

706

# The Call

Military March

by

EGBERT  
VAN ALSTYNE

Dedicated to  
**F.W. KELLOGG**  
Publisher of "The Call"  
San Francisco



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**THE GLAD GIRL**  
IDYL

Tempo di Gavotte By J. BODEWALT LAMPE

PIANO

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Dedicated to F.W. Kellogg, Publisher of "The Call" San Francisco

# THE CALL.

## MILITARY MARCH

BY EGBERT VAN ALSTYNE

*Allegro marcia*

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First system of musical notation, featuring a treble and bass clef. The treble clef contains a melodic line with several notes beamed together and some notes marked with a 'z' (accidental). The bass clef contains a steady accompaniment of quarter notes.

Second system of musical notation, continuing the piece. The treble clef shows more complex rhythmic patterns and some notes with accents. The bass clef continues with a consistent accompaniment.

Third system of musical notation, starting with a mezzo-forte (*mf*) dynamic marking. The treble clef features a series of chords and moving lines. The bass clef has a rhythmic accompaniment with some rests.

Fourth system of musical notation, showing a continuation of the melodic and harmonic development. The treble clef has many notes with accents, and the bass clef has a more active accompaniment.

Fifth system of musical notation, featuring a prominent melodic line in the treble clef with a long note and a final flourish. The bass clef accompaniment is also clearly visible.

Sixth system of musical notation, the final system on the page. It concludes with a final chord in the treble clef and a melodic line in the bass clef.

The first system of musical notation for 'The Call 3'. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The dynamic marking *mf-ff* is placed at the beginning. The music features a melodic line in the treble clef and a supporting bass line in the bass clef, with various chordal textures and articulation marks.

The second system of musical notation. It continues the piece with similar melodic and harmonic development. The bass line shows some rests in the first few measures, followed by a more active line. The treble clef continues with its melodic line, including some slurs and accents.

The third system of musical notation. The melodic line in the treble clef becomes more prominent, with several slurs and accents. The bass line provides a steady accompaniment with some rhythmic variation.

The fourth system of musical notation. It includes a first ending bracket labeled '1' and a *Fine* marking with a fermata. The music concludes with a final chord in the treble clef and a sustained bass note.

The fifth system of musical notation. This system features a more active bass line with eighth-note patterns. The treble clef continues with block chords and some melodic fragments.

The sixth and final system of musical notation. It begins with a *D. S. al Fine* marking. The music concludes with a final chord in the treble clef and a sustained bass note. The piece ends with a double bar line and a repeat sign.

The Call 3

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