

Call to Arms

C4

Call to Arms

Words & Music by Michael Angelo Batio

Tune down 1/2 step

- ① = D# ④ = C#
- ② = A# ⑤ = G#
- ③ = F# ⑥ = D#

♩ = 130

The score is written for E-Guitar in 4/4 time with a key signature of three sharps (F#, C#, G#). It consists of four systems, each with a musical staff and a corresponding guitar tab. The first system starts with a dynamic marking of *f* and includes a 4x repeat sign. The second system includes first and second endings. The third and fourth systems continue the melodic and rhythmic patterns. The guitar tab includes fret numbers and picking directions (P.M. for palm mute).

16

P.M.-----| P.M.-----| P.M.--| P.M.-----| P.M.-----|

T
A
B

2-2-2-2 4 2-2-2-2 5 2-2 4 | 2-2-2-2 4 2-2-2-2 7 5 7-5 3

18

P.M.-----| P.M.-----| P.M.--| P.M.-----| P.M.-----| P.M.-----| P.M.-----| P.M.--|

T
A
B

2-2-2-2 4 2-2-2-2 5 2-2 4 | 2-2-2-2 4 2-2-2-2 7-9 5-7 | 2-2-2-2 4 2-2-2-2 5 2-2 4

21

P.M.-----| P.M.-----| P.M.-----| P.M.-----| P.M.--| P.M.-----| P.M.-----|

T
A
B

2-2-2-2 4 2-2-2-2 7 5 7-5 3 | 2-2-2-2 4 2-2-2-2 5 2-2 4 | 2-2-2-2 4 2-2-2-2 7 9 5 7

24

1.

P.M.-----| P.M.-----| P.M.--|

T
A
B

7 7 (7) 7 7 (7) | 2-2-2-2 4 2-2-2-2 5 2-2 4

5 5 (5) 5 5 (5)

29

P.M.-----| P.M.-----| P.M.-----| P.M.-----| P.M.--| P.M.-----| P.M.-----|

T
A
B

2-2-2-2 4 2-2-2-2 7 5 7-5 3 | 2-2-2-2 4 2-2-2-2 5 2-2 4 | 2-2-2-2 4 2-2-2-2 7 9 5 7

2.
32

P.M.-----| P.M.-----| P.M.--| P.M.-----| P.M.-----|

T
A
B

2-2-2-2 4 2-2-2-2 5 2-2 4 2-2-2-2 4 2-2-2-2 7 5 7 5 3

34

P.M.-----| P.M.-----| P.M.--| P.M.-----| P.M.-----|

T
A
B

2-2-2-2 4 2-2-2-2 5 2-2 4 2-2-2-2 4 2-2-2-2 7 5 9 7 2 2 (2) (2) 4 4 2

1-3.

39

P.M.-----| P.M.-----| P.M.--| P.M.-----| P.M.-----|

T
A
B

5 5 3 2-2-2-2 4 2-2-2-2 5 2-2 4 2-2-2-2 4 2-2-2-2 7 5 7 5 3

4.

42

P.M.-----| P.M.-----|

T
A
B

2-2-2-2 4 2-2-2-2 7 5 9 7 7 7 (7) (7) 7 7 7 7 (7) (7) (5) (5)

1.

47

P.M.-----| P.M.-----| P.M.--| P.M.-----| P.M.-----|

T
A
B

2-2-2-2 4 2-2-2-2 5 2-2 4 2-2-2-2 4 2-2-2-2 7 5 7 5 3

49

P.M.-----| P.M.-----| P.M.--| P.M.-----| P.M.-----|

T
A
B

2-2-2-2 4 2-2-2-2 5 2-2-4 2-2-2-2 4 2-2-2-2 2-2-2-2 7-5 9-7

2.
51

P.M.-----| P.M.-----| P.M.--| P.M.-----| P.M.-----|

T
A
B

2-2-2-2 4 2-2-2-2 5 2-2-4 2-2-2-2 4 2-2-2-2 2-2-2-2 7-5 7-5 5-3

53

P.M.-----| P.M.-----| P.M.--| P.M.-----| P.M.-----|

T
A
B

2-2-2-2 4 2-2-2-2 5 2-2-4 2-2-2-2 4 2-2-2-2 2-2-2-2 7-5 9-7 2/2 2/2 0 (2) (2) (0) 4 4 2

1-3.
58

P.M.-----| P.M.-----| P.M.--| P.M.-----| P.M.-----|

T
A
B

5/5/3 2-2-2-2 4 2-2-2-2 5 2-2-4 2-2-2-2 4 2-2-2-2 2-2-2-2 7-5 7-5 5-3

4. 1. 2.

61

P.M.-----| P.M.-----|

T
A
B

2-2-2-2 4 2-2-2-2 7-5 9-7 4 4 2 2 2 0 4 4 2 4 4 2

67

P.M.-----| P.M.-----| P.M.--| P.M.-----| P.M.-----|

T
A
B
2-2-2-2-4 2-2-2-2-5-2-2-4 2-2-2-2-4 2-2-2-2-7-5-7-5-3

69

P.M.-----| P.M.-----| P.M.--| P.M.-----| P.M.-----| P.M.-----| P.M.--|

T
A
B
2-2-2-2-4 2-2-2-2-5-2-2-4 2-2-2-2-4 2-2-2-2-7-9-5-7 2-2-2-2-4 2-2-2-2-5-2-2-4

72

P.M.-----| P.M.-----| P.M.-----| P.M.-----| P.M.--| P.M.-----| P.M.-----|

T
A
B
2-2-2-2-4 2-2-2-2-7-5-7-5-3 2-2-2-2-4 2-2-2-2-5-2-2-4 2-2-2-2-4 2-2-2-2-7-9-5-7

75

P.M.-----| P.M.-----| P.M.--| P.M.-----| P.M.-----|

T
A
B
2-2-2-2-4 2-2-2-2-5-2-2-4 2-2-2-2-4 2-2-2-2-4 2-2-2-2-7-5-7-5-3

77

P.M.-----| P.M.-----| P.M.--| P.M.-----| P.M.-----| P.M.-----| P.M.--|

T
A
B
2-2-2-2-4 2-2-2-2-5-2-2-4 2-2-2-2-4 2-2-2-2-7-9-5-7 2-2-2-2-4 2-2-2-2-5-2-2-4

80

P.M.-----| P.M.-----| P.M.-----| P.M.-----| P.M.-----| P.M.-----|

T
A
B

83

P.M.-----| P.M.-----| P.M.-----| P.M.-----| P.M.-----|

T
A
B

85

P.M.-----| P.M.-----| P.M.-----| P.M.-----| P.M.-----|

T
A
B

87

8x

P.M.-----| P.M.-----| P.M.-----| P.M.-----| P.M.-----| P.M.-----|

T
A
B

89

P.M.-----| P.M.-----| P.M.-----| P.M.-----| P.M.-----| P.M.-----|

T
A
B

92

P.M.-----| P.M.-----| P.M.--| P.M.-----| P.M.-----|

T
A
B

2-2-2-2 4 2-2-2-2 5 2-2 4 2-2-2-2 4 2-2-2-2 7 5-7 5 3

94

P.M.-----| P.M.-----| P.M.--| P.M.-----| P.M.-----|

7x

T
A
B

2-2-2-2 4 2-2-2-2 5 2-2 4 2-2-2-2 4 2-2-2-2 7-9 5-7

7x