MapleLeaf UP/ MapleLeaf DOWN

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A musical revue by

David Jacklin

Piano/vocal score

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MUSICAL NUMBERS

No.	Title	Page	Composer/Lyricist
1	Waltz in G min	1	Johannes Brahms
1a	Underscore (King & Nazis)	2	John Phillip Sousa
1b	Underscore (The Royal Tour)	3	John Phillip Sousa
2	Mademoiselle From Armentieres	4	Traditional
2a	Underscore (Canada's Army)	9	John Phillip Sousa
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7	Up, Boys, To The Stars, Reprise	29	Harold Walker
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9	Roll Along, Wavy Navy, Roll Along	35	Traditional
10	Roll Along, Wavy Navy, Reprise	38	Traditional
10a	Underscore (Churchill and Fighters)	39	John Phillip Sousa
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16	Lilli Marlene, German Lyric	67	Hans Lieb/Norbert Schultze
17	The Bren Gun Boogie, Entr'Acte	70	David Jacklin & Catherine Villar
18	Lilli Marlene, English Lyric	75	Hans Lieb/Tommy Connors
19	I'll Run Right Back To You	77	David Jacklin & Catherine Villar
20	I'll Run Right Back To You, Reprise	80	David Jacklin & Catherine Villar
21	The Kriegie's Hymn	83	Traditional
22	The Athabaskan's Finish	85	David Jacklin & David Semple
22a	Underscore (Atlantic Air War)	94	Charles A. Zimmerman
23	A-25	95	Traditional
24	Marching To Berlin	98	Traditional
25	Has Anyone Seen The Colonel?	102	Traditional
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26	They Were Only Playing Leapfrog	109	Traditional
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33	The Bells of Hell, reprise	137	Traditional
34	When This Bloody War Is Over	138	Traditional
35	Waltz In G Minor, 2nd Reprise	139	Johannes Brahms
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37	K-K-K-Katy, Reprise (Bows)	143	Geoffrey O'Hara
38	The Bren Gun Boogie, Playout	144	David Jacklin & Catherine Villar

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No. 1 - Waltz in G minor

(Original Key: G# minor)

REHEARSAL PART
to be played for rehearsal with actors only
Performance part differs!

CUE: On S.M. GO

Johannes Brahms

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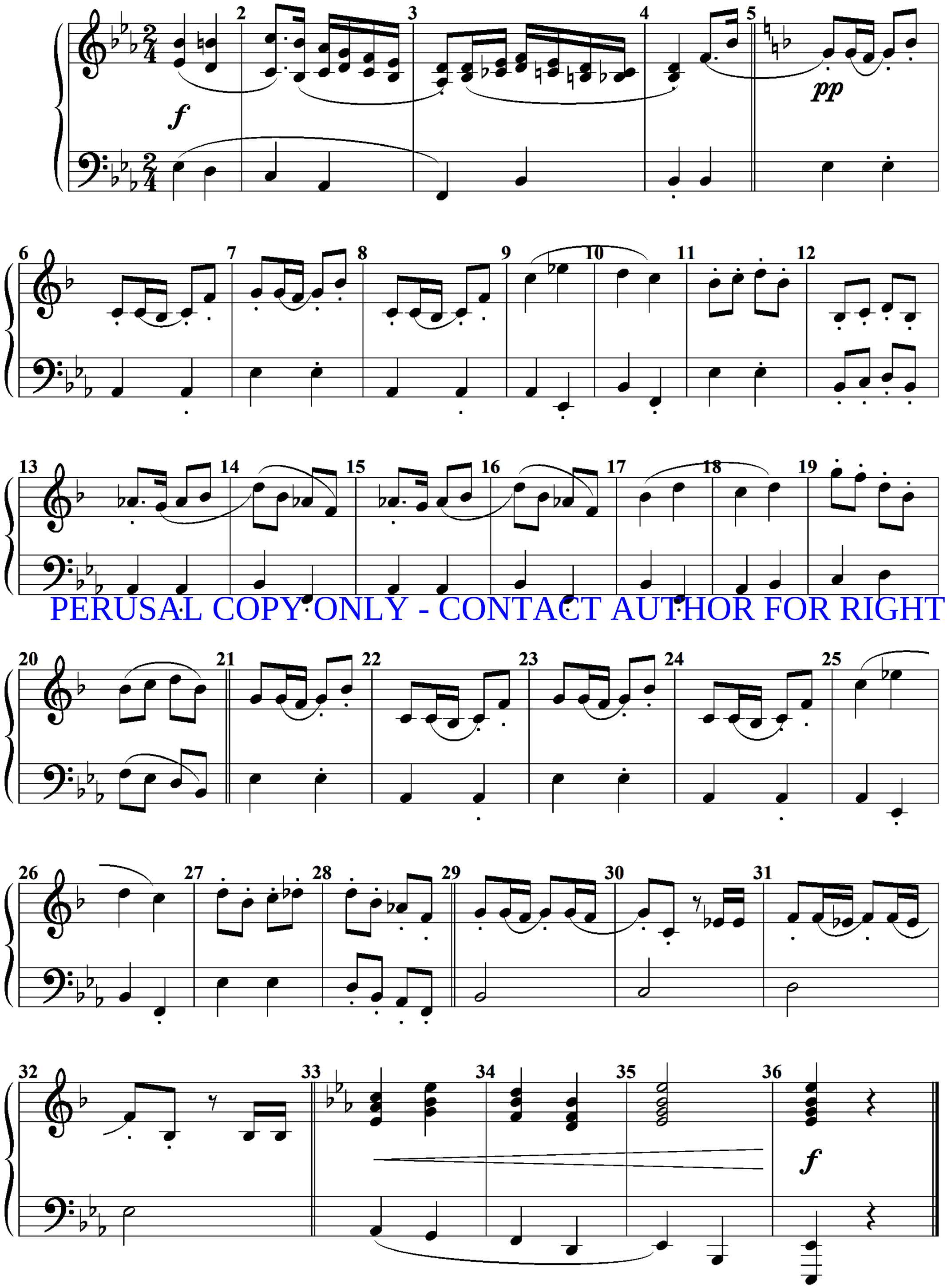
Cue 1a: Slide Unit Underscore 2

March tempo ♩=120



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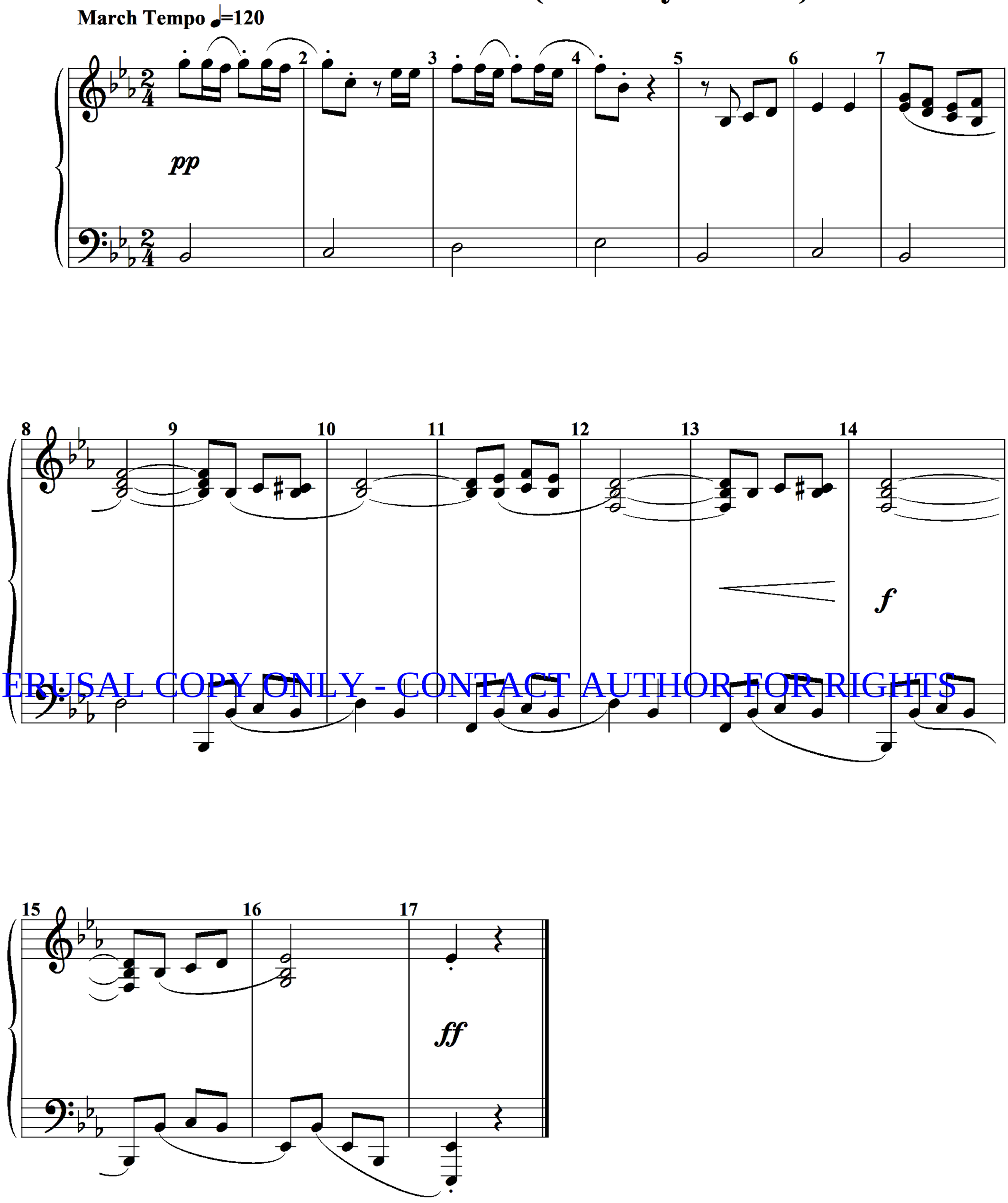
Cue 1b: Underscore (The Royal Tour)



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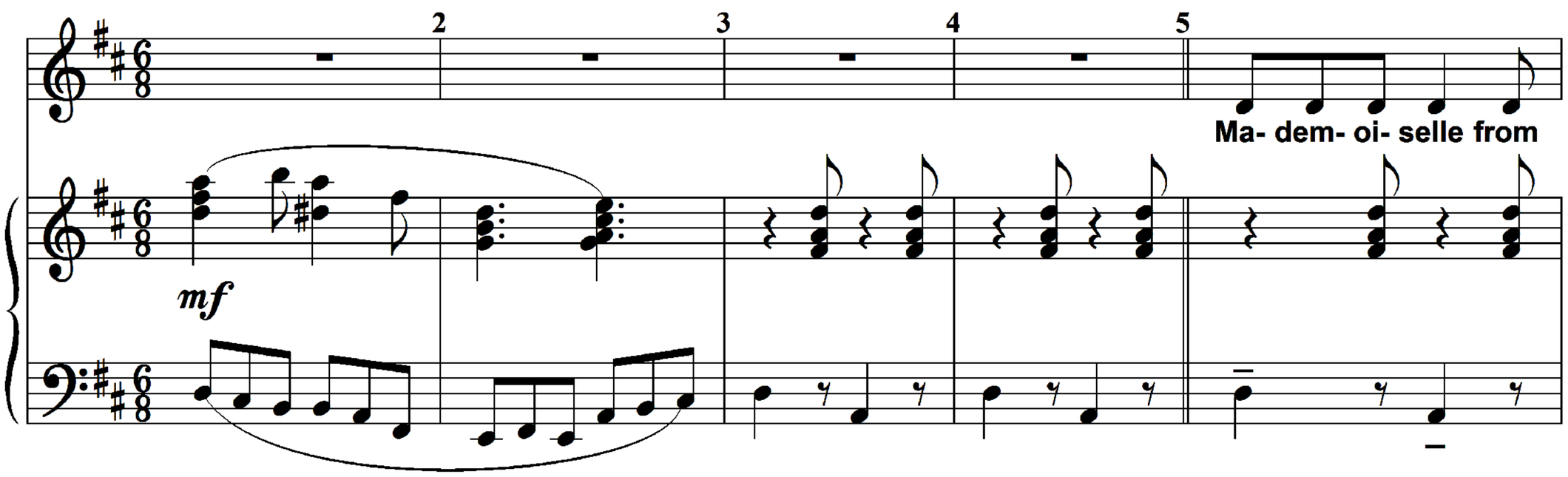
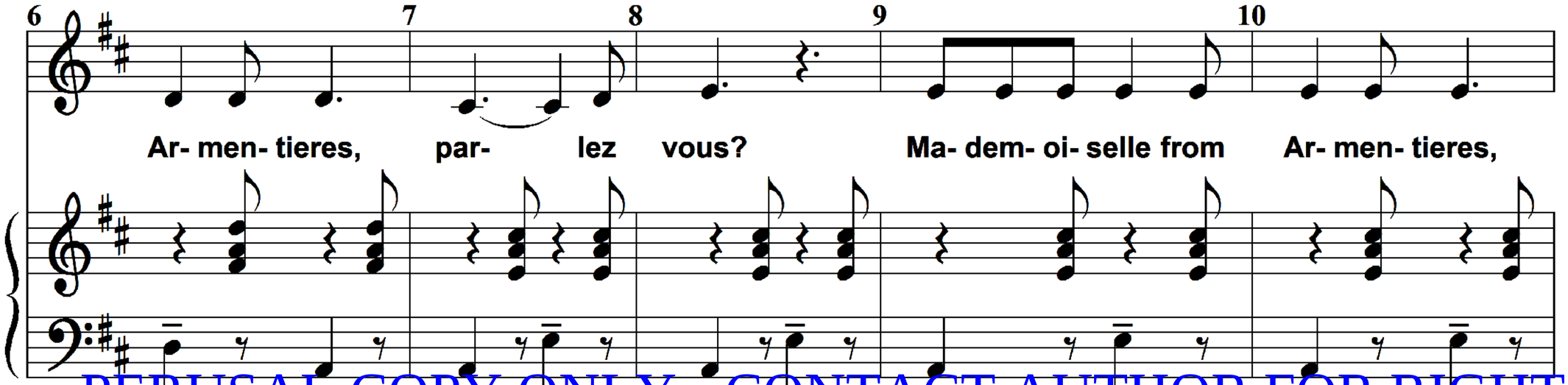
No. 2: Mademoiselle from Armentieres

CUE: We sang the same old songs.
♩.=100





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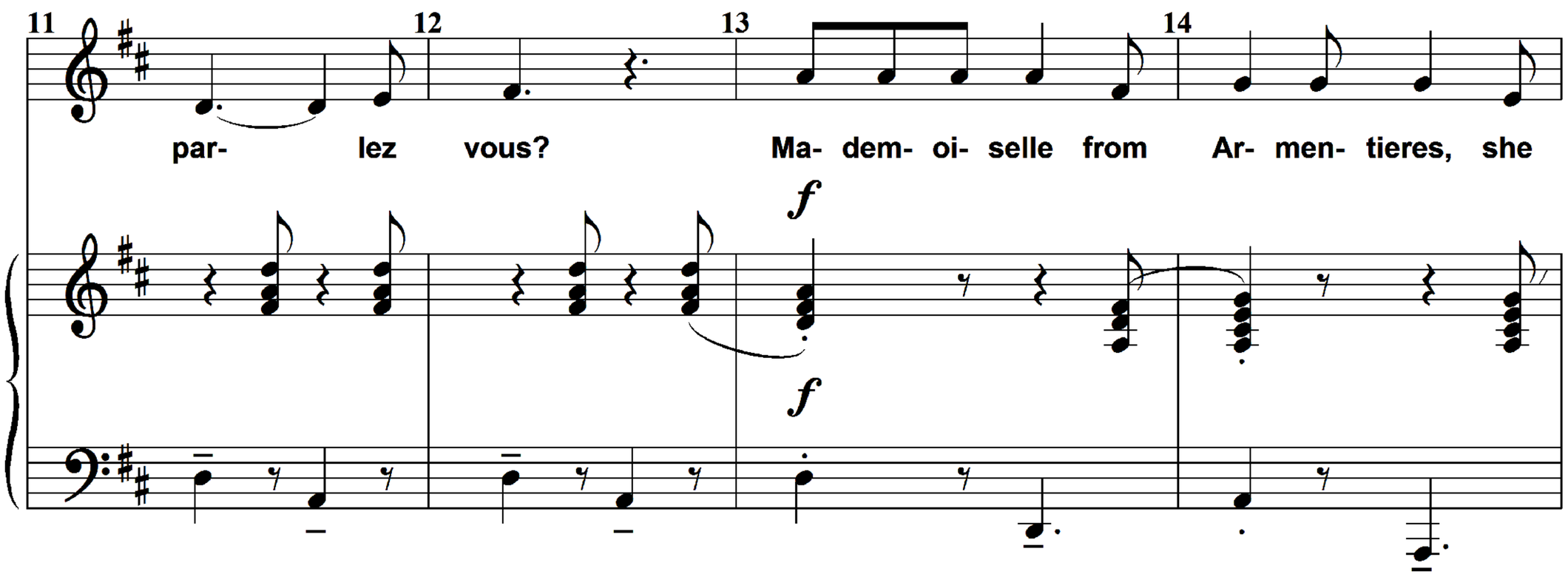

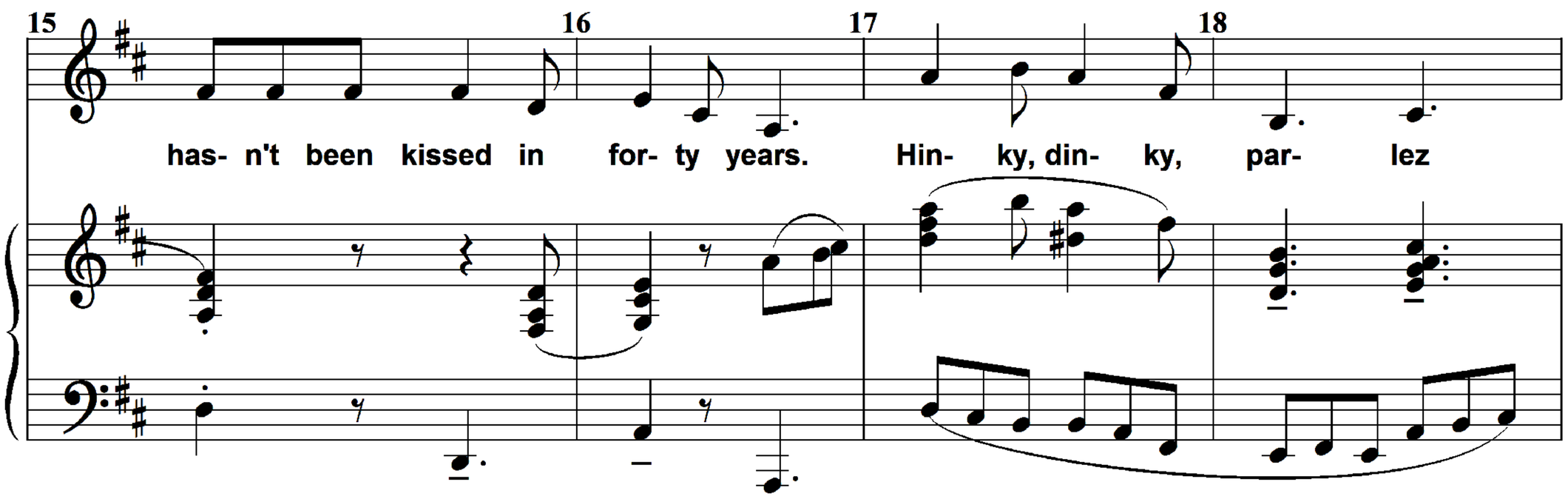

19 20 21 22 23

vous? Ma- dem- oi- selle from Ar- men- tieres, par- lez

mf

mf

24 25 26 27 28

vous? Ma- dem- oi- selle from Ar- men- tieres, par- lez vous? She

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29 30 31 32

nev- er could hold the love of a man: she took her baths in a tal- cum can.

f

33 34 35 36

Hin- ky, din- ky, par- lez vous?

mf

37 38 39 40

Ma- dem- oi- selle from Ar- men- tieres, par- lez vous?

mf

41 42 43 44

Ma- dem- oi- selle from Ar- men- tieres, par- lez vous? She

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45 46 47

had four chins; her knees would knock; her face would stop a-

f

f

48 49 50 51

cuc- koo clock. Hin- ky, din- ky, par- lez vous?

mf

52 53 54 55 56

You might for- get the gas and shells. Par- lez vous? You

57 58 59 60 61

might for- get the gas and shells. Par- lez vous? You might for- get the

f

f

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62 63 64 65

groans and yells. You'll nev- er for- get the mad- em- oi- selles. Hin- ky, din- ky,

66 67 68 69 70

par- lez vous? Ma- dem- oi- selle from Ar- men- tieres,

f

f

71 72 73 74 75

par- lez vous? Ma- dem- oi- selle from Ar- men- tieres, par- lez

mp Molto Ritardando

76 77 78 79

vous? Just blow your nose and dry your tears. We'll all be back in a

mp Molto Ritardando

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80 81 82 83 84

few short years. *f* Hin- ky, din- ky, par- lez— Hin- ky, din- ky,

f A Tempo

85 86 87 88 89

par- lez— Hin- ky, din- ky, par- lez vous?

ff

Cue 2a: Underscore Canada's Army

March tempo ♩=120

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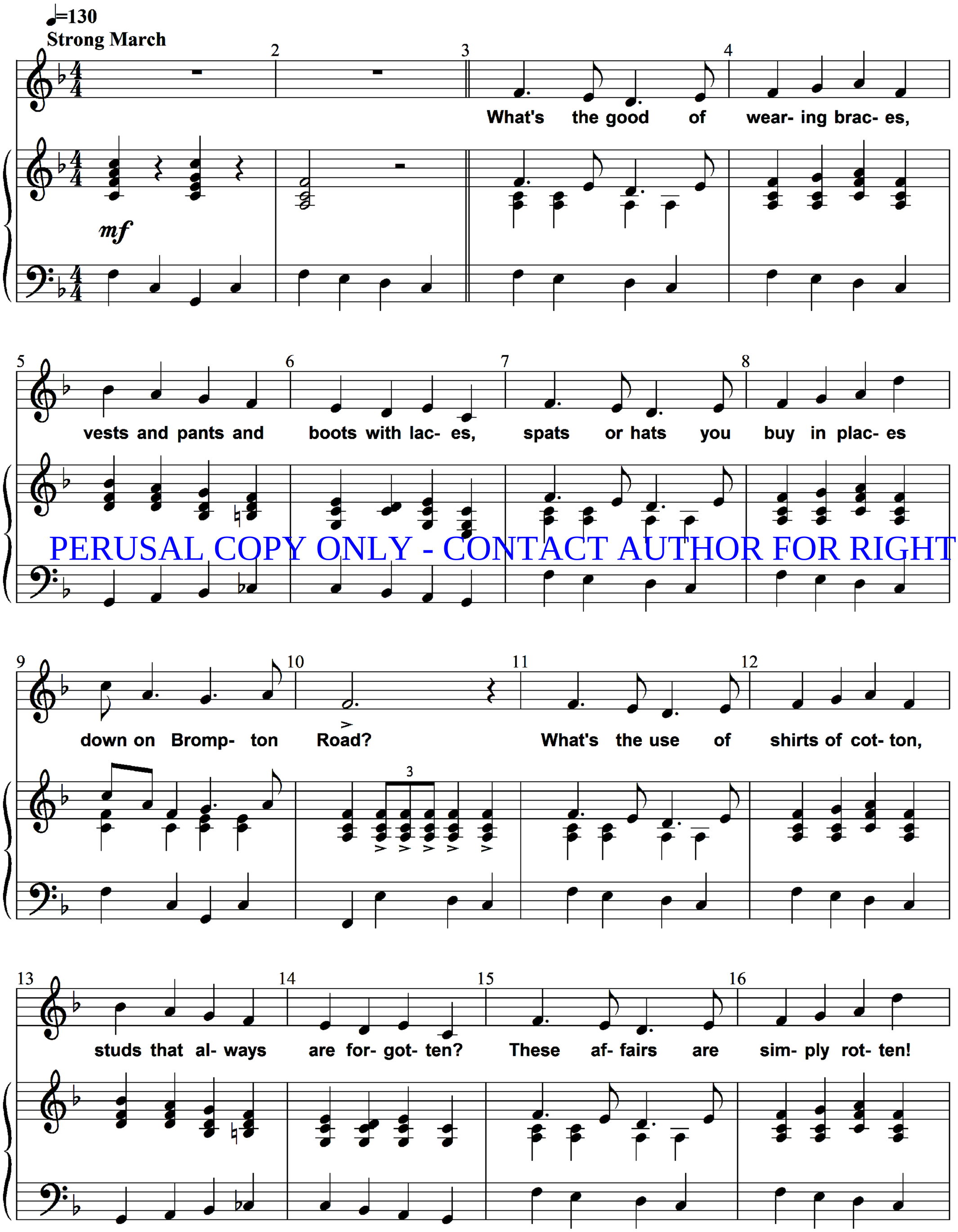
No. 3: The Woad Song

Cue: "...painted head to foot with a sky-blue coat of WOAD."



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17 18 19 20

Bet- ter far is Woad! Woad's the stuff to show men!

21 22 23 24

Woad to scare your foe- men! Boil it to a bril- liant blue and

25 26 27

rub it on your back and your ab- do- men! Tramp up Snow- don

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28 29 30 31

with your woad on. Nev- er mind if we get rained or blowed on. Nev- er want a

32 33 34 35

but- ton sewed on! Tail- ors, you be blowed! Ro- mans came a-

No. 3: The Woad Song

cross the chan- nel, all wrapped up in tin and flan- nel. Half a pint of

woad per man- 'll dress us more than these. Rom-ans,keep your ar- mour!

Sax- ons, your py- jam- as! Hair- y coats were meant for goats, got-

il- las,yaks,re-triev-er dogs and llamas! An-cient Brit-on nev-er hit on an- y-thing as good as

woad to fit on neck or knees or where you sit on! Go it, An- cient B's!

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No. 4: Old King Cole

CUE: We learned about officers!
Brightly ♩=110

mf

Old King Cole was a mer- ry old soul, and a mer- ry old soul was he. He

called for his wife, in the mid- dle of the night, and he called for his pri- vates three!

Beer! Beer! Beer! said the pri- vates. Mer- ry, mer- ry men are we. There's

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No. 4: Old King Cole

18 19 20 21

none so fair as can com- pare to the fight -ing in- fan- try!

22 23 24 25

Old King Cole was a mer- ry old soul and a mer- ry old soul was he. He

26 27 28 29

called for his wife, in the mid- dle of the night, and he called for his cor- p'rals three!

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30 31 32 33

Left! Right! Left! Right! Left! Said the cor- p'rals. Beer! Beer! Beer! Said the pri- vates.

34 35 36 37

Mer- ry, mer- ry men are we. There's none so fair as can com- pare to the

38 39 40 41

fight- ing in- fan- try! Old King Cole was a mer- ry old soul, and a

42 43 44 45

mer- ry old soul was he. He called for his wife, in the mid- dle of the night, and he

46 47 48 49

called for his ser- geants three! Move to the right in threes! Said the ser- geants.

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50 51 52 53

Left! Right! Left! Right! Left! Said the cor- p'rals. Beer! Beer! Beer! Said the pri- vates.

54 55 56 57

Mer- ry, mer- ry men are we! There's none so fair as can com- pare to the

No. 4: Old King Cole

58 59 60 61

fight- ing in- fan- try! Old King Cole was a mer- ry old soul, and a

62 63 64 65

mer- ry old soul was he. He called for his wife, in the mid- dle of the night, and he

66 67 68 69

called for his sub- al- terns three! We do all the work! Said the sub- al- terns.

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70 71 72

Move to the right in threes! Said the ser- geants. Left! Right! Left! Right!

73 74 75 76

Left! Said the cor- pr'als. Beer! Beer! Beer! Said the pri- vates. Mer- ry, mer- ry men are

77 78 79 80 81

we! There's none so fair as can com- pare to the fight- ing in- fan- try!

82 83 84 85

Old King Cole was a mer- ry old soul, and a mer- ry old soul was he. He

86 87 88 89

called for his wife, in the mid- dle of the night, and he called for his cap- tains three!

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90 91 92 93

We want ten days' leave! Said the cap- tains. We do all the work! Said the sub- al- terns.

94 95 96

Move to the right in threes! Said the ser- geants. Left! Right! Left! Right!

No. 4: Old King Cole

97 98 99 100

Left! Said the cor- pr'als. Beer! Beer! Beer! Said the pri- vates. Mer- ry, mer- ry men are

101 102 103 104 105

we! There's none so fair as can com- pare to the fight- ing in- fan- try!

106 107 108 109

Old King Cole was a mer- ry old soul, and a mer- ry old soul was he. He

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110 111 112

called for his wife, in the mid- dle of the night, and he called for his maj- ors

113 114 115 116

three! Shine my boots and spurs! Said the maj- ors. We want ten days'

117 118 119

leave! Said the cap- tains. We do all the work! Said the sub- al- terns.

120 121 122

Move to the right in threes! Said the ser- geants. Left! Right! Left! Right!

123 124 125

Left! Said the cor- pr'als. Beer! Beer! Beer! Said the pri- vates.

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126 127 128 129

Mer- ry, mer- ry men are we! There's none so fair as can com- pare to the

130 131 132 133

fight- ing in- fan- try! Old King Cole was a mer- ry old soul, and a

No. 4: Old King Cole

134 135 136 137

mer- ry old soul was he. He called for his wife, in the mid- dle of the night, and he

138 139 140

called for his col- onels three! Where's my sec- ond- in- com-

141 142 143

mand? Said the col- onels Shine my boots and spurs! Said the mai- ors

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144 145 146 147

We want ten days' leave! Said the cap- tains. We do all the work! Said the sub- al- terns.

148 149 150

Move to the right in threes! Said the ser- geants. Left! Right! Left! Right!

151 152 153

Left! Said the cor- pr'als. Beer! Beer! Beer! Said the pri- vates.

154 155 156 157

Mer- ry, mer- ry men are we! There's none so fair as can com- pare to the

158 159 160 161

fight- ing in- fan- try! Old King Cole was a mer- ry old soul, and a

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162 163 164 165

mer- ry old soul was he. He called for his wife, in the mid- dle of the night, and he

166 167 168 169

called for his gen- 'rals three! The old Corps' gone to hell! Said the gen- 'rals.

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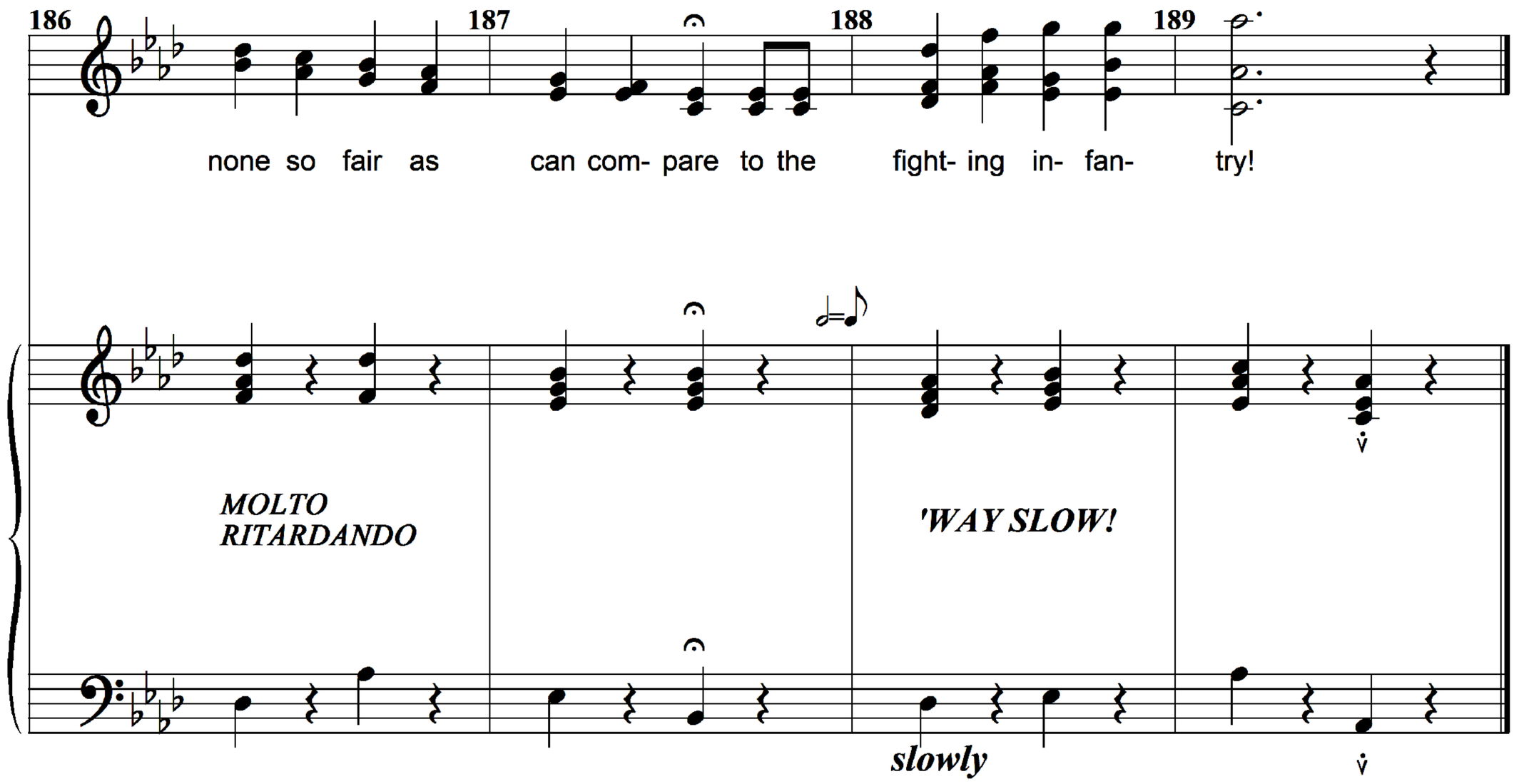

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No. 5 - Waltz in G minor

(Original Key: G# minor)

REHEARSAL PART
Performance part differs!

CUE: Poland died

♩=70

Johannes Brahms

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Cue 5a: Underscore (The BCATP)

March temp ♩.=140

f

pp

f

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No. 6: To The Stars

Words & Music by Harold Walker

Cue: "Or, as the airmen translated it, 'Do it the hard way!'"

♩=115-120

Not fast, but rhythmic

2 3 4

mf There are songs they sing in the

mf

5 6 7 8

Ar- my; songs in the Nav- y, too, but we sing a song that

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9 10 11 12

rolls a- long the song of the boys in blue. As loud as an en- gine

13 14 15 16

roar- ing, hear our voic- es ring. We are the

f

f

17 18 19 20

Air Force and __ this is the song we sing. Zoom- ing up, boys, to the

ritardando *a tempo*

21 22 23 24

stars. Up where the sky is blue! We'll be gone in the

25 26 27 28

cold, gray dawn. When there's work to do, you'll find us fly- ing to-

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29 30 31 32

geth- er, birds of a feath- er. True pat- riot

33 34 35 36

sons of Mars, proud of our bat- tle scars. So up, boys, to the

37 38 39 40

stars. Rise on your wings so true. Fly- ing a- way at the

41 42 43 44

break of day, up in the az- ure blue, we'll be there. Good pals be-

hold *a tempo*

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45 46 47 48

side us. Good luck be- tide us! These words will

49 50 51

guide us: "Through ad- ver- si- ty to the stars!"

No. 7: To The Stars, reprise

Words & Music by Harold Walker

Cue: "If you say so, sir. "

♩=116

So up, boys, to the stars.

Rise on your wings to true. Fly- ing a- way at the

break of day, up in the az- ure blue, we'll be there. Good pals be-

side us. Good luck be- tide us!

These words will guide us: "Through ad- ver- si- ty to the stars!"

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No. 8: The Glen Whorple Highlanders

Cue: "I can almost hear the pipes. "
Brightly ♩=120

2 3 4 5

There's a

6 7

braw fine reg- i- ment as il- ka mon should ken. They are
waters o'_the de- luge drook- it all the whole world o'er, the _

8 9

dee- vils at the fech- ting, they ha' clured a sicht o men, and ha'
Col- onel o' the Reg- i- ment his name was Shaun Mac- Noah. Sae a

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10 11

sup- pit muck- le whus- key when the can- teen they gang ben. The
muck- le boat he big- git an' he sneck- it up the door and

12 13

Hee- lan' men frae braw Glen Whor- ple. They were
sailed a- wa' frae drooned Glen Whor- ple. Then

14 15

foon- ded by Mac- Ad- am, who of all men was the fairst. He re-
sin he sent a cor- por- al and girt him find the lan'. He re-

16 17

sid- ed in Glen Ed- en, whaur he pip- it like tae bairst. Wi' a
turned wi'_an em- pty whus- key bot- tle in __ his __ han'. Sae they

18 19

fig- leaf for a spor- ran an' a pair- fect Hee- lan' thairst, till he
kent the flood was dry- in' (he was fu', ye un- der- stan') for he'd

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20 21 22

stole a- wa' the aip- ple from Glen Whor- ple. *Heuch!* Glen Whor- ple!
foond a pu- lic hoose a- boon the wa- ter! *(Yell!)*

23 24 25

Hee- lan' men! Great, strong, whus- key sup- pin' Hee- lan' men!

26 27 28

Hard- work- in', hair- y leg- git Hee- lan' men. Slain- te mhor, Glen

29 30

Whor- ple! When the bon- nie sicht they make __ when the
Ech, a

31 32

can- teen they gang ben. When the morn's par- ad' is o' er she'll be

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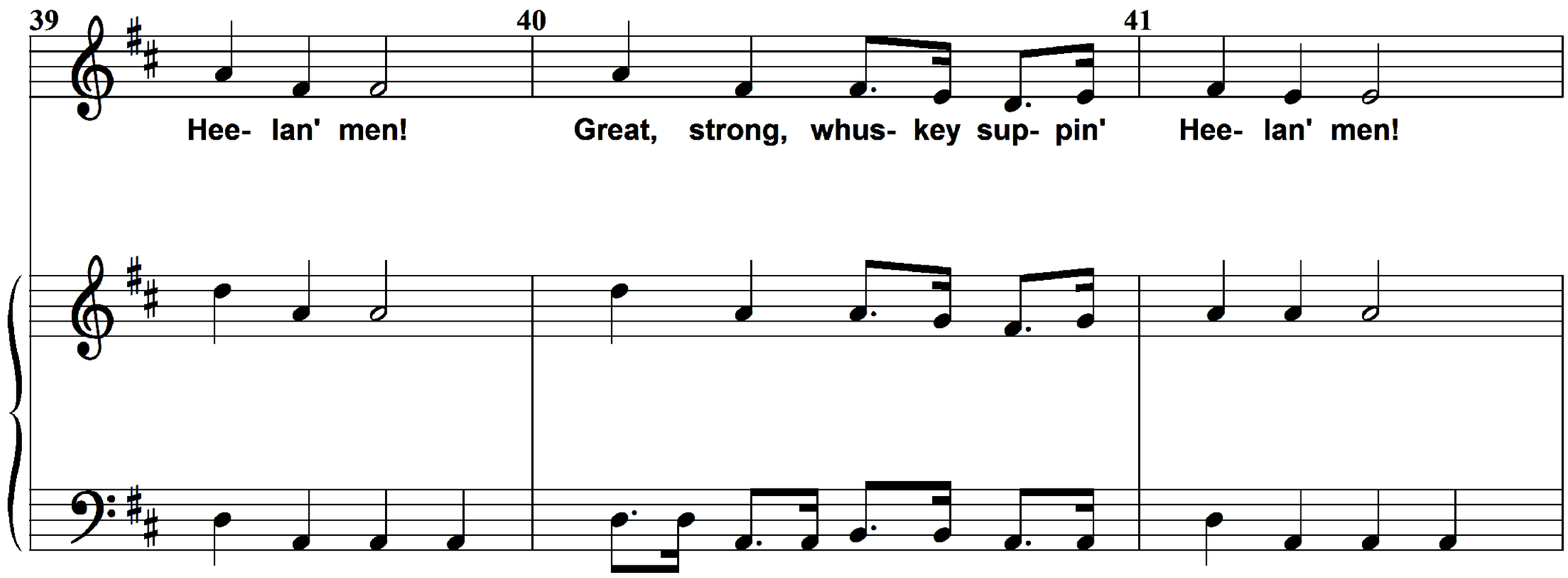
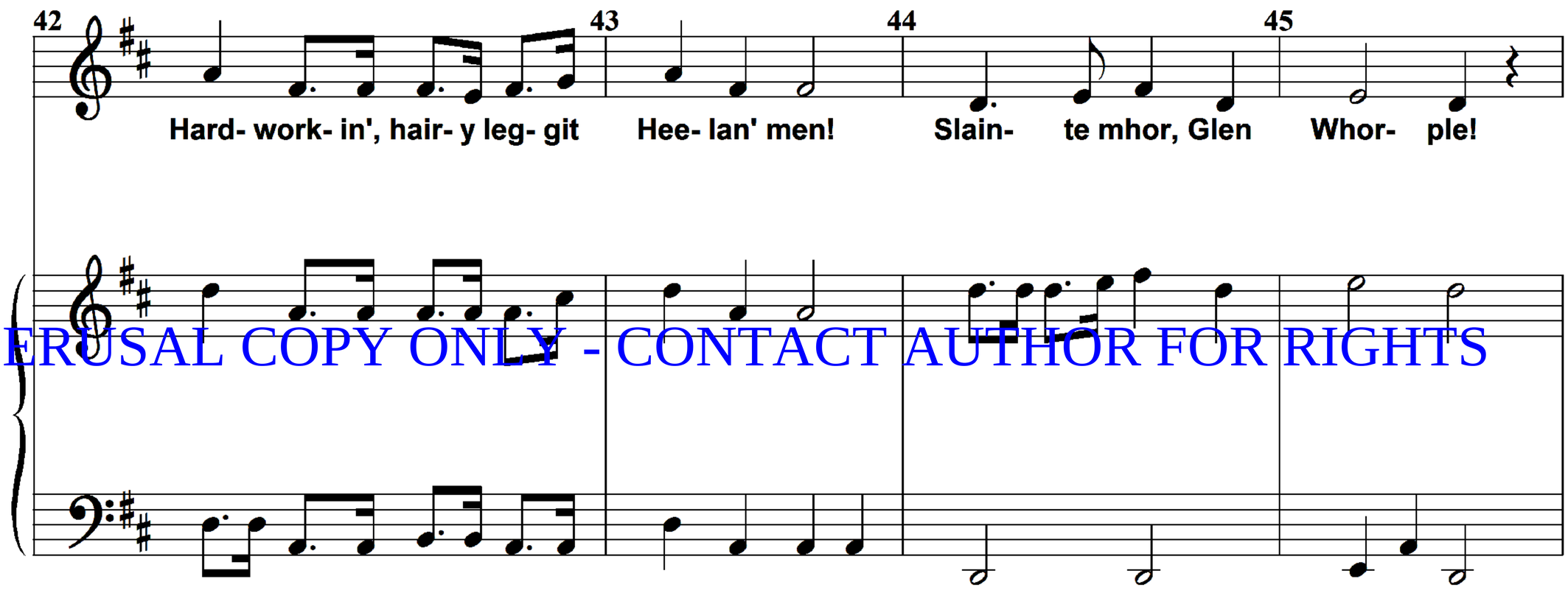
33 34 35

fu' o' drunk- en men, and a thoo- san' can- tie kil- ties- 'll be stot- tin' doon the Glen, for they

36 37 38

drink a poo'er o' whus- key in Glen Whor- ple! *Heuch!* Glen Whor- ple!





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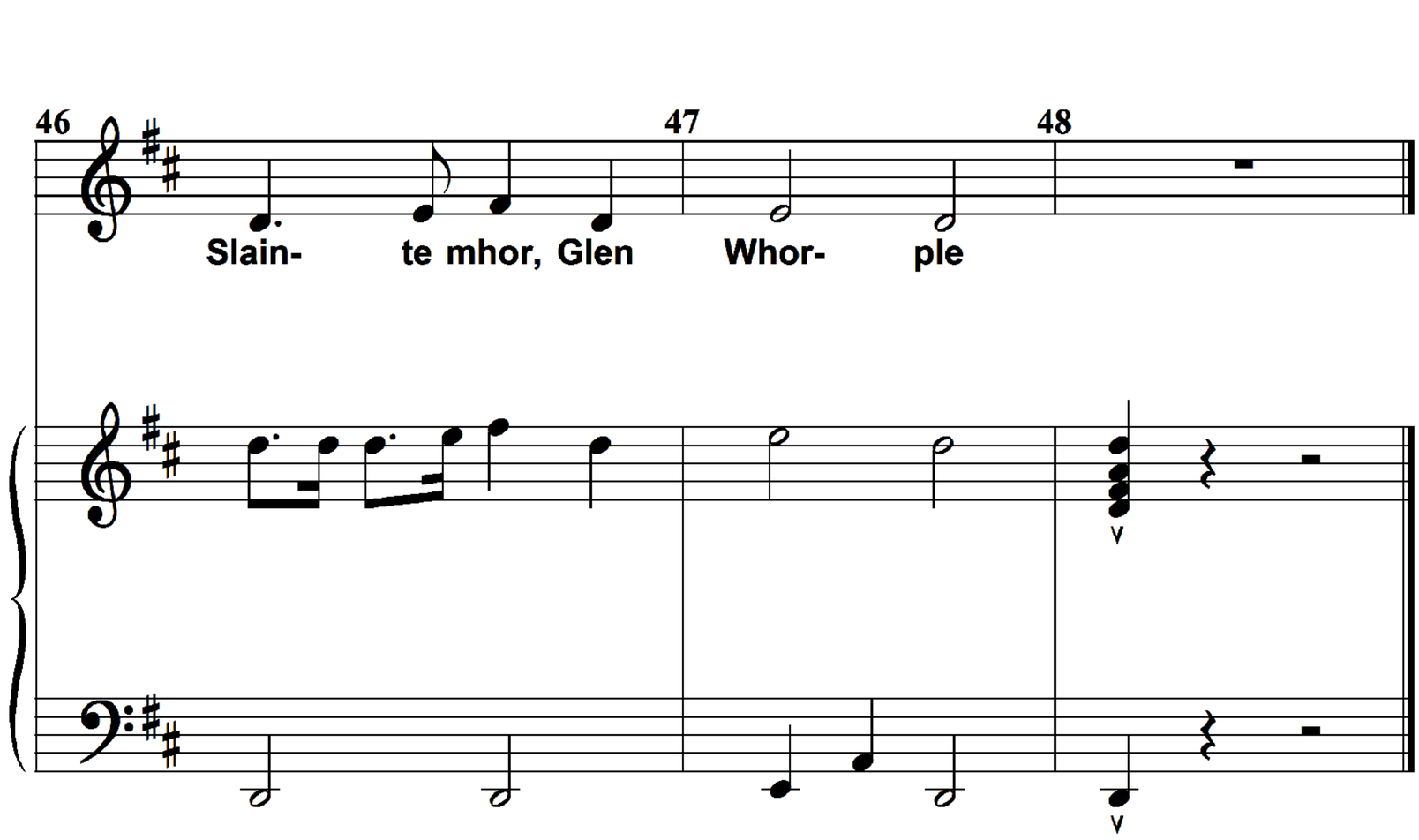

Cue 8a: Underscore (North Atlantic Convoys)

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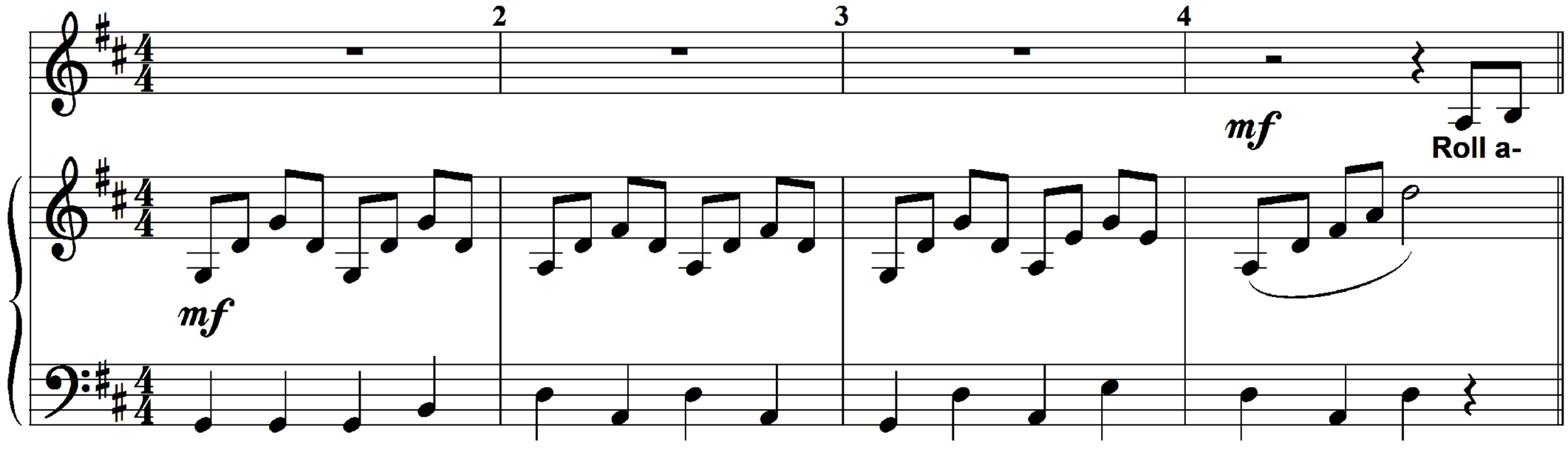
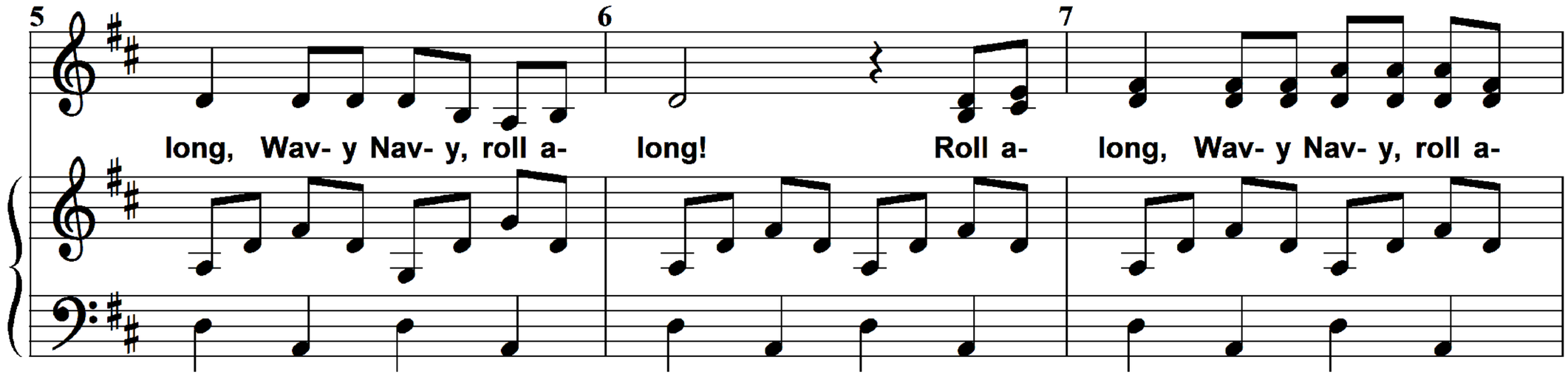
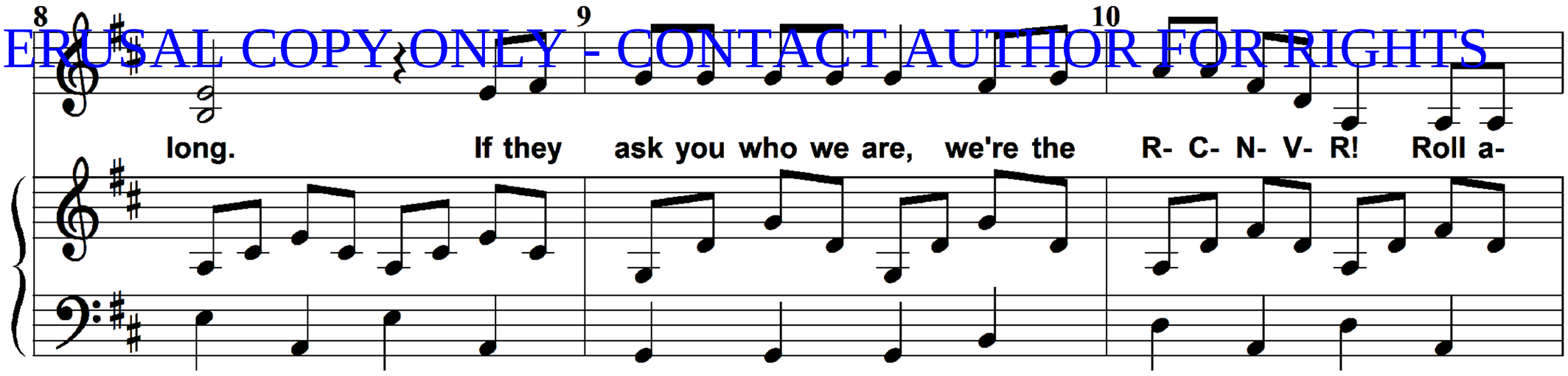
No. 9: Roll Along, Wavy Navy, Roll Along

Cue: "Well done, Canada. Roll along, Wavy Navy."
Brightly ♩=120







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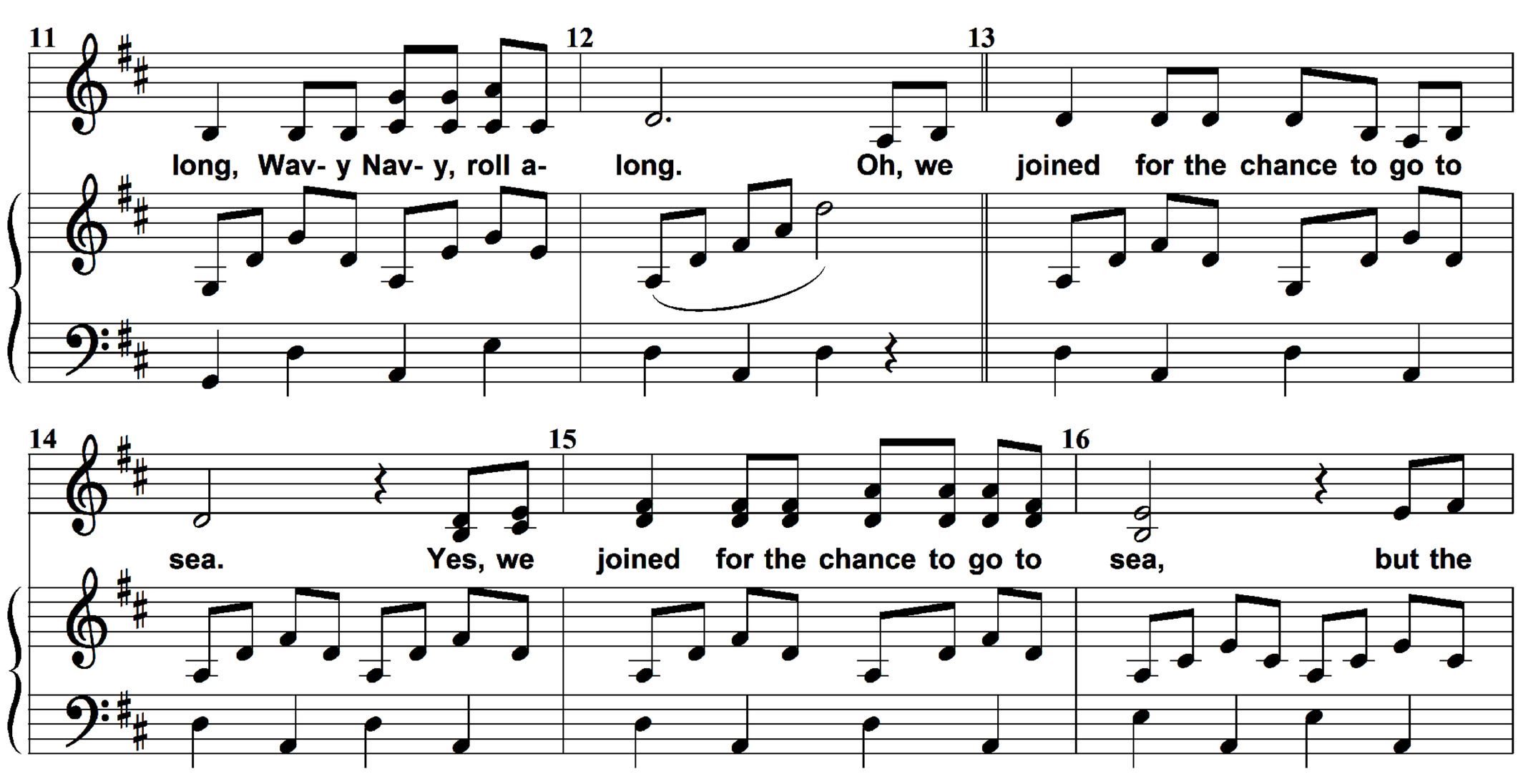

17 18

first two years or more we spent march- ing on the shore. Roll a-

19 20 21

long, Wav- y Nav- y, roll a- long! And __ when, at last, they sent us out to

22 23 24

sea, yes __, when, at last, they sent us out to sea, there were

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25 26

sever- al things we saw that were not brought up be- fore. Roll a-

27 28 29

long, Wav- y Nav- y, roll a- long! Man your gun, Sea- man Gun- ner, man your

30 31 32

gun! Man your gun, Sea- man Gun- ner, man your gun! Load it

33 34 35

up with shot and shell, and we'll blow the Huns to hell! Roll a- long, Wav- y Nav- y, roll a-

36 37 38

long! Now, be- fore we pull up hook and sail a- way. Yes, be-

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39 40 41

fore we pull up hook and sail a- way, if you want some good ad- vice, be- fore you

42 43 44

join, think once or twice. Roll a- long, Wav- y Nav- y, roll a- long!

sfz

sfz

No. 10: Roll Along, Wavy Navy, reprise

2 3 4

Roll a- long, Wav- y Nav- y, roll a- long. Roll a- long, Wav- y Nav- y, roll a-

Roll a- long, Wav- y Nav- y, roll a- long. Roll a- long, Wav- y Nav- y, roll a-

Roll a- long, Wav- y Nav- y, roll a- long __. Roll a- long, Wav- y Nav- y, roll a-

TACET

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5 6 7 8

long. If they ask you who we are, we're the R- C- N- V- R. Roll a- long, Wav- y Nav- y, roll a-

long. If they ask you who we are, we're the R- C- N- V- R. Roll a- long, Wav- y Nav- y, roll a-

long. If they ask you who we are, we're the R- C- N- V- R. Roll a- long, Wav- y Nav- y, roll a-

9

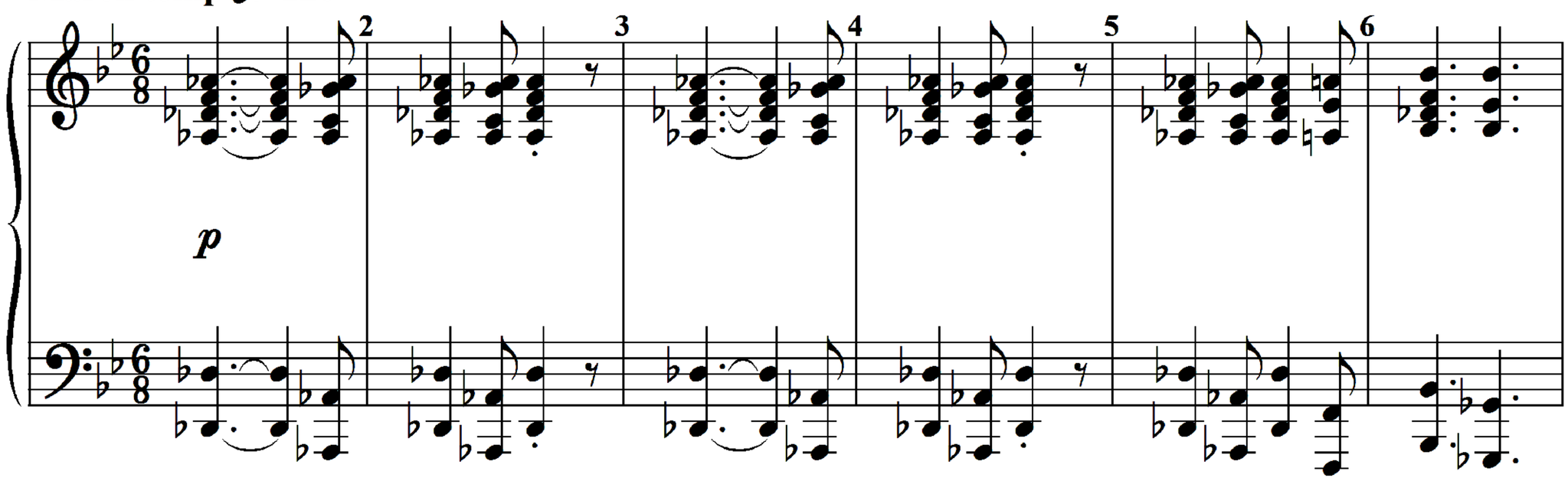
long.

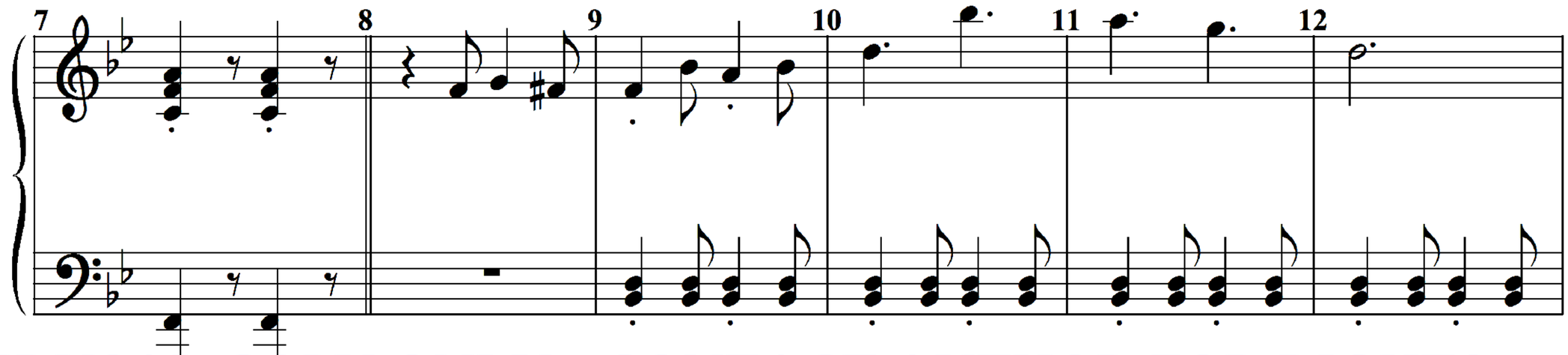
long.

long.

Cue 10a: Underscore (Churchill and fighters)

March temp ♩.=120





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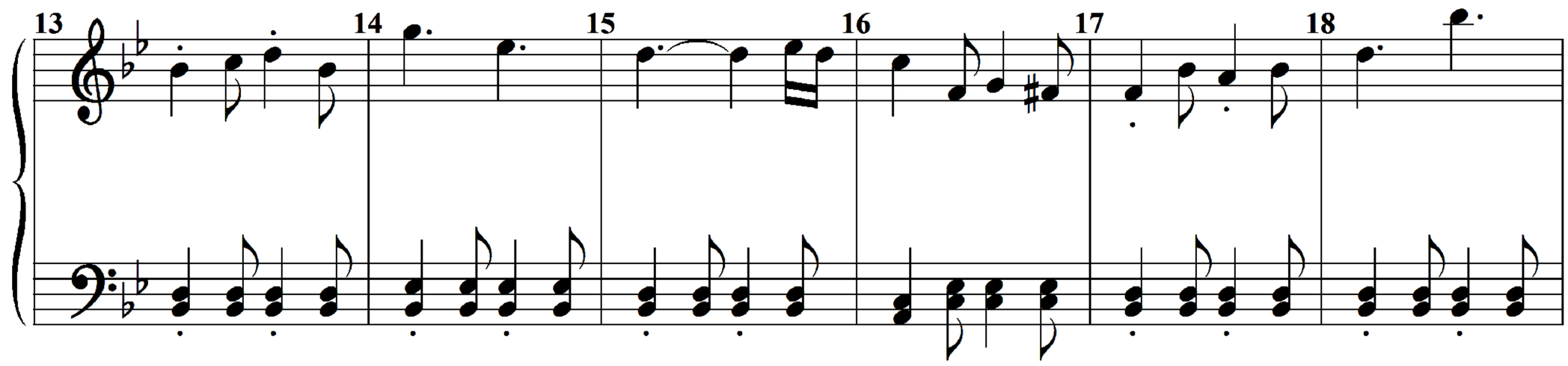

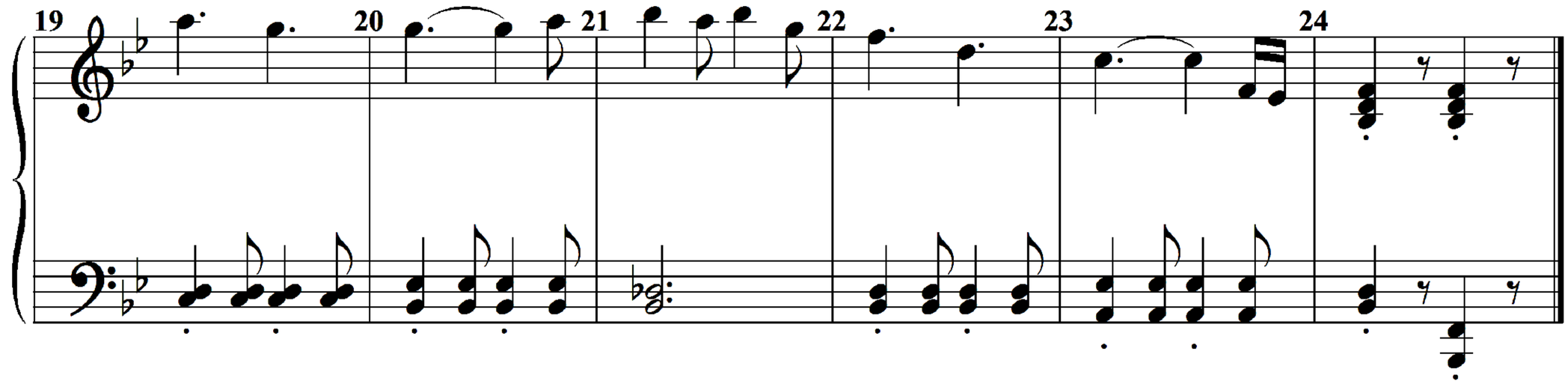

Cue 10b: Underscore (War Production)

March tempo ♩=120

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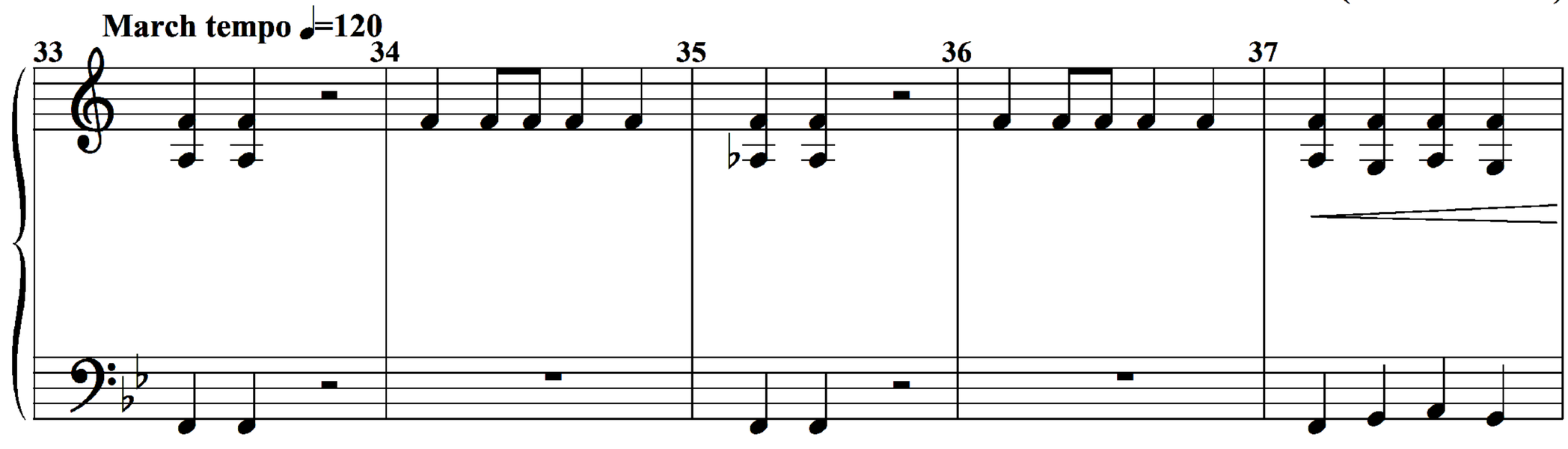

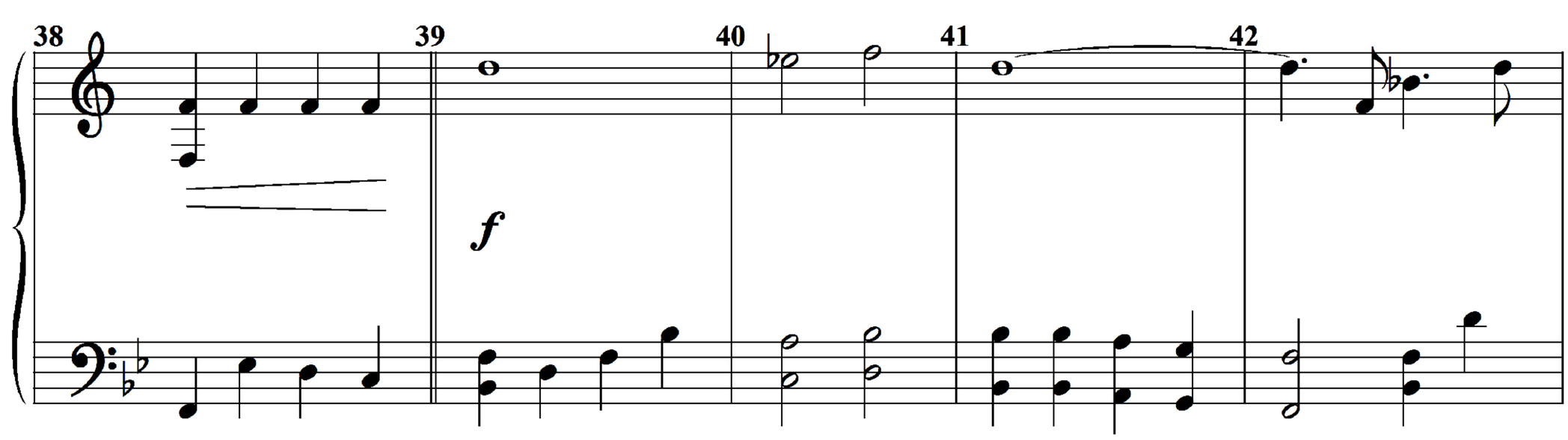

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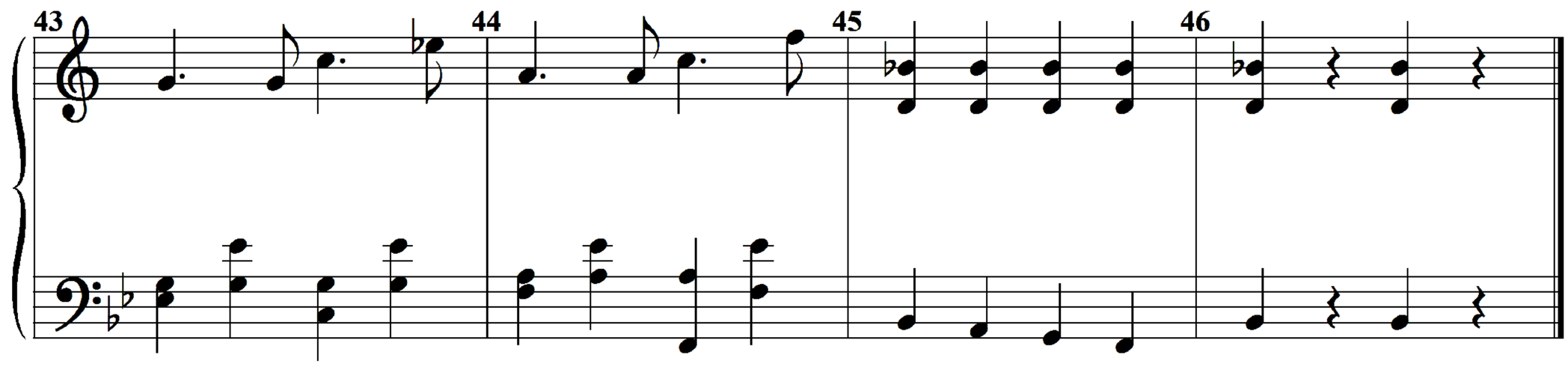

No. 11: The Quartermaster's Stores

CUE: ". . . and we piled them all in the Quartermaster's Stores."
Rollicking ♩=155

2 3 4

There were guns, guns, e-

mf

5 6 7

nough to beat the Huns, in the stores, in the stores. There were

8 9 10

guns, guns, e- nough to beat the Huns, in the quart- er- mas- ter's

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11 12 13

stores. My eyes are __ dim, I can- not see. I

14 15 16

have not __ brought my specs with me __. I __ have not

17 brought my 18 specs with 19 me. There were

20 ships, ships, piled high- er than your hips, in the 21 stores, 22 in the

23 stores. There were 24 ships, ships, piled high- er than your hips, 25 in the

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26 quar- ter mast- ter's 27 stores. My 28 eyes are __ dim, I My eyes are

29 30 31

dim. I can- not see. I

can- not see. I have not __ brought my specs with me __. I __

32 33 34

have not brought my specs with

have not brought my specs with

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35 36 37

me.

me. There were boots, boots, for march- ing on the routes, in the

38 39 40

stores, in the stores. There were boots, boots, for

41 42 43

My

march- ing on the routes, in the quar- ter- mas- ter's stores. My

44 45 46

eyes are dim. I can- not

eyes are __ dim, I can- not see. I have not __ brought my

My eyes are dim. I can- not

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47 48 49

see. I have not brought my

specs with me __. I __ have not brought my

see. I have not brought my

50 51 52

specs with me.

specs with me. There were shells, shells,

specs with me.

53 54 55

look- ing migh- ty swell, in the stores, in the stores. There were

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56 57 58

shells, shells, look- ing migh- ty swell, in the quar- ter- mas- ter's

59 60 61

My eyes are dim. I

stores. My eyes are __ dim, I can- not see. I

My eyes are dim.

62 63 64

can- not see. I have not

have not __ brought my specs with me __. I __ have not

I can- not see. I have not

65 66 67

brought my spec- ta- cles with me.

brought my spec- ta- cles with me. There were

brought my spec- ta- cles with me.

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68 69 70 71

Nothing rhymes with "rheostats"

rhe- o- stats, rhe- o- stats in the Quar- ter- mas- ter's Stores.

in the Quar- ter- mas- ter's Stores.

SLOWLY

No. 12: The Bren Gun Boogie

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David Jacklin &
Catherine Villar

Cue: "Love to daddy, Veronica. "
Start ♩=100

Start Slowly and build

WHEN SHE WAS LIT- TLE, HER MOTH- ER COULD TELL THAT _

HER PREC- IOUS BA- BY WAS GROW- ING UP WELL. NO NEED TO WOR- RY; NO CAUSE FOR A- LARM. VER-

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ON- I- CA SURE- LY WOULD COME TO NO HARM. SHE WAS A QUI- ET GIRL, RE-

faster

FINED. AND SHE WAS PI- OUS- LY IN- CLINED. THEN MIS- TER

20 21 22

HIT- LER START ED THINGS A ROLL- IN' AND A SHAK- IN'. LORD- Y, HOW THE WORLD DID

23 24 25

CHANGE. AND SOON SHE WAS A WORK- IN' IN A FAC- T'RY; SHE WAS MAK- IN'

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26 27 28

BREN GUNS IN THE DAY TIME AND BOO- GIE WOO- GIE ALL NIGHT LONG!

29 30 31

SHE WAS A BREN GUN GIRL AT A FAC- T'RY IN THE SUB- URB, A

32 33

BOO- GIE WOO- GIE BA- BY, DANC- ING UP- TOWN AT NIGHT! SHE HAD A

34 35

FRENCH CUT CURL AND HER GAR- TERS CAUSED A HUB- BUB! SHE COULD

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36 37

COULD HIT A SOL- DIER HARD- ER THAN FUL- LY AU- TO BREN GUNS THAT SHE

38 39 40

MADE. SHE COULD LIN DY, JIVE; SHE COULD

41 42

BOO GIE; SHE COULD JIT- TER. DROVE THE SOL DIERS SAIL ORS AIR MEN UP THE

43 44

WALL AND 'ROUND THE BEND! AND, EV ERY NIGHT, ALL NIGHT! OH! THE

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45 46

BOO GIE MOOD WOULD HIT HER. UN- CON- DI- TION- AL SUR- REN -DER WAS THE

47 48 49

ON LY WAY TO GET HER HOME A GAIN.

50 51 52

CLEAR THE FLOOR FOR THE BREN GUN GIRL _ ONCE MORE!

53 54 55

PEACE OR WAR, SHE'S SURE WORTH FIGHT _ ING

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56 57 58

FOR! SHE'LL BLOW A HOLE IN YOUR OLD TIN

59 60 61

HAT WHEN HER HIPS START A rat a tat a TAT TAT TAT! LIKE A

p *fff* *mf*

62 63

TRAC ER FLASH ING, THERE'S HER GAR TER GAP PING. SHE WAS

64 65 66

EV ERY BOD Y'S FAV OUR ITE BREN GUN GIRL.

67 68 69 70 71

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72 73 74 75

76 77 78 86 87

DRUM SOLO 8 BARS

88 89 90 91

92 93

AND COME AN-

94 95

OTH ER DAWN, WHEN THE BOO GIE MOOD WOULD FADE, SHE HAD THE

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96 97

SOLD IERS SAIL ORS AIR MEN LIN ING UP TO TAKE HER HOME, BUT WHEN THEY

98 99

REACHED HER DOOR, SHE'D KISS 'EM QUICK AND LEAVE 'EM THERE. SHE WAS A

100 101

BOO GIE WOO GIE BA BY, BUT HER LOVE BE LONGED TO JUST ONE MAN A

102 103 104 105

LONE! CLEAR THE FLOOR FORTHE BREN GUN GIRL_ONCE

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106 107 108

MORE! PEACE OR WAR, SHE'S

109 110 111 112

SUREWORTH FIGHT_ING FOR! SHE'LL BLOW A HOLE IN YOUR OLD TIN

113 114 115

HAT WHEN HER HIPS START A rat a tat a TAT TAT TAT! LIKE A

116 117 118

TRAC ER FLASH ING, THERE'S HER GAR TER GAP - PING. SHE WAS EV- ERY BOD-Y'S FAV- OUR- ITE

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119 120 121 122

BREN GUN GIRL!

OH! RONNY!

No. 12a: Underscore (Pearl Harbor and Hong Kong)

March tempo ♩=120

p

Drum intro

p

Faster! ♩=130

mp

pp

mp

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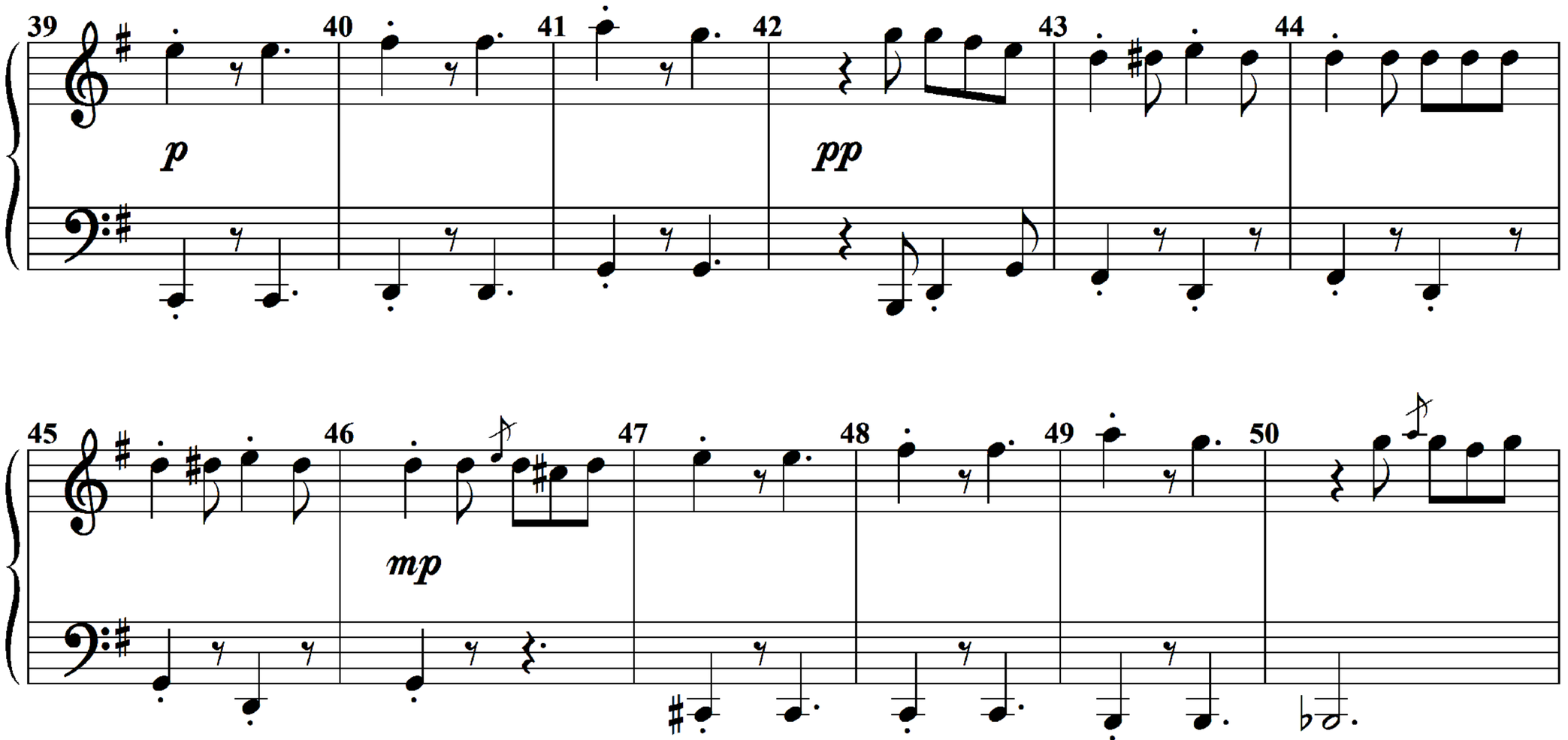
No. 12a: Underscore (Pearl Harbor and Hong Kong)



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No. 13: And, So Goodnight

Cue: "Our boys gave it their all. And, got back nothing."

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♩=70

Slowly and jazzy

mp

p

p

And, so good- night. I'm
day is

too much on my own to say good- bye. The ev- 'ning sun dies slow- ly as an-
clos- er to the day I'll hold you near. I'll hear you say that what our fu- ture

oth- er night goes by. When morn- ing
holds is crys- tal clear. And come what

comes, the sun will show a world that's new and bright. Un- til the
may, I'll wait for you though all seems dark as night. Keep safe I

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12 13 14

dawn, I'll say good- night. Each pass- ing night. Be-
pray and so good-

mf

15 16 17

fore too long the day will dawn and the storm- dark clouds will all be

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18 19 20 21

gone and I be- lieve that we'll meet then and nev- er say good- bye a-

22 23 24

a tempo *p*

gain. And, so good- night. I'm too much on my own to say good-

a tempo *p*

25 26 27

bye. The ev- 'ning sun dies slow- ly as an- oth- er night goes

28 29

by. When mor- ning comes the sun will show a world that's

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30 31 32 33

new and bright. Un- til the dawn I'll say good- night.

34 35

No. 14: Beer Is Best

Cue: "So, yeah, we got a little rowdy once in a while! So, what?"

♩=120

1 2 3 4

mf

Beer is best! Beer is best!

f *mf*

5 6

Women only

Makes you fit, makes you strong! Puts more mus- cle in the old tom- tom!

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7 8

All

Beer makes hard- y Bri- tons. Beer has stood the test. What did Beer! Beer!

9 10 11 12

f

dear old Ad- am say to Eve? "Beer is best!"

f *p*

repeat ad lib until cue:
"Let's have a party!"

13 14 15 16

f

17 18 19

mf

Beer is best! Beer is best! Makes you fit! Makes you strong!

mf

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20 21

Male solo

Puts more mus- cle in the old tom- tom!

All

Beer makes hard- y Bri- tons.

Beer!

22 23 24

Beer has stood the test. What did dear old Ad- am say to Eve? "Beer is best!"

Beer!

f

f

No. 15: Flying Fortresses

REHEARSAL PART
Performance part differs!

CUE: . . . and took away our guns!
Bouncy ♩=120

1, 2, 3, 4 — 5

f *mf* The

4 5

Yanks were fly- in' For- tres- ses at twen- ty thou- sand feet. The

mf

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6 7

Yanks were fly- in' For- tres- ses at twen- ty thou- sand feet! The

8 9

Yanks were fly- in' For- tres- ses at twen- ty thou- sand feet, with

10 11 12

bags of am- mu- ni- tion and a teen- sy- ween- sy bomb! Glo- ry, glo- ry! What a

13 14 15

hell of a way to fly! Glo- ry, glo- ry! What a hell of a way to fly!

16 17 18

Glo- ry, glo- ry! What a hell of a way to fly, with bags of am- mu- ni- tion and a

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19 20

teen- sy- ween- sy bomb! The R- C- A- F were fly- in' Lan- cas- ters at

21 22

ze- ro- ze- ro feet! The R- C- A- F were fly- in' Lan- cas- ters at

23 24 25

ze- ro- ze- ro feet! The R- C- A- F were fly- in' Lan- cas- ters at ze- ro- ze- ro feet with

26 27 28

ze- ro am- mu- ni- tion and a blood- y great bomb! Glo- ry, glo- ry! What a

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29 30 31

hell of a way to die! Glo- ry, glo- ry! What a hell of a way to die!

32 33 34

Glo- ry, glo- ry! What a hell of a way to fly, with ze- o am- mu- ni- tion and a

35 36 37 38 39

blood y great bomb!

Bring back, bring back,

pp

ppp

fff

much slower

bomb explosion

40 41 42 43

bring back my bom- ber and me, and me!

Bring back, bring back,

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44 45

bring back my bom- ber and me!

pppp

No. 16: Lilli Marlene

pp

pp

pp

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Vor der Kas- er- ne,
Schön rief der Pos- ten. Sie

vor dem gros- sen Tor, _ stand ein- e La- ter- ne und steht sie nach da- vor. So
blas- en Zap- fen-streich! Ich kann drei Tag- e kos-ten. Kam- 'rade, ich komm' ja gleich! Da

17 18 19 20

wölln wir _ uns da Wei- der- sehen. Bei der La- ter- ne wölln wir stehn. Wie
sag- ten _ wir Auf- wei- der- sehen. Wie ger- ne wöllt ich mit dir gehen. Mit

21 22 23

einst, Li- li Mar- lee- een. Wie einst, Li- li Mar-
dir, Li- li Mar- lee- een. Mit dir, Li- li Mar-

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1

24 25 26 27 28

leen.
leen.

29 30 31 32 33

34 35 36 37

2

38 39 40 41 42

Aus dem stil- len Räum- e,

43 44 45

aus der er- de Gründ, hebt mich wie im Träum- e, dein ver- lieb- ter Münd.

46 47 48 49

Wenn sich die spät- en Ne- bel drehn, werd ich bei der La- ter- ne stehen. Wie

50 51 52 53

ppp

einst, Li- li Mar- lee- een. *Wie einst,* Li- li Mar- leen.

whisper

ppp

ppp

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No. 17: The Bren Gun Boogie, Entr'Acte

INSTRUMENTAL
VOCAL TACET

Cue: On S.M. GO
♩=155

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and Catherine Villar

Drum intro

f

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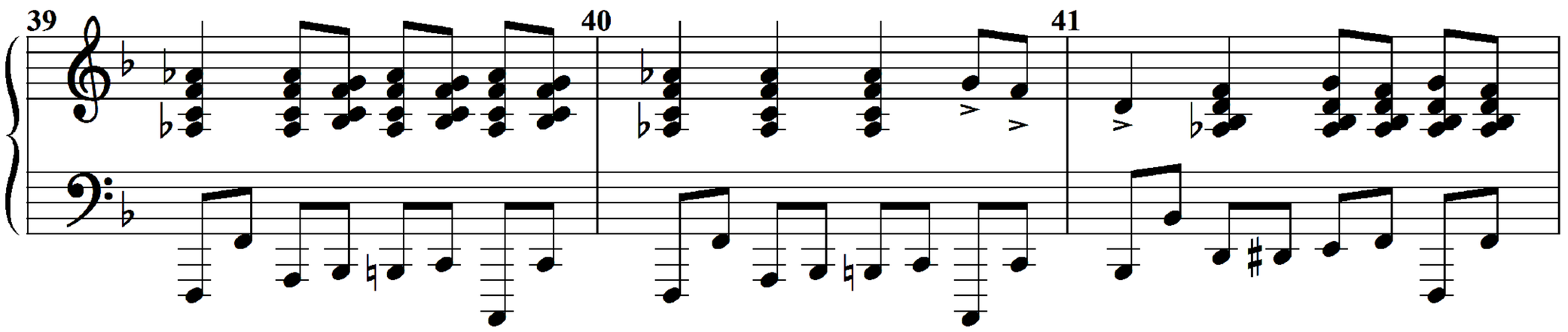

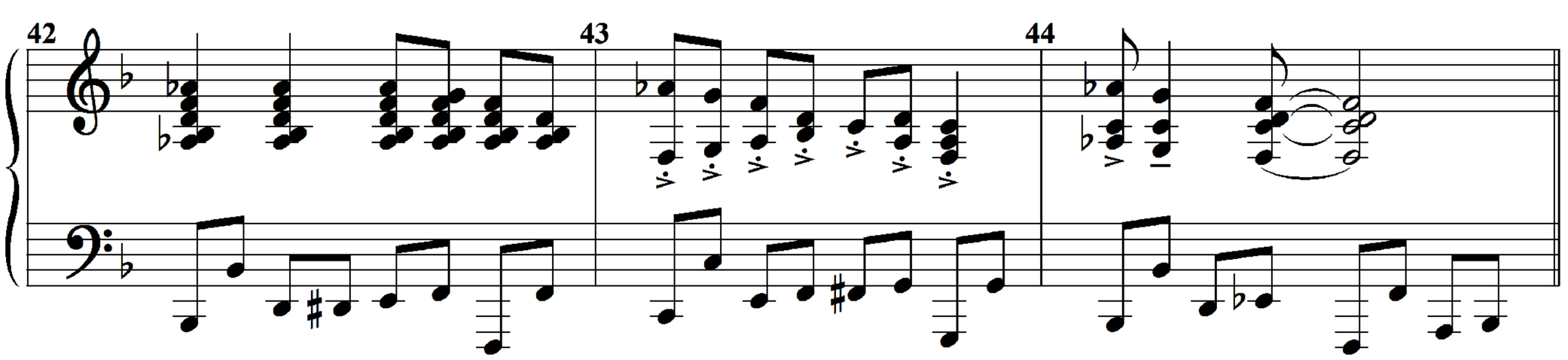

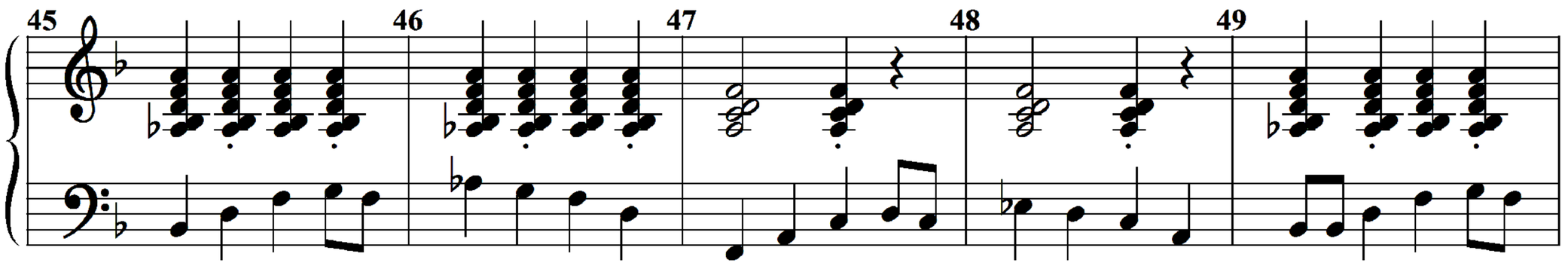

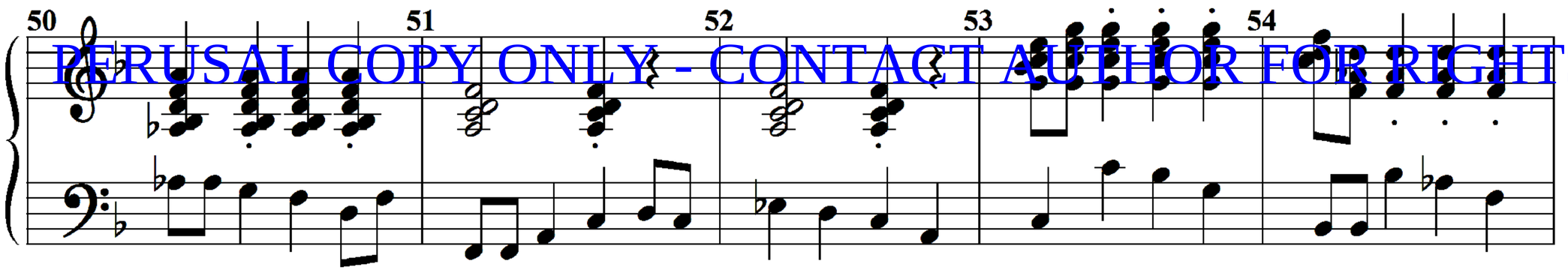

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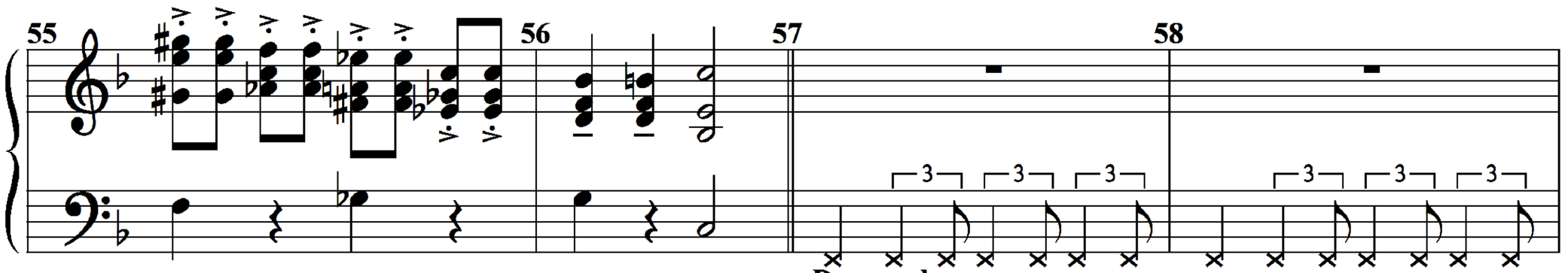
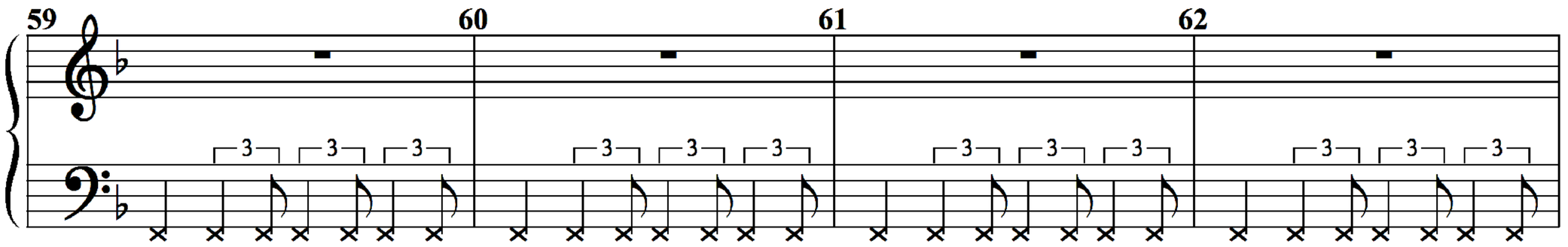
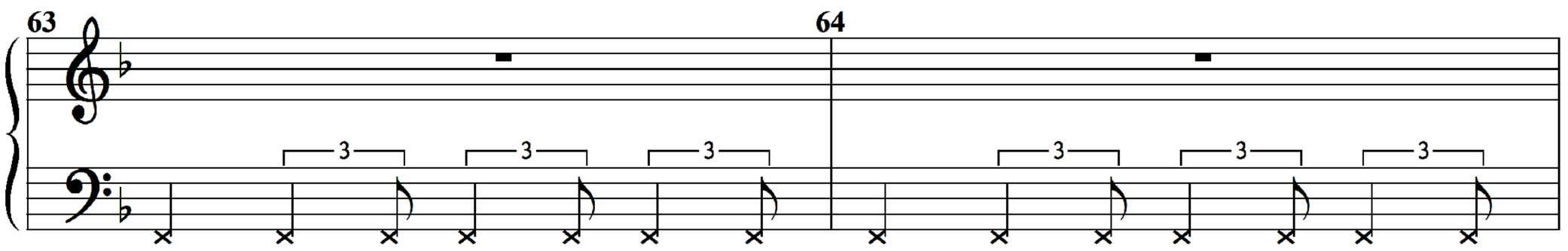


Drum solo





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No. 18: Lilli Marlene (English Lyric)

CUE: Immediately after applause for No. 17

English Lyric:
Tommy O'Connor

♩=80

pp

pp

Un-	der-	neath	the	lan-	tern,		by	the	bar-	rack	gate,		dar-	ling,	I	re-	mem-	ber	the
Rest-	ing	in	a	bil-	let,		just	be-	hind	the	line,		ev-	en	though	we're	par-	ted,	your
Time	would	come	for	roll-	call;		time	for	us	to	part.		Dar-	ling,	I'd	car-	ess	you	and

way	you	used	to	wait.	'Twas														
lips	are	close	to	mine.	I'll														
hold	you	to	my	heart,	and														

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No. 18: Lilli Marlene (English Lyric)

17 18 19

there that you whis- pered ten- der- ly that you loved me, you'd
wait where that lan- tern soft- ly gleams. I know I'm with you
there 'neath that far- off lan- tern light, I'd hold you tight; we'd

1, 2

20 21 22

al- ways be my Lil- li of the Lamp- light, my
in your dreams. My Lil- li of the Lamp- light, my
kiss good- night. My Lil- li of the

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23 24 25 26 27

own Lil- li Mar- lene.
own Lil- li Mar- lene.

HOLD FOR CUE:
1. Landing craft heading for Dieppe.
2. Not very fit, are they?

Quietly again

3

28 29 30

Lamp- light, my own Lil- li Mar- lene.

No. 19: I'll Run Right Back To You

Cue: "The entire Dieppe sector."

♩=180

Fast swing a la Andrews Sisters

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David Jacklin
Catherine Villar

f

Don't be wor- ried; don't be sad!

f

Don't be scared and don't be bad! I'll be gone a day or two, then

I'll run right back to you! Here's a kiss to keep you warm.

Keep you dry if there's a storm. Just as soon as I get through, then

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No. 19: I'll Run Right Back To You

17 18 19 20

I'll run right back to you! Keep a can- dle burn- ing bright,
Keep it burn- ing!

21 22 23 24

As you sit (a- lone!) all night. I'll do the things I have to do, then

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25 26 27 28 29

I'll run right back to you! Don't be wor- ried; don't be sad.

30 31 32 33 34

Don't be scared and don't be ba- a- a- ad!

35 36 37 38

Keep a can- dle burn- ing bright, as you sit (a- lone!) all night! I'll

39 40 41 42

do the things I have to do then, I'll run right back to you!

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43 44 45 46

Here's a kiss to keep you warm, keep you dry if there's a storm.

47 48 49 50

Just as soon as I get through then, I'll run right back to you!

No. 20: I'll Run Right Back To You, Reprise

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David Jacklin
Catherine Villar

Cue: "I never even knew he was there."

♩=180

Don't be wor- ried; don't be sad!

Don't be scared and don't be bad! I'll be gone a day or two, then

I'll run right back to you! Here's a kiss to keep you warm.

Keep you dry if there's a storm. Just as soon as I get through, then

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I'll run right back to you! Keep a can- dle burn- ing bright,
Keep it burn- ing!

As you sit (a- lone!) all night. I'll do the things I have to do, then

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I'll run right back to you! Don't be wor- ried; don't be sad.

Don't be scared and don't be ba- a- a- ad!

35 36 37 38

Keep a can- dle burn- ing bright, as you sit (a- lone!) all night! I'll

PIANO TACET to
Bar 49

39 40 41 42

do the things I have to do then, I'll run right back to you!

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43 44 45 46

Here's a kiss to keep you warm, keep you dry if there's a storm.

47 48 49 50

Just as soon as I get through then, I'll run right back to you!

Slowly!

No. 21: The Kriegie's Hymn

Cue: "The Kriegie's Hymn."
Smoothly ♩=80

2 3

p

When this blood- y war is
No more Ger- man guards to

mp *p*

ov- er, oh, how hap- py I shall be.
curse me. No more blood- y Krieg- ie stew.

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I shall get my civ- vie clothes on. No more sol- dier- ing for
I'll use gal- lons of hot wat- er just to wash a toe or

me. *mp* No roll call at four each mor- ning.
two. No more beet- root hash for break- fast.

RH rehearsal only this bar

13 14

No more scroung- ing for a smoke. (Just one smoke __)
No more cab- bage soup for tea. (Tastes like pee __)

RH rehearsal only this bar

15 16 17 1

I'll have blondes in ev- 'ry Fri- day. We shall eat un- til we
I'm a lone- ly Kriegs- ge- fan- gener.

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18 19 2 20

choke. This is all a dream for me.

p *p*

p *MOLTO RALLANTANDO*

No. 22: The Athabaskan's Finish

© David Jacklin/
David Semple

With a beat; ♩.=60

NOT A PIANO PART, BUT SEEMS A GOOD PLACE FOR IT

Guitar

E♭ Fmin 2 Gmin Gmin/D Fmin/D E♭/D 3 Fmin 4 B♭

mp

E♭ 5 Fmin 6 Gmin Gmin/D Fmin/D E♭/D

There is a stor- y that I'd like to tell of a
ord ders were sim- ple ___ "ene- my a- head." Through the
first "fish" was clos- ing and soon found its mark, And the

Ah's TACET 1ST TIME!

Ah ah, ah, ah!

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mp

Fmin 7 B♭ 8

time we left Ply- mouth and sailed in- to hell.
cold chan- nel wa- ters and_the dark night we sped.
roar and the flames ___ ___ broke through the dark.

Ah, ah, ah, ah!

Fmin B♭ E♭ Fmin

9 10

It was ear- ly one morn- ing, just
The en- e- my sigh- ted, des-
Our aft guns were fin- ished, de-

Ah, ah,

Gmin Cmin Fmin B♭7

11 12

two days be- fore we'd re- turned to our hav- en, hav- ing
troy- ers under way, Our star- shell, it ligh- ted the
stroyed with their crew. In that hell- ish in- fer- no, the

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ah, ah! Ah, ah,

E♭ B♭ Cmin B♭

13 14

boost- ed our score. The
night up like day. Our
pom- poms died too. Not_ten

ah, ah!

E♭ Cmin Fmin

15 16

runs had been eas- y, no dang- er or fear, though the
guns o- pened up at a short thou- sand yards, And the
se- conds had passed since the first blast had died, When a

Ah, ah, ah, ah!

B♭ E♭ Dm7♭5

17 18

ic- y At- lan- tic claimed thou- sands that year.
bursts showed we hit the first Ger- man ship hard.
sec- ond tor- pe- do slammed in- to our side.

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Ah, ah, ah, ah!

Ddim Cmin Dm7♭5 Cmin

19 20

So we set off that morn- ing, head- ed
Our __ ra- dar then spot- ted a __
Through the holes in our hull, __ The __

Ah, ah, ah,

Dmin/C Dmin B♭

21 22

for the French shore. We had not an ink- ling what
shape we had learned was_our dead- li- est dan- ger. "Tor-
o- cean rushed through, and_with men trapped be- low, __ the

ah, ah! Ah, ah!

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Fmin A♭

23 24

Fate held in store. Oh,
pe- does a- stern!"
main boil- er blew.

Ah's ENTER HERE!

Ah, ah! Oh!
pp *p* *mf*

E♭ B♭

25 26

where is the Good Ship Ath- a- bas- kan, the

where is the Good Ship Ath- a- bas- kan, the

mf

Fmin B♭7

27 28

pride of Can- a- da's fleet? Say a

pride of Can- a- da's fleet? Say a

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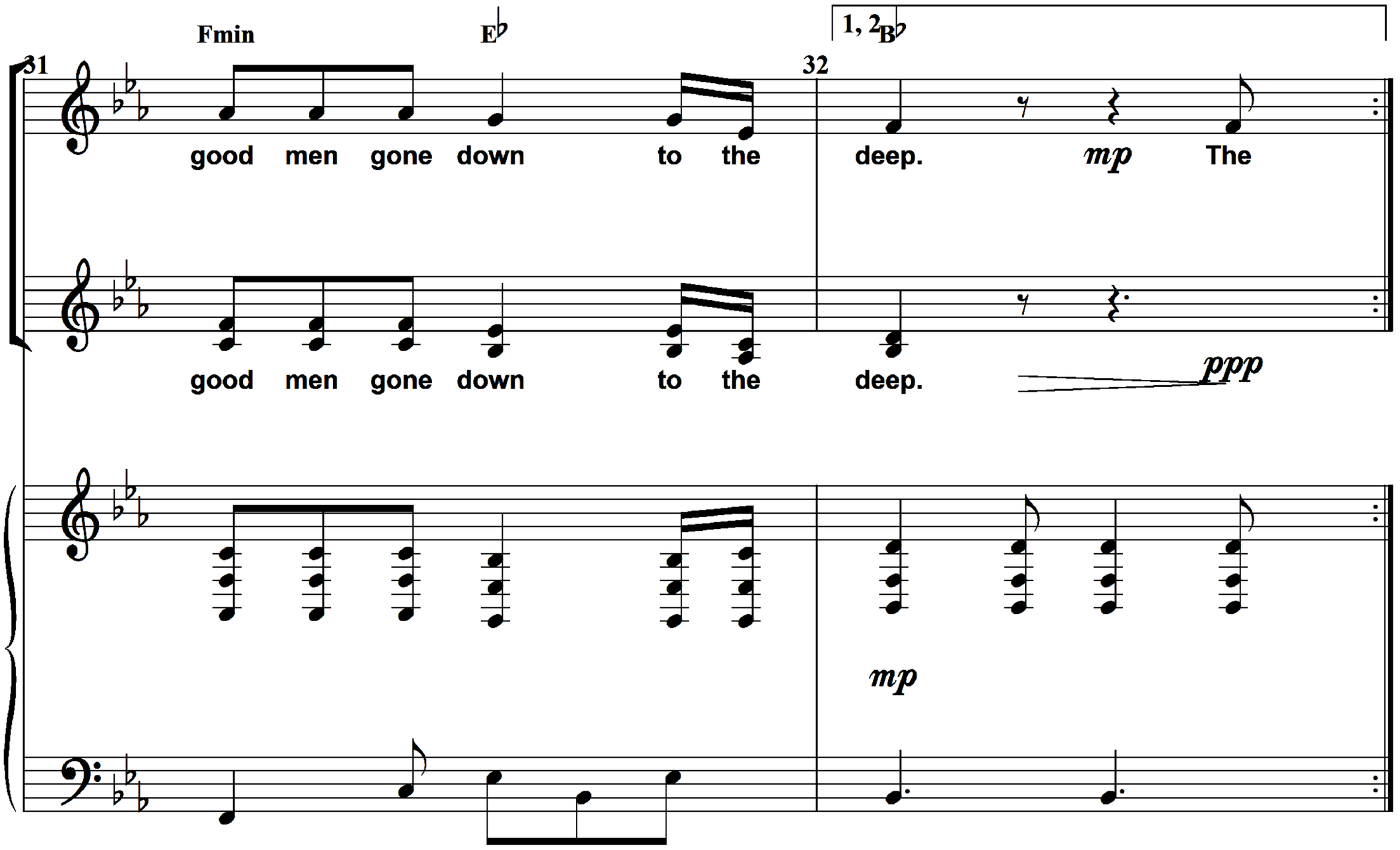
E♭ B♭

29 30

prayer for the Good Ship Ath- a- bas- kan, and the

prayer for the Good Ship Ath- a- bas- kan, and the



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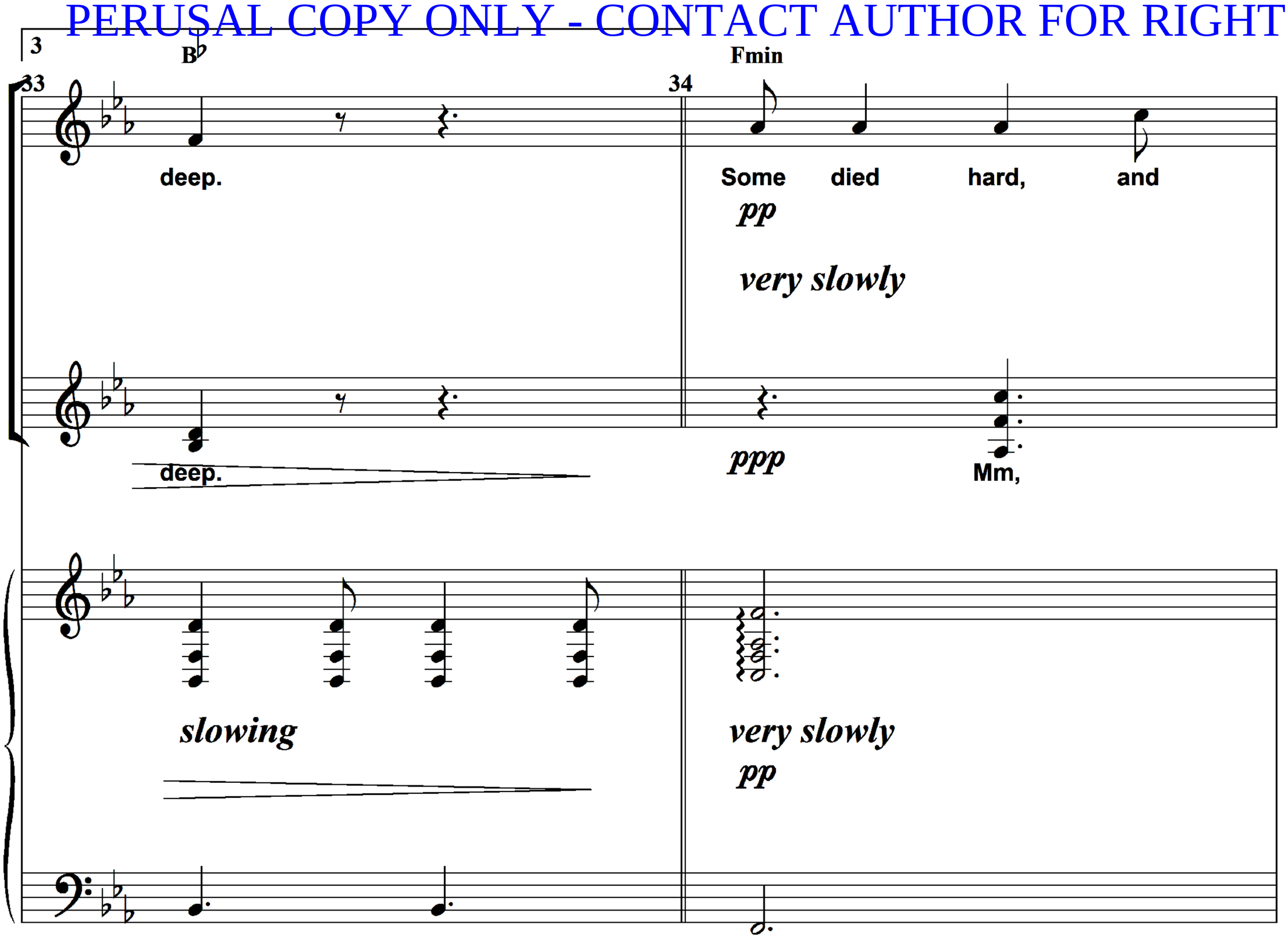

B♭ Cmin

35 36

some died soon, and some simp- ly drif- ted a-

mm! Mm, mm,

B♭ Fmin

37 38

way __, and we who sur- vived heard their

mm! Mm,

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B♭ Fmin B♭ E♭

39 40

last fad- ing cries, as we float- ed and wait- ed for

mm! Mm, mm,

B♭

41

day.

42

a tempo

Oh,

mmmaaah!

Oh!

mf

accelerando

a tempo

E♭

B♭

43

where is the Good Ship

44

Ath- a- bas- kan, the

Where is the Good Ship

Ath- a- bas- kan, the

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Fmin

B♭7

45

pride of Can- a- da's

46

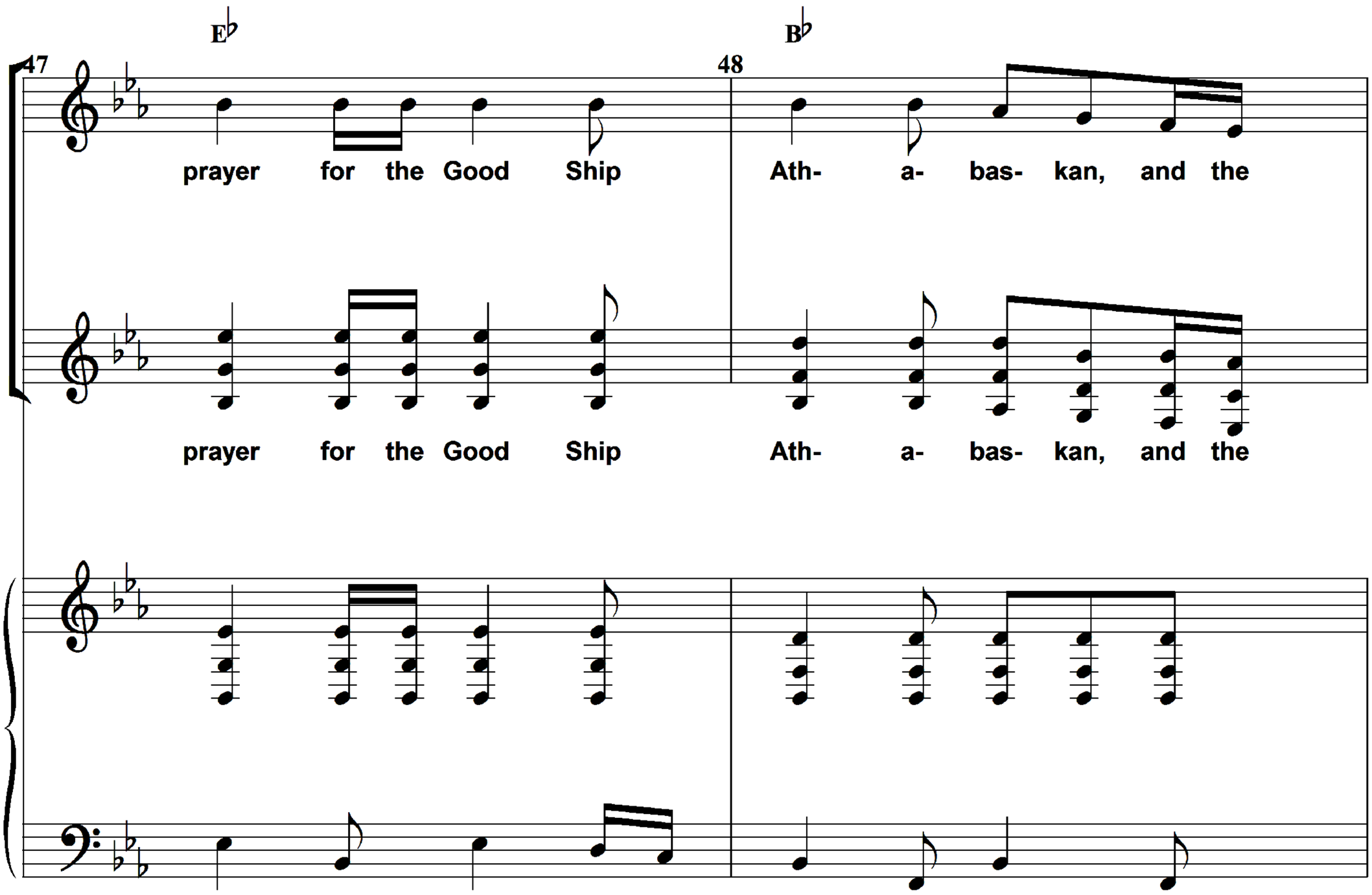
fleet?

Say a

pride of Can- a- da's

fleet?

Say a



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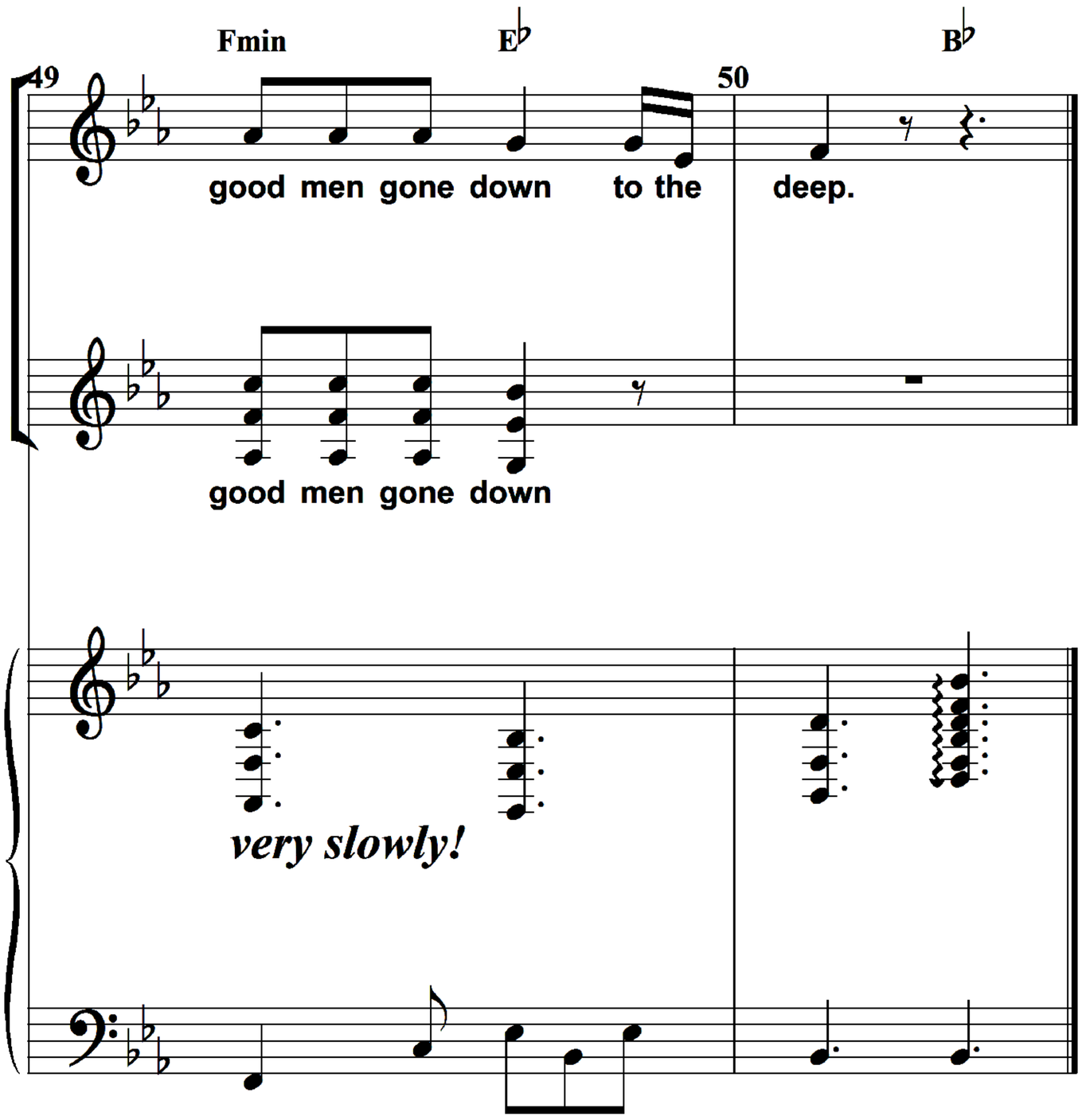

Cue 22a: Underscore (Atlantic Air War)

Fast March ♩=130

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No. 23: A-25

Cue: "Where?"

♩=100

♩=190 CAREFUL! FAST!

ff

mf

They say in the Air Force the land- ing's o- kay if the pi- lot gets

out and can still walk a- way, but here in the Navy the chan- ces are

slim if the land- ing is poor and the pi- lot can't swim. Crack- ing

show, I'm a- live! But I still have to ren- der my A- twen- ty- five!

f

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31 32 33 34 35 36

When they tell me low- er, I al- ways fly

mf

37 38 39 40 41 42

high- er. I miss ev- 'ry wi- re and prang my Sea- fi- re. The rest of the

43 44 45 46 47 48

pi- lots all think I am green, but I get a per- cen- tage on each wrecked ma-

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49 50 51 52 53

chine. Crack- ing show, I'm a- live! But I still have to ren- der my

54 55 56 57 58 59

A- twen- ty- five! I joined for the

f *mf*

60 61 62 63 64 65

mon- ey and not for the fun. I'm not ver- y anx- ious to shoot down the

66 67 68 69 70 71

Hun. I'll stay safe a- shore 'til I'm fif- ty or more, and I won't got to

72 73 74 75 76 77

sea un- til af- ter the war. Crack- ing show, I'm a- live! But I still have to

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78 79 80 81 82 83

ren- der my A- twen- ty- five! I

f

84 85 86 87 88

still have to ren- der my A- twen- ty- five!

mf

Slowly *A tempo*

No. 24: Marching To Berlin

1st verse: Solo to bar 12
2nd verse: Harmony through
3rd verse: as per verse 1
4th verse: as per verse 2

f

Bars 1-3: piano plays only for rehearsal

mf

O'er the hills of Sic- i- ly, up the toe of It- a- ly,
First we met the Wop and then we bumped the Te- des- chi.
O- ver the hill- tops, down the val- ley, hear the Wops

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Play 3 times

came the First Can- a- di- ans from o- ver the sea, and they
He stopped at Or- to- na and so did we,
cry- ing "Cat- tiv- e sol- dat- i ve- ni!"

10 11

sang as they stuffed the bul- ly in their hav- er- sacks
but by the New Year_we sang as we moved on a- gain.
"They take- a moo- cow from my cas- a an- y- how.

12 13 14

"Who'll come a- march- ing to Ber- lin with me?" March- ing to Ber- lin!
"Who'll come a- march- ing to Ber- lin with me?" March- ing to Ber- lin!
They leave ni- en- te man- giar- e for me!" Nien- te man- giar- e!

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15 16 17

March- ing to Ber- lin! Who'll come a- march- ing to Ber- lin with me? And they
March- ing to Ber- lin! Who'll come a- march- ing to Ber- lin with me? ___ ___
Nien- te man- giar- e! They leave ni- en- te man- giar- e for me. ___ ___

18 19

sang as they stuffed the bul- ly in their hav- er- sacks
but by the New Year_we sang as we moved on a- gain.
"They take- a moo- cow from my cas- a an- y- how.

20 21 22 23

"Who'll come a- march- ing to Ber- lin with me?"
"Who'll come a- march- ing to Ber- lin with me?"
They leave ni- en- te man- giar- e for me!"

play 3 times

24 25

Soon we'll sing an- other- er song for we know it won't be long, the

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26 27 28

Wops say "Te- des- chi, an- dar- e __ vi!" There's an- oth- er tune to play

29 30 31

on the road to Man- da- lay. "Who'll come a- march- ing to Bur- ma?" Not me!

PAUSE!

32 33 34 35

You'll go a- lone, sir! You'll go a- lone, sir! You'll go a- lone, sir, to Bur- ma! Not me!

36 37 38

There's an- oth- er tune to play on the road to Man- da- lay. "Who'll come a- march- ing to

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39 40 41

Bur- ma?" Not me!

No. 25: Has Anyone Seen The Colonel?

Cue: "It wasn't even house-fighting. It was room-to-room."
Bouncy ♩.=120

THE GROUP: *SOLO:*

f Has an- y- one seen the Colon- el? I know where he is! I know where he

f *wait for singers*

THE GROUP: *SOLO:*

is! I know where he is! Has an- y- one seen the Colon- el?

I know where he is! He's din- ing with the Brig- a- dier! I

THE GROUP (SPOKEN):
"How do you know?"

SOLO (melody)

GROUP (harmony)

saw him. I saw him din- ing with the

Brig- a- dier. I saw him din- ing with the Brig- a- dier.

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DIVISI SIMILE THROUGHOUT
DIFFERENT SOLOISTS!

29 30 31 32 33

Has an- y- one seen the Cap- tain? I know where he is!

WAIT FOR CUE:
"Jerry's on the other side, doing the same."

34 35 36 37 38

I know where he is! I know where he is! Has an- y- one seen the

39 40 41 42 43 44

Cap- tain? I know where he is! He's a- way on six weeks' leave!

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45 46 47 48 49 50

I saw him. I saw him a- way on

"How do you know?"

51 52 53 54 55 56

six weeks' leave. I saw him a- way on six weeks' leave.

No. 25: Has Anyone Seen The Colonel?

57 58 59 60 61

Has an- y- one seen the Ser- geant? I know where he is!

WAIT FOR CUE:
"firing at us from across the valley."

62 63 64 65 66

I know where he is! I know where he is! Has an- y- one seen the

67 68 69 70 71 72

Ser- geant? I know where he is! He's drink ing up the priv- ates' rum!

"How do you know?"

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73 74 75 76 77 78

I saw him. I saw him drink- ing up the

79 80 81 82 83 84

pri- vates' rum. I saw him drink- ing up the pri- vates' rum.

85 86 87 88 89

Has an- y- one seen the Cor- p'ral? I know where he is!

WAIT FOR CUE:
"The No. 1 man opened up."

90 91 92 93 94

I know where he is! I know where he is! Has an- y- one seen the

95 96 97 98 99 100

Cor- p'ral? I know where he is! He's ly- ing on the can teen floor!

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"How do you know?"

101 102 103 104 105 106

I saw him. I saw him ly- ing on the

107 108 109 110 111 112

can- teen floor. I saw him ly- ing on the can- teen floor.

113 114 115 116 117

Has an- y- one seen the Pri- vate? I know where he is!

WAIT FOR CUE:
"I'd like to talk to him."

118 119 120 121 122

I know where he is! I know where he is! Has an- y- one seen the

SOLO:

123 124 125 126 127 128

Pri- vate? I know where he is! He's hang- ing on the old barbed wire.

"How do you know?"

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ad lib
slowly

p

129 130 131 132 133 134 135

mp

I saw him. I saw him hang- ing on the old barbed

136 137 138 139 140 141

wire. I saw him hang- ing on the old barbed wire.

pp

Cue 25a: Underscore (Canada Carries On!)

Cut time march 𝅗𝅥=120

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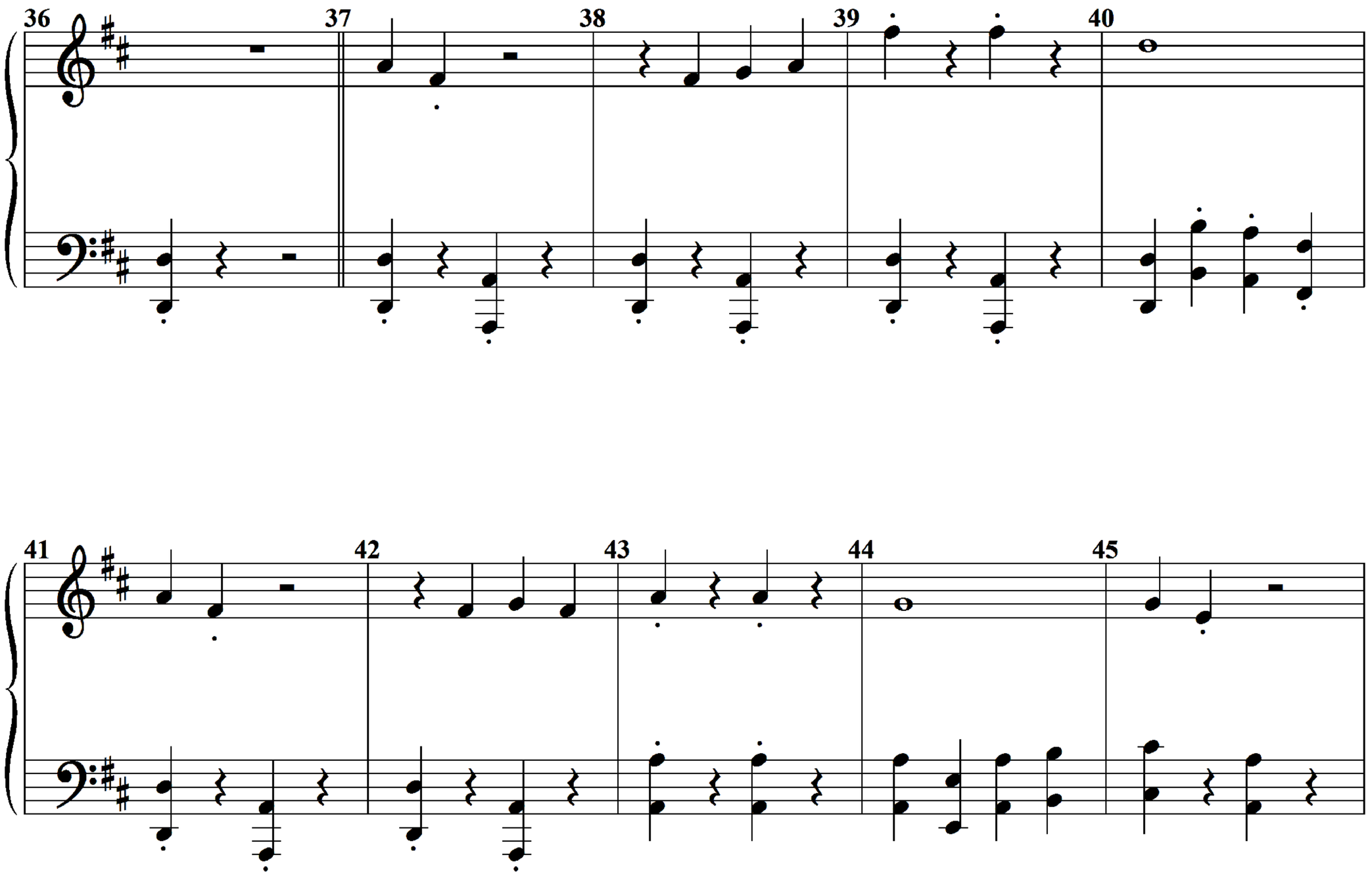
Cue 25a: Underscore (Canada Carries On!)



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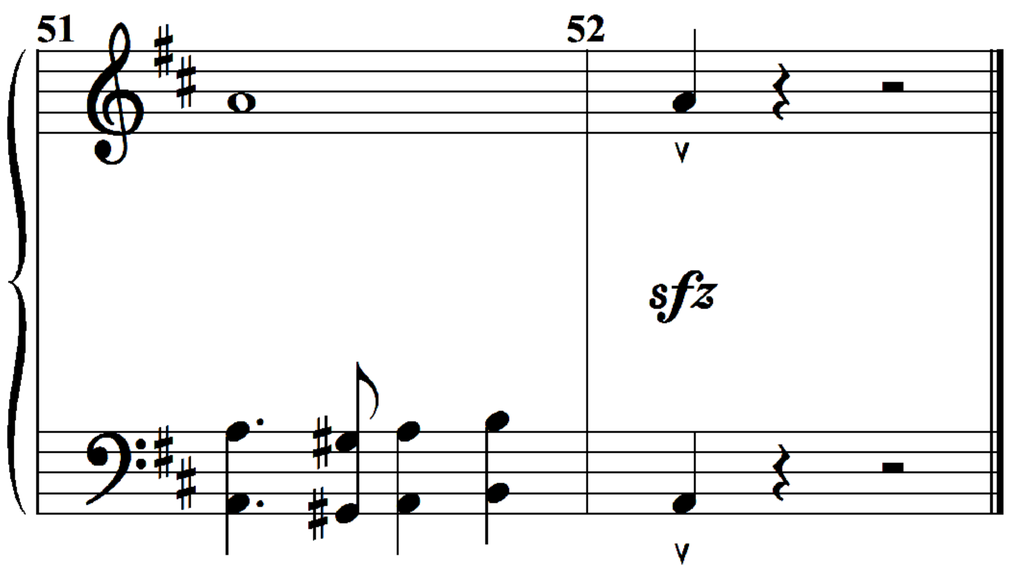

No. 26: They Were Only Playing Leapfrog

including No. 27: The Funeral March and No. 28: Leapfrog Main

Cue: "What I don't need is the tax department! Got a stamp?"

Stately ♩=120

mf They were on- ly play- ing Leap- frog.

f *mf*

They were on- ly play- ing Leap- frog. They were on- ly play- ing Leap- frog, when

one staff of- fi- cer jumped right ov- er the oth- er staff of- fi- cer's back.

hold until cue:

"We lost Andy McNaughton!"

No. 27: The Funeral March

mp *SLOWLY*

hold until cue

"From 1943 to 1945"

No. 28: Leapfrog Main

f *A TEMPO*

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16 17

One staff of- fi- cer jumped right ov- er the

mf

18 19

oth- er staff of- fi- cer's back. Then the sec- ond staff of- fi- cer jumped right ov- er the

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20 21

oth- er staff of- fi- cer's back. Then the third staff of- fi- cer jumped right ov- er the

22 23

oth- er staff of- fi- cer's back. And the fourth staff of- fi- cer jumped right ov- er the

24 25 26

oth- er staff of- fi- cers' backs. They were on- ly play- ing Leap- frog.

27 28 29

They were on- ly play- ing Leap- frog. They were on- ly play- ing

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30 31 32

Leap- frog, when one staff of- fi- cer jumped right ov- er the oth- er staff of- fi- cer's back.

No. 26a: Underscore (D-Day the 6th of June)

CUE: "That's what Canadians do."

Strong march tempo: 𝅗𝅥=125

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No. 29: The Normandy Medley

Cue: "a flood of those who would go no further."

start slowly and get faster
♩=60 to ♩=100

Part 1: The Bells of Hell

The bells of hell go ting- a- ling- a- ling for you but not for me, and the

p

slowly *p*

Accelerando

faster

lit- tle dev- ils how they sing- a- ling- a- ling for you but not for me. Oh!

mf

mf

Death, where is thy sting- a- ling- a- ling? Oh, Grave, thy vic- to- ry? The

f

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Tempo 1 ♩=100

14 15 16 17

bells of hell go ting- a- ling- a- ling for you but not for me! There was

f *ff*

Tempo 1

Part 2: The Valley of the Ruhr
Tempo 2 ♩=170

18 19 20 21

flak! Flak! Bags and bags of flak in the Ruhr! In the Ruhr! There was

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Tempo 2 *ff* *mf*

22 23 24 25

flak! Flak! Bags and bags of flak in the val- ley of the Ruhr! *f* My My

f *mf* *f*

26 27 28

eyes are dim I can- not
eyes are __ dim I can- not see. The search- lights __ they have

29 30 31

see. The search- lights they have
blind- ed me __ The __ search- lights they have

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32 33 34

blind- ed me! *ff* There were fight- ers! Fight- ers!
blind- ed me!

35 36 37

Bags and bags of fight- ers in the Ruhr! In the Ruhr! There were

mf

38 39 40

fight- ers! Fight- ers! Bags and bags of fight- ers in the Val- ley of the

ff *mf*

41 42 43

Ruhr! *f* My eyes are dim I
My eyes are __ dim I can- not see. The

f

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44 45 46

can- not see. The search- lights
search- lights __ they have blind- ed me __ The __ search- lights

47 48 49

they have blind- ed me! There was
they have blind- ed me!

ff

50 51 52

pan- ic! Ah! Pan- ic! Ah! Bags of blood- y pan- ic in the Ruhr! In the

ff *mf*

53 54 55

Ruhr! There was pan- ic! Ah! Pan- ic! Ah! Bags of blood- y pan- ic in the

ff *mf*

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Part 3: The Bells of Hell

Tempo 1 ♩=100

56 57 58 59 60

Val- ley of the Ruhr! The bells of hell go ting- a- ling- a- ling for you but not for

ff

f *Tempo 1*

61 62 63 64

me! And the lit- tle dev- ils how they sing- a- ling- a- ling for you but not for

65 66 67 68

me! Oh! Death, where is thy sting- a- ling- a- ling? Oh, Grave thy vic- to-

69 70 71 72 73

ry? The bells of hell go ting- a- ling- a- ling for you but not for me!

Part 4: The Firth of Flippin', Flamin'
Or Otherwise F'in' Forth
♩=170!

74 75 76

f I was fly- in' flip- pin' Al- ba- cores at for- ty flip- pin' feet. I was

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f

Tempo 2

77 78

fly- in' through the flip- pin' fog and through the flip- pin' sleet. The

79 80

flip- pin' com- pass swung from flip- pin' South to flip- pin' North and I

81 made my flip- pin' land- in' on the
82 Firth of Flip- pin' Forth!
83 Glor- y! Glor- y! What a
84 hell of a way to fly!
85 Glor- y! Glor- y! What a
86 hell of a way to fly!
87 Glor- y! Glor- y! What a
88 hell of a way to fly! And he'll
89 nev- er fly home a-
90 gain!
91 I was dod- gin' blood- y de- bris a- bove the
92 blood- y Zuid- er Zee! I had
93 blood- y well de- cid- ed this was
94 not the place for me! I was

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95 96

gon- na fly on home and toast my blood- y vic- to- ry, when the

97 98

blood- y Hun ex- plod- ed right in blood- y front of me!

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99 100 101

May- day! May- day! What a hell of a way to die! May- day! May- day! What a

102 103 104

hell of a way to die! May- day! May- day! What a hell of a way to die! And he'll

Part 5: Lay That Luger Down, Kid
FAST! ♩=236

105 106 107 108

nev- er fly home a- gain! OH! Lay that Lug- er down, kid!

ff *ff* *FAST!*

109 110 111 112

Lay that Lug- er down! Lug- er lug- gin' Lud- wig, let it go!

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113 114 115 116 117

Ee- i- ee- i- ee- i- oh! Slug- gin' Jer- ry left and right and hav- in' lots of

118 119 120 121 122

fun un- til one night we got it right and now he's on the run! Oh!

123 124 125 126

Lay that Lug- er down, kid! Lay that Lug- er down!

127 128 129 130

Lug- er lug- gin' Lud- wig, let it go! Ee- i- ee- i- ee- i- oh! We

131 132 133 134

beat you on the beach- es and in the fields of grain. You'll

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135 136 137 138

wish that you had nev- er heard of the Nor- man- dy cam paign! Oh!

139 140 141 142

Lug- er lug- gin' Lud- wig __, lay that Lug- er down!

mp

mp

Part 6: When I Am L.O.B.

♩=90

143 144 145

When through the mud you drag your wear- y feet, un- der your tun- ic, your

146 147 148

heart may cease to beat. No mat- ter how af- raid you are, you'll

149 150 151 152

find me in the near- est bar, for I'm Left Out Of Bat- tle! Yes,

mf

mf

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153 154 155

I am L. O. B.

When you hear the pat- ter of

Ah!

mp

mp

156 157 158

Schmeis- sers in the night and it makes you won- der if your cause is right. No
Ah! Ah! Ah, ah, ah, ah! No

159 160 161 162

mat- ter __ what be- comes of thee, I'll al- ways smile and think with glee that
" " etc.

163 164 165 166

I'm Left Out Of Bat- tle! Yes, I am L. O. B.

mf

mf

167 168

When you meet the Wehr- macht a- cross the next ca- nal,
Ah, ah,

mf

mf

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169 170

I will drink a toast and wish you luck, old pal. Just
ah! Ah! Ah, ah, ah! Just

171 172 173

think of me in gay Pa- ree, with some French wench up-
think etc.

174 175 176 177

on my knee, for I'm Left Out Of Bat- tle! Yes, I am L. O.

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Part 7: The Bells of Hell

Tempo ♩=110

178 179 180

B. The bells of hell go ting- a- ling- a- ling for you but not for me! And the

f

f *Tempo 1 + 10 bpm!*

181

lit- tle dev- ils how they sing- a- ling- a- ling for

182

you but not for me!

Oh!

183

Death, where is thy sting- a- ling- a- ling? Oh,

184

Grave, thy vic- to- ry?

The

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185

bells of hell go ting- a- ling- a- ling for

186

YOU!

187

But not for me.

ff

fff

pp

ff

fff

Very Slowly

pp

No. 30: I Don't Want To Be A Soldier

Cue: "For the first time, Canadians could go into battle singing . . ."
MARCH ♩=130

I don't want to be a sol- dier!

I don't want to go to war! I'd rath- er hang a- round Pic- a-

dil- ly Un- der- ground, liv- ing on the ear- nings of some h-h-h-igh born la- dy. I

don't want a bul- let up me arse- hole! I don't want me bol- locks shot a-

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14 15 16

way! I'd rath- er stay in Eng- land; Mer- ry, mer- ry Eng- land,

17 18

sleep- ing all me bleed- ing life a- way! Gor Blim- ey!

mp

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19 20 21

Send out the boys __ of the Home Guard! Send out the rank __ and __

f

22 23 24

file! Send out the gal- lant Ter- ri- tor- __ ri- __ als.

25 They'll face dan- ger with a 26 smile! (Not like- ly) 27 Send out the boys __ of the

mp *f*

28 Girls' Bri- gade 29 that set old Eng- __ land __ 30 free.

31 Send out my broth- er, my 32 sis- ter or my moth- er, but for

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33 God's sake, don't __ send __ 34 me! 'CAUSE! 35 I don't want to be a

36 sol- dier! 37 I don't want to go to 38 war! I'd

39 40 41

rath- er hang a- round Pic- a- dil- ly Un- der- ground, liv- ing on the ear- nings of some

42 43 44

h-h-h-igh born la- dy. I don't want a bul- let up me arse- hole! I

Gliss.

These notes are NOT erroneous!

45 46 47

don't want me bol- locks shot a- way! I'd rath- er stay in Eng- land;

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48 49 50

Mer- ry,mer-ry Eng-land, sleep- ing all me bleed- ing life— a- sleep- ing all me bleed- ing life— Just

51 52

rog- er- ing me bleed- ing life a- way!

No. 31: The D-Day Dodgers

Cue: "These men are nothing but . . . D-Day Dodgers!"
Deliberate march ♩=120

(beginning with 2nd verse, singers are to stamp lightly with foot on beats 1 and 3, gradually getting stronger to heavy stamp on 4th verse)

p

We are the D- Day Dod- gers,
Mm!

mf

p

5

out in It- a- ly, al- ways on the vin- o and al- ways on the spree.
Mm! Mm! Mm!

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10

Eighth Arm- y skiv- ers and our tanks. We go to war in ties and slacks. We
Mm! Mm, mm, mm, mm! Mm, mm! Mm, mm! We

mf

15

are the D- Day Dod- gers in sun- ny It- a- ly. **UNISON: We**
" " etc.

land- ed in Cal- ab- ri- a, a hol- i- day with pay! The Ger- mans brought their bands out to

mf

20

cheer us on our way. Showed us the sights and gave us tea. We all sang songs; the

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25

beer was free. We are the D- Day Dod- gers in sun- ny It- a-

f

ly. Pa- ler- mo and Cas- sin- o were tak- en in our stride. We
Ah! Ah!

f

30

did not go to fight there; we just went for the ride. Or- ton- a and San- gro
Ah! Ah, ah!

35

are just names. We on- ly went to look for dames. We are the D- Day

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ff

Dod- gers in sun- ny It- a- ly. We

40

hear the boys in France are go- ing home on leave,

3 3 3 3

ff

af- ter six months ser- vice. Such a shame their not re- lieved.

We were told to car- ry on a few more years, be- cause our wives don't

shed no tears. We are the D- Day Dod- gers in sun- ny It- a-

ly. In sun- ny It- a- ly.

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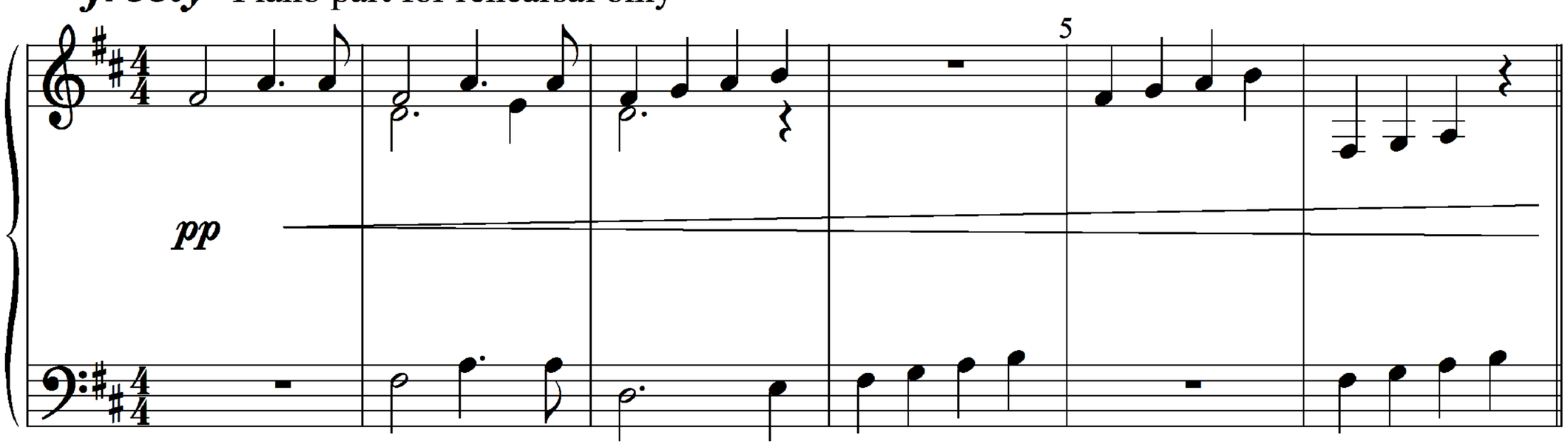
No. 32: Oh Canada (fugue)

Vocal/Piano/Bass TACET

freely Piano part for rehearsal only



hold to cue:
"My buddy said
Damn right."

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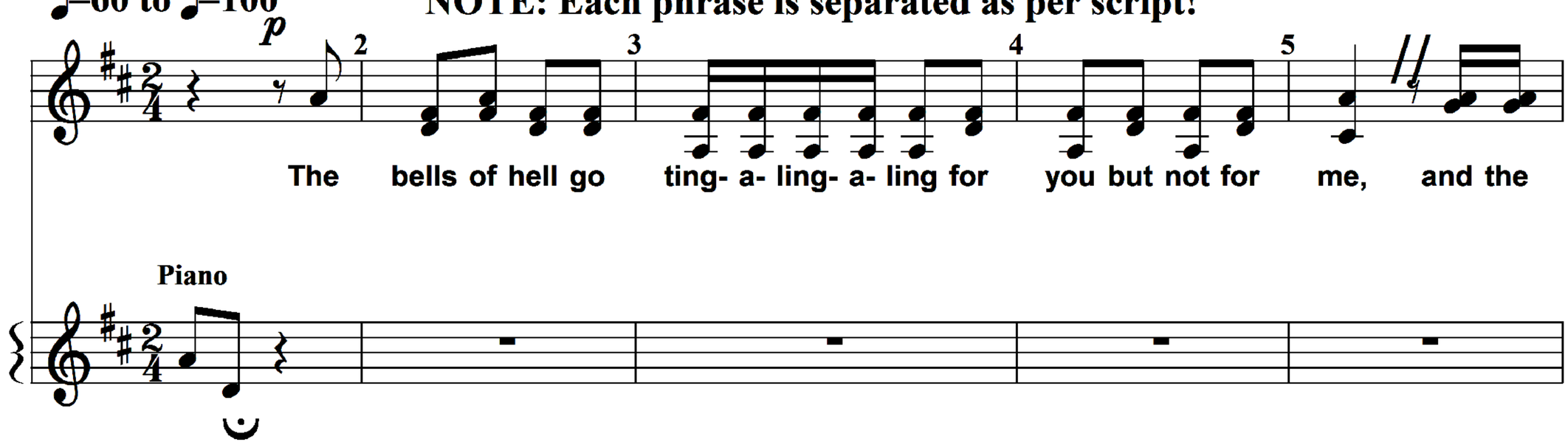
No. 33: The Bells of Hell

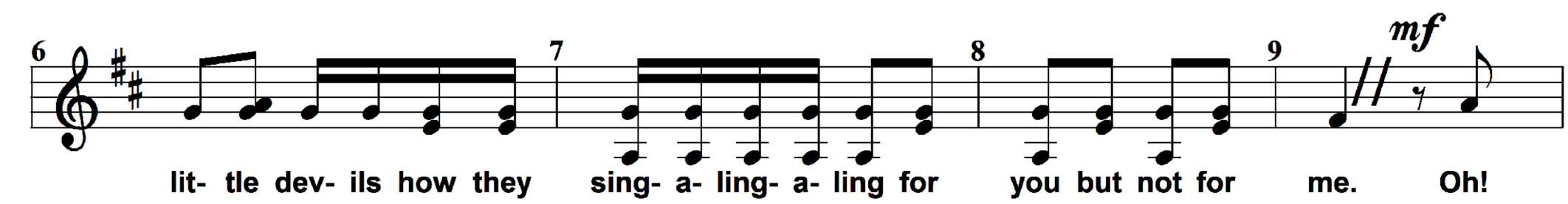
INSTRUMENTS TACET after piano cue notes

Cue: follow on from No. 32

Slowly but accelerating

♩=60 to ♩=100 **NOTE: Each phrase is separated as per script!**





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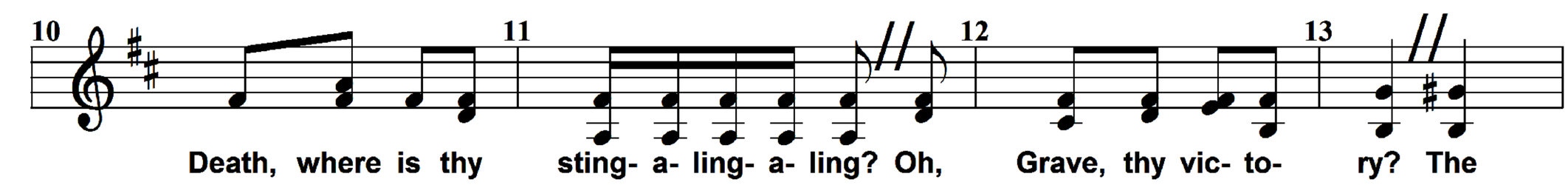
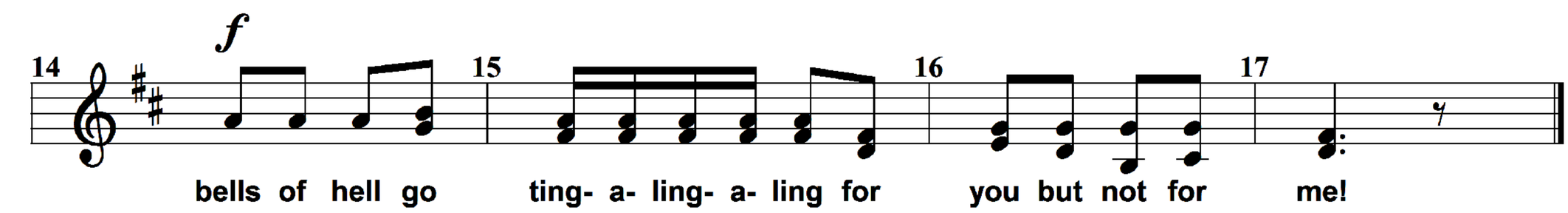
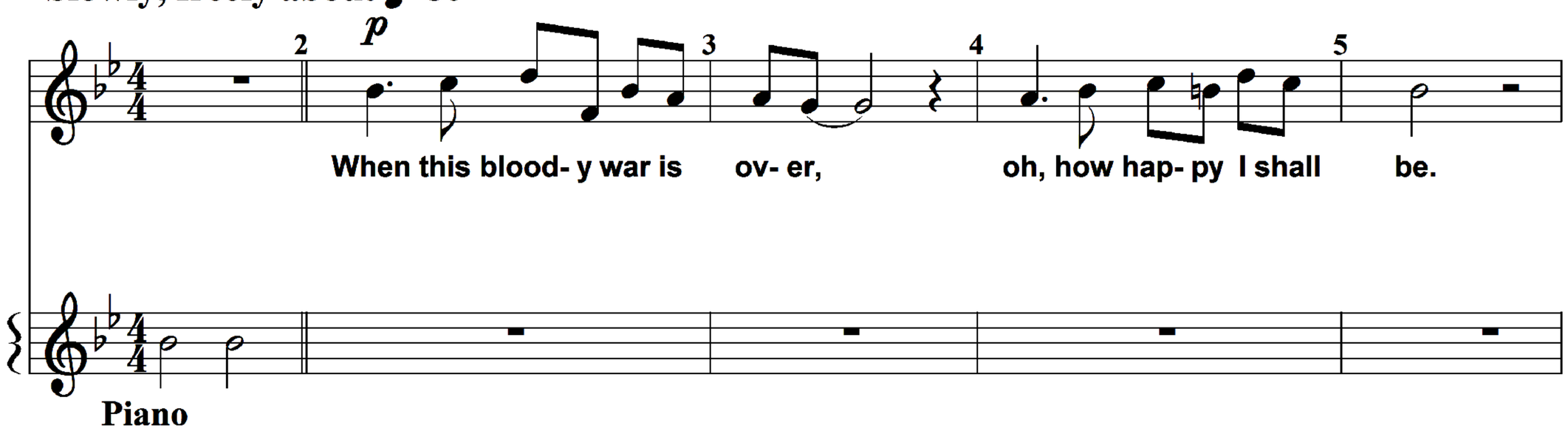


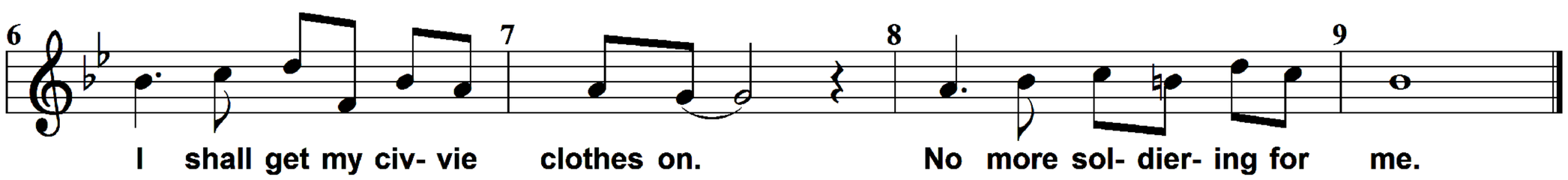


No. 34: When This Bloody War Is Over

INSTRUMENTS TACET after piano cue notes

Cue: "Yeah, quite a day."
Slowly, freely about ♩=80





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No. 35 - Waltz in G minor, 2nd Reprise

(Original Key: G# minor)

CUE: On S.M. GO

REHEARSAL PART
Performance part differs!

Johannes Brahms

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No: 36: K-K-K-Katy

CUE: "Maple leaf up? You bet!"

Brightly ♩=150

Geoffrey O'Hara

mf

Jim- my was a sol- dier brave and bold. Kat- y was a

maid with hair of gold. Like an act of fate, Kate was stand- ing at the gate,

watch- ing all the boys on dress pa- rade. Jim- my with the

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15 girls was just a gawk.
16 Stut- tered ev- 'ry
17 time he tried to talk.

18 Still that night at eight, he was
19 stand- ing at the gate,
20 stut- ter- ing to her this

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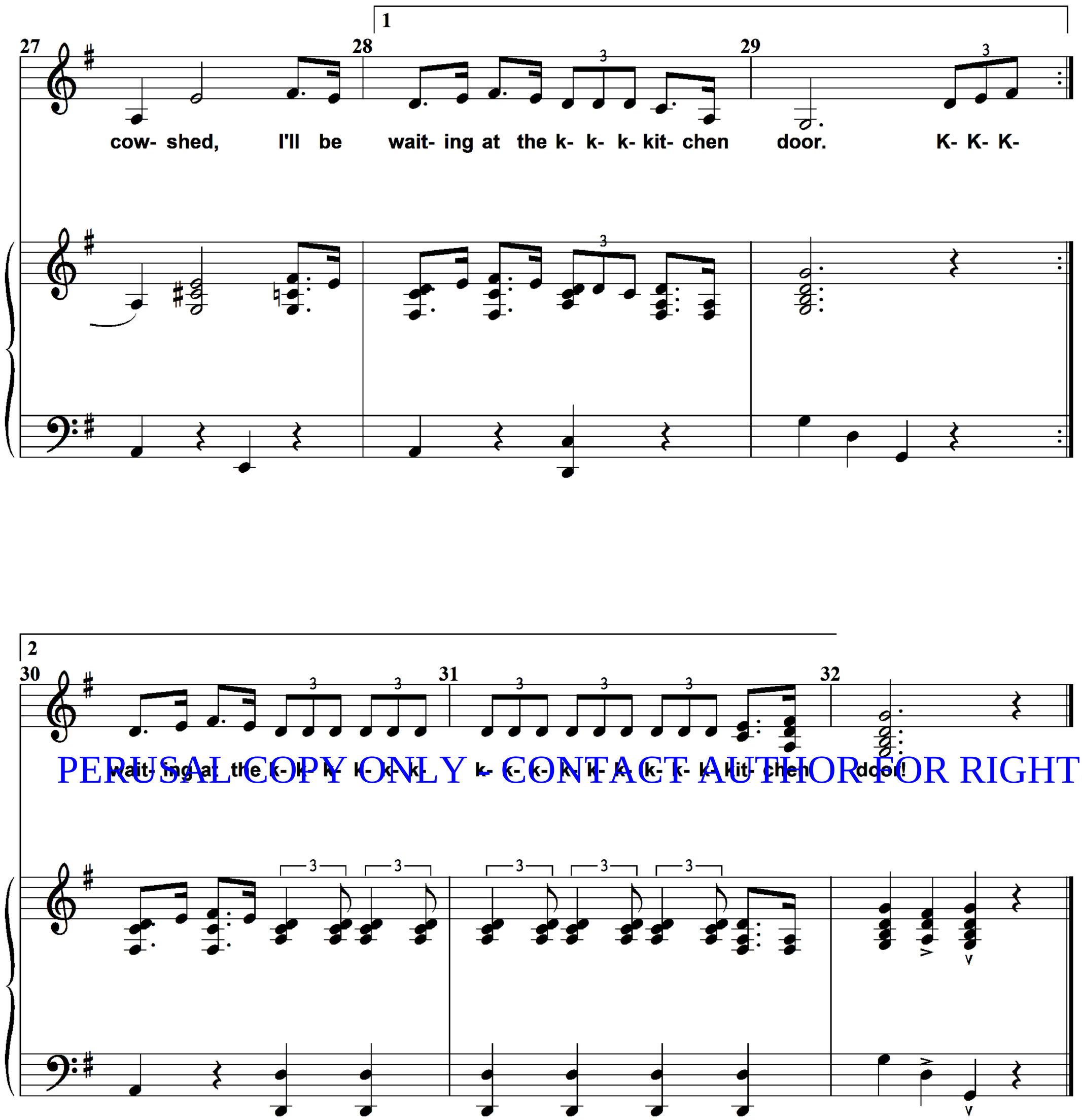
21 love- sick cry: "K- K- K-
22 Ka- ty!
23 Beau- ti- ful Ka- ty! You're the

24 on- ly g- g- g- girl that I a-
25 dore!
26 And when the moon shines o- ver the



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No. 37: K-K-K-Katy, reprise

BOWS

CUE: follow on after No. 36
In tempo as No. 36

Geoffrey O'Hara

f

REPEAT AD LIB
UNDER BOWS

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No. 38: The Bren Gun Boogie, Audience Playout

Cue: Follow on from No. 37
♩=155

INSTRUMENTAL
(Optional)

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and Catherine Villar

Drum intro

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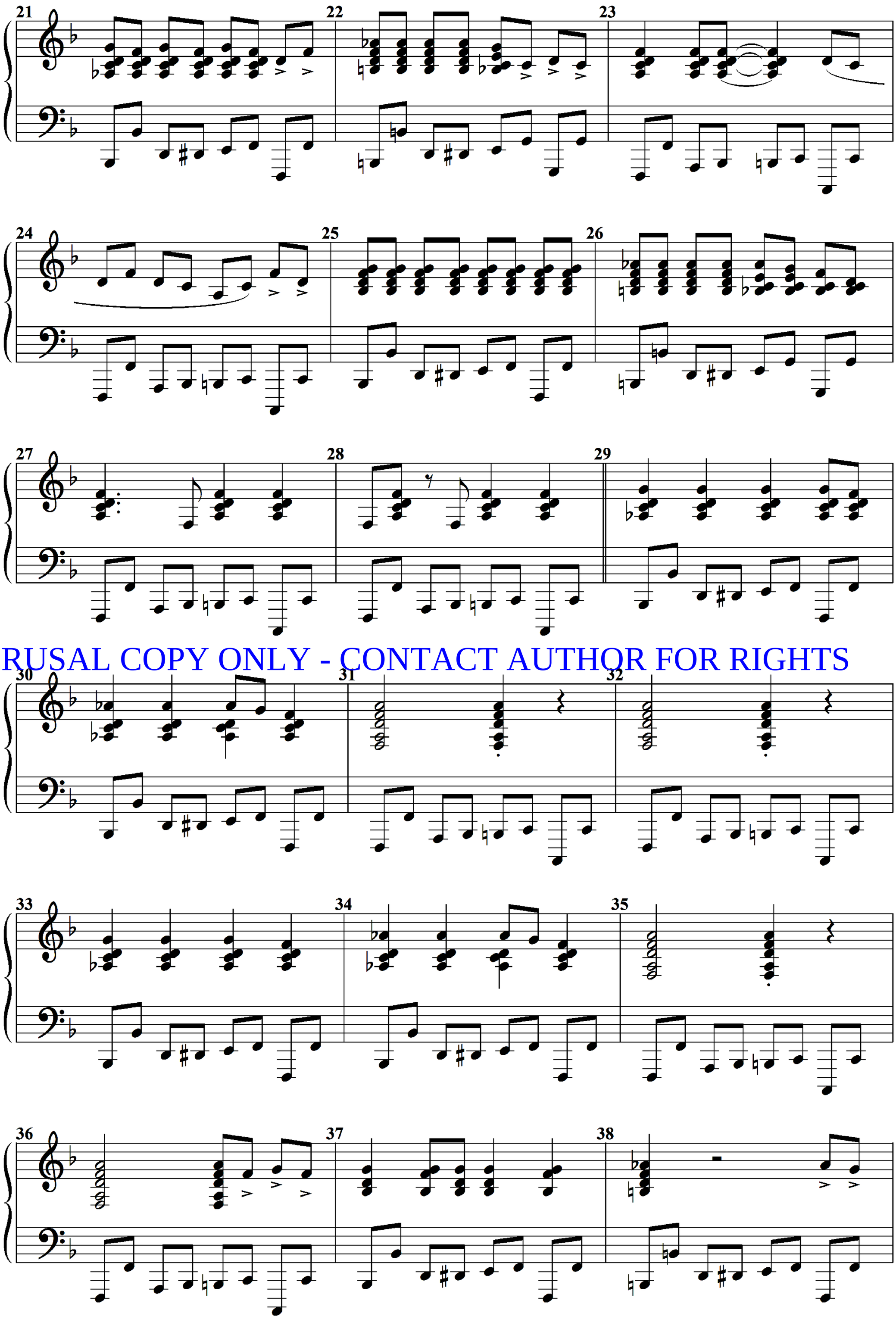

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Drum solo

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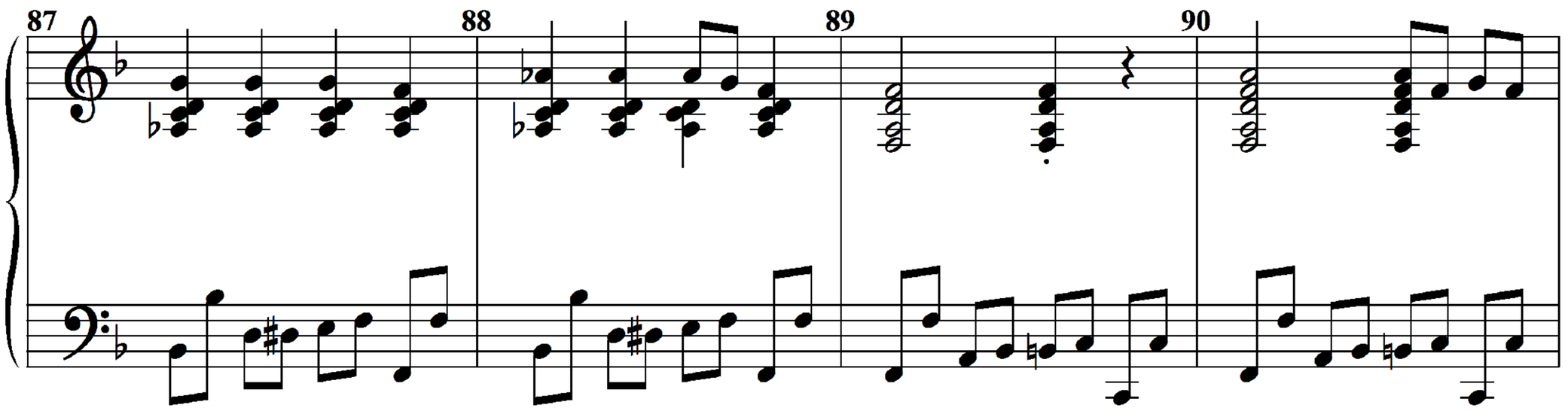

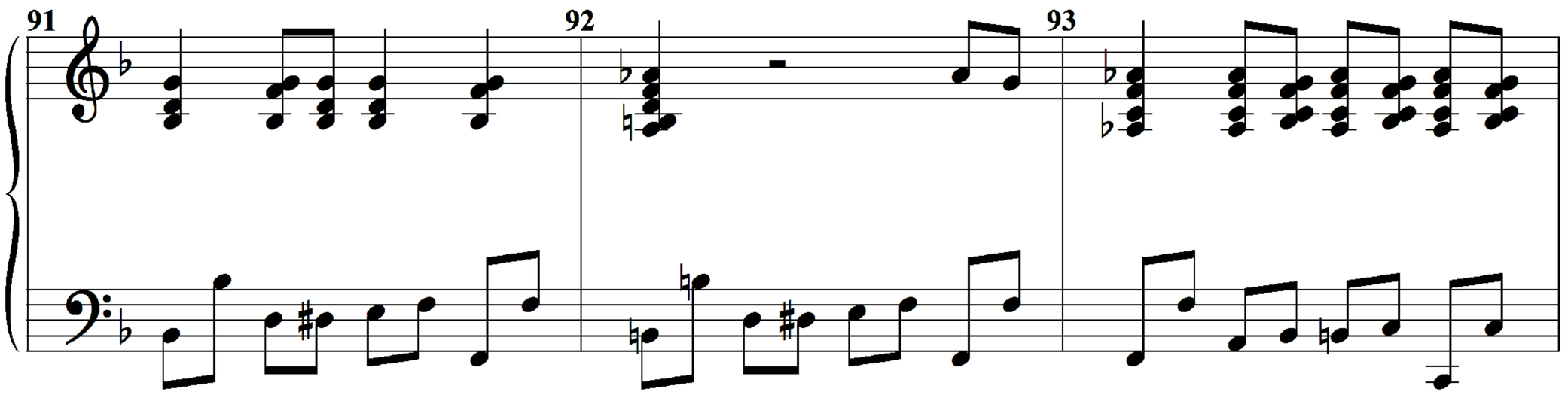

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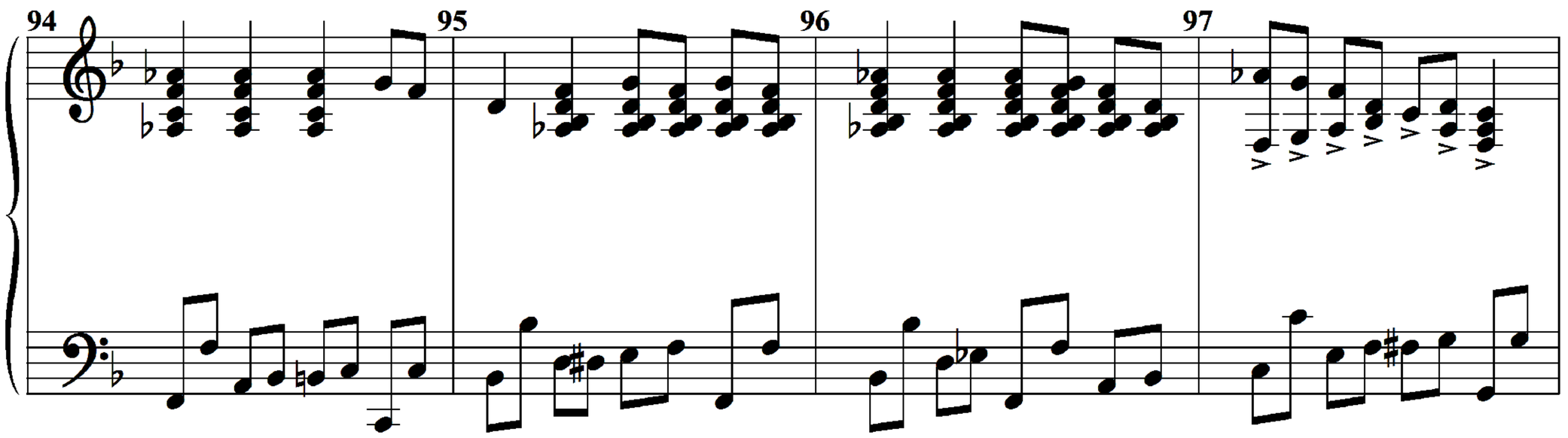

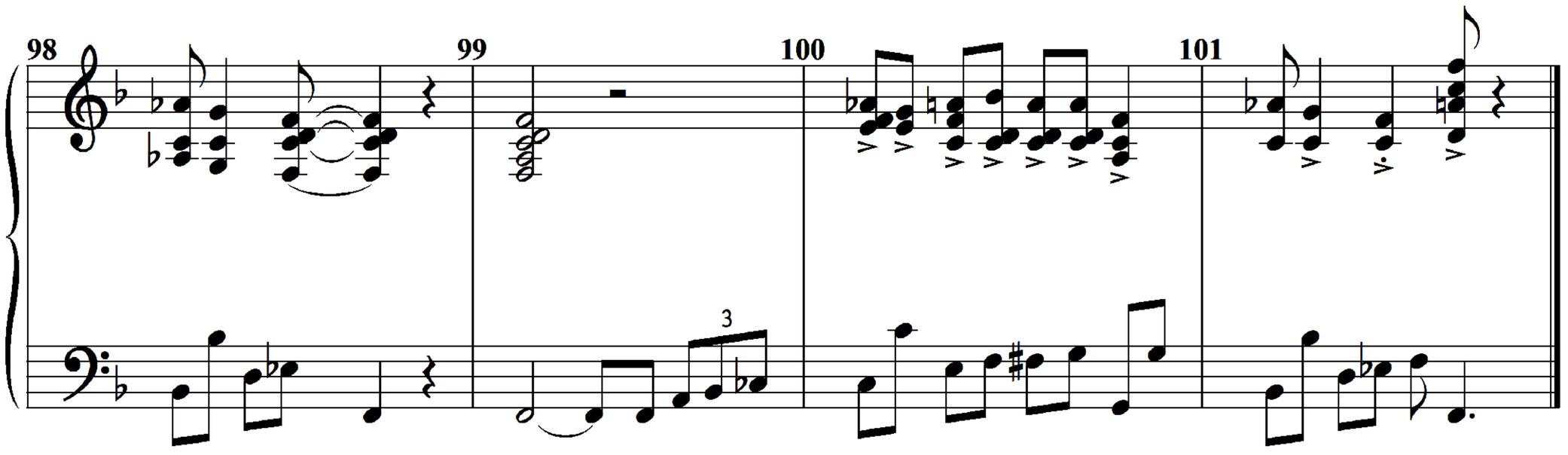

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