

**GENERALS DIE IN BED**

a play by  
David Jacklin

Adapted from the novel  
by  
Charles Yale Harrison

*To the bewildered youths –  
British, Australian, Canadian, and German –  
who were killed in that wood  
a few miles beyond Amiens on August 8, 1918,  
I DEDICATE THIS BOOK.  
Charles Yale Harrison, 1928*

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**Piano-Vocal-Conductor's Score**

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## MUSICAL NUMBERS

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5	12	Gassed Last Night (a capella)
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7	15	Oh, It's A Lovely War
8	17	Apres La Guerre Finis (a capella)
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12	27	Goodbye-ee

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No. 1: Whiter Than The Whitewash On The Wall

♩=100

Organ *f*

Organ Pedal *f*

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Whit- er than the white- wash on the wall. *mf*

Whit- er than the white- wash on the... White- wash on the wall. *mf*

*mf*

*mf*



No. 1: Whiter Than The Whitewash On The Wall

19 Whit- er than the white- wash on the wall. 20 Wash me in the wat- er that you

Whit- er than the white- wash on the... White- wash on the wall. Wash me in the wat- er that you

22 washed your dir- ty daugh- ter in and 23 I shall be whit- er than the 24 white- wash on the wall. On the

washed your dir- ty daugh- ter in and I shall be whit- er than the white- wash on the wall.

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25 wall. 26 On the wall. 27 Whit- er than the white- wash on the

On the wall On the wall Whit- er than the white- wash on the



No. 1: Whiter Than The Whitewash On The Wall

28 29 30

wall. Wash me in the wat- er that you washed your dir- ty daugh- ter in and

wall. Wash me in the wat- er that you washed your dir- ty daugh- ter in and

31 32 33

I shall be whit- er than the white- wash on the wall. On the wall. On the

I shall be whit- er than the white- wash on the wall. On the wall.

Dialogue continues over singing

34 35 36 37

wall. On the wall. On the wall. On the wall. On the

On the wall On the wall On the wall On the wall



No. 1: Whiter Than The Whitewash On The Wall

38 39 40 41

wall. On the wall. On the wall. On the

On the wall On the wall On the wall On the wall

42 43 44

wall. On the wall. On the wall. On the

On the wall On the wall On the wall

45 46 47

wall. On the wall. On the wall. On the

On the wall On the wall On the wall

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No. 1: Whiter Than The Whitewash On The Wall

48 49 50

wall. On the wall. On the wall. On the

On the wall On the wall On the wall

51 52 53

wall. On the wall. *f* Oh, Wash me in the wat- er that you

On the wall On the wall Oh, Wash me in the wat- er that you

*f*

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54 55 56

*rallantando*

washed your dir- ty daugh- ter in and I shall be whit- er than the white- wash on the wall.

washed your dir- ty daugh- ter in and I shall be whit- er than the white- wash on the wall.



No. 2: I Want To Go Home

$\text{♩} = 170$

Piano *mf*

5

9

I want to go home.

13

I want to go home. I

17

don't want to go in the trenches no more where



No. 2: I Want To Go Home

21

whizz- bangs and shrap- nel, they whis- tle and roar

25

Take me ov- er the sea where the

29

Al- ley- man can't get at me.

33

Oh, my! I don't want to die.

37

I want to go home!



No. 3: Take Me Back To Dear Old Blighty

♩.=100

1 2 3 4

*mf*

5 6 7 8

10 11 12

Take me back to dear old Bligh- ty!

13 14 15 16

Put me on the train for Lon- don town.

17 18 19 20

Take me ov- er there; drop me an- y- where:



**No. 3: Take Me Back To Dear Old Blighty**

21 22 23 24

Birm- ing- ham, Leeds or Man- ches- ter, well, I don't care.

25 26 27 28

I should love to see my best girl.

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29 30 31 32

Cud- dl- ing up a- gain, we soon should be! So!

33 34 35 36

Tid- del- y, id- del- y, igh- ty! Hur- ry me back to Bligh- ty.



37 38

Bligh- ty is the place for

This block contains the musical notation for measures 37 and 38. It features a vocal line in treble clef with lyrics 'Bligh- ty is the place for' and a piano accompaniment in grand staff (treble and bass clefs). The key signature has five flats (B-flat, E-flat, A-flat, D-flat, G-flat). Measure 37 contains the first part of the phrase, and measure 38 contains the second part. The piano accompaniment consists of chords and single notes.

39 40

me.

This block contains the musical notation for measures 39 and 40. It features a vocal line in treble clef with the lyric 'me.' and a piano accompaniment in grand staff. Measure 39 contains the first part of the phrase, and measure 40 contains the second part. The piano accompaniment consists of chords and single notes.

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This block contains the musical notation for measures 39 and 40, showing the piano accompaniment in grand staff. The key signature has five flats. Measure 39 contains the first part of the phrase, and measure 40 contains the second part. The piano accompaniment consists of chords and single notes.



# No 4/5: Shelled (Gassed, Bombed) Last Night

$\text{♩} = 122$

*a capella*

The musical score is written for a capella in 4/4 time. It features a vocal melody in the treble clef and a bass line in the bass clef. The bass line consists of eighth notes, with many notes marked with an 'x' to indicate they are not to be played. The score is divided into measures, with measure numbers 4, 6, 8, 10, 13, and 16 indicated at the start of their respective systems. The lyrics are written below the vocal line. The piece includes triplets and a key signature change to one flat (B-flat) in measure 10. A large blue watermark is overlaid across the middle of the page.

snare

Shelled last night, and

shelled the night be- fore. We're gon- na get shelled a- gain to- night, if we

nev- er get shelled no more. When we're shelled, we're

scared as we can be. God damn the whizz- bangs that

come from Ger- man- y. They're ov- er us! They're ov- er us!

One funk- hole a- mong the four of us. Thank the Lord there are no

more of us, 'cause one of us could fill it one his own.



19

Gassed last night, and

22

gassed the night be- fore. We're gon- na get gassed a- gain to- night, if we

24

nev- er get gassed no more. When we're gassed, we're

26

sick as we can be, 'cause phos- gene and mus- tard gas are

28

much too much for me. They're warn- ing us! They're warn- ing us!

31

One gas- mask a- mong the four of us. Glor- y be to God that

34

three of us can run, so one of us can use it on his own.



## No. 6: I Want To Go Home, reprise

♩=170

Piano *mf*

Measures 1-4 of the piano introduction. The right hand plays a melody of quarter notes: G4, A4, Bb4, C5, Bb4, A4, G4. The left hand plays a bass line of quarter notes: F3, E3, D3, C3, B2, A2, G2. The tempo is marked as quarter note = 170.

Measures 5-8 of the piano introduction. The right hand continues the melody: F4, E4, D4, C4, B3, A3, G3. The left hand continues the bass line: F2, E2, D2, C2, B1, A1, G1.

Measures 9-12 of the piano introduction. The right hand continues the melody: F3, E3, D3, C3, B2, A2, G2. The left hand continues the bass line: F2, E2, D2, C2, B1, A1, G1.

Measures 13-16 of the piano introduction. The right hand continues the melody: F3, E3, D3, C3, B2, A2, G2. The left hand continues the bass line: F2, E2, D2, C2, B1, A1, G1.

Measures 17-20 of the piano introduction. The right hand continues the melody: F3, E3, D3, C3, B2, A2, G2. The left hand continues the bass line: F2, E2, D2, C2, B1, A1, G1.



No. 6: I Want To Go Home, reprise

21

oh!, the Jack John- sons, they make such a roar

25

Take me ov- er the sea where the

29

snip- ers, they can't get at me.

33

Oh, my! I don't want to die.

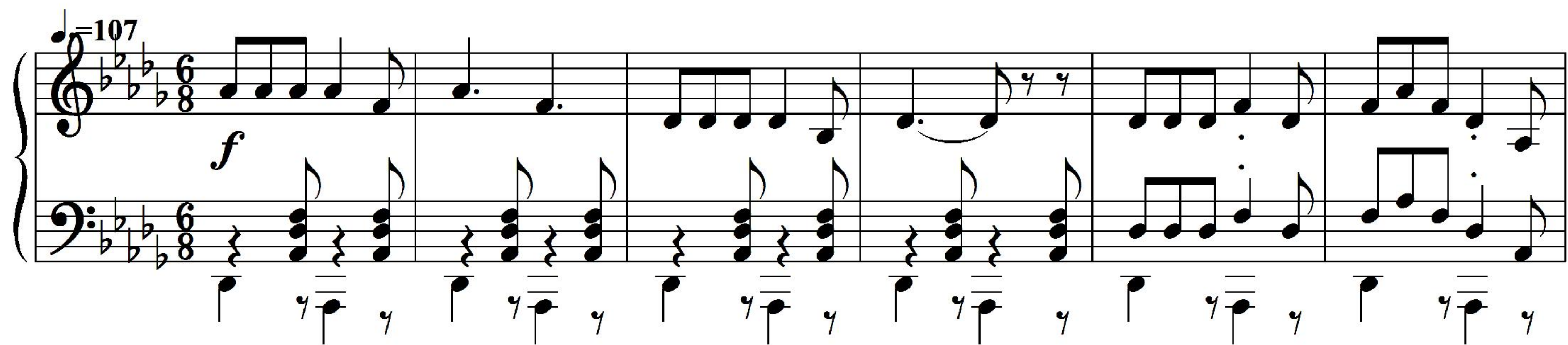
37

I want to go home!



## No. 7: Oh! It's A Lovely War

107 **f**



7

Oh! Oh! Oh! It's a love- ly war!



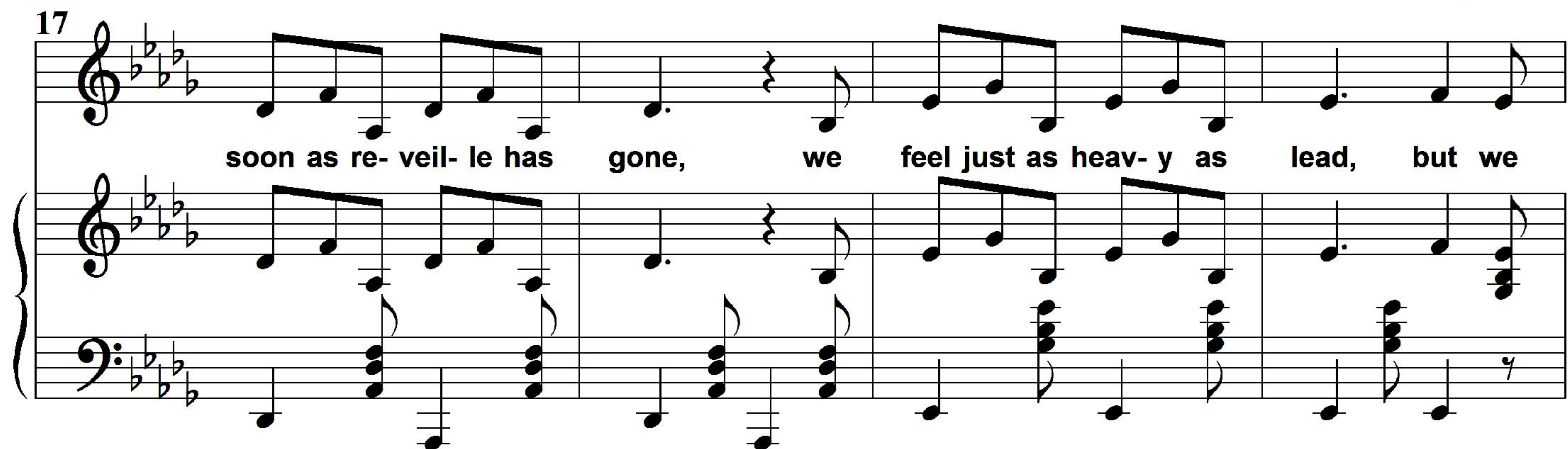
12

Who would- n't be a sol- dier, eh? Oh, it's a shame to take the pay. As



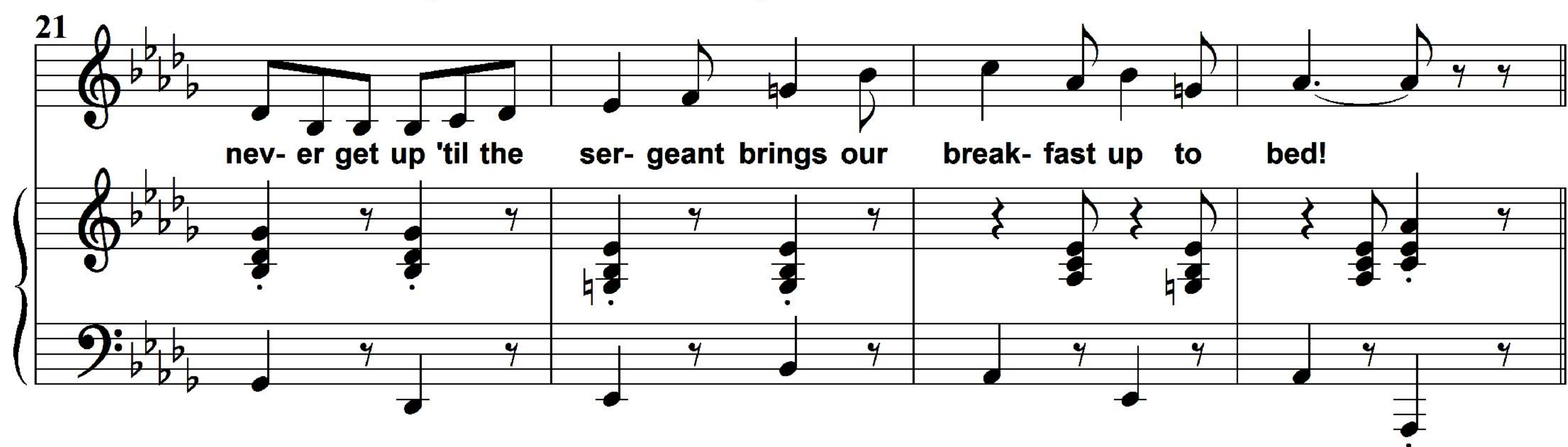
17

soon as re- veil- le has gone, we feel just as heav- y as lead, but we



21

nev- er get up 'til the ser- geant brings our break- fast up to bed!





No. 7: Oh! It's A Lovely War

25

Oh! Oh! Oh! It's a love- ly war! What do we want with eggs and

30

ham, when we've got plum and ap- ple jam? Form fours! Right turn!

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35

How shall we spend the mon- ey we earn? Oh! Oh! Oh! It's a love- ly

39

war.



# No. 8: Aprez La Guerre Finis

a capella



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# No. 9: The Marching Medley

**♩. = 107**

The piano introduction consists of 12 measures. Measures 1-4 are marked with measure numbers 1, 2, 3, and 4. Measures 5-8 are marked with measure numbers 5, 6, 7, and 8. Measures 9-12 are marked with measure numbers 9, 10, 11, and 12. The music is in 6/8 time and features a melody in the right hand and a bass line in the left hand.

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13 14 15 16

Ma- dam, have you a daugh- ter fine? Par- ley voo?

Measures 13-16 of the vocal and piano accompaniment. The vocal line is in the right hand of the piano part, and the piano accompaniment is in the left hand. The lyrics are: "Ma- dam, have you a daugh- ter fine? Par- ley voo?".

17 18 19 20

Ma- dam, have you a daugh- ter fine? Par- ley voo?

Measures 17-20 of the vocal and piano accompaniment. The vocal line is in the right hand of the piano part, and the piano accompaniment is in the left hand. The lyrics are: "Ma- dam, have you a daugh- ter fine? Par- ley voo?".



No. 9: The Marching Medley

21 22 23 24

Ma- dam, have you a daugh- ter fine, fit for a sol- dier up the line?

25 26 27 28

Hink- y, dink- y par- ley voo?

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29 30 31 32

Left! Right! Left! Right! Roar the dir- ty march- ing songs!

33 34 35 36

Rain- ing, rain- ing rain- ing. Al- ways blood- y well rain- ing.



37 38 39 40

Rain- ing all the morn- ing and rain- ing all the night.

41 42 43 44

Left! Right! Left! Right! Roar the dir- ty march- ing songs!

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45 46 47 48

March- ing, march- ing, march- ing. Al- ways blood- y well march- ing.

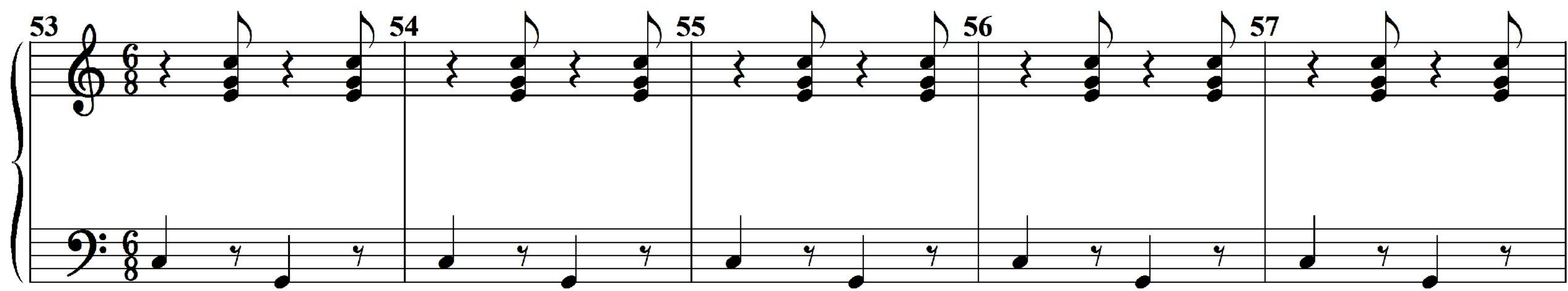
49 50 51 52

When this war is ov- er, we'll blood- y well march no more.

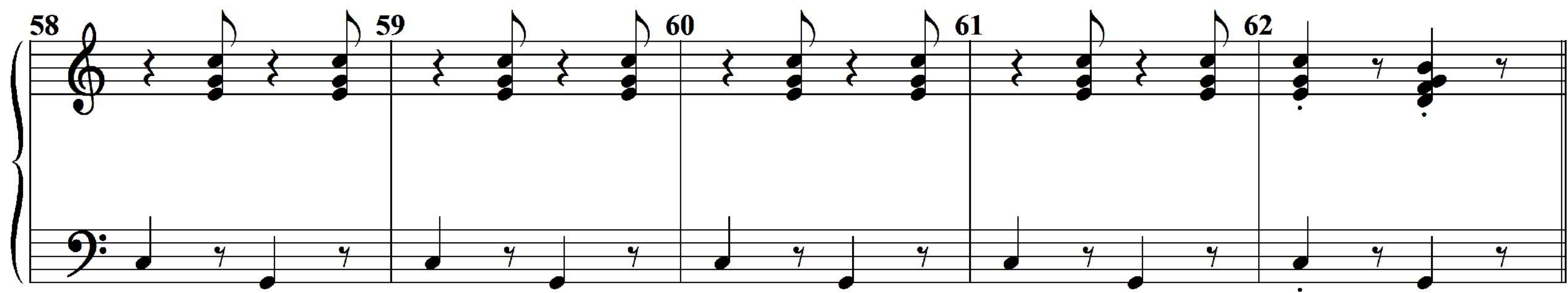


No. 9: The Marching Medley

53 54 55 56 57



58 59 60 61 62



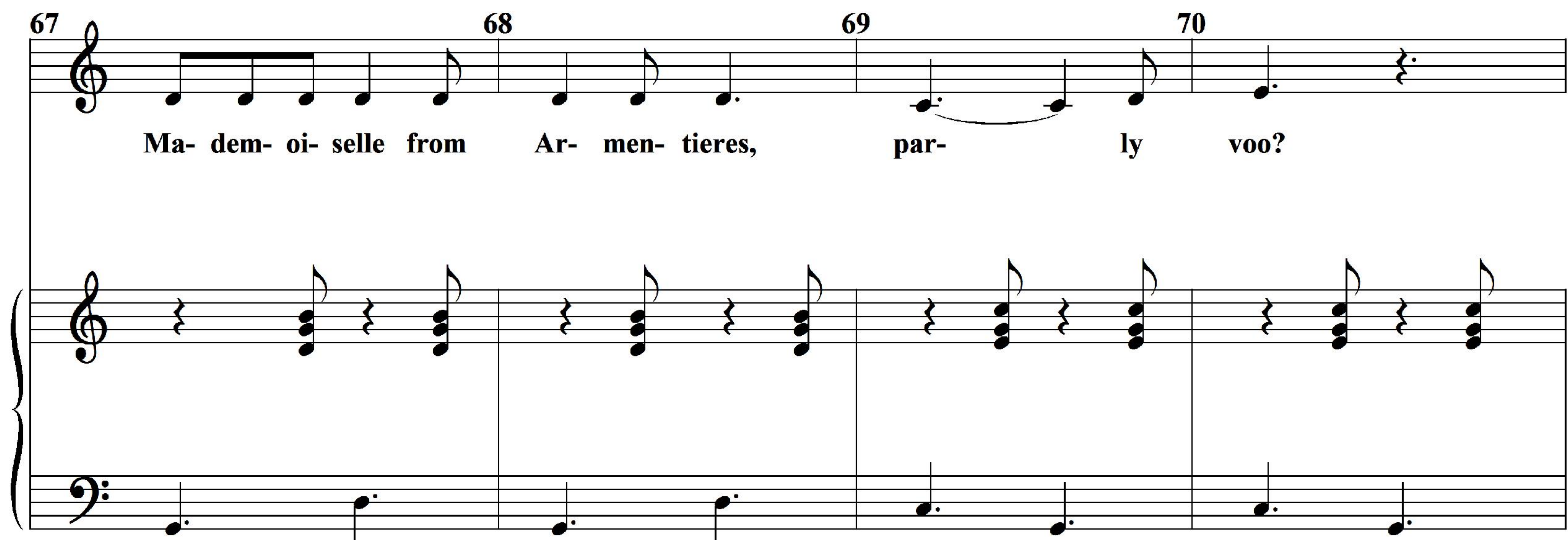
63 64 65 66

Ma- dem- oi- selle from Ar- men- tieres, par- ley voo?



67 68 69 70

Ma- dem- oi- selle from Ar- men- tieres, par- ly voo?





71 72 73 74

Ma- dem- oi- selle from Ar- men- tieres, has- n't been fucked in for- ty years.

75 76 77 78

Hink- y, dink- y, par- ley? Hink- y, dink- y, par- ley

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79 80 81

voo?



# No. 10: The Generals Have A Bloody Good Time

♩.=107

2 3 4 5

The gen- er- als have a

6 7 8 9 10

blood- y good time. Par- ley voo? The gen- er- als have a blood- y good time.

11 12 13 14 15

Par- ley voo? The gen- er- als have a blood- y good time fif- ty miles be-

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16 17 18 19 20

hind the line. Hink- y, dink- y, par- ley Hink- y, dink- y, par- ley?

21 22 23 24

Hink- y, dink- y, par- ley voo?



## No. 11: Oh! It's A Lovely War (voiceover)

♩=107

5

9

Up to your waist in wa- ter; up to your eyes in slush;  
When does a sol- dier grum- ble? When does he make a fuss?

13

us- ing the kind of lan- guage that make the ser- geant blush. Oh,  
No one is more con- ten- ted in all the world than us.

17

who would- n't join the ar- my? That's what we all en- quire.  
Oh, it's a cush- y life, boys. Real- ly we love it so:



No. 11: Oh! It's A Lovely War (voiceover)

21

Don't we pi- ty the poor ci- vil- i- an sit- ting a- round the fire?  
Once a fel- low was sent on leave \_\_, and simp- ly re- refused to go.

25

Oh! Oh! Oh! It's a love- ly war! Who would- n't be a sol- dier,

30

eh? Oh, it's a shame to take the pay. As soon as re- veil- le has gone, we

35

feel just as heav- y as lead, but we nev- er get up 'til the ser- geant brings our

39

break- fast up to bed! Oh! Oh! Oh! It's a love- ly war!



No. 11: Oh! It's A Lovely War (voiceover)

44

What do we want with eggs and ham, when we've got plum and ap- ple jam?

49

Form fours! Right turn! How shall we spend the mon- ey we earn?

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53

Oh! Oh! Oh! It's a love- ly war.



## No. 12: Goodbye-ee

$\text{♩} = 135$

*mf*

Good- bye- ee. Good-

bye- ee. Wipe the tear, bab- y dear, from your eye- ee. Though it's

hard to part, I know, I'll be

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tick- led to death to go. Don't cry- ee, don't sigh- ee.

There's a sil- ver lin- ing in the sky- ee. Bon soir, old thing! Cheer- i-

The musical score is written for voice and piano. It consists of five systems of staves. Each system has a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature has one flat (B-flat), and the time signature is 4/4. The tempo is marked as quarter note = 135. The piano part includes dynamic markings like *mf* and triplet markings (3). The lyrics are written below the vocal line. A large blue watermark is overlaid across the middle of the page.



17

o. Chin- chin! Na- poo. Tood- le- oo! Good- bye- ee!

21

Bon soir, old thing! Cheer- i- o. Chin- chin! Na- poo. Tood- le- oo! Good-

25

bye- ee!



No. 13: Keep Your Head Down, Fritzie Boy

♩.=115

2 3 4 5 6

Keep your head down, Friz- ie

*mf*

7 8 9 10 11

boy! Keep your head down, Frit- zie boy!

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12 13 14 15 16

Late last night, by the "star- shell" light, we

17 18 19 20

saw you! We saw you! You were



No. 13: Keep Your Head Down, Fritzie Boy

21 22 23 24

fix- ing up your wire, so we

25 26 27 28

op- ened rap- id fire. If you

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29 30 31 32

want to see you moth- er in the Fath- er- land, keep your

33 34 35 36

head down, Fritz- ie boy!



No. 14: We Are Fred Karno's Army

♩=130

*f*

5 6 7 8

*f* We are Fred Kar- no's Ar- my, the blood- y in- fan-

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9 10 11 12

try. We can- not fight; we can- not shoot. What blood- y good are

13 14 15 16

we? And when we get to Ber- lin, the Kais- er, he will



No. 14: We Are Fred Karno's Army

17 18 19 20

see, and scream "Mein Gott!, What a frig- gin' fine lot are the boys of the in- fan-

21 22 23 24

try!" A- r- r- r- men!

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# No. 15: Hush! Here Comes A Whizz-Bang!

♩=120

2 3 4

Hush! Here comes a

5 6 7

whiz- bang! Hush! Here comes a whiz- bang!

8 9 10

Now, you sol- dier boys, run down those stairs. Down in the dug- out and

11 12 13

say your prayers. Hush! Here comes a whiz- bang! And, it's



No. 15: Hush! Here Comes A Whizz-Bang!

14 15 16

head- ing straight for you! And, you'll see all the won- ders of

17 18 19

No- Man's- Land if the whiz- bang finds you.

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# No. 16: That's The Wrong Way To Tickle Marie

♩=125

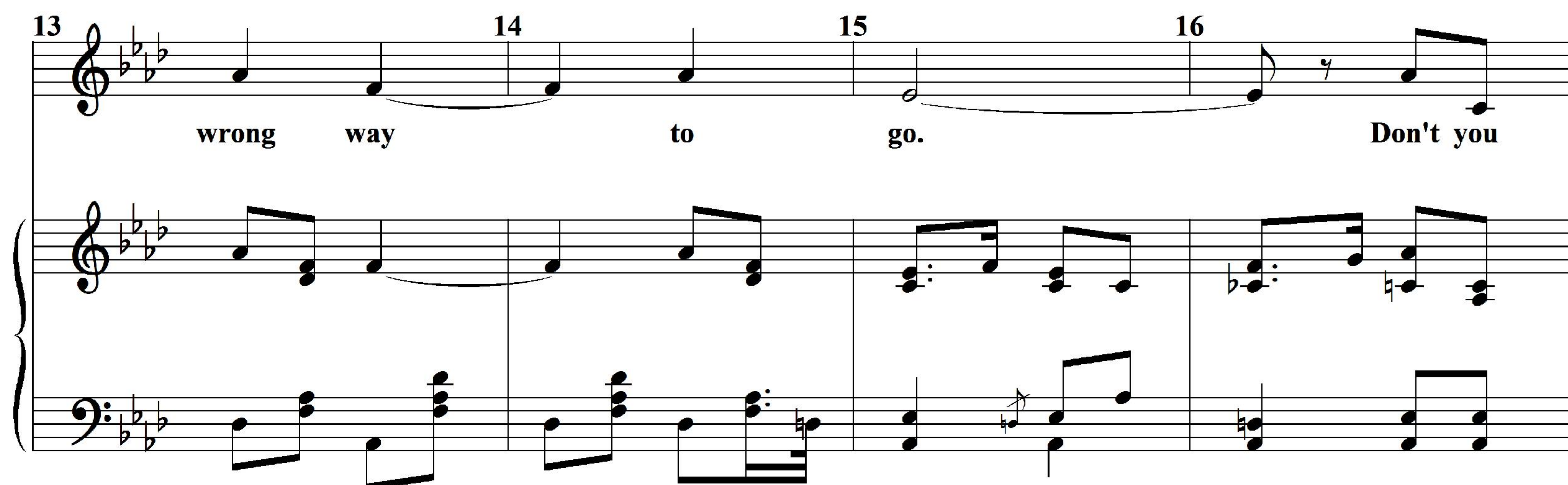


That's the

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wrong way to tick- le Mar- ie. That's the



wrong way to go. Don't you



No. 16: That's The Wrong Way To Tickle Marie

17 18 19 20

know that ov- er here, boys, They \_

21 22 23 24

like it bet- ter like so! Oh! Oh! Oh!

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25 26 27 28

Hoo- ray pour La France, boys!

29 30 31 32

Fare- well, Ang- le- terre! We \_



No. 16: That's The Wrong Way To Tickle Marie

33 34 35 36

did- n't know the way to tick- le Mar- ie, But

37 38 39 40

now we've learned how!

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No. 17: Grousing, Grousing, Grousing

♩=110

2 3 4

*mf* Grou- ing, grou- ing grou- ing.

*mf*

5 6 7 8

Al- ways blood- y well grou- ing. Grou- ing at the ra- tions and

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9 10 11 12

grou- ing at the pay. Grum- bling, grum- bling, grum- bling.

13 14 15 16

Al- ways frig- gin' well grum- bling. When we get to Bligh- ty, we'll



No. 17: Grouching, Grouching, Grouching

17 18 19 20

grum- ble nev- er- more.

*pp*

21 22 23 24

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25 26 27 28

March- ing, march- ing, march- ing.

*mf*

29 30 31 32

Al- ways blood- y well march- ing. Mar- ching in the morn- ing and



No. 17: Grouching, Grouching, Grouching

33 34 35 36

march- ing all the night. March- ing, march- ing, march- ing.

37 38 39 40

Al- ways blood- y well march- ing. When this war is ov- er, we'll

41 42 43 44

blood- y well march no more.

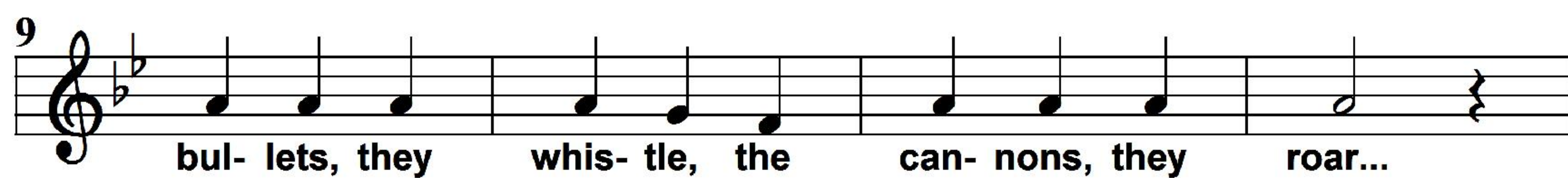
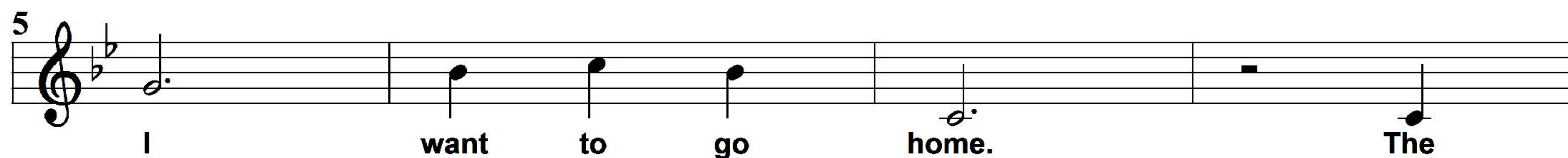
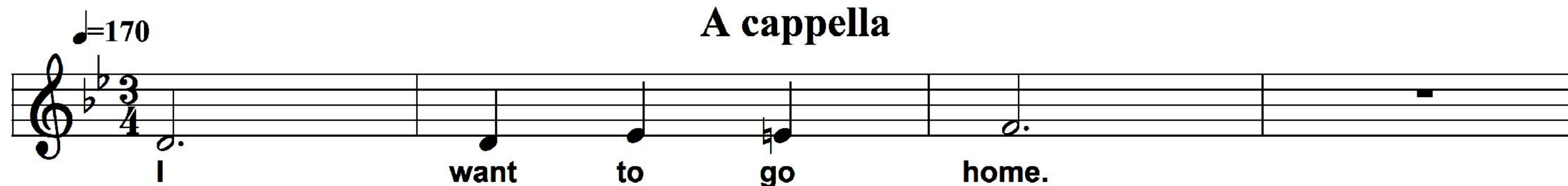
*f*

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## No. 18: I Want To Go Home, 2nd reprise

A cappella



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# No. 19: Oh, I'll Take The Tripod

Oh \_\_, I'll take the tri- pod and you take the gun, lad, and you'll be in ac- tion be-

fore me. And if you get shot, I'll \_\_ take the bleed- in' lot, and I'll

eat all your ra- tions in the mor- ning.

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# No. 20: And, When They Ask Us

♩=65

2 3 4

5 6 7 8

And when they ask us how dan- ger- ous it was

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9 10 11 12

Oh! we'll nev- er tell them. No, we'll nev- er tell them

13 14 15 16

We spent each day in some ca- fé And chat- ted French girls night and



No. 20: And, When They Ask Us

17 18 19 20

day; It was the cush- i- est job we ev- er had.

21 22 23 24

It was the cush- i- est job we ev- er

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25 26 27

had.



# No. 21: Take Me Back To Dear Old Blighty

♩.=100

*mf*

9 10 11 12

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Take me back to dear old Bligh- ty!

13 14 15 16

Put me on the train for Lon- don town.



17 18 19 20

Take me ov- er there; drop me an- y- where:

21 22 23 24

Birm- ing- ham, Leeds or Man- ches- ter, well, I don't care.

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25 26 27 28

I should love to see my best girl.

29 30 31 32

Cud- dl- ing up a- gain, we soon should be! So!



No. 21: Take Me Back To Dear Old Blighty

33 34 35 36

Tid- del- y, id- del- y, igh- ty! Hur- ry me back to Bligh- ty.

37 38

Bligh- ty is the place for

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39 40

me.



## No. 22: And When They Ask Us, reprise

$\text{♩} = 35$

*mp*

2 3 4

5 6 7 8

And when they



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9 10 11 12

ask us, and they're cer- tain- ly going to ask us, the rea- son

13 14 15 16

why we did- n't win the Croix De Guerre, Oh, we'll nev- er





No. 22: And When They Ask Us, reprise

17 18 19 20

tell them. No, we'll nev- er tell them there was a

21 22 23 24

front but damned if we knew where! There was a

25 26 27 28

*half tempo!* front but damned if we knew where.



No. 23: Let's All Go Down The Strand

♩.=125

*ff*

2 3 4

5 6 7 8

*mf*

One night, half a dozen tourists

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9 10 11 12

met to- geth- er in Tra- fal- gar Square. A

13 14 15 16

fort- night's tour on the Con- ti- nent was planned, and



No. 23: Let's All Go Down The Strand

17 18 19 20

*each had his port-man-teau in his hand.*

21 22 23 24

*Down the Rhine, they'd meant to have a pic-nic, 'til*

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25 26 27 28

*Jones said "I must de-cline.*

29 30 31 32

*Boys, you be ad-vised by me, stay a-way from Ger-man-y.*



No. 23: Let's All Go Down The Strand

33 34 35 36

*What's the good of go- ing down the Rhine?"*

37 38 39 40

*"Let's all go down the Strand! (Have a ba- na- na!)"*

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41 42 43 44

*Let's all go down the Strand!*

45 46 47 48

*I'll be lead- er; you can march be- hind.*

*mf*



No. 23: Let's All Go Down The Strand

49 50 51 52

Come with me, and see what we can find.

53 54 55 56

Let's all go down the Strand! (Have a ba-na-na!)

*f*

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57 58 59 60

Oh, what a happy land!

61 62 63 64

That's the place for fun and noise, all among the girls and boys. So



No. 23: Let's All Go Down The Strand

65 66 67 68

let's all go down the Strand!" All to- geth- er, now!

69 70 71 72

"Let's all go down the Strand! (Have a ba- na- na!)

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73 74 75 76

Let's all go down the Strand!

77 78 79 80

I'll be lead- er; you can march be- hind.

*mf*



No. 23: Let's All Go Down The Strand

81 82 83 84

Come with me, and see what we can find.

*f*

85 86 87 88

Let's all go down the Strand! (Have a ba-na-na!)

*ff*

89 90 91 92

Oh, what a happy land!

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93 94 95 96

That's the place for fun and noise, all a-mong the girls and boys. So

97 98 99 100

let's all go down the Strand!"