

A MEDLEY OF WORLD WAR ONE SONGS
SONGS THEY TOOK TO WAR

GOOD-BYE DOLLY GRAY/IT'S A LONG WAY TO TIPPERARY/
PACK UP YOUR TROUBLES IN YOUR OLD KIT BAG/
OVER THERE/TAKE ME BACK TO DEAR OLD BLIGHTY

arr. DEAN JONES

Brass Band

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Lake Music Publications
Demo-Score

GOOD-BYE DOLLY GRAY

(Words by Will D. Cobb and Music by Paul Barnes)

Although the song was written during the Spanish-American war of 1898, it was sung by soldiers of the British Empire during the Boer War in 1899 to 1902. The song was also popular among troops during World War One.

IT'S A LONG WAY TO TIPPERARY

(Words and Music by Jack Judge and Harry Williams)

The song was allegedly written for a 5 shilling bet in Stalybridge on 30 January 1912 and performed the next night at the local music hall. Judge's parents were Irish, and his grandparents came from Tipperary. It became popular among soldiers in the First World War and is remembered as a song of that war. During the First World War, Daily Mail correspondent George Curnock saw the Irish regiment the Connaught Rangers singing this song as they marched through Boulogne on 13 August 1914 and reported it on 18 August 1914. The song was quickly picked up by other units of the British Army.

PACK UP YOUR TROUBLES IN YOUR OLD KIT BAG

(Words by George Asaf and Music by Felix Powell)

"Pack Up Your Troubles in Your Old Kit-Bag, and Smile, Smile, Smile" is the full name of a World War One marching song. It was written by George Henry Powell under the pseudonym of "George Asaf", and set to music by his brother Felix Powell. A play presented by the National Theatre recounts how these music hall stars rescued the song from their rejects pile and re-scored it to win a wartime competition for a marching song. It became very popular, boosting British morale despite the horrors of that war. It was one of a large number of music hall songs aimed at maintaining morale, recruiting for the forces, or defending Britain's war aims.

OVER THERE

(Words and Music by George M Cohan)

The song "Over There" was one of the most famous songs of World War I. It proved to be an inspiration both to the young men who were being sent to fight the war as well as to those on the home front who worried about their loved ones. The song is about the "Yanks" (i.e. Americans) going "over there" (i.e. across the Atlantic) to help fight the "Huns" (i.e. the Germans) during World War I.

TAKE ME BACK TO DEAR OLD BLIGHTY

(Words and Music by A.J. Mills, Fred Godfrey and Bennett Scott)

Take Me Back To Dear Old Blighty — a phrase so famous that it finds a place in the Oxford Dictionary of Modern Quotations — was a favourite of the British Tommies on the Western Front. "Blighty" is a British English slang term for Britain. It was first used during the Boer War, though it was not until World War One that the word spread widely.

INSTRUMENTATION:

Score	1
Soprano Cornet Eb	1
Solo Cornet Bb	4
Repiano Cornet Bb	1
2nd Cornet Bb	2
3rd Cornet Bb	2
Flugelhorn	1
Solo Horn Eb	1
1st Horn Eb	1
2nd Horn Eb	1
1st Baritone Bb	1
2nd Baritone Bb	1
1st Trombone	1
2nd Trombone	1
Bass Trombone	1
Euphonium Bb	2
Bass Eb	2
Bass Bb	2
Percussion 1	2
Percussion 2	2
Percussion 3	2

Duration: ca. 8.00

Grade: C

Grade/Indeling/Degré de difficulté/Schwierigkeitsgrad:

A = Very Easy/Zeer Eenvoudig/Très Facile/Sehr Leicht

B = Easy/Eenvoudig/Facile/Leicht

C = Medium/Gemiddeld/Moyen/Mittelschwer

D = Difficult/Moeilijk/Difficile/Schwer

E = Very Difficult/Zeer Moeilijk/Très Difficile/Sehr Schwer

SONGS THEY TOOK TO WAR

For Ascot Brass 2014 (100 years since World War I)

ARRANGED BY DEAN JONES

Bugel-call (freely)

Grave ♩ = 66

The musical score is arranged for Ascot Brass and includes the following parts:

- Soprano Cornet Eb
- Solo Cornet Bb
- Repiano Cornet Bb
- 2nd Cornet Bb
- 3rd Cornet Bb
- Flugelhorn
- Solo Horn Eb
- 1st Horn Eb
- 2nd Horn Eb
- 1st Baritone Bb
- 2nd Baritone Bb
- 1st Trombone Bb
- 2nd Trombone Bb
- Bass Trombone
- Euphonium Bb
- Bass Eb
- Bass Bb
- Percussion 1
- Percussion 2
- Percussion 3

The score begins with a 6/8 time signature and a key signature of one sharp (F#). It features a 'Bugel-call (freely)' section followed by a 'Grave' section with a tempo of ♩ = 66. The Solo Cornet Bb part starts with a forte (*f*) dynamic. The Flugelhorn part has a solo section marked *solo* and *mp*. The Percussion 3 part includes a section marked *p* and *s.d.* (sordano).

9

Sop. Cnt.

S. Cnt.

Rep. Cnt.

2nd Cnt.

3rd Cnt.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

Bass Eb

Bass Bb

Perc. 1

Perc. 2

Perc. 3

three

mp

mp

mp

one

mp

mp

mp

[s.c.] *soft mallets*

mp

A Allegro con spirito ♩ = 118

23

Sop. Cnt.

S.Cnt.

Rep. Cnt.

2nd Cnt.

3rd Cnt.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

Bass Eb

Bass Bb

Perc.1

Perc.2

Perc.3

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

f

f

mf

f

mf

a 2

b.d.

35

Sop. Cnt.

S. Cnt.

Rep. Cnt.

2nd Cnt.

3rd Cnt.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

Bass Eb

Bass Bb

Perc.1

Perc.2

Perc.3

mf

mf

mf

mf

46

Sop. Cnt.

S. Cnt.

Rep. Cnt.

2nd Cnt.

3rd Cnt.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

Bass Eb

Bass Bb

Perc.1

Perc.2

Perc.3

cresc.

f

58

The musical score consists of the following parts and markings:

- Vocalists:** Sop. Cnt., S. Cnt., Rep. Cnt., 2nd Cnt., 3rd Cnt.
- Woodwinds:** Flug., Solo Hn., 1st Hn., 2nd Hn., 1st Bar., 2nd Bar.
- Brass:** 1st Tbn., 2nd Tbn., B. Tbn., Euph., Bass Eb, Bass Bb.
- Percussion:** Perc.1 (glockenspiel), Perc.2, Perc.3.

Dynamic markings include *mf*, *f*, *p*, and *solo*. A large red watermark "Demo Music Publications" is overlaid diagonally across the page.

71

Sop. Cnt. *mp* *cresc.* *f*

S. Cnt. *mp* *cresc.* *f*

Rep. Cnt. *mp* *cresc.* *f*

2nd Cnt. *mp* *cresc.* *f*

3rd Cnt. *mp* *cresc.* *f*

Flug. *f*

Solo Hn. *f*

1st Hn. *f*

2nd Hn. *f*

1st Bar. *f*

2nd Bar. *f*

1st Tbn. *mp* *cresc.* *f*

2nd Tbn. *mp* *cresc.* *f*

B. Tbn. *mp* *cresc.* *f*

Euph. *mp* *cresc.* *f*

Bass Eb *mp* *cresc.* *f*

Bass Bb *mp* *cresc.* *f*

Perc.1

Perc.2

Perc.3 *mp* *cresc.* *f*

D

95

Sop. Cnt.
 S. Cnt. *two mp*
 Rep. Cnt. *mp*
 2nd Cnt. *mp*
 3rd Cnt. *mp*
 Flug.
 Solo Hn.
 1st Hn.
 2nd Hn.
 1st Bar. *mp*
 2nd Bar.
 1st Tbn. *mp*
 2nd Tbn.
 B. Tbn.
 Euph.
 Bass Eb
 Bass Bb
 Perc.1 *mp*
 Perc.2
 Perc.3 *mp*



105

Sop. Cnt.

S.Cnt.

Rep. Cnt.

2nd Cnt.

3rd Cnt.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

Bass Eb

Bass Bb

Perc.1

Perc.2

Perc.3

tutti open

mf

cresc.

mf

cresc.

mf

cresc.

mf

mp cresc.

mf

mp cresc.

mf

mf

mf

cresc.

mf

mf

mf

mf

mf

one

tutti

mf

triangle

f

mf

151

Sop. Cnt.

S.Cnt.

Rep. Cnt.

2nd Cnt.

3rd Cnt.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

Bass Eb

Bass Bb

Perc.1

Perc.2

Perc.3

f

two

f

mf

three

three

161

solo

3

3

tutti

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

Sop. Cnt.

S. Cnt.

Rep. Cnt.

2nd Cnt.

3rd Cnt.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

Bass Eb

Bass Bb

Perc.1

Perc.2

Perc.3

This is a page of a musical score, likely for an orchestral or choral piece. It features 20 staves, each representing a different instrument or vocal part. The parts include Soprano, Alto, Tenor, Flute, Solo Horn, 1st and 2nd Horns, 1st and 2nd Baritone, 1st, 2nd, and Bass Trombone, Euphonium, Bass Eb, Bass Bb, and three different Percussion parts. The score begins at measure 161. The vocal parts (Sop. Cnt., S. Cnt., Rep. Cnt., 2nd Cnt., 3rd Cnt.) have rests for most of the page. The instrumental parts have various rhythmic patterns and dynamics. The dynamic markings include *mf* (mezzo-forte), *mp* (mezzo-piano), and *tutti*. There are also performance instructions such as *solo* and triplet markings (3). A large, diagonal red watermark reading "Demo Music Publications" is overlaid on the entire page.

173

Sop. Cnt. *mf*

S. Cnt. *cresc.* *f* *mp*

Rep. Cnt. *cresc.* *f*

2nd Cnt. *cresc.* *f*

3rd Cnt. *cresc.* *f*

Flug. *mp*

Solo Hn. *mp cresc.* *f* *mp*

1st Hn. *mp cresc.* *f* *mp*

2nd Hn. *mp cresc.* *f* *mp*

1st Bar. *mp cresc.* *f* *mp*

2nd Bar. *mp cresc.* *f* *mp*

1st Tbn. *f* *mp*

2nd Tbn. *f* *mp*

B. Tbn. *f* *mp*

Euph.

Bass Eb *cresc.* *f* *mp*

Bass Bb *cresc.* *f* *mp*

Perc.1

Perc.2

Perc.3 *cresc.* *f* *mp*

184

Sop. Cnt.

S. Cnt.

Rep. Cnt.

2nd Cnt.

3rd Cnt.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

Bass Eb

Bass Bb

Perc.1

Perc.2

Perc.3

mp

mp

wood block

mp

195

Sop. Cnt. *f*

S. Cnt. *f*

Rep. Cnt. *f*

2nd Cnt. *f*

3rd Cnt. *f*

Flug. *f*

Solo Hn. *f*

1st Hn. *f*

2nd Hn. *f*

1st Bar. *f*

2nd Bar. *f*

1st Tbn. *f*

2nd Tbn. *f*

B. Tbn. *f*

Euph. *f*

Bass Eb *f*

Bass Bb *f*

Perc.1

Perc.2 *sec.*

Perc.3 *f*

Moderato con espress. ♩ = 76

rit.

207

Sop. Cnt. *mf* < *f*

S. Cnt. *f*

Rep. Cnt.

2nd Cnt. *mp*

3rd Cnt. *mp*

Flug.

Solo Hn. *mp* *f* *fp*

1st Hn. *mp* *f* *fp*

2nd Hn. *mp* *f* *fp*

1st Bar. *f* *fp*

2nd Bar. *f* *fp*

1st Tbn. *mp* *mp*

2nd Tbn. *mp* *mp*

B. Tbn. *mp*

Euph. *f*

Bass Eb *solo* *tutti* *f*

Bass Bb *f*

Perc.1 *glockenspiel* *f*

Perc.2 *s.c. soft mallets* *mp* *f*

Perc.3 *mp* *f*

J

222

Sop. Cnt. *mf*

S. Cnt. *two*
mf

Rep. Cnt. *mf*

2nd Cnt. *mf*

3rd Cnt. *mf*

Flug. *mf*

Solo Hn. *mf*

1st Hn. *mf*

2nd Hn. *mf*

1st Bar. *mf*

2nd Bar. *mf*

1st Tbn. *mf*

2nd Tbn. *mf*

B. Tbn. *mf*

Euph. *mf*

Bass Eb

Bass Bb *mf*

Perc.1 *mf* xylophone

Perc.2 *mf* wood block

Perc.3 *mf*

K

232

Musical score for a full orchestra and vocal ensemble. The score includes parts for Soprano, Alto, Tenor, Bass, Flute, Clarinet, Trumpet, Trombone, Euphonium, Bassoon, Percussion, and strings. It features dynamic markings such as 'tutti', 'mf', and 'f', and a large red watermark reading 'Demo Music Publications'.

Instrument parts listed on the left side of the score:

- Sop. Cnt.
- S. Cnt.
- Rep. Cnt.
- 2nd Cnt.
- 3rd Cnt.
- Flug.
- Solo Hn.
- 1st Hn.
- 2nd Hn.
- 1st Bar.
- 2nd Bar.
- 1st Tbn.
- 2nd Tbn.
- B. Tbn.
- Euph.
- Bass Eb
- Bass Bb
- Perc.1
- Perc.2
- Perc.3

241

Sop. Cnt.

S.Cnt.

Rep. Cnt.

2nd Cnt.

3rd Cnt.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

Bass Eb

Bass Bb

Perc.1

Perc.2

Perc.3

250

Sop. Cnt.

S.Cnt.

Rep. Cnt.

2nd Cnt.

3rd Cnt.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

Bass Eb

Bass Bb

Perc.1

Perc.2

Perc.3

260

Sop. Cnt.

S. Cnt.

Rep. Cnt.

2nd Cnt.

3rd Cnt.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

Bass Eb

Bass Bb

Perc.1

Perc.2

Perc.3

L

Musical score for orchestra and voices, measures 270-279. The score includes parts for Soprano, Alto, Tenor, Bass, Flute, Horns, Trumpets, Trombones, Euphonium, Bass Eb, Bass Bb, Percussion 1, 2, and 3. A large red watermark "Keke Music Publications" is overlaid diagonally across the page.

Measures 270-279. Dynamics include *mf* and *f*. A rehearsal mark **[a 2]** is present in measure 279.

M

290

This page contains the musical score for measures 290 through 299. The score is arranged in a standard orchestral format with the following parts from top to bottom:

- Sop. Cnt. (Soprano Chorus)
- S. Cnt. (Soprano Chorus)
- Rep. Cnt. (Repeating Chorus)
- 2nd Cnt. (Second Chorus)
- 3rd Cnt. (Third Chorus)
- Flug. (Flugelhorn)
- Solo Hn. (Solo Horn)
- 1st Hn. (First Horn)
- 2nd Hn. (Second Horn)
- 1st Bar. (First Baritone)
- 2nd Bar. (Second Baritone)
- 1st Tbn. (First Trombone)
- 2nd Tbn. (Second Trombone)
- B. Tbn. (Bass Trombone)
- Euph. (Euphonium)
- Bass Eb (Bass Eb Trombone)
- Bass Bb (Bass Bb Trombone)
- Perc. 1 (Percussion 1)
- Perc. 2 (Percussion 2)
- Perc. 3 (Percussion 3)

Key performance instructions include:

- cup mute**: Indicated for the Soprano Chorus in measure 291.
- open**: Indicated for the Soprano Chorus in measure 292.
- mf** (mezzo-forte): Used for Solo Horn, 1st Horn, 2nd Horn, 1st Baritone, 2nd Baritone, and Percussion 3.
- f** (forte): Used for Soprano Chorus (open), 2nd Chorus, 3rd Chorus, Flugelhorn, 1st Trombone, 2nd Trombone, Bass Trombone, Bass Eb, Bass Bb, and Percussion 3.

324

Sop. Cnt. *mf*

S.Cnt.

Rep.Cnt.

2nd Cnt. *mf*

3rd Cnt. *mf*

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

Bass Eb

Bass Bb

Perc.1

Perc.2

Perc.3

334

Sop. Cnt.

S. Cnt.

Rep. Cnt.

2nd Cnt.

3rd Cnt.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

Bass Eb

Bass Bb

Perc.1

Perc.2

Perc.3

poco accel.

344

Sop. Cnt.
S.Cnt.
Rep. Cnt.
2nd Cnt.
3rd Cnt.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
Bass Eb
Bass Bb
Perc.1
Perc.2
Perc.3

glockenspiel
mf
f

355 **O** ♩ = 132

This page contains the musical score for measures 355 to 364. The score is for a full orchestra and voices. The tempo is marked as ♩ = 132. The key signature has one sharp (F#). The score includes parts for Soprano, Alto, Tenor, and Bass voices, as well as Flute, Solo Horn, First and Second Horns, First and Second Trumpets, Bass Trumpet, Euphonium, Bass Eb, Bass Bb, Percussion 1, Percussion 2, and Percussion 3. The dynamic marking *f* (forte) is present in many parts. A large red watermark 'Demo Music Publications' is overlaid diagonally across the page. At the end of measure 364, there are instructions: 'To Glock.' and 'To Timp.'

367

Sop. Cnt.

S. Cnt.

Rep. Cnt.

2nd Cnt.

3rd Cnt.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

Bass Eb

Bass Bb

Perc.1

Perc.2

Perc.3

377

Sop. Cnt.

S. Cnt.

Rep. Cnt.

2nd Cnt.

3rd Cnt.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

Bass Eb

Bass Bb

Perc.1

Perc.2

Perc.3

mf

mf

mf

P

accel.

♩ = 156

387

Sop. Cnt. *mf cresc.* *f*

S. Cnt. *mf cresc.* *f*

Rep. Cnt. *mf cresc.* *f*

2nd Cnt. *mf mf cresc.* *f*

3rd Cnt. *mf cresc.* *f*

Flug. *mf mf cresc.* *f*

Solo Hn. *f*

1st Hn. *mf mf cresc.* *f*

2nd Hn. *mf cresc.* *f*

1st Bar. *mf cresc.* *f*

2nd Bar. *mf mf cresc.* *f*

1st Tbn. *mf cresc.* *f*

2nd Tbn. *mf cresc.* *f*

B. Tbn. *mf cresc.* *f*

Euph. *mf cresc.* *f*

Bass Eb *mf cresc.* *f*

Bass Bb *mf mf cresc.* *f*

Perc.1

Perc.2

Perc.3 *mf cresc.* *f*

♩ = 112 rit. ♩ = 84 molto rit.

397

Sop. Cnt. *ffp cresc.* *ff*

S. Cnt. *ffp cresc.* *ff*

Rep. Cnt. *ffp cresc.* *ff*

2nd Cnt. *ffp cresc.* *ff*

3rd Cnt. *ffp cresc.* *ff*

Flug. *ffp cresc.* *ff*

Solo Hn. *ffp cresc.* *ff*

1st Hn. *ffp cresc.* *ff*

2nd Hn. *ffp cresc.* *ff*

1st Bar. *ffp cresc.* *ff*

2nd Bar. *ffp cresc.* *ff*

1st Tbn. *ffp cresc.* *ff*

2nd Tbn. *ffp cresc.* *ff*

B. Tbn. *ffp cresc.* *ff* *8 va basso*

Euph. *ffp cresc.* *ff*

Bass Eb *ffp cresc.* *ff*

Bass Bb *ffp cresc.* *ff*

Perc.1 *ffp cresc.* *ff* *timpani* *s.c.*

Perc.2 *ffp cresc.* *ff*

Perc.3 *ffp cresc.* *ff*