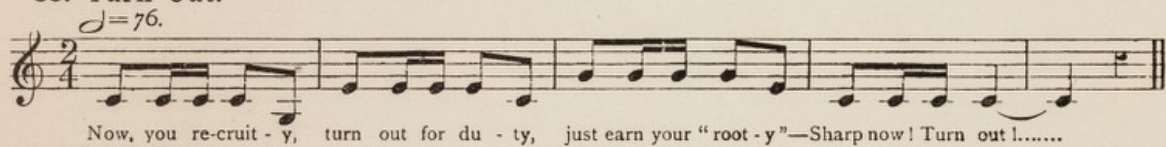
$\text{♩} = 108.$



Trum - pet - ers all! Trum - pet - ers all!..... Just do your best to make the Calls you play sound  
well!..... The good old Corps likes no - thing bet - ter than a fine Trum - pet Call.

### 55. Turn Out.

$\text{♩} = 76.$



Now, you re - cruit - y, turn out for du - ty, just earn your "root - y"—Sharp now! Turn out!.....

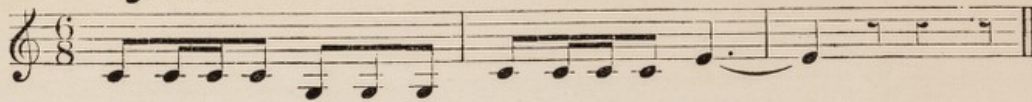
### 56. General Parade.

$\text{♩} = 108.$  *Quicker.*  $\text{♩} = 76.$



57. Markers.

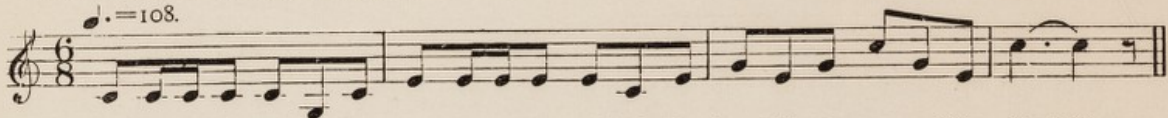
$\text{♩} = 108.$



Sharp get in your place, "Mark-ers!" Sharp get in your place!.....

58. Dismiss, or No Parade.

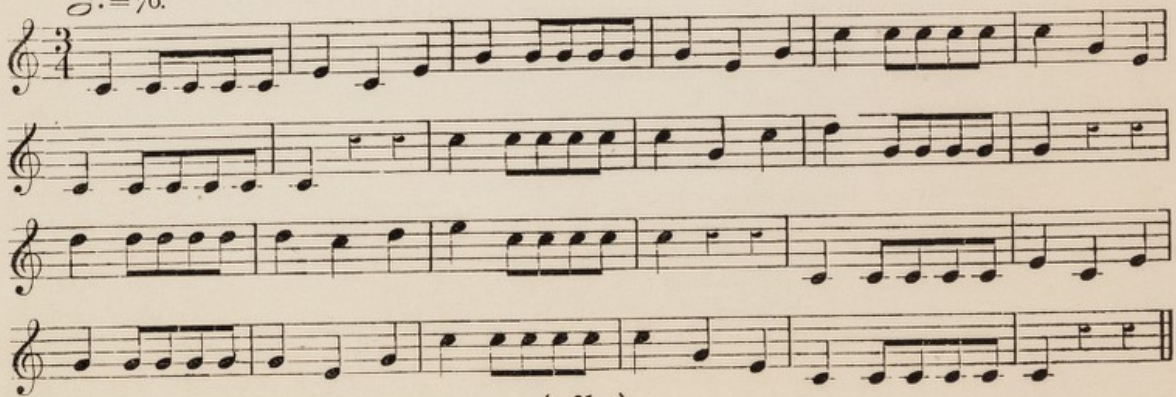
$\text{♩} = 108.$



This is the Call we like! It just makes you feel all right: There's no Call comes up to "No Parade"!

59. Stables.

$\text{♩} = 76.$





60. Watering Order.

$\text{♩} = 76.$

Wa - ter your hor - ses! Wa - ter your hor - ses! Wa - ter your hor - ses— give 'em a drink! As you

know what it is to be dry in this show, just give them a good long drink!

Detailed description: The musical score for 'Watering Order' is written on two staves in 2/4 time. The tempo is marked as quarter note = 76. The melody consists of eighth and sixteenth notes. The lyrics are: 'Wa - ter your hor - ses! Wa - ter your hor - ses! Wa - ter your hor - ses— give 'em a drink! As you know what it is to be dry in this show, just give them a good long drink!' The piece ends with a double bar line.

61. Feed.

$\text{♩} = 76.$

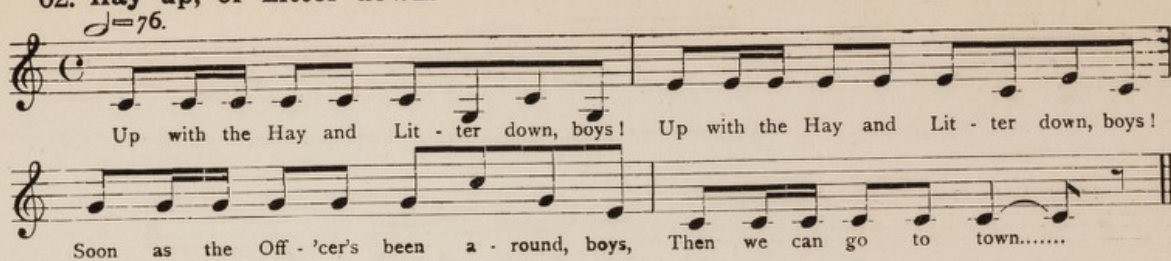
Feed your hor - ses, feed your hor - ses, give 'em the oats and corn! See their ears wag! shows they know the

"Feed," my boys, as well as you know you're born. Give 'em the oats and corn!

Detailed description: The musical score for 'Feed' is written on two staves in common time (C). The tempo is marked as quarter note = 76. The melody consists of eighth and sixteenth notes. The lyrics are: 'Feed your hor - ses, feed your hor - ses, give 'em the oats and corn! See their ears wag! shows they know the "Feed," my boys, as well as you know you're born. Give 'em the oats and corn!' The piece ends with a double bar line.

### 62. Hay up, or Litter down.

$\text{♩} = 76.$

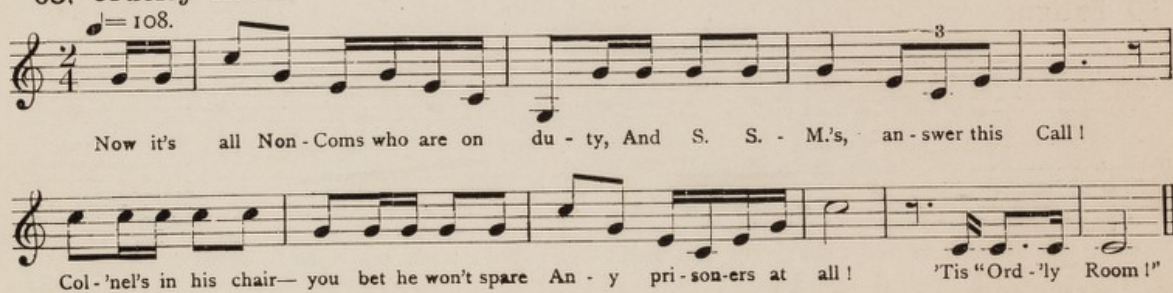


Up with the Hay and Lit - ter down, boys! Up with the Hay and Lit - ter down, boys!

Soon as the Off - 'cer's been a - round, boys, Then we can go to town.....

### 63. Orderly Room.

$\text{♩} = 108.$

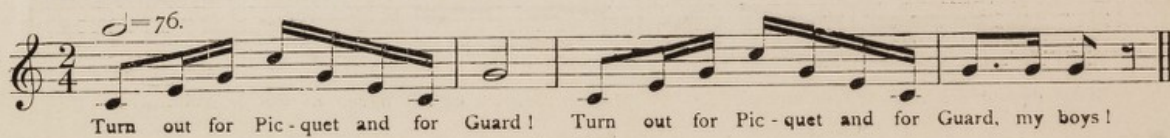


Now it's all Non - Coms who are on du - ty, And S. S. - M.'s, an - swer this Call!

Col - 'nel's in his chair— you bet he won't spare An - y pri - son - ers at all! 'Tis "Ord - 'ly Room!"

### 64. Parade for Guard or Picquet.

$\text{♩} = 76.$



Turn out for Pic - quet and for Guard! Turn out for Pic - quet and for Guard, my boys!

65. Orders.

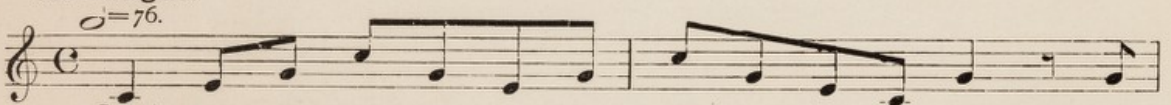


"Or - ders" has gone! Come. Ser-geants, hur - ry up! Be sharp, and don't de - iay! We

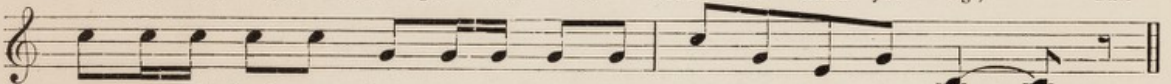


want to know what's on: P'raps there's a jol - ly good stiff field - day!

66. Fatigue.

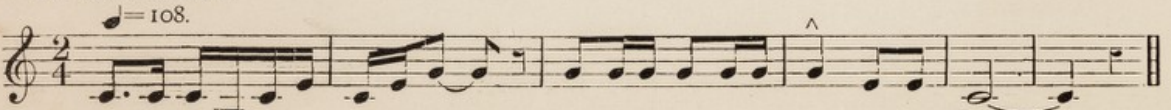


Come! now get out, get out— You need - n't mind your rig; This



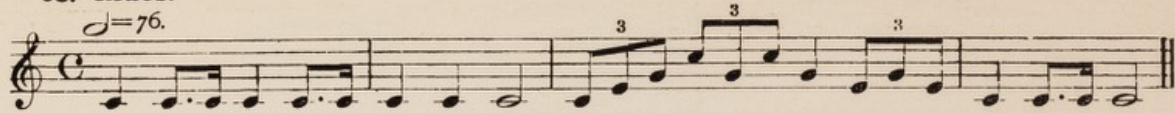
means broom and brush - es, don't try and rush it, Work when on Fa - tigue.....

67. Defaulters.



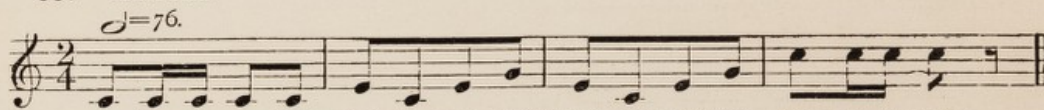
Now de-fault-ers, an-swer one and all!... May-be its pack or fa - tigue, or roll call.....

68. Rides.



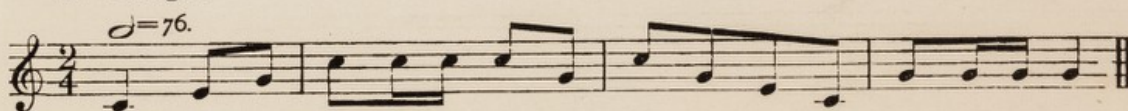
"Rides" is the call that the rook - ies like, Makes 'em to shiv - er and shake, till they can keep on al - right !

69. Rations.



Go for the ra - tions, Ord - 'ly man, — Stale bread, and meat with plen - ty of bone !

70. Forage.



Go, draw your "for - age" at once ; the horse he needs his oats and his corn.

71. School.

$\text{♩} = 108.$

Learn-ing's the thing for you all, both great and small, just take on school ;  
If to get on bye - and - bye, just have a try, don't be a fool !

72. Post Call.

$\text{♩} = 104.$

There goes the Call for let - ters— La - test from "Home, Sweet Home !"

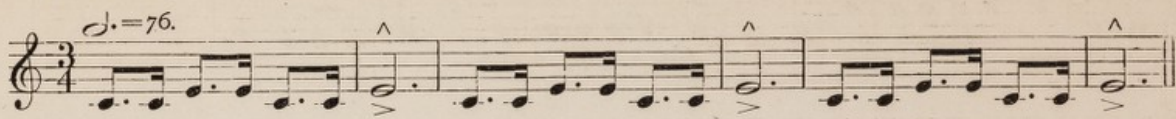
73. Sick.

$\text{♩} = 108.$

Come the sick, come the lame, All cures for your ills we've got, To free Tom-my from pain.

74. Alarm. (For Troops to turn out under Arms.)

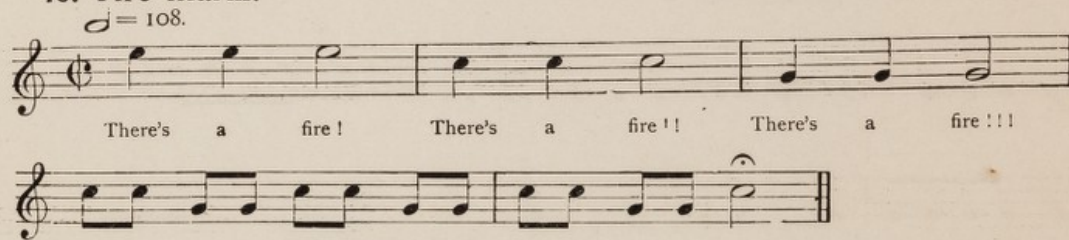
$\text{♩} = 76.$



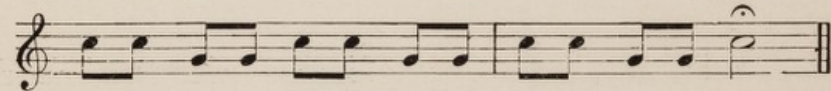
'Larm is sound-ing, what's up now? Fire or fight, or jol - ly row? In - to togs and off we go.

75. Fire Alarm.

$\text{♩} = 108.$



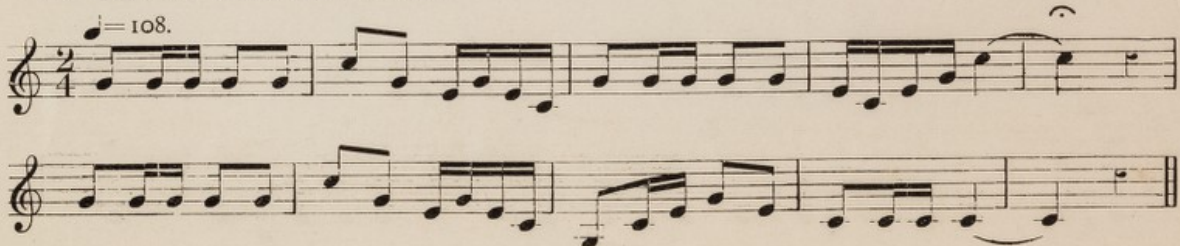
There's a fire! There's a fire!! There's a fire!!!



Run and get the en - gine, boys, and put the beg - gar out.

76. Officers Dress for Dinner.

$\text{♩} = 108.$



77. Mess.

$\text{♩} = 76.$

Musical score for '77. Mess.' consisting of four staves of music in 3/4 time. The tempo is marked as quarter note = 76. The music features a mix of eighth and sixteenth notes, with some rests and a final double bar line.

78. Flourish when Marching Past. (For Mounted Parade only.)

$\text{♩} = 76.$

Musical score for '78. Flourish when Marching Past.' consisting of two staves of music in common time. The tempo is marked as quarter note = 76. The music features a mix of eighth and sixteenth notes, with many accents (>) and a final double bar line.

79. Salutes. (a) Royalty, or Viceroy.

$\text{♩} = 108.$

Musical score for 79. Salutes. (a) Royalty, or Viceroy. The score consists of four staves of music in 2/4 time. The tempo is marked as quarter note = 108. The music features a series of eighth and sixteenth notes, with a repeat sign at the end of the second staff. There are accents (^) and breath marks (>) above and below the notes.

80. Salutes. (b) Field Marshal, or General.

$\text{♩} = 108.$

Musical score for 80. Salutes. (b) Field Marshal, or General. The score consists of two staves of music in 2/4 time. The tempo is marked as quarter note = 108. The music features a series of eighth and sixteenth notes, with a repeat sign at the end of the second staff. There are accents (^) and breath marks (>) above and below the notes.



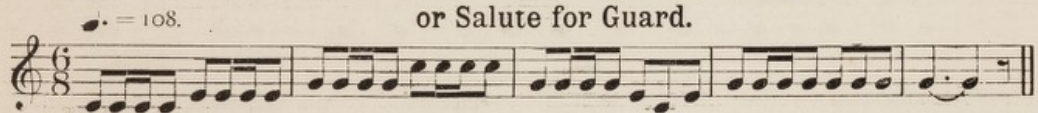
81. Salutes—(c) Lieutenant-General or Major-General.

$\bullet = 108.$



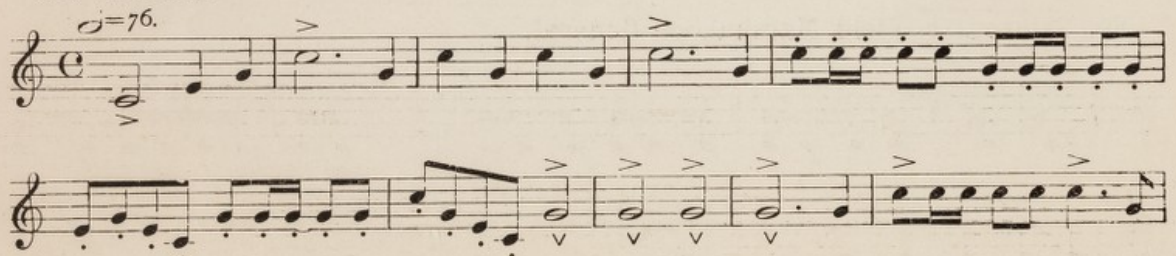
82. Salutes—(d) Brigadier-General, Inspecting Field Officer,  
or Salute for Guard.

$\bullet = 108.$



83. Reveille.

$\text{♩} = 76.$



Reveille—Continued.

The musical score consists of four staves of music. The first staff begins with a treble clef and contains a series of eighth-note chords. The second staff continues with eighth-note chords, some marked with accents (^) and breath marks (>). The third staff features a mix of eighth and sixteenth notes, with a dynamic marking of > above the first measure. The fourth staff begins with a treble clef and contains half-note chords, with the tempo marking "Slower." above the first measure. The piece concludes with a double bar line.

84. Retreat at Sunset. (For Artillery only.)

$\text{♩} = 76.$

The musical score consists of four staves of music, all written in treble clef with a common time signature (C). The music is a single melodic line. The first staff begins with a treble clef and a common time signature. The tempo is indicated as quarter note = 76. The melody is composed of eighth and sixteenth notes, with some measures containing beamed eighth notes. There are several measures with a fermata over the final note. The piece concludes with a double bar line and repeat dots.

85. Watch-Setting (1st Post).

$\text{♩} = 108.$

Slower.

86. Watch-Setting (2nd Post).

$\text{♩} = 108.$

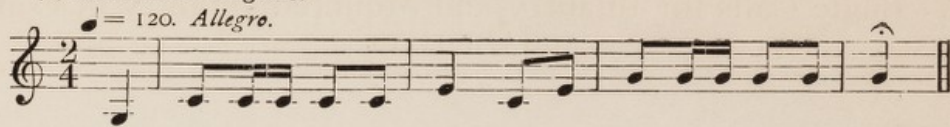
*Slower.*

87. Lights Out.

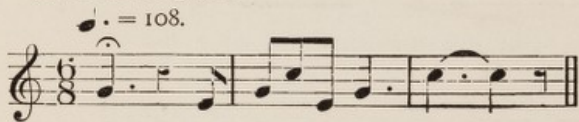
Lights out! Lights out!

88. Brigade Calls.

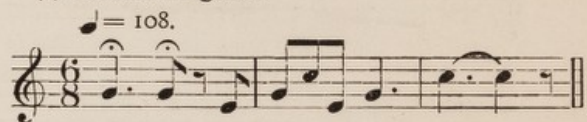
(a) Household Brigade.



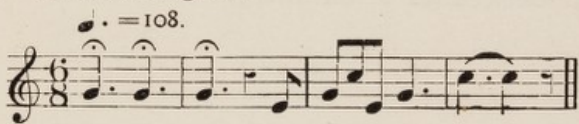
(b) First Brigade.



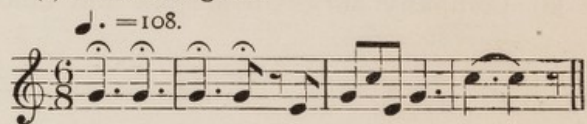
(c) Second Brigade.



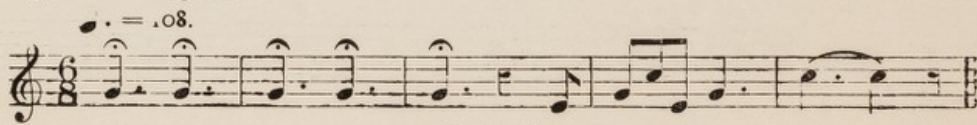
(d) Third Brigade.



(e) Fourth Brigade.



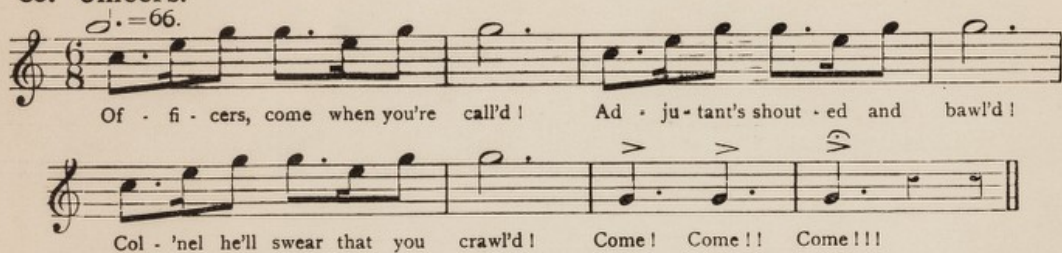
(f) Fifth Brigade.



## II.—Bugle Calls for Infantry and Mounted Infantry in Camp and Quarters.

### 89. Officers.

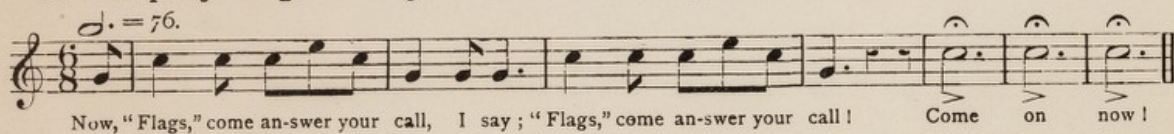
$\text{♩} = 66.$



Of - fi - cers, come when you're call'd! Ad - ju - tant's shout - ed and bawl'd!  
Col - 'nel he'll swear that you crawl'd! Come! Come!! Come!!!

### 90. Company Sergeant-Majors and Colour-Sergeants of Infantry.

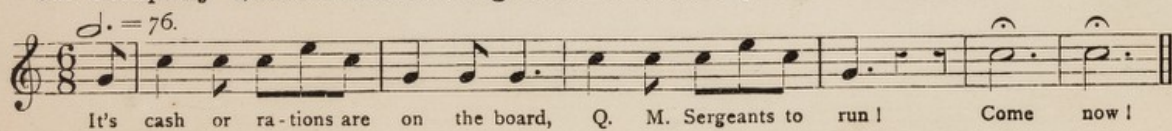
$\text{♩} = 76.$



Now, "Flags," come an-swer your call, I say; "Flags," come an-swer your call! Come on now!

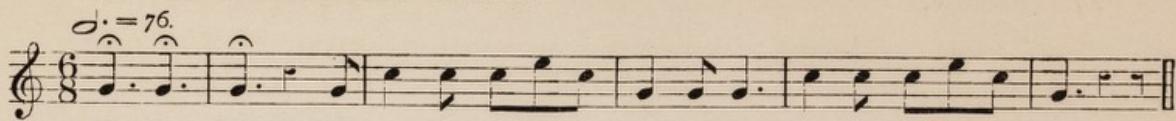
### 91. Company Quartermaster-Sergeants of Infantry and R. A. M. C.

$\text{♩} = 76.$



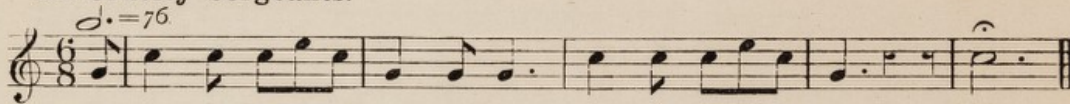
It's cash or ra-tions are on the board, Q. M. Sergeants to run! Come now!

92. All Non-Commissioned Officers.



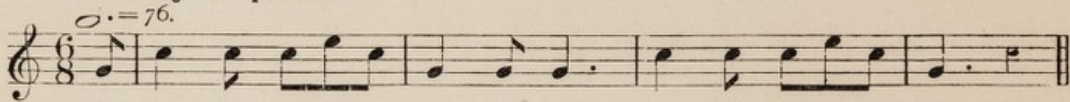
All Non - Coms! Now, Non-Coms, an-swer your call, I say; Non-Coms, come for your pay!

93. Orderly Sergeants.



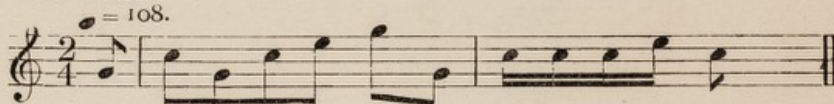
The Ord - 'ly Sergeants are want - ed now— Ord - 'ly Sergeants to run! Come!

94. Orderly Corporals.



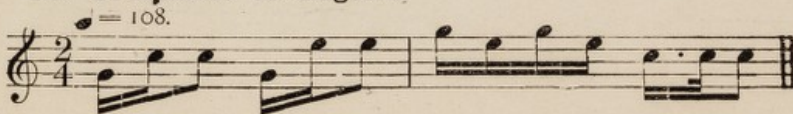
Oh! Ord - 'ly Cor-p'rals has gone a - gain— Raise your el-bows, and run!

95. Band.



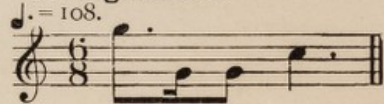
Now let the Band strike up, and play us home to - day.

96. Drummers or Buglers.



Drum-mers all, great and small, Don't you hear the Bu - gle Call?

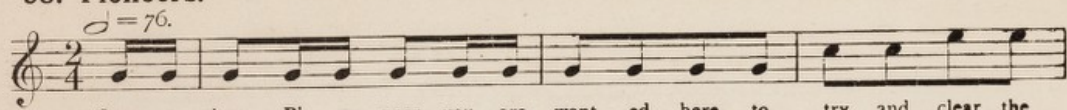
97. Signallers.



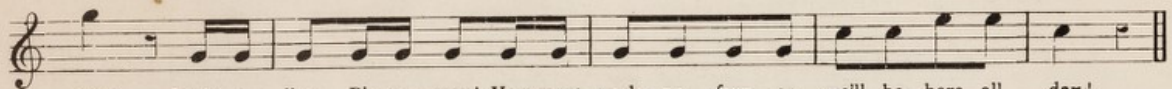
Sig - nal - lers, come!



98. Pioneers.



Come a - long, Pi - o - neer, you are want - ed here, to try and clear the



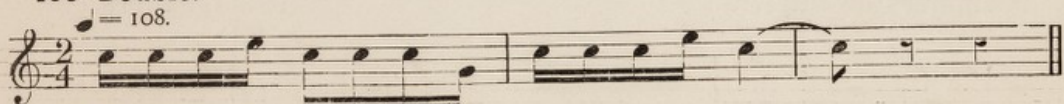
- way! Look a - live, Pi - o - neer! You must work, no fear, or we'll be here all day!

99. Cyclists.



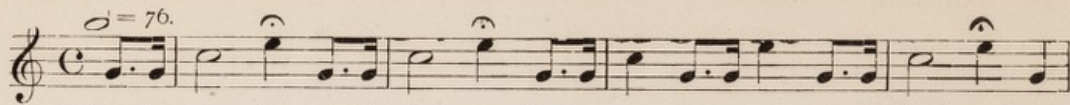
Come on, you Cyclists, with bikes in good trim!

100. Double.

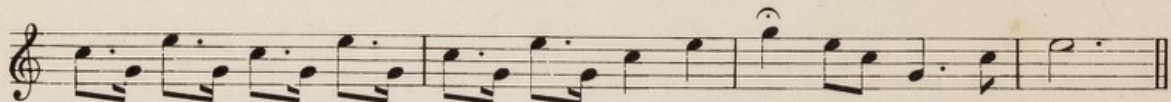


Dou-bling is - n't ea - sy, boys: it makes you jol - ly dry!.....

### 101. Orders.

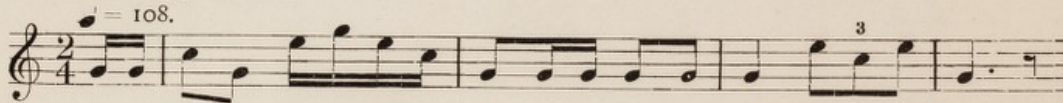


Come for Or - ders, come for Or - ders; Now be sharp; hur - ry up! Come for Or - ders: You



know the Corps is wait - ing for the Or - ders of the day— So come, let 'em have the news!

### 102. Orderly Room.

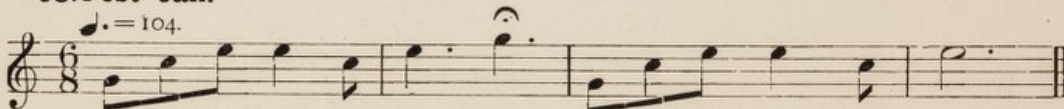


Now it's all Non-Coms who are on du - ty, And Of - fi - cers an - swer this Call!



Col - 'nel's in his chair— you bet he won't spare An - y pri - son - ers at all! 'Tis "Ord - 'ly Room!"

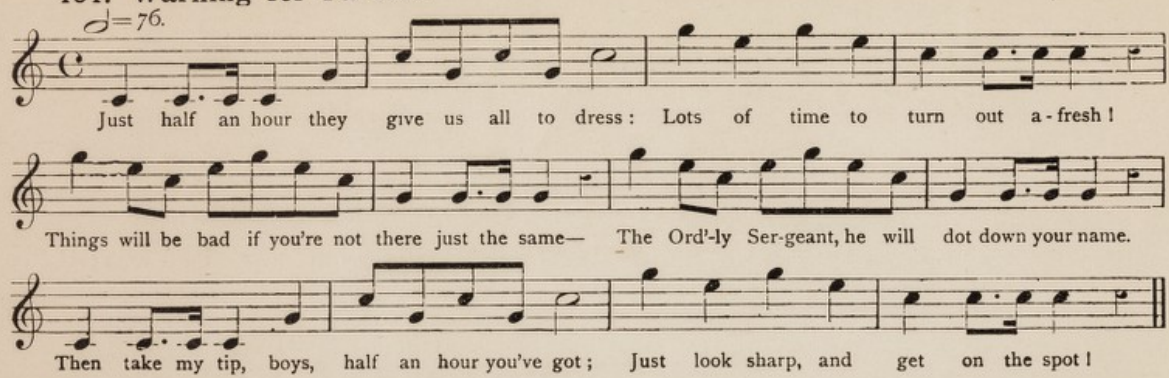
### 103. Post Call.



There goes the Call for let - ters— La - test from "Home, Sweet Home!"

104. Warning for Parade.

$\text{♩} = 76.$



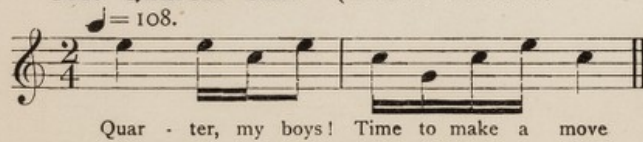
Just half an hour they give us all to dress: Lots of time to turn out a-fresh!

Things will be bad if you're not there just the same— The Ord'-ly Ser-geant, he will dot down your name.

Then take my tip, boys, half an hour you've got; Just look sharp, and get on the spot!

105. Quarter Call. (Before Parade.)

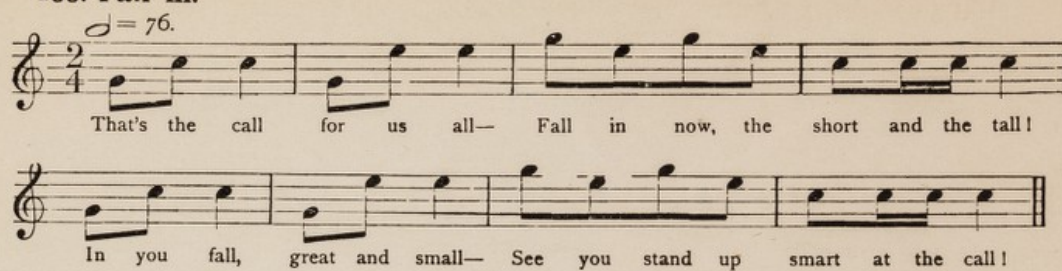
$\text{♩} = 108.$



Quar - ter, my boys! Time to make a move

106. Fall in.

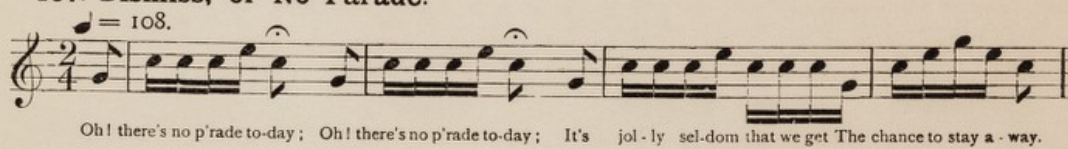
$\text{♩} = 76.$



That's the call for us all— Fall in now, the short and the tall!  
In you fall, great and small— See you stand up smart at the call!

107. Dismiss, or No Parade.

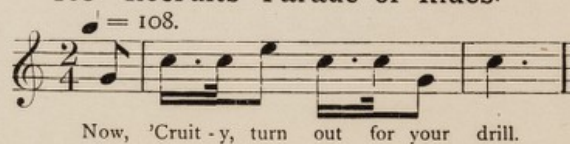
$\text{♩} = 108.$



Oh! there's no p'rade to-day; Oh! there's no p'rade to-day; It's jol-ly sel-dom that we get The chance to stay a-way.

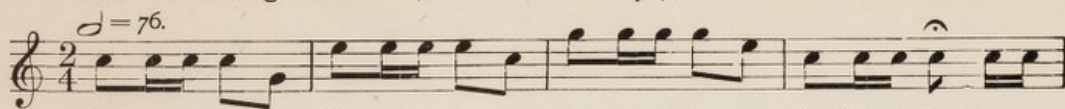
108. Recruits' Parade or Rides.

$\text{♩} = 108.$

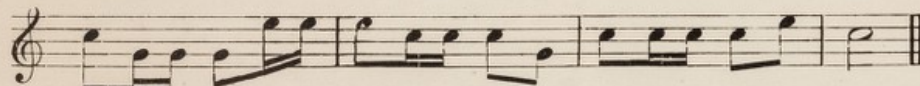


Now, 'Cruit-y, turn out for your drill.

109. Watering Order. (Mounted Infantry.)

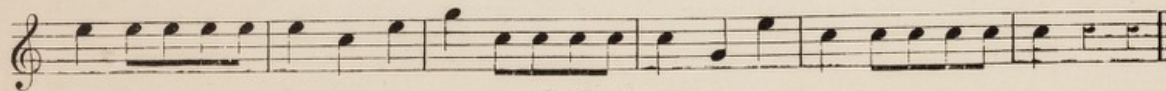
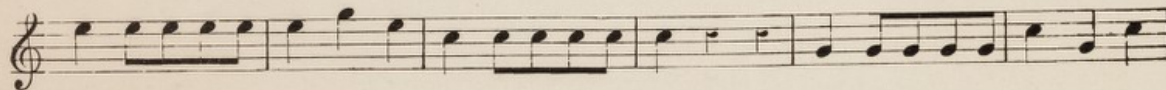
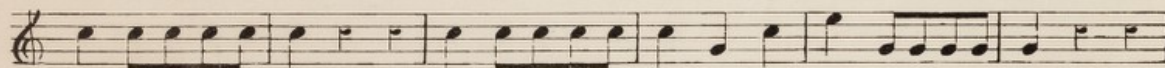
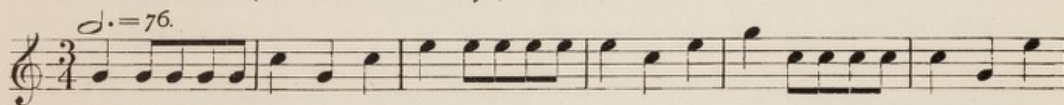


Wa - ter your hor - ses ! Wa - ter your hor - ses ! Wa - ter your hor - ses— give 'em a drink ! As you



know what it is to be dry in this show, Just give them a good long drink !

110. Stables. (Mounted Infantry.)



111. Feed. (Mounted Infantry.)

$\text{♩} = 76.$

Feed your hor-ses, feed your hor-ses, give 'em the oats and corn! See their ears wag! shows they know the

"Feed," my boys, as well as you know you're born. Give 'em the oats and corn!

Detailed description: This block contains the musical score for 'Feed'. It consists of two staves of music in common time (C). The tempo is marked as quarter note = 76. The melody is written in a single treble clef. The lyrics are: 'Feed your hor-ses, feed your hor-ses, give 'em the oats and corn! See their ears wag! shows they know the' on the first staff, and '"Feed," my boys, as well as you know you're born. Give 'em the oats and corn!' on the second staff. The music ends with a double bar line.

112. Hay up, or Litter down. (Mounted Infantry.)

$\text{♩} = 76.$

Up with the Hay and Lit - ter down, boys! Up with the Hay and Lit - ter down, boys!

Soon as the Off - 'cer's been a - round, boys, Then we can go to town.

Detailed description: This block contains the musical score for 'Hay up, or Litter down'. It consists of two staves of music in common time (C). The tempo is marked as quarter note = 76. The melody is written in a single treble clef. The lyrics are: 'Up with the Hay and Lit - ter down, boys! Up with the Hay and Lit - ter down, boys!' on the first staff, and 'Soon as the Off - 'cer's been a - round, boys, Then we can go to town.' on the second staff. The music ends with a double bar line.

113. Forage. (Mounted Infantry.)

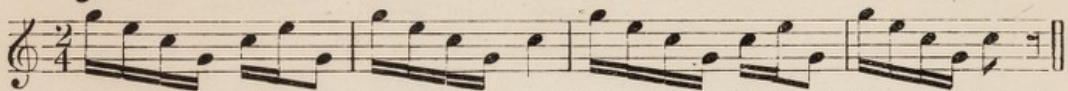
$\text{♩} = 76.$

Go, draw your "for - age" at once; the horse he needs his oats and his corn.

Detailed description: This block contains the musical score for 'Forage'. It consists of one staff of music in 2/4 time. The tempo is marked as quarter note = 76. The melody is written in a single treble clef. The lyrics are: 'Go, draw your "for - age" at once; the horse he needs his oats and his corn.' The music ends with a double bar line.

114. Parade for Guard.

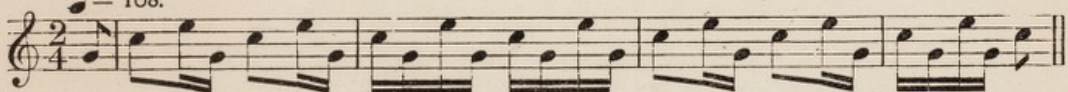
$\text{♩} = 108.$



Come and do your guard, my boys! Come and do your guard! You've had fourteen nights in bed, So it won't be hard.

115. Fatigue.

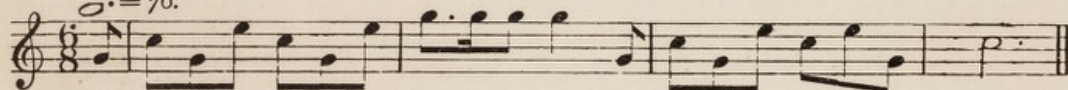
$\text{♩} = 108.$



I call'd them, I call'd them; they wouldn't come, they wouldn't come: I call'd them, I call'd them, they wouldn't come at all!

116. Defaulters.

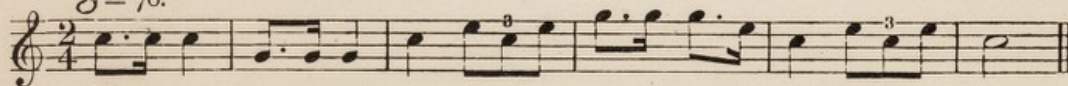
$\text{♩} = 76.$



Now throw all your cleaning traps down on your cots, And answer De-faul-ters, my boys.

117. Sick.

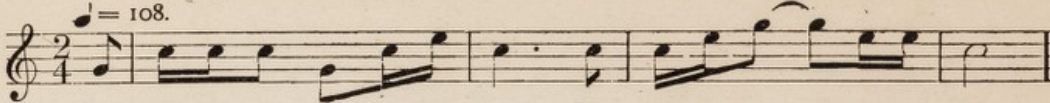
$\text{♩} = 76.$



Come the sick, come the lame, All cures for your ills we've got, To free Tom-my from pain.

118. School.

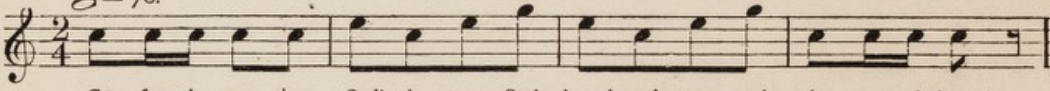
$\text{♩} = 108.$



Now go to school and learn to write, It gets you on..... for the stripe.

119. Rations.

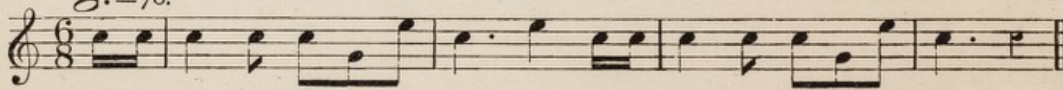
$\text{♩} = 76.$



Go for the ra - tions, Ord' - ly man; Stale bread and meat and plen - ty of bone!

120. Parade for Picquet.

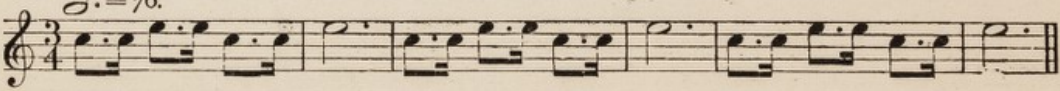
$\text{♩} = 76.$



Oh! it's Pic - quet feeds a man's soul up, For it's no - thing but pro - me - nade.

121. Alarm. (For troops to turn out under Arms.)

$\text{♩} = 76.$



'Larm is sounding; Hark! the sound Fills the air for miles a - round: Arm! Turn out! and stand your ground!



122. Fire Alarm.

$\text{♩} = 108.$

There's a fire! There's a fire!! There's a fire!!!

Run and get the en-gine boys, and put the beg-gar out.

Detailed description: The first system of music is on a treble clef staff with a common time signature (C). It contains a melody of quarter notes: C4, E4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. The lyrics 'There's a fire! There's a fire!! There's a fire!!!' are written below the notes. The second system is on a treble clef staff with a common time signature (C). It contains a melody of eighth notes: C4, E4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. The lyrics 'Run and get the en-gine boys, and put the beg-gar out.' are written below the notes.

123. Officers Dress for Dinner.

$\text{♩} = 76.$

It's half an hour Of-fi-cers take to dress—Their din-ner must be jol-ly fine!

Detailed description: The music is on a treble clef staff with a 6/8 time signature. The melody consists of eighth notes: C4, E4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. The lyrics 'It's half an hour Of-fi-cers take to dress—Their din-ner must be jol-ly fine!' are written below the notes.

124. Officers' Dinner.

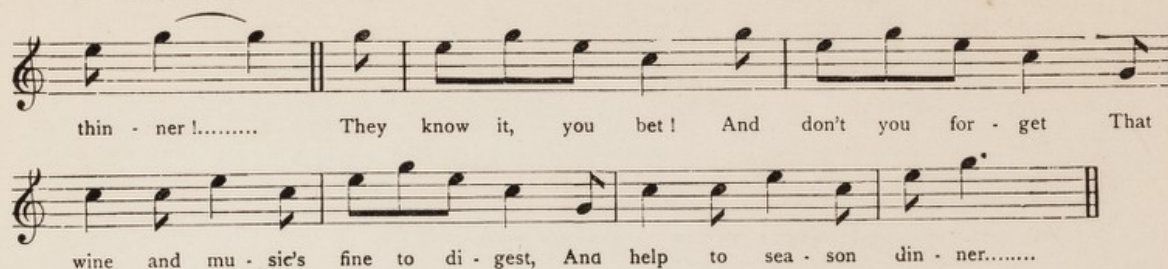
$\text{♩} = 76.$

Oh! what a time those Of-fi-cers have— I'd like to have their

din-ner!..... Just give me theirs and let them have mine: I bet they'll get much

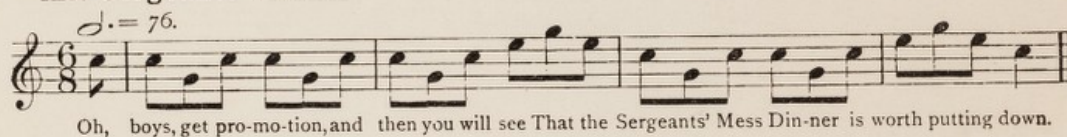
Detailed description: The first system of music is on a treble clef staff with a 6/8 time signature. The melody consists of eighth notes: C4, E4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. The lyrics 'Oh! what a time those Of-fi-cers have— I'd like to have their' are written below the notes. The second system is on a treble clef staff with a 6/8 time signature. The melody consists of eighth notes: C4, E4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. The lyrics 'din-ner!..... Just give me theirs and let them have mine: I bet they'll get much' are written below the notes.

Officers' Dinner—Continued.



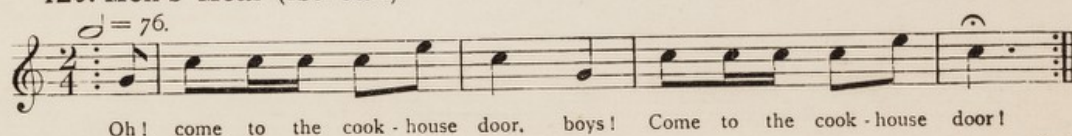
thin - ner!..... They know it, you bet! And don't you for - get That  
wine and mu - sic's fine to di - gest, And help to sea - son din - ner.....

125. Sergeants' Dinner.



*♩* = 76.  
Oh, boys, get pro - mo - tion, and then you will see That the Sergeants' Mess Din - ner is worth putting down.

126. Men's Meal (1st Call).



*♩* = 76.  
Oh! come to the cook - house door, boys! Come to the cook - house door!

127. Men's Meal (2nd Call).

$\text{♩} = 76.$

Oh! pick 'em up! pick 'em up! hot po - ta - toes! hot po - ta - toes!

Pick 'em up! pick 'em up! hot po - ta - toes, oh!

128. Salute for the Guard. (To be used on all occasions when Bugles are required to sound a salute.)

$\text{♩} = 76.$

129. The Reveille.

*Largo.*  $\text{♩} = 76.$  *Allegretto.*  $\text{♩} = 76.$

*Vivace.*  $\text{♩} = 76.$

The Reveille—Continued.

*Moderato.* ♩ = 108. *Segue.*

*Presto.* ♩ = 132.

130. Rouse.

♩ = 108.

Come, make a move! and show a leg! Why dil - ly dal - ly? Now don't you

*Slower.*

hear? Get out of bed, It's past Re - veil - le! Get out, now sharp, for the day's be - gun!

131. Retreat.

$\text{♩} = 76.$

Musical score for 'Retreat' in 2/4 time. The score consists of four staves of music. The first staff begins with a treble clef and a common time signature. The tempo marking is quarter note = 76. The music is written in a single melodic line with various rhythmic patterns, including eighth and sixteenth notes, and rests. The piece concludes with a double bar line.

132. Tattoo (1st Post).

$\text{♩} = 76.$

Musical score for 'Tattoo (1st Post)' in 2/4 time. The score consists of two staves of music. The first staff begins with a treble clef and a common time signature. The tempo marking is quarter note = 76. The music is written in a single melodic line with various rhythmic patterns, including eighth and sixteenth notes, and rests. The piece concludes with a double bar line.

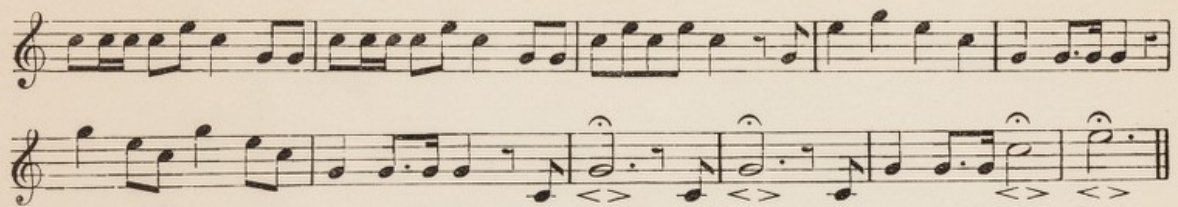
Tattoo (1st Post)—Continued.

Three staves of musical notation in treble clef. The first staff contains 12 measures of music. The second staff contains 12 measures of music. The third staff contains 12 measures of music, ending with a double bar line. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests.

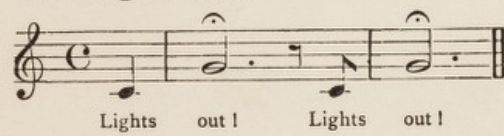
133. Tattoo (Last Post).

Three staves of musical notation in treble clef. The first staff begins with a common time signature (C) and contains 12 measures of music. The second staff contains 12 measures of music. The third staff contains 12 measures of music, ending with a double bar line. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests.

Tattoo (Last Post)—Continued.

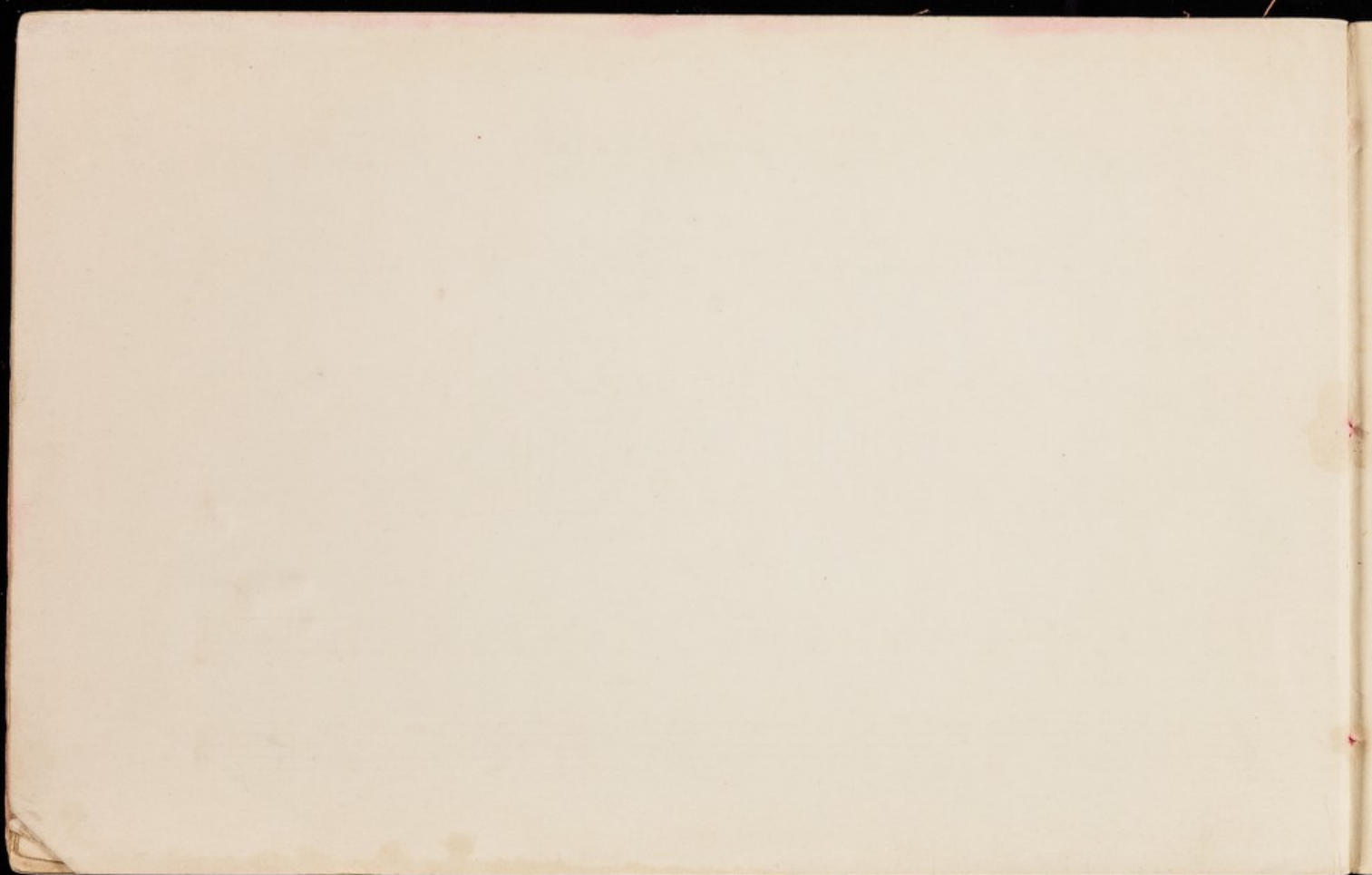


134. Lights Out.



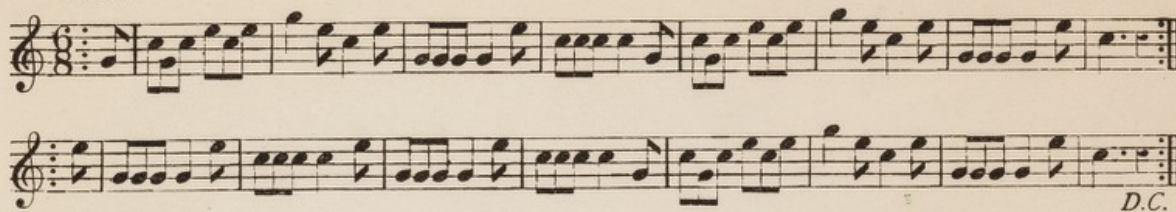
BUGLE MARCHES.





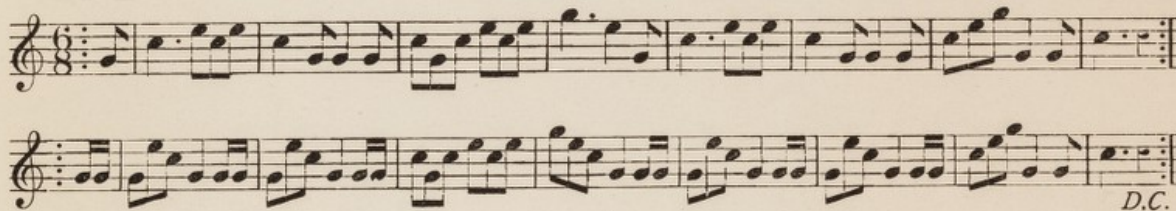
PART 3.—BUGLE MARCHES.

No. 1.




*D.C.*

No. 2.



*D.C.*

No. 3.



*D.C.*

No. 4.

*D.C.*

No. 5.

*1st time. 2nd time.*

*D.C.*

No. 6.

*D.C.*

No. 7.

Two staves of musical notation for No. 7. The top staff is in treble clef with a 6/8 time signature. The bottom staff is in bass clef. The music consists of eighth and sixteenth notes, with some slurs and repeat signs at the end of each staff.

No. 8.

Two staves of musical notation for No. 8. The top staff is in treble clef with a 2/4 time signature. The bottom staff is in bass clef. The music consists of eighth and sixteenth notes, with some slurs and repeat signs at the end of each staff.

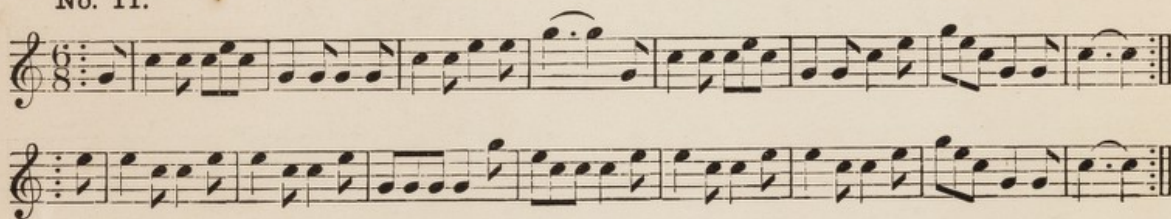
No. 9.

Two staves of musical notation for No. 9. The top staff is in treble clef with a 6/8 time signature. The bottom staff is in bass clef. The music consists of eighth and sixteenth notes, with some slurs and repeat signs at the end of each staff.

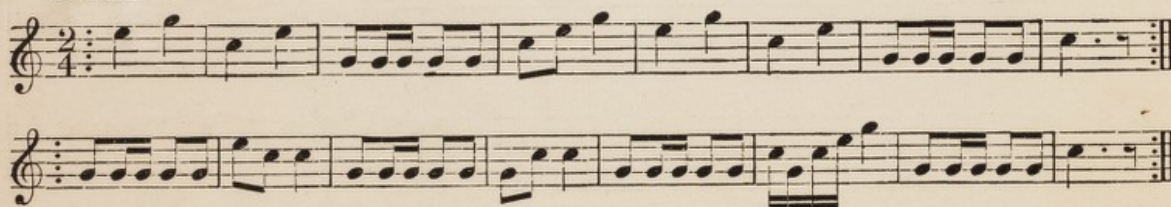
No. 10.



No. 11.



No. 12.



No. 13.



No. 14.



No. 15.



No. 16.



No. 17.



No. 18.

