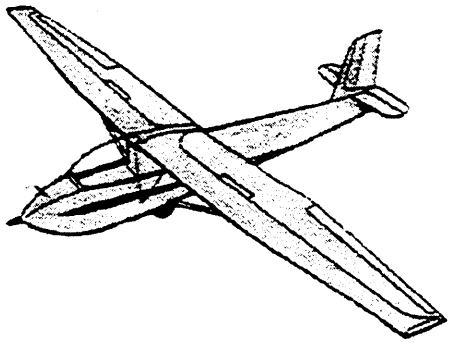
THE AIR CADET MARCH BOOK



"Through Adversity to the Stars"
"*Per Ardua Ad Astra*"

A,B,C,D Arrangements

Issued 1 Apr 97

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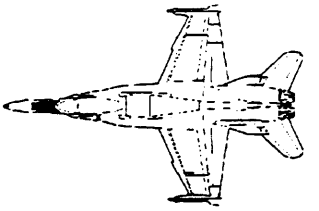

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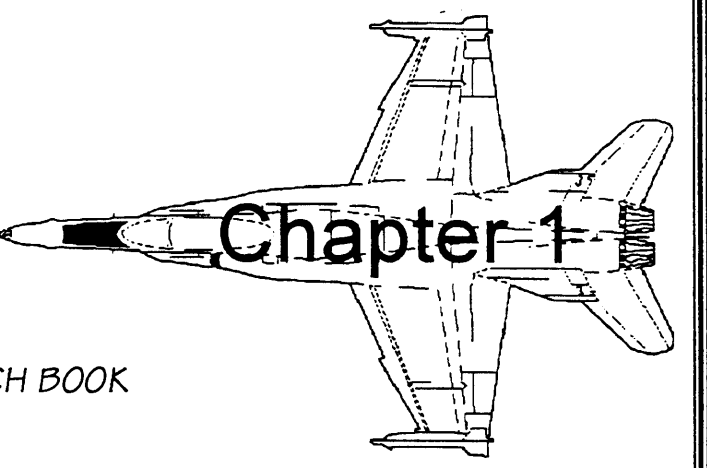


INSTRUCTIONS

HOW TO BEST USE THE CADET MARCH BOOK

The music in this manual is arranged in such a way as to allow inexperienced musicians to play the same marches as intermediate or experienced musicians. The music also allows for any combination of players in a band situation. The melody is written out for every instrument therefore if you do not have a "lead trumpet" then whichever musician is your strongest can play the melody if need be.

Each march is written in four parts for every instrument. All part A's will sound the same, regardless of the instrument. (same for B, C, or D)

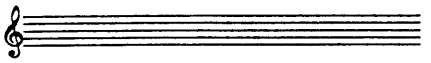
The four parts *generally* follow this set up:

PART A	MELODY	-for more experienced players
PART B	HARMONY	-for intermediate players
PART C	HARMONY and/or BASS PART	-for beginner players
PART D	COUNTER MELODY or HARMONY or BASS PART	-for intermediate or experienced players

All parts are essential for a complete harmonic sound so if there are no beginner players in your band, ensure that the C part is still played.

Most pieces are specifically written for cadet unit but may be played by any band.

HELPFUL HINTS



If you have experienced clarinet players and they find their music too low, substitute their music for Tenor Saxophone music which is often written up the octave.

If your Clarinet players are not experienced enough to play the high parts then substitute their music for Bass Clarinet or Trumpet parts which are often written down the octave.

If the Oboe part is too low, then have the Oboe player try the Flute music which is often written up the octave.

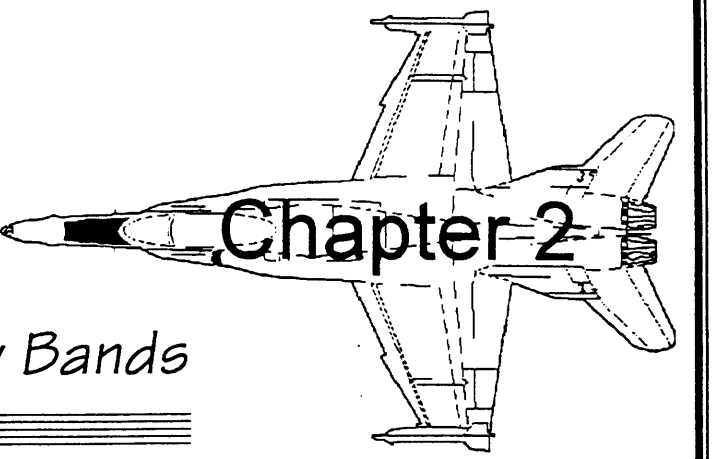
If the Oboe part is too high, then have the Oboe player try the Bell music which is often written down the octave.

If music is lost, the music of these instruments may be substituted for others in the same group. (check ranges of the music)

1. Trumpet, Clarinet, Bass Clarinet, Tenor Saxophone or Baritone treble clef.
2. Alto Saxophone can play Baritone saxophone music and vice versa.
3. French Horn has no substitutes.
4. Trombone, Baritone bass clef, or Bassoon.
5. Tuba often has no substitute but try Trombone, Baritone bass clef or Bassoon.
6. Flute, Oboe or Bells.

The introduction to many of the pieces is the hardest part of the music, therefore if your band is having difficulty with the introduction, start the music at the beginning of the melody and skip the introduction.

If you have a less experienced or small band, they may have difficulty covering all A, B, C and D parts, therefore have them all play the melody (Part A) or the melody (Part A) and the basic part (Part C).



Chapter 2

The History of Military Bands

The first recorded instance of musicians being employed by the army was in 1557 when Regiments of Foot (Infantry) were authorized one drummer and one fifer to a company of 100 men. Those early drummers and fifers were not ordinary soldiers, but hired civilian musicians who usually signed on for short periods paid for privately by the Colonel and officers of the regiment. Fife and drums would have played the first military music heard in Canada, as the Regiment De La Reine of the French Army brought their fifes and drums with them when they garrisoned Quebec in the early 1700's.

1685 is an important milestone in the evolution of the military band as it was in this year that King Charles II authorized an establishment of 12 oboes in the King's Regiment of Foot Guards. As oboe bands of the army developed in size and ability, an early type of bassoon was introduced to provide a bass voice in these combinations. At the end of the 17th century oboes had become so popular that infantry regiments were doing away with their fifes and drums.

In the early part of the 18th century valveless horns and trumpets were added to the oboes in some bands, but these members of the brass family were limited to playing the harmonics of the chosen key. It was during this period that experiments were being conducted in Europe that was to result in laying the foundations of the modern military band.

By 1750 a fixed instrumentation had been devised for the bands of the German Army, this was known as the "Harmonie-Musick". This instrumentation consisted of two oboes, two clarinets, two horns, and two bassoons. The band of the Royal Artillery was the first British band to use this combination of instruments. This combination quickly caught on and by the 1770's most British infantry bands consisted of eight to ten based on the Germanic instrumentation. The band of the U.S. Marines also used this combination in 1779.

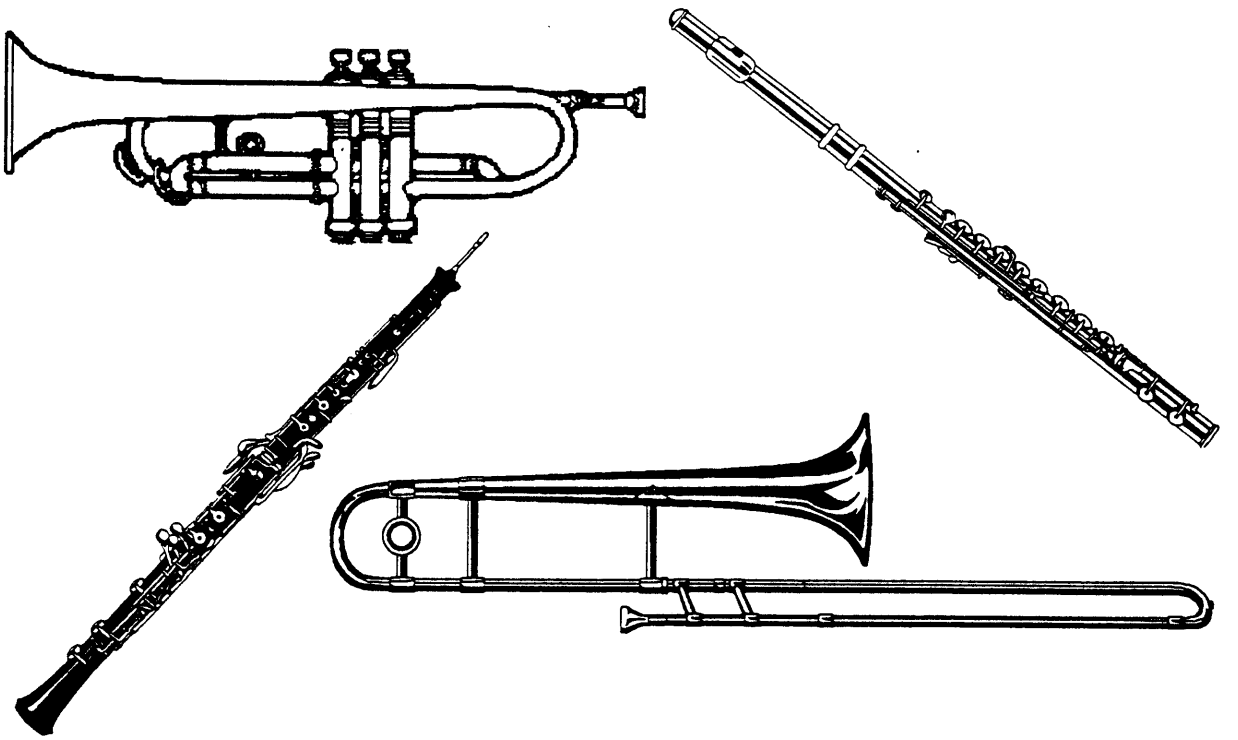
In 1785 the band of the Coldstream Guards was fired because they refused to parade, they were civilians, and more to the point, it was their day off! The Duke of York, the Colonel-in-Chief hired a new band as requested by his officers. To find a replacement band he sent to Hanover, Germany, then the Mecca of military music. The result was a larger band consisting of four clarinets, two horns, two oboes, two bassoons, trumpet, and a serpent (a bass instrument). This was a major milestone in the evolution of military music.

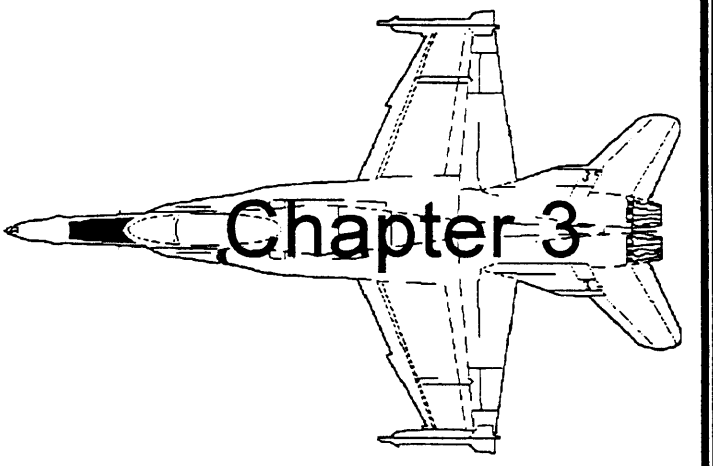
During the last quarters of the 18th century bass drums, tenor drums, cymbals (originally called clash pans), triangle, and tambourines were added. This was the result of a musical craze that swept Europe, it was called Janissary or Turkish music. The volume of sound produced by the "Turkish Music" has a habit of drowning out the rest of the band, so in an effort to boost the bands volume the number of clarinets was increased. It was about this time that drummers started to wear leopard skins, a tradition that continues to this day in some bands. By 1800 both the flute and trombone had been added to the instrumentation of military bands.

1800 saw the introduction of the Kent Bugle, initially fitted with five keys, later changed to seven. This, for the first time allowed a brass instrument to play the melody line instead of relying solely on the clarinets and the oboe for this. It was not until 1848 that a Bb trumpet is reported to have been used by a military band. By 1860 most members of the brass family were in use with the bands, saxophones had been introduced in 1846 and 1850 saw Bb tuba's in use for the first time. The 19th century was one of great changes for the military band musician.

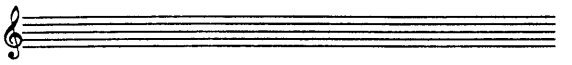
There have been very few changes in the instrumentation of military bands in this century. The few changes that have occurred have been a result of smoothing out the instrumentation after increases or decreases in size after governments brought down their budgets. Unfortunately most of these have been decreases.

Although the beginning of military bands are Army in origin, an interesting point about Airforce bands is the style they have become known for. Particularly during World War II, the Airforce bands became known for their upbeat style of music in that they often portrayed the "Big Band" feel that had become so popular during that time. Not restricting their repertoire to traditional military music, they were apt to include tunes with a Jazz or Blues feel to it.





Parade Procedures



It is a reality in the military that life revolves around parades, and ceremonial. In a Cadet Squadron the main ceremonial parades are the monthly CO's parade and the Annual Inspection. The parade format for these two types of parade is similar, and can be broken down into nine distinct phases. These phases are:

1. The Fall In

2. March on the flags:

   The band should play "The Maple Leaf Forever."

3. Arrival of the inspecting officer:

   The band should play the appropriate salute:

   a. The General Salute;

   b. The Vice Regal Salute; or

   c. The Royal Salute.

4. The Inspection:

   This is the time that the band should play some popular tunes.

5. The Marchpast:

   The band will play the official Marchpast of the unit which is the Royal Canadian Airforce Marchpast for all Air units. It is also polite to play the official Marchpast of the inspecting officer if it is different from your own unit's Marchpast.

6. The Advance in Review Order:

   Traditionally the Coda of "RCAF Marchpast" is played for the advance. The General Salute provided on the Ceremonial March card is acceptable to use.

7. The Departure:

   Again the band should play the appropriate salute as it did for the arrival.

   a. The General Salute;

   b. The Vice Regal Salute; or

   c. The Royal Salute.

8. March off the flags:

   The "Maple Leaf Forever" may be played.

9. Dismissal.

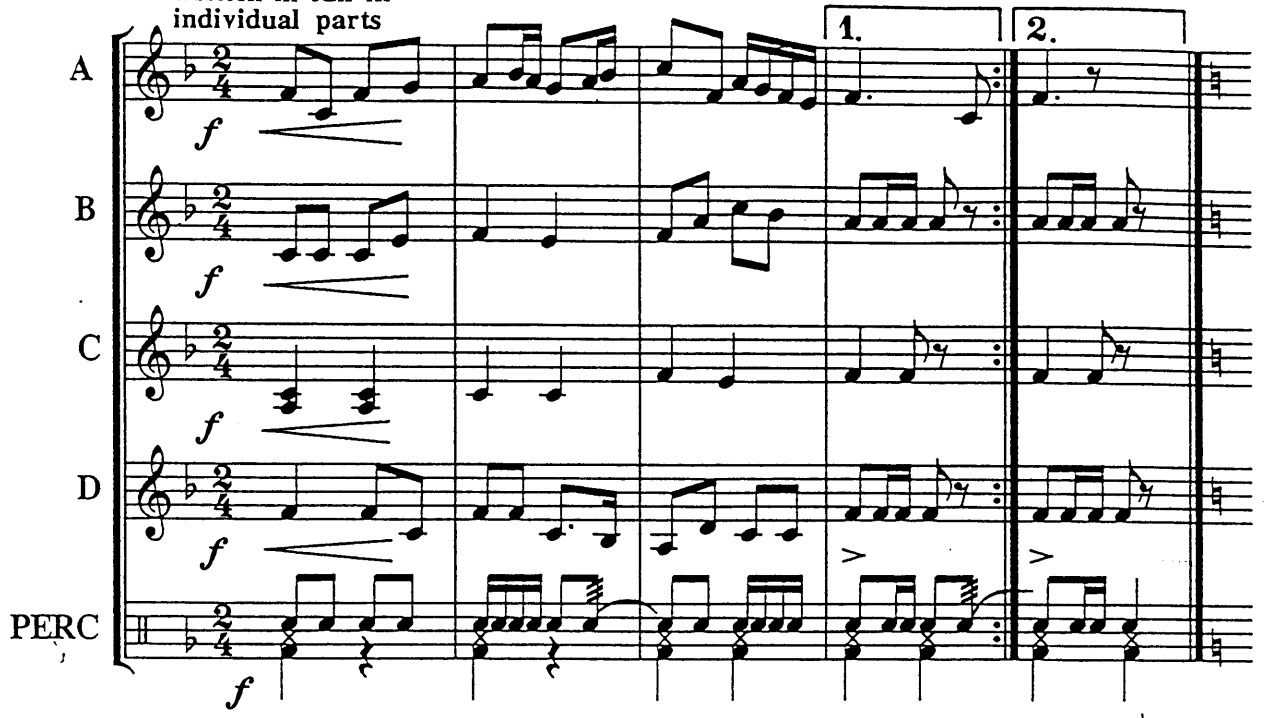
For more detailed information on parade procedures, refer to the Canadian Forces Manual of Drill and Ceremonial (A-PD-201-000/PT-000). The information in this chapter is meant only as a general outline.

ADVANCE

(BRITISH GRENADIERS)

Bb Conductor
written in full in individual parts

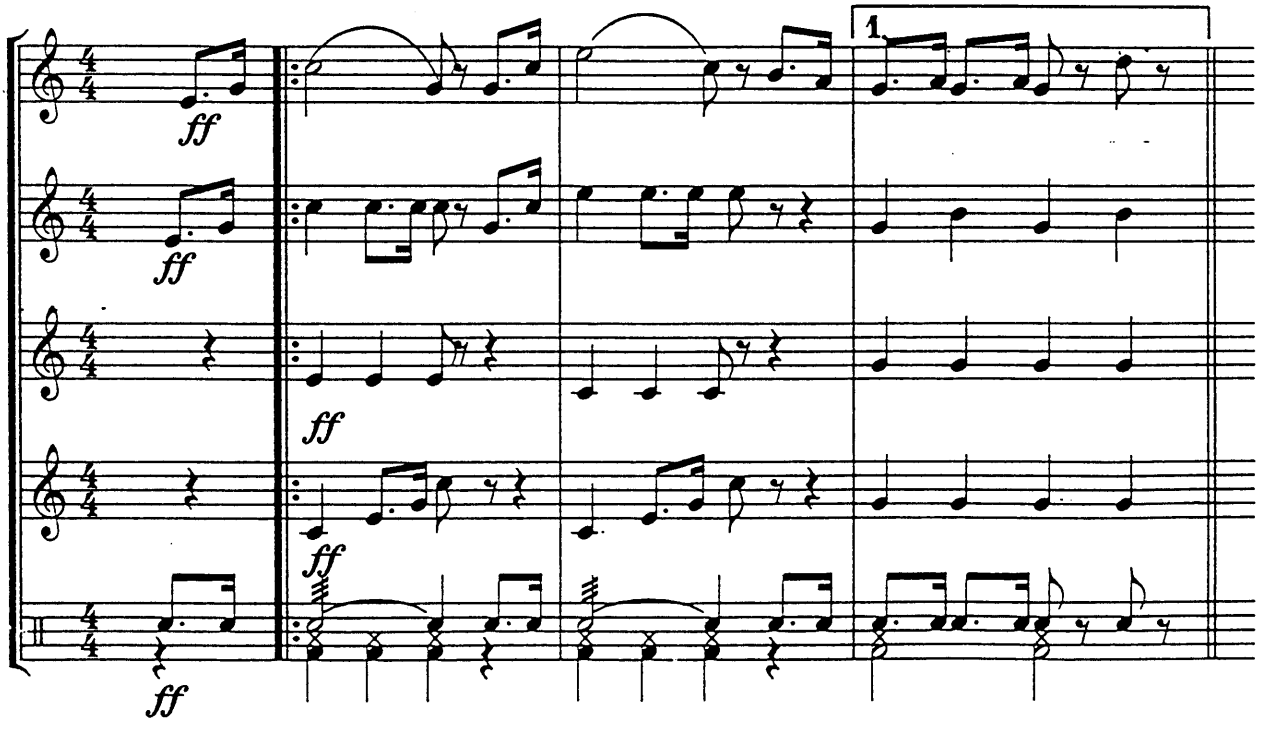
QUICK MARCH

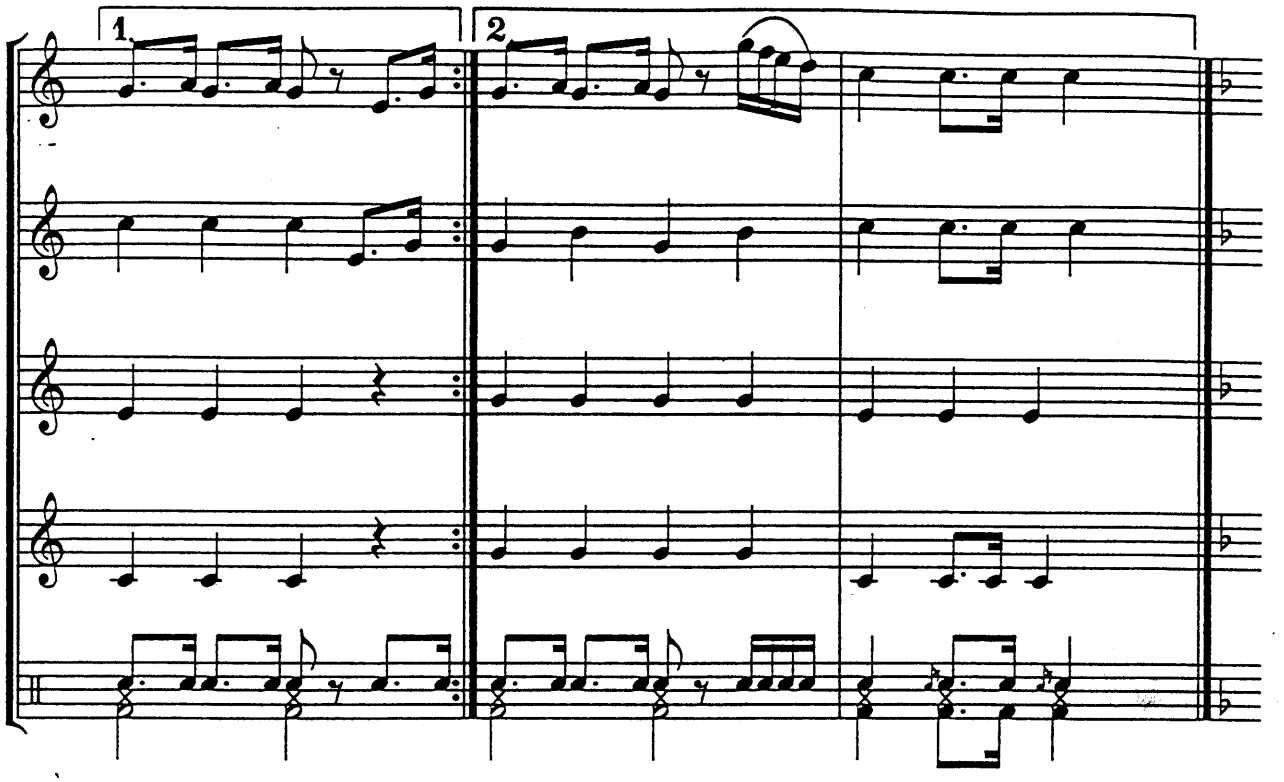


Bb Conductor

GENERAL SALUTE

MM ♩ =200

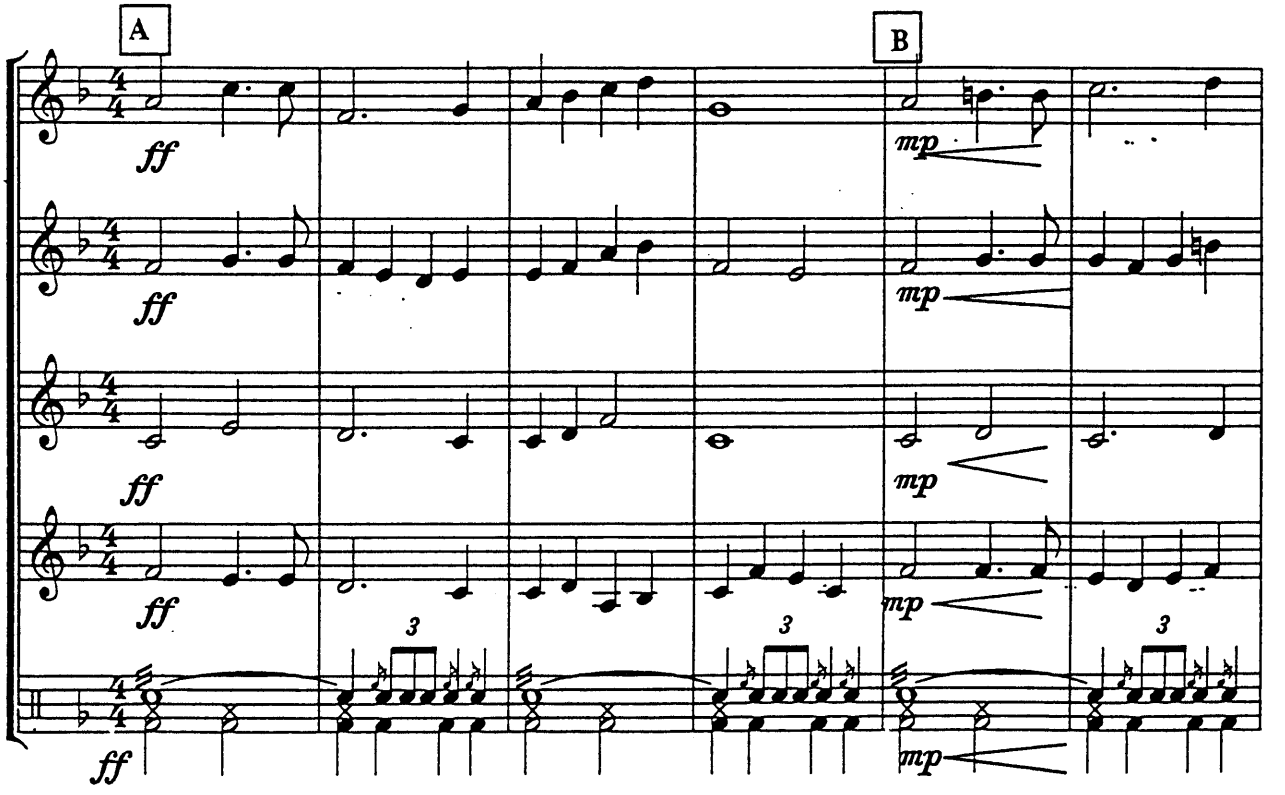


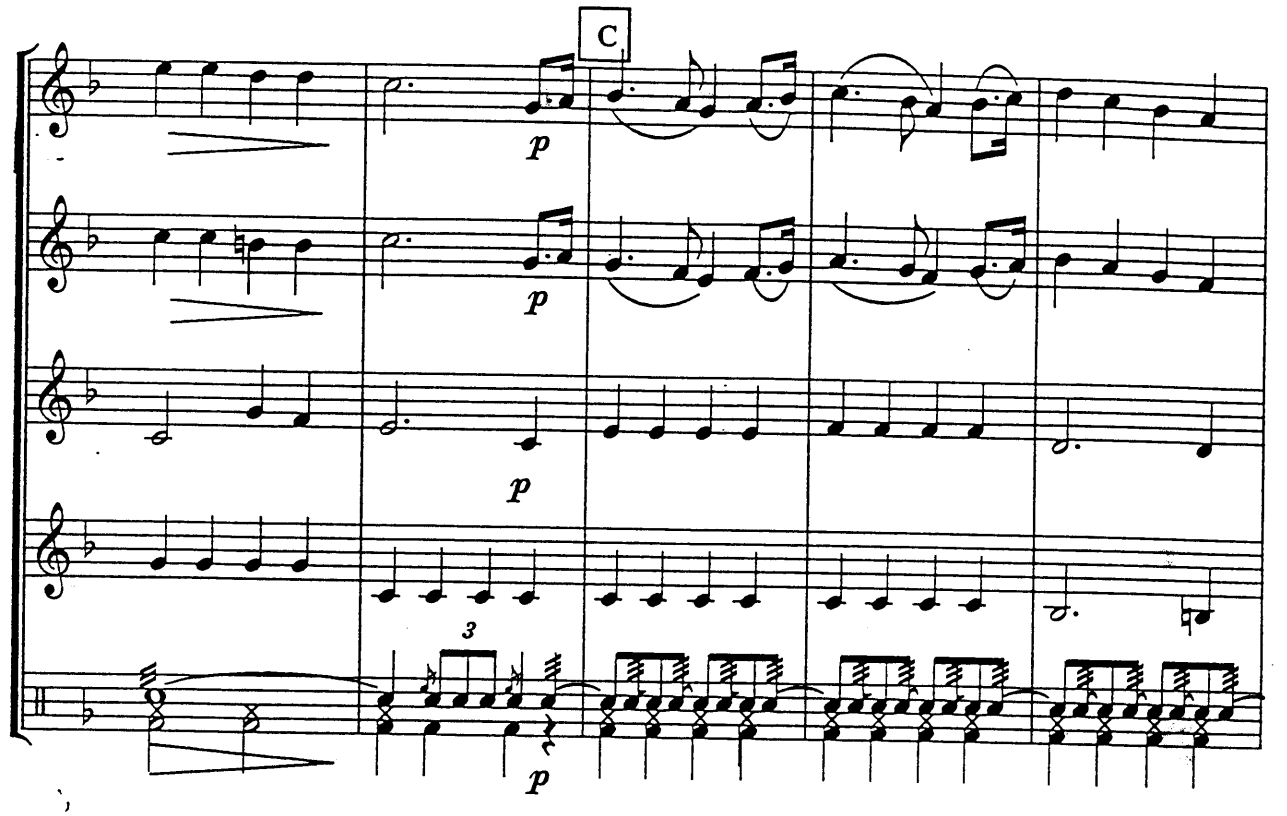


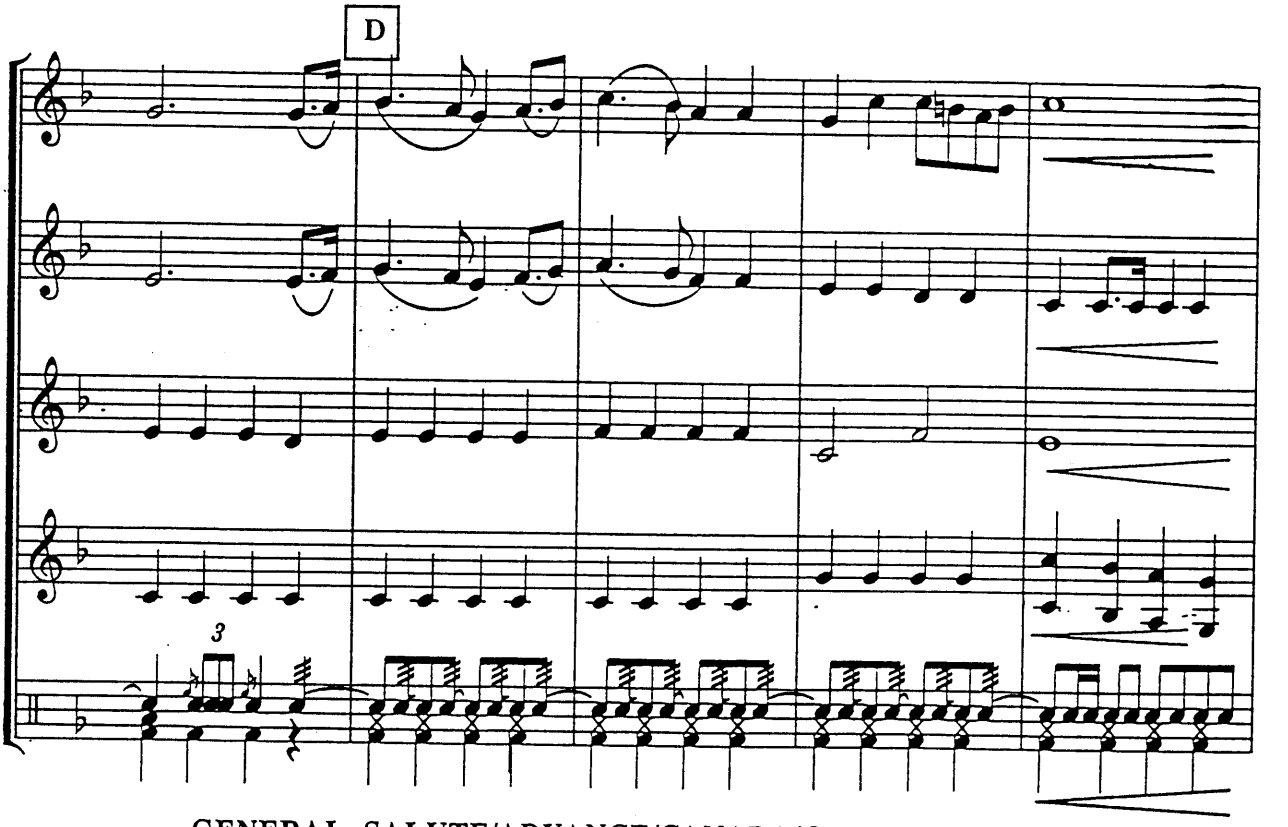
B♭ Conductor

O CANADA

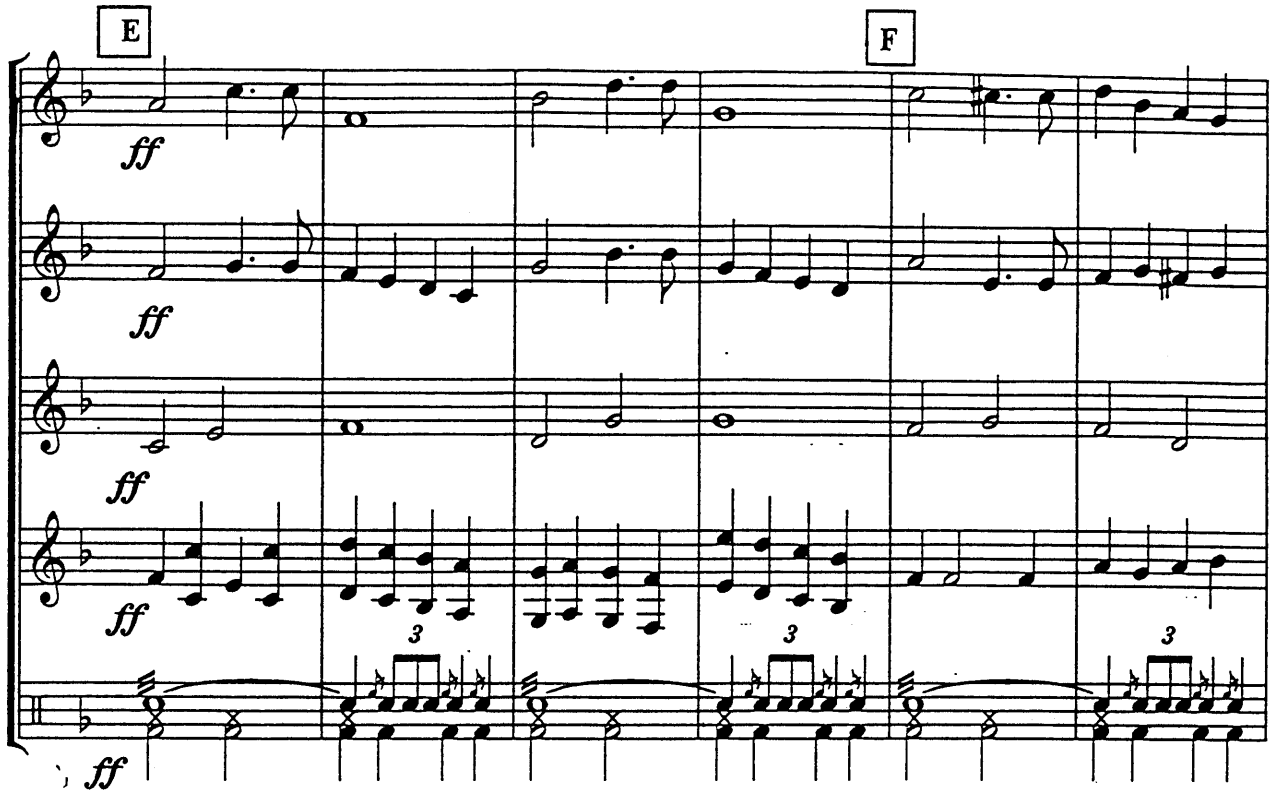
MM ♩ =100

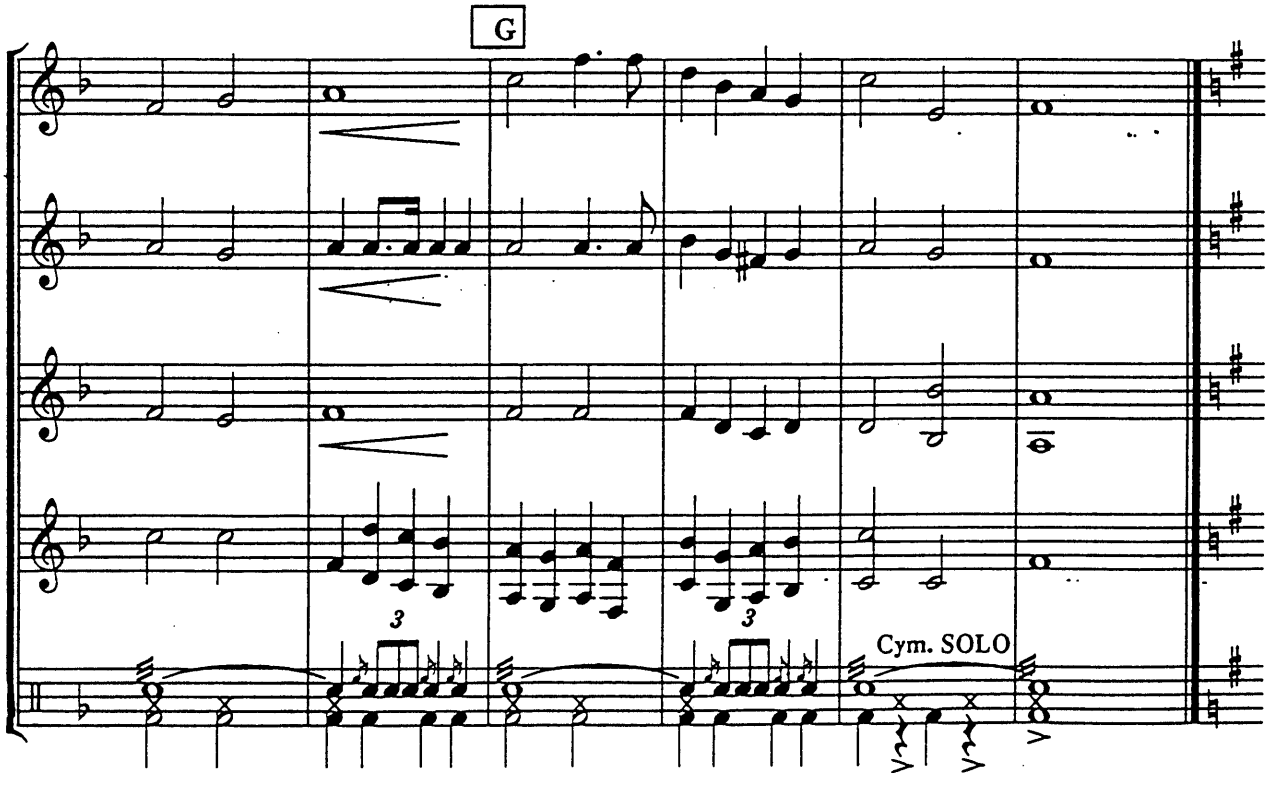






GENERAL SALUTE/ADVANCE/CANADA/QUEEN PAGE 3



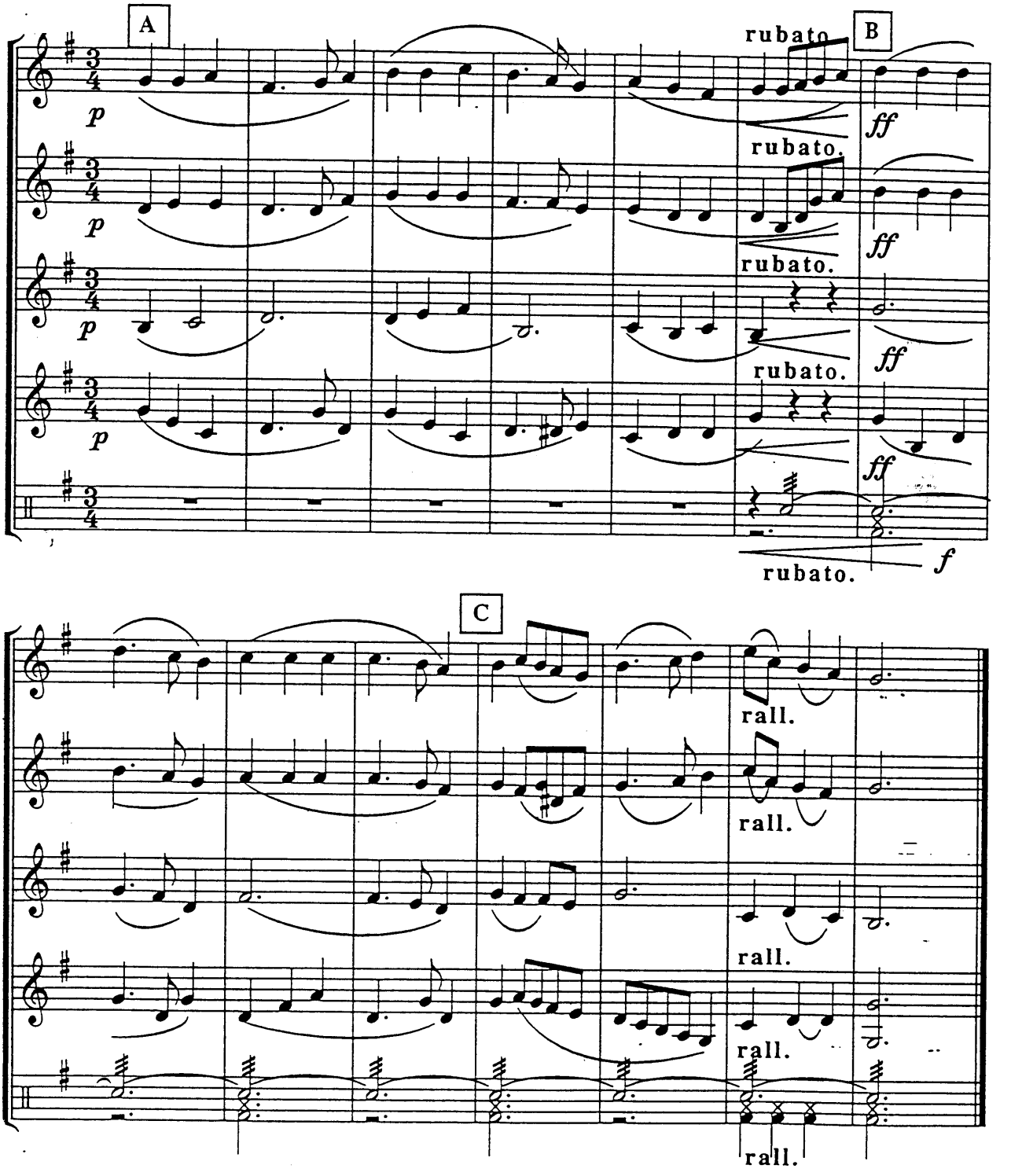


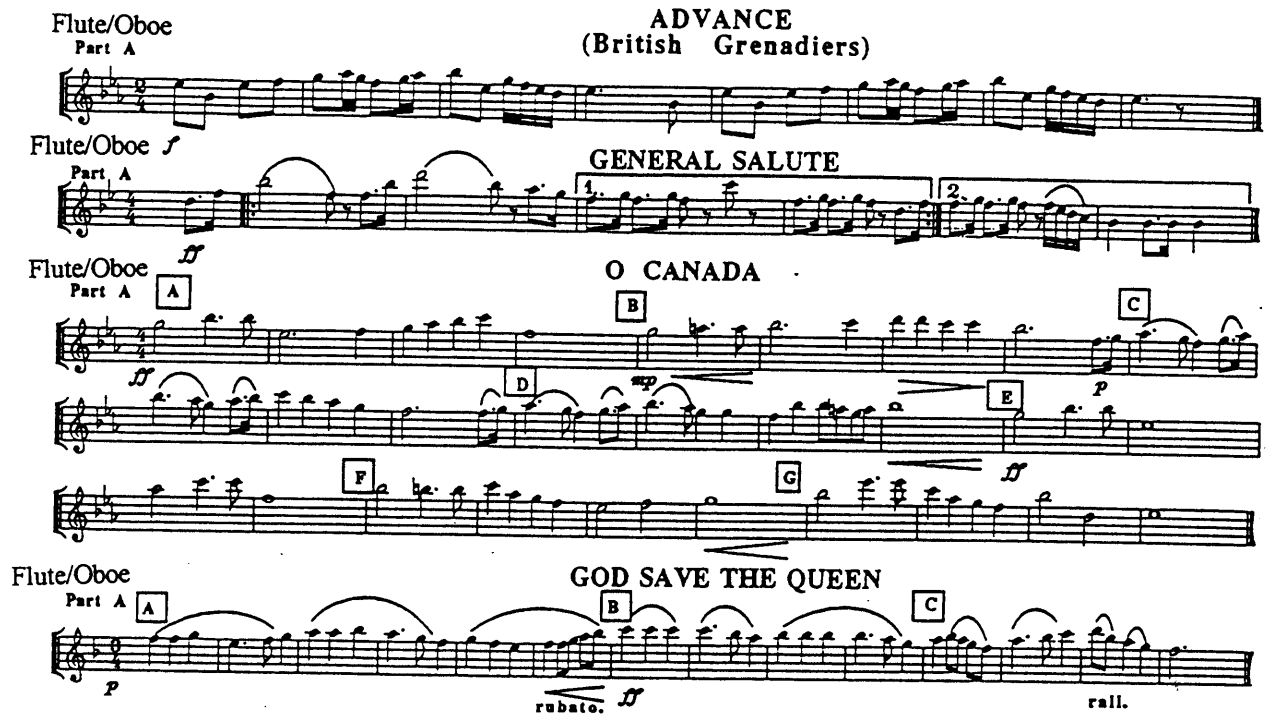
GENERAL SALUTE/ADVANCE/CANADA/QUEEN PAGE 4

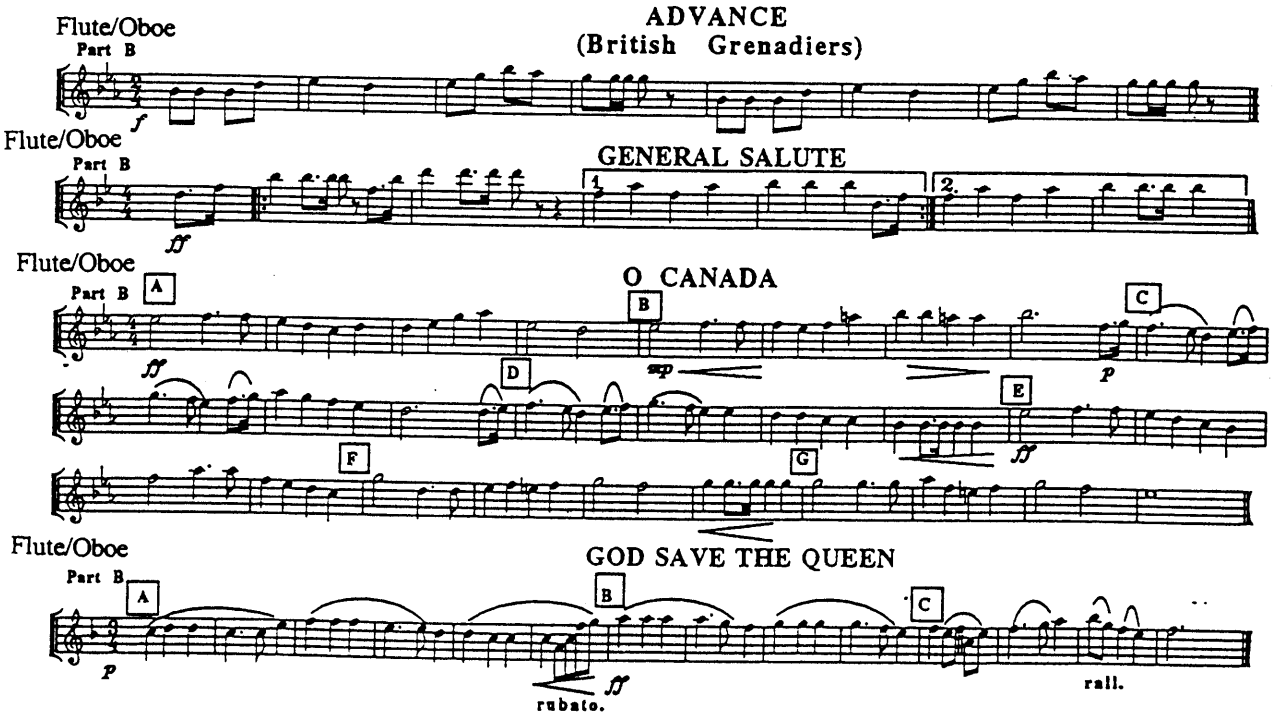
Bb Conductor

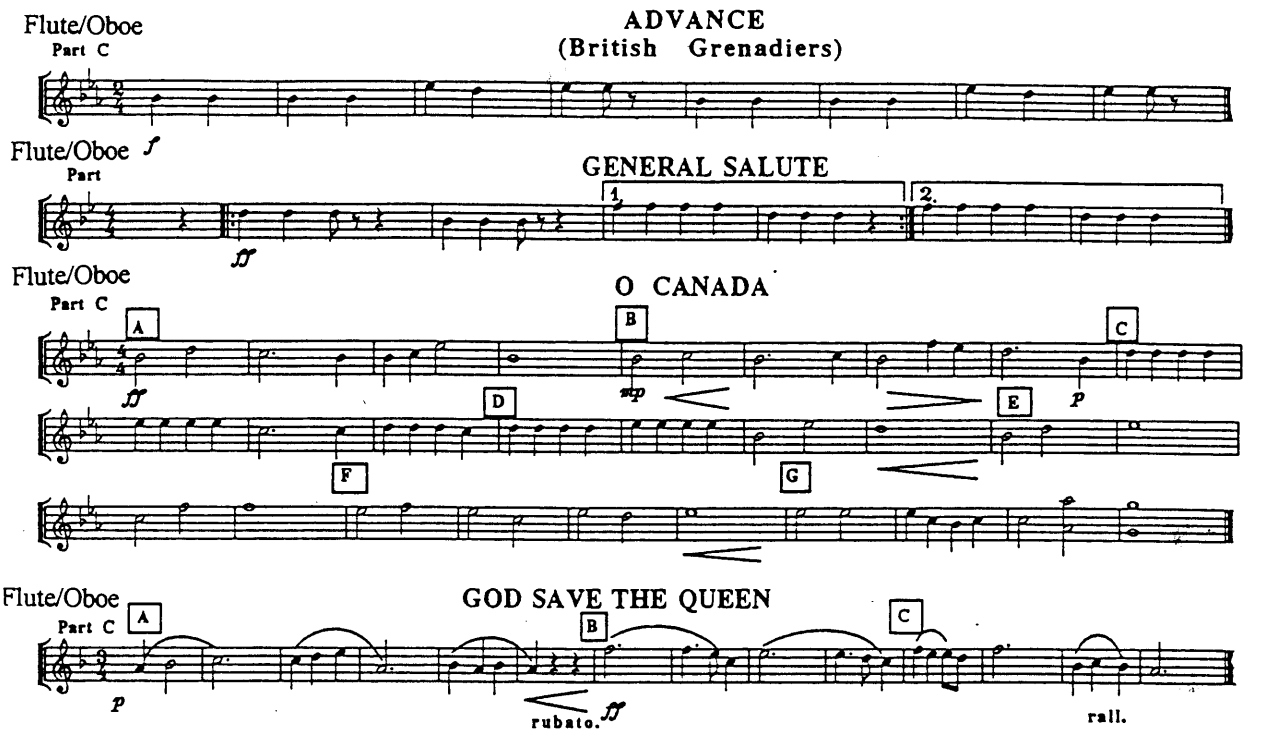
GOD SAVE THE QUEEN

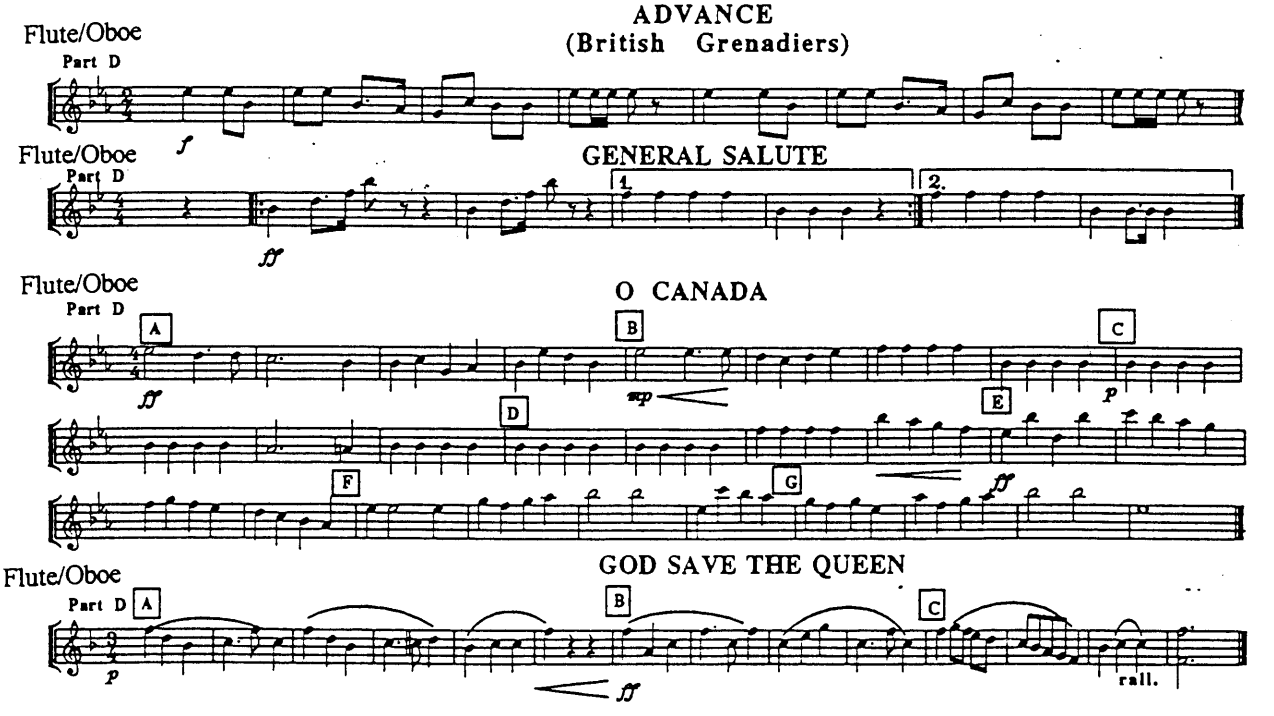
MM ♩ = 90




Flute/Oboe
Part A
ADVANCE
(British Grenadiers)
Flute/Oboe
Part A
GENERAL SALUTE
Flute/Oboe
Part A
O CANADA
Flute/Oboe
Part A
GOD SAVE THE QUEEN
rubato.
rall.


Flute/Oboe
Part B
ADVANCE
(British Grenadiers)
Flute/Oboe
Part B
GENERAL SALUTE
Flute/Oboe
Part B
O CANADA
Flute/Oboe
Part B
GOD SAVE THE QUEEN
rubato.
rall.


Flute/Oboe
Part C
ADVANCE
(British Grenadiers)
Flute/Oboe
Part
GENERAL SALUTE
1.
2.
Flute/Oboe
Part C
O CANADA
A
B
C
D
E
F
G
Flute/Oboe
Part C
GOD SAVE THE QUEEN
A
B
C
rubato.
rall.


Flute/Oboe
Part D
ADVANCE
(British Grenadiers)
Flute/Oboe
Part D
GENERAL SALUTE
1.
2.
Flute/Oboe
Part D
O CANADA
A
B
C
D
E
F
G
Flute/Oboe
Part D
GOD SAVE THE QUEEN
A
B
C
rall.

Clarinet/Tenor Sax

ADVANCE
(British Grenadiers)

Part A

f

GENERAL SALUTE

Part A

ff

1. 2.

O CANADA

Part A

A B C D E F G

ff *mp* *p* *ff*

GOD SAVE THE QUEEN

Part A

A B C

p rubato. *ff* rall.

Clarinet/Tenor Sax

ADVANCE
(British Grenadiers)

Part B

f

GENERAL SALUTE

Part B

ff

1. 2.

O CANADA

Part B

A B C D E F G

ff *mp* *p* *ff*

GOD SAVE THE QUEEN

Part B

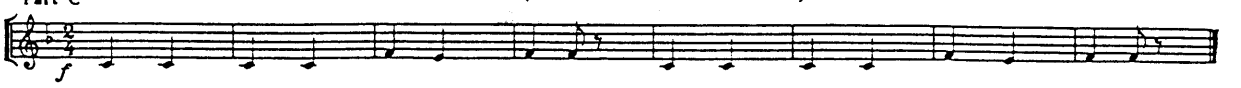
A B C

p rubato. *ff* rall.

Clarinet/Tenor Sax

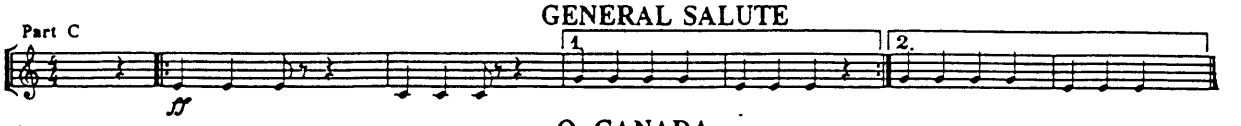
ADVANCE
(British Grenadiers)

Part C



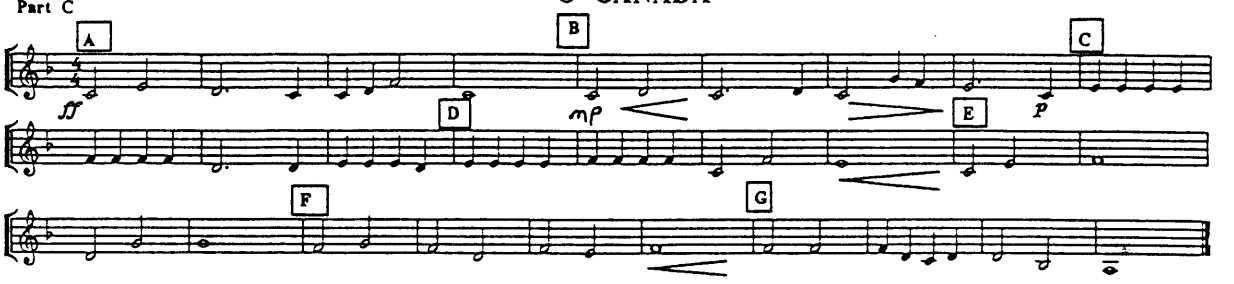
GENERAL SALUTE

Part C



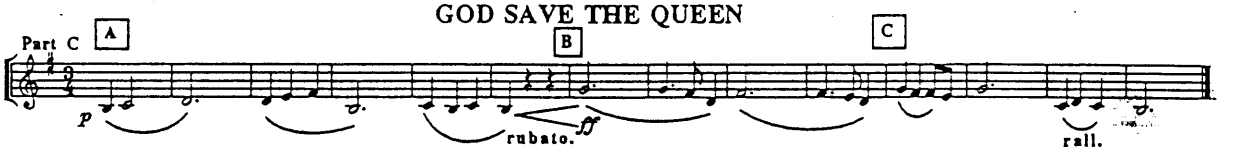
O CANADA

Part C



GOD SAVE THE QUEEN

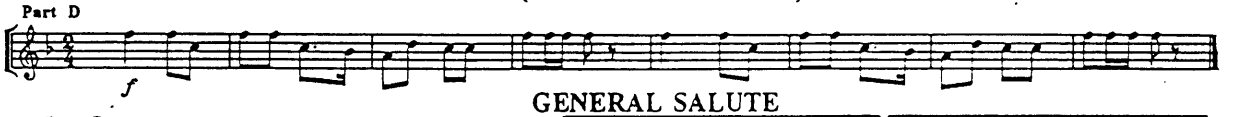
Part C



Clarinet/Tenor Sax

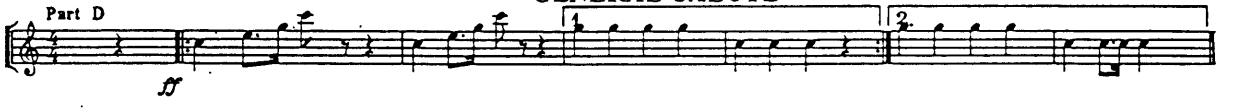
ADVANCE
(British Grenadiers)

Part D



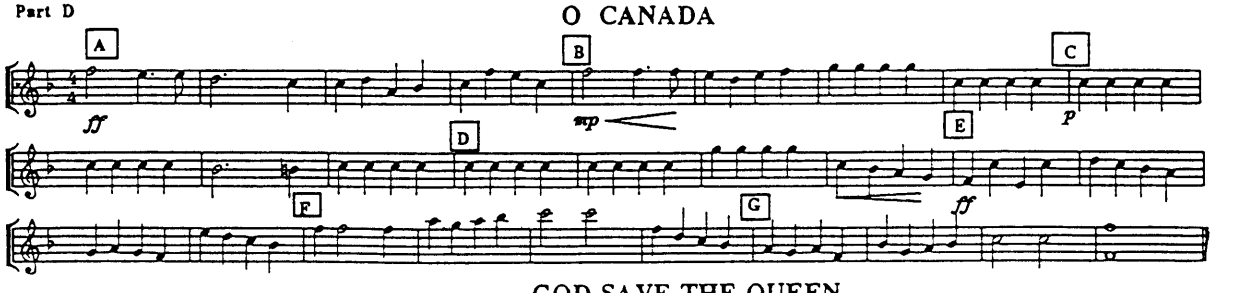
GENERAL SALUTE

Part D



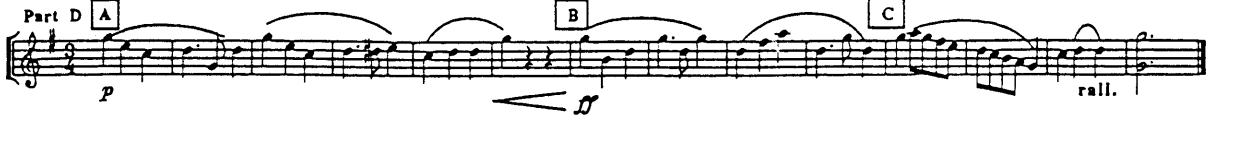
O CANADA

Part D



GOD SAVE THE QUEEN

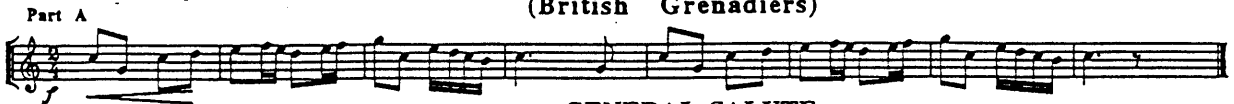
Part D



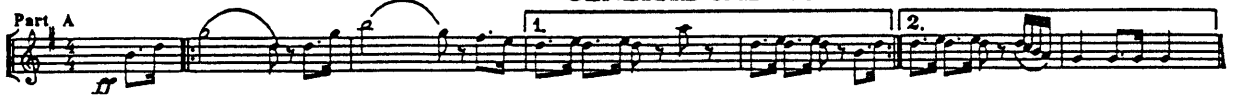
Alto/Bari Saxophone

ADVANCE
(British Grenadiers)

Part A



GENERAL SALUTE



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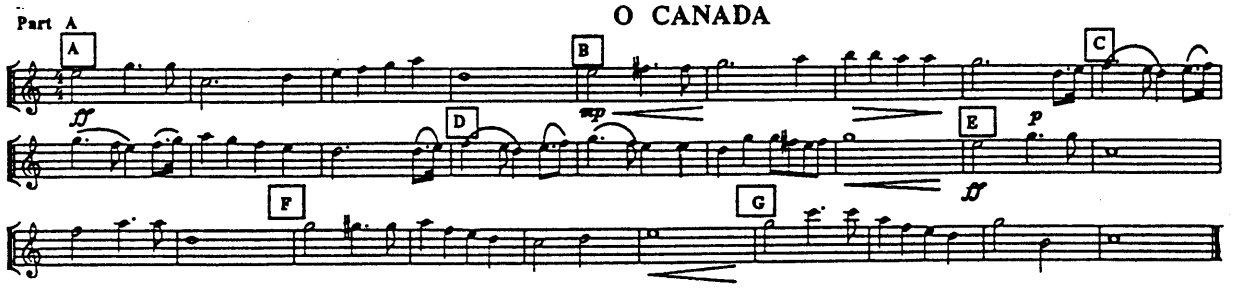

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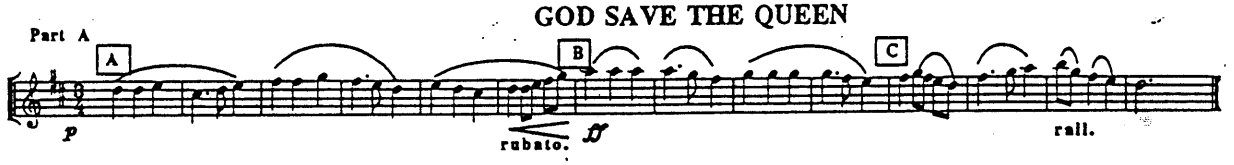
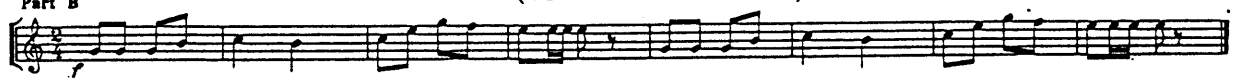


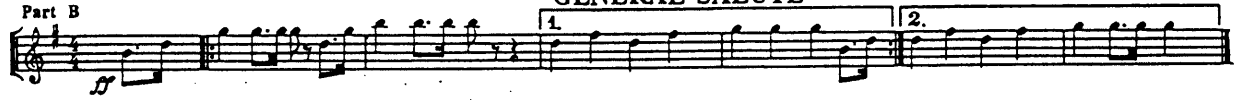
Alto/Bari Saxophone

ADVANCE
(British Grenadiers)

Part B



GENERAL SALUTE



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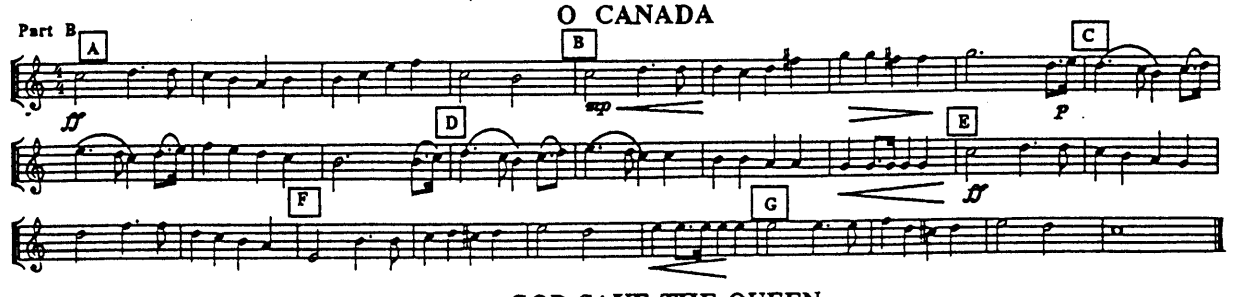

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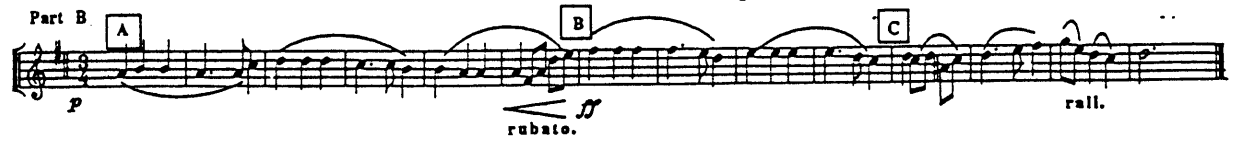
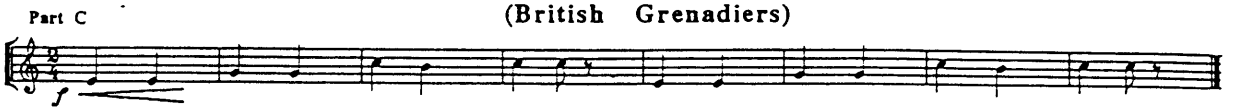


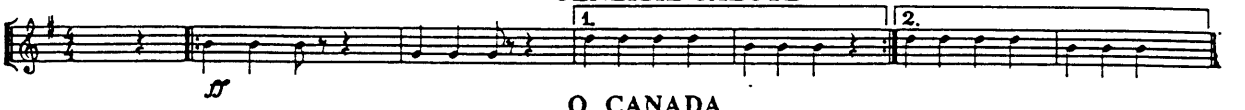
Alto/Bari Saxophone

ADVANCE
(British Grenadiers)

Part C



GENERAL SALUTE



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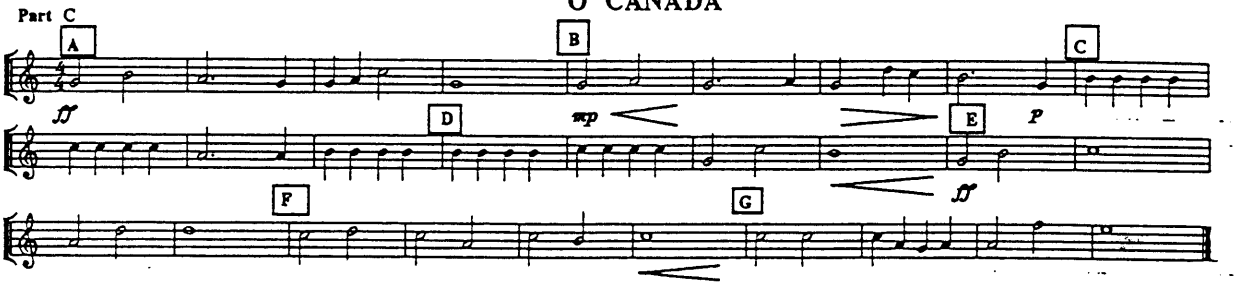
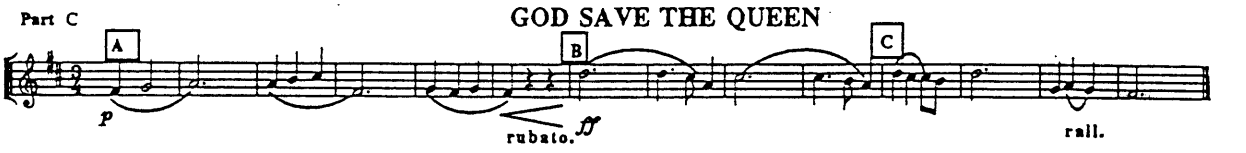
Part C



GOD SAVE THE QUEEN

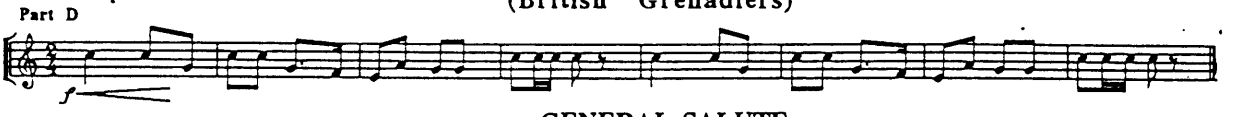
Part C



Alto/Bari Saxophone

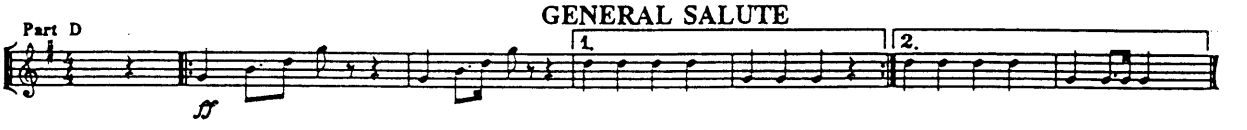
ADVANCE
(British Grenadiers)

Part D



GENERAL SALUTE

Part D



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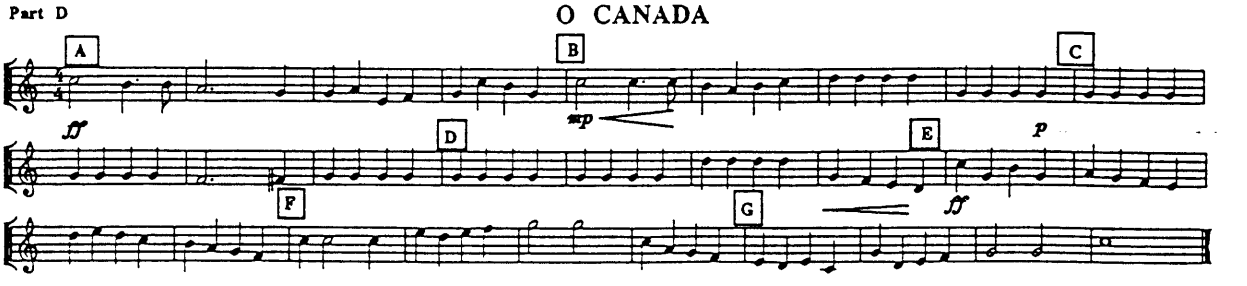
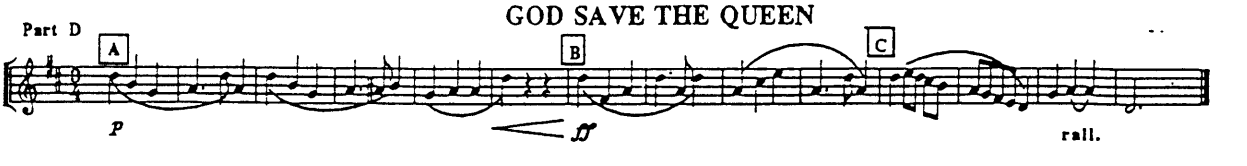
Part D



GOD SAVE THE QUEEN

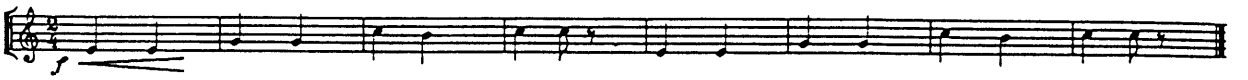
Part D



Alto/Bari Saxophone

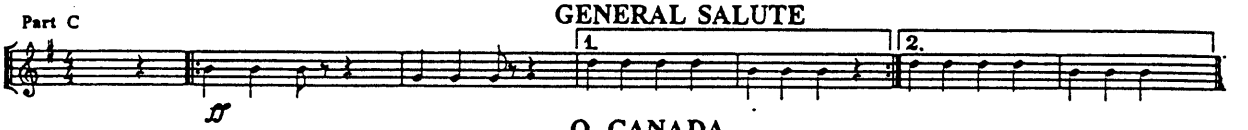
Part C

ADVANCE
(British Grenadiers)



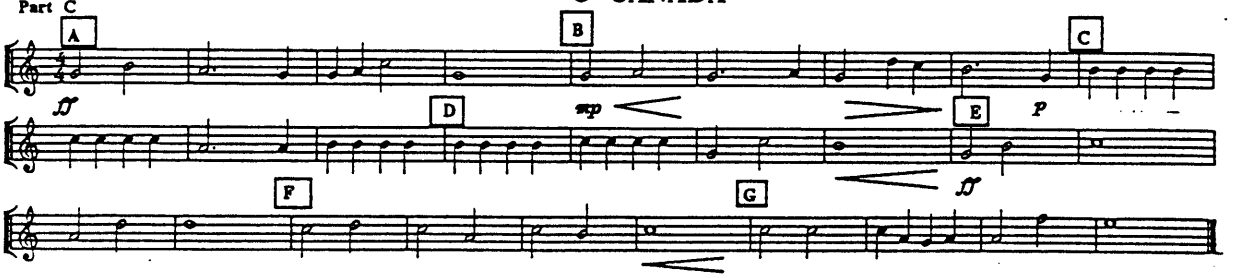
Part C

GENERAL SALUTE



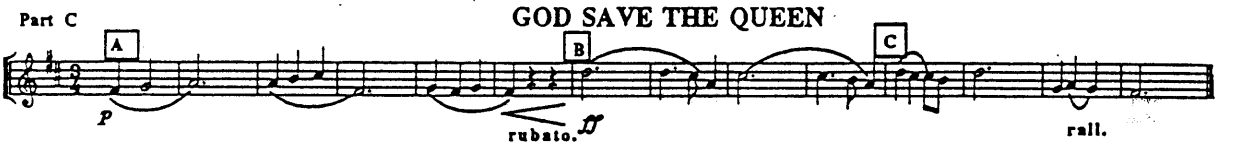
Part C

O CANADA



Part C

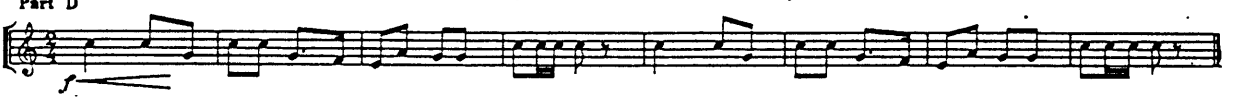
GOD SAVE THE QUEEN



Alto/Bari Saxophone

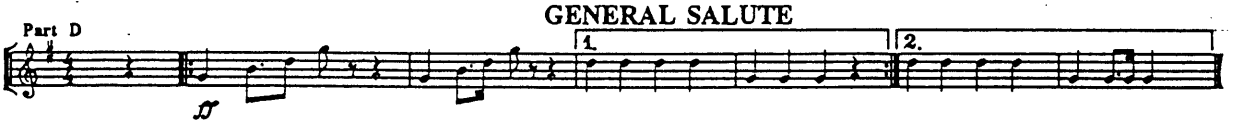
Part D

ADVANCE
(British Grenadiers)



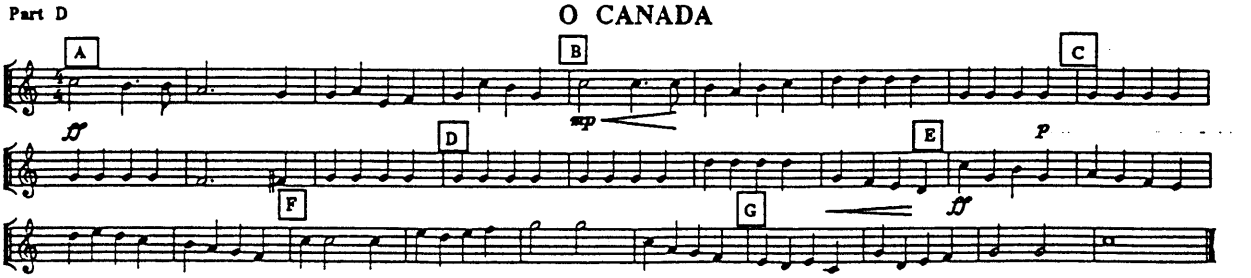
Part D

GENERAL SALUTE



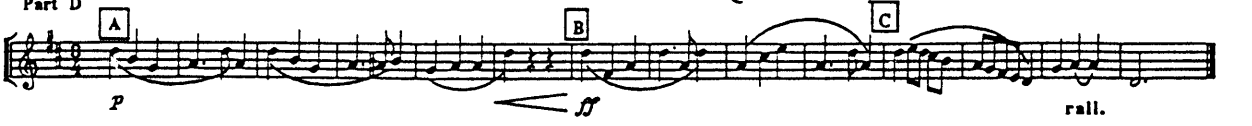
Part D

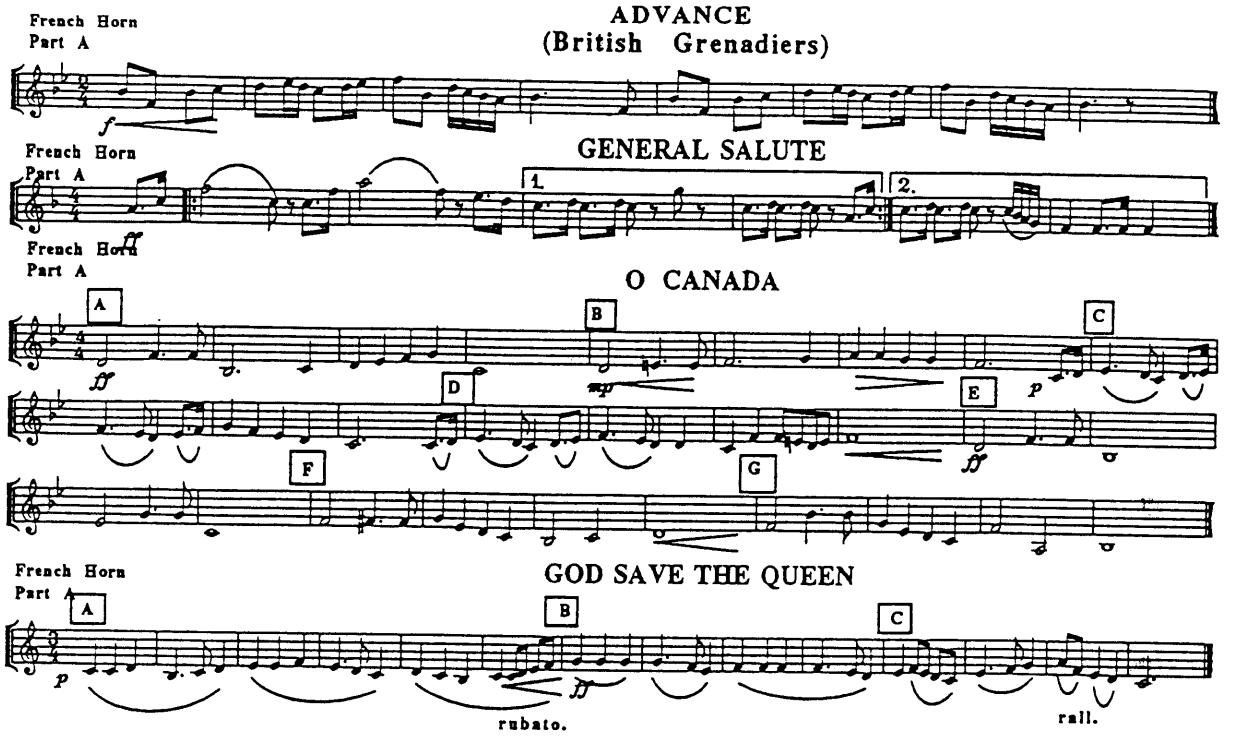
O CANADA

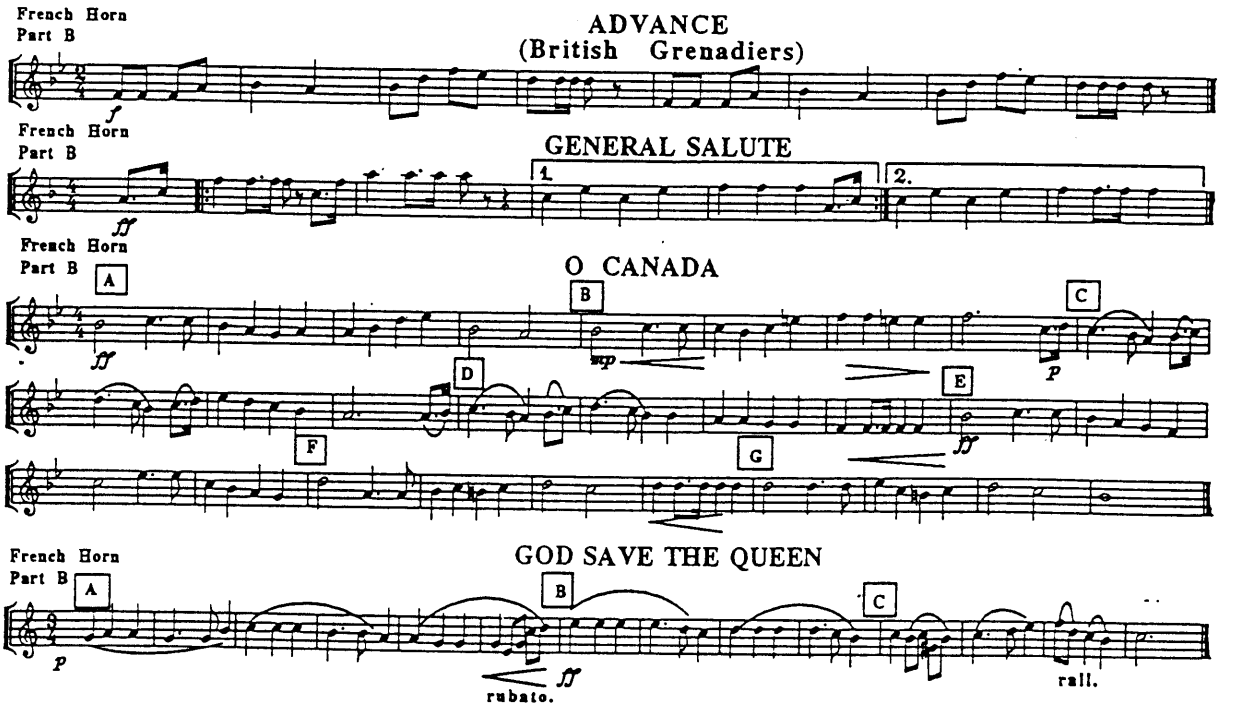


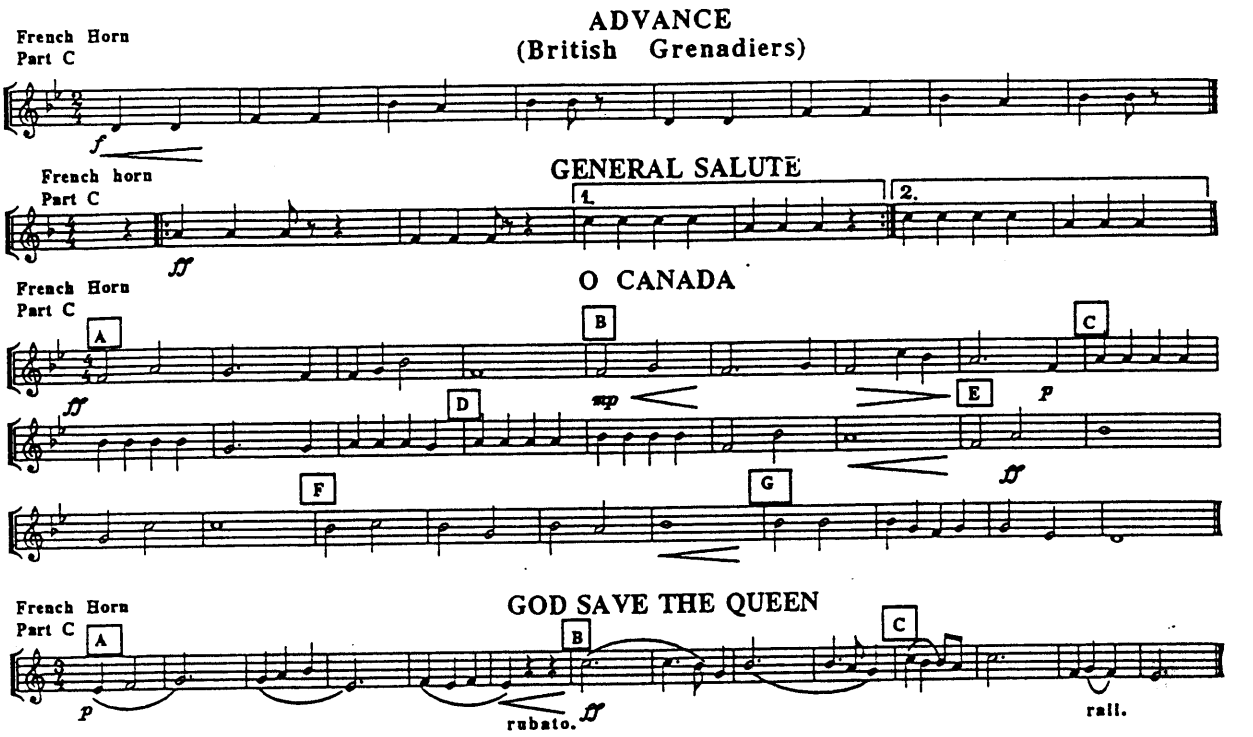
Part D

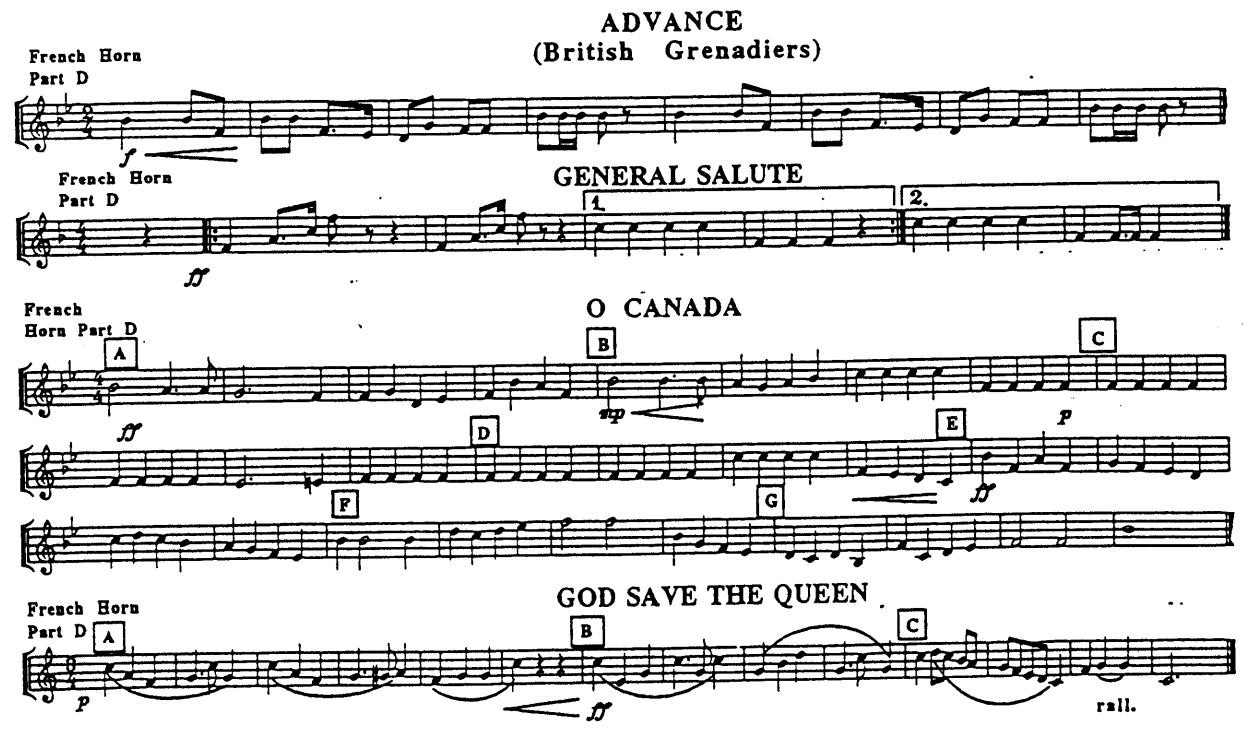
GOD SAVE THE QUEEN




French Horn
Part A
ADVANCE
(British Grenadiers)
f
French Horn
Part A
GENERAL SALUTE
1.
2.
ff
French Horn
Part A
O CANADA
A
B
C
D
E
F
G
ff
mp
p
ff
French Horn
Part A
GOD SAVE THE QUEEN
A
B
C
p
ff
rubato.
rall.

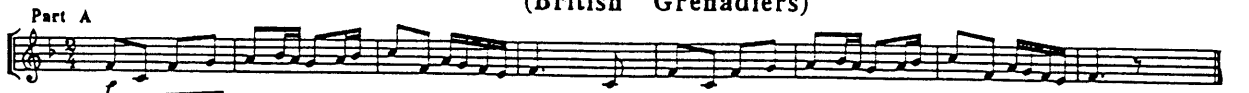

French Horn
Part B
ADVANCE
(British Grenadiers)
f
French Horn
Part B
GENERAL SALUTE
1.
2.
ff
French Horn
Part B
O CANADA
A
B
C
D
E
F
G
ff
mp
p
ff
French Horn
Part B
GOD SAVE THE QUEEN
A
B
C
p
ff
rubato.
rall.


ADVANCE
(British Grenadiers)
French Horn
Part C
f
GENERAL SALUTE
French horn
Part C
1.
2.
ff
O CANADA
French Horn
Part C
A
B
C
D
E
F
G
mp
p
ff
GOD SAVE THE QUEEN
French Horn
Part C
A
B
C
p
rubato.
ff
rall.

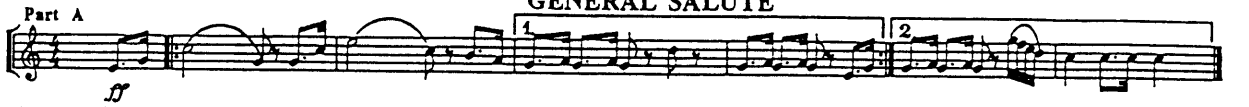

ADVANCE
(British Grenadiers)
French Horn
Part D
f
GENERAL SALUTE
French Horn
Part D
1.
2.
ff
O CANADA
French
Horn Part D
A
B
C
D
E
F
G
mp
p
ff
GOD SAVE THE QUEEN
French Horn
Part D
A
B
C
p
ff
rall.

Trumpet/Baritone T.C.
/Bass Clarinet

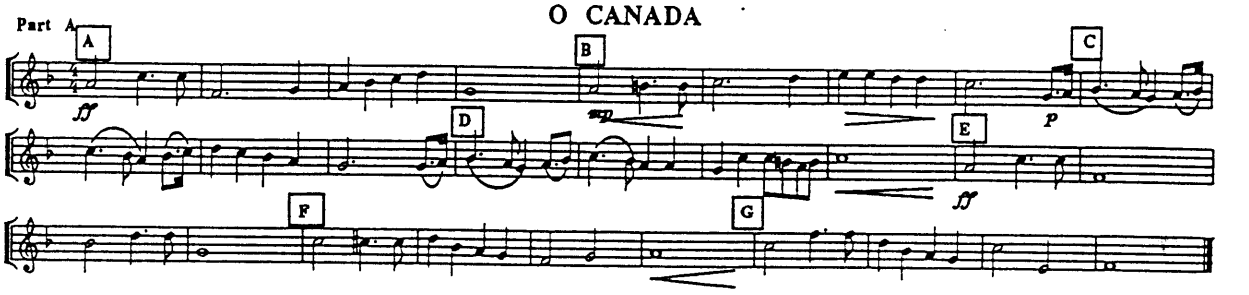
ADVANCE
(British Grenadiers)



GENERAL SALUTE



O CANADA



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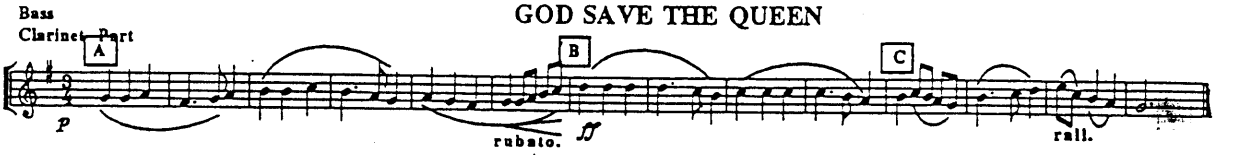
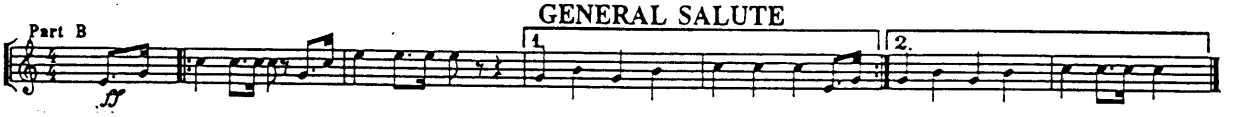


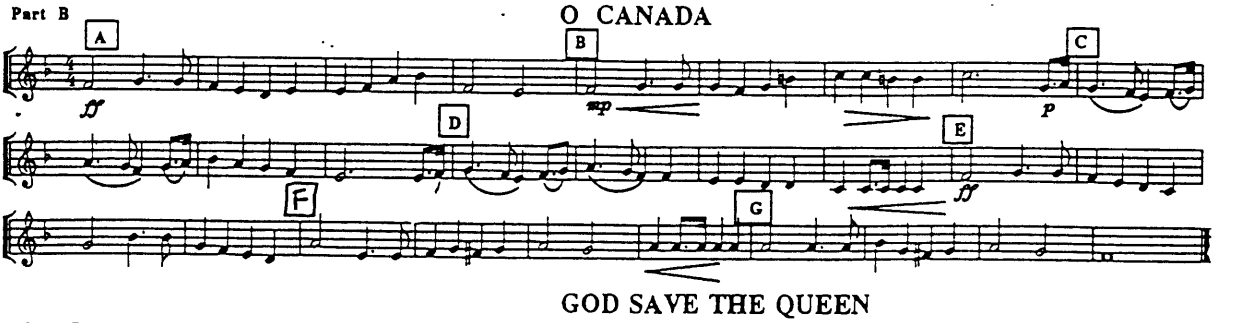
Trumpet/Baritone T.C.
/Bass Clarinet

ADVANCE
(British Grenadiers)

GENERAL SALUTE



O CANADA



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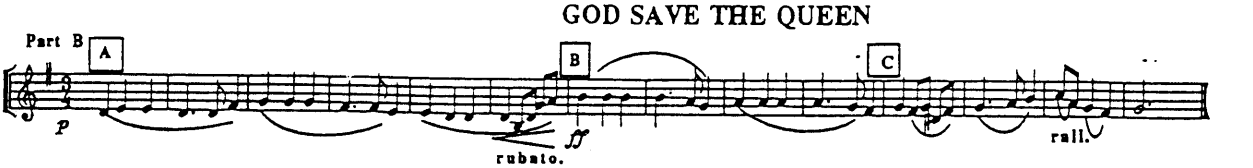
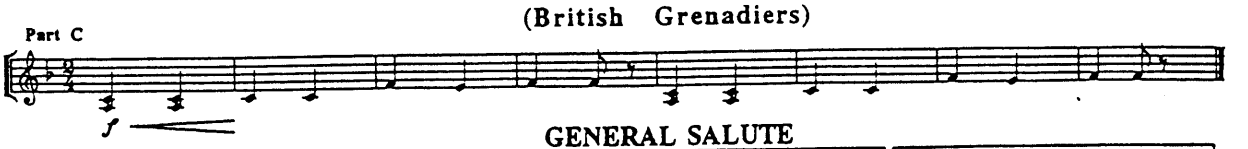
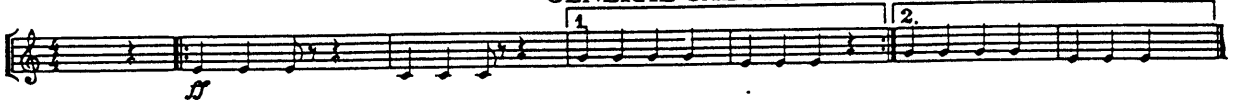


Trumpet/Baritone T.C.
/Bass Clarinet

ADVANCE
(British Grenadiers)



GENERAL SALUTE



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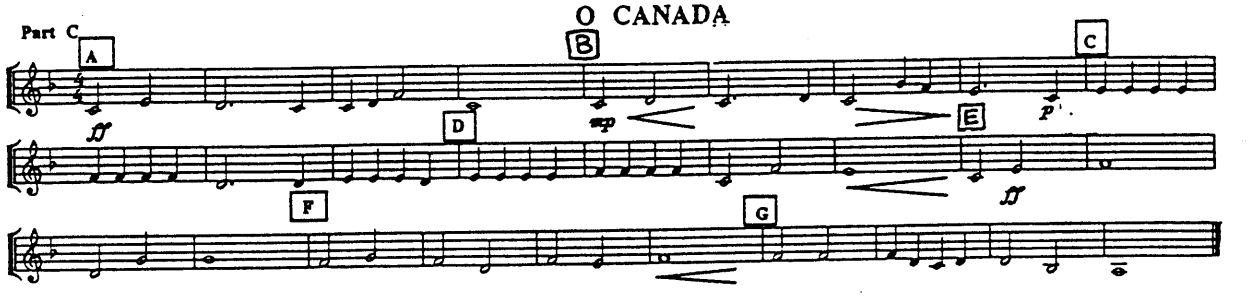
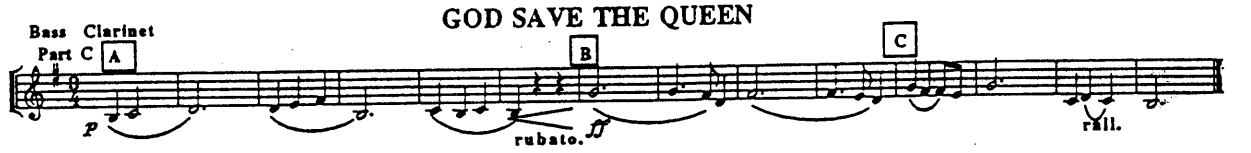
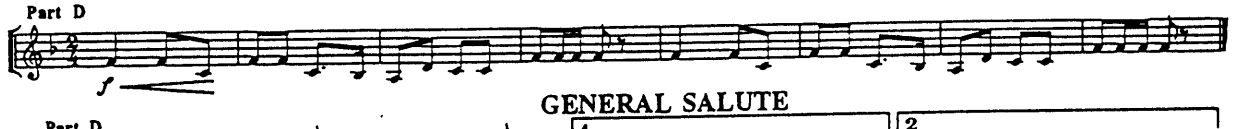


GOD SAVE THE QUEEN

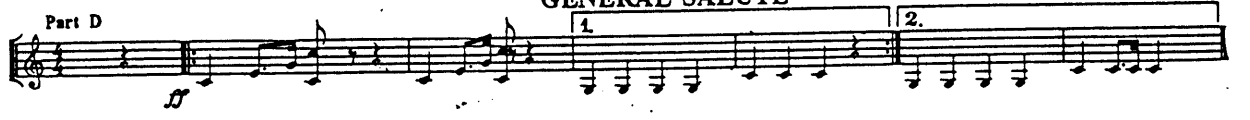


Trumpet/Baritone T.C.
/Bass Clarinet

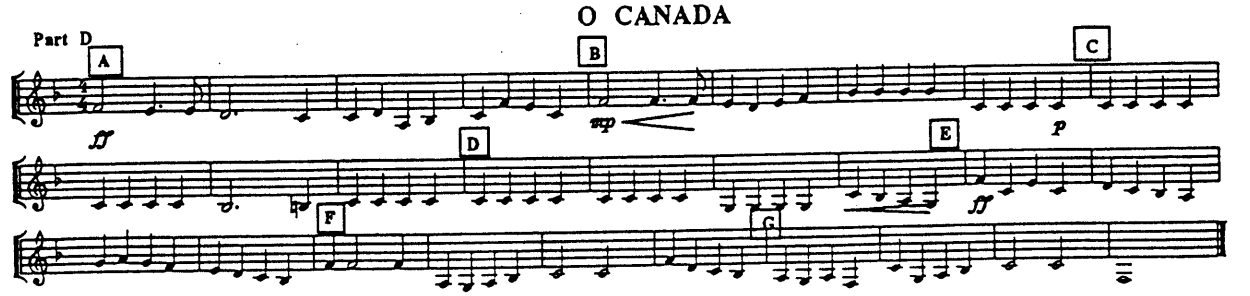
ADVANCE
(British Grenadiers)

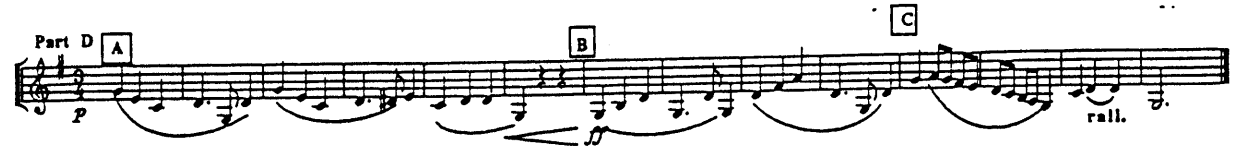


GENERAL SALUTE

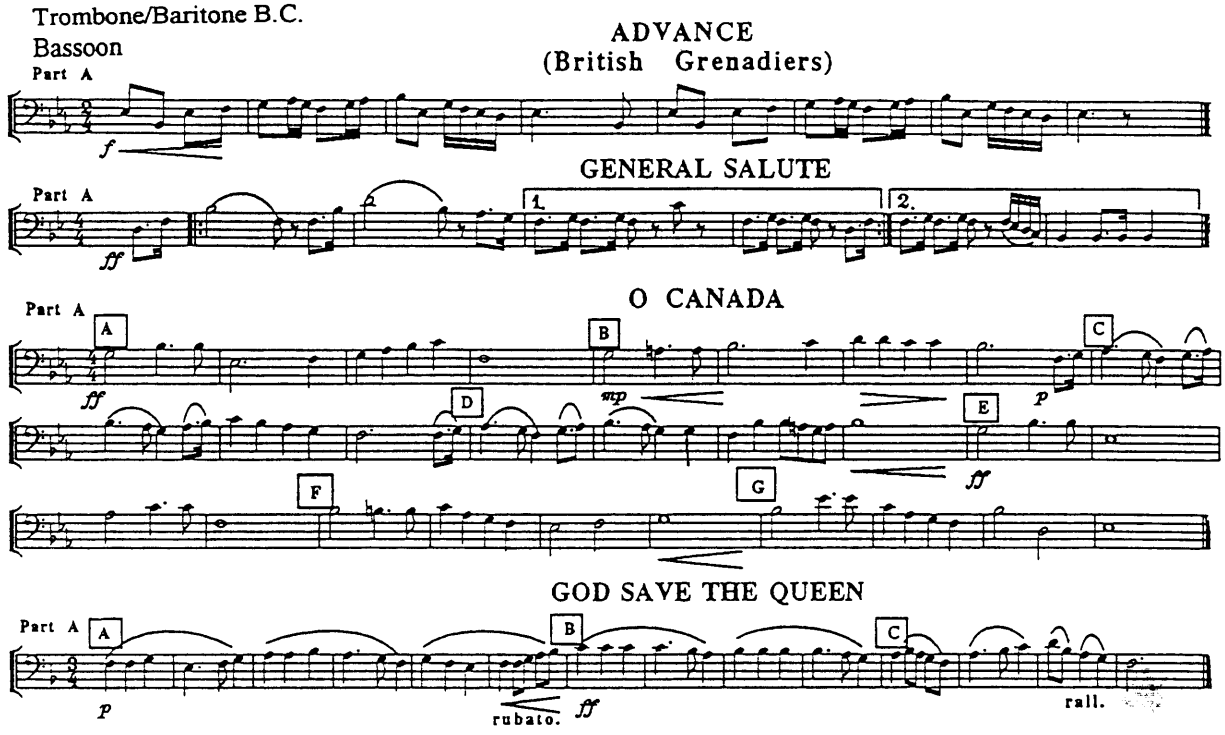


O CANADA

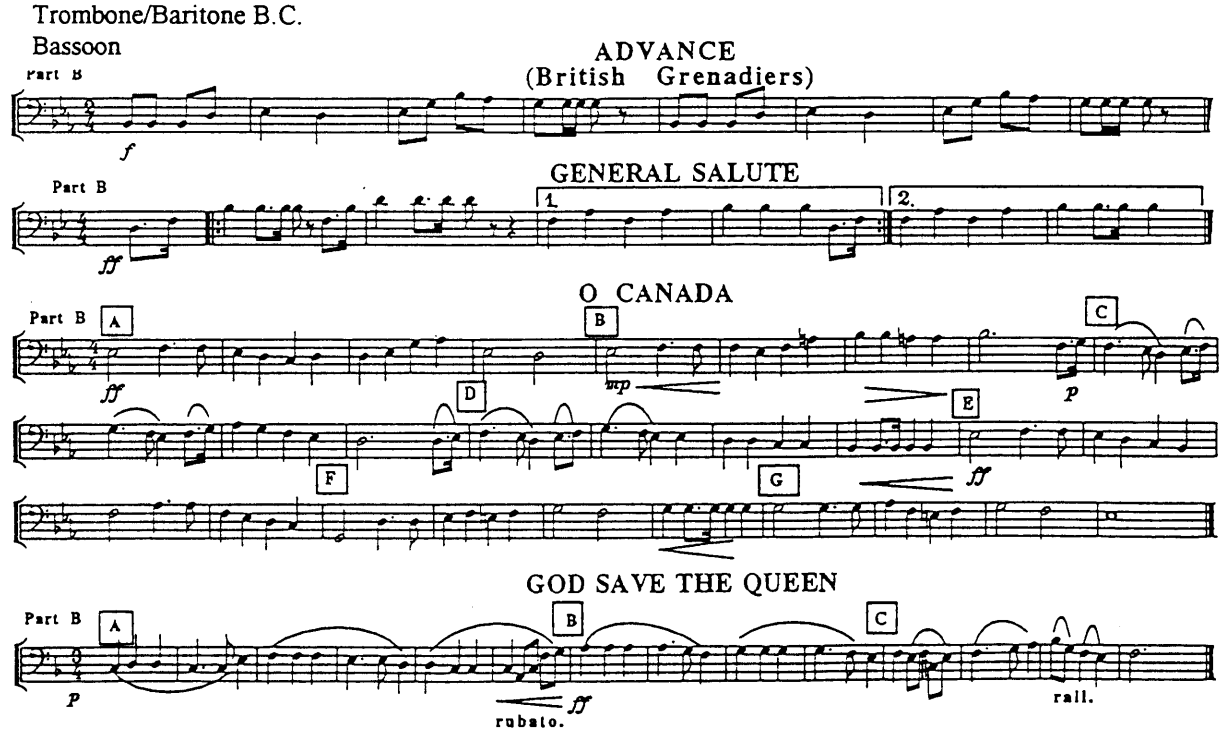




Trombone/Baritone B.C.
Bassoon

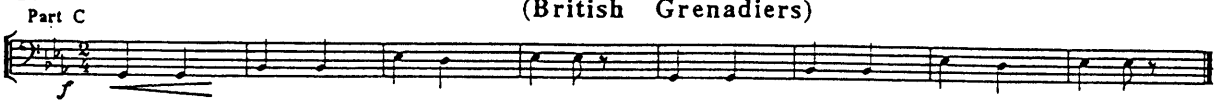


Trombone/Baritone B.C.
Bassoon

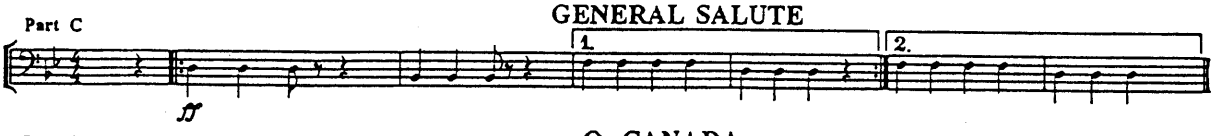


Trombone/Baritone B.C.
Bassoon

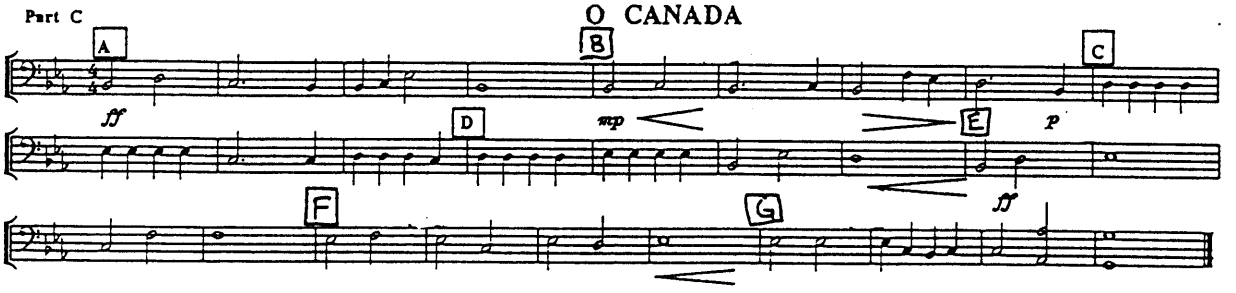
ADVANCE
(British Grenadiers)



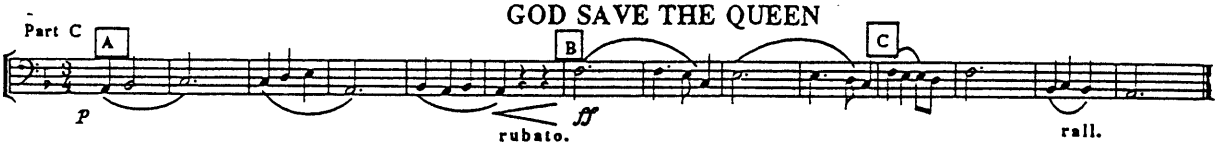
GENERAL SALUTE



O CANADA

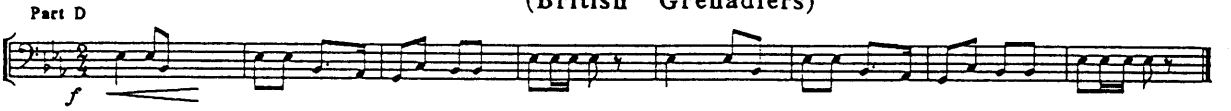


GOD SAVE THE QUEEN



Trombone/Baritone B.C.
Bassoon

ADVANCE
(British Grenadiers)



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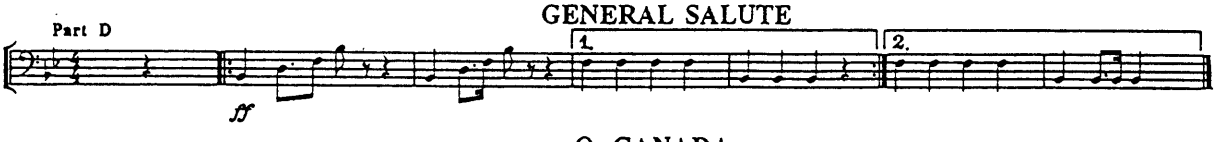

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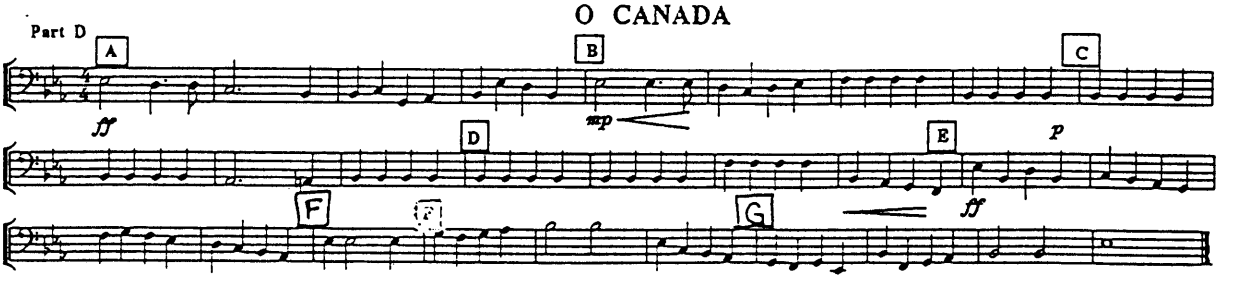
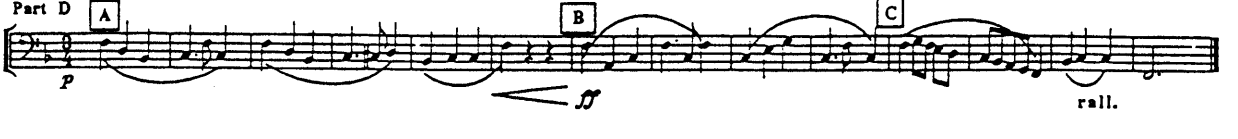
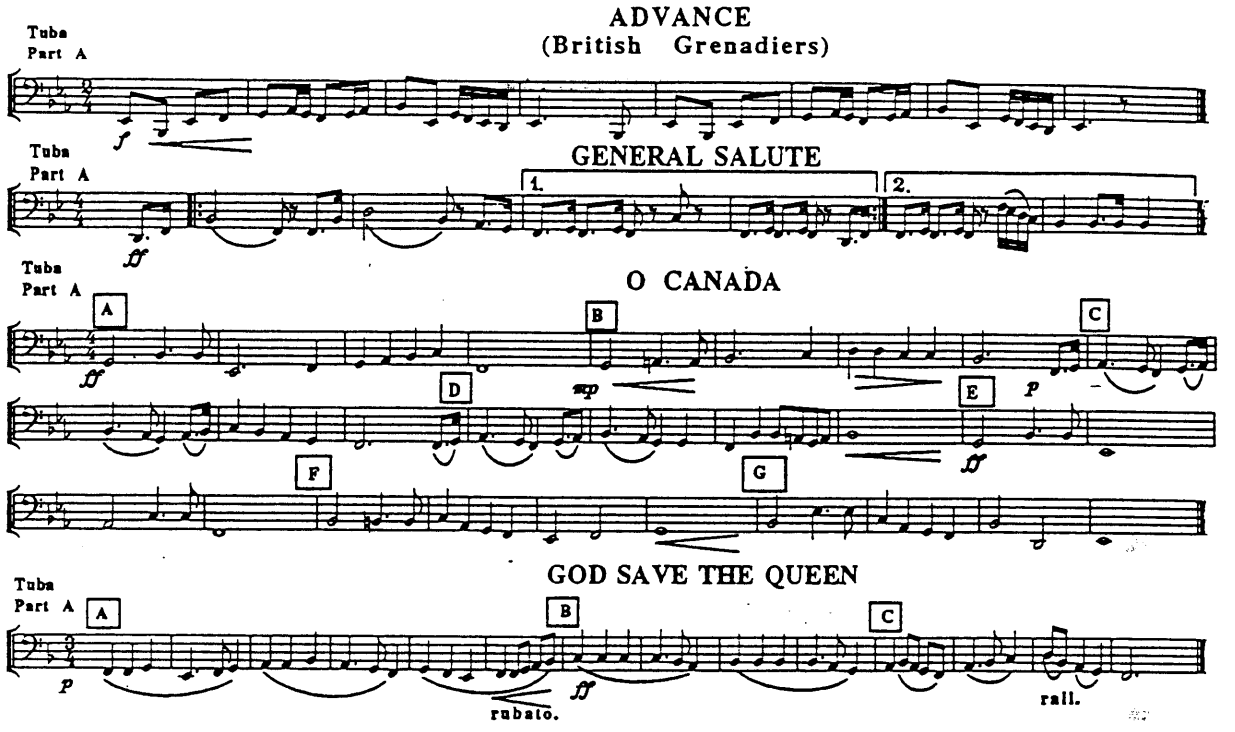


GOD SAVE THE QUEEN

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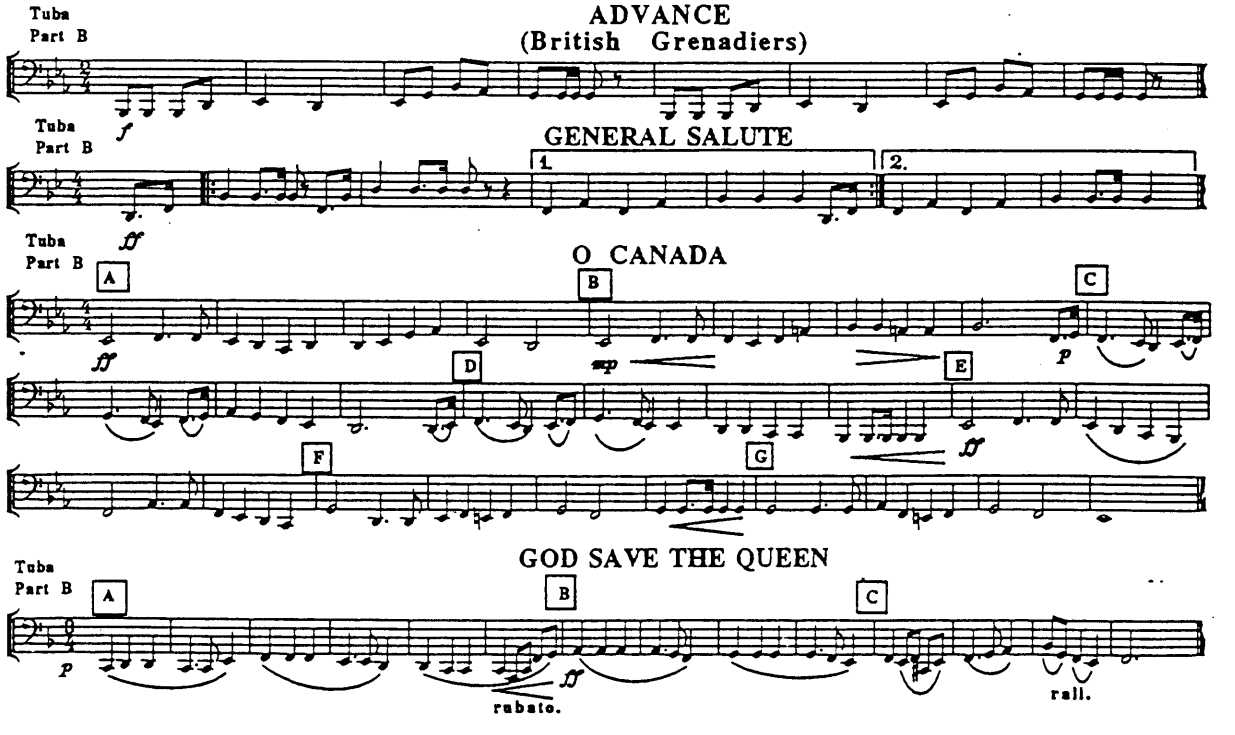
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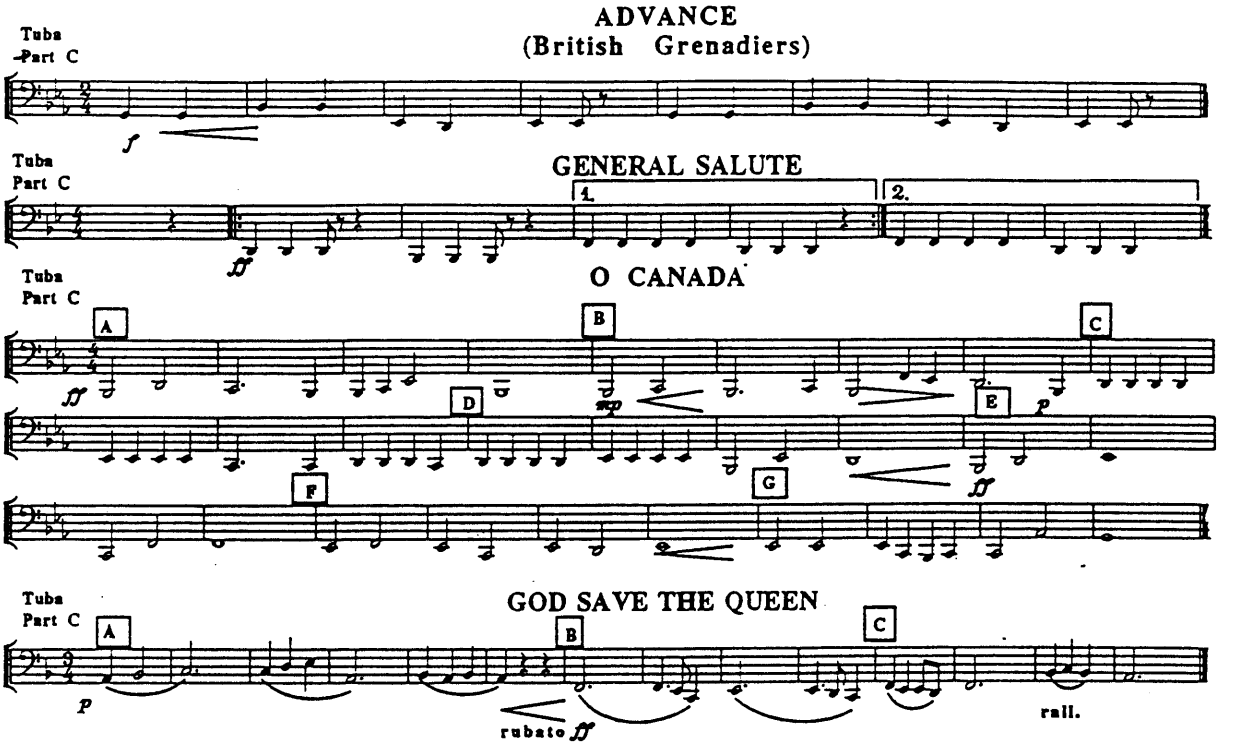
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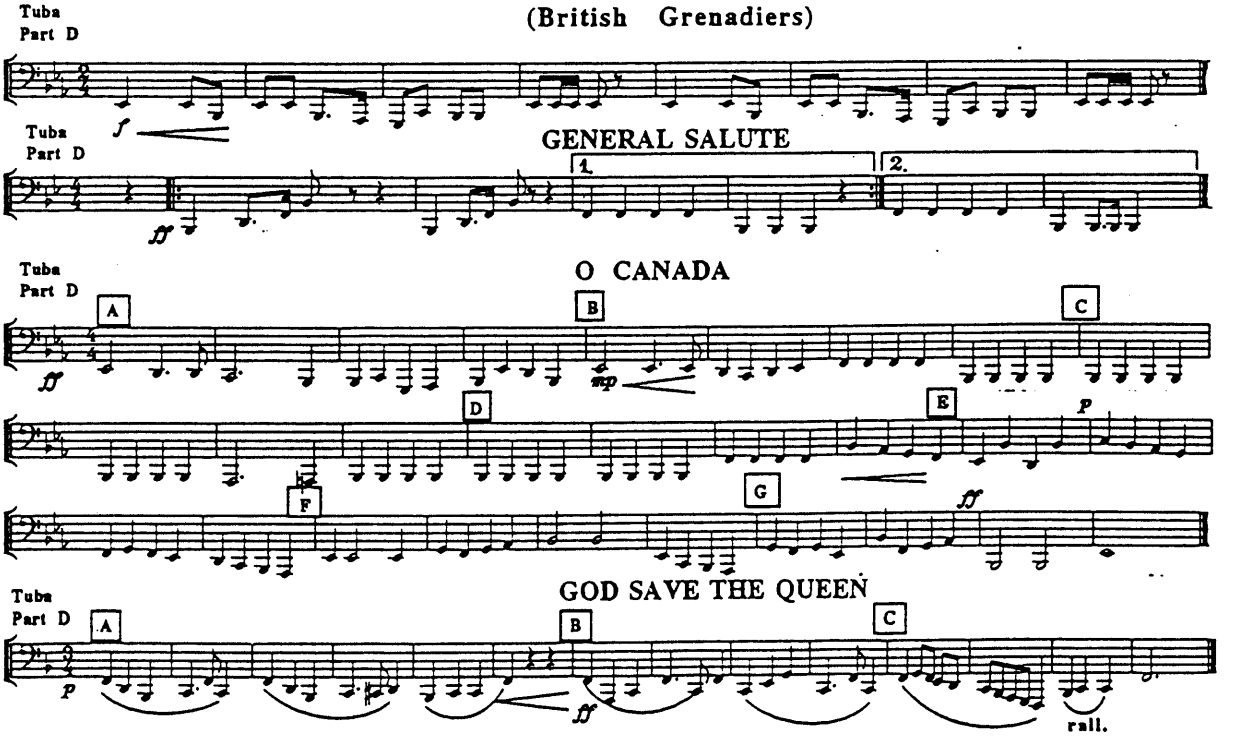
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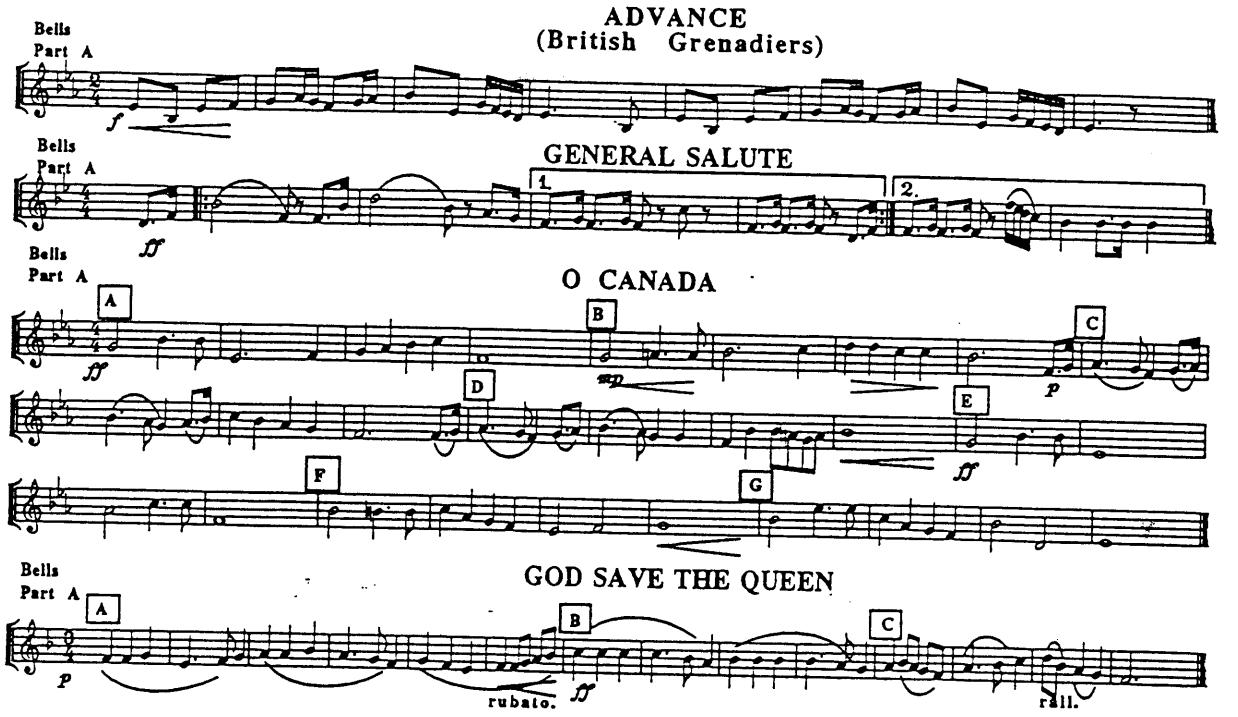
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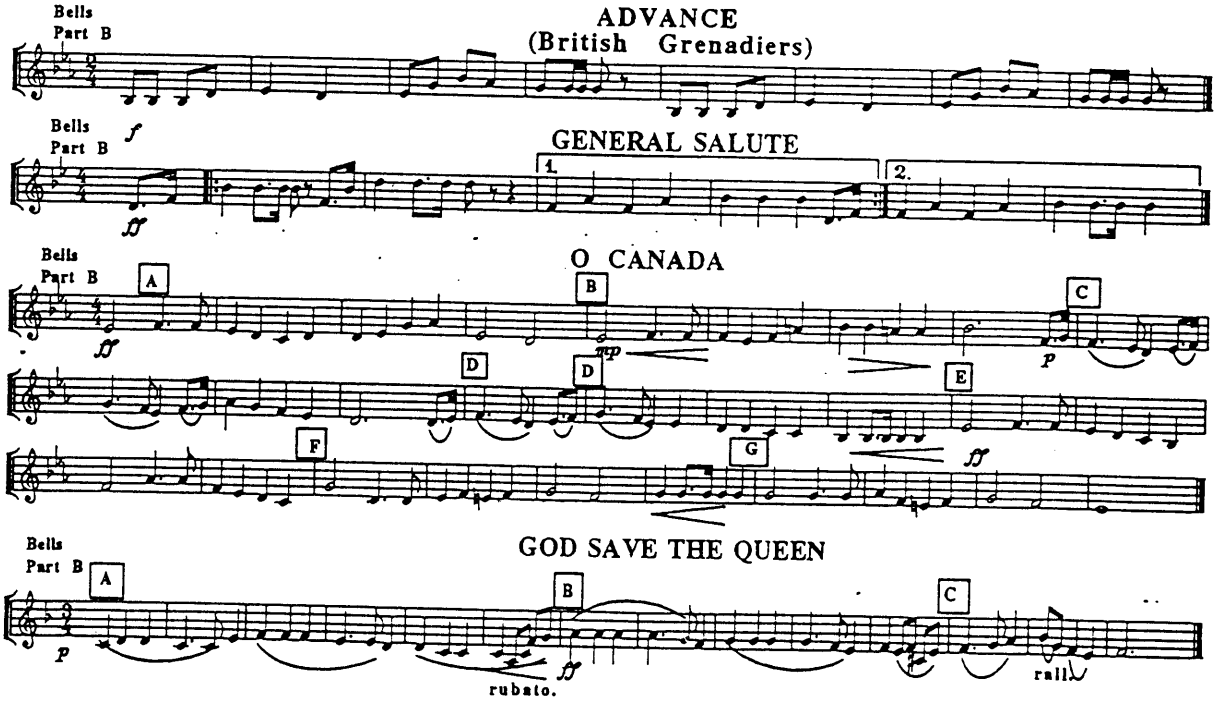
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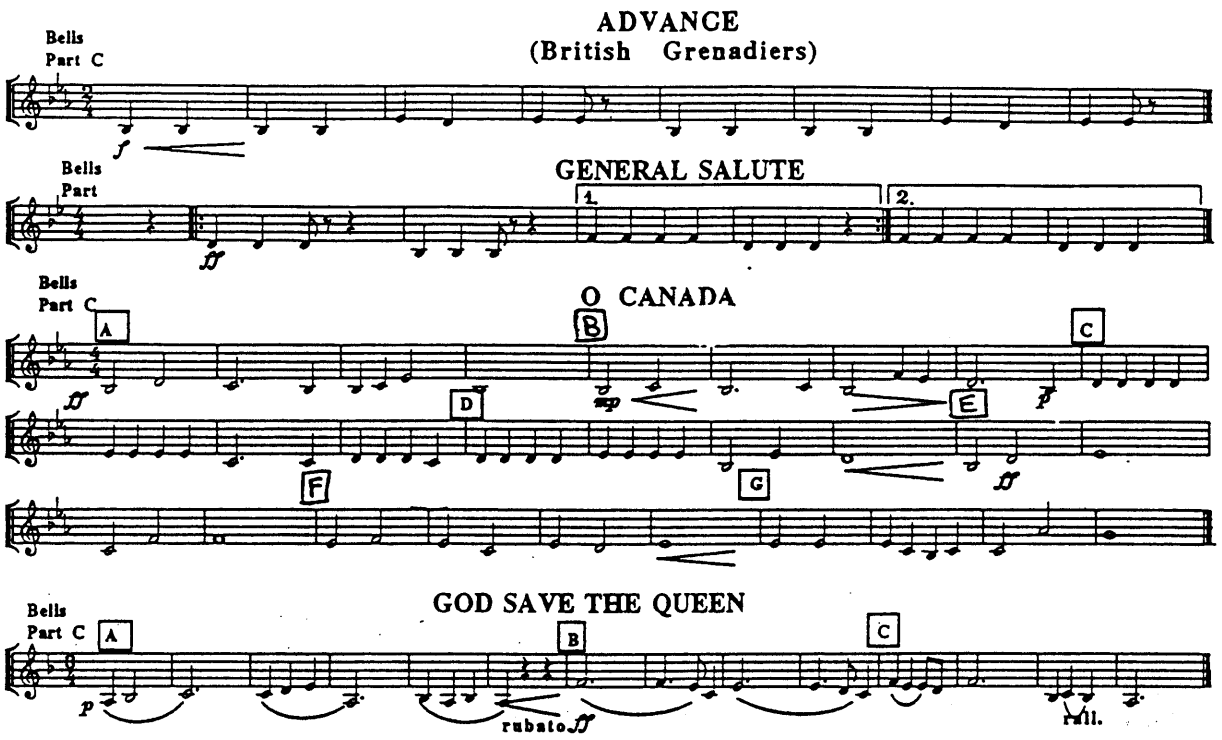
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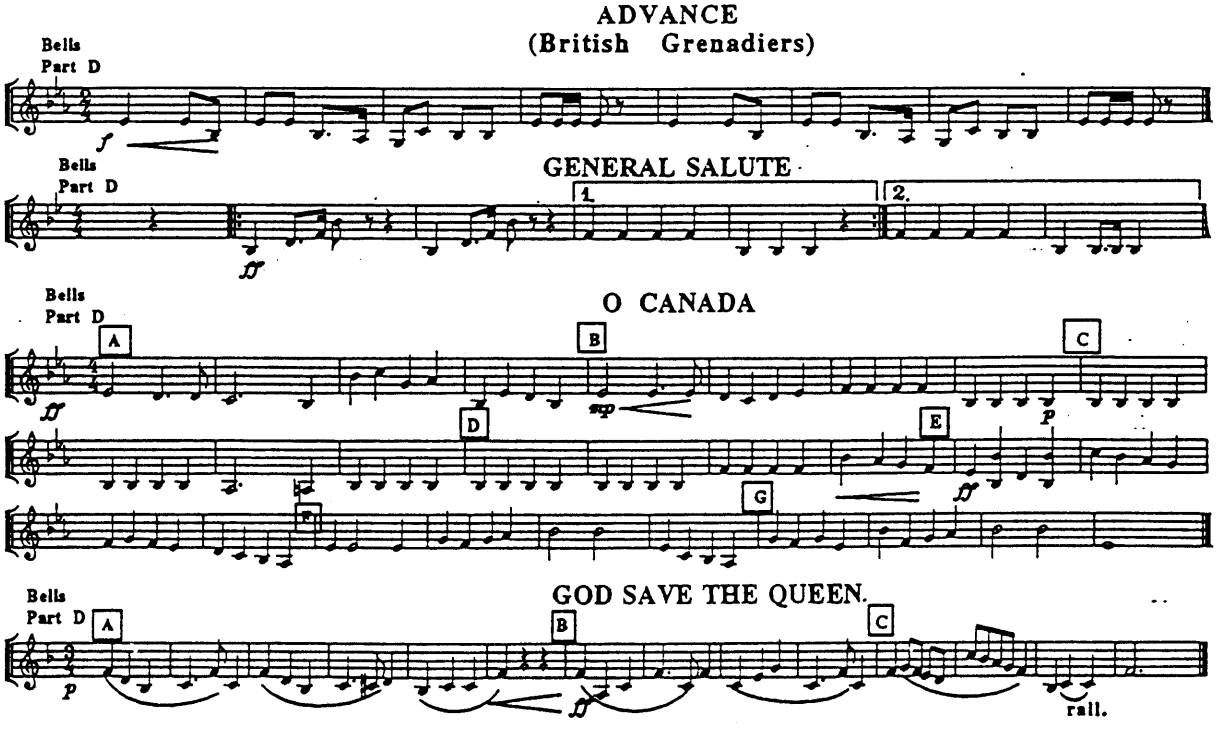
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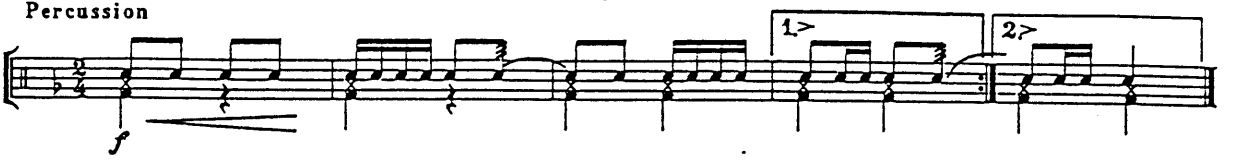
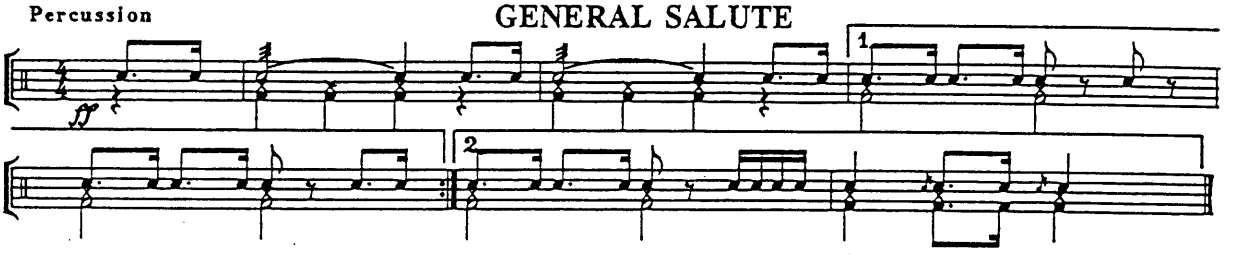
ADVANCE
(British Grenadiers)

Percussion



GENERAL SALUTE

Percussion



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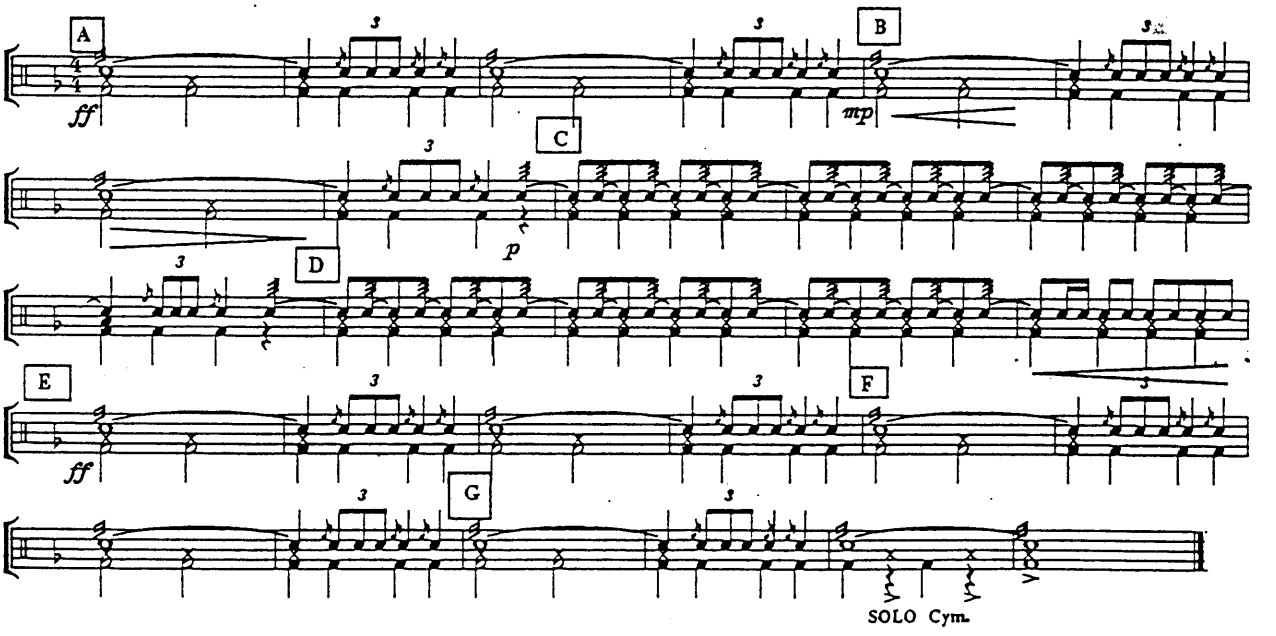

GOD SAVE THE QUEEN

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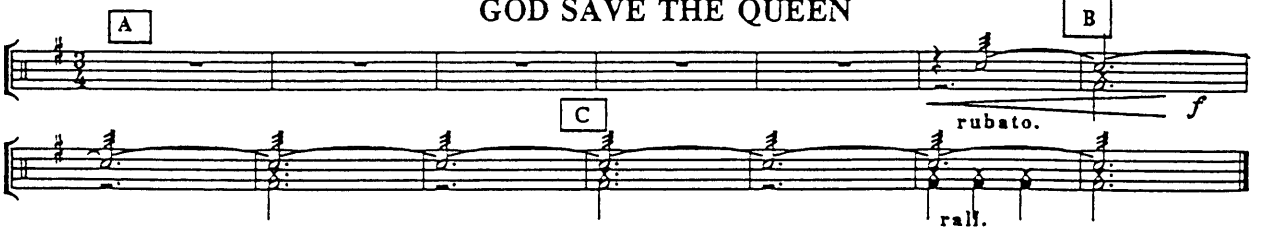

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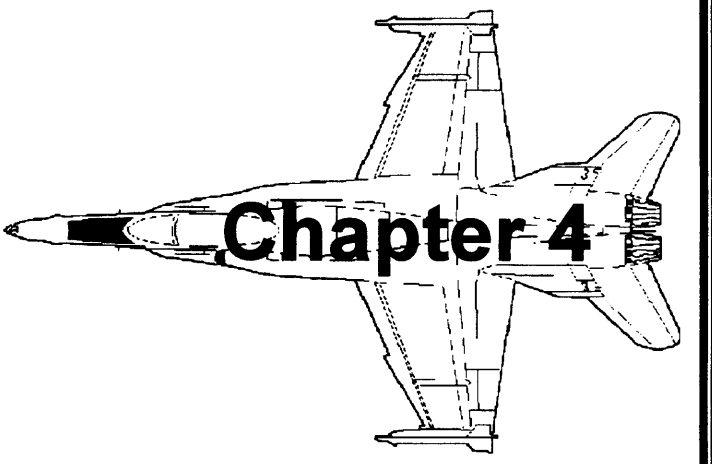
Ceremonial



INTRODUCTION

The purpose of this chapter is not to detail the way in which any particular ceremony is to be carried out. It is intended to provide an overview of a few ceremonies commonly performed by air cadets. Before attempting any ceremony, the Canadian Forces Manual of Drill and Ceremonial (A-PD-201-000/PT-000) must be consulted. A chart outlining each ceremony follows after the text of each section.

REMEMBRANCE DAY CEREMONIES

Although Remembrance Day services are usually organized by civic authorities, cadet units are often requested to assist, especially if the unit has a band. The following is to provide band officers with some guidance on what may be expected of their bands or other cadets.

THE VIGIL

The vigil consists of four personnel who rest on their arms reversed, one at each corner of the cenotaph. Customarily, a seaman, soldier, airman and a member of the Royal Canadian Mounted Police are selected for this duty (if practicable). The vigil is mounted 15 minutes prior to the ceremony and remains until the completion of the ceremony.

The parade should be in position ten minutes prior to the ceremony. When the senior dignitary arrives, compliments are paid as for a normal parade. The band will usually be required to play the appropriate salute.

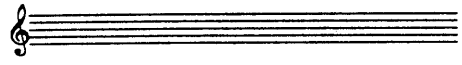
The ceremony itself begins with the playing of the National Anthem. The Parade Commander shall have the parade remove headdress during any prayers. At the commencement of the period of silence, usually at 1100 hrs, the buglers will sound the "Last Post". Following the two-minute period of silence, the buglers will sound "Reveille". Any pipe lament usually follows the "Reveille". If cadets are required as wreath bearers, they are to march one pace to the left rear of the dignitary and carry the wreath in the left hand. Bearers shall salute when the dignitary salutes or bows his head. The band may be requested to quietly play hymns as the wreaths are being laid. once all wreaths have been laid, the band plays "God Save the Queen" and the ceremony is complete.

The ceremony may be followed with a march past. Regardless, the appropriate compliments will be paid to the senior dignitary prior to departure.

REMEMBRANCE DAY CEREMONY

PHASE	MUSIC REQUIRED	WHEN PLAYED
FORM UP	QUICK MARCH	DURING MARCH ON (IF REQUIRED)
ARRIVAL OF REVIEWING OFFICER	GENERAL (ROYAL) SALUTE	ON ARRIVAL OF REVIEWING OFFICER
CEREMONY	NATIONAL ANTHEM	BEGINNING OF CEREMONY
CEREMONY	LAST POST	PRIOR TO TWO-MINUTE SILENCE
CEREMONY	REVEILLE	FOLLOWING TWO-MINUTE SILENCE
CEREMONY	PIPE LAMENT	FOLLOWING REVEILLE
CEREMONY	HYMNS	DURING LAYING OF WREATHS
CEREMONY	ROYAL ANTHEM	CONCLUSION OF CEREMONY
MARCH PAST	QUICK MARCH	DURING MARCH PAST
DEPARTURE OF REVIEWING OFFICER	GENERAL (ROYAL) SALUTE	PRIOR TO DEPARTURE OF REVIEWING OFFICER

BATTLE OF BRITAIN PARADE



Similar in context to a Remembrance Day Ceremony, a Battle of Britain Parade will follow a similar format. Although there may be some differences in the Parade Formations or March Past routes, the parade will still follow the same general outline:

a. fall in, sizing and dressing;

b. arrival of the Reviewing Officer;

c. inspection of cadets;

d. a memorial service is performed and address by Reviewing Officer;

e. march past along applicable route set prior to ceremonies; and

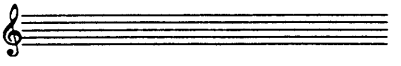
f. dismissal.

The Memorial Services may be performed inside a Church or auditorium, depending on what is available in that community. The music for a Battle of Britain parade is outlined below.

BATTLE OF BRITAIN PARADE

PHASE	MUSIC REQUIRED	WHEN PLAYED
FORM UP	QUICK MARCH	DURING MARCH ON (IF REQUIRED)
ARRIVAL OF REVIEWING OFFICER	GENERAL (ROYAL) SALUTE	ON ARRIVAL OF REVIEWING OFFICER
CEREMONY	NATIONAL ANTHEM	BEGINNING OF CEREMONY
INSPECTION	INSPECTION MUSIC	APPROPRIATE TO THE OCCASION
CEREMONY	HYMNS	AS DIRECTED FOR MEMORIAL SERVICES
MARCH PAST	THEME FROM BATTLE OF BRITAIN PLUS OTHER SUITABLE QUICK MARCHES	DURING MARCH PAST
DEPARTURE OF REVIEWING OFFICER	GENERAL (ROYAL) SALUTE	PRIOR TO DEPARTURE OF REVIEWING OFFICER * PARADE MAY END AT A DIFFERENT LOCATION

THE SUNSET CEREMONY



The sunset ceremony is a display which combines elements of the Retreat, Tattoo, and other ceremonial procedures. Field guns and a rifle Feu de Joie are fired to symbolize the origins of these ceremonies, when evening guns were fired and the night watch proved their weapons and cleared damp charges for the night.

The ceremony was created by the navy and eventually evolved into the form it takes today. Although the ceremony is Naval in tradition, there may be occasions where additional cadet units may be asked to participate in a ceremony. This chapter's intent is not to repeat the Canadian Forces Manual of Drill and Ceremonial but to give an overview of this traditional naval ceremony. The ceremony was designed to be performed by the following personnel although a cadet corps could perform it with fewer numbers:

a. a 50-person guard;

b. two field guns (cannon) crews;

c. a military band, including corps of drums and buglers;

d. one signalman.

SEQUENCE

The ceremony is divided into eight phases, a brief description of each will follow later:

a. The March On;

b. Beating Retreat and Tattoo;

c. The March Past;

d. Section Drill;

e. Feu de Joie;

f. The Evening Hymn;

g. Sunset; and

h. The March Off.

THE MARCH ON

All sub-units of the ceremony march on at the order of the Guard Commander. The guard halts near the rear of the parade ground and centred on the dais. The guncrews wheel toward the dais then split apart and halt in the front two corners of the parade ground. The band, which leads onto the parade, wheels toward the dais, countermarches, retires toward the guard, countermarches again and halts in front of the guard, facing the dais.

BEATING RETREAT AND TATTOO

When the band halts, one of the guns fires "The Evening Gun" as a signal to begin the Tattoo. The Corps of Drums steps off and completes a series of countermarches and drum beatings, finally leading the buglers to the front of the parade. Here the buglers play "First Post" before returning to their positions in the band.

THE MARCH PAST

On the orders of the Guard Commander, the guard and band step off. the band marches toward the dais before wheeling right twice and proceeding back toward the centre of the parade ground. The guard moves to the left then wheels right twice to meet the band head on in the centre of the parade. The guard and band march through each other before the band follows on a march past. The two sub-units return to their former positions.

SECTION DRILL

The Section Drill is a complicated series of manoeuvres during which the guard splits into two divisions each marching to the edges of the parade area. The divisions then advance, in slow time, fixing bayonets on the march. Once near the front of the parade, the two

divisions turn toward the centre and rejoin into one guard. All the Section Drill is accompanied to the music of the band.

FEU DE JOIE

Following Section Drill, the guard fires a feu de joie. This involves three volleys fired by the guard members with a ripple effect, starting with the marker and proceeding up and down the ranks. Occasionally, three simultaneous volleys are fired.

THE EVENING HYMN

On completion of the Feu de Joie, the guard is stood at ease and the band plays a suitable hymn, usually, the naval hymn, "Eternal Father".

SUNSET

After the Evening Hymn, the guard presents arms, one of the guns fires a round and the signalman prepares to lower the Canadian flag. The band plays the "Orchestrated Sunset", the National Anthem and "God Save the Queen" while the Canadian flag is lowered.

THE MARCH OFF

When the Canadian flag has been lowered, the Guard shoulders arms and, under the Guard Commander's orders, all sub-units march off and are dismissed off the parade ground.

SUNSET CEREMONY

PHASE	MUSIC REQUIRED	WHEN PLAYED
MARCH ON	FANFARE	PRIOR TO MARCHING ON
MARCH ON	QUICK MARCH	DURING MARCH ON
BEATING RETREAT AND TATTOO	DRUM BEATINGS	FOLLOWING THE EVENING GUN
BEATING RETREAT AND TATTOO	FIRST POST	FOLLOWING THE DRUM BEATINGS
MARCH PAST	HEART OF OAK	DURING MARCH PAST
SECTION DRILL	QUICK MARCH	DURING SPLITTING OF GUARD
EVENING HYMN	NAVAL HYMN	WHEN GUARD IS STANDING AT EASE
SUNSET	ORCHESTRATED SUNSET, NATIONAL ANTHEM, GOD SAVE THE QUEEN	COMMENCES ON LAST MOTION OF PRESENT ARMS
MARCH OFF	QUICK MARCH	DURING MARCH OFF

PILING DRUMS

Drums are traditionally piled to provide an altar for the purpose of holding church services in the field. Today the practice is primarily used during the presentation of colours ceremony.

PROCEDURE:

The procedure for piling drums is as follows:

a. the old Colours have been marched off parade, the battalion will form a hollow square;

b. the Commanding Officer will order the Drum Major to "Pile Drums";

c. the Drum Major will march the drummers forward in single file to the centre of the hollow square;

d. they will march into a circle, halt, and turn inward;

e. on the word of command from the Drum Major each drummer will step forward and individually place his or her drum into position;

f. the pile will consist of four snare drums in a circle with the emblazoning the right way up, facing outward. The bass drum is placed upon the snare drums, and the tenor drum placed on top of the bass drum;

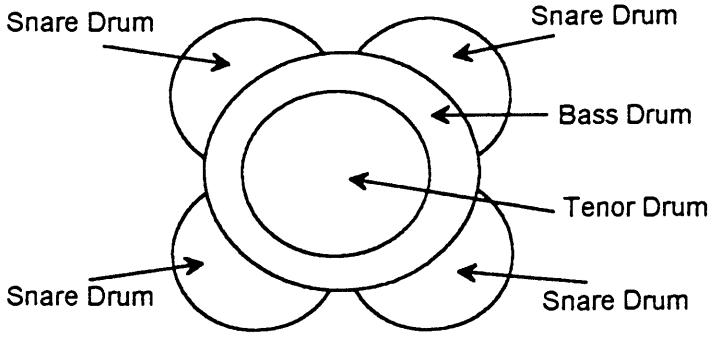
g. the Drum Major will then march the drummers back and rejoin the band;

h. at the conclusion of the ceremony the Drum Major will march the drummers back to the pile and form a circle around it;

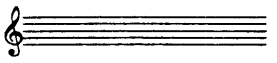
i. each drummer will recover his or her own drum individually, making sure that they have been properly secured onto their slings; and

j. the drummers are then marched back by the Drum Major and rejoin the band.

The procedure is identical for both the Church Parade and the Presentation of Colours Parade.



TATTOO



The word "Tattoo" is said to be derived from the Dutch "die den tap toe" which is translated as "turn off the taps". It probably originated from the campaigns in Holland in the late 17th and early 18th centuries. This ceremony is associated with the practice of a drummer being detached to beat an order to the tavern and innkeepers to stop serving ale. This was also the order for the soldiers to stop drinking and parade for a final muster before returning to their quarters.

The "Tattoo" ceremony took place after sunset and was inextricably linked with the sounding of the First and Last Post, filling the period between these two calls. A duty of the Orderly Officer was to inspect the sentries at their posts, ensuring that they were alert and familiar with their duties. The officer was accompanied on his rounds by a drummer who, when they reached the first sentry, would beat a call to indicate that they were about to start their rounds. On reaching the last sentry post, the drummer would again beat a call to advise that the inspection was complete. While this was taking place it became the custom for the band to beat "Tattoo" up and down the main street.

DRESS AND PROCEDURES:

Today a "Tattoo" has come to mean a military pageant, but there may be occasions when it would be appropriate for a band to perform the traditional ceremony. Although the ceremony is Army in origin, an Air Cadet Squadron may also perform the ceremony. Traditionally, the ceremony was performed in Cadet C1 dress. In its present form, it is only performed on special occasions.

The ceremony is performed by carrying out the following steps:

a. the band will form up in normal marching formation;

b. on the command of the Drum Major, the band will march onto the parade square playing a quick march;

c. the band will halt in front of the reviewing stand, and the trumpeters will sound "First Post";

d. at the conclusion of the First Post the Drum Major will give the command "Troop!", all side drummers will give three loud beats in quick succession followed by one beat of the bass drum;

e. the band will then play the F Major chord. As in the retreat ceremony, this chord should last 12 beats in quick time. Starting quietly it rises to a crescendo and falls away to nothing on the twelfth beat;

f. the band will now step off in quick time and play three or four marches. Traditional regimental music is normally chosen. The band should countermarch back and forth across the parade square;

DRESS AND PROCEDURE - Continued

g. the band will halt and play a suitable hymn such as "Abide with me";

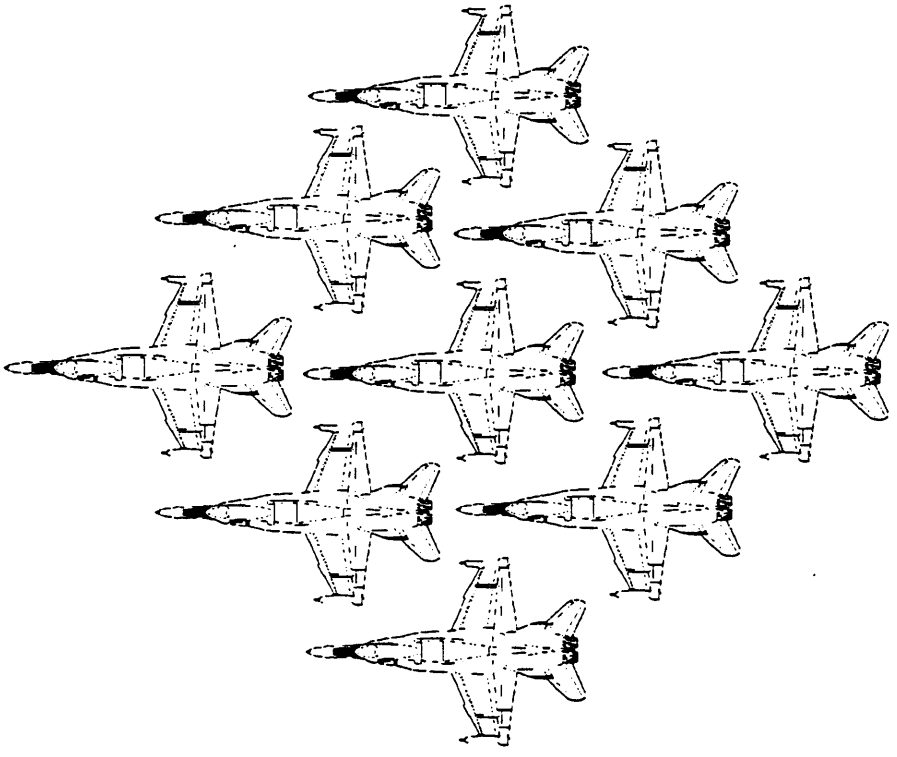
h. the National Anthem, "O'Canada" is then played, followed by the trumpeters sounding the "Last Post";

i. the Drum Major will then request permission to march off the band from the senior officer present; and

j. they will leave the parade square to their Regimental or Elemental March.

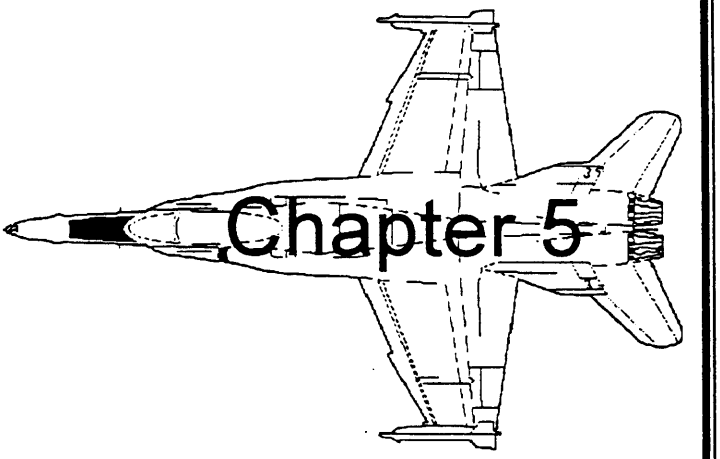
THE FLY PAST

The Fly Past is a form of salute used by the Air Force. A Fly Past is often arranged in conjunction with a ceremony of significant importance. In the event of a high ranking officer or dignitaries passing, a Fly Past using the missing man formation will be used. This signifies the loss of a member. Other formations using various numbers of aircraft may be used as deemed applicable or simply based on what aircraft are available



Diamond 9 Formation

History of the Royal Canadian Air Force



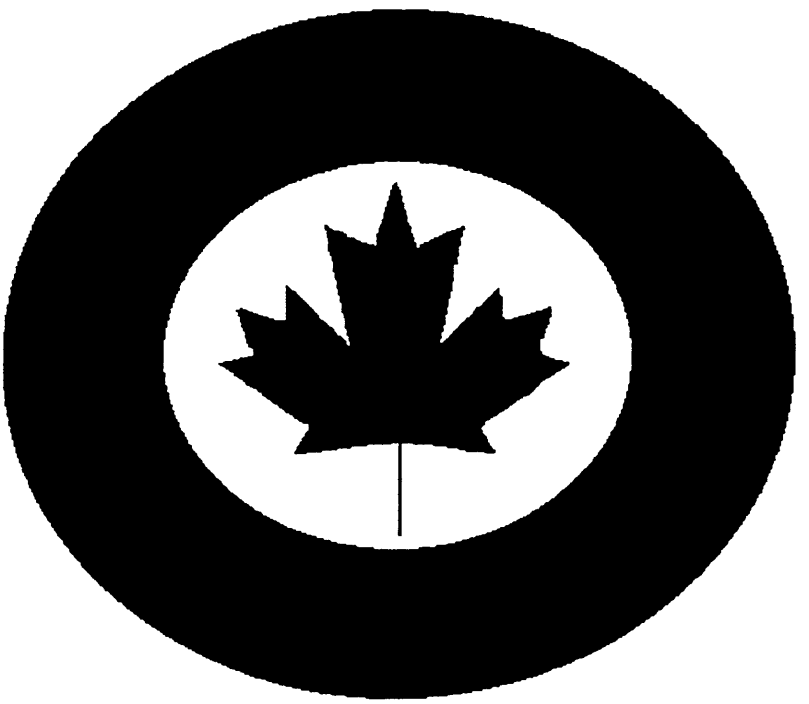
The Royal Canadian Air Force saw it's beginnings in October of 1914 when a single Burgess-Dunne biplane was purchased from the United States. This and two officers formed the basis for the Canadian Aviation Corps. Although the aircraft and the officers were sent to England with the Canadian Expeditionary Force, the plane sat unused on Salisbury Plain, deteriorating until is was finally scraped. Men rather than machines were to be the main contribution by Canada to the first war in the air. In September 1915, a Curtiss School of aviation was established at Long Branch, Ontario. It was either here or at schools in the United States, that most young hopefuls went.

Although the Canadian aviators mostly served in either the Royal Naval Air Service or the Royal Flying Corps, there were some of noteable skill. The first Canadian aerial victory was December 14, 1915 when Flight Sub Lt Arthur Strachan Ince shot down a German seaplane off the coast of Belgium. The first Canadian "ace" was Flt Lt Edward R. Grange and one of the most noteable Canadian "aces" was Maj W. A. 'Billy' Bishop VC, DSO, MC, DFC. Maj Bishop was the official British Empire top-scoring scout pilot of World War I with a total of 72 victories.

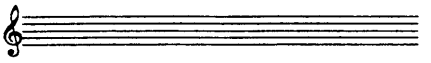
The Royal Canadian Air Force was formed in England in 1918 with two squadrons. Former 81 squadron, renamed as 1 Squadron, Canadian Air Force, was formed at Upper Heyford, Oxfordshire with all Canadian personnel. It was followed by 123 Squadron, renamed as 2 Squadron, Canadian Air Force. The war ended before either squadron would see any action. The Canadian Air Force was disbanded in late January 1920 but re-established in February in Canada to provide refresher training for veterans.

In the years following World War I, the role of the Royal Canadian Air Force was primarily training. When the new Air Force was formed in February 1920, it consisted of 1340 officers and 3905 airmen. This was to be on a non-permanent basis with all members being part-time auxiliaries. Camp Borden was selected as the main training centre as the facilities remained virtually intact after the war.

1938 proved to be a year of expansion and independence. With an enormous uplift in the budget of $11.25 million and following the Munich Crisis later that year it was pushed up to $30 million. On 19 November 1938, the Air Force became independent and responsible directly to the Minister of National Defense. An Air Council was formed with Air Vice-Marshal G.M. Croil as the first Chief of Air Staff. When Germany invaded Poland on 1 September 1939, the Royal Canadian Air Force had grown considerably to reach a size of 20 squadrons and a personnel strength of 4061 officers and men. It was evident though, that the equipment scarcely matched the new 'paper' strength with only 270 aircraft on hand. Early in 1939, the Air Force was busy recruiting men, training aircrew and flying a few new service aircraft and scores of obsolete airplanes. It was good news to the Air Force when is was announced in February that ten Hawker Hurricane fighters had arrived in Vancouver, BC by sea. The strength both in aircraft and in personnel would grow considerably through World War II. New aircraft were constantly being added and new squadrons formed to meet the increased demands on the Air Force.



Canadian Aces



World War I

The top two scoring aces of World War I on the allied side, were both Canadians:

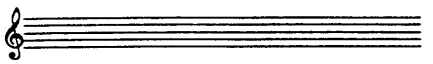
Major William A 'Billy' Bishop, VC, DSO, MC, DFC	72 victories
Major Ray Collishaw DSO, DFC	60 victories

Other high scoring Canadian pilots of World War I include:

Major D.R. MacLaren	54
Major W.G. Barker	53
Captain Frederick McCall	37
Captain William Claxton	36
J. Stuart Fall	34
Major A.D. 'Nick' Carter	31
Captain Andrew E McKeever	30
Lieutenant C.M. MacEwen	27
A. T. Whealy	27
Captain Francis Quigley	25
Stanley Rosevear	23
Captain J.M. White	22
Charles Hickey	21
Captain W.E. Shields	20

VC - Victoria Cross
DSO -
MC -
DFC - Distinguished Flying Cross

Canadian Aces



World War II

Top scoring Canadian Pilots in World War II include:

Flt Lt G.F. Beurling	RAF	31 1/3 victories
Sqn Ldr H.W. McLeod	RCAF	21
Wg Cdr V.C. Woodward	RAF	19 & 3 shared
Wg Cdr R.W. McNair	RCAF	17
Wg Cdr D.C. Laubman	RCAF	16 1/2
Plt Off W.L McKnight	RAF	16 1/2
Wg Cdr E.J.F. Charles	RAF	15 1/2
Sqn Ldr W.T. Klersy	RCAF	14 1/2
Sqn Ldr R.A. Barton	RAF	13 & 6 shared
Sqd Ldr R.I.A. Smith	RCAF	13 1/5
Wg Cdr R.C. Fumerton	RCAF	13
Wg Cdr G.C. Keefer	RCAF	13
Wg Cdr J.A. Kent	RAF	13
Flt Lt J.F. McElroy	RCAF	12 & 3 shared plus 2 or 3 with Israel in 1948
Flt Lt J. MacKay	RCAF	12 1/5 (includes 1 Mig-15 in Korea)
Fl Lt J.H Turnbull	RCAF	12 1/5
Wg Cdr P.S. Turner	RAF	11 & 1 shared
Sqd Ldr G.U. Hill	RCAF	10 & 8 shared

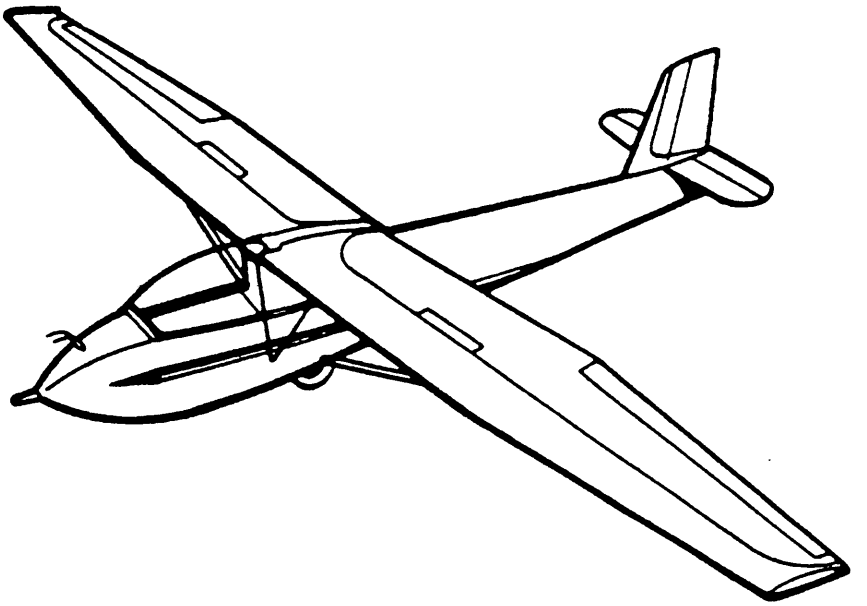
Royal Canadian Air Cadets

How does Air Cadets fit into the big picture? The Air Cadet League was formed in 1941 to provide a training program for young men nearing the age at which they could join the Air Force. The idea was to create a pool of pretrained airmen, ready to become pilots and fight in the war. In 1943, the Air Cadet Leaque became a component of the Royal Canadian Air Force and reached a peak of 29,000 cadets by 1944.

Today the Royal Canadian Air Cadets sees approximately 30,000 teenagers at more than 450 Squadrons across the country. With the emphasis now put on citizenship, self discipline and an interest in aviation, Air Cadets produces young leaders who often go on to be leaders in communities or business. The skills developed in cadets are valuable both in a military career and in a civilian career.

Royal Canadian Air Cadets is supported by the Department of National Defence and the Air Cadet League of Canada. Both work together to offer support and develop policies and procedures to assist the Air Cadet Squadrons in their operations. At a local level, each Squadron is also supported by a Sponsor who will provide monetary support for activities not supported by DND. In a time of budget cut-backs and fiscal restraint, it is becoming more and more important for activities to be supported at the local level.

Although the goals and focus of the Royal Canadian Air Cadets may change from time to time, one thing remains constant. The mystery and awe young people feel about aviation and the freedom of flight will always remain the same. It is often thought that the reason Air Cadets draws more youth than Sea or Army cadets is the wonders of flying. Not every Air Cadet will become a pilot but most will enjoy the chance to fly in the wild blue yonder.



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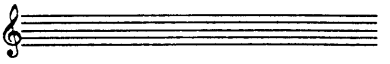
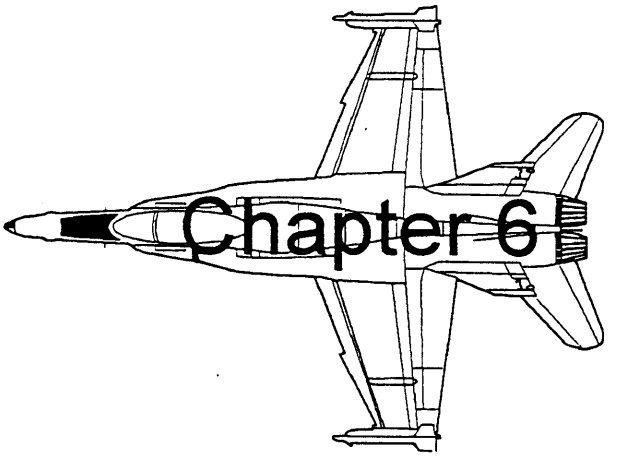
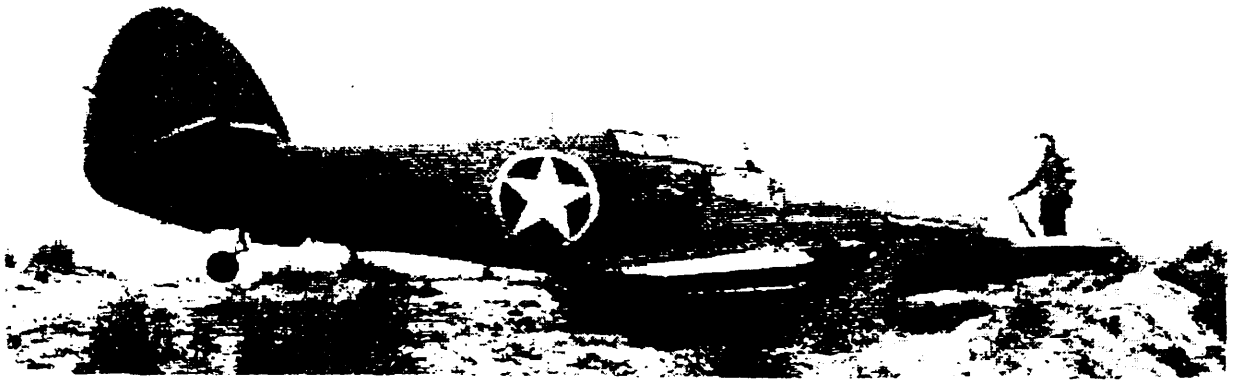
A-25 Song





Chapter 6

Form "A-25" was the accident report form that had to filled out after each time an accident occured. Because of the nature of aviation, the accident rate was quite high. Out of 101 aircraft written off, 39 were lost in battle and the remainder in deck landings and other accidents. The A-25 form was so lengthy and detailed that some suggest death by drowning was less of a burden and more desirable. By custom, the report had to begin with the words "I have the honour to report...", which seemed inappropriate when followed by something like "...that I missed the arrestor wires and crashed into three parked aircraft..."



A-25 Song

They say in the Air Force a landing's OK,
If the pilot gets out and can still walk away.
But in the Fleet Air Arm the prospects are grim
If the landing's so poor and the pilot can't swim.

Cracking show, I'm alive,
But I've still got to render my A-25!

They gave me a Seafire to beat up the fleet,
I beat up the *Nelson* and *Rodney* a treat,
But forgot the high mast that sticks out from *Formid.*
And a seat in the Goofers was worth fifty quid.

Cracking show, I'm alive,
But I've still got to render my A-25!

I thought I was coming in low enough but
I was twenty feet up when the batsman gave cut!
And loud in my earholes the sweet angels sang,
'Float...float...float...float...float...float barrier - Prang!'

Cracking show, I'm alive,
But I've still got to render my A-25!

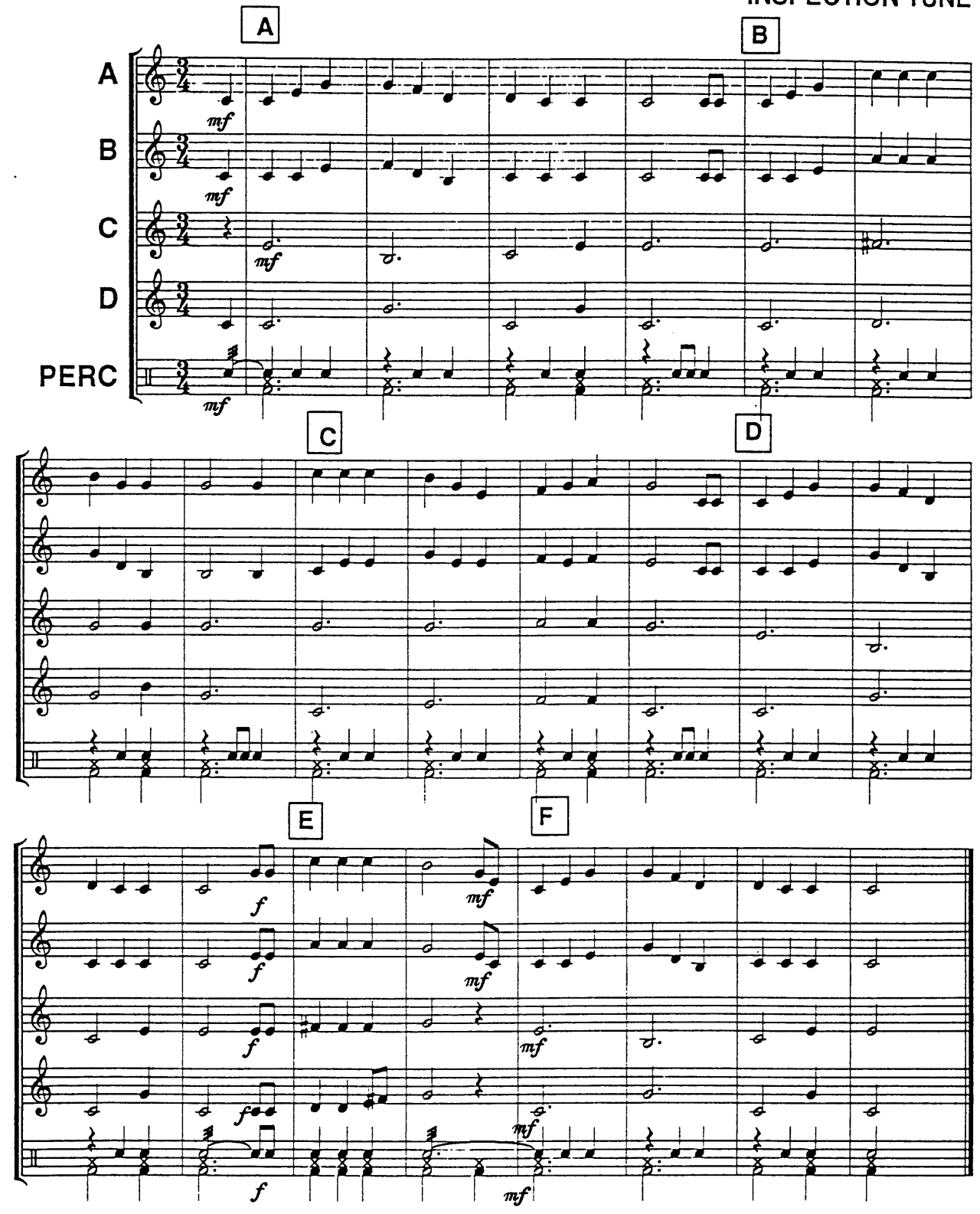
When the batsman made 'lower' I always went higher,
Bounced on the deck and missed the last wire,
A bloody great barrier loomed up in front,
And Wings shouted 'Switch off your engine, you twit!'

Cracking show, I'm alive,
But I've still got to render my A-25!

A-25

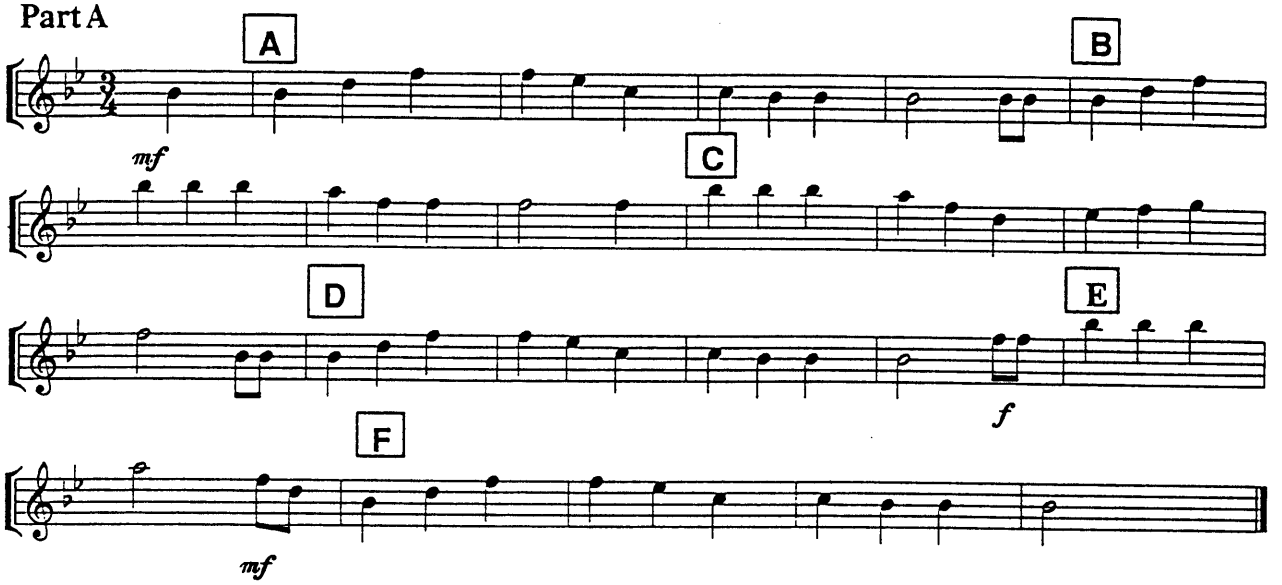
Bb CONDUCTOR

SLOW MARCH or
INSPECTION TUNE



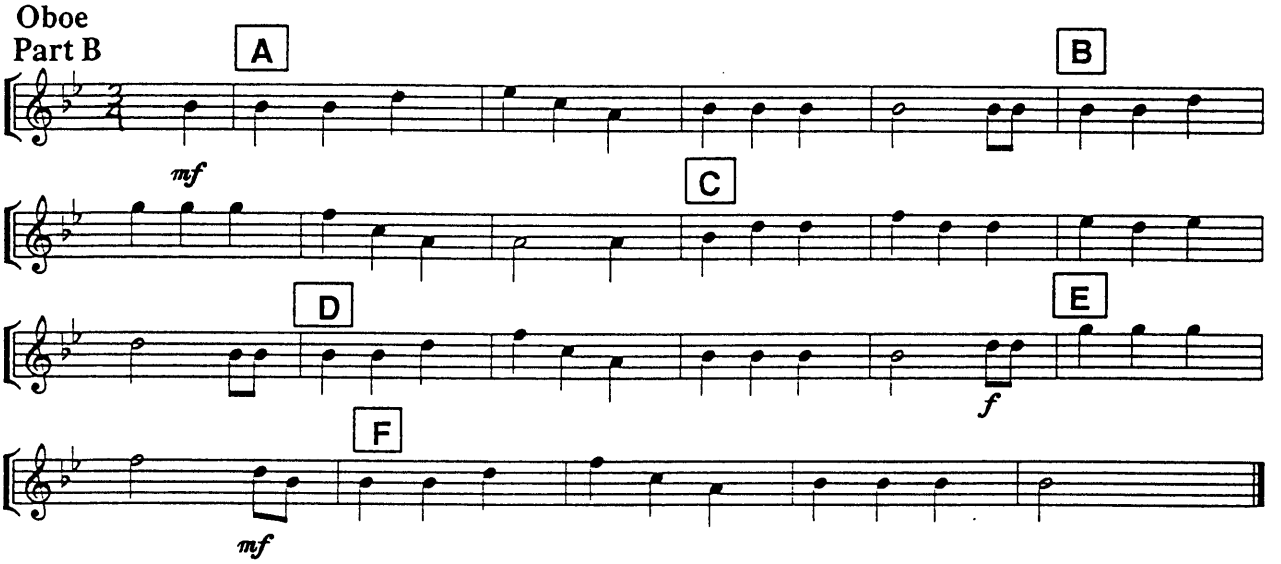
A-25

Flute
Oboe
Part A



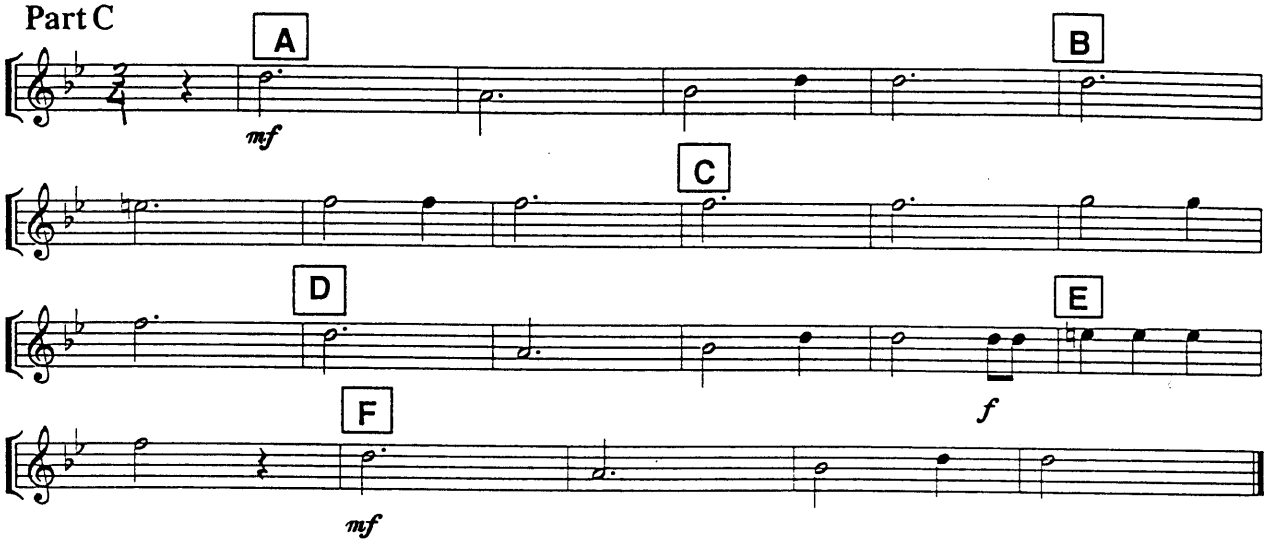
A-25

Flute
Oboe
Part B



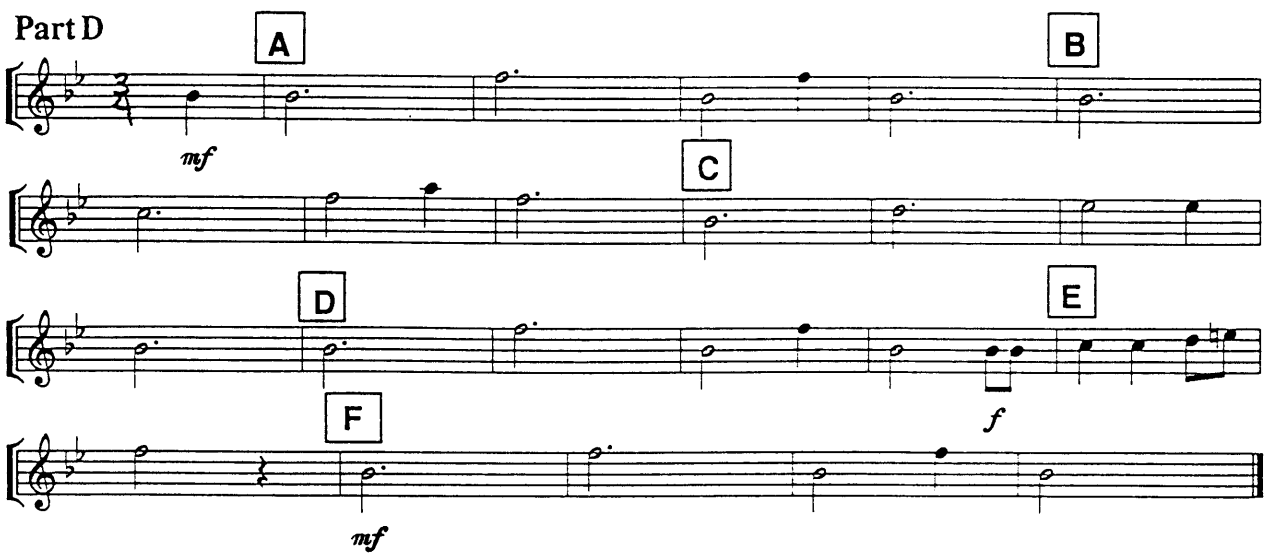
Flute
Oboe
Part C

A-25



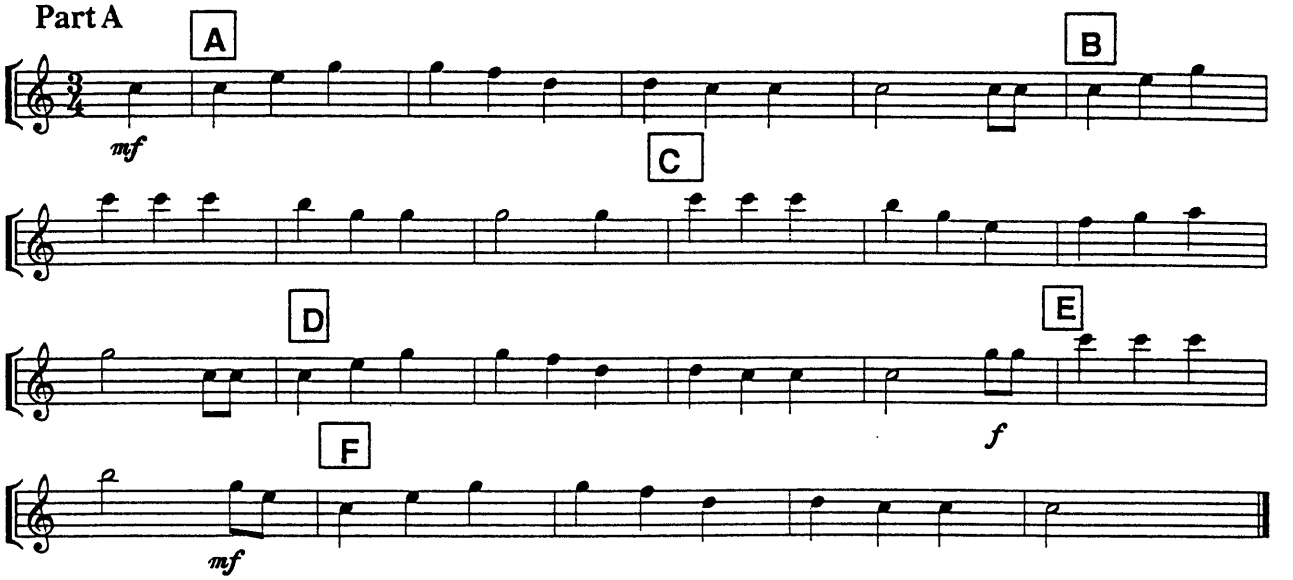
Flute
Oboe
Part D

A-25



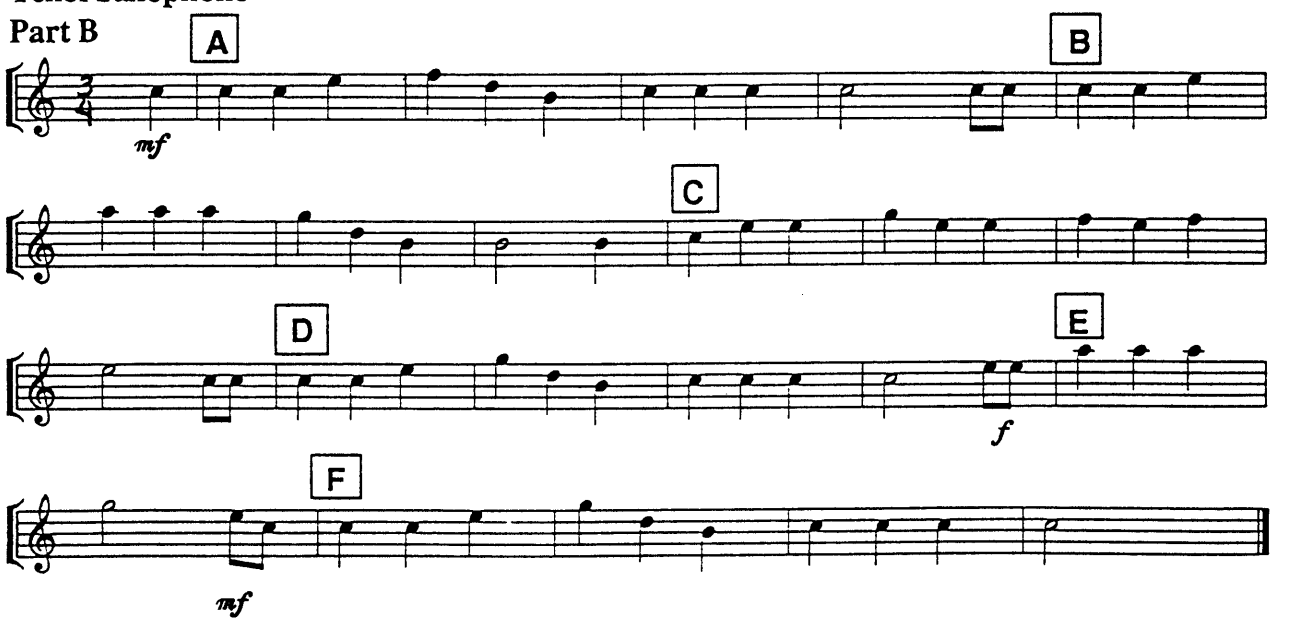
A-25

Clarinet (high)
Tenor Saxophone
Part A



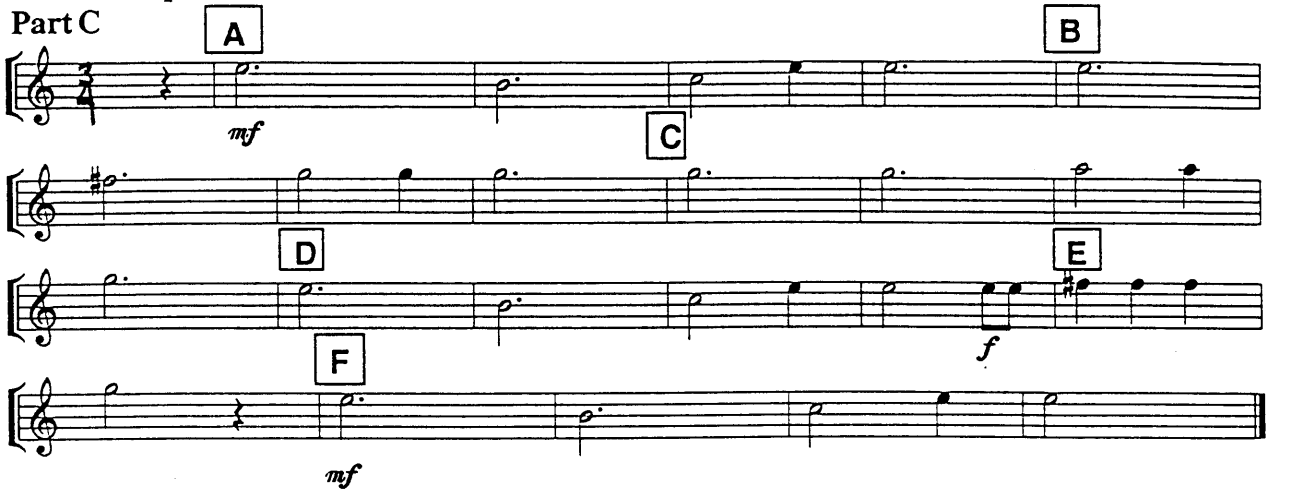
A-25

Clarinet (high)
Tenor Saxophone
Part B



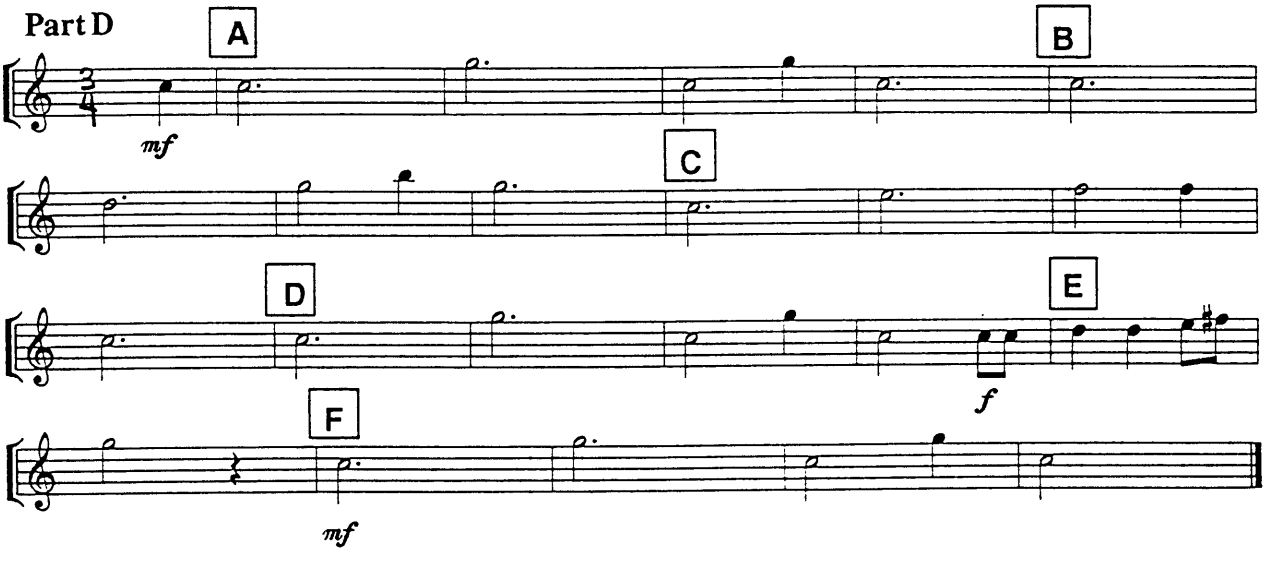
A-25

Clarinet (high)
Tenor Saxophone
Part C



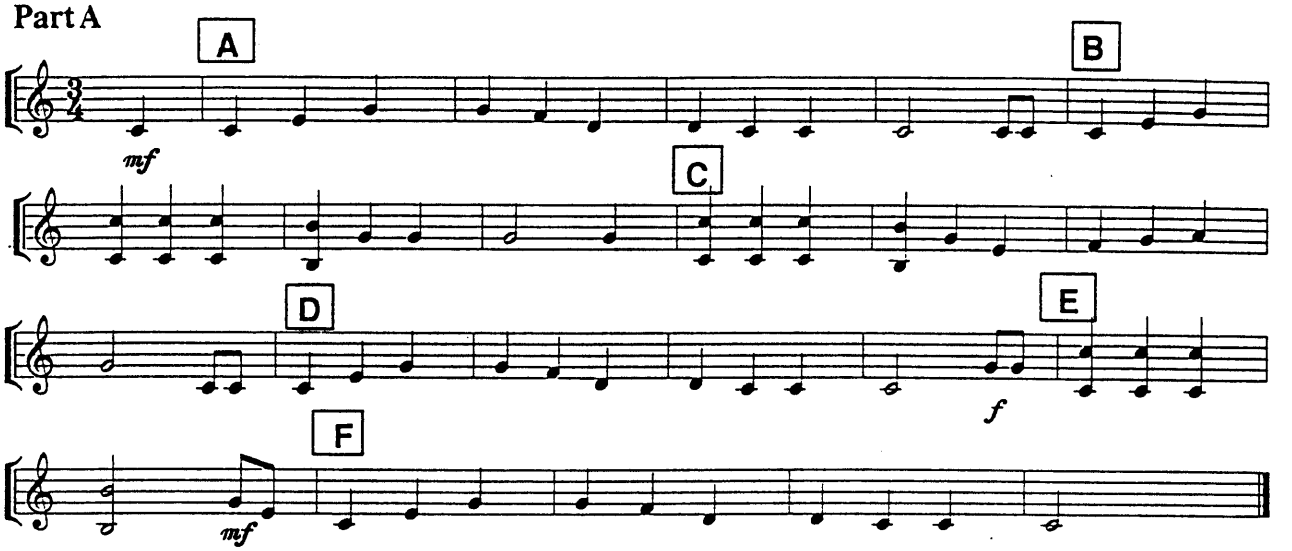
A-25

Clarinet (high)
Tenor Saxophone
Part D



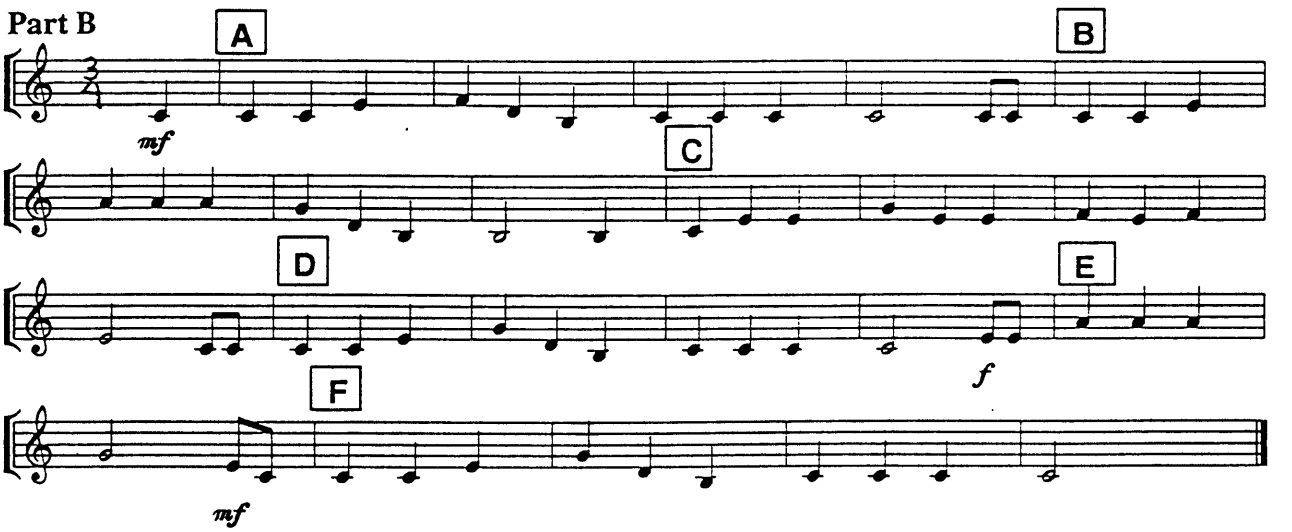
A-25

Bass Clarinet
Part A



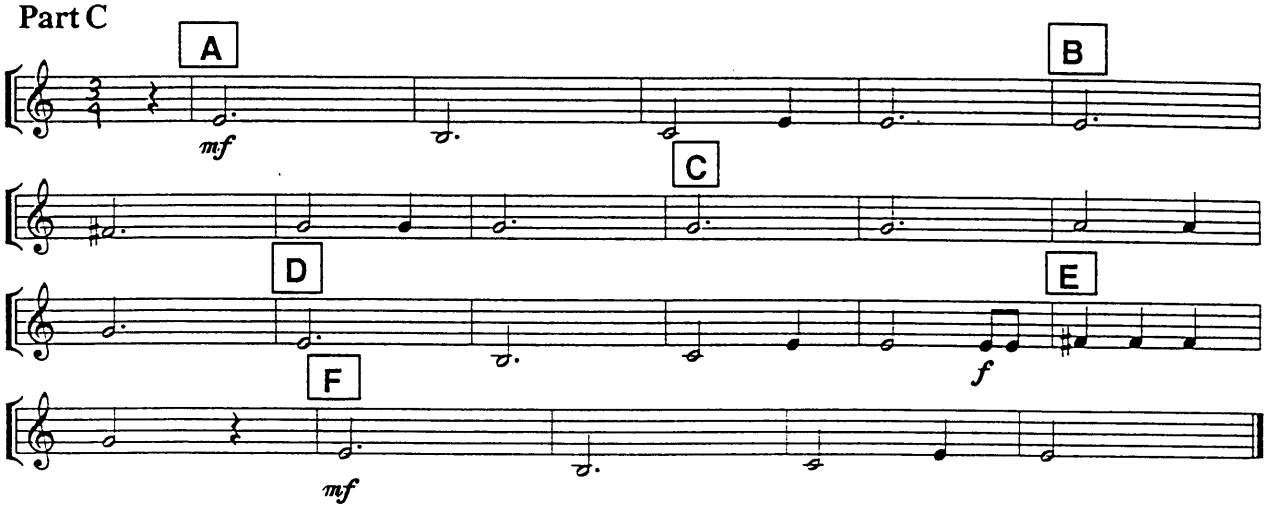
A-25

Bass Clarinet
Part B



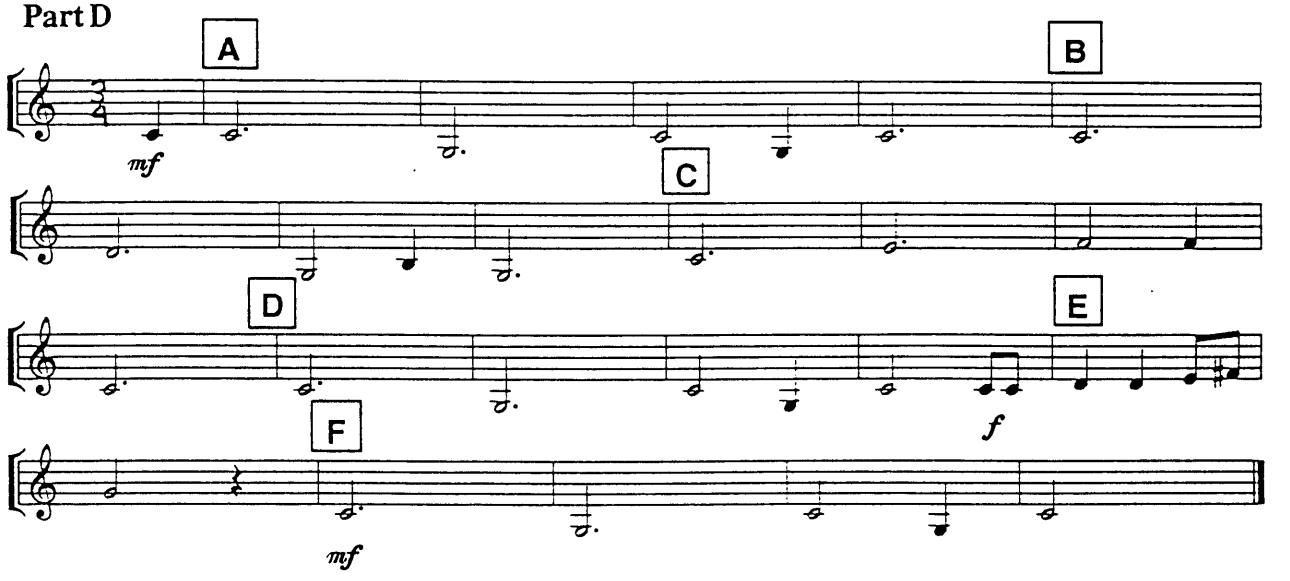
A-25

Bass Clarinet
Part C



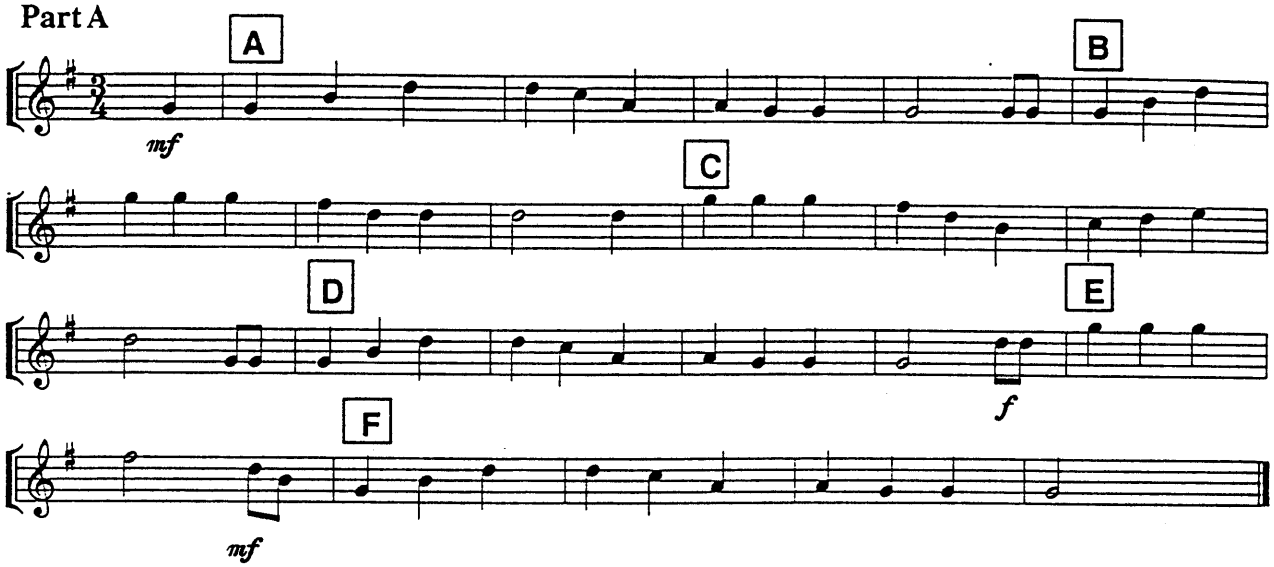
A-25

Bass Clarinet
Part D



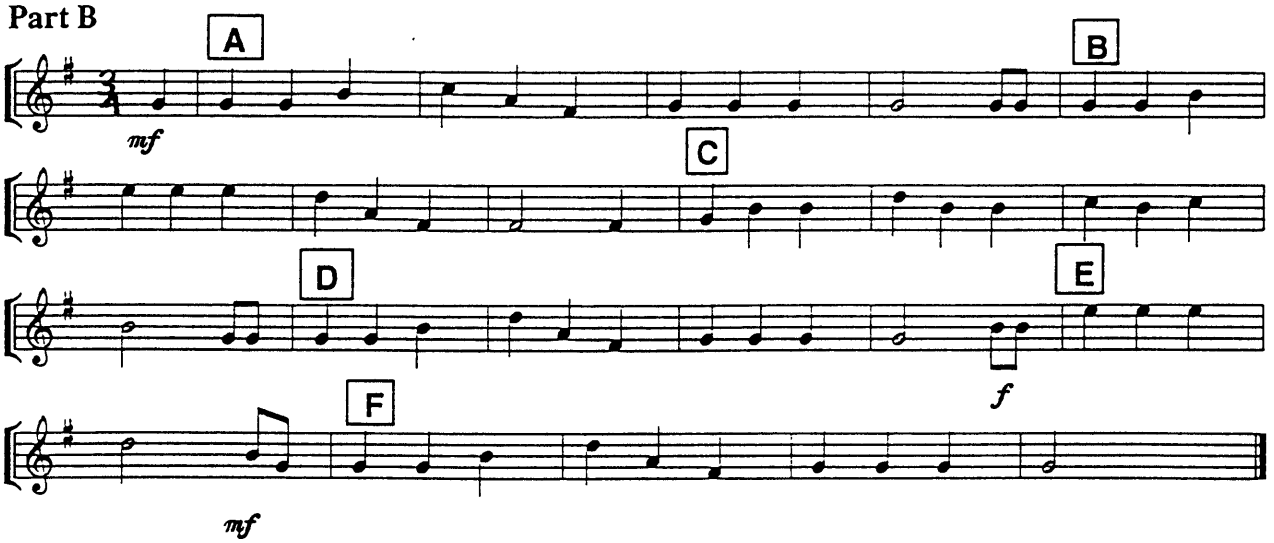
A-25

Alto Saxophone
Baritone Saxophone
Part A



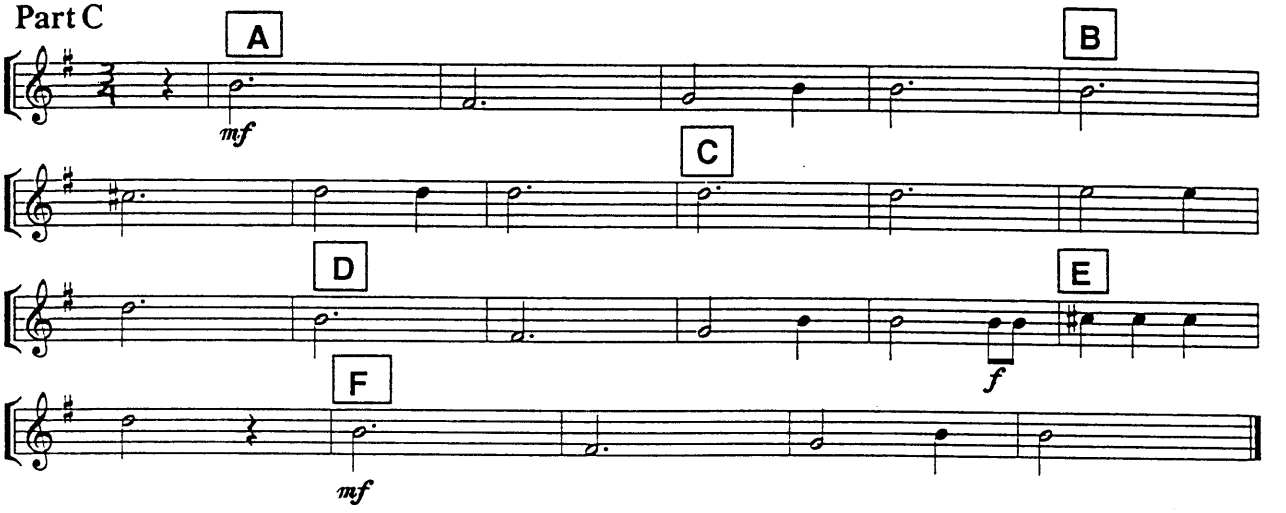
A-25

Alto Saxophone
Baritone Saxophone
Part B



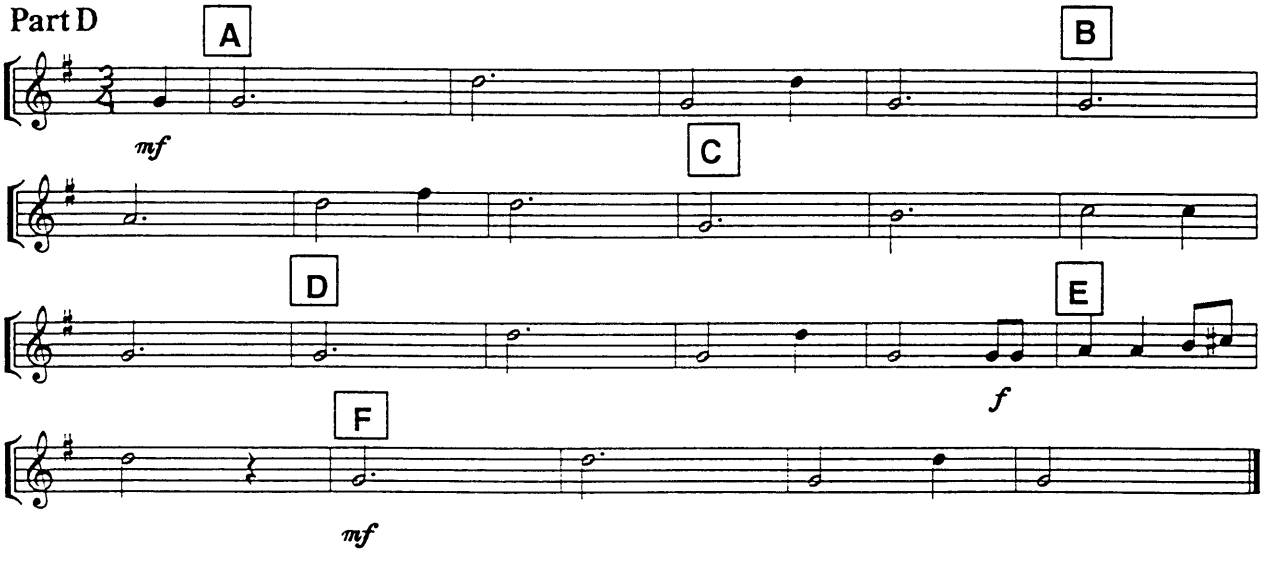
A-25

Alto Saxophone
Baritone Saxophone
Part C



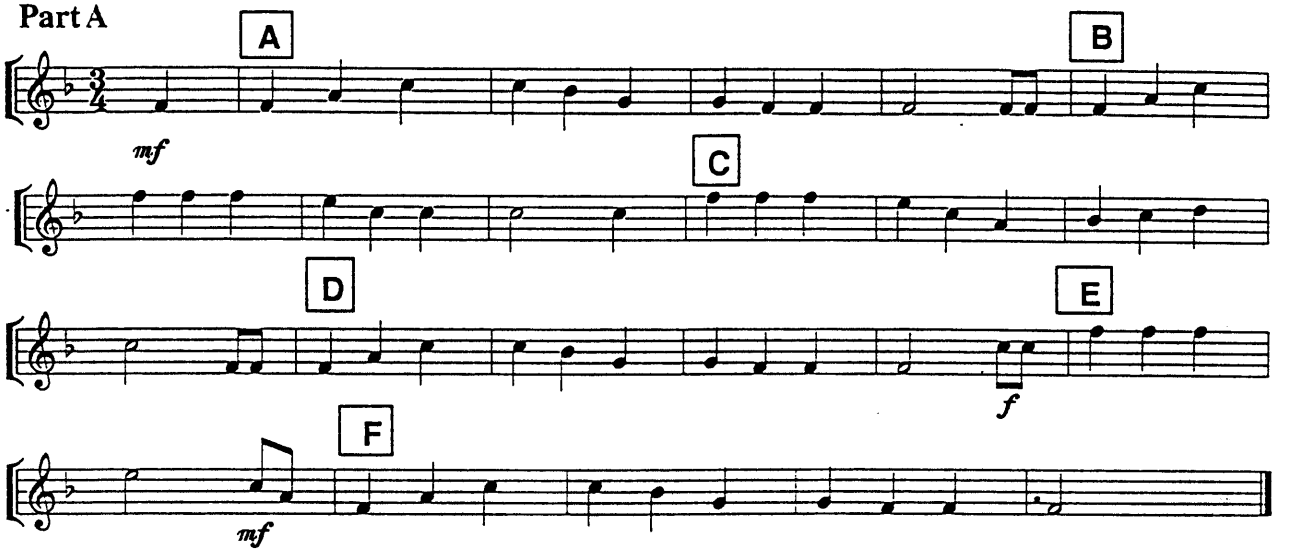
A-25

Alto Saxophone
Baritone Saxophone
Part D



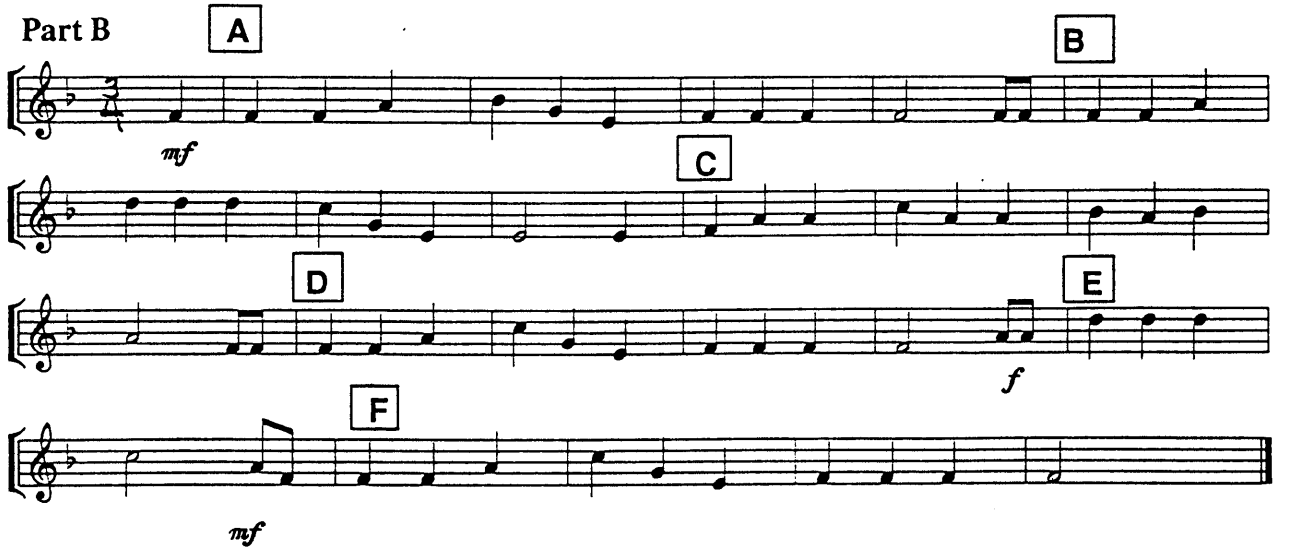
A-25

French Horn
Part A



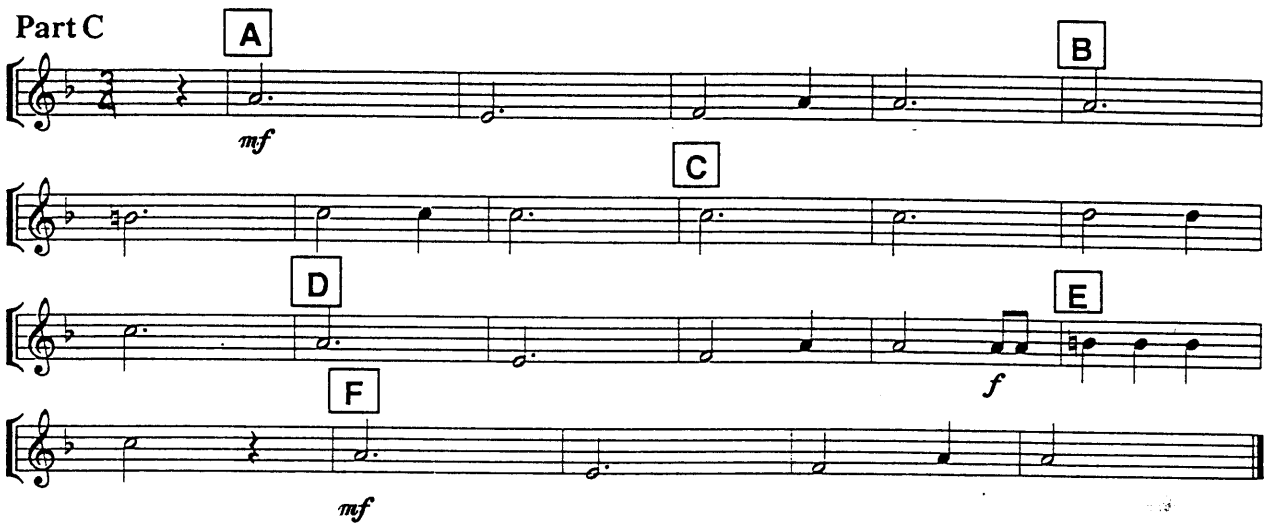
A-25

French Horn
Part B



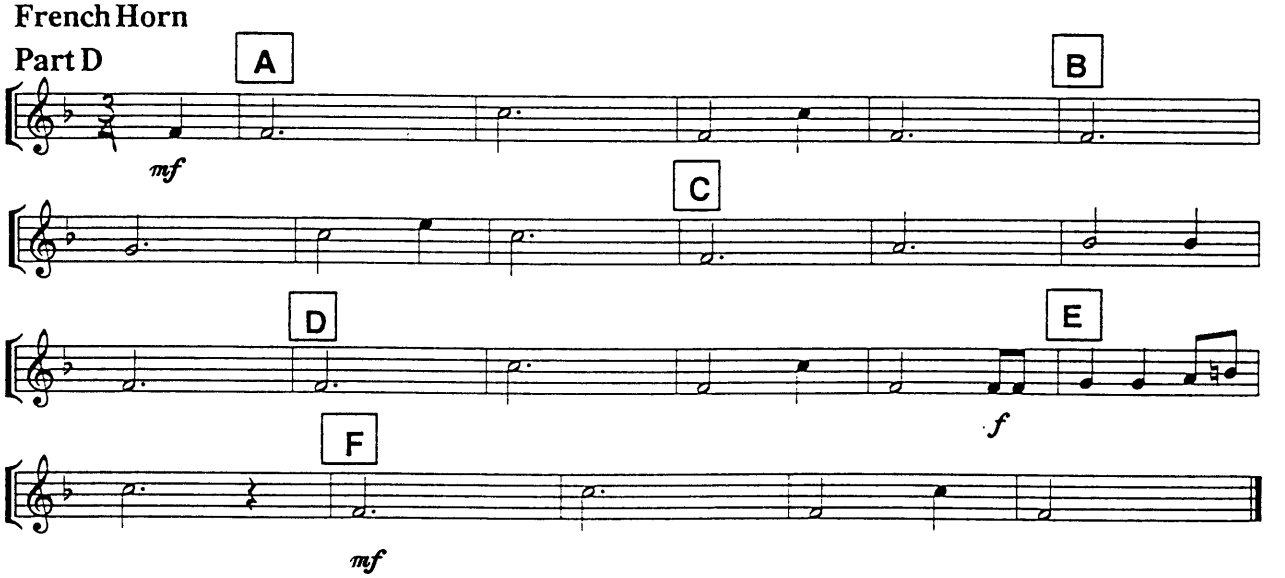
A-25

French Horn
Part C



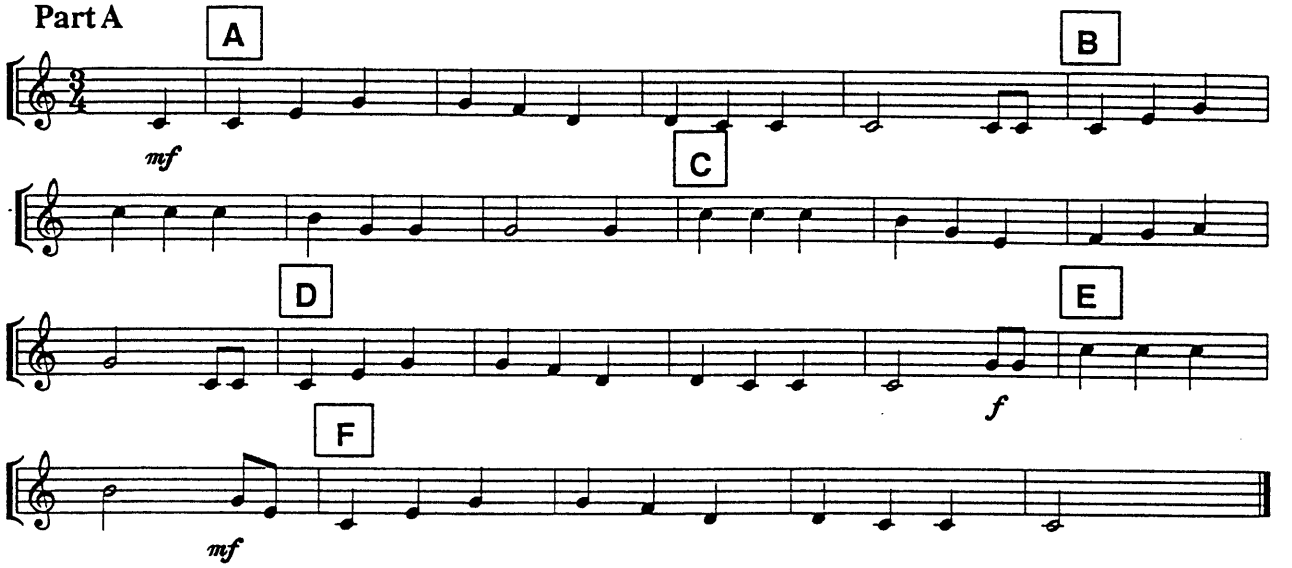
A-25

French Horn
Part D



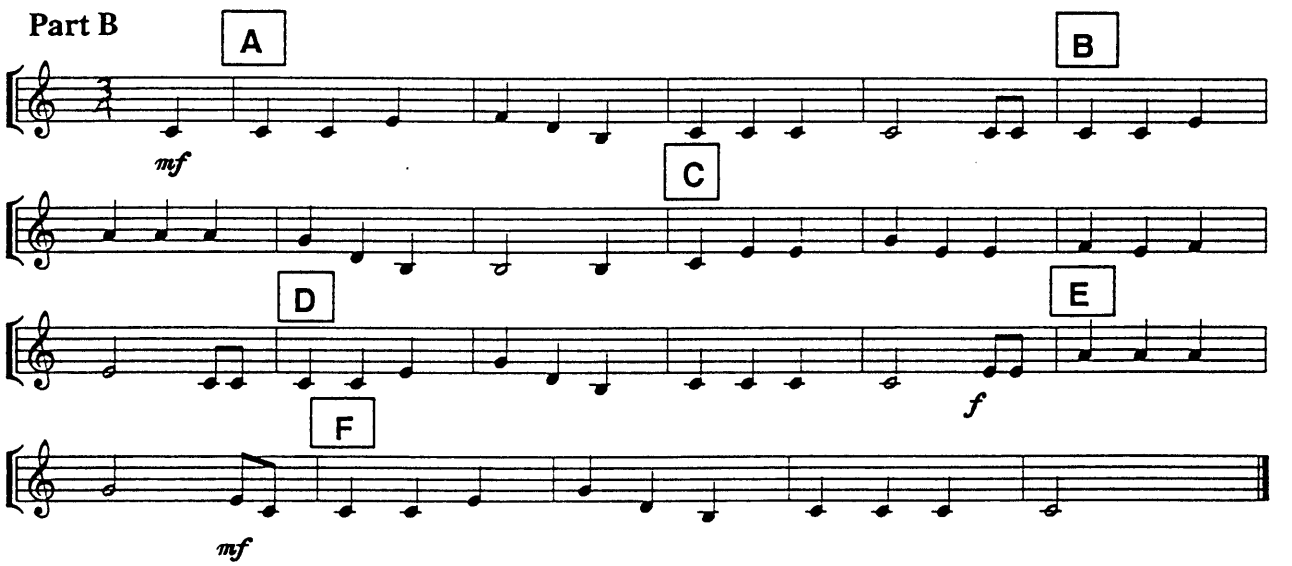
Trumpet
Baritone T.C.
Clarinet(low)
Part A

A-25



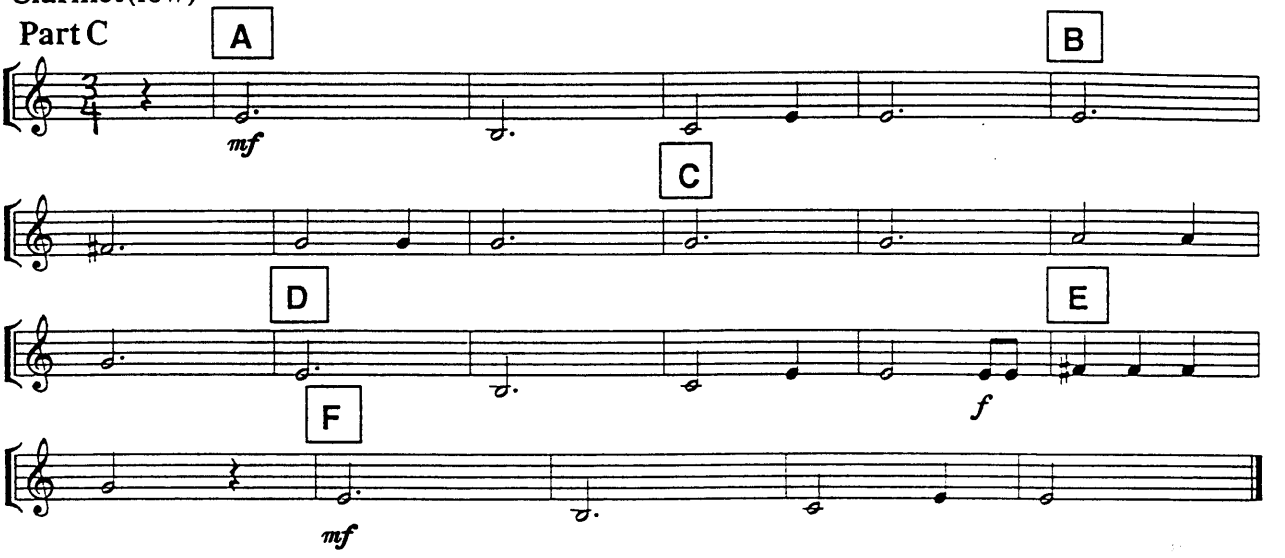
Trumpet
Baritone T.C.
Clarinet(low)
Part B

A-25



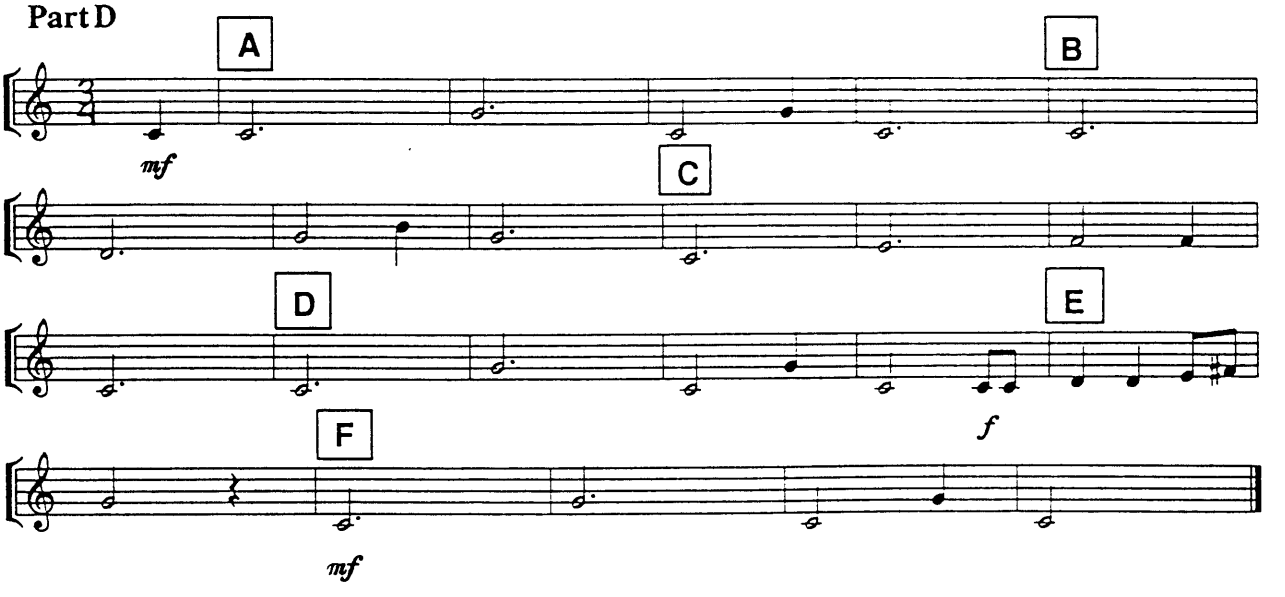
Trumpet
Baritone T.C.
Clarinet (low)
Part C

A-25



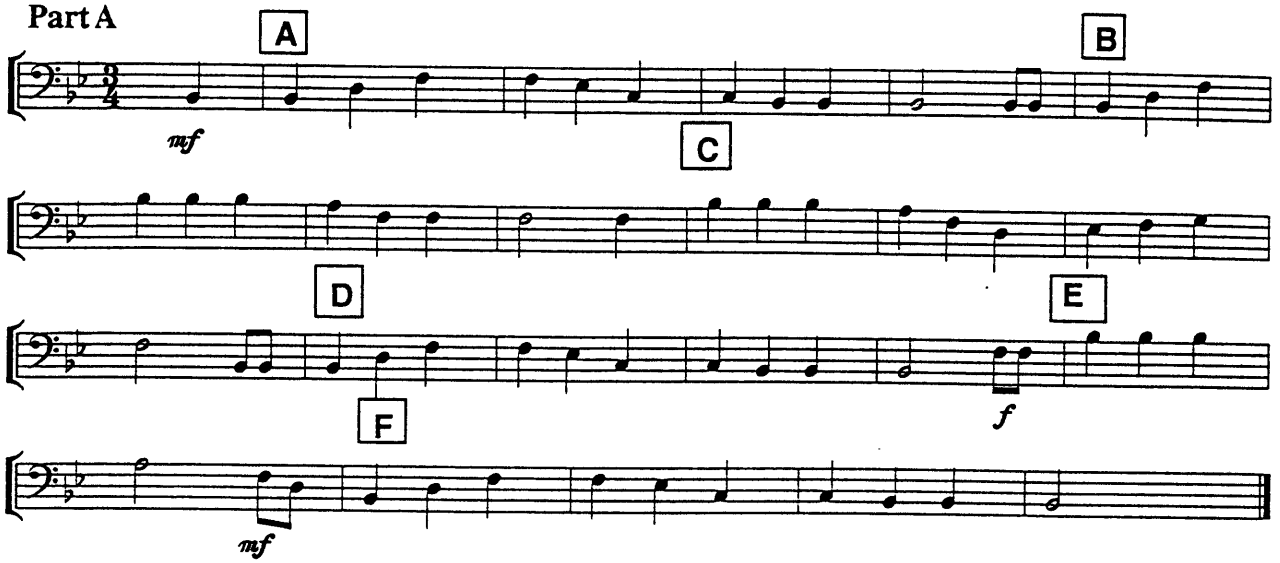
Trumpet
Baritone T.C.
Clarinet (low)
Part D

A-25



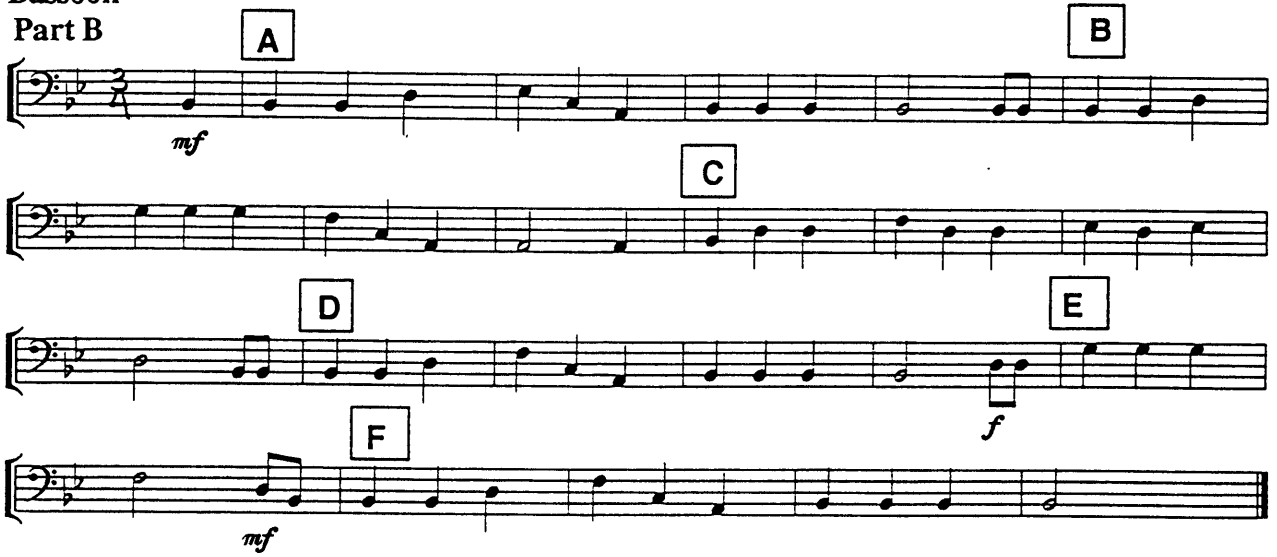
Trombone
Baritone B.C.
Bassoon
Part A

A-25



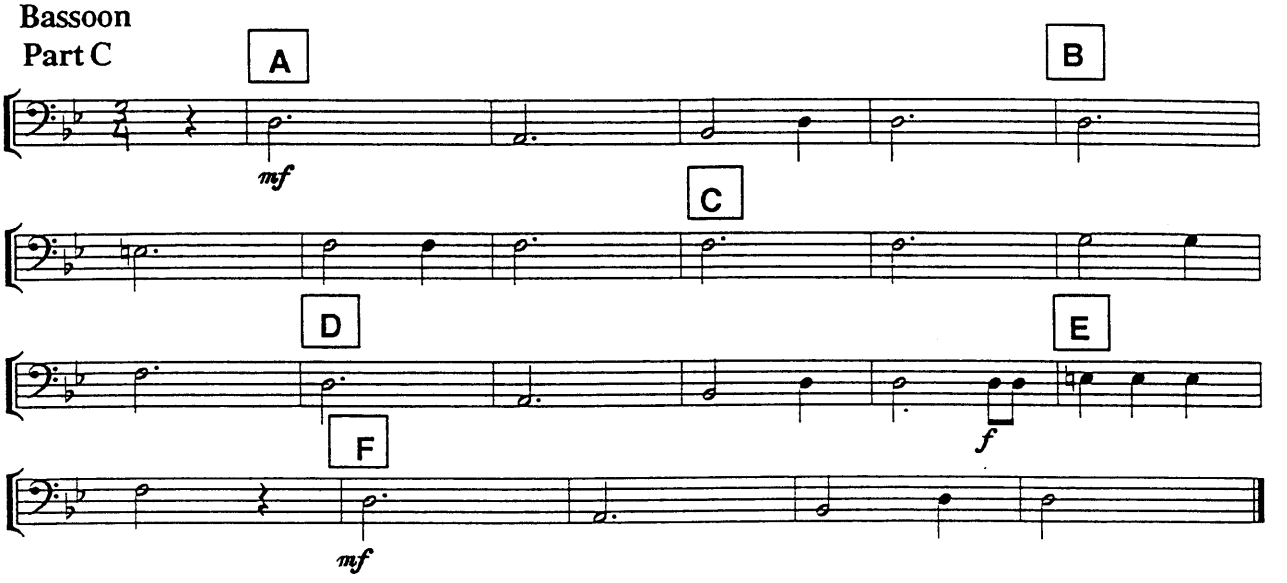
Trombone
Baritone B.C.
Bassoon
Part B

A-25



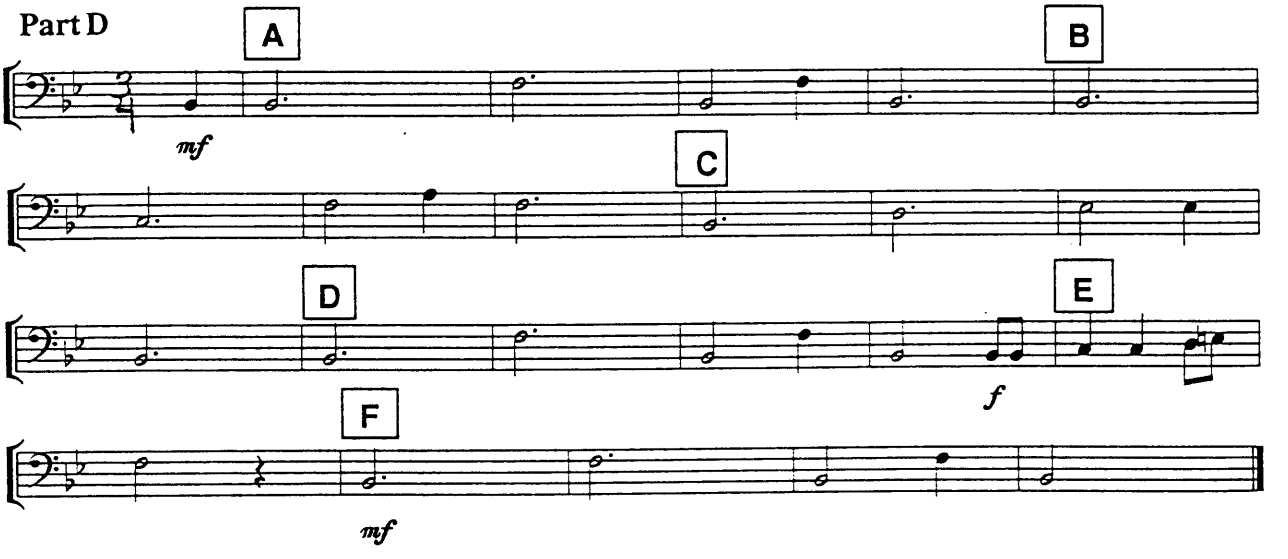
Trombone
Baritone B.C.
Bassoon
Part C

A-25



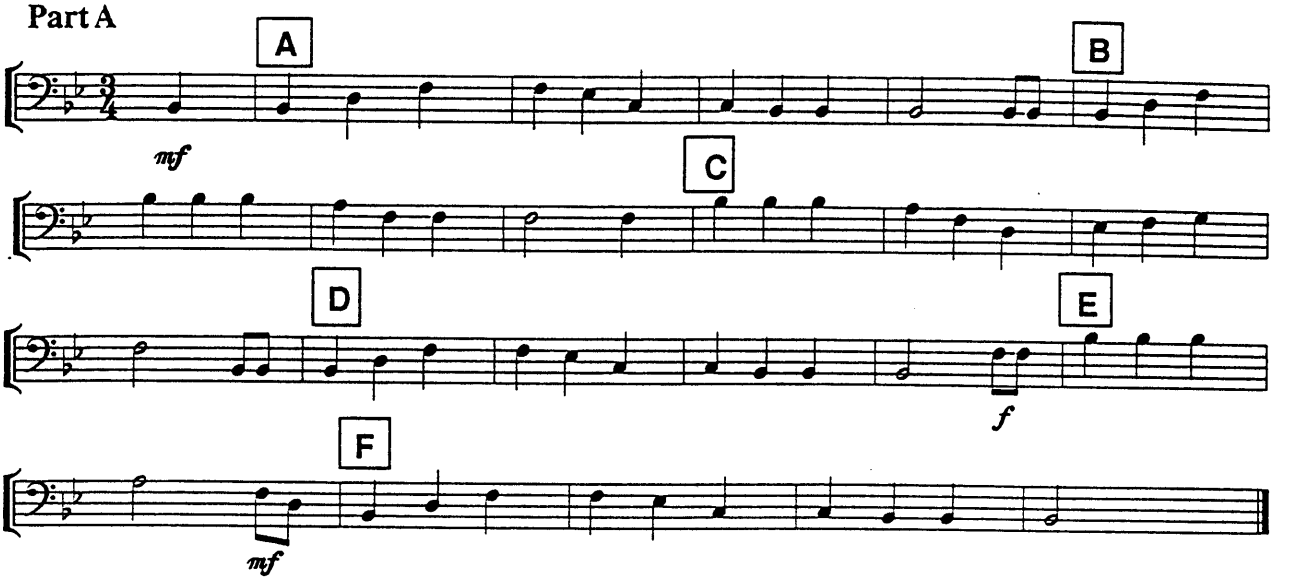
Trombone
Baritone B.C.
Bassoon
Part D

A-25



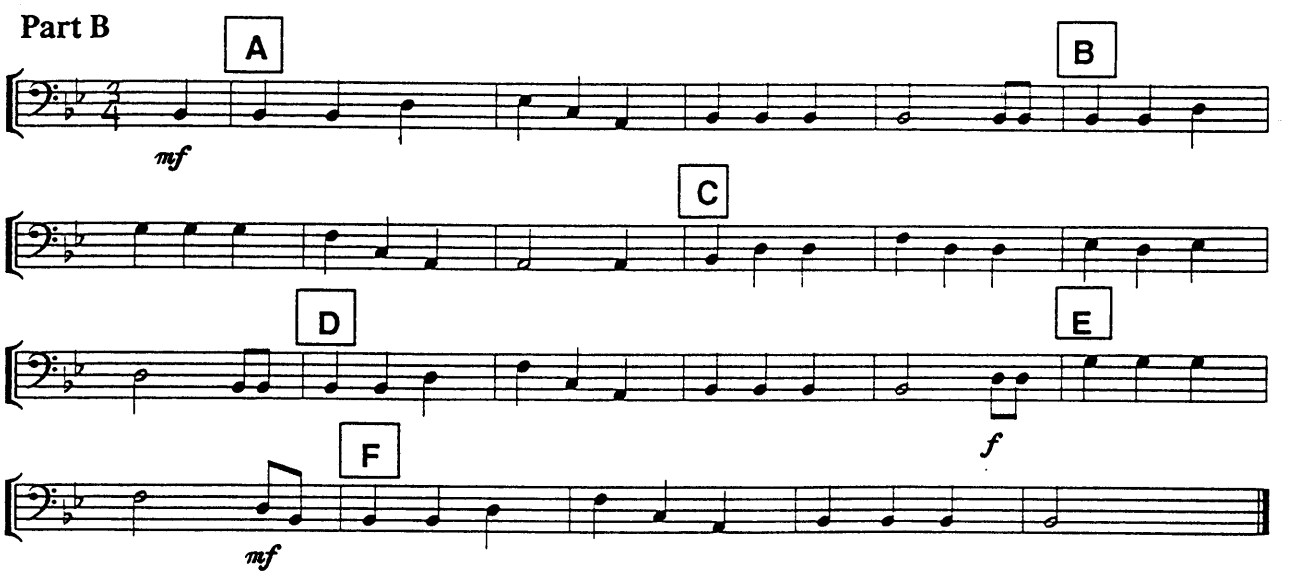
A-25

Tuba
Part A



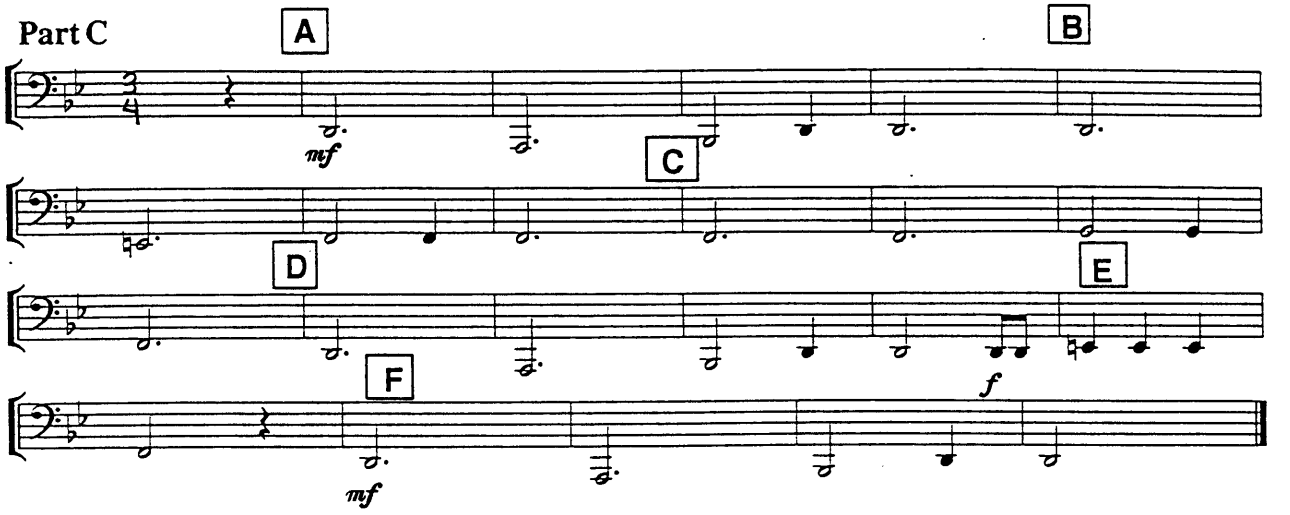
A-25

Tuba
Part B



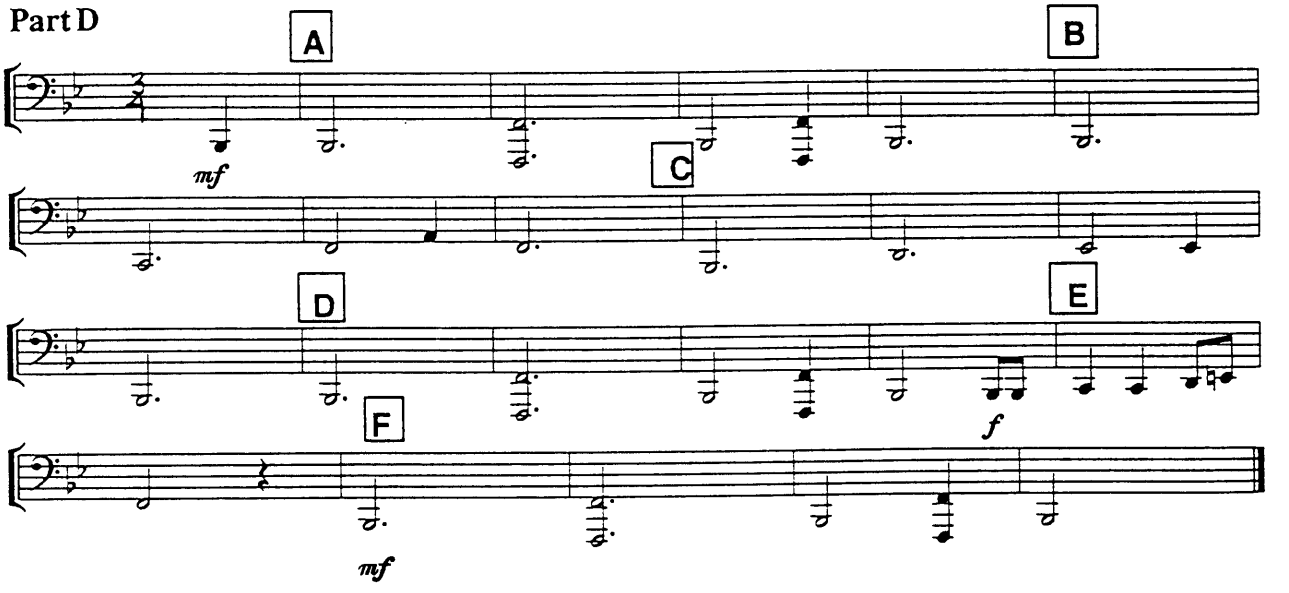
A-25

Tuba
Part C



A-25

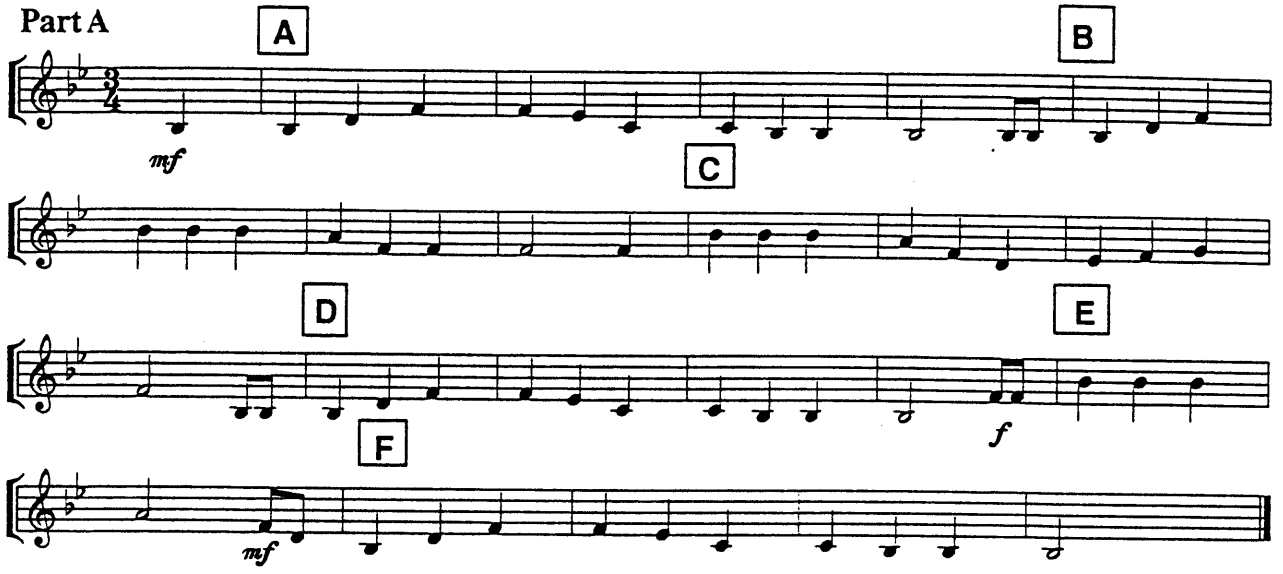
Tuba
Part D



A-25

Bells

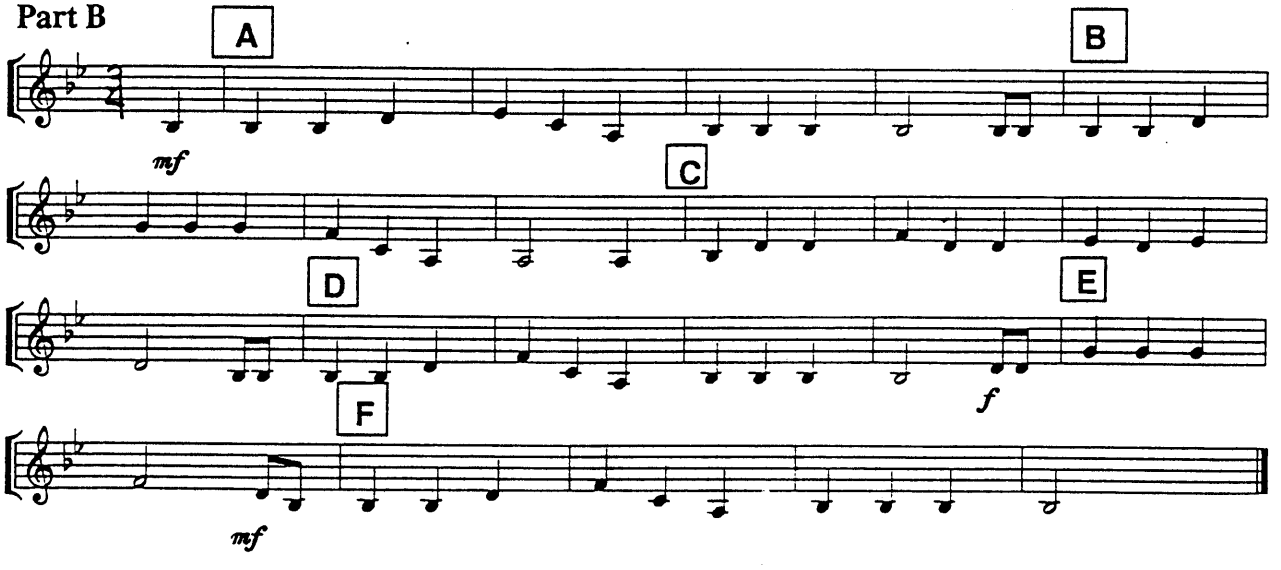
Part A



A-25

Bells

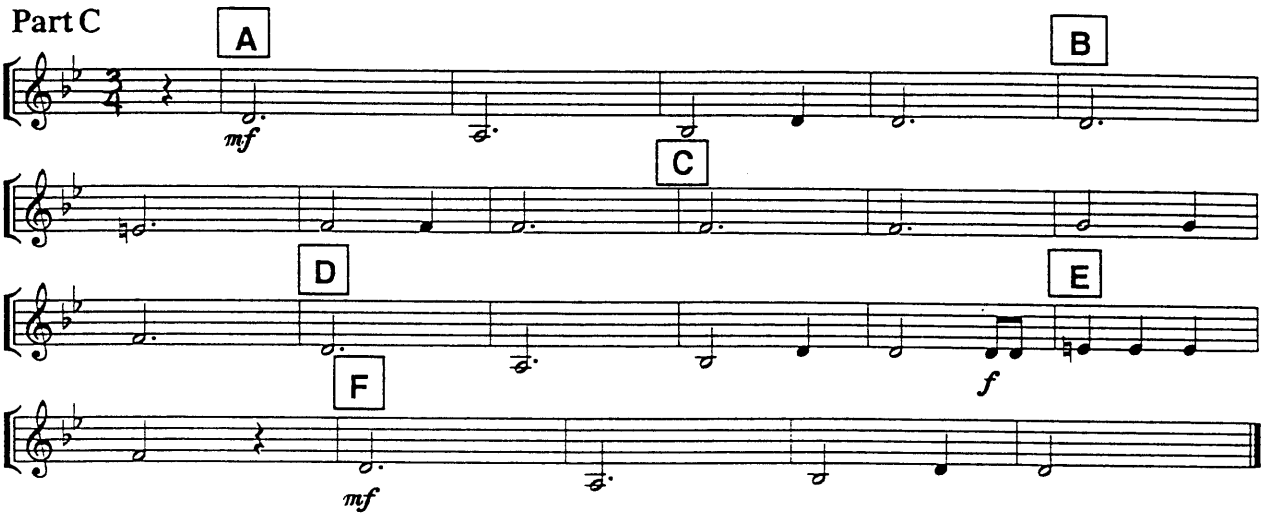
Part B



A-25

Bells

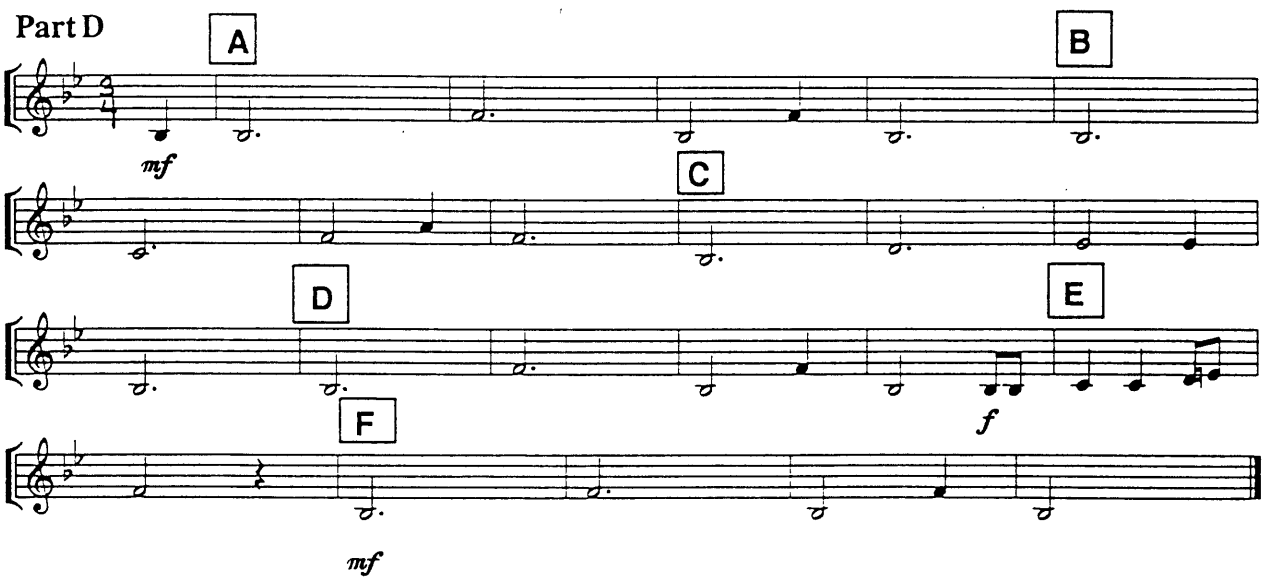
Part C



A-25

Bells

Part D



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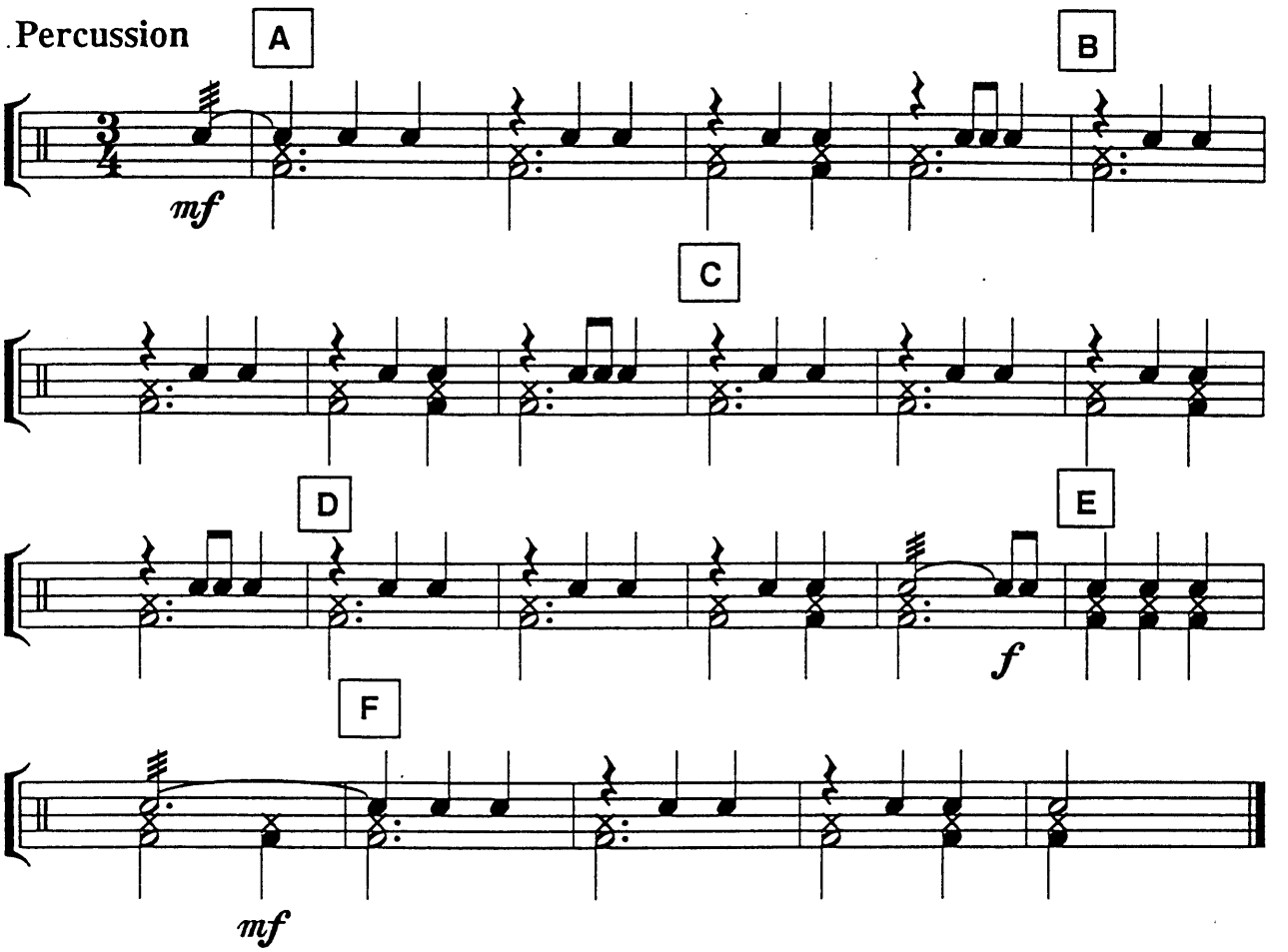
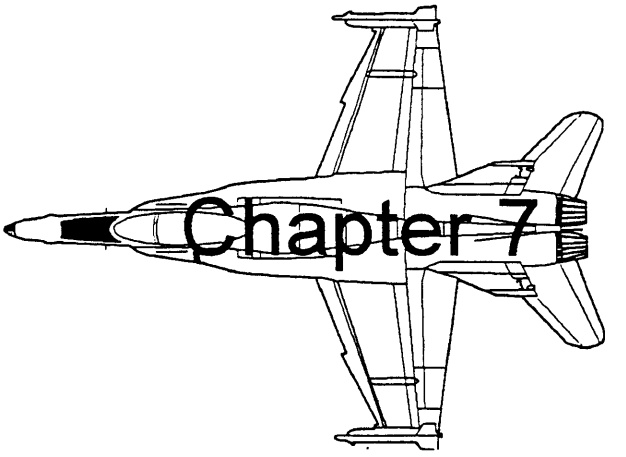


Airmen's Prayer



Airmen's Prayer is a suitable hymn for a Battle of Britain Service.

AIRMEN'S PRAYER

1. Pilot divine, and lord of all on high!
Thine are the starry squadrons of the sky!
Lead us whose wings for Freedom's sake now soar,
Into our hearts Thy faith and courage pour
Oh, hear our prayer!

2. Set Thou our course, whose trust is laid on Thee!
Oh, Thou who chartest all eternity!
Through cloud and sunshine, through the darkest night,
Guide Thou our wings who battle for the right
Oh, hear our prayer!

3. Father and friend, in whose almighty name!
We dedicate our lives to Freedom's flame,
Bless now our wings as on through space we wend!
Bless us who to Thy care our souls commend
Oh, hear our prayer!

INTERCESSION FOR THOSE WHO ARE TRAVELLING BY AIR.

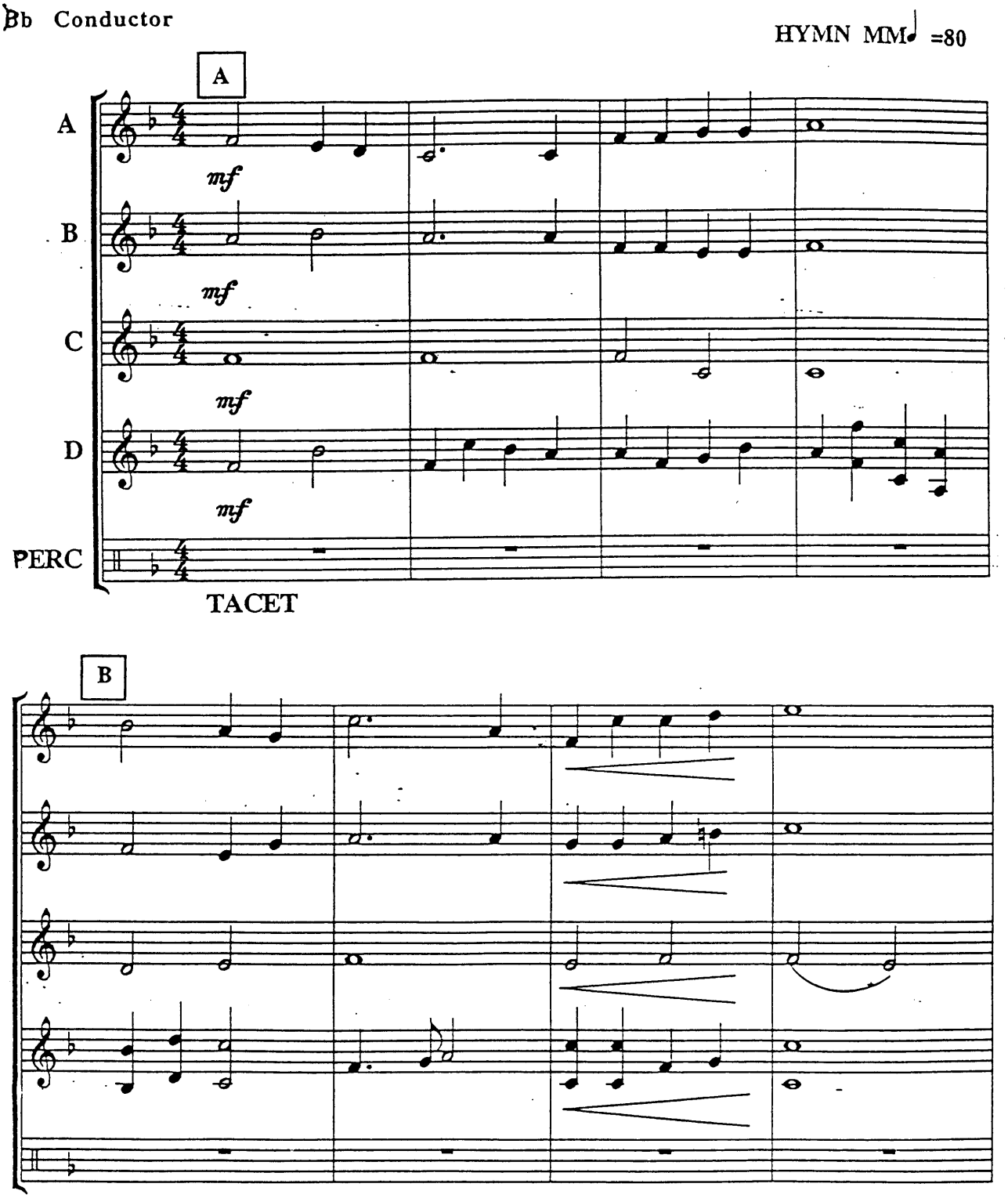
1. Lord of the firmament, humbly we come to Thee, pleading
Guard Thou Thy servants who now through the airways are speeding;
By day or night,
In all the hours of their flight,
Be Thou their Shield and Defender.

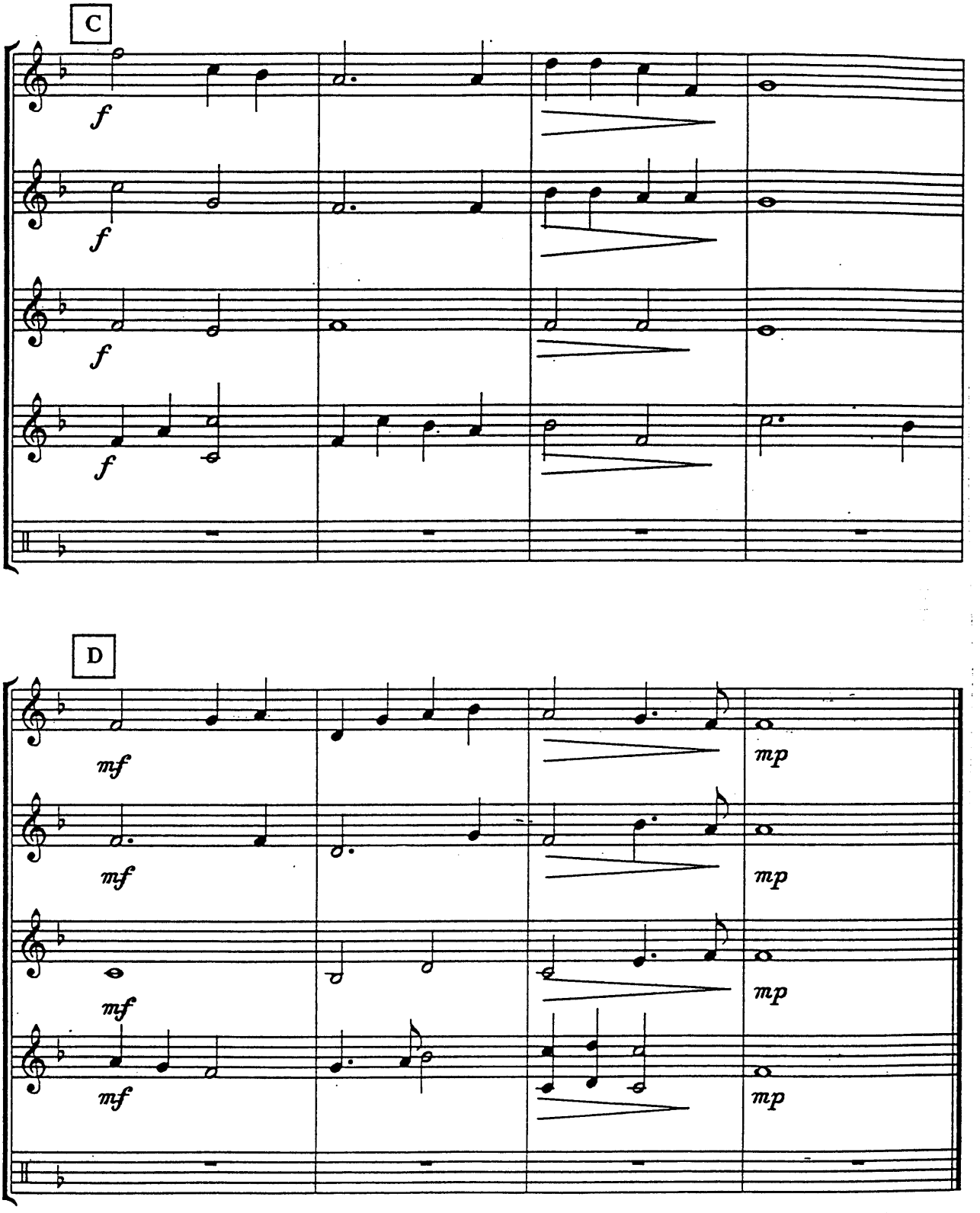
2. Lord of the firmament, save Thou Thy servants from danger,
Through storm and tempest, or flying 'midst coudland's rich splendor.
O'er land and sea,
Piloted always by Thee,
Be Thou their Shield and Defender.

3. Lord of the firmament, in Thy supreme love outstanding,
Send holy angels, and give to Thy servants safe landing;
When from the sku,
Back to the earth they shall fly,
Be Thou their Shield and Defender.

4. Lord of the firmament, make Thou Thy servants, when flying,
Bearers of love and of friendship, on Thy help relying;
may they instil,
In all the nations goodwill,
Welding the earth in one family.

Airmen's Prayer

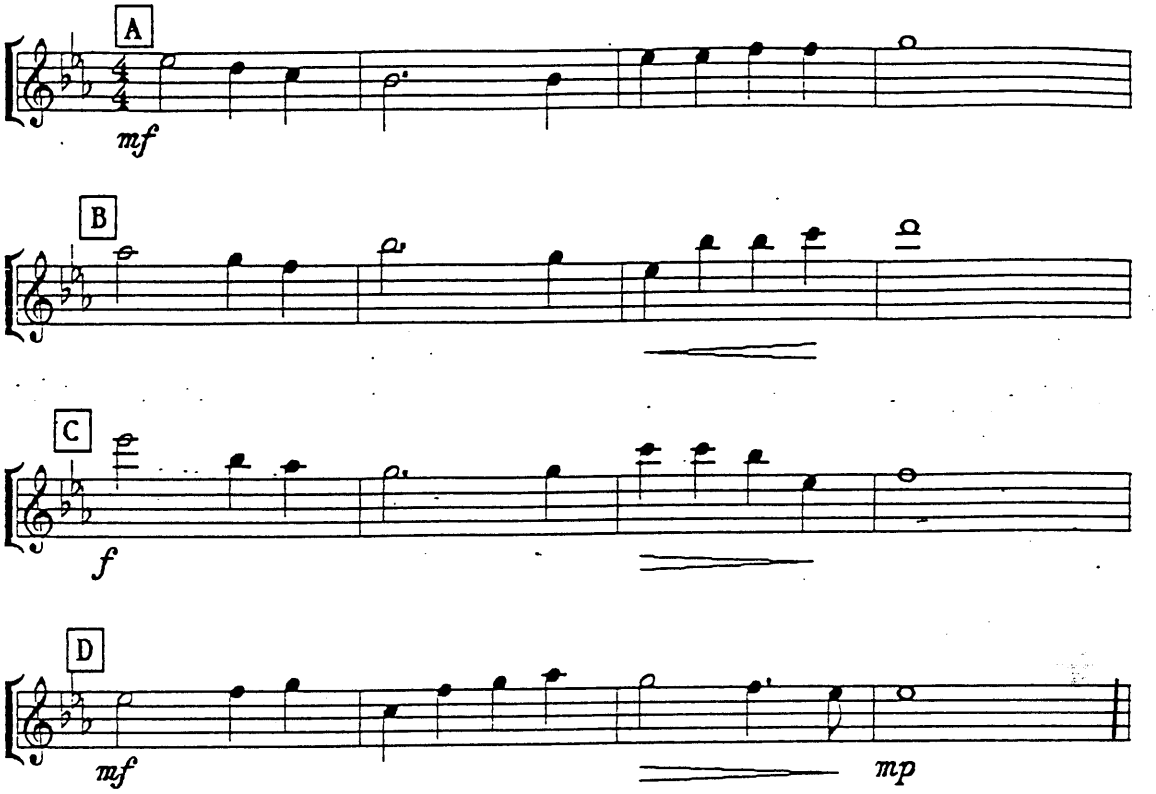




Airmen's Prayer PAGE 2

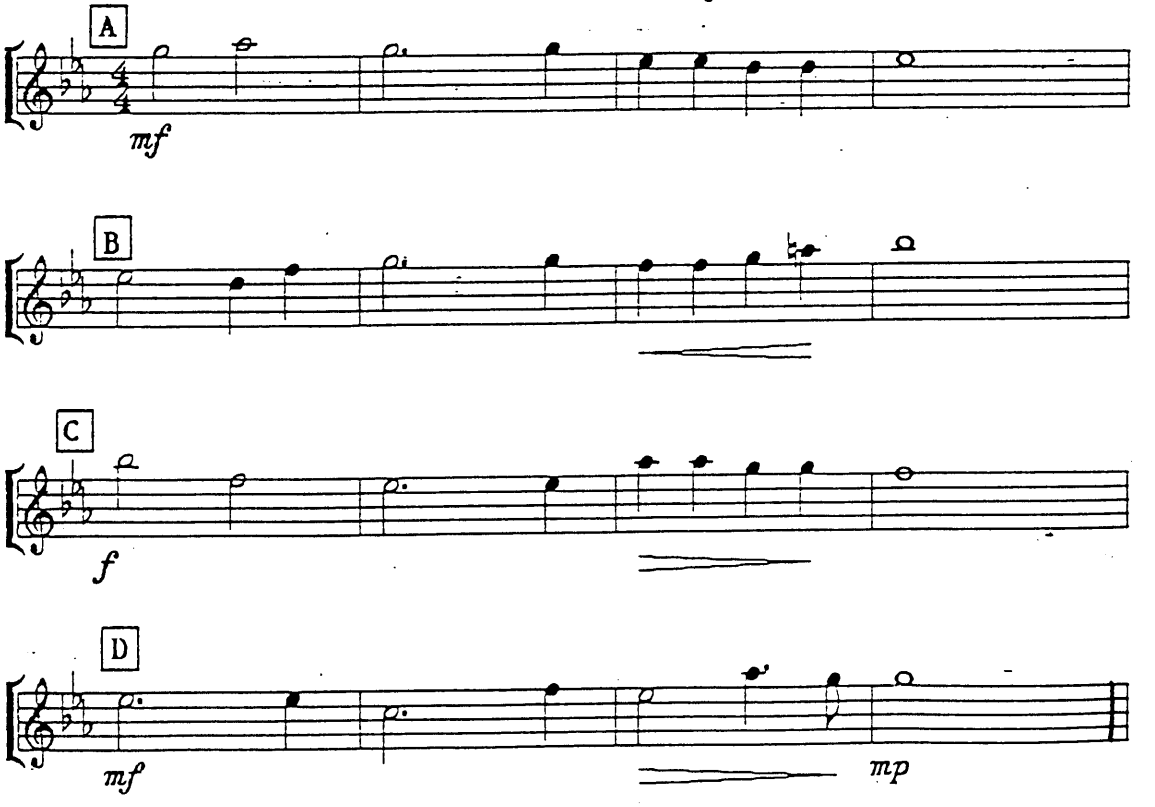
Flute/Oboe Part A

Airmen's Prayer



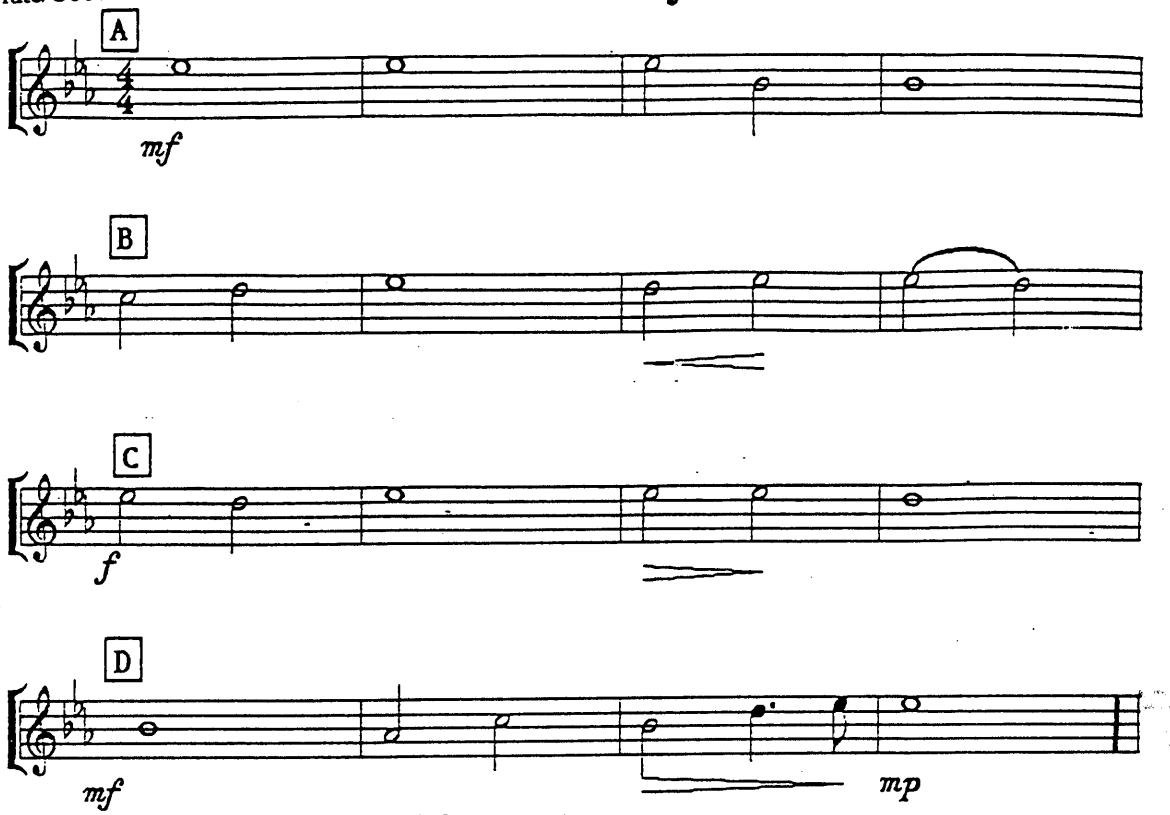
Flute/Oboe Part B

Airmen's Prayer



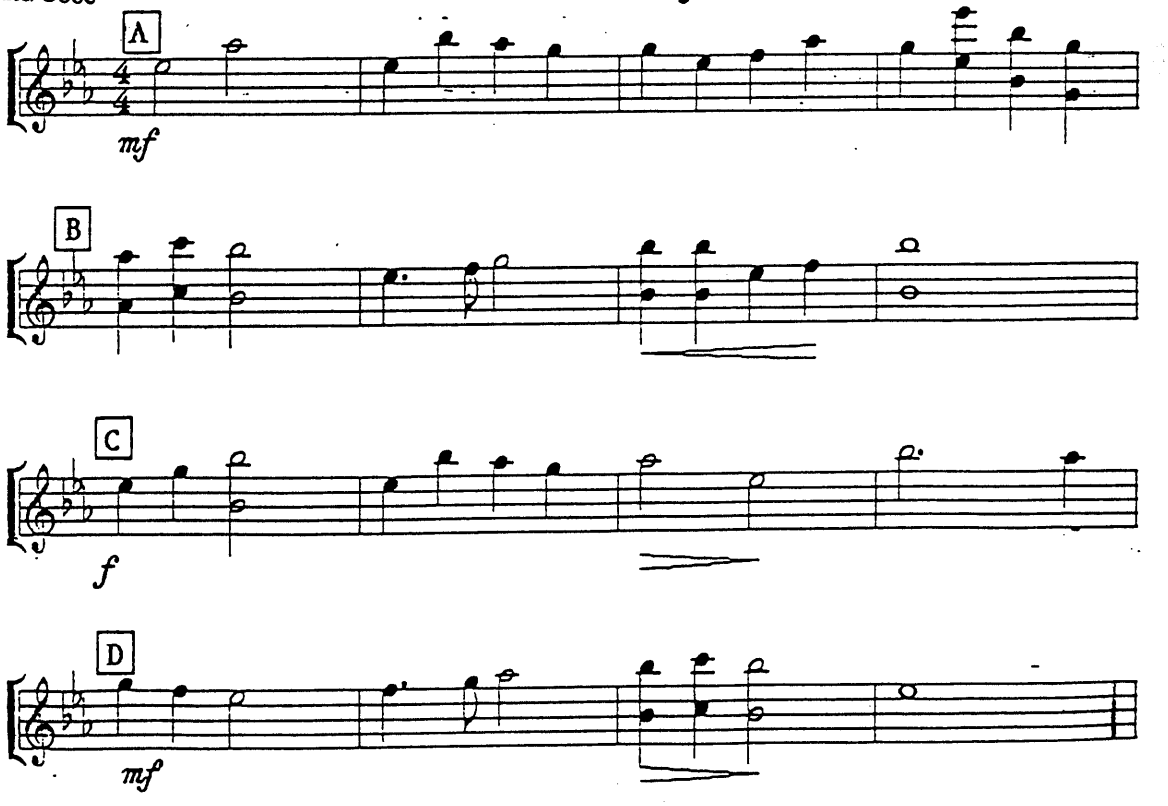
Flute/Oboe Part C

Airmen's Prayer



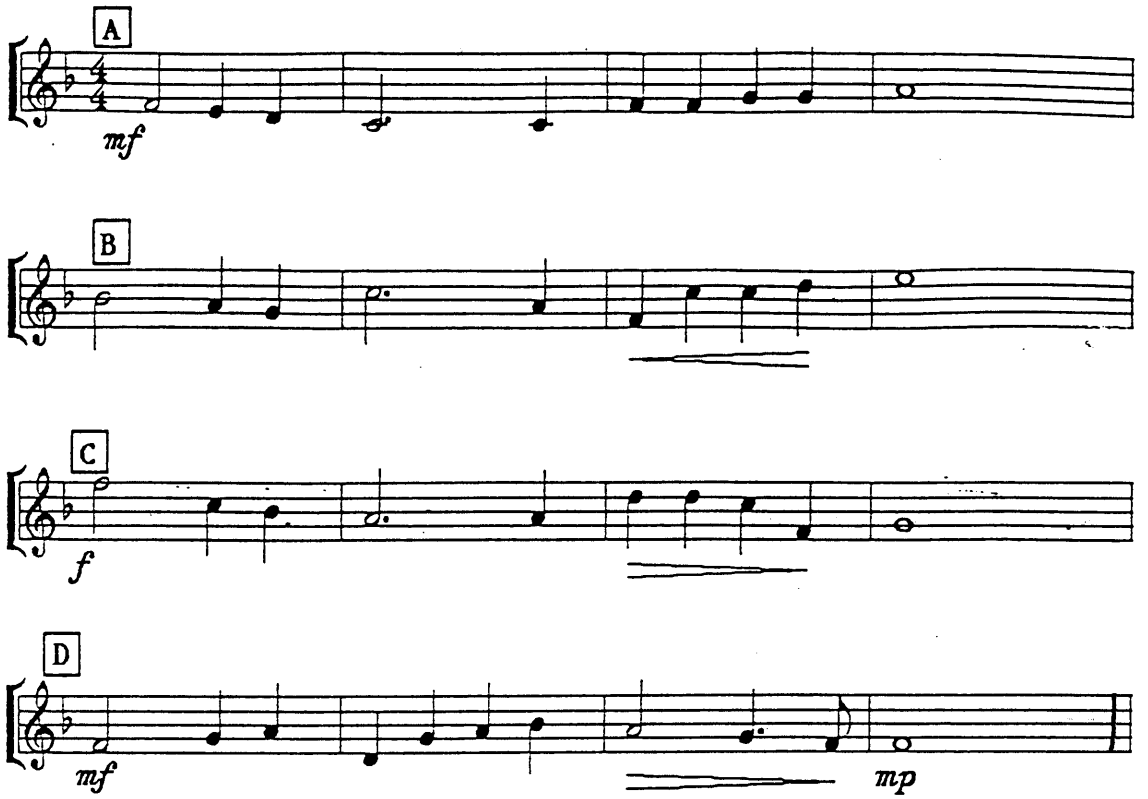
Flute/Oboe Part D

Airmen's Prayer



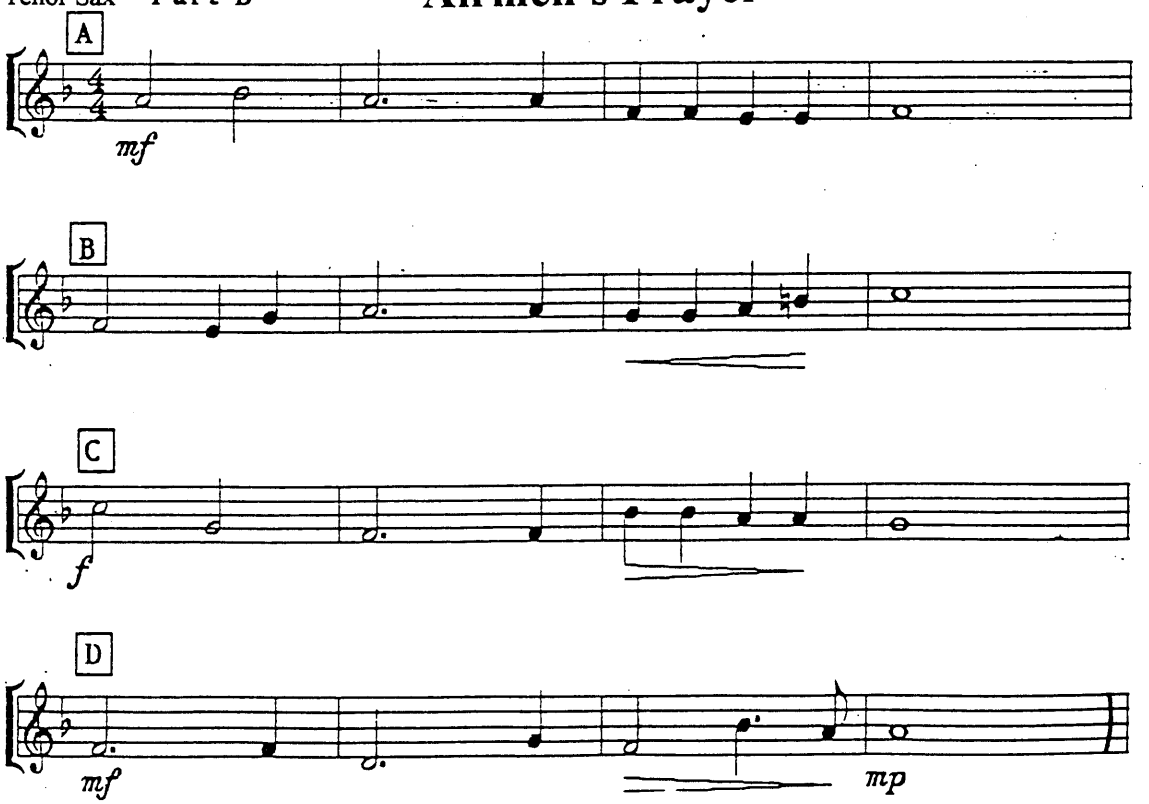
Airmen's Prayer

Clarinet/Tenor Sax **Part A**



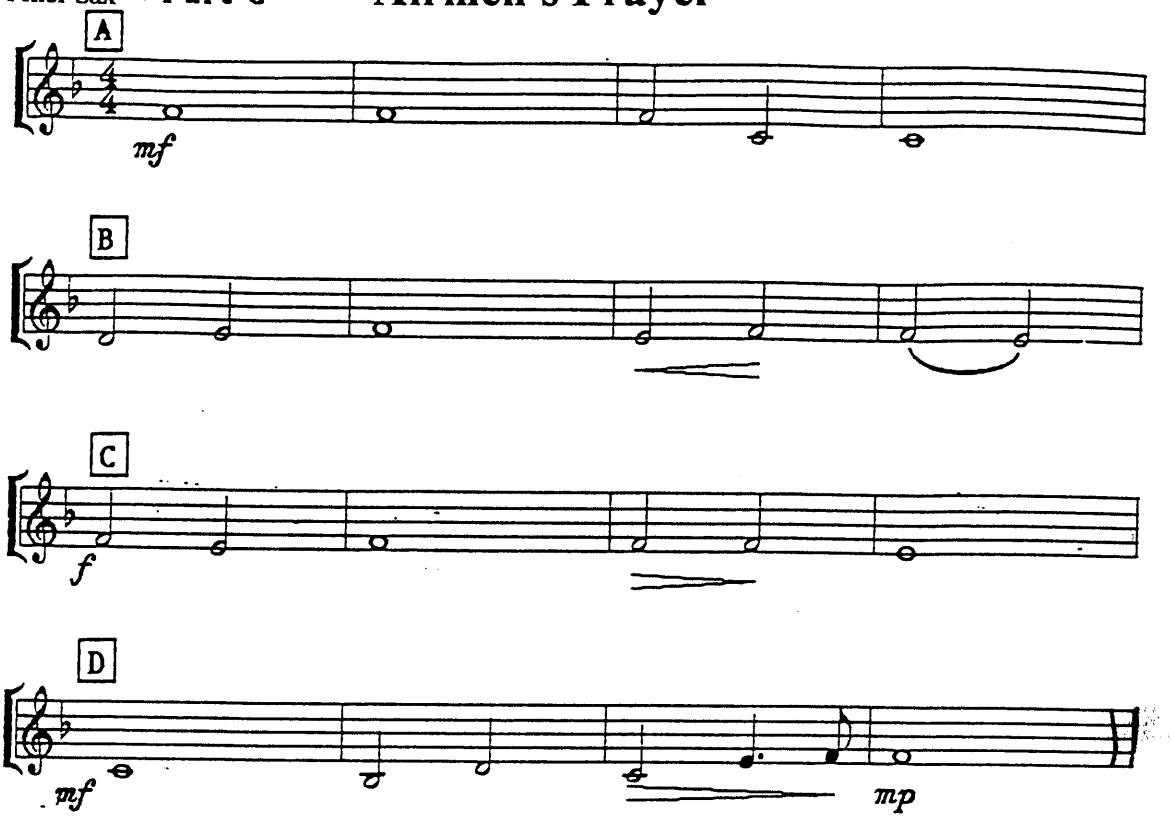
Airmen's Prayer

Clarinet/Tenor Sax **Part B**



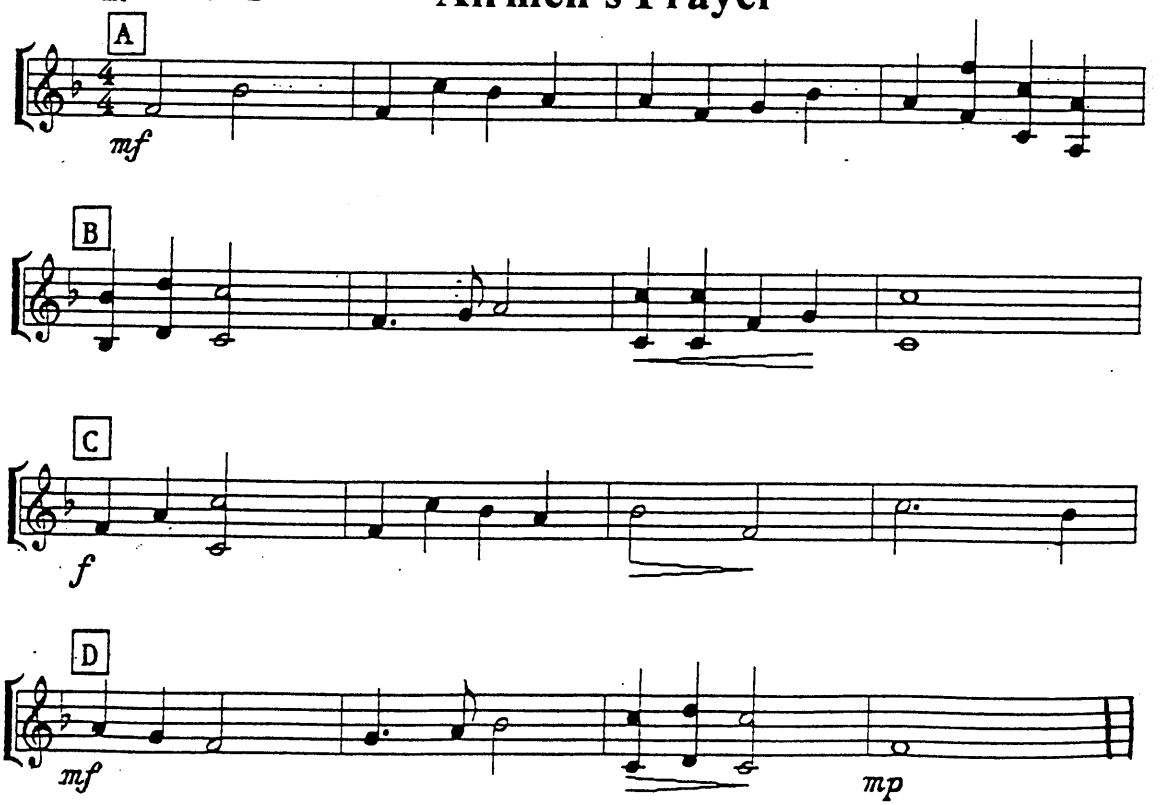
Clarinet/Tenor Sax Part C

Airmen's Prayer



Clarinet/Tenor Sax Part D

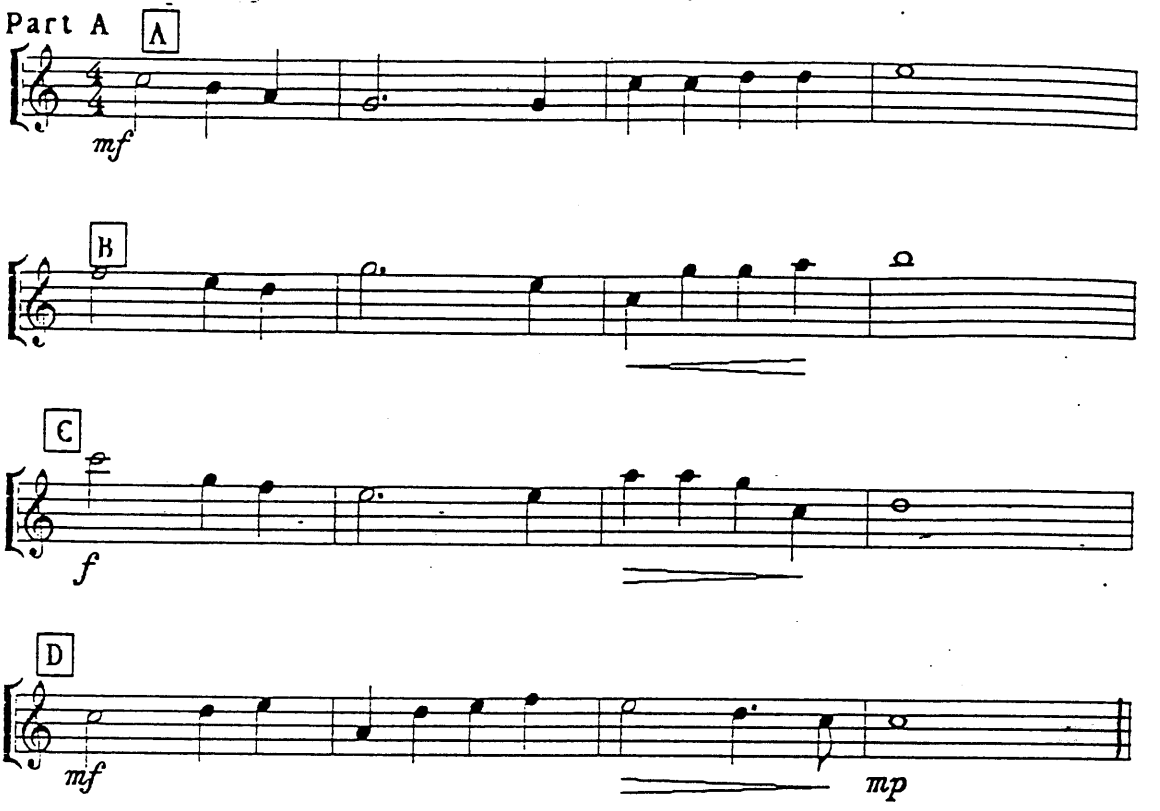
Airmen's Prayer



Alto/Bari Saxophone

Airmen's Prayer

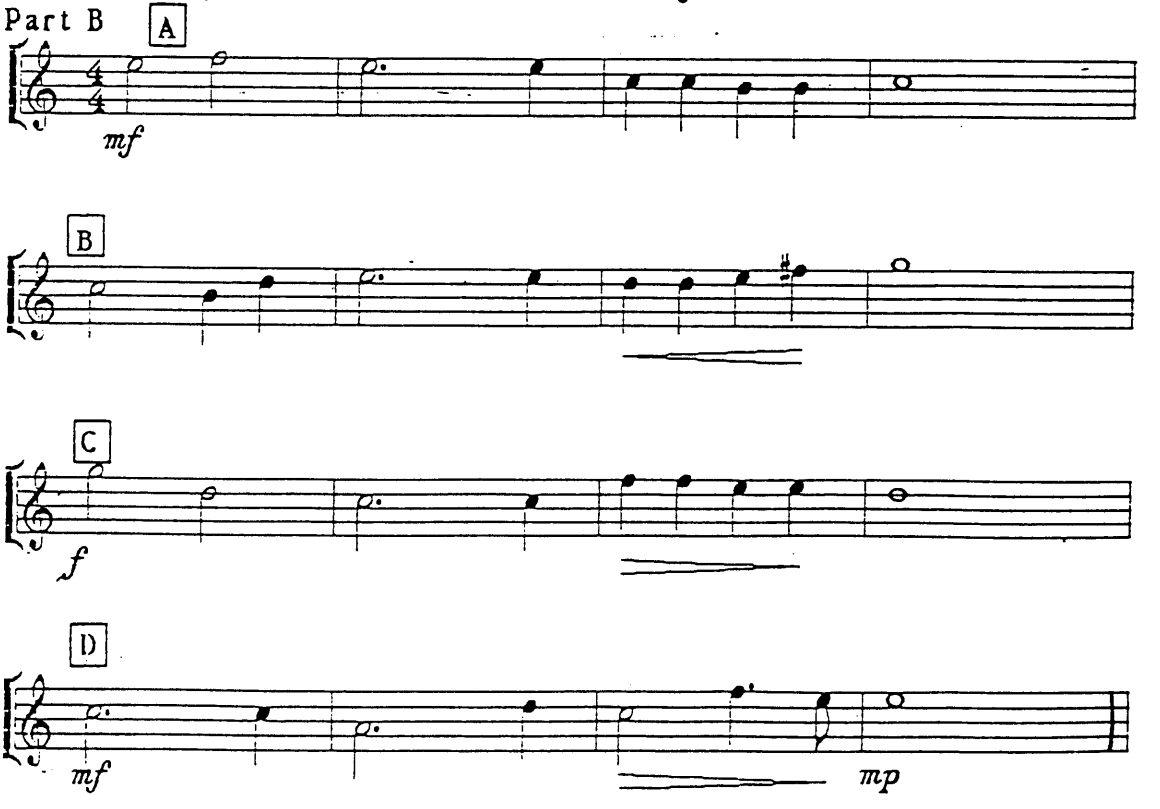
Part A



Alto/Bari Saxophone

Airmen's Prayer

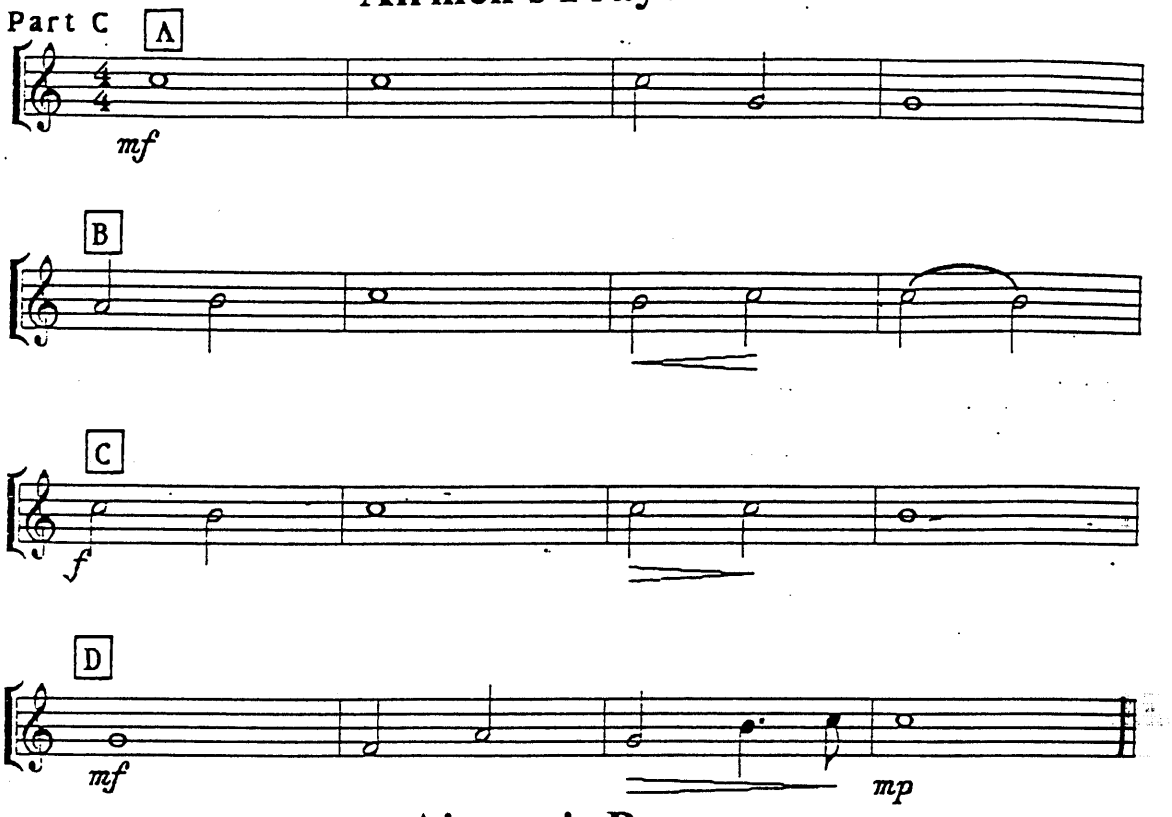
Part B



Alto/Bari Saxophone

Airmen's Prayer

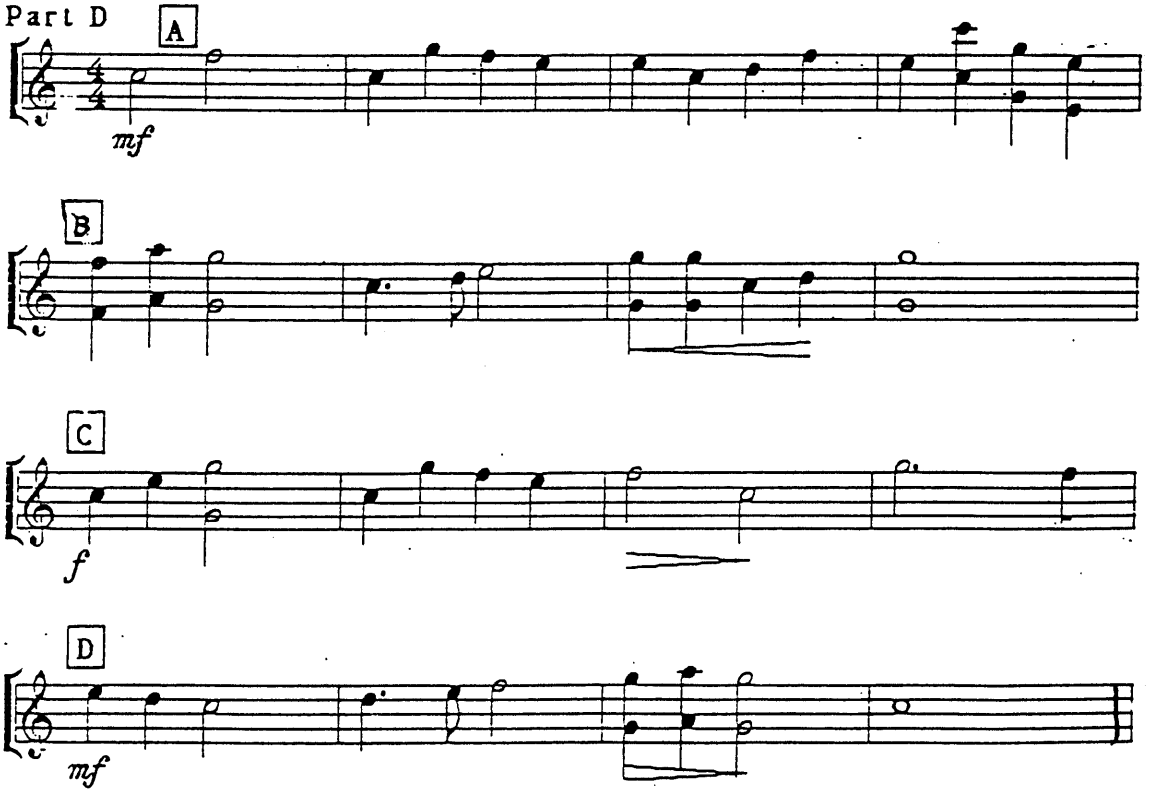
Part C



Alto/Bari Saxophone

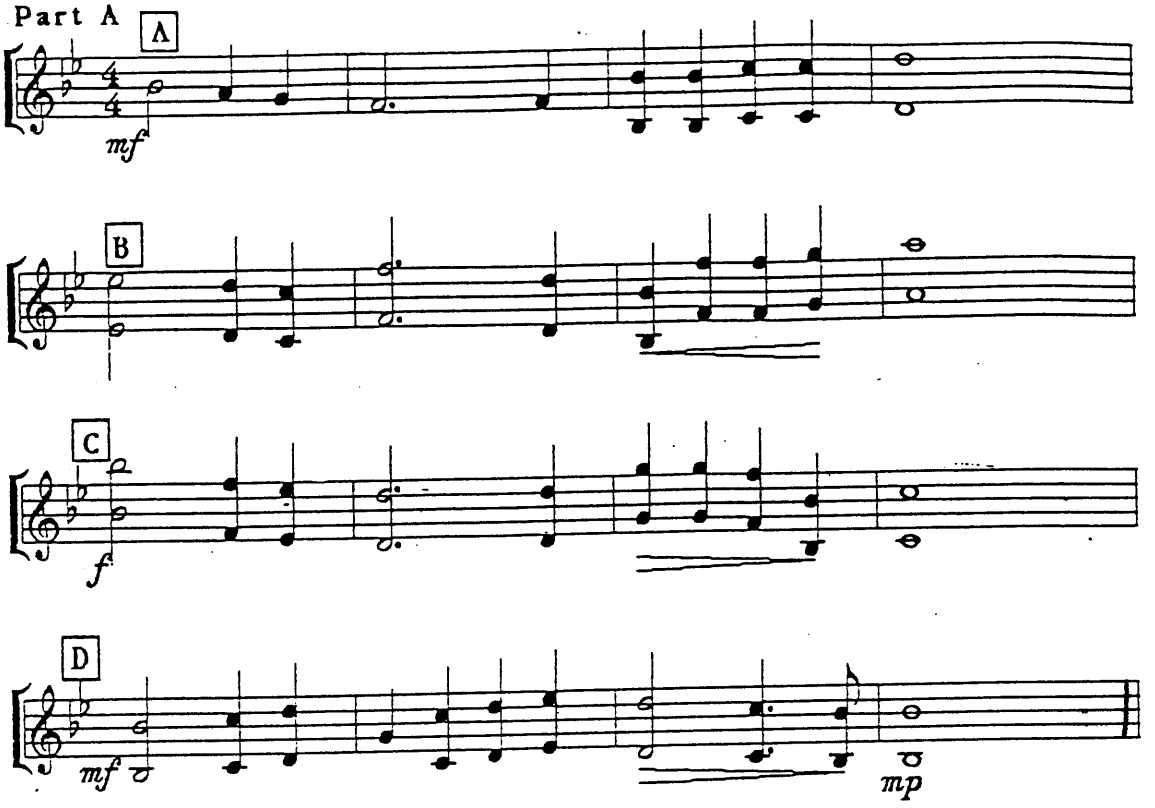
Airmen's Prayer

Part D



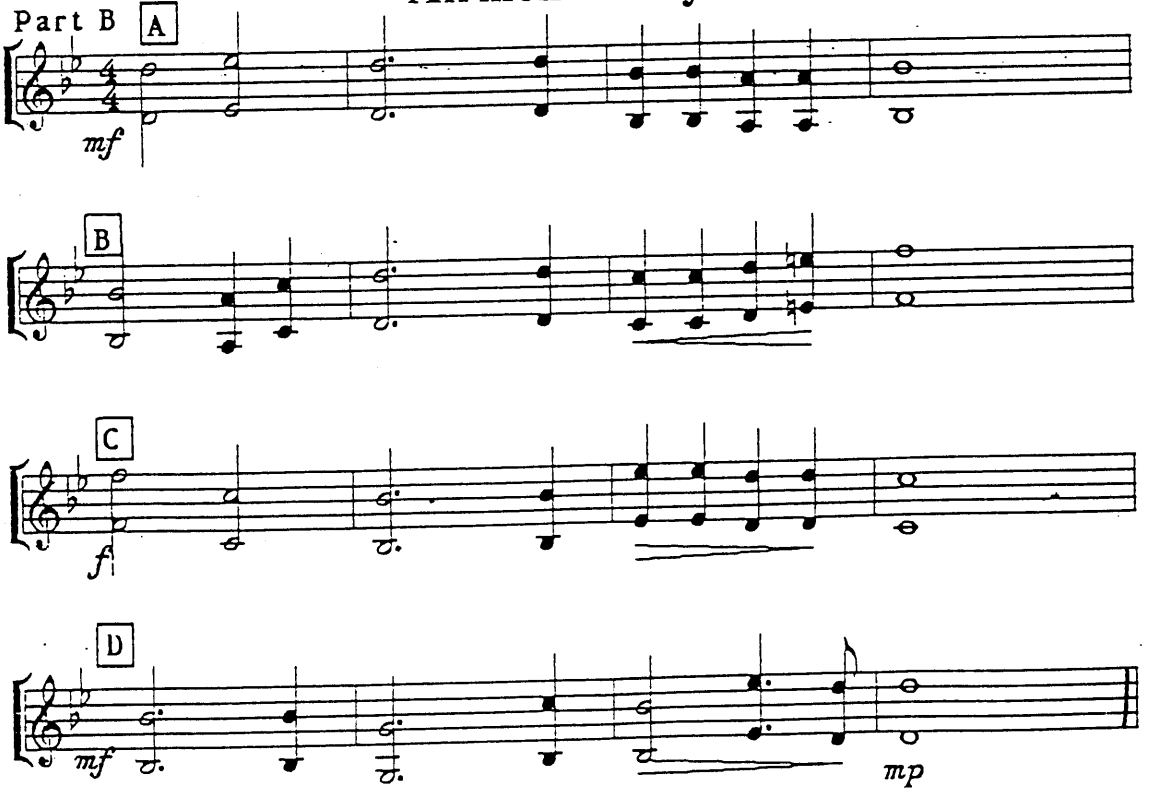
French Horn
Part A

Airmen's Prayer



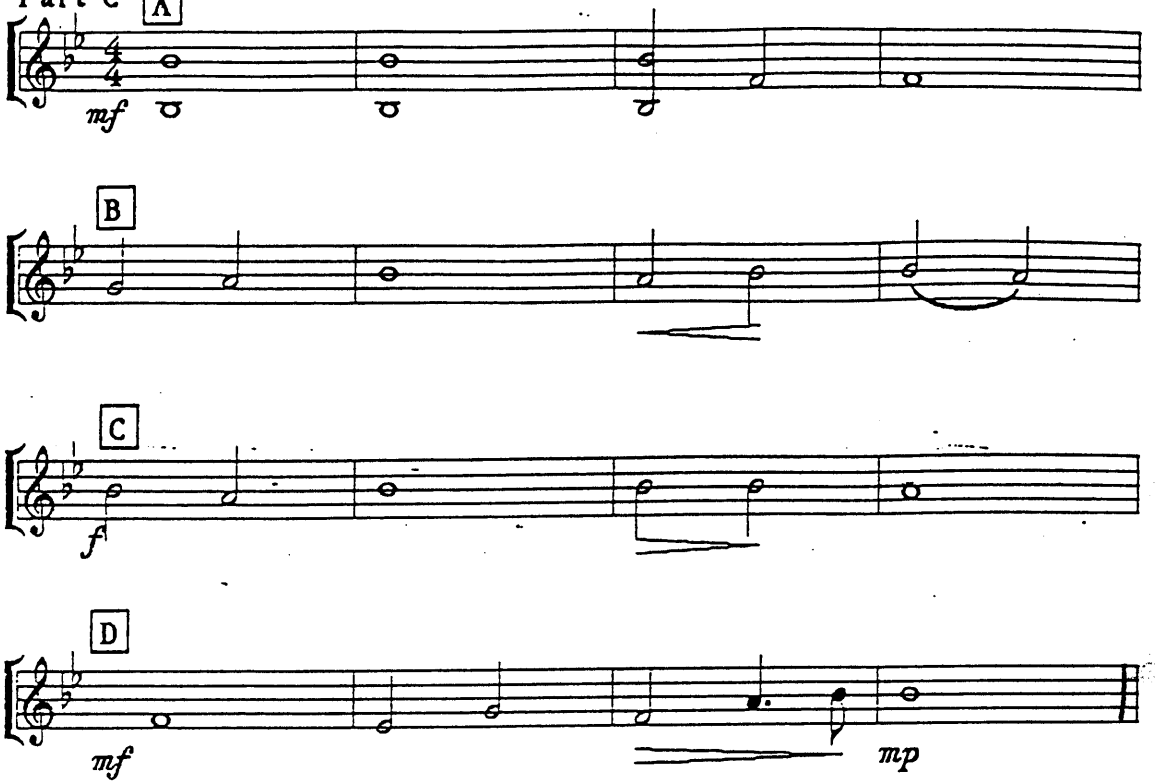
French horn
Part B

Airmen's Prayer



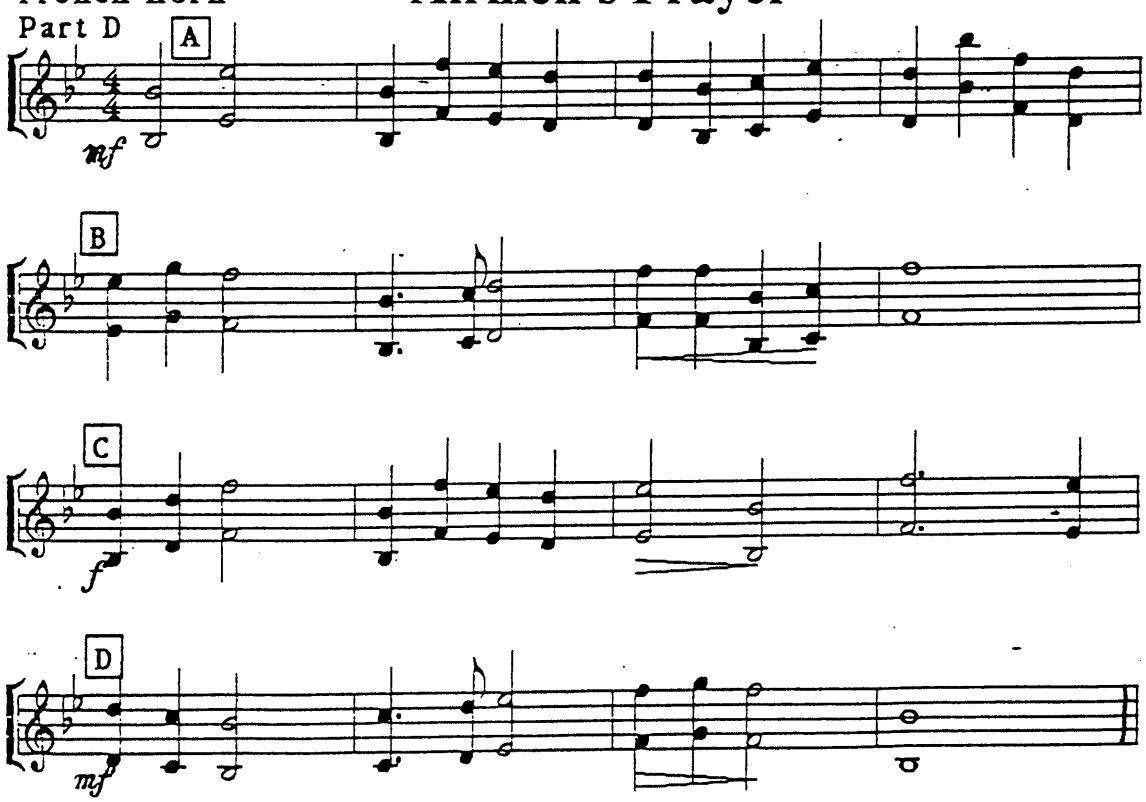
French Horn
Part C

Airmen's Prayer



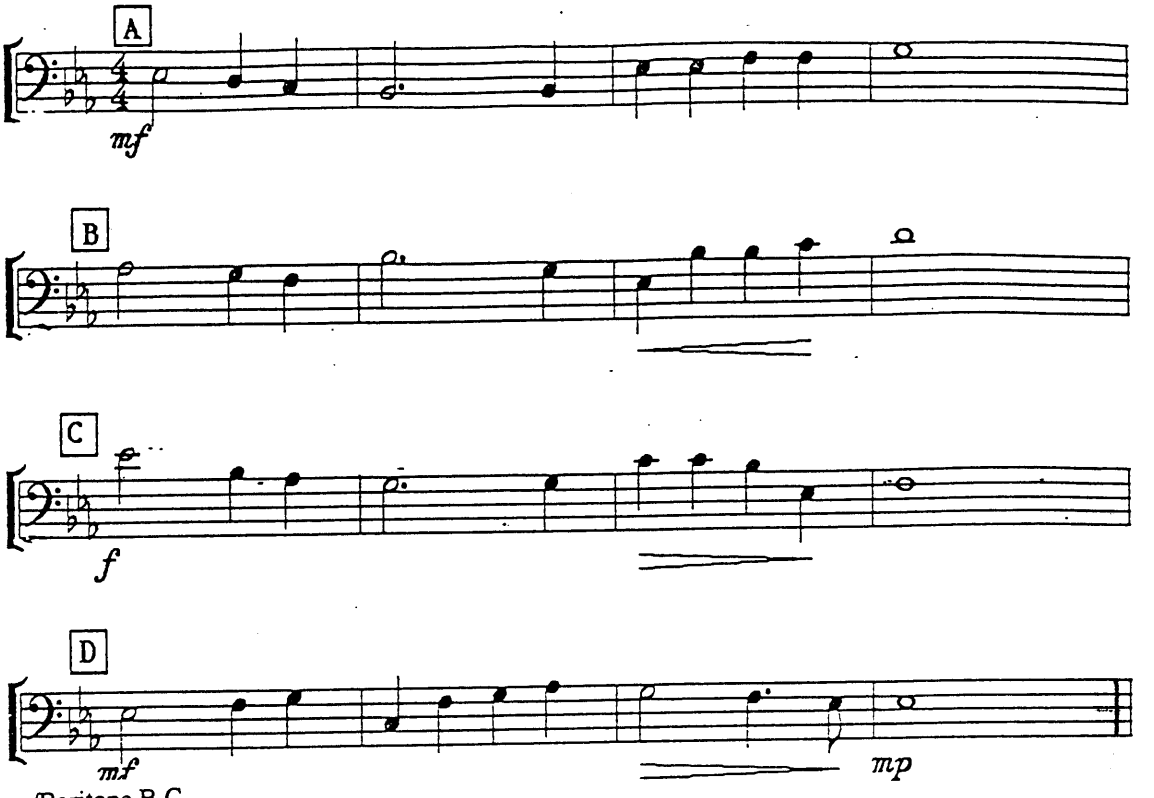
French Horn
Part D

Airmen's Prayer



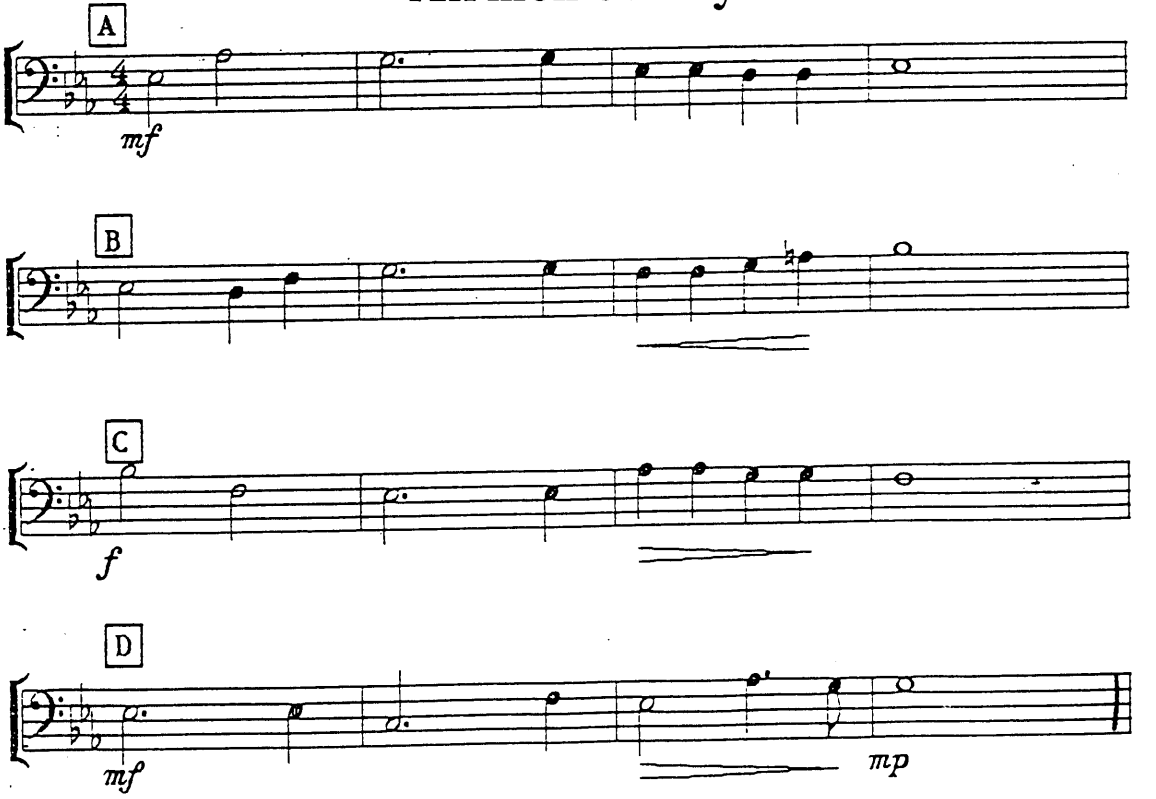
Trombone/Baritone B.C.
Bassoon A

Airmen's Prayer



Trombone/Baritone B.C.
Bassoon Part B

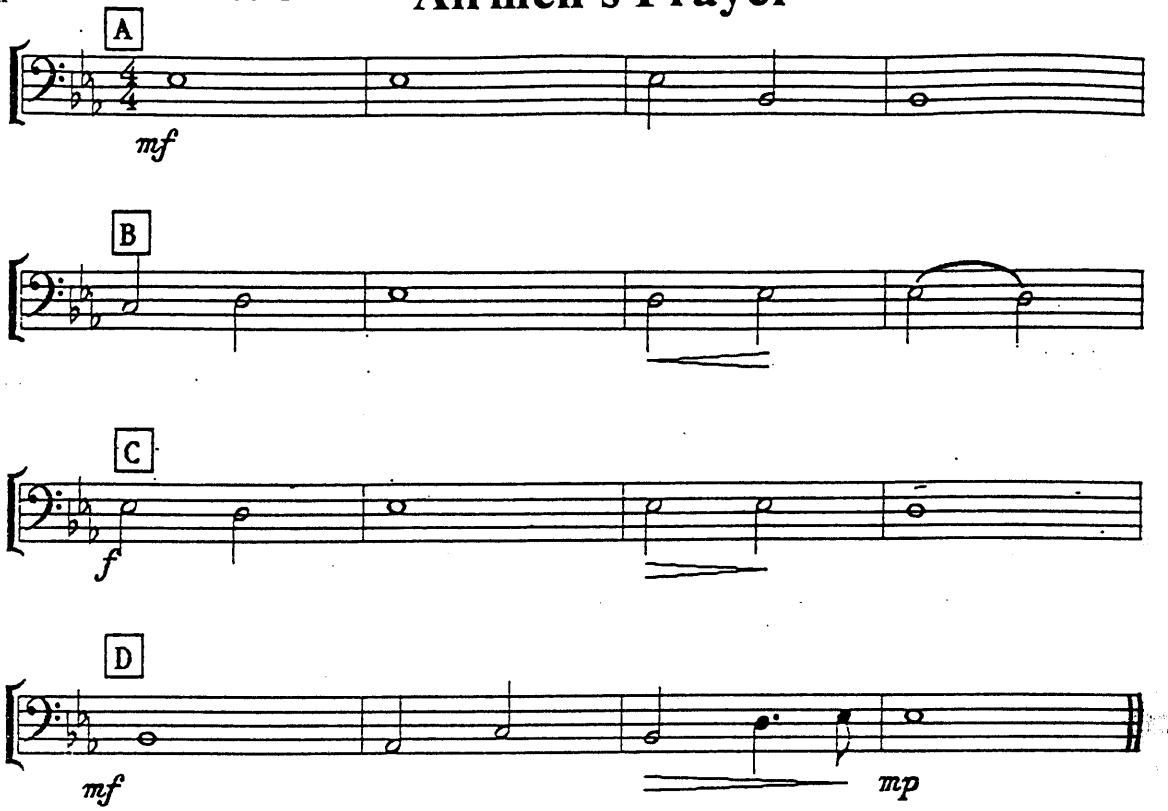
Airmen's Prayer



Trombone/Baritone B.C.
Bassoon

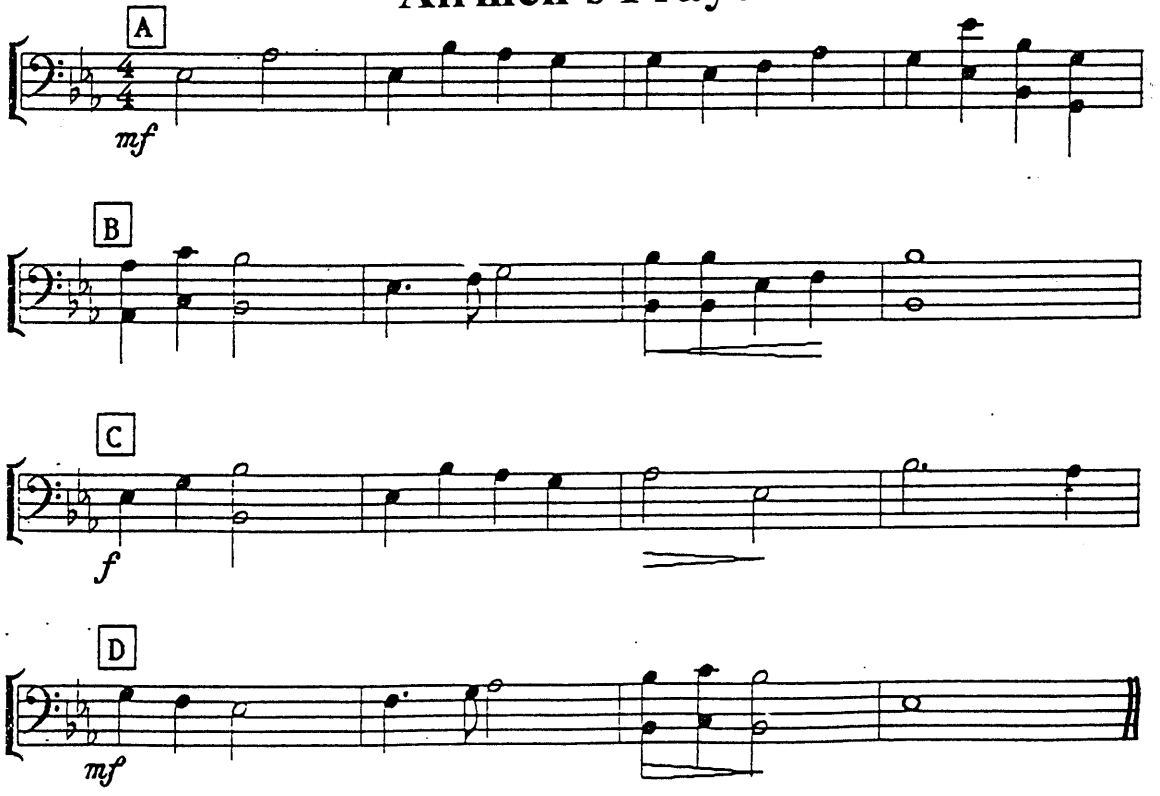
Part C

Airmen's Prayer



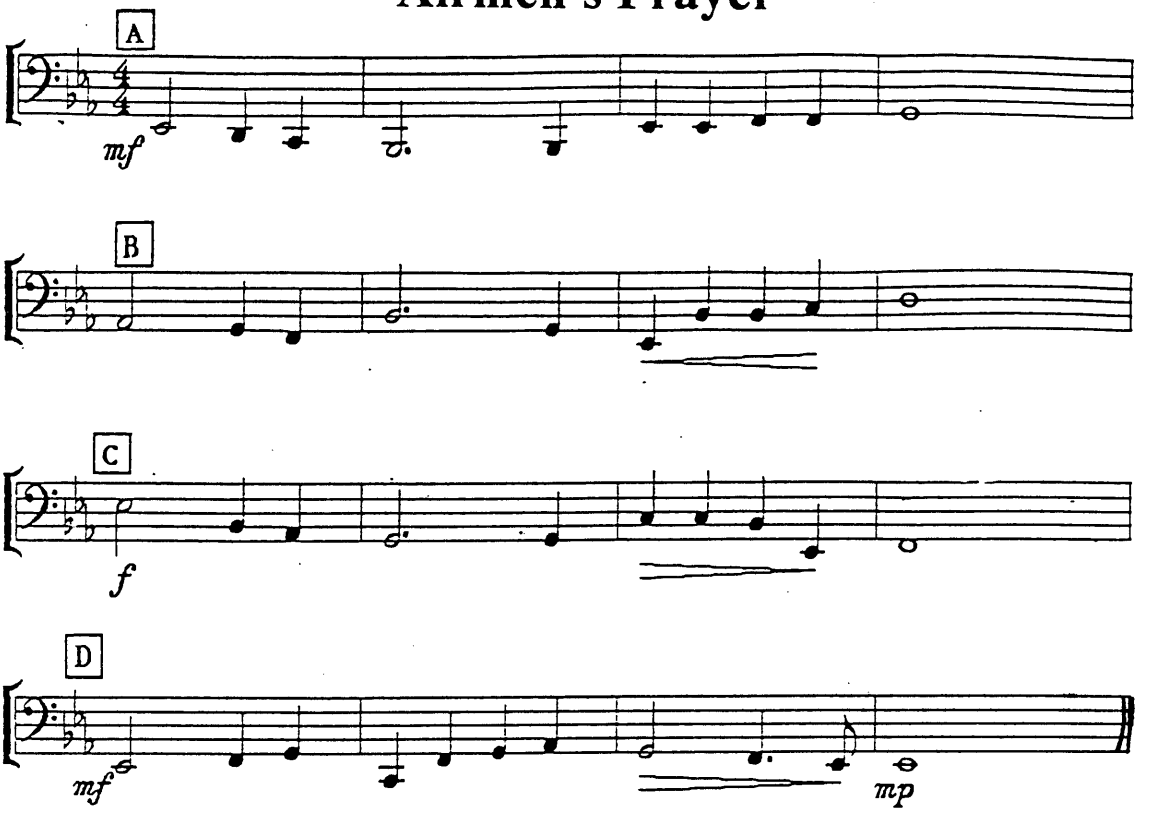
Trombone/Baritone B.C. Part D
Bassoon

Airmen's Prayer



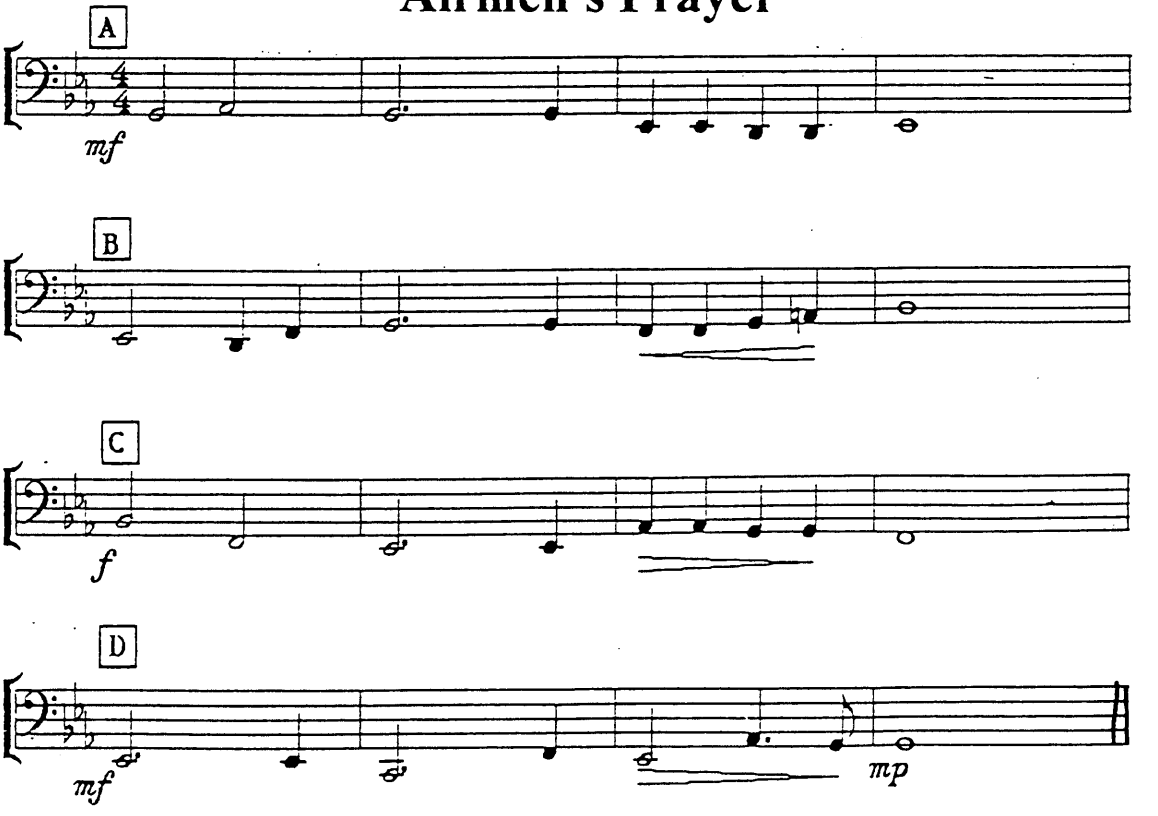
Tuba Part A

Airmen's Prayer



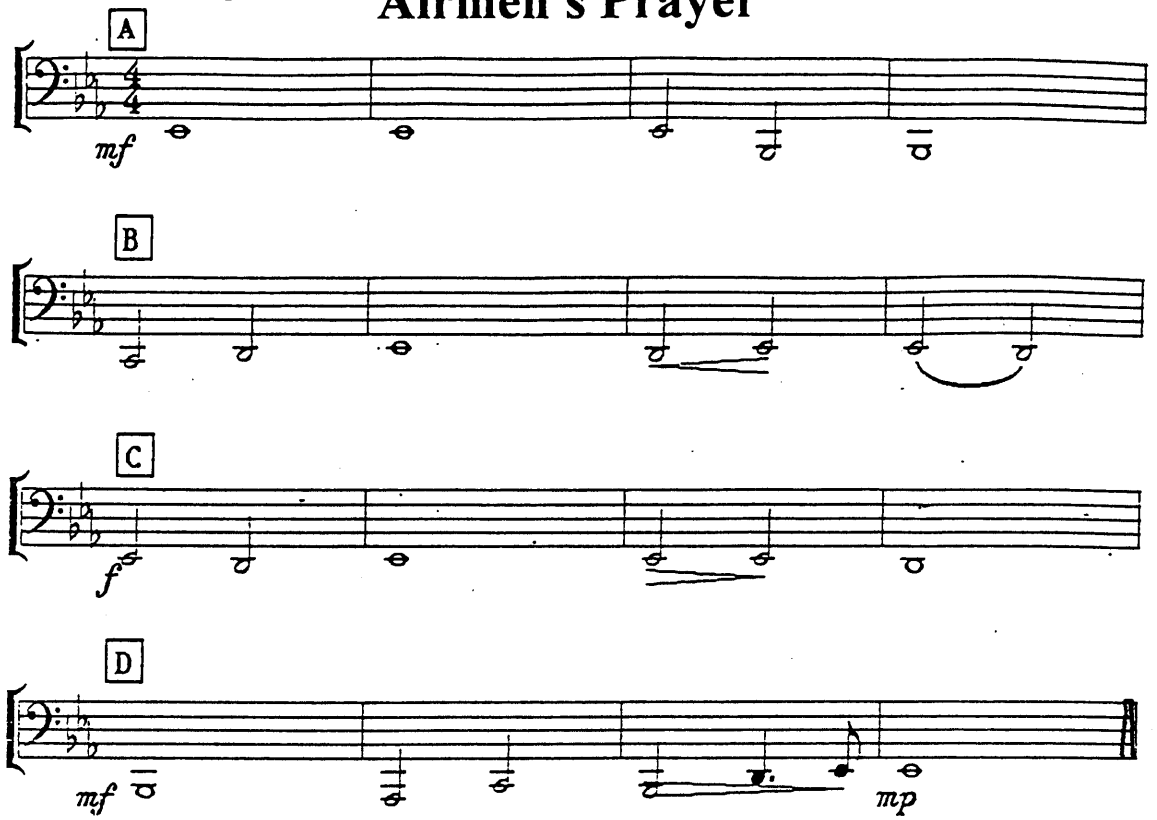
Tuba Part B

Airmen's Prayer



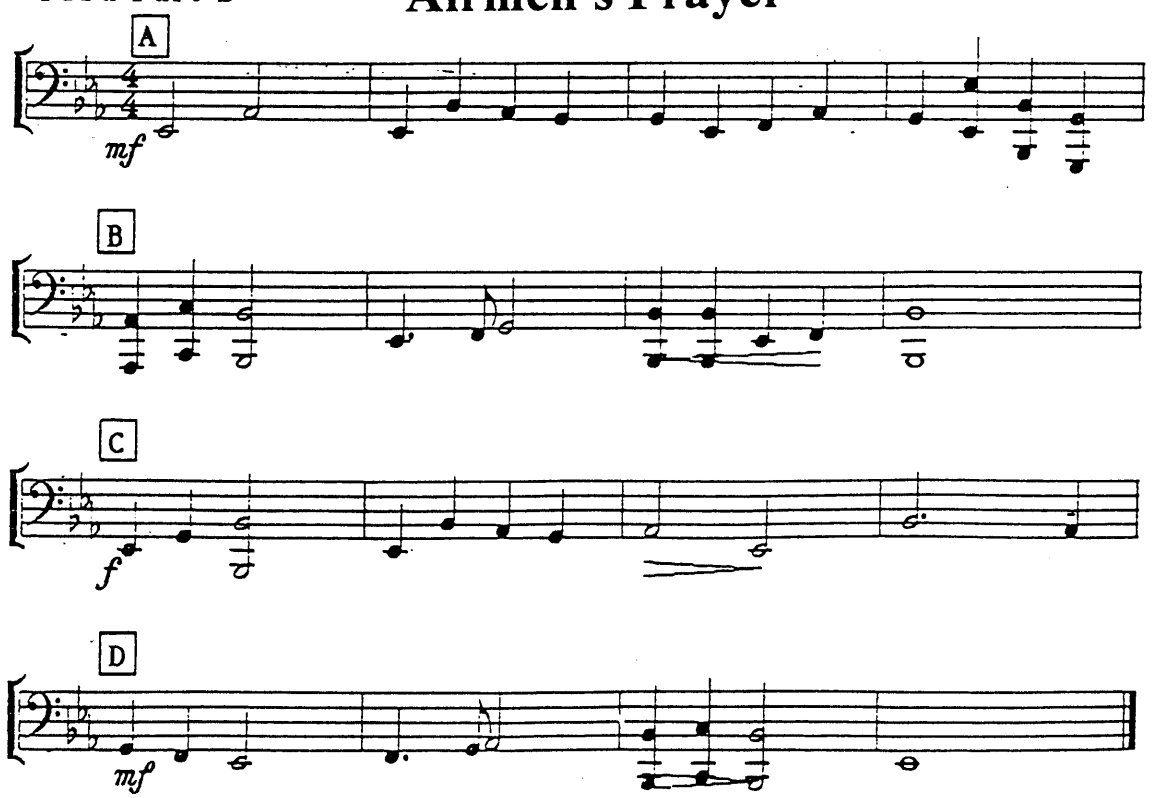
Tuba Part C

Airmen's Prayer



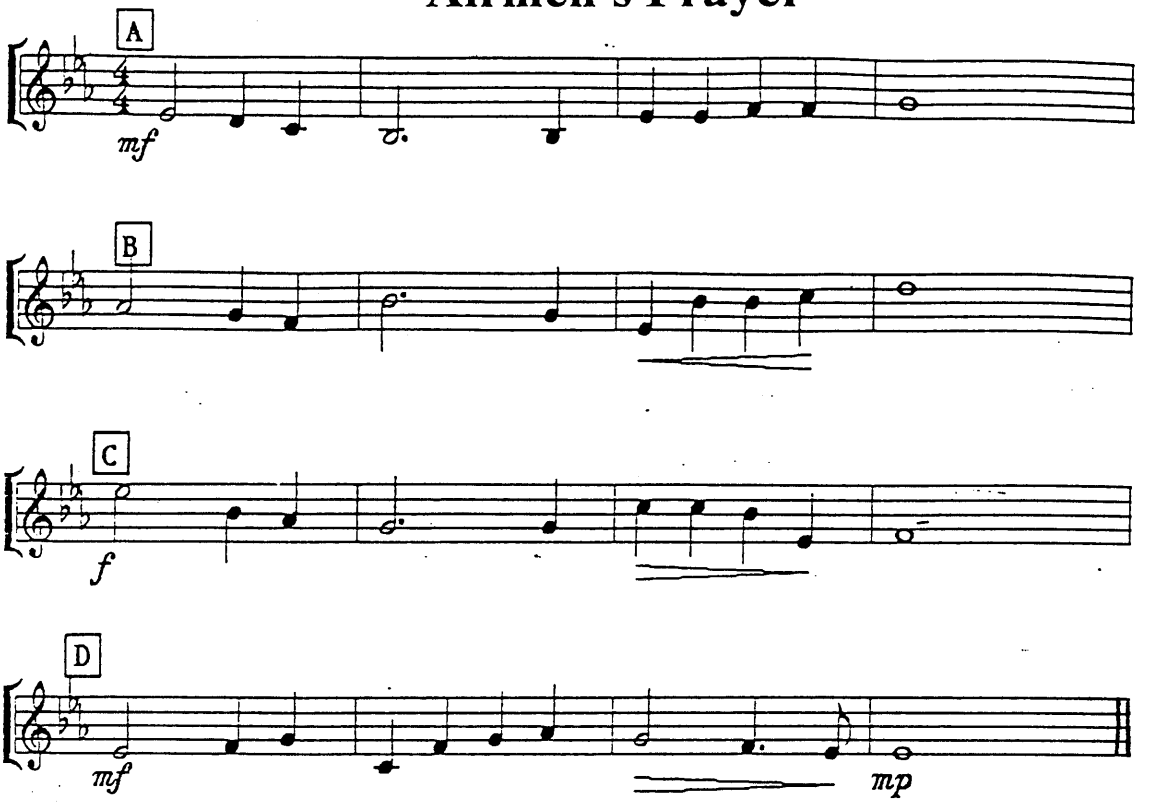
Tuba Part D

Airmen's Prayer



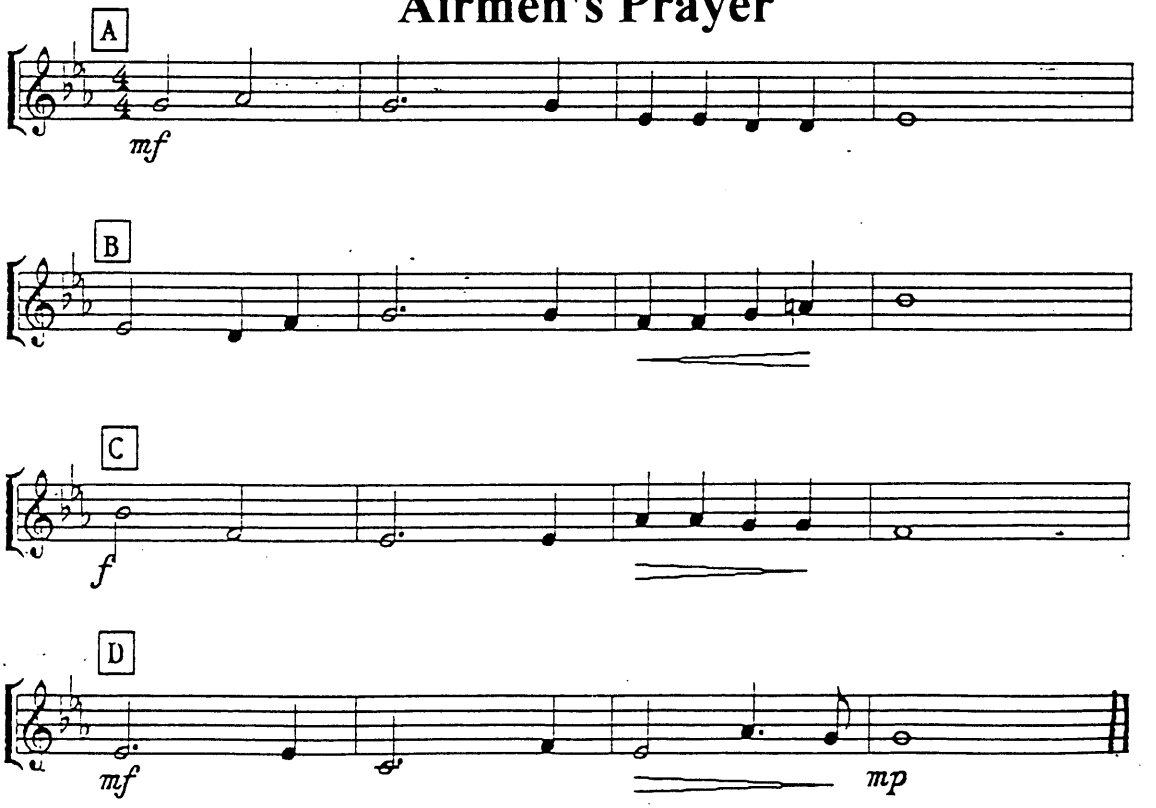
Bells Part A

Airmen's Prayer



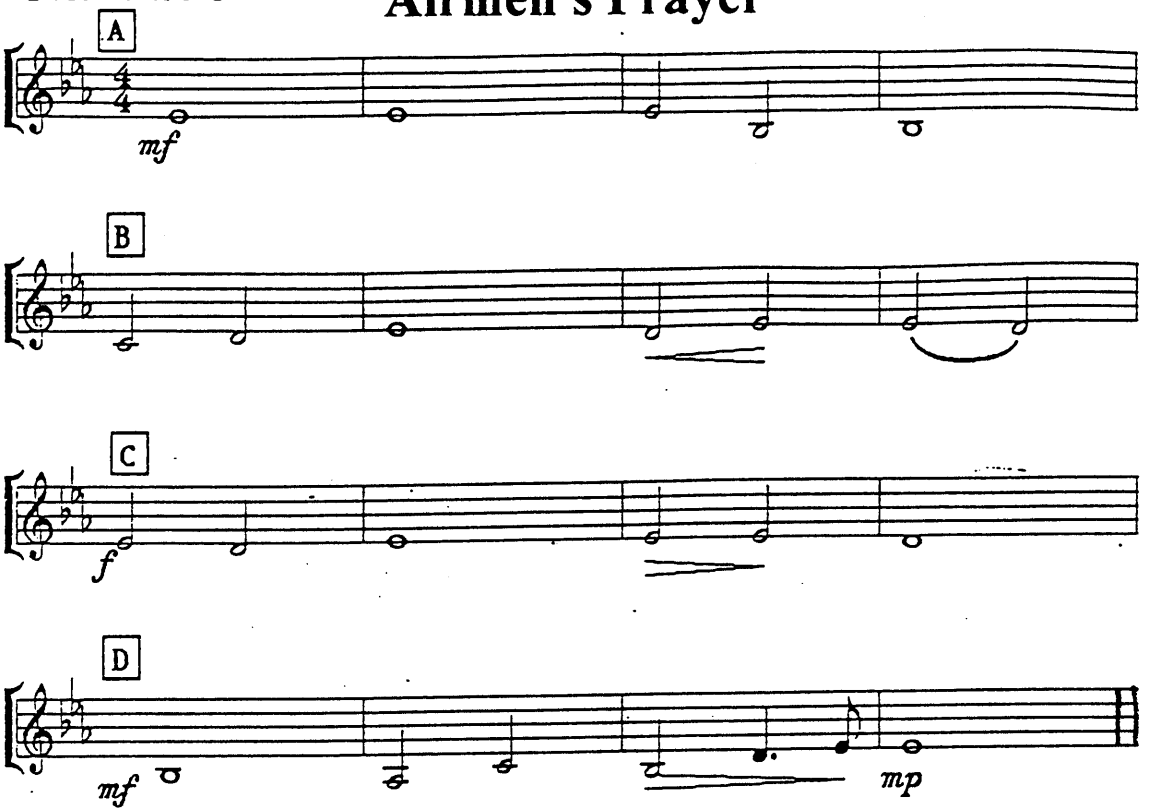
Bells Part B

Airmen's Prayer



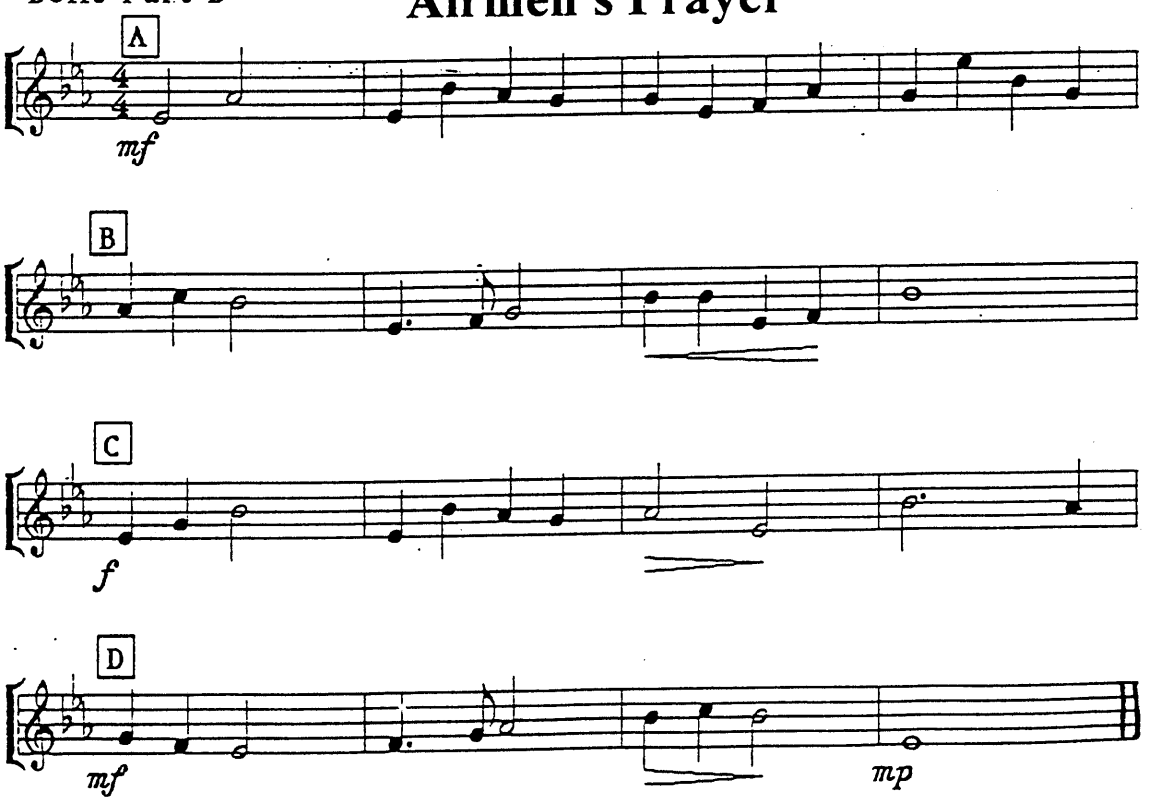
Bells Part C

Airmen's Prayer

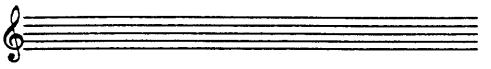


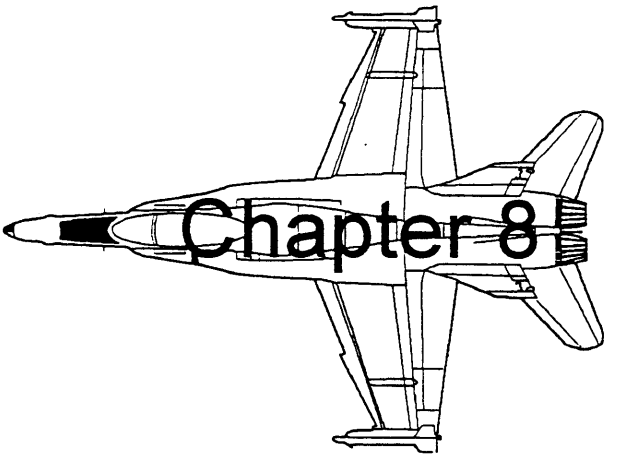
Bells Part D

Airmen's Prayer



Amazing Grace, Hymn



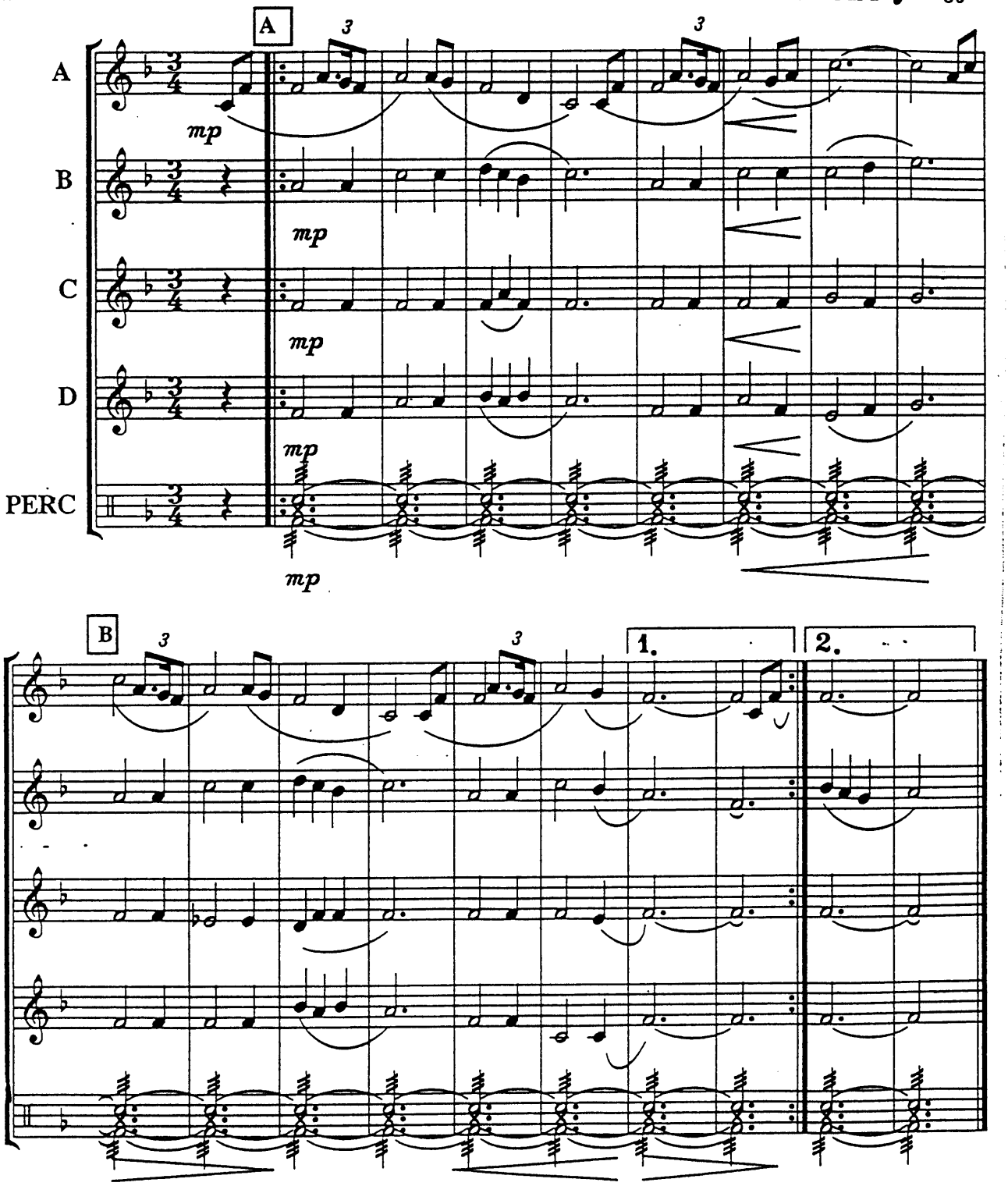


Traditionally, Amazing Grace is played as the Lament at Remembrance Day ceremonies by a lone piper but can be played on any occasion where a hymn is appropriate. The dictionary states the meaning of "Lament" as "a passionate expression of grief". Amazing Grace is based on an old English hymn written in 1779 by the Reverend John Newton. The arrangement provided in this book can be played by a military band alone or with pipes.

AMAZING GRACE
(with pipes)

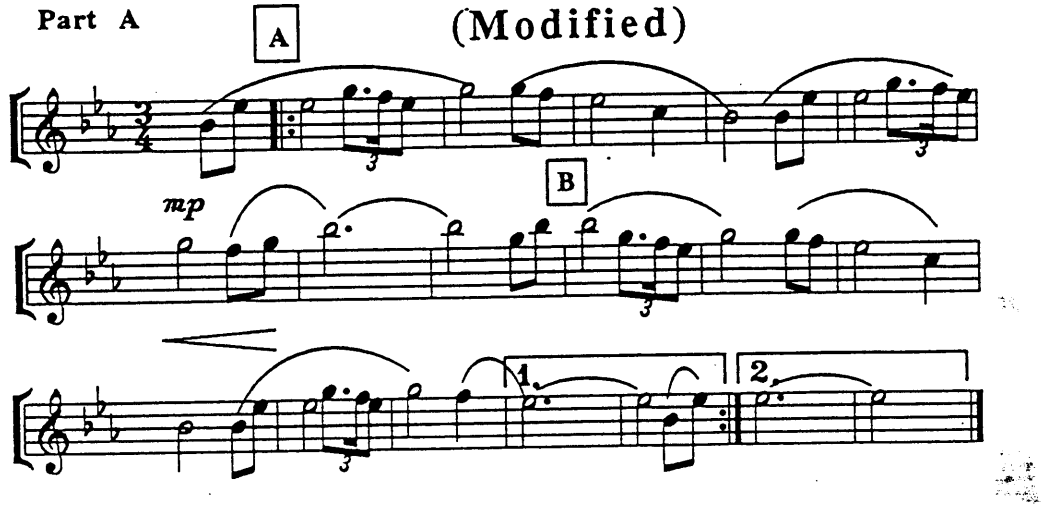
Bb - Conductor

HYMN MM ♩ = 80



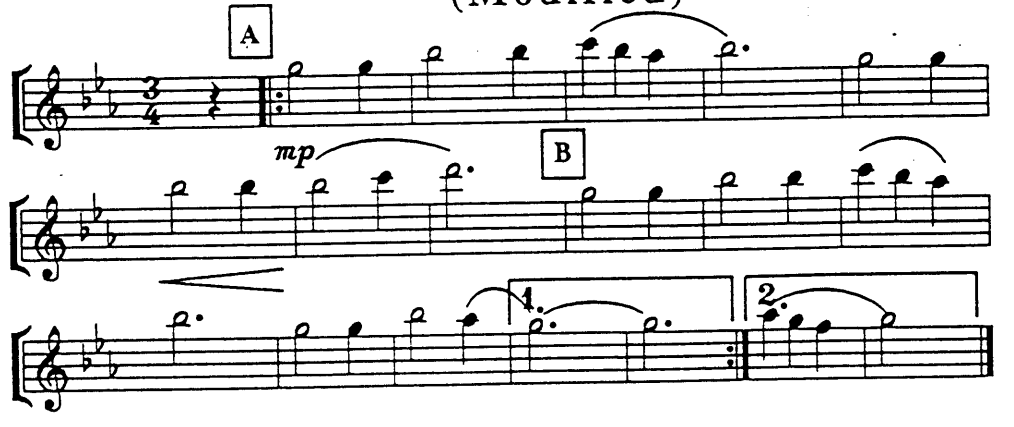
Flute/Oboe
Part A

AMAZING GRACE
(Modified)



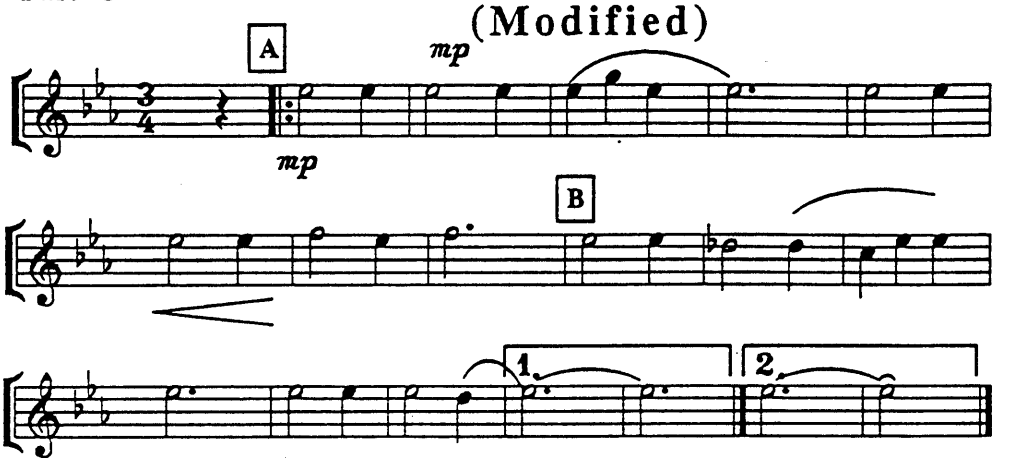
Flute/Oboe
Part B

AMAZING
(Modified)



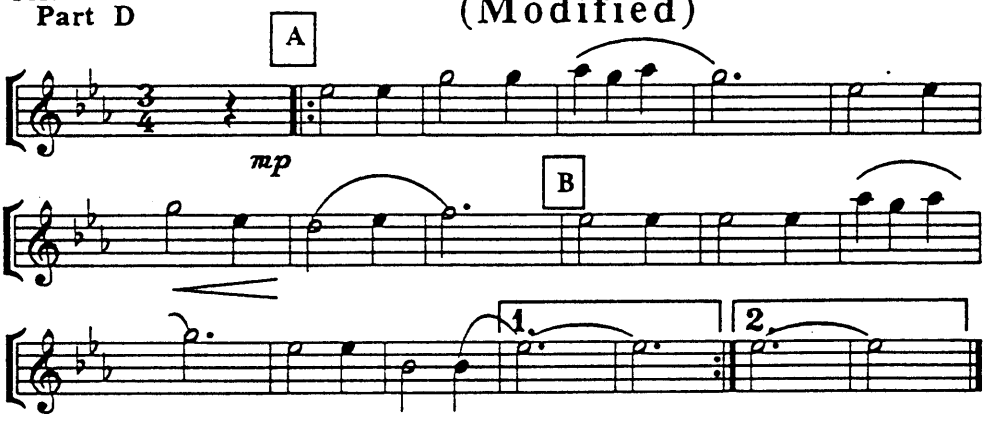
Flute/Oboe
Part C

AMAZING GRACE
(Modified)



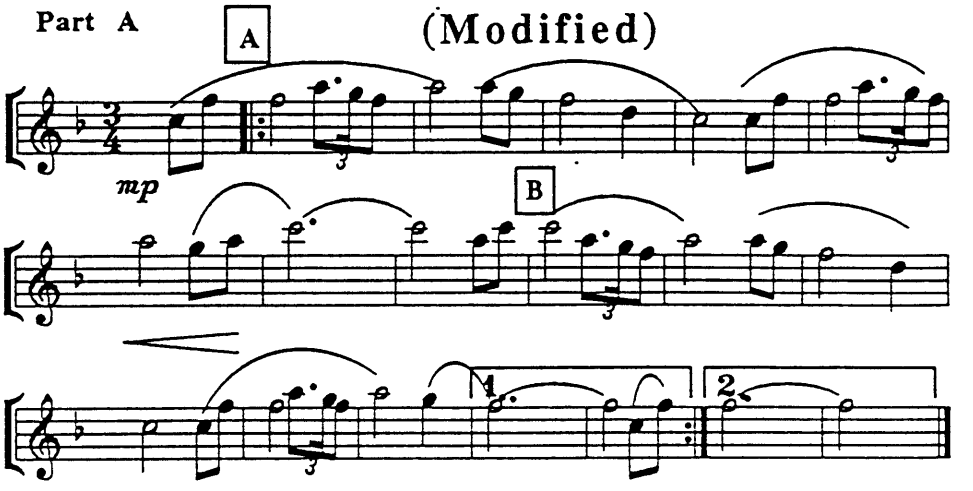
Flute/Oboe
Part D

AMAZING GRACE
(Modified)



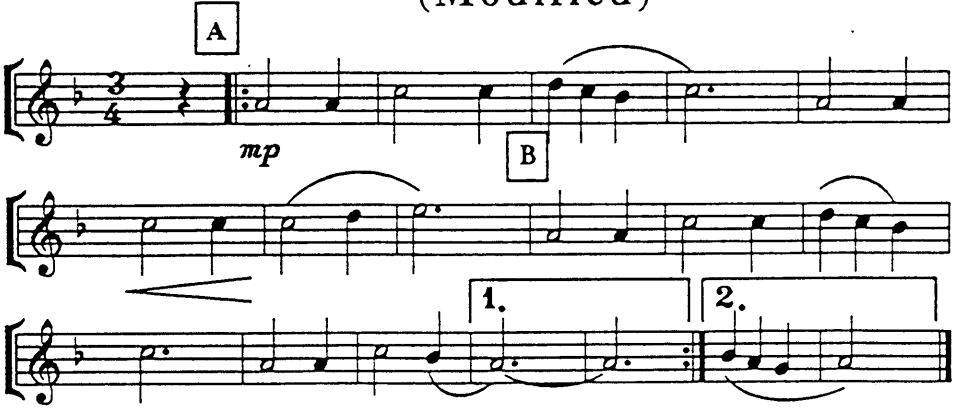
Clarinet/Tenor Sax
Part A

AMAZING GRACE
(Modified)



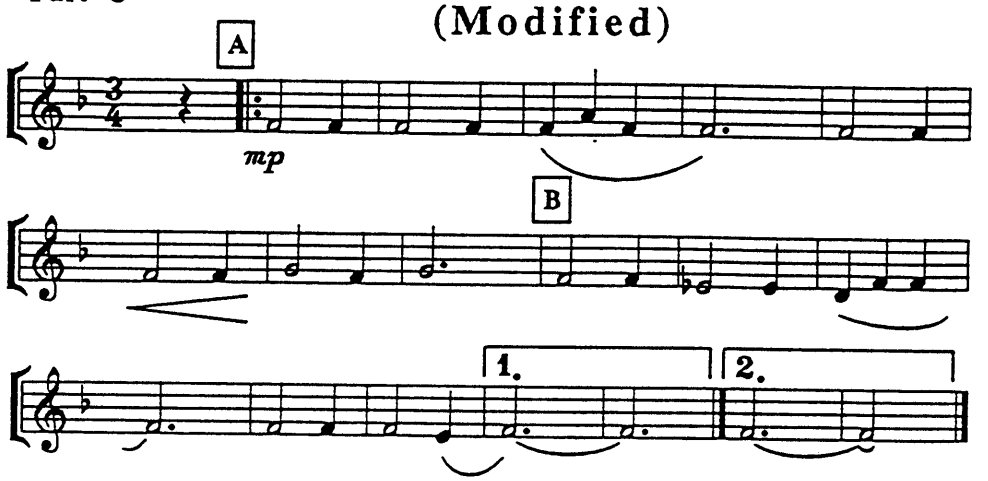
Clarinet/Tenor Sax
Part B

AMAZING GRACE
(Modified)



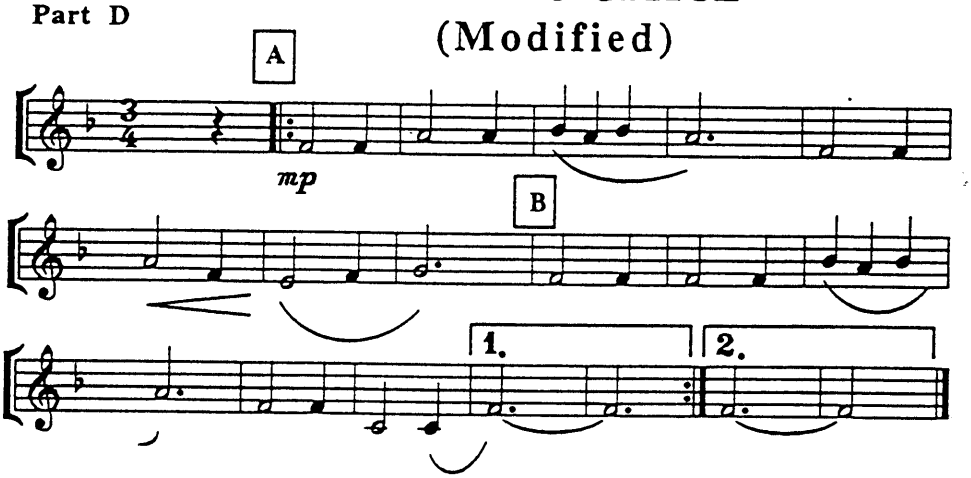
Clarinet/Tenor Sax
Part C

AMAZING GRACE
(Modified)



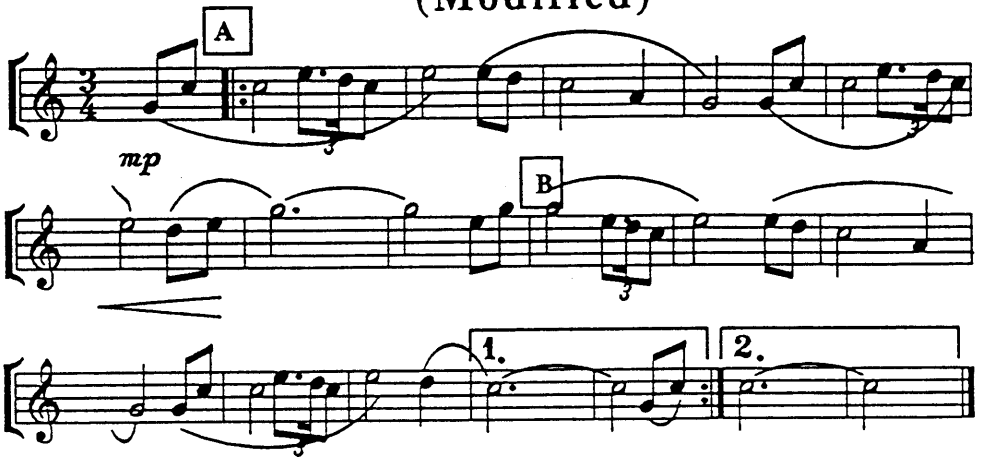
Clarinet/Tenor Sax
Part D

AMAZING GRACE
(Modified)



Alto/Bari Saxophone
Part A

AMAZING GRACE
(Modified)



Alto/Bari Saxophone
Part B

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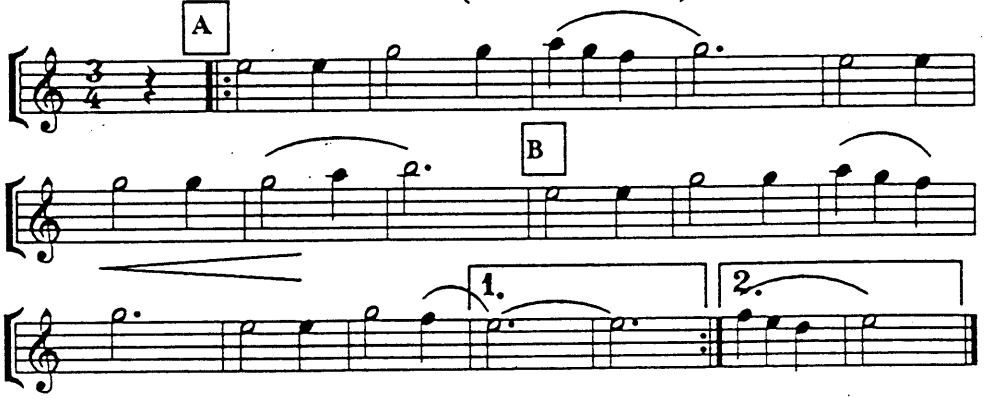

Alto/Bari Saxophone
Part C

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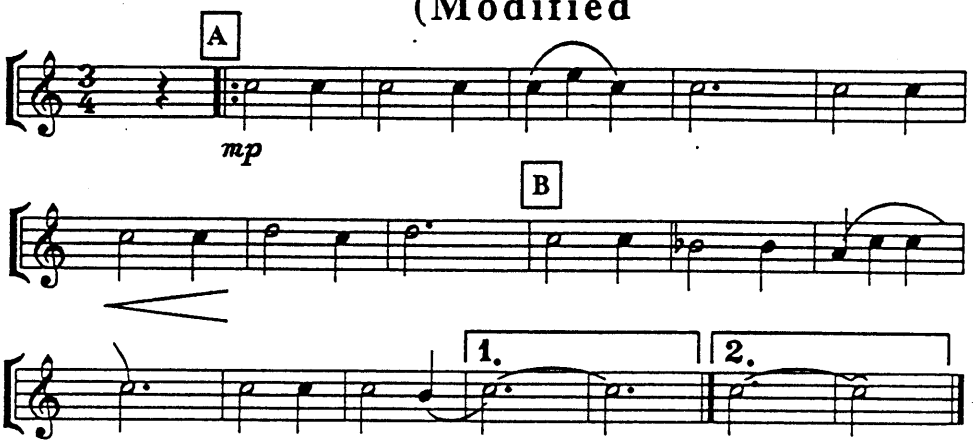

Alto/Bari Saxophone
Part D

AMAZING GRACE
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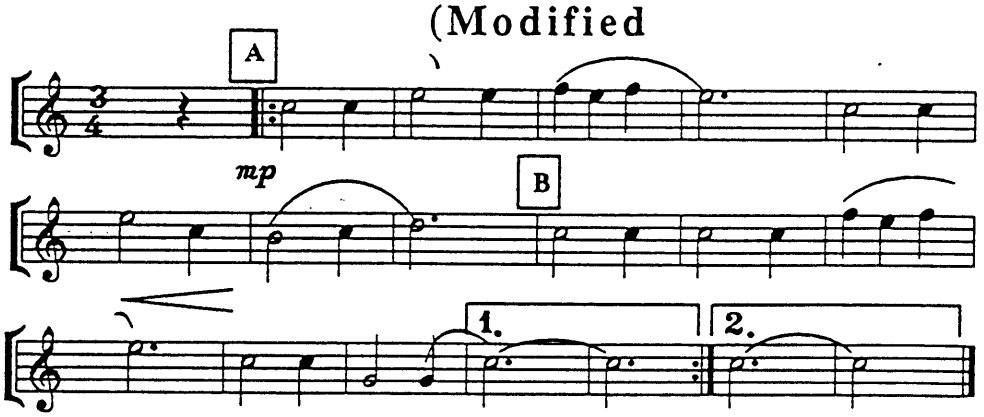
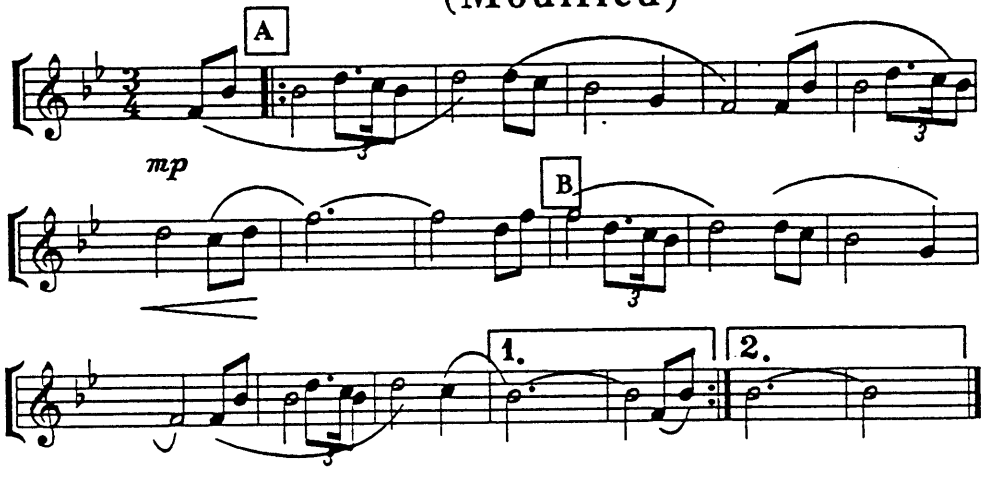


French Horn
Part A

AMAZING GRACE
(Modified)



French Horn
Part B

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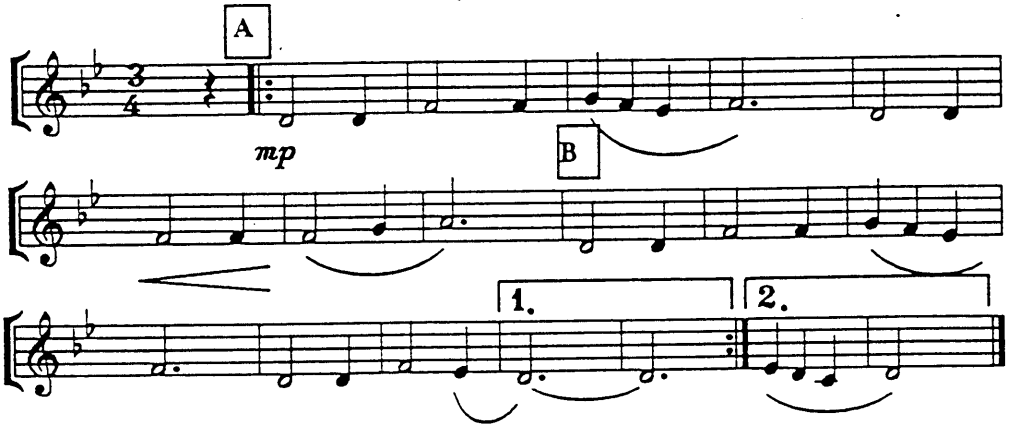

French Horn
Part C

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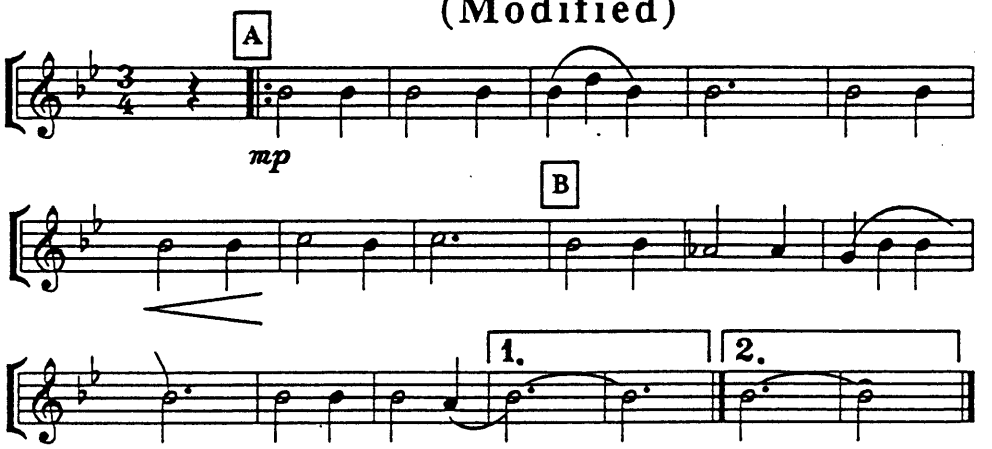

French Horn
Part D

AMAZING GRACE
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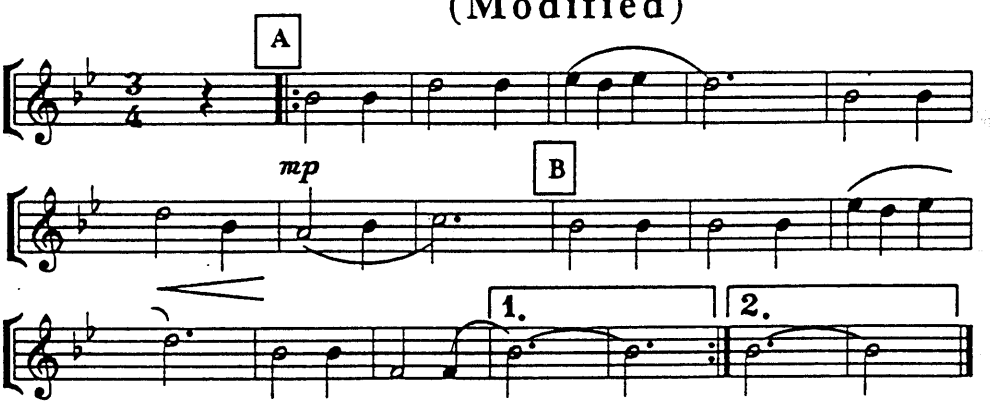
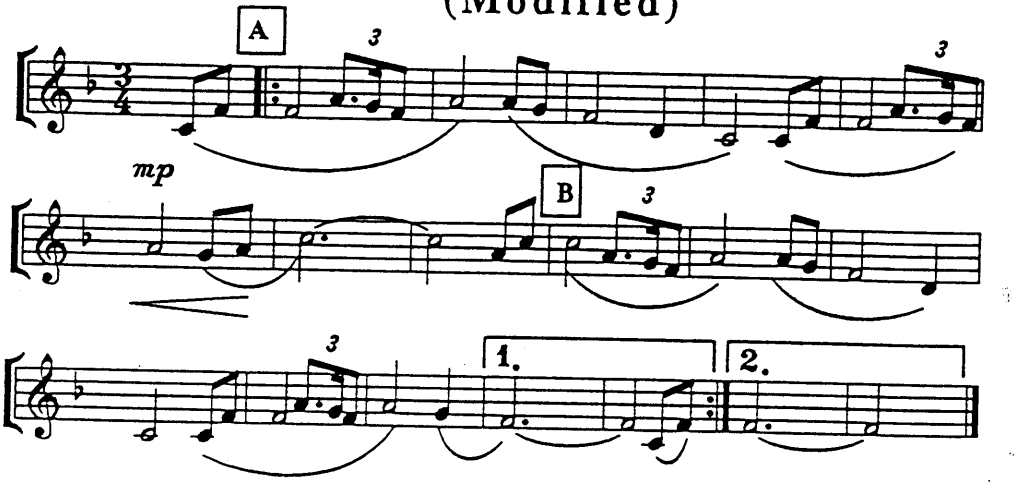


Trumpet/Baritone T.C.
/Bass Clarinet
Part A

AMAZING GRACE
(Modified)



Trumpet/Baritone T.C.
/Bass Clarinet
Part B

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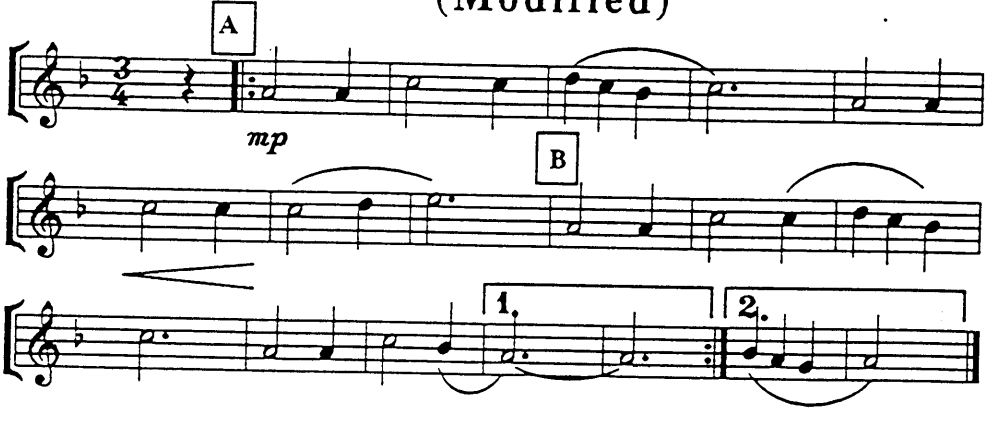

Trumpet/Baritone T.C.
/Bass Clarinet
Part C

AMAZING GRACE
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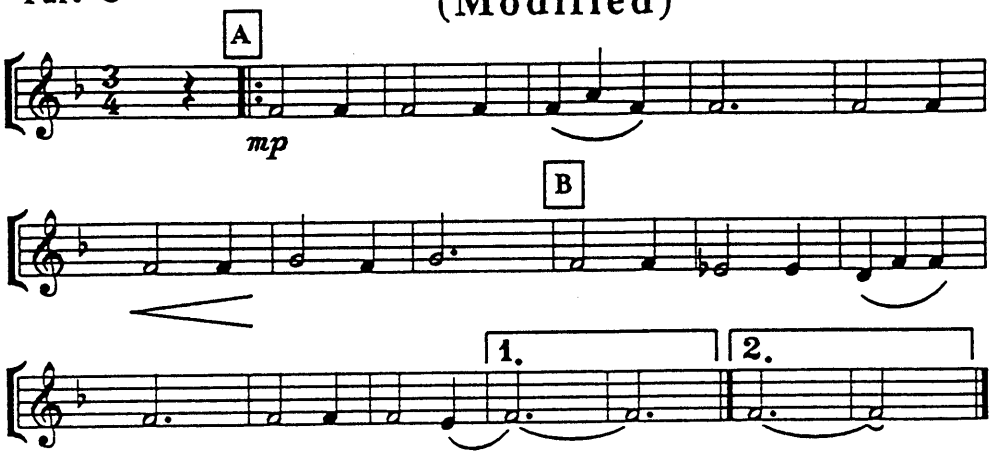
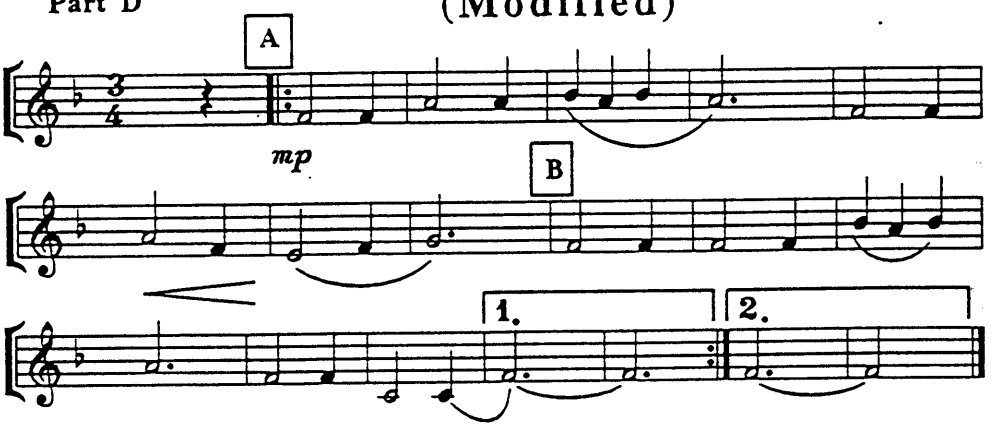


Trumpet/Baritone T.C.
/Bass Clarinet
Part D

AMAZING GRACE
(Modified)



Trombone/Baritone B.C.
Bassoon Part A

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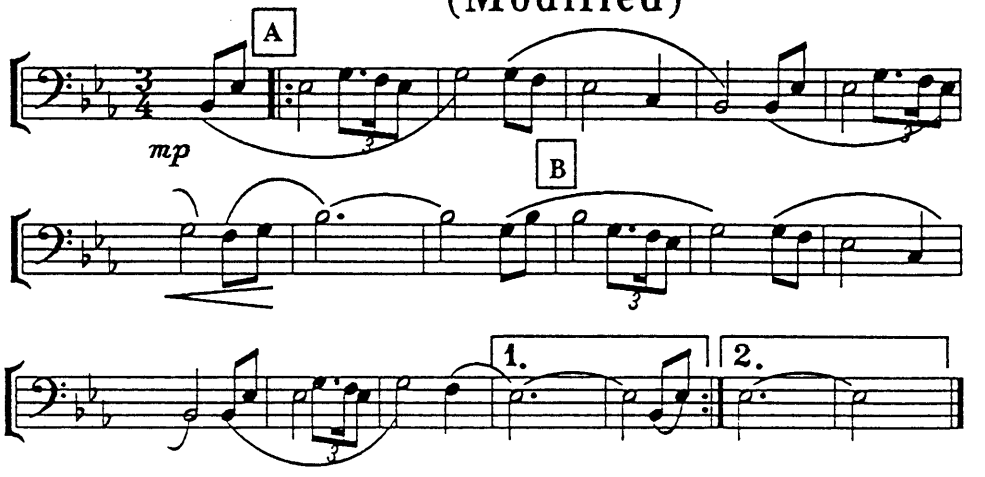

Trombone/Baritone B.C.
Bassoon Part B

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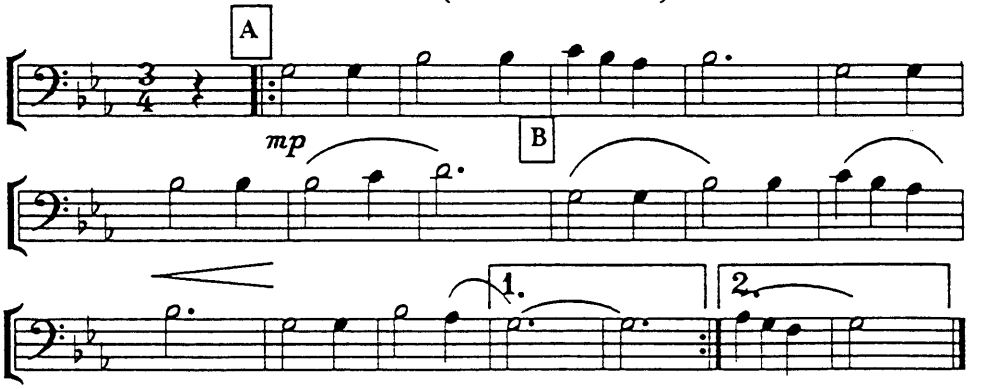

Trombone/Baritone B.C.
Bassoon Part C

AMAZING GRACE
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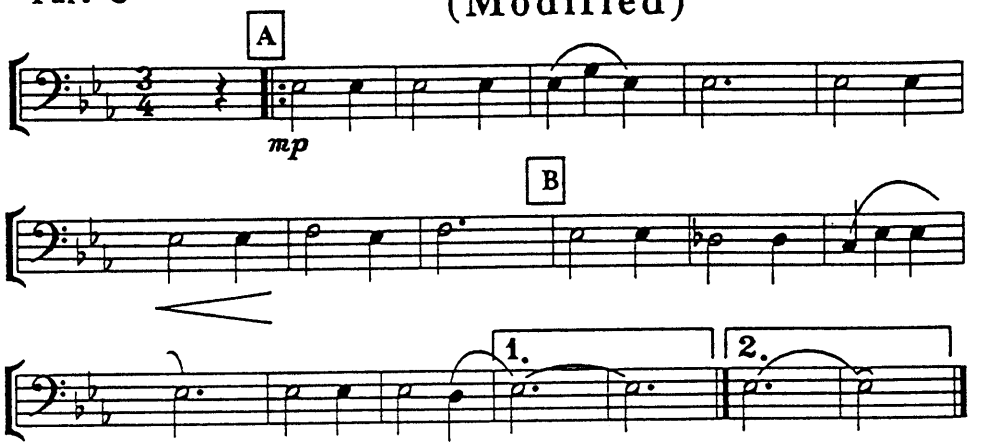

Trombone/Baritone B.C.
Bassoon Part D

AMAZING GRACE
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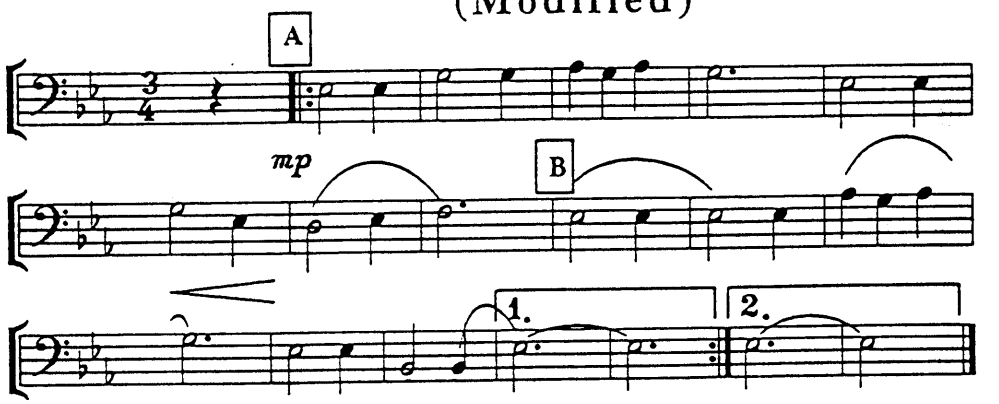
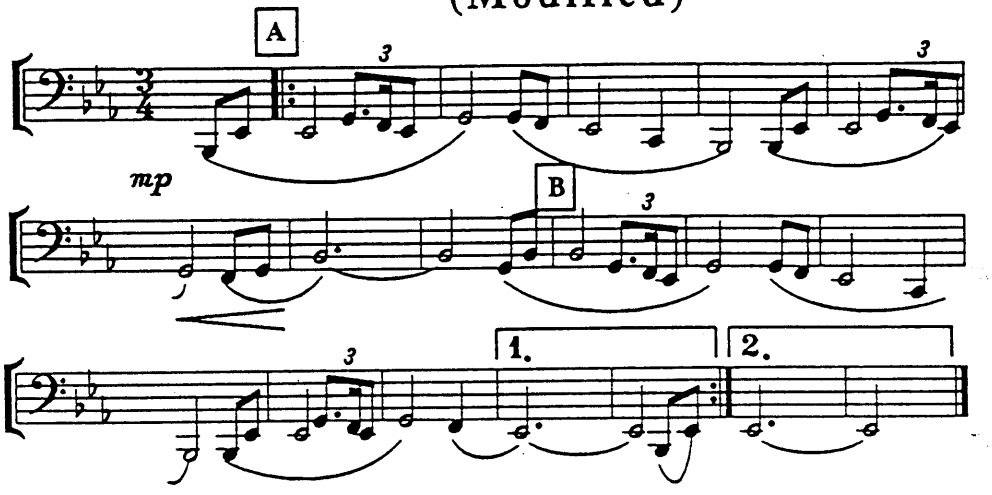


Tuba
Part A

AMAZING GRACE
(Modified)



Tuba
Part B

AMAZING GRACE
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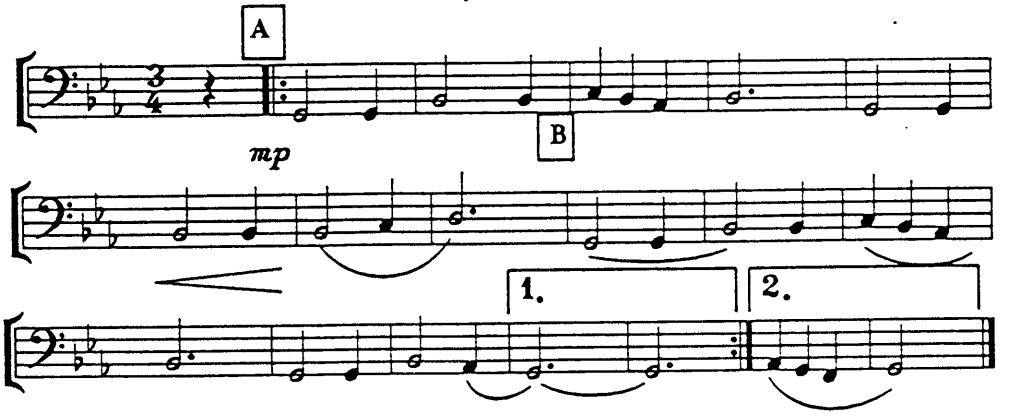

Tuba
Part C

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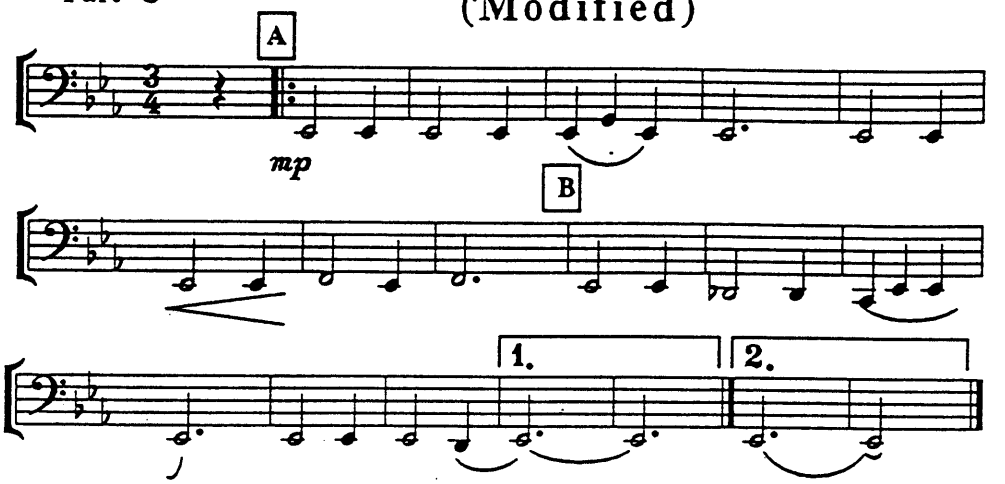

Tuba
Part D

AMAZING GRACE
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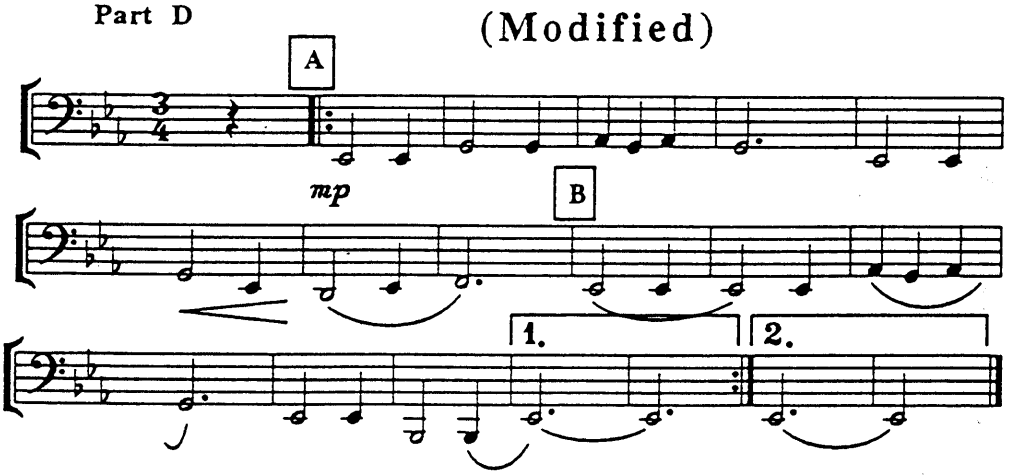
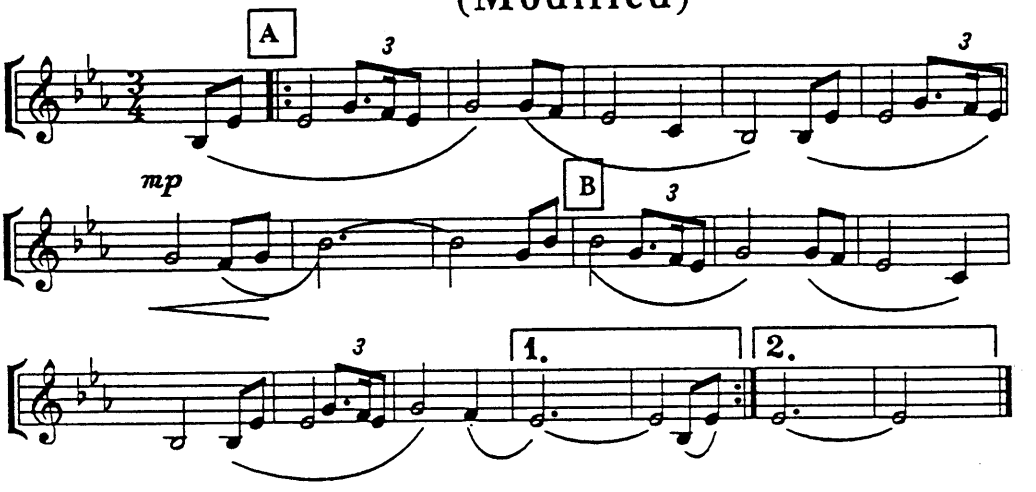


Bells
Part A

AMAZING GRACE
(Modified)



Bells
Part B

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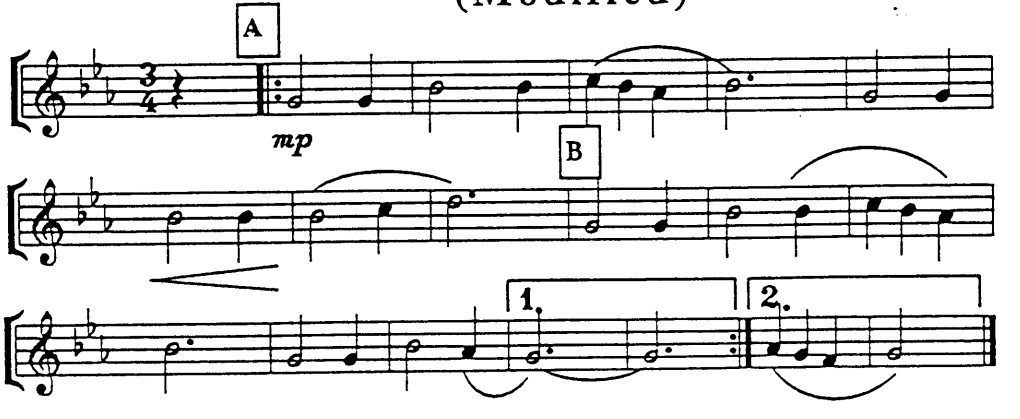

Bells
Part C

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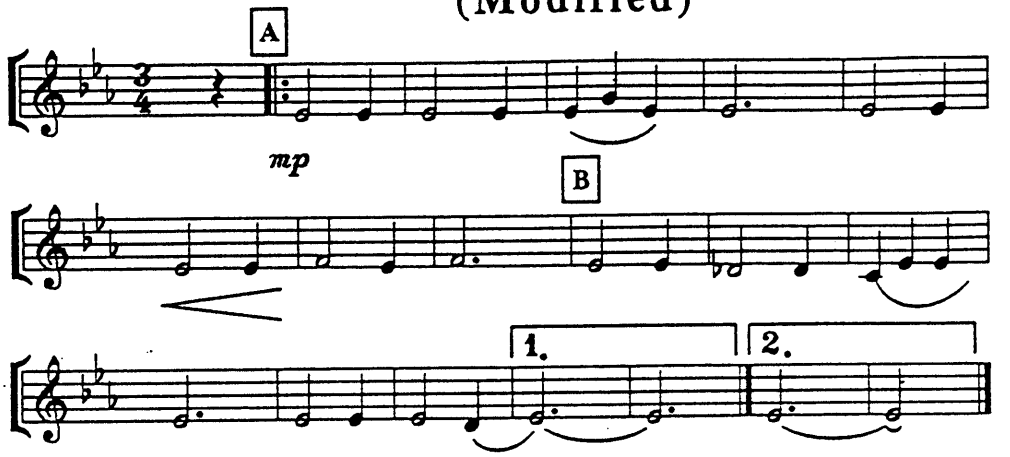

Bells
Part D

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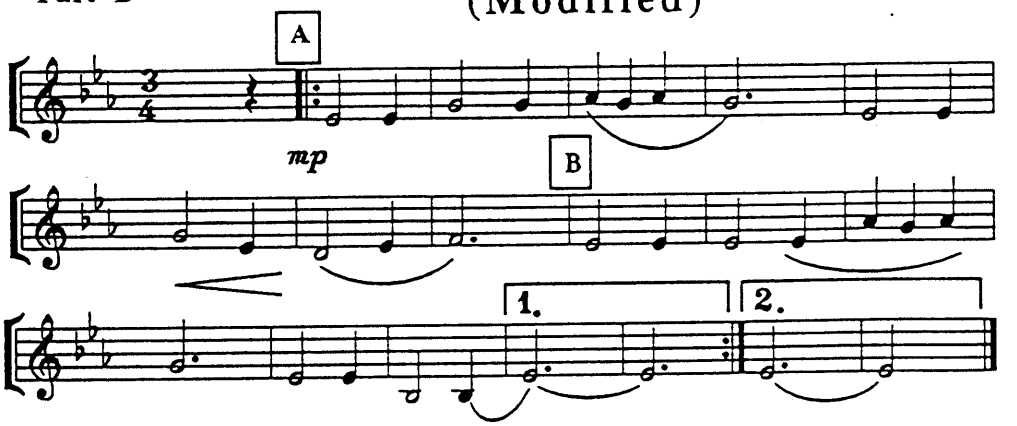

AMAZING GRACE
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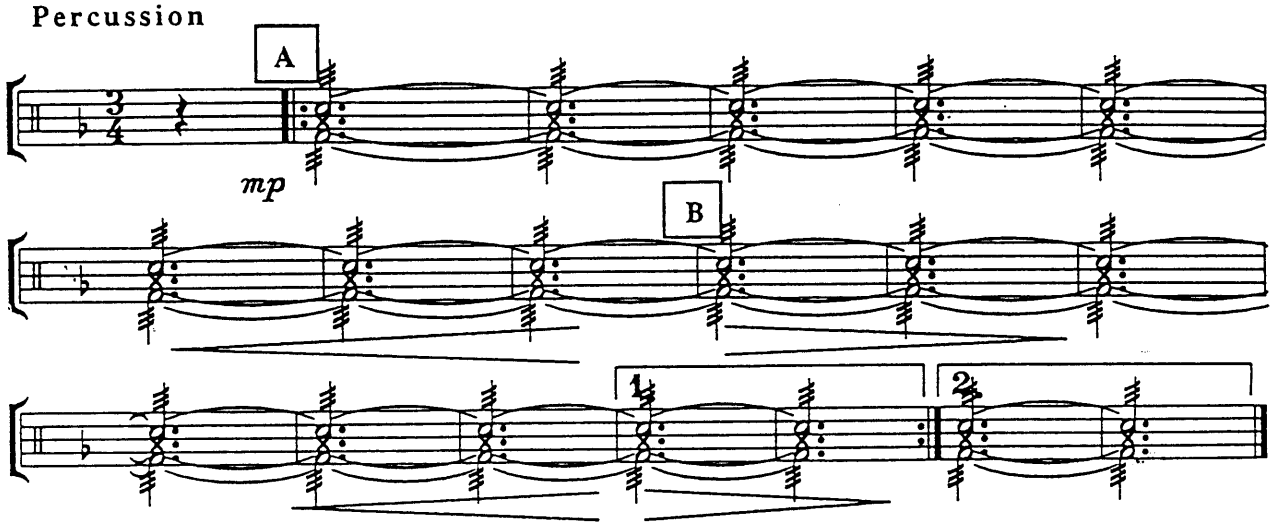
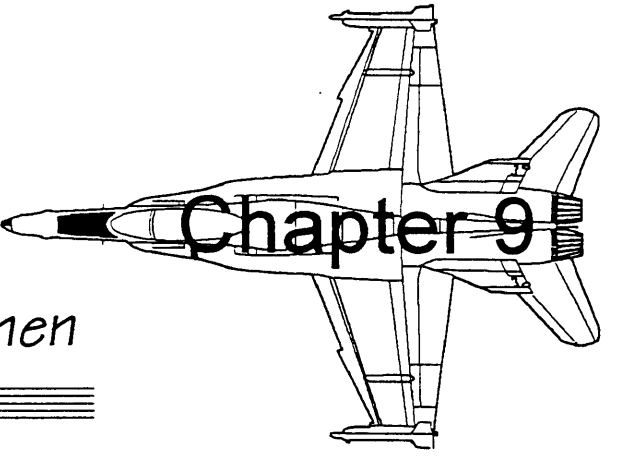




Chapter 9

A Band of Banshee Airmen

The *Somersetshire* was "the queen of all RAF Troopships". The ship was not an airforce or RN vessel but was a civilian liner owned by the Bibby Line of Liverpool. The *Somersetshire* was used to transport personnel between England and the Middle East in the days between the First World War and the Second World War. The song was created in Iraq in the 1920's based on the naval song "The Tiddley Ship", which cam to the Royal Air Force during the time when many air force instructors cam the Fleet Air Arm.

1. A band of banshee airmen, way out in the sunny Sudan,
   Where all the erks are banshee, and so's the lazy Old Man.
   There's bags and bags of NCO's saluting on the square,
   And when we're not saluting, we're up in the blooming air.

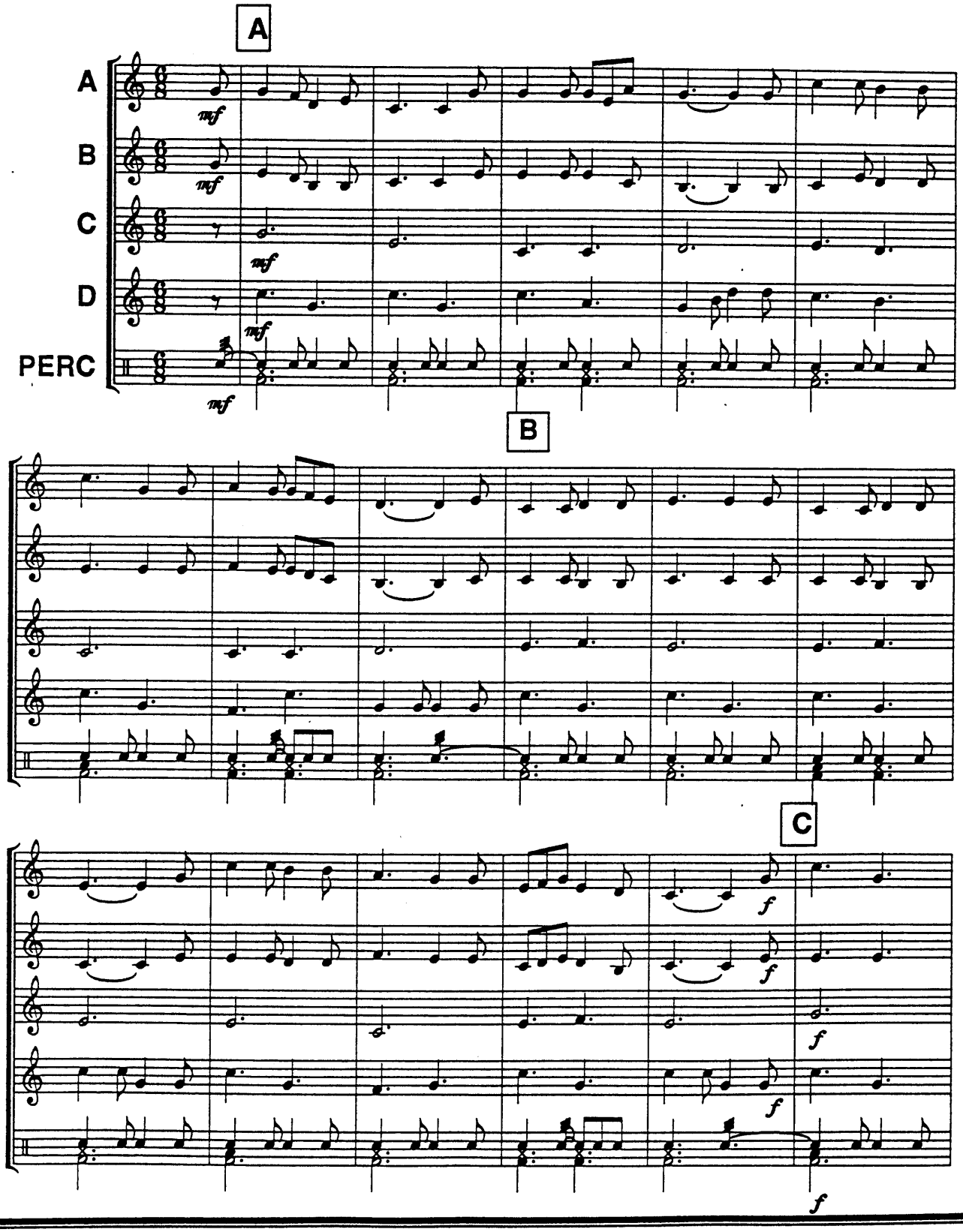
2. O Shire, Shire, Somersetshire,
   The skipper looks on her with pride.
   He'd have a big huff, if he e'er saw the stuff
   On the side of the Somersetshire.

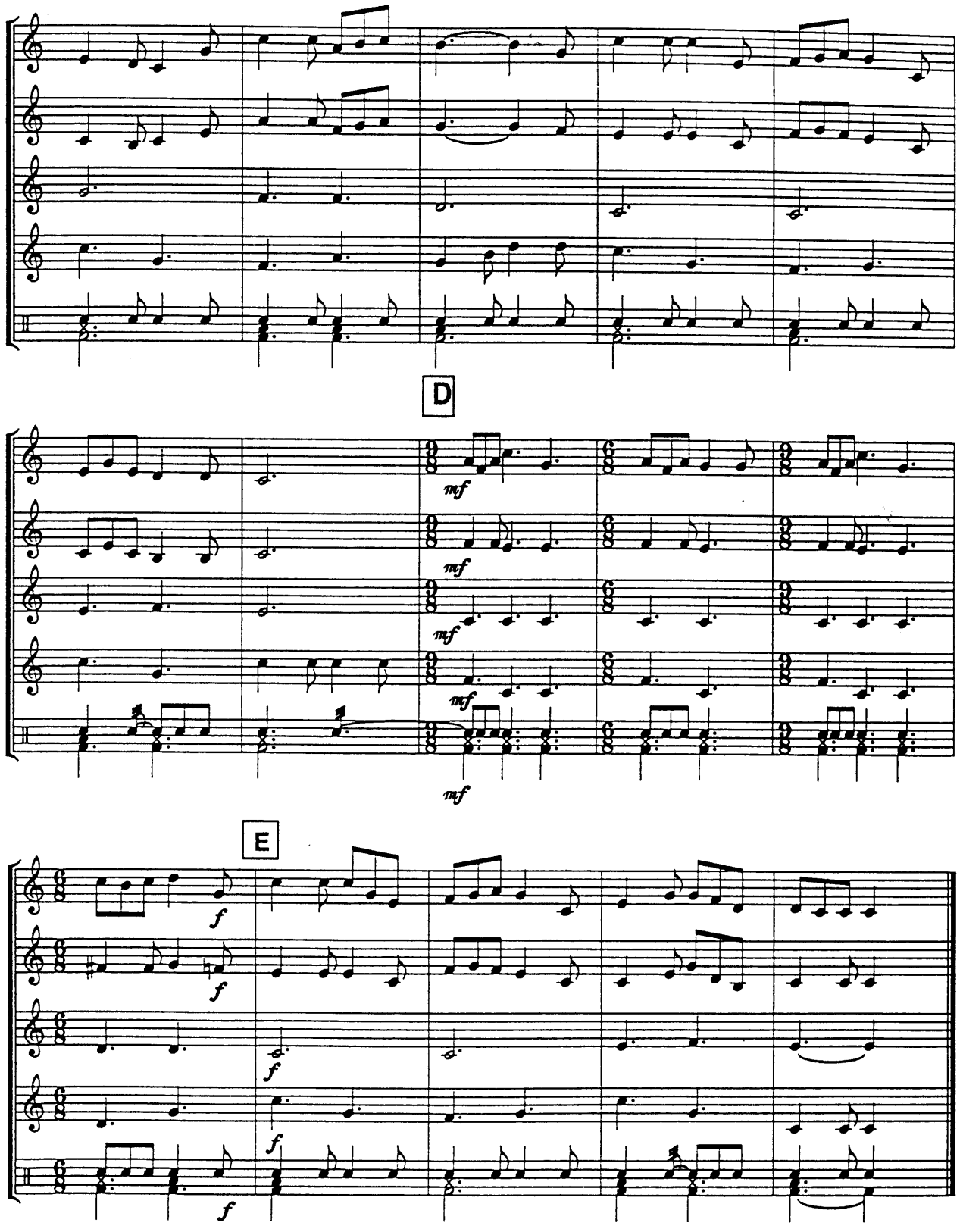
3. This is my story, this is my song,
   We've been in this Air Force too blooming long;
   So roll on the Nelson, the Rodney, Renown,
   We can't sink the Hood, she's already gone down

* Old Man is the Commanding Officer,
* banshee means wild or crazy,
* Nelson, Rodney and Renown were all battlecruisers of the Royal Navy,
* Hood was the most prestigious battleship in the Royal Navy, sunk by the German battleship the Bismark in 1941.

A BAND OF BANSHEE AIRMEN

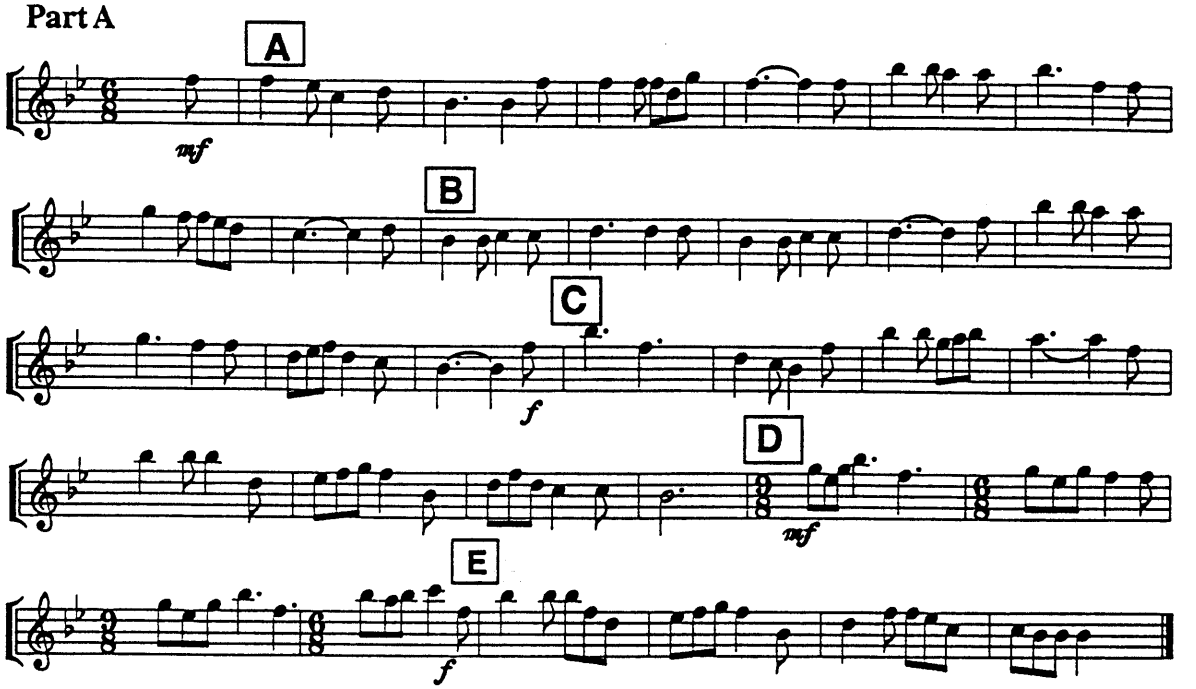
Bb CONDUCTOR **QUICK MARCH**




D
mf
E
f

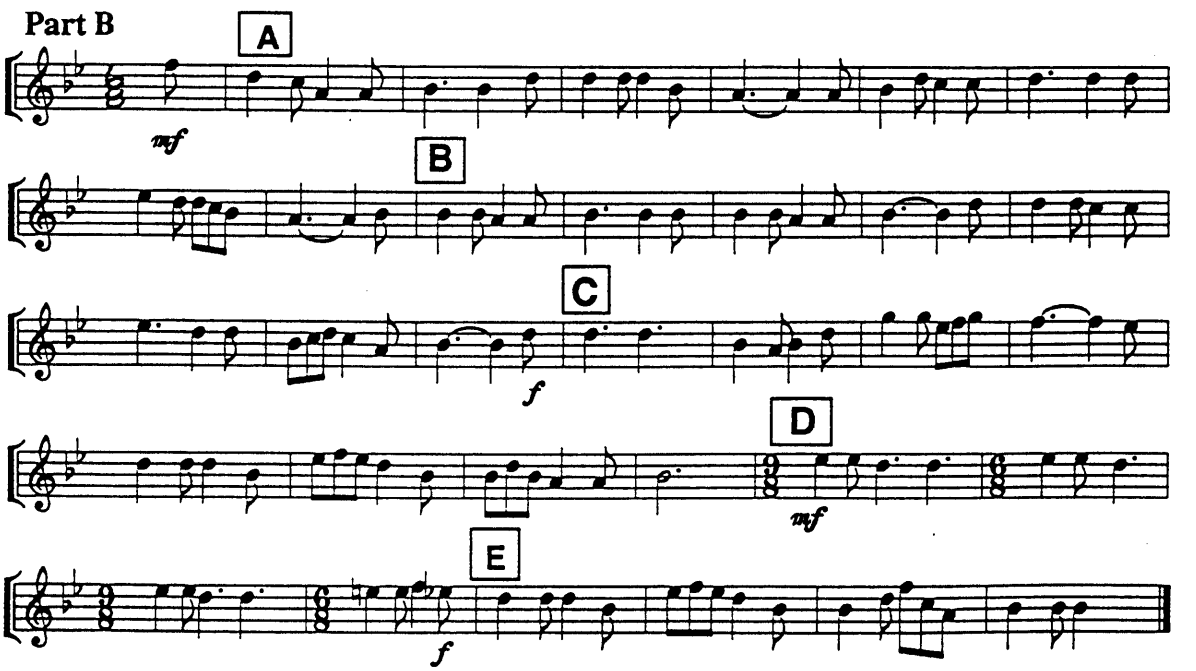
A BAND OF BANSHEE AIRMEN

Flute
Oboe
Part A



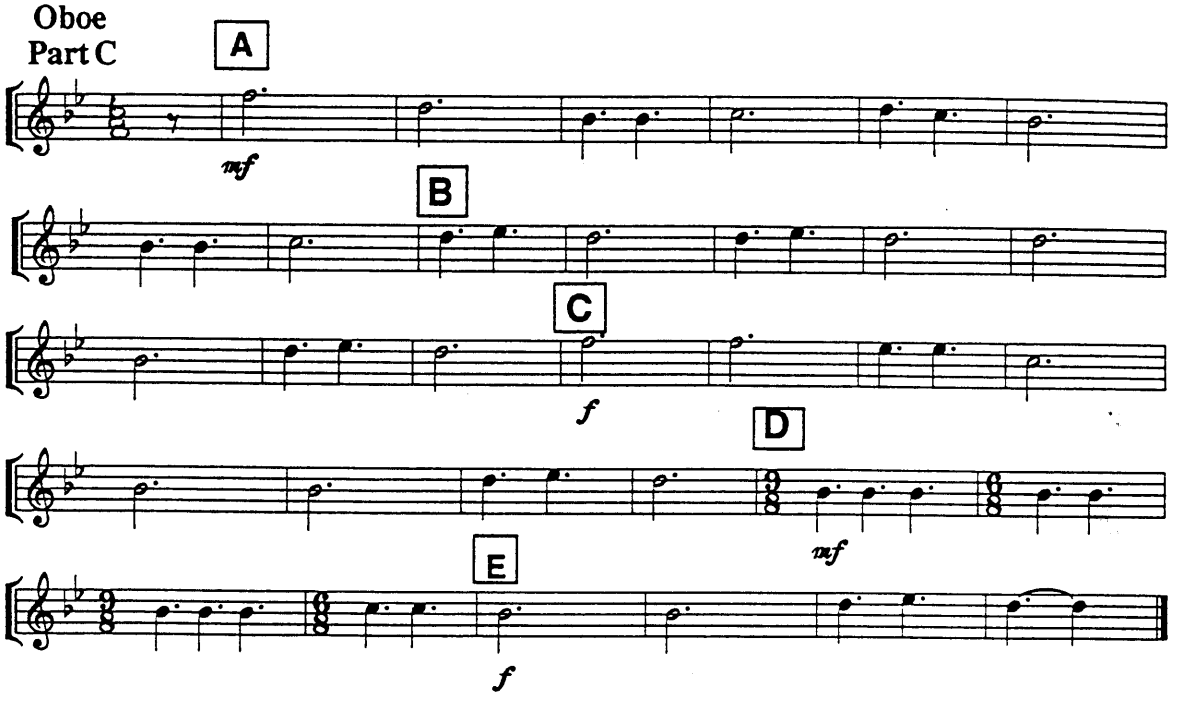
A BAND OF BANSHEE AIRMEN

Flute
Oboe
Part B



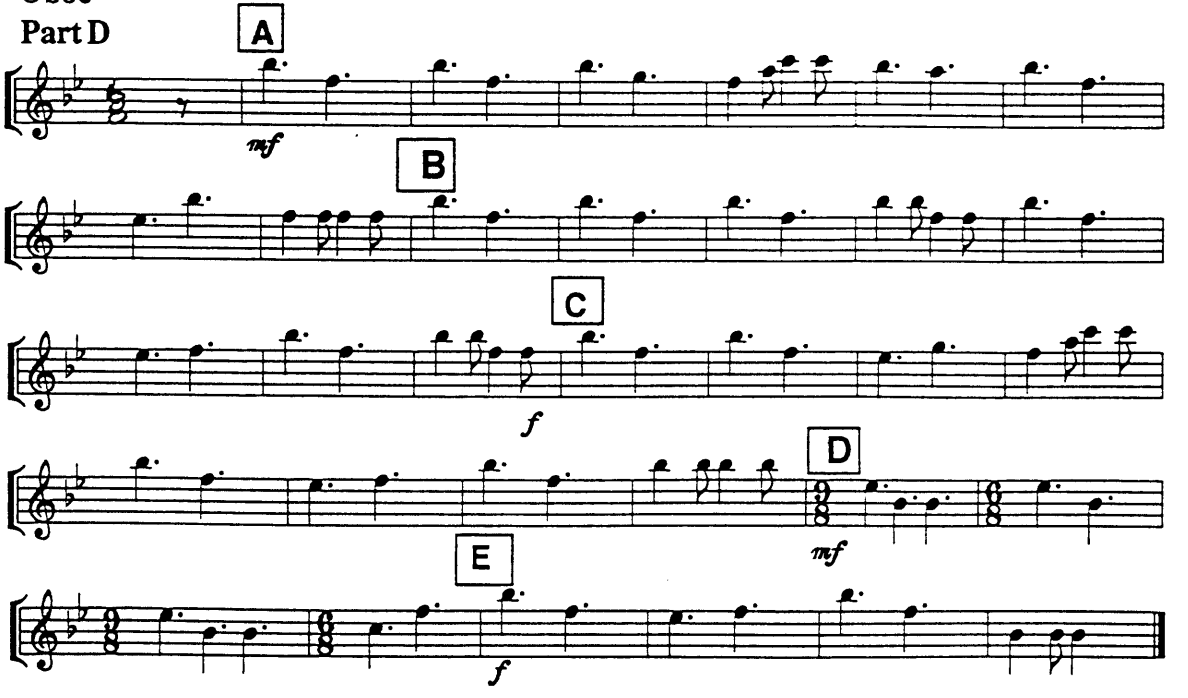
Flute
Oboe
Part C

A BAND OF BANSHEE AIRMEN



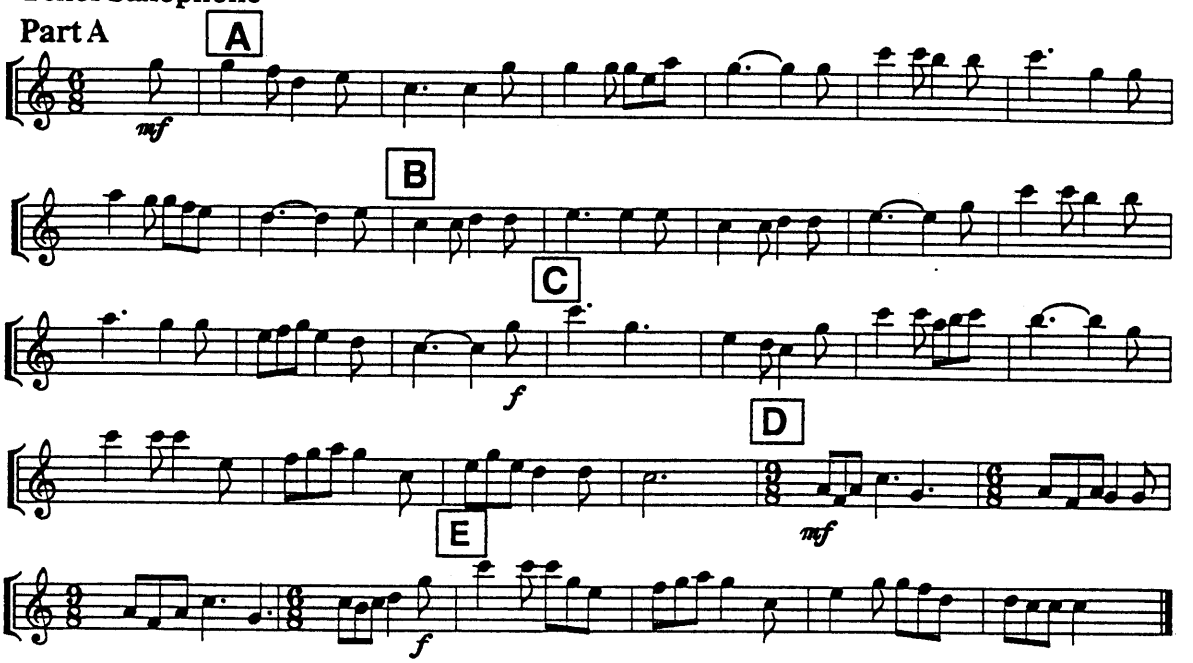
Flute
Oboe
Part D

A BAND OF BANSHEE AIRMEN



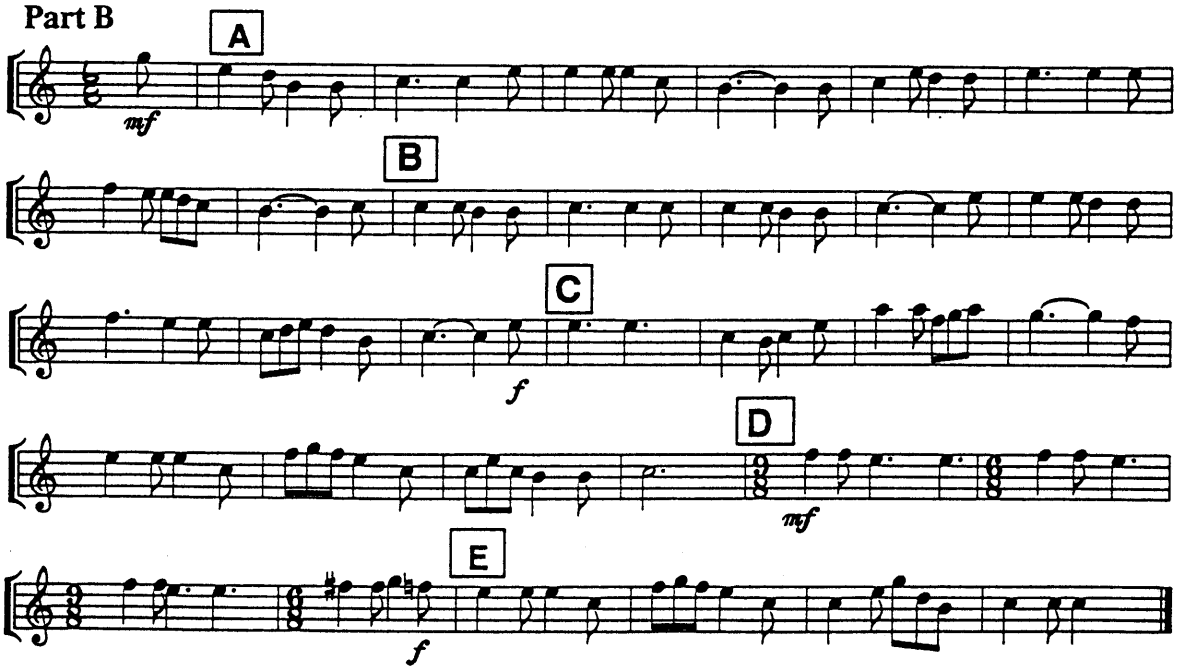
Clarinet (high)
Tenor Saxophone
Part A

A BAND OF BANSHEE AIRMEN



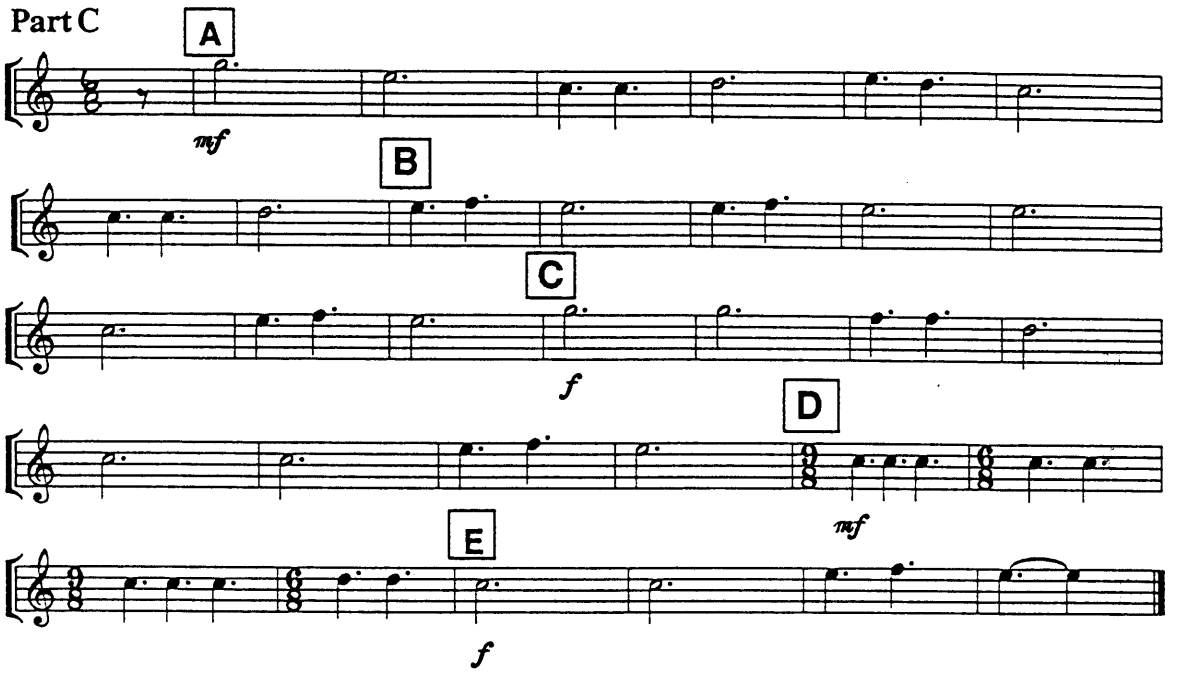
Clarinet (high)
Tenor Saxophone
Part B

A BAND OF BANSHEE AIRMEN



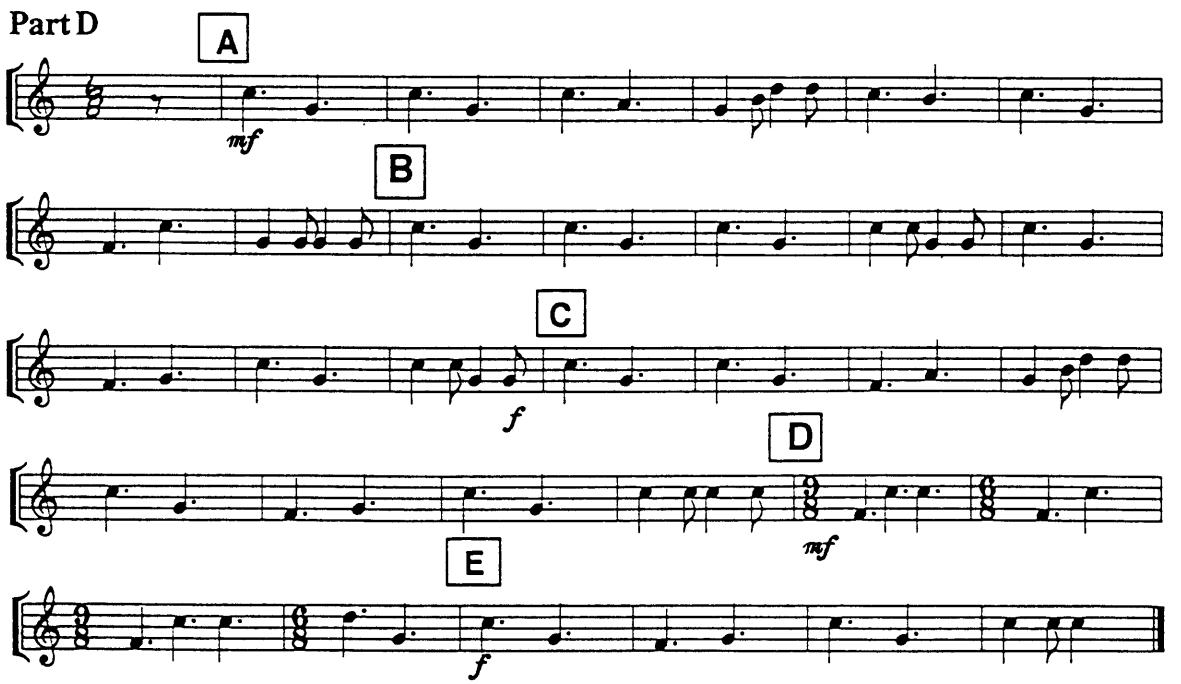
Clarinet (high)
Tenor Saxophone
Part C

A BAND OF BANSHEE AIRMEN



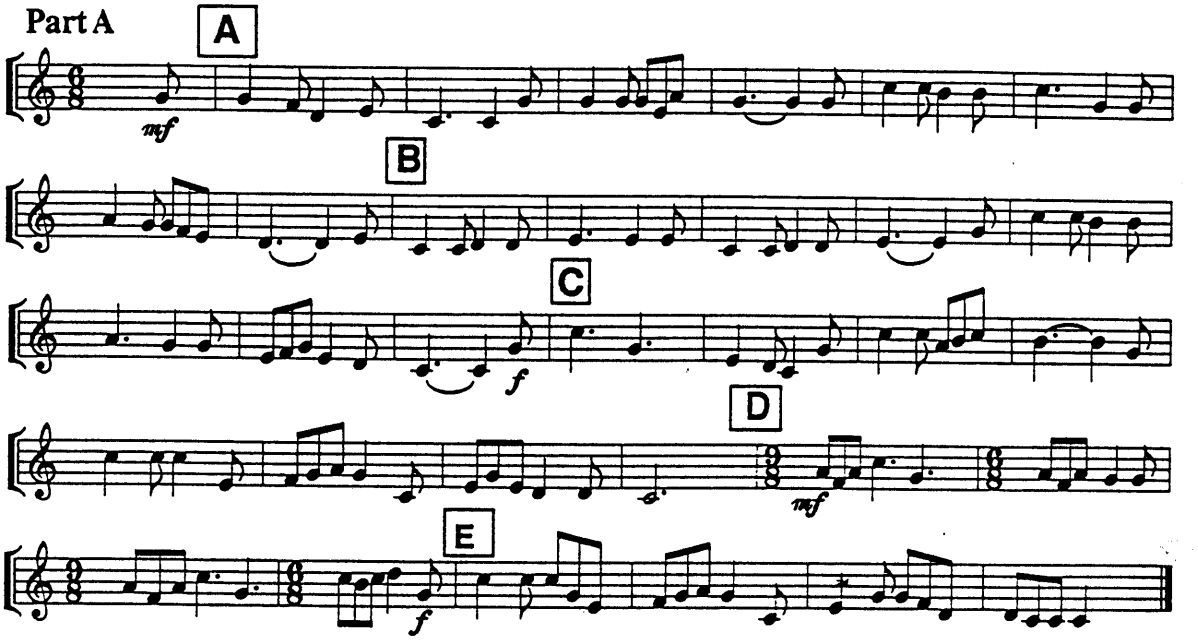
Clarinet (high)
Tenor Saxophone
Part D

A BAND OF BANSHEE AIRMEN



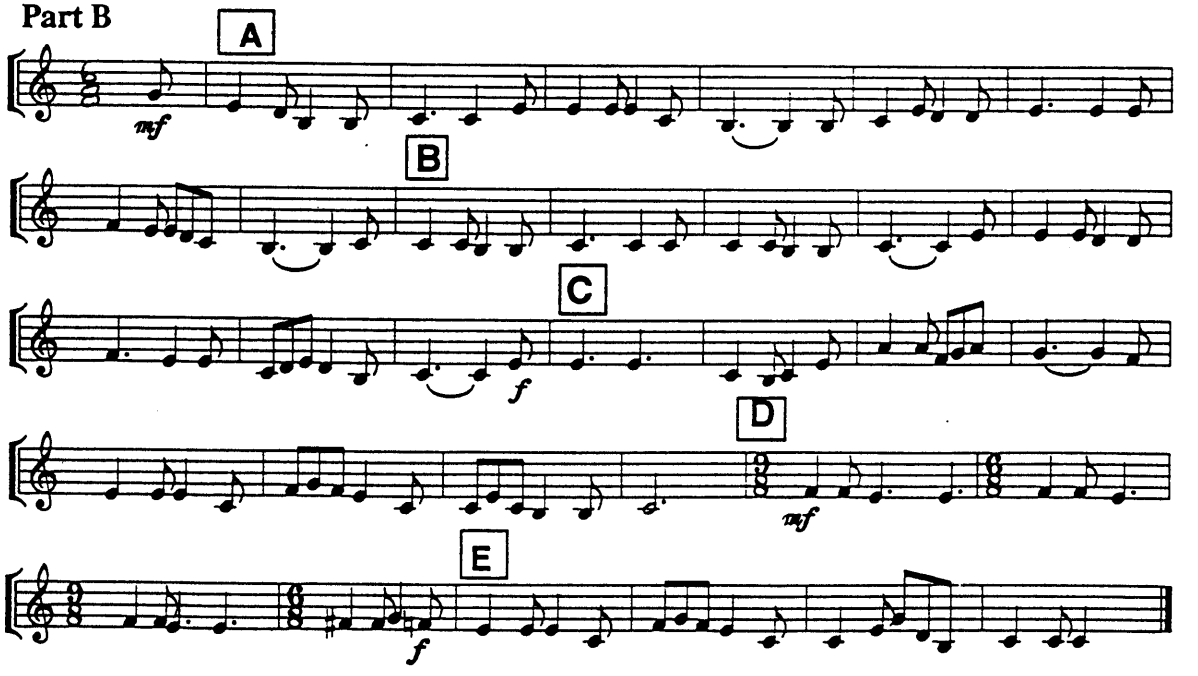
A BAND OF BANSHEE AIRMEN

Bass Clarinet
Part A



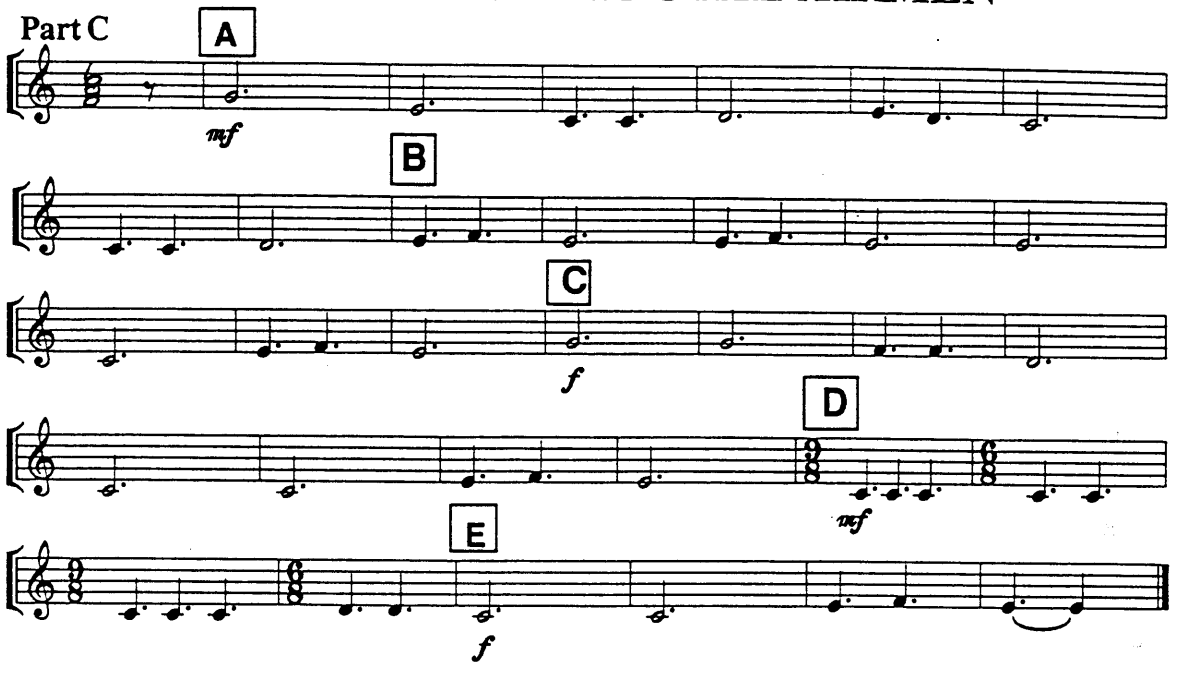
A BAND OF BANSHEE AIRMEN

Bass Clarinet
Part B



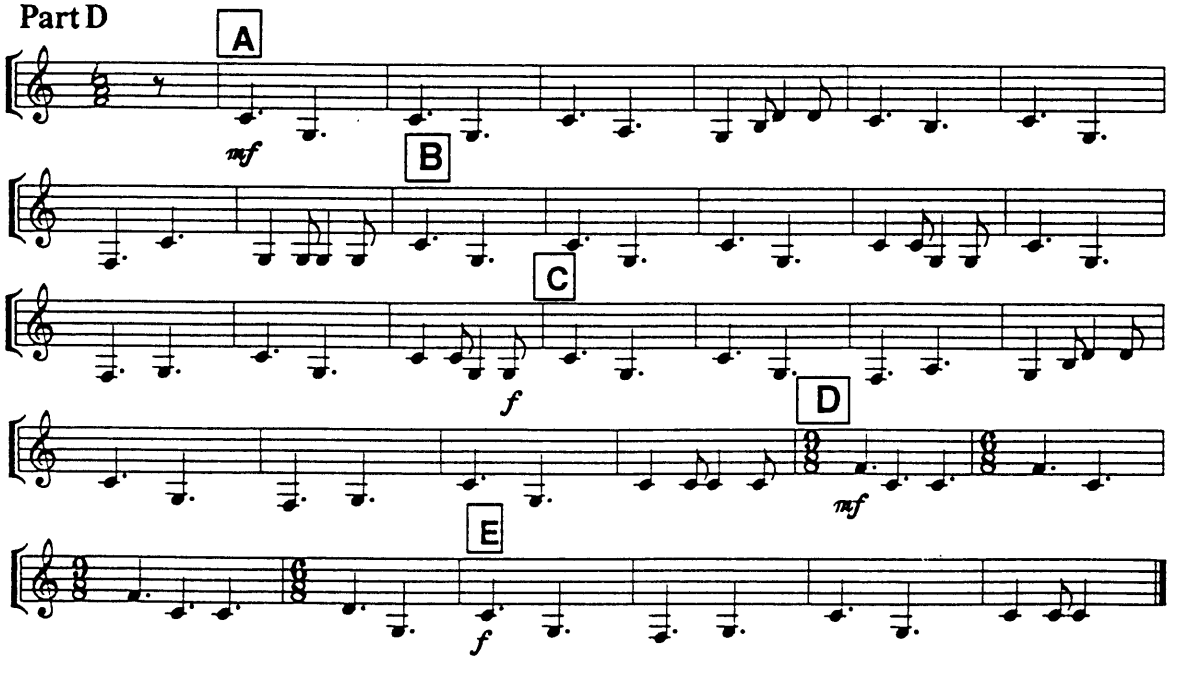
Bass Clarinet
Part C

A BAND OF BANSHEE AIRMEN



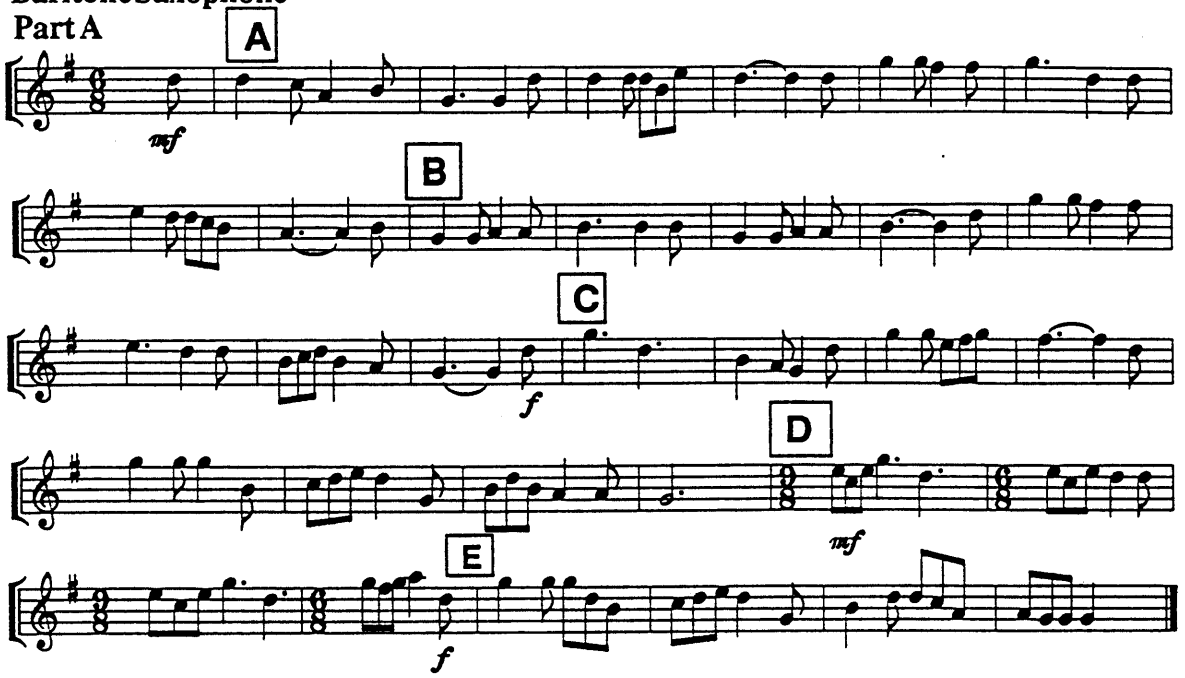
A BAND OF BANSHEE AIRMEN

Bass Clarinet
Part D



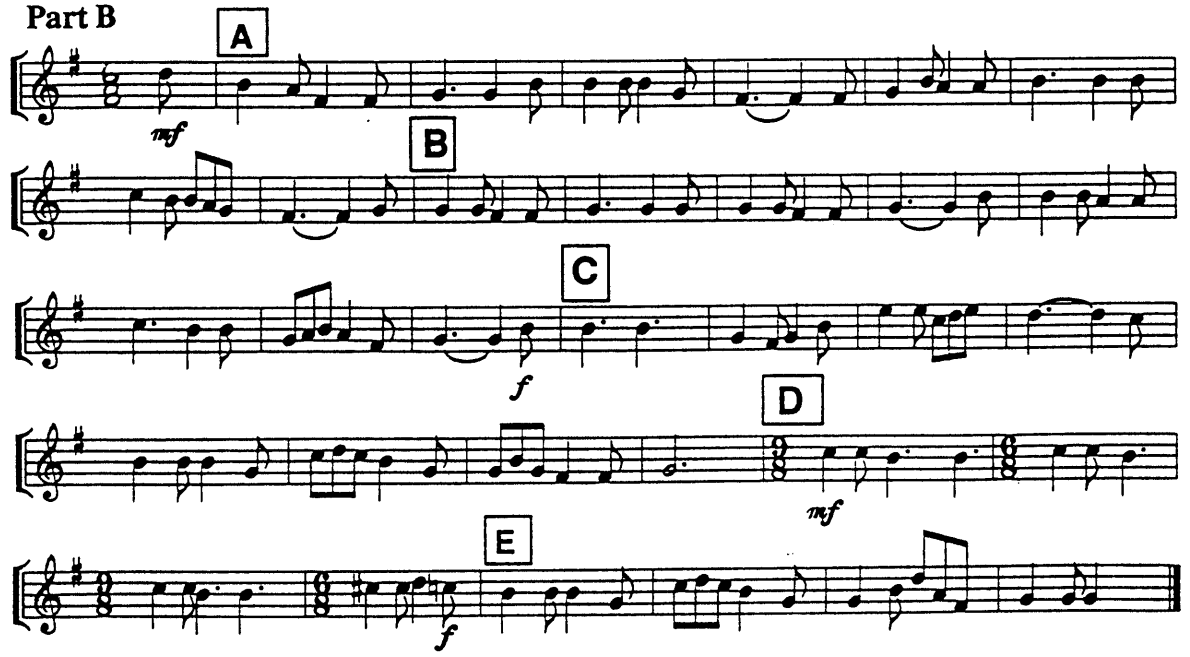
A BAND OF BANSHEE AIRMEN

Alto Saxophone
Baritone Saxophone
Part A



A BAND OF BANSHEE AIRMEN

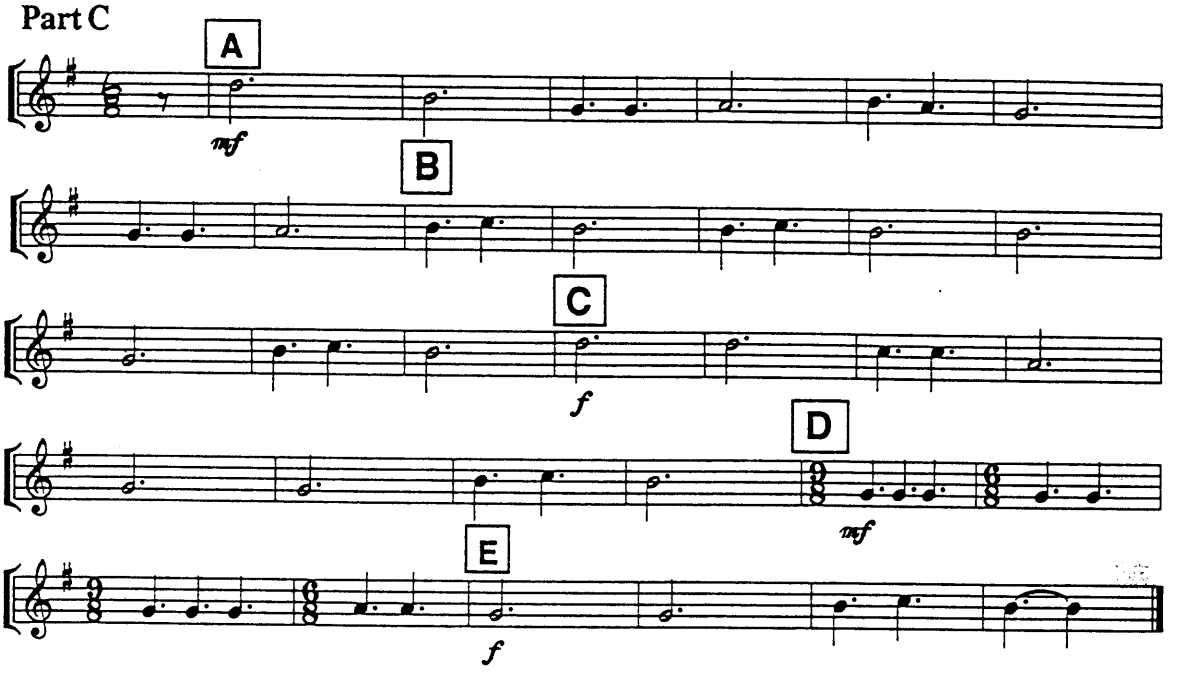
Alto Saxophone
Baritone Saxophone
Part B



Alto Saxophone
Baritone Saxophone

A BAND OF BANSHEE AIRMEN

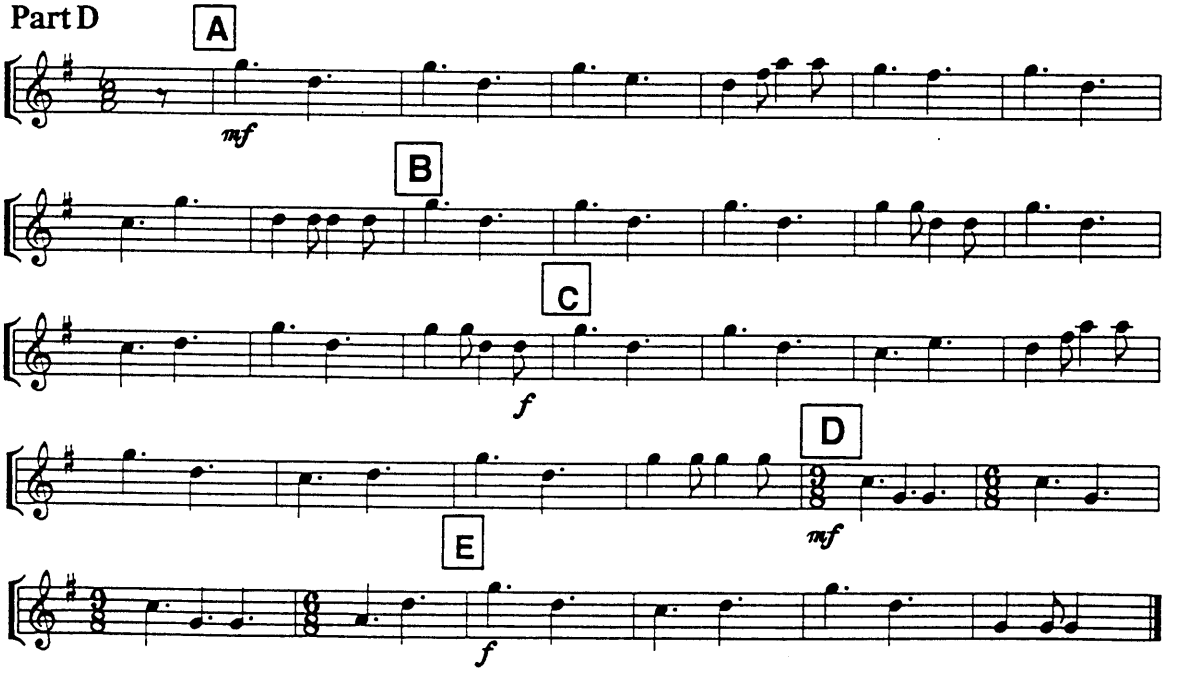
Part C



Alto Saxophone
Baritone Saxophone

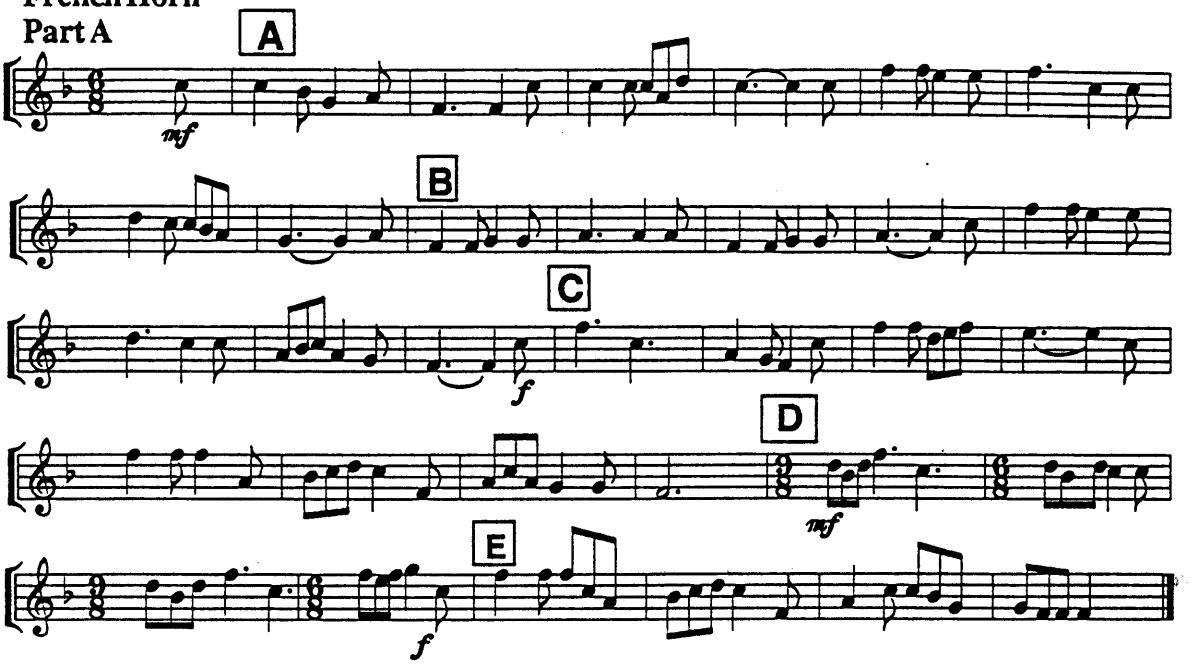
A BAND OF BANSHEE AIRMEN

Part D



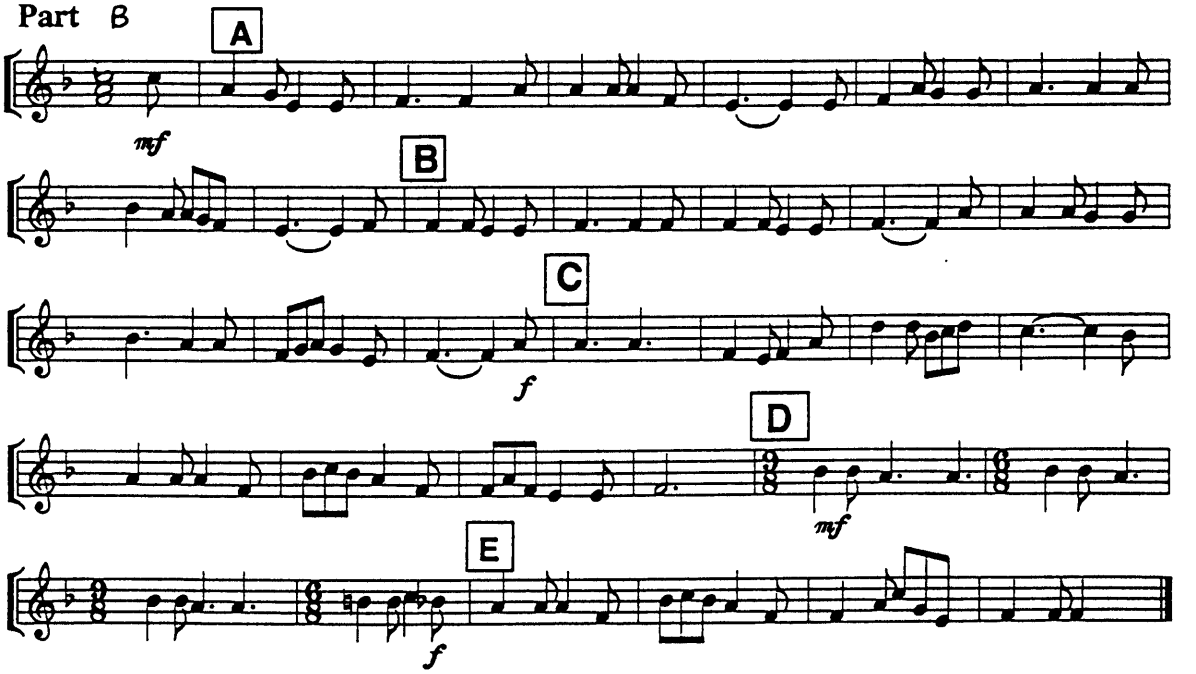
A BAND OF BANSHEE AIRMEN

French Horn
Part A



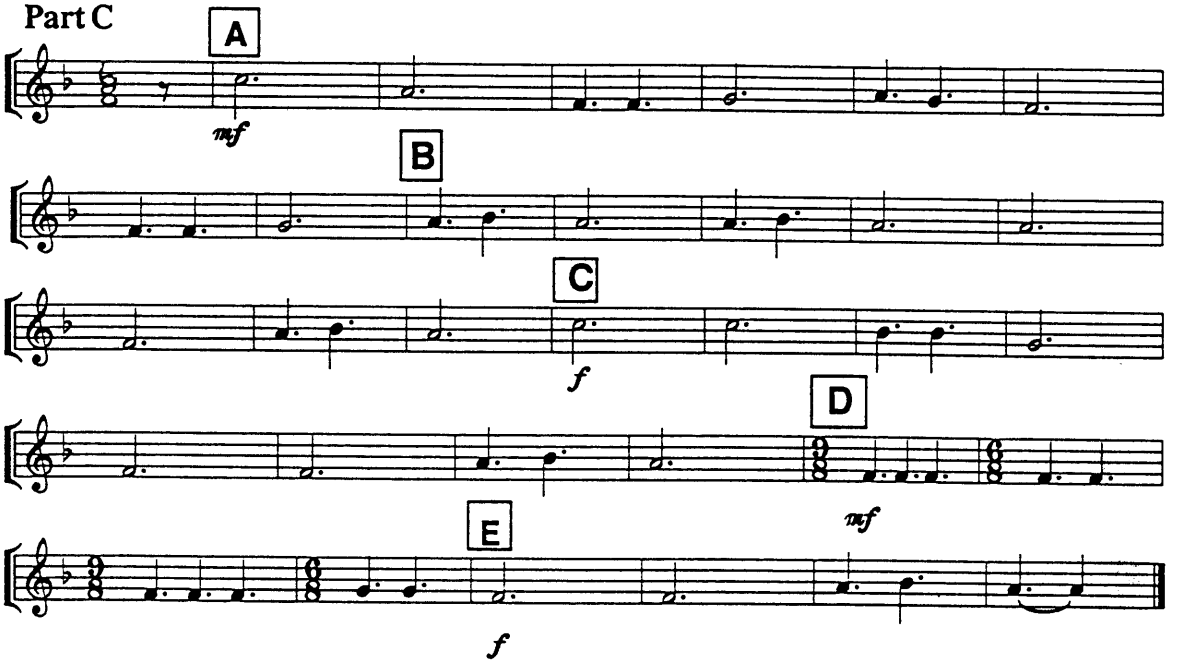
French Horn
Part B

A BAND OF BANSHEE AIRMEN



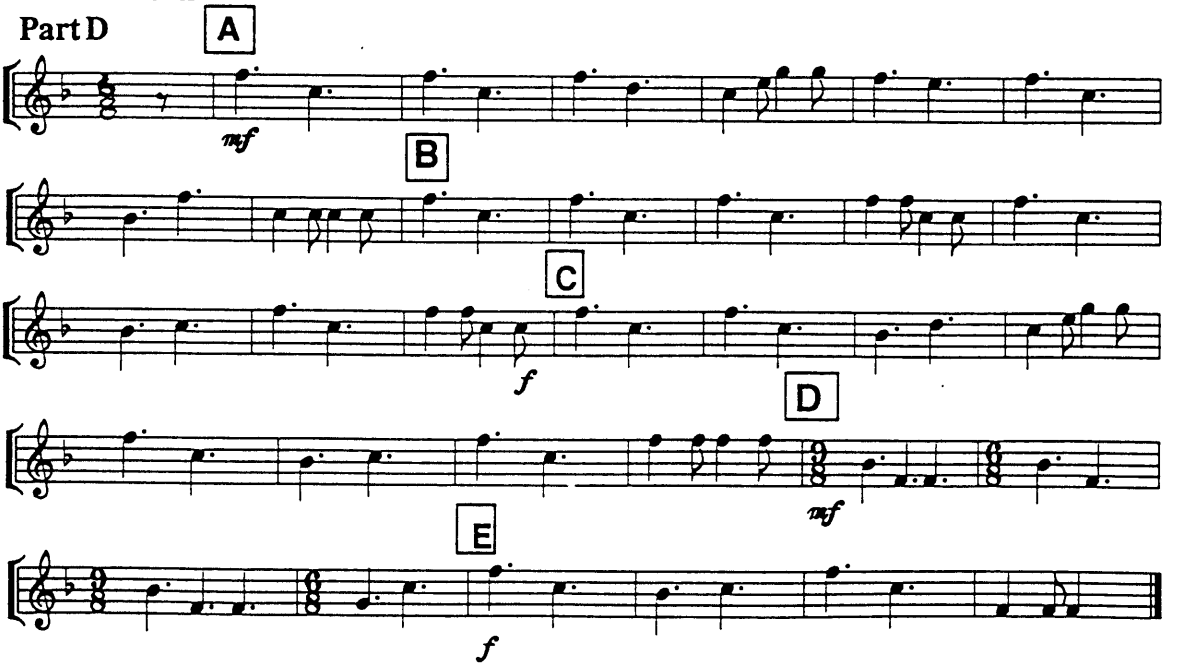
French Horn
Part C

A BAND OF BANSHEE AIRMEN



French Horn
Part D

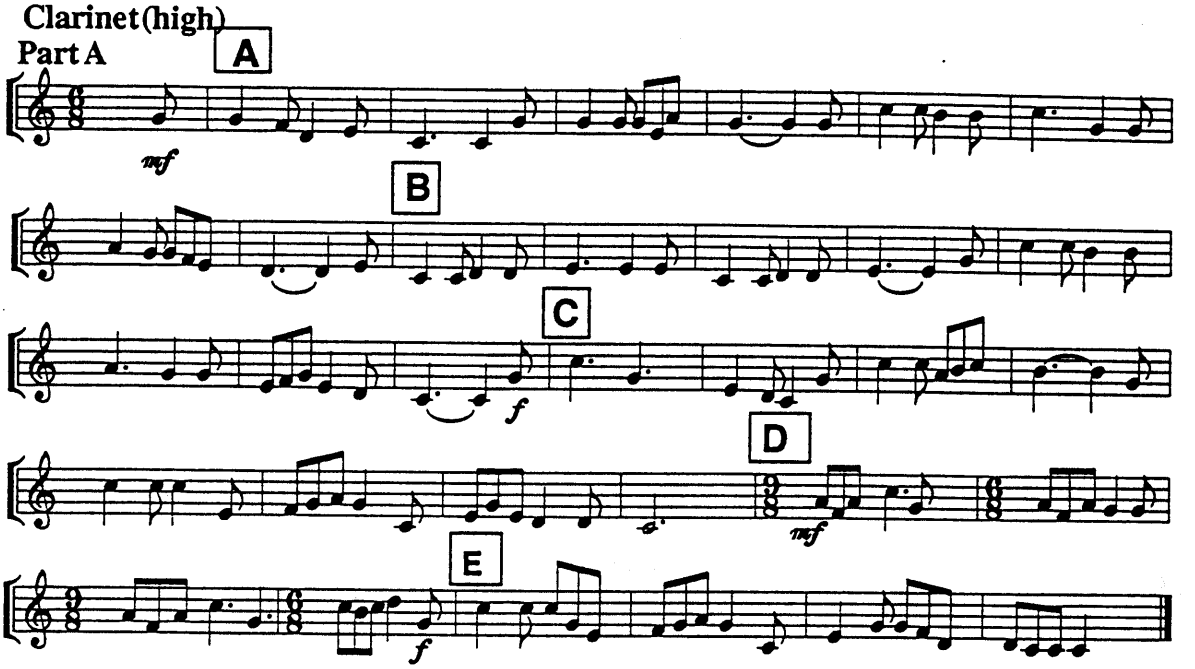
A BAND OF BANSHEE AIRMEN



Trumpet
Baritone T.C.
Clarinet(high)

A BAND OF BANSHEE AIRMEN

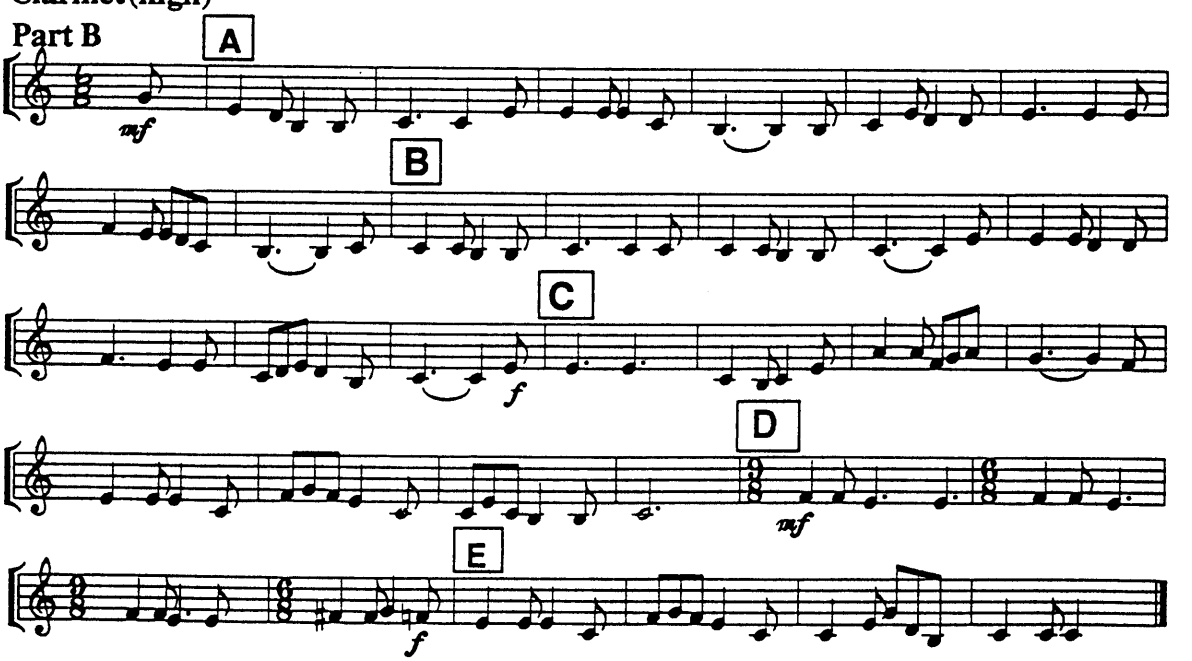
Part A



Trumpet
Baritone T.C.
Clarinet(high)

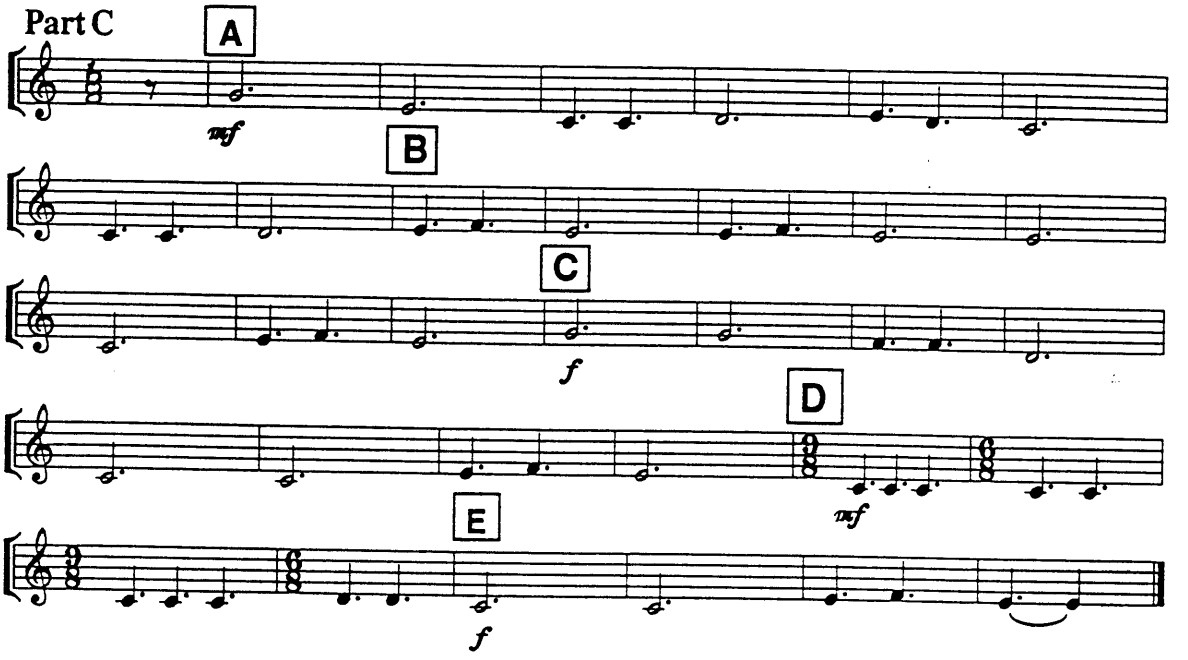
A BAND OF BANSHEE AIRMEN

Part B



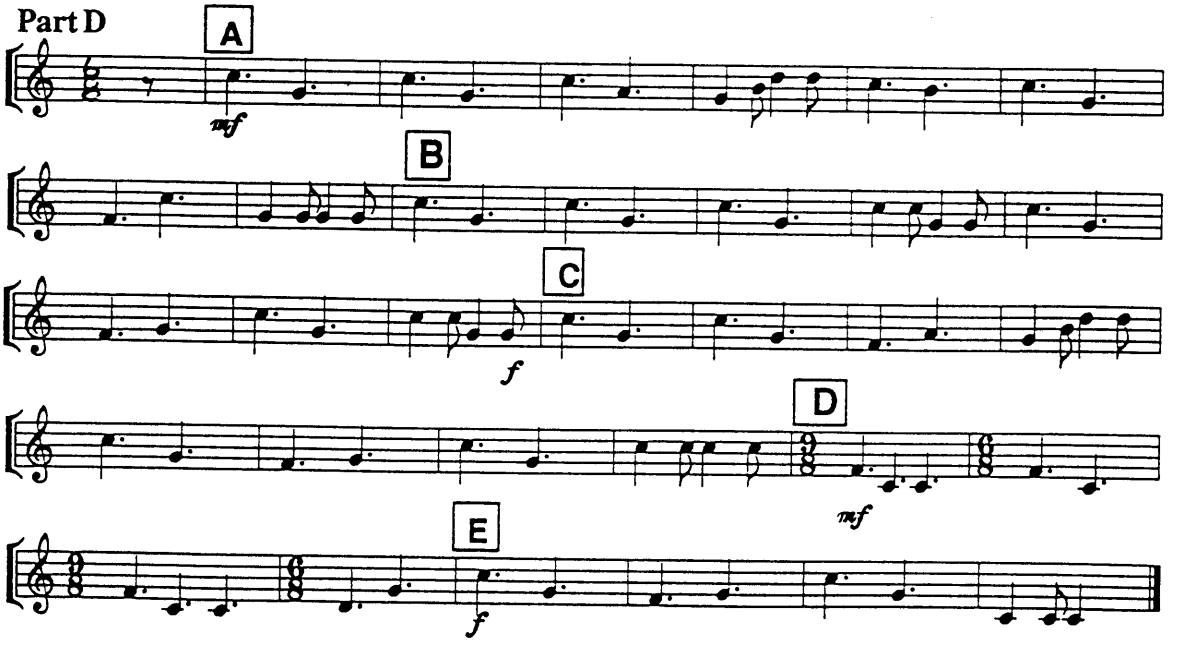
Trumpet
Baritone T.C.
Bass Clarinet
Part C

A BAND OF BANSHEE AIRMEN



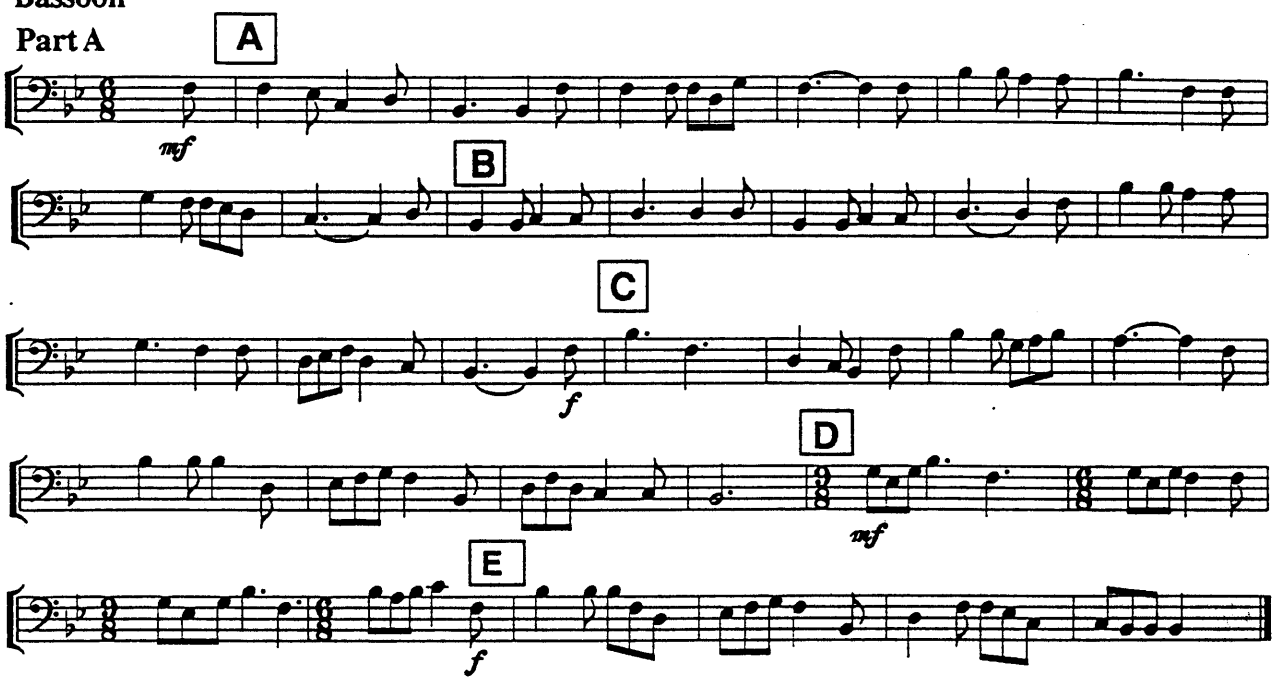
Trumpet
Baritone T.C.
Bass Clarinet
Part D

A BAND OF BANSHEE AIRMEN



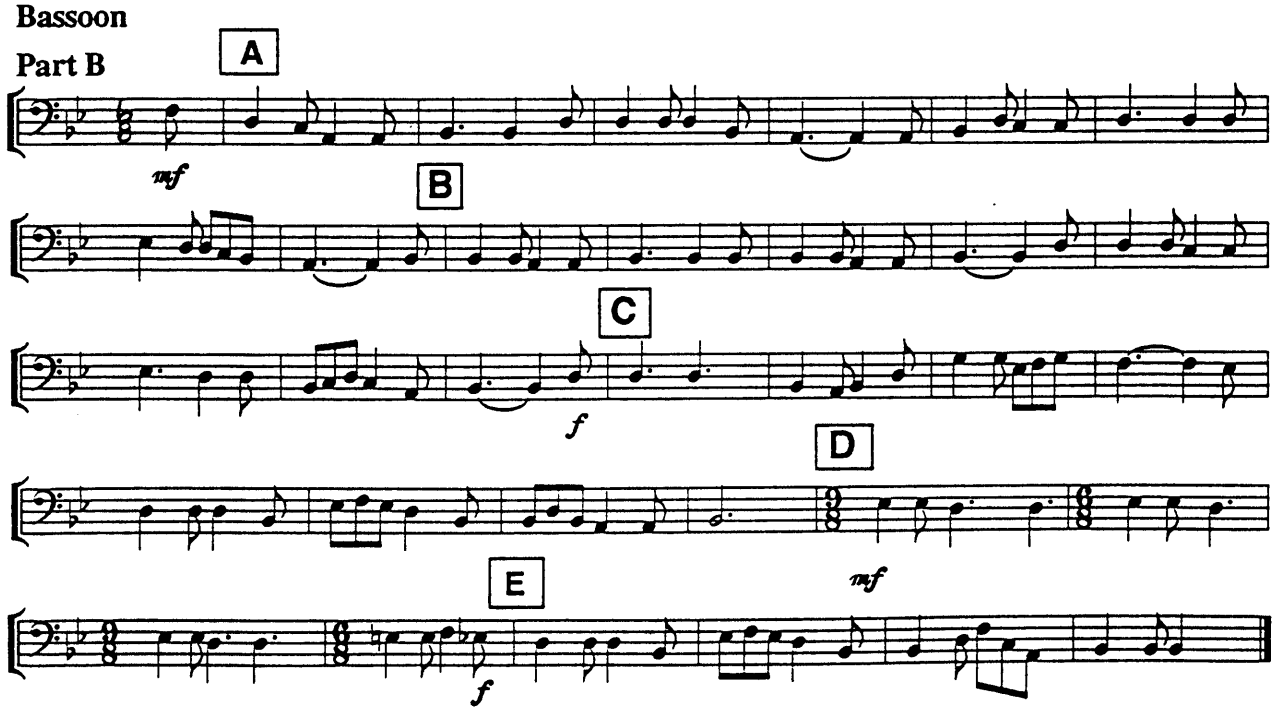
Trombone
Baritone B.C.
Bassoon
Part A

A BAND OF BANSHEE AIRMEN



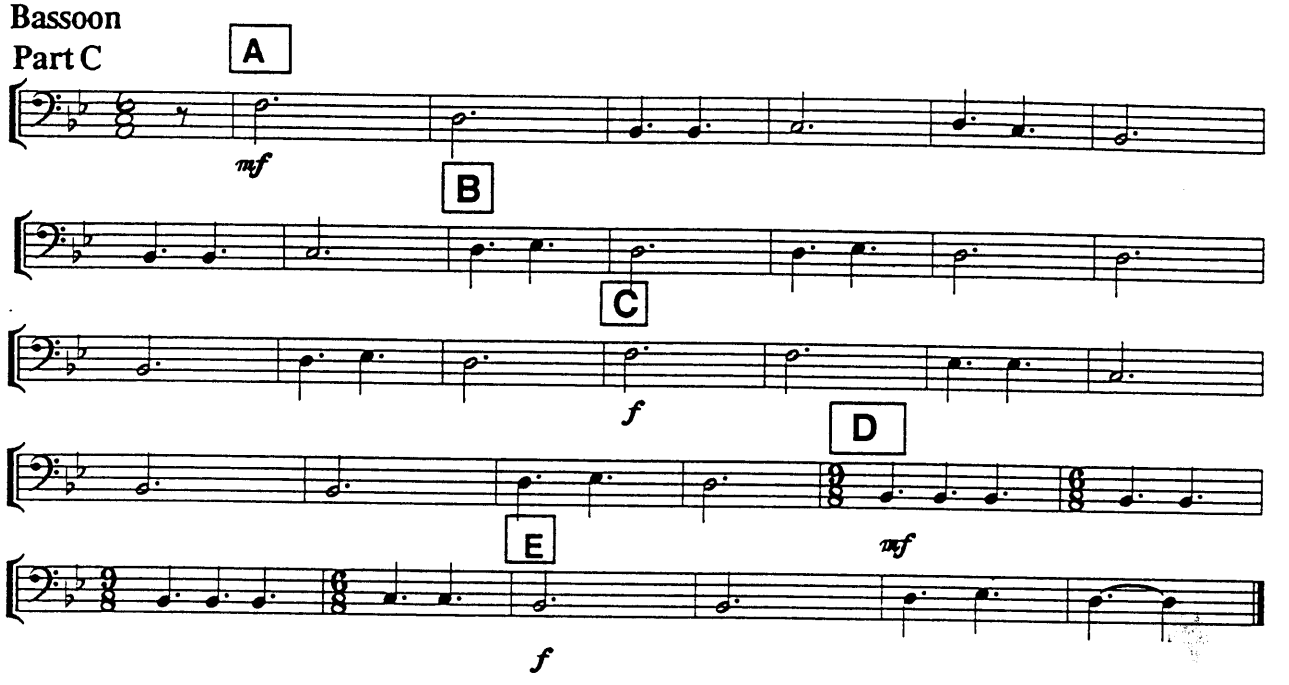
Trombone
Baritone B.C.
Bassoon
Part B

A BAND OF BANSHEE AIRMEN



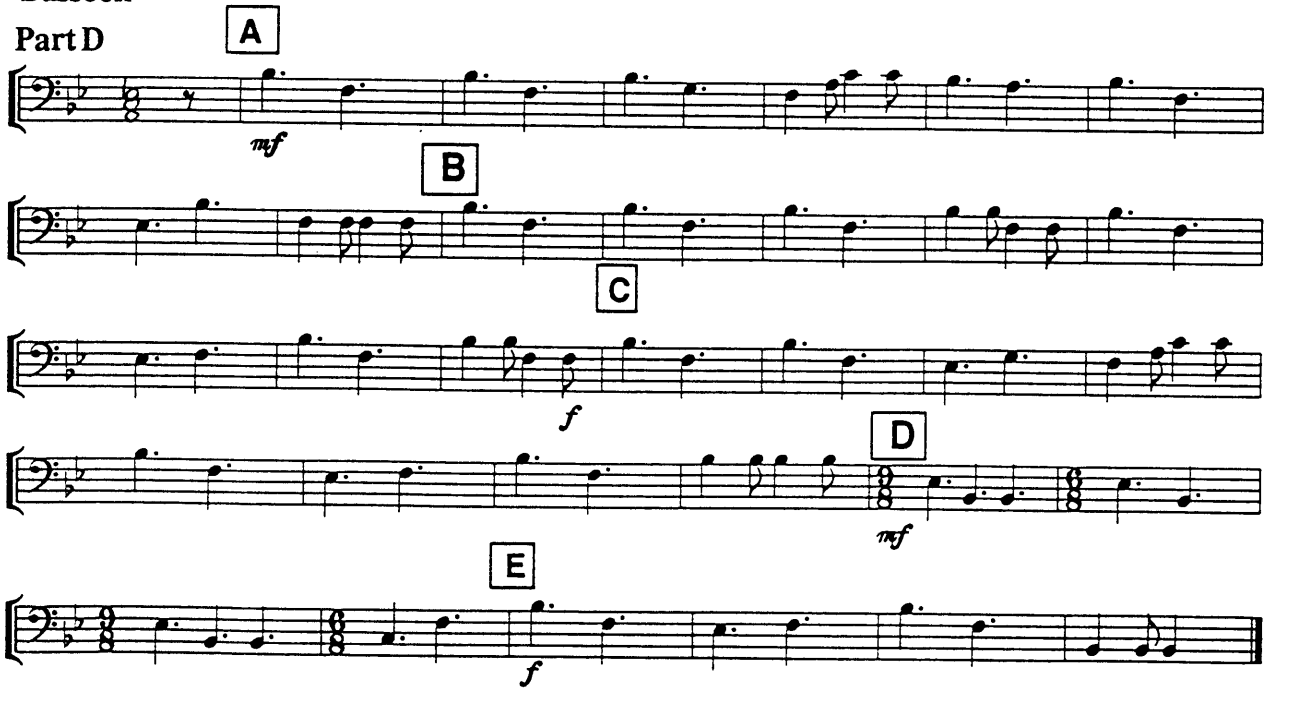
Trombone
Baritone B.C.
Bassoon
Part C

A BAND OF BANSHEE AIRMEN



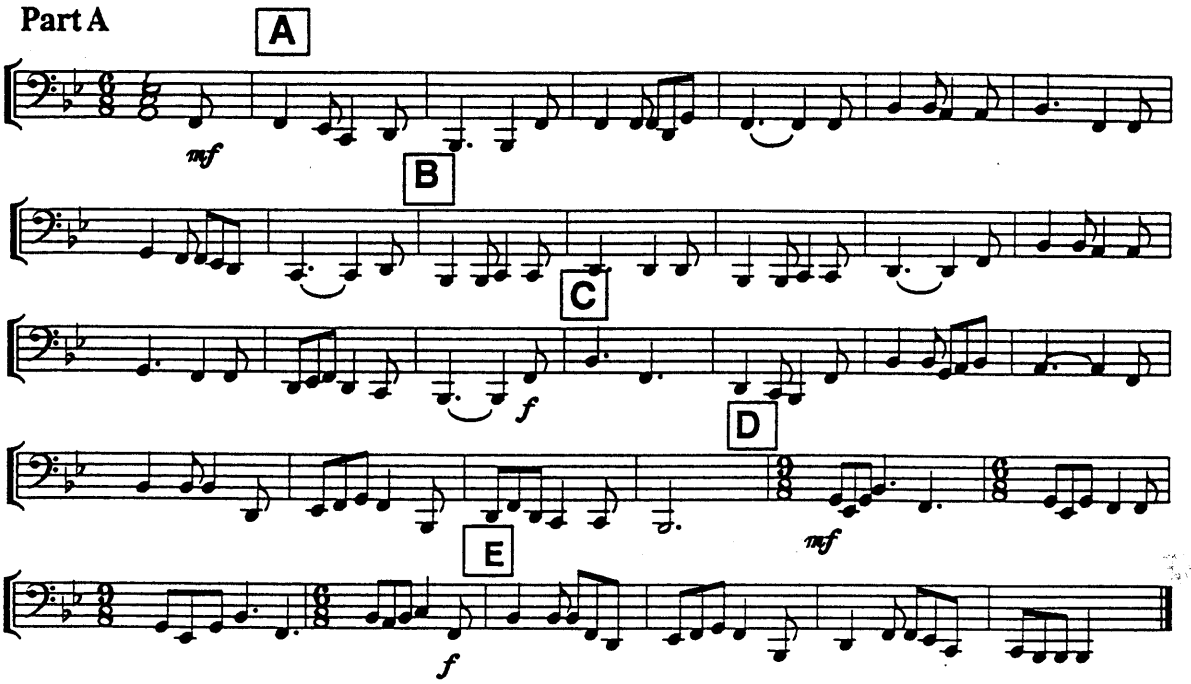
Trombone
Baritone B.C.
Bassoon
Part D

A BAND OF BANSHEE AIRMEN



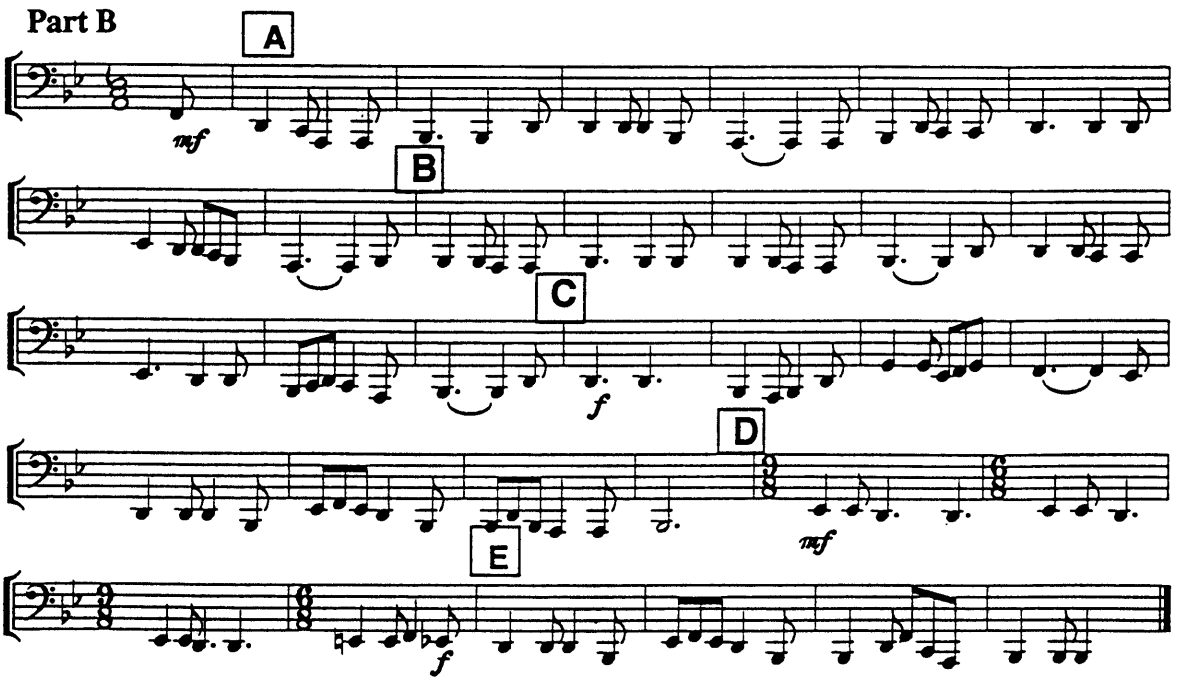
A BAND OF BANSHEE AIRMEN

Tuba
Part A



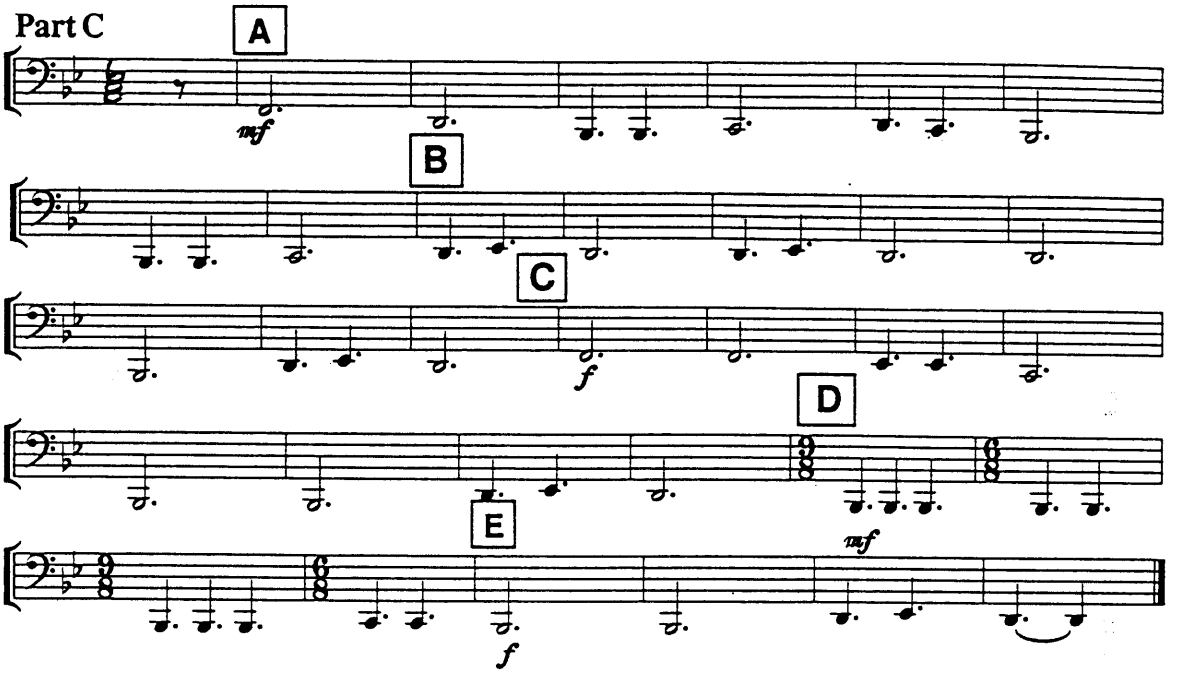
A BAND OF BANSHEE AIRMEN

Tuba
Part B



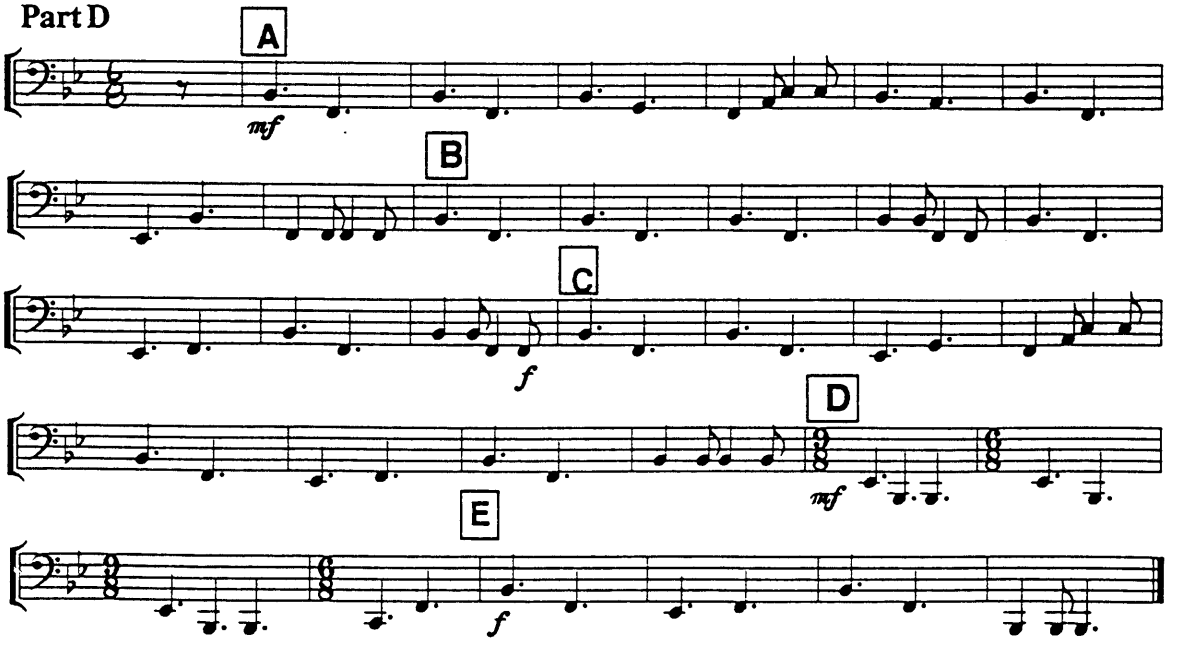
A BAND OF BANSHEE AIRMEN

Tuba
Part C



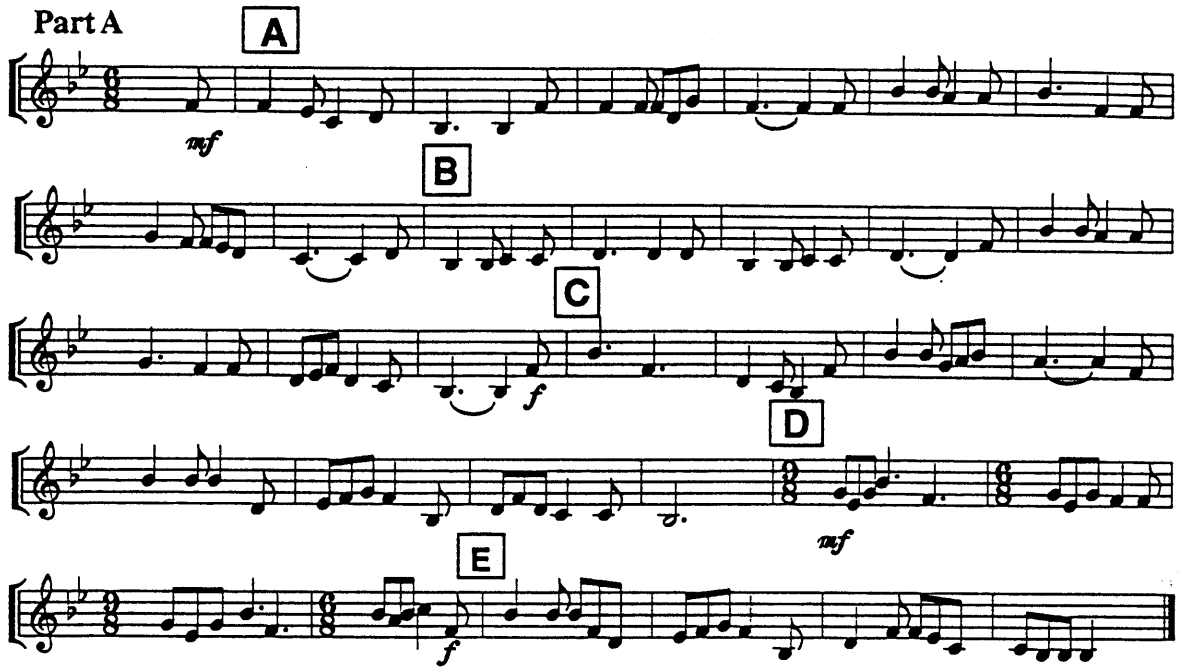
A BAND OF BANSHEE AIRMEN

Tuba
Part D



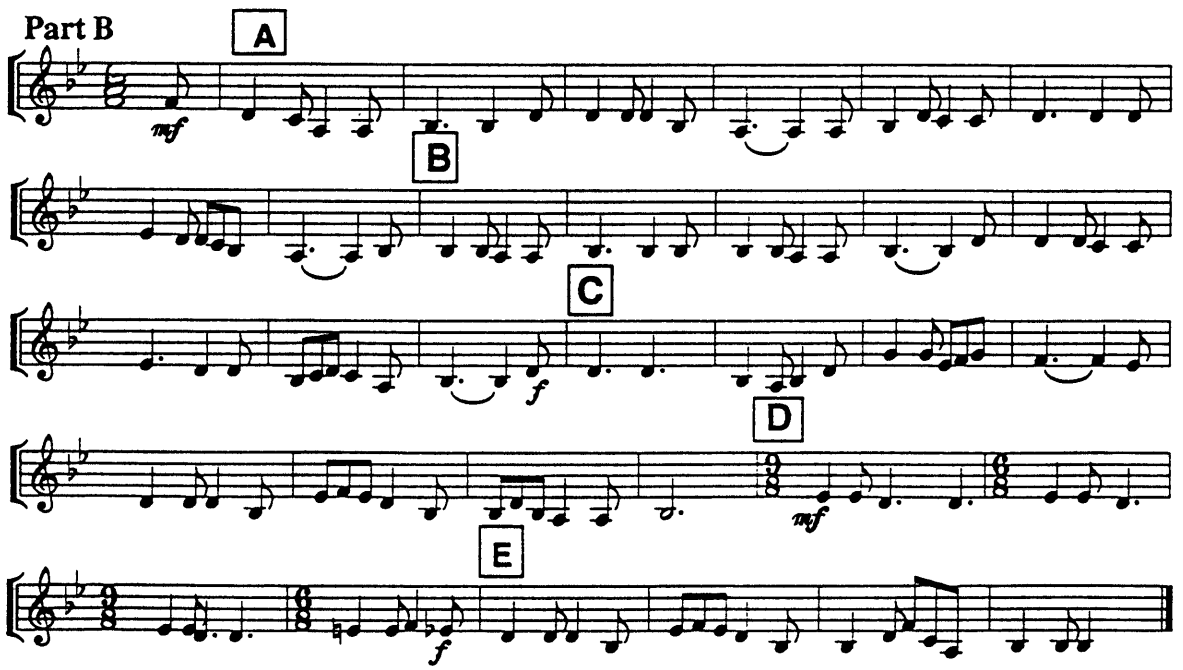
A BAND OF BANSHEE AIRMEN

Bells
Part A



A BAND OF BANSHEE AIRMEN

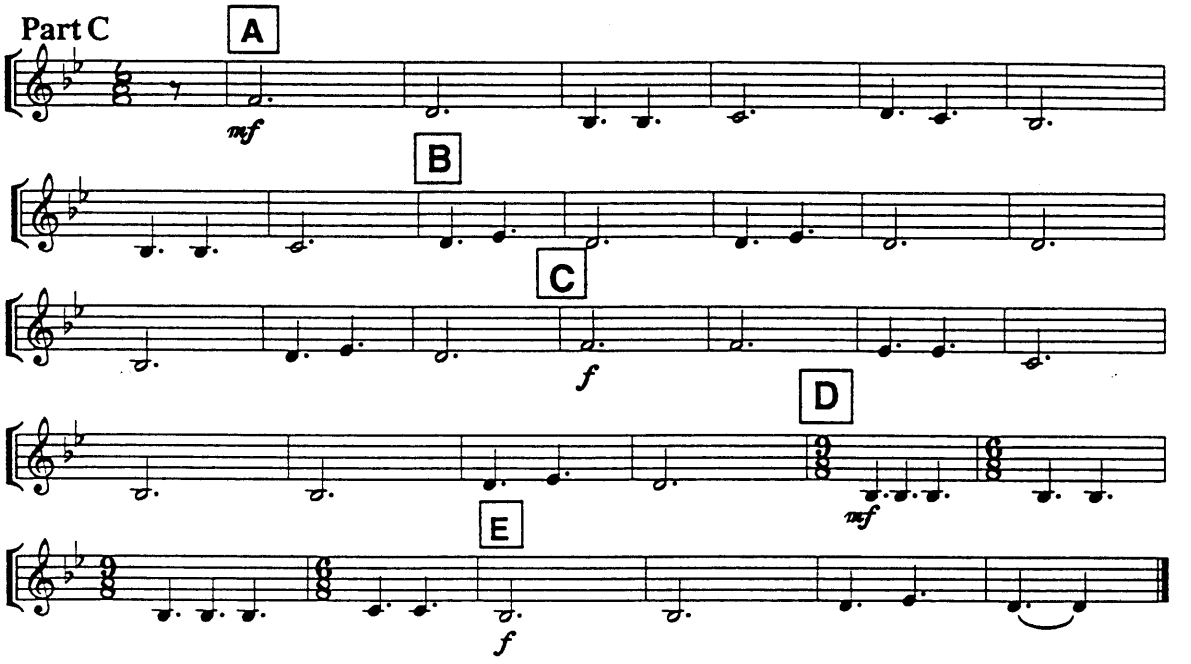
Bells
Part B



A BAND OF BANSHEE AIRMEN

Bells

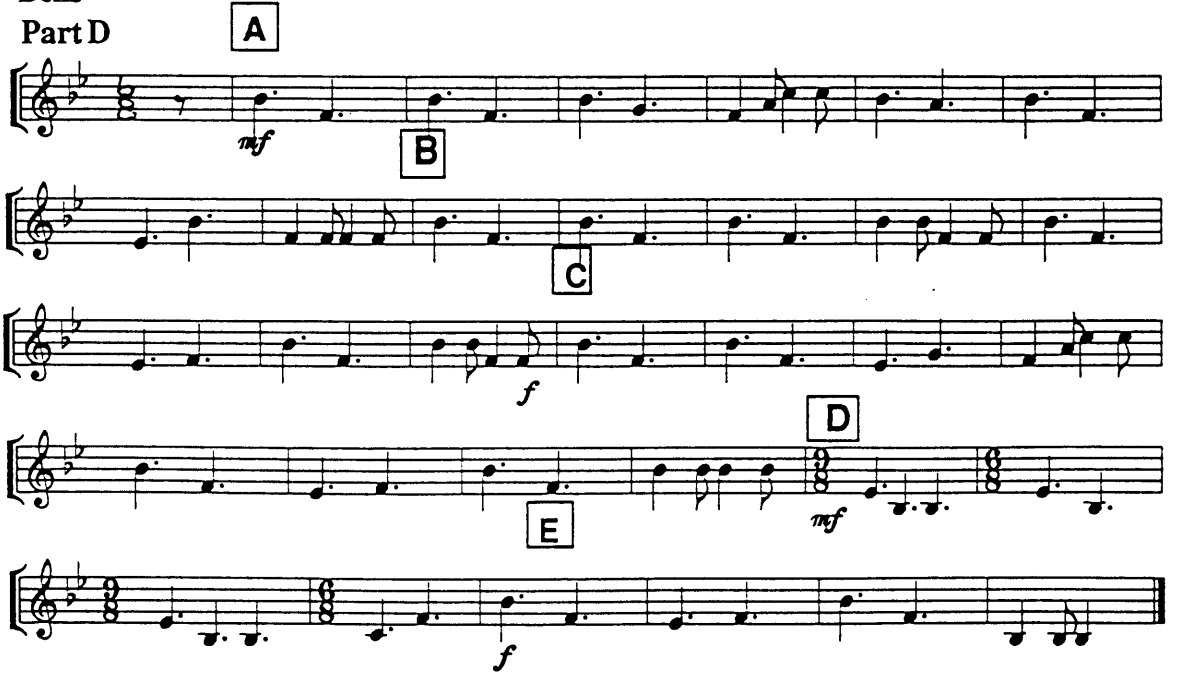
Part C



A BAND OF BANSHEE AIRMEN

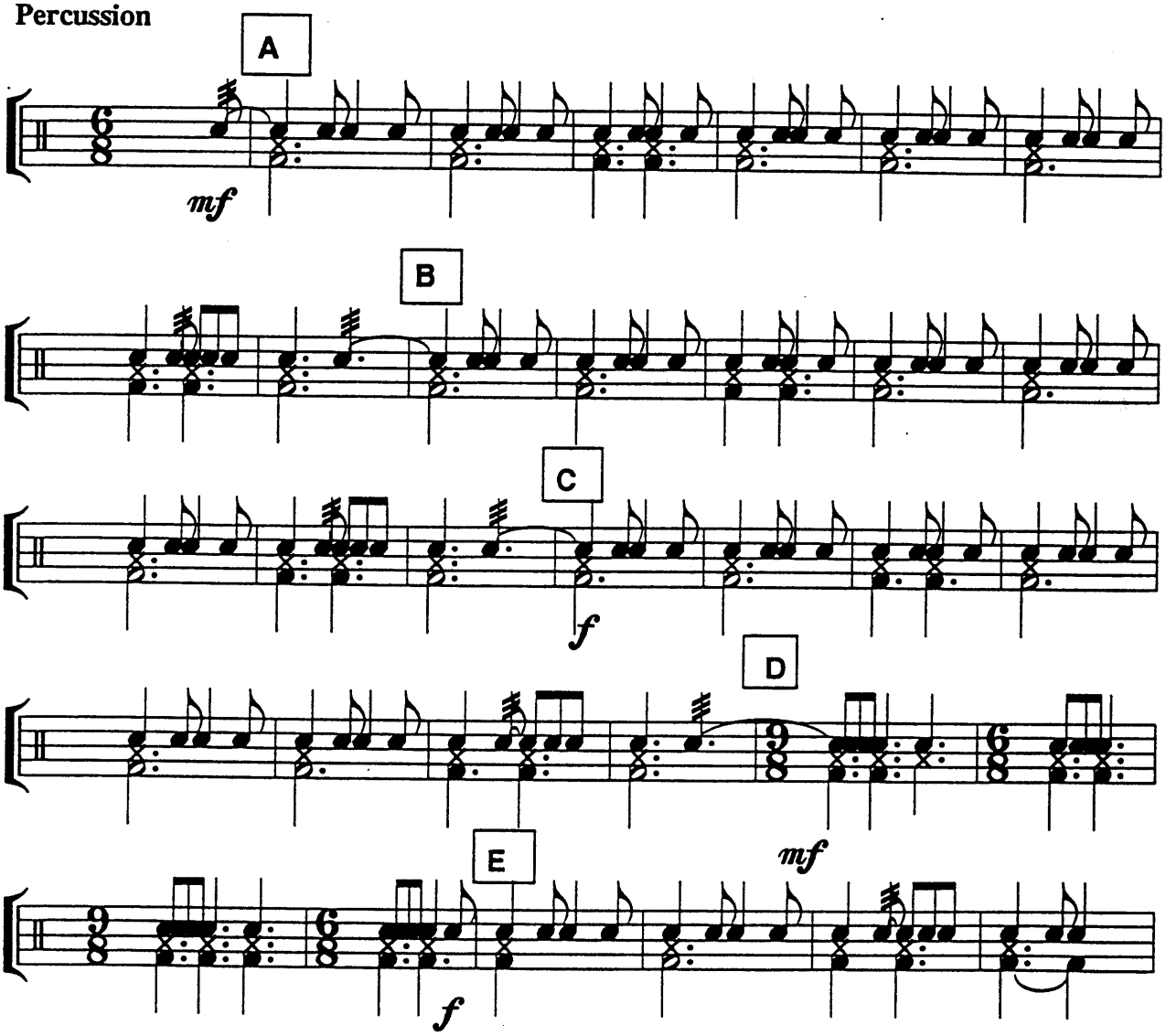
Bells

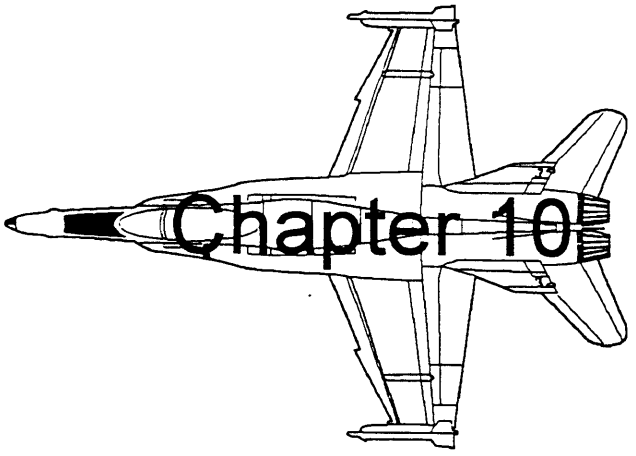
Part D



A BAND OF BANSHEE AIRMEN

Percussion





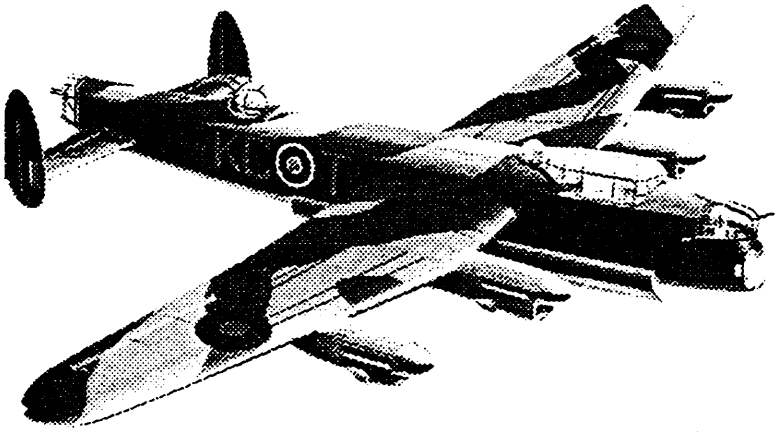
The Battle of Britain

"Never in the field of human conflict was so much owed by so many to so few"

Prime Minister Winston Churchill, 20 August 1940

"The Battle of Britain" was considered the turning point of WWII. Germany had laid plans to invade and conquer Great Britain, thus securing the western flank of the German Empire. What Germany had underestimated was the ability of Britain's air power to defend and drive off the attacks from the German air force, the Luftwaffe. Germany failed to conquer Great Britain because of the inability of the Luftwaffe to find a strategy for attack and stick with it as well as the poor intelligence information which grossly over estimated Britain's loss in aircraft and personnel. What started as a plan to conquer Great Britain and thus Germany's control of Europe ended in what is thought to be the beginning of the end for Germany.

Immediately after Britain's retreat from Dunkirk and the occupation of France in May 1940, Germany started laying plans to invade Great Britain. The first phase of the operation was to lure Britain's Air Force out for battle where the Luftwaffe intended to destroy and eliminate any significant air defence of Great Britain. The second phase of the plan was to cross the English Channel and invade Britain with as many as 250,000 German soldiers in an operation named "*Operation Sea Lion*". It was a grand plan but operation *Sea Lion* never came to be.



Although the Luftwaffe had managed to gage numerous air strikes against Great Britain, it never managed to inflict the widespread damage they had planned. The strategy kept changing, never allowing the Luftwaffe to concentrate on a single goal. The hostilities began on July 10, 1040 when Commander in Chief of the Luftwaffe, Hermann Goering initiated and strike against British shipping in the English Channel by attacking a convoy of ships. No 11 Group quickly responded with a mixture of Spitfire and Hurricane aircraft. The British lost three aircraft and the Luftwaffe lost four. Over the next three months, the Luftwaffe gaged many airstrikes on both military and civilian targets. Both sides saw heavy losses but the Luftwaffe continued to see higher losses than Britain.

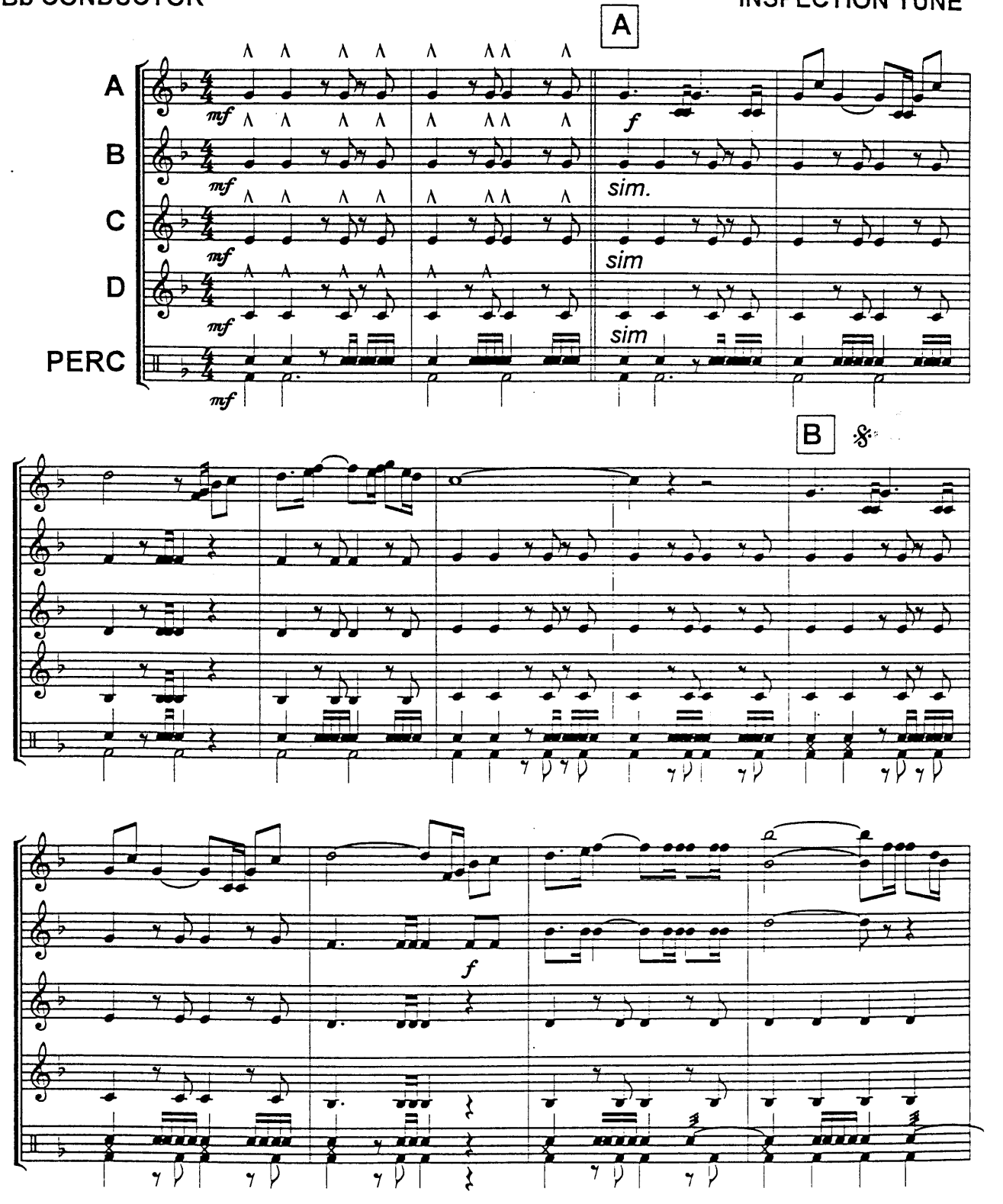
The bombing of London began on the eve of August 24, 1940 when a group of ten Luftwaffe bombers, mistakenly bombed London instead of an oil storage site at Thameshaven. Thinking this was a direct strike on a civilian site, Britain retaliated with bombing strikes against Berlin. On September 7th, Germany began the intended bombing of the city of London. This time it was not a navigational error. The bombing raids continued on London and the number of casualties continued to rise. The battle came to a climax on September 15, 1940 when Germany launched what would be their final bombing raid on London. Britain's Air Force responded quickly and the raiders were attacked from the moment they hit the English coast and the clashes continued all day. At the end of the battle, the figures showed the Luftwaffe had lost 56 aircraft and the RAF had lost 26. Several more Luftwaffe bombers limped back to base with dead crew members, engines ablaze or undercarriages shot away. At least 20 Me-109's had come down in the water having run out of fuel. September 15th was marked as Battle of Britain Day as this is the day declared as the end of the Battle of Britain. Prime Minister Winston Churchill described the day as "the most brilliant and fruitful of any fought upon a large scale up to that date by the fighters of the Royal Air Service. On September 17, 1940, Hitler decided to postpone *Operation Sea Lion* indefinitely.

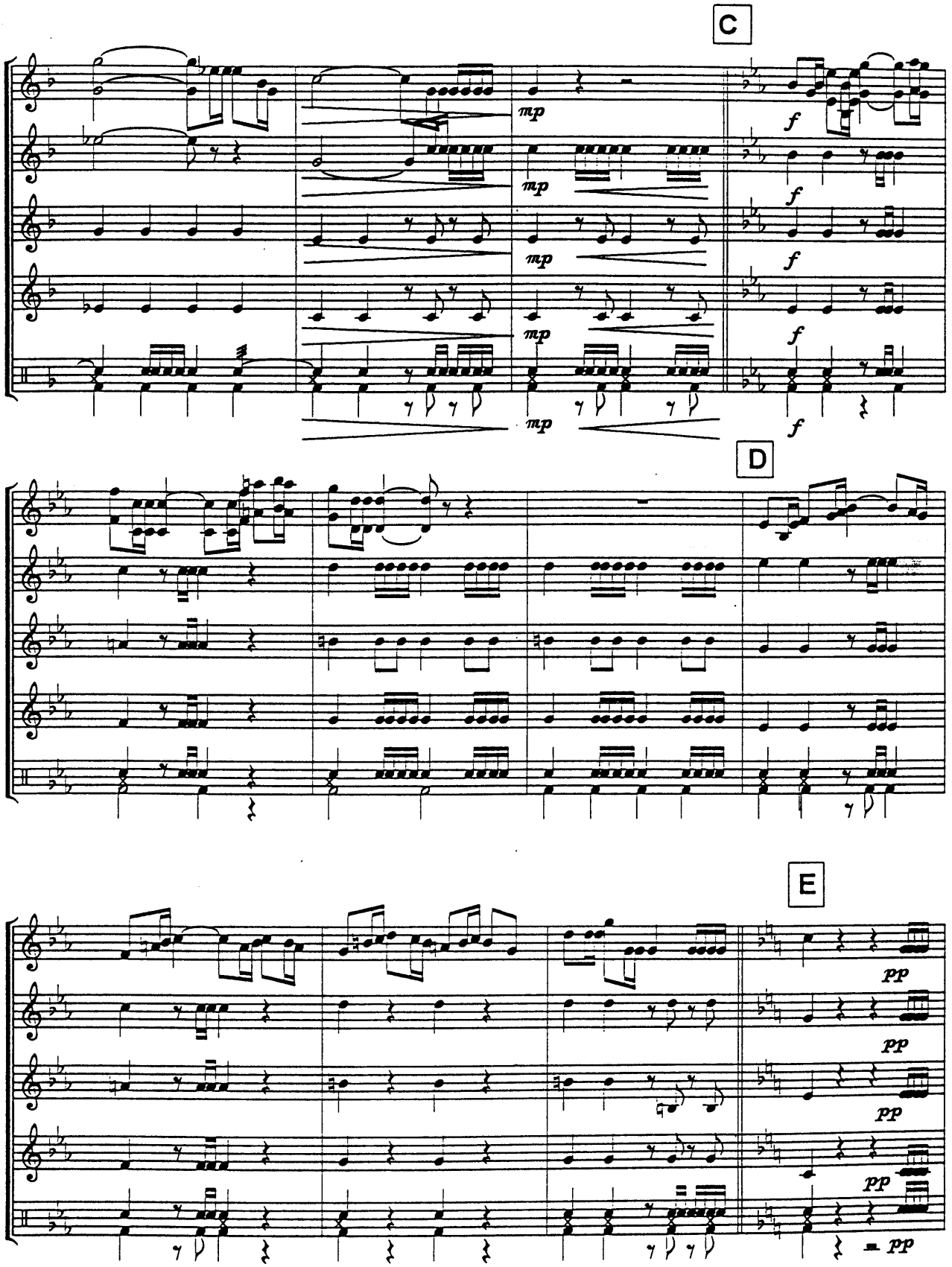
In the years to follow, September 15 is commemorated as "Battle of Britain Day" and is traditionally honoured in "Battle of Britain" parades across the country. Similar in context to "Battle of the Atlantic" and Remembrance Day ceremonies, it is a day when the lives and deaths of the men and women who sacrificed so much in the name of freedom for our country, are remembered and celebrated. "Never in the field of human conflict was so much owed by so many to so few.".

The Theme From 'BATTLE OF BRITAIN"

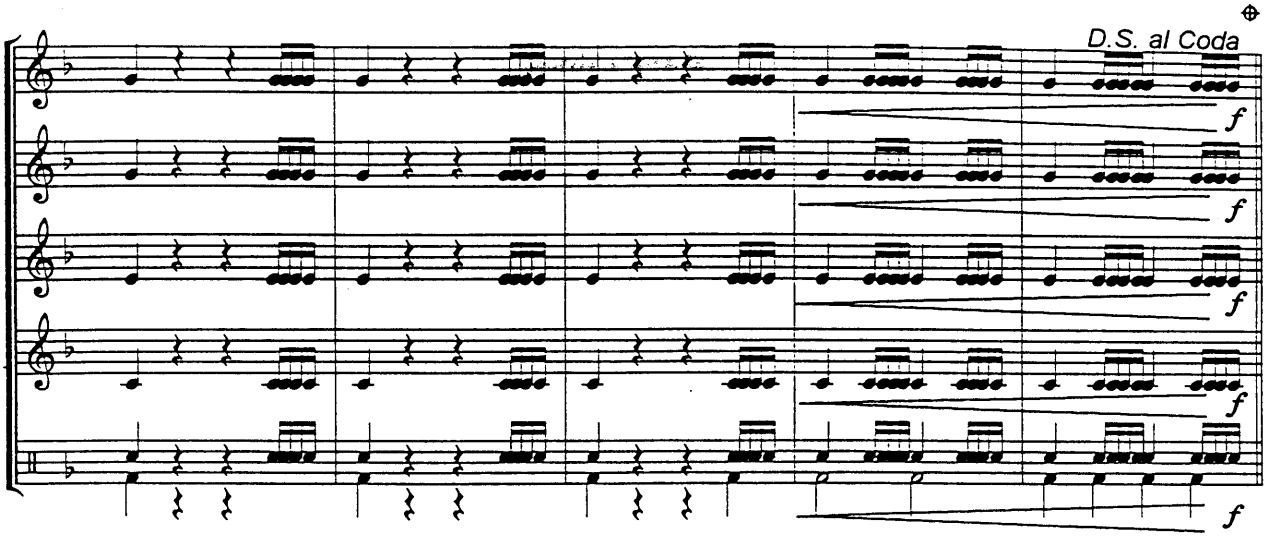
Bb CONDUCTOR

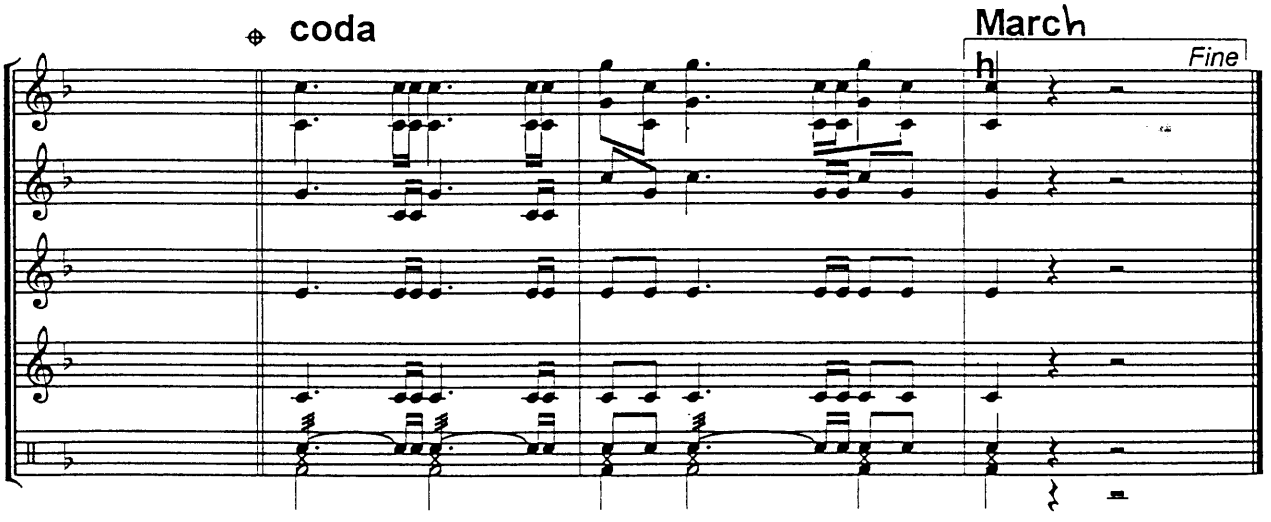
INSPECTION TUNE

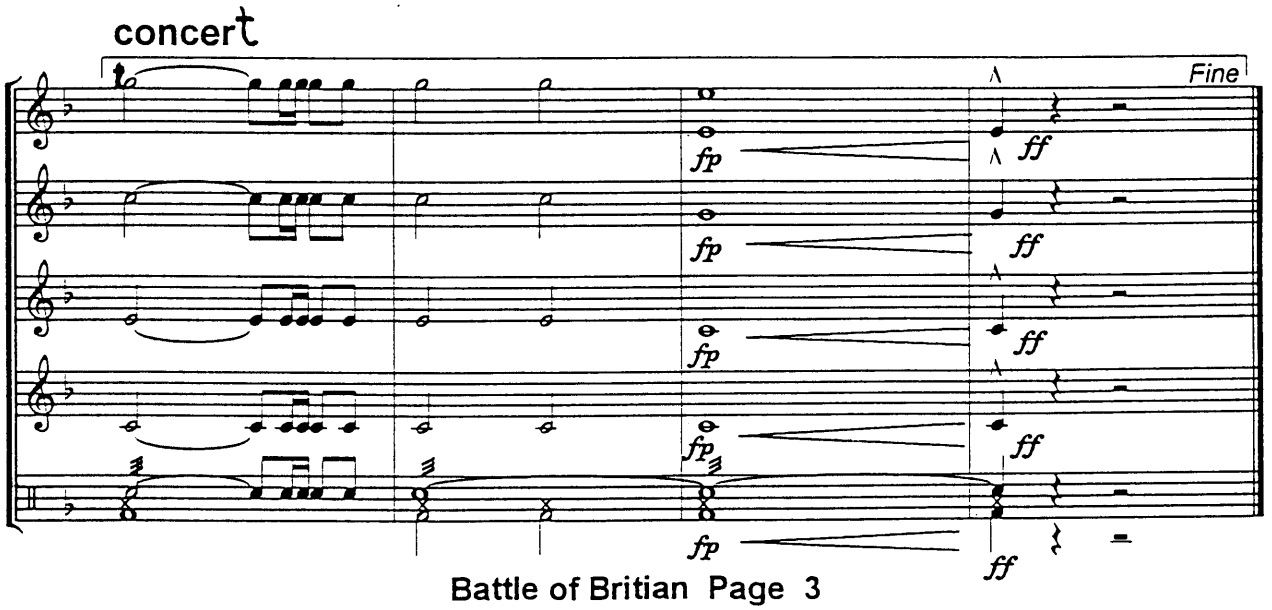




Battle of Britian Page 2



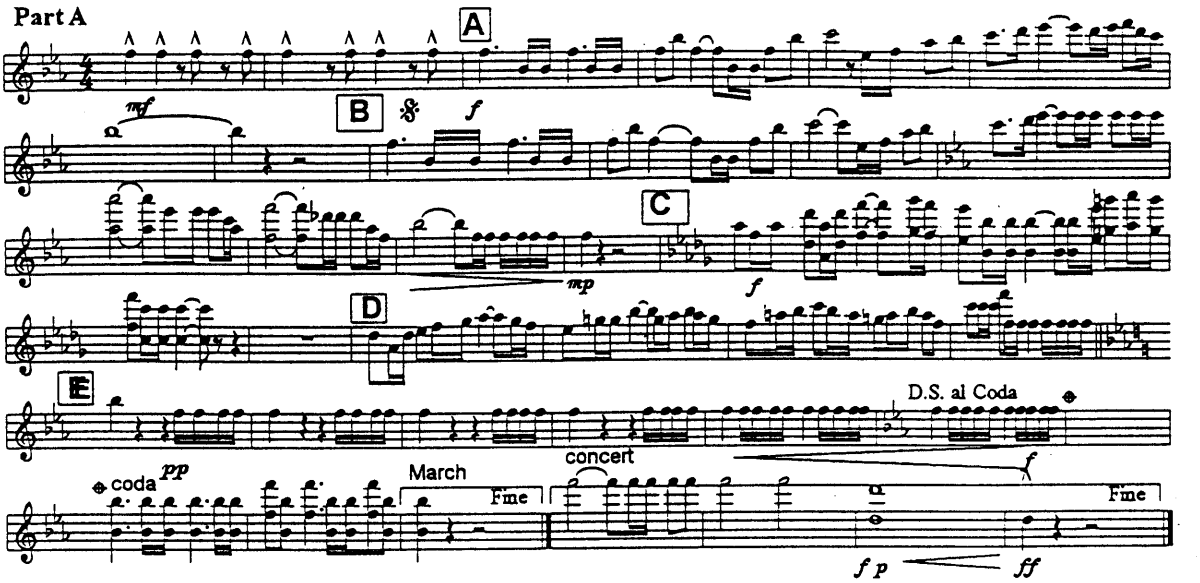




Battle of Britian Page 3

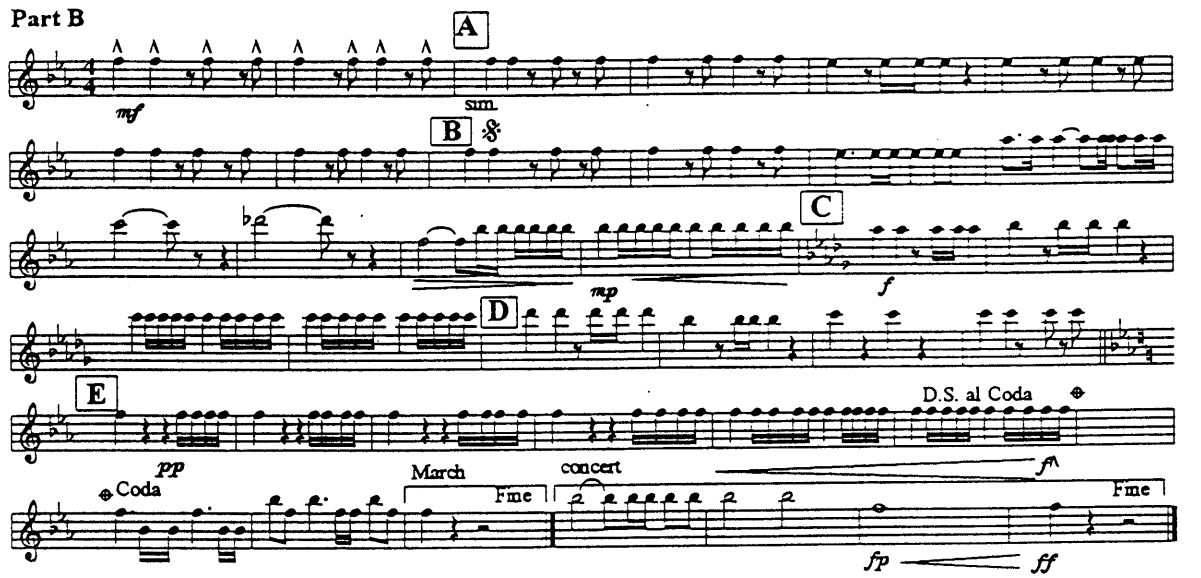
Flute
Oboe
Part A

The Theme From "BATTLE OF BRITAIN"



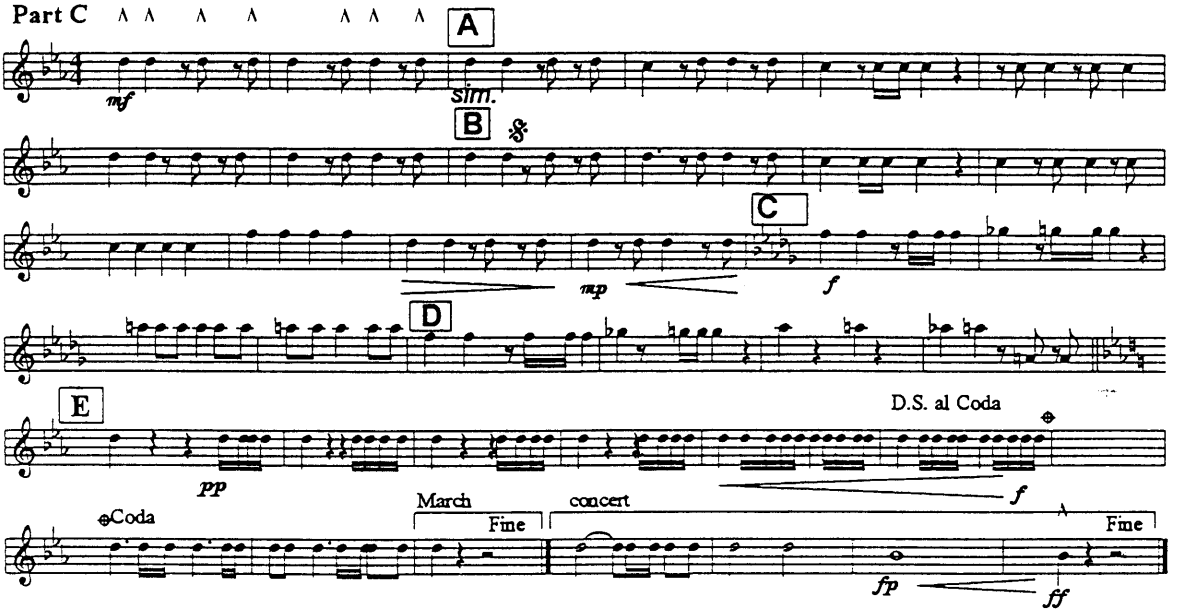
Flute
Oboe
Part B

The Theme From "BATTLE OF BRITAIN"



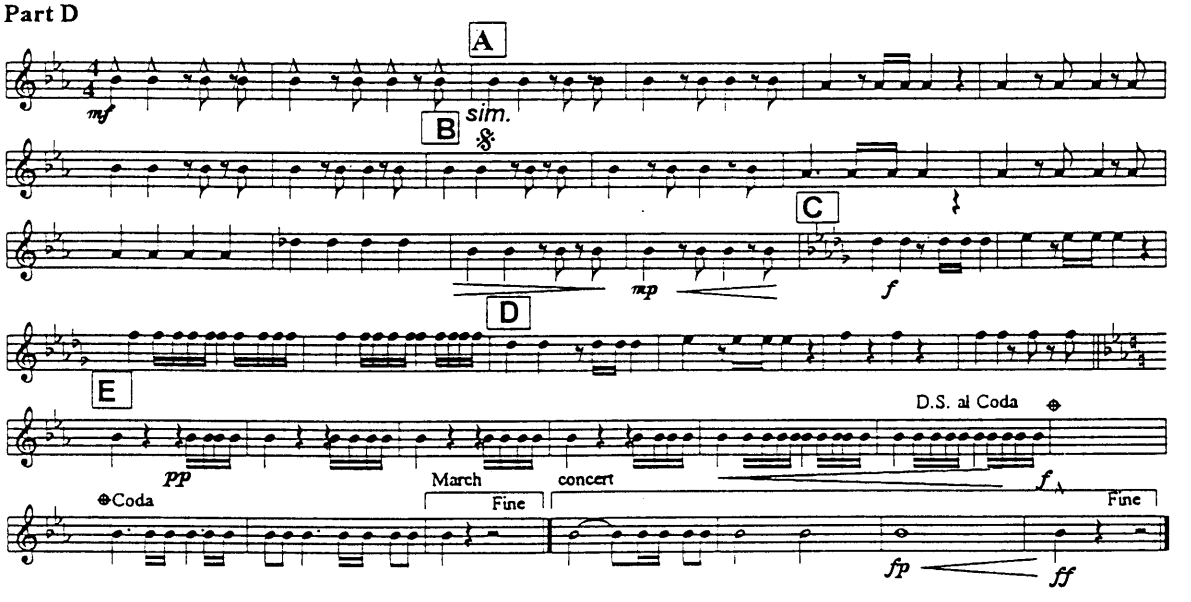
The Theme From "BATTLE OF BRITAIN"

Flute
Oboe
Part C



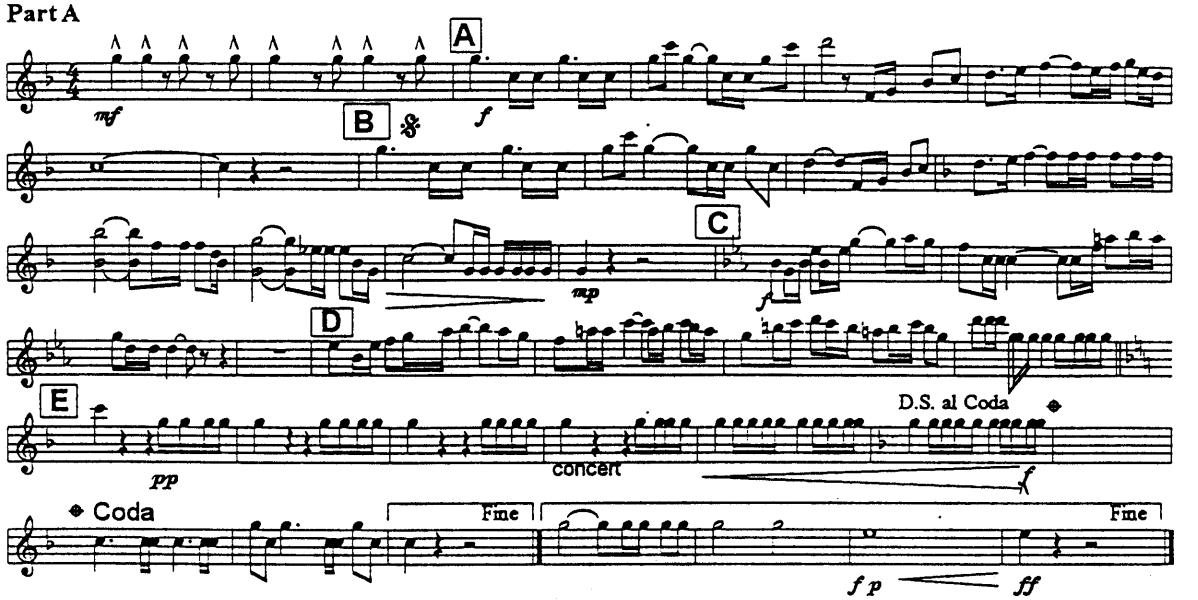
The Theme From "BATTLE OF BRITAIN"

Flute
Oboe
Part D



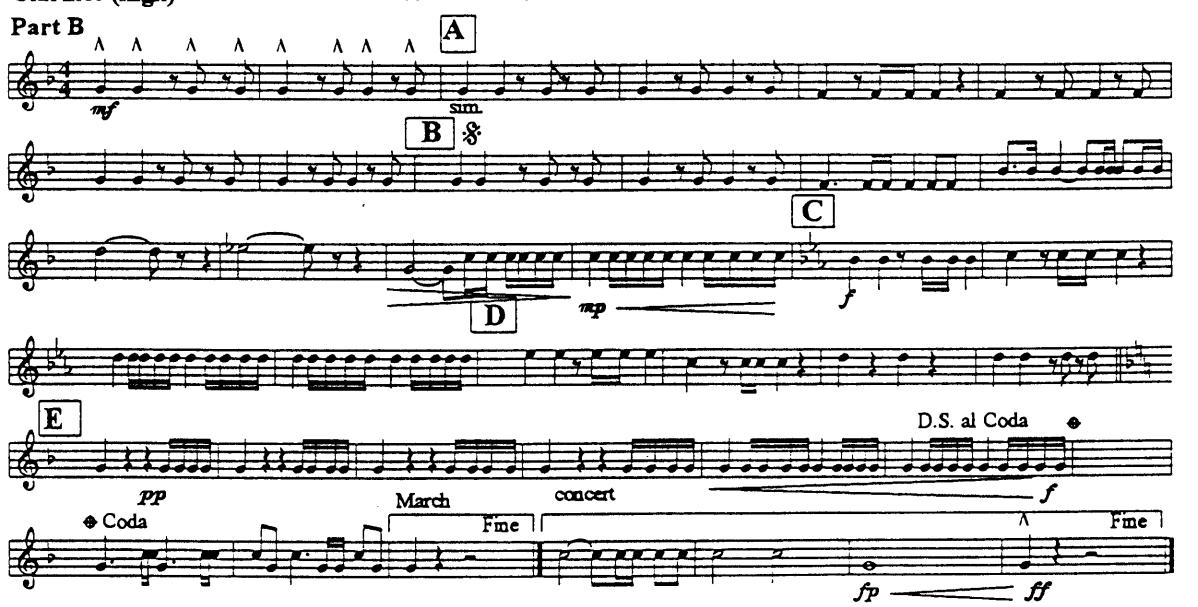
Tenor Saxophone
Clarinet (high)
Part A

The Theme From "BATTLE OF BRITAIN"



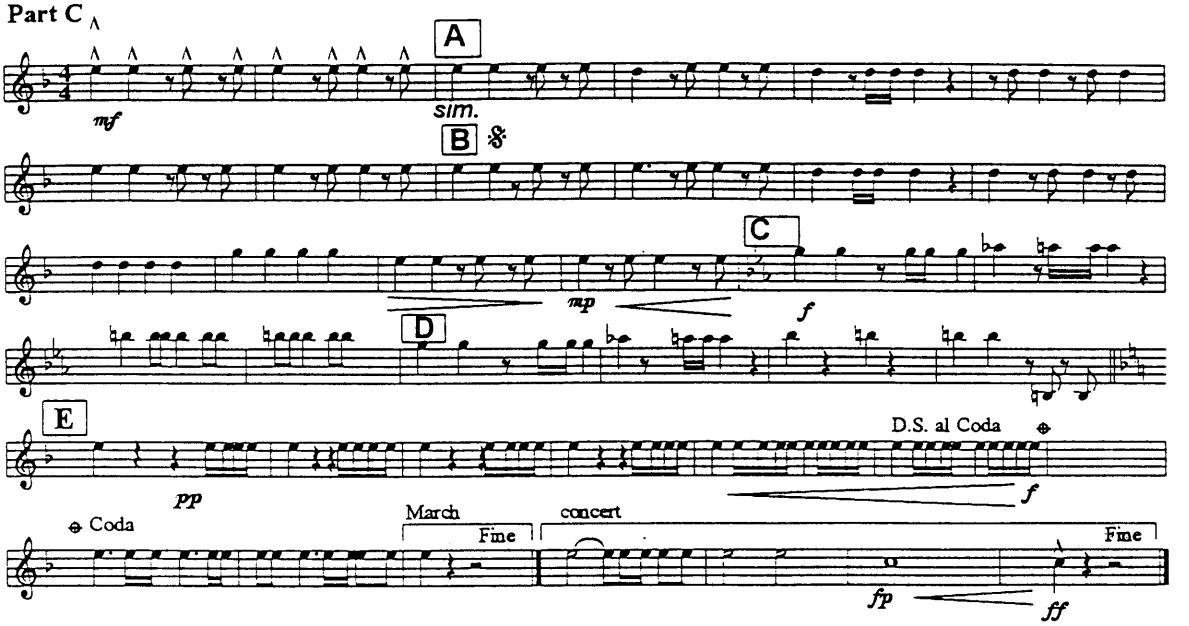
Tenor Saxophone
Clarinet (high)
Part B

The Theme From "BATTLE OF BRITAIN"



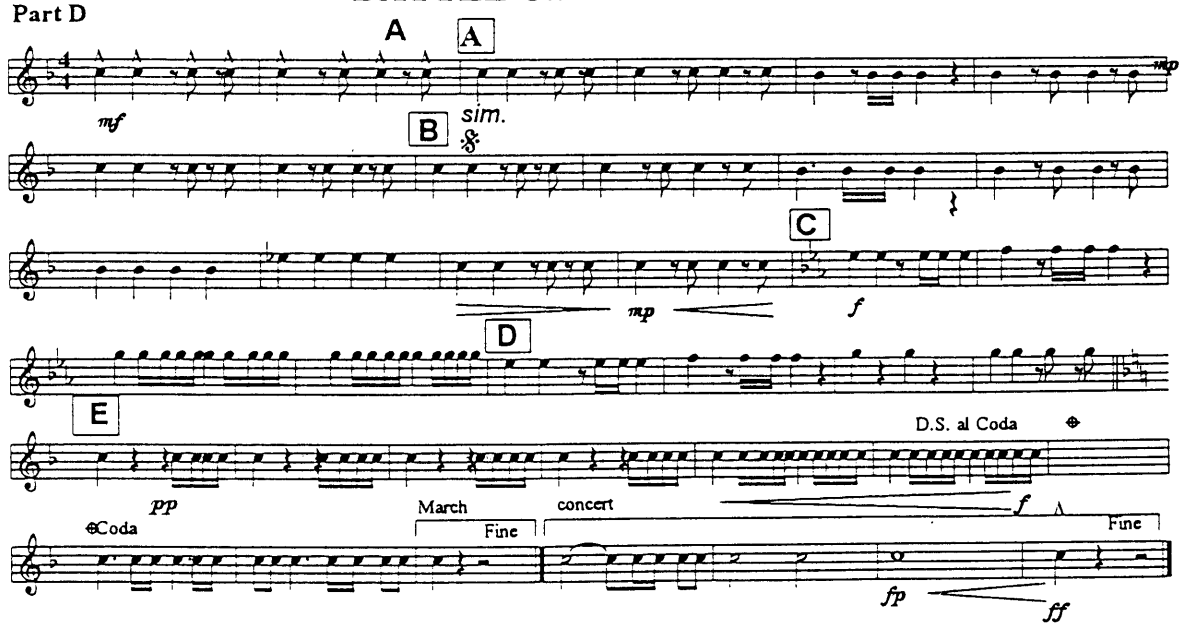
Tenor Saxophone
Clarinet (high)
Part C

The Theme From "BATTLE OF BRITAIN"



Tenor Saxophone
Clarinet (high)
Part D

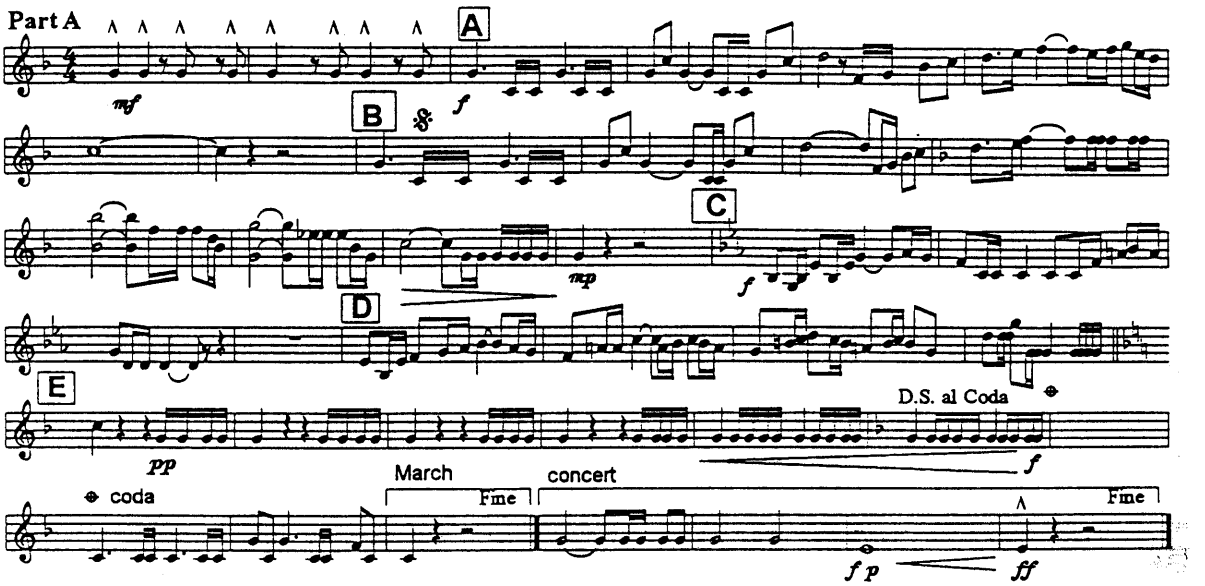
The Theme From "BATTLE OF BRITAIN"



The Theme From "BATTLE OF BRITAIN"

Bass Clarinet

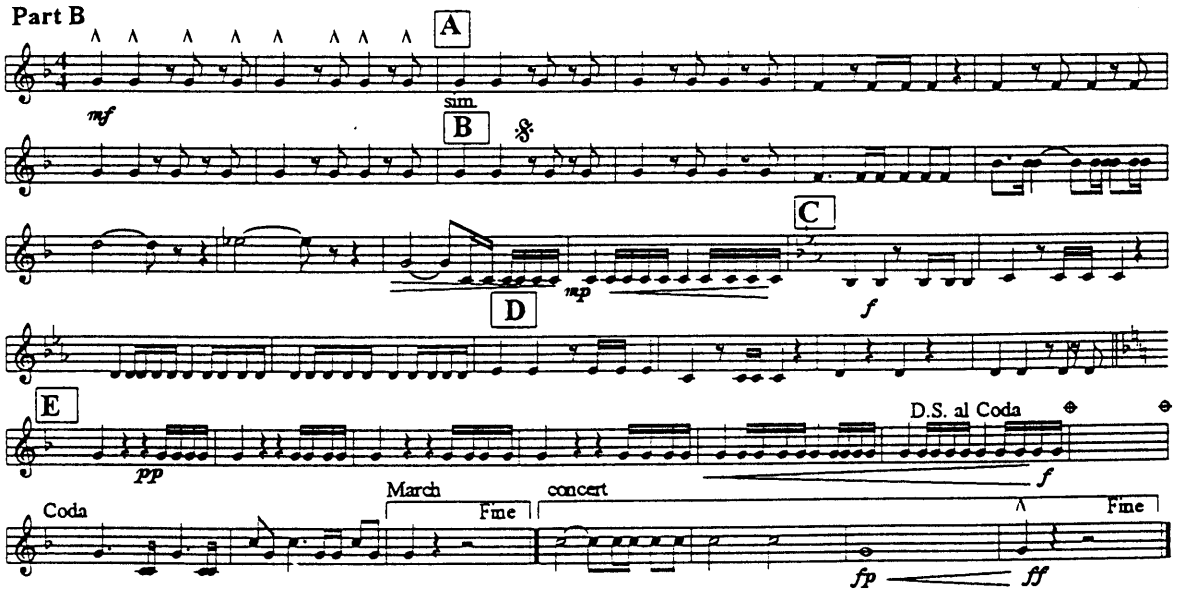
Part A



The Theme From "BATTLE OF BRITAIN"

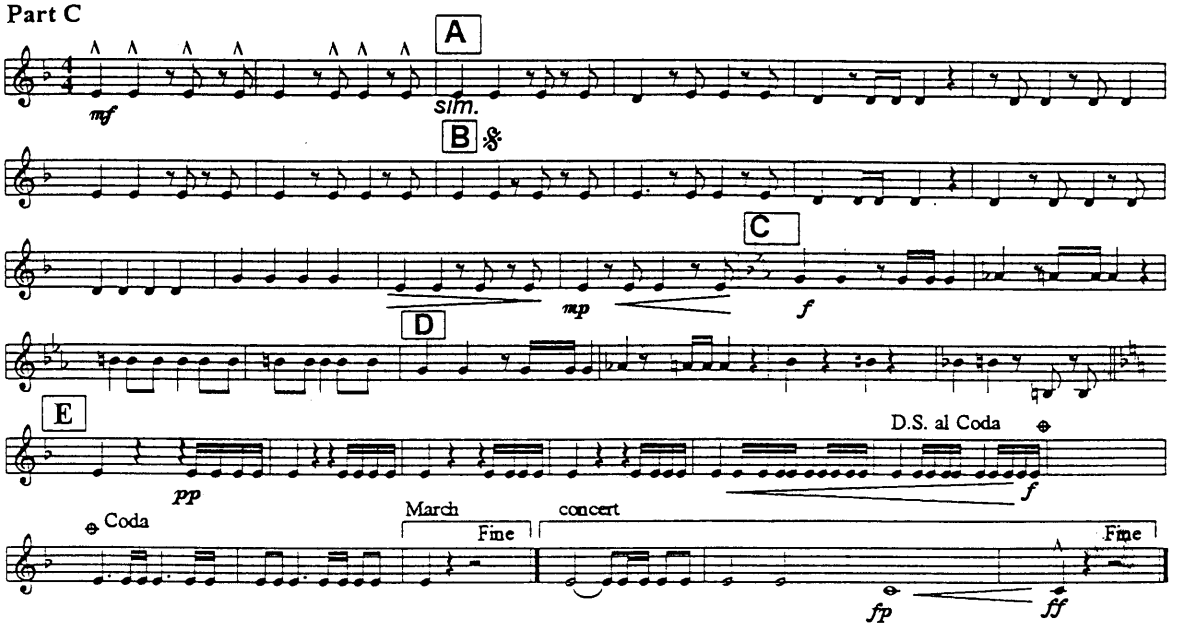
Bass Clarinet

Part B



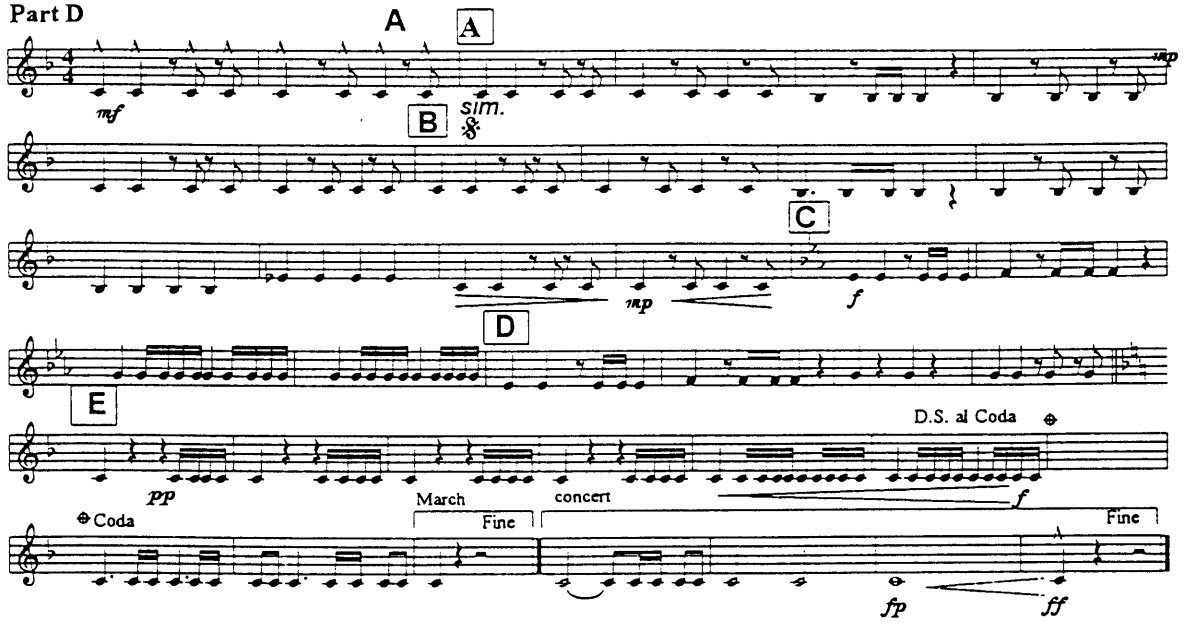
The Theme From "BATTLE OF BRITAIN"

Bass Clarinet
Part C



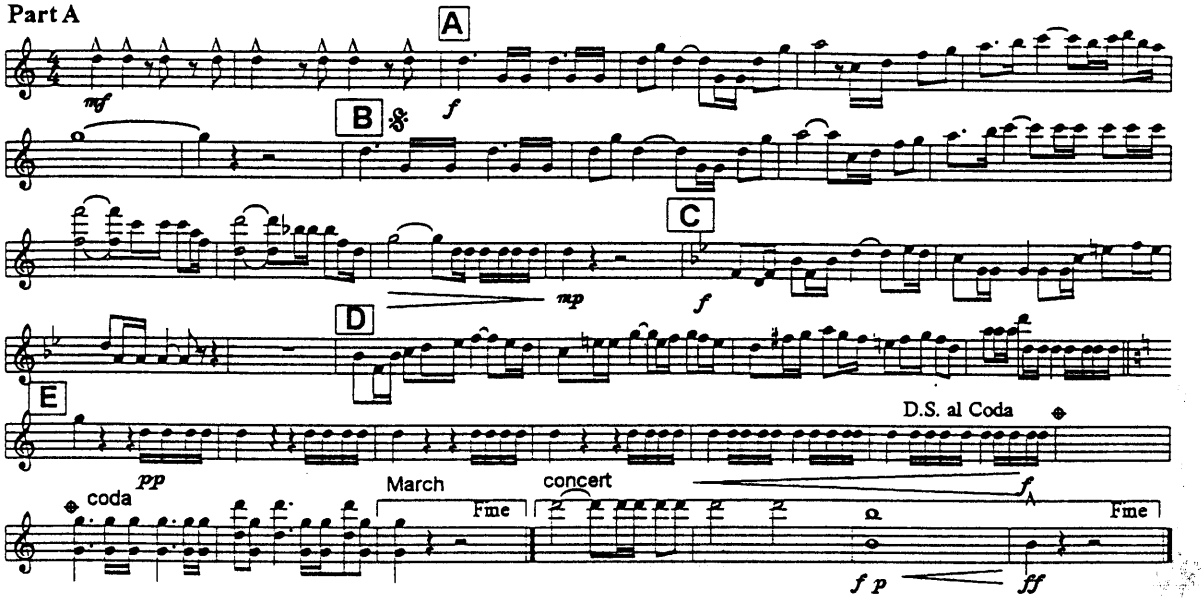
The Theme From "BATTLE OF BRITAIN"

Bass Clarinet
Part D



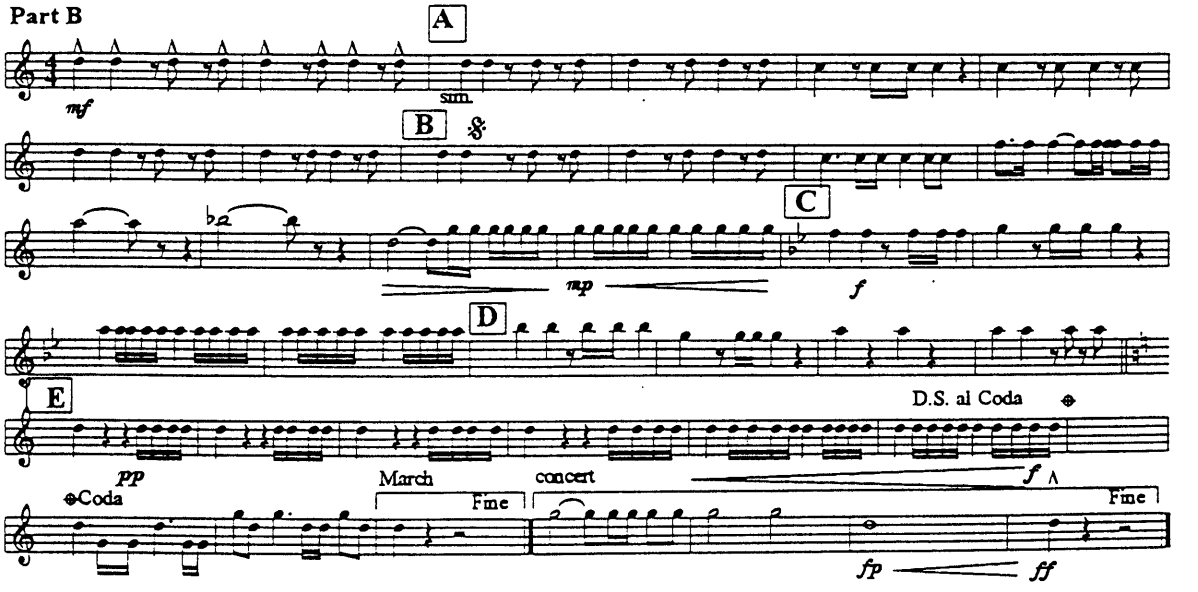
Alto Saxophone
Baritone Saxophone
Part A

The Theme From "BATTLE OF BRITAIN"



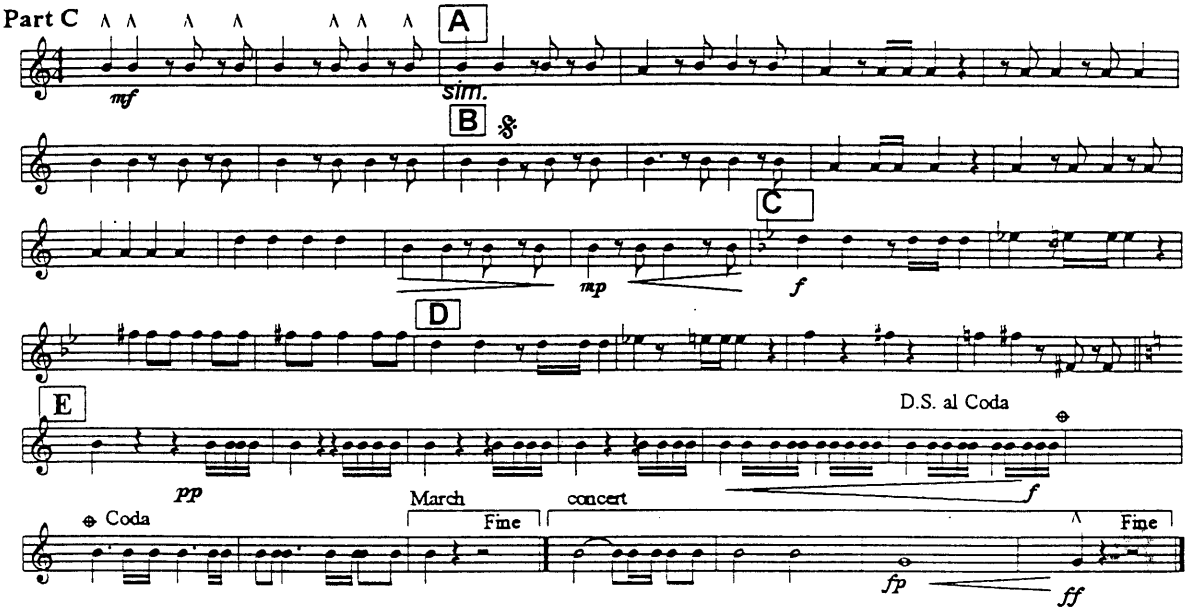
Alto Saxophone
Baritone Saxophone
Part B

The Theme From "BATTLE OF BRITAIN"



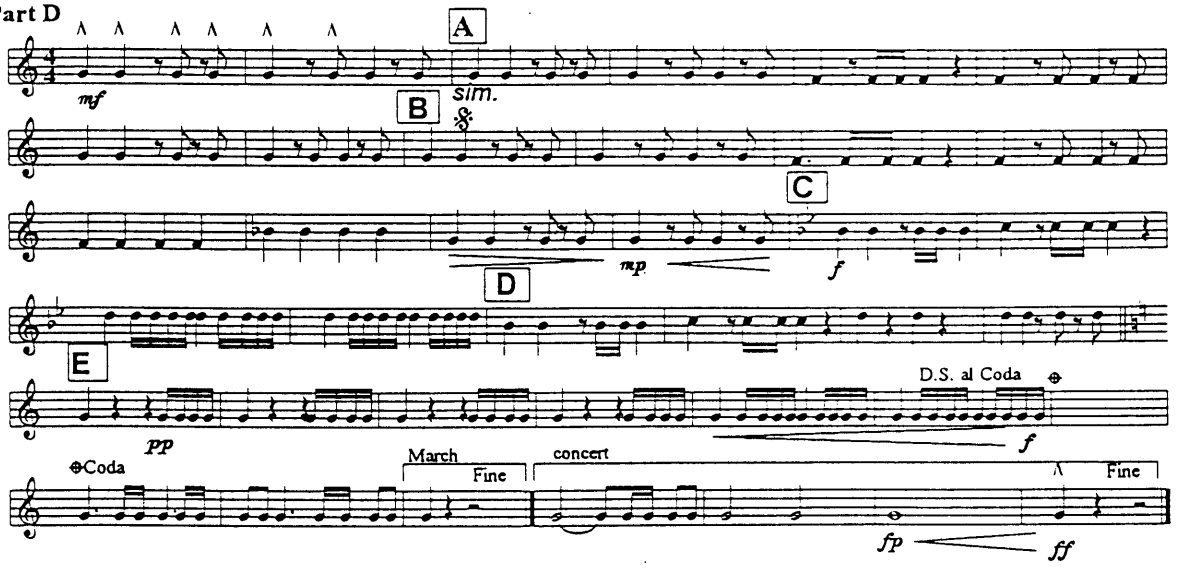
The Theme From "BATTLE OF BRITAIN"

Alto Saxophone
Baritone Saxophone
Part C



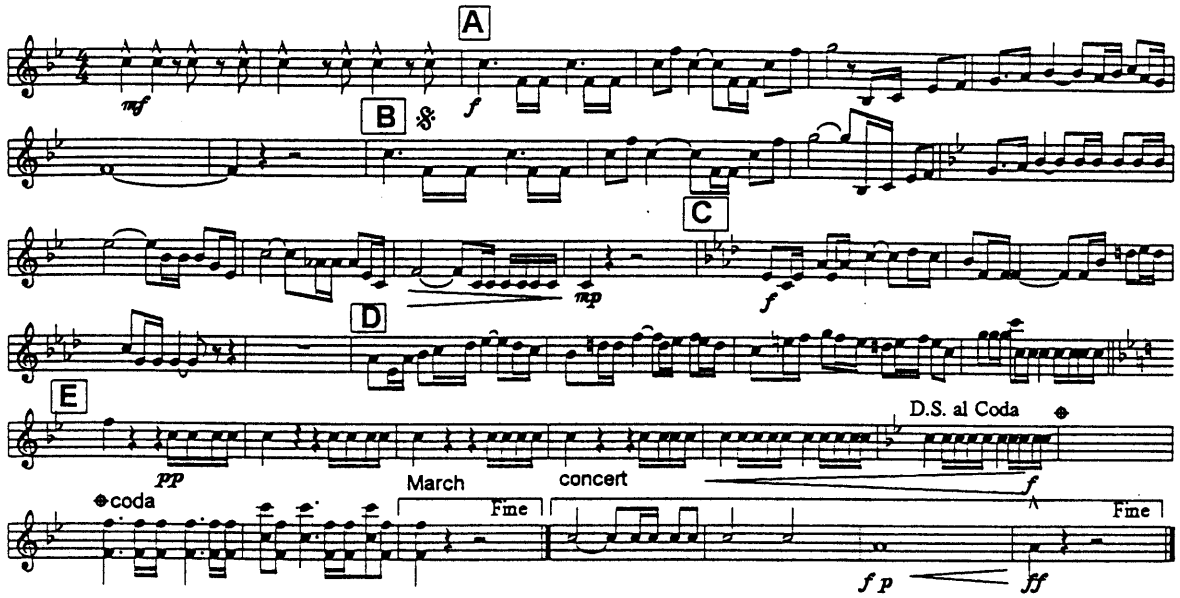
The Theme From "BATTLE OF BRITAIN"

Alto Saxophone
Baritone Saxophone
Part D



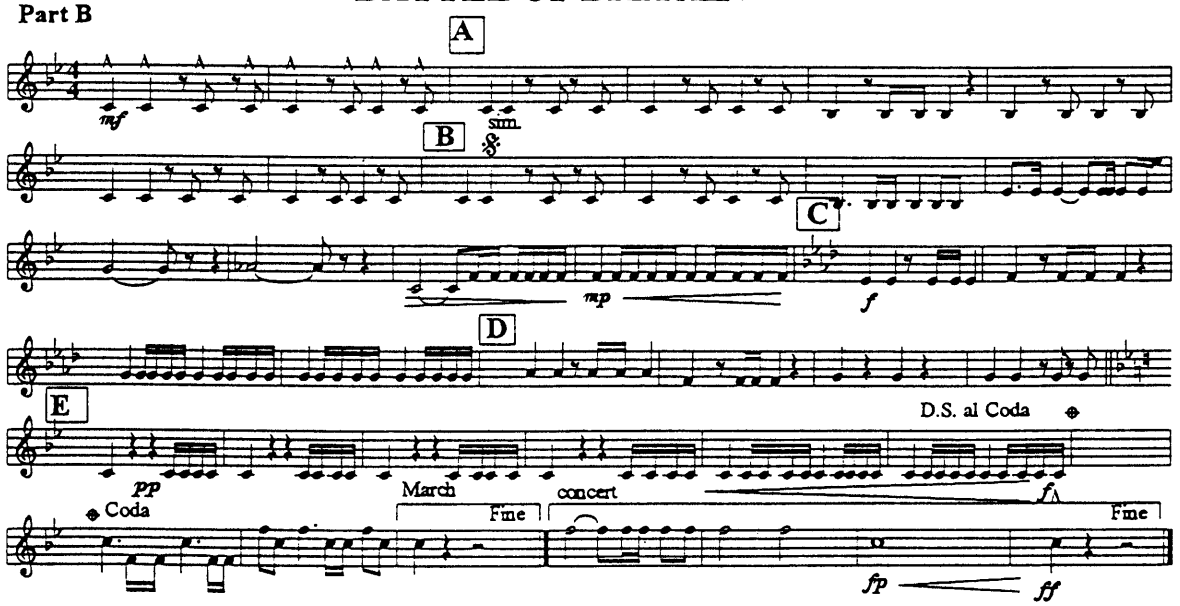
The Theme From "BATTLE OF BRITAIN"

French Horn
Part A



The Theme From "BATTLE OF BRITAIN"

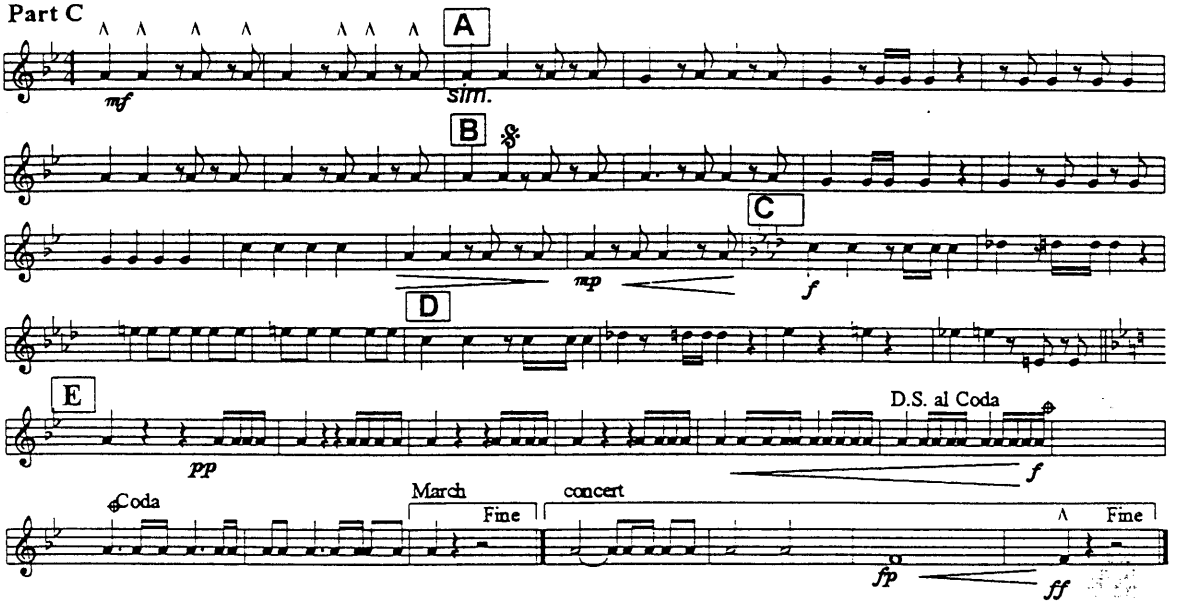
French Horn
Part B



The Theme From "BATTLE OF BRITAIN"

French Horn

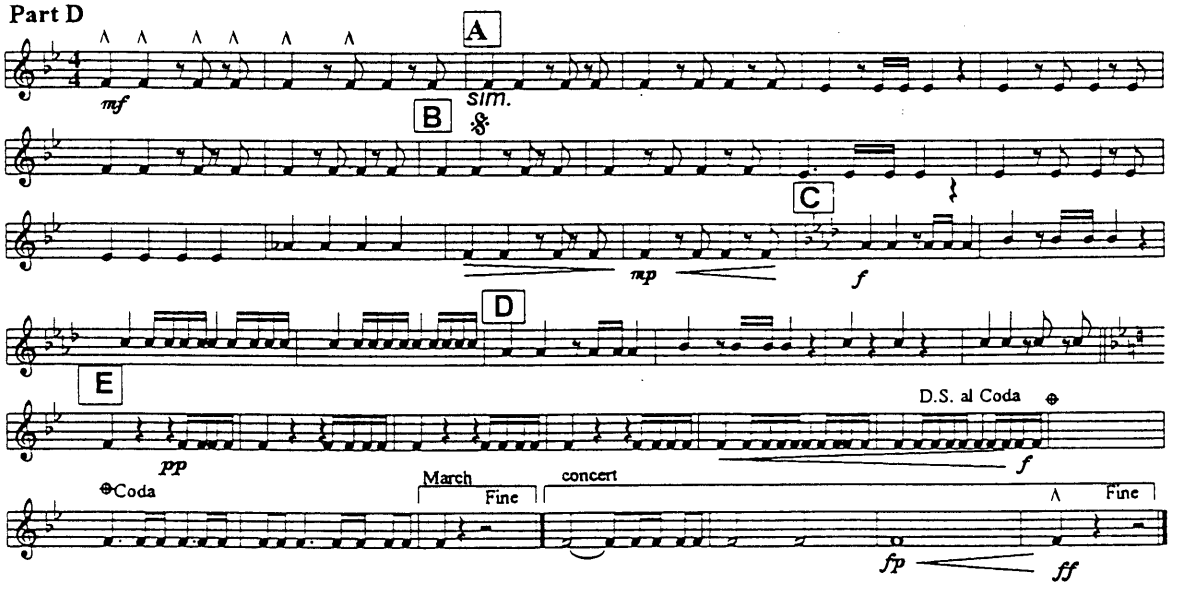
Part C



The Theme From "BATTLE OF BRITAIN"

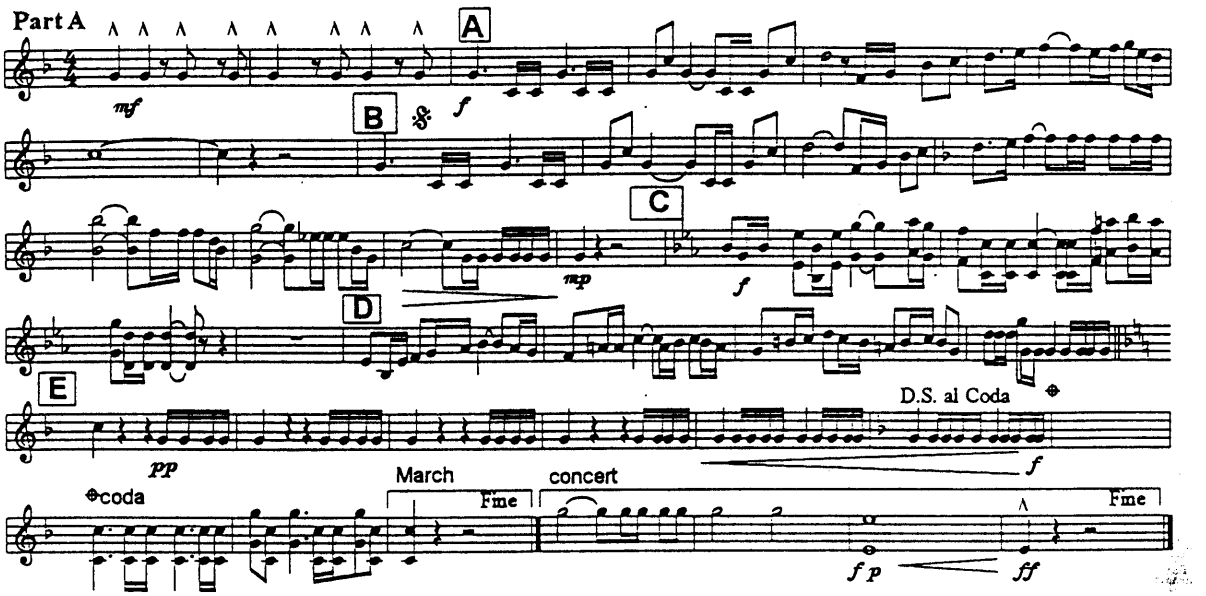
French Horn

Part D



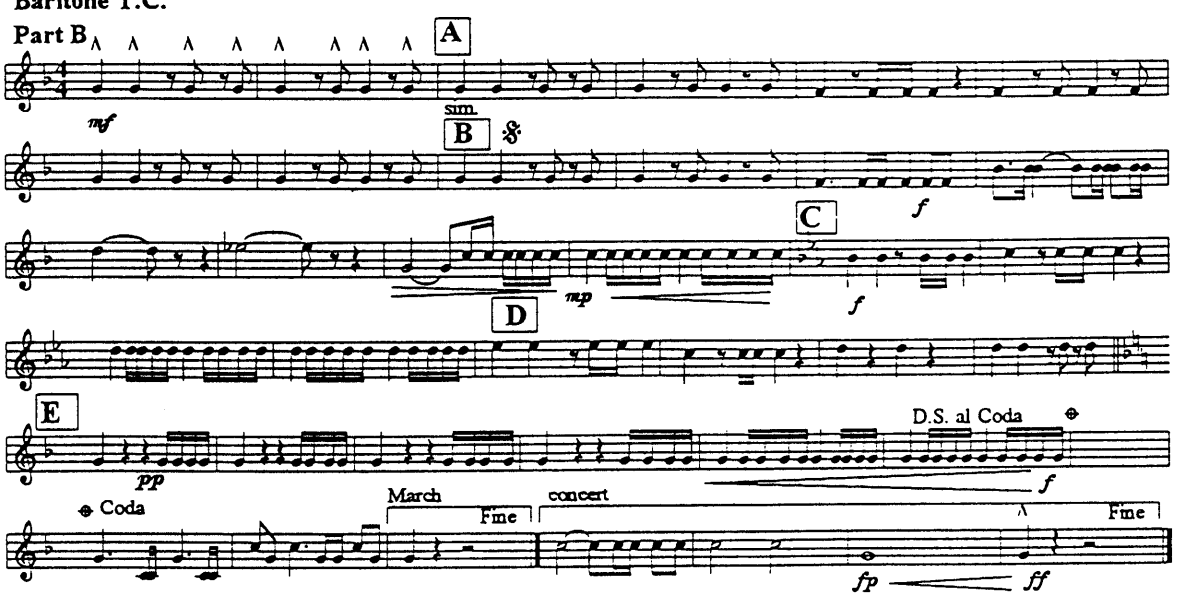
Trumpet
Clarinet (low)
Baritone T.C.
Part A

The Theme From "BATTLE OF BRITAIN"



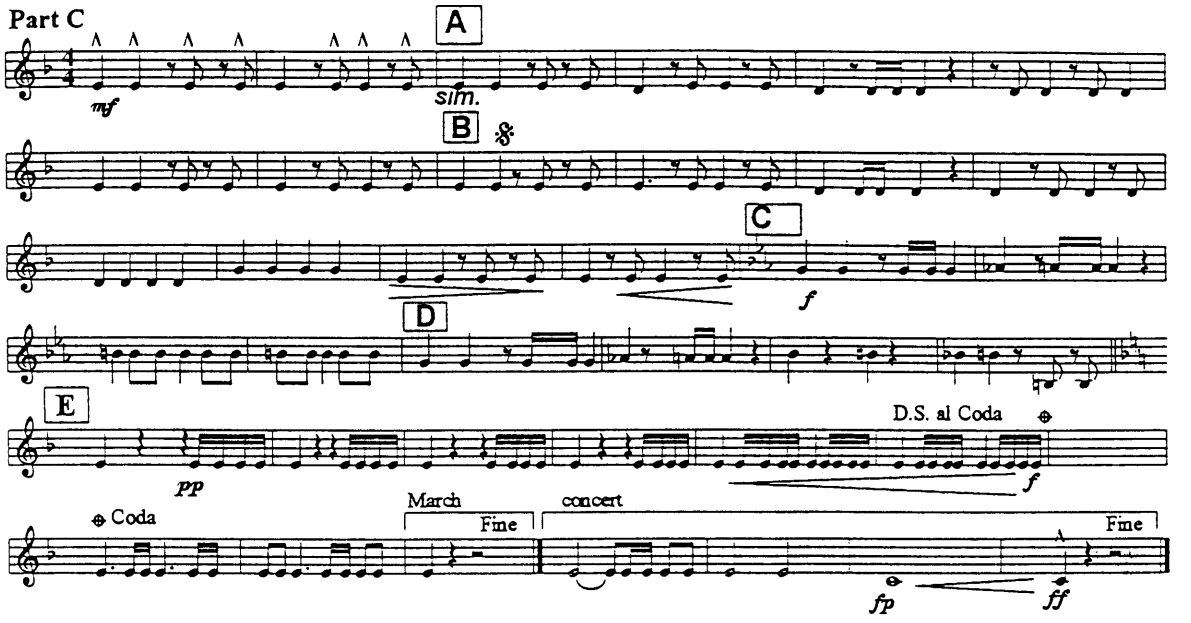
Trumpet
Clarinet (low)
Baritone T.C.
Part B

The Theme From "BATTLE OF BRITAIN"



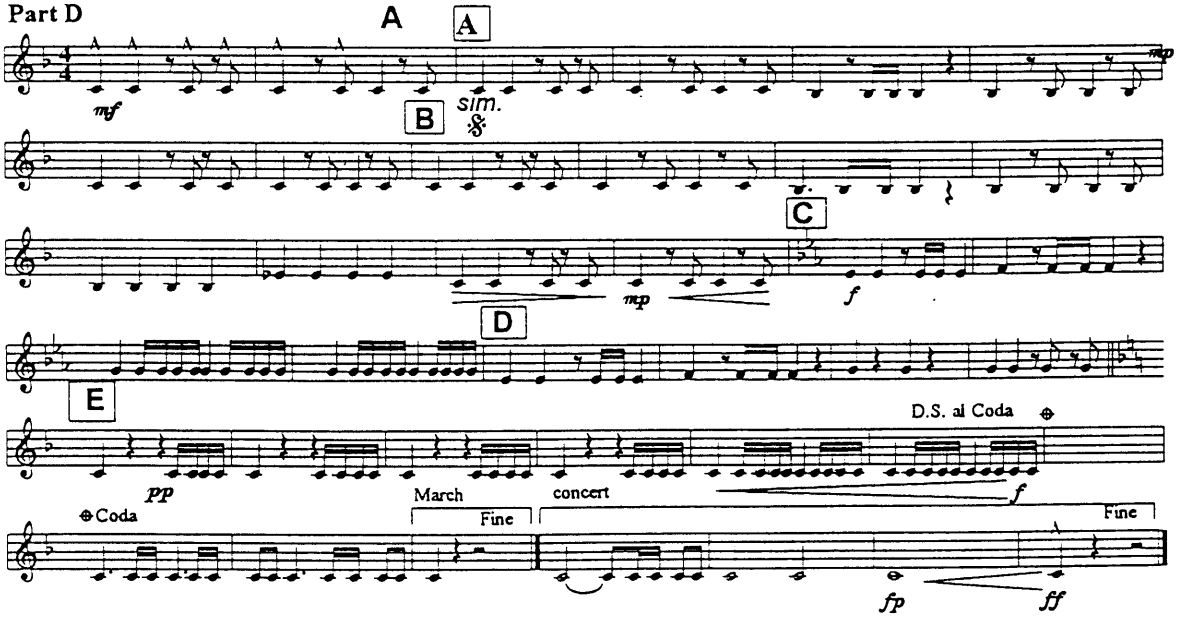
Trumpet
Clarinet (low)
Baritone T.C.
Part C

The Theme From "BATTLE OF BRITAIN"



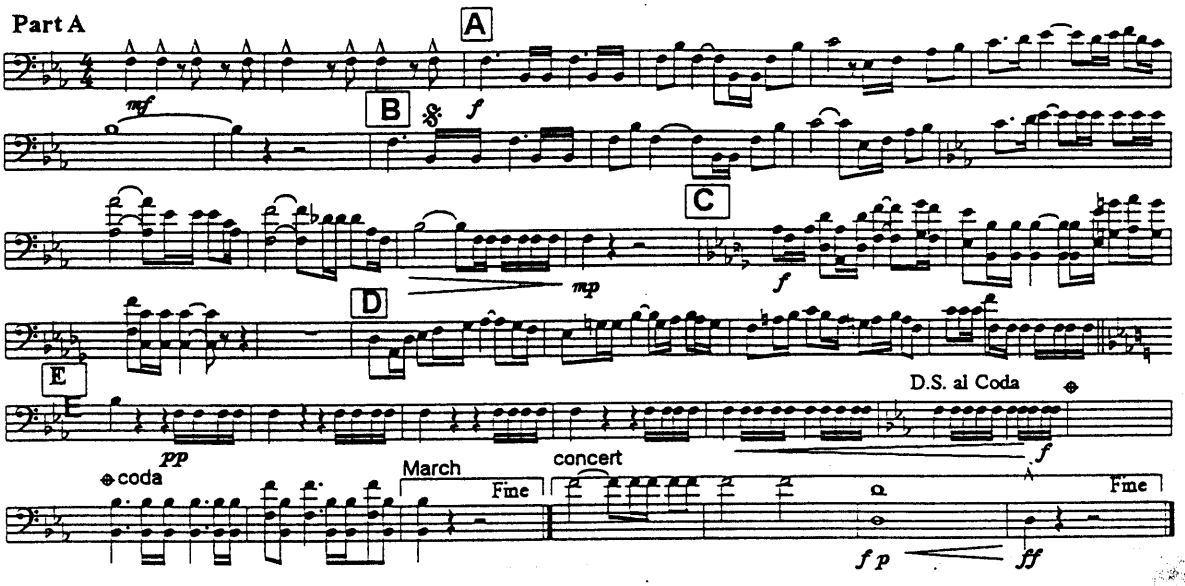
Trumpet
Clarinet (low)
Baritone T.C.
Part D

The Theme From "BATTLE OF BRITAIN"



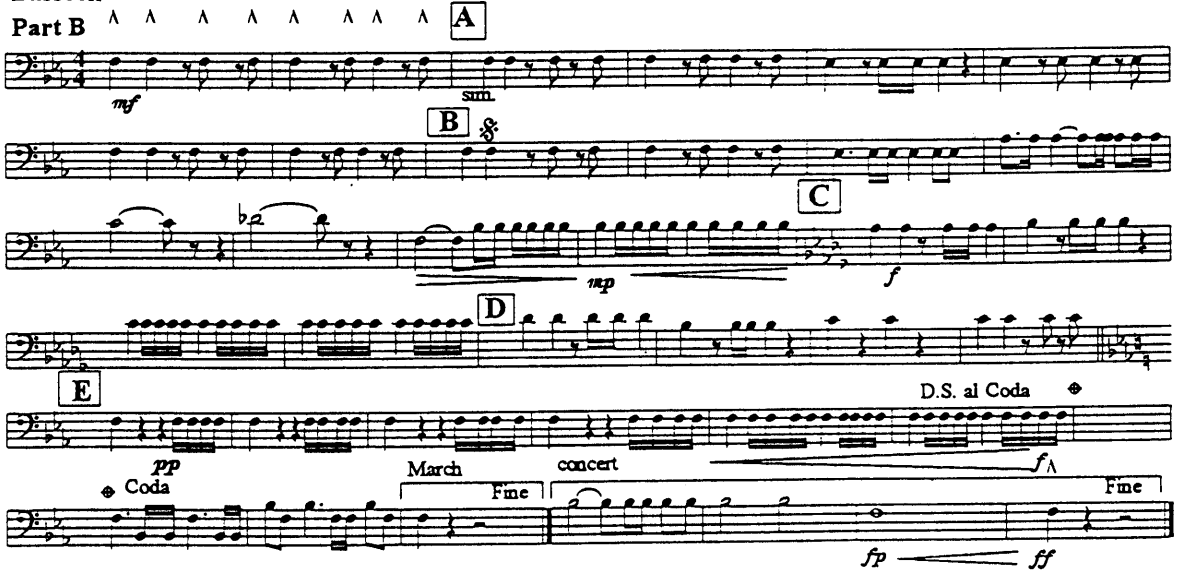
Trombone
Baritone B.C.
Bassoon
Part A

The Theme From "BATTLE OF BRITAIN"



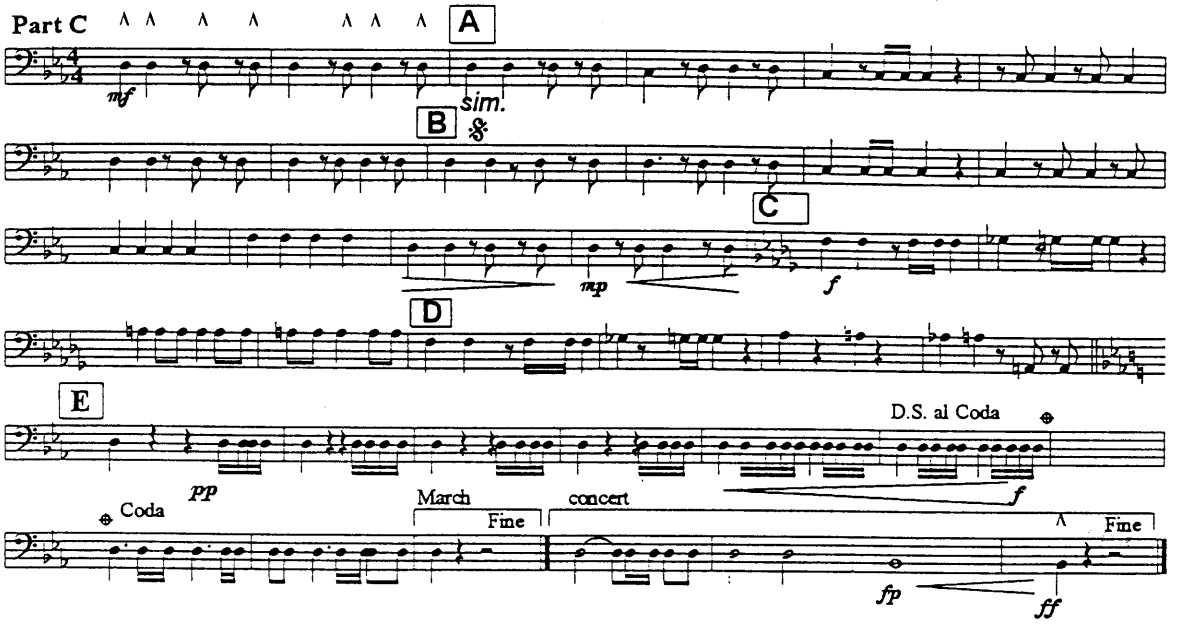
Trombone
Baritone B.C.
Bassoon
Part B

The Theme From "BATTLE OF BRITAIN"



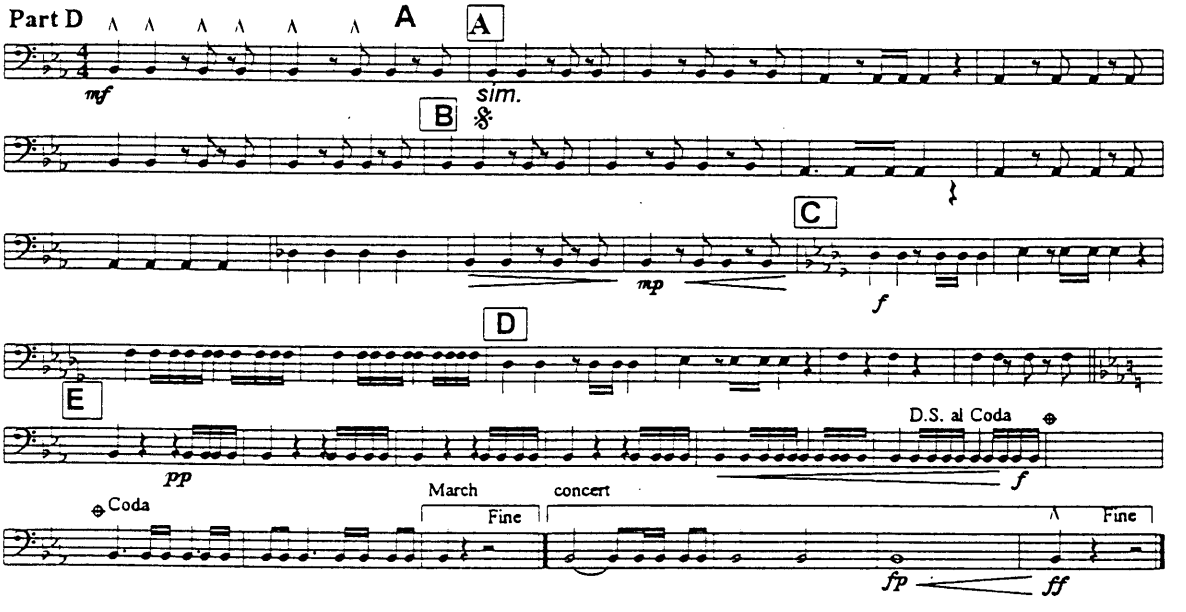
Trombone
Baritone B.C.
Bassoon
Part C

The Theme From "BATTLE OF BRITAIN"



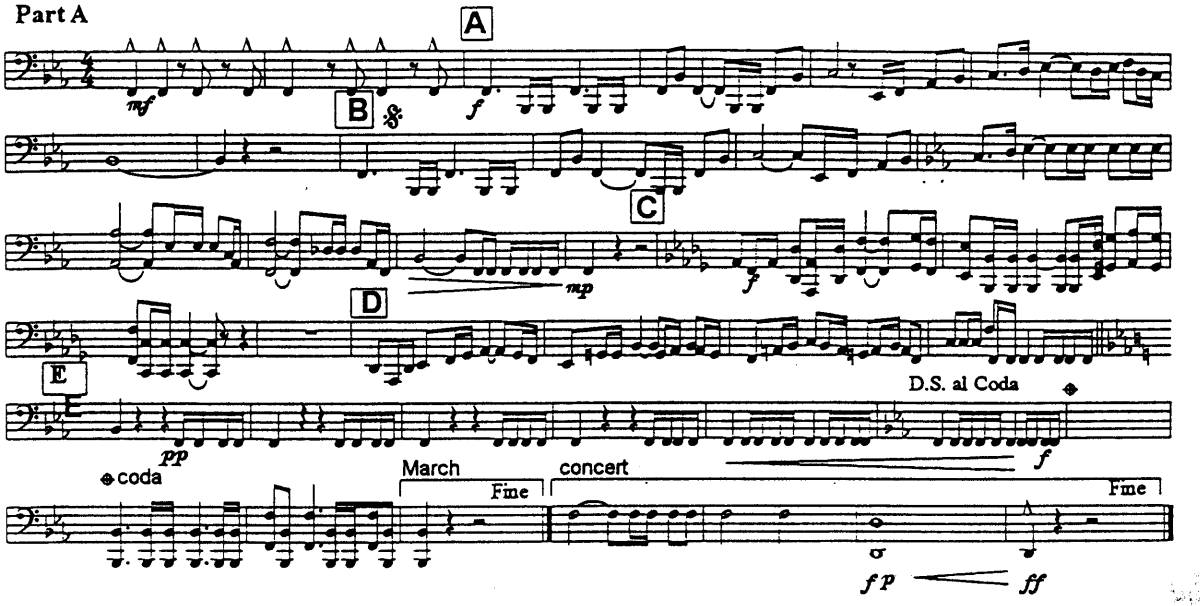
Trombone
Baritone B.C.
Bassoon
Part D

The Theme From "BATTLE OF BRITAIN"



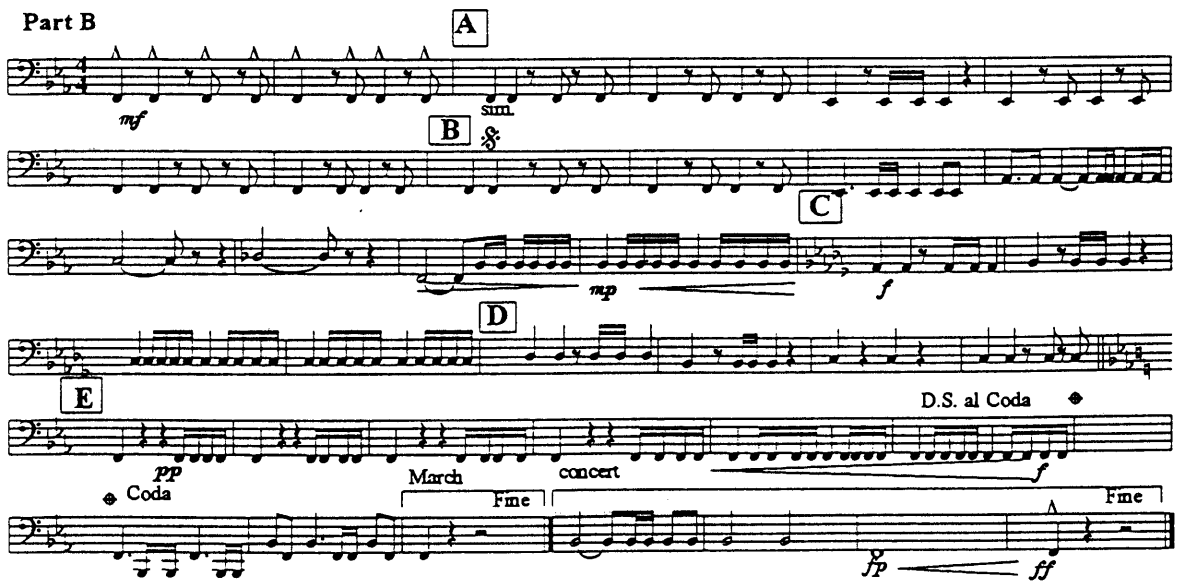
The Theme From "BATTLE OF BRITAIN"

Tuba
Part A



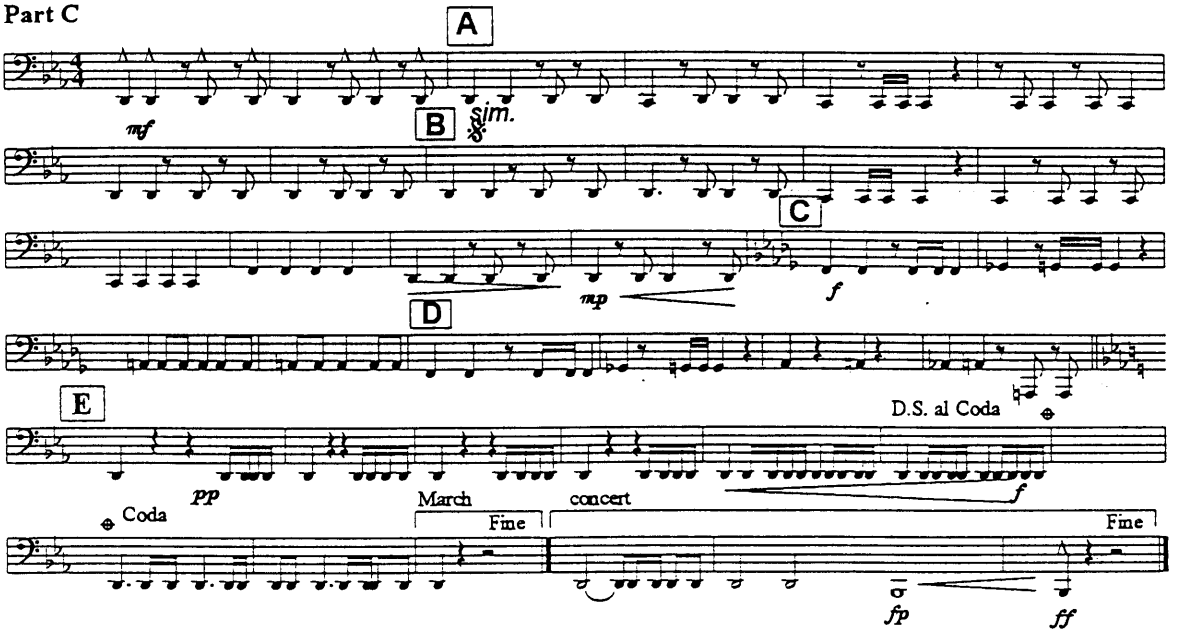
The Theme From "BATTLE OF BRITAIN"

Tuba
Part B



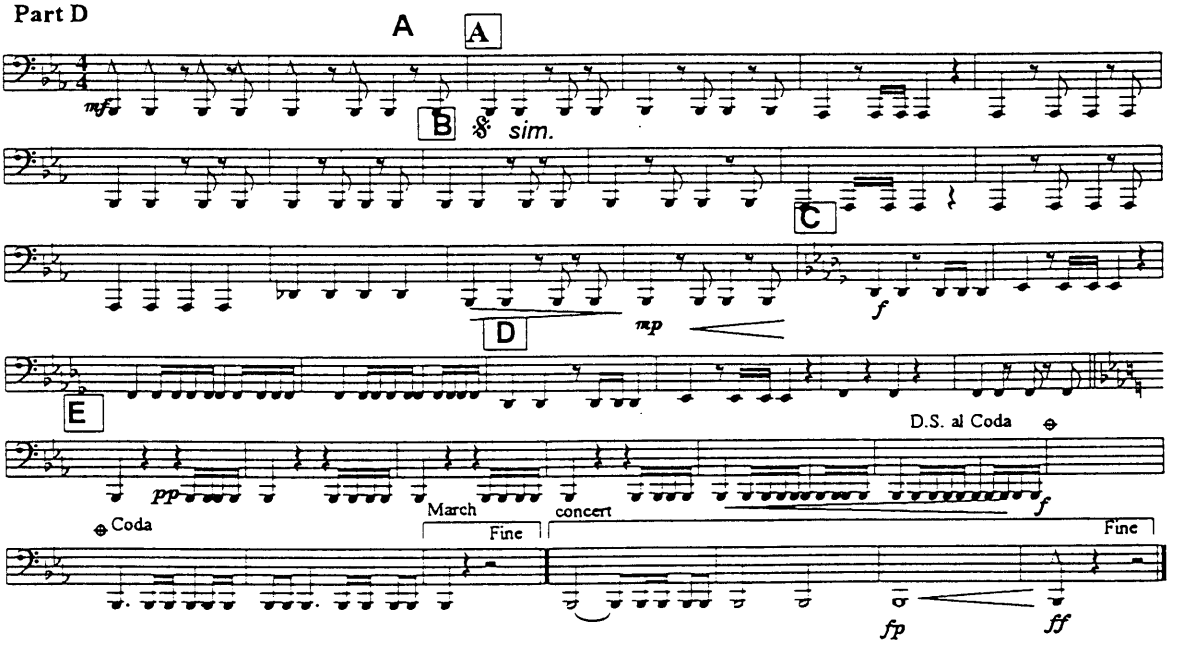
The Theme From "BATTLE OF BRITAIN"

Tuba
Part C



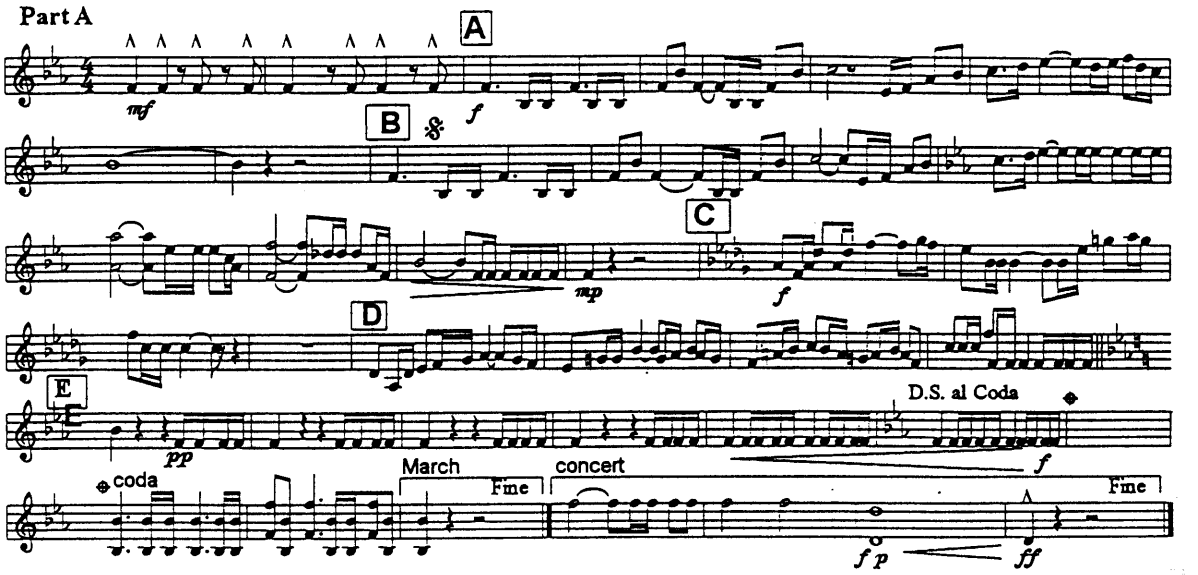
The Theme From "BATTLE OF BRITAIN"

Tuba
Part D



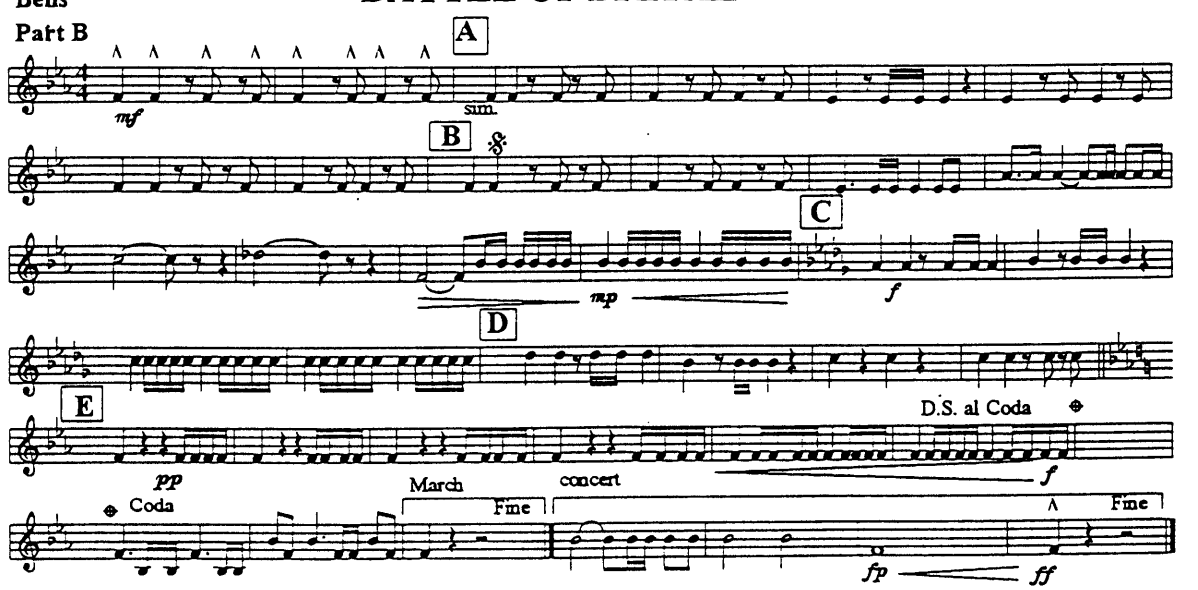
The Theme From "BATTLE OF BRITAIN"

Bells
Part A



The Theme From "BATTLE OF BRITAIN"

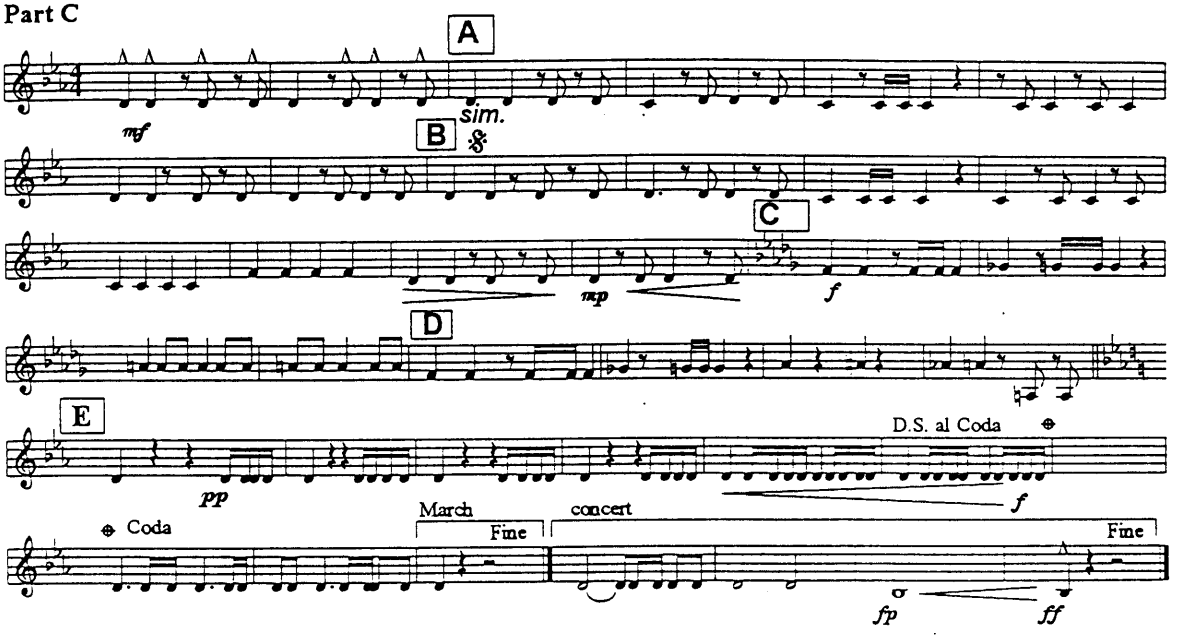
Bells
Part B



The Theme From "BATTLE OF BRITAIN"

Bells

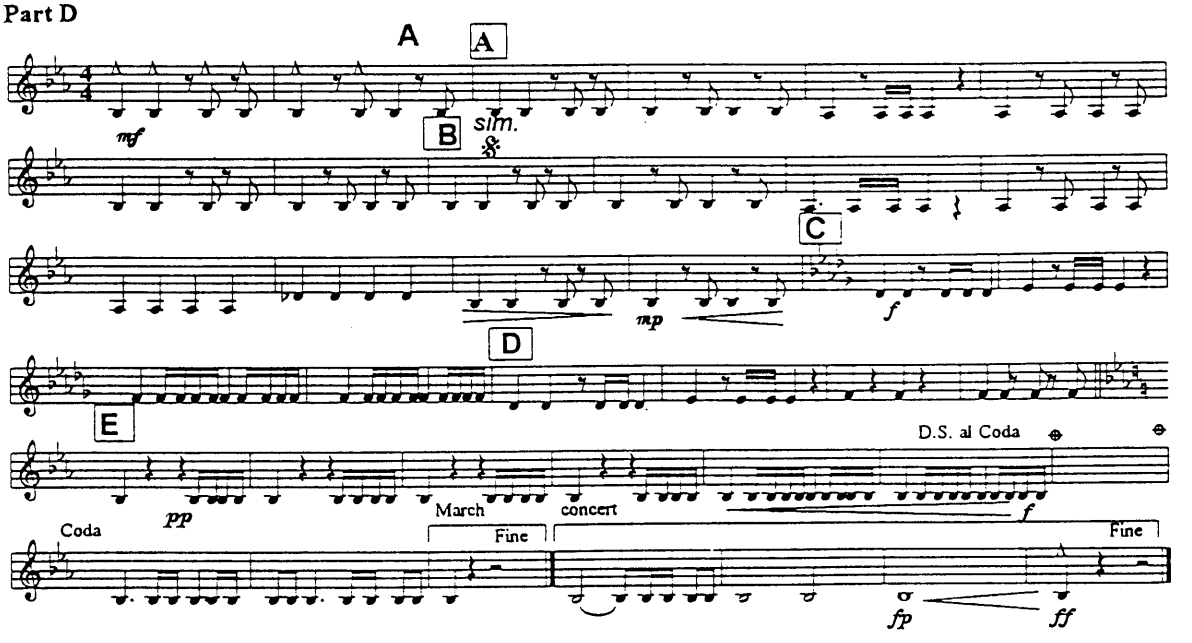
Part C



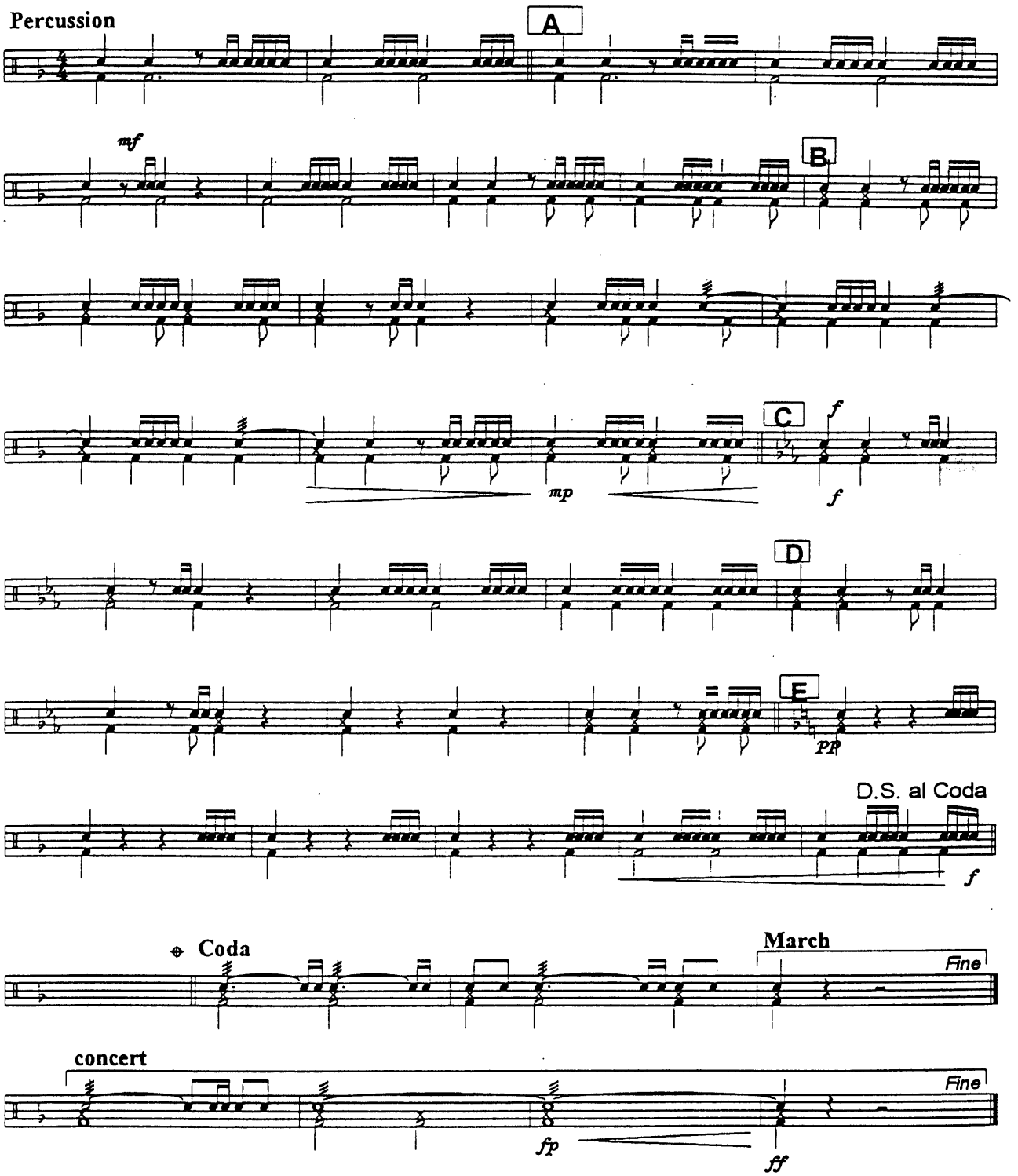
The Theme From "BATTLE OF BRITAIN"

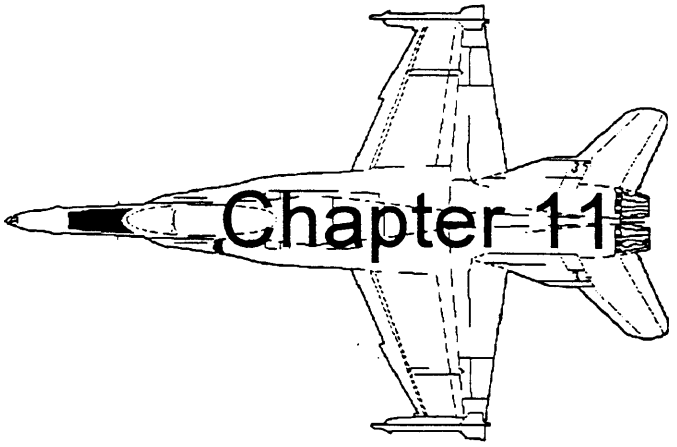
Bells

Part D



The Theme From "BATTLE OF BRITAIN"





Chapter 11

The Bells of Blazes

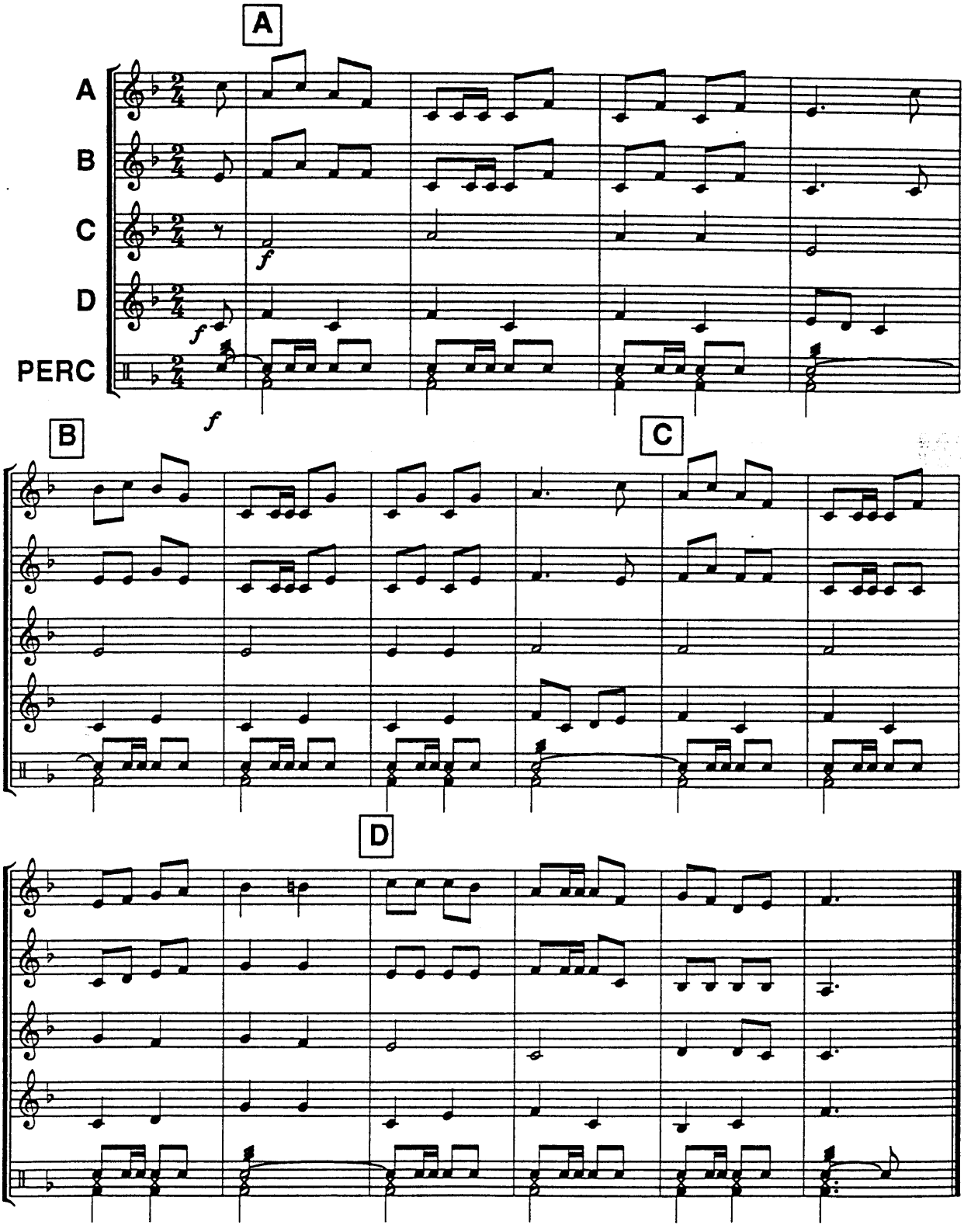
Many songs have been written about the nearness of death, but most pay more attention to being alive. Because of the nature of aviation, flying or service related to aircraft was considered the most dangerous and terrifying. An engine dying in mid air could be the cause of death rather than in an air to air combat situation which would be considered a courageous and dignified way to die. Air warfare creates a tremendous psychological strain on the pilots with short trips through the night sky exploding with flak.

1. The bells of blazes go ting-a-ling-a-ling
   For you but not for me.
   And the little devils how they sing-a-ling-a-ling
   For you but not for me.

2. O, Death, where is thy sting-a-ling-a-ling?
   O, Grave, thy victory?
   The bells of hell go ting-a-ling-a-ling
   For you but not for me.

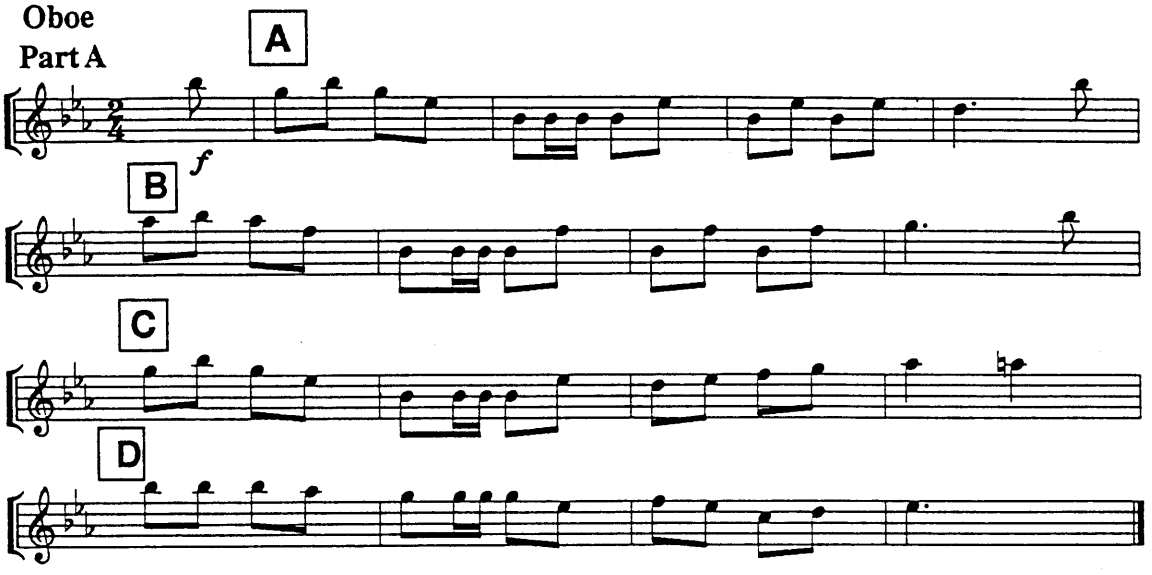
THE BELLS OF BLAZES

Bb CONDUCTOR **QUICK MARCH**



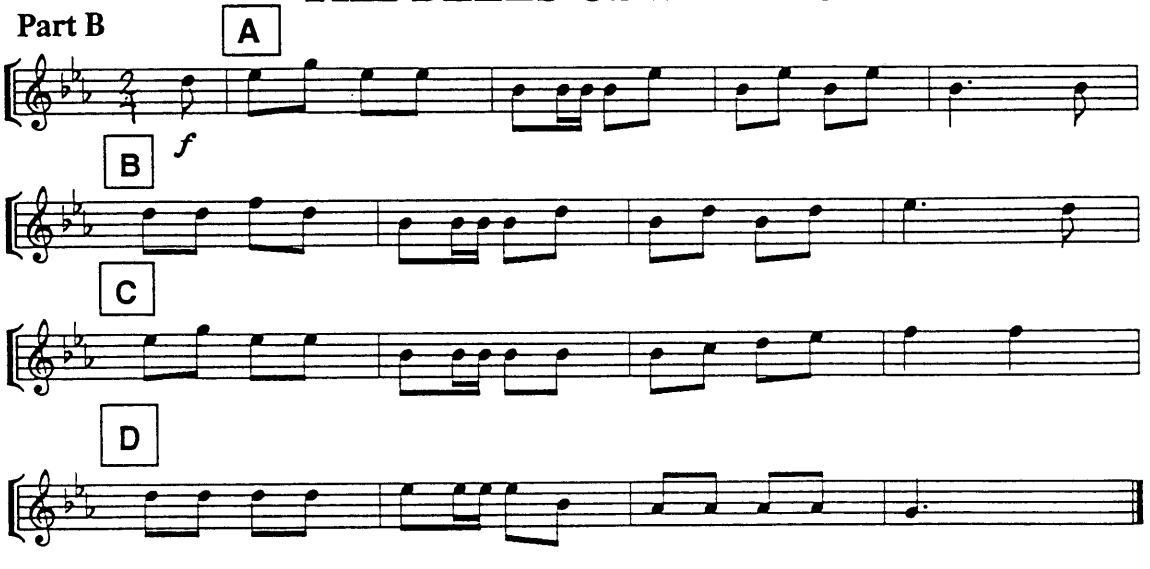
Flute
Oboe
Part A

THE BELLS OF BLAZES



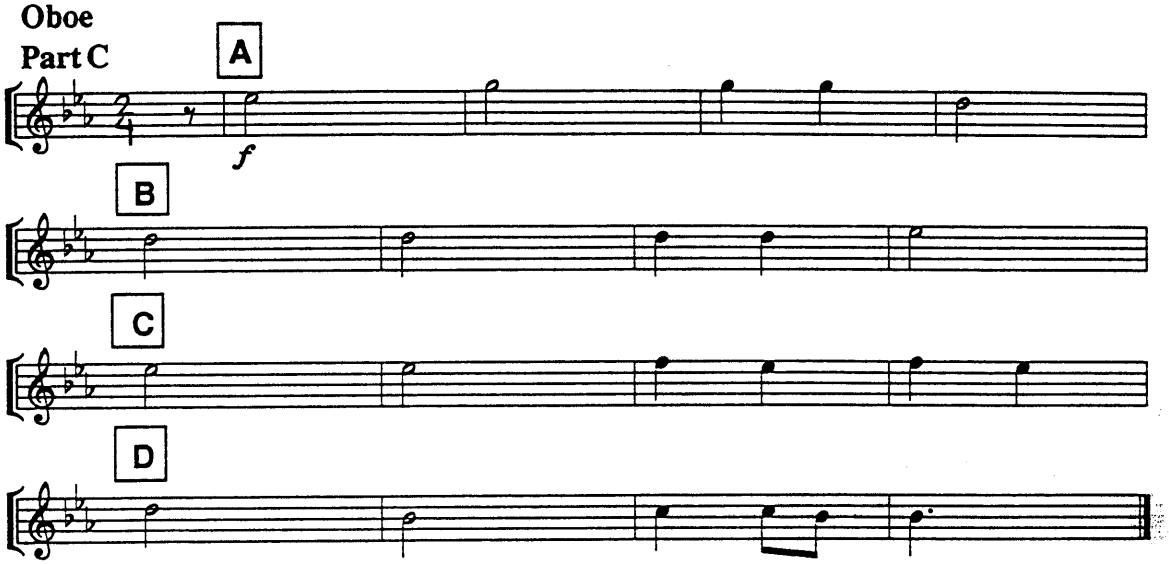
Flute
Oboe
Part B

THE BELLS OF BLAZES



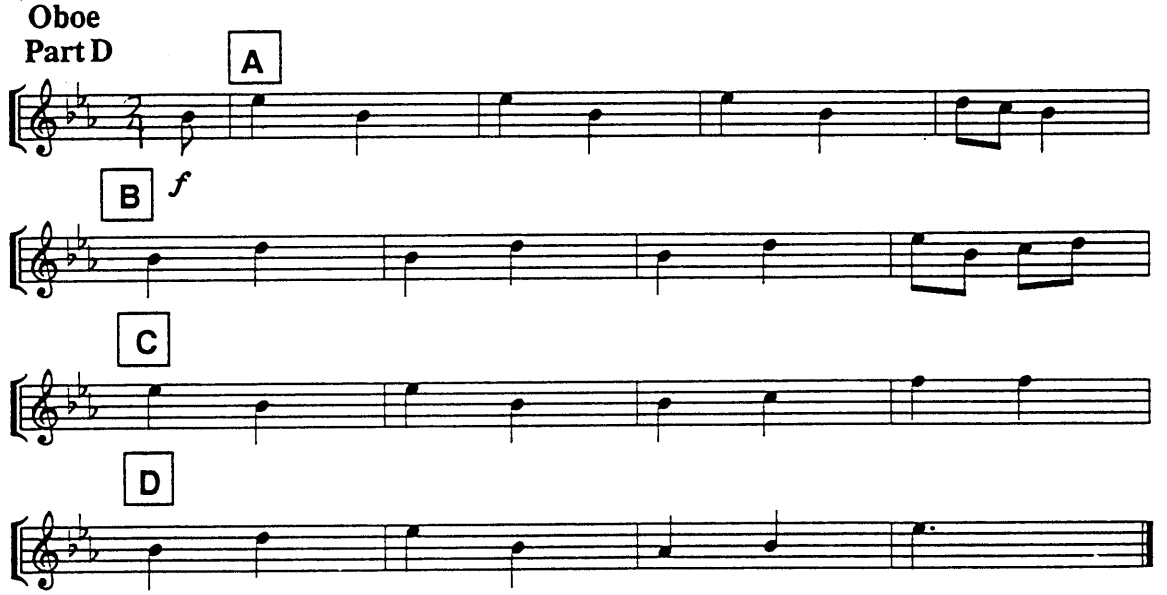
Flute
Oboe
Part C

THE BELLS OF BLAZES



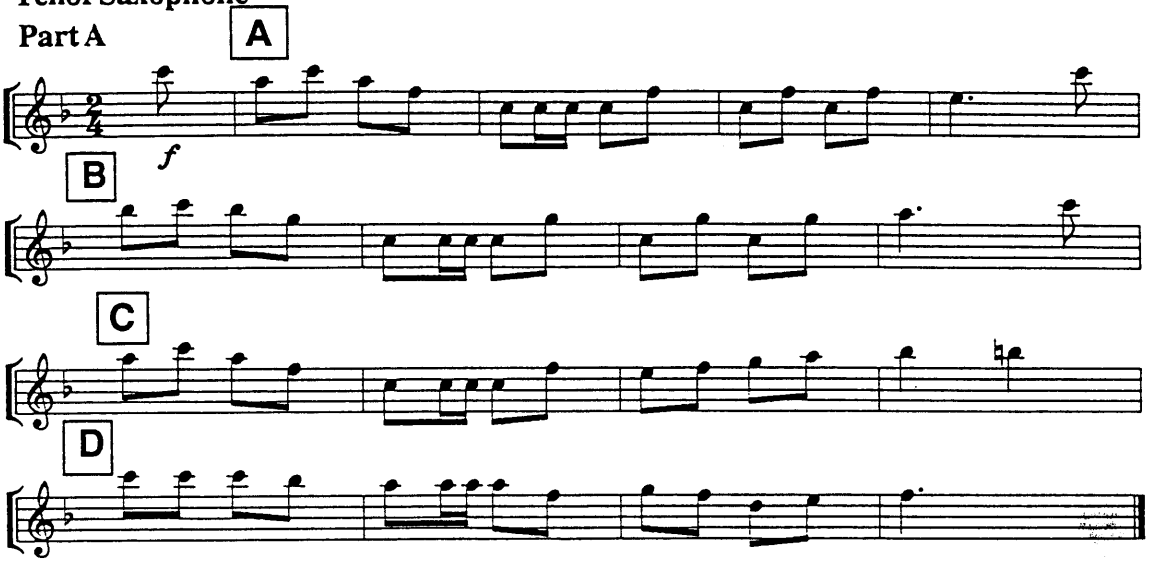
Flute
Oboe
Part D

THE BELLS OF BLAZES



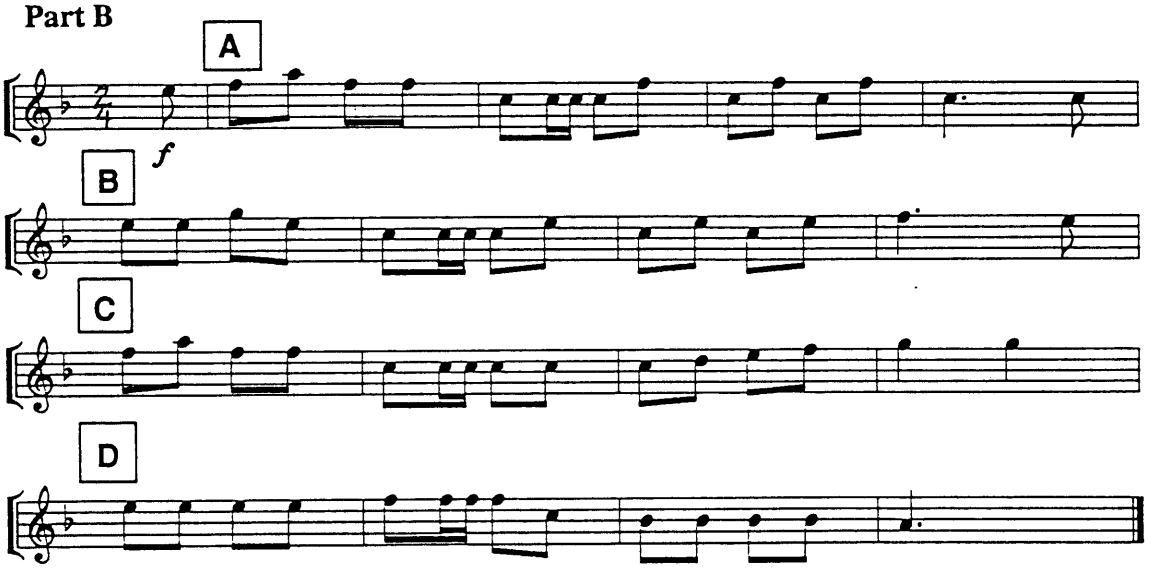
Clarinet (high)
Tenor Saxophone
Part A

THE BELLS OF BLAZES



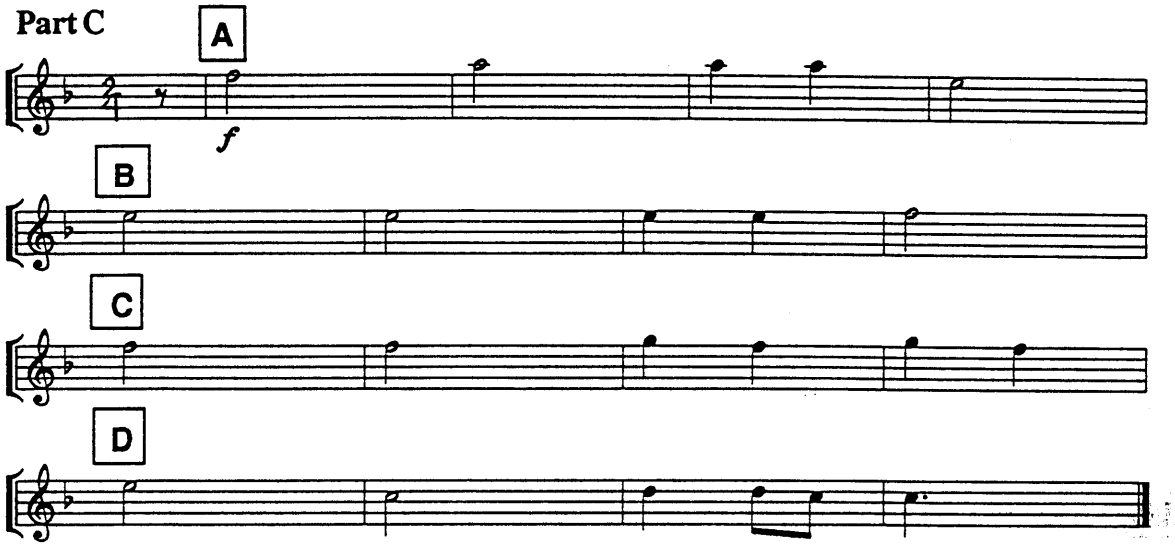
Clarinet (high)
Tenor Saxophone
Part B

THE BELLS OF BLAZES



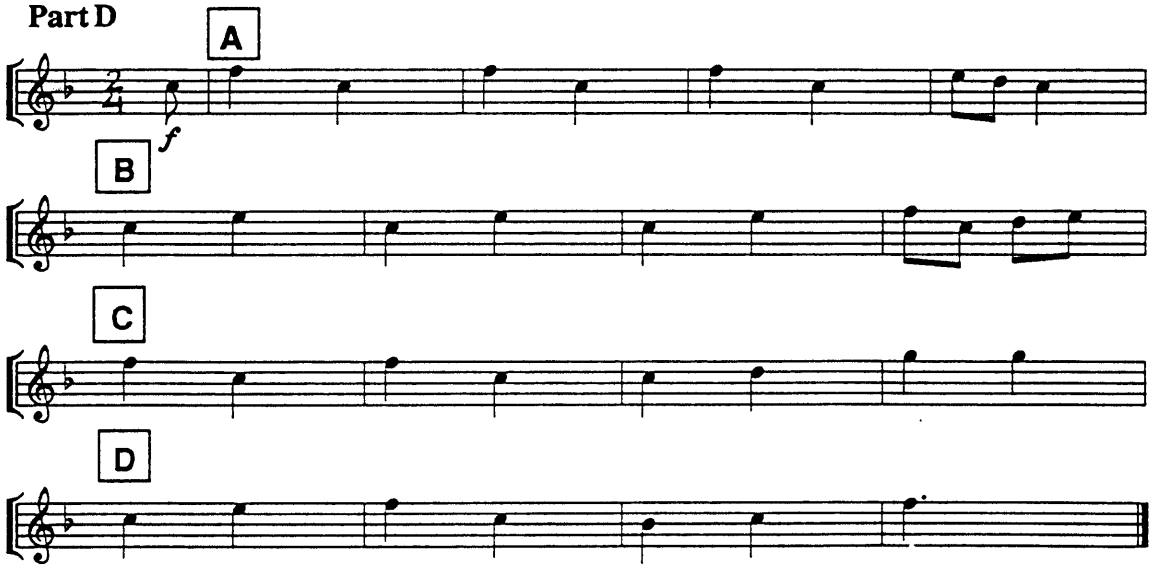
Clarinet (high)
Tenor Saxophone
Part C

THE BELLS OF BLAZES



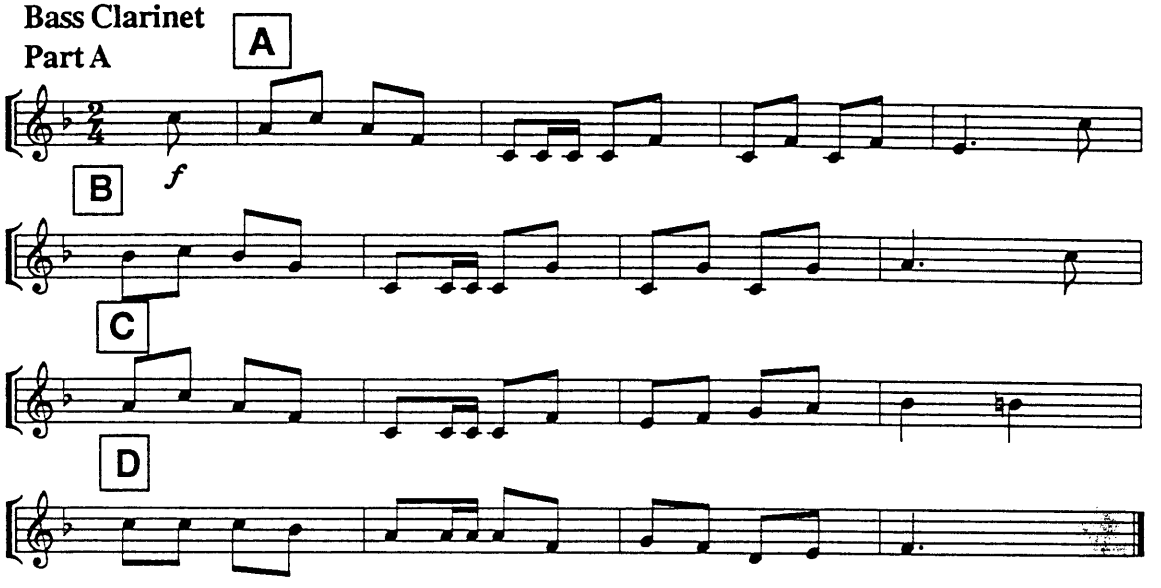
Clarinet (high)
Tenor Saxophone
Part D

THE BELLS OF BLAZES



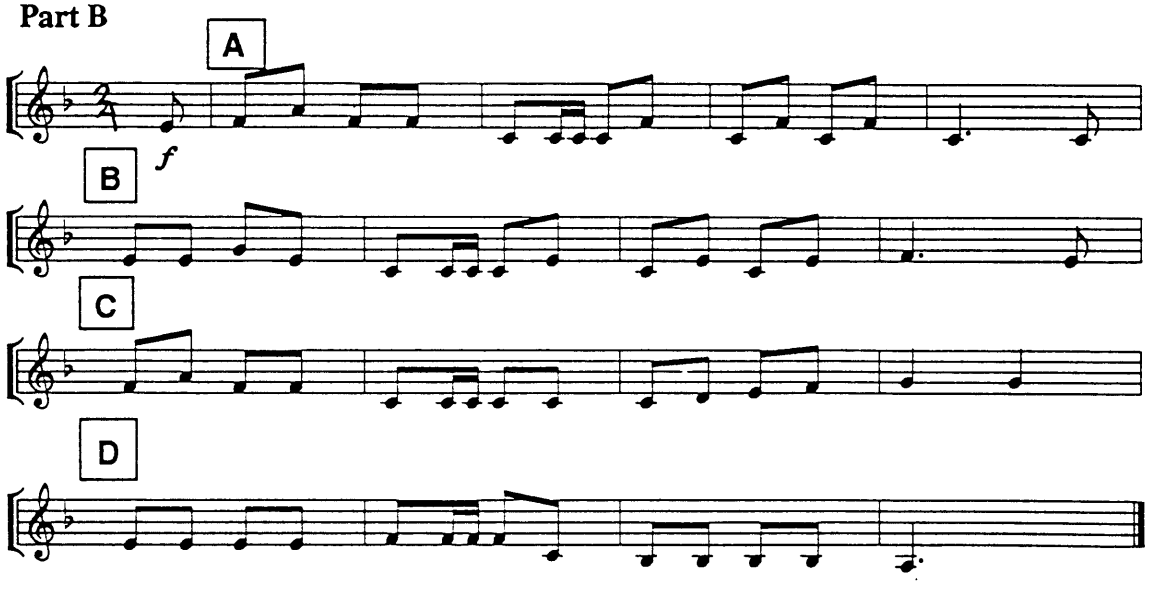
THE BELLS OF BLAZES

Bass Clarinet
Part A



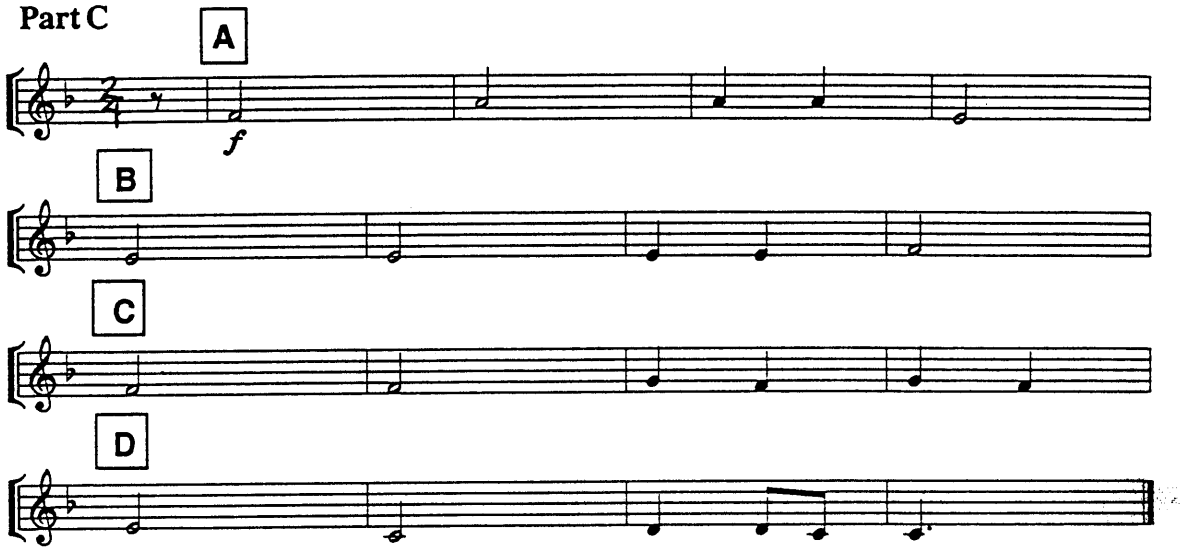
THE BELLS OF BLAZES

Bass Clarinet
Part B



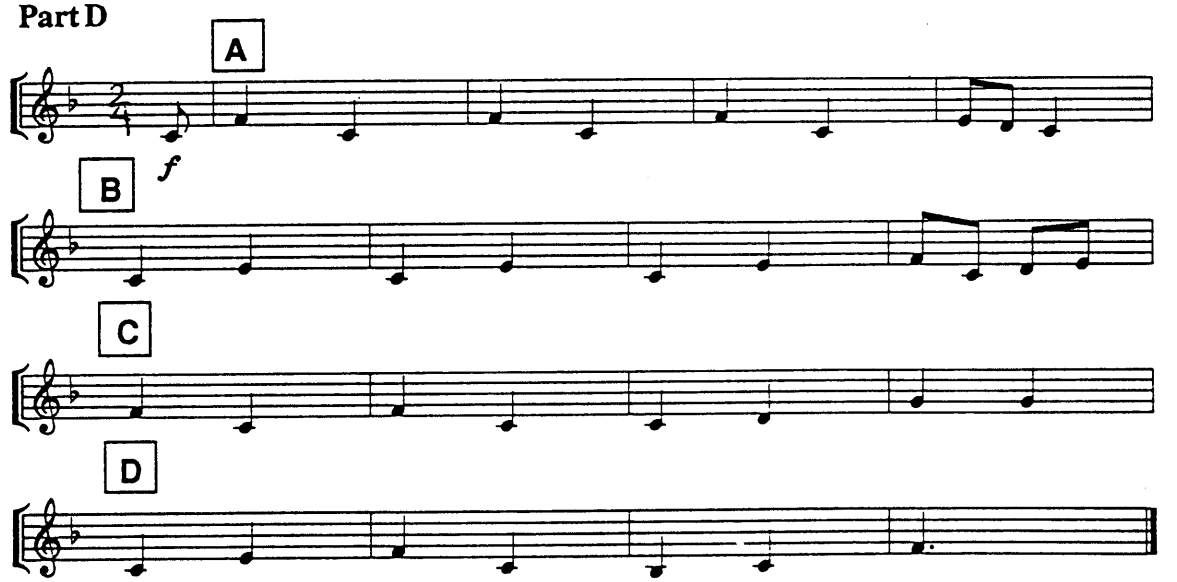
THE BELLS OF BLAZES

Bass Clarinet
Part C



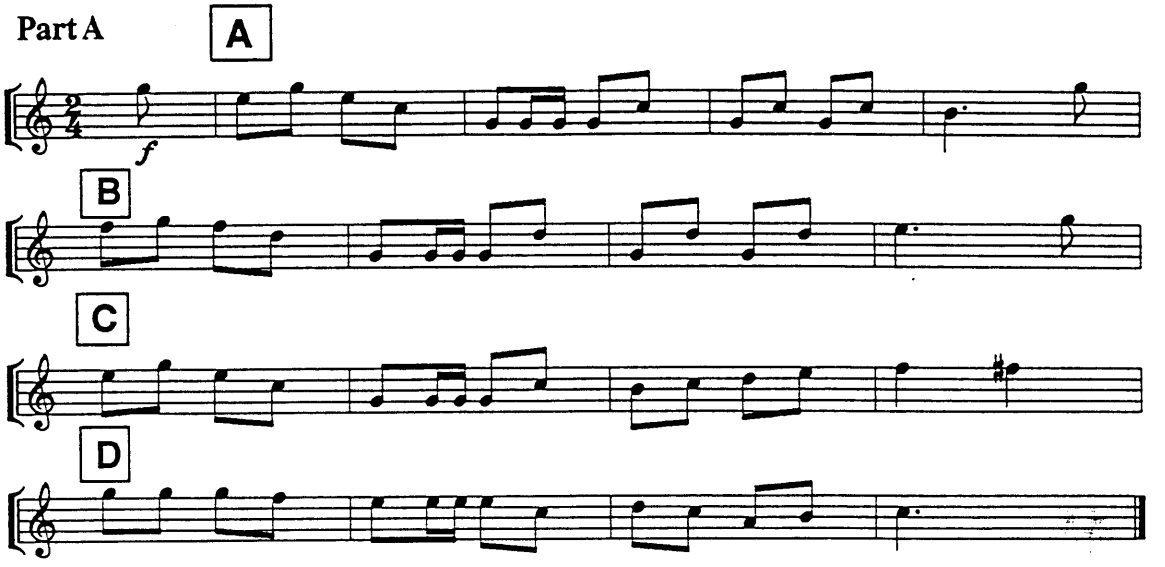
THE BELLS OF BLAZES

Bass Clarinet
Part D



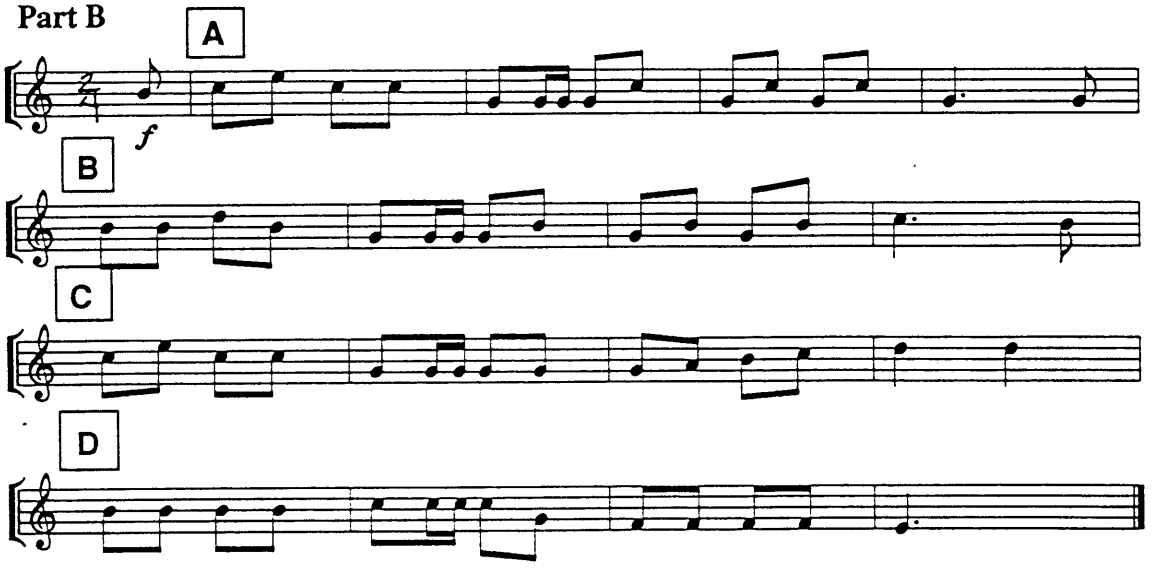
THE BELLS OF BLAZES

Alto Saxophone
Baritone Saxophone
Part A



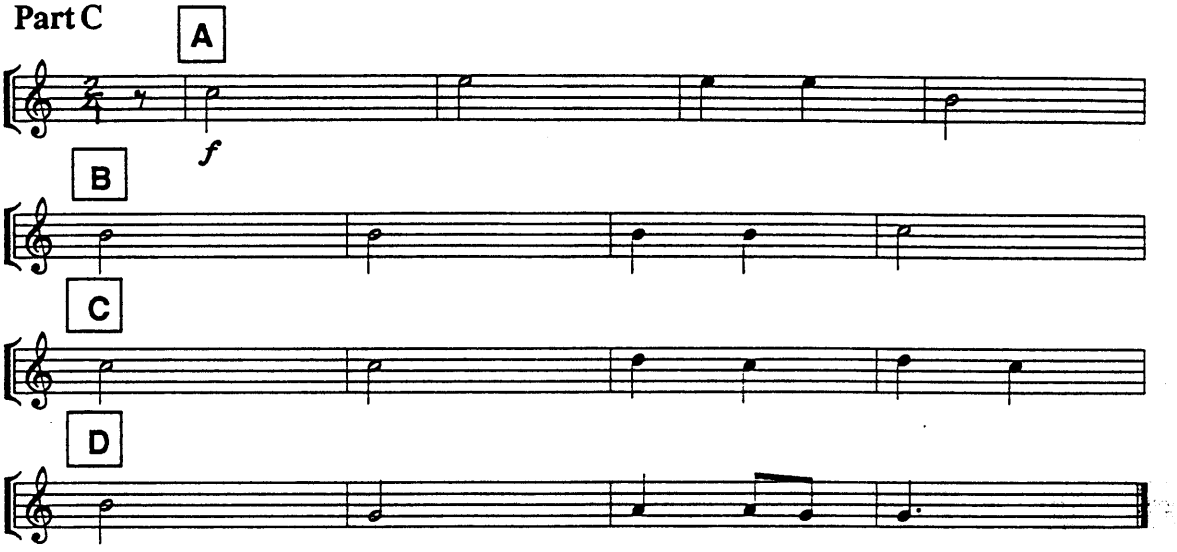
THE BELLS OF BLAZES

Alto Saxophone
Baritone Saxophone
Part B



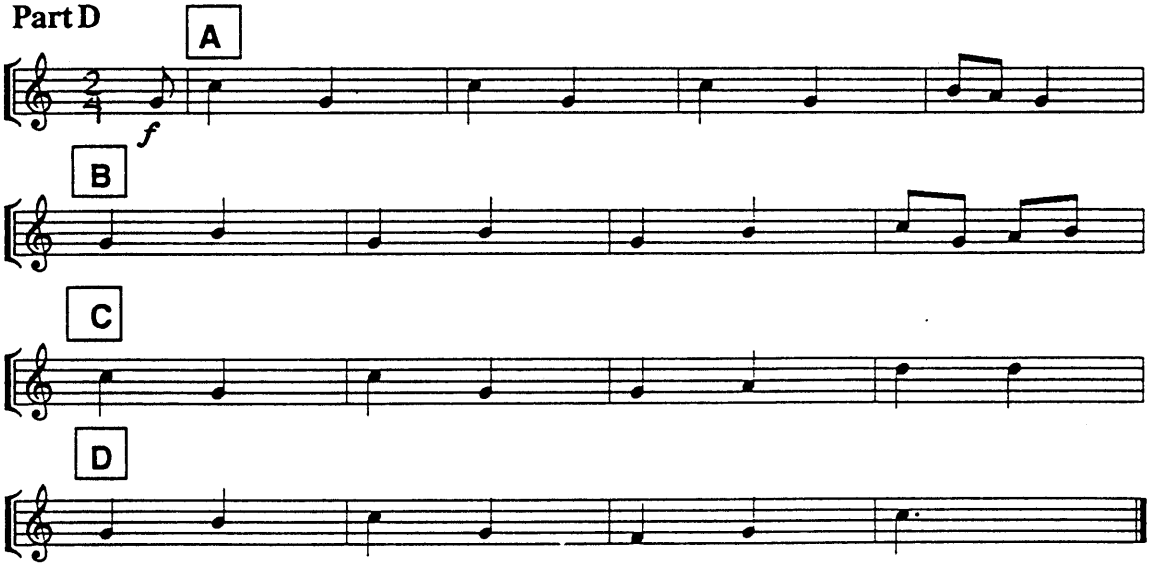
THE BELLS OF BLAZES

Alto Saxophone
Baritone Saxophone
Part C



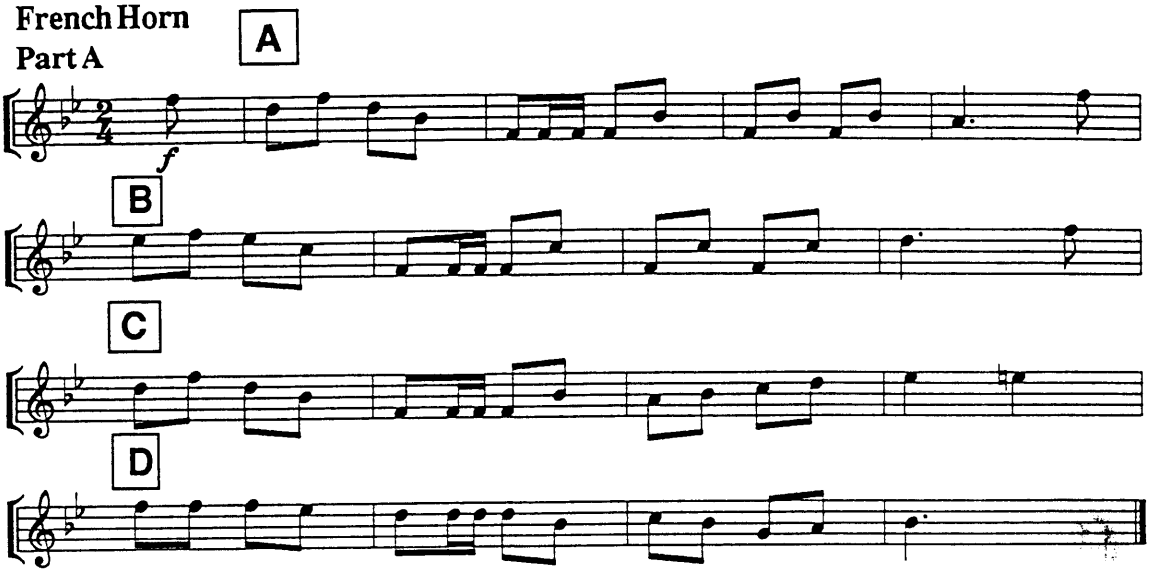
THE BELLS OF BLAZES

Alto Saxophone
Baritone Saxophone
Part D



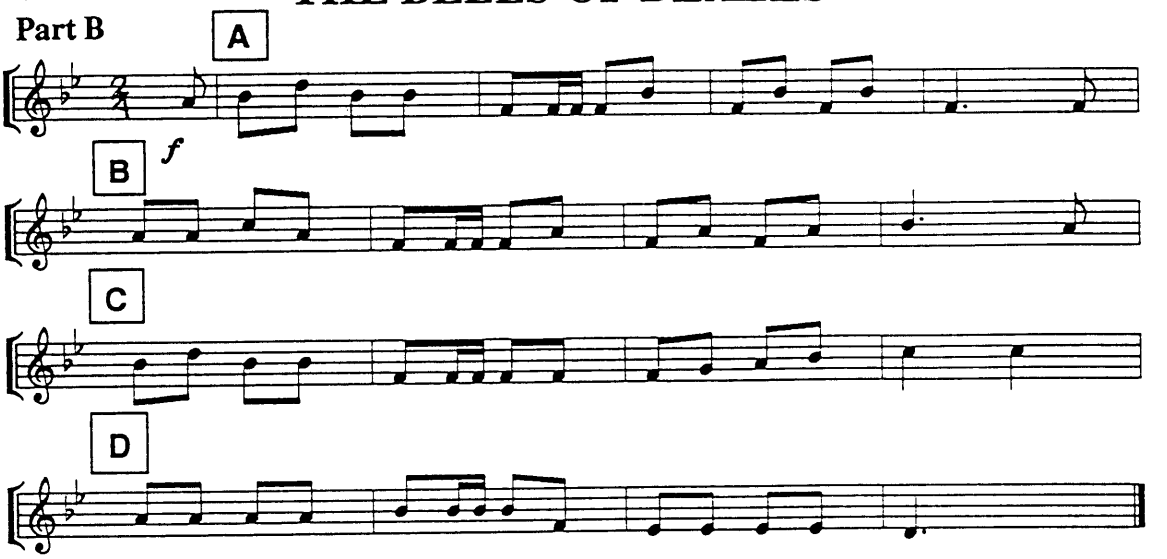
THE BELLS OF BLAZES

French Horn
Part A



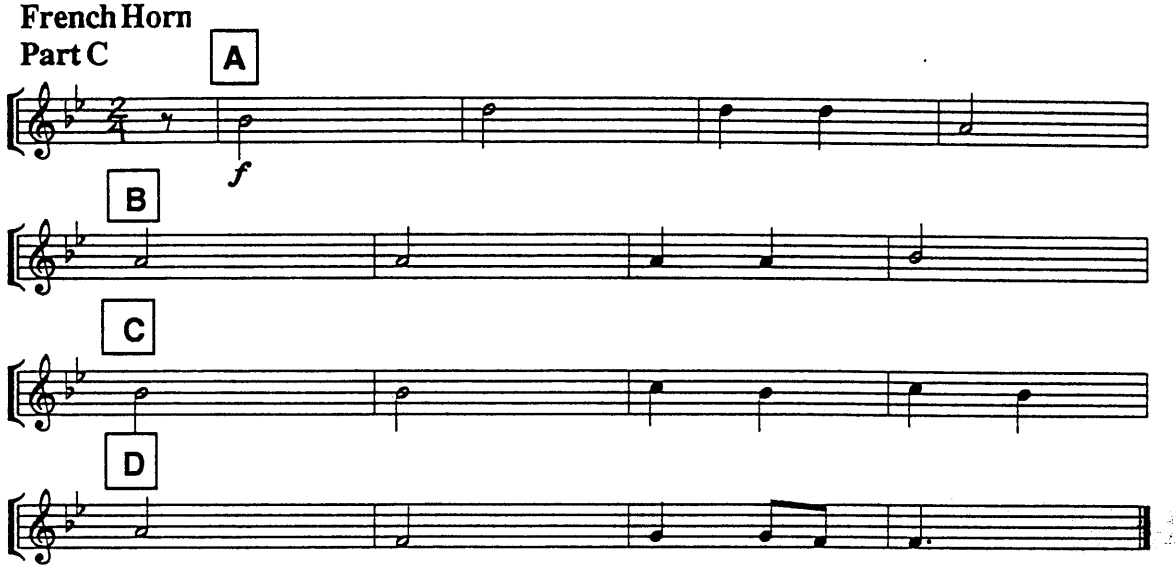
French Horn
Part B

THE BELLS OF BLAZES



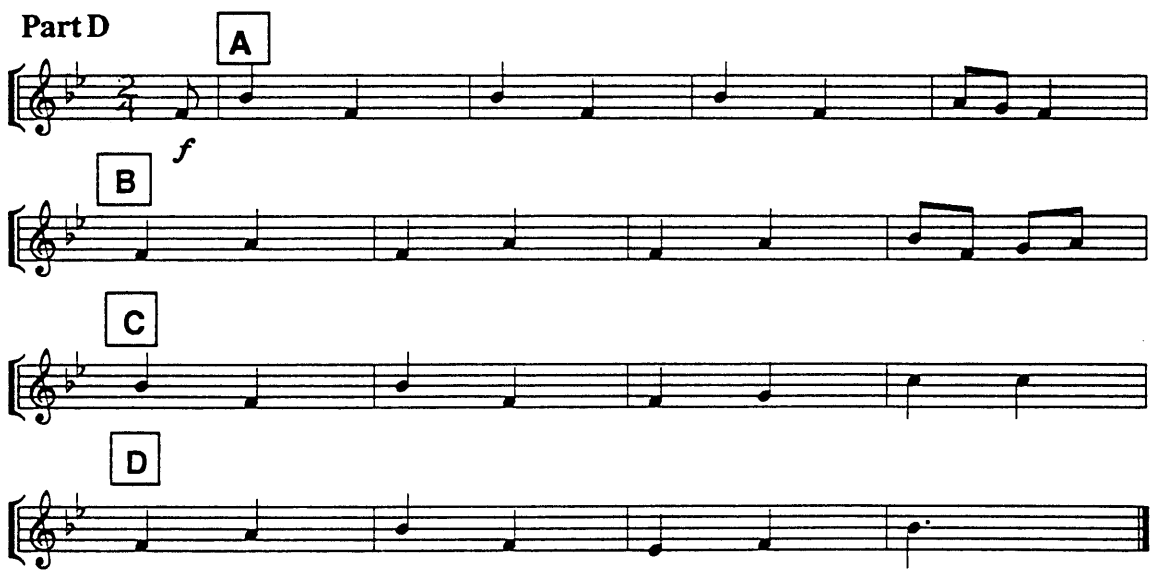
THE BELLS OF BLAZES

French Horn
Part C



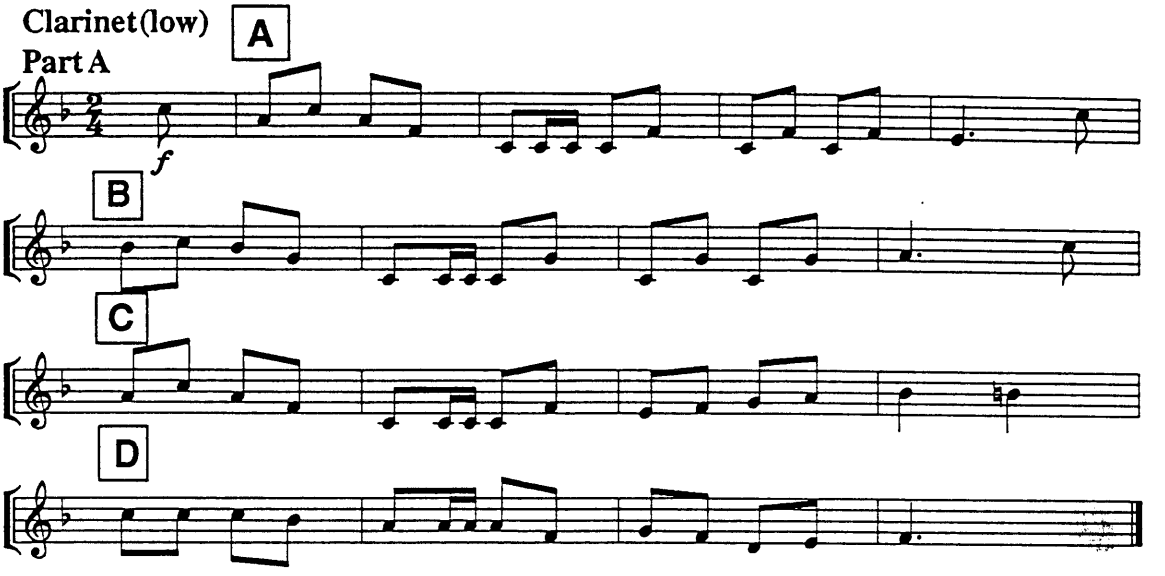
THE BELLS OF BLAZES

French Horn
Part D



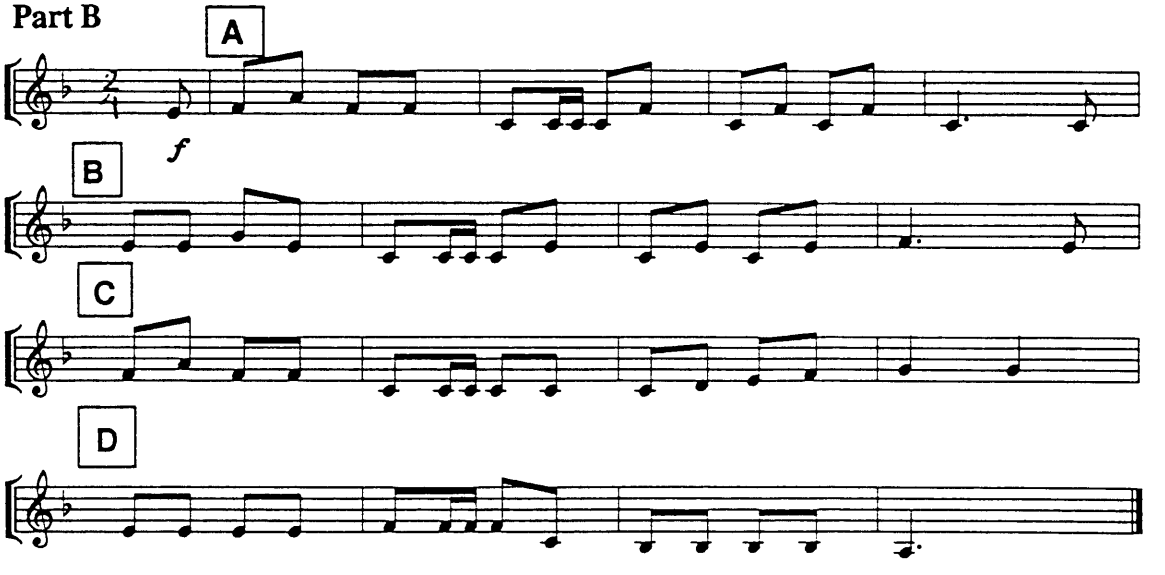
Trumpet
Baritone T.C.
Clarinet(low)
Part A

THE BELLS OF BLAZES



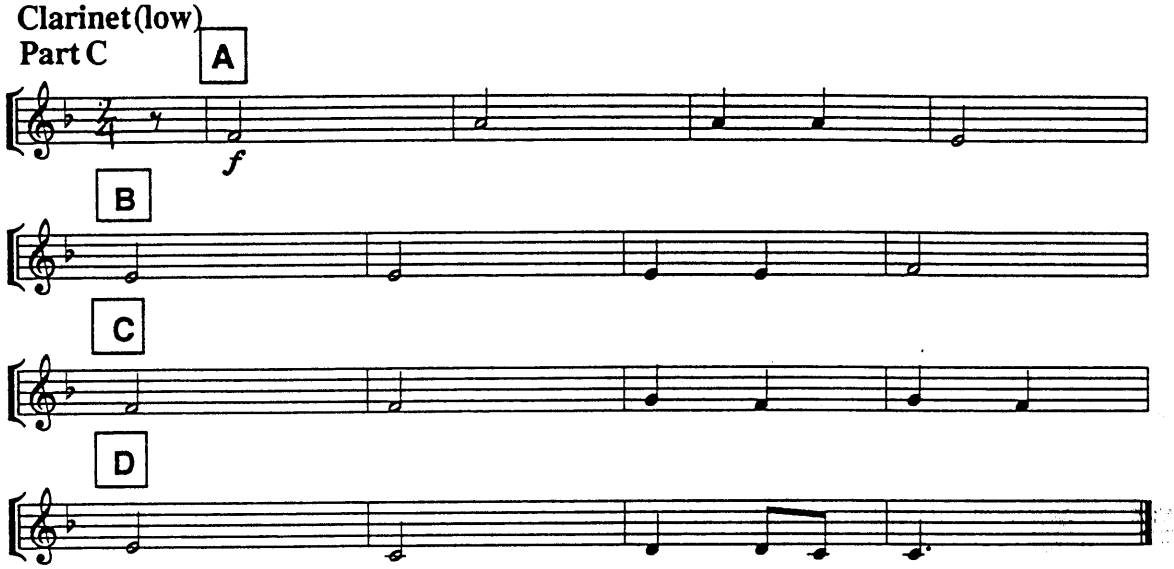
Trumpet
Baritone T.C.
Clarinet(low)
Part B

THE BELLS OF BLAZES



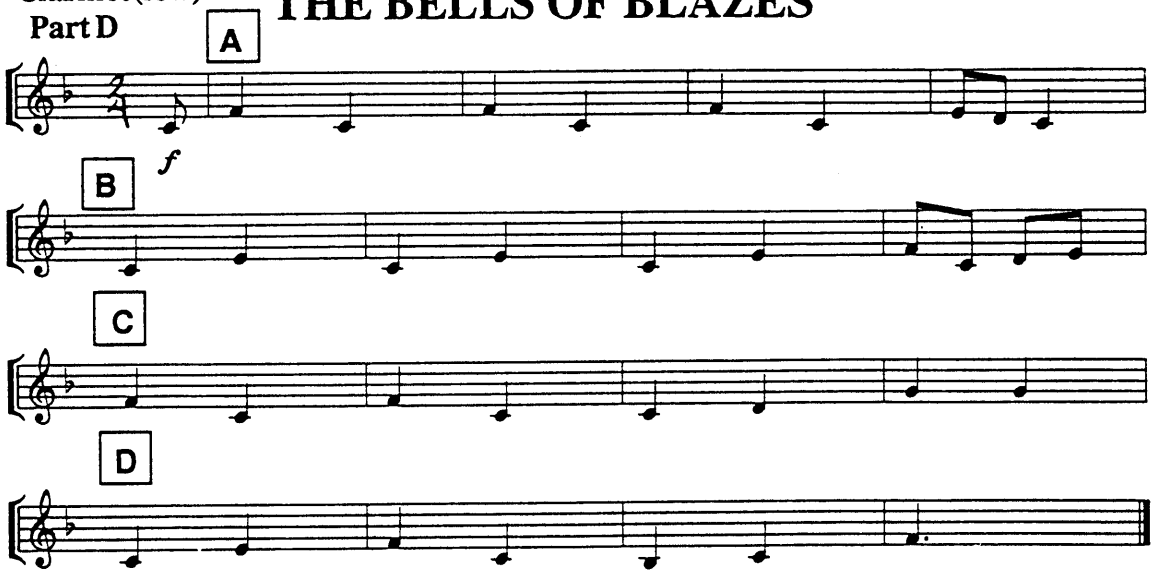
Trumpet
Baritone T.C.
Clarinet (low)
Part C

THE BELLS OF BLAZES



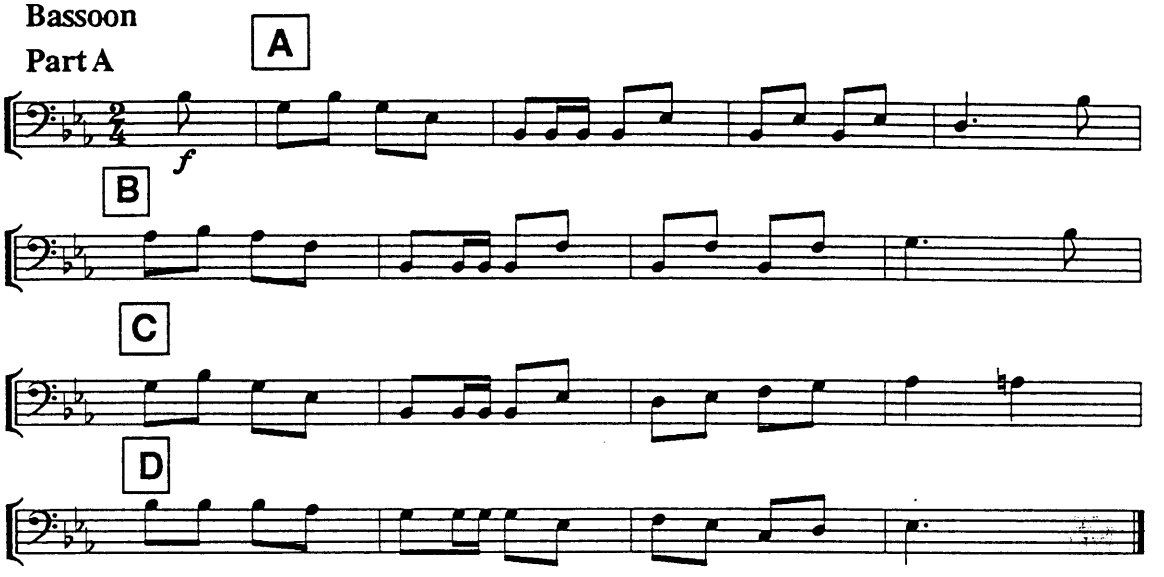
Trumpet
Baritone T.C.
Clarinet (low)
Part D

THE BELLS OF BLAZES



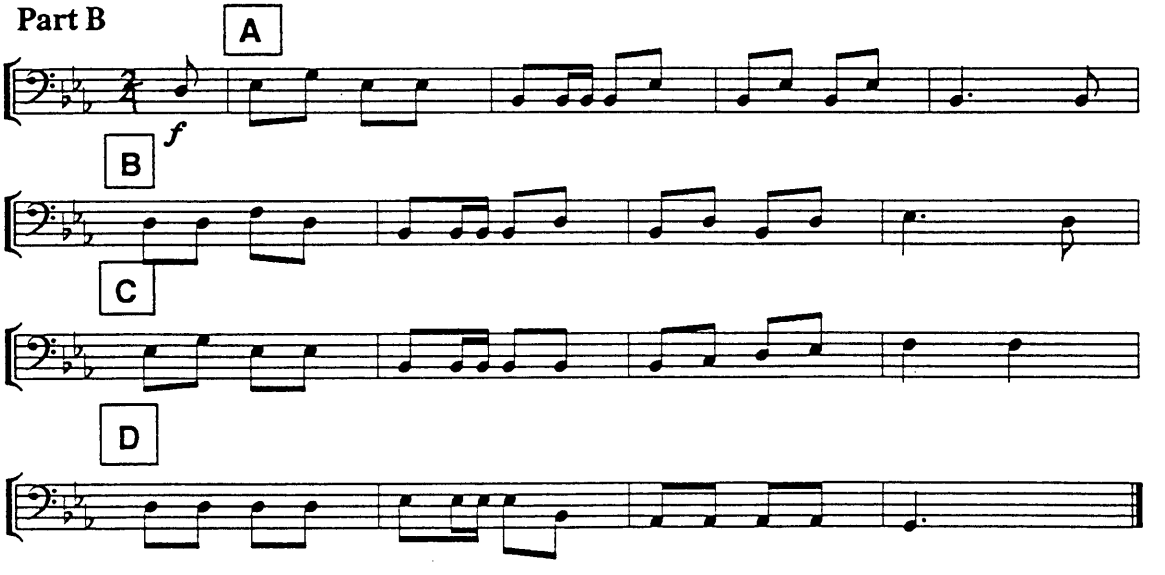
THE BELLS OF BLAZES

Trombone
Baritone B.C.
Bassoon
Part A



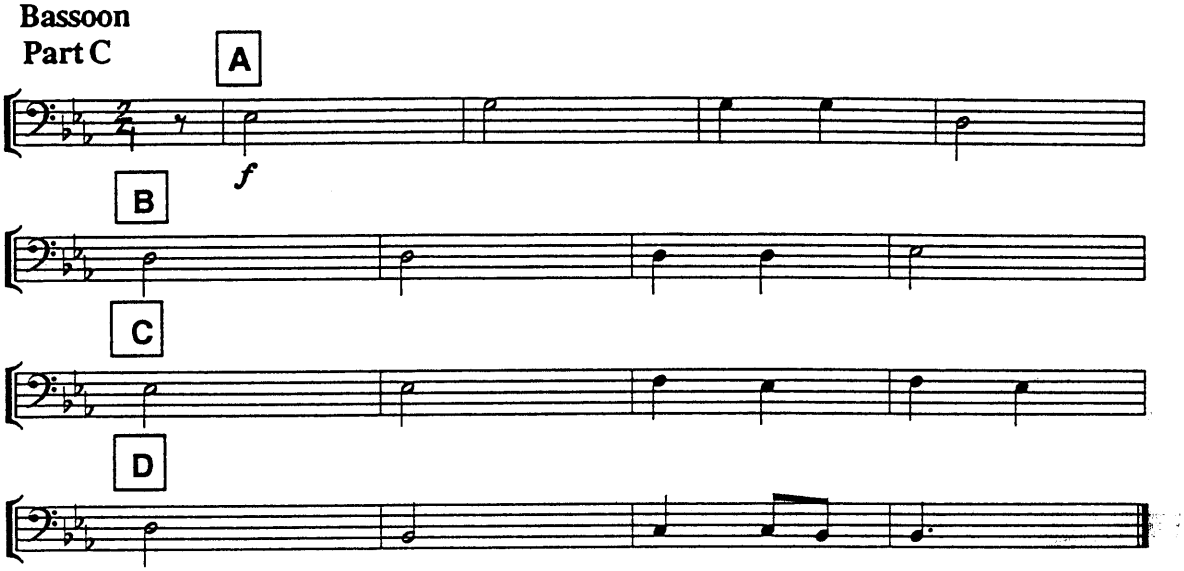
THE BELLS OF BLAZES

Trombone
Baritone B.C.
Bassoon
Part B



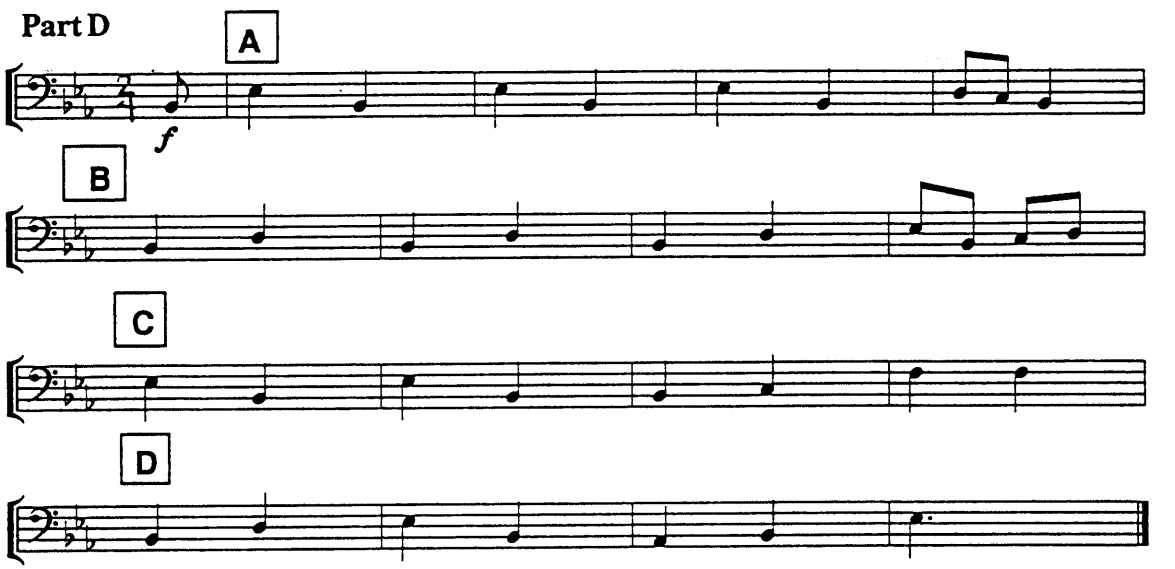
Trombone
Baritone B.C.
Bassoon
Part C

THE BELLS OF BLAZES



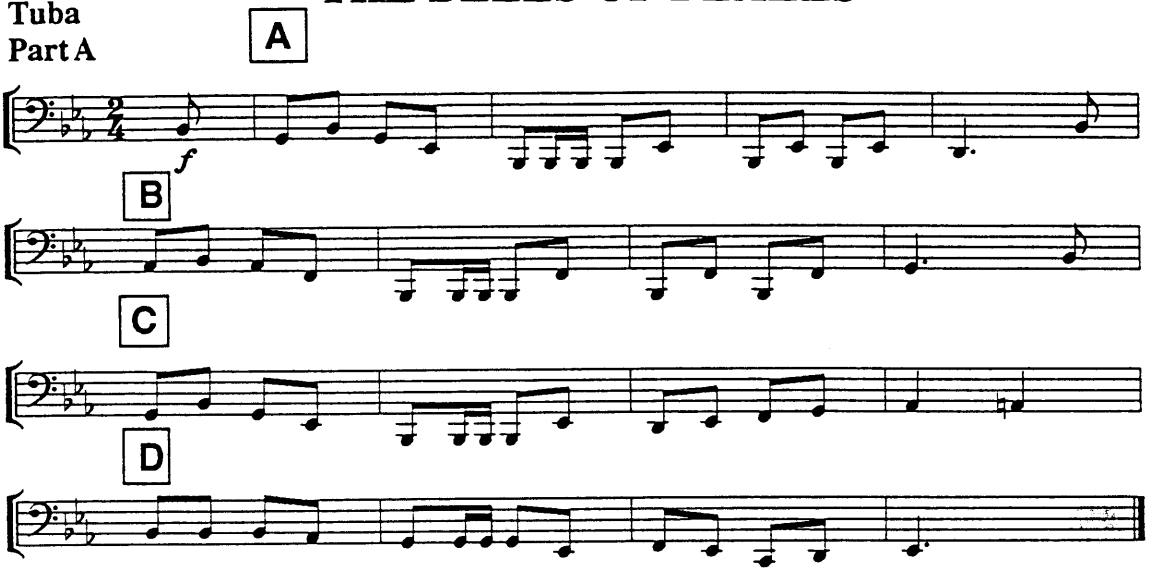
Trombone
Baritone B.C.
Bassoon
Part D

THE BELLS OF BLAZES



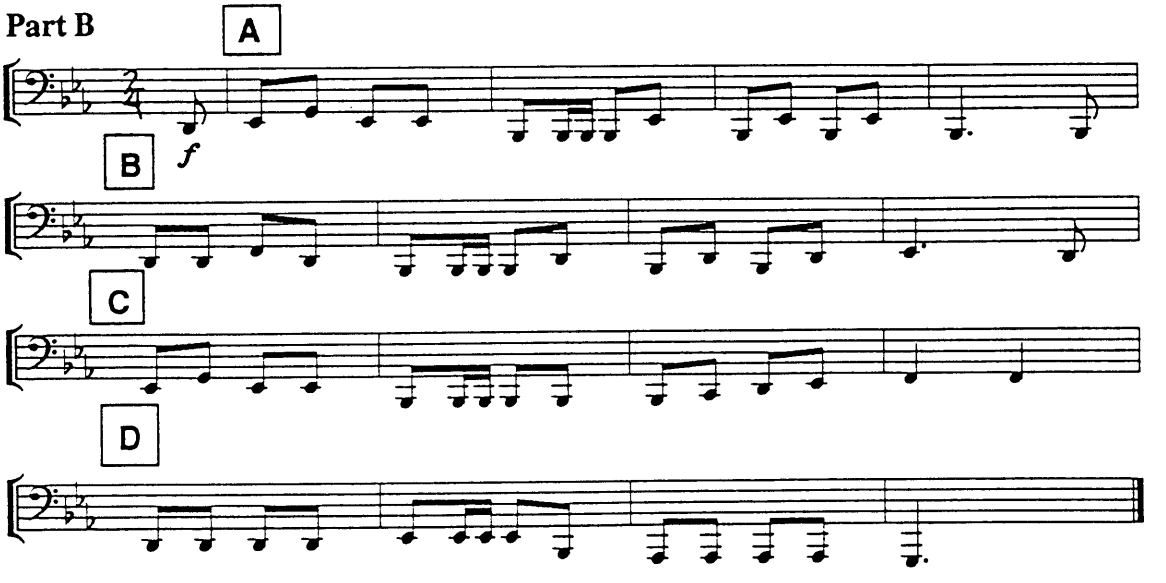
THE BELLS OF BLAZES

Tuba
Part A



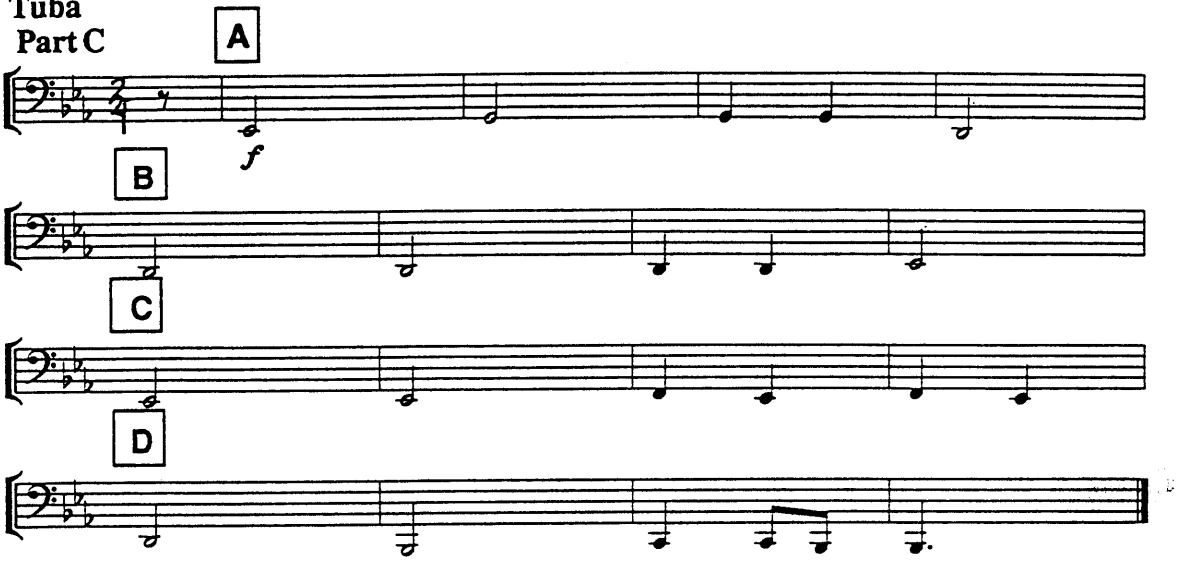
THE BELLS OF BLAZES

Tuba
Part B



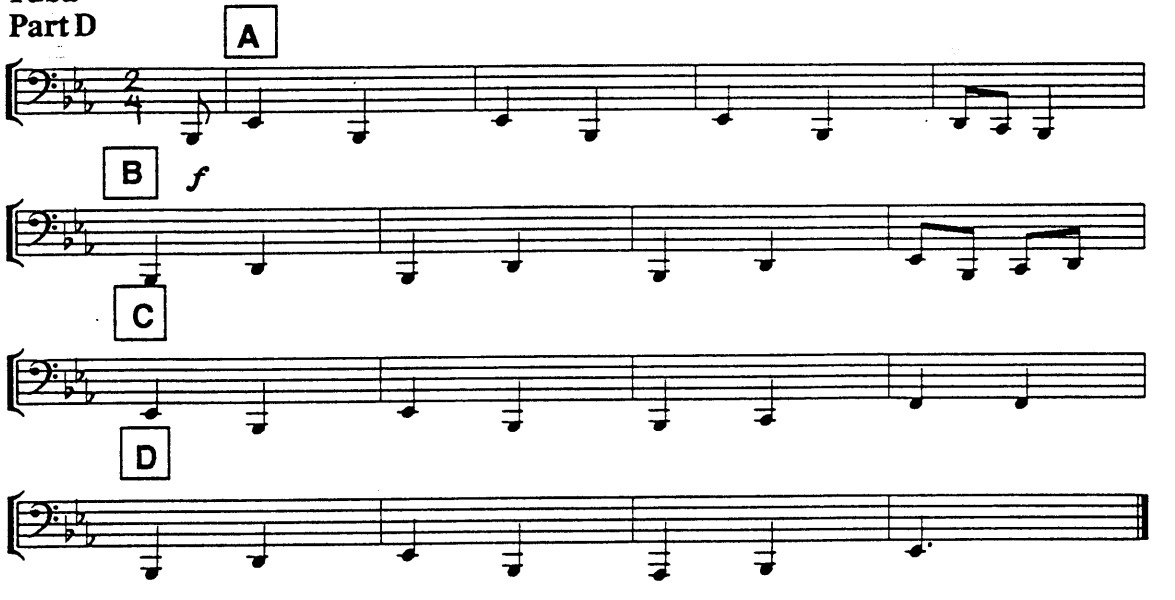
THE BELLS OF BLAZES

Tuba
Part C



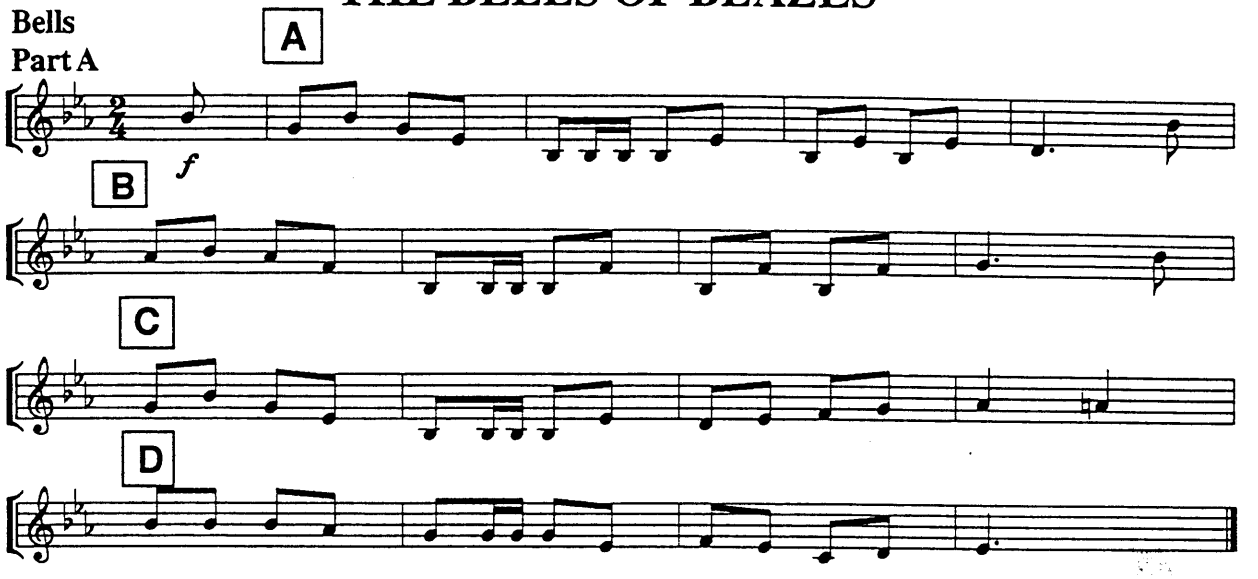
THE BELLS OF BLAZES

Tuba
Part D



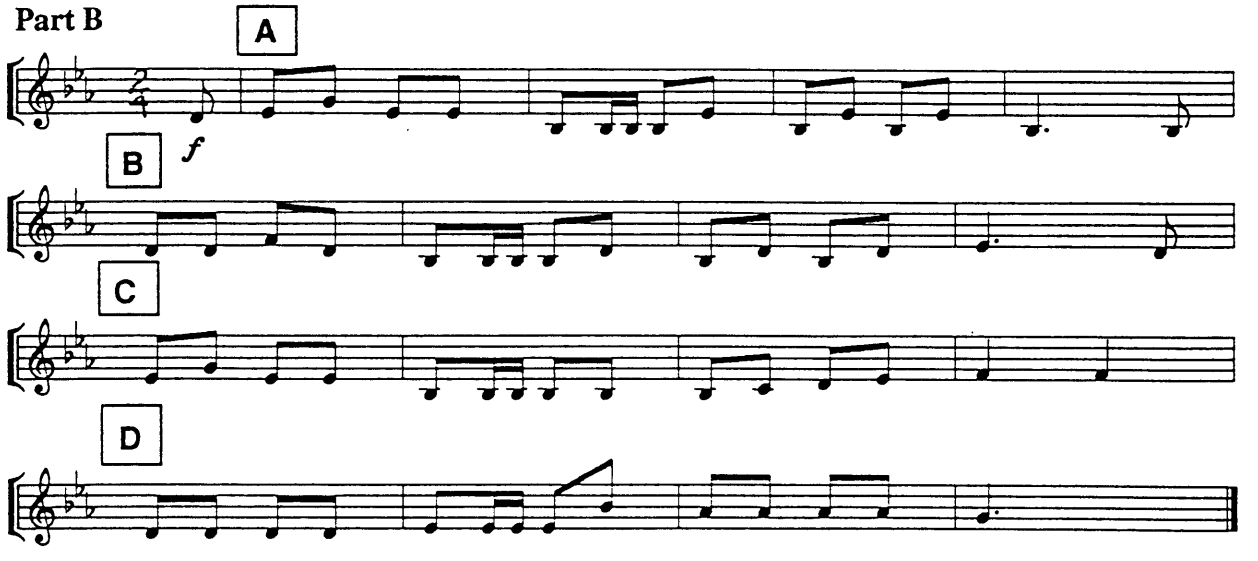
THE BELLS OF BLAZES

Bells
Part A



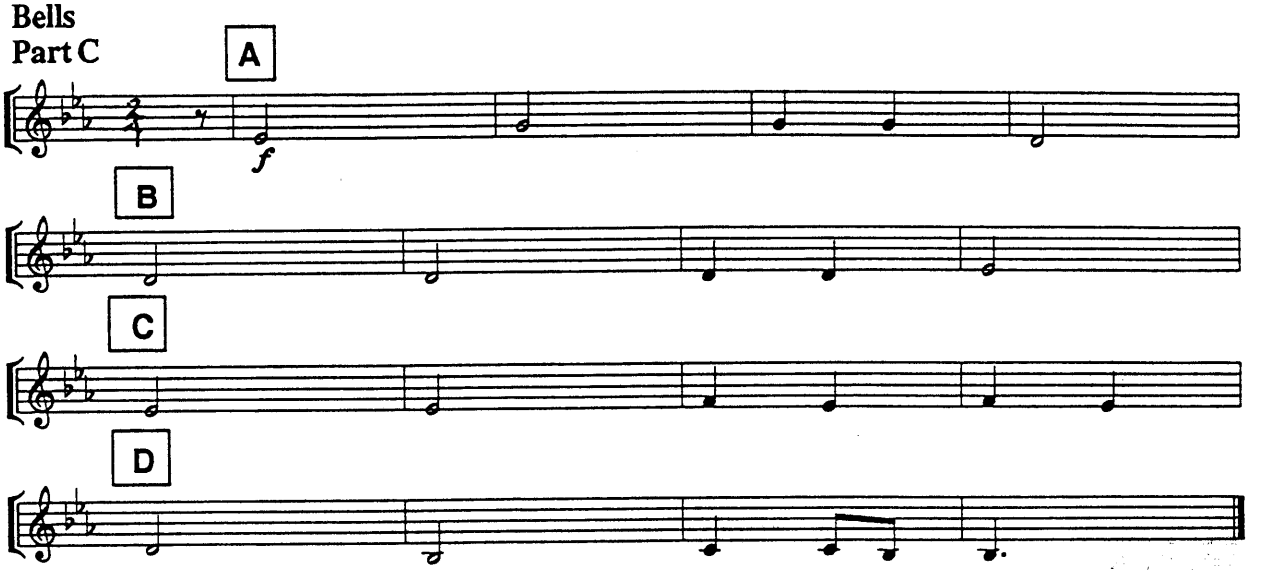
THE BELLS OF BLAZES

Bells
Part B



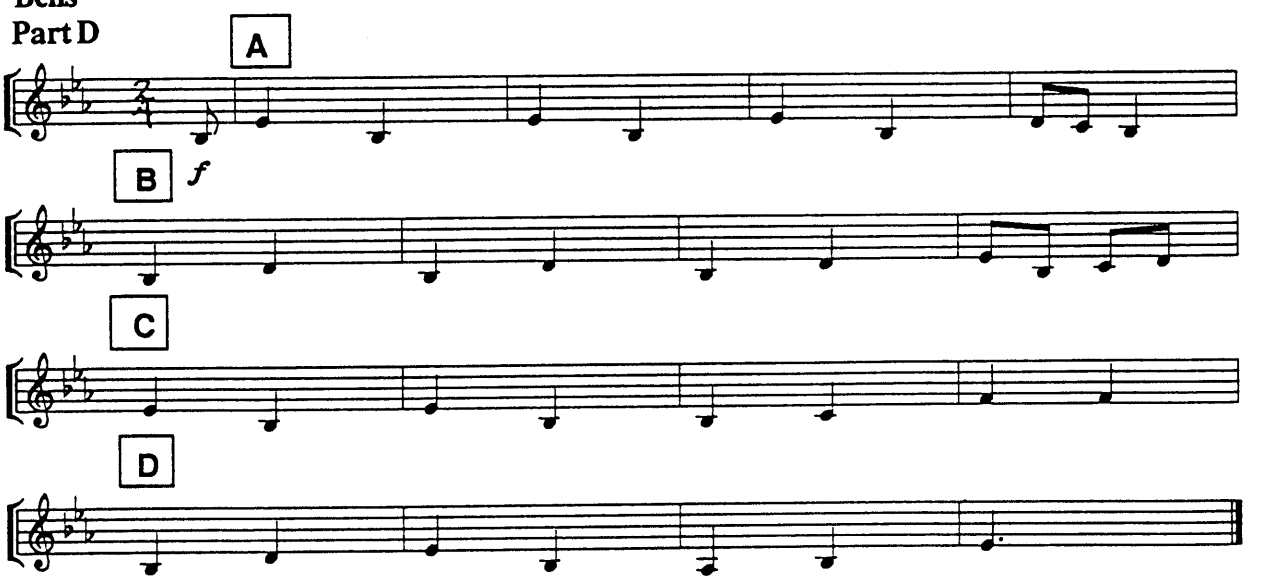
THE BELLS OF BLAZES

Bells
Part C

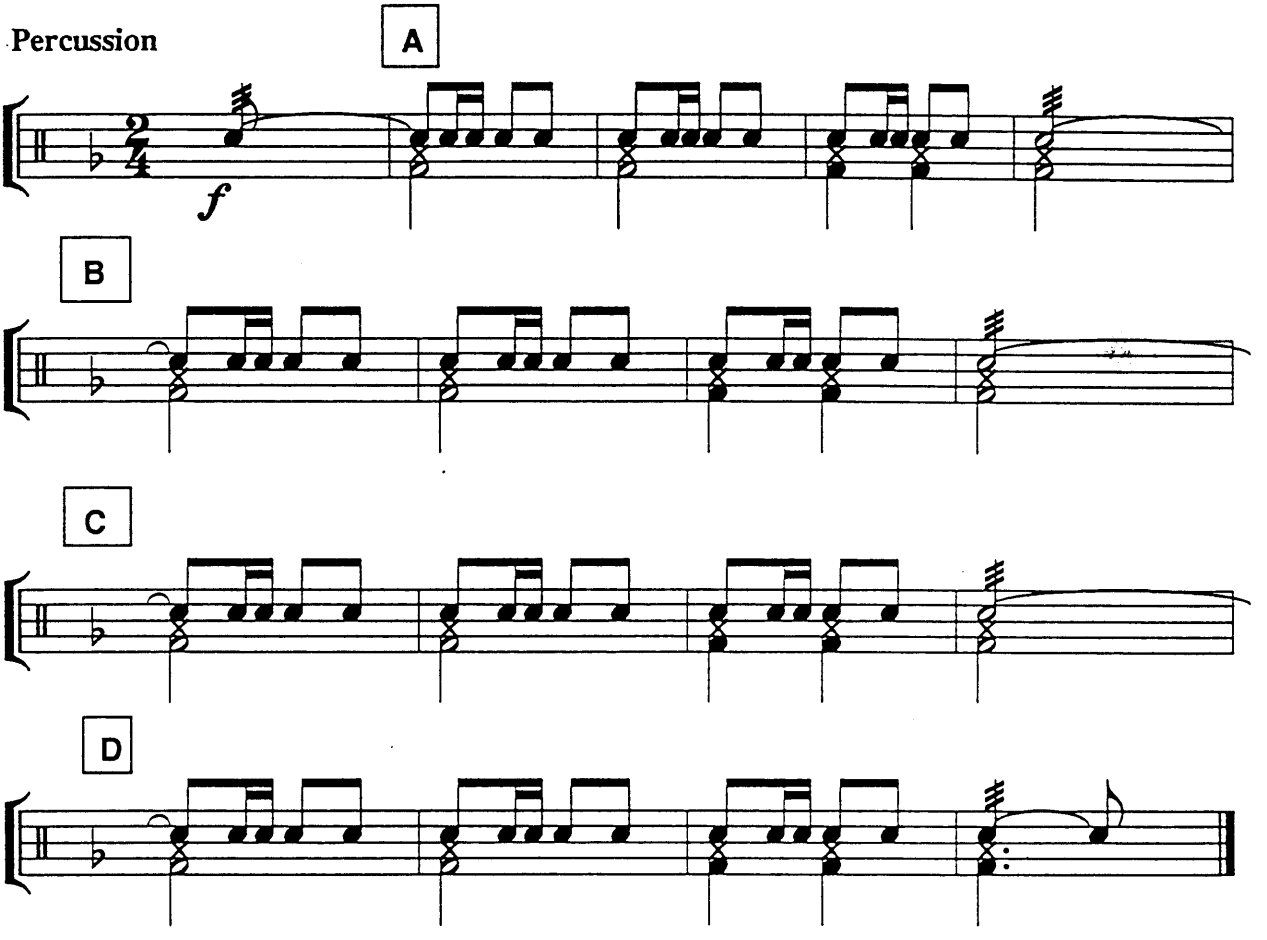


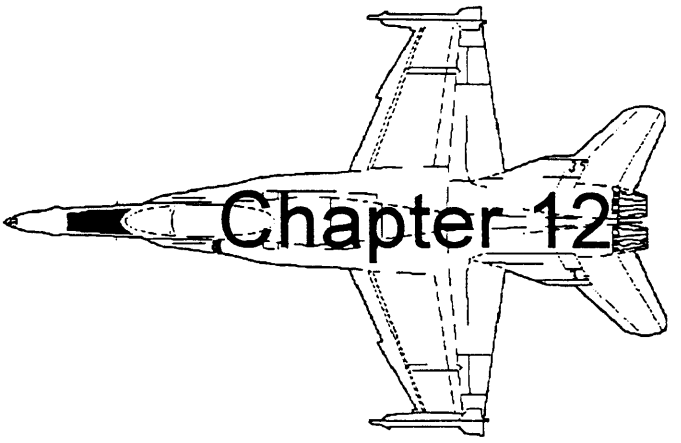
THE BELLS OF BLAZES

Bells
Part D



THE BELLS OF BLAZES





Bless 'em All

Bless 'em All was first introduced in England around 1916 by Fred Godfrey. The "soldiers" version was seldom heard in civilized areas and Jimmy Hughes introduced the "decent" version in 1940. There had never really been a set of appropriate words with this tune until then. This version of Bless em' All could be openly sung in loud voices with little chance of reprisal. The music was composed by Frank Lake. Although this song is regarded as a World War II song, it's earliest associations are with the Royal Naval Air Service. In some versions, it became the unofficial Royal Air Force song in the years between the wars.

Bless 'em All

They say there's a troopship just leaving Bombay
Bound for old Blighty's shore,
Heavily laden with time expired men
Bound for the land they adore.
There's many an airman just finished his time
And many a twerp signing on.
They'll get no promotion this side of the ocean,
So cheer up my lads, Bless 'em all.

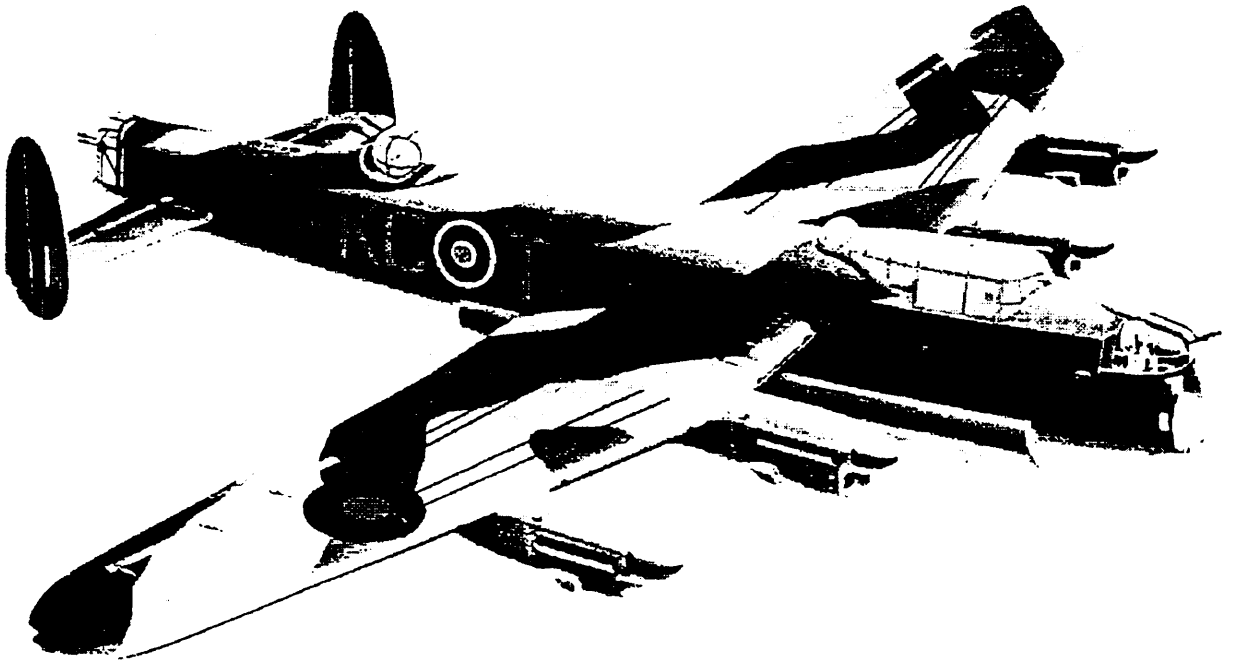
Chorus
Bless 'em all! Bless 'em all!
The long and the short and the tall.
Bless all the sergeants and WO Ones,
Bless all the corp'rals and their blessed sons.
For we're saying good bye to them all,
As back to their barracks they crawl.
We'll get no promotion, this side of the ocean,
So cheer up my lads, bless 'em all!

Bless 'em All - Lancasters

A Lancaster was a heavy bomber flown by the allied forces in World War II. Capable of carrying bomb loads up to 18,000 pounds and a crew of seven it had a range of 2,530 miles. Many Lancasters were manufactured in Canada and a great deal were flown by Canadians. The following chorus, from the *Airman's Song Book*, are a Coastal Command version.

Bless 'em All - Lancasters

A Lancaster leaving the Ruhr
Bound for old Blighty shore,
Heavily laden with flak frightened crew,
Scared Stiff and prone on the floor.
There's many a bomber long finished his tour,
There's many a plonk signing on,
We'll get no promotion this side of the ocean,
So, cheer up, my lads, bless 'em all.



Bless 'em All - Wellingtons

Wellingtons were two engine bombers nicknamed Wimpey for the character J. Wellington Wimpy in the cartoon Popeye the Sailor. Both the aircraft and 'Wimpey' were thought to be fat, lazy, messy and in the case of 'Wimpey', devoted to eating great quantities of hamburgers. The Wellington was capable of carrying a bomb load of 4,500 pounds and reaching speeds of 234 mph.

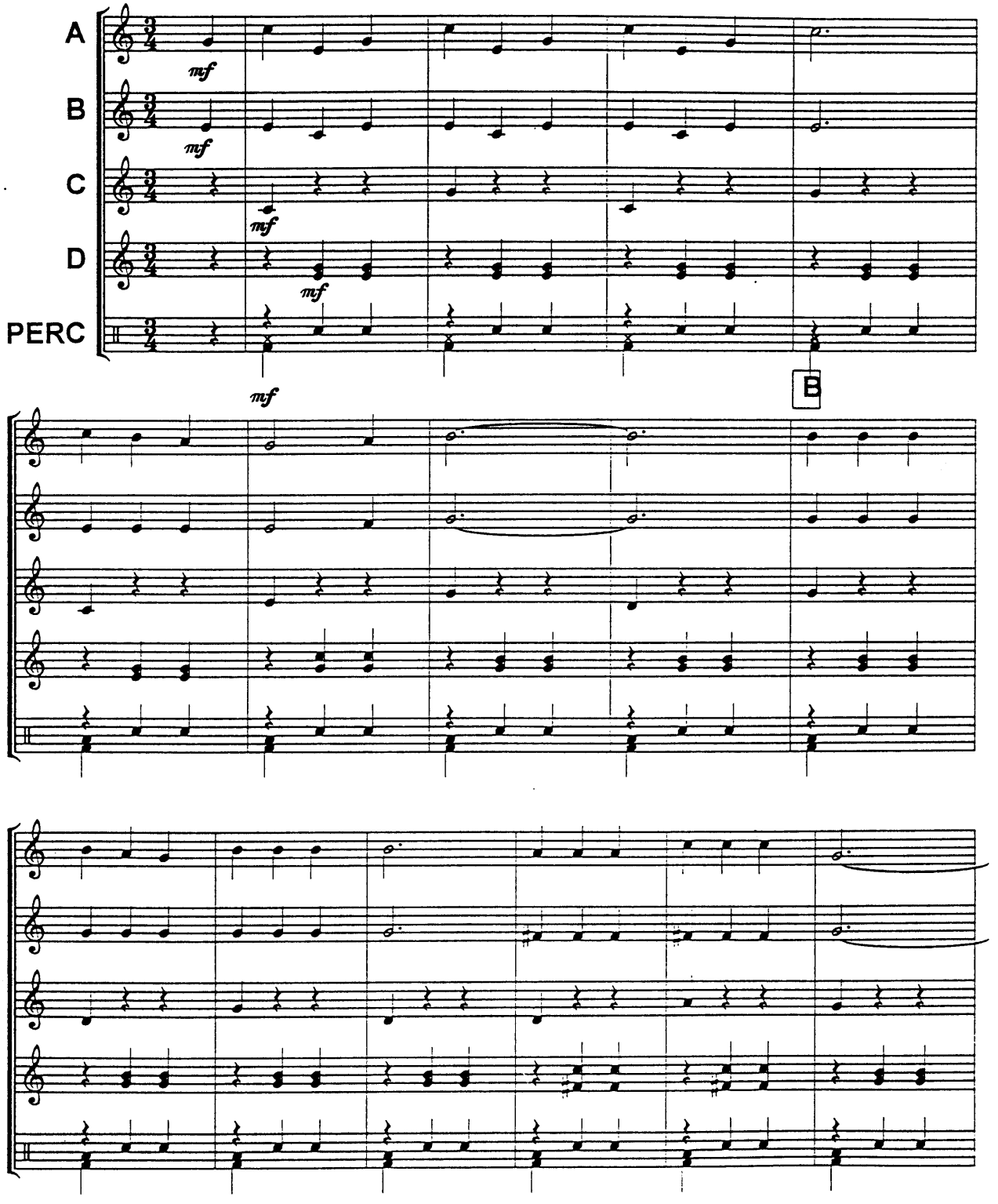
Bless 'em All - Wellingtons

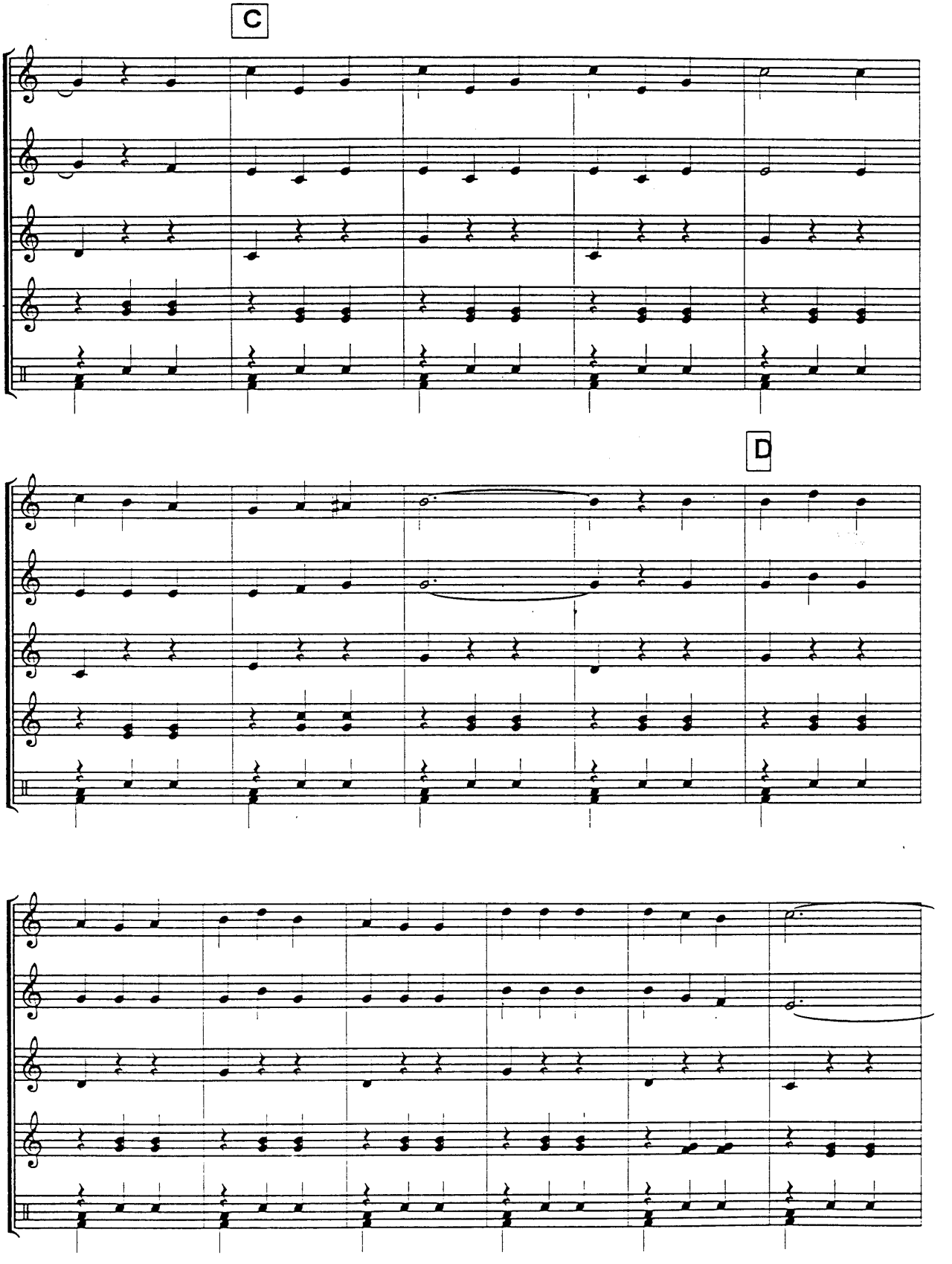
Worry me, worry me,
Wellingtons don't worry me.
Oil-chewing Wimpey's with flaps on their wings,
Buggered up pistons, and buggered up rings,
The bomb load is so blessed small,
Four-fifths of five-eighths is not much
There'll be such a commotion when o'er the ocean,
So cheer up my lads, bless 'em all.

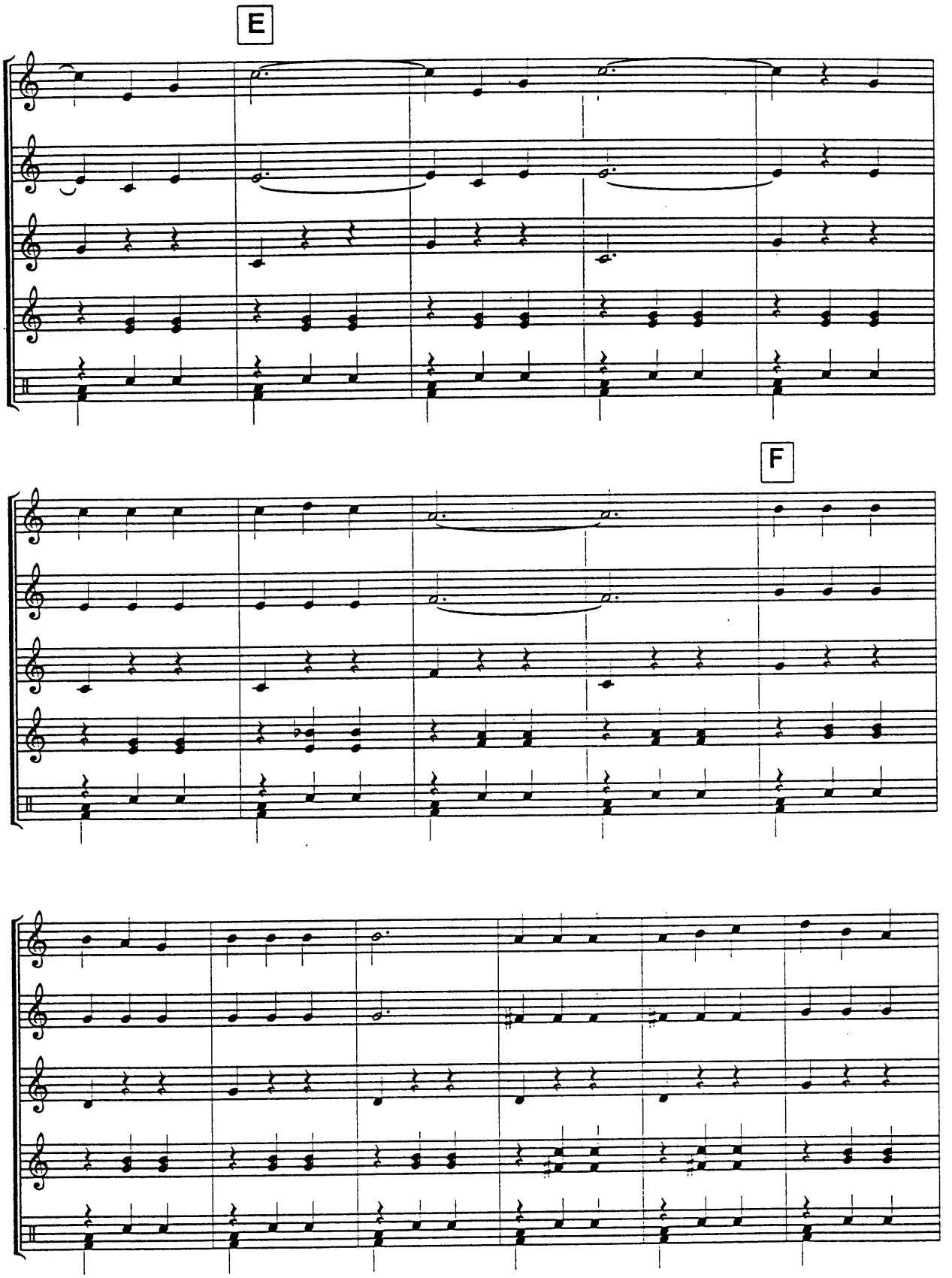
BLESS 'EM ALL

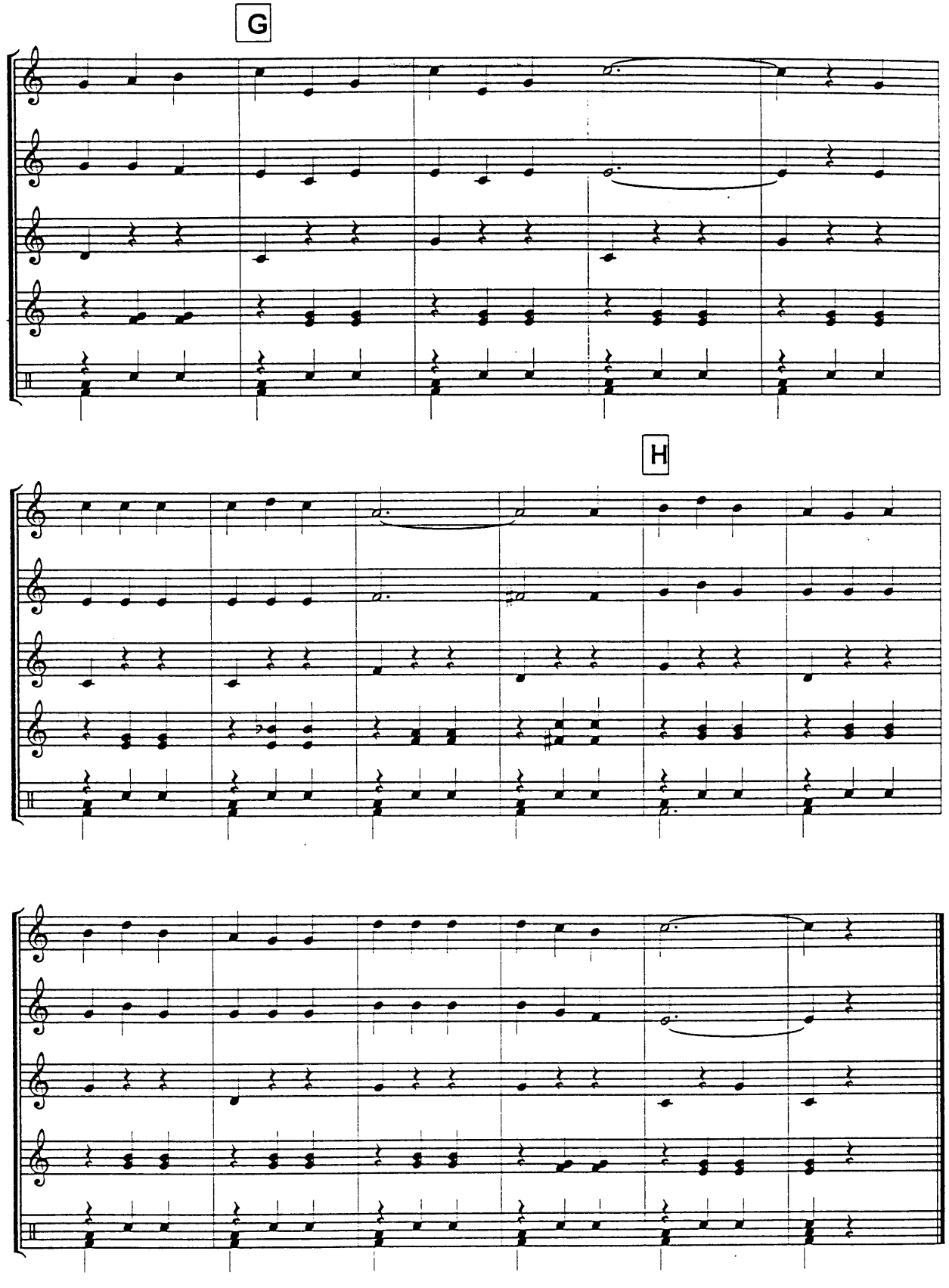
Bb CONDUCTOR

SLOW MARCH or
INSPECTION TUNE



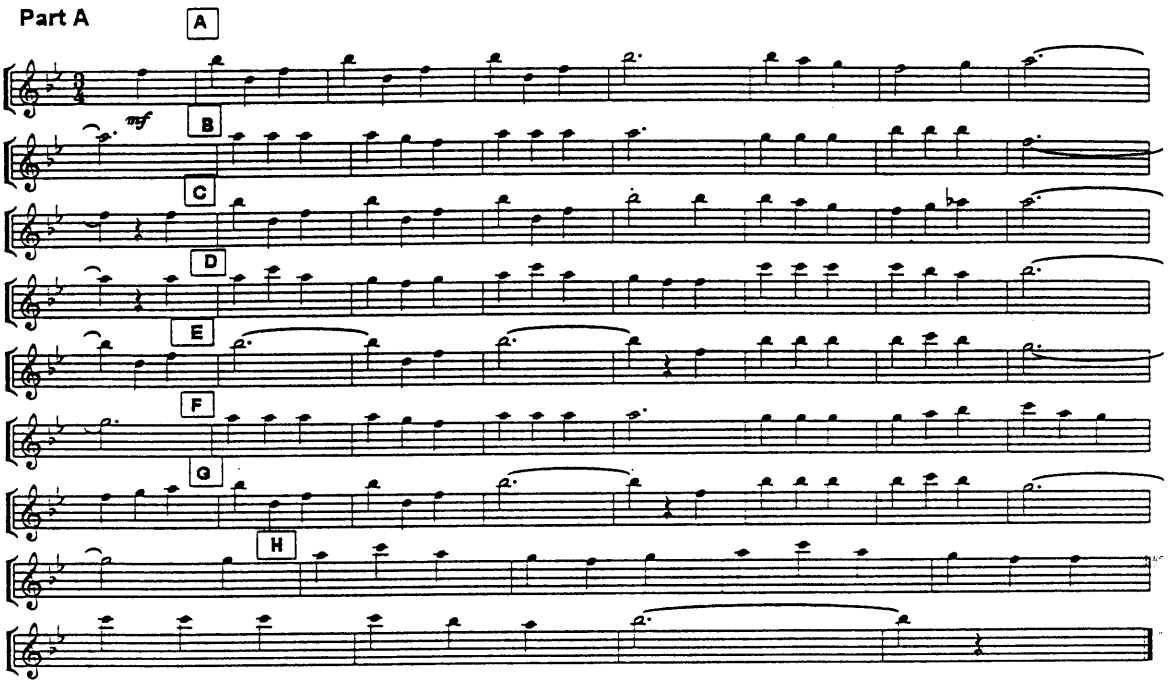

C
D


E
F


G
H

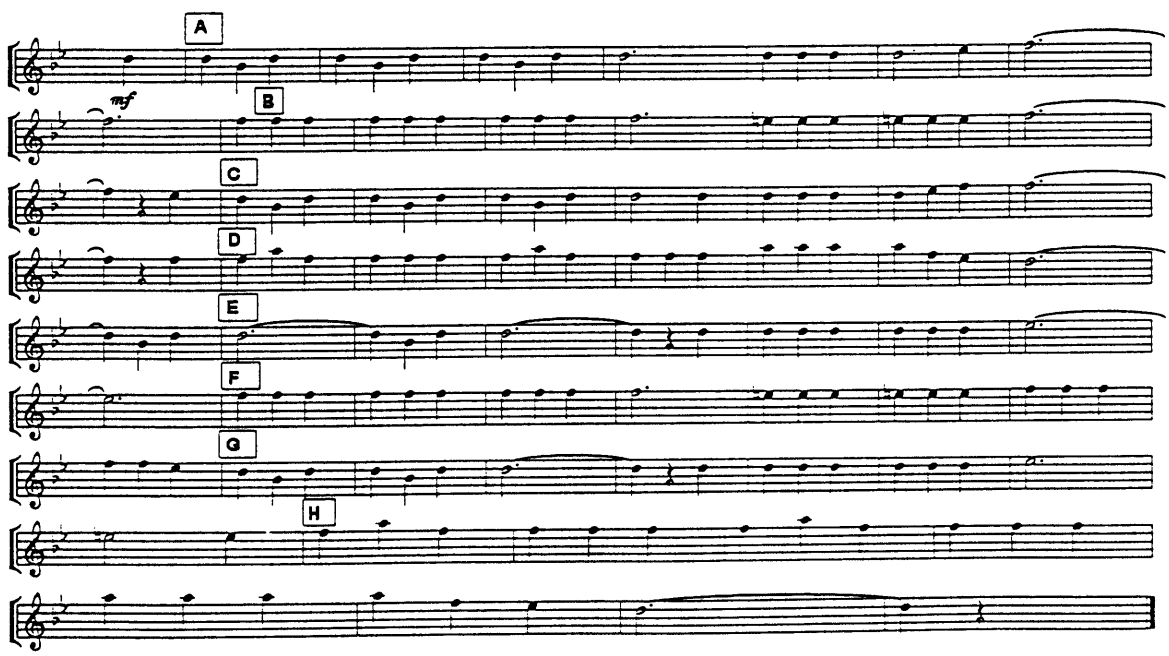
Flute
Oboe
Part A

BLESS 'EM ALL



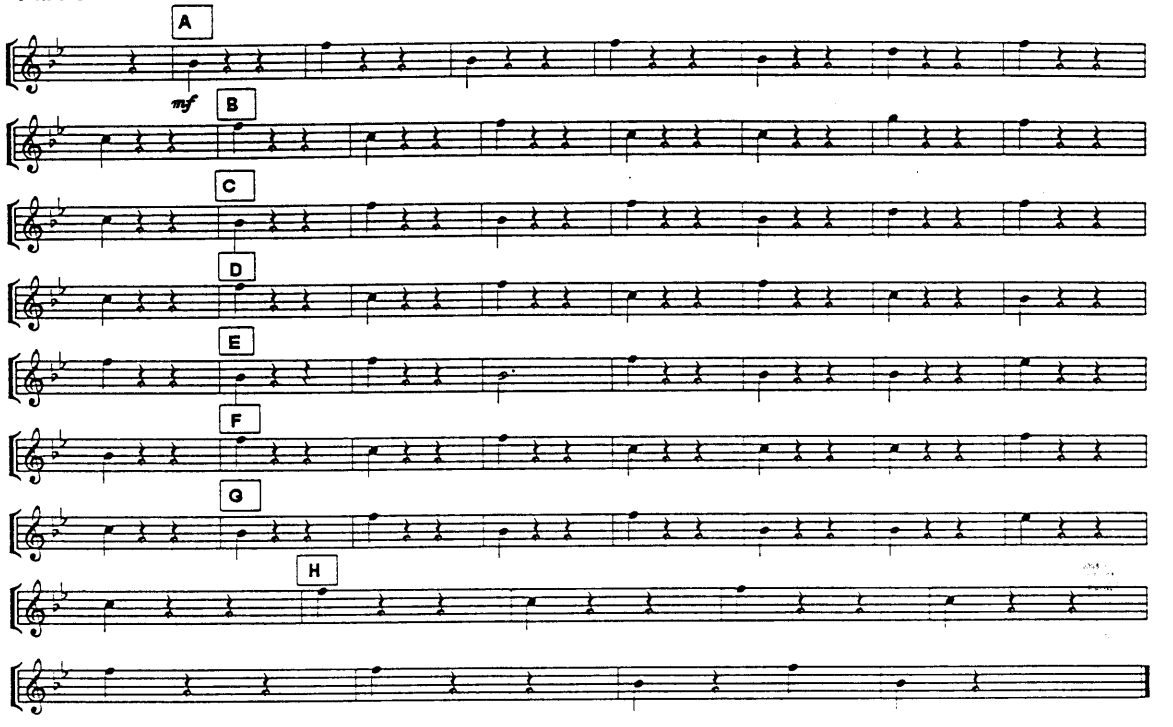
Flute
Oboe
Part B

BLESS 'EM ALL



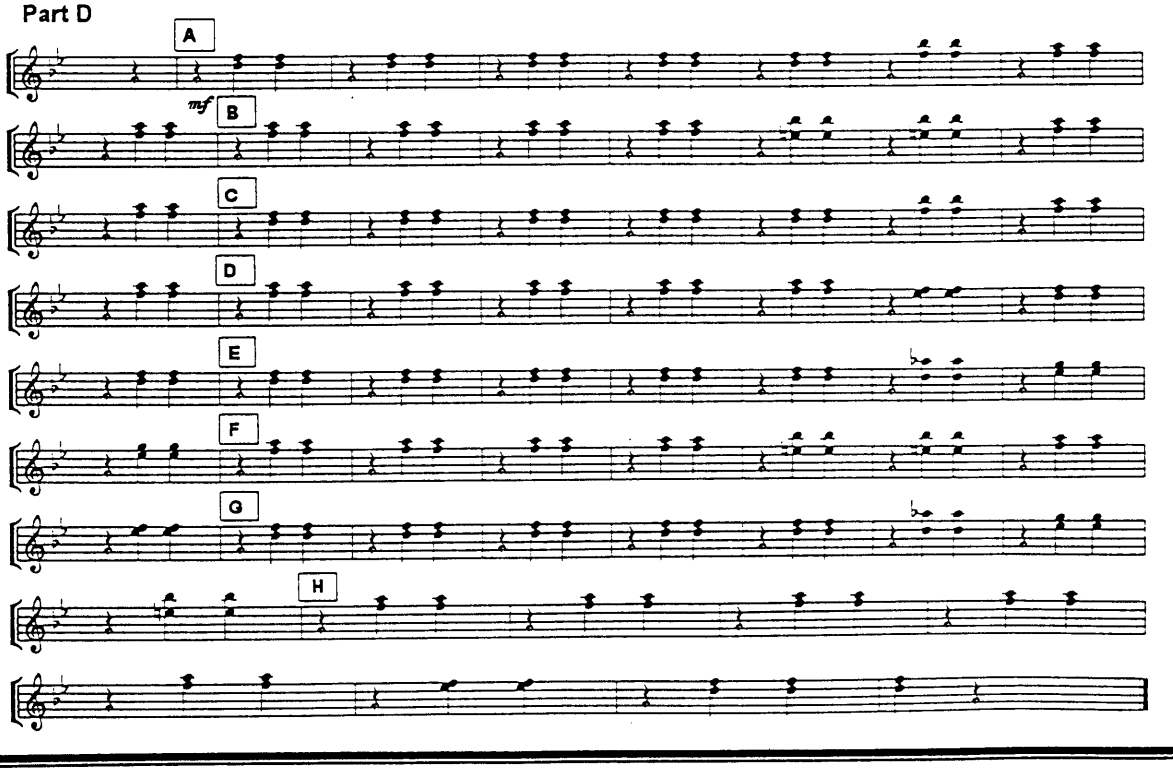
Flute
Oboe
Part C

BLESS 'EM ALL



Flute
Oboe
Part D

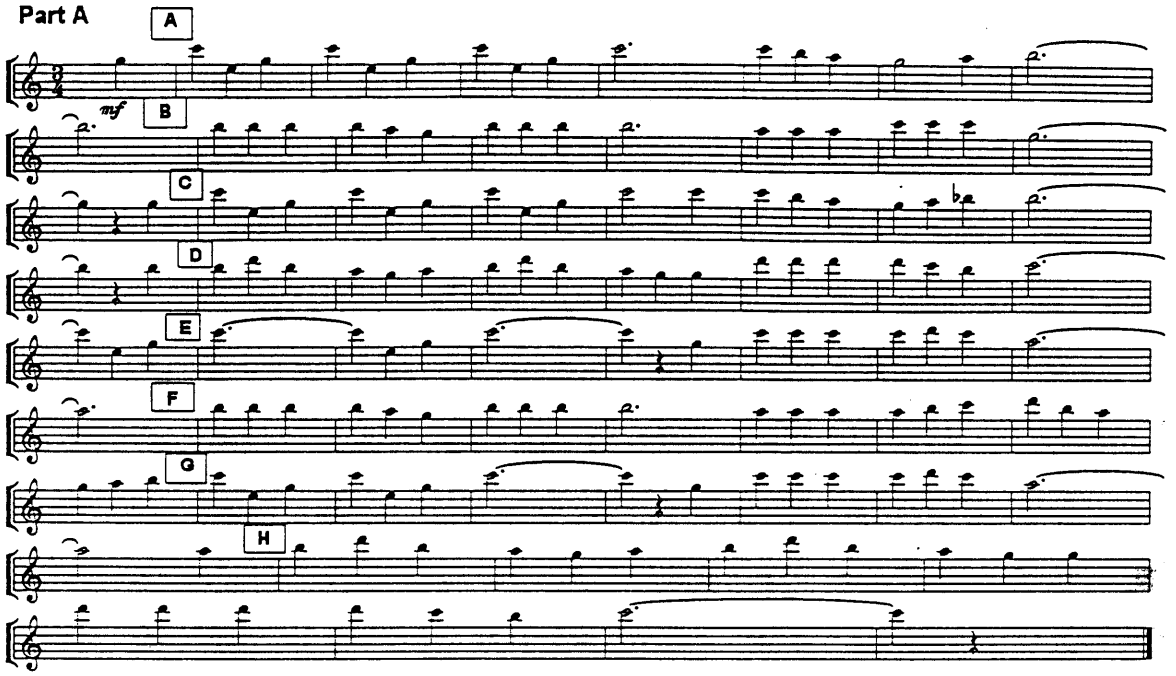
BLESS 'EM ALL



Clarinet (high)
Tenor Saxophone

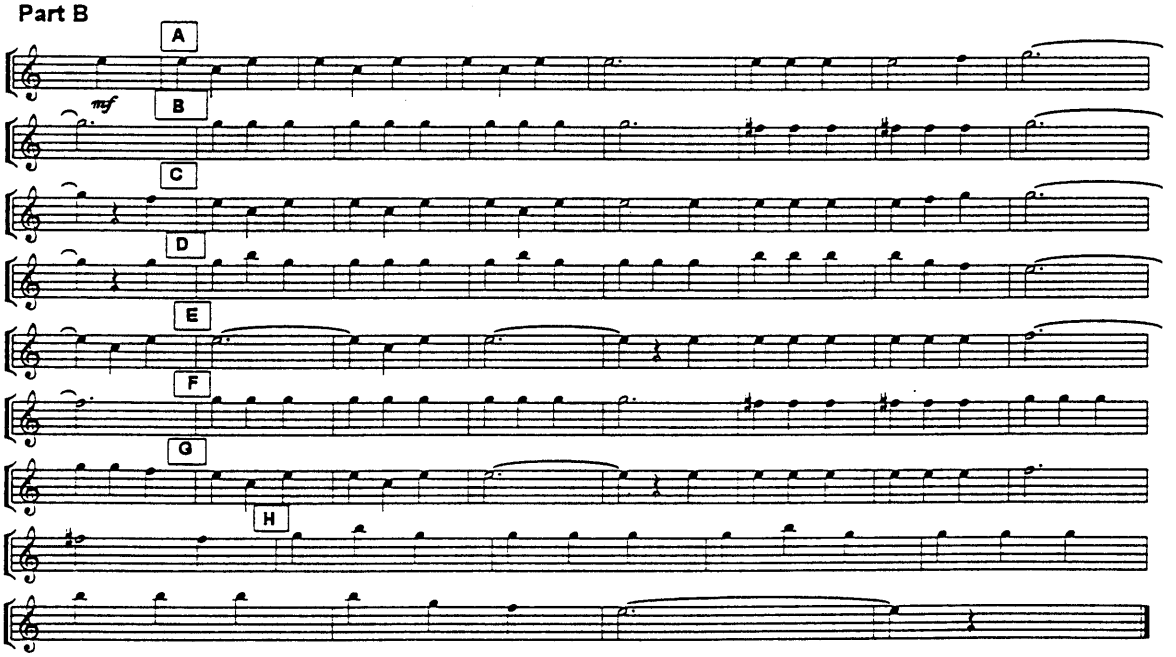
BLESS 'EM ALL

Part A



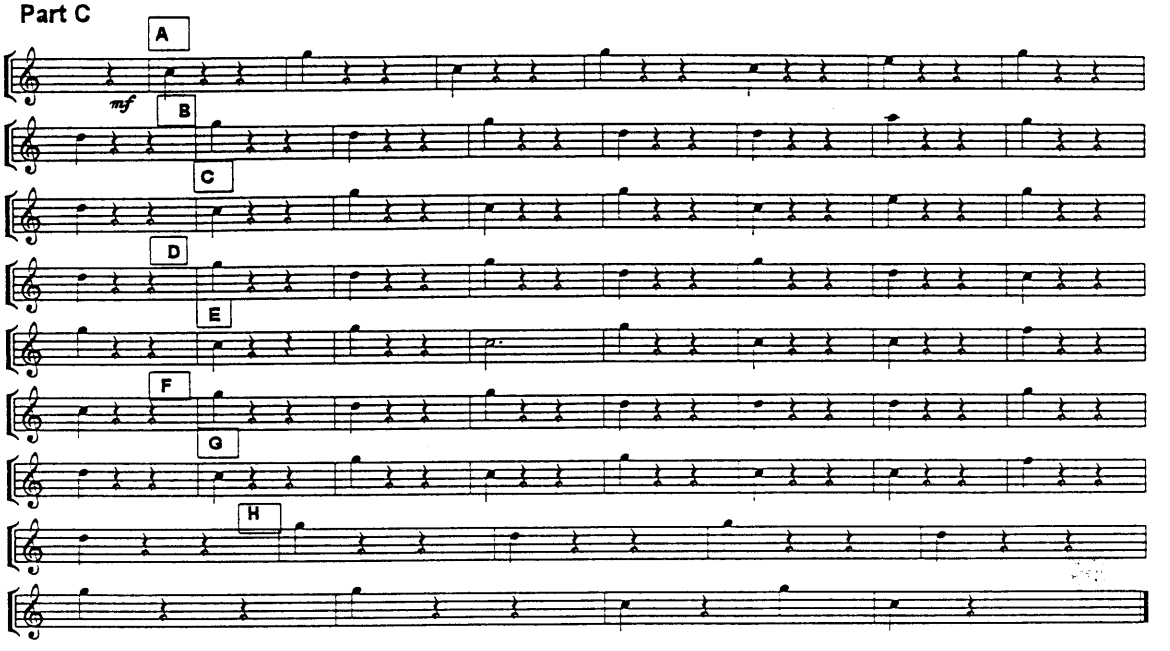
BLESS 'EM ALL

Clarinet (high)
Tenor Saxophone
Part B



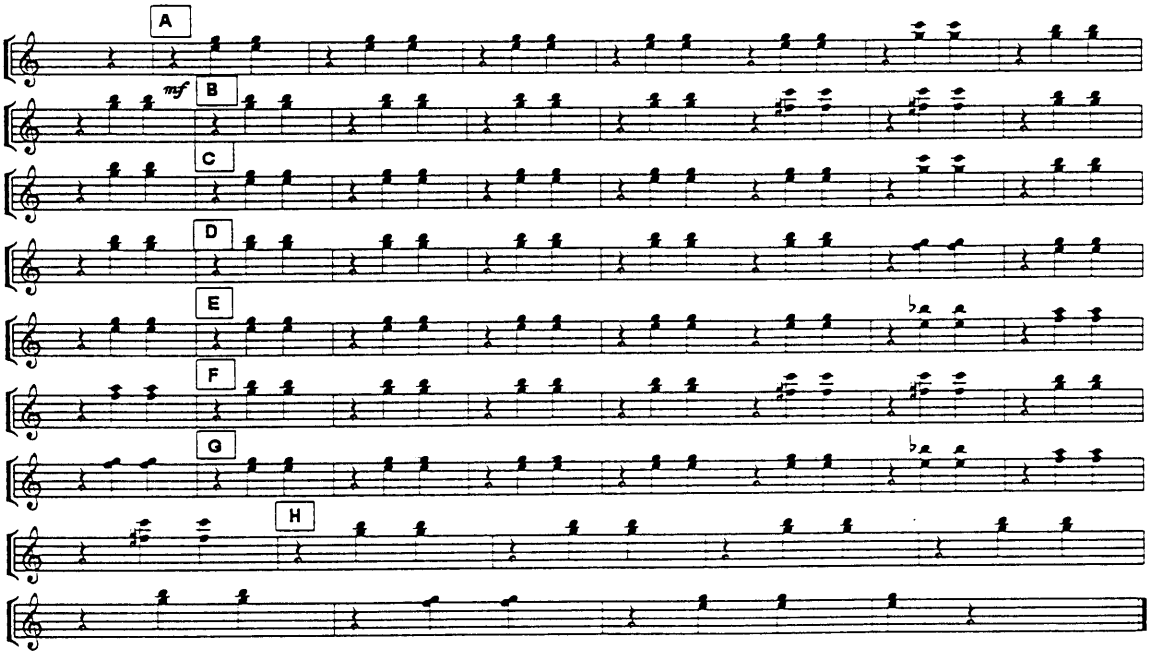
Clarinet (high)
Tenor Saxophone
Part C

BLESS 'EM ALL



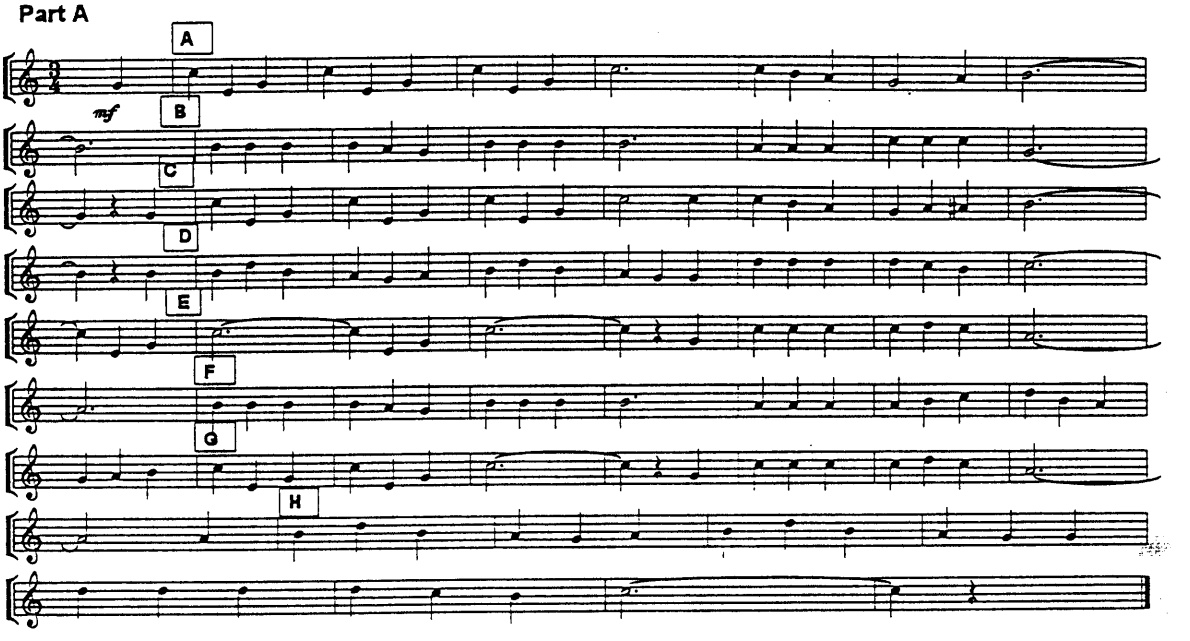
Clarinet (high)
Tenor Saxophone
Part D

BLESS 'EM ALL



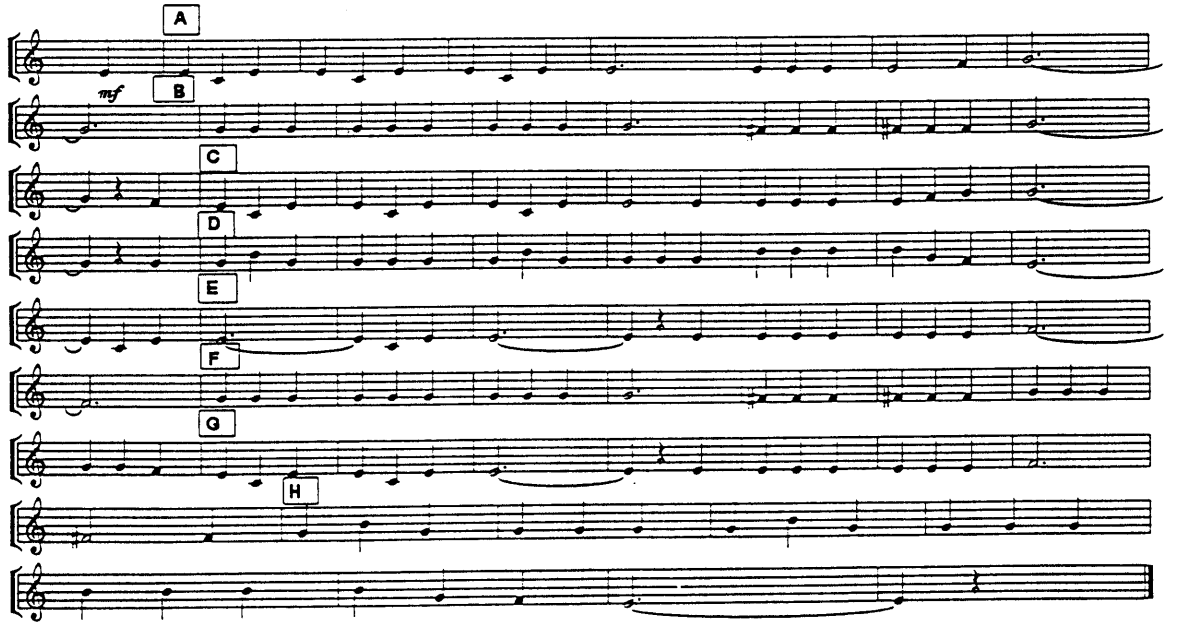
BLESS 'EM ALL

Bass Clarinet
Part A



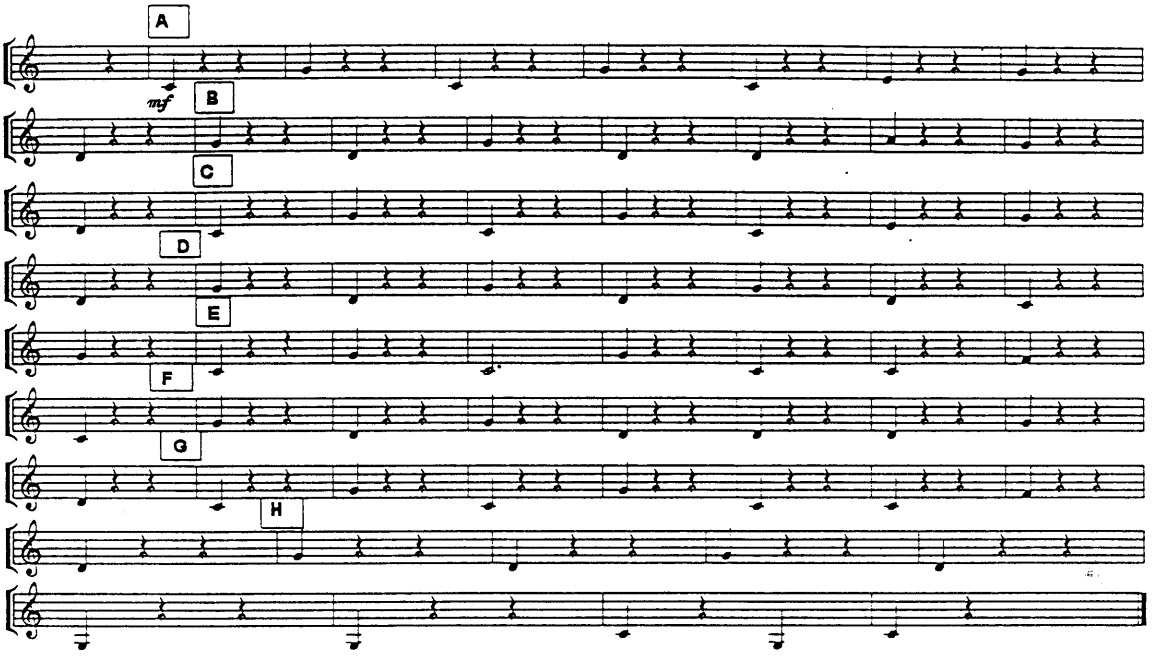
BLESS 'EM ALL

Bass Clarinet
Part B



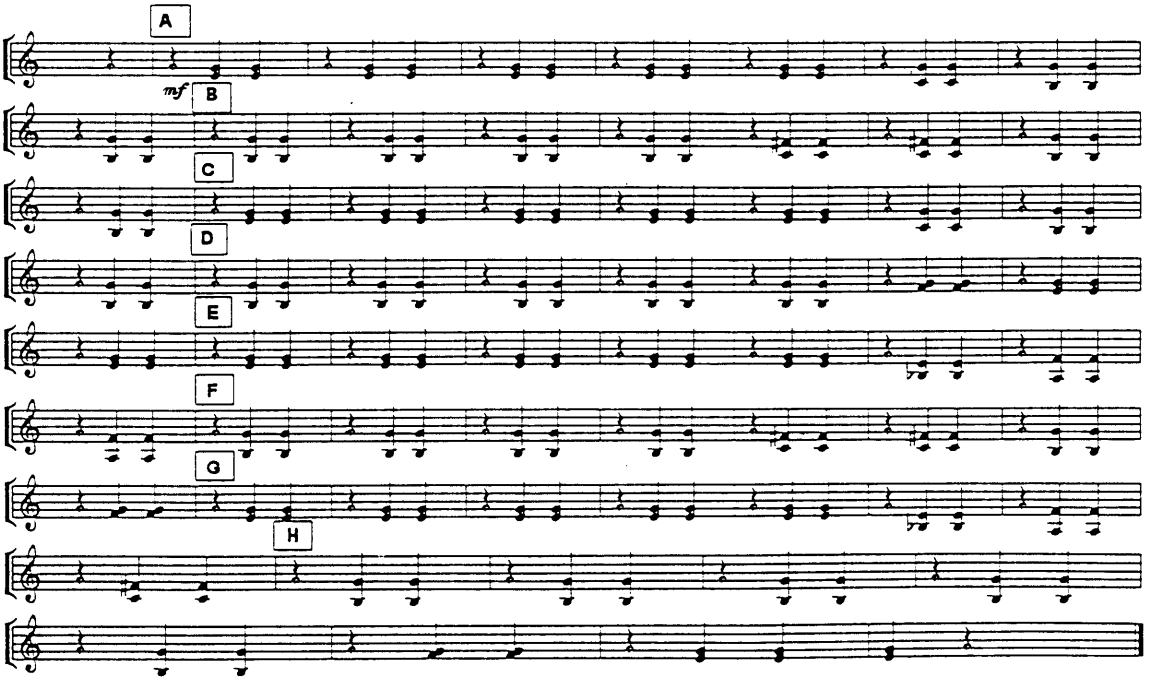
Bass Clarinet
Part C

BLESS 'EM ALL



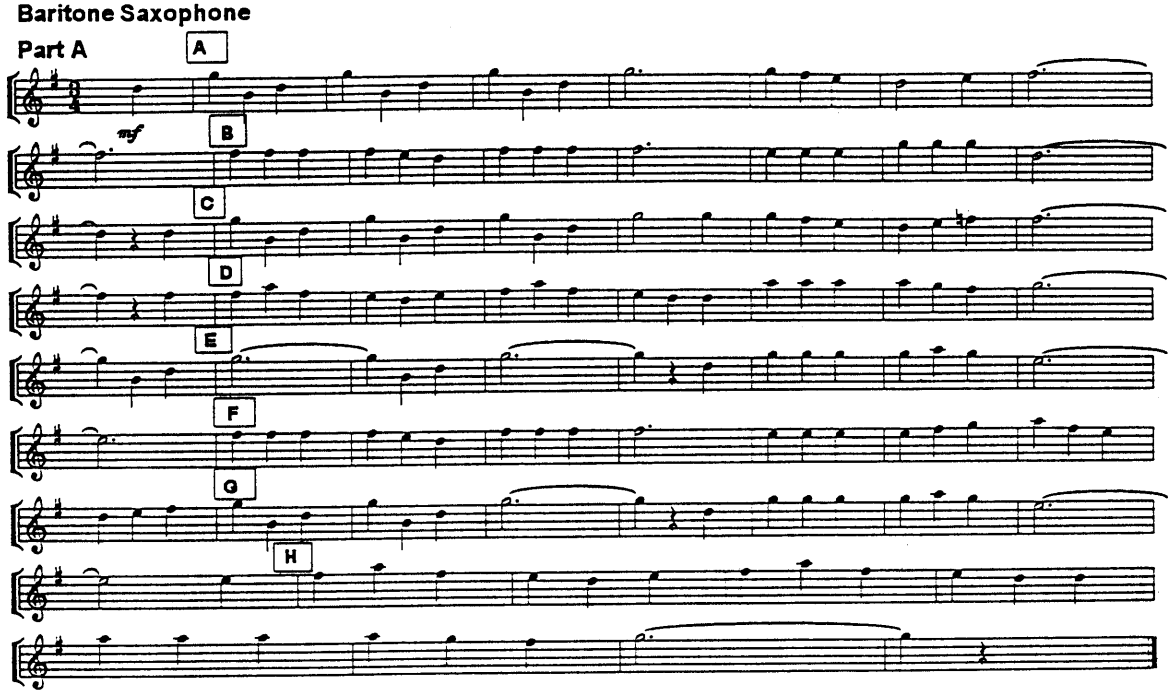
Bass Clarinet
Part D

BLESS 'EM ALL



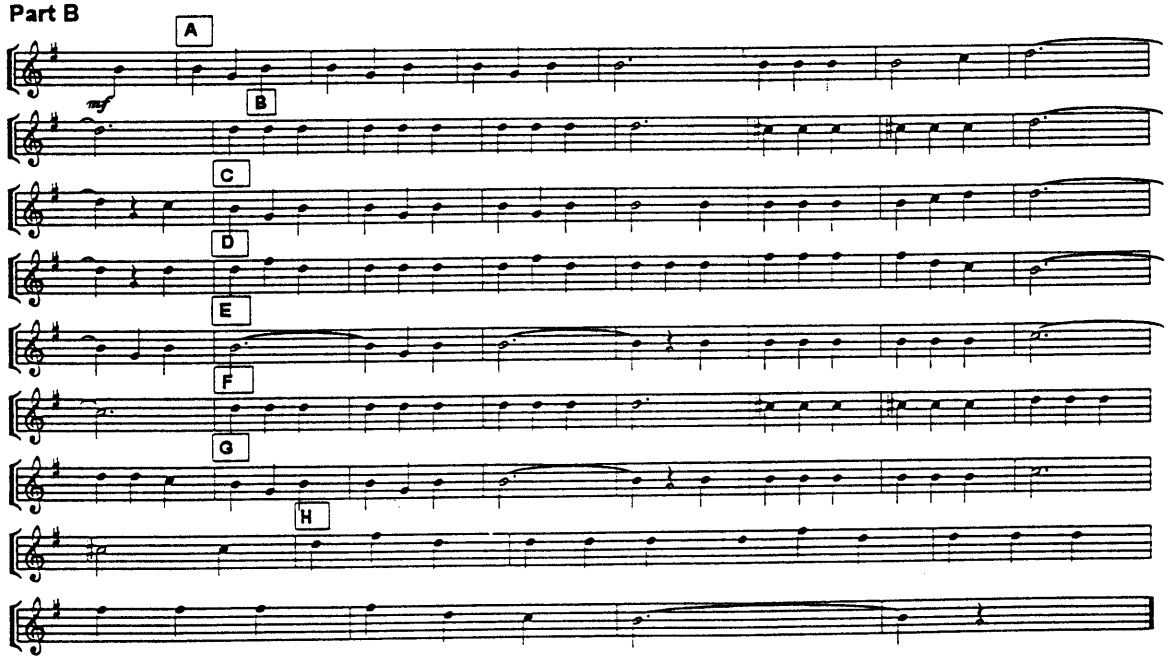
BLESS 'EM ALL

Alto Saxophone
Baritone Saxophone
Part A



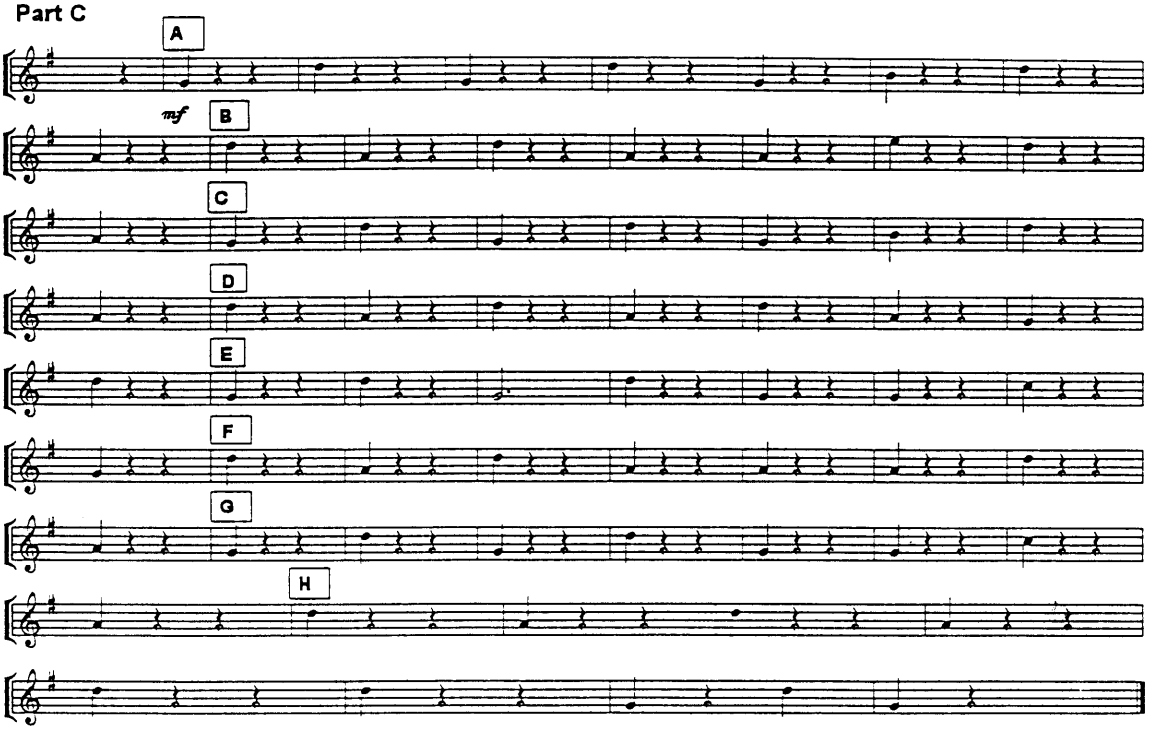
BLESS 'EM ALL

Alto Saxophone
Baritone Saxophone
Part B



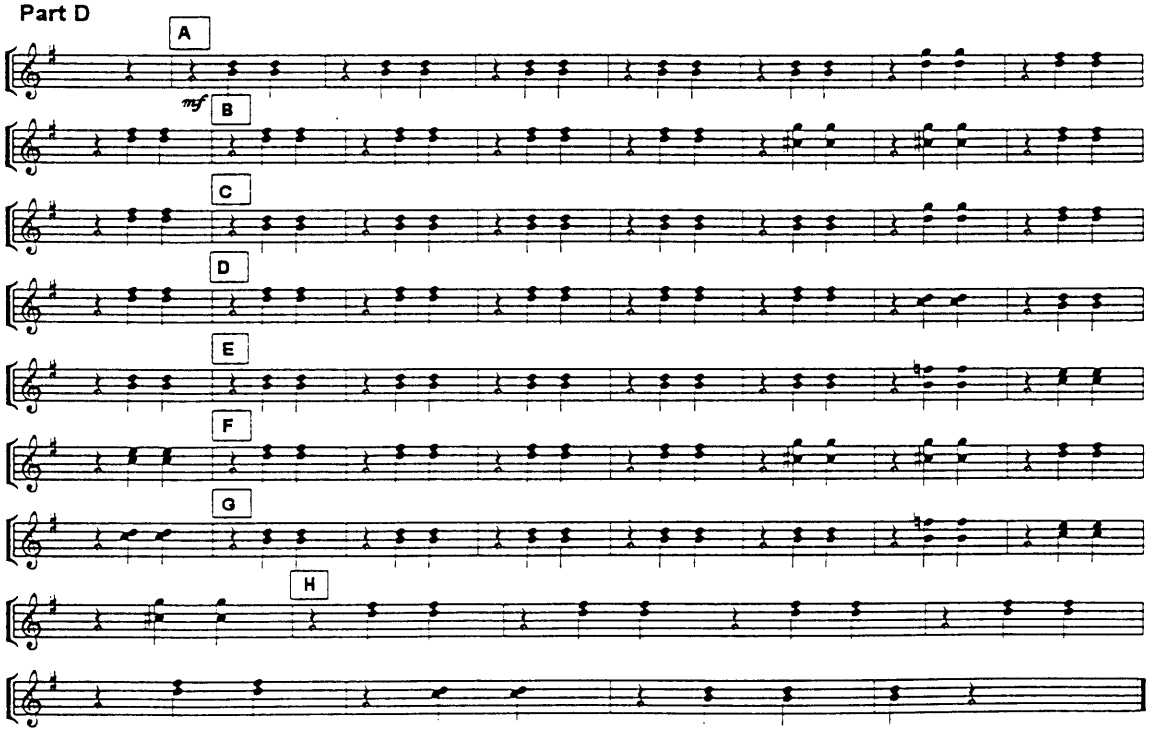
Alto Saxophone
Baritone Saxophone
Part C

BLESS 'EM ALL



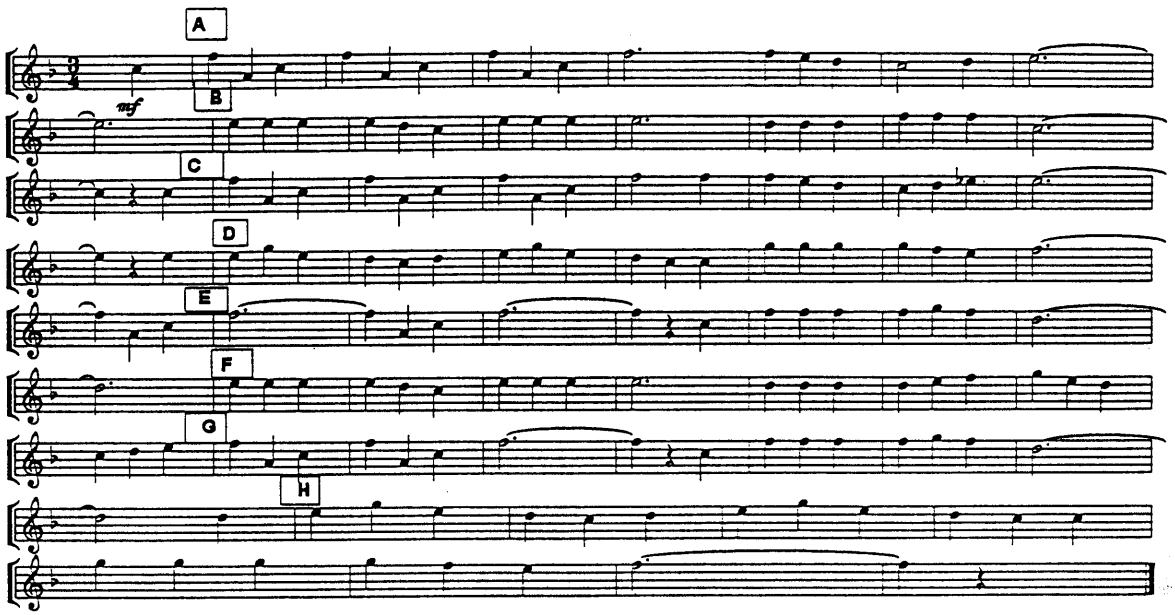
Alto Saxophone
Baritone Saxophone
Part D

BLESS 'EM ALL



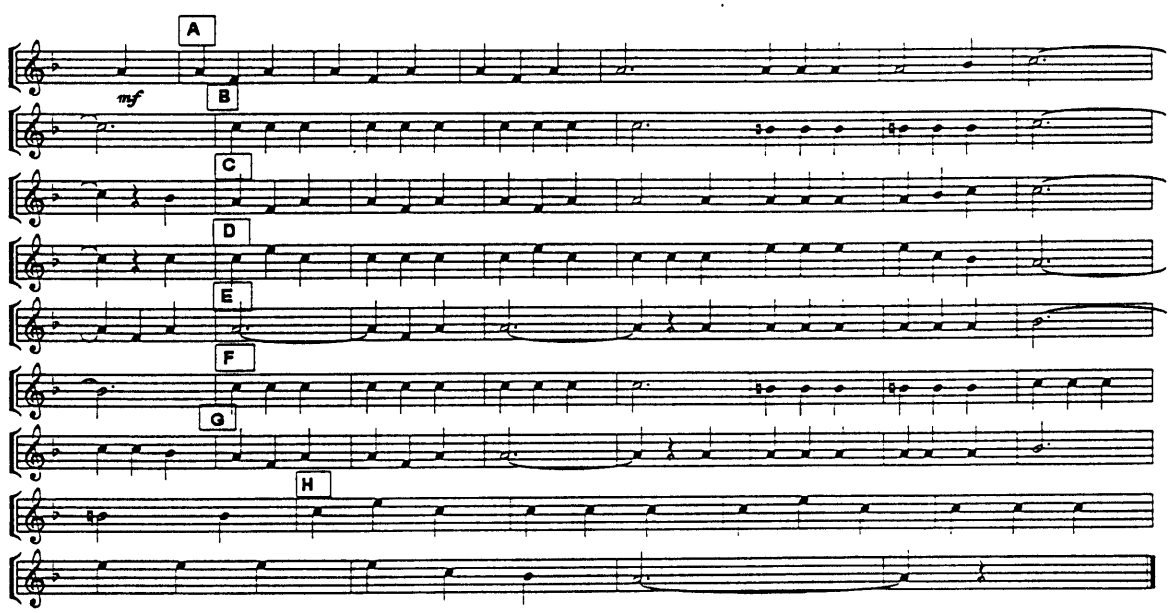
French Horn
Part A

BLESS 'EM ALL



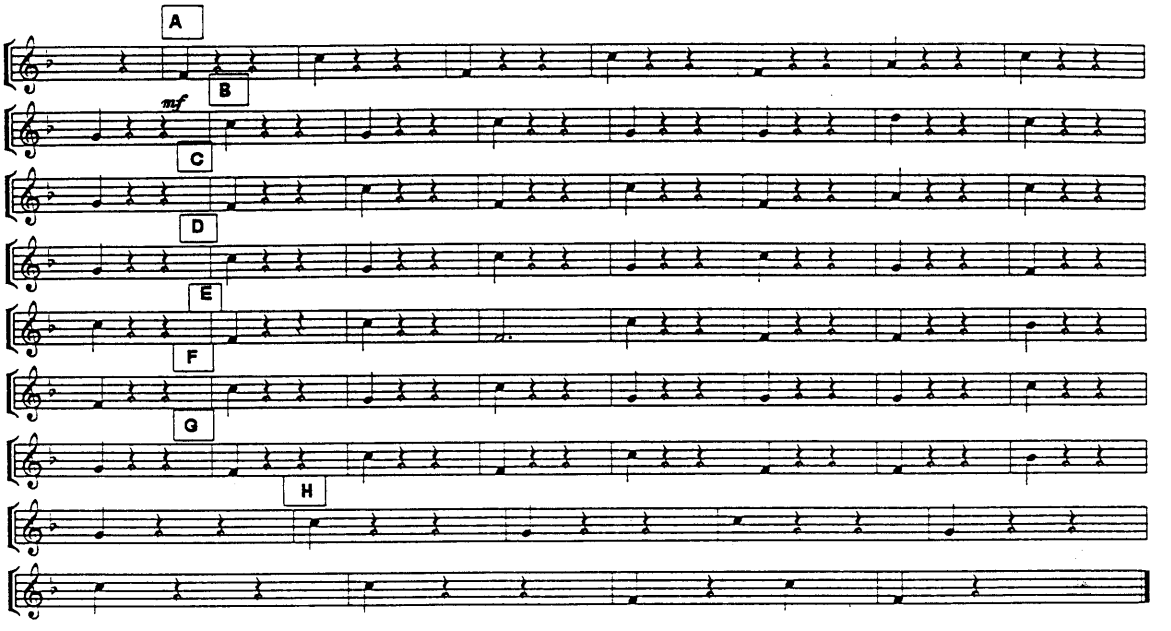
BLESS 'EM ALL

French Horn
Part B



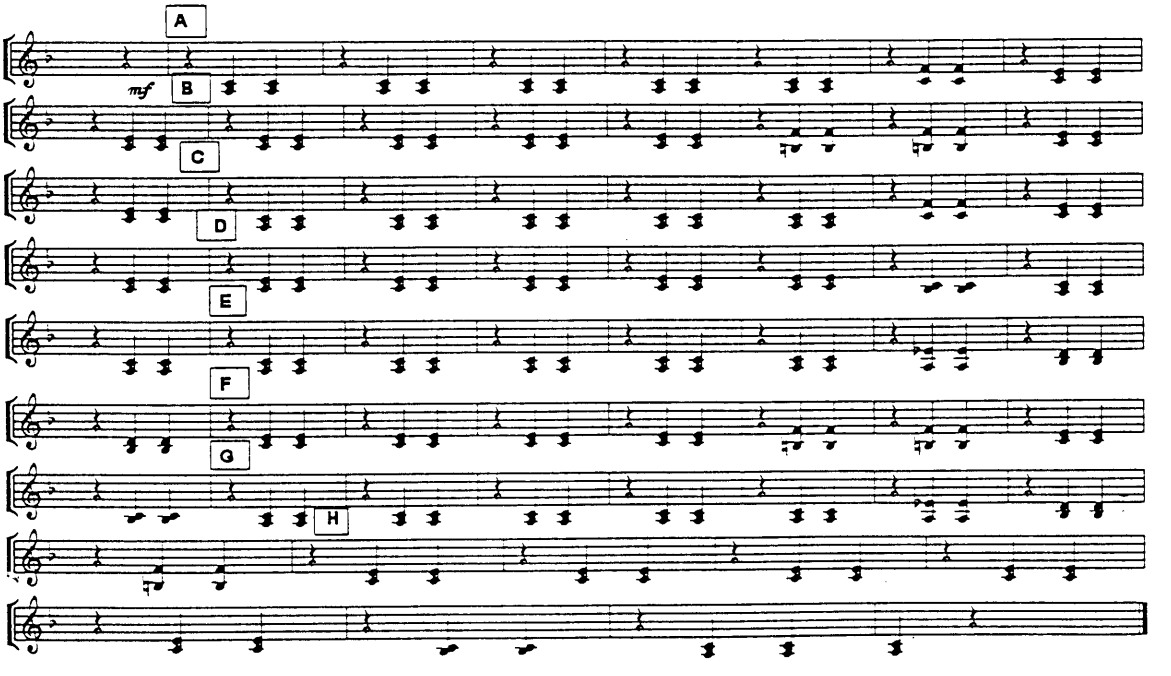
French Horn
Part C

BLESS 'EM ALL



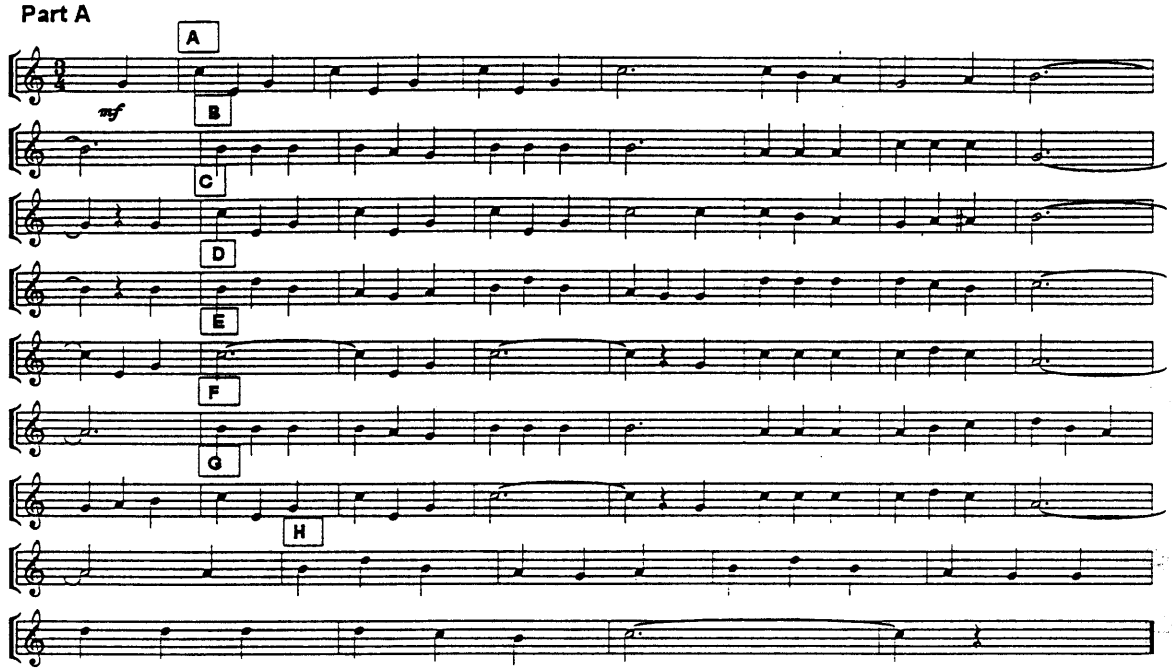
BLESS 'EM ALL

French Horn
Part D



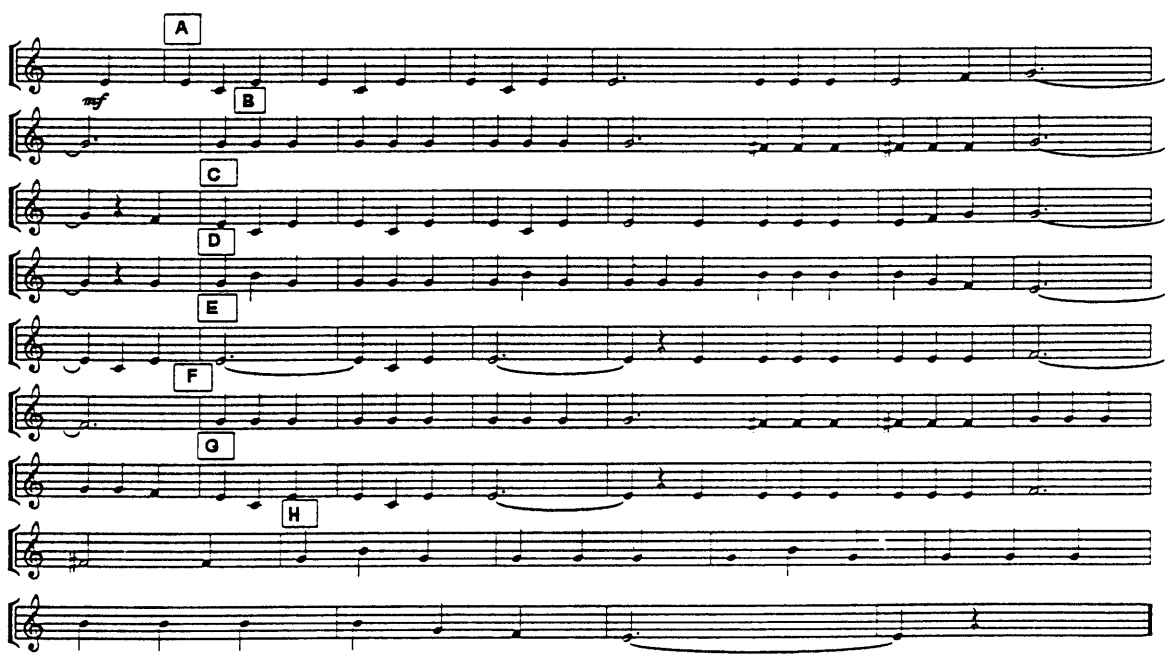
Trumpet
Baritone T.C.
Bass Clarinet
Part A

BLESS 'EM ALL



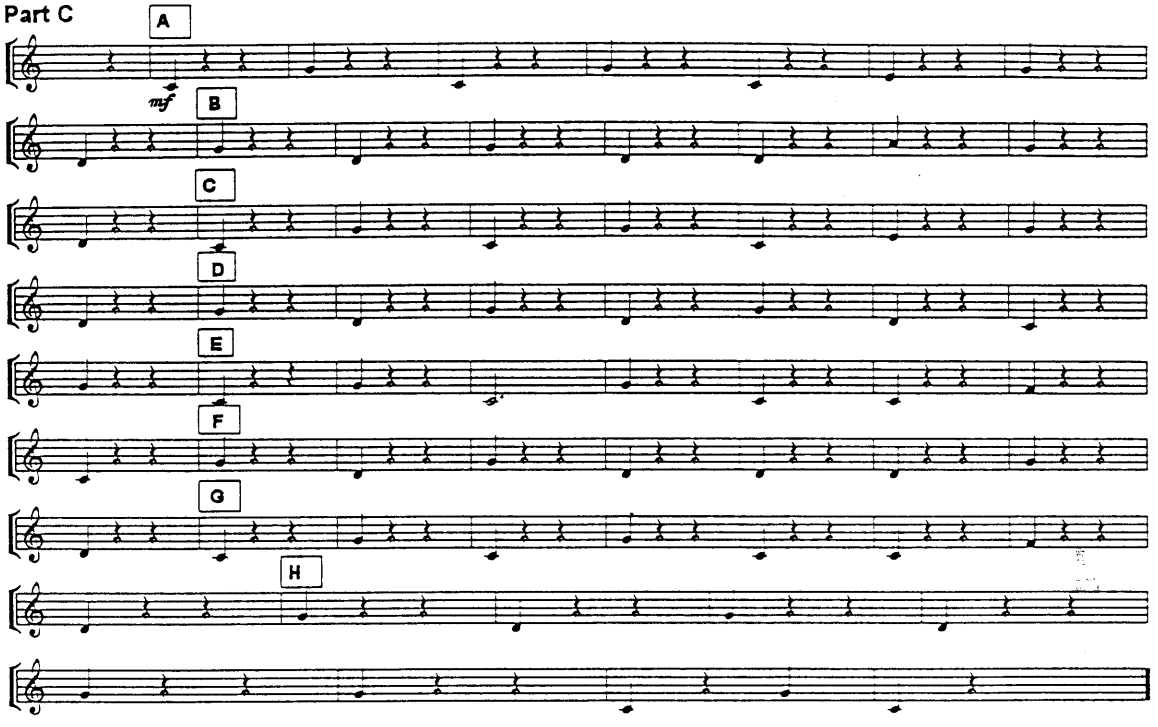
Trumpet
Baritone T.C.
Bass Clarinet
Part B

BLESS 'EM ALL



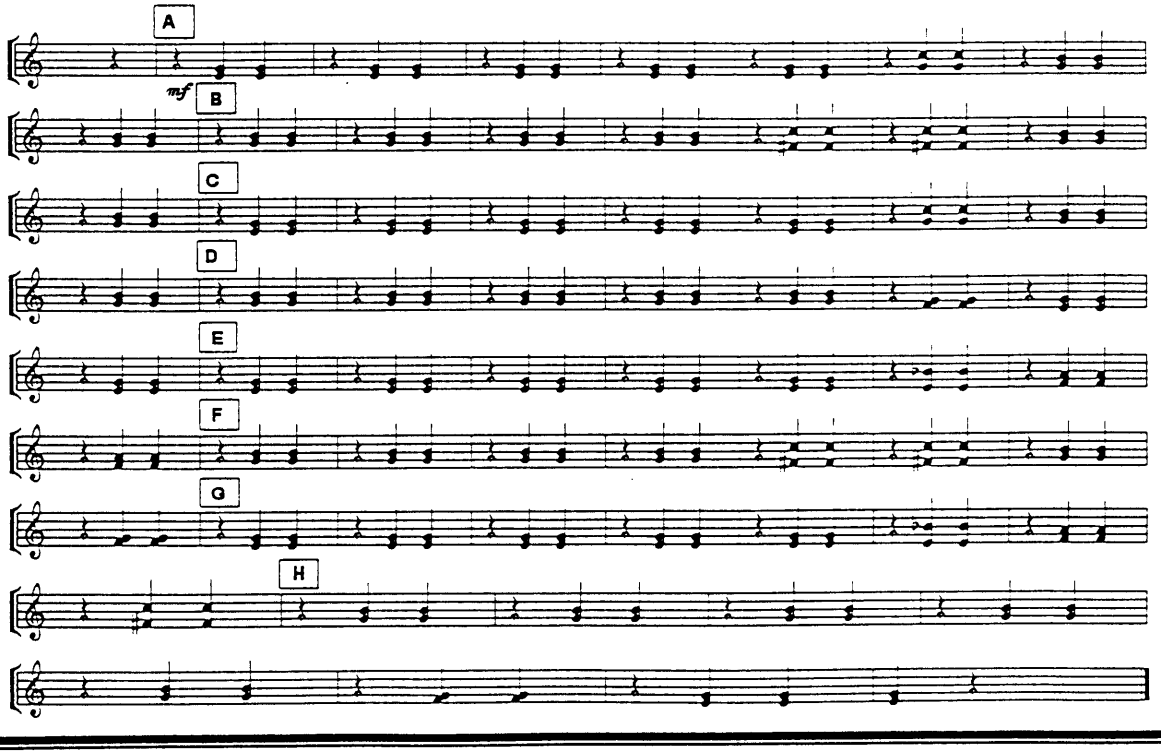
Trumpet
Baritone T.C.
Bass Clarinet
Part C

BLESS 'EM ALL



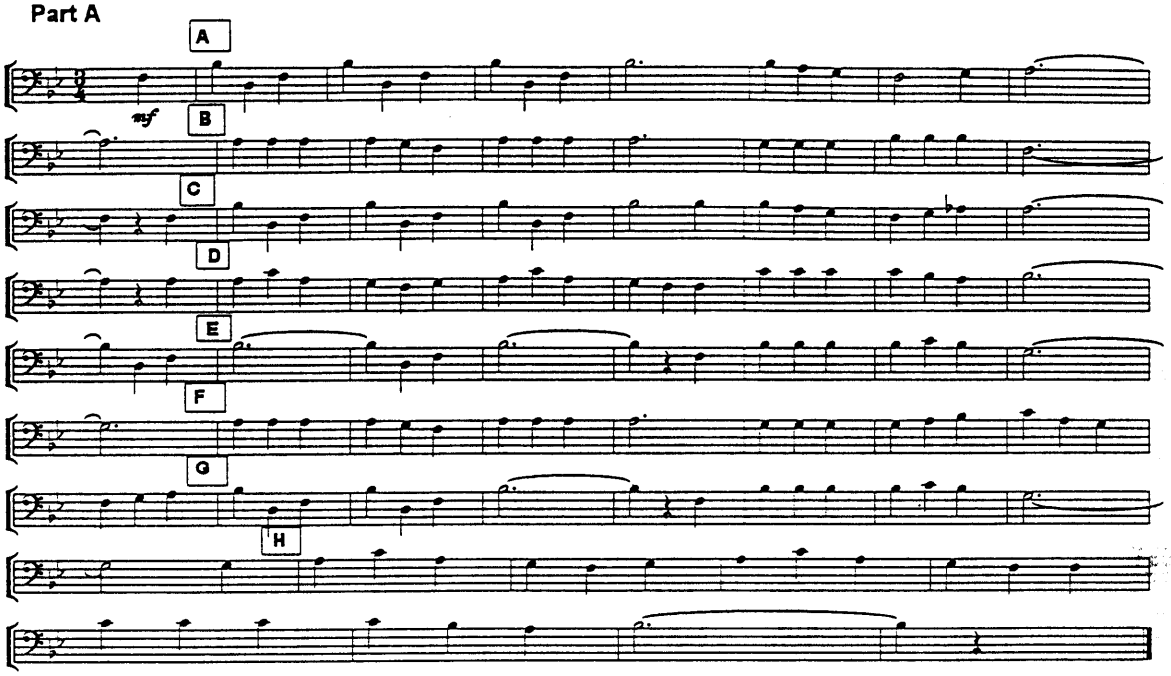
Trumpet
Baritone T.C.
Bass Clarinet
Part D

BLESS 'EM ALL



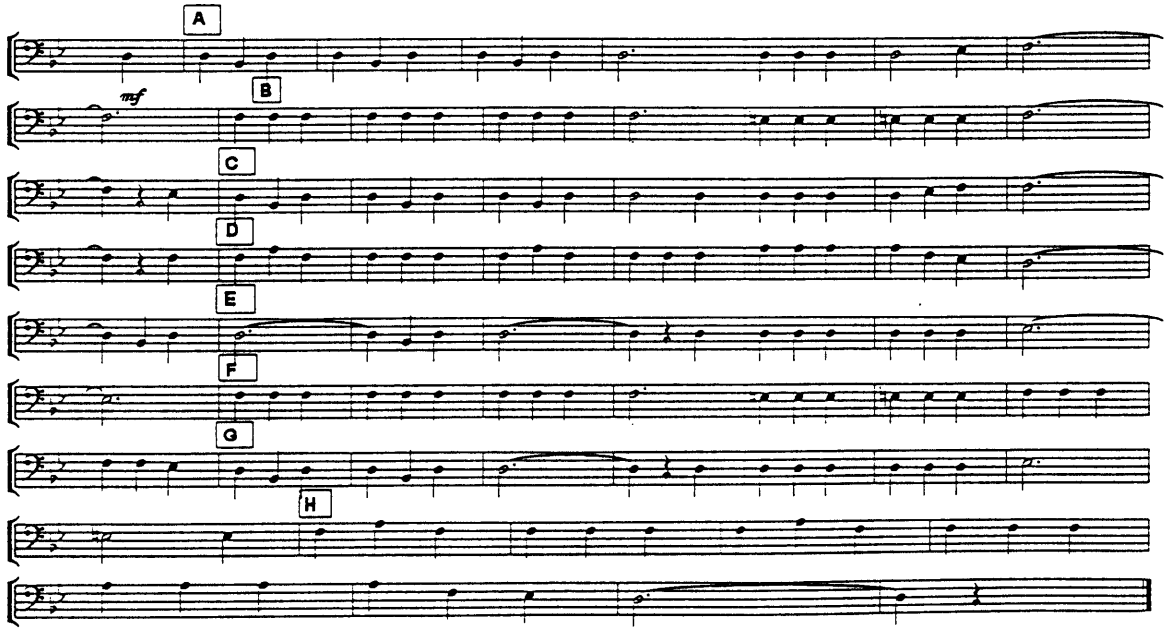
Trombone
Baritone B.C.
Bassoon
Part A

BLESS 'EM ALL



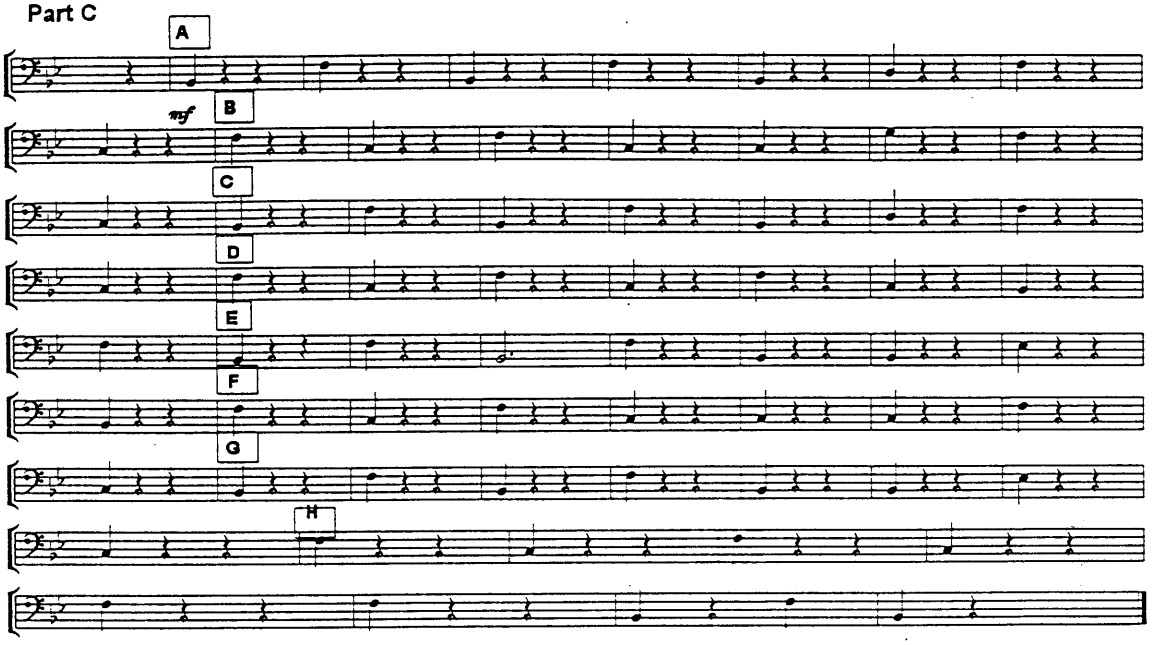
Trombone
Baritone B.C.
Bassoon
Part B

BLESS 'EM ALL



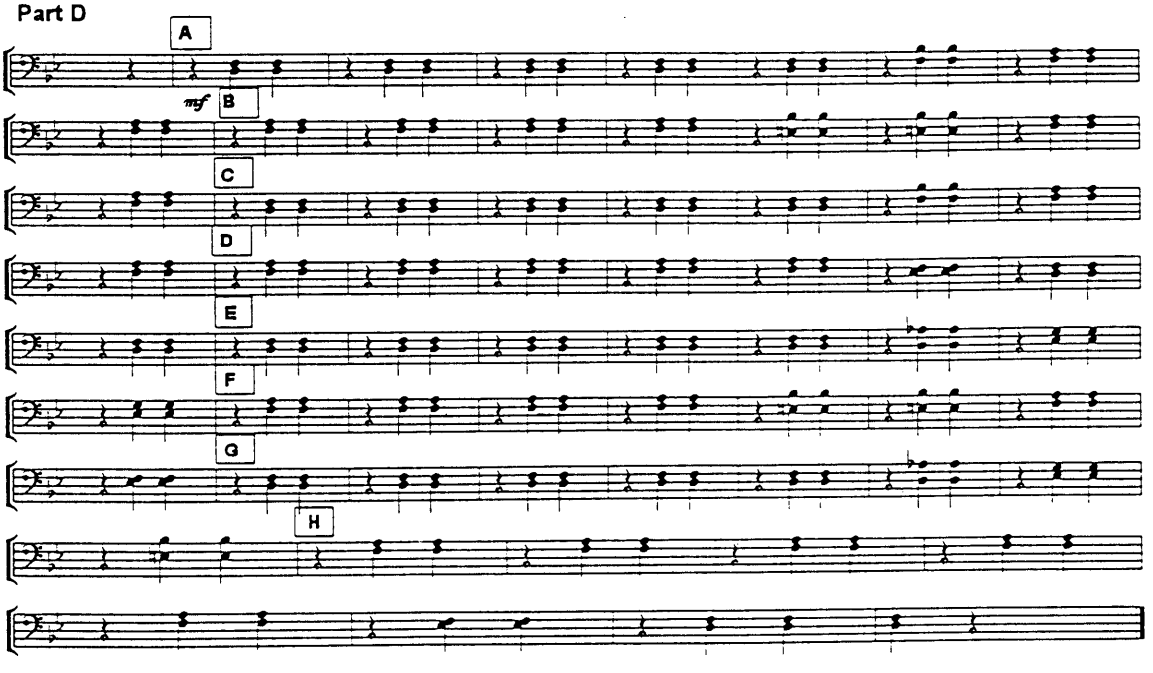
BLESS 'EM ALL

Trombone
Baritone B.C.
Bassoon
Part C



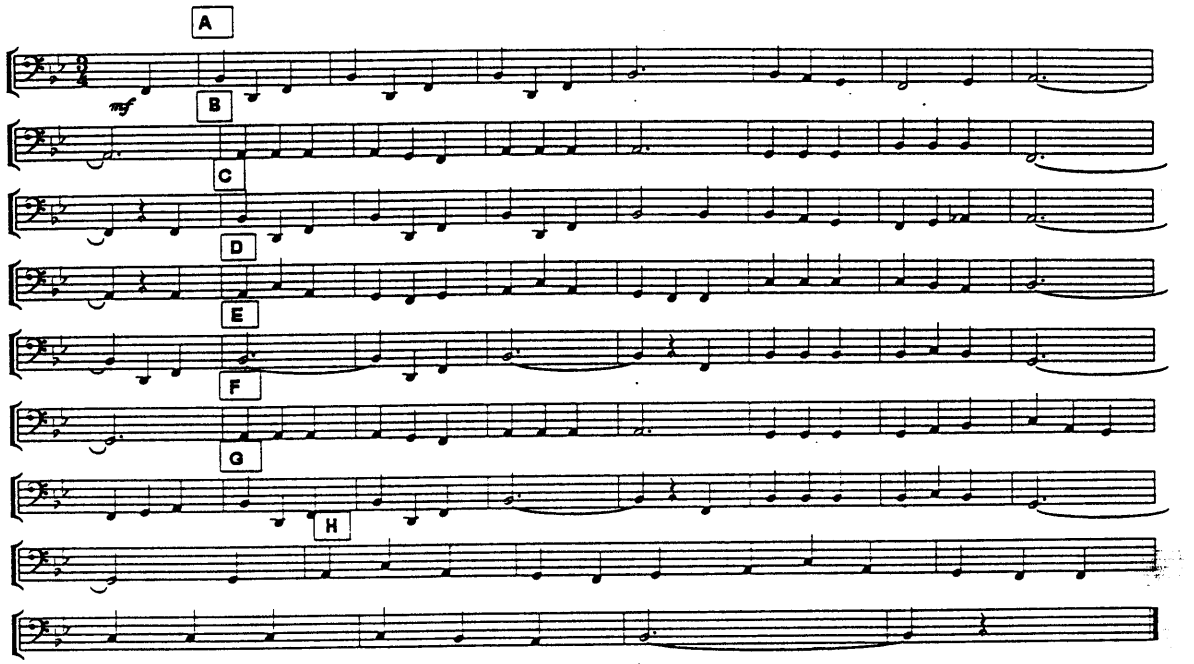
BLESS 'EM ALL

Trombone
Baritone B.C.
Bassoon
Part D



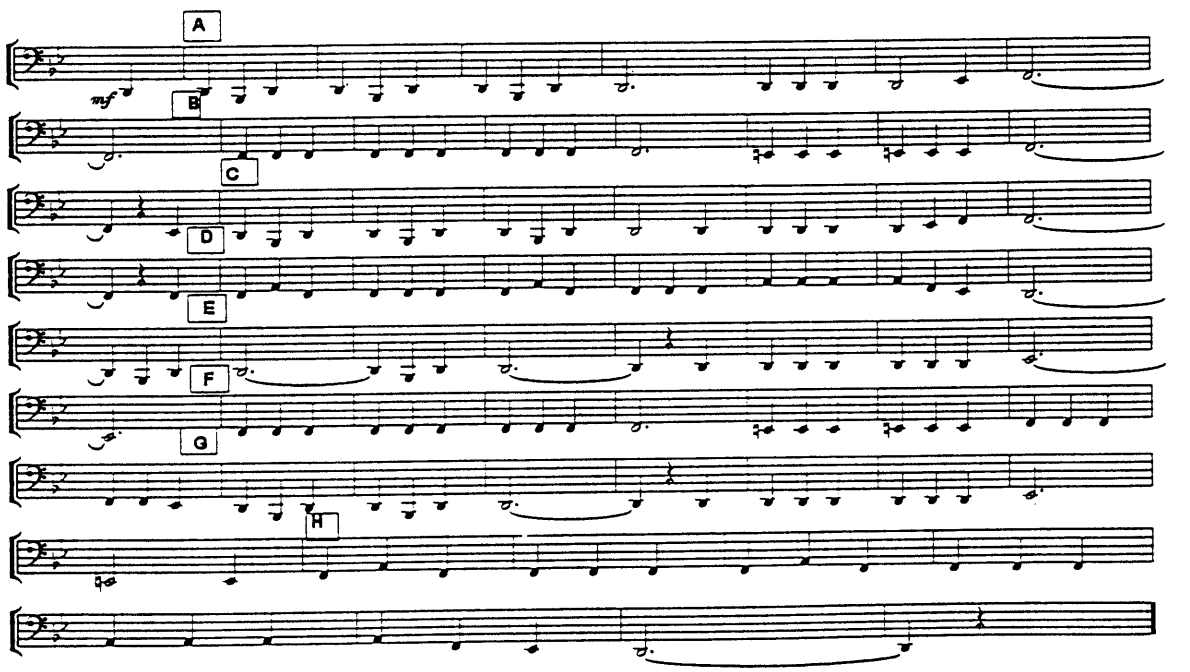
Tuba
Part A

BLESS 'EM ALL



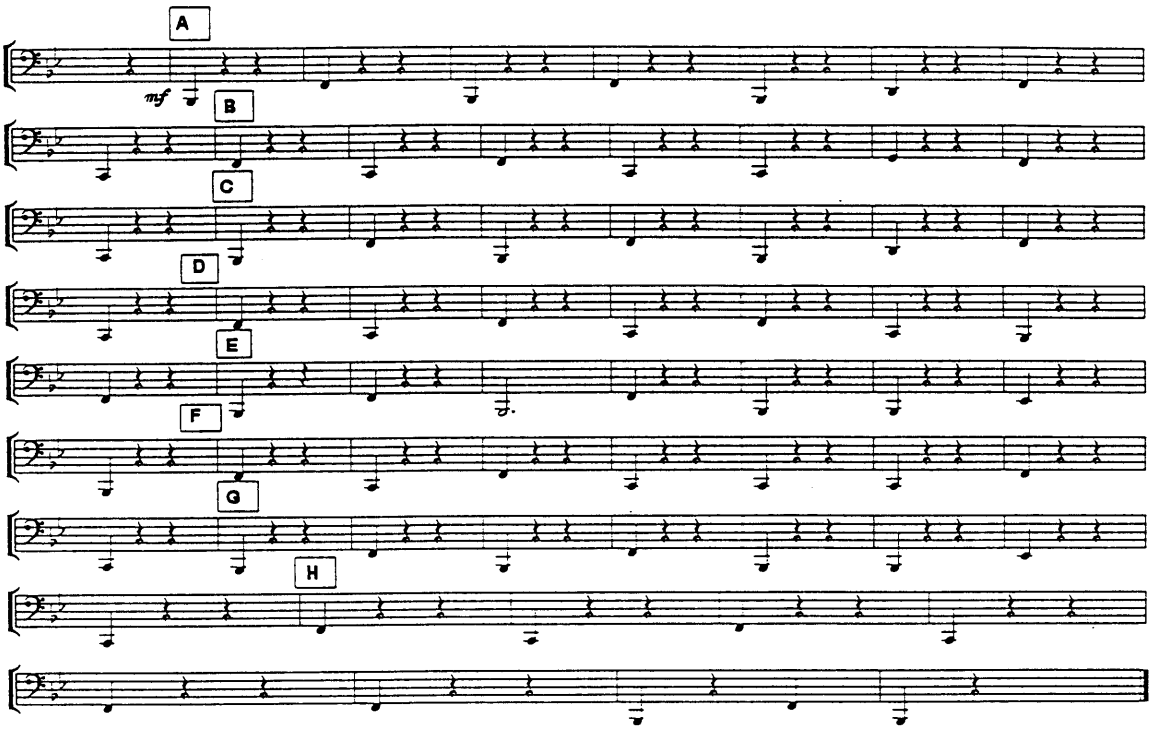
Tuba
Part B

BLESS 'EM ALL



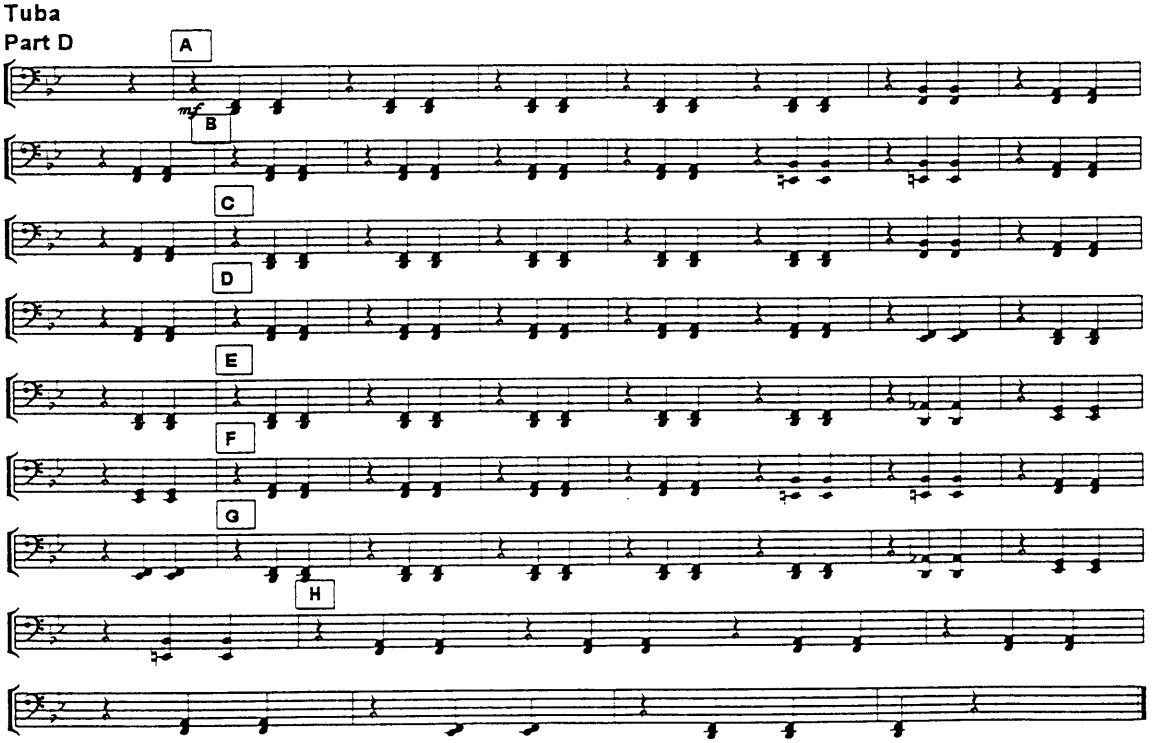
BLESS 'EM ALL

Tuba
Part C



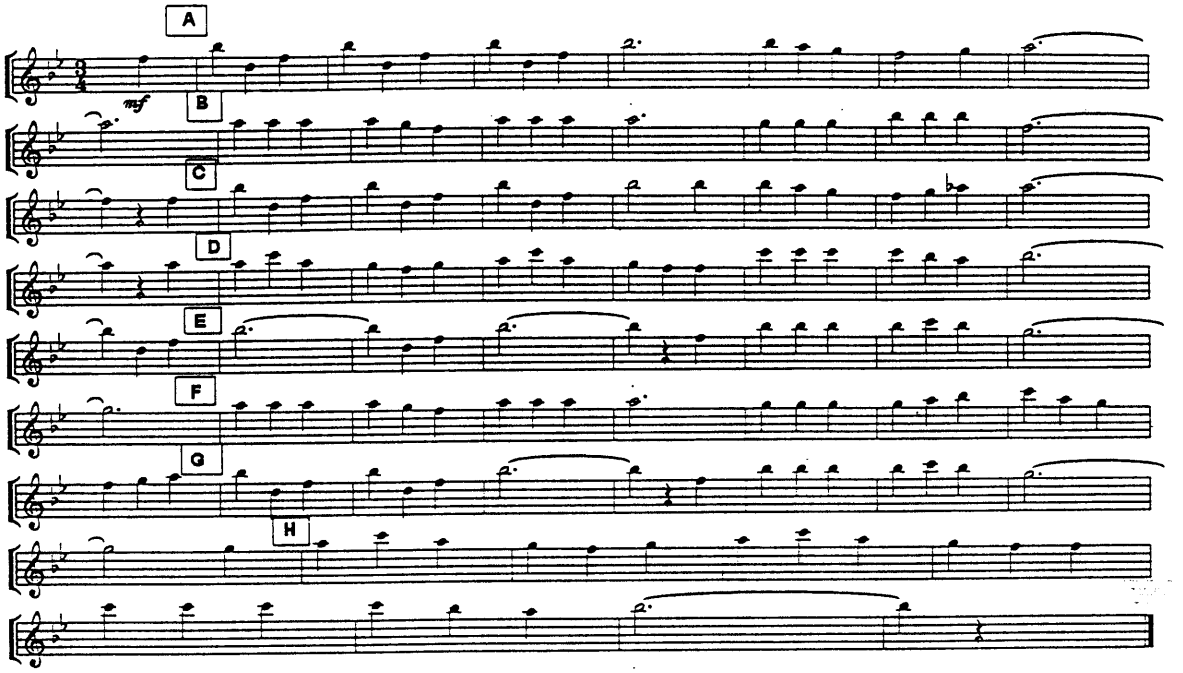
BLESS 'EM ALL

Tuba
Part D



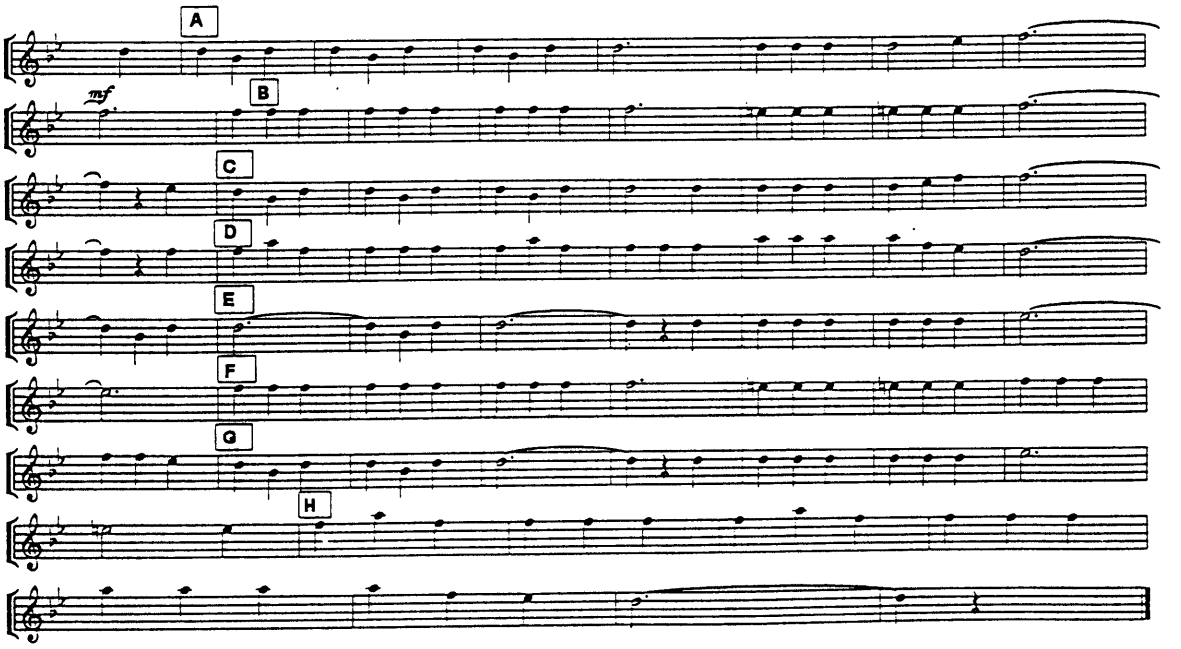
Bells
Part A

BLESS 'EM ALL



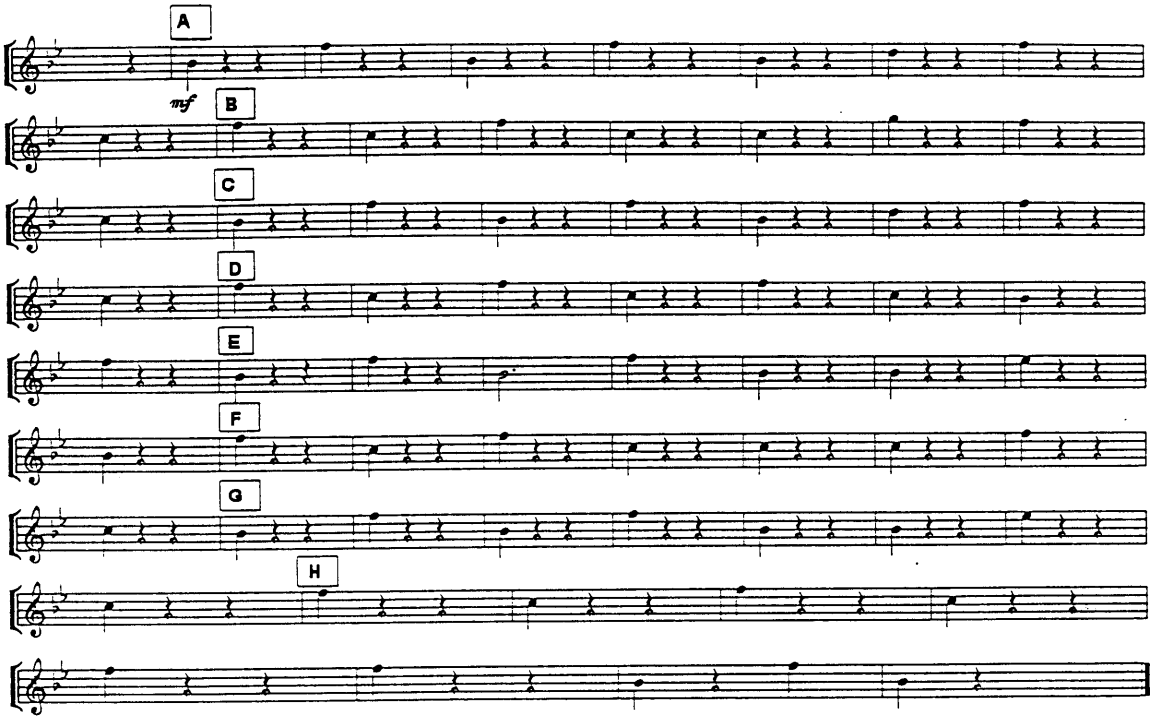
BLESS 'EM ALL

Bells
Part B



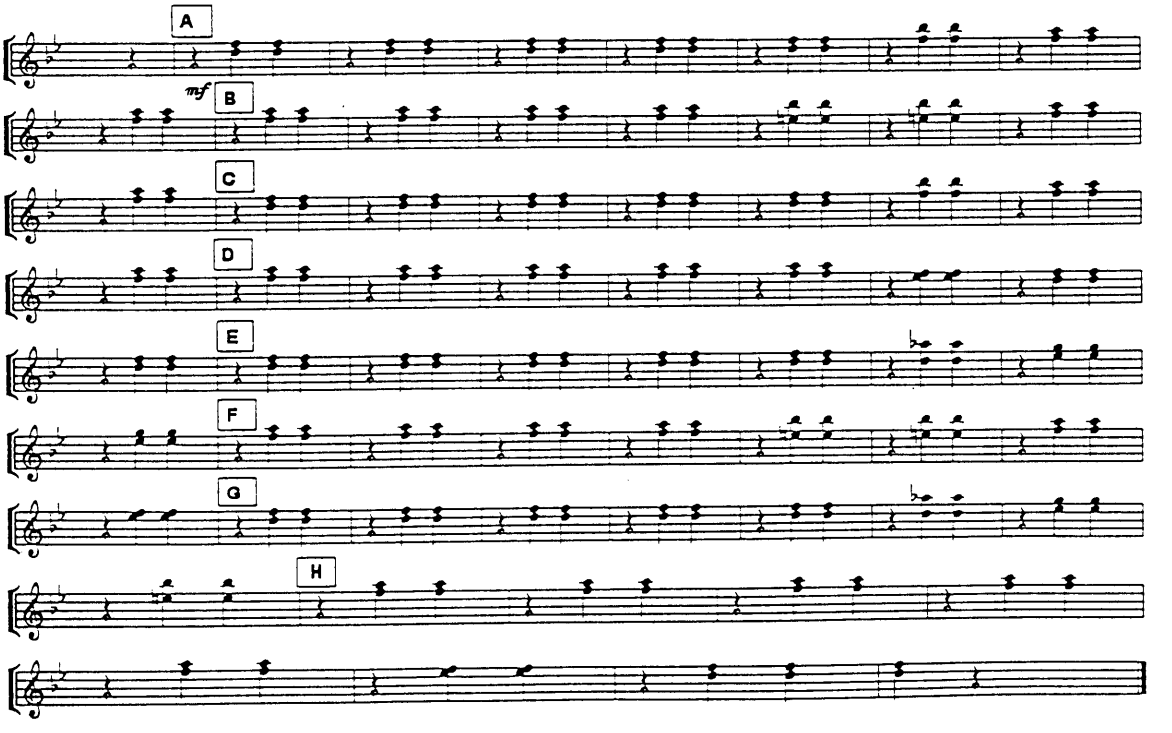
Bells
Part C

BLESS 'EM ALL



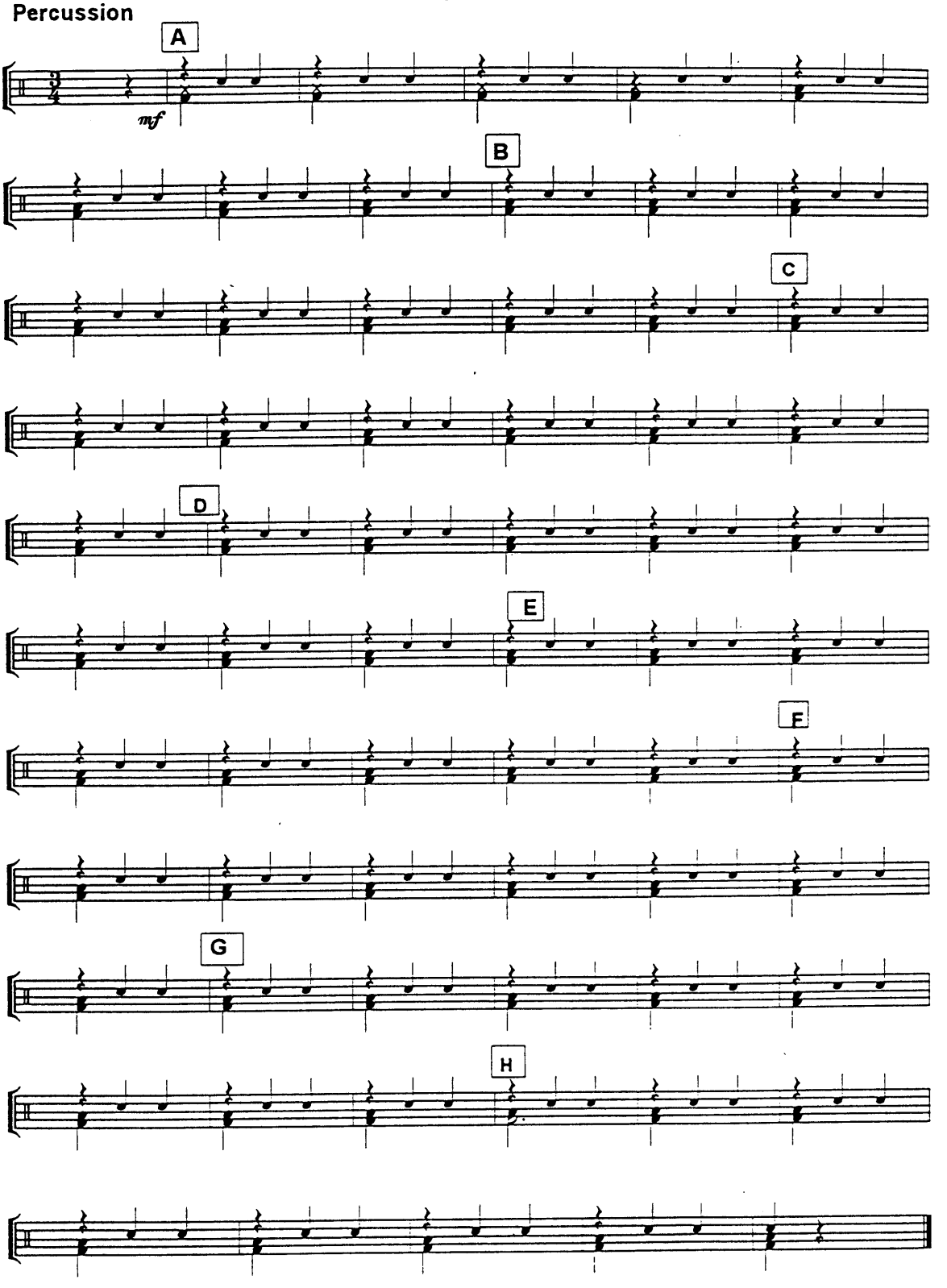
BLESS 'EM ALL

Bells
Part D

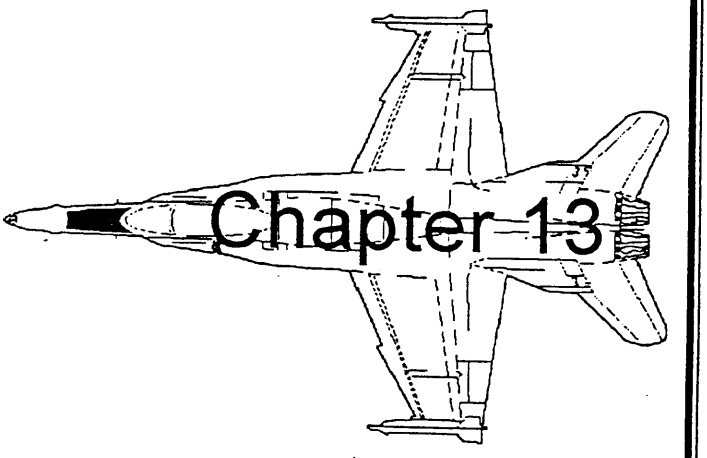


BLESS 'EM ALL

Percussion



The Bold Aviator

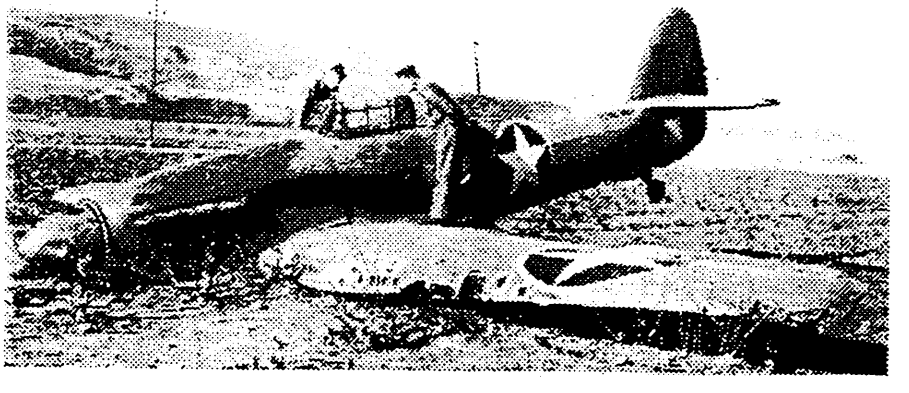


This song has been identified as the oldest airman's song, predating the formation of the Royal Flying Corps in 1916. The tune is "The Tarpaulin Jacket", a song from the Crimean War period. Although more versus were written, they simply extend and lengthen the list of pieces of a man that can be made into an airplane to the point where it becomes ridiculous

The Bold Aviator

Oh, the bold aviator was dying
And as 'neath the wreckage he lay, he lay
To the sobbing mechanics about him
These last parting words he did say:

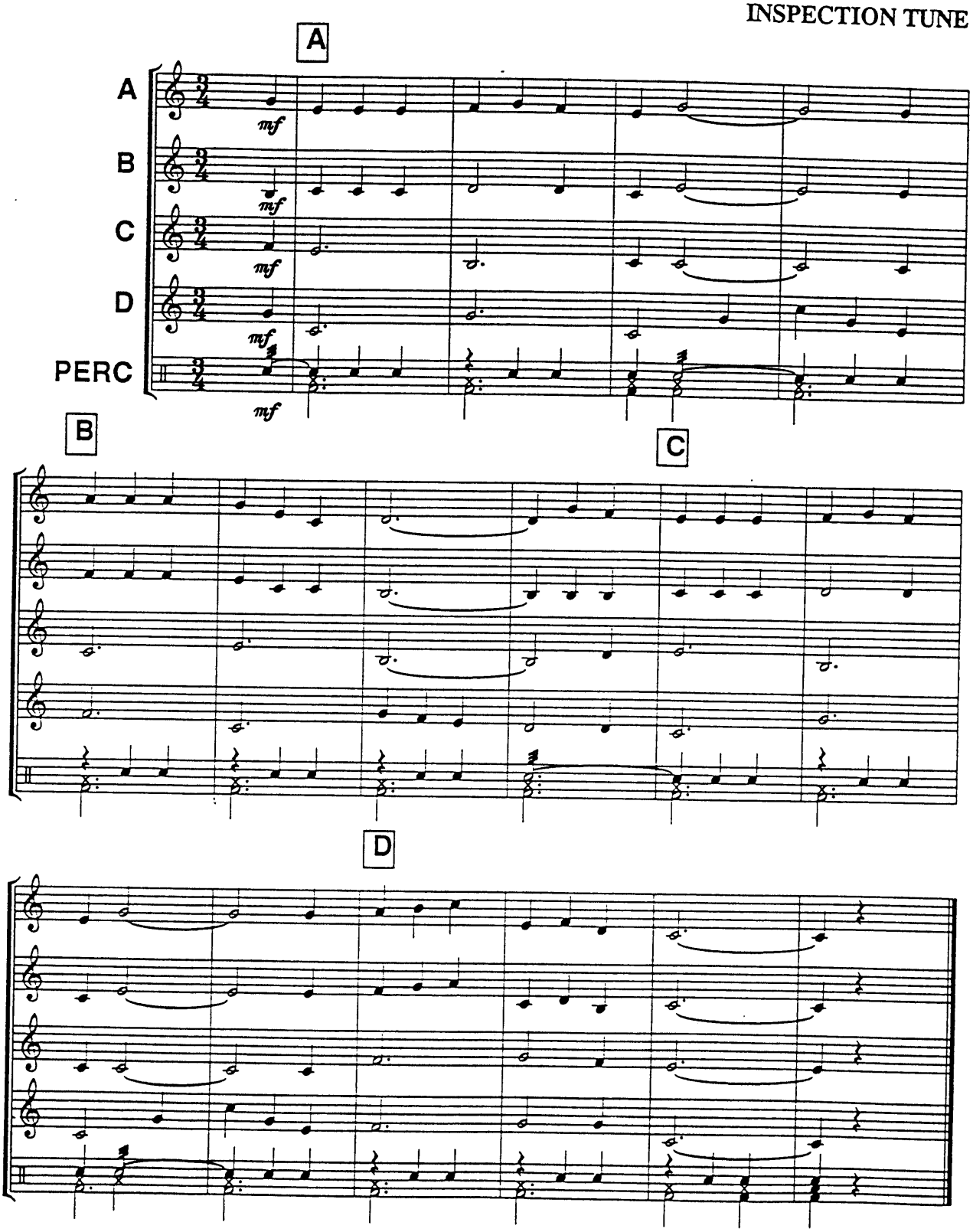
"Take the cylinders out of my kidneys
The connecting rod out of my brain, my brain,
From the small of my back get the crankshaft
And assemble the engine again."



THE BOLD AVIATOR

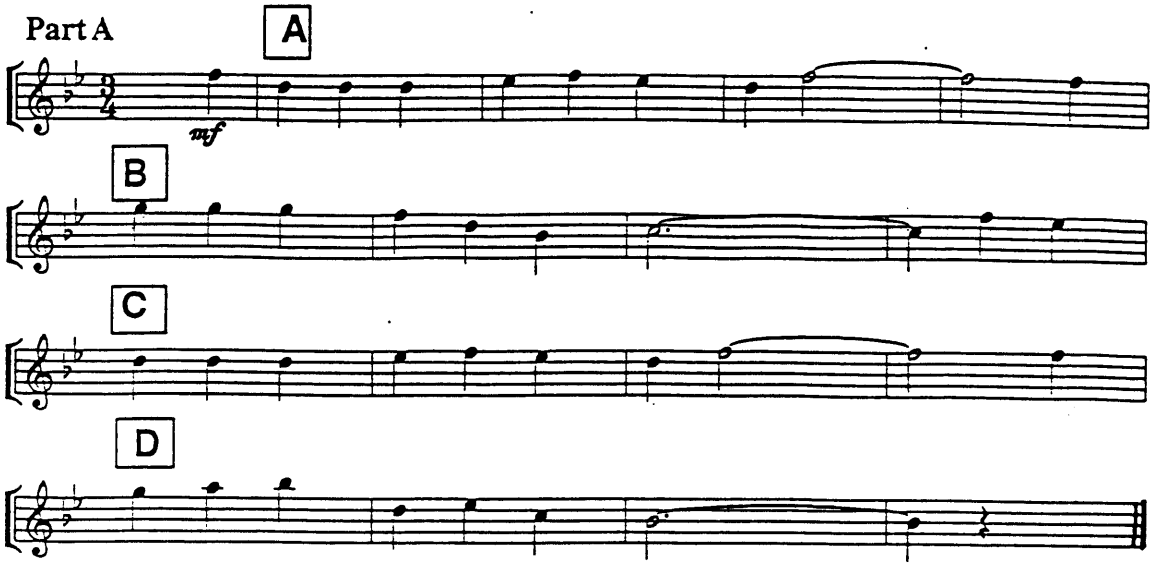
Bb CONDUCTOR

SLOW MARCH or
INSPECTION TUNE



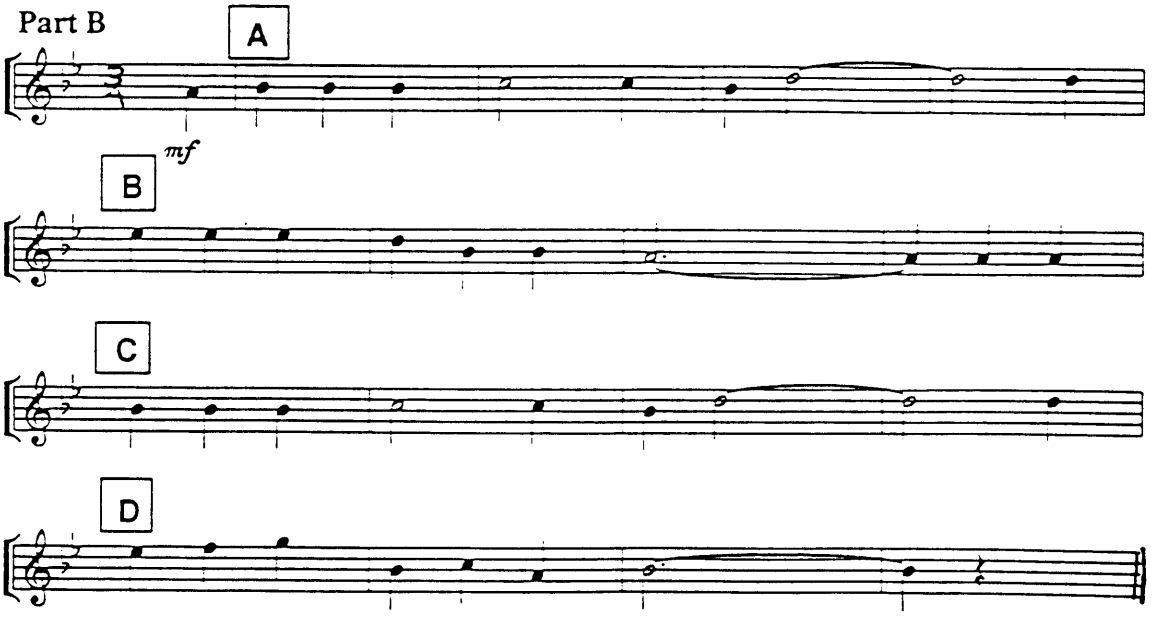
THE BOLD AVIATOR

Flute
Part A



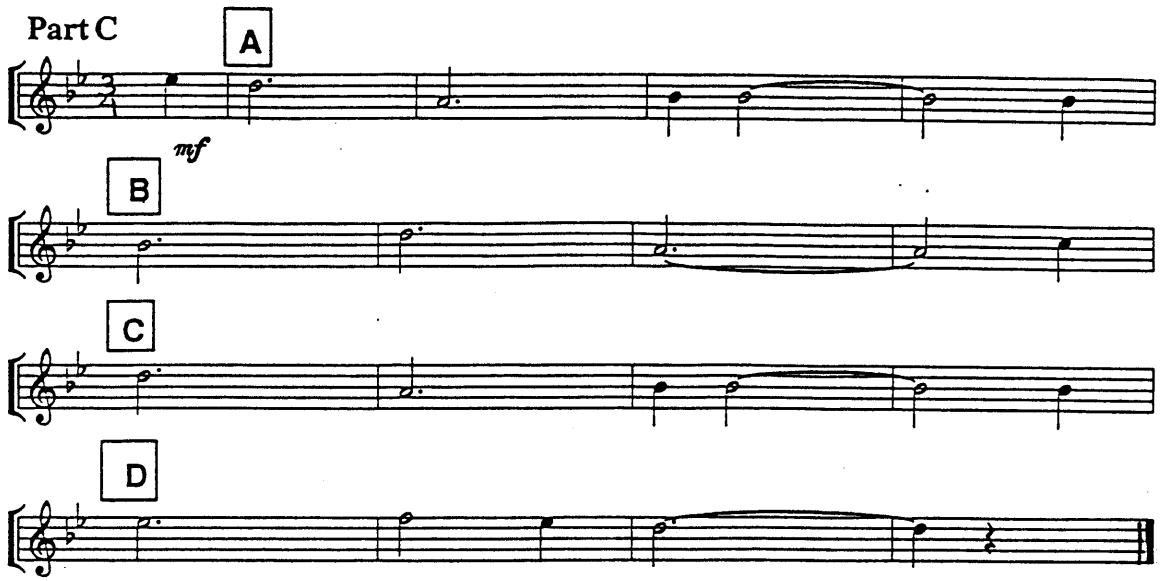
THE BOLD AVIATOR

Flute
Part B



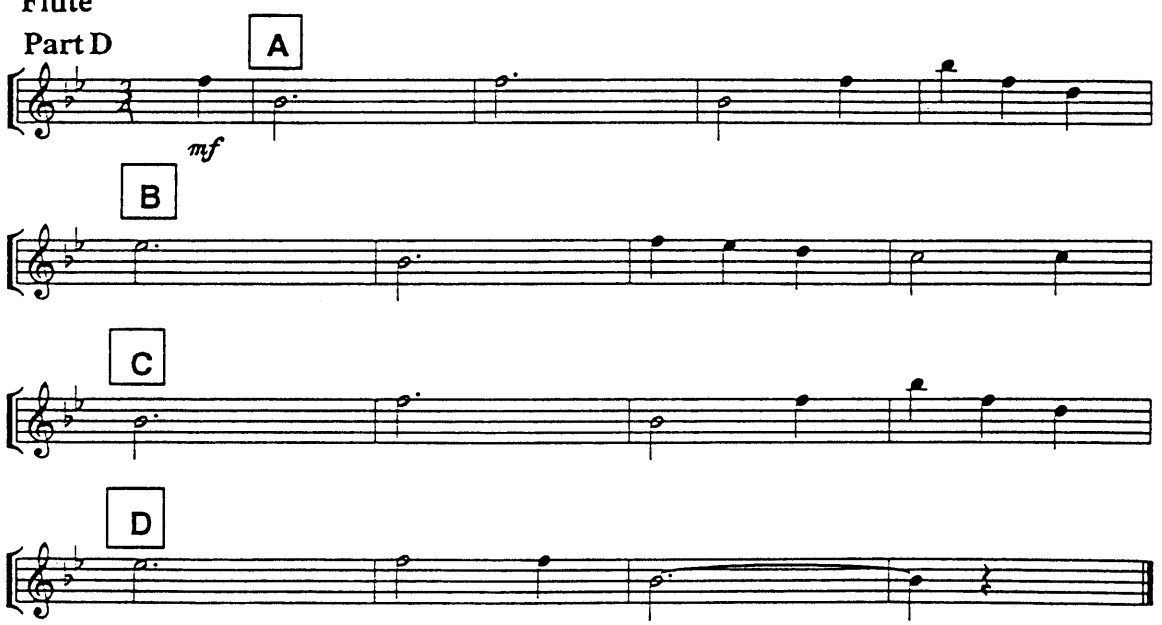
THE BOLD AVIATOR

Flute
Part C



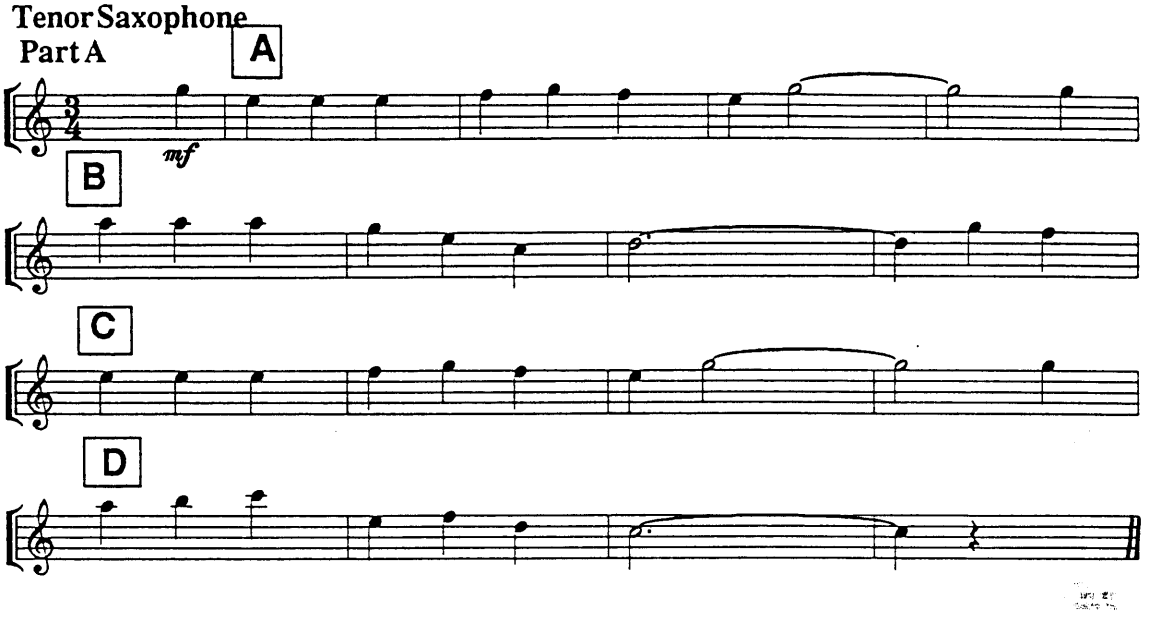
THE BOLD AVIATOR

Flute
Part D



THE BOLD AVIATOR

Clarinet (high)
Tenor Saxophone
Part A

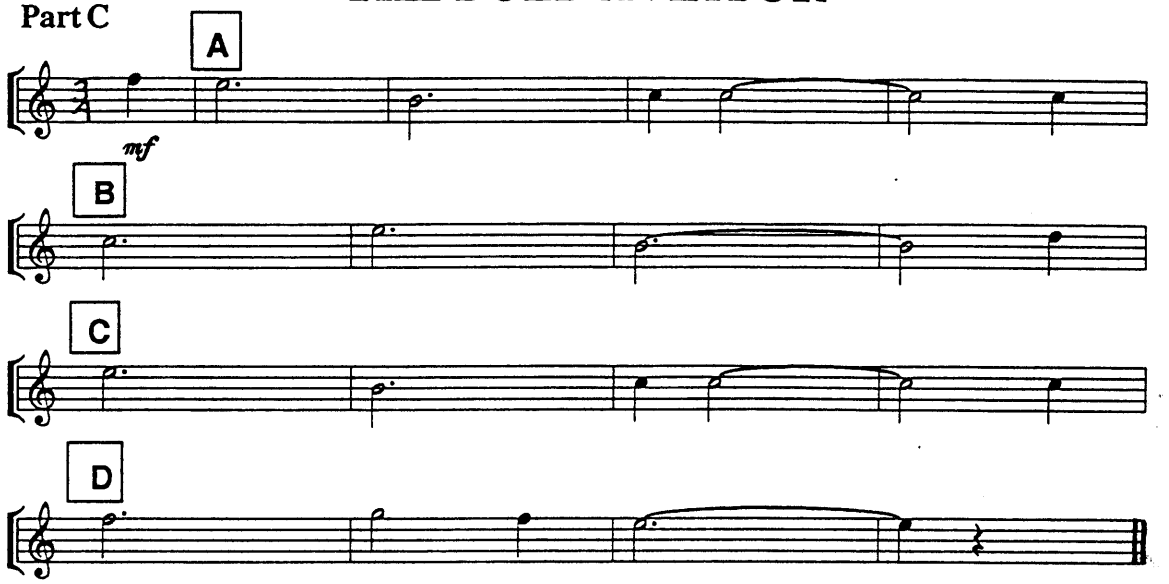


THE BOLD AVIATOR

Clarinet (high)
Tenor Saxophone
Part B

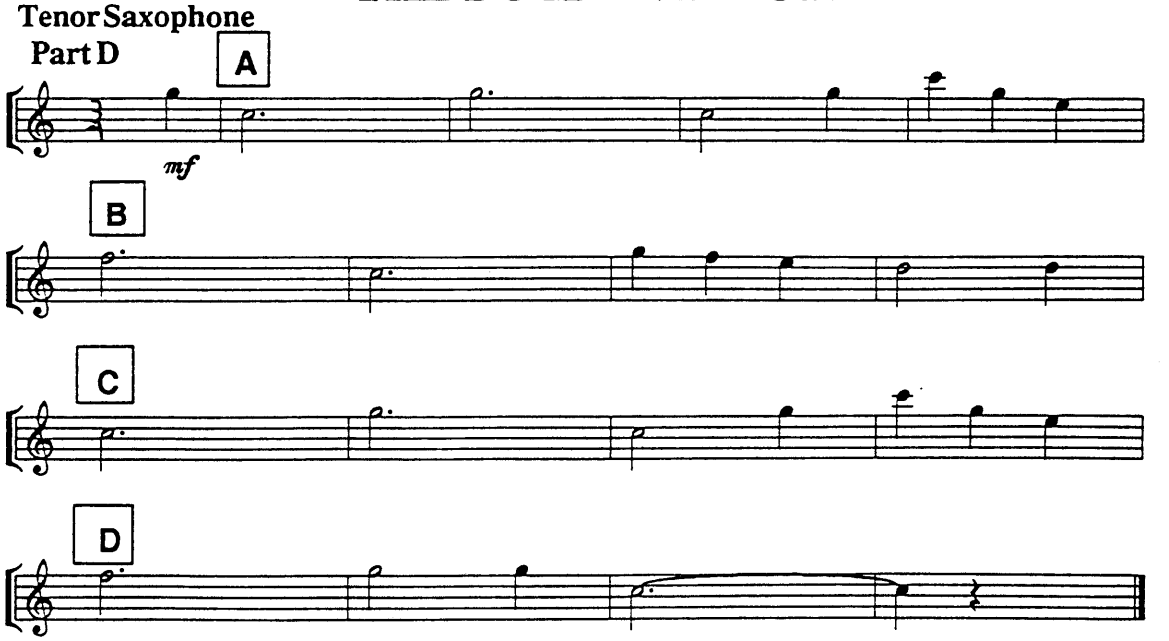
Clarinet (high)
Tenor Saxophone
Part C

THE BOLD AVIATOR



Clarinet (high)
Tenor Saxophone
Part D

THE BOLD AVIATOR

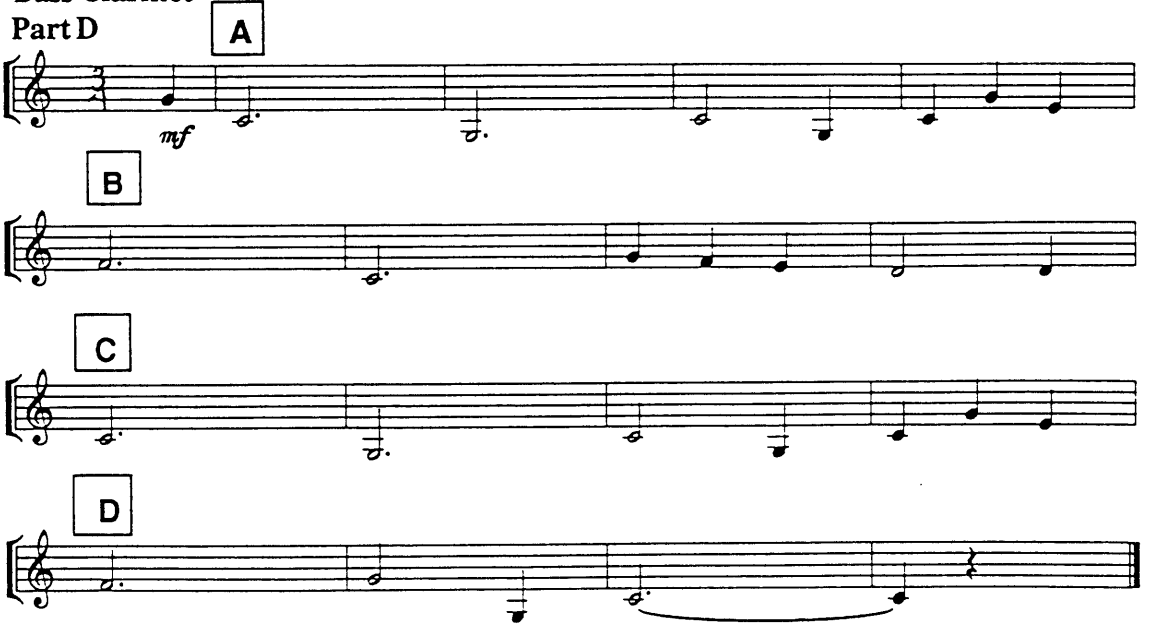


THE BOLD AVIATOR

Bass Clarinet
Part C

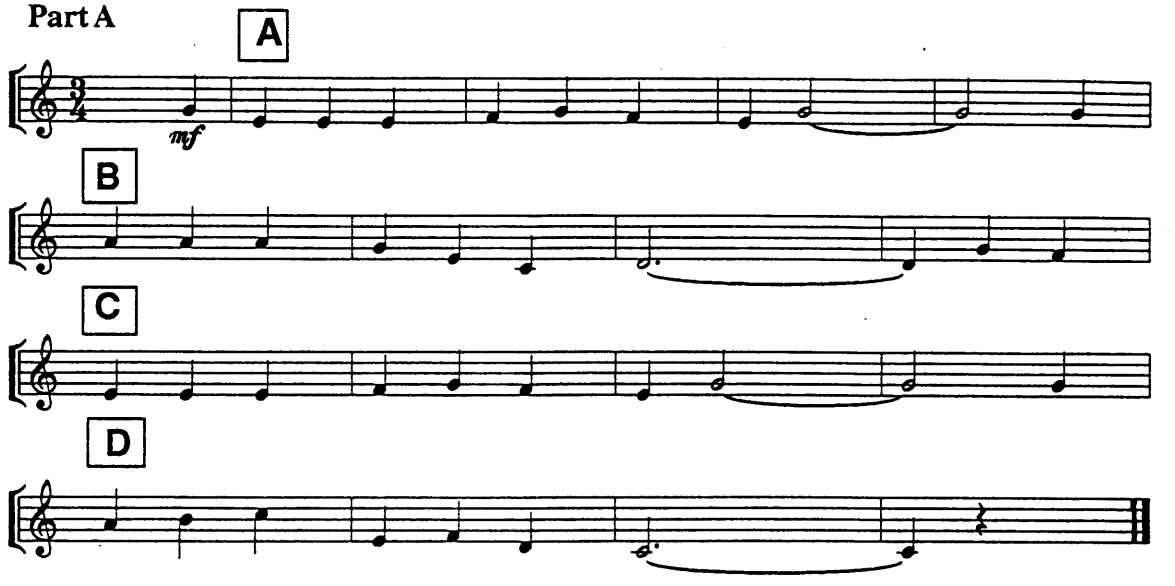
THE BOLD AVIATOR

Bass Clarinet
Part D



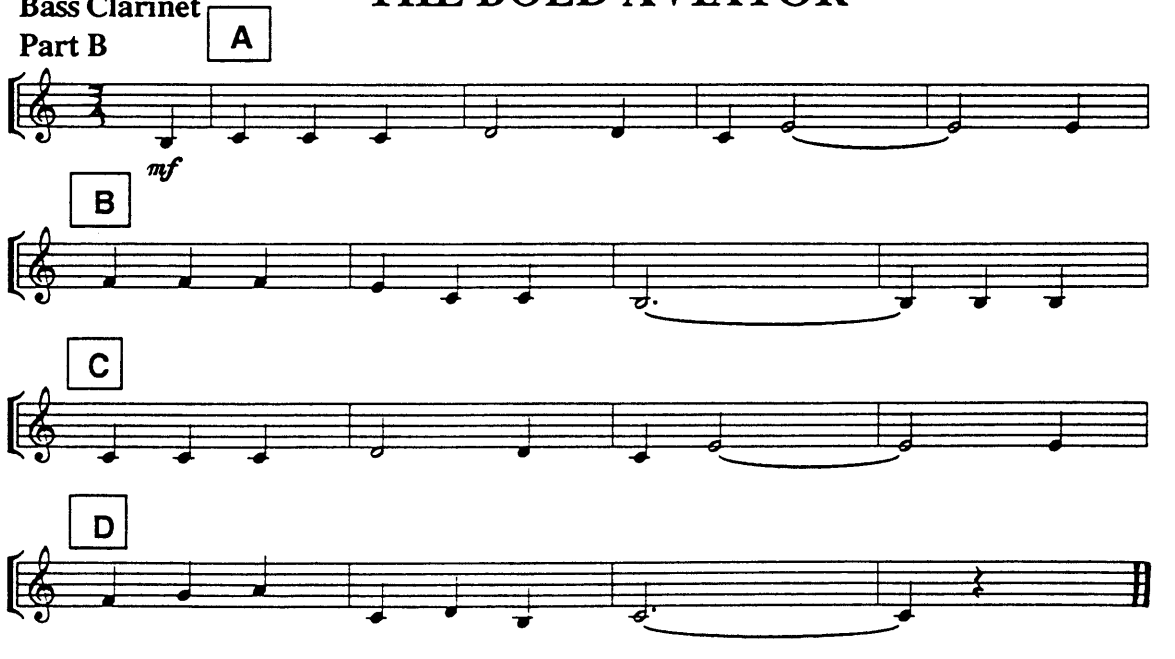
Bass Clarinet
Part A

THE BOLD AVIATOR



Bass Clarinet
Part B

THE BOLD AVIATOR



Alto Saxophone
Baritone Saxophone

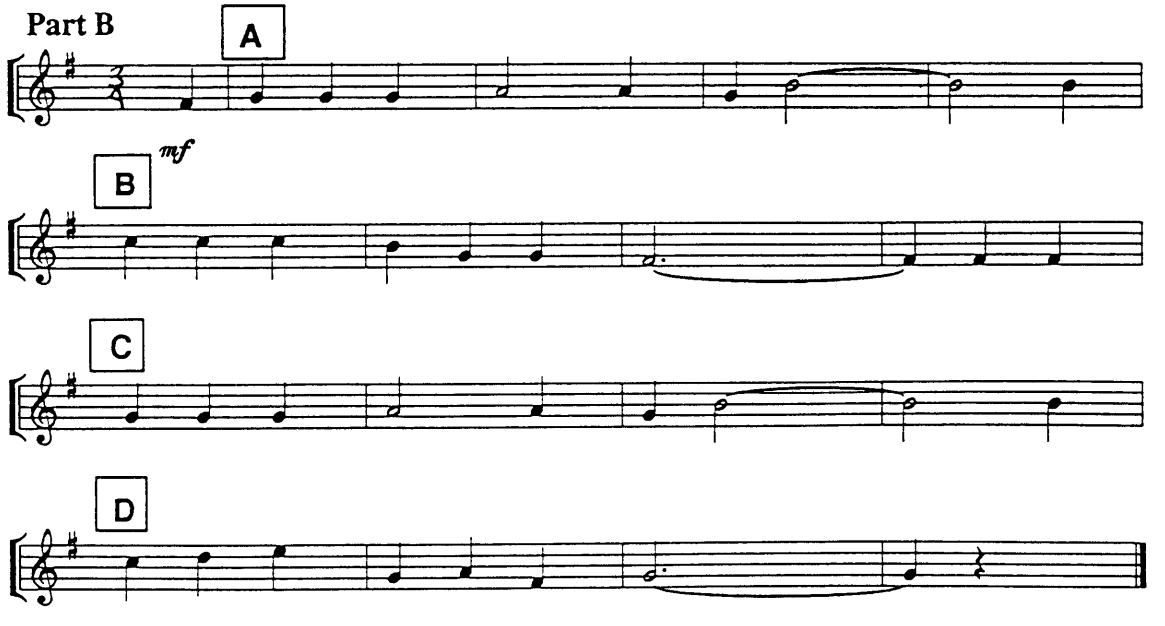
THE BOLD AVIATOR

Part A

Alto Saxophone
Baritone Saxophone

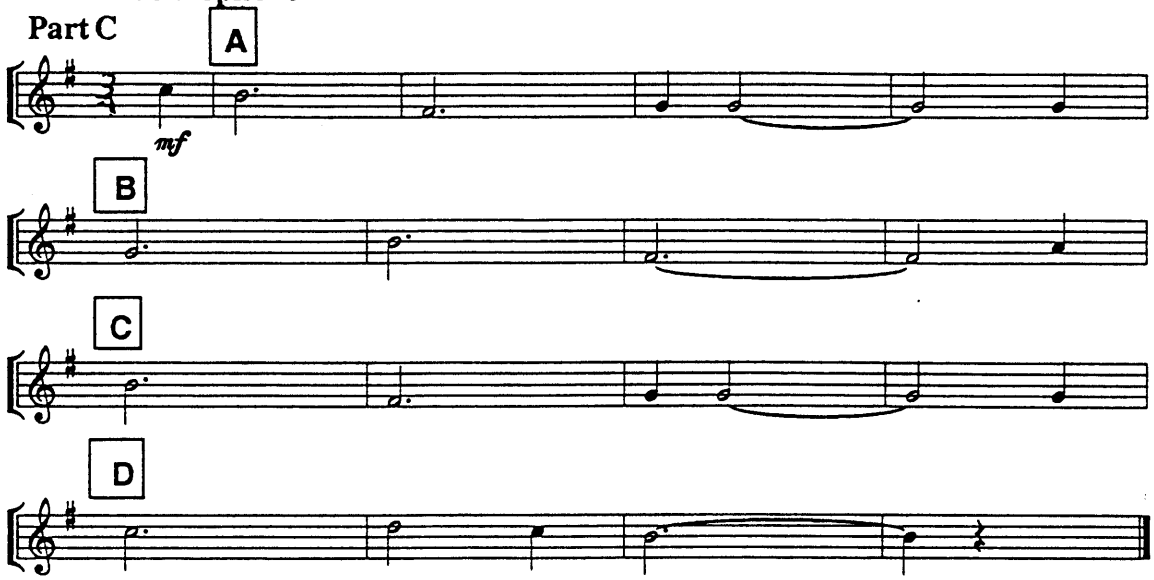
THE BOLD AVIATOR

Part B



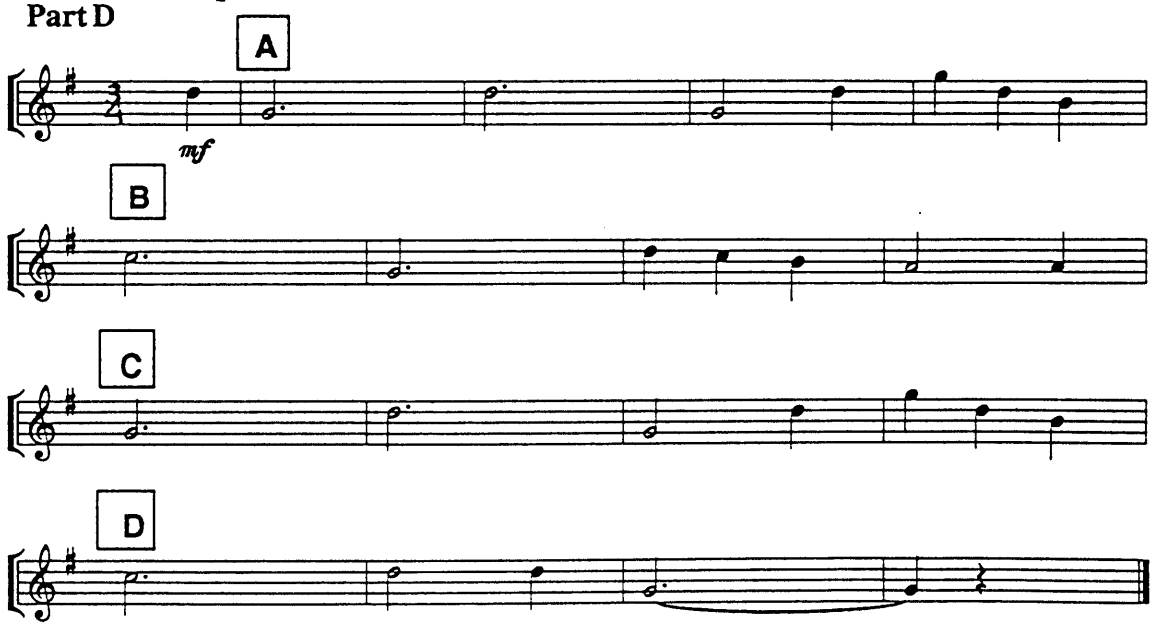
THE BOLD AVIATOR

Alto Saxophone
Baritone Saxophone
Part C



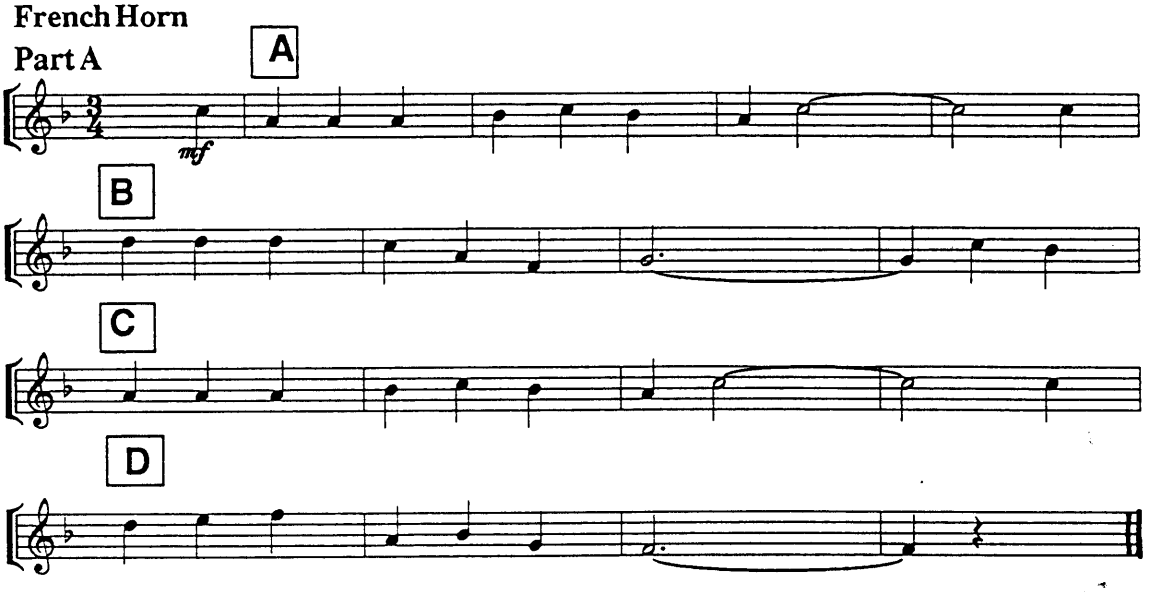
THE BOLD AVIATOR

Alto Saxophone
Baritone Saxophone
Part D



THE BOLD AVIATOR

French Horn
Part A



THE BOLD AVIATOR

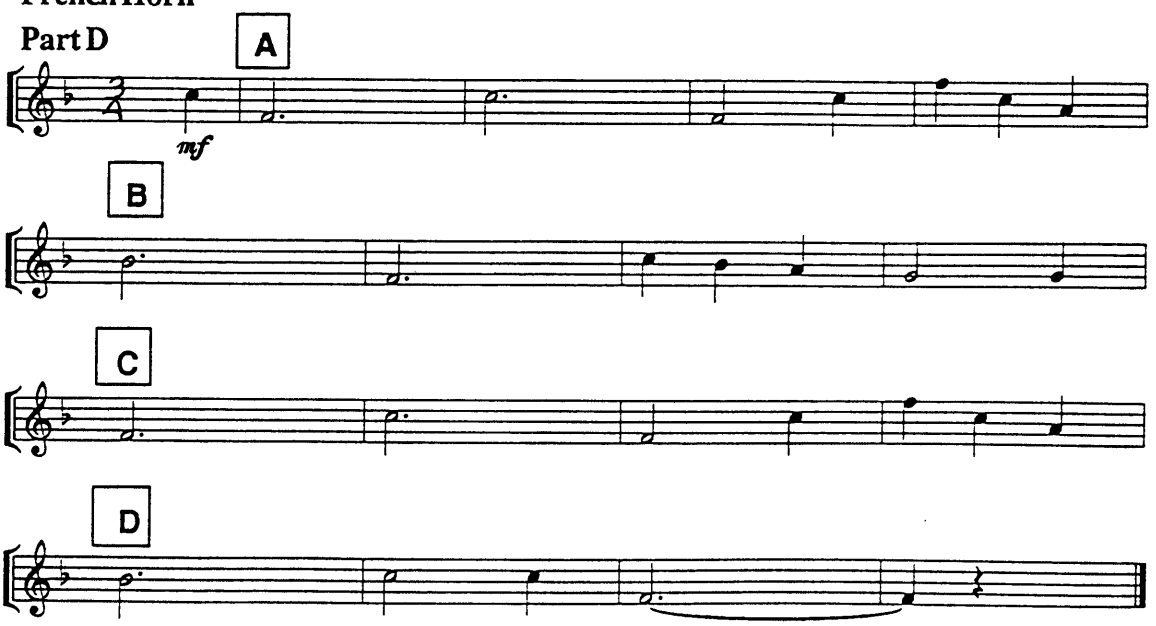
French Horn
Part B

THE BOLD AVIATOR

French Horn
Part C

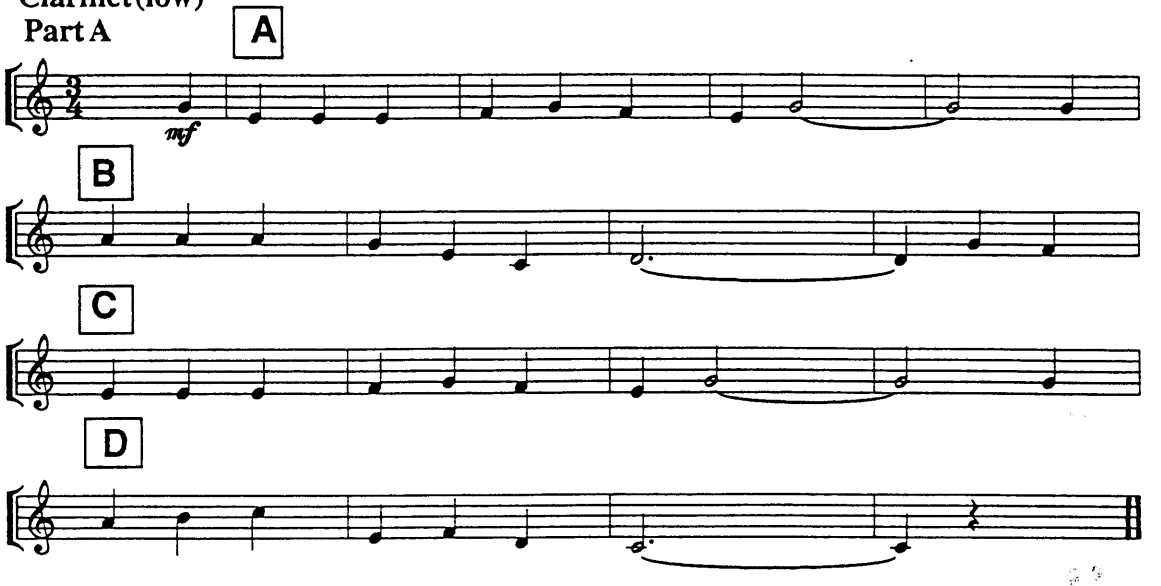
THE BOLD AVIATOR

French Horn
Part D



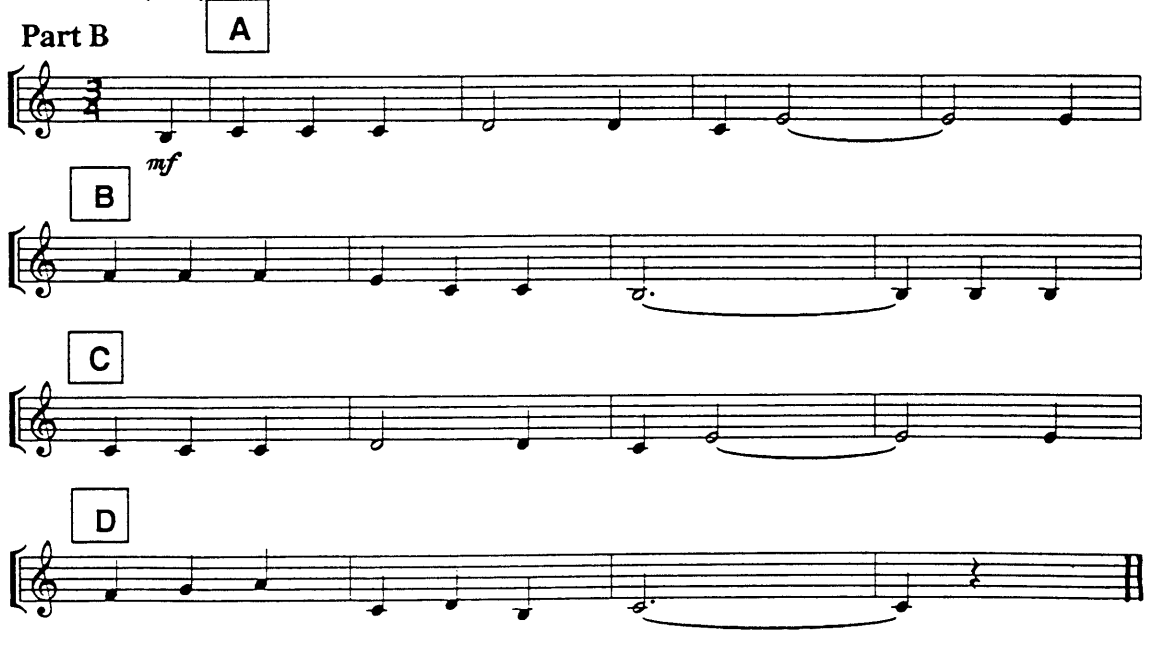
Trumpet
Baritone T.C.
Clarinet (low)
Part A

THE BOLD AVIATOR



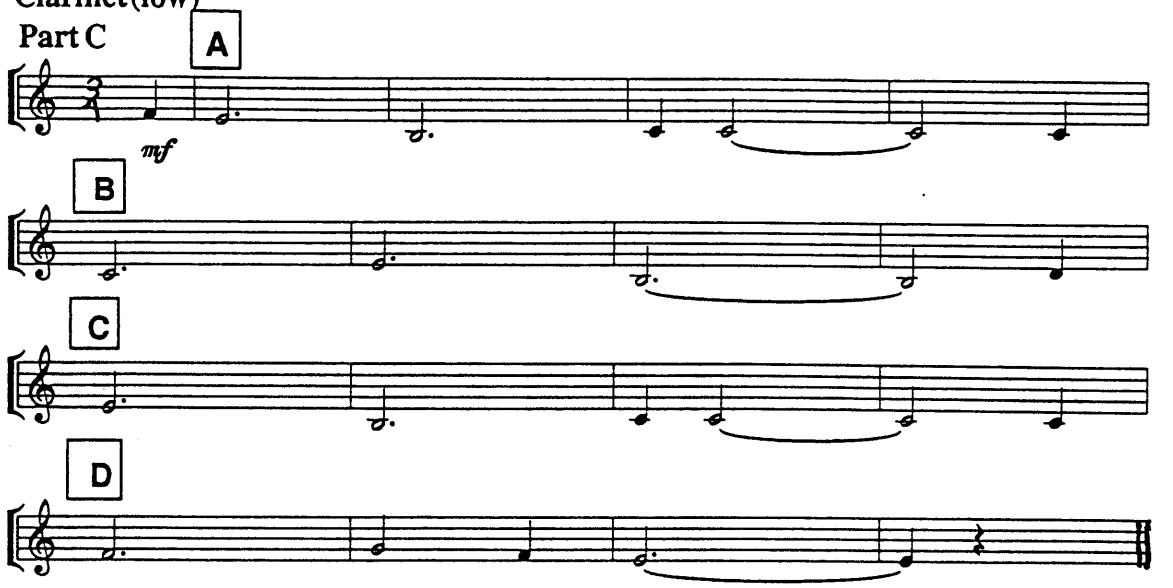
Trumpet
Baritone T.C.
Clarinet (low)
Part B

THE BOLD AVIATOR



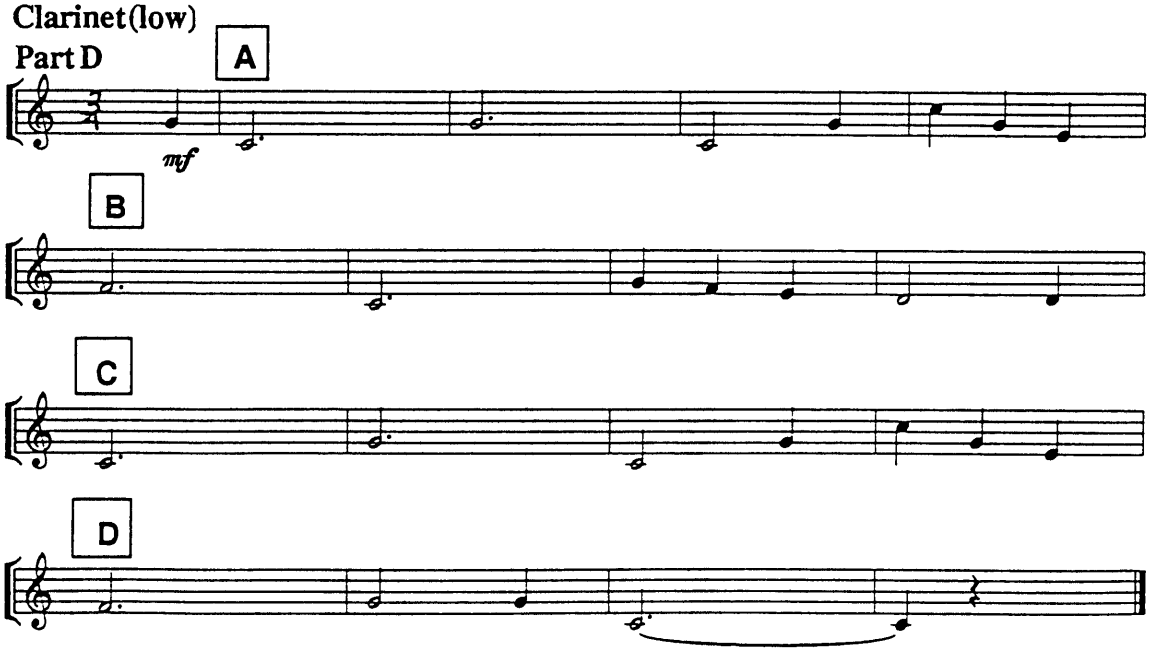
Trumpet
Baritone T.C
Clarinet(low)
Part C

THE BOLD AVIATOR



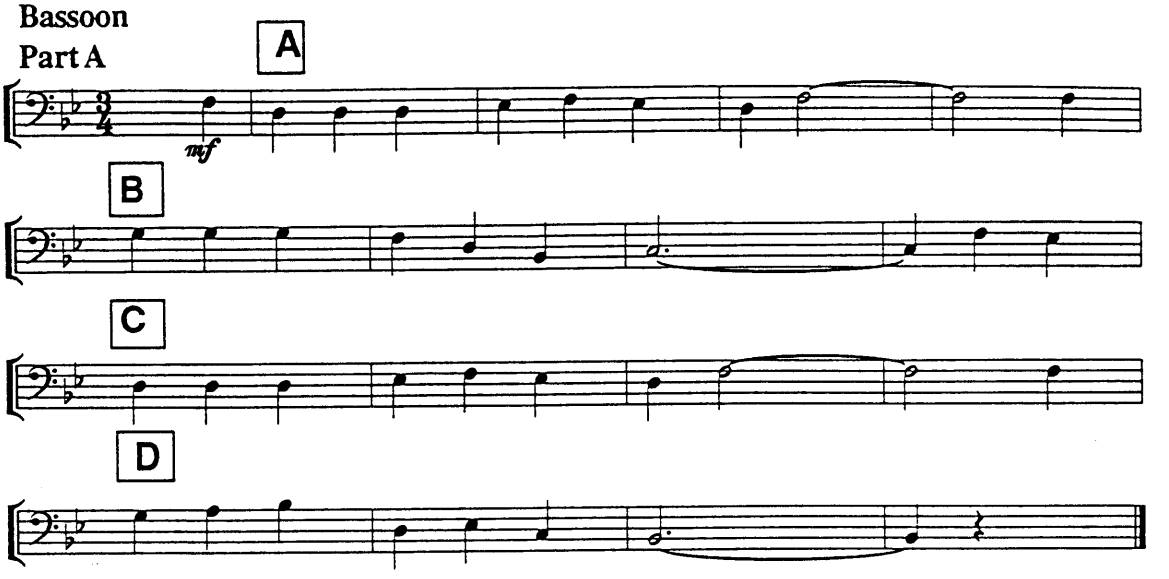
Trumpet
Baritone T.C.
Clarinet(low)
Part D

THE BOLD AVIATOR



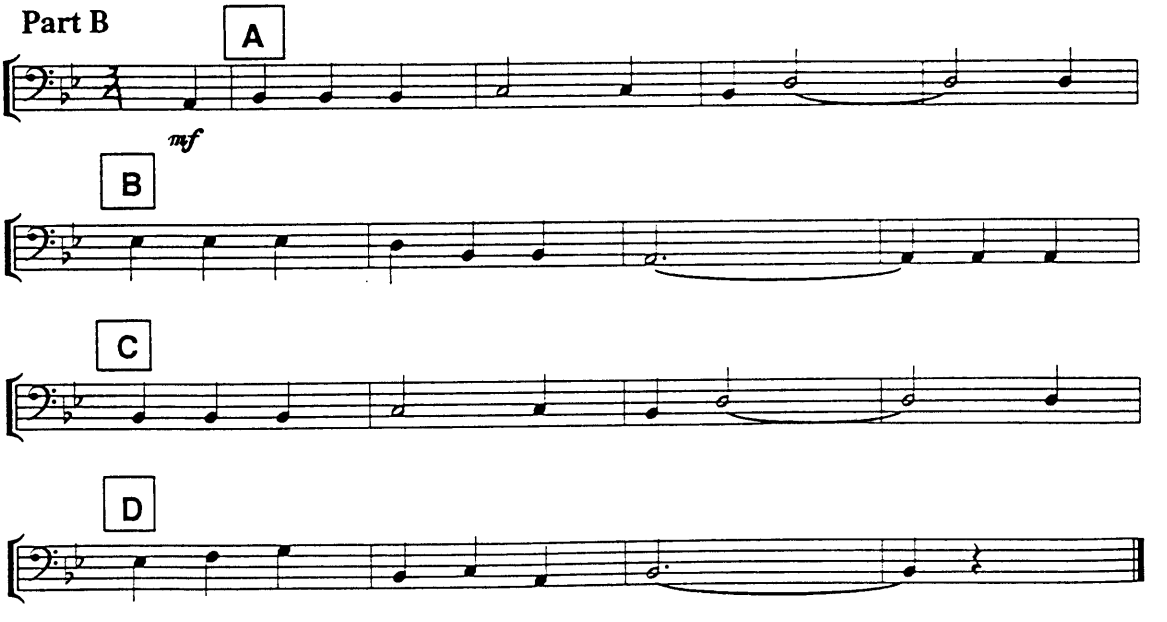
Trombone
Baritone B.C.
Bassoon
Part A

THE BOLD AVIATOR



Trombone
Baritone B.C.
Bassoon
Part B

THE BOLD AVIATOR

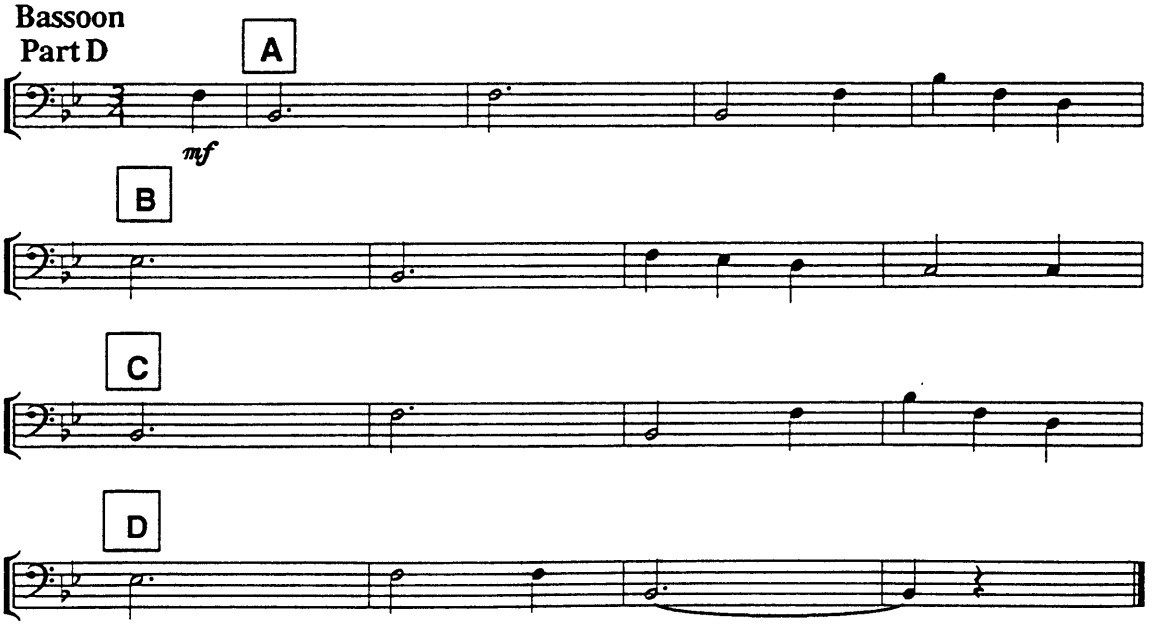


Trombone
Baritone B.C.
Bassoon
Part C

THE BOLD AVIATOR

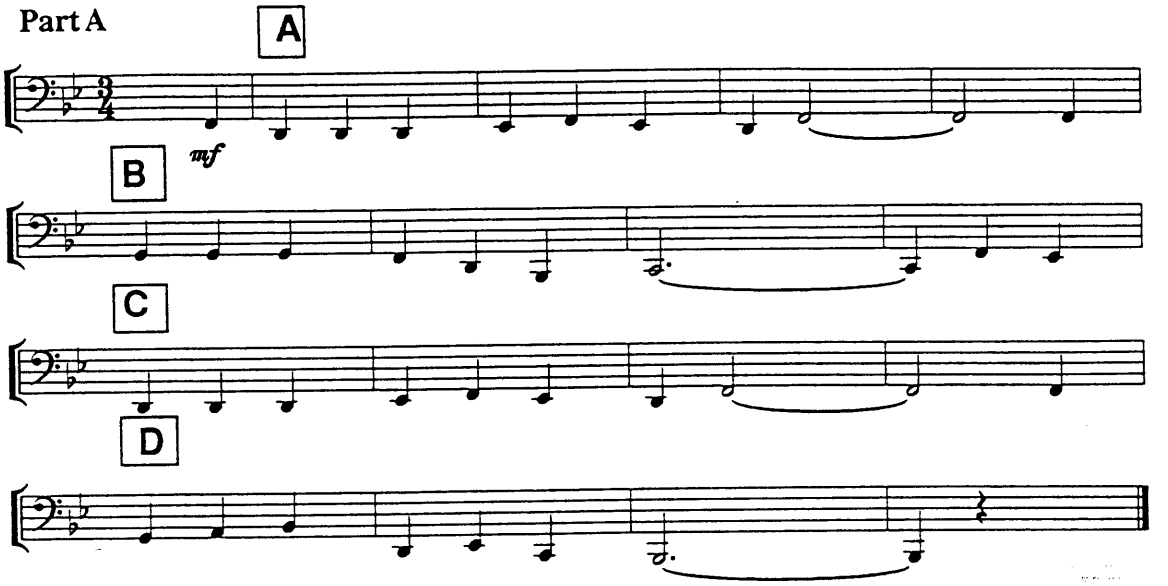
Trombone
Baritone B.C.
Bassoon
Part D

THE BOLD AVIATOR



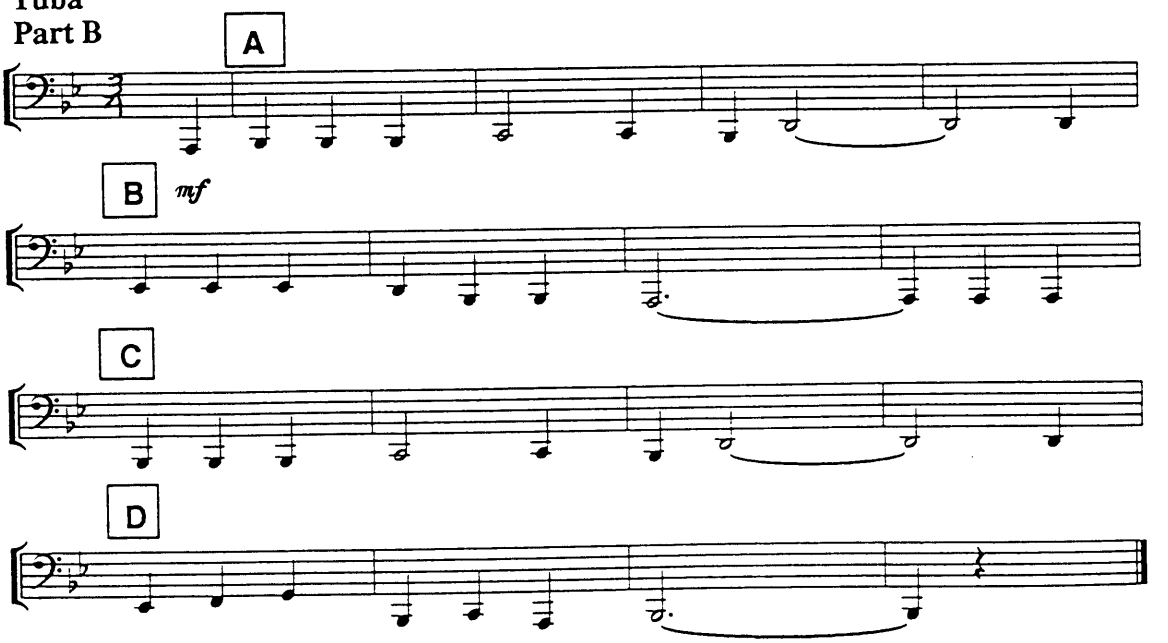
THE BOLD AVIATOR

Tuba
Part A



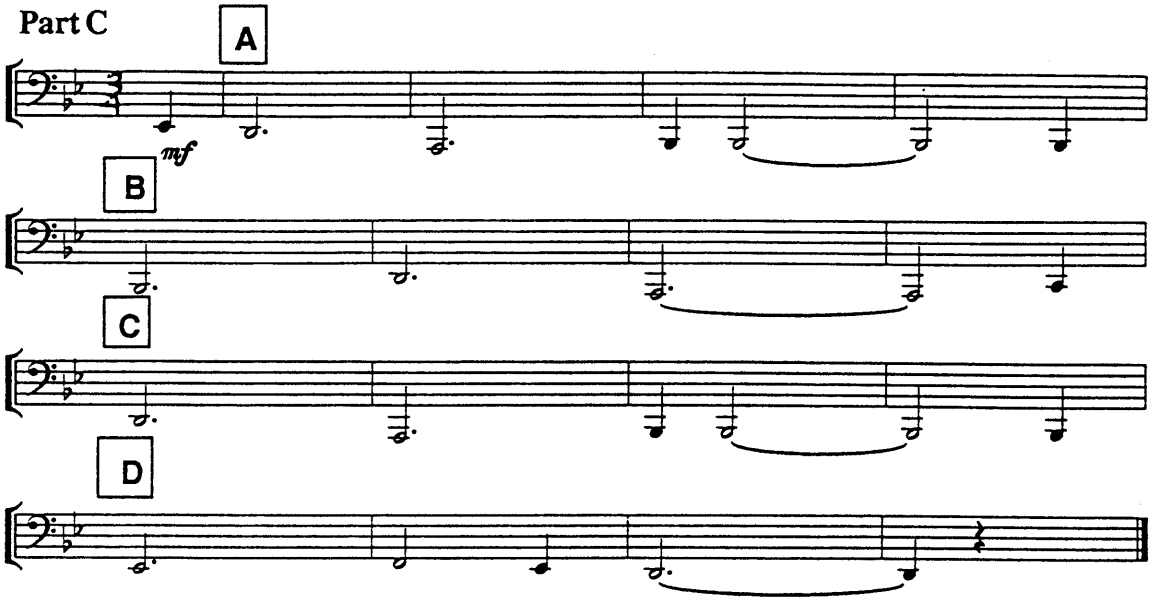
THE BOLD AVIATOR

Tuba
Part B



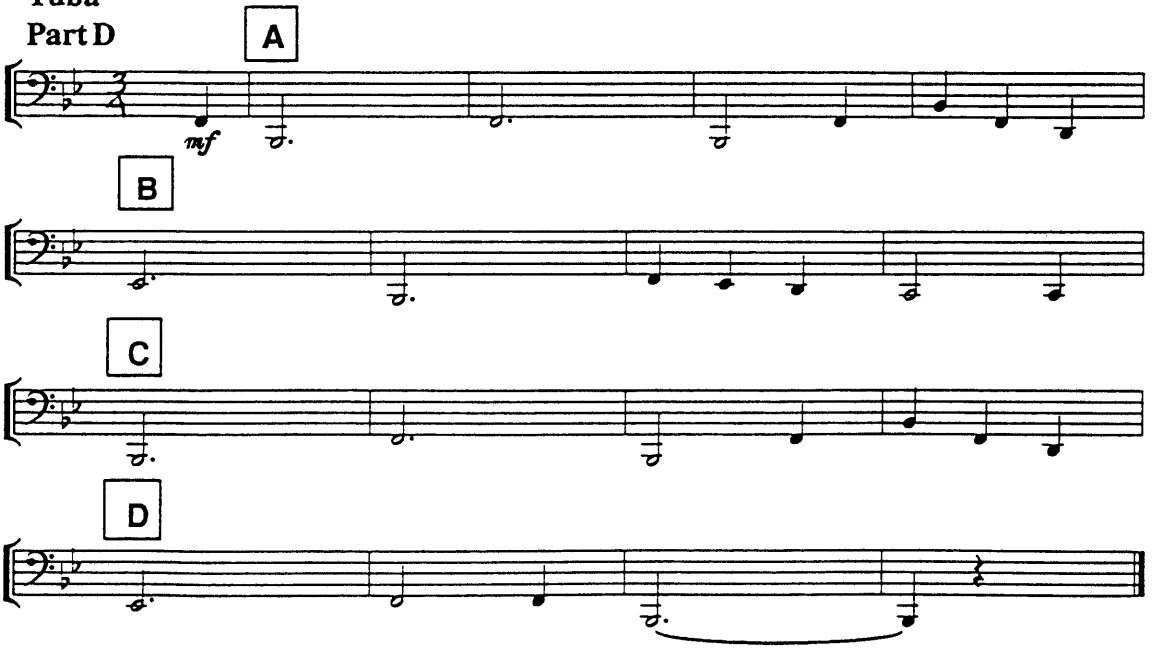
THE BOLD AVIATOR

Tuba
Part C



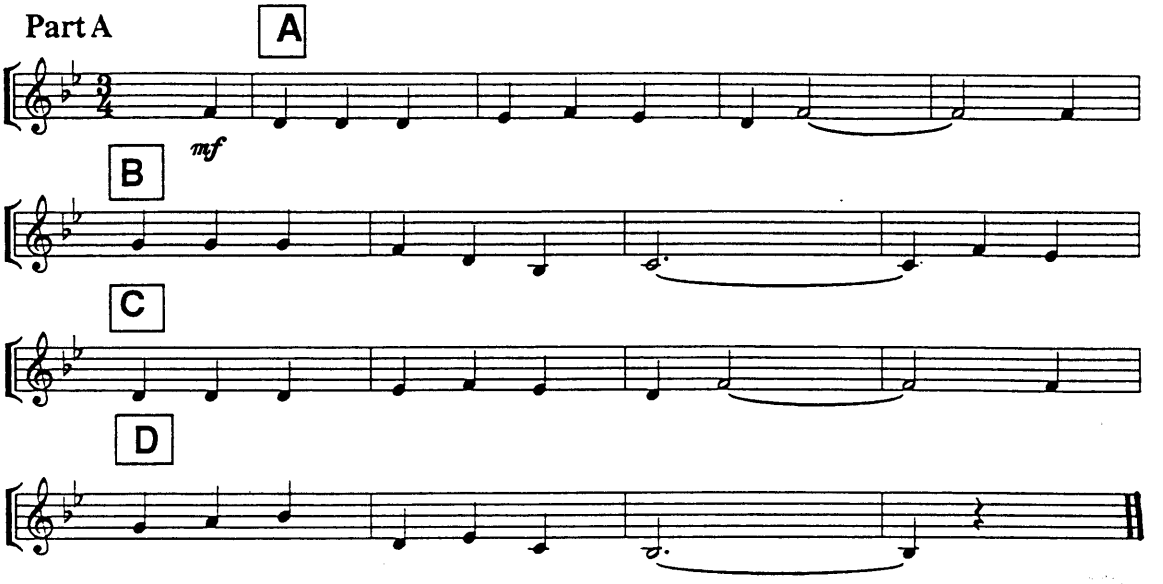
THE BOLD AVIATOR

Tuba
Part D



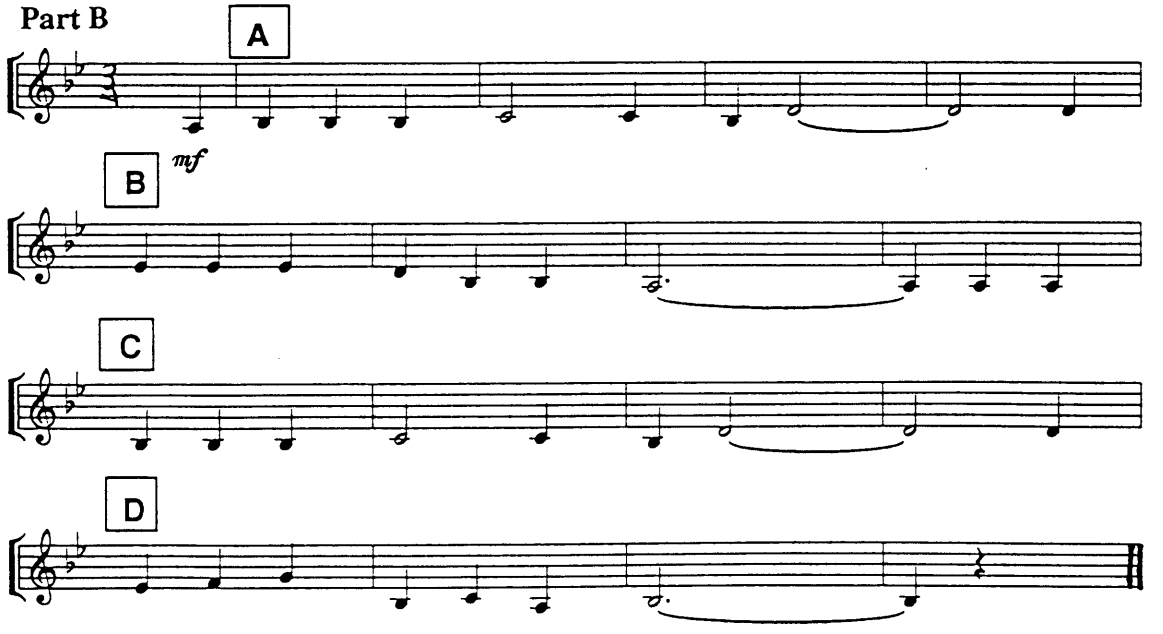
THE BOLD AVIATOR

Bells
Part A



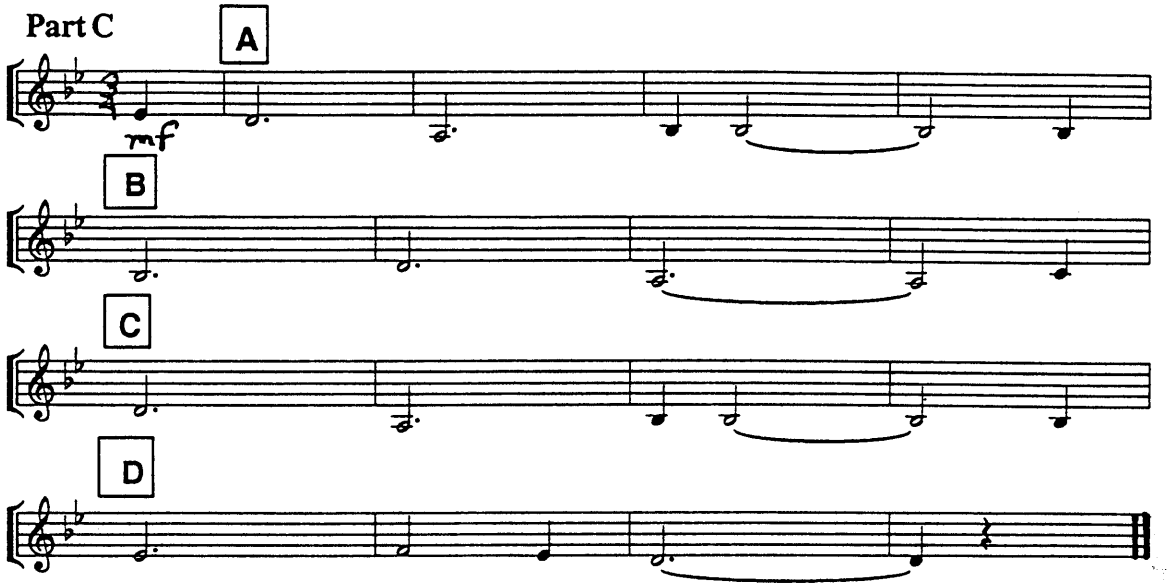
THE BOLD AVIATOR

Bells
Part B



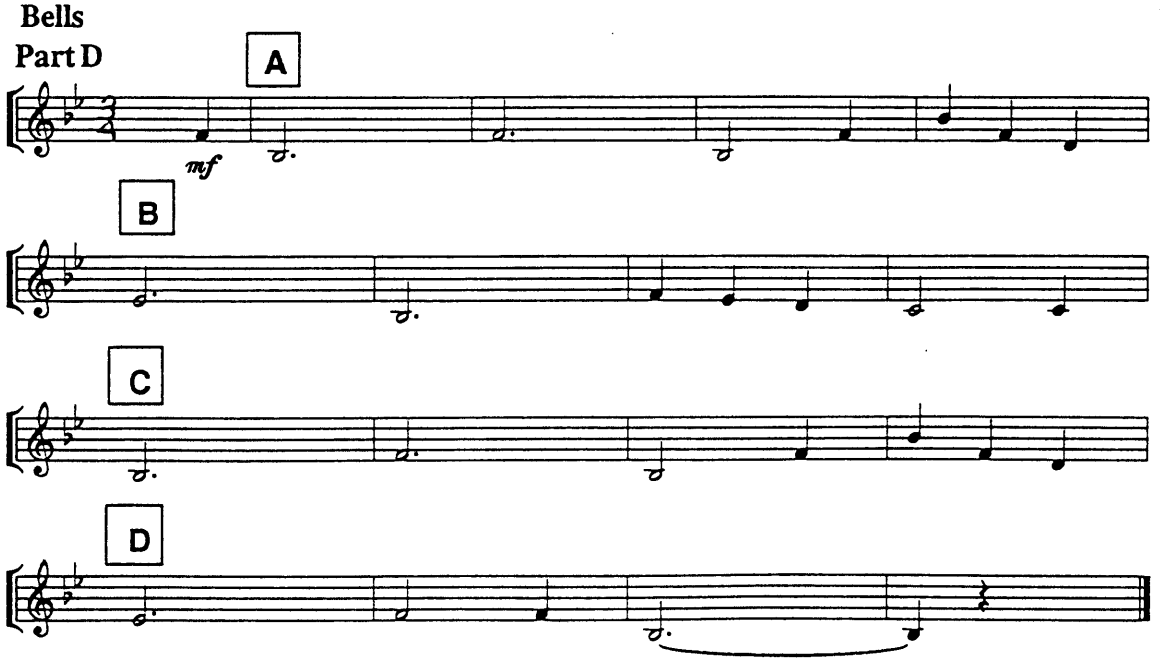
THE BOLD AVIATOR

Bells
Part C

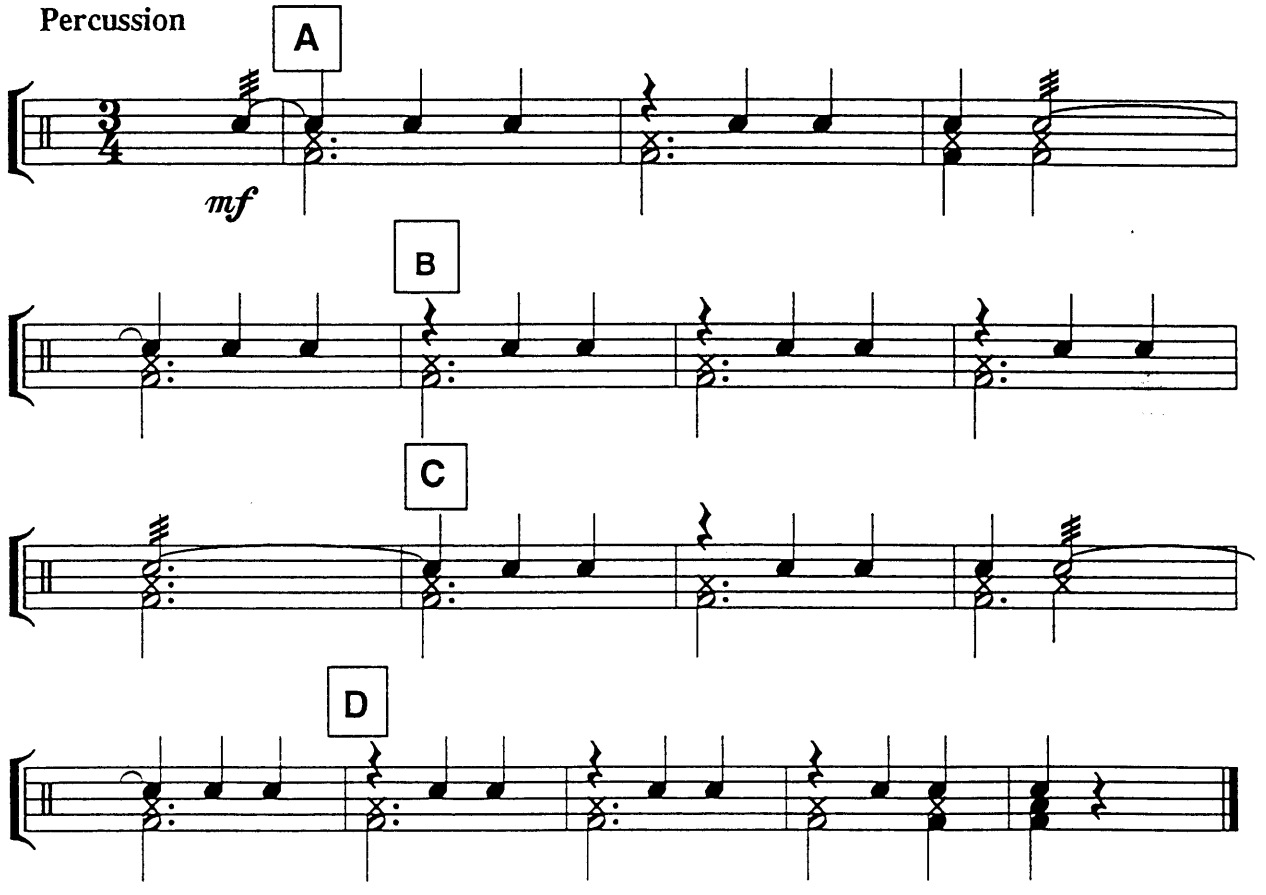


THE BOLD AVIATOR

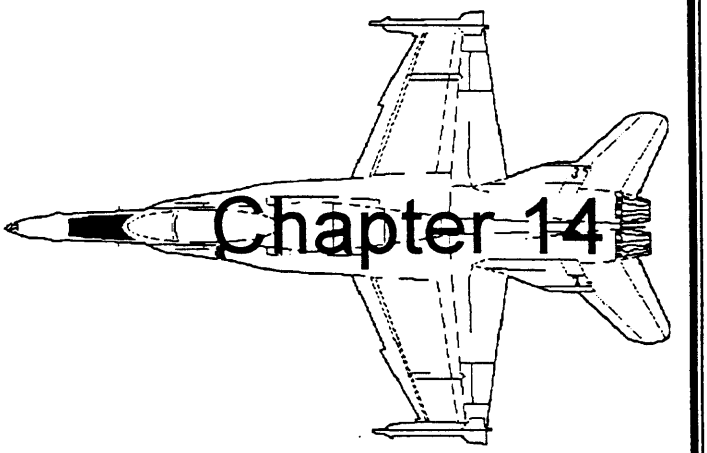
Bells
Part D



THE BOLD AVIATOR



Cavalry of the Clouds



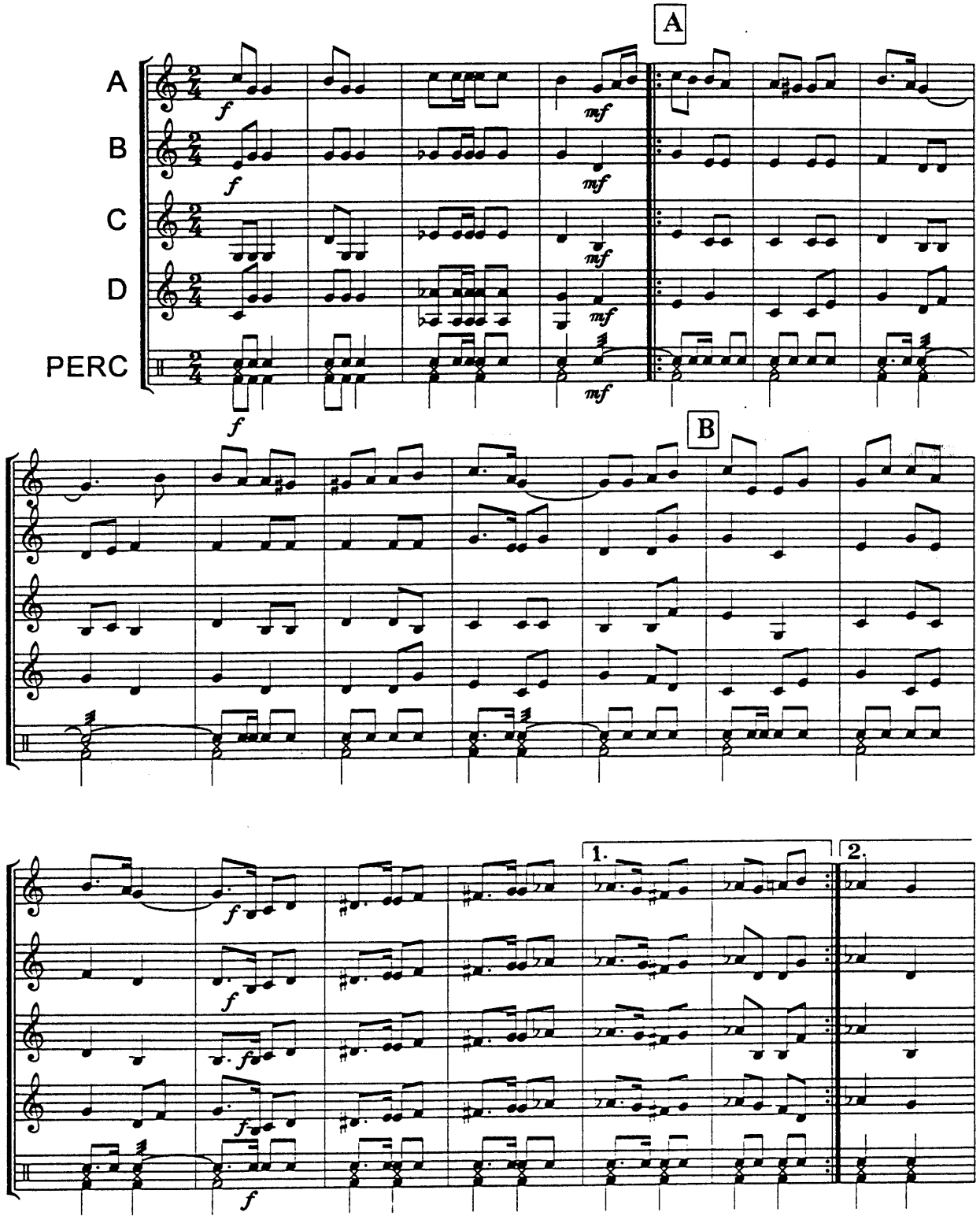
Chapter 14

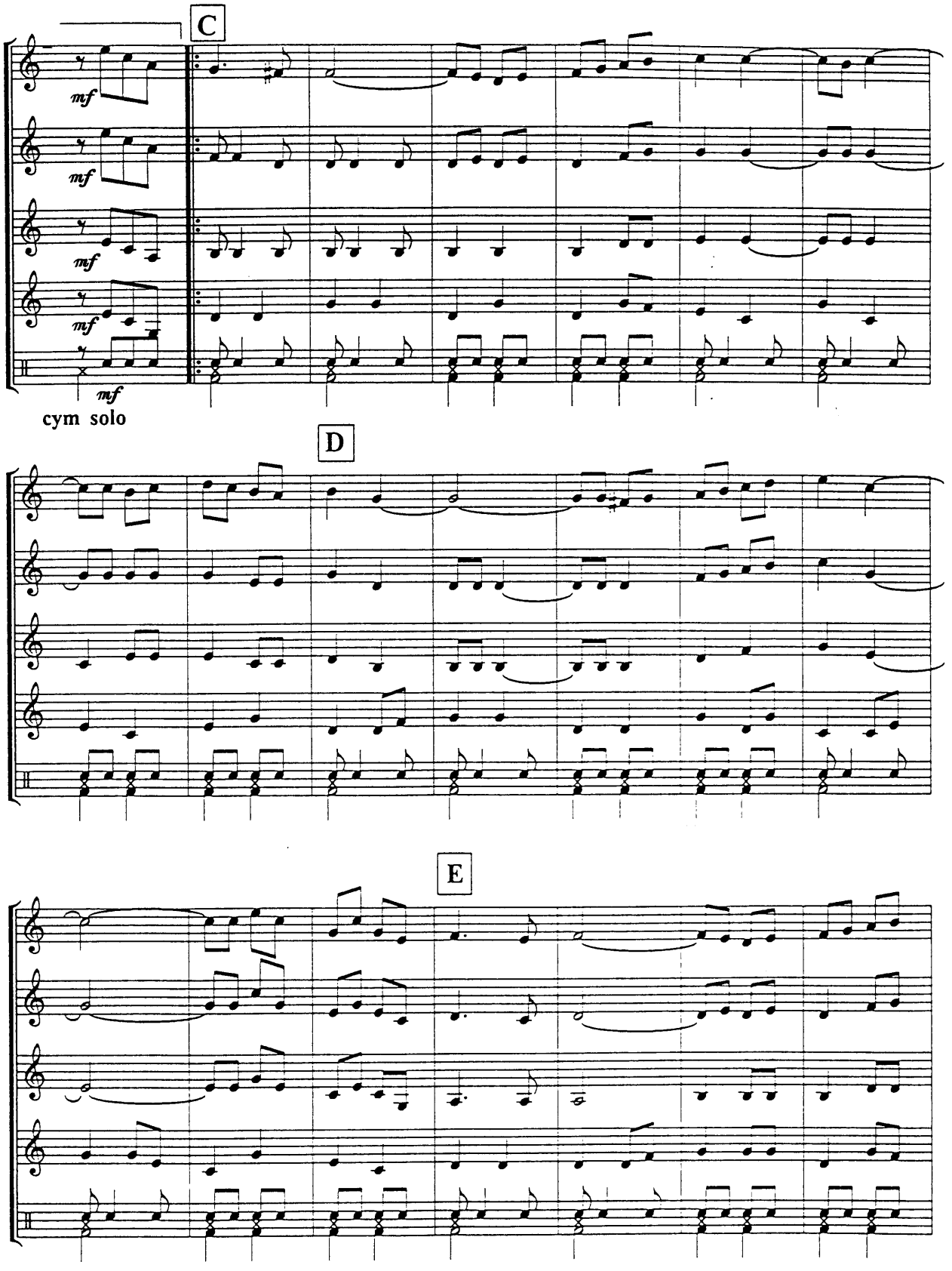
Cavalry of the Clouds has been adopted as the marchpast for the Canadian Armed Forces Special Service Force. The Special Service Force was formed in 1977 as an immediate response force capable of responding to disasters or emergencies in a national or international situation. The first Special Service Force, which was known as the "Devils Brigade" was created in World War 2 for special operations. This American-Canadian force came a legend in its time and was depicted in a movie by the same name starring William Holden and Cliff Robertson.

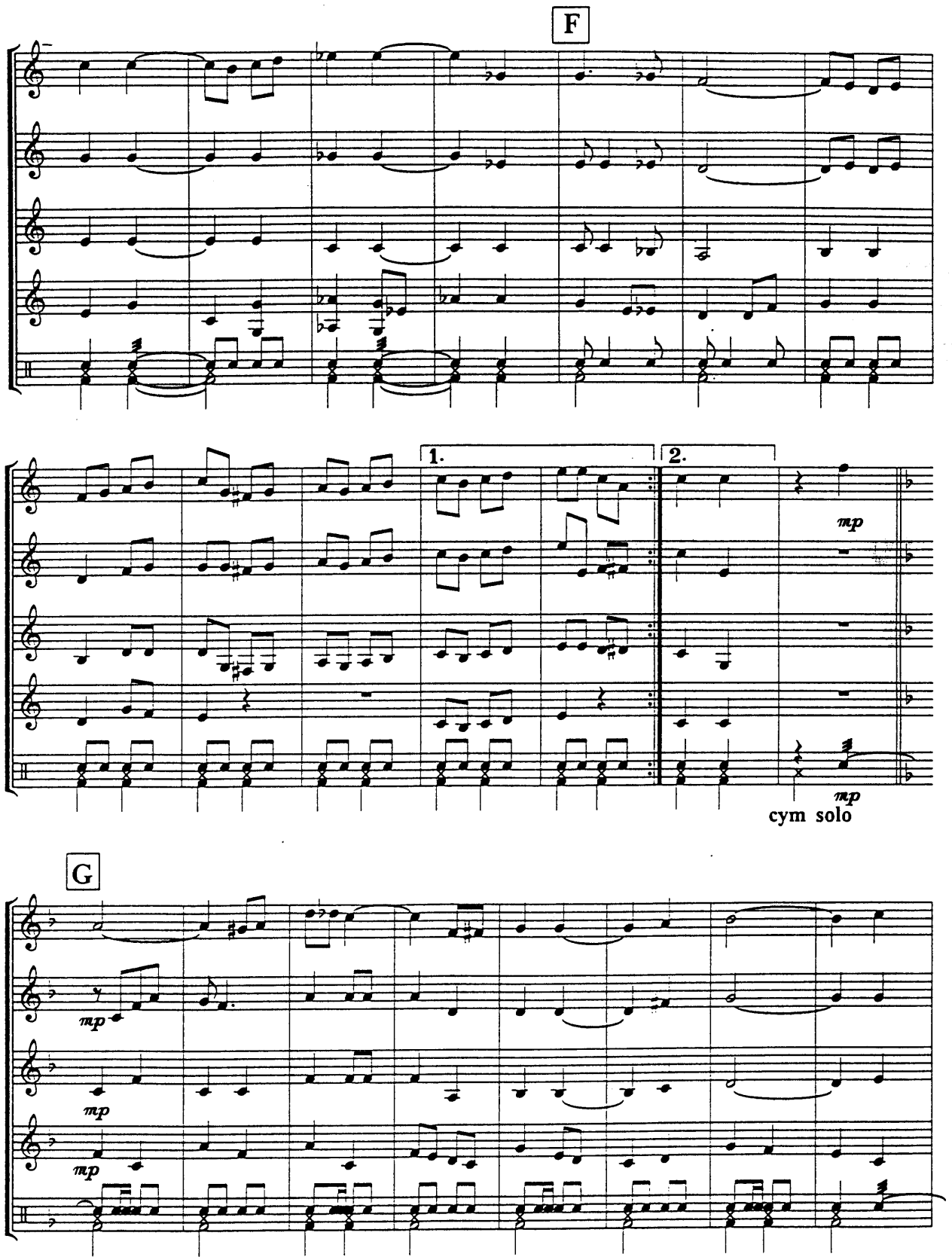
The quick march "Cavalry of the Clouds" was composed by Kenneth J. Alford who wrote such famous marches as "The Standard of St. George", "Army of the Nile", "On the Quarter Deck" and "The Great Little Army" to name a few. Born in London in 1881, Alford retired as a Major in the British Army in 1944 and died in May 1945. Kenneth J. Alford is revered as one of the most talented march composers with the likes of John Philip Souse of the United States. Both were known to write stirring, patriotic marches that have become "classics" of their kind. Many of Alford's marches were written to mark special events and places.

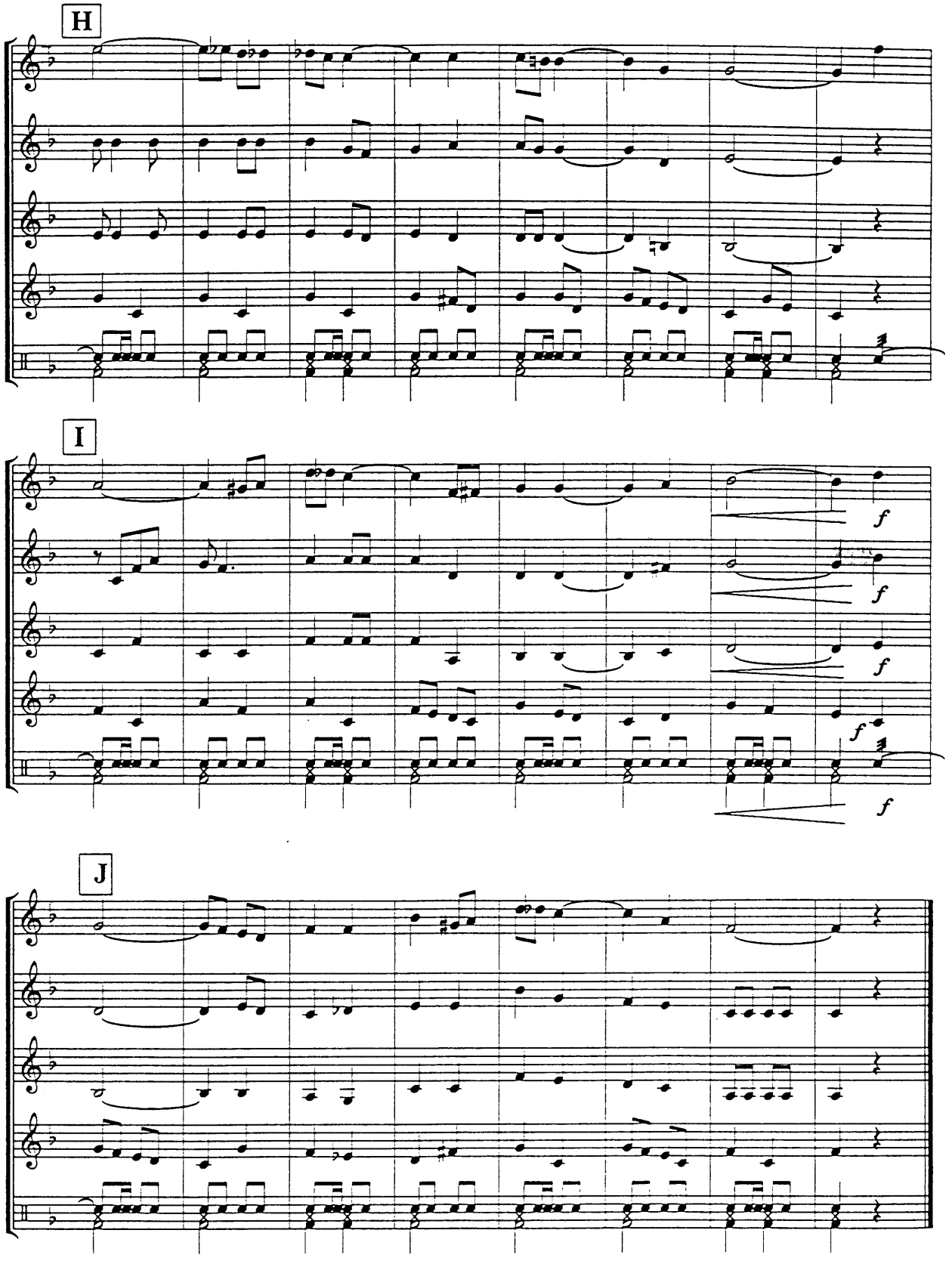
CAVALRY OF THE CLOUDS

Bb CONDUCTOR **QUICK MARCH**




C
mf
mf
mf
mf
mf
cym solo
D
E


F
1.
2.
mp
mp
cym solo
G
mp
mp
mp


H
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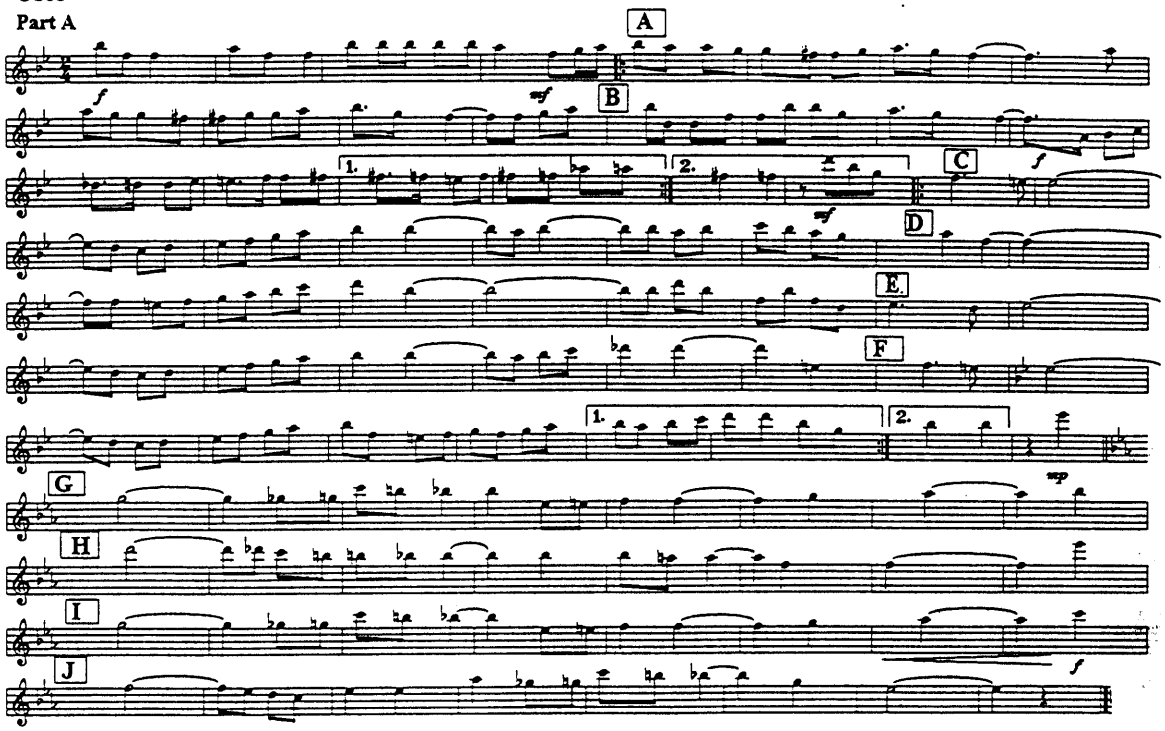
J

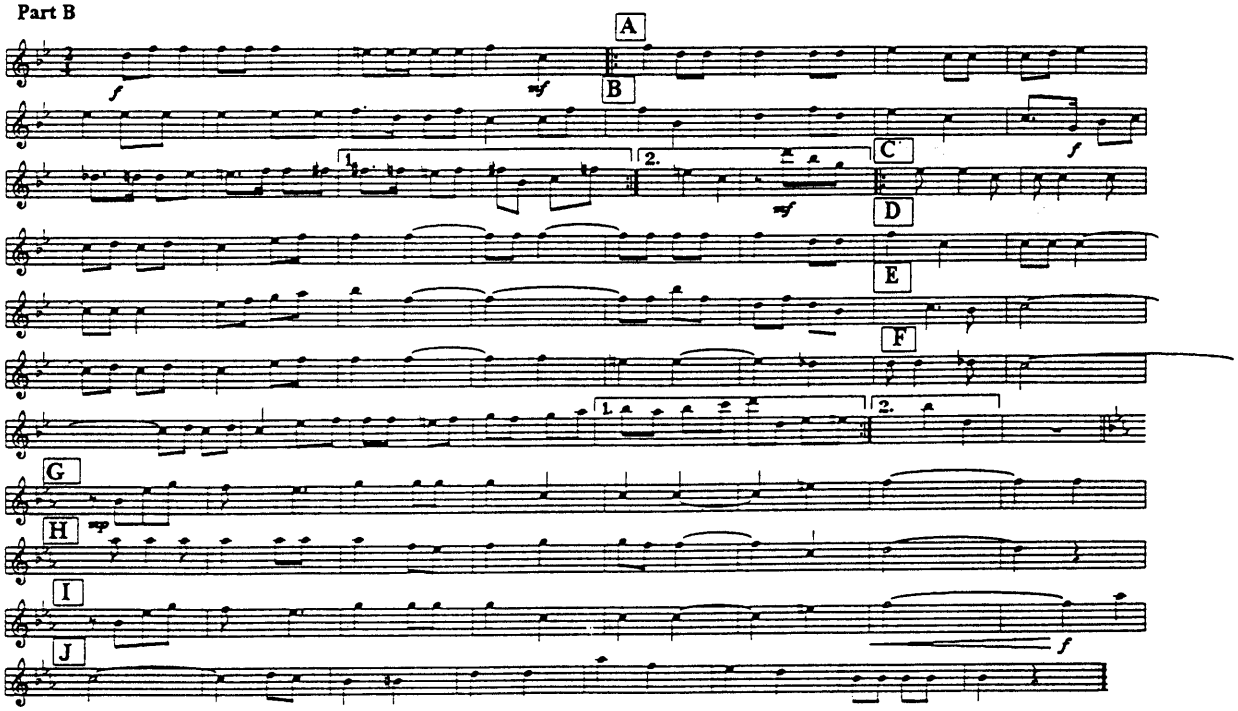
Flute
Oboe
Part A

CAVALRY OF THE CLOUDS



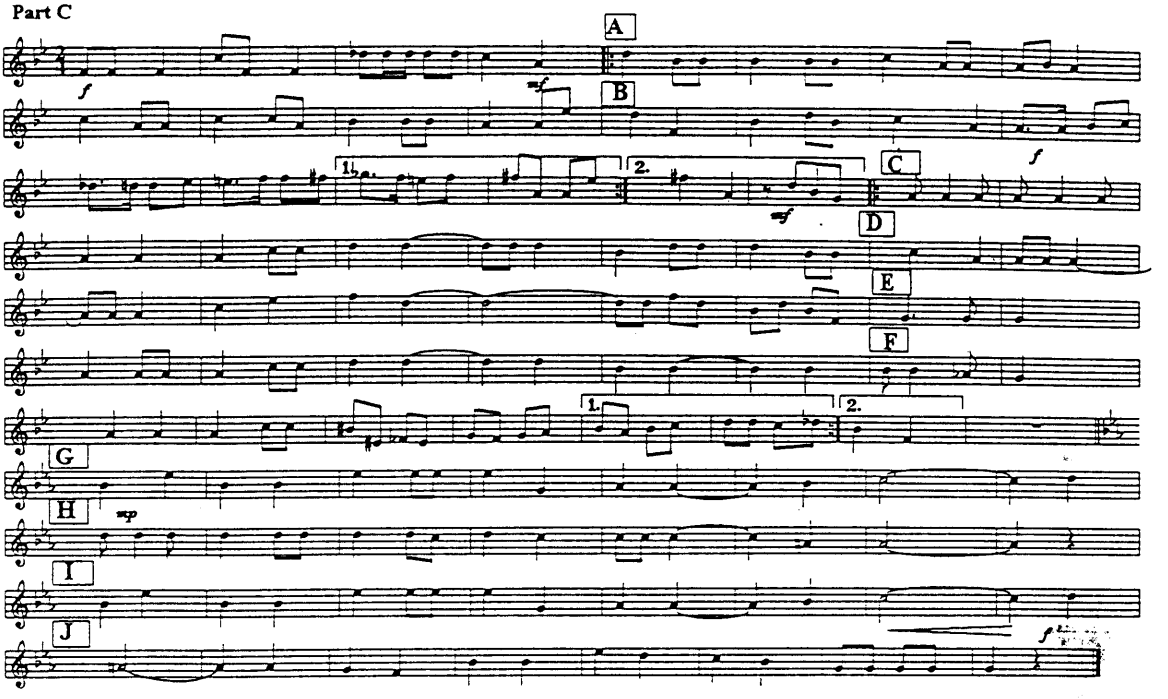
Flute
Oboe
Part B

CAVALRY OF THE CLOUDS



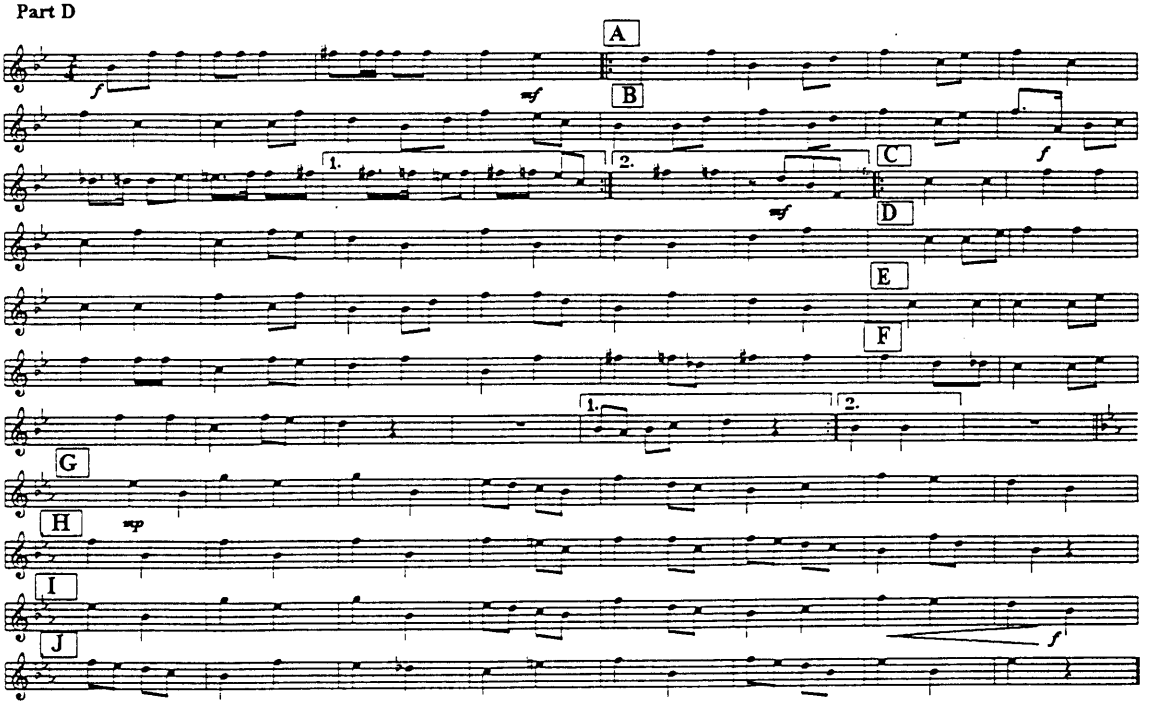
Elute
Oboe
Part C

CAVALRY OF THE CLOUDS



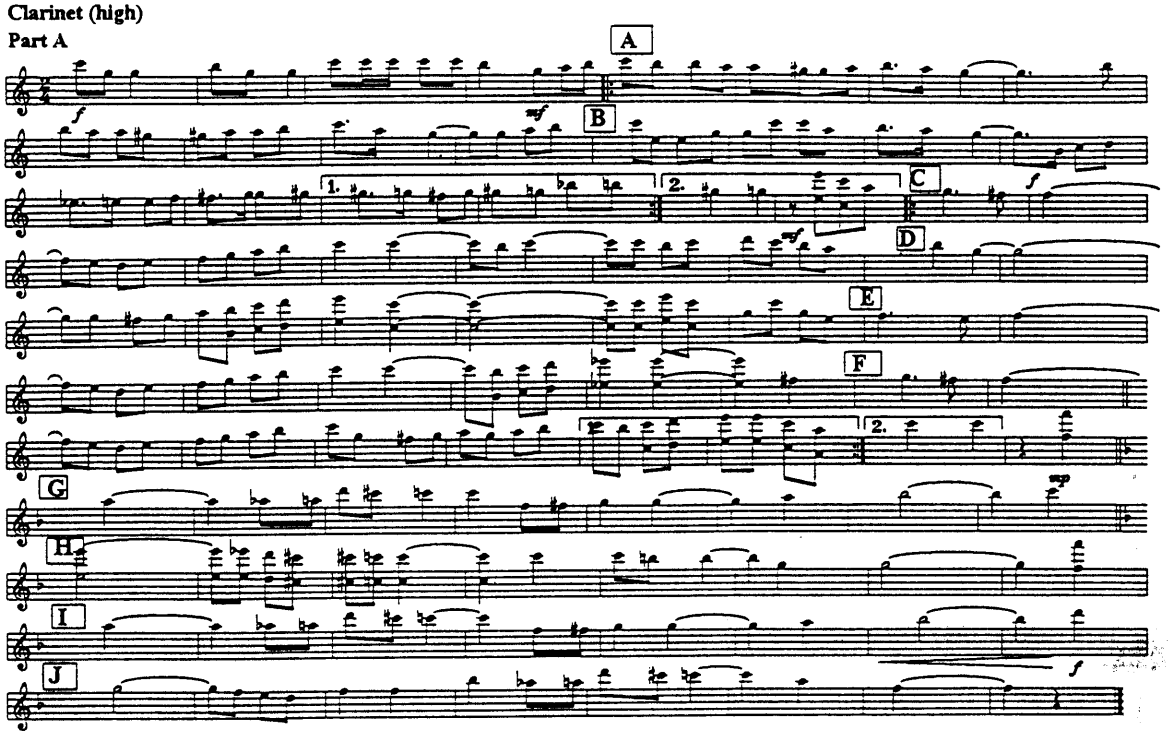
Flute
Oboe
Part D

CAVALRY OF THE CLOUDS



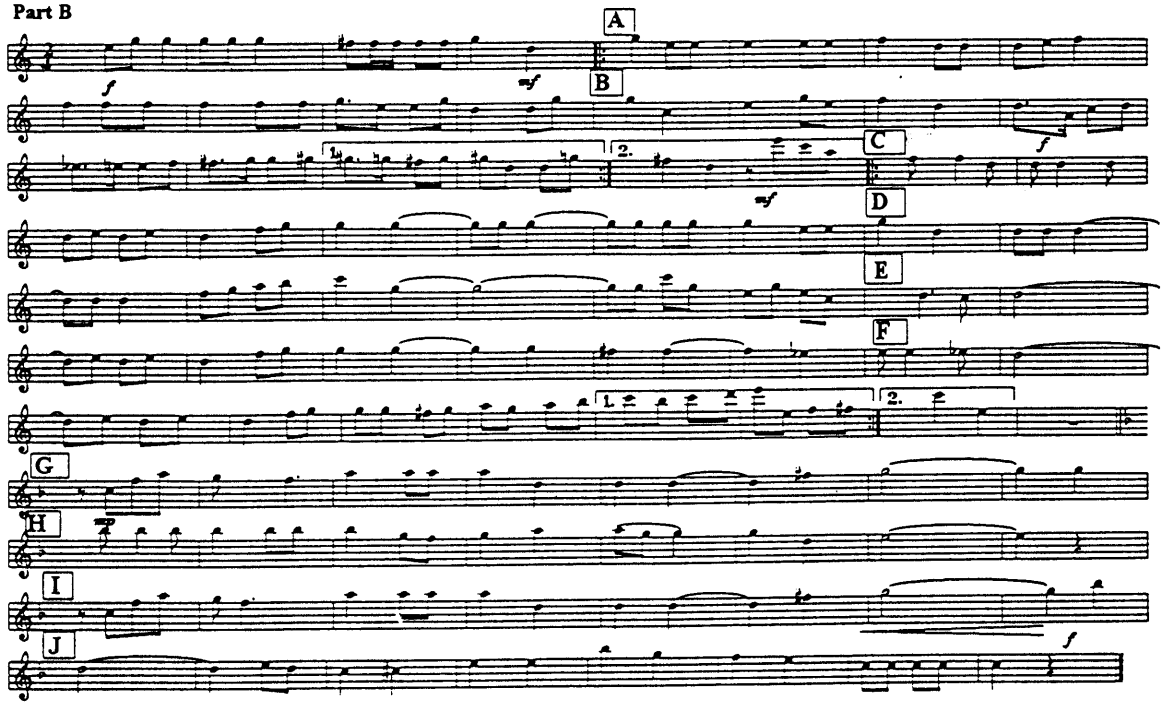
Tenor Saxophone
Clarinet (high)
Part A

CAVALRY OF THE CLOUDS



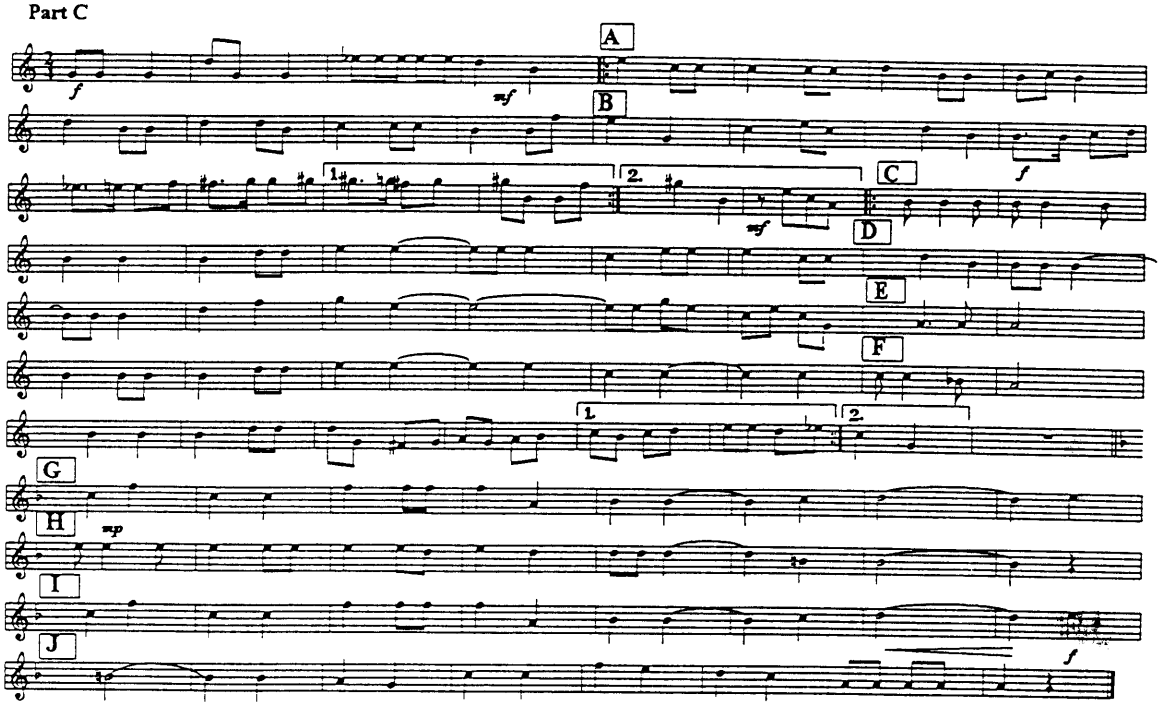
Tenor Saxophone
Clarinet (high)
Part B

CAVALRY OF THE CLOUDS



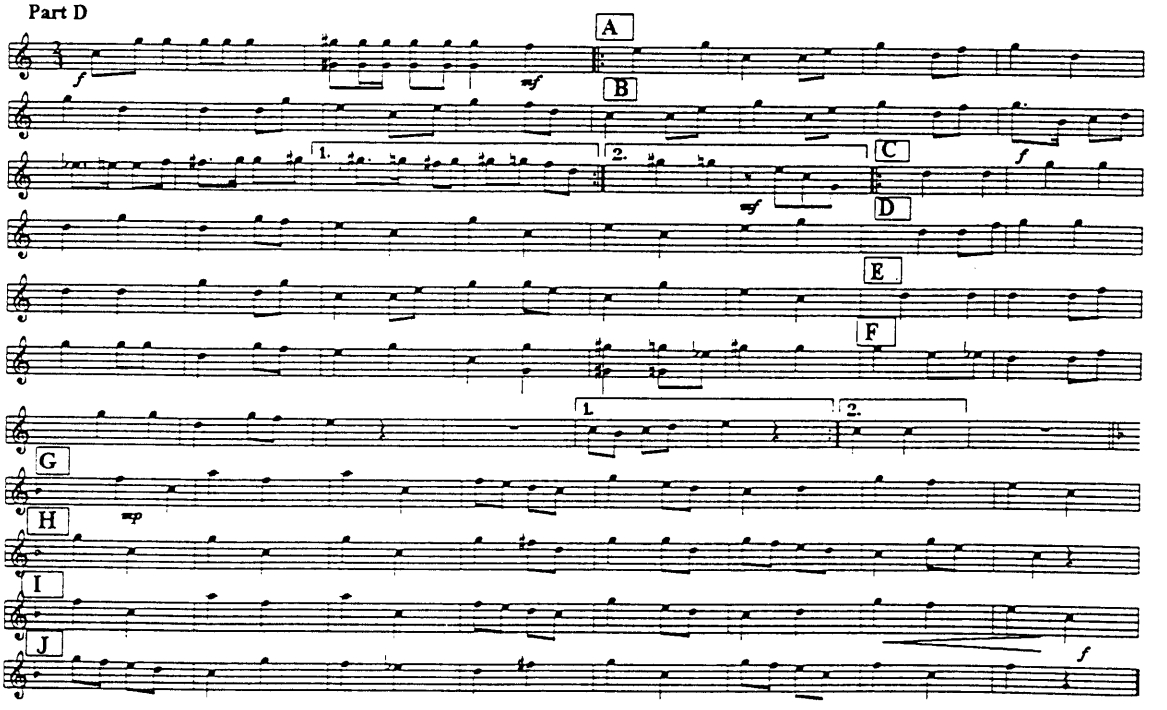
Tenor Saxophone
Clarinet (high)
Part C

CAVALRY OF THE CLOUDS



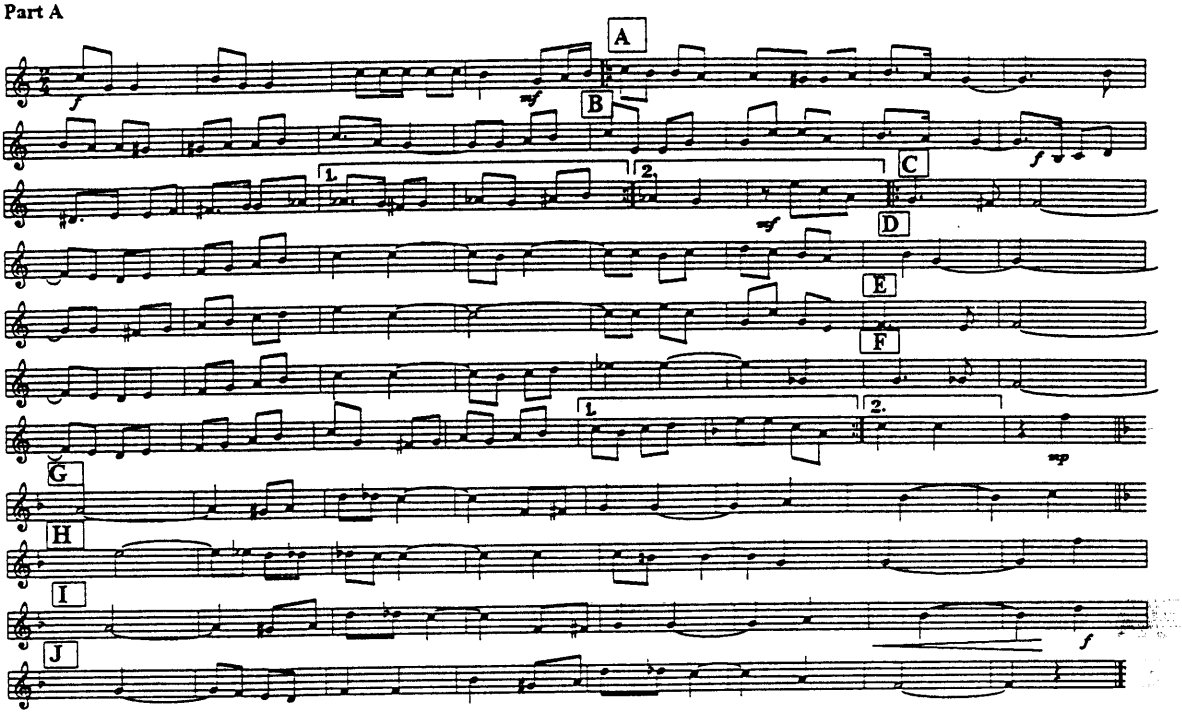
Tenor Saxophone
Clarinet (high)
Part D

CAVALRY OF THE CLOUDS



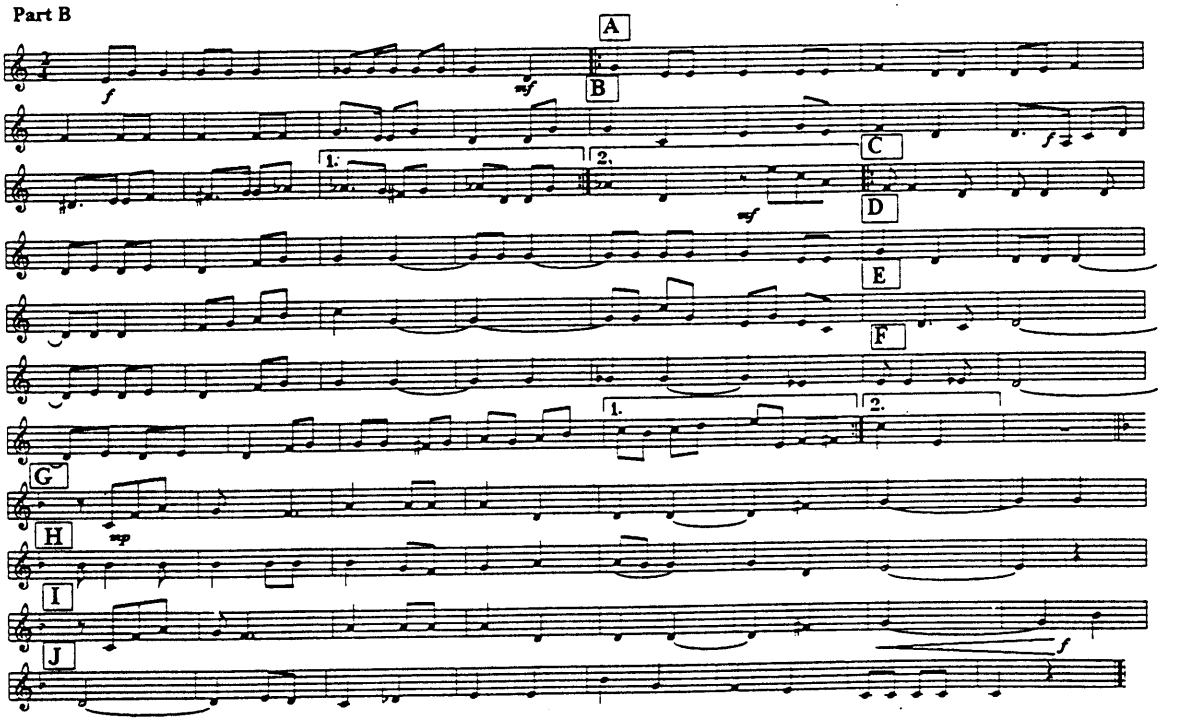
CAVALRY OF THE CLOUDS

Bass Clarinet
Part A



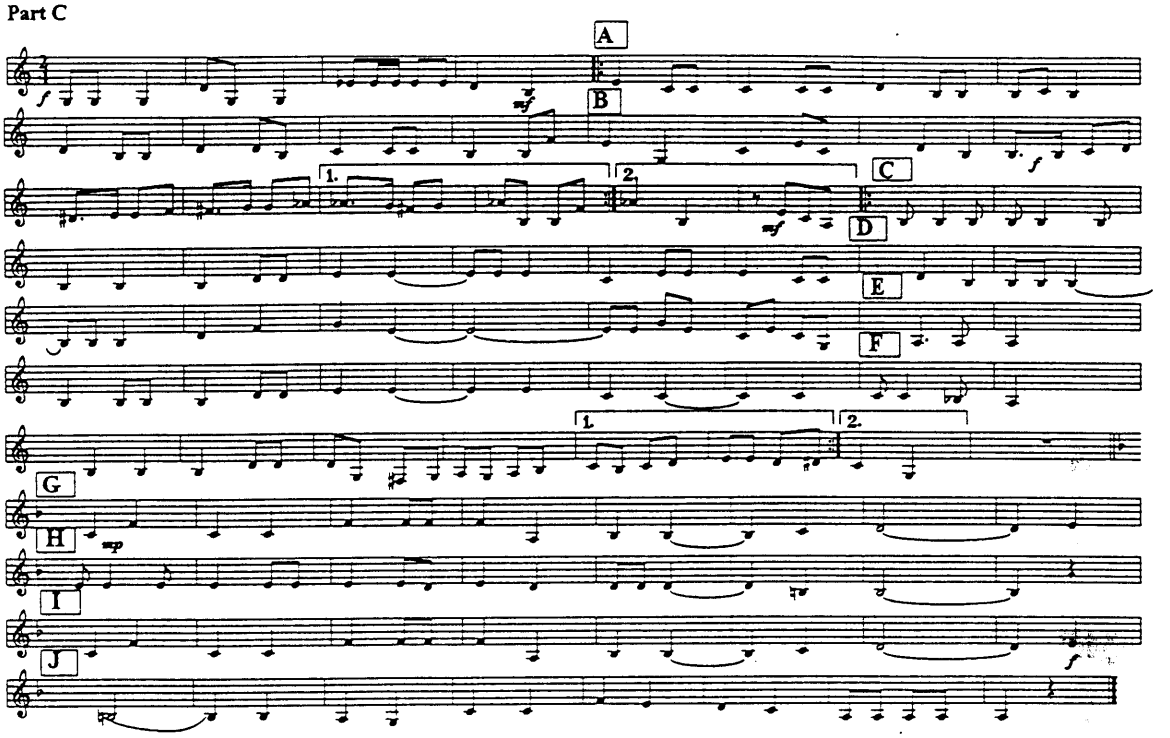
CAVALRY OF THE CLOUDS

Bass Clarinet
Part B



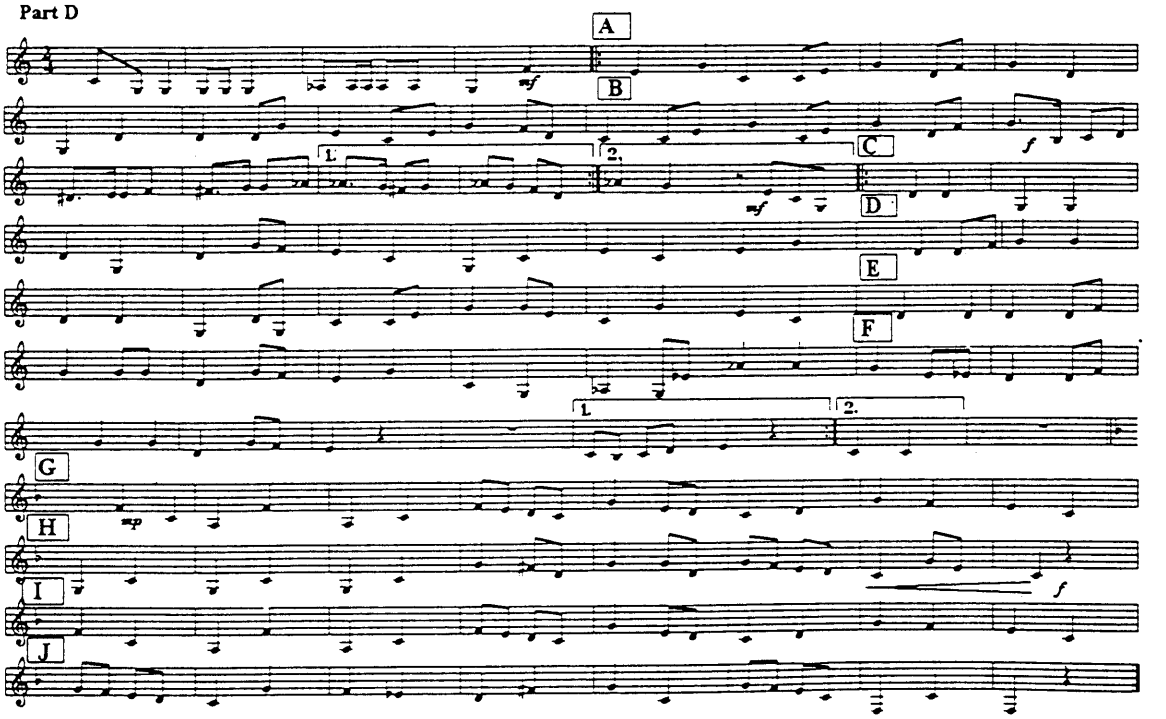
Bass Clarinet
Part C

CAVALRY OF THE CLOUDS



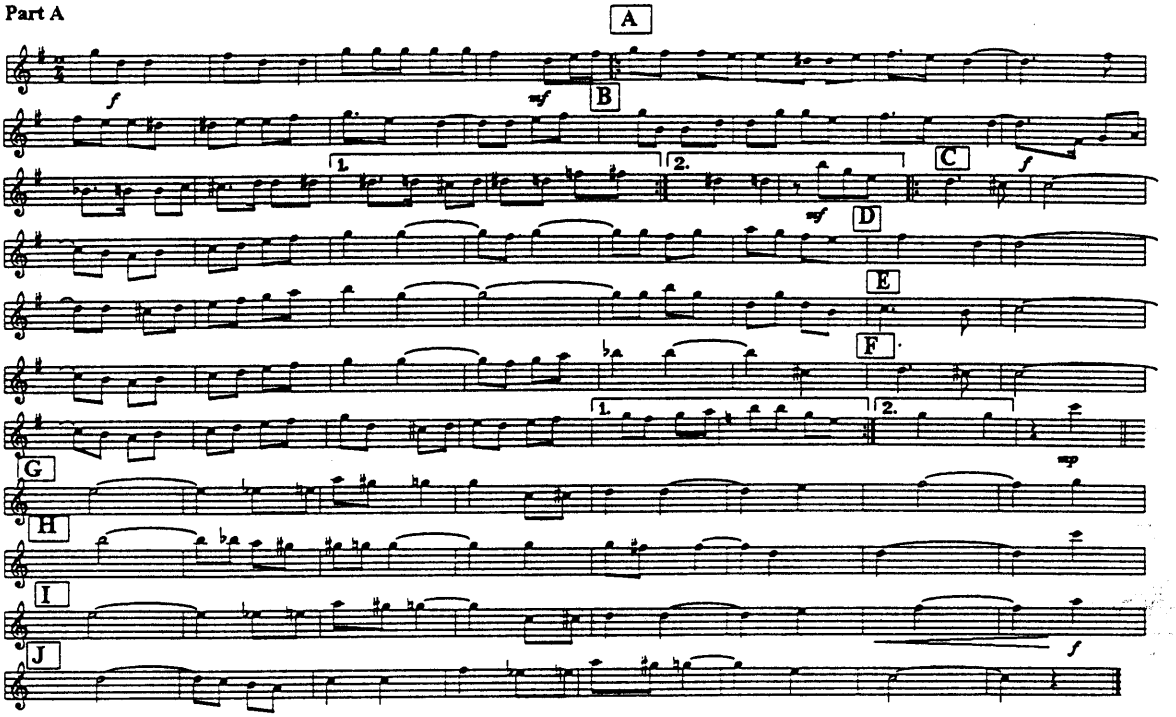
CAVALRY OF THE CLOUDS

Bass Clarinet
Part D



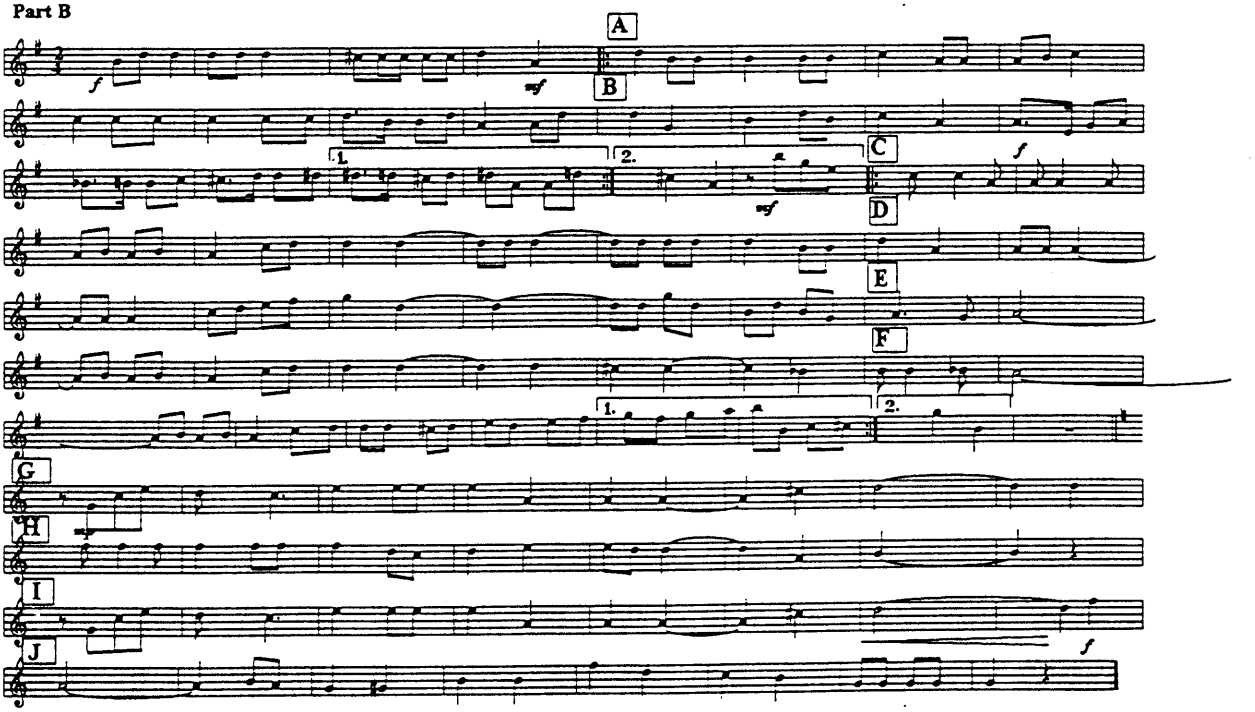
Alto Saxophone
Baritone Saxophone
Part A

CAVALRY OF THE CLOUDS



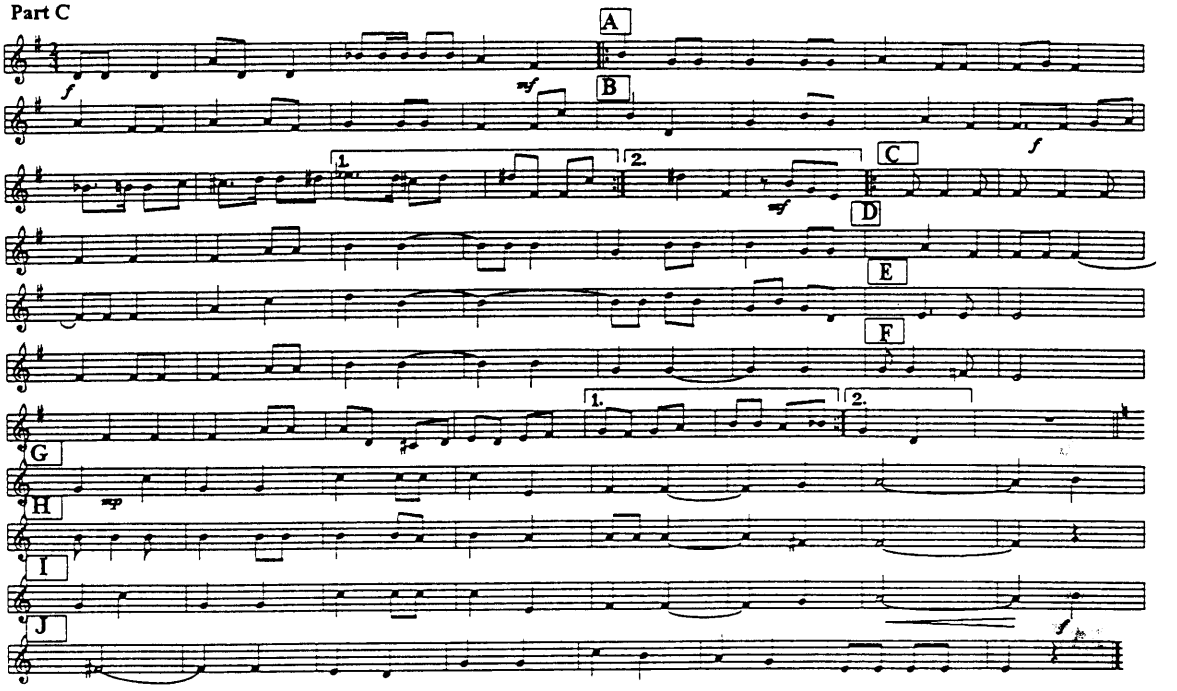
CAVALRY OF THE CLOUDS

Alto Saxophone
Baritone Saxophone
Part B



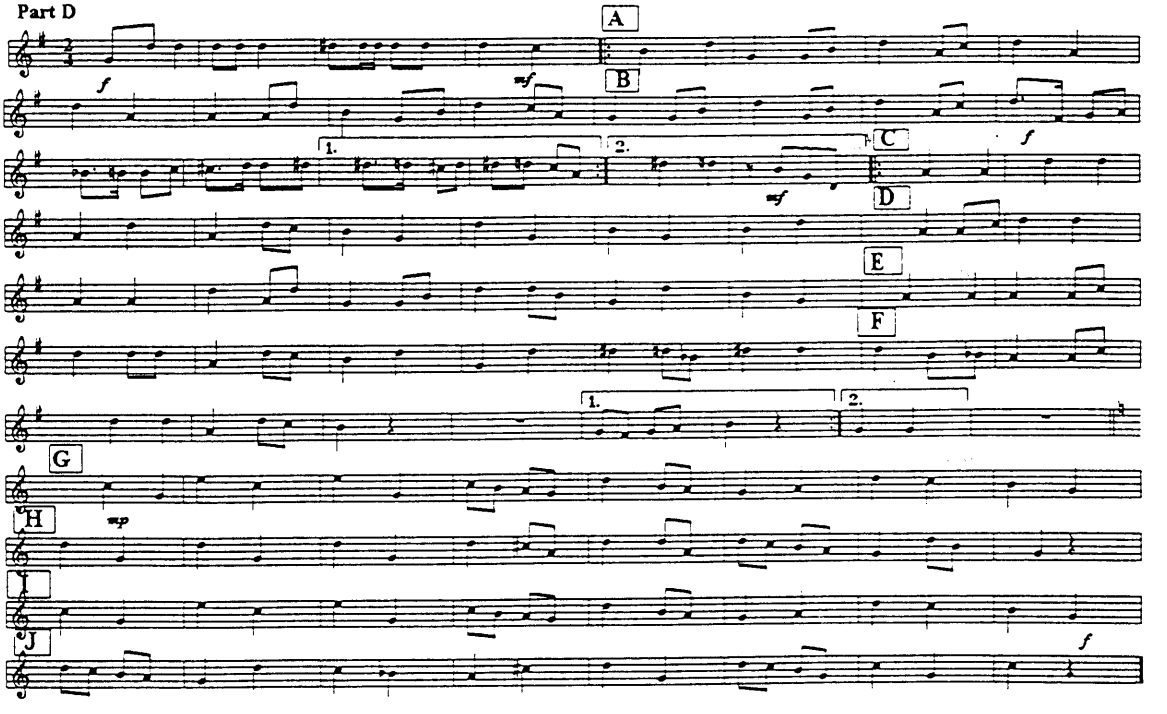
Alto Saxophone
Baritone Saxophone
Part C

CAVALRY OF THE CLOUDS



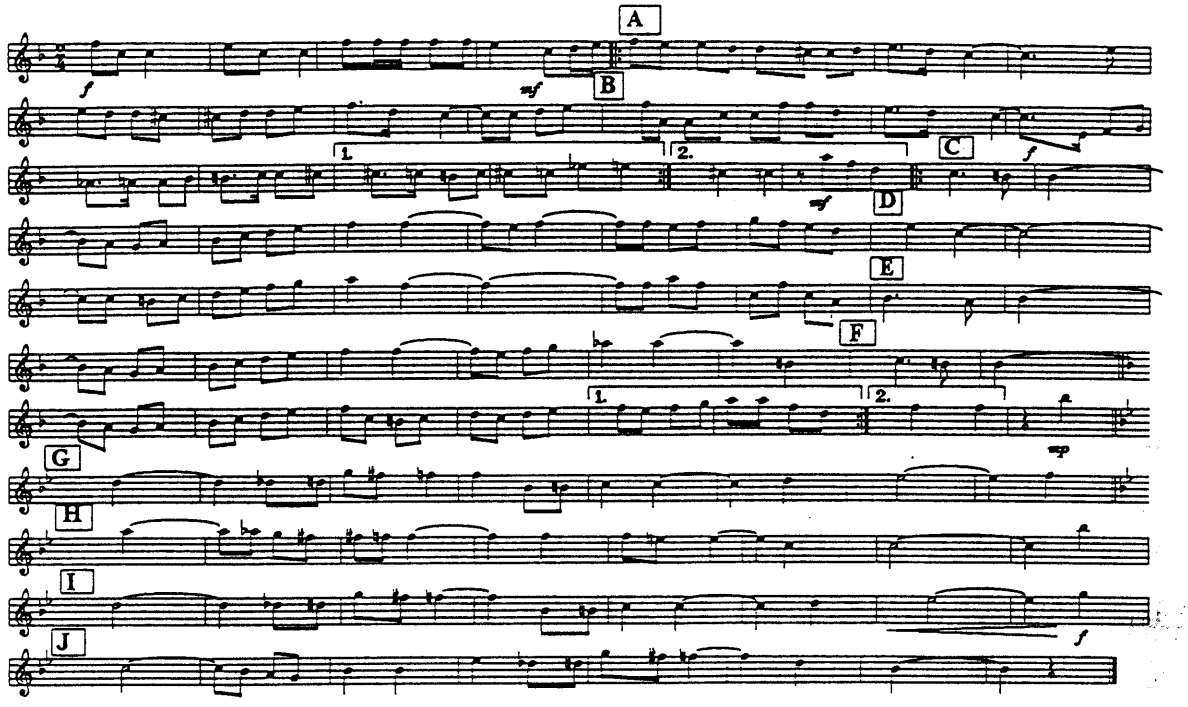
Alto Saxophone
Baritone Saxophone
Part D

CAVALRY OF THE CLOUDS



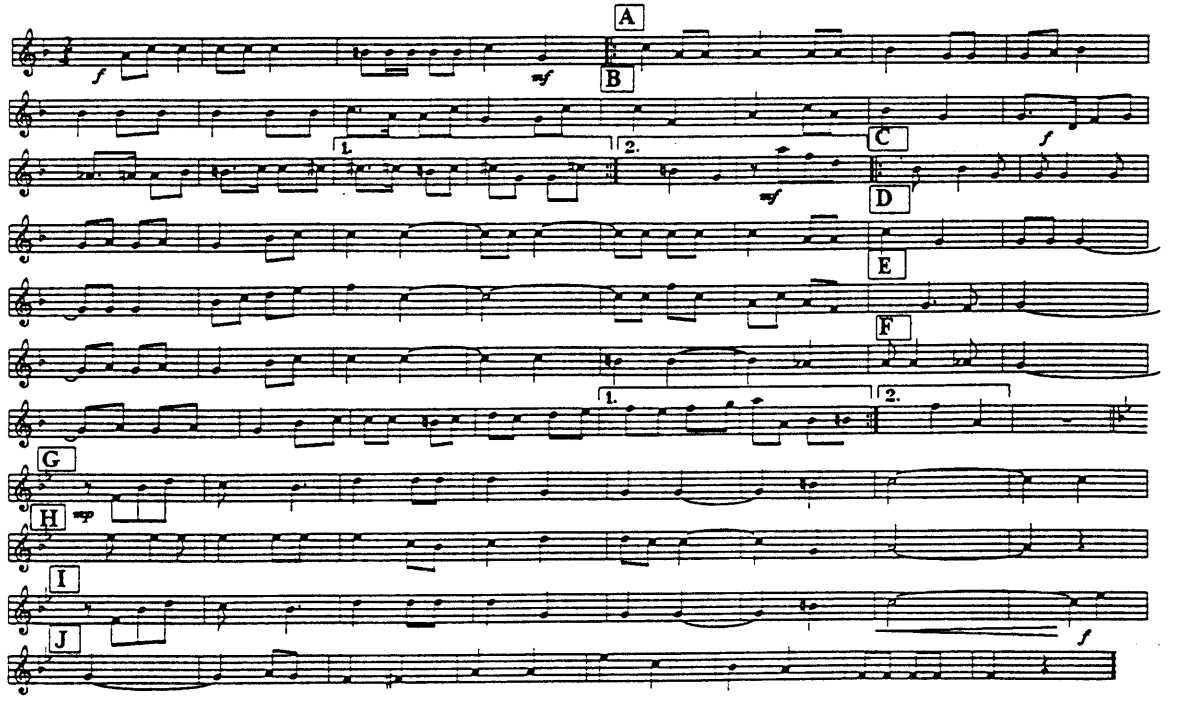
French Horn
Part A

CAVALRY OF THE CLOUDS



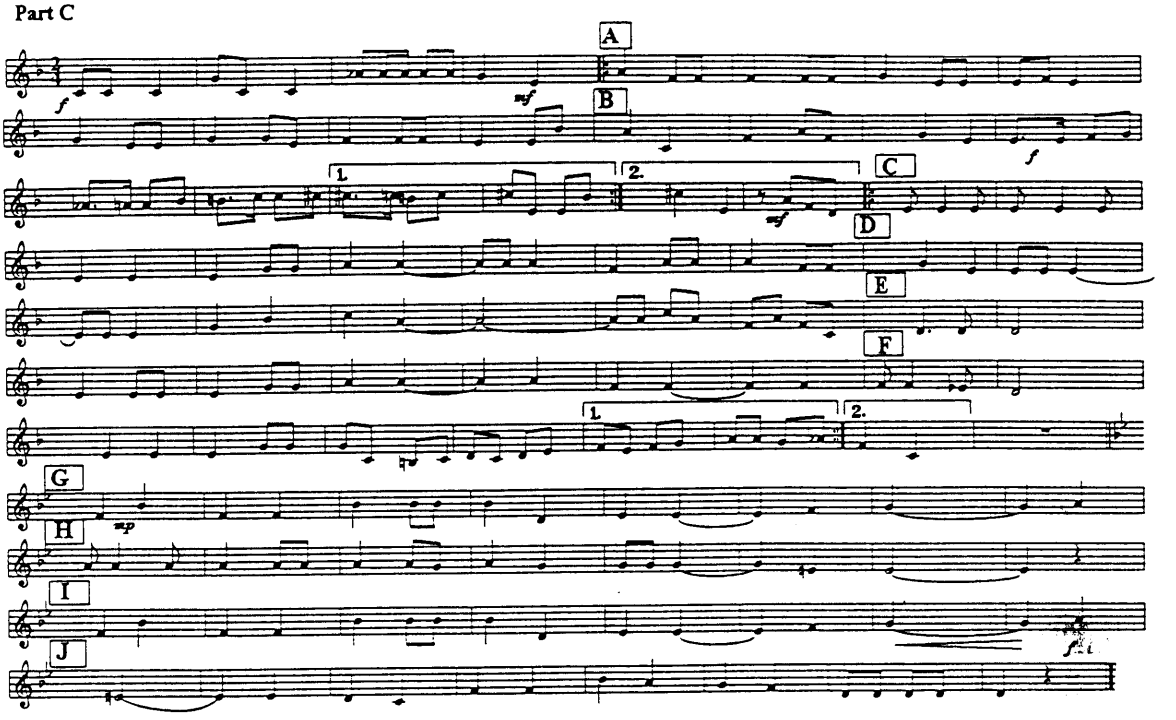
French Horn
Part B

CAVALRY OF THE CLOUDS



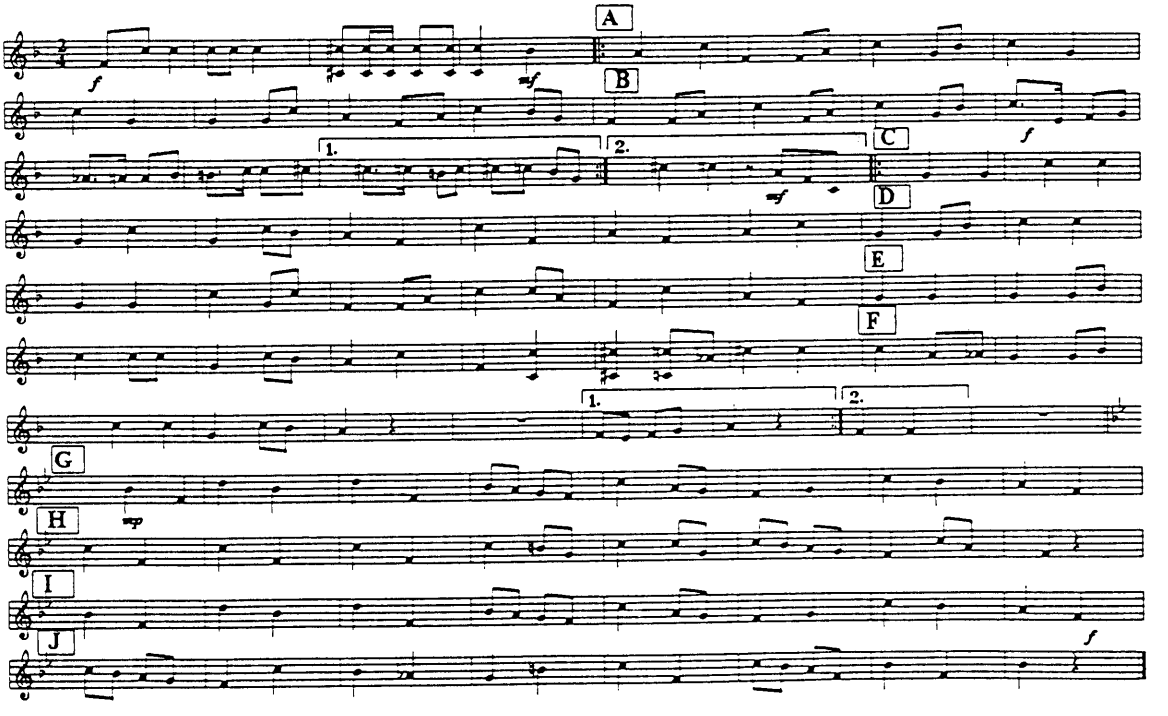
French Horn
Part C

CAVALRY OF THE CLOUDS



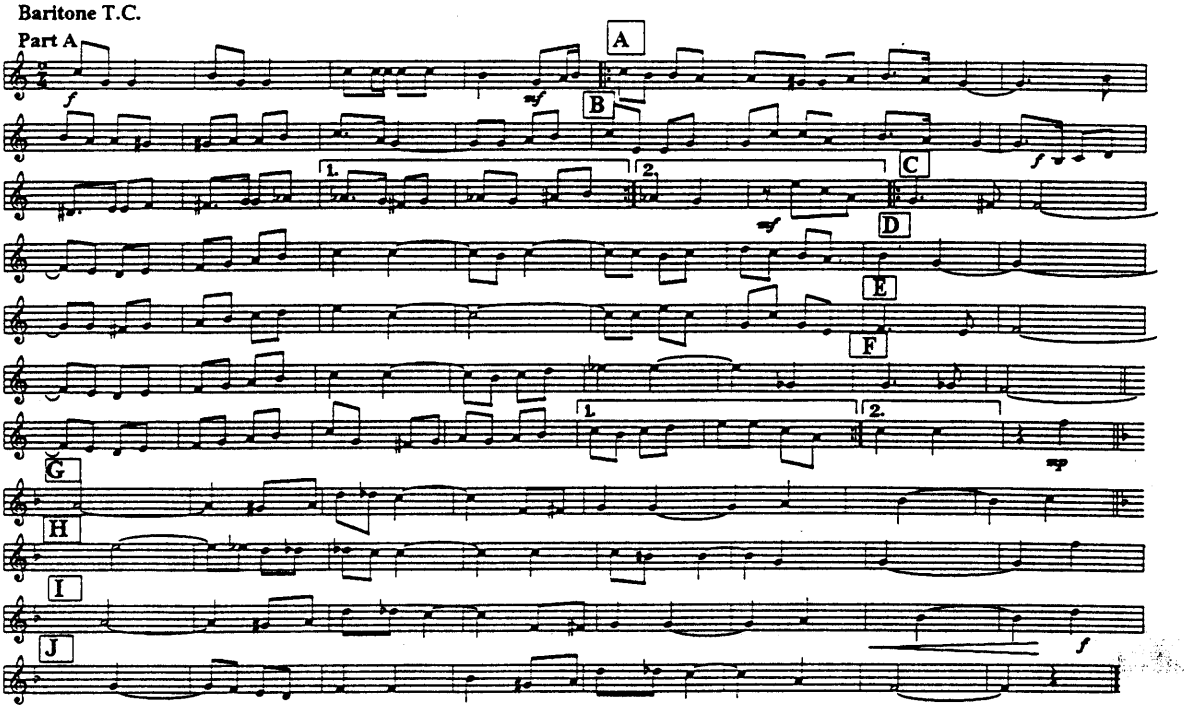
French Horn
Part D

CAVALRY OF THE CLOUDS



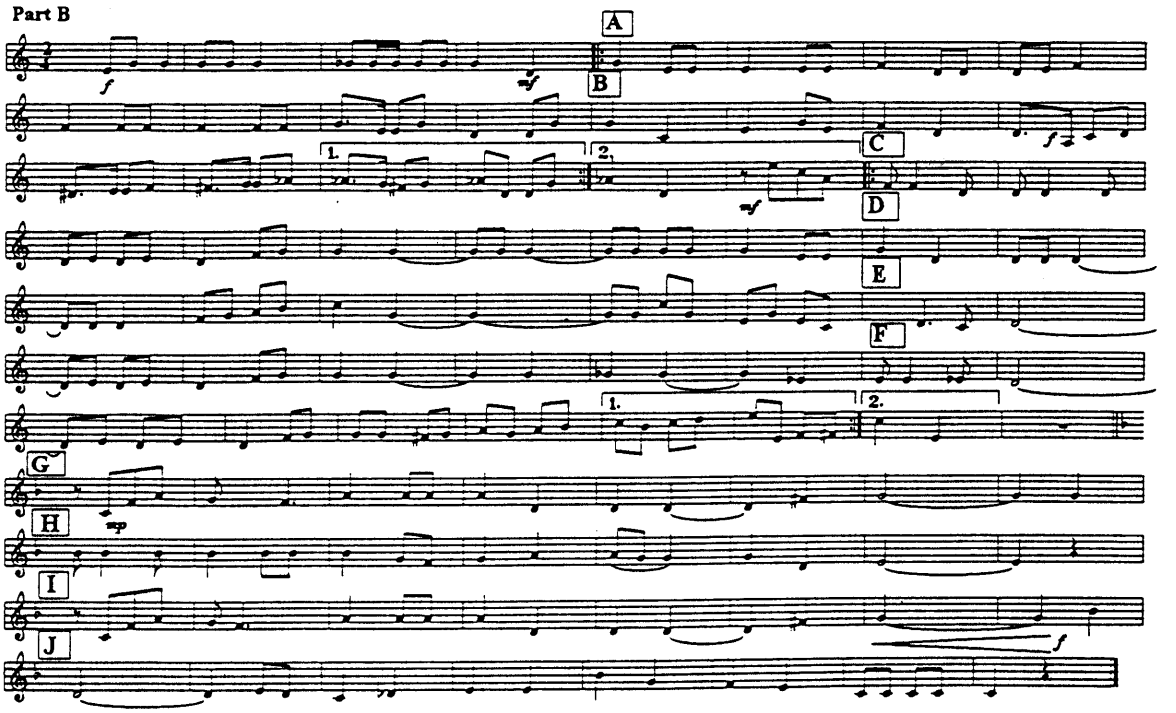
Trumpet
Clarinet (low)
Baritone T.C.
Part A

CAVALRY OF THE CLOUDS



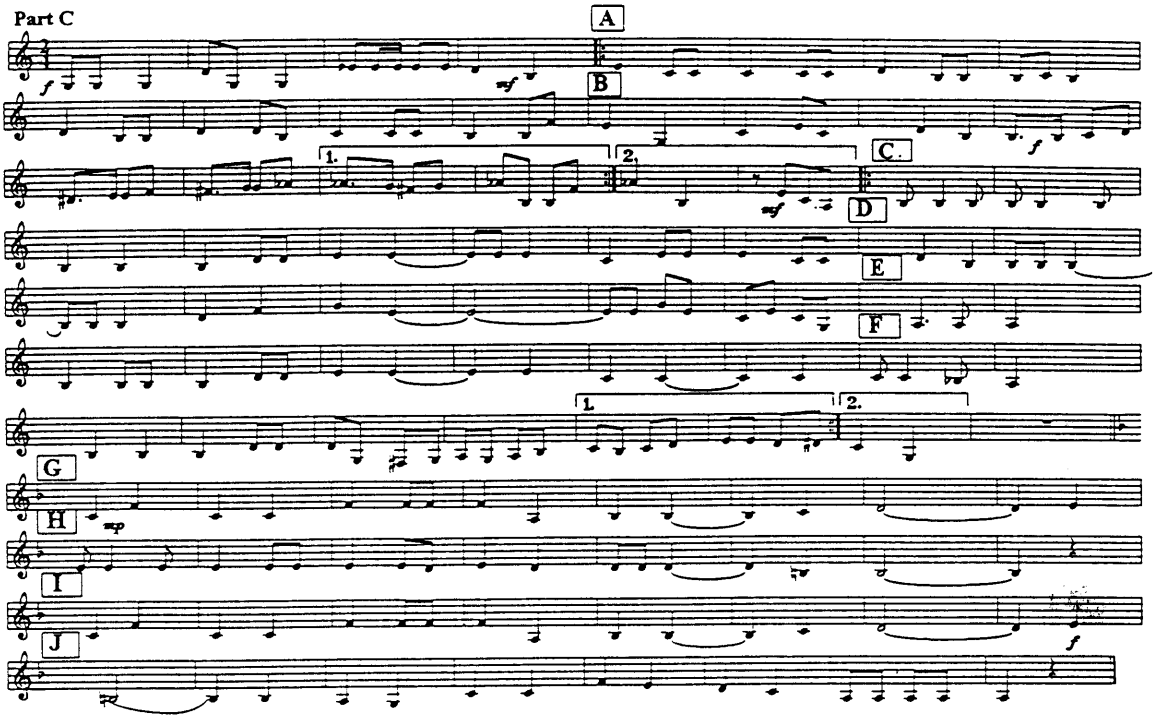
Trumpet
Clarinet (low)
Baritone T.C.
Part B

CAVALRY OF THE CLOUDS



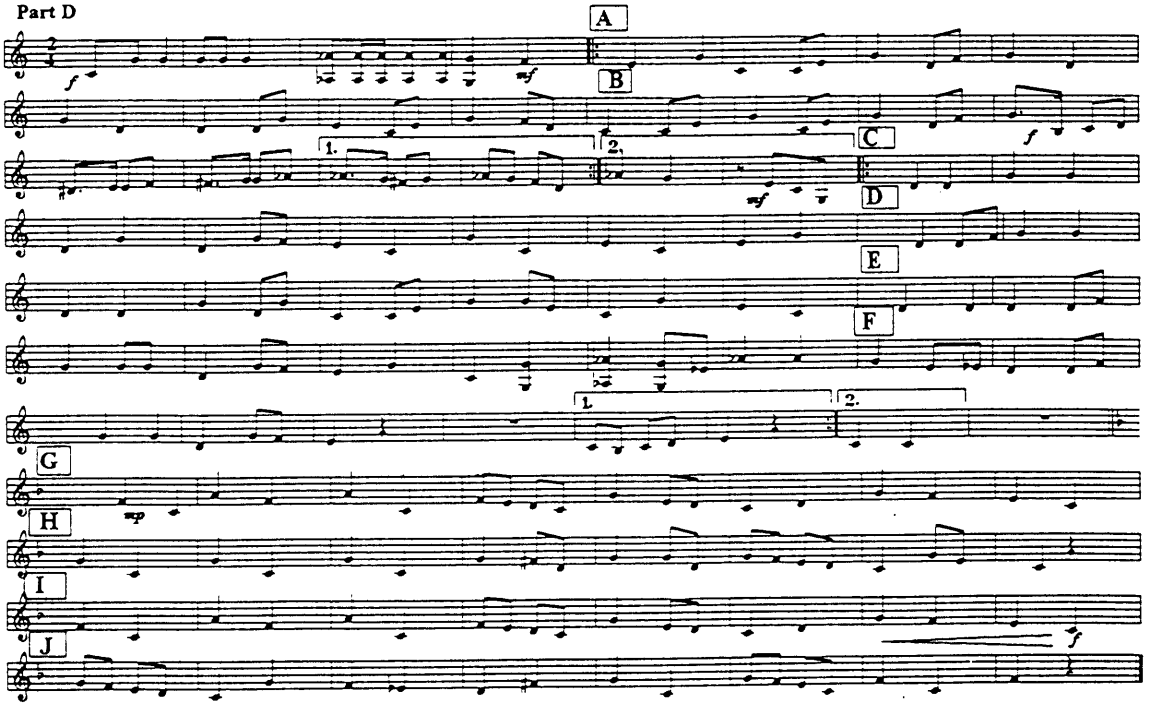
Trumpet
Clarinet (low)
Baritone T.C.
Part C

CAVALRY OF THE CLOUDS



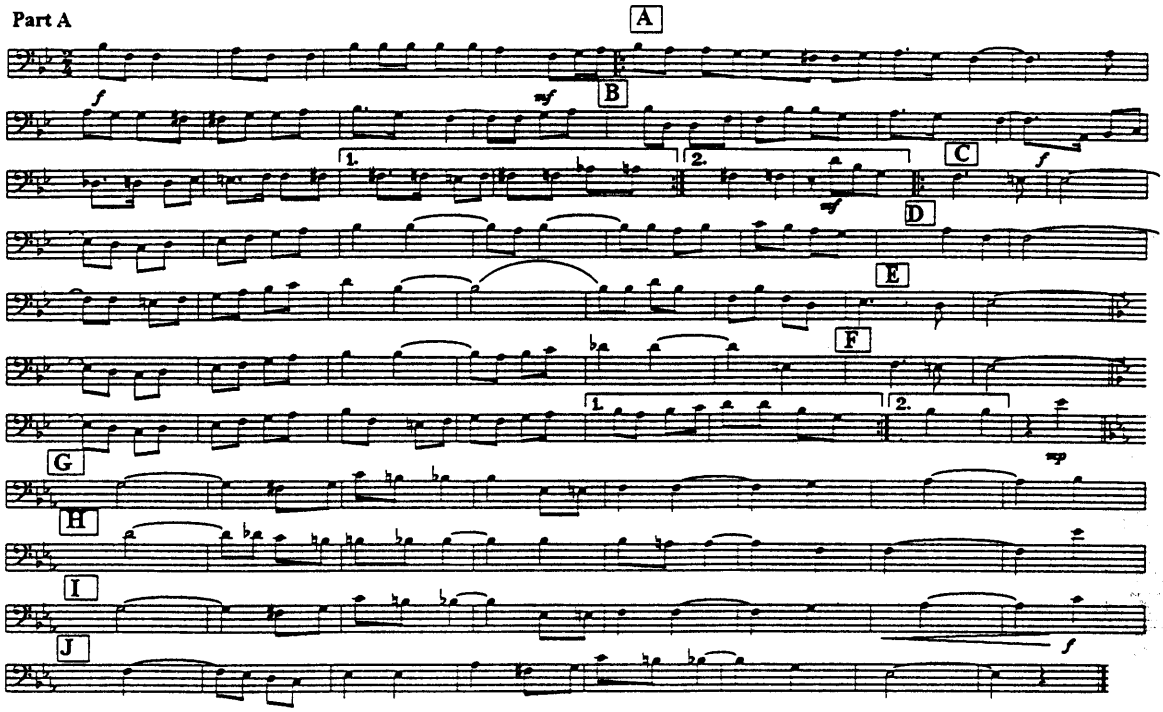
Trumpet
Clarinet (low)
Baritone T.C.
Part D

CAVALRY OF THE CLOUDS



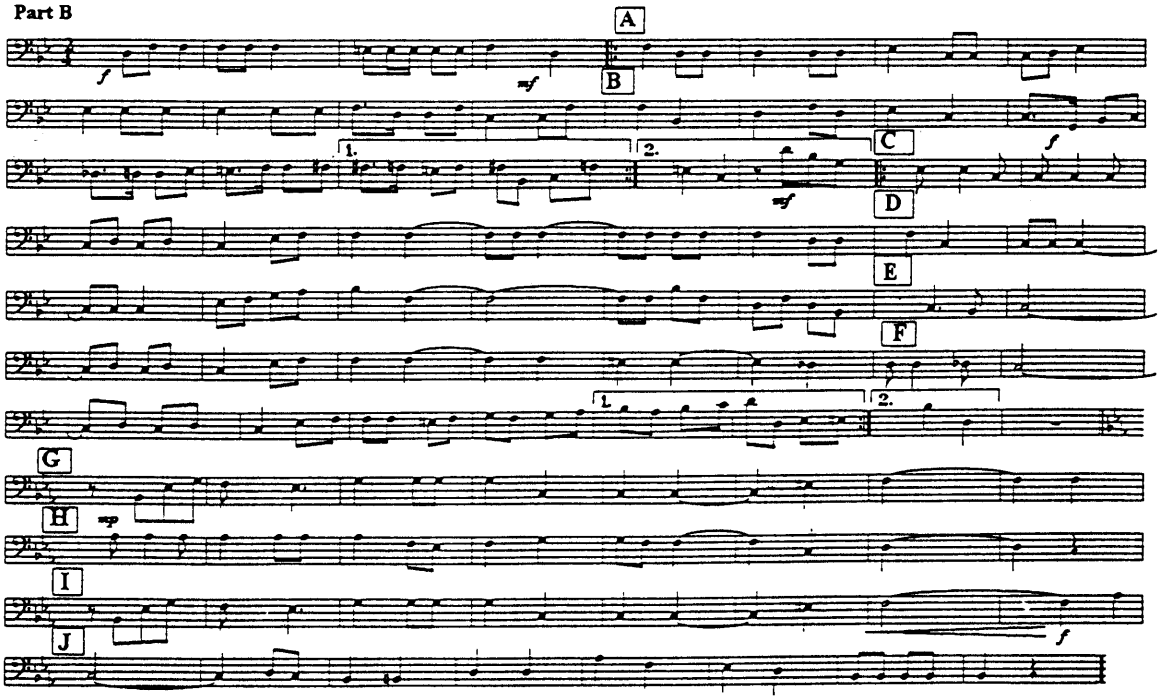
Trombone
Baritone B.C.
Bassoon
Part A

CAVALRY OF THE CLOUDS



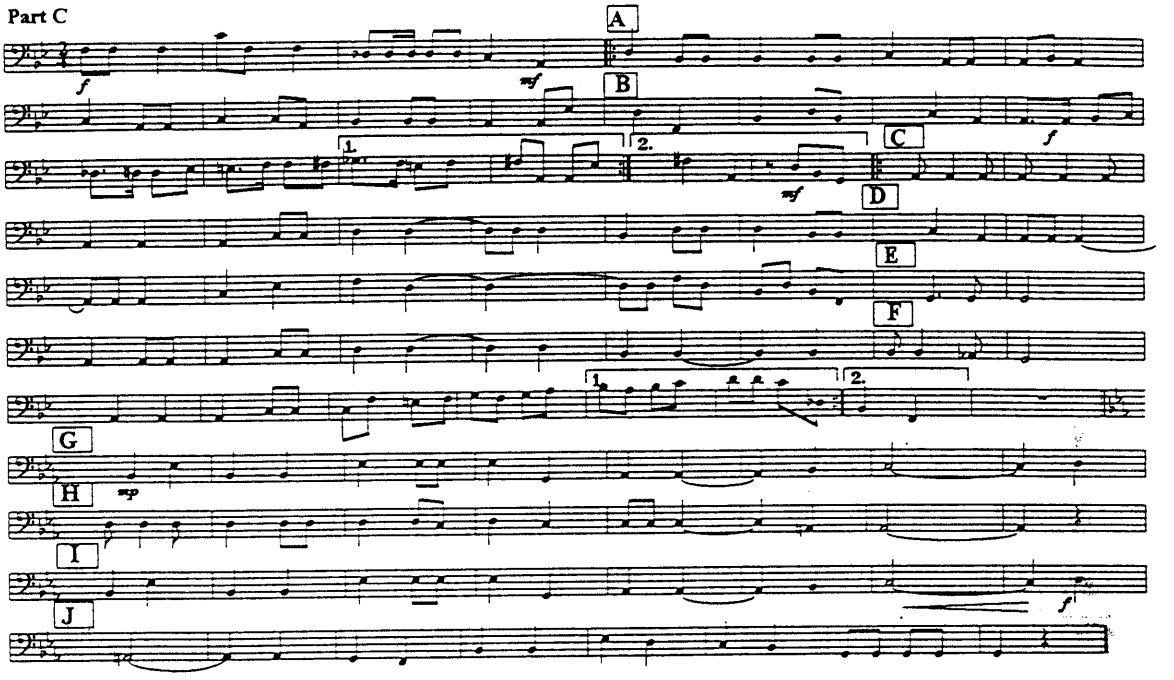
Trombone
Baritone B.C.
Bassoon
Part B

CAVALRY OF THE CLOUDS



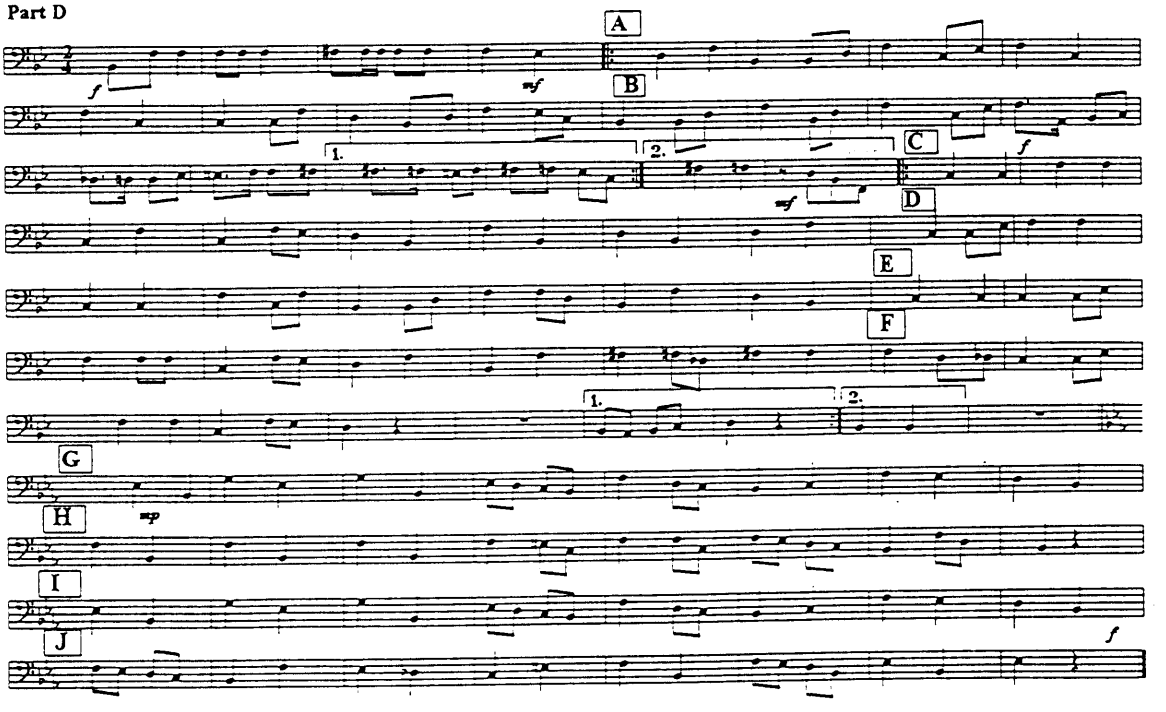
Trombone
Baritone B.C.
Bassoon
Part C

CAVALRY OF THE CLOUDS



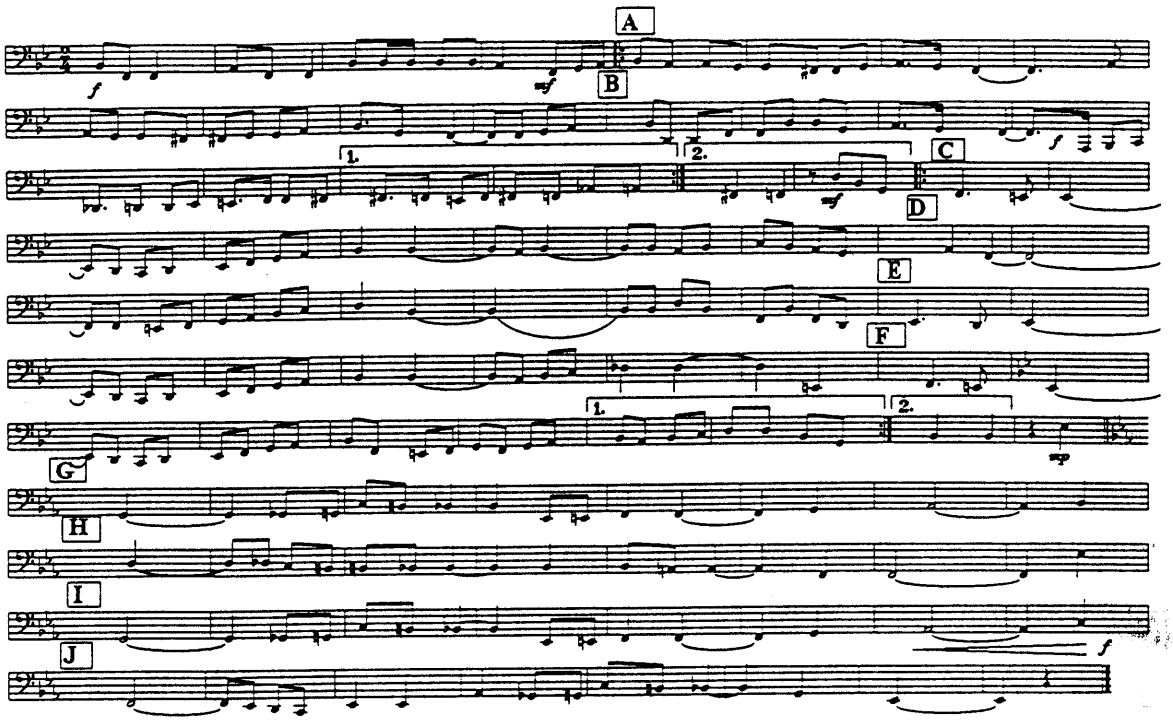
Trombone
Baritone B.C.
Bassoon
Part D

CAVALRY OF THE CLOUDS



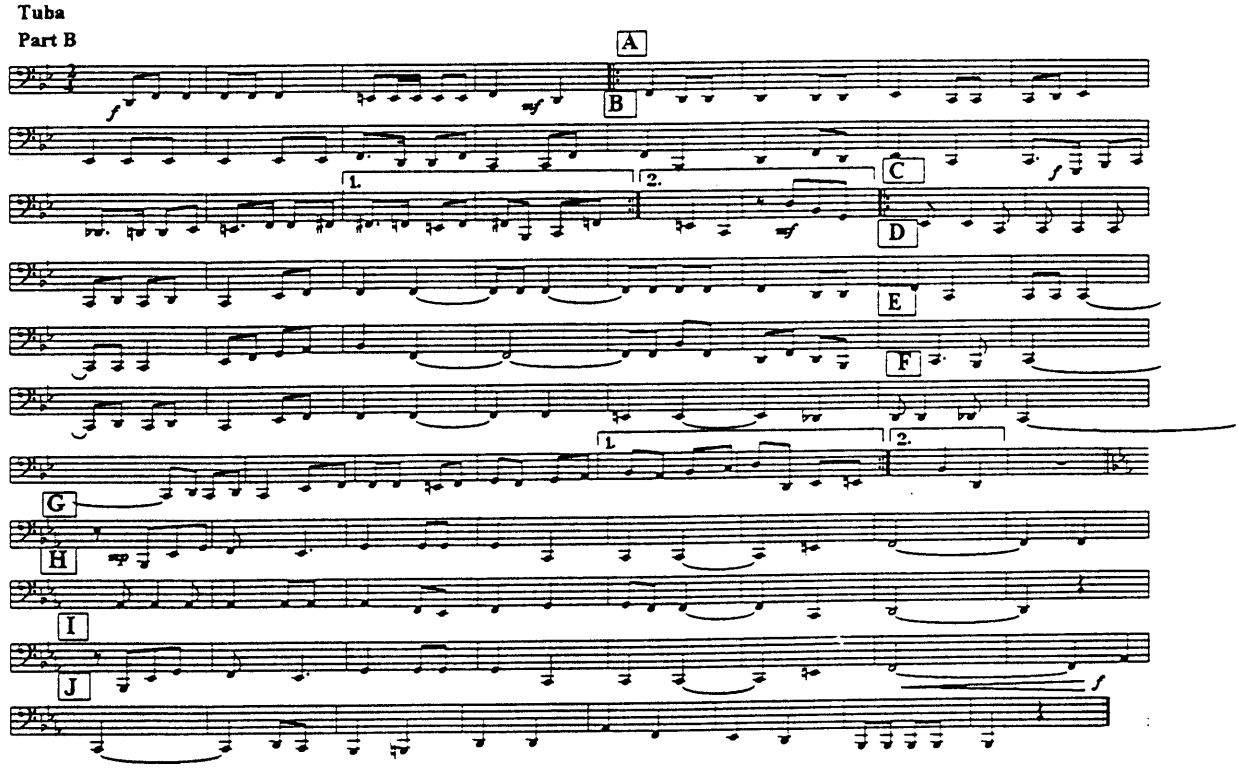
CAVALRY OF THE CLOUDS

Tuba
Part A



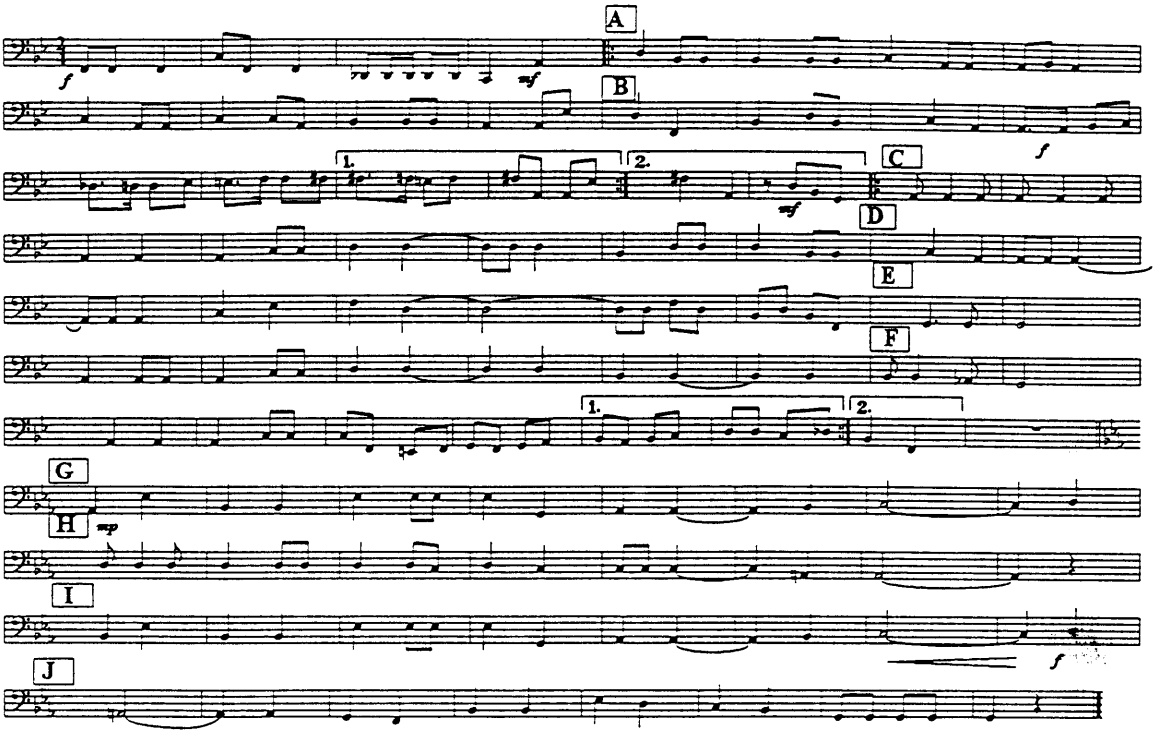
CAVALRY OF THE CLOUDS

Tuba
Part B



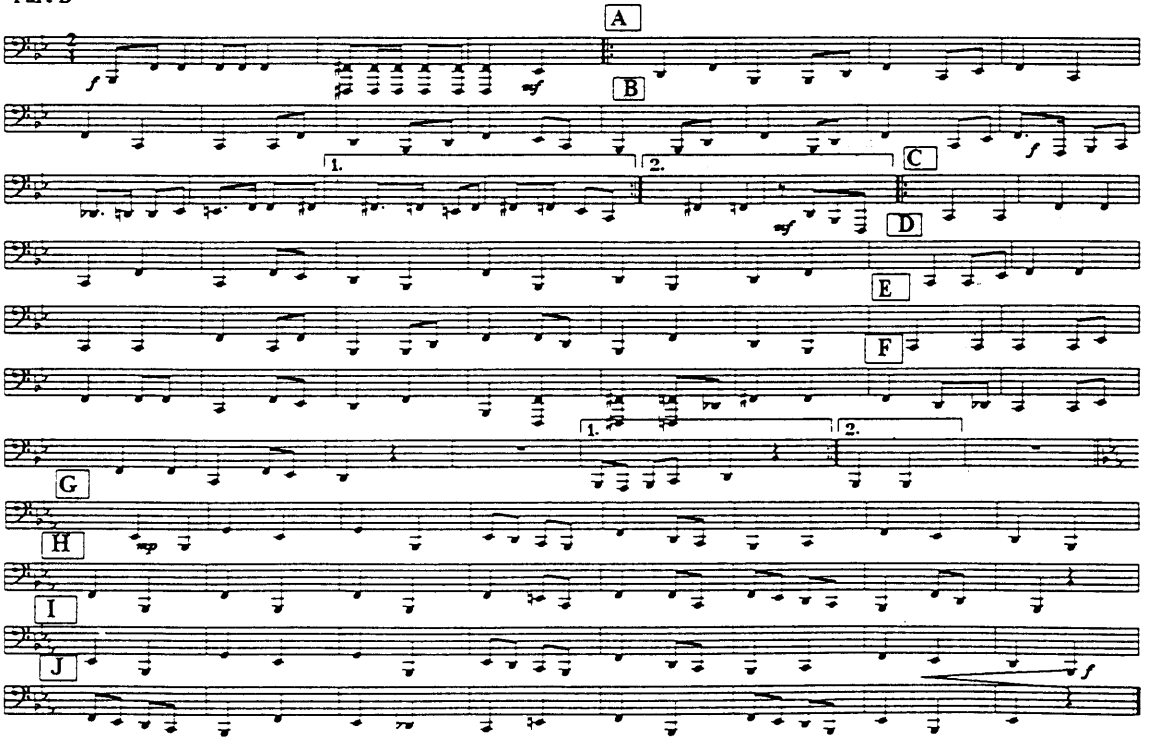
Tuba
Part C

CAVALRY OF THE CLOUDS



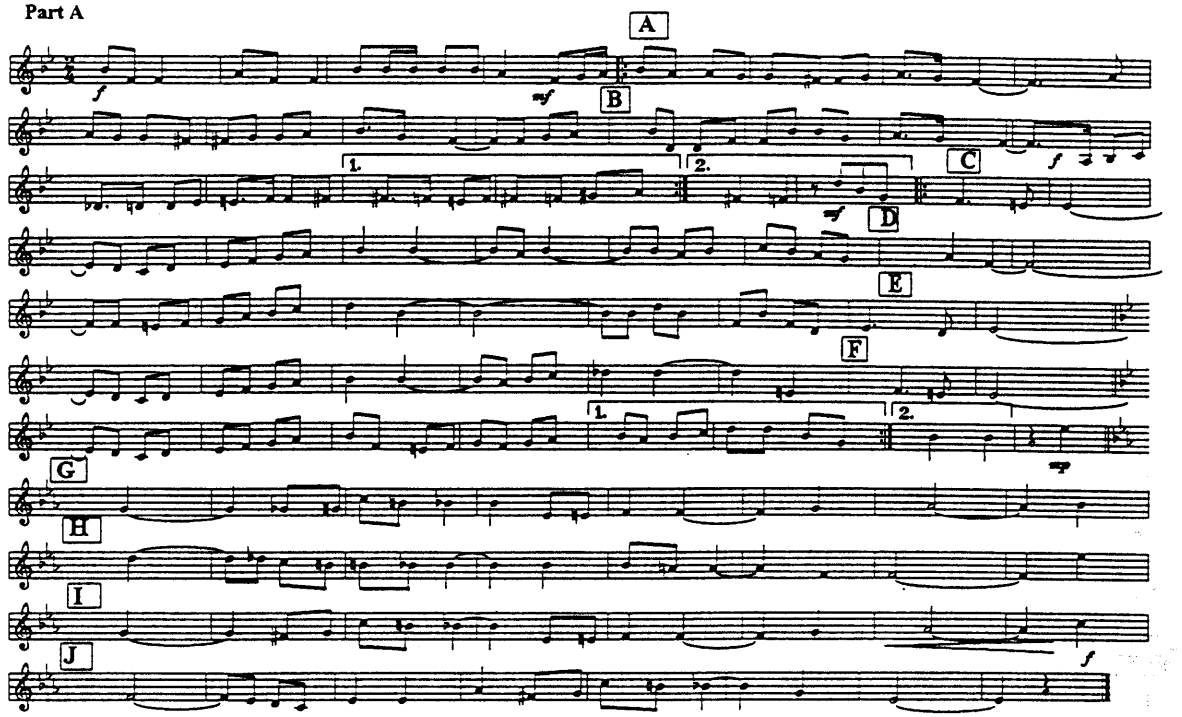
Tuba
Part D

CAVALRY OF THE CLOUDS



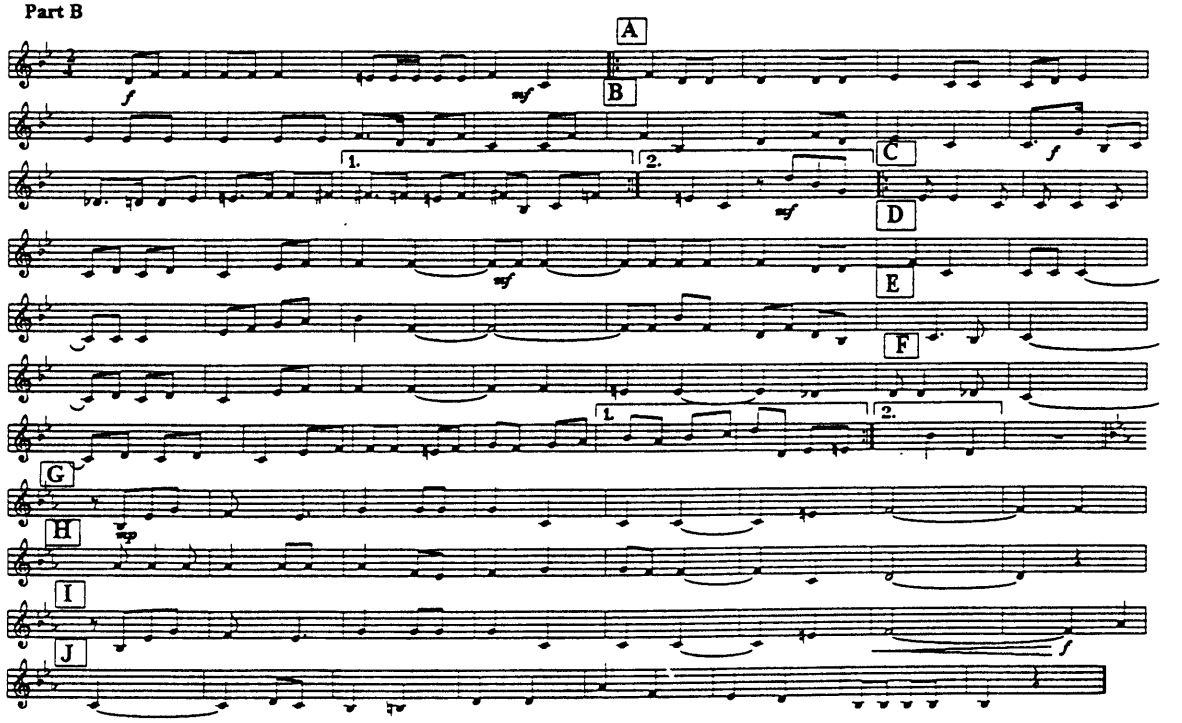
Bells
Part A

CAVALRY OF THE CLOUDS



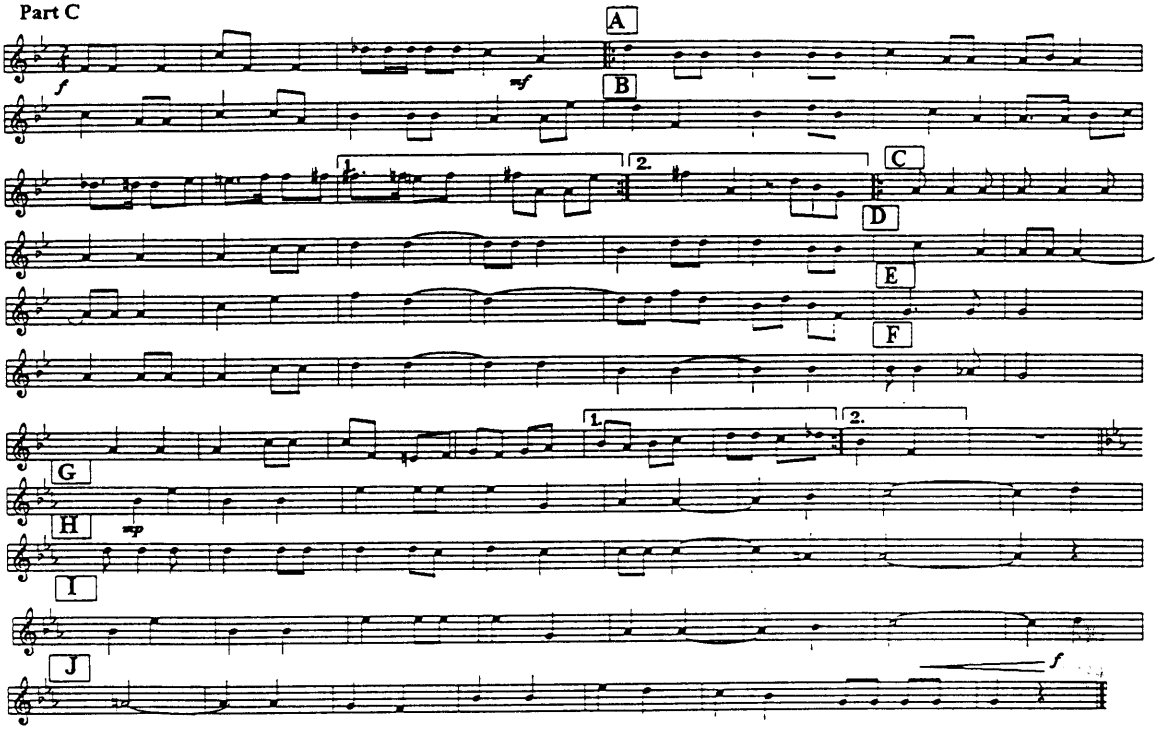
Bells
Part B

CAVALRY OF THE CLOUDS



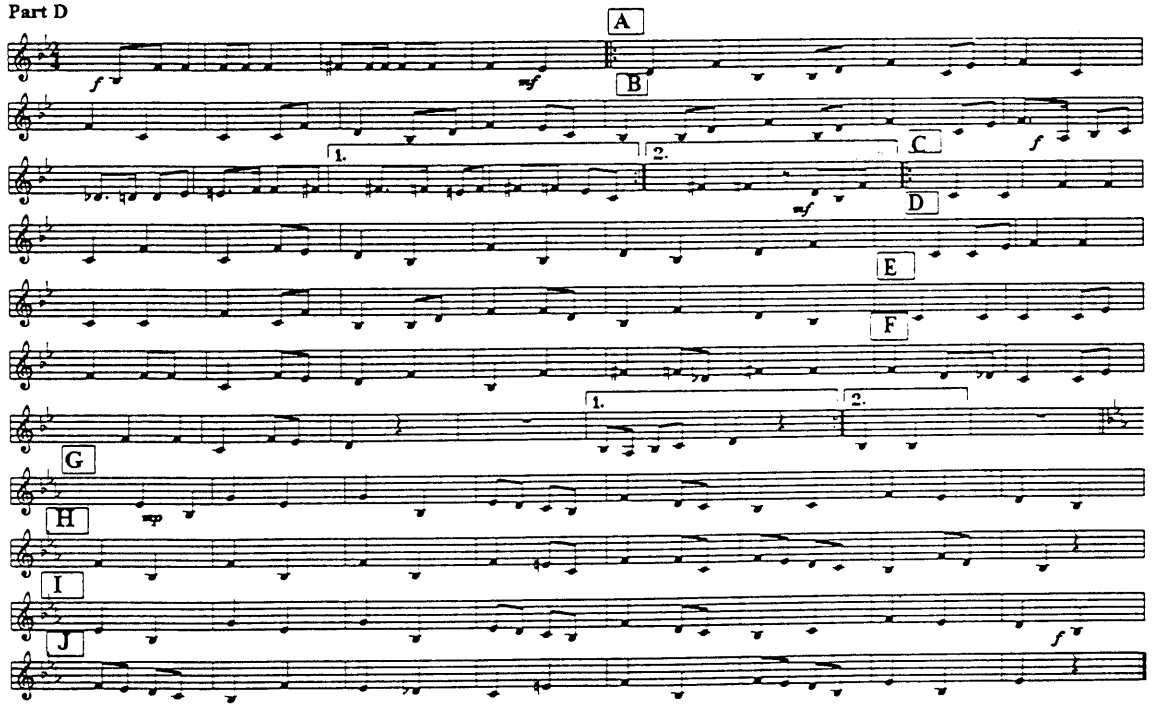
CAVALRY OF THE CLOUDS

Bells
Part C



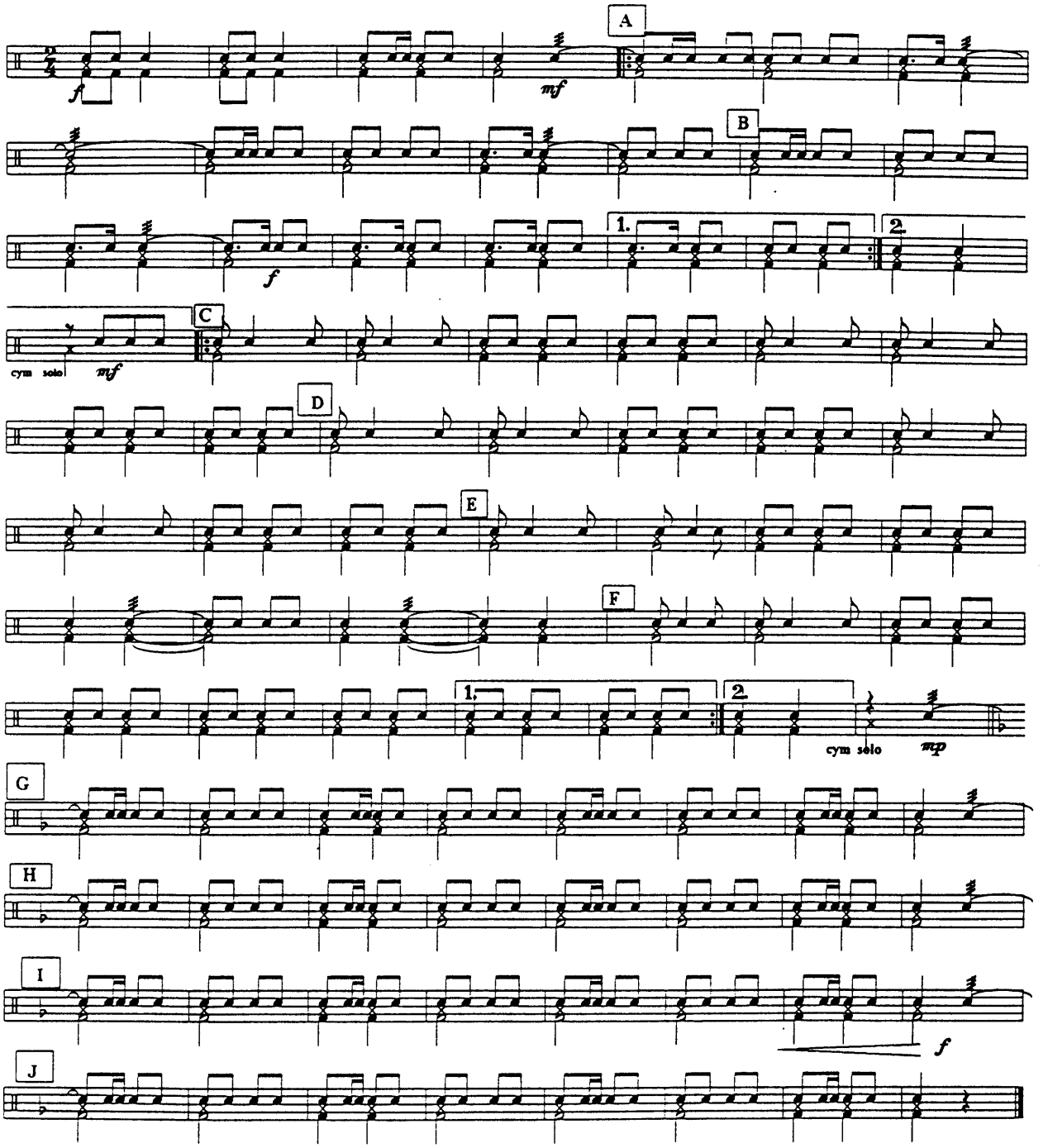
CAVALRY OF THE CLOUDS

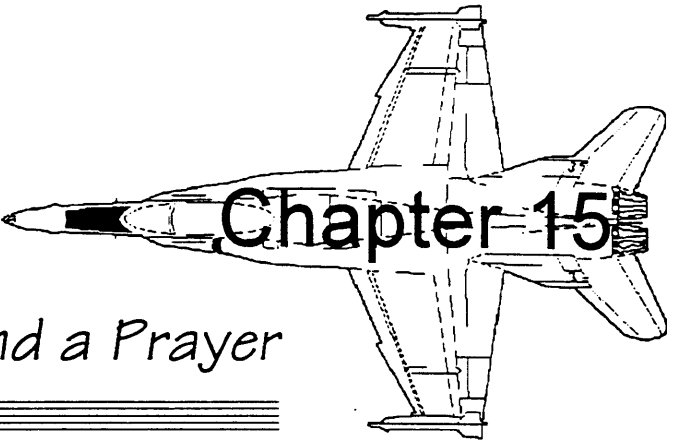
Bells
Part D



CAVALRY OF THE CLOUDS

Percussion





Chapter 15

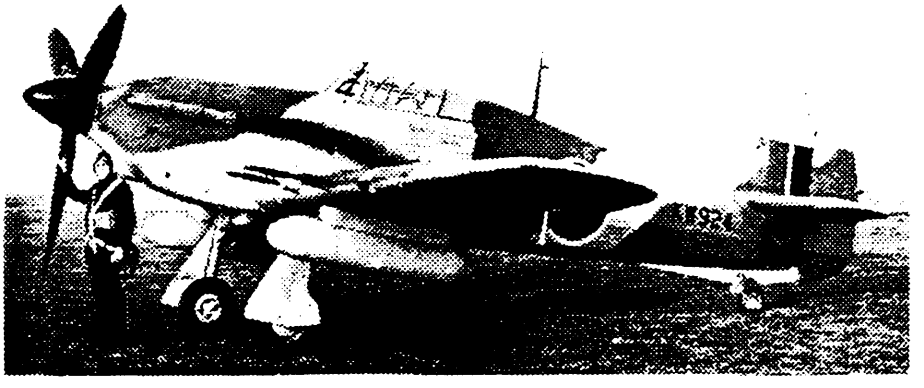
Coming in on a Wing and a Prayer

Written in 1943, some people might suggest this song should not have been printed. Referring to a serious subject, it might have been in poor taste to make such references as coming in on one engine after returning from a bombing raid. Composer Jimmy McHugh also wrote such famous and well composed songs as "On the Sunny Side of the Street" and "I'm in the Mood for Love"

Comin' in on a wing and a prayer,
Comin' in on a wing and a prayer,
Though there is one motor gone, We can still carry on,
Comin' in on a wing and a prayer.

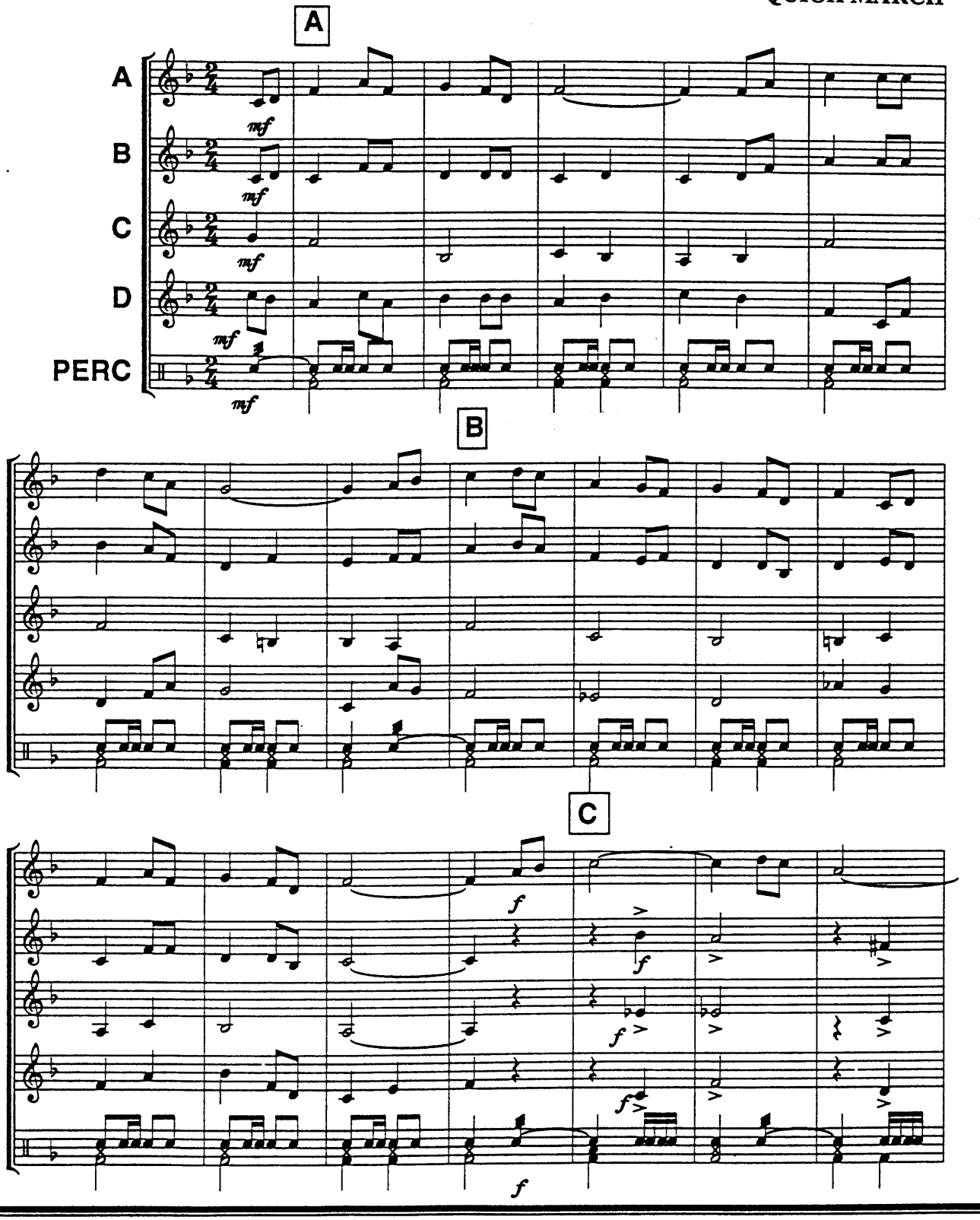
What a show, what a fight,
Yes we really hit our target for tonight,
How we sing as we limp through the air,
Look below, there's our field over there

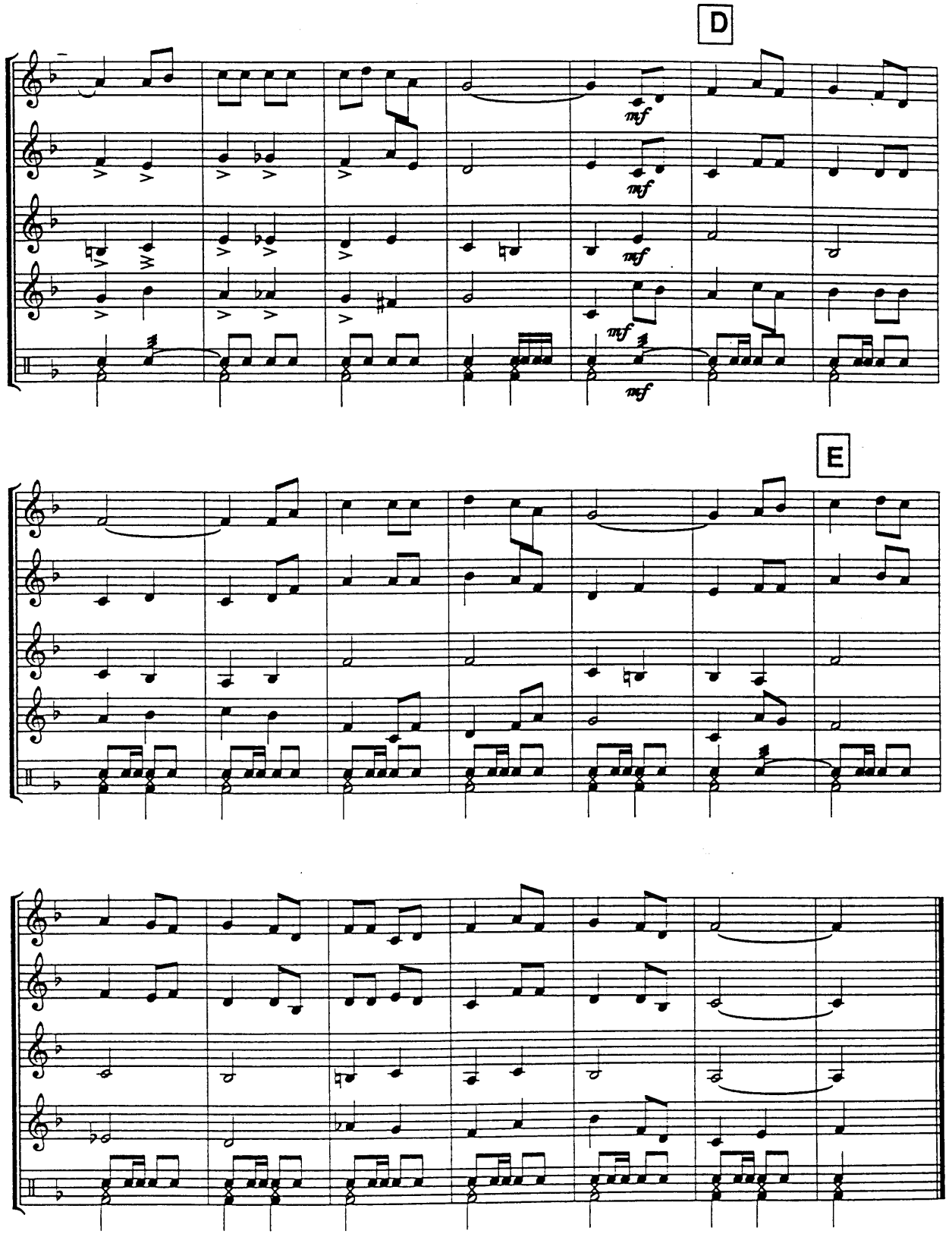
With a full crew a board and our trust in the Lord,
We're comin' in on a wing and a prayer.



COMIN' IN ON A WING AND A PRAYER

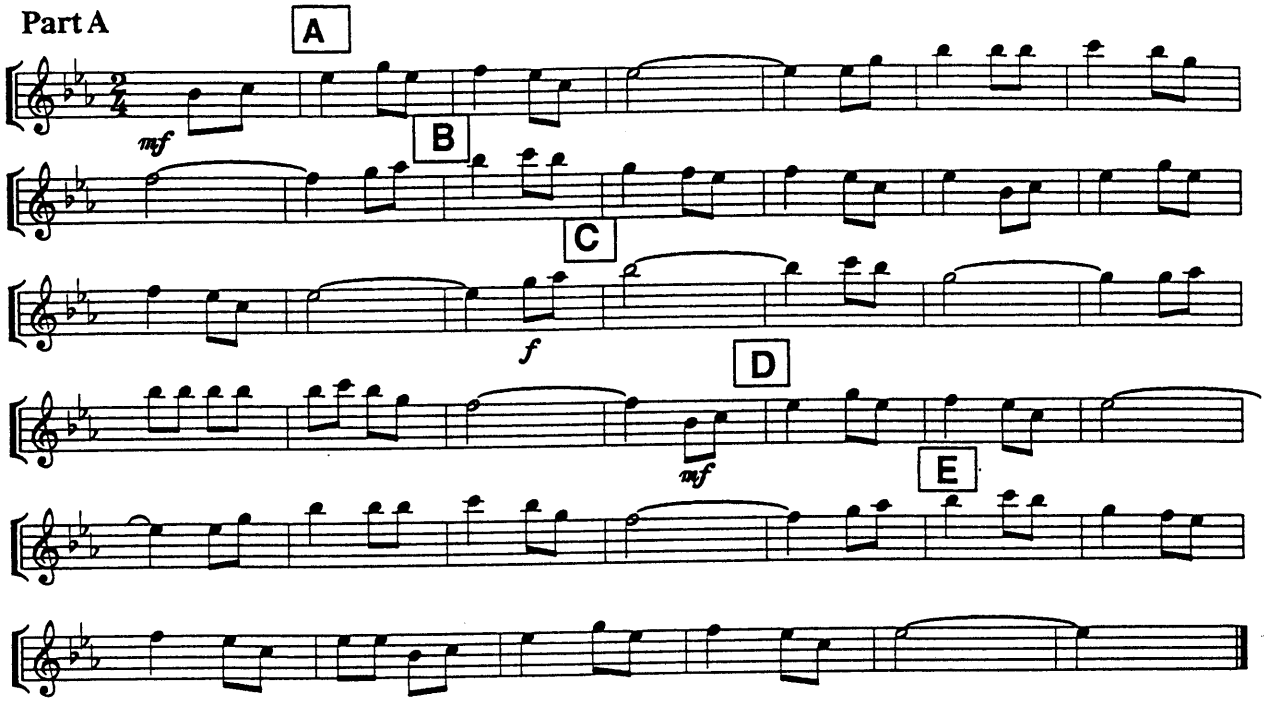
Bb CONDUCTOR **QUICK MARCH**




D
mf
E

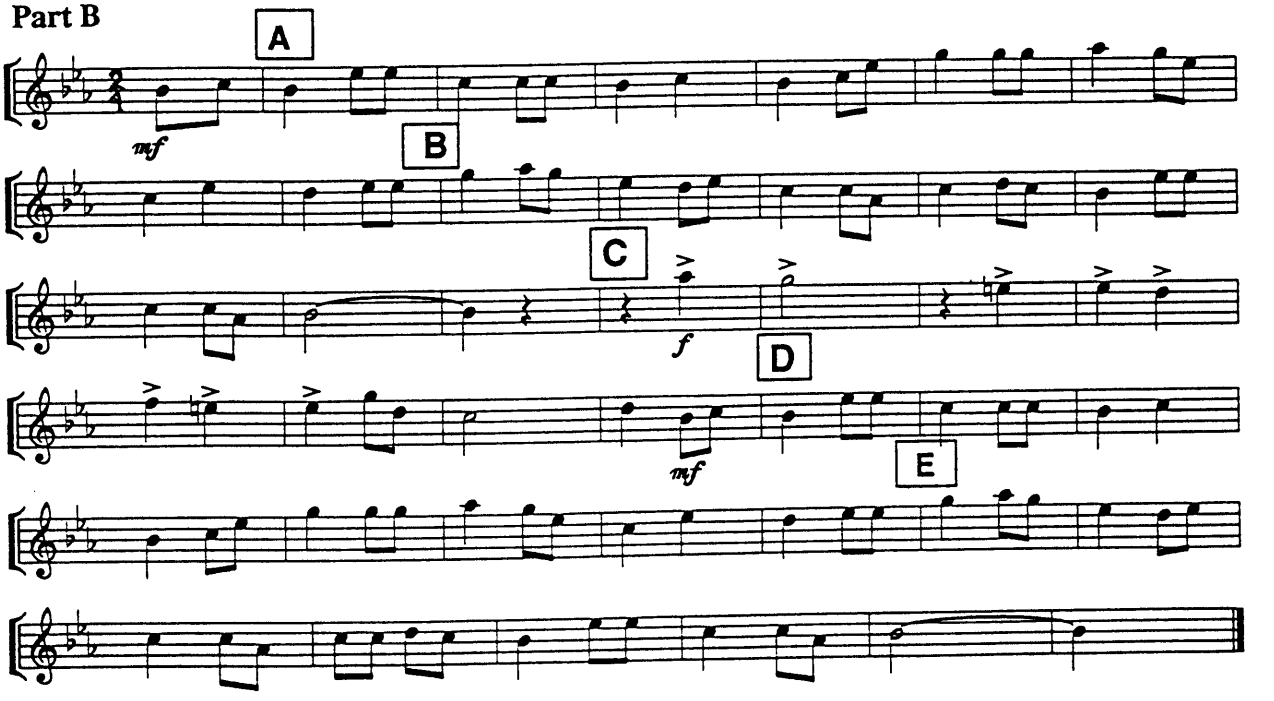
COMIN' IN ON A WING AND A PRAYER

Flute
Oboe
Part A



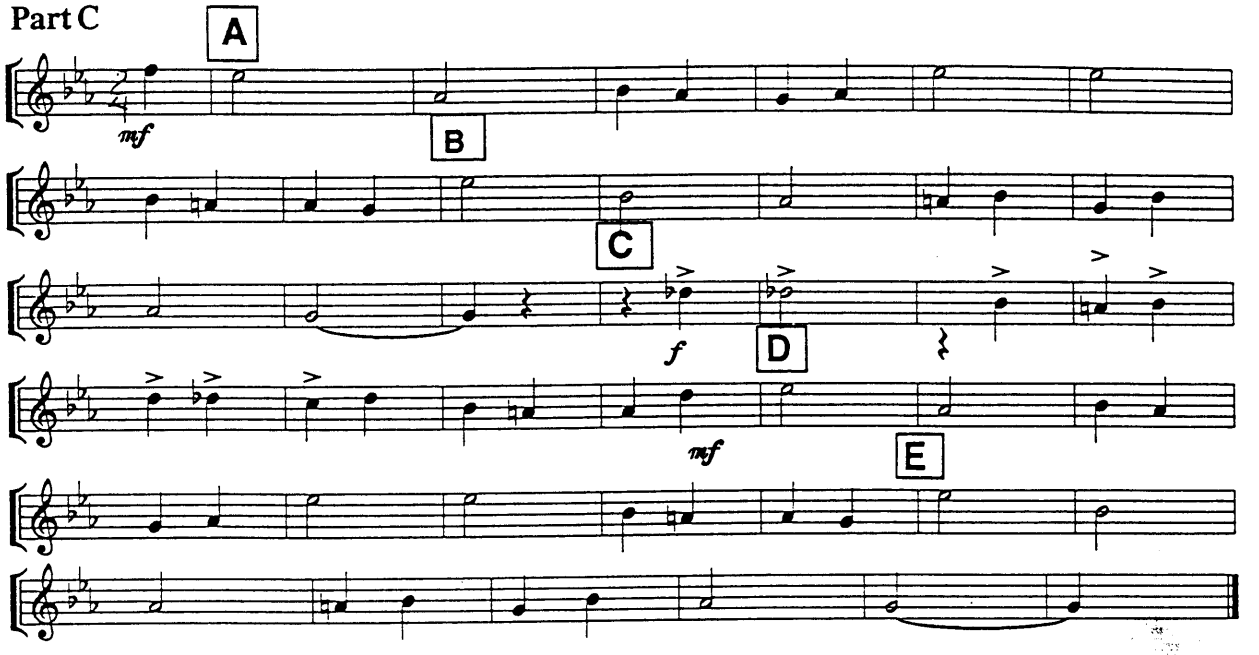
COMIN' IN ON A WING AND A PRAYER

Flute
Oboe
Part B



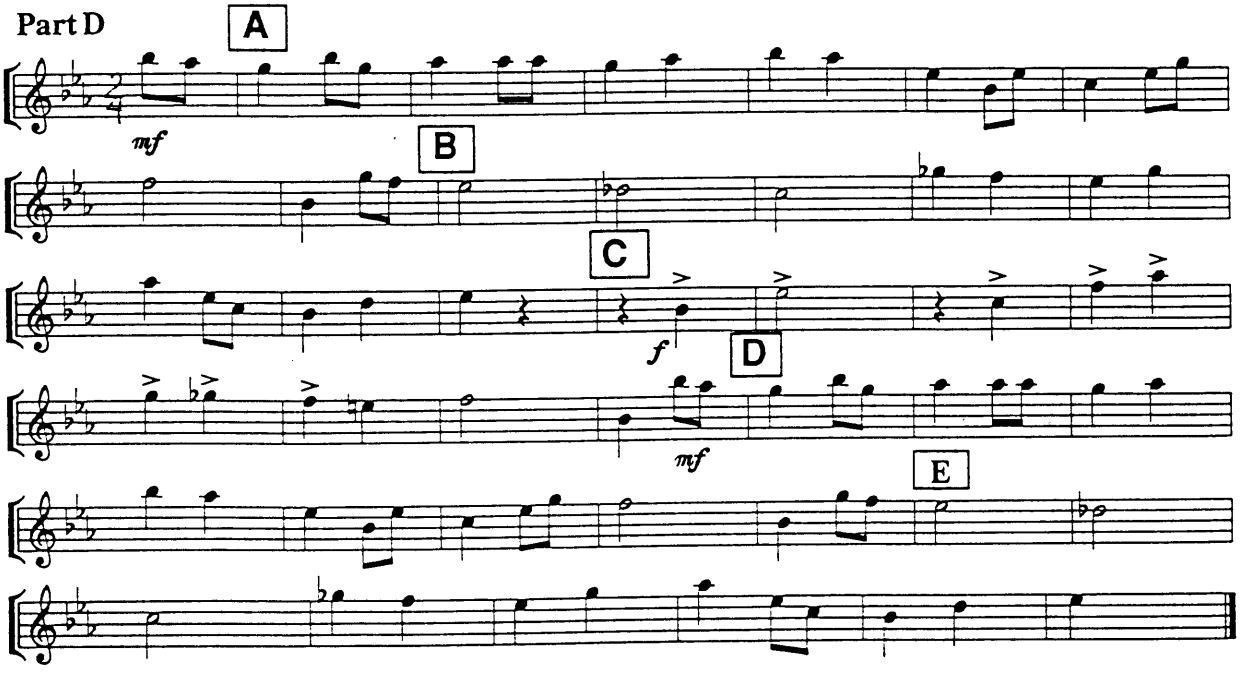
COMIN' IN ON A WING AND A PRAYER

Flute
Oboe
Part C



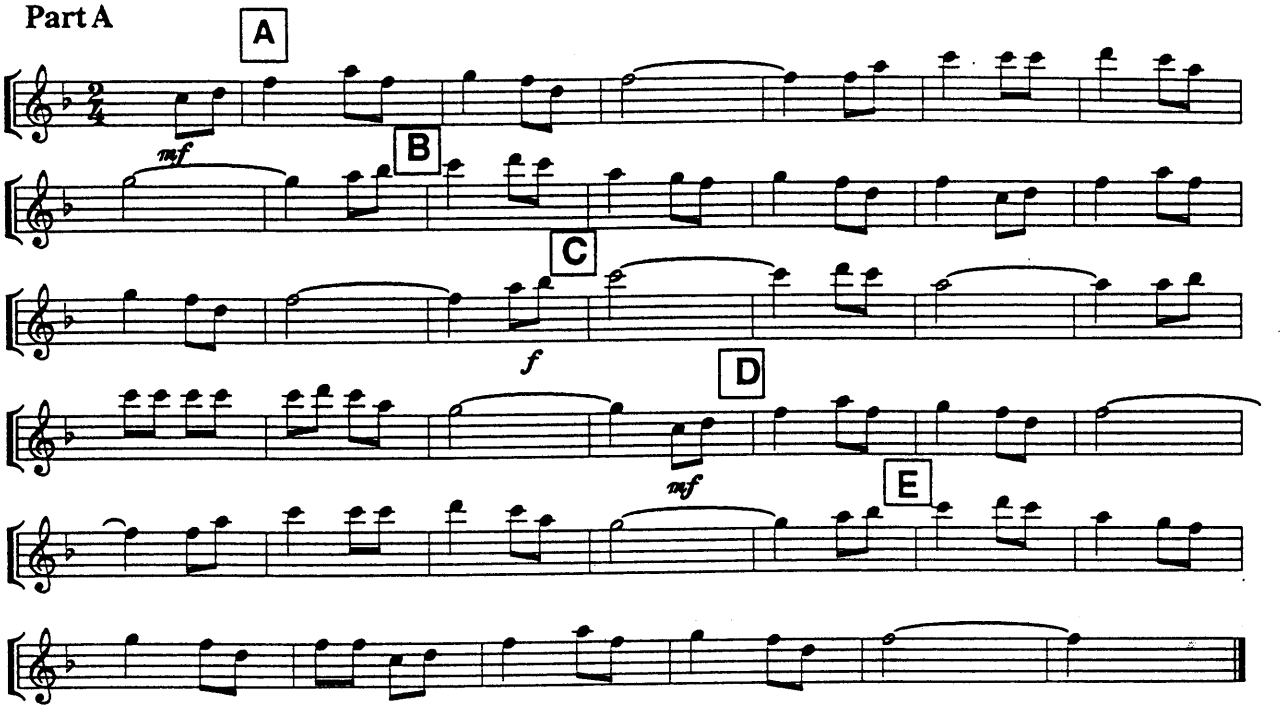
COMIN' IN ON A WING AND A PRAYER

Flute
Oboe
Part D



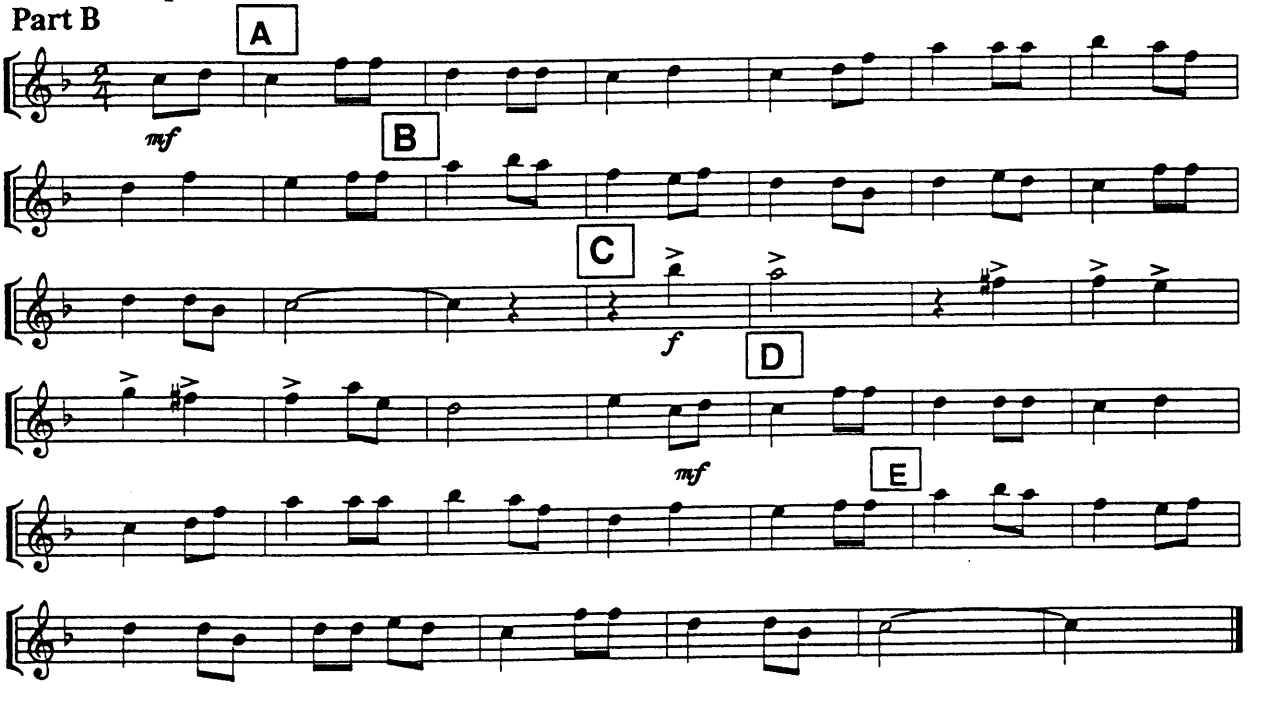
COMIN' IN ON A WING AND A PRAYER

Clarinet (high)
Tenor Saxophone
Part A



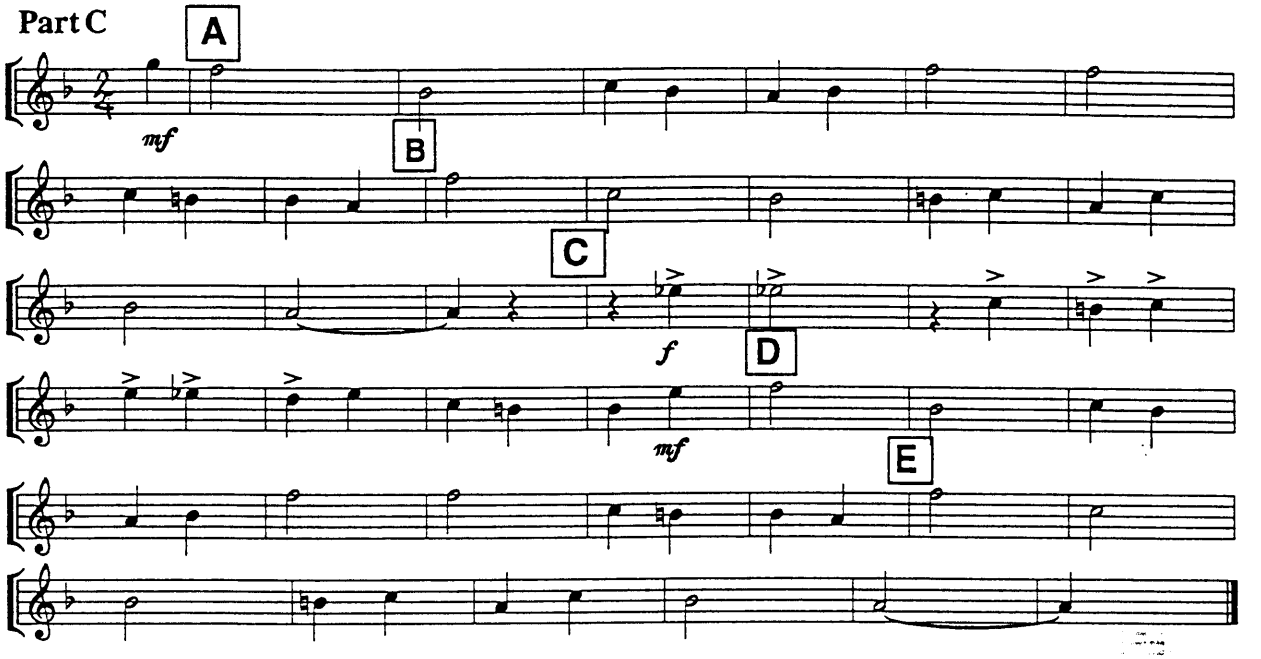
COMIN' IN ON A WING AND A PRAYER

Clarinet (high)
Tenor Saxophone
Part B



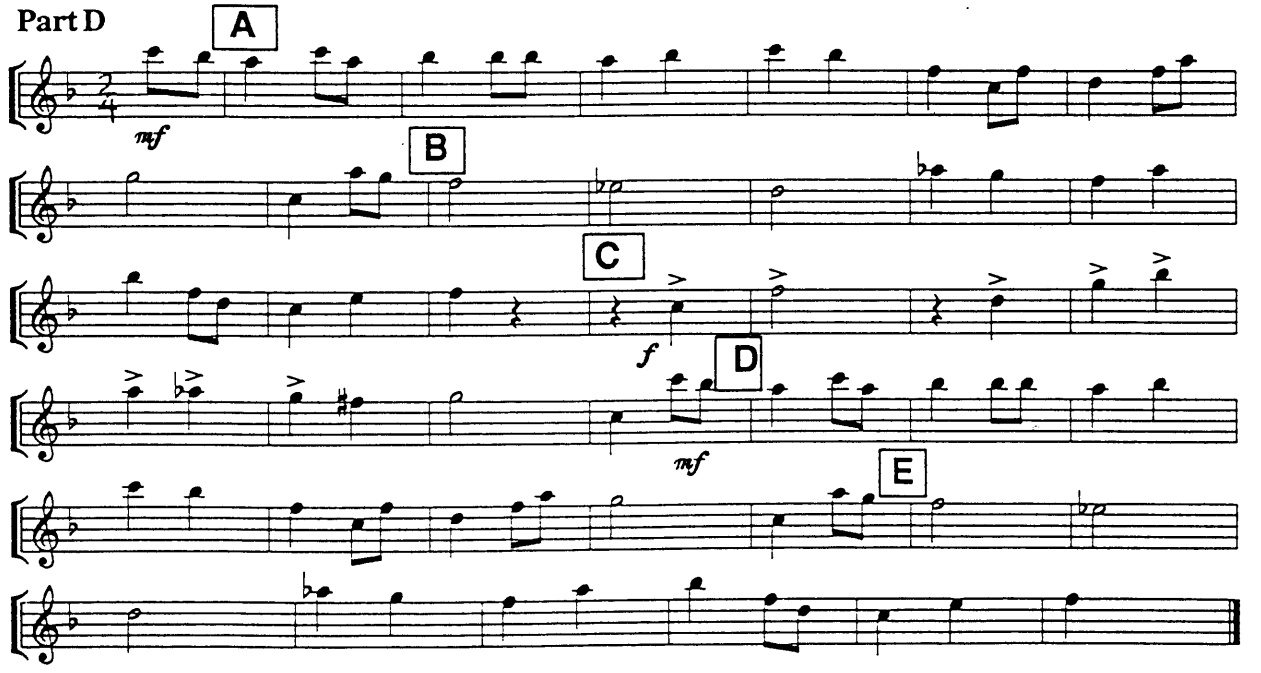
COMIN' IN ON A WING AND A PRAYER

Clarinet (high)
Tenor Saxophone
Part C



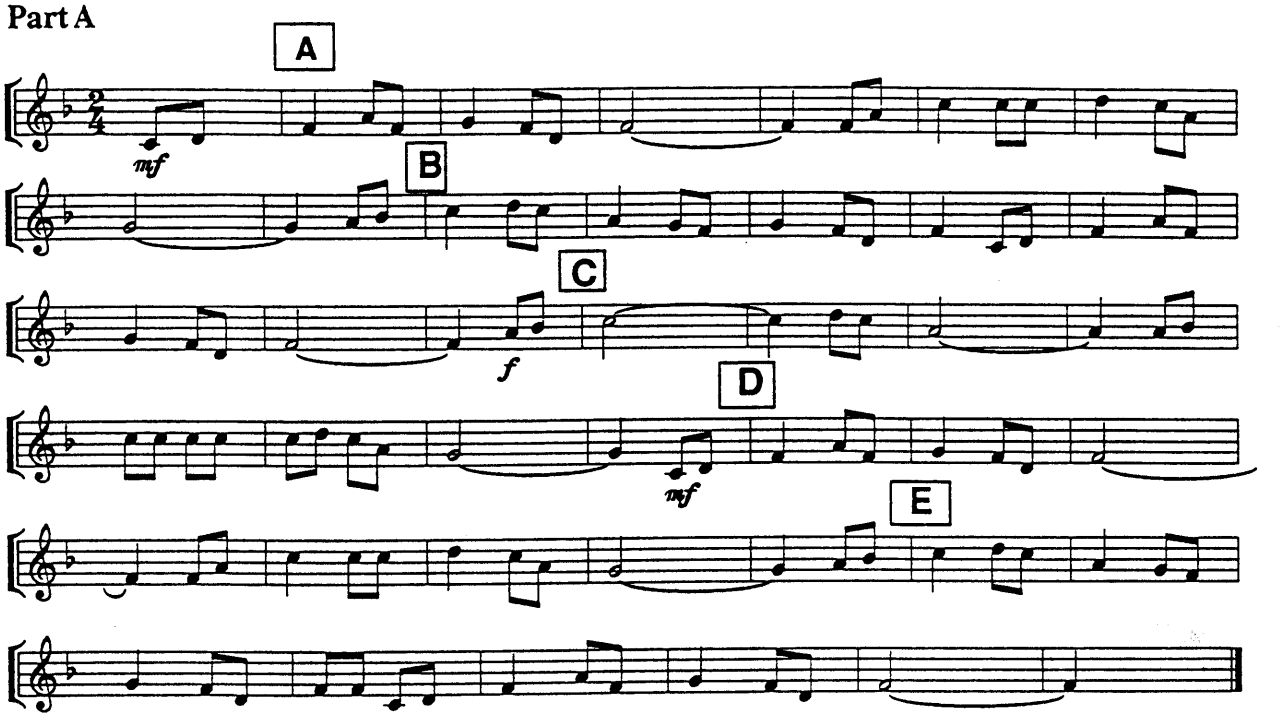
COMIN' IN ON A WING AND A PRAYER

Clarinet (high)
Tenor Saxophone
Part D



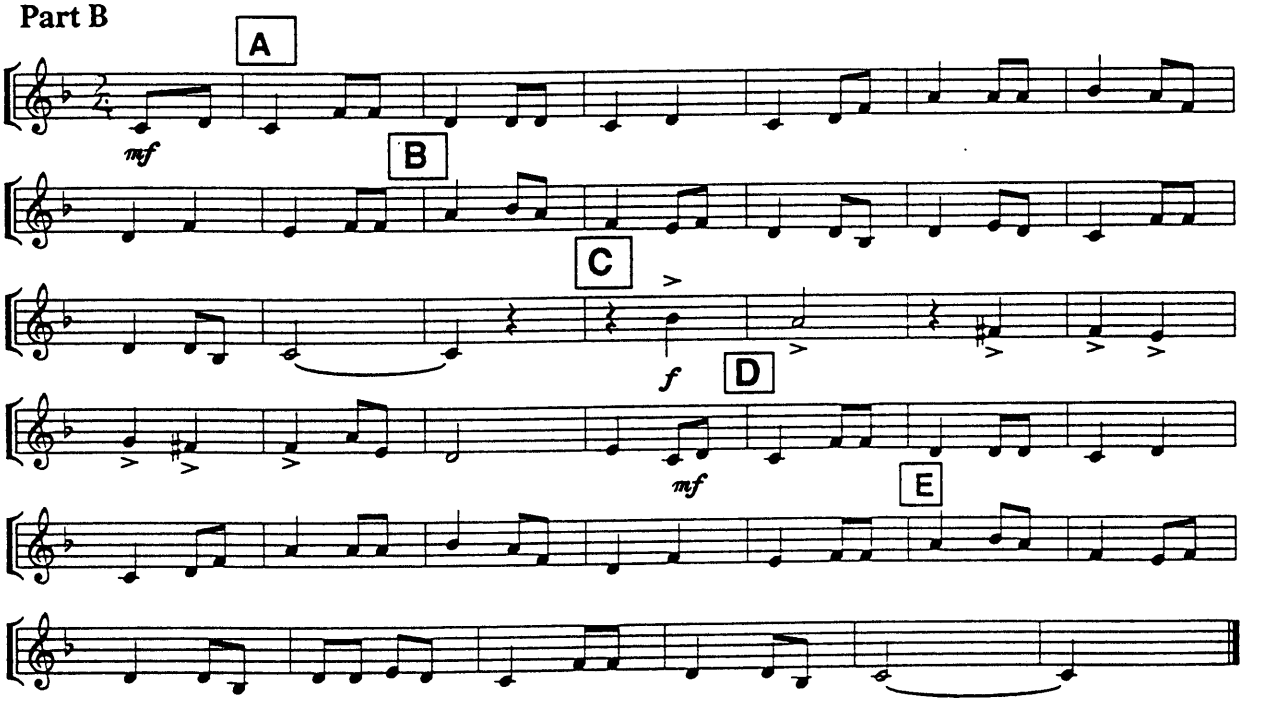
COMIN' IN ON A WING AND A PRAYER

Bass Clarinet
Part A



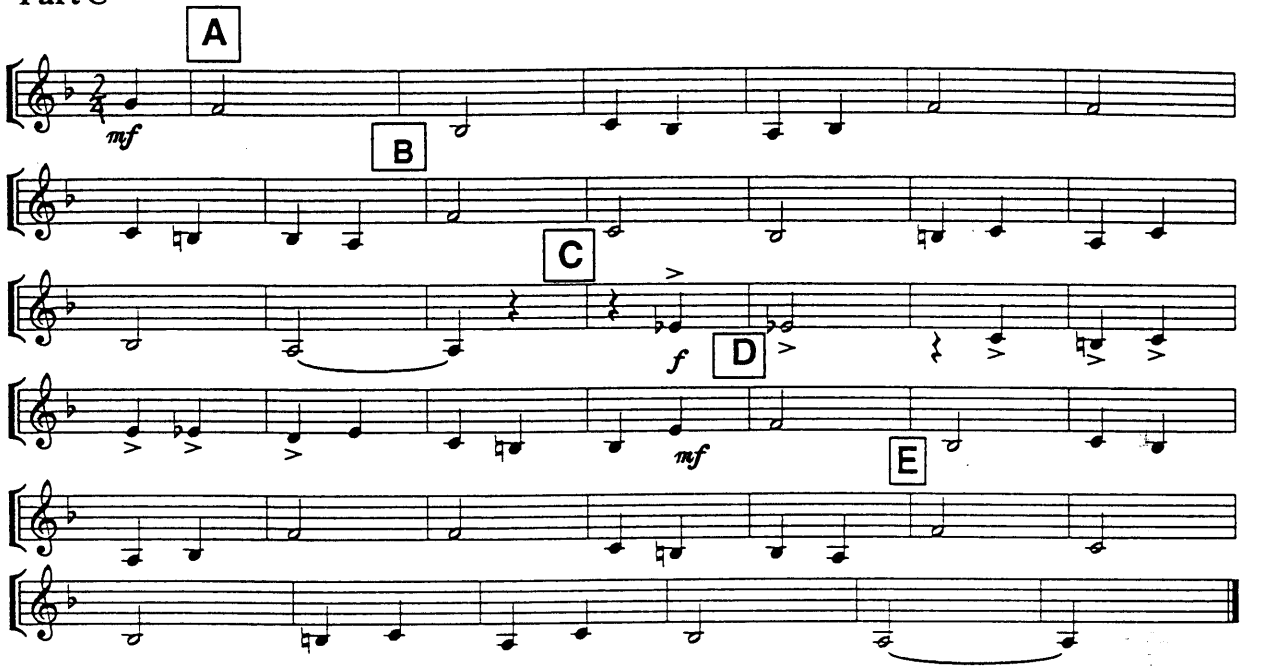
COMIN' IN ON A WING AND A PRAYER

Bass Clarinet
Part B



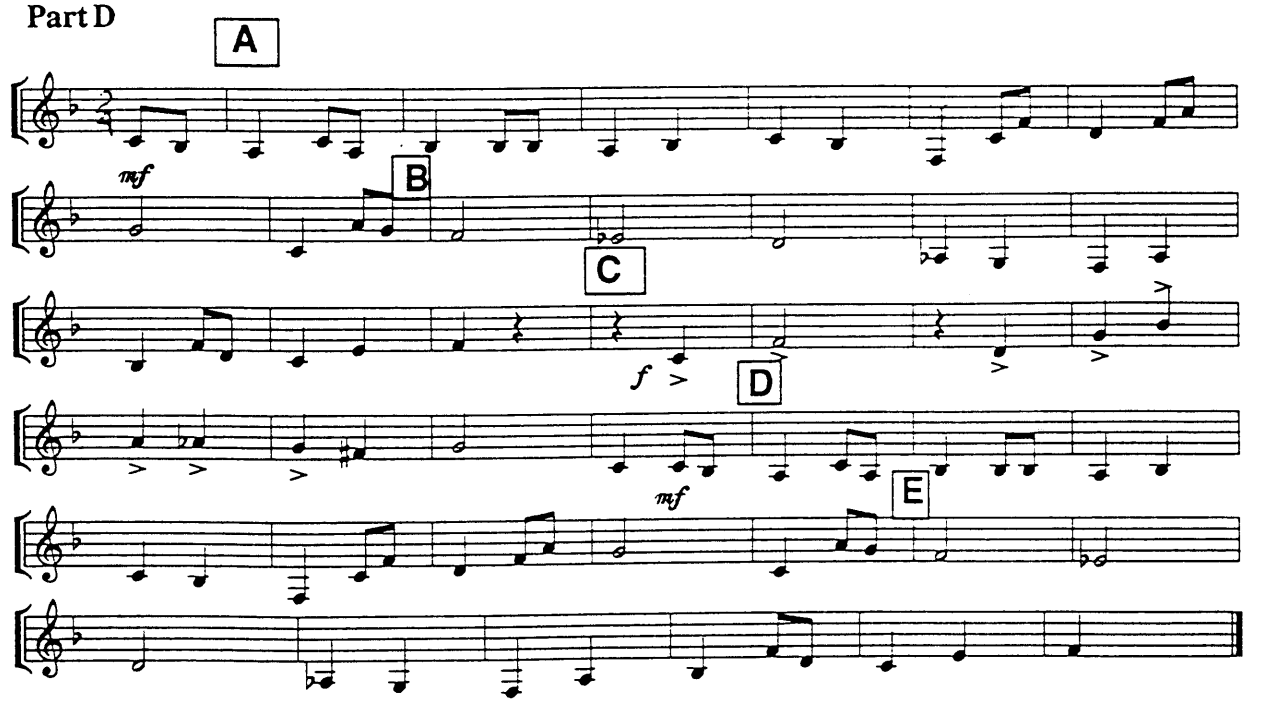
COMIN' IN ON A WING AND A PRAYER

Bass Clarinet
Part C



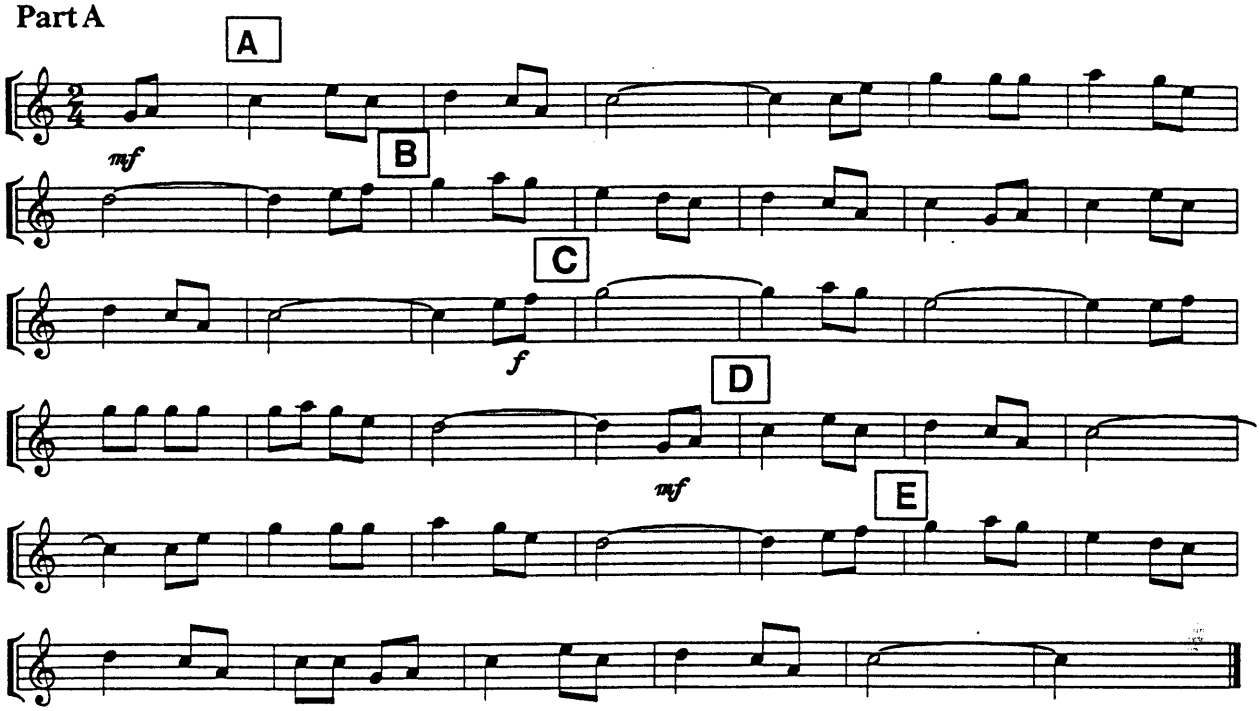
COMIN' IN ON A WING AND A PRAYER

Bass Clarinet
Part D



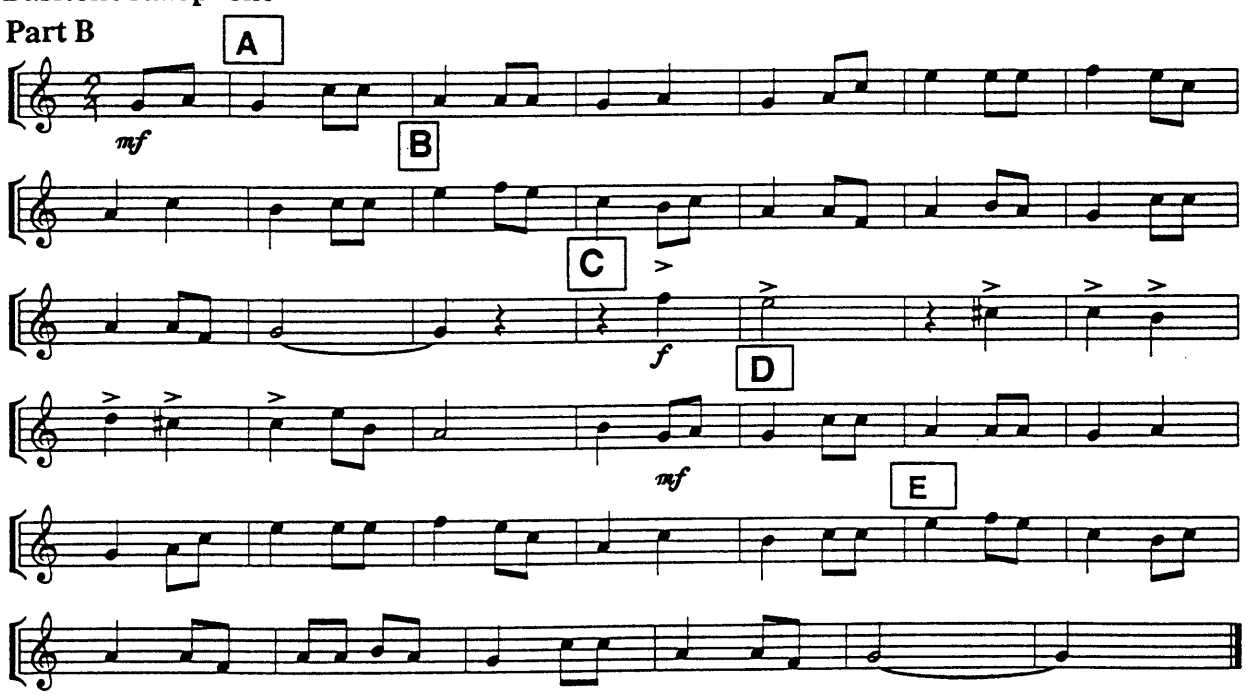
Alto Saxophone
Baritone Saxophone
Part A

COMIN' IN ON A WING AND A PRAYER



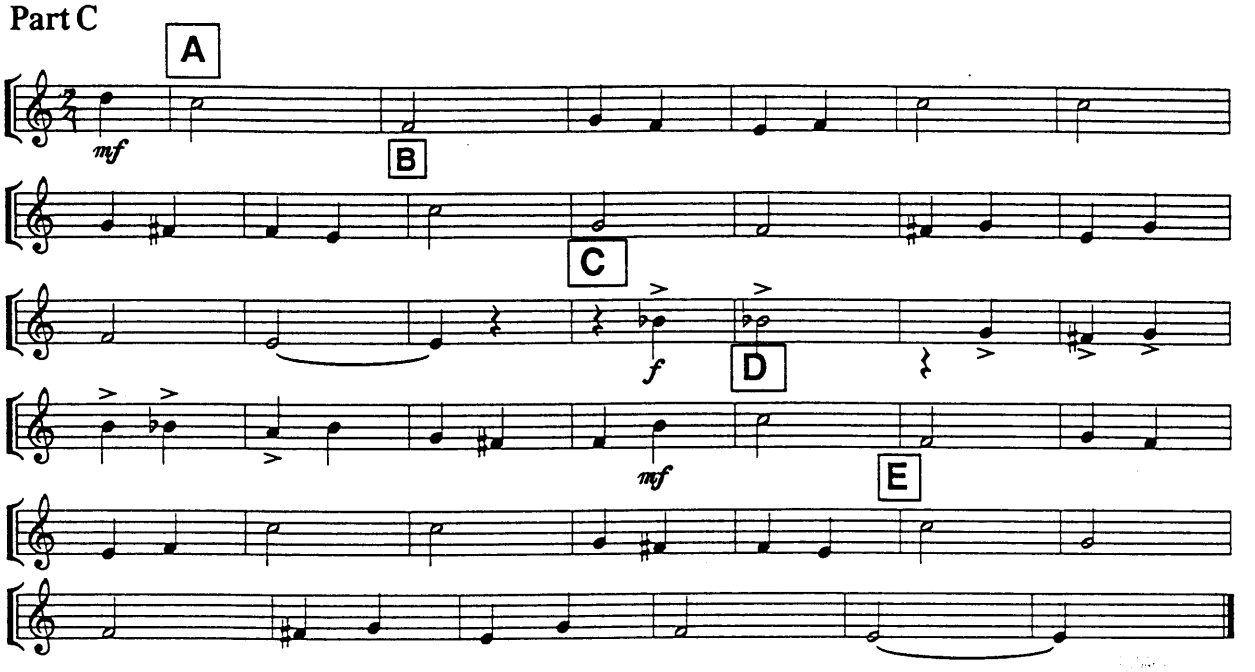
Alto Saxophone
Baritone Saxophone
Part B

COMIN' IN ON A WING AND A PRAYER



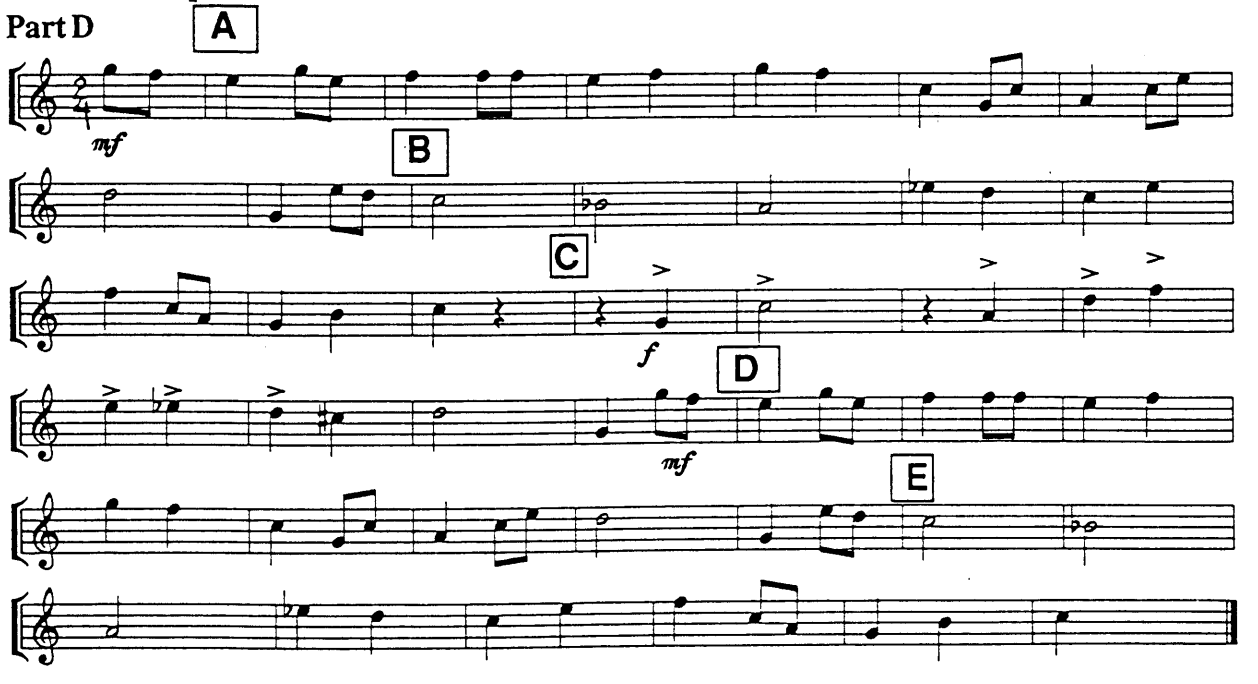
COMIN' IN ON A WING AND A PRAYER

Alto Saxophone
Baritone Saxophone
Part C



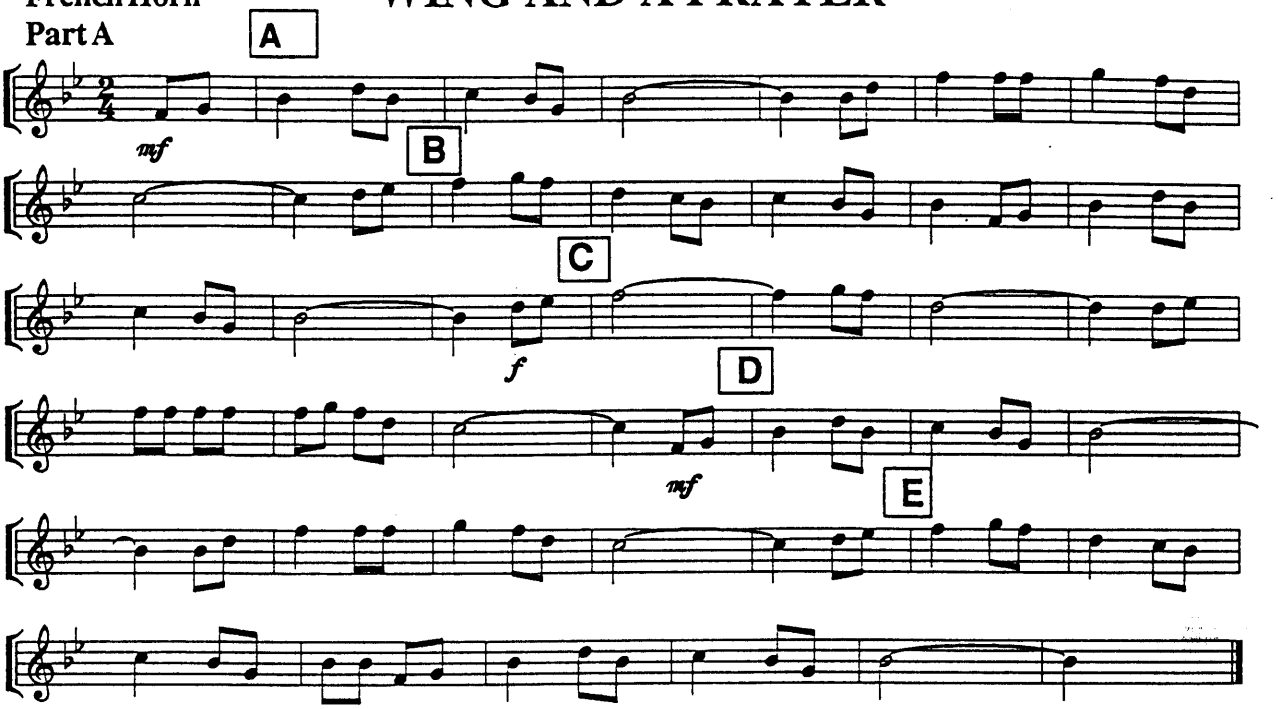
COMIN' IN ON A WING AND A PRAYER

Alto Saxophone
Baritone Saxophone
Part D



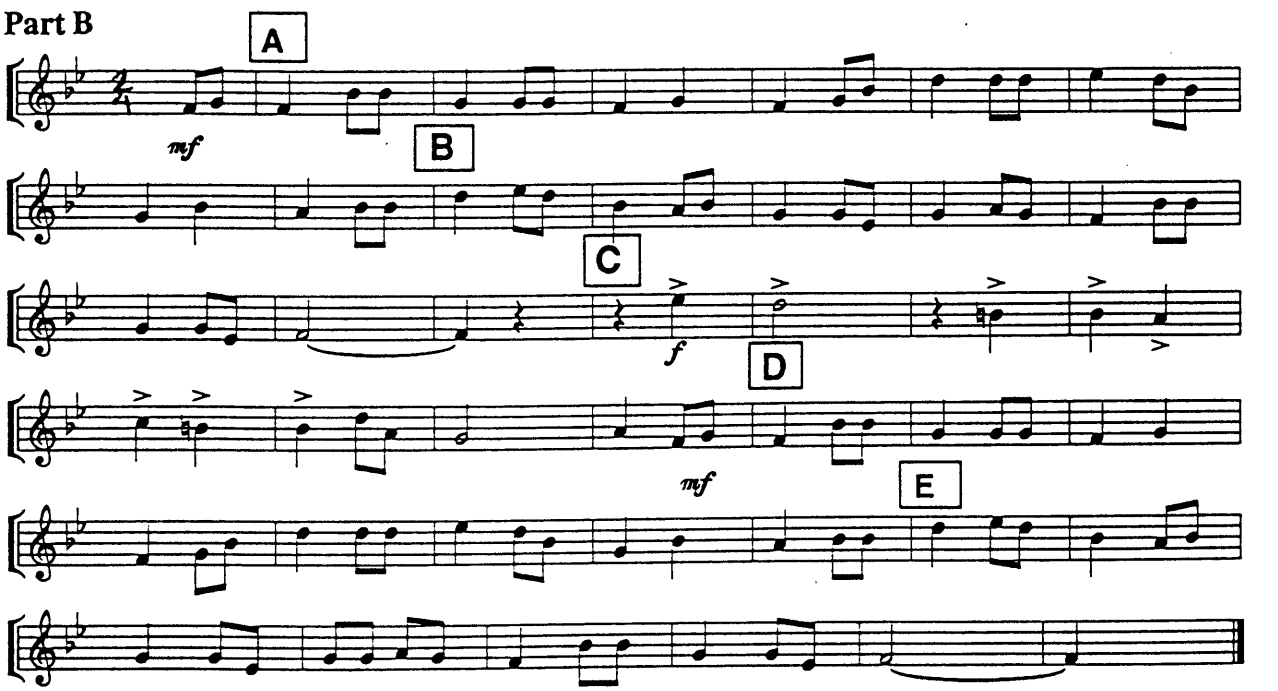
COMIN' IN ON A WING AND A PRAYER

French Horn
Part A



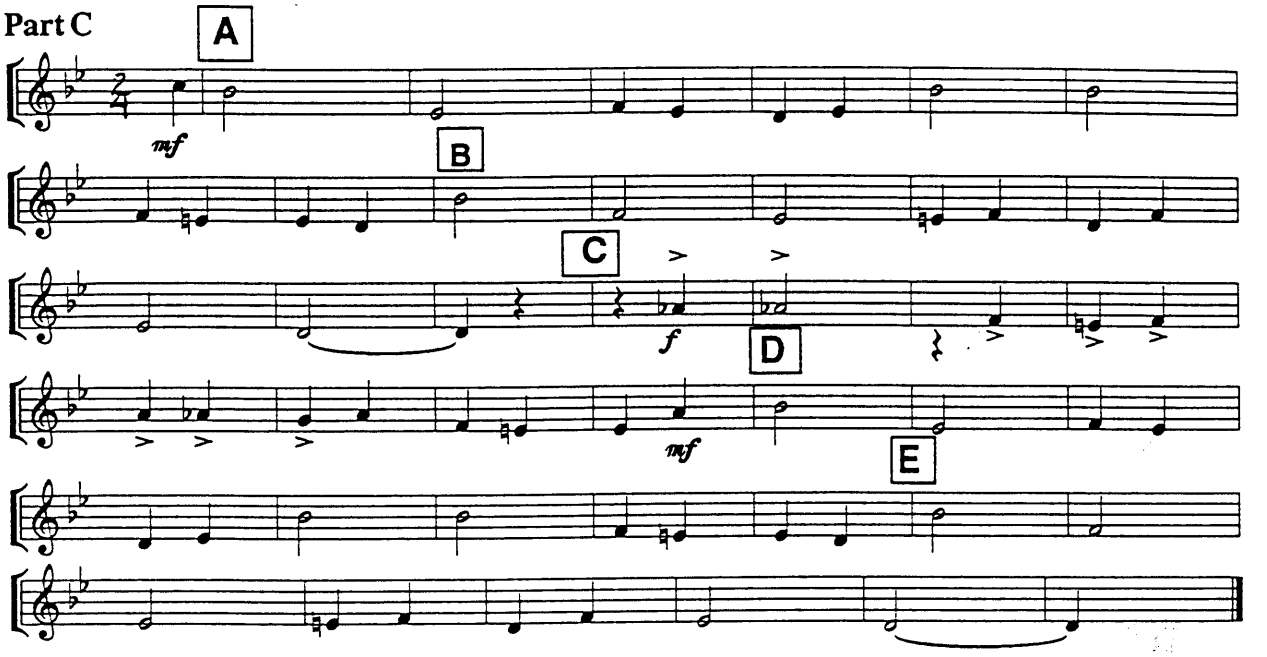
COMIN' IN ON A WING AND A PRAYER

French Horn
Part B



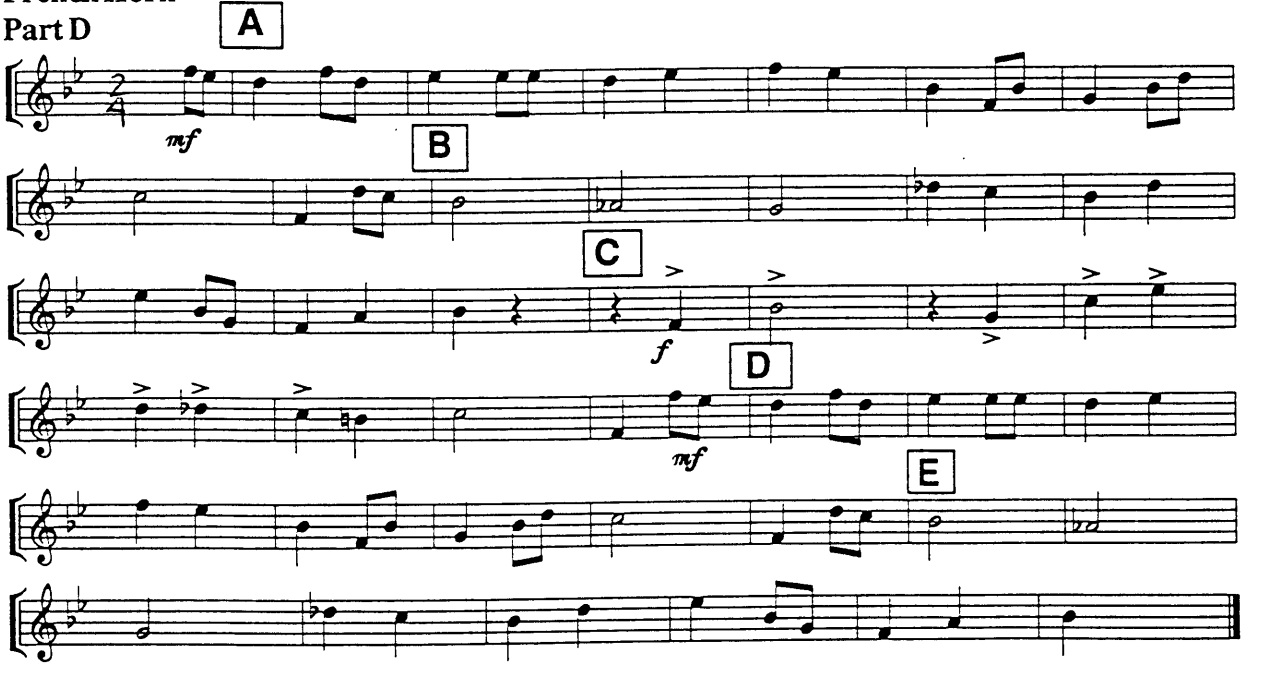
COMIN' IN ON A WING AND A PRAYER

French Horn
Part C



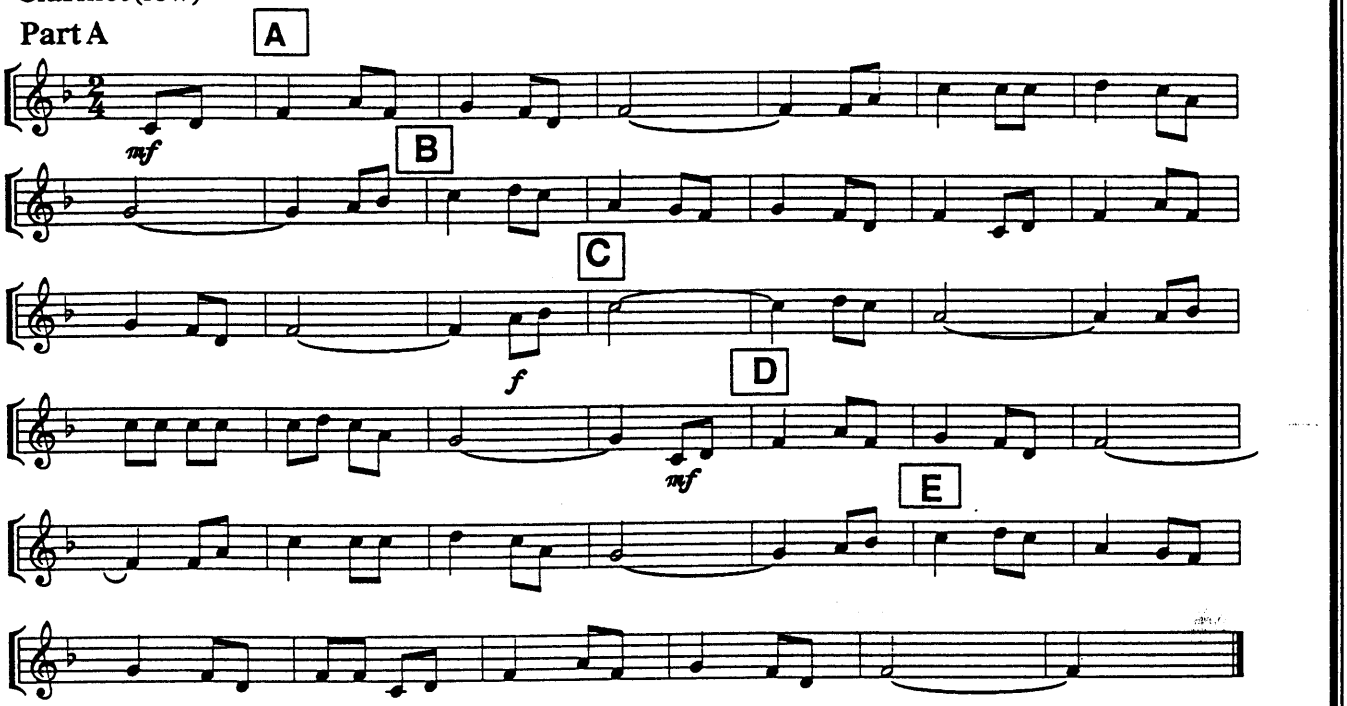
COMIN' IN ON A WING AND A PRAYER

French Horn
Part D



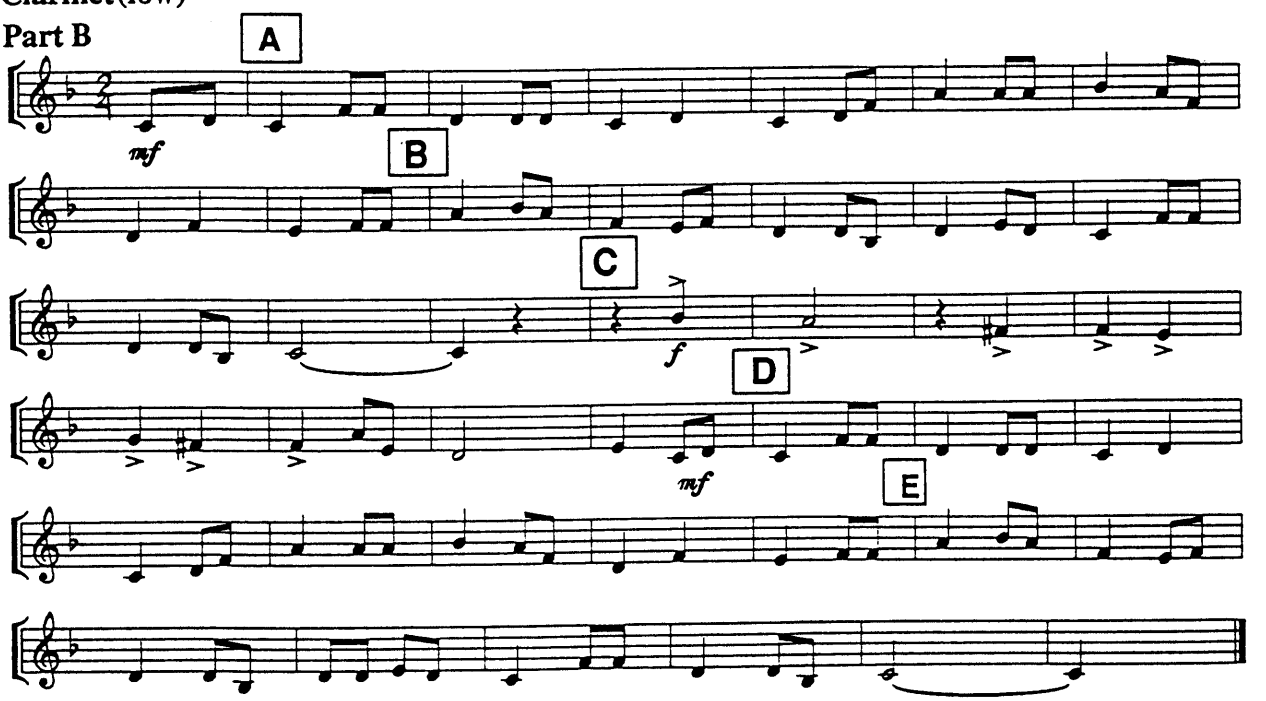
Trumpet
Baritone T.C.
Clarinet (low)
Part A

COMIN' IN ON A WING AND A PRAYER



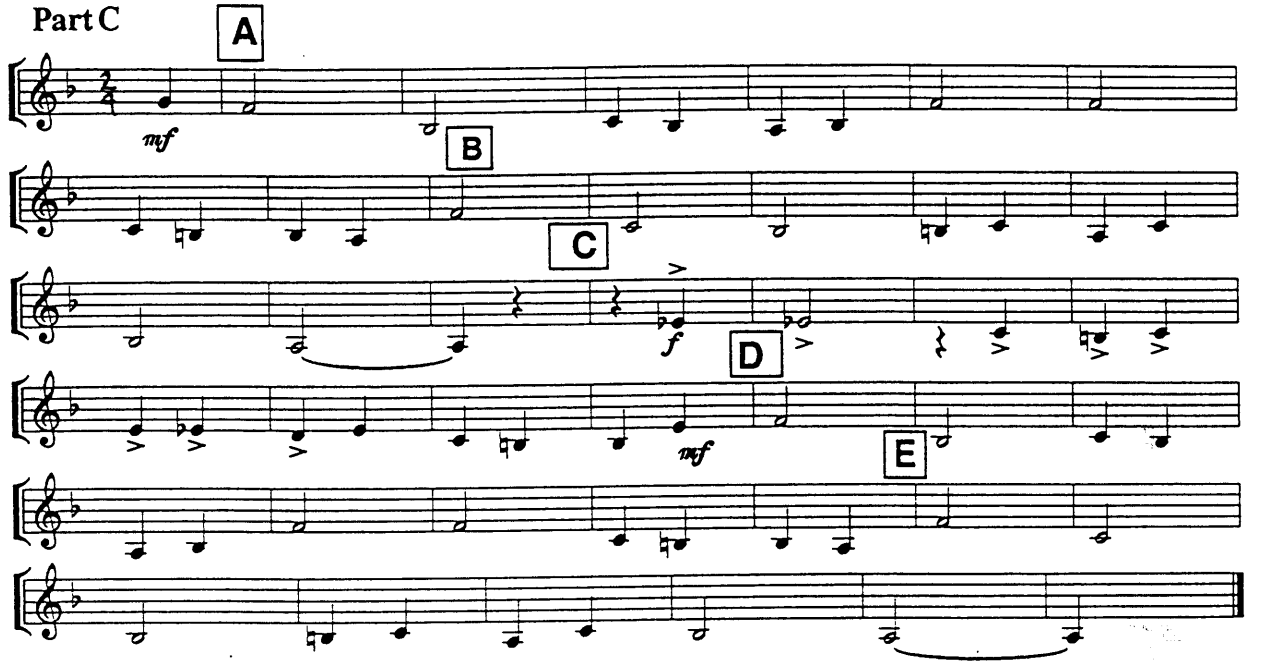
Trumpet
Baritone T.C.
Clarinet (low)
Part B

COMIN' IN ON A WING AND A PRAYER



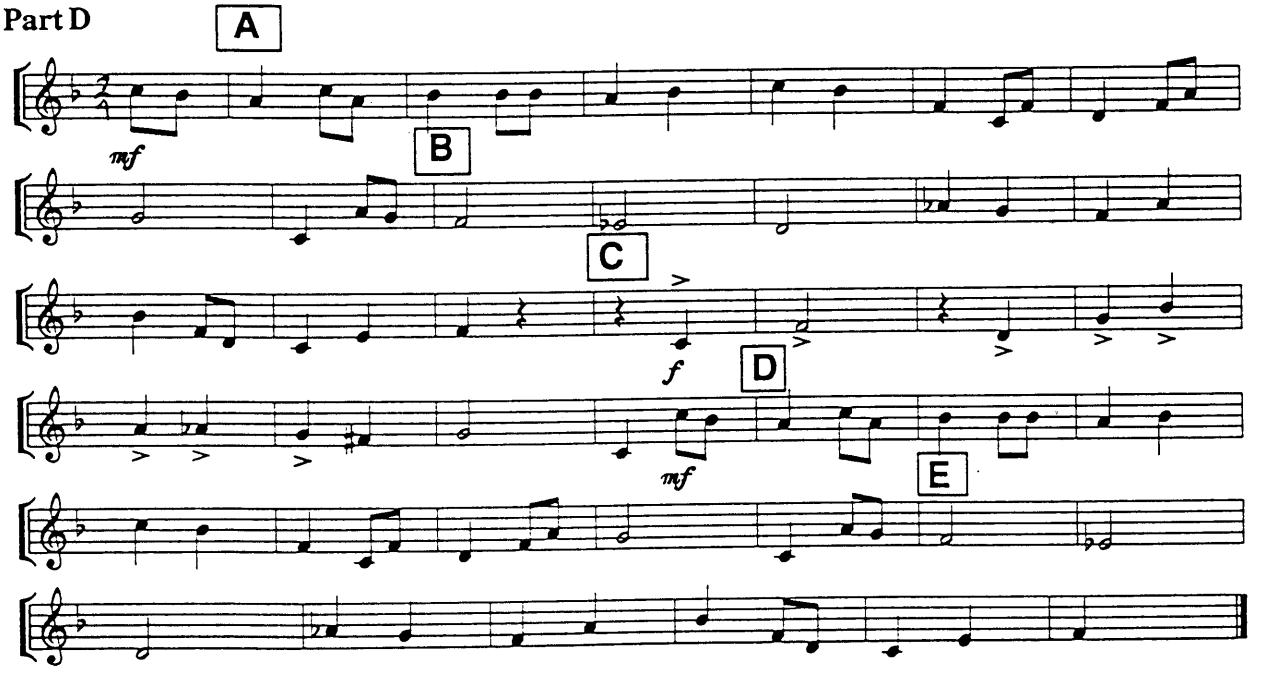
Trumpet
Baritone T.C.
Clarinet (low)
Part C

COMIN' IN ON A WING AND A PRAYER



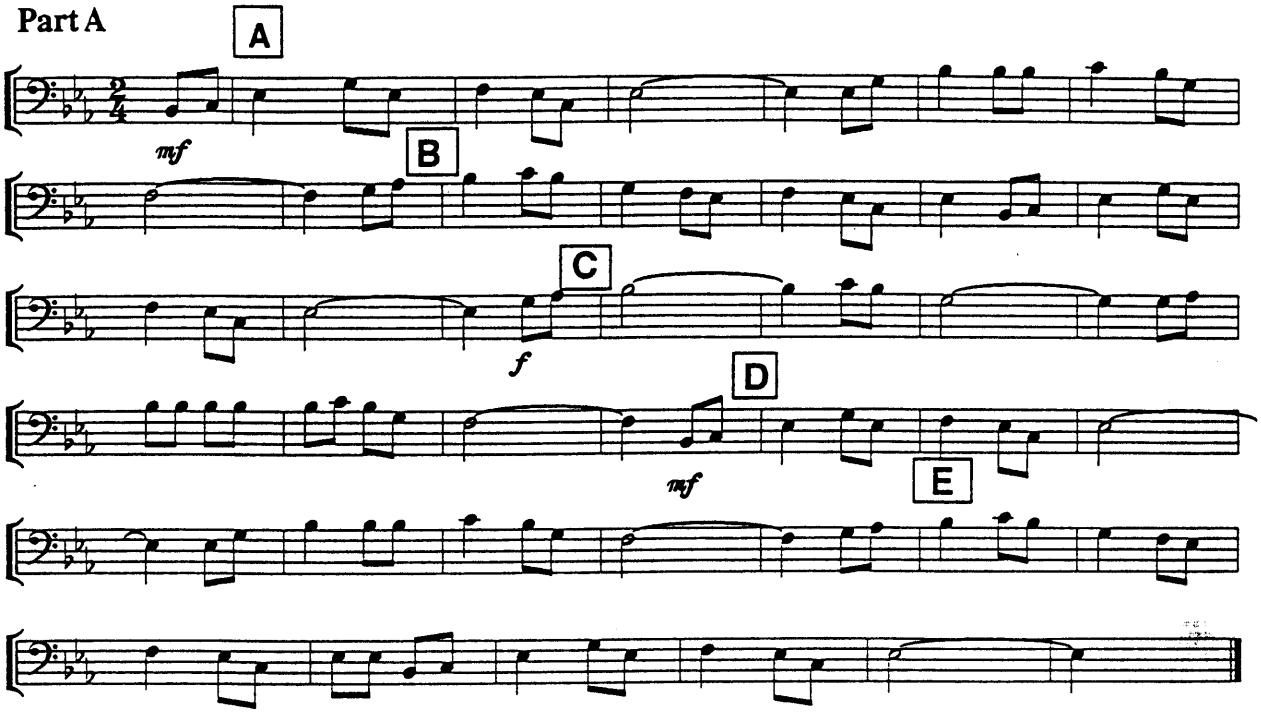
Trumpet
Baritone T.C.
Clarinet (low)
Part D

COMIN' IN ON A WING AND A PRAYER



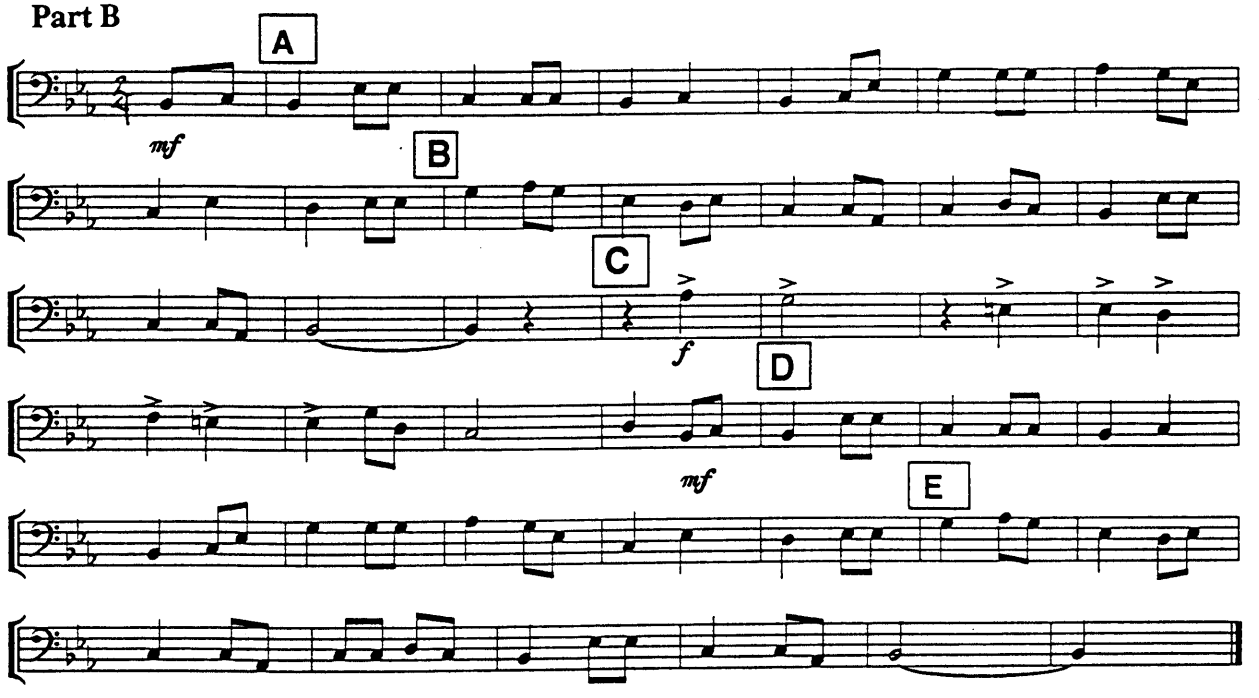
Trombone
Baritone B.C.
Bassoon
Part A

COMIN' IN ON A WING AND A PRAYER



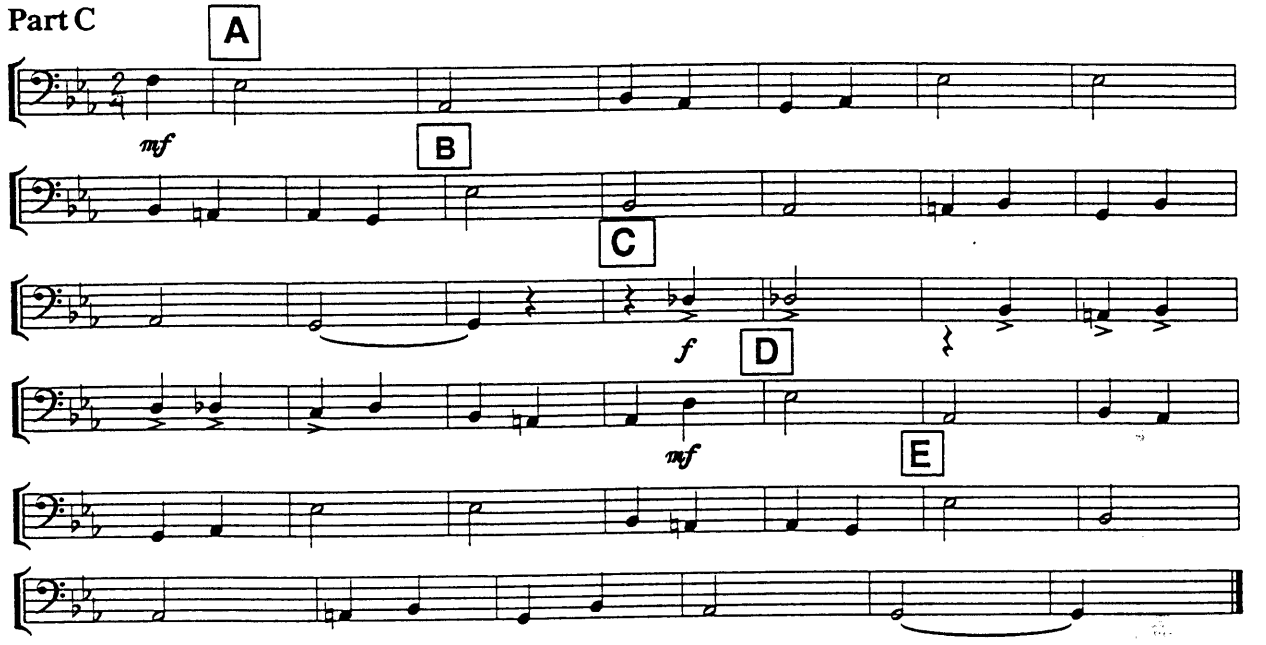
Trombone
Baritone B.C.
Bassoon
Part B

COMIN' IN ON A WING AND A PRAYER



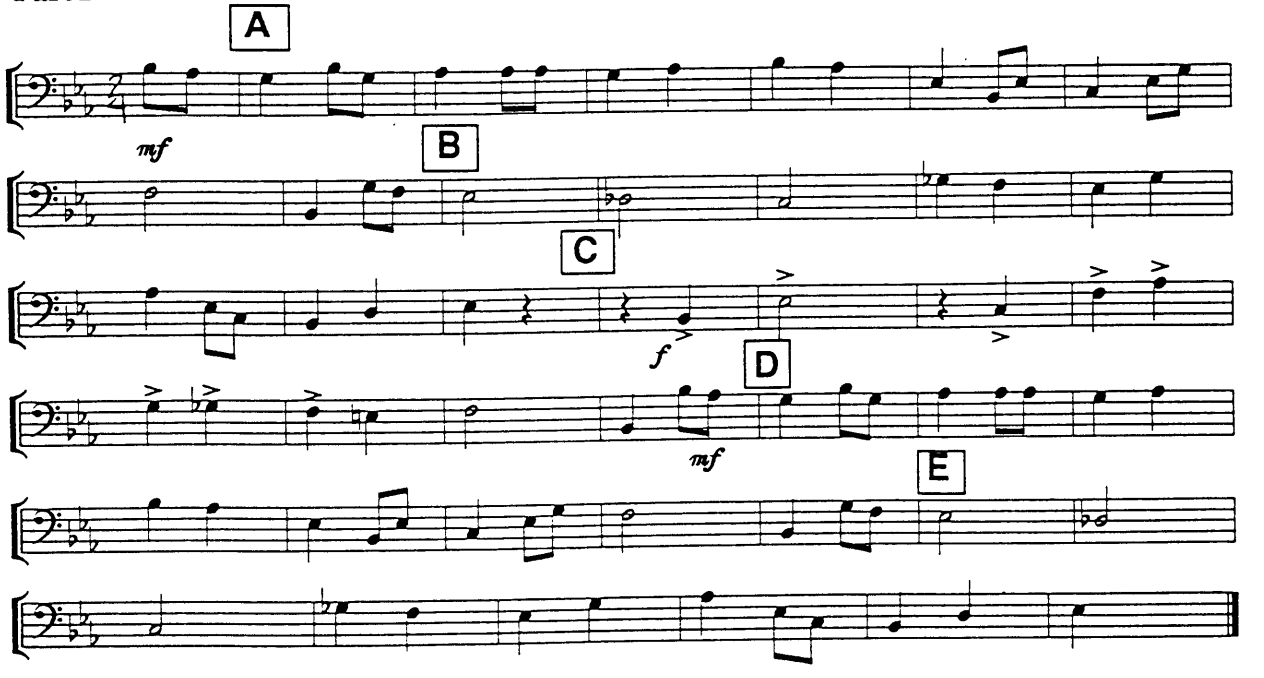
Trombone
Baritone B.C.
Bassoon
Part C

COMIN' IN ON A WING AND A PRAYER



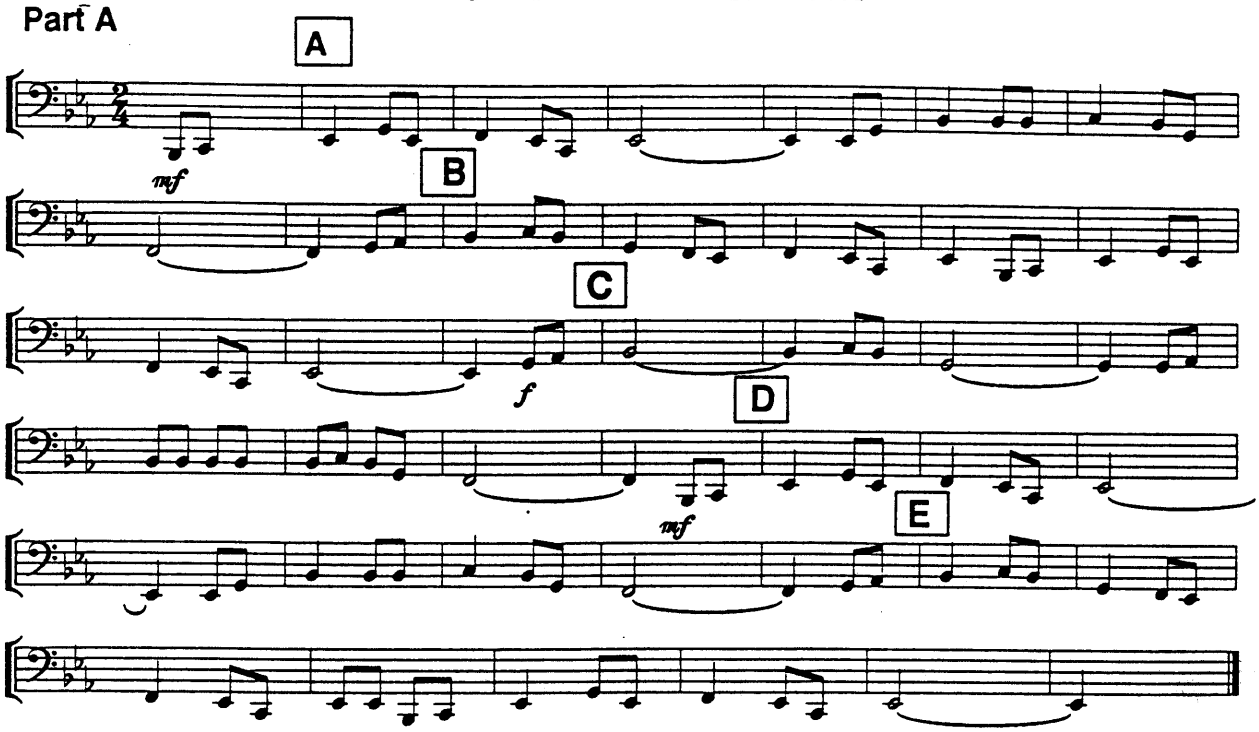
Trombone
Baritone B.C.
Bassoon
Part D

COMIN' IN ON A WING AND A PRAYER



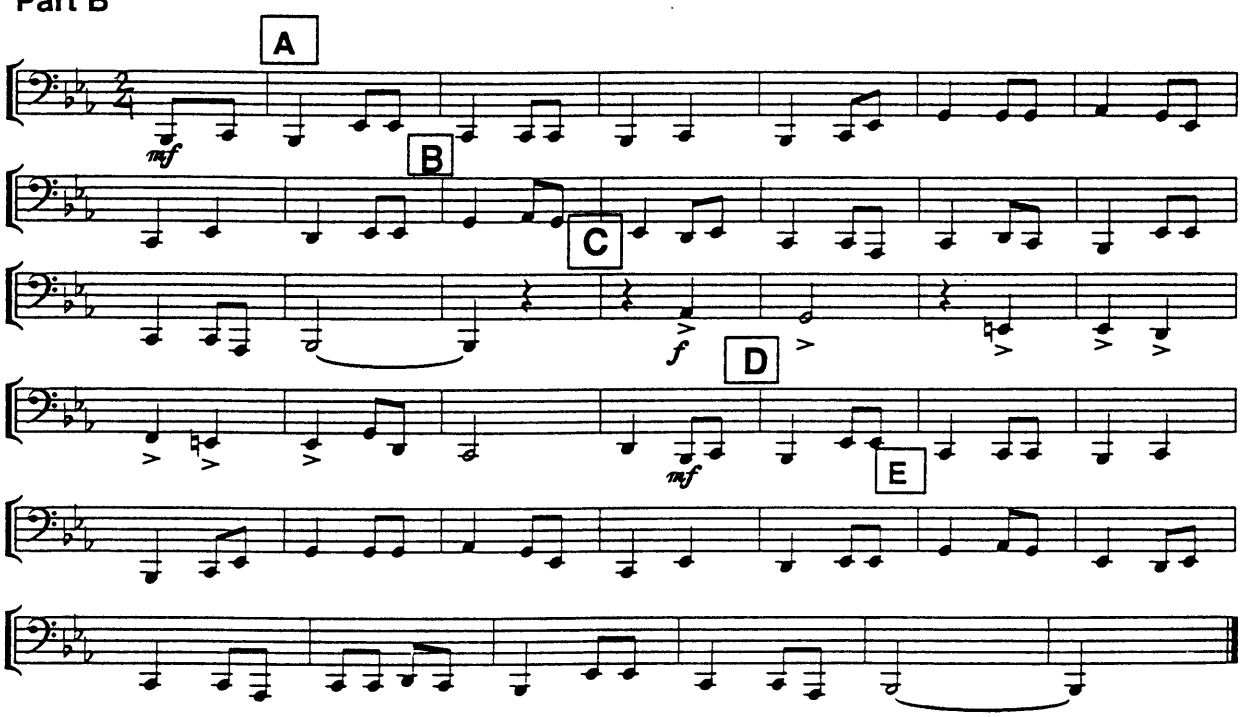
COMIN' IN ON A WING AND A PRAYER

Tuba
Part A



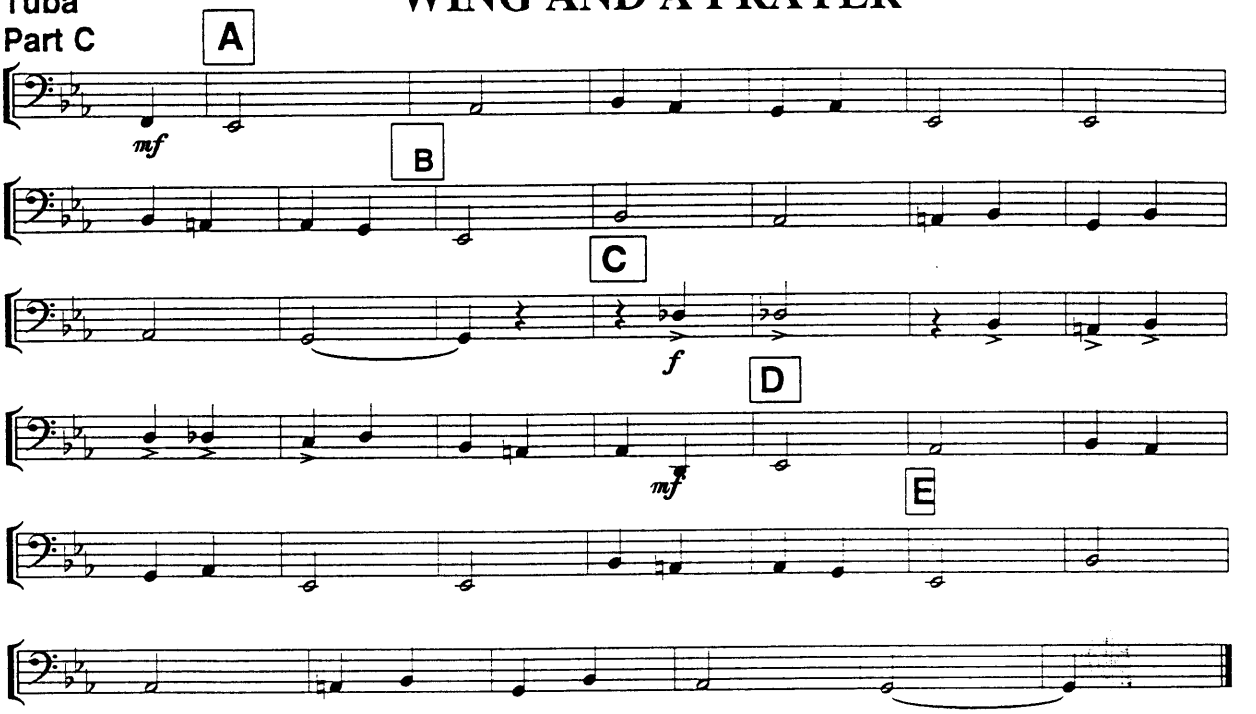
COMIN' IN ON A WING AND A PRAYER

Tuba
Part B



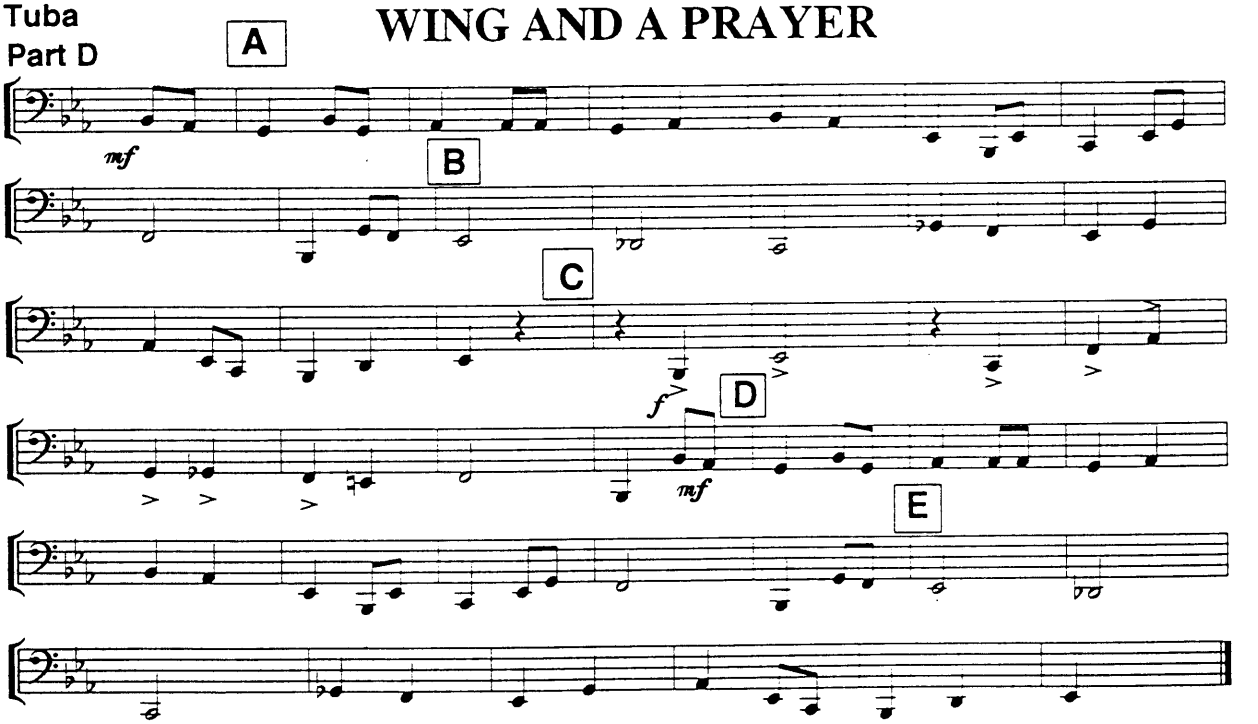
COMIN' IN ON A WING AND A PRAYER

Tuba
Part C



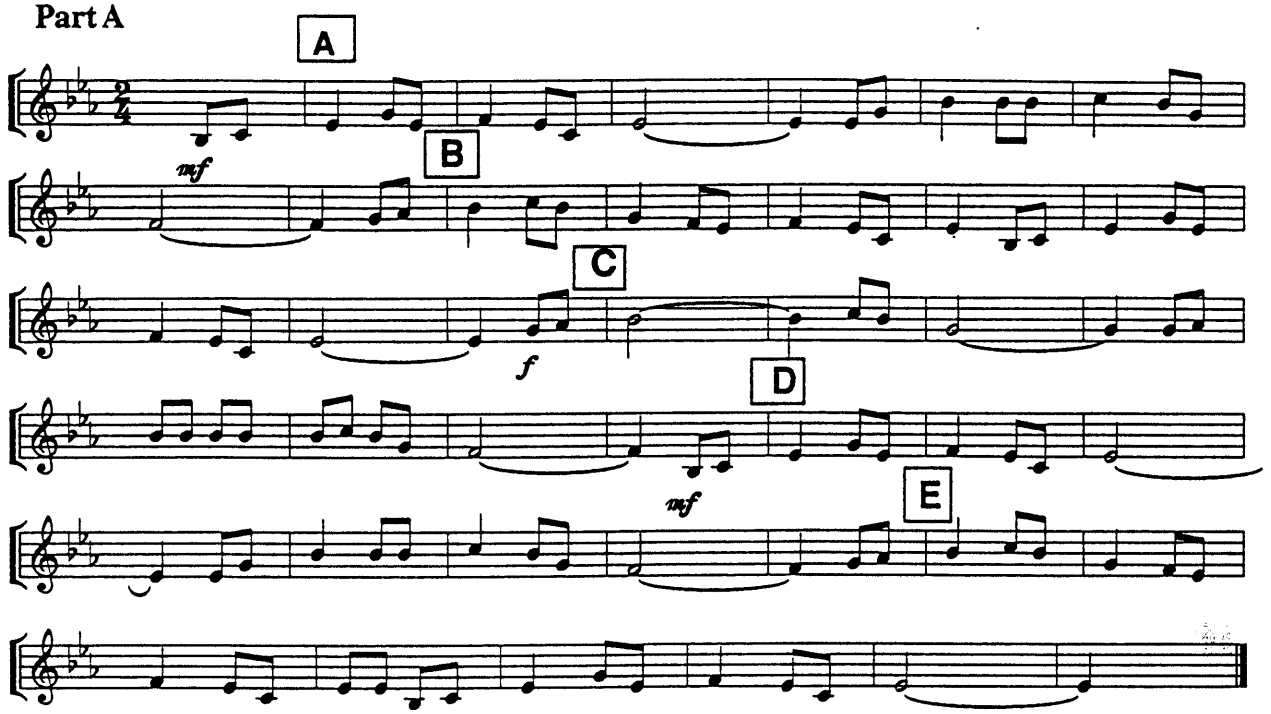
COMIN' IN ON A WING AND A PRAYER

Tuba
Part D



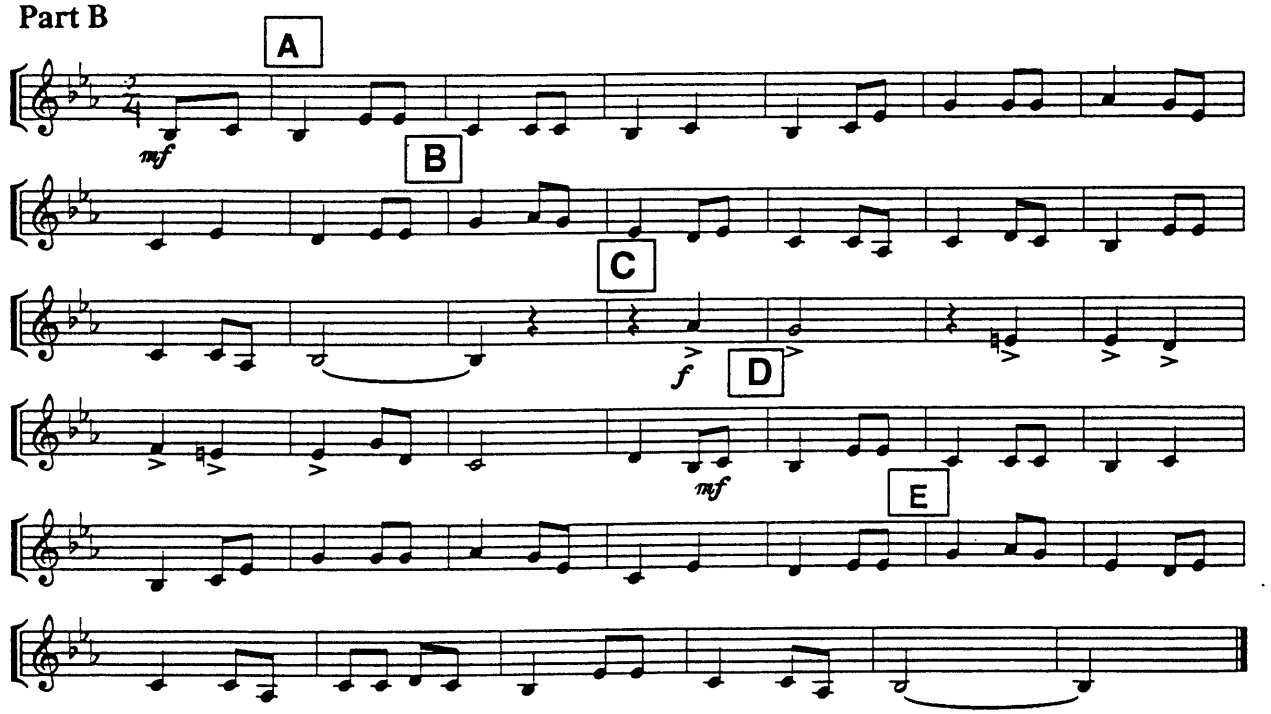
COMIN' IN ON A WING AND A PRAYER

Bells
Part A



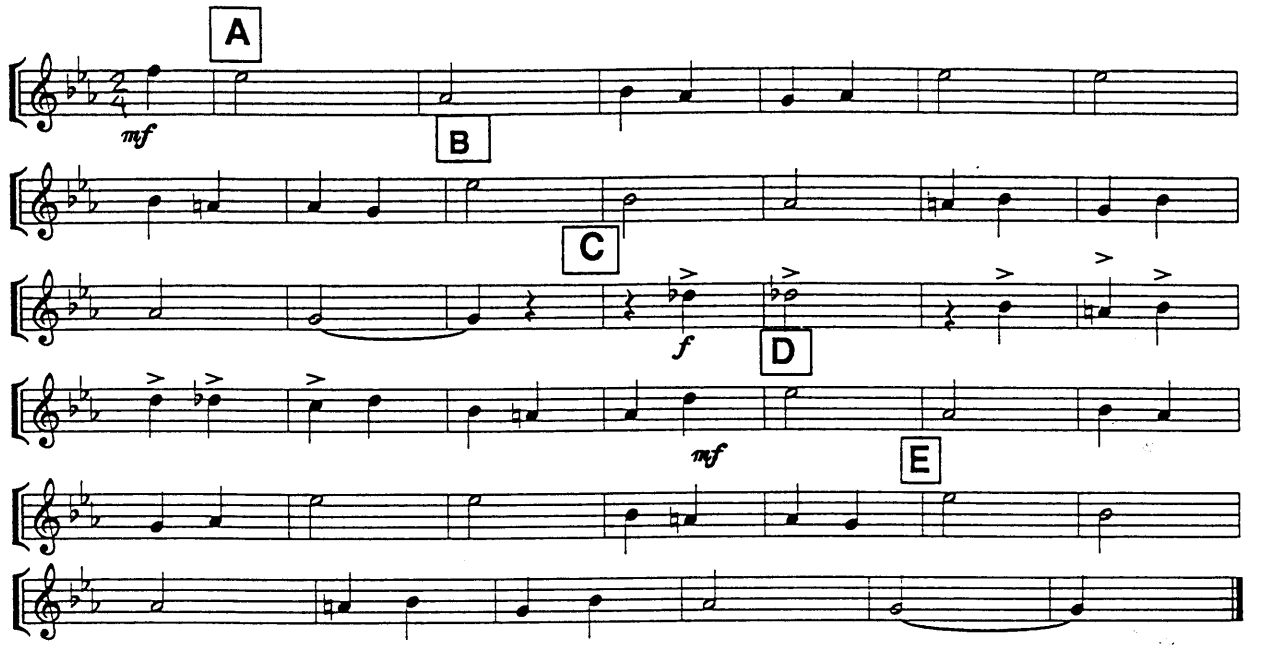
COMIN' IN ON A WING AND A PRAYER

Bells
Part B



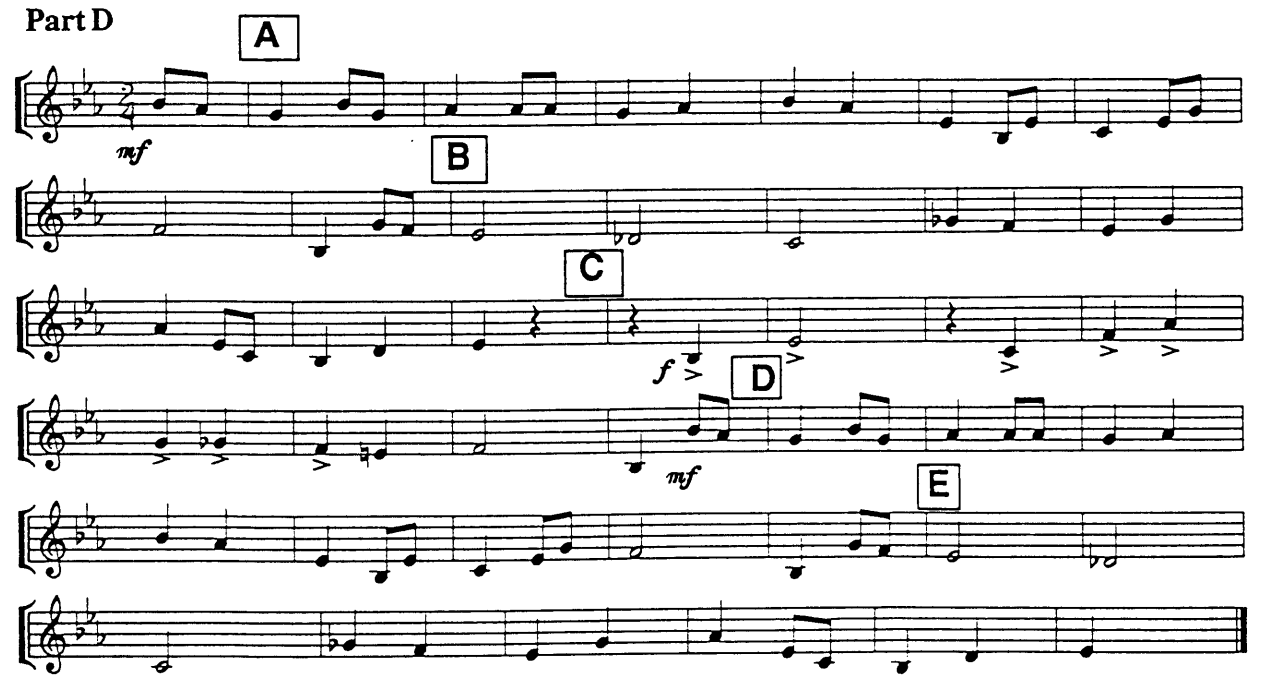
COMIN' IN ON A WING AND A PRAYER

Bells -
Part C



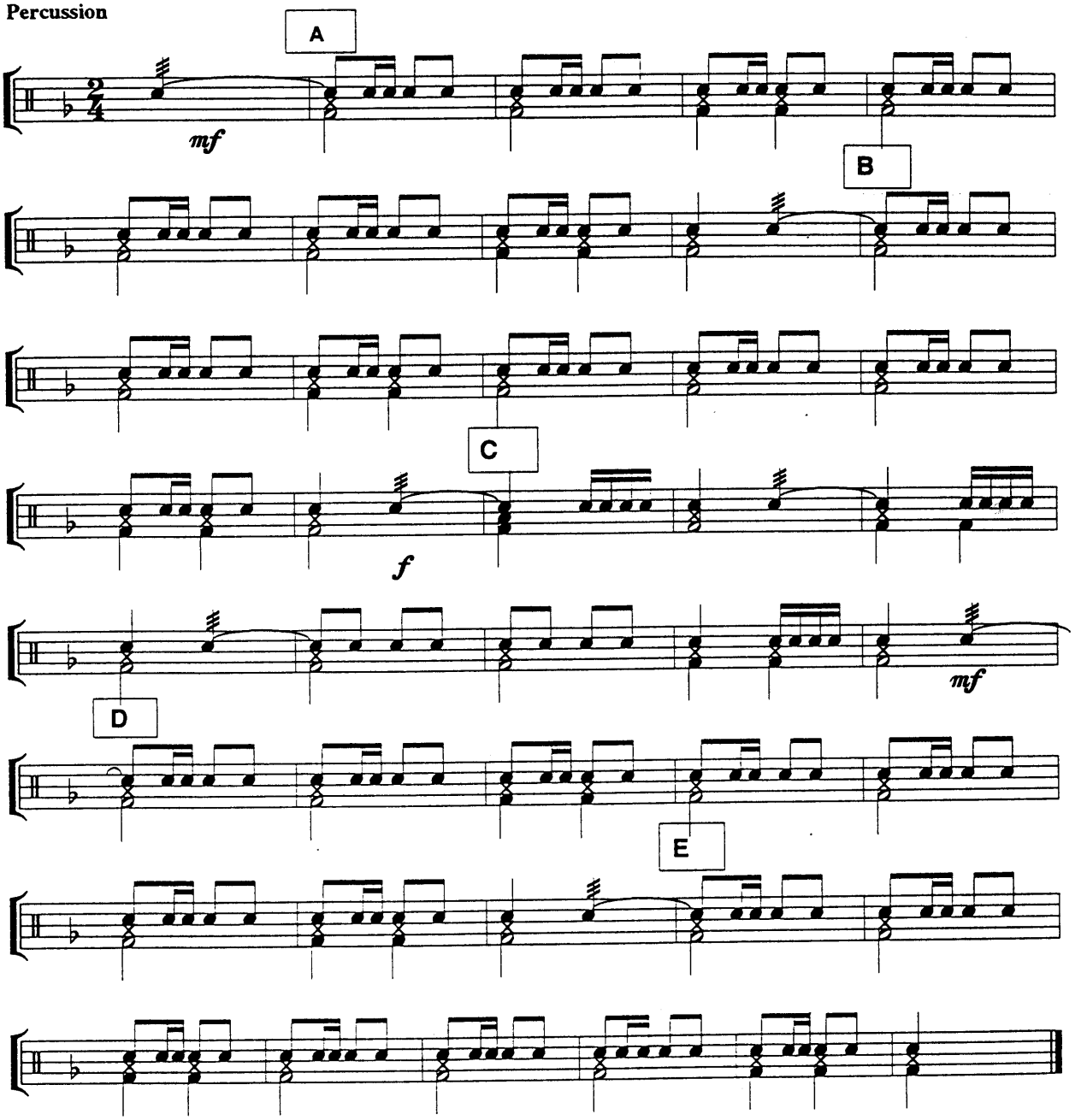
COMIN' IN ON A WING AND A PRAYER

Bells
Part D

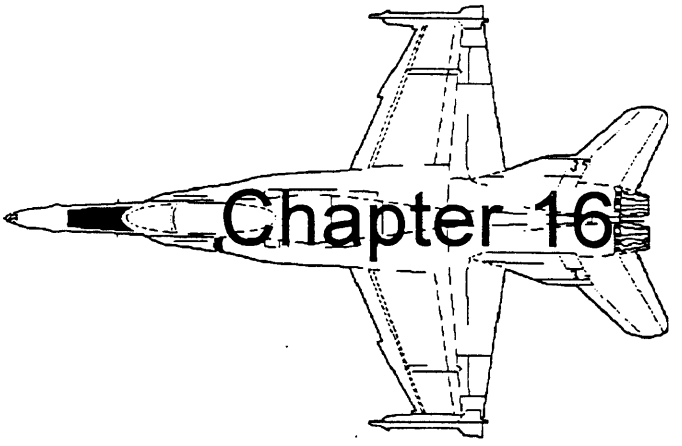


COMIN' IN ON A WING AND A PRAYER

Percussion



Crimond



Chapter 16

Crimond may be played at services or any ceremonial parade at which a hymn is required. An "Evening Hymn" is played in both the Sunset ceremony and the Ceremony of the Flags. "Crimond" would be a suitable choice for one of these events.

"Crimond" is based upon Psalm 23, and the melody was composed by Jesse Irvine who lived from 1836 to 1887.

Practicing hymns such as "Naval Hymn", "Crimond" and "Day Thou Gavest" is an excellent method of developing tone, balance and blend in an ensemble. "Crimond" is particularly good for developing a solid tone.

Lyrics

The Lord's my shepherd, I'll not want:
He makes me down to lie
in pastures green; He leadeth me
the quiet waters by.

My soul He doth restore again,
and me to walk doth make
within the paths of righteousness,
even for His own name's sake.

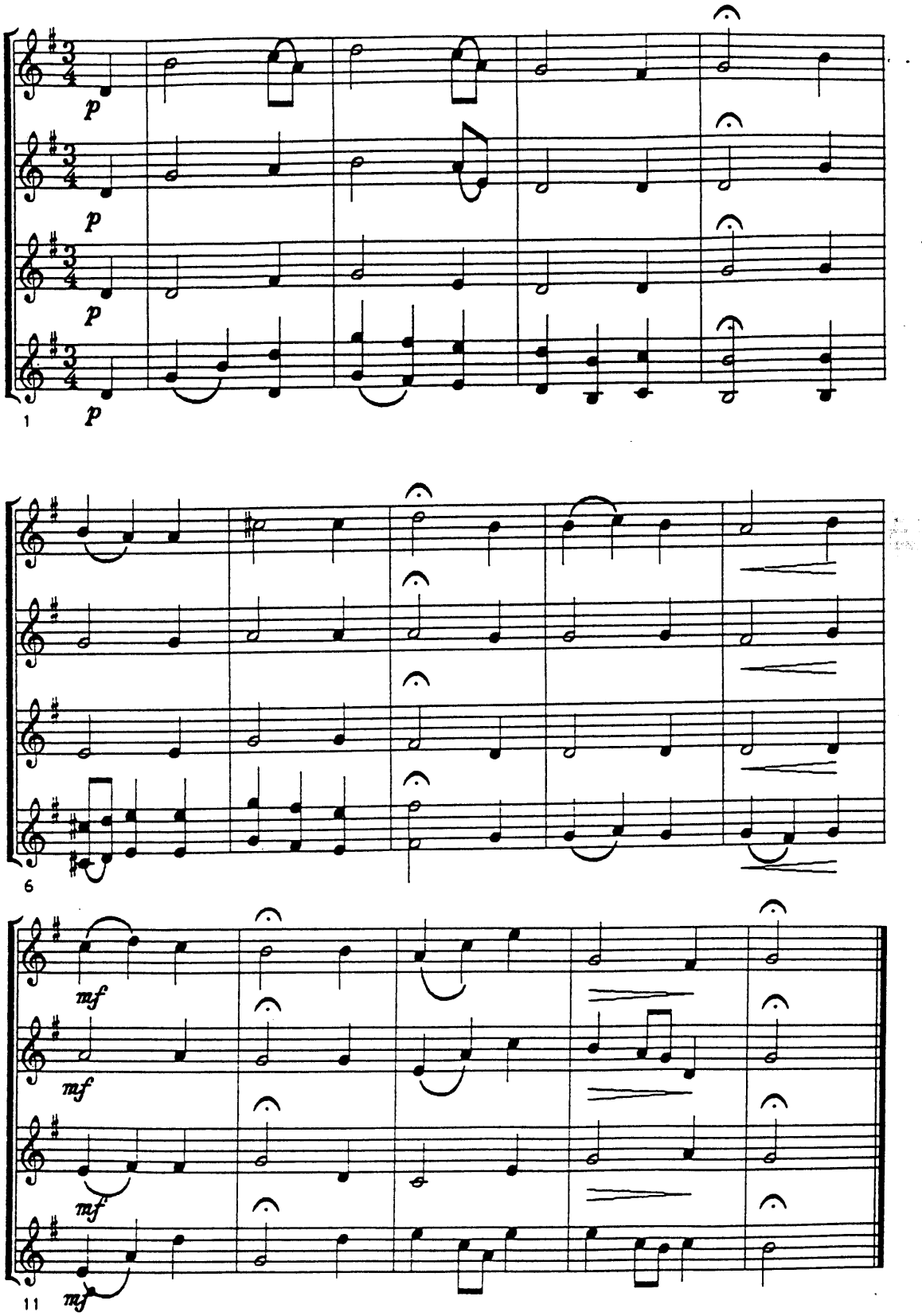
Yea, though I walk through death's dark vale,
yet will I fear no ill;
for Thou art with me, and thy rod
and staff me comfort still.

My table Thou hast furnished
in presence of my foes;
my head Thou dost with oil anoint,
and my cup overflows.

Goodness and mercy all my life
shall surely follow me,
and in God's house for evermore
my dwelling-place shall be.

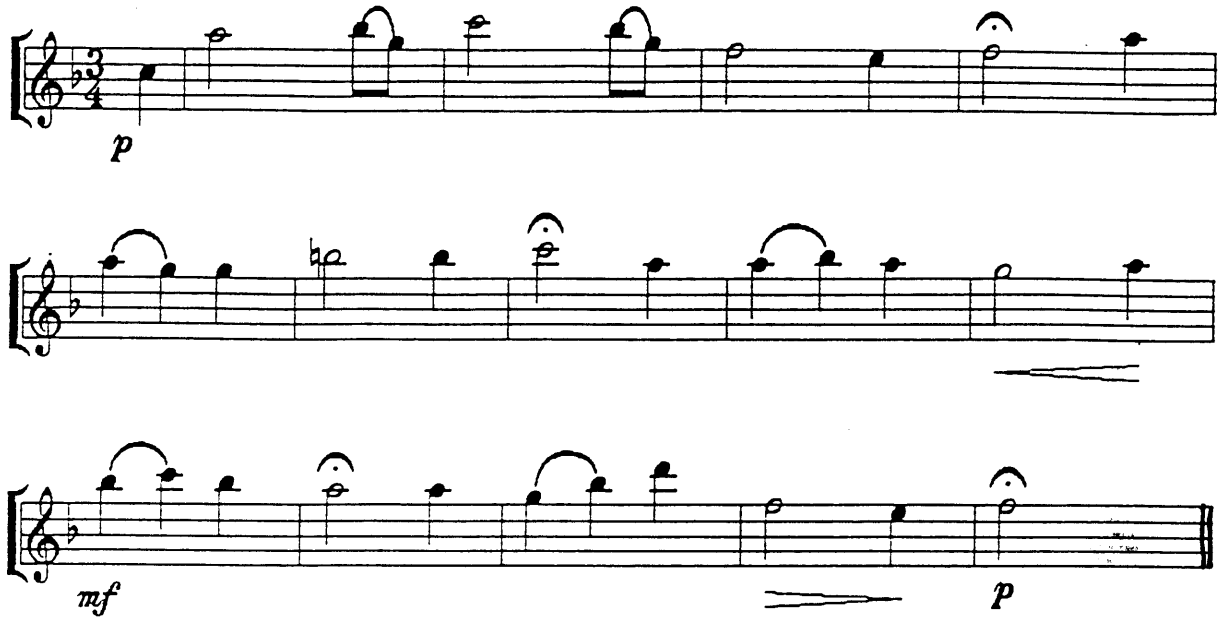
Bb Conductor

CRIMOND



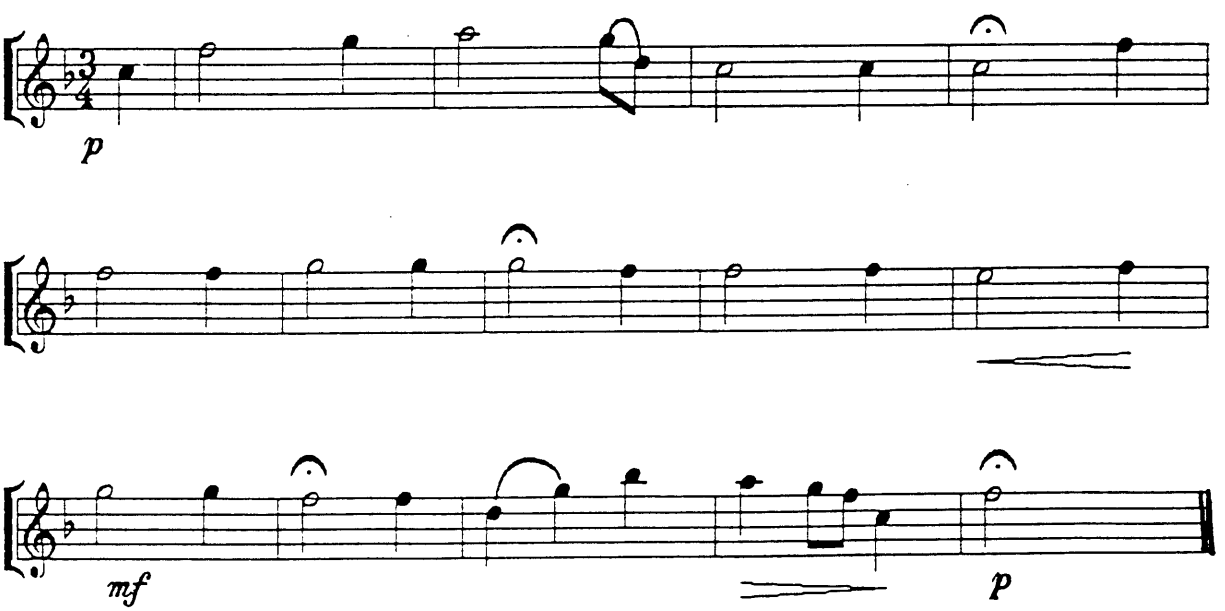
Flute/Oboe **Part A**

CRIMOND



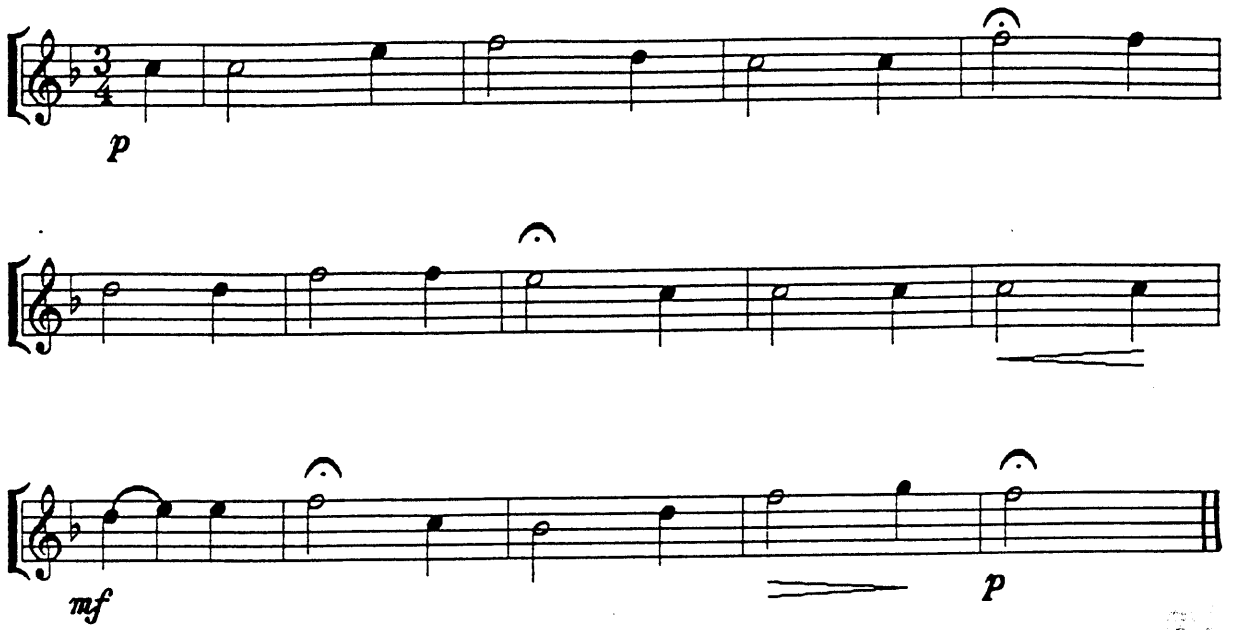
Flute/Oboe **Part B**

CRIMOND



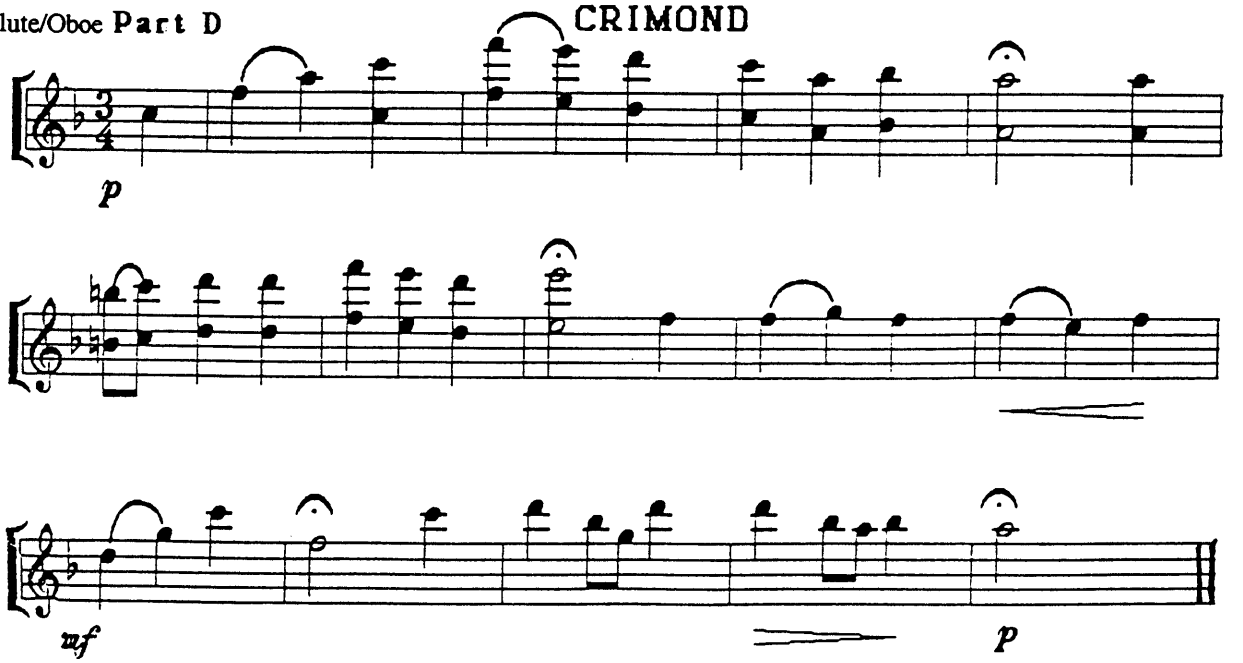
Flute/Oboe **Part C**

CRIMOND



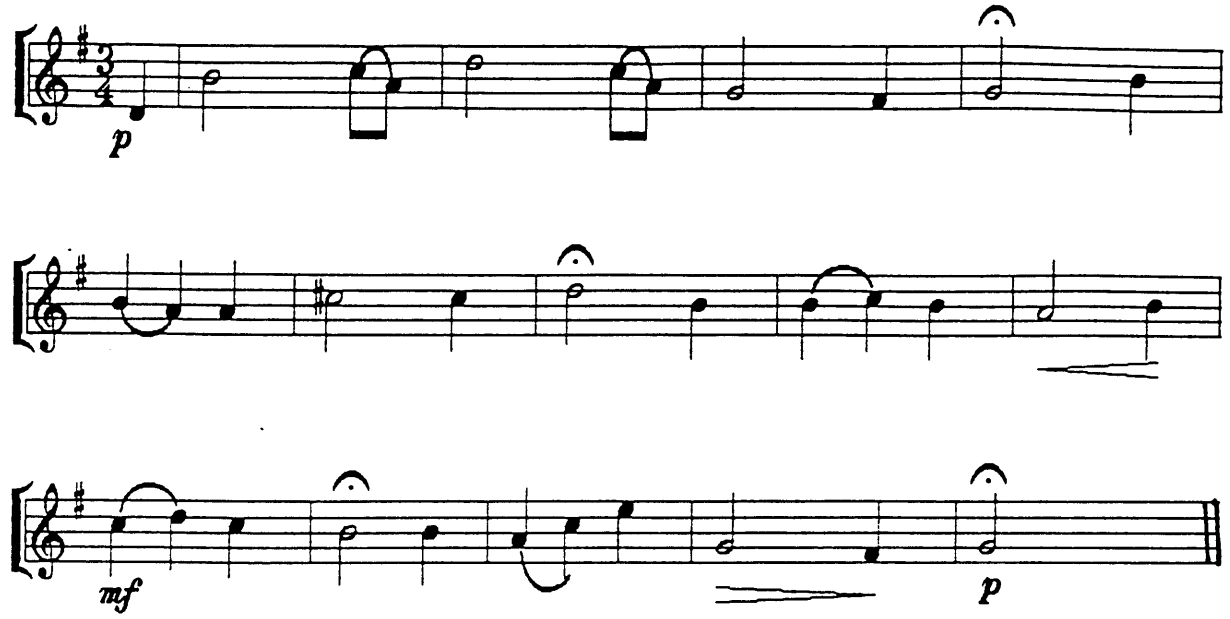
Flute/Oboe **Part D**

CRIMOND



Clarinet/Tenor Sax **Part A**

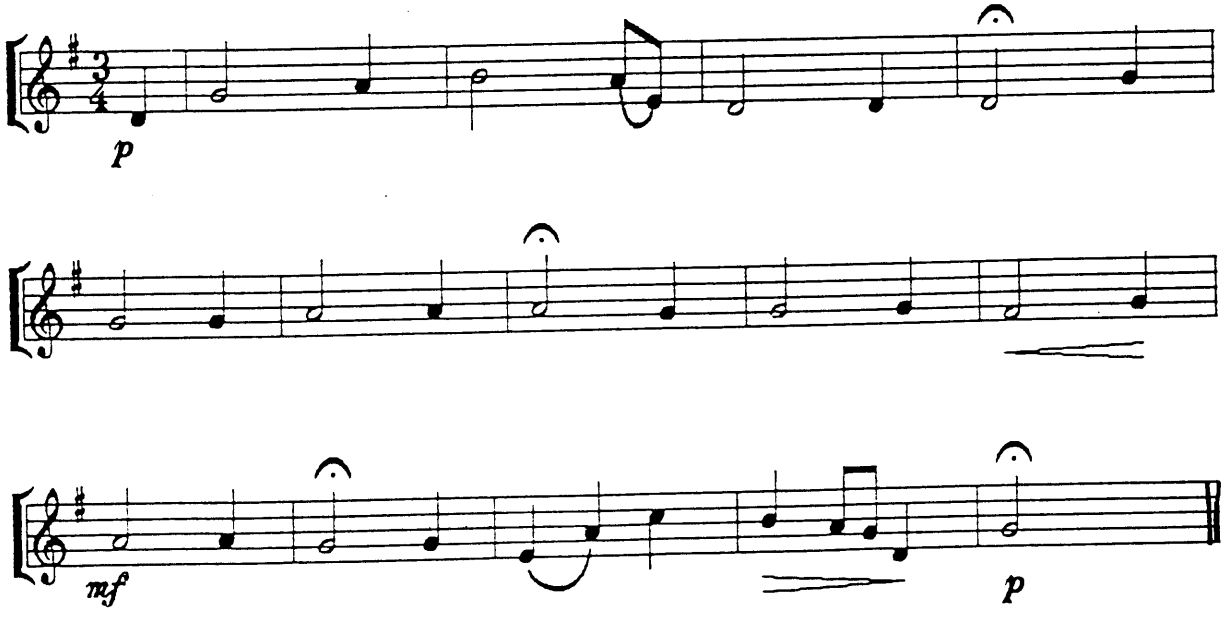
CRIMOND



Clarinet/Tenor Sax

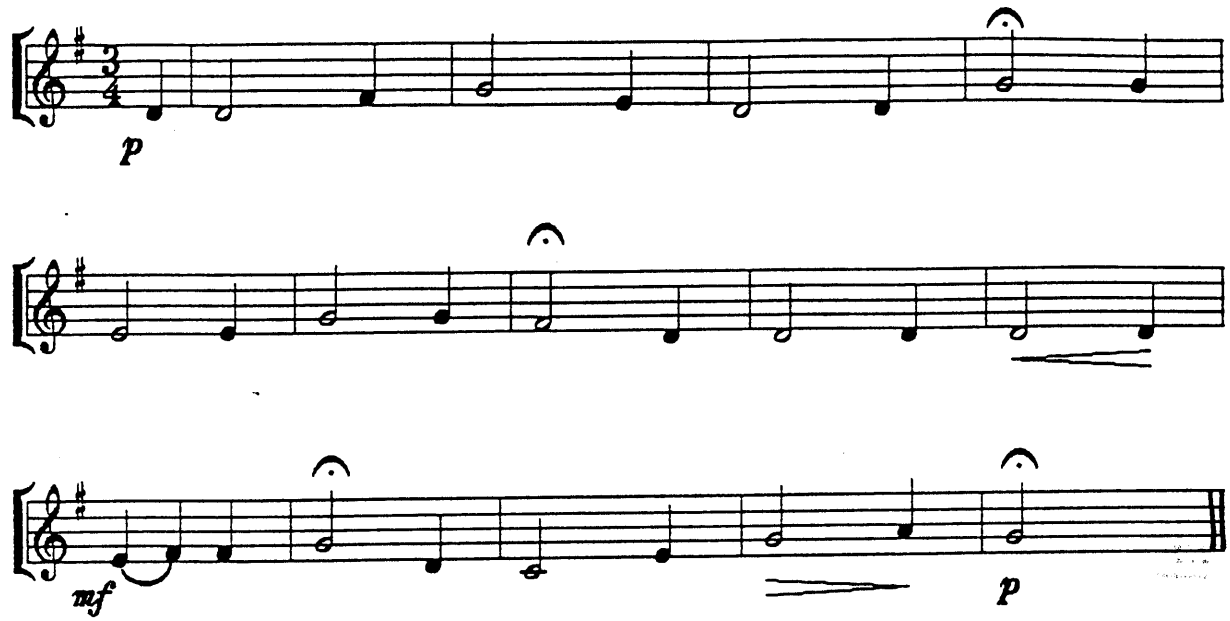
Part B

CRIMOND



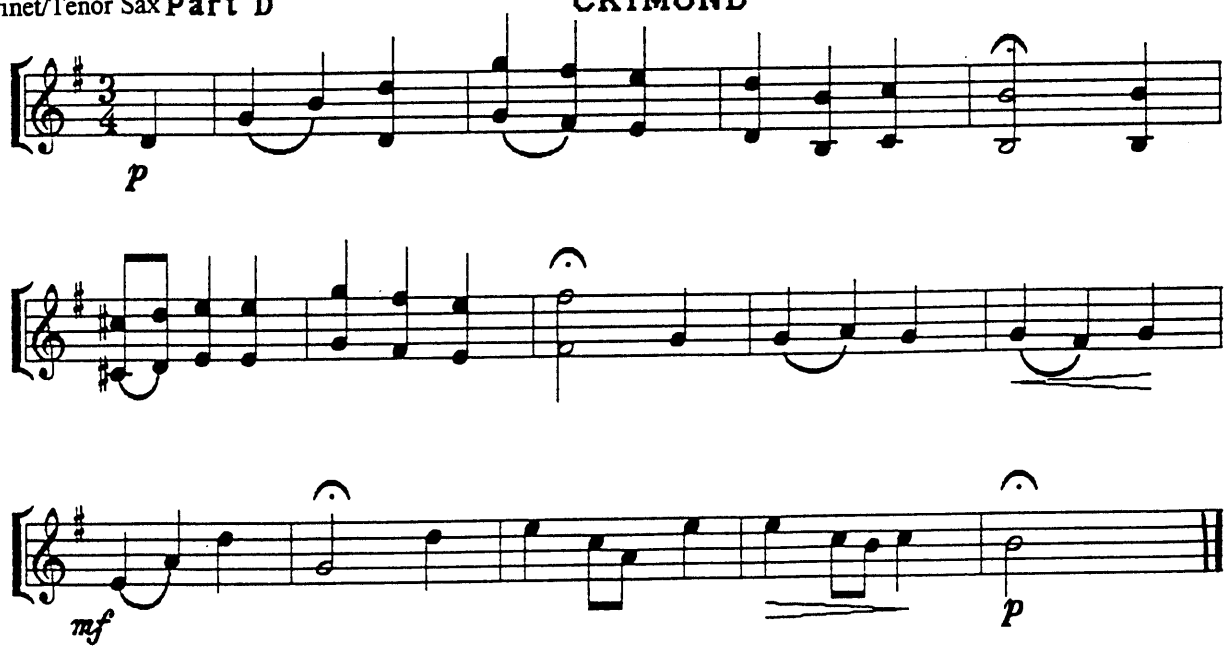
Clarinet/Tenor Sax **Part C**

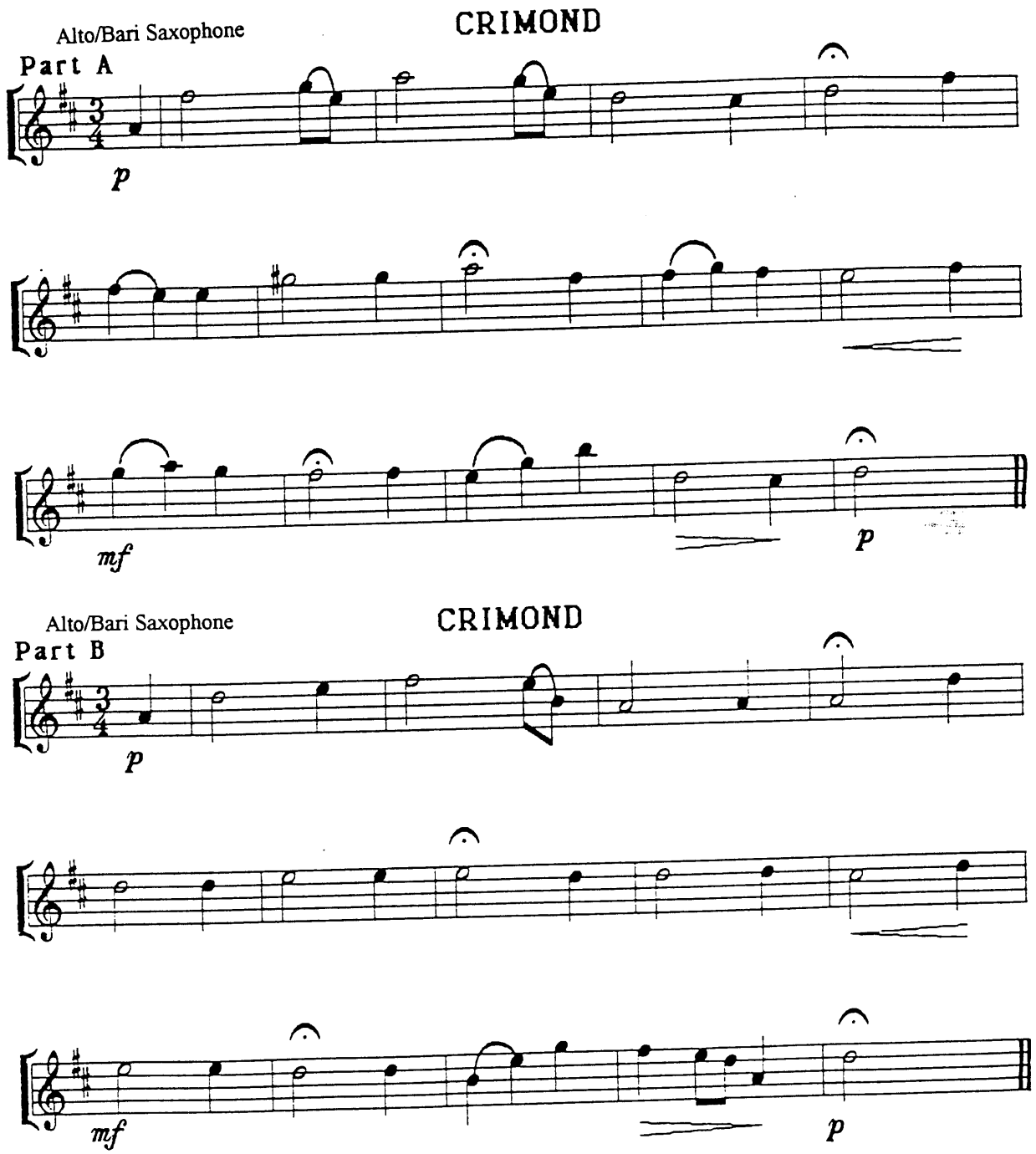
CRIMOND



Clarinet/Tenor Sax **Part D**

CRIMOND

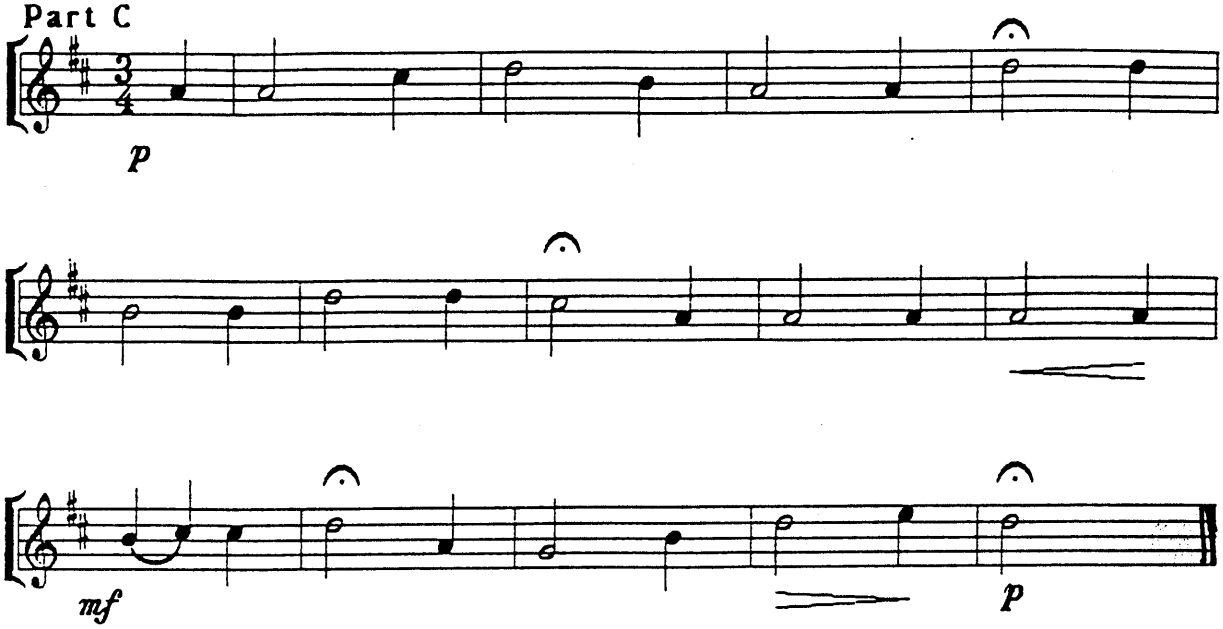



Alto/Bari Saxophone
CRIMOND
Part A
p
mf
p
Alto/Bari Saxophone
CRIMOND
Part B
p
mf
p

Alto/Bari Saxophone

CRIMOND

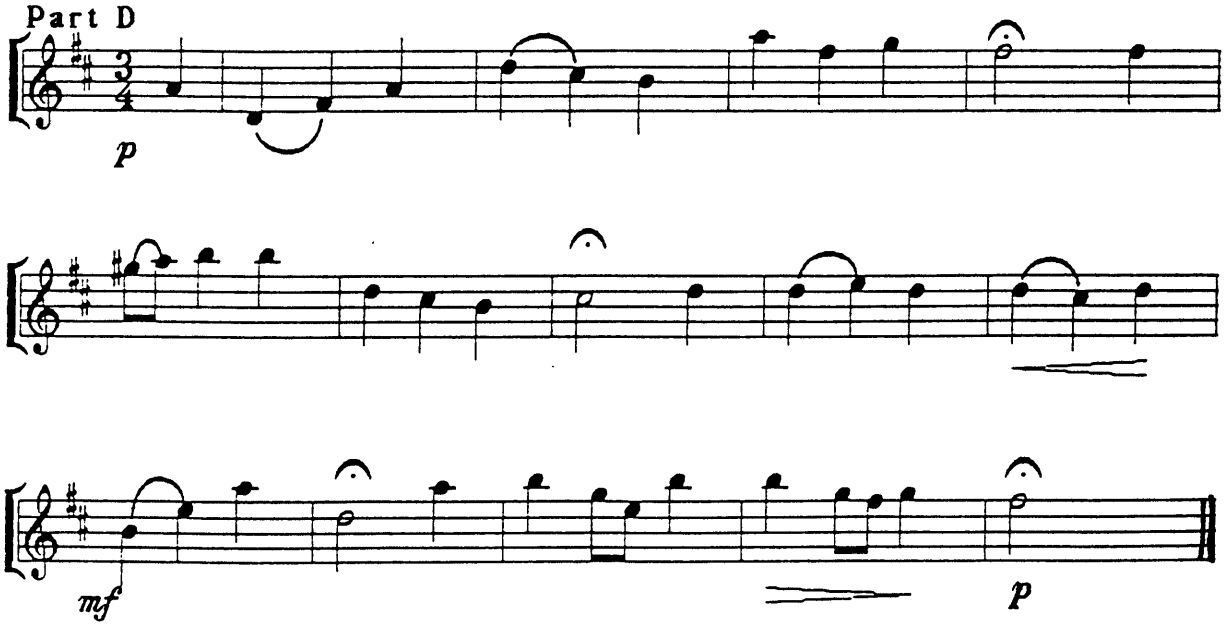
Part C



Alto/Bari Saxophone

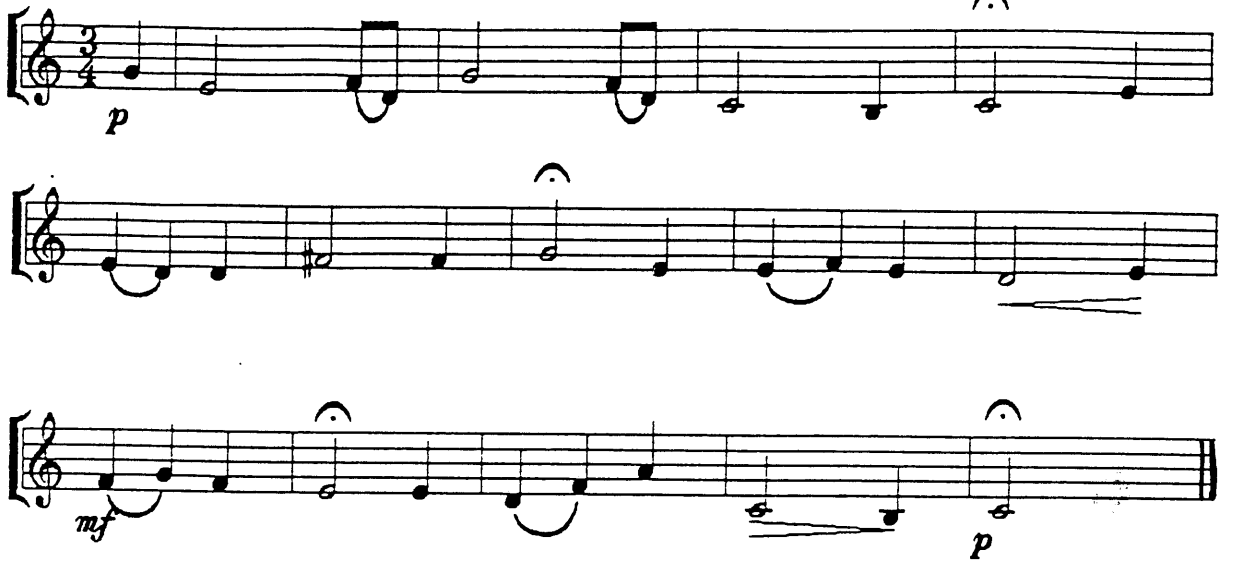
CRIMOND

Part D



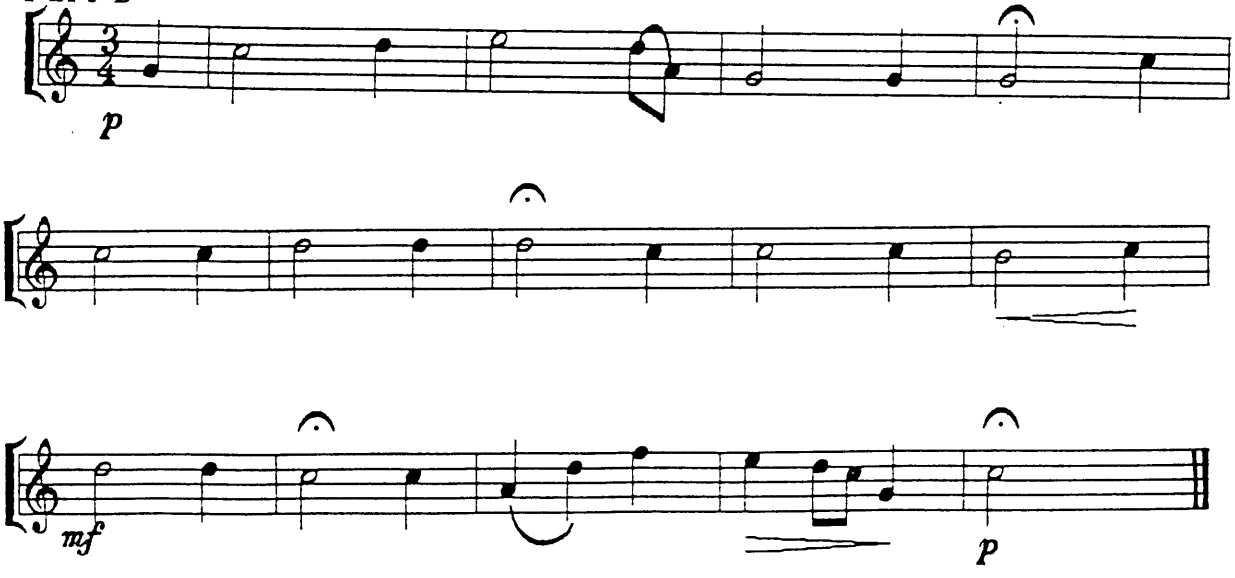
French Horn
Part A

CRIMOND



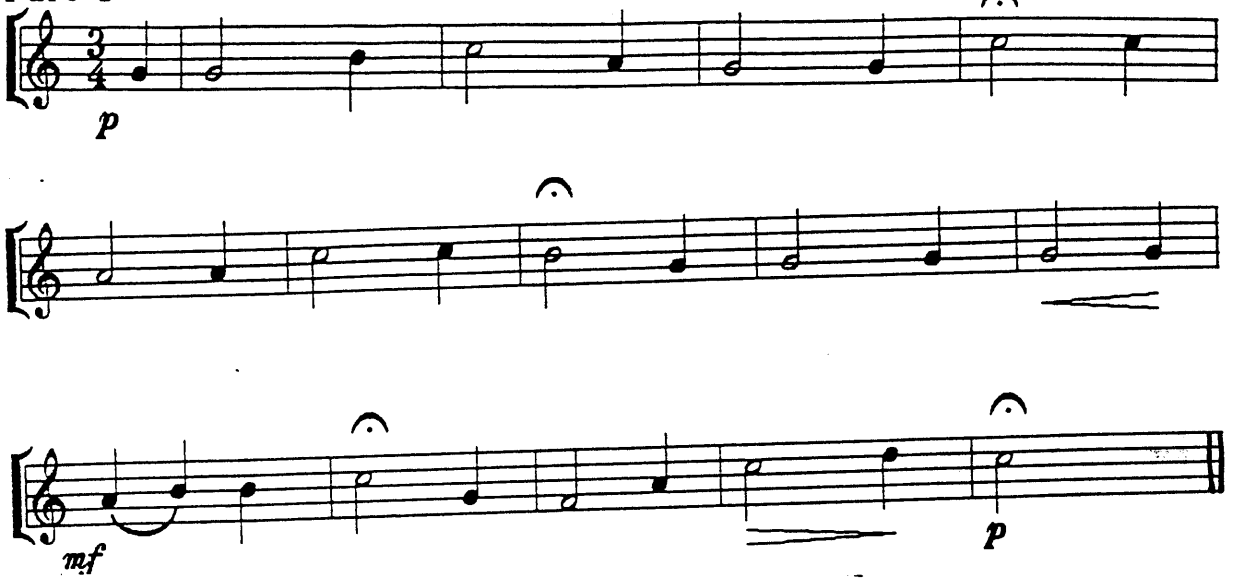
French Horn
Part B

CRIMOND



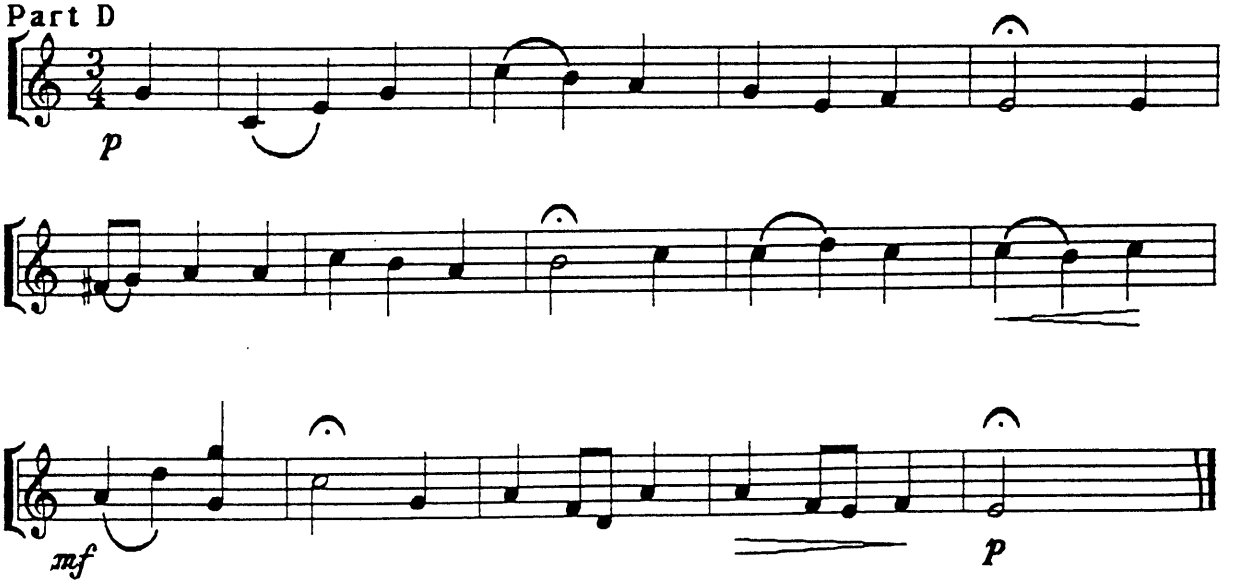
French Horn
Part C

CRIMOND



French Horn
Part D

CRIMOND



Trumpet/Baritone T.C. /Bass Clarinet **Part A**

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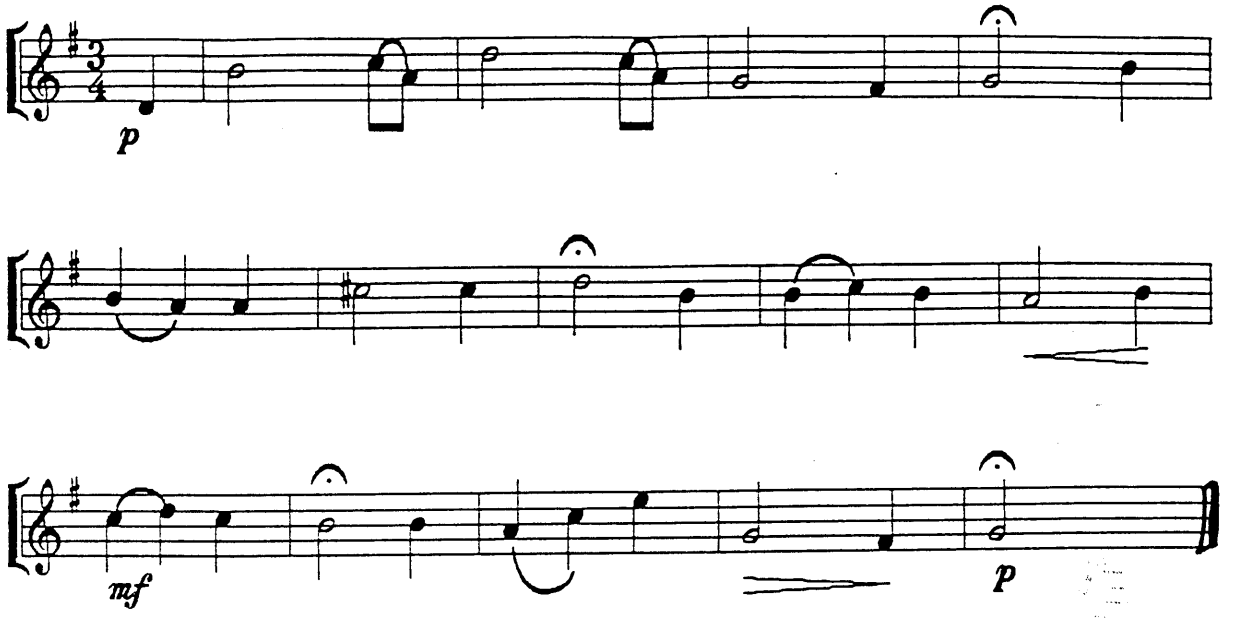

Trumpet/Baritone T.C. /Bass Clarinet **Part B**

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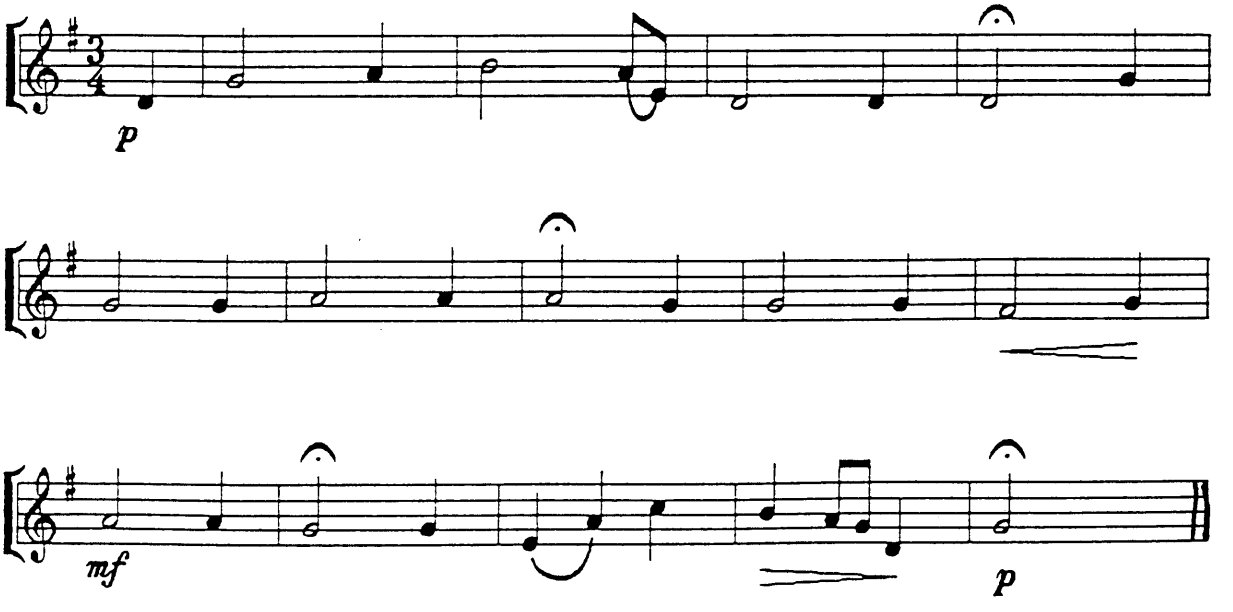
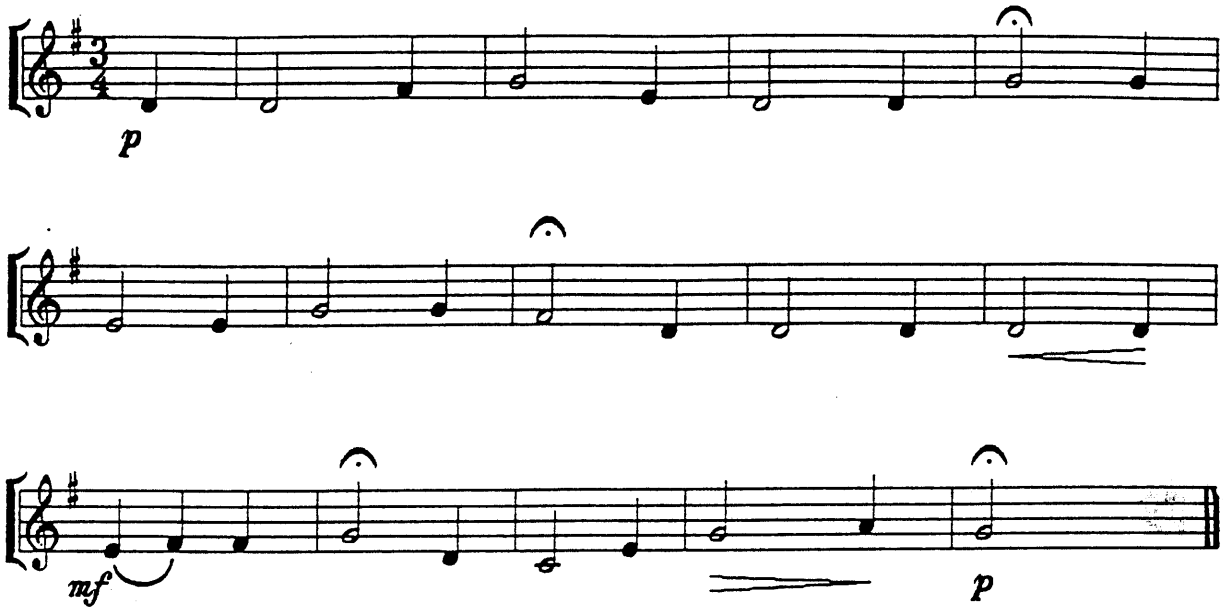


Trumpet/Baritone T.C.
/Bass Clarinet

Part C

CRIMOND



Trumpet/Baritone T.C.
/Bass Clarinet

Part D

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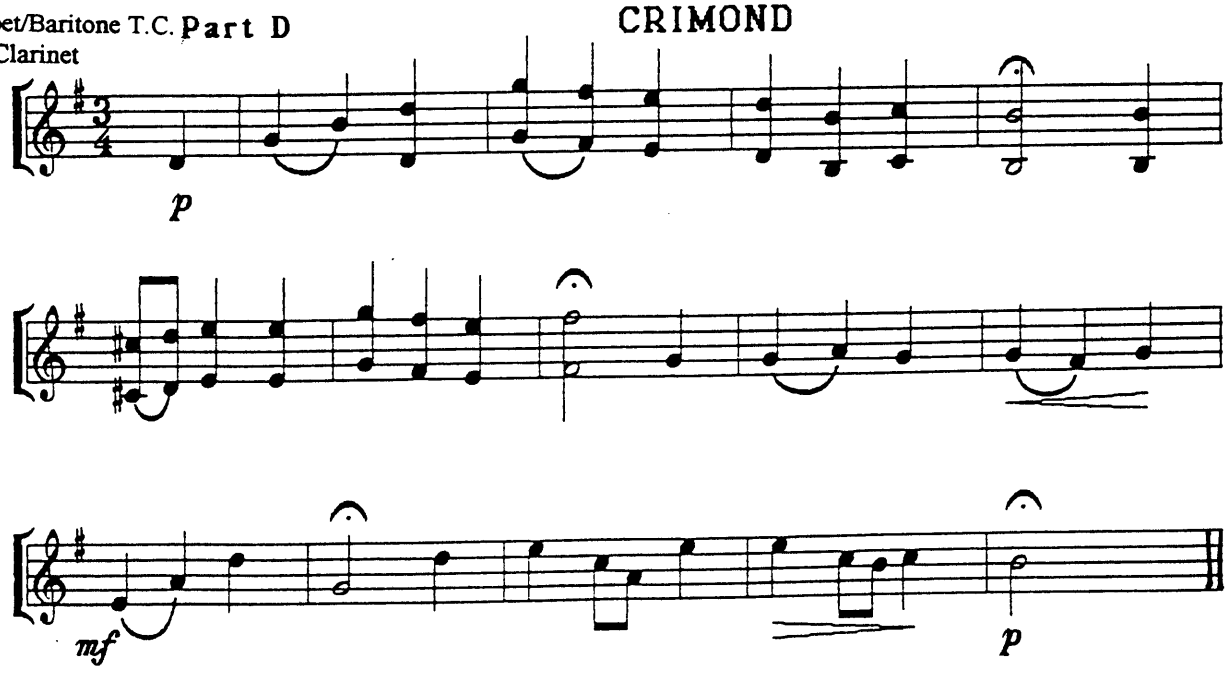

Trombone/Baritone B.C. **Part A**
Bassoon

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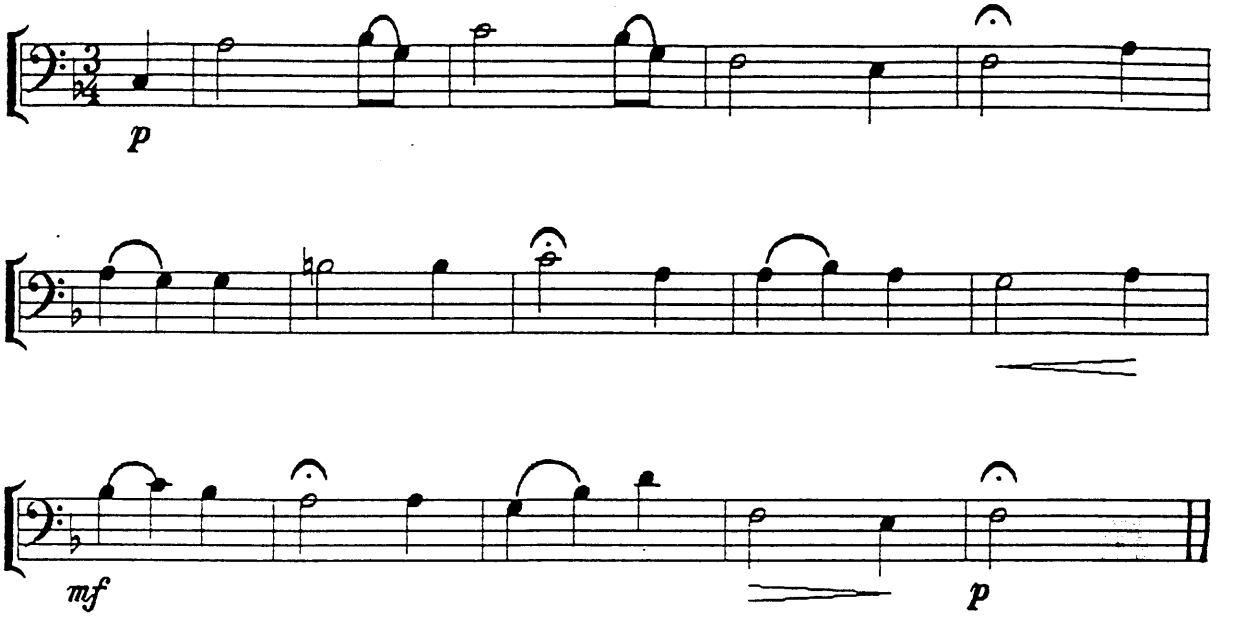

Trombone/Baritone B.C. **Part B**
Bassoon

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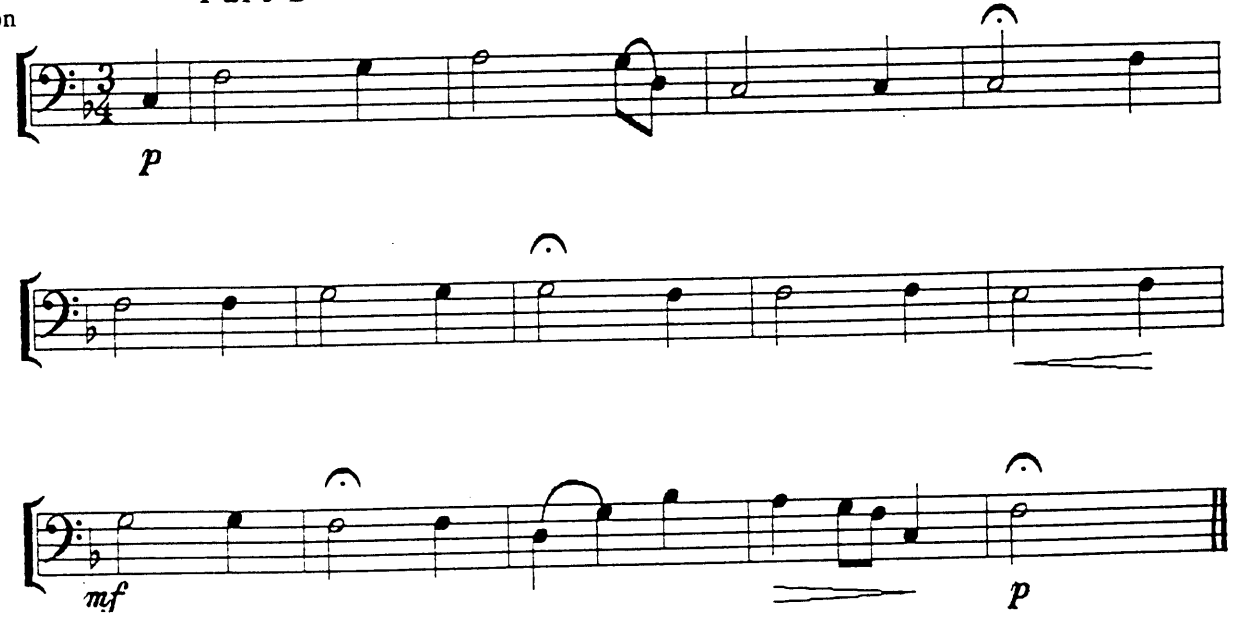

Trombone/Baritone B.C. **Part C**
Bassoon

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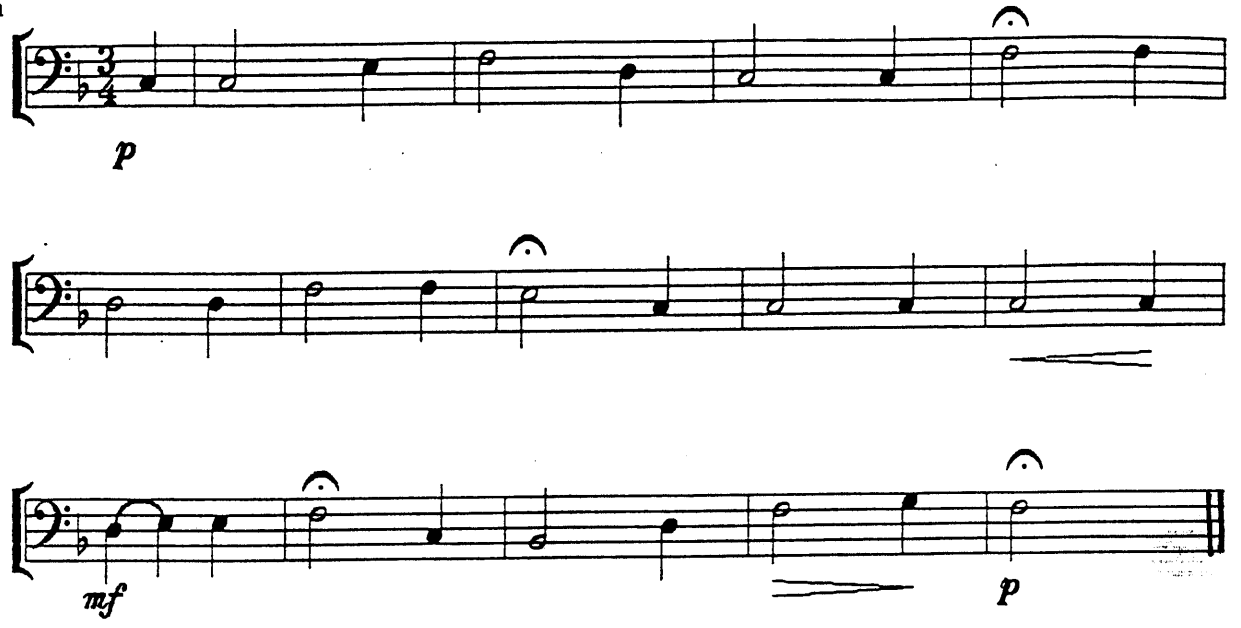
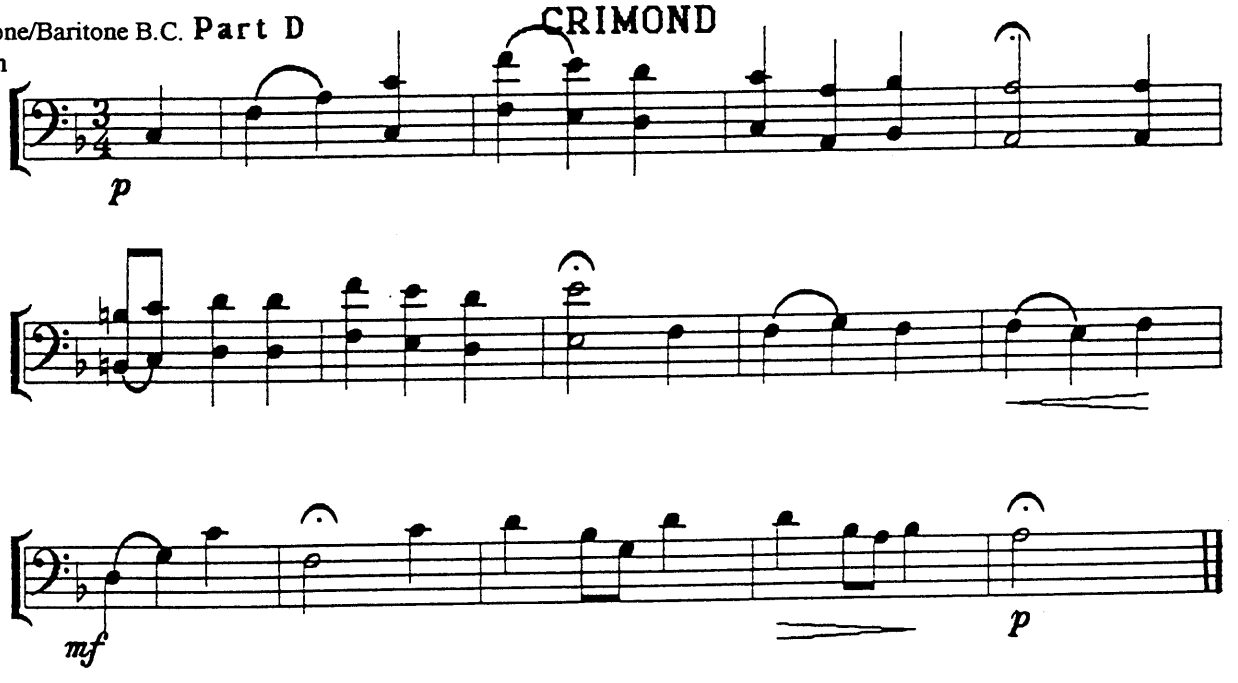


Trombone/Baritone B.C. **Part D**
Bassoon



Tuba Part A

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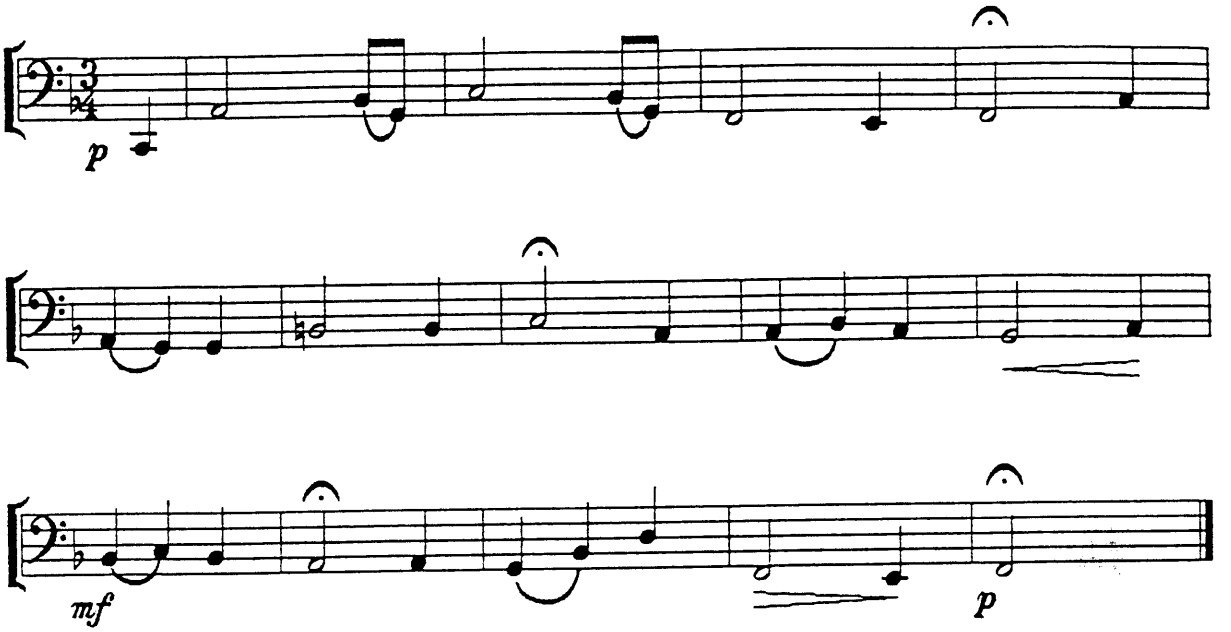

Tuba Part B

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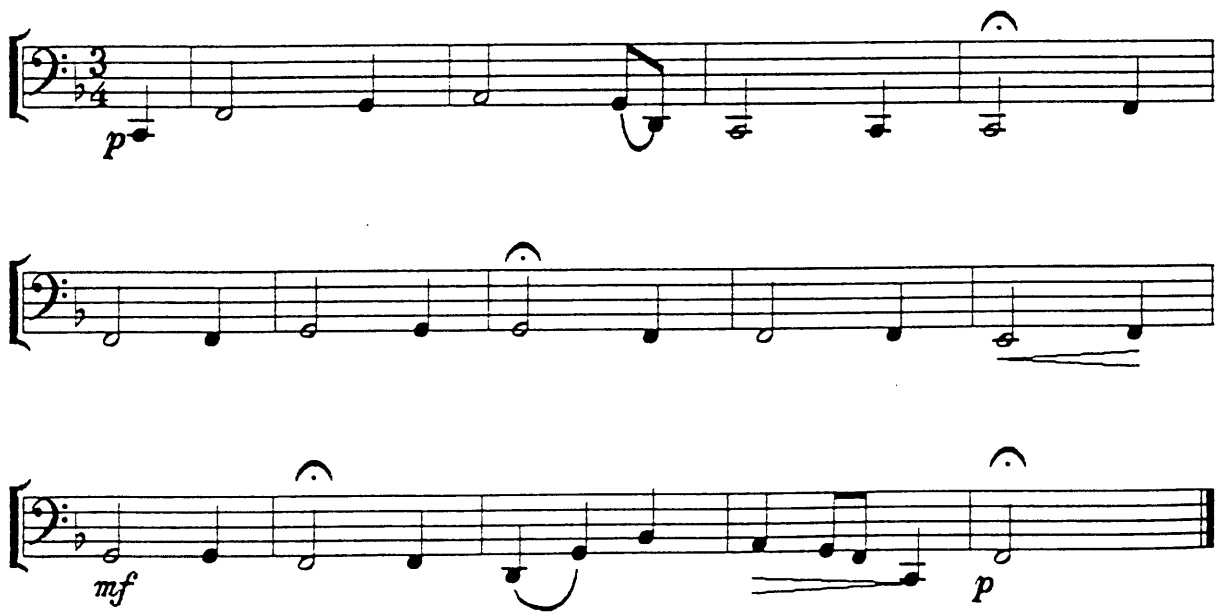

Tuba Part C

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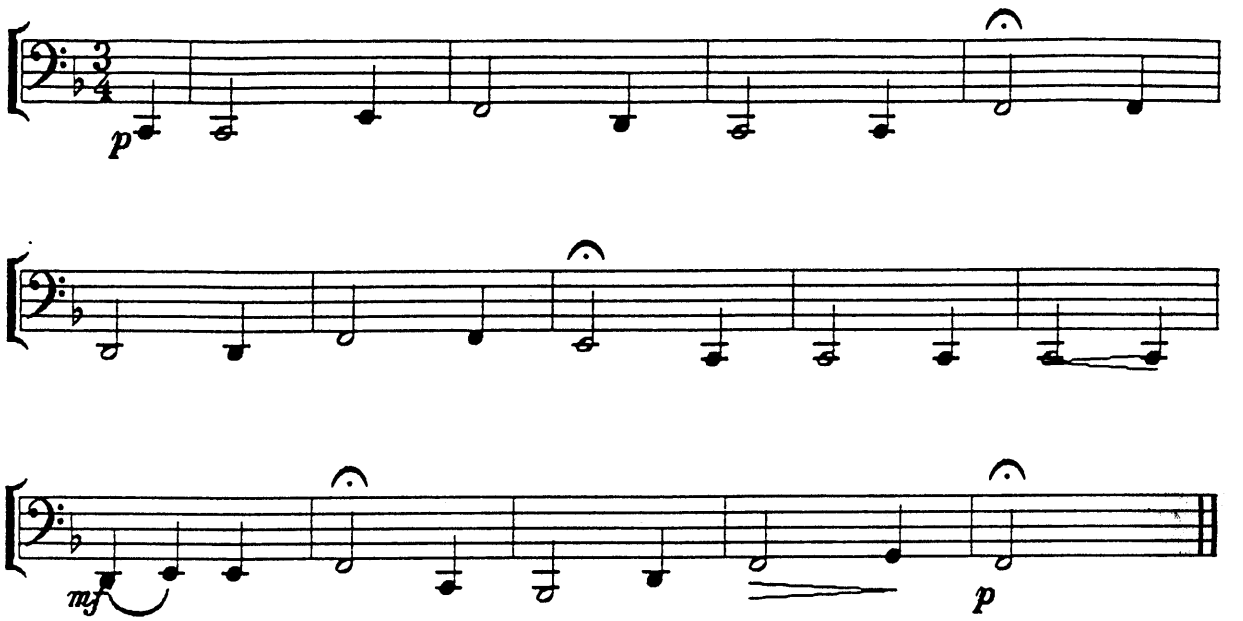

Tuba Part D

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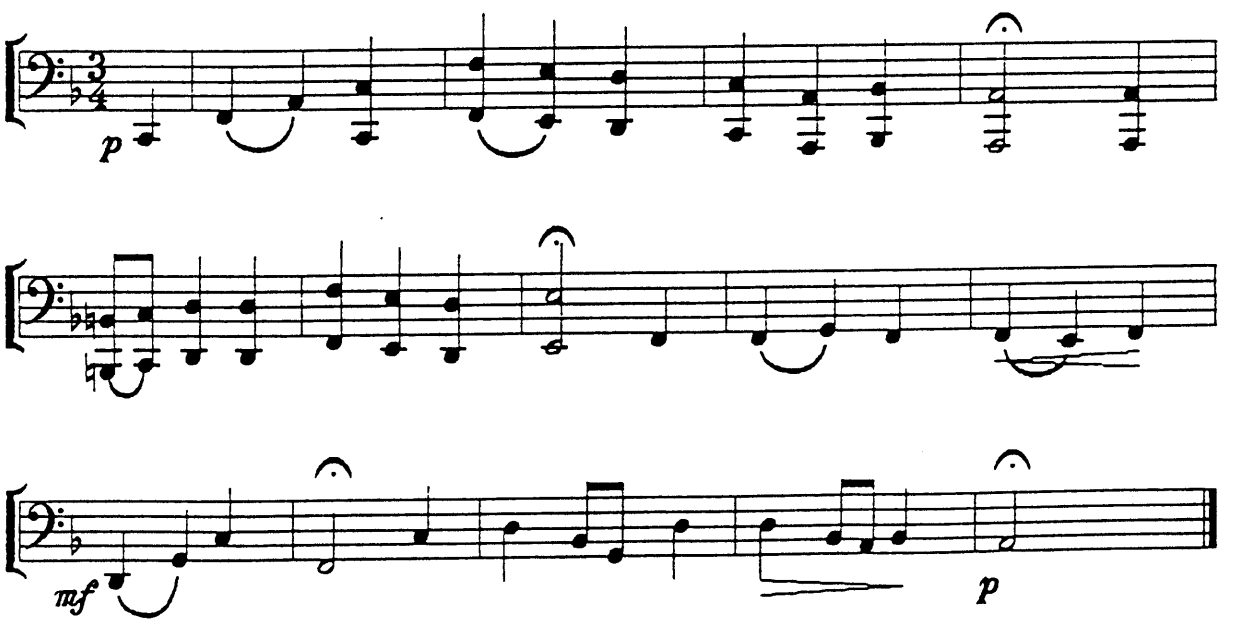

Bells Part A

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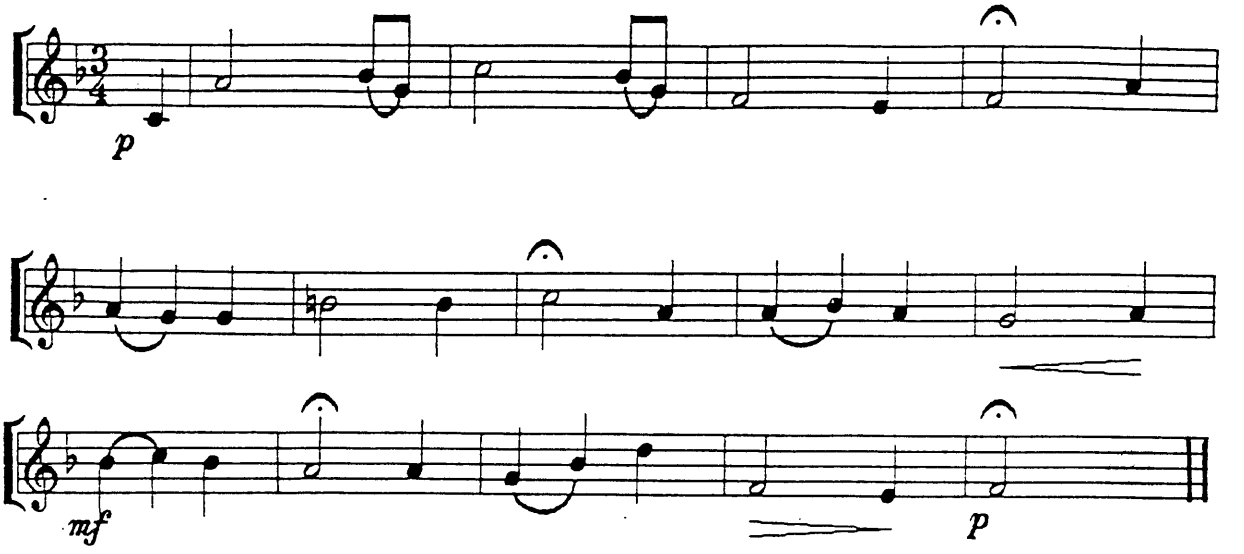

Bells Part B

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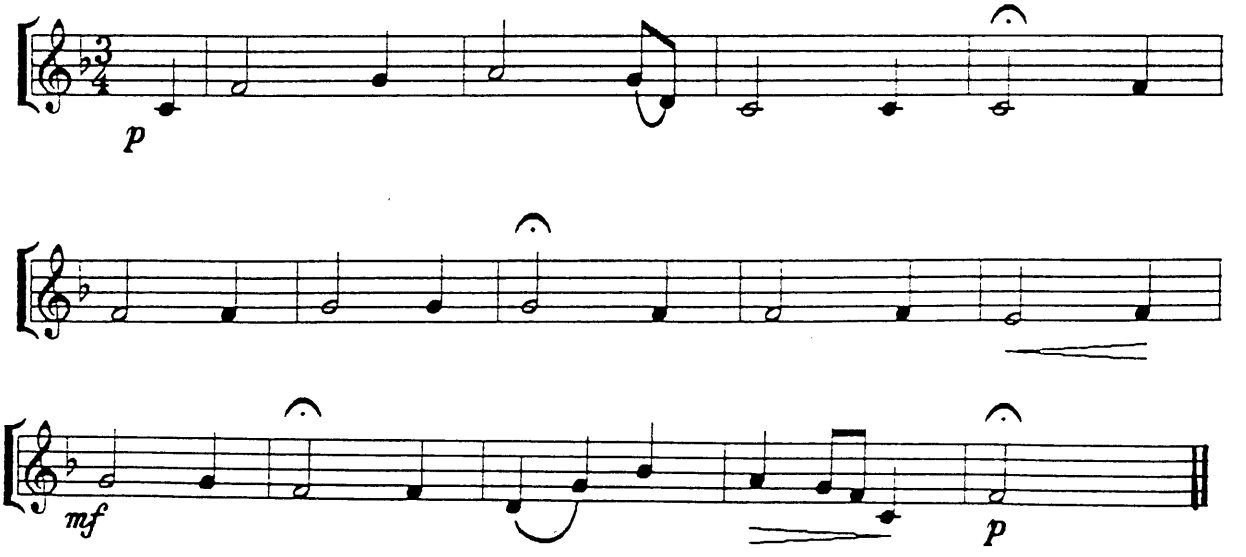

Bells Part C

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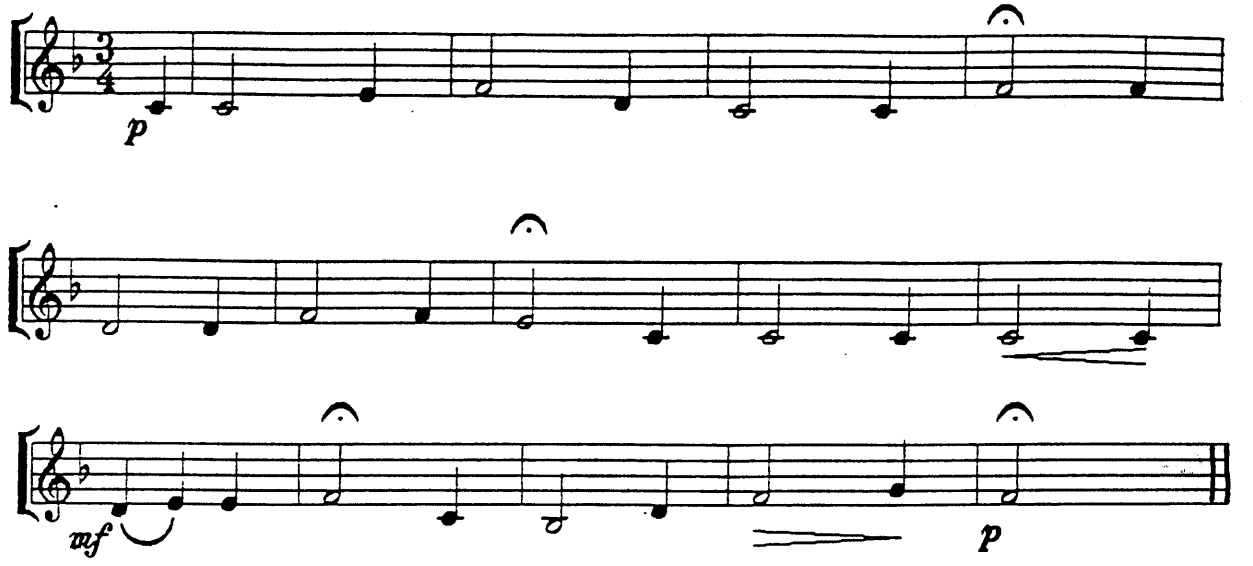

Bells Part D

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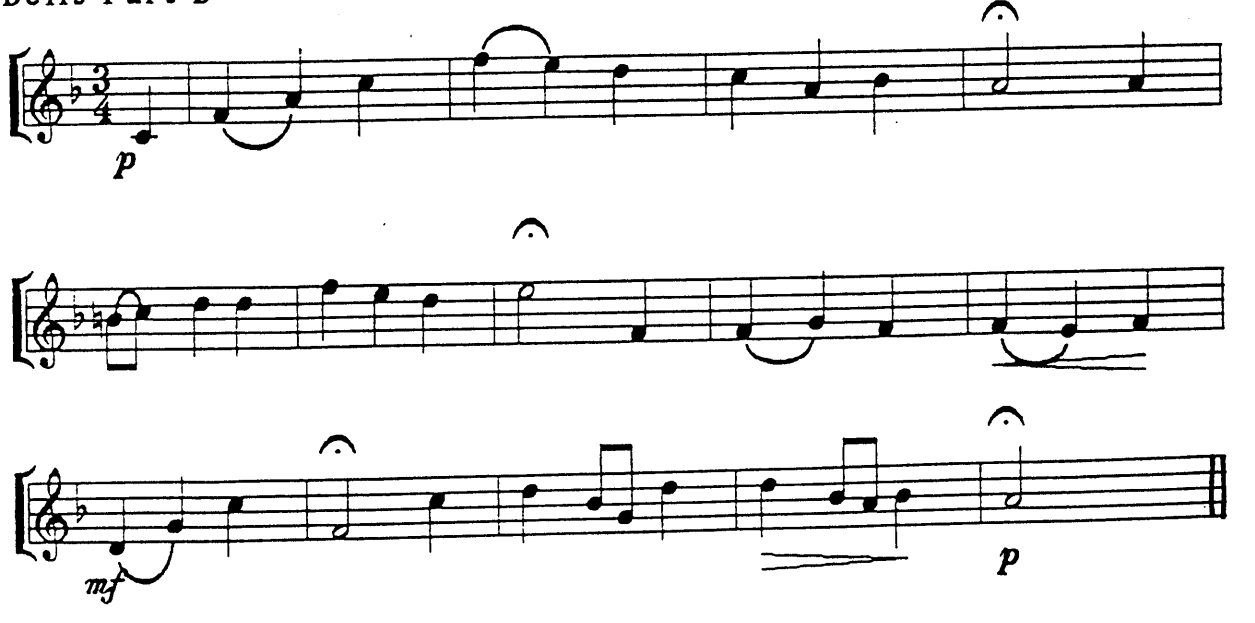
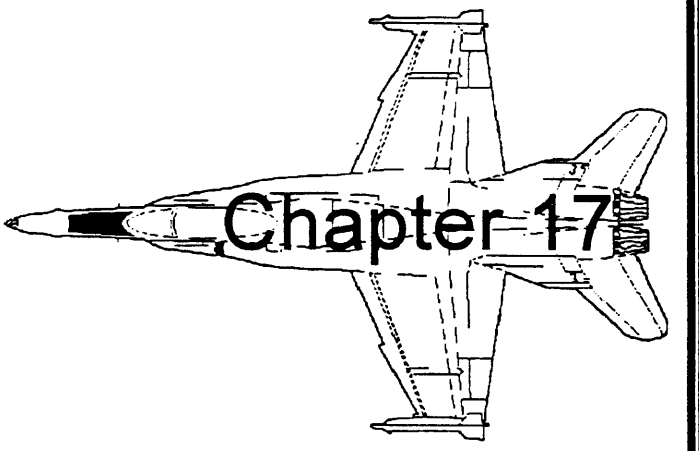


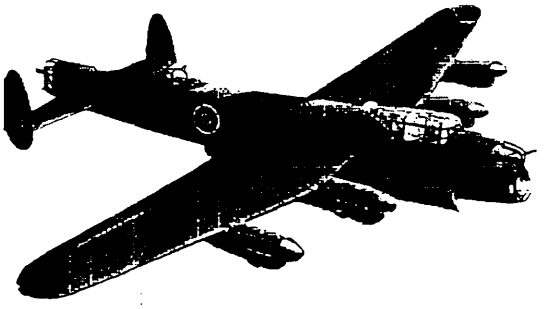


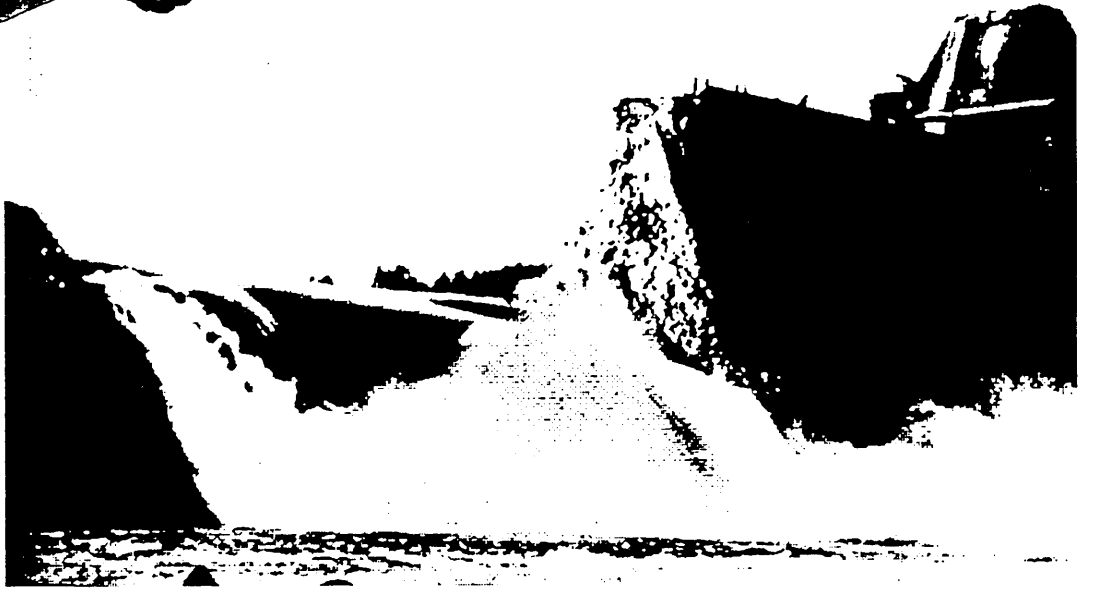
Chapter 17

The Dambusters

The Dambuster raids were carried out in 1943 against the Möhne and Eder dams in Germany. The idea was to "bust" the dams and flood the low countries to disrupt German communications. Special water skipping bombs were dropped from RAF Lancaster bombers. The bombs were designed to skip along the surface of the water until it reached the dam, where they were to sink down to a certain depth before detonating. The bombs were barrel shaped which allowed them to spin in the water which held them against the surface of the dams. By detonating the bombs below the surface of the water, it would do more damage as there is already significant stress on the dam from the weight of the water pushing against it.

The crews of the Lancaster were comprised largely of Canadian airmen.

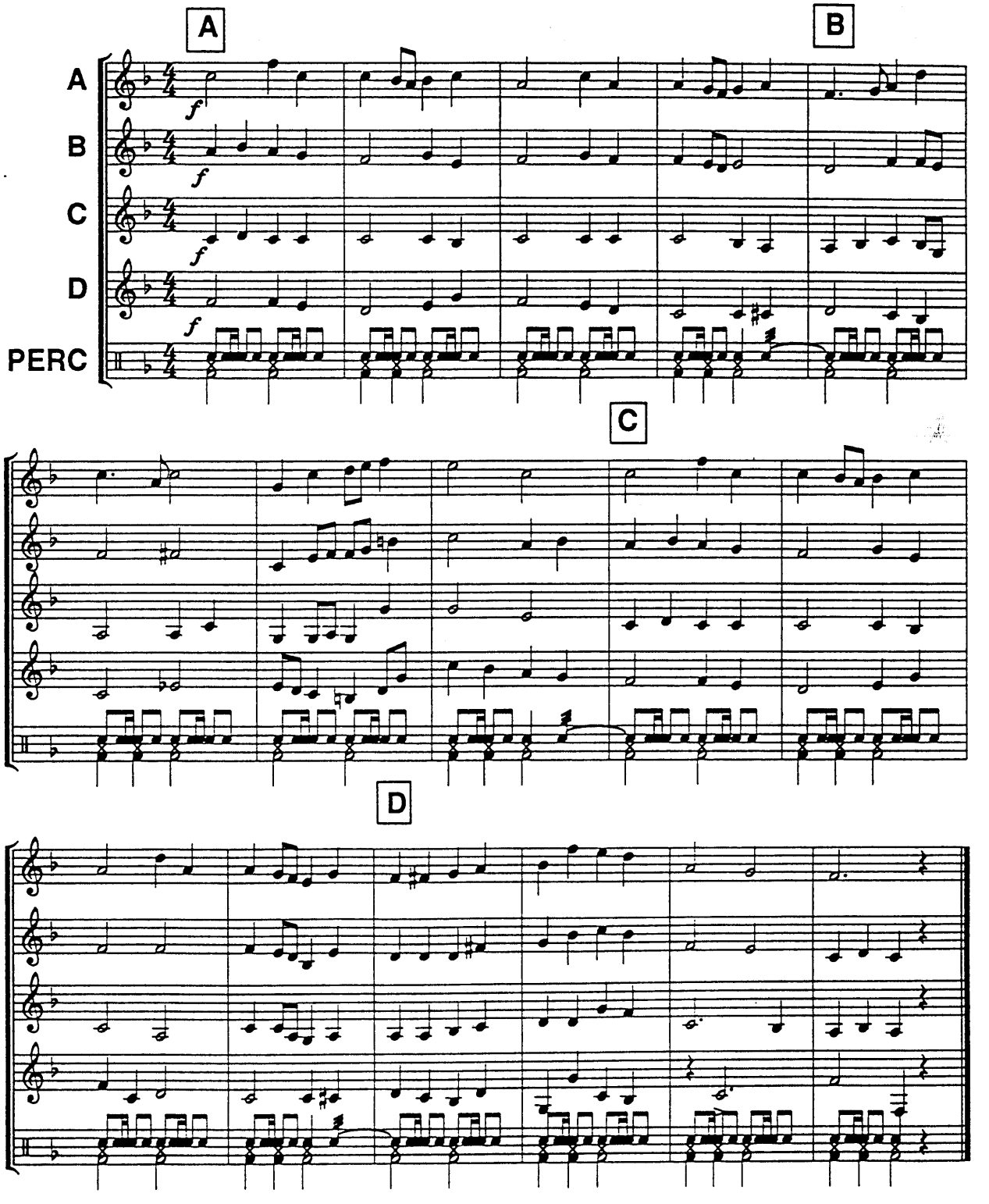




The Möhne Dam, the morning after a bombing raid

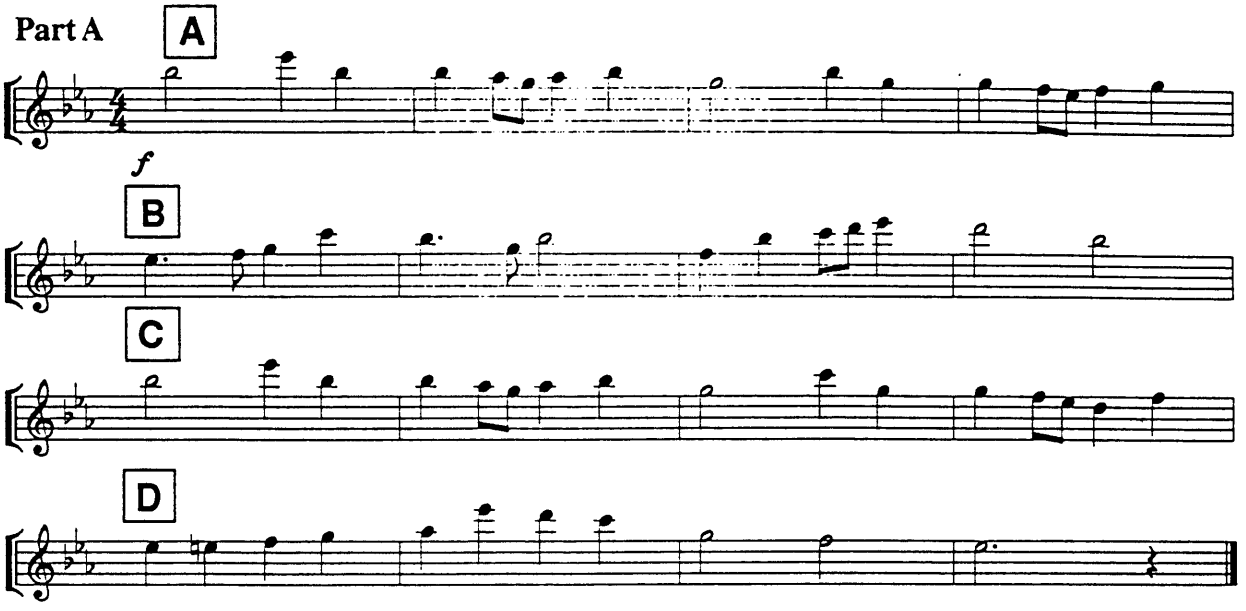
DAMBUSTERS

Bb CONDUCTOR **QUICK MARCH**



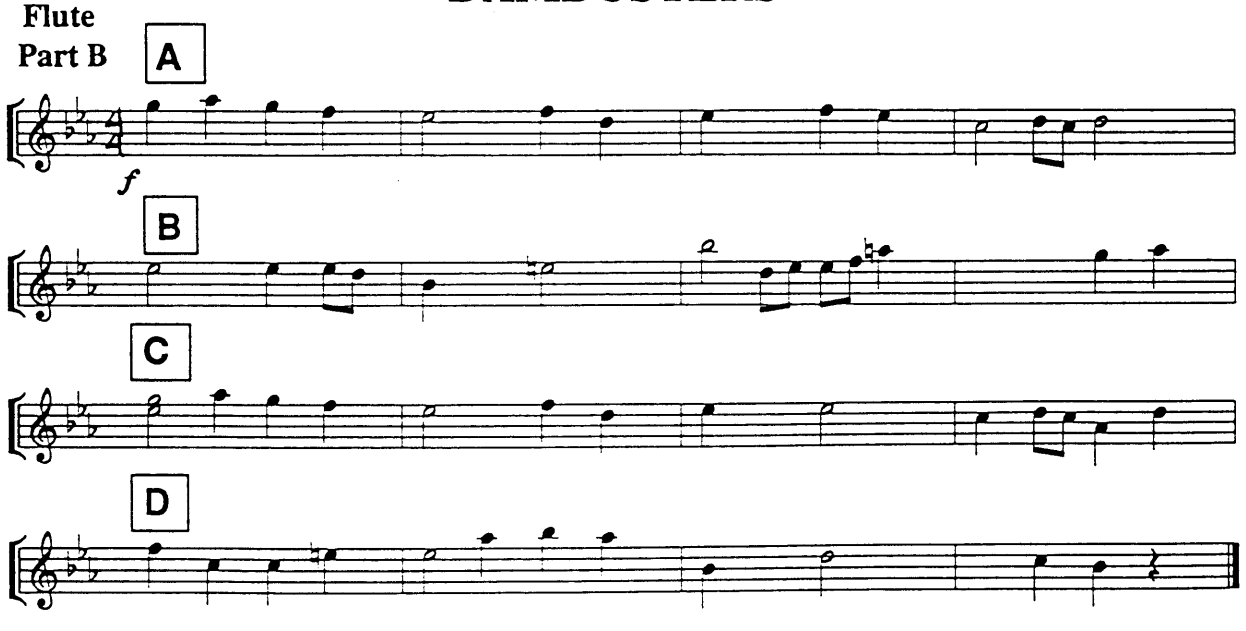
Oboe
Flute
Part A

DAMBUSTERS



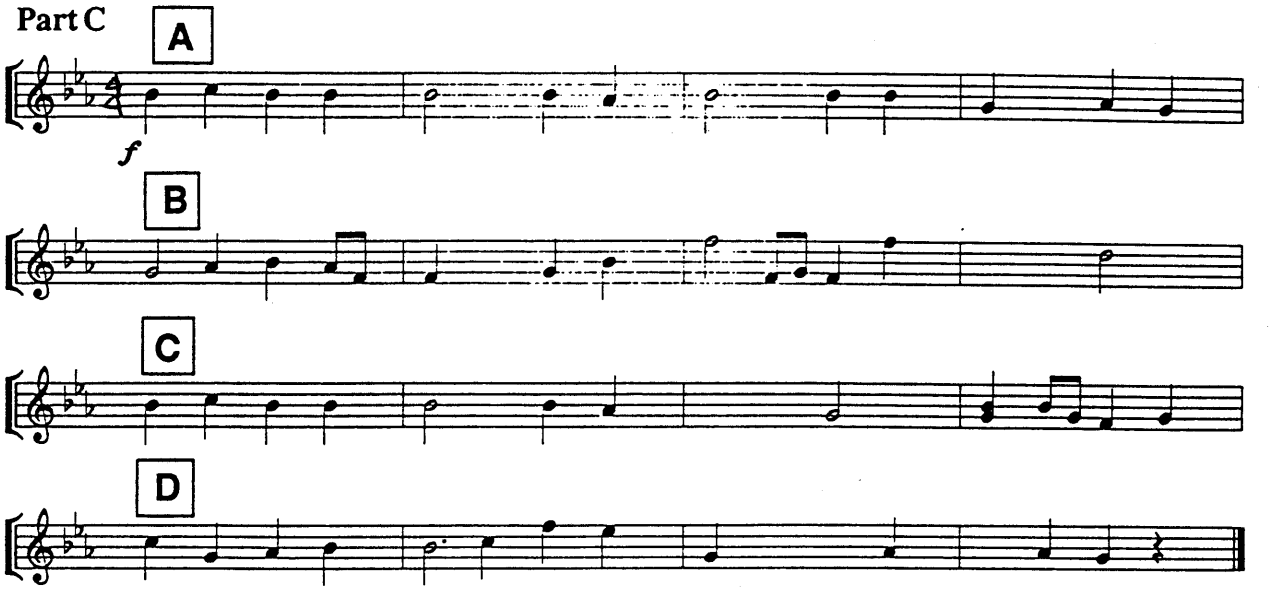
Oboe
Flute
Part B

DAMBUSTERS



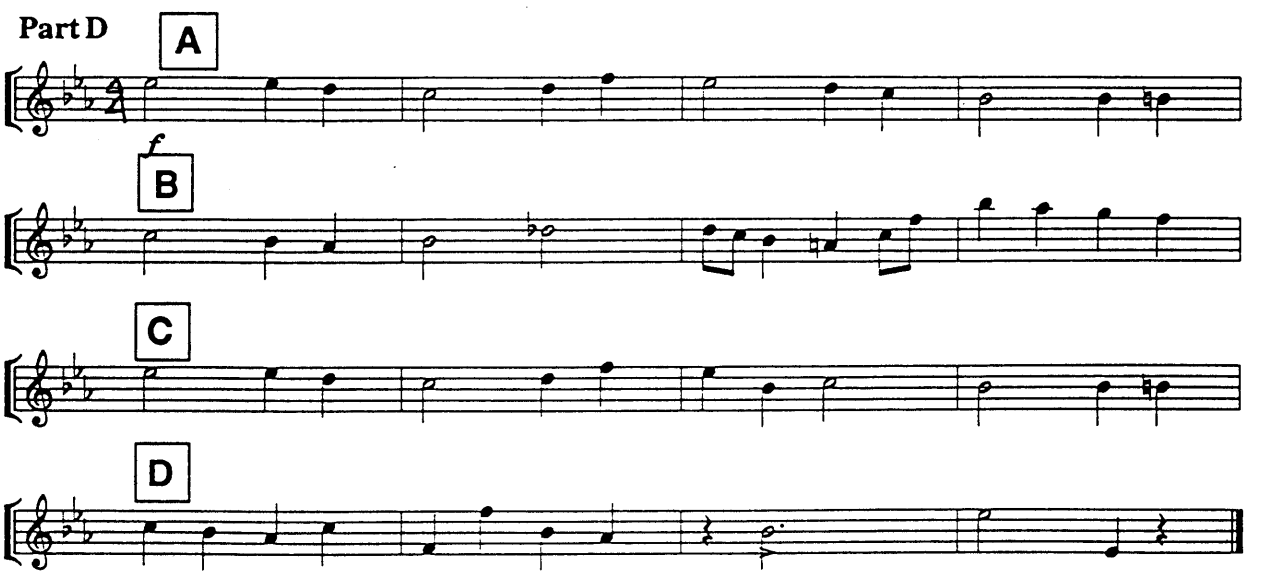
Oboe
Flute
Part C

DAMBUSTERS



Oboe
Flute
Part D

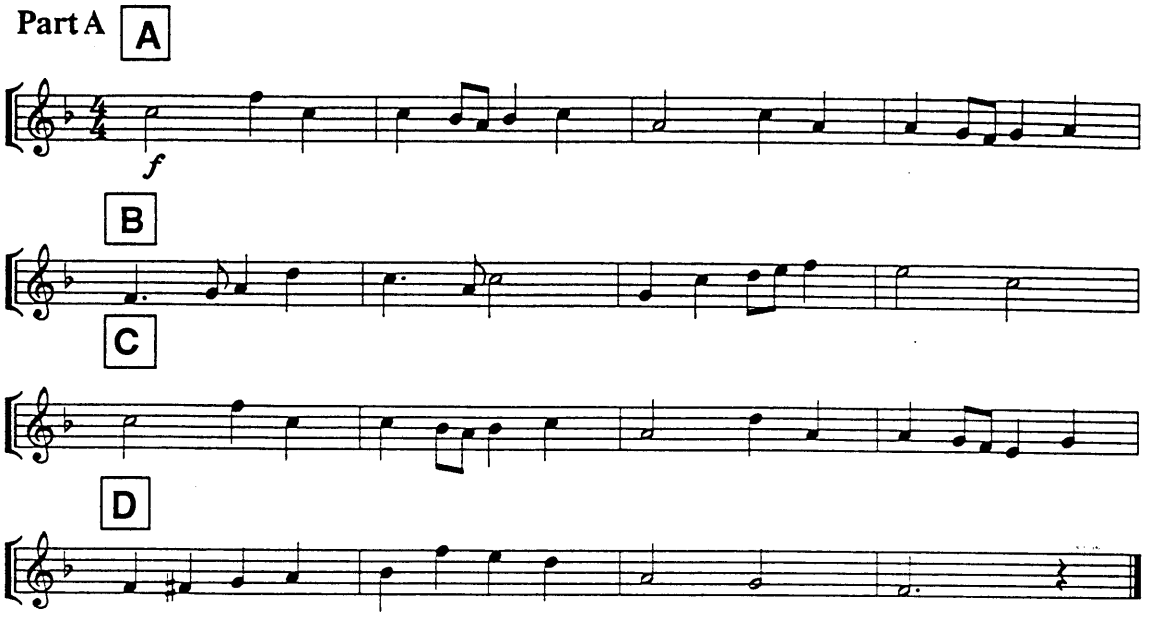
DAMBUSTERS



Clarinet (high)
Tenor Saxophone

DAMBUSTERS

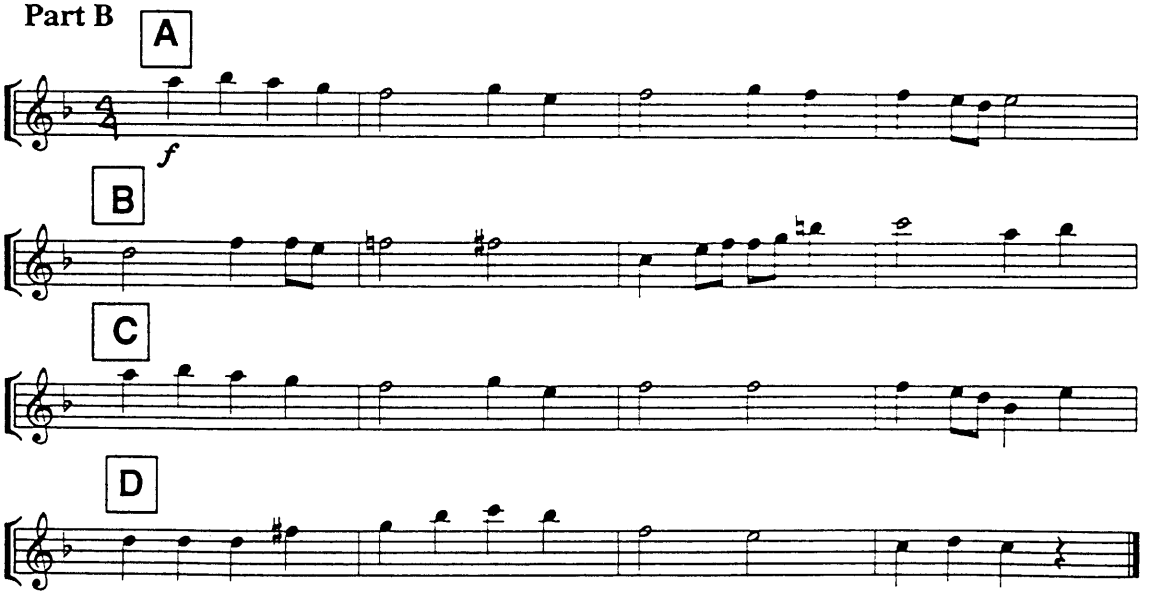
Part A



Clarinet (high)
Tenor Saxophone

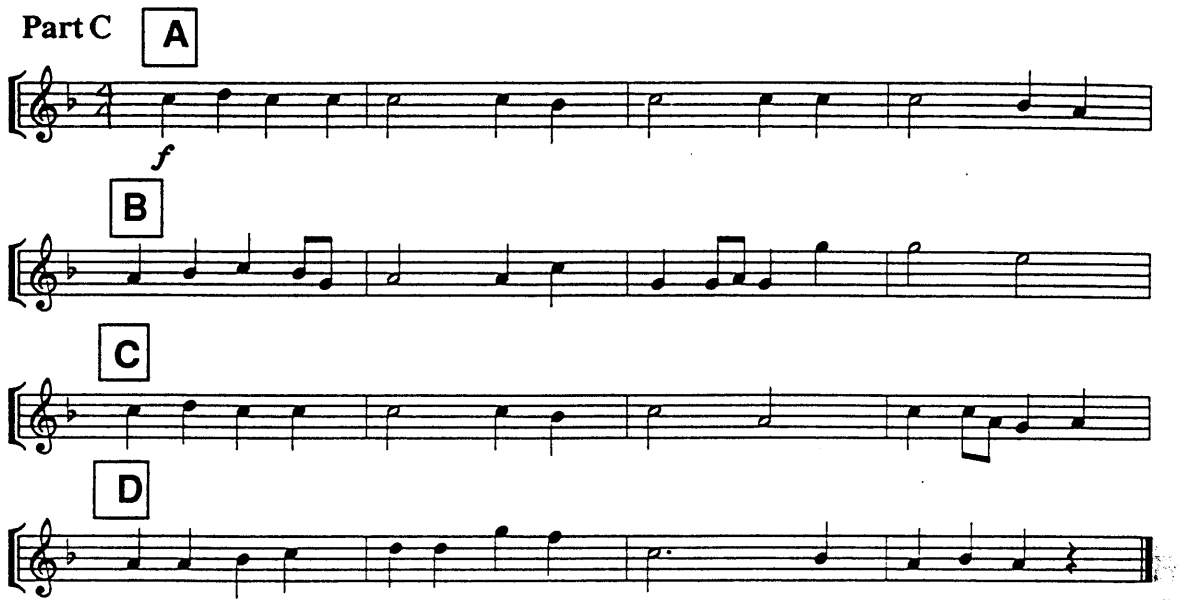
DAMBUSTERS

Part B



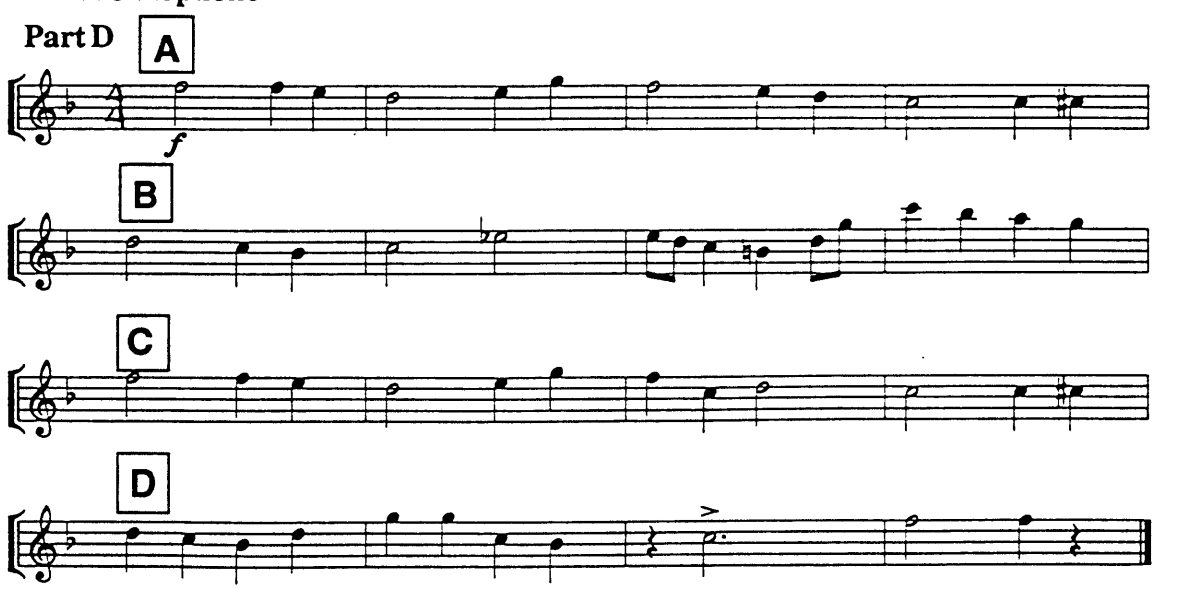
Clarinet (high)
Tenor Saxophone
Part C

DAMBUSTERS



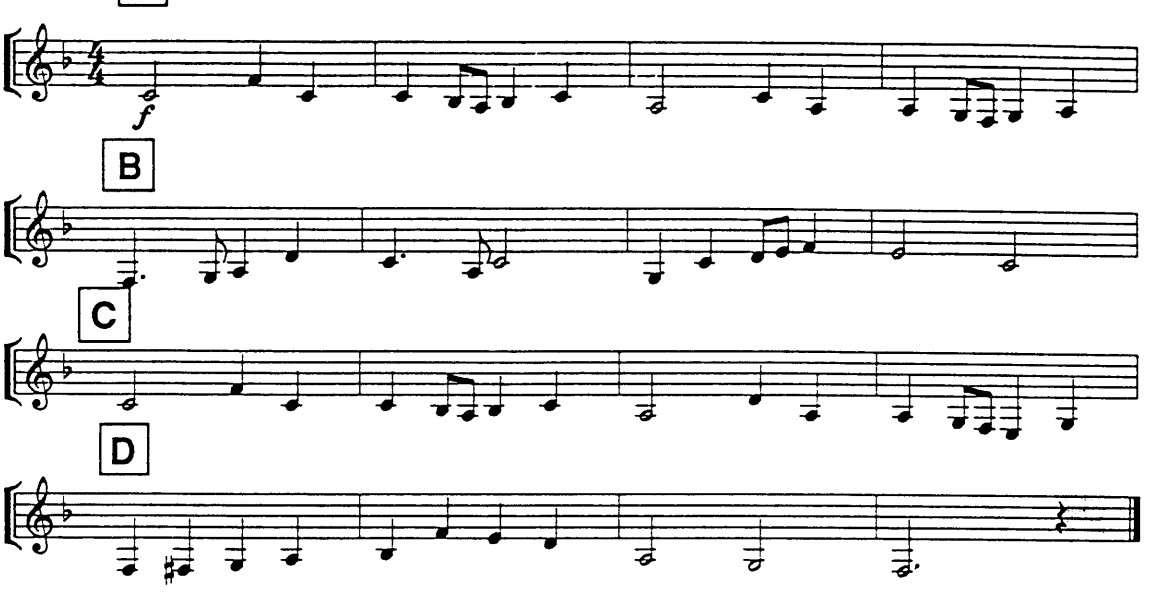
Clarinet (high)
Tenor Saxophone
Part D

DAMBUSTER



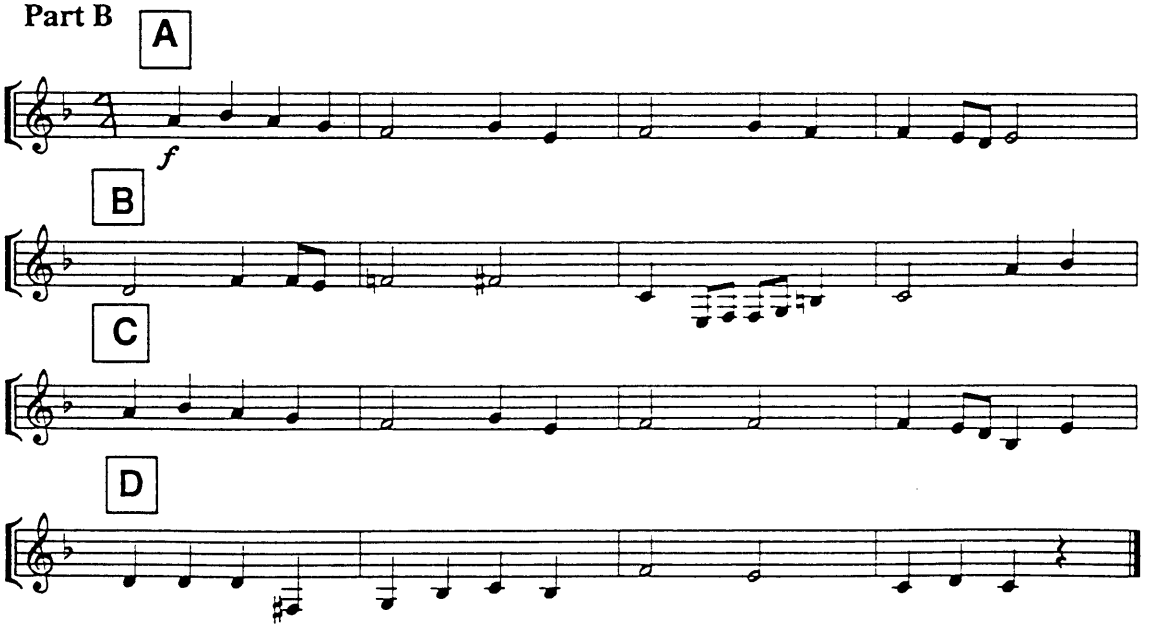
DAMBUSTERS

Bass Clarinet
Part A



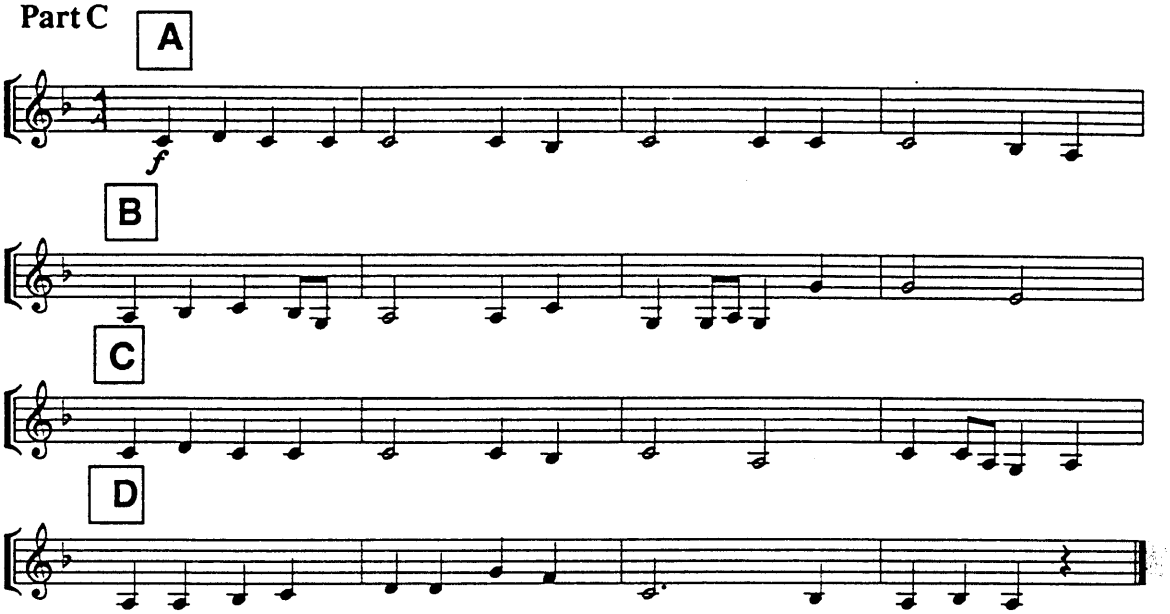
DAMBUSTERS

Bass Clarinet
Part B



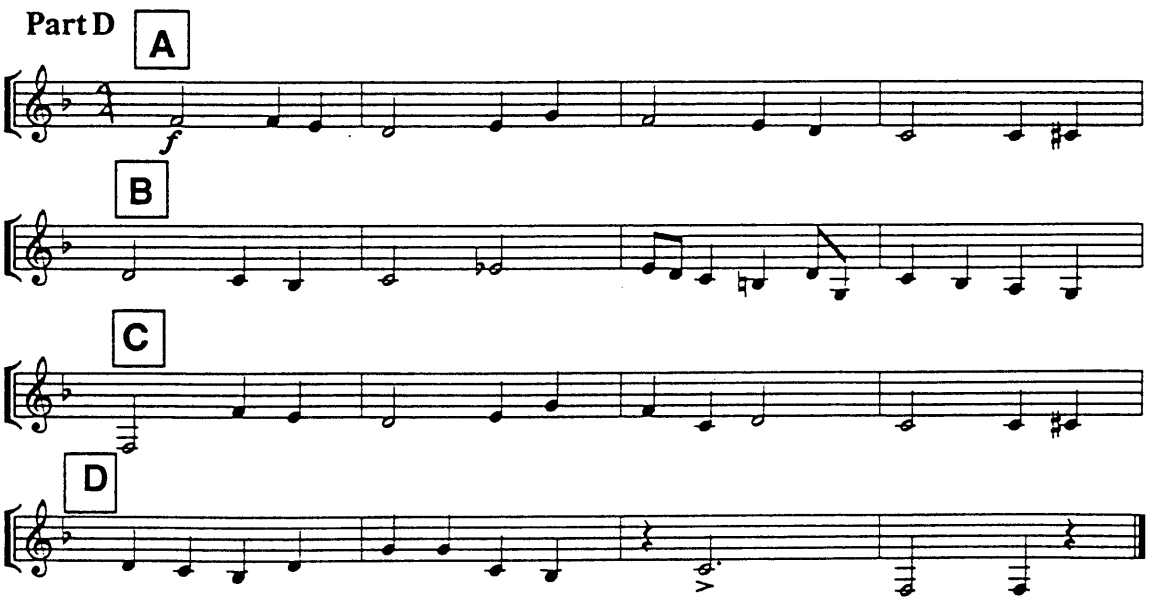
DAMBUSTERS

Bass Clarinet
Part C



DAMBUSTER

Bass Clarinet
Part D

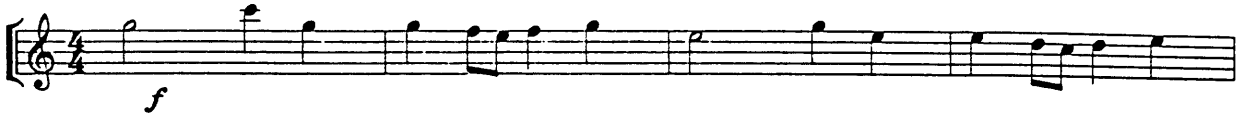


Alto Saxophone
Baritone Saxophone

DAMBUSTERS

Part A

A



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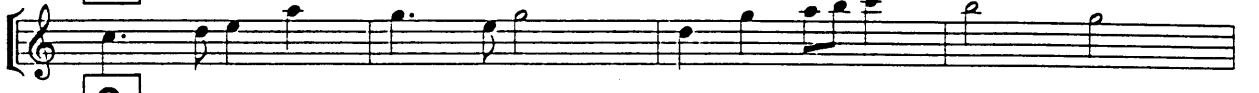

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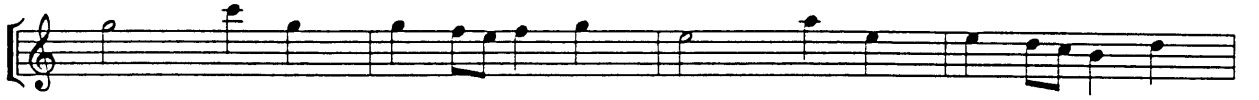

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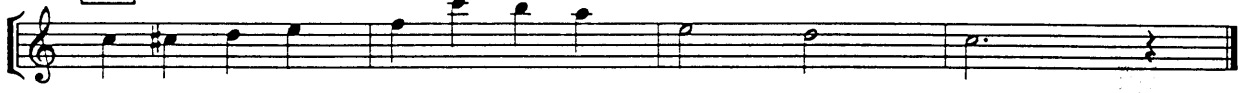
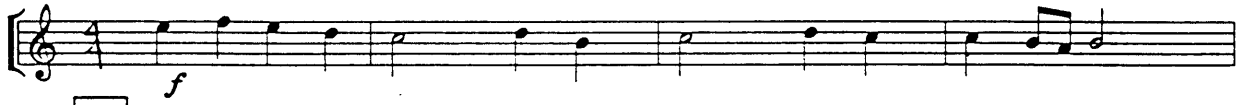


Alto Saxophone
Baritone Saxophone

DAMBUSTERS

Part B

A



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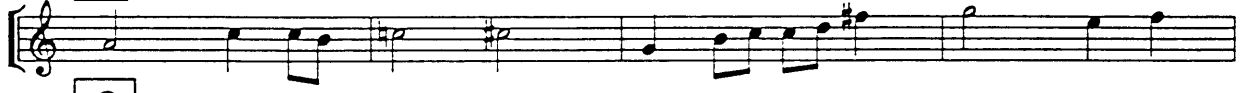

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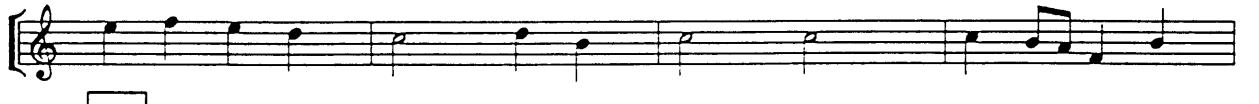

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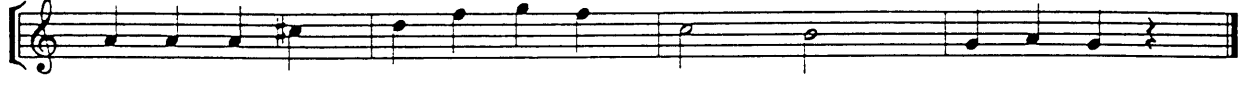
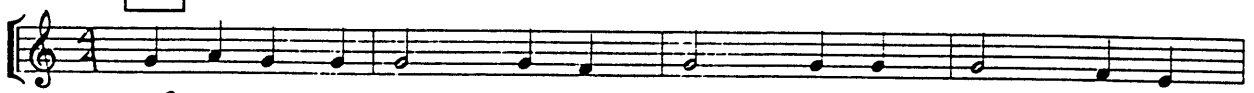


Alto Saxophone
Baritone Saxophone

DAMBUSTERS

Part C

A



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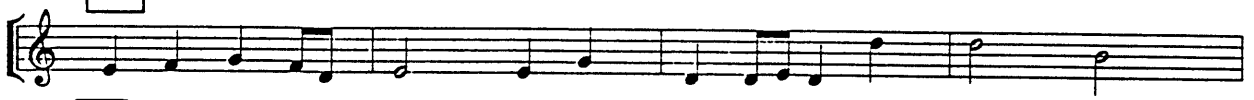
B



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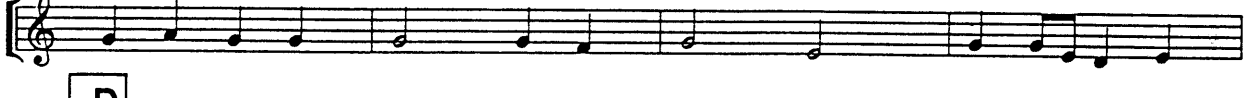
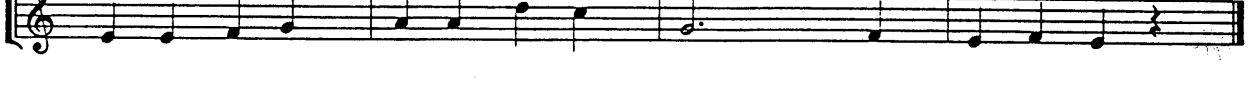


D

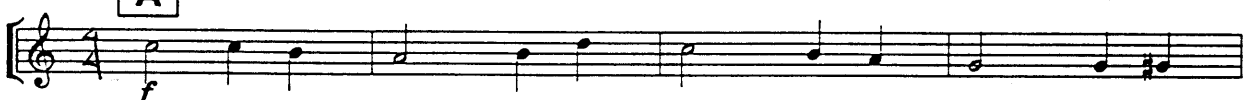


Alto Saxophone
Baritone Saxophone

DAMBUSTERS

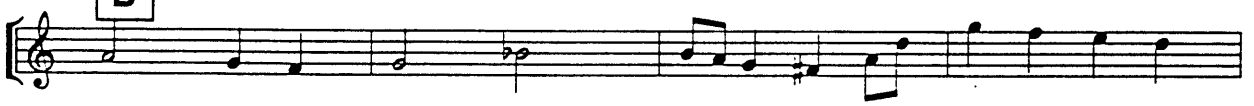
Part D

A



f

B



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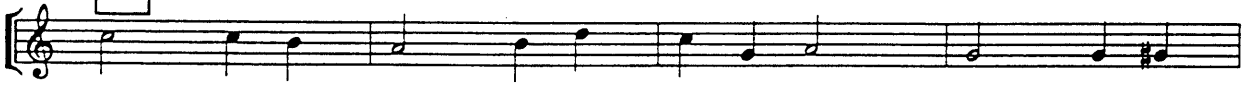
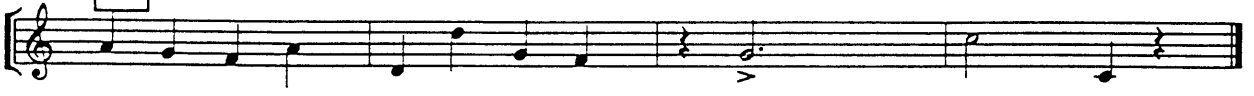
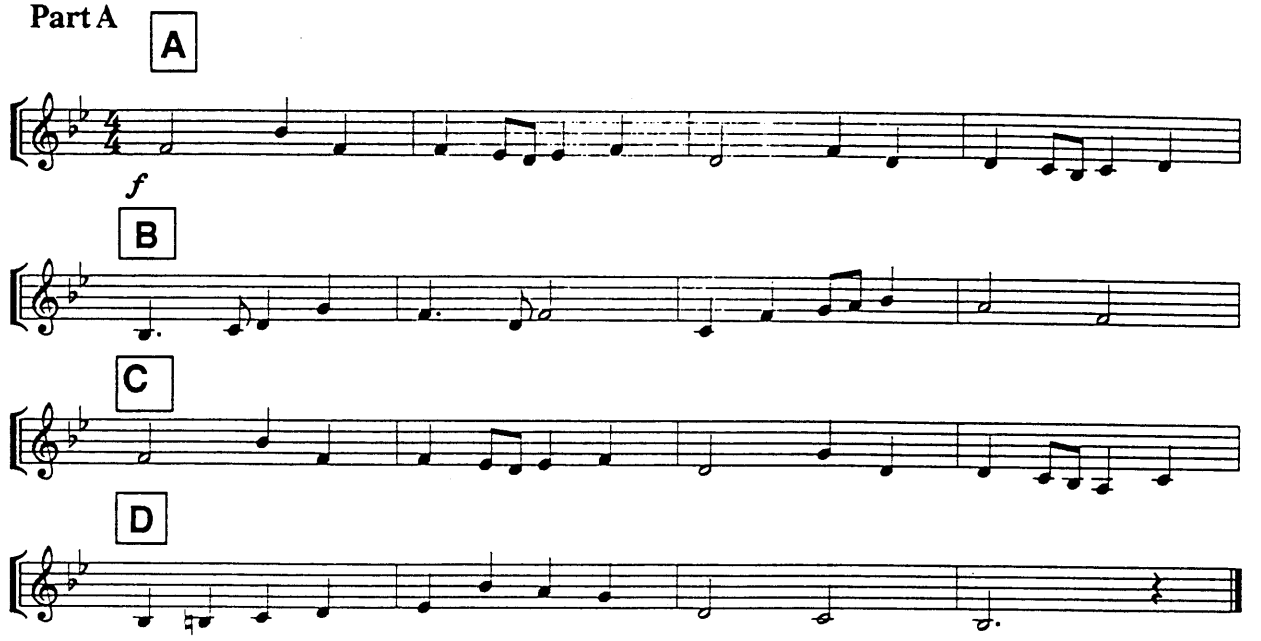


D



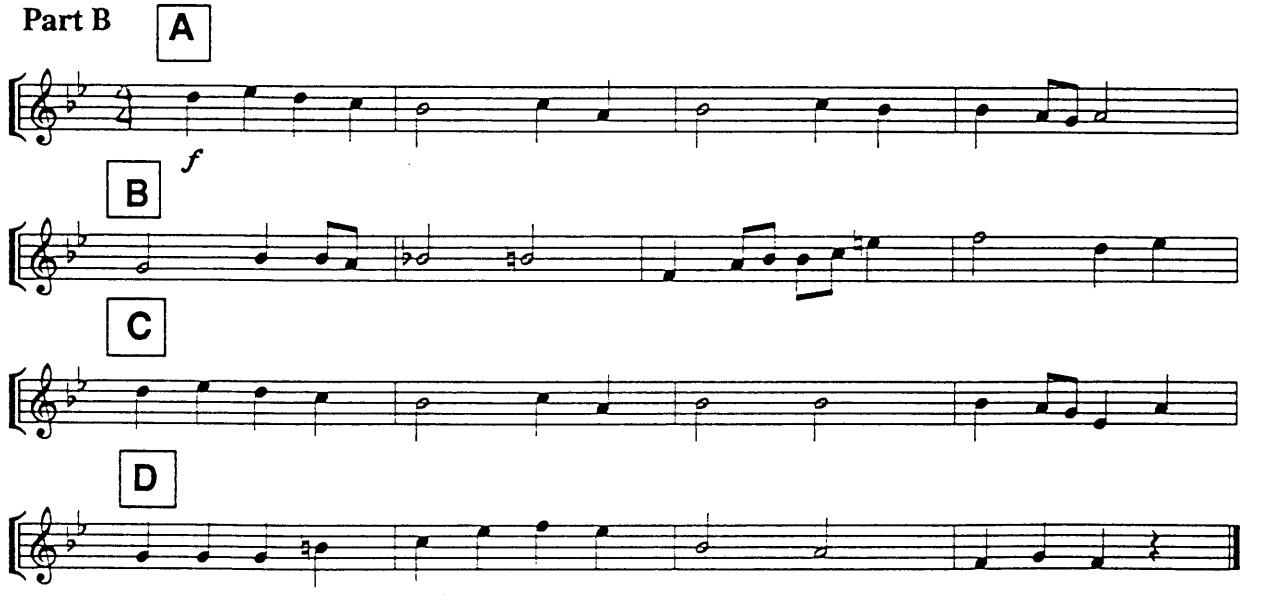
French Horn
Part A

DAMBUSTERS



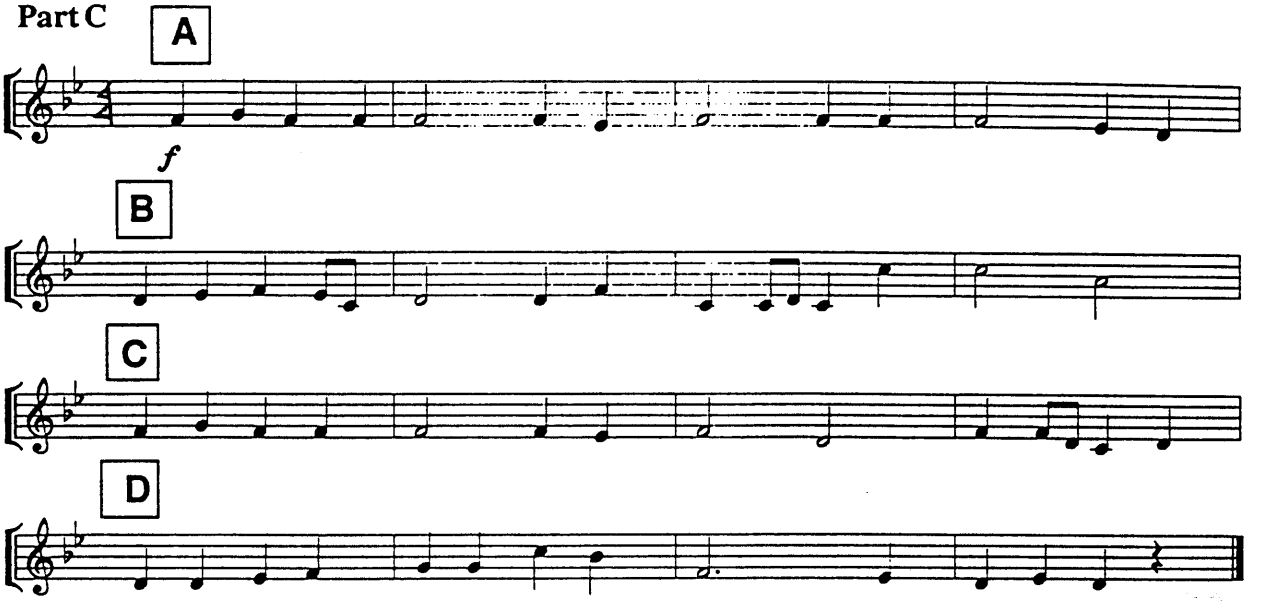
French Horn
Part B

DAMBUSTERS



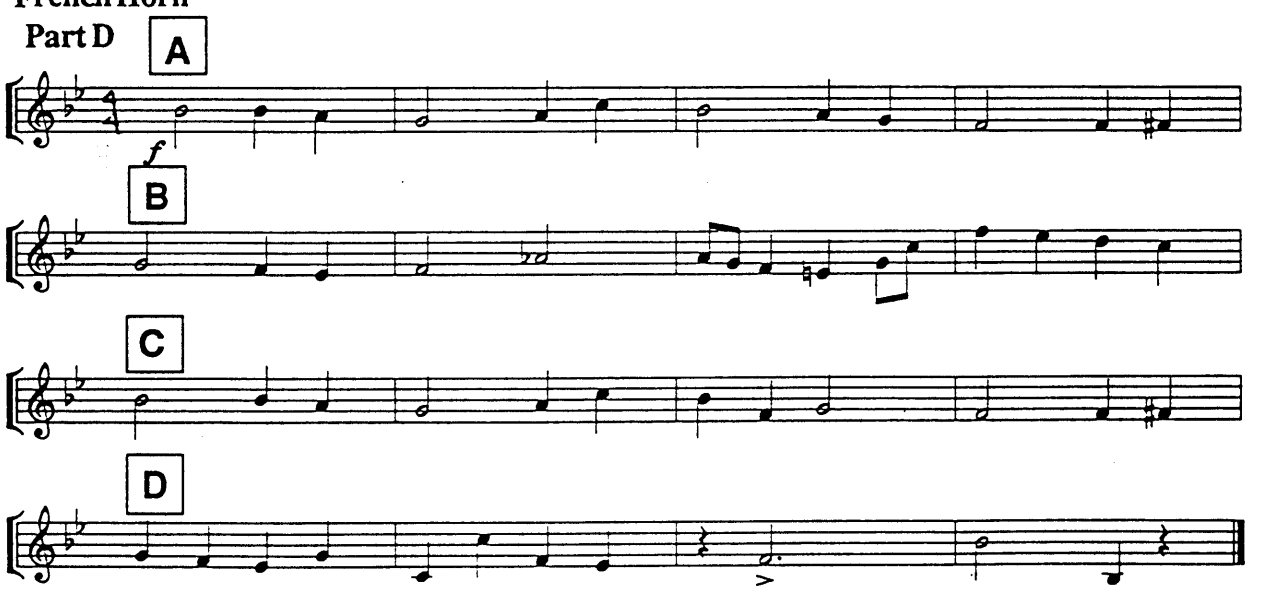
DAMBUSTERS

French Horn
Part C



DAMBUSTERS

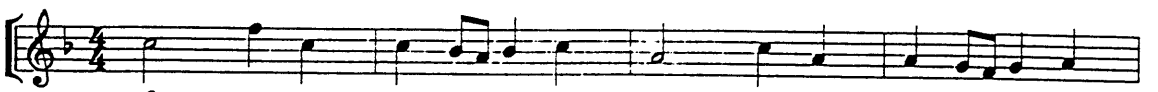
French Horn
Part D



Trumpet
Baritone T.C.
Clarinet (low)
Part A

DAMBUSTERS

A



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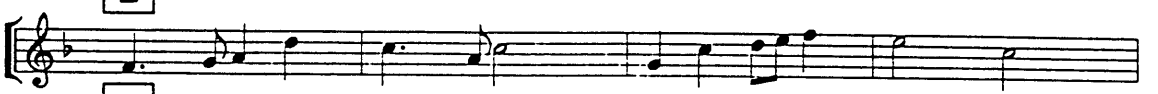

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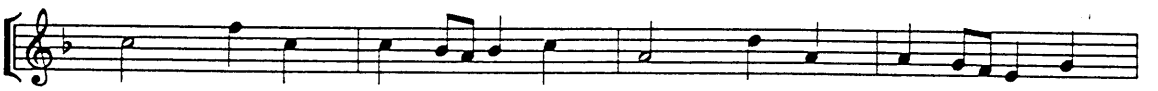

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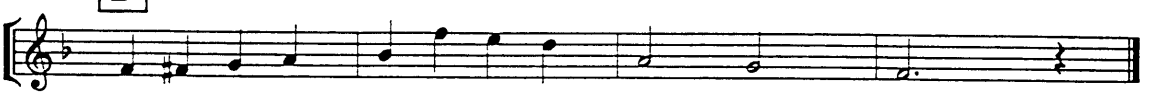
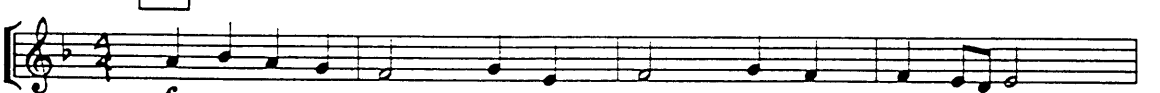


Trumpet
Baritone T.C.
Clarinet (low)
Part B

DAMBUSTERS

A



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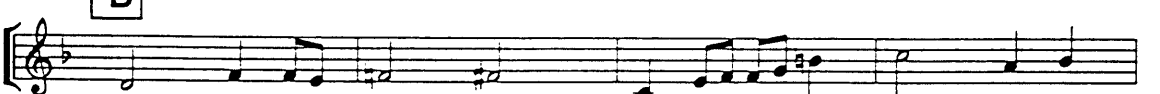

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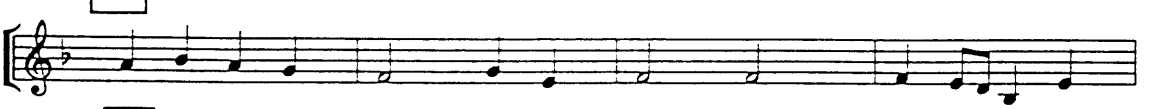

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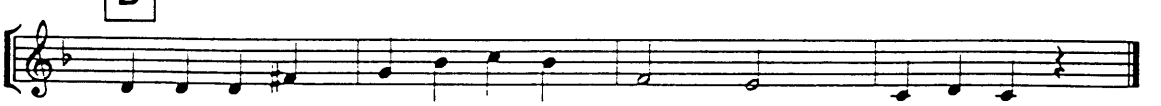
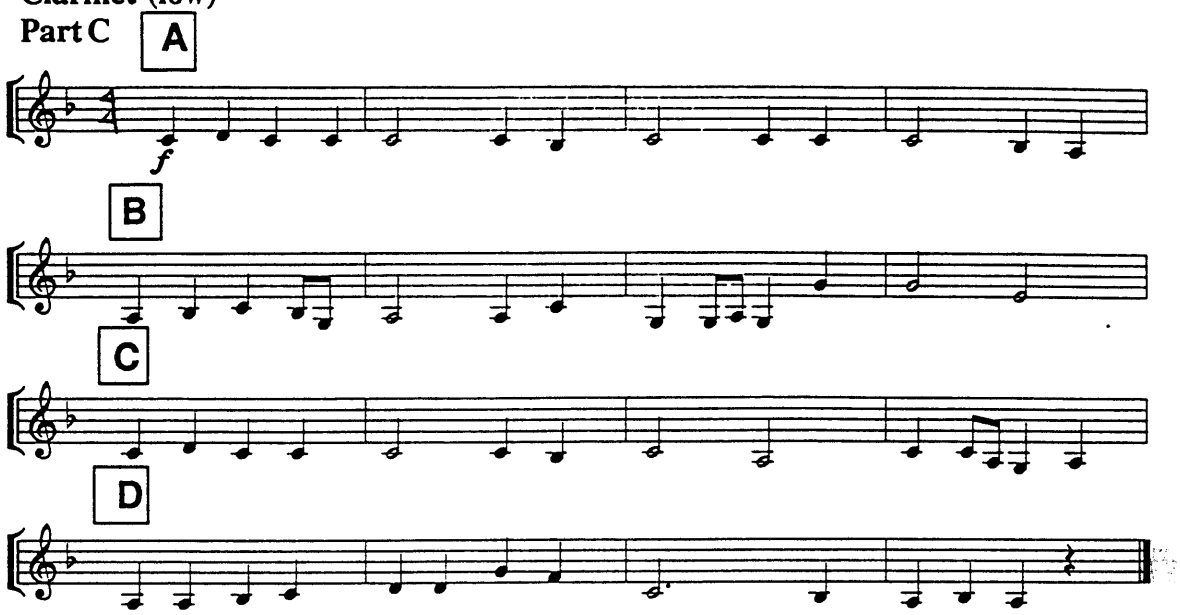


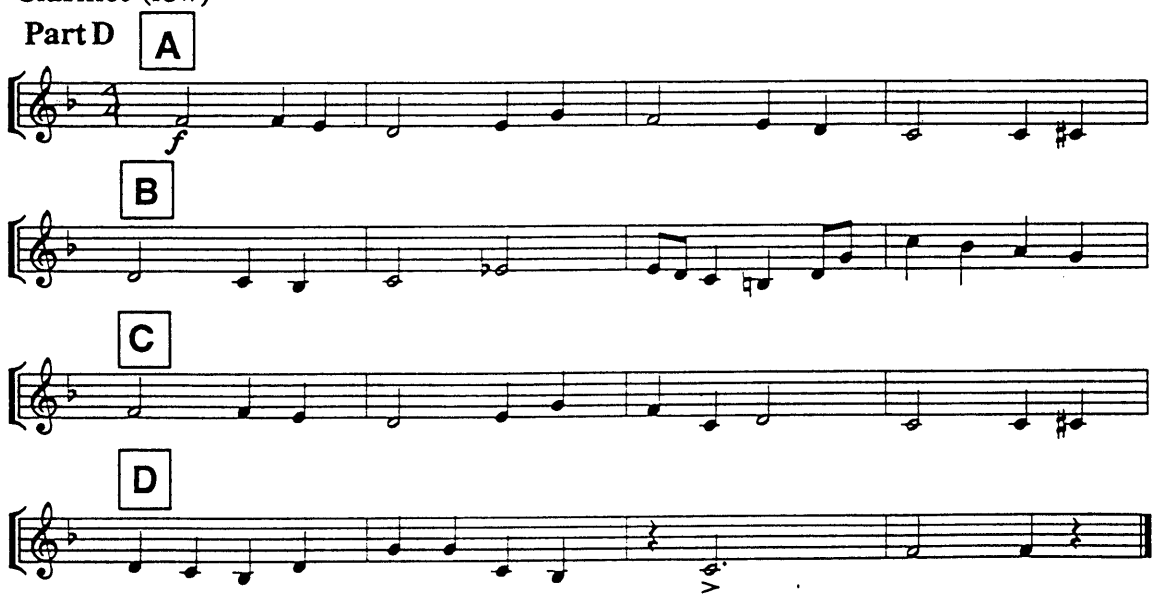
Trumpet
Baritone T.C.
Clarinet (low)
Part C

DAMBUSTERS



Trumpet
Baritone T.C.
Clarinet (low)
Part D

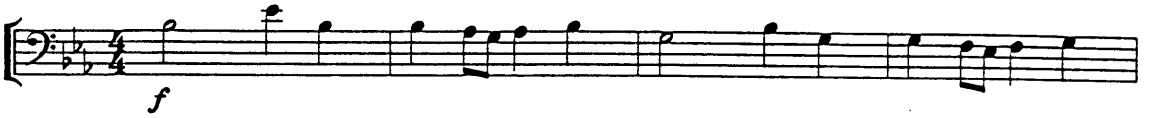
DAMBUSTER



Trombone
Baritone B.C.
Bassoon
Part A

DAMBUSTERS

A



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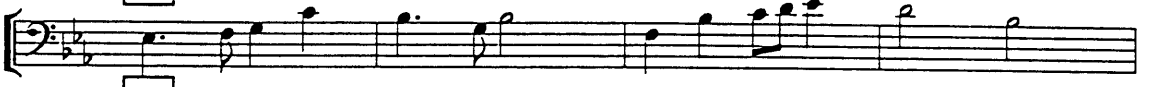

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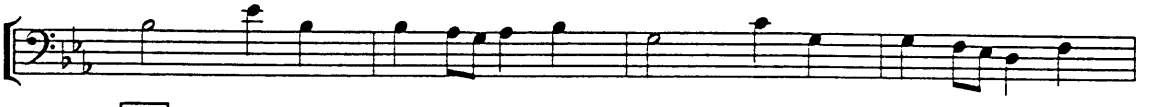

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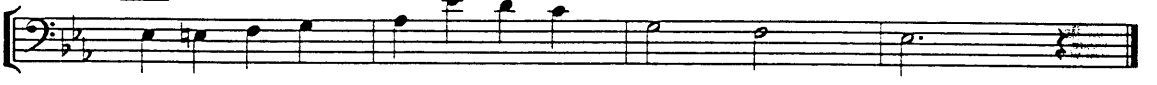
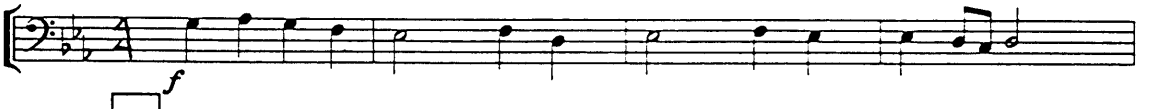


Trombone
Baritone B.C.
Bassoon
Part B

DAMBUSTERS

A



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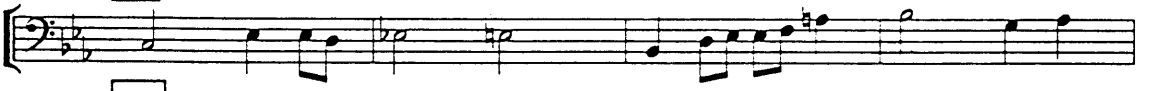

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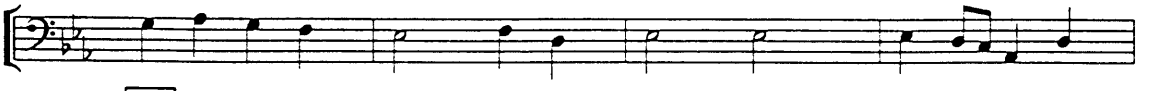

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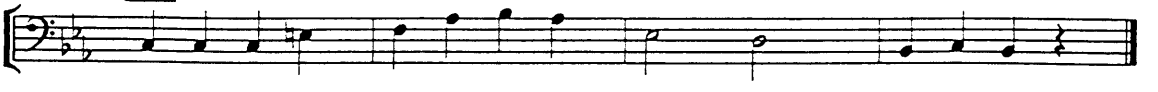
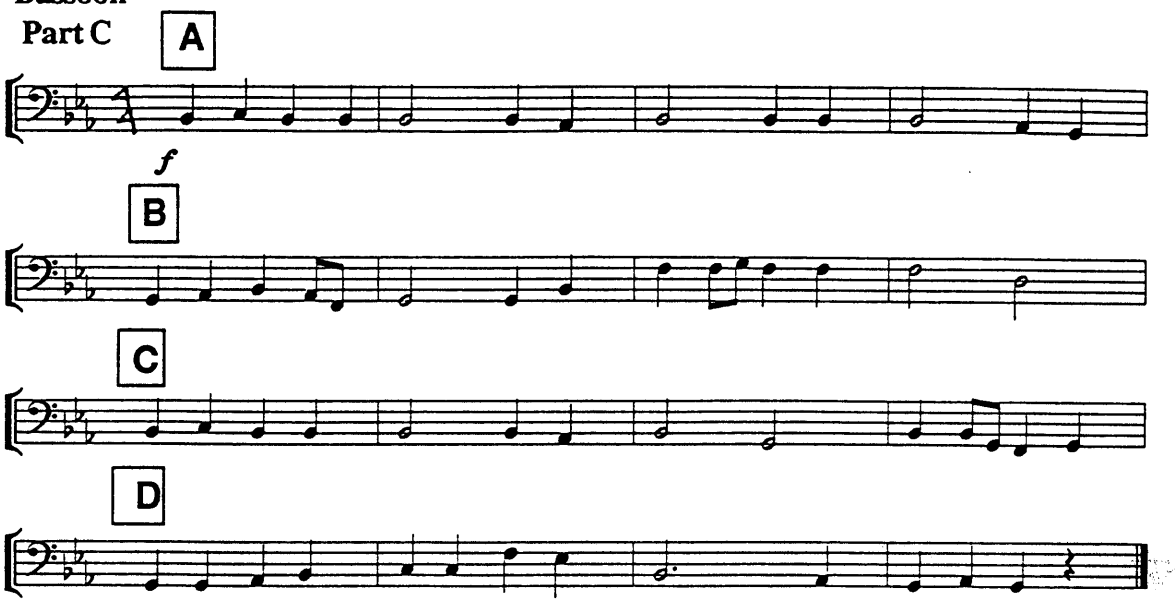


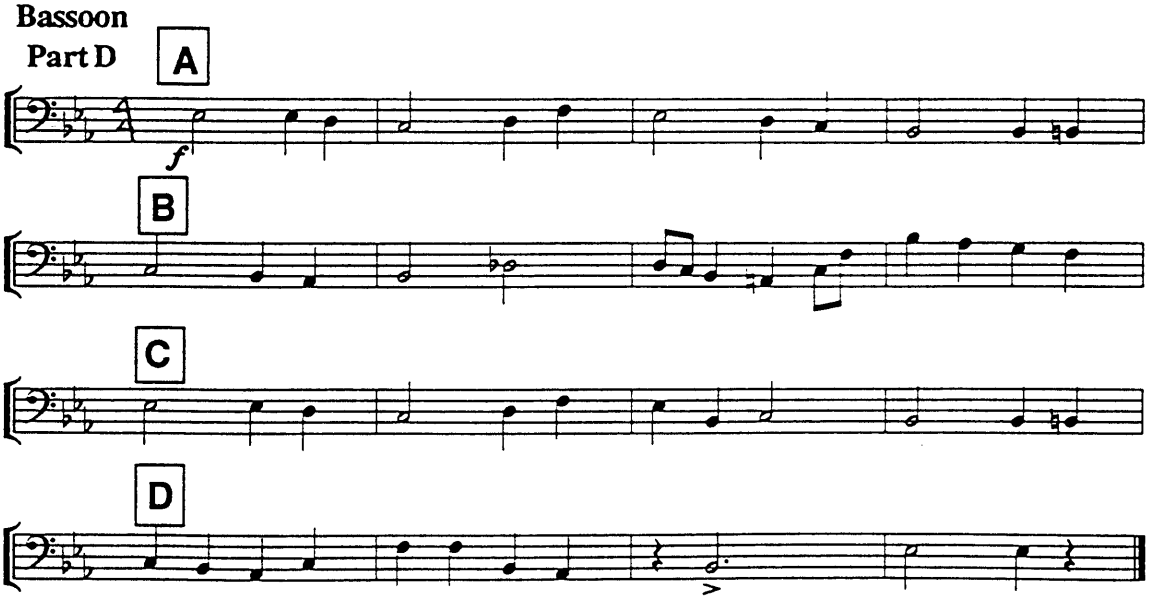
Trombone
Baritone B.C.
Bassoon
Part C

DAMBUSTERS



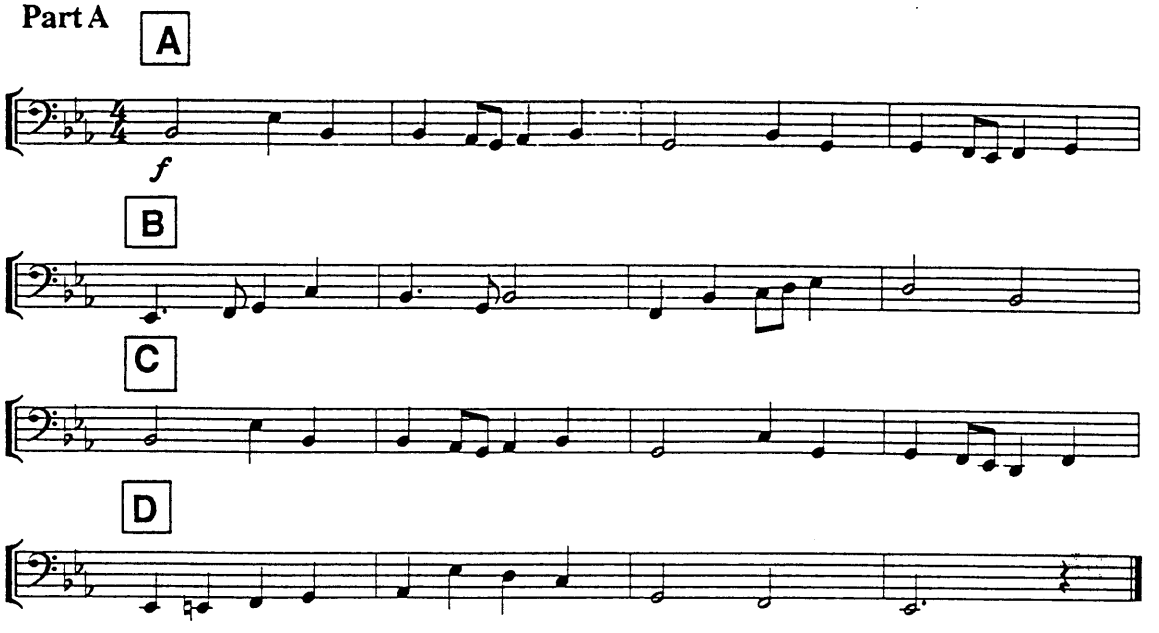
Trombone
Baritone B.C.
Bassoon
Part D

DAMBUSTER



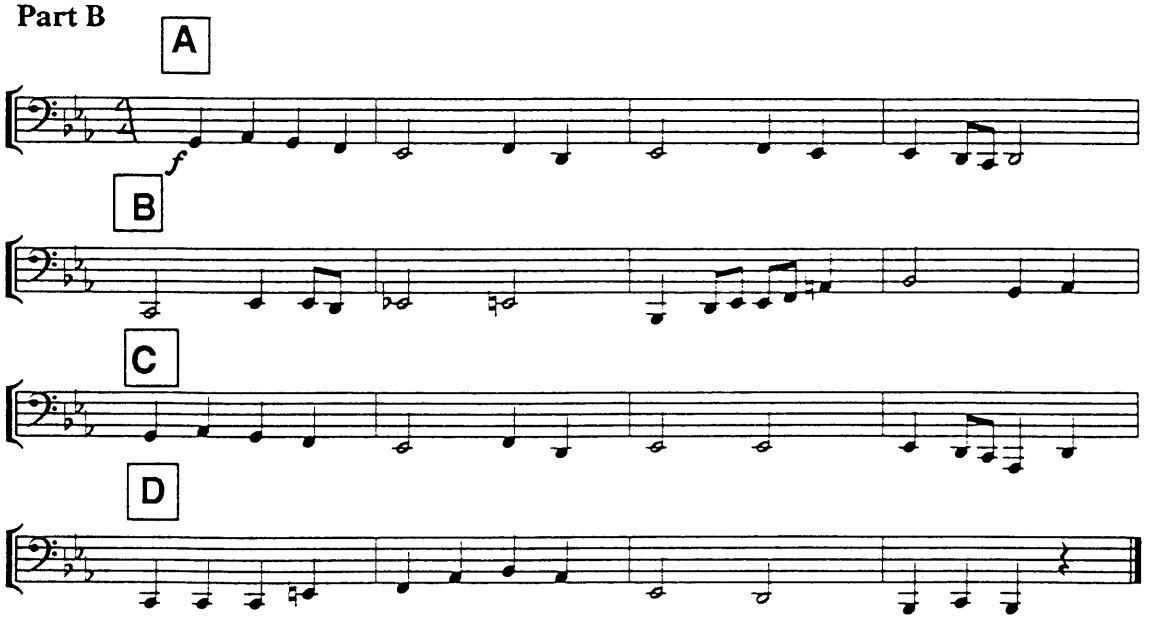
DAMBUSTERS

Tuba
Part A



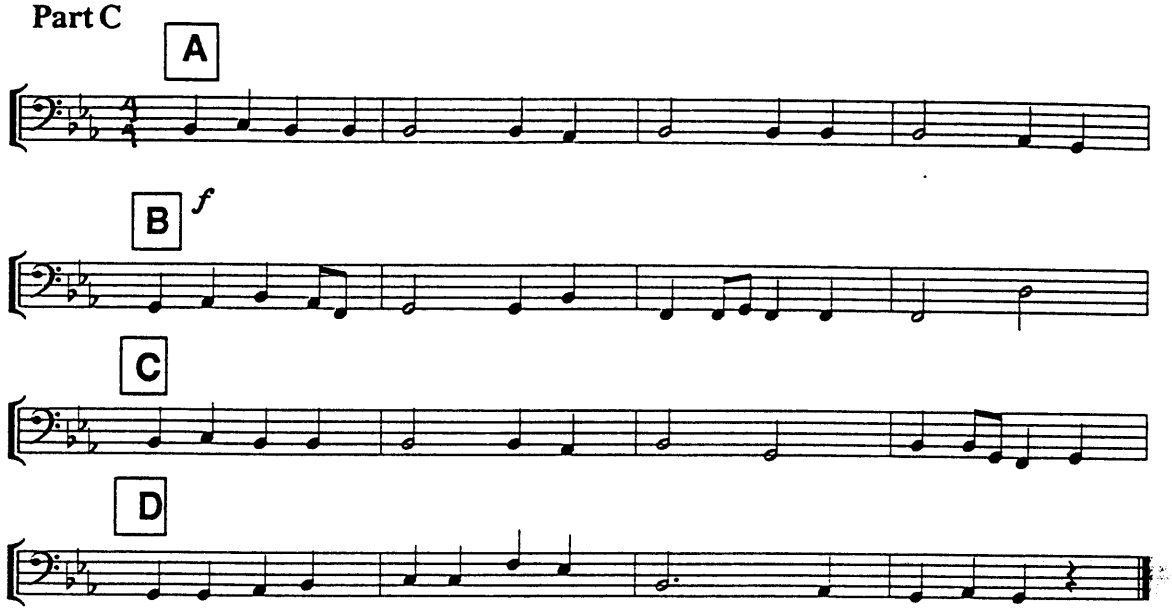
DAMBUSTERS

Tuba
Part B



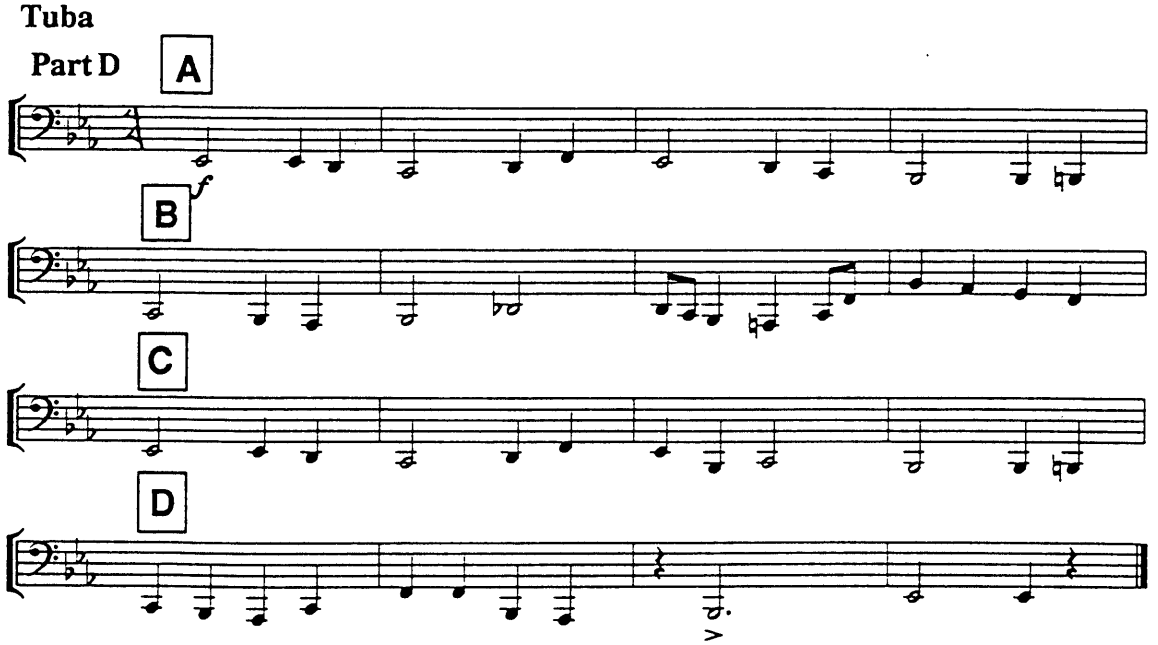
Tuba
Part C

DAMBUSTERS



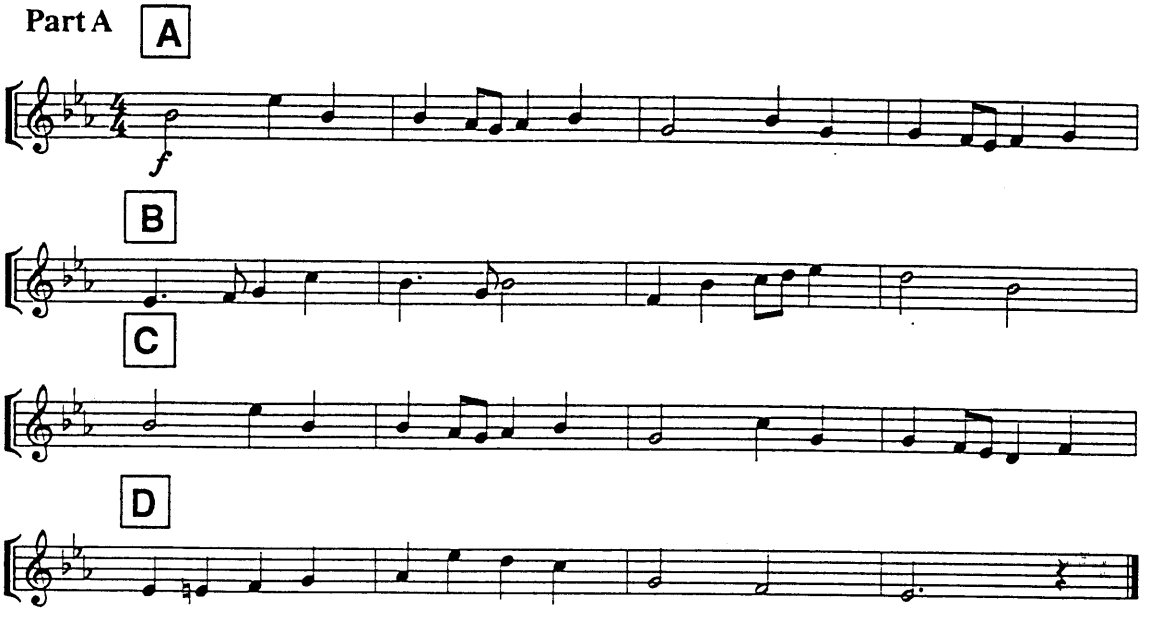
DAMBUSTER

Tuba
Part D



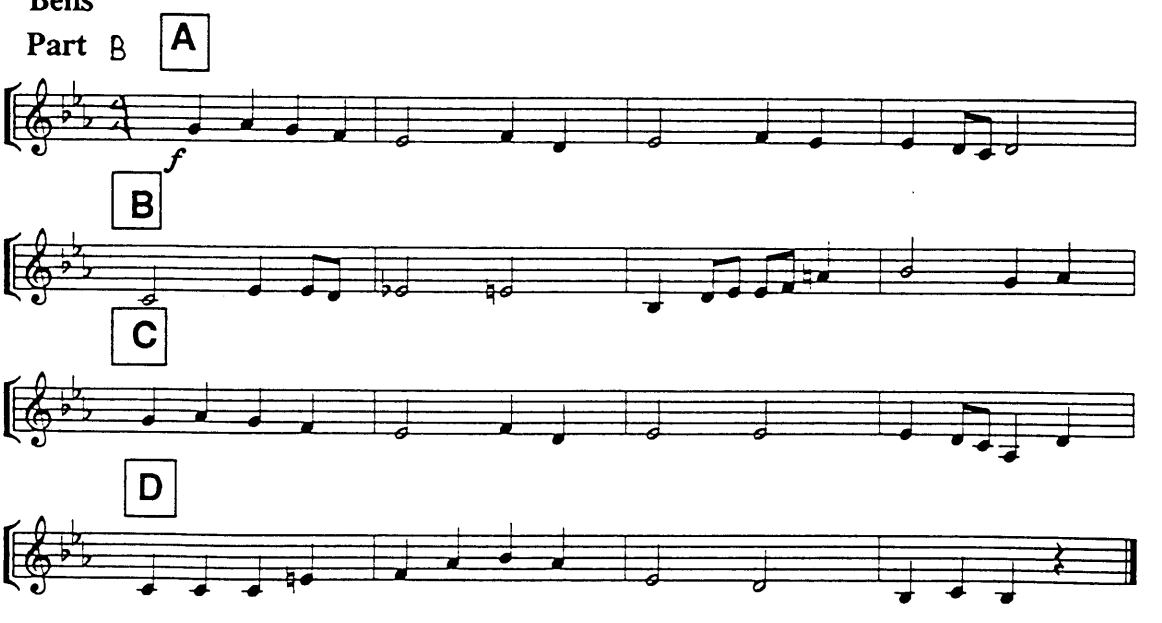
DAMBUSTERS

Bells
Part A



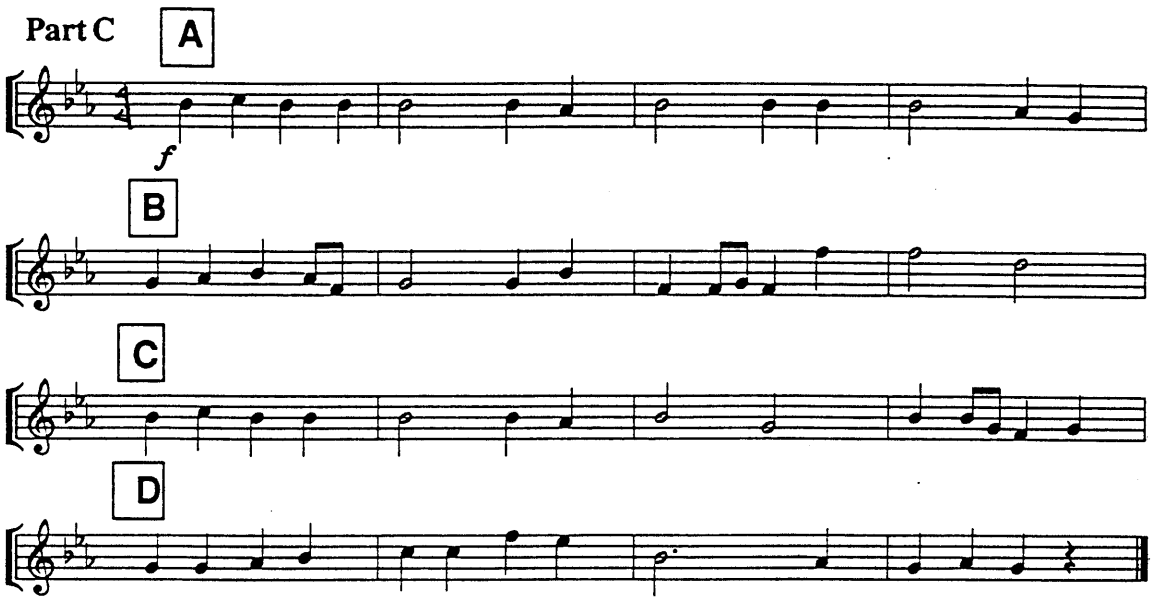
DAMBUSTERS

Bells
Part B



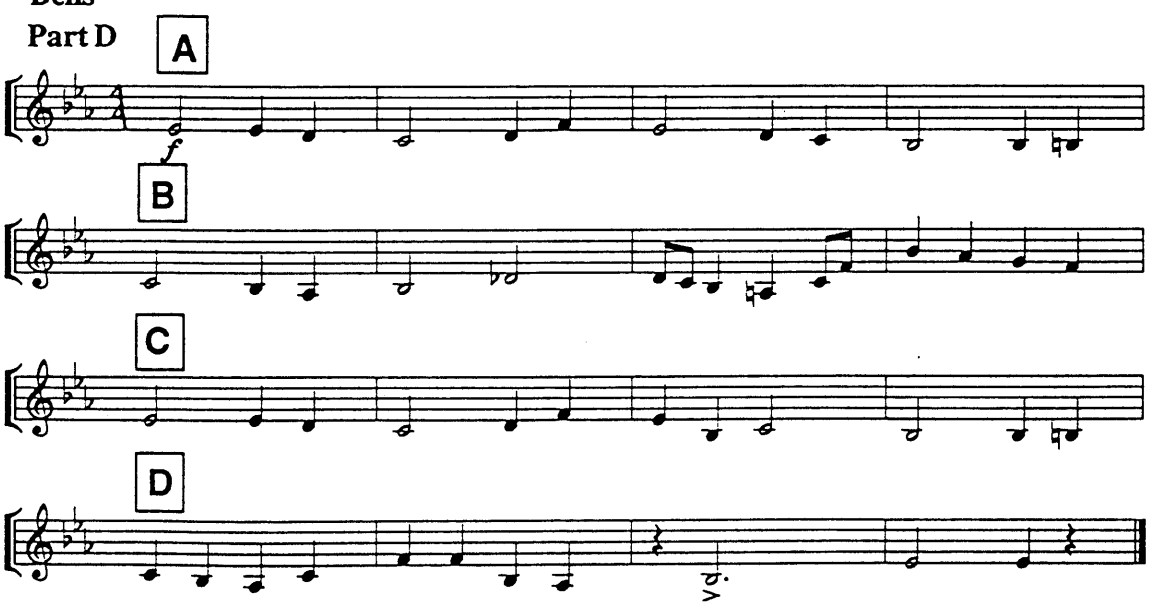
DAMBUSTERS

Bells
Part C



DAMBUSTER

Bells
Part D



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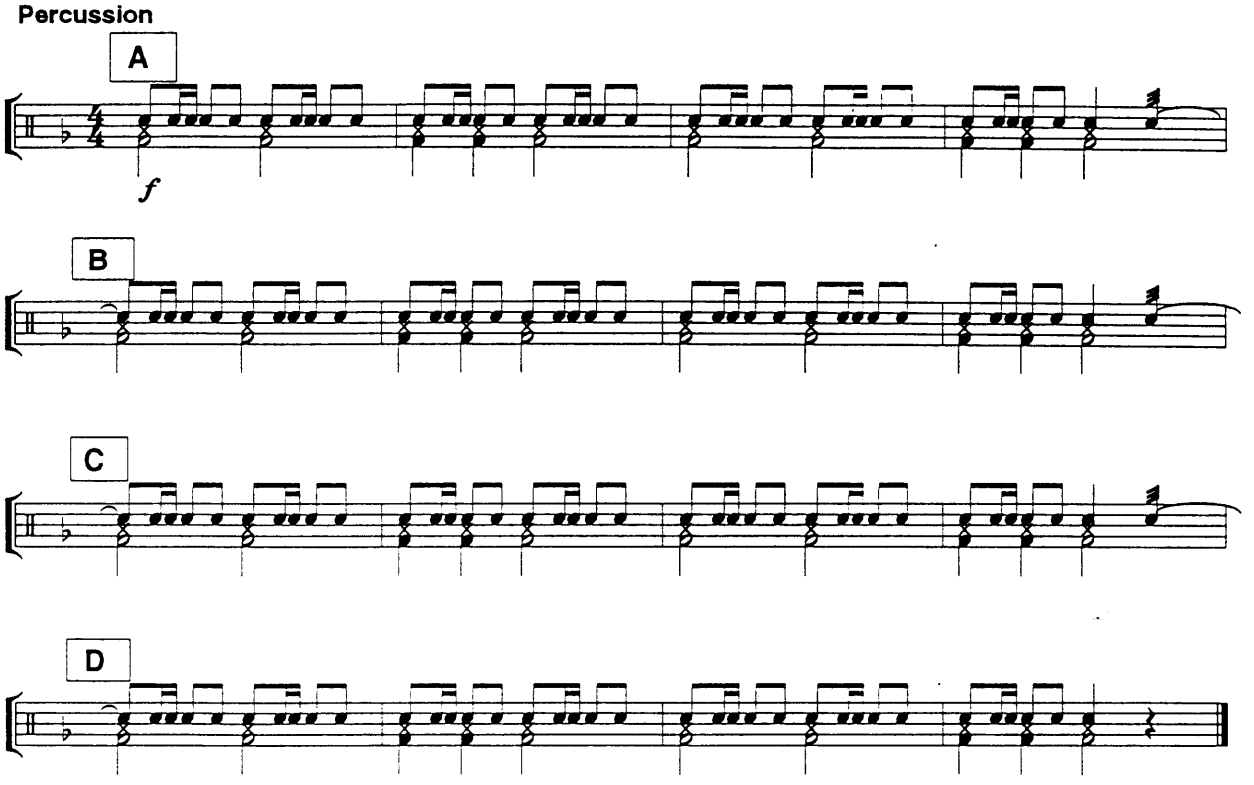
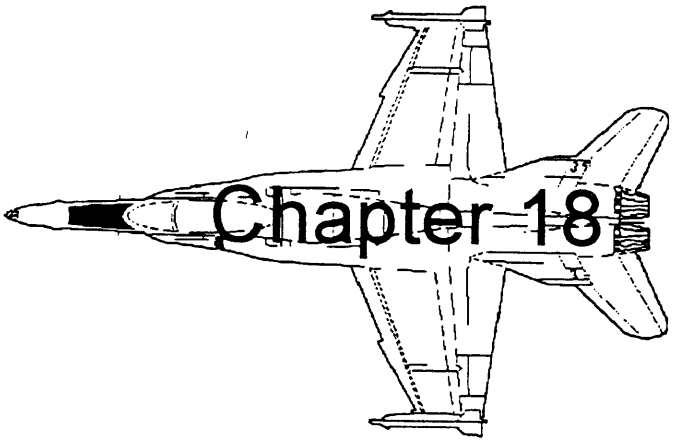




Danny Boy

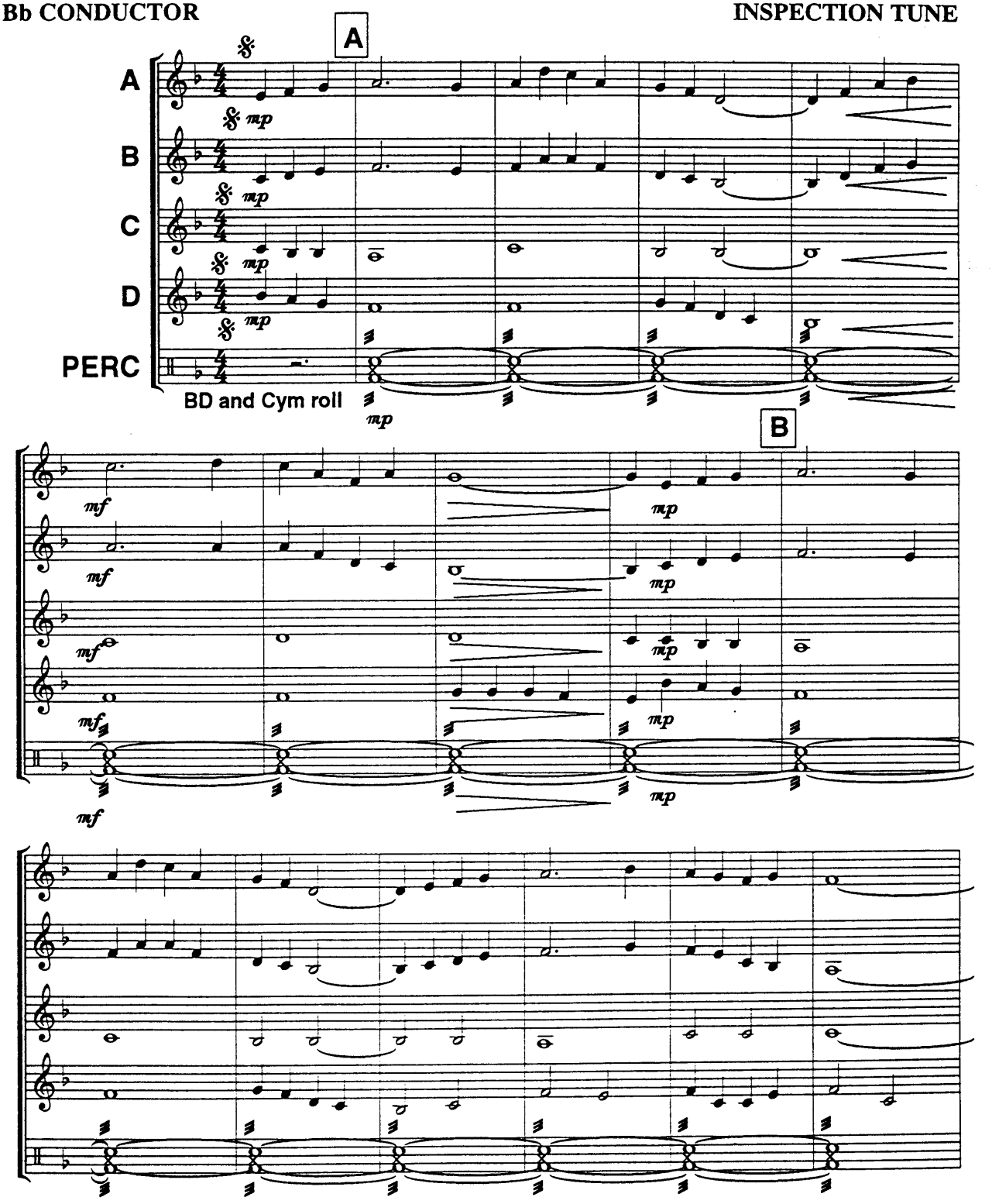
Danny Boy is an old Irish Air that would be suitable as an inspection piece. This arrangement is simple enough that an inexperienced band will be able to play it easily.

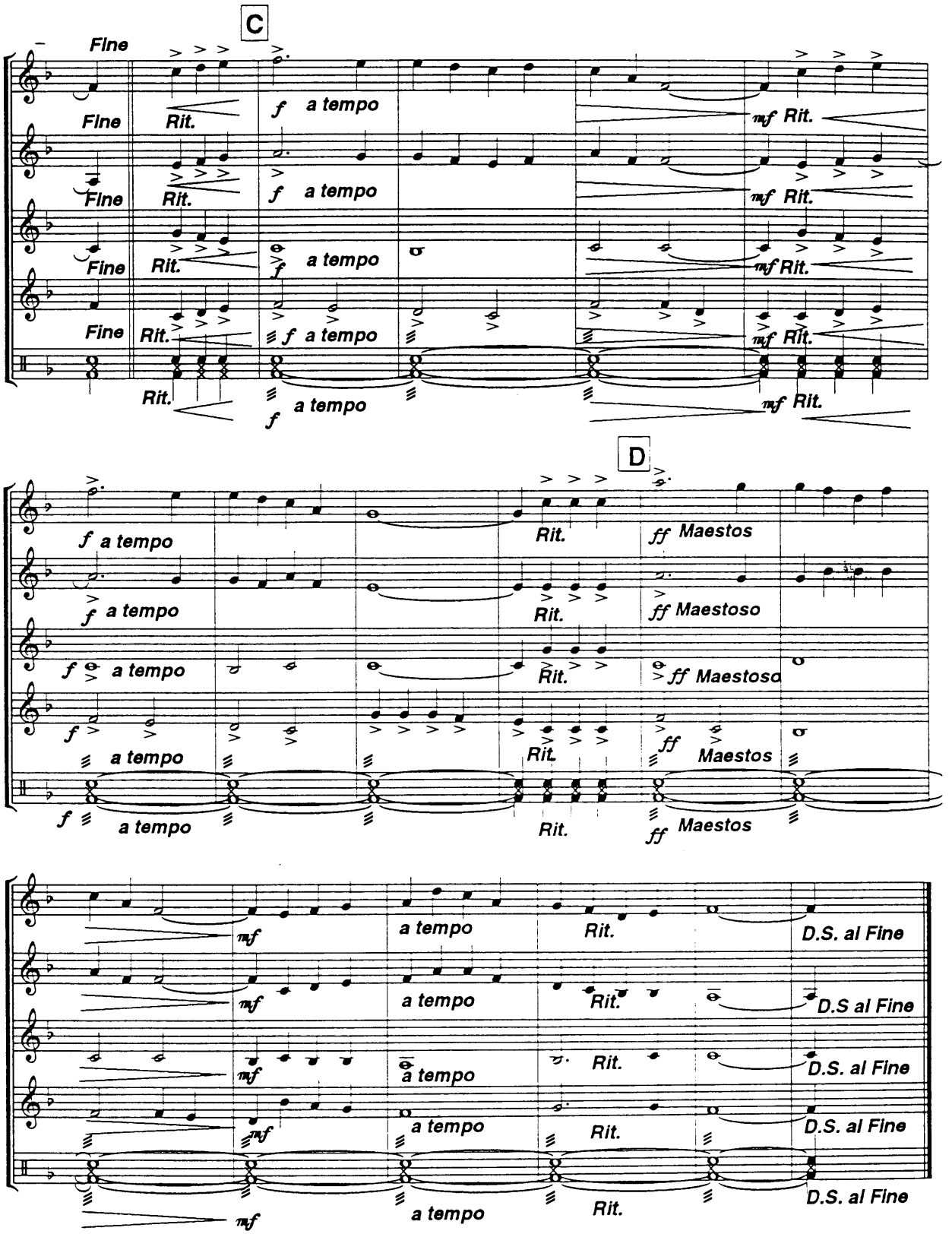
Oh, Danny Boy, the pipes are calling
From glen to glen, and down the mountain side,
The summer's gone, and all the roses falling,
It's you, it's you must go and I must bide.

But come ye back when summer's in the meadow,
Or when the valley's hushed and white with snow,
It's I'll be here in sunshine or in shadow,
Oh Danny Boy, oh, Danny Boy I love you so!

DANNY BOY
(Londonderry Air)

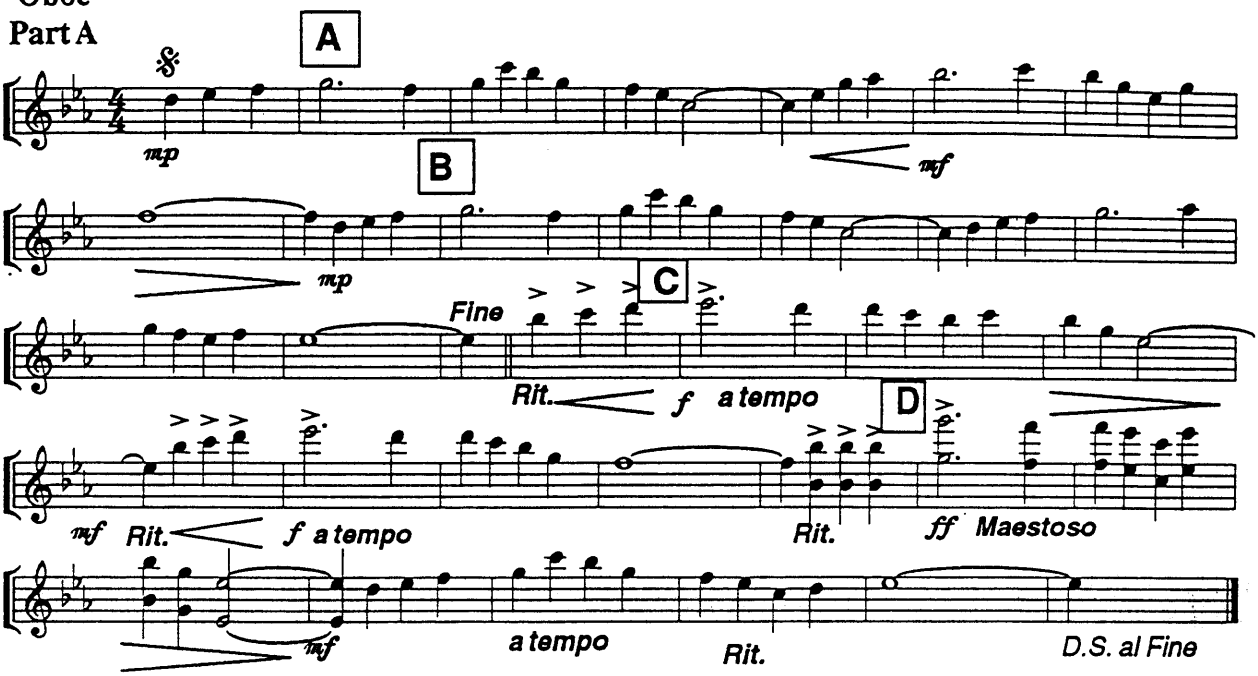
Bb CONDUCTOR **INSPECTION TUNE**




C
Fine
Rit.
f a tempo
mf Rit.
D
ff Maestos
ff Maestoso
mf
D.S. al Fine
D.S al Fine

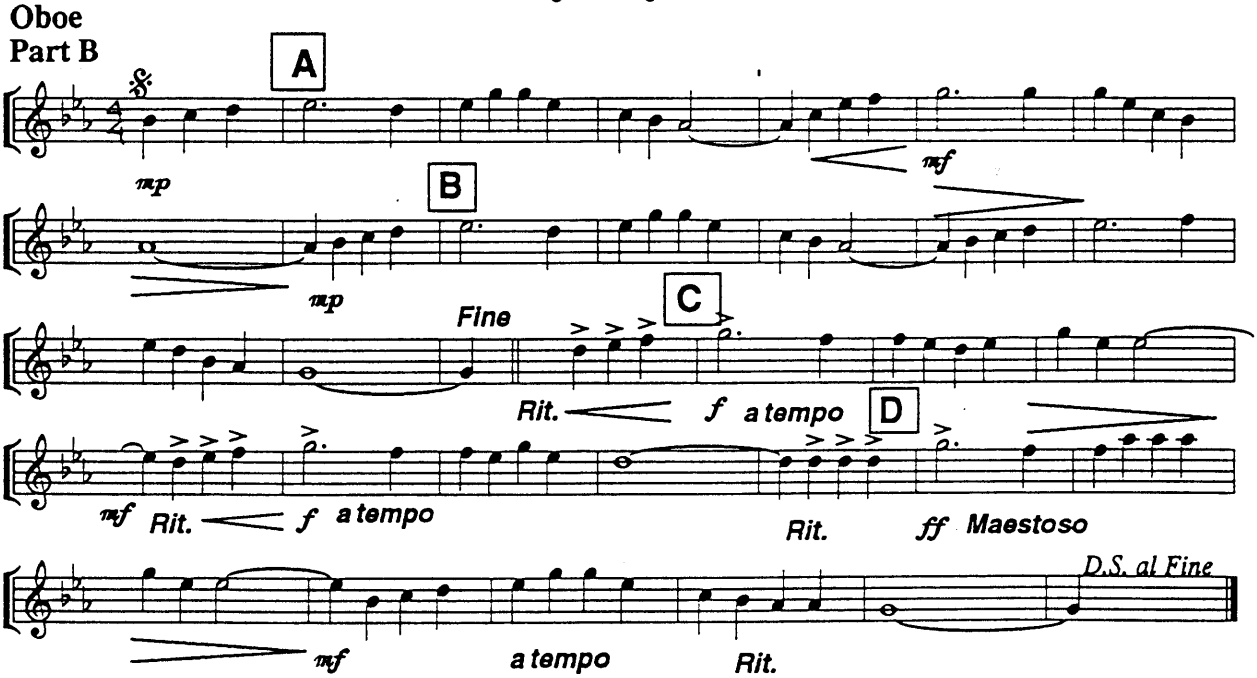
Flute
Oboe
Part A

Danny Boy



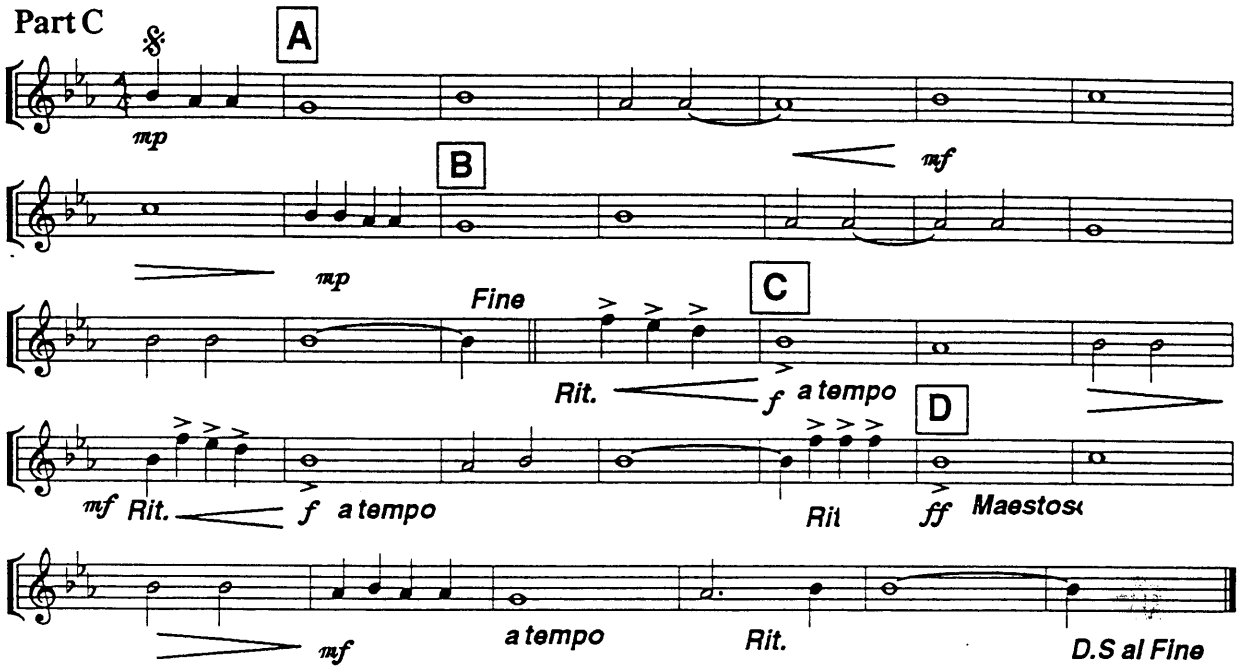
Flute
Oboe
Part B

Danny Boy



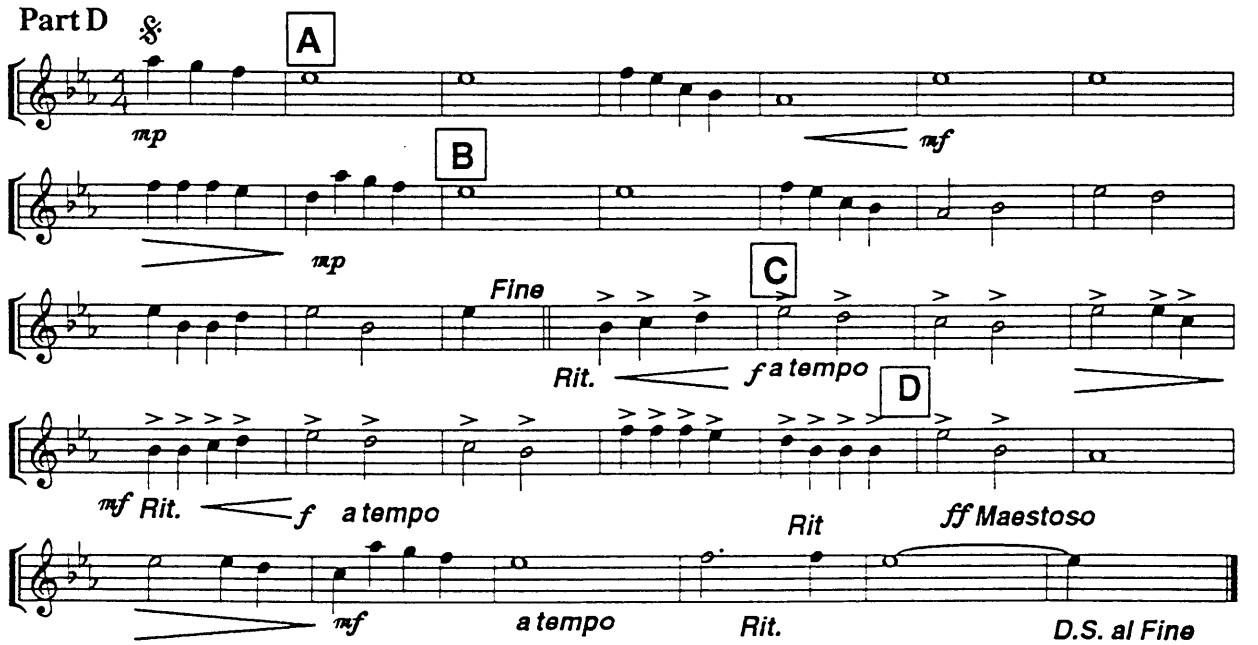
Danny Boy

Flute
Oboe
Part C



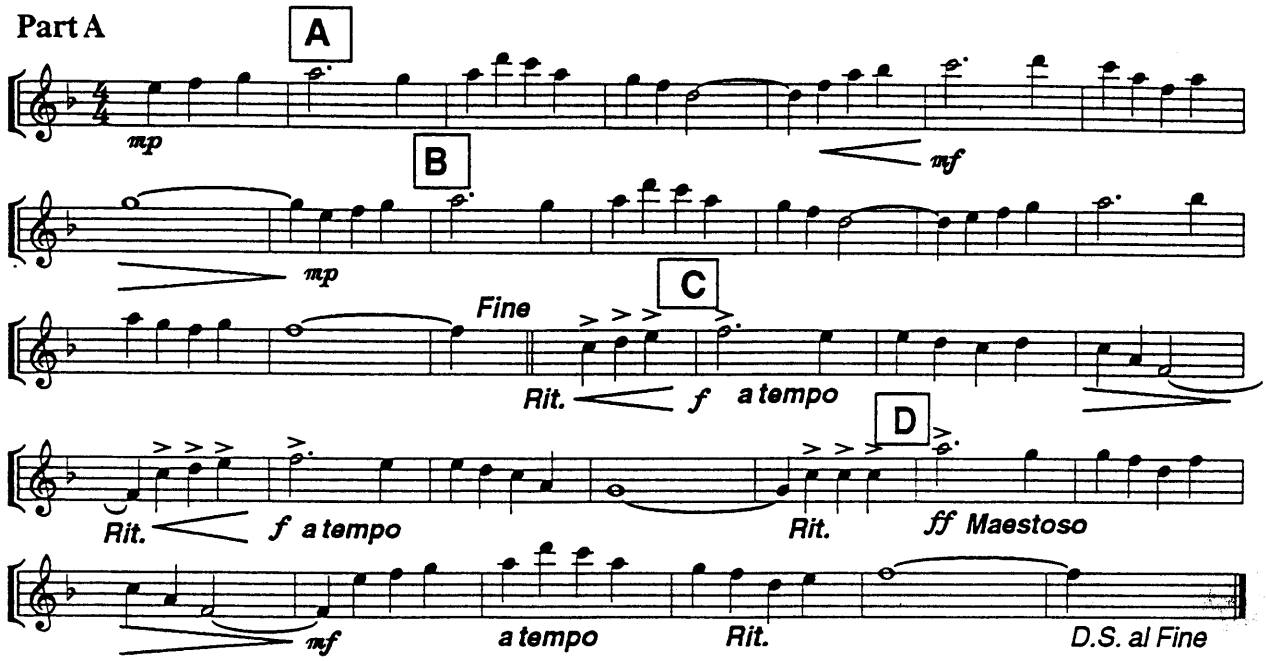
Danny Boy

Flute
Oboe
Part D



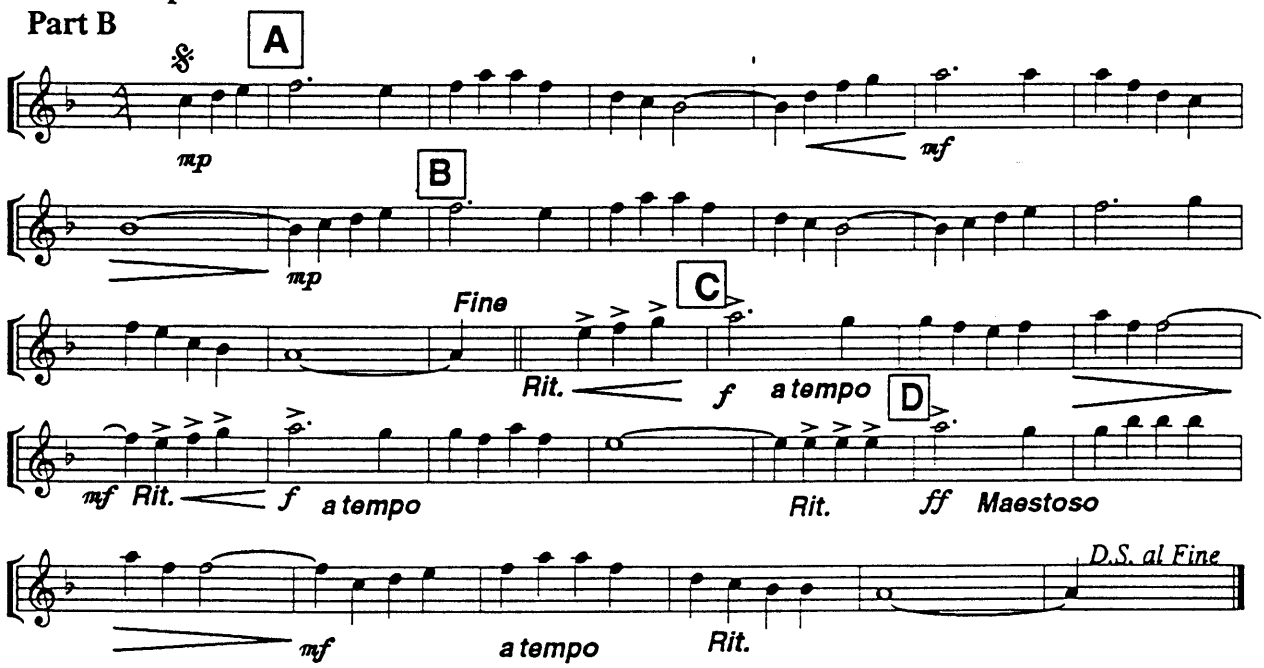
Clarinet (high)
Tenor Saxophone
Part A

Danny Boy



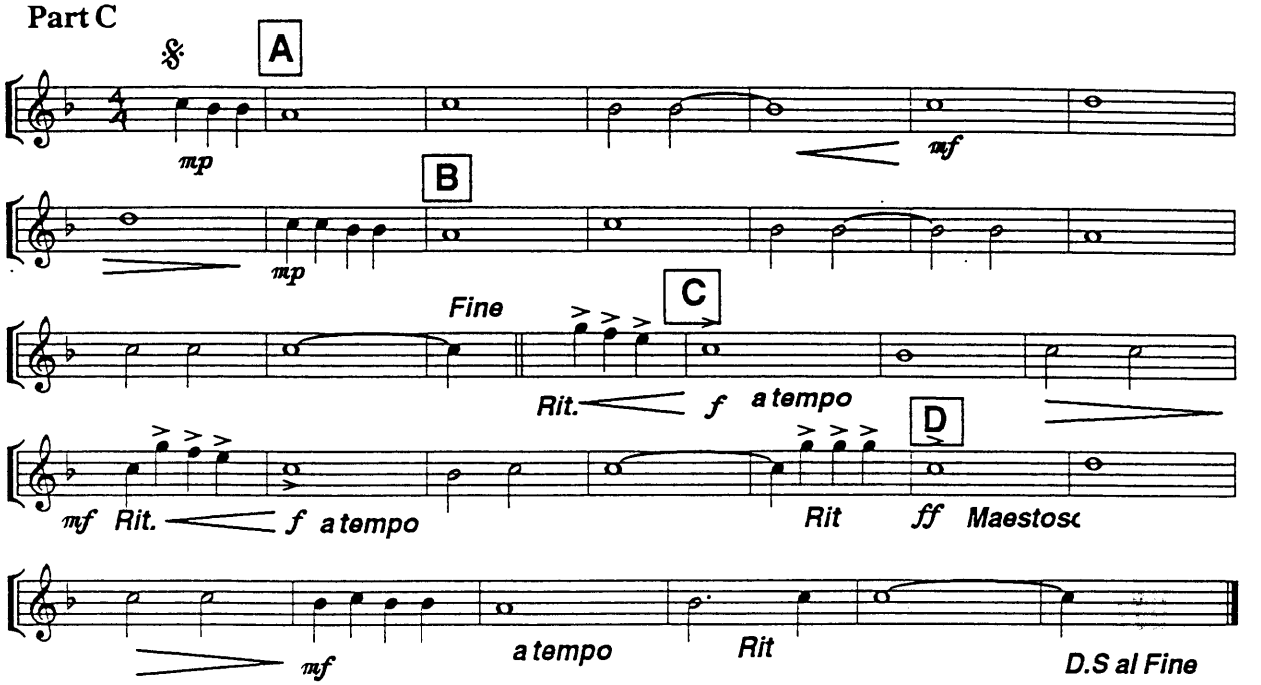
Clarinet (high)
Tenor Saxophone
Part B

Danny Boy



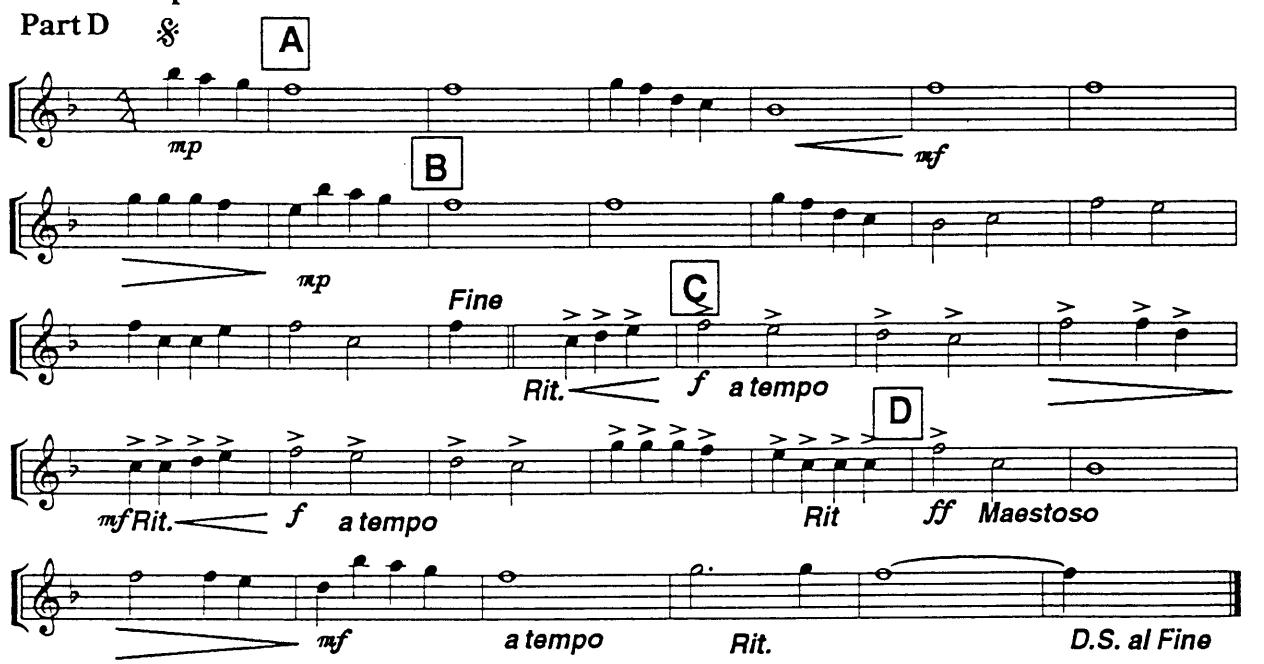
Danny Boy

Clarinet (high)
Tenor Saxophone
Part C



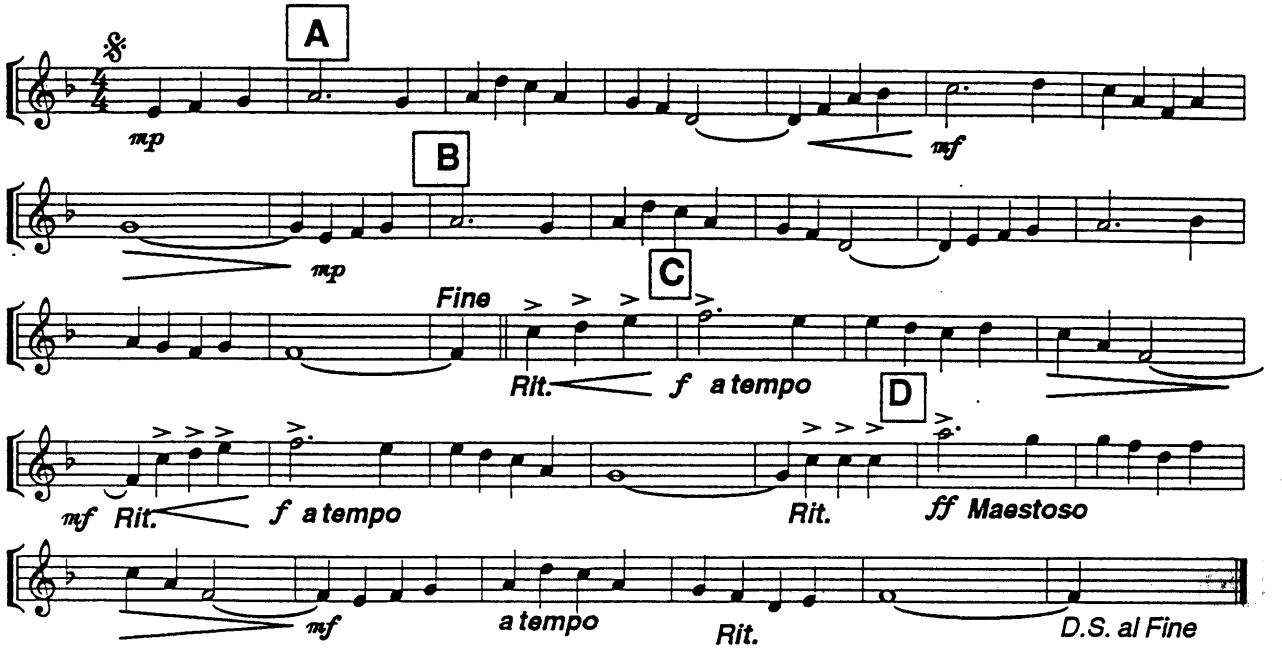
Danny Boy

Clarinet (high)
Tenor Saxophone
Part D



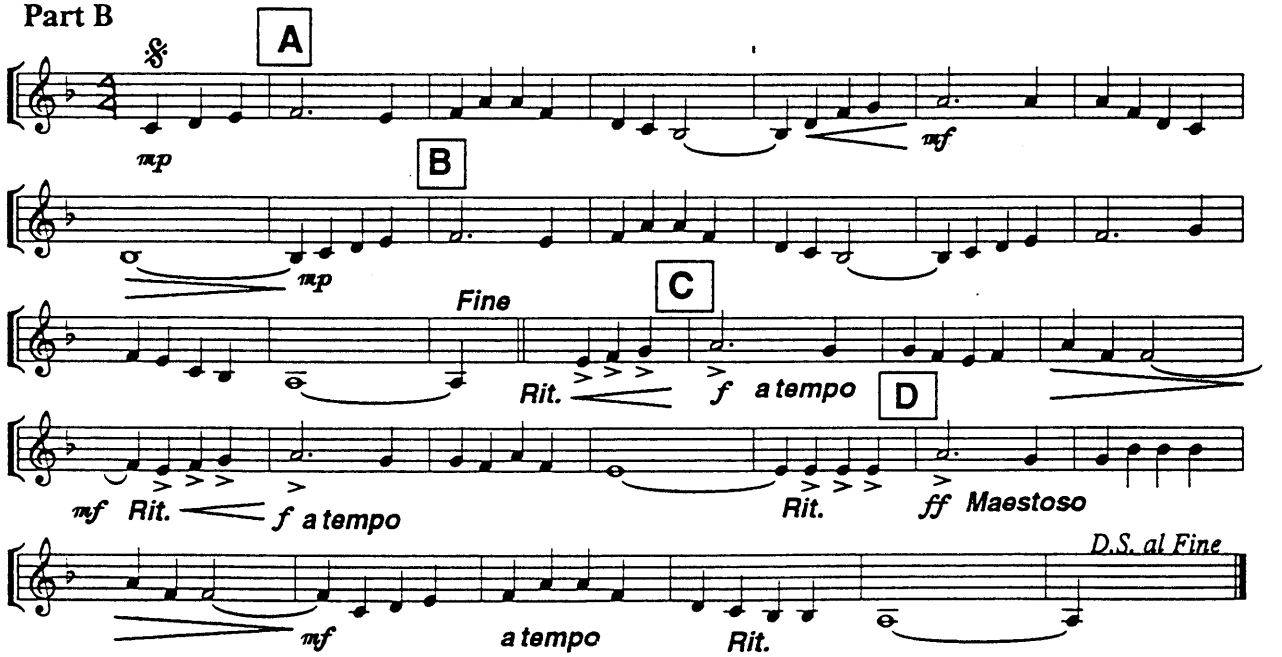
Danny Boy

Bass Clarinet
Part A



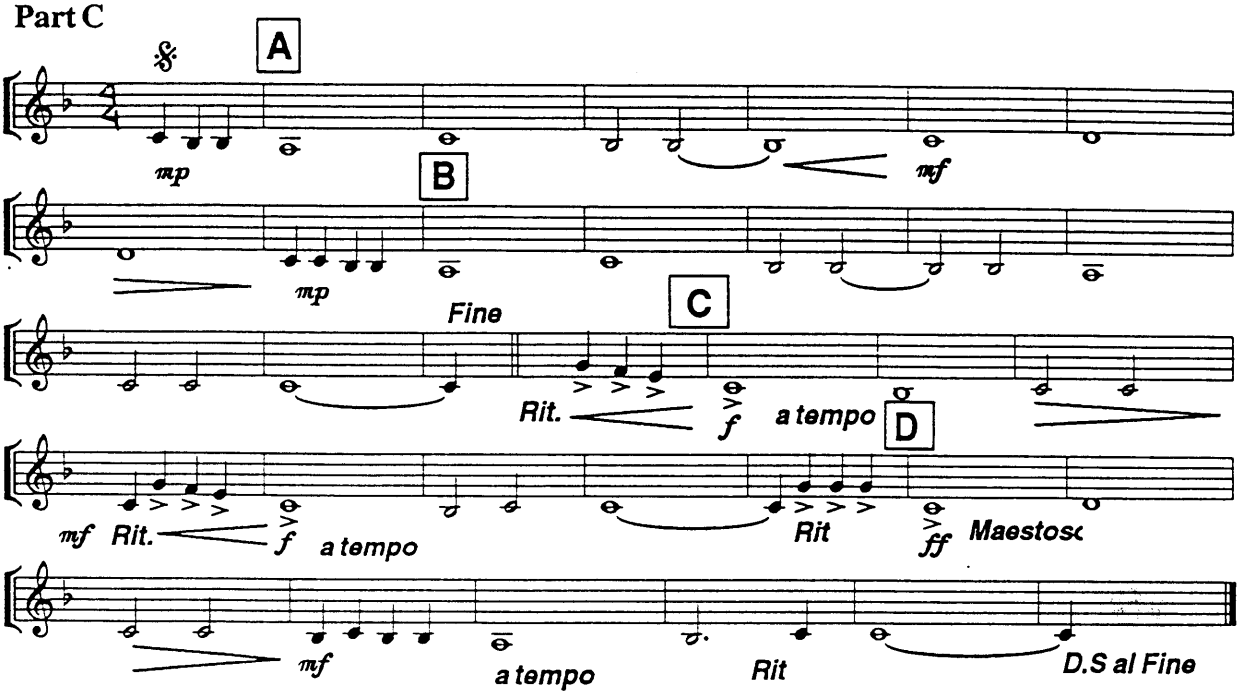
Danny Boy

Bass Clarinet
Part B



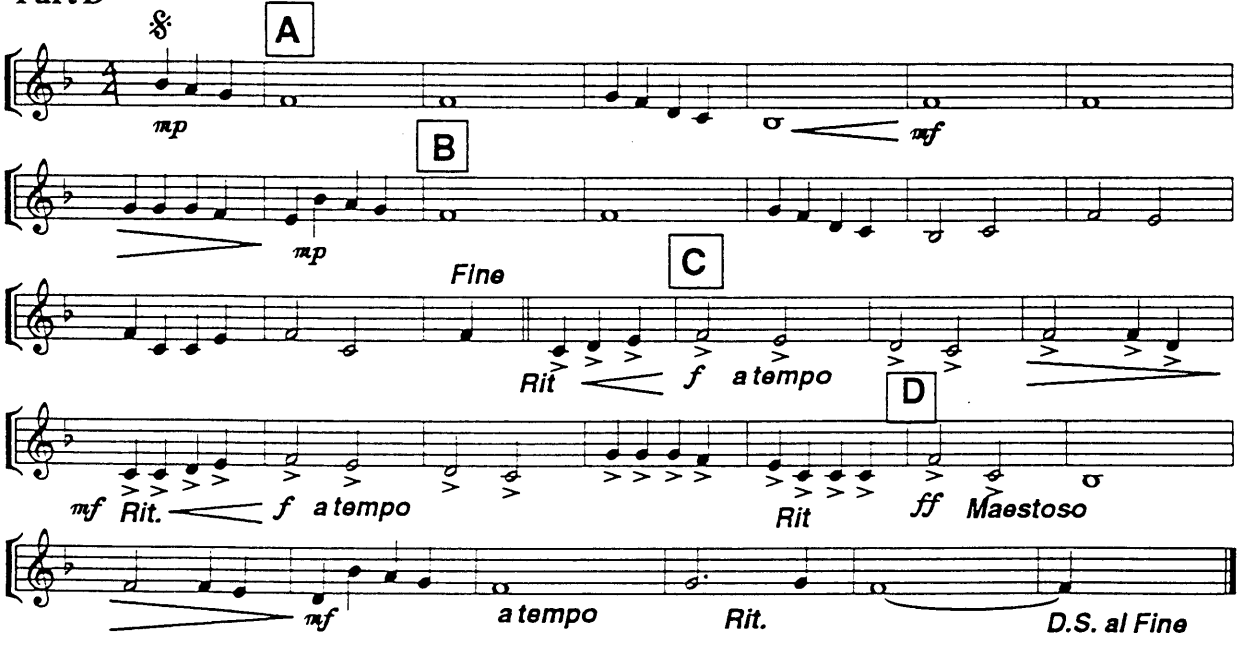
Danny Boy

Bass Clarinet
Part C



Danny Boy

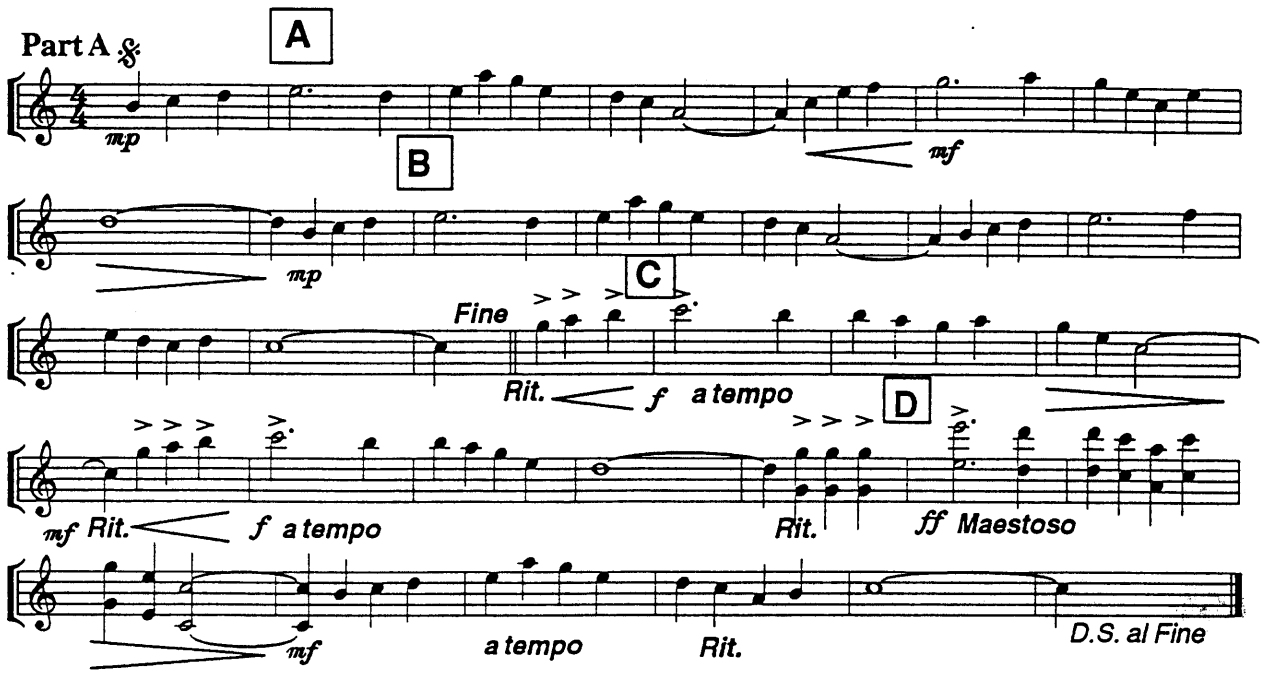
Bass Clarinet
Part D



Alto Saxophone
Baritone Saxophone

Danny Boy

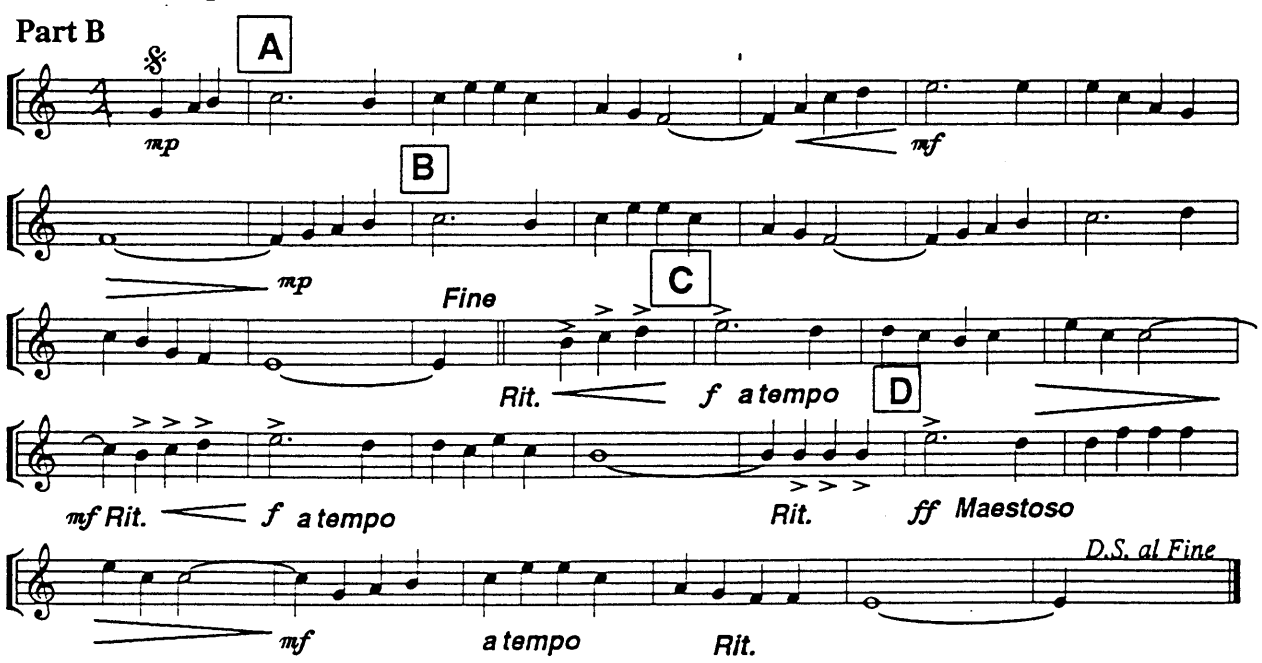
Part A



Alto Saxophone
Baritone Saxophone

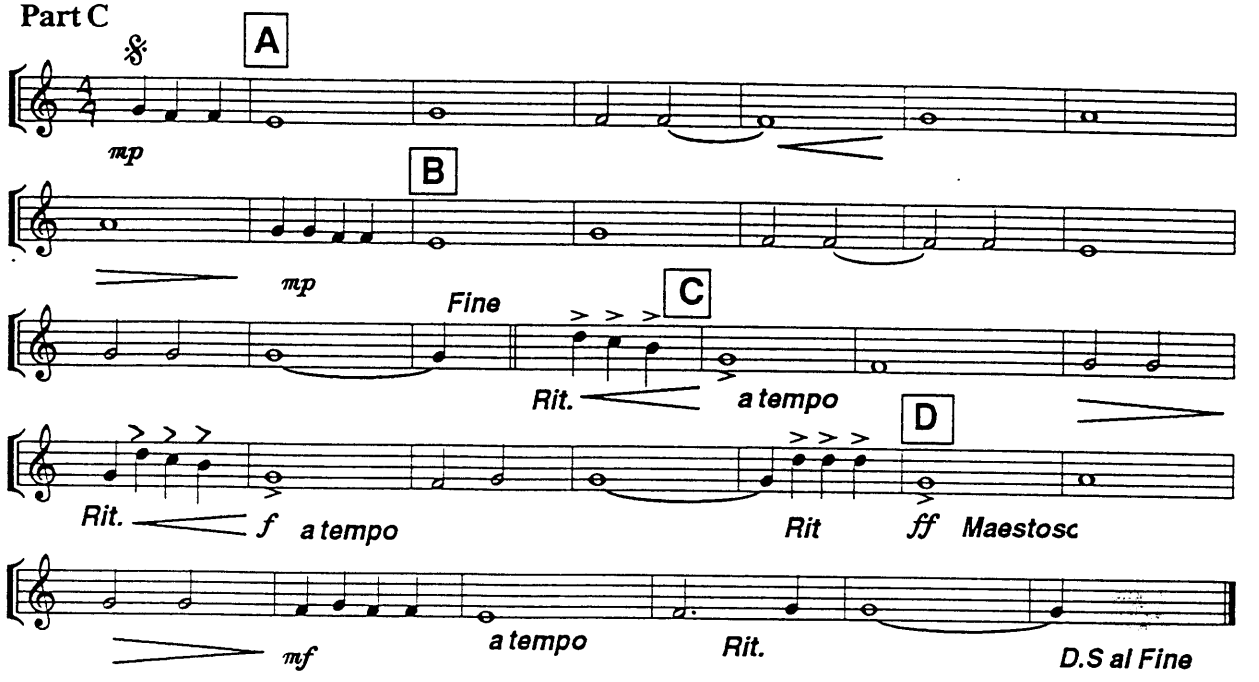
Danny Boy

Part B



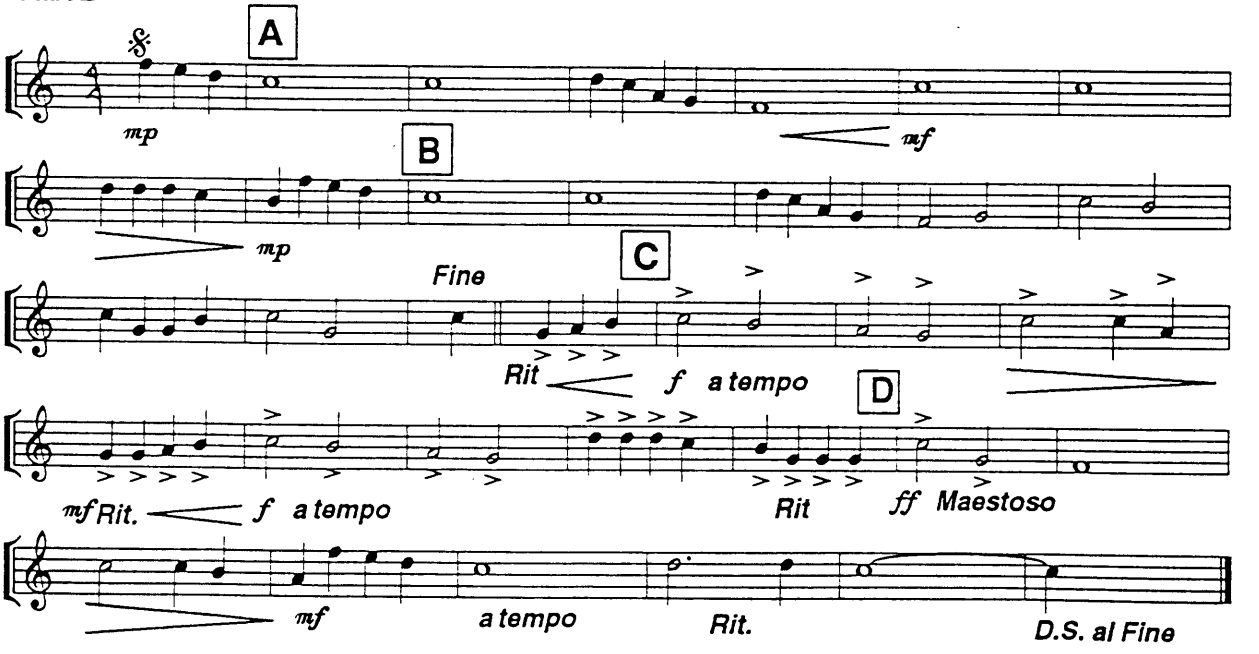
Danny Boy

Alto Saxophone
Baritone Saxophone
Part C



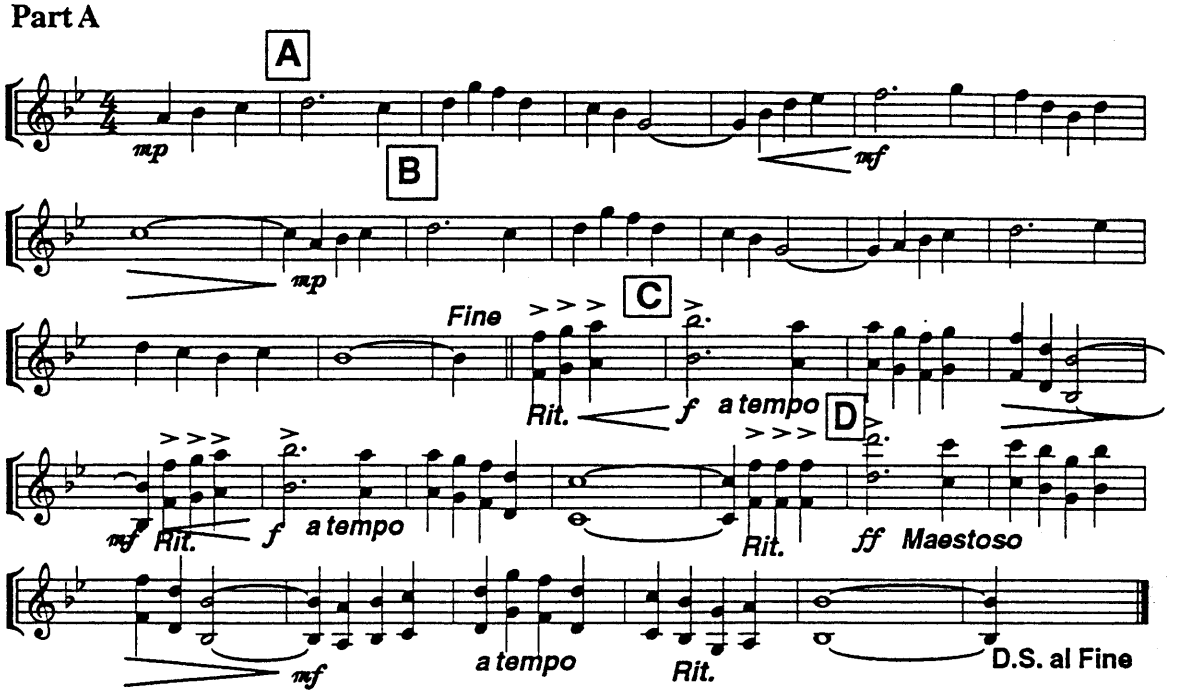
Alto Saxophone
Baritone Saxophone
Part D

Danny Boy



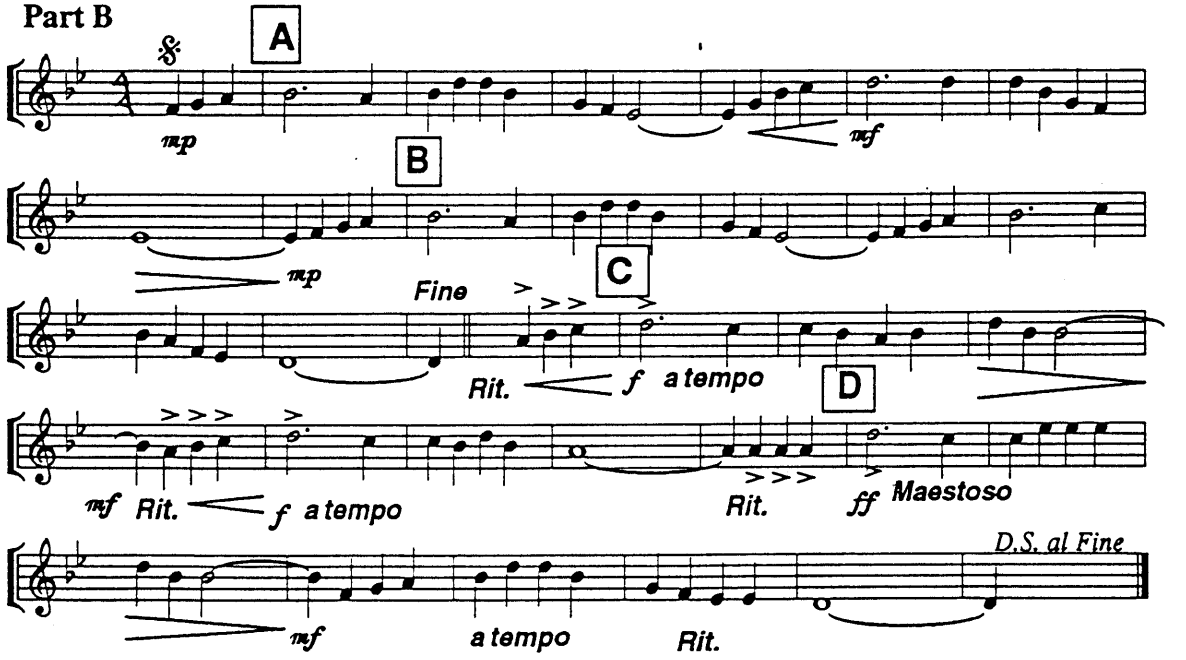
Danny Boy

French Horn
Part A



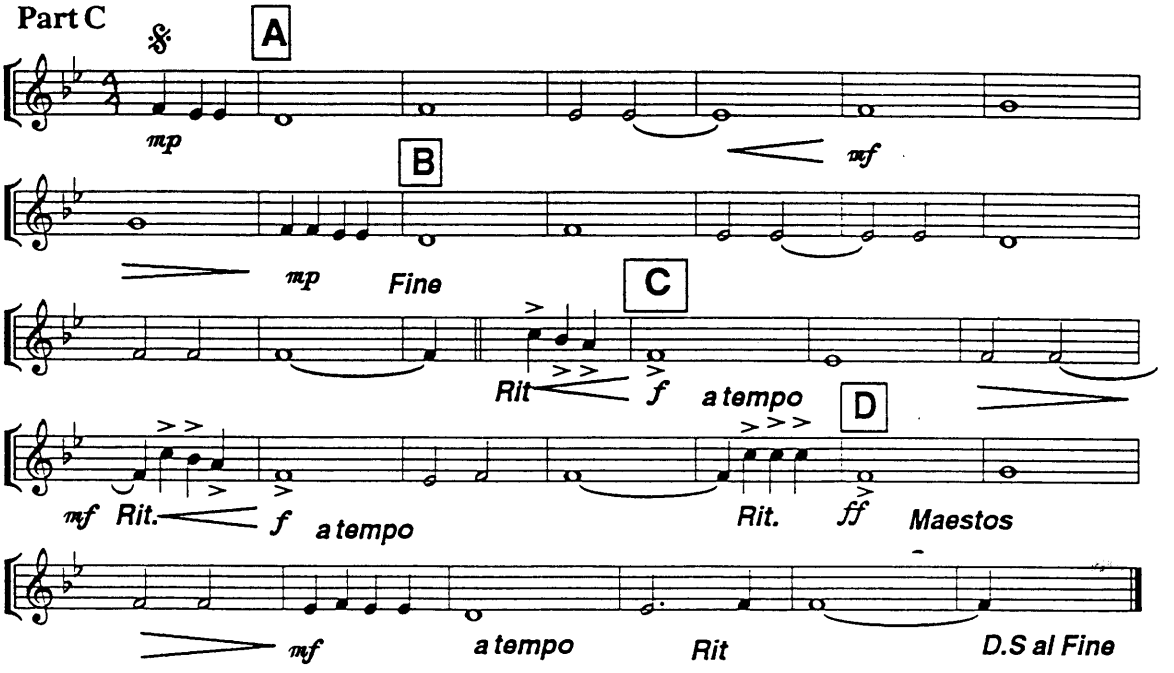
Danny Boy

French Horn
Part B



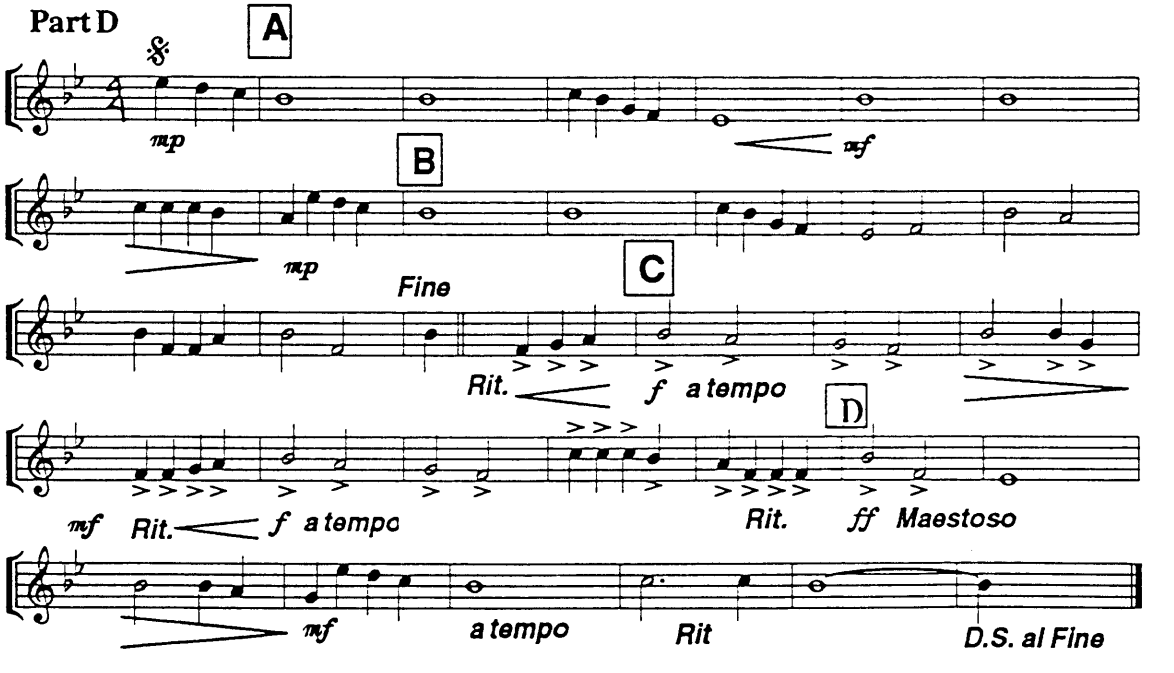
Danny Boy

French Horn
Part C



Danny Boy

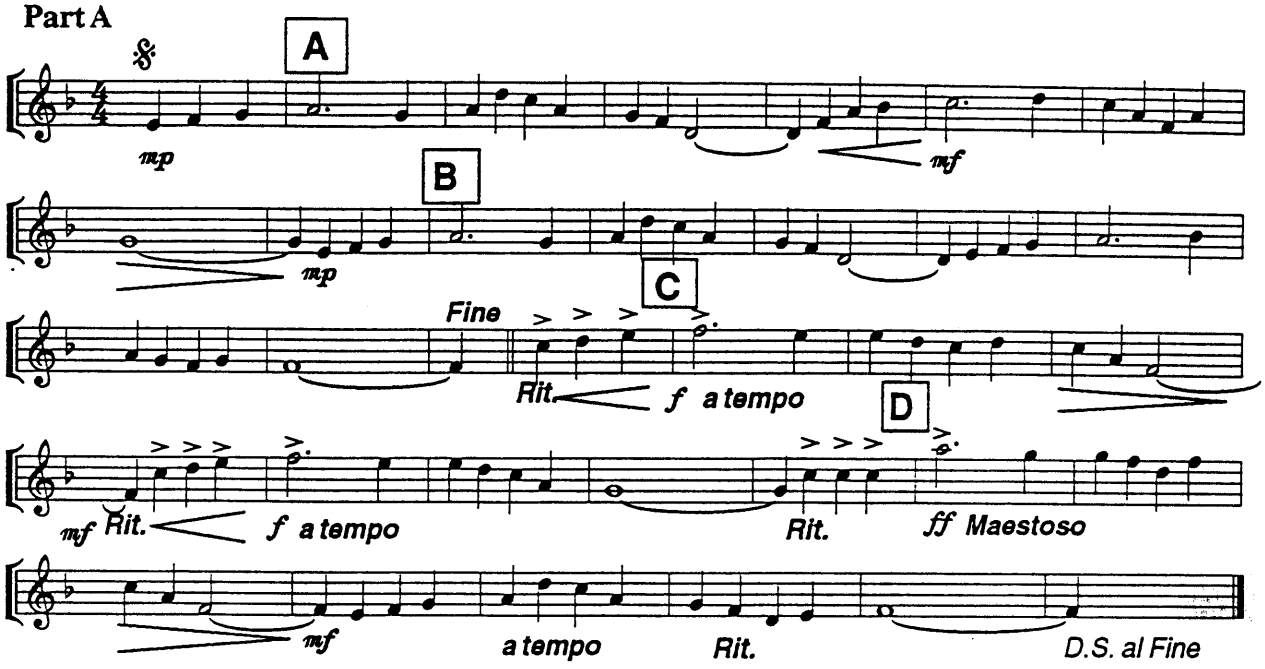
French Horn
Part D



D

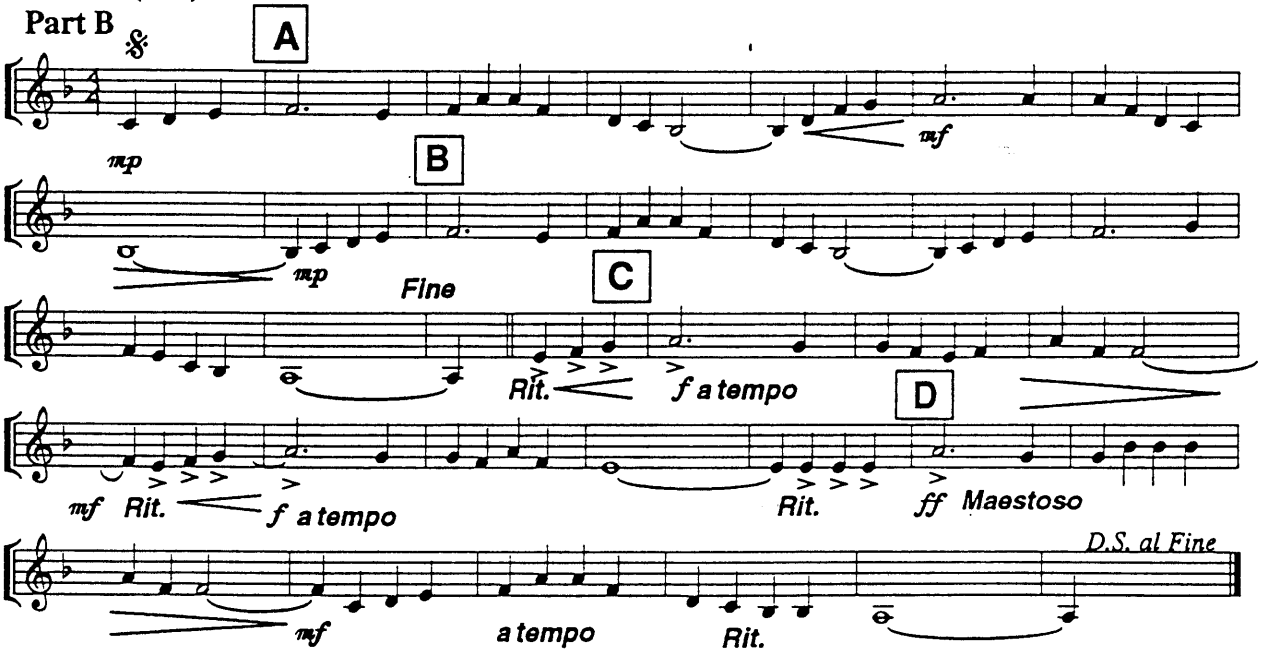
Trumpet
Baritone T.C.
Clarinet(low)
Part A

Danny Boy



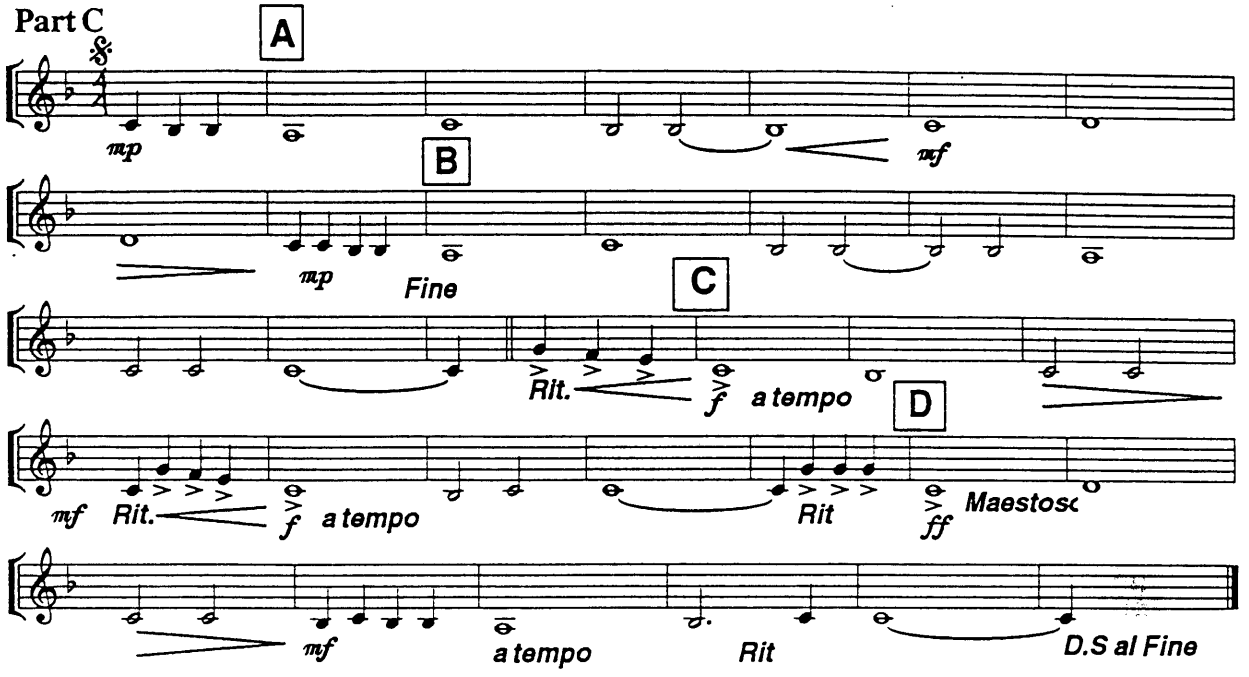
Trumpet
Baritone T.C.
Clarinet(low)
Part B

Danny Boy



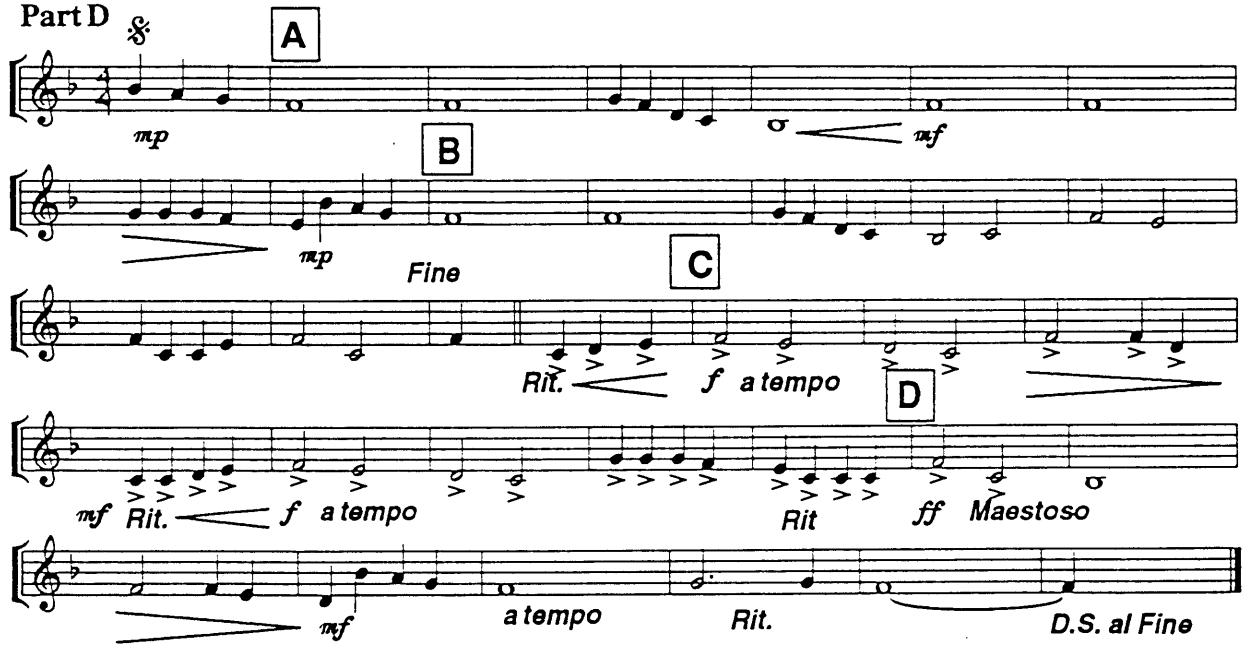
Trumpet
Baritone T.C.
Clarinet(low)
Part C

Danny Boy



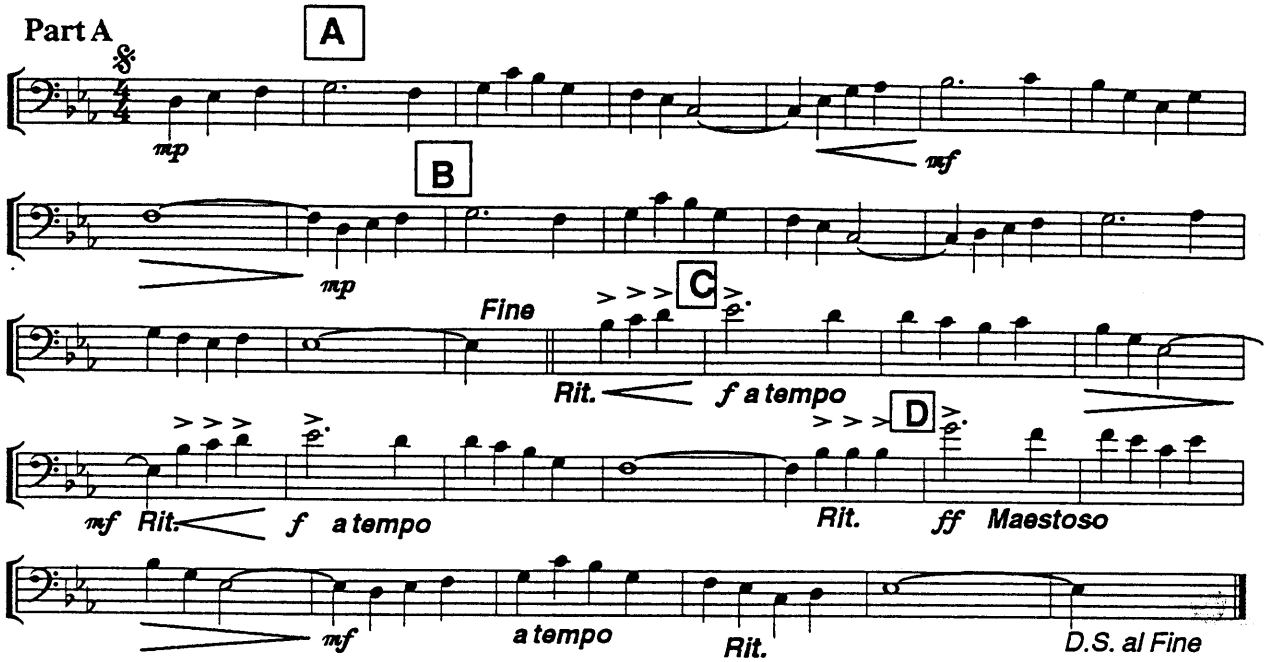
Trumpet
Baritone T.C.
Clarinet(low)
Part D

Danny Boy



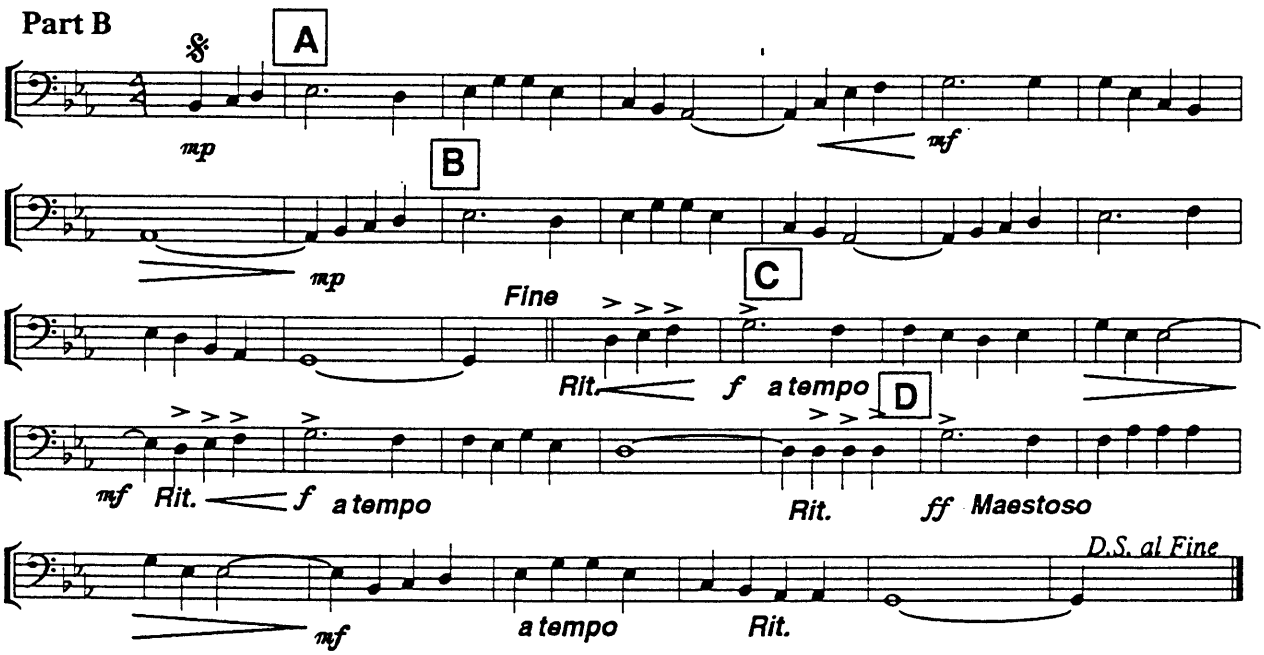
Trombone
Baritone B.C.
Bassoon
Part A

Danny Boy



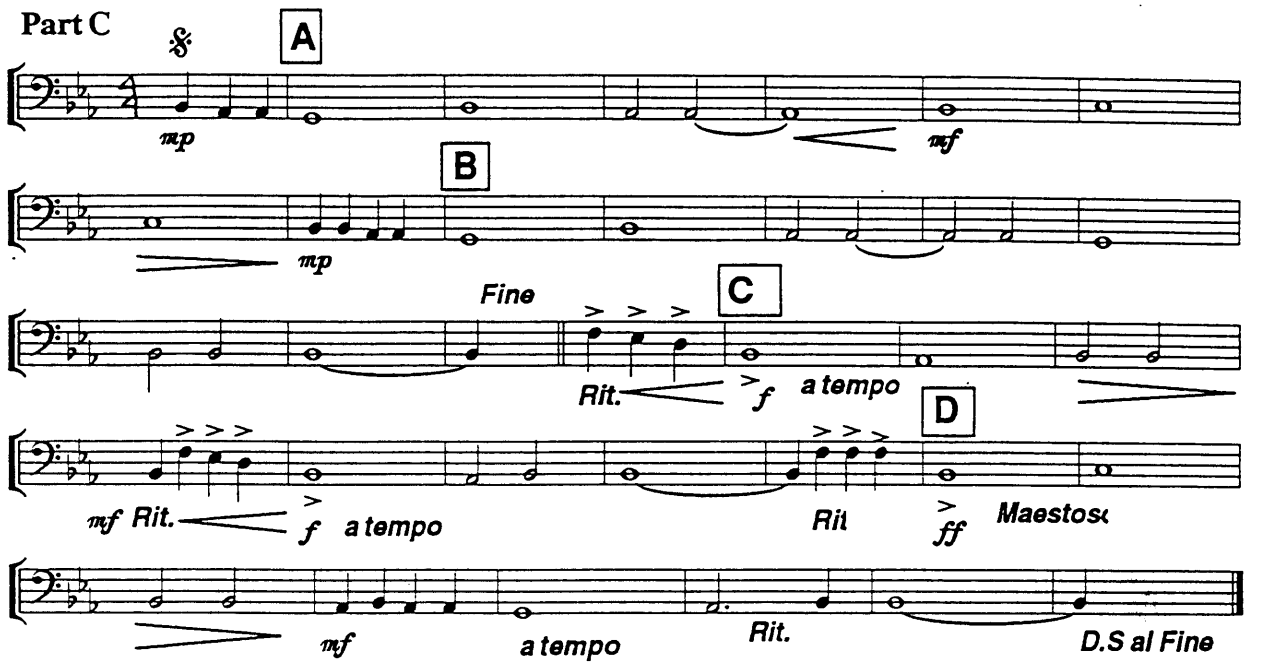
Trombone
Baritone B.C.
Bassoon
Part B

Danny Boy



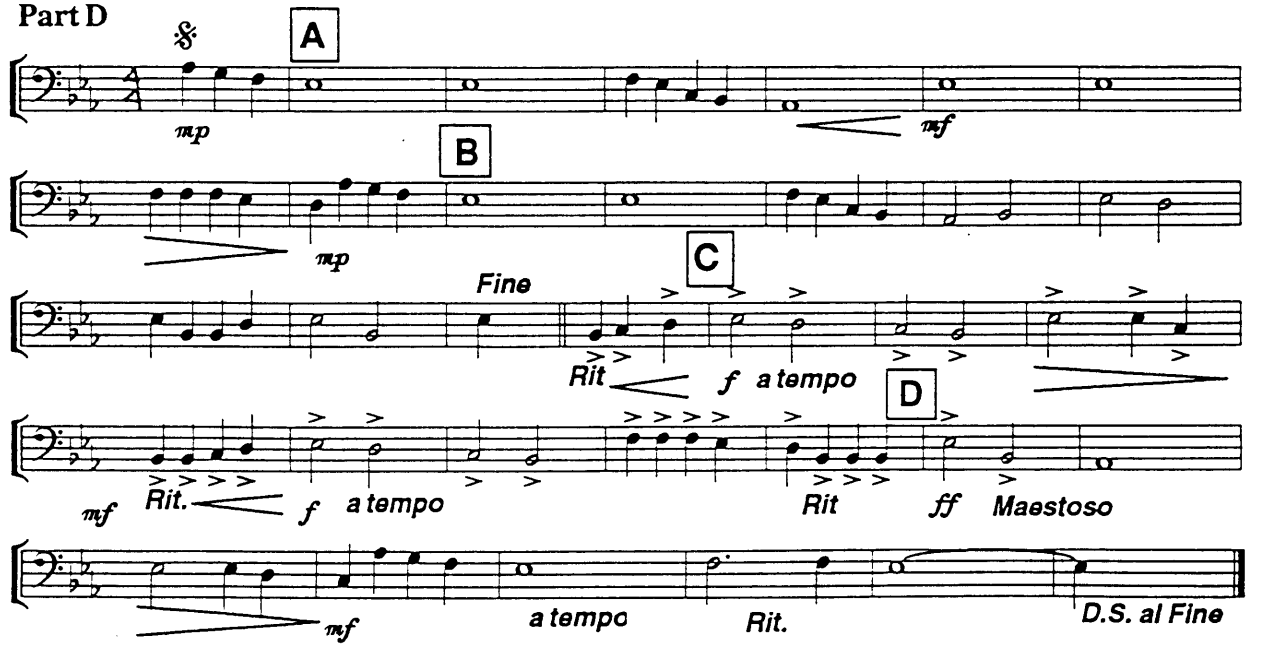
Trombone
Baritone B.C.
Bassoon
Part C

Danny Boy



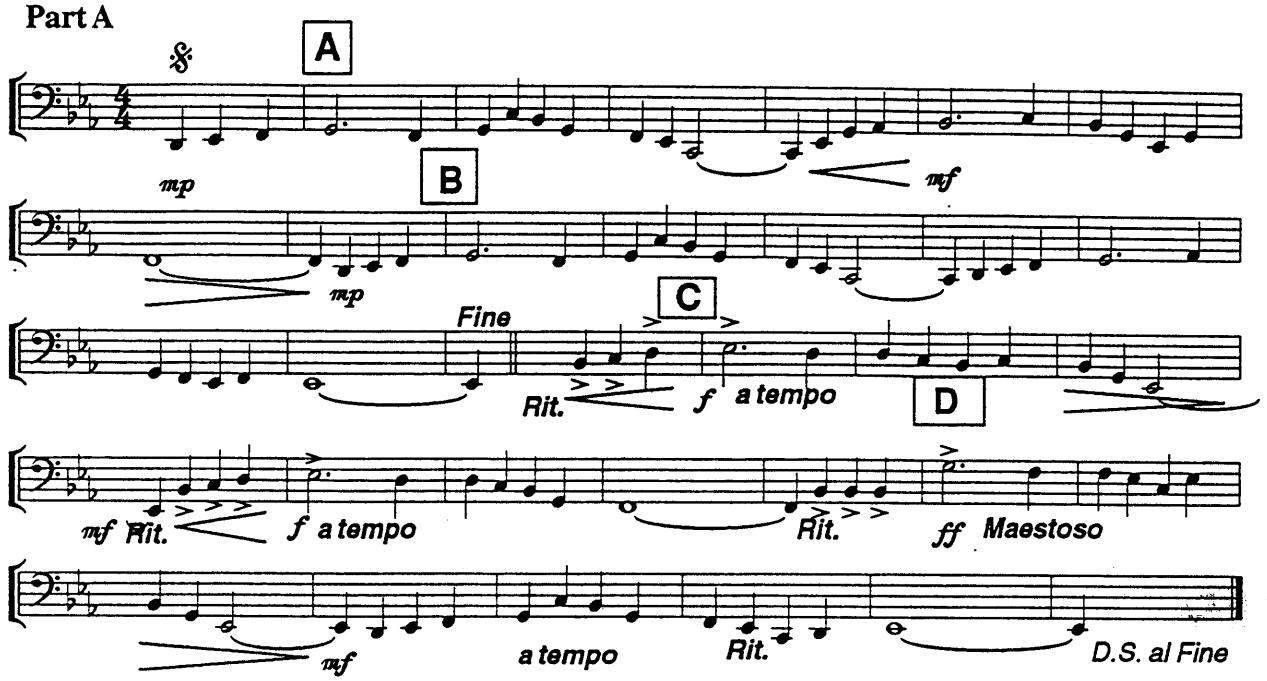
Trombone
Baritone B.C.
Bassoon
Part D

Danny Boy



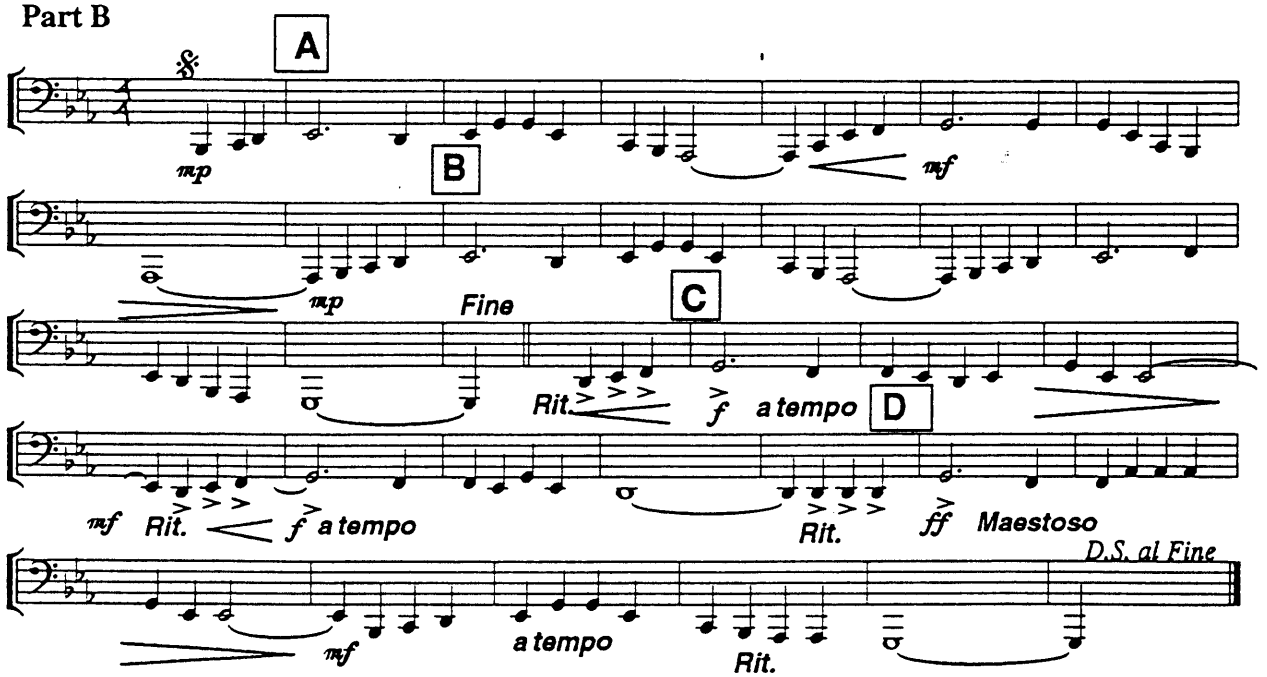
Danny Boy

Tuba
Part A



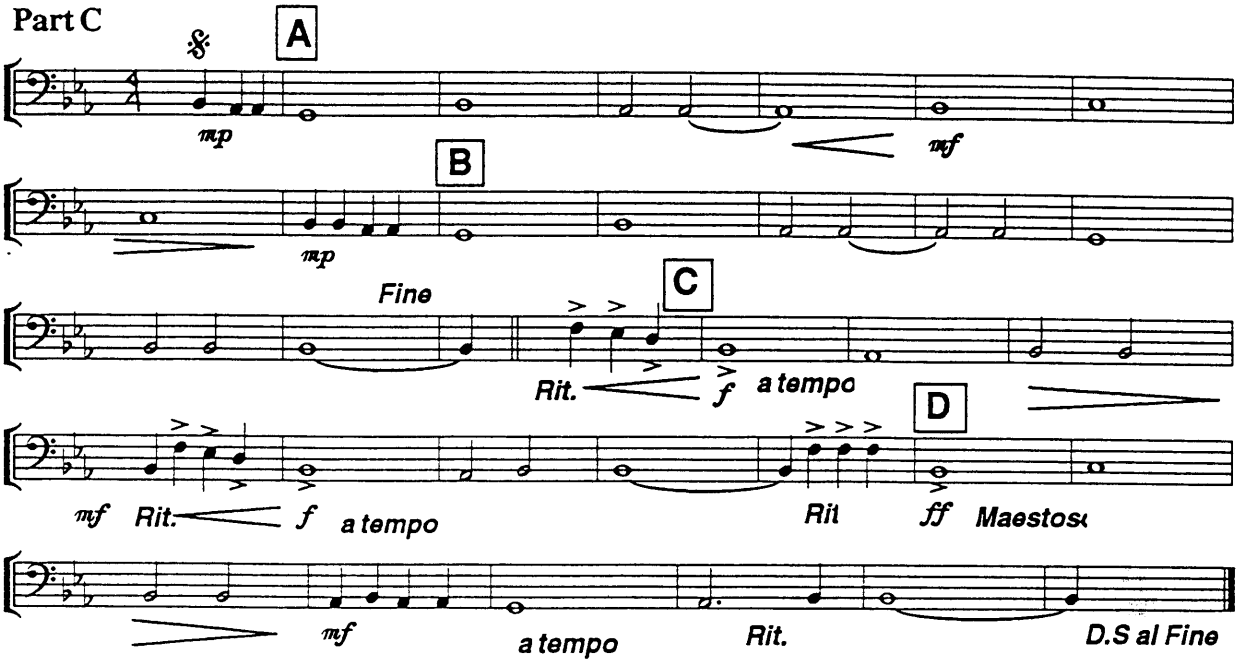
Danny Boy

Tuba
Part B



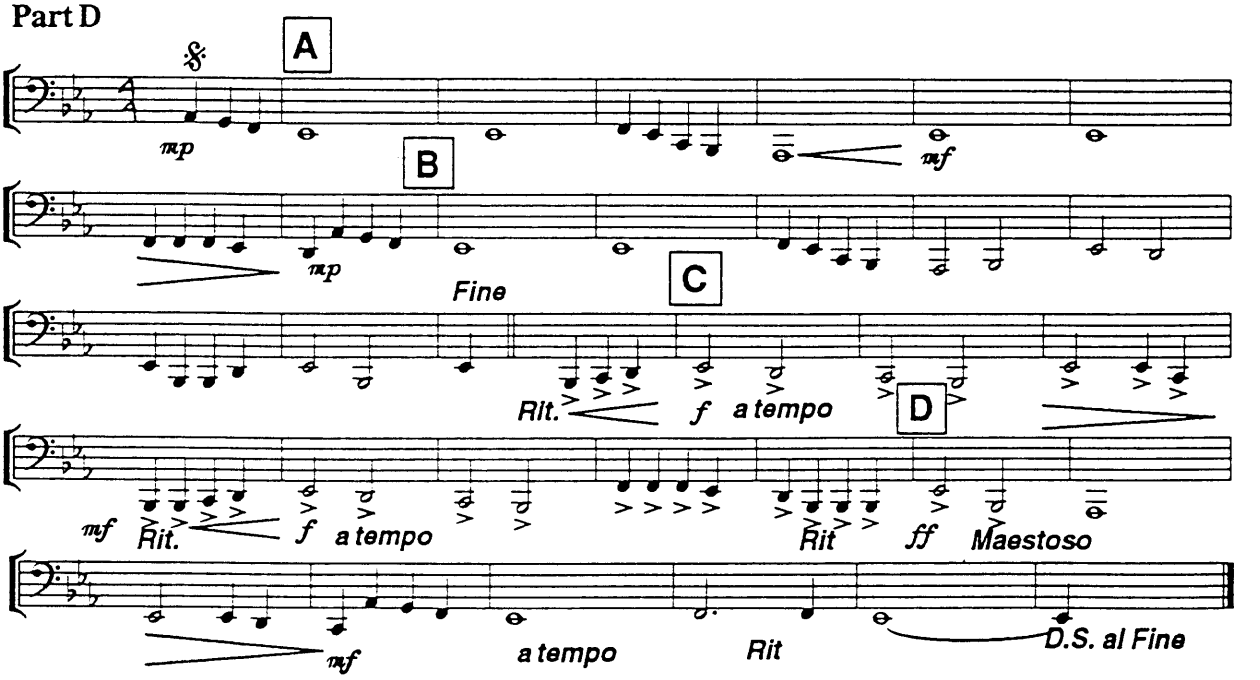
Danny Boy

Tuba
Part C



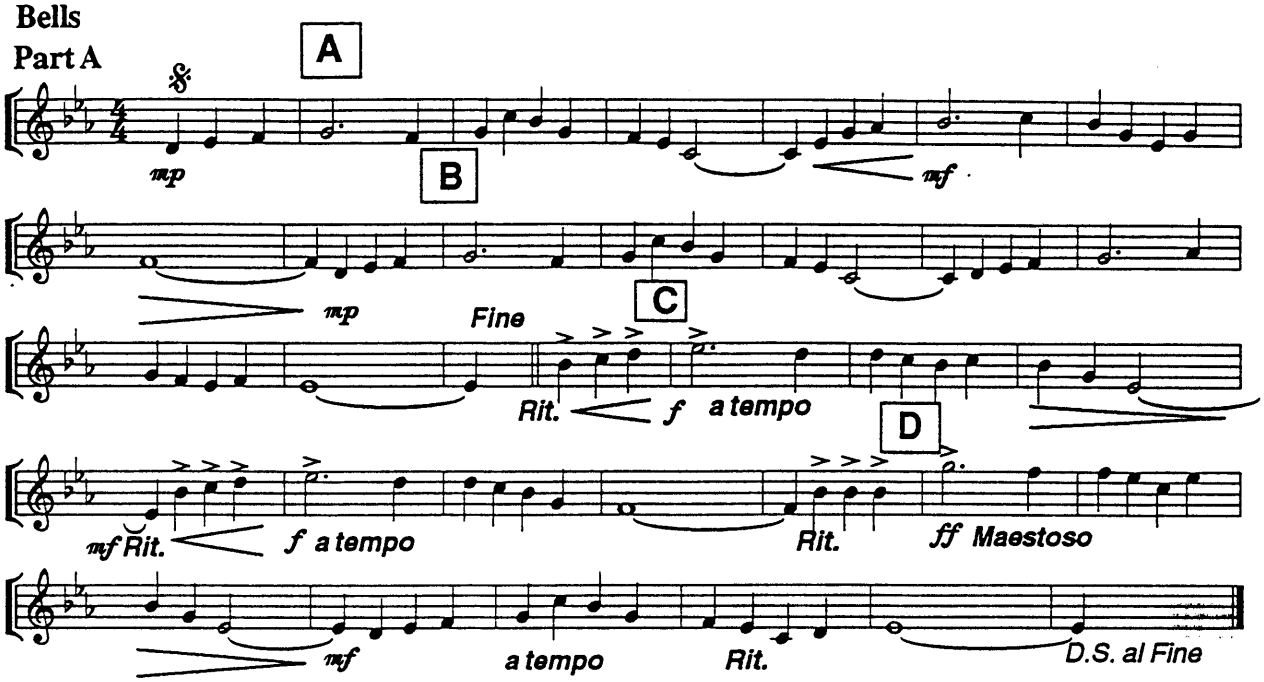
Danny Boy

Tuba
Part D



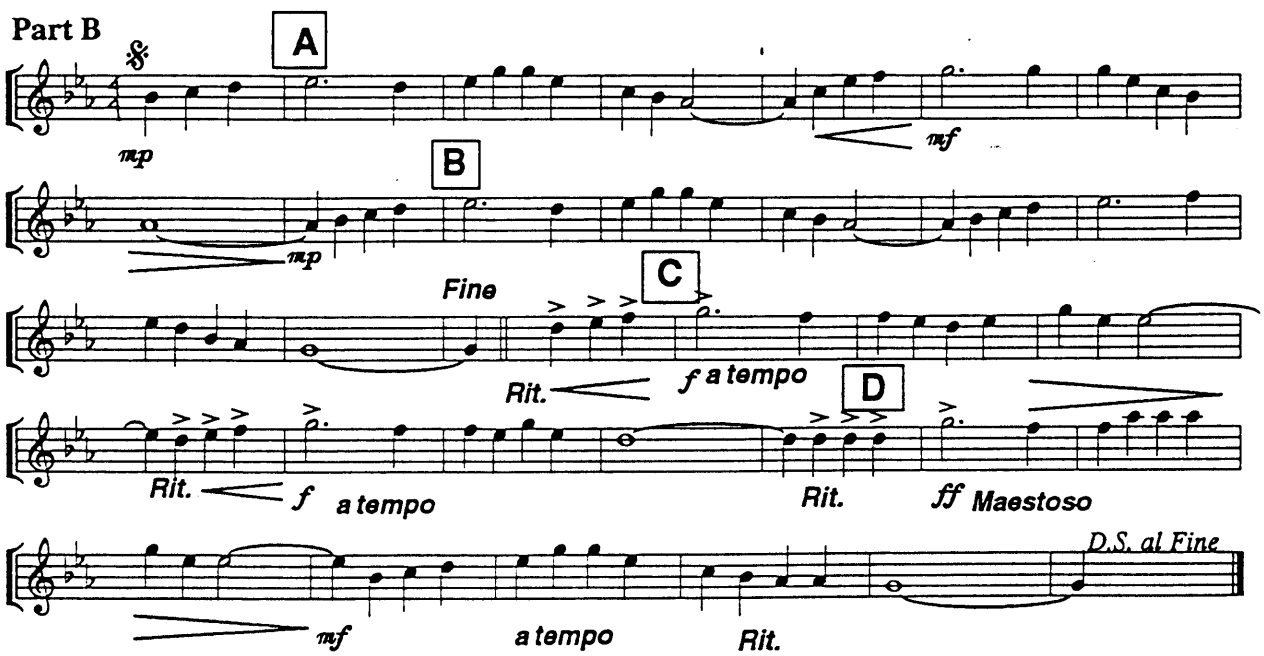
Danny Boy

Bells
Part A



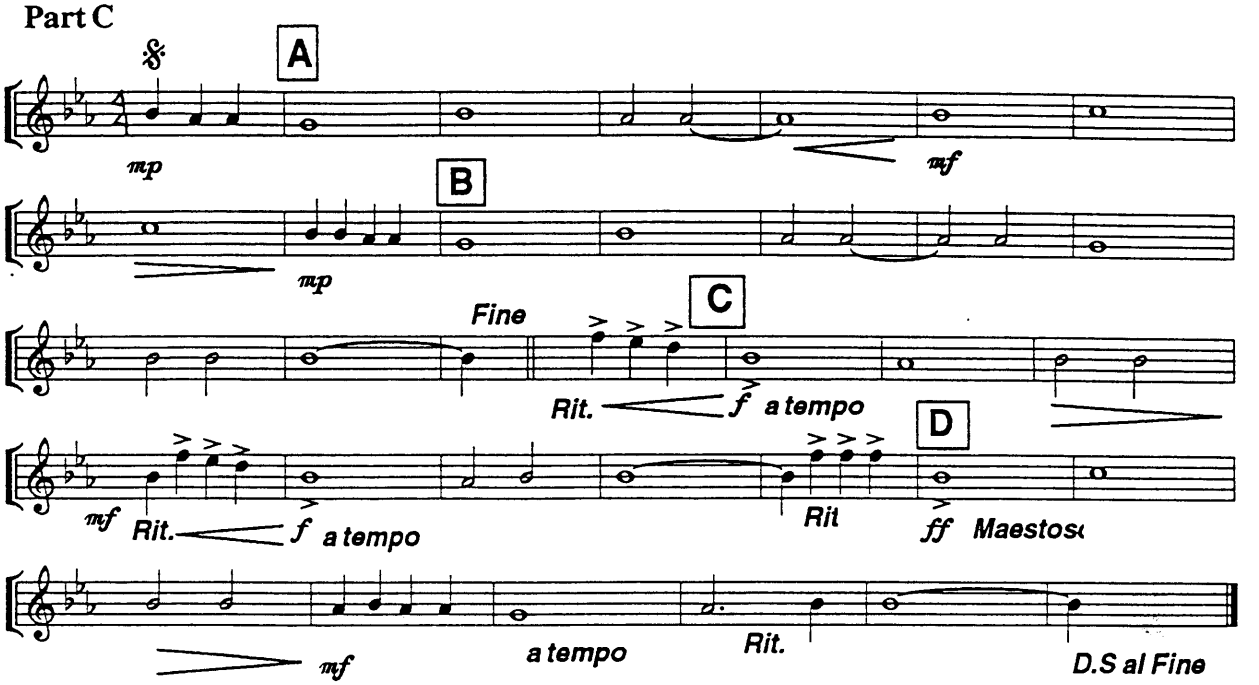
Danny Boy

Bells
Part B



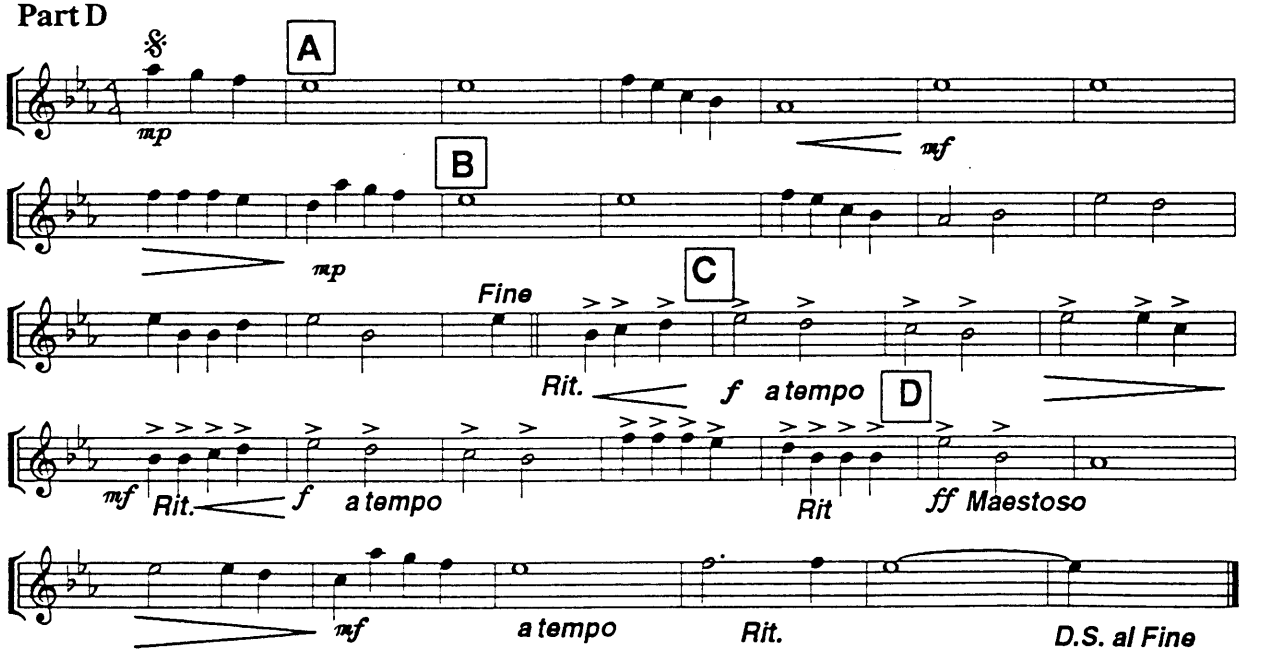
Danny Boy

Bells
Part C

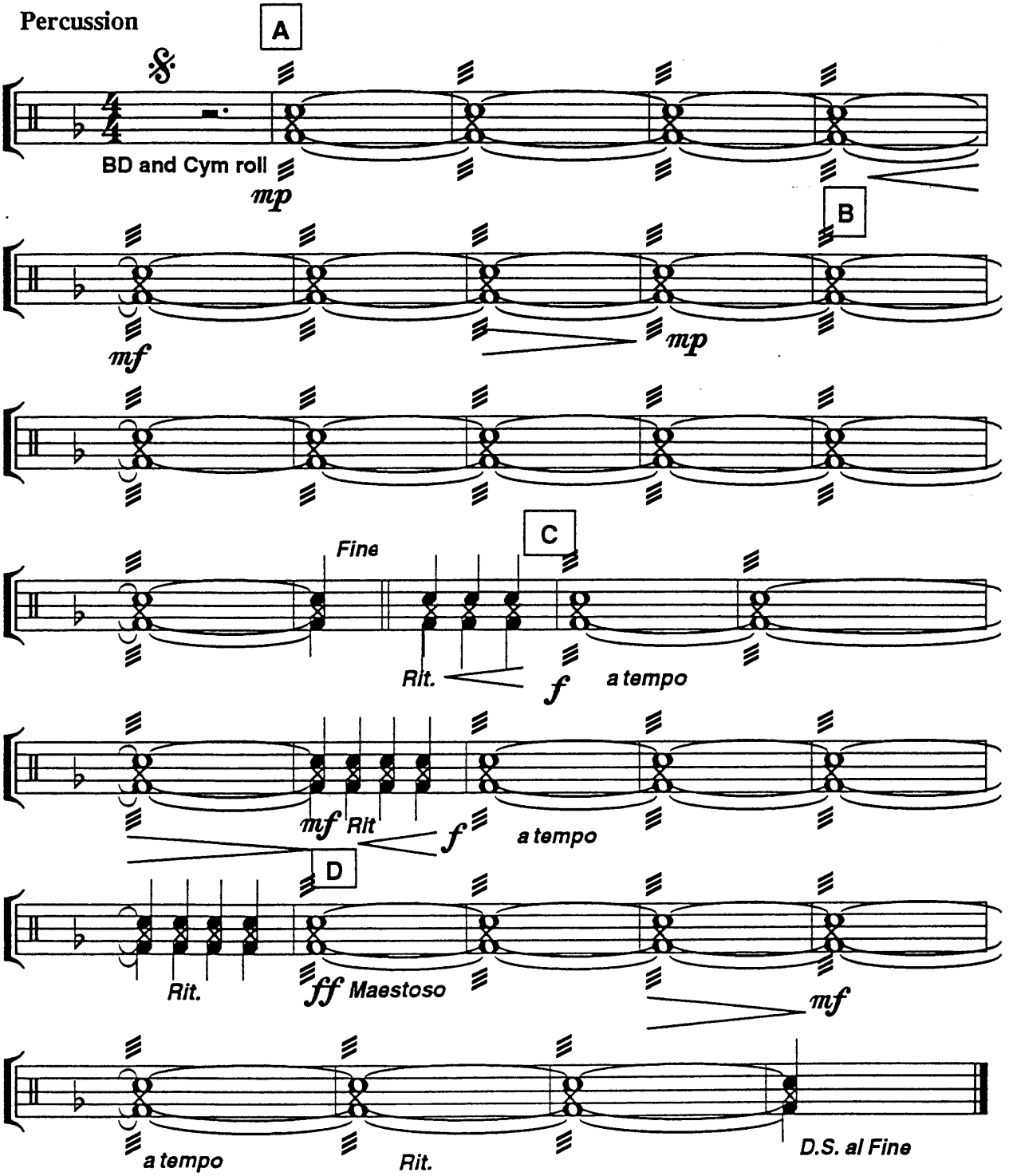


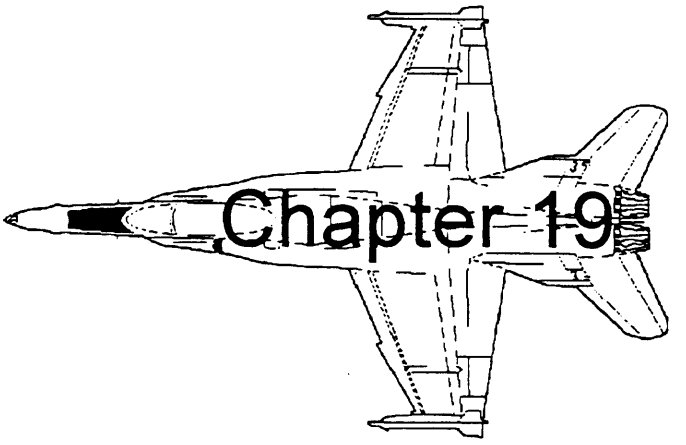
Danny Boy

Bells
Part D

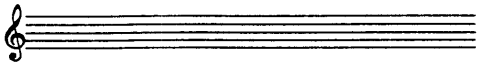


DANNY BOY


Percussion
A
BD and Cym roll
mp
B
mf
mp
Fine
C
Rit.
f
a tempo
mf
Rit
f
a tempo
D
Rit.
ff Maestoso
mf
a tempo
Rit.
D.S. al Fine



Day Thou Gavest



As with "Crimond", "Day Thou Gavest" may be played at services or any ceremonial parade at which a hymn is required. An "Evening Hymn" is played in both the Sunset ceremony and the Ceremony of the Flags. "Day Thou gavest" would be a suitable choice for one of these events.

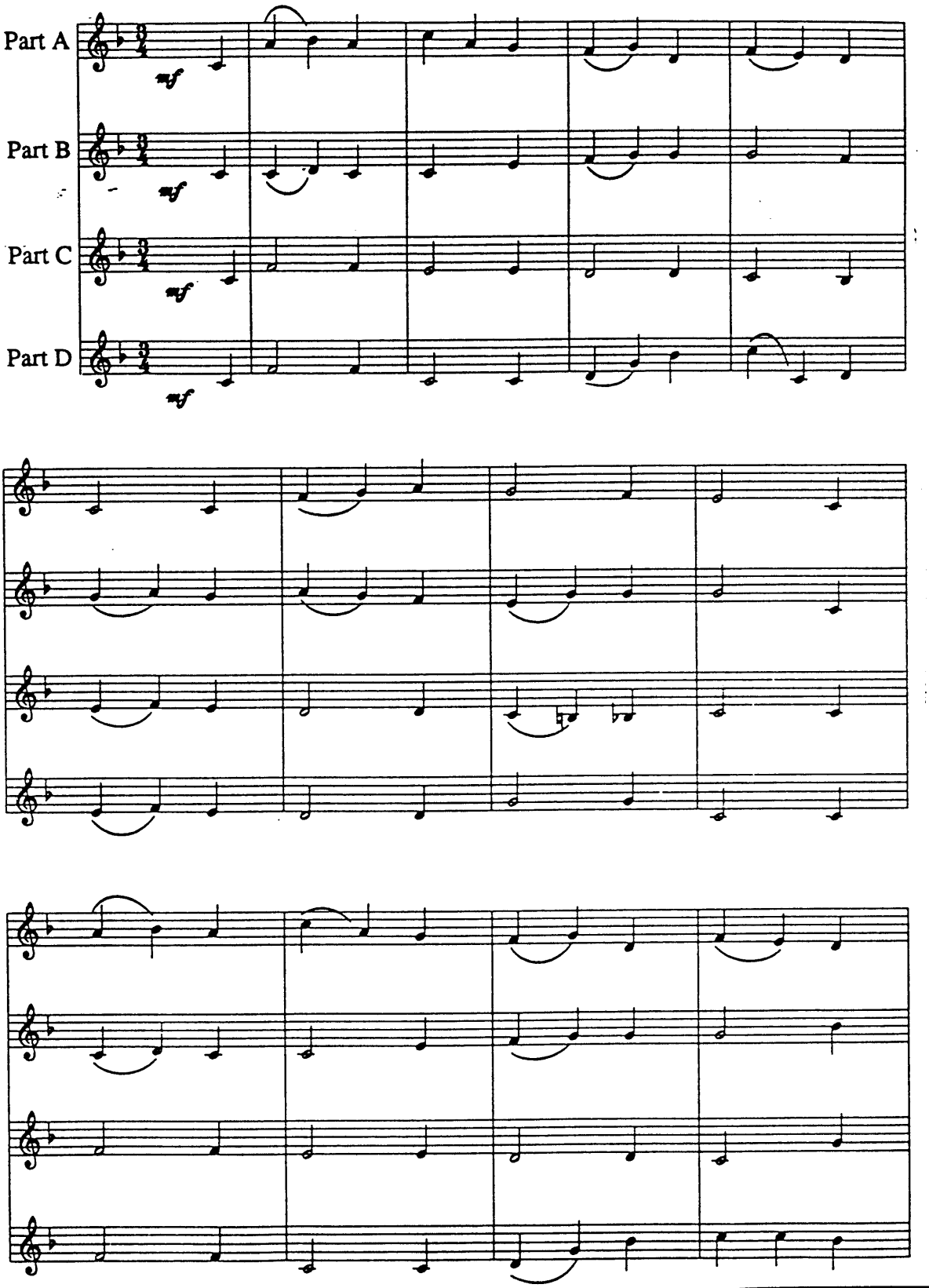
Practicing hymns such as "Crimond" and "Day Thou Gavest" is an excellent method of developing tone, balance and blend in an ensemble. "Day Thou Gavest" is particularly good for developing flexibility in the embouchure as the cadets will learn to slur smoothly with practice.

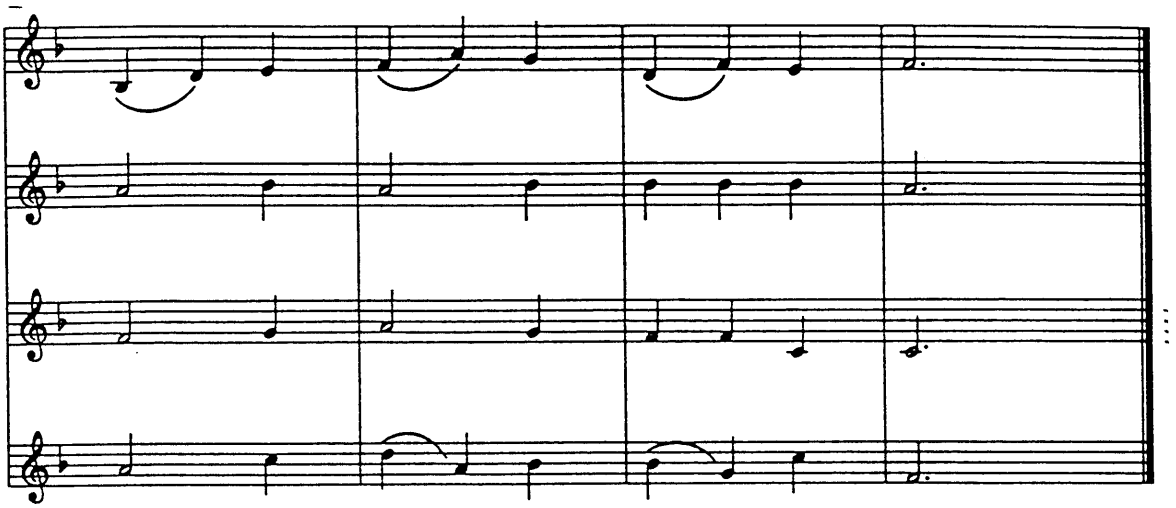
Lyrics

The day Thou gavest, Lord, is ended,
The darkness falls at Thy behest;
to Thee our morning hymns ascended,
Thy praise shall sanctify our rest.

The Day Thou Gavest

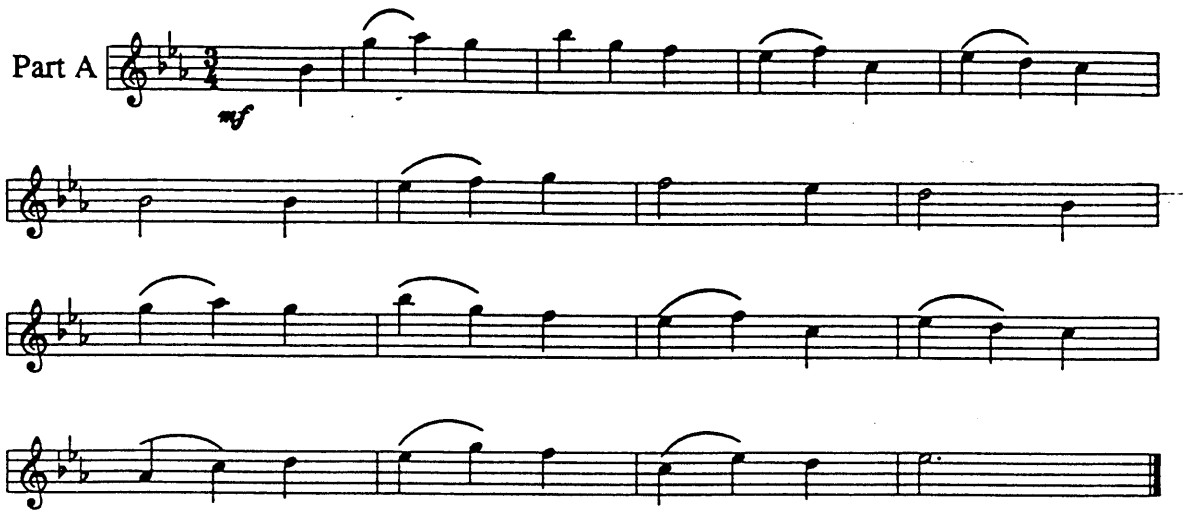
Bb Conductor





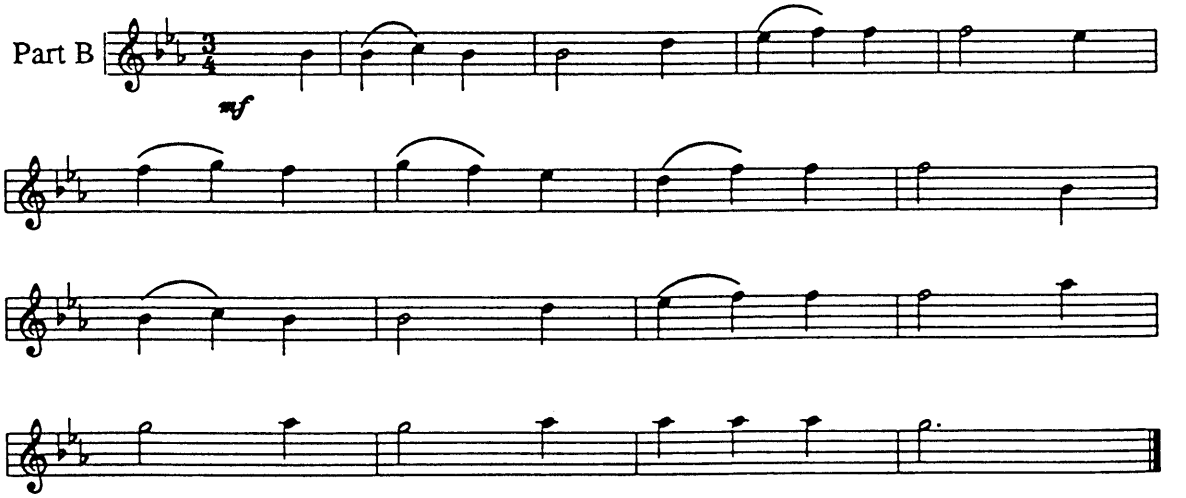
The Day Thou Gavest

Flute/Oboe



The Day Thou Gavest

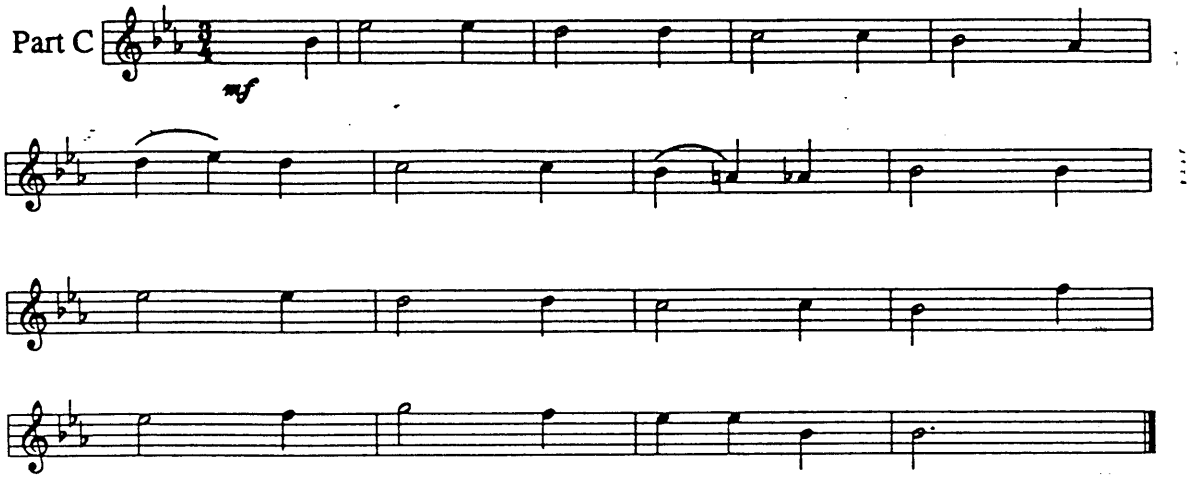
Flute/Oboe



The Day Thou Gavest

Flute/Oboe

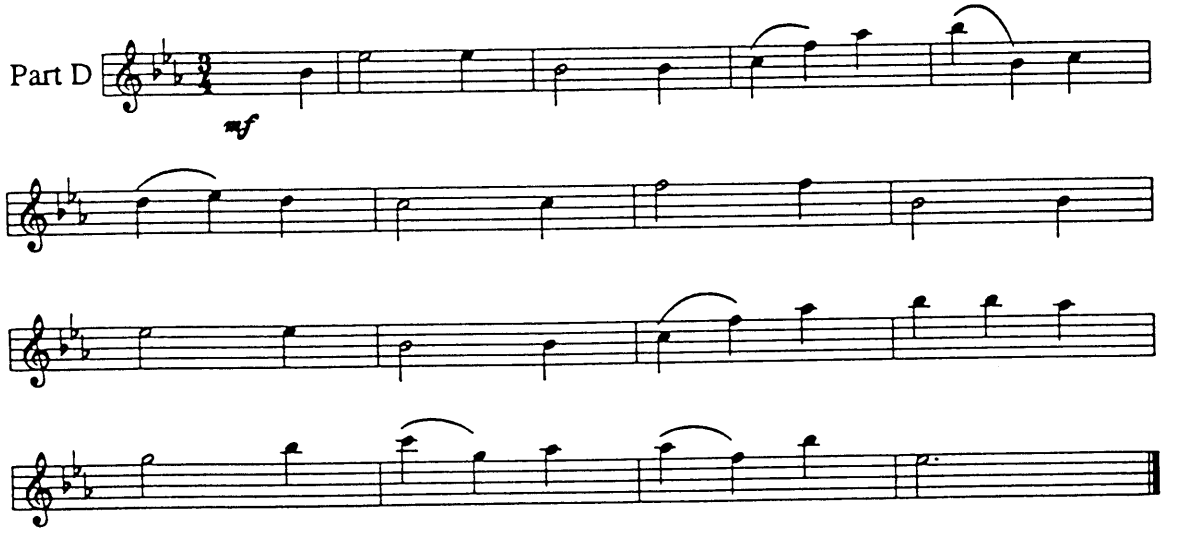
Part C



The Day Thou Gavest

Flute/Oboe

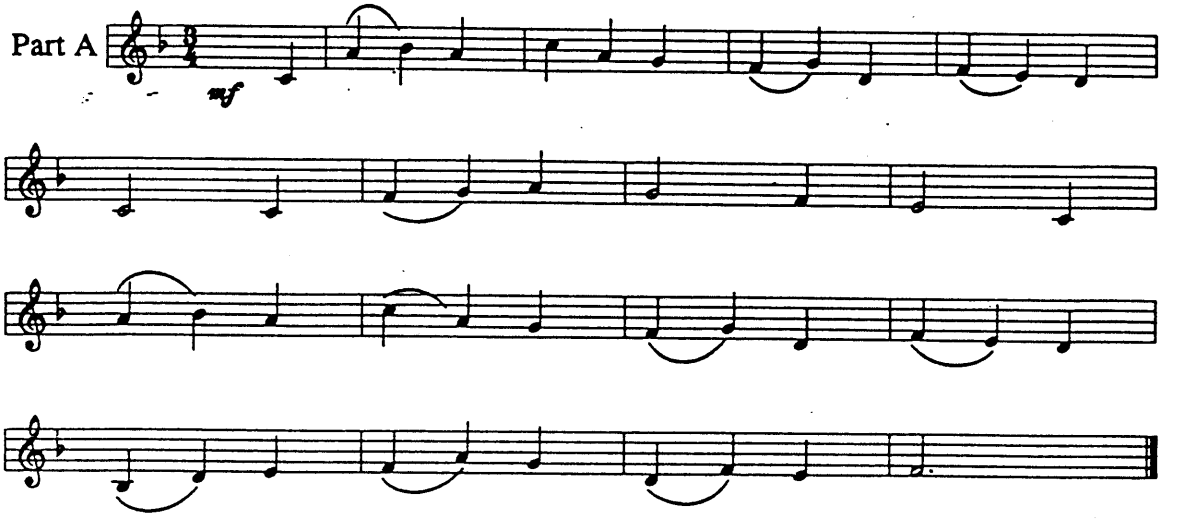
Part D



The Day Thou Gavest

Trumpet/Clarinet
Baritone T.C.

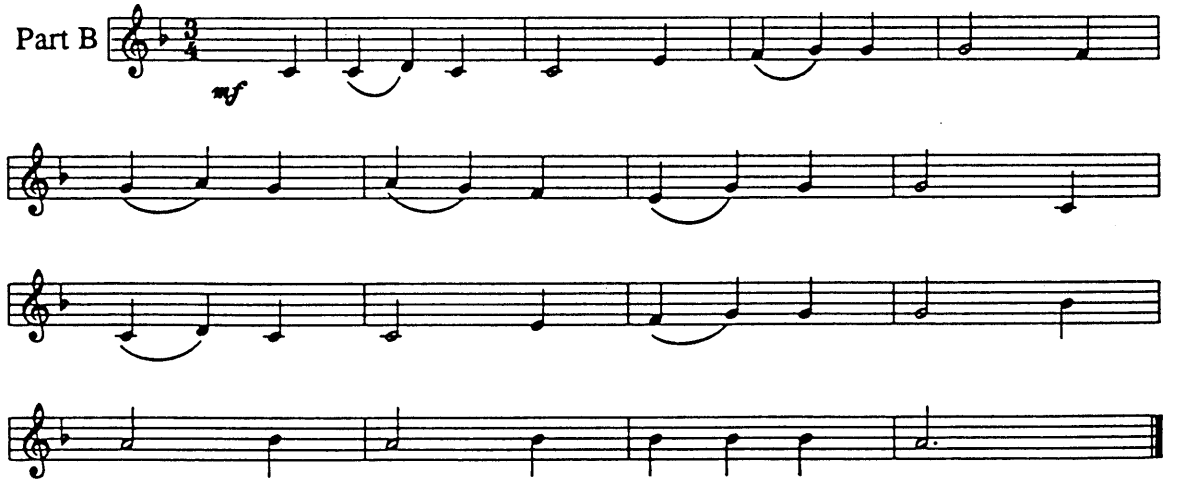
Part A



The Day Thou Gavest

Trumpet/Clarinet
Baritone T.C.

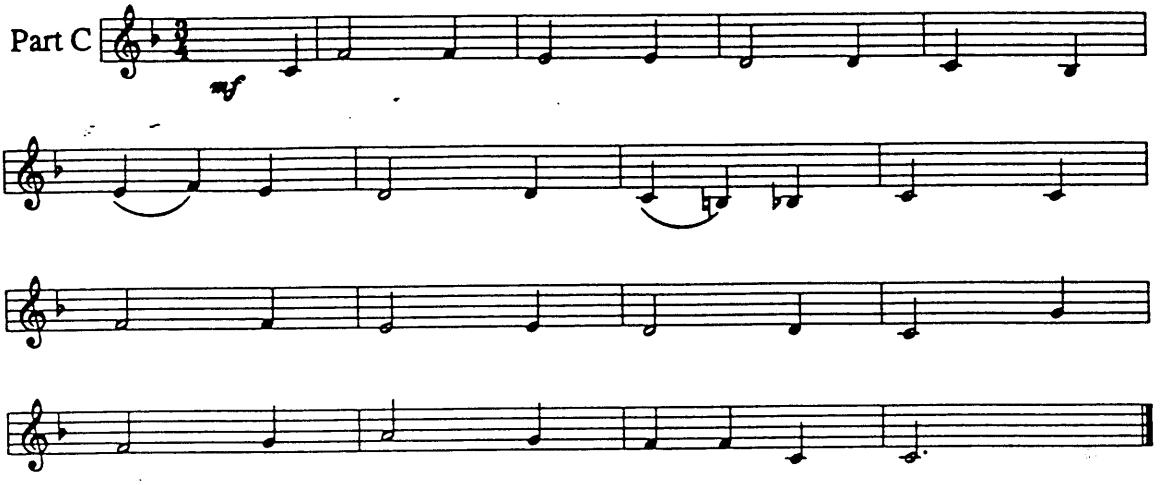
Part B



The Day Thou Gavest

Trumpet/Clarinet
Baritone T.C.

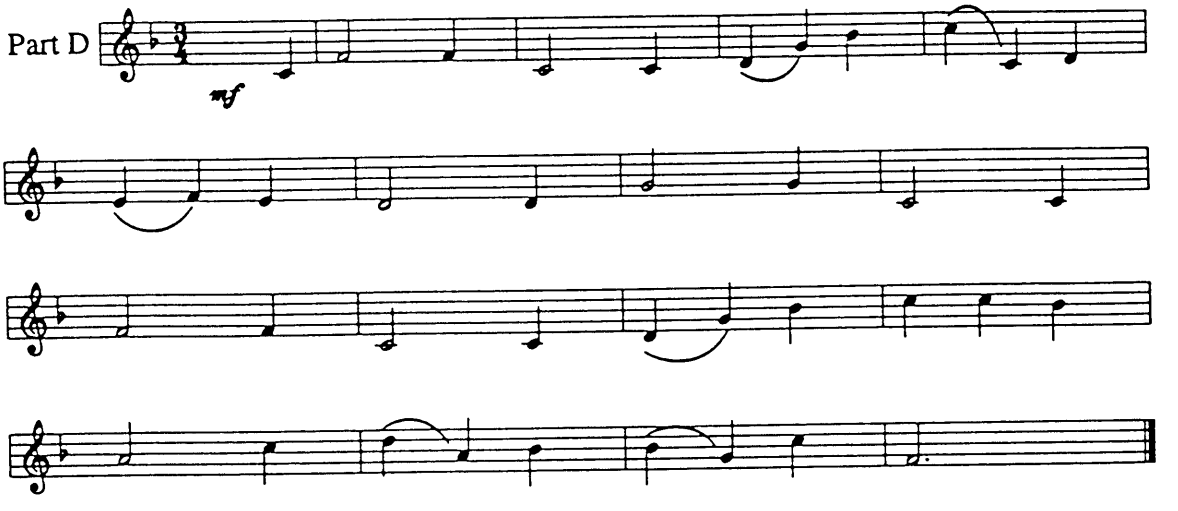
Part C



The Day Thou Gavest

Trumpet/Clarinet
Baritone T.C.

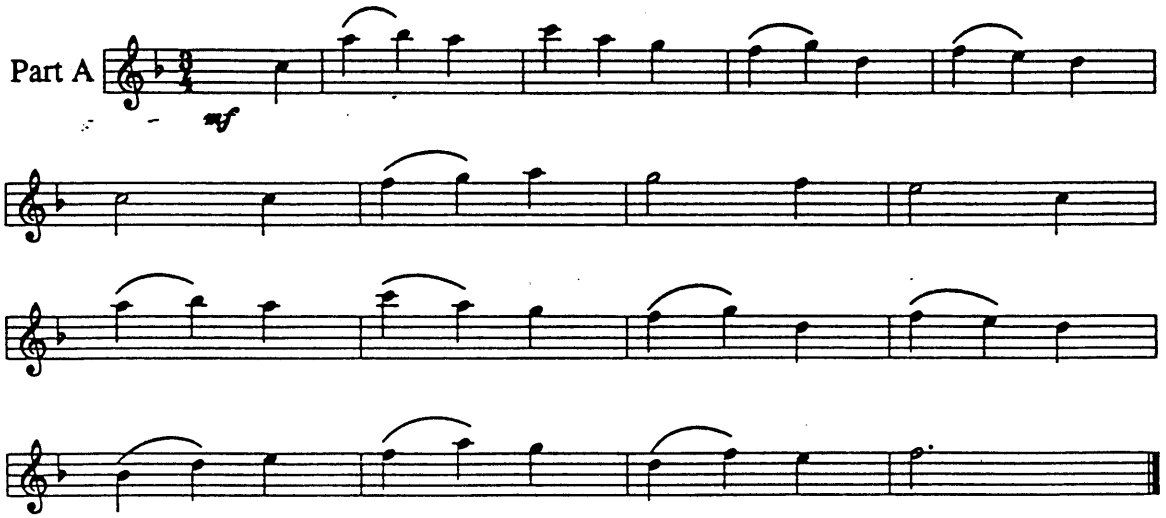
Part D



The Day Thou Gavest

Clarinet/Tenor Sax

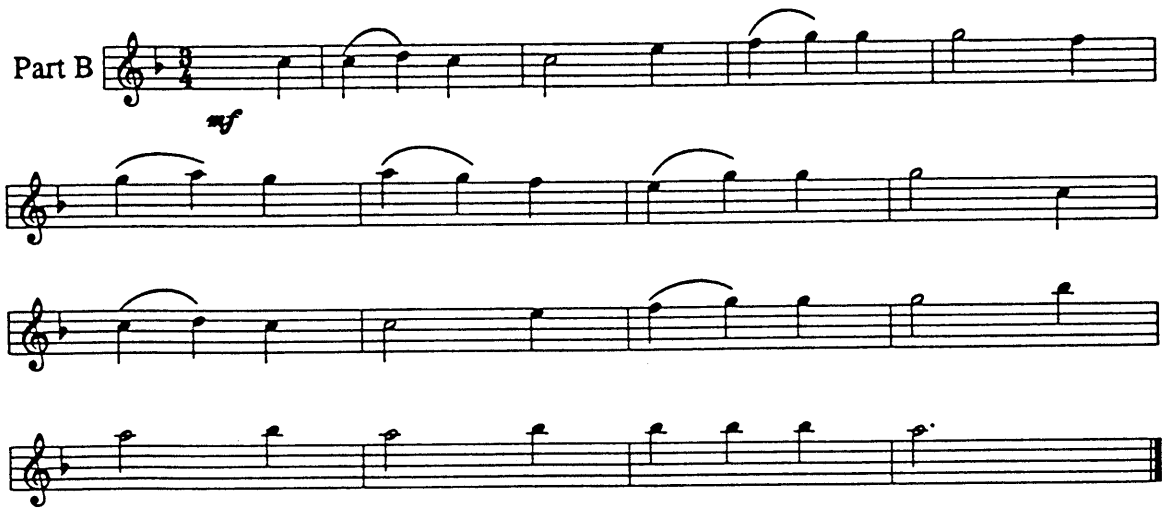
Part A



The Day Thou Gavest

Clarinet/Tenor Sax

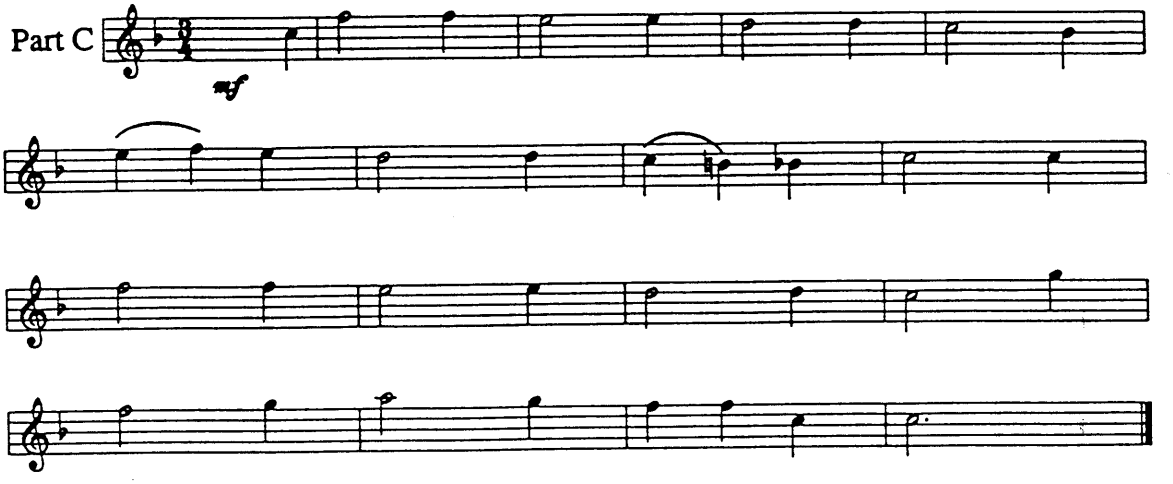
Part B



Clarinet/Tenor Sax

The Day Thou Gavest

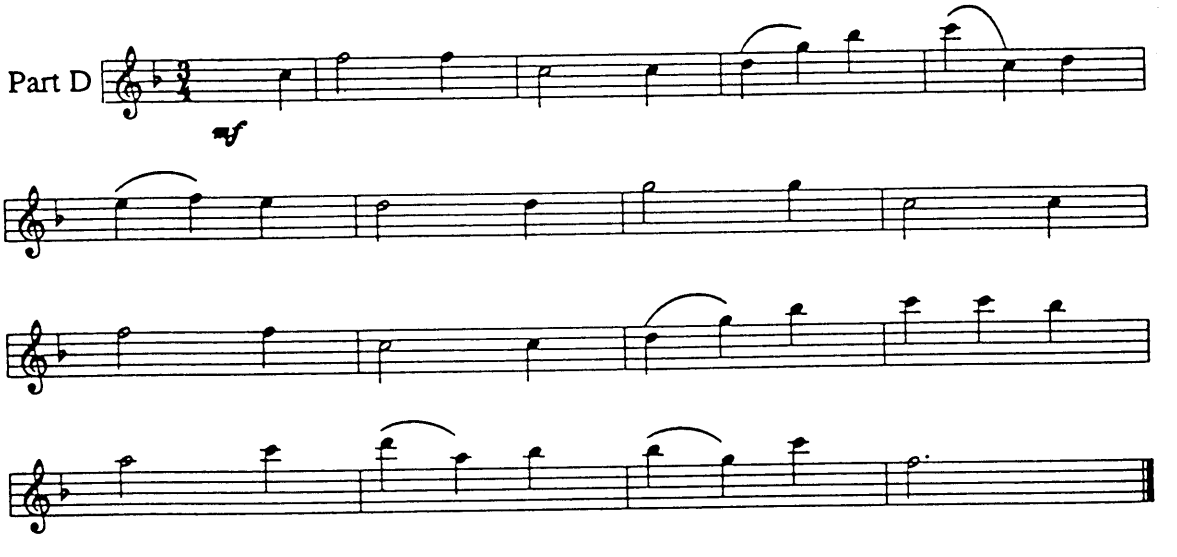
Part C



Clarinet/Tenor Sax

The Day Thou Gavest

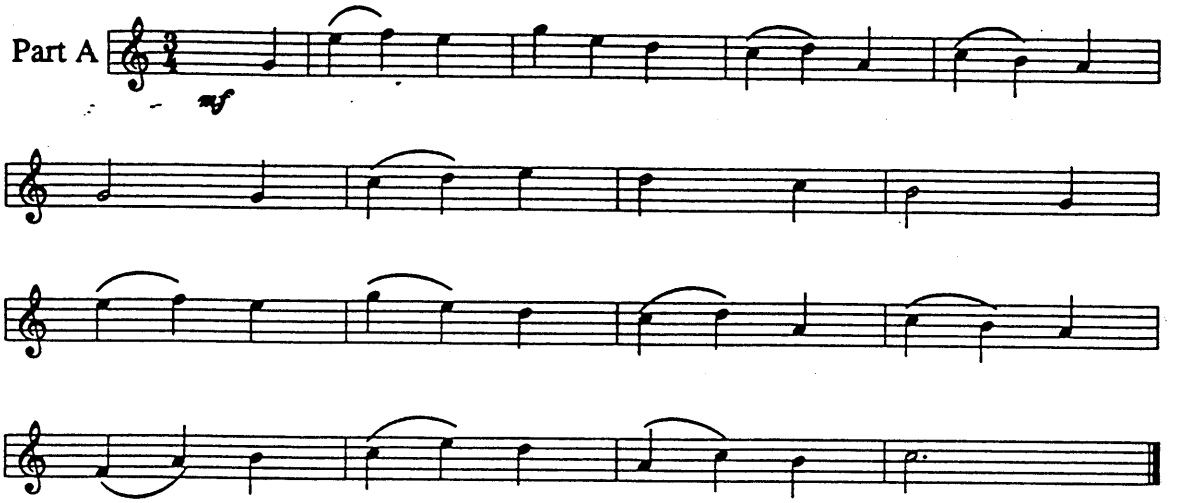
Part D



The Day Thou Gavest

Alto/Bari Saxophone

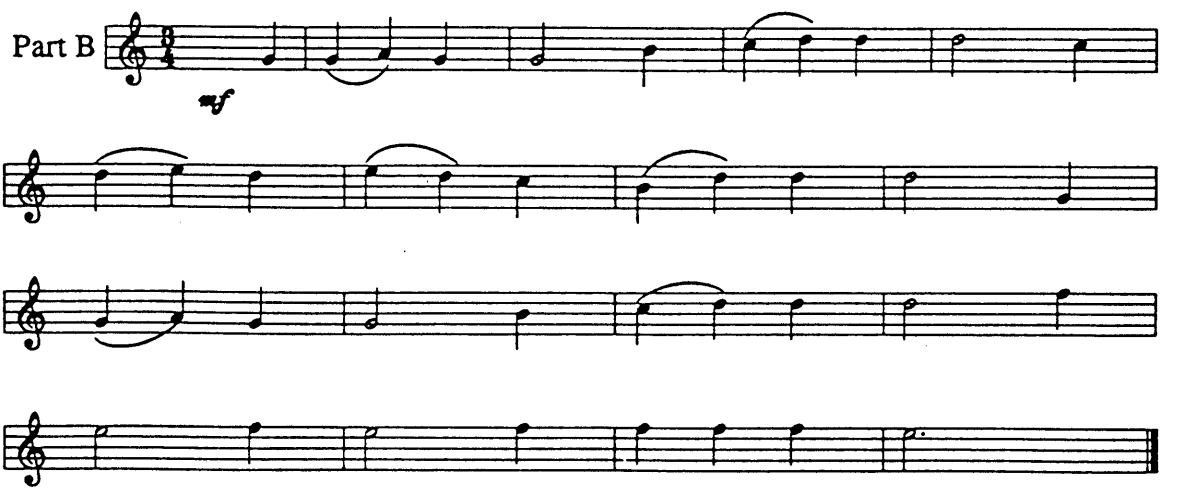
Part A



The Day Thou Gavest

Alto/Bari Saxophone

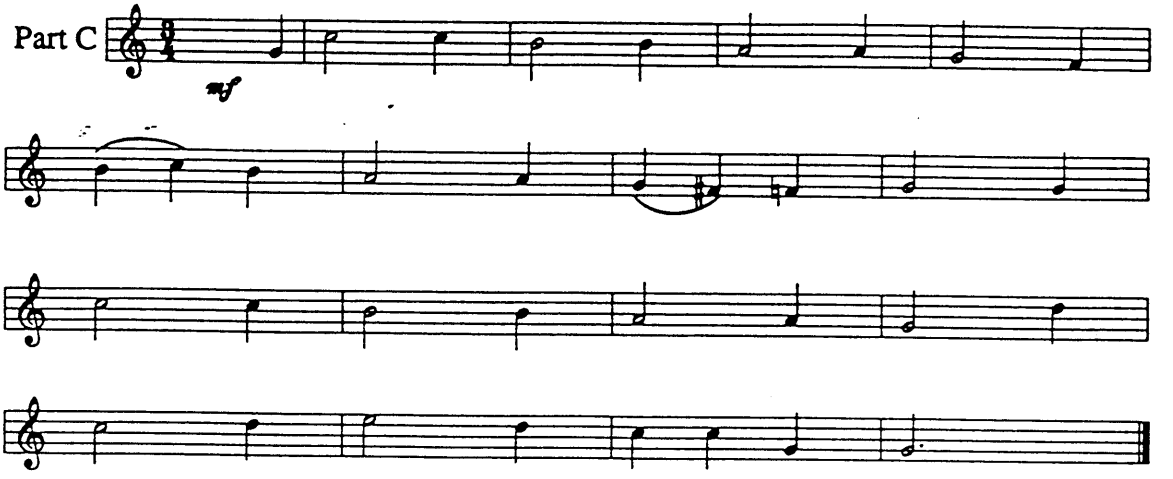
Part B



The Day Thou Gavest

Alto/Bari Saxophone

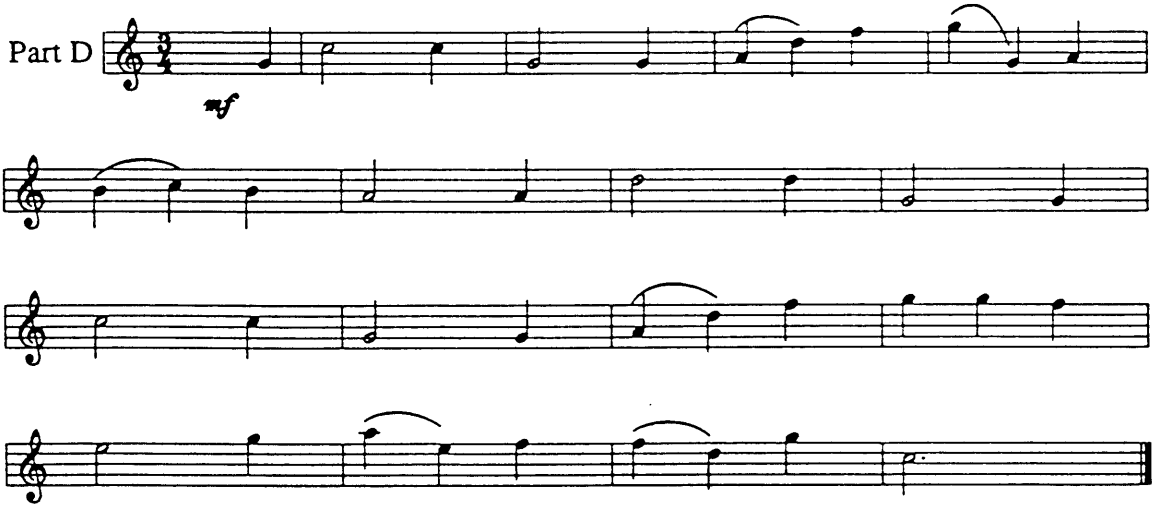
Part C



The Day Thou Gavest

Alto/Bari Saxophone

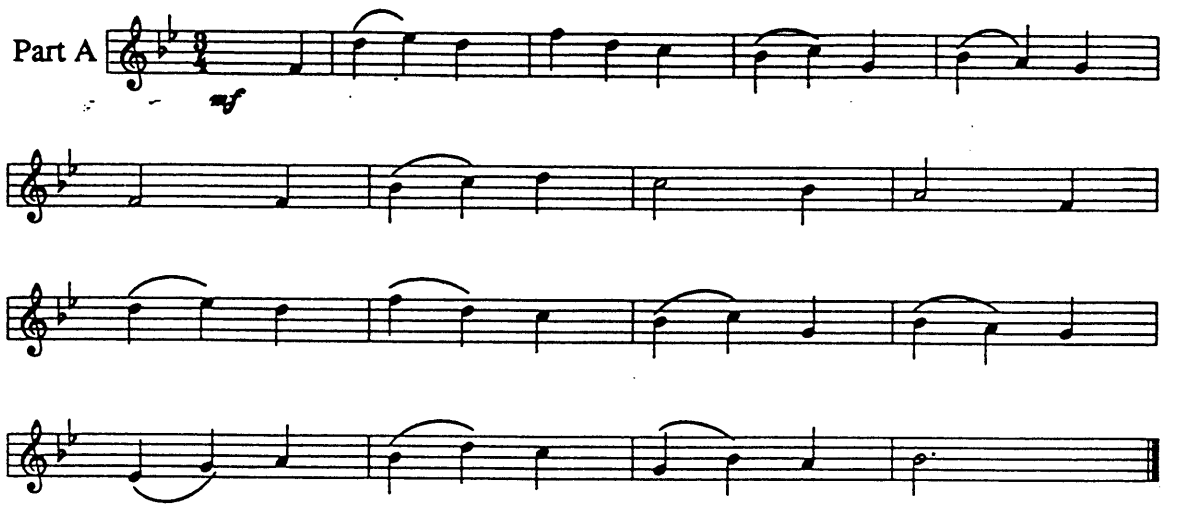
Part D



The Day Thou Gavest

French Horn

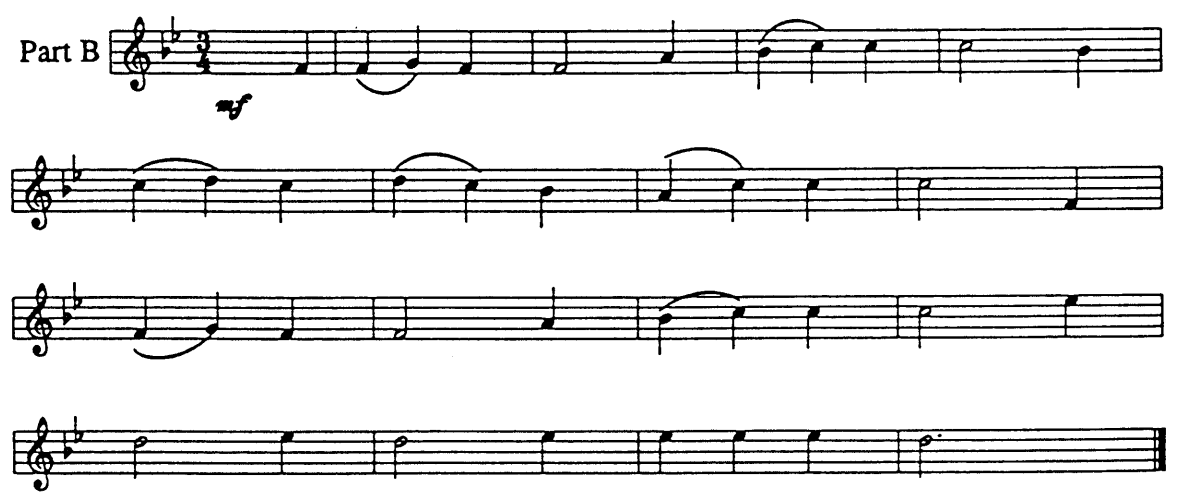
Part A



The Day Thou Gavest

French Horn

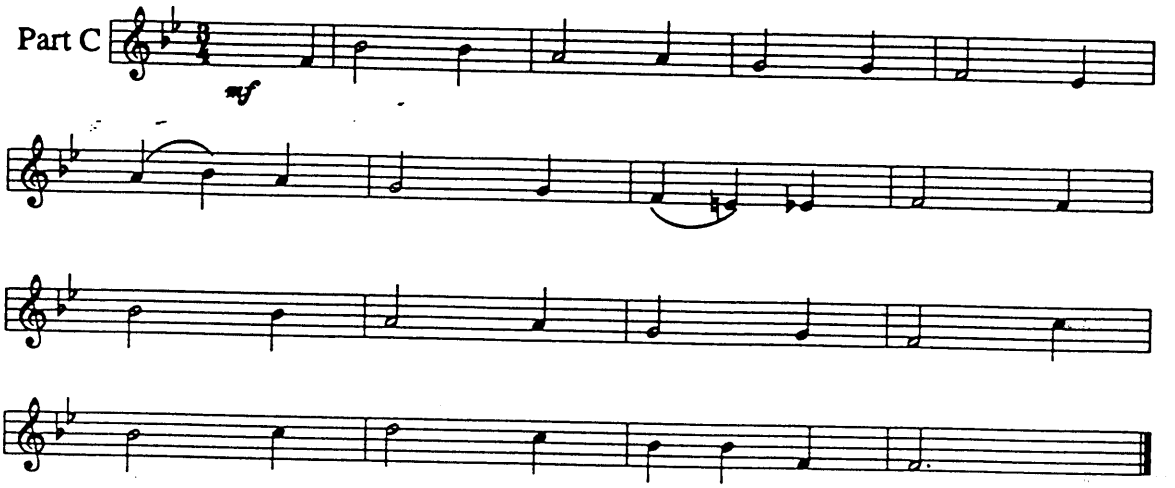
Part B



The Day Thou Gavest

French Horn

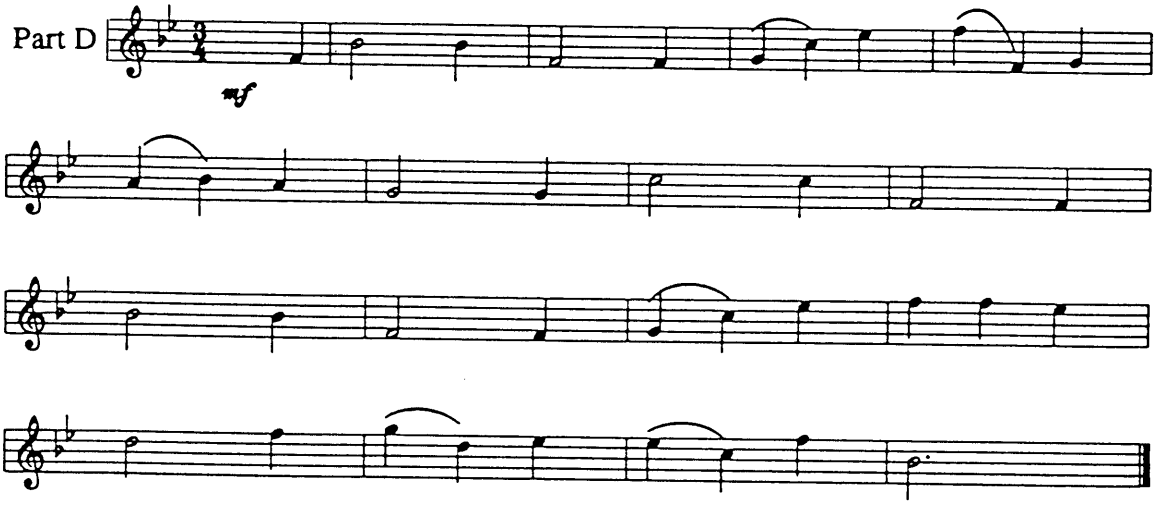
Part C



The Day Thou Gavest

French Horn

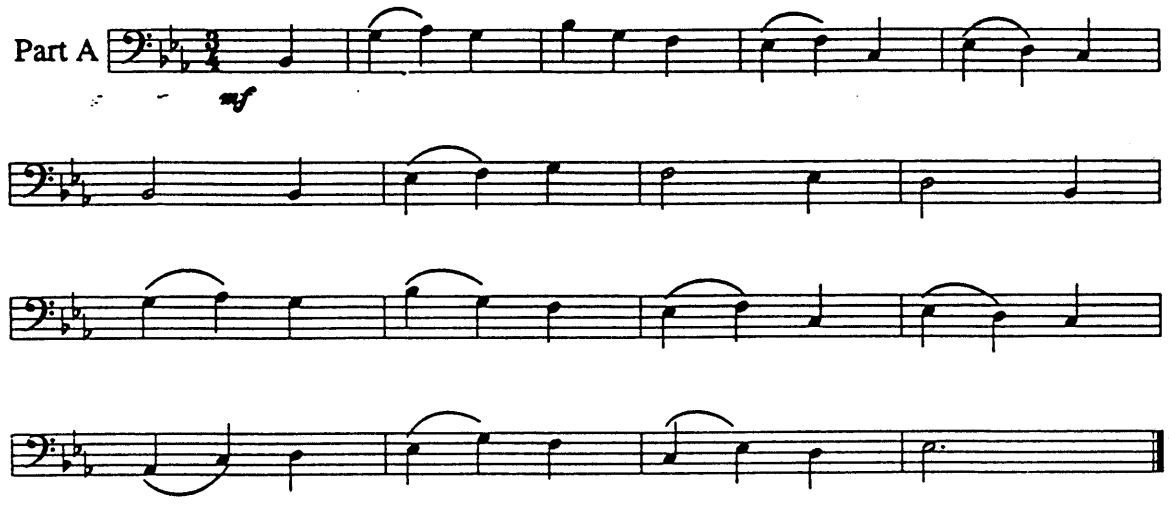
Part D



The Day Thou Gavest

Trombone/Baritone B.C.
Bassoon

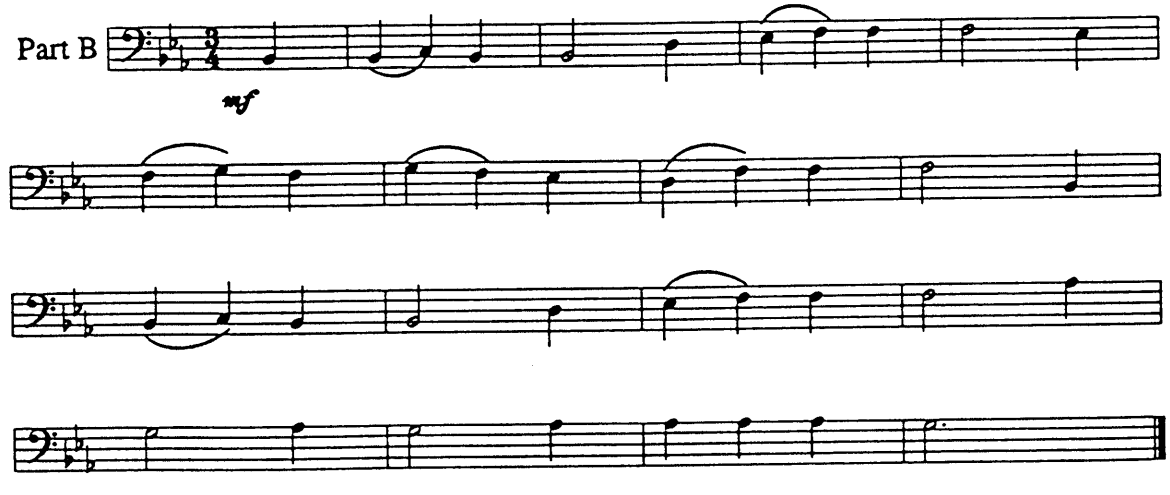
Part A



The Day Thou Gavest

Trombone/Baritone B.C.
Bassoon

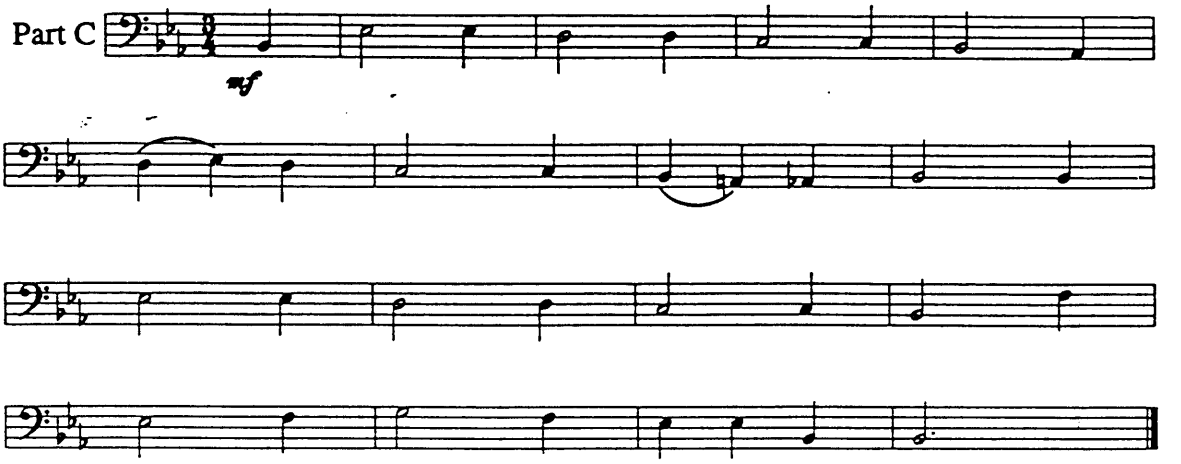
Part B



The Day Thou Gavest

Trombone/Baritone B.C.
Bassoon

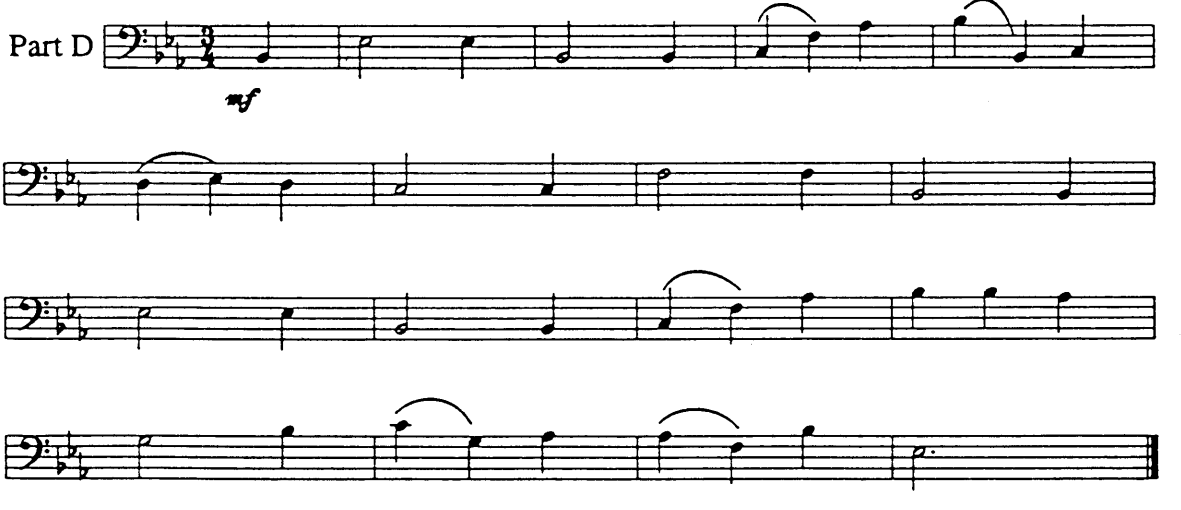
Part C



The Day Thou Gavest

Trombone/Baritone B.C.
Bassoon

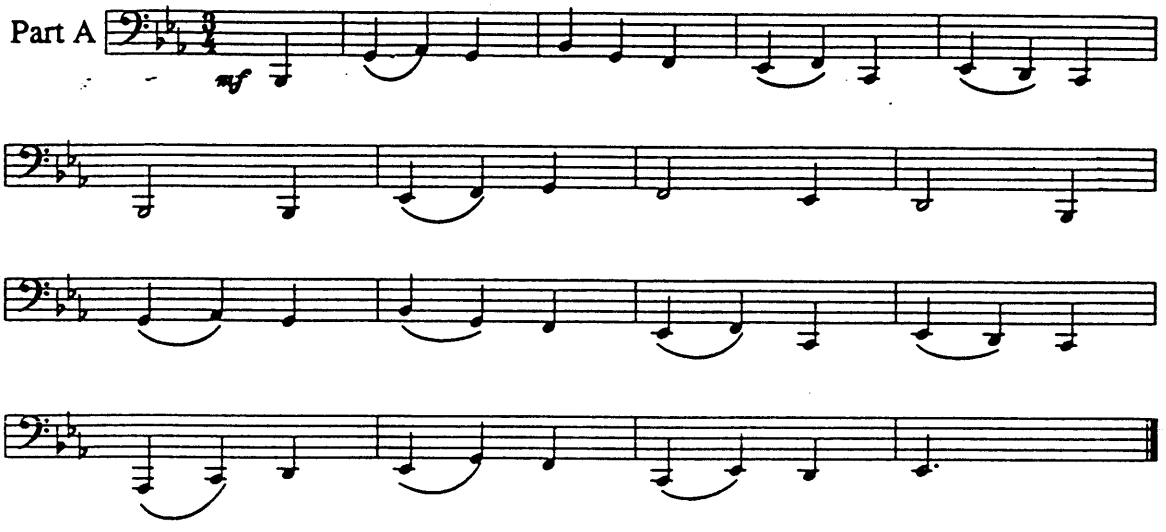
Part D



The Day Thou Gavest

Tuba

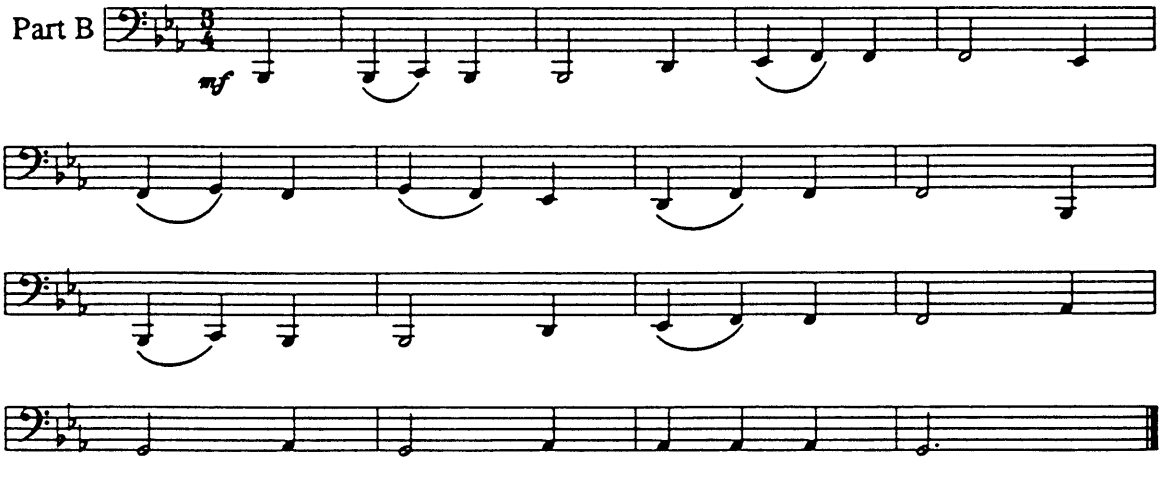
Part A



The Day Thou Gavest

Tuba

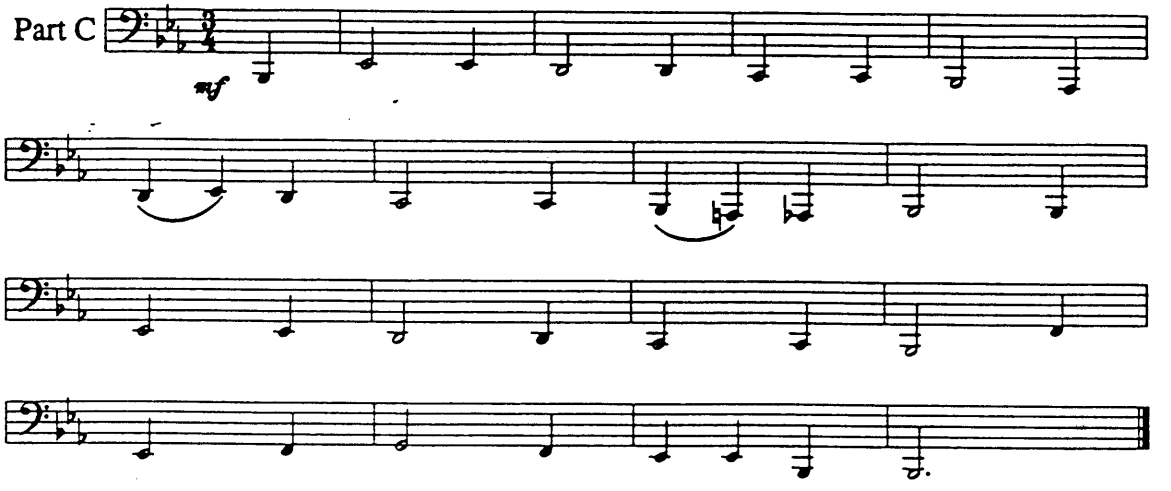
Part B



The Day Thou Gavest

Tuba

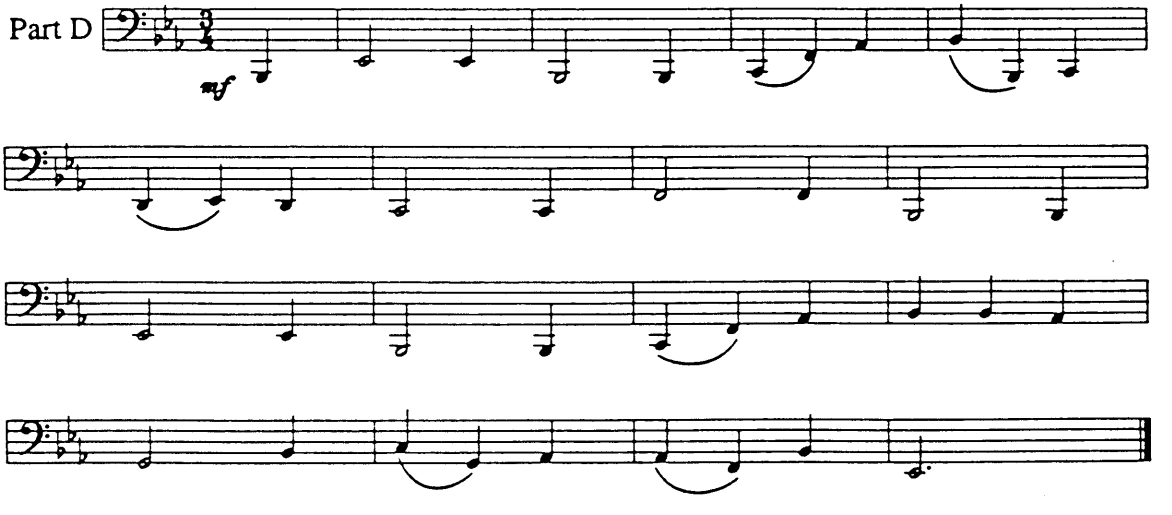
Part C



The Day Thou Gavest

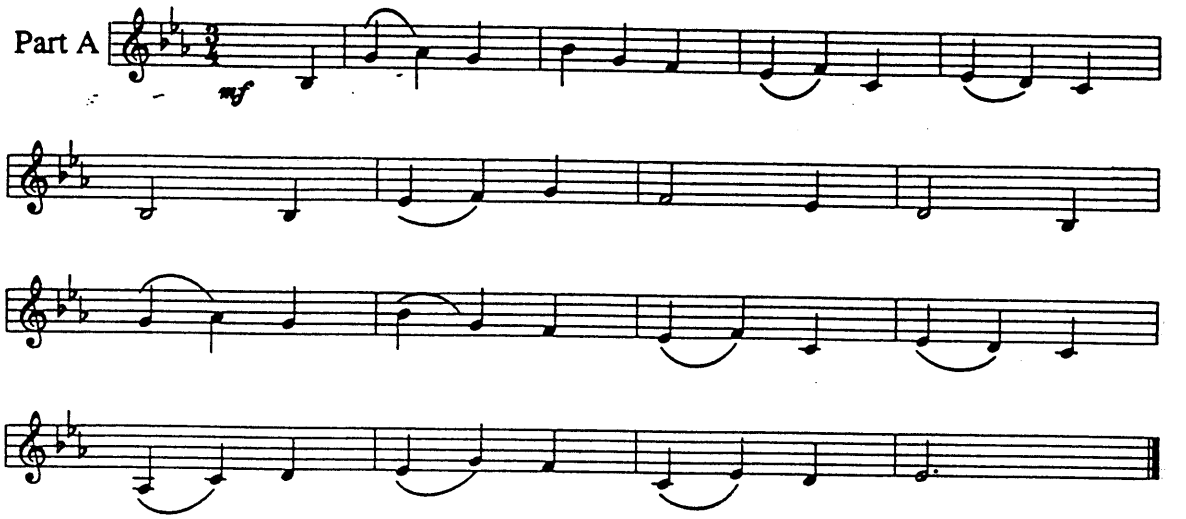
Tuba

Part D



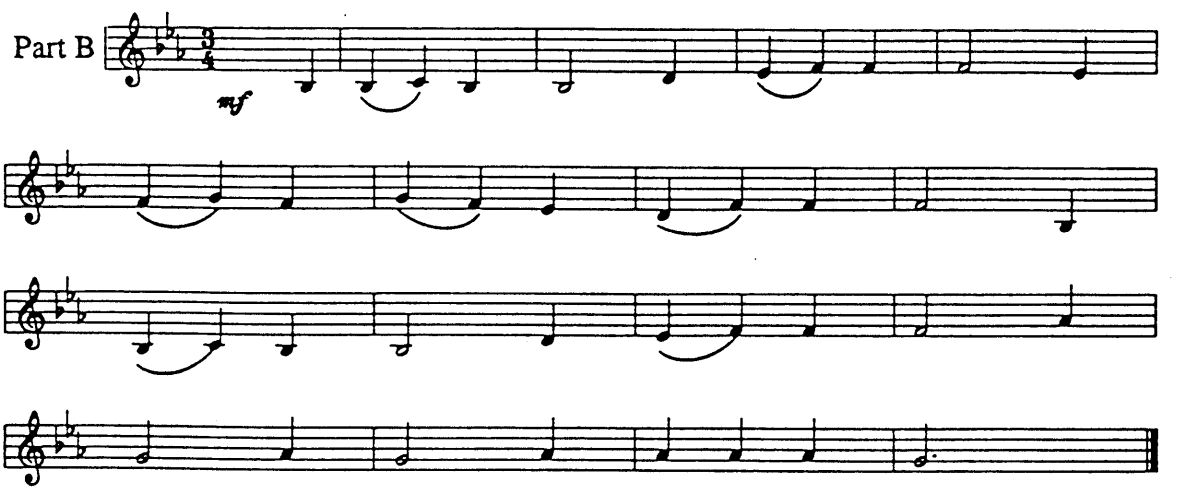
The Day Thou Gavest

Oboe/Bells



The Day Thou Gavest

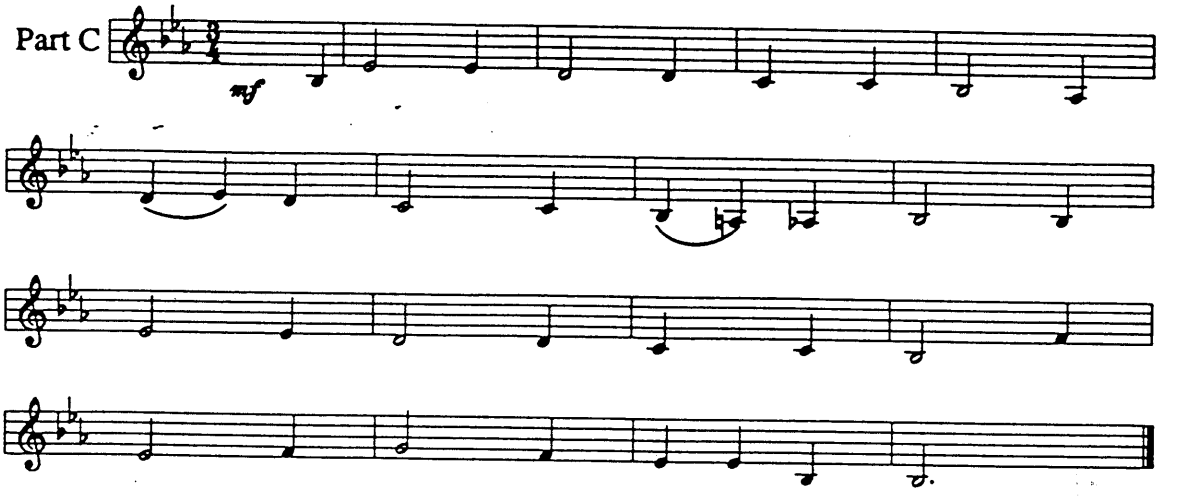
Oboe/Bells



The Day Thou Gavest

Oboe/Bells

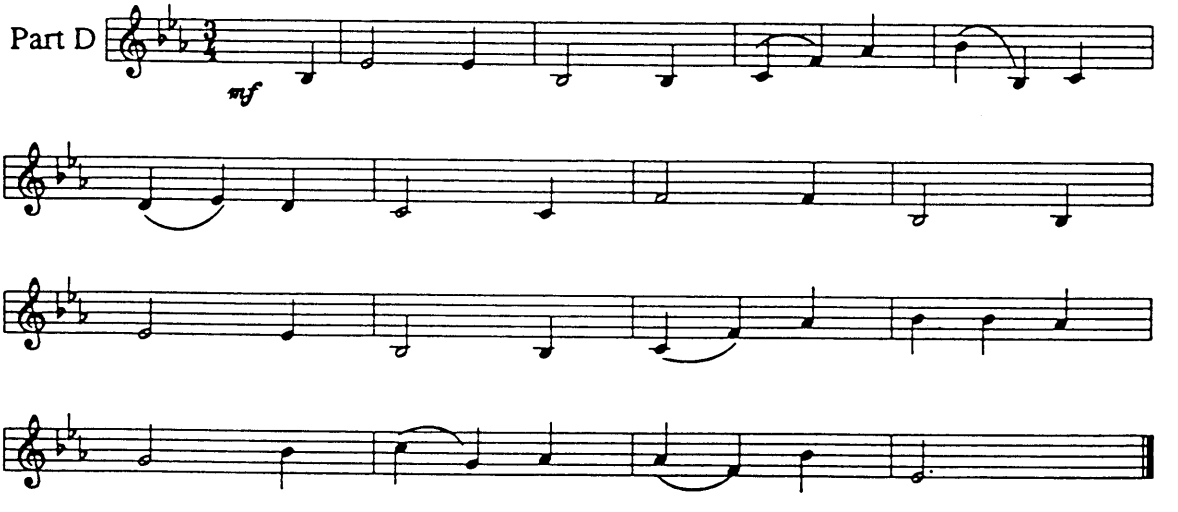
Part C



The Day Thou Gavest

Oboe/Bells

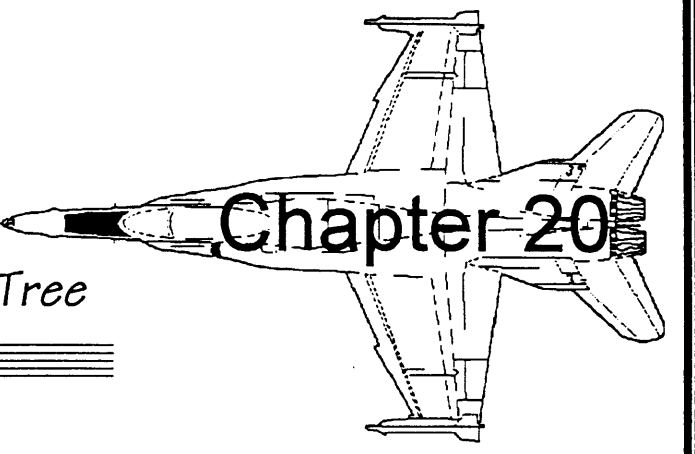
Part D



THE DAY THOU GAVEST

Percussion

TACET

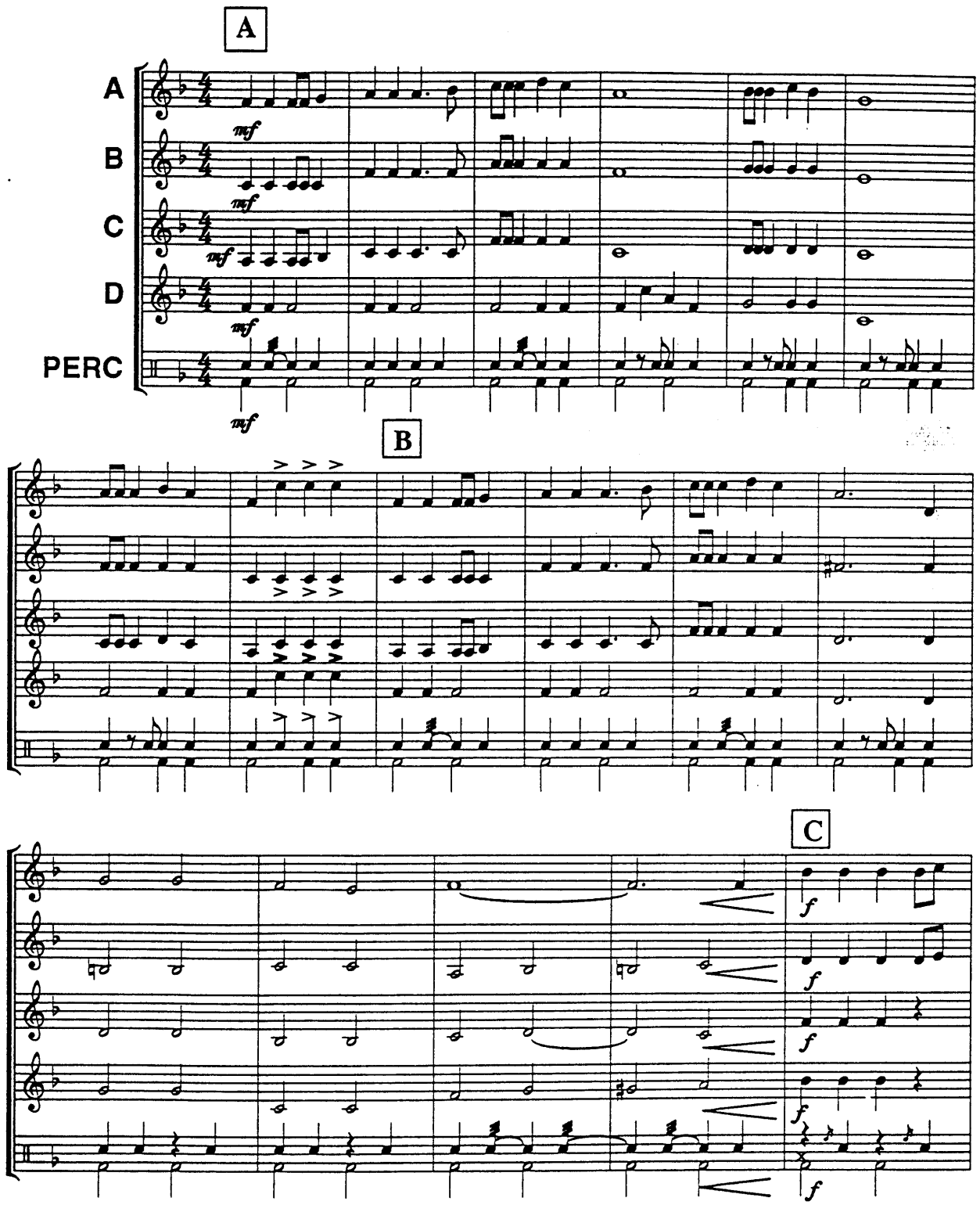


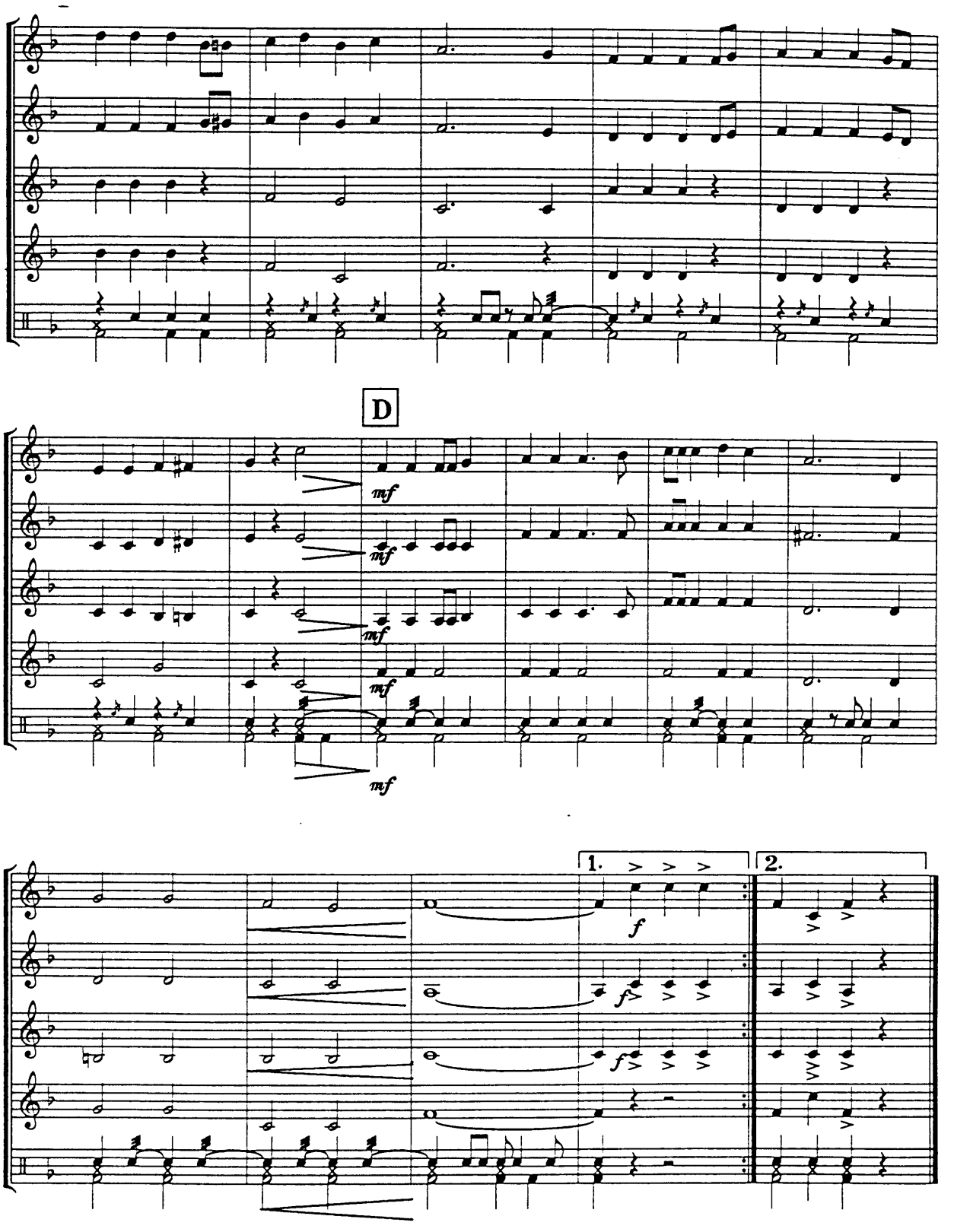
Chapter 20

Don't Sit Under the Apple Tree

DON'T SIT UNDER THE APPLE TREE

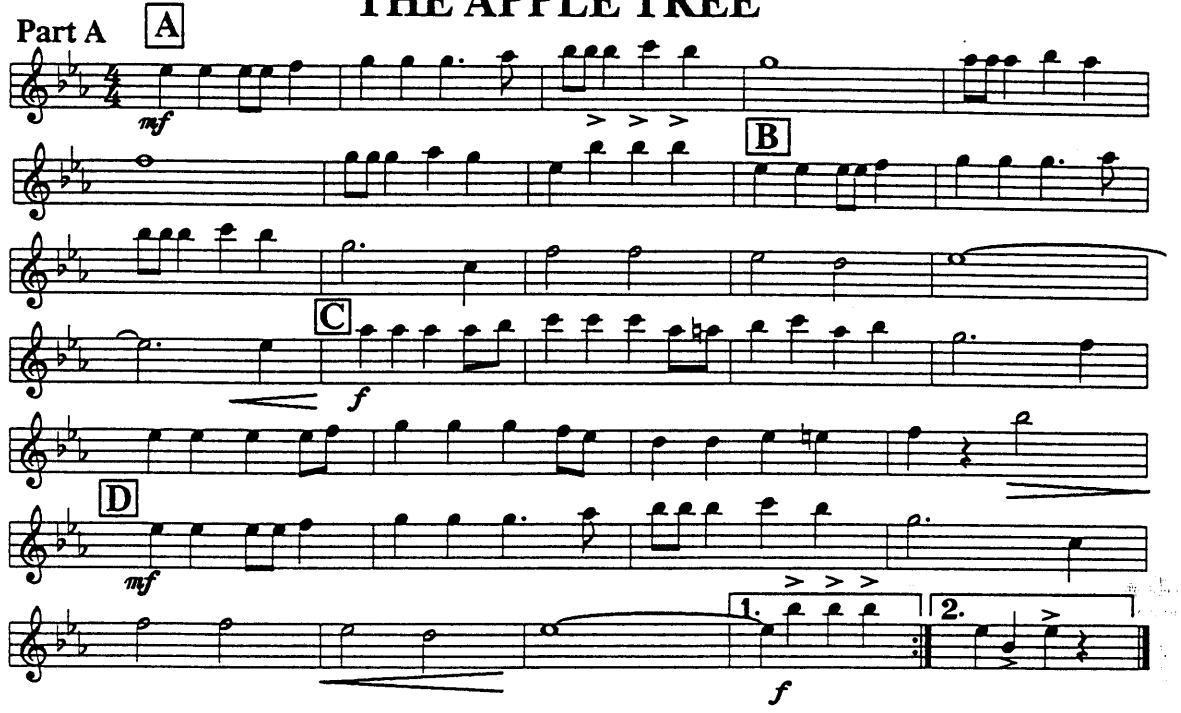
Bb CONDUCTOR **INSPECTION TUNE mm ♩=140**




D
mf
mf
mf
mf
1.
2.
f
f
f

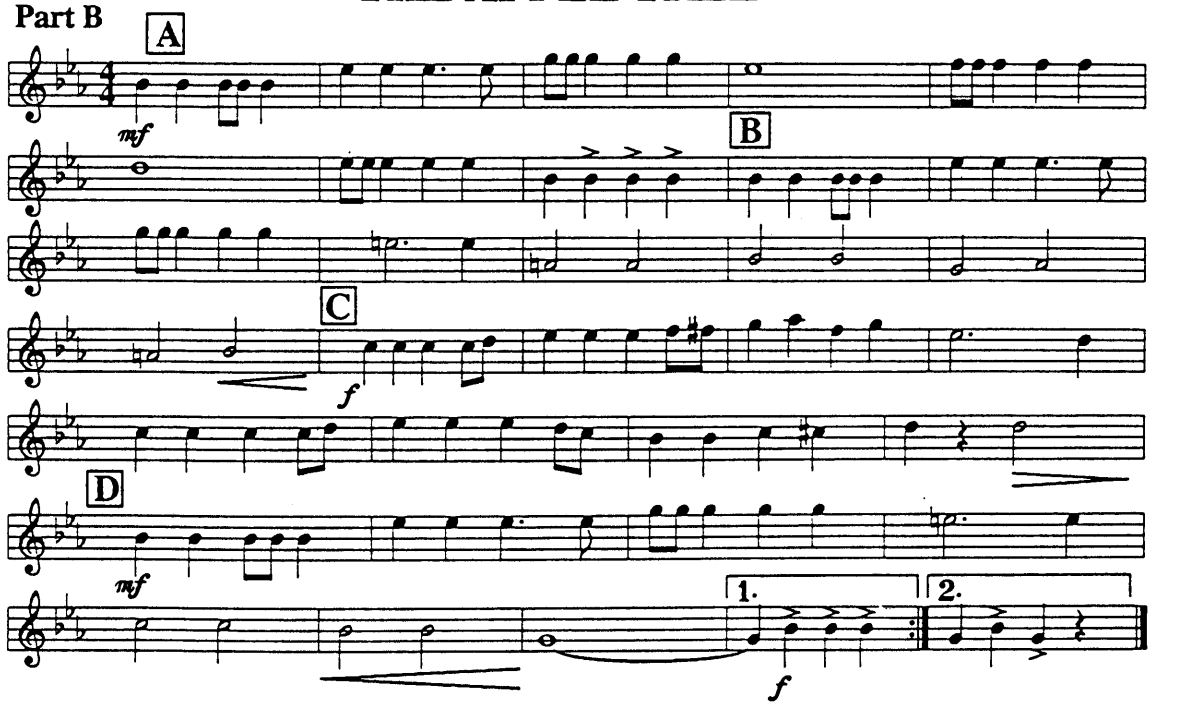
Flute
Oboe
Part A

DON'T SIT UNDER THE APPLE TREE



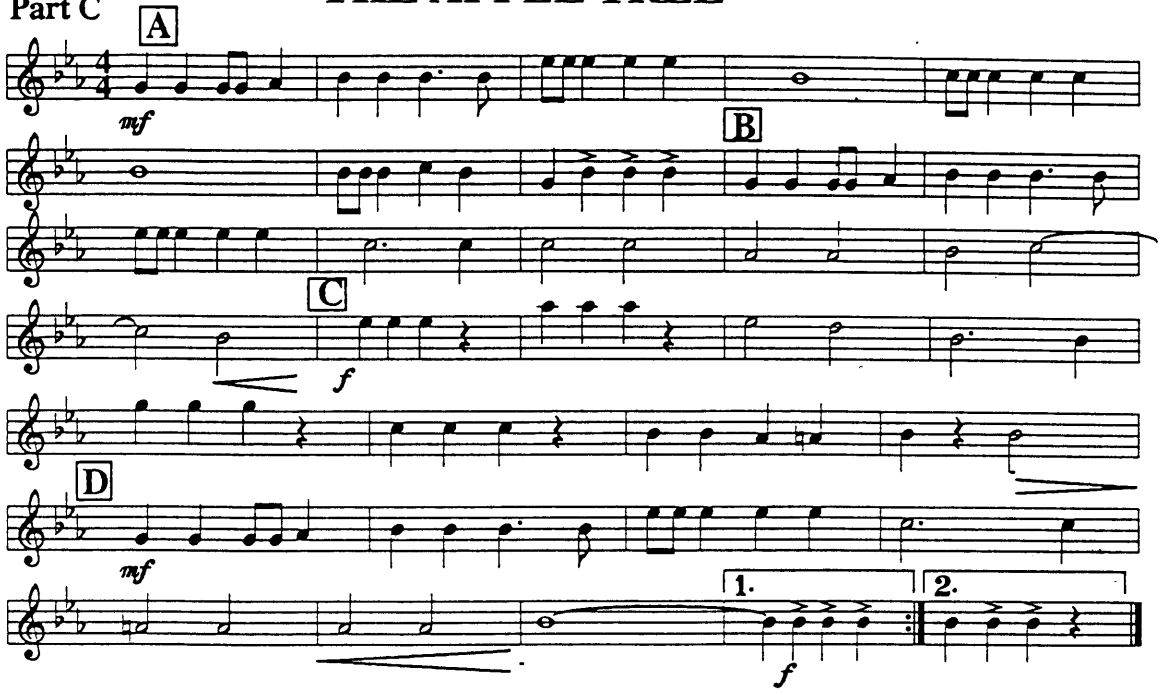
Flute
Oboe
Part B

DON'T SIT UNDER THE APPLE TREE



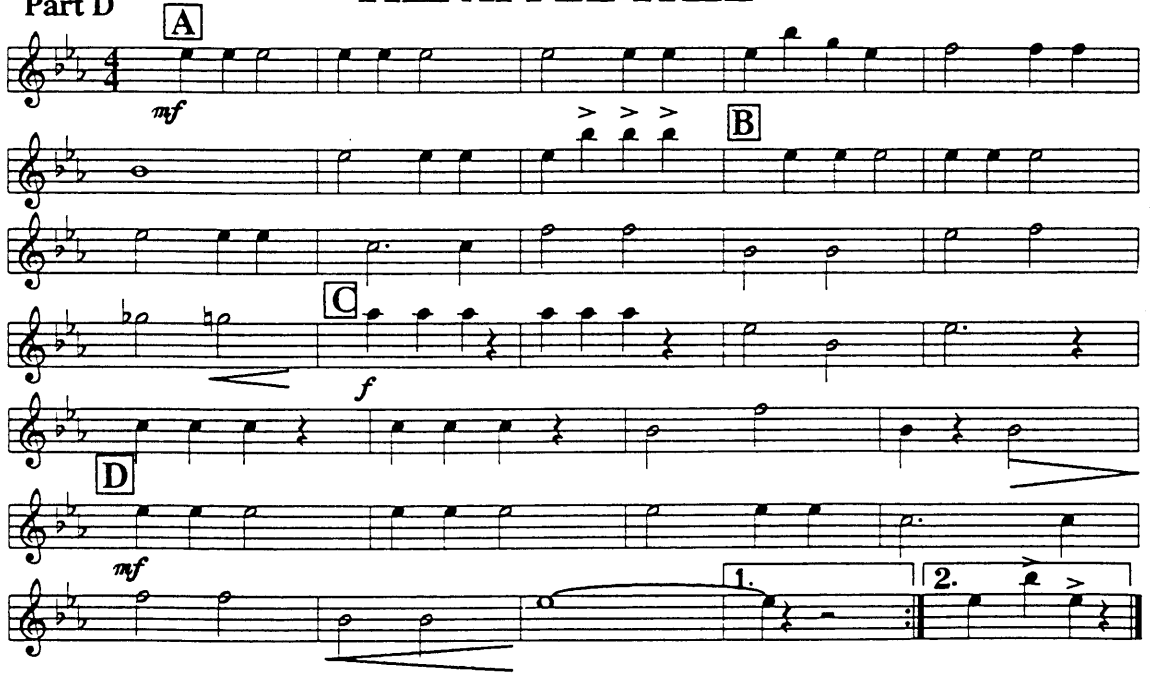
Flute
Oboe
Part C

DON'T SIT UNDER THE APPLE TREE



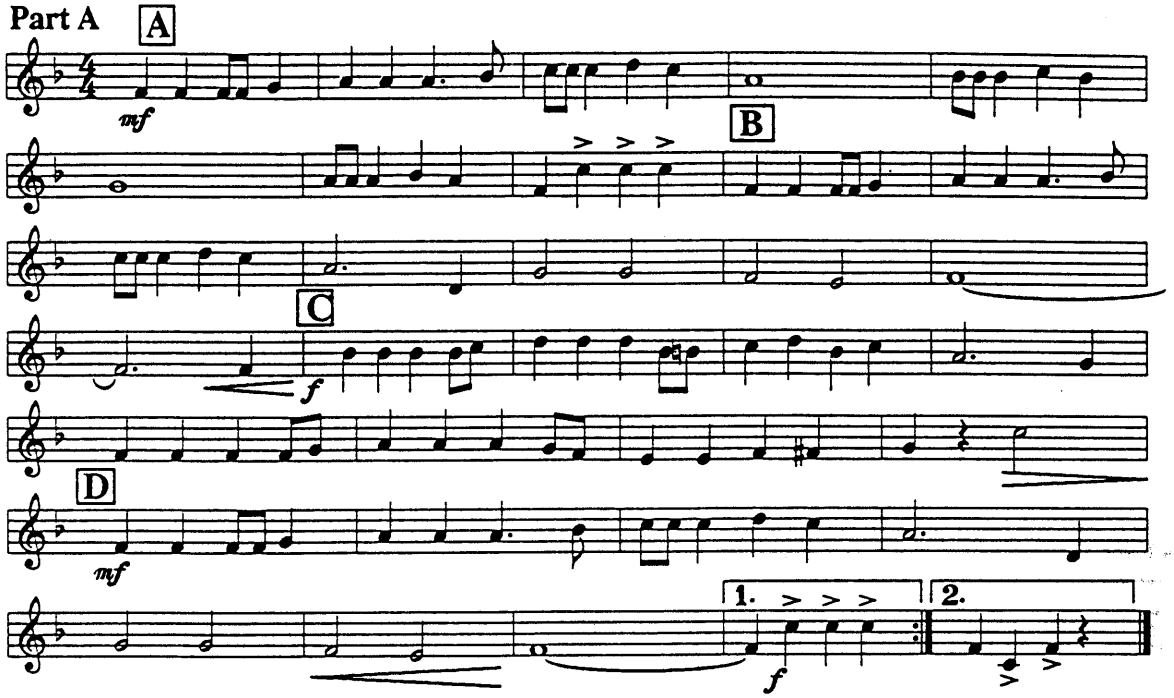
Flute
Oboe
Part D

DON'T SIT UNDER THE APPLE TREE



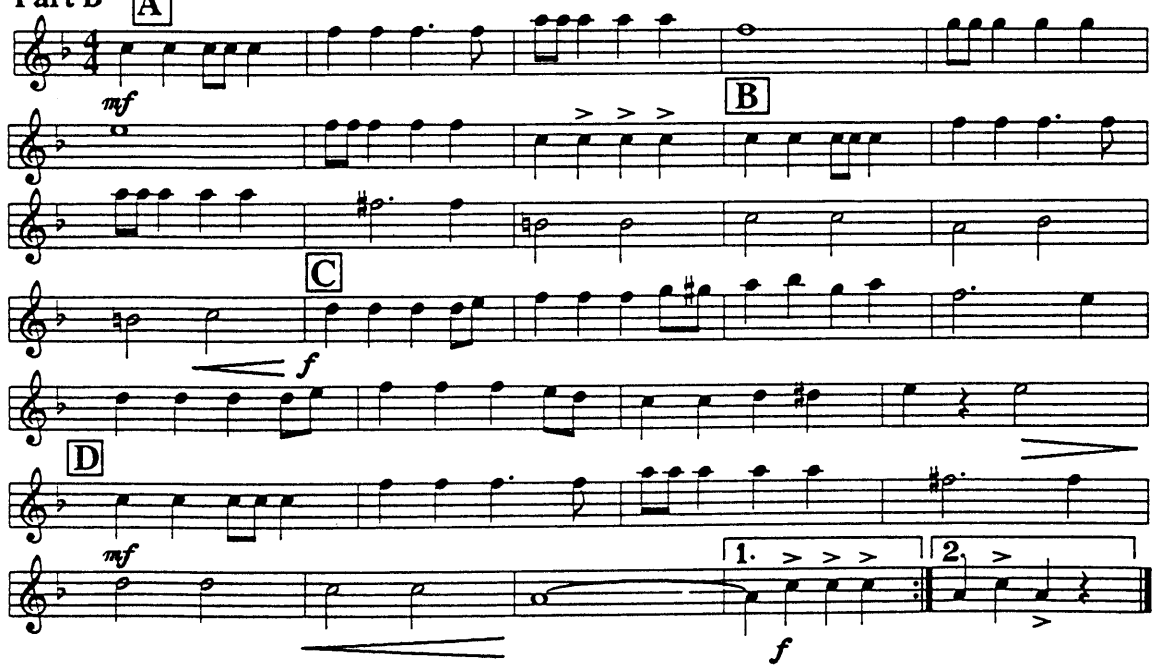
Tenor Saxophone
Clarinet (high)
Part A

DON'T SIT UNDER THE APPLE TREE



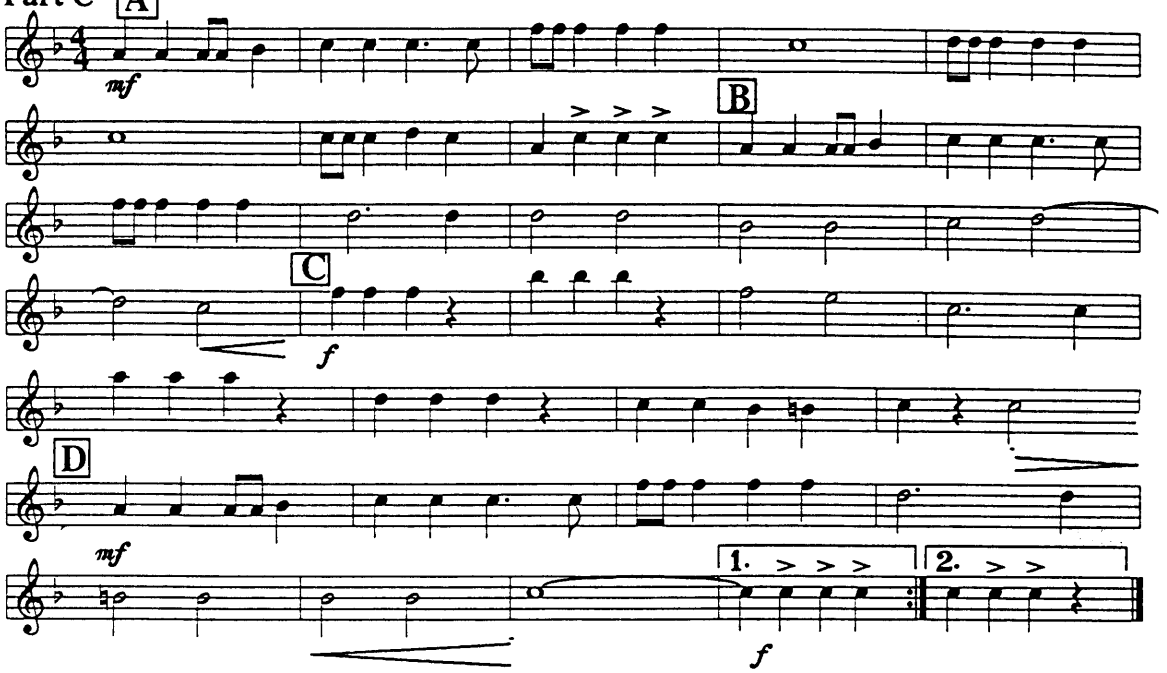
Tenor Saxophone
Clarinet (high)
Part B

DON'T SIT UNDER THE APPLE TREE



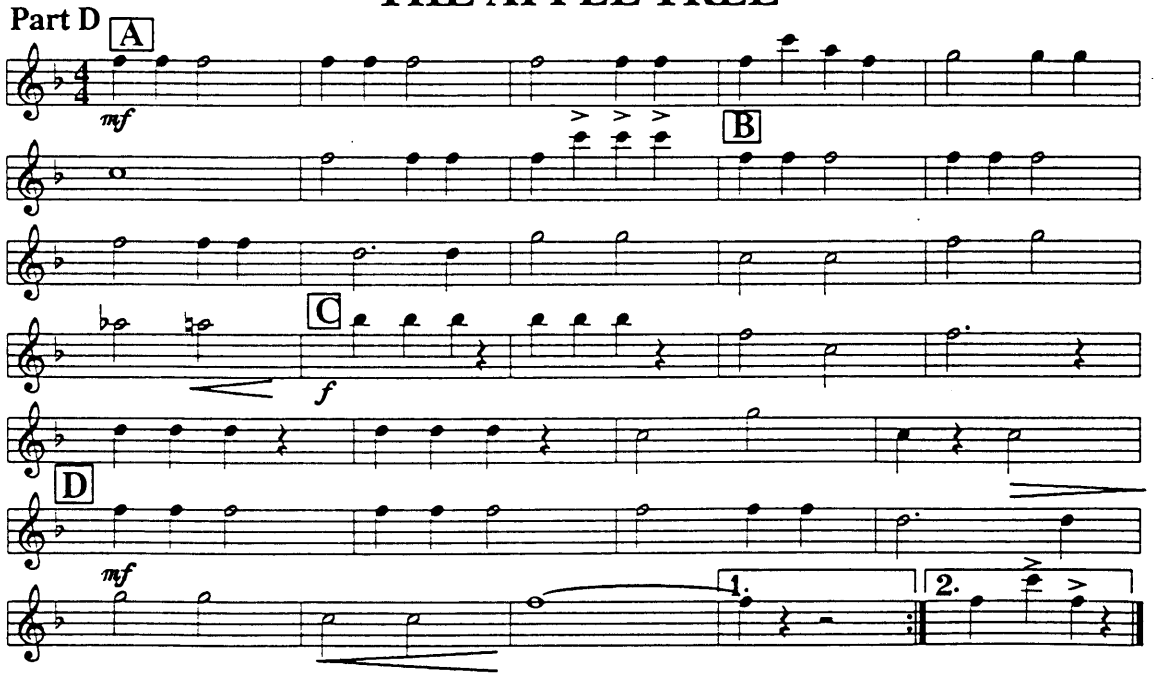
Tenor Saxophone
Clarinet (high)
Part C

DON'T SIT UNDER THE APPLE TREE



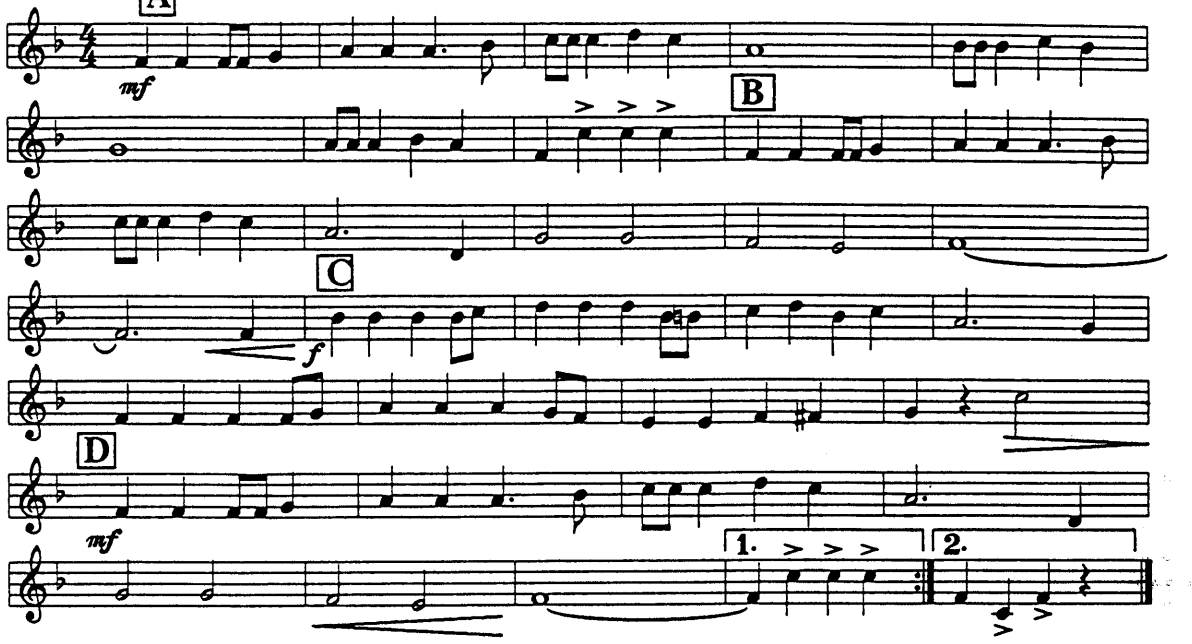
Tenor Saxophone
Clarinet (high)
Part D

DON'T SIT UNDER THE APPLE TREE



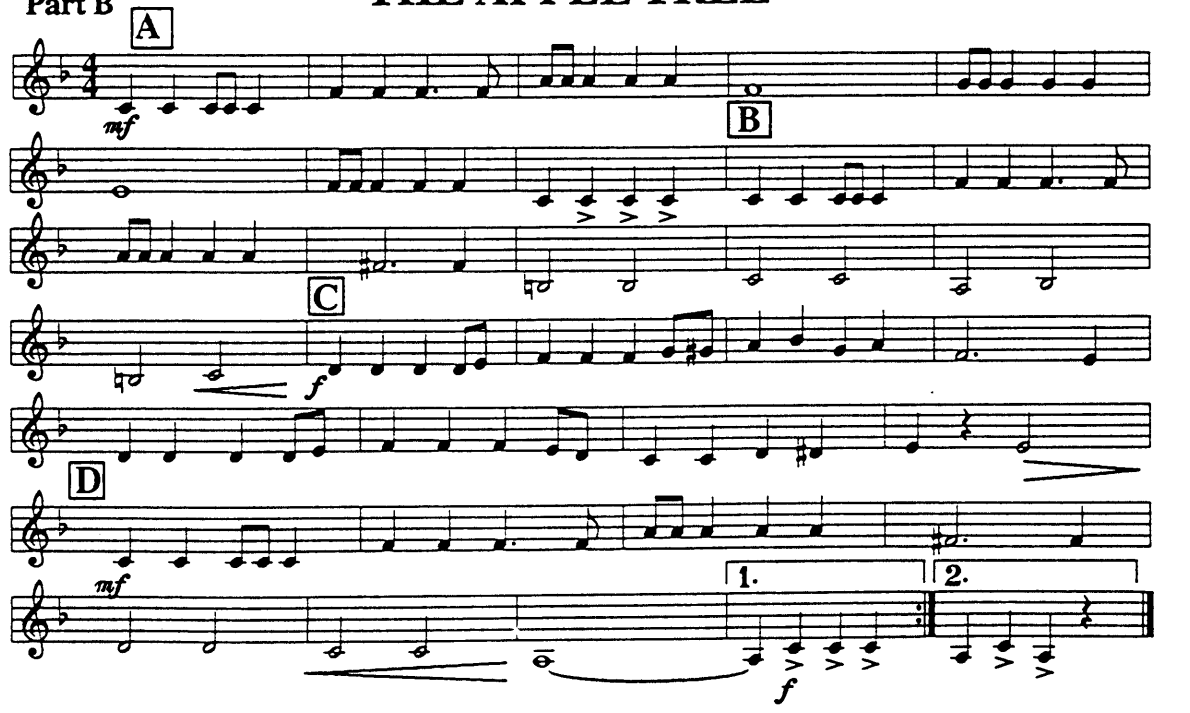
DON'T SIT UNDER THE APPLE TREE

Bass Clarinet
Part A



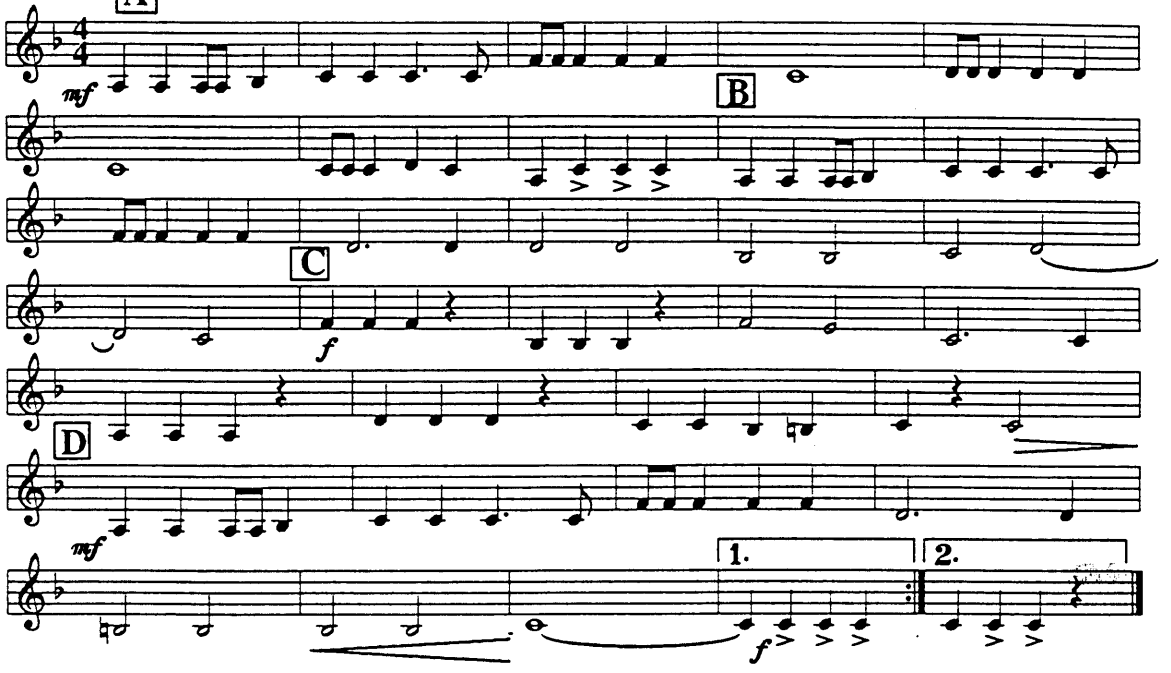
DON'T SIT UNDER THE APPLE TREE

Bass Clarinet
Part B



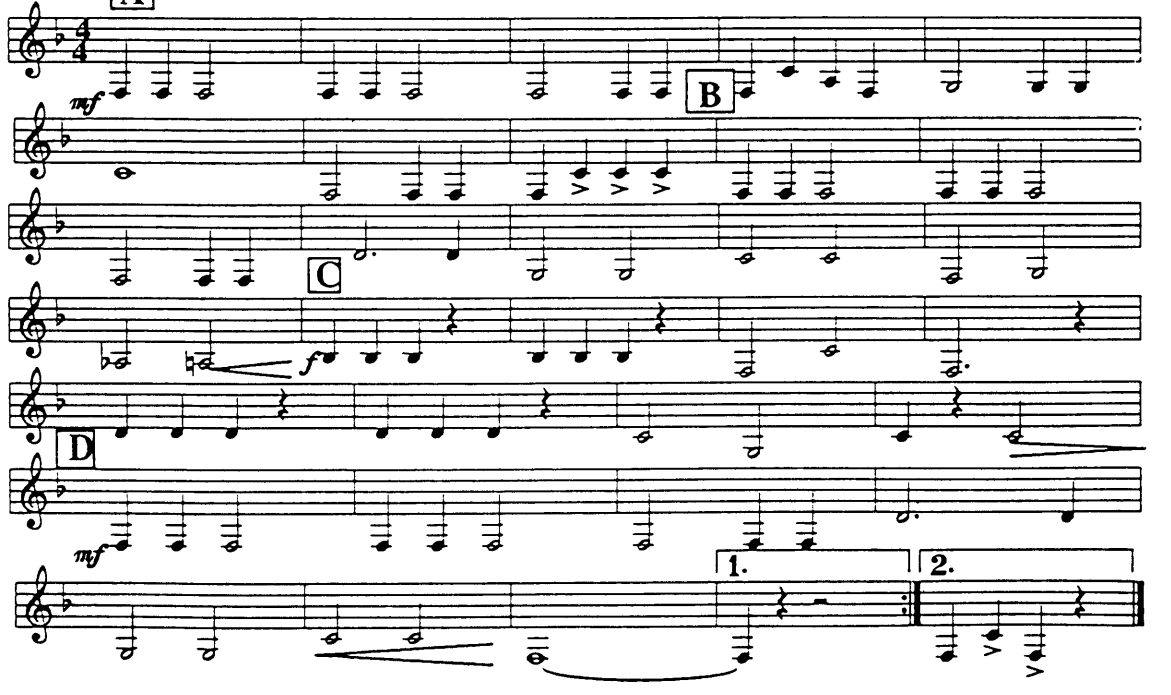
DON'T SIT UNDER THE APPLE TREE

Bass Clarinet
Part C



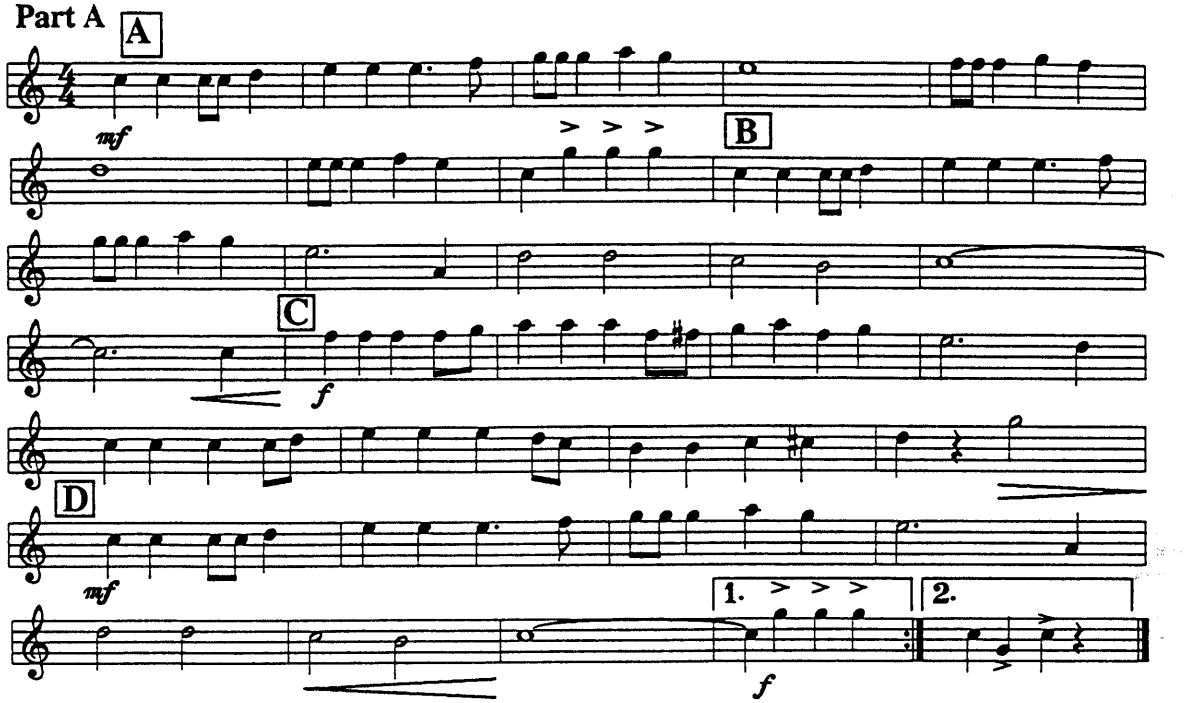
DON'T SIT UNDER THE APPLE TREE

Bass Clarinet
Part D



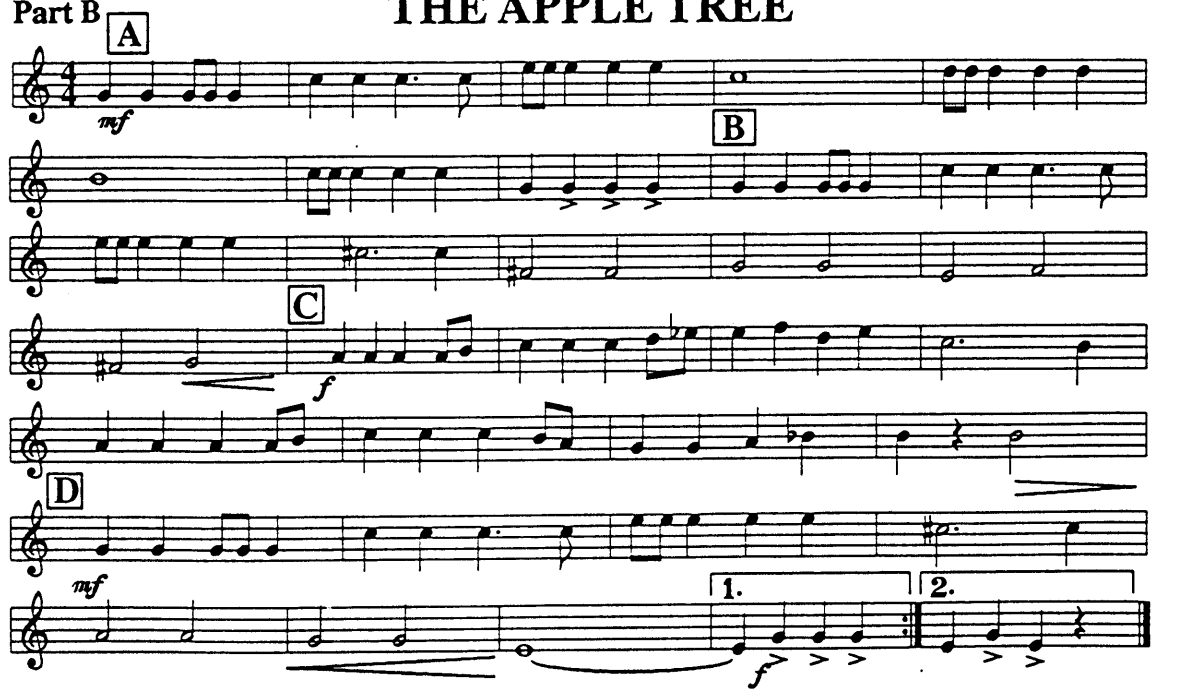
Alto Saxophone
Baritone Saxophone
Part A

DON'T SIT UNDER THE APPLE TREE



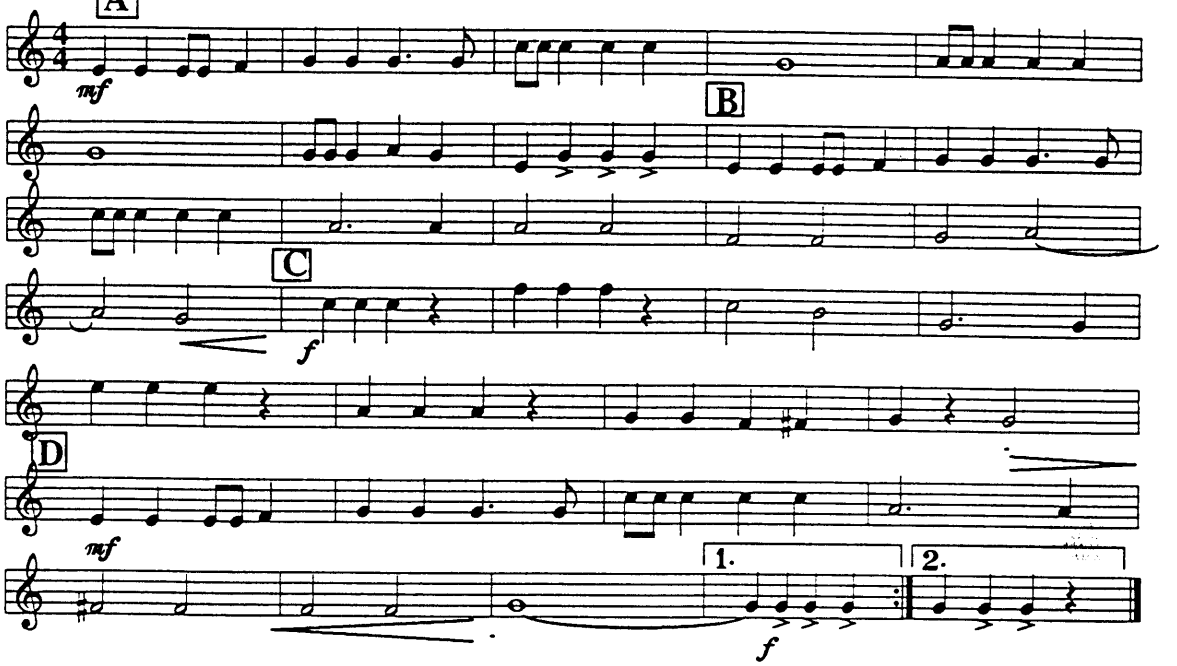
Alto Saxophone
Baritone Saxophone
Part B

DON'T SIT UNDER THE APPLE TREE



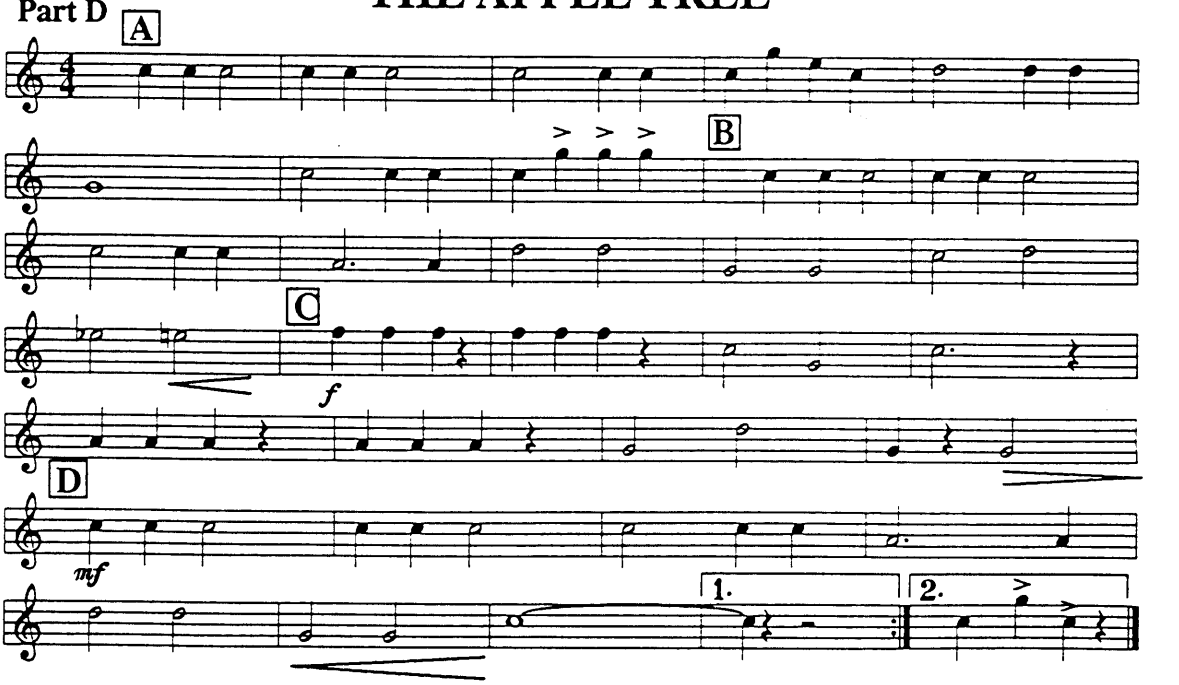
Alto Saxophone
Baritone Saxophone
Part C

DON'T SIT UNDER THE APPLE TREE



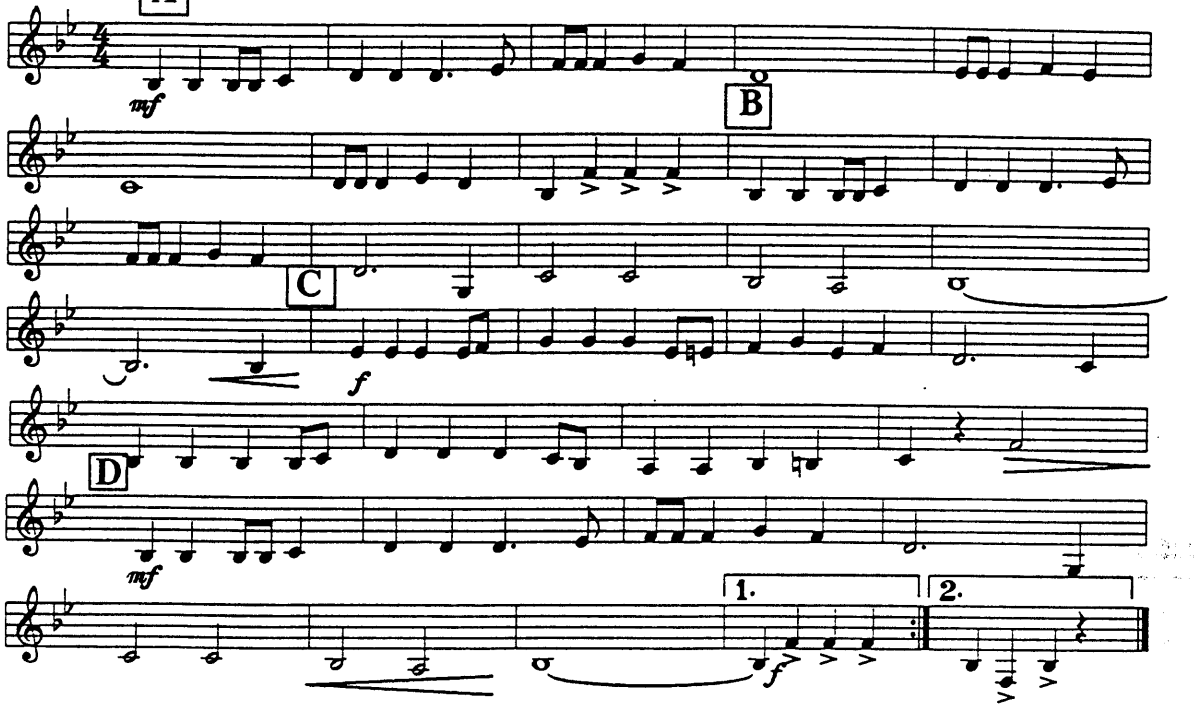
Alto Saxophone
Baritone Saxophone
Part D

DON'T SIT UNDER THE APPLE TREE



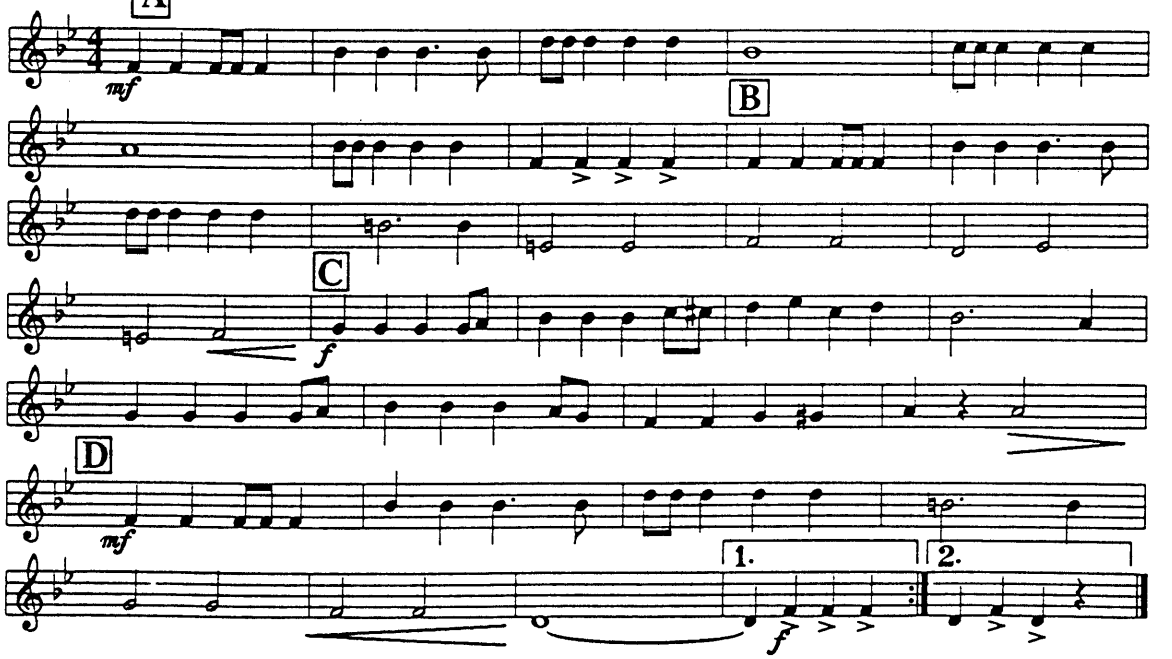
French Horn
Part A

DON'T SIT UNDER THE APPLE TREE



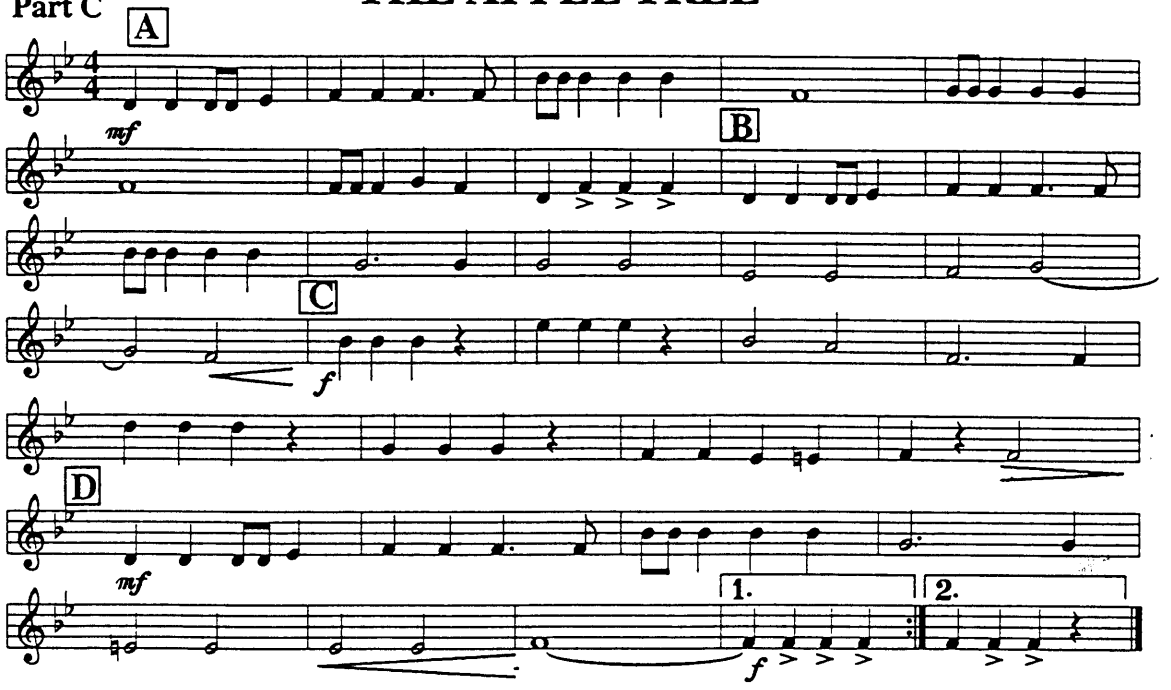
French Horn
Part B

DON'T SIT UNDER THE APPLE TREE



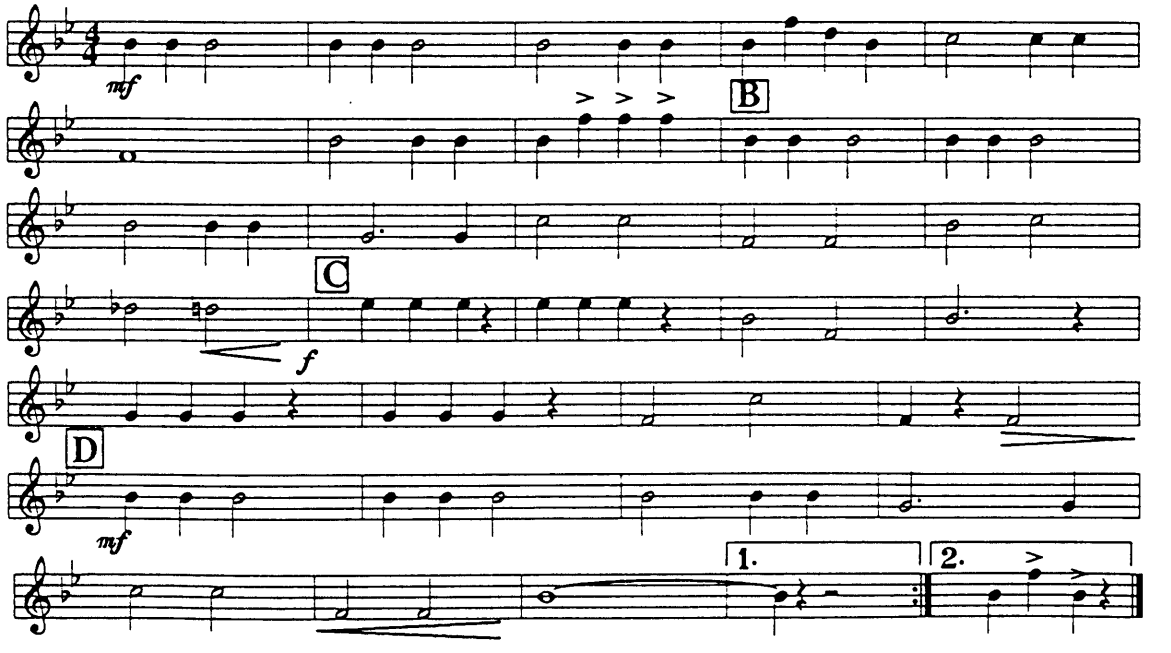
DON'T SIT UNDER THE APPLE TREE

French Horn
Part C



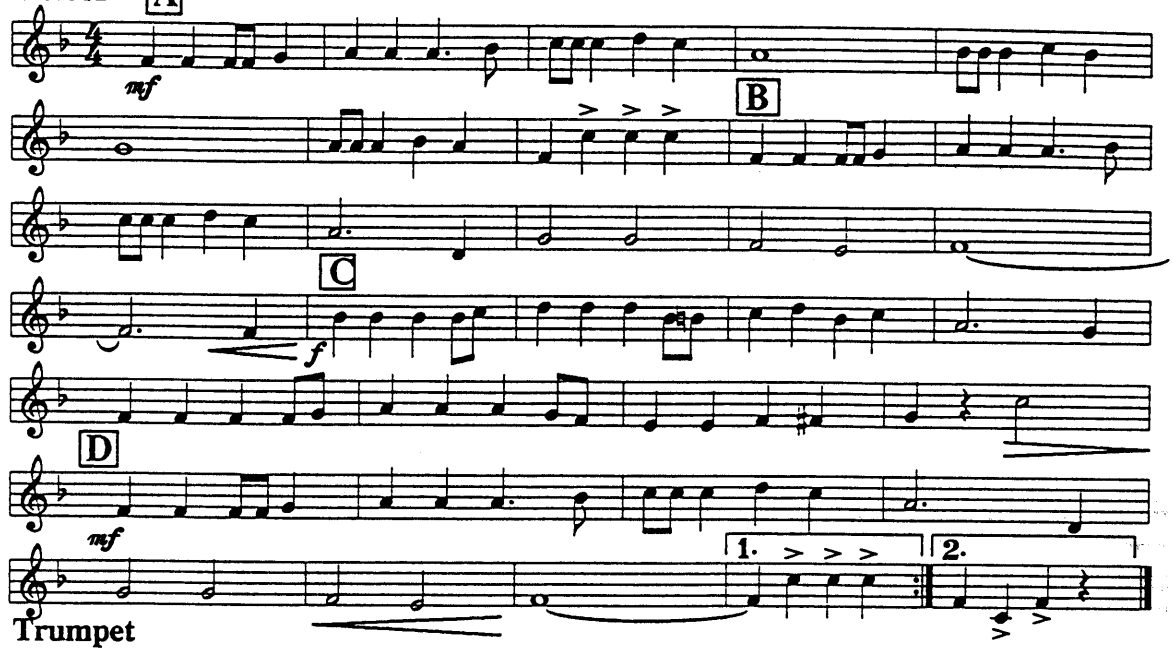
DON'T SIT UNDER THE APPLE TREE

French Horn
Part D



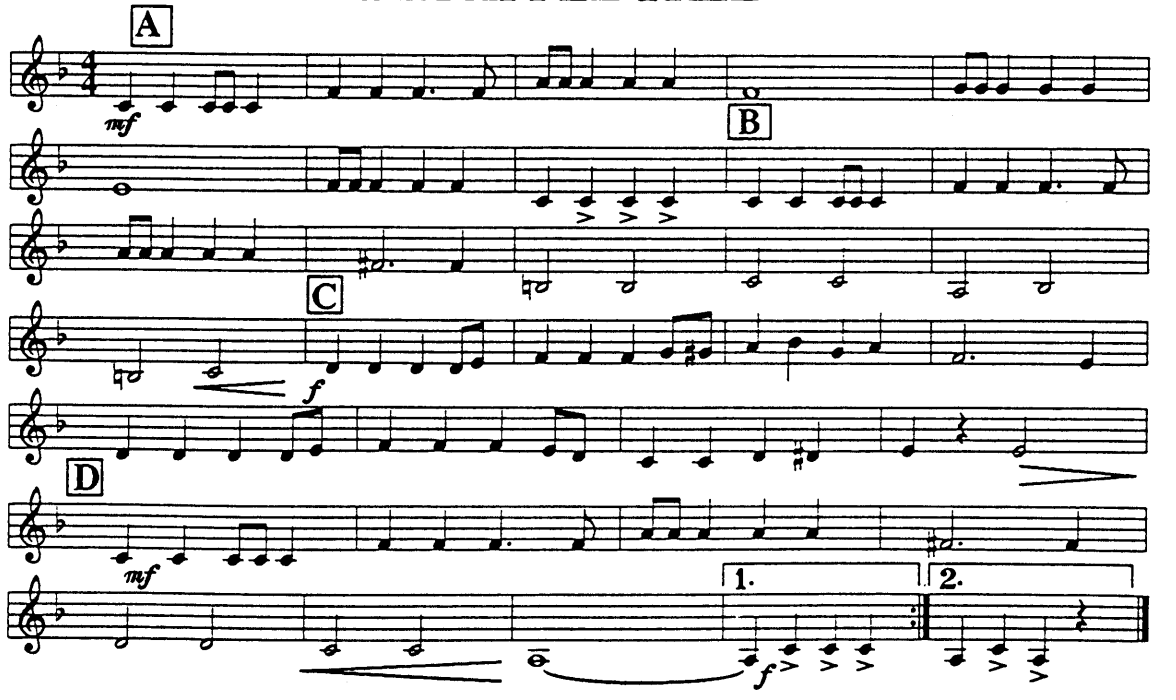
Trumpet
Clarinet (low)
Baritone T.C.
Part A

DON'T SIT UNDER THE APPLE TREE



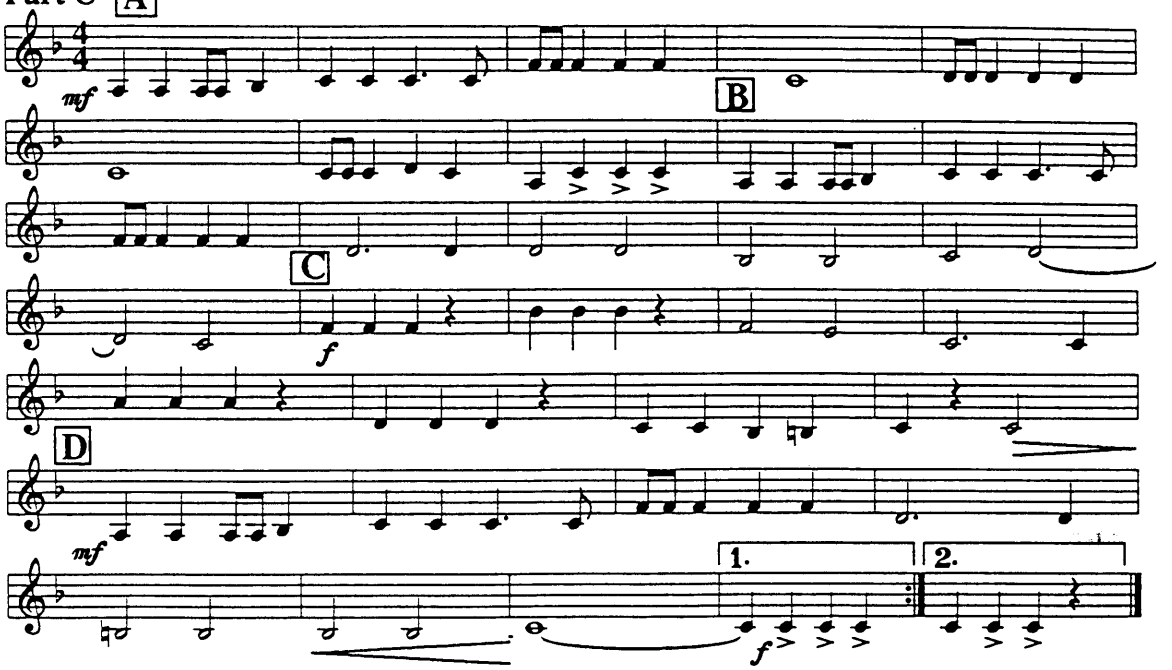
Trumpet
Clarinet (low)
Baritone T.C.
Part B

DON'T SIT UNDER THE APPLE TREE



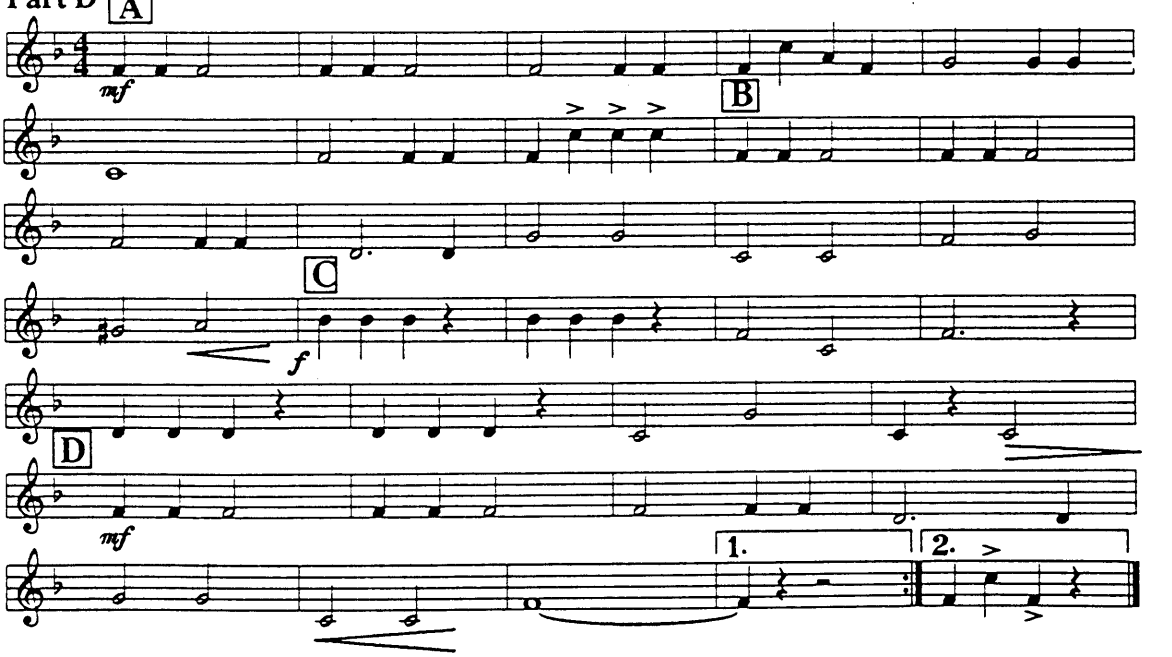
Trumpet
Clarinet (low)
Baritone T.C.
Part C

DON'T SIT UNDER THE APPLE TREE



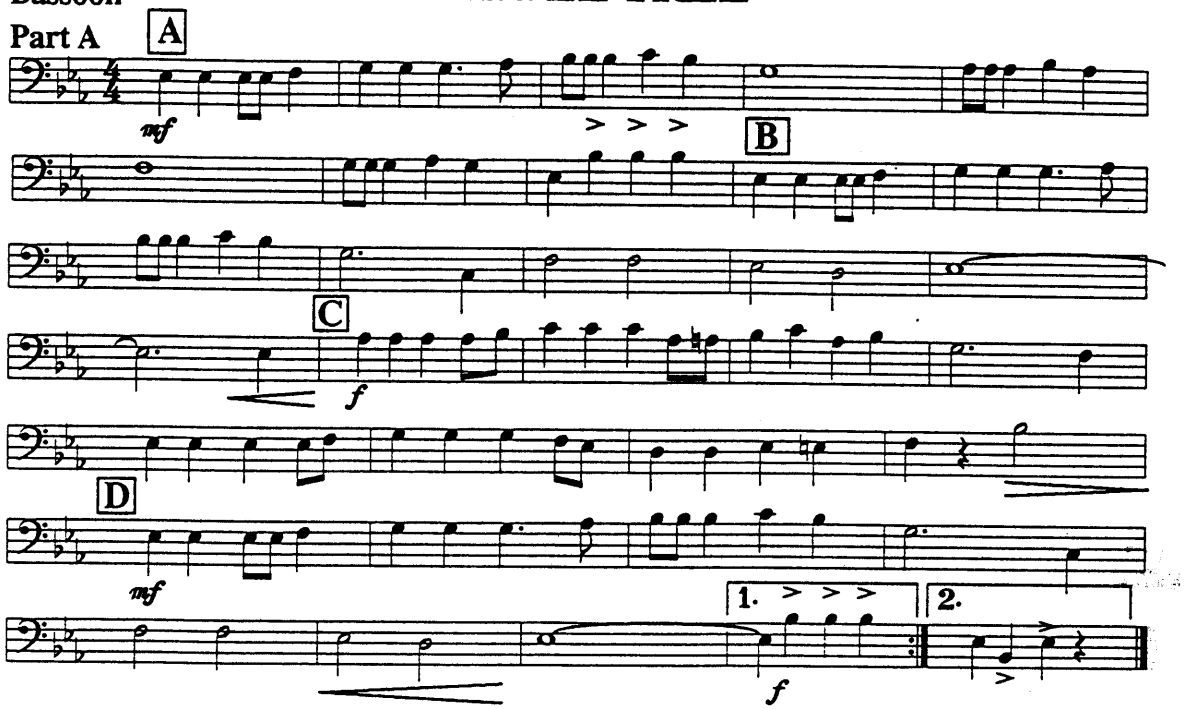
Trumpet
Clarinet (low)
Baritone T.C.
Part D

DON'T SIT UNDER THE APPLE TREE



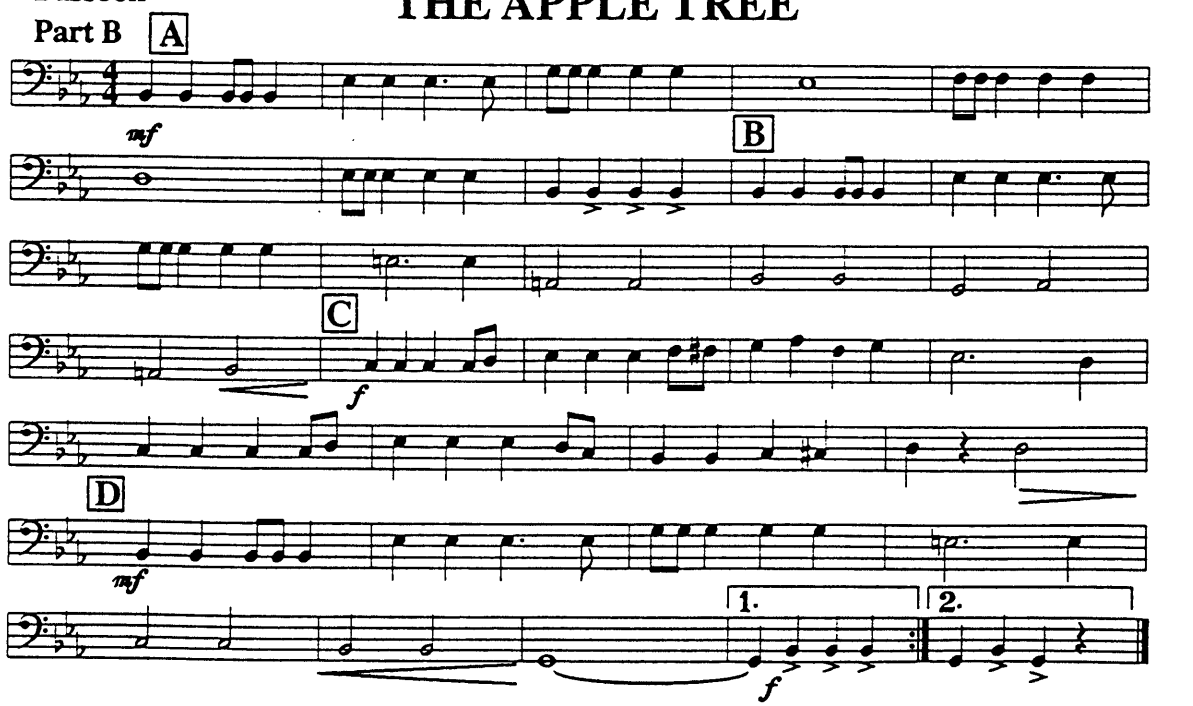
Trombone
Baritone B.C.
Bassoon
Part A

DON'T SIT UNDER THE APPLE TREE



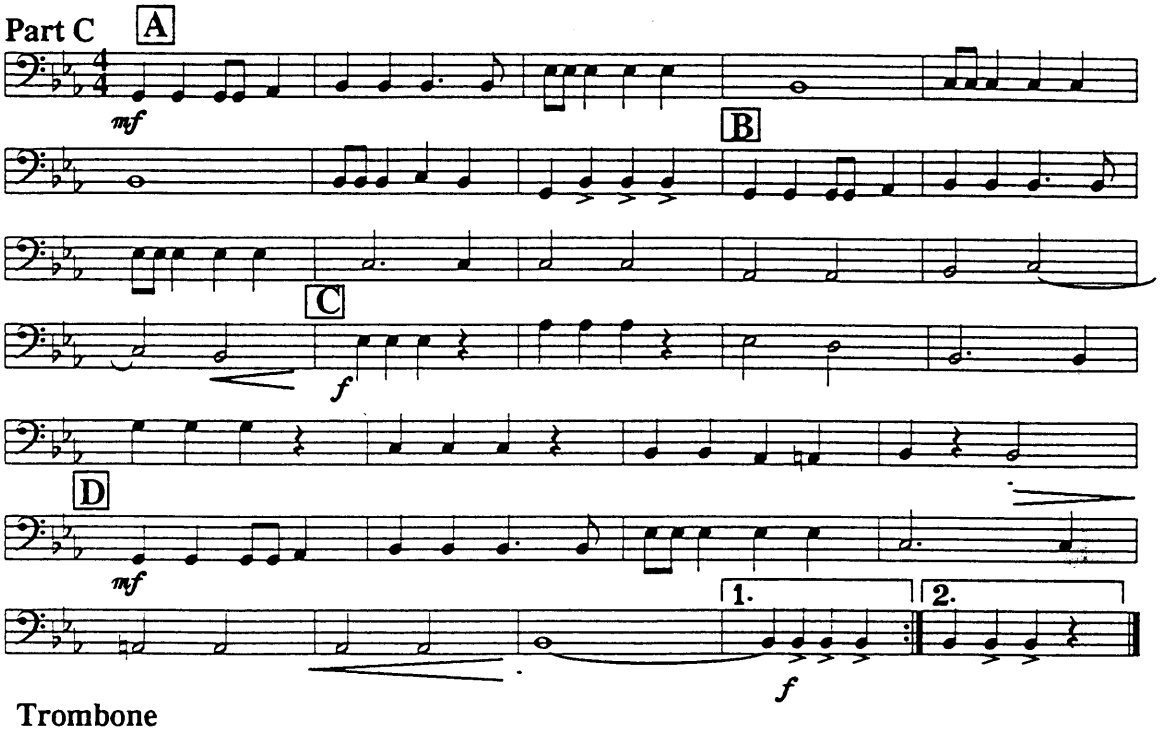
Trombone
Baritone B.C.
Bassoon
Part B

DON'T SIT UNDER THE APPLE TREE



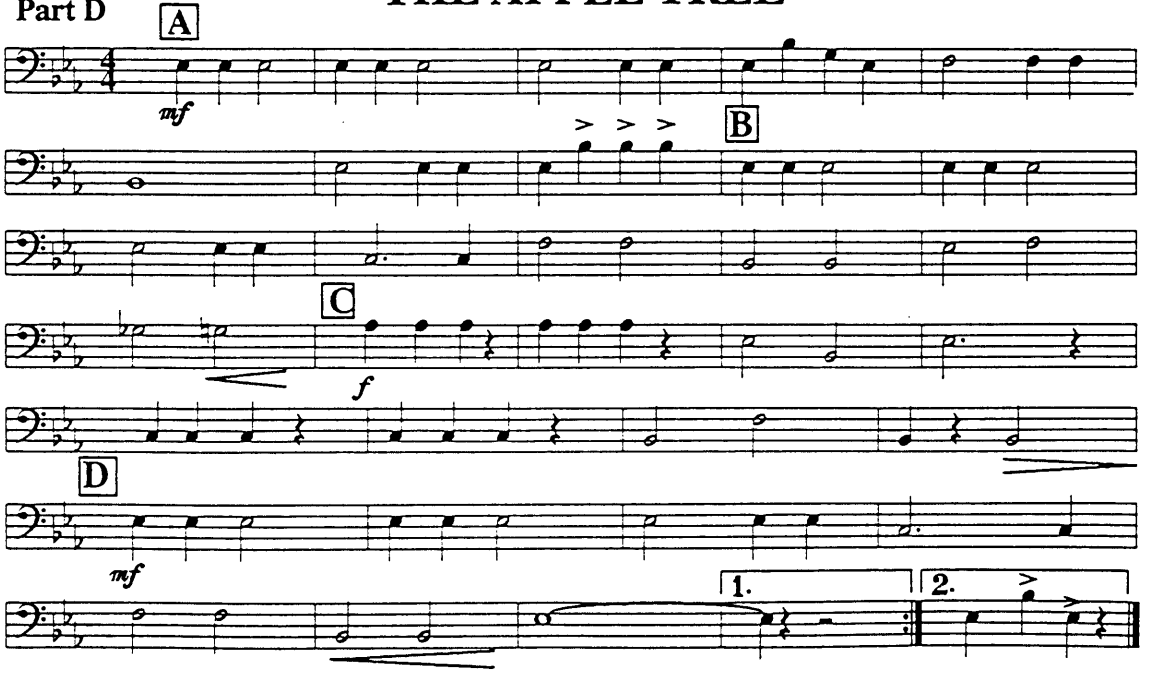
Trombone
Baritone B.C.
Bassoon
Part C

DON'T SIT UNDER THE APPLE TREE



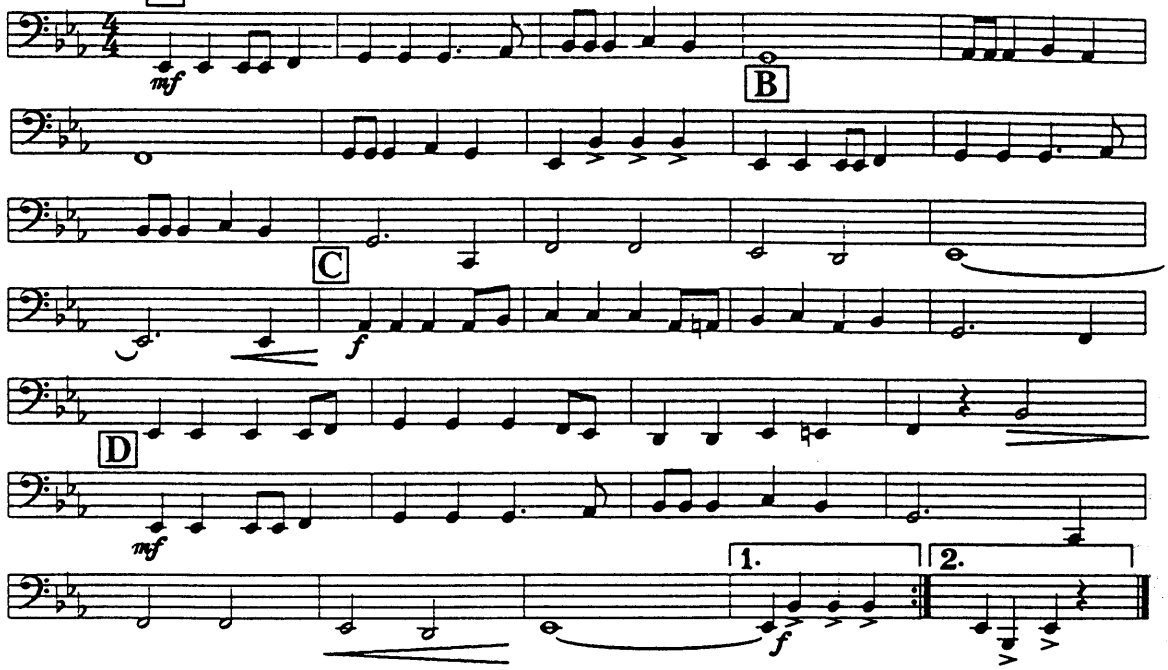
Trombone
Baritone B.C.
Bassoon
Part D

DON'T SIT UNDER THE APPLE TREE



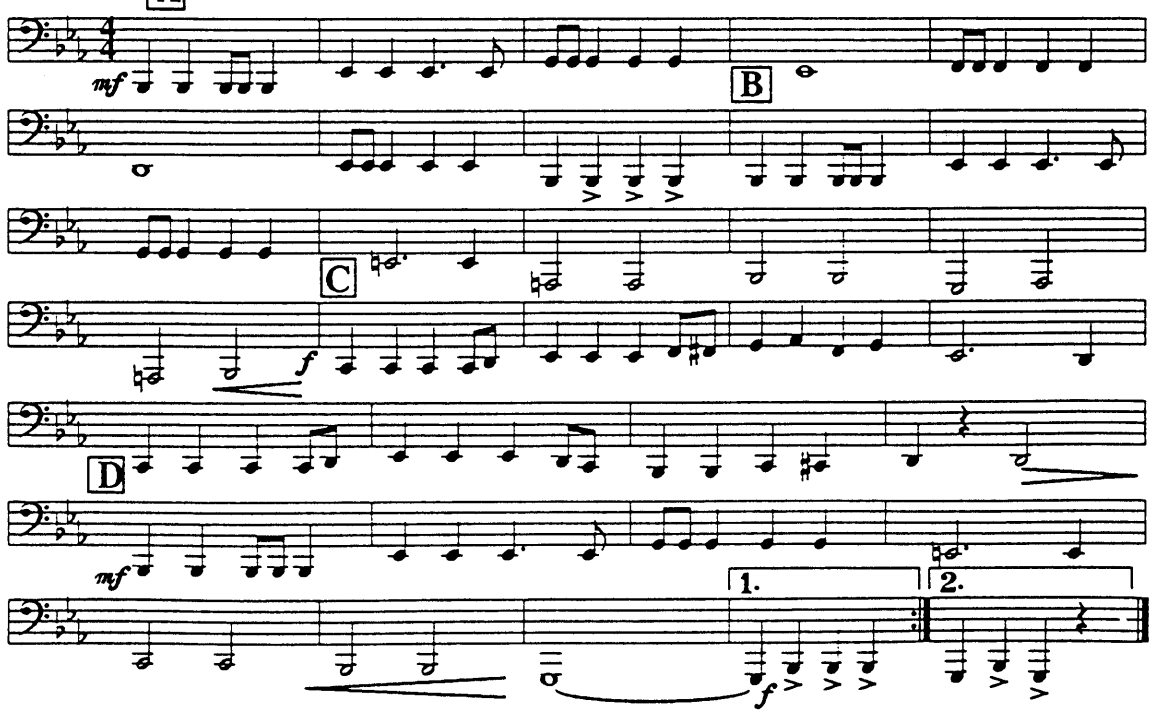
Tuba
Part A

DON'T SIT UNDER THE APPLE TREE



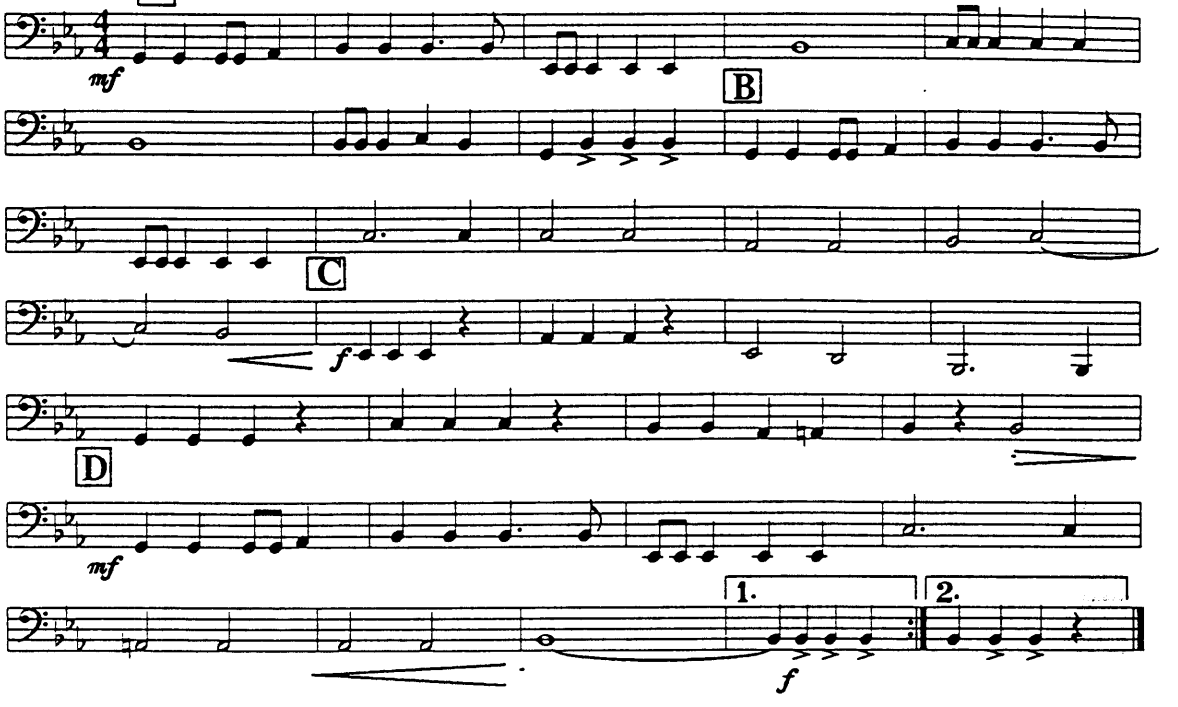
Tuba
Part B

DON'T SIT UNDER THE APPLE TREE



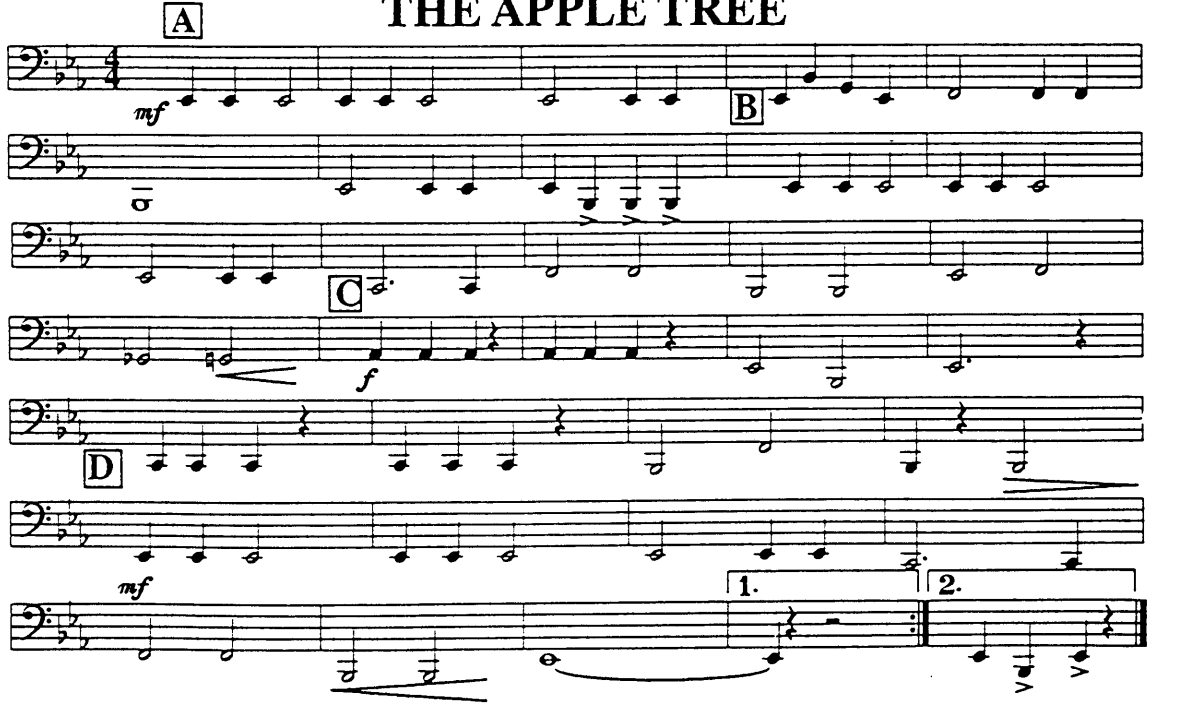
Tuba
Part C

DON'T SIT UNDER THE APPLE TREE



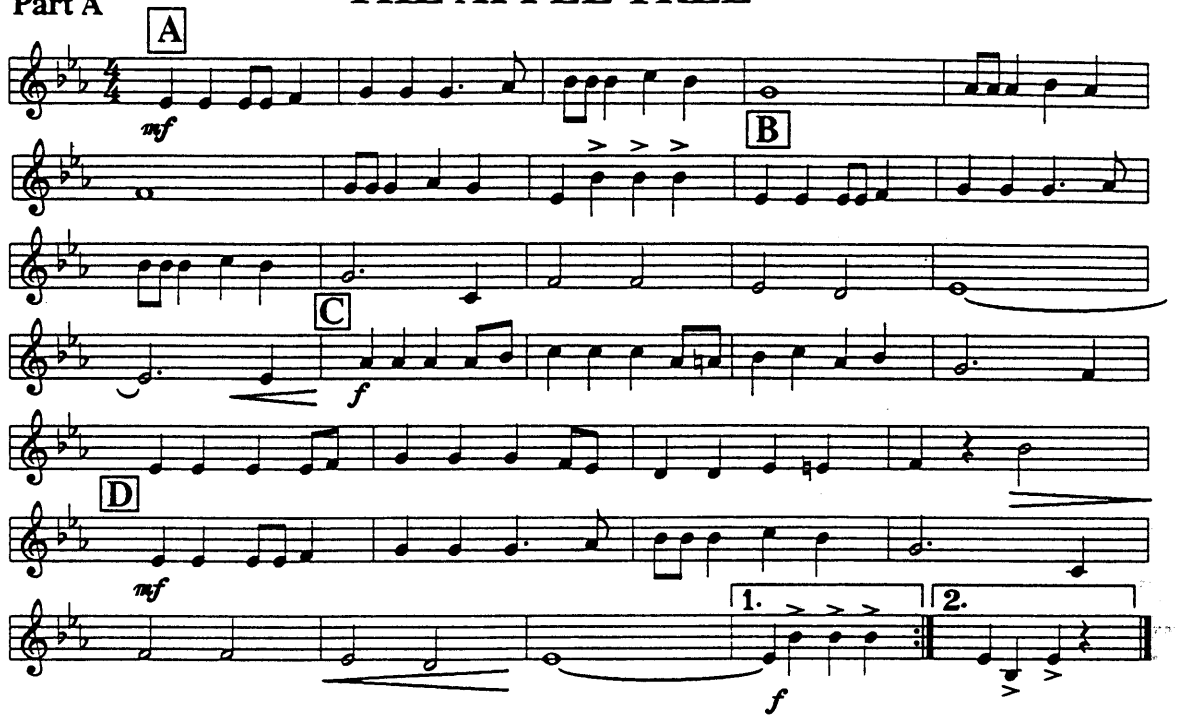
Tuba
Part D

DON'T SIT UNDER THE APPLE TREE



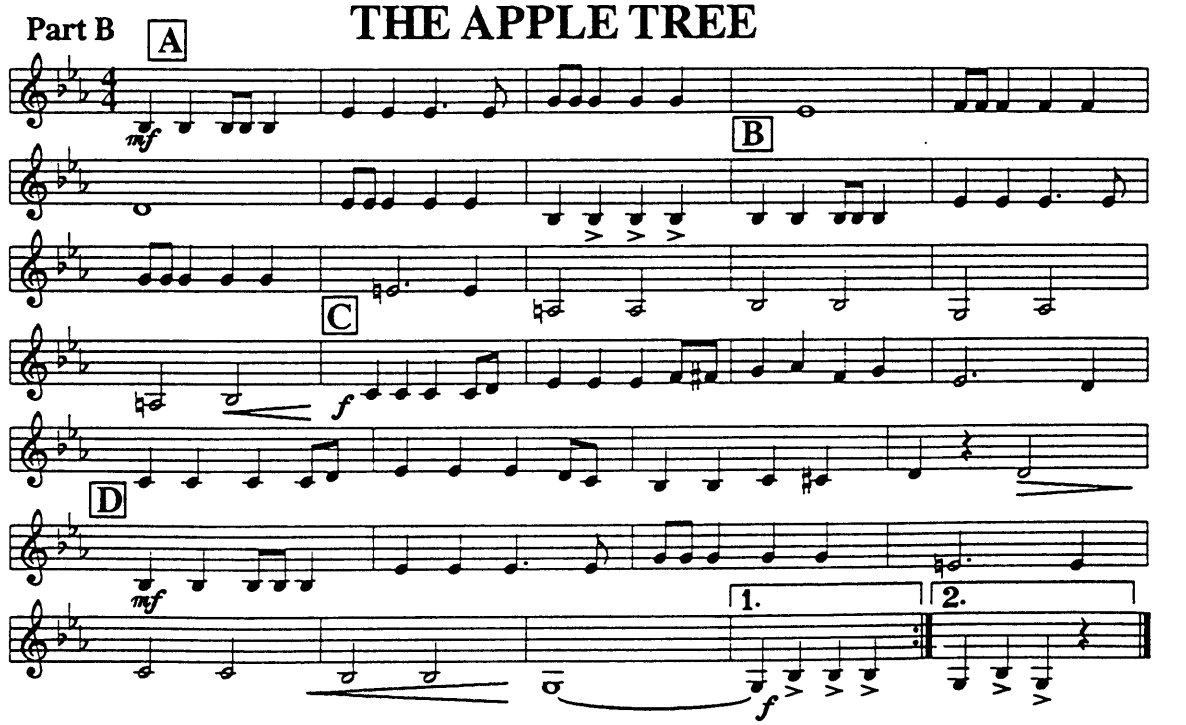
DON'T SIT UNDER THE APPLE TREE

Bells
Part A



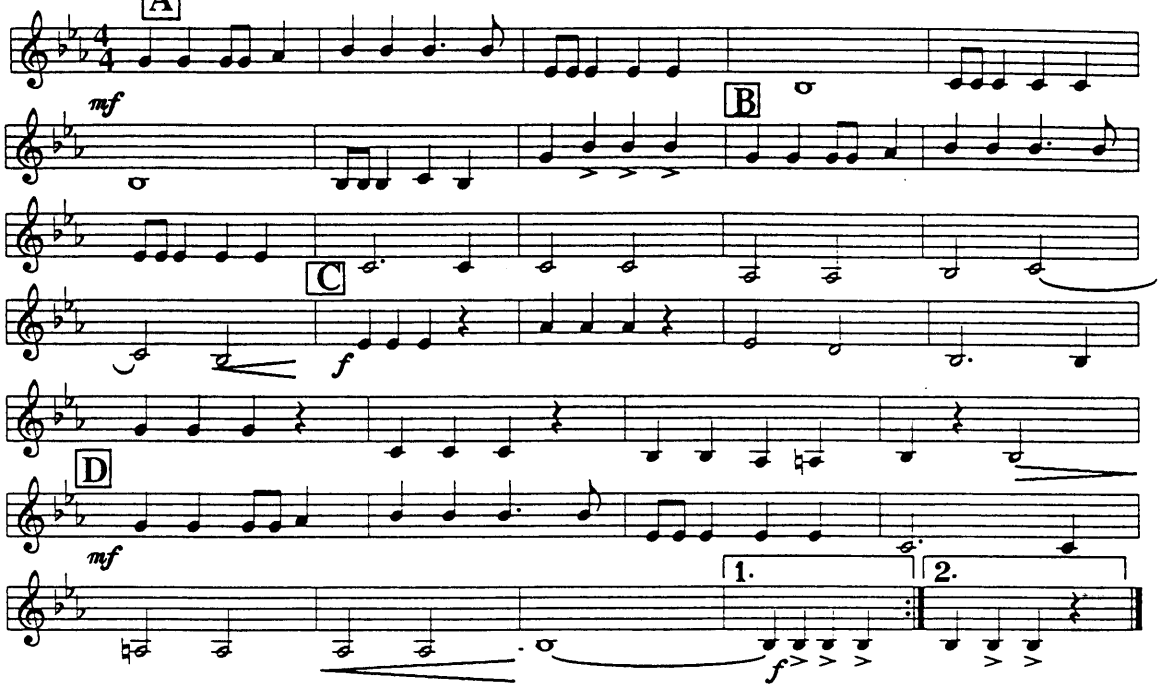
DON'T SIT UNDER THE APPLE TREE

Bells
Part B



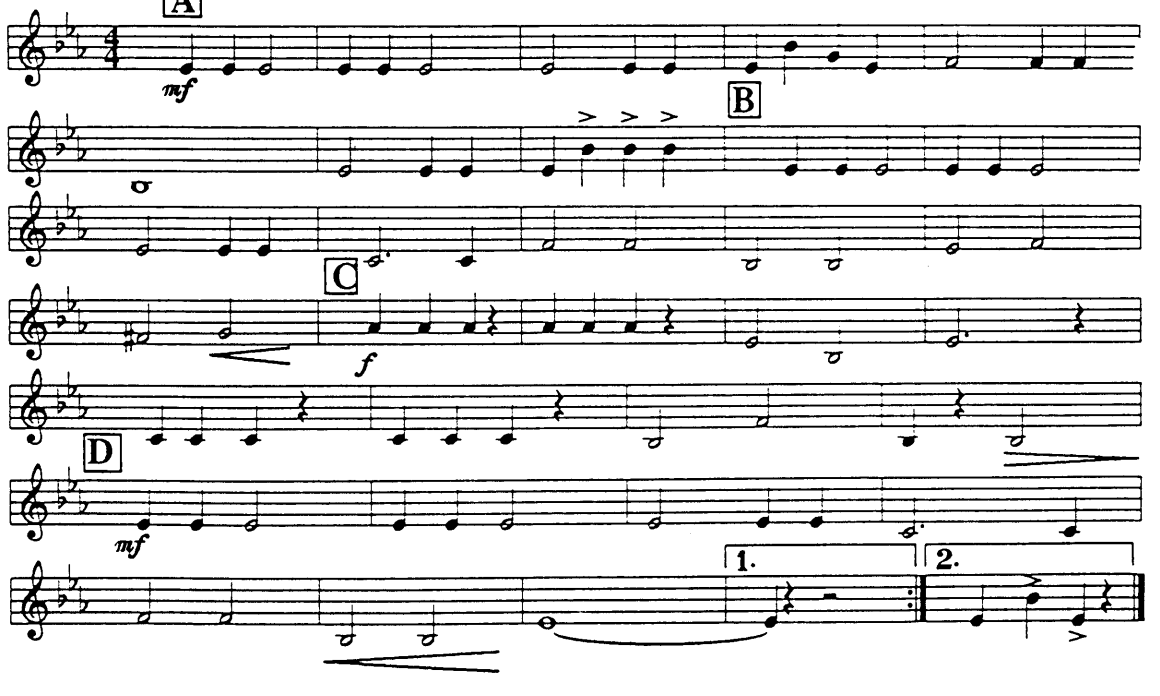
Bells
Part C

DON'T SIT UNDER THE APPLE TREE



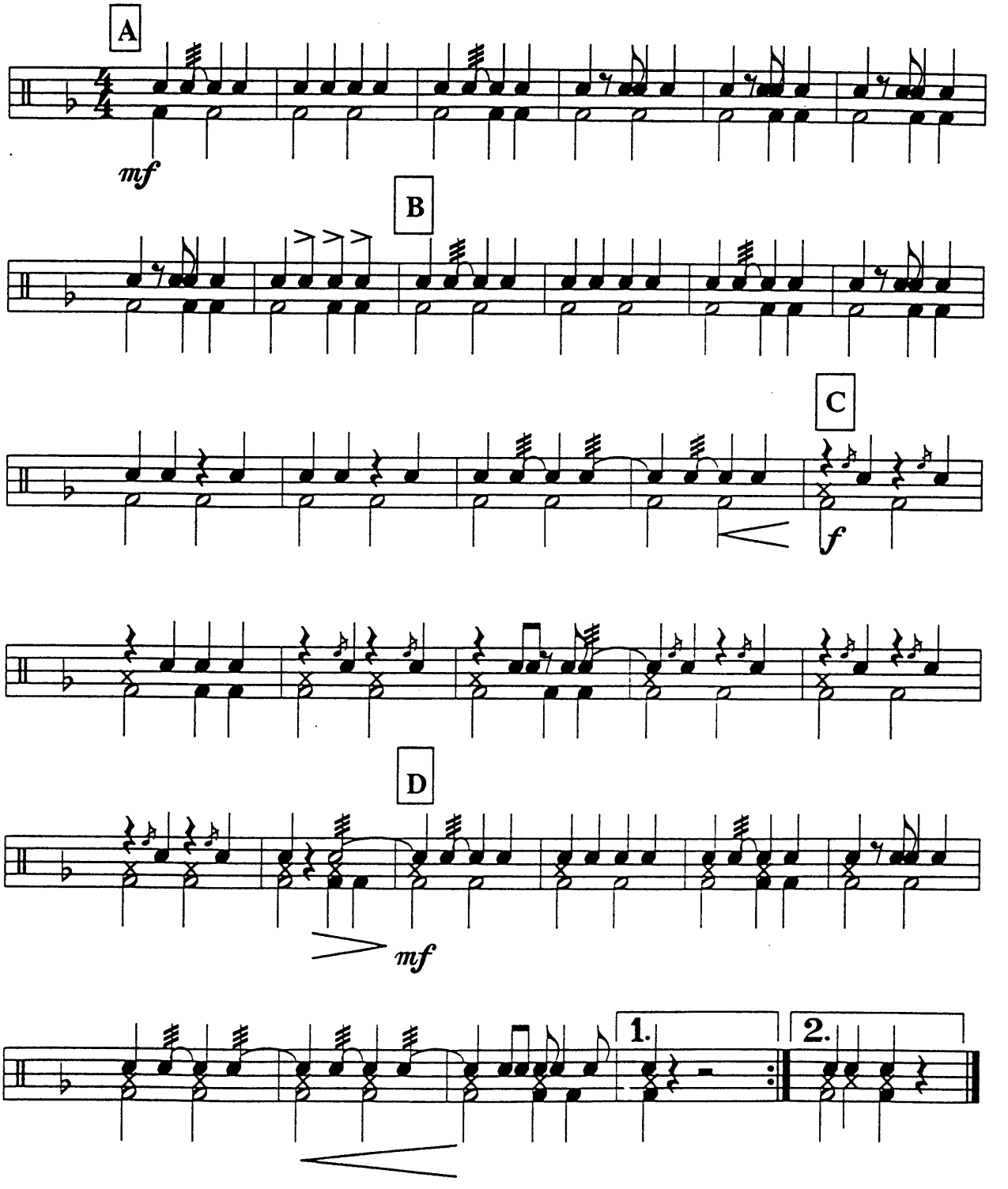
Bells
Part D

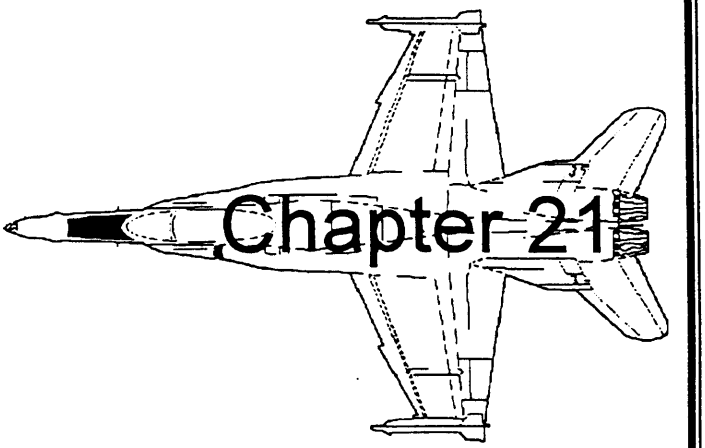
DON'T SIT UNDER THE APPLE TREE



DON'T SIT UNDER THE APPLE TREE

Percussion





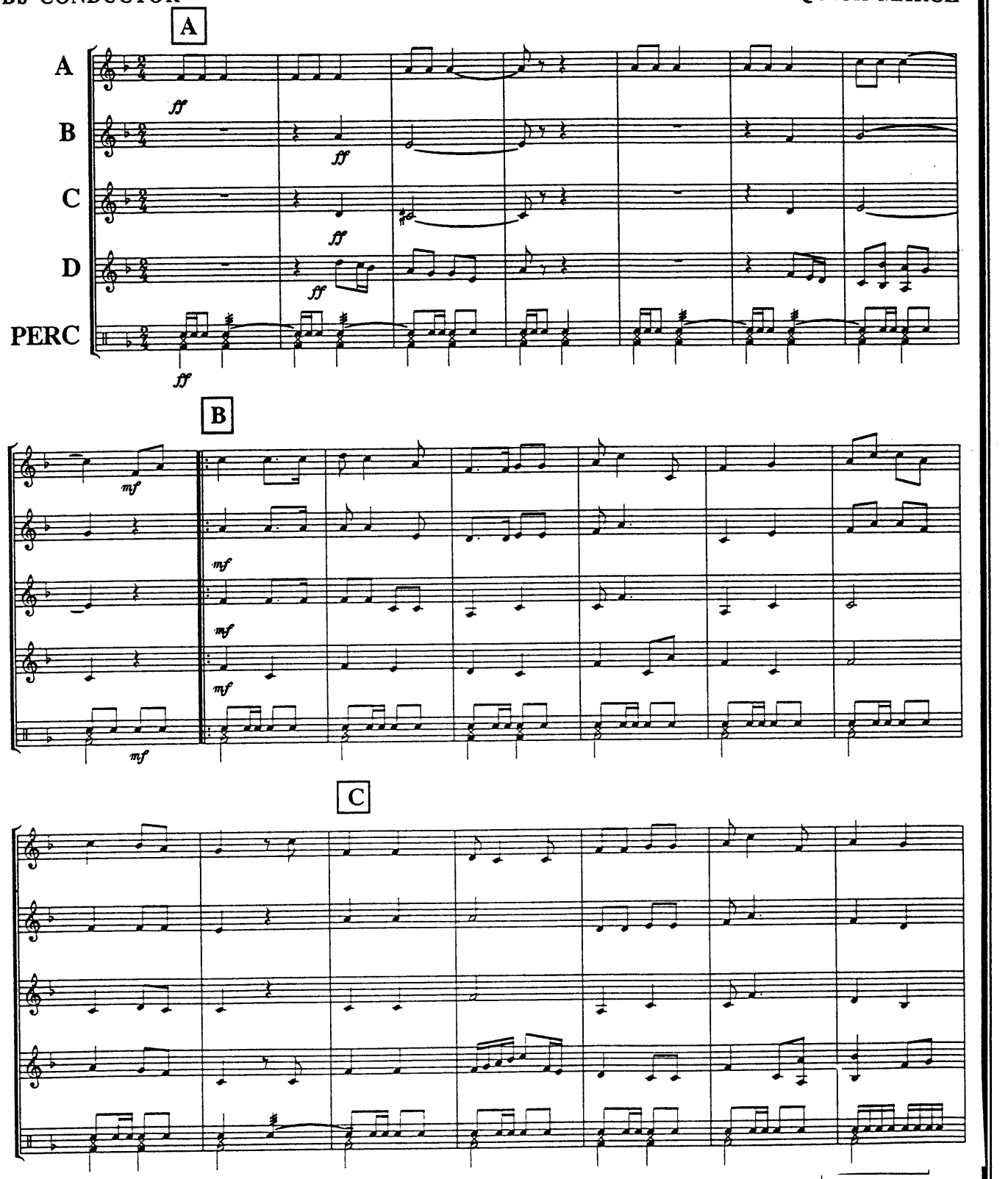
Eagle Squadron

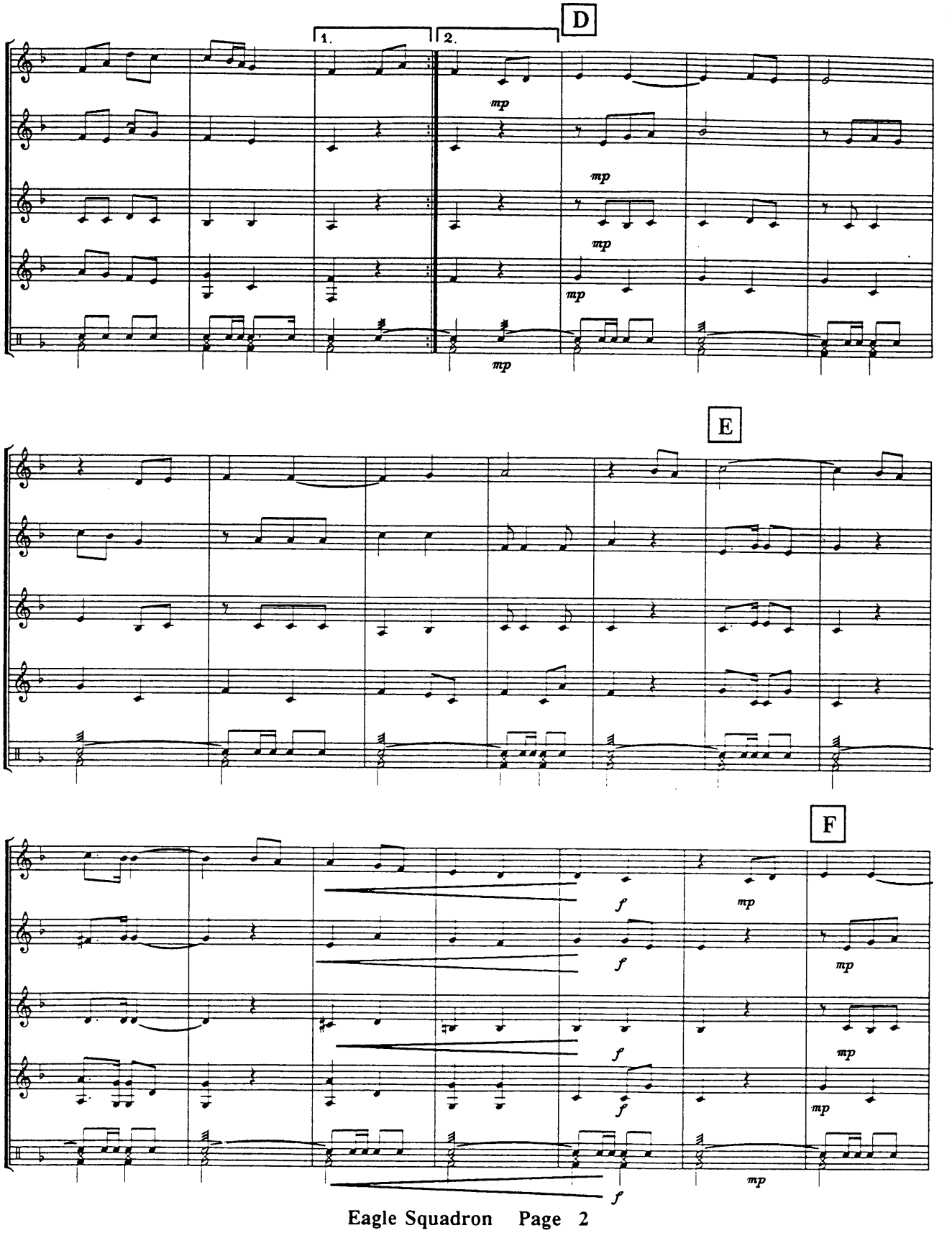
The "Eagle" Squadrons of WOII were all-American units of the Royal Air Force, made up of men who made their way to England to fly in the name of freedom and adventure. Many had to evade the Federal Bureau of Investigations to get there as the United States remained neutral at that time. Some padded their log books to bolster their claims to flight experience, some lied about their ages if they were too young.

Although the Eagles destroyed or damaged many hundreds of enemy aircraft, ships, locomotives, cargo trains, tanks, anti aircraft guns and weapons stores, the price was high. One Eagle in three did not live to see the United States again. The pilots flew on the edge of operational limits, with little regard for safety margins. Men were killed or seriously injured in flying accidents that might have been avoided. After the attack on Pearl Harbour, the United States entered the war and the Eighth Airforce was formed in England. This lead to the transfer of the Eagle pilots to the United States Army Air Force.

EAGLE SQUADRON

Bb CONDUCTOR QUICK MARCH

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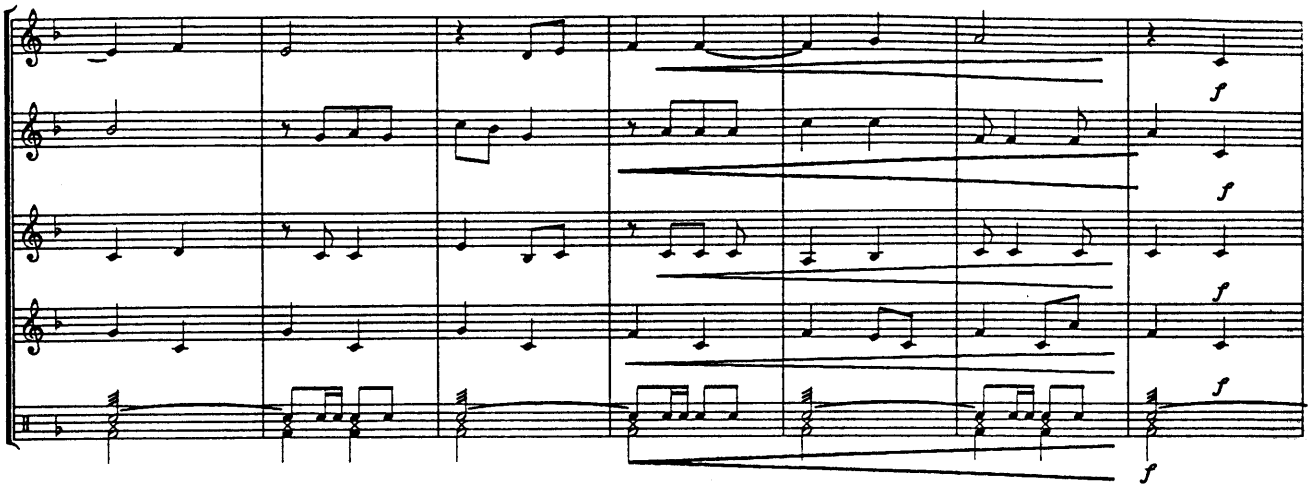

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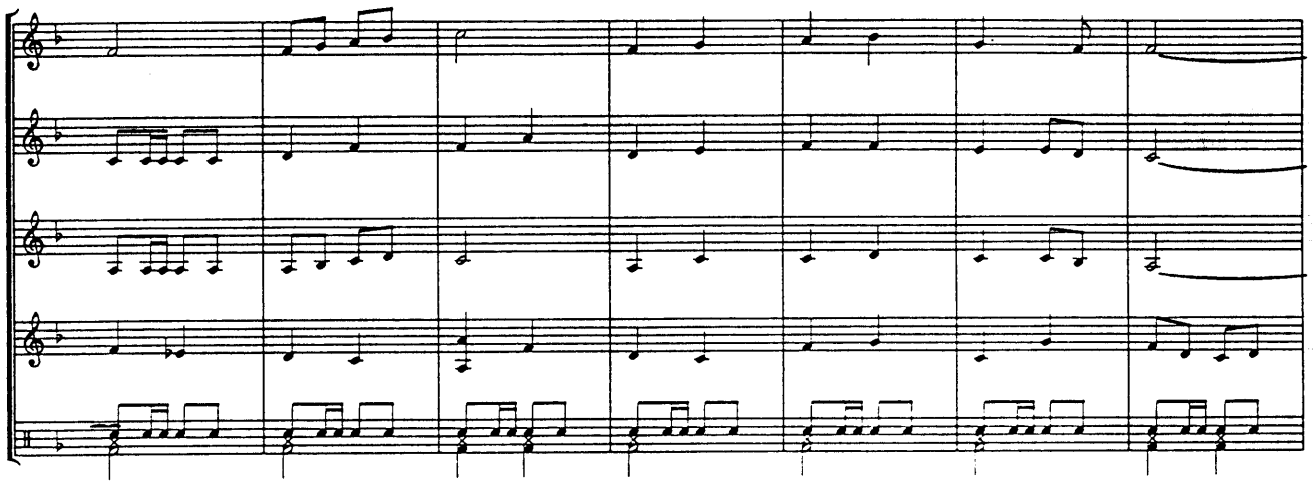

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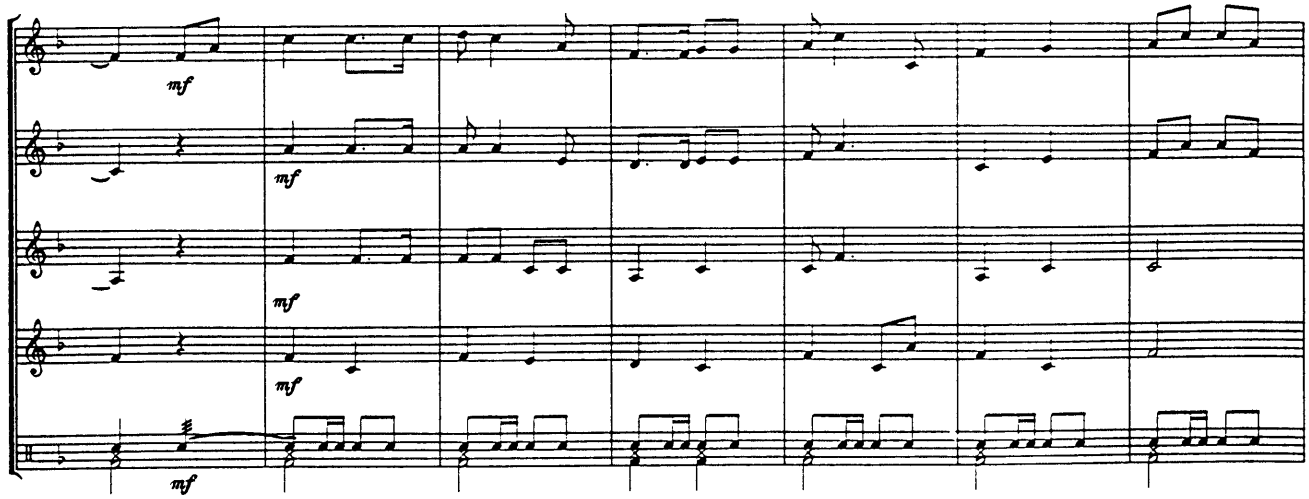

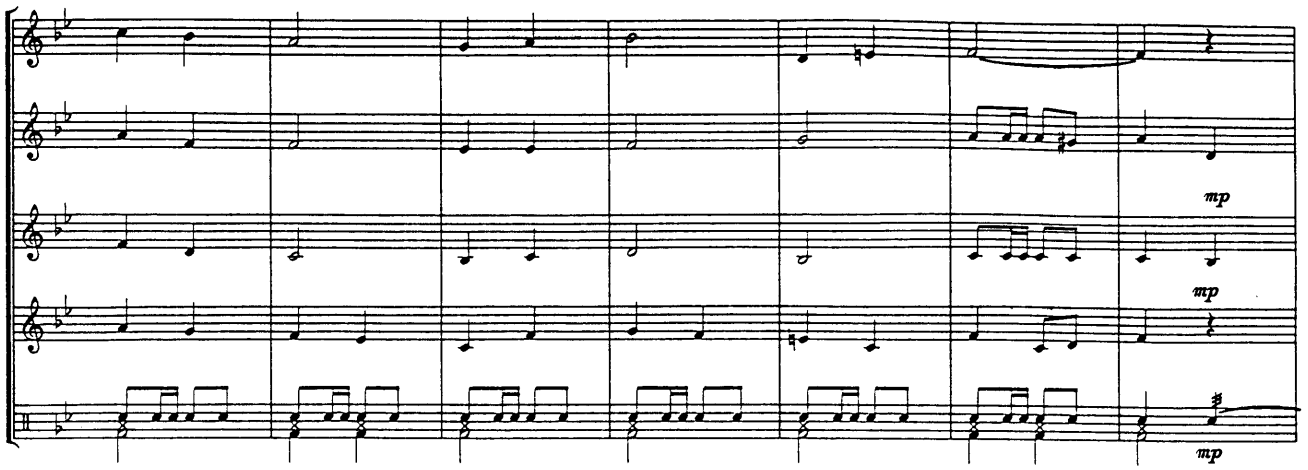

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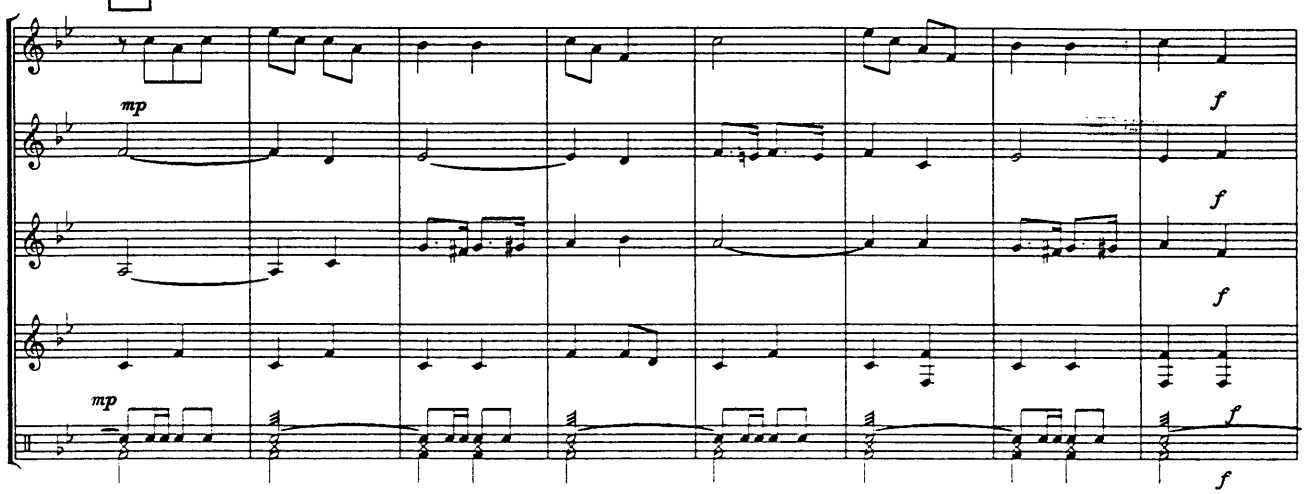

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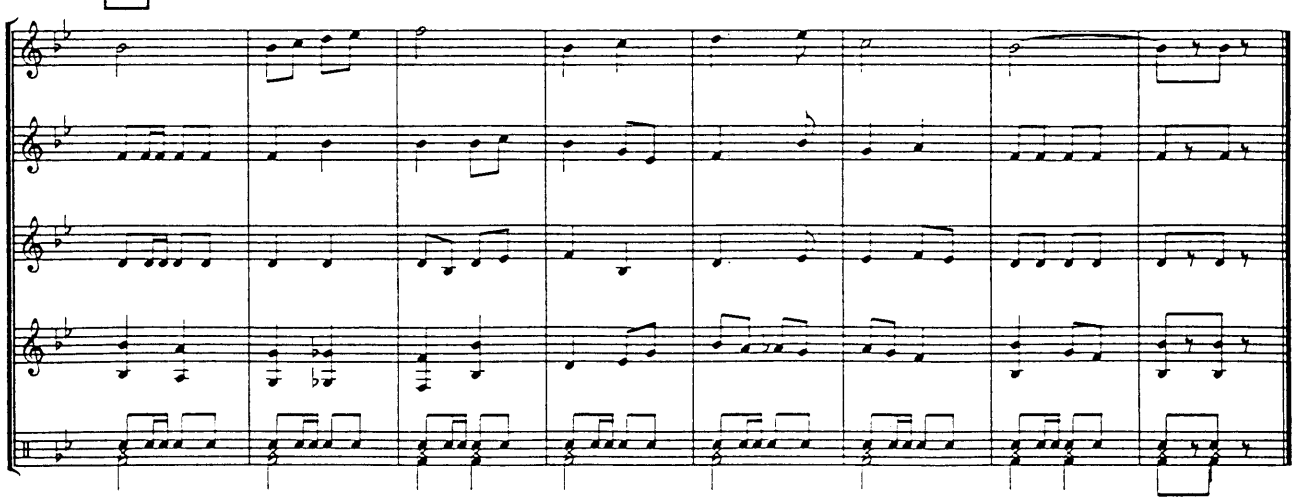

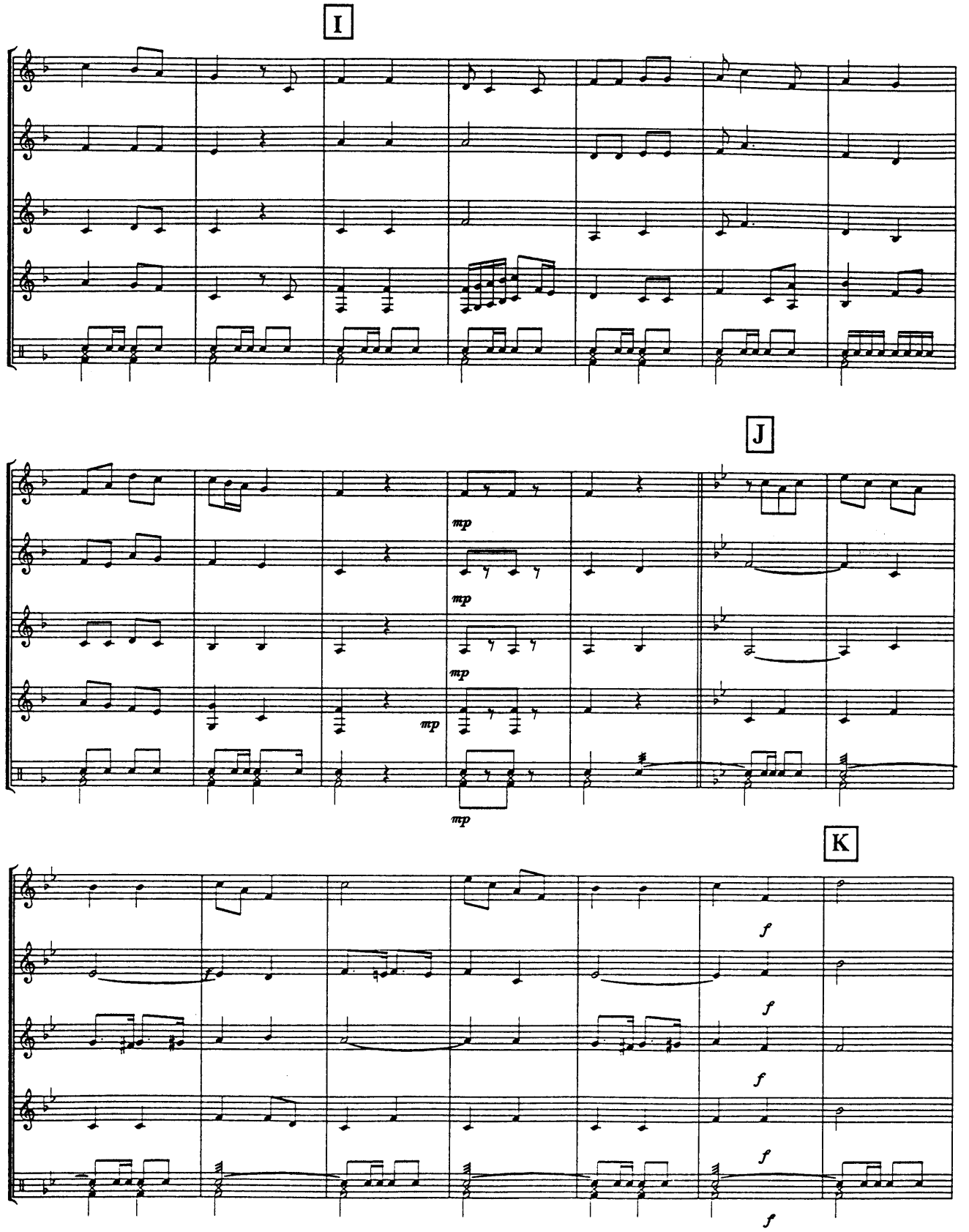
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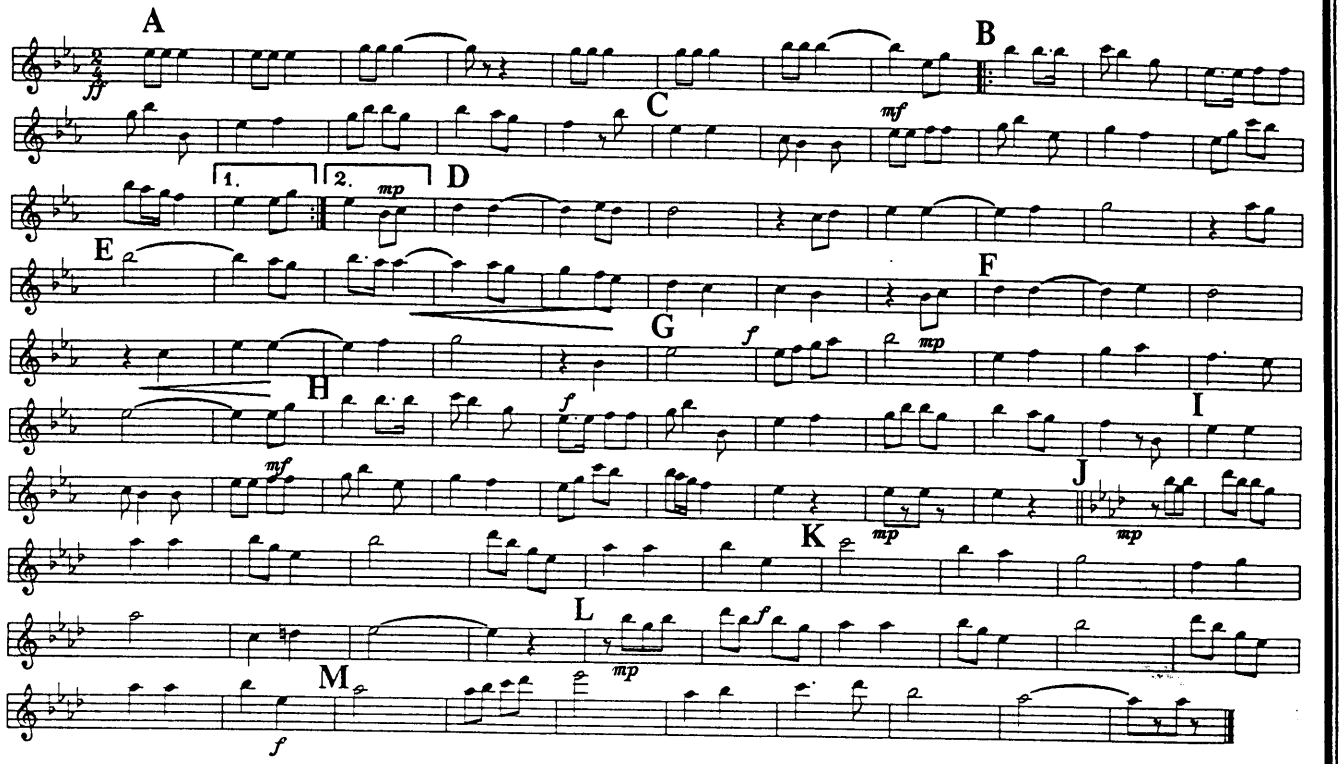
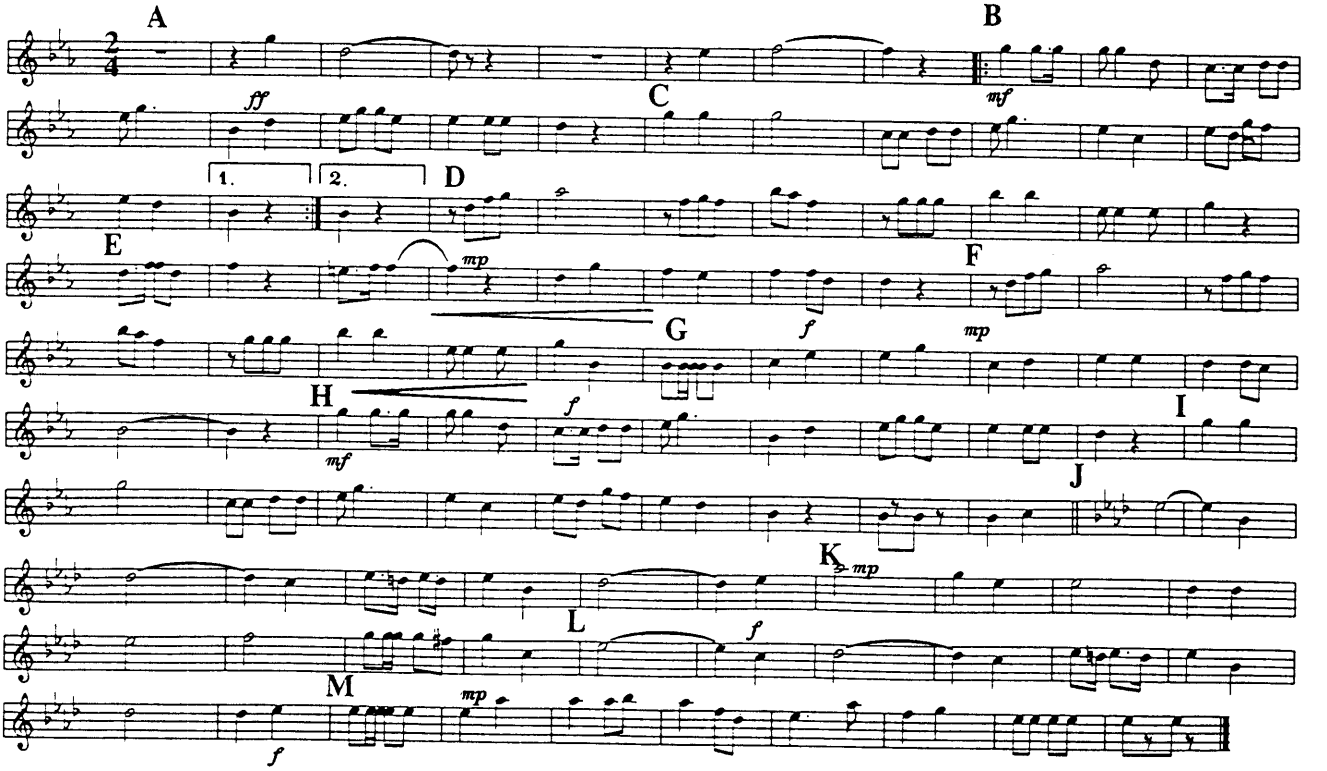
Flute
Oboe
Part A

Eagle Squadron



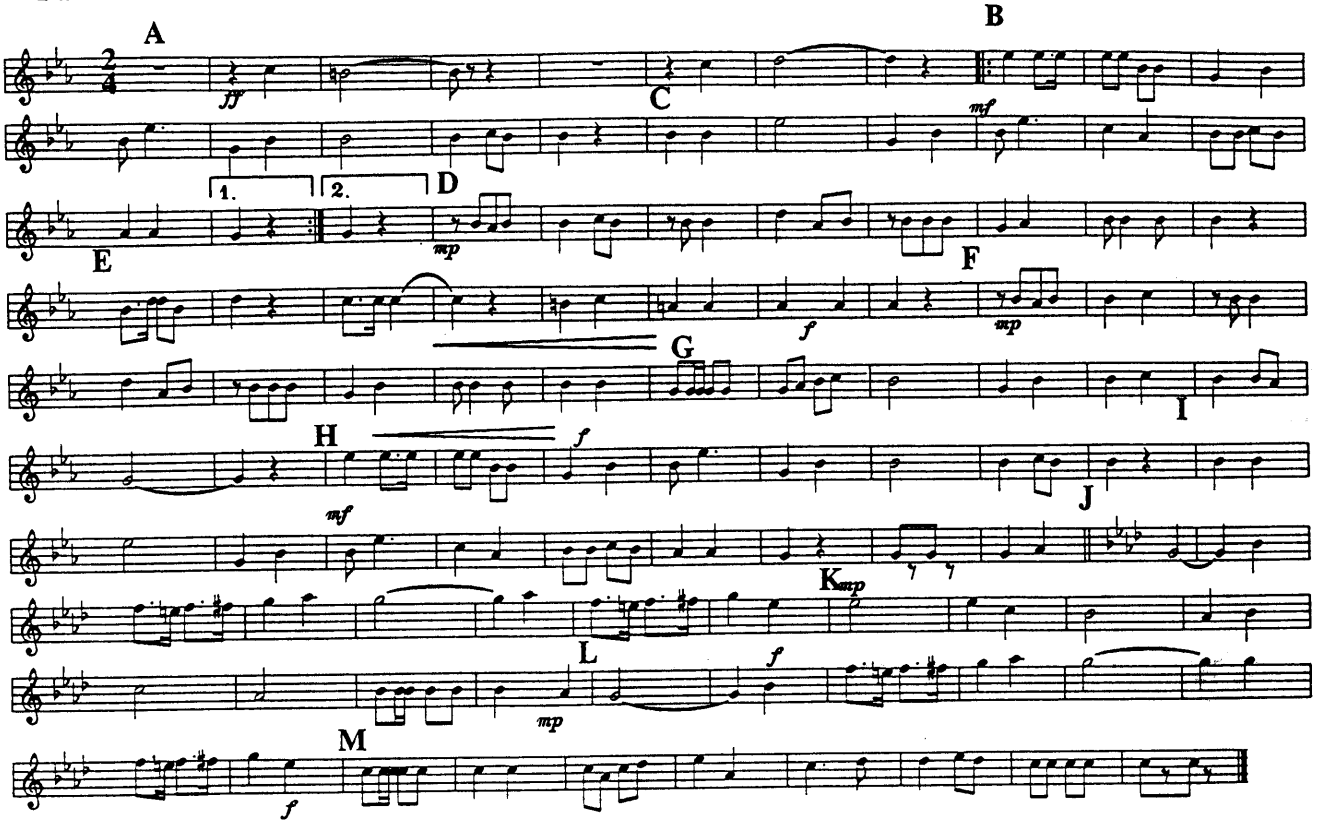
Flute
Oboe
Part B

Eagle Squadron



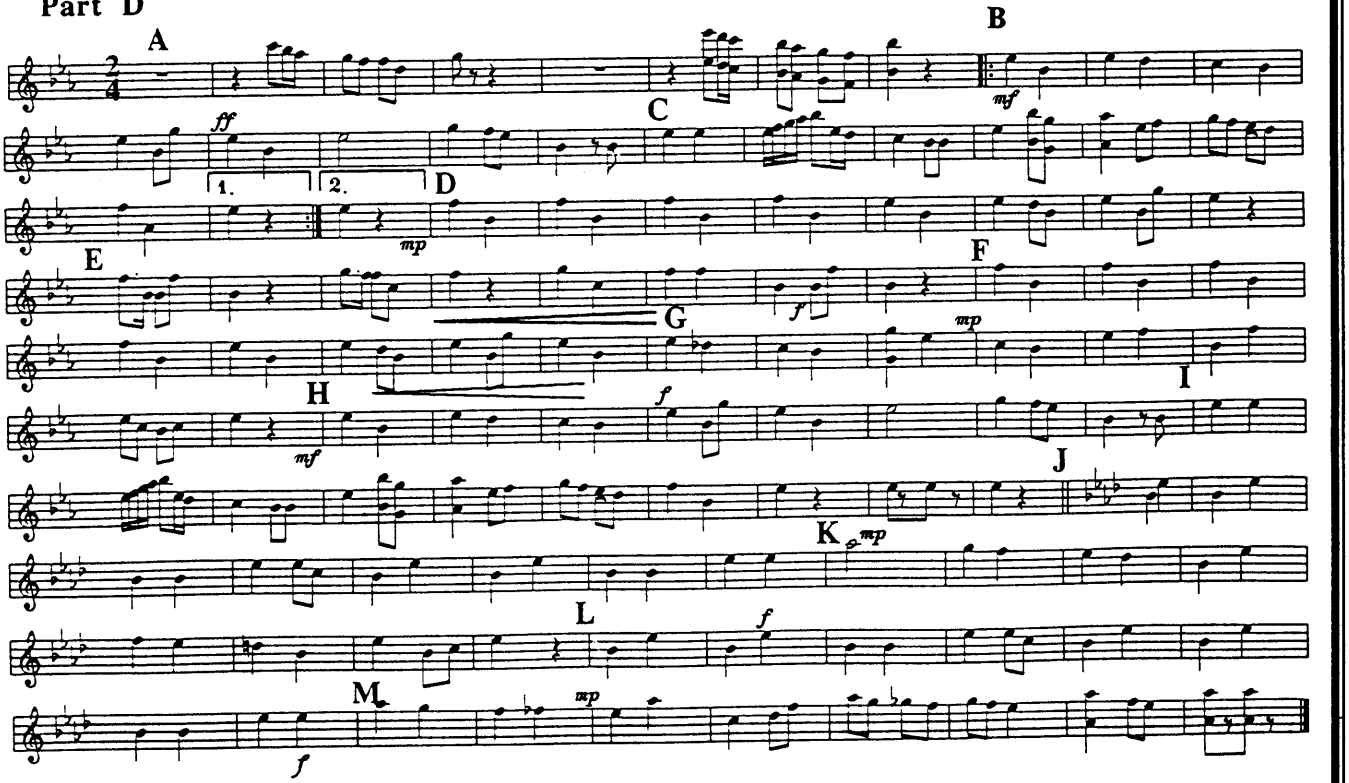
Flute
Oboe
Part C

Eagle Squadron



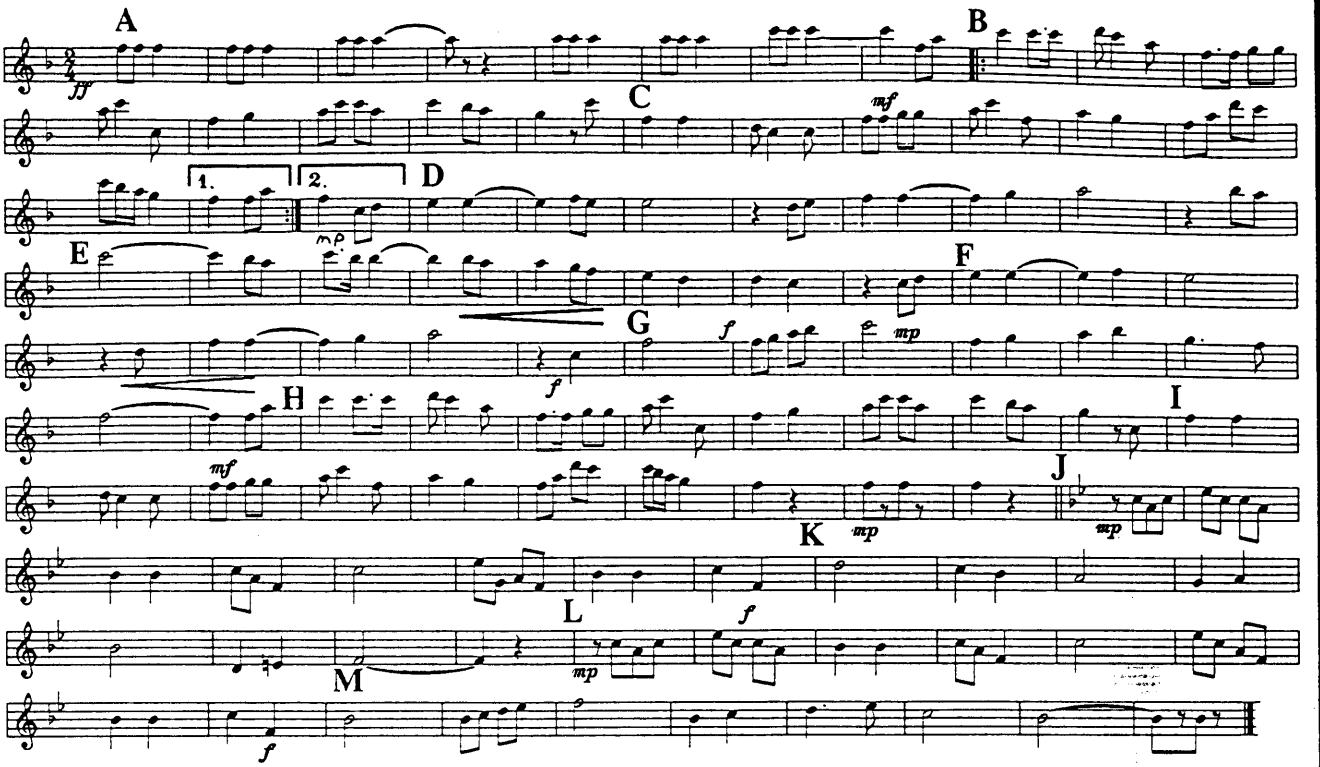
Flute
Oboe
Part D

Eagle Squadron



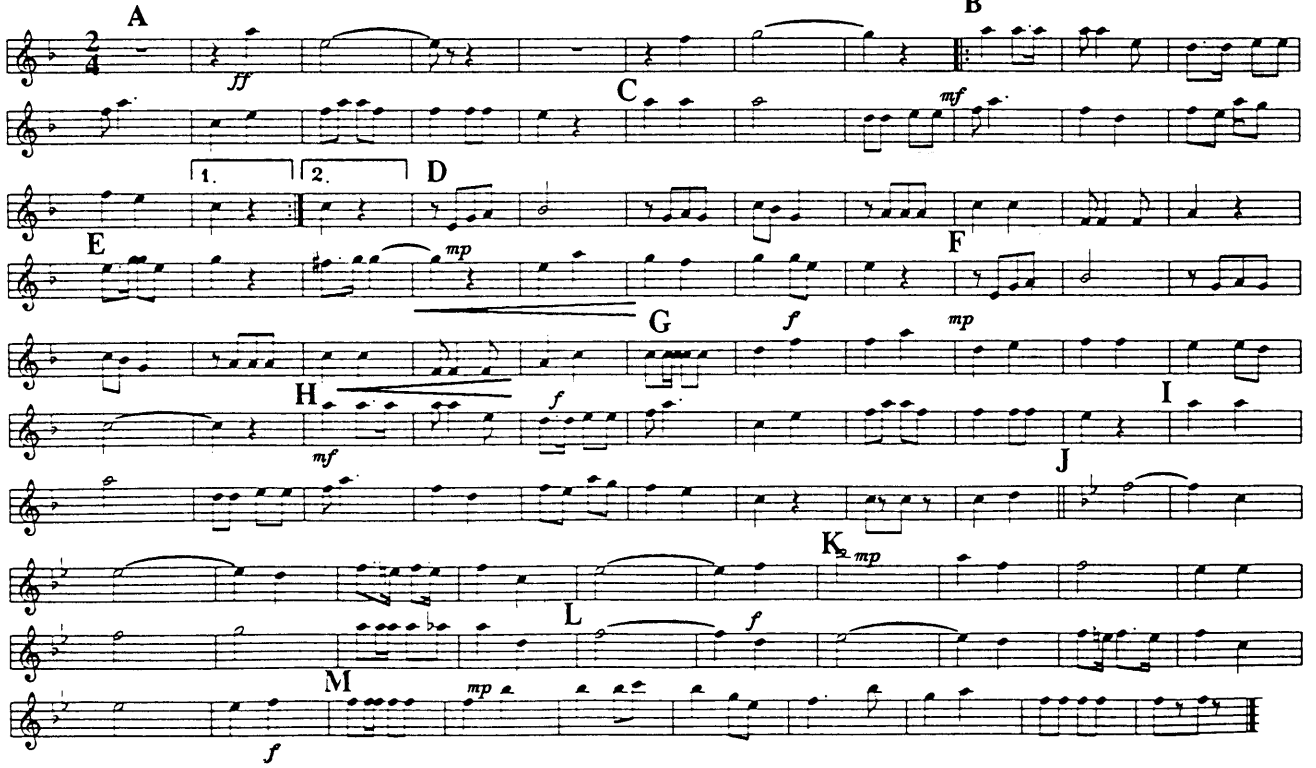
Tenor Saxophone
Clarinet (high)
Part A

Eagle Squadron



Tenor Saxophone
Clarinet (high)
Part B

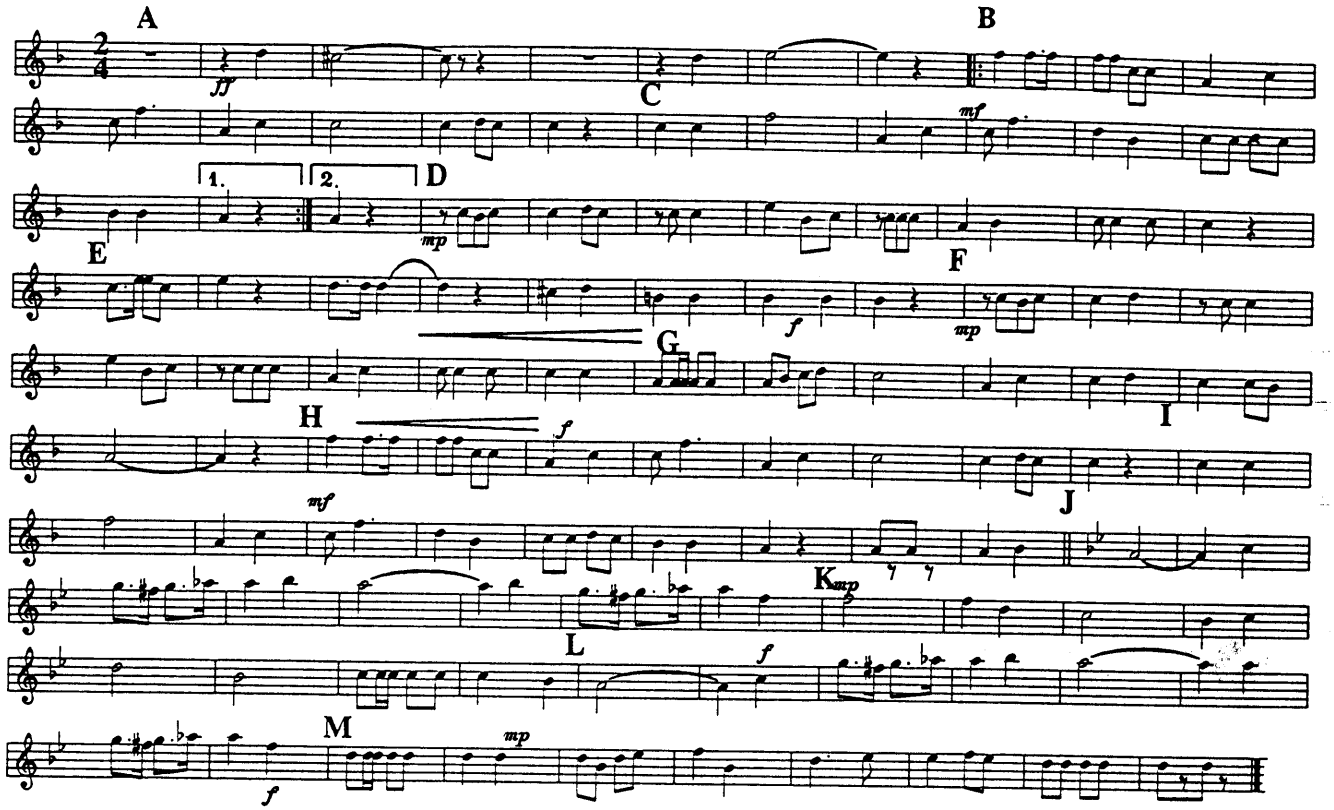
Eagle Squadron



Tenor Saxophone
Clarinet (high)

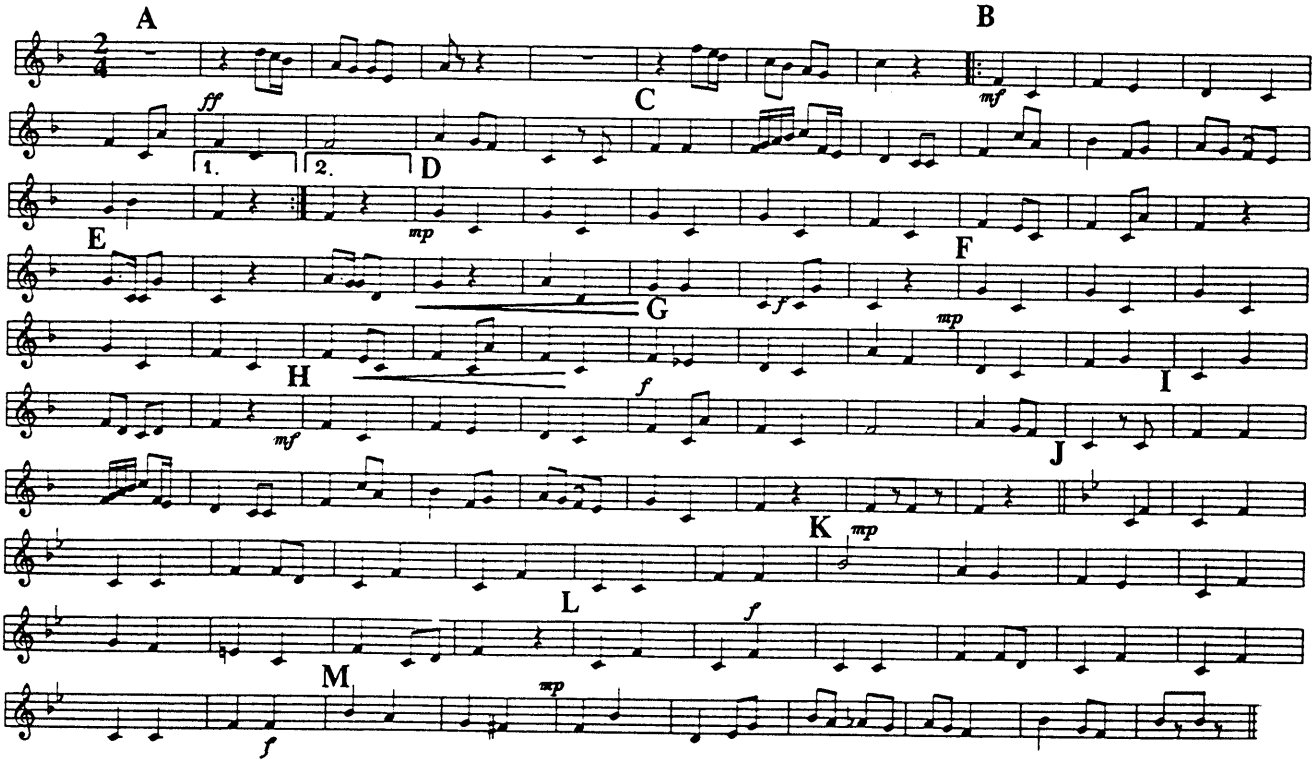
Eagle Squadron

Part C



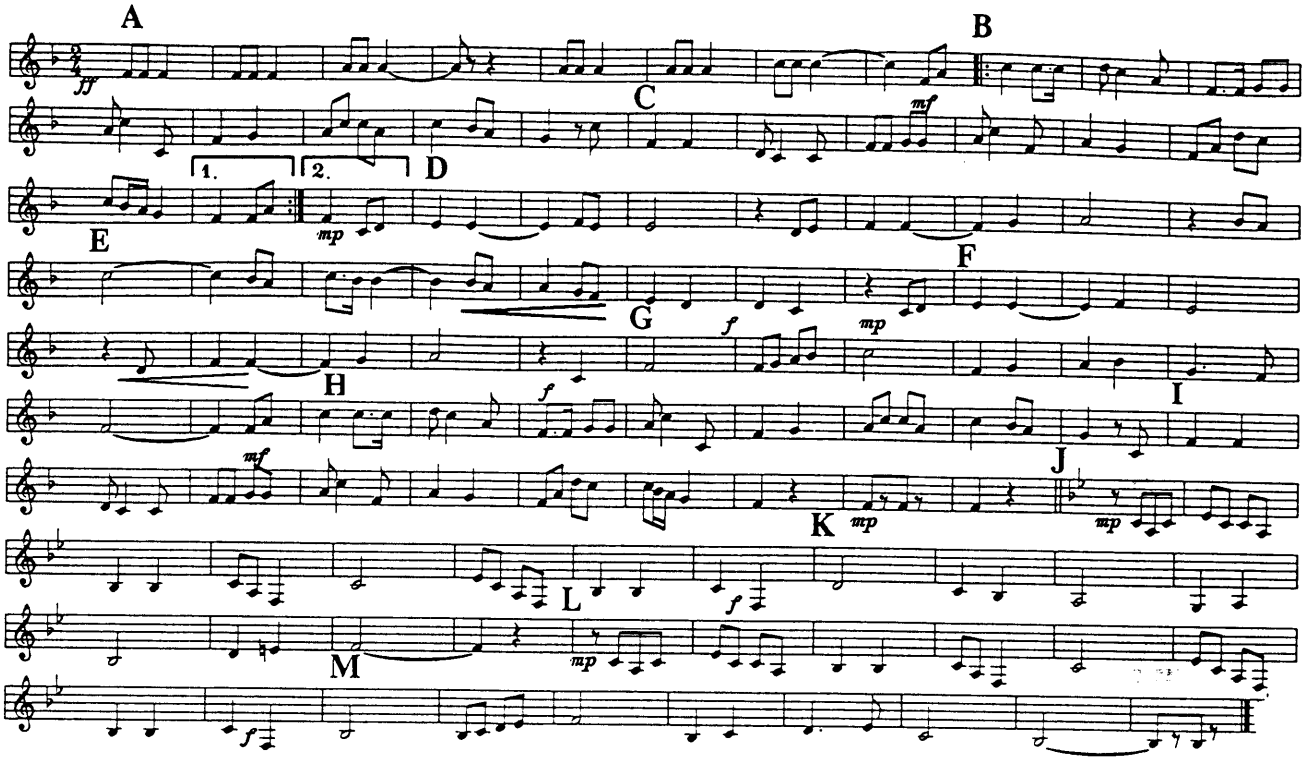
Tenor Saxophone
Clarinet (high)

Part D



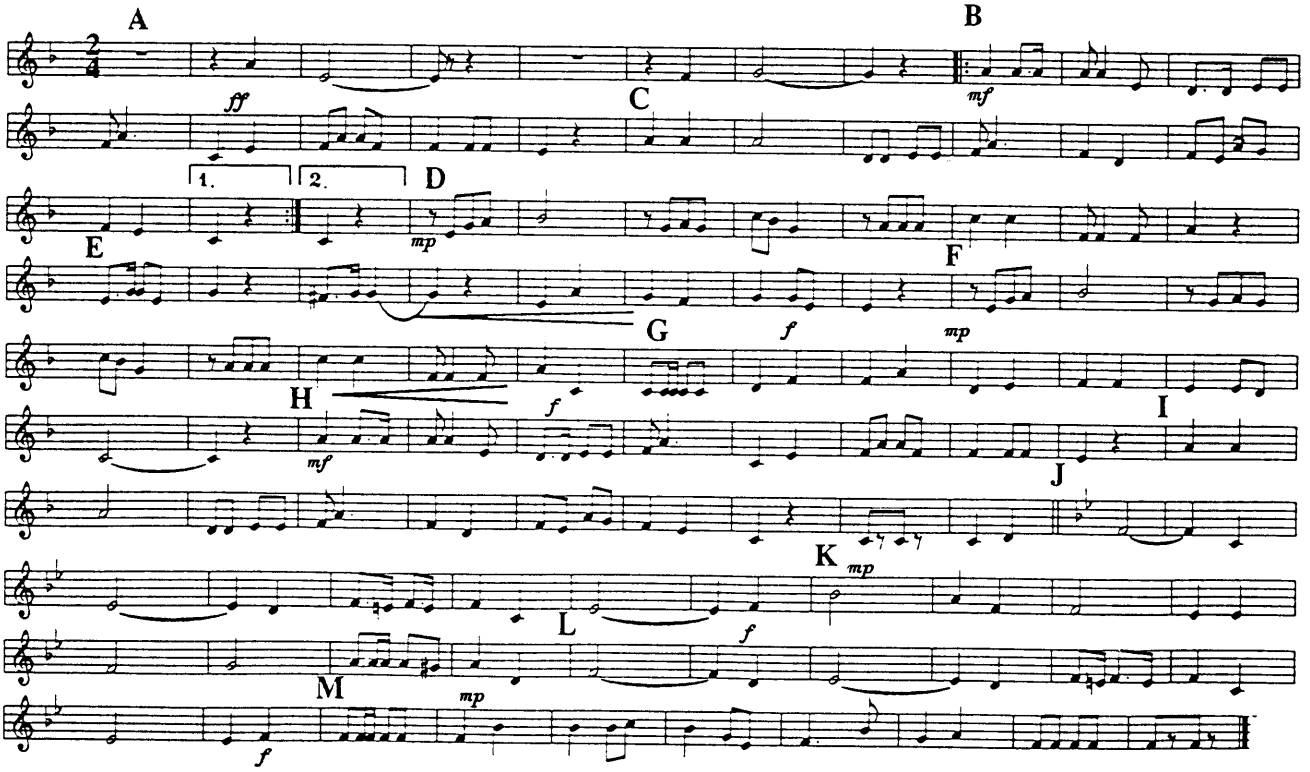
Baritone Treble Clef
Bass Clarinet
Part A

Eagle Squadron



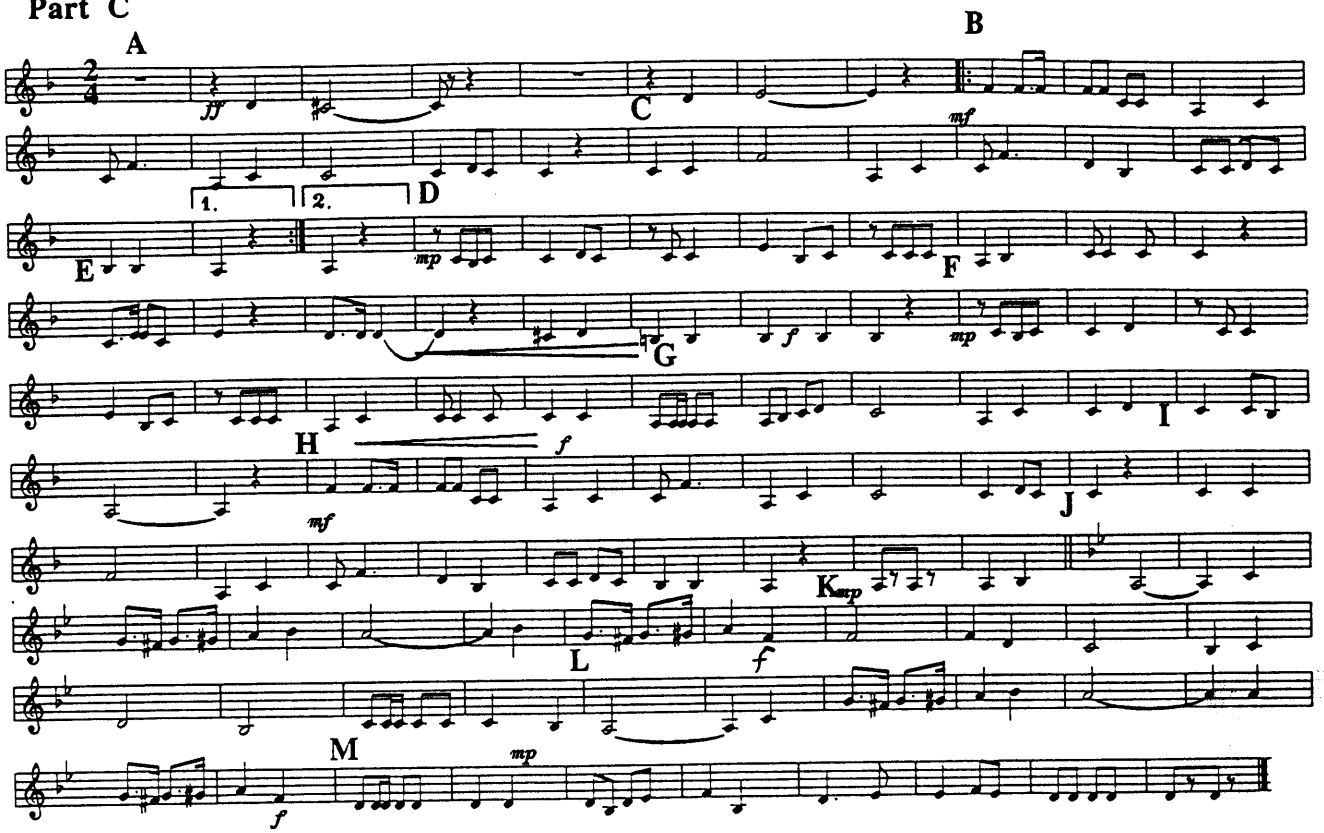
Baritone Treble Clef
Bass Clarinet
Part B

Eagle Squadron



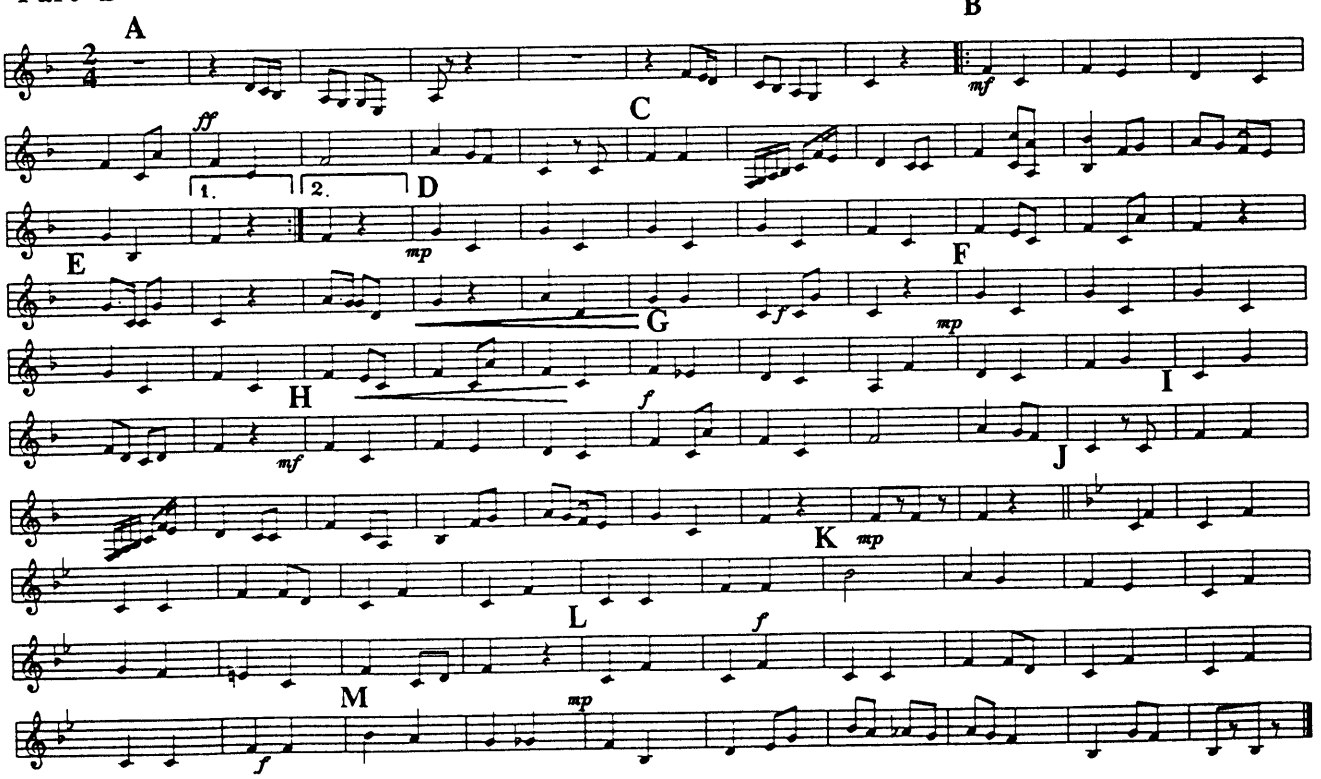
Baritone Treble Clef
Bass Clarinet
Part C

Eagle Squadron



Bass Clarinet
Part D

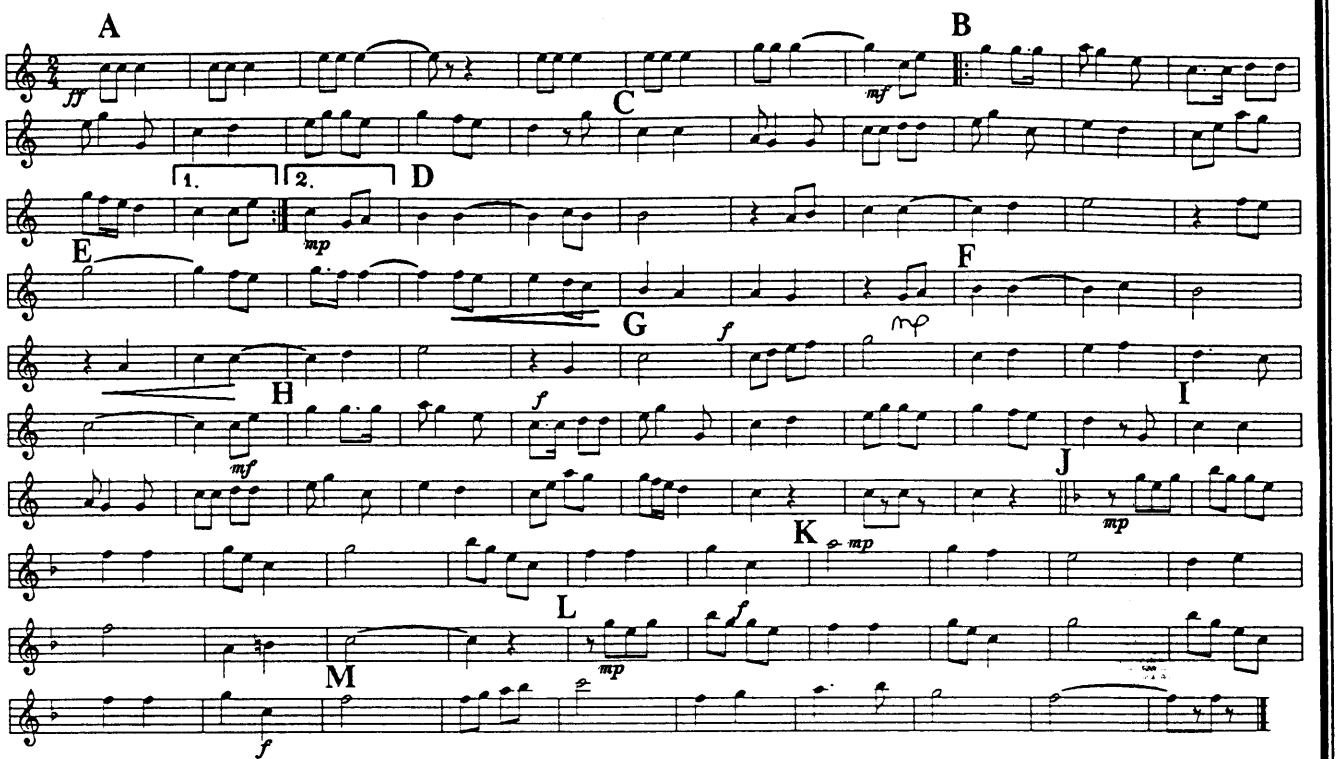
Eagle Squadron



Alto Saxophone
Baritone Saxophone

Eagle Squadron

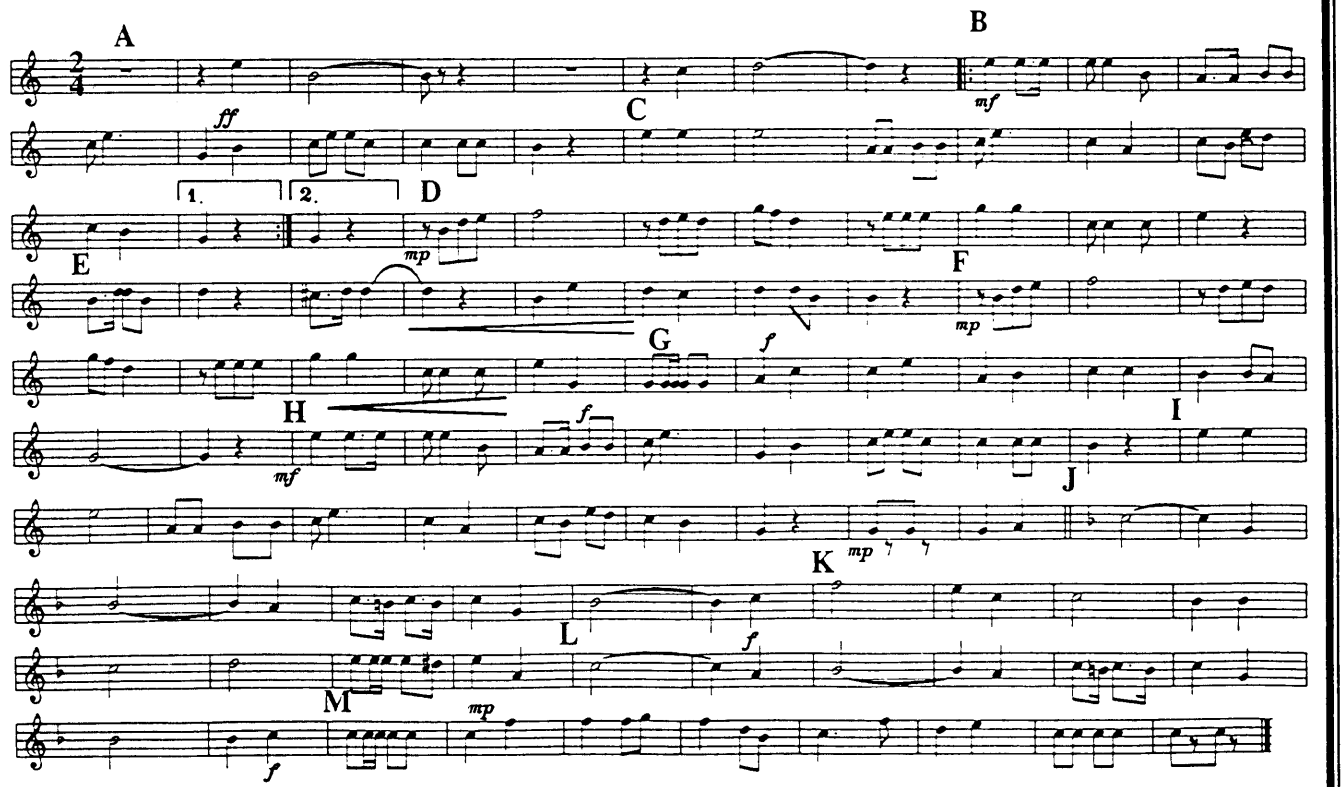
Part A



Alto Saxophone
Baritone Saxophone

Eagle Squadron

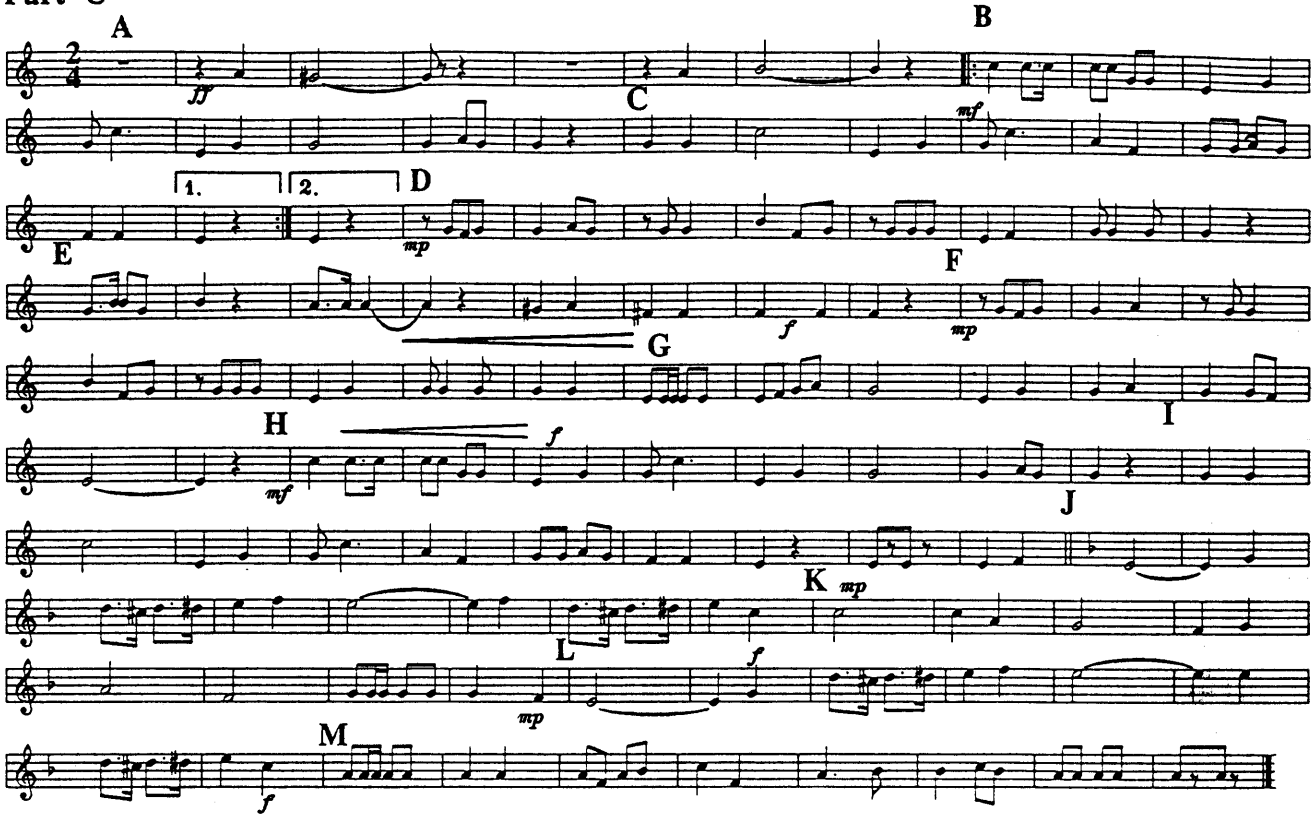
Part B



Alto Saxophone
Baritone Saxophone

Eagle Squadron

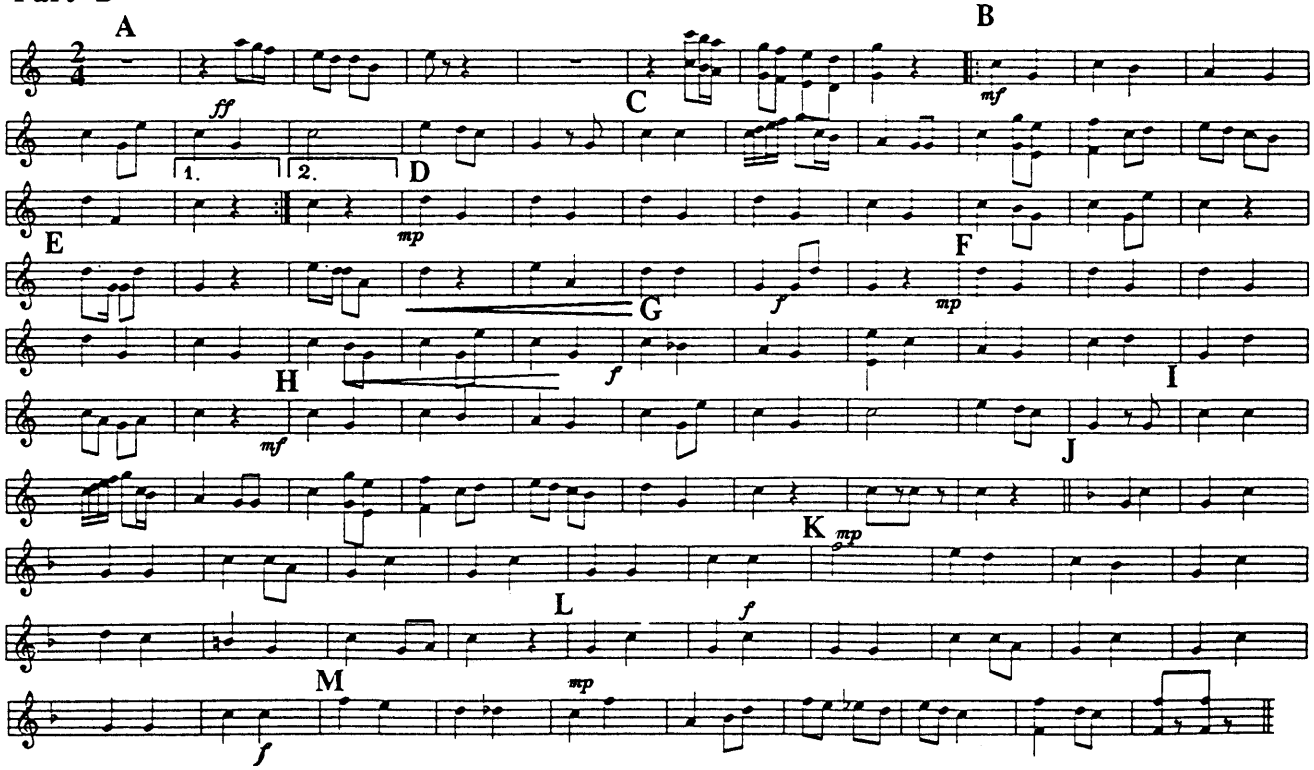
Part C



Alto Saxophone
Baritone Saxophone

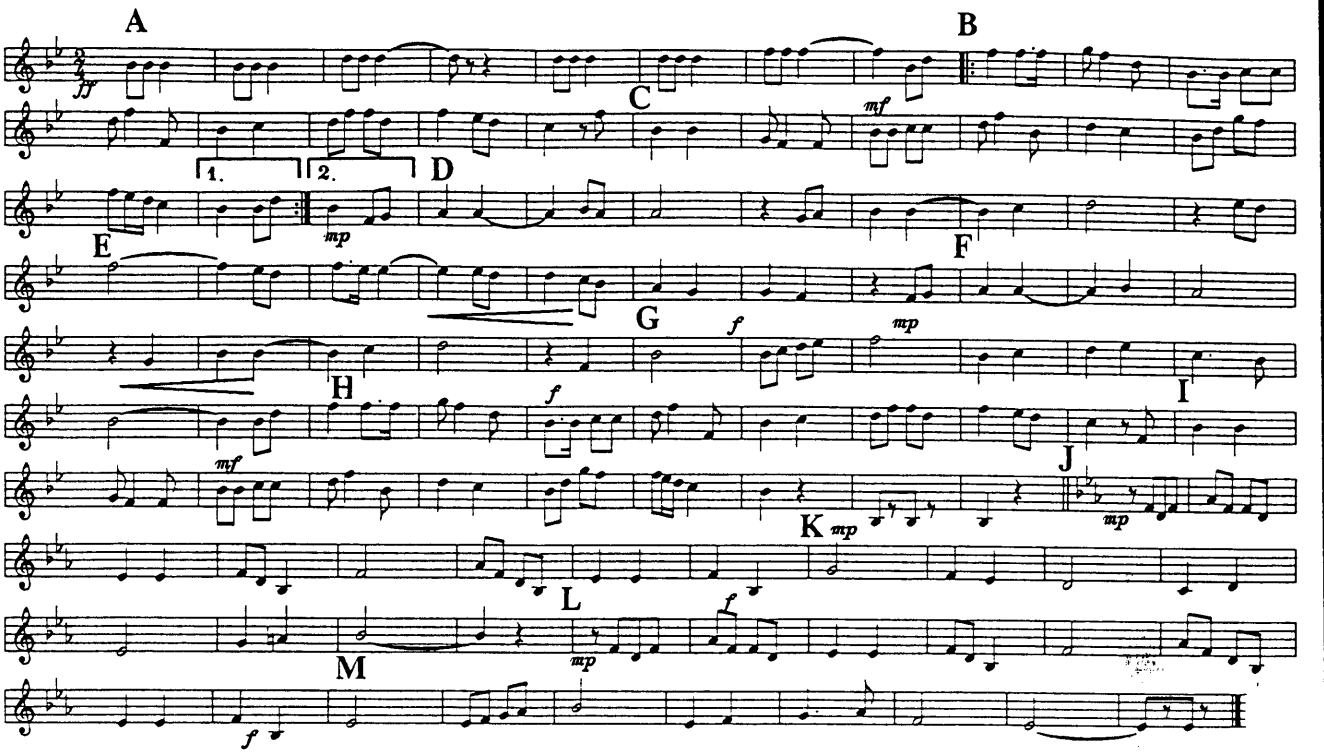
Eagle Squadron

Part D



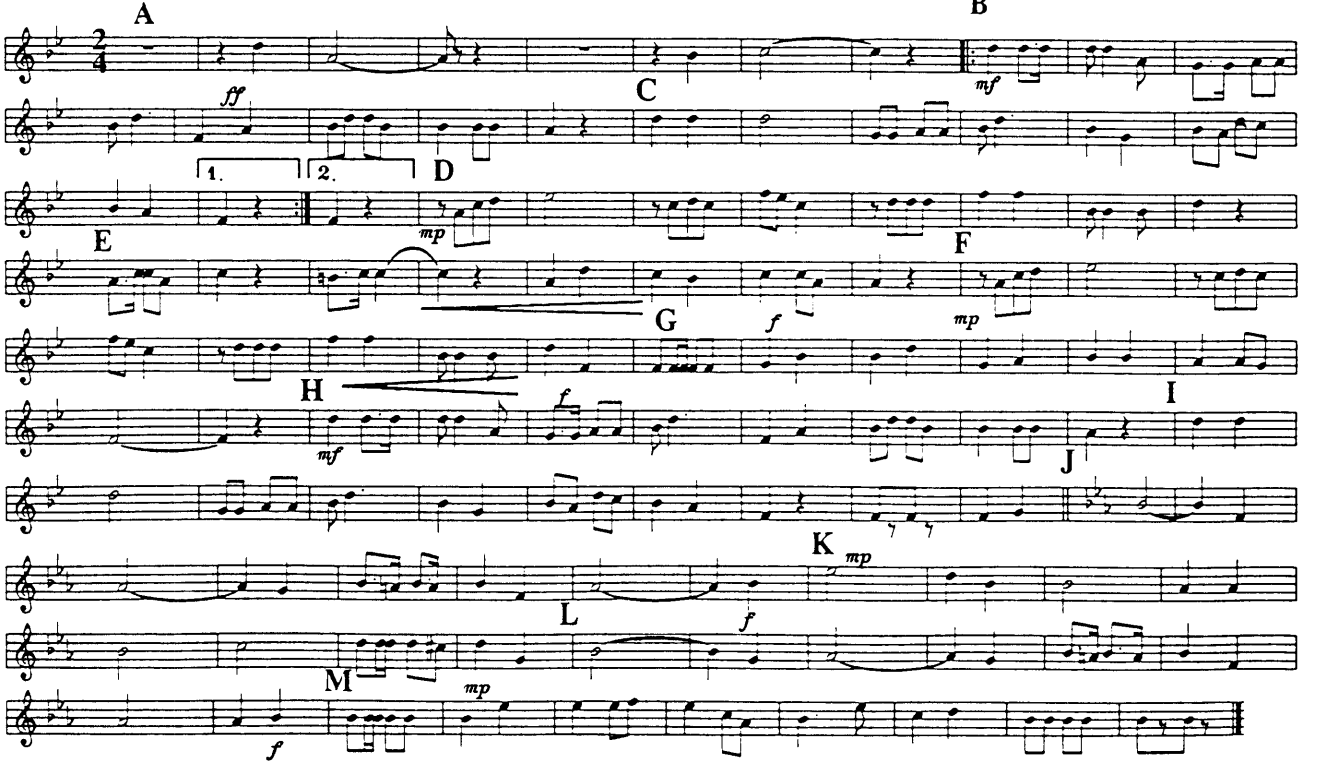
French Horn
Part A

Eagle Squadron



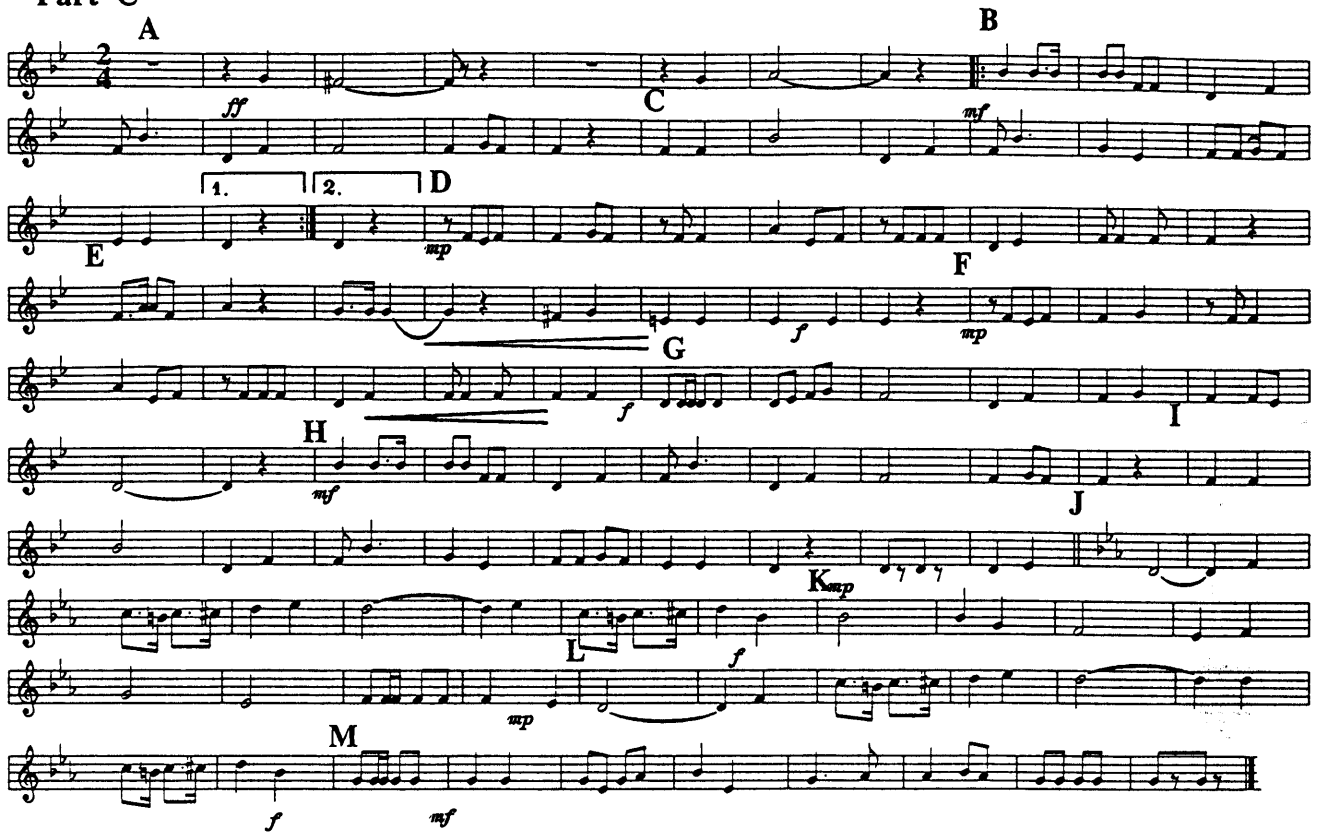
French Horn
Part B

Eagle Squadron



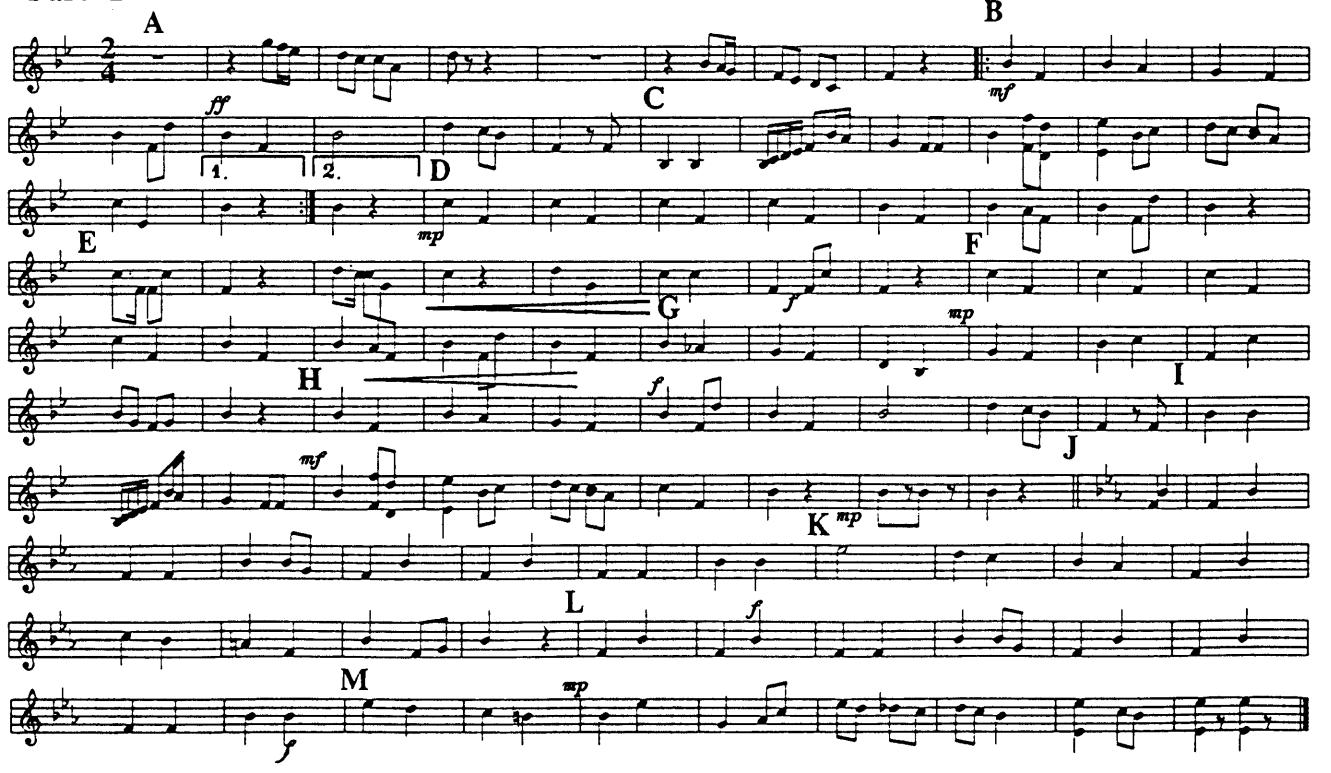
French Horn
Part C

Eagle Squadron



French Horn
Part D

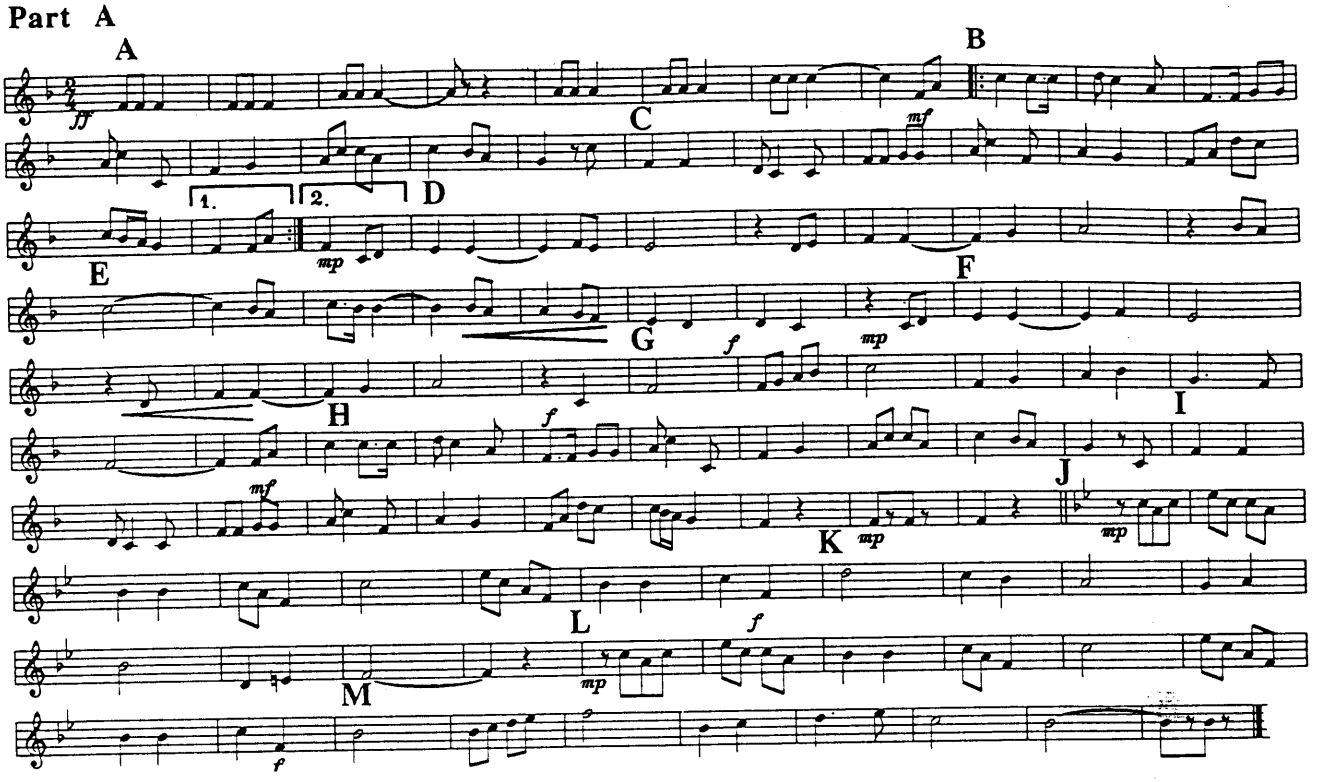
Eagle Squadron



Trumpet
Clarinet (low)
Baritone T.C.

Eagle Squadron

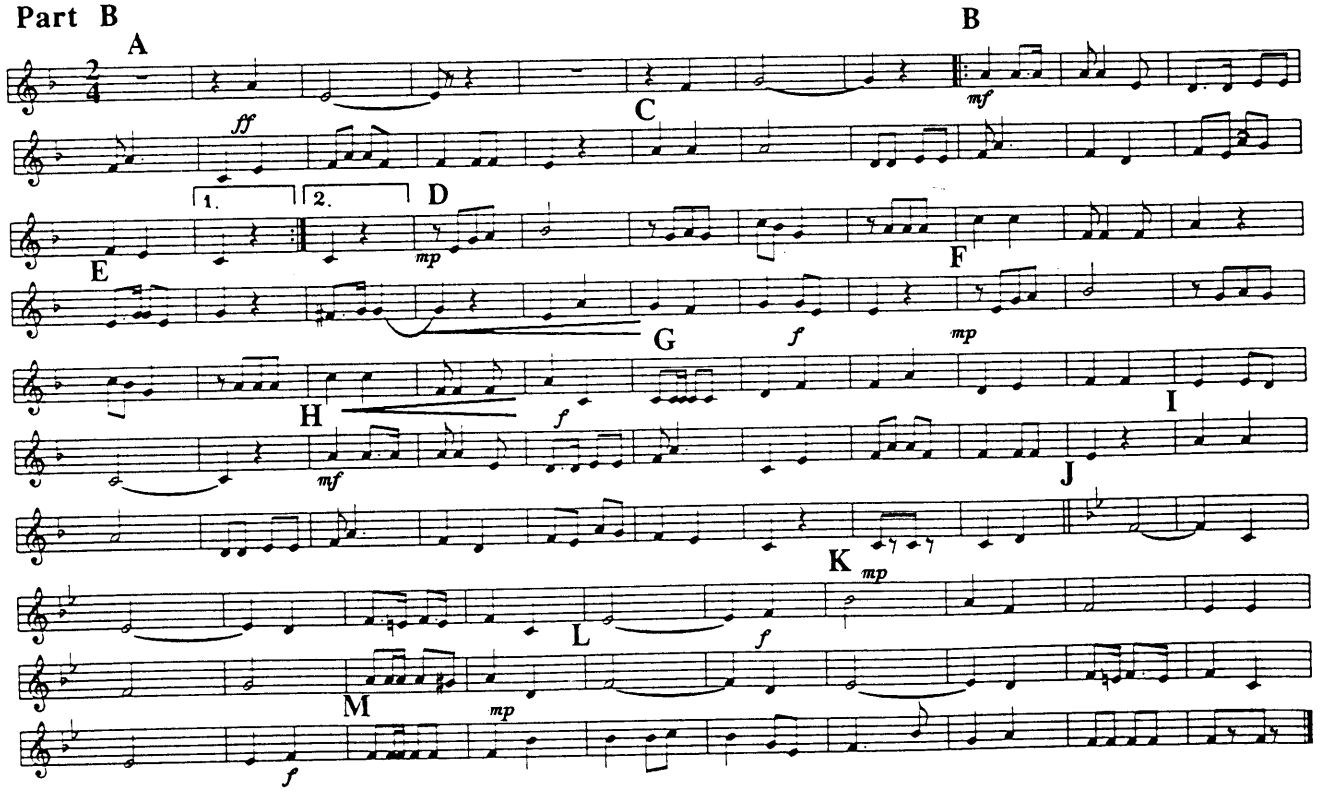
Part A



Trumpet
Clarinet (low)
Baritone T.C.

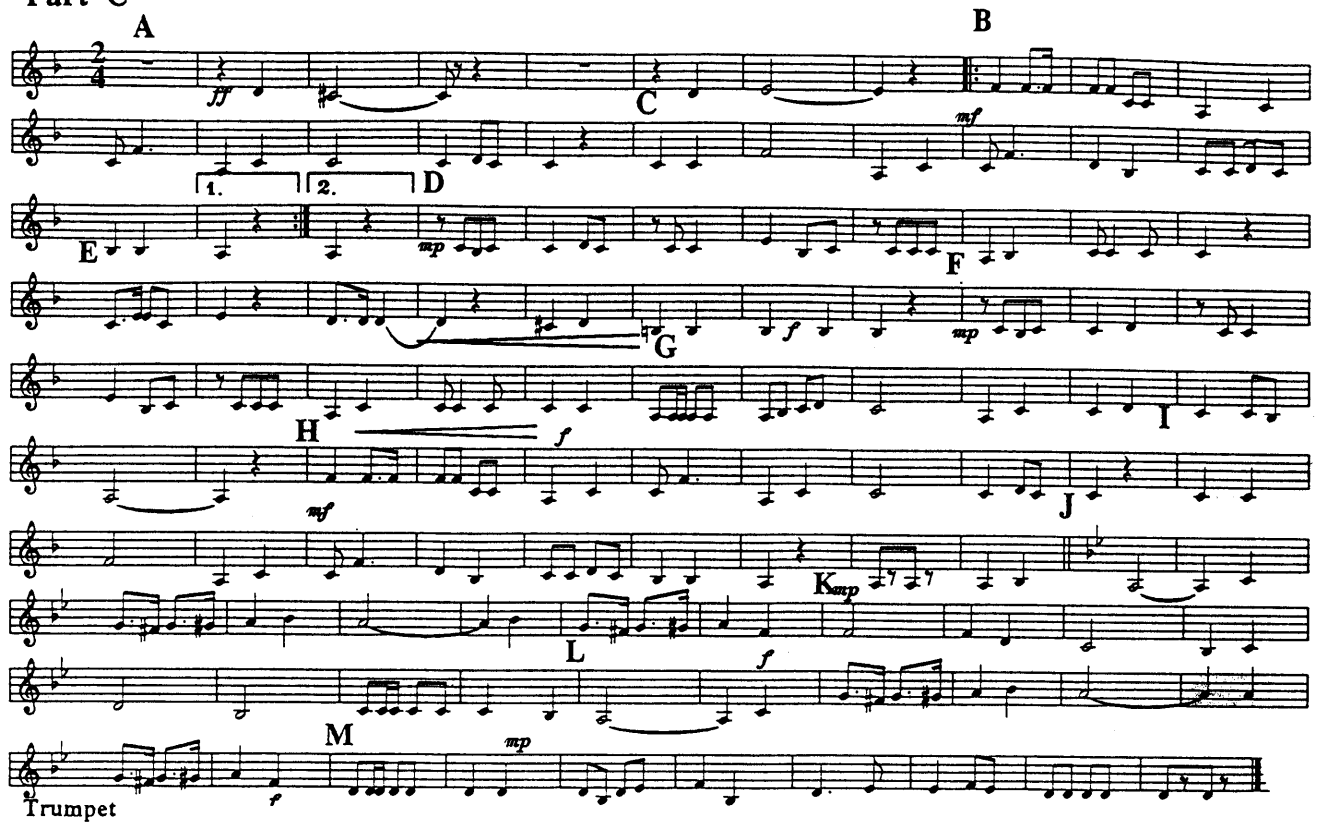
Eagle Squadron

Part B



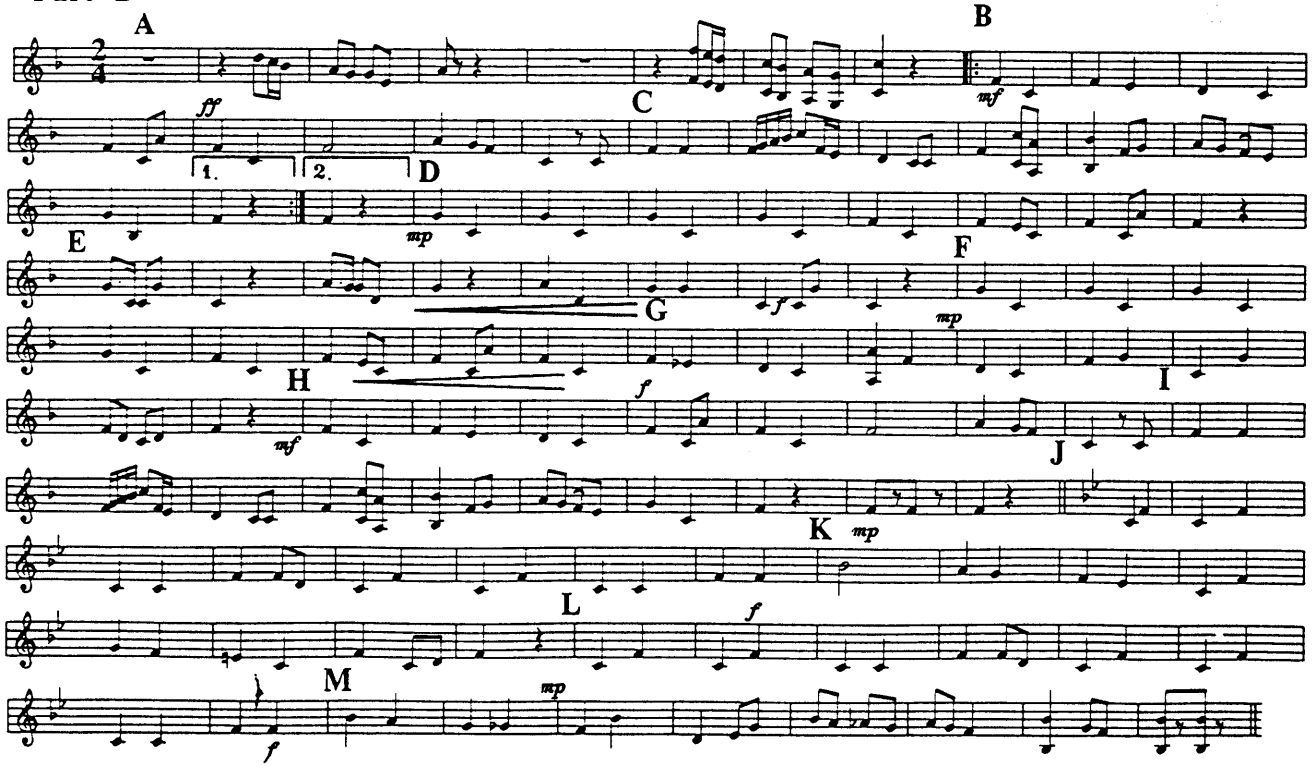
Trumpet
Clarinet (low)
Baritone T.C.
Part C

Eagle Squadron



Trumpet
Clarinet (low)
Baritone T.C.
Part D

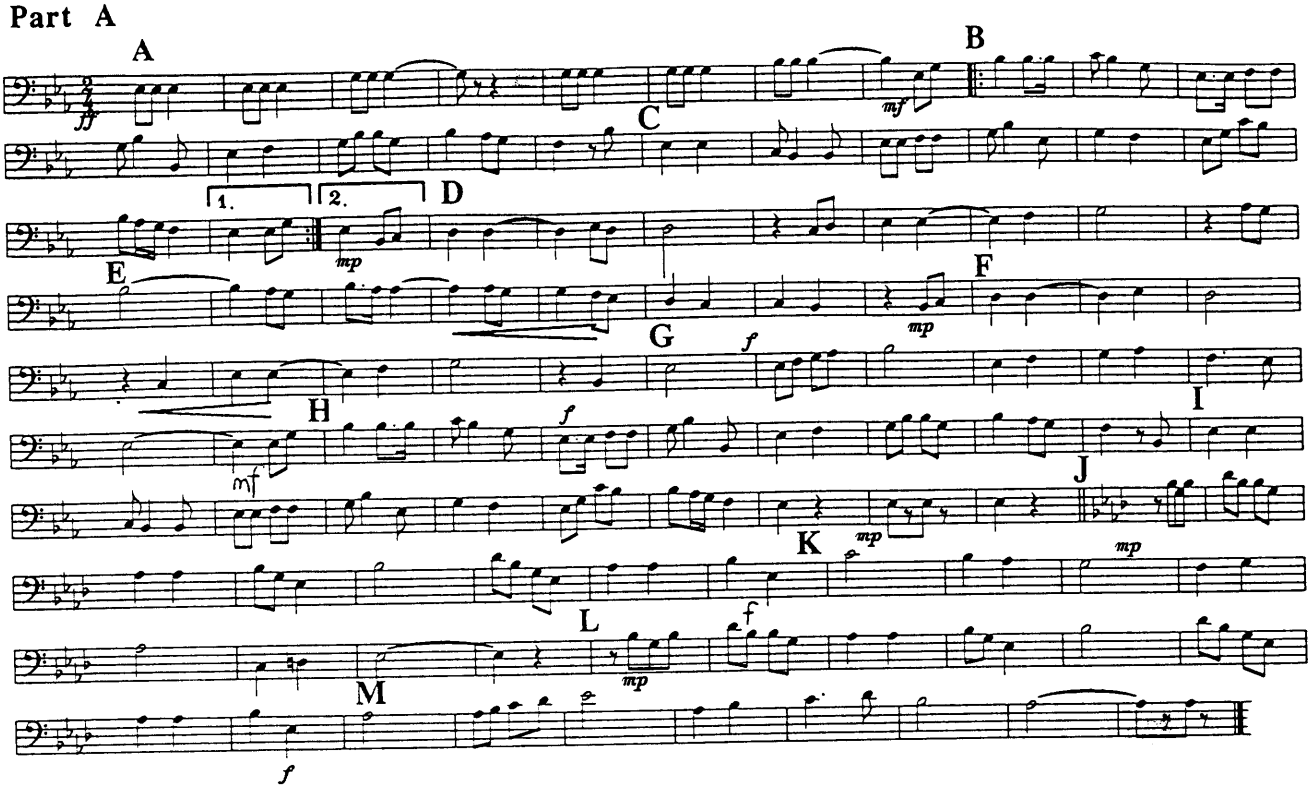
Eagle Squadron



Trombone
Baritone B.C.
Bassoon

Eagle Squadron

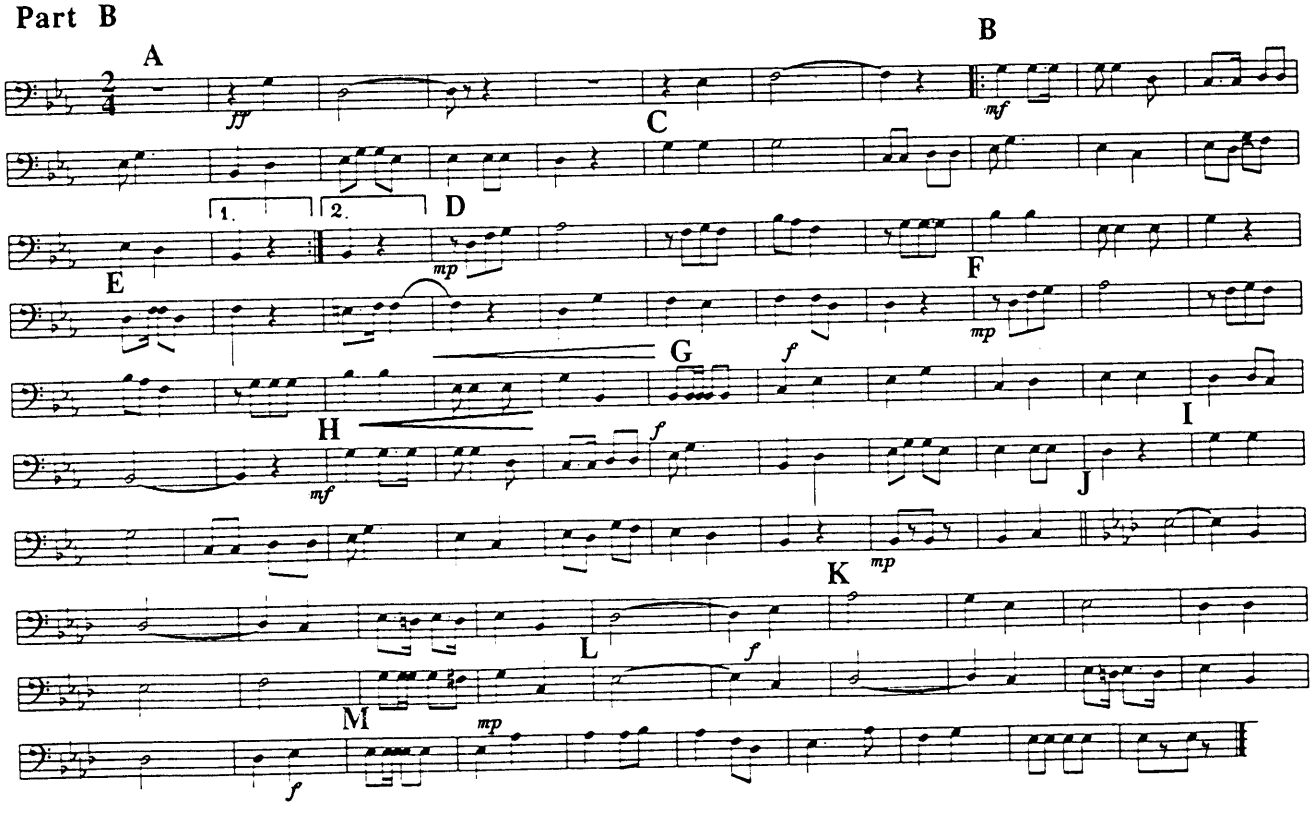
Part A



Trombone
Baritone B.C.
Bassoon

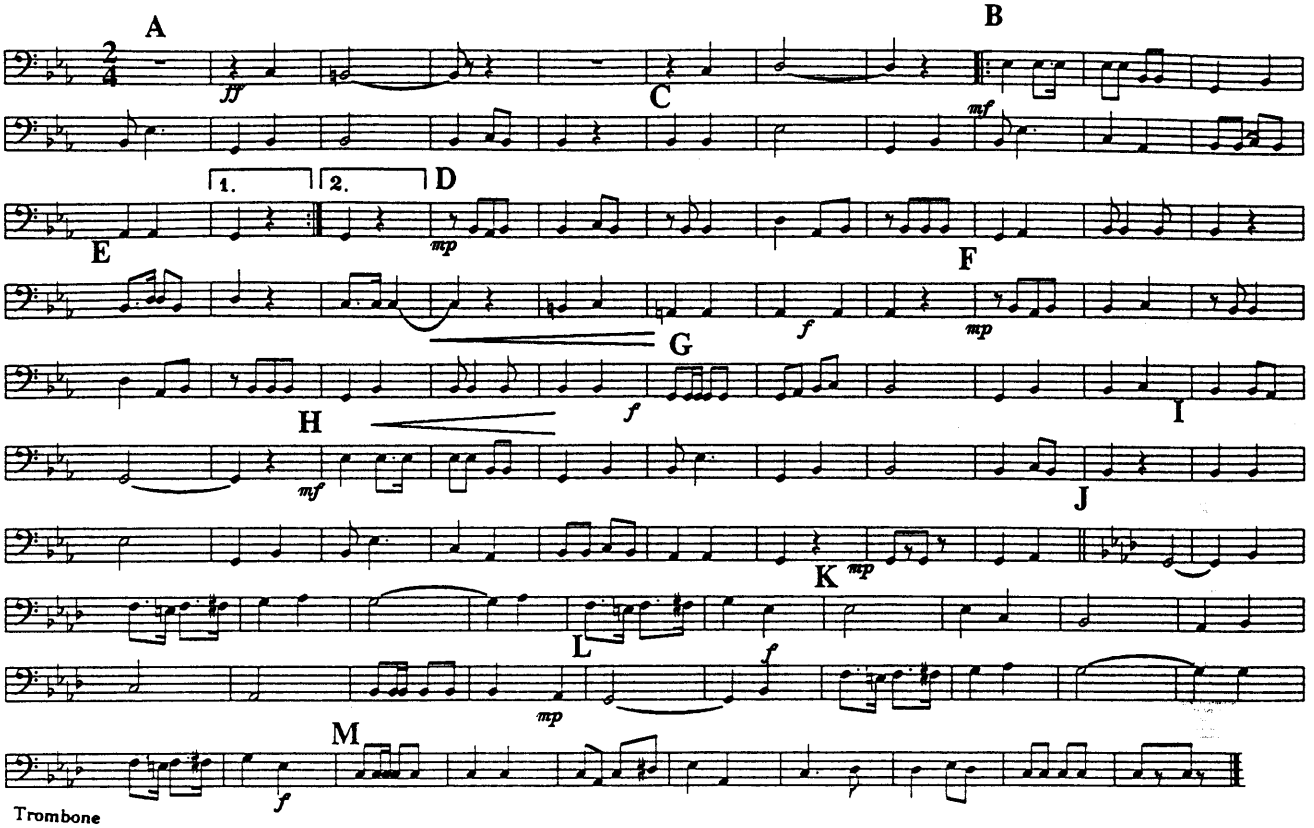
Eagle Squadron

Part B



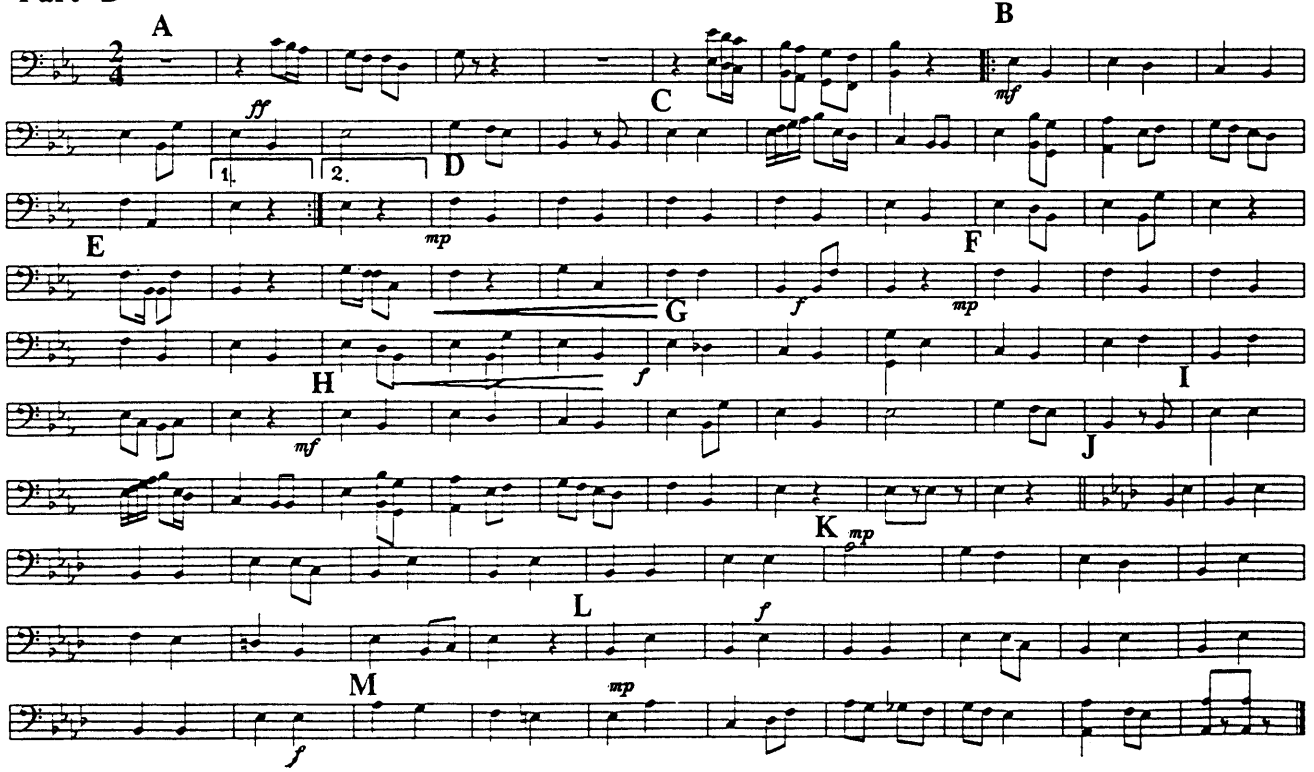
Trombone
Baritone B.C.
Bassoon
Part C

Eagle Squadron



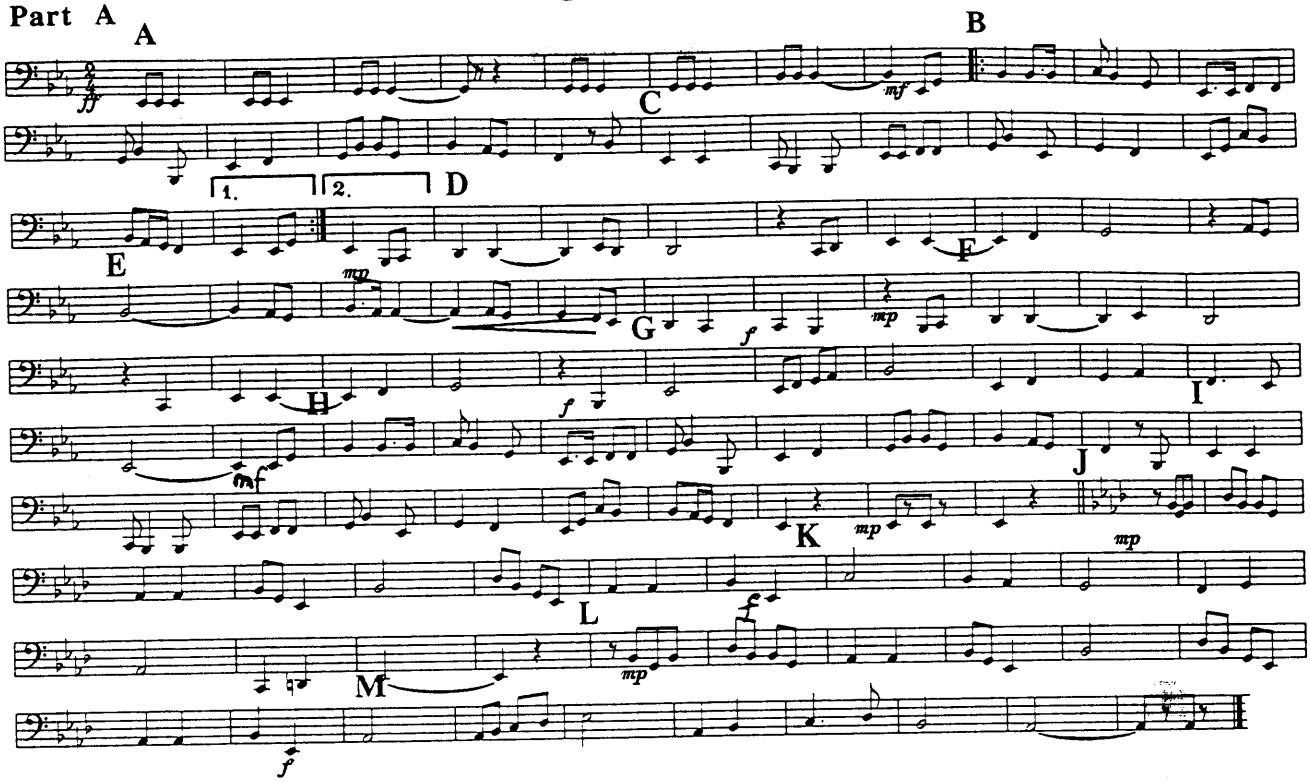
Trombone
Baritone B.C.
Bassoon
Part D

Eagle Squadron



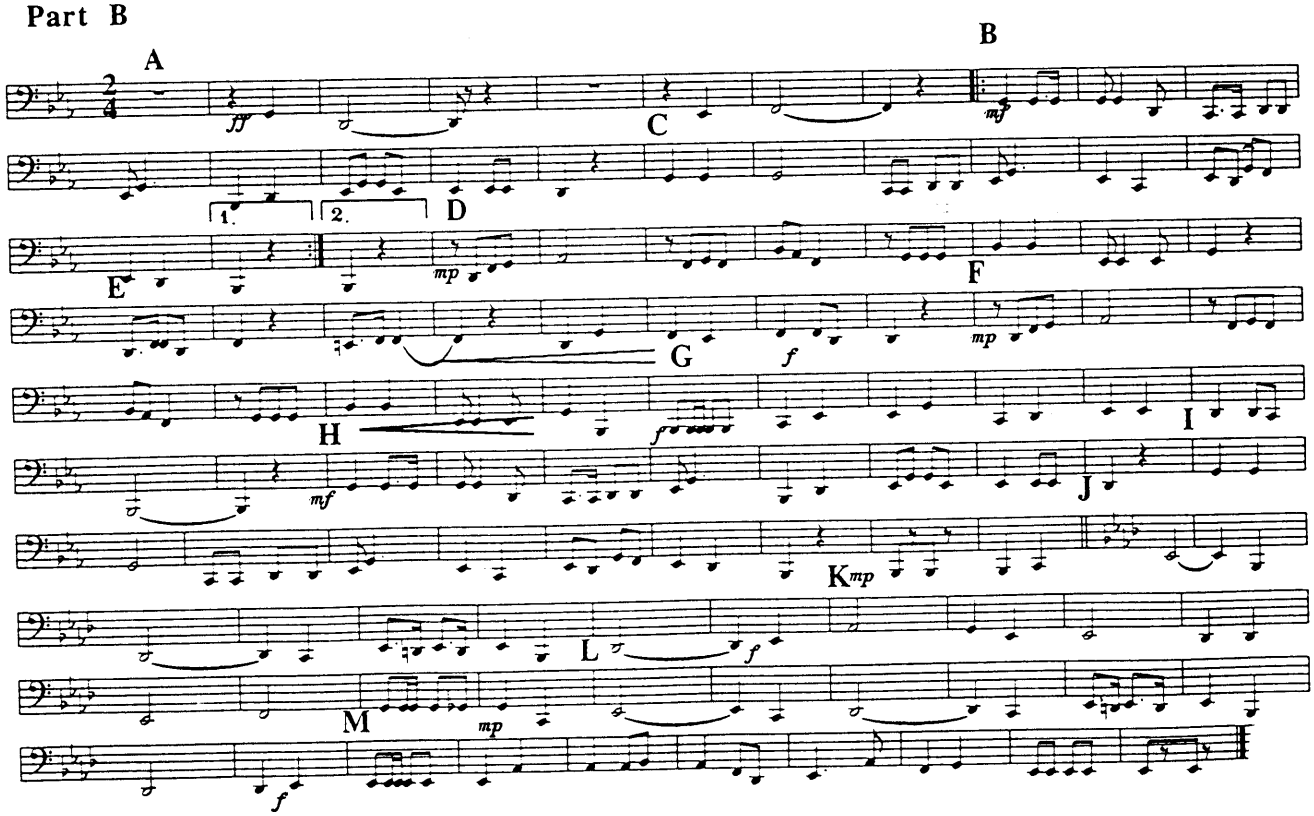
Tuba
Part A

Eagle Squadron



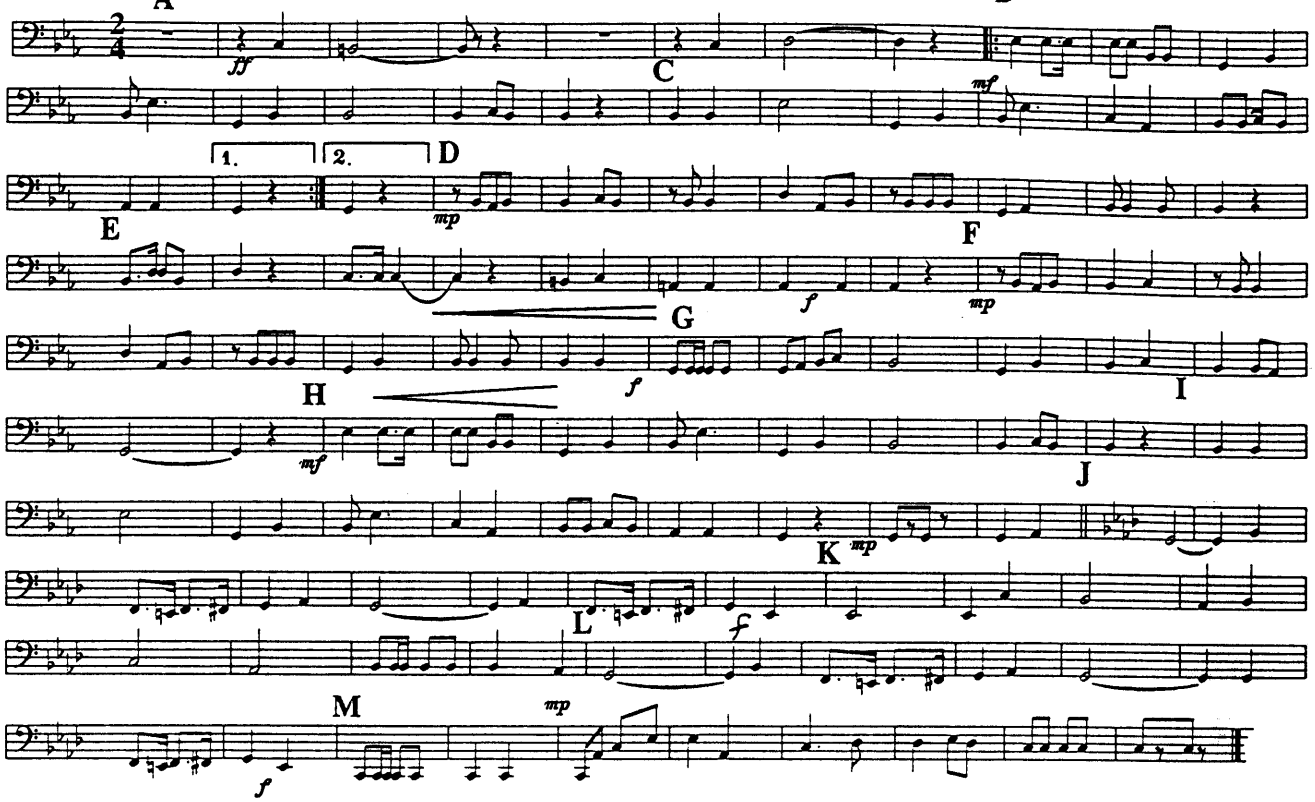
Tuba
Part B

Eagle Squadron



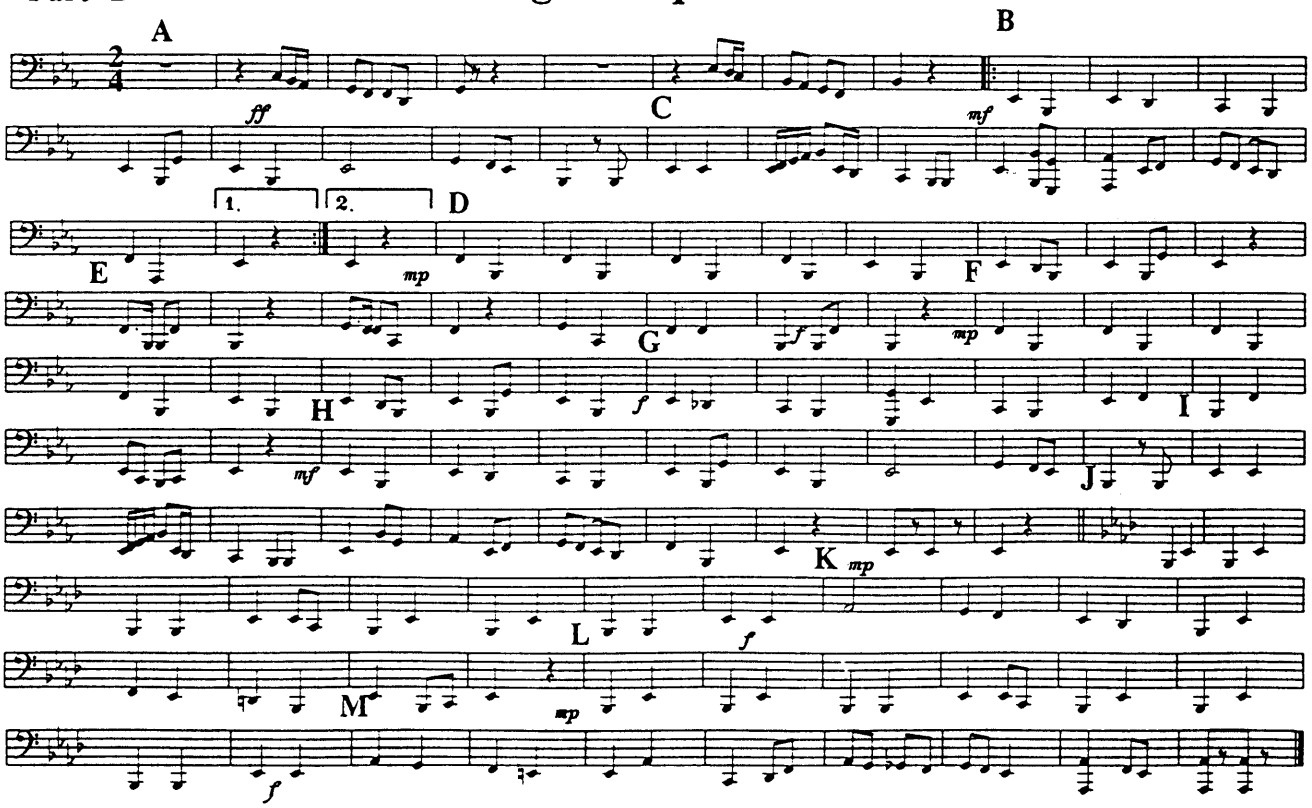
Tuba
Part C

Eagle Squadron



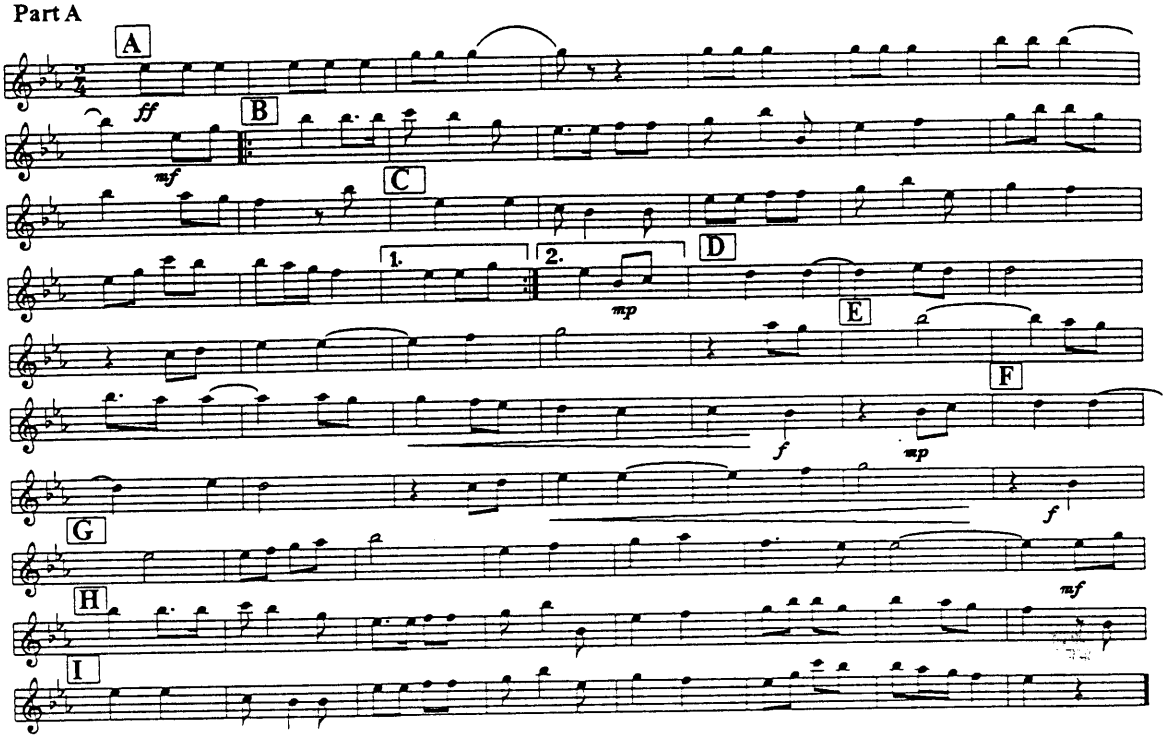
Tuba
Part D

Eagle Squadron



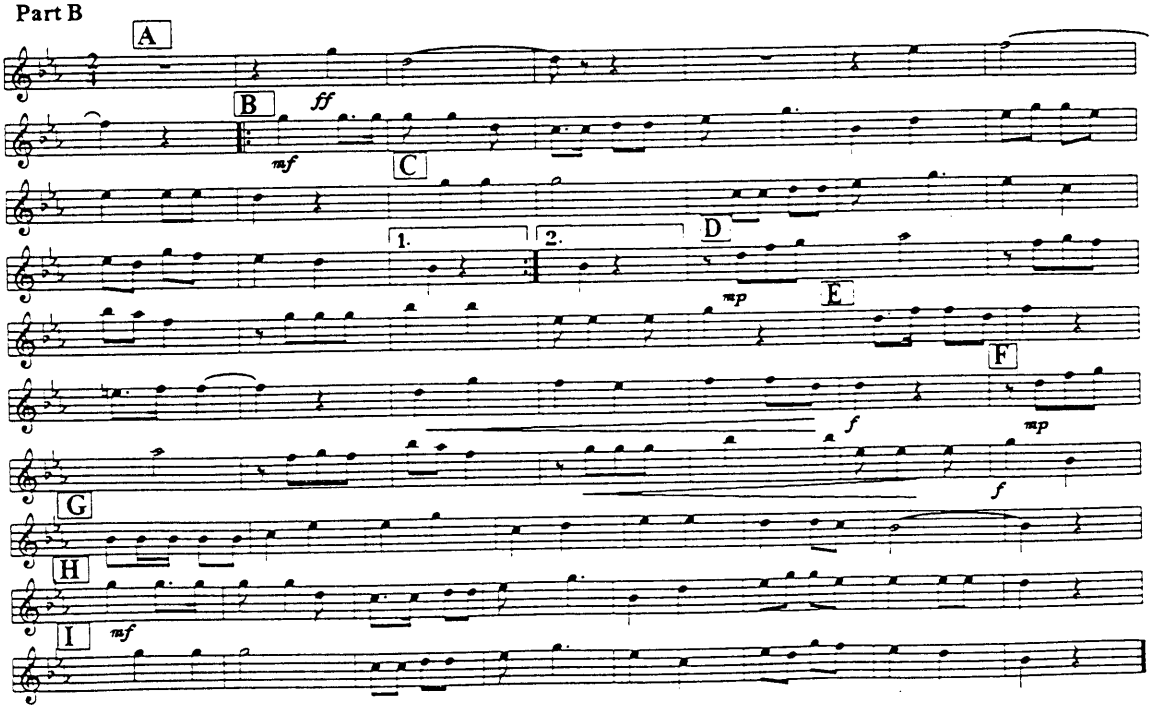
EAGLE SQUADRON

Bells
Part A



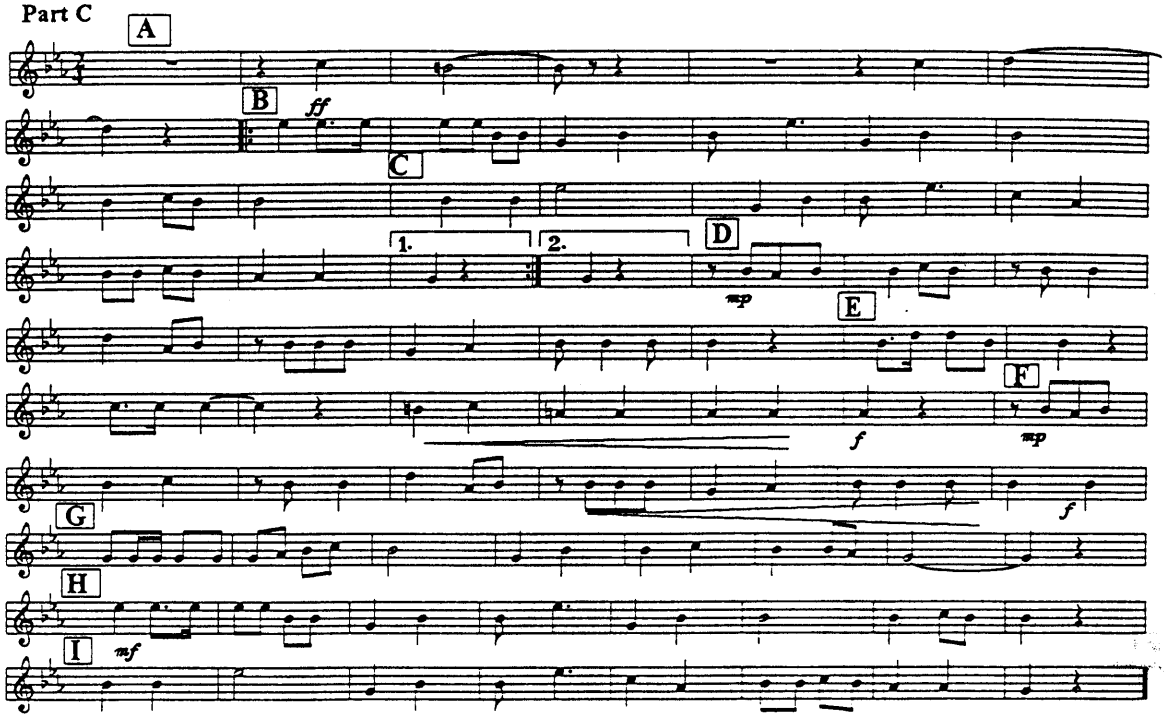
EAGLE SQUADRON

Bells
Part B



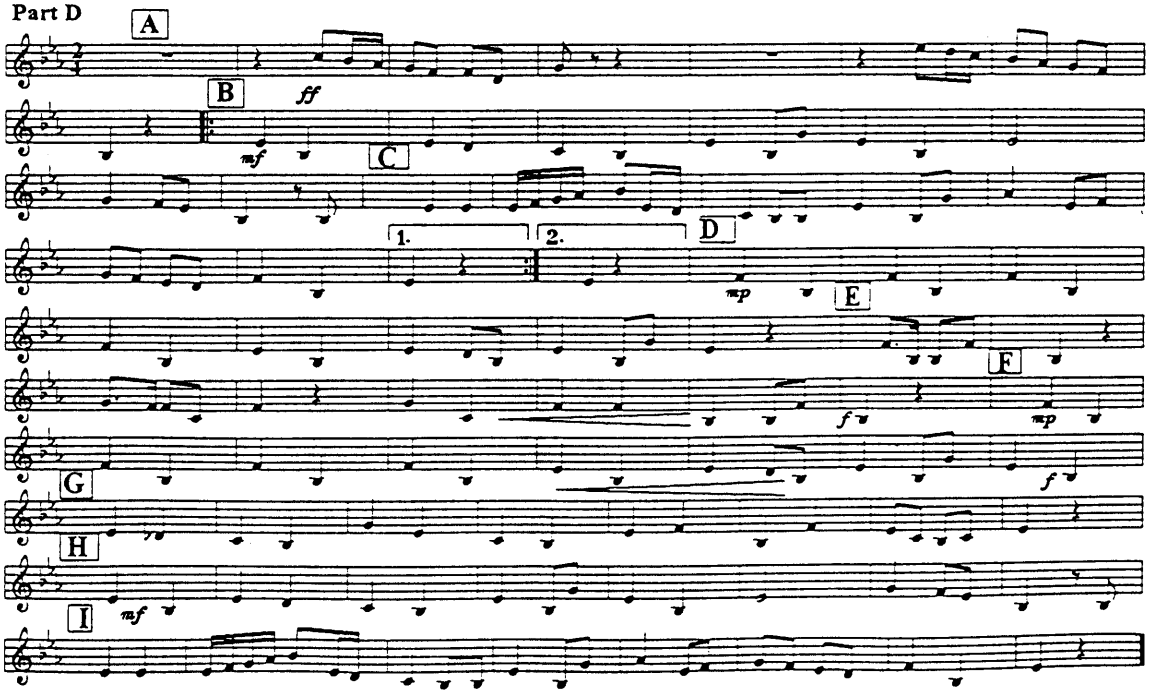
EAGLE SQUADRON

Bells
Part C



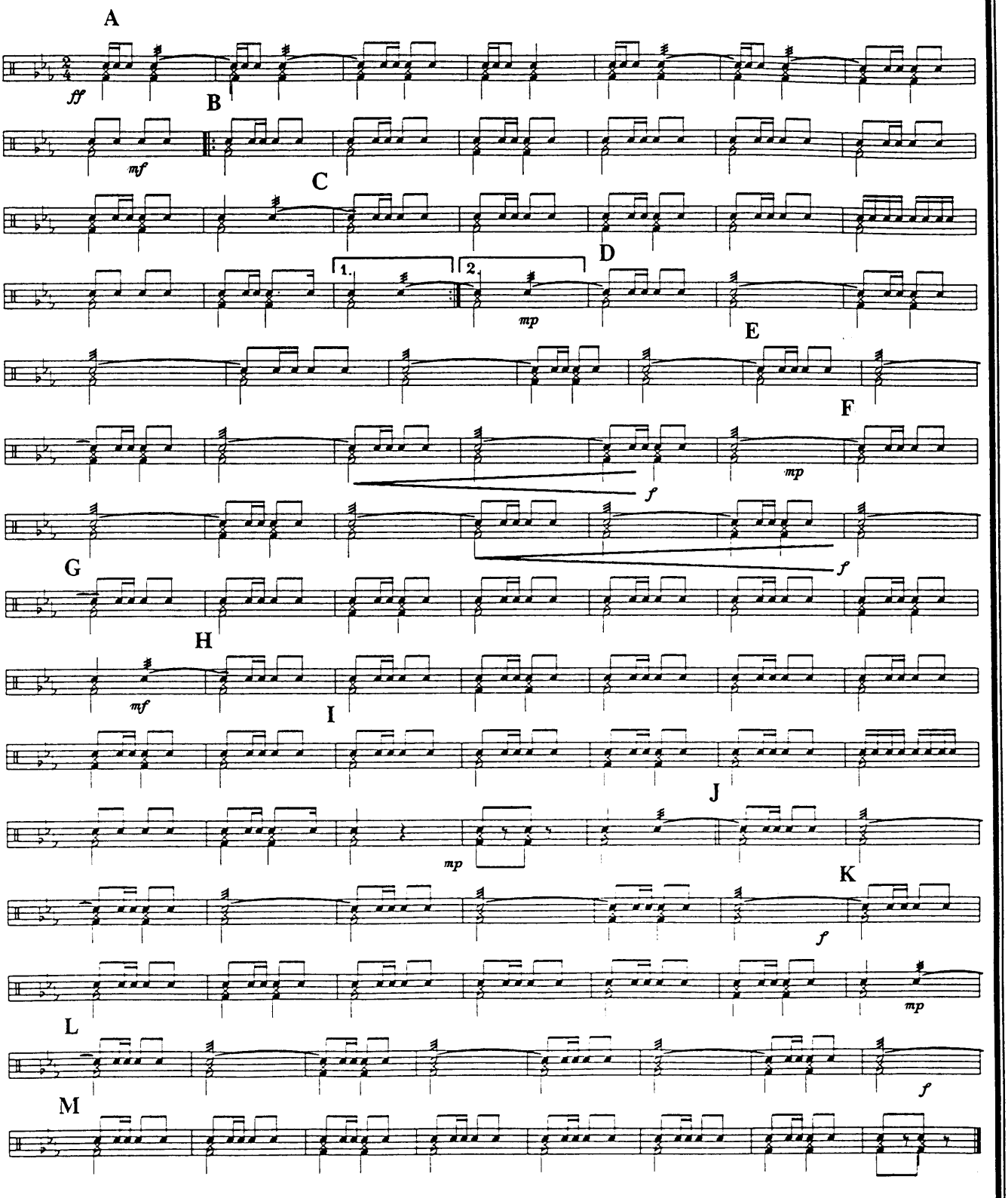
EAGLE SQUADRON

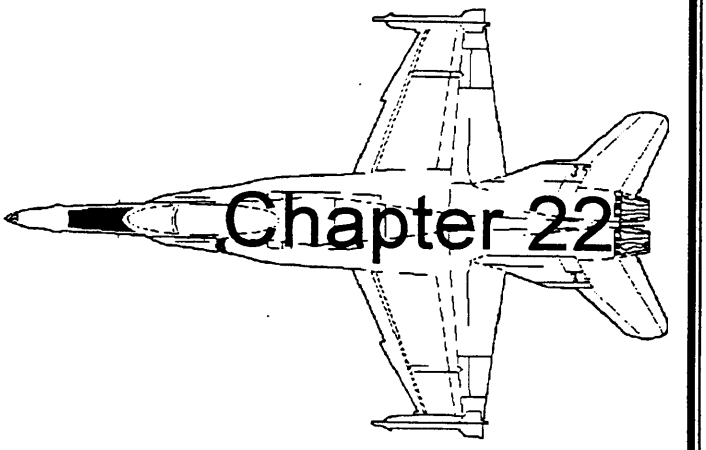
Bells
Part D



Eagle Squadron

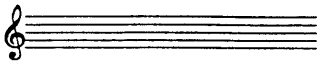
Percussion



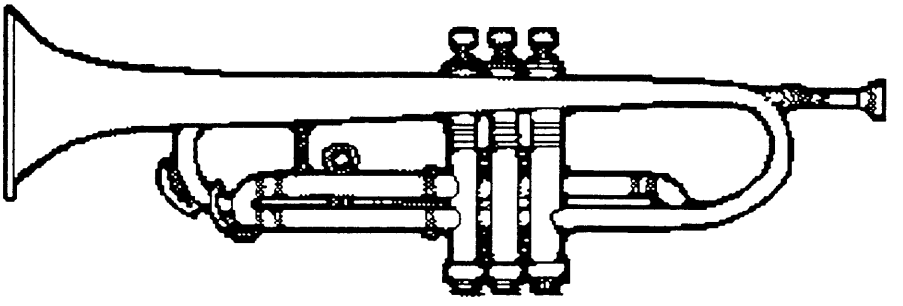


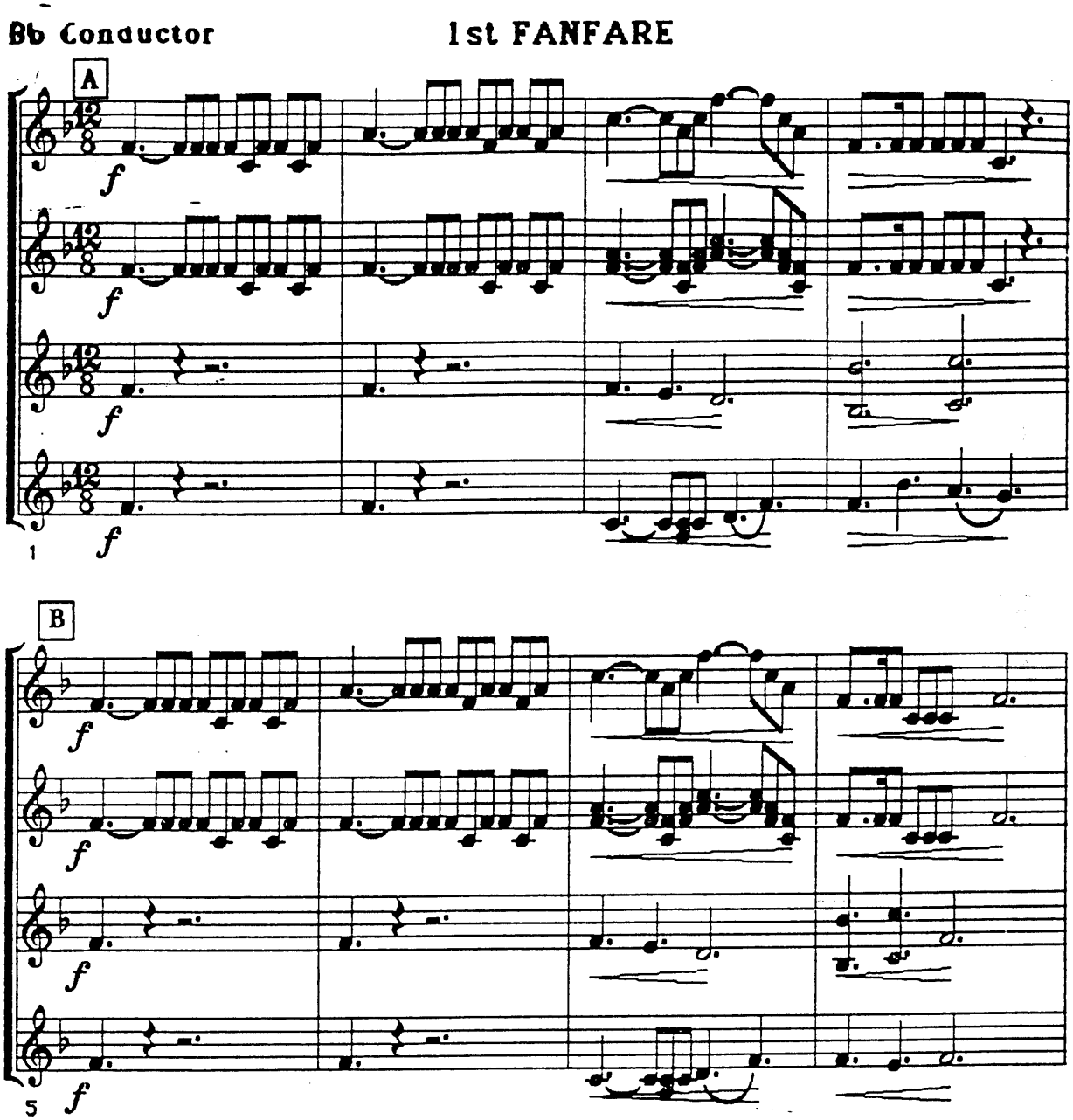
Chapter 22

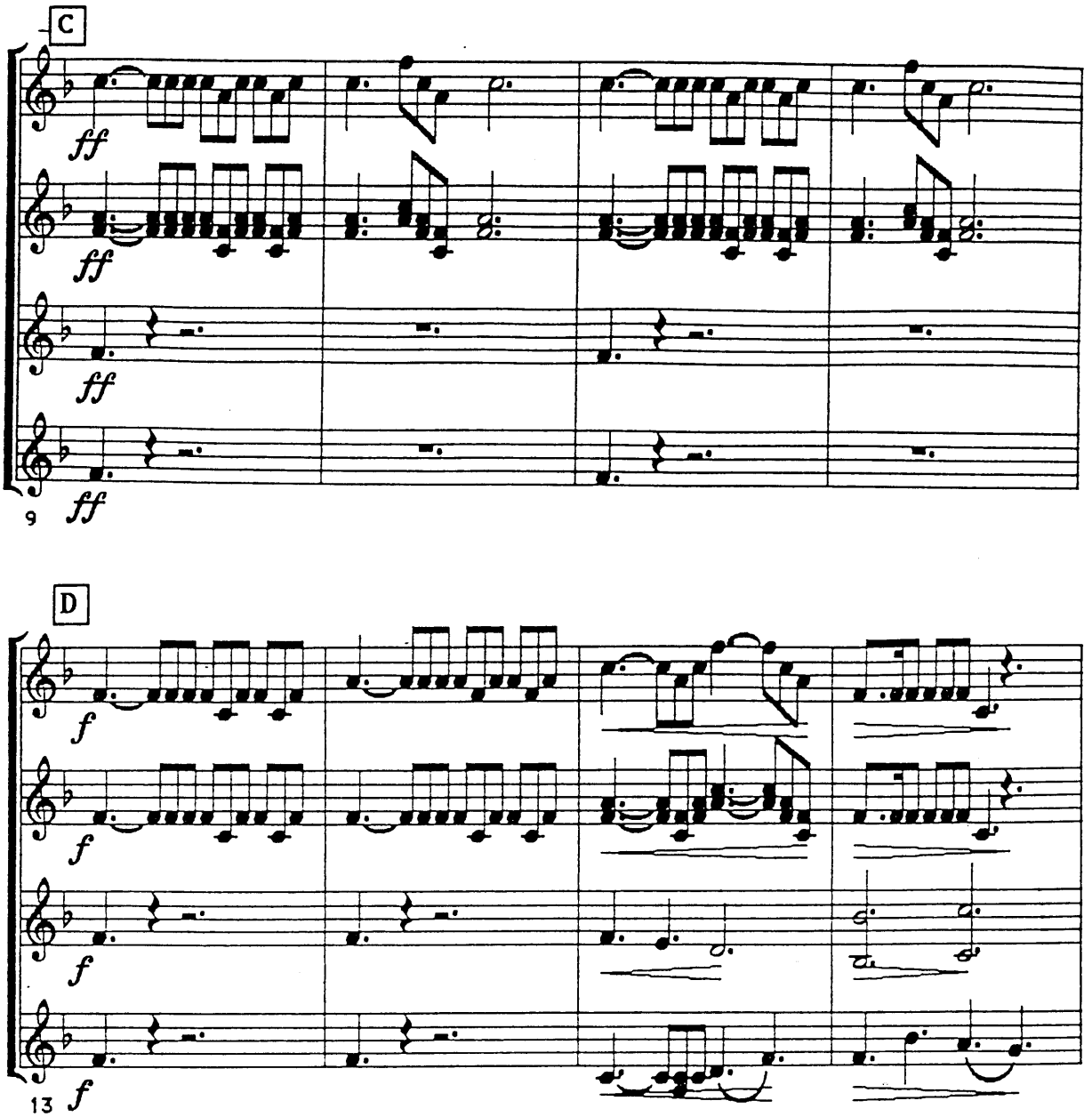
First Fanfare

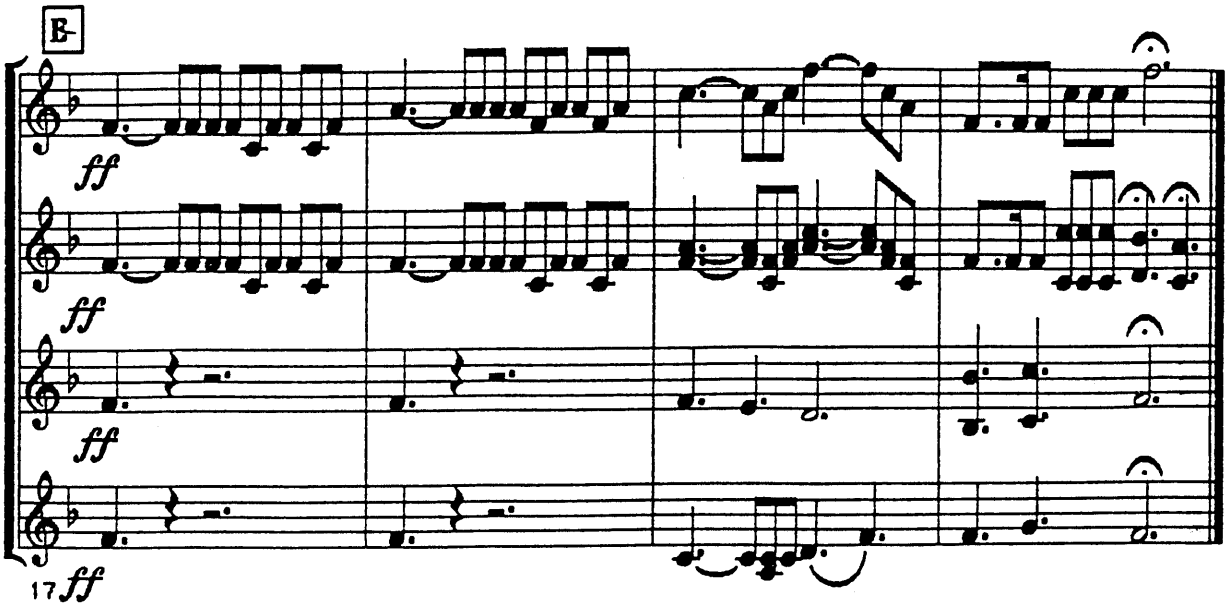


First Fanfare may be used on an occasion where a salute is not appropriate. It may be played as a fanfare for Trumpets only, or played as a complete band.



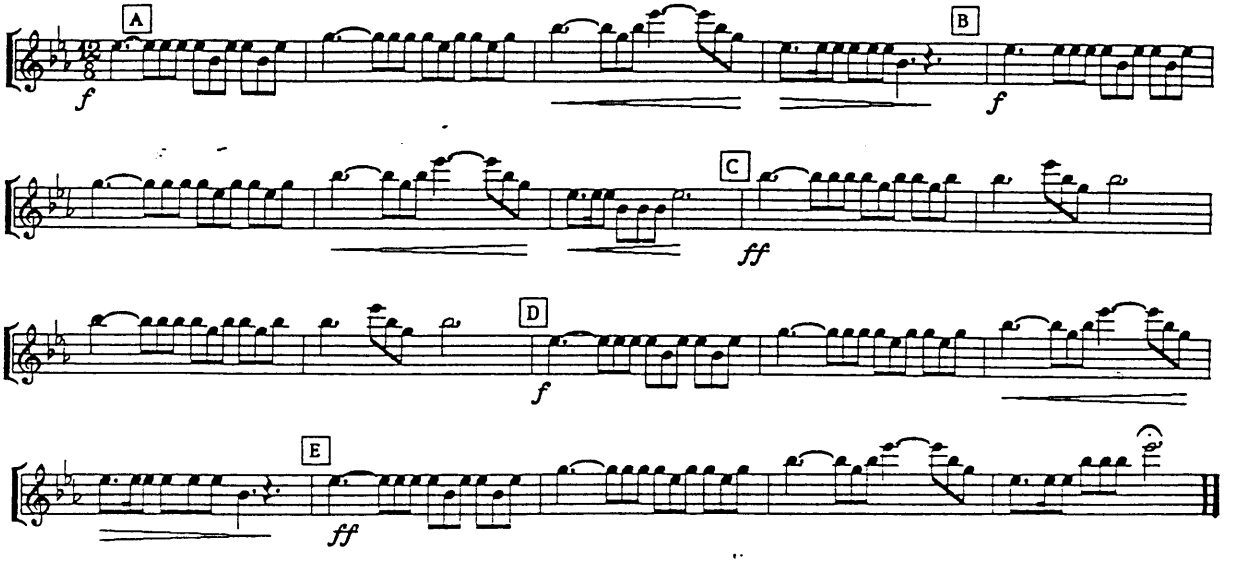

Bb Conductor
1st FANFARE
A
B
f
1
5


C
ff
ff
ff
9 ff
D
f
f
f
13 f


B-
ff
ff
ff
17 ff

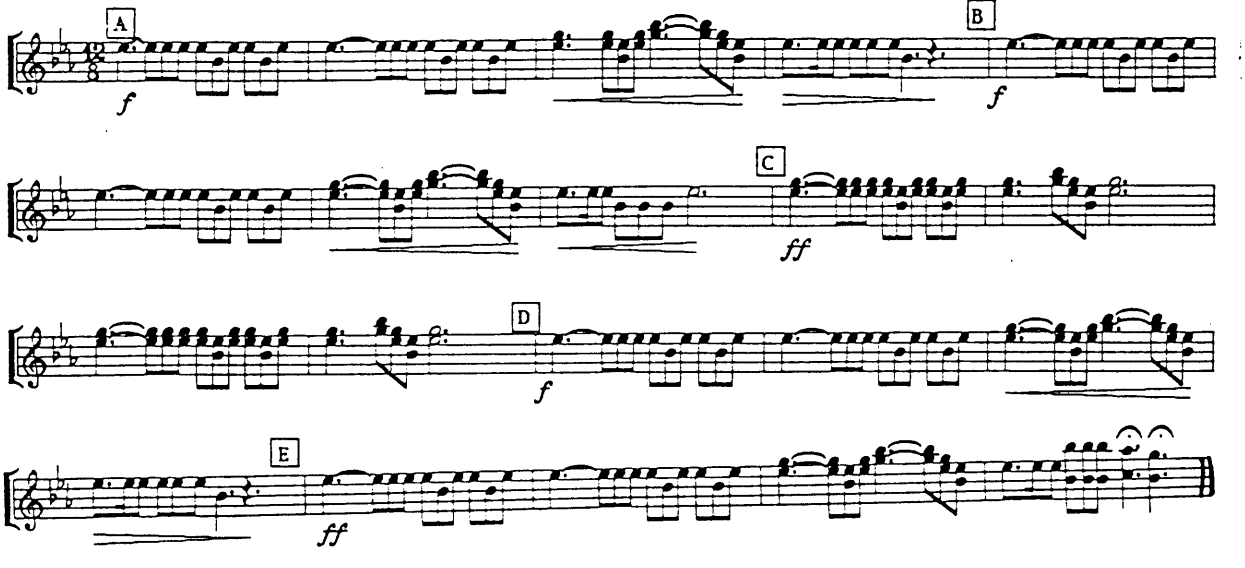
Flute/Oboe Part A

1st FANFARE



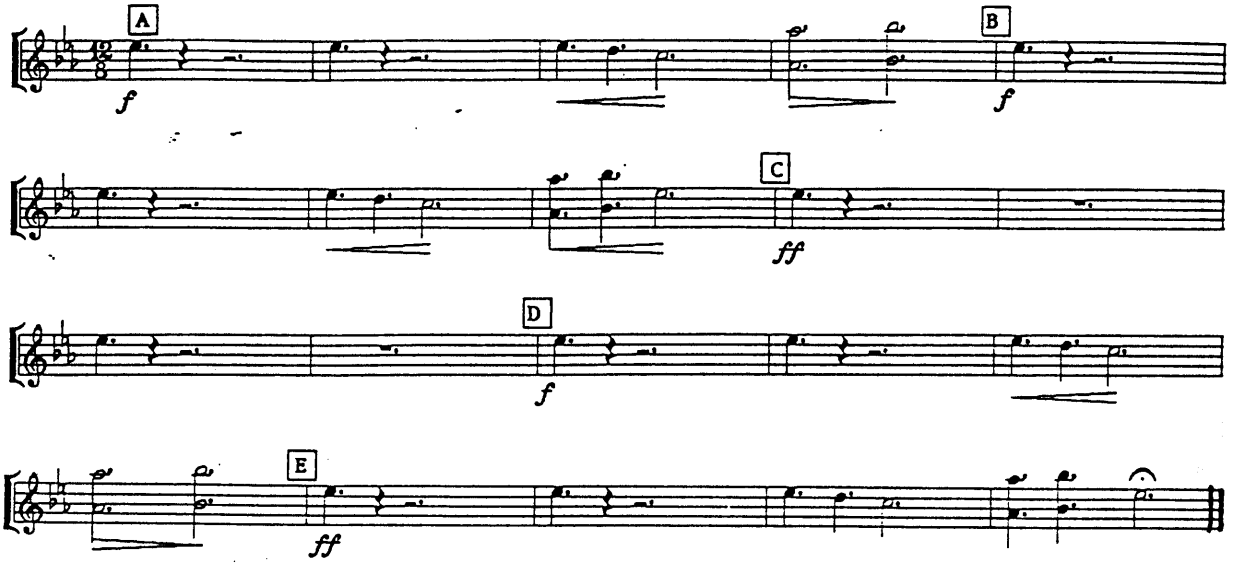
Flute/Oboe Part B

1st FANFARE



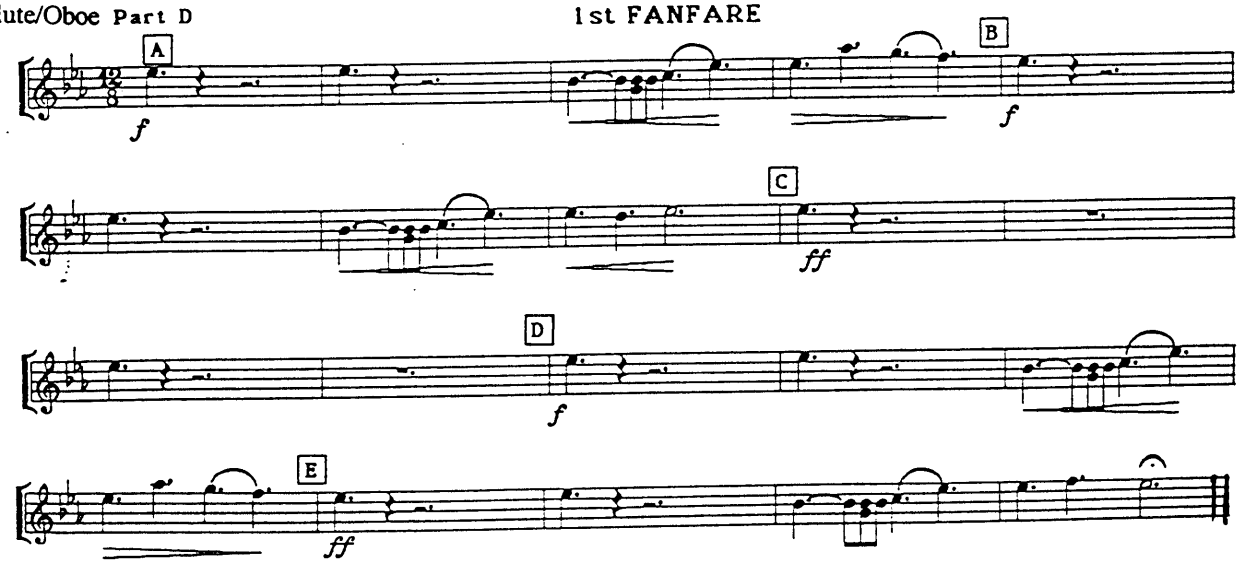
Flute/Oboe Part C

1st FANFARE



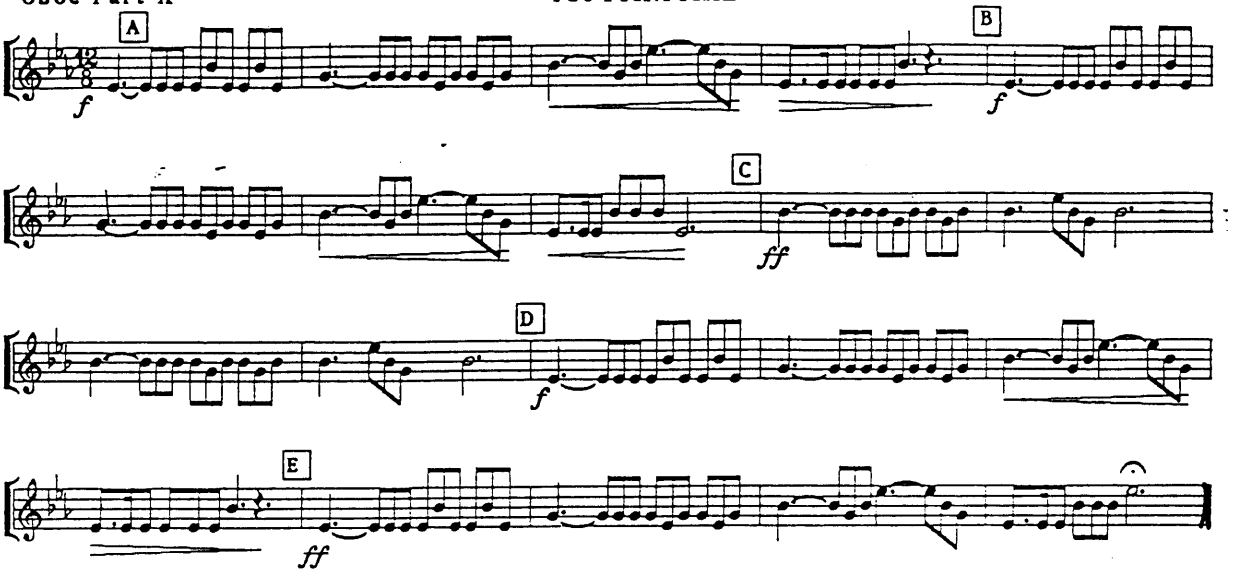
Flute/Oboe Part D

1st FANFARE



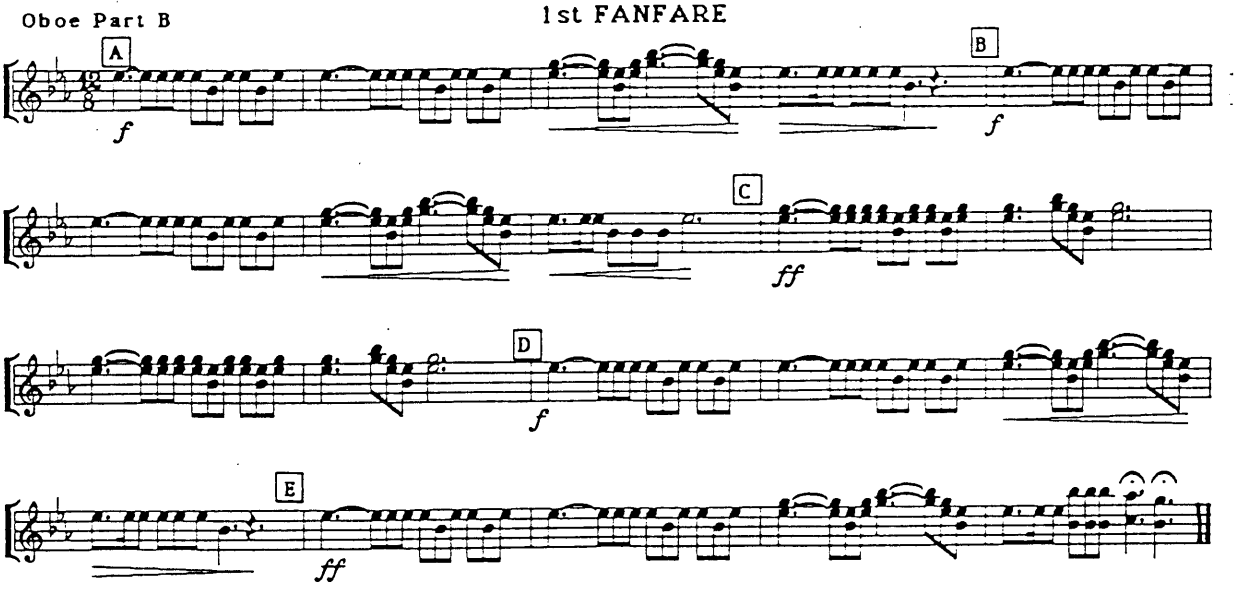
Oboe Part A

1st FANFARE



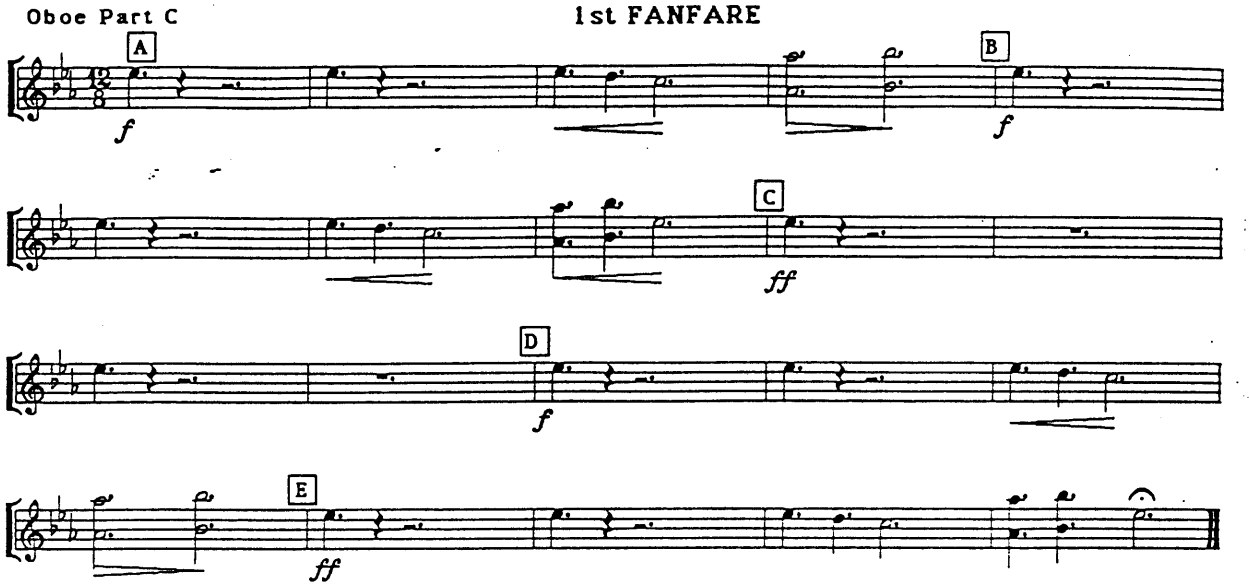
Oboe Part B

1st FANFARE



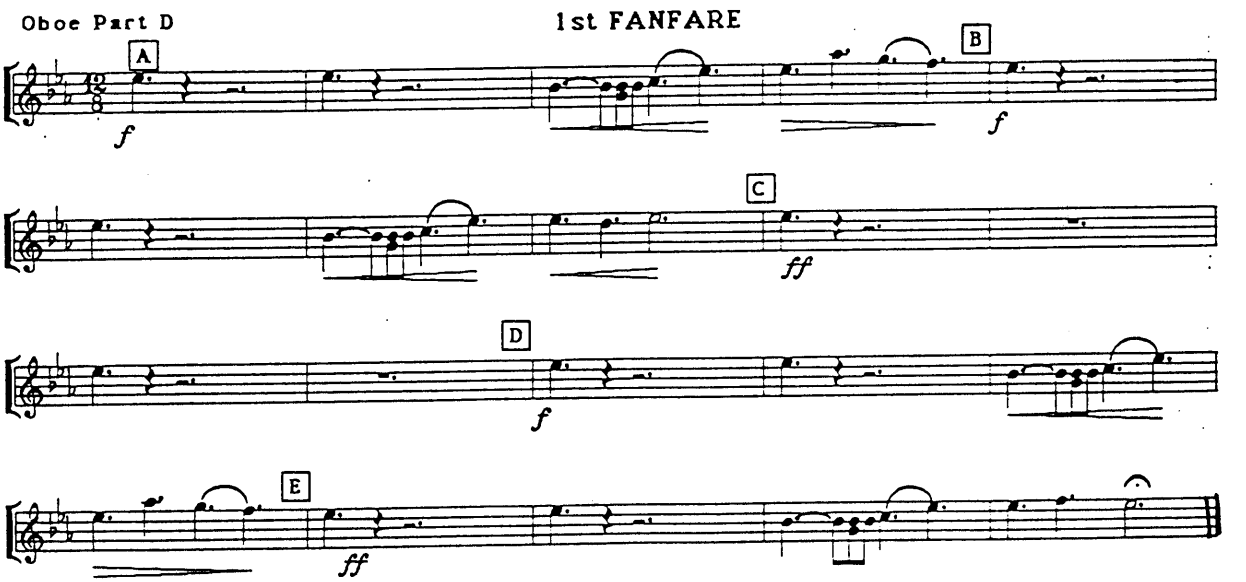
Oboe Part C

1st FANFARE



Oboe Part D

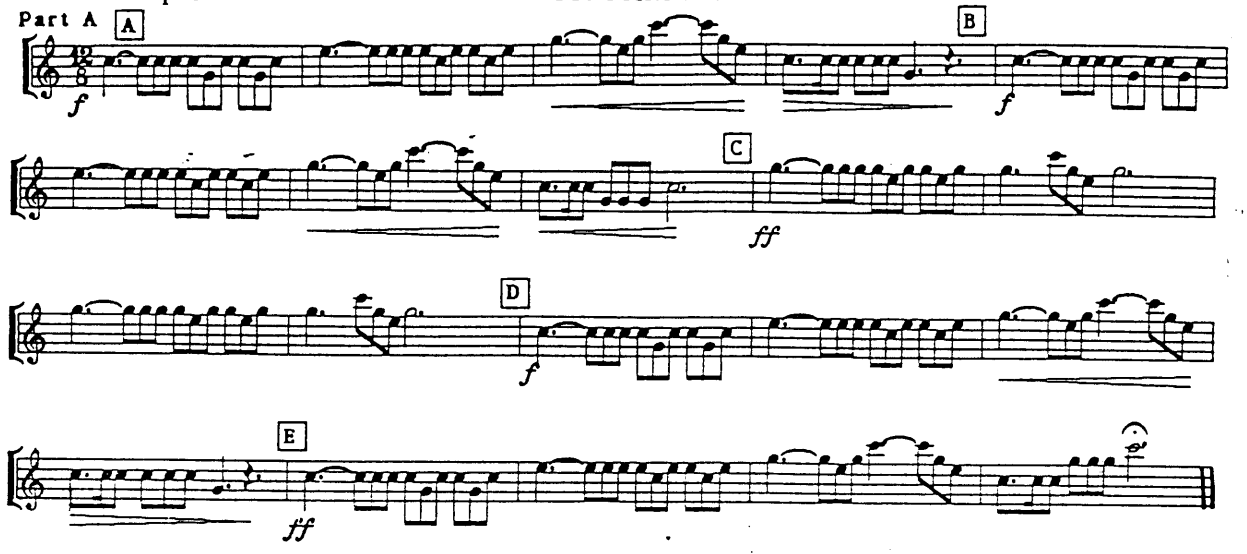
1st FANFARE



Alto/Bari Saxophone

1st FANFARE

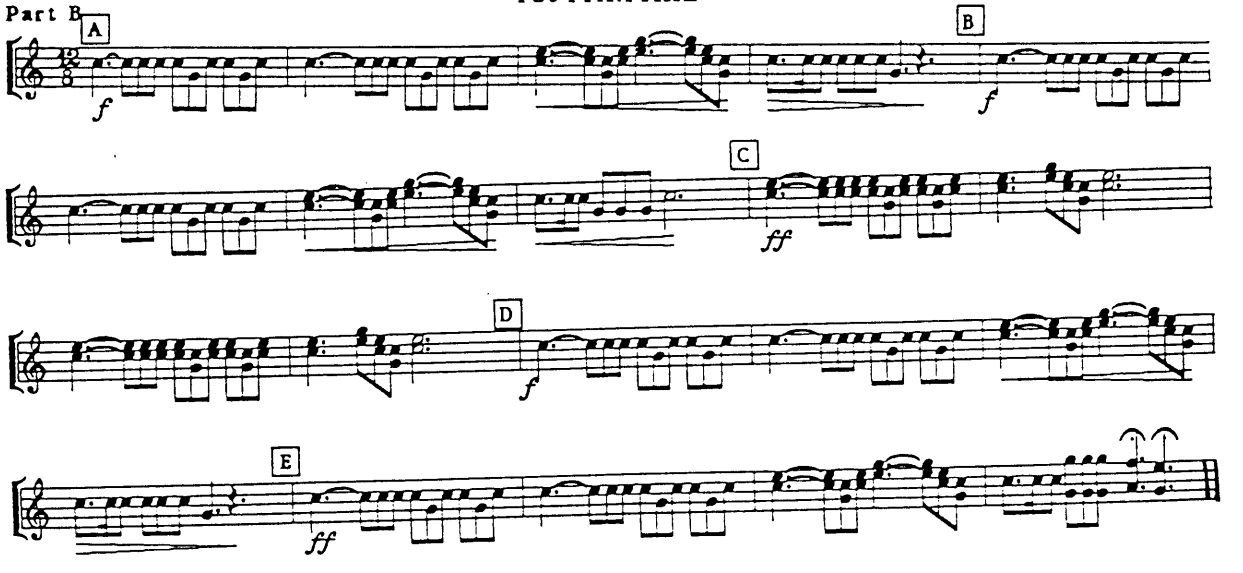
Part A



Alto/Bari Saxophone

1st FANFARE

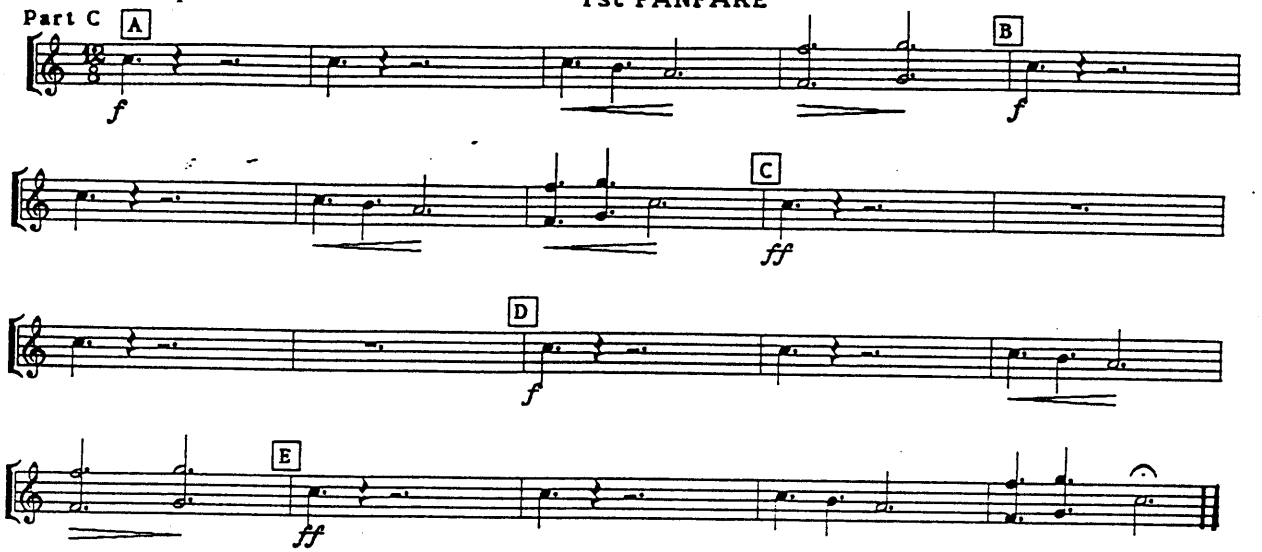
Part B



Alto/Bari Saxophone

Part C

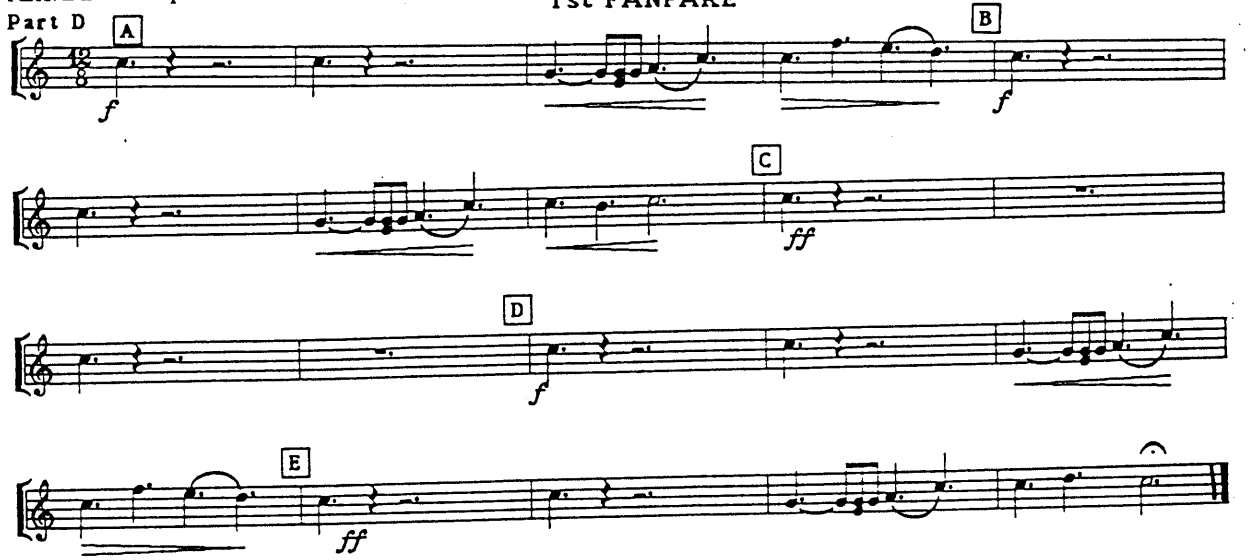
1st FANFARE



Alto/Bari Saxophone

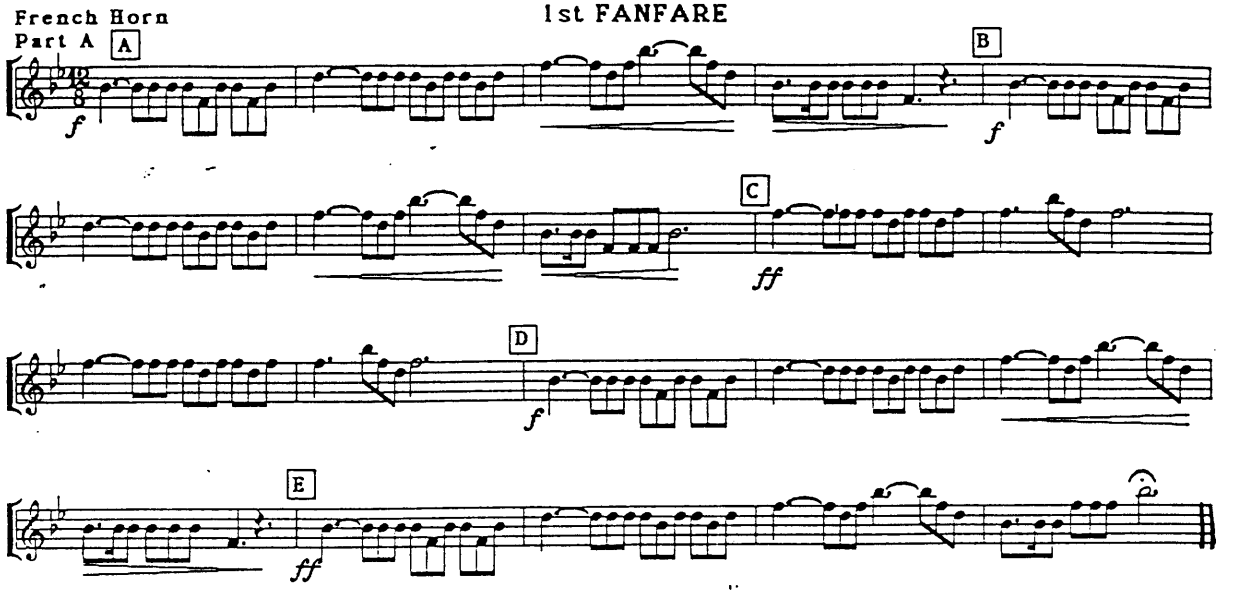
Part D

1st FANFARE



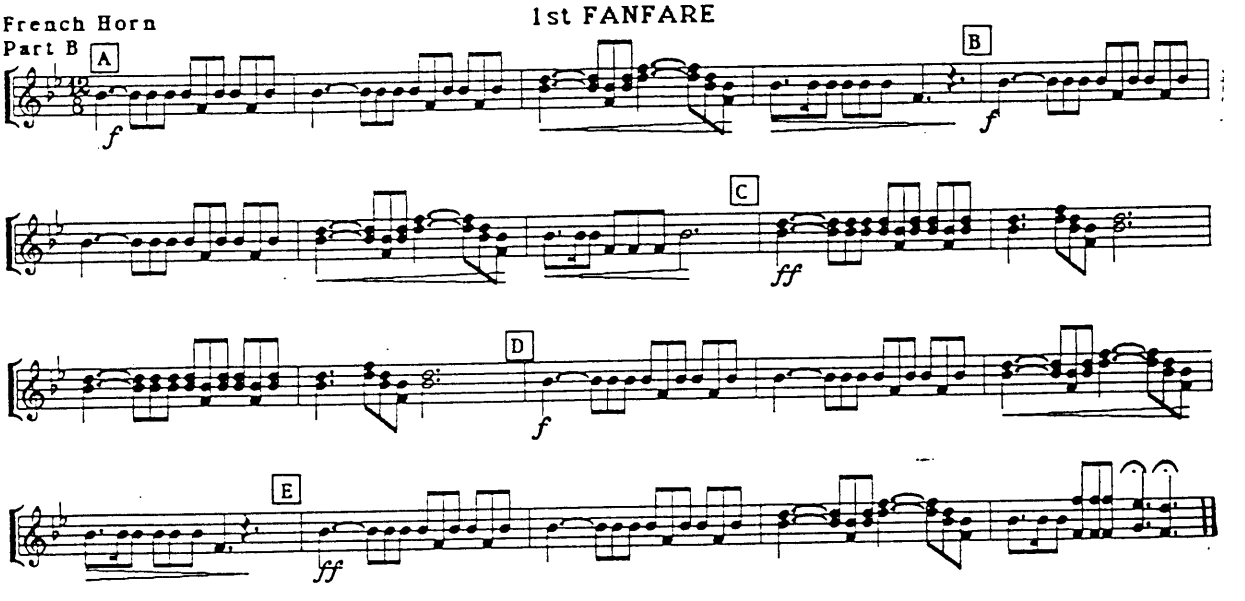
French Horn
Part A

1st FANFARE



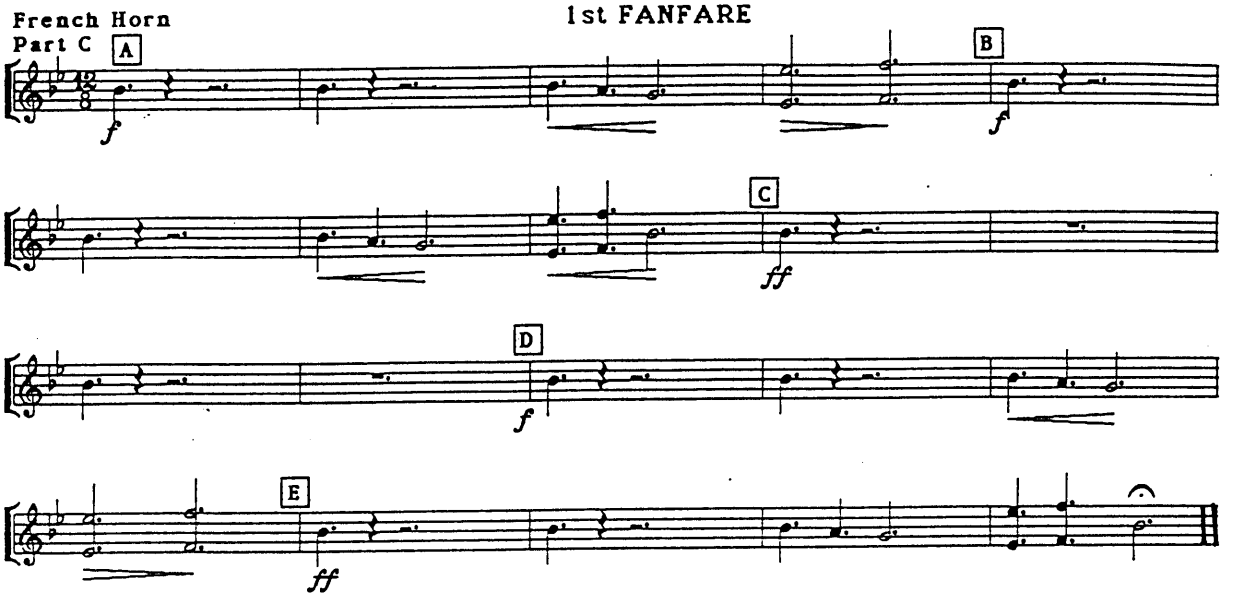
French Horn
Part B

1st FANFARE



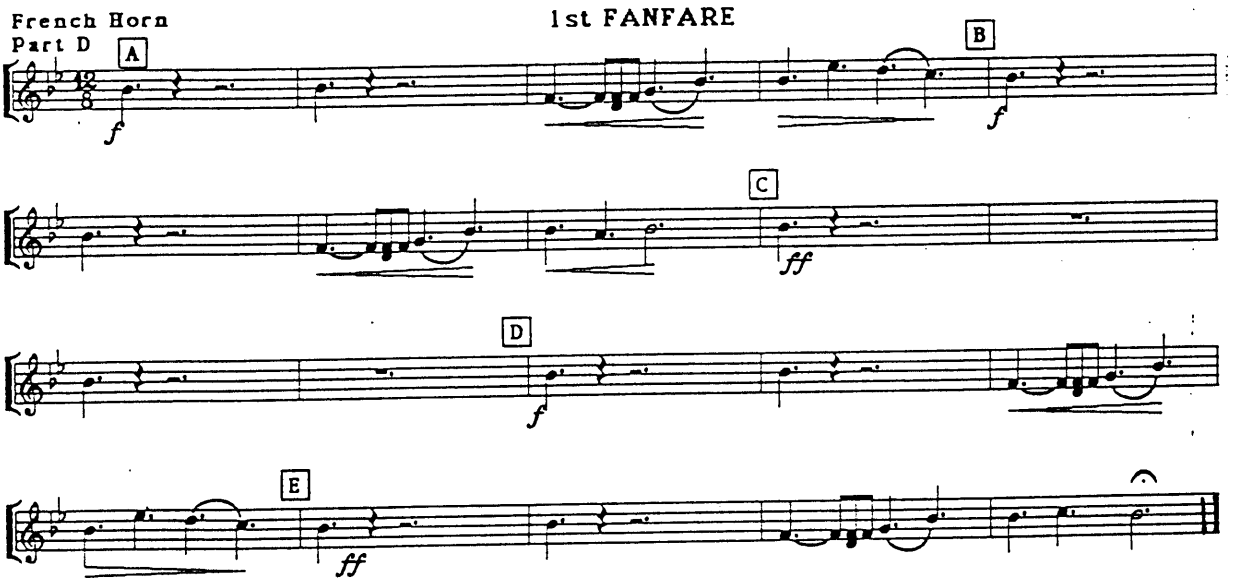
French Horn
Part C

1st FANFARE



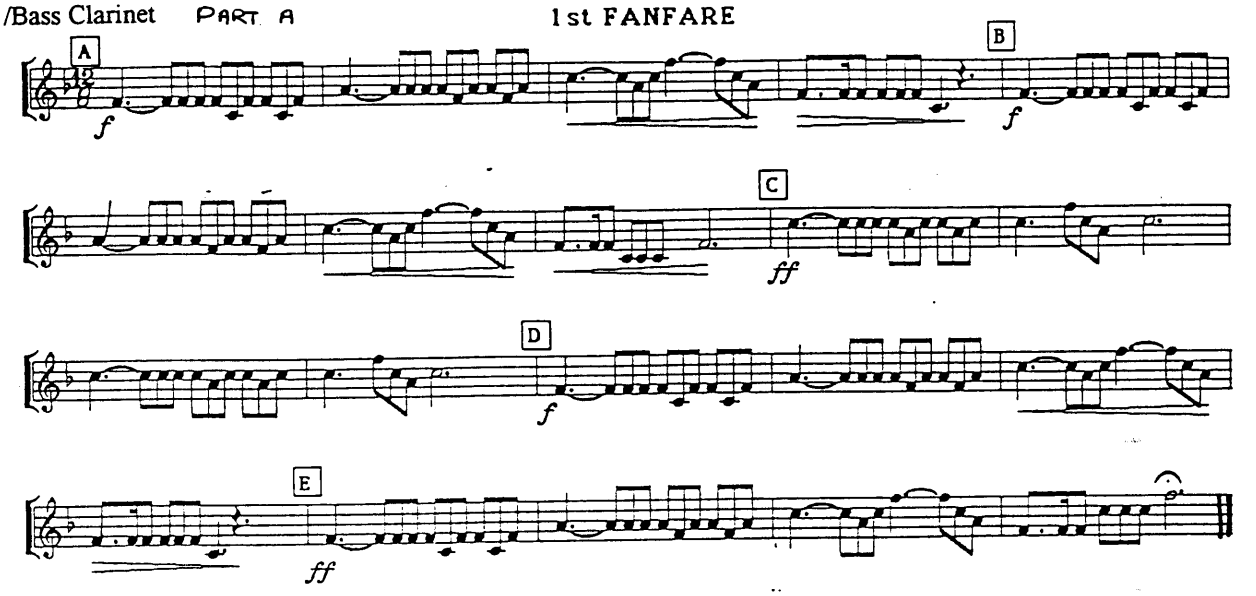
French Horn
Part D

1st FANFARE



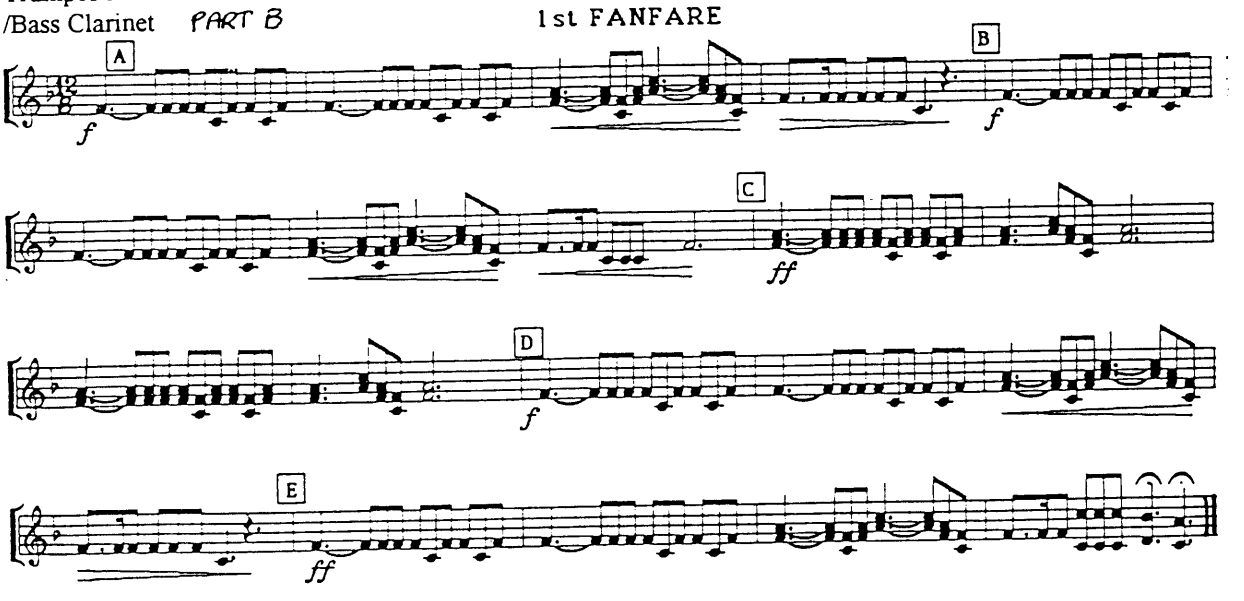
Trumpet/Baritone T.C.
/Bass Clarinet PART A

1st FANFARE



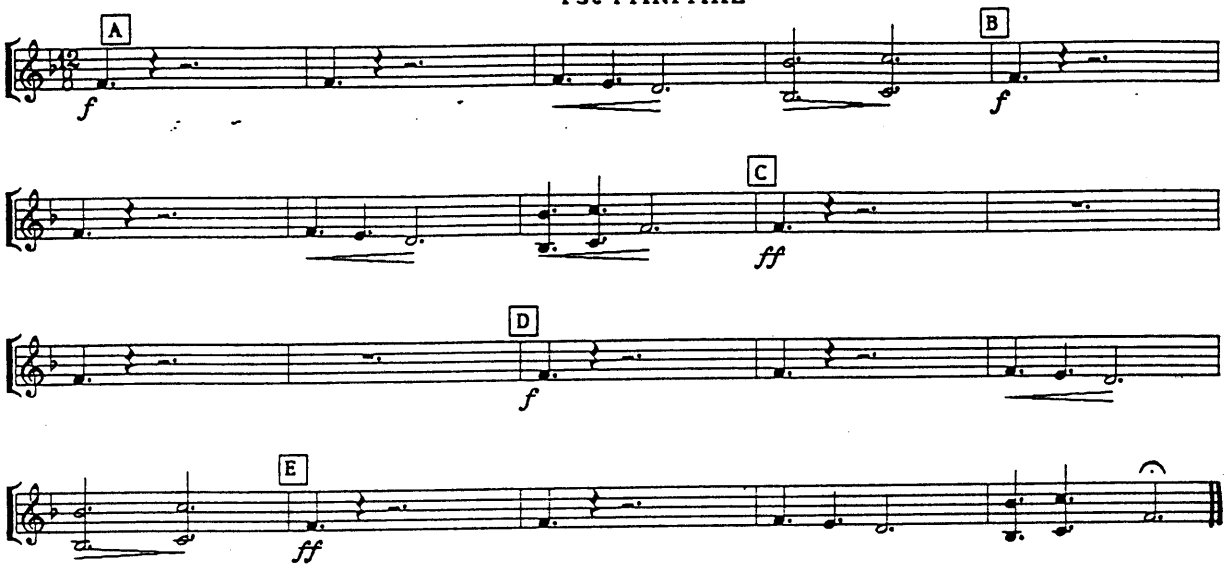
Trumpet/Baritone T.C.
/Bass Clarinet PART B

1st FANFARE



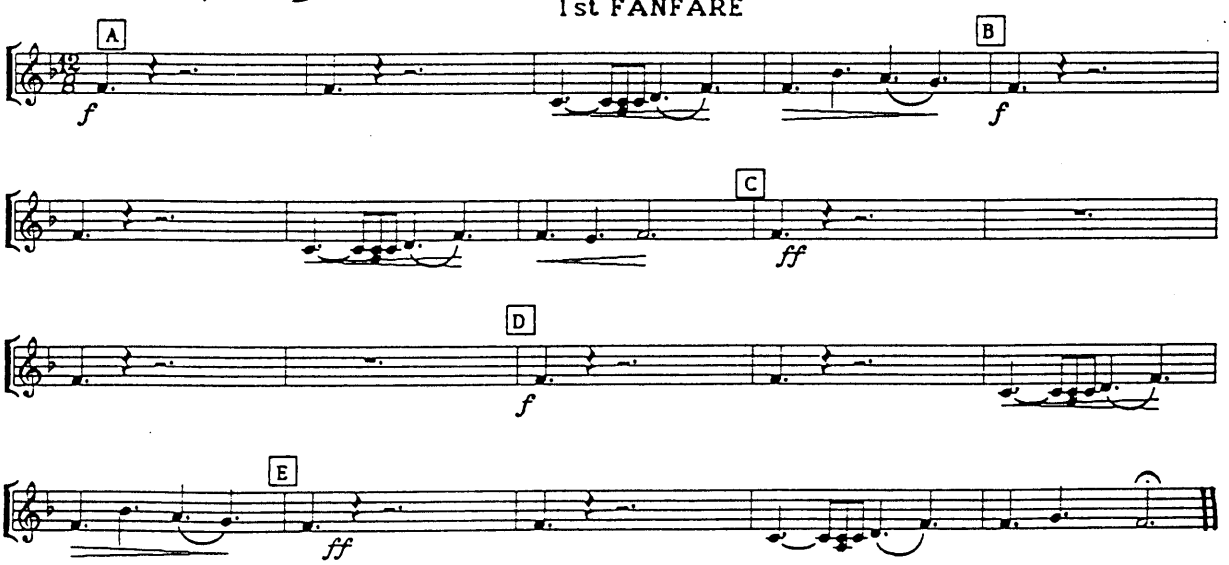
Trumpet/Baritone T.C.
./Bass Clarinet PART C

1st FANFARE



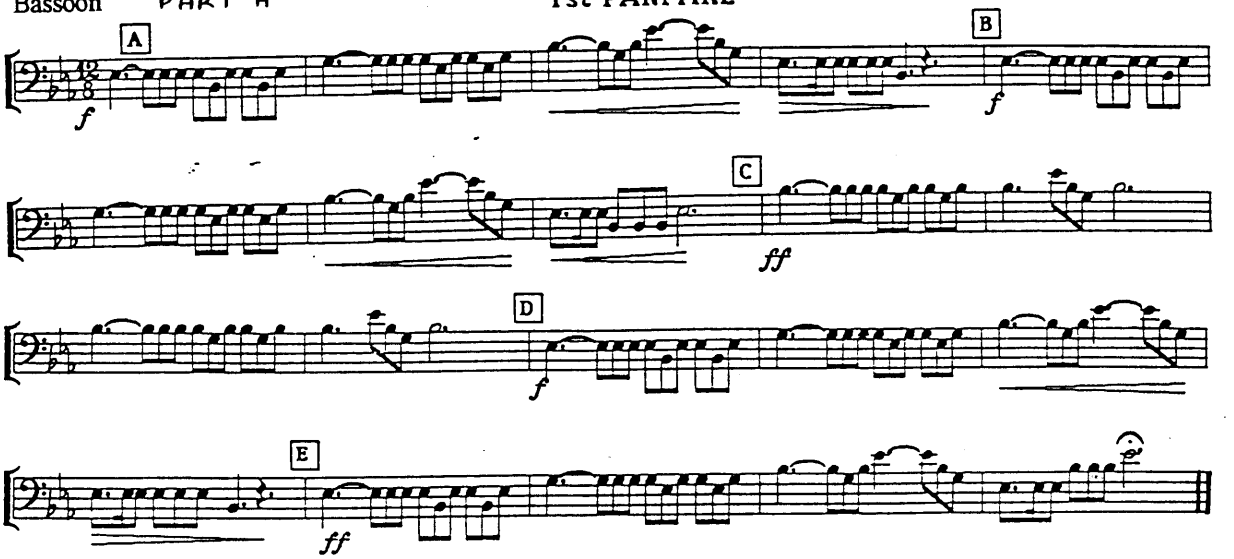
Trumpet/Baritone T.C.
/Bass Clarinet PART D

1st FANFARE



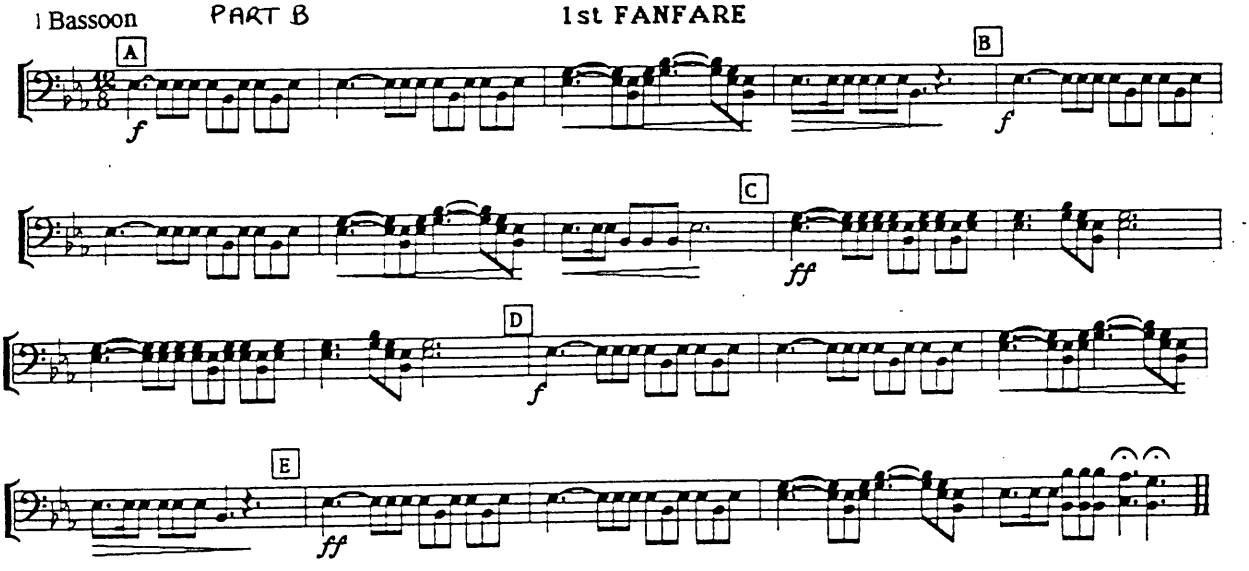
Trombone/Baritone B.C.
Bassoon PART A

1st FANFARE

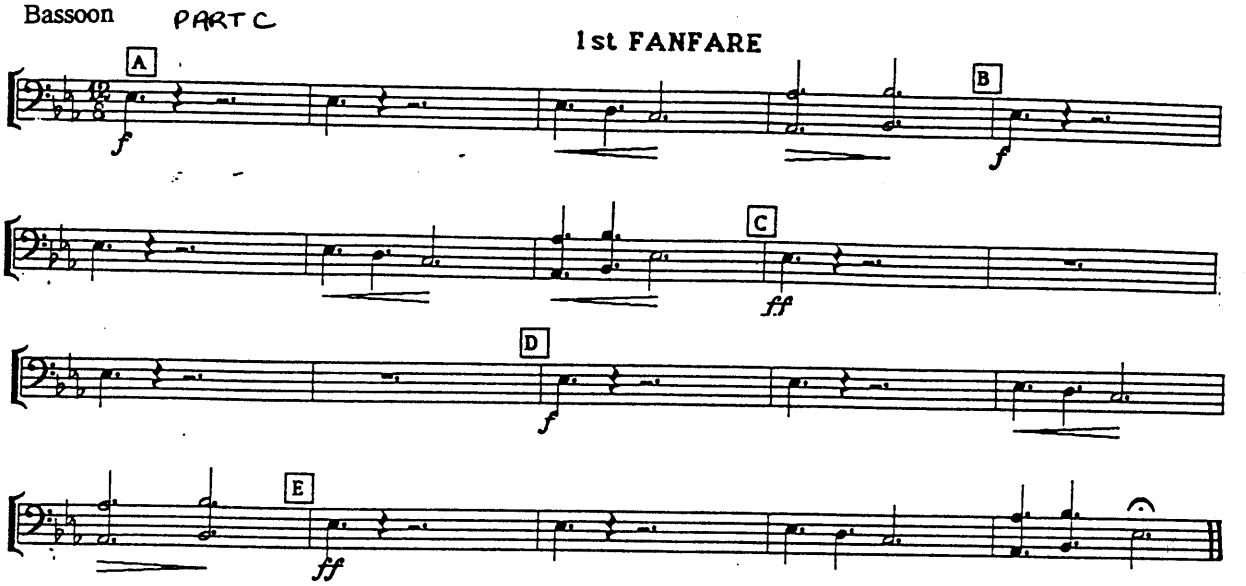


Trombone/Baritone B.C.
Bassoon PART B

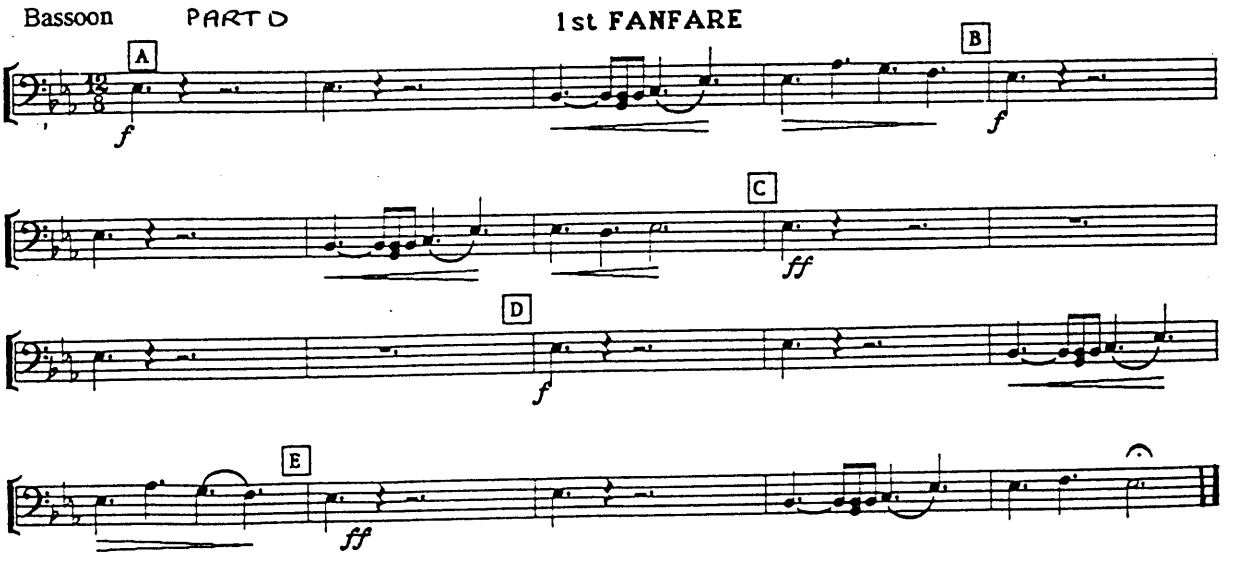
1st FANFARE



Trombone/Baritone B.C.
Bassoon PART C

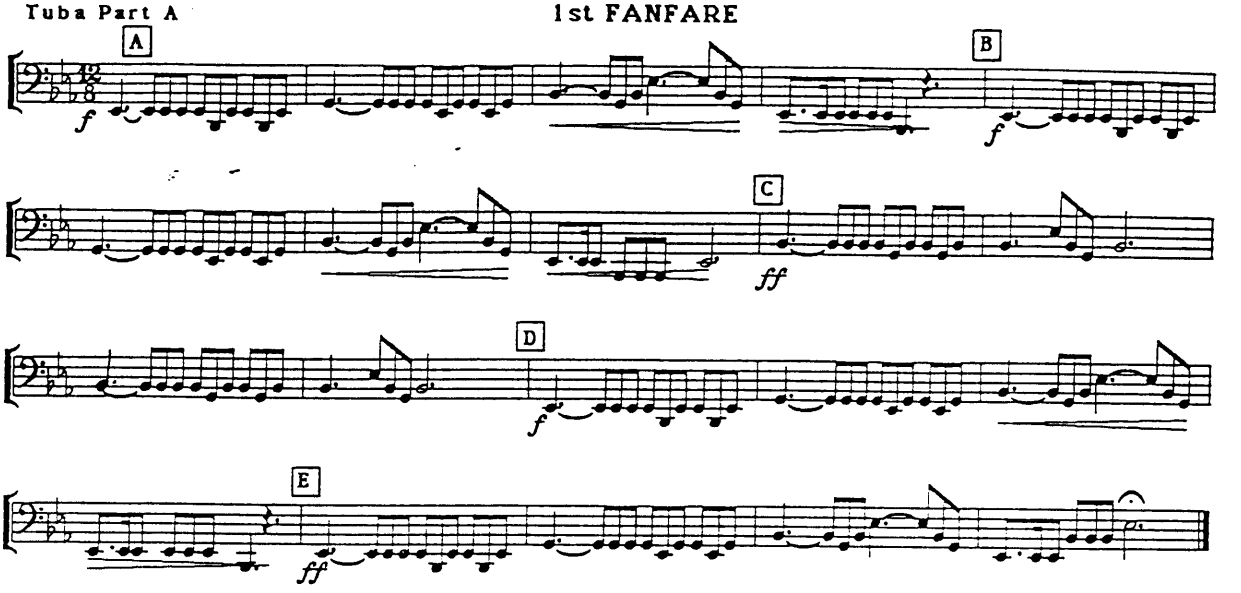


Trombone/Baritone B.C.
Bassoon PART D



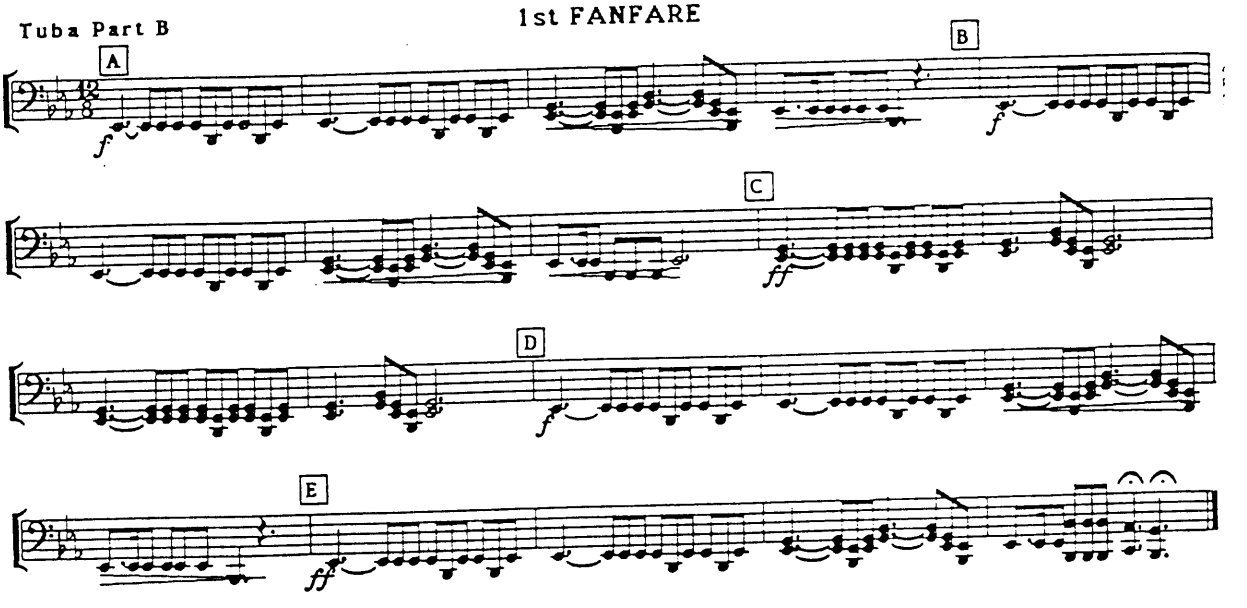
Tuba Part A

1st FANFARE



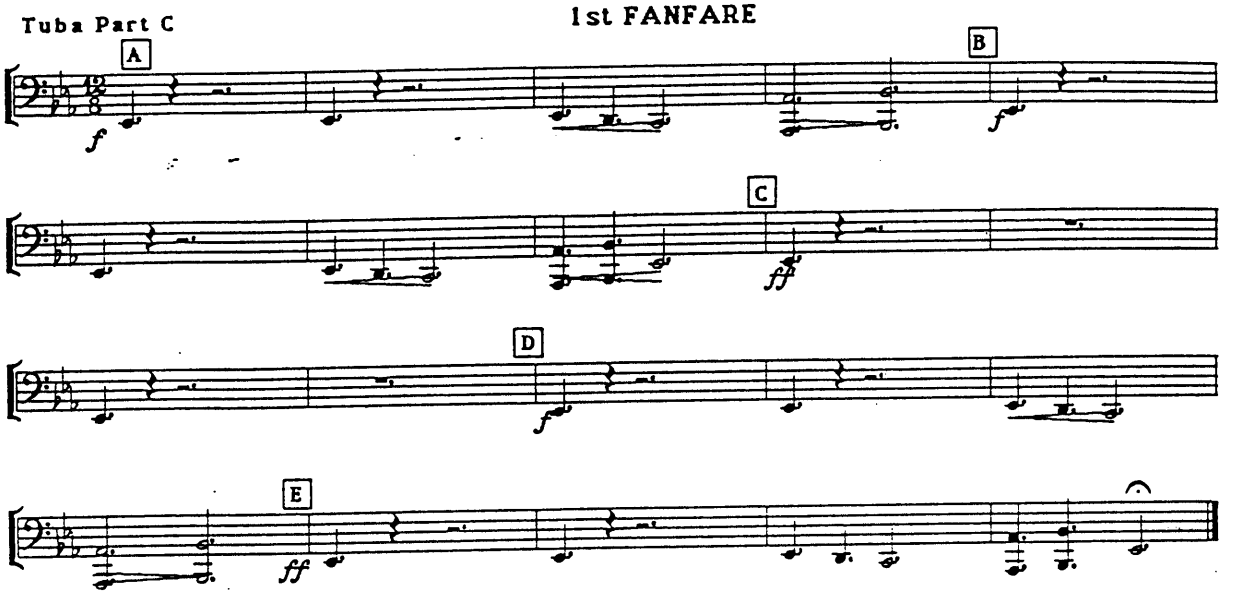
Tuba Part B

1st FANFARE



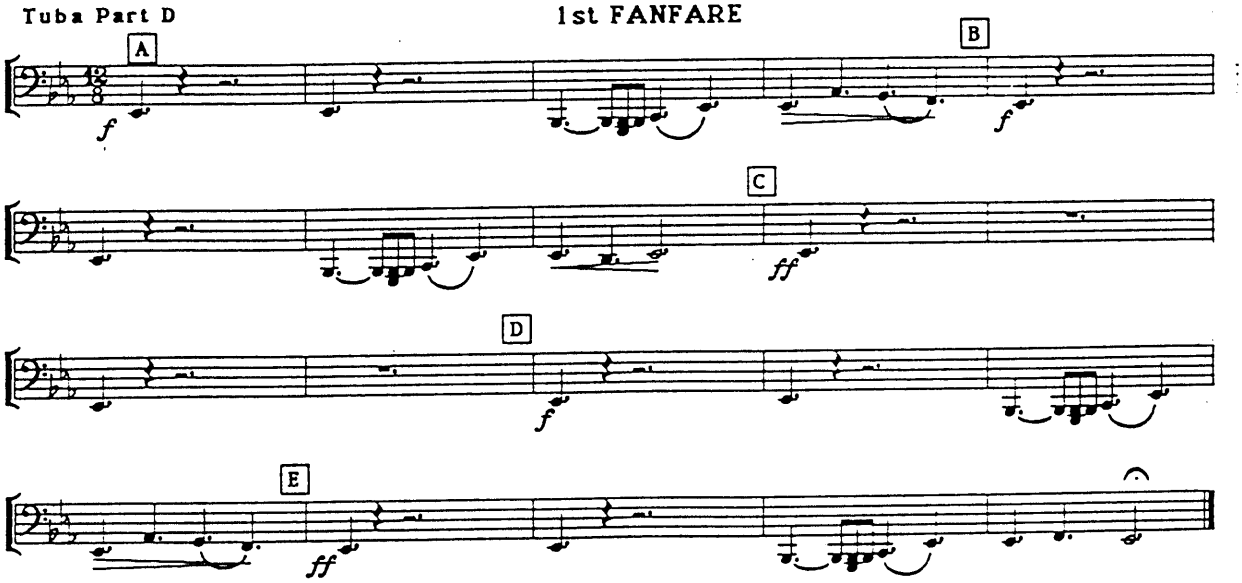
Tuba Part C

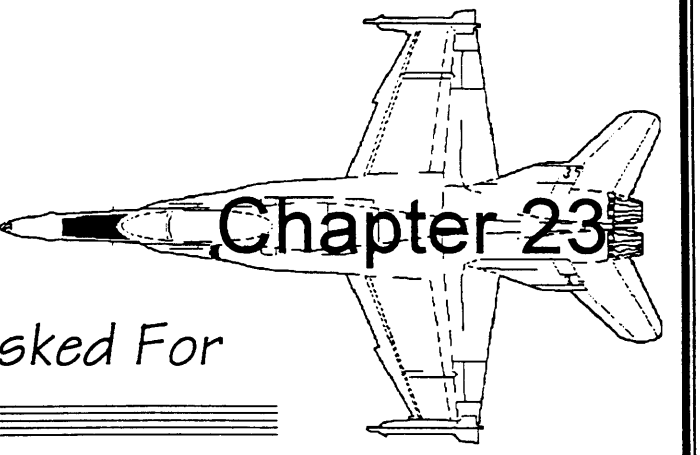
1st FANFARE



Tuba Part D

1st FANFARE





Chapter 23

The First Thing They Asked For

The song is also sometimes referred to as "The Airman's Prayer" and was an opportunity for the overworked airmen to voice their displeasure at their superiors and their jobs. In any other context than singing, the words of the song would be considered mutinous.

1. The first thing they asked for, they asked for some rootbeer,
Gallons and Gallons of beautiful rootbeer,
And if we have one drink, may we also have ten?
May we have the whole brewery? Said the airmen amen!

Chorus: There were Squadron Leaders and Wing Commander and
Group Captains, too,
Hands in their pockets with nothing to do,
Stealing the drink of the poor Ac2,
May the lord look at them sideways,
May the lord look at them sideways,
May the lord look at them sideways,
Said the airmen, amen!

2. The next thing they asked for, they asked for some pay,
Mountains and mountains of beautiful pay.
And if we have one pound, may we also have ten?
May we have the whole mint, sir? Said the airmen amen!

Chorus

3. The third thing they asked for, they asked for some planes,
Hundreds and hundreds of beautiful planes.
And if we have one plane, may we also have ten?
May we have the whole factory? Said the airmen amen!

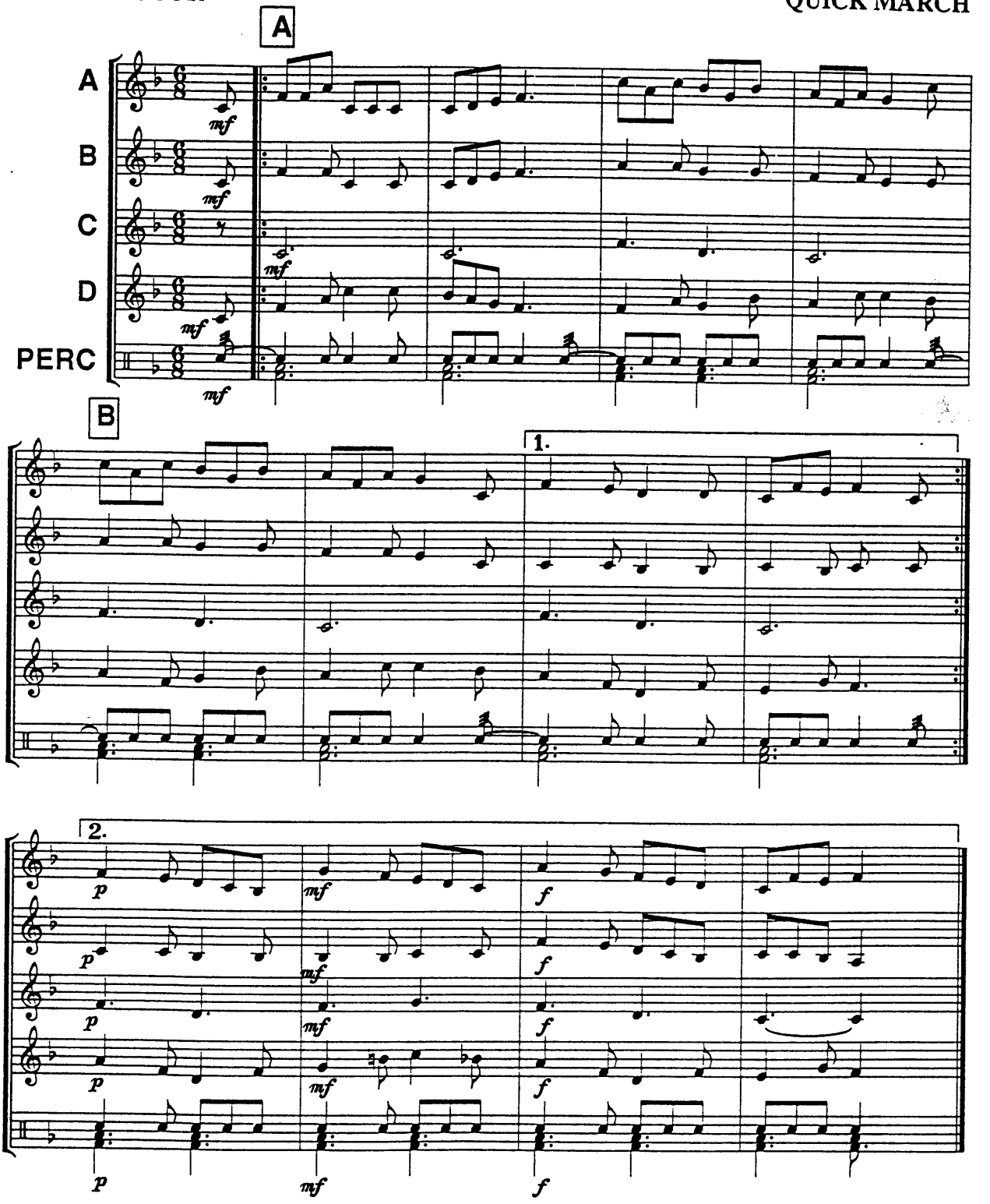
Chorus

Ac2 = Air Crewman Second Class

THE FIRST THING THEY ASKED FOR

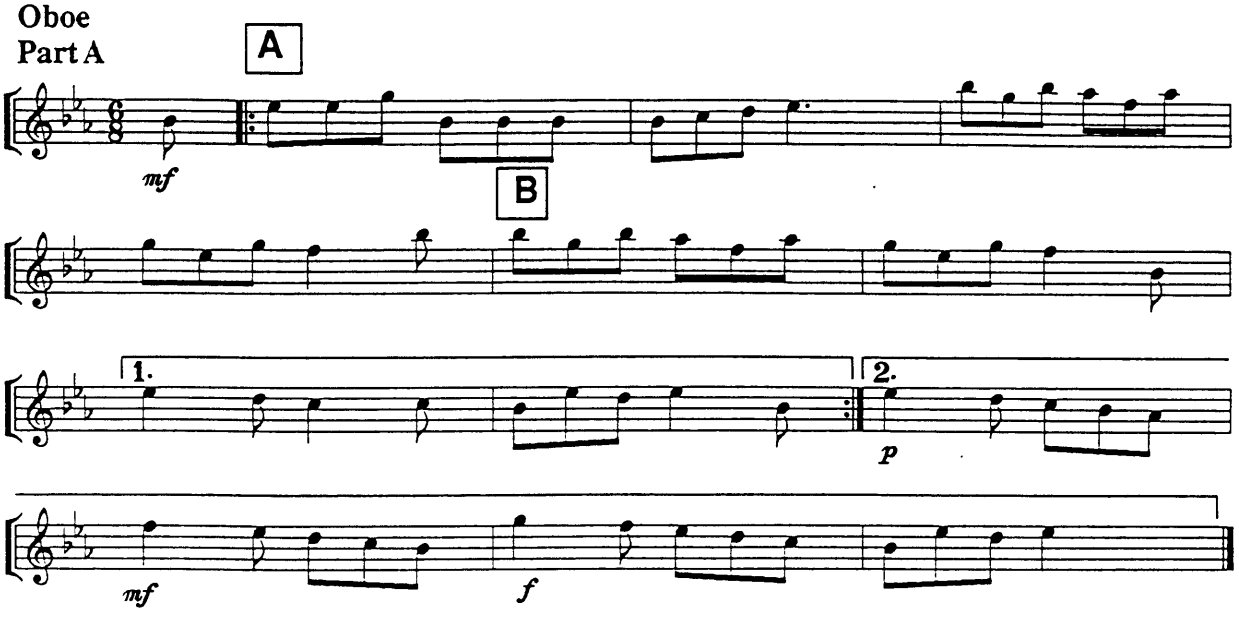
Bb CONDUCTOR

QUICK MARCH



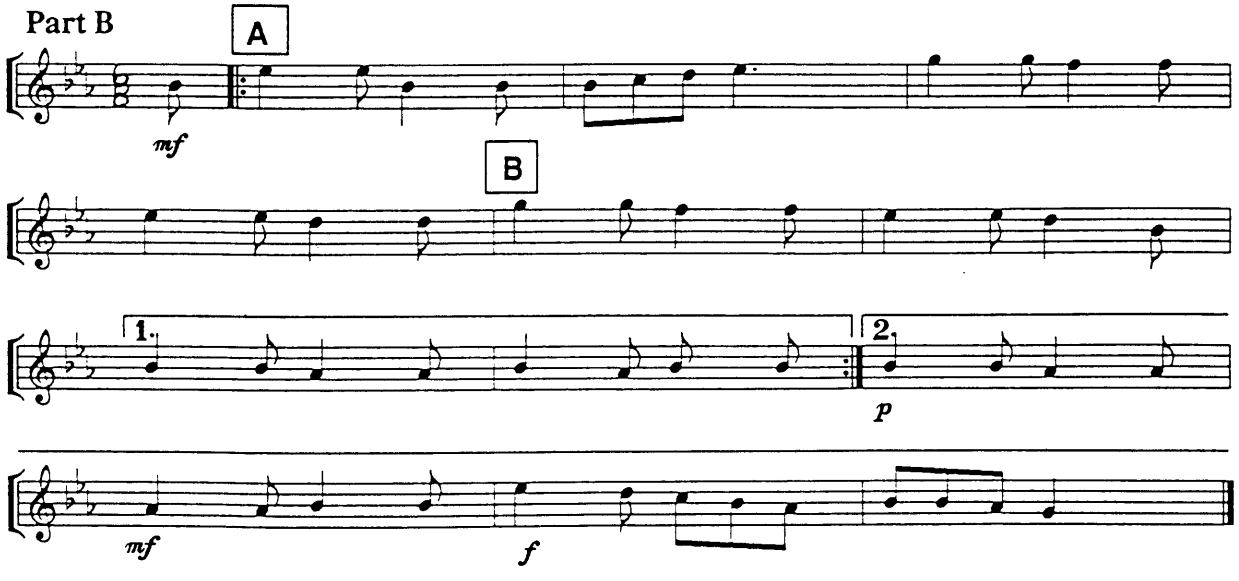
THE FIRST THING THEY ASKED FOR

Flute
Oboe
Part A



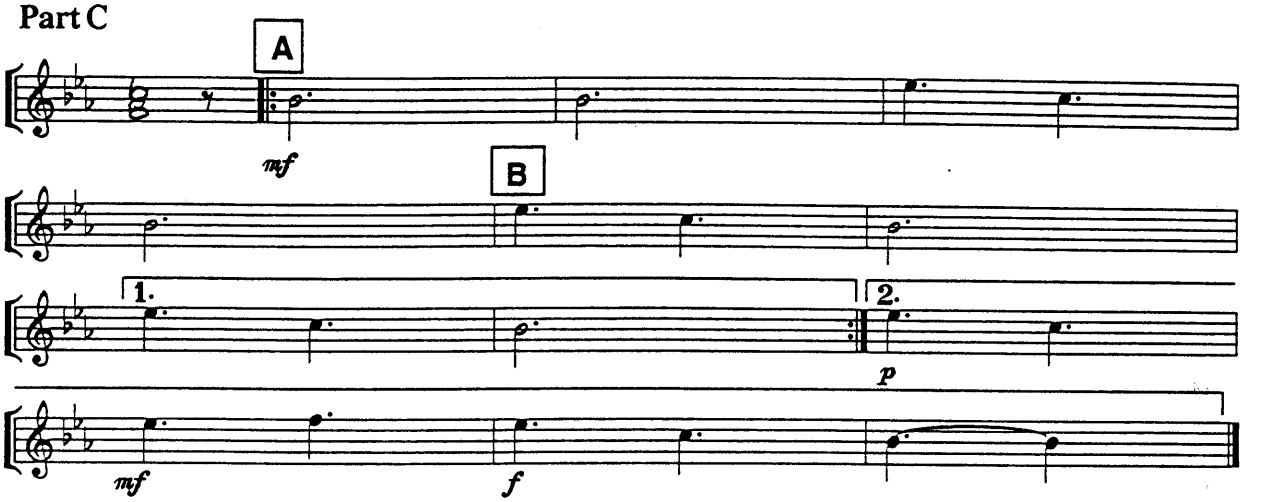
THE FIRST THING THEY ASKED FOR

Flute
Oboe
Part B



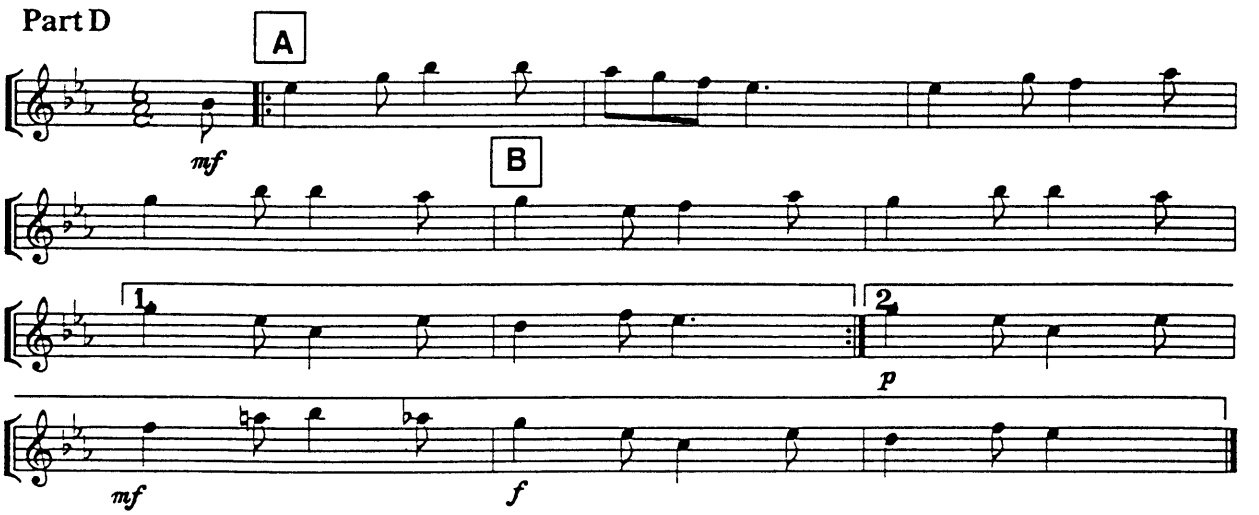
THEY FIRST THING THEY ASKED FOR

Flute
Oboe
Part C



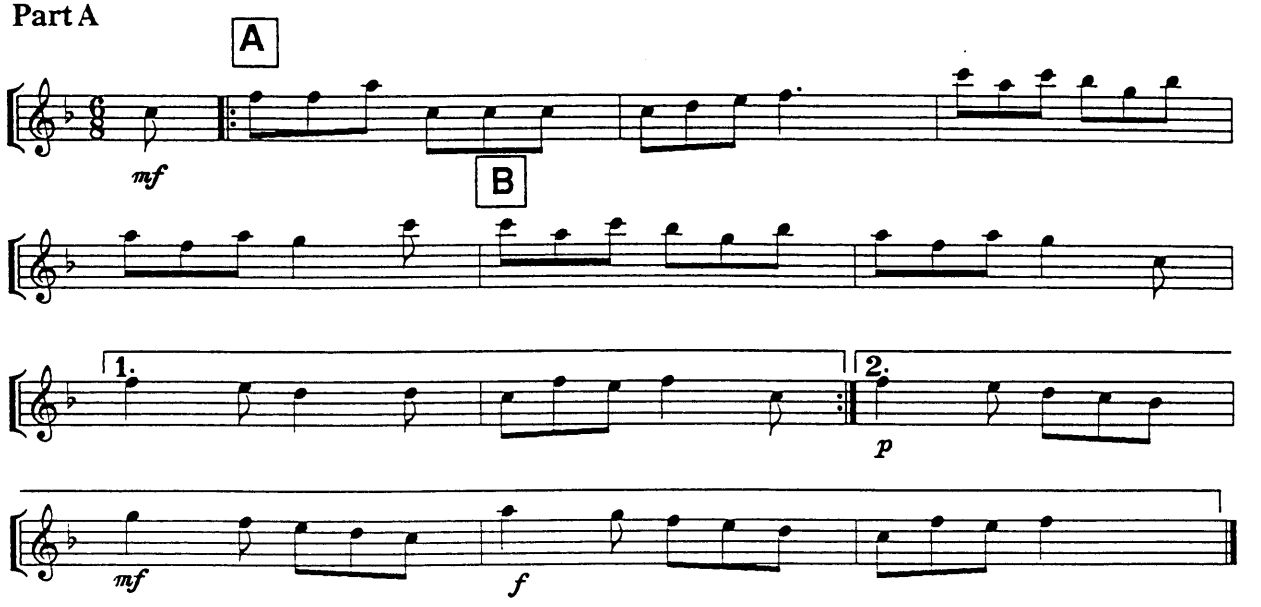
THE FIRST THING THEY ASKED FOR

Flute
Oboe
Part D



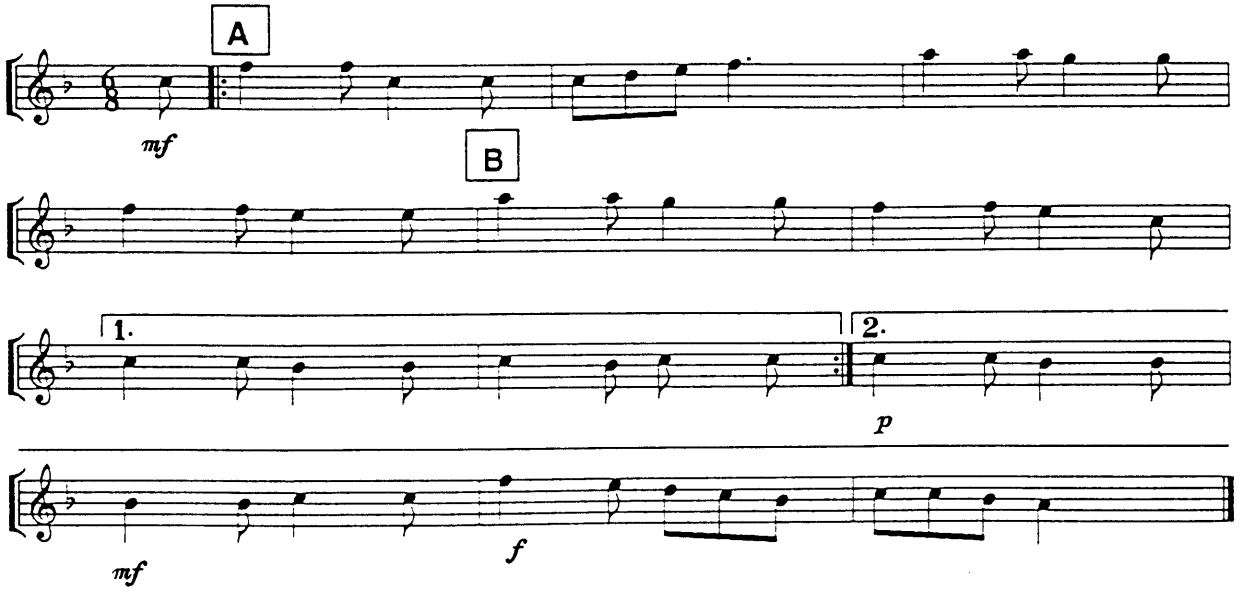
Clarinet (high)
Tenor Saxophone
Part A

THE FIRST THING THEY ASKED FOR



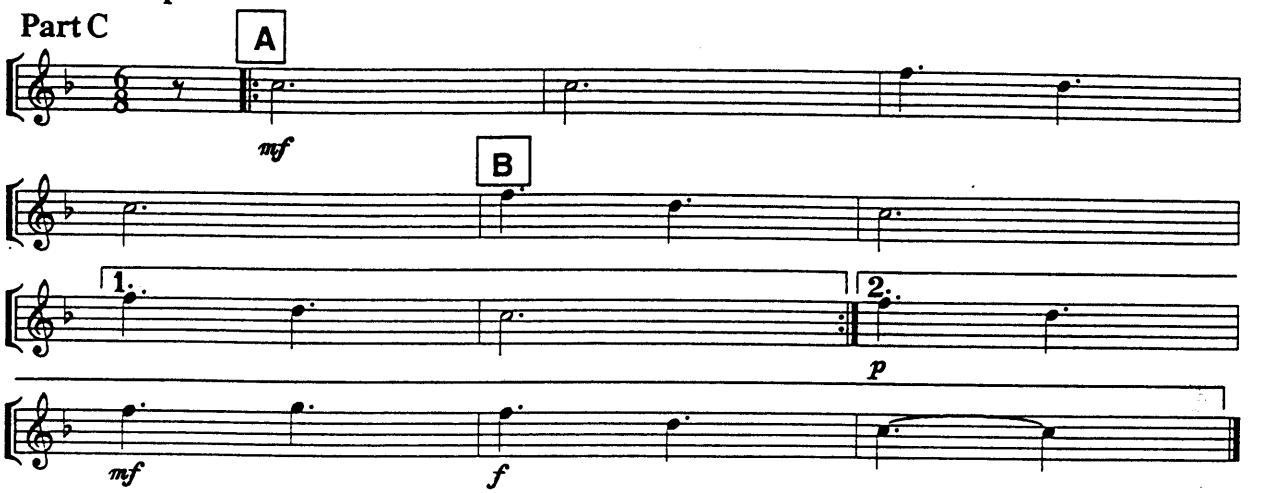
Clarinet (high)
Tenor Saxophone
Part B

THE FIRST THING THEY ASKED FOR



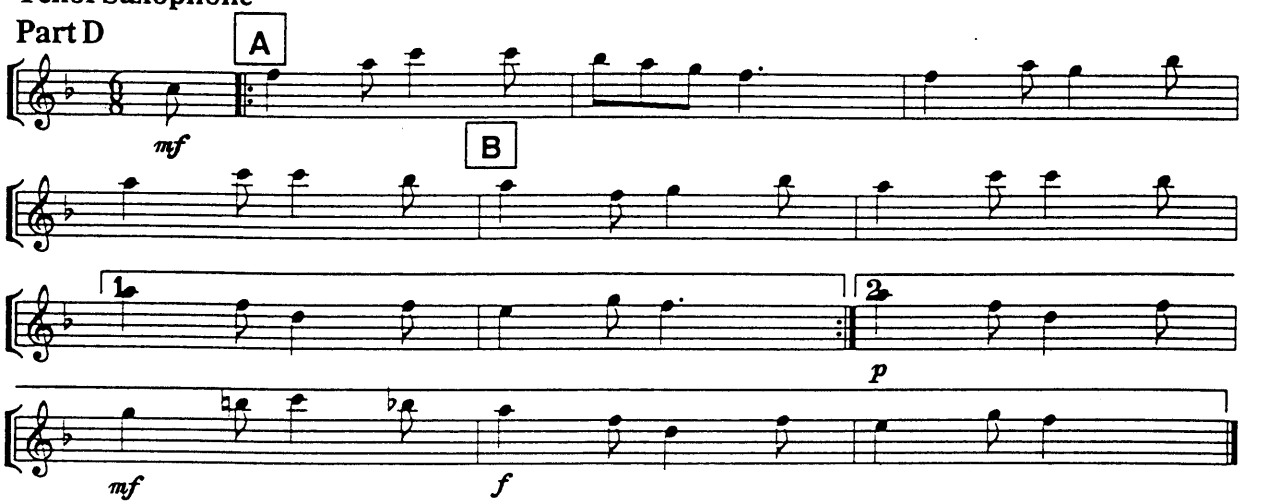
THEY FIRST THING THEY ASKED FOR

Clarinet (high)
Tenor Saxophone
Part C



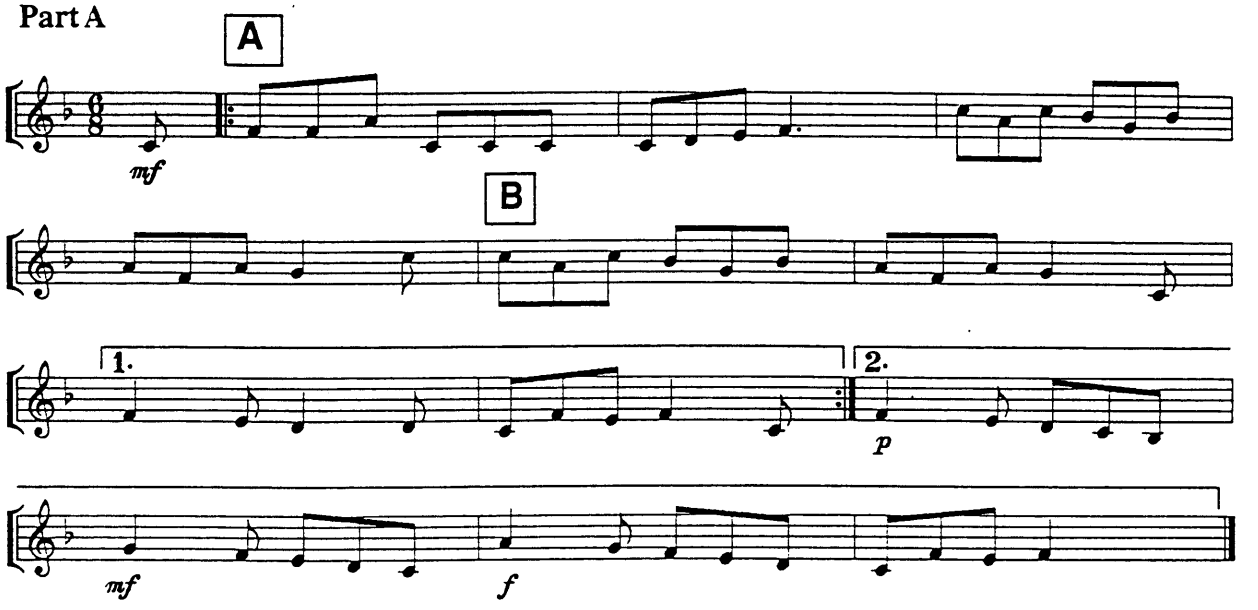
THE FIRST THING THEY ASKED FOR

Clarinet (high)
Tenor Saxophone
Part D



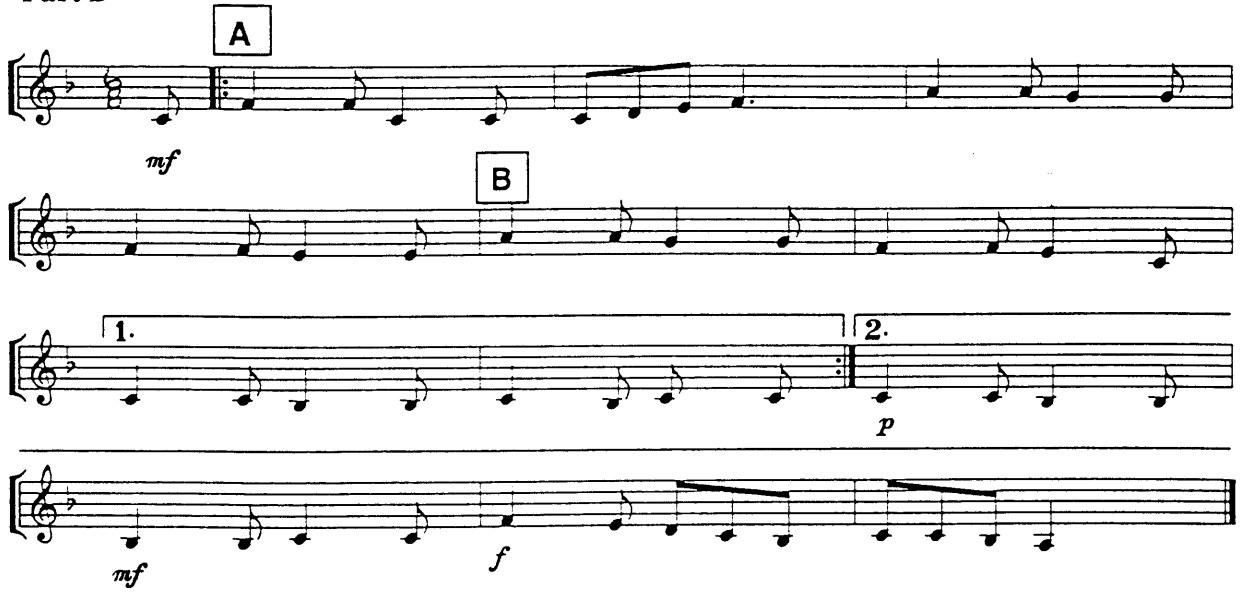
THE FIRST THING THEY ASKED FOR

Bass Clarinet
Part A



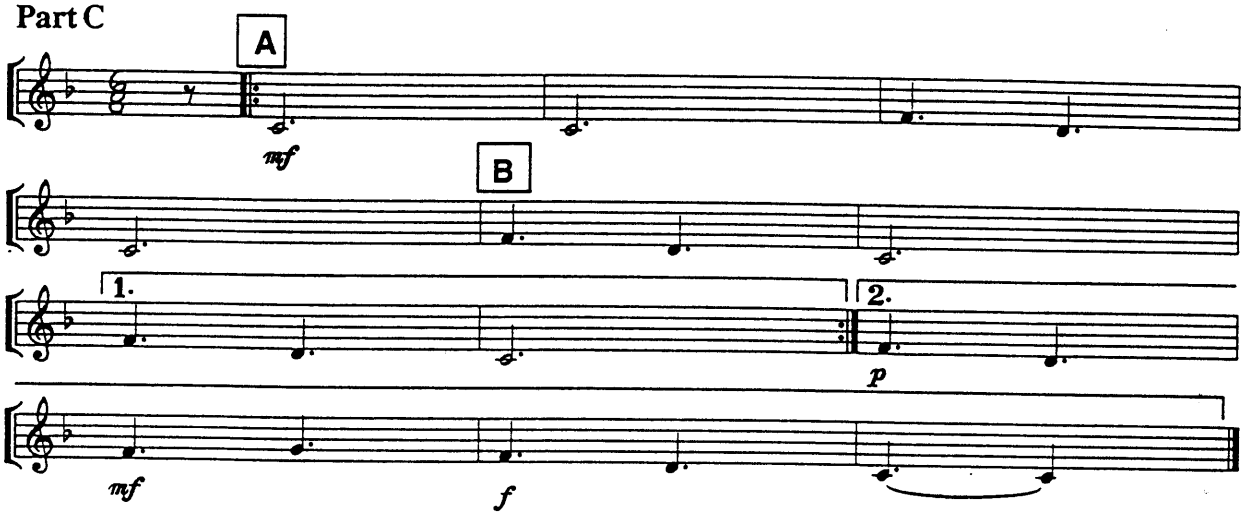
THE FIRST THING THEY ASKED FOR

Bass Clarinet
Part B



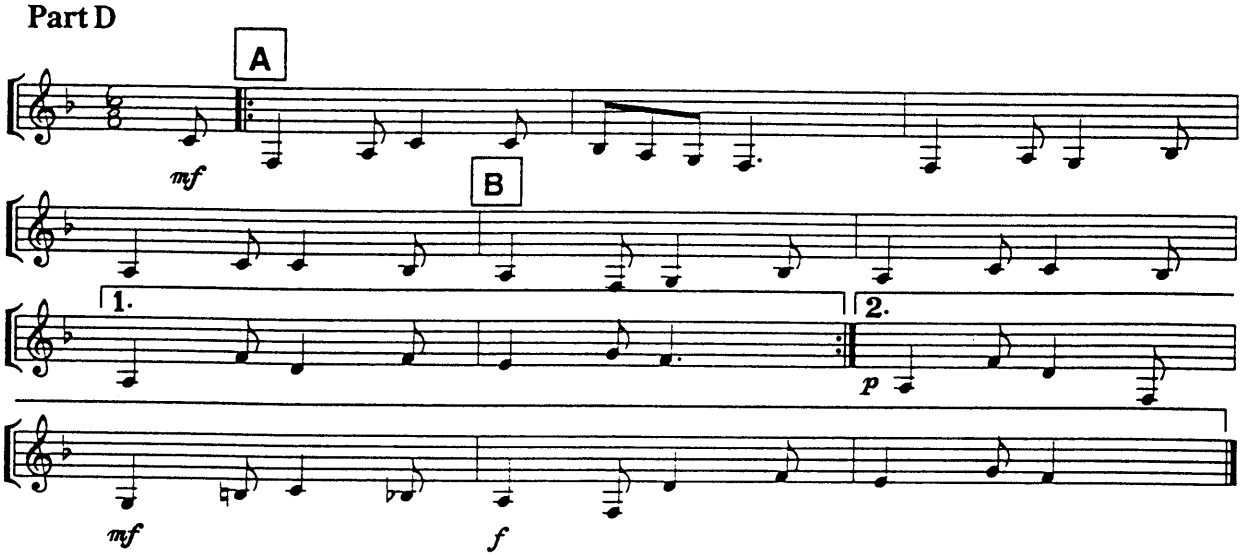
THEY FIRST THING
THEY ASKED FOR

Bass Clarinet
Part C



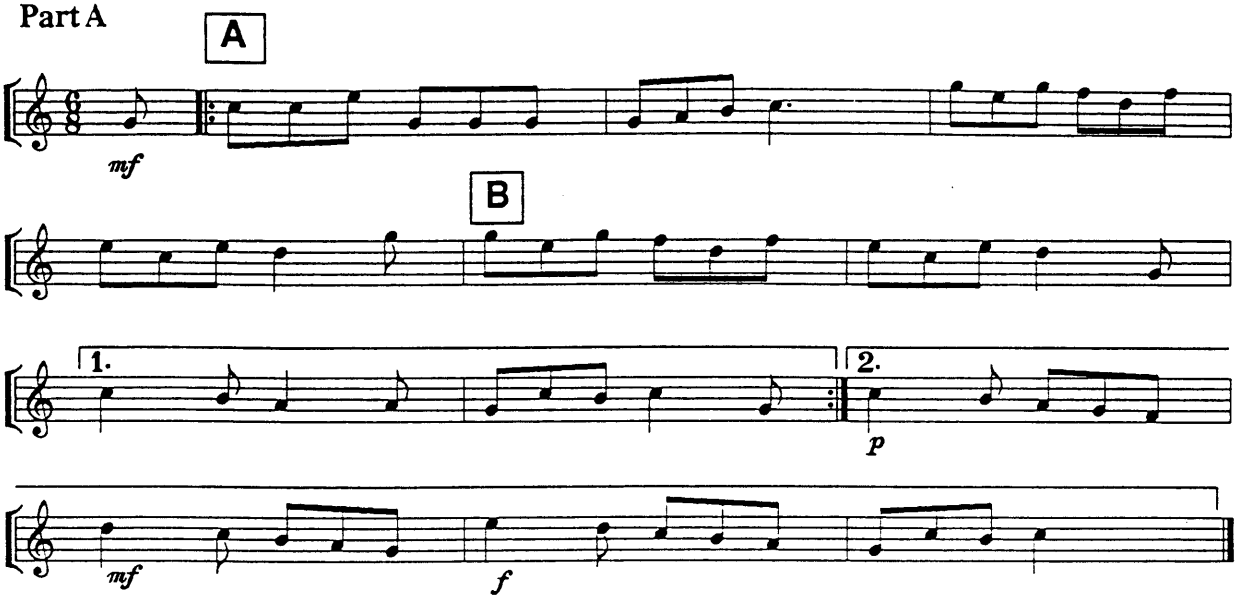
THE FIRST THING
THEY ASKED FOR

Bass Clarinet
Part D



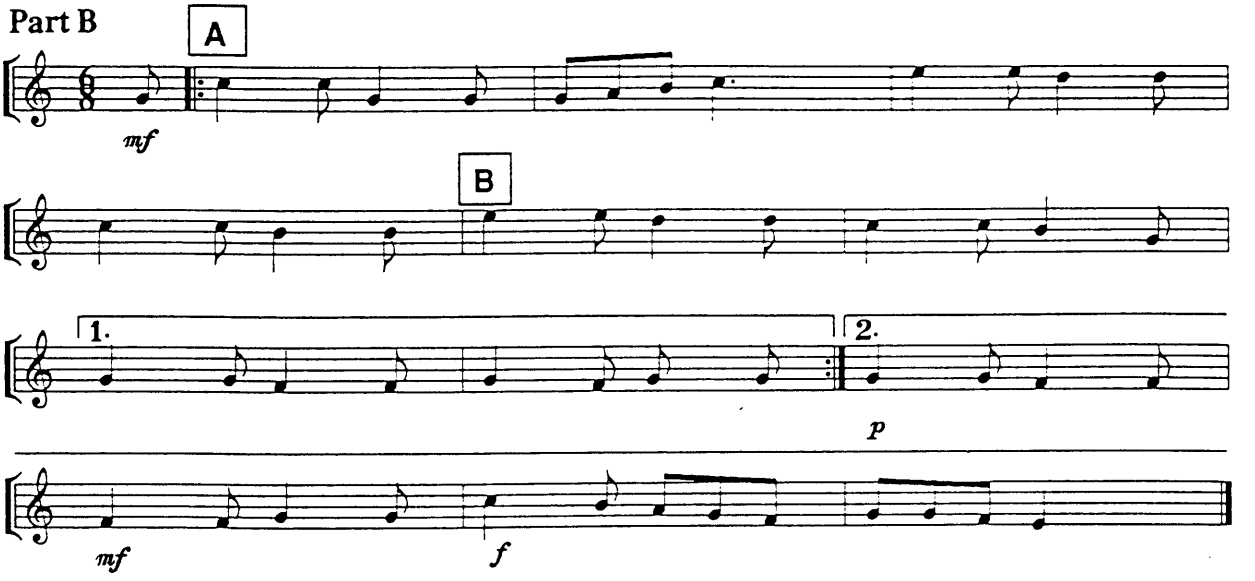
Alto Saxophone
Baritone Saxophone
Part A

THE FIRST THING THEY ASKED FOR



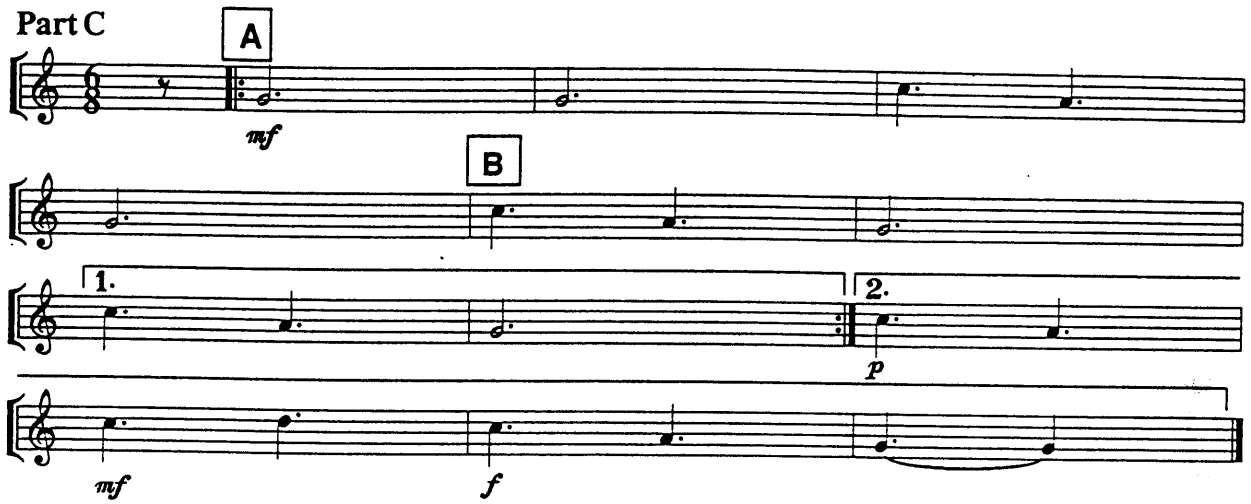
Alto Saxophone
Baritone Saxophone
Part B

THE FIRST THING THEY ASKED FOR



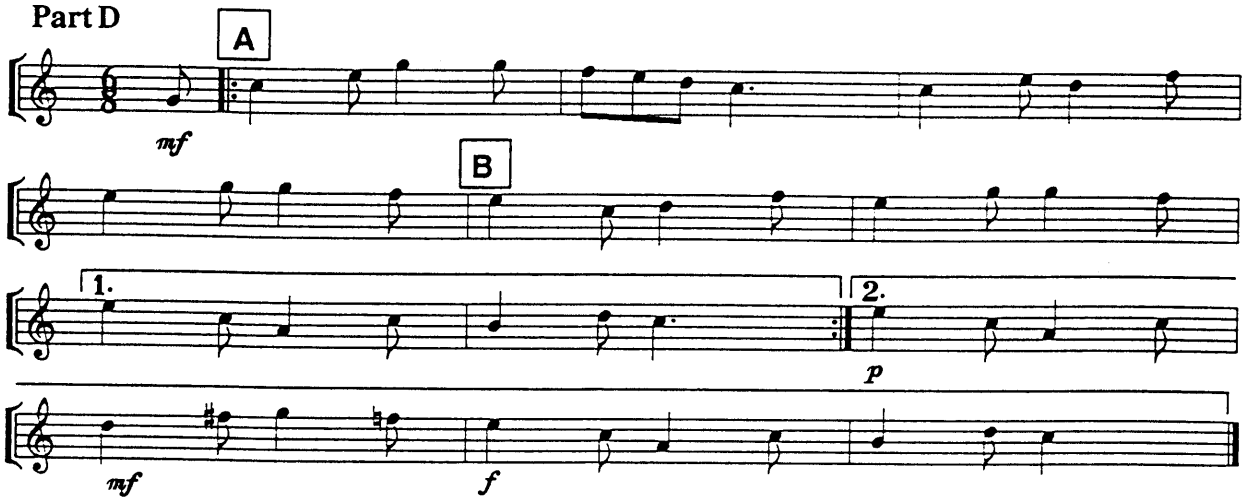
THEY FIRST THING THEY ASKED FOR

Alto Saxophone
Baritone Saxophone
Part C



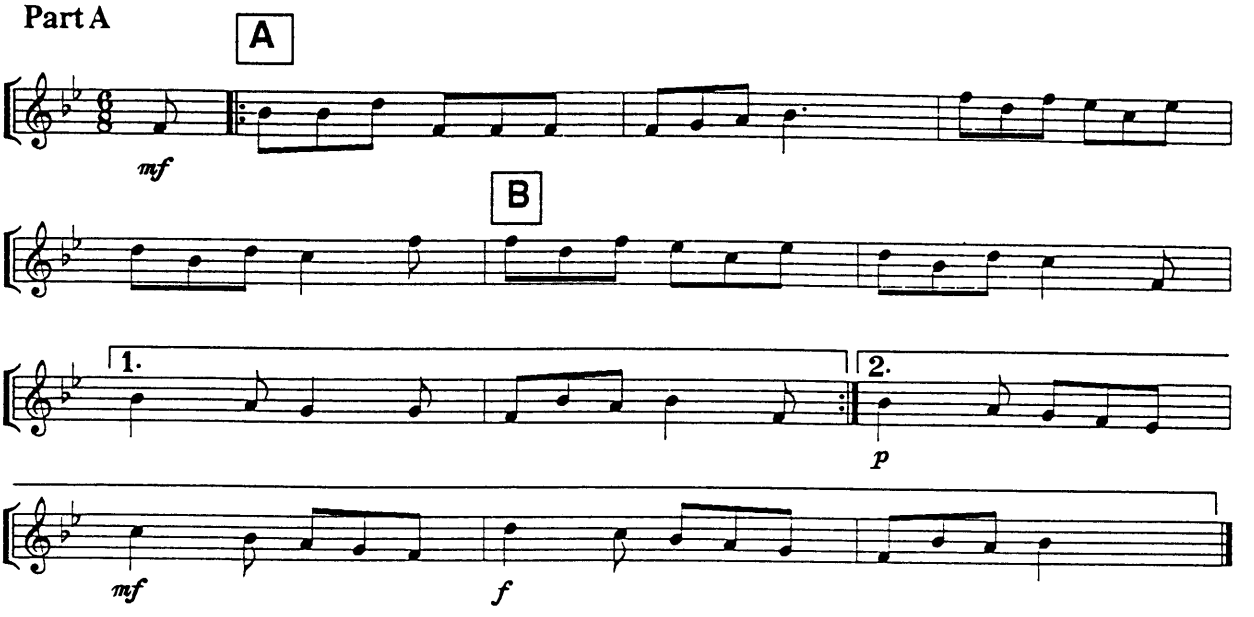
THE FIRST THING THEY ASKED FOR

Alto Saxophone
Baritone Saxophone
Part D



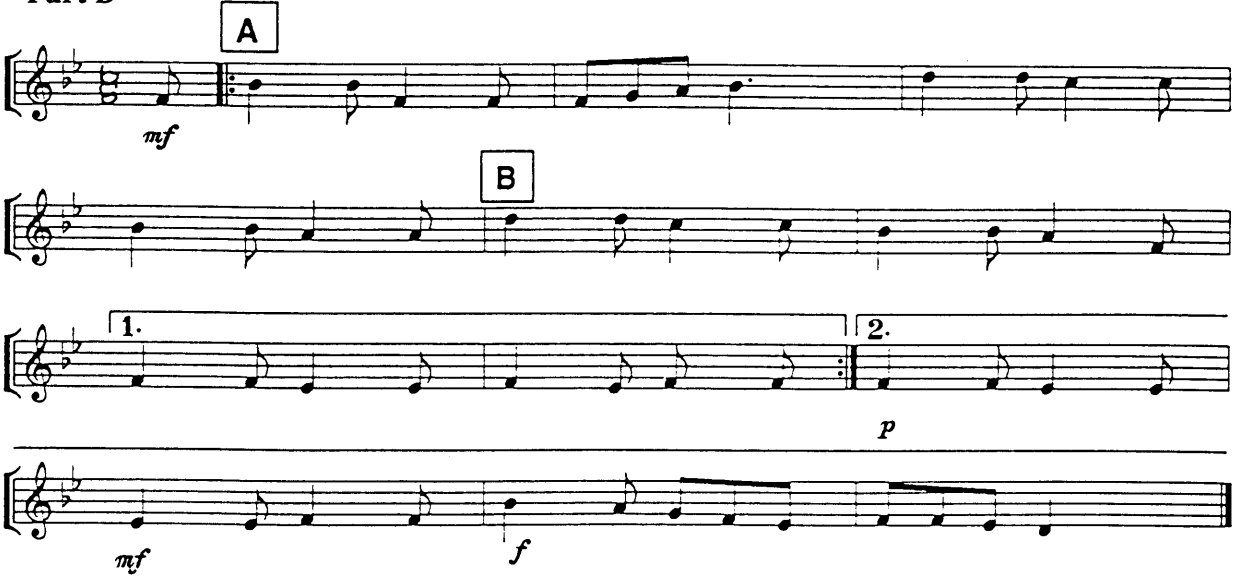
THE FIRST THING THEY ASKED FOR

French Horn
Part A



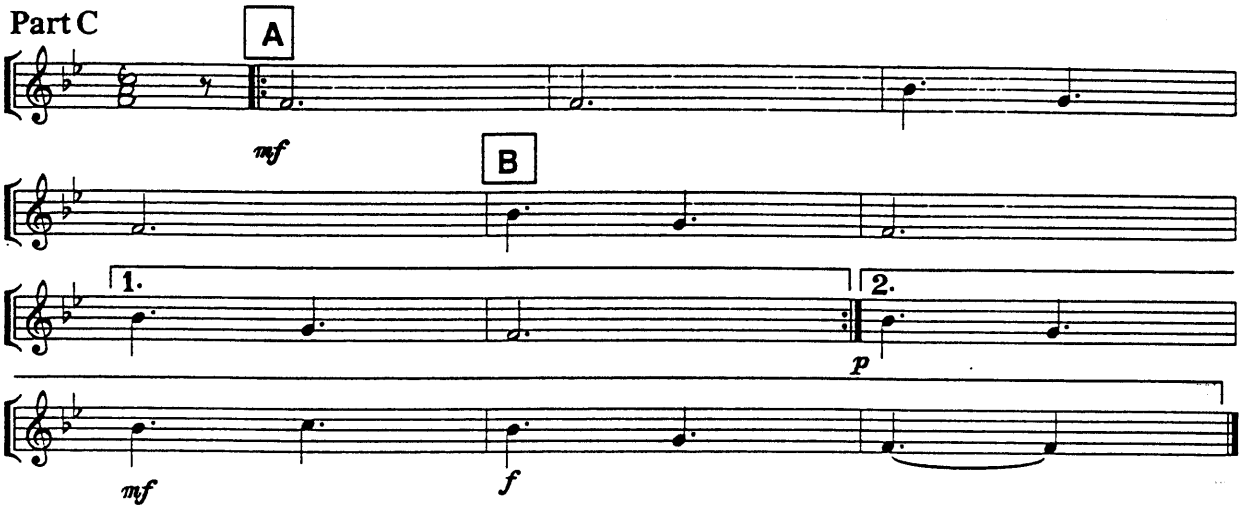
THE FIRST THING THEY ASKED FOR

French Horn
Part B



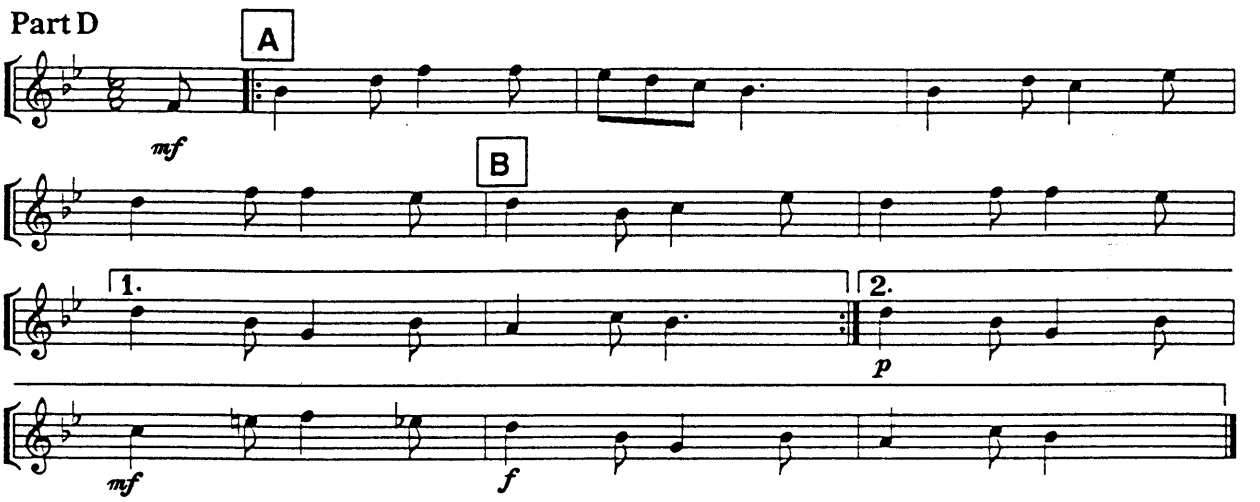
THEY FIRST THING
THEY ASKED FOR

French Horn
Part C



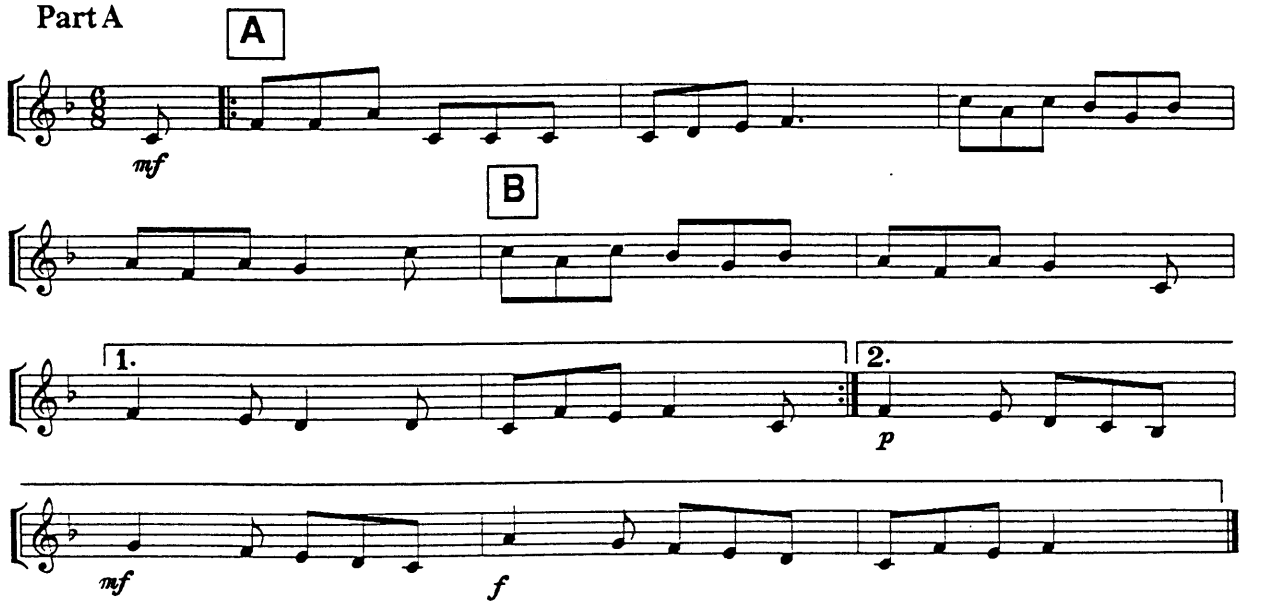
THE FIRST THING
THEY ASKED FOR

French Horn
Part D



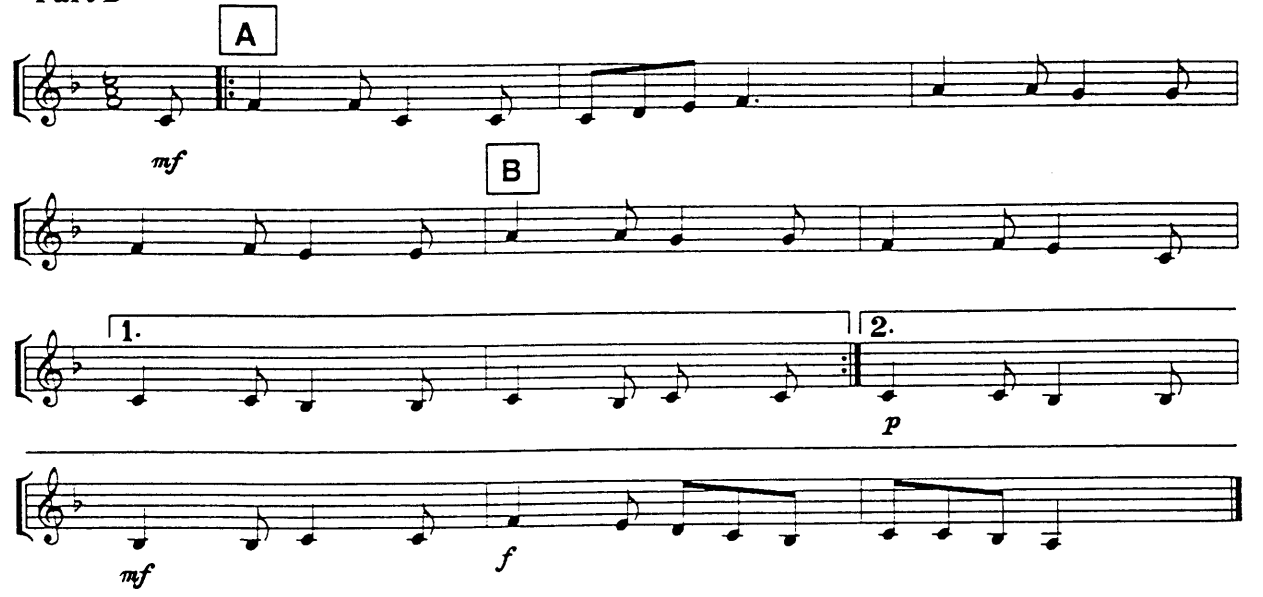
Trumpet
Baritone T.C.
Clarinet(low)
Part A

THE FIRST THING THEY ASKED FOR



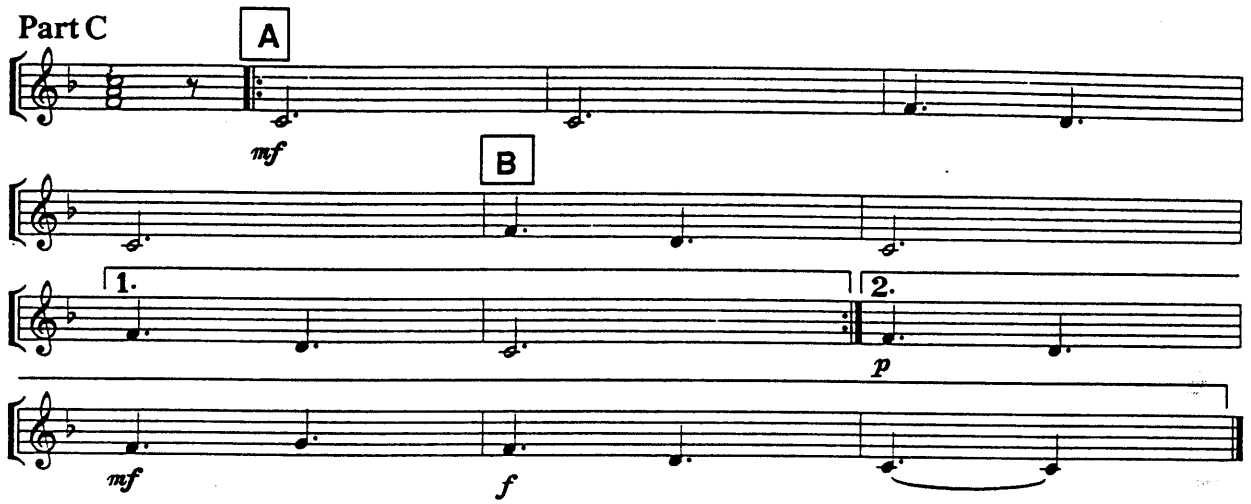
Trumpet
Baritone T.C.
Clarinet(low)
Part B

THE FIRST THING THEY ASKED FOR



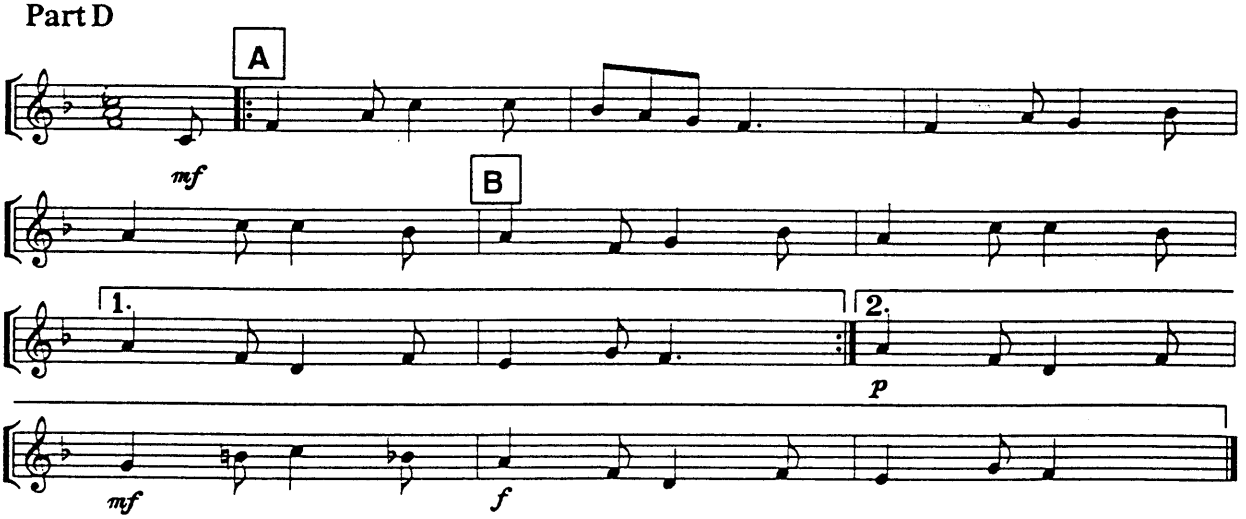
Trumpet
Baritone T.C.
Clarinet (low)
Part C

THEY FIRST THING THEY ASKED FOR



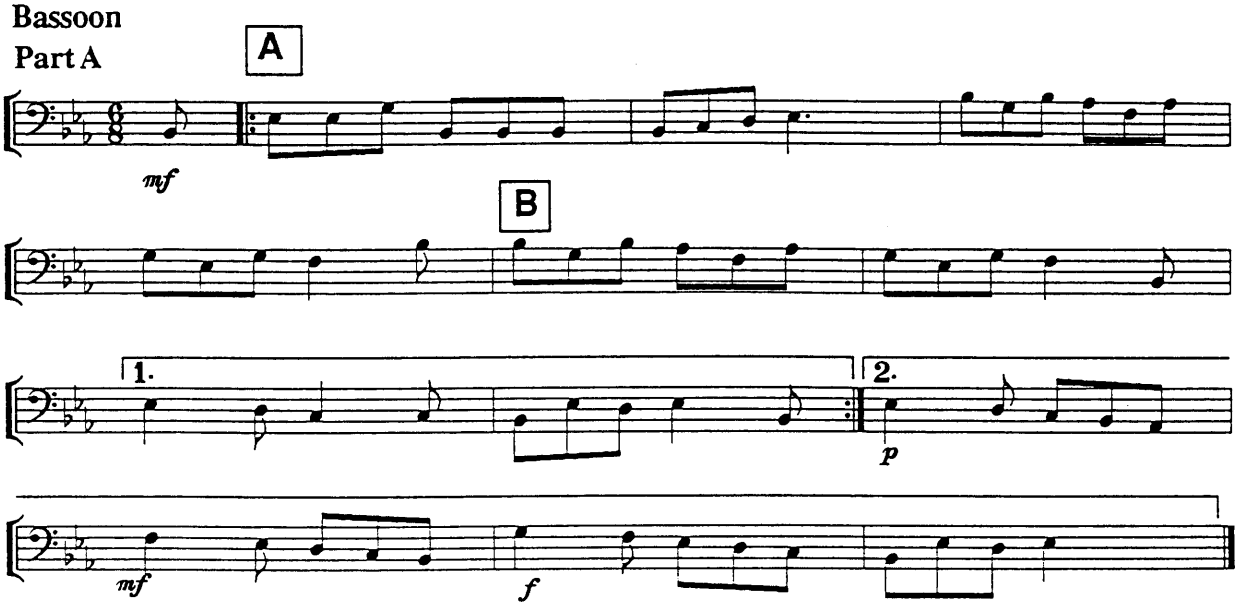
Trumpet
Baritone T.C.
Clarinet (low)
Part D

THE FIRST THING THEY ASKED FOR



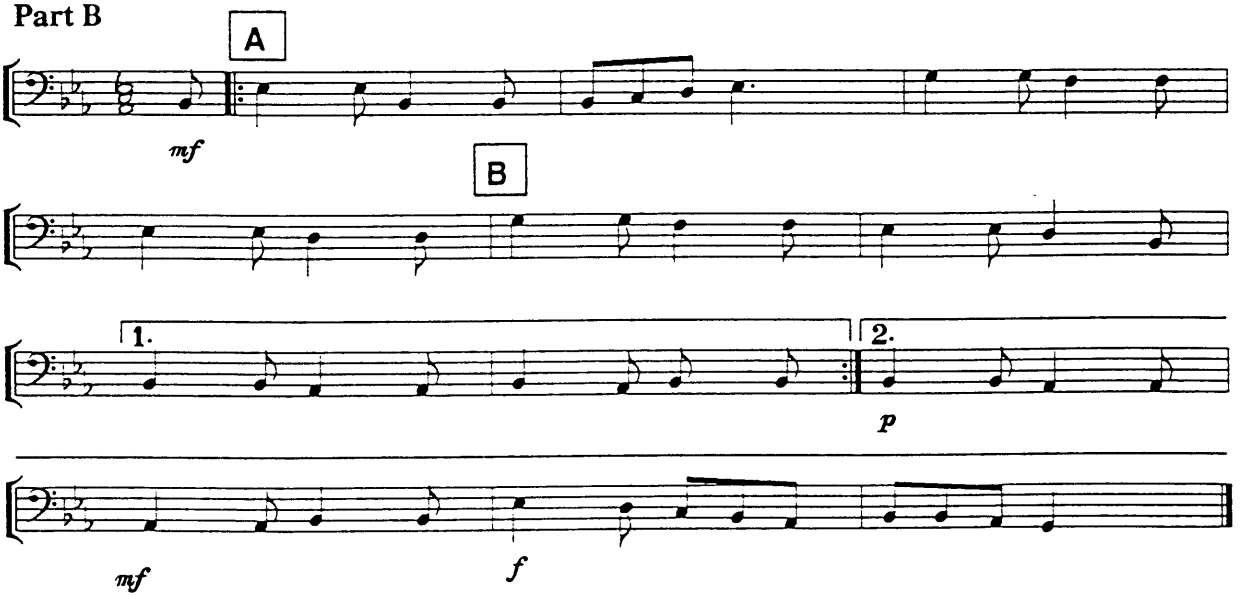
Trombone
Baritone B.C.
Bassoon
Part A

THE FIRST THING THEY ASKED FOR



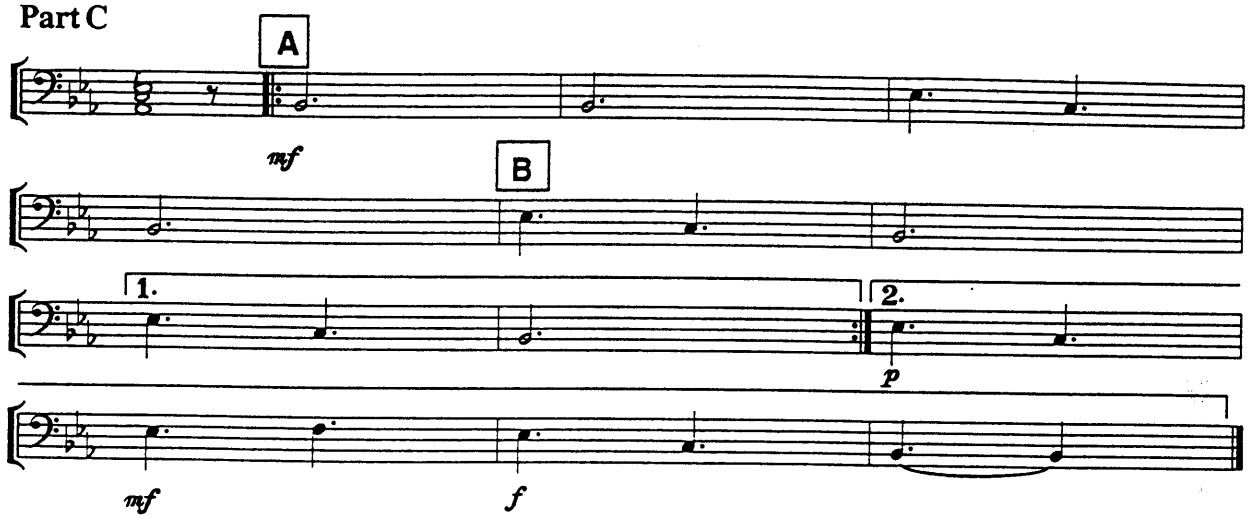
Trombone
Baritone B.C.
Bassoon
Part B

THE FIRST THING THEY ASKED FOR



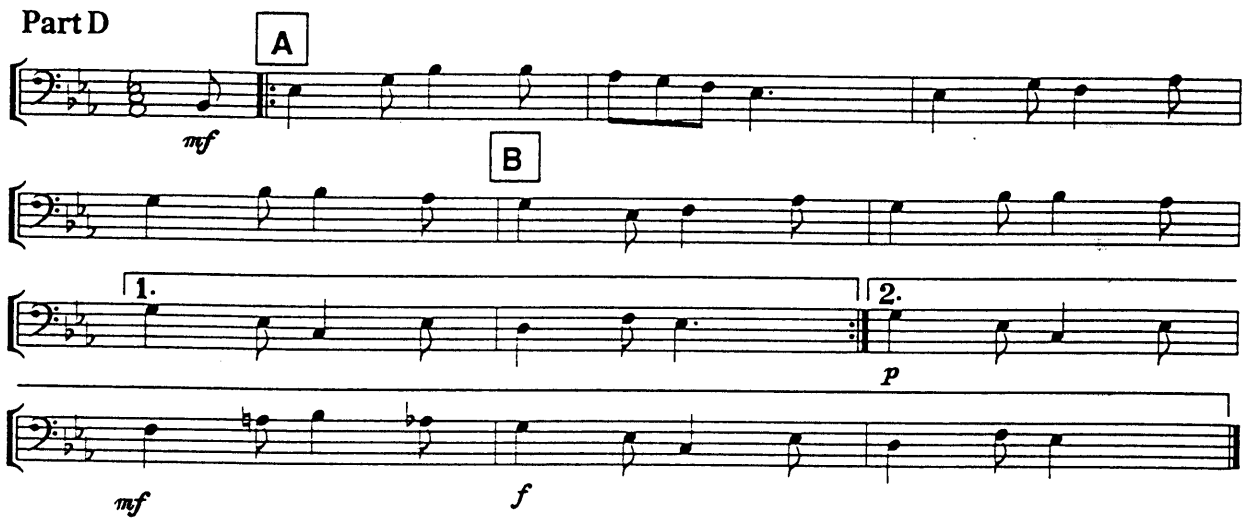
Trombone
Baritone B.C.
Bassoon
Part C

THEY FIRST THING THEY ASKED FOR



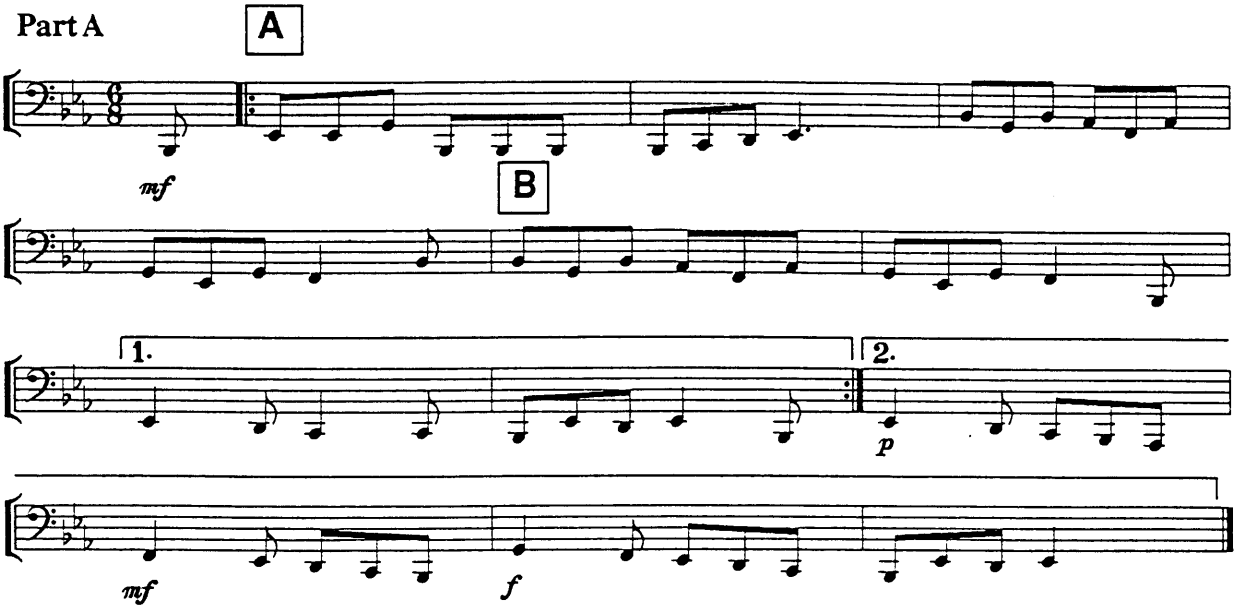
Trombone
Baritone B.C.
Bassoon
Part D

THE FIRST THING THEY ASKED FOR



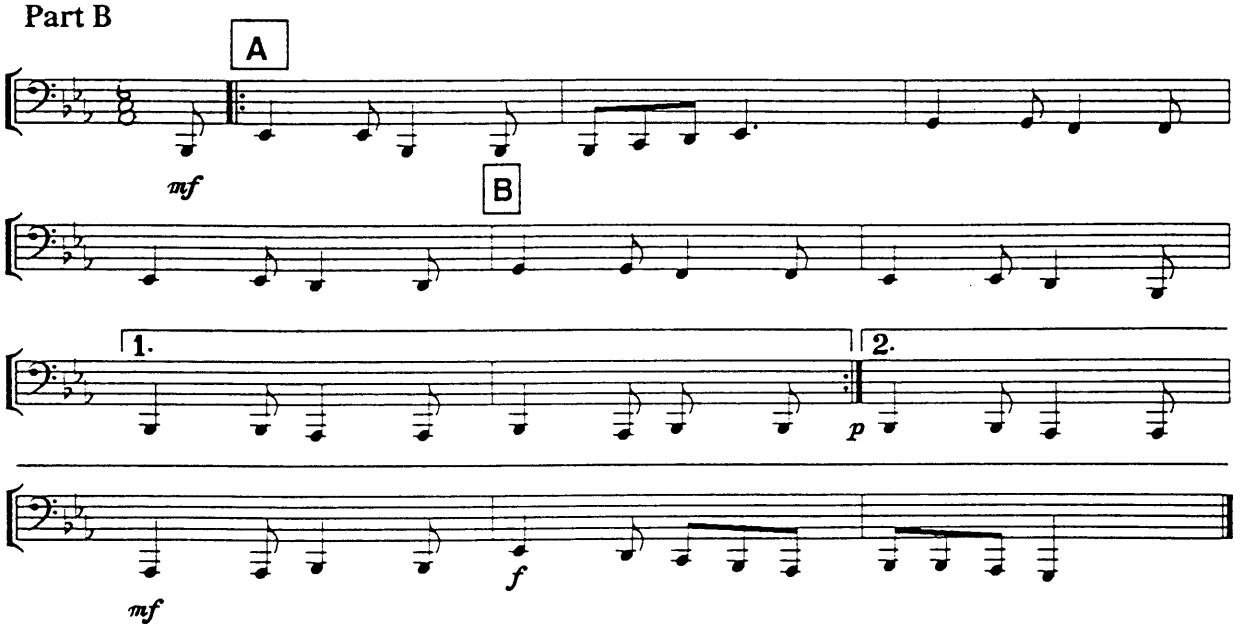
THE FIRST THING THEY ASKED FOR

Tuba
Part A



THE FIRST THING THEY ASKED FOR

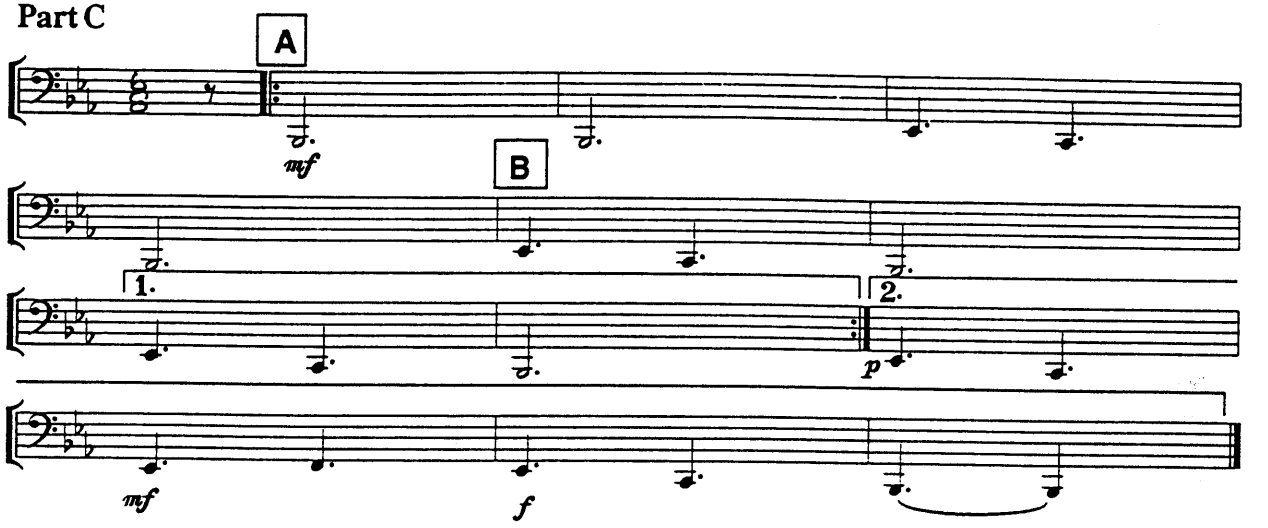
Tuba
Part B



THEY FIRST THING
THEY ASKED FOR

Tuba

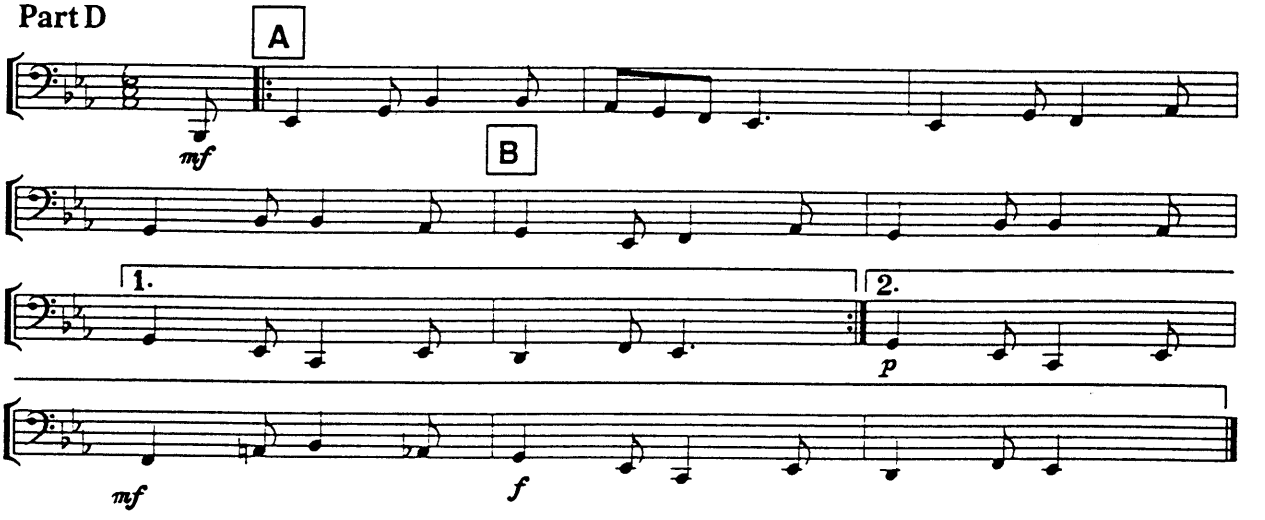
Part C



THE FIRST THING
THEY ASKED FOR

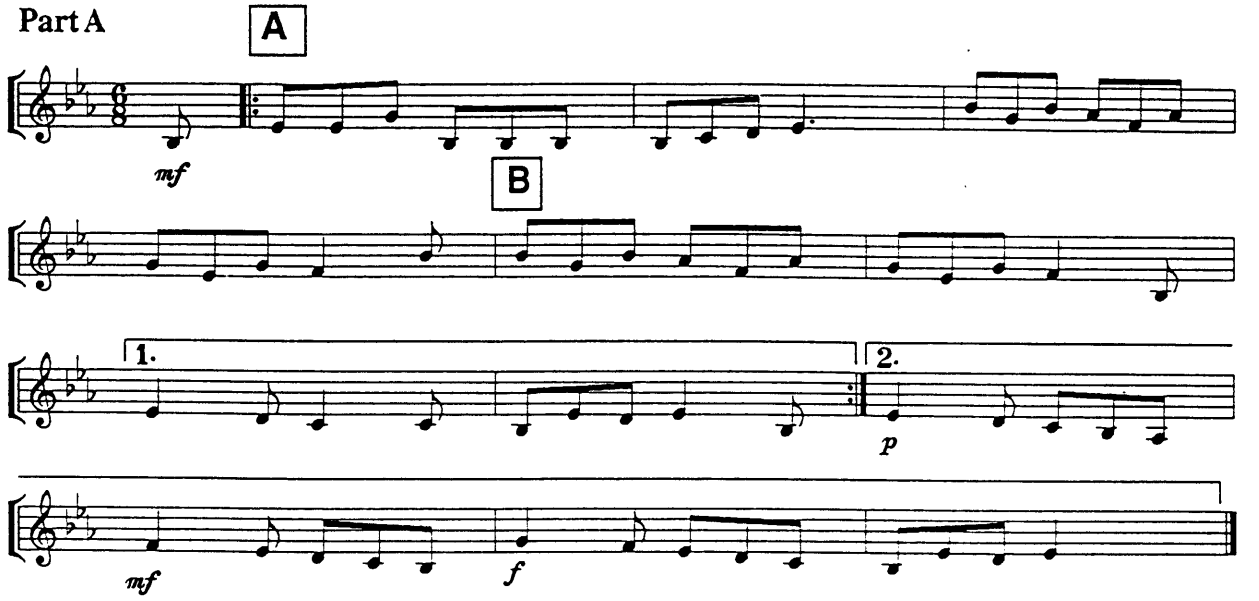
Tuba

Part D



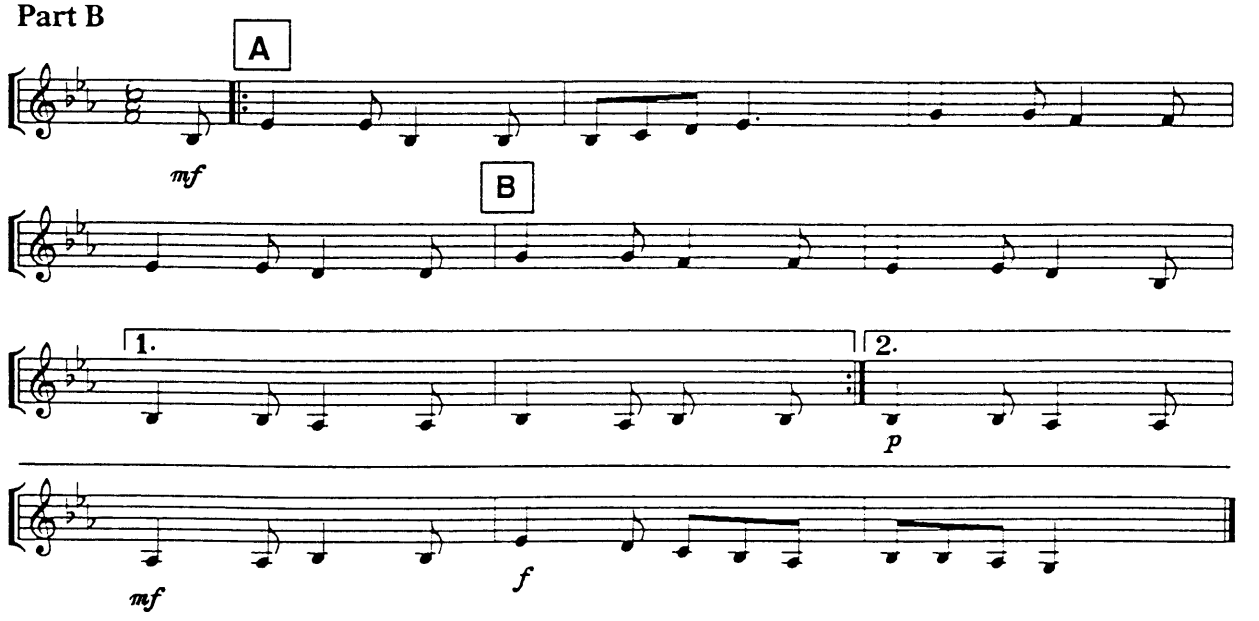
THE FIRST THING THEY ASKED FOR

Bells
Part A



THE FIRST THING THEY ASKED FOR

Bells
Part B



THEY FIRST THING
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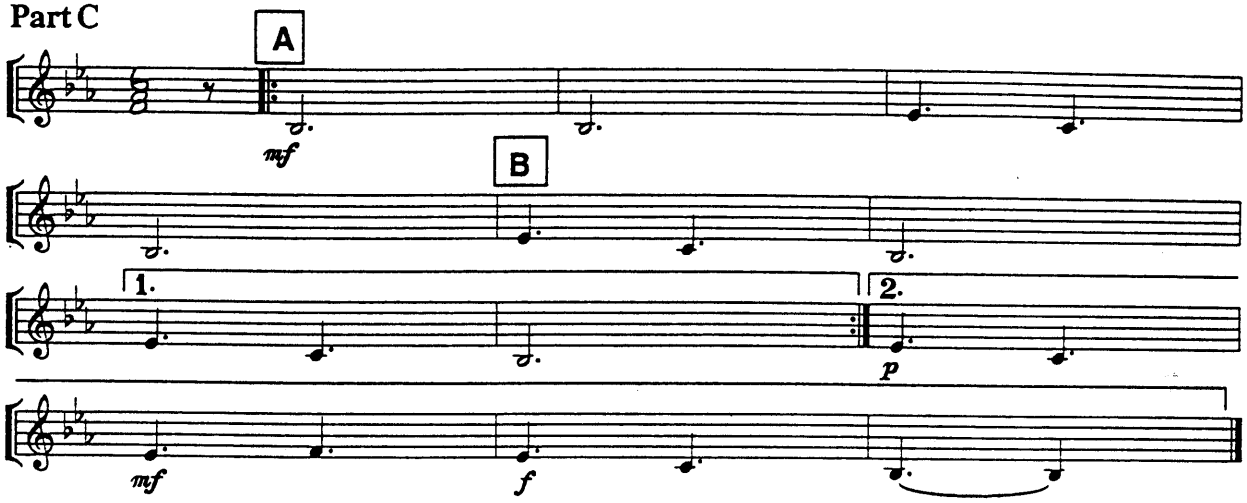
Bells
Part C



THE FIRST THING
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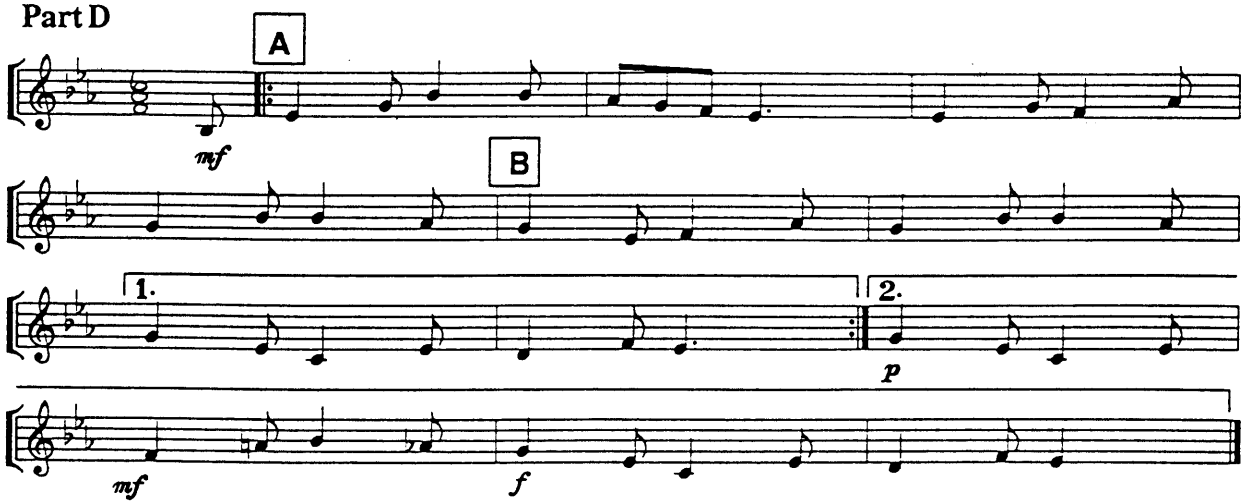
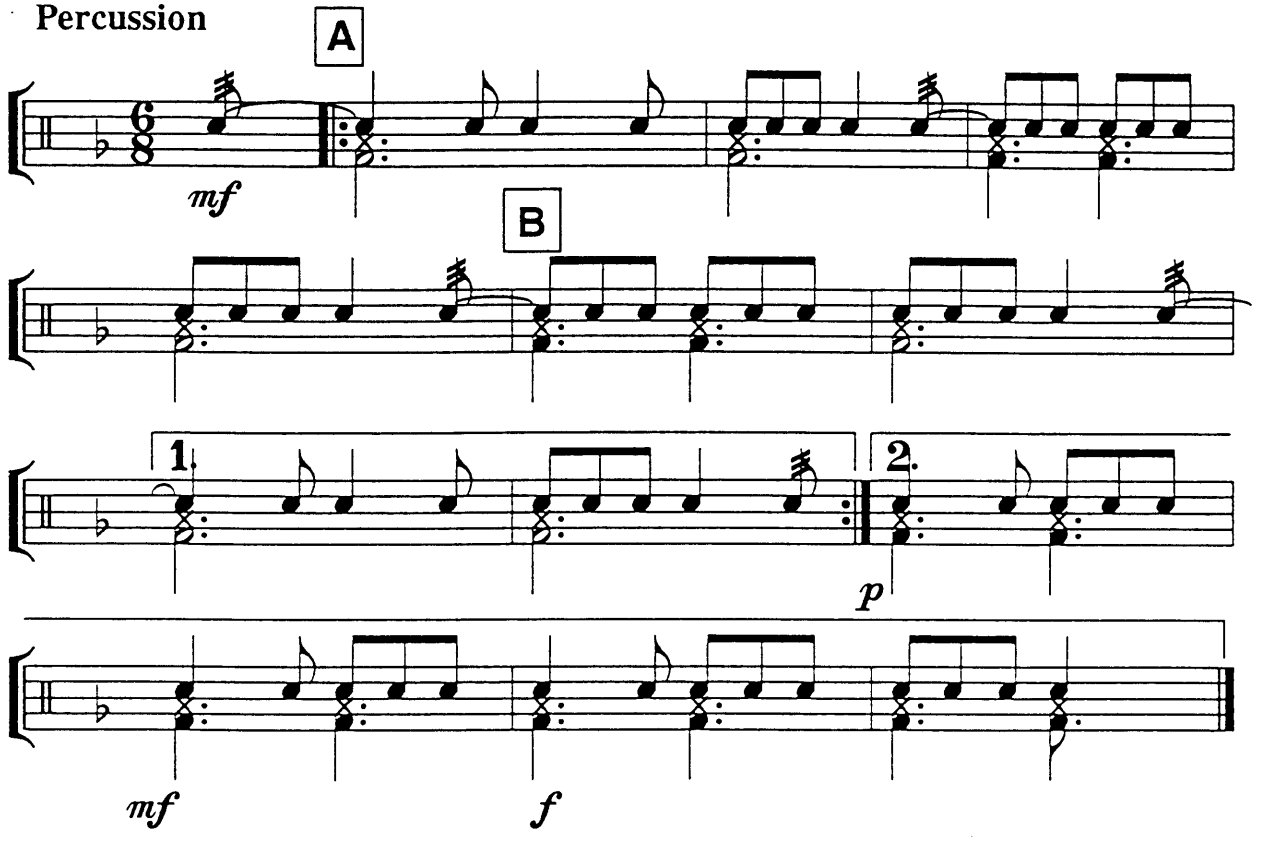
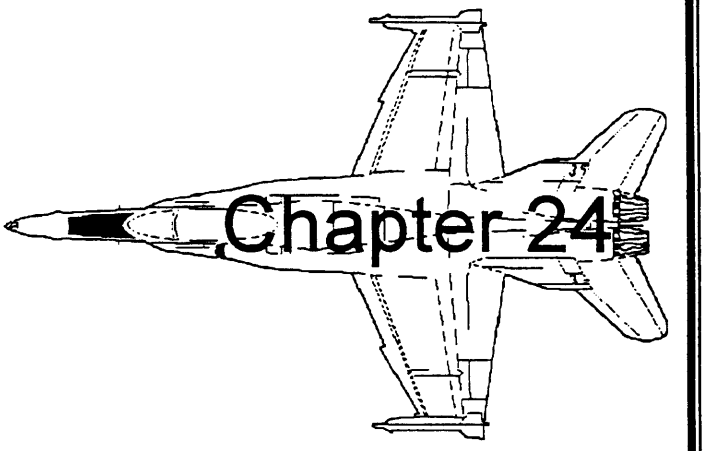
Bells
Part D



THE FIRST THING THEY ASKED FOR



Flagships of the Air

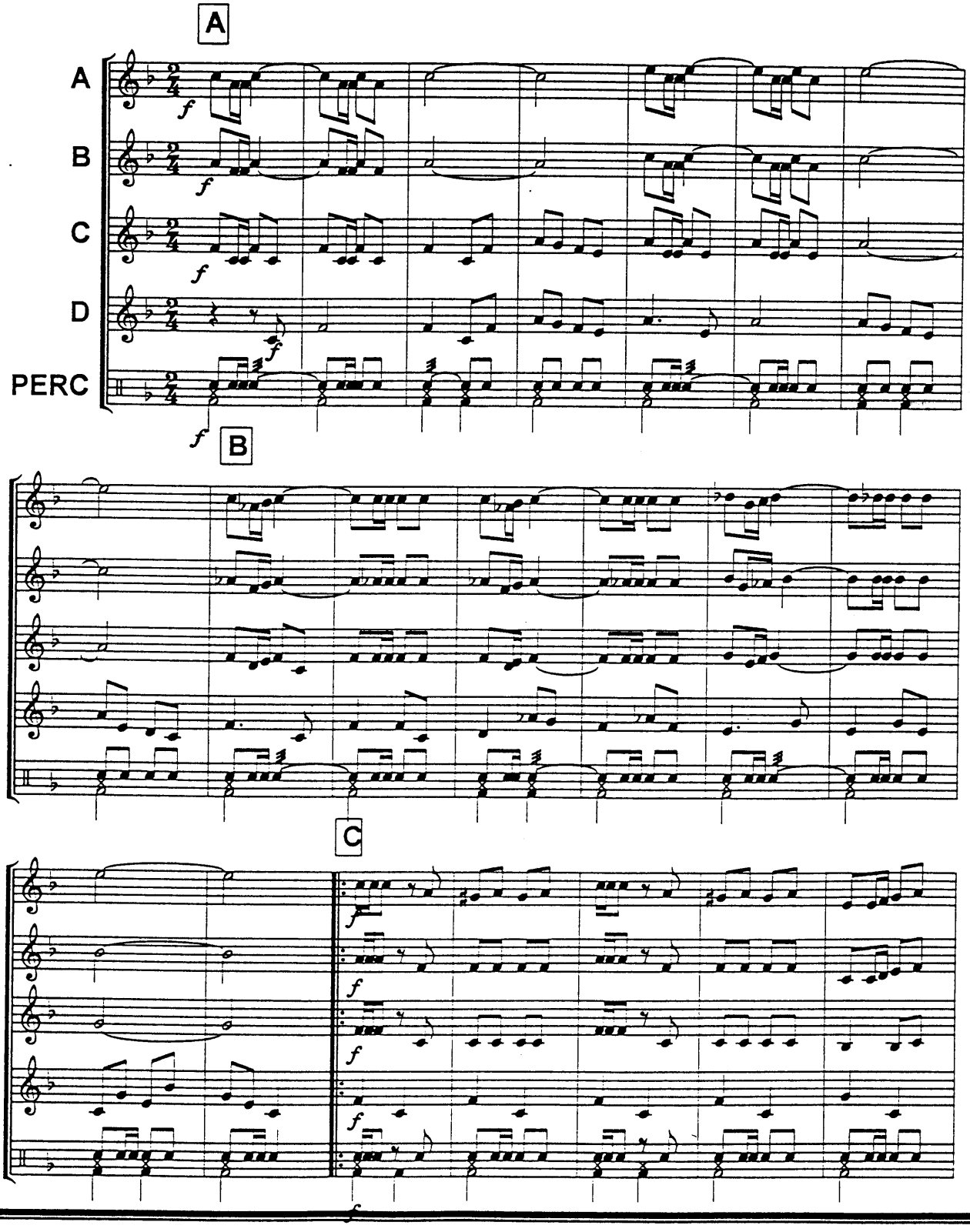


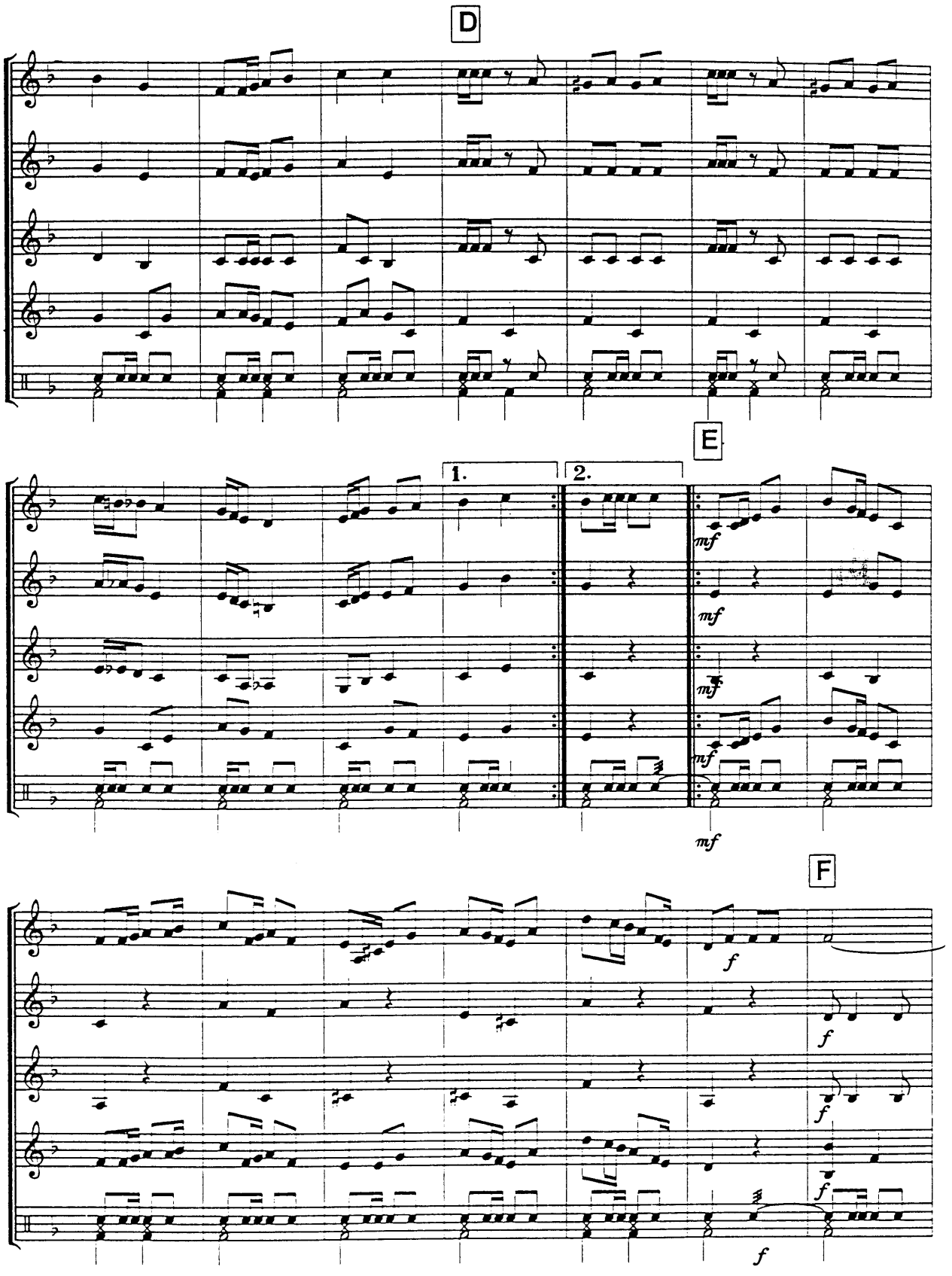
Chapter 24

FLAGSHIPS OF THE AIR

Bb CONDUCTOR

QUICK MARCH

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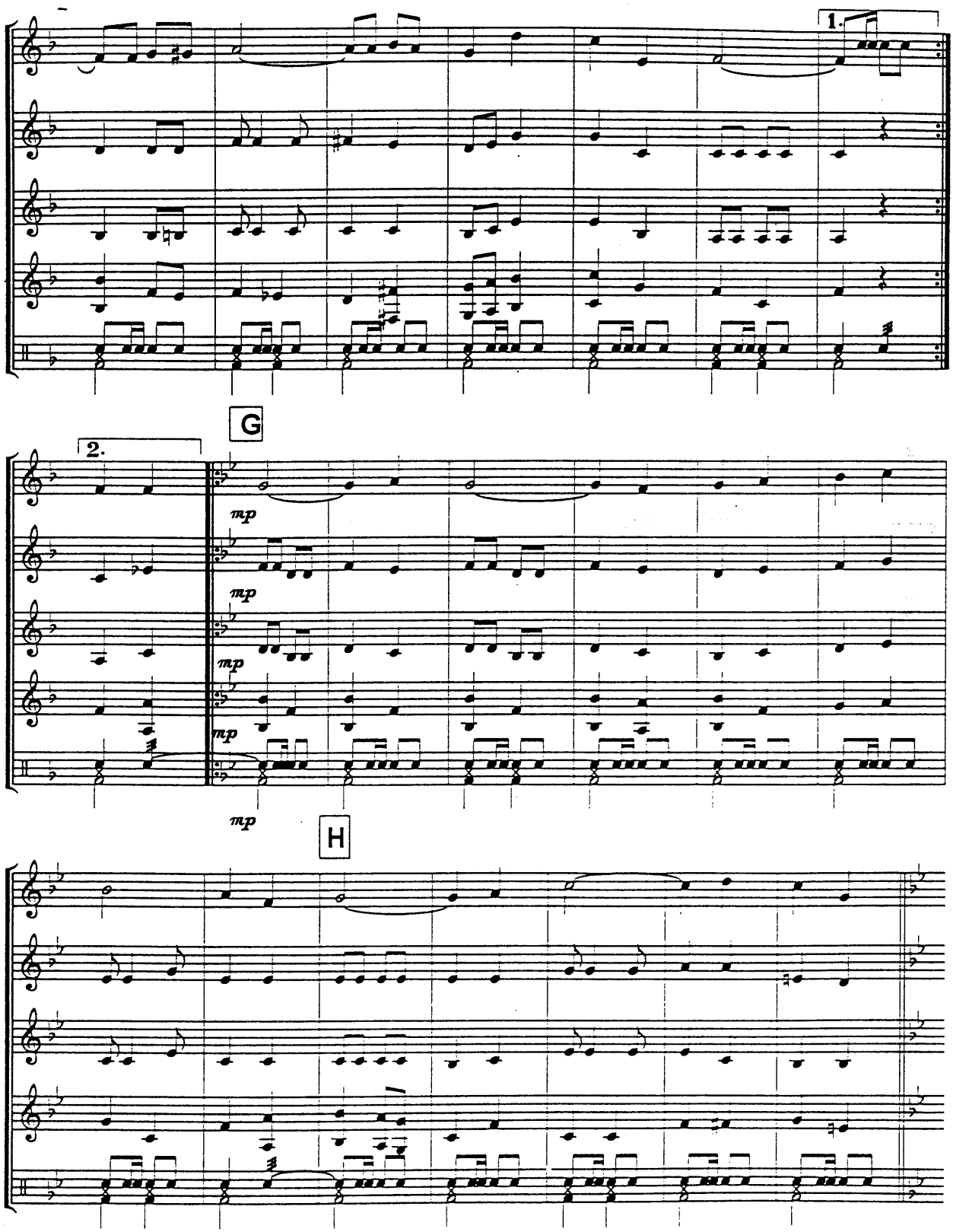
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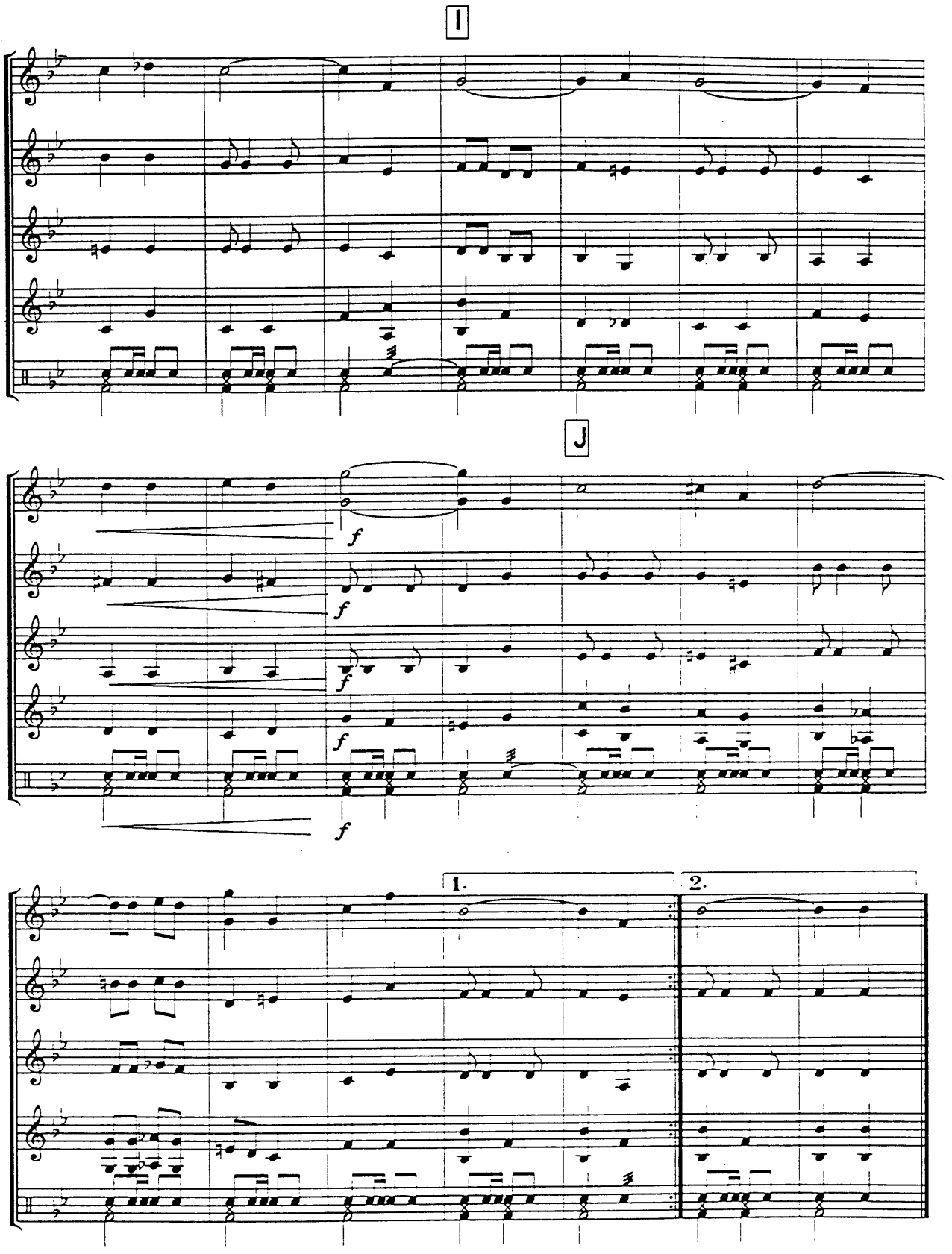
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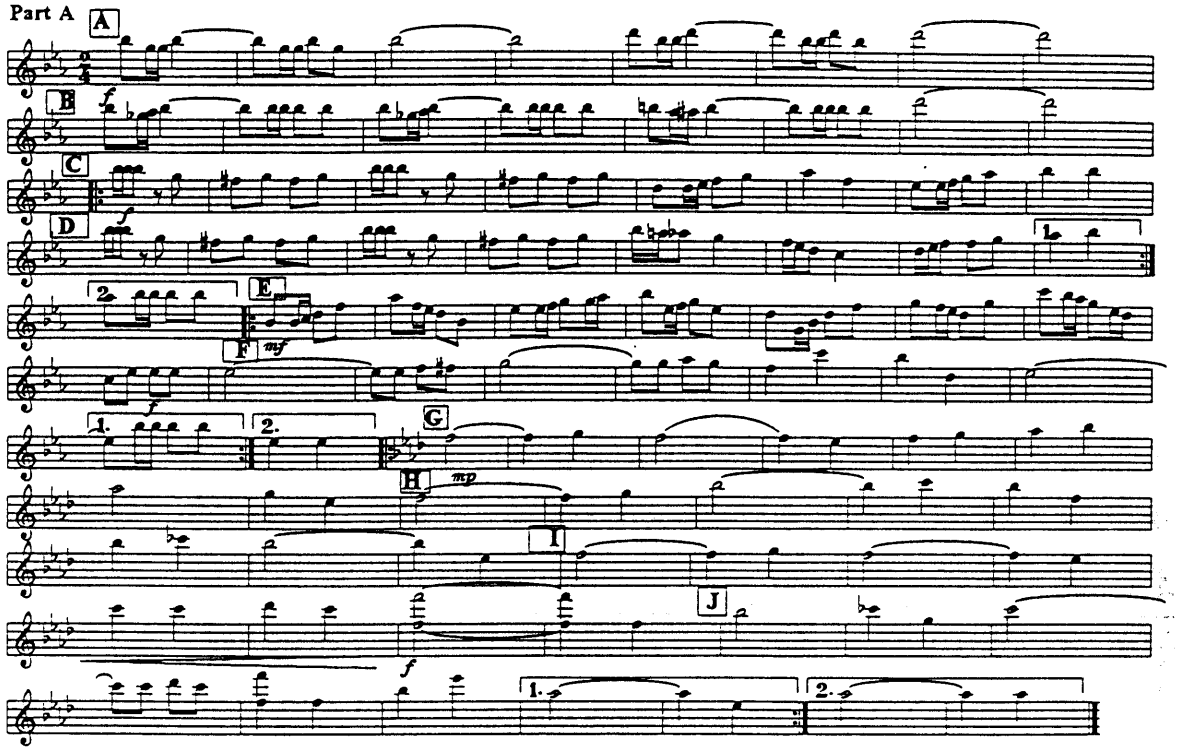
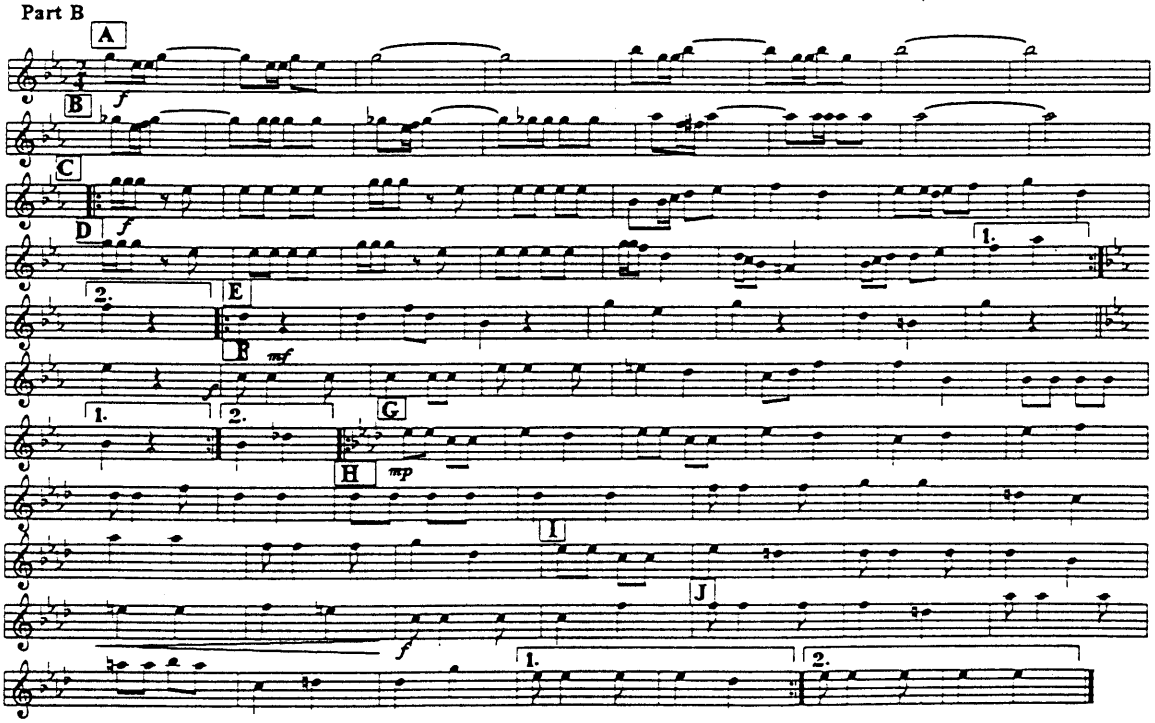
Flute
Oboe
Part A

FLAGSHIPS OF THE AIR



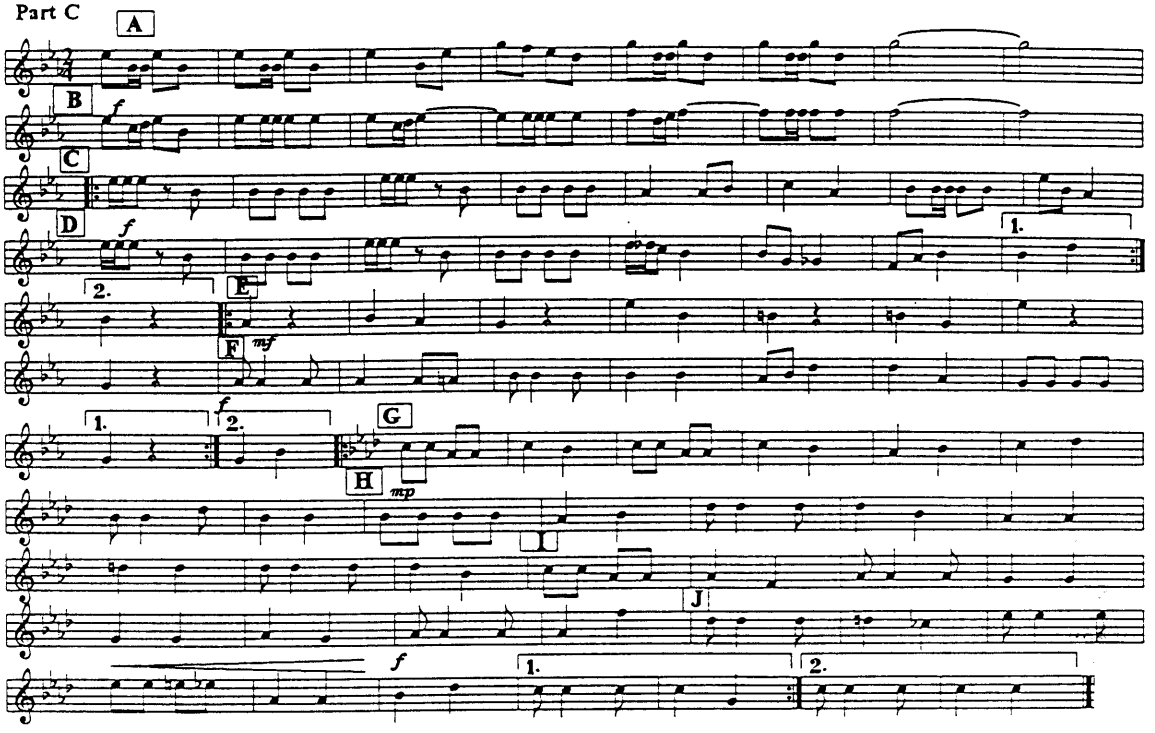
Flute
Oboe
Part B

FLAGSHIPS OF THE AIR



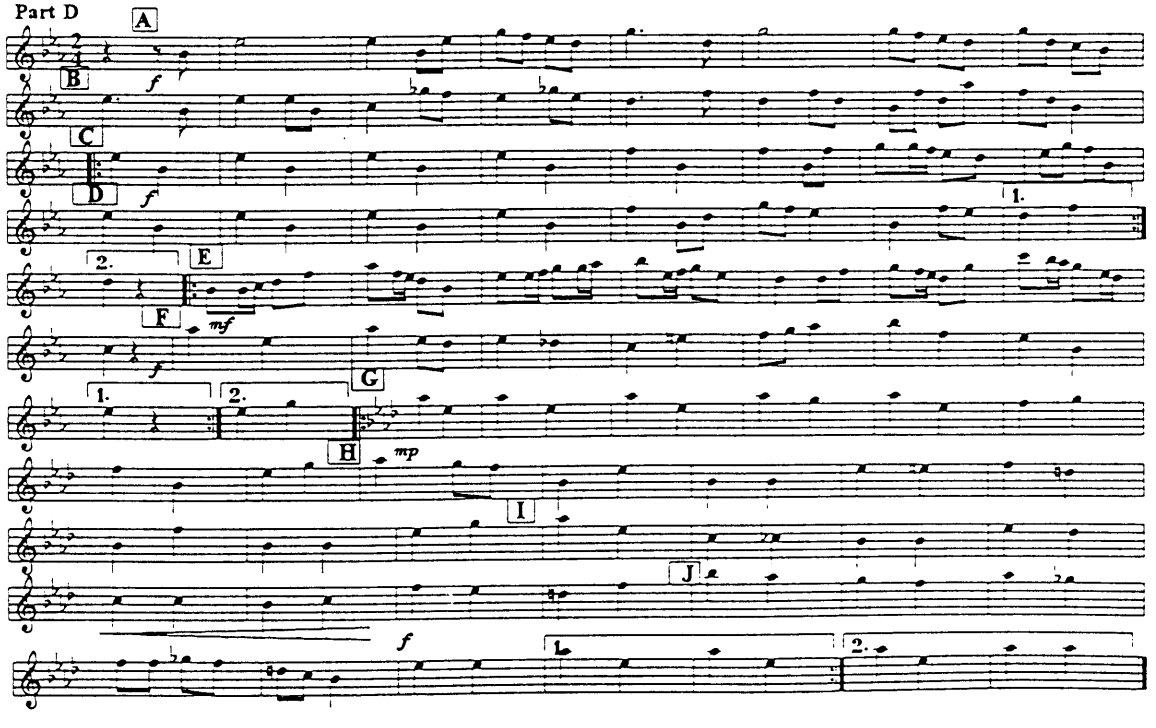
Flute
Oboe
Part C

FLAGSHIPS OF THE AIR



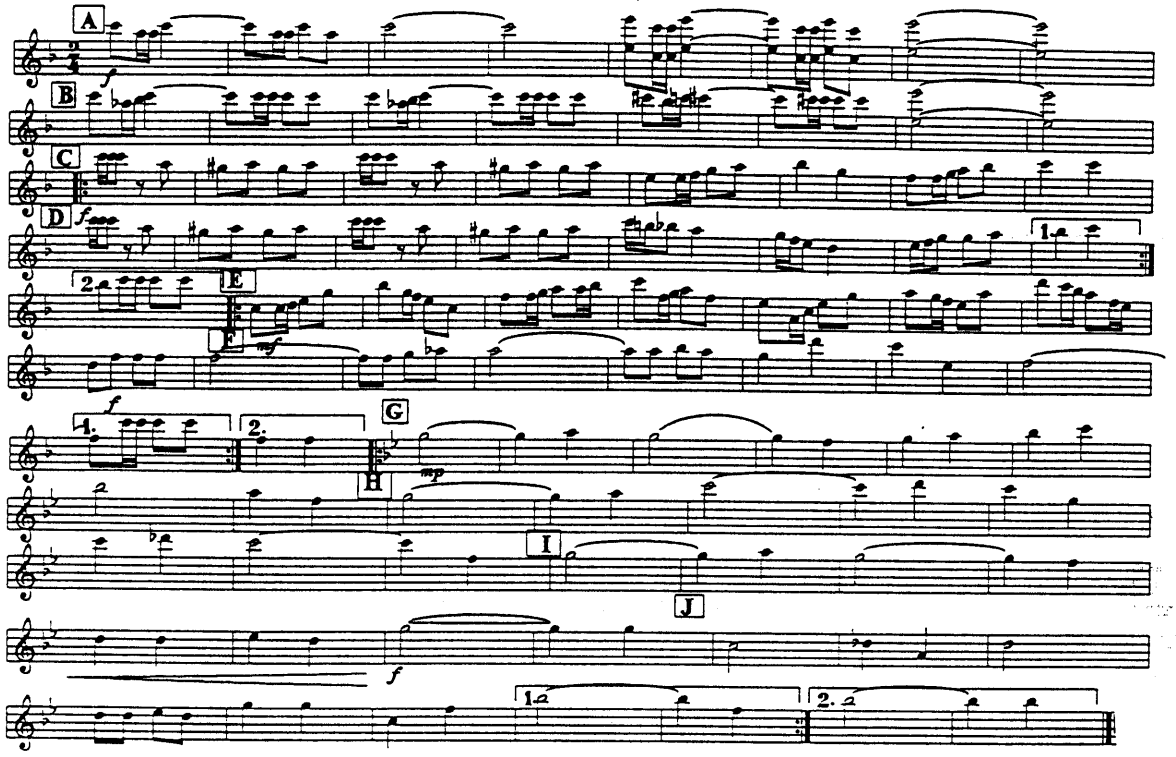
Flute
Oboe
Part D

FLAGSHIPS OF THE AIR



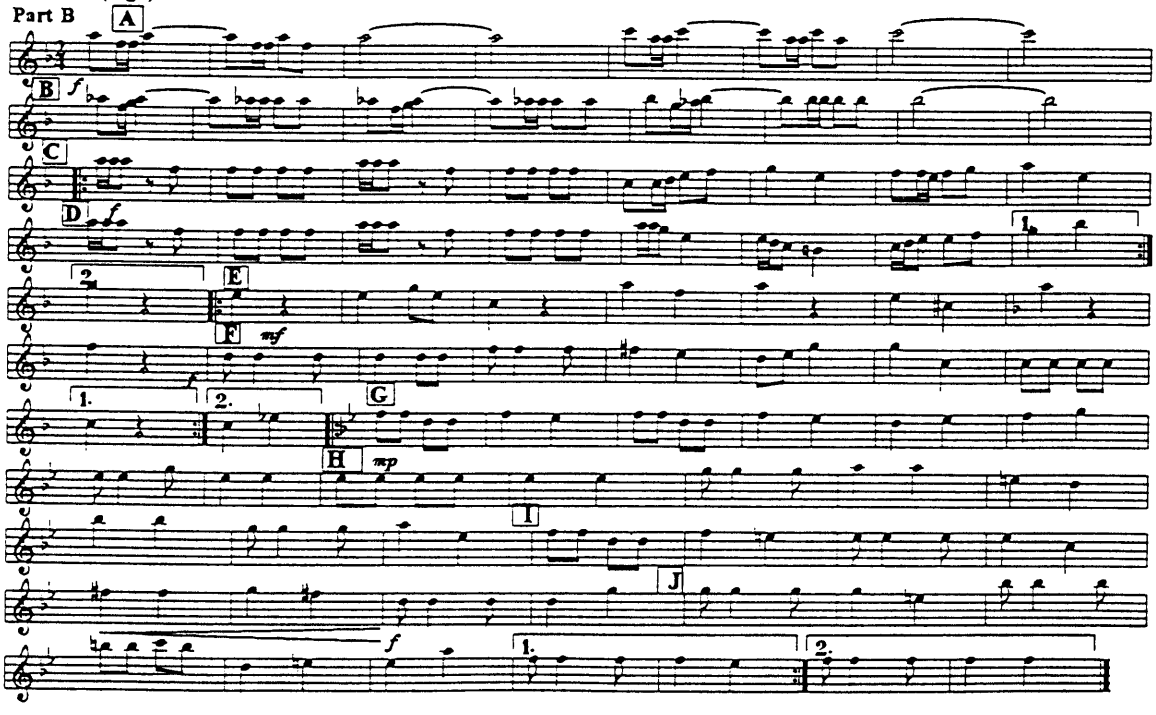
Tenor Saxophone
Clarinet (high)
Part A

FLAGSHIPS OF THE AIR



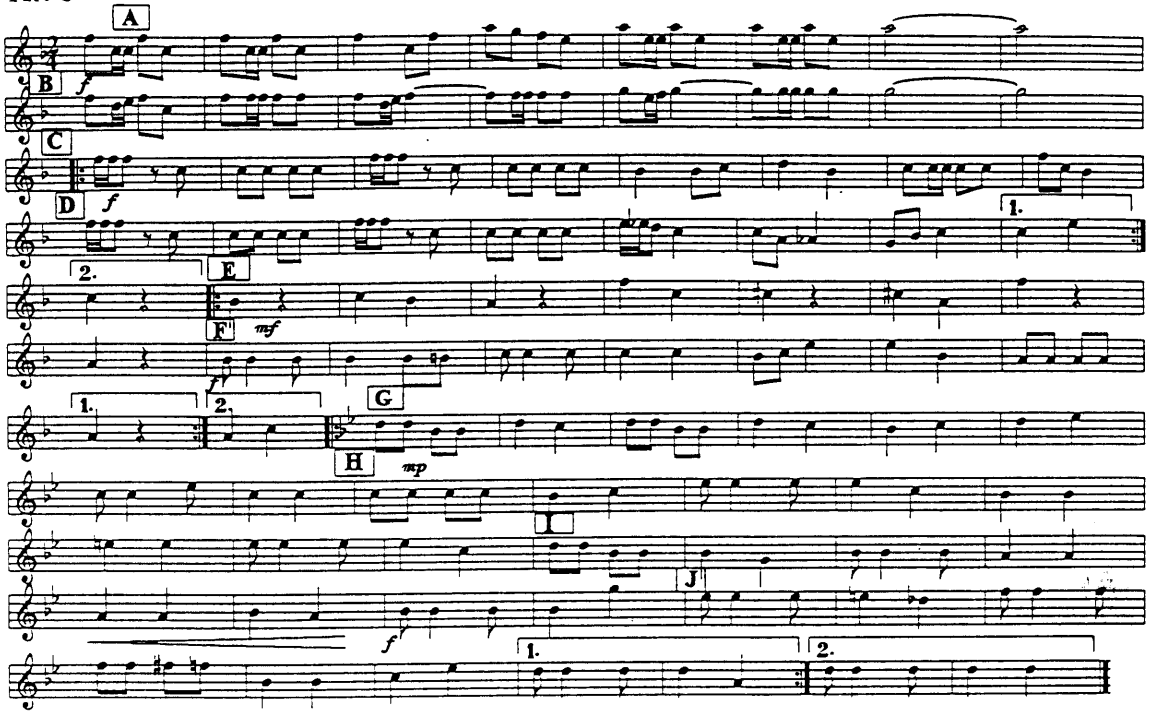
Tenor Saxophone
Clarinet (high)
Part B

FLAGSHIPS OF THE AIR



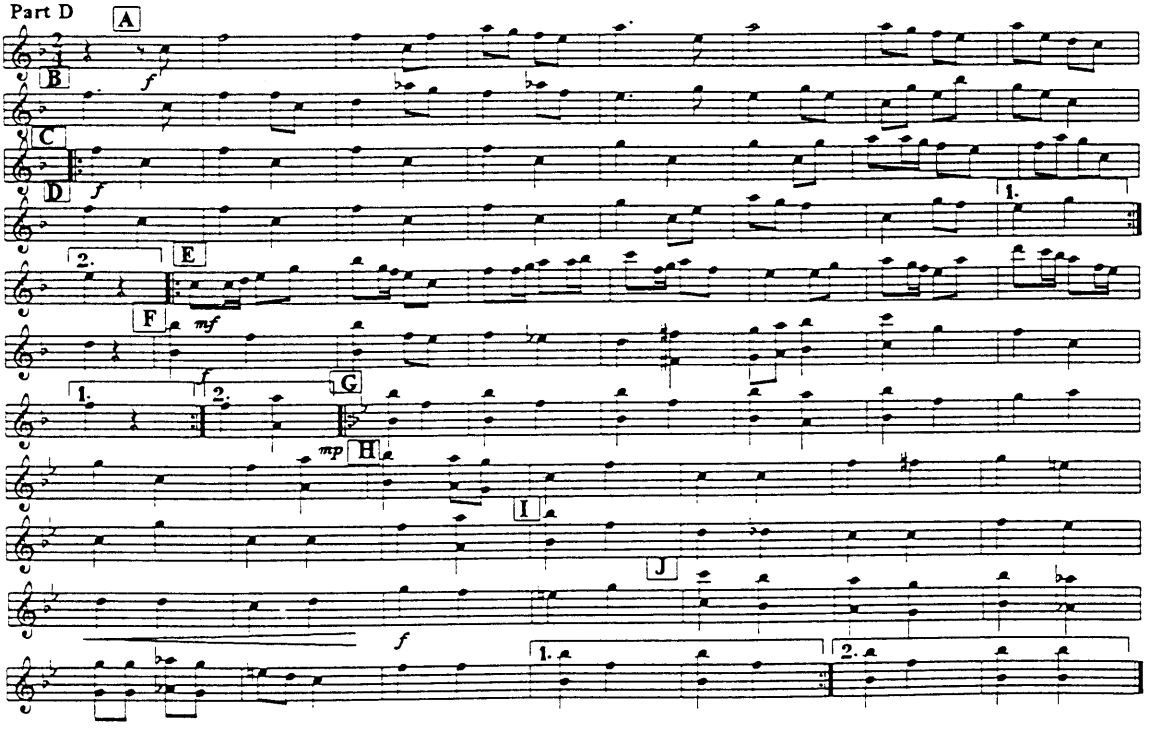
Tenor Saxophone
Clarinet (high)
Part C

FLAGSHIPS OF THE AIR



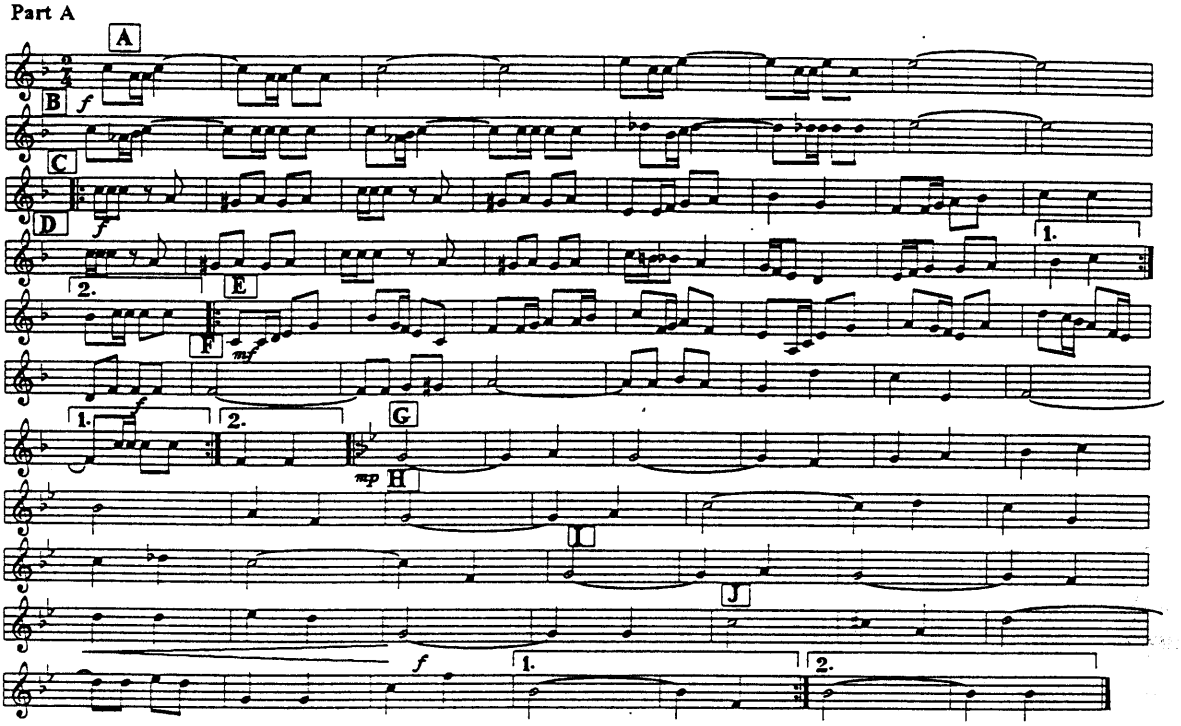
Tenor Saxophone
Clarinet (high)
Part D

FLAGSHIPS OF THE AIR



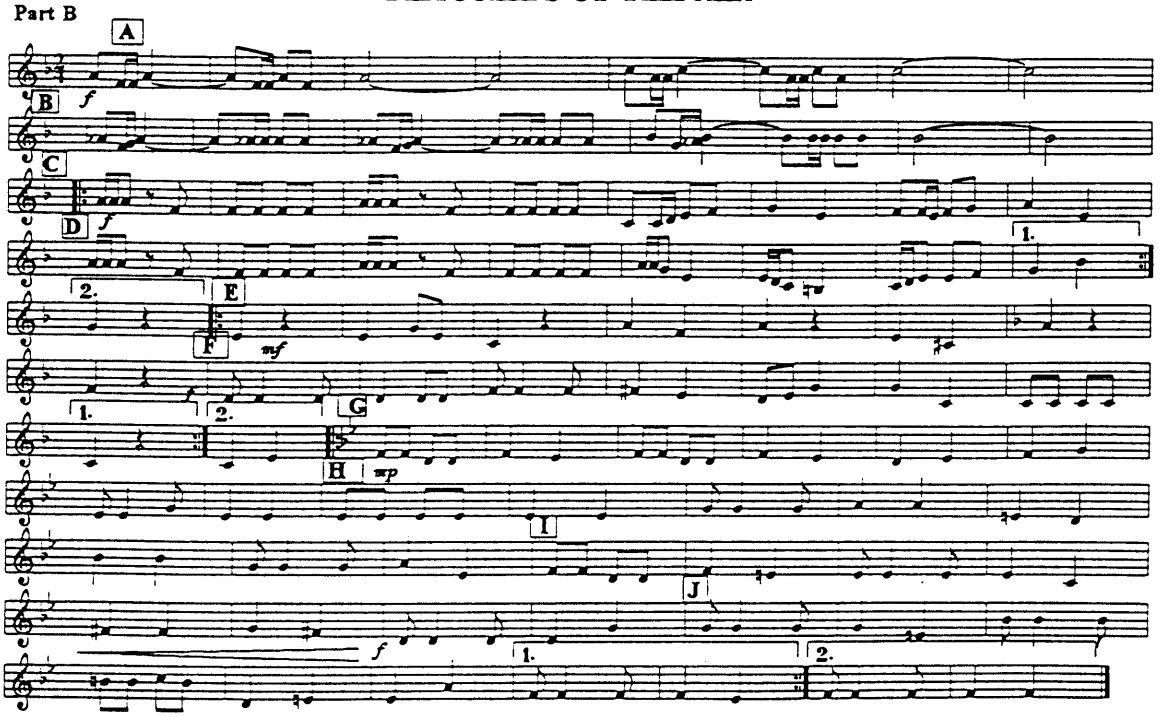
Bass Clarinet
Part A

FLAGSHIPS OF THE AIR



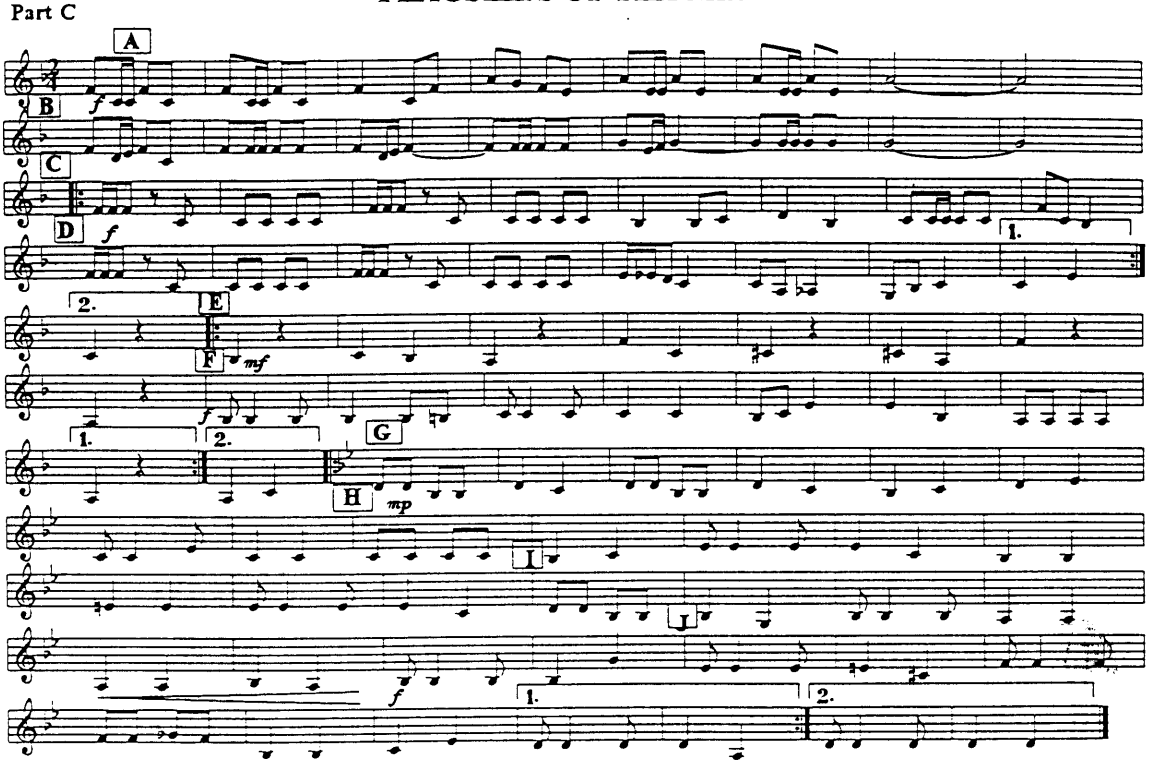
Bass Clarinet
Part B

FLAGSHIPS OF THE AIR



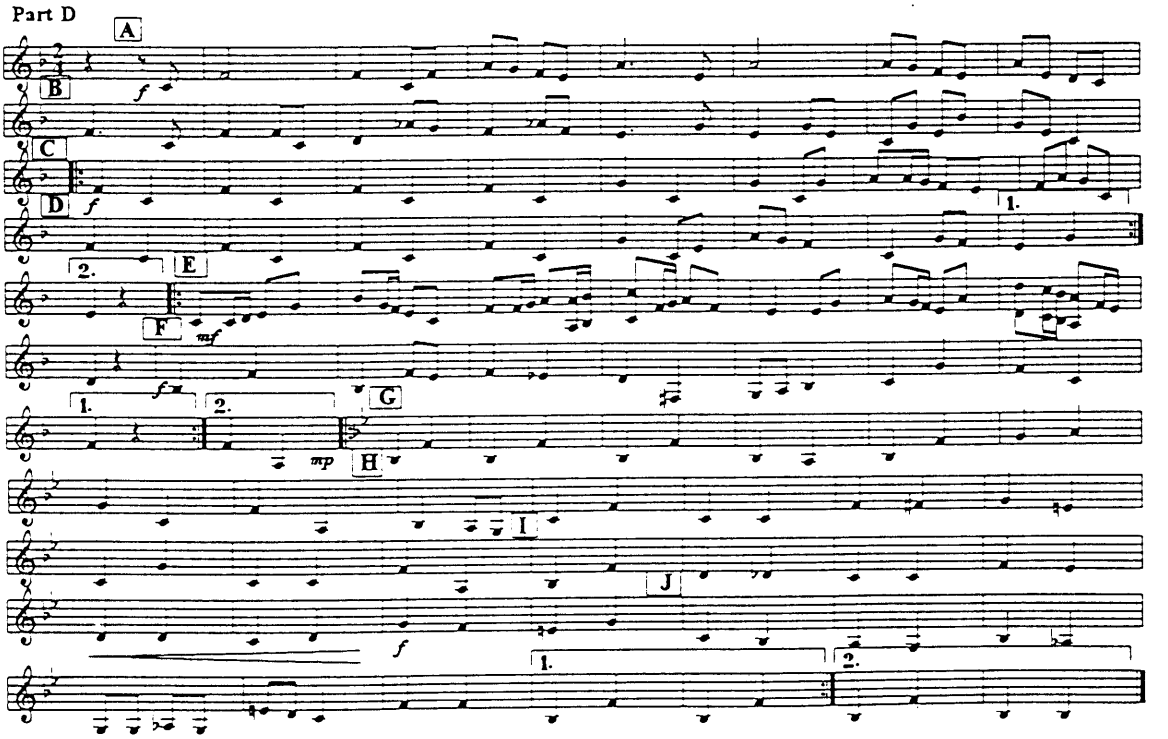
Bass Clarinet
Part C

FLAGSHIPS OF THE AIR



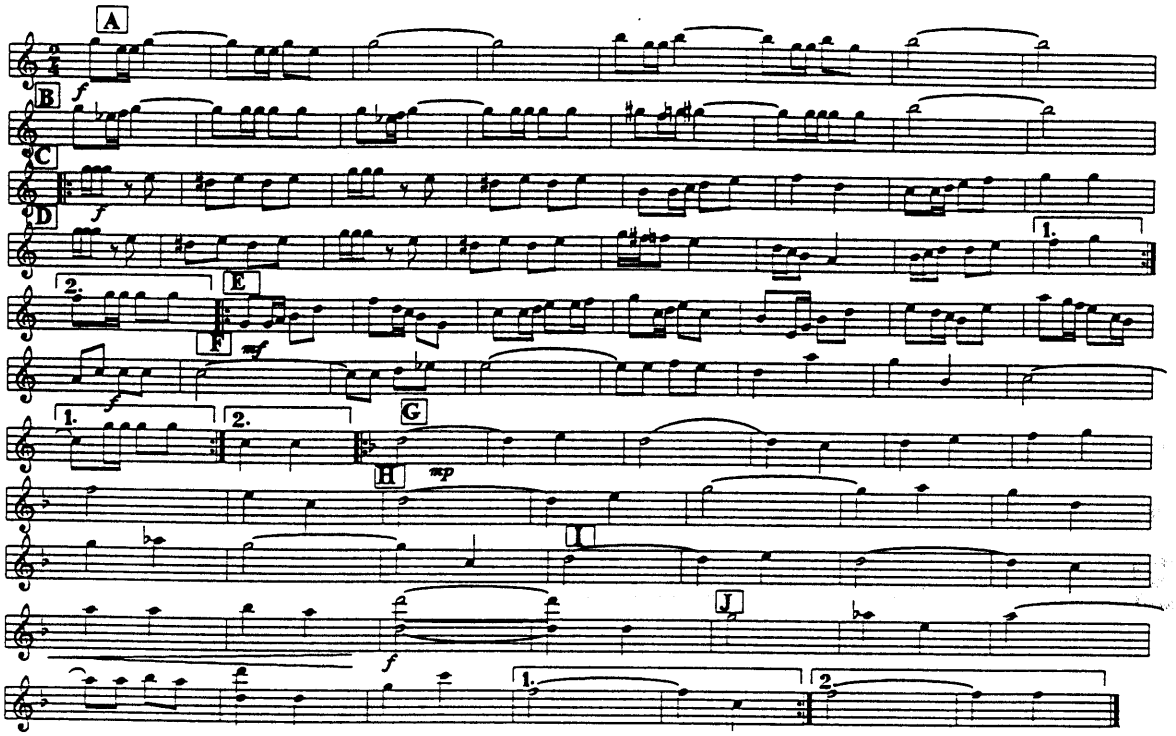
Bass Clarinet
Part D

FLAGSHIPS OF THE AIR



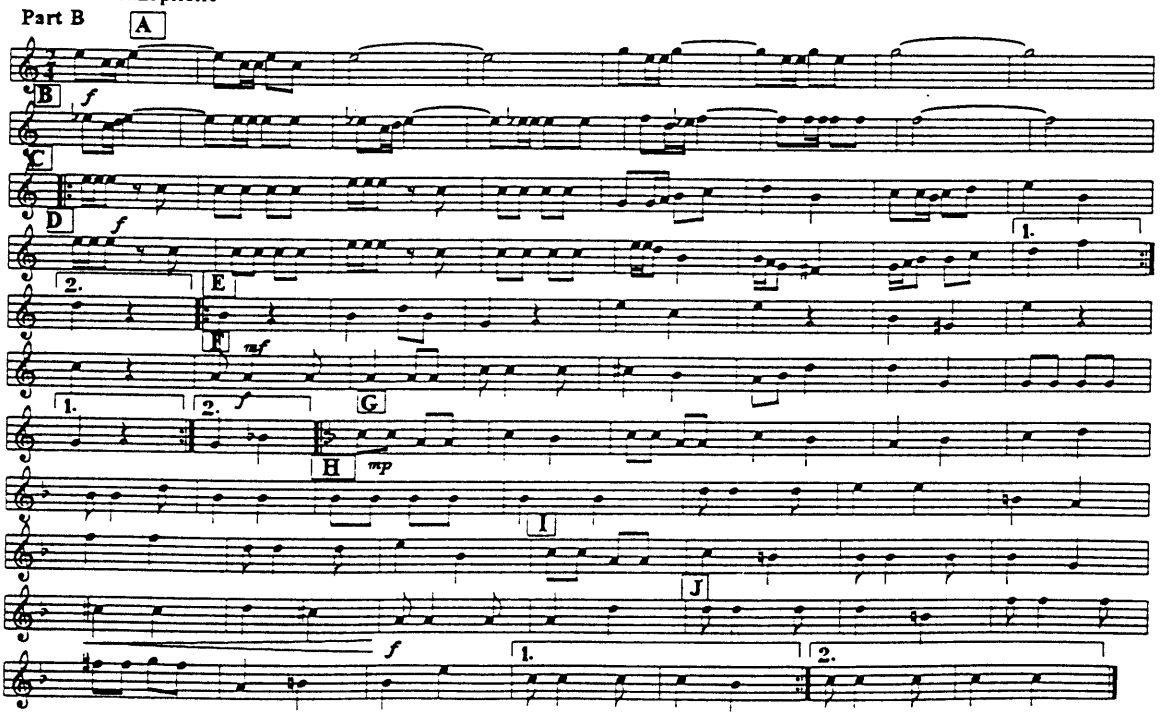
Alto Saxophone
Baritone Saxophone
Part A

FLAGSHIPS OF THE AIR



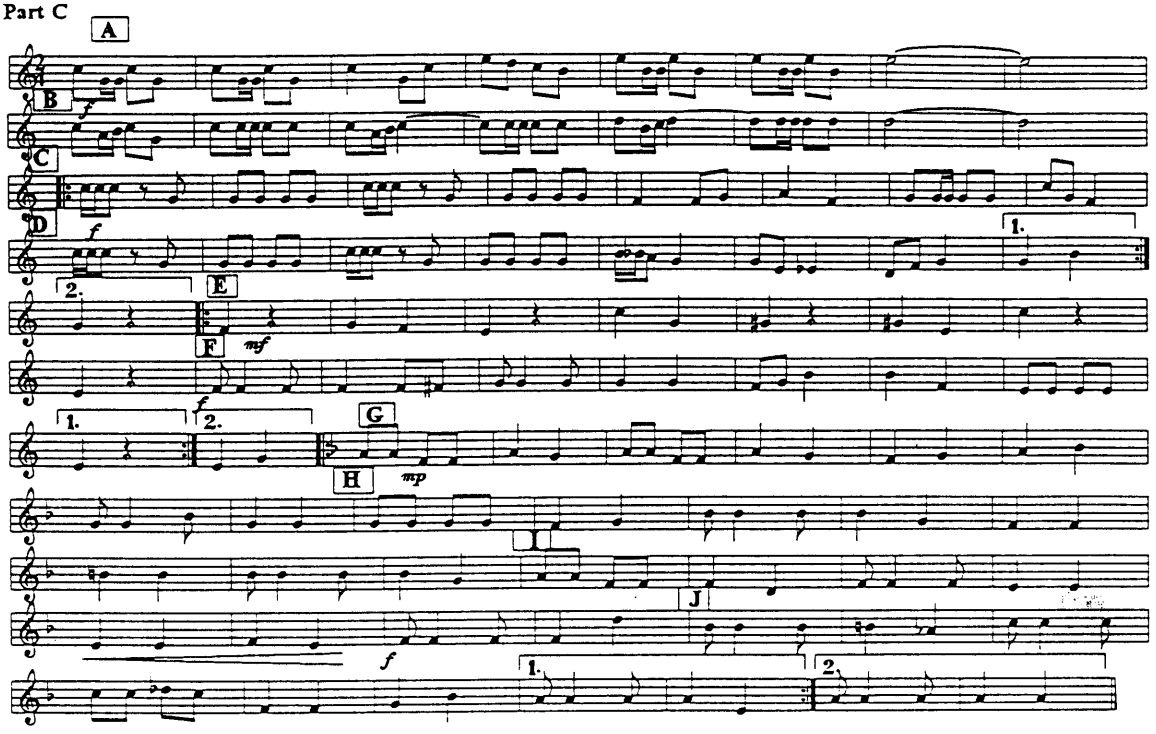
FLAGSHIPS OF THE AIR

Alto Saxophone
Baritone Saxophone
Part B



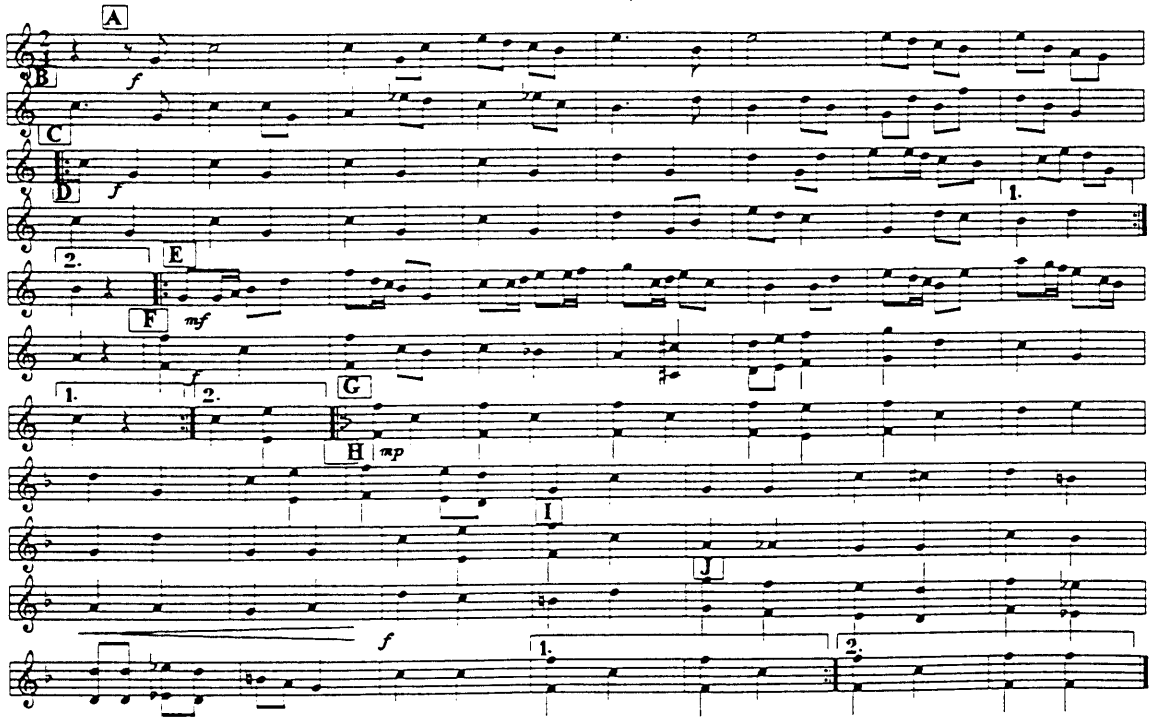
Alto Saxophone
Baritone Saxophone
Part C

FLAGSHIPS OF THE AIR



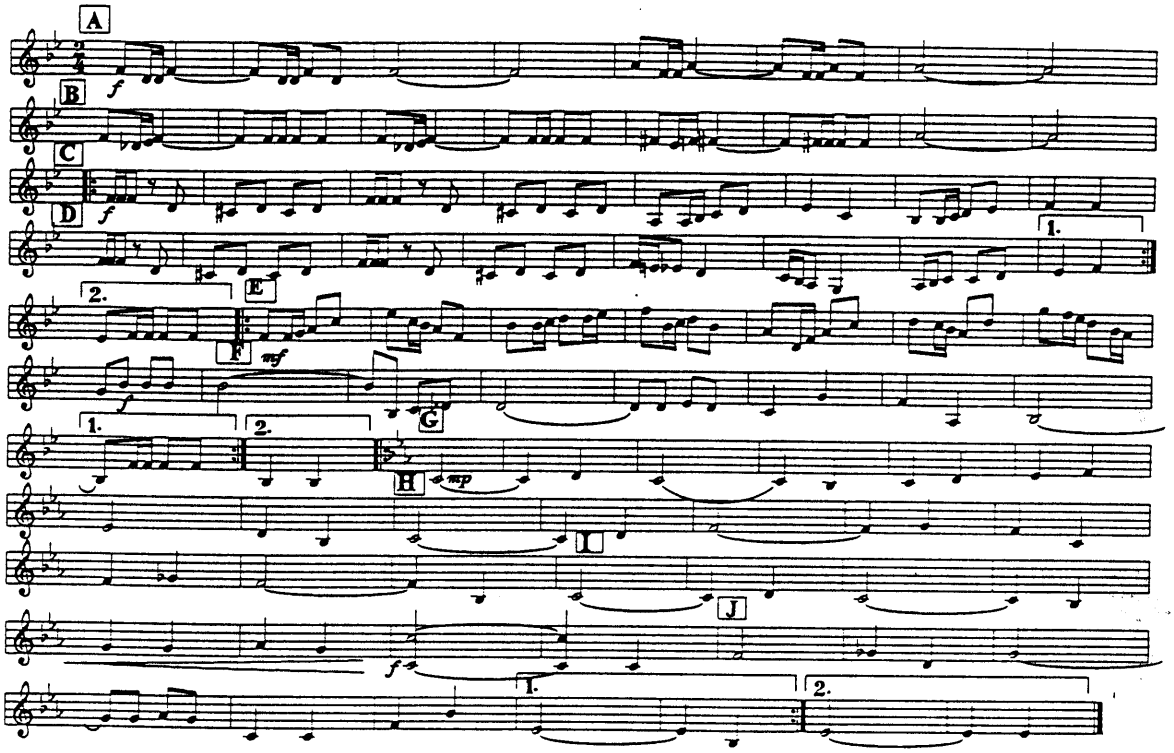
Alto Saxophone
Baritone Saxophone
Part D

FLAGSHIPS OF THE AIR



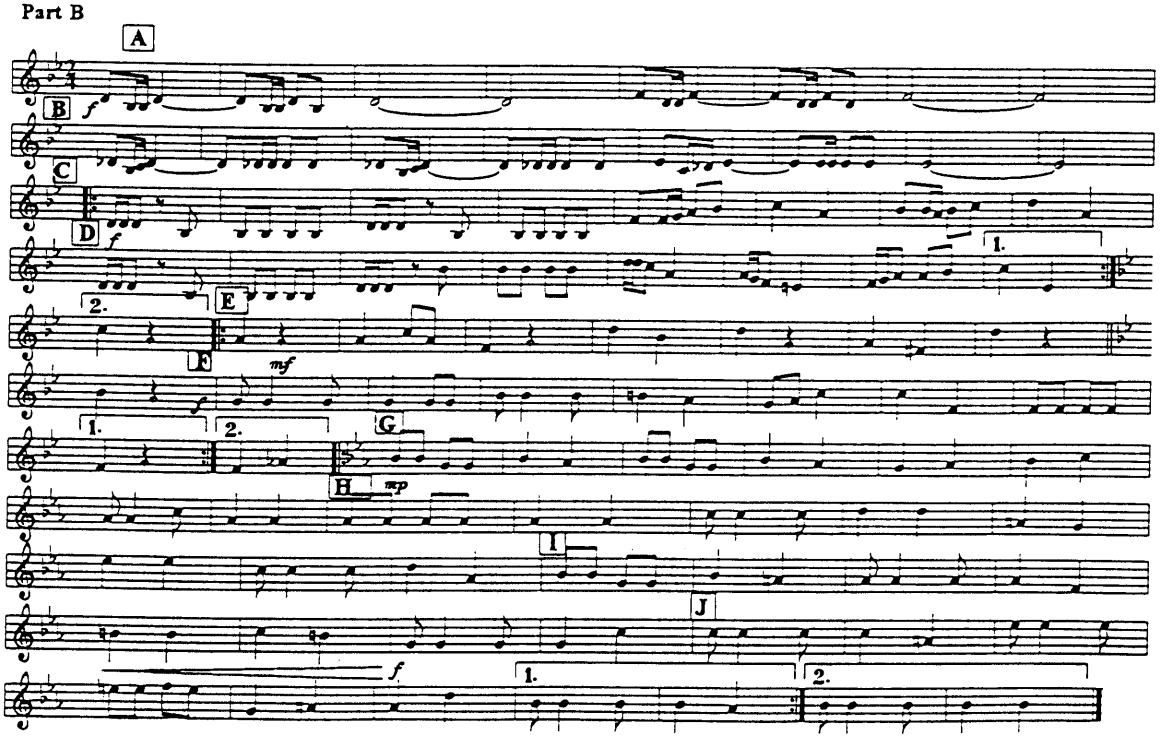
French Horn
Part A

FLAGSHIPS OF THE AIR



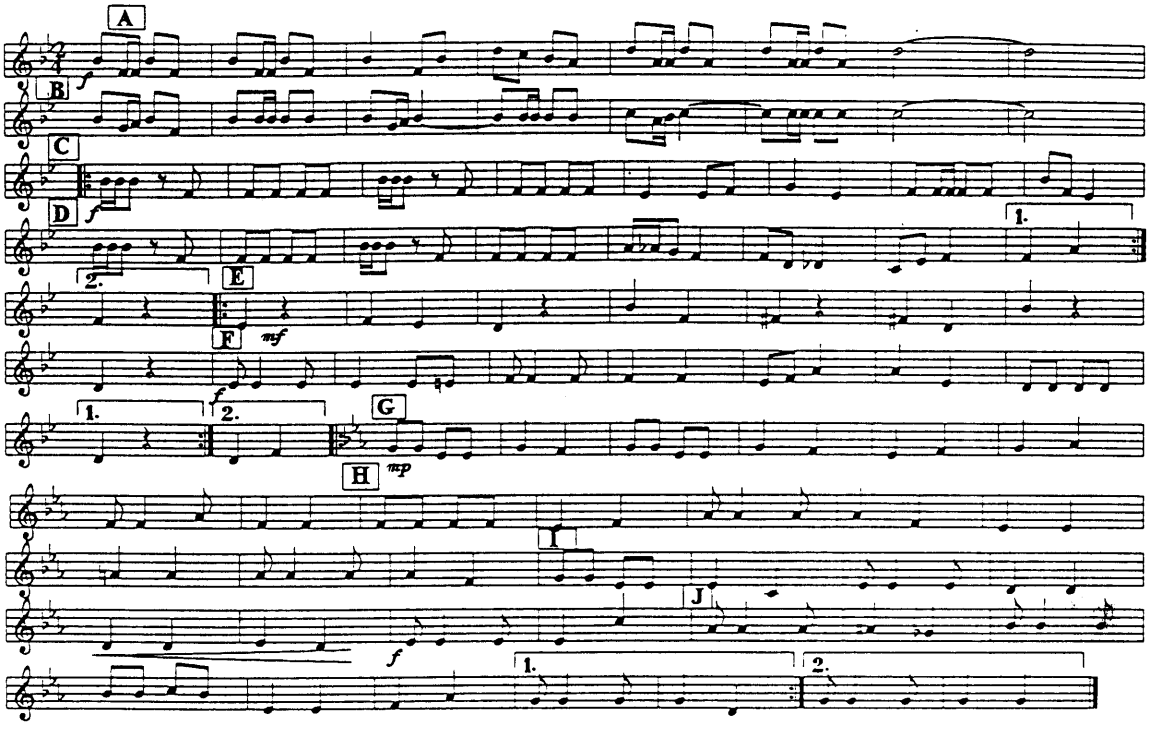
FLAGSHIPS OF THE AIR

French Horn
Part B



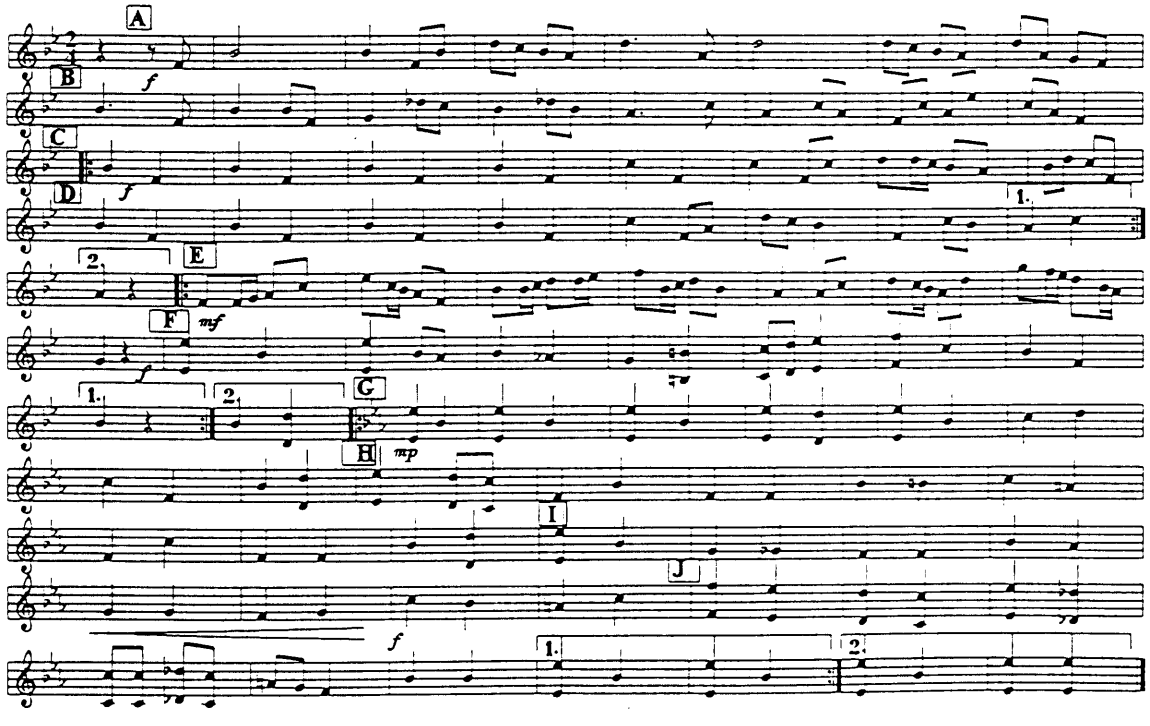
FLAGSHIPS OF THE AIR

French Horn
Part C



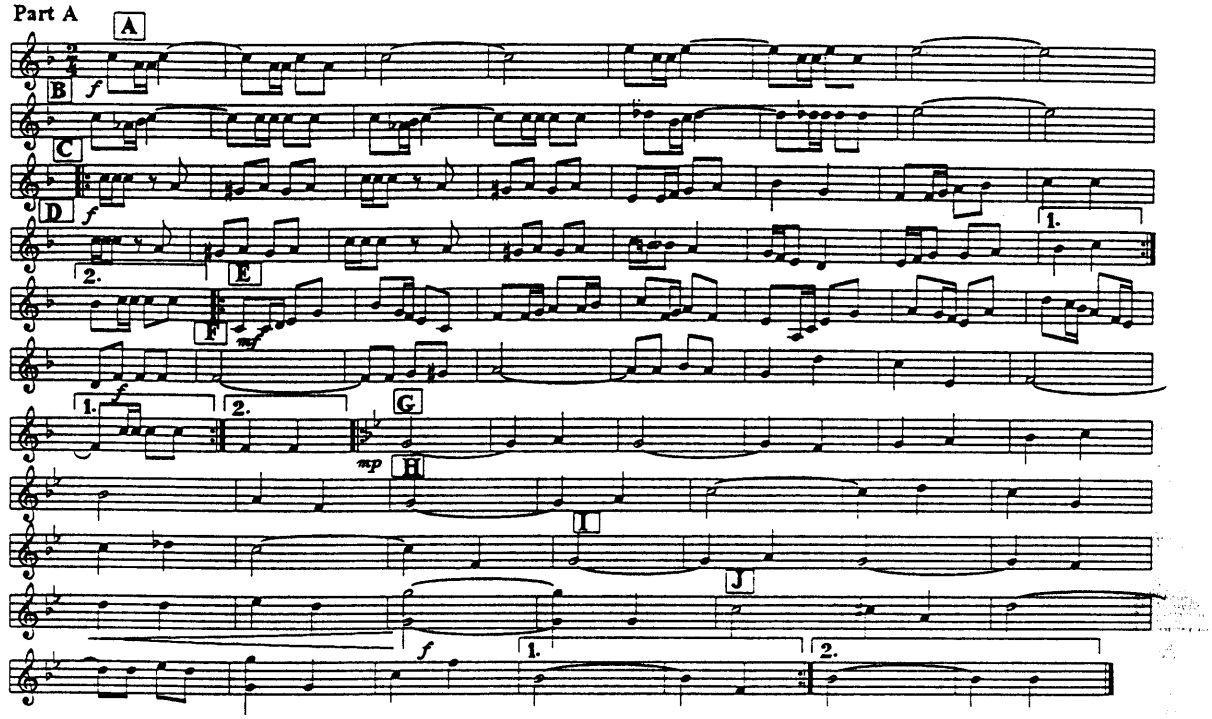
FLAGSHIPS OF THE AIR

French Horn
Part D



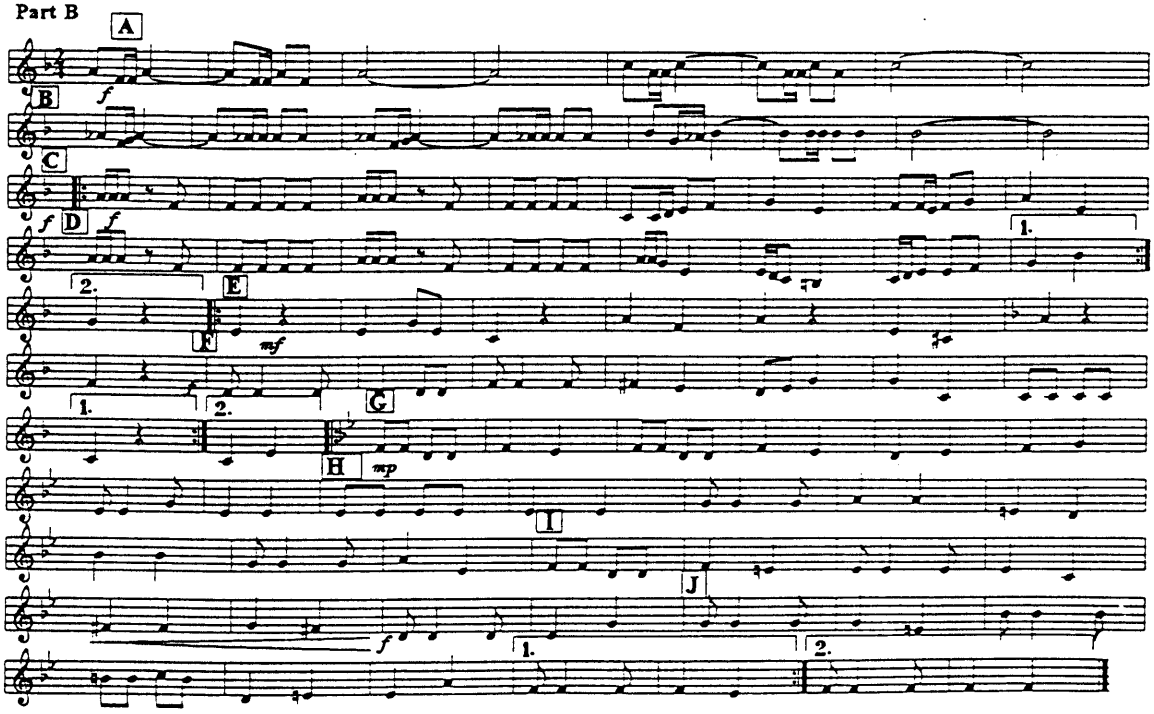
Trumpet
Clarinet (low)
Baritone T.C.
Part A

FLAGSHIPS OF THE AIR



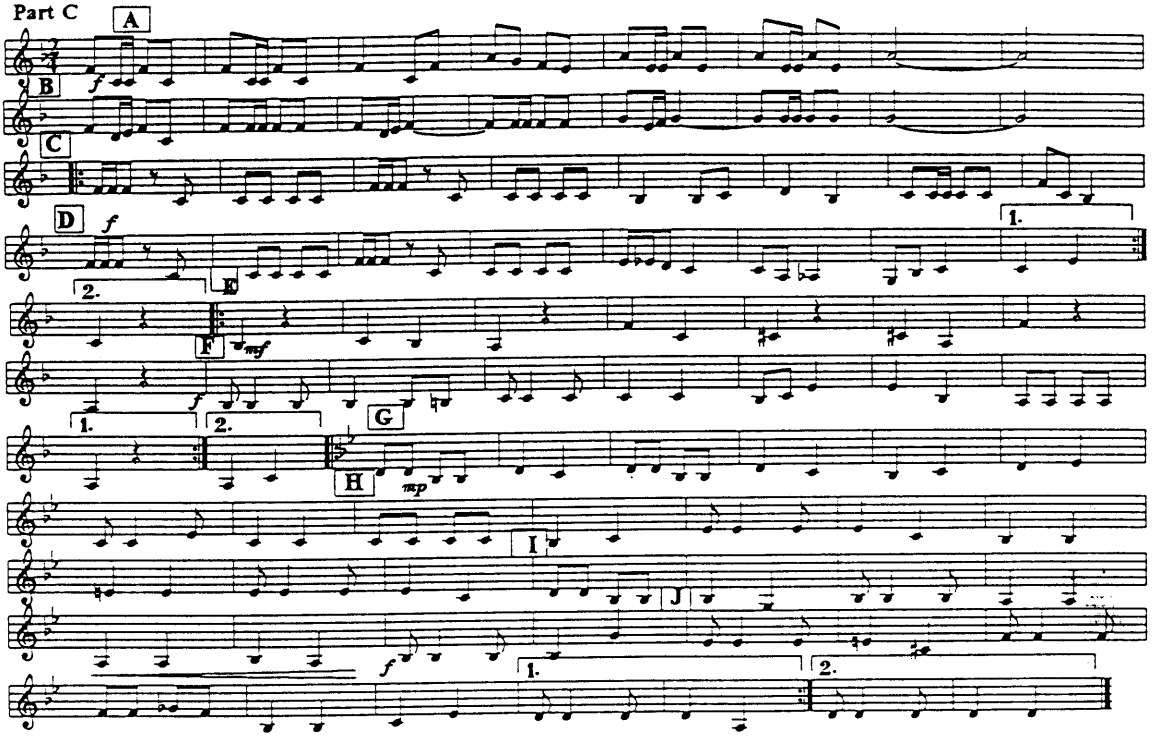
Trumpet
Clarinet (low)
Baritone T.C.
Part B

FLAGSHIPS OF THE AIR



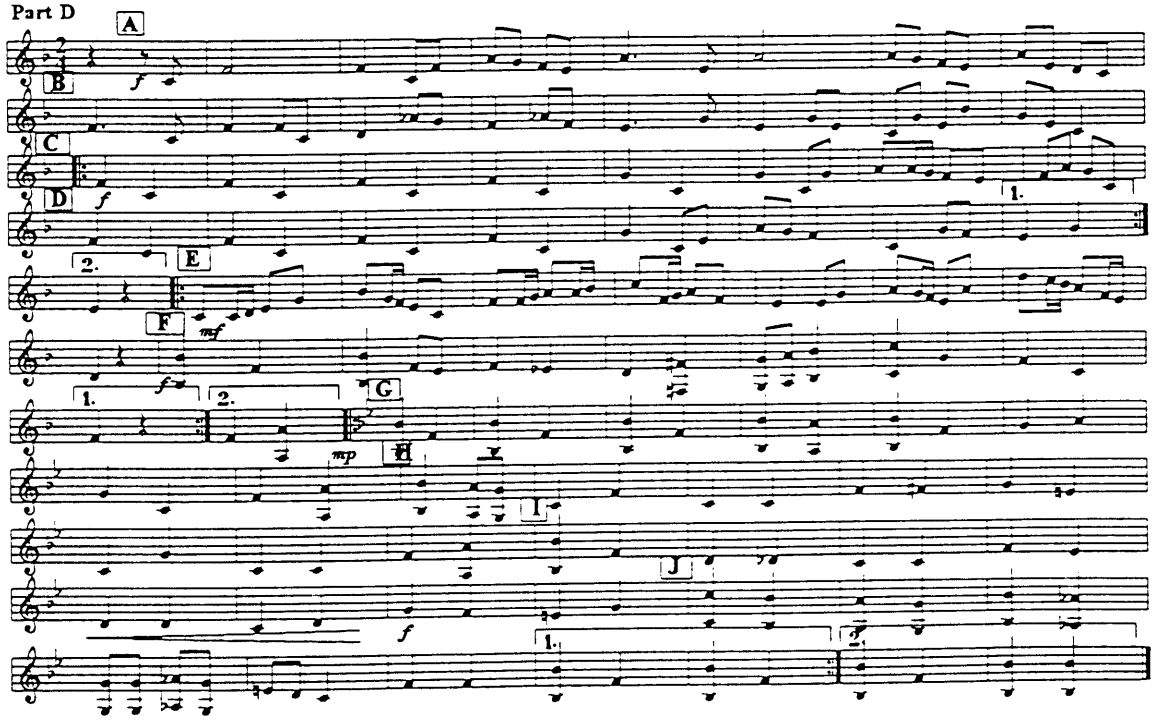
Trumpet
Clarinet (low)
Baritone T.C.
Part C

FLAGSHIPS OF THE AIR



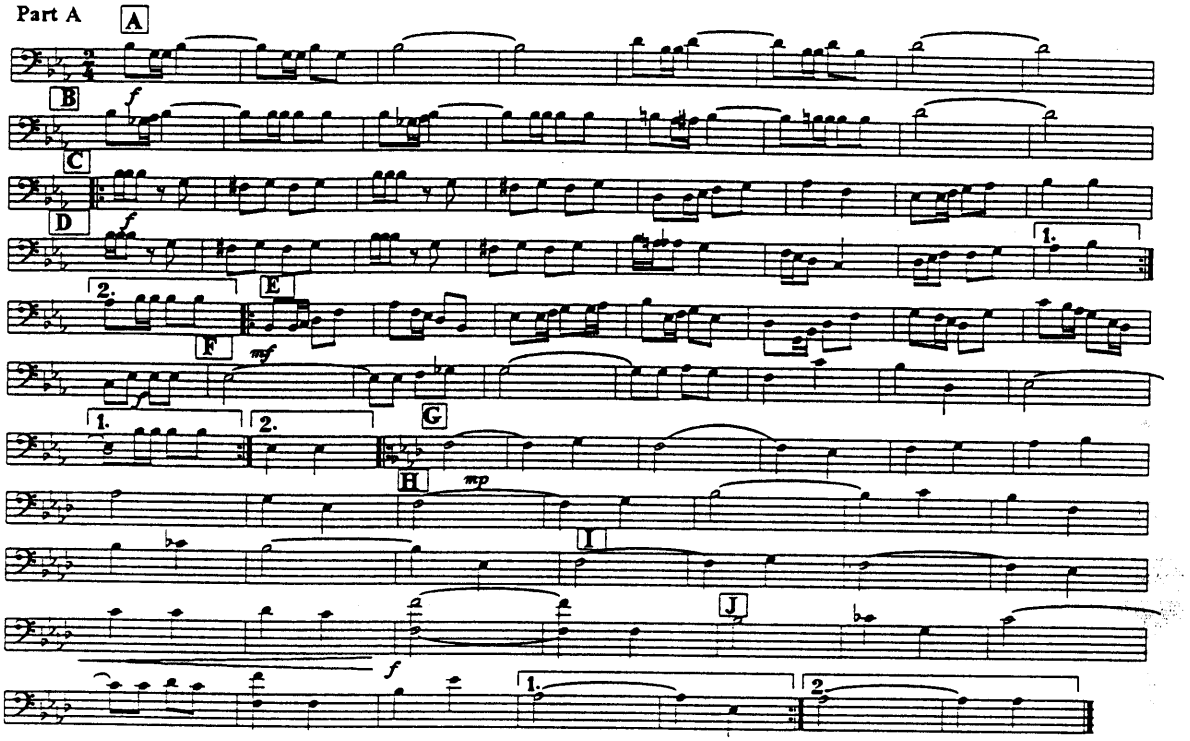
Trumpet
Clarinet (low)
Baritone T.C.
Part D

FLAGSHIPS OF THE AIR



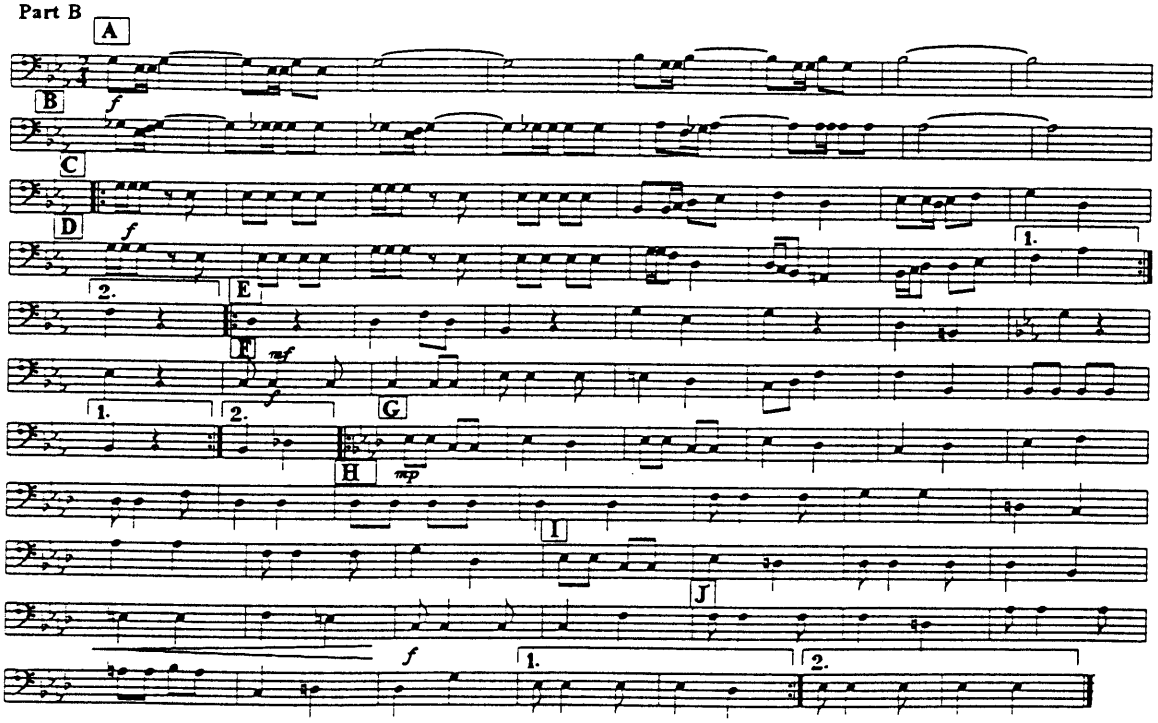
Trombone
Baritone B.C.
Bassoon
Part A

FLAGSHIPS OF THE AIR



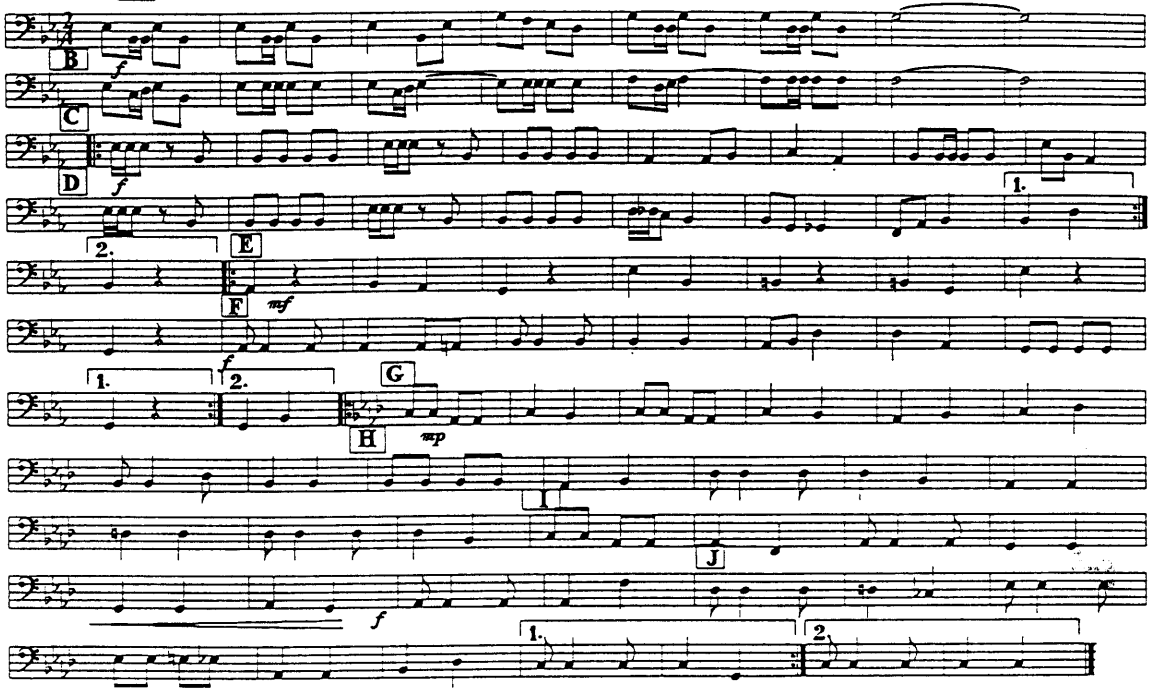
Trombone
Baritone B.C.
Bassoon
Part B

FLAGSHIPS OF THE AIR



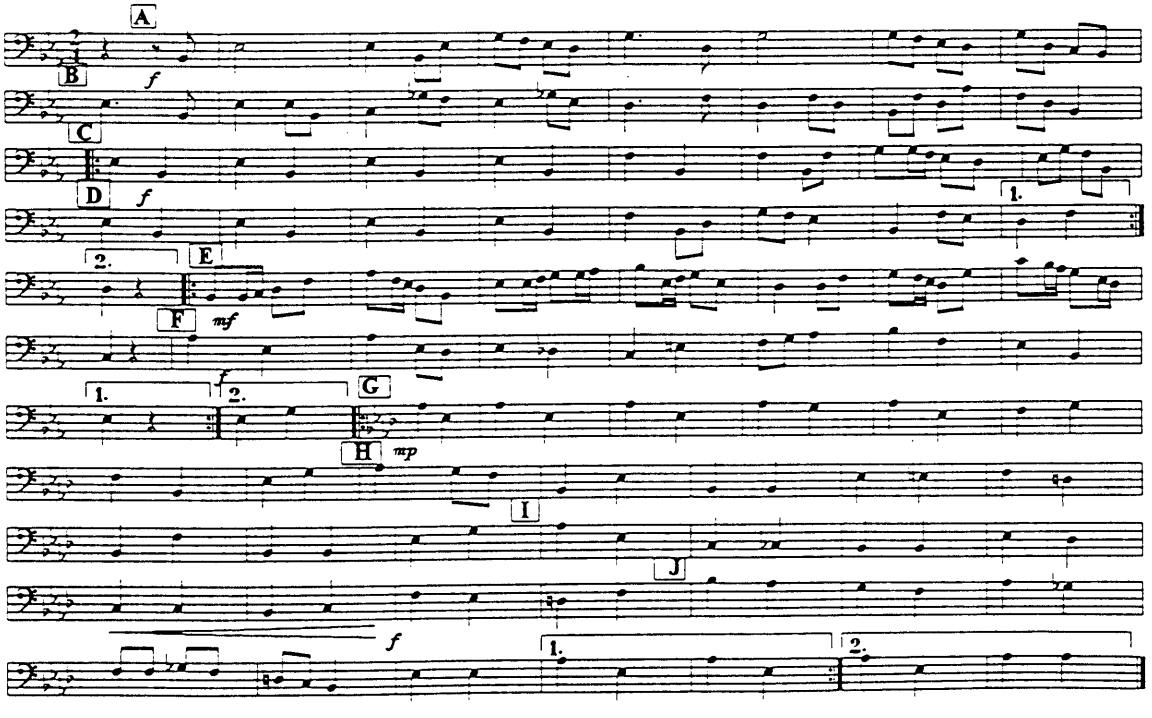
Trombone
Baritone B.C.
Bassoon
Part C

FLAGSHIPS OF THE AIR



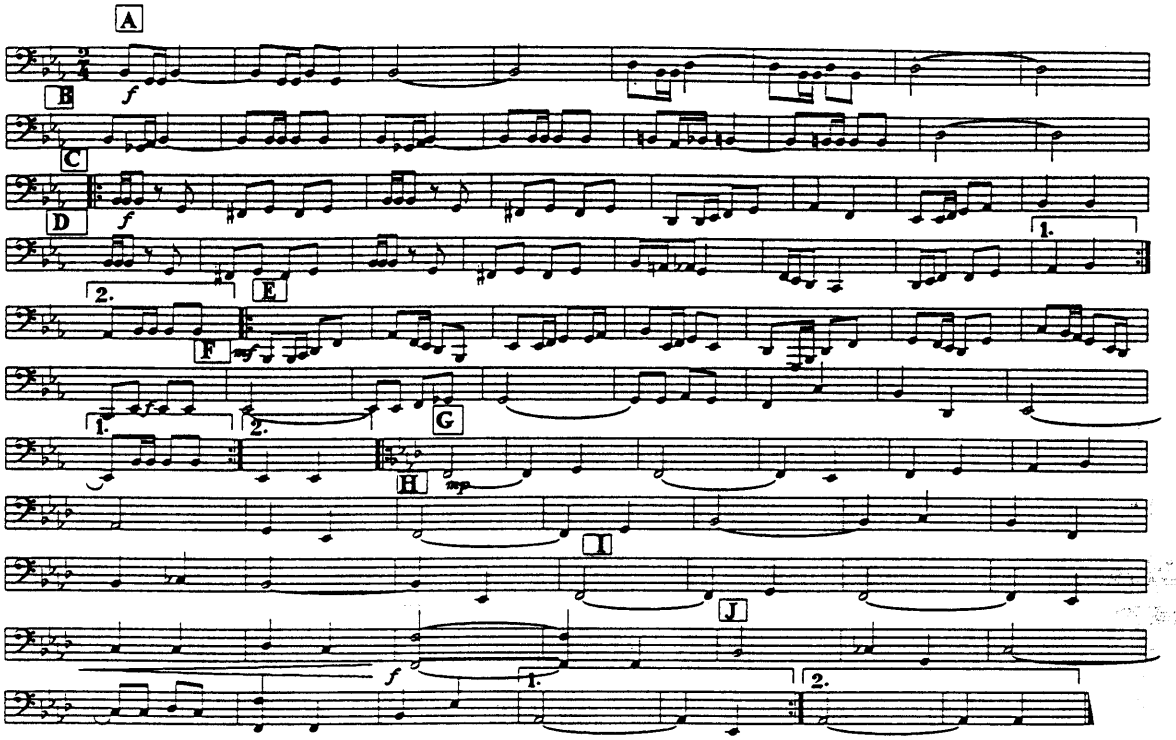
Trombone
Baritone B.C.
Bassoon
Part D

FLAGSHIPS OF THE AIR



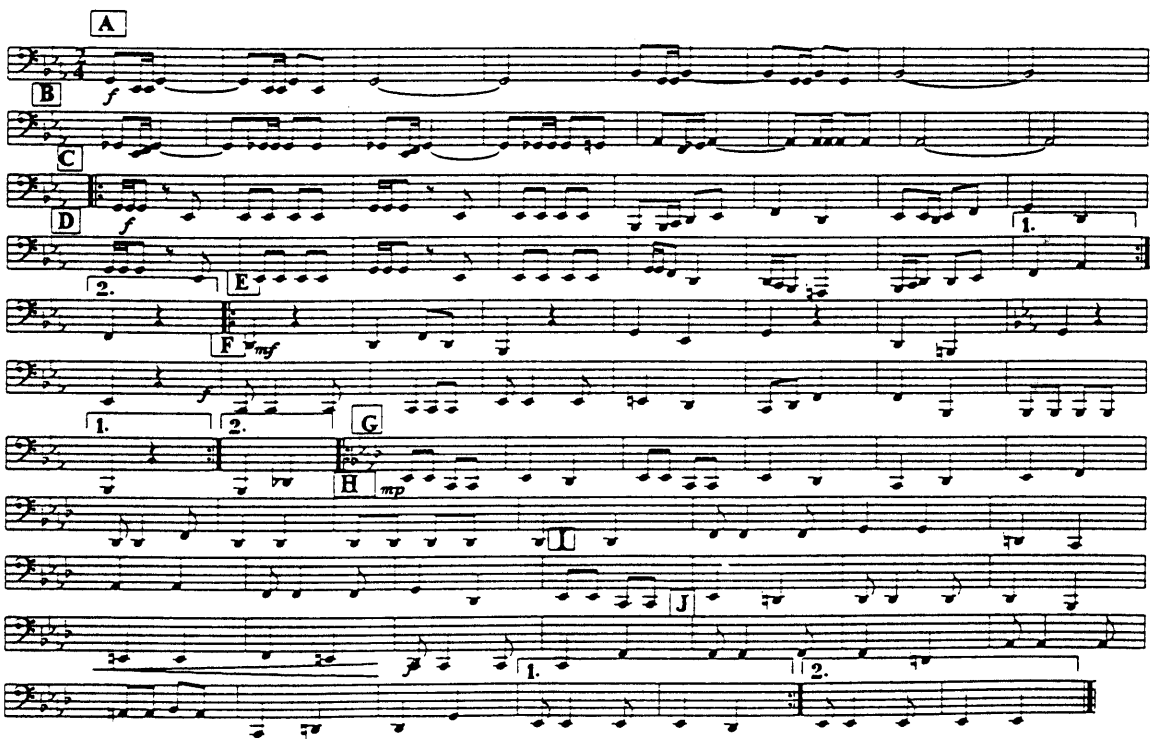
Tuba
Part A

FLAGSHIPS OF THE AIR



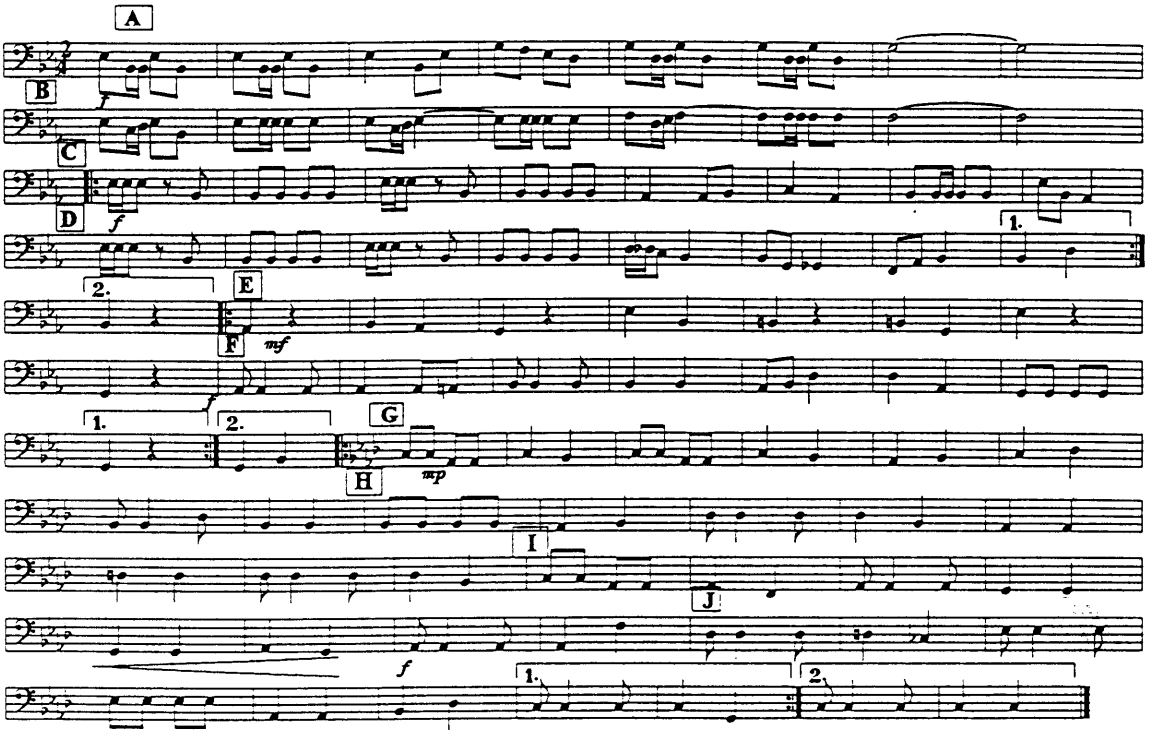
Tuba
Part B

FLAGSHIPS OF THE AIR



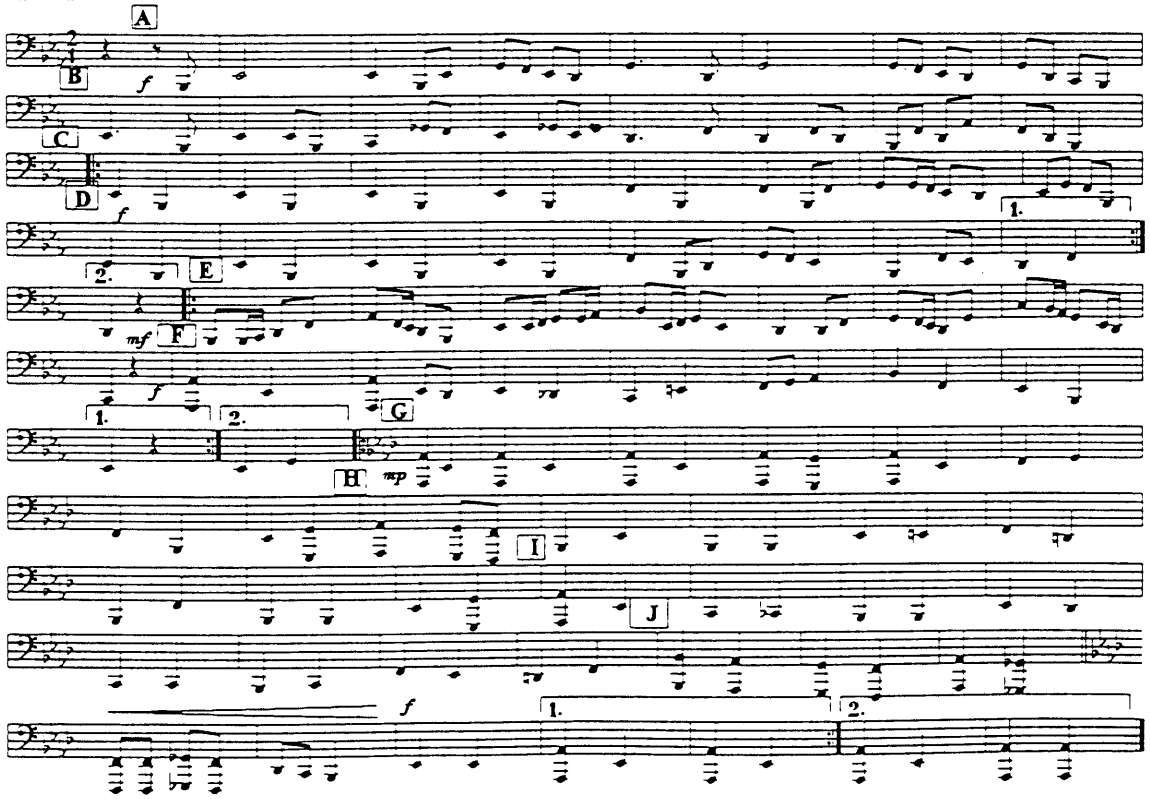
Tuba
Part C

FLAGSHIPS OF THE AIR



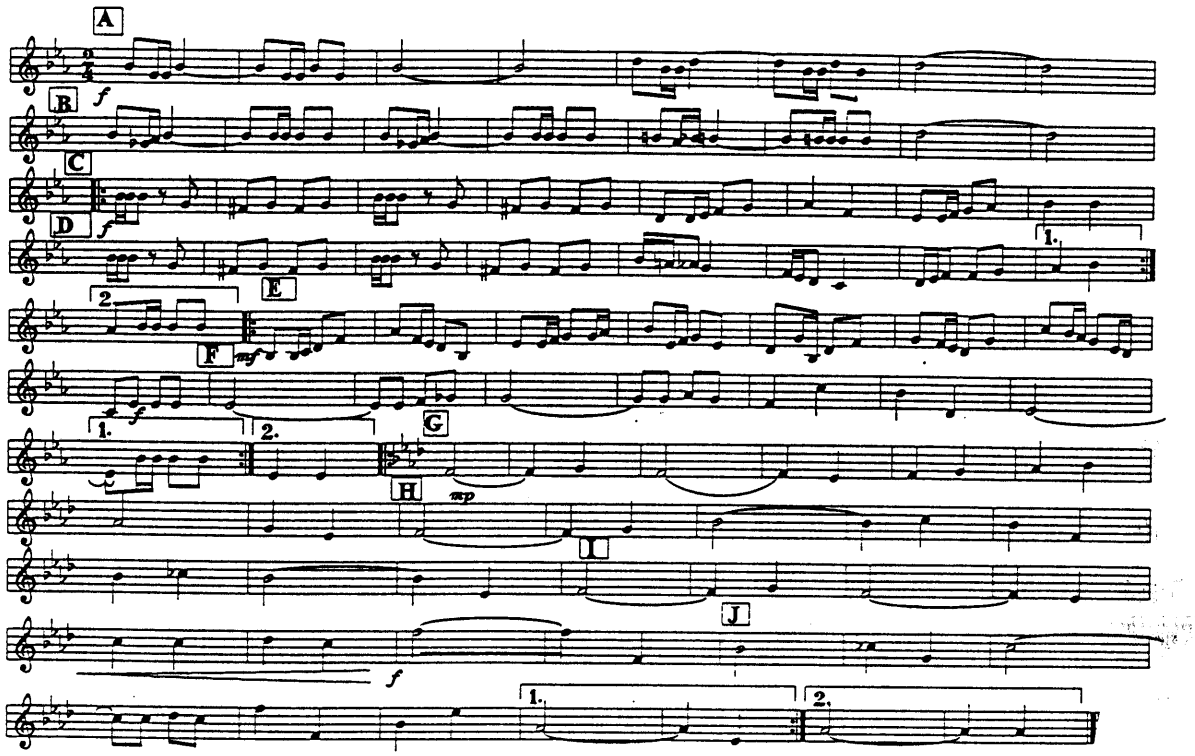
FLAGSHIPS OF THE AIR

Tuba
Part D



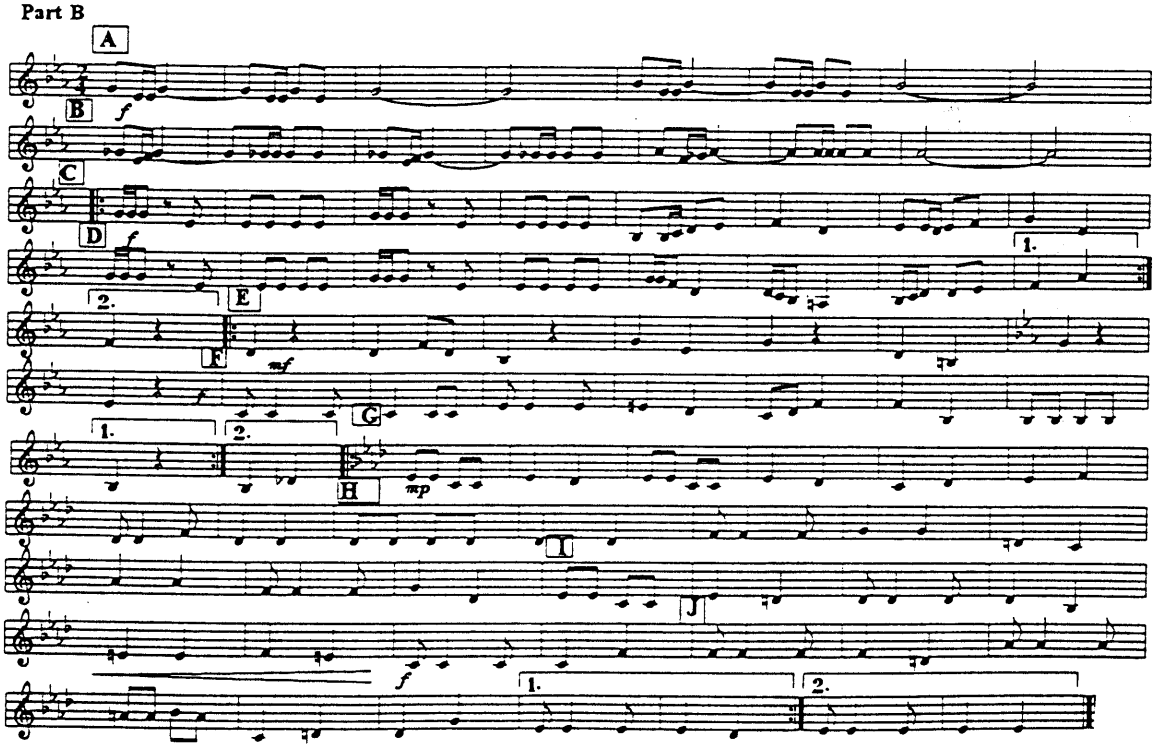
Bells
Part A

FLAGSHIPS OF THE AIR



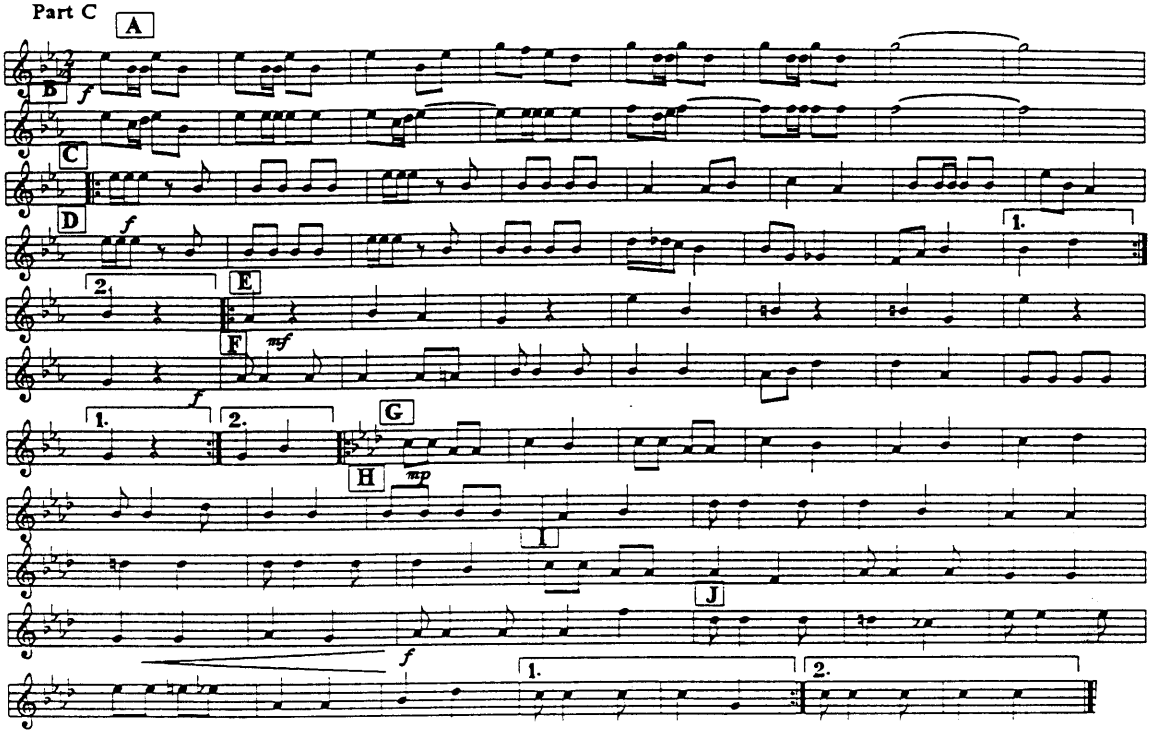
Bells
Part B

FLAGSHIPS OF THE AIR



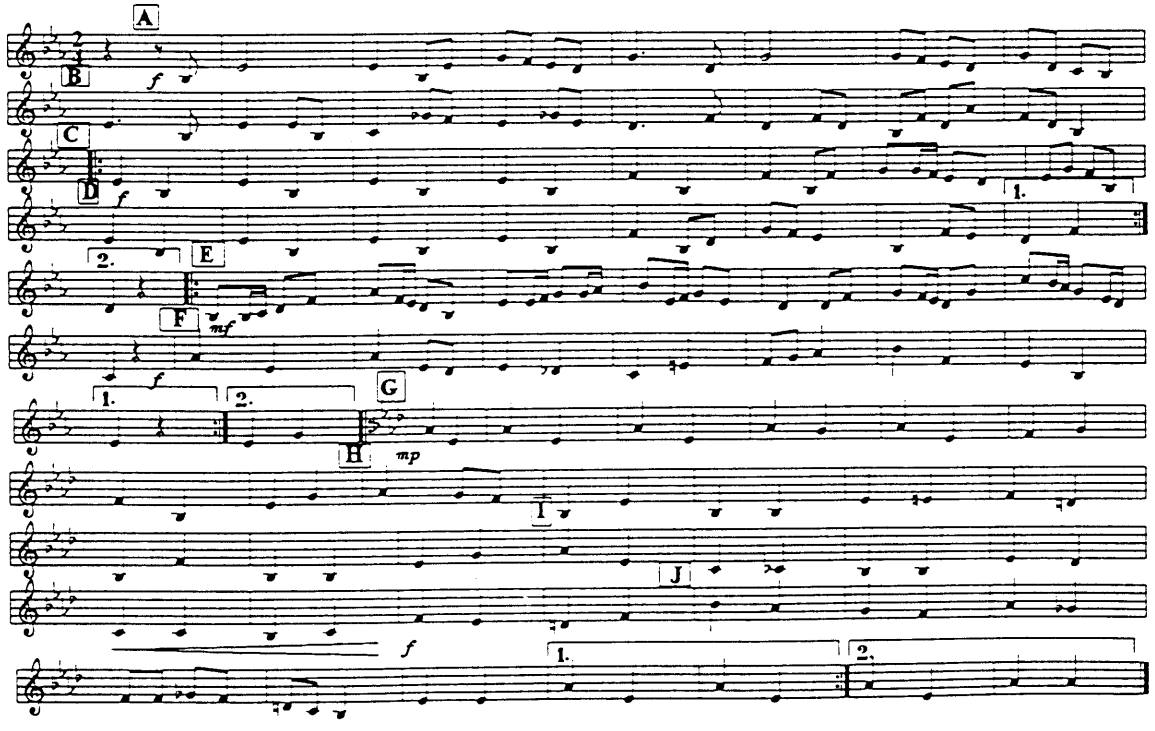
FLAGSHIPS OF THE AIR

Bells
Part C



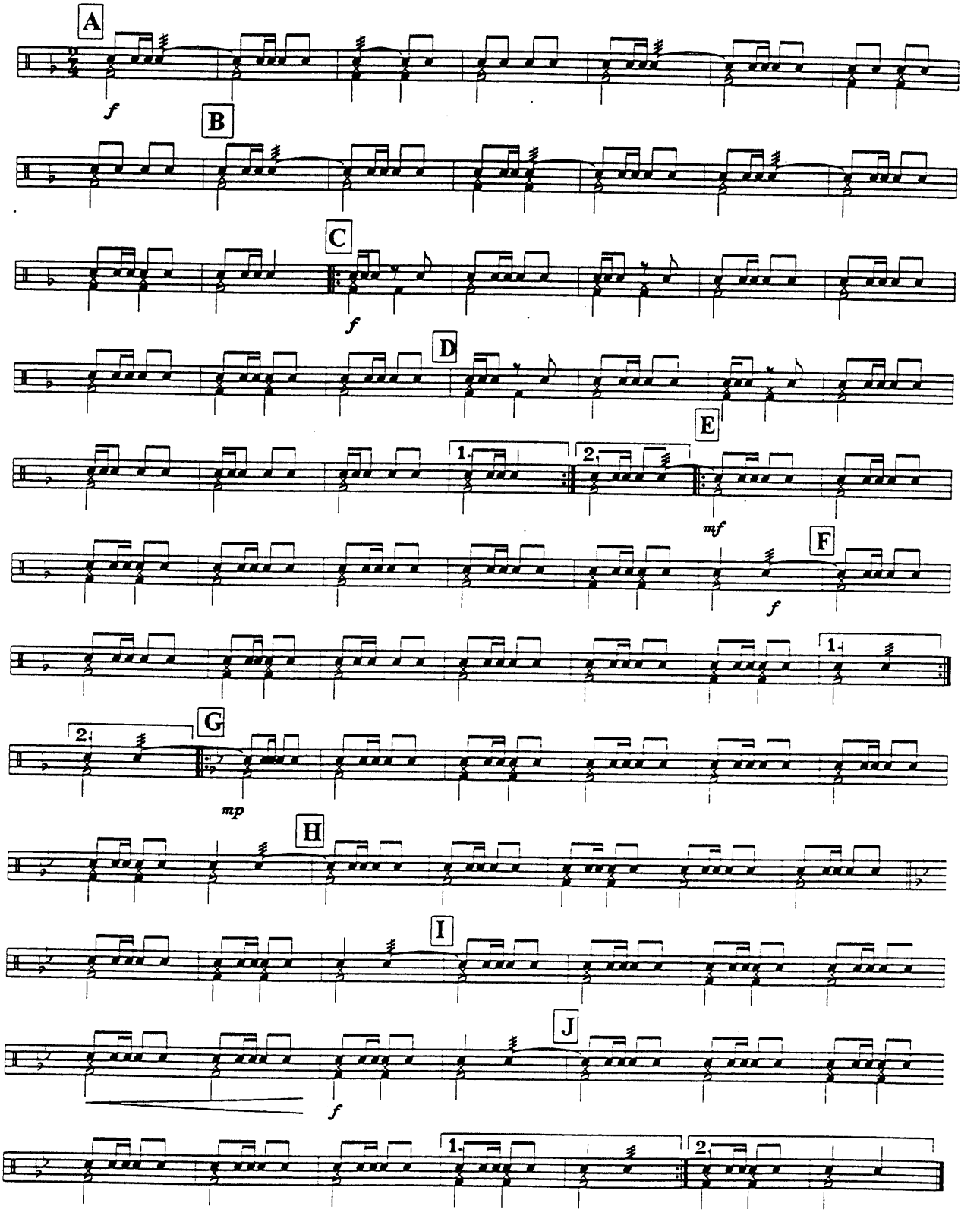
FLAGSHIPS OF THE AIR

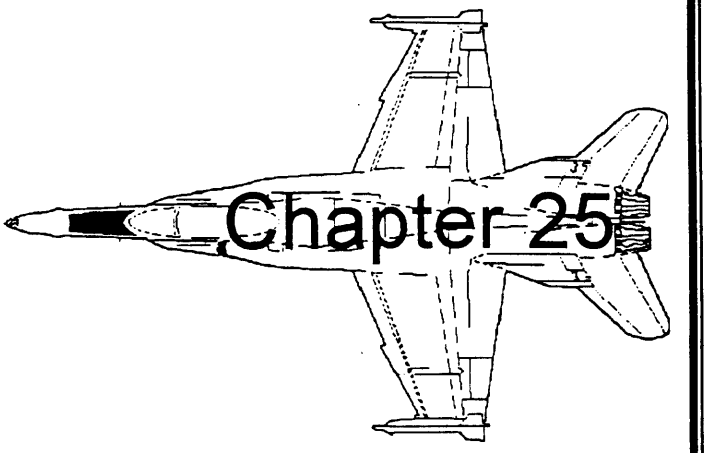
Bells
Part D



FLAGSHIPS OF THE AIR

Percussion



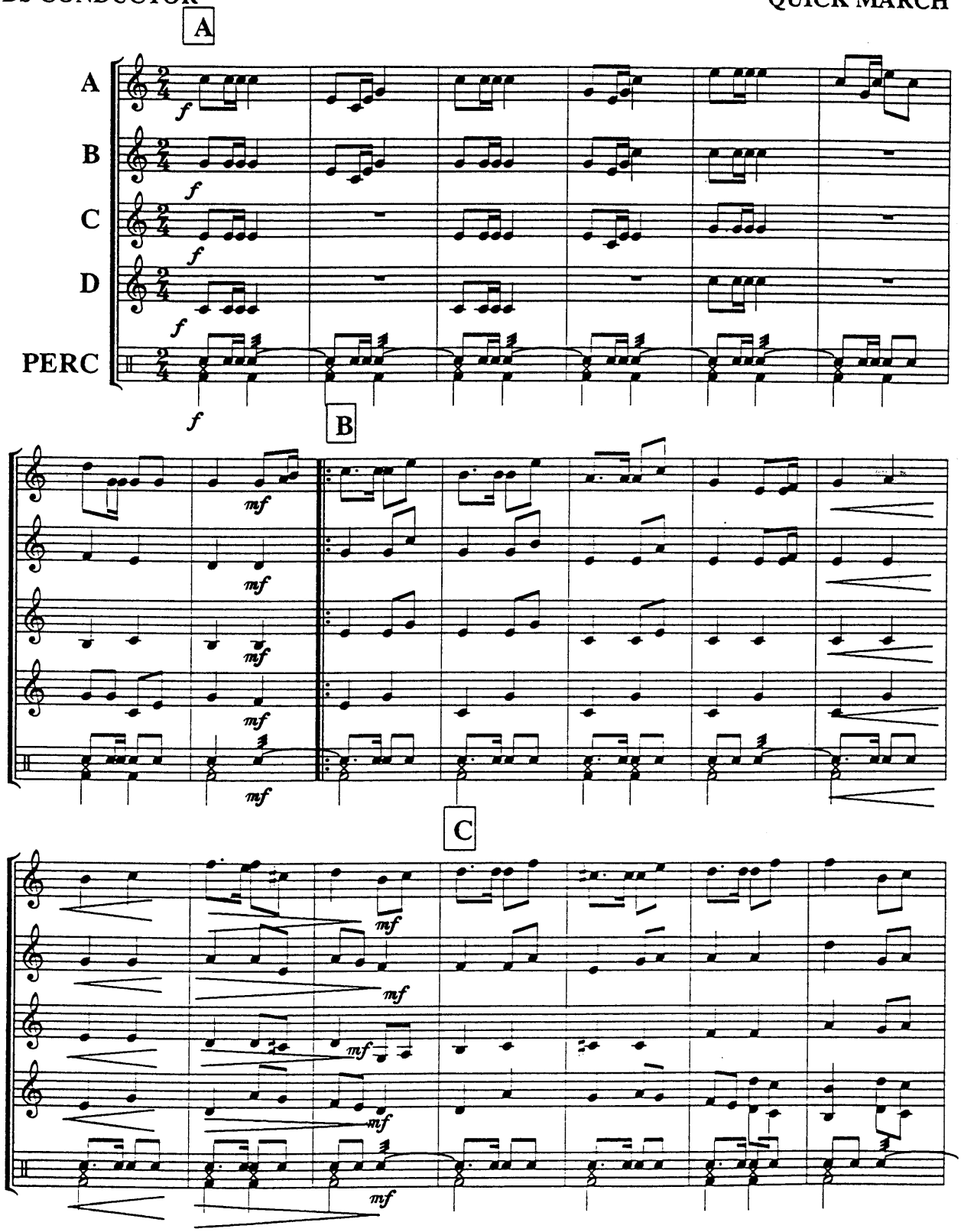


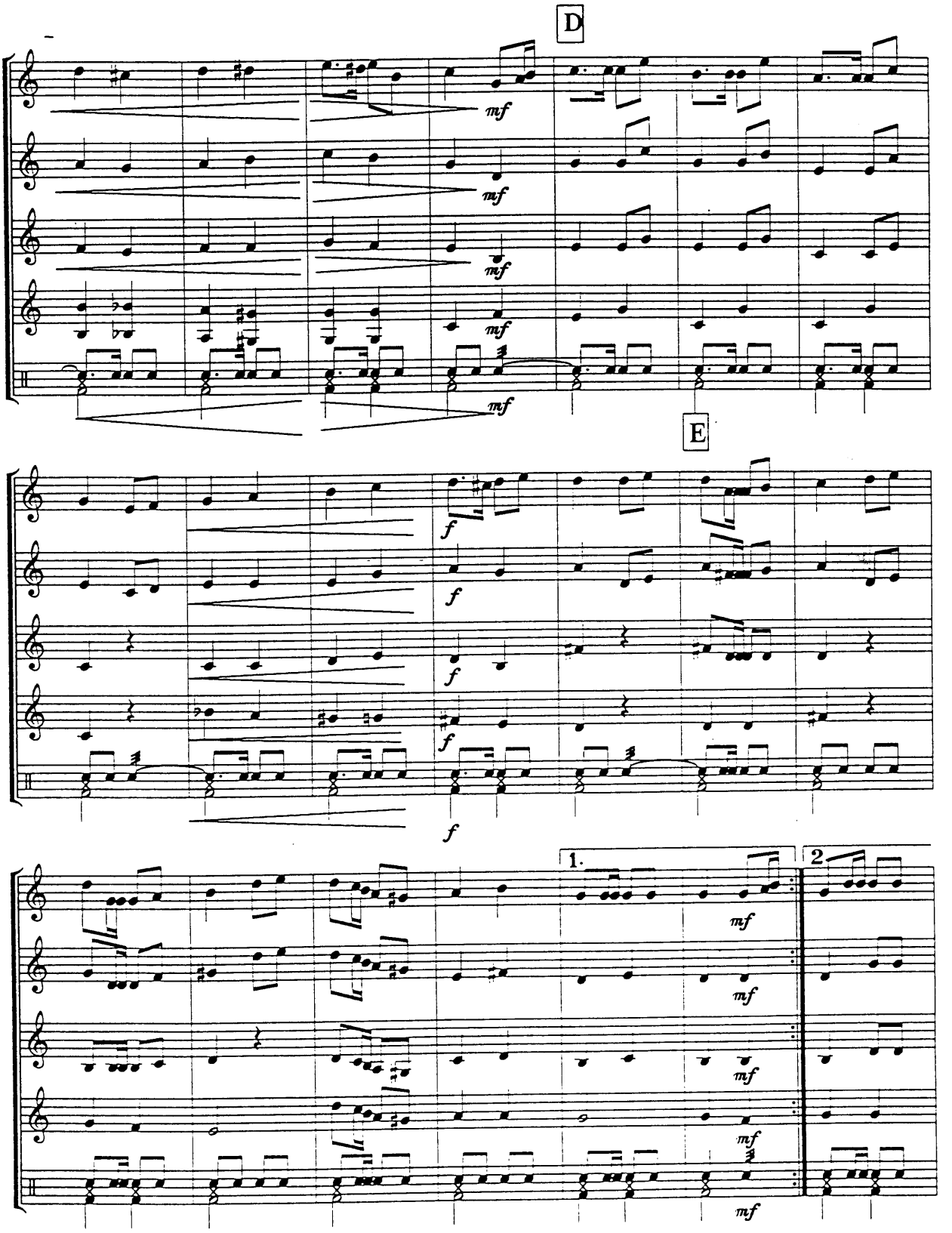
Chapter 25

Flying Eagle

FLYING EAGLE

Bb CONDUCTOR **QUICK MARCH**

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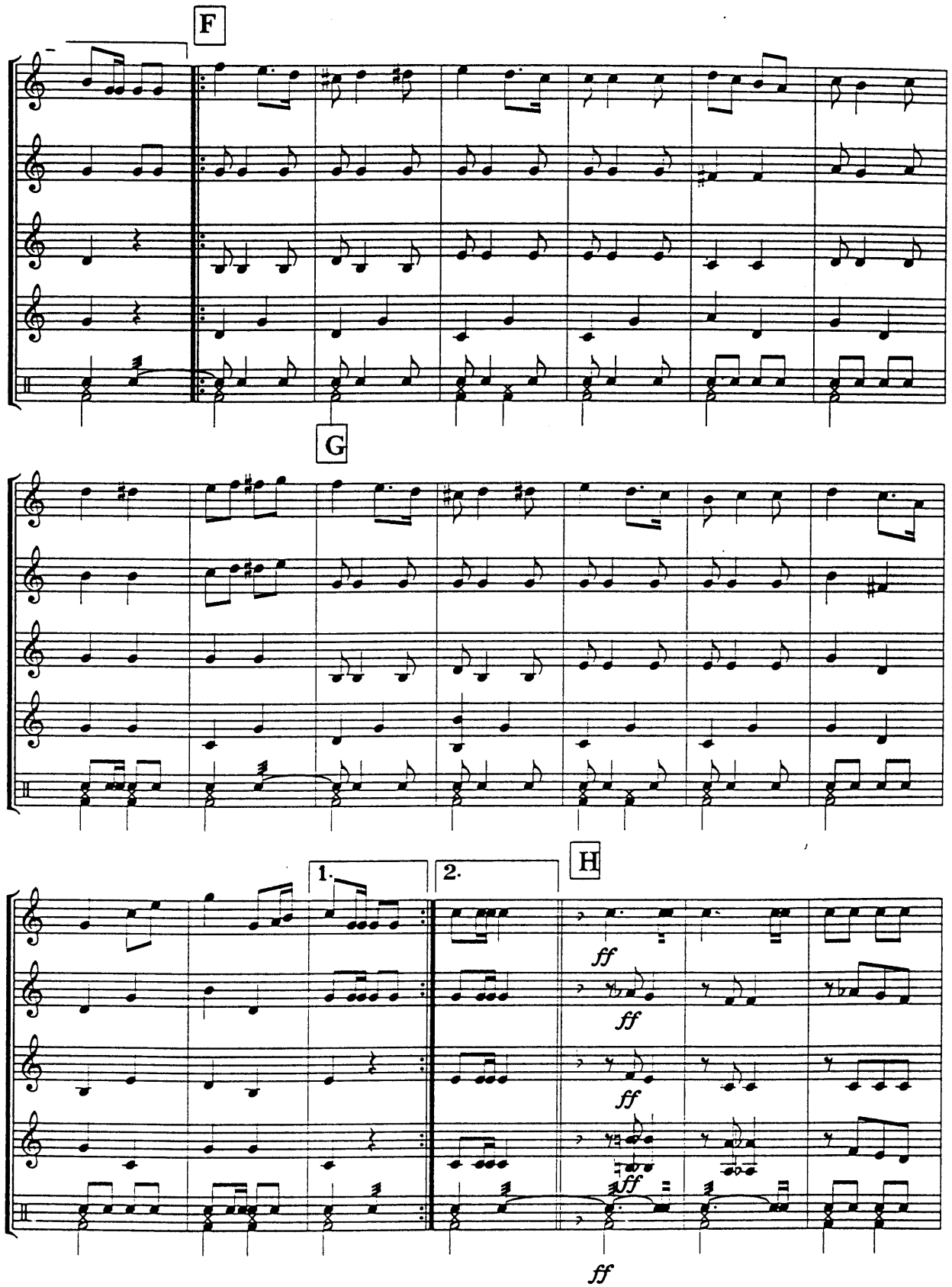
2.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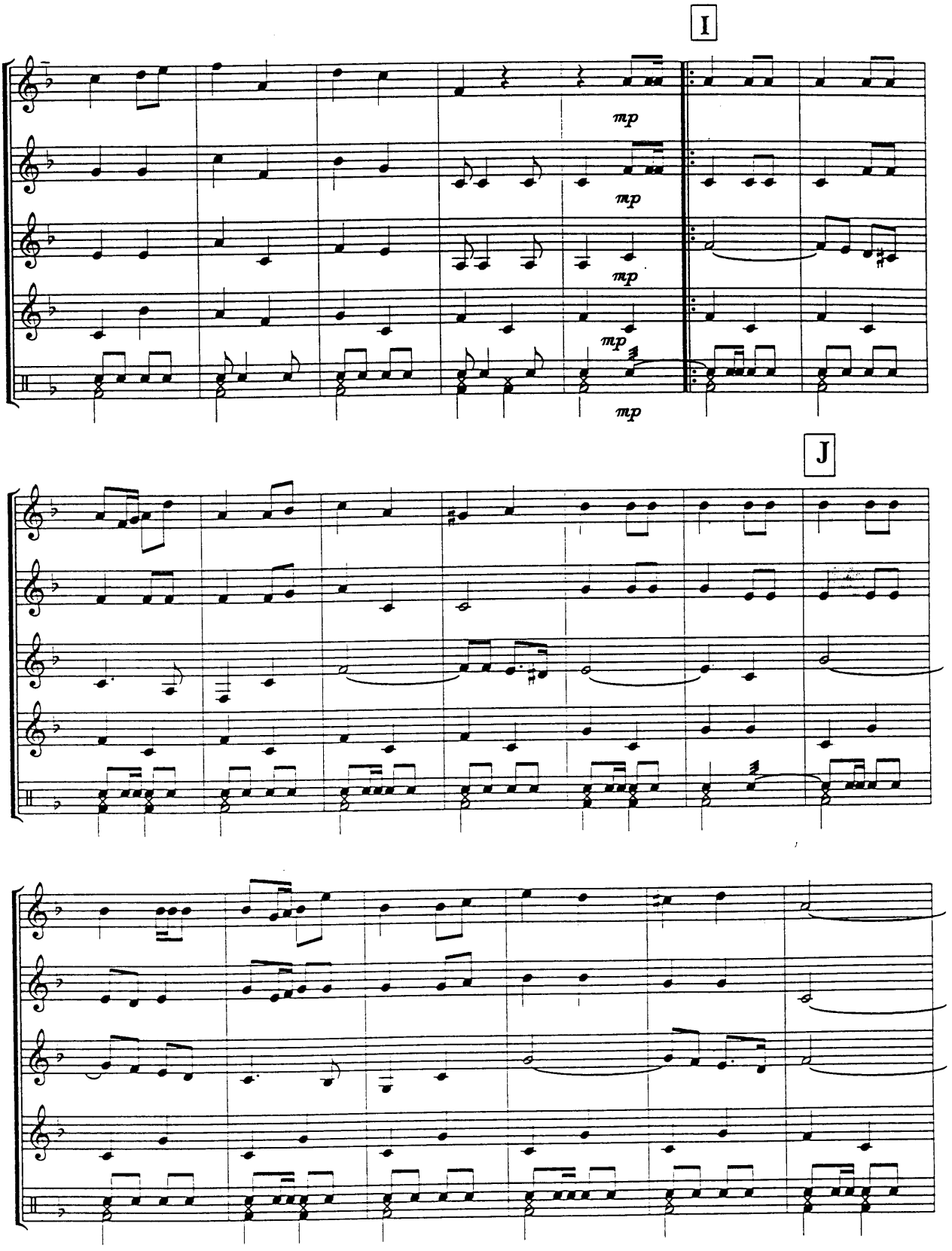
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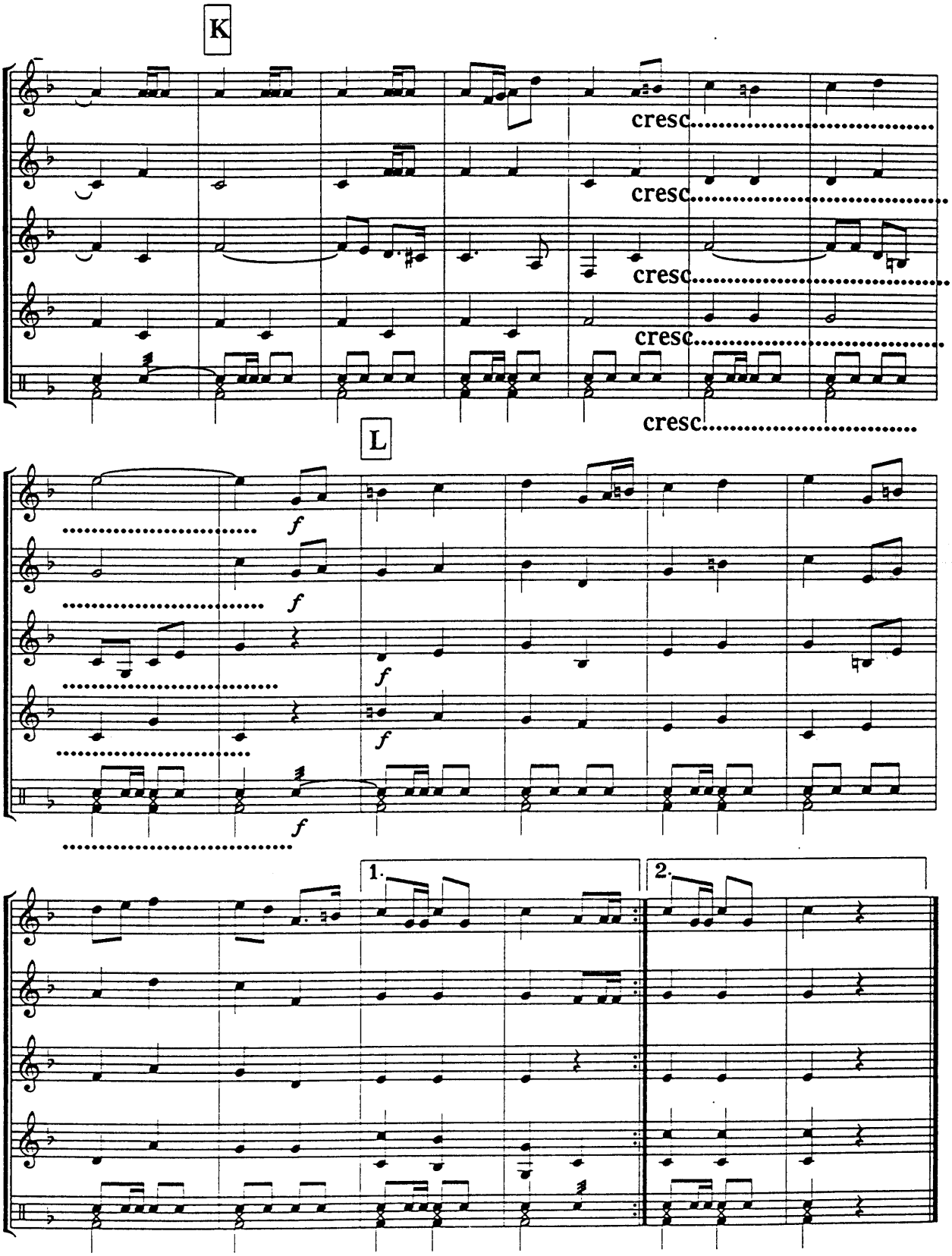
K
cresc.
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L
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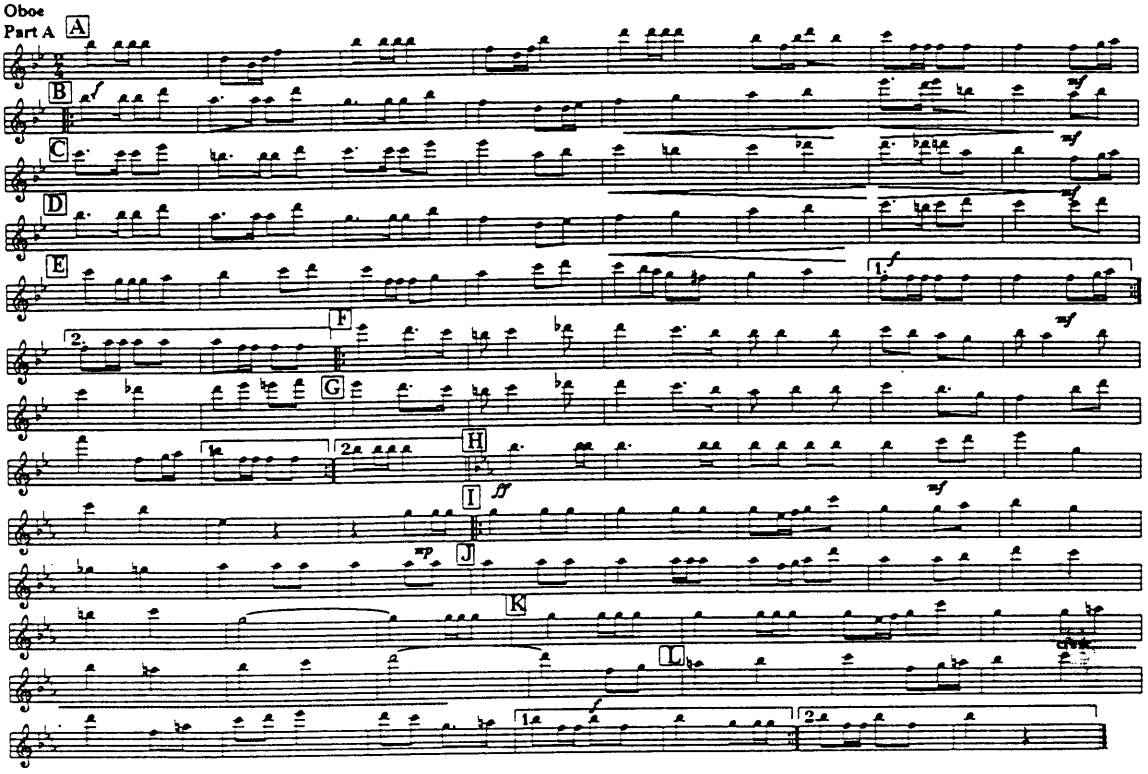
1.
2.

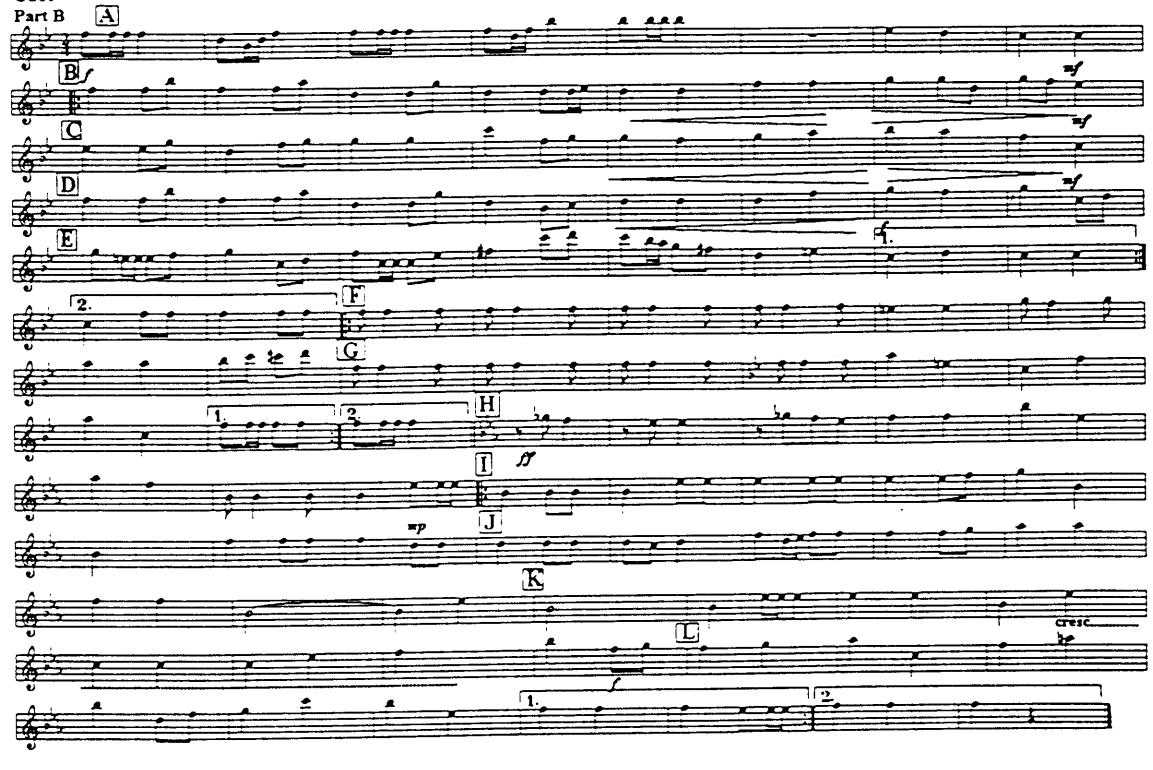
FLYING EAGLE

Flute
Oboe
Part A



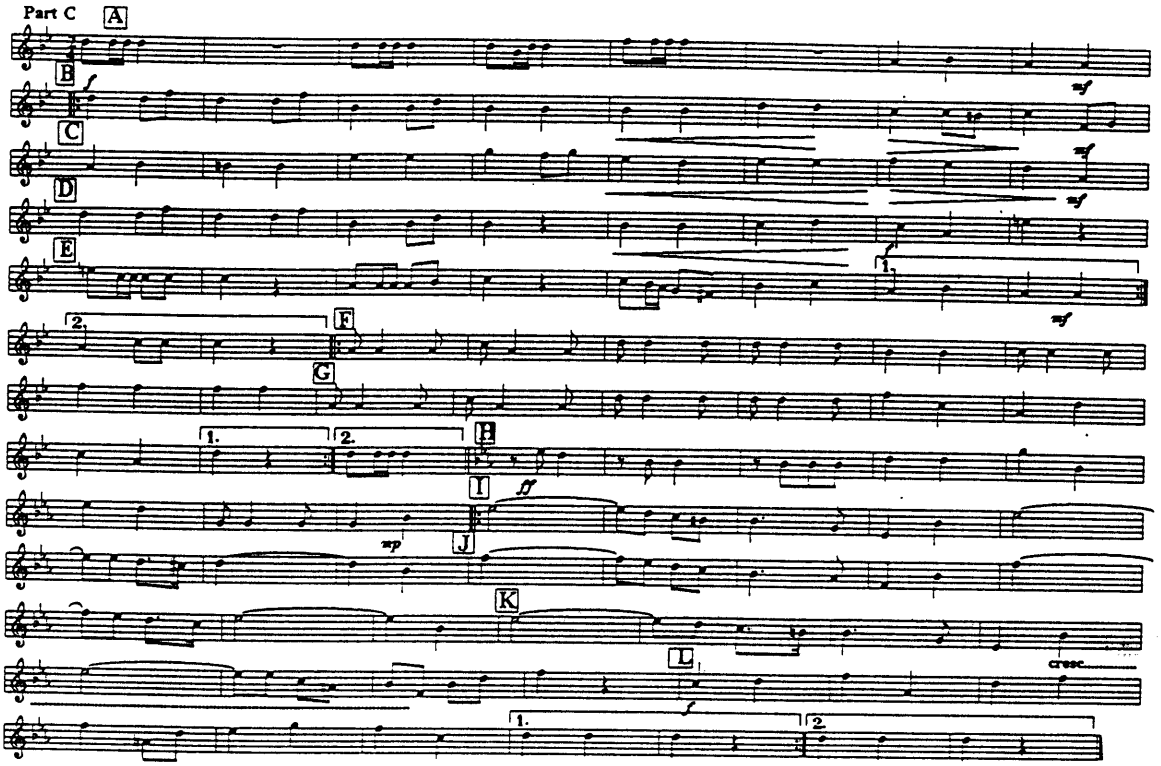
FLYING EAGLE

Flute
Oboe
Part B



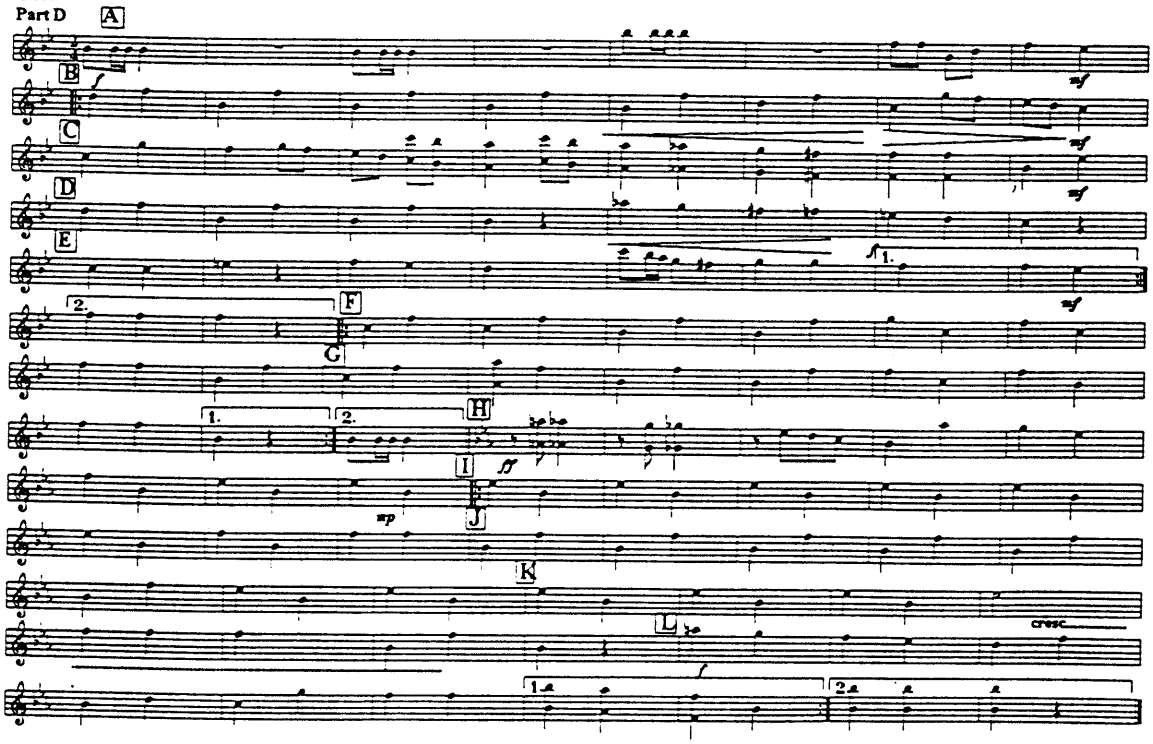
FLYING EAGLE

Flute
Oboe
Part C



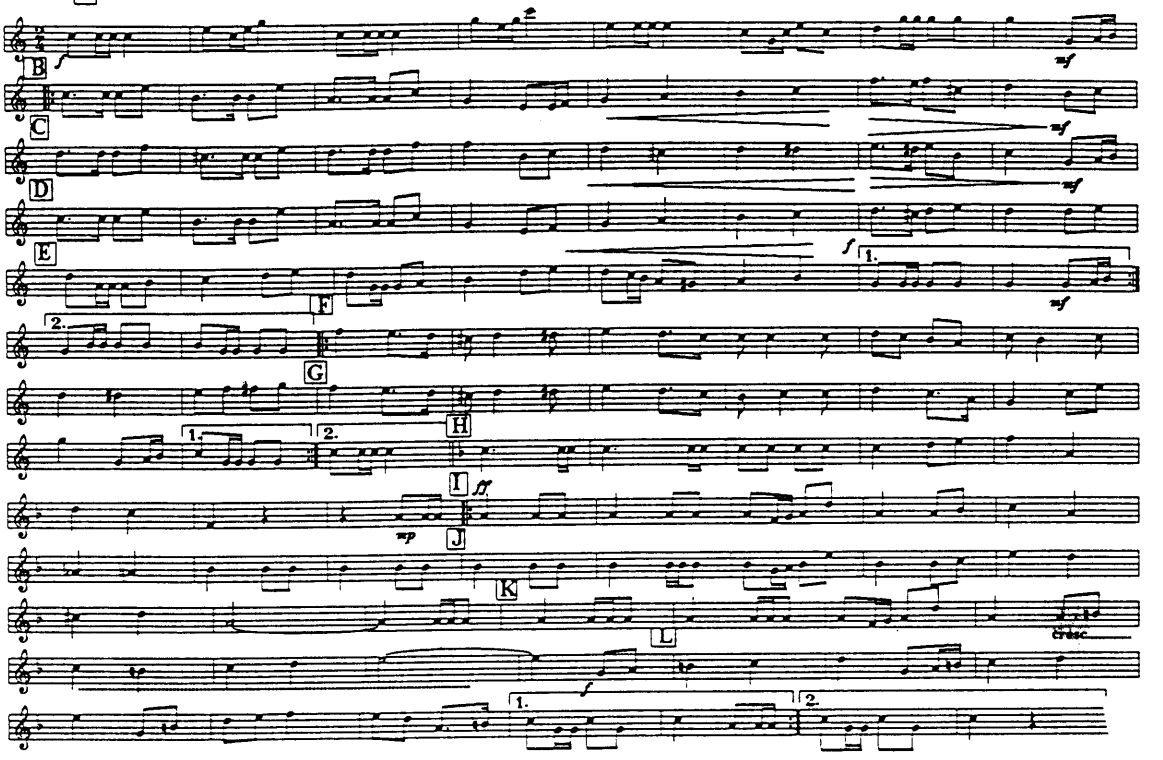
FLYING EAGLE

Flute
Oboe
Part D



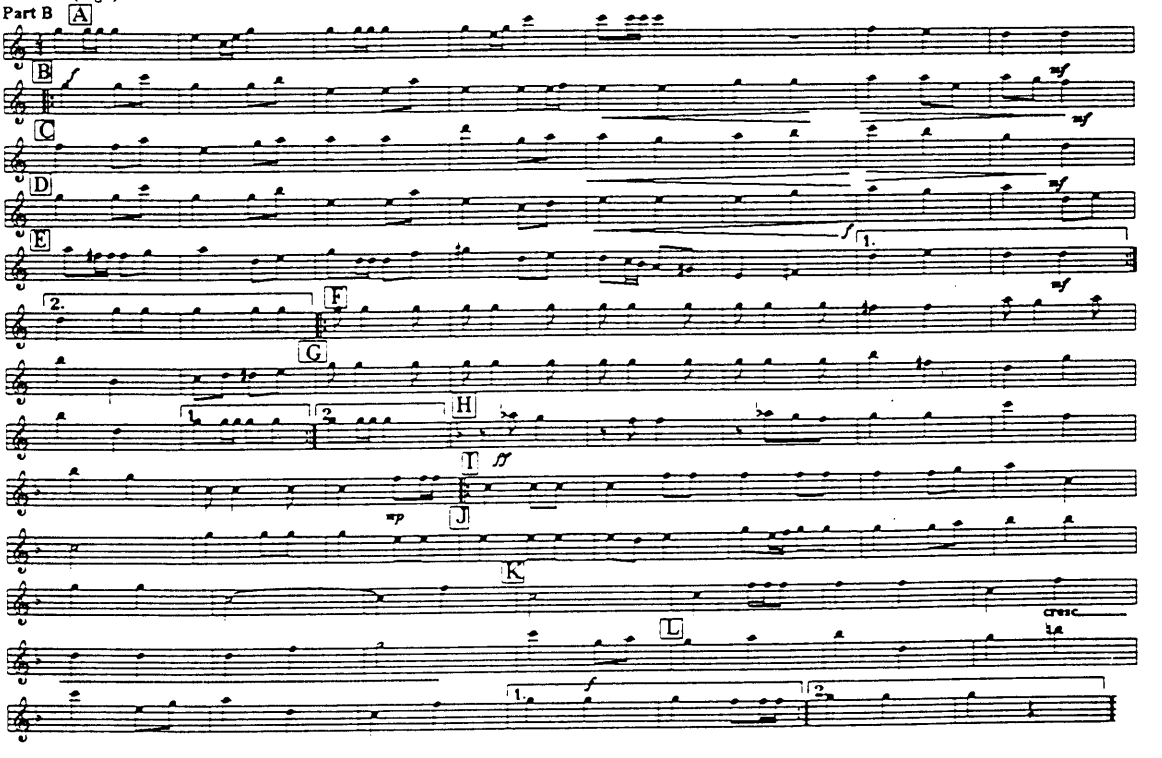
Tenor Saxophone
Clarinet (high)
Part A

FLYING EAGLE



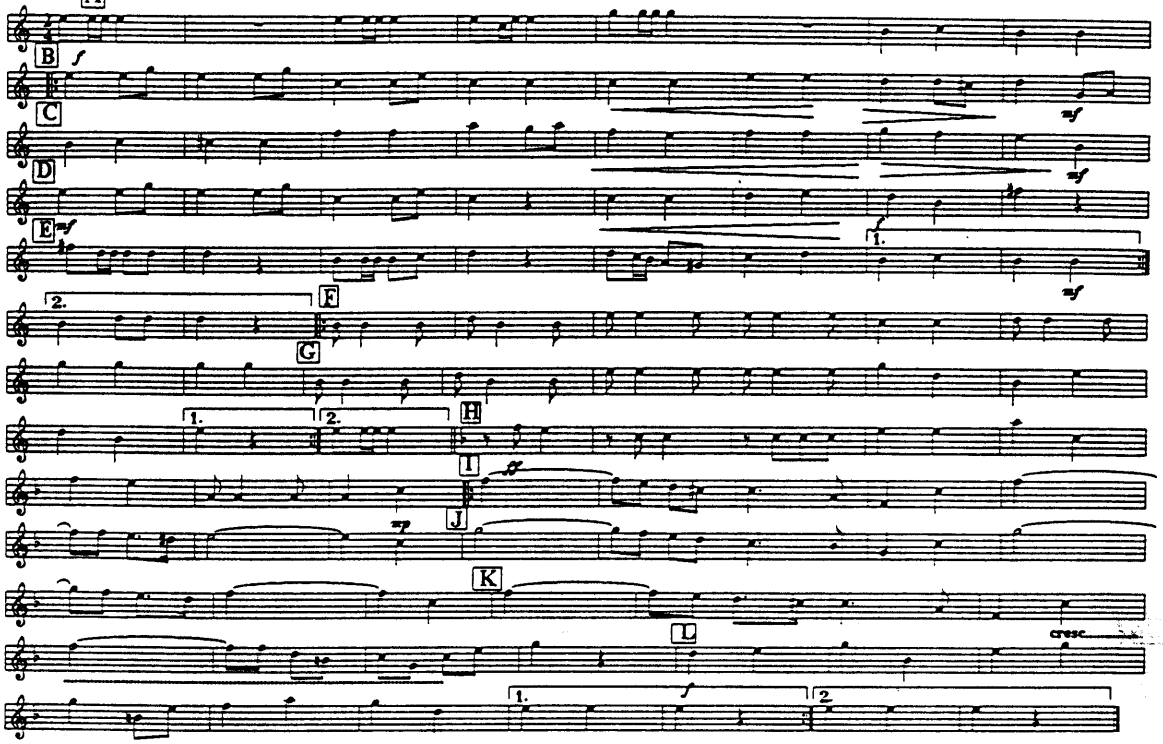
Tenor Saxophone
Clarinet (high)
Part B

FLYING EAGLE



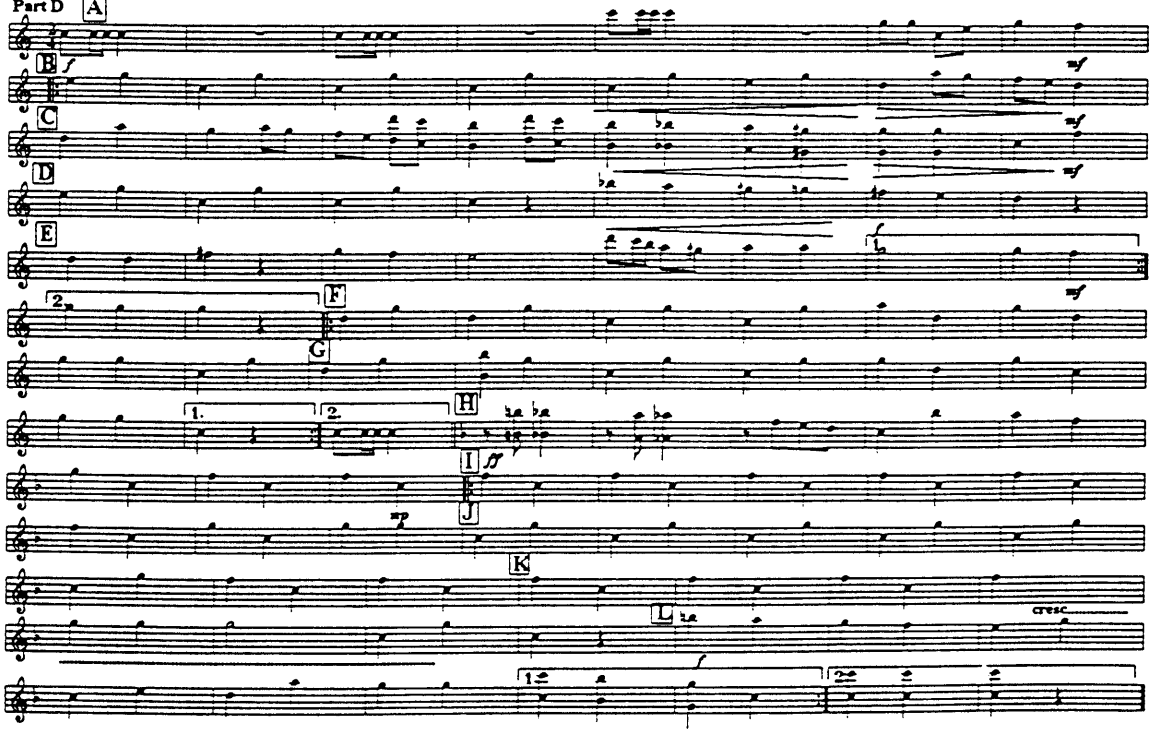
Tenor Saxophone
Clarinet (high)
Part C

FLYING EAGLE



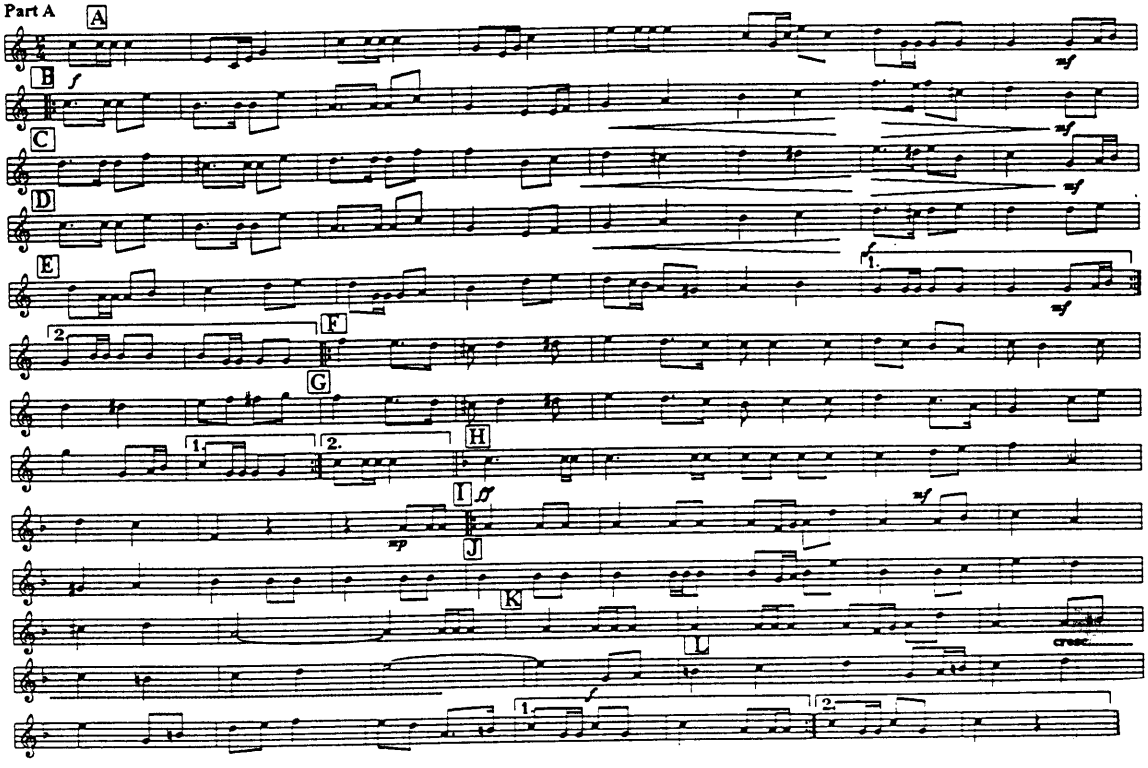
Tenor Saxophone
Clarinet (high)
Part D

FLYING EAGLE



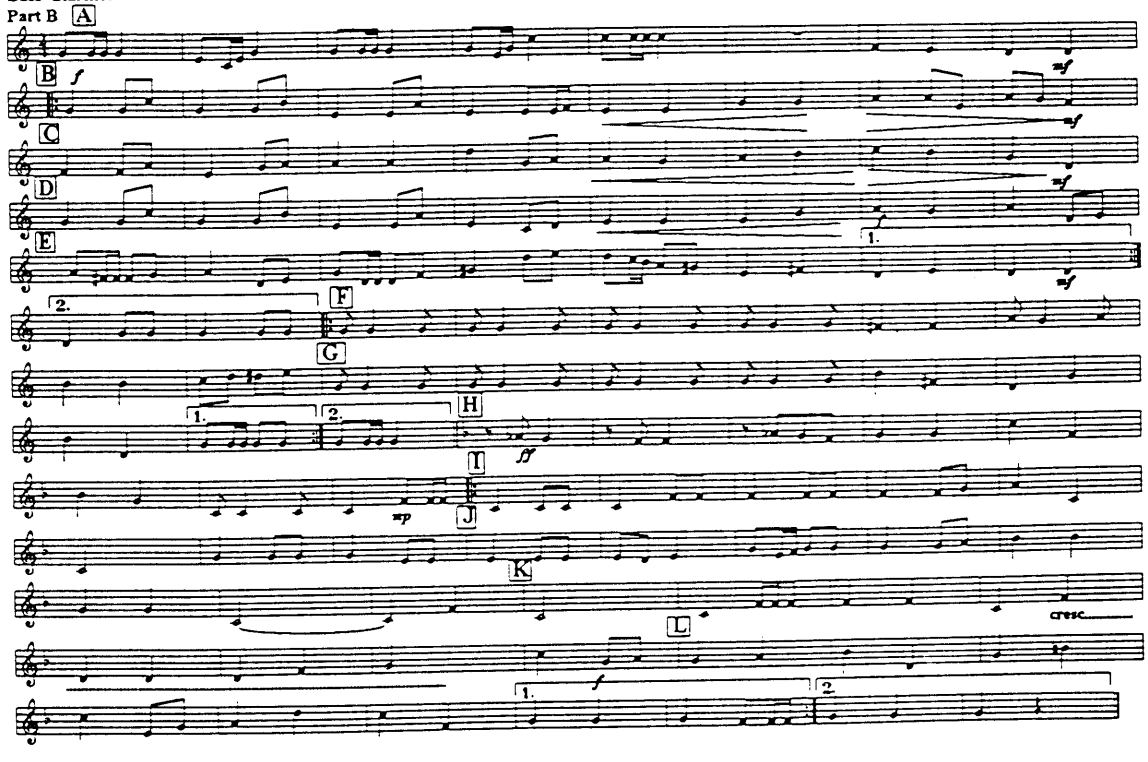
FLYING EAGLE

Bass Clarinet
Part A



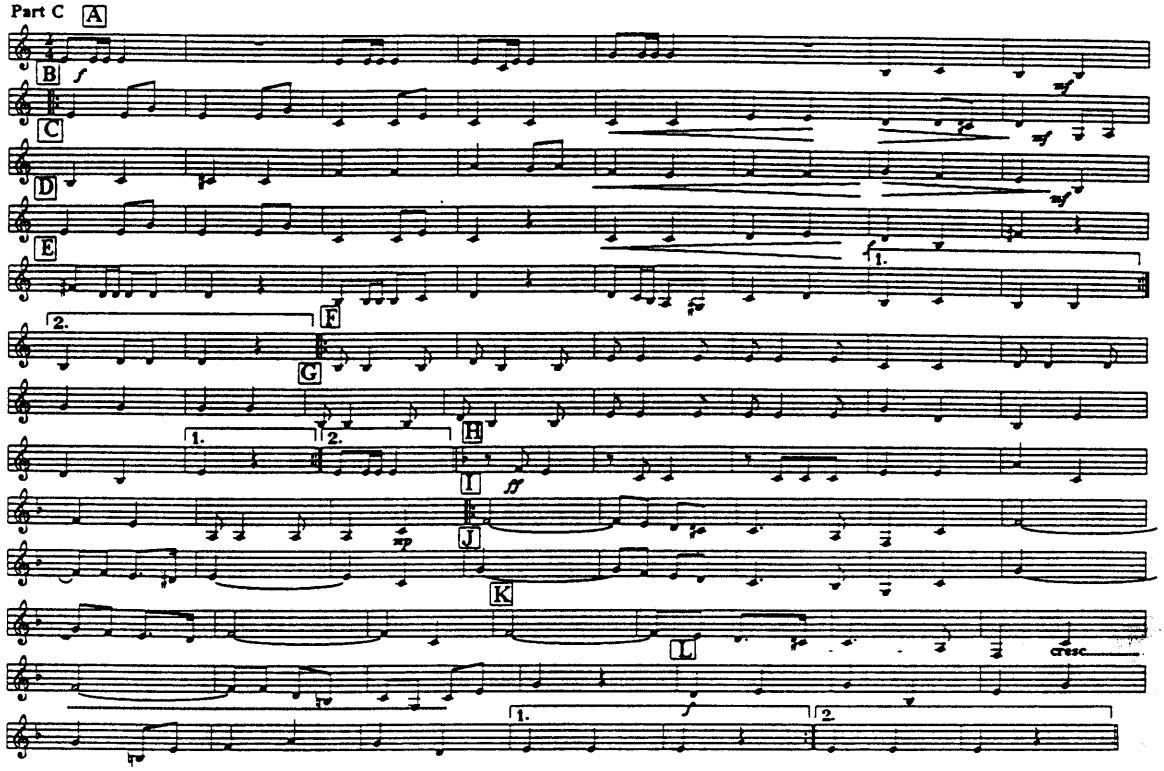
FLYING EAGLE

Bass Clarinet
Part B



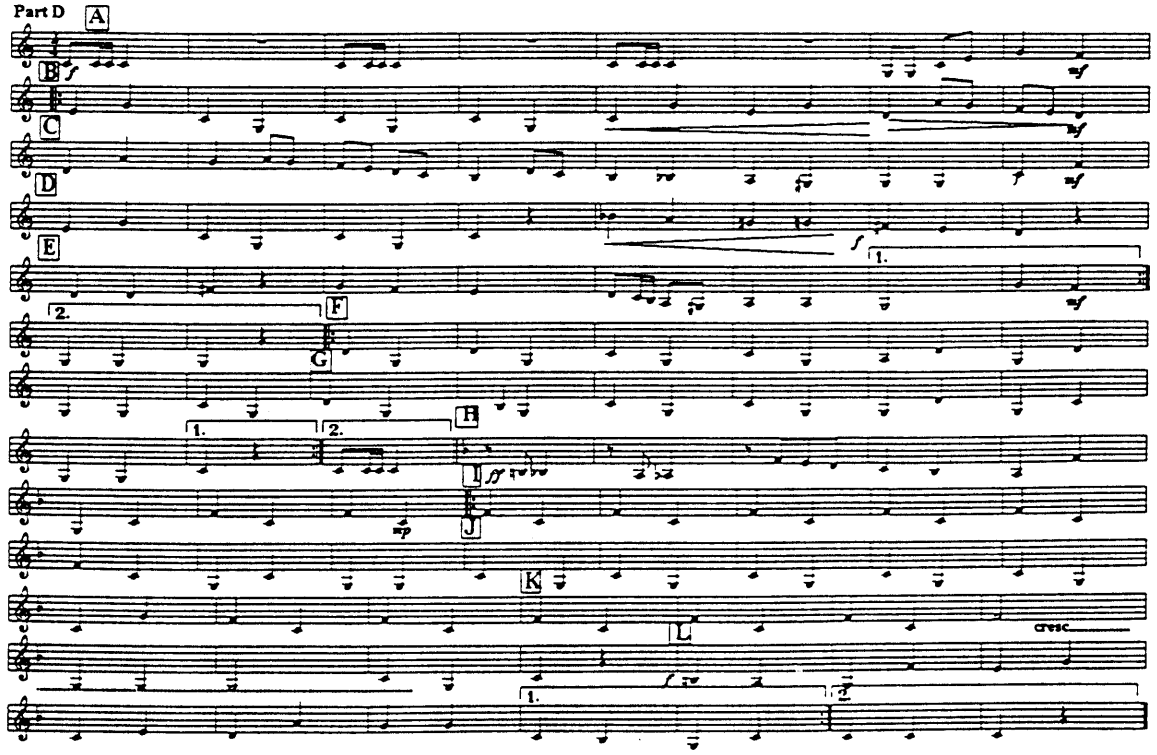
FLYING EAGLE

Bass Clarinet
Part C



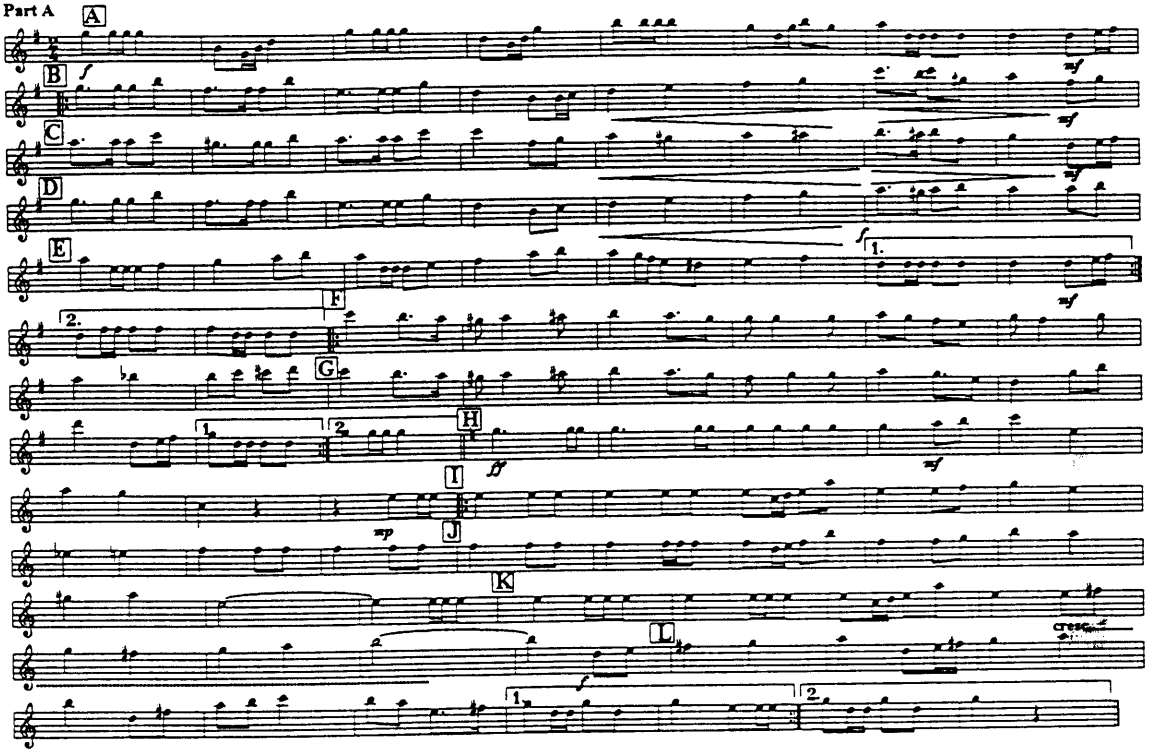
FLYING EAGLE

Bass Clarinet
Part D



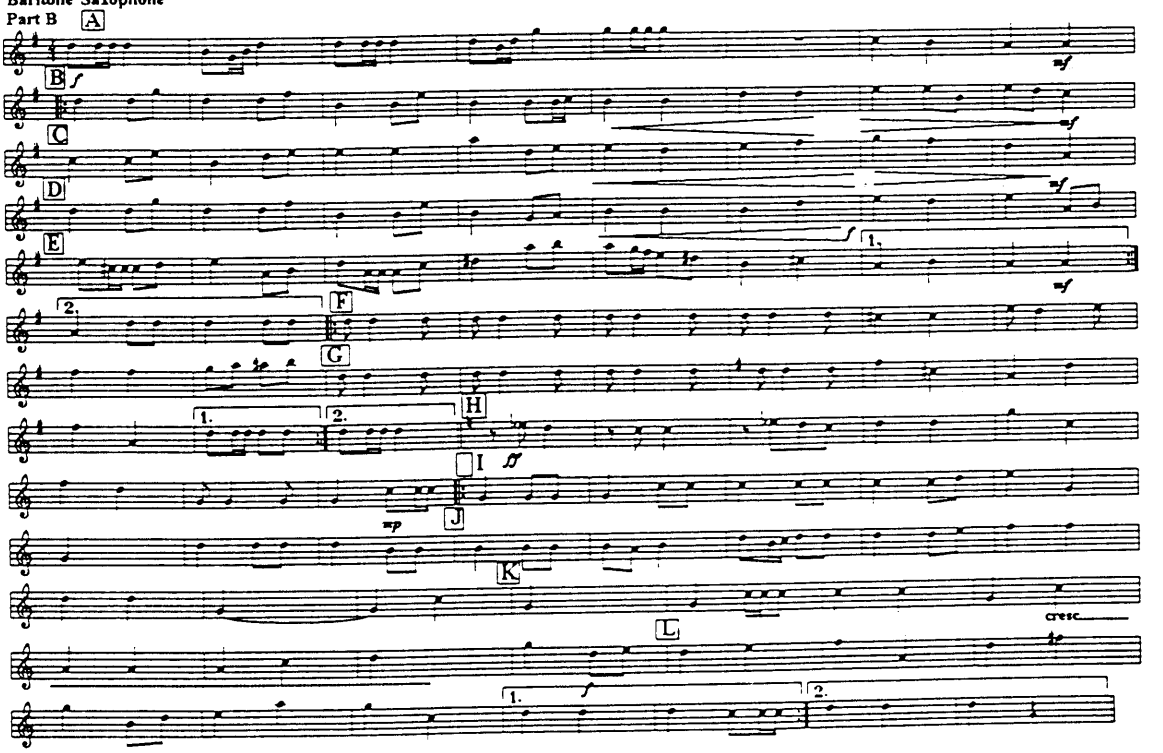
FLYING EAGLE

Alto Saxophone
Baritone Saxophone
Part A



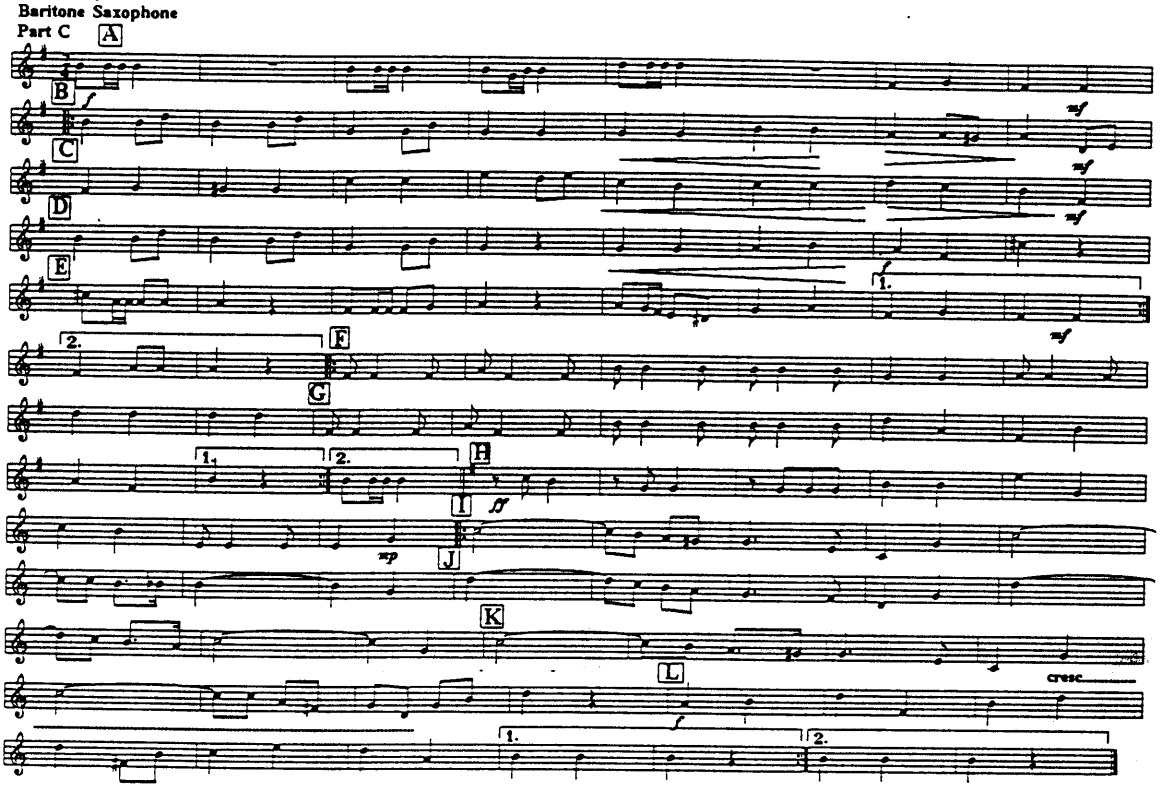
FLYING EAGLE

Alto Saxophone
Baritone Saxophone
Part B



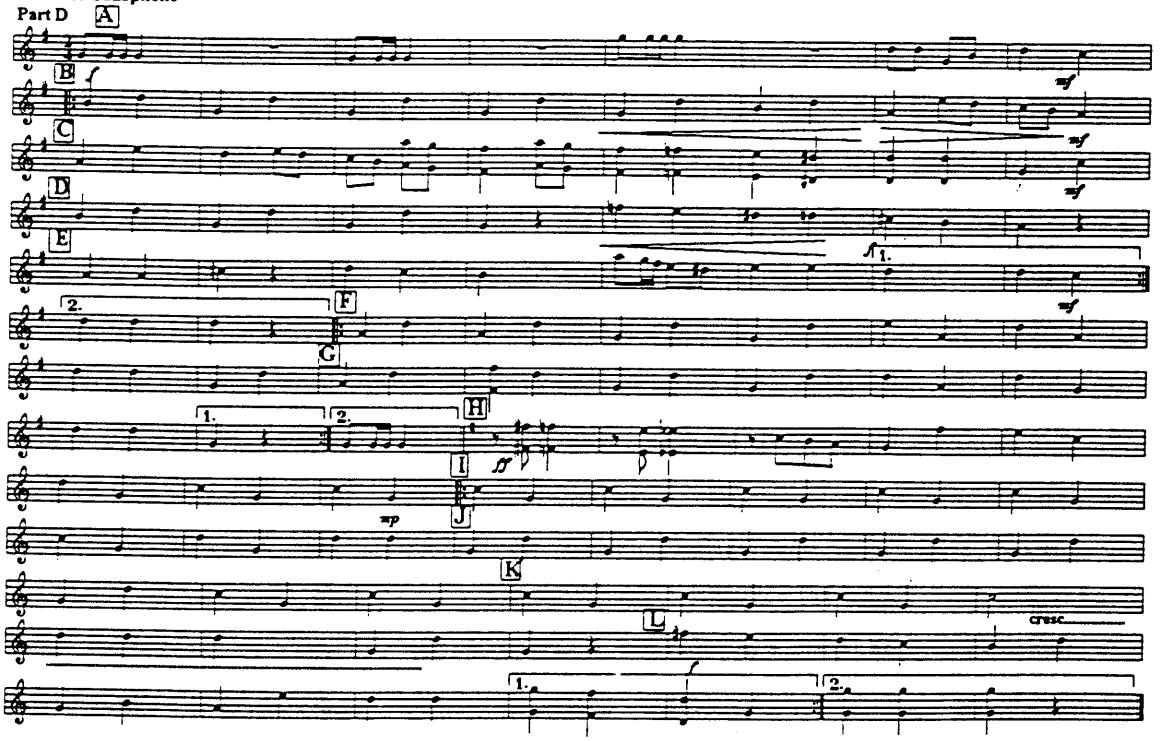
FLYING EAGLE

Alto Saxophone
Baritone Saxophone
Part C



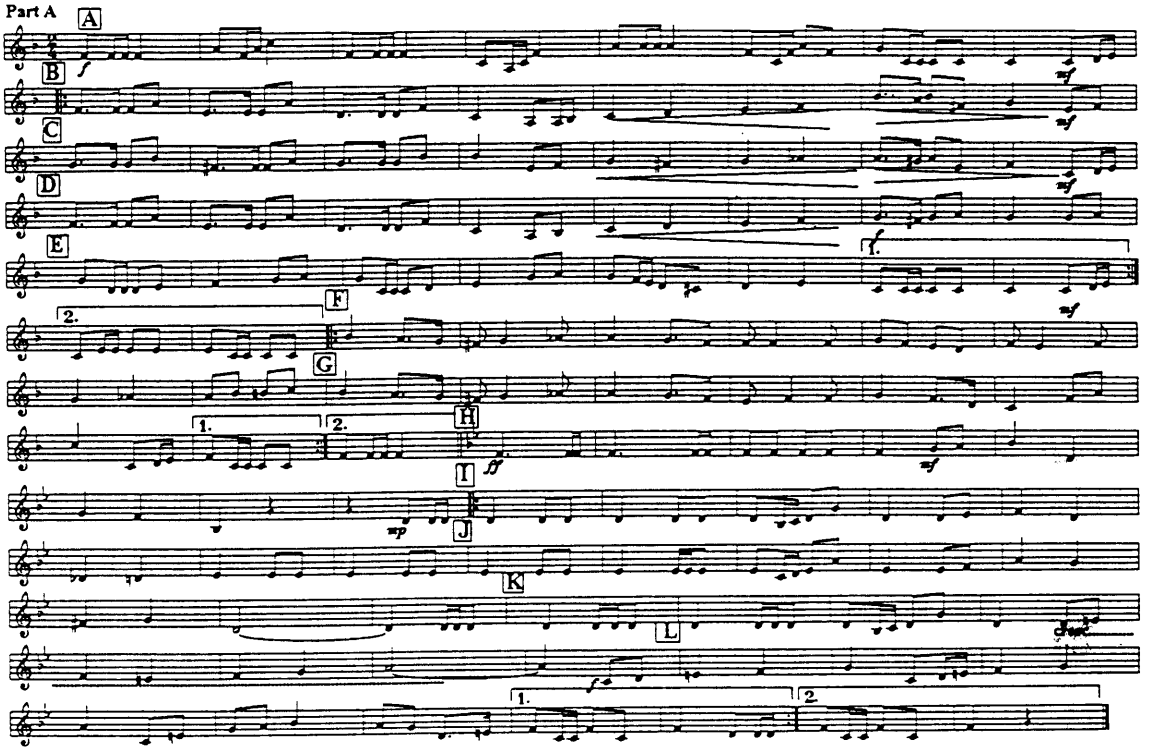
FLYING EAGLE

Alto Saxophone
Baritone Saxophone
Part D



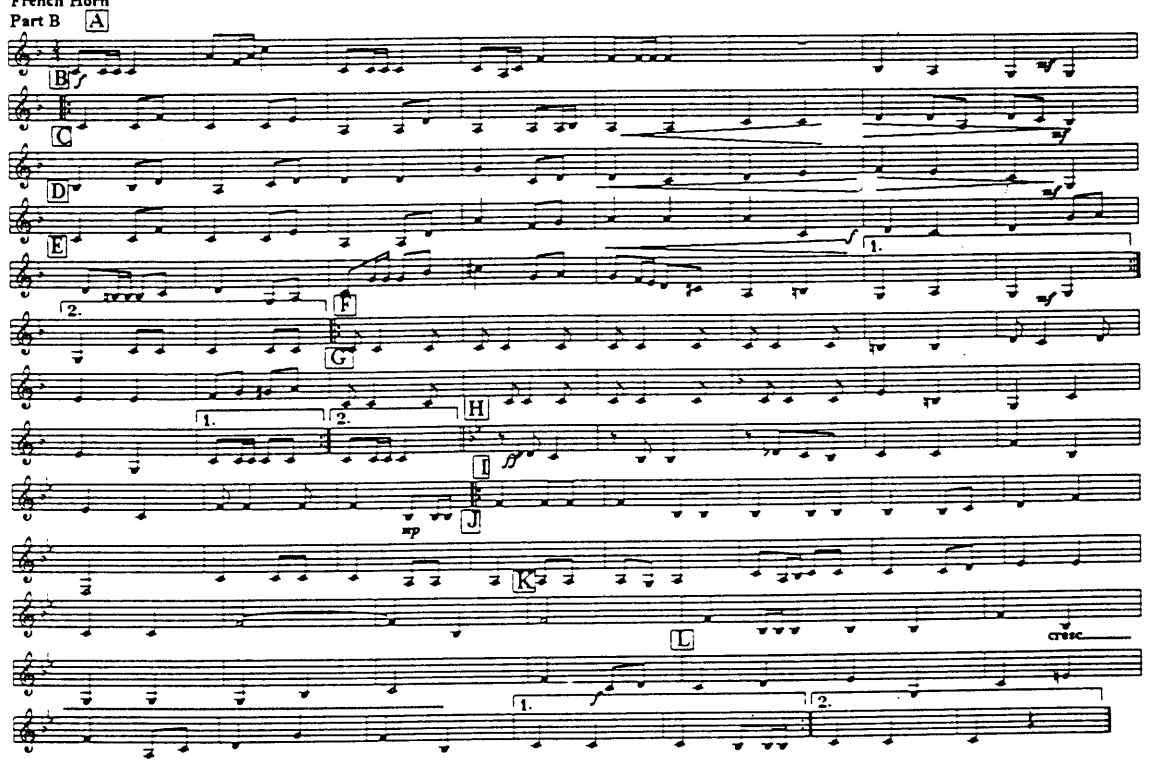
FLYING EAGLE

French Horn
Part A



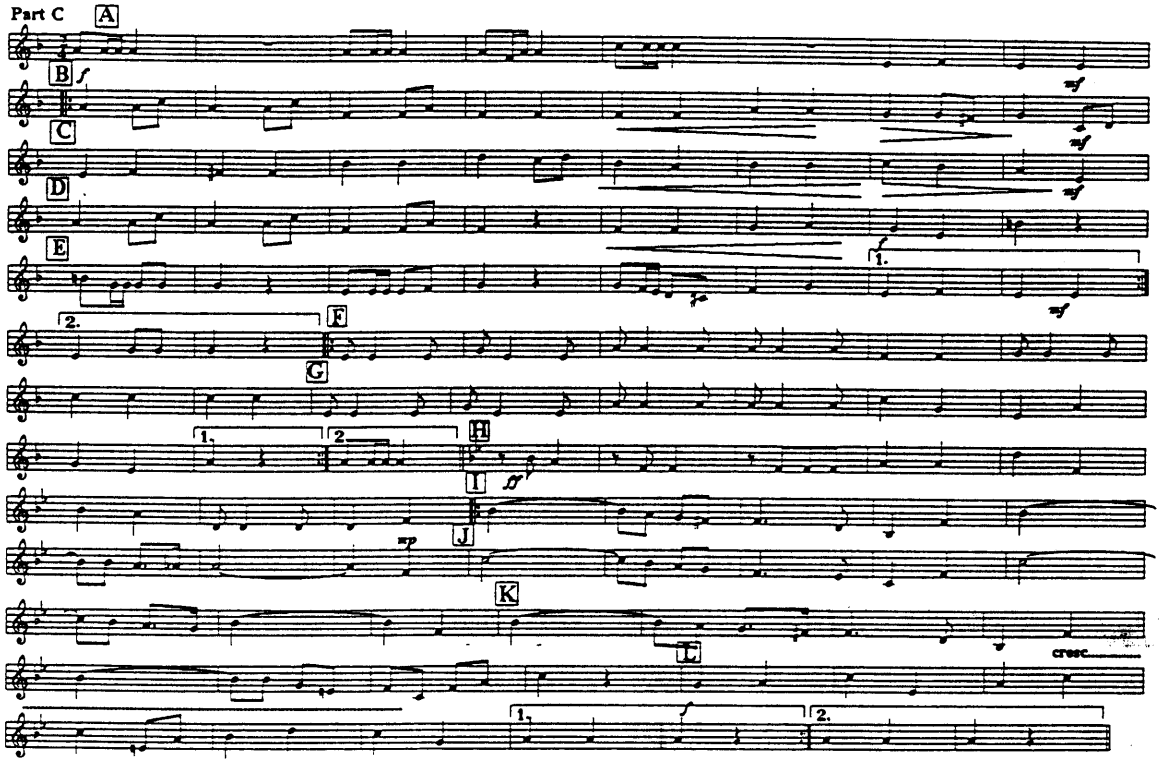
FLYING EAGLE

French Horn
Part B



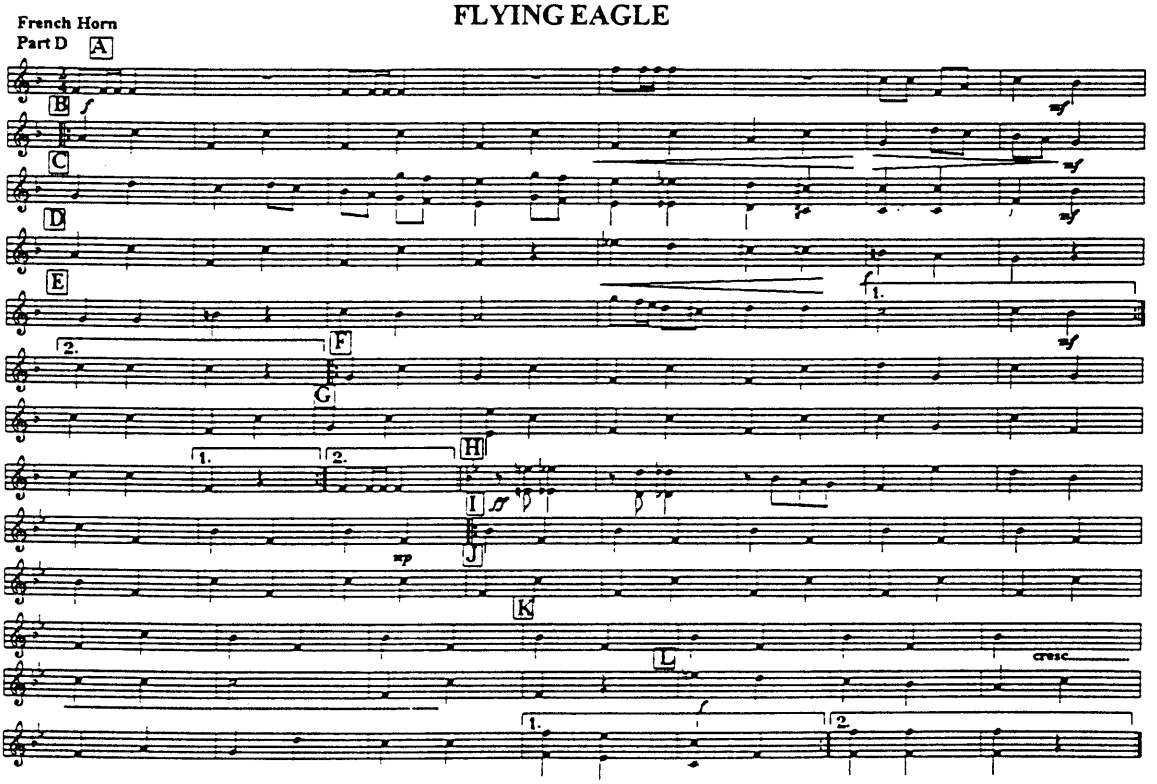
FLYING EAGLE

French Horn
Part C



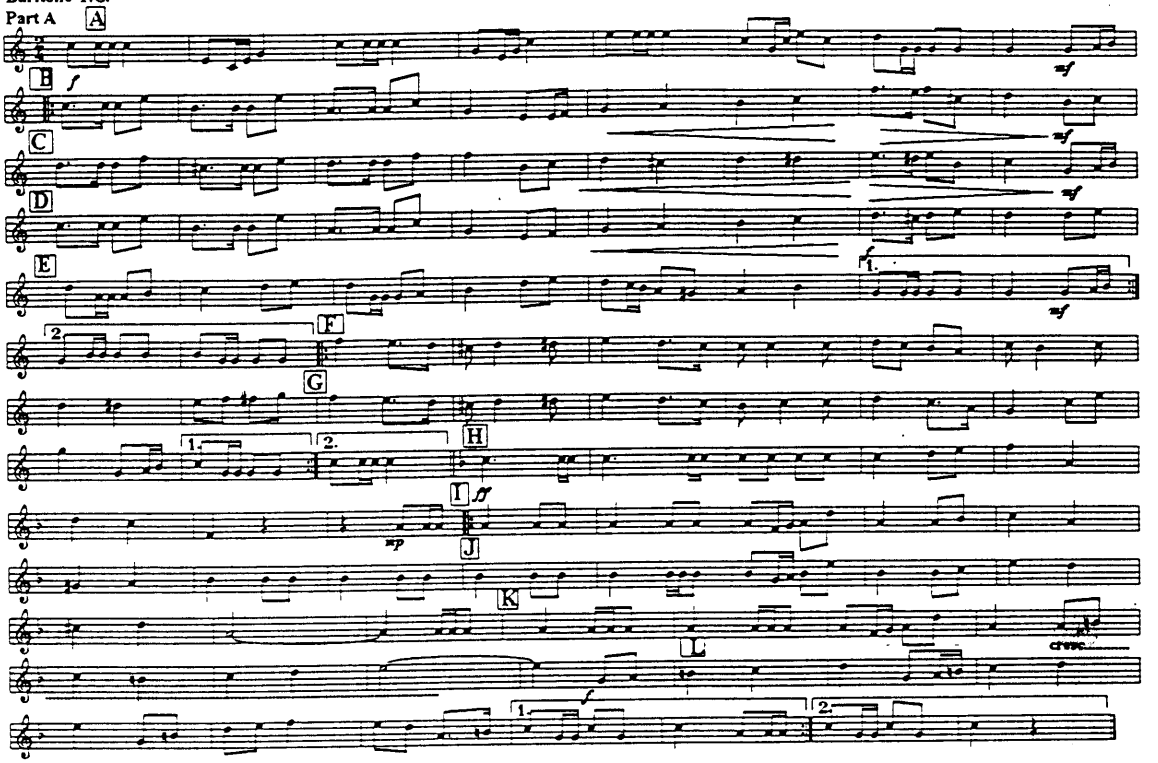
FLYING EAGLE

French Horn
Part D



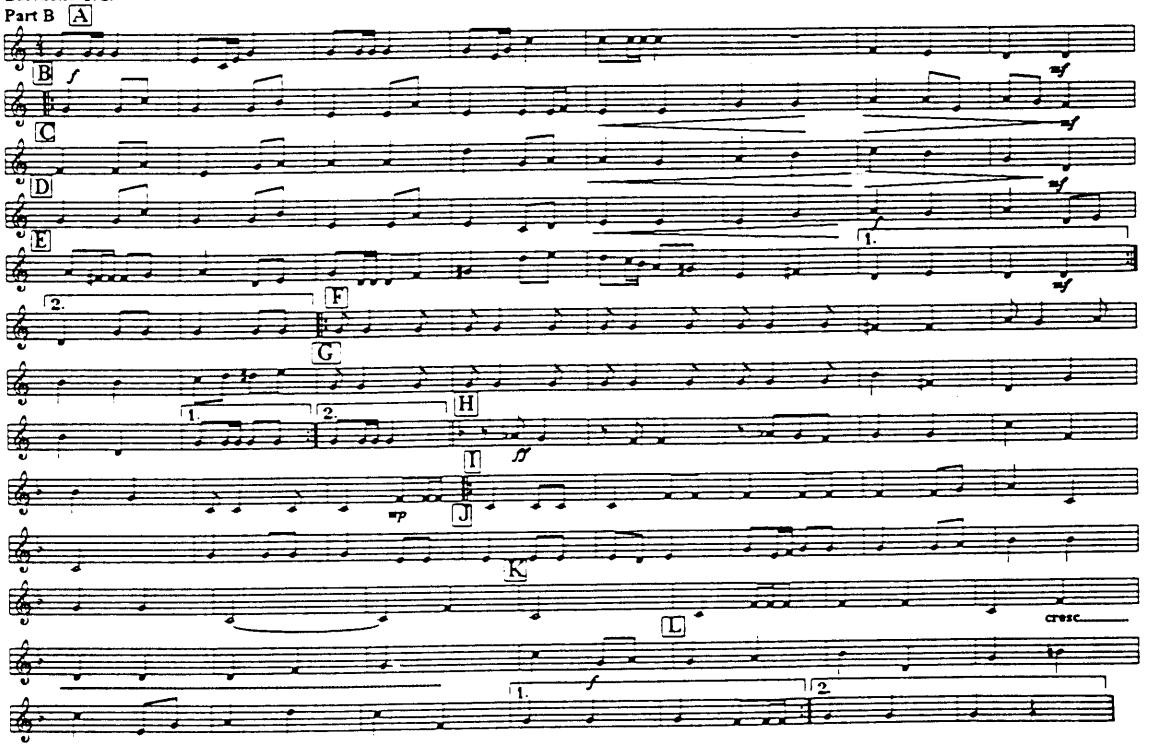
Trumpet
Clarinet (low)
Baritone T.C.
Part A

FLYING EAGLE



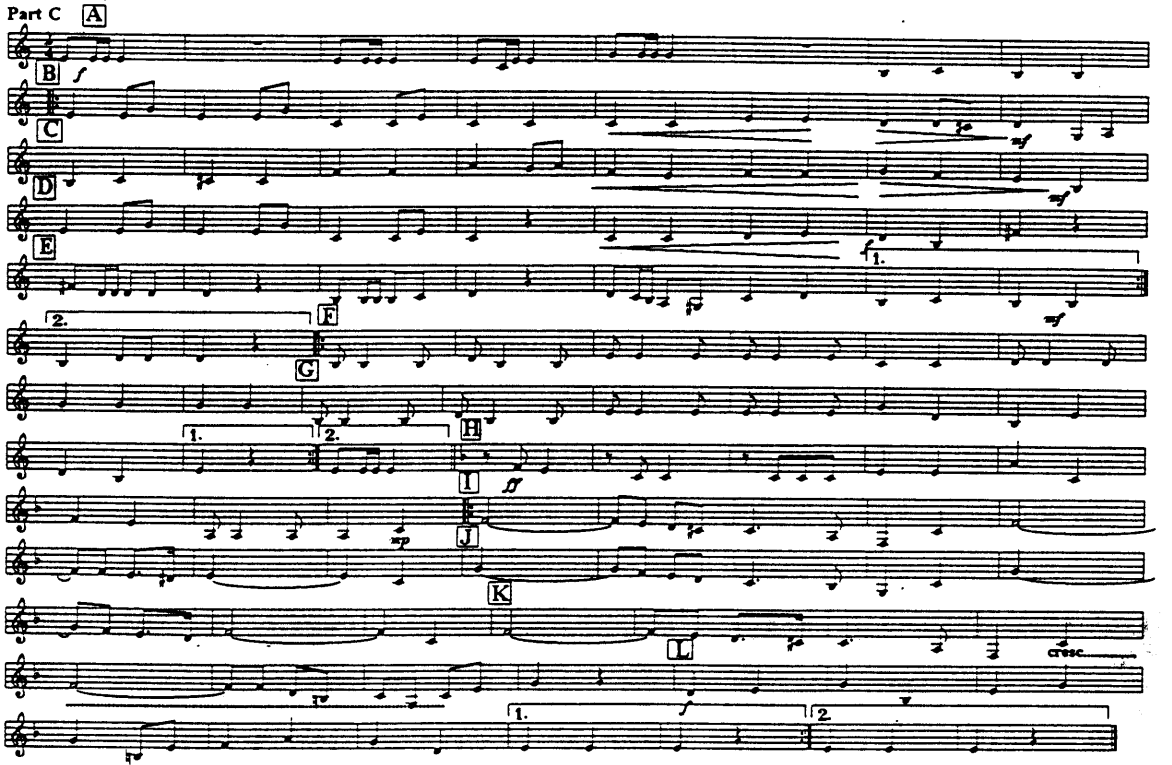
Trumpet
Clarinet (low)
Baritone T.C.
Part B

FLYING EAGLE



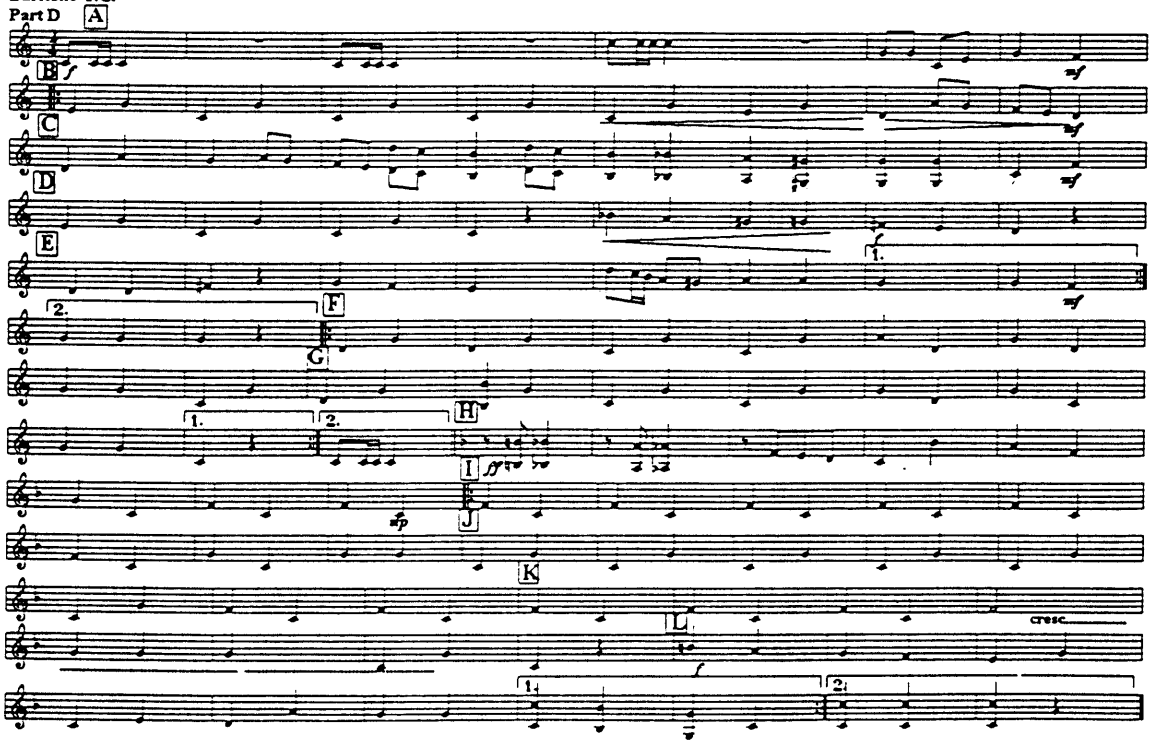
Trumpet
Clarinet (low)
Baritone T.C.
Part C

FLYING EAGLE



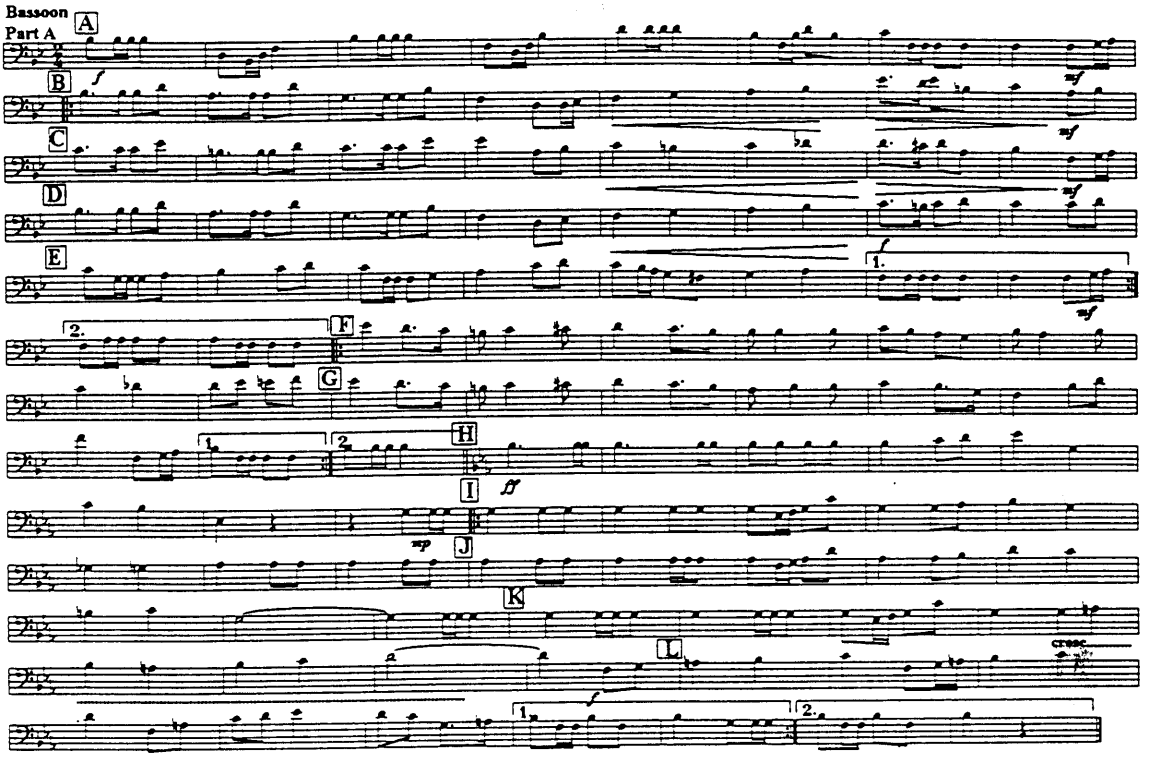
Trumpet
Clarinet (low)
Baritone T.C.
Part D

FLYING EAGLE



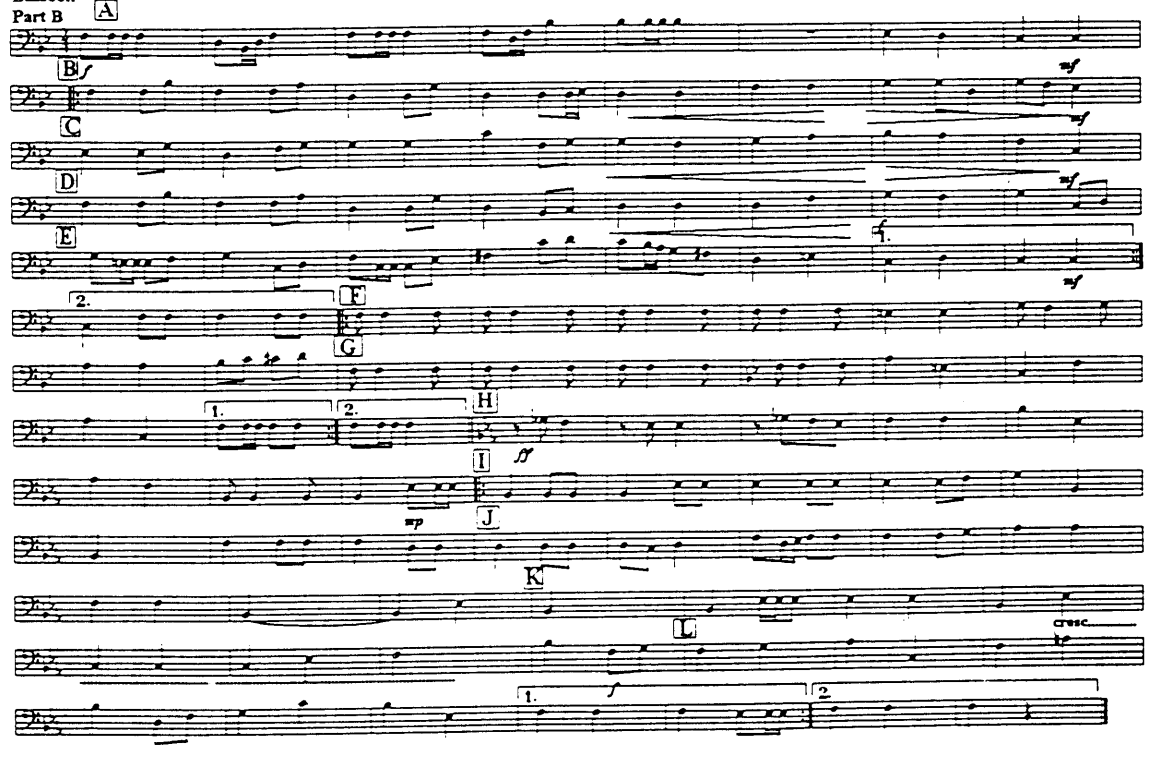
Trombone
Baritone B.C.
Bassoon
Part A

FLYING EAGLE



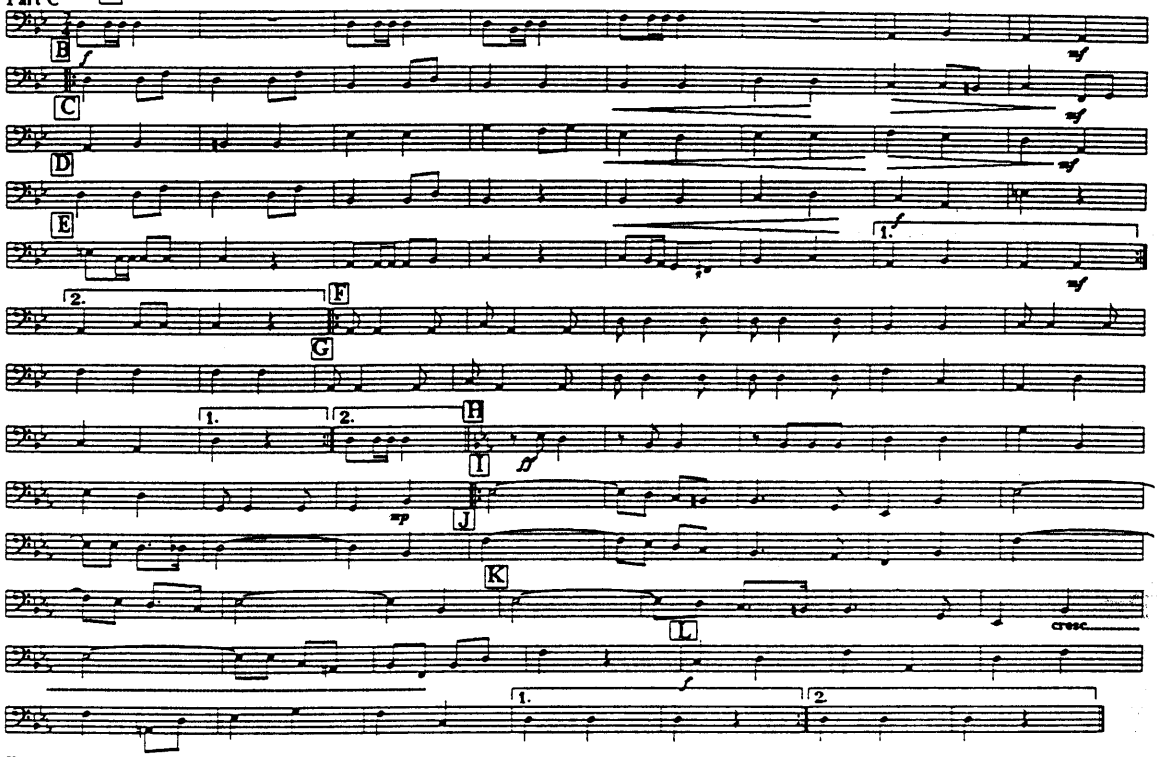
Trombone
Baritone B.C.
Bassoon
Part B

FLYING EAGLE



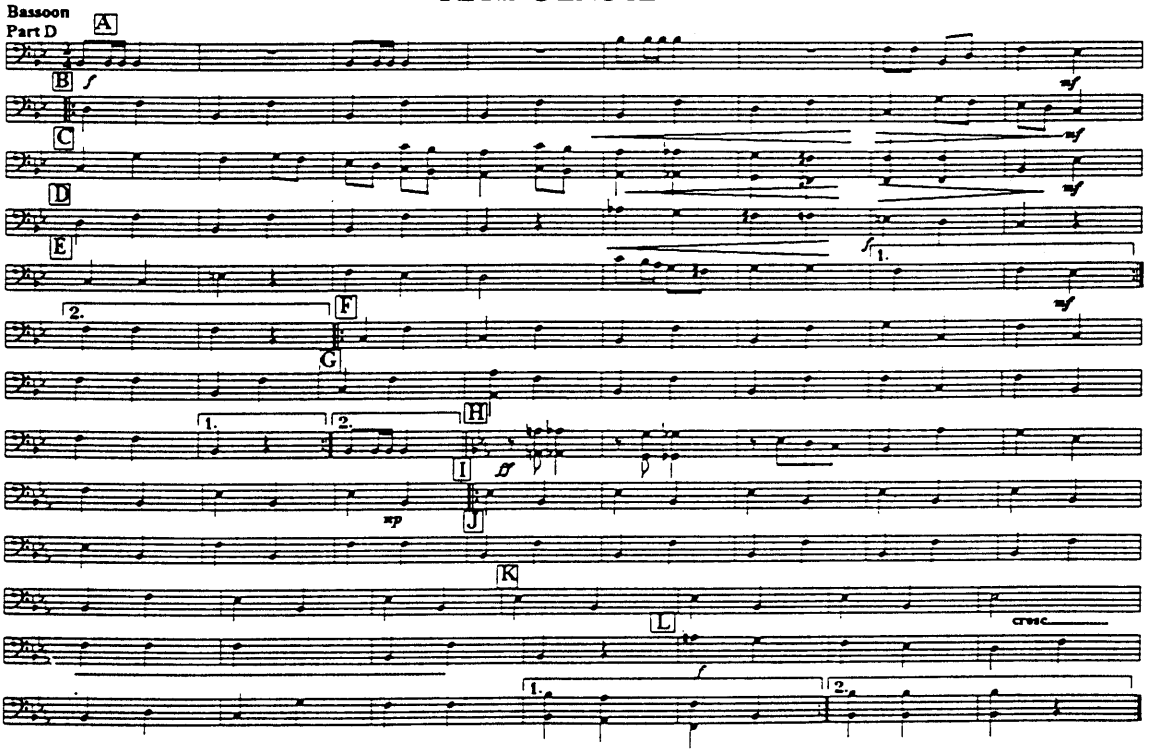
Trombone
Baritone B.C.
Bassoon
Part C

FLYING EAGLE



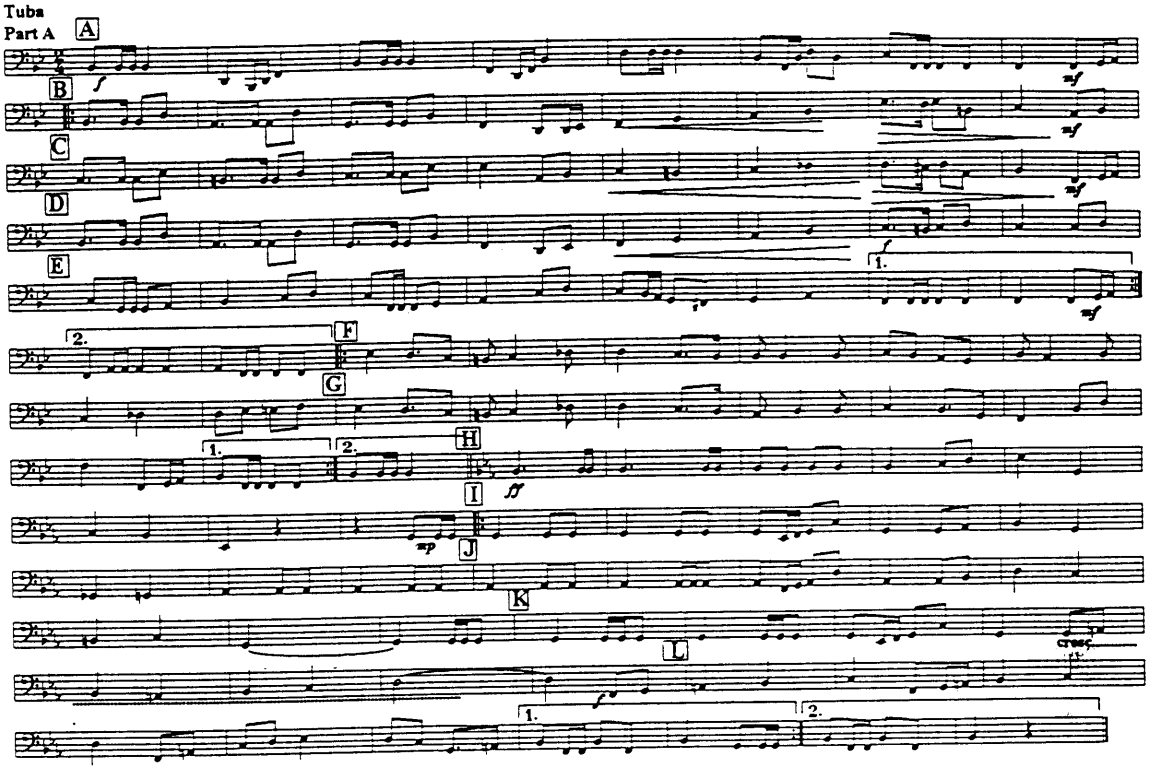
Trombone
Baritone B.C.
Bassoon
Part D

FLYING EAGLE



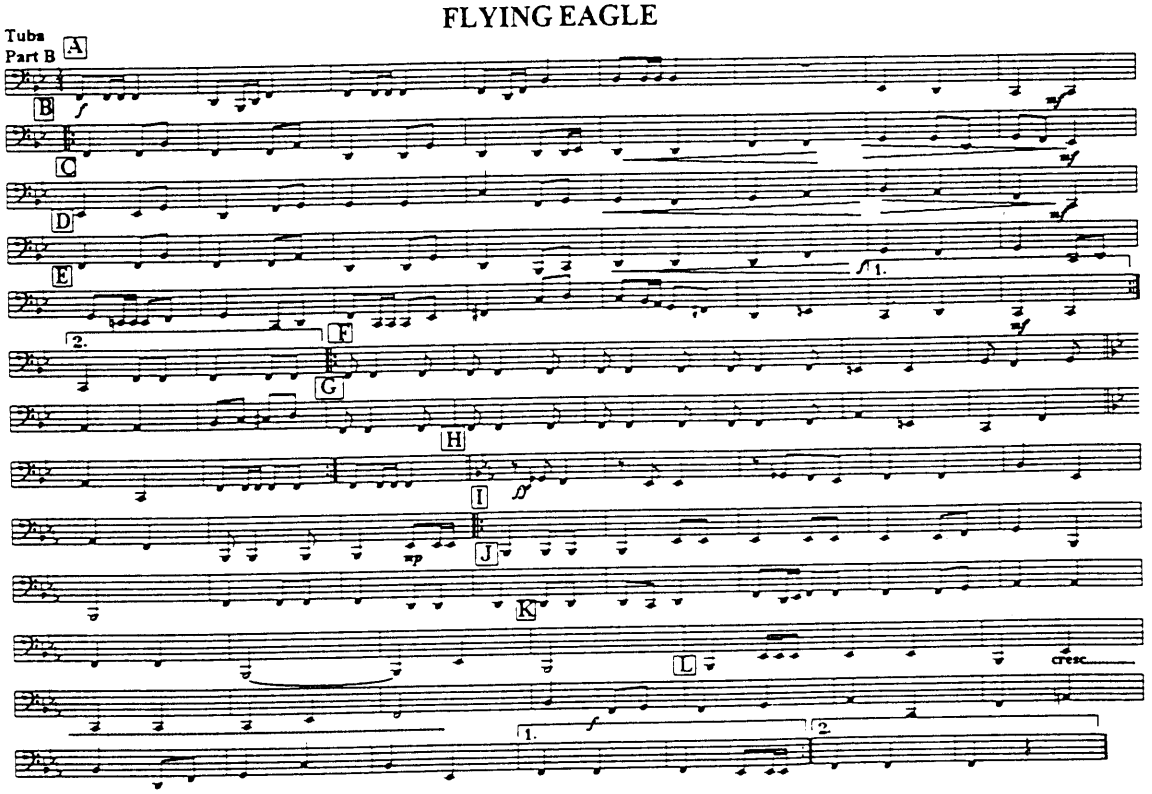
FLYING EAGLE

Tuba
Part A



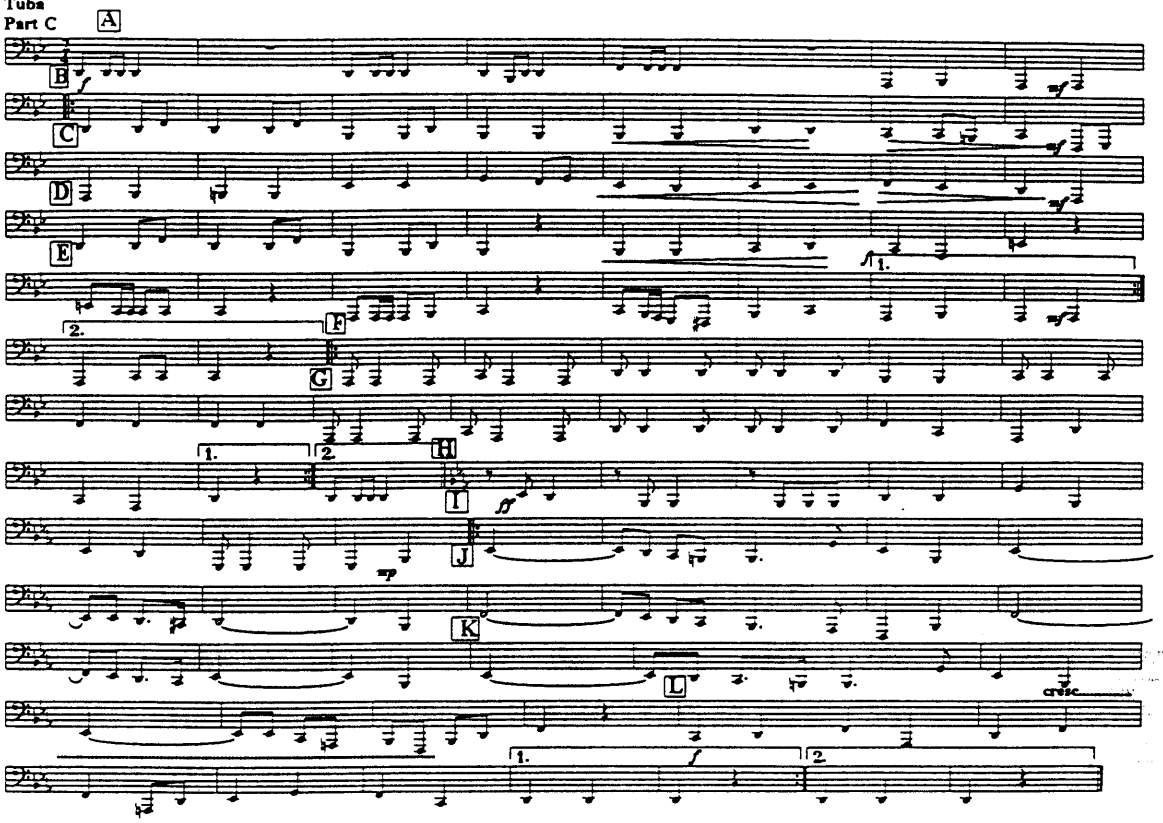
FLYING EAGLE

Tuba
Part B



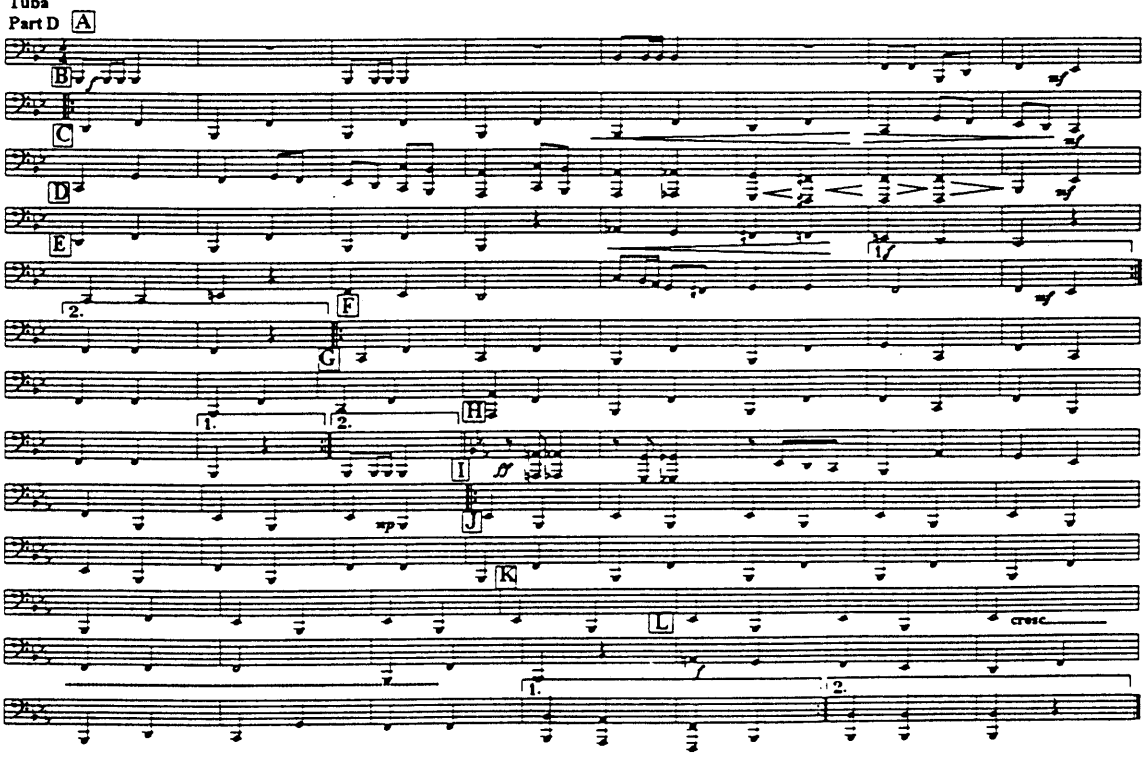
FLYING EAGLE

Tuba
Part C



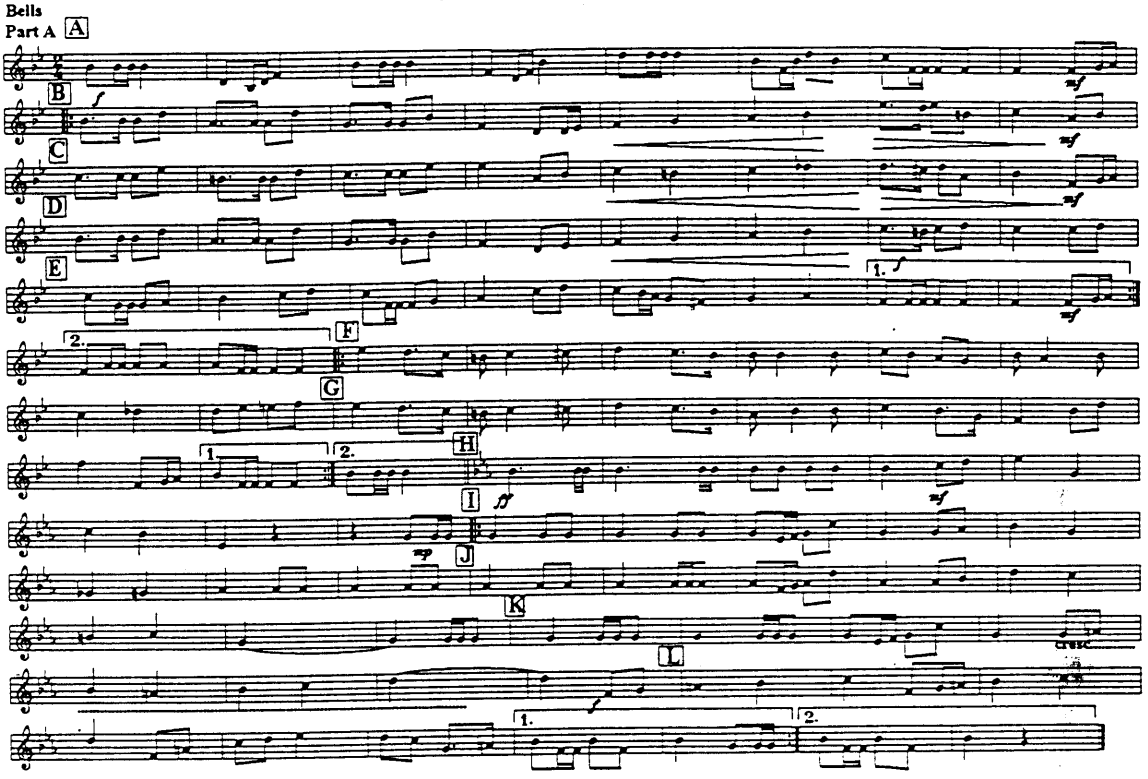
FLYING EAGLE

Tuba
Part D



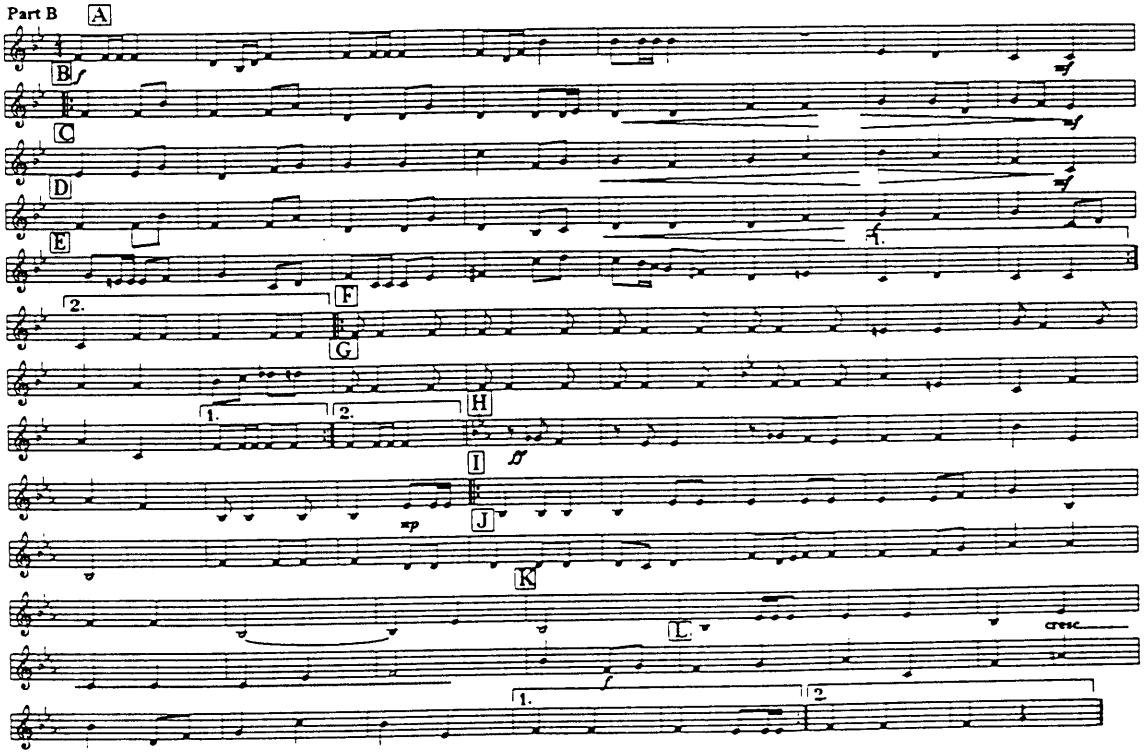
FLYING EAGLE

Bells
Part A



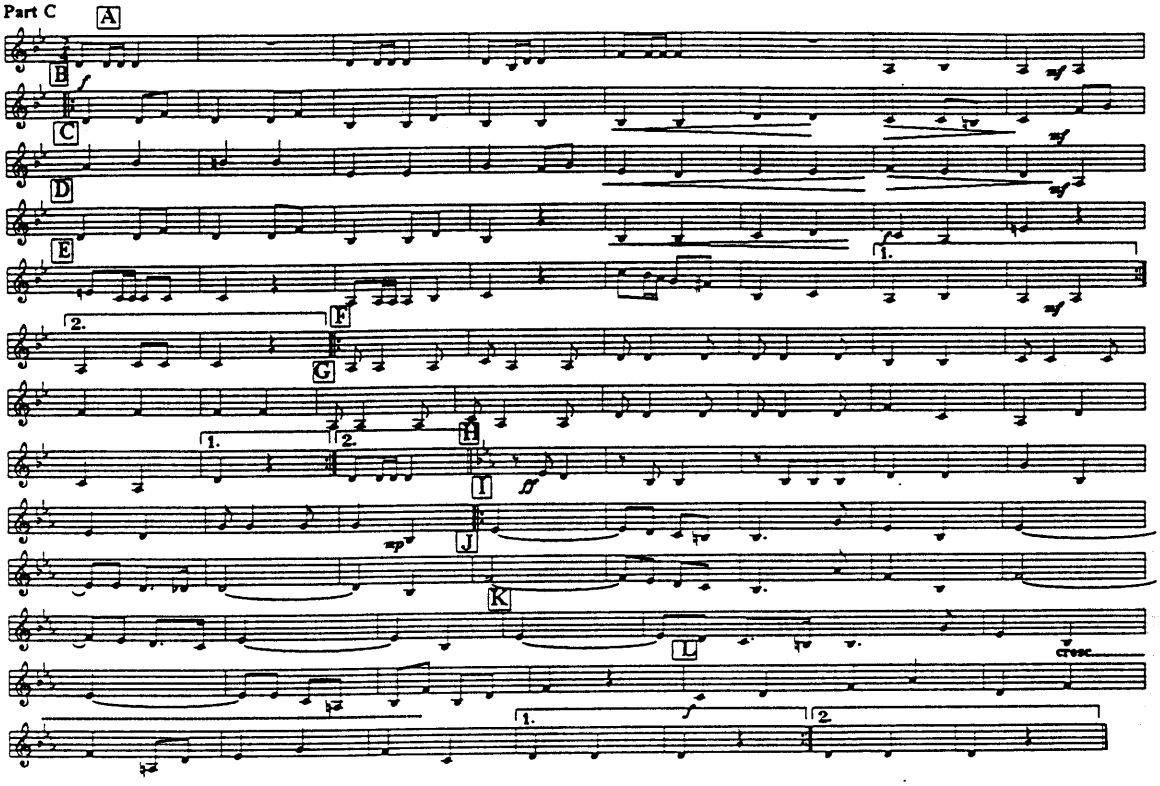
FLYING EAGLE

Bells
Part B



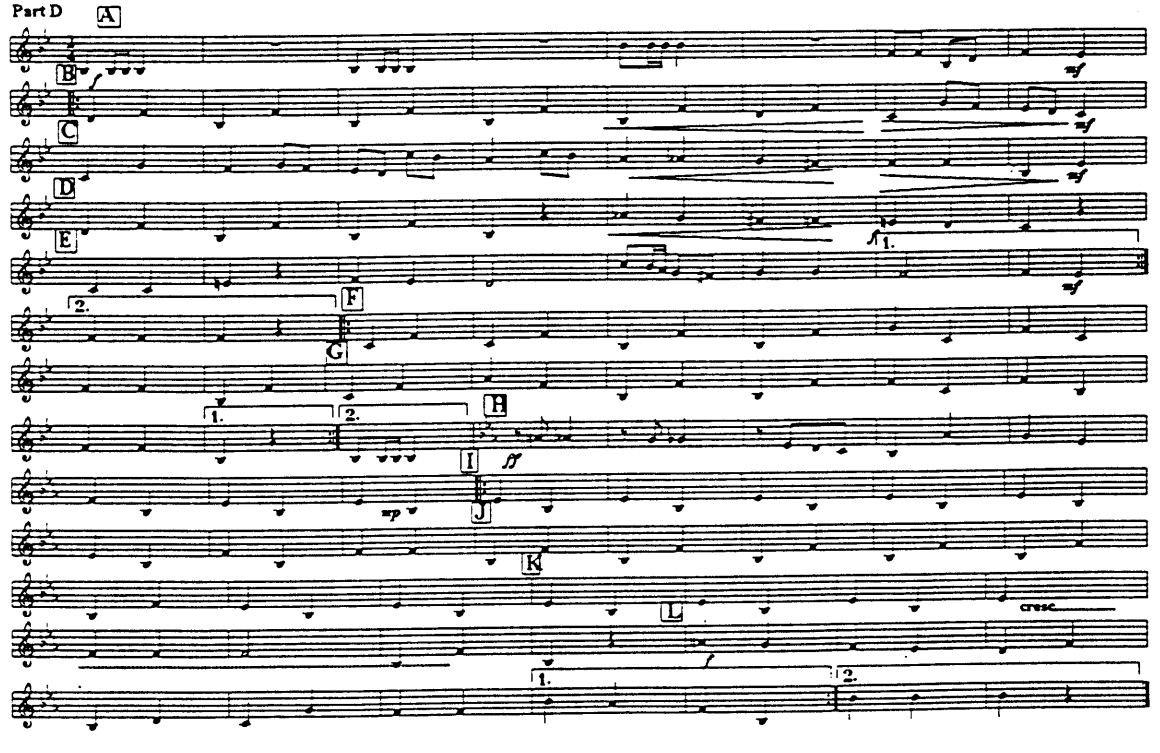
FLYING EAGLE

Bells
Part C



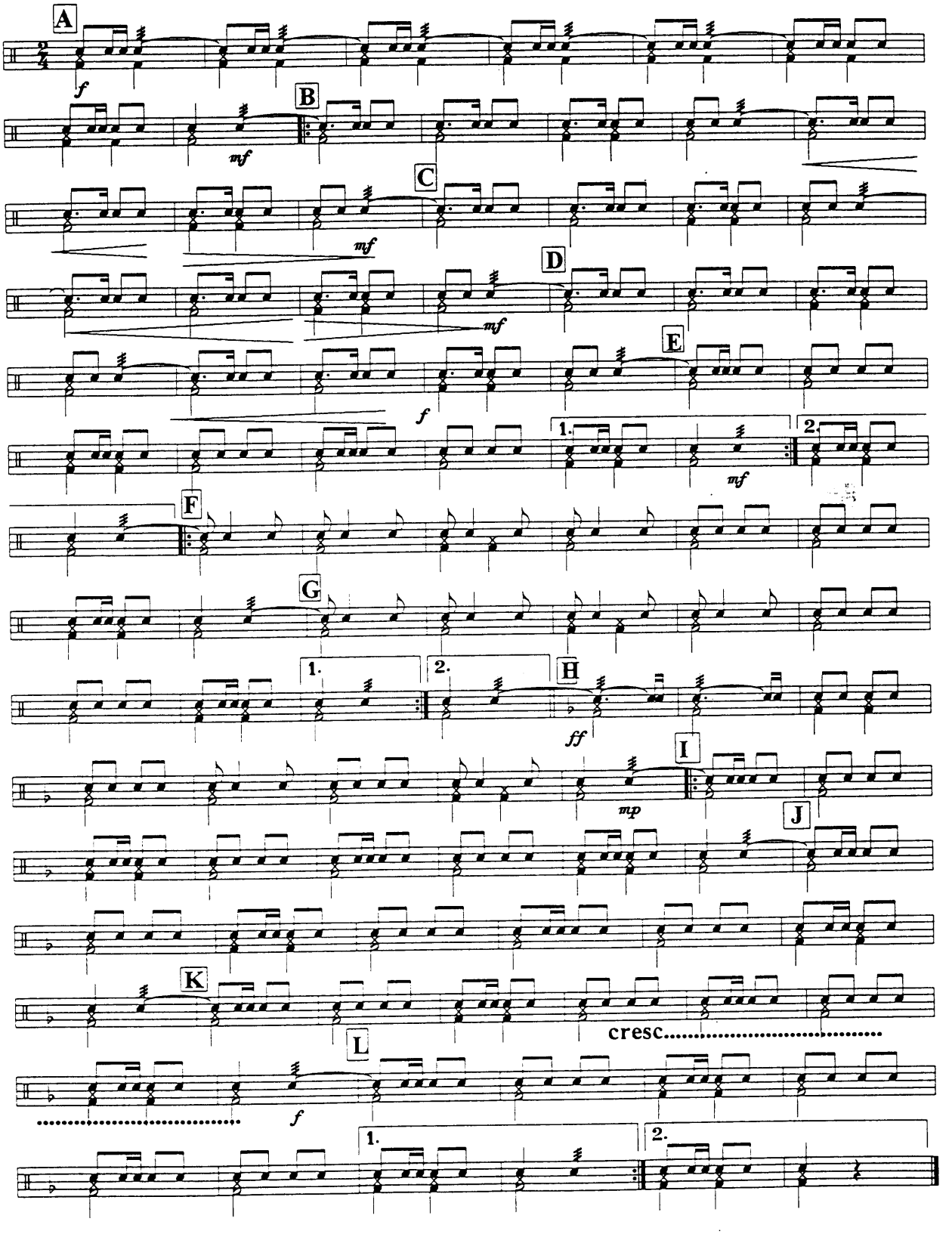
FLYING EAGLE

Bells
Part D

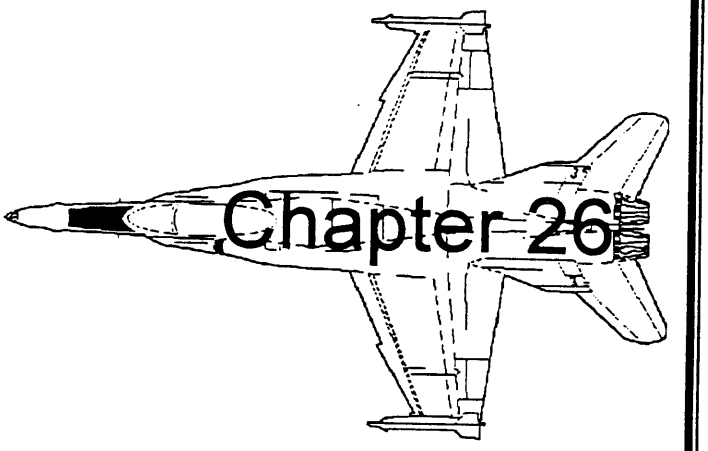


FLYING EAGLE

Percussion



Flying Fortress

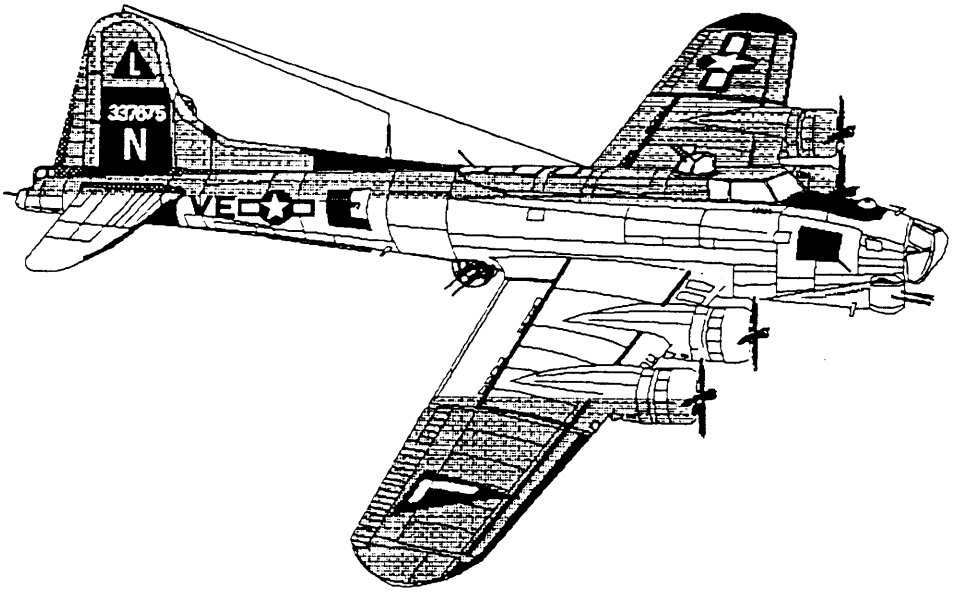


Chapter 26

The "Flying Fortress" was a Boeing B-17G bomber used towards the end of the war. With a range of 2,100 miles and a maximum bomb load of 8,000 pounds, the "Flying Fortress was not an accurate name when comparing it to bombers such as the Lancaster B-3. The Lancaster was capable of carrying up to a 18,000 pound bomb load with a range of 2,530 miles. This song is one of the few songs that make reference to American deficiencies, or deficiencies of any other formation for that matter.

1. The Yanks were flying Fortresses at 20,000 feet,
   The Yanks were flying Fortresses at 20,000 feet,
   The Yanks were flying Fortresses at 20,000 feet,
   With *bags* of ammunition and a teensy-weensy bomb.

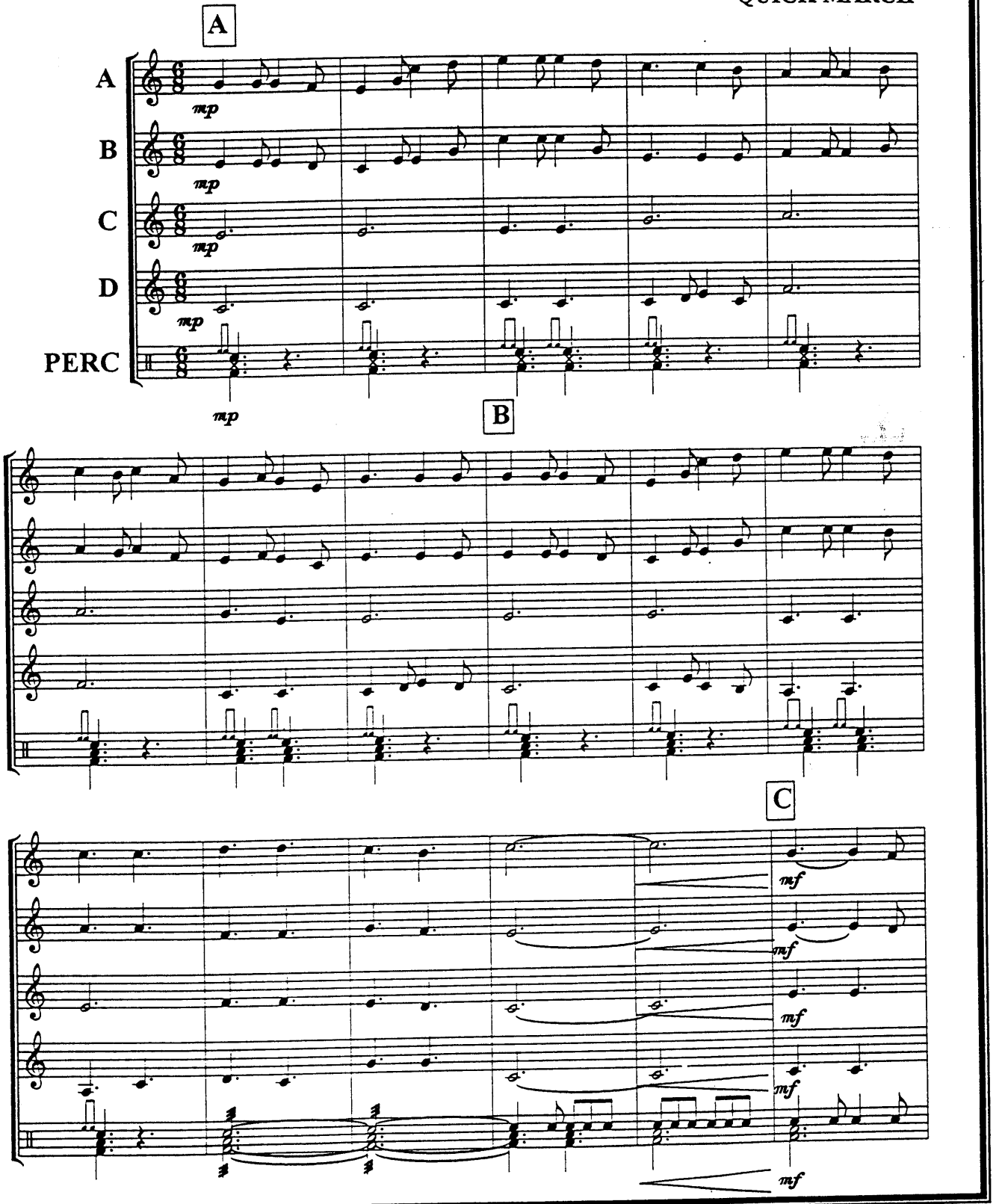
2. The RAF were flying Lancasters at zero-zero feet,
   The RAF were flying Lancasters at zero-zero feet,
   The RAF were flying Lancasters at zero-zero feet,
   With little ammunition and a BLOODY GREAT BOMB.

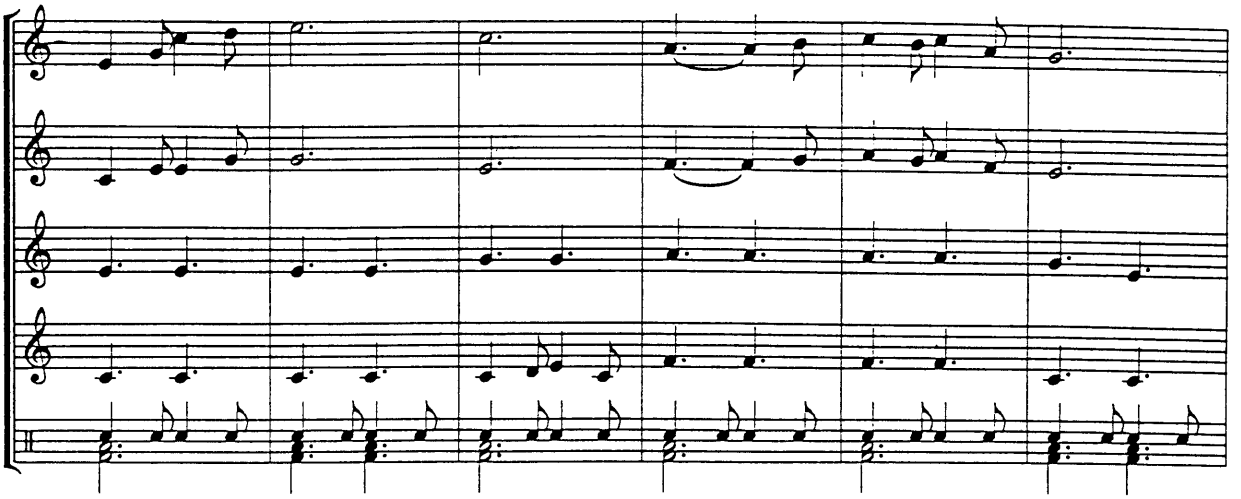


THE FLYING FORTRESS

Bb CONDUCTOR

SLOW OR QUICK MARCH





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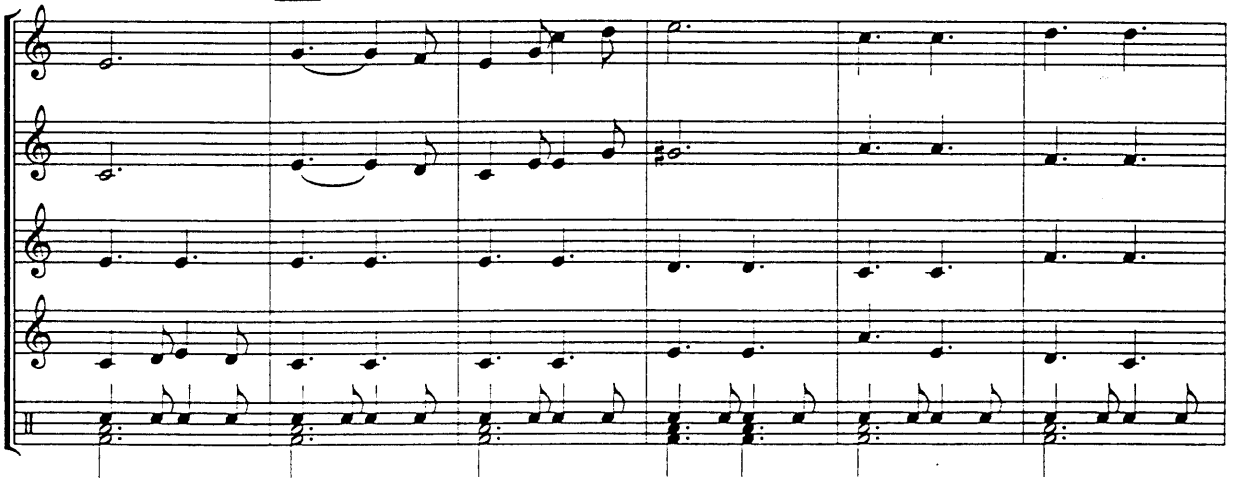

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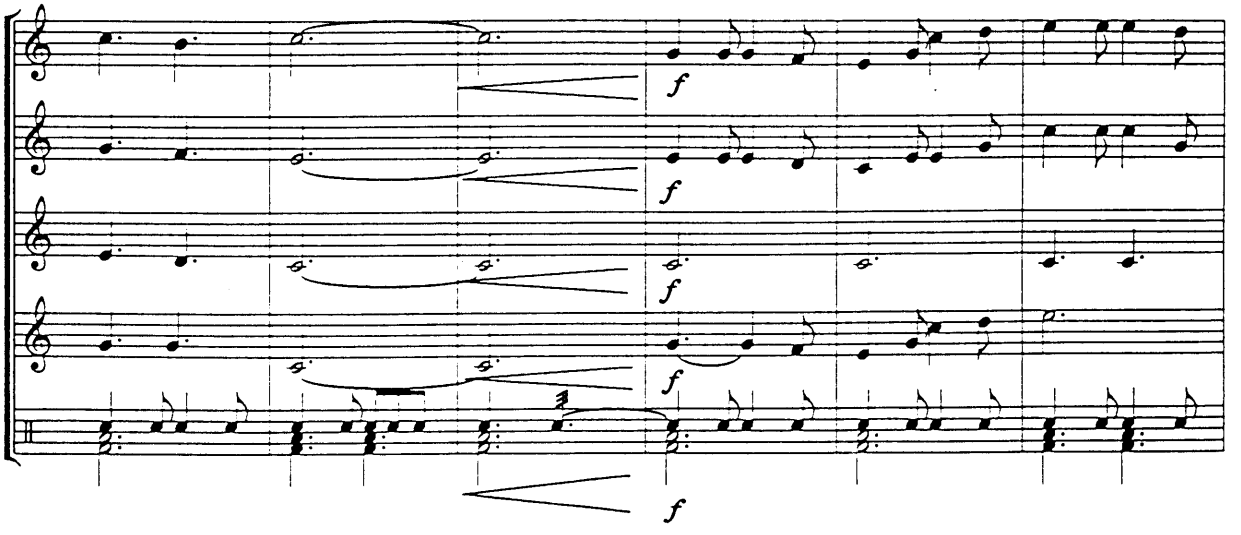
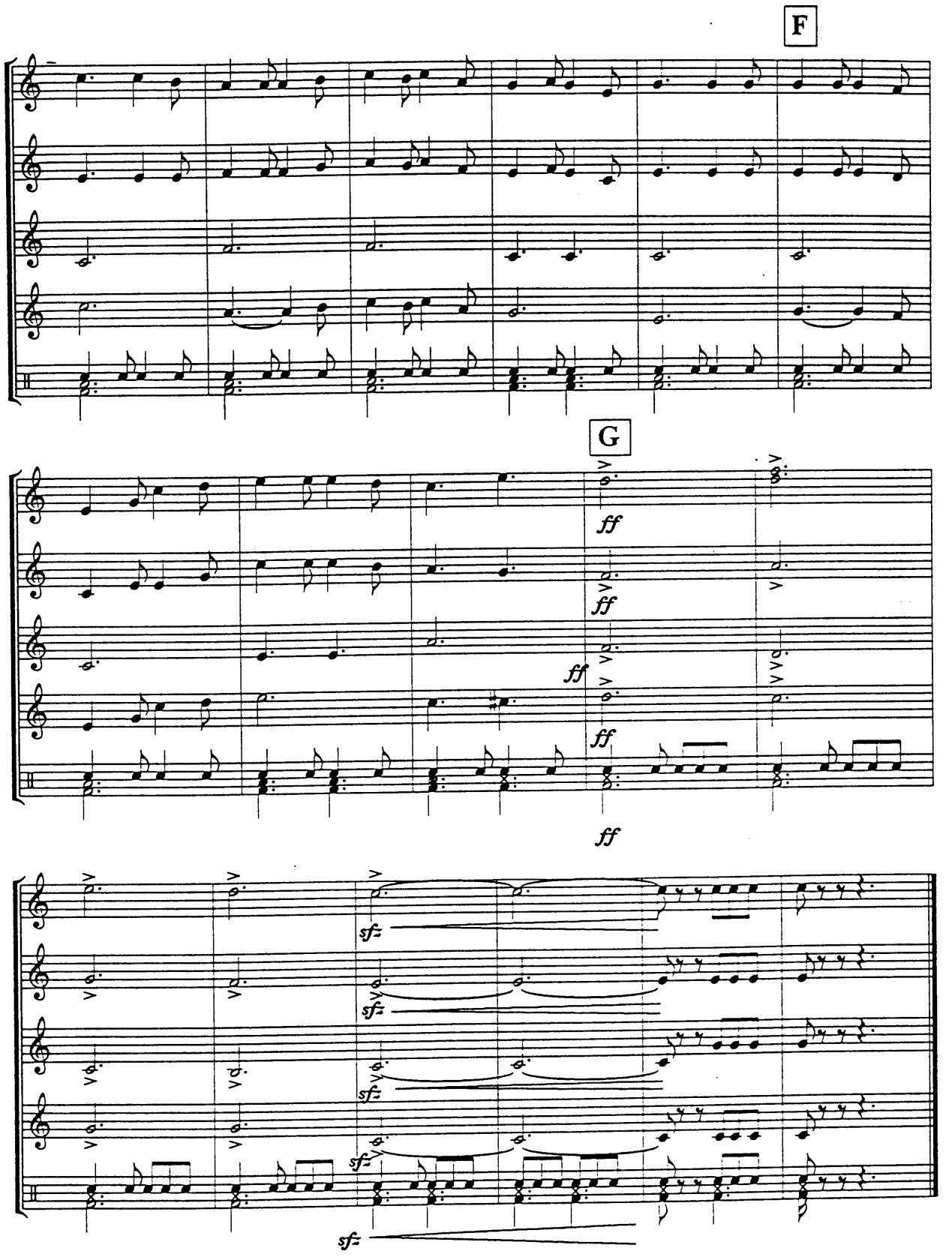


The Flying Fortress Page 2


F
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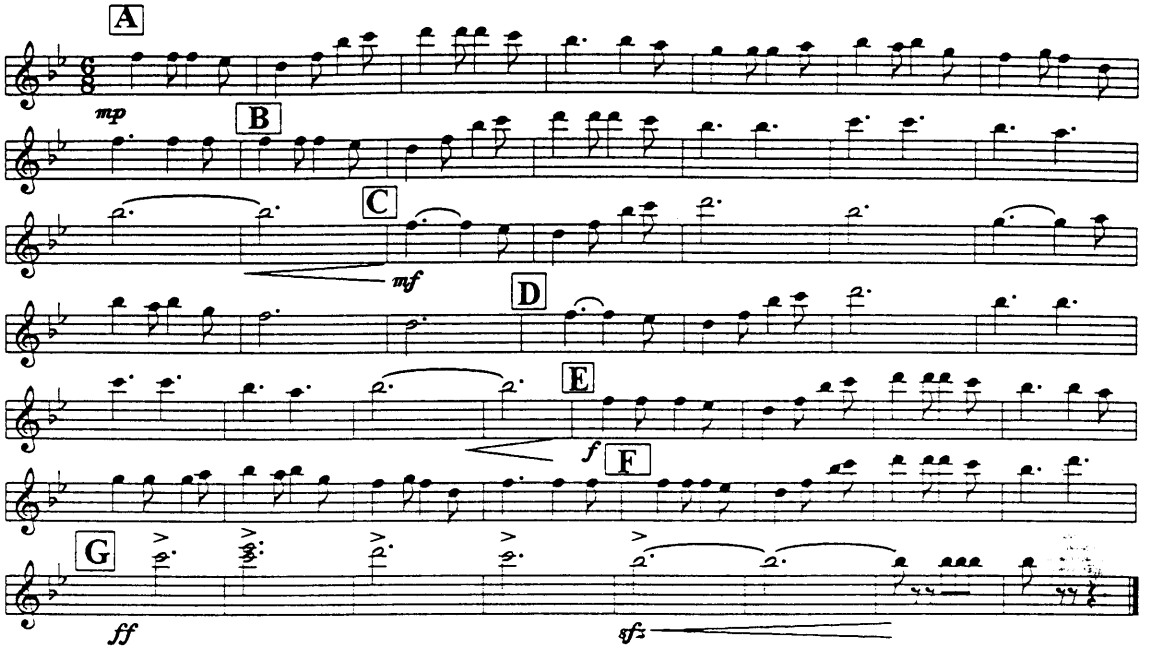
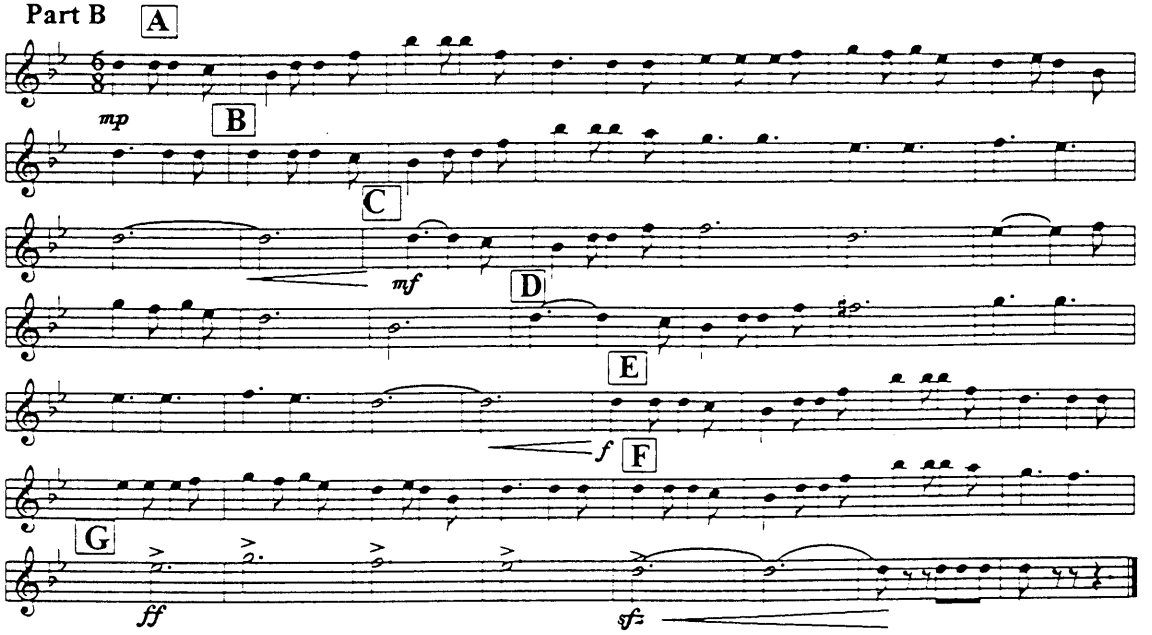
Flute
Oboe
Part A

THE FLYING FORTRESS



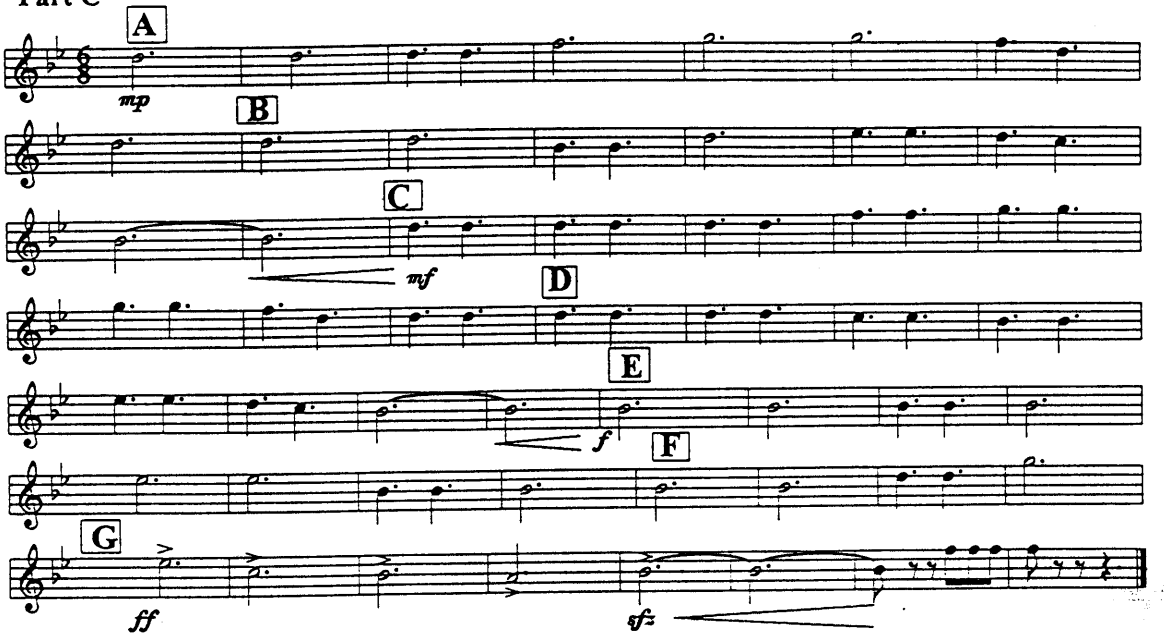
Flute
Oboe
Part B

THE FLYING FORTRESS



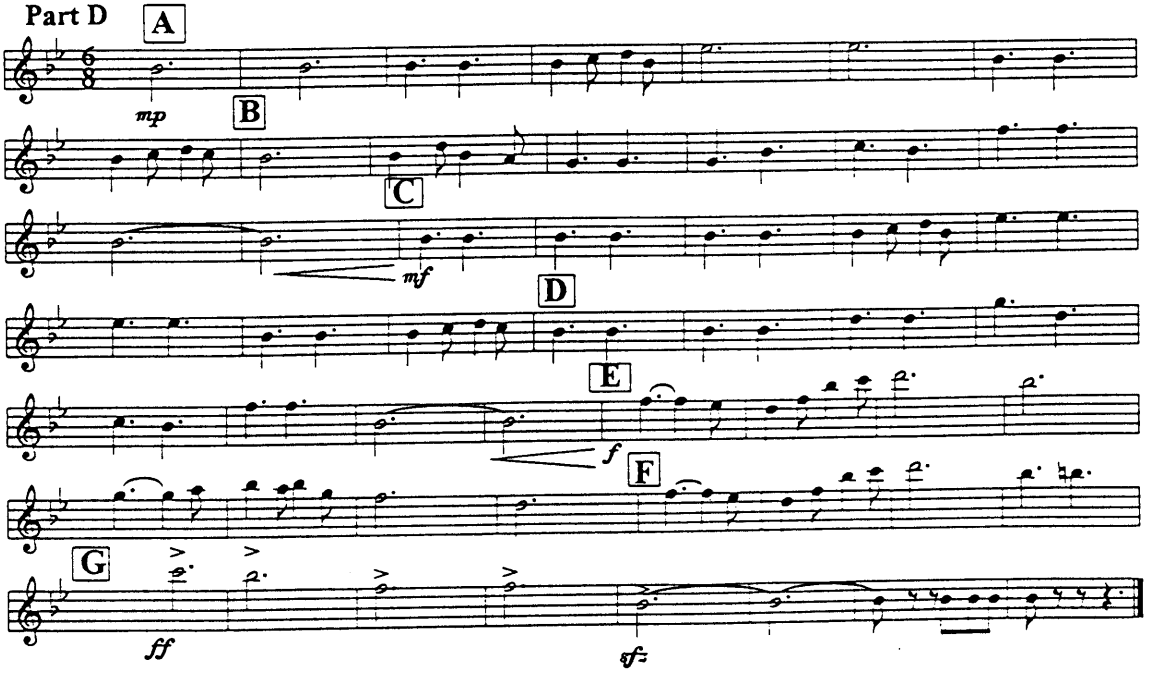
Flute
Oboe
Part C

THE FLYING FORTRESS



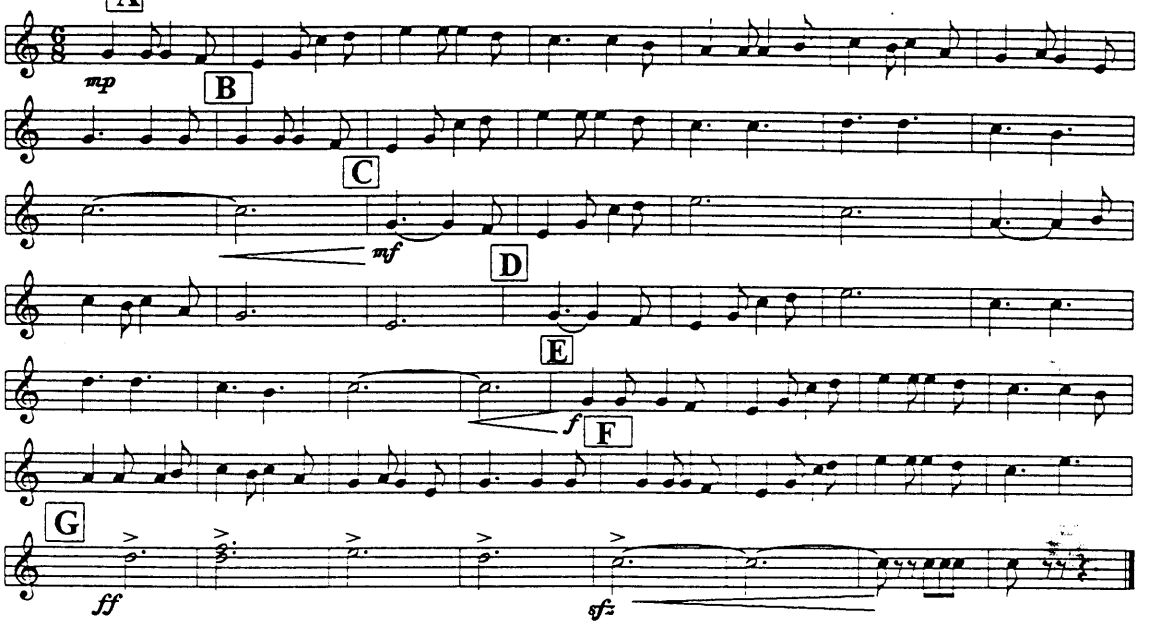
Flute
Oboe
Part D

THE FLYING FORTRESS



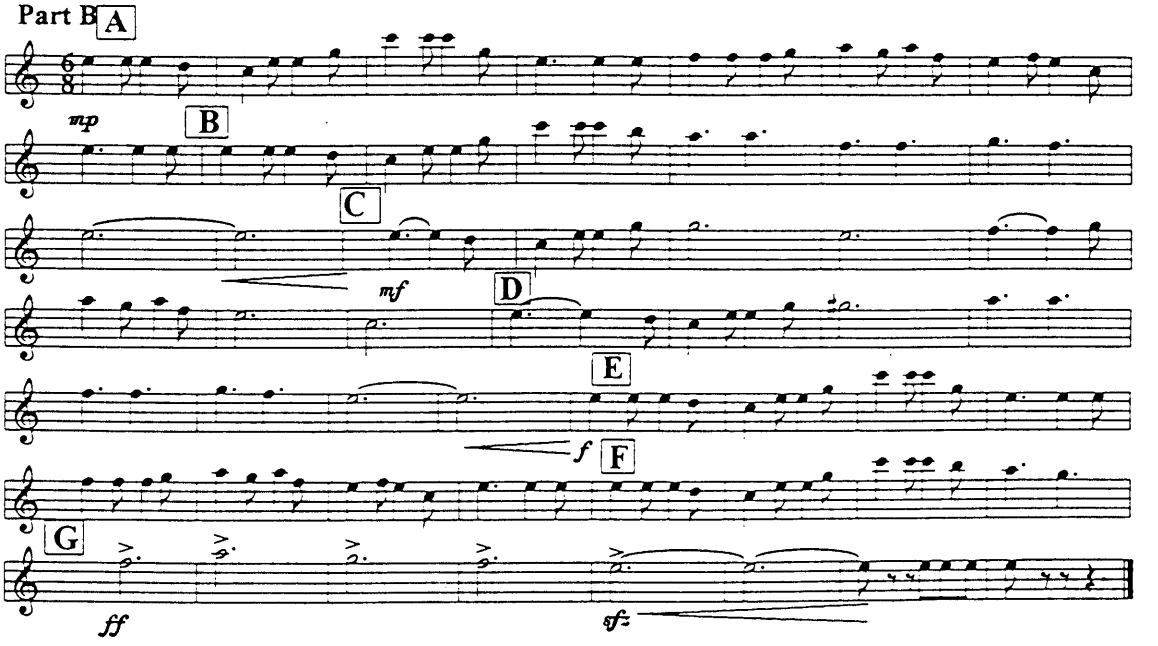
Tenor Saxophone
Clarinet (high)
Part A

THE FLYING FORTRESS



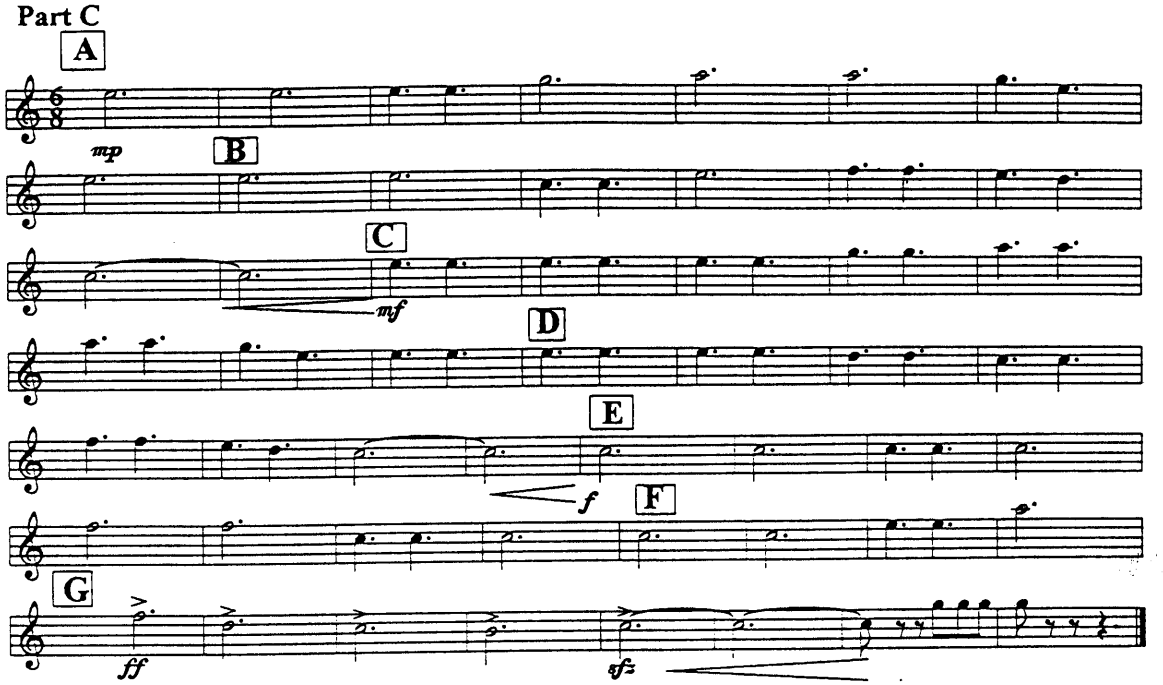
Tenor Saxophone
Clarinet (high)
Part B

THE FLYING FORTRESS



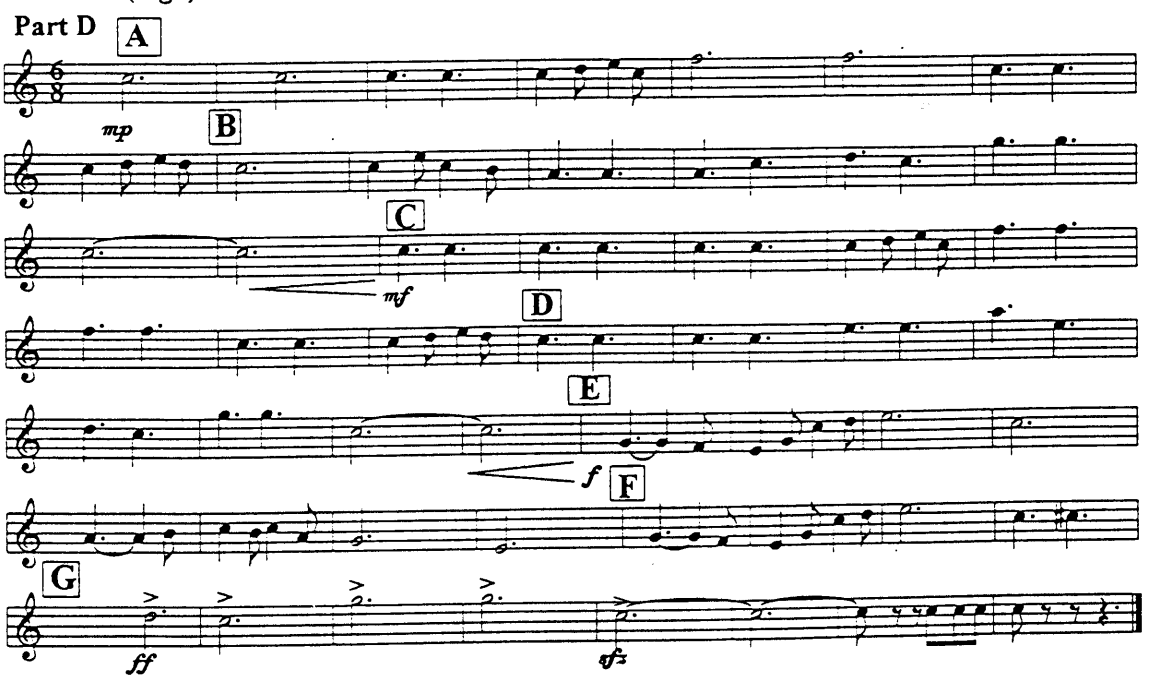
Tenor Saxophone
Clarinet (high)
Part C

THE FLYING FORTRESS



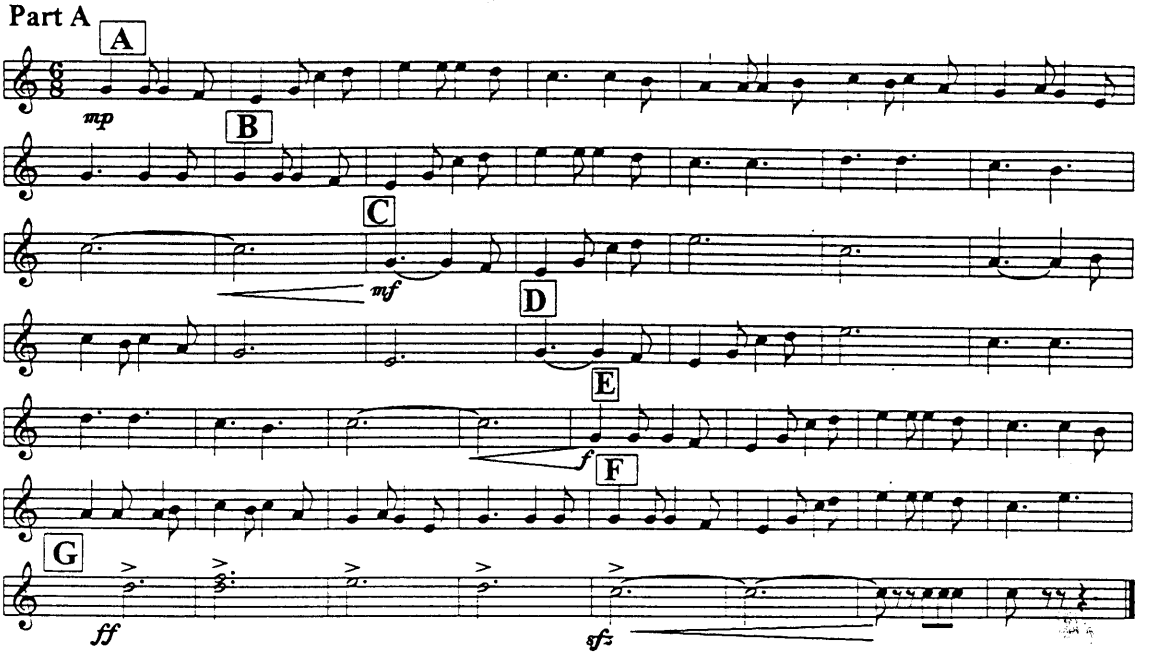
Tenor Saxophone
Clarinet (high)
Part D

THE FLYING FORTRESS



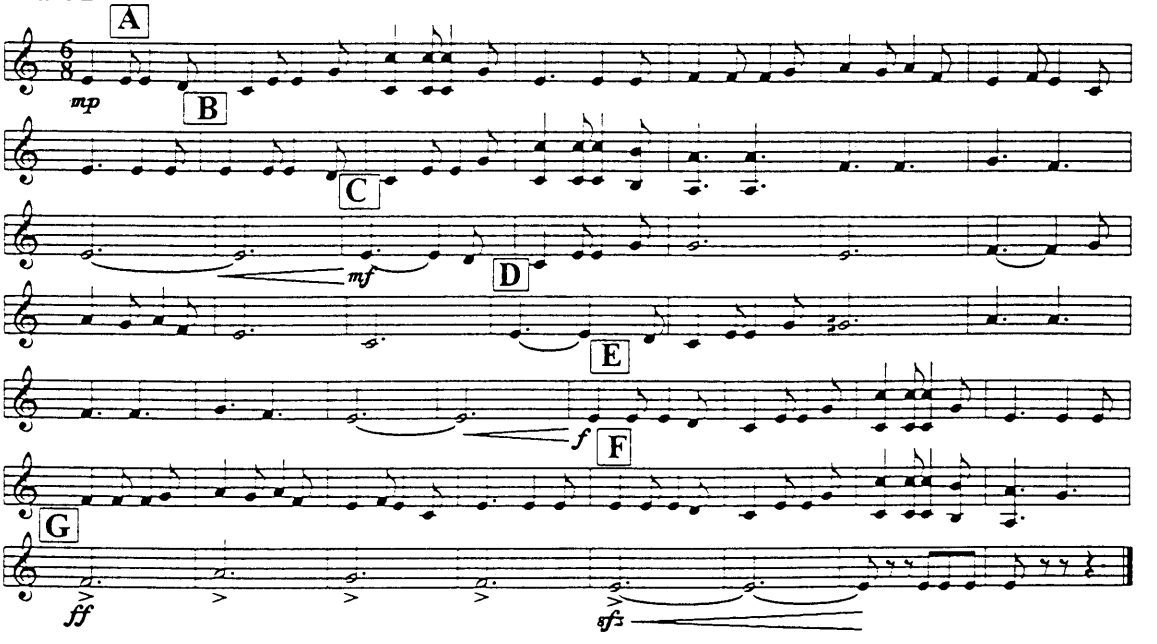
THE FLYING FORTRESS

Bass Clarinet
Part A



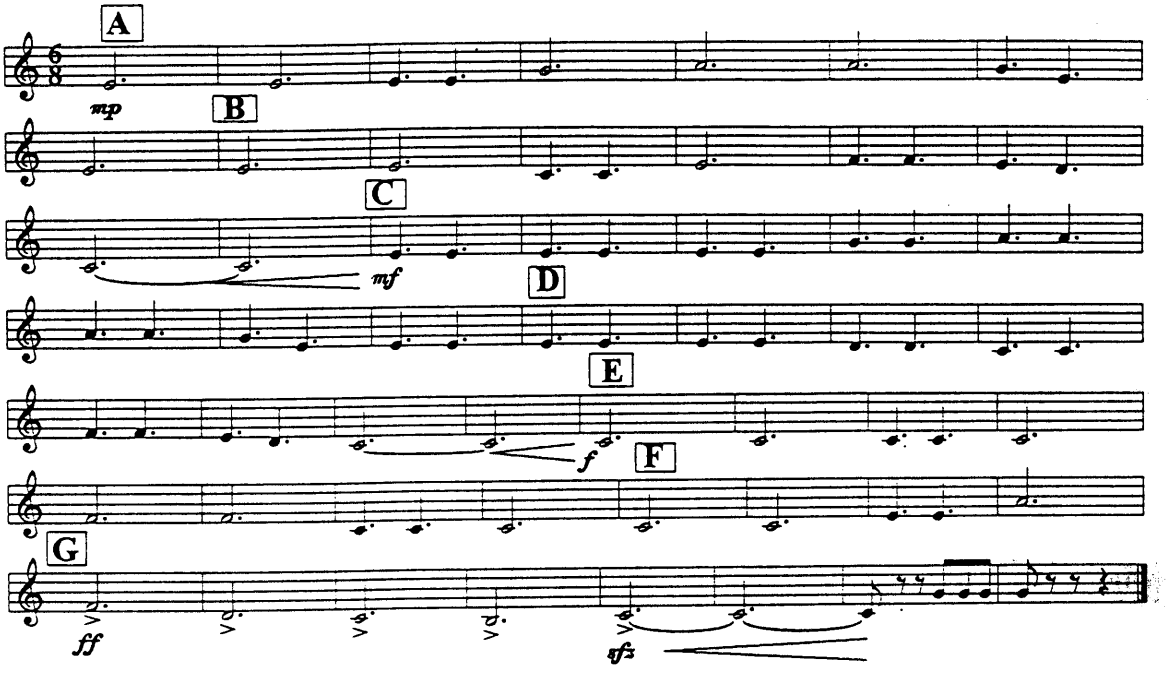
THE FLYING FORTRESS

Bass Clarinet
Part B



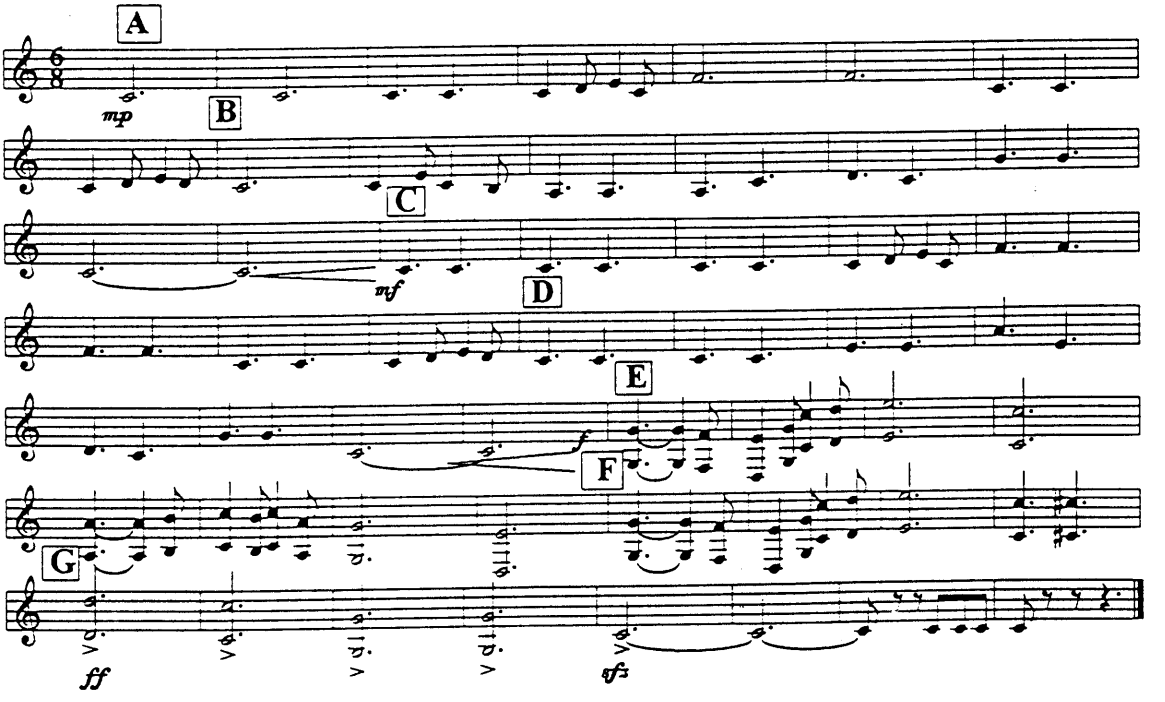
THE FLYING FORTRESS

Bass Clarinet
Part C



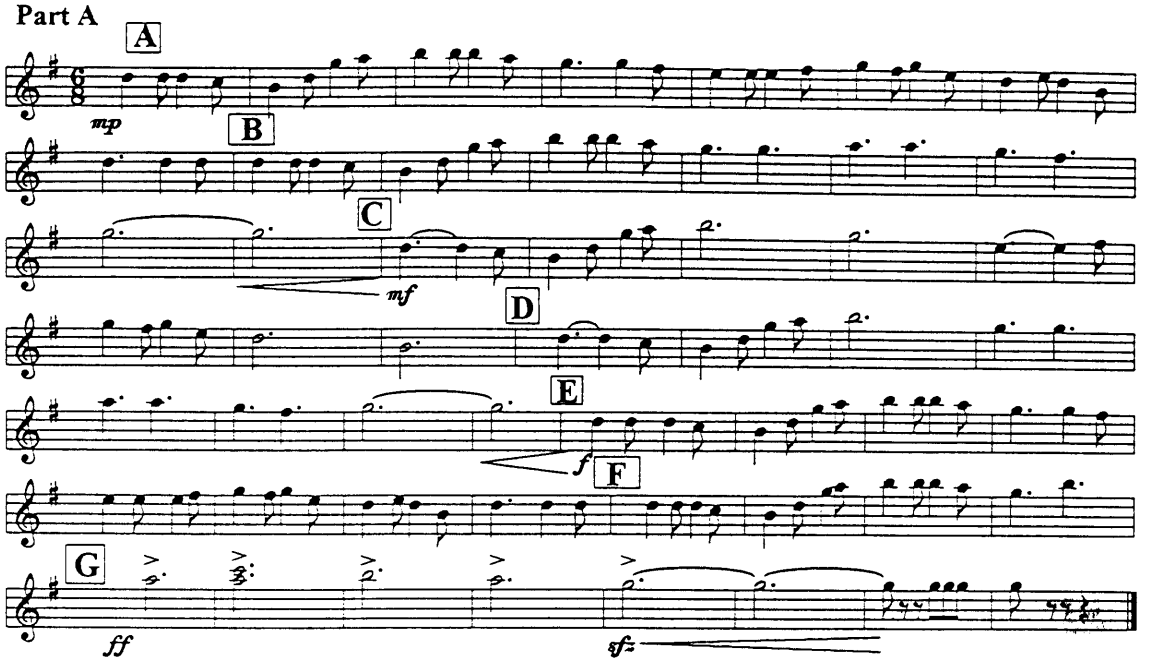
THE FLYING FORTRESS

Bass Clarinet
Part D



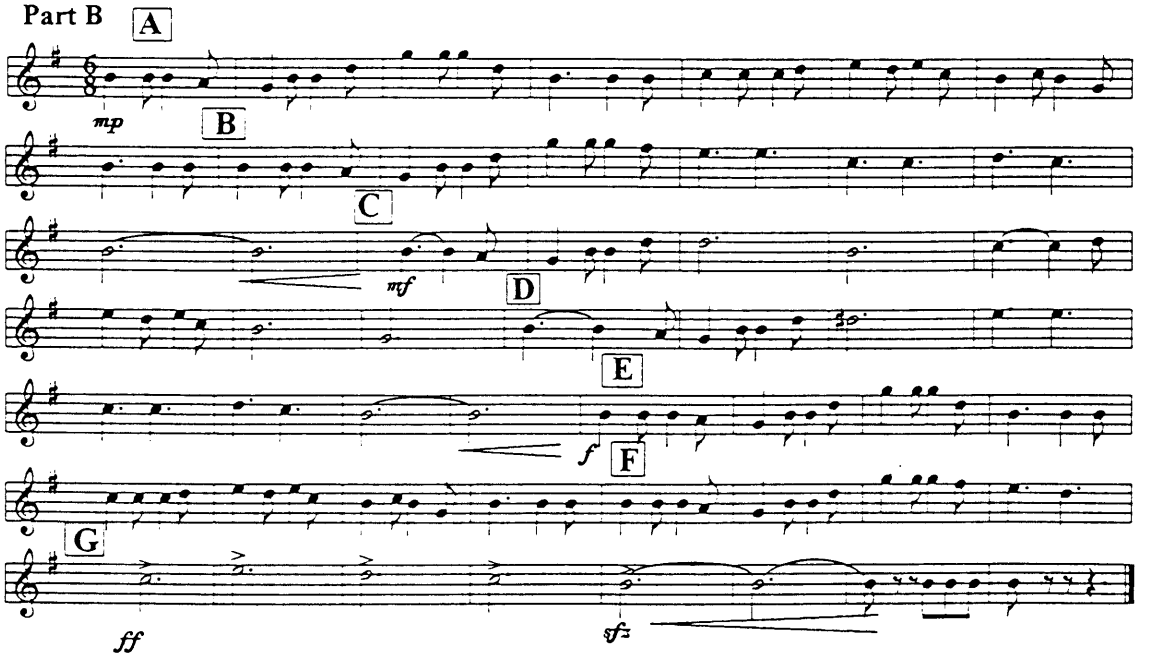
Alto Saxophone
Baritone Saxophone
Part A

THE FLYING FORTRESS



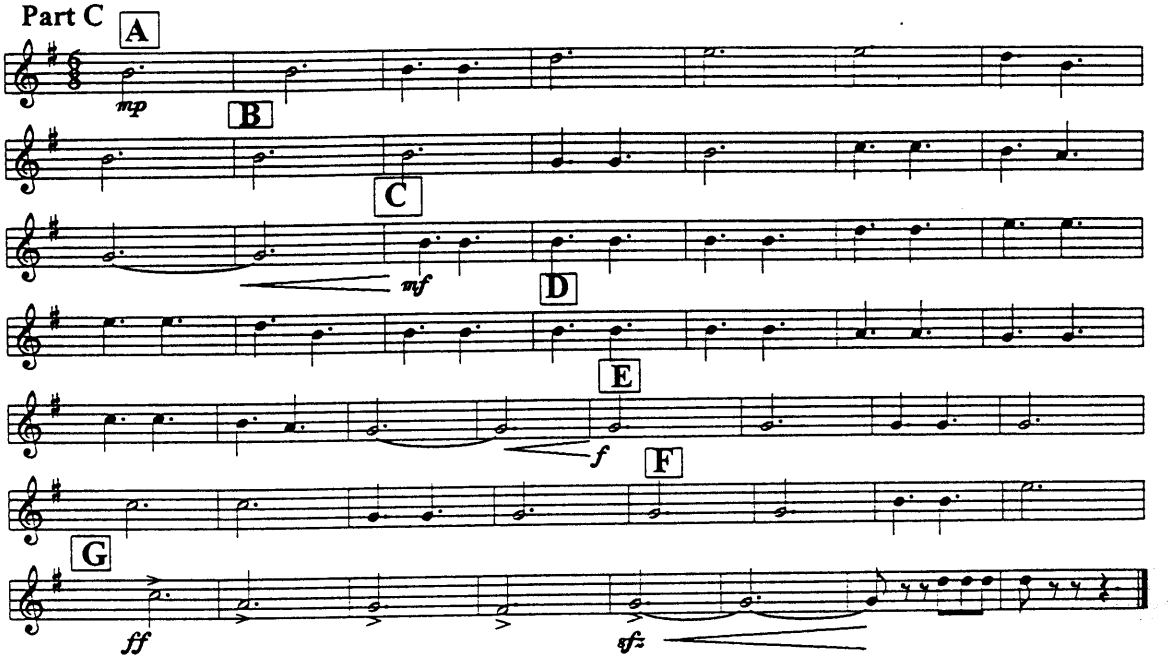
Alto Saxophone
Baritone Saxophone
Part B

THE FLYING FORTRESS



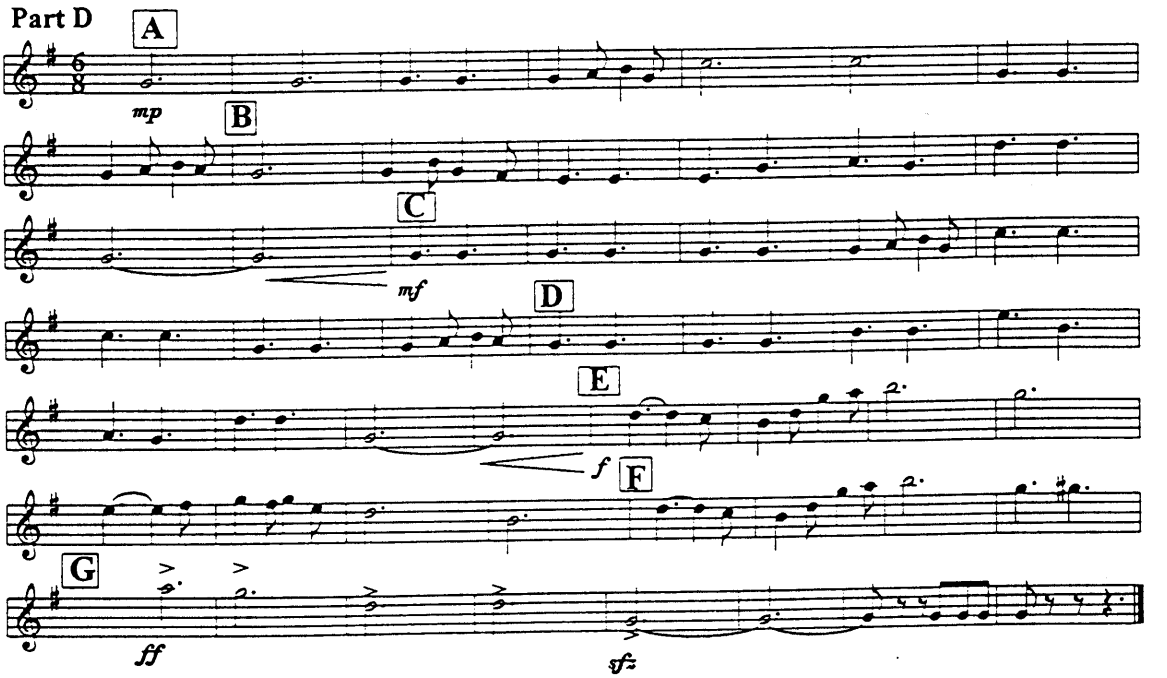
Alto Saxophone
Baritone Saxophone
Part C

THE FLYING FORTRESS



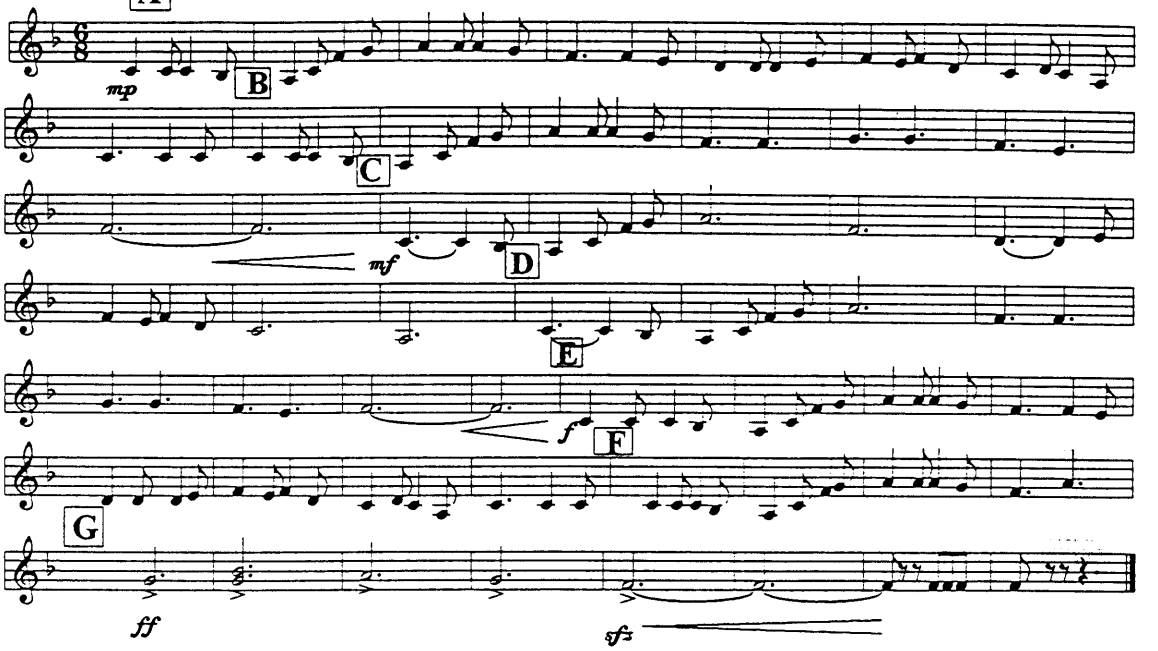
Alto Saxophone
Baritone Saxophone
Part D

THE FLYING FORTRESS



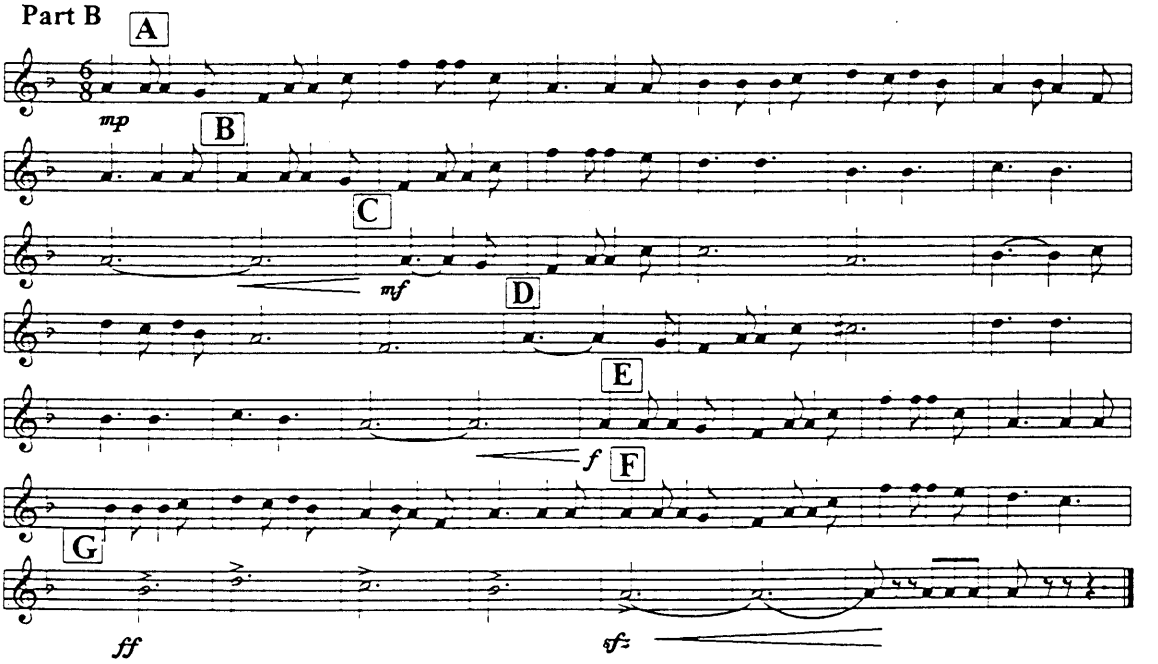
THE FLYING FORTRESS

French Horn
Part A



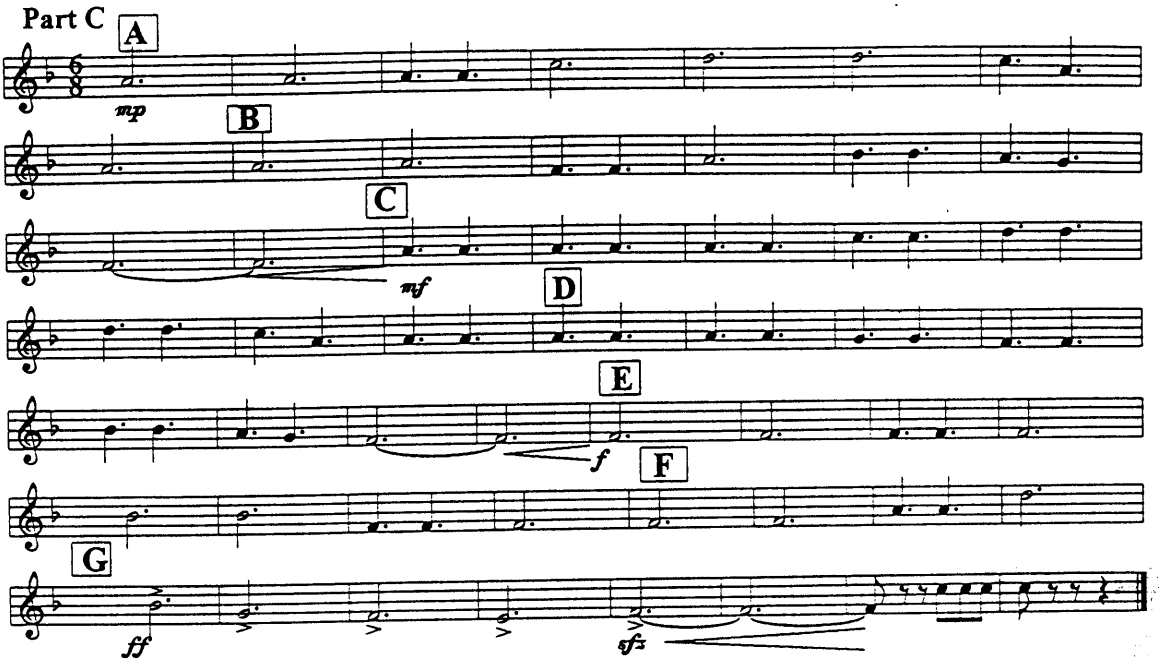
THE FLYING FORTRESS

French Horn
Part B



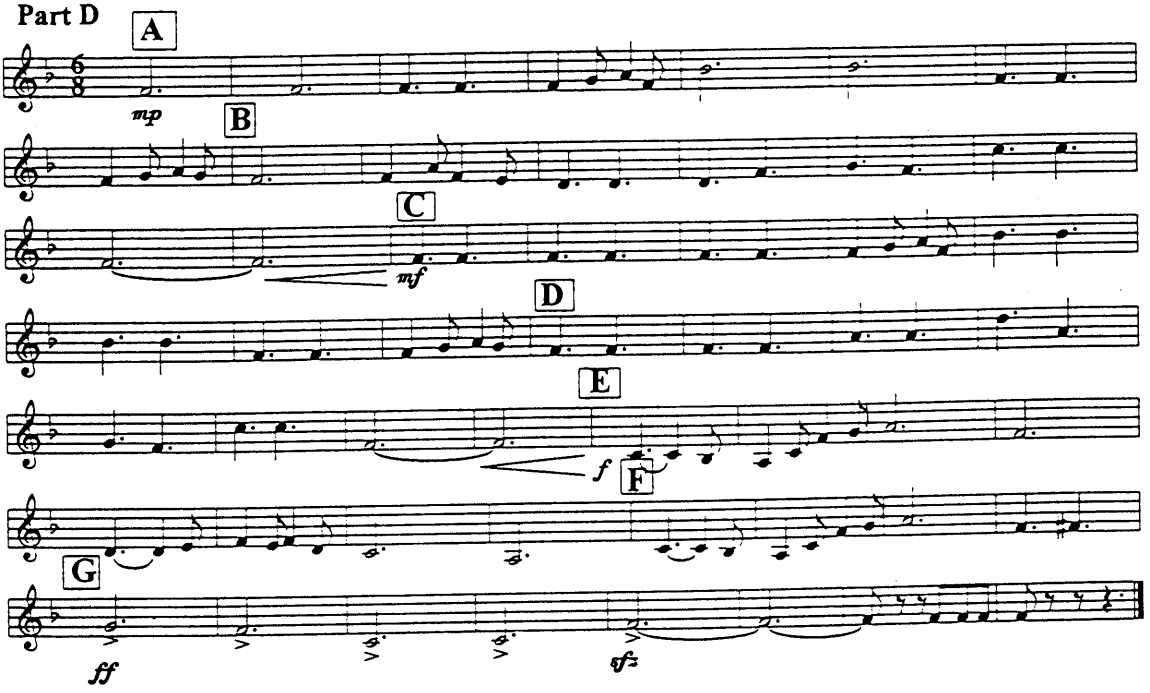
THE FLYING FORTRESS

French Horn
Part C



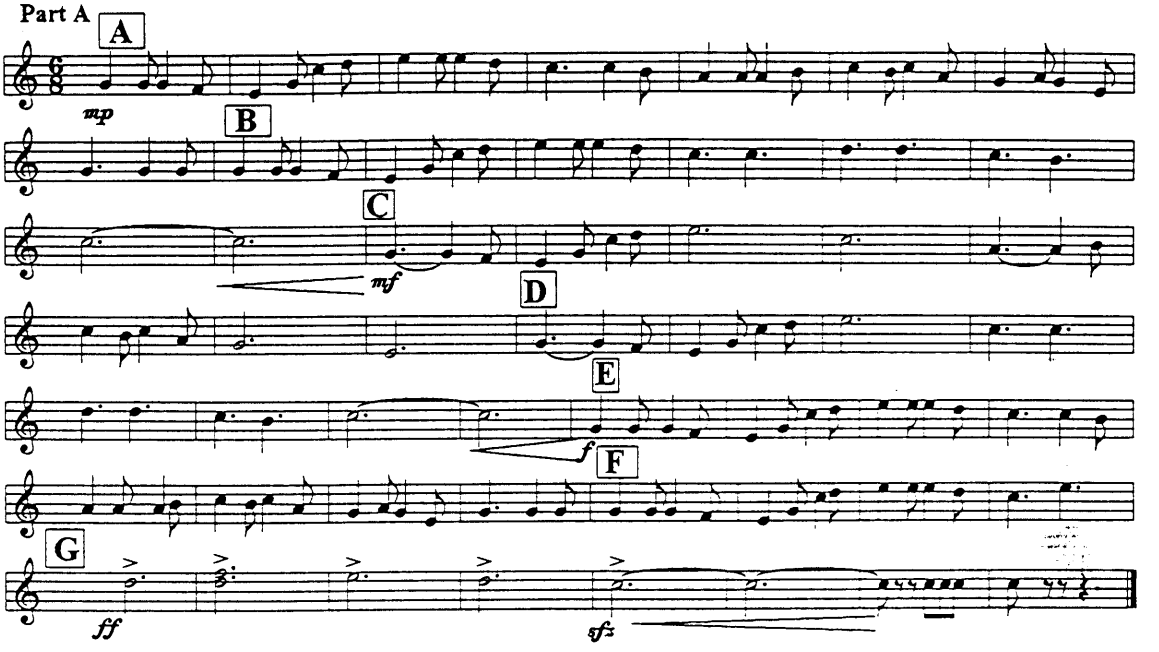
THE FLYING FORTRESS

French Horn
Part D



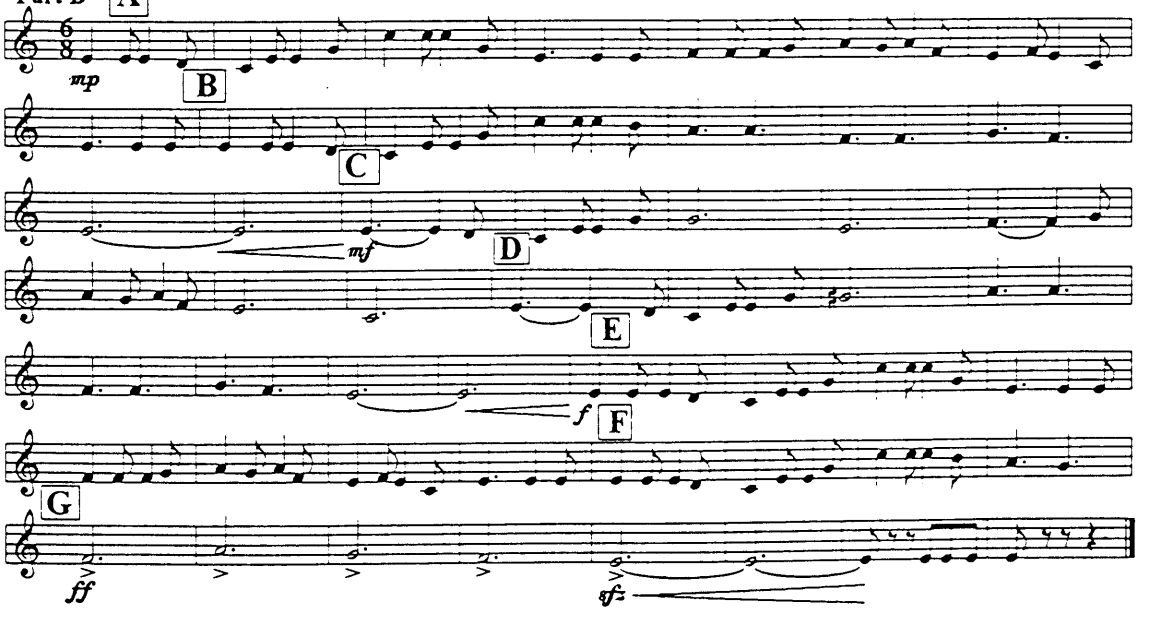
Trumpet
Clarinet (low)
Baritone T.C.
Part A

THE FLYING FORTRESS



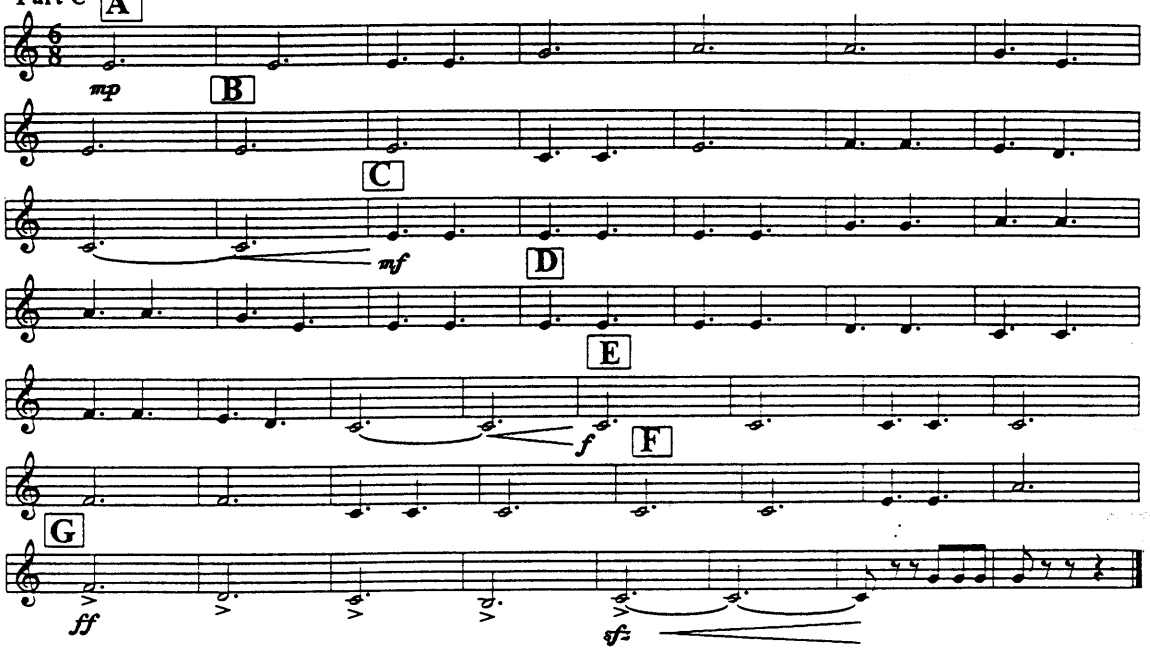
Trumpet
Clarinet (low)
Baritone T.C.
Part B

THE FLYING FORTRESS



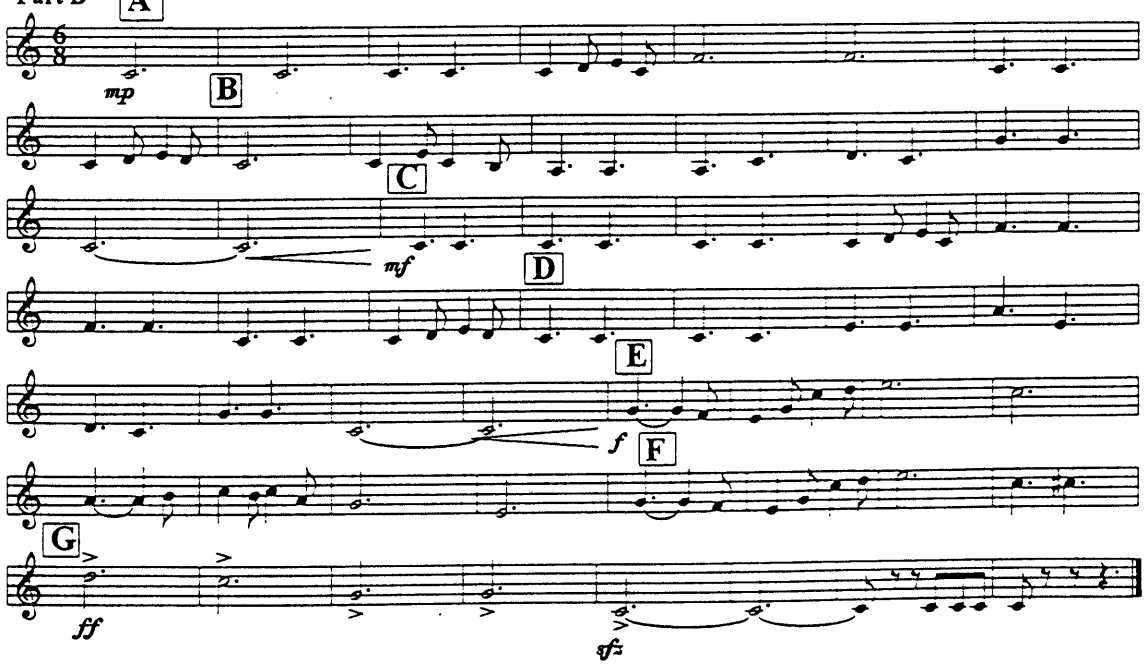
Trumpet
Clarinet (low)
Baritone T.C.
Part C

THE FLYING FORTRESS



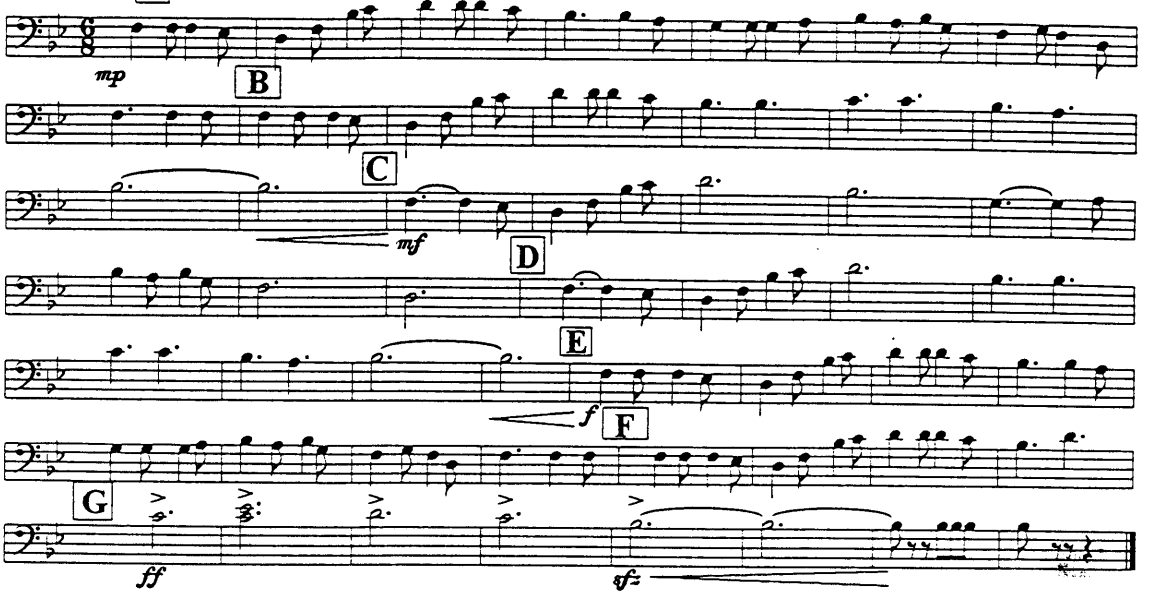
Trumpet
Clarinet (low)
Baritone T.C.
Part D

THE FLYING FORTRESS



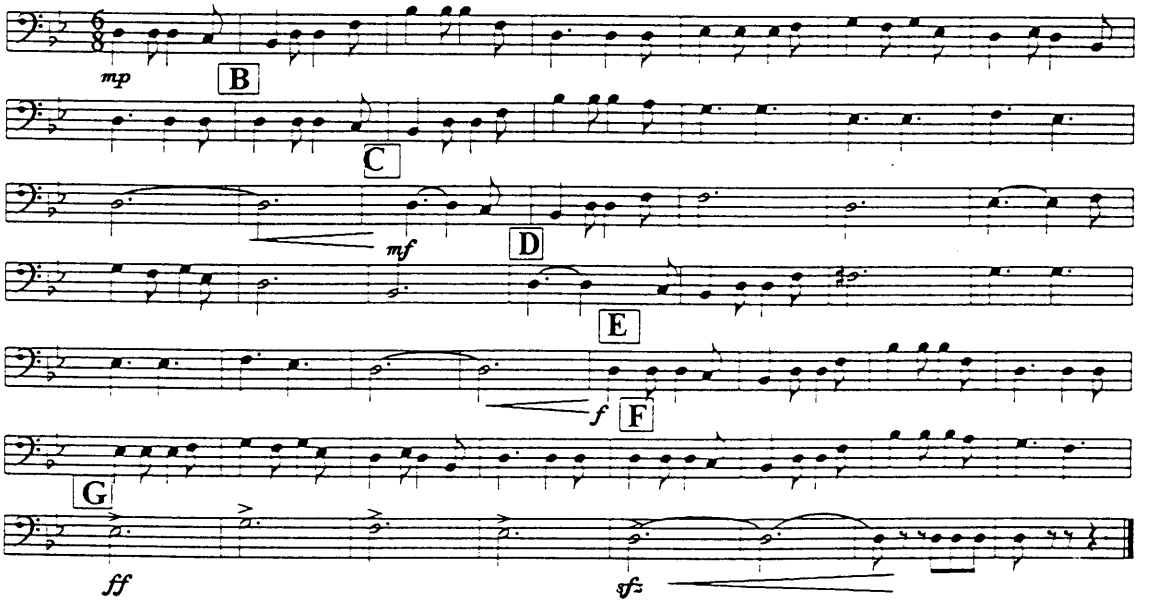
THE FLYING FORTRESS

Trombone
Baritone B.C.
Bassoon
Part A



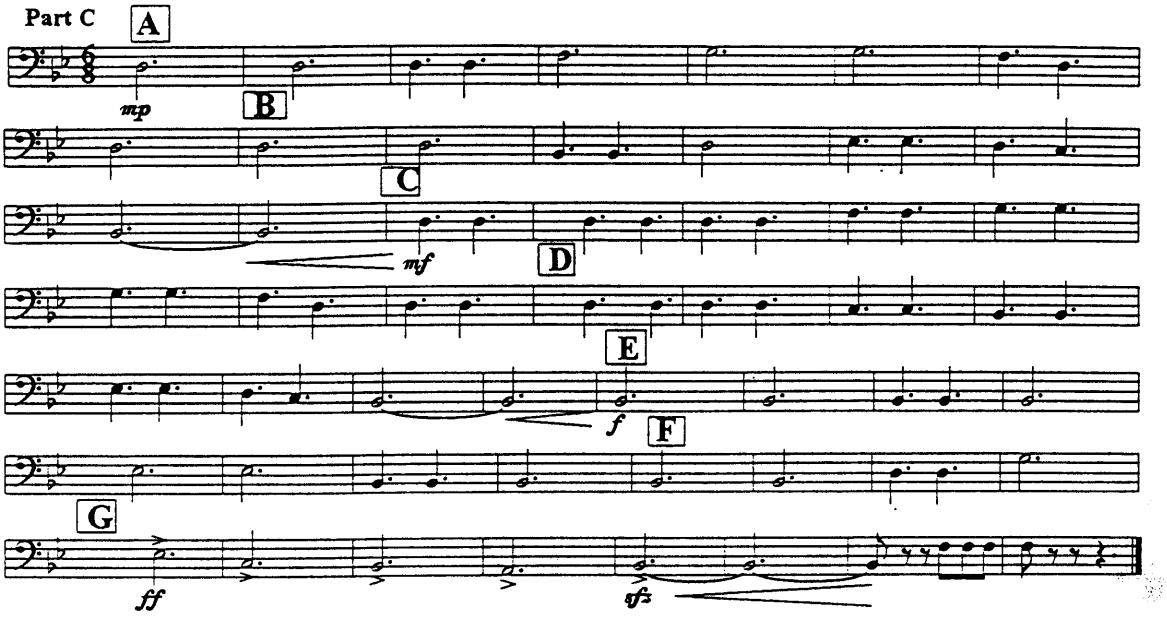
THE FLYING FORTRESS

Trombone
Baritone B.C.
Bassoon
Part B



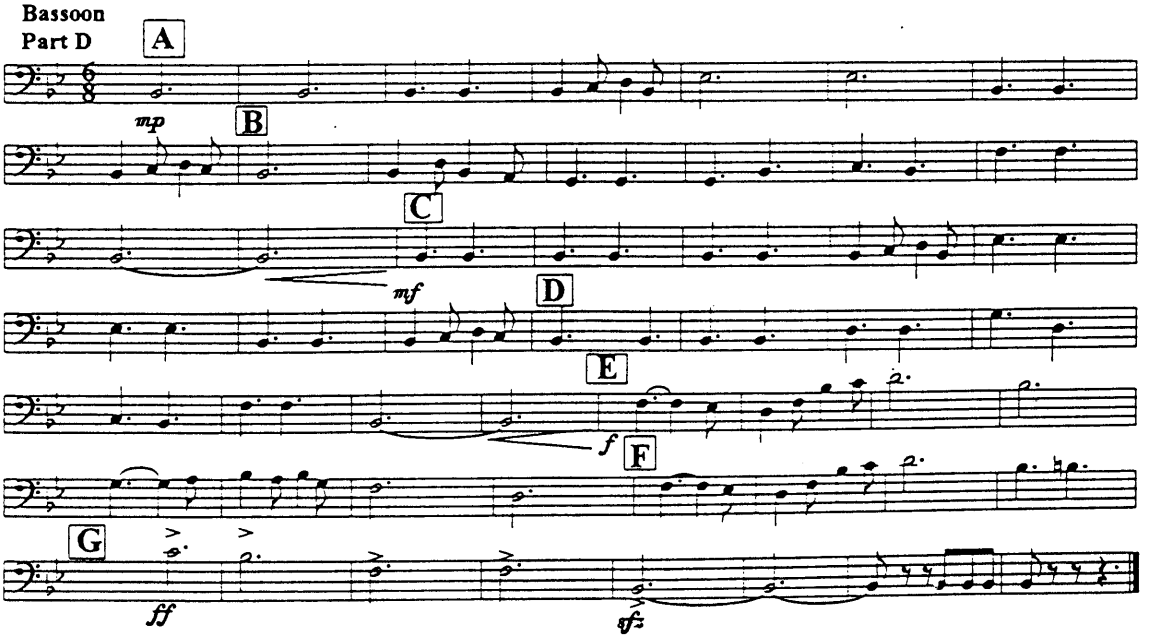
Trombone
Baritone B.C.
Bassoon
Part C

THE FLYING FORTRESS



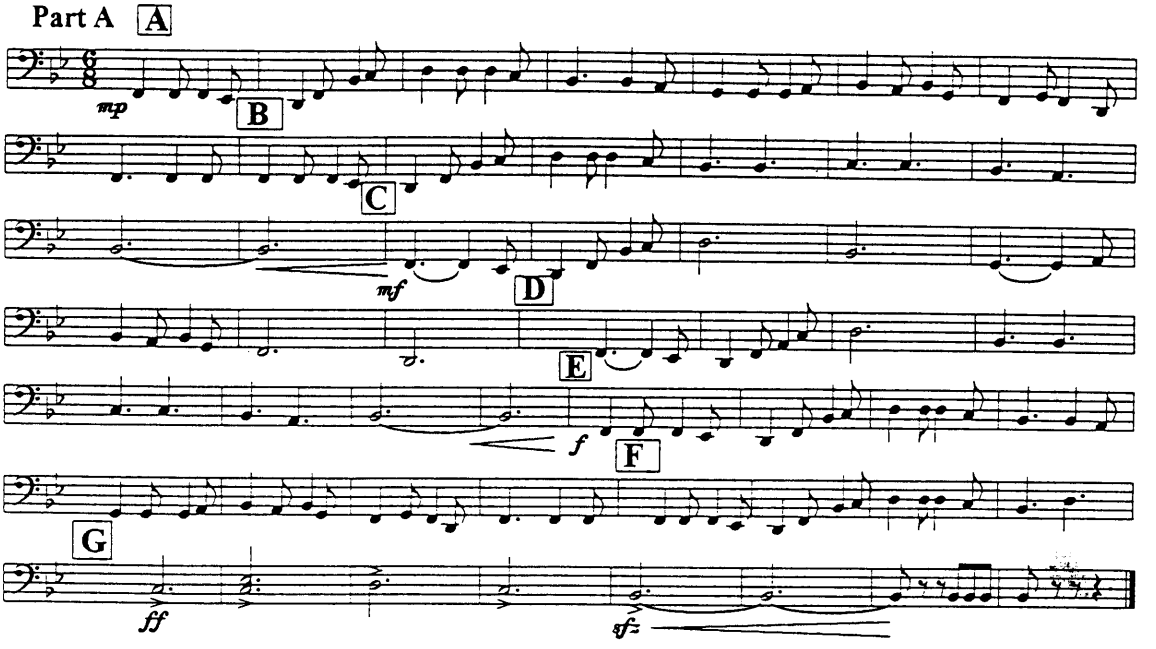
Trombone
Baritone B.C.
Bassoon
Part D

THE FLYING FORTRESS



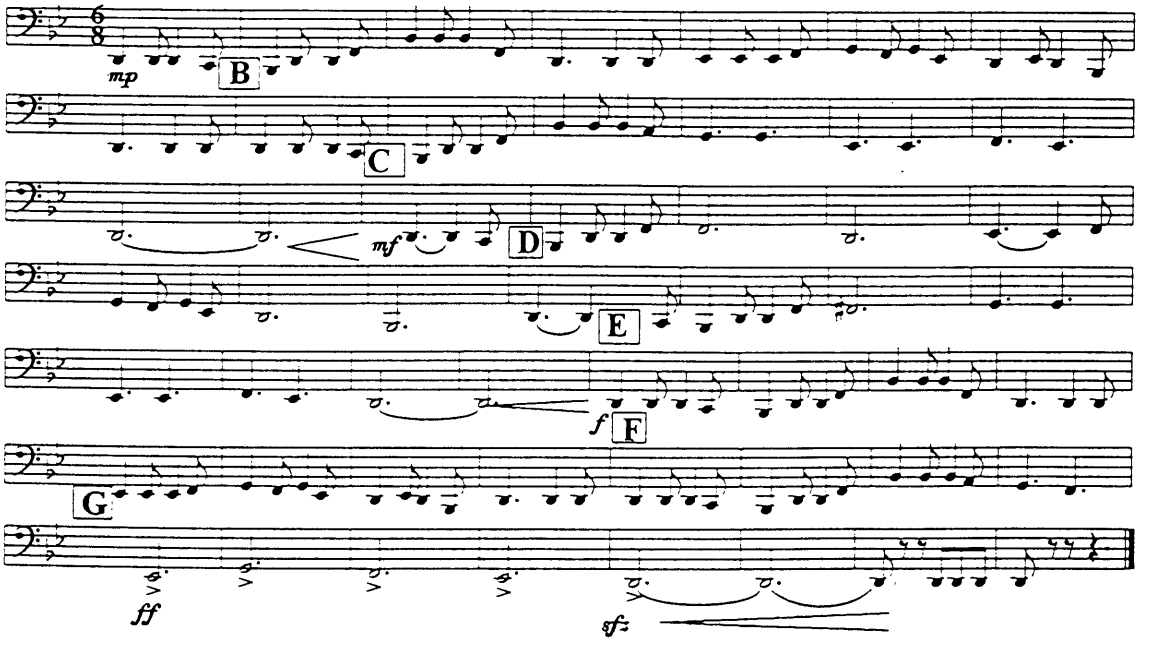
THE FLYING FORTRESS

Tuba
Part A



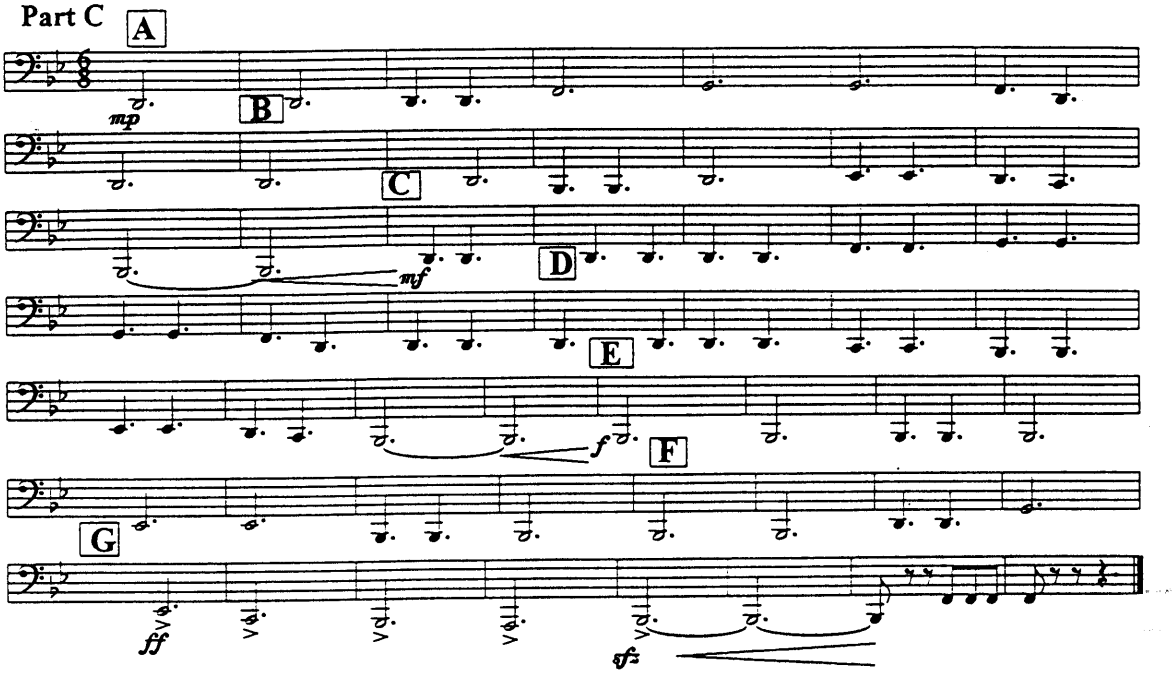
THE FLYING FORTRESS

Tuba
Part B



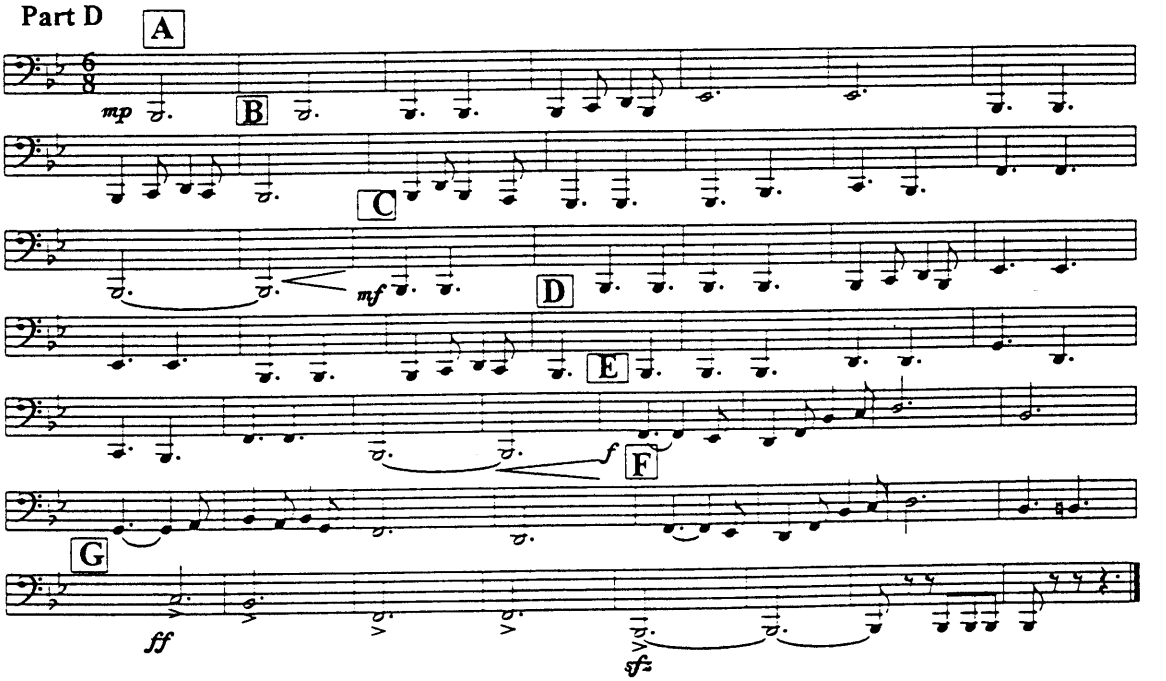
Tuba
Part C

THE FLYING FORTRESS



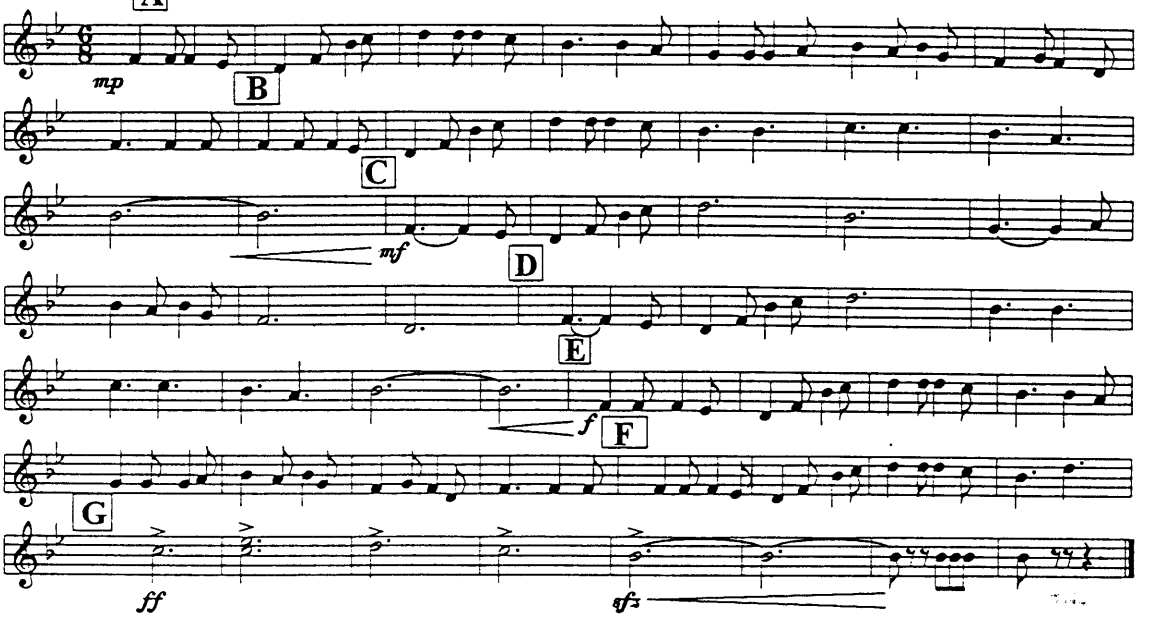
Tuba
Part D

THE FLYING FORTRESS



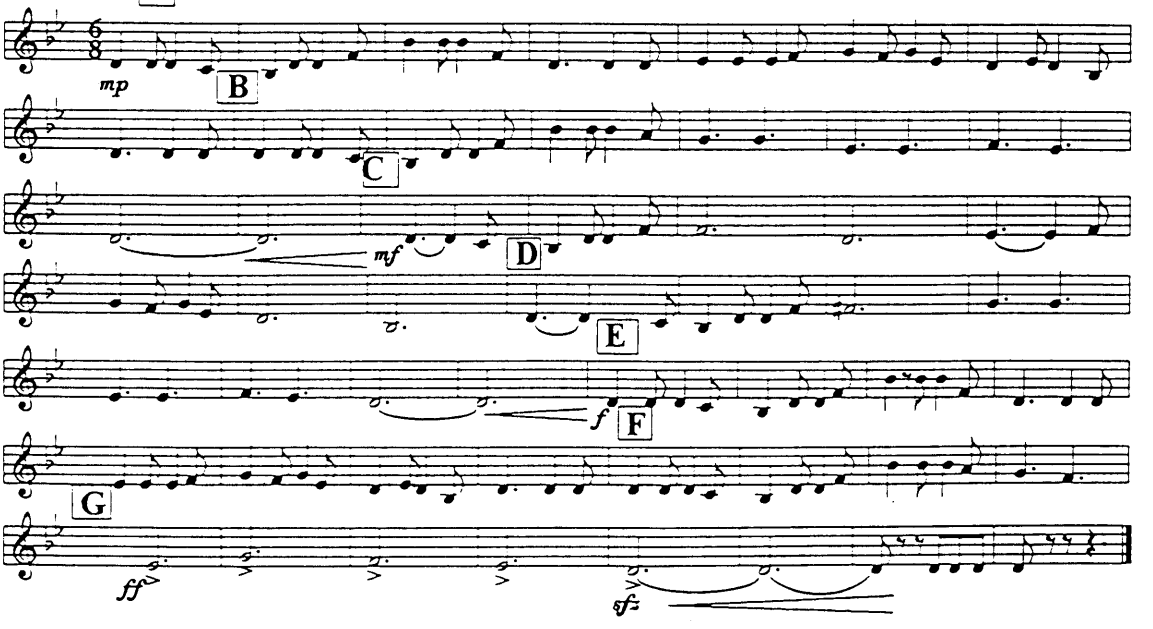
Bells
Part A

THE FLYING FORTRESS



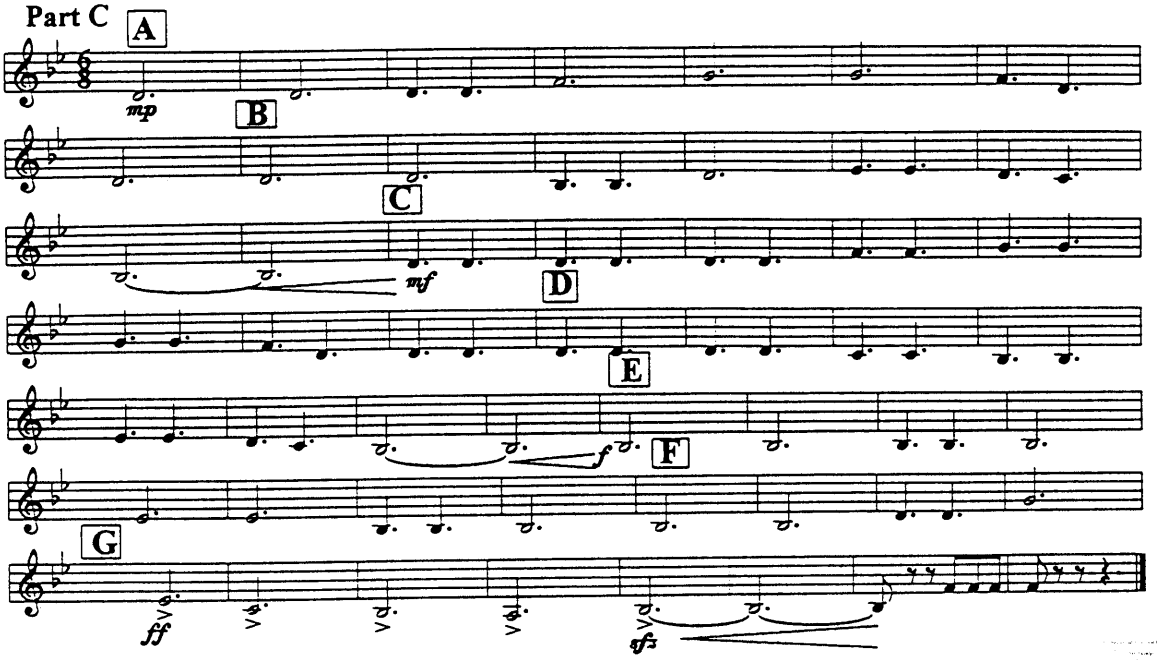
Bells
Part B

THE FLYING FORTRESS



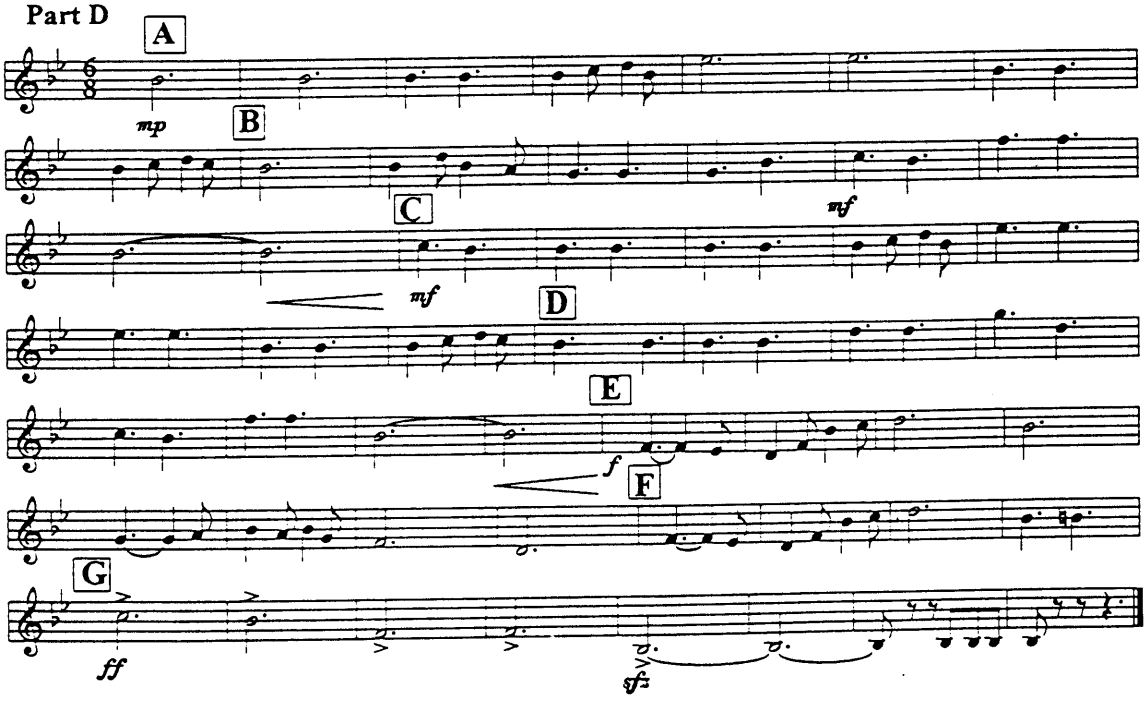
Bells
Part C

THE FLYING FORTRESS



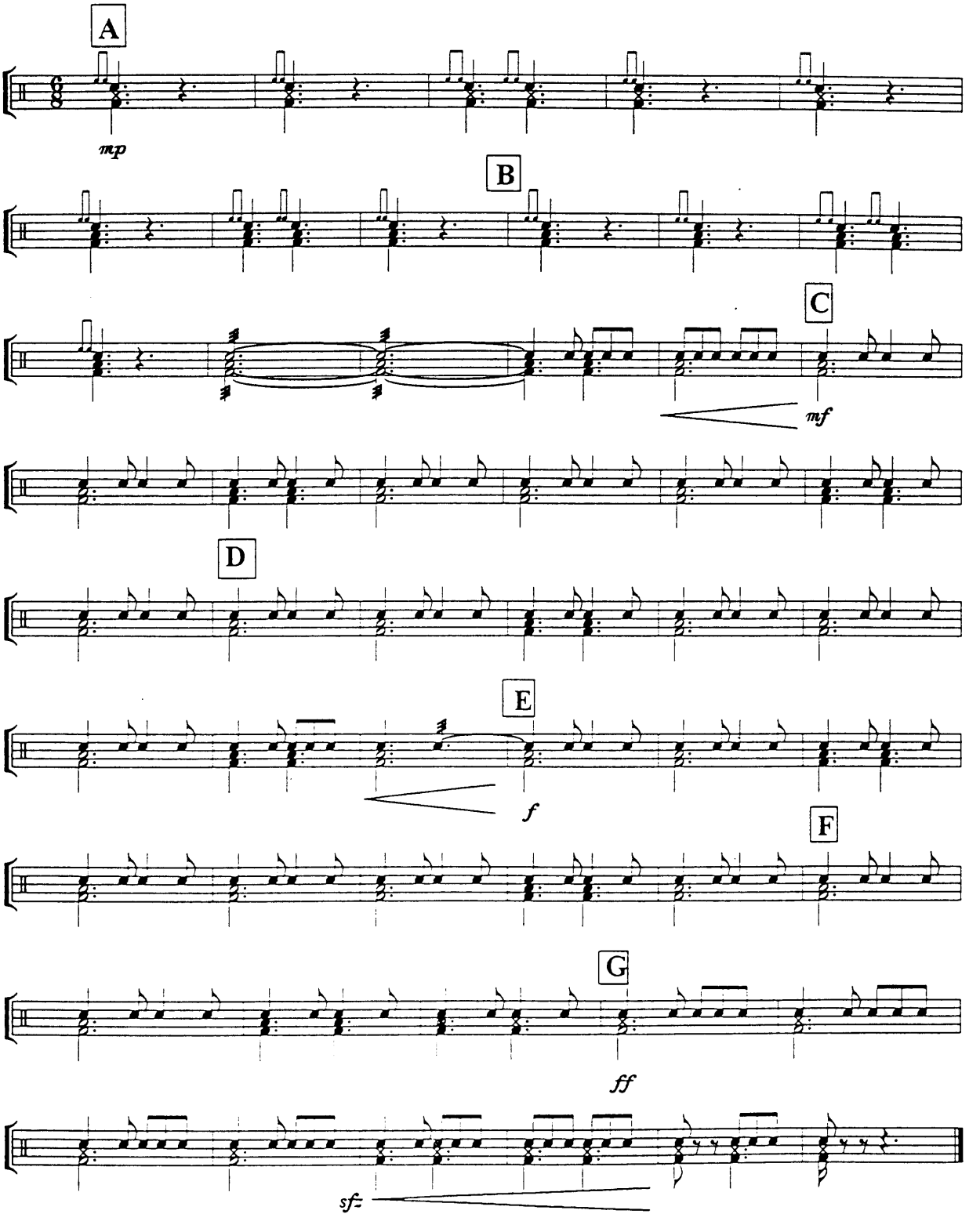
Bells
Part D

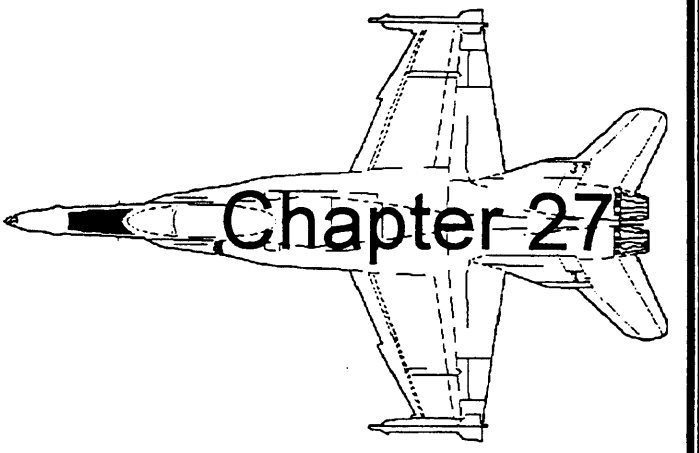
THE FLYING FORTRESS



THE FLYING FORTRESS

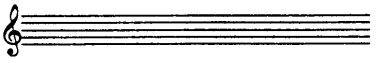
Percussion





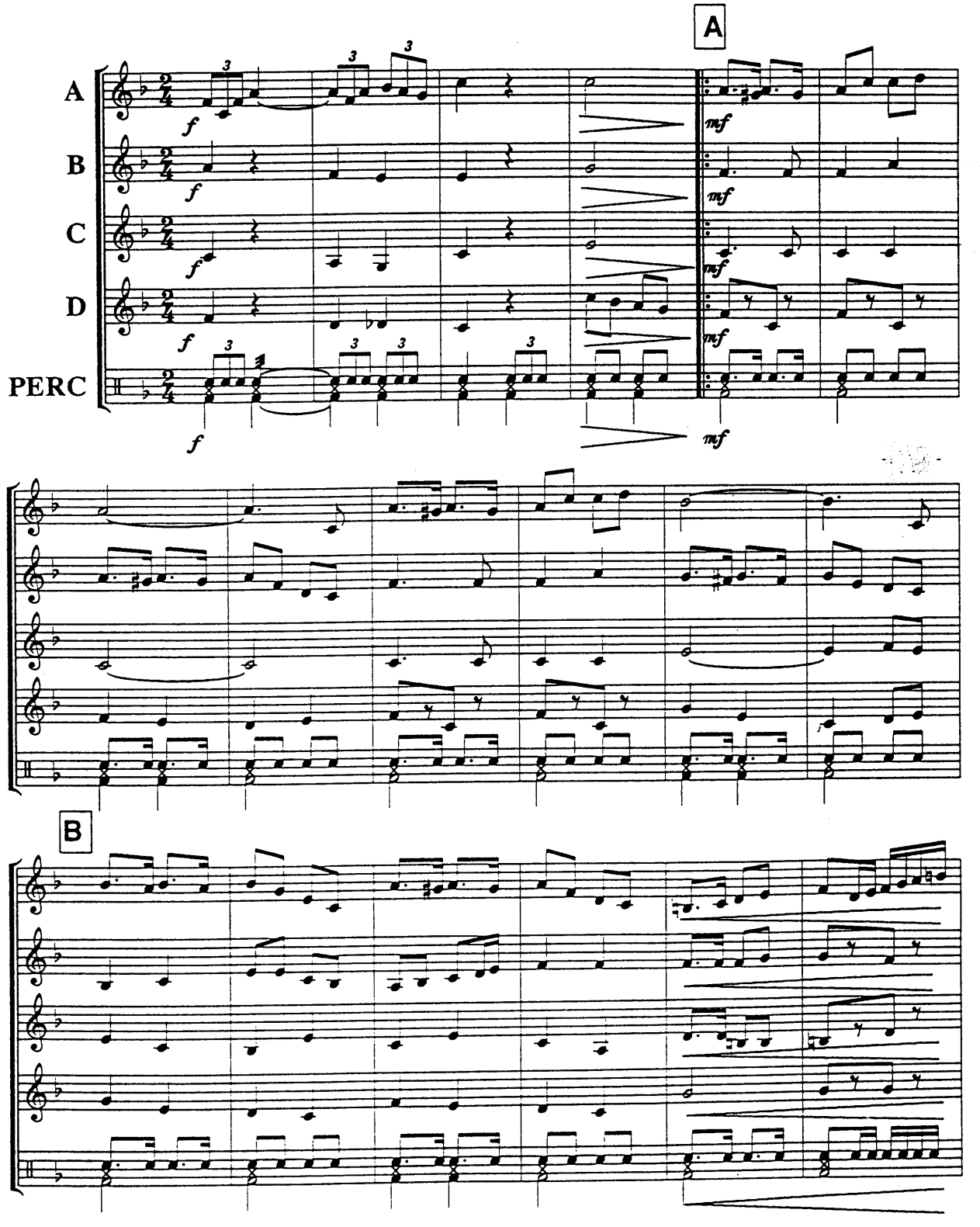
Chapter 27

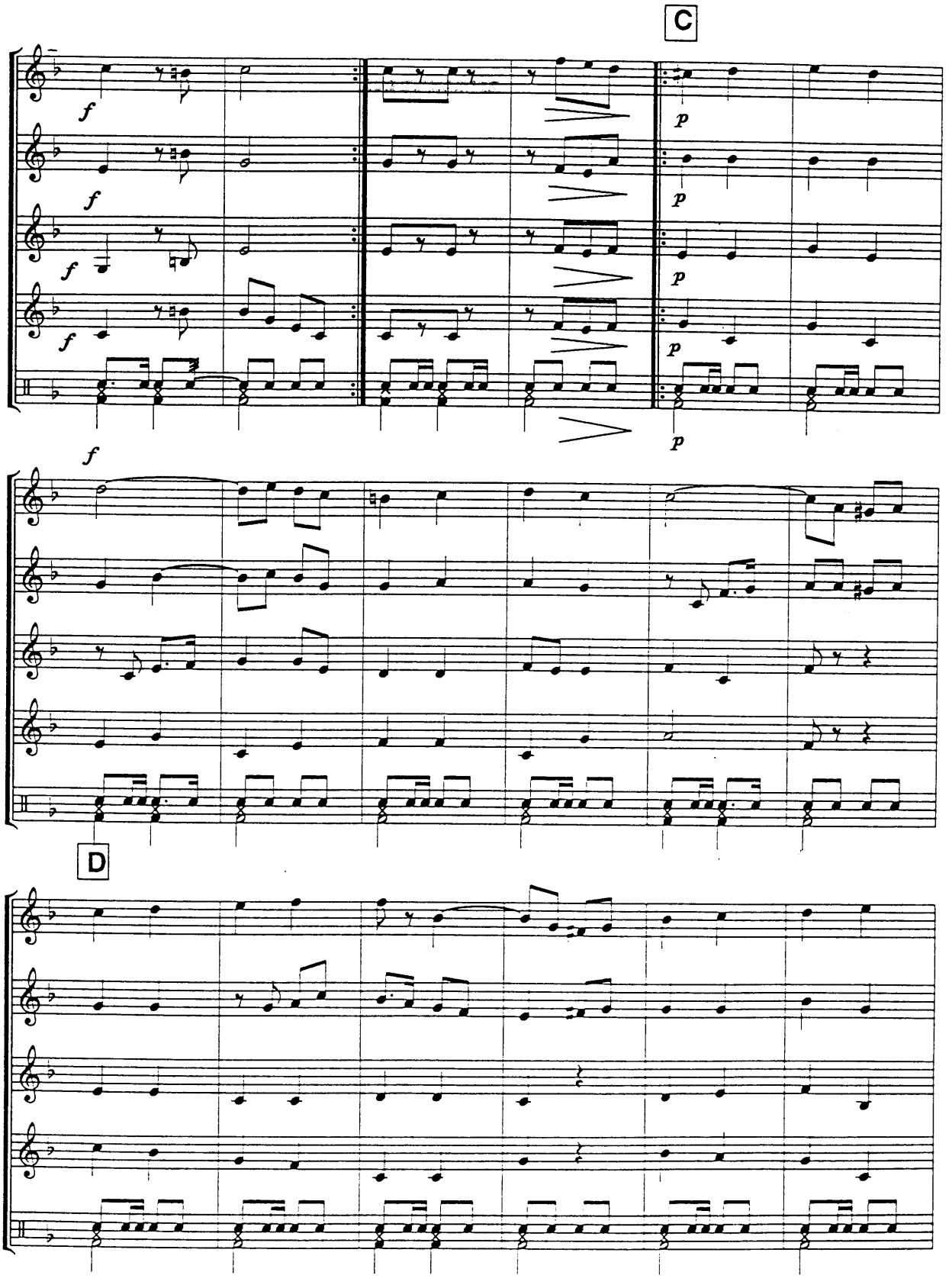
Flying Review



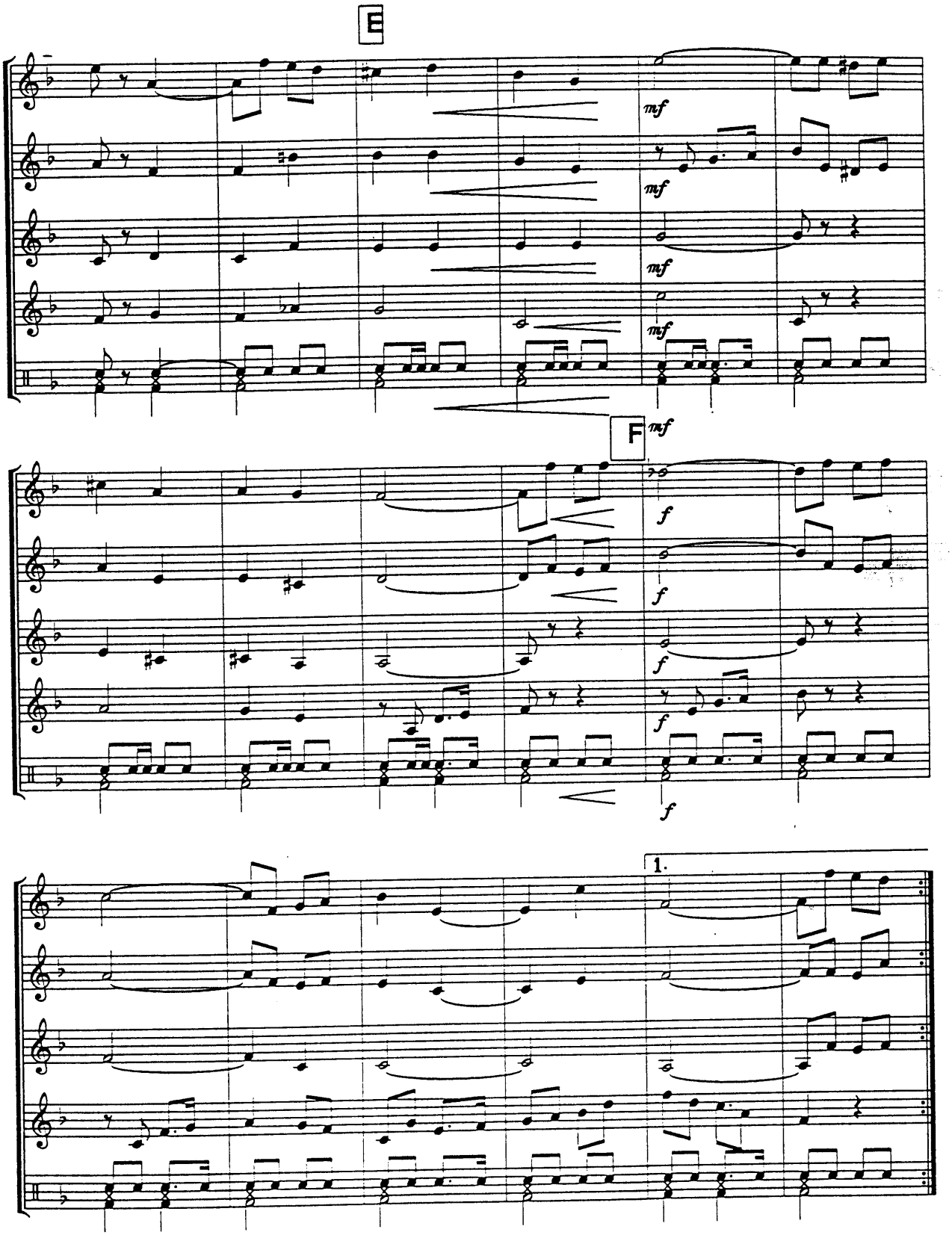
FLYING REVIEW

Bb CONDUCTOR **QUICK MARCH**

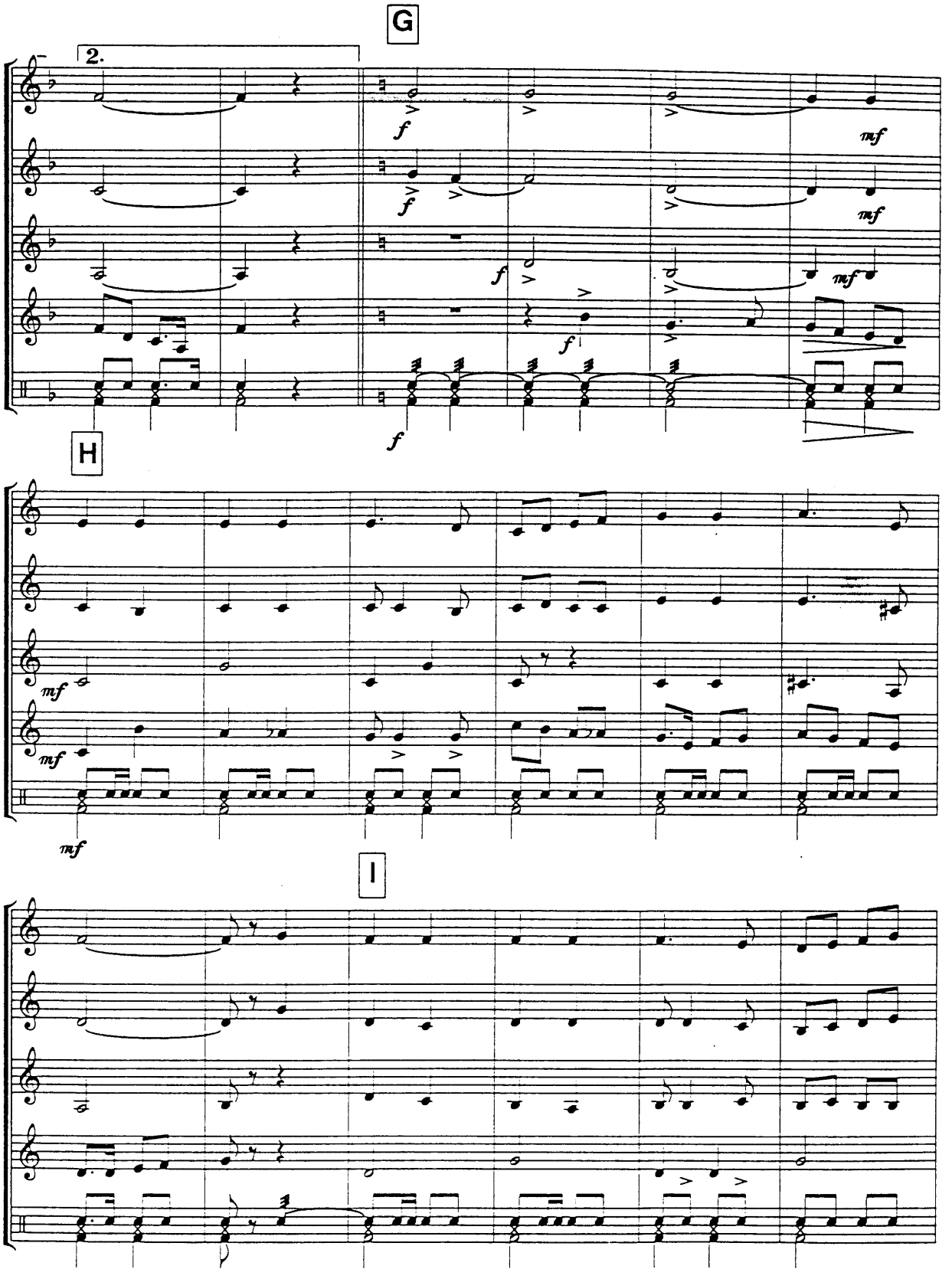




Flying Review Page 2



Flying Review Page 3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H
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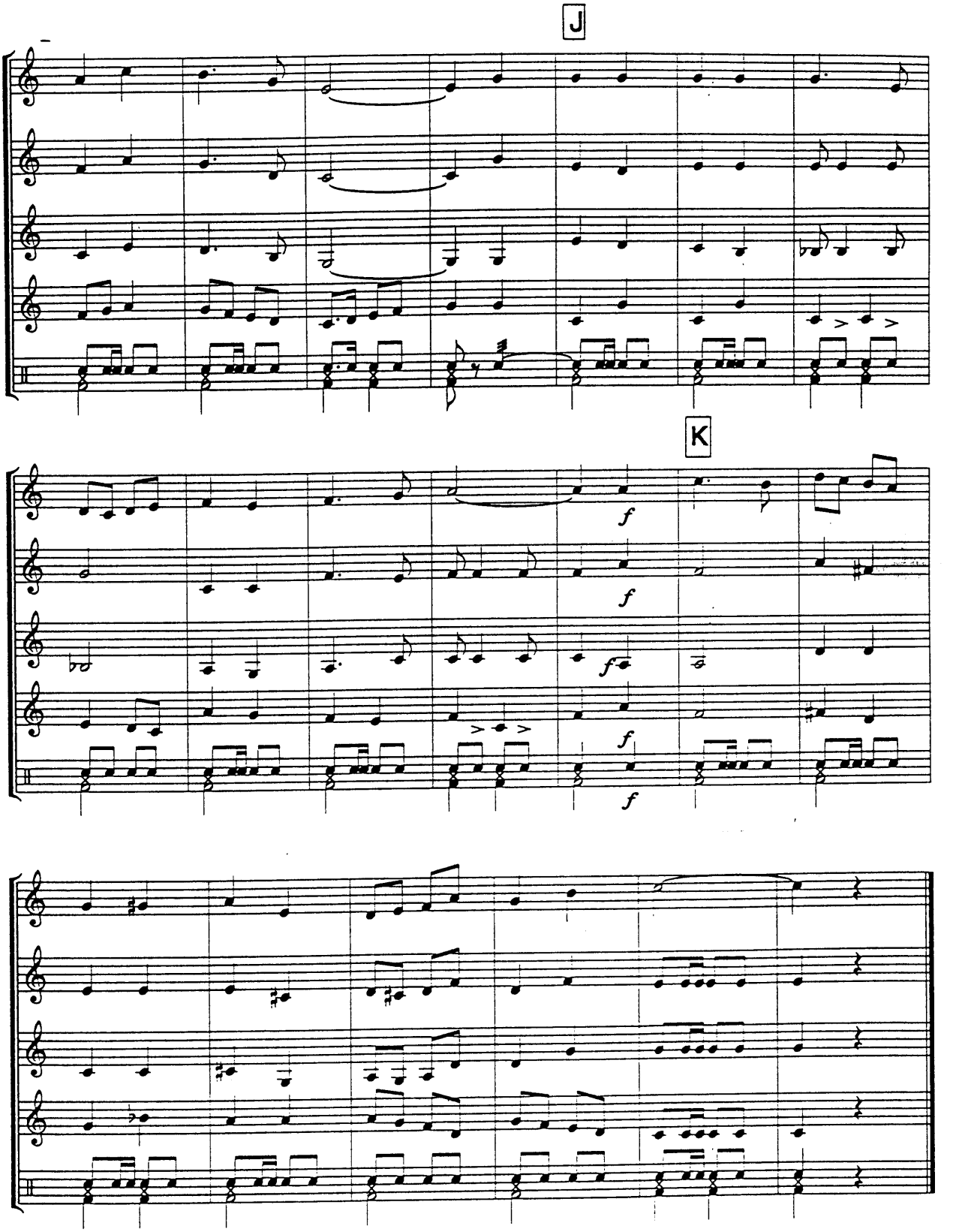
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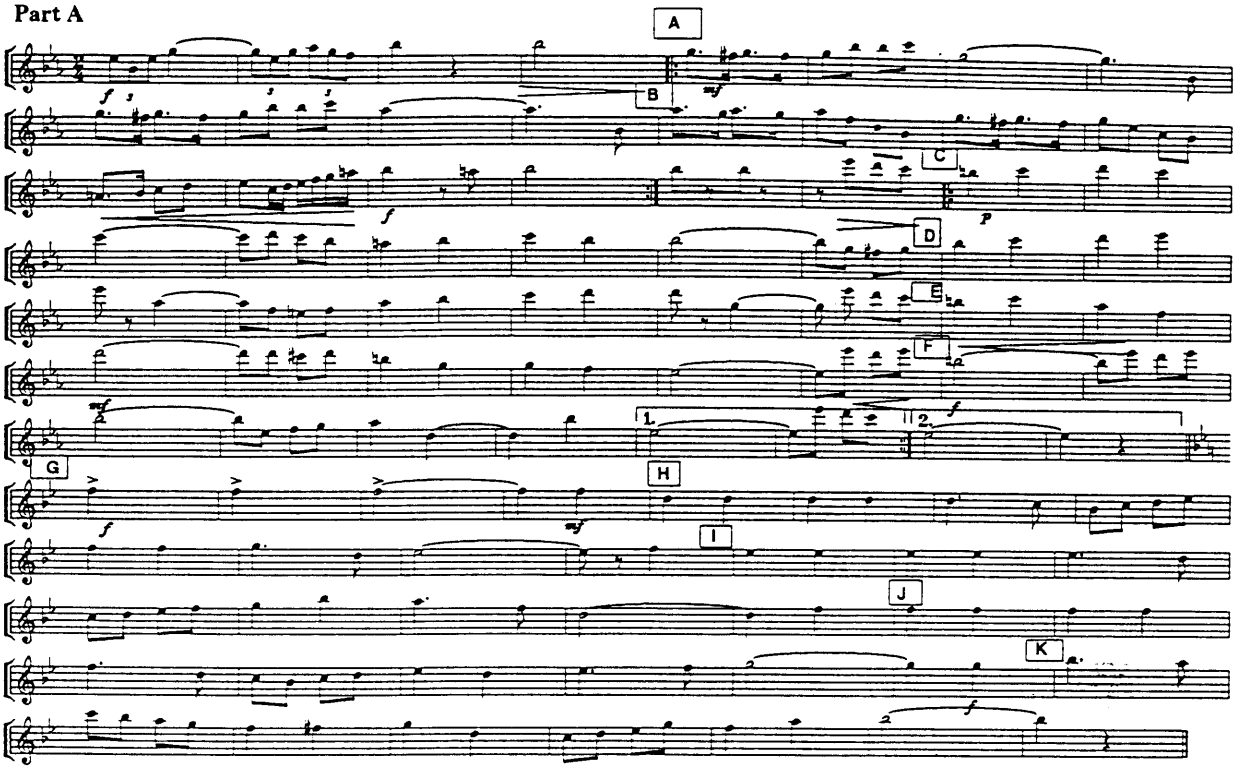
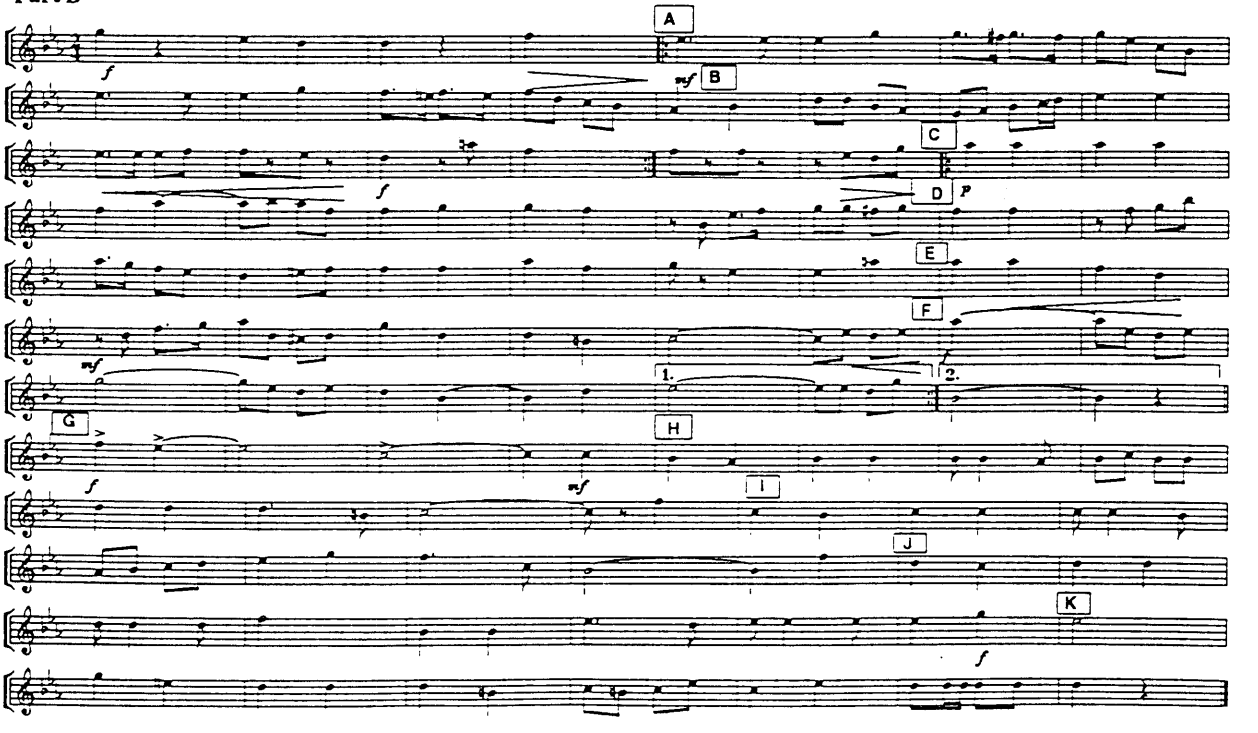
Flute
Oboe
Part A

FLYING REVIEW



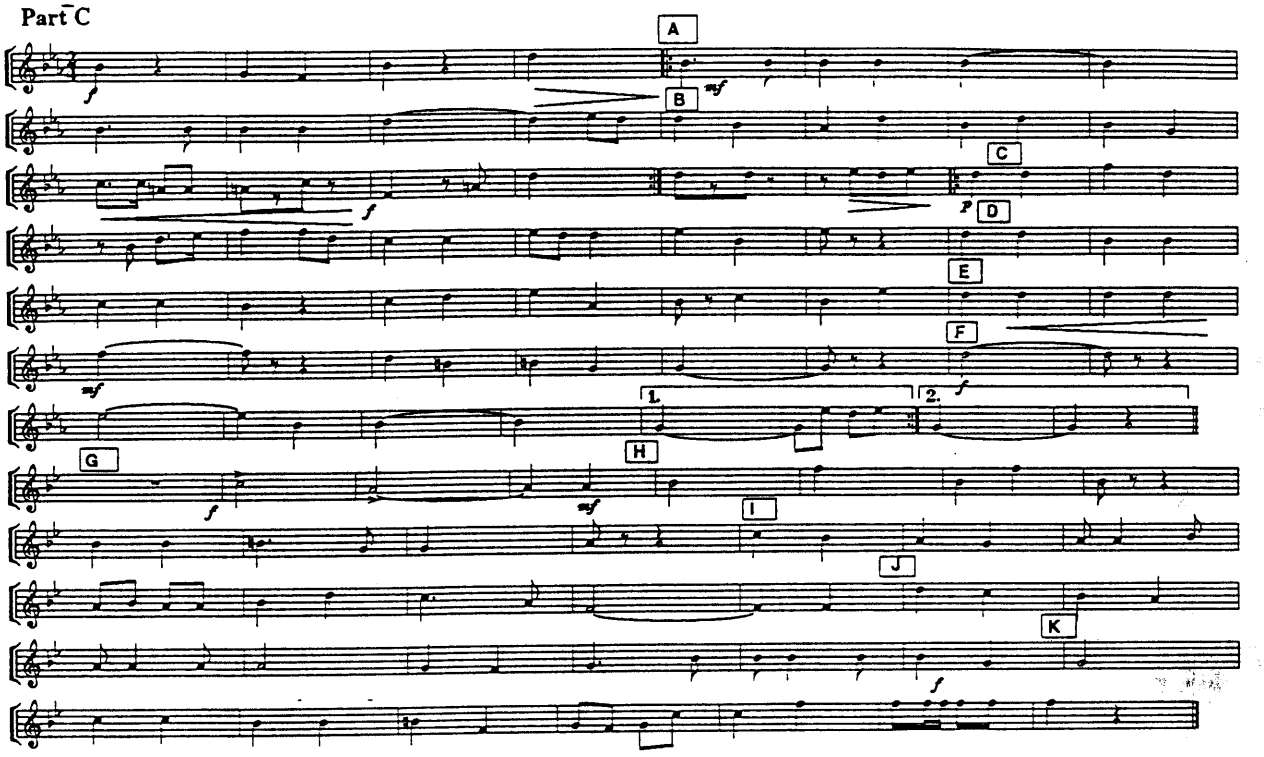
Flute
Oboe
Part B

FLYING REVIEW



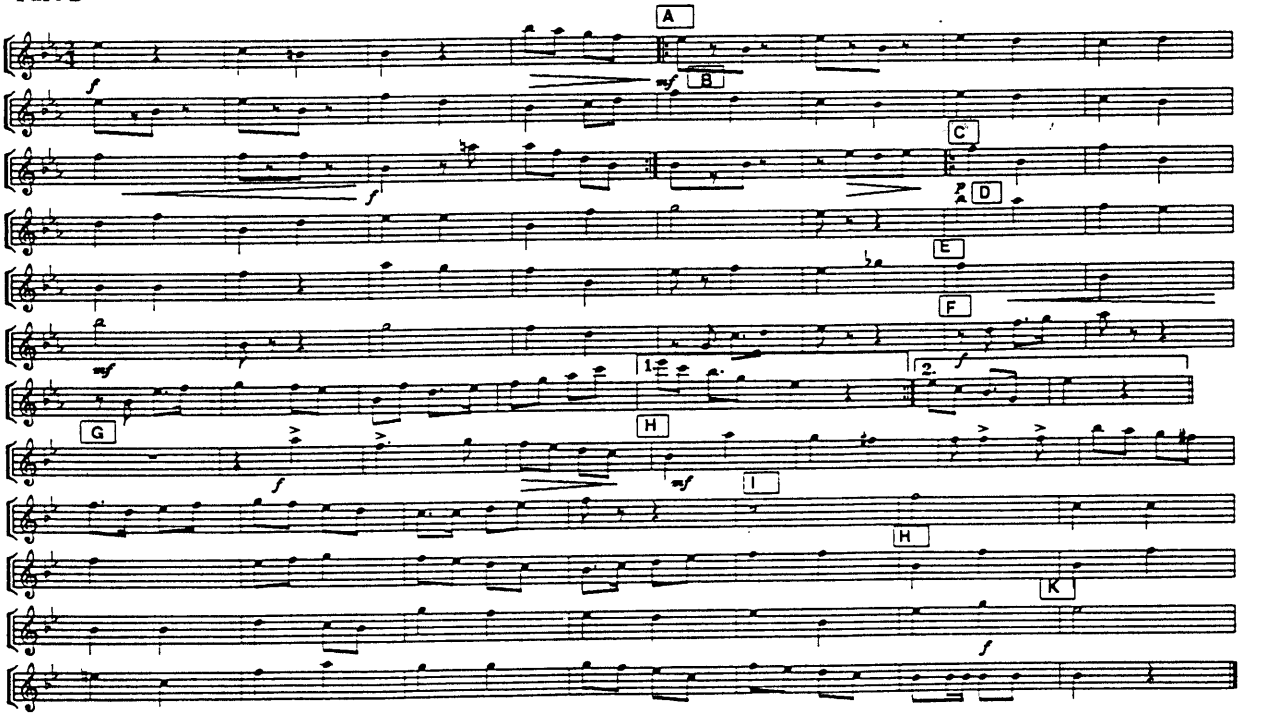
Flute
Oboe
Part C

FLYING REVIEW



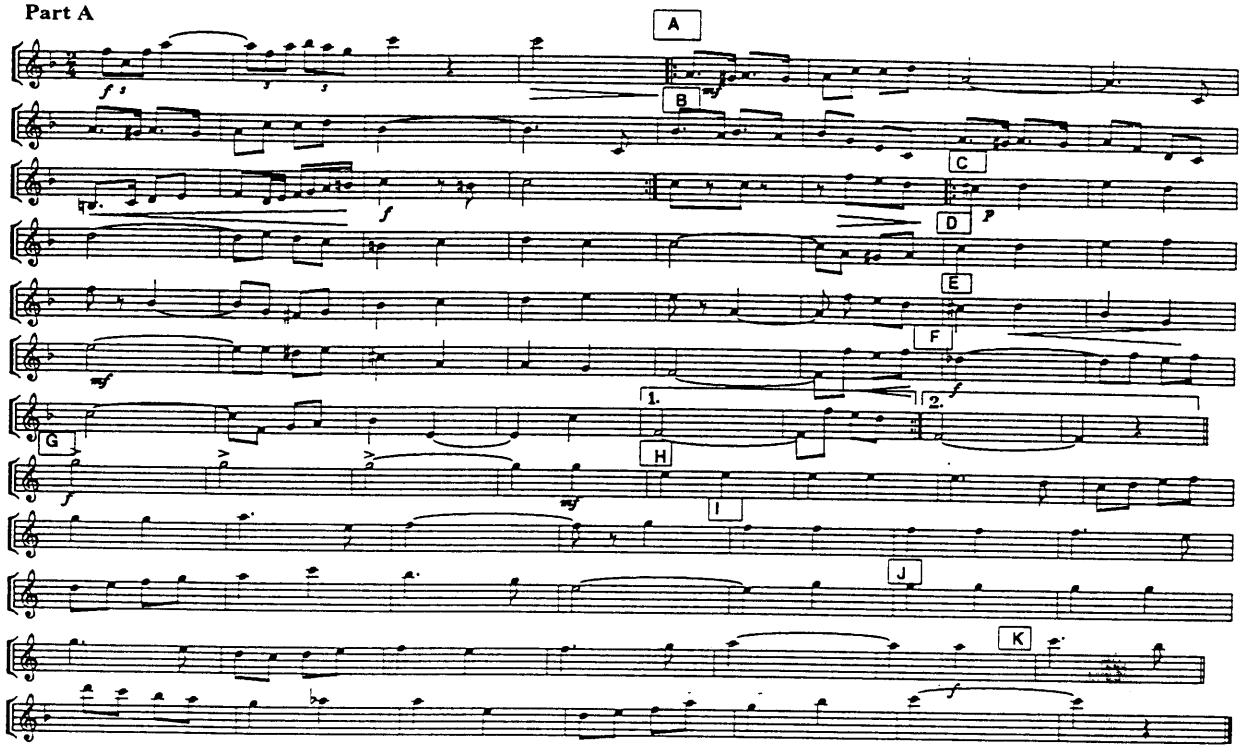
Flute
Oboe
Part D

FLYING REVIEW



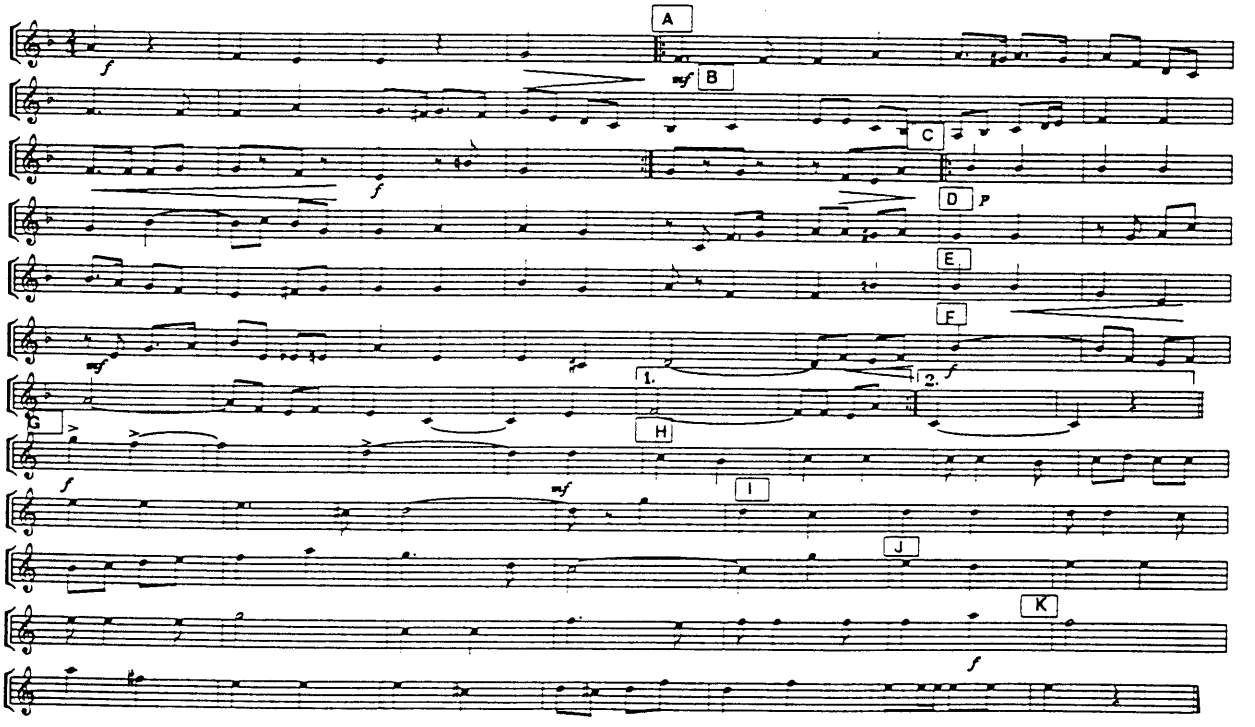
Clarinet (high)
Tenor Saxophone
Part A

FLYING REVIEW



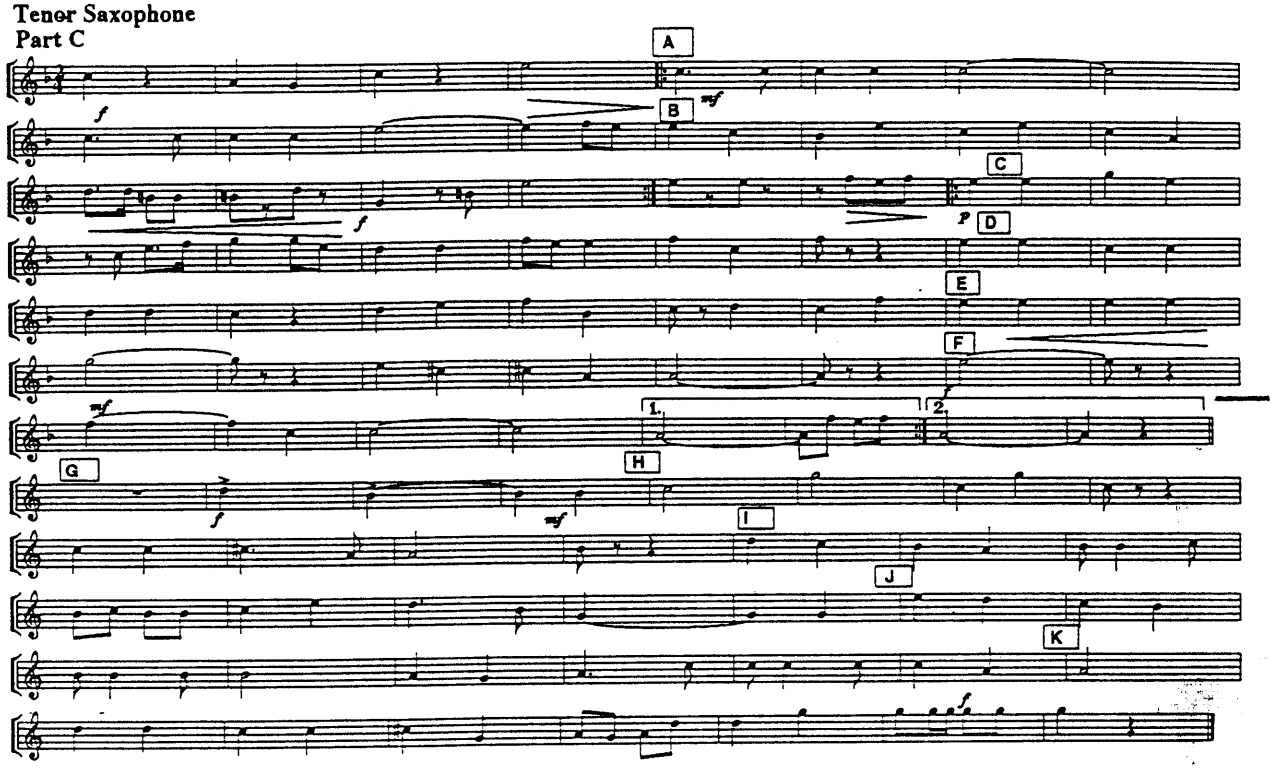
Clarinet (high)
Tenor Saxophone
Part B

FLYING REVIEW



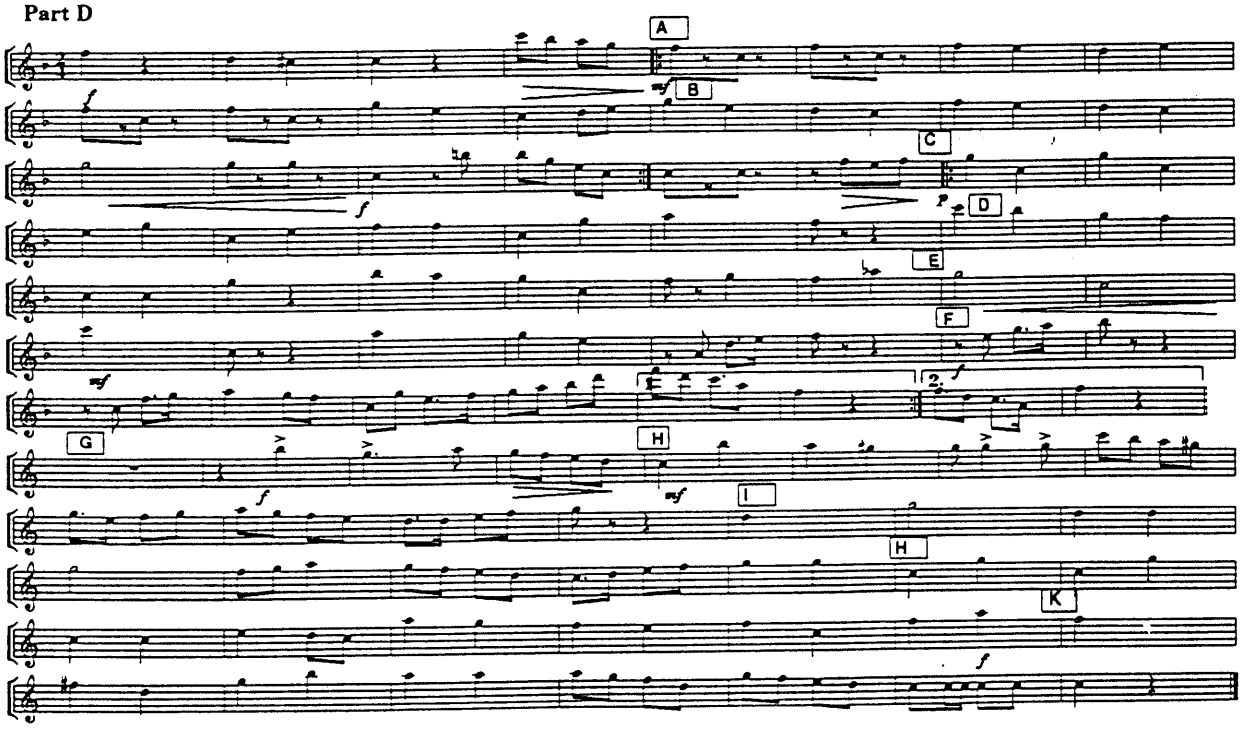
Clarinet (high)
Tenor Saxophone
Part C

FLYING REVIEW



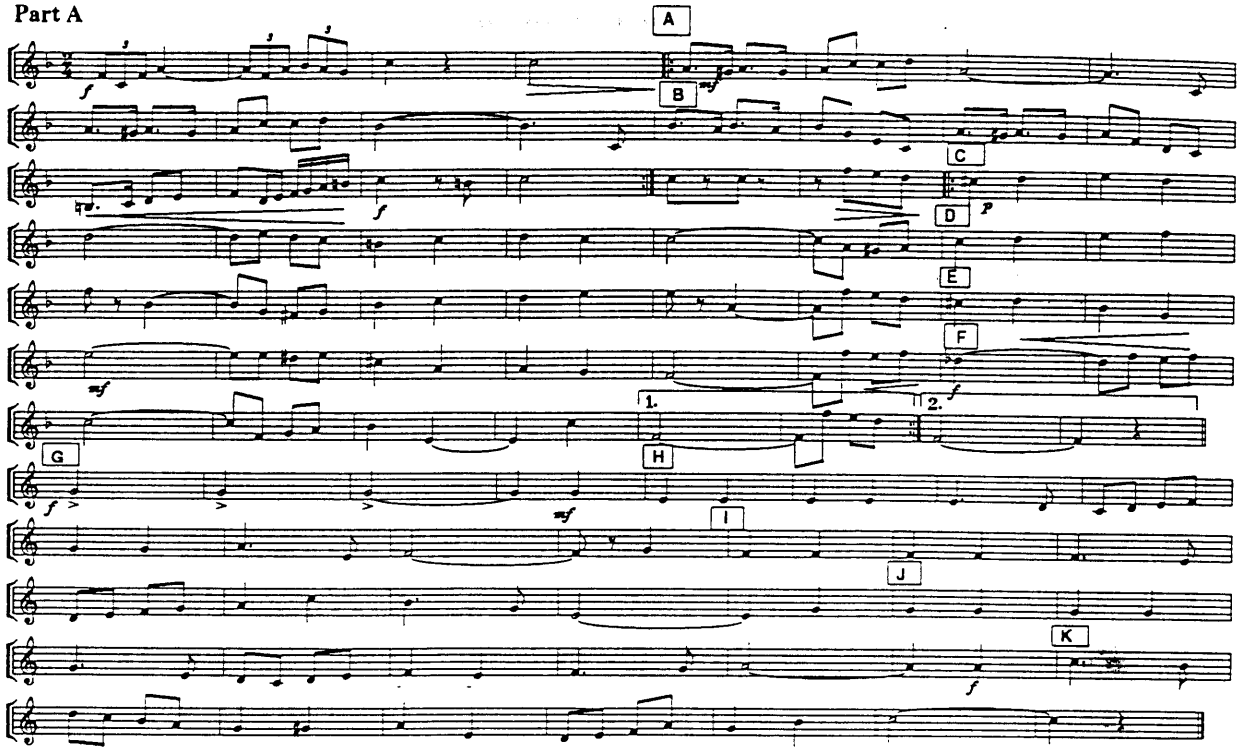
Clarinet (high)
Tenor Saxophone
Part D

FLYING REVIEW



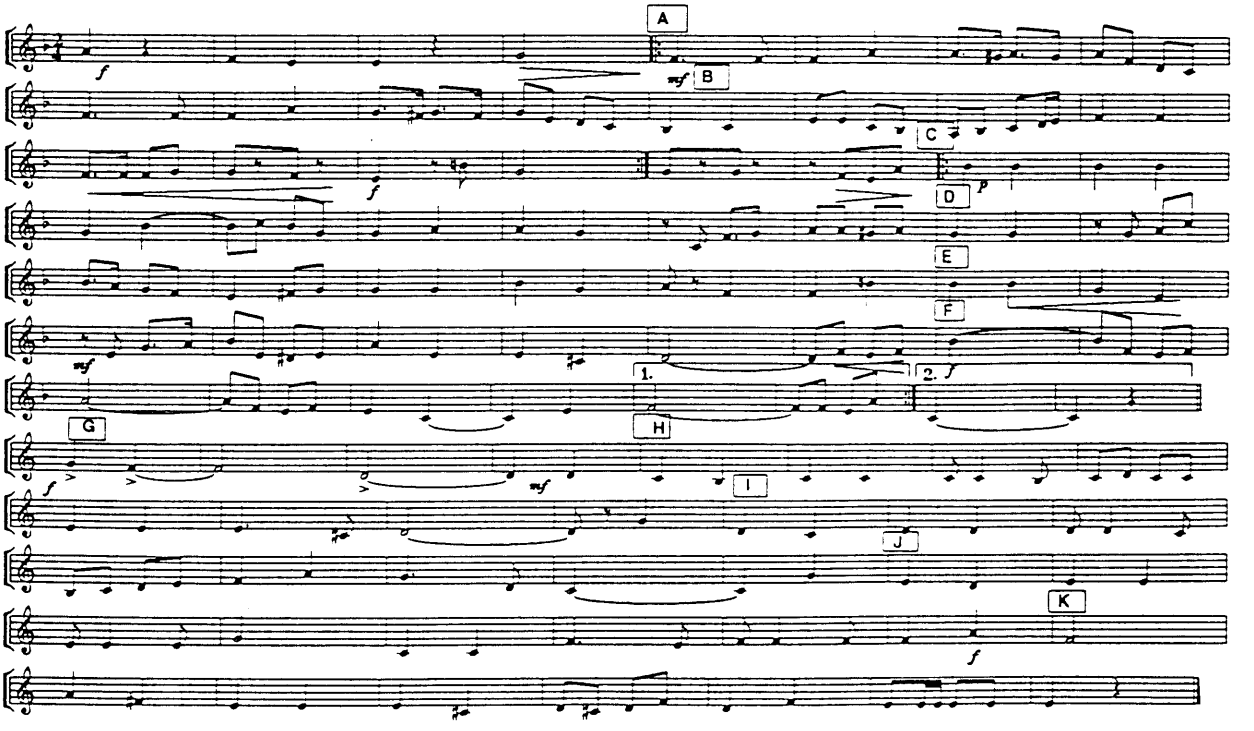
FLYING REVIEW

Bass Clarinet
Part A



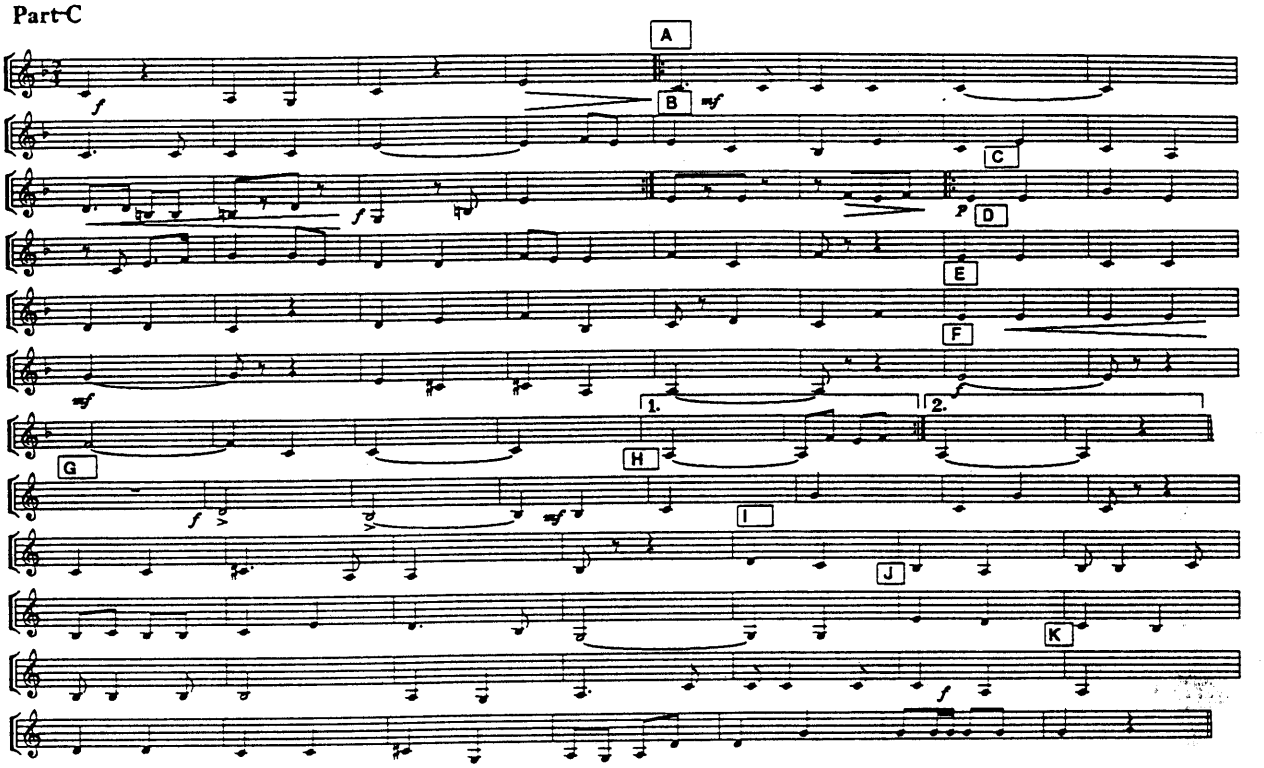
FLYING REVIEW

Bass Clarinet
Part B



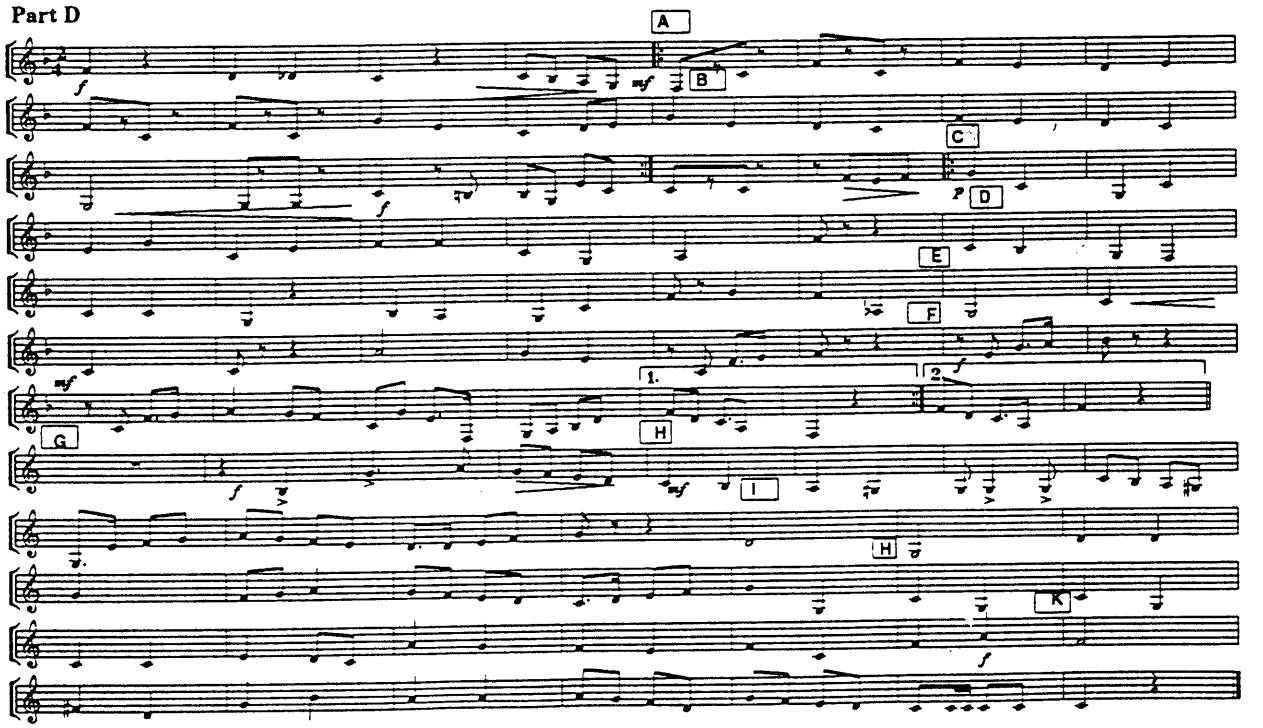
FLYING REVIEW

Bass Clarinet
Part C



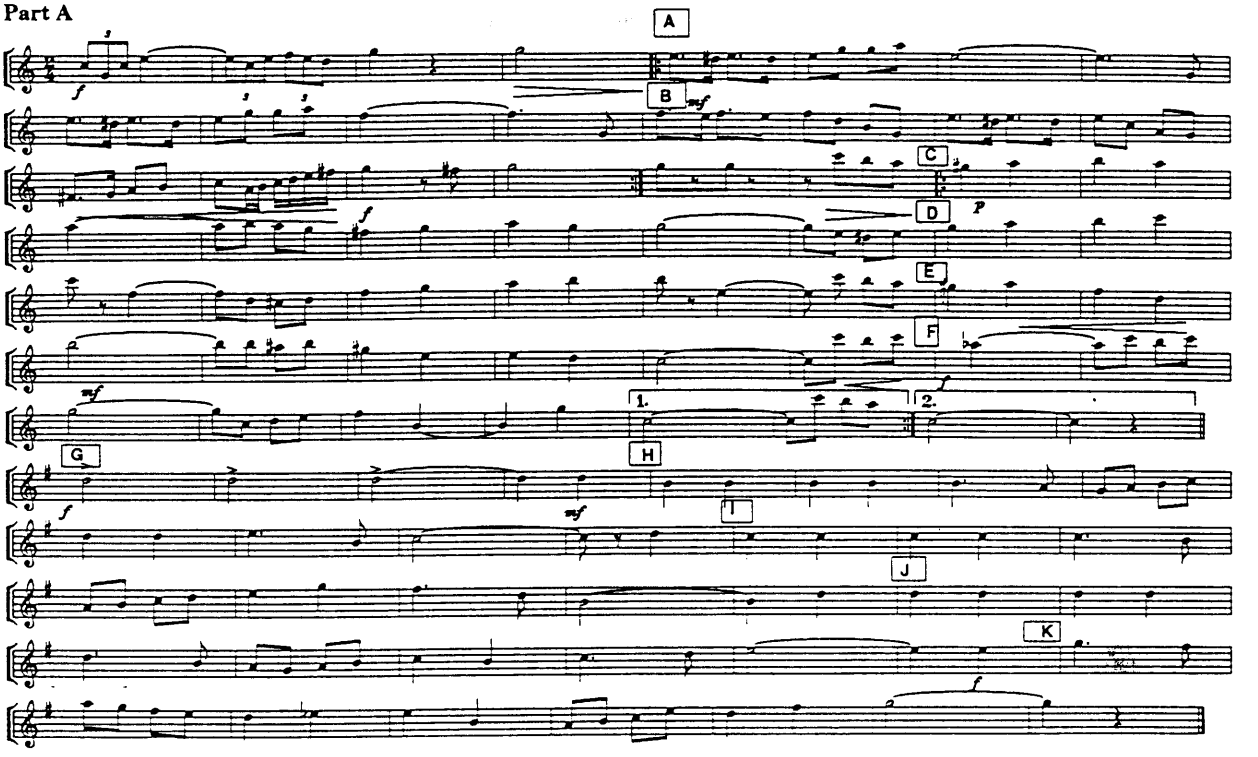
FLYING REVIEW

Bass Clarinet
Part D



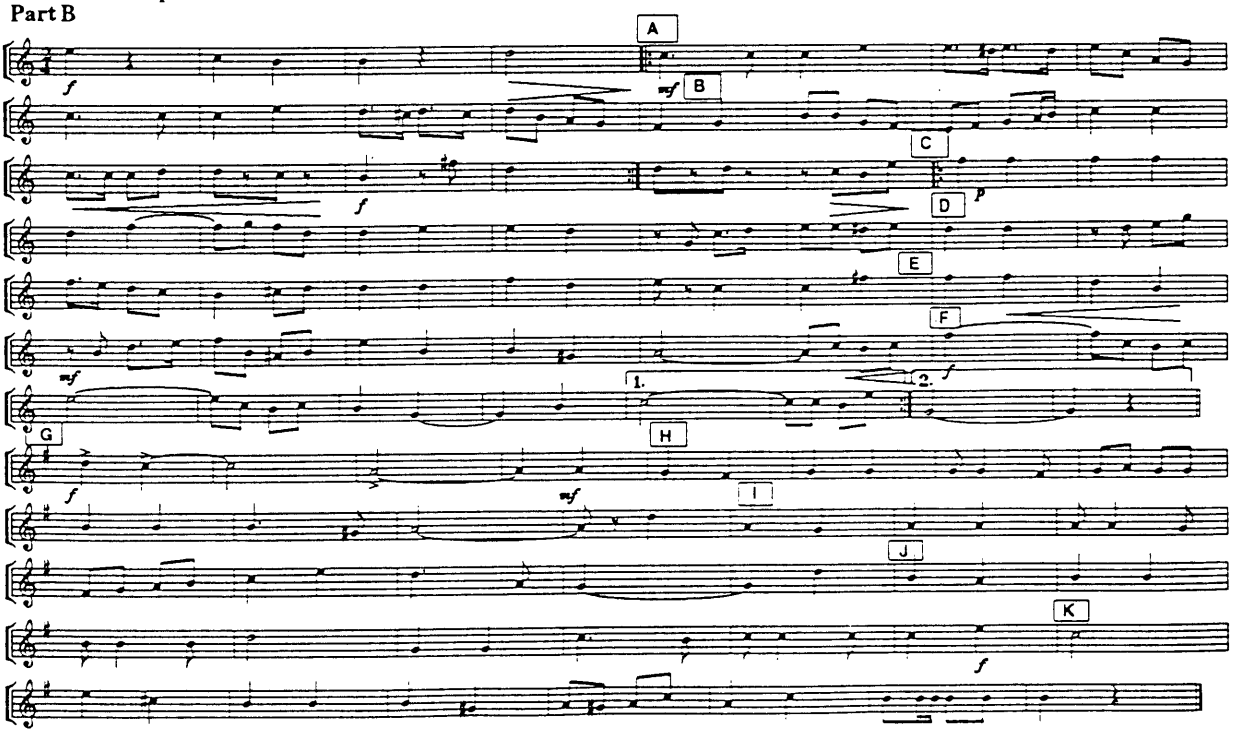
Alto Saxophone
Baritone Saxophone
Part A

FLYING REVIEW



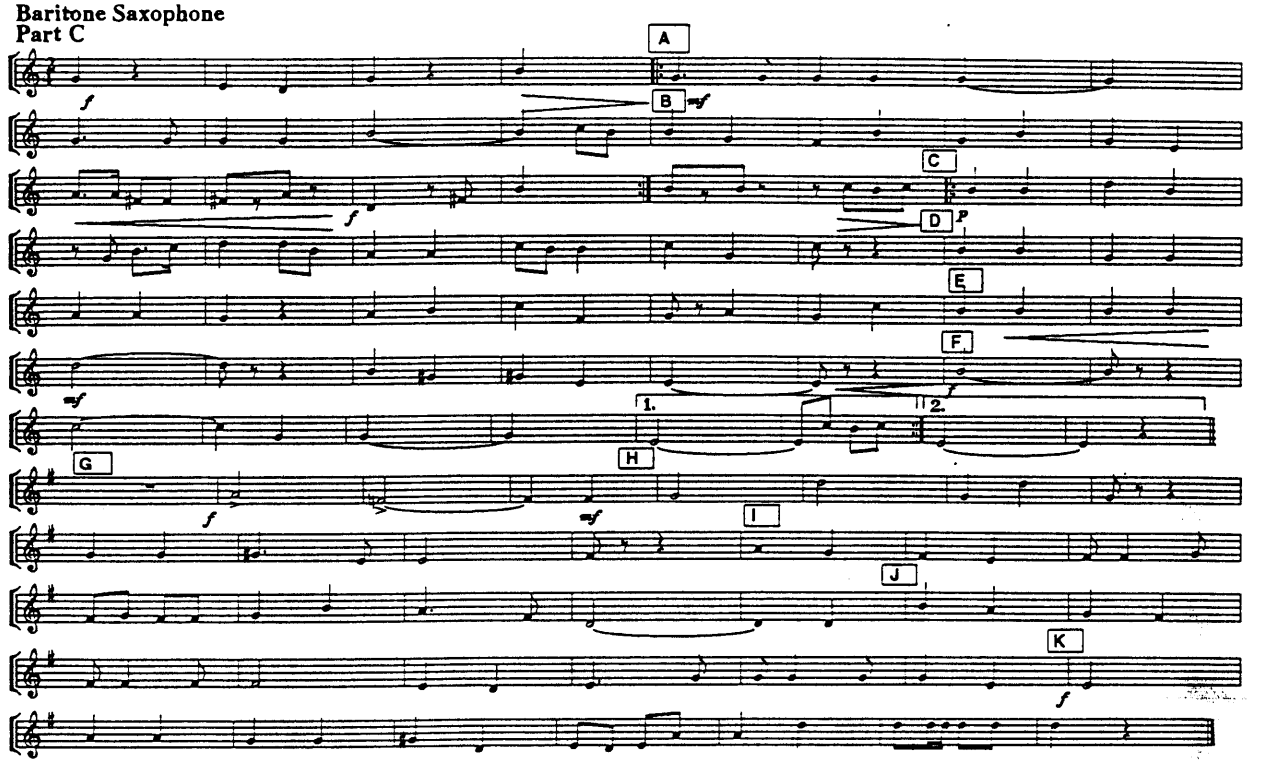
Alto Saxophone
Baritone Saxophone
Part B

FLYING REVIEW



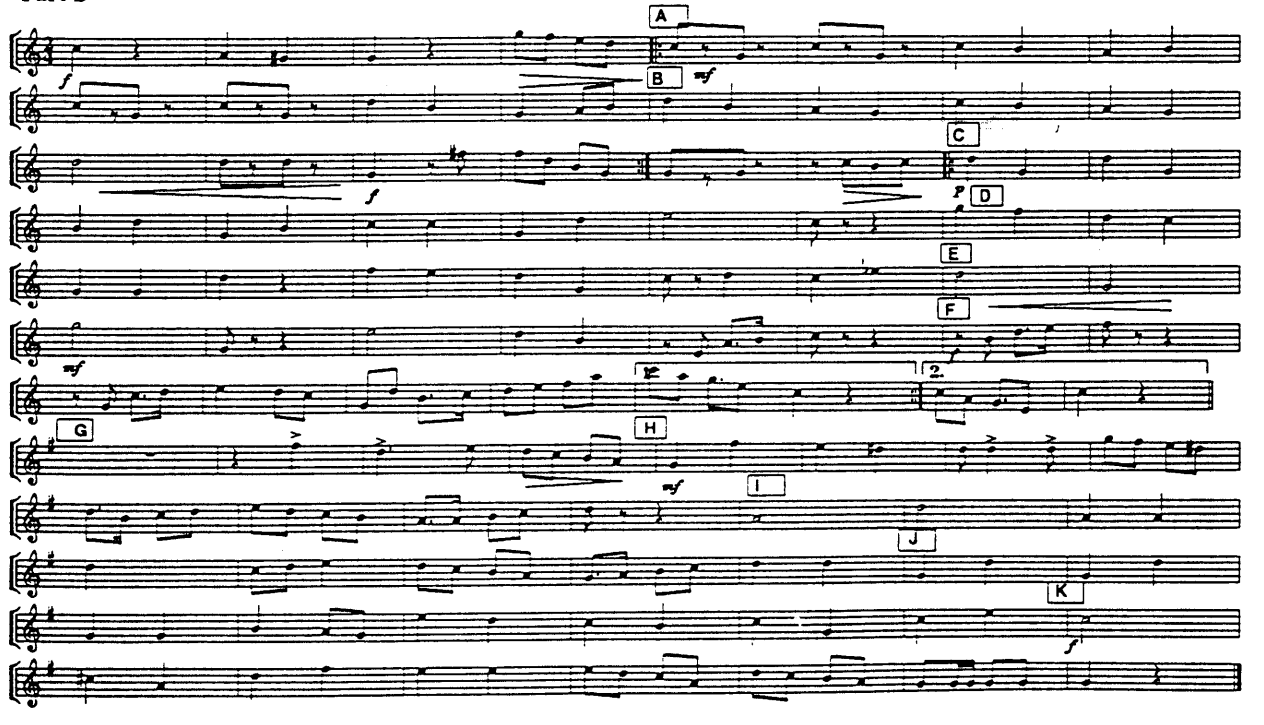
Alto Saxophone
Baritone Saxophone
Part C

FLYING REVIEW



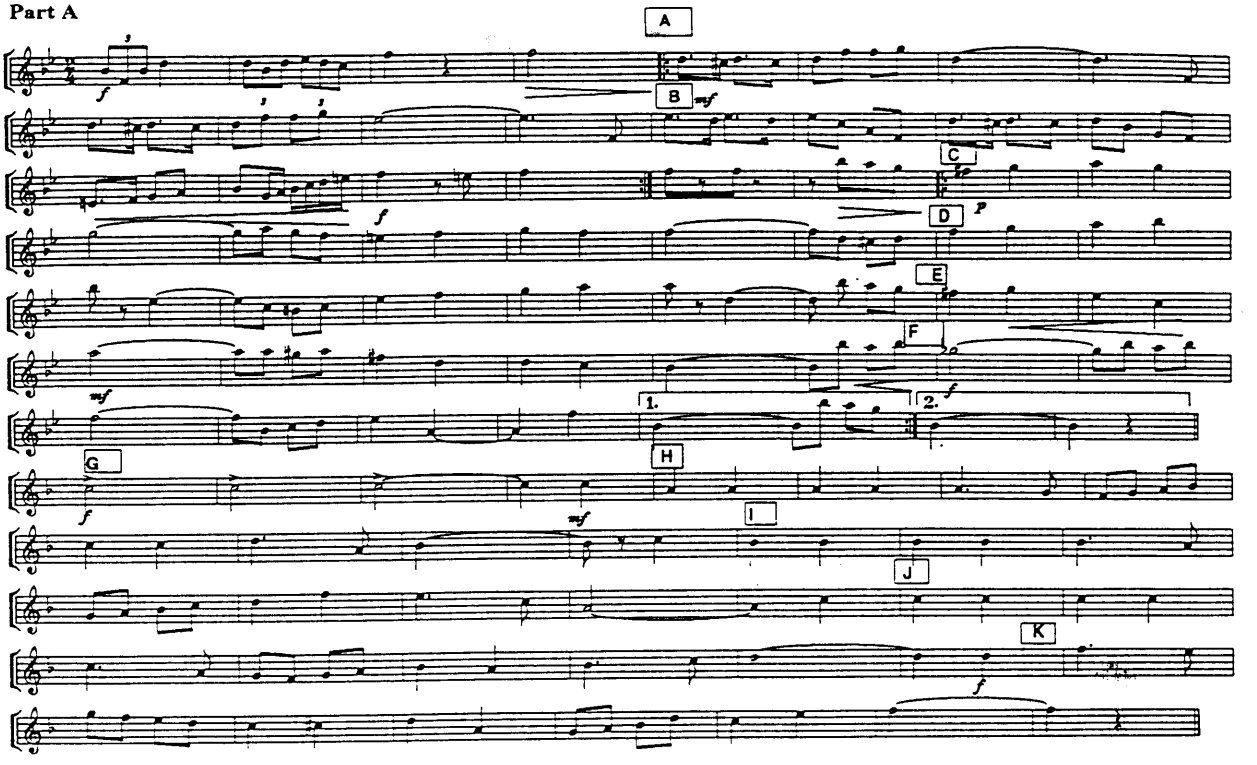
Alto Saxophone
Baritone Saxophone
Part D

FLYING REVIEW



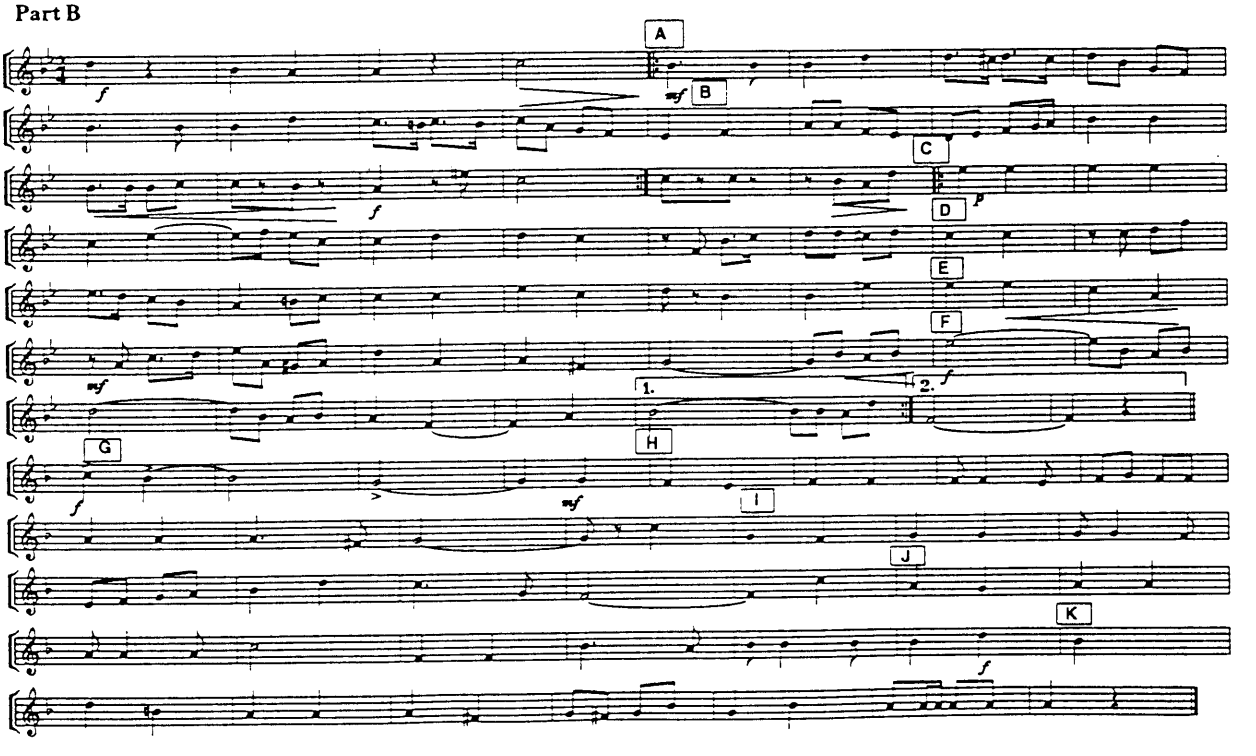
FLYING REVIEW

French Horn
Part A



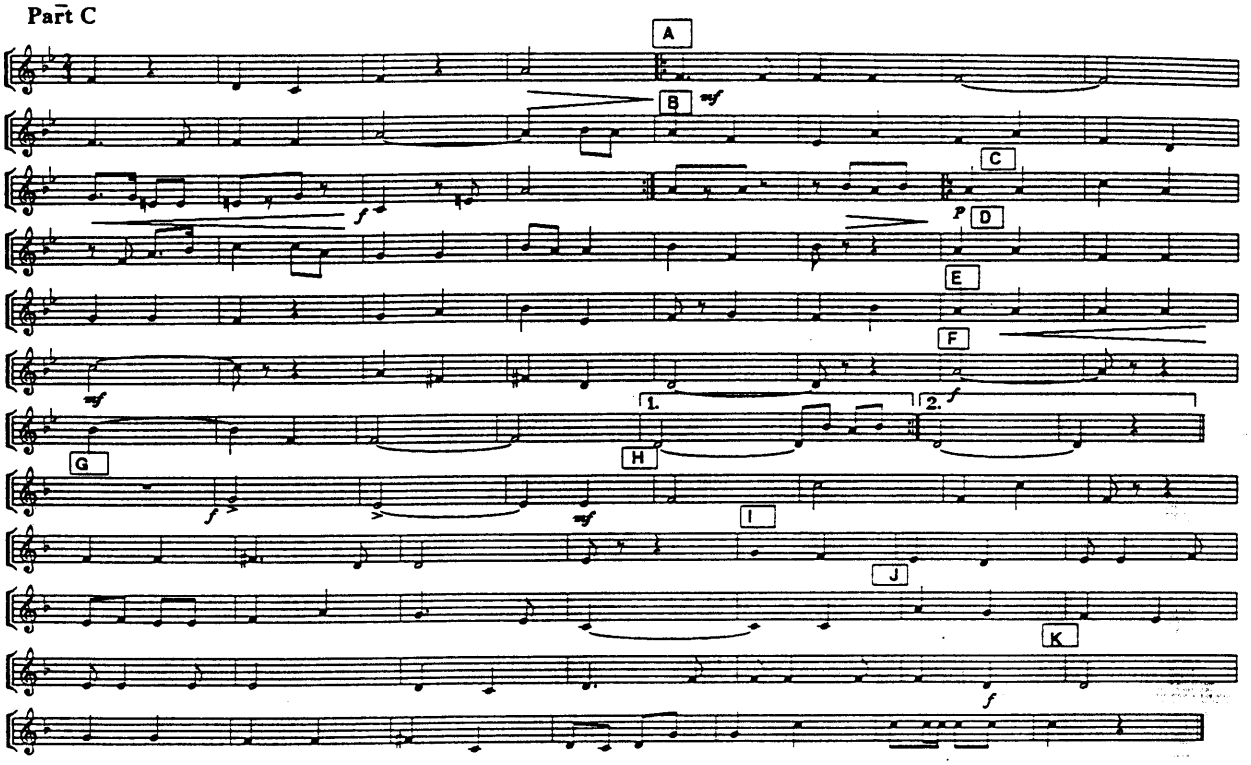
FLYING REVIEW

French Horn
Part B



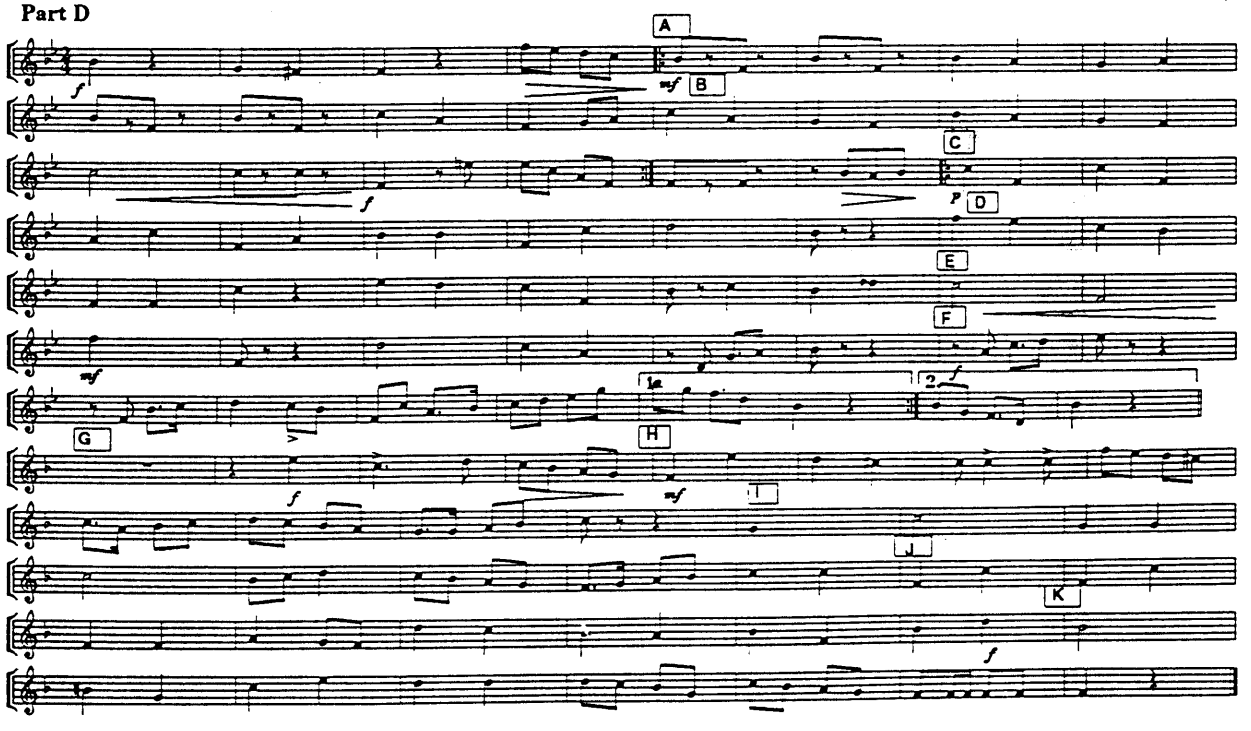
FLYING REVIEW

French Horn
Part C



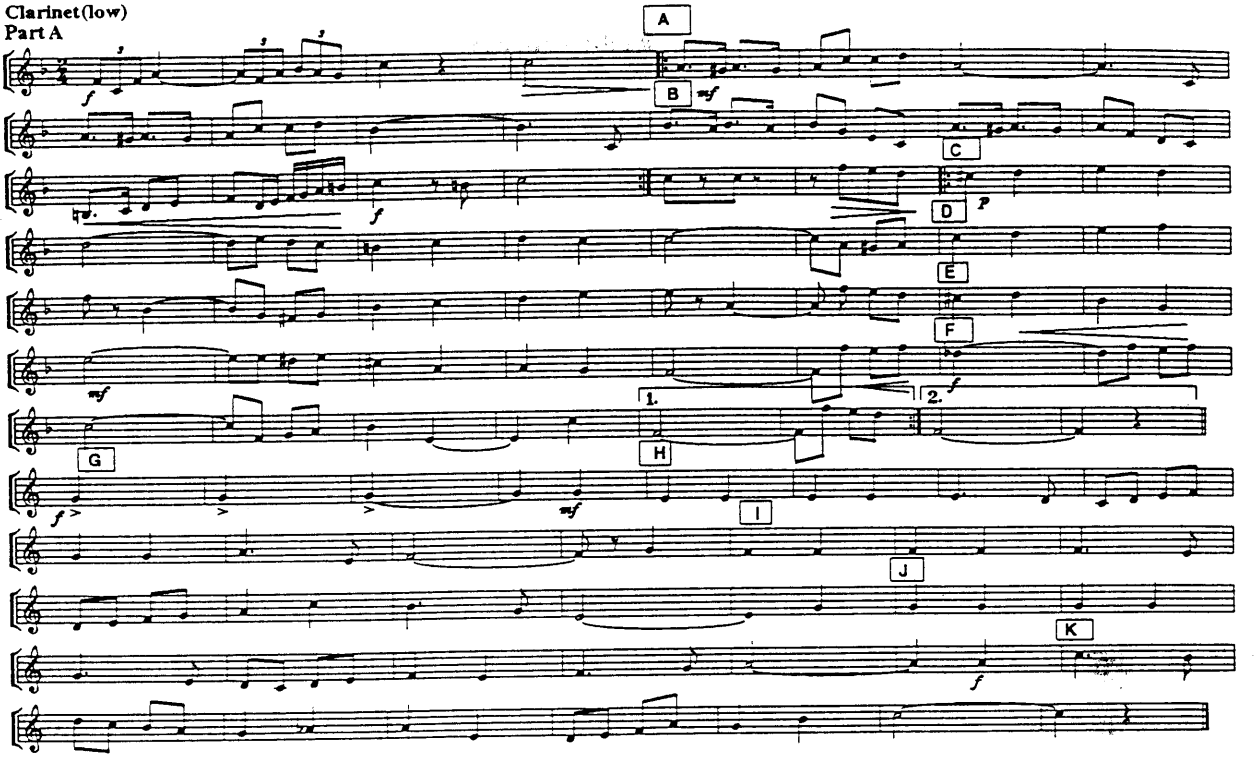
FLYING REVIEW

French Horn
Part D



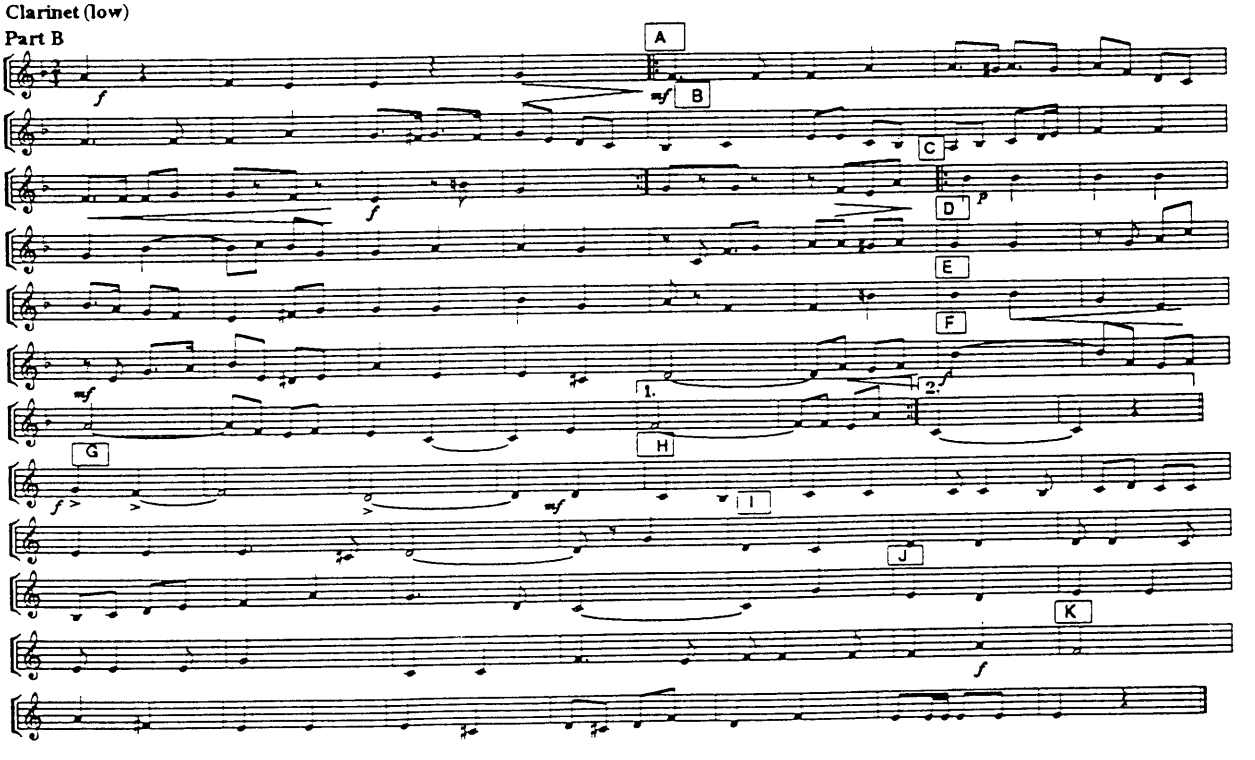
Trumpet
Baritone T.C.
Clarinet (low)
Part A

FLYING REVIEW



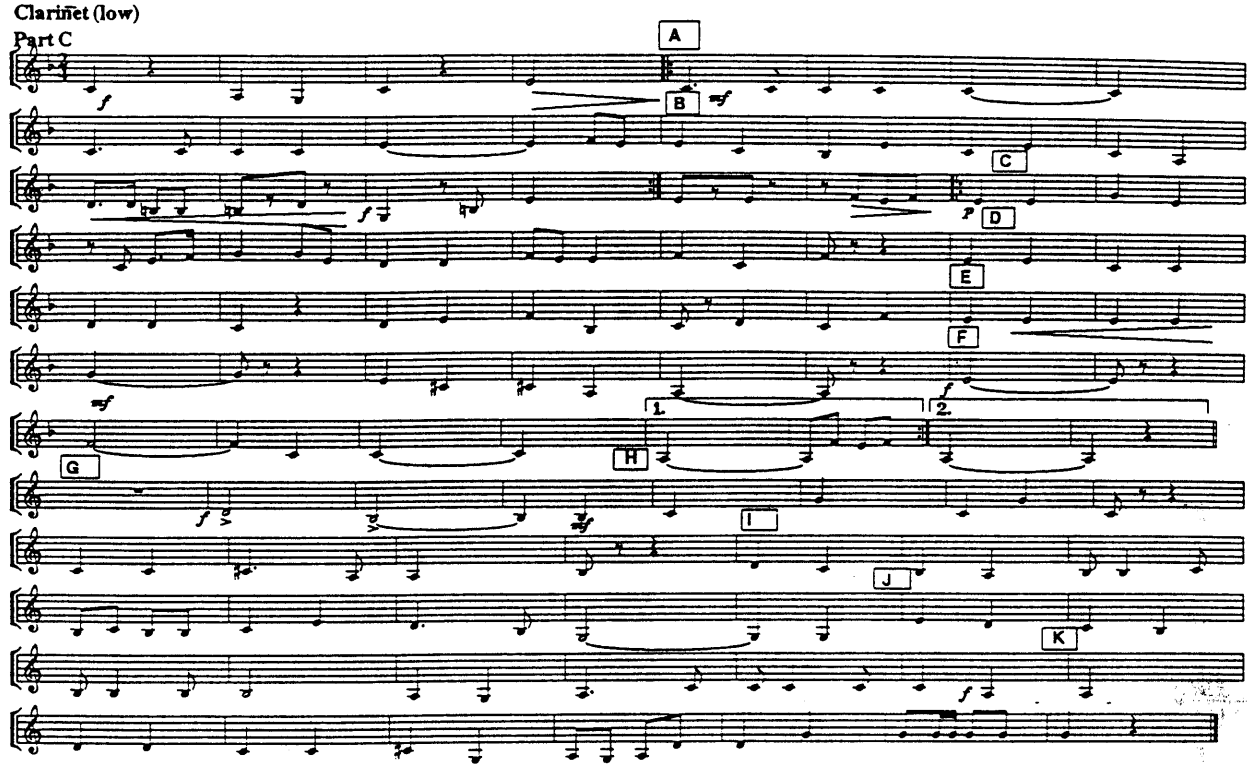
Trumpet
Baritone T.C.
Clarinet (low)
Part B

FLYING REVIEW



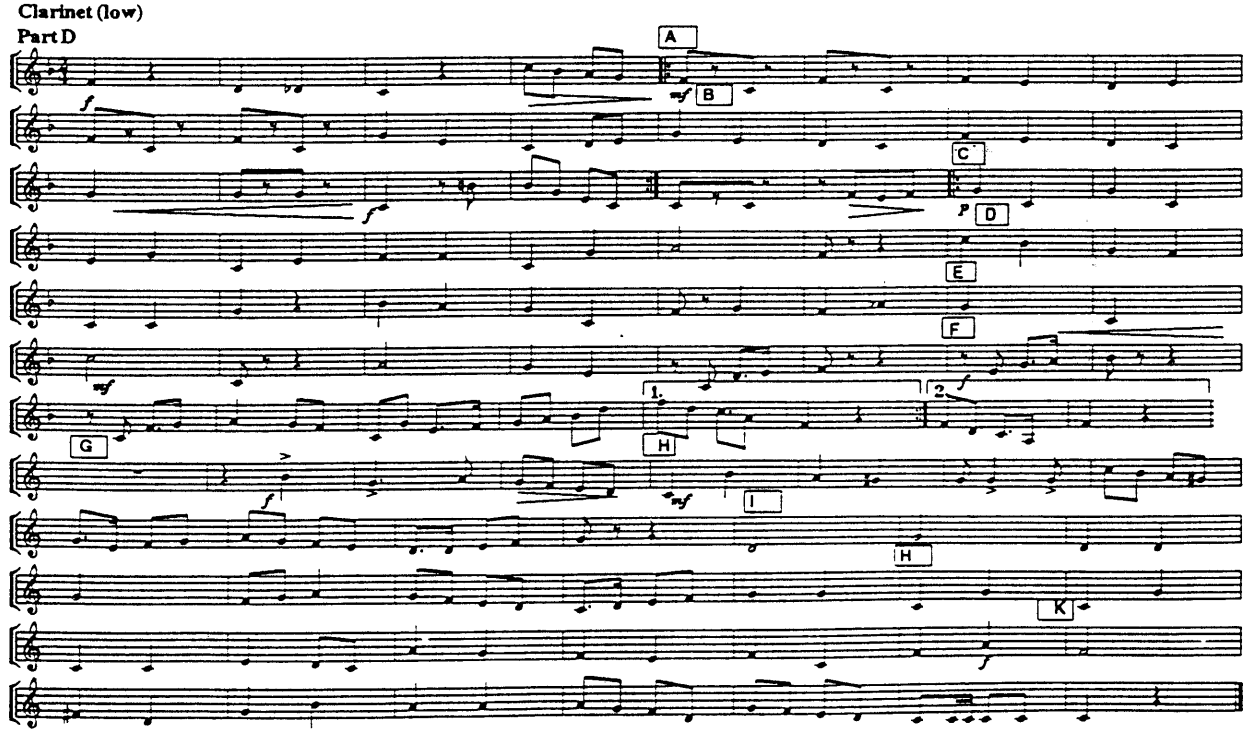
Trumpet
Baritone T.C.
Clarinet (low)
Part C

FLYING REVIEW



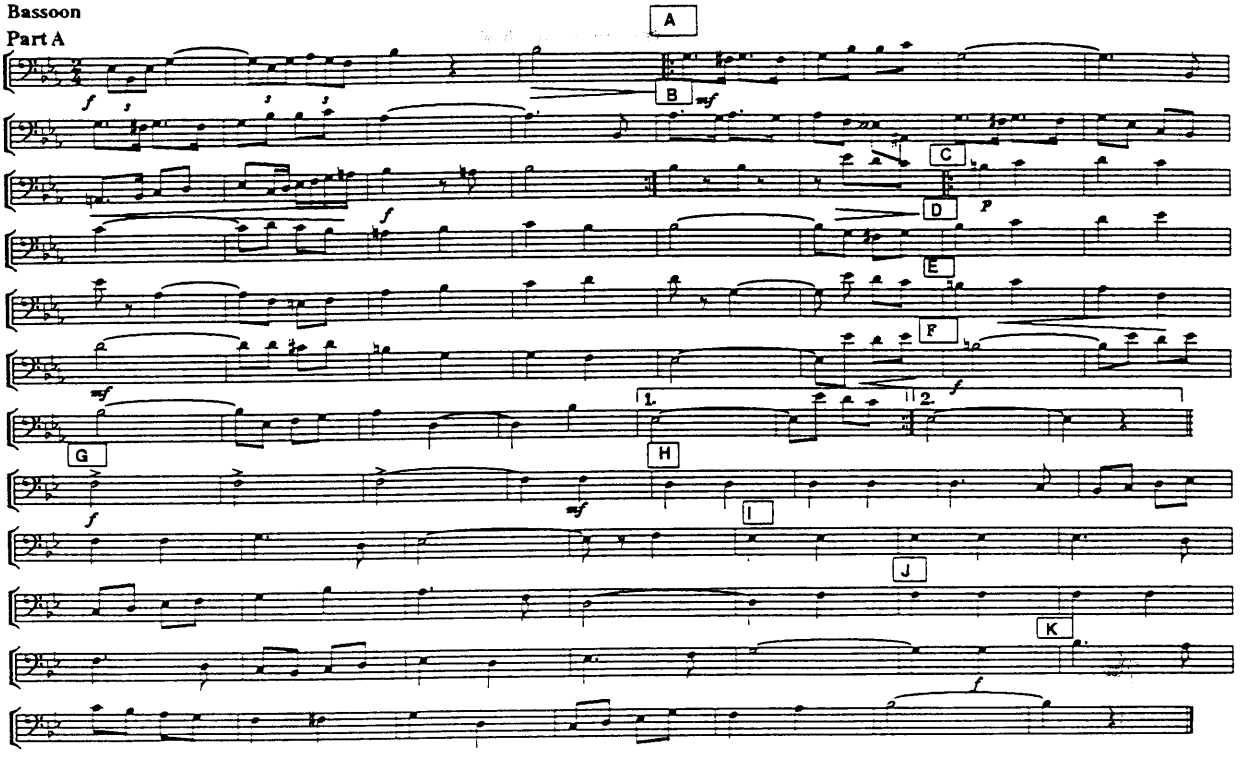
Trumpet
Baritone T.C.
Clarinet (low)
Part D

FLYING REVIEW



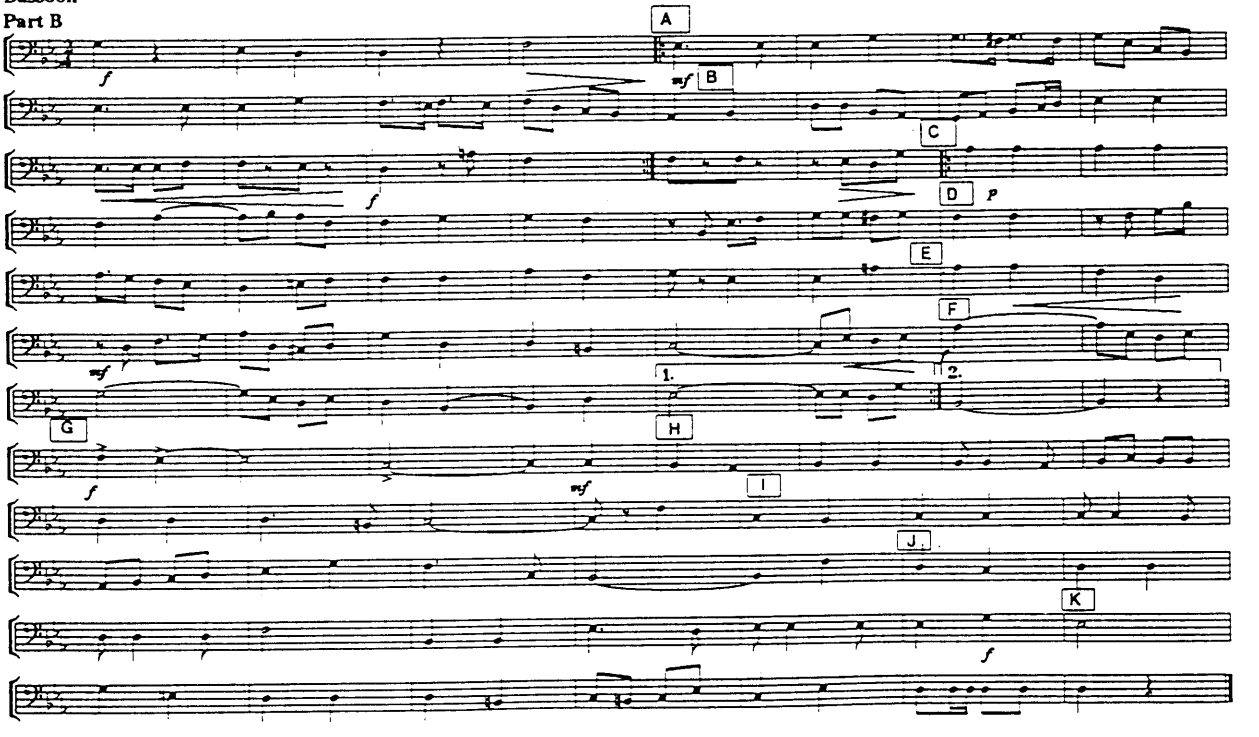
Trombone
Baritone B.C.
Bassoon
Part A

FLYING REVIEW



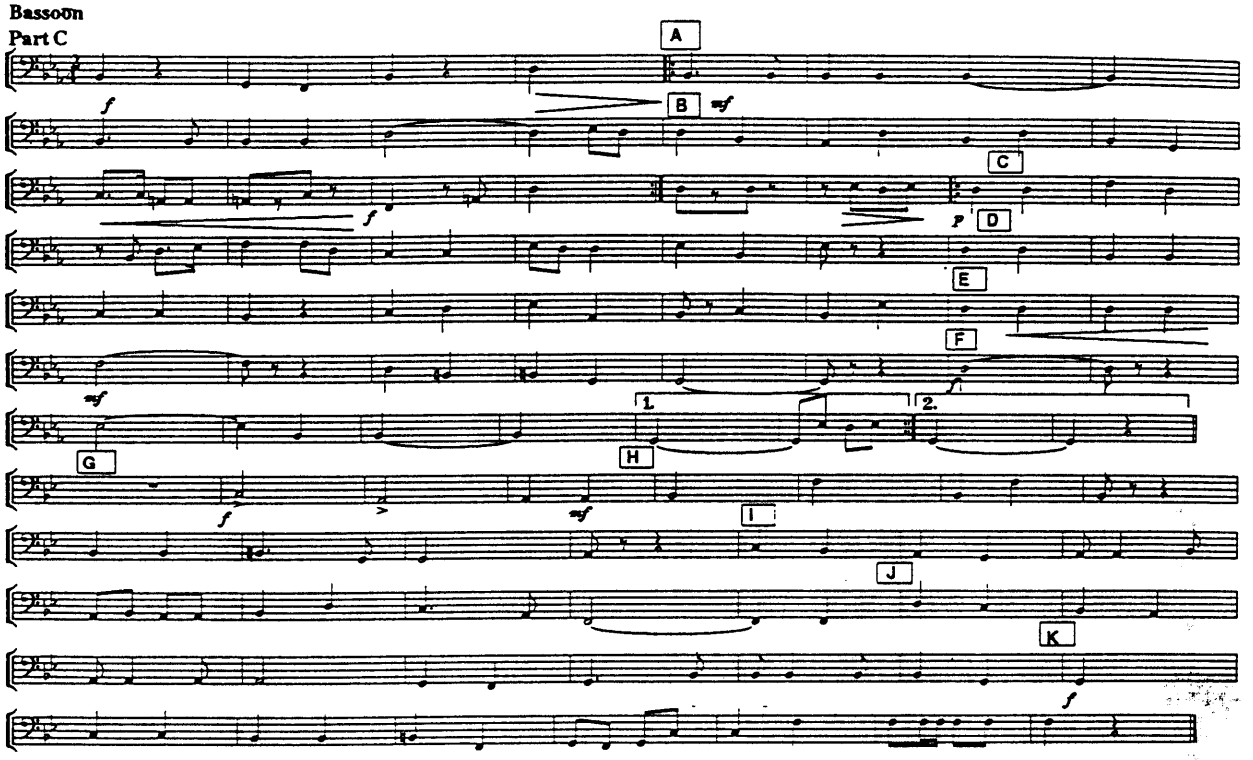
Trombone
Baritone B.C.
Bassoon
Part B

FLYING REVIEW



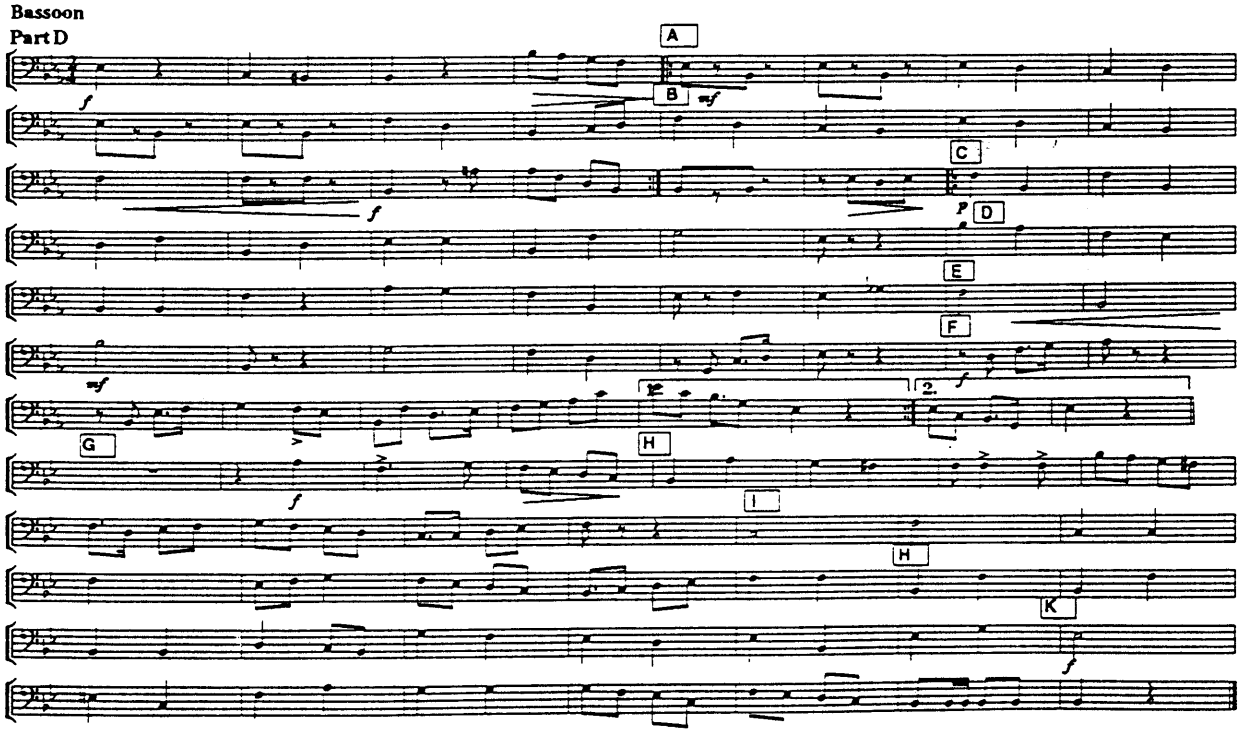
Trombone
Baritone B.C.
Bassoon
Part C

FLYING REVIEW



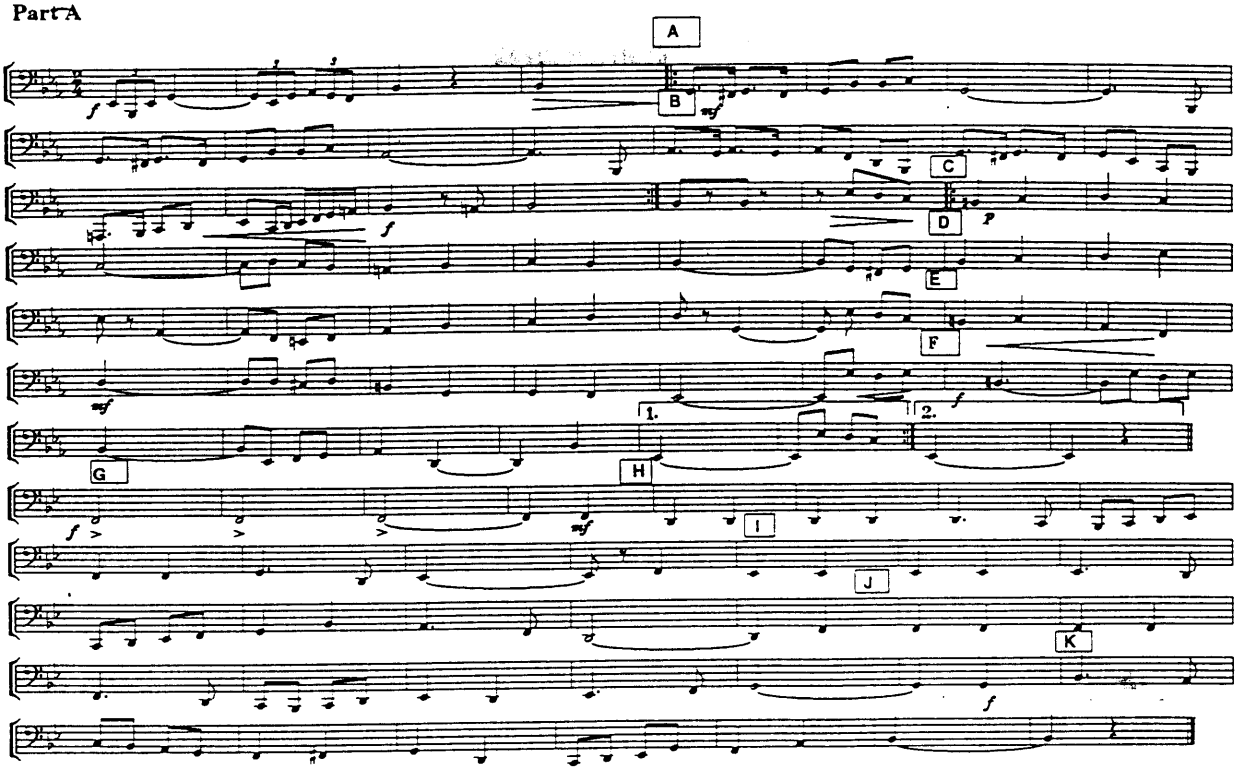
Trombone
Baritone B.C.
Bassoon
Part D

FLYING REVIEW



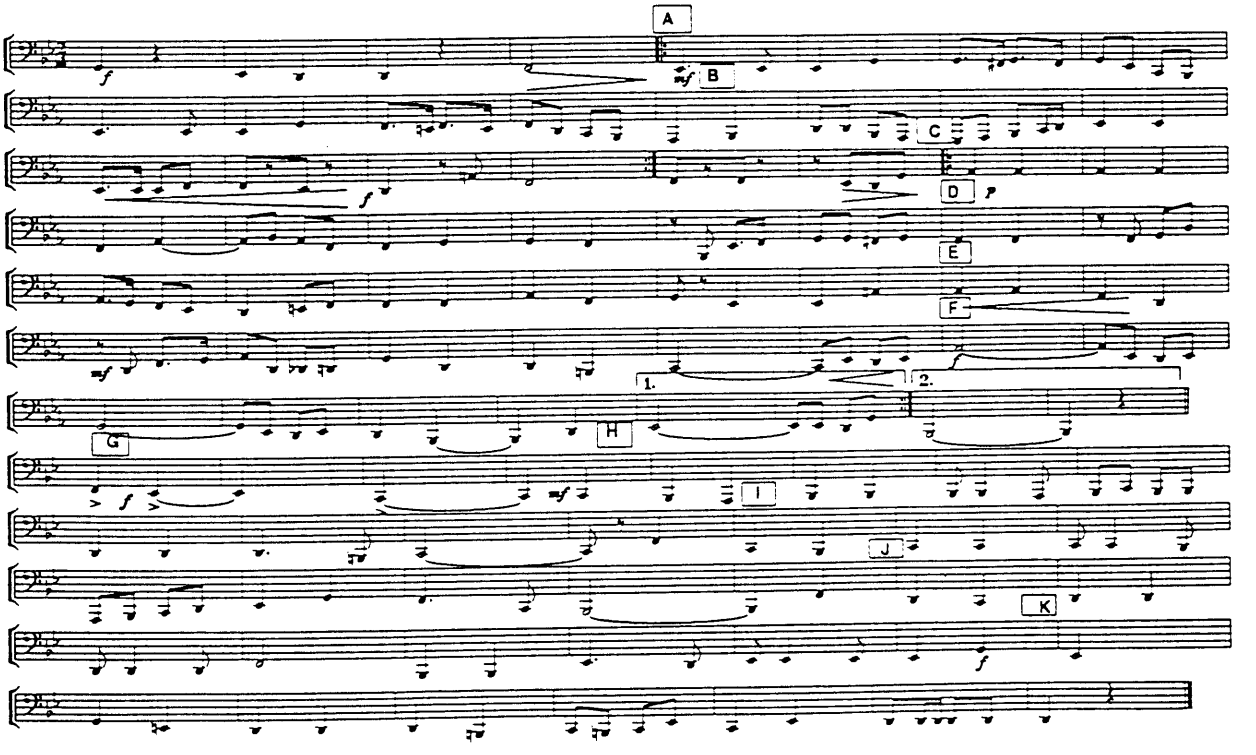
FLYING REVIEW

Tuba
Part A



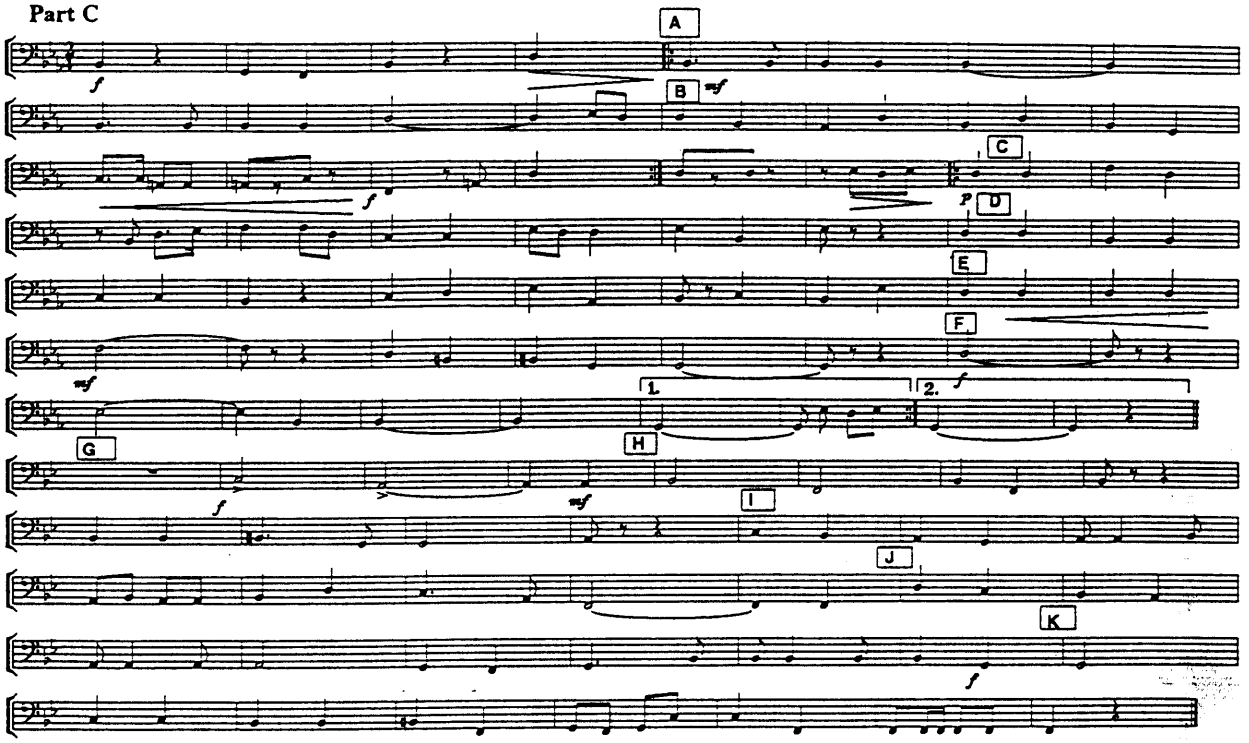
FLYING REVIEW

Tuba
Part B



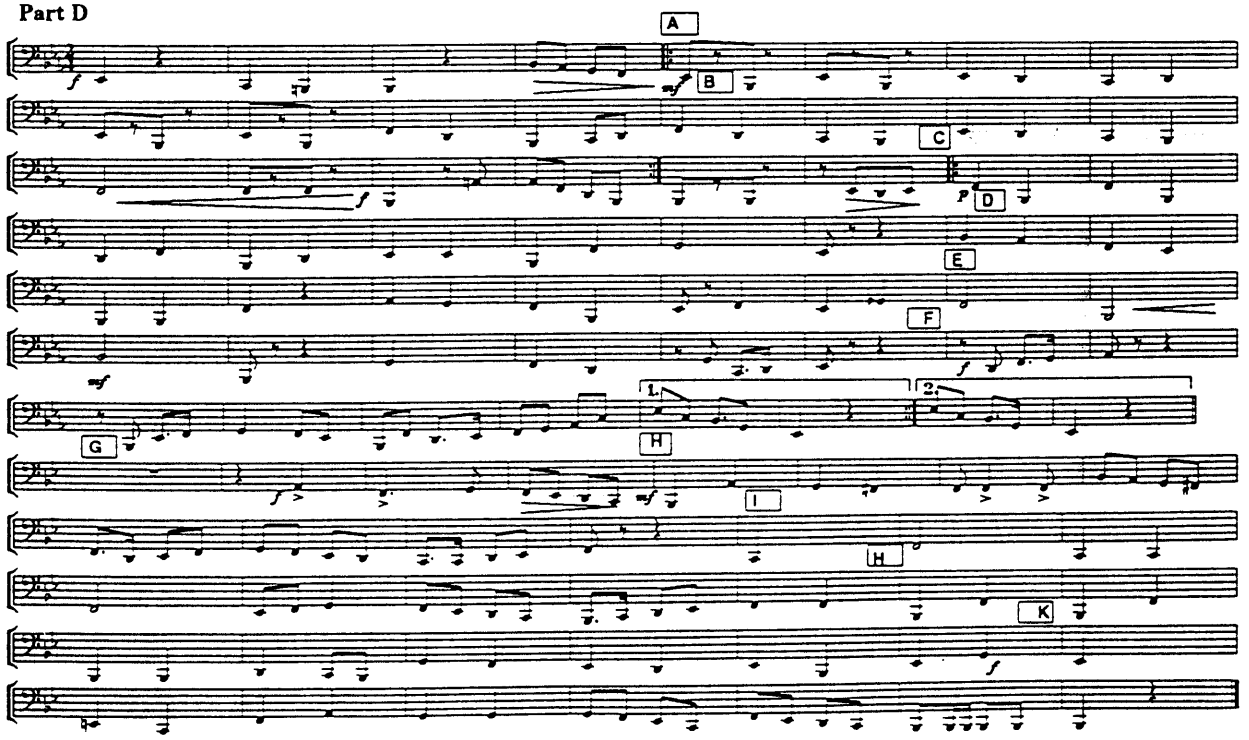
FLYING REVIEW

Tuba
Part C



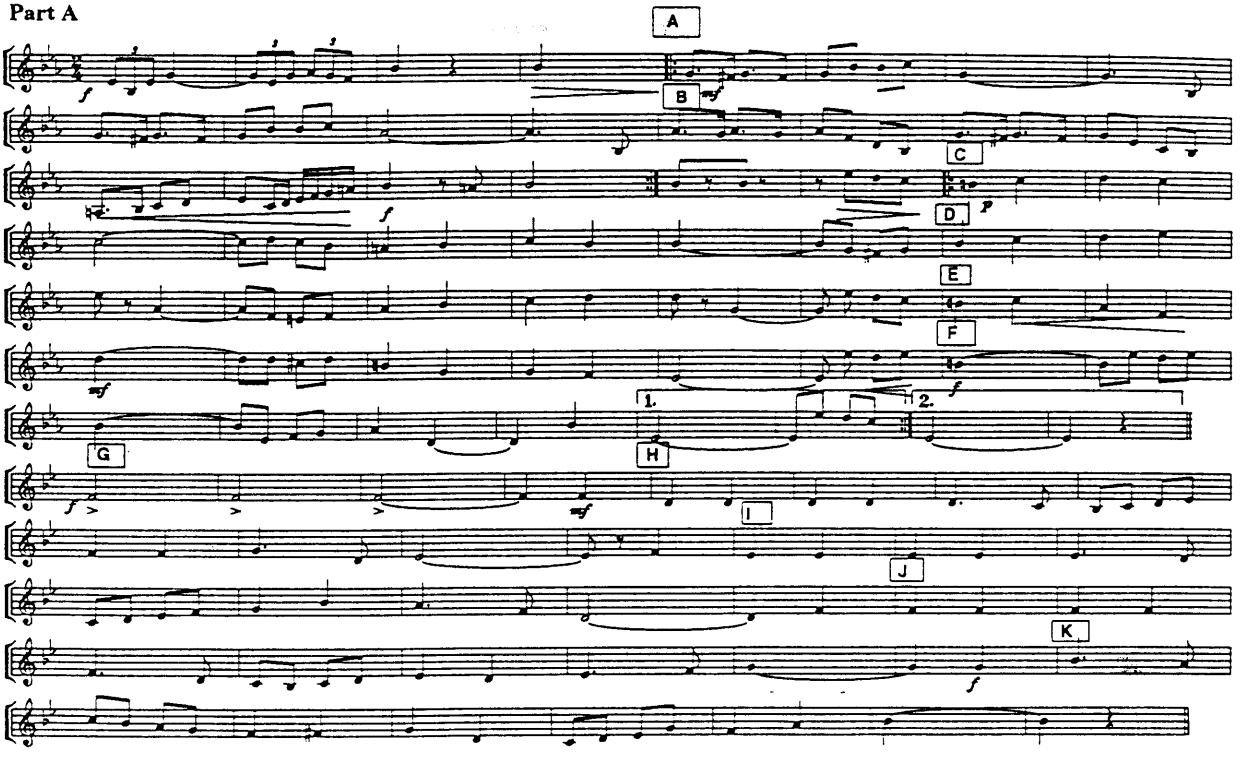
FLYING REVIEW

Tuba
Part D



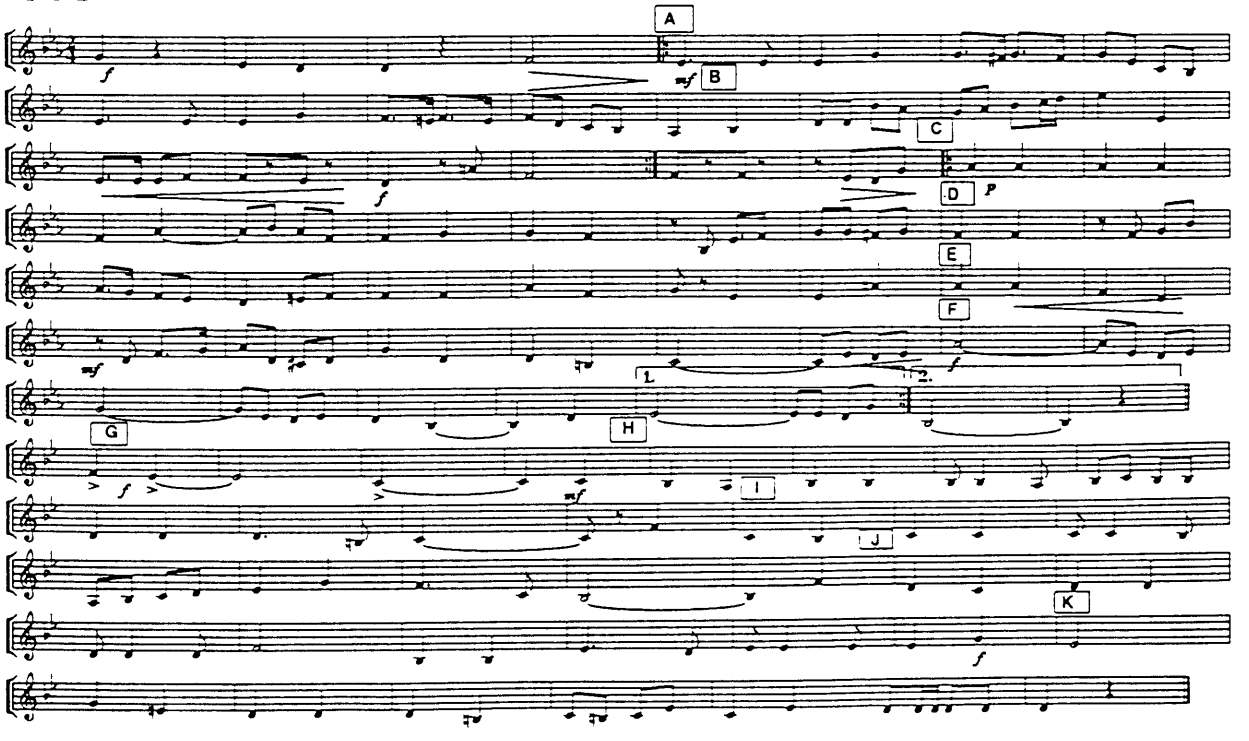
FLYING REVIEW

Bells–
Part A



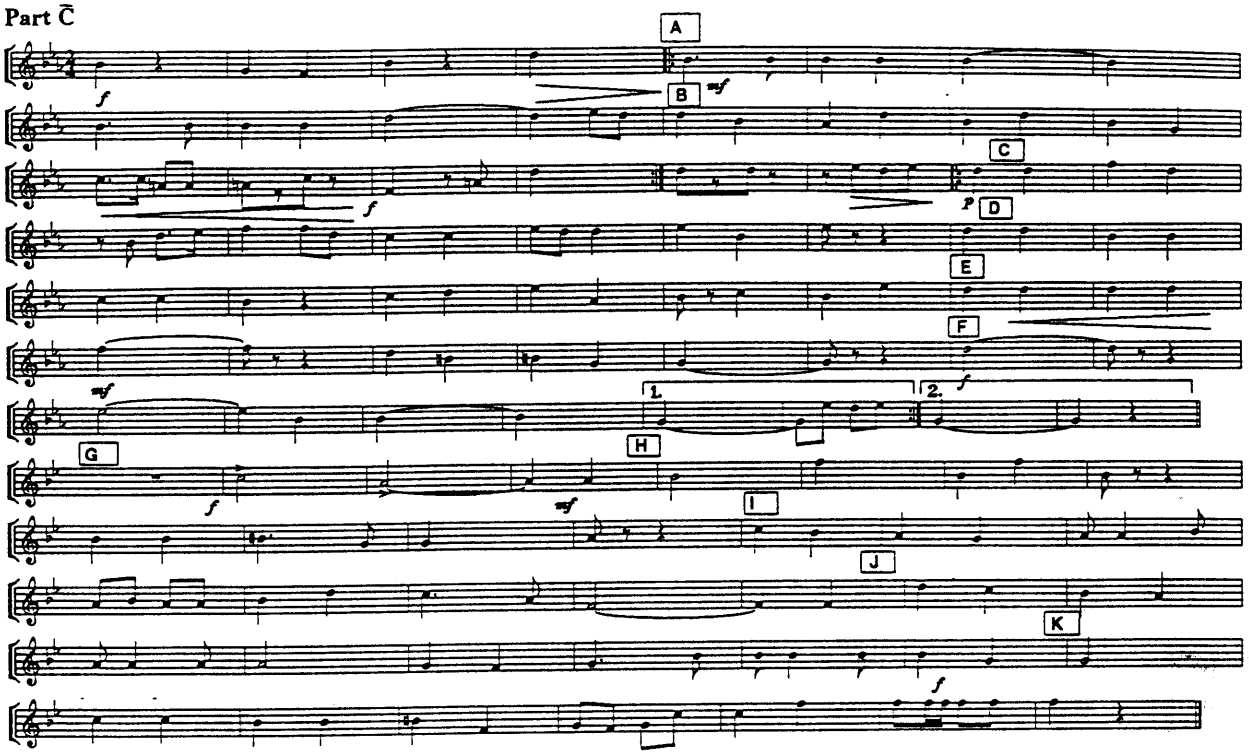
FLYING REVIEW

Bells
Part B



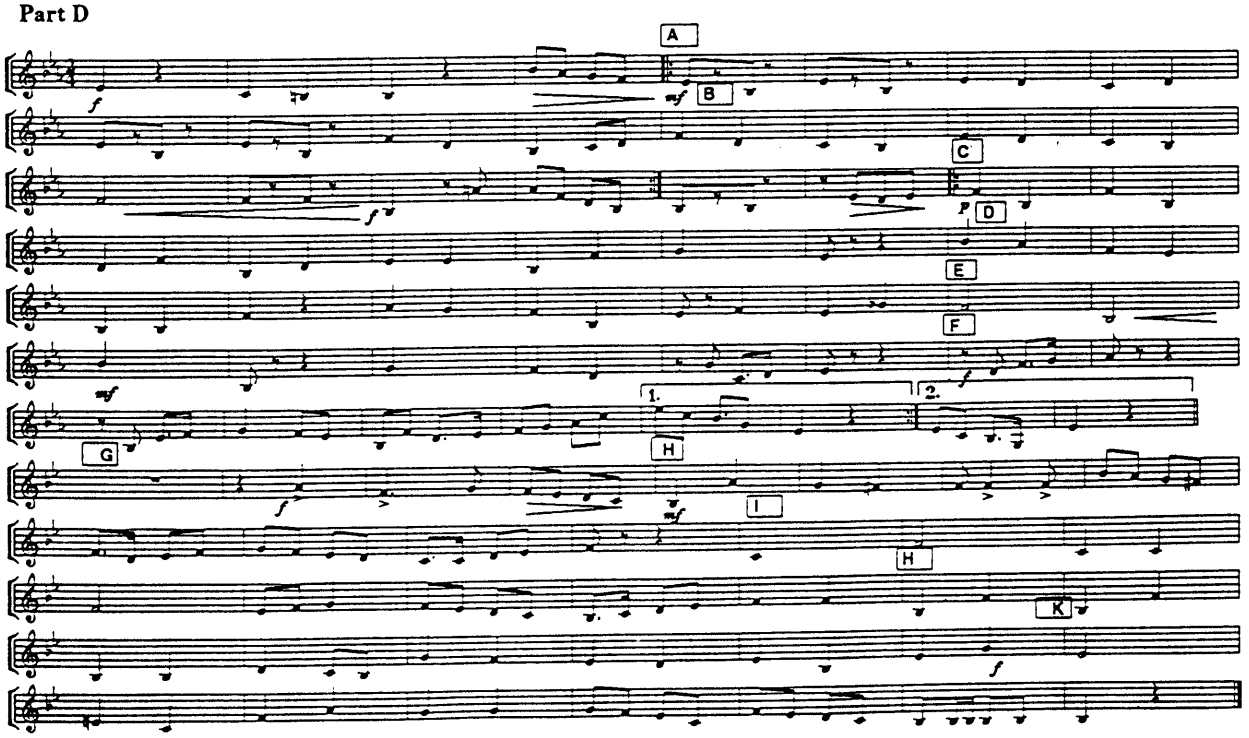
FLYING REVIEW

Bells
Part C



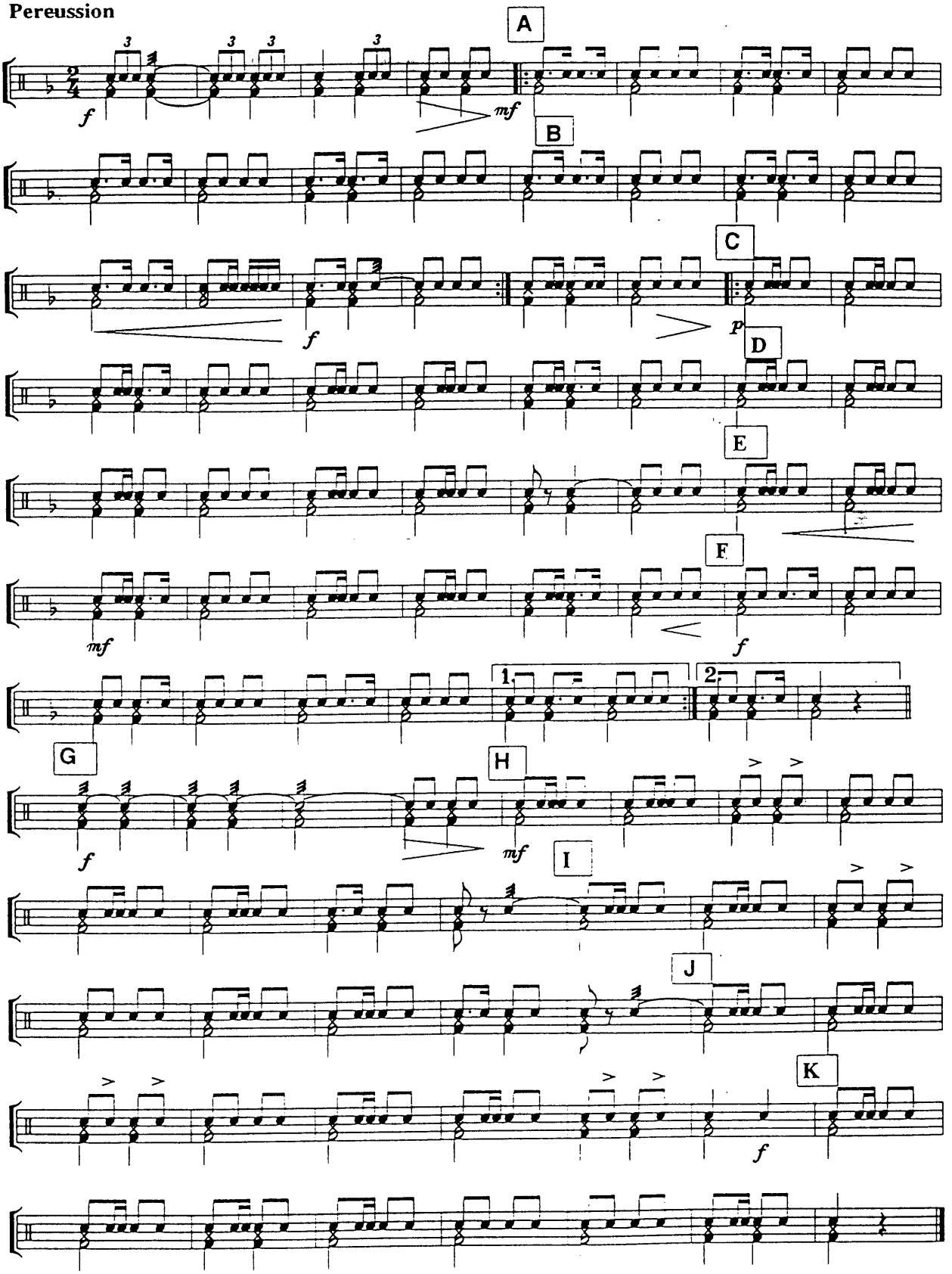
FLYING REVIEW

Bells
Part D

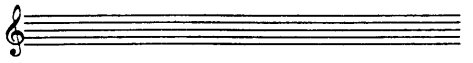


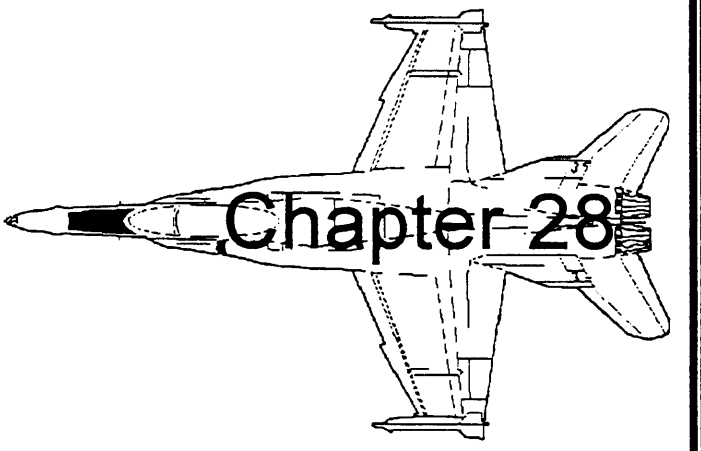
FLYING REVIEW

Pereussion



Golden Hawks



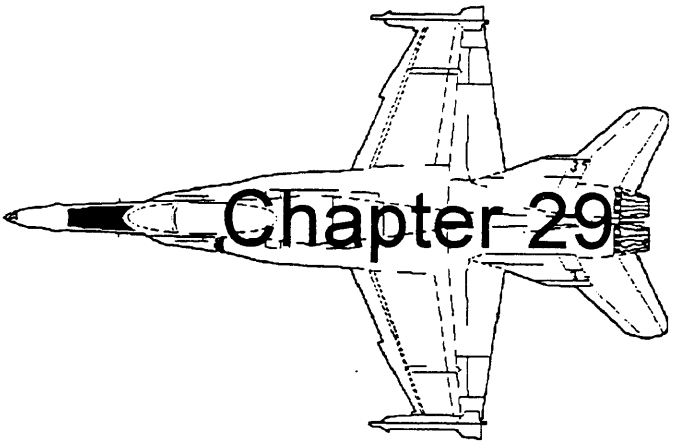


One of the predecessors to the "Snowbirds" was the Royal Canadian Air Force aerobatic team called the "Golden Hawks". Formed in 1959 in Trenton Ontario, they were to help celebrate 50 years of flight in Canada and the 35th anniversary of the Royal Canadian Air Force. The Golden Hawks flew Canadair Sabres in 65 airshows in their first season. They remained in service until February 1964, by which time they had given 317 public performances over five seasons.

The march "Golden Hawks" was composed by Major A.C. Furey a former Director of Music for the Naden Band and Director of Music for Pacific Region Cadets.

The music was not available at the time of publication.

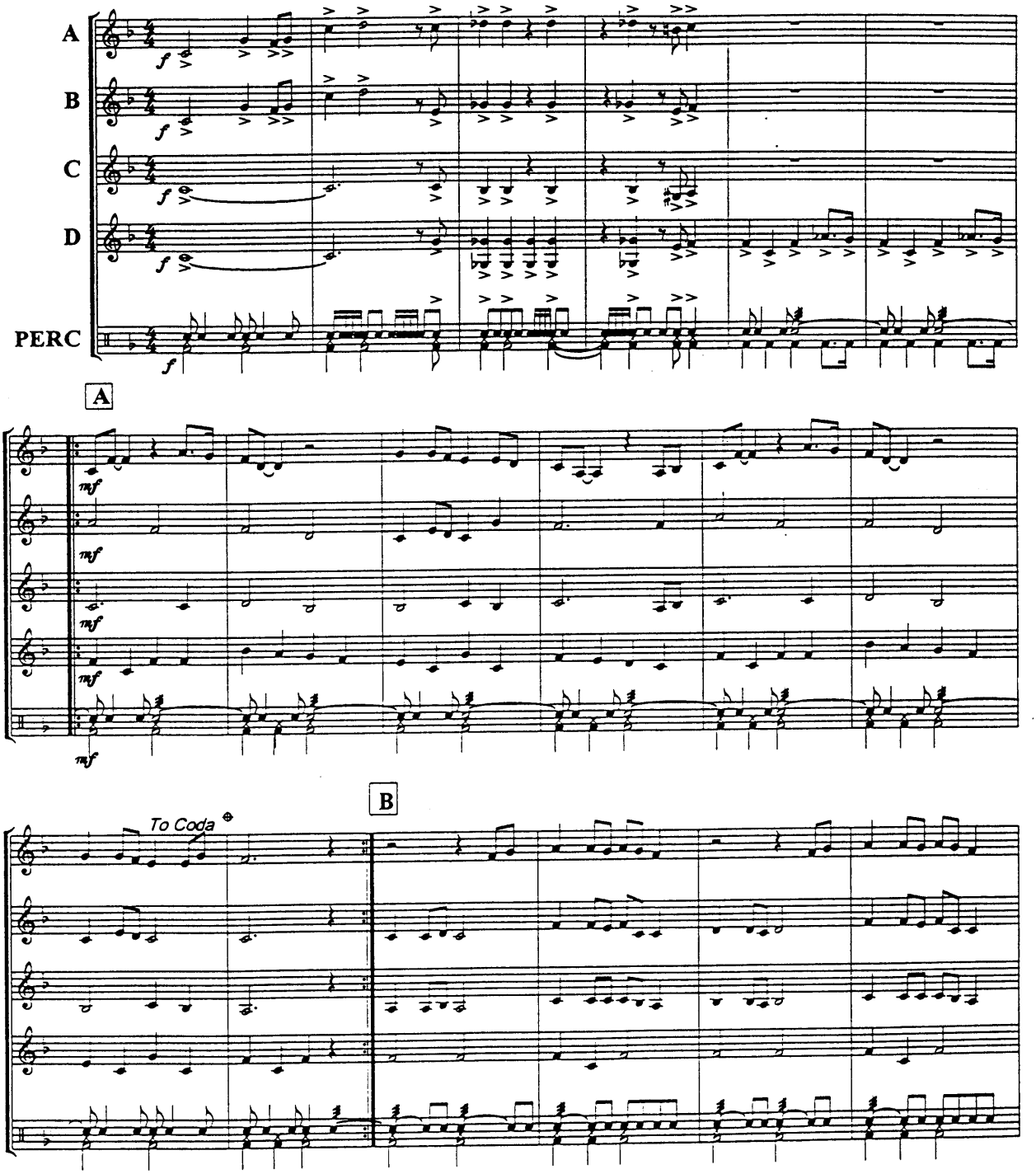
The Great Escape

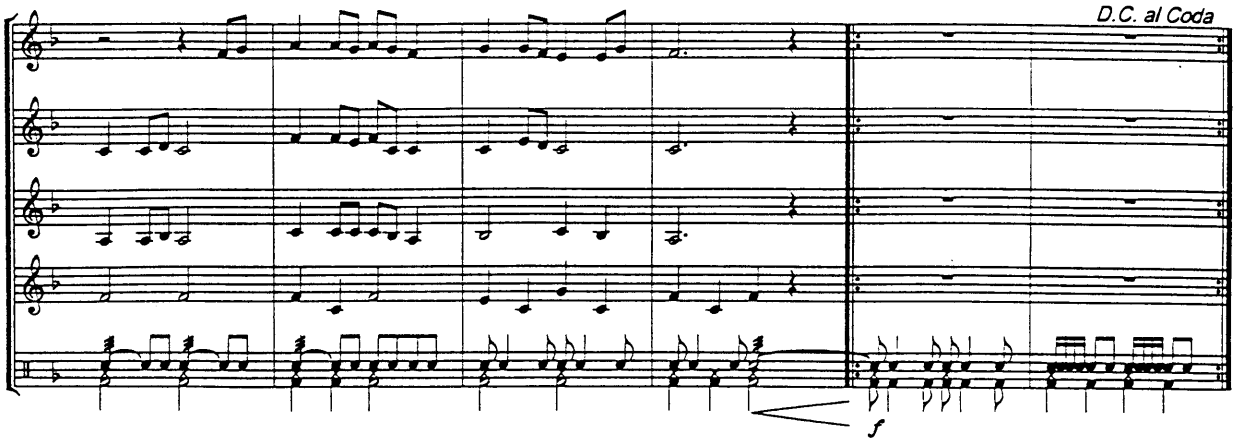


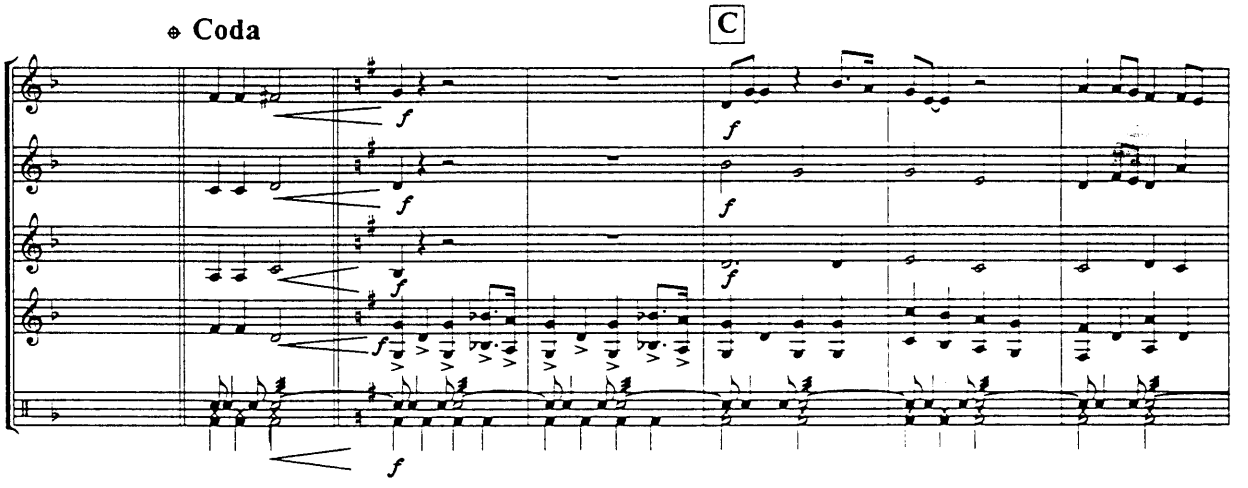
"The Great Escape" was a movie produced in 1963 depicting one of the largest escapes of allied prisoners from a German prisoner of war camp. The escape plan included a tunnel dug under the prison camp coming out beyond the border fence. Details such as appropriate clothing, identification papers and German or French language skills were worked on while the tunnel was being built. According to the movie, 76 prisoners escaped through this tunnel before the escape was noticed. Of those 76 prisoners, most were recaptured with 50 being shot and killed. The movie starred such names as Charles Bronson, James Garner, James Coburn, Richard Attenborough, Donald Pleasence and Steve McQueen to name a few. The movie was based on the book by Paul Brickhill. Music was provided by Elmer Bernstein.

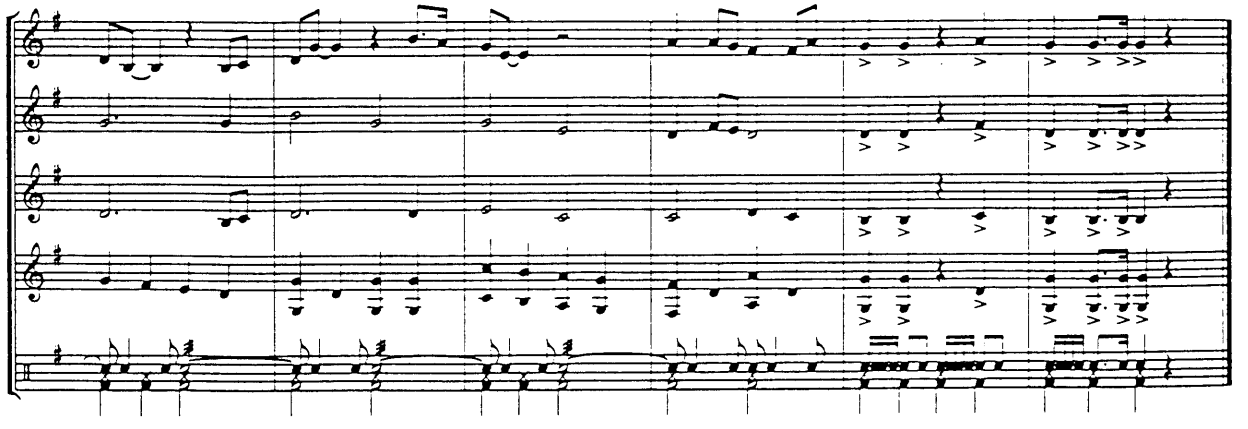
GREAT ESCAPE

Bb CONDUCTOR **QUICK MARCH**



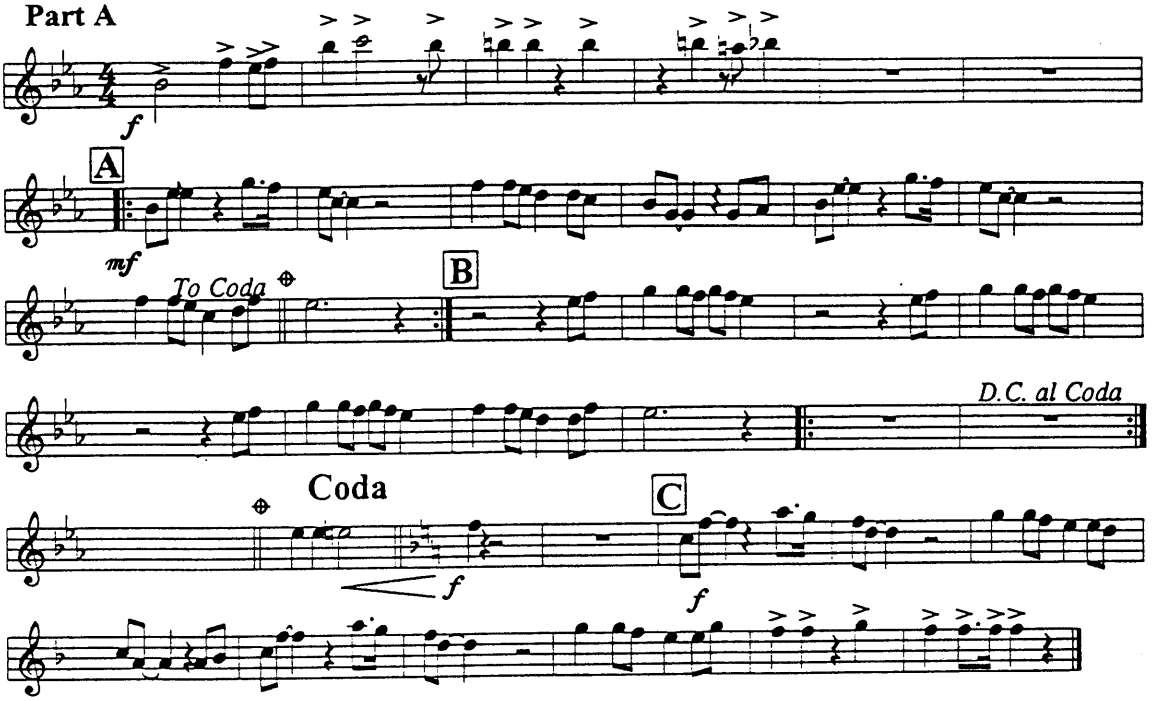

D.C. al Coda
f


Coda
C
f



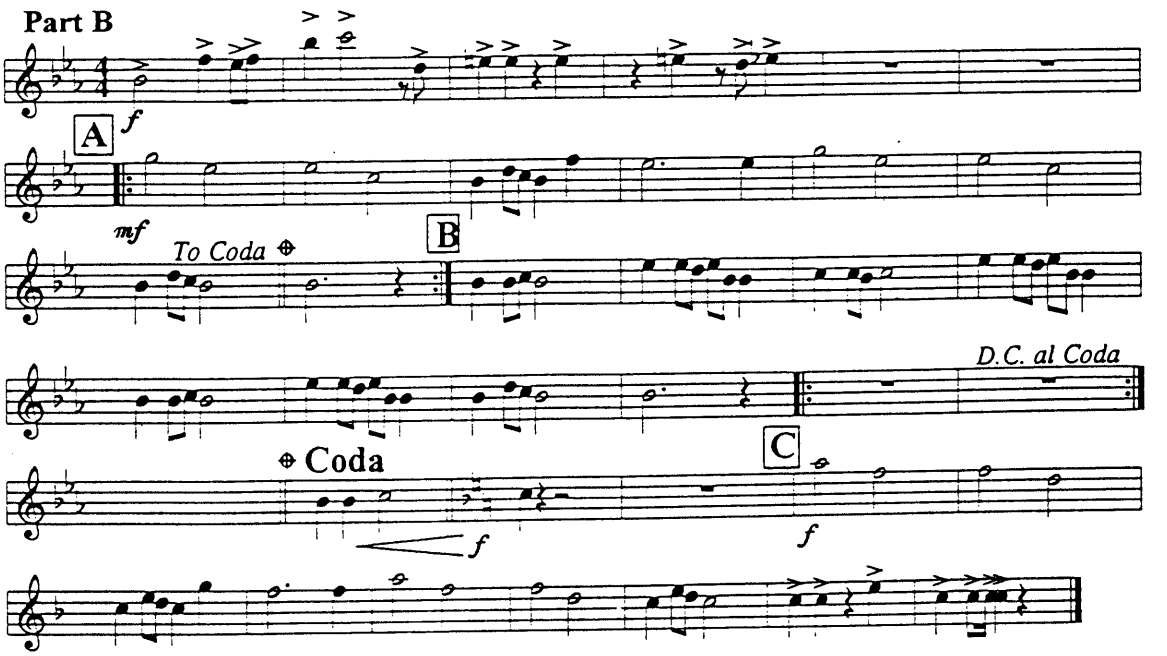
GREAT ESCAPE

Flute
Oboe
Part A



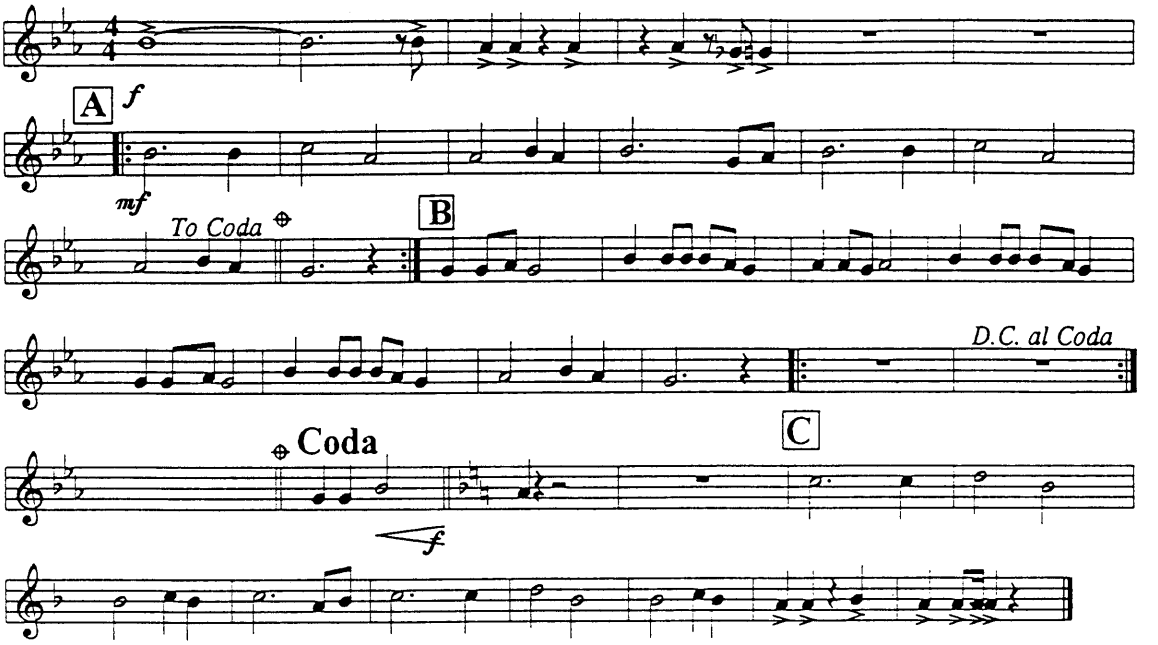
GREAT ESCAPE

Flute
Oboe
Part B



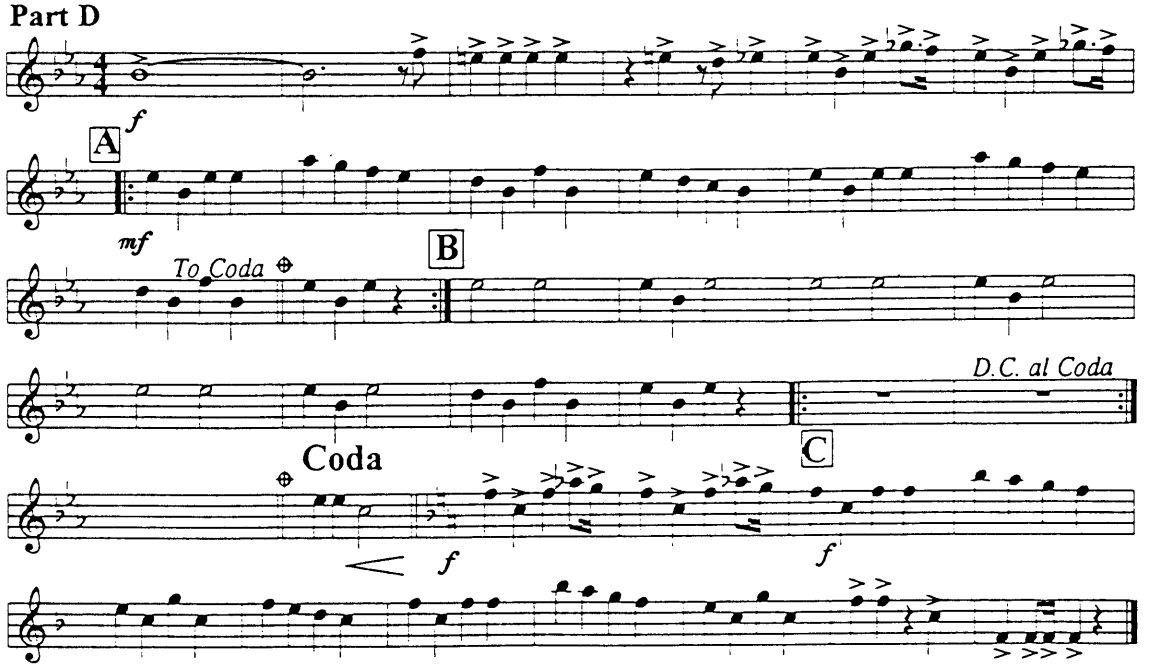
- Flute
Oboe
Part C

GREAT ESCAPE



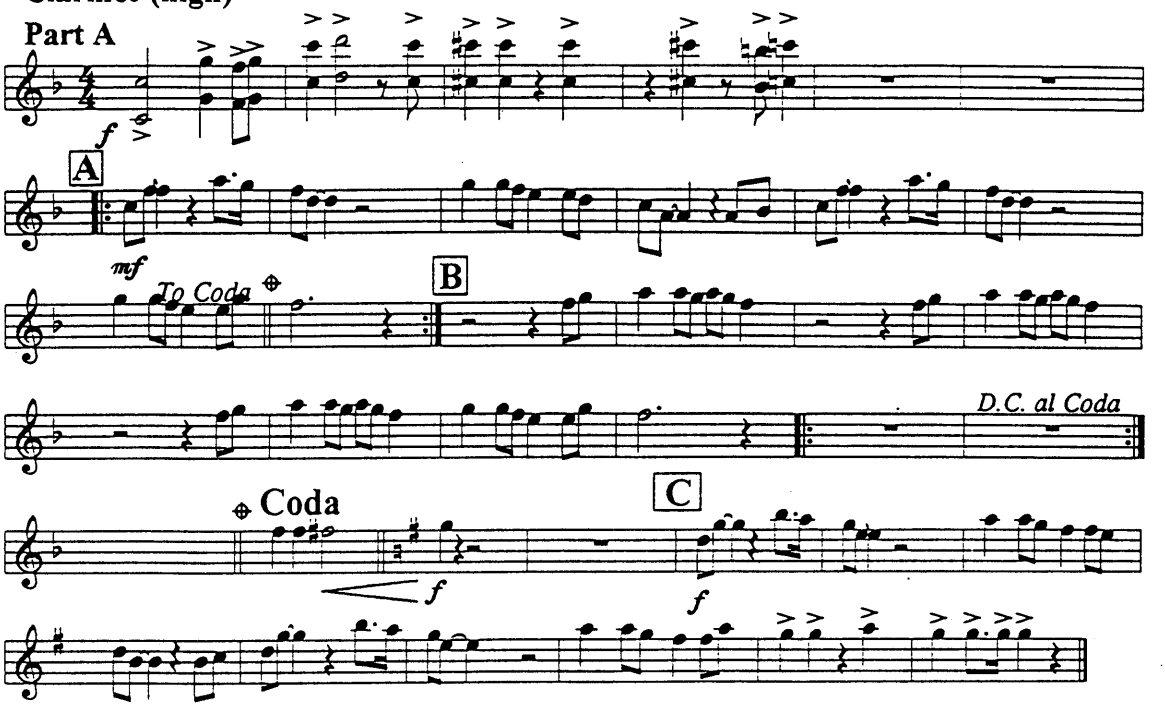
Flute
Oboe
Part D

GREAT ESCAPE



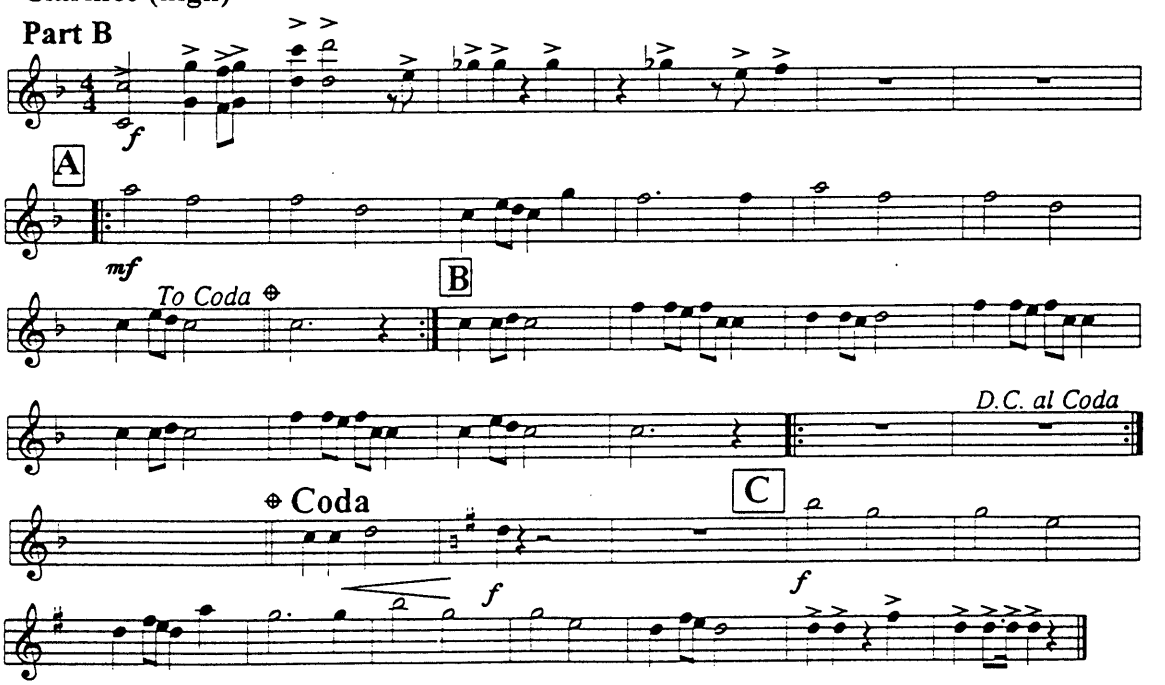
Tenor Saxophone
Clarinet (high)
Part A

GREAT ESCAPE



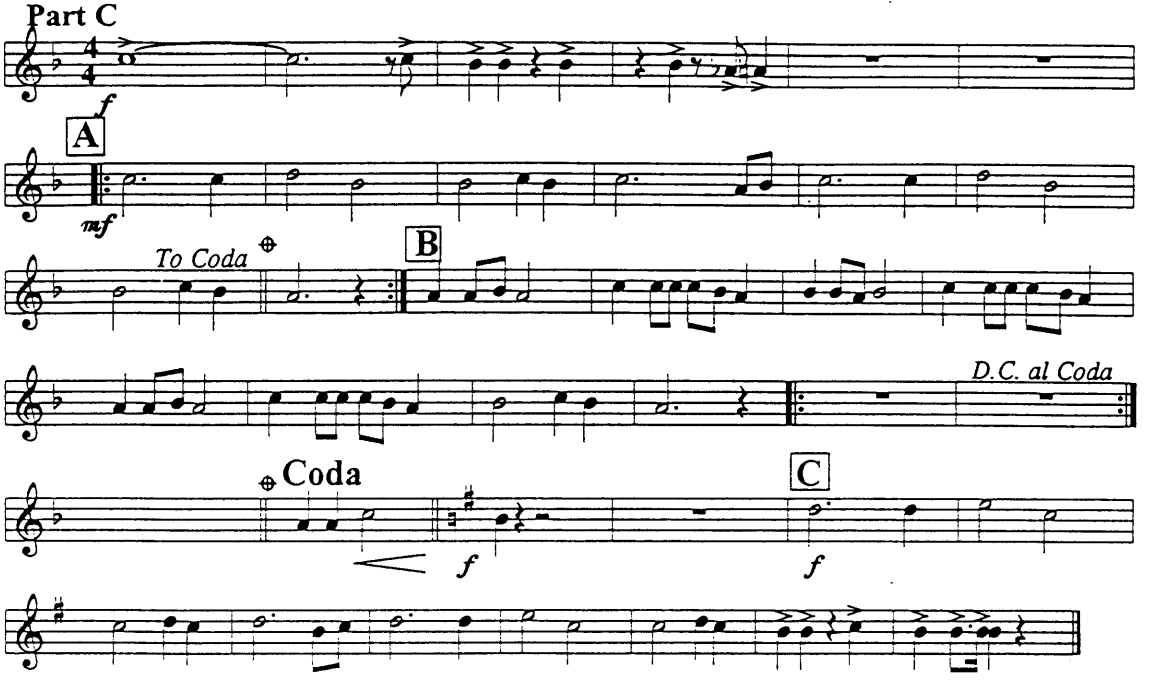
Tenor Saxophone
Clarinet (high)
Part B

GREAT ESCAPE



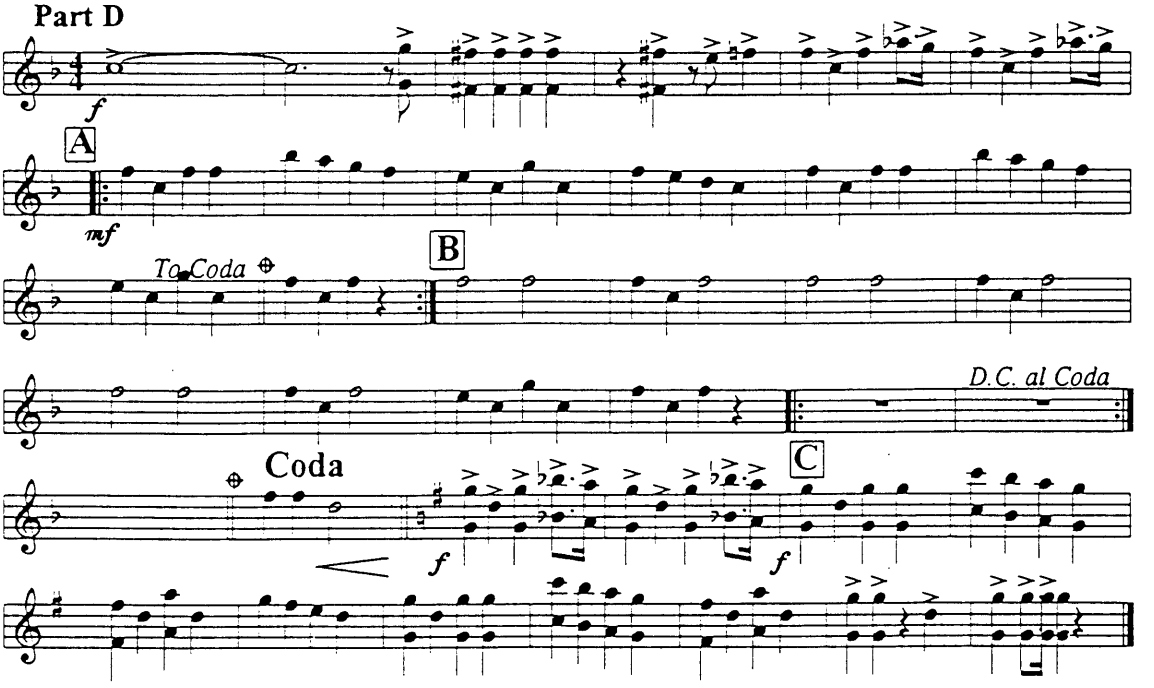
- Tenor Saxophone
Clarinet (high)
Part C

GREAT ESCAPE



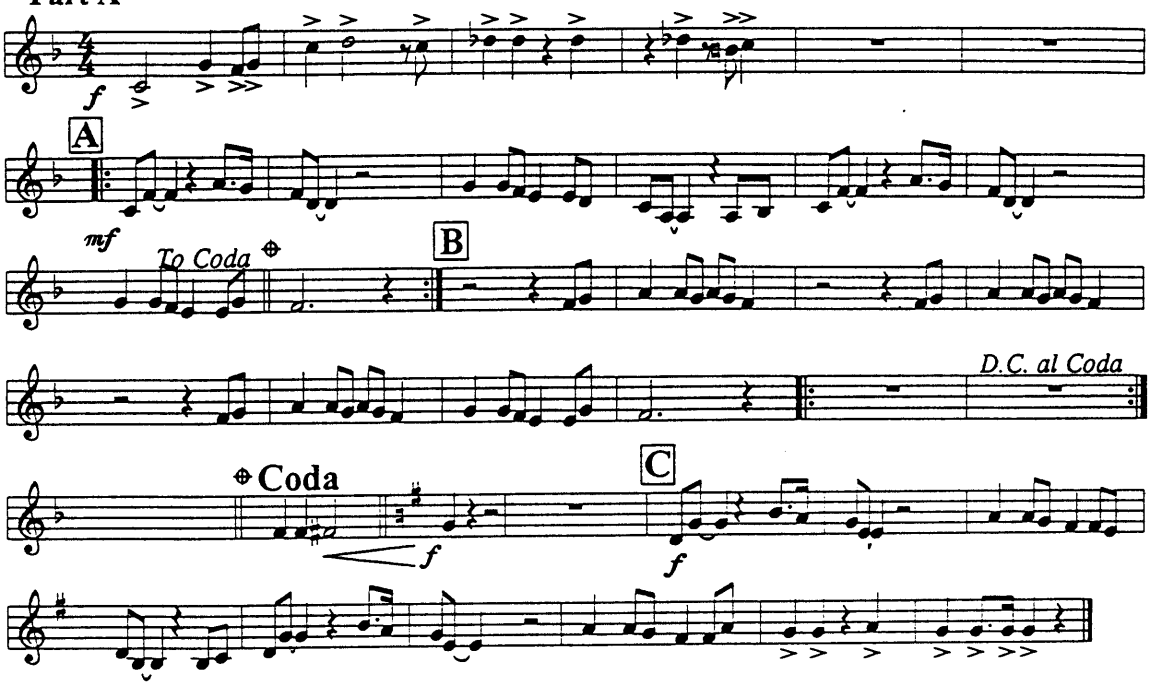
Tenor Saxophone
Clarinet (high)
Part D

GREAT ESCAPE



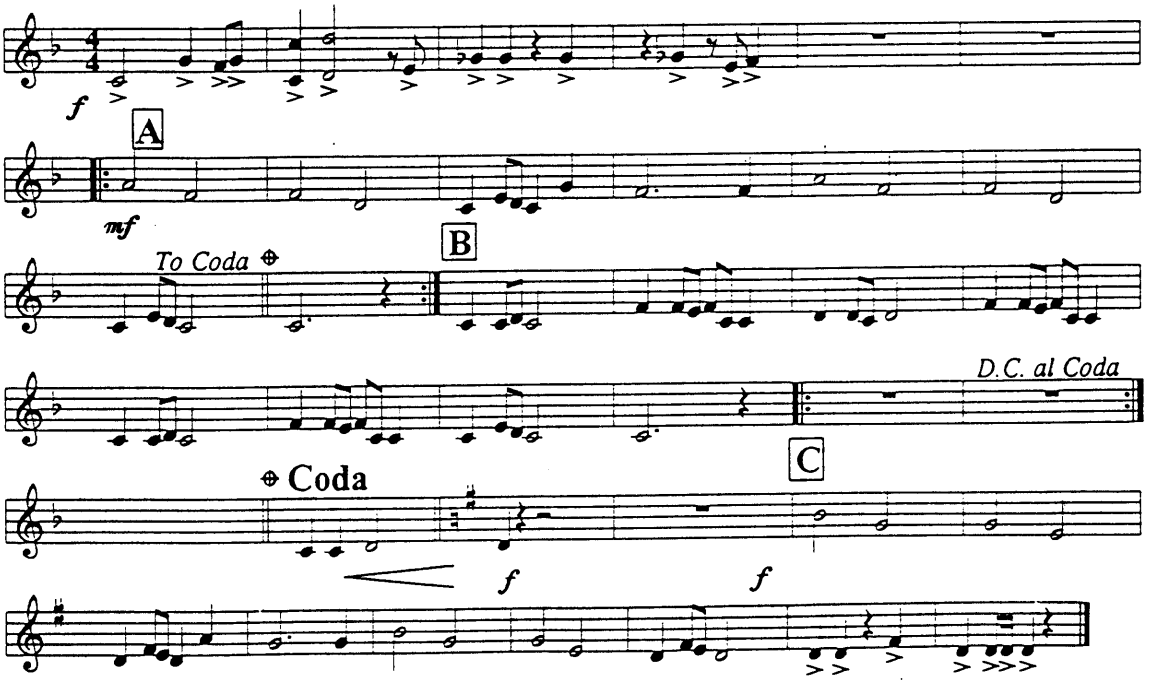
GREAT ESCAPE

Bass Clarinet
Part A



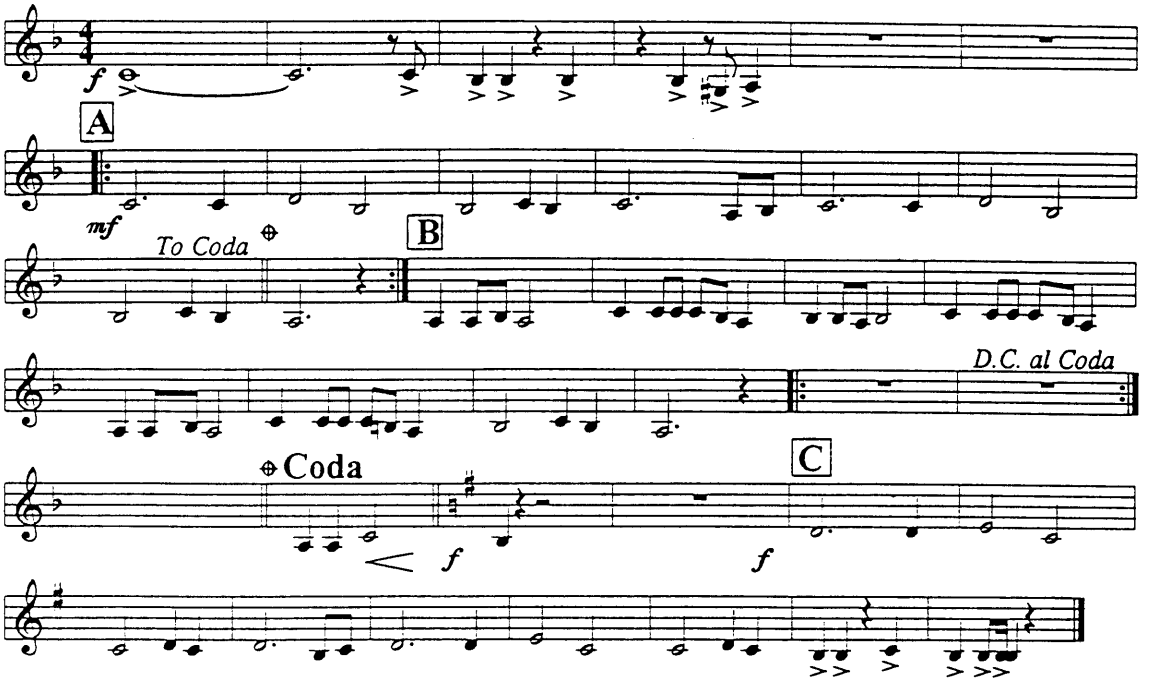
GREAT ESCAPE

Bass Clarinet
Part B



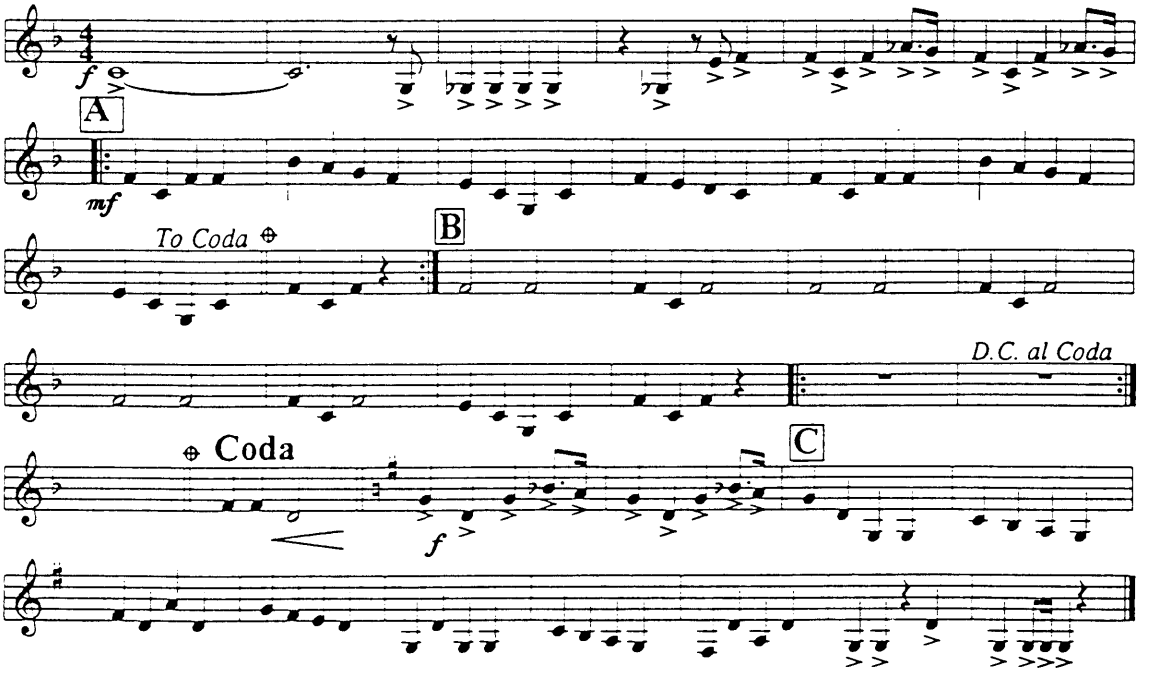
Bass Clarinet
Part C

GREAT ESCAPE



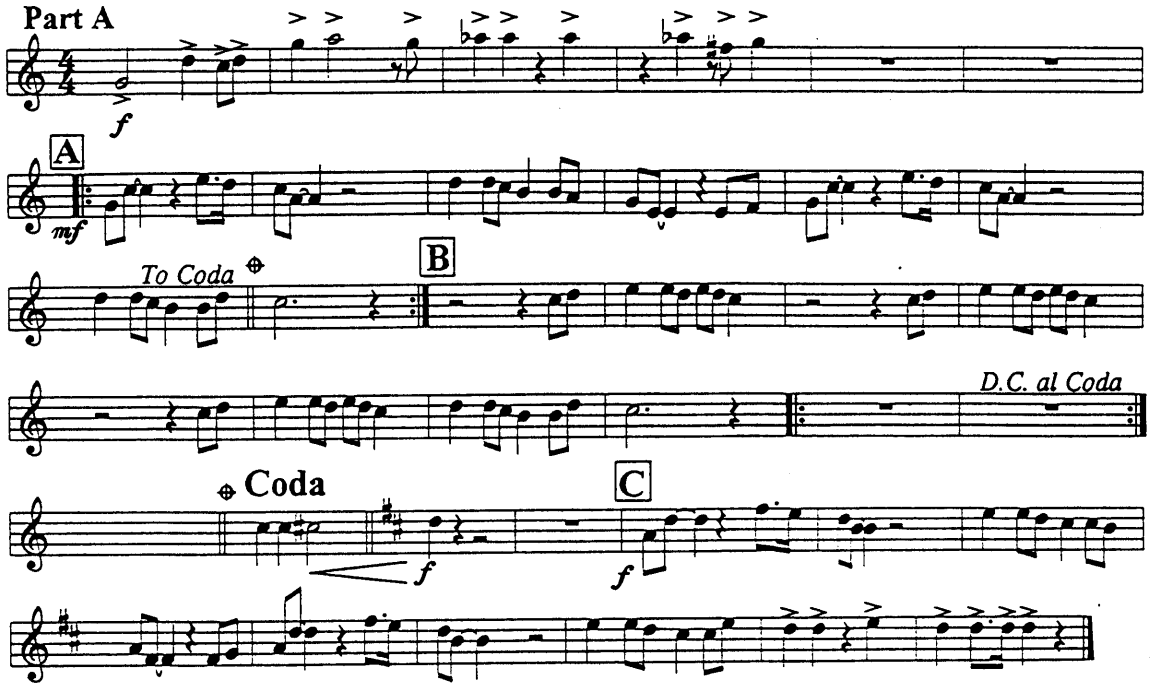
Bass Clarinet
Part D

GREAT ESCAPE



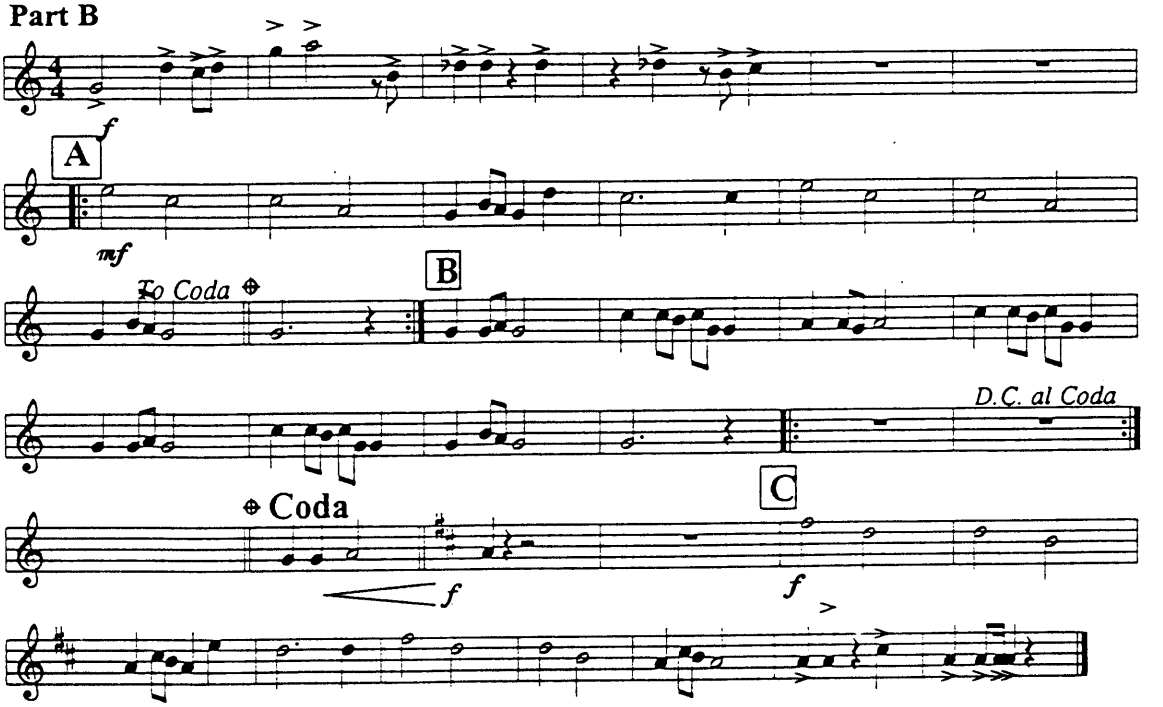
Alto Saxophone
Baritone Saxophone
Part A

GREAT ESCAPE



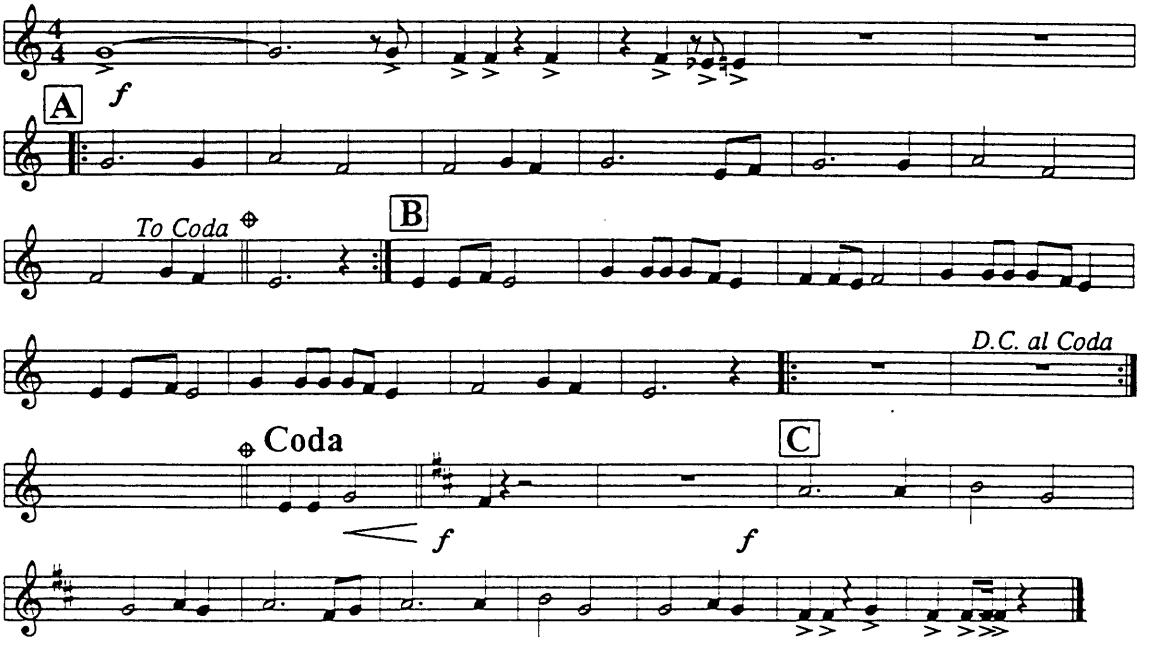
Alto Saxophone
Baritone Saxophone
Part B

GREAT ESCAPE



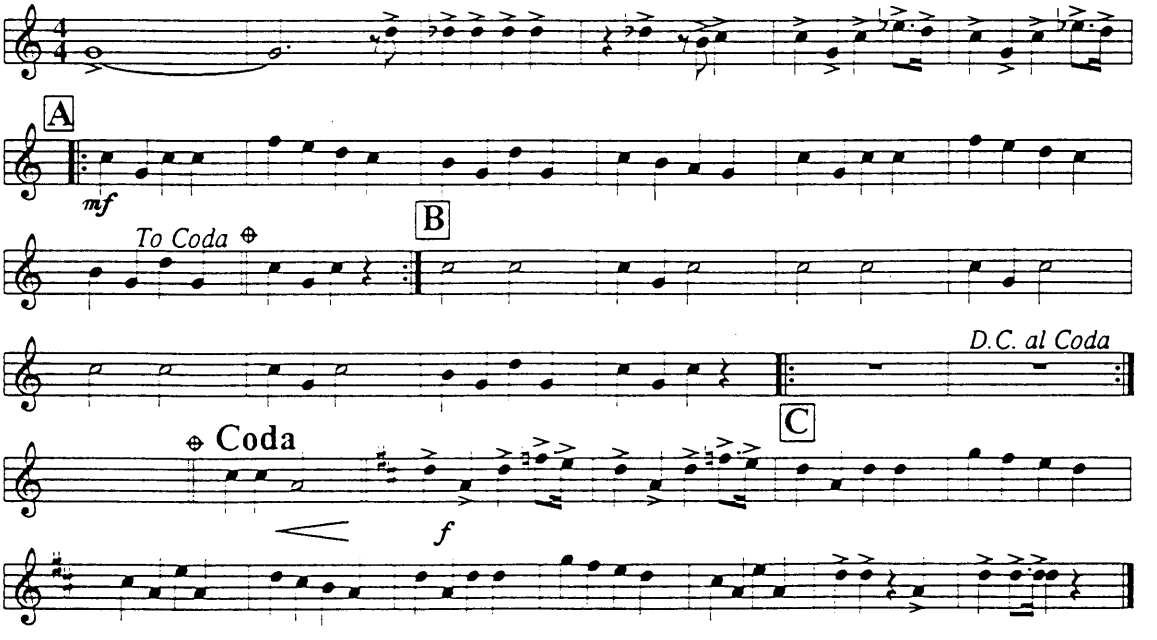
Alto Saxophone
Baritone Saxophone
Part C

GREAT ESCAPE



Alto Saxophone
Baritone Saxophone
Part D

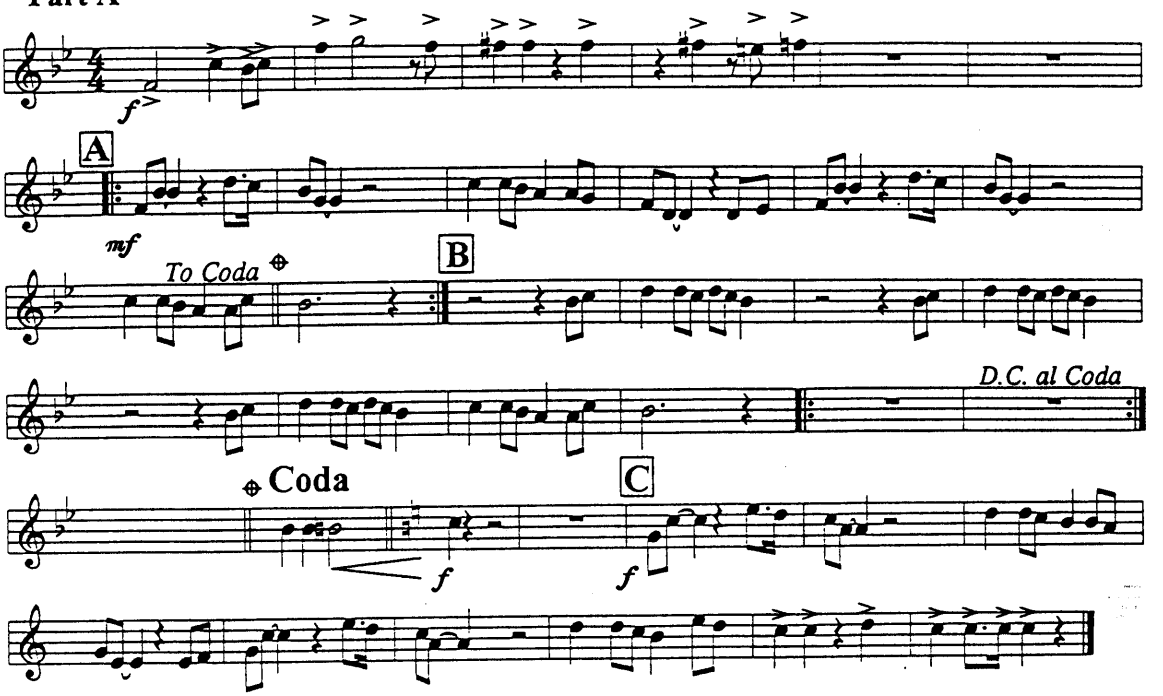
GREAT ESCAPE



French Horn

GREAT ESCAPE

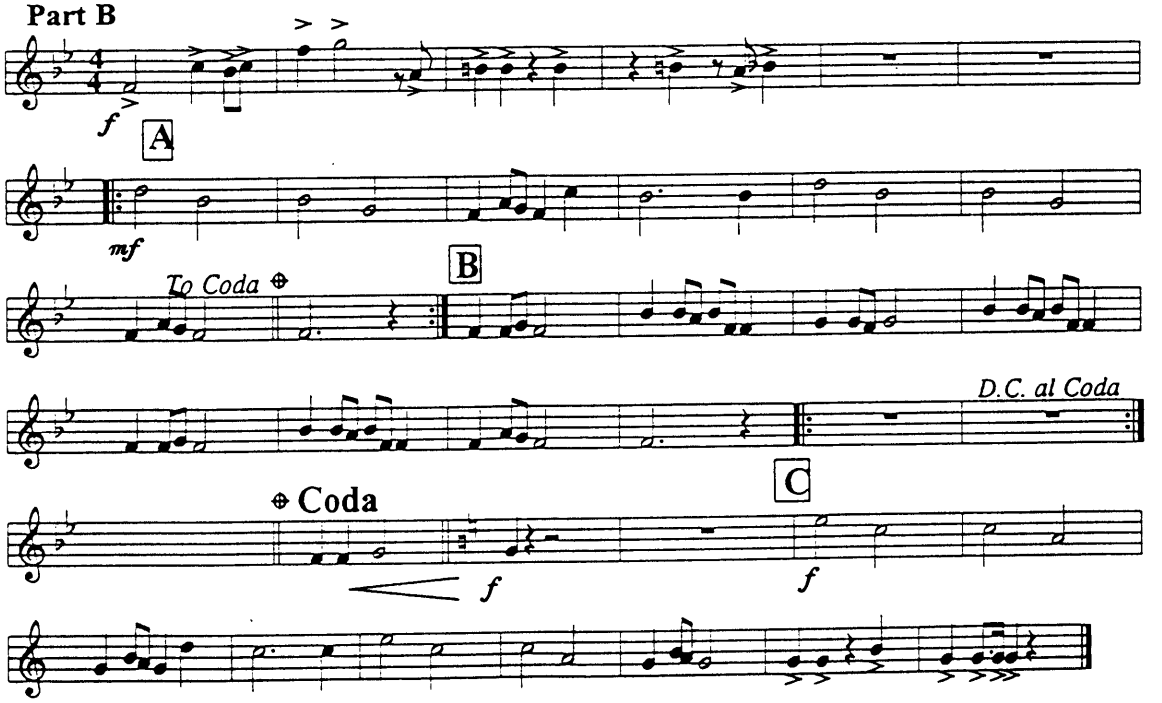
Part A



French Horn

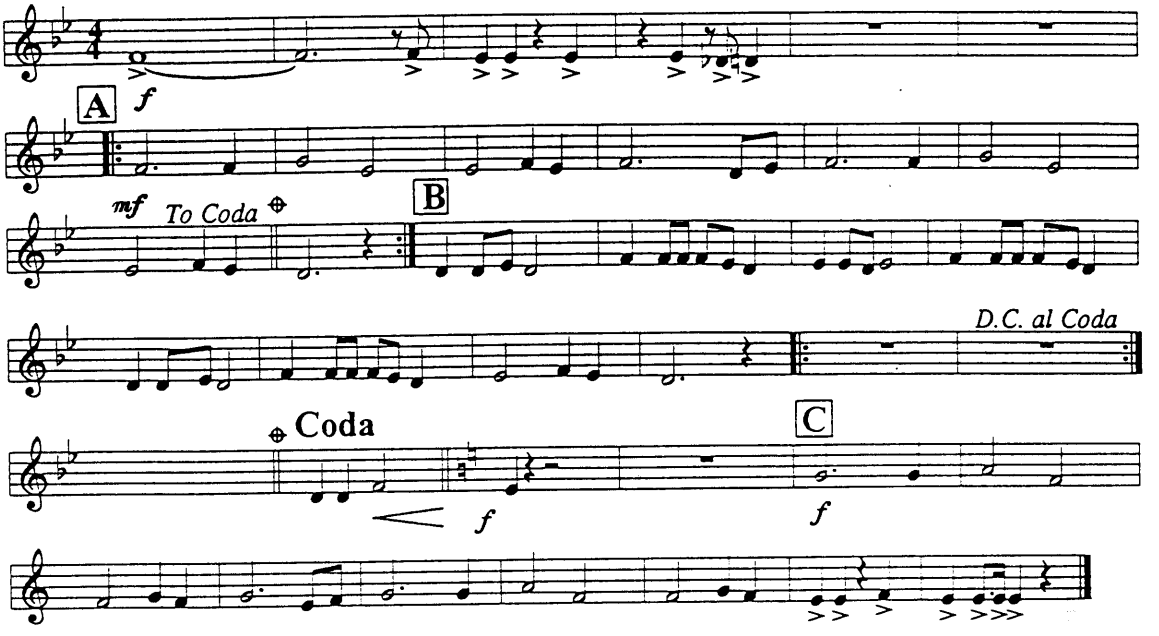
GREAT ESCAPE

Part B



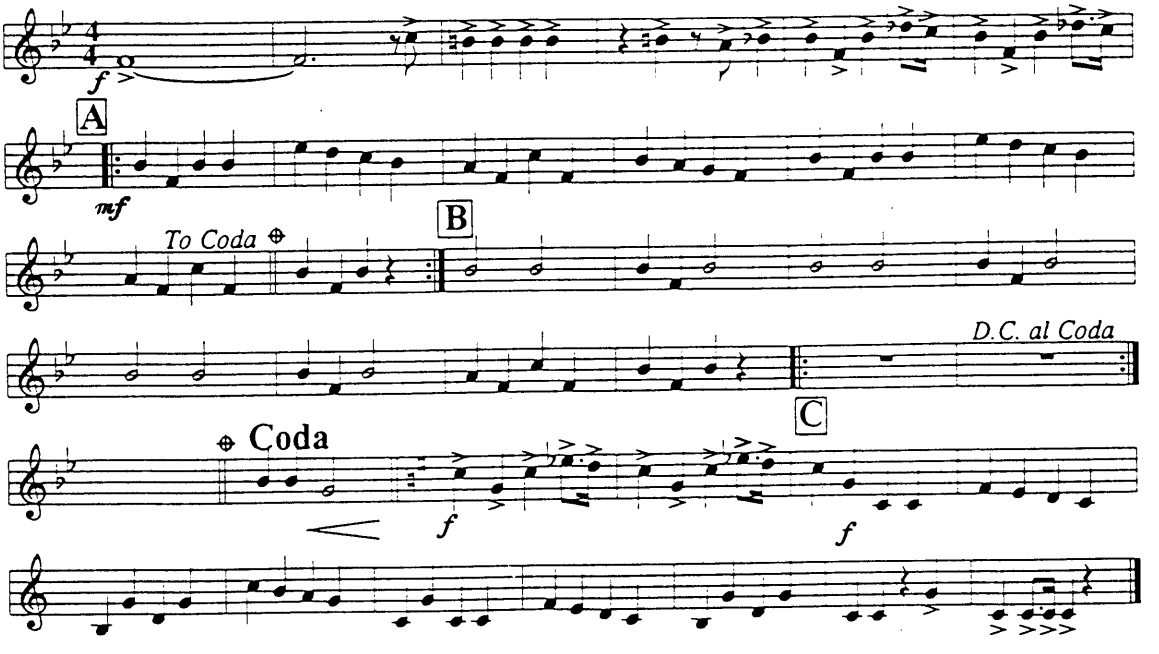
GREAT ESCAPE

French Horn
Part C



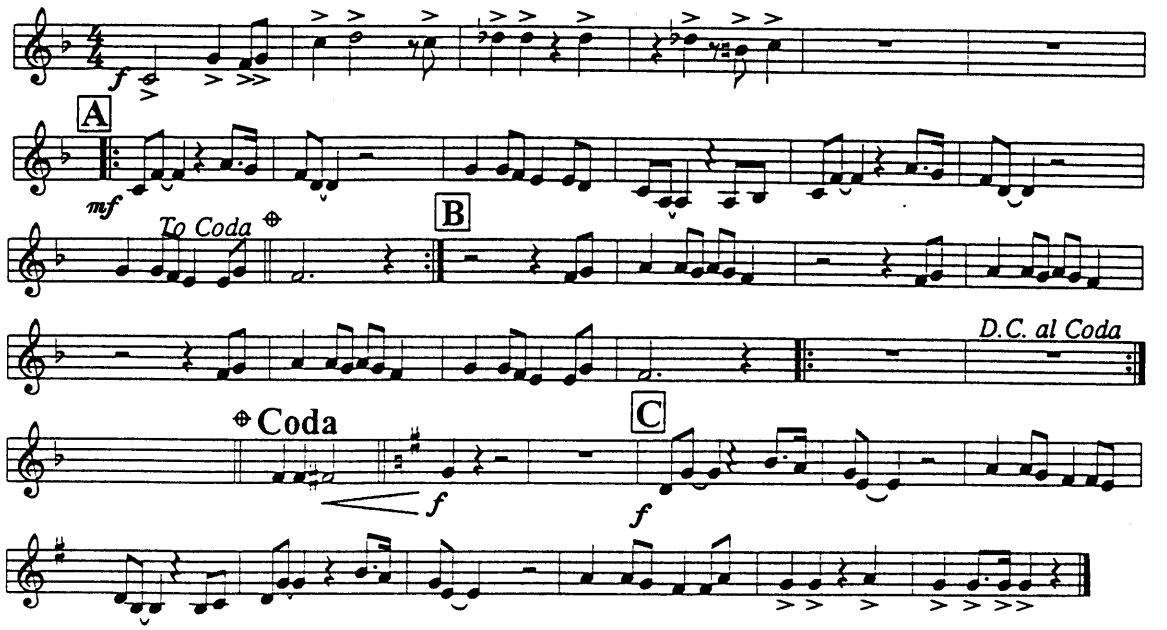
GREAT ESCAPE

French Horn
Part D



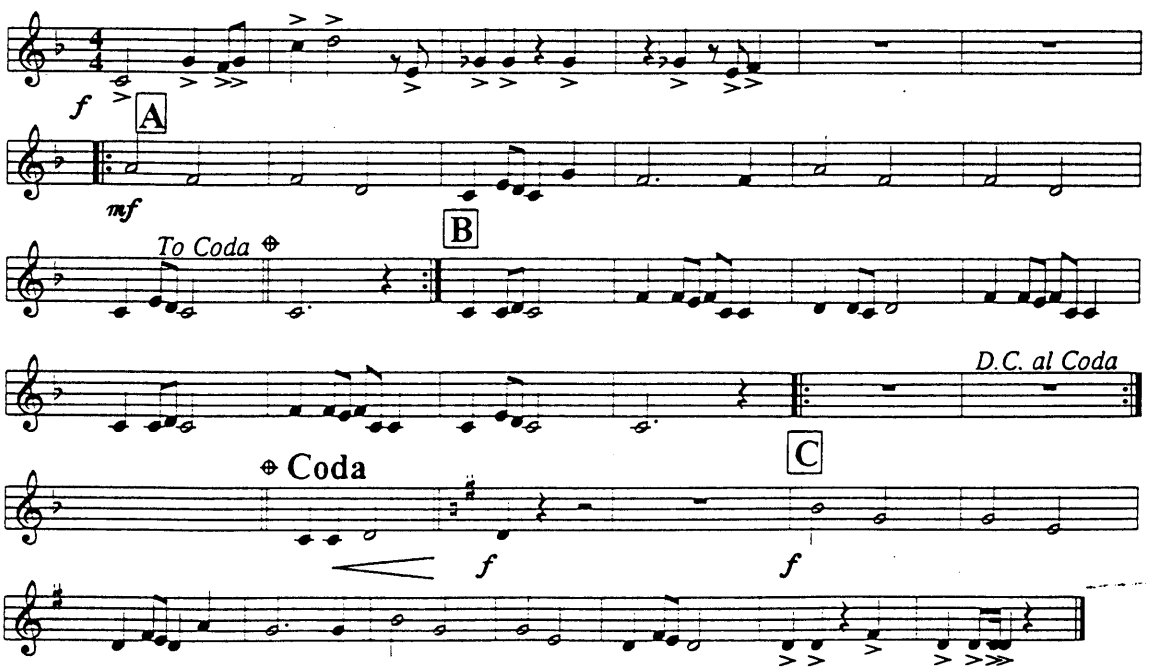
Trumpet
Clarinet (low)
Baritone T.C. Part A

GREAT ESCAPE



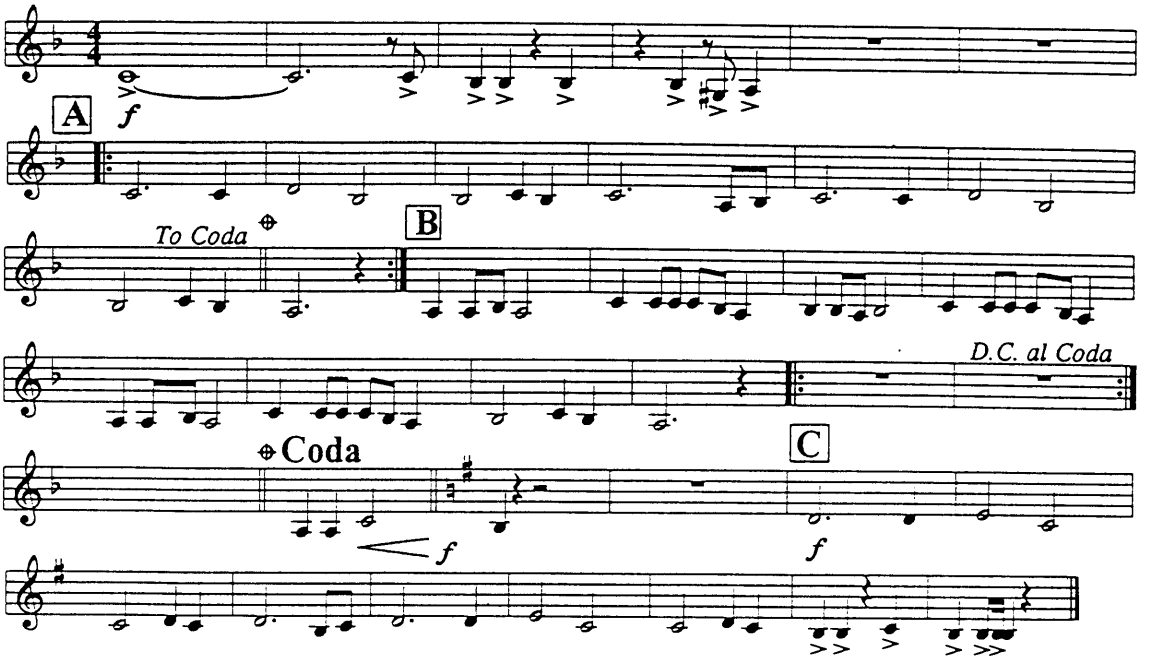
Trumpet
Clarinet (low)
Baritone T.C. Part B

GREAT ESCAPE



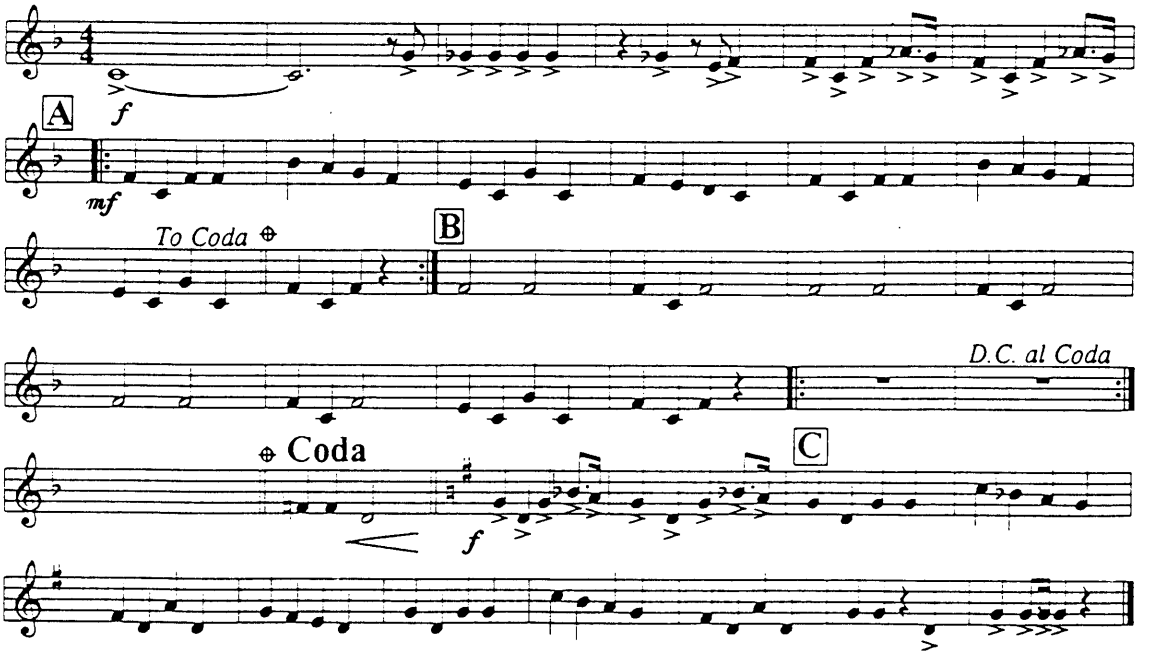
GREAT ESCAPE

Trumpet
Clarinet (low)
Baritone T.C. **Part C**



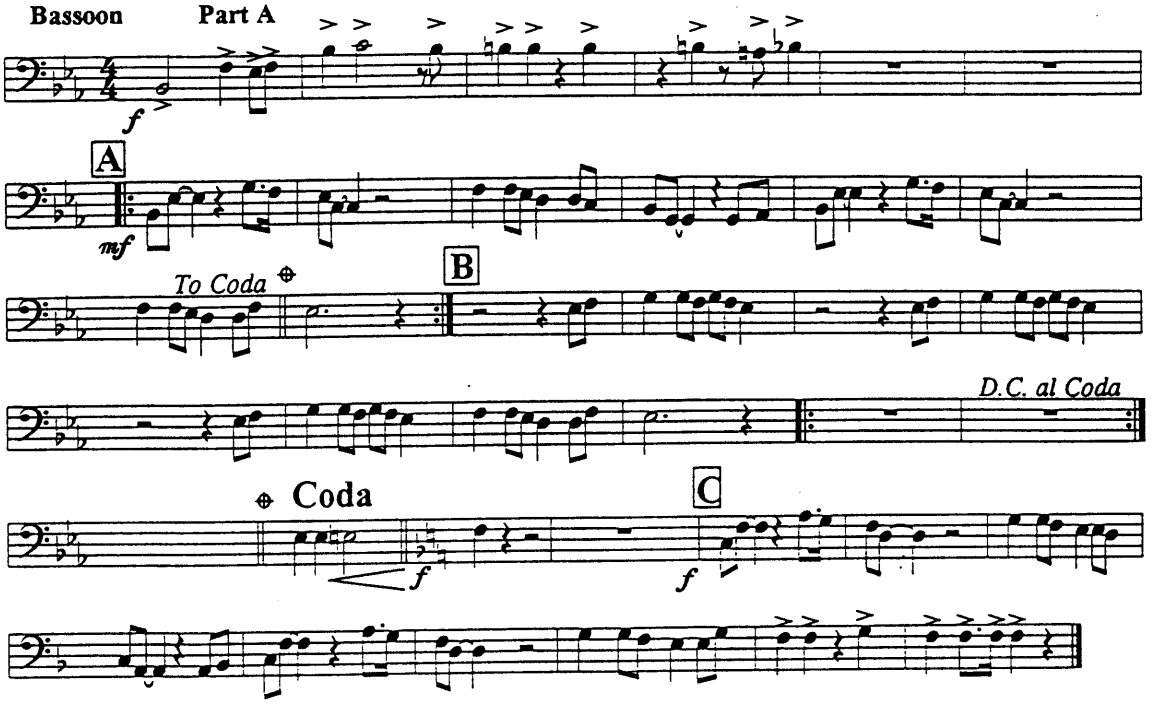
GREAT ESCAPE

Trumpet
Clarinet (low)
Baritone T.C. **Part D**



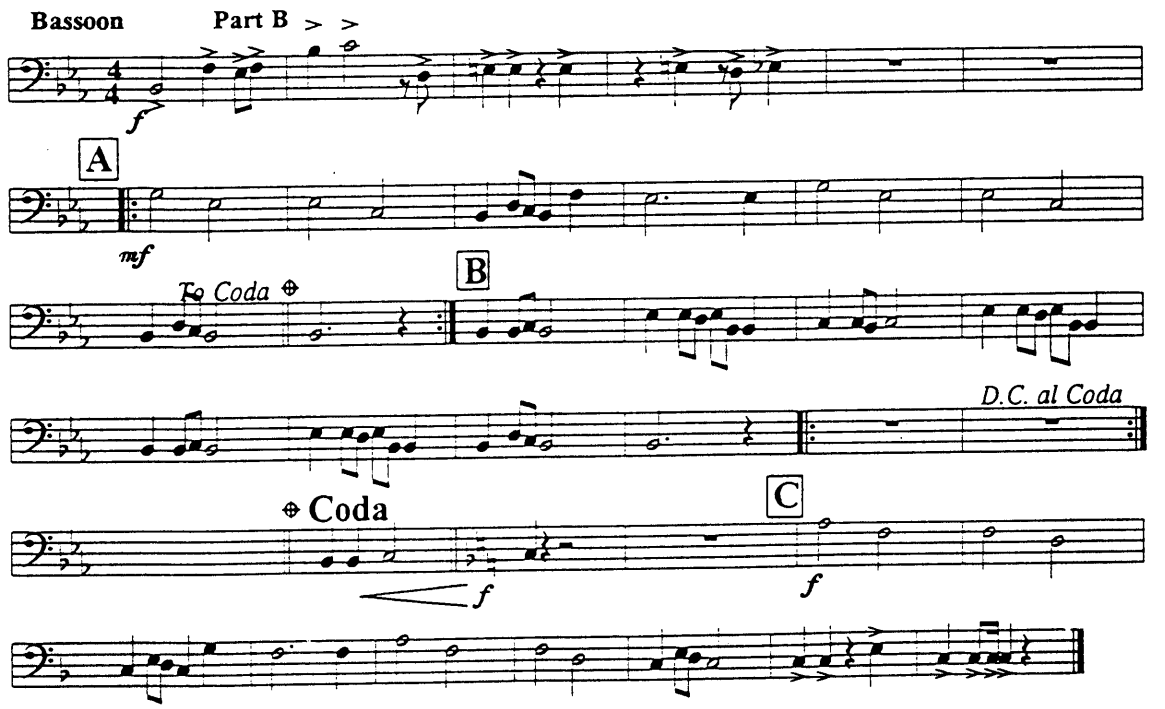
GREAT ESCAPE

Trombone
Baritone B.C.
Bassoon Part A



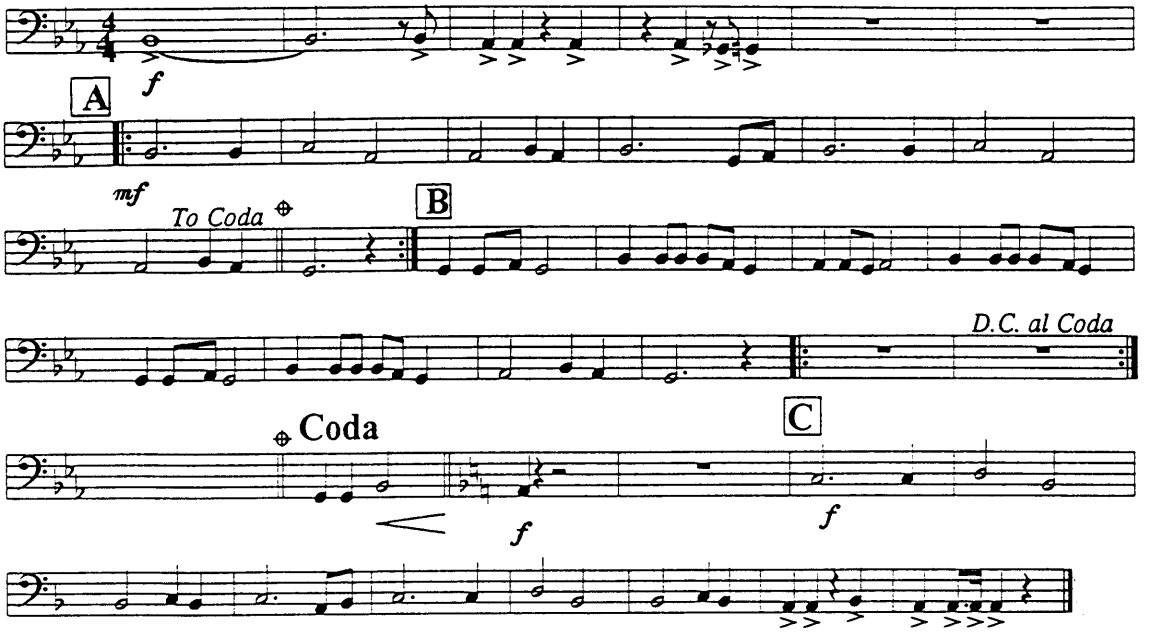
GREAT ESCAPE

Trombone
Baritone B.C.
Bassoon Part B



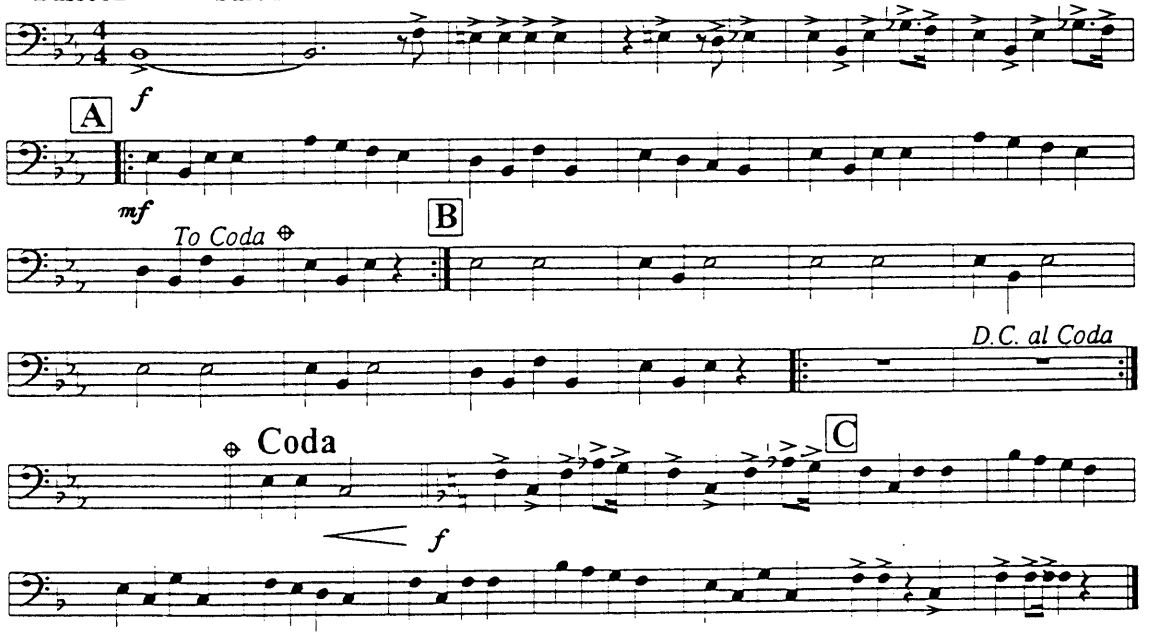
GREAT ESCAPE

Trombone
Baritone B.C.
Bassoon **Part C**



GREAT ESCAPE

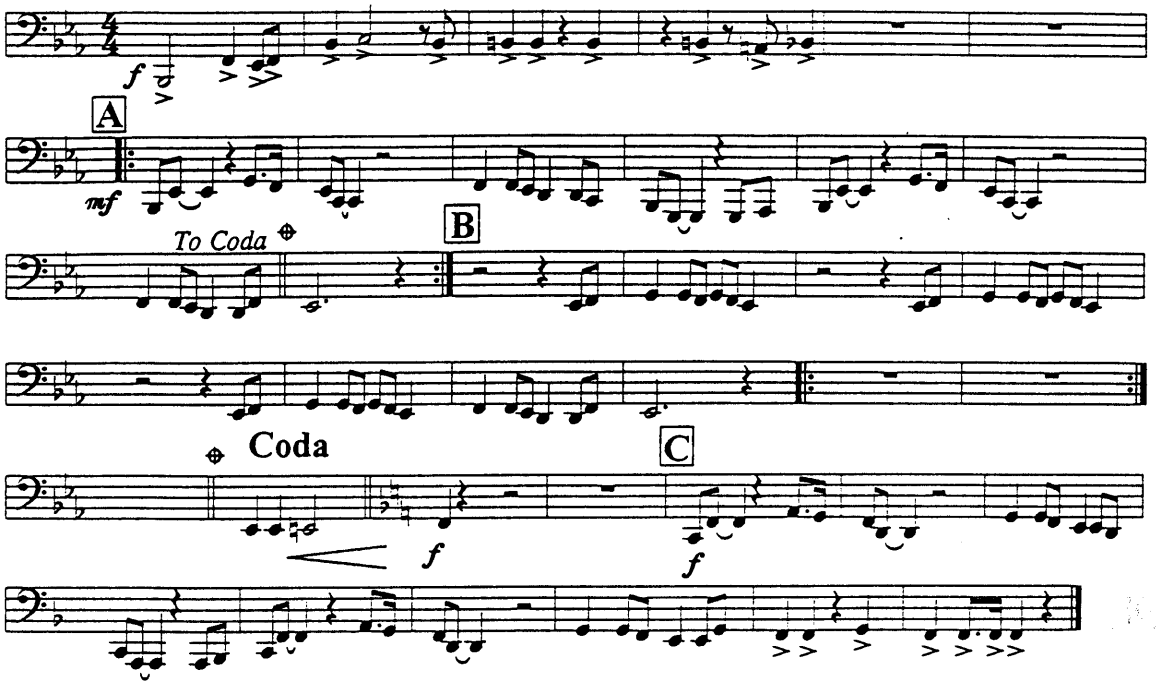
Trombone
Baritone B.C.
Bassoon **Part D**



GREAT ESCAPE

Tuba

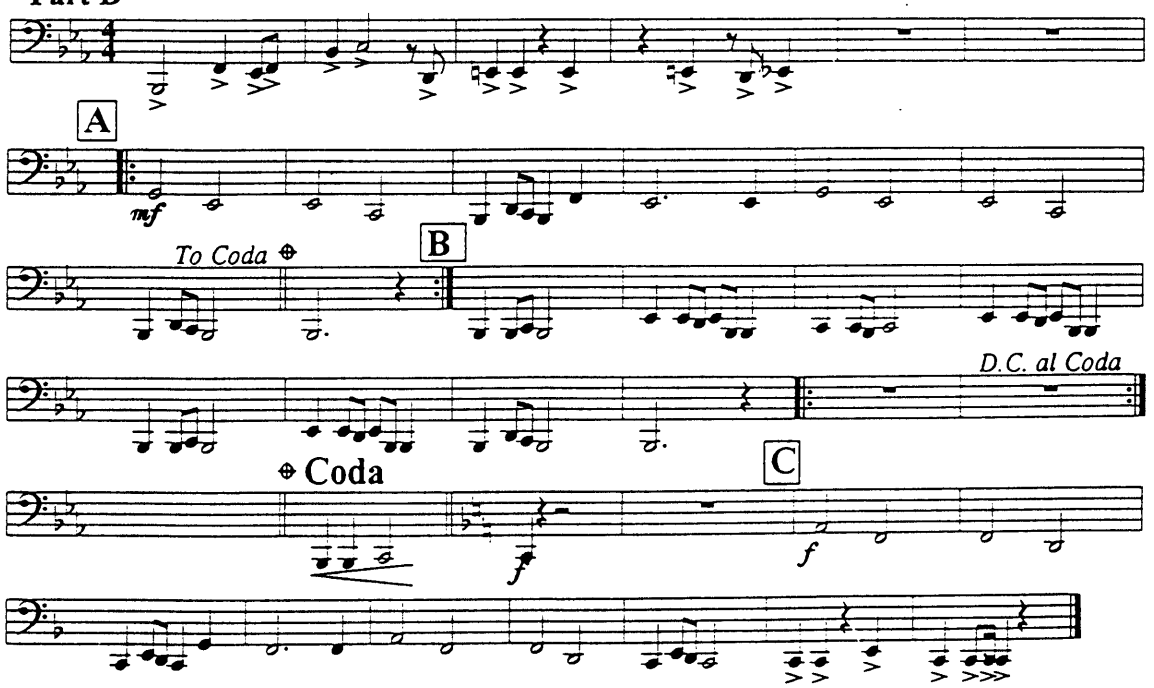
Part A



GREAT ESCAPE

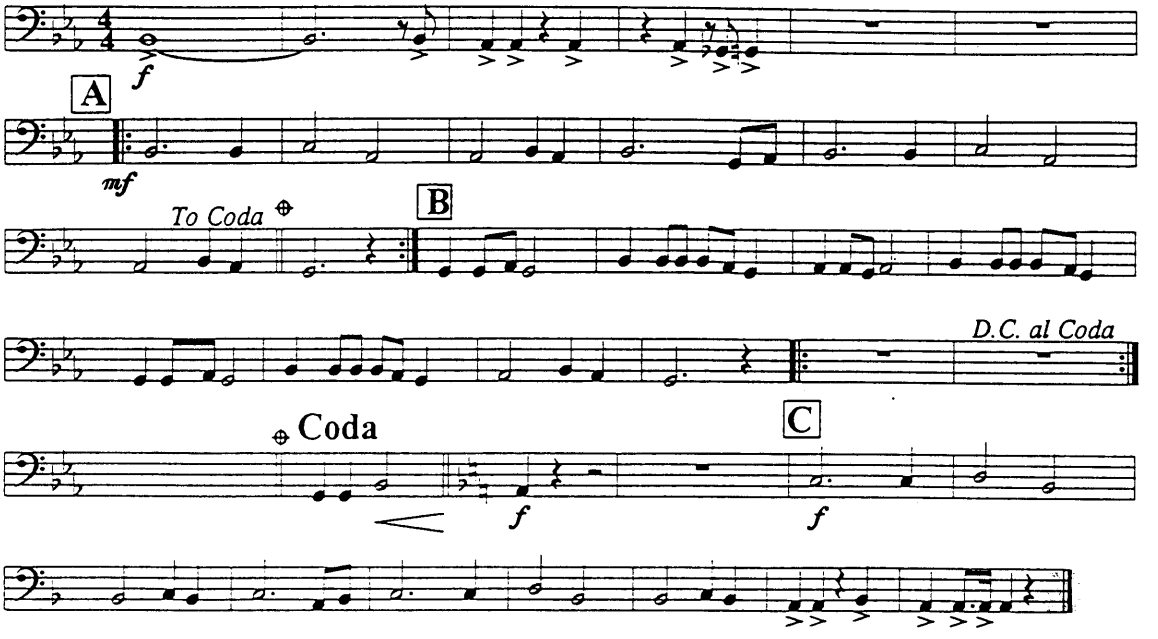
Tuba

Part B



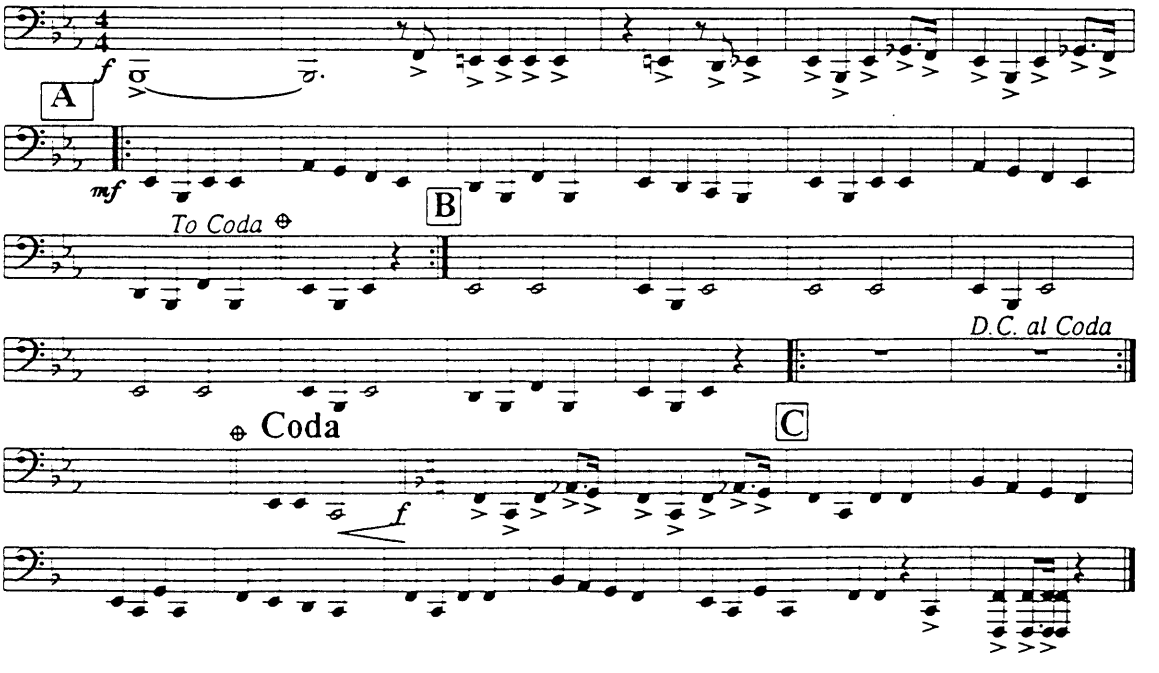
GREAT ESCAPE

Tuba
Part C



GREAT ESCAPE

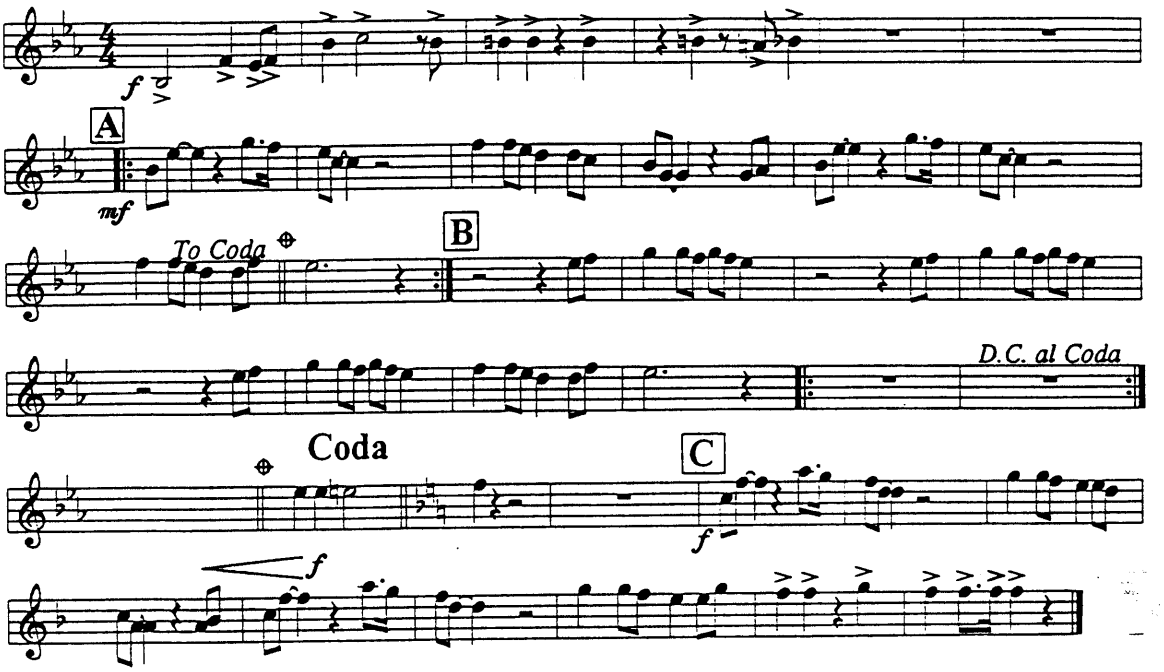
Tuba
Part D



GREAT ESCAPE

Bells

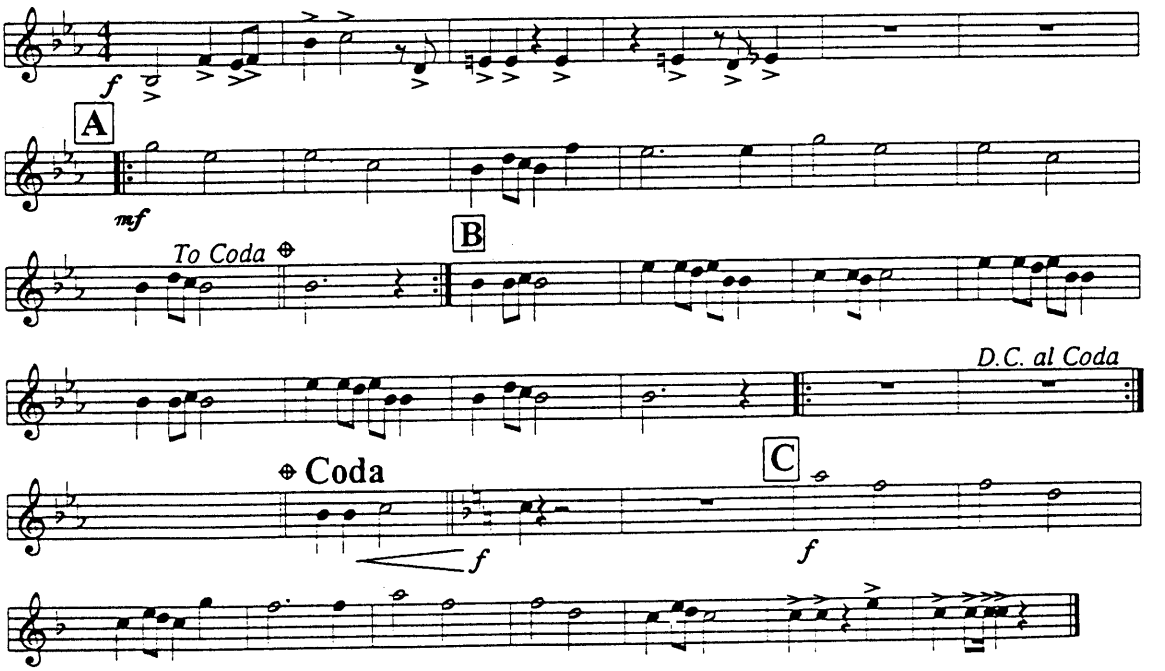
Part A



GREAT ESCAPE

Bells

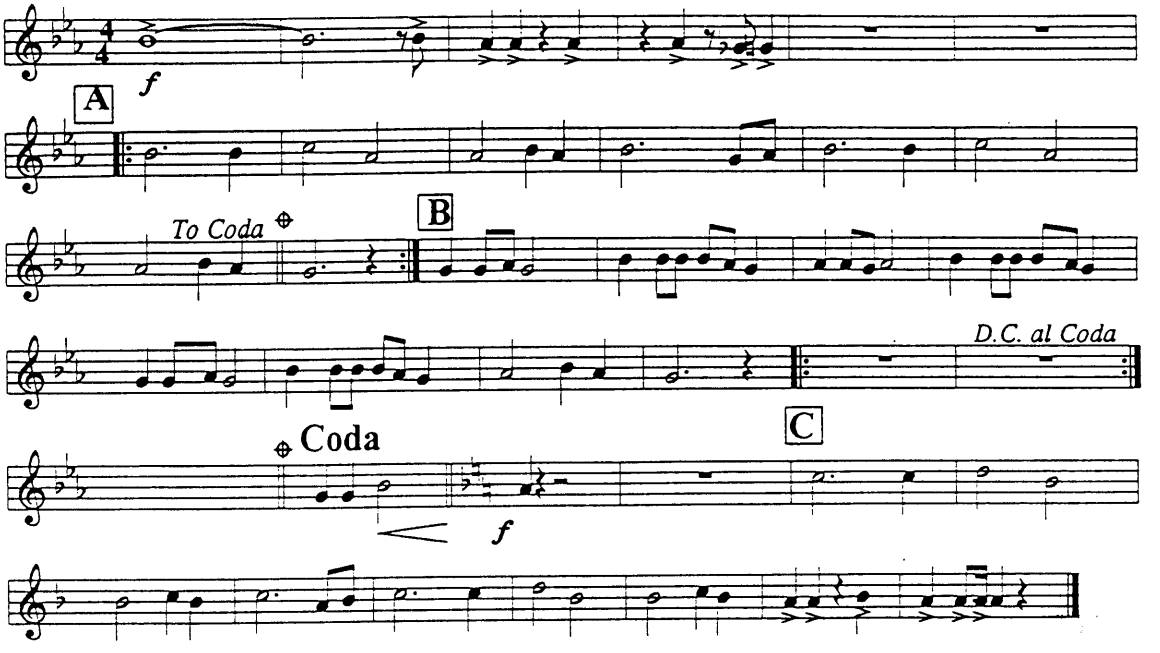
Part B



GREAT ESCAPE

Bells

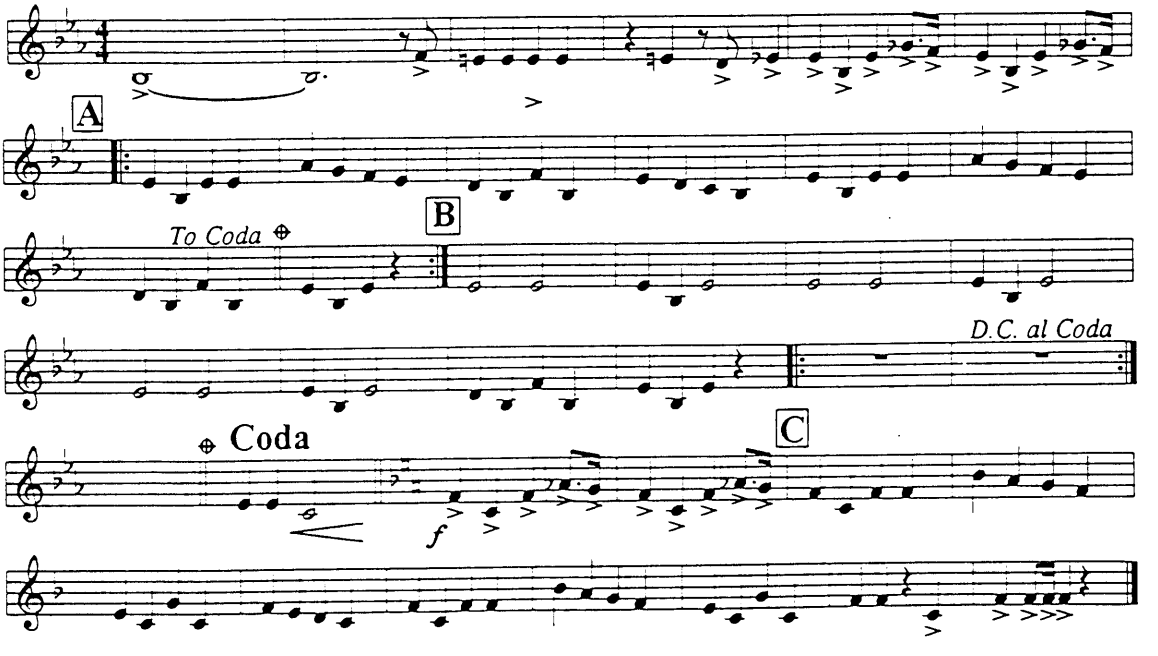
Part C



GREAT ESCAPE

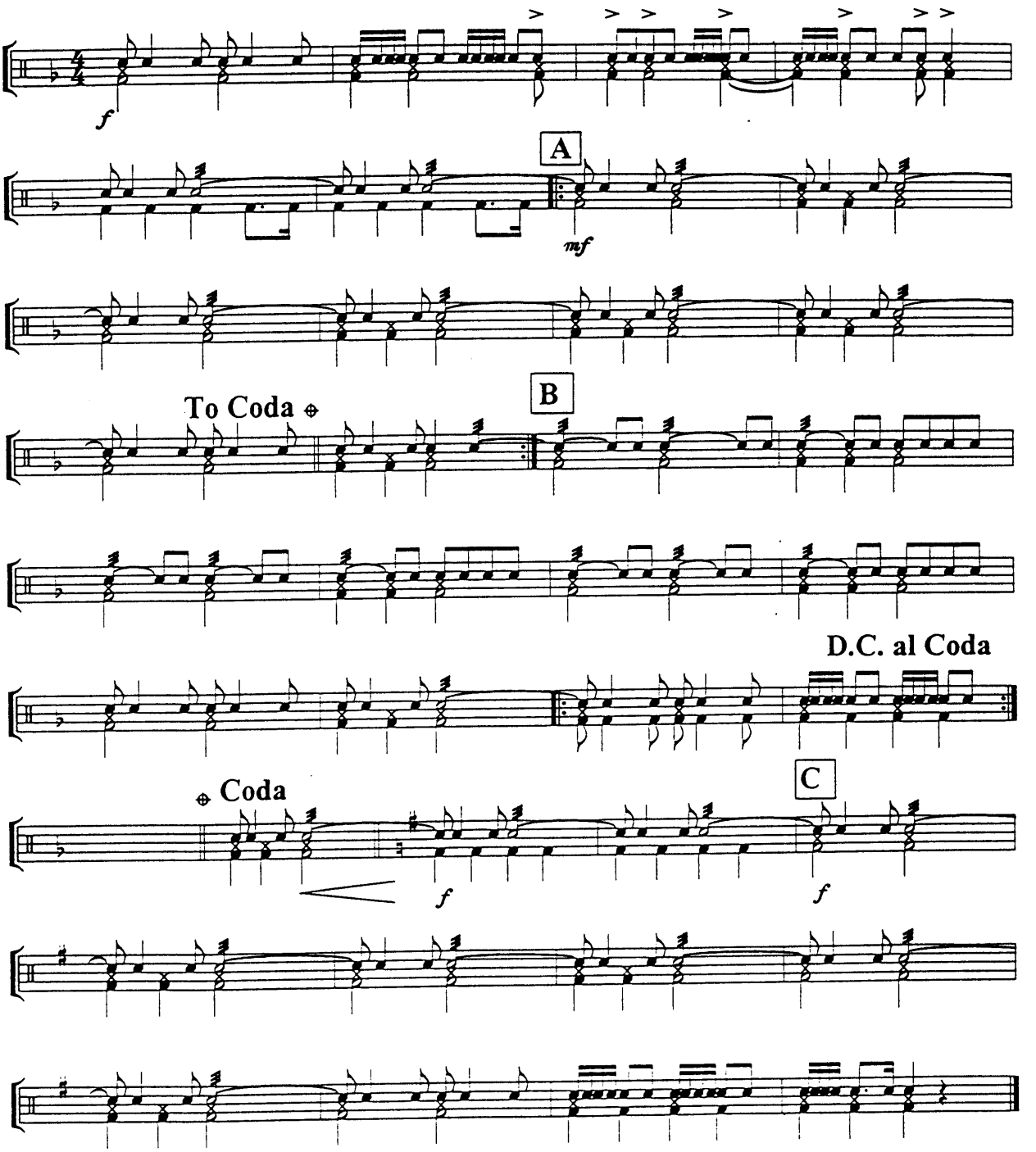
Bells

Part D

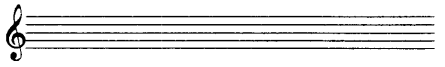


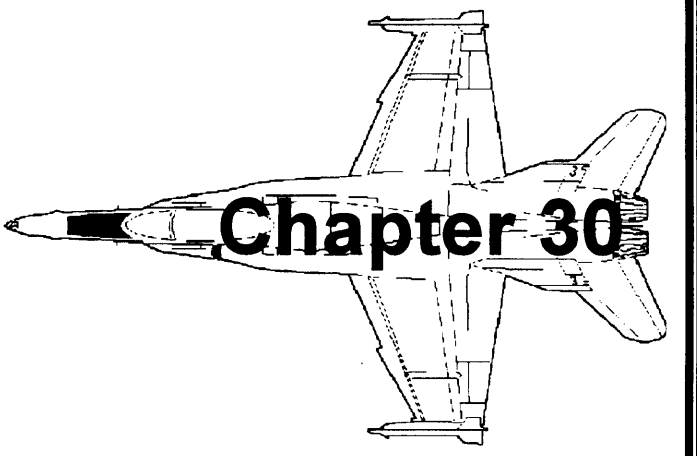
GREAT ESCAPE

Percussion



Hey Look Me Over



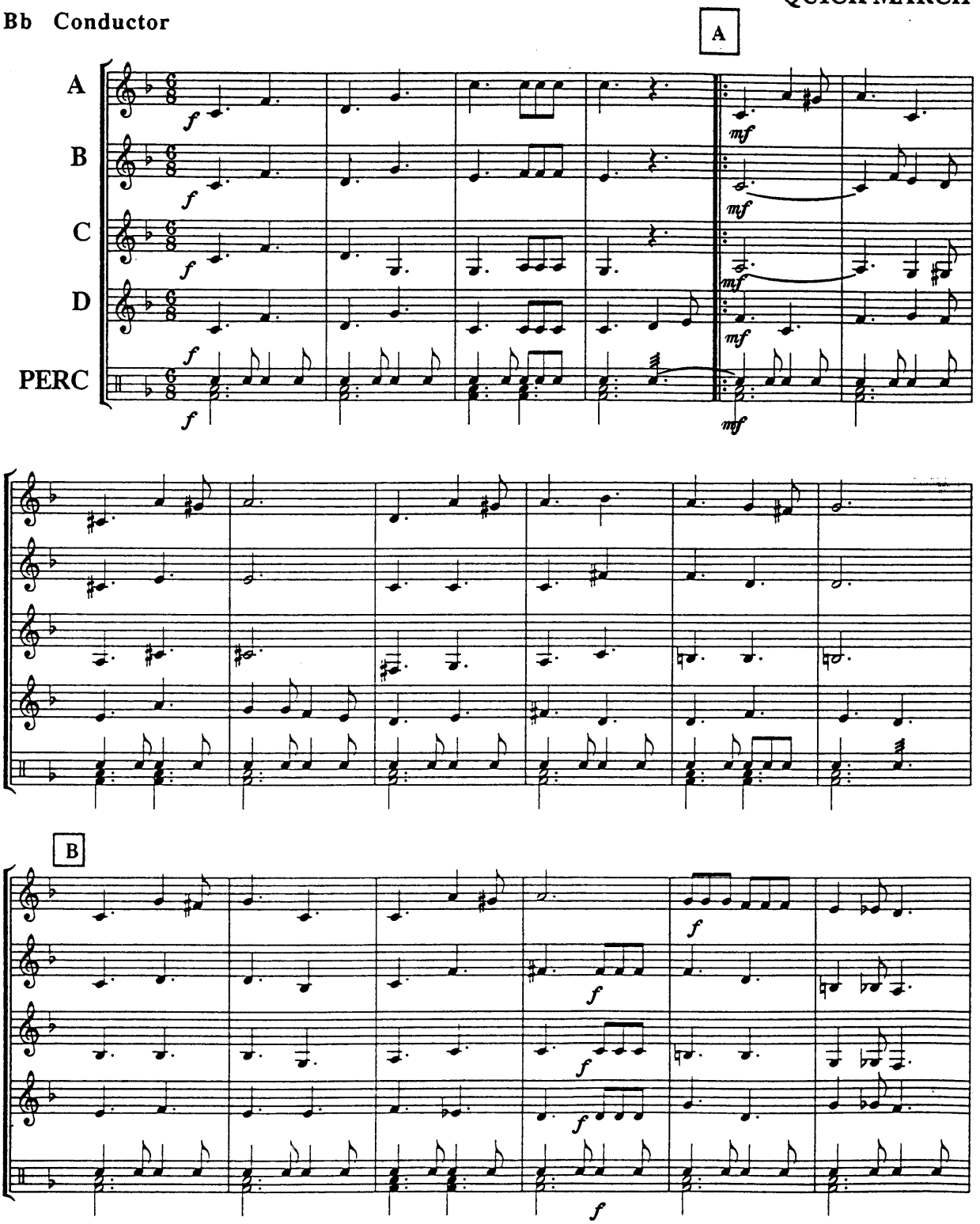


Chapter 30

HEY LOOK ME OVER

QUICK MARCH

Bb Conductor



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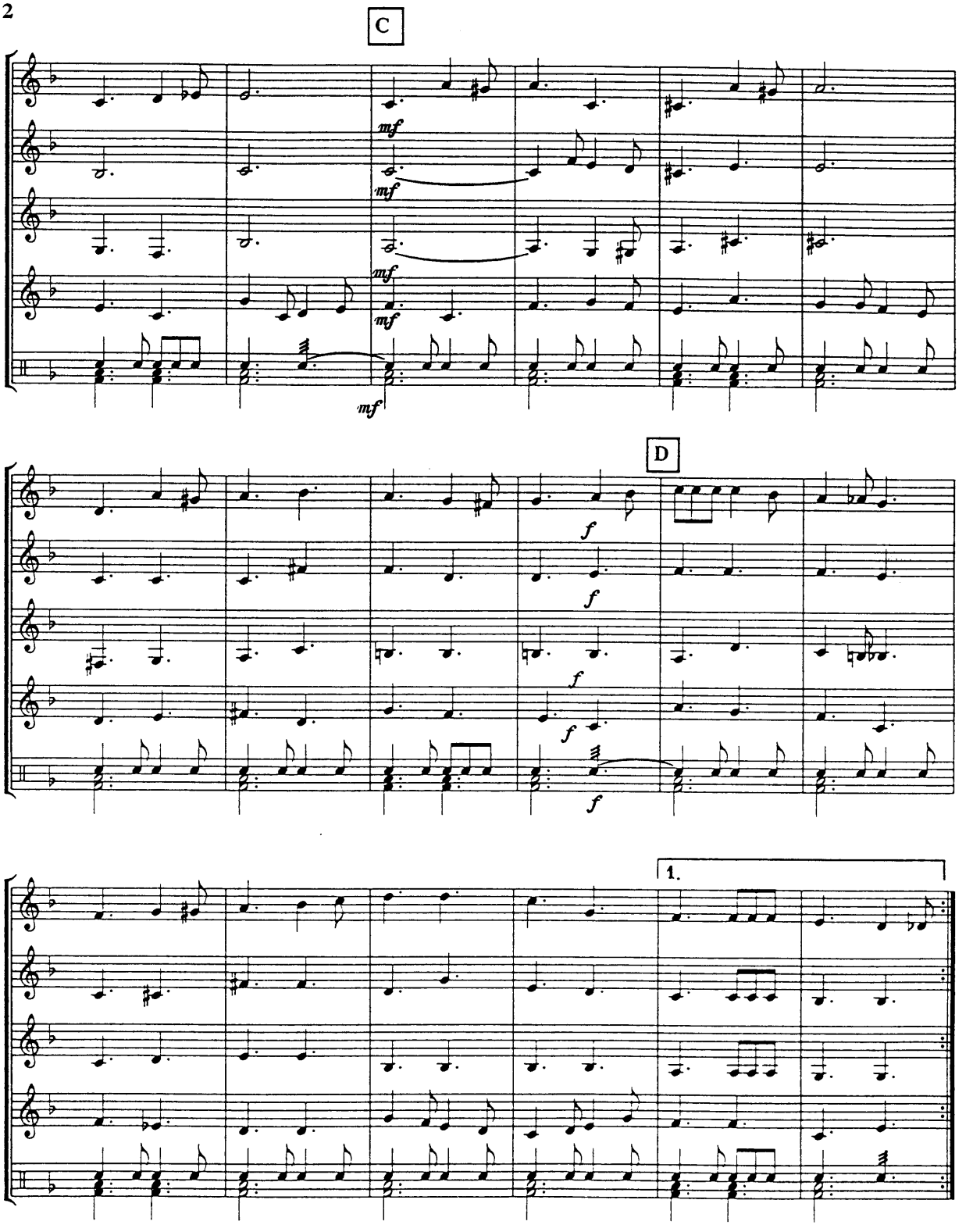
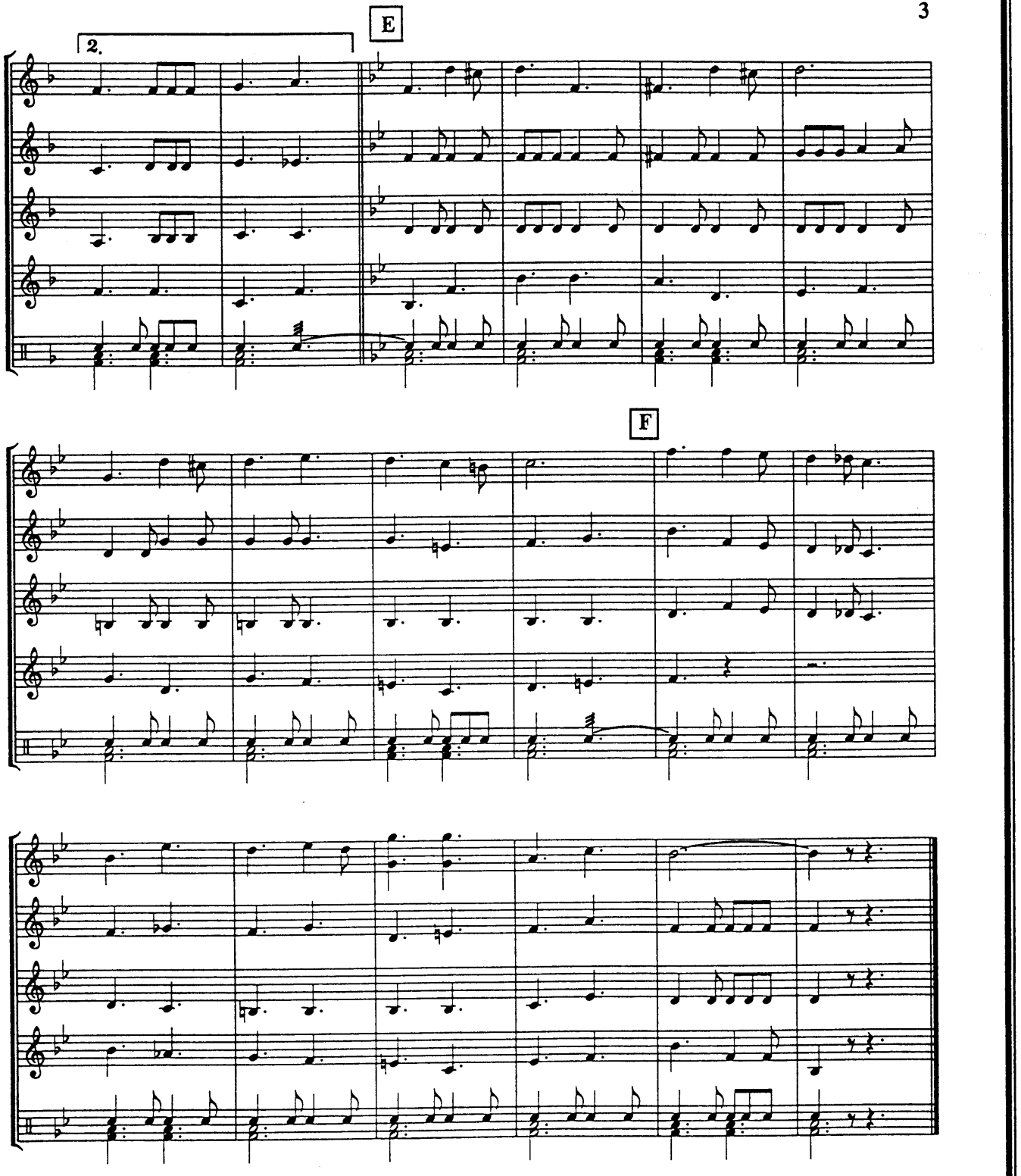
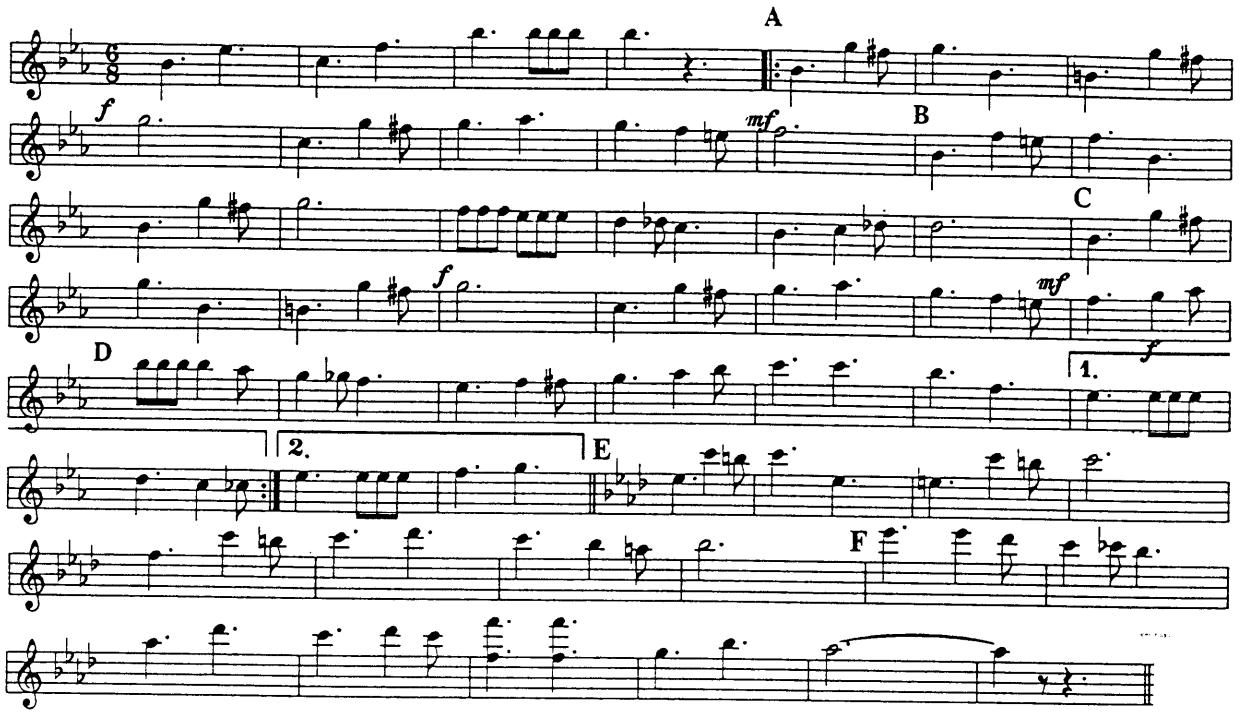



E
2.
F

Flute
Part A

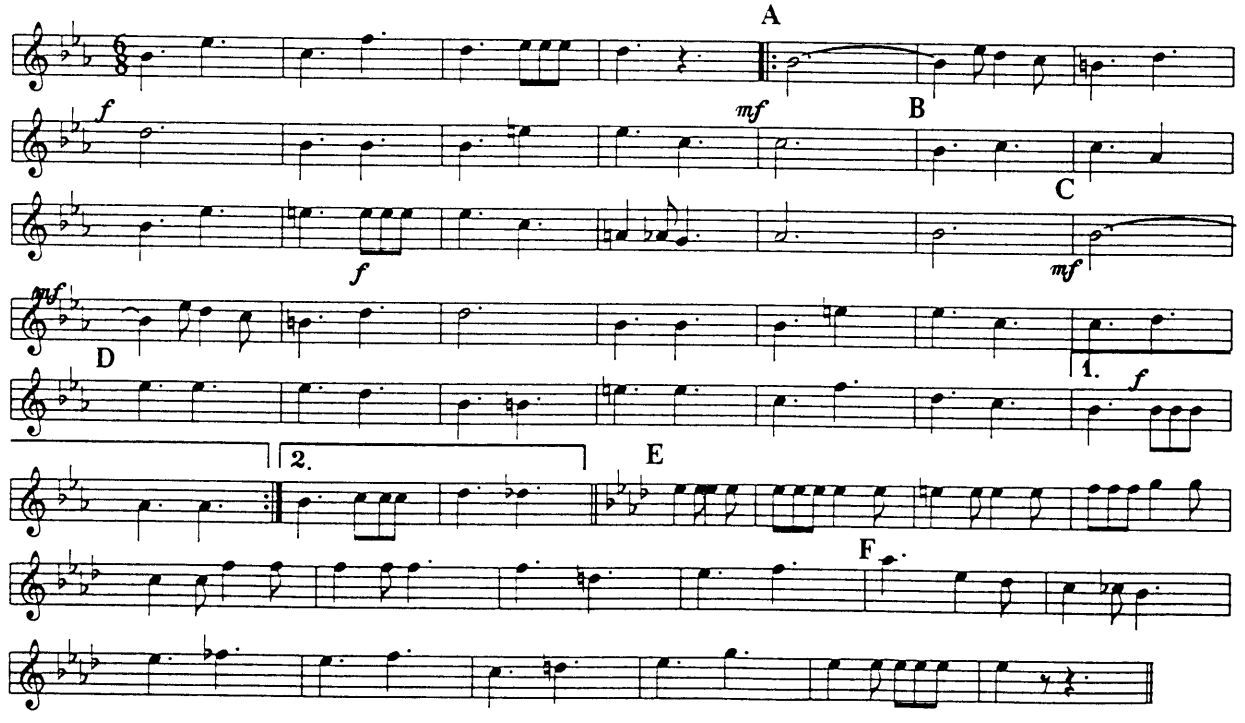
Hey Look Me Over

1



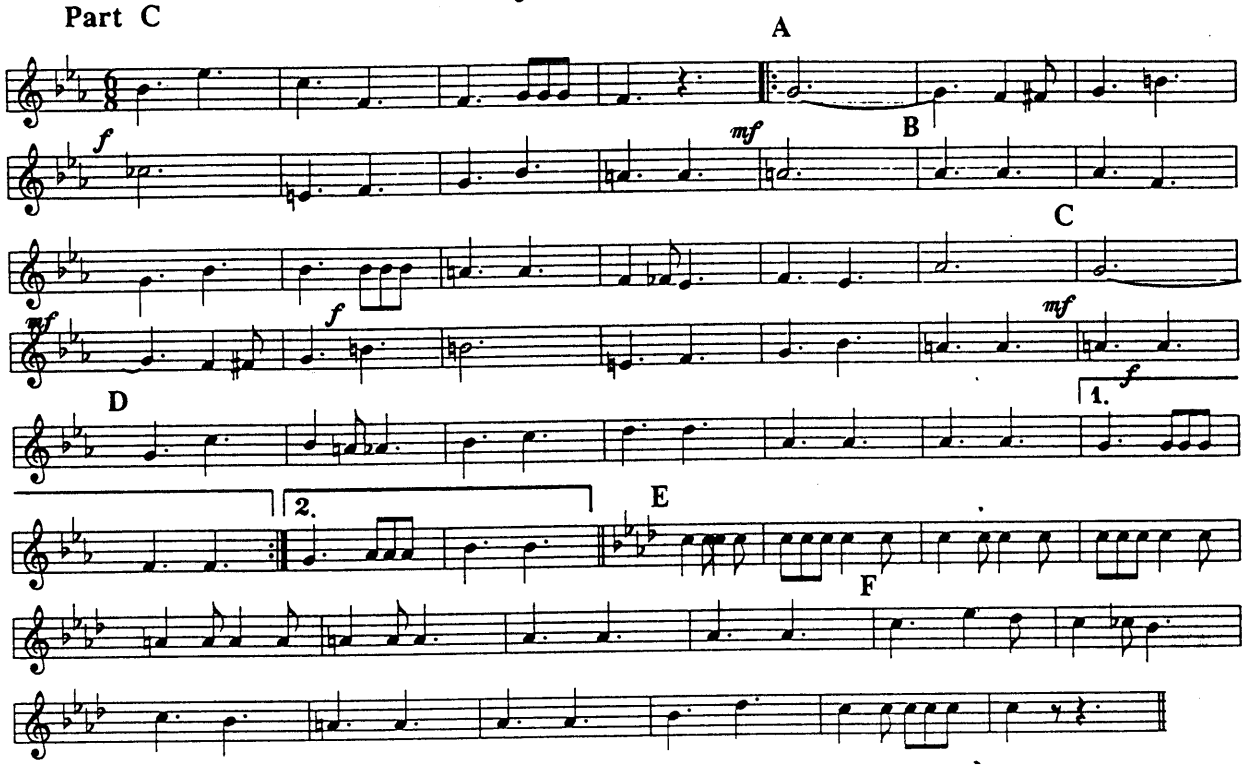
Flute
Part B

Hey Look Me Over



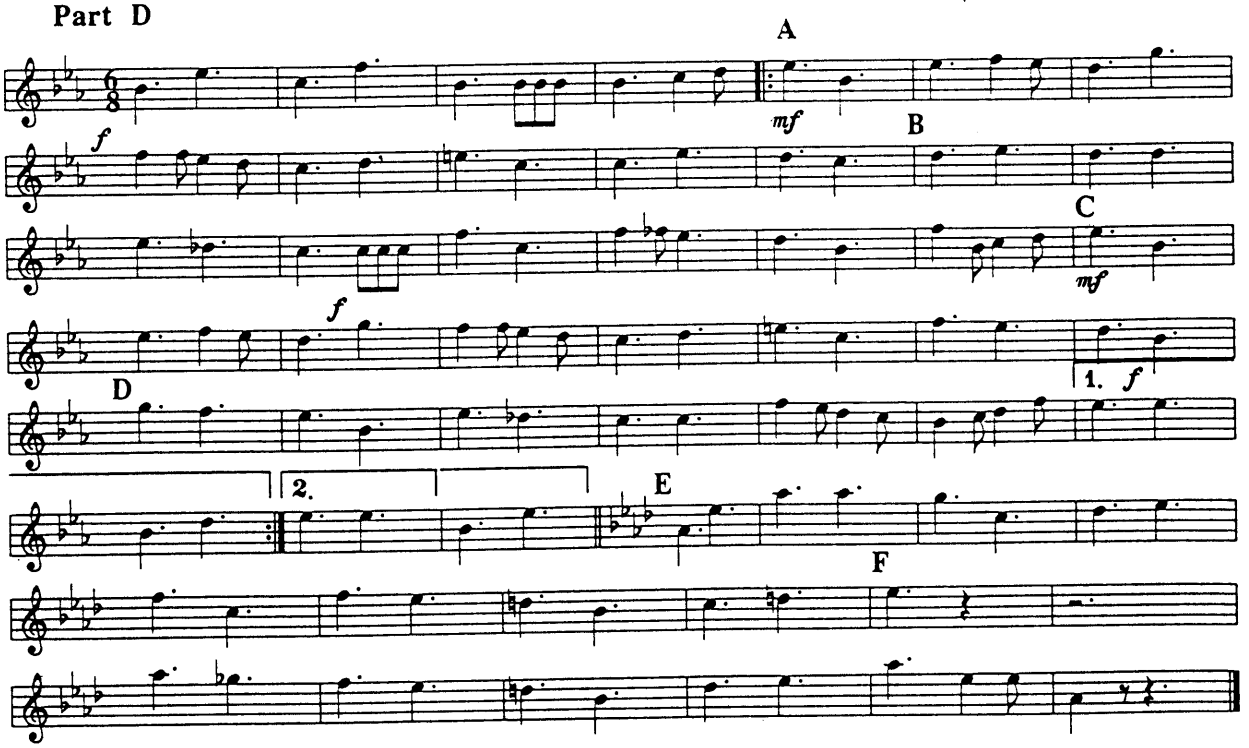
2 Flute
Part C

Hey Look Me Over



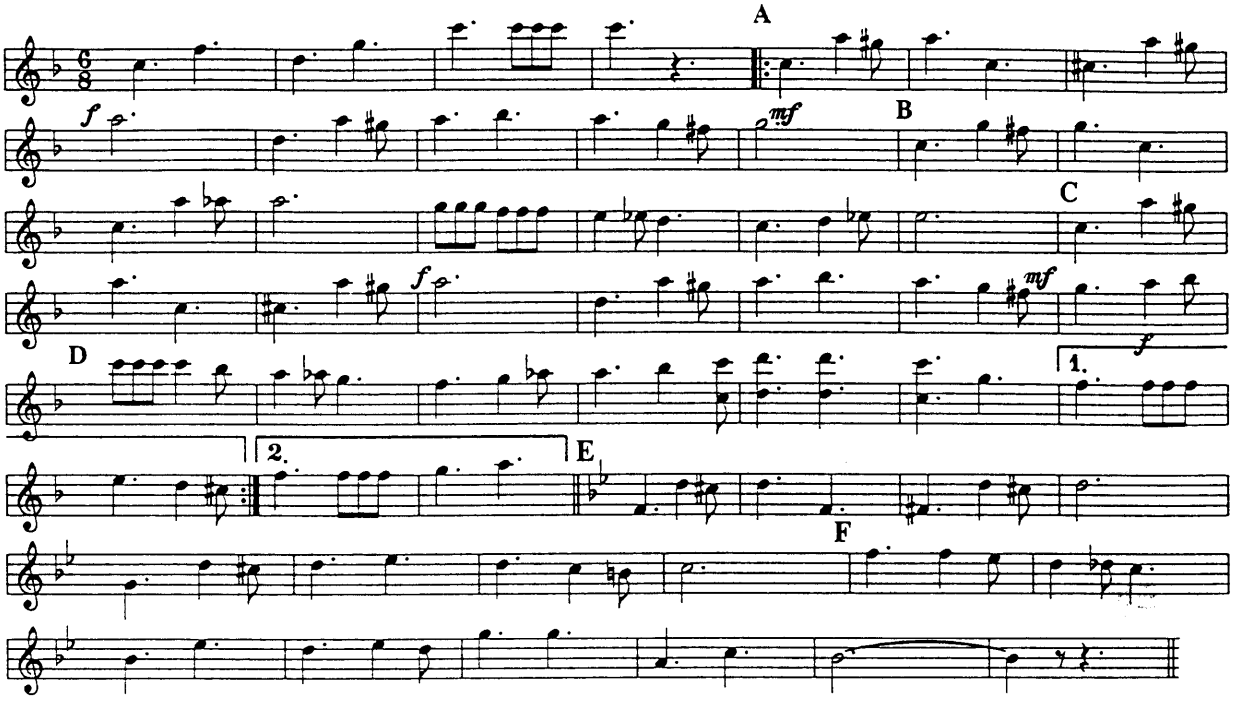
Flute
Part D

Hey Look Me Over



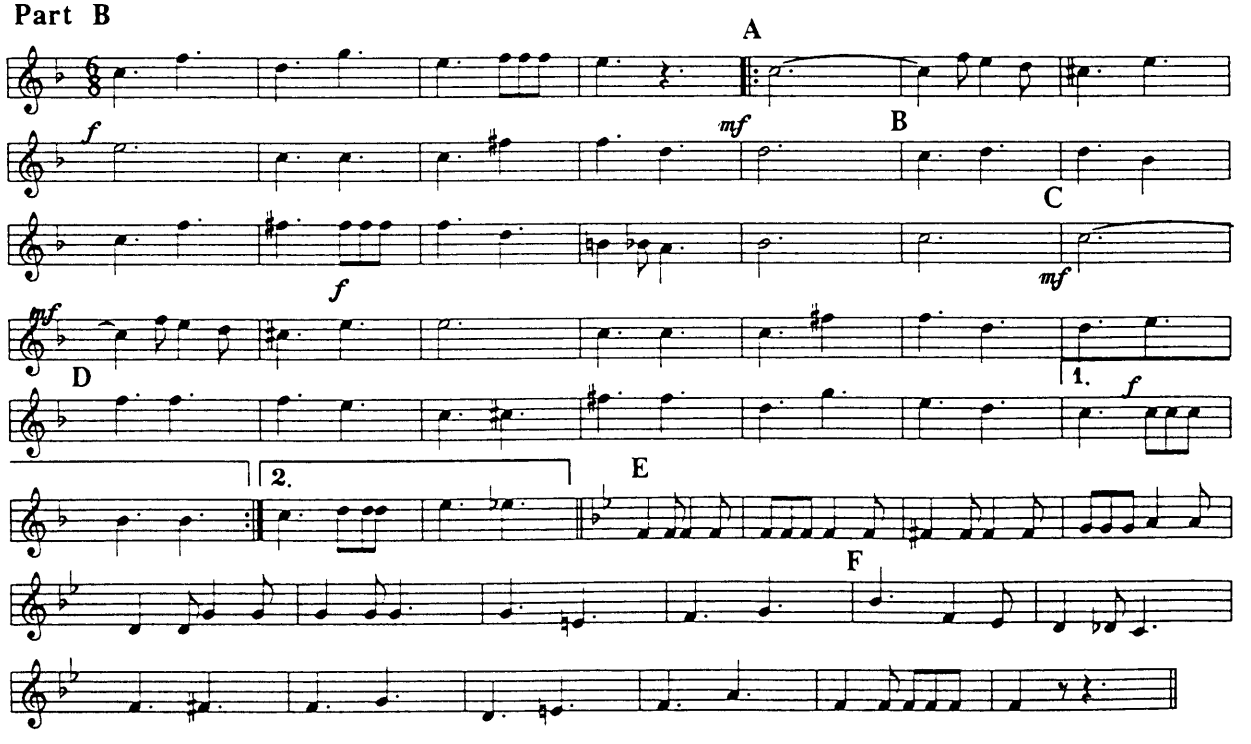
Clarinet
Tenor Saxophone
Part A

Hey Look Me Over



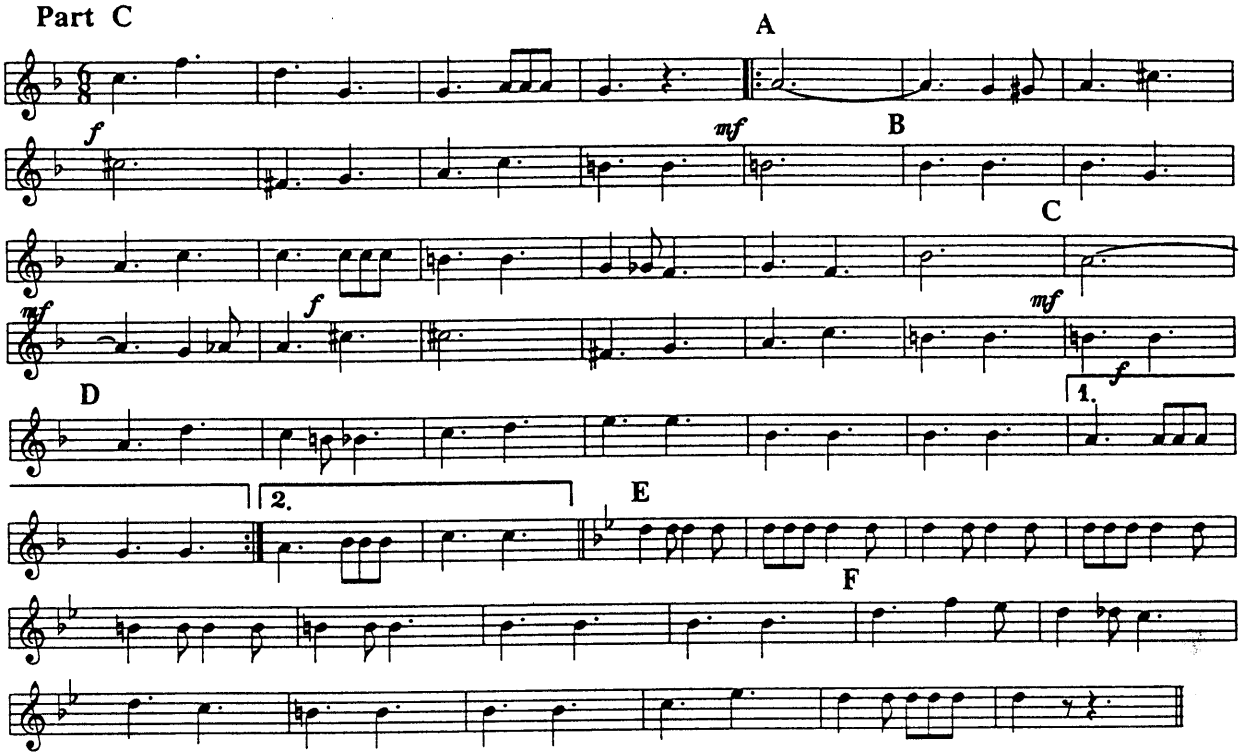
Clarinet
Tenor Saxophone
Part B

Hey Look Me Over



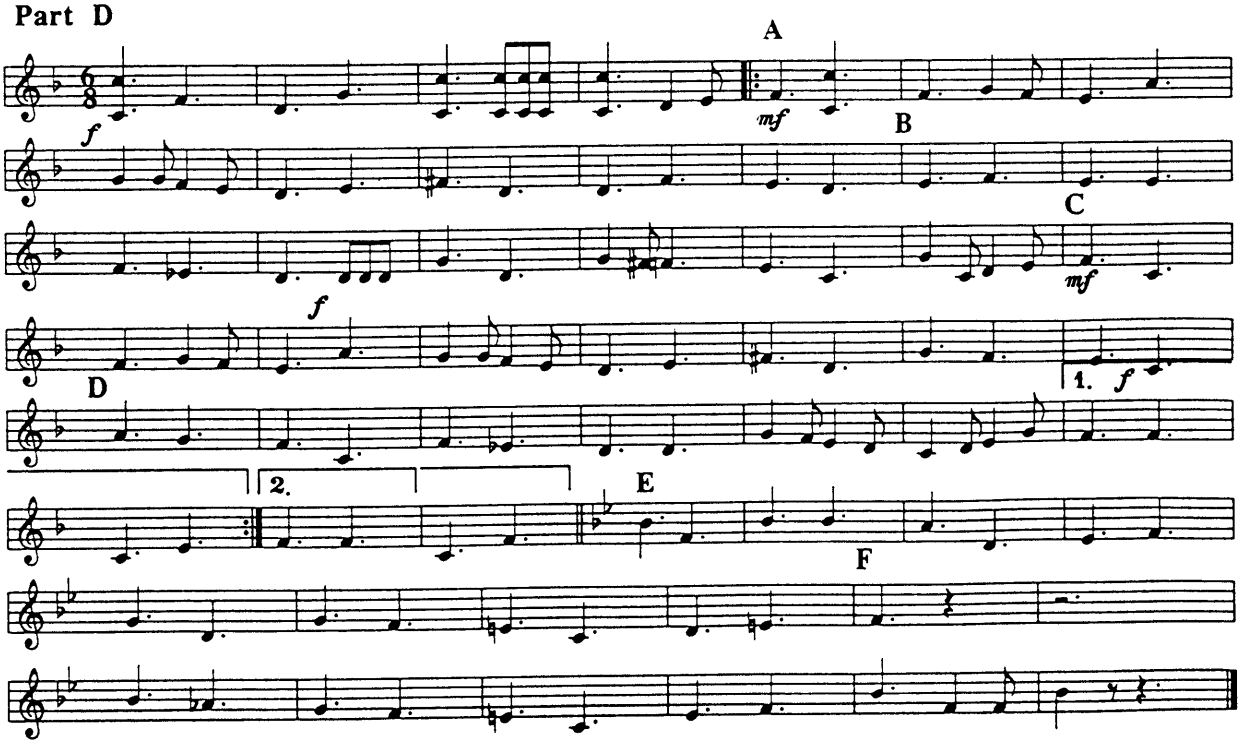
Clarinet
Tenor Saxophone
Part C

Hey Look Me Over



Clarinet
Tenor Saxophone
Part D

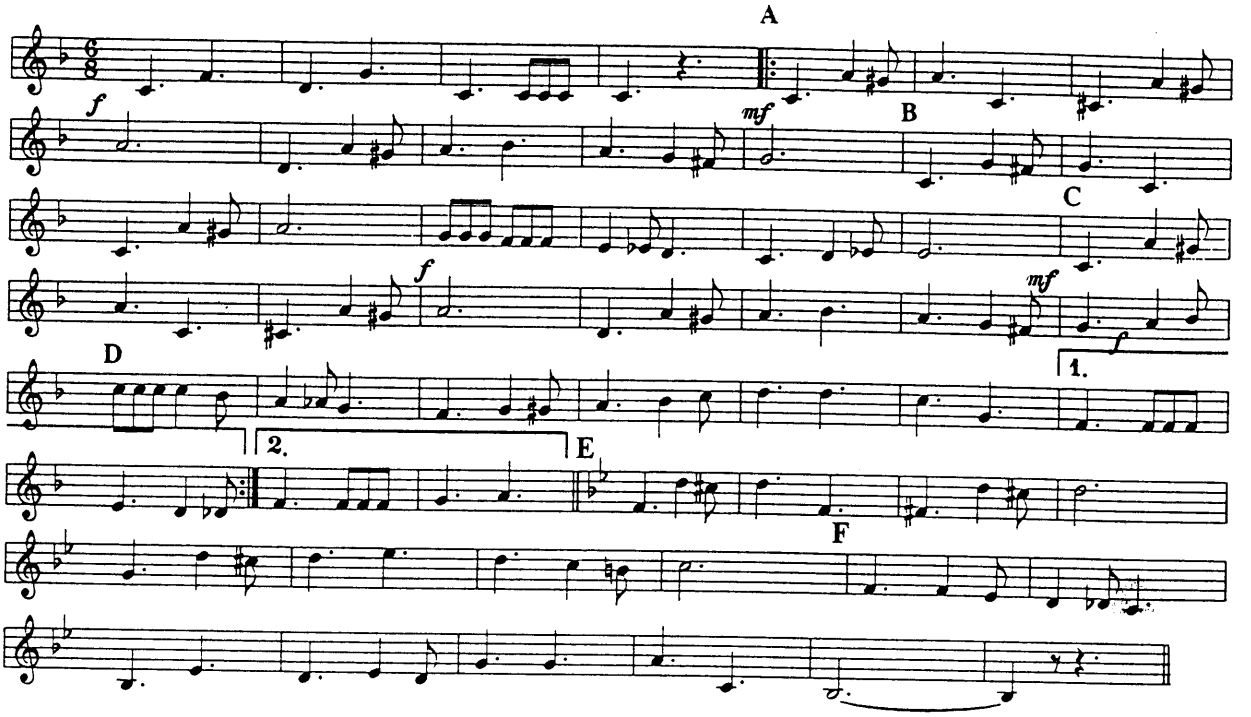
Hey Look Me Over



Baritone Treble Clef
Bass Clarinet
Part A

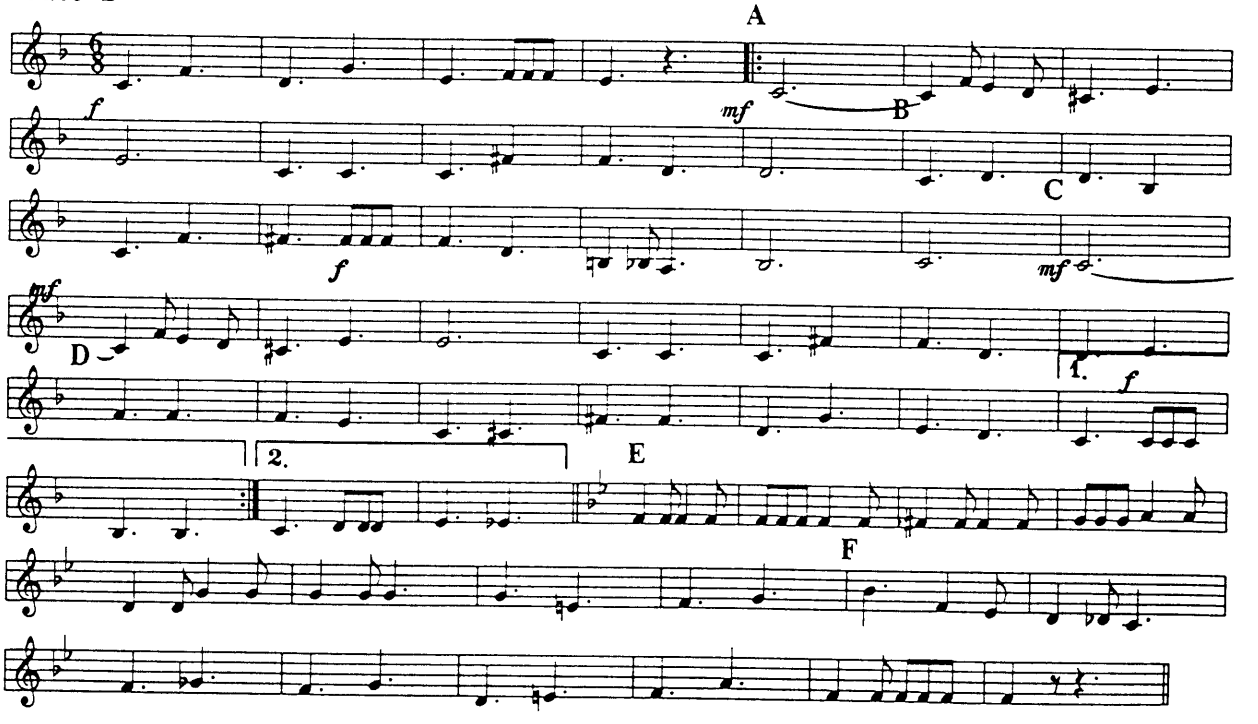
Hey Look Me Over

1



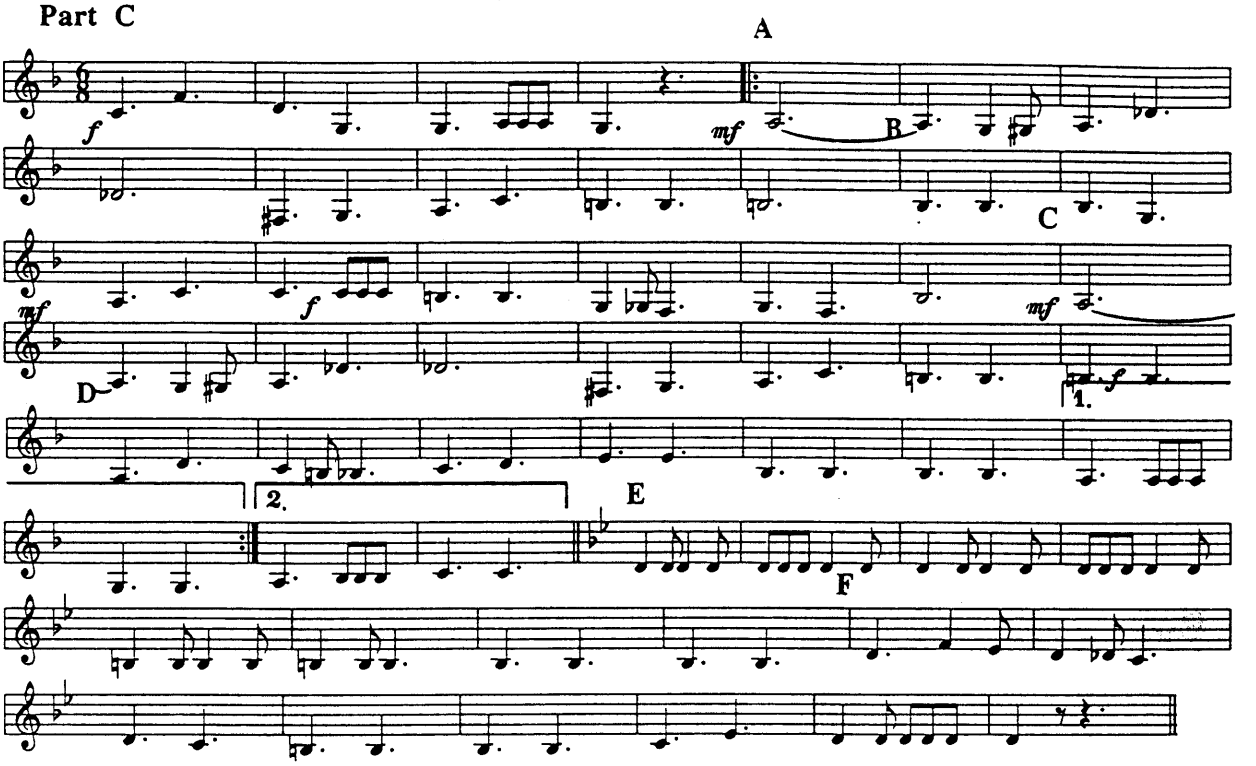
Baritone Treble Clef
Bass Clarinet
Part B

Hey Look Me Over



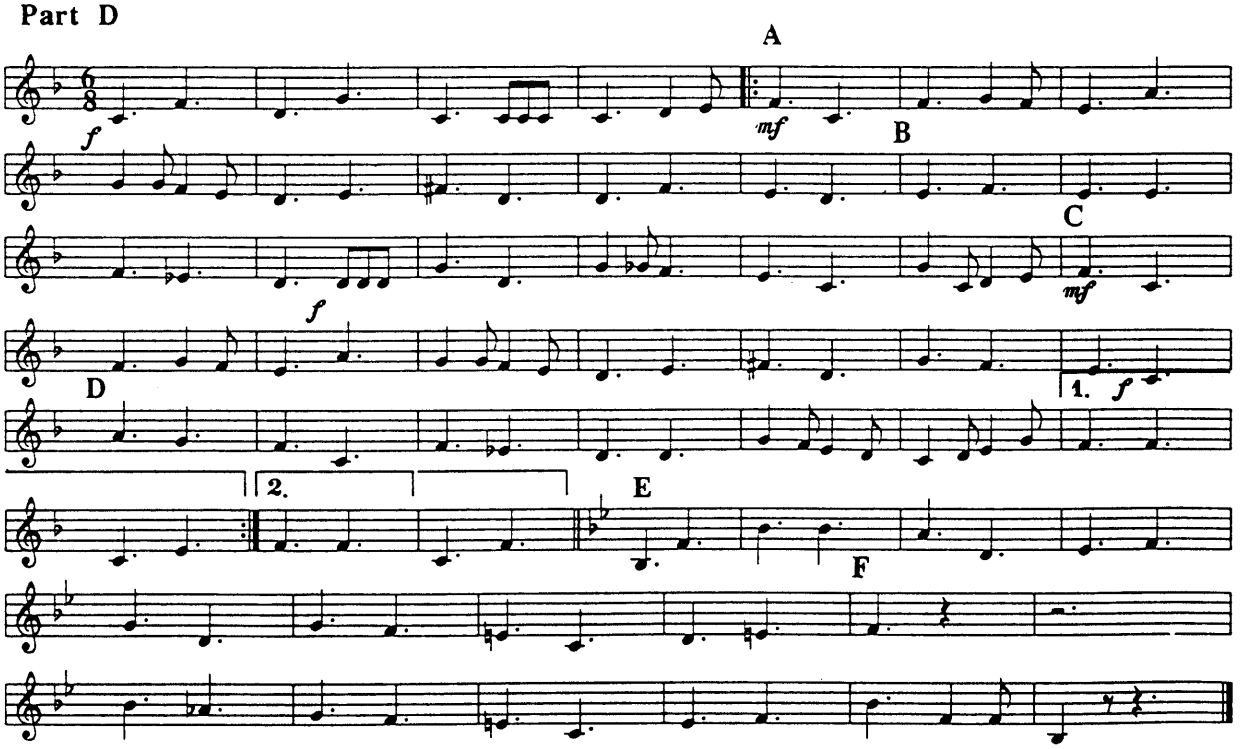
Baritone Treble Clef
Bass Clarinet
Part C

Hey Look Me Over



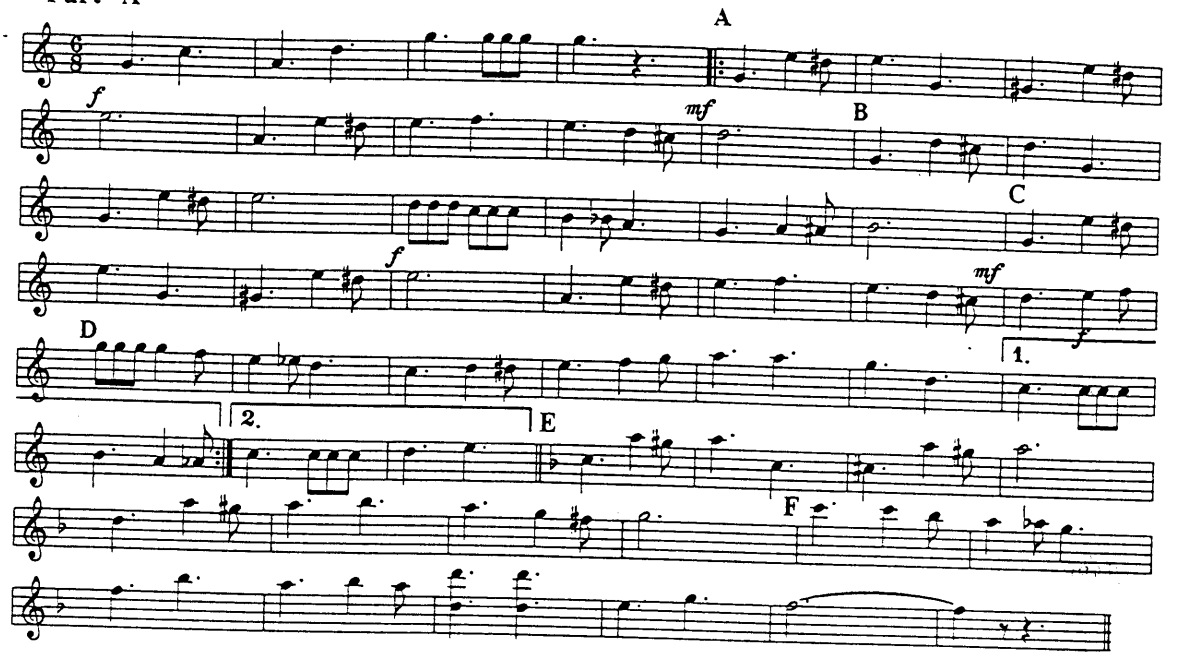
Baritone Treble Clef
Bass Clarinet
Part D

Hey Look Me Over



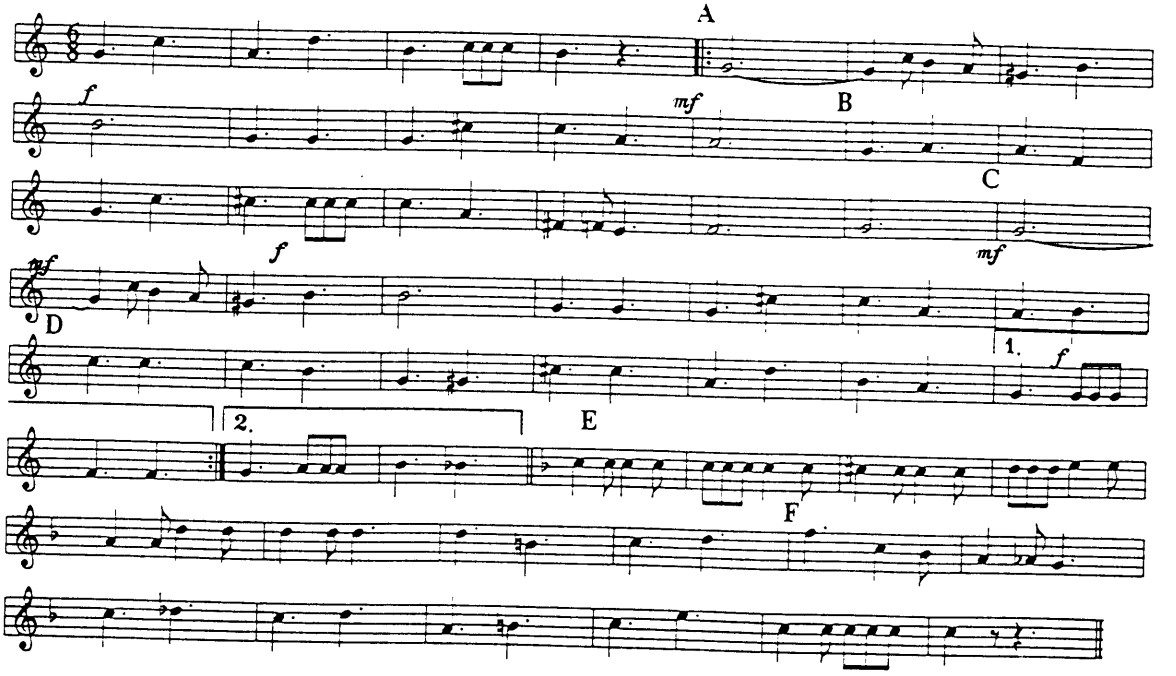
Alto Saxophone
Baritone Saxophone
Part A

Hey Look Me Over



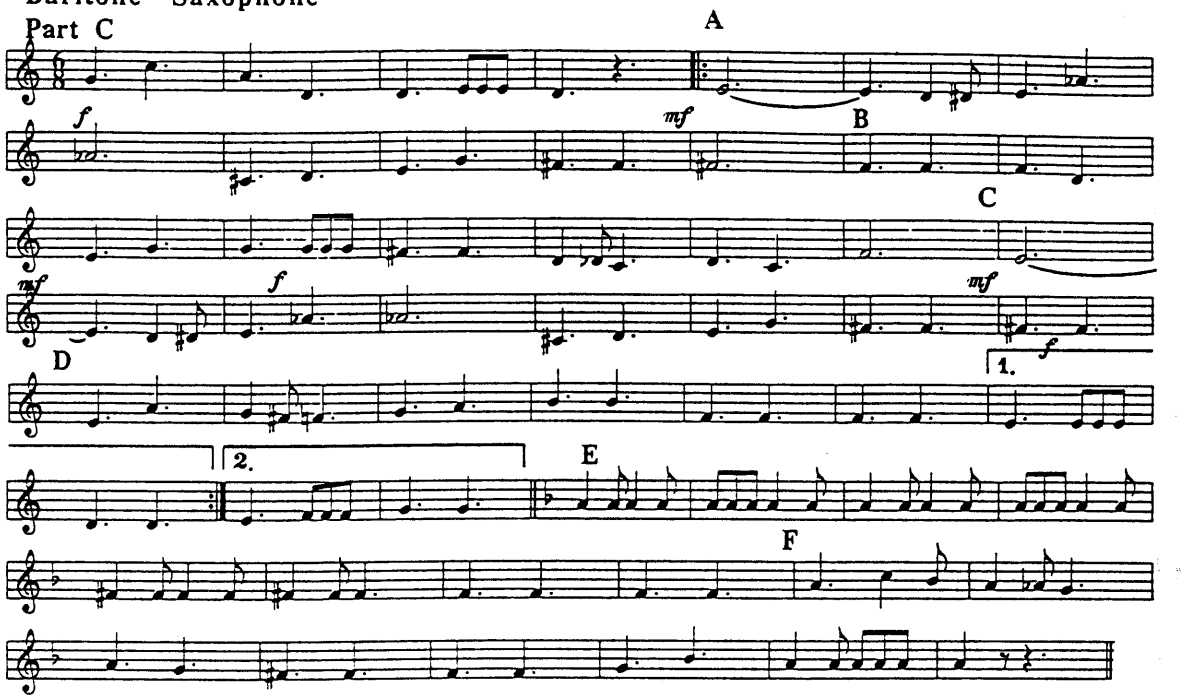
Alto Saxophone
Baritone Saxophone
Part B

Hey Look Me Over



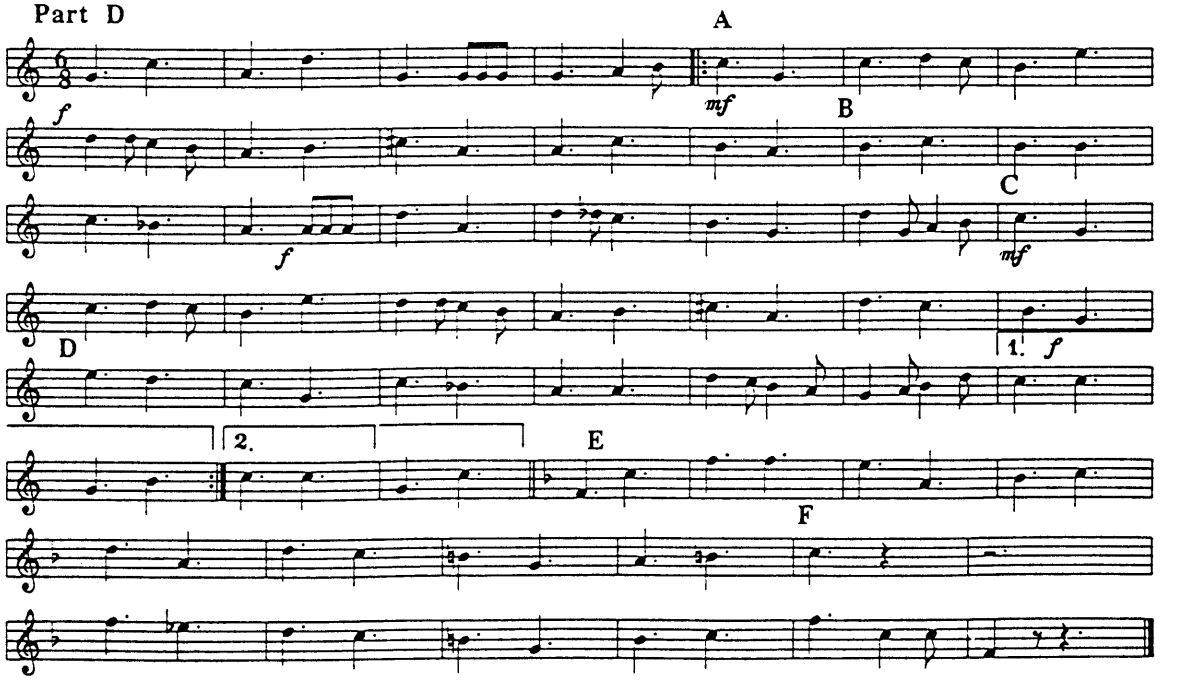
2 Alto Saxophone
Baritone Saxophone
Part C

Hey Look Me Over



Alto Saxophone
Baritone Saxophone
Part D

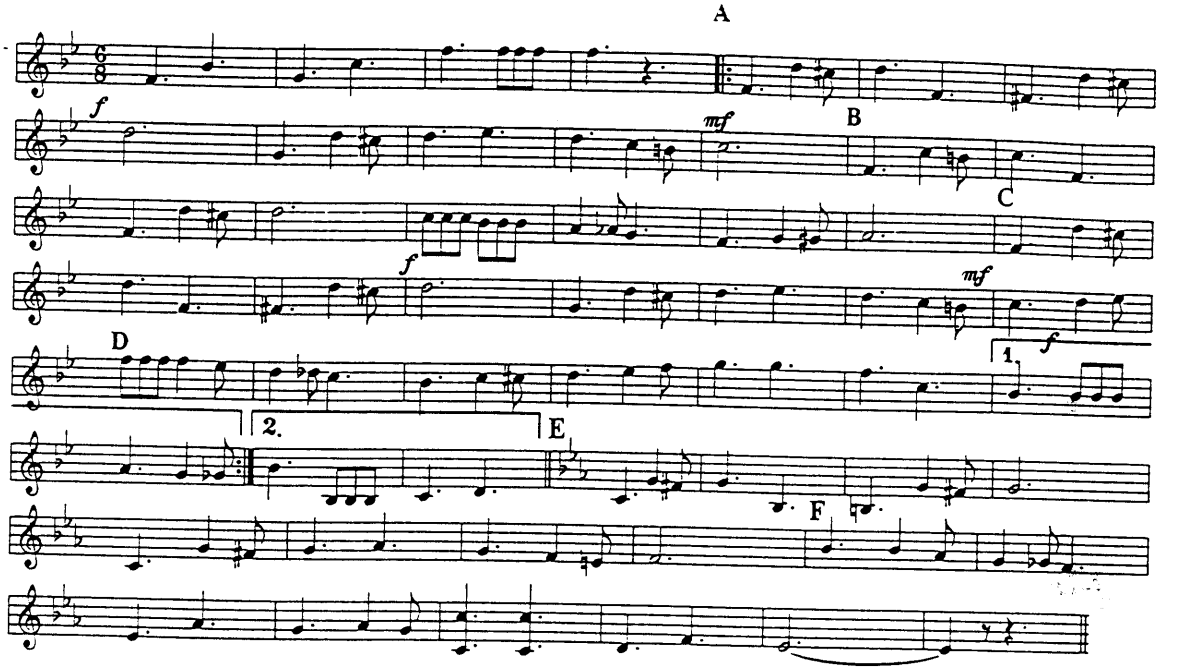
Hey Look Me Over



French Horn
Part A

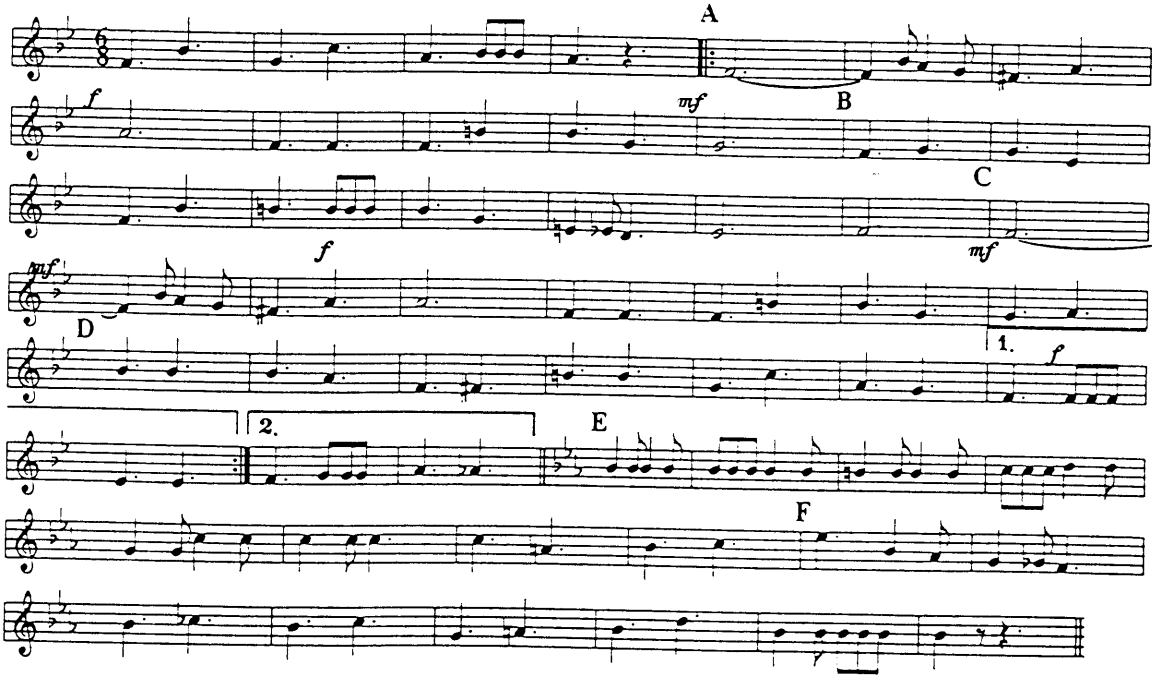
Hey Look Me Over

1



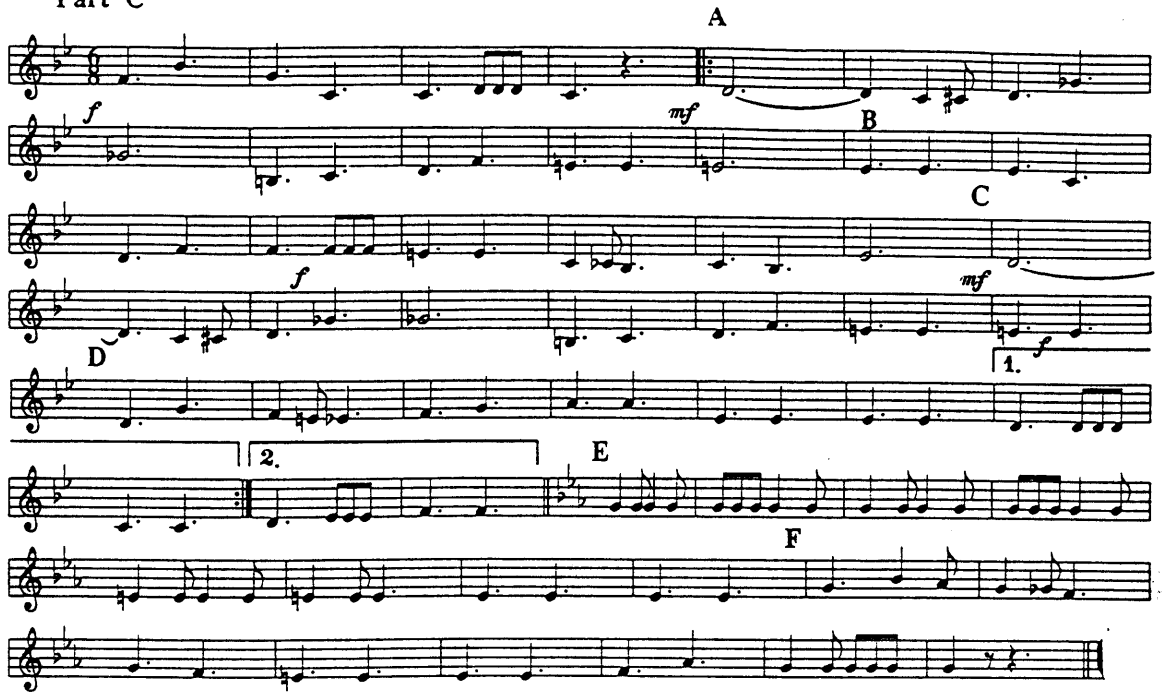
French Horn
Part B

Hey Look Me Over



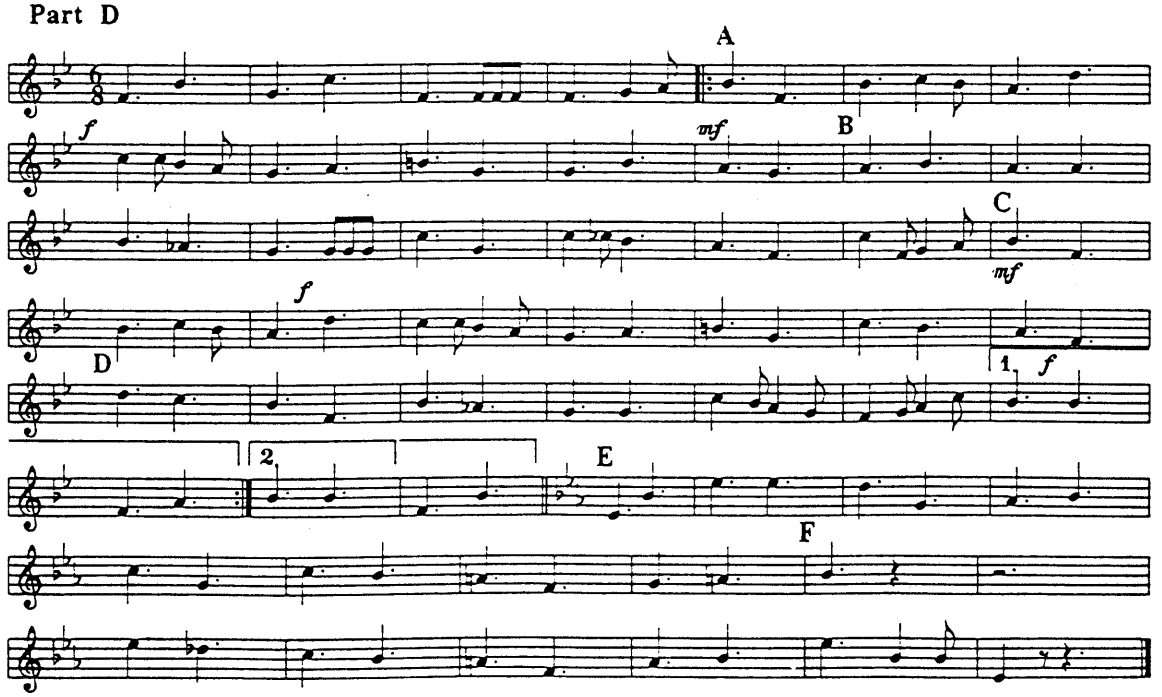
French Horn
Part C

Hey Look Me Over



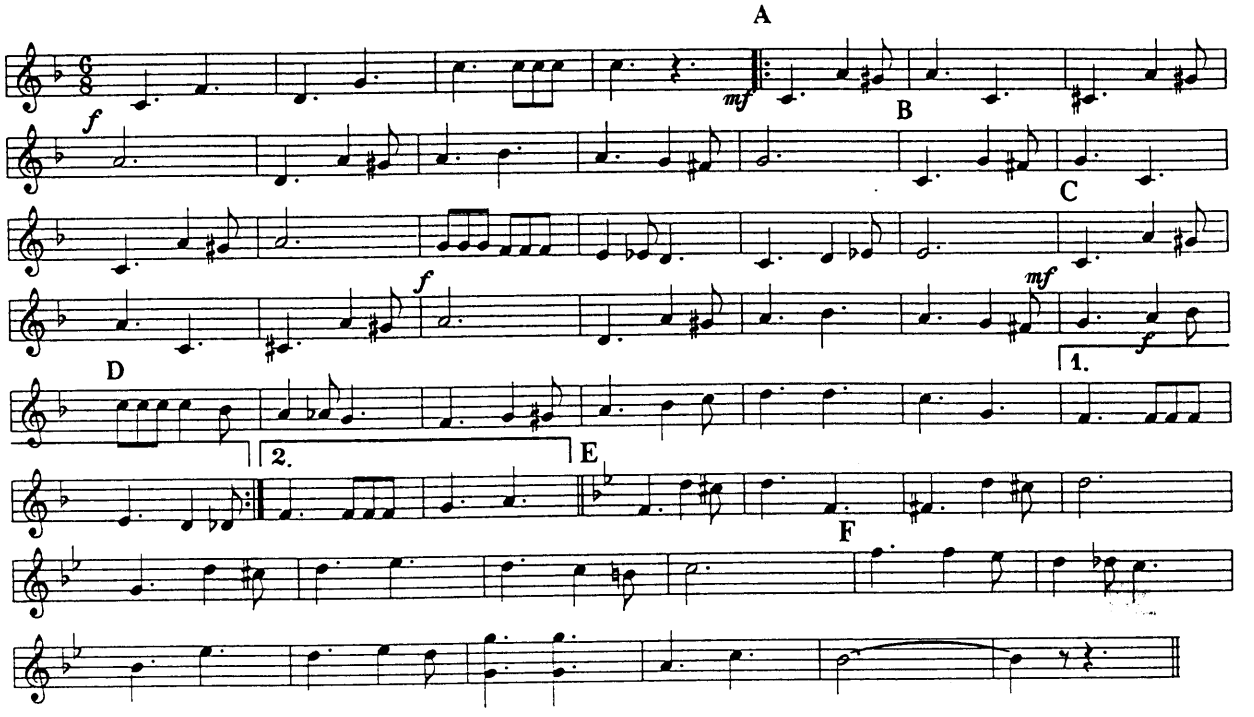
French Horn
Part D

Hey Look Me Over



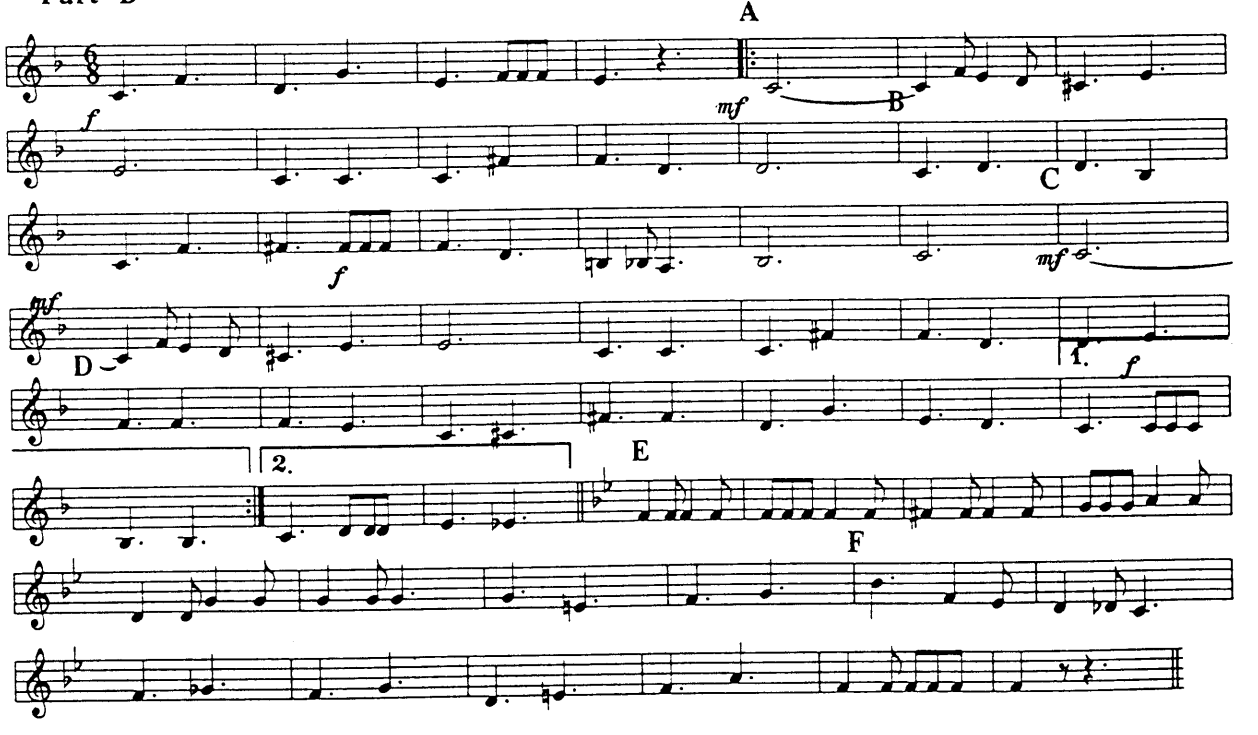
Trumpet
Clarinet (low)
Baritone T.C.
Part A

Hey Look Me Over



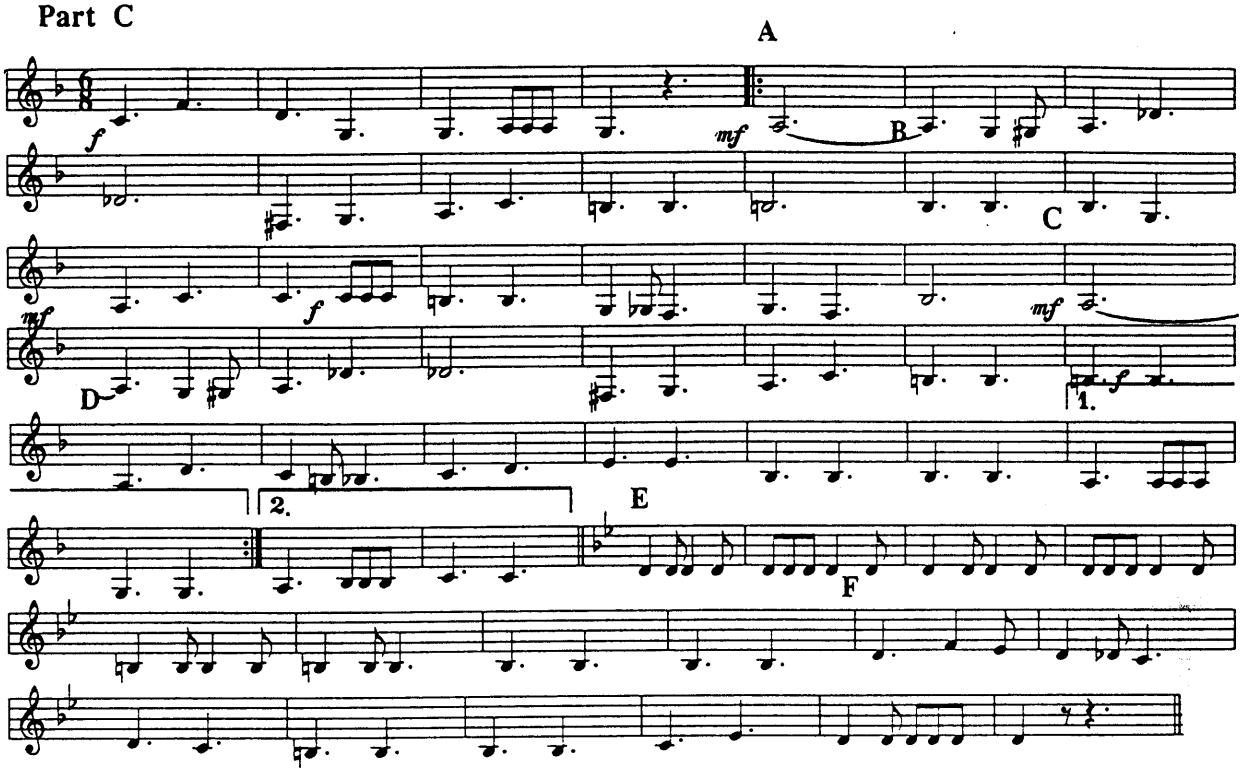
Trumpet
Part B

Hey Look Me Over



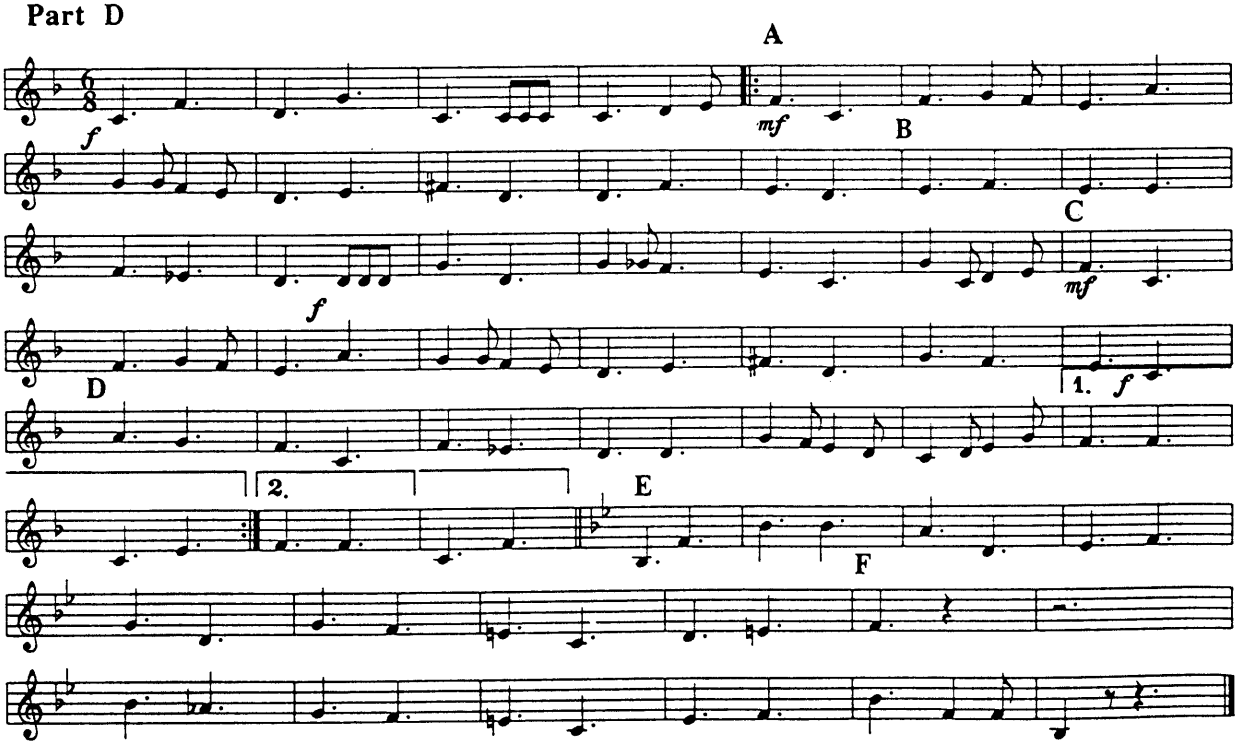
Trumpet
Clarinet (low)
Baritone T.C.
Part C

HEY LOOK ME OVER



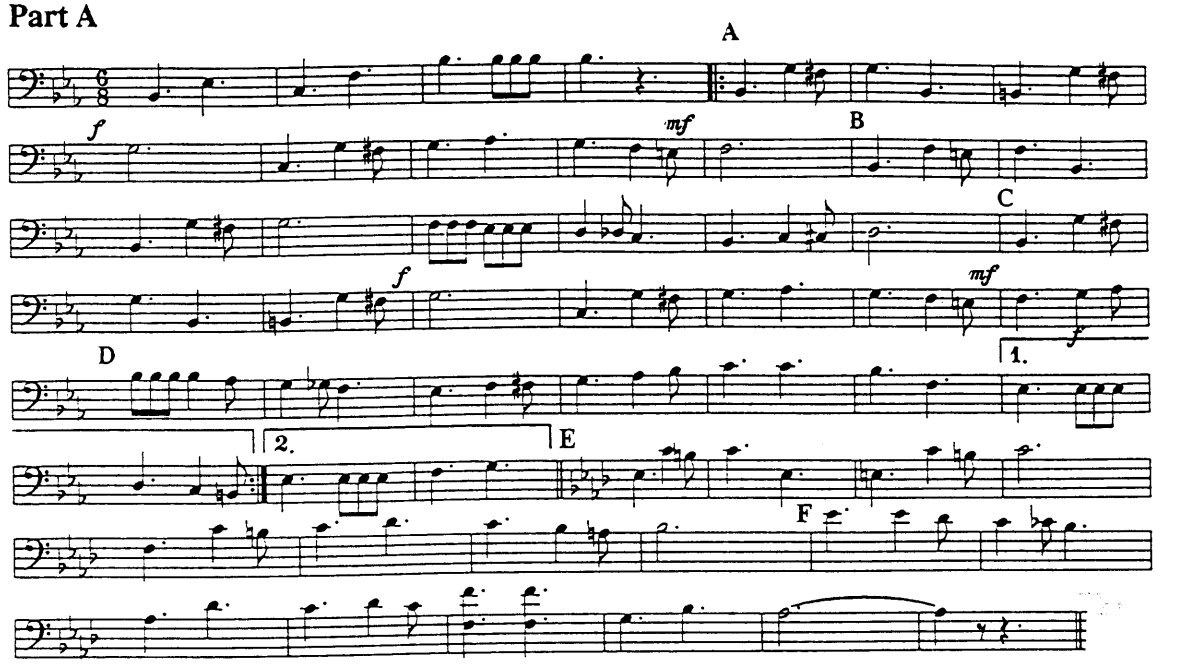
Trumpet
Part D

Hey Look Me Over



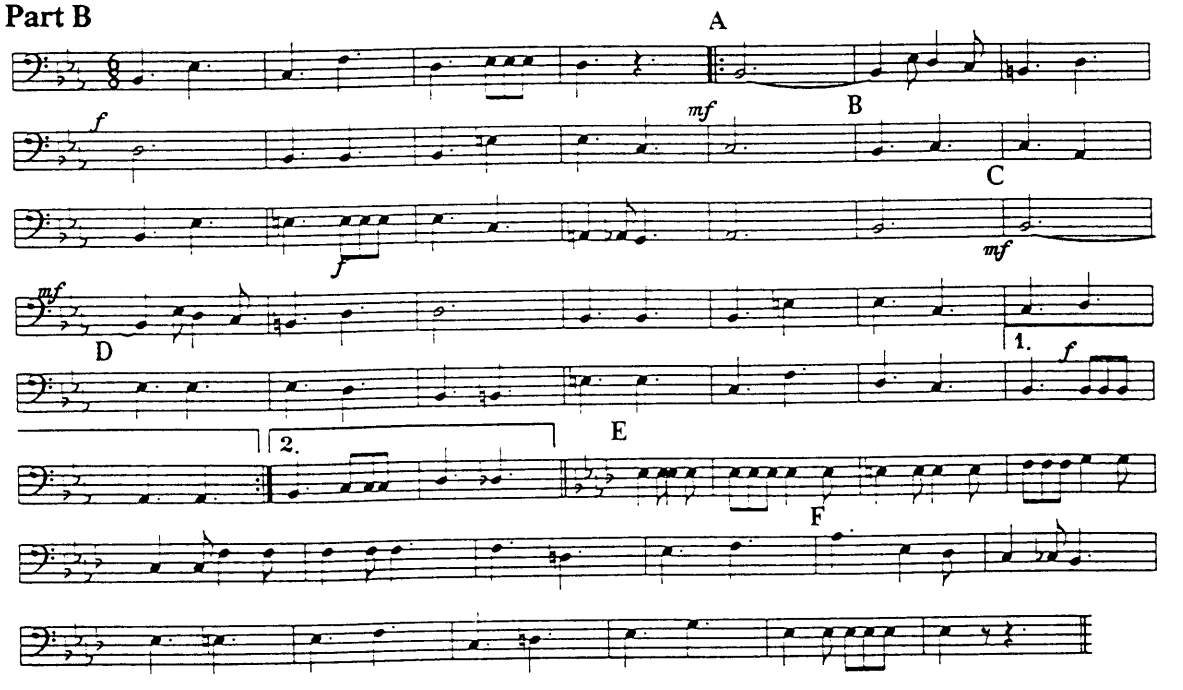
Trombone
Baritone B.C.
Bassoon
Part A

HEY LOOK ME OVER



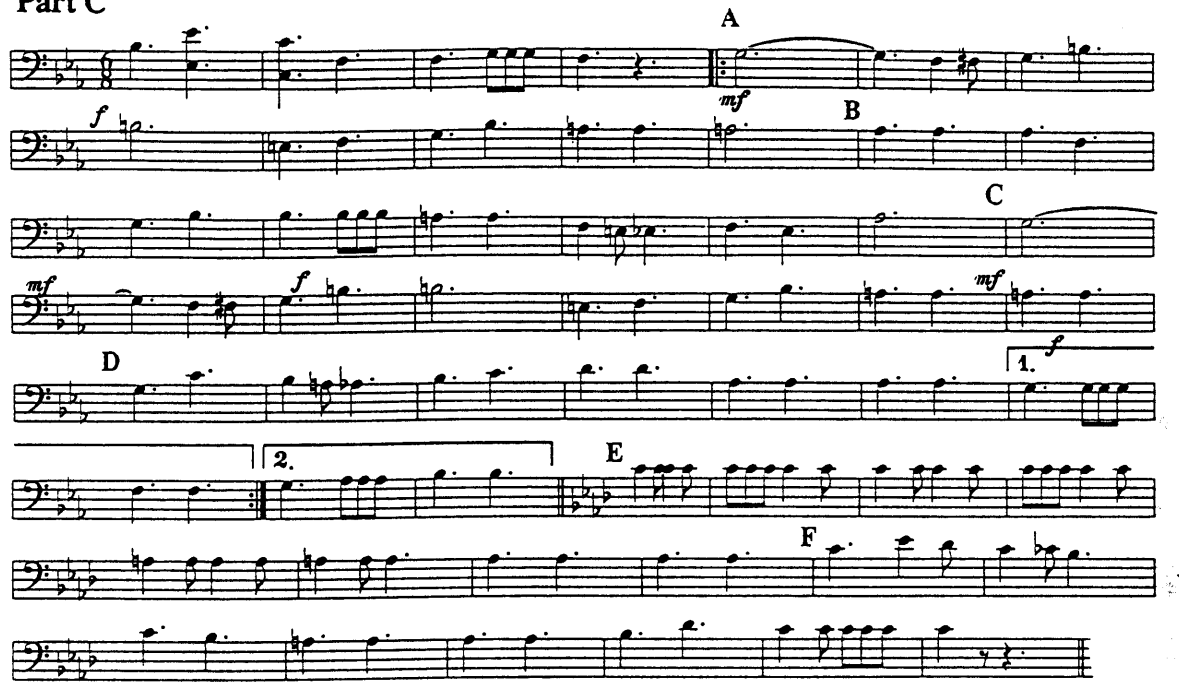
Trombone
Baritone B.C.
Bassoon
Part B

HEY LOOK ME OVER



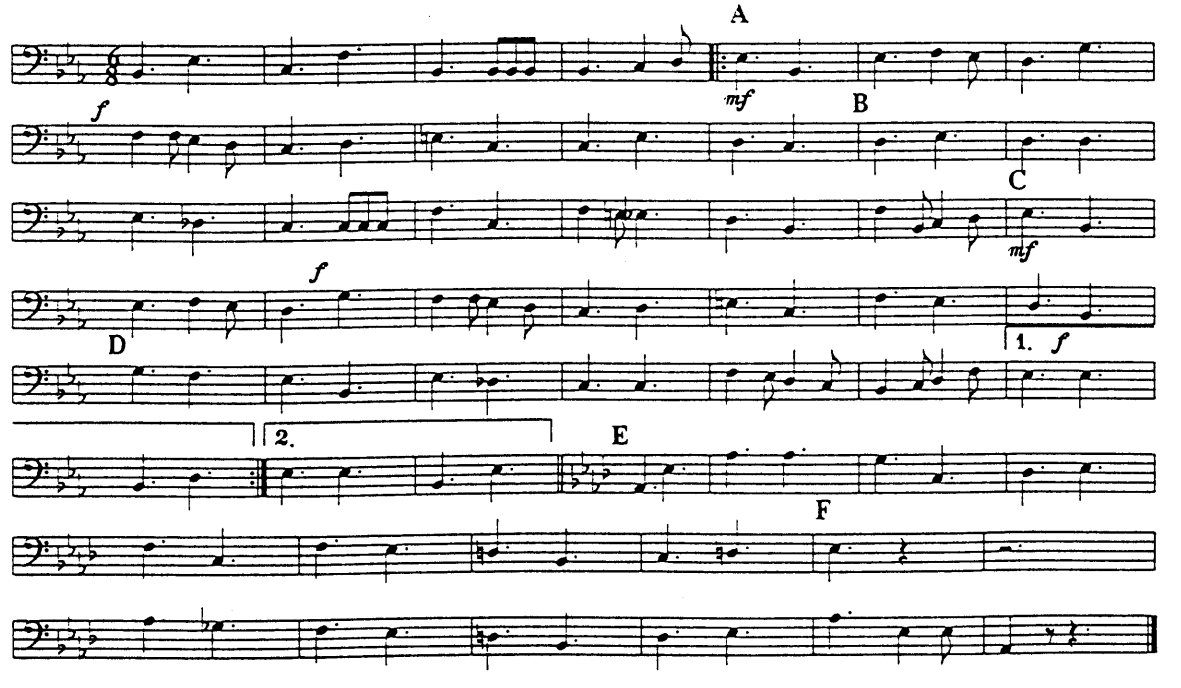
Trombone
Baritone B.C.
Bassoon
Part C

Hey Look Me Over



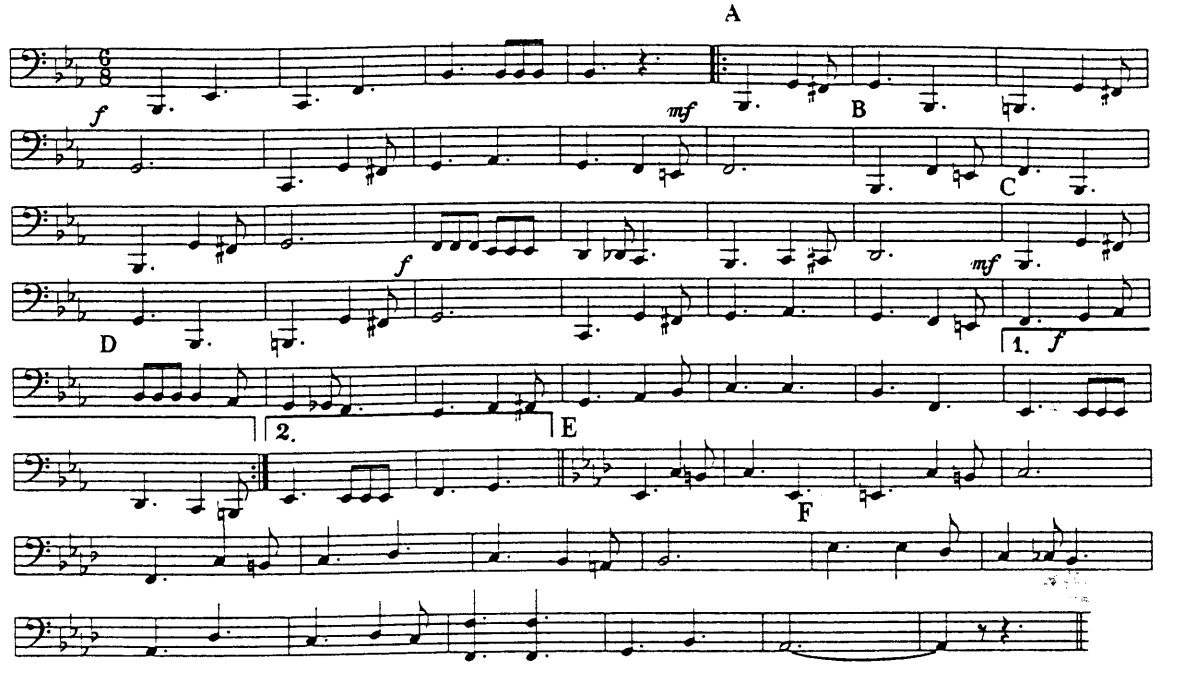
Trombone
Baritone B.C.
Bassoon

Hey Look Me Over



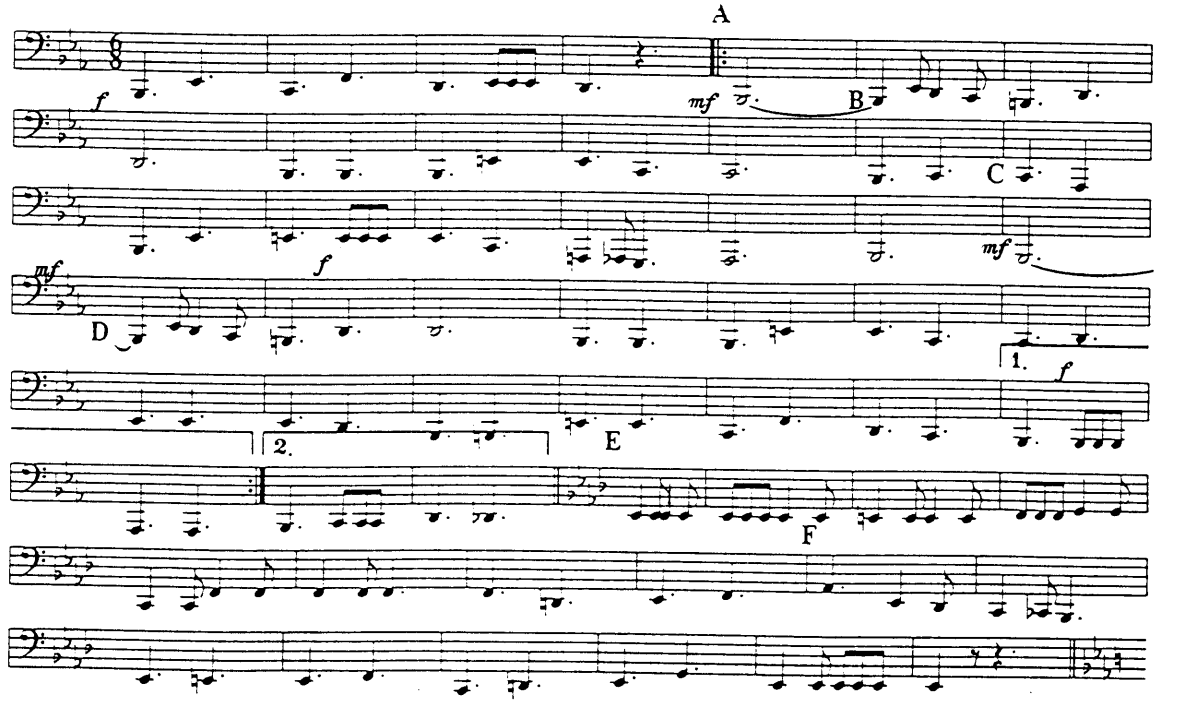
Tuba
Part A

Hey Look Me Over



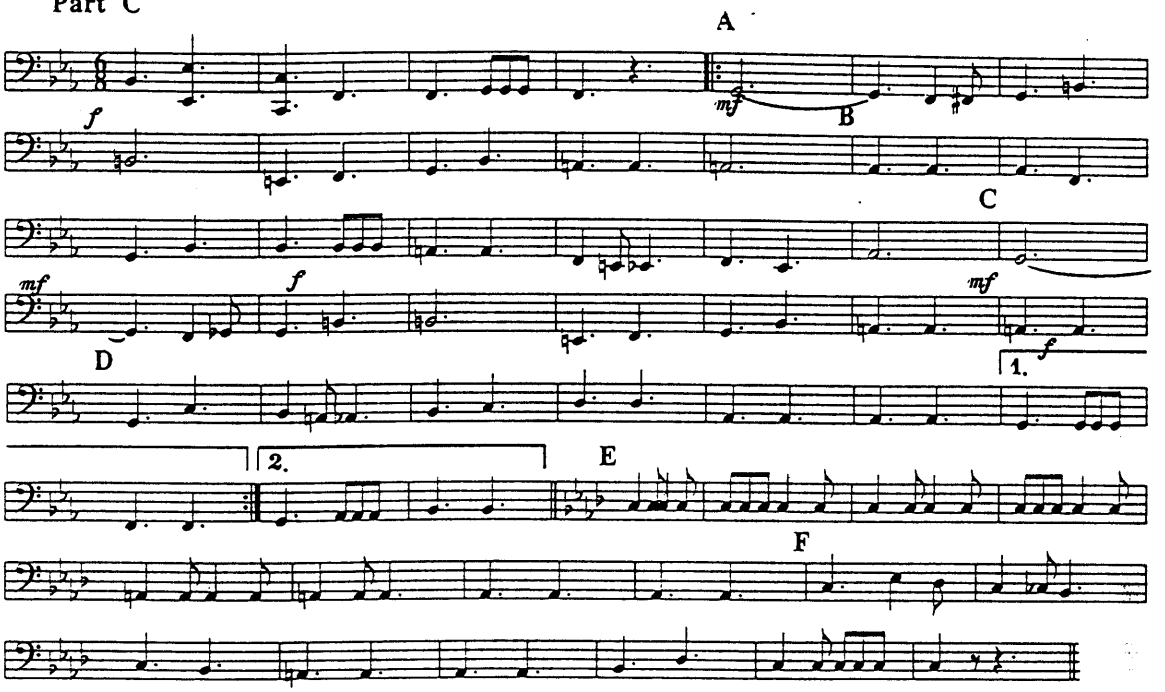
Tuba
Part B

Hey Look Me Over



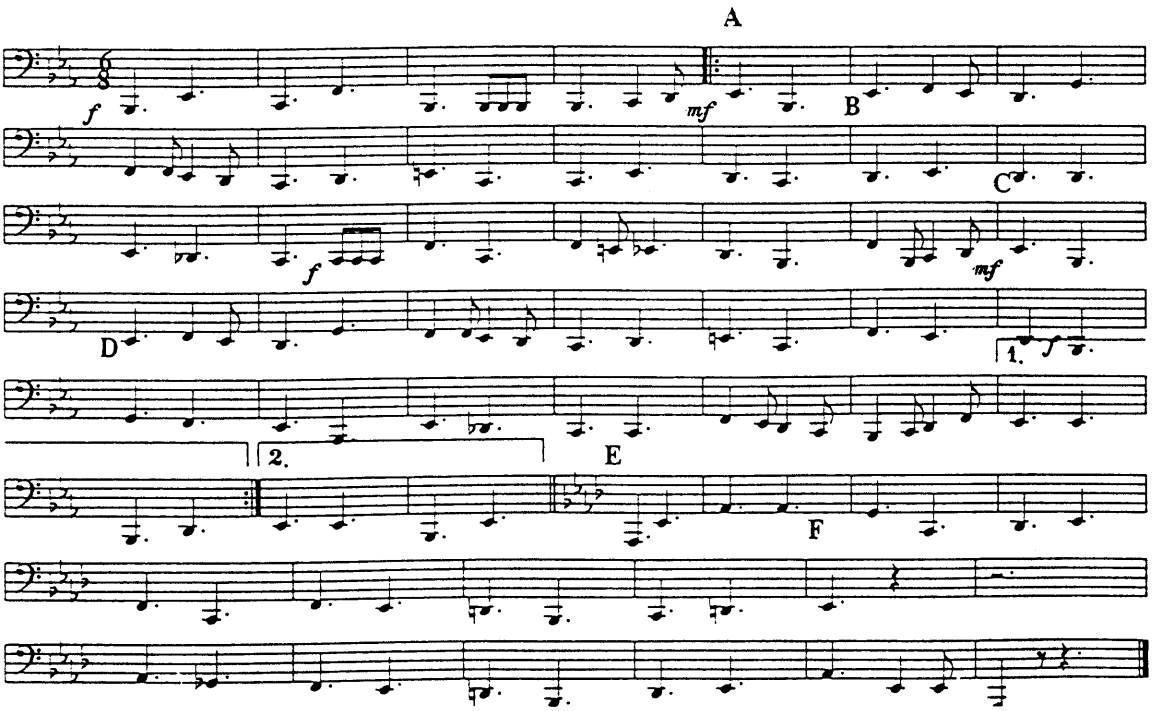
2 Tuba
Part C

Hey Look Me Over



Tuba
Part D

Hey Look Me Over

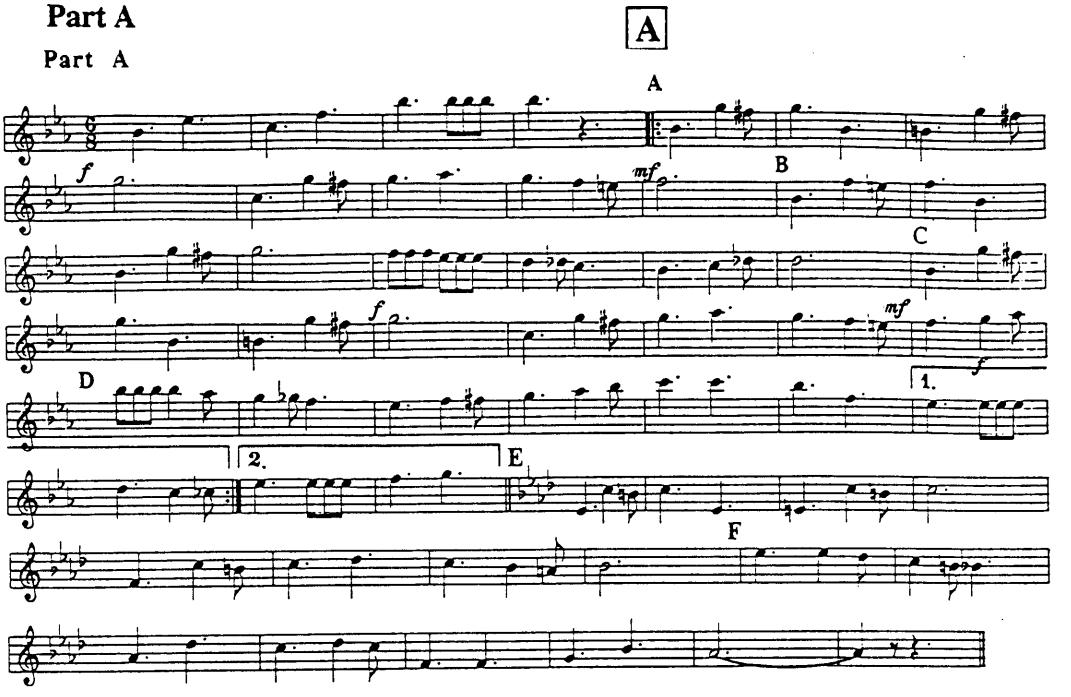


HEY LOOK ME OVER

Bells

Part A

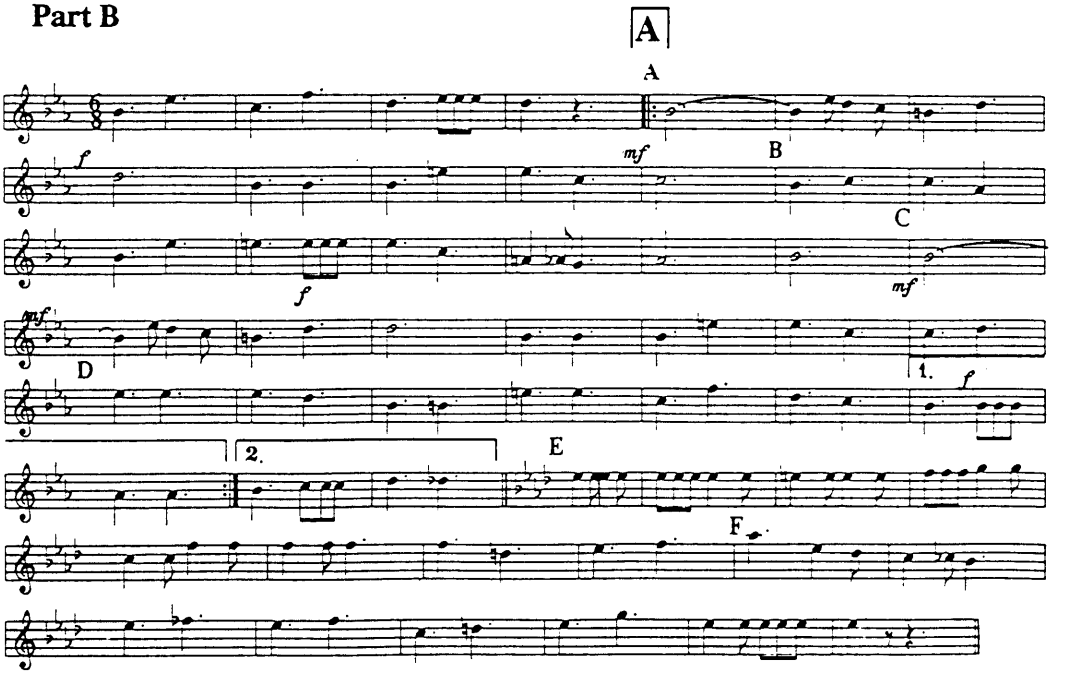
Part A



HEY LOOK ME OVER

Bells

Part B

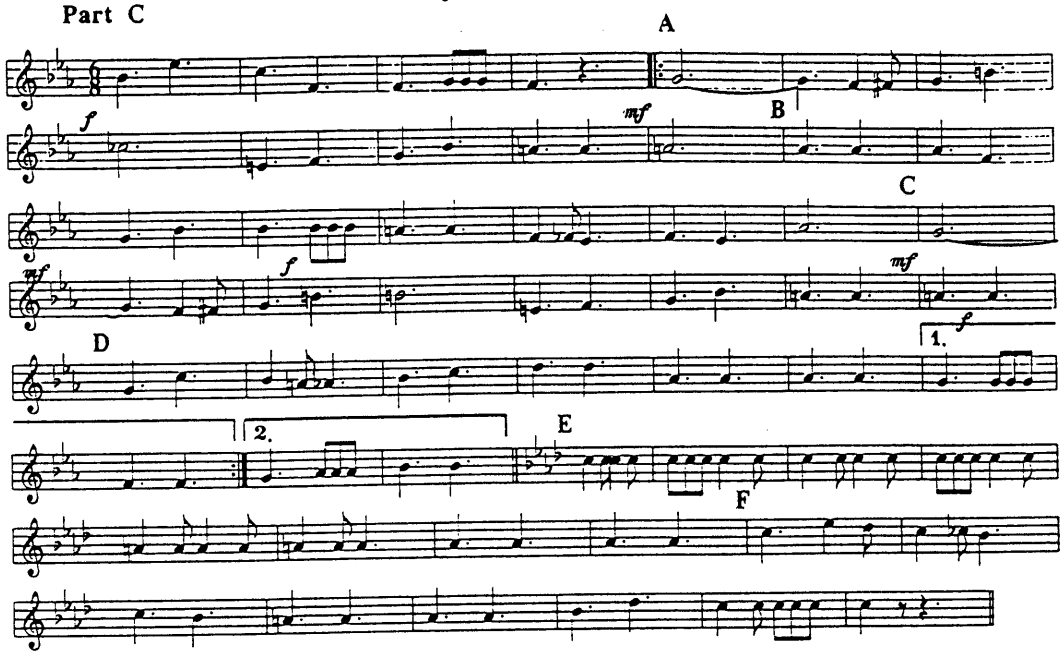


HEY LOOK ME OVER

Bells
Part C

Hey Look Me Over

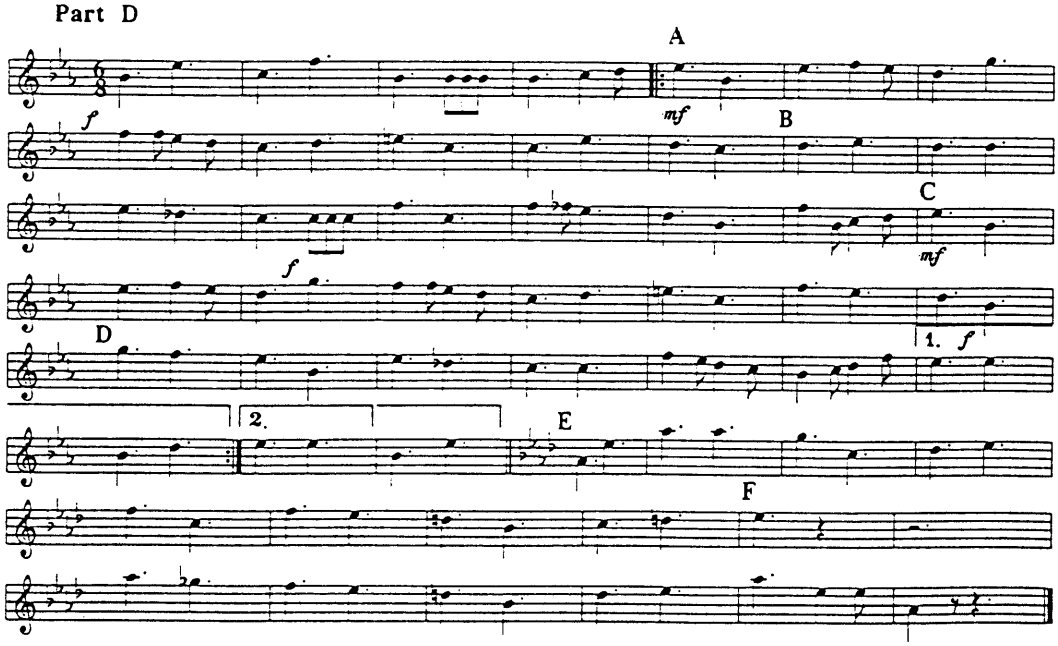
Part C



Bells

Hey Look Me Over

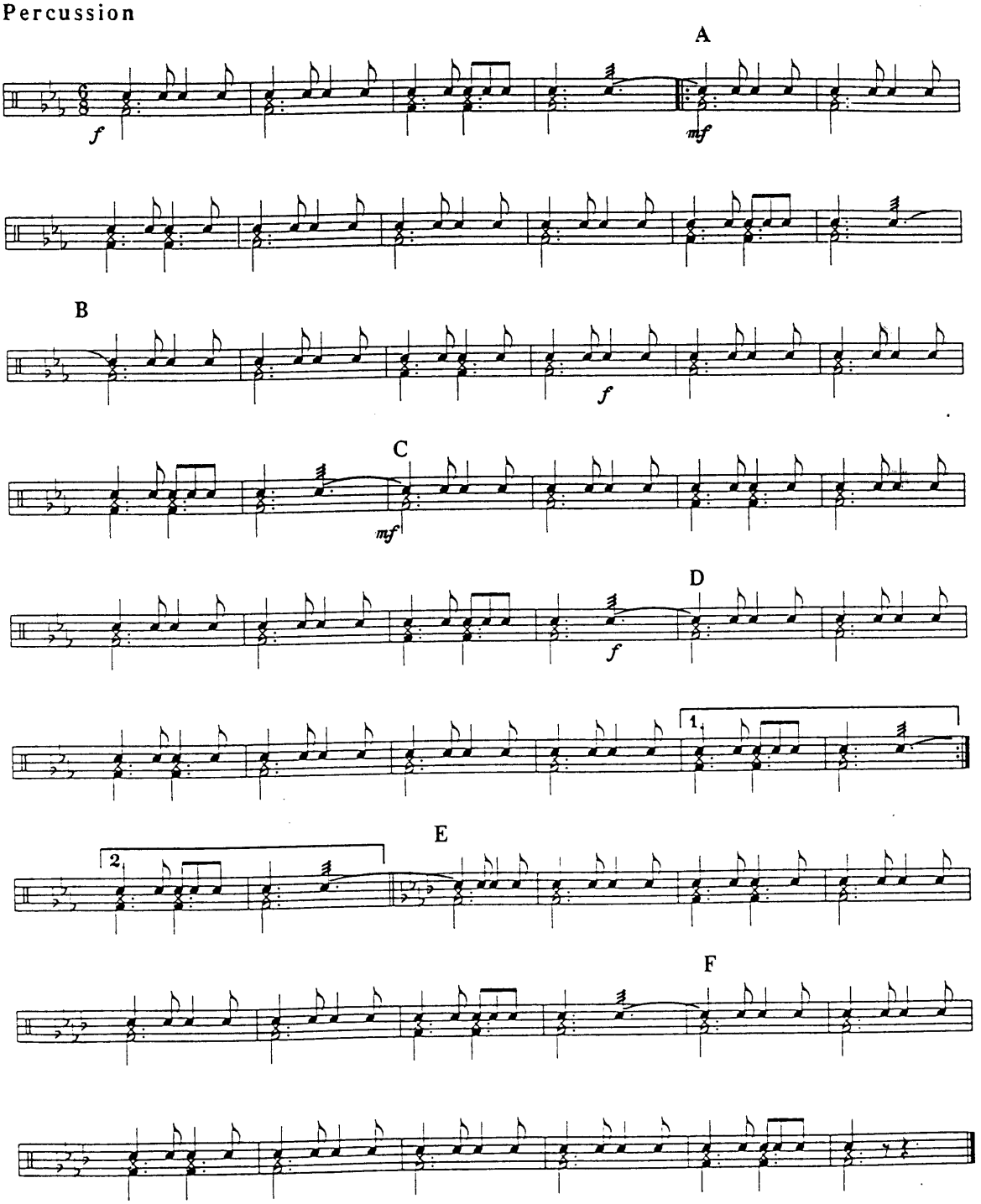
Part D



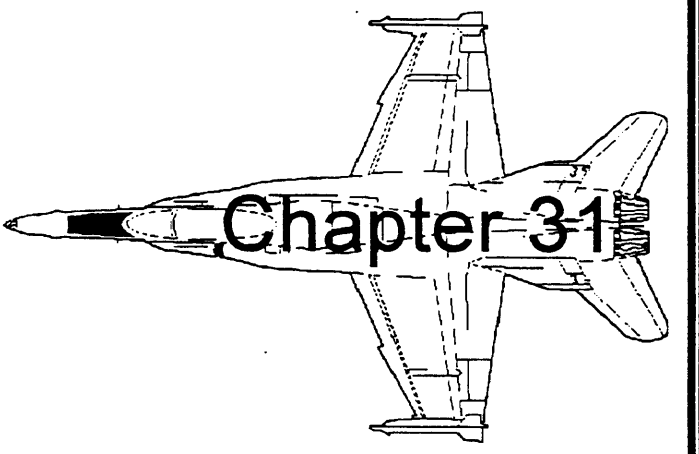
HEY LOOK ME OVER

Hey Look Me Over

Percussion



Chapter 31



High Flight

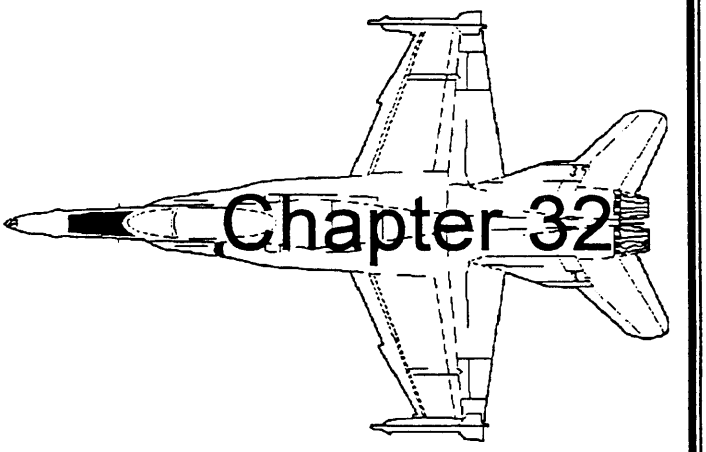
The original poem "High Flight" was written by Pilot Officer John Gillespie Jr.. The words came to him while flying at 30, 000 feet. The melody was written by Robert Fleming, January, 1951. Pilot Officer John Gillespie served in the Royal Canadian Air Force from September 1940 until December 11, 1941 when he was killed in active service. This chapter does not include the music, just the poem "High Flight".

HIGH FLIGHT

Oh, I have slipped the surly bonds of earth
and danced the skies on laughter-silvered wing;
Sunward I've climbed, and joined the tumbling mirth
Of sun-split clouds - and done a hundred things
You have not dreamed of - wheeled and
soared and swung
High in the sunlit silence. Hov'ring there
I've chased the shouting wind along, and flung
My eager craft through footless halls of air.
Up, up the long delirious, burning blue
I've topped the windswept heights with
easy grace
Where never lark, or even eagle flew.
And, while with silent, lifting mind I've trod
The high untrespassed sanctity of space,
Put out my hand, and touched the face
of God.

Pilot Officer J.G. Magee, Jr. RCAF

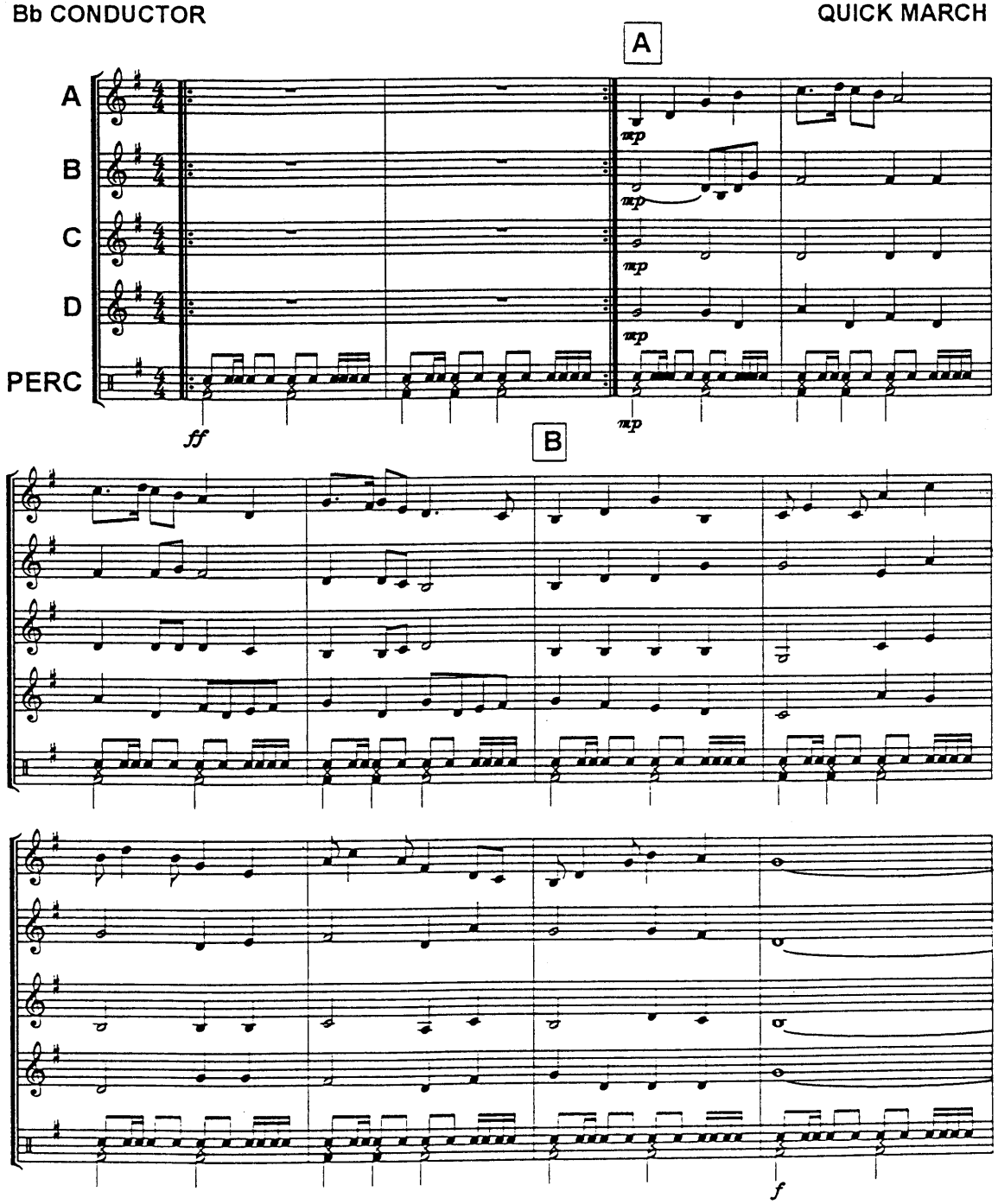
Hogan's Heroes

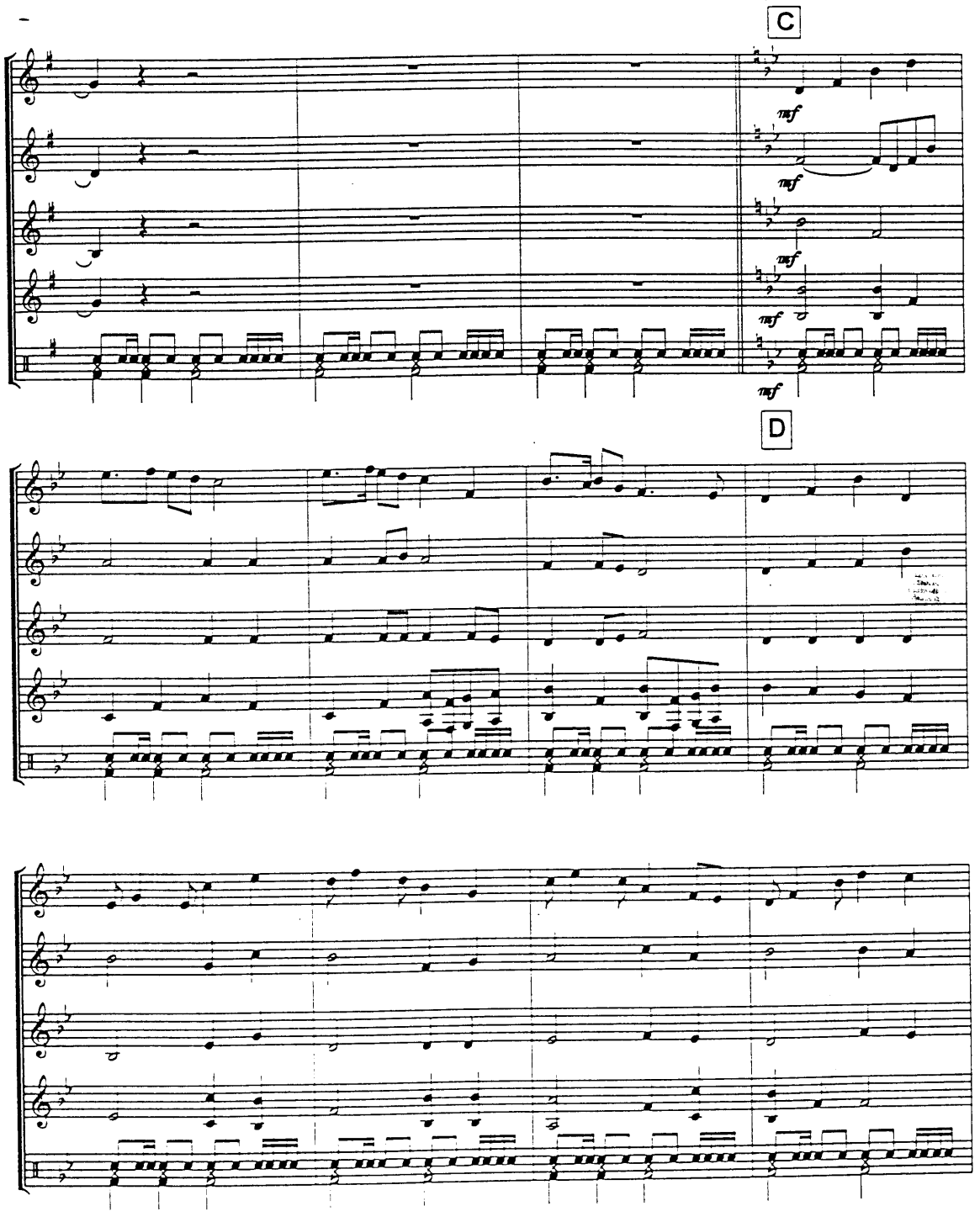


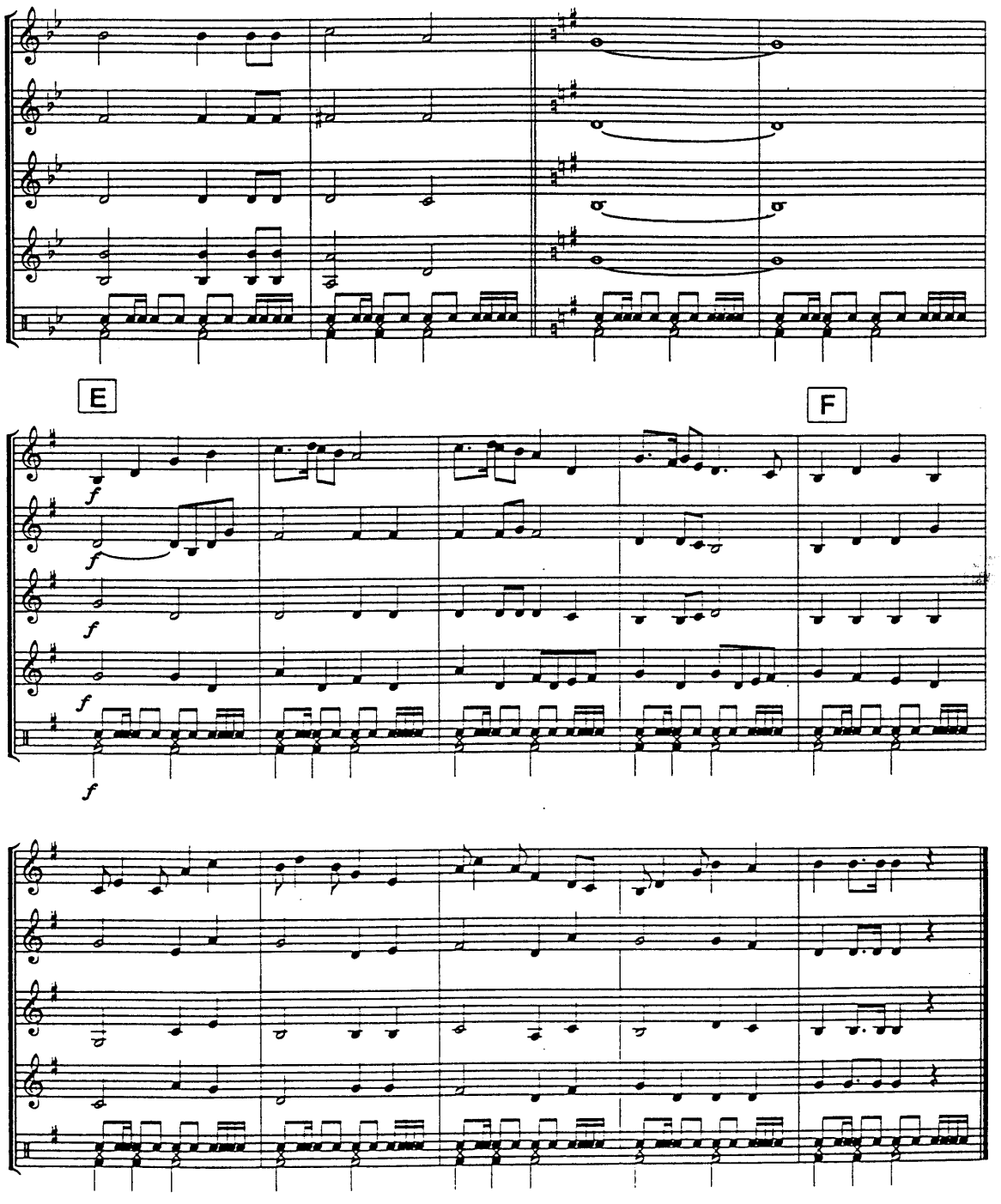
Hogan's Heroes was a television series first released in the 1960's depicting the imprisonment of several allied personnel during World War II. In this comedy series, "Hogan" was the ring leader of a group of prisoners who had built an escape tunnel through which they came and went as they pleased. The ironic part of the series was the fact that "Hogan's Heroes" did not actually escape from the prison camp as they always returned after "taking care of business". Their business sometimes included reconnaissance missions, sending information over a radio to the allies and picking up necessary supplies for the prisoners. "Hogan's Heroes March" was written by Jerry Fielding and copyrighted in 1966. This march is and excellent quick march that gives the percussionists several solo sections to play.

HOGAN'S HEROES

Bb CONDUCTOR QUICK MARCH

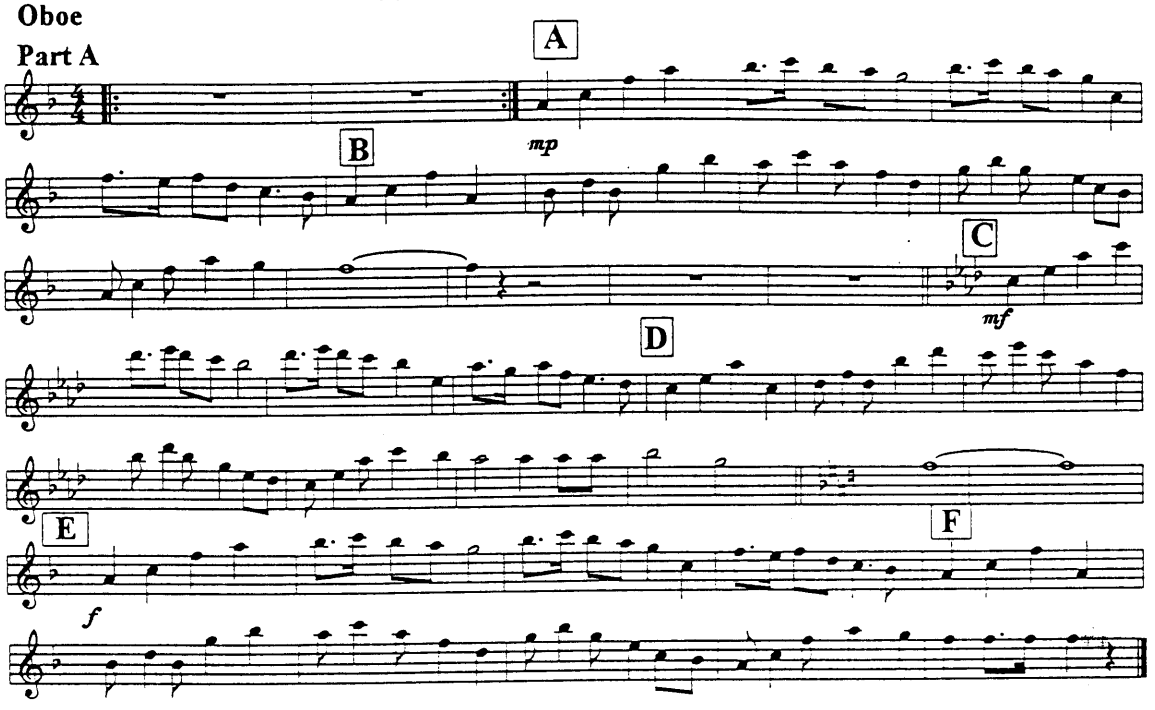



C
mf
mf
mf
mf
mf
D


E
F
f
f
f
f
f

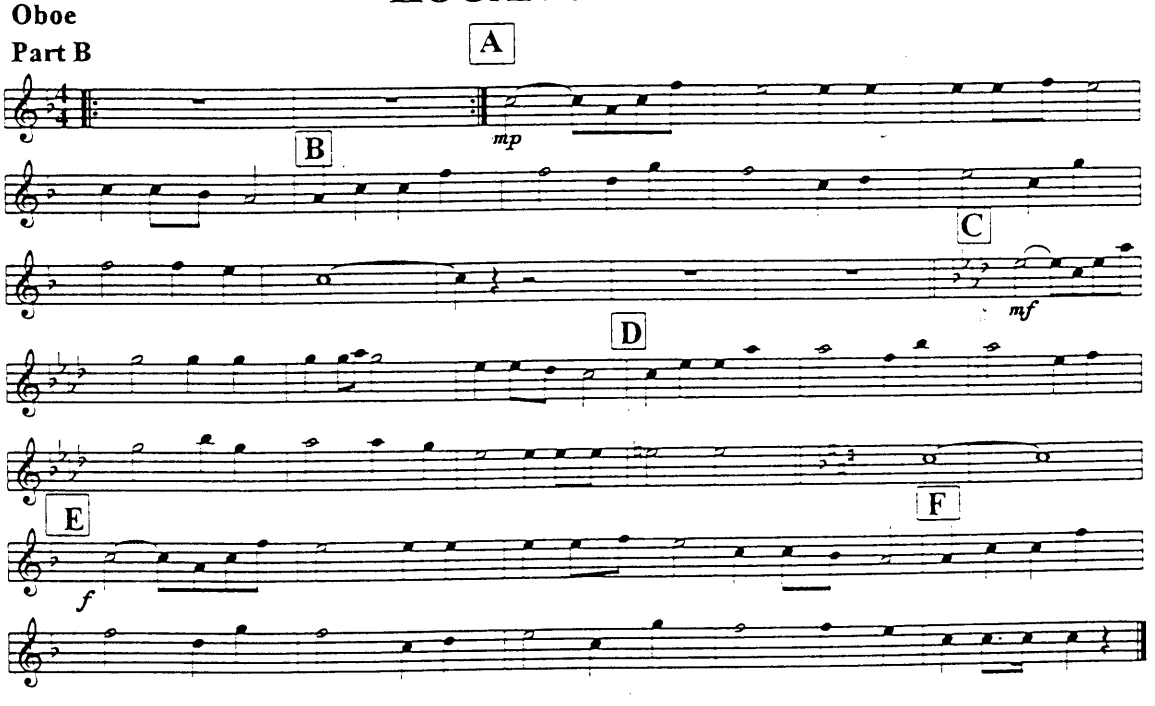
Flute
Oboe
Part A

HOGAN'S HEROES



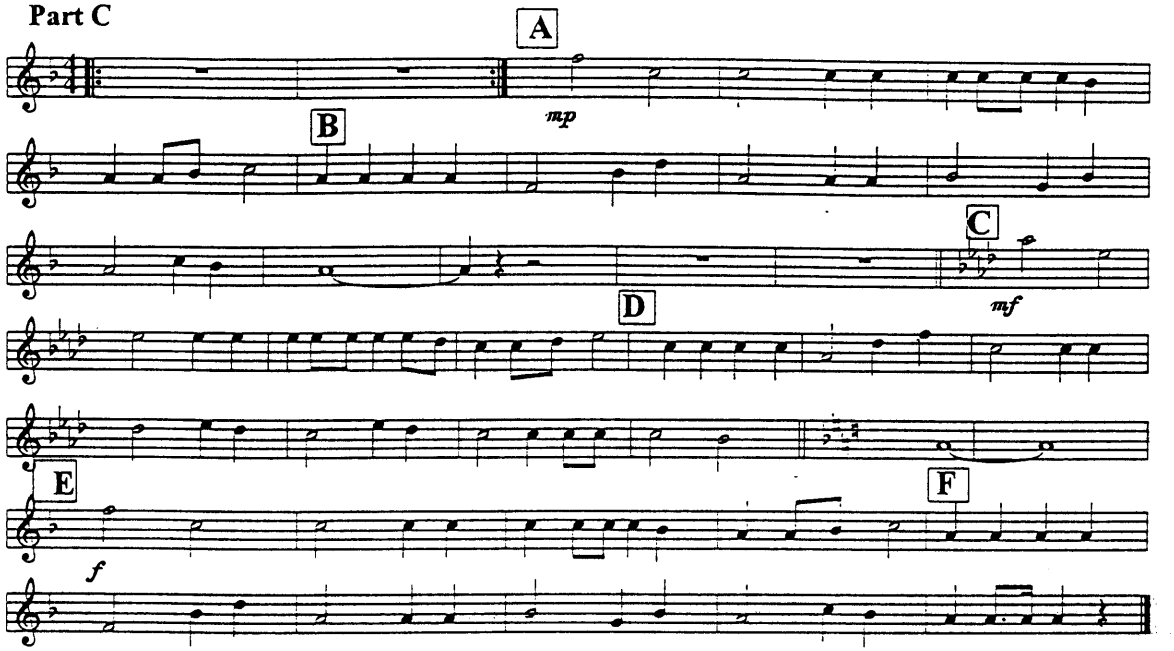
Flute
Oboe
Part B

HOGAN'S HEROES



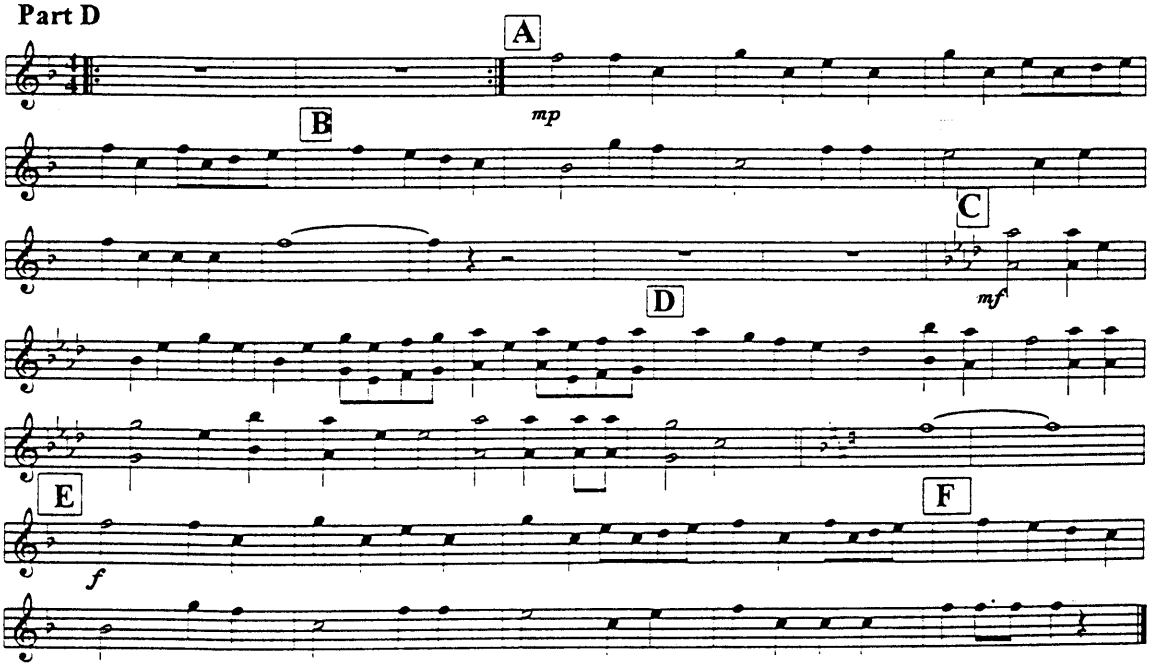
Flute
Oboe
Part C

HOGAN'S HEROES



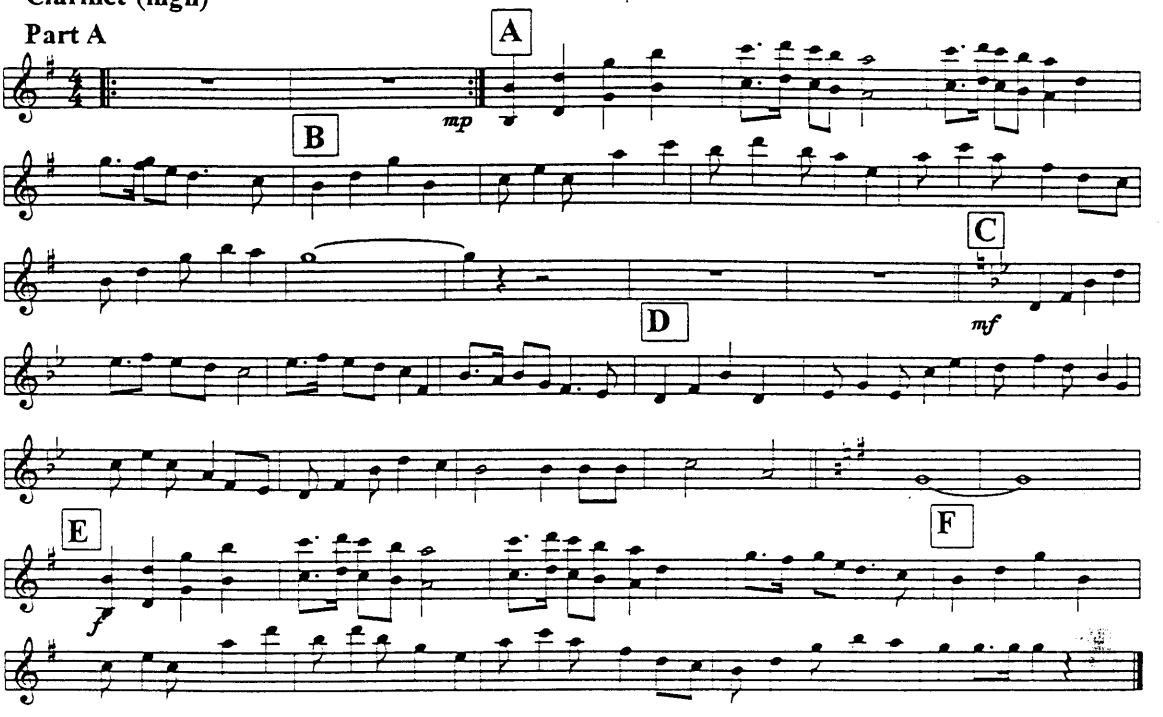
Flute
Oboe
Part D

HOGAN'S HEROES



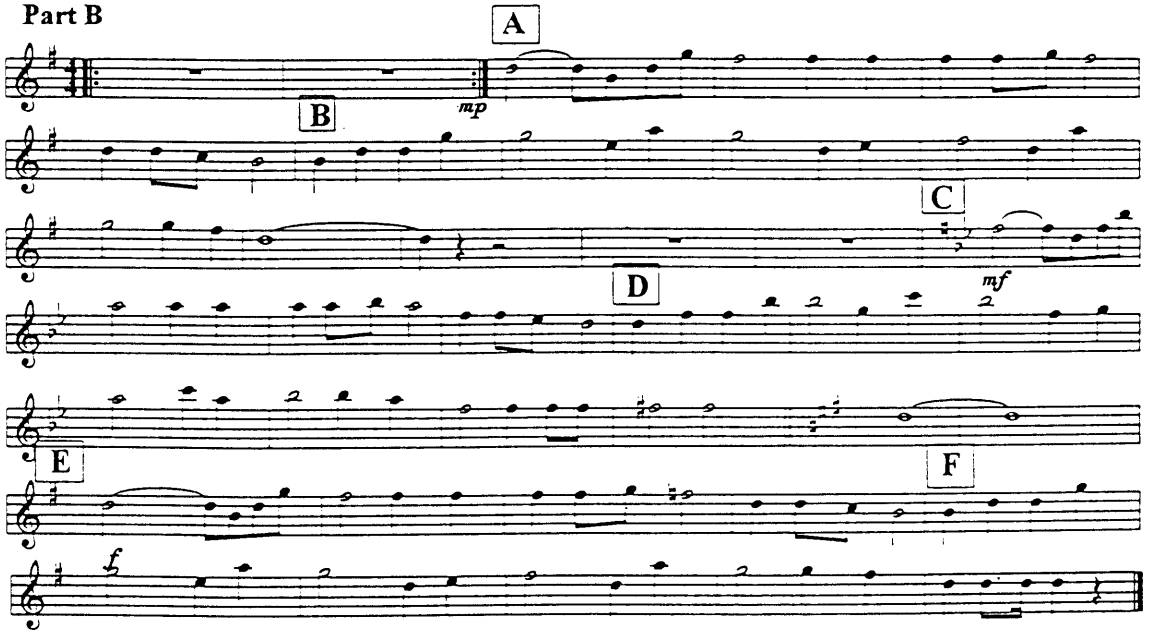
Tenor Saxophone
Clarinet (high)
Part A

HOGAN'S HEROES



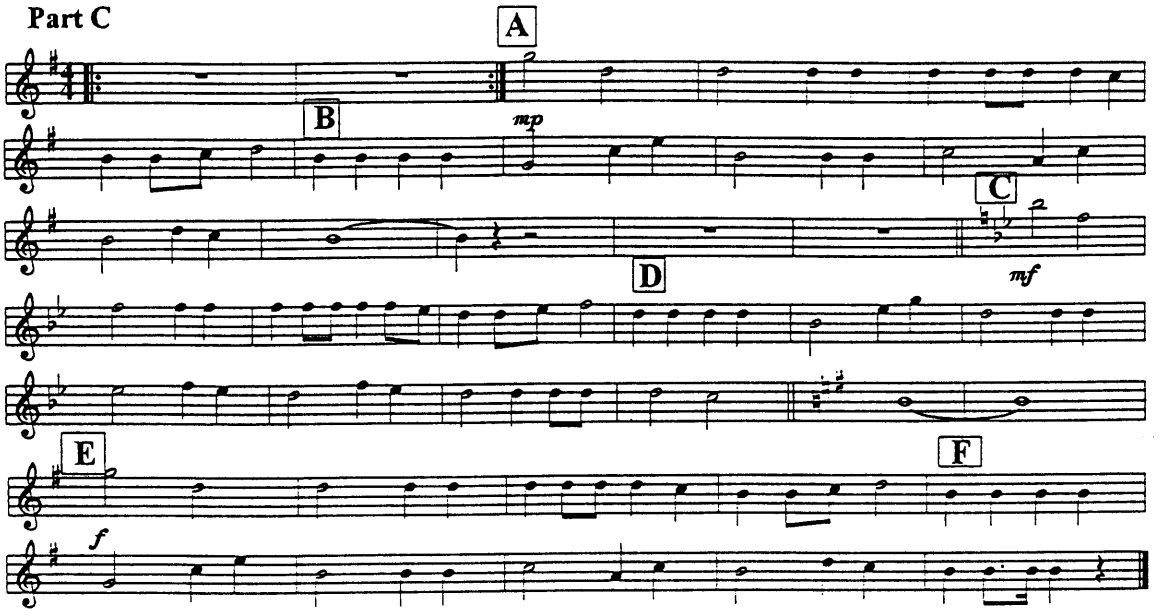
Tenor Saxophone
Clarinet (high)
Part B

HOGAN'S HEROES



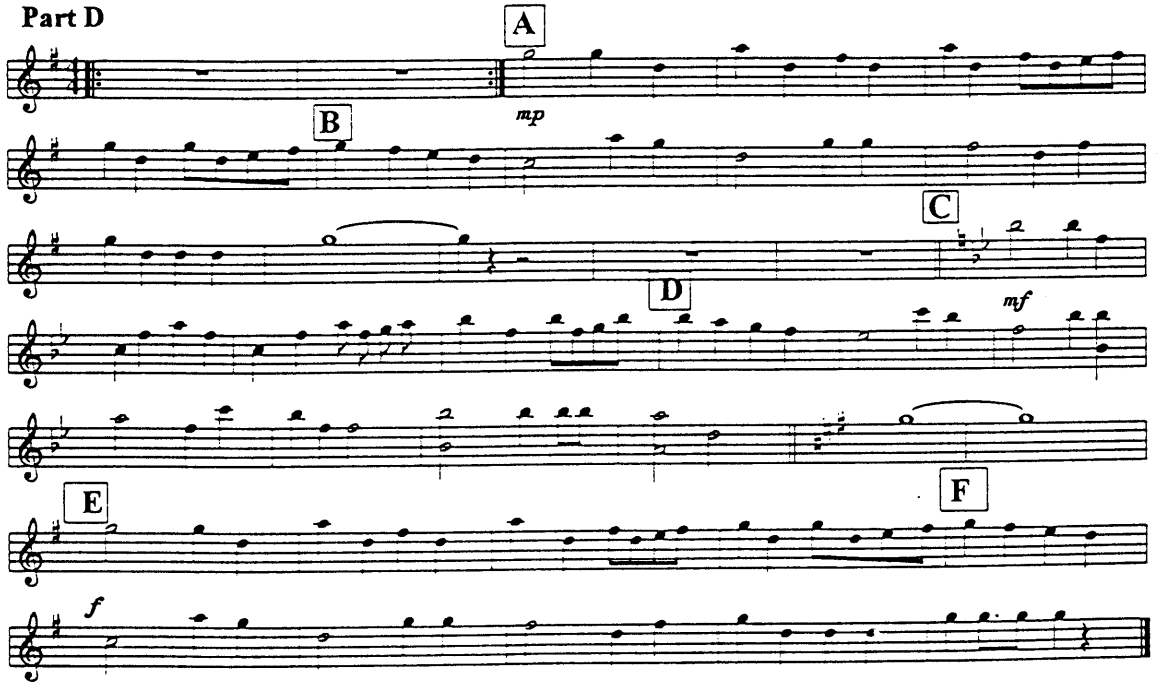
Tenor Saxophone
Clarinet (high)
Part C

HOGAN'S HEROES



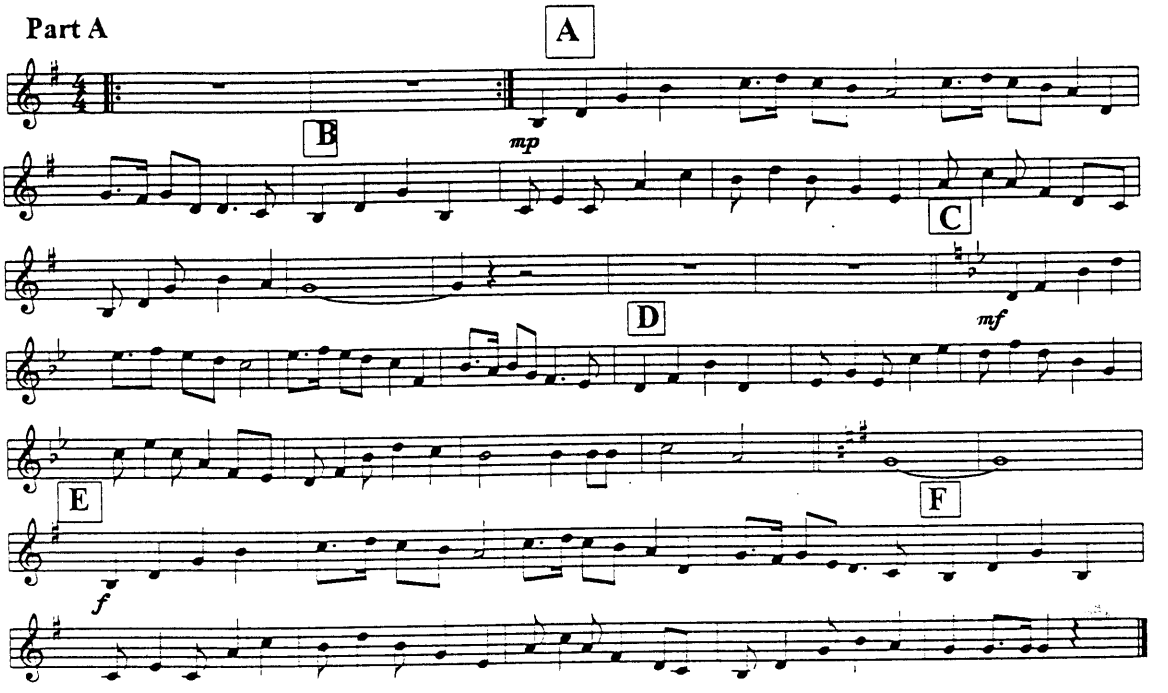
Tenor Saxophone
Clarinet (high)
Part D

HOGAN'S HEROES



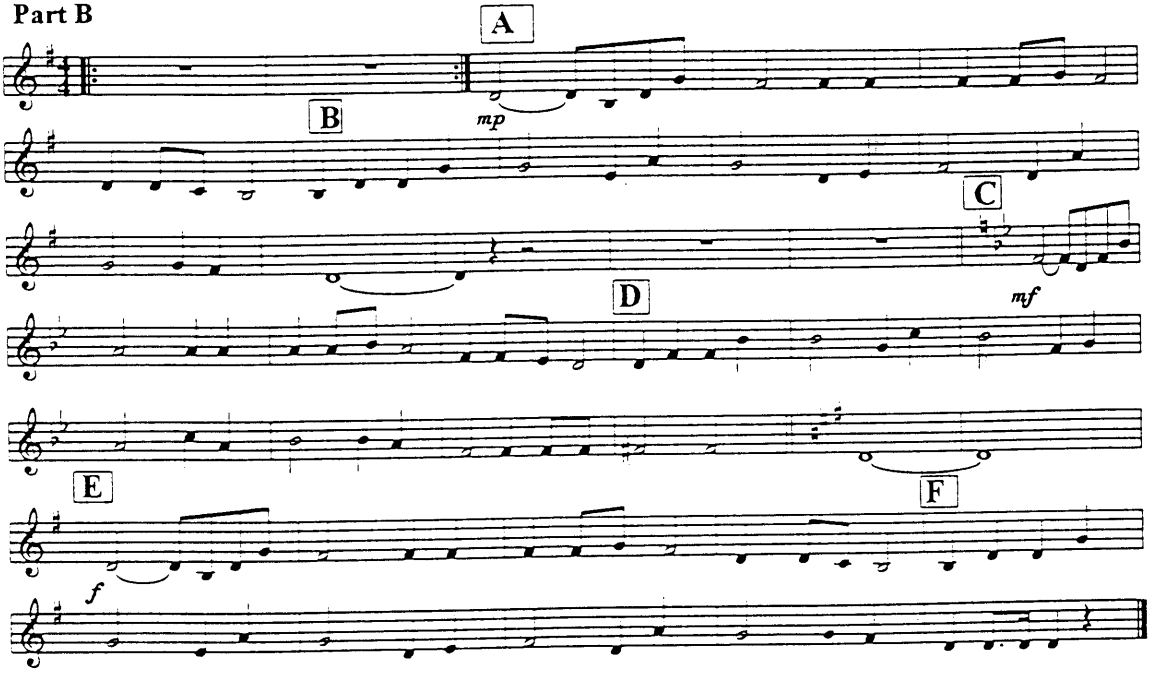
HOGAN'S HEROES

Bass Clarinet
Part A



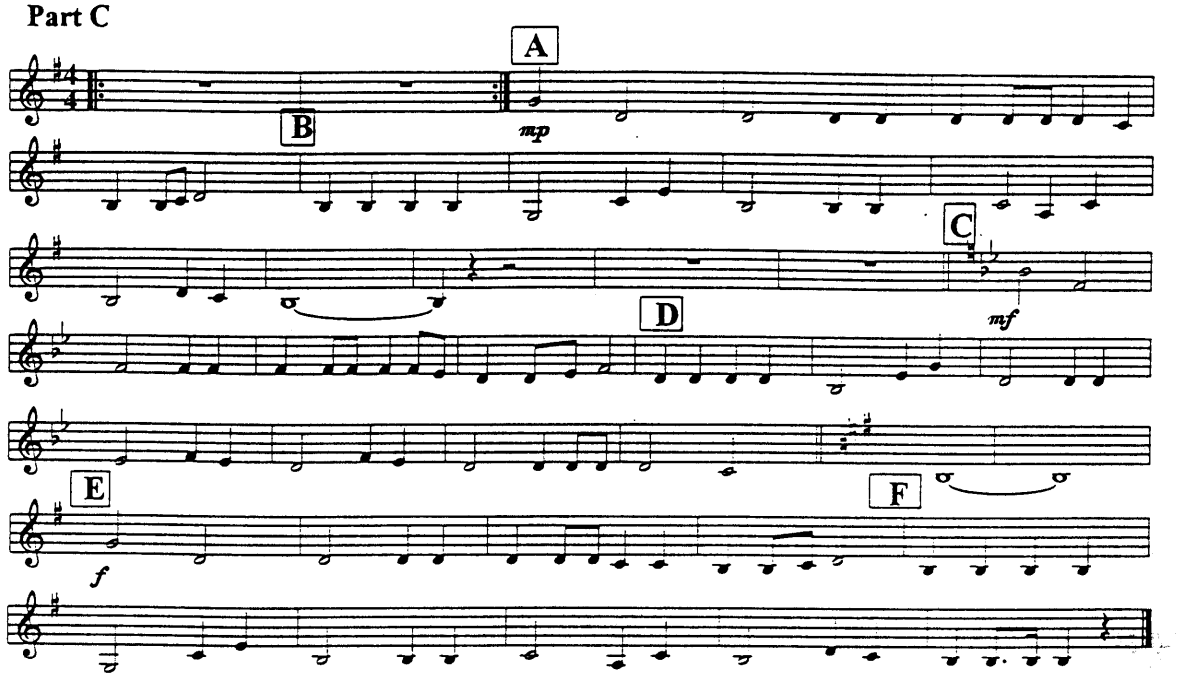
HOGAN'S HEROES

Bass Clarinet
Part B



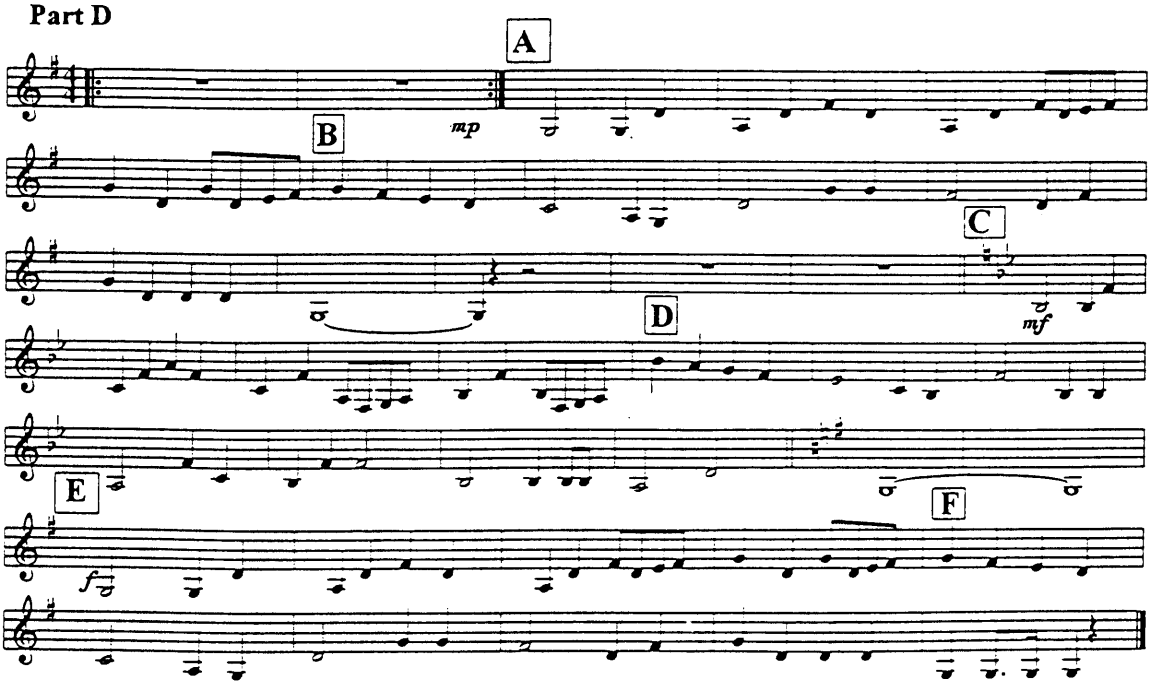
Bass Clarinet
Part C

HOGAN'S HEROES



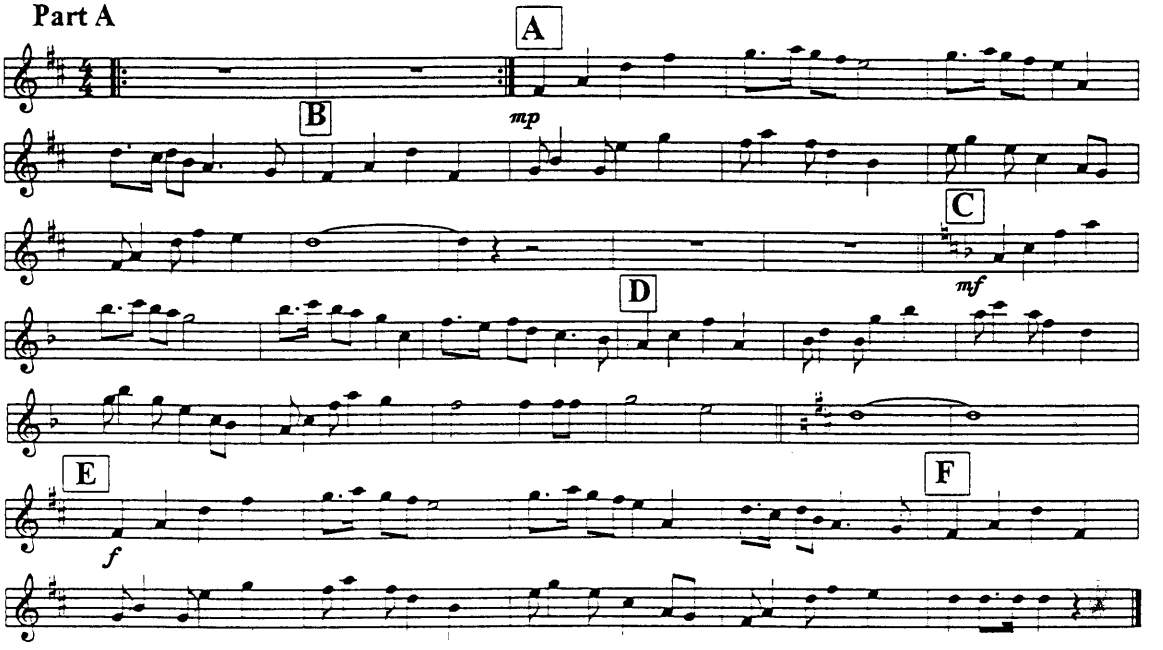
Bass Clarinet
Part D

HOGAN'S HEROES



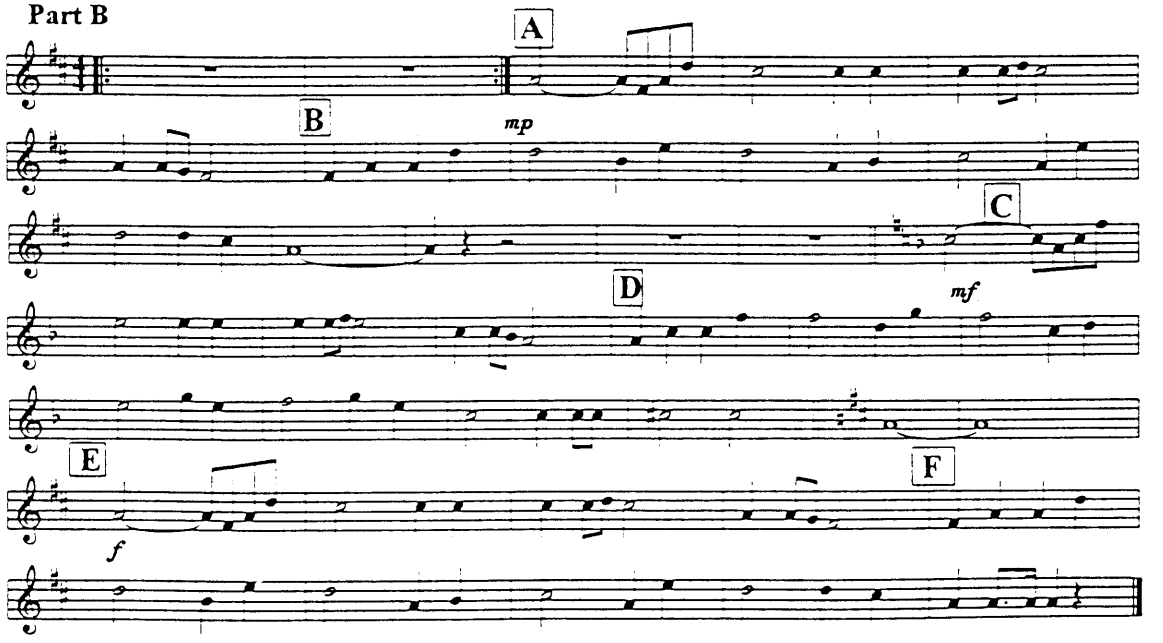
Alto Saxophone
Baritone Saxophone
Part A

HOGAN'S HEROES



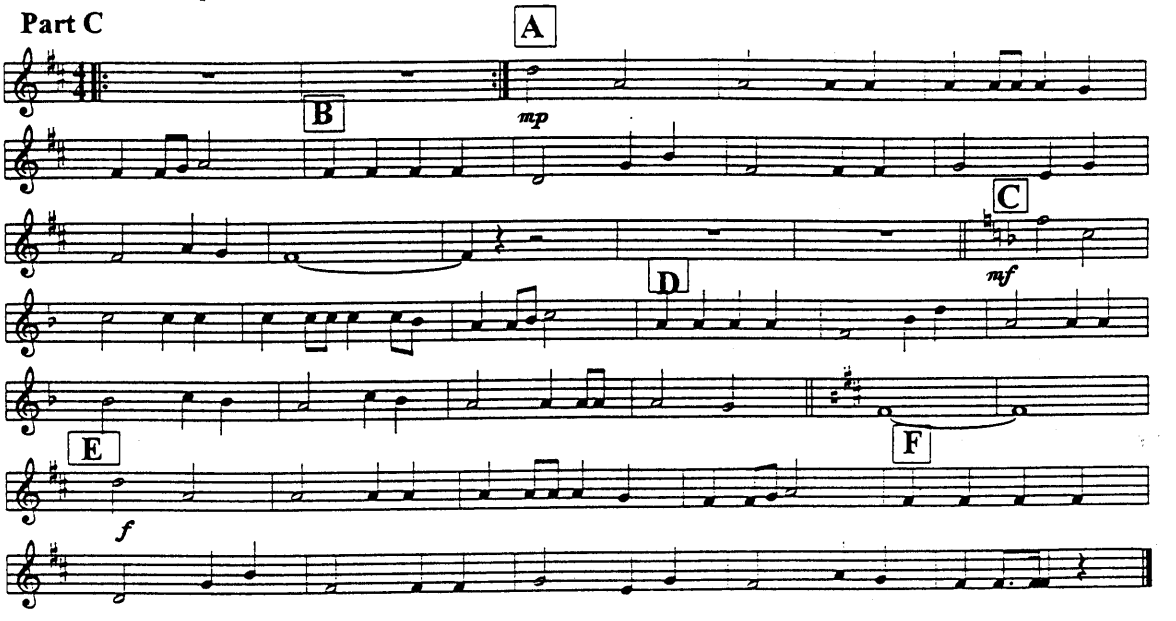
Alto Saxophone
Baritone Saxophone
Part B

HOGAN'S HEROES



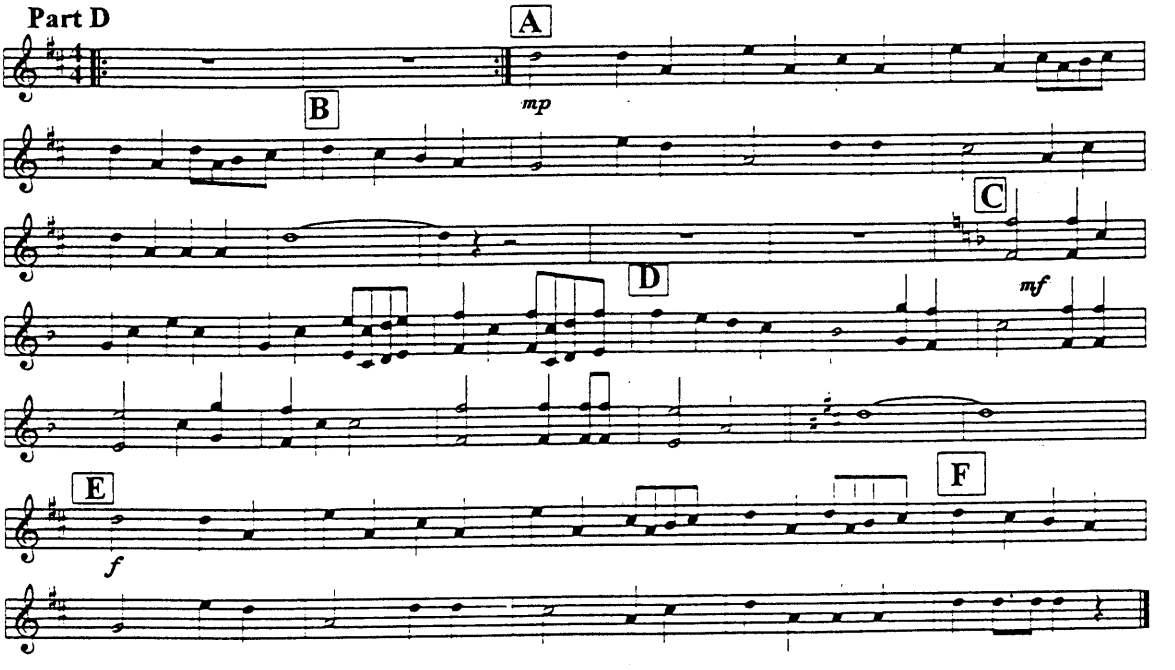
Alto Saxophone
Baritone Saxophone
Part C

HOGAN'S HEROES



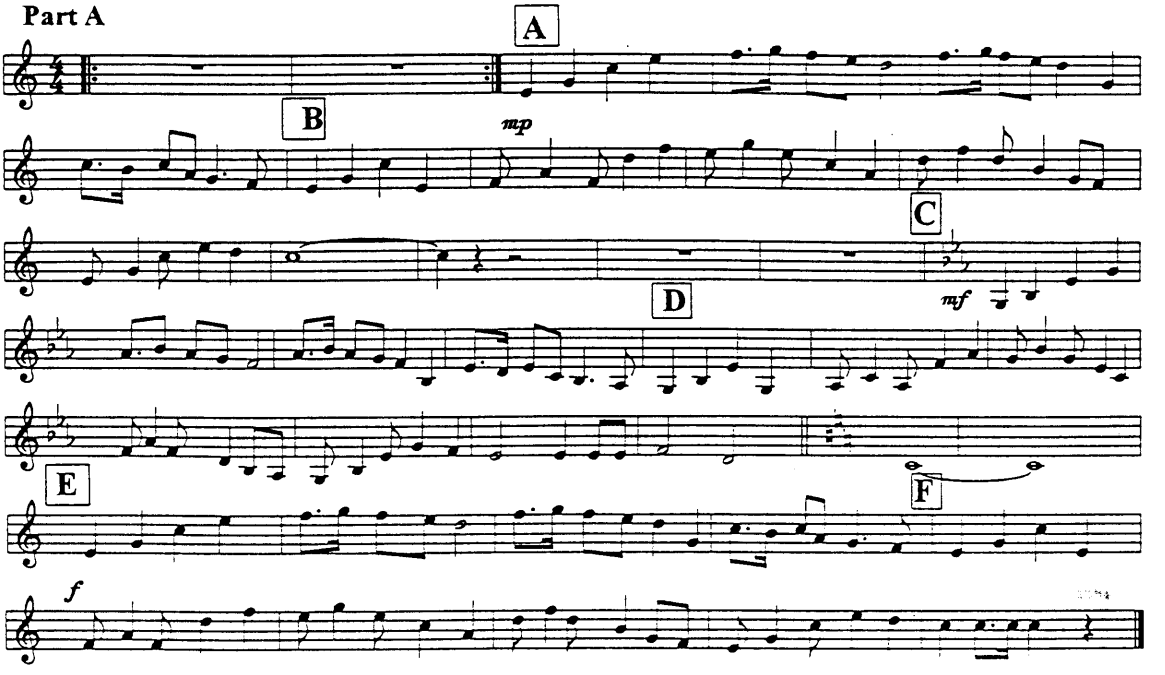
Alto Saxophone
Baritone Saxophone
Part D

HOGAN'S HEROES



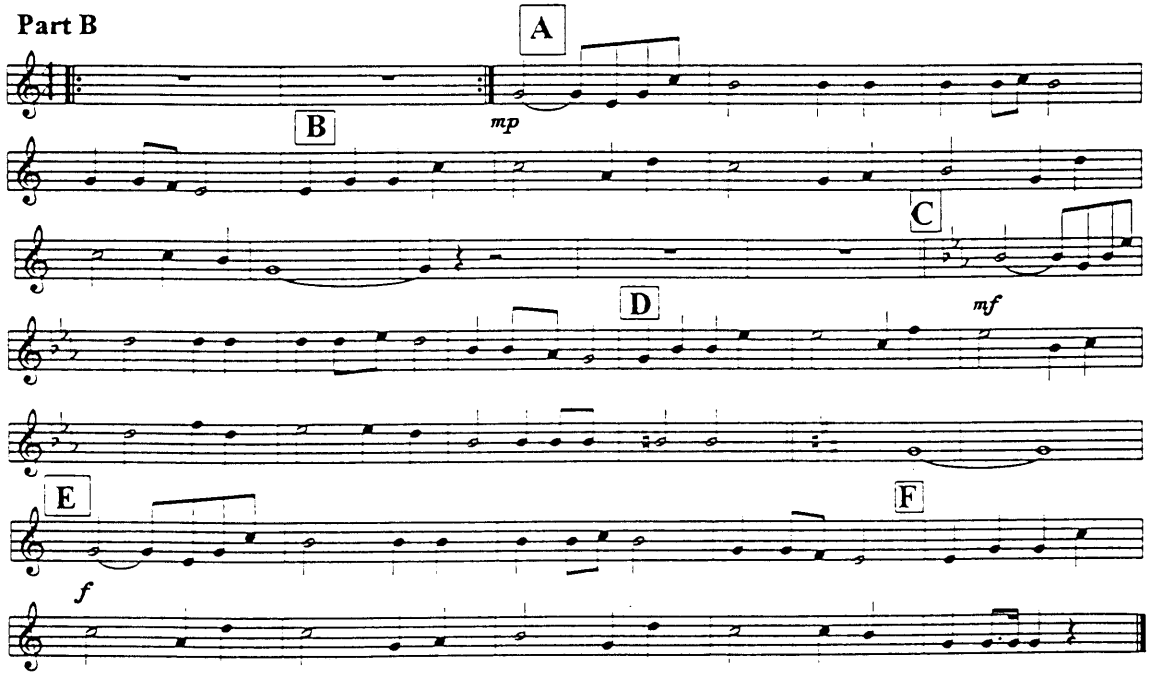
HOGAN'S HEROES

French Horn
Part A



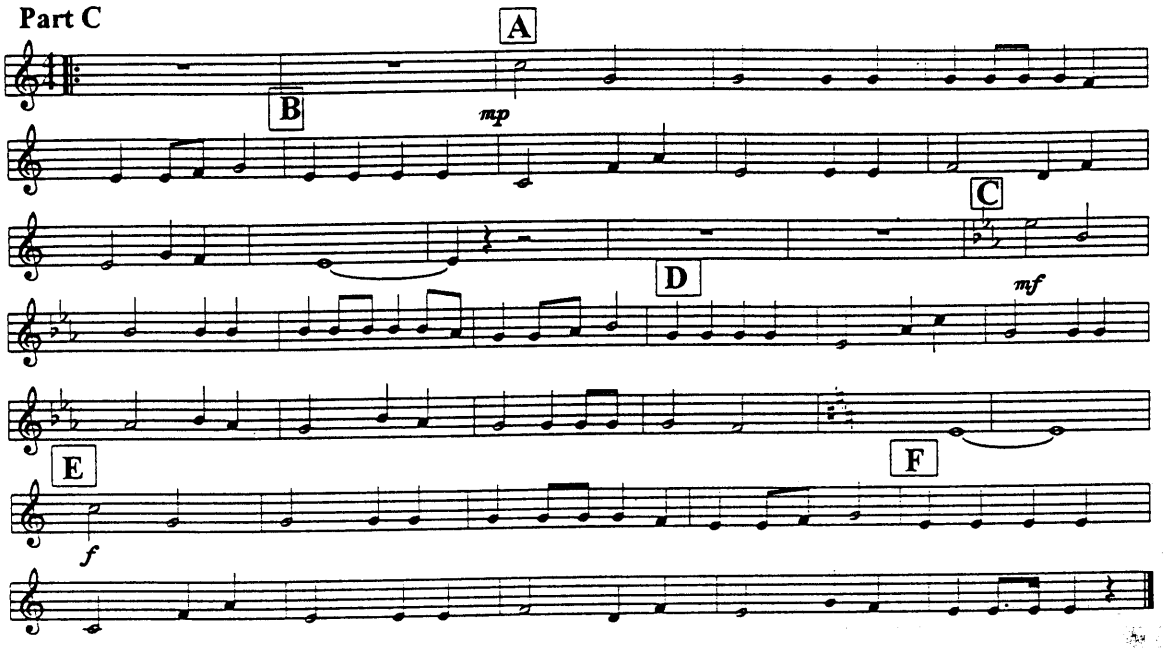
HOGAN'S HEROES

French Horn
Part B



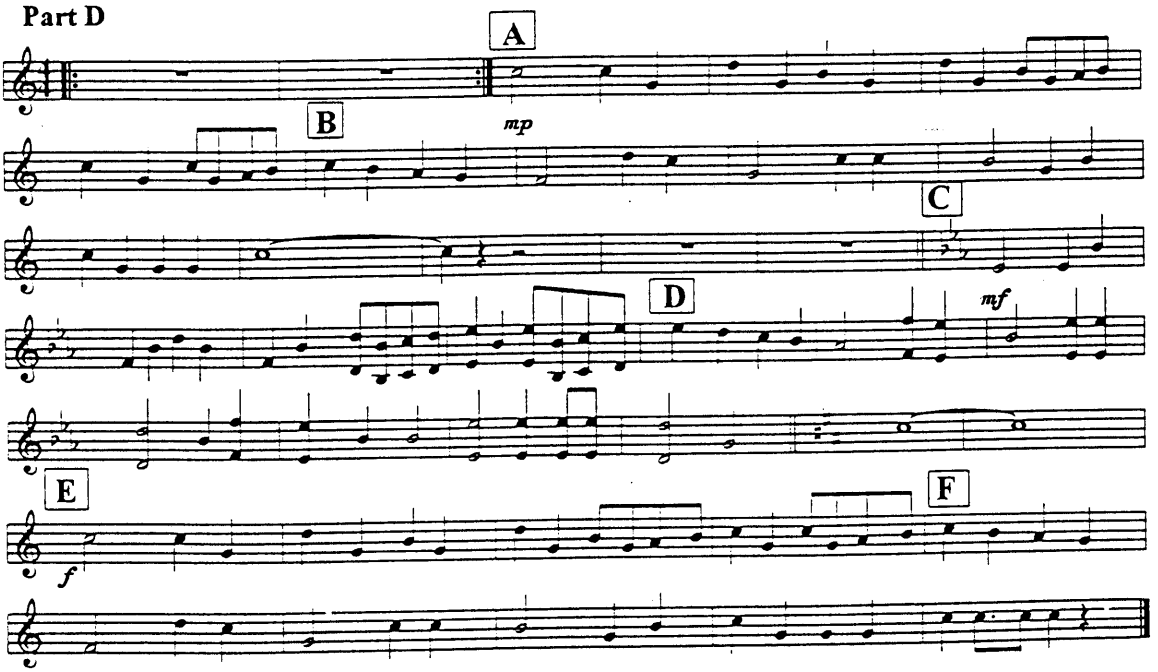
HOGAN'S HEROES

French Horn
Part C



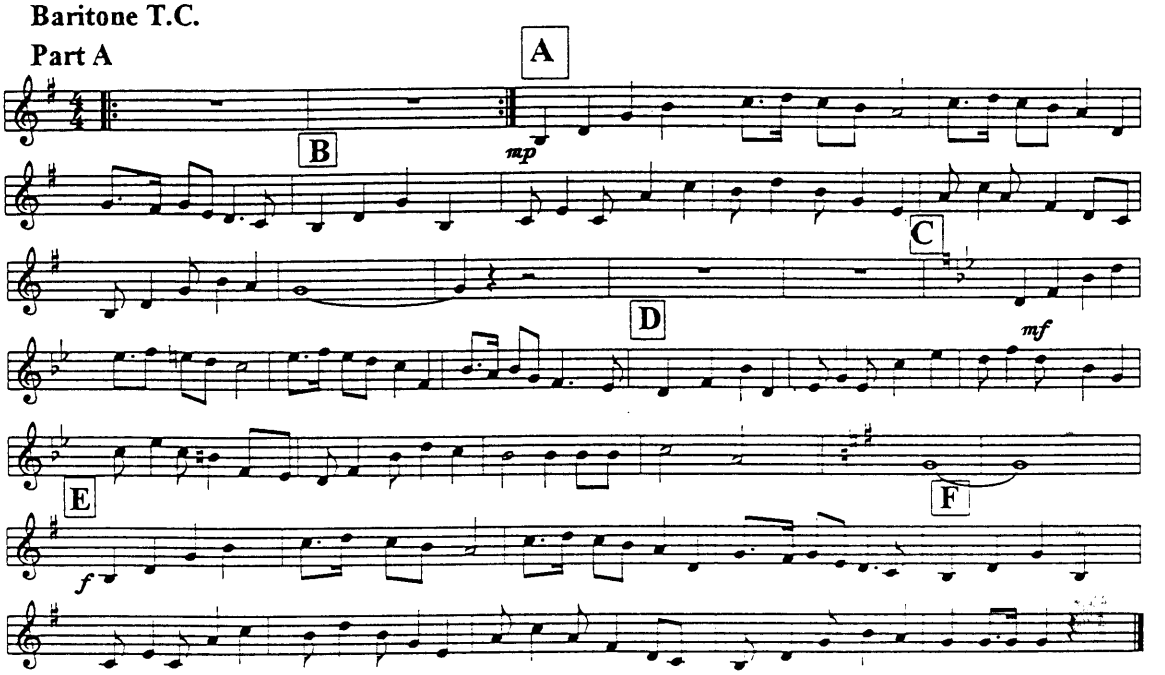
HOGAN'S HEROES

French Horn
Part D



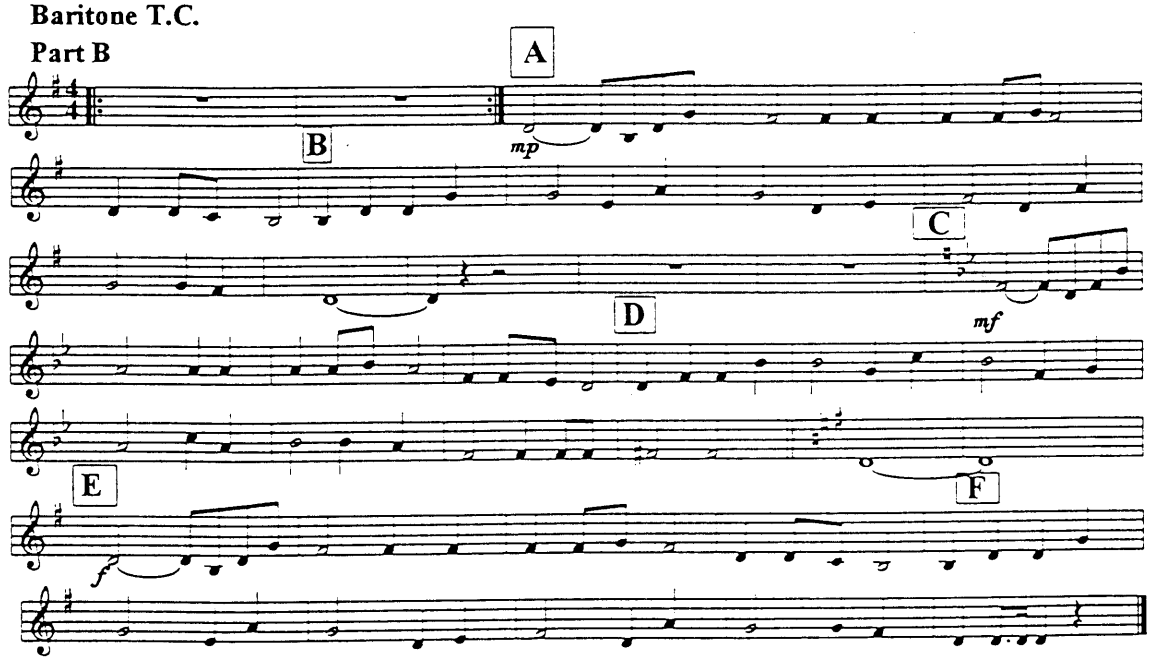
Trumpet
Clarinet (low)
Baritone T.C.
Part A

HOGAN'S HEROES



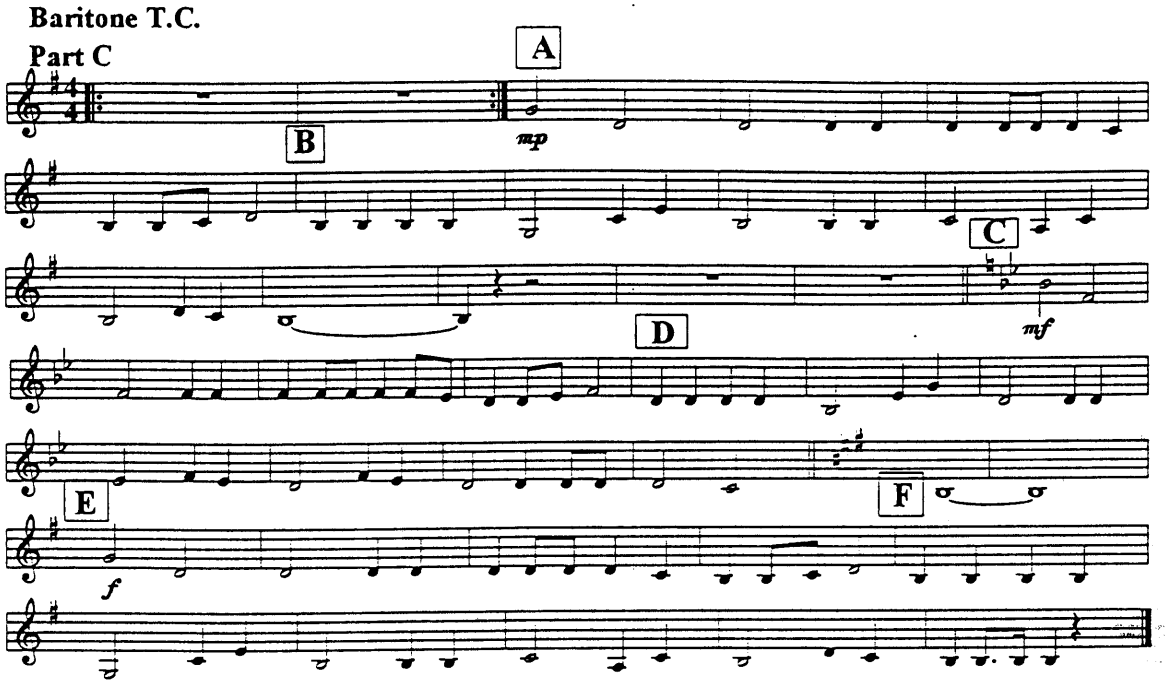
Trumpet
Clarinet (low)
Baritone T.C.
Part B

HOGAN'S HEROES



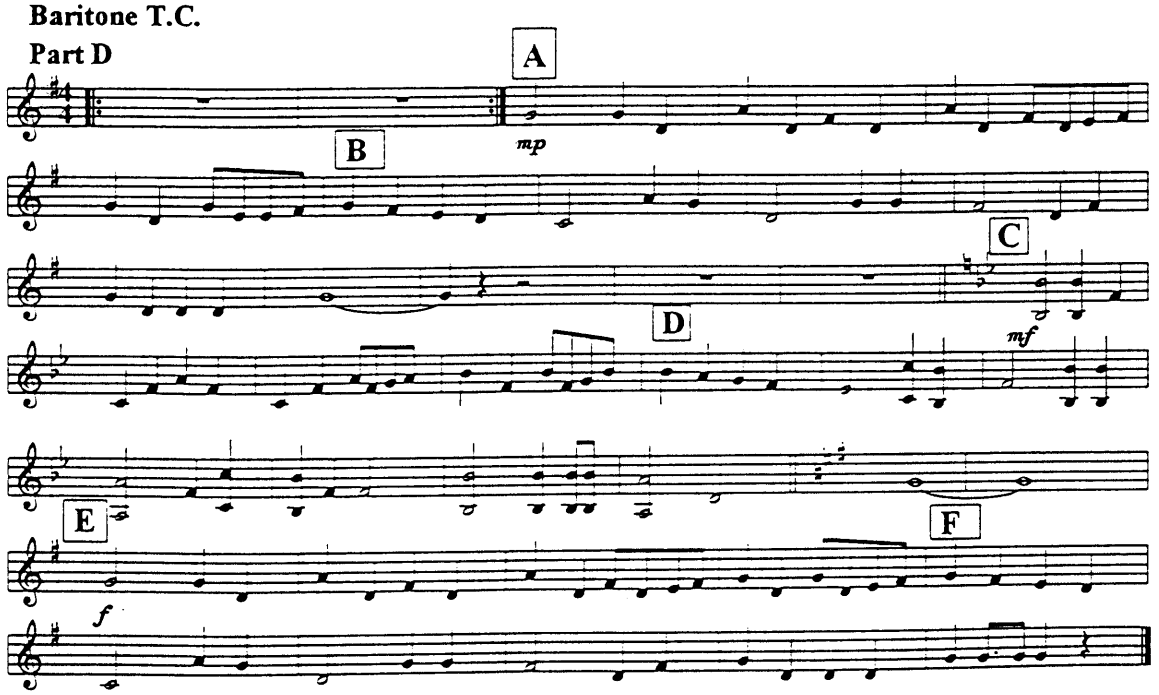
Trumpet
Clarinet (low)
Baritone T.C.
Part C

HOGAN'S HEROES



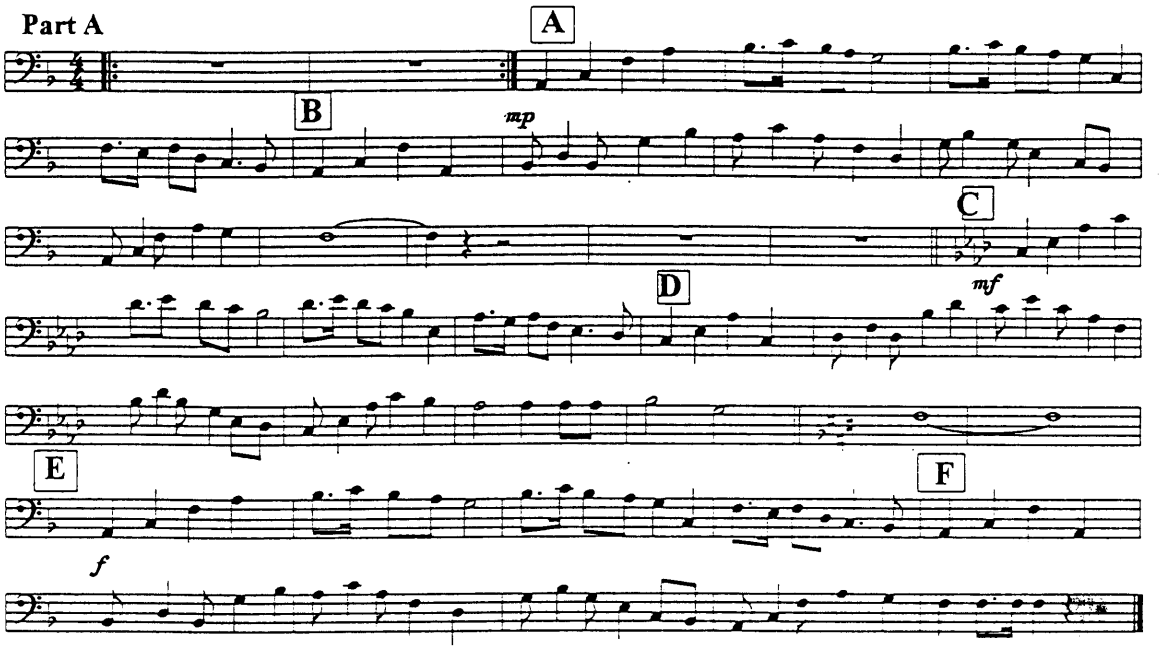
Trumpet
Clarinet (low)
Baritone T.C.
Part D

HOGAN'S HEROES



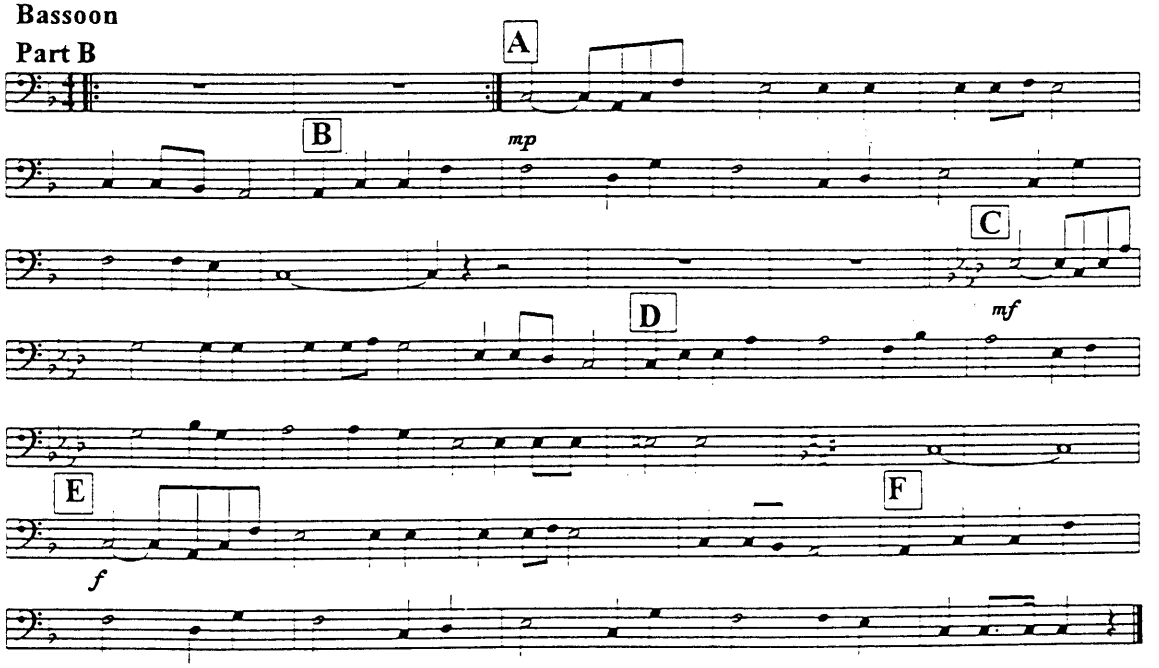
Trombone
Baritone B.C.
Bassoon
Part A

HOGAN'S HEROES



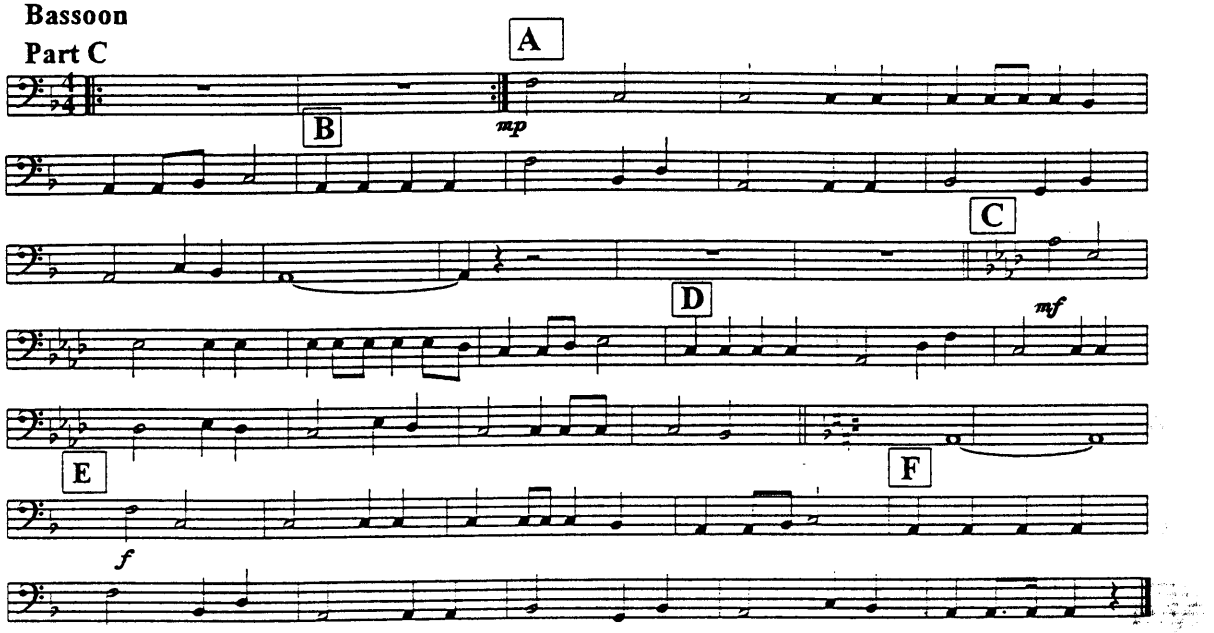
Trombone
Baritone B.C.
Bassoon
Part B

HOGAN'S HEROES



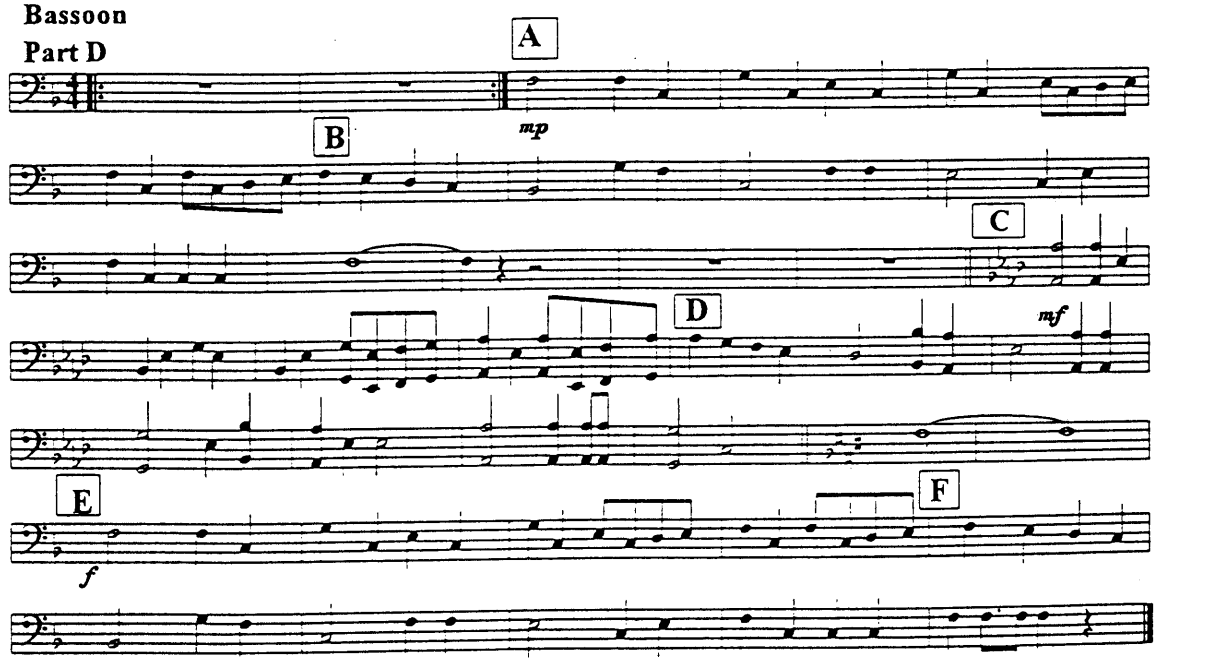
Trombone
Baritone T.C.
Bassoon
Part C

HOGAN'S HEROES



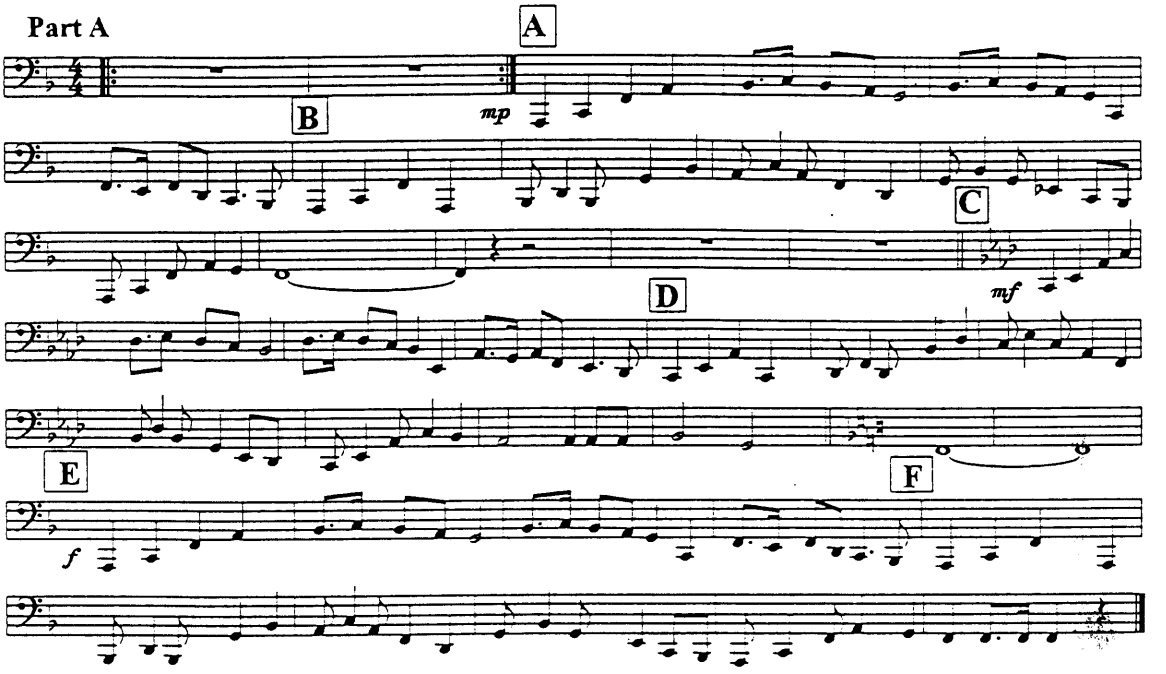
Trombone
Baritone T.C.
Bassoon
Part D

HOGAN'S HEROES



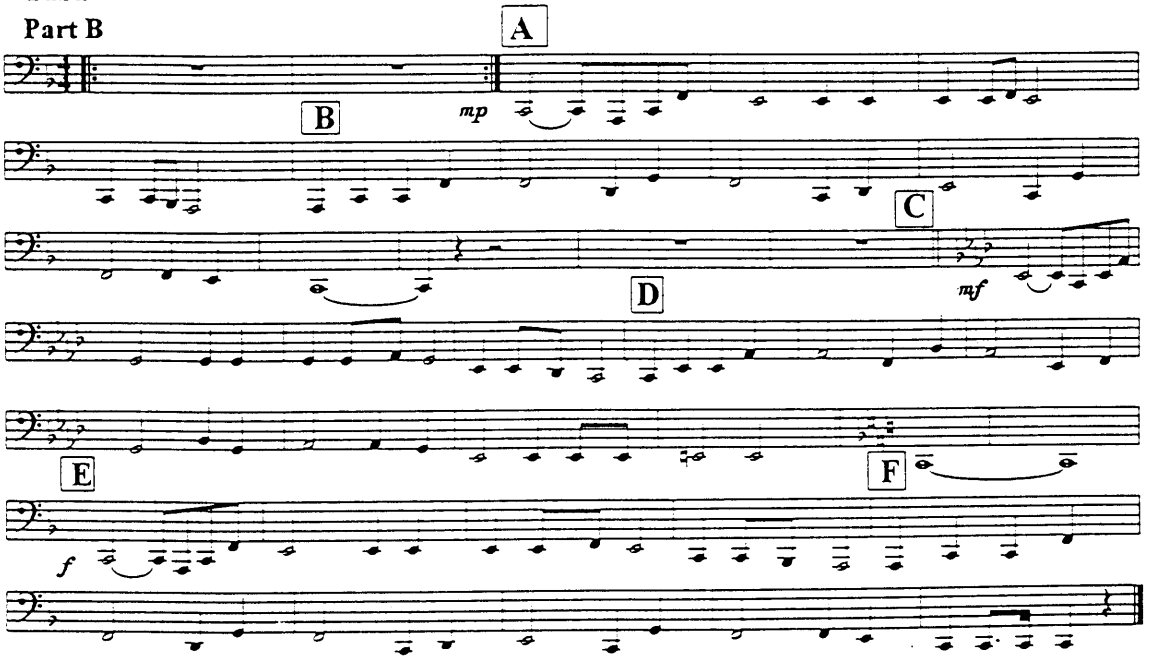
HOGAN'S HEROES

Tuba
Part A



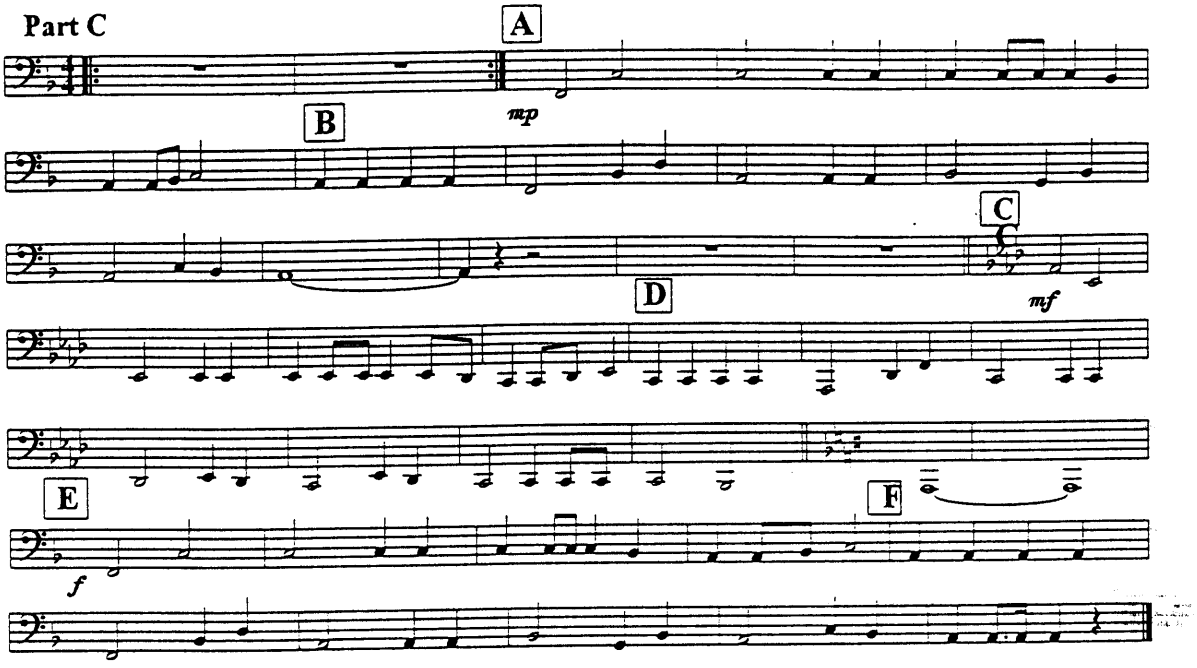
HOGAN'S HEROES

Tuba
Part B



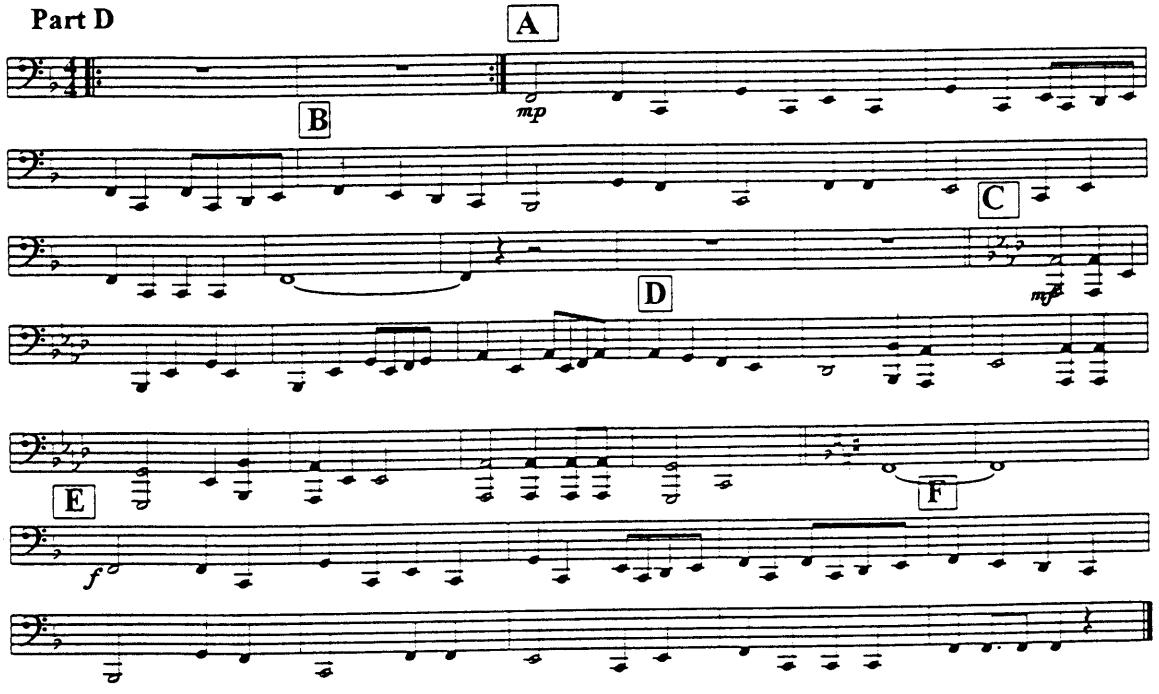
HOGAN'S HEROES

Tuba
Part C



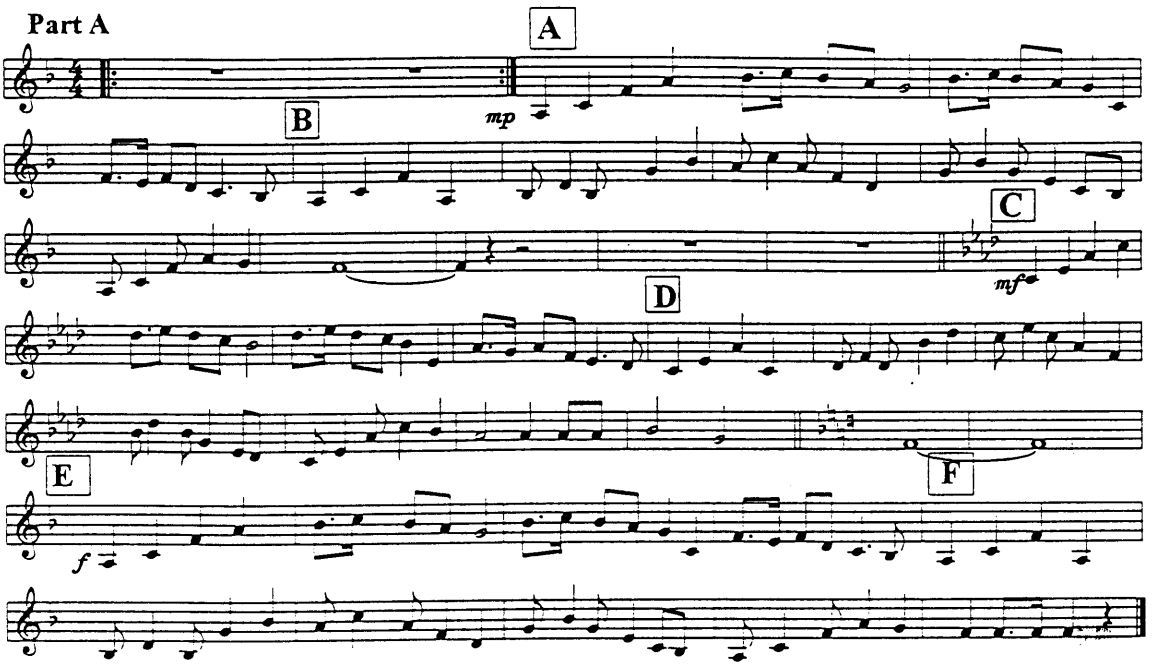
HOGAN'S HEROES

Tuba
Part D



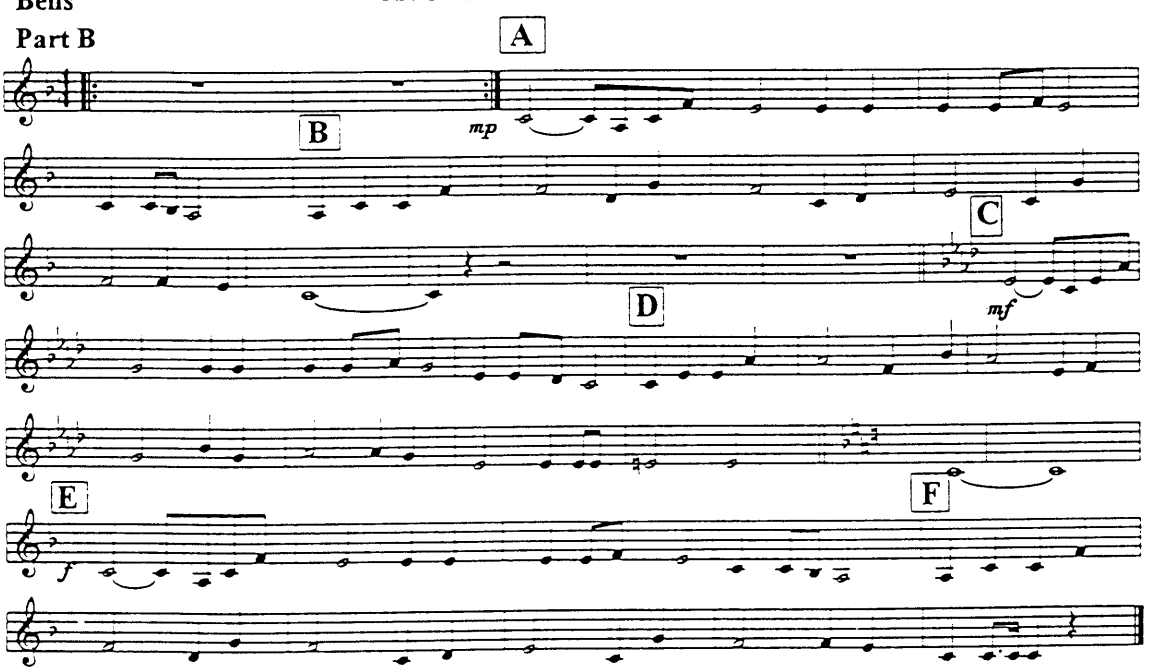
HOGAN'S HEROES

Bells
Part A



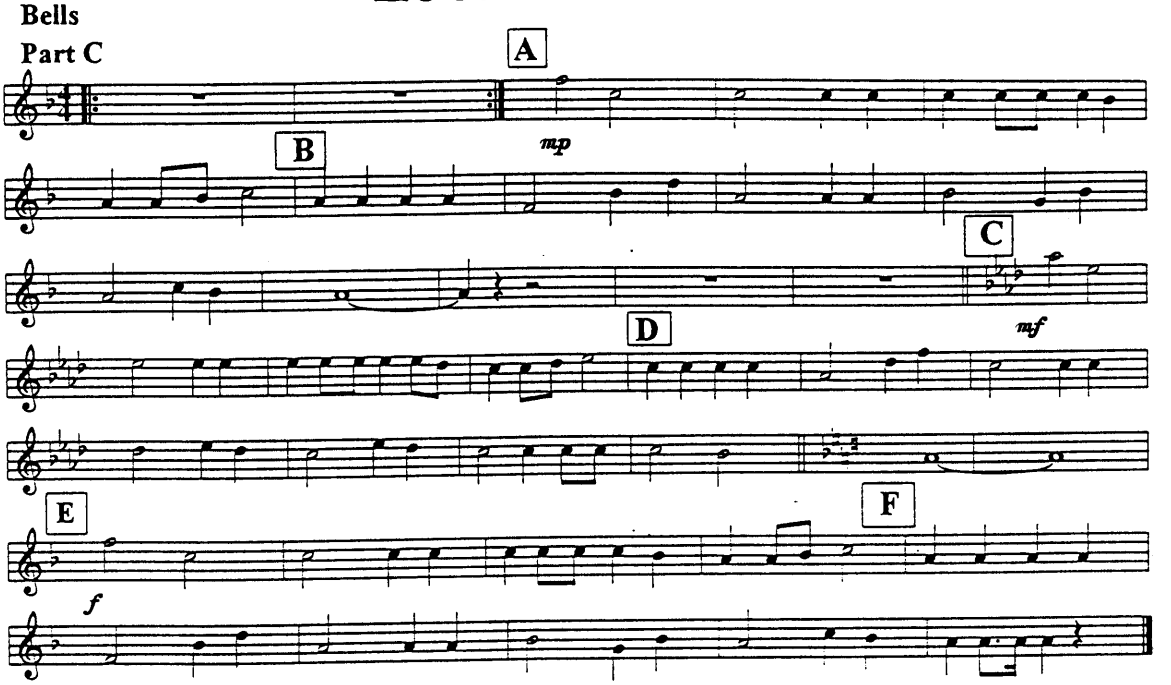
HOGAN'S HEROES

Bells
Part B



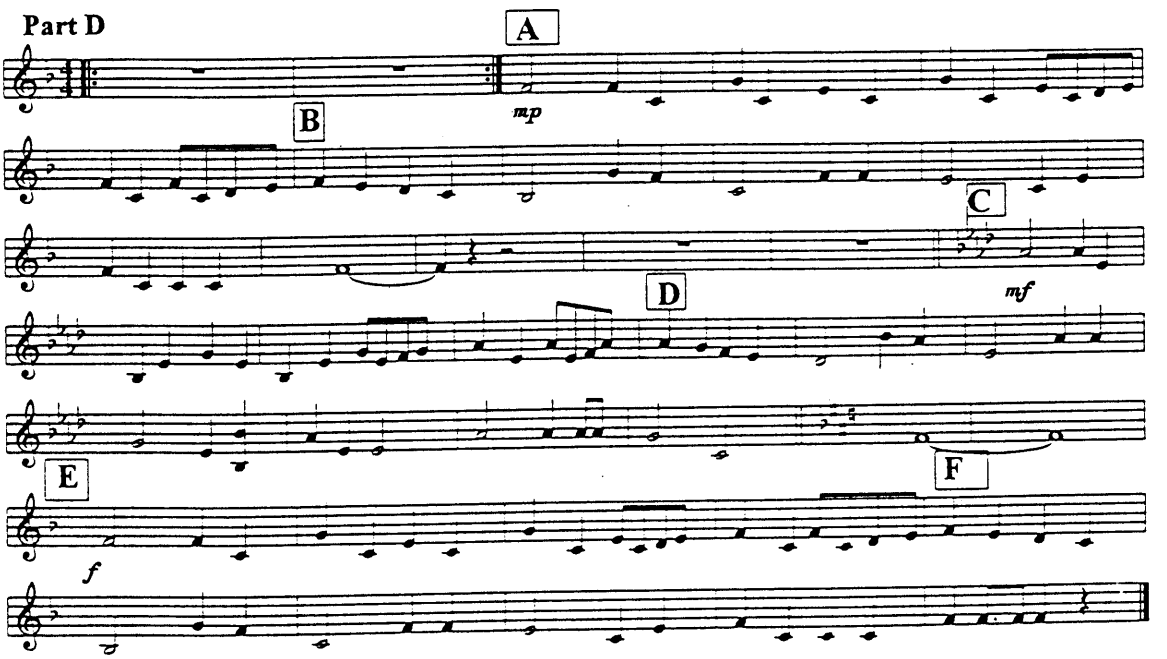
HOGAN'S HEROES

Bells
Part C



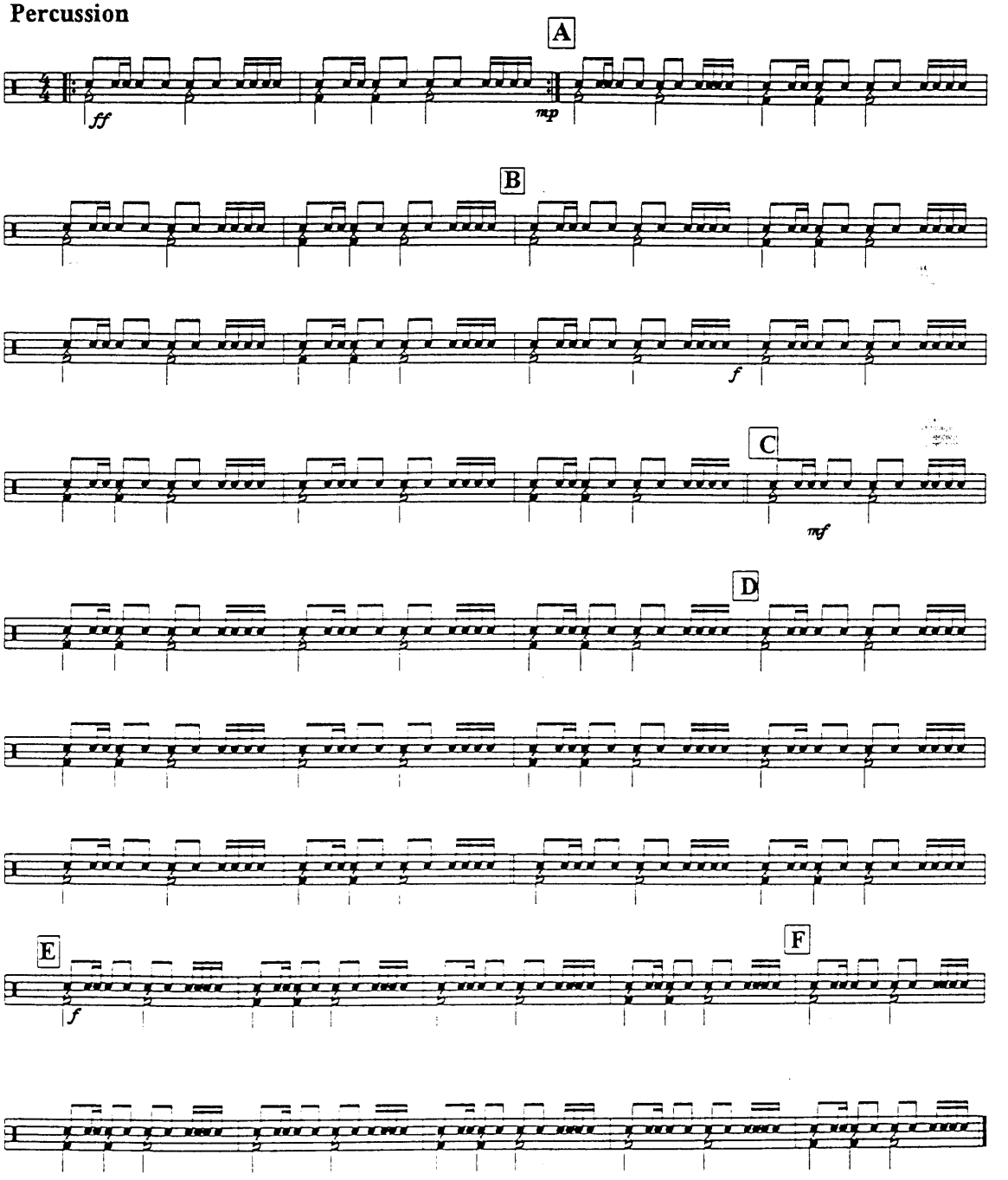
HOGAN'S HEROES

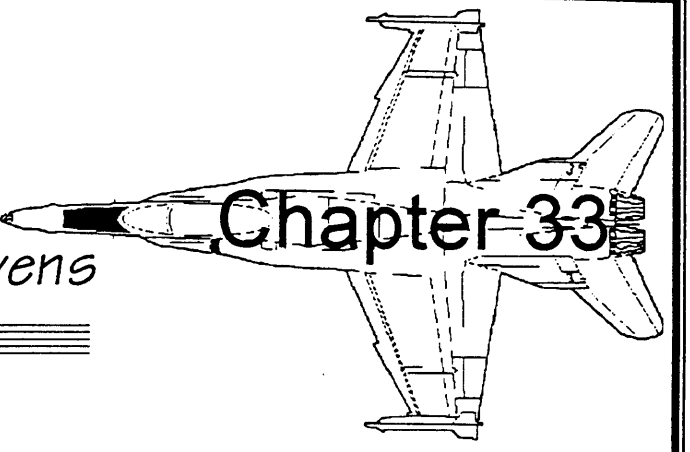
Bells
Part D



HOGAN'S HEROES

Percussion





Chapter 33

I Was Chasing One-Elevens

A *Heinkel He111 (one-eleven)* was a twin engined medium bomber flown by the Luftwaffe in World War II. The plane had seven machine guns and 5,500 pounds of bombs. An *Angel* is a radio code word for height. Each *Angel* is 1,000 feet. To escape detection, aircraft on photo-reconnaissance flew alone and very high. To get extra height, everything heavy, such as guns and ammunition were removed. The Junkers *Ju88's* were also twin engined bombers flown by the Luftwaffe.

(Sung to the tune of Battle Hymn of the Republic)

1. I was chasing One-Elevens up at Angels 23,
I was chasing One-Elevens up at Angels 23,
I was chasing One-Elevens up at Angels 23,
With my canopy so frosted that I couldn't bloody see.

Chorus
Glory, glory, what a heck of a way to die,
Glory, glory, what a heck of a way to die,
Glory, glory, what a heck of a way to die,
With my canopy so frosted that I couldn't bloody fly.

2. I was solo on a recce up at Angels 41,
I was solo on a recce up at Angels 41,
I was solo on a recce up at Angels 41,
When a flight of German Messerschmitts came gunning
from the sun.

Chorus
Glory, glory, what a heck of a way to die,
Glory, glory, what a heck of a way to die,
Glory, glory, what a heck of a way to die,
And all I got was pictures as the Messerschmitts went by.

3. I was flying over London up at Twenty thousand feet,
I was flying over London up at Twenty thousand feet,
I was flying over London up at Twenty thousand feet,
When the trigger-happy gunners tried to use me as a skeet.

Chorus
Glory, glory, what a heck of a way to die,
Glory, glory, what a heck of a way to die,
Glory, glory, what a heck of a way to die,
With all the flak in London in that dirty piece of sky.

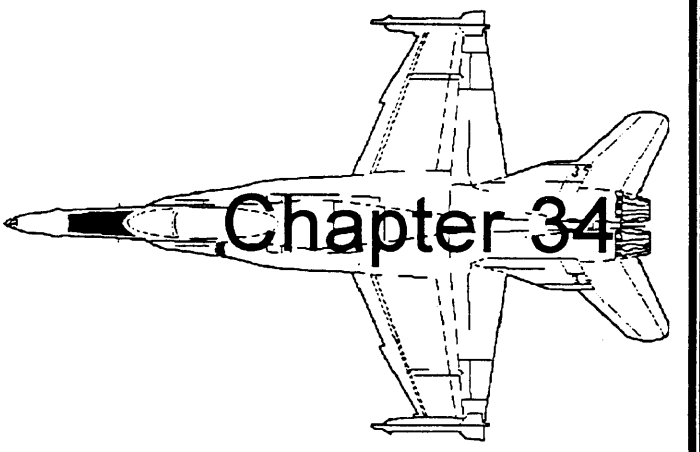
4. I was dodging bloody debris just above the Zuider Zee,
I was dodging bloody debris just above the Zuider Zee,
I was dodging bloody debris just above the Zuider Zee,
When the bloody Hun exploded right in front of bloody me.

Chorus
Glory, glory, what a heck of a way to die,
Glory, glory, what a heck of a way to die,
Glory, glory, what a heck of a way to die,
His liberated engine nearly made the fight a tie.

5. I was chasing Ju 88's at Angles 38,
I was chasing Ju 88's at Angles 38,
I was chasing Ju 88's at Angles 38,
When I lost my bloody booster pump beside the Pearly Gate.

Chorus
"May Day, May Day!"What a heck of a way to die,
"May Day, May Day!"What a heck of a way to die,
"May Day, May Day!"What a heck of a way to die,
Stooging 'round a cripple in a Hun infested Sky.

The music for "I Was Chasing One-Elevens" can be found in Chapter 26 of this book under "Flying Fortress". Both Flying Fortress and I Was Chasing One-Elevens uses the tune "Battle Hymn of the Republic".



Chapter 34

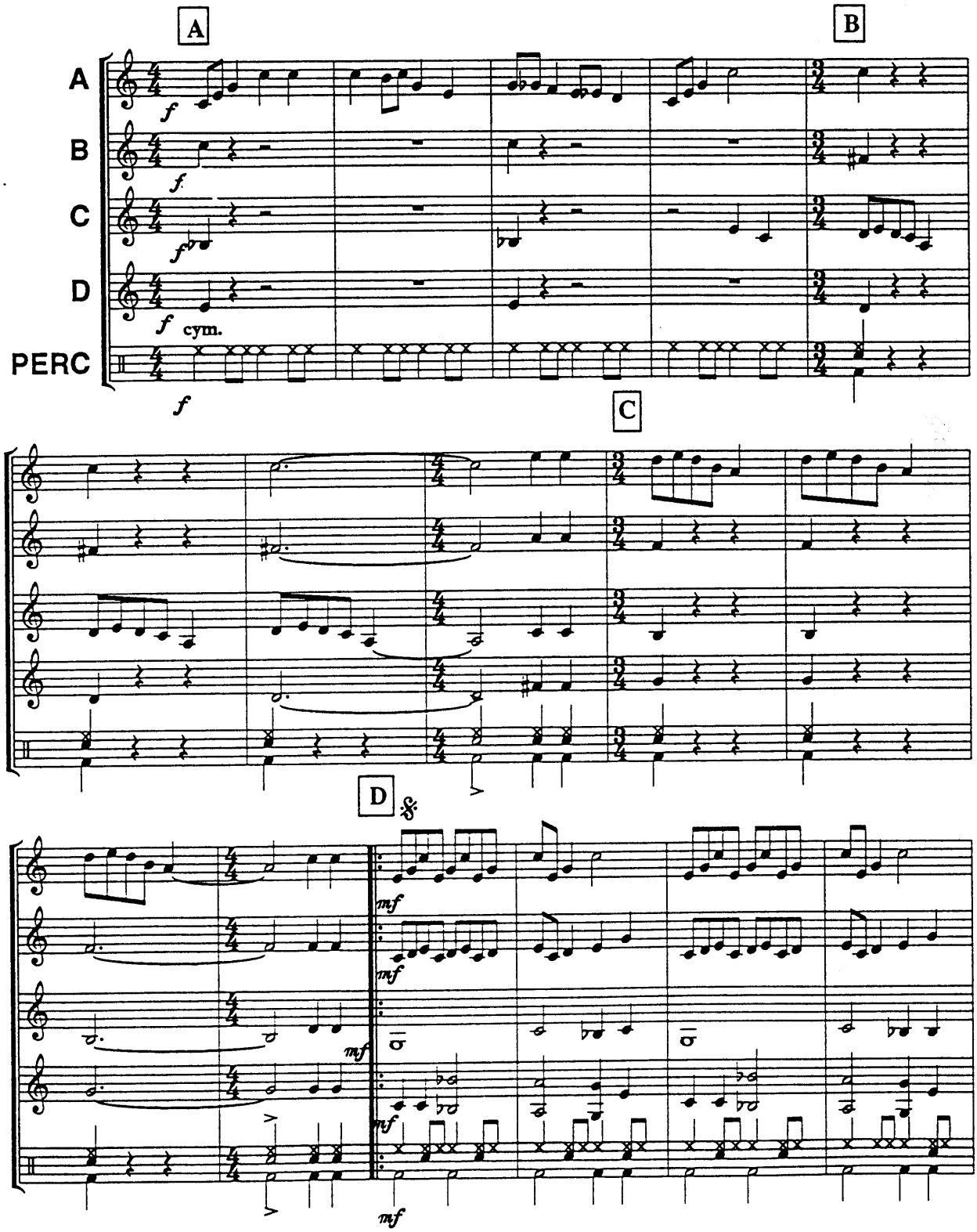
In The Mood

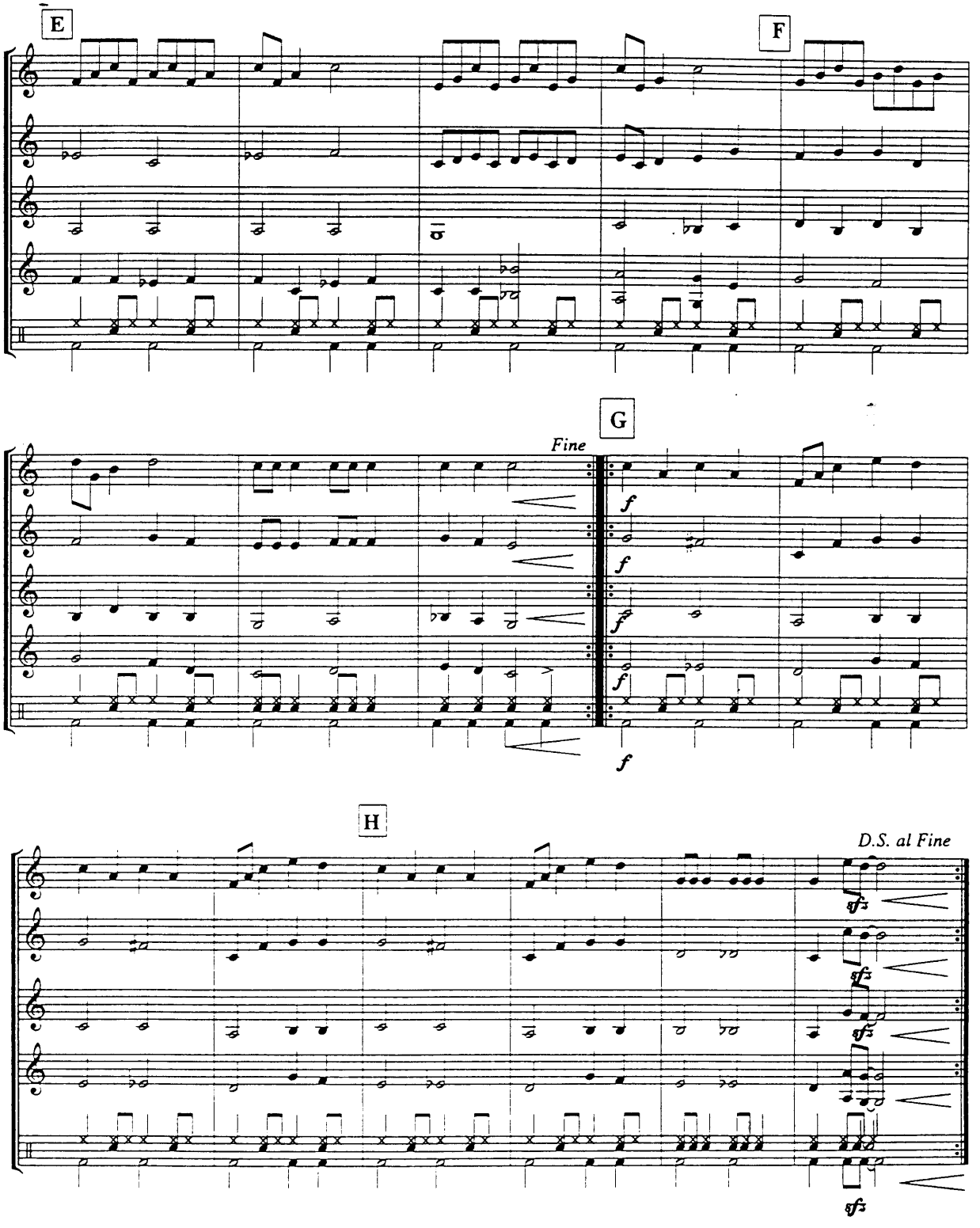
The Big Band sound became very popular during World War II. No other piece really represented the style of WWII better than "In The Mood". It soon became everybody's favourite number. It was originally written as a light instrumental piece for Artie Shaw, who frequently performed it. The initial piece ran for eight minutes which was too long for a standard 78 recording at the time. After Shaw dropped it from his repertoire, Joe Garland offered it to Glenn Miller in a reduced four minute form. It took only one recording by Miller to make In The Mood the greatest standard of all time.

IN THE MOOD

Bb CONDUCTOR
(swing style)

INSPECTION TUNE




E
F
G
Fine
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f
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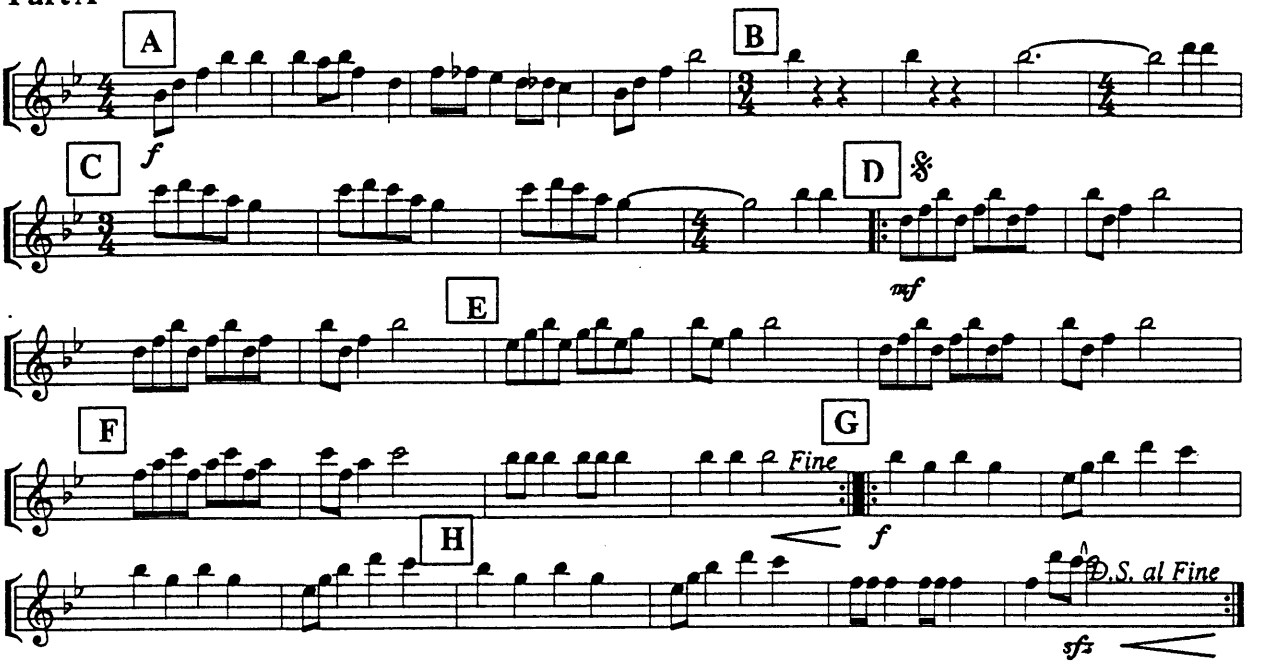
H
D.S. al Fine
sfz
sfz
sfz
sfz

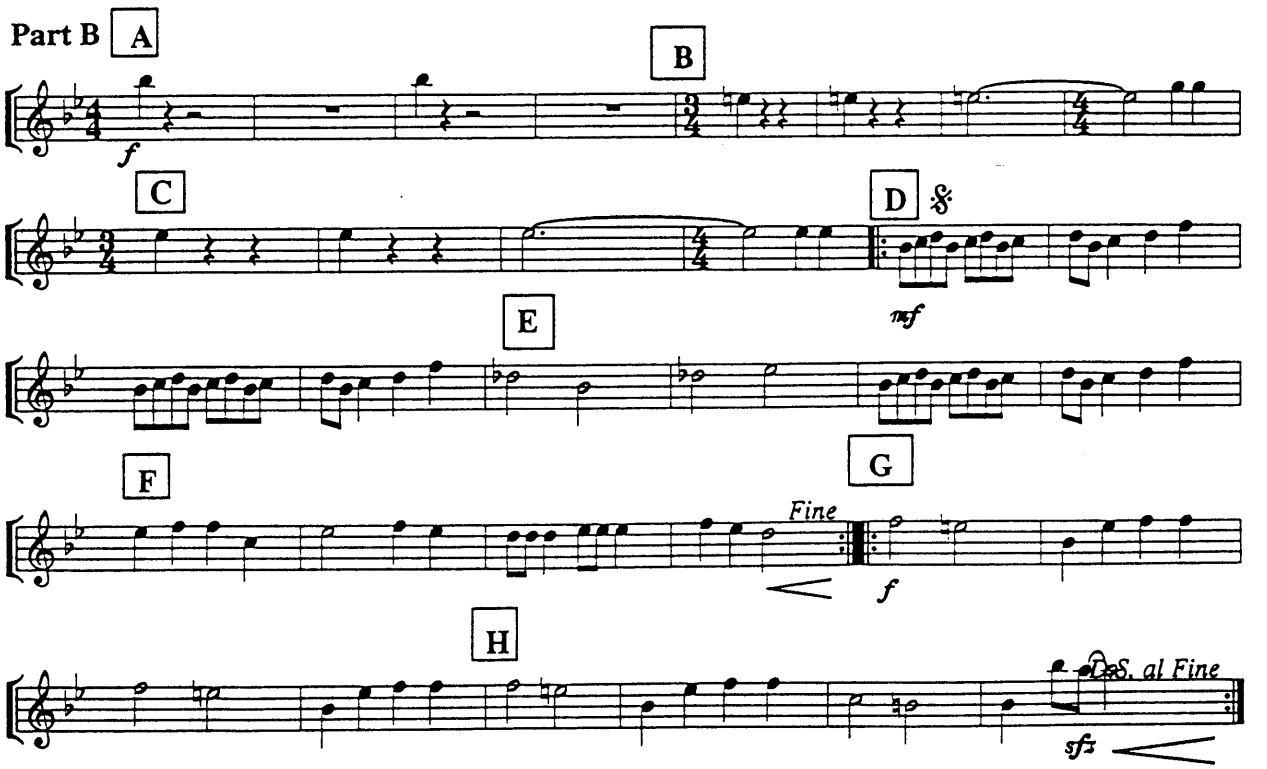
IN THE MOOD

Flute
Oboe
Part A



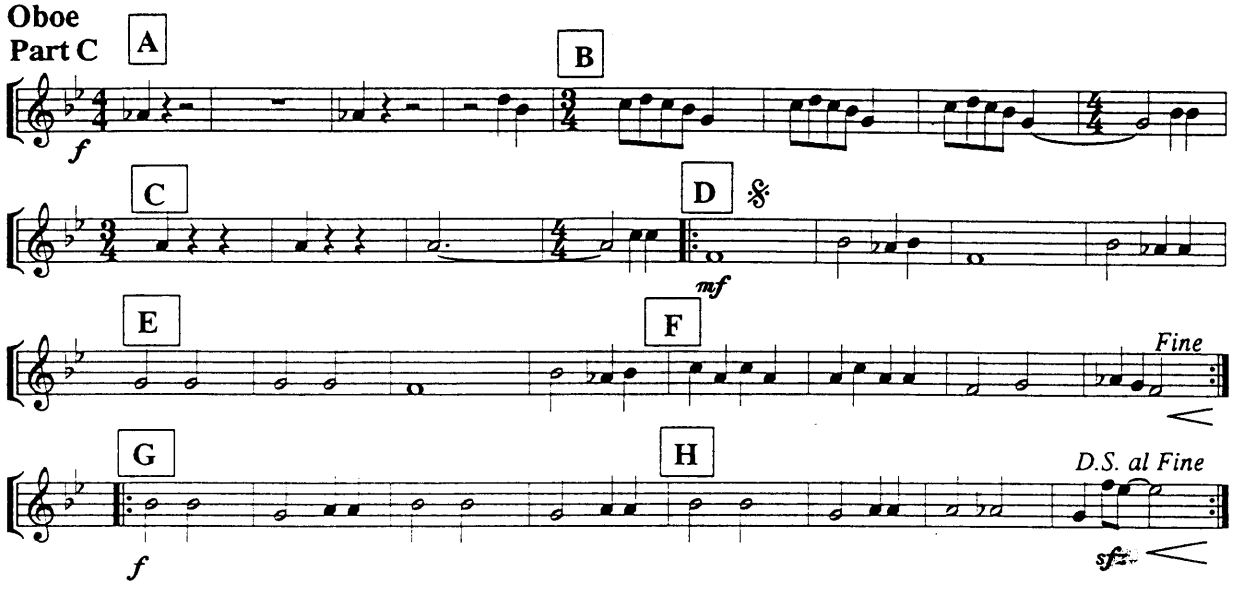
IN THE MOOD

Flute
Oboe
Part B



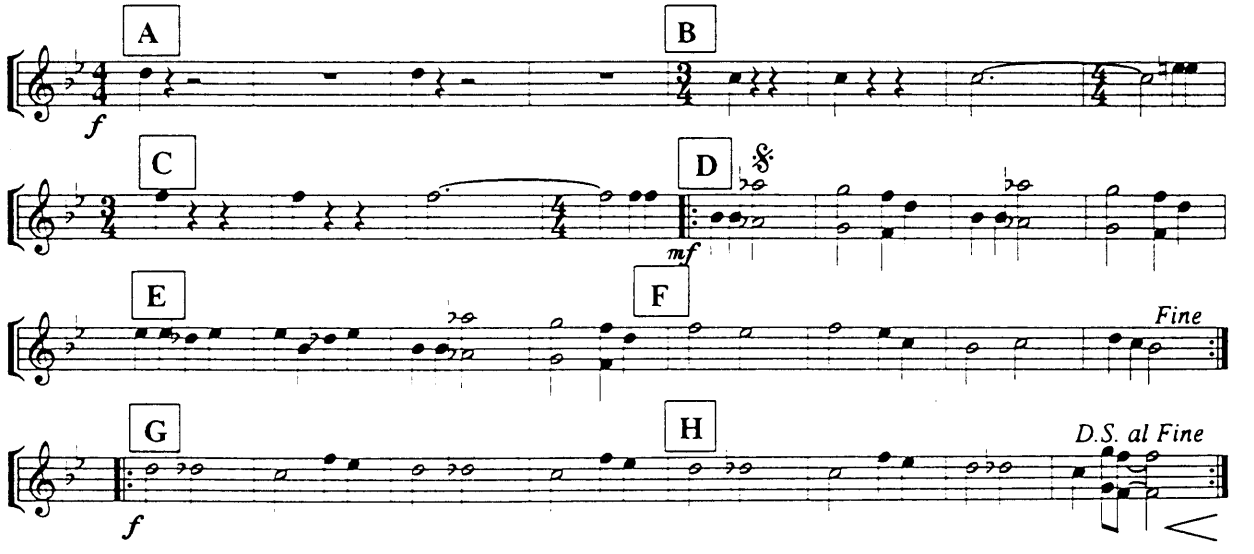
IN THE MOOD

Flute
Oboe
Part C



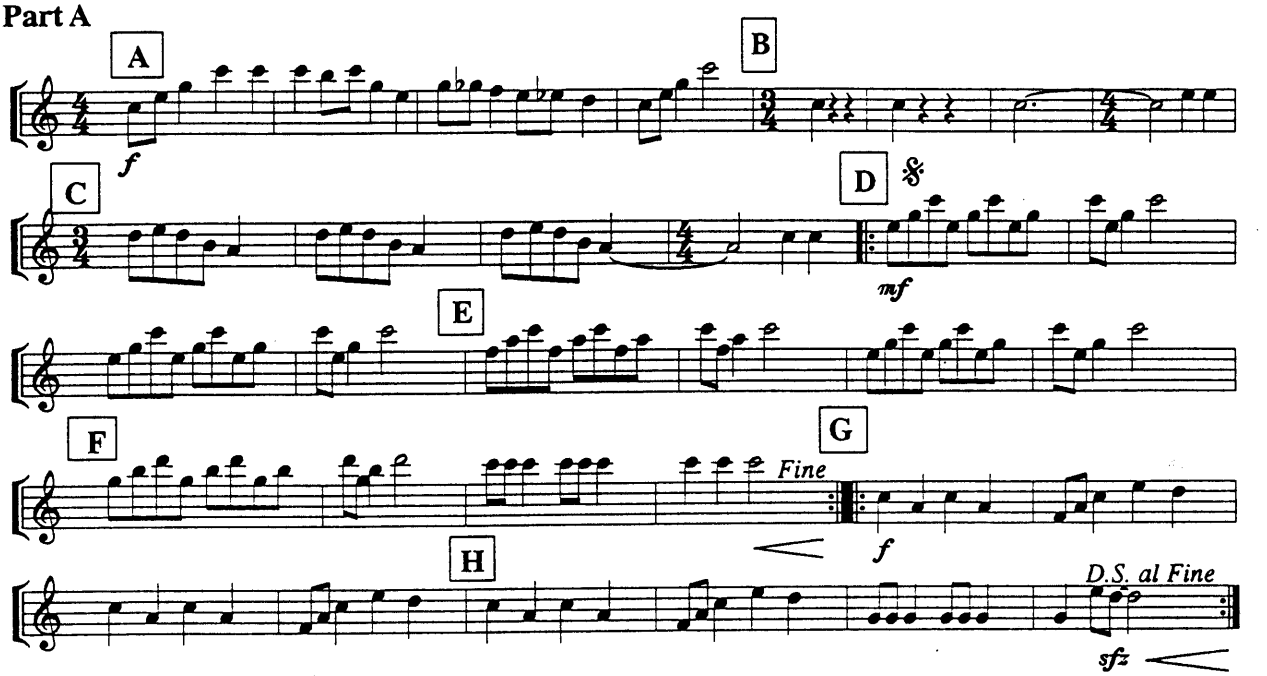
IN THE MOOD

Flute
Oboe
Part D



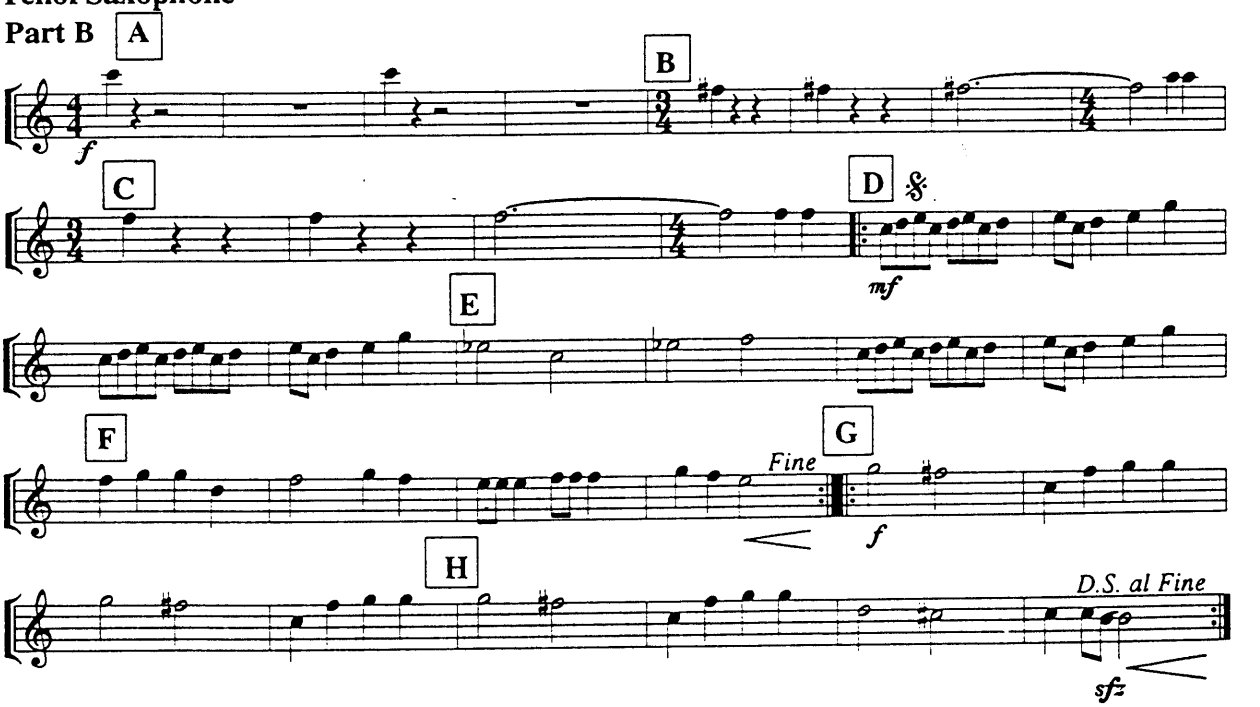
Clarinet (high)
Tenor Saxophone
Part A

IN THE MOOD



Clarinet (high)
Tenor Saxophone
Part B

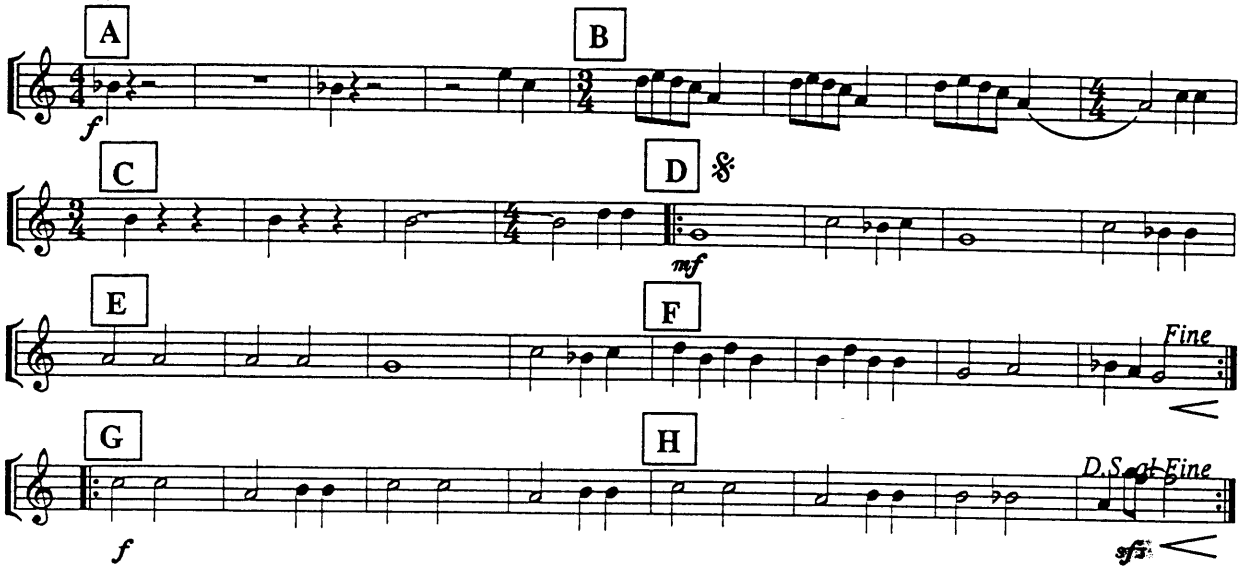
IN THE MOOD



IN THE MOOD

Clarinet (high)
Tenor Saxophone

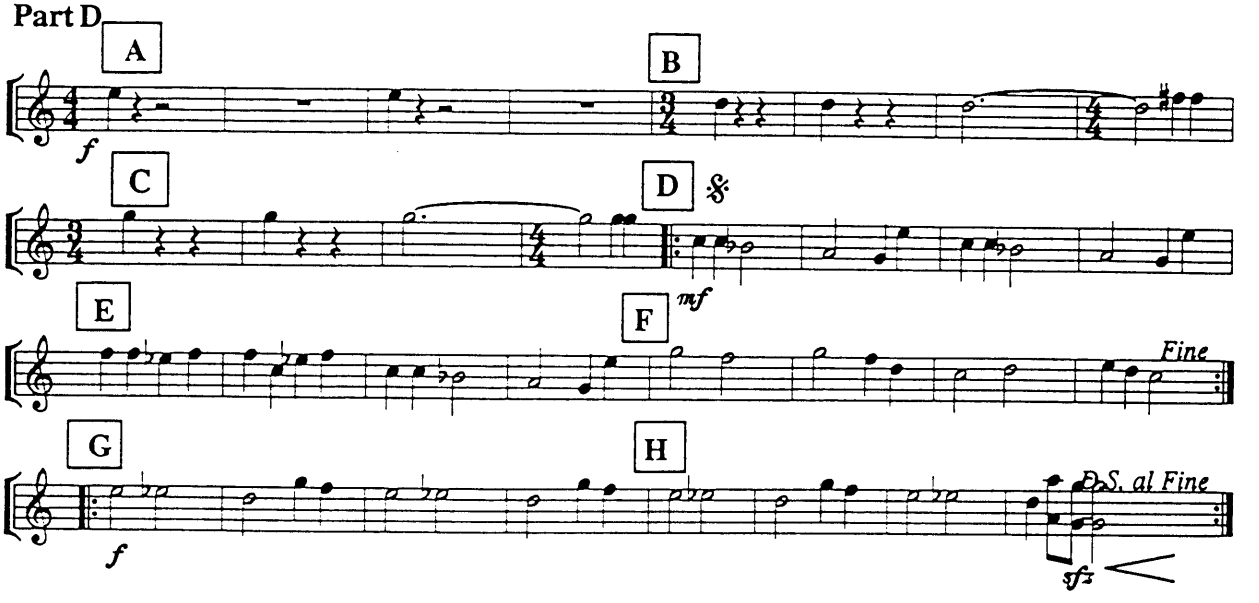
Part C



IN THE MOOD

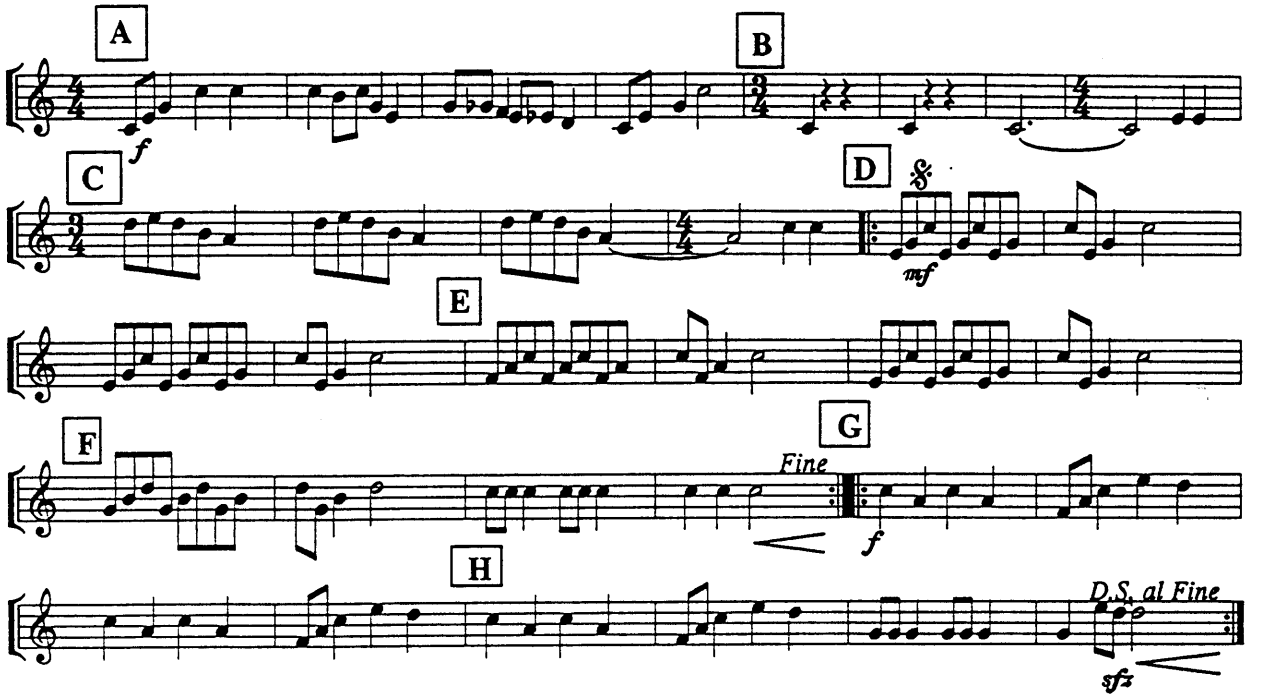
Clarinet (high)
Tenor Saxophone

Part D



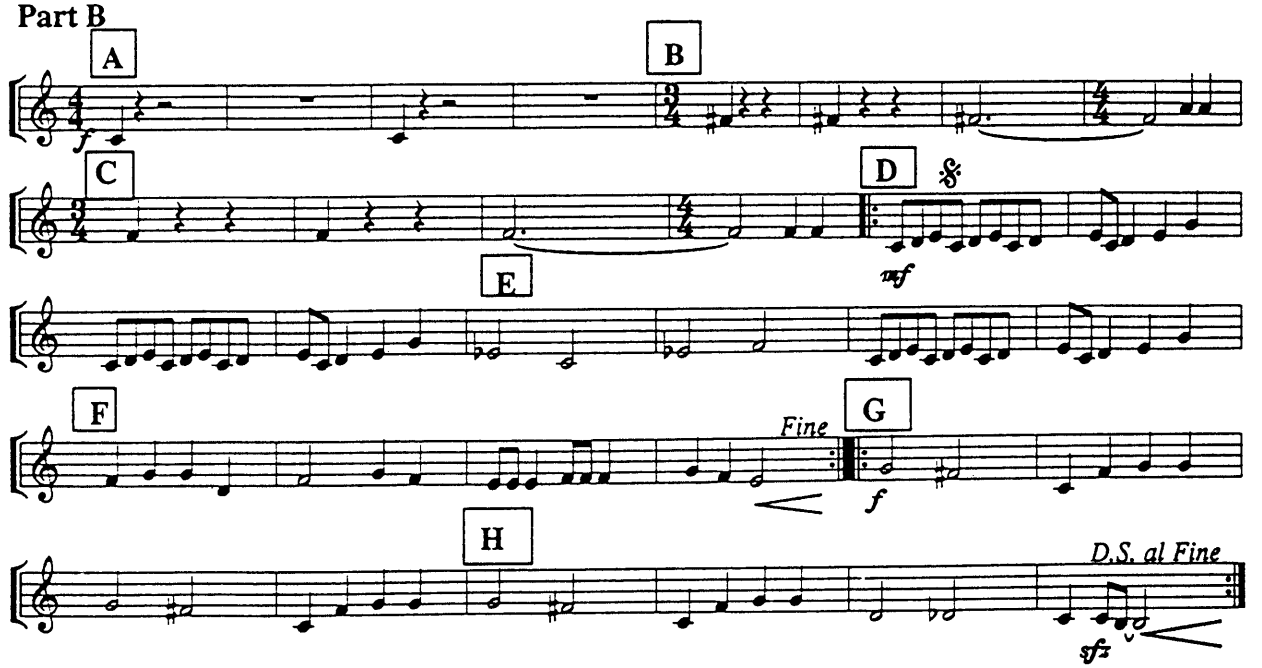
IN THE MOOD

Bass Clarinet
Part A



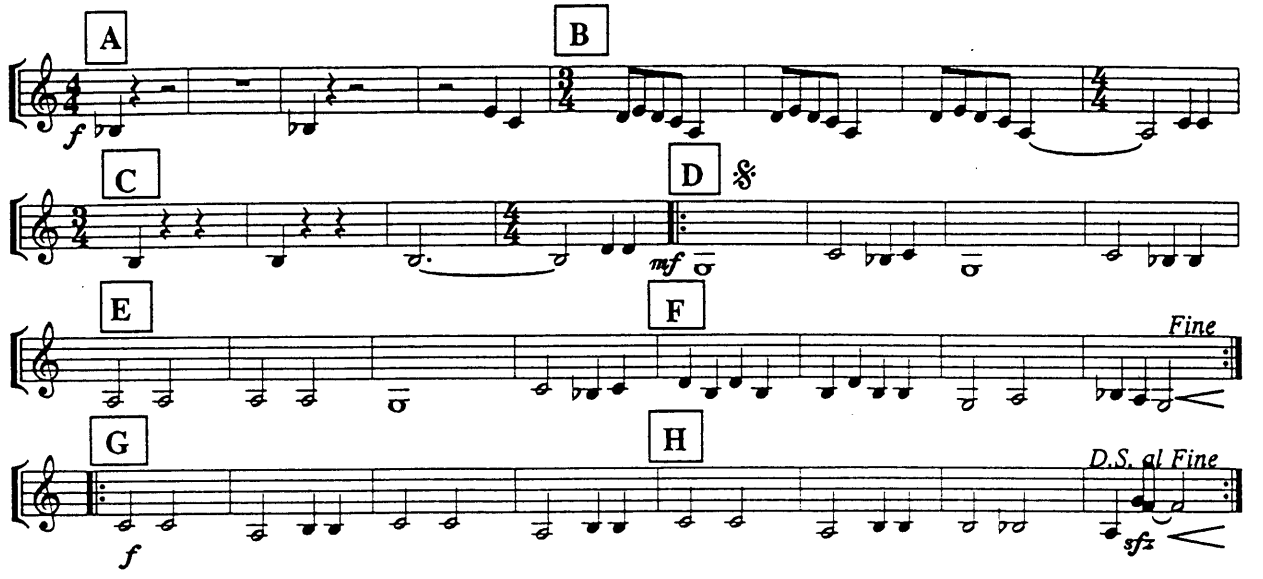
IN THE MOOD

Bass Clarinet
Part B



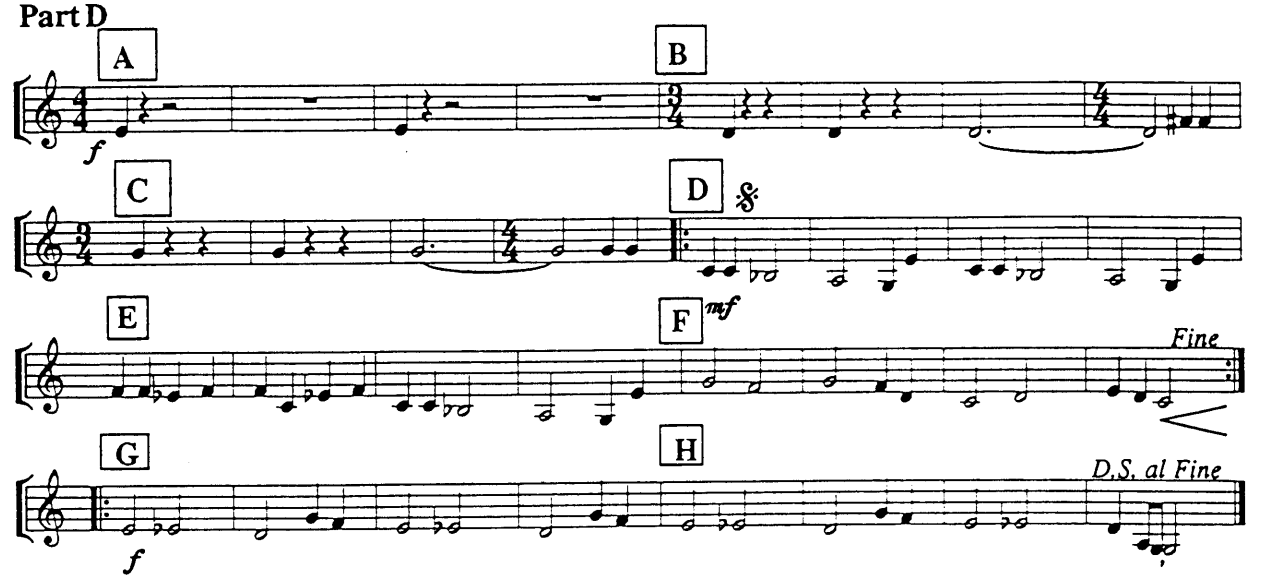
IN THE MOOD

Bass Clarinet
Part C



IN THE MOOD

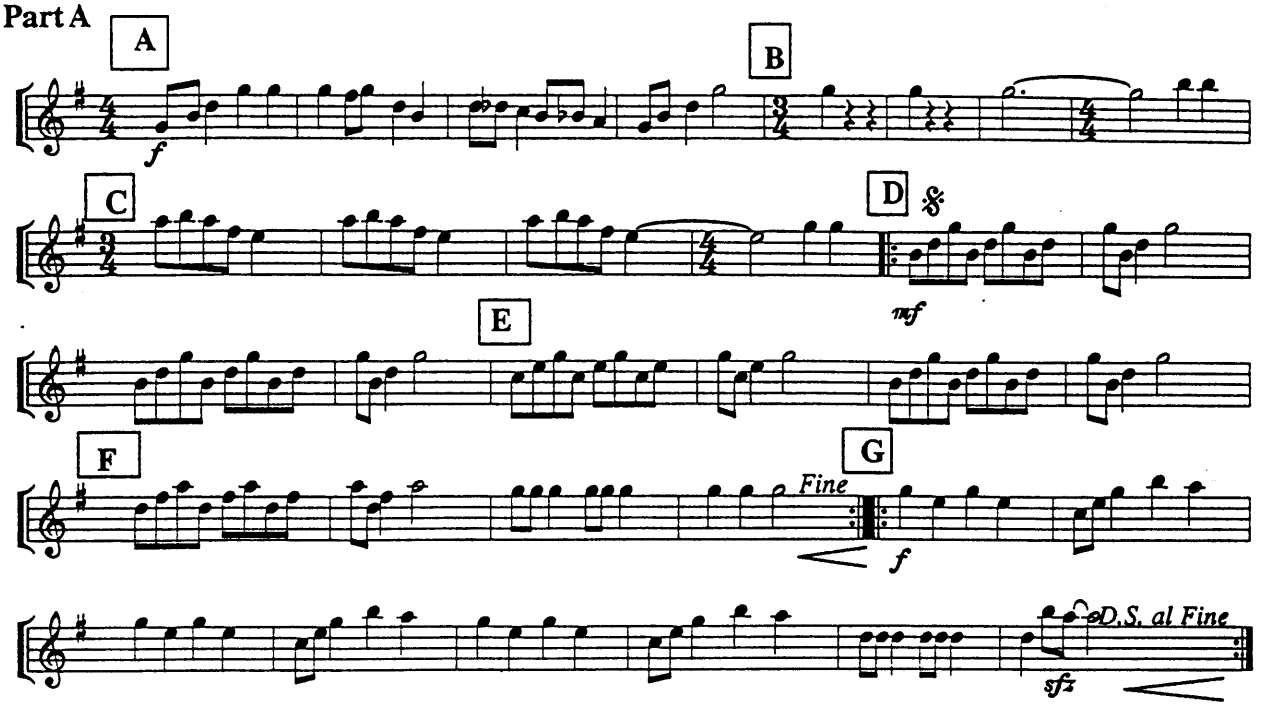
Bass Clarinet
Part D



IN THE MOOD

Alto Saxophone
Baritone Saxophone

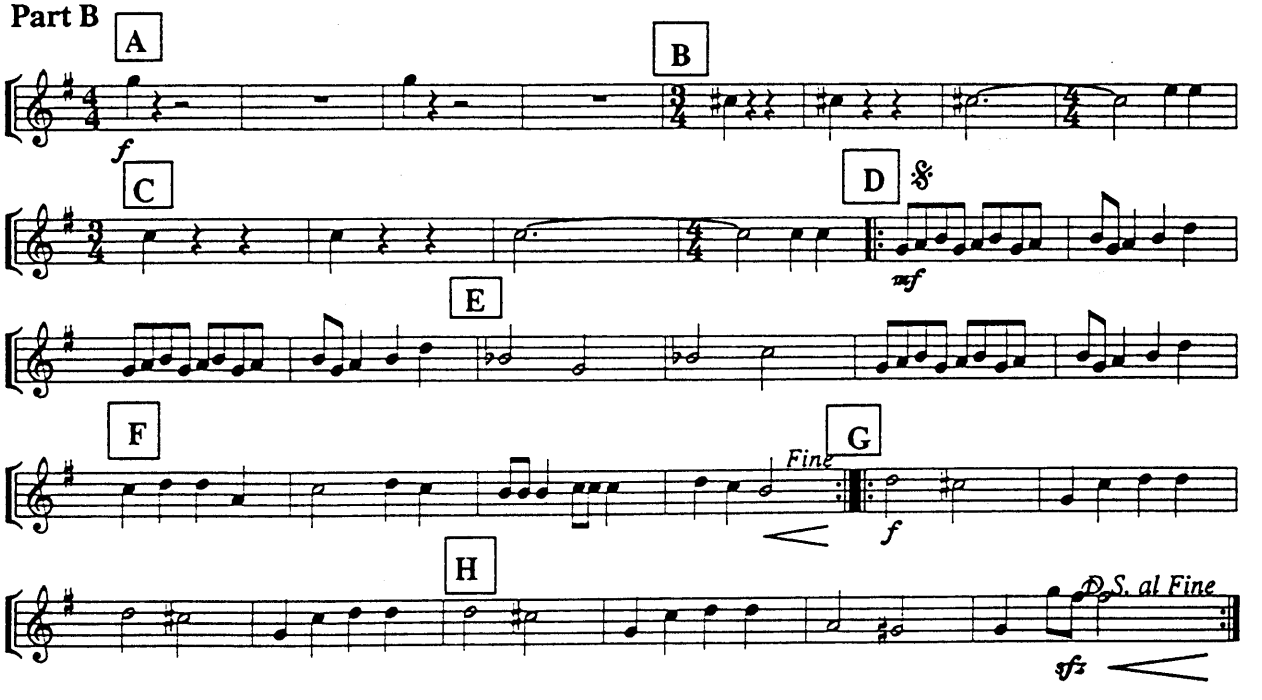
Part A



IN THE MOOD

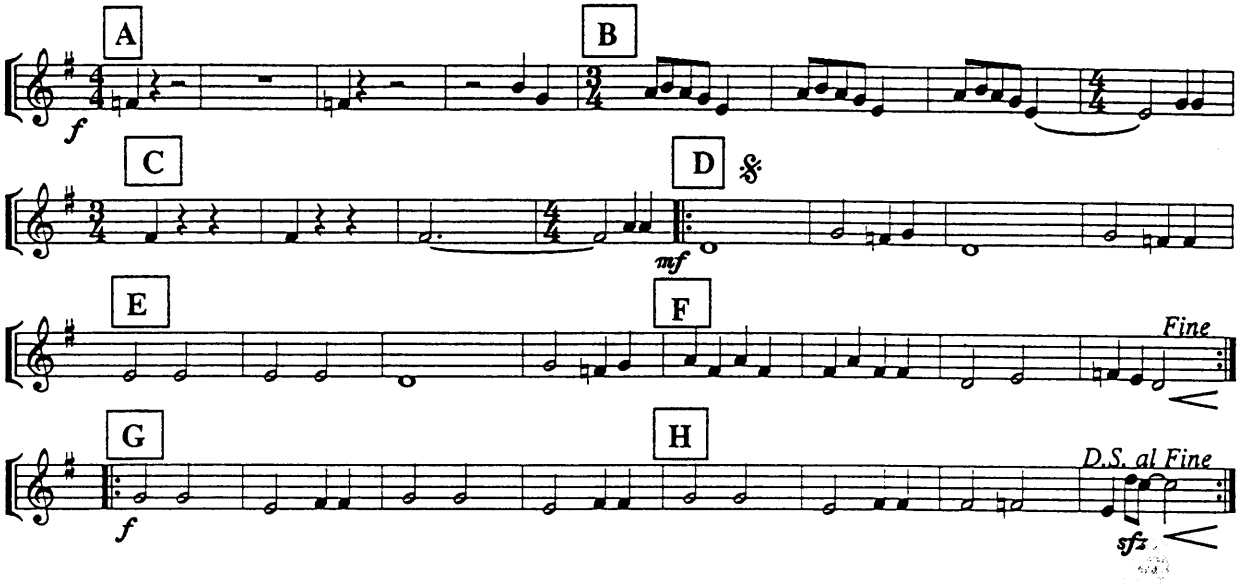
Alto Saxophone
Baritone Saxophone

Part B



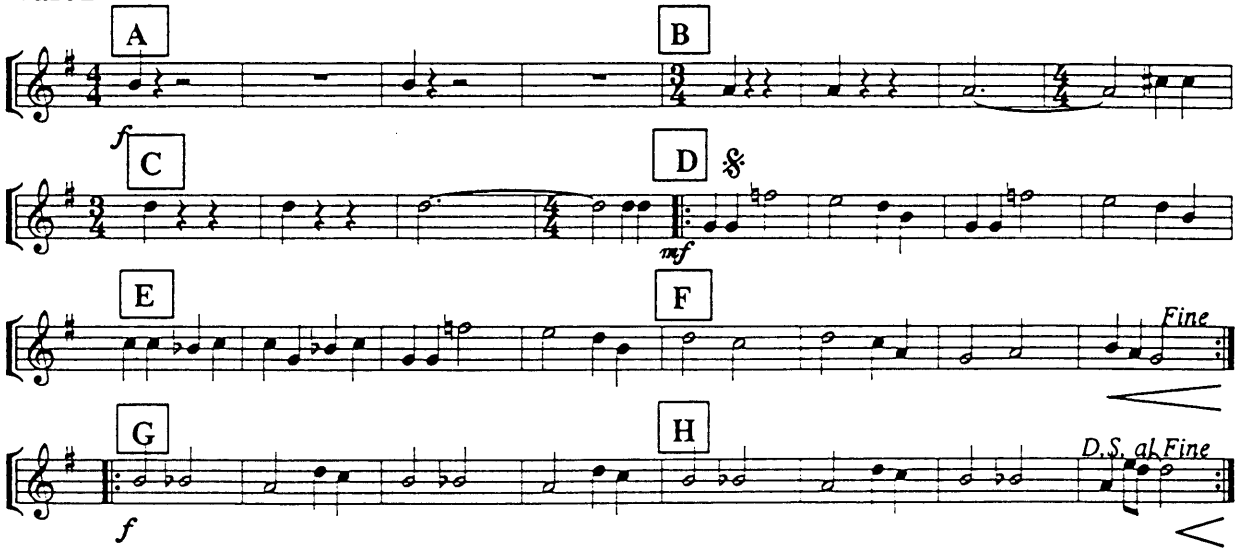
Alto Saxophone
Baritone Saxophone
Part C

IN THE MOOD



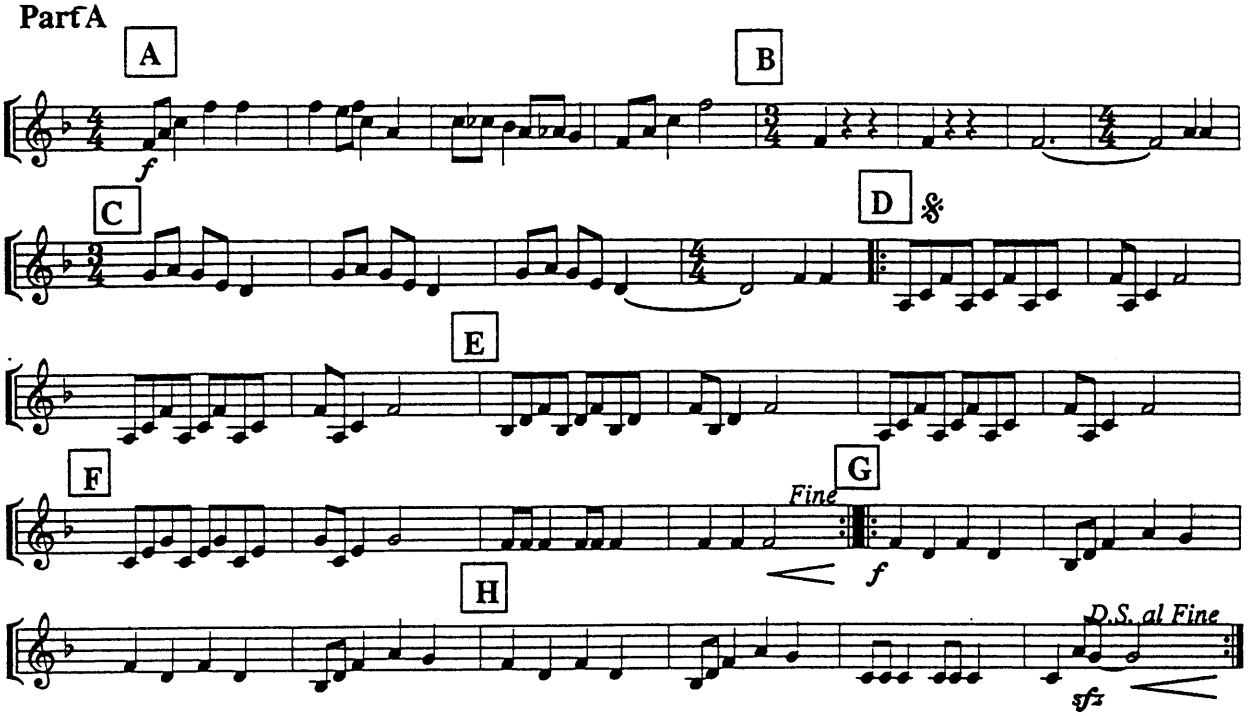
IN THE MOOD

Alto Saxophone
Baritone Saxophone
Part D



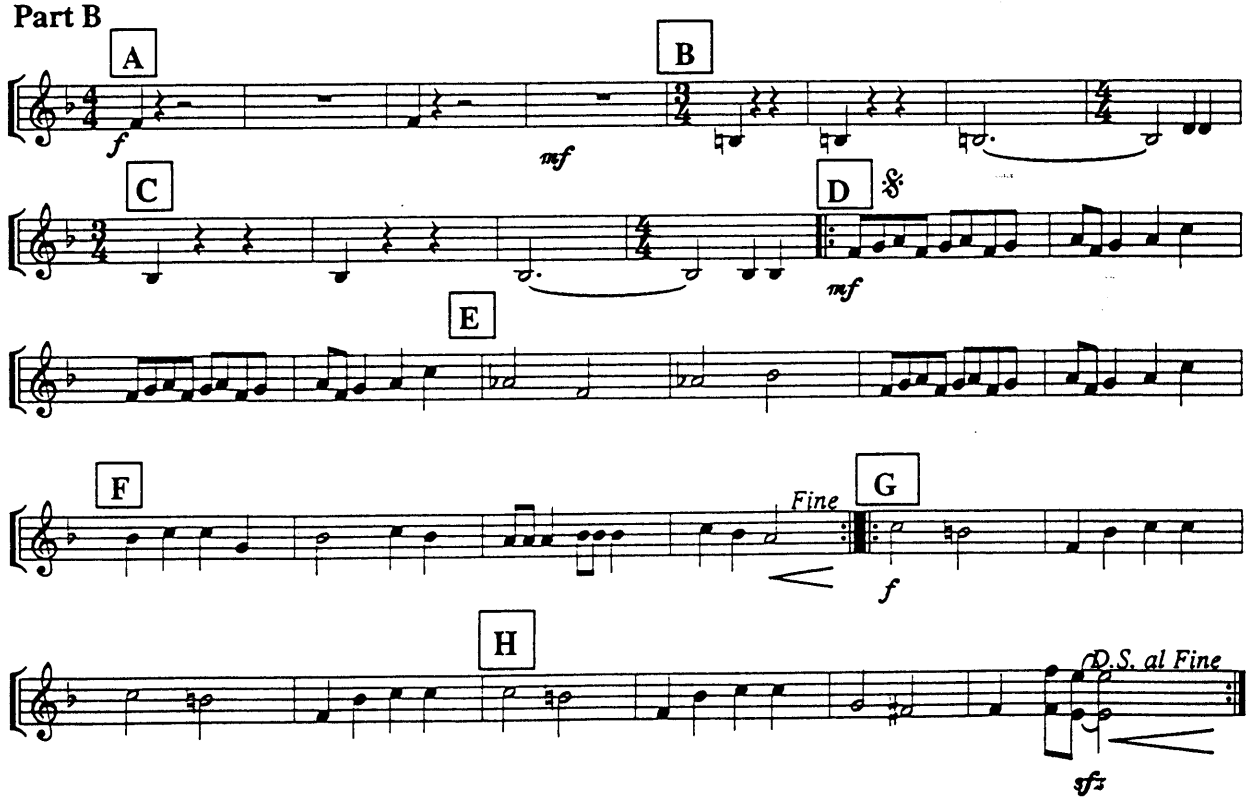
IN THE MOOD

French Horn
Part A



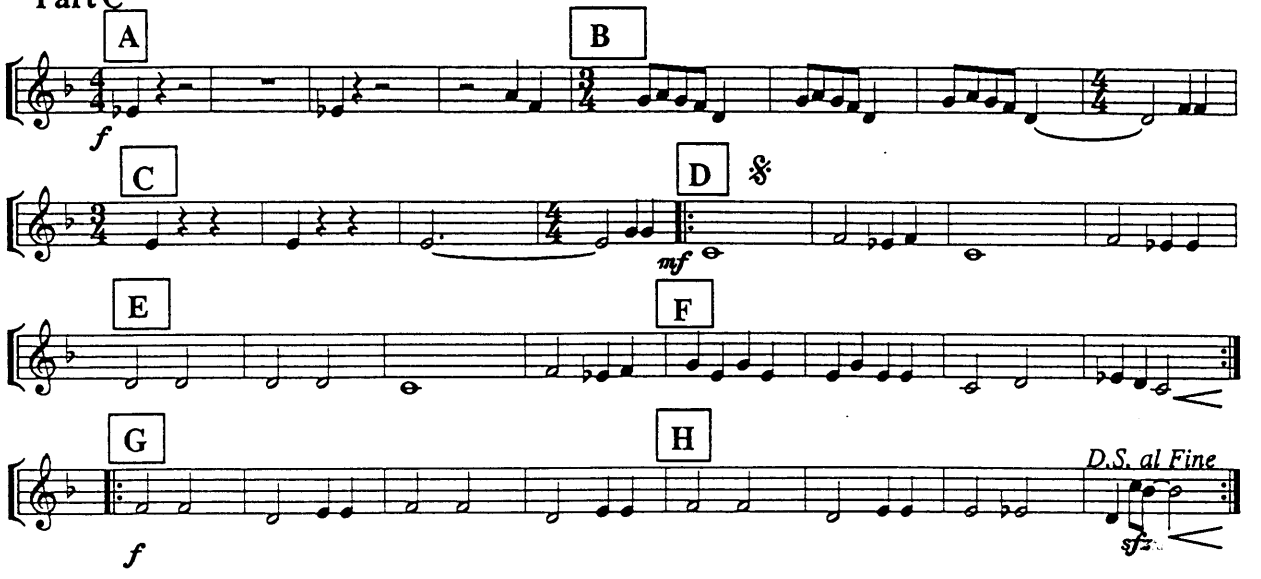
IN THE MOOD

French Horn
Part B



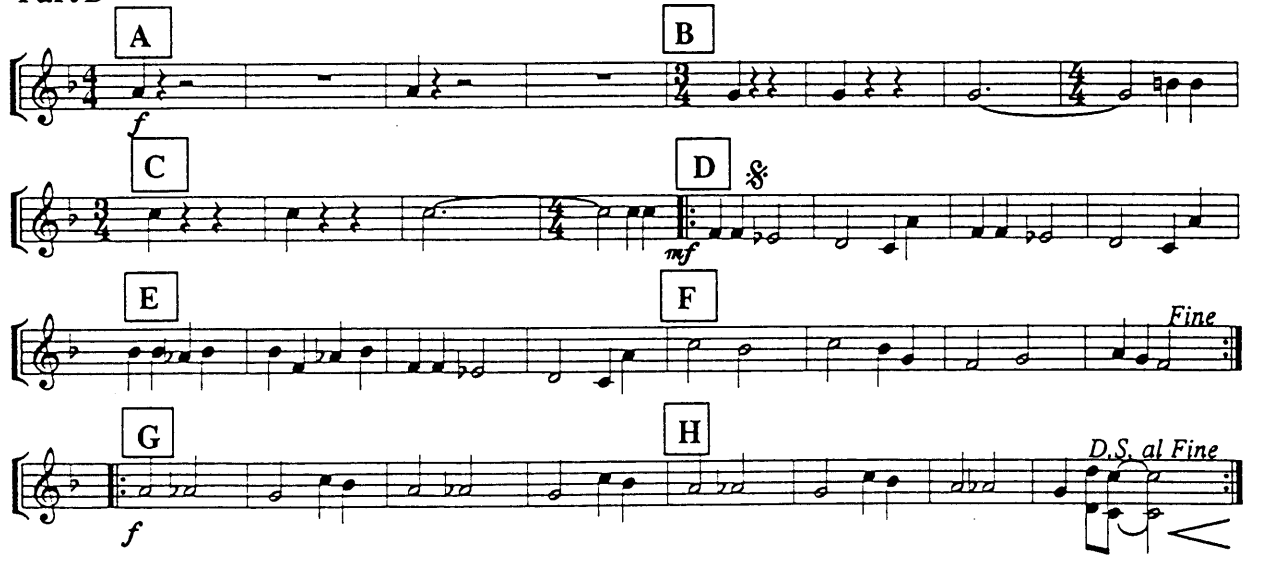
IN THE MOOD

French Horn
Part C



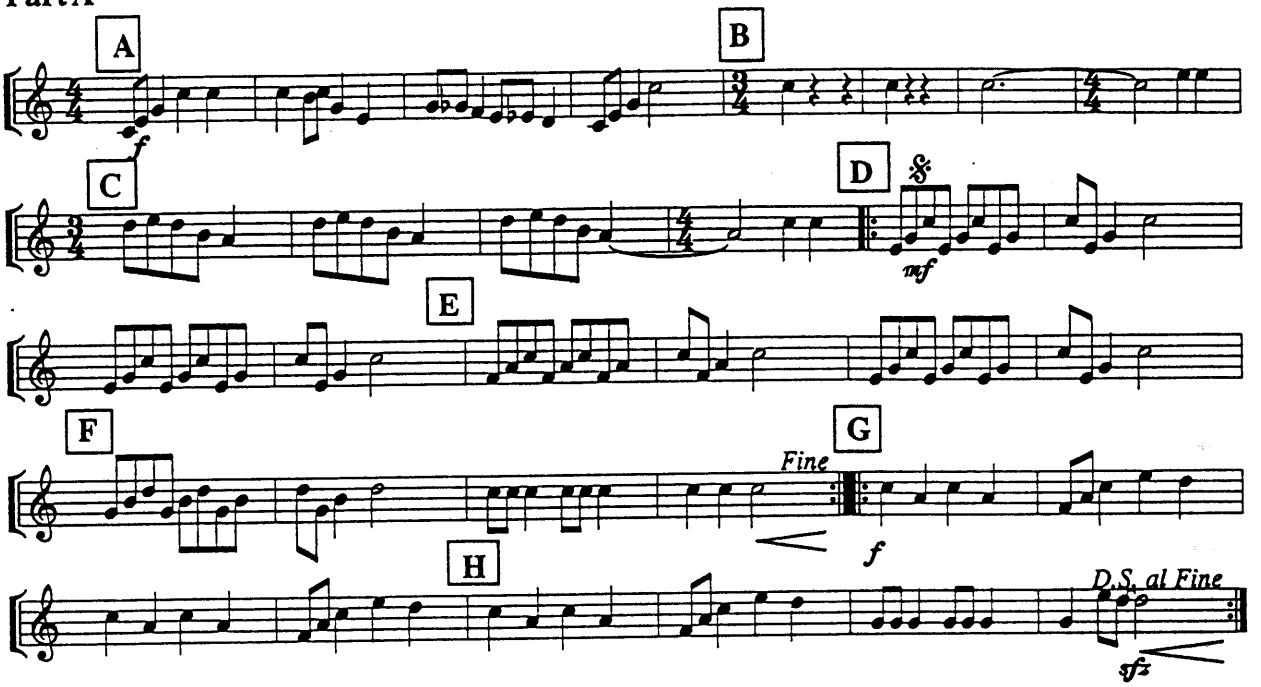
IN THE MOOD

French Horn
Part D



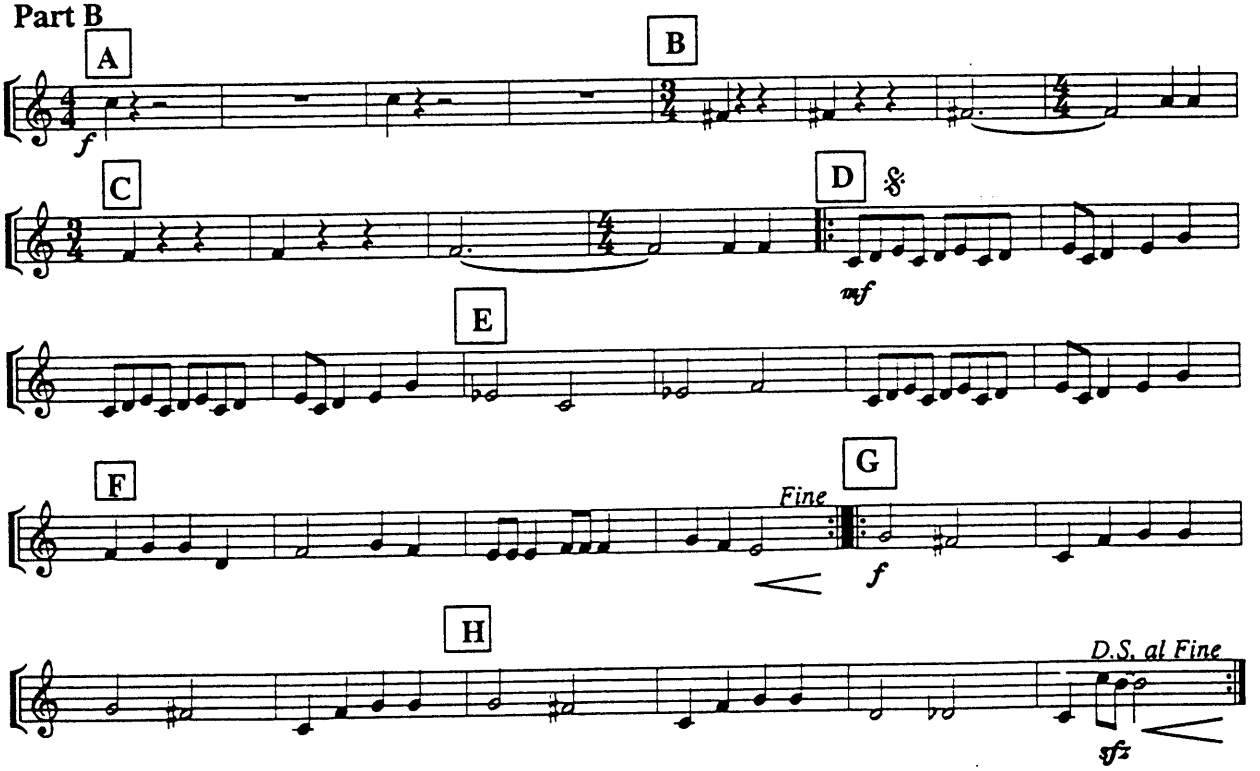
Trumpet
Baritone T.C.
Clarinet(low)
Part A

IN THE MOOD



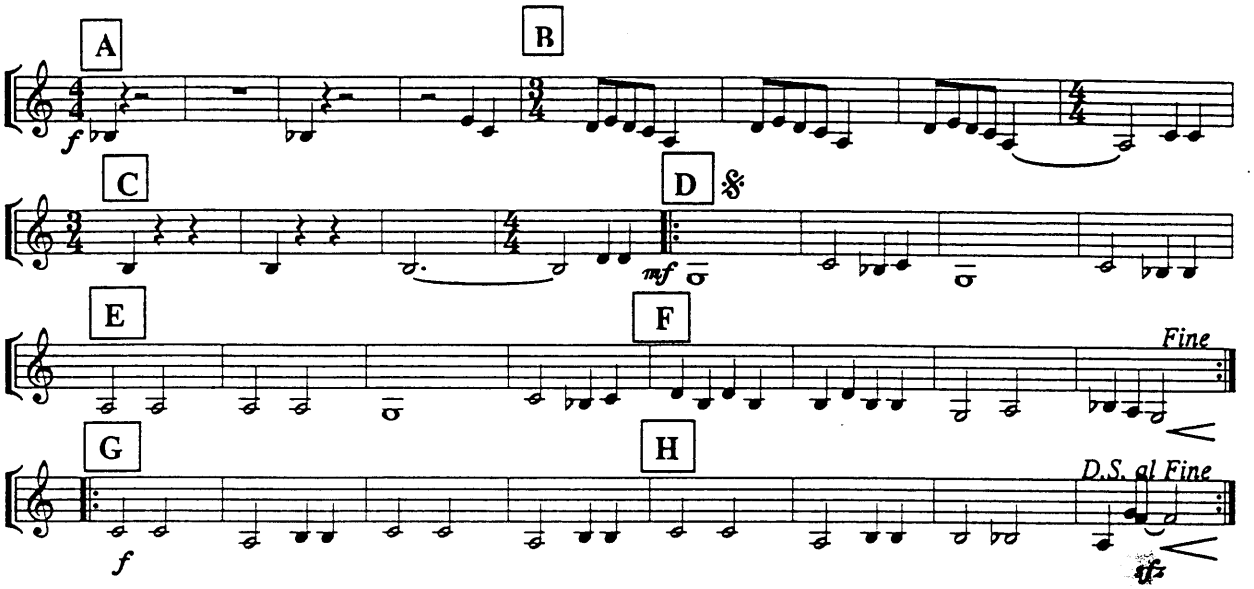
Trumpet
Baritone T.C.
Clarinet(low)
Part B

IN THE MOOD



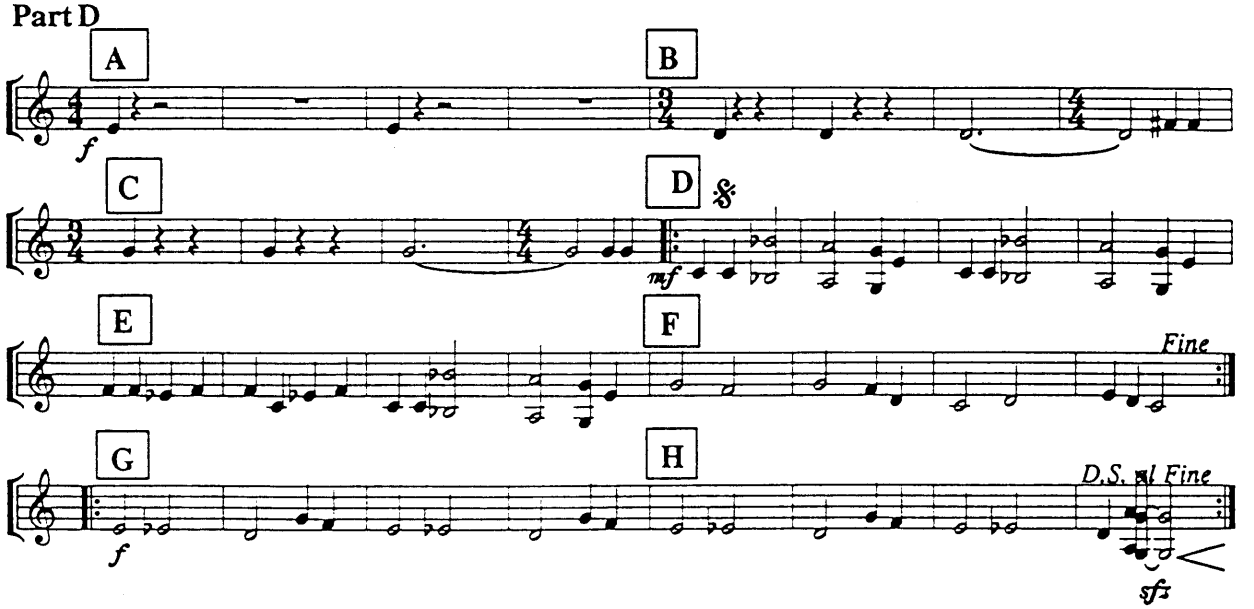
Trumpet
Baritone T.C.
Clarinet (low)
Part C

IN THE MOOD



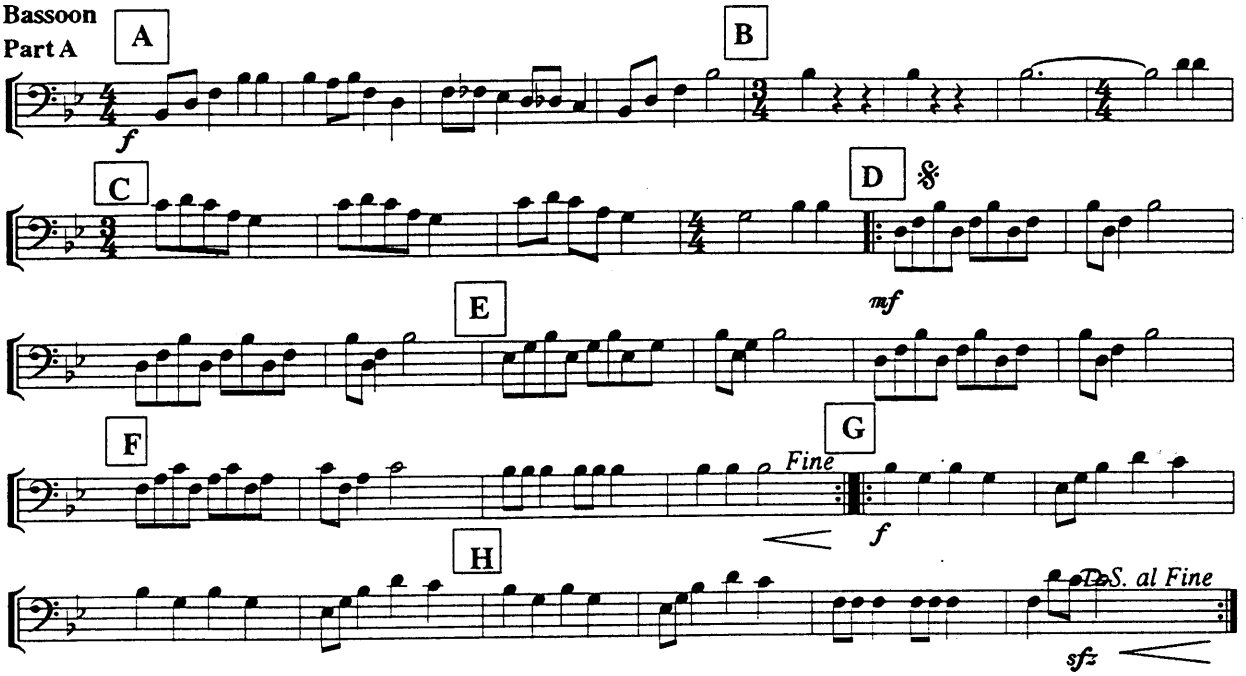
Trumpet
Baritone T.C.
Clarinet (low)
Part D

IN THE MOOD



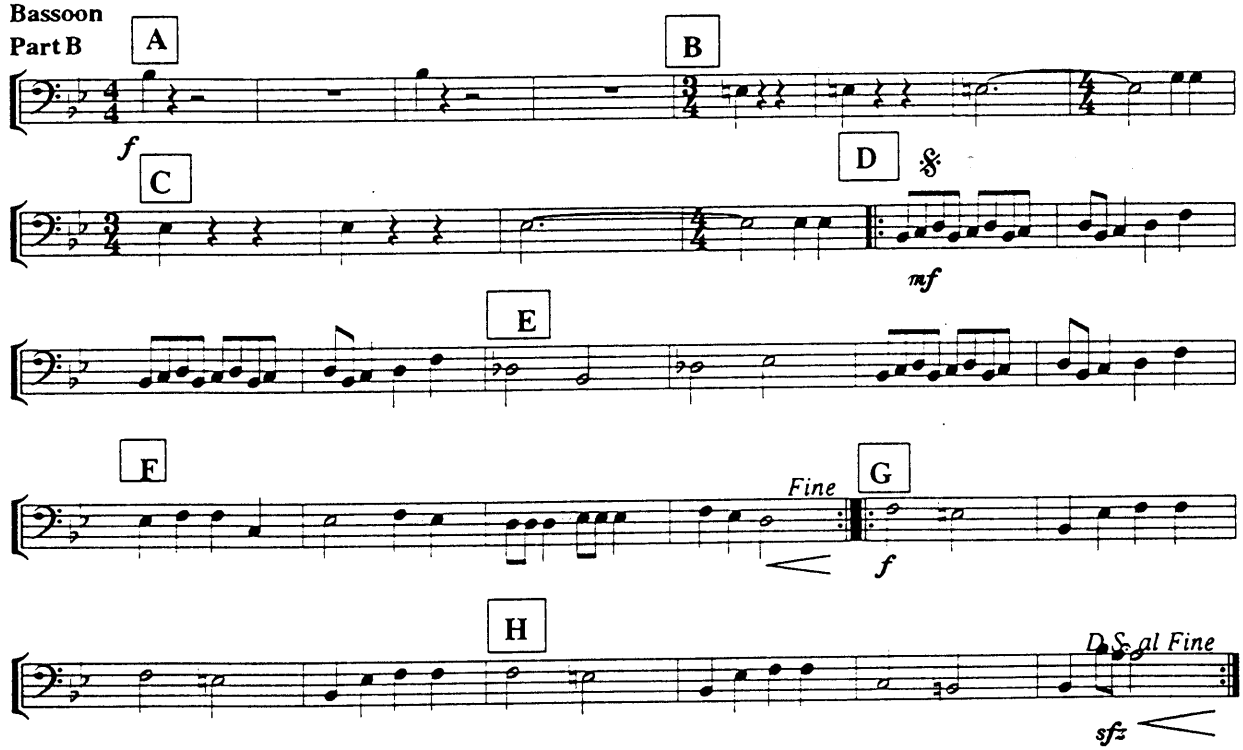
IN THE MOOD

Trombone
Baritone B.C.
Bassoon
Part A



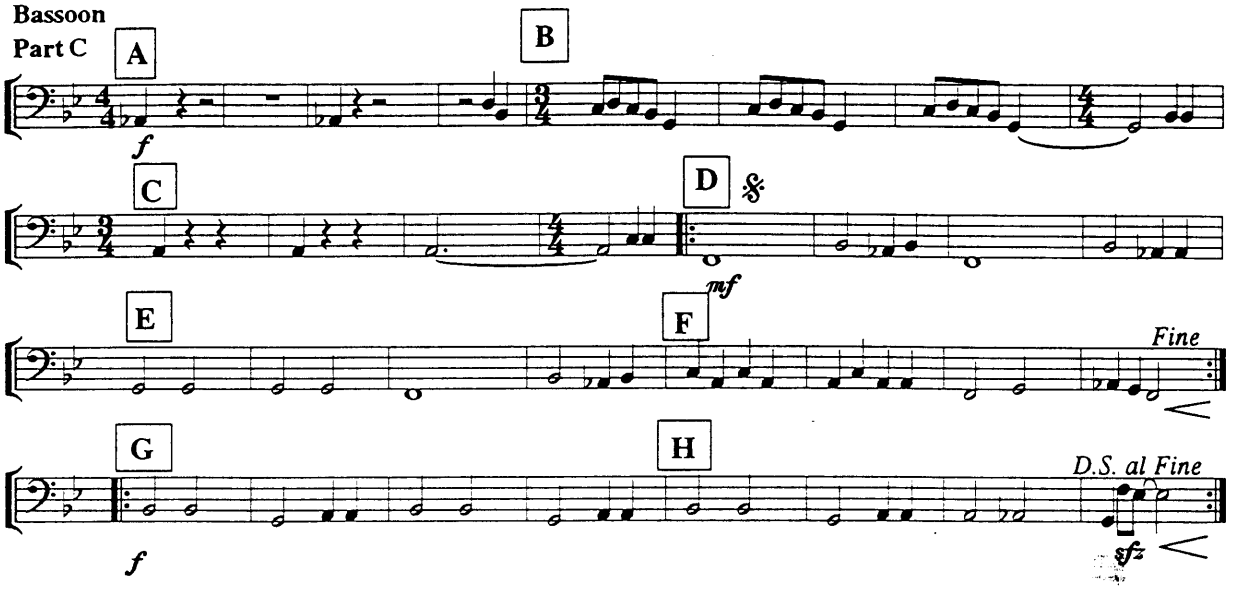
IN THE MOOD

Trombone
Baritone B.C.
Bassoon
Part B



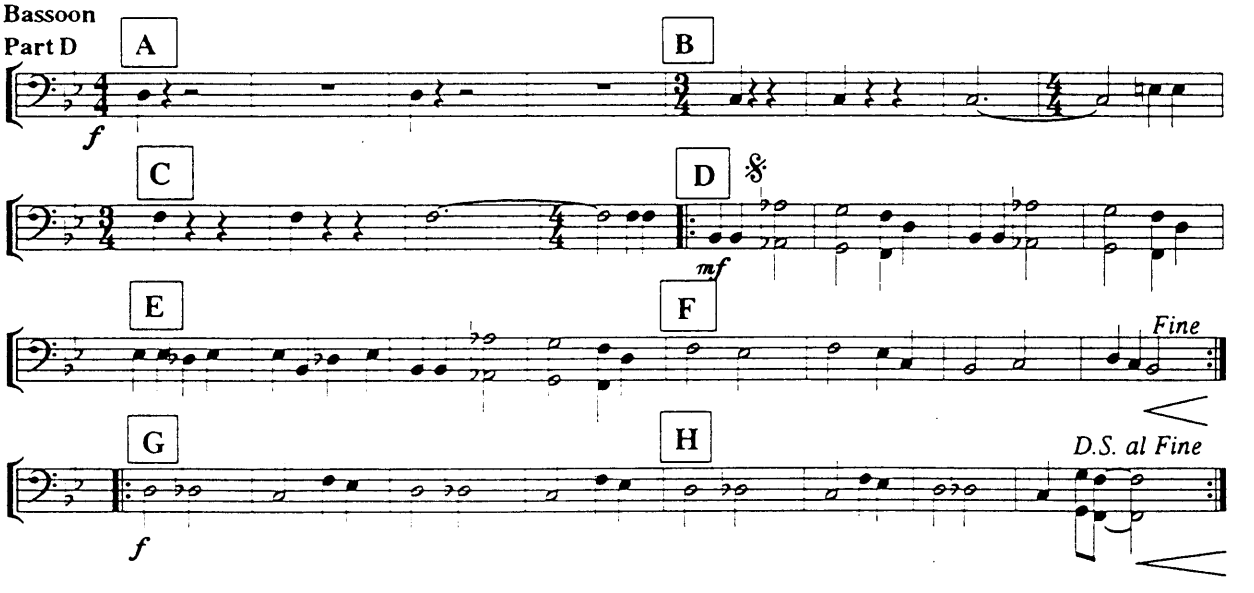
IN THE MOOD

Trombone
Baritone B.C.
Bassoon
Part C



IN THE MOOD

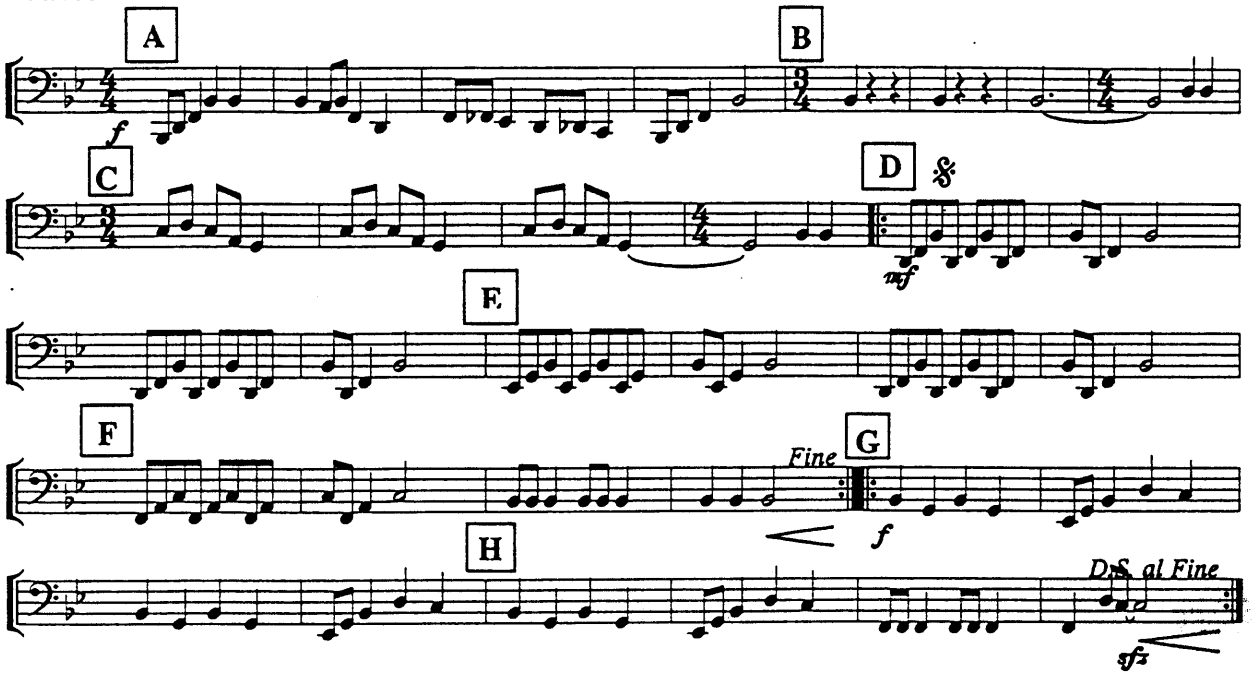
Trombone
Baritone B.C.
Bassoon
Part D



IN THE MOOD

Tuba

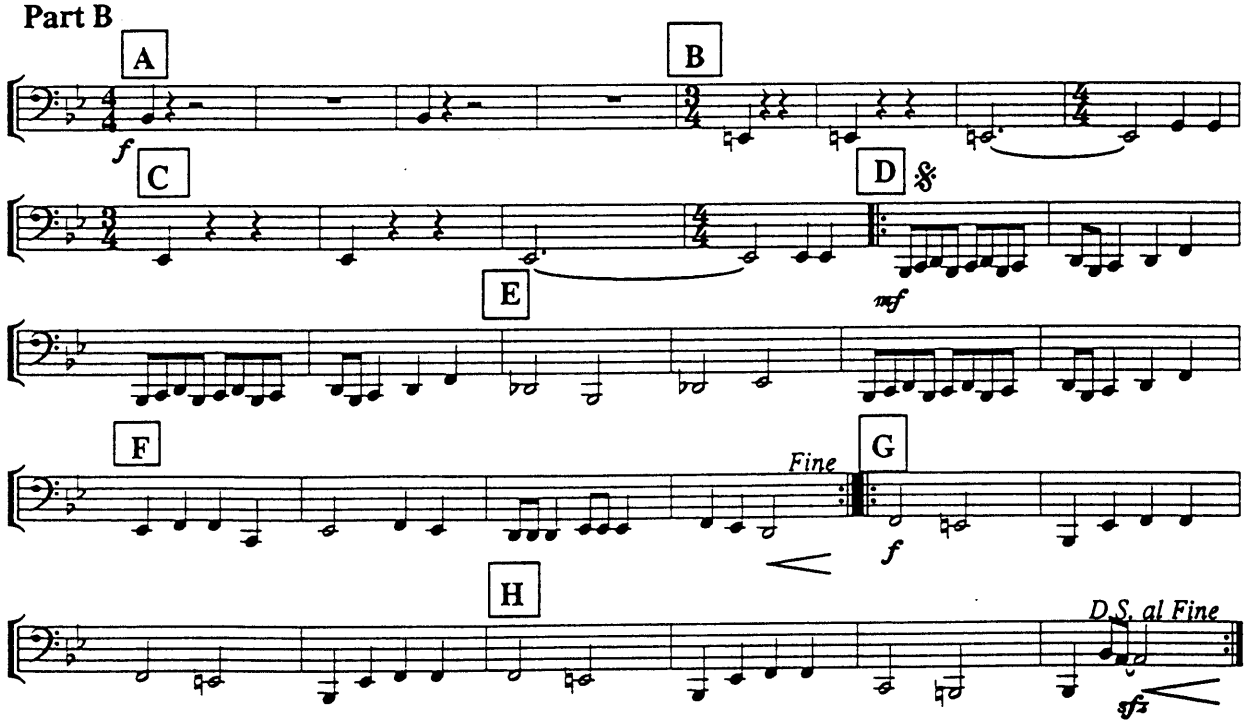
Part A



IN THE MOOD

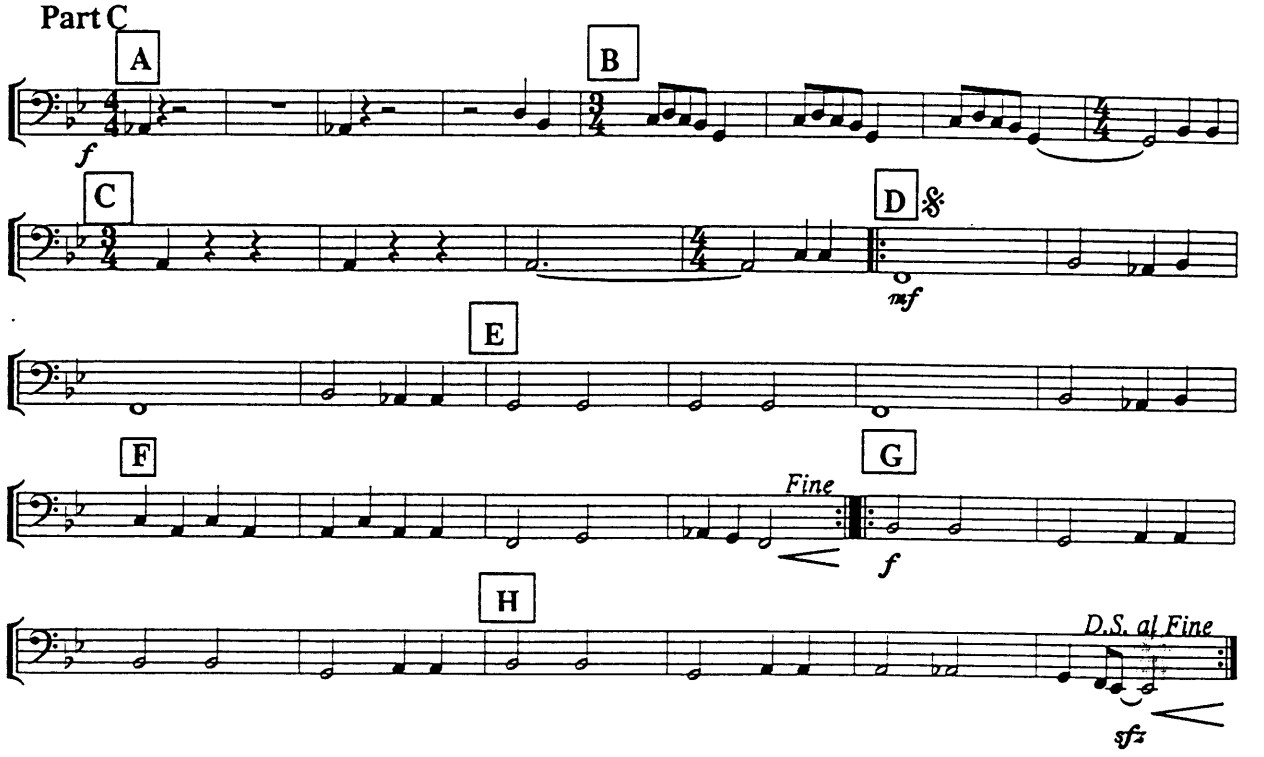
Tuba

Part B



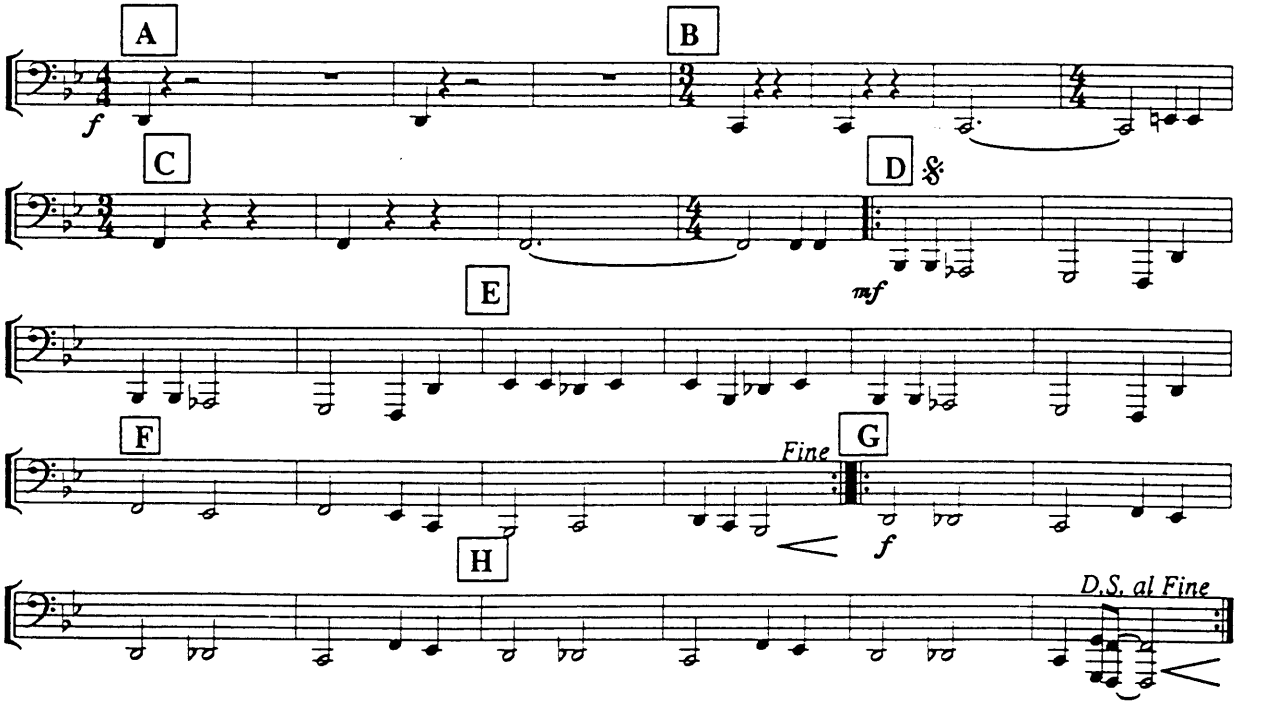
IN THE MOOD

Tuba
Part C



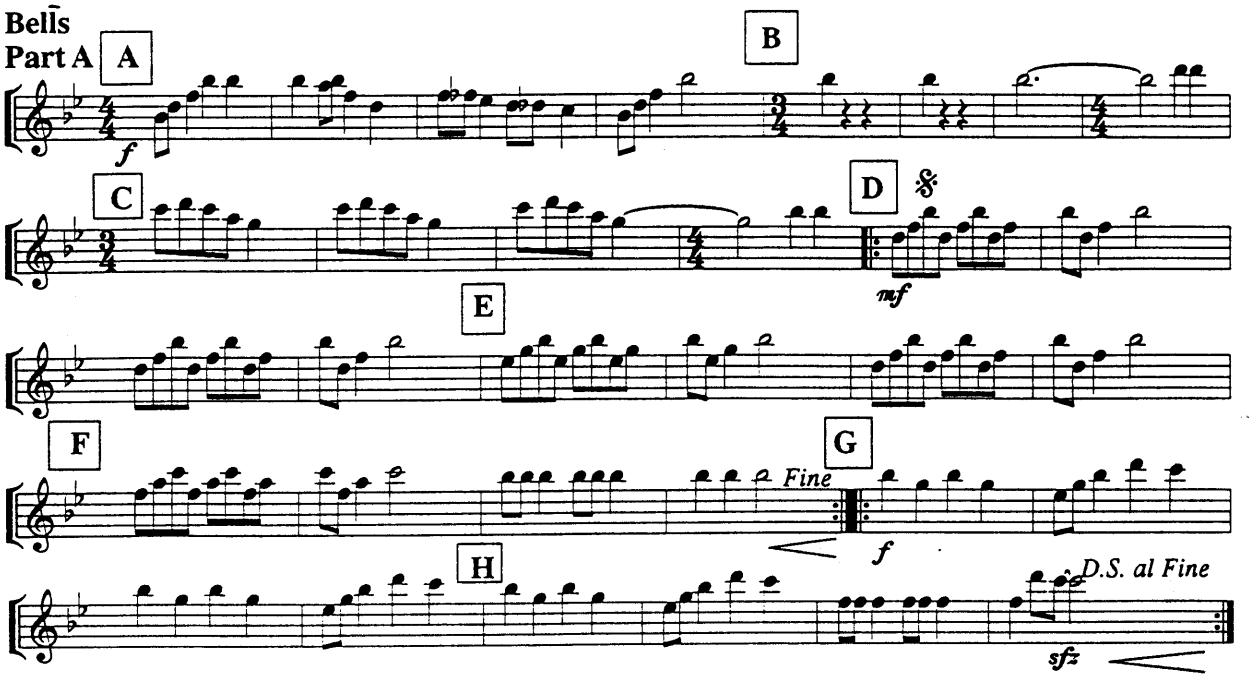
IN THE MOOD

Tuba
Part D



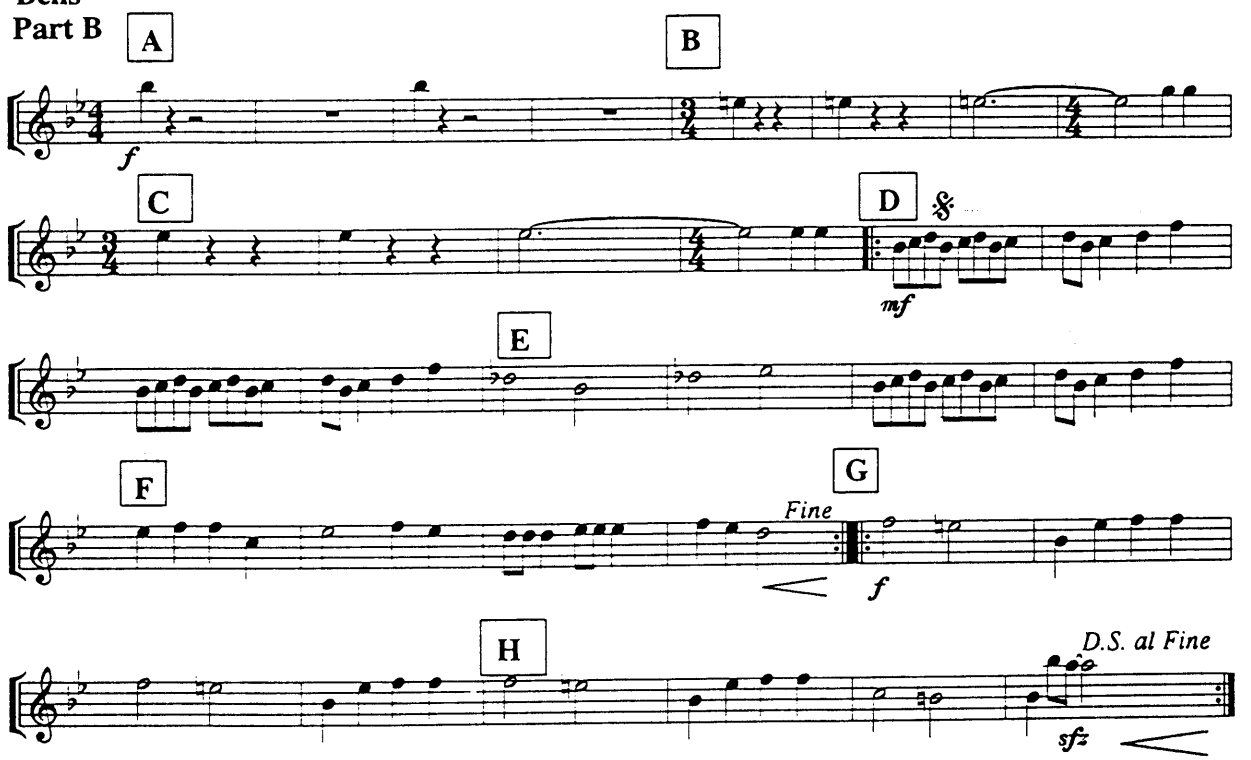
IN THE MOOD

Bells
Part A



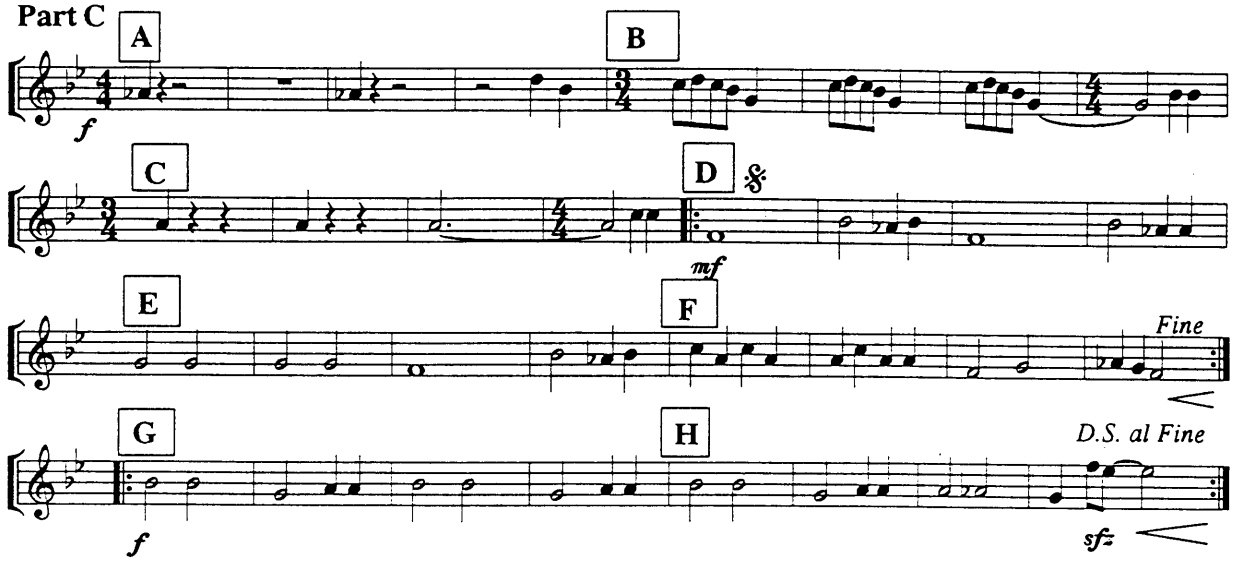
IN THE MOOD

Bells
Part B



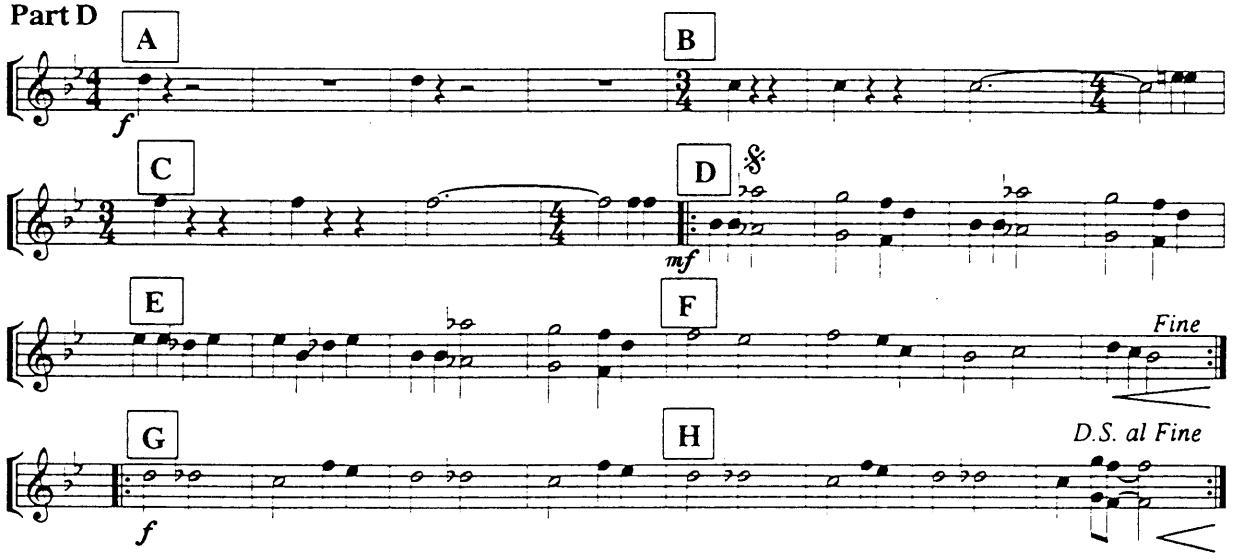
IN THE MOOD

Bells
Part C



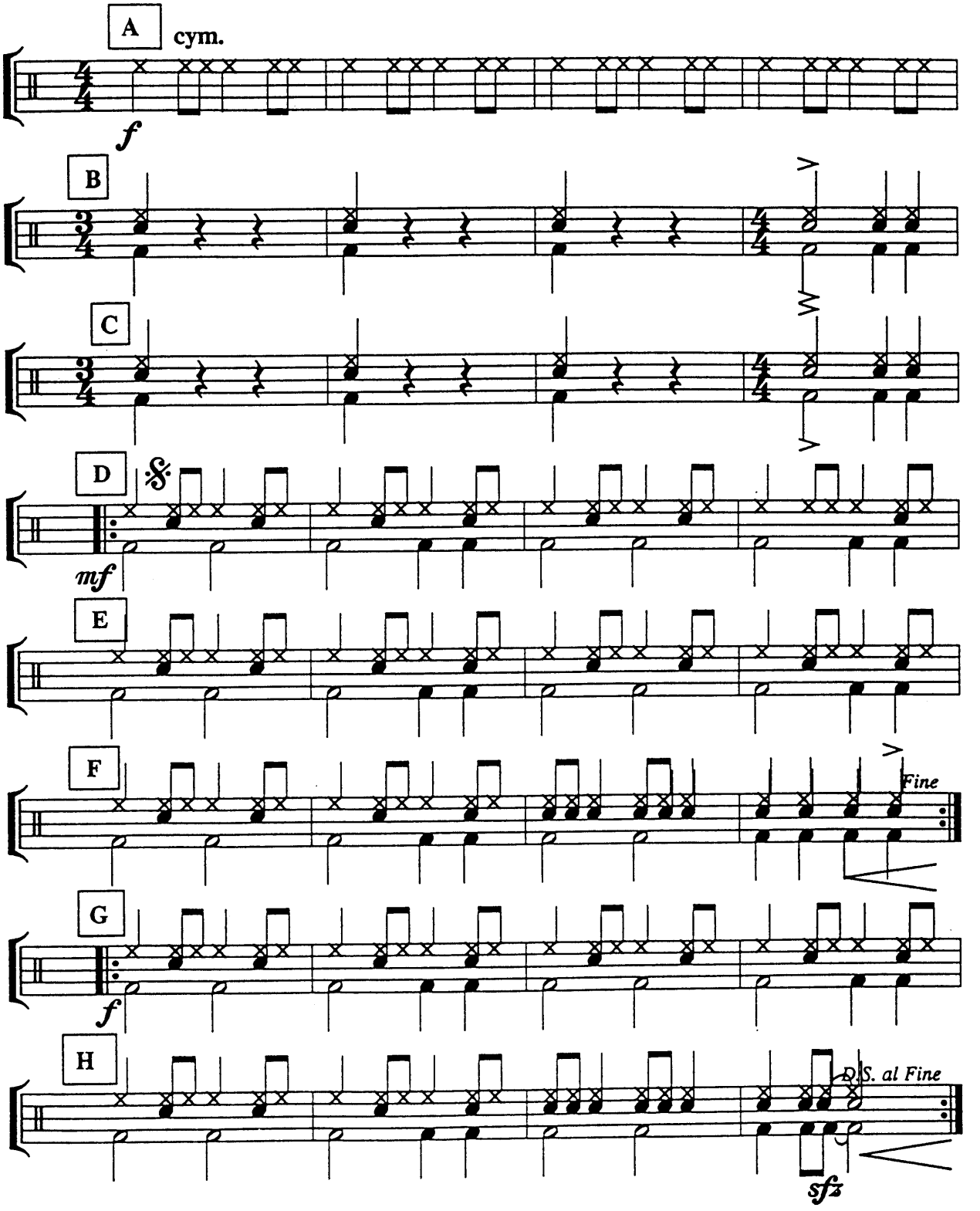
IN THE MOOD

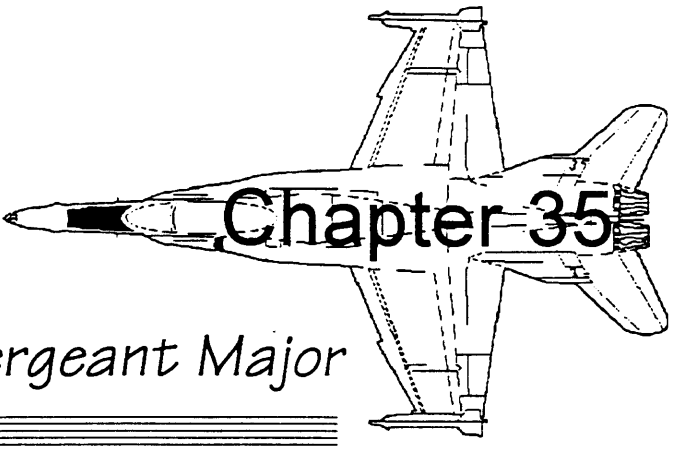
Bells
Part D



IN THE MOOD

Percussion





Chapter 35

Kiss Me Goodnight Sergeant Major

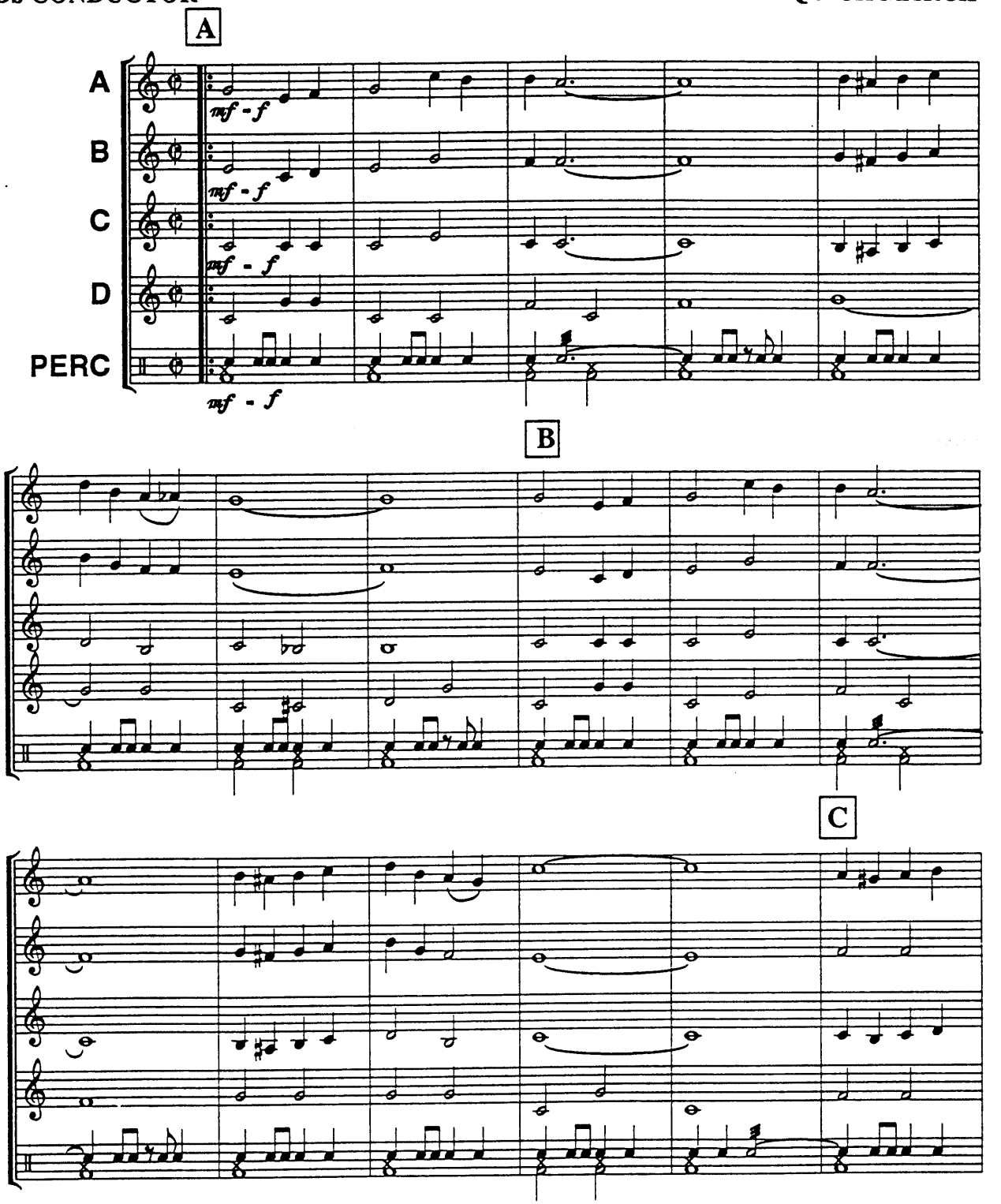
Although Sergeant-Majors have always been the backbone of the army, they are often looked upon as filling a motherly role. The Sergeant-Major will tell the men when to get up, when to eat, what chores are to be done and how to dress, much as a mother would tell her children.

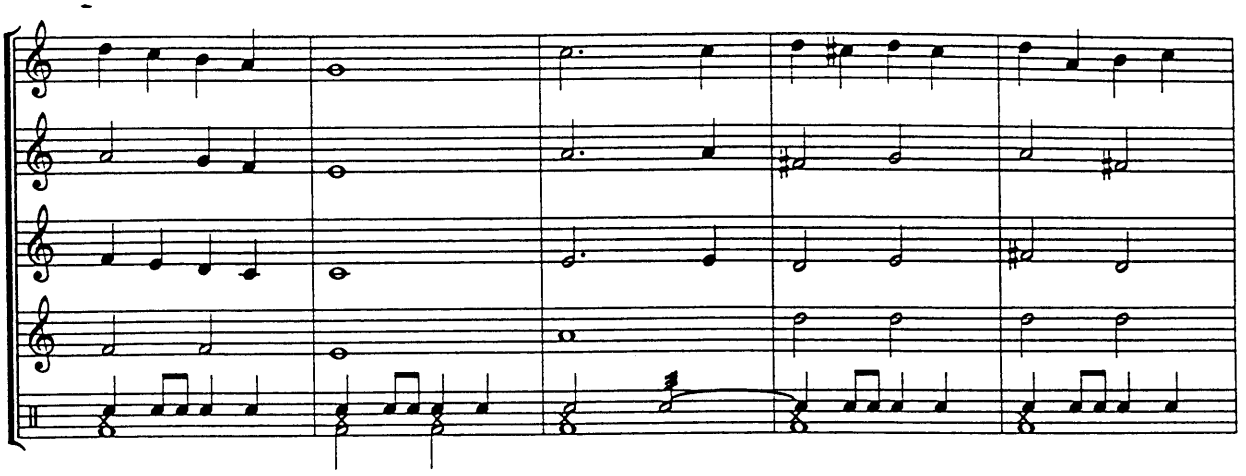
Private Jones came in one night,
Full of cheer and very bright.
He'd been out all day upon the spree.
He bumped into Sergeant Smeck,
Put his arms around his neck,
And in his ear he whispered tenderly.

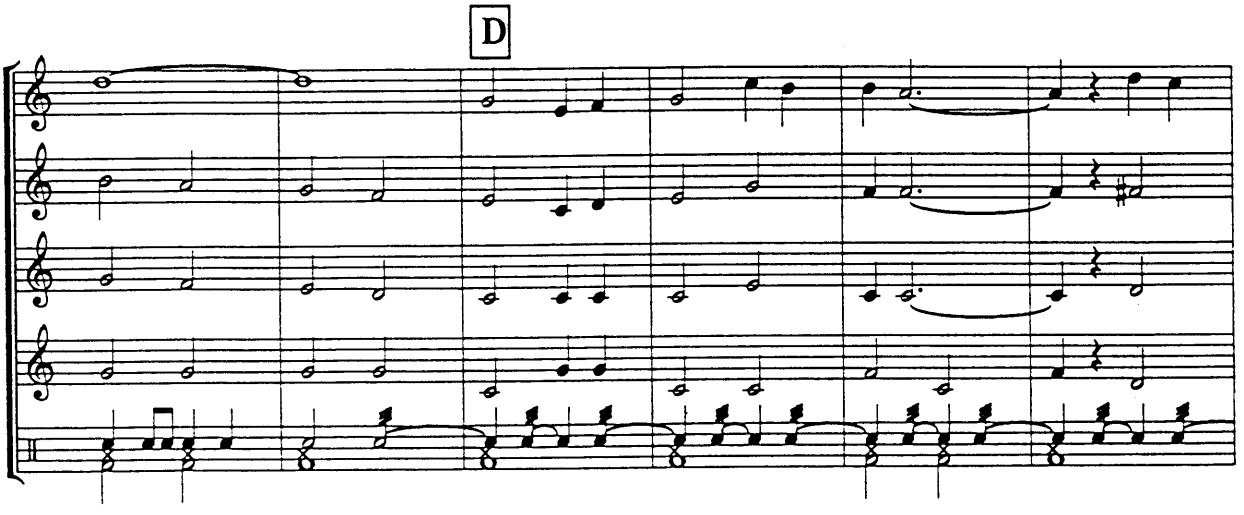
Chorus
Kiss me good-night, Sergeant-Major,
Tuck me in my little wooden bed.
We all love you, Sergeant-Major,
When we hear your bawling, "Show a leg."
Don't forget to wake me in the morning,
And bring me round a nice hot cup of tea.
Kiss me good-night, Sergeant-Major,
Sergeant-Major, be a mother to me.

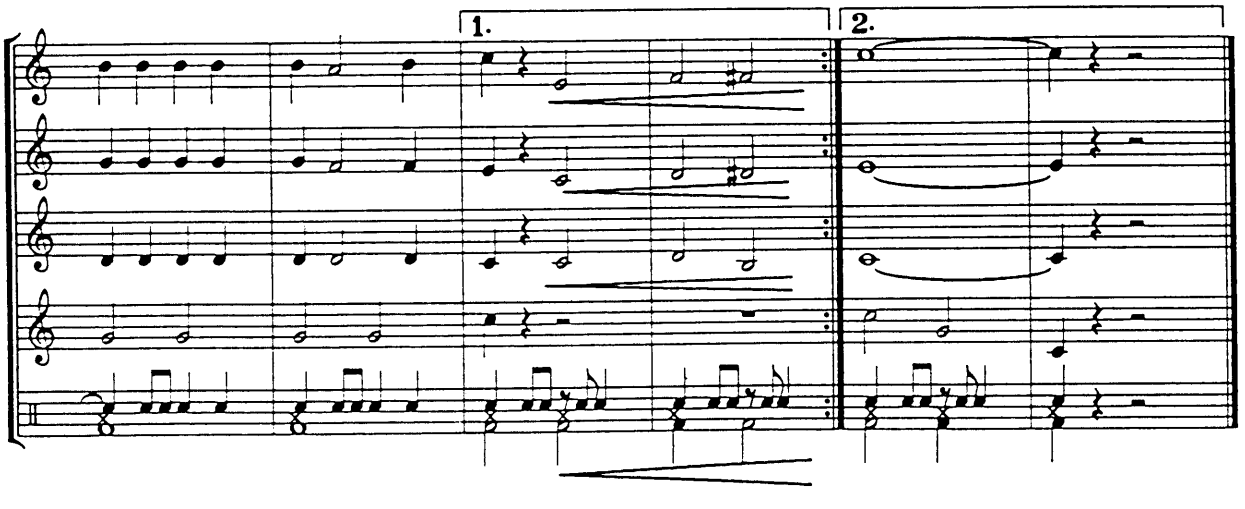
KISS ME GOODNIGHT, SERGEANT MAJOR

Bb CONDUCTOR **QUICK MARCH**





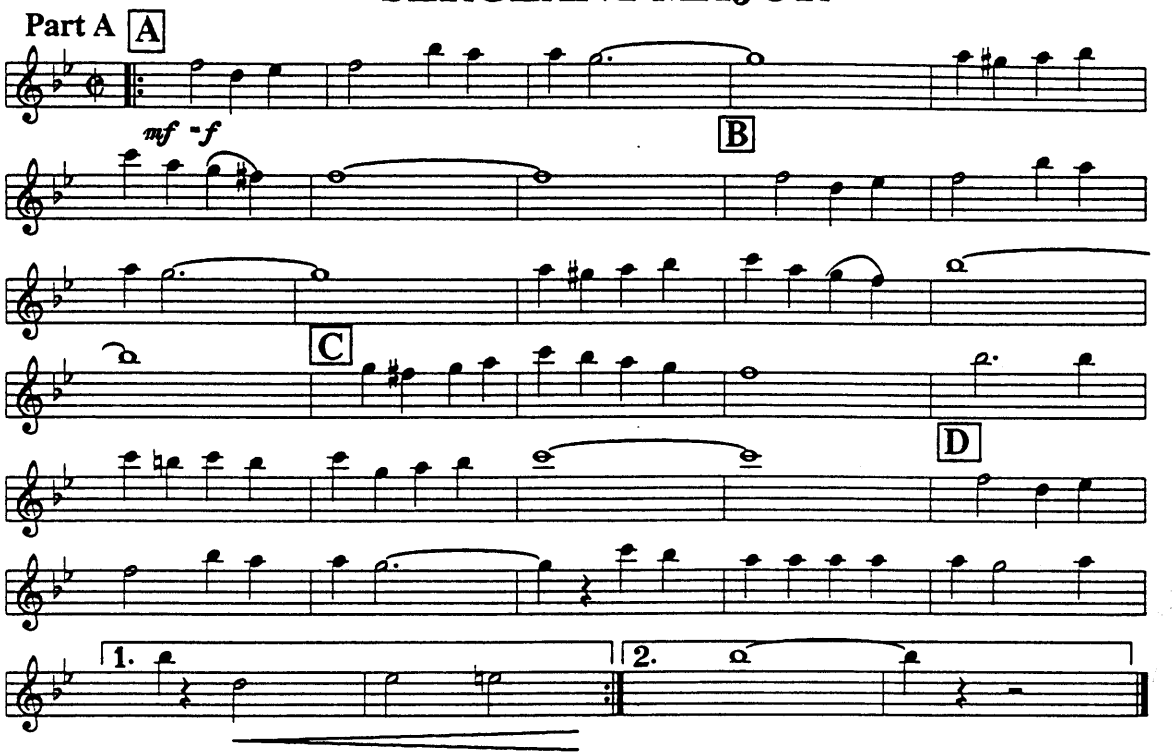




Kiss Me Goodnight, Sergeant Major Page 2

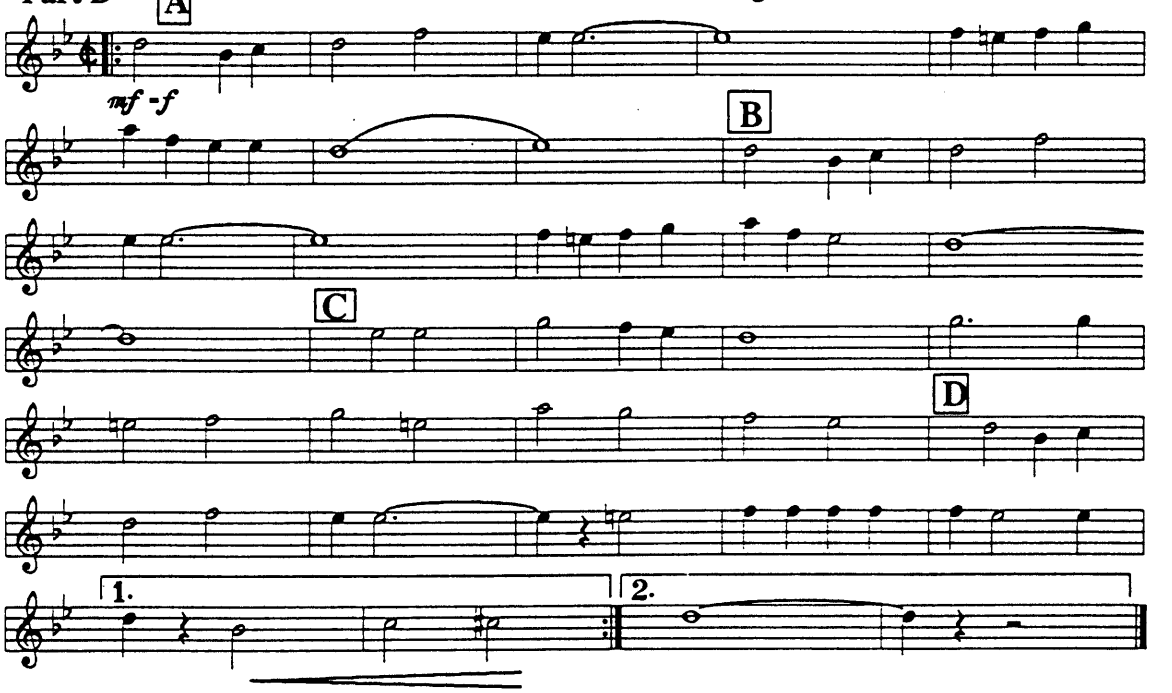
Flute
Oboe
Part A

KISS ME GOODNIGHT, SERGEANT MAJOR



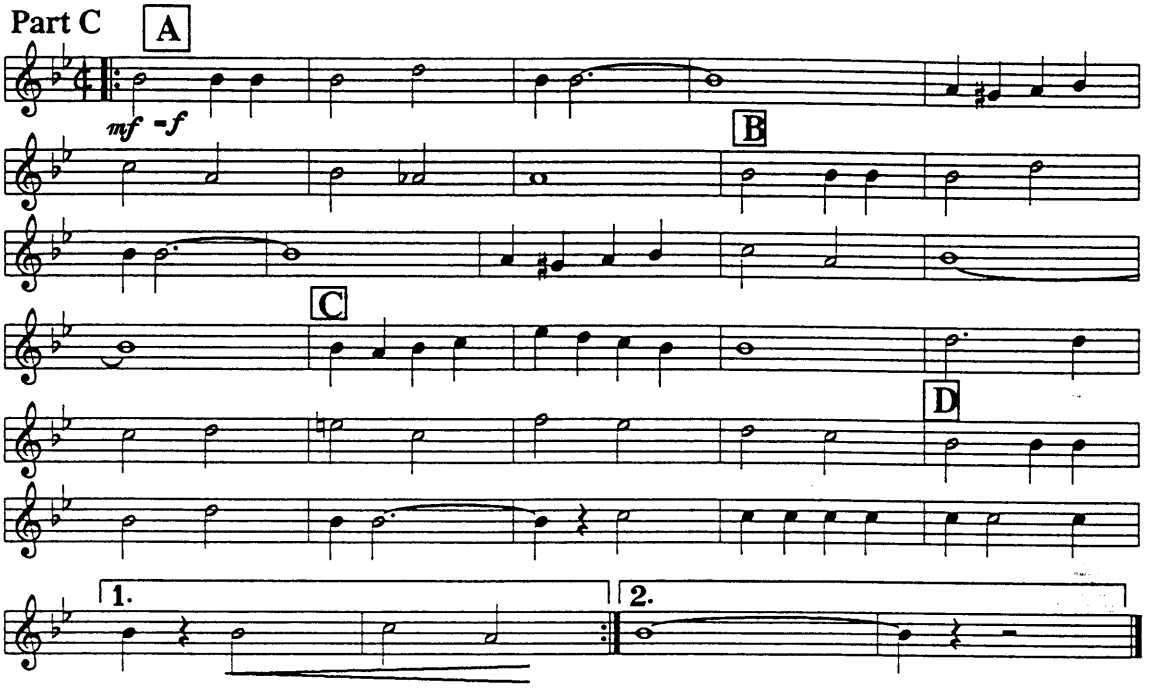
Flute
Oboe
Part B

KISS ME GOODNIGHT, SERGEANT MAJOR



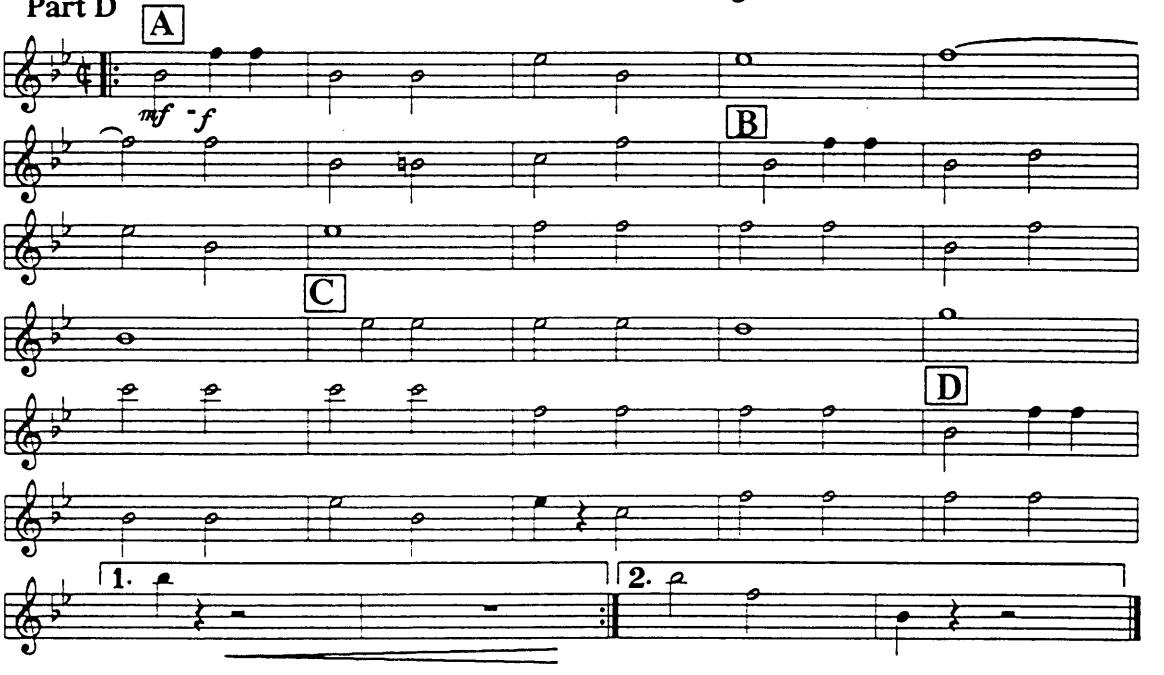
KISS ME GOODNIGHT, SERGEANT MAJOR

Flute
Oboe
Part C



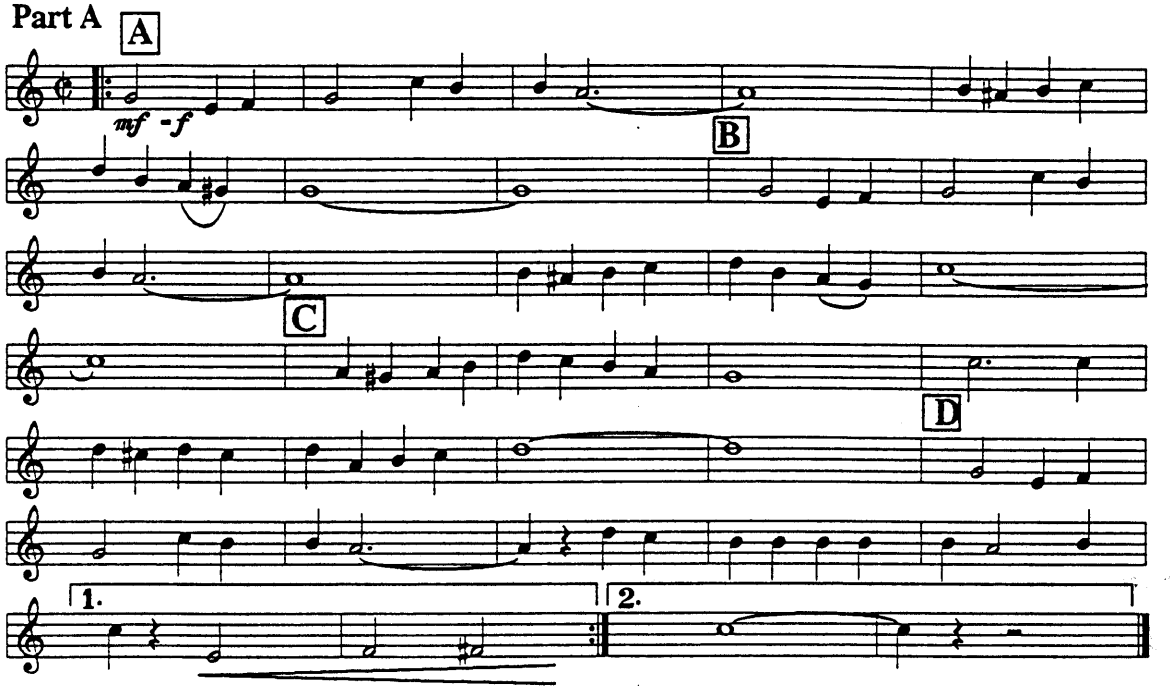
KISS ME GOODNIGHT. SERGEANT MAJOR

Flute
Oboe
Part D



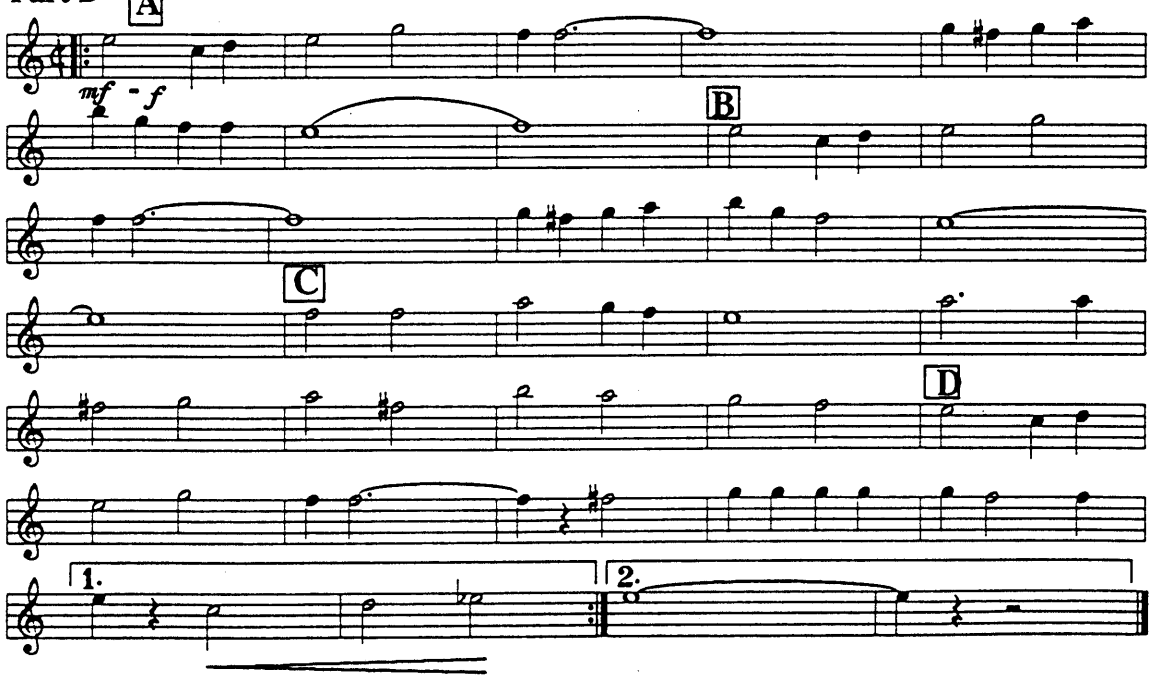
Tenor Saxophone
Clarinet (high)
Part A

KISS ME GOODNIGHT, SERGEANT MAJOR



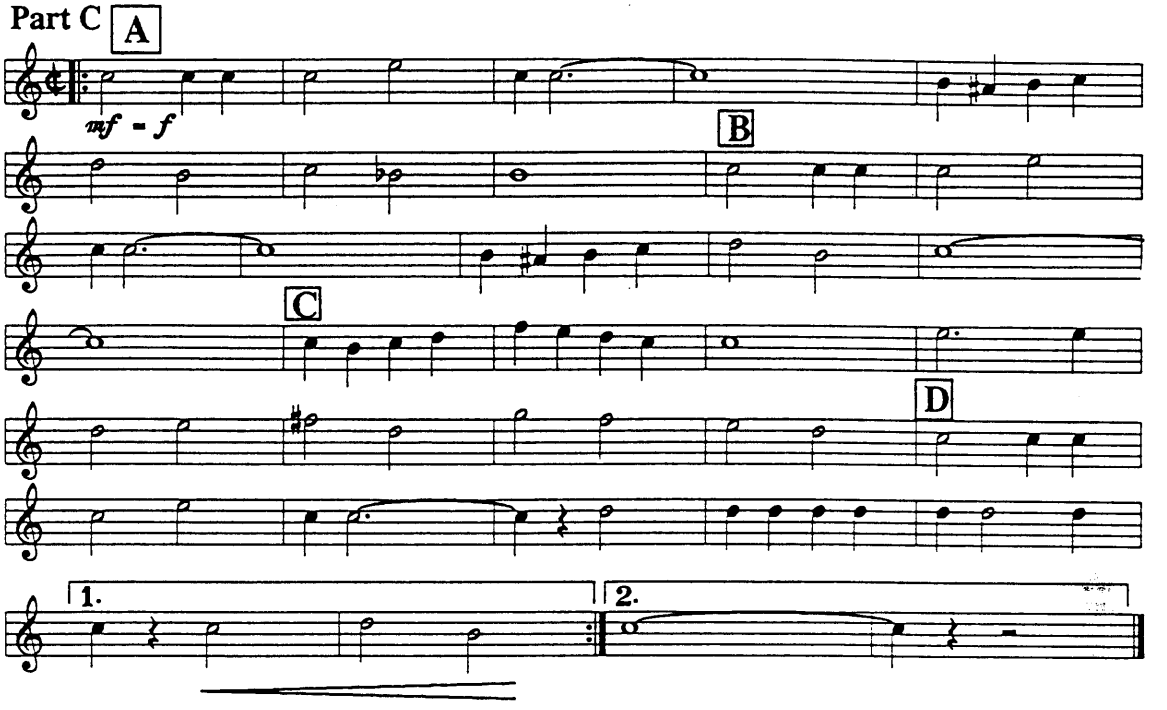
Tenor Saxophone
Clarinet (high)
Part B

KISS ME GOODNIGHT, SERGEANT MAJOR



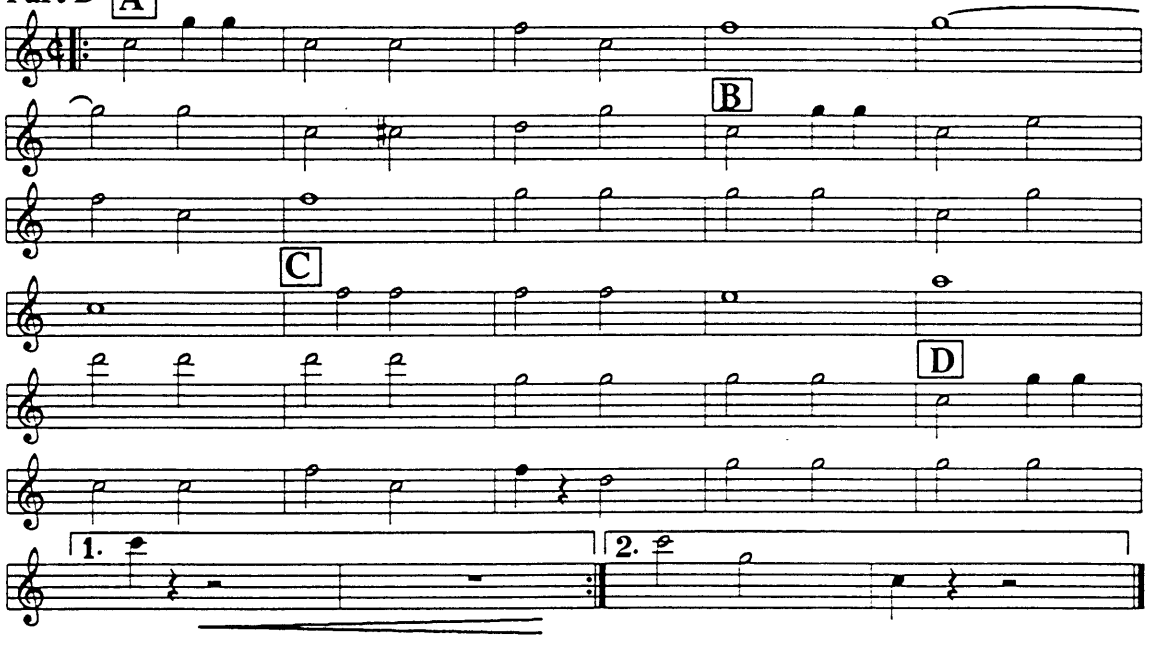
Tenor Saxophone
Clarinet (high)
Part C

KISS ME GOODNIGHT, SERGEANT MAJOR



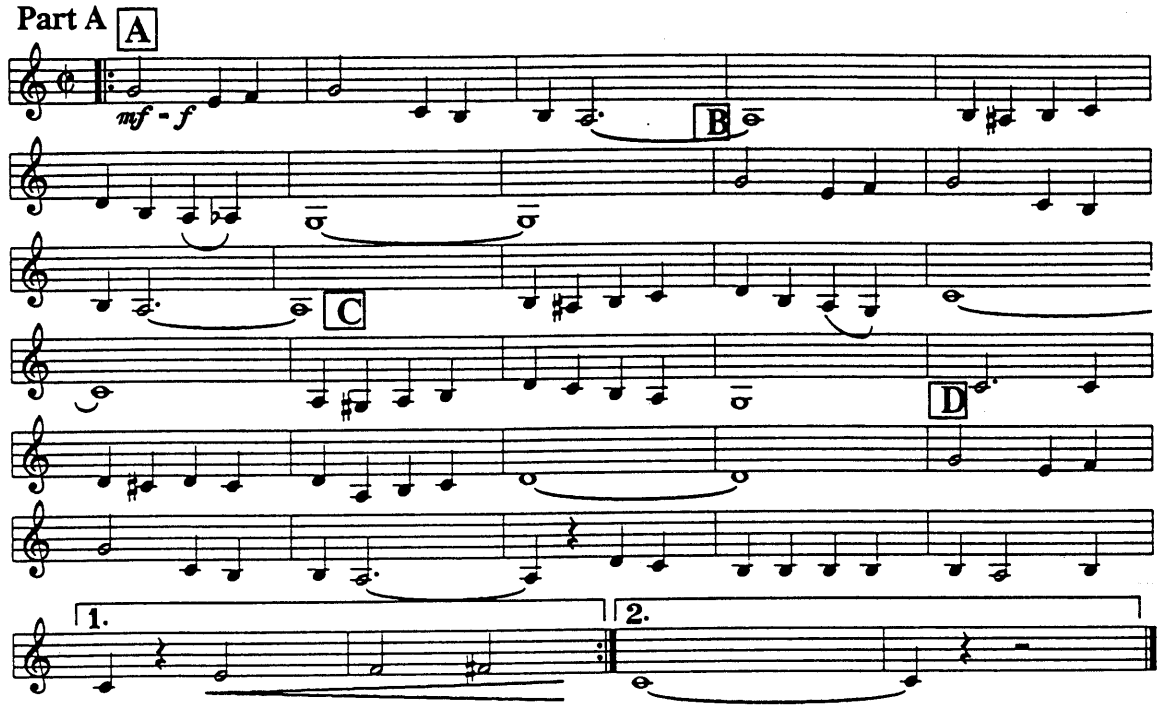
Tenor Saxophone
Clarinet (high)
Part D

KISS ME GOODNIGHT. SERGEANT MAJOR



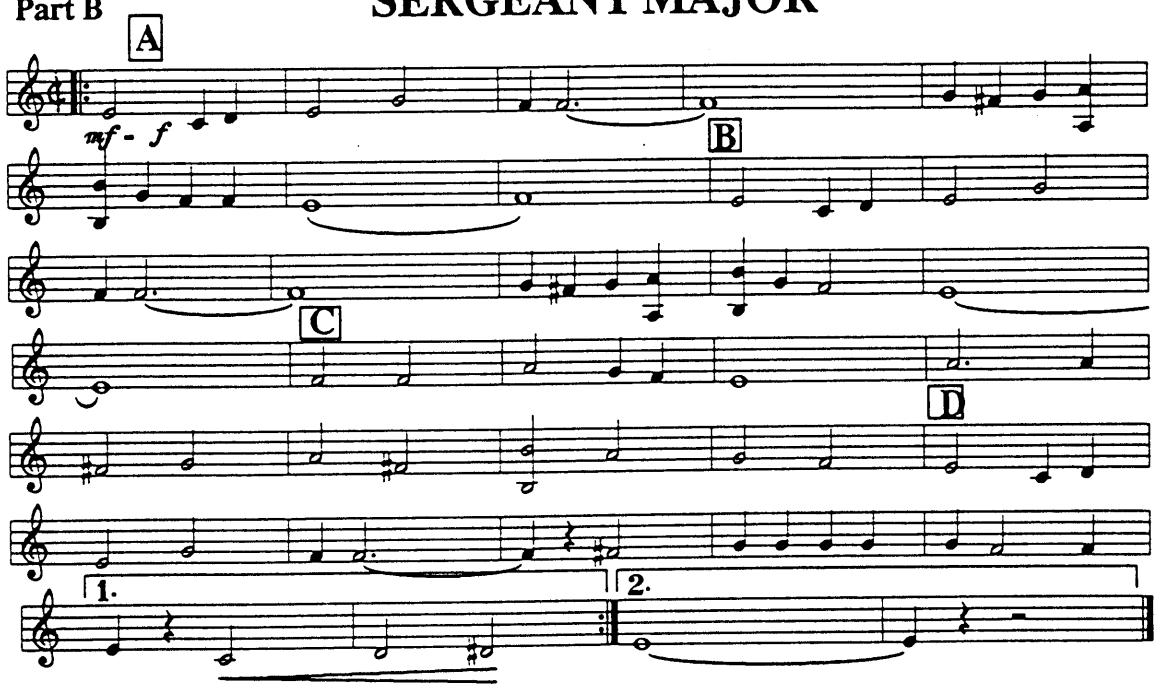
KISS ME GOODNIGHT, SERGEANT MAJOR

Bass Clarinet
Part A



KISS ME GOODNIGHT, SERGEANT MAJOR

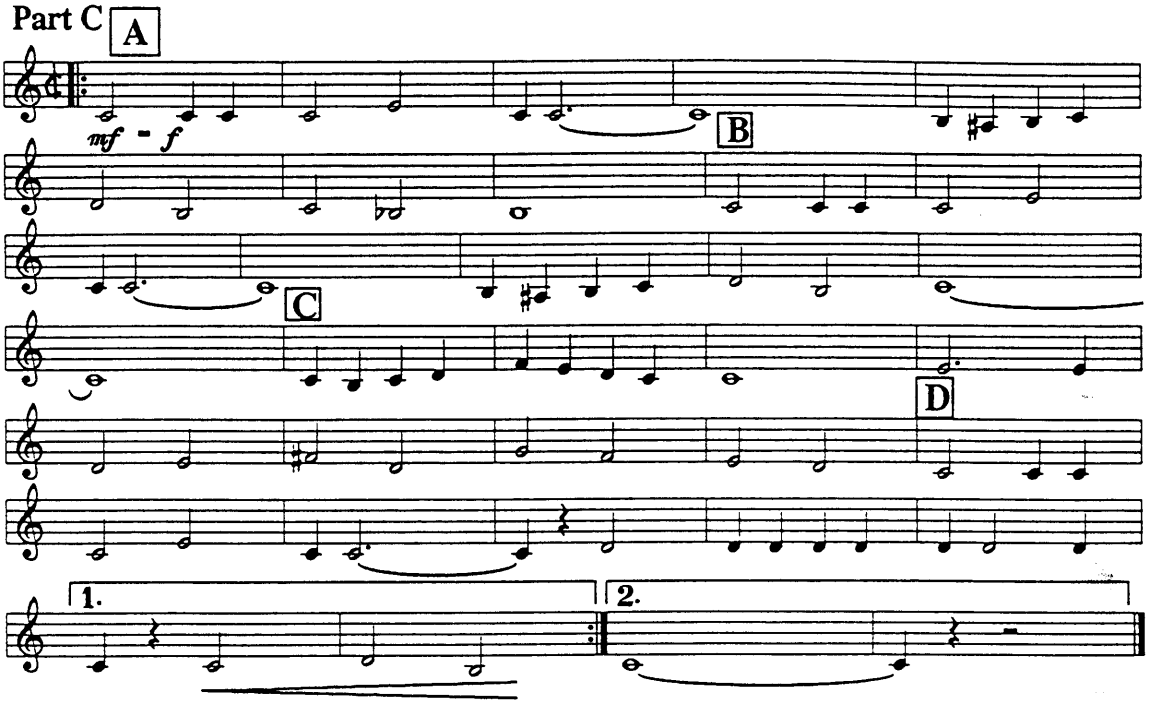
Bass Clarinet
Part B



KISS ME GOODNIGHT, SERGEANT MAJOR

Bass Clarinet

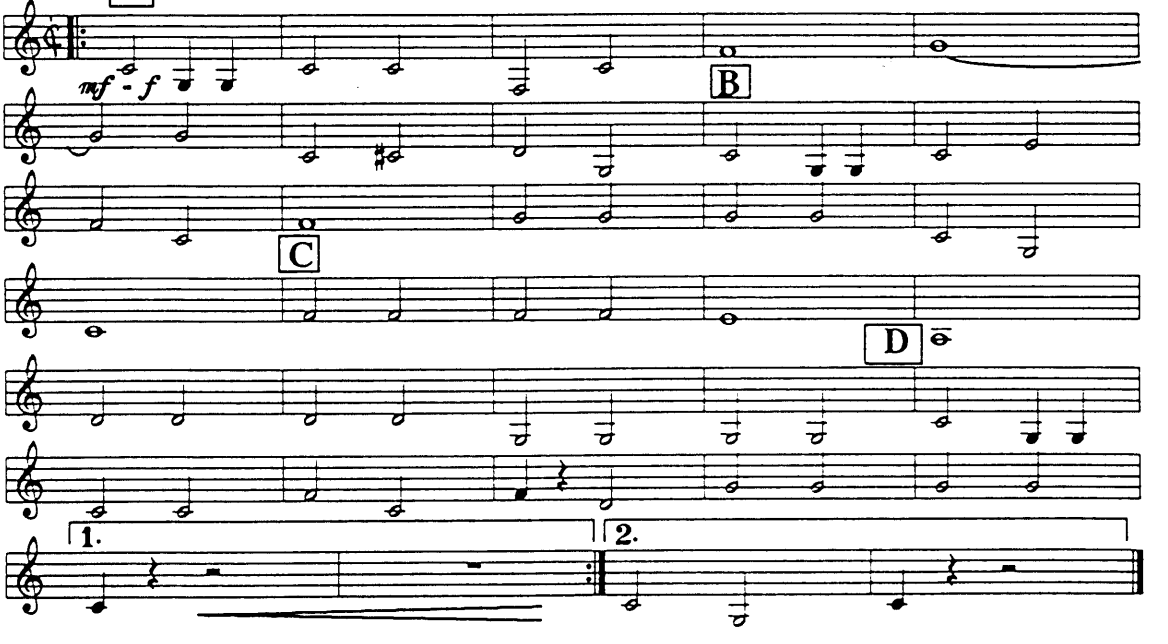
Part C



KISS ME GOODNIGHT, SERGEANT MAJOR

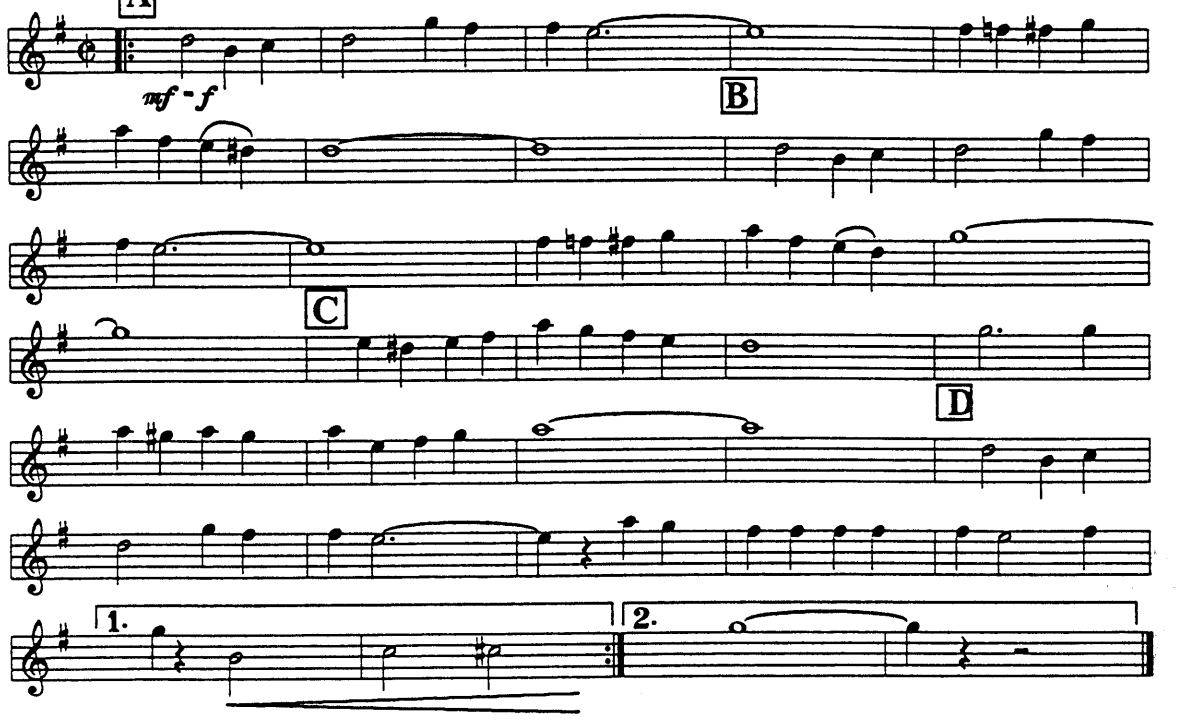
Bass Clarinet

Part D



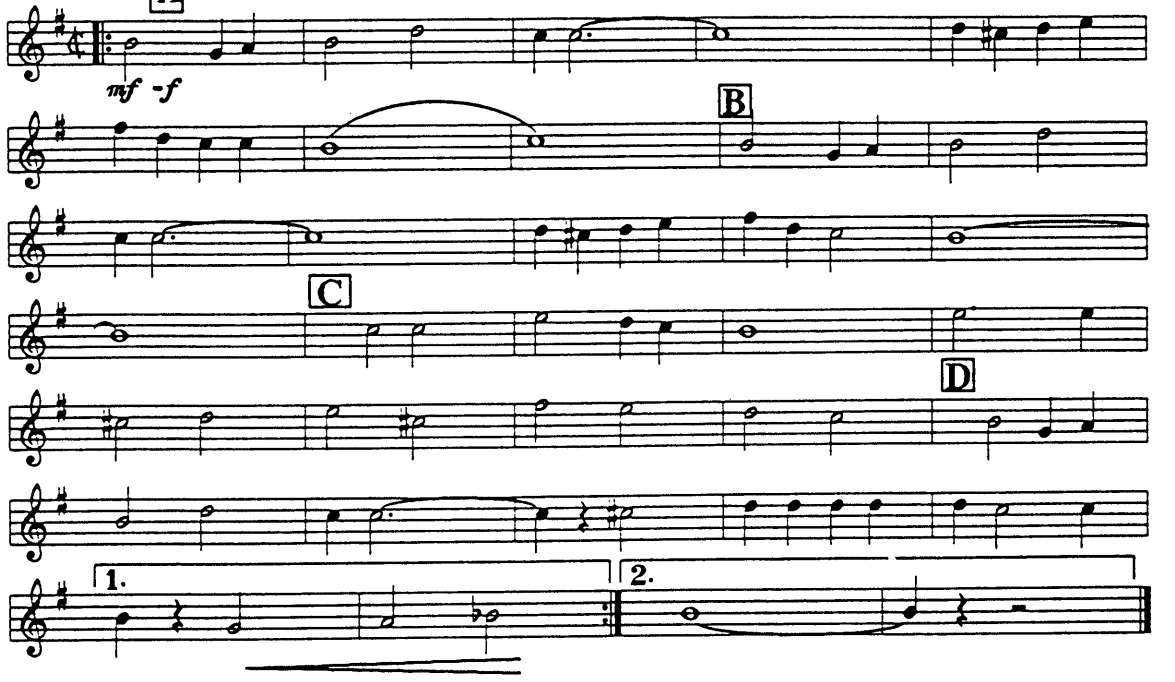
Alto Saxophone
Baritone Saxophone
Part A

KISS ME GOODNIGHT, SERGEANT MAJOR



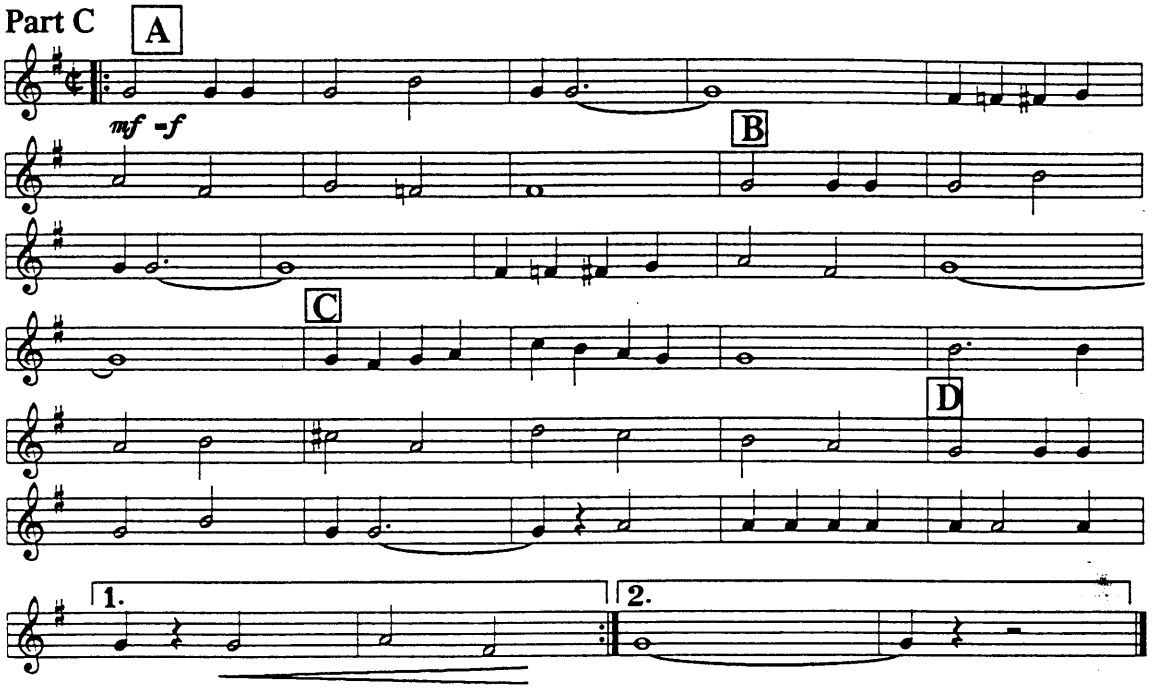
Alto Saxophone
Baritone Saxophone
Part B

KISS ME GOODNIGHT, SERGEANT MAJOR



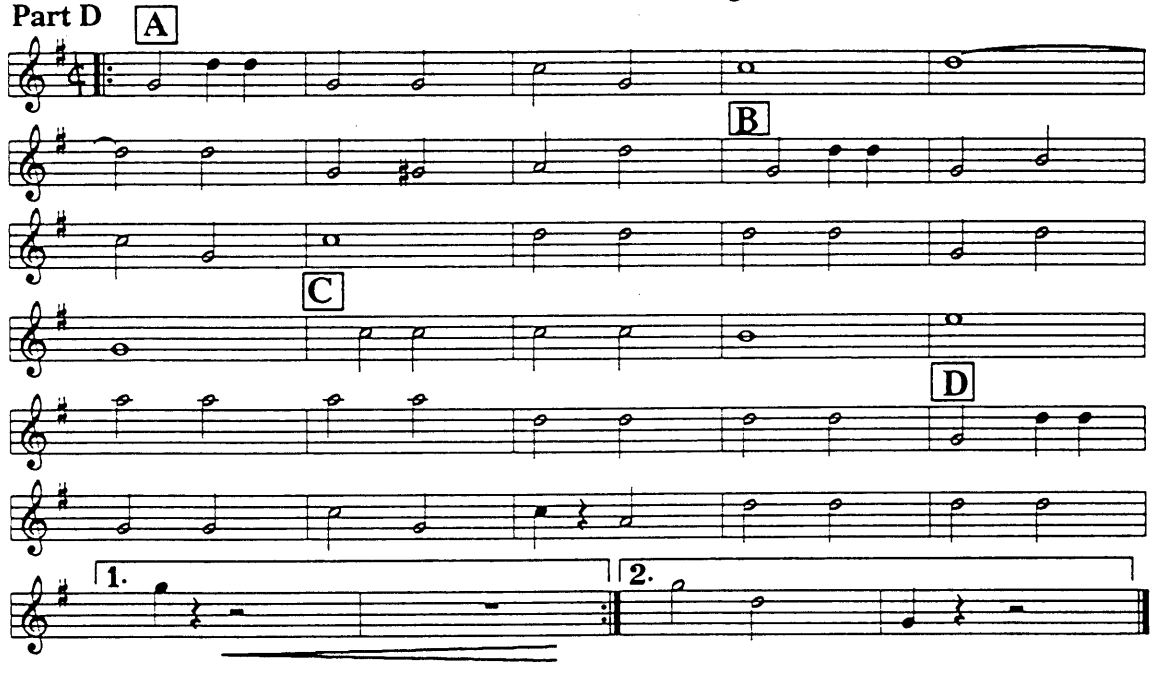
Alto Saxophone
Baritone Saxophone
Part C

KISS ME GOODNIGHT, SERGEANT MAJOR



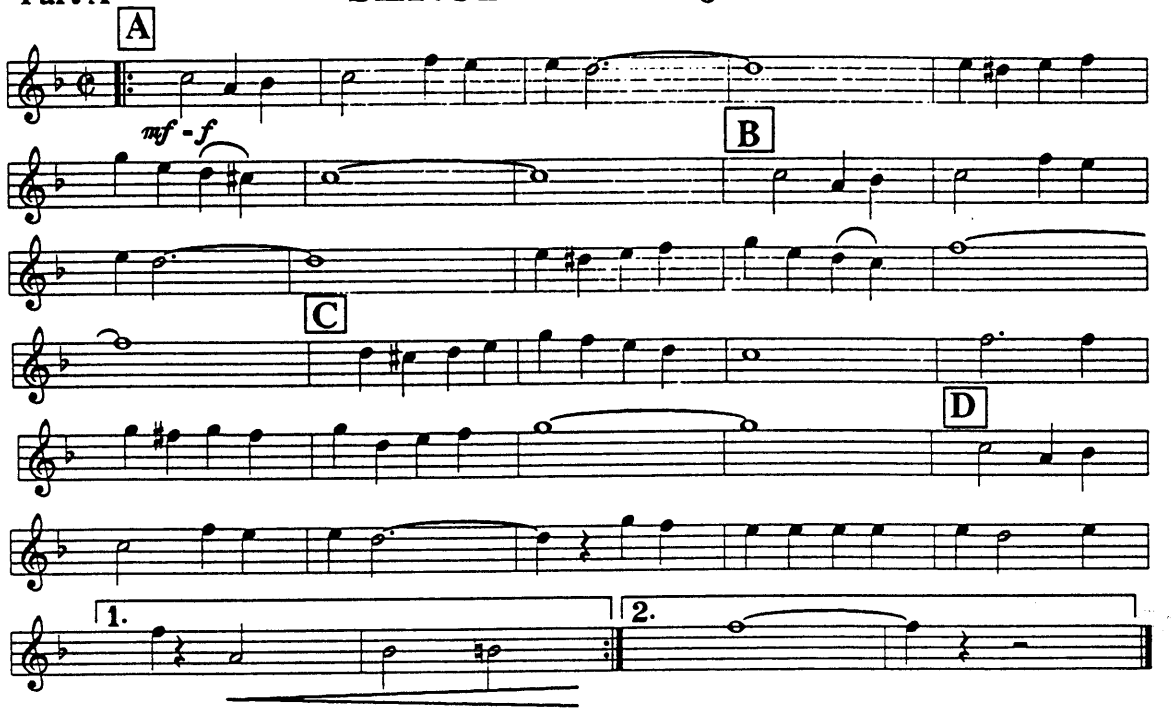
Alto Saxophone
Baritone Saxophone
Part D

KISS ME GOODNIGHT. SERGEANT MAJOR



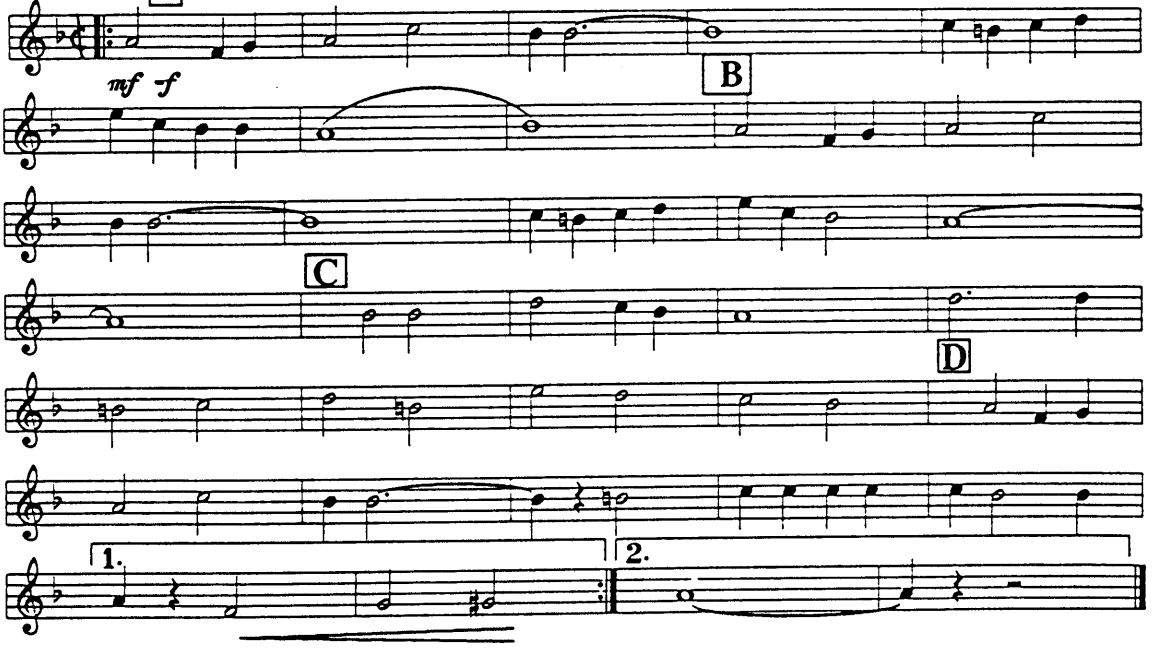
French Horn
Part A

KISS ME GOODNIGHT, SERGEANT MAJOR



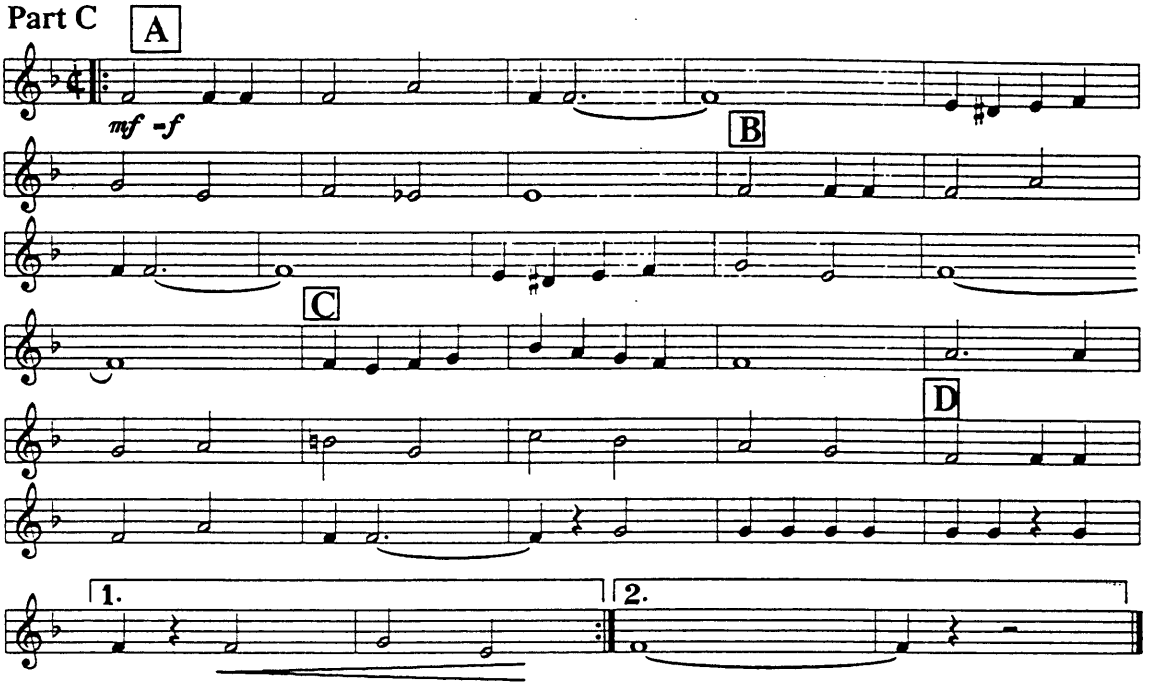
French Horn
Part B

KISS ME GOODNIGHT, SERGEANT MAJOR



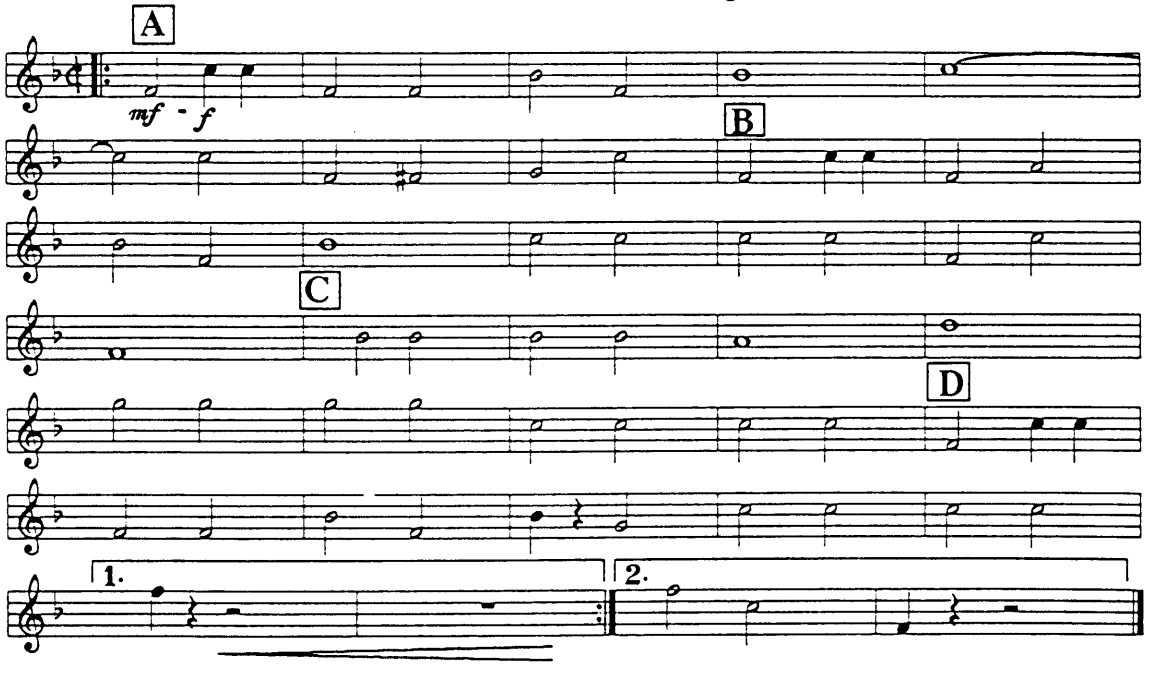
KISS ME GOODNIGHT, SERGEANT MAJOR

French Horn
Part C



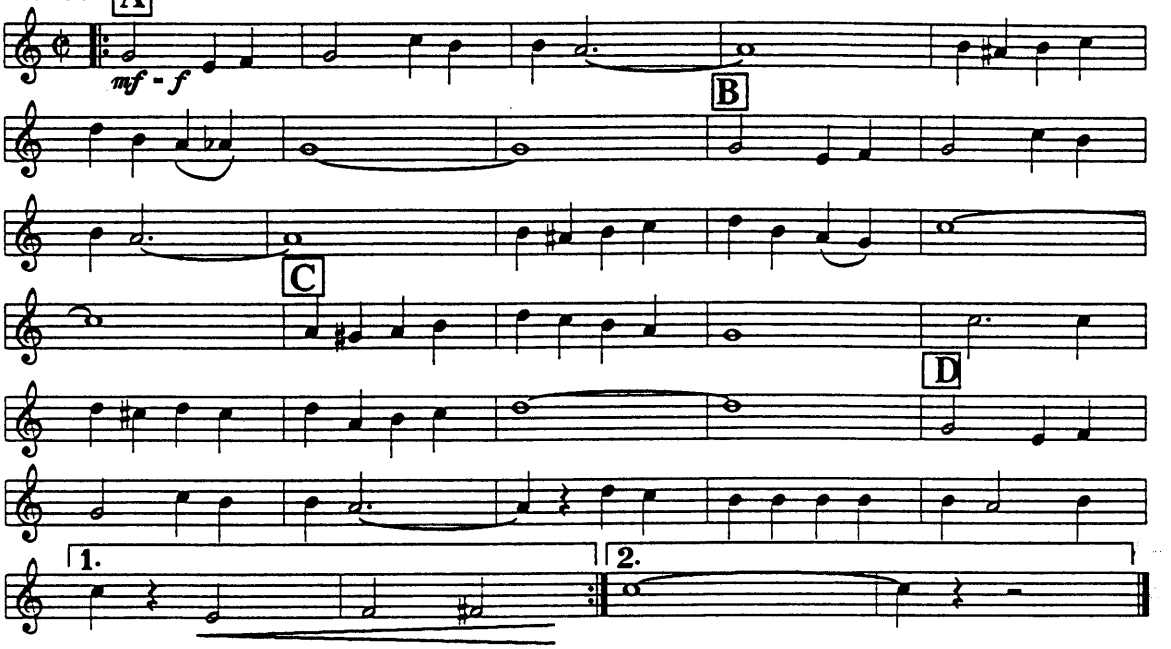
KISS ME GOODNIGHT. SERGEANT MAJOR

French Horn
Part D



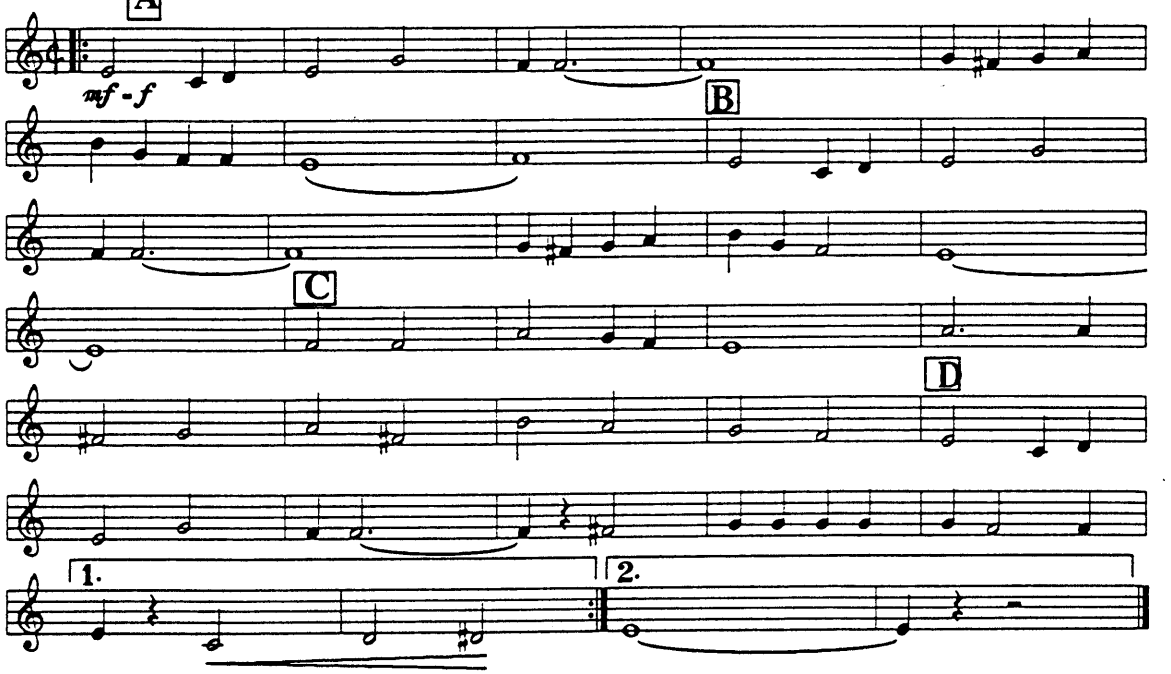
Trumpet
Clarinet (low)
Baritone T.C.
Part A

KISS ME GOODNIGHT, SERGEANT MAJOR



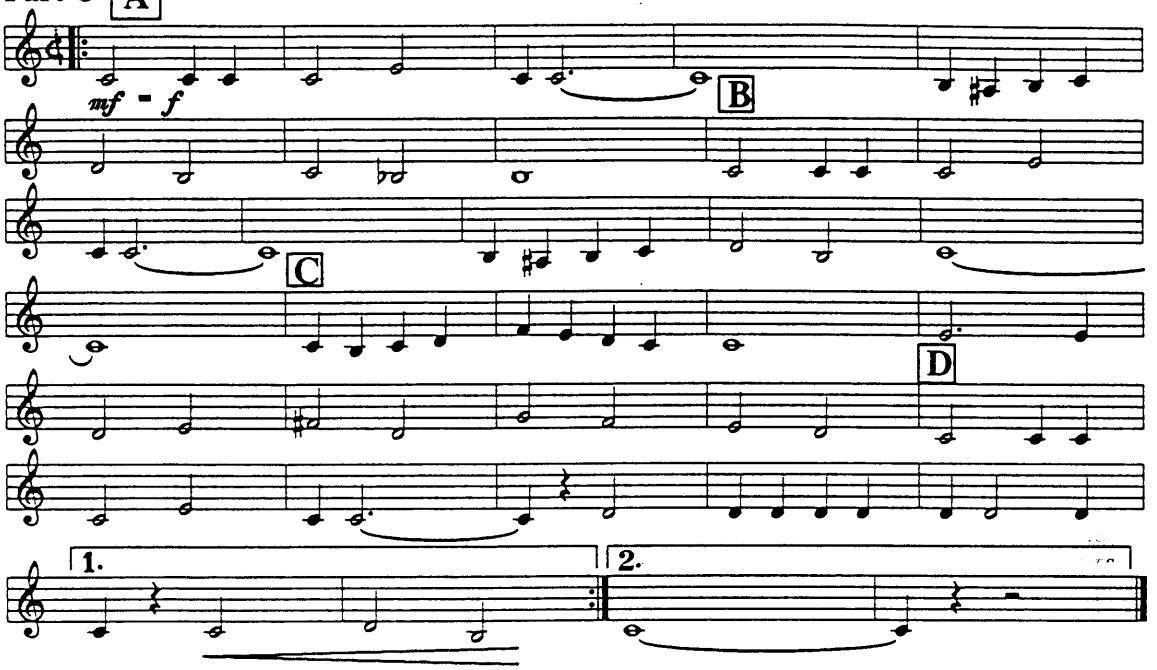
Trumpet
Clarinet (low)
Baritone T.C.
Part B

KISS ME GOODNIGHT, SERGEANT MAJOR



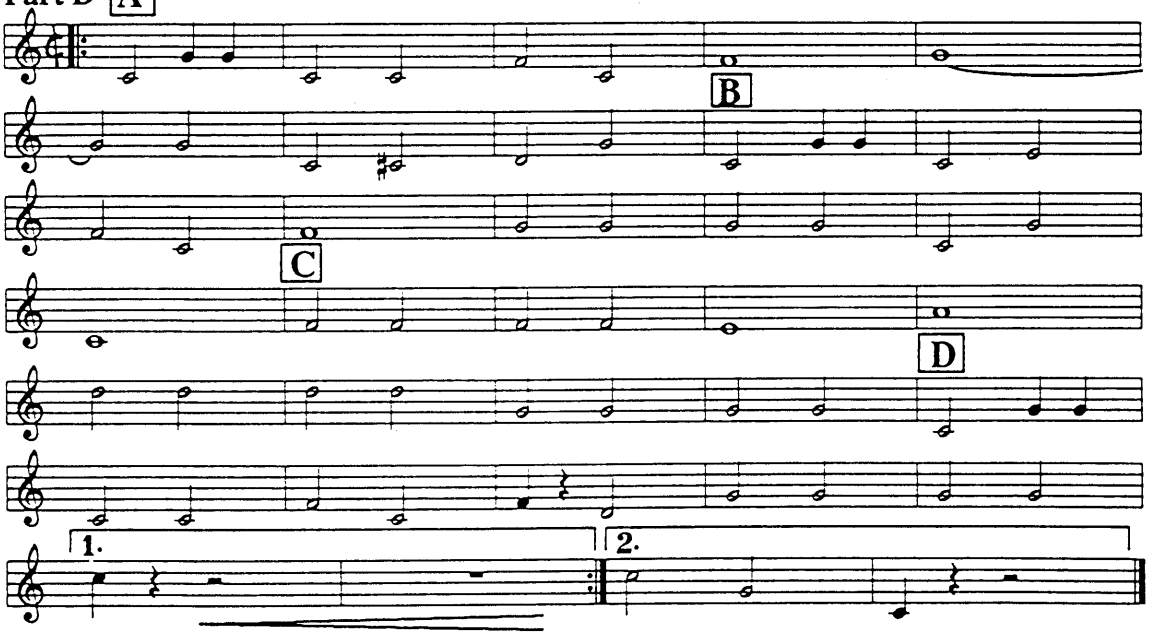
Trumpet
Clarinet (low)
Baritone T.C.
Part C

KISS ME GOODNIGHT, SERGEANT MAJOR



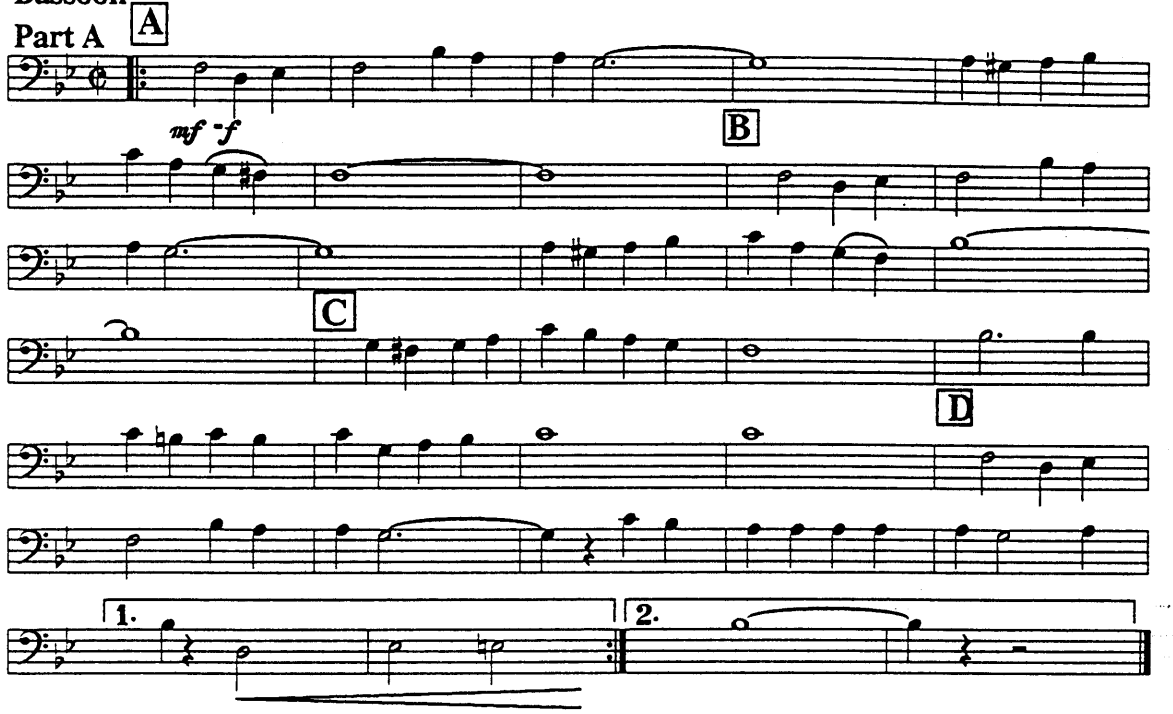
Trumpet
Clarinet (low)
Baritone T.C.
Part D

KISS ME GOODNIGHT, SERGEANT MAJOR



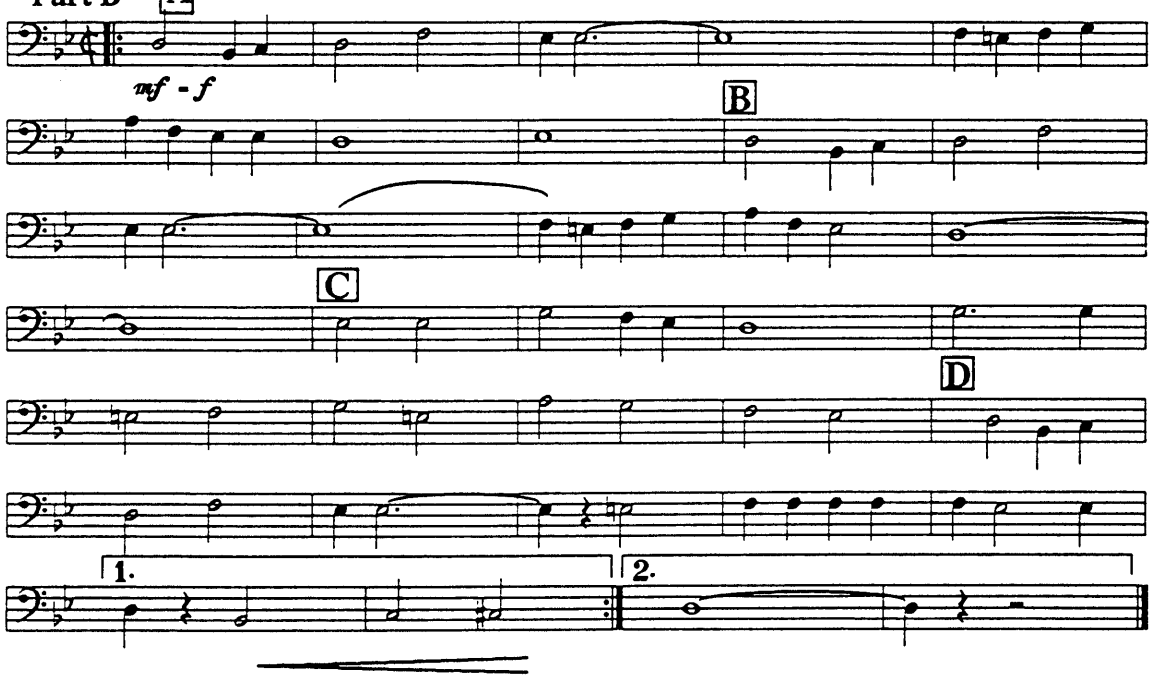
Trombone
Baritone B.C.
Bassoon
Part A

KISS ME GOODNIGHT, SERGEANT MAJOR



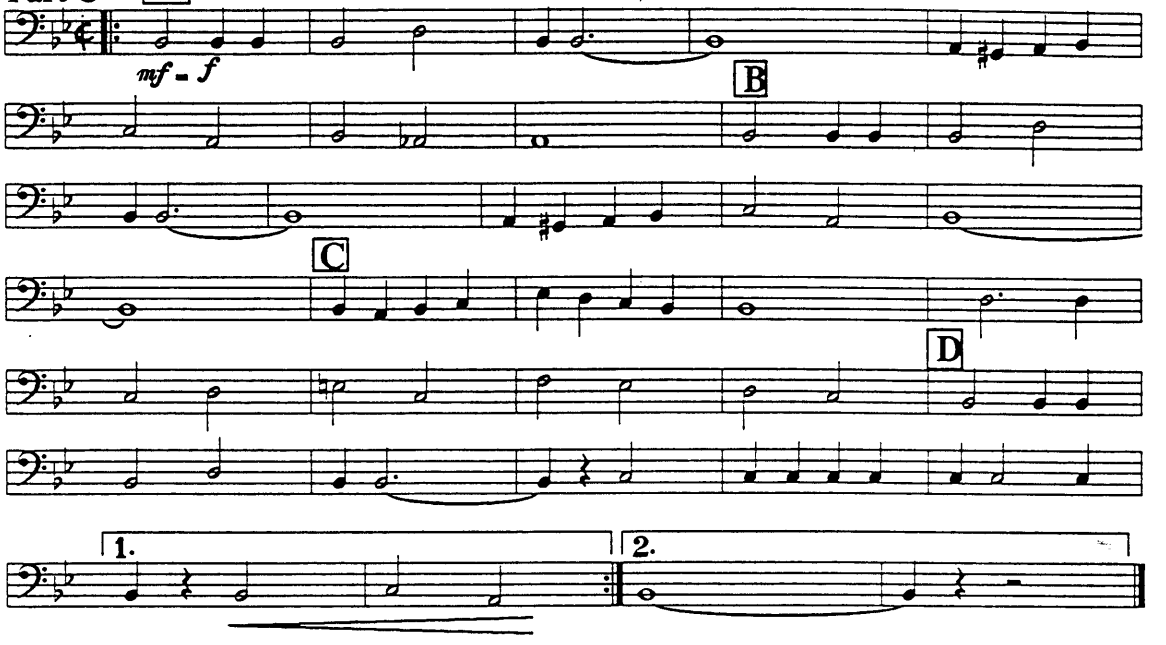
Trombone
Baritone B.C.
Bassoon
Part B

KISS ME GOODNIGHT, SERGEANT MAJOR



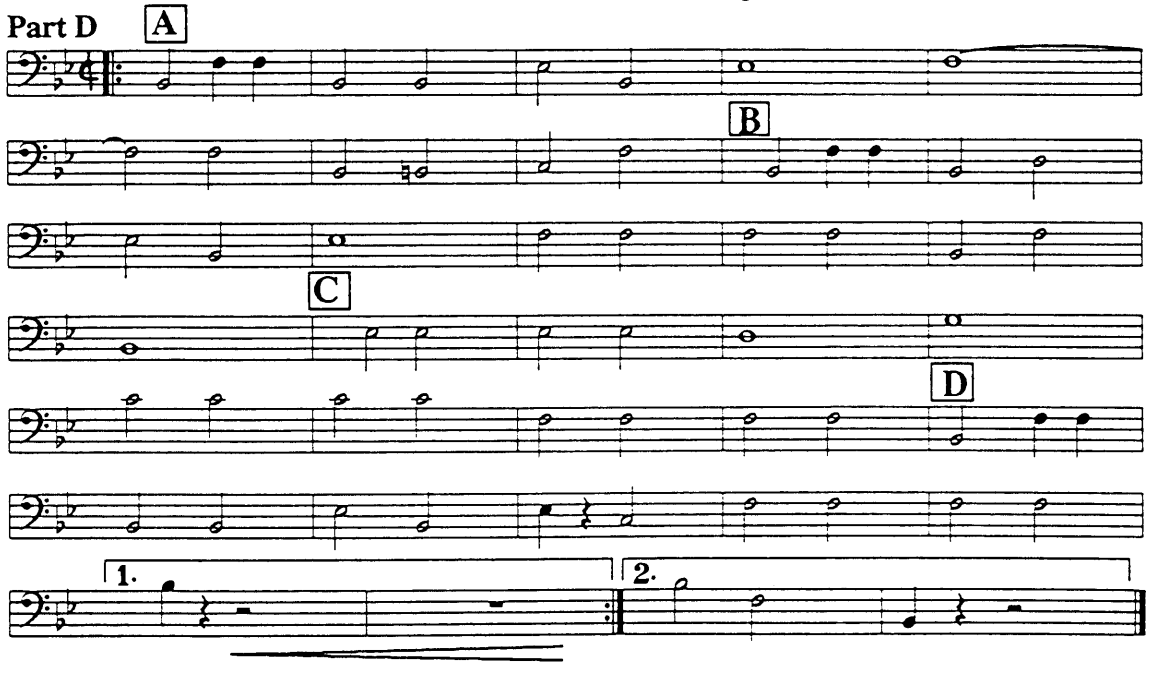
Trombone
Baritone B.C.
Bassoon
Part C

KISS ME GOODNIGHT, SERGEANT MAJOR



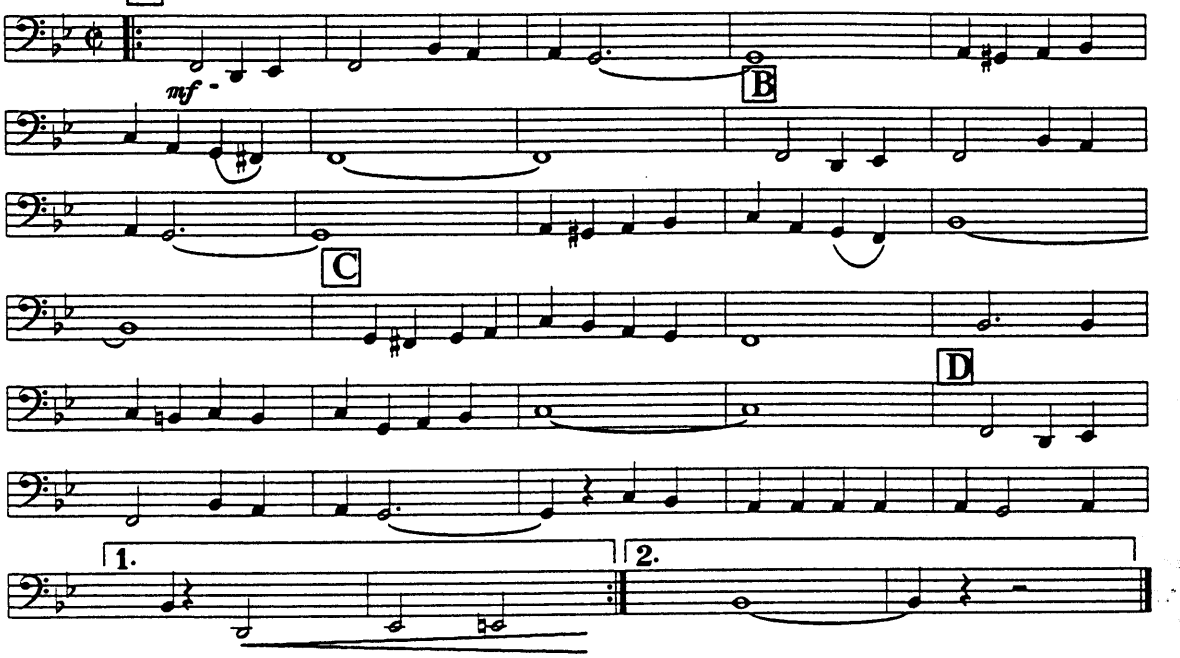
Trombone
Baritone B.C.
Bassoon
Part D

KISS ME GOODNIGHT. SERGEANT MAJOR



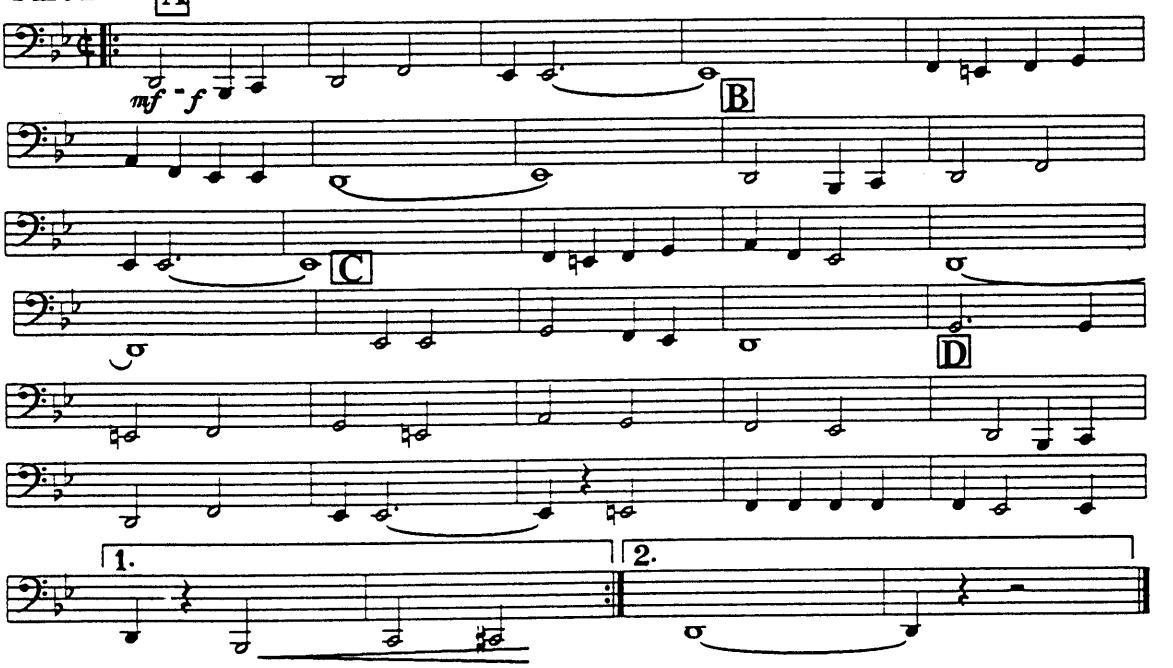
KISS ME GOODNIGHT, SERGEANT MAJOR

Tuba
Part A



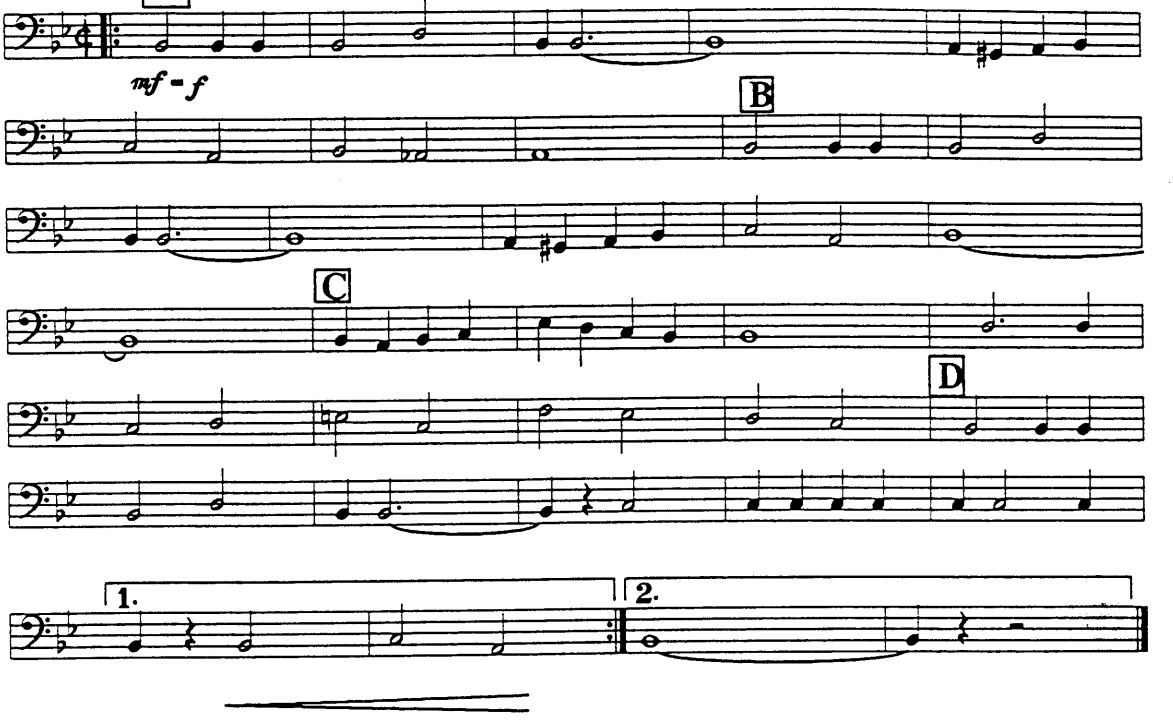
KISS ME GOODNIGHT, SERGEANT MAJOR

Tuba
Part B



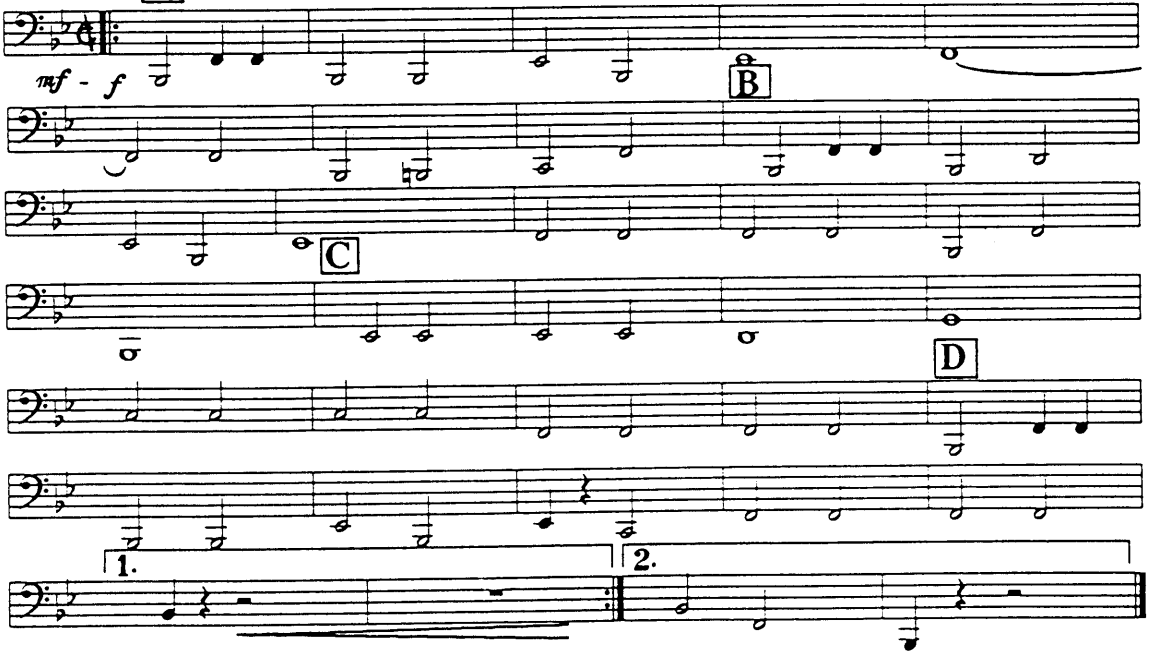
Tuba
Part C

KISS ME GOODNIGHT, SERGEANT MAJOR



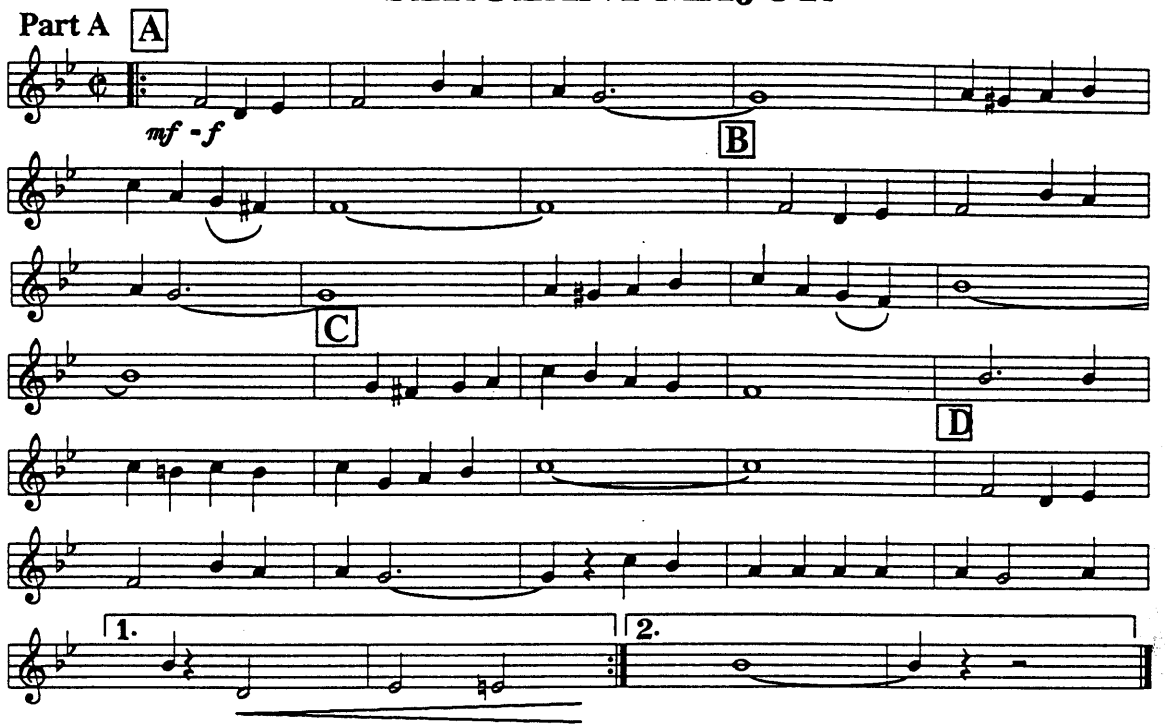
Tuba
Part D

KISS ME GOODNIGHT. SERGEANT MAJOR



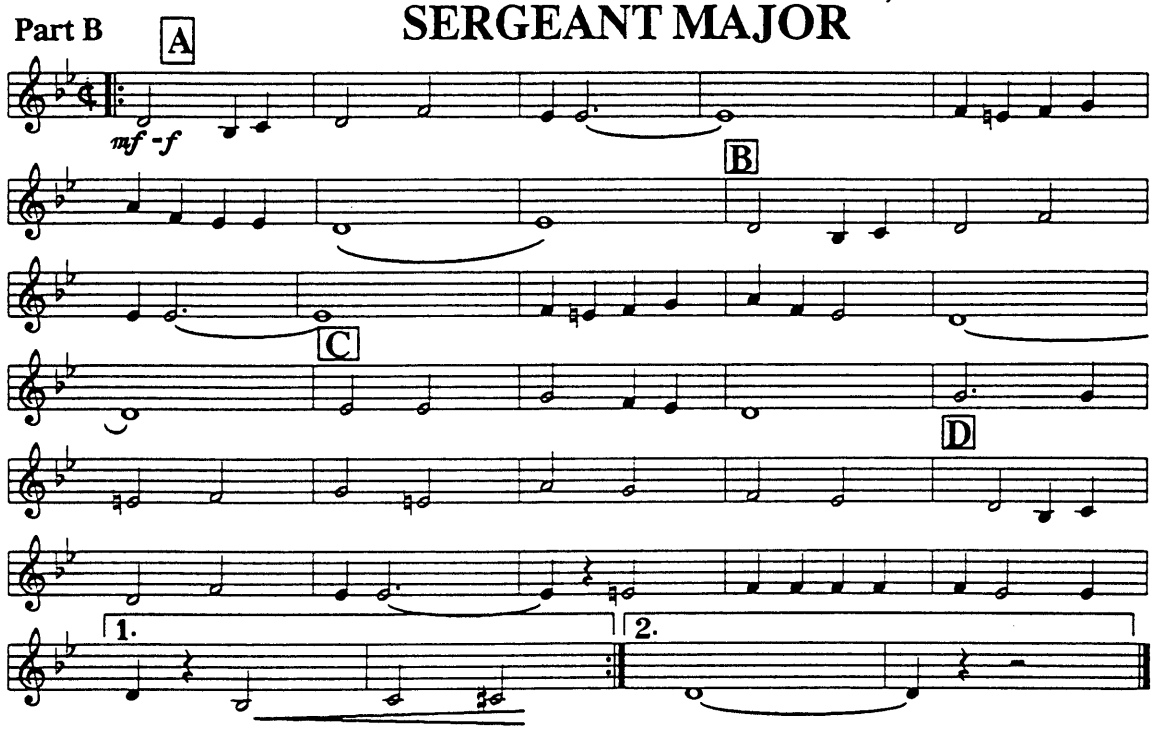
KISS ME GOODNIGHT, SERGEANT MAJOR

Bells
Part A



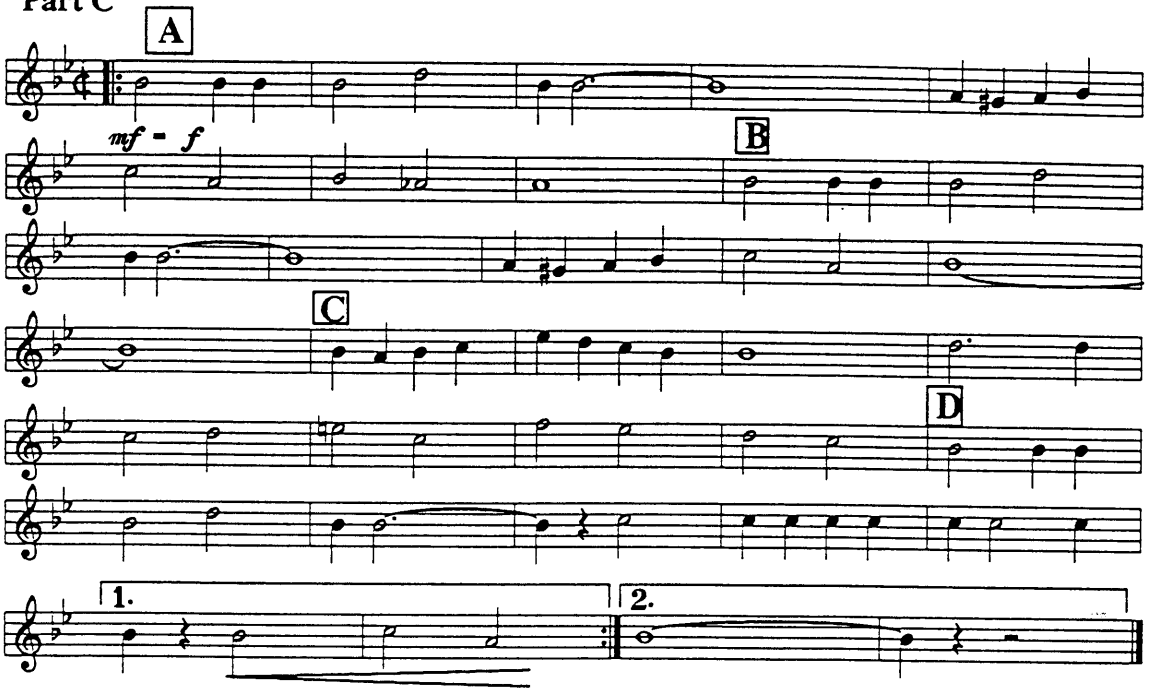
KISS ME GOODNIGHT, SERGEANT MAJOR

Bells
Part B



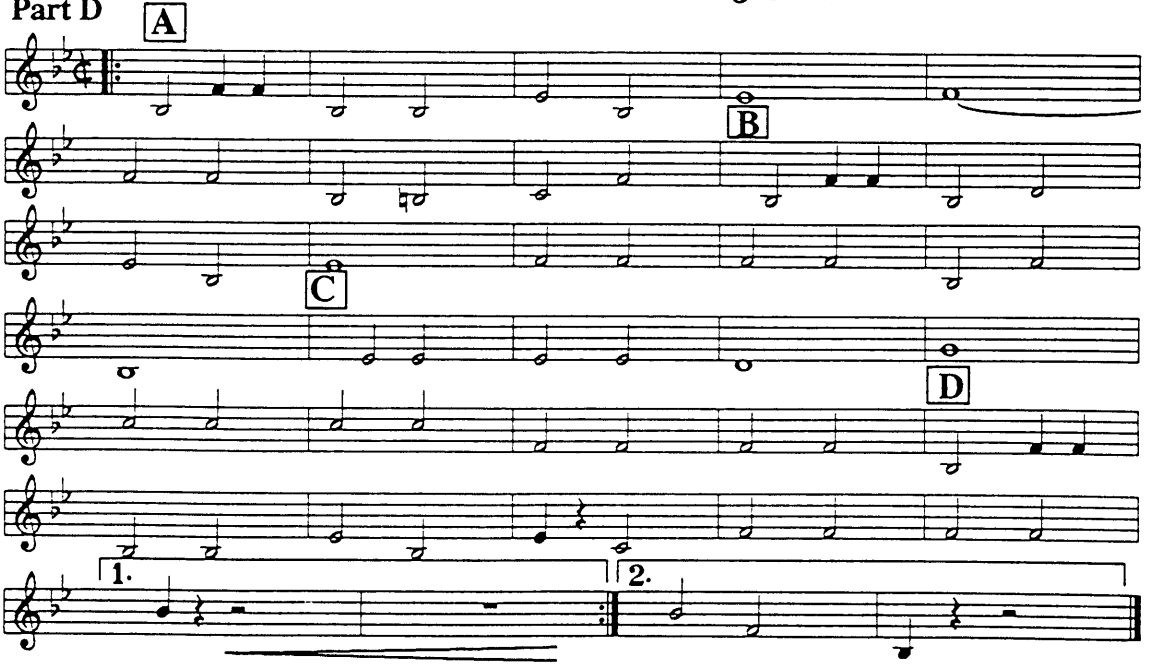
KISS ME GOODNIGHT, SERGEANT MAJOR

Bells
Part C



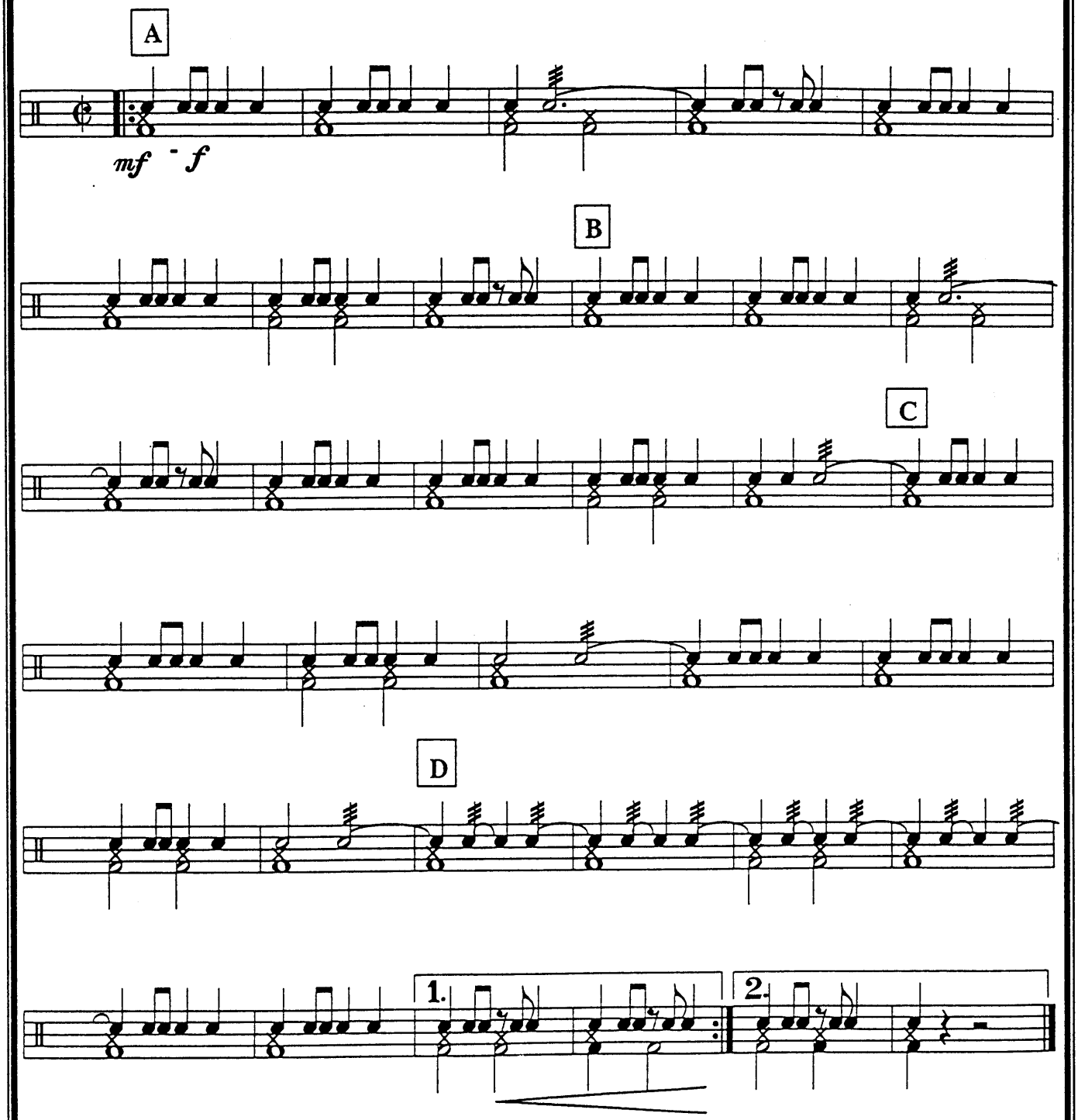
KISS ME GOODNIGHT. SERGEANT MAJOR

Bells
Part D

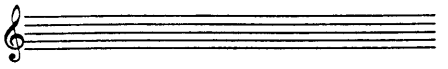


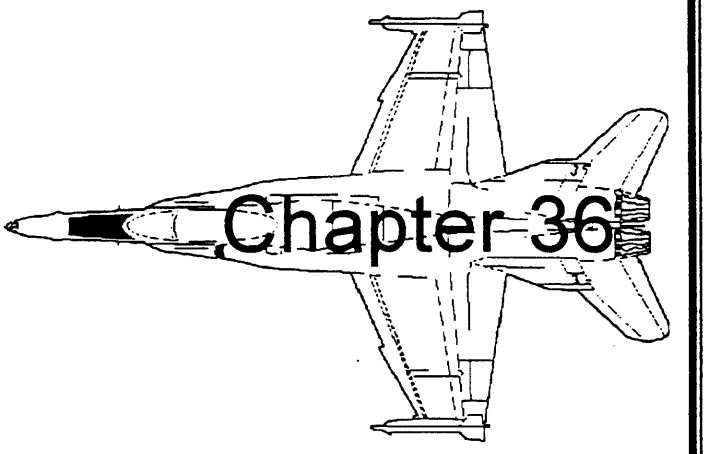
KISS ME GOODNIGHT, SERGEANT MAJOR

Percussion



La feuille d'erable



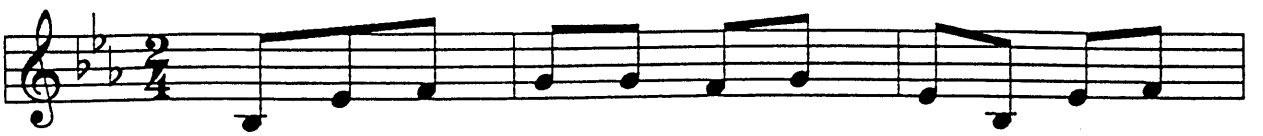


La feuille d'erable has been adopted as the official marchpast of the Cadet Instructor Cadre. CIC officers are reserve officers that fill positions such as Administration Officer, Supply Officer, Training Officer and Commanding Officer in cadet units across Canada. The officers are not only trained to fill their respective positions, but trained to instruct cadets in various subjects and assist the cadets in becoming better leaders and instructors. Most of the work done by CIC officers is done on a volunteer basis by dedicated individuals who know the value of the largest youth organization in Canada. Included in this chapter is the vocal version of La feuille d'erable.

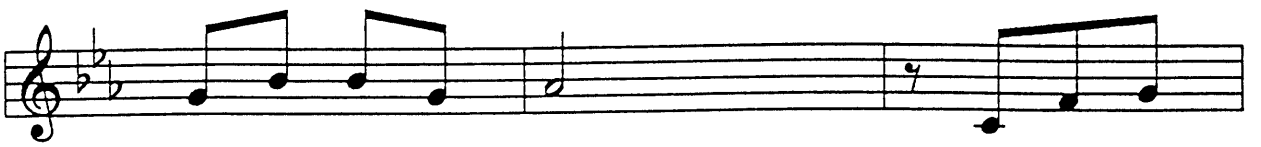
LA FEUILLE D'ERABLE

VOCAL SCORE MARCH TEMPO

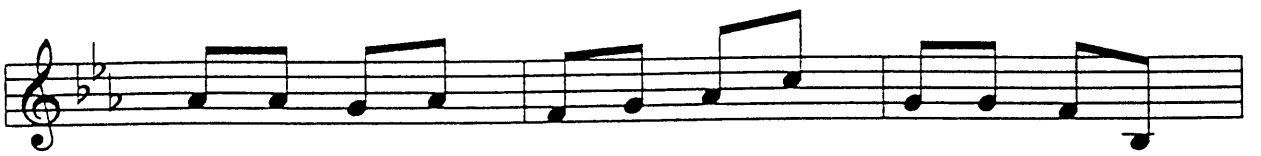
A



1. On one fine day the good cre- a- tor said to
2. On the ap- poin- ted day in hea- ven the en-
3. When the Can- a- di- an ar- rived bun- dled up
4. But Je- sus who had not been seen stepped forth with

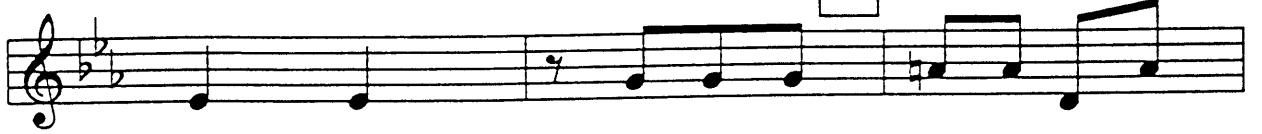


peo- ple of the earth, "Let each of
voys had gath- ered there. France chose the
in his coat of fur, a- las, a-
gen- er- os- i- ty. The Lord He

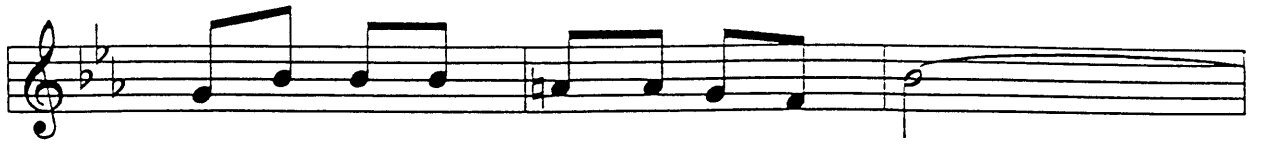


you go choose a flo- wer and then send an e- mis-
Li- ly and the Car- na- tion was cho- sen by the
las all that re- mained there were just left some leaves and
dug in- to the pile and off- ered them a ma- ple

B

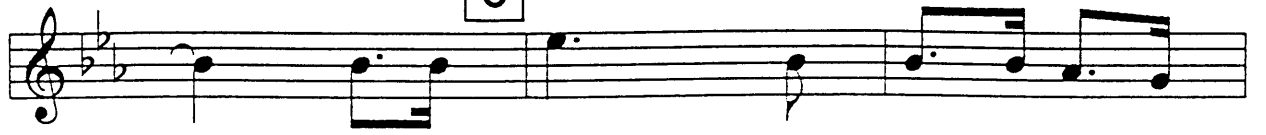


sar- y. Make sure that they are all on
En- glish. The Spa- nish got a morn- ing
boughs. St. Pe- ter was full of re-
leaf. And e- ver since that glo- rious

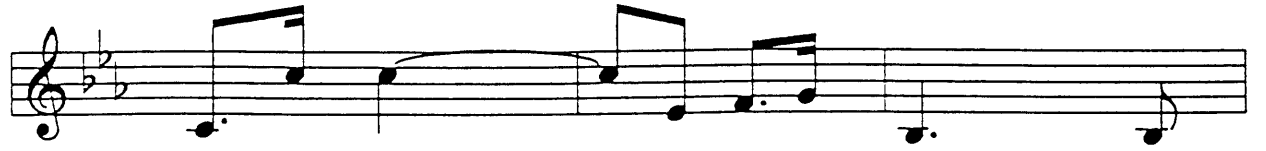


time. Each take a flow- er that he loves.
glo- ry the A- mer- i- cans pink Dahlia.
gret and as he stroked his long white beard,
day here, there in the coun- try side,

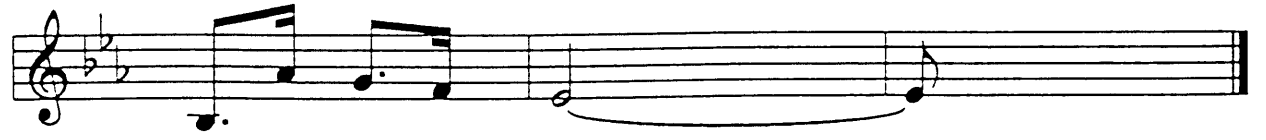
C



And that flow'r for ev- er be a
The I- tal- ians chose a rose for
"All I have left are these old
on the plains and high up in the



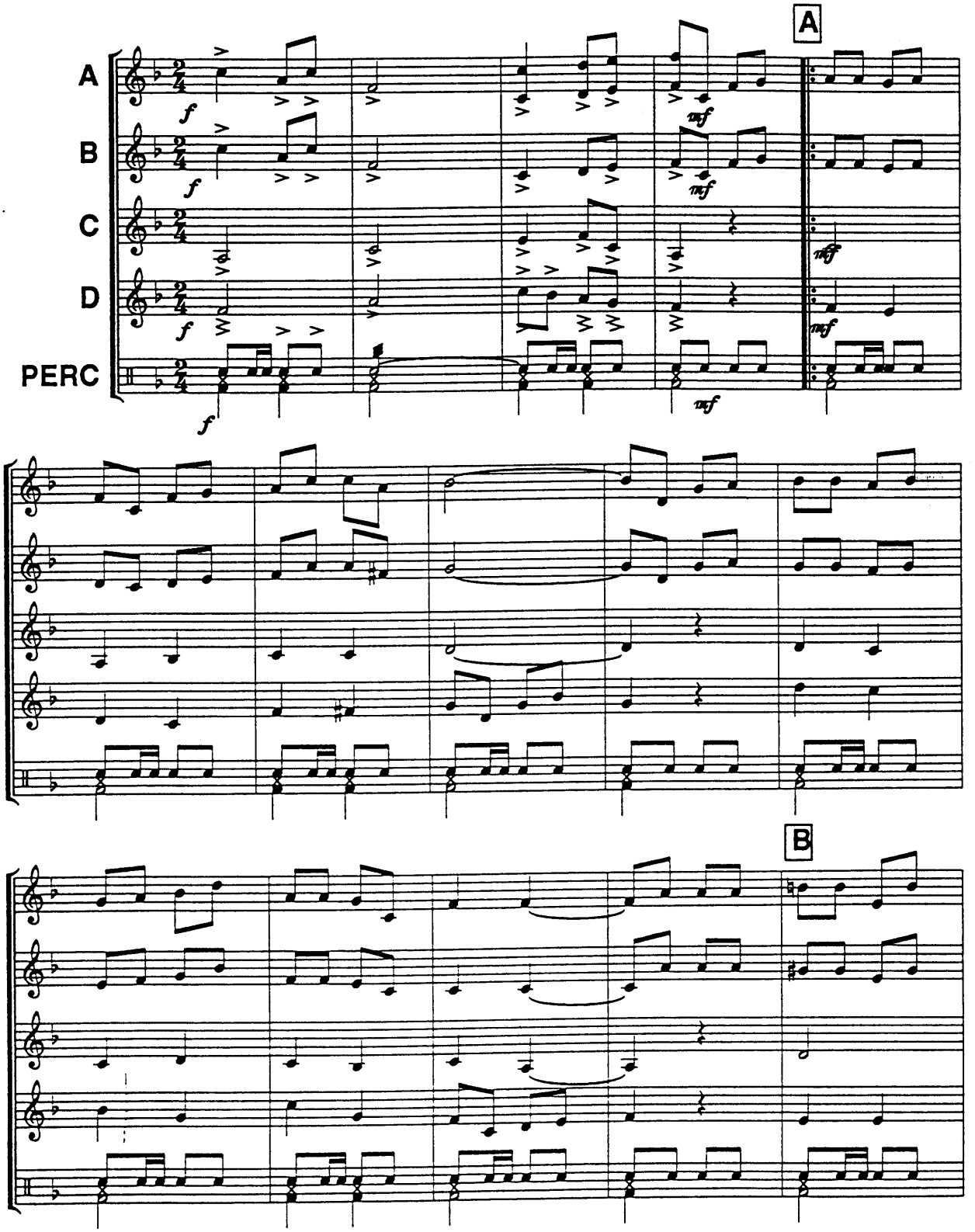
sym- bol of the Love, the
their flow'r and Ger- main, the
bran- ches. Go back to, back
moun- tain, the ma- ple grows, it

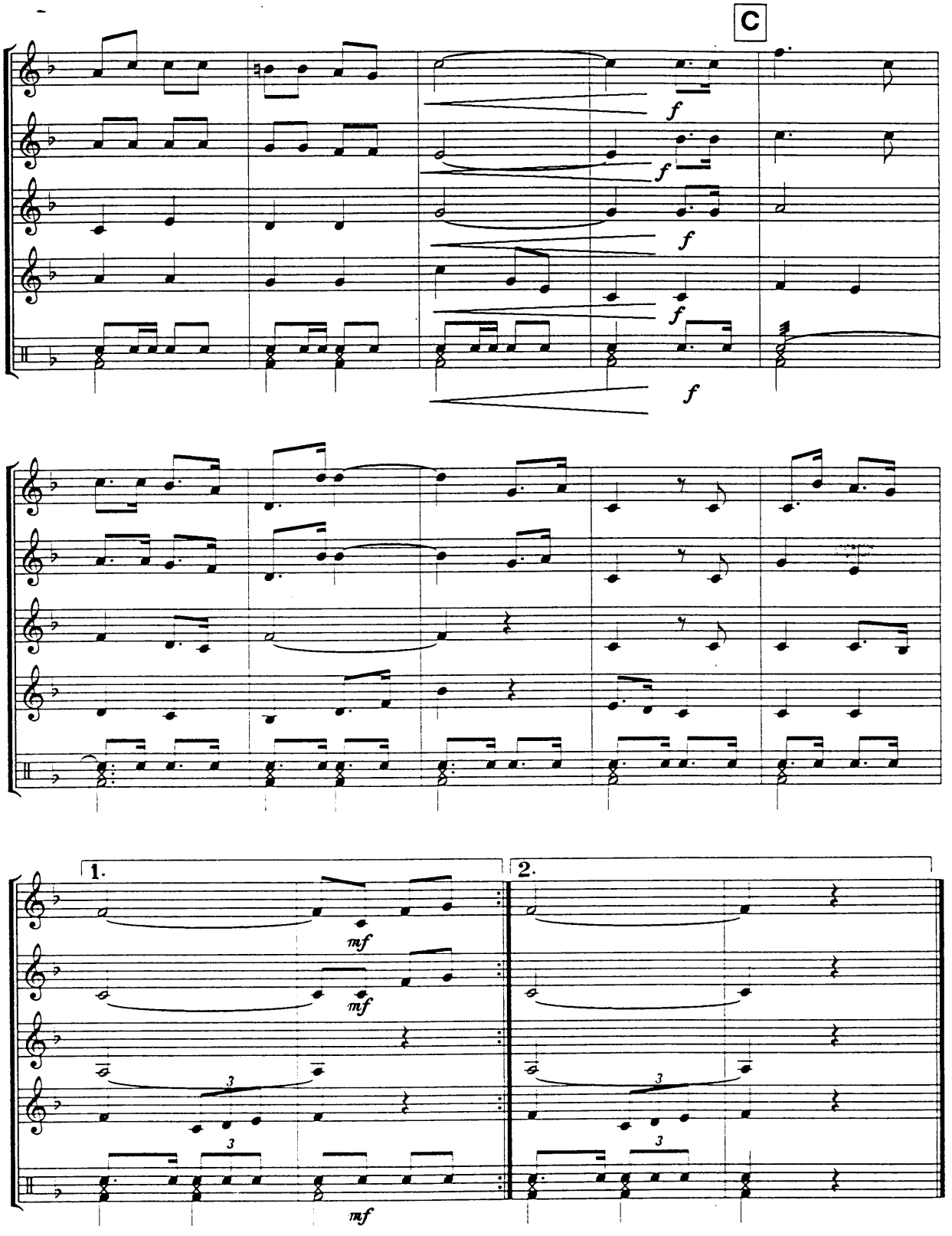


Love I have for you."
Ger- mans chose a thistle.
to your for- est home."
grows in Can- a- da

LA FEUILLE D'ERABLE

Bb CONDUCTOR **QUICK MARCH**

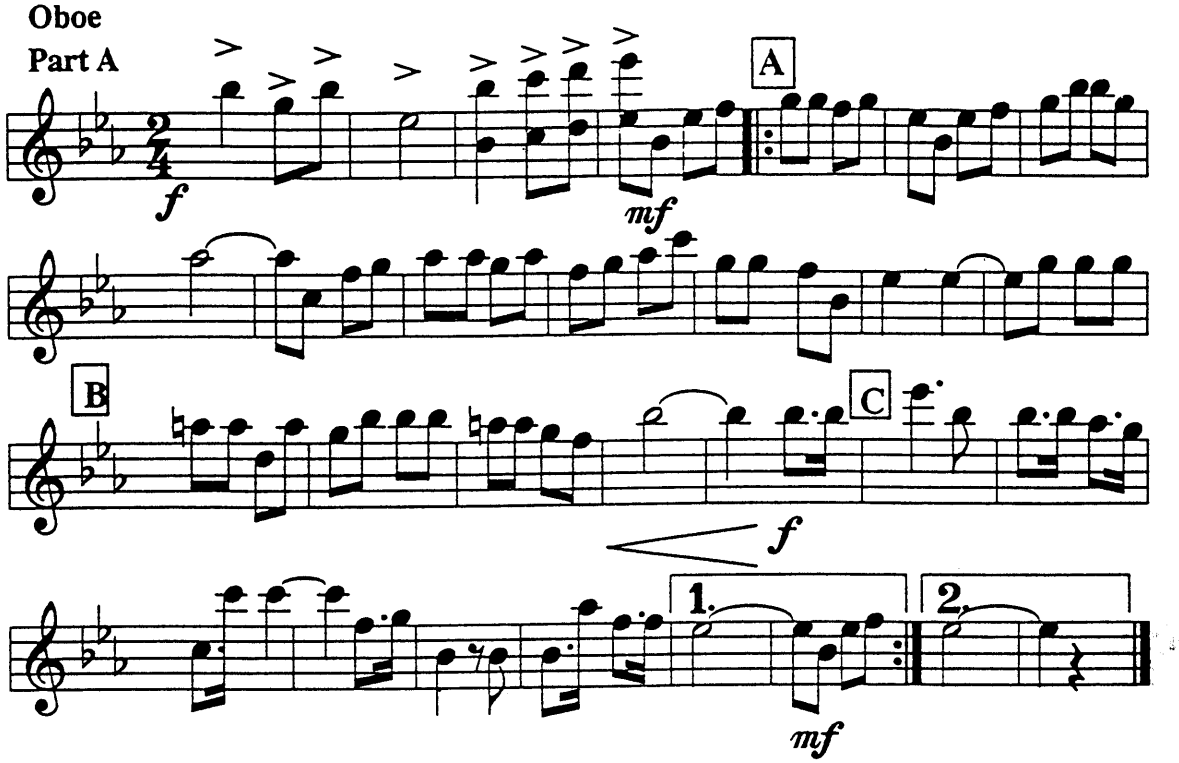




La Feuille D'erable Page 2

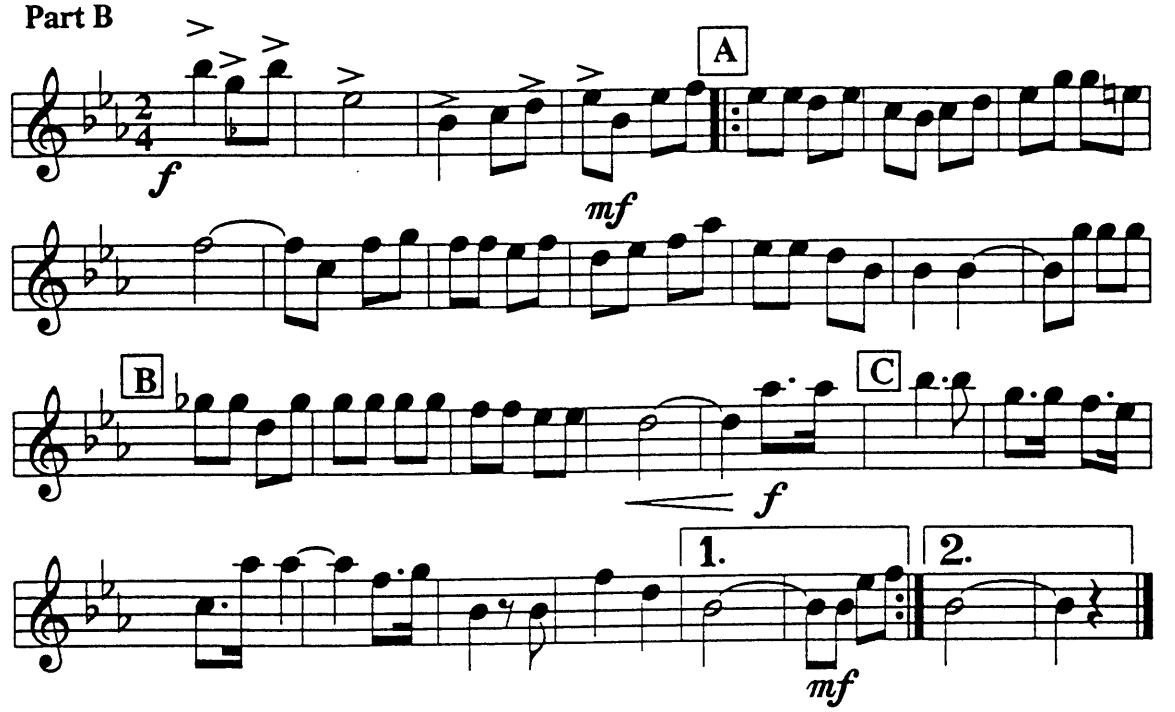
Flute
Oboe
Part A

LA FEUILLE D'ERABLE



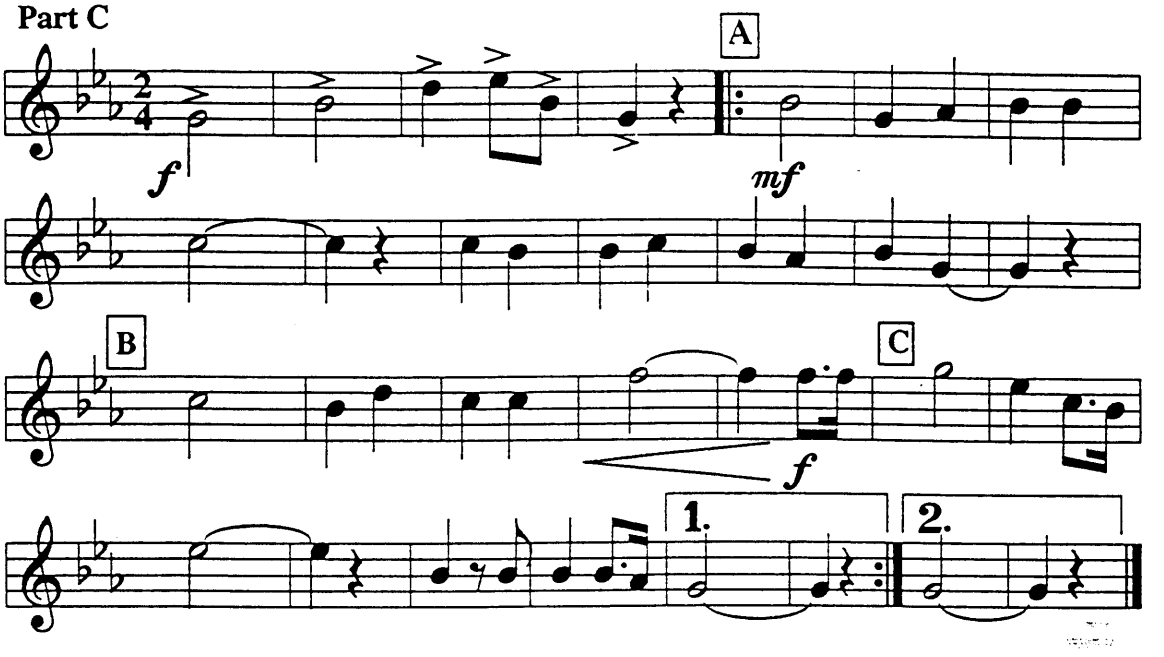
Flute
Oboe
Part B

LA FEUILLE D'ERABLE



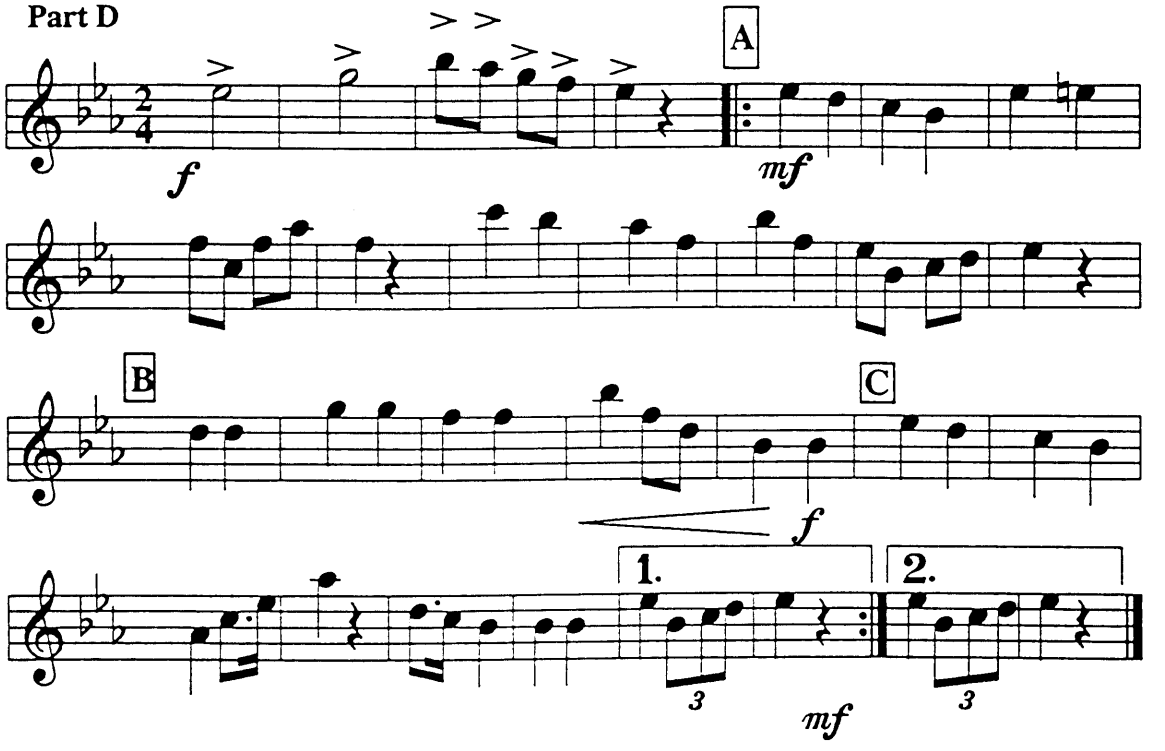
Flute
Oboe
Part C

LA FEUILLE D'ERABLE



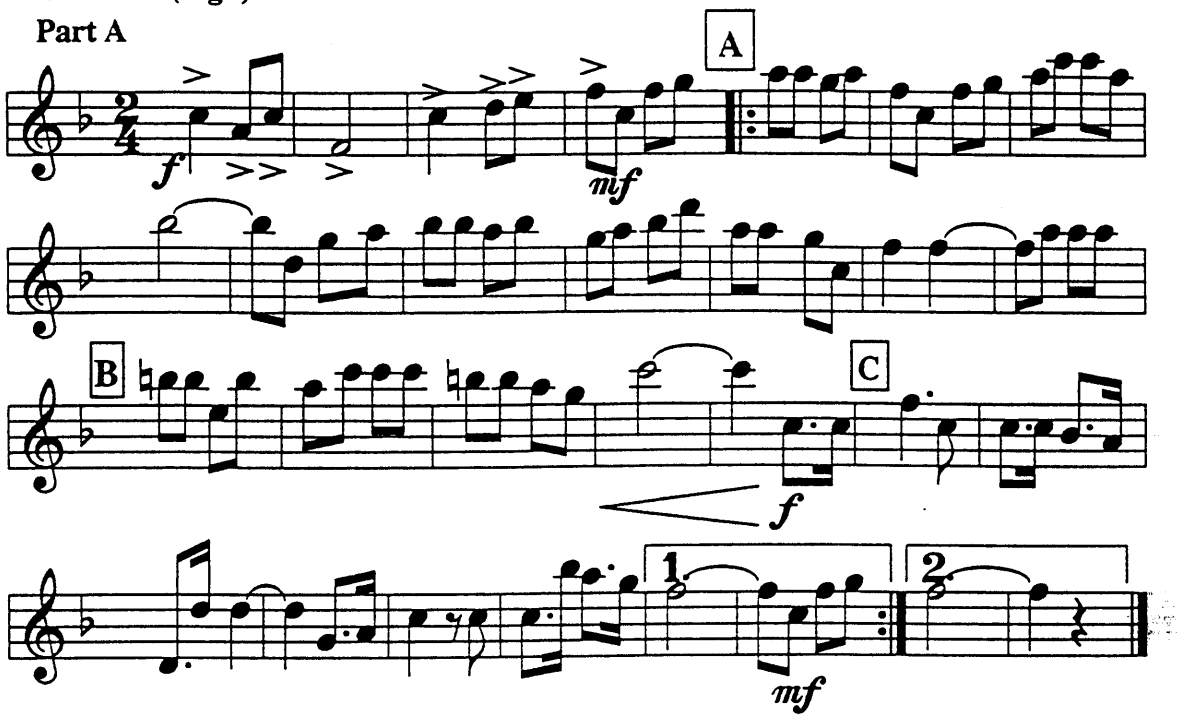
Flute
Oboe
Part D

LA FEUILLE D'ERABLE



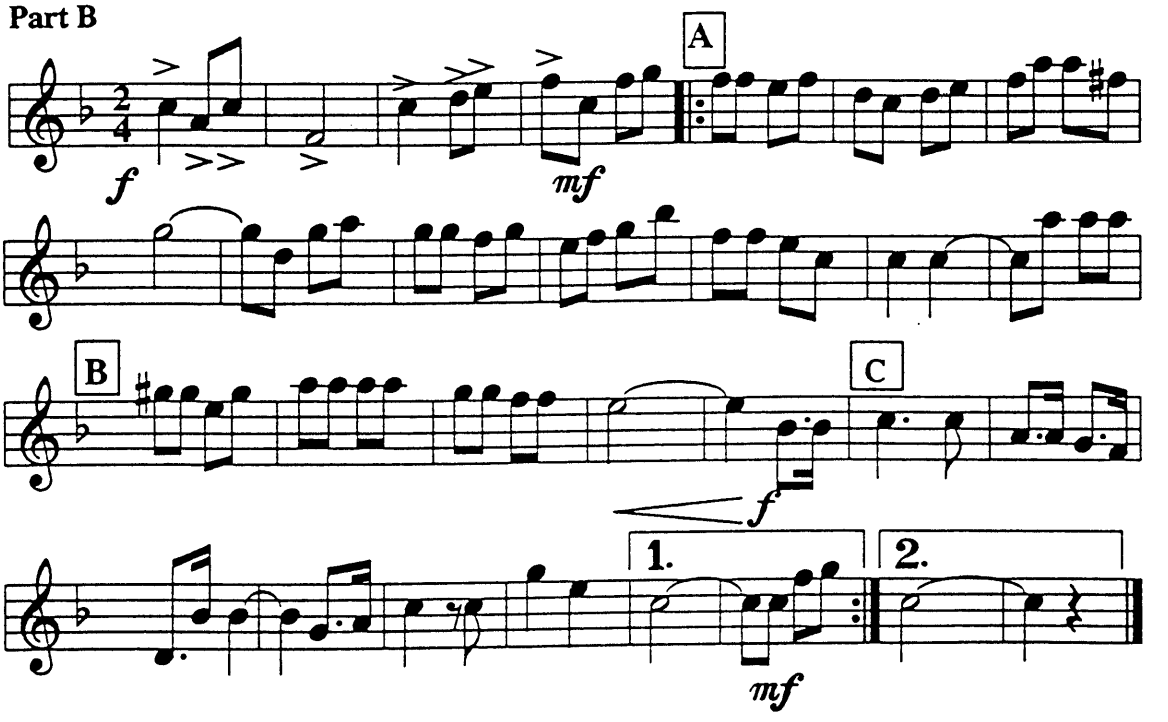
Tenor Saxophone
Clarinet (high)
Part A

LA FEUILLE D'ERABLE



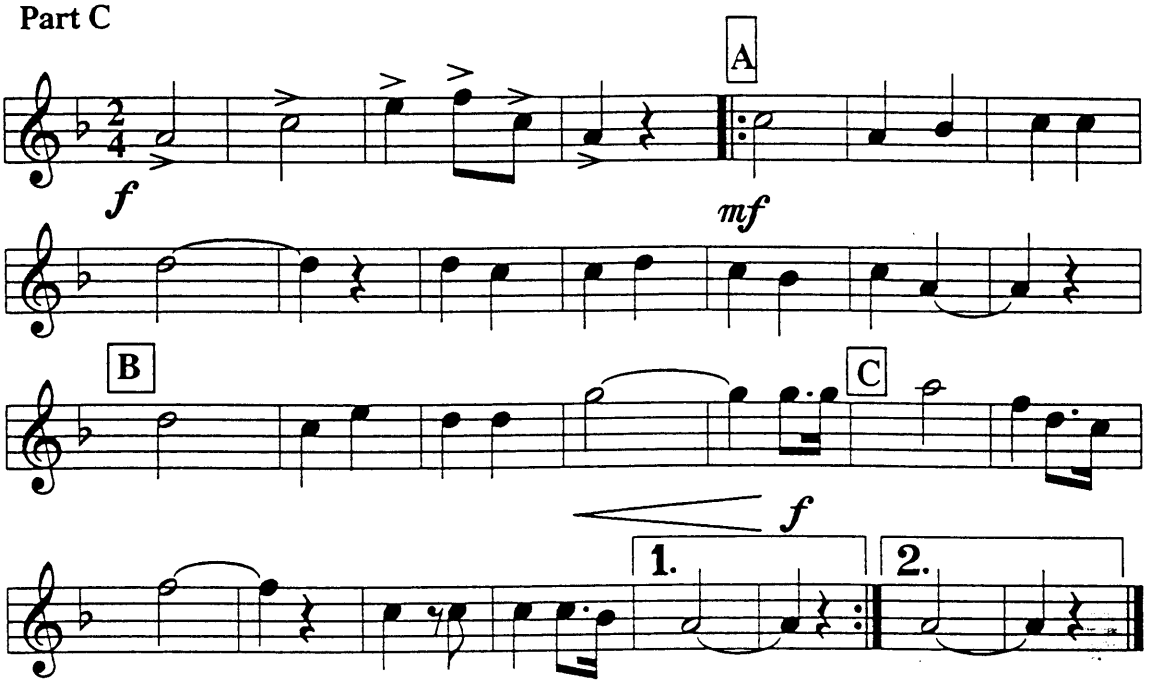
Tenor Saxophone
Clarinet (high)
Part B

LA FEUILLE D'ERABLE



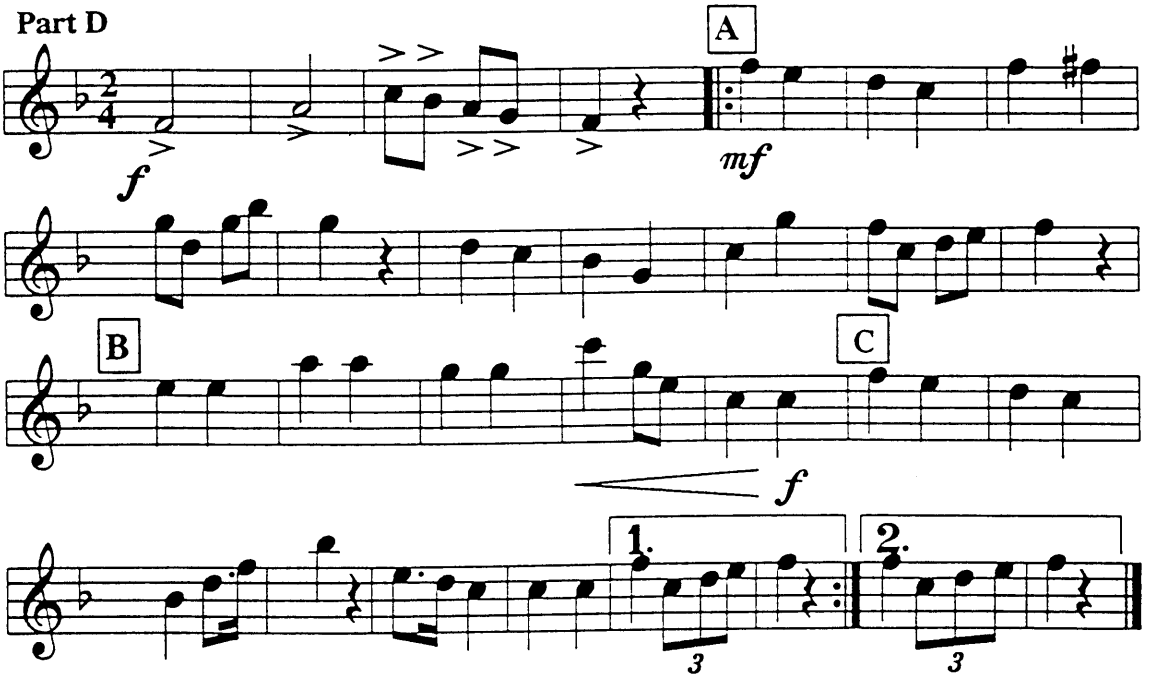
Tenor Saxophone
Clarinet (high)
Part C

LA FEUILLE D'ERABLE



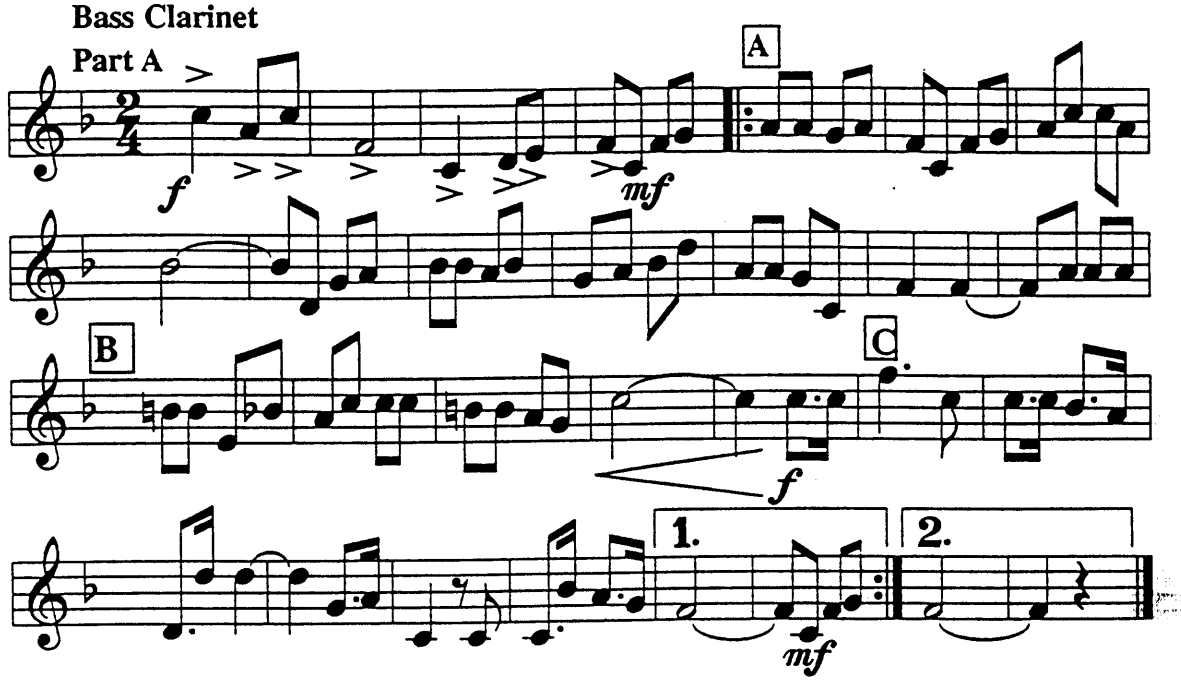
Tenor Saxophone
Clarinet (high)
Part D

LA FEUILLE D'ERABLE



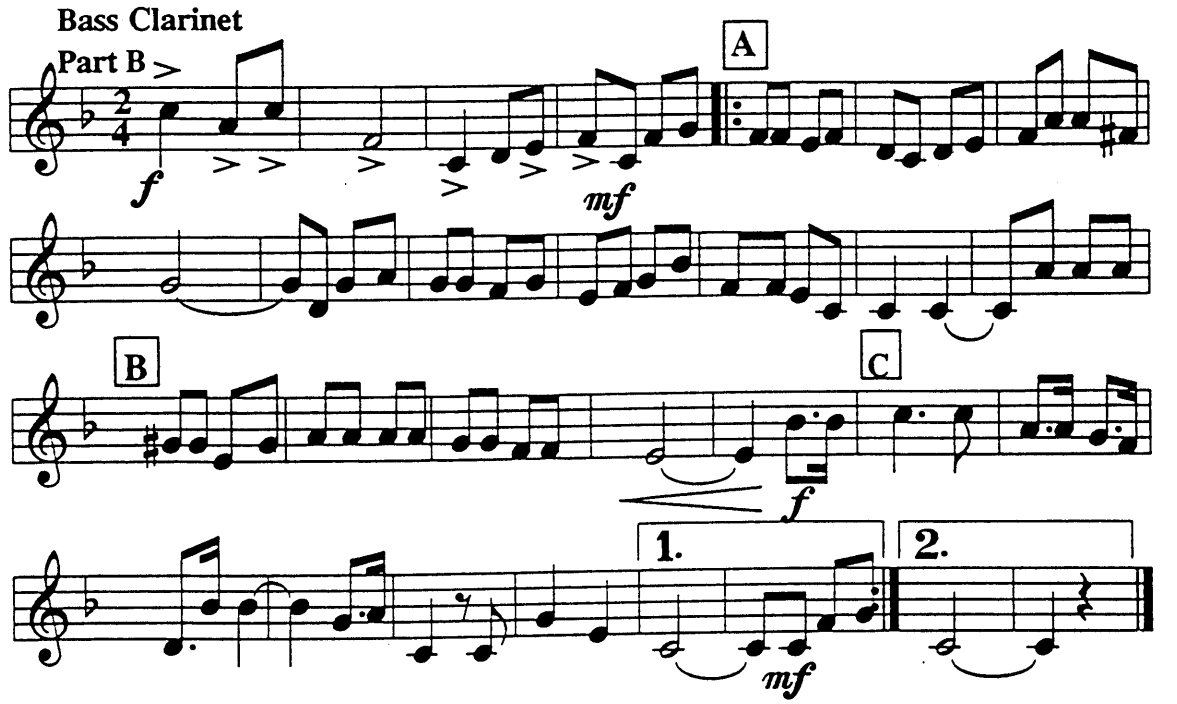
LA FEUILLE D'ERABLE

Bass Clarinet
Part A



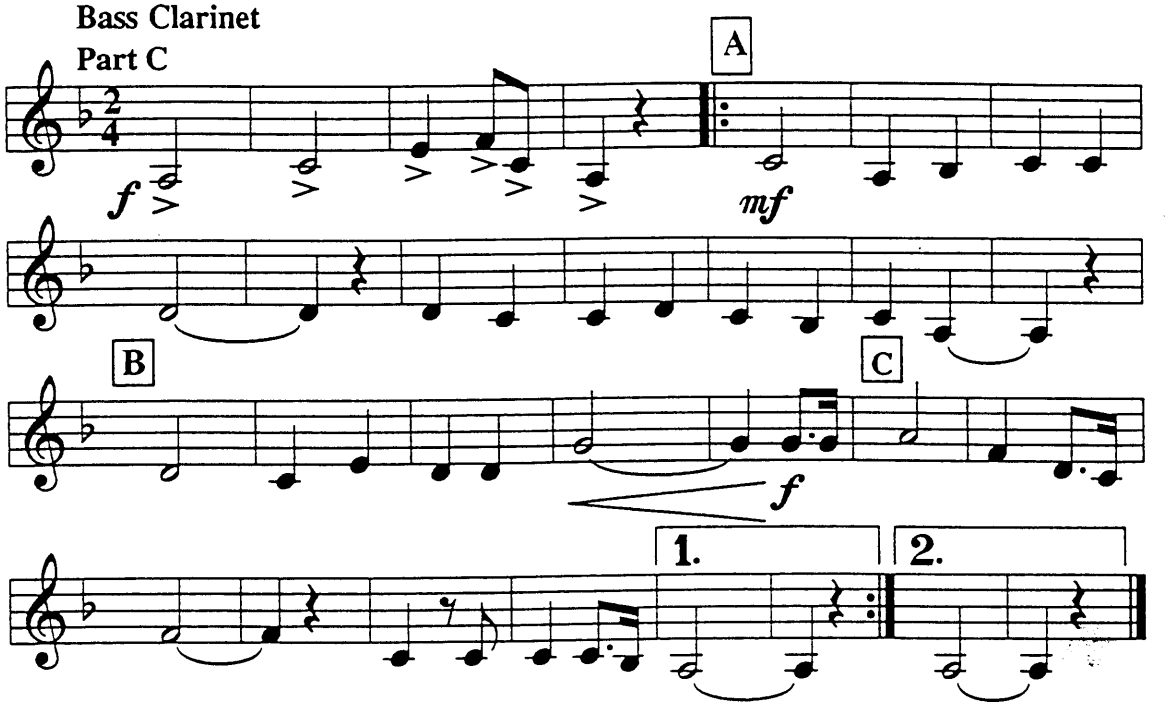
LA FEUILLE D'ERABLE

Bass Clarinet
Part B



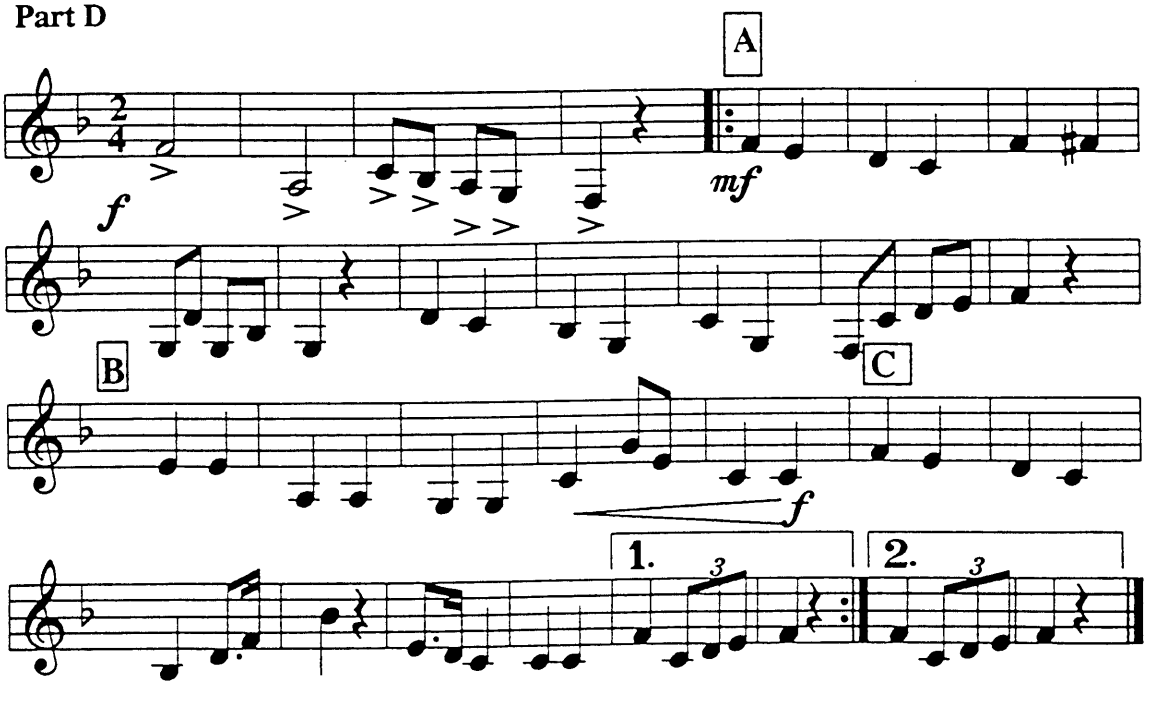
LA FEUILLE D'ERABLE

Bass Clarinet
Part C



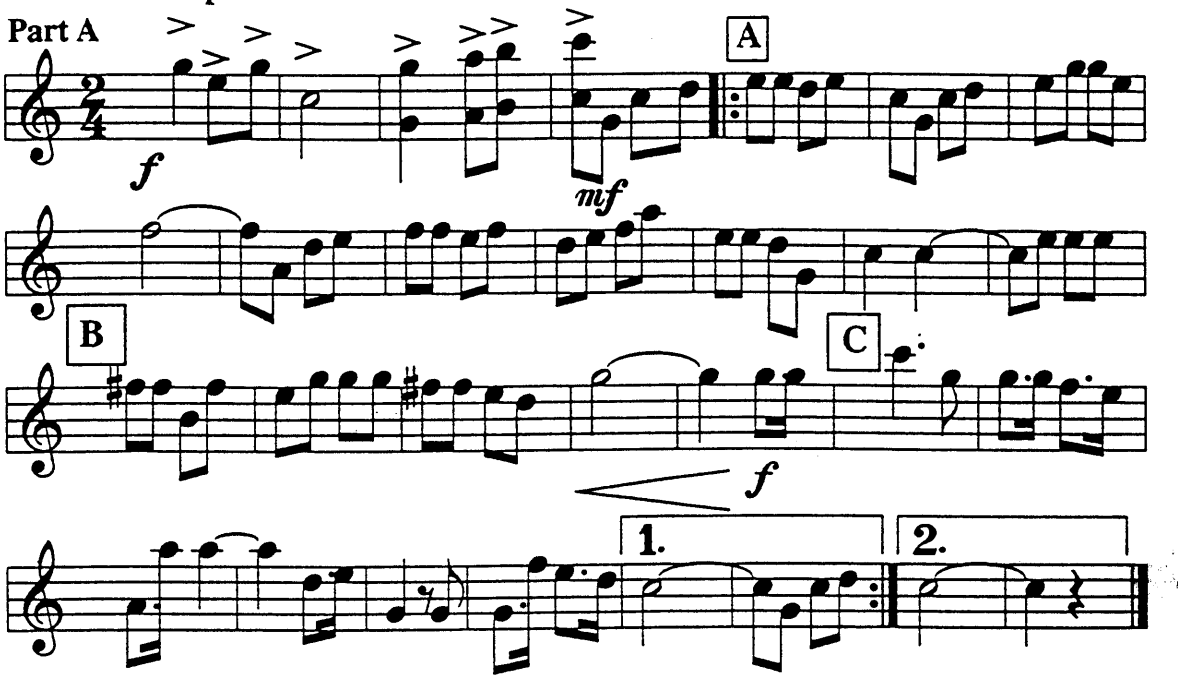
Bass Clarinet
Part D

LA FEUILLE D'ERABLE



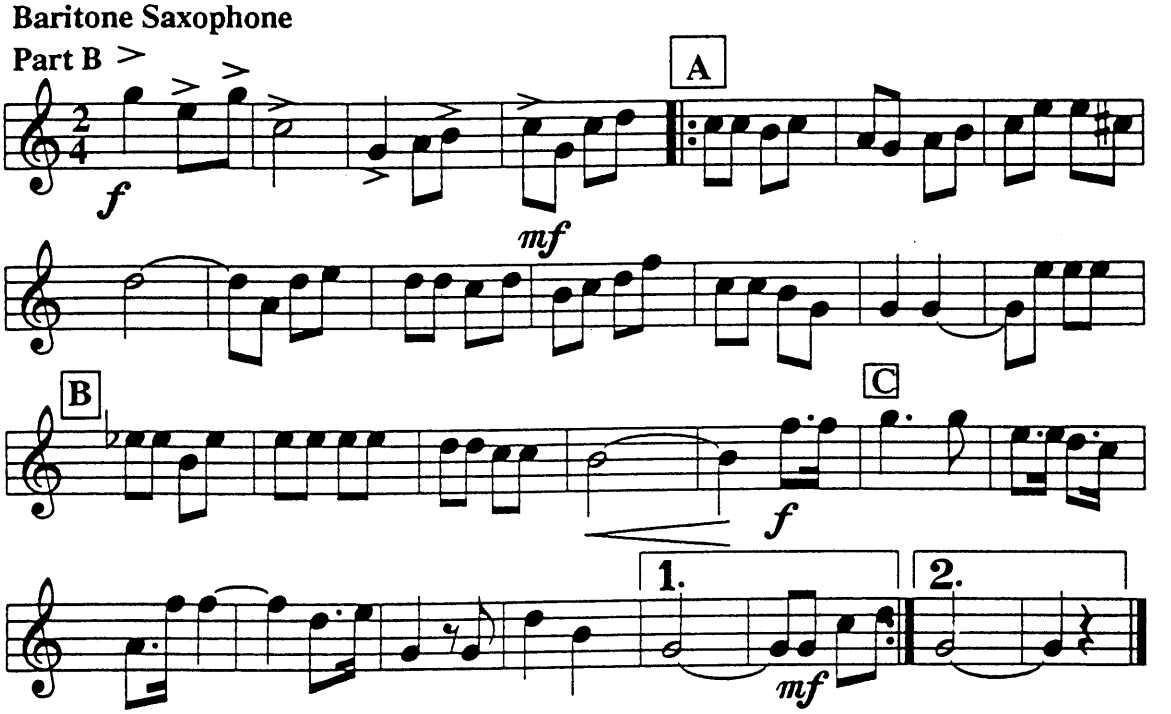
Alto Saxophone
Baritone Saxophone
Part A

LA FEUILLE D'ERABLE



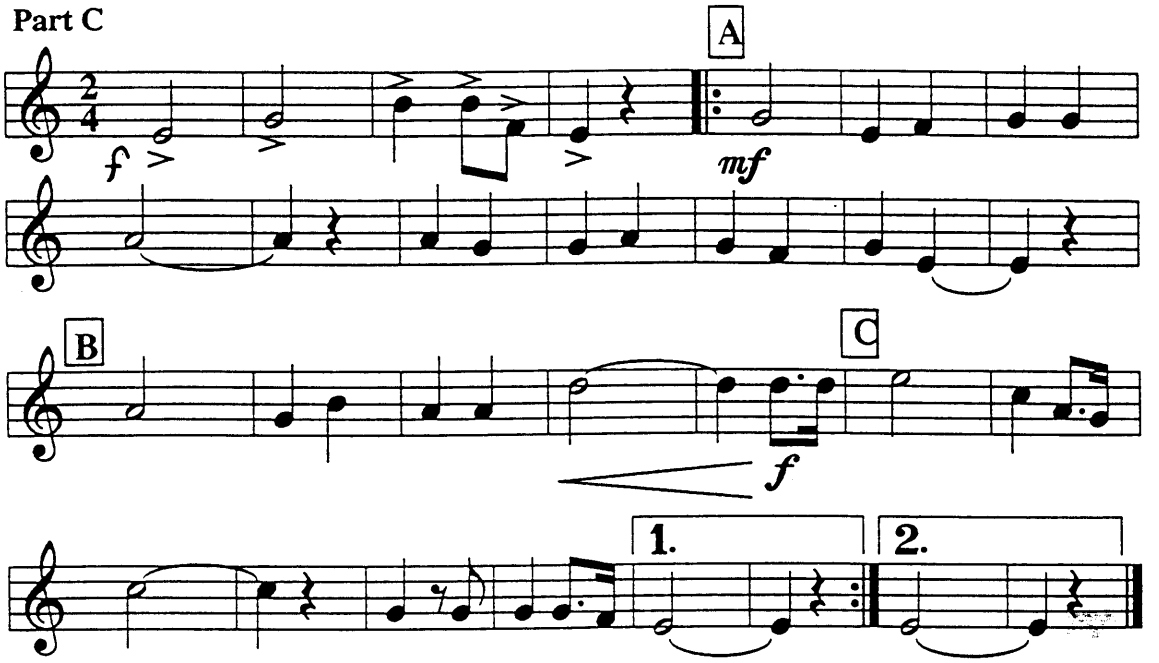
Alto Saxophone
Baritone Saxophone
Part B

LA FEUILLE D'ERABLE



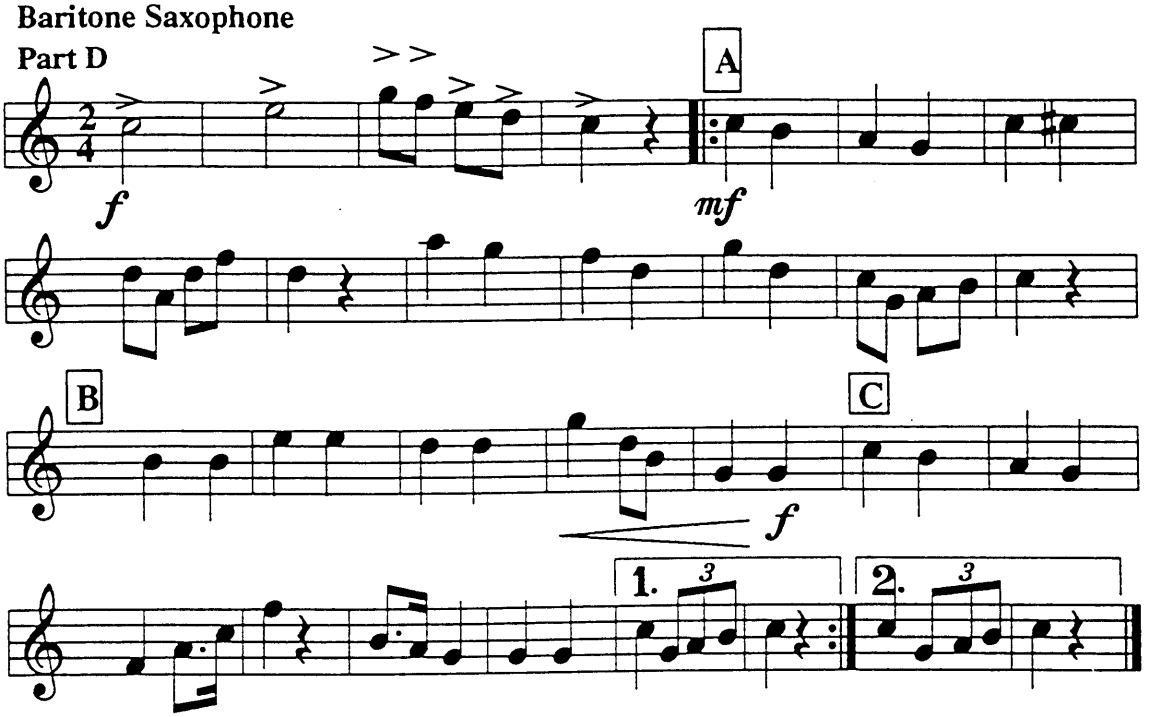
Alto Saxophone
Baritone Saxophone
Part C

LA FEUILLE D'ERABLE



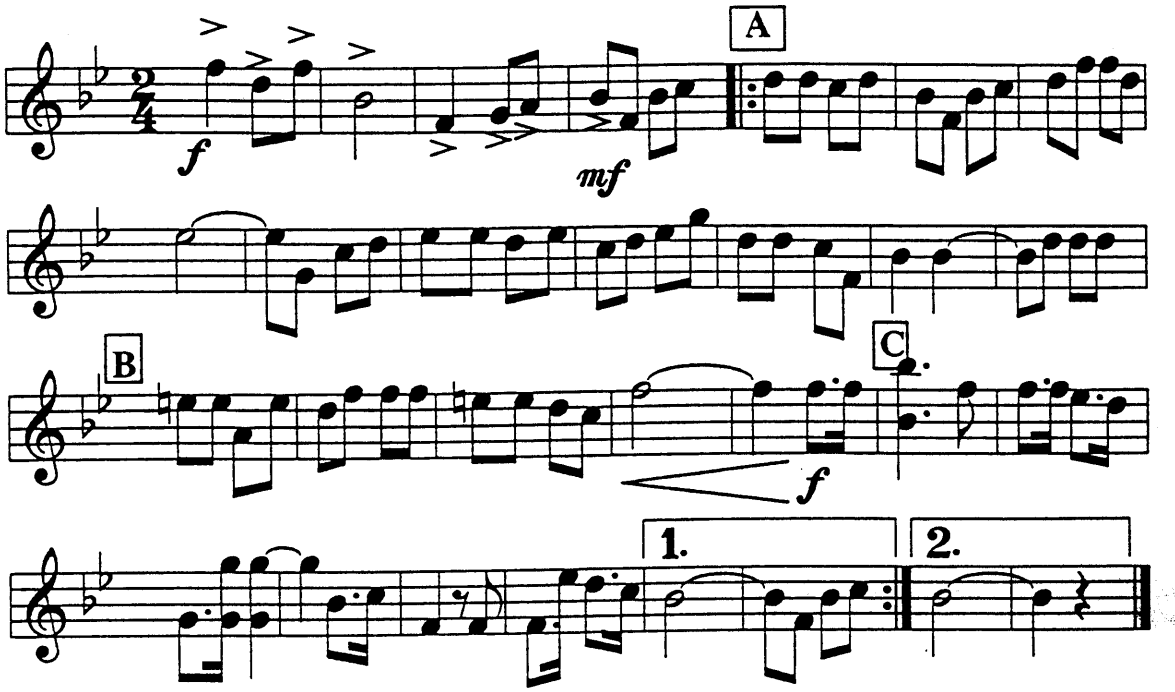
Alto Saxophone
Baritone Saxophone
Part D

LA FEUILLE D'ERABLE



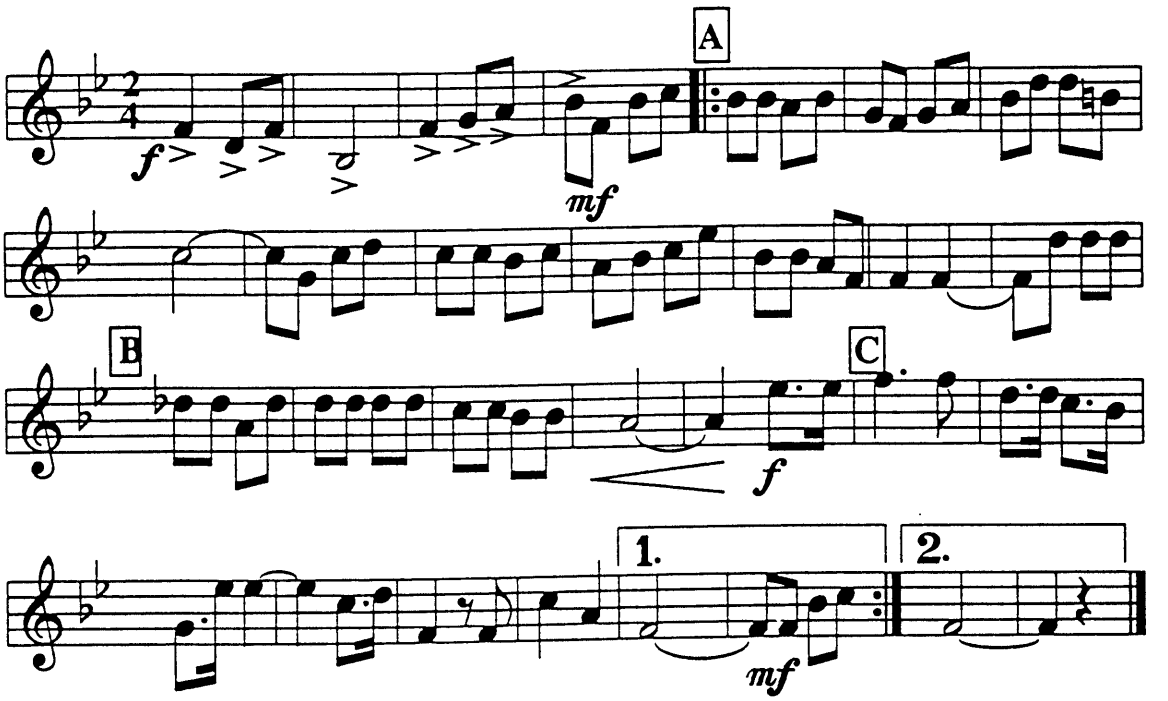
French Horn
Part A

LA FEUILLE D'ERABLE



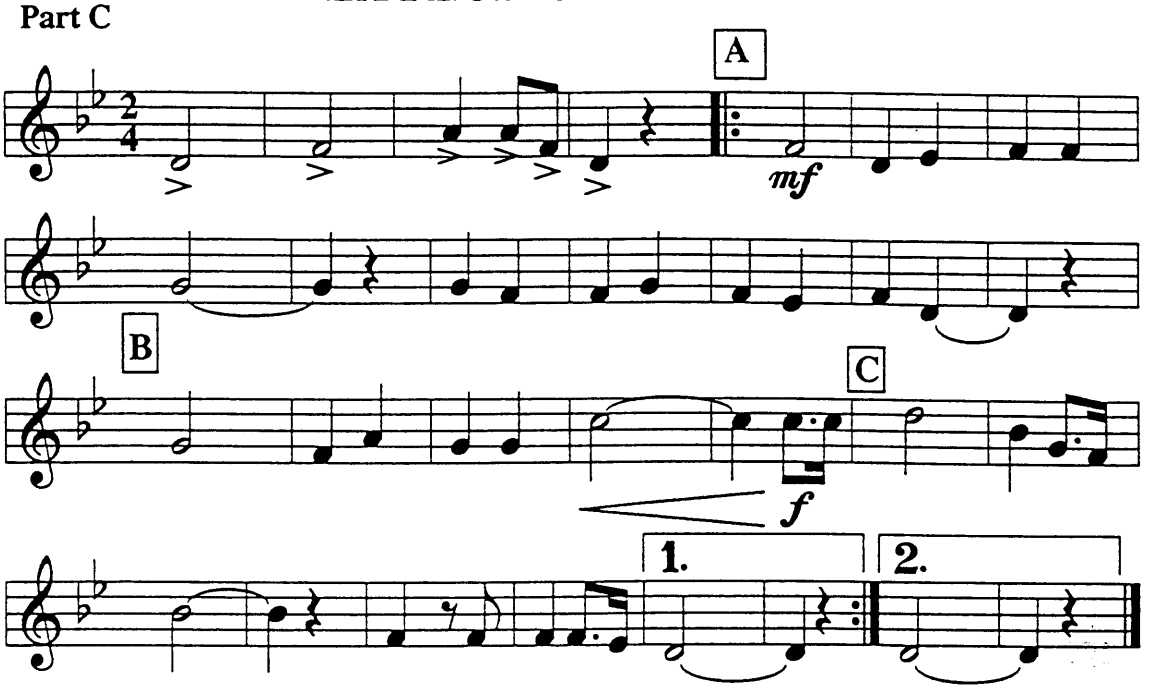
French Horn
Part B

LA FEUILLE D'ERABLE



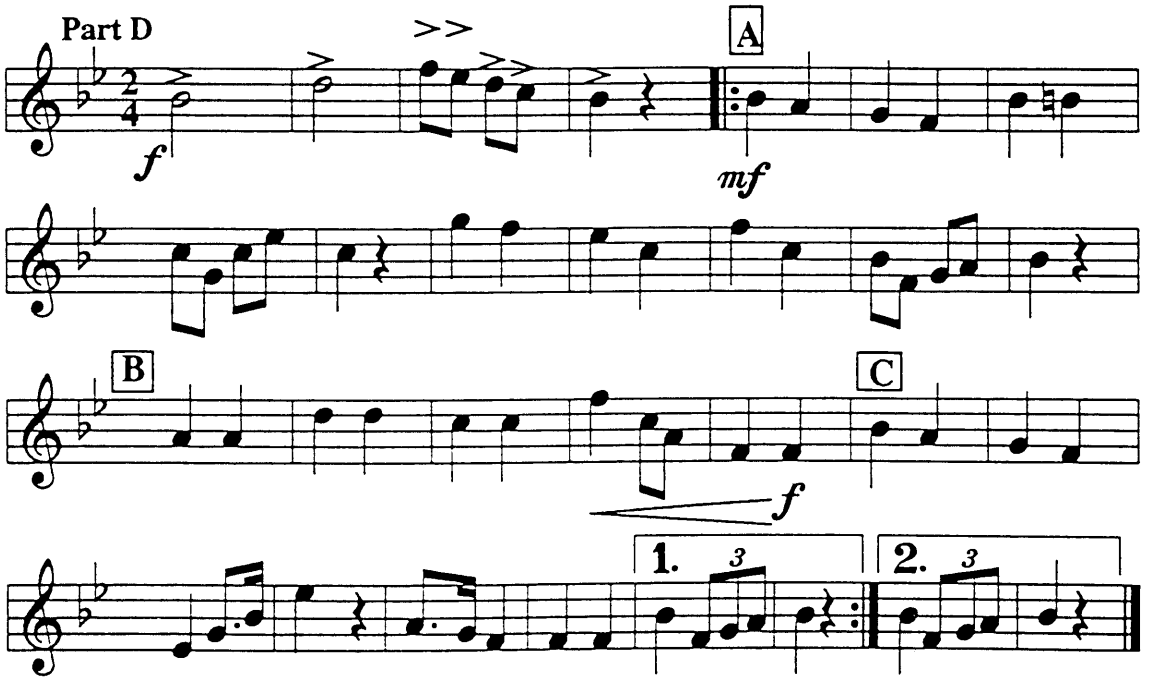
French Horn
Part C

LA FEUILLE D'ERABLE



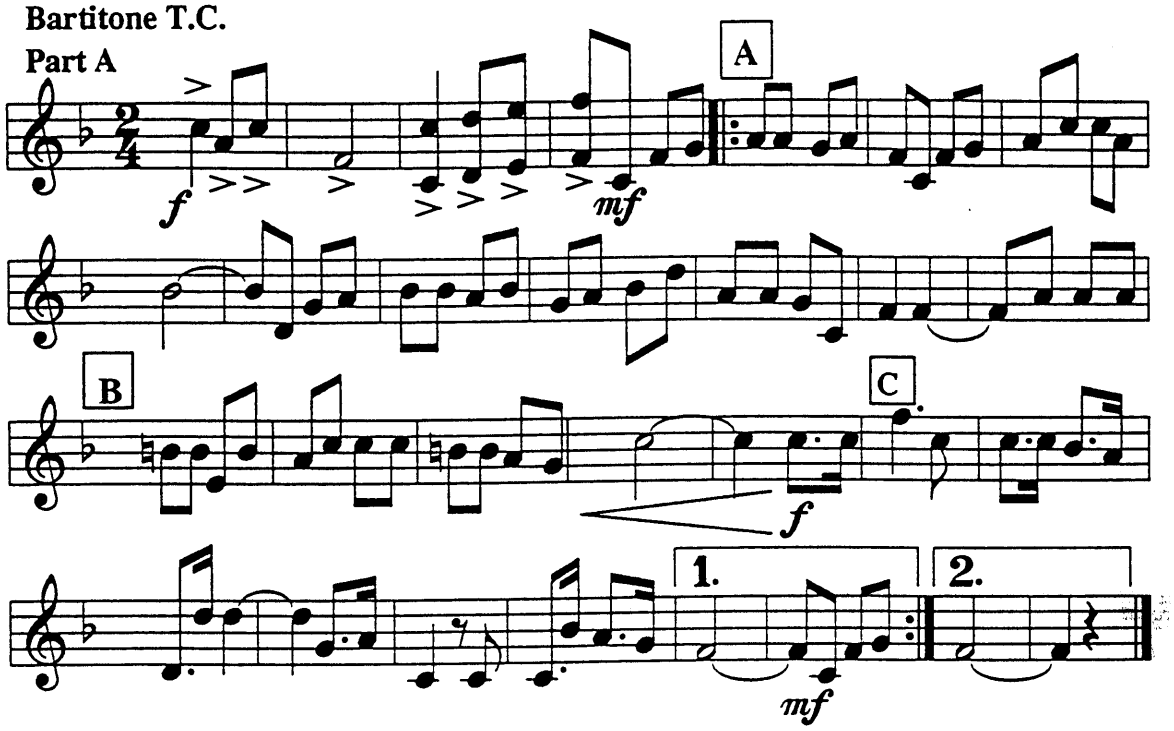
LA FEUILLE D'ERABLE

French Horn
Part D



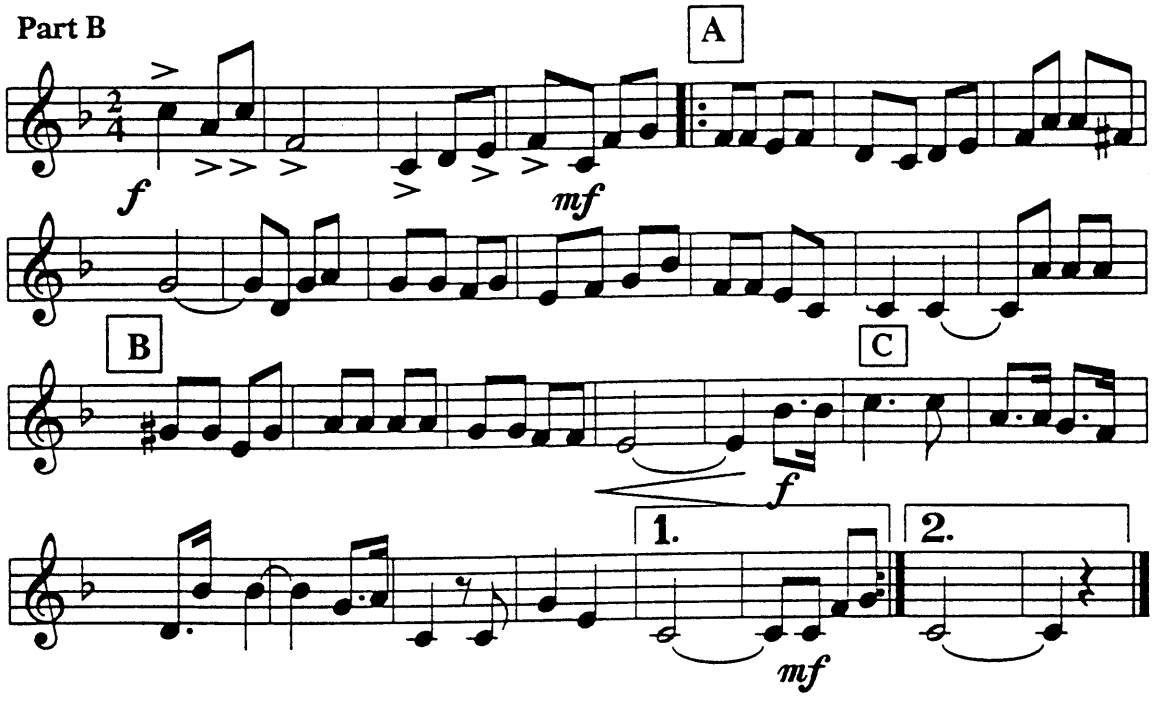
Trumpet
Clarinet (low)
Bartitone T.C.
Part A

LA FEUILLE D'ERABLE



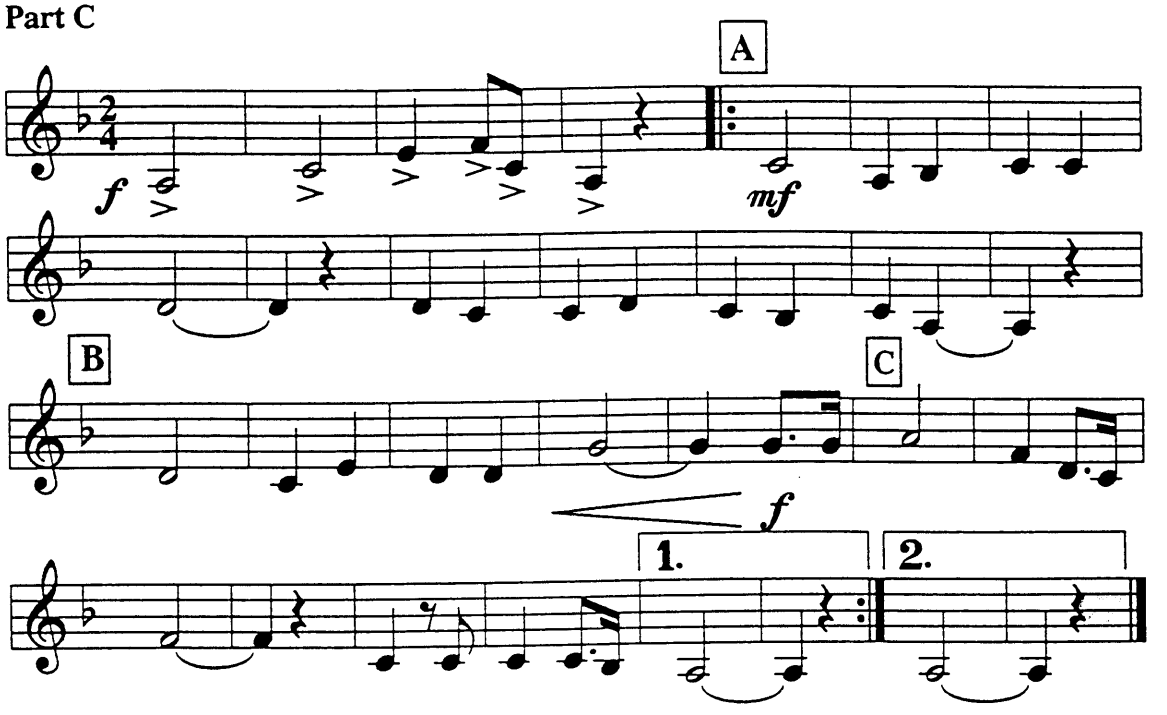
Trumpet
Clarinet (low)
Baritone T.C.
Part B

LA FEUILLE D'ERABLE



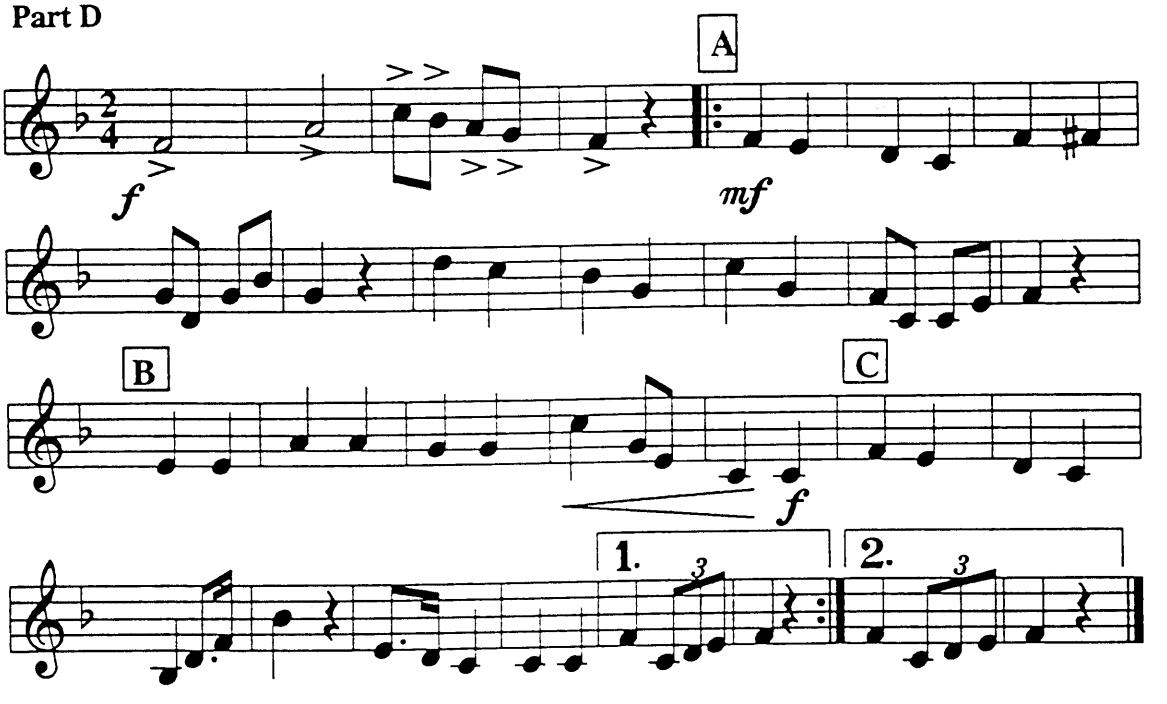
Trumpet
Clarinet (low)
Baritone T.C.
Part C

LA FEUILLE D'ERABLE



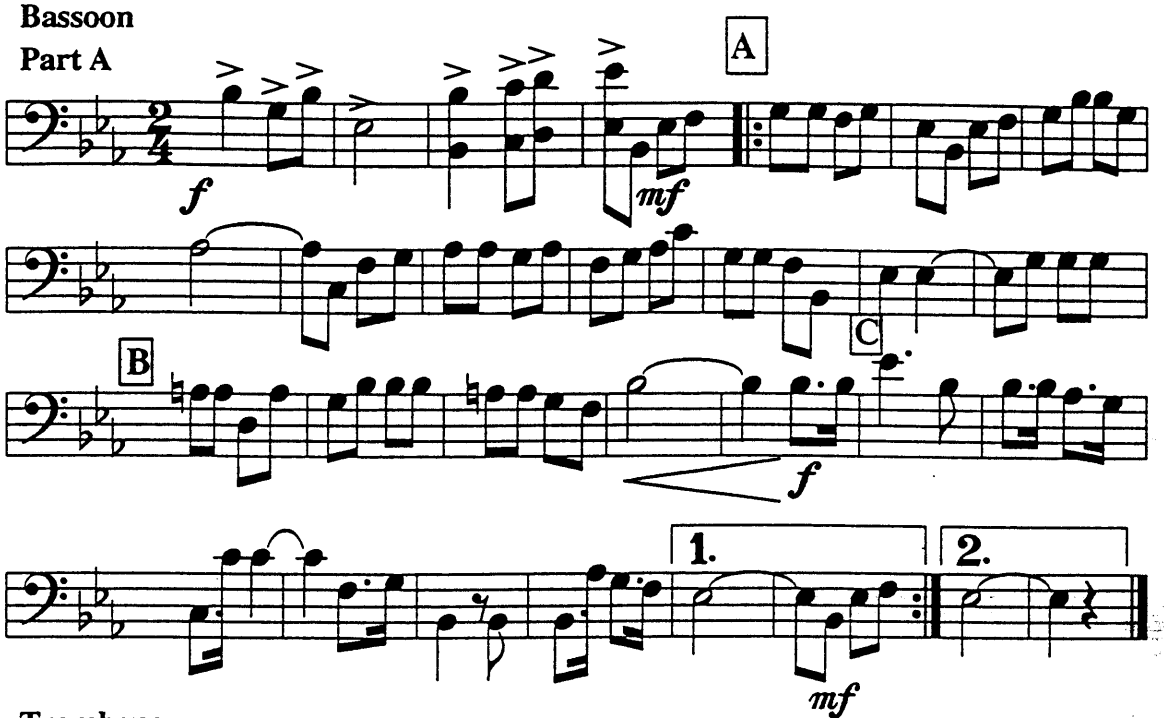
Trumpet
Clarinet (low)
Baritone T.C.
Part D

LA FEUILLE D'ERABLE



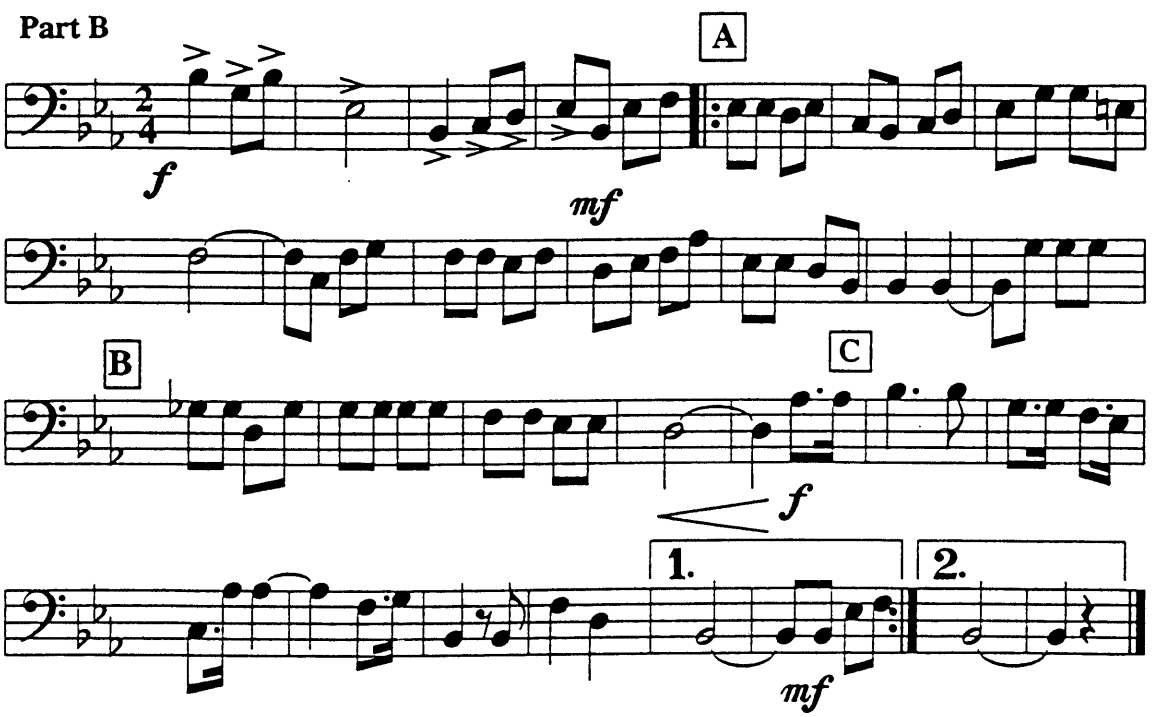
Trombone
Baritone B.C.
Bassoon
Part A

LA FEUILLE D'ERABLE



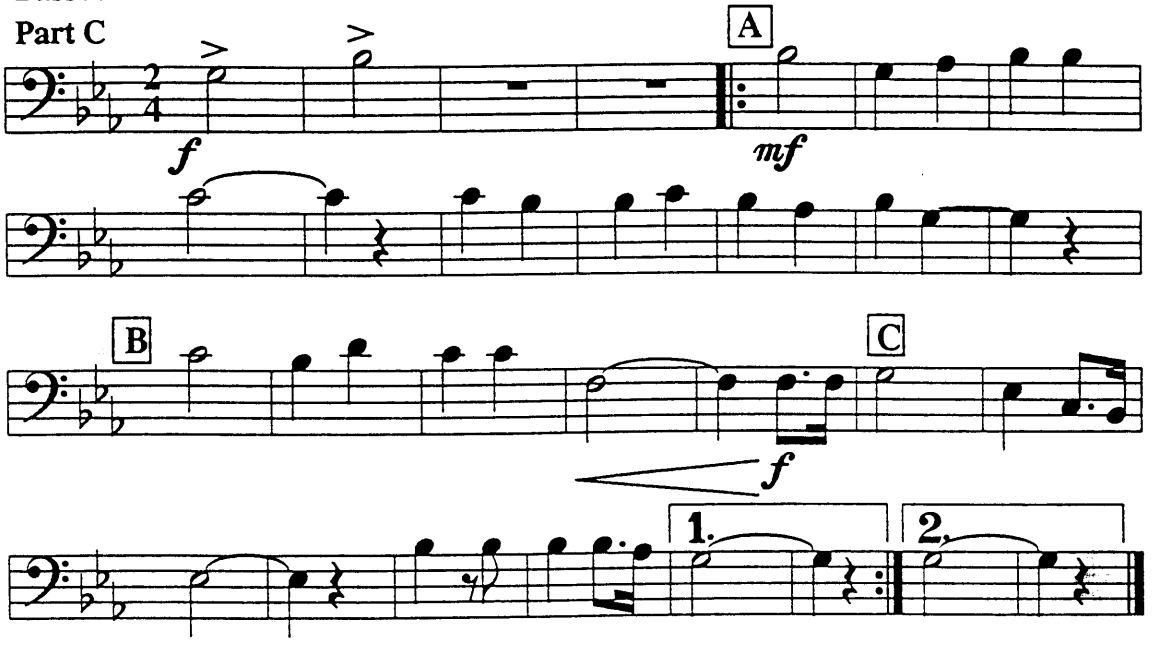
Trombone
Baritone B.C.
Bassoon
Part B

LA FEUILLE D'ERABLE



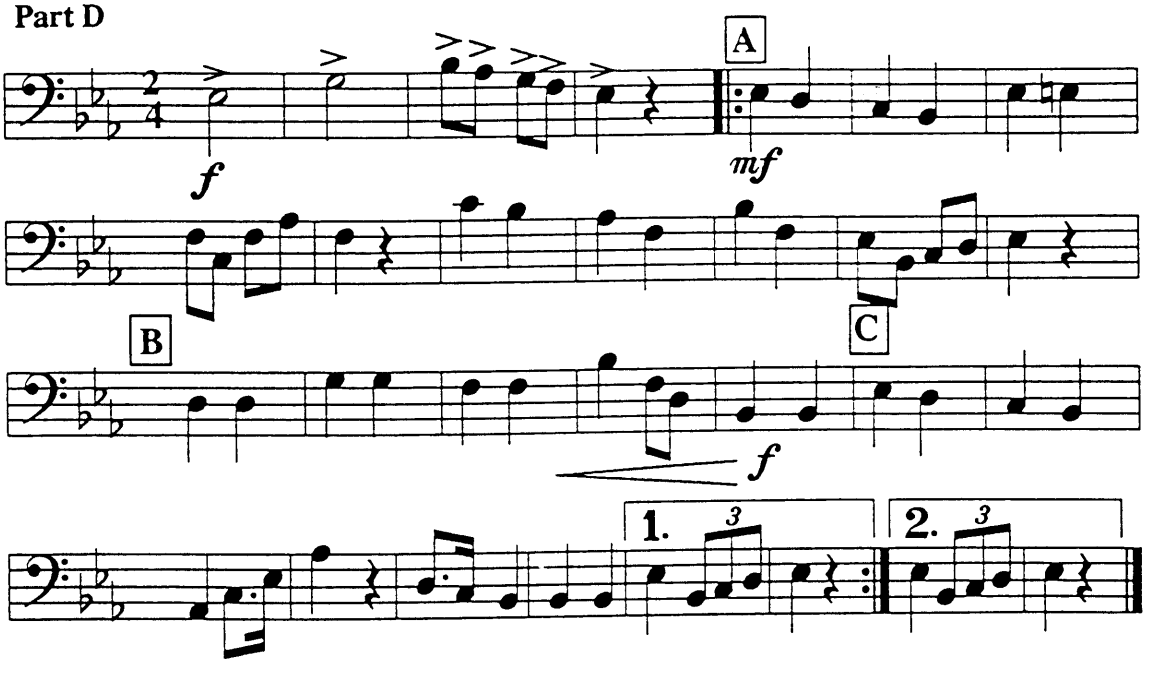
Trombone
Baritone B.C.
Bassoon
Part C

LA FEUILLE D'ERABLE



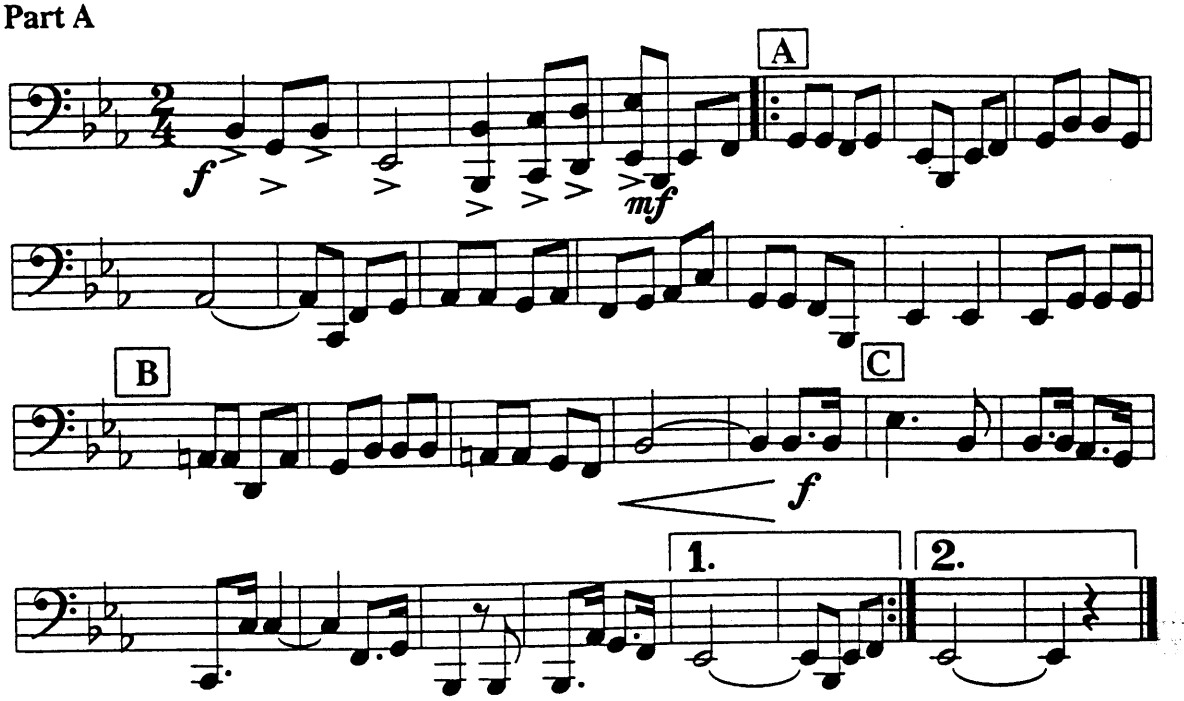
Trombone
Baritone B.C.
Bassoon
Part D

LA FEUILLE D'ERABLE



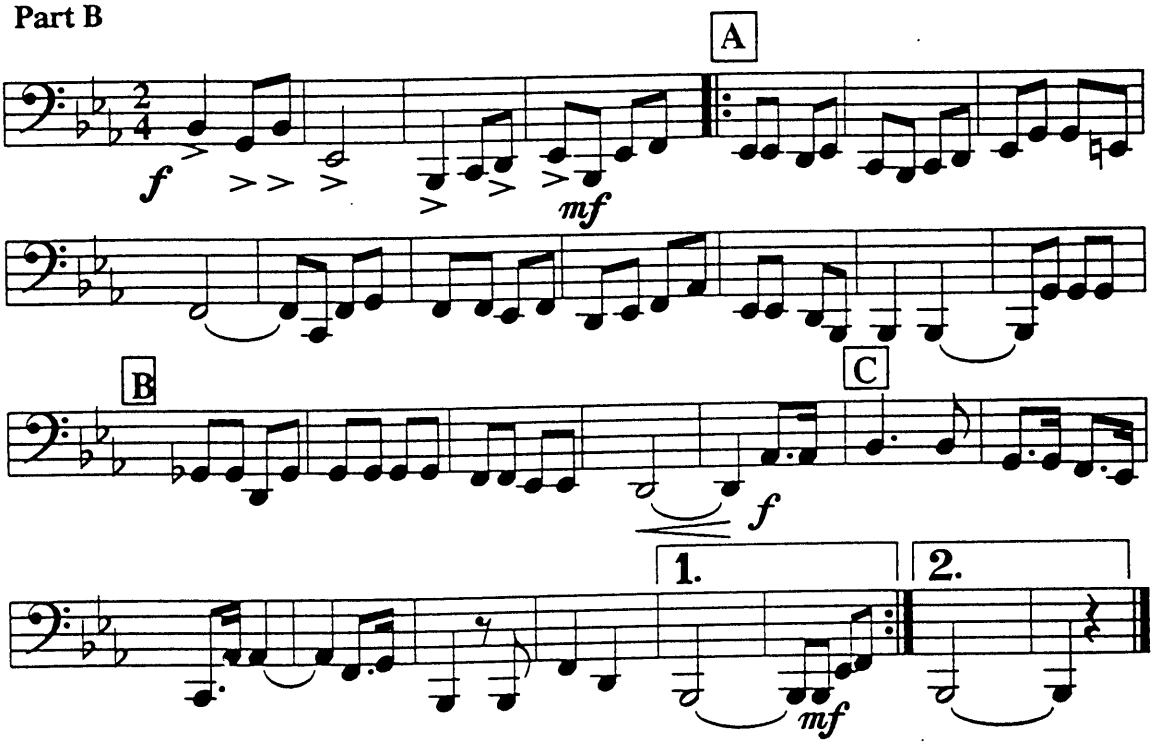
Tuba
Part A

LA FEUILLE D'ERABLE



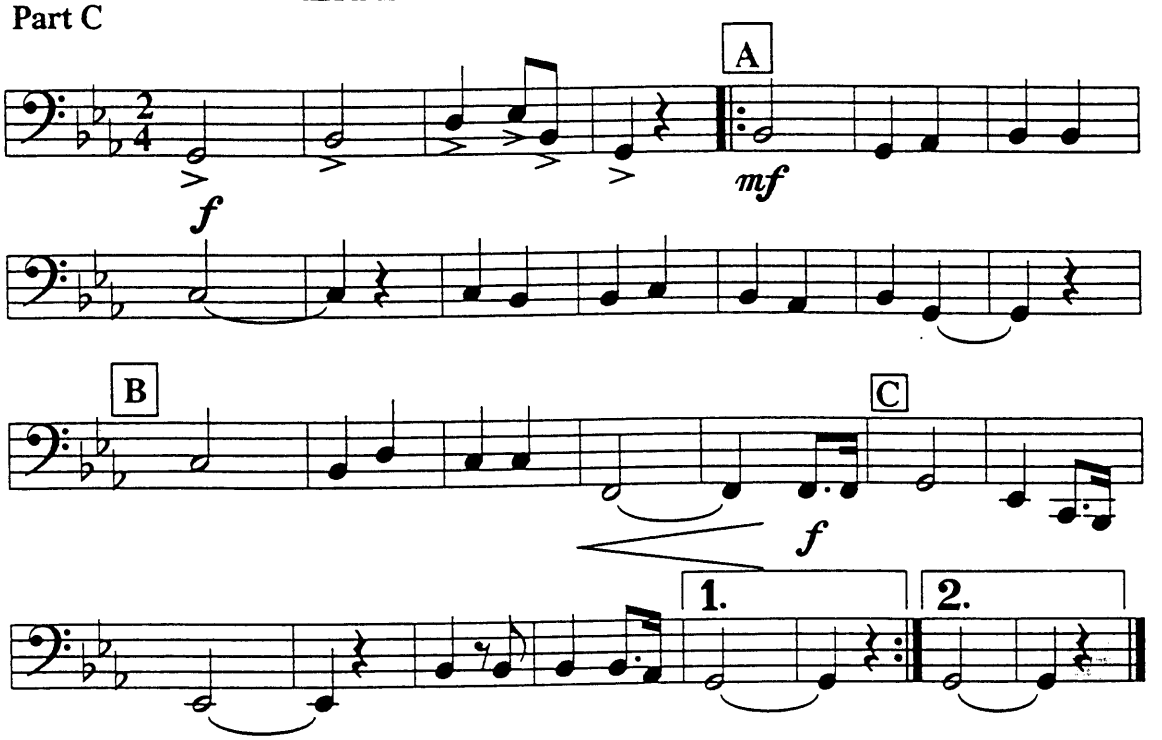
Tuba
Part B

LA FEUILLE D'ERABLE



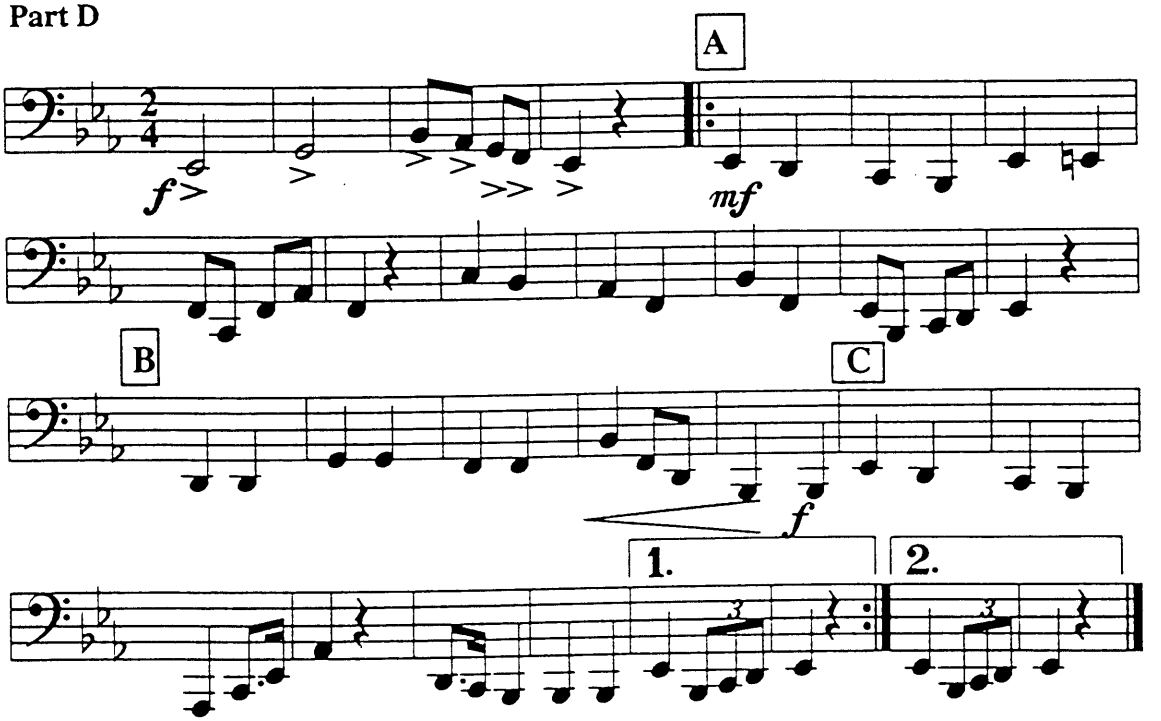
Tuba
Part C

LA FEUILLE D'ERABLE



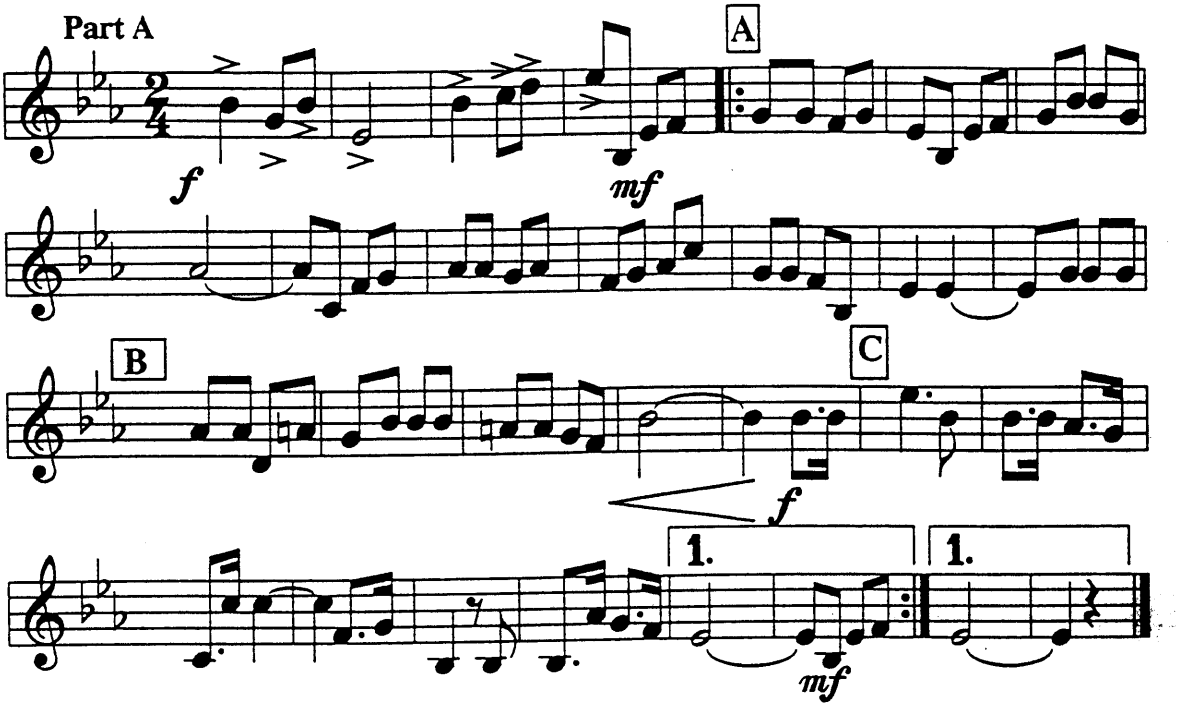
Tuba
Part D

LA FEUILLE D'ERABLE



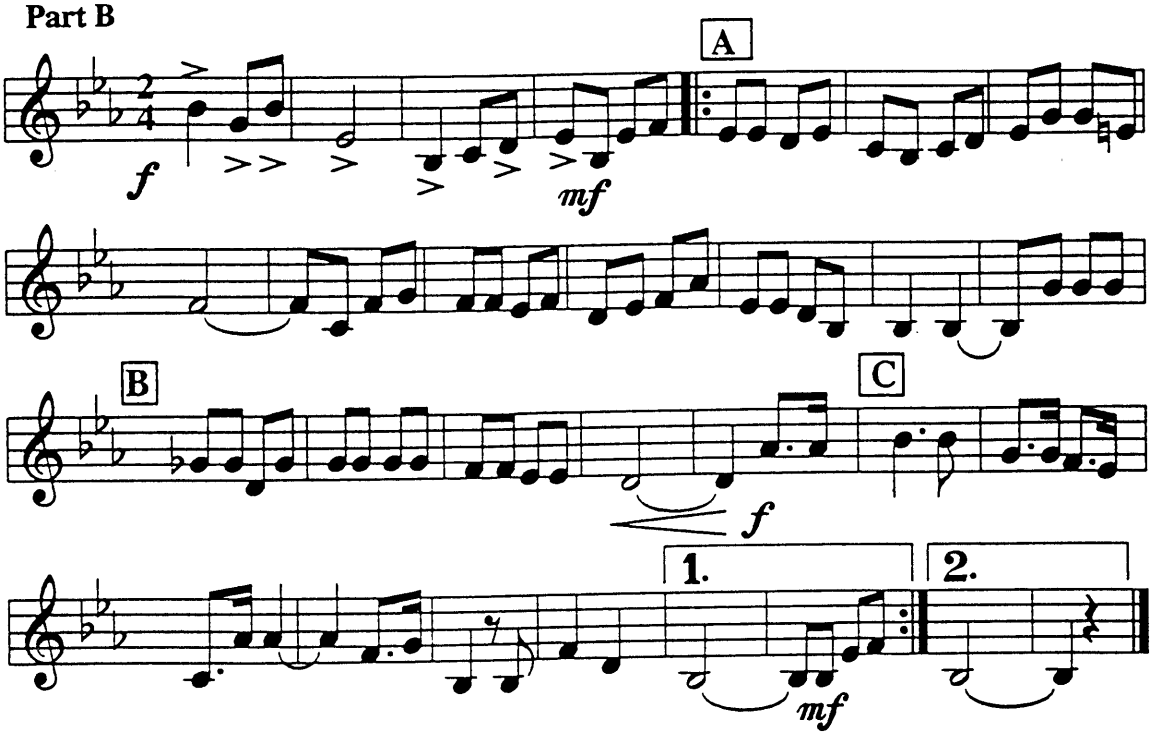
LA FEUILLE D'ERABLE

Bells
Part A



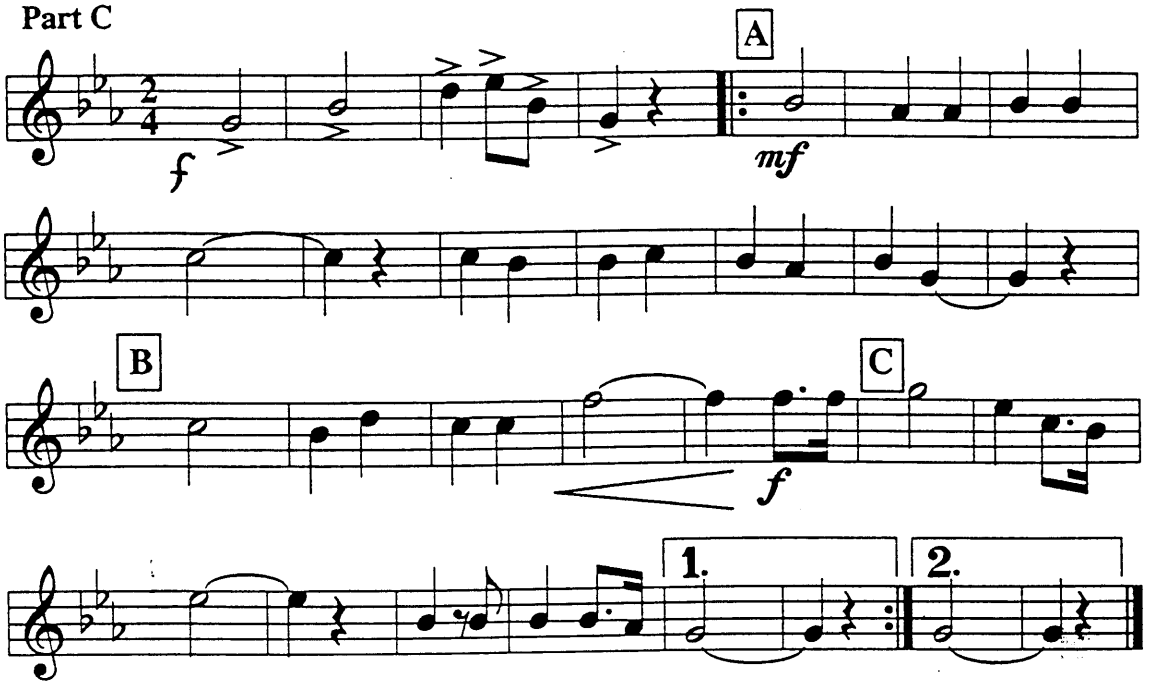
LA FEUILLE D'ERABLE

Bells
Part B



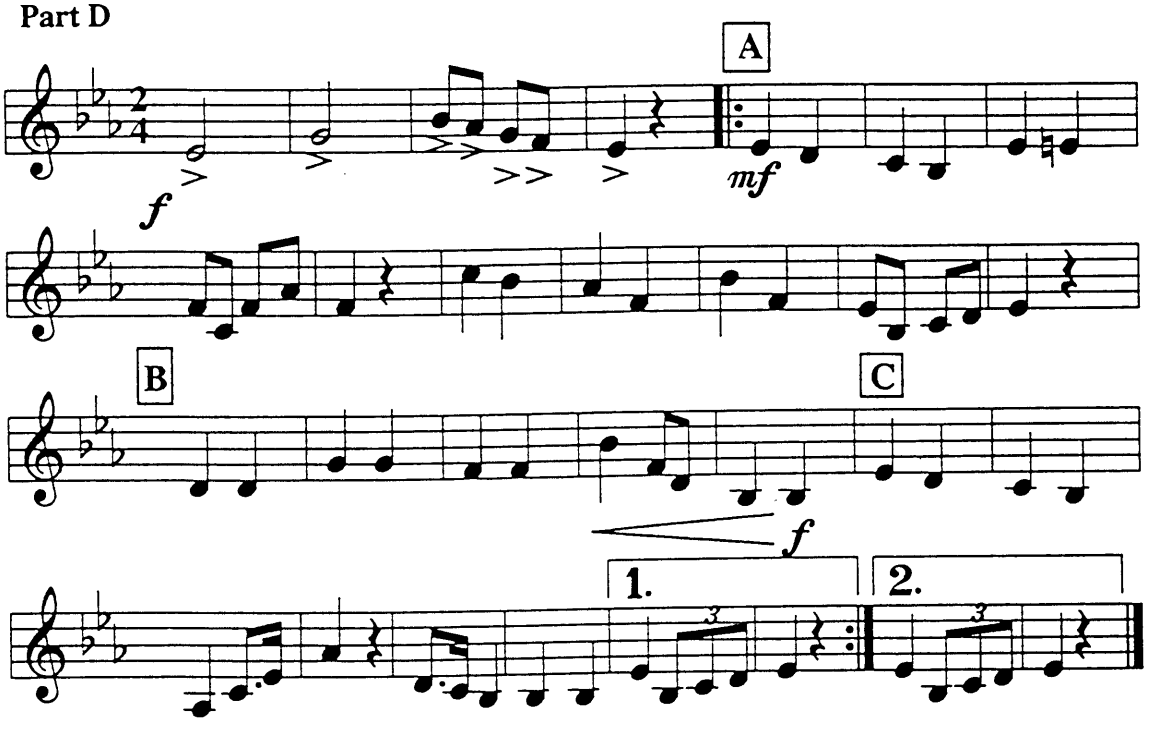
Bells
Part C

LA FEUILLLE D'ERABLE



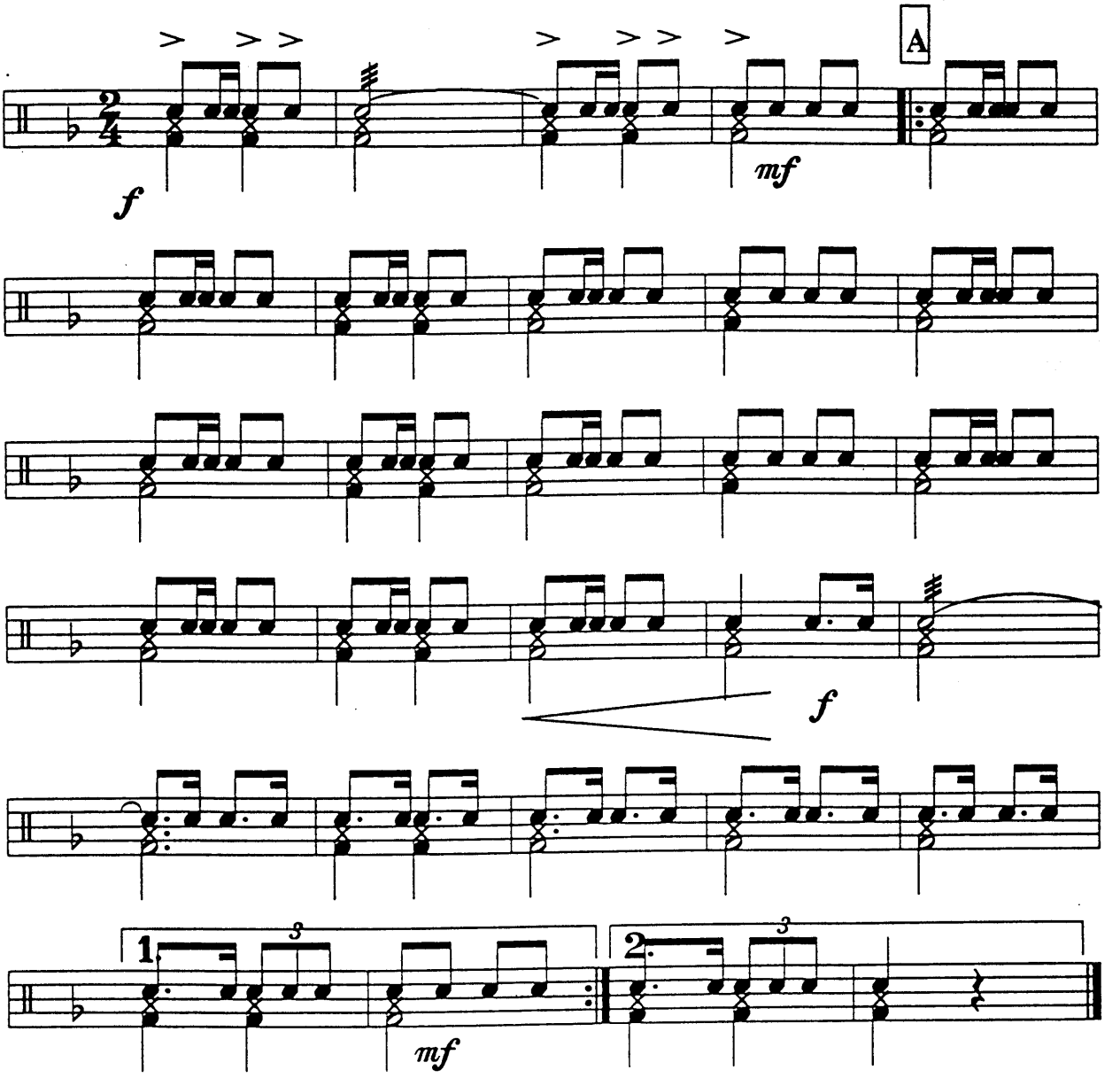
Bells
Part D

LA FEUILLE D'ERABLE

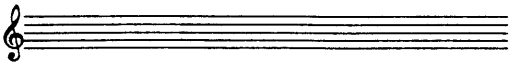


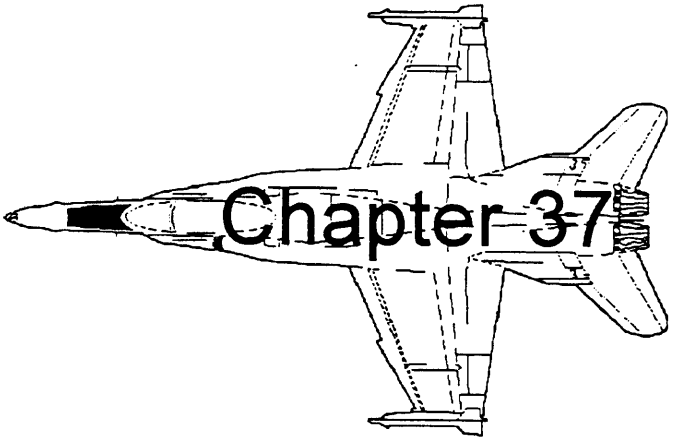
LA FEUILLE D'ERABLE

Percussion



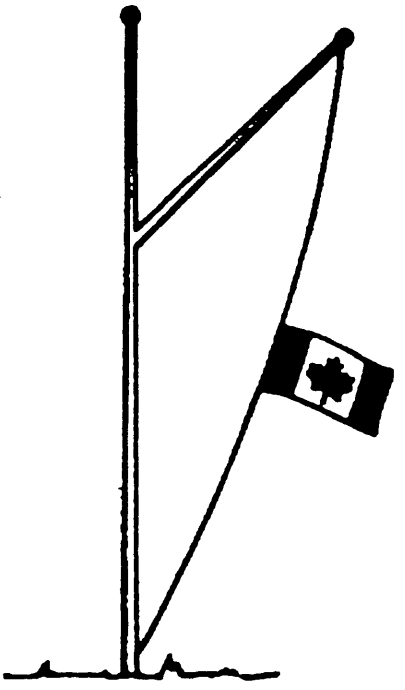
Last Post (orchestrated)





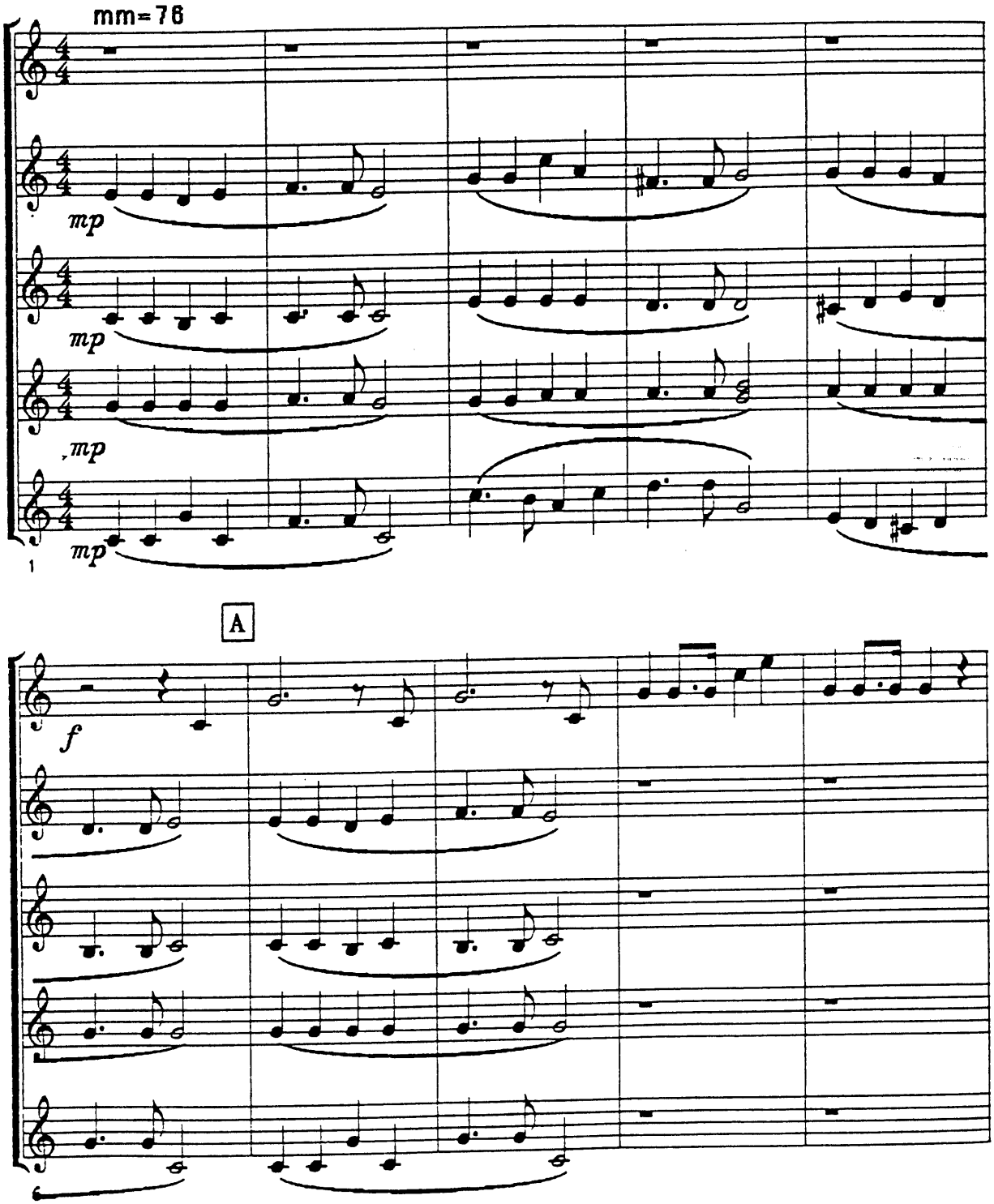
At the end of the day in a Canadian Forces Base, the bugle call "Last Post" is sounded to indicate to personnel they should be within the protective walls of the garrison. In a ship at sea, the last post is only used for funerals. For more formal occasions, when a full band is present, the following, stirring arrangement is ideal.

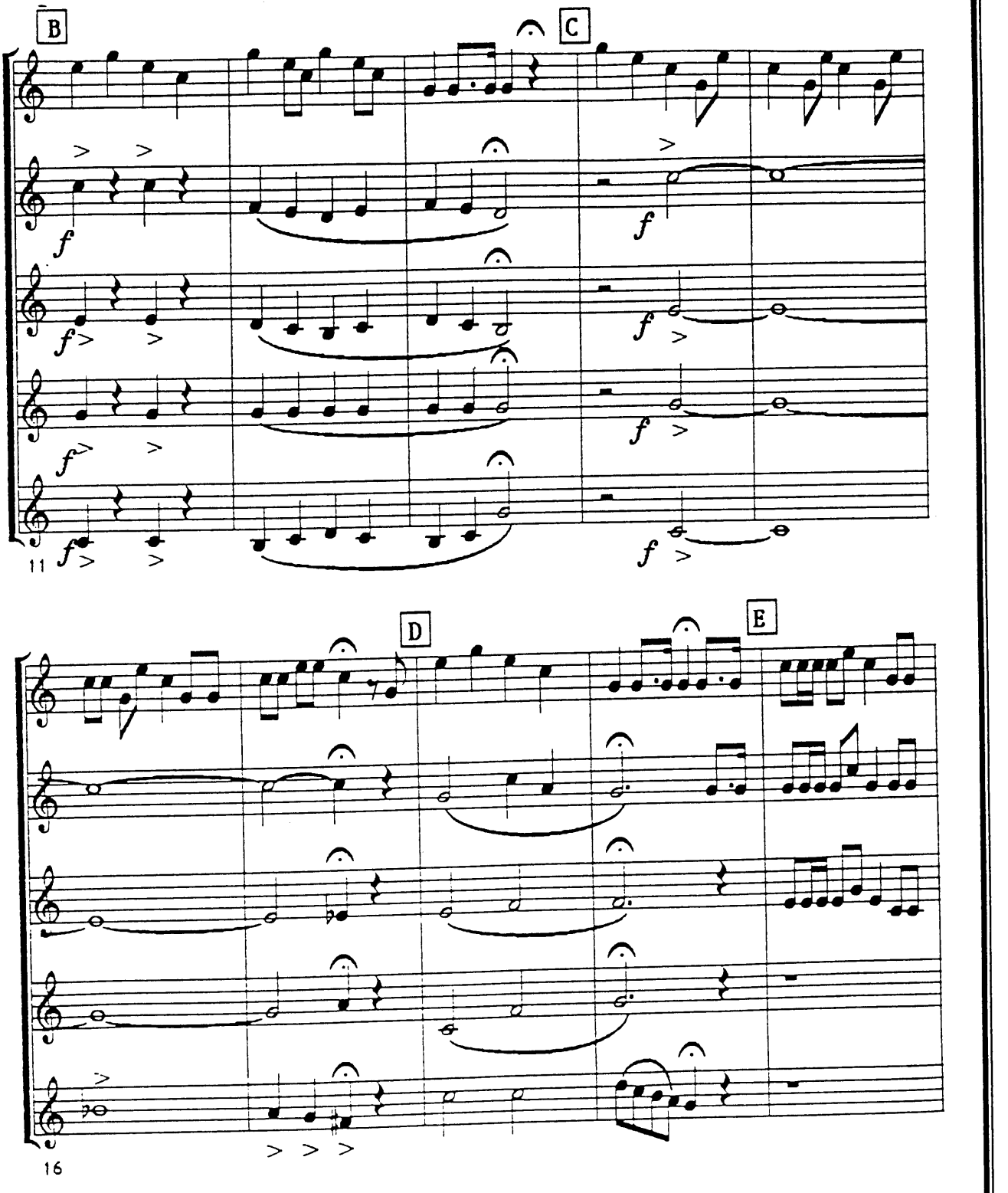
Today , "Orchestrated Last Post" is used invariably during naval Sunset Ceremonies and during the Ceremony of the Flags. The bugle call is more often used on its own during Remembrance Day ceremonies, and as such it is recommended that if you intend to use this arrangement for such a service, it be discussed with whomever is conducting the ceremony in advance to obtain approval.



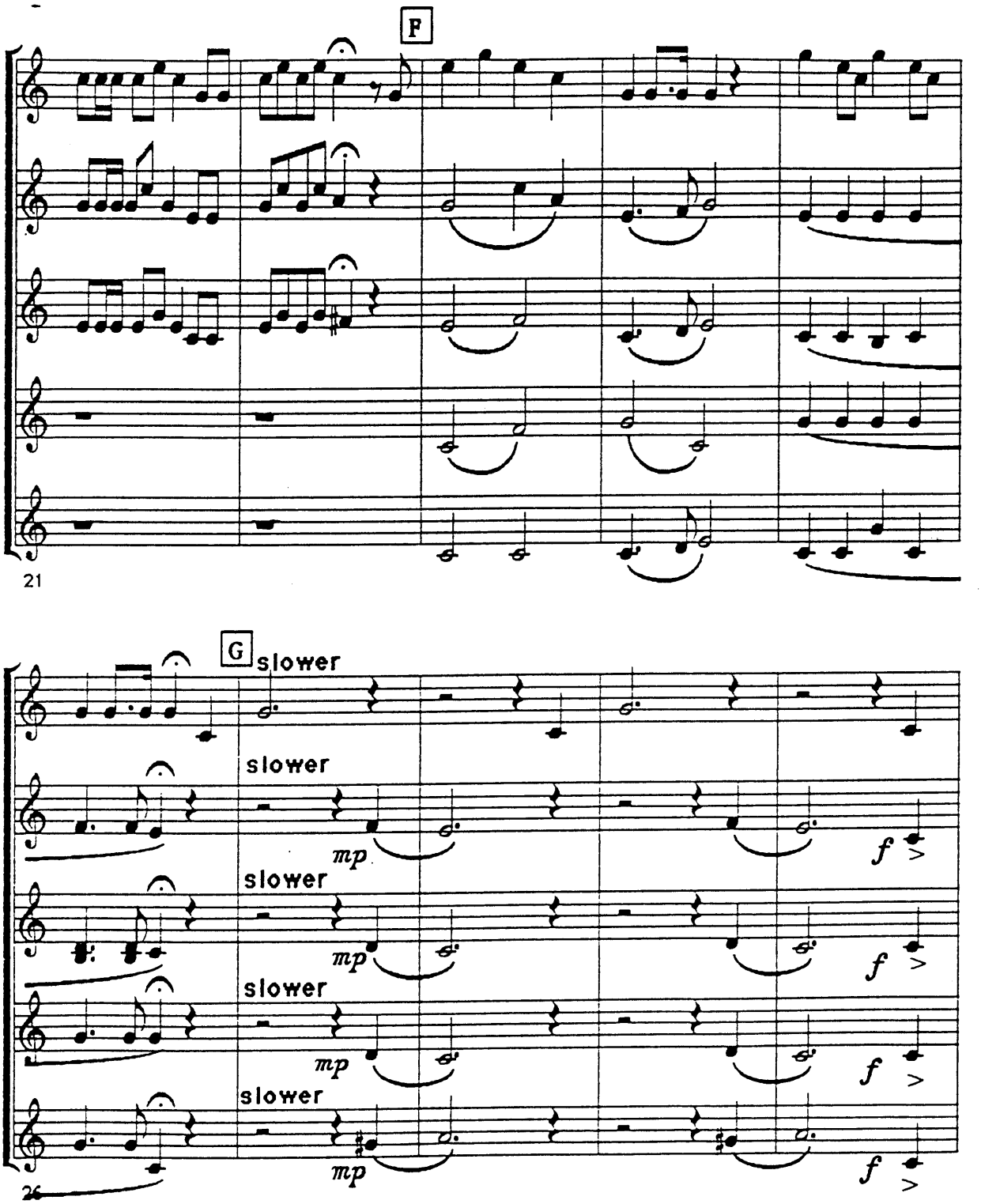
Bb Conductor

LAST POST (ORCHESTRATED)

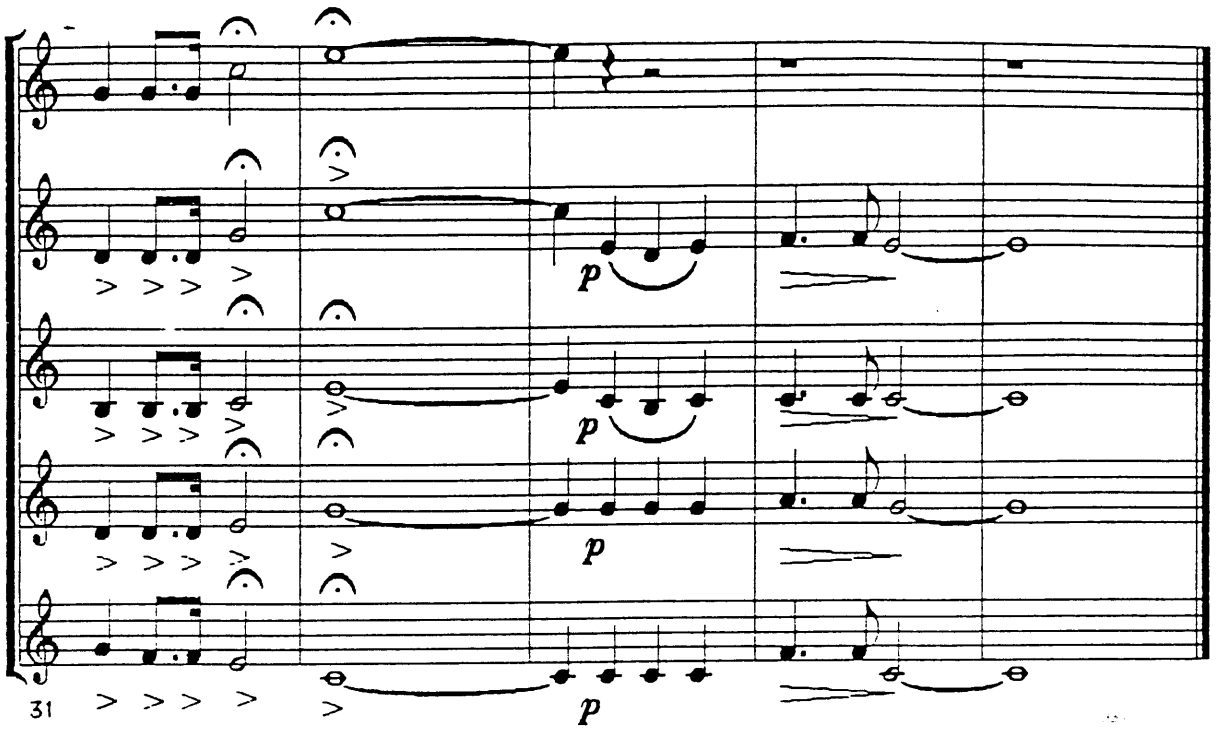




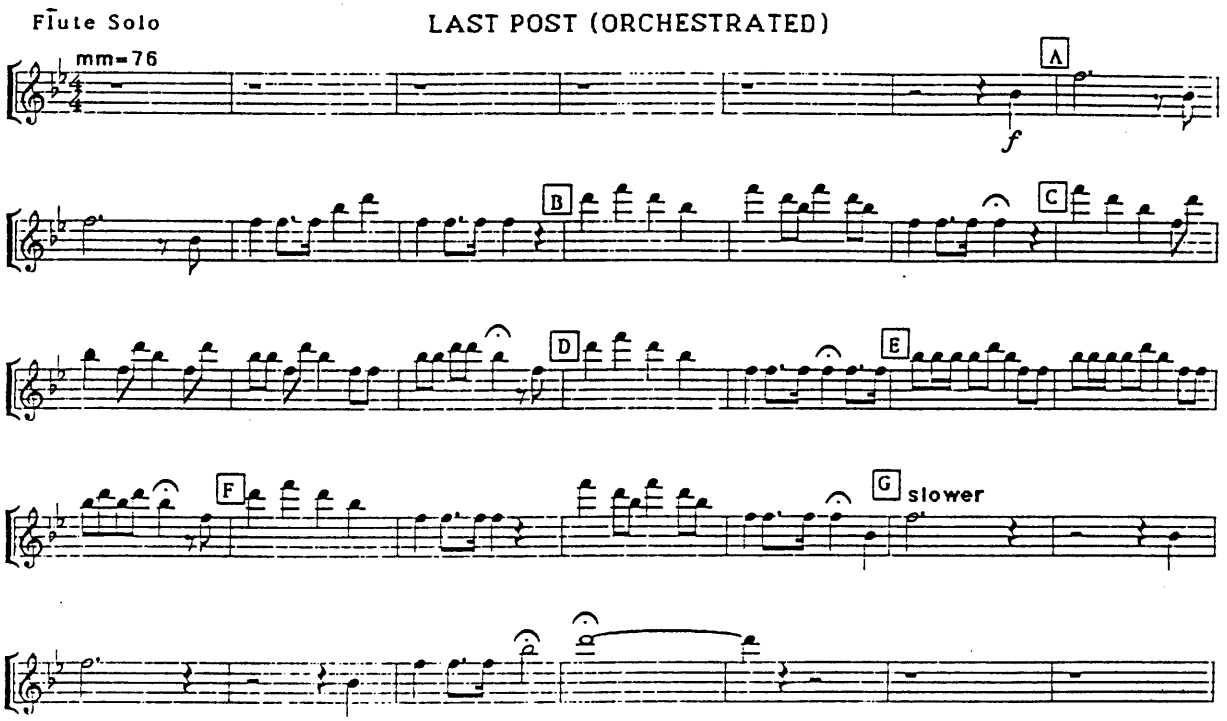
LAST POST PG 2

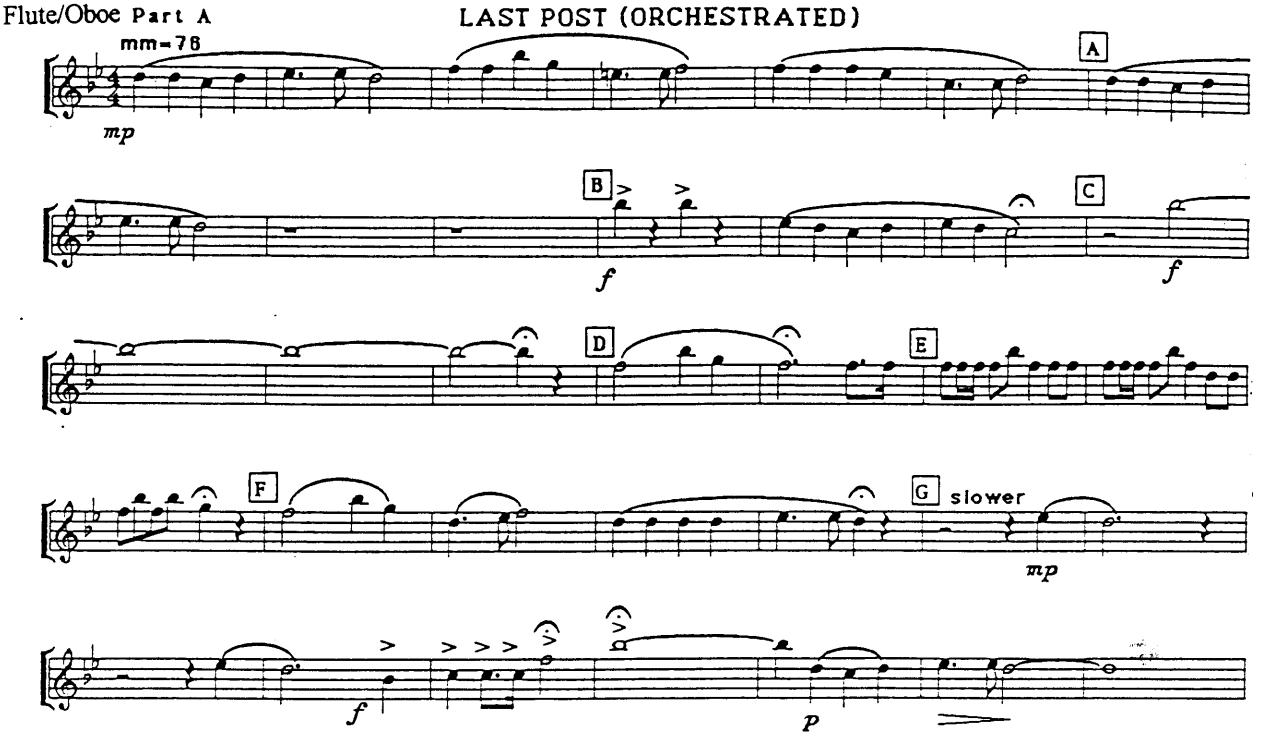


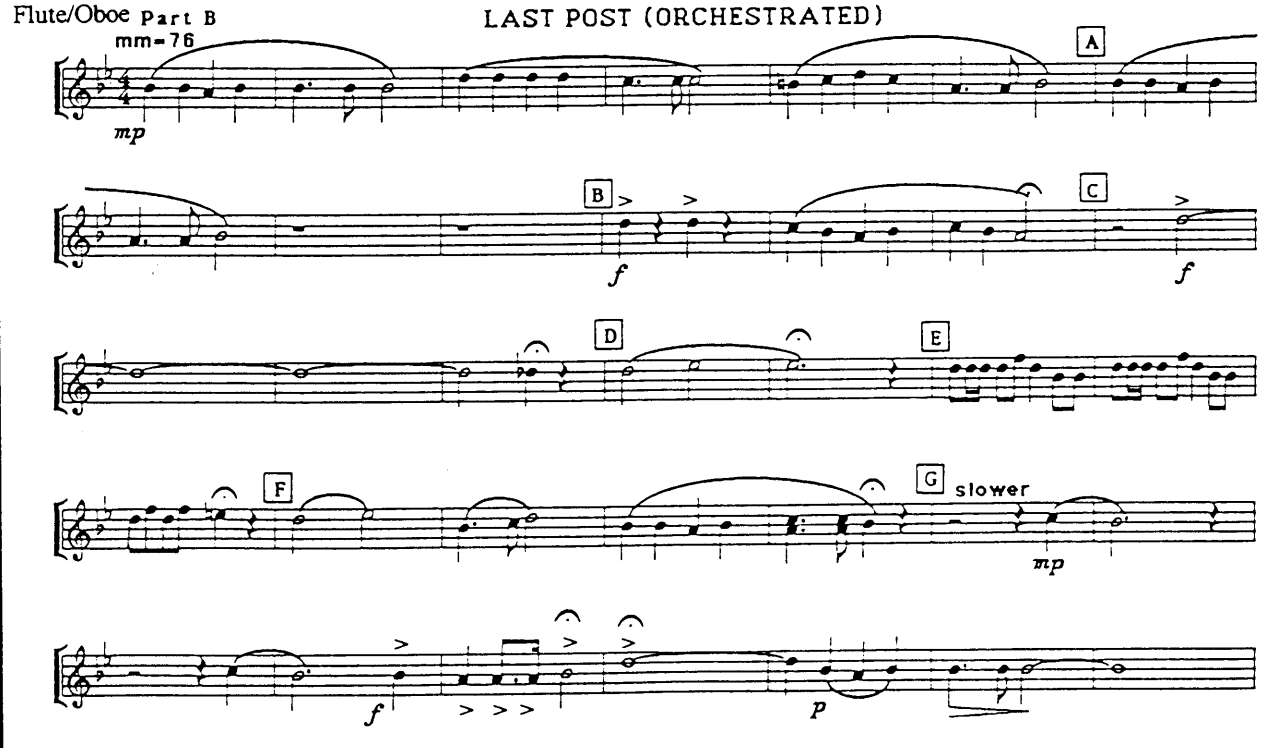
LAST POST PG 3



LAST POST PG 4

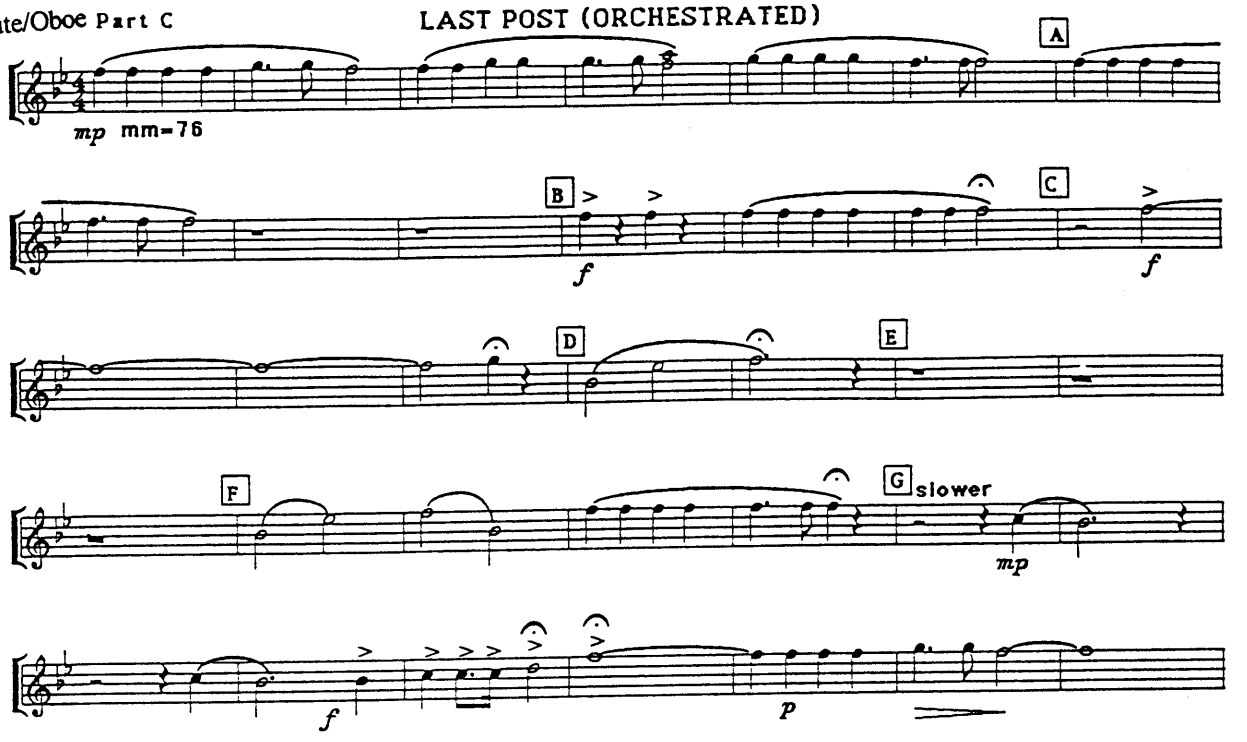

Flute Solo
LAST POST (ORCHESTRATED)
mm=76
A
f
B
C
D
E
F
G
slower


Flute/Oboe Part A
LAST POST (ORCHESTRATED)
mm=76
mp
A
B
f
C
f
D
E
F
G slower
mp
f
p


Flute/Oboe Part B
LAST POST (ORCHESTRATED)
mm=76
mp
A
B
f
C
f
D
E
F
G slower
mp
f
p

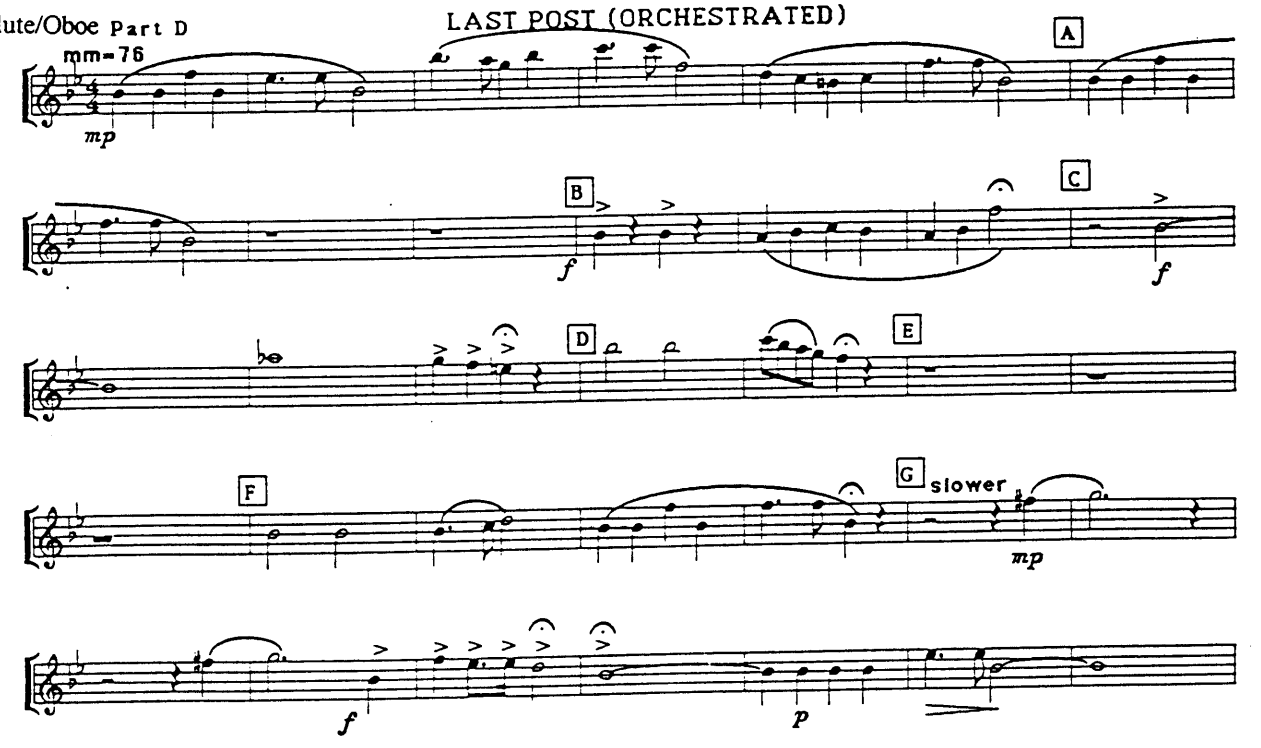
Flute/Oboe Part C

LAST POST (ORCHESTRATED)



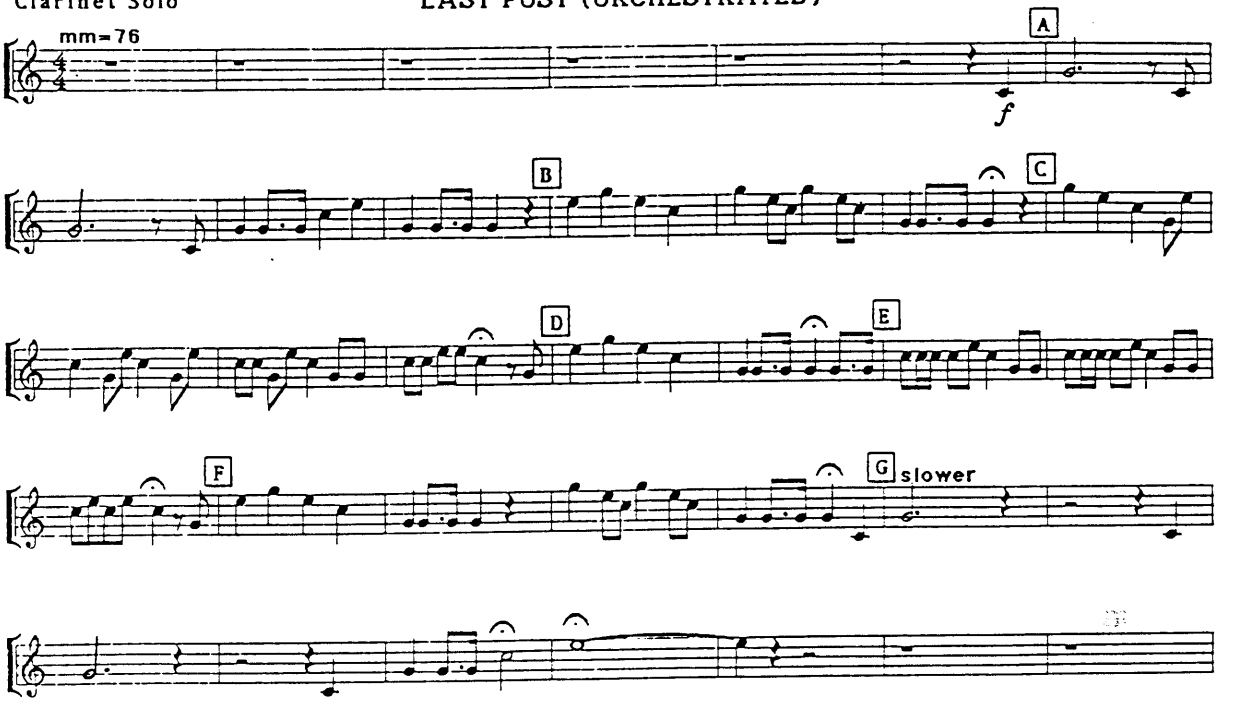
Flute/Oboe Part D

LAST POST (ORCHESTRATED)



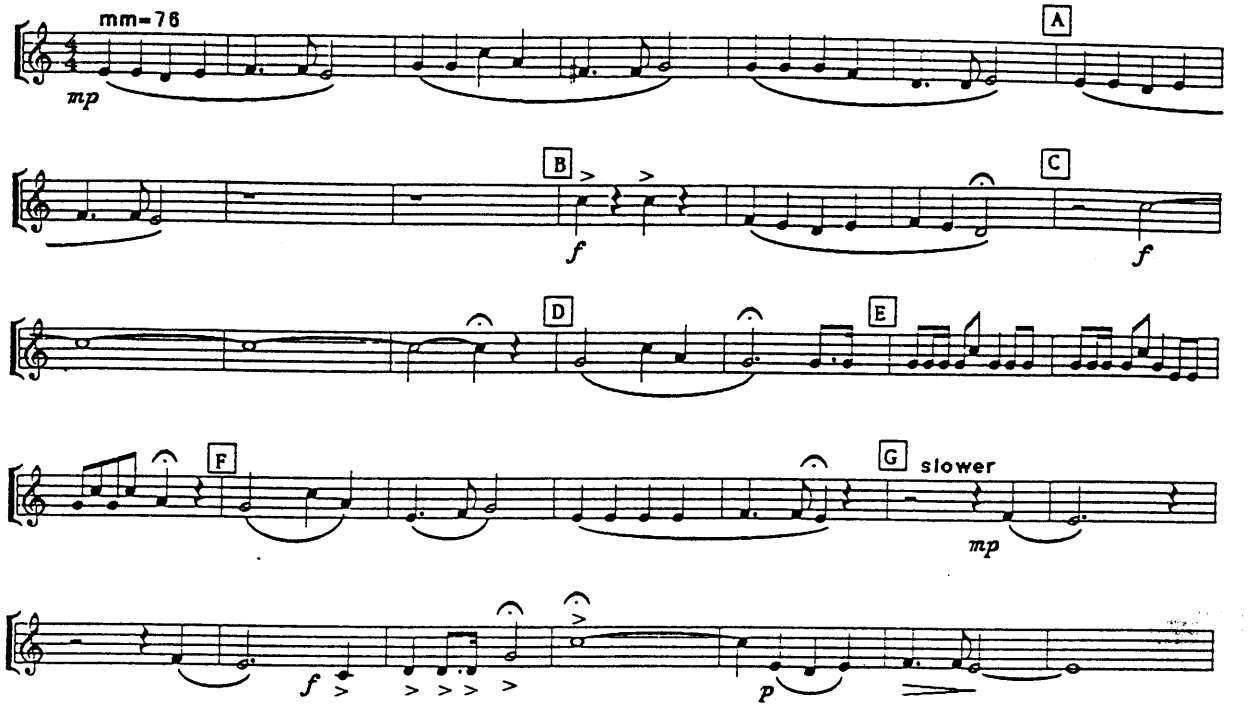
Clarinet Solo

LAST POST (ORCHESTRATED)



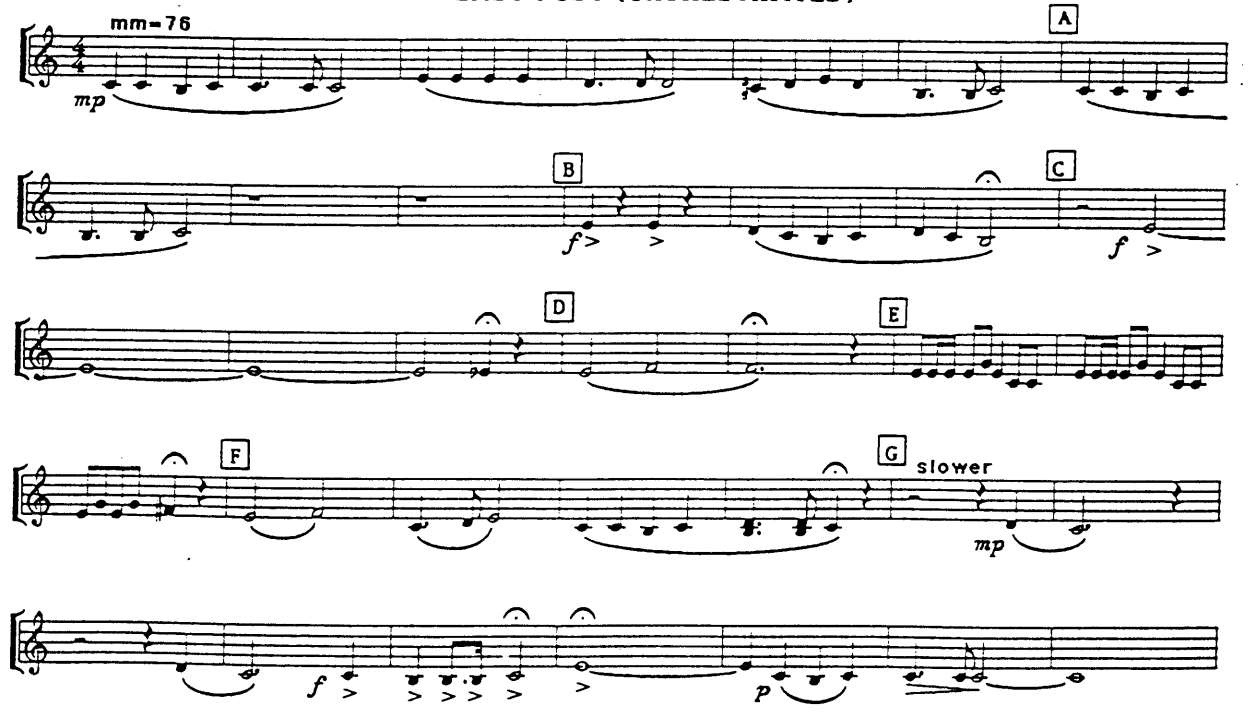
Clarinet/Tenor Sax PART A

LAST POST (ORCHESTRATED)



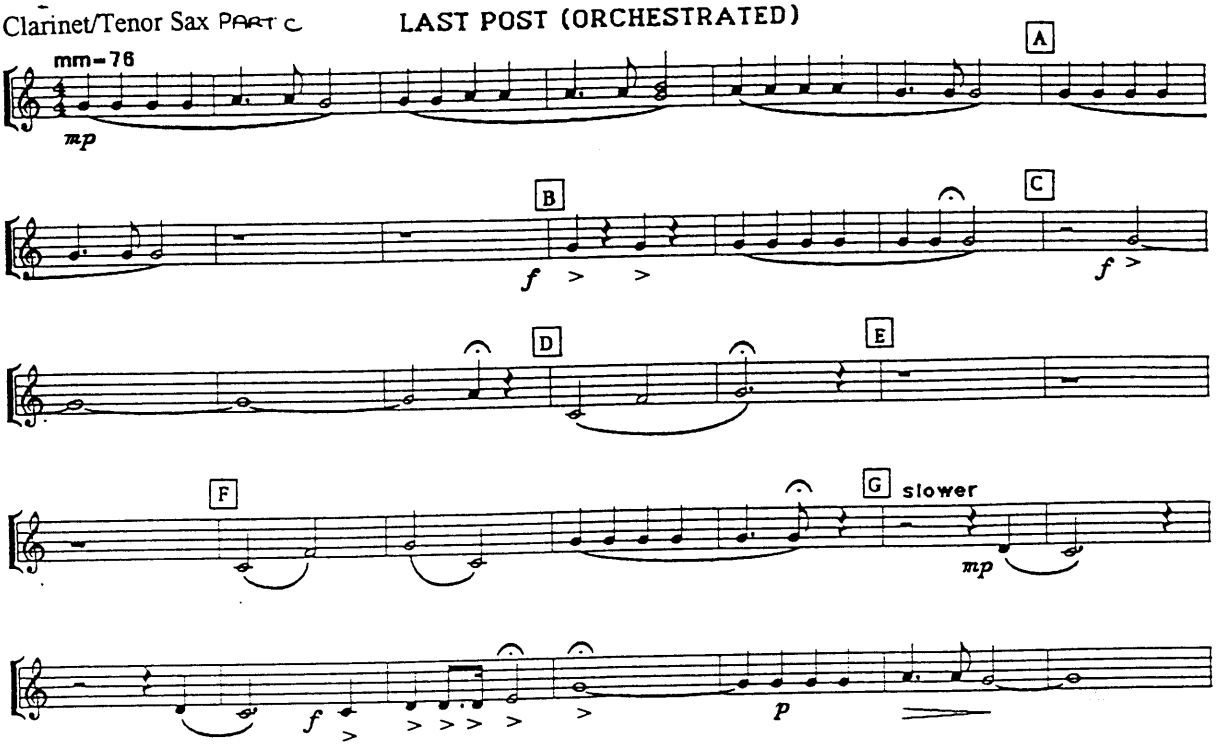
Clarinet/Tenor Sax PART B

LAST POST (ORCHESTRATED)



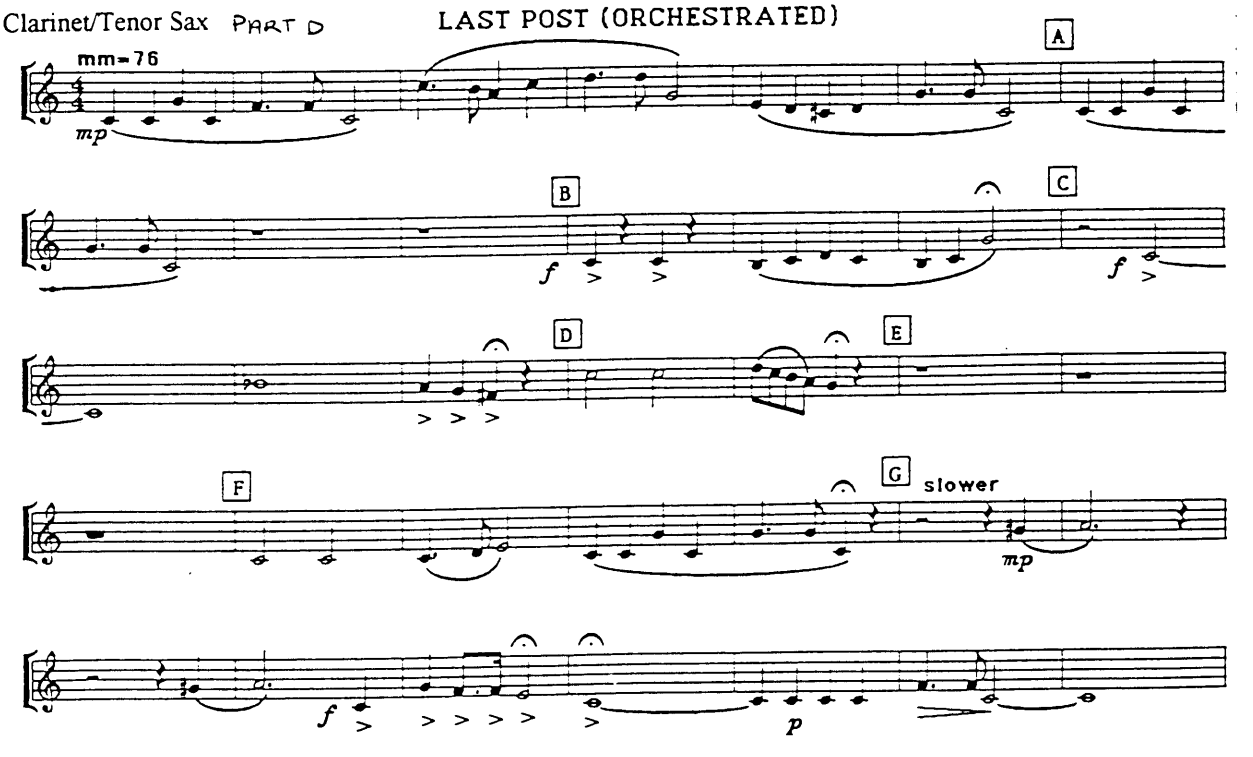
Clarinet/Tenor Sax PART C

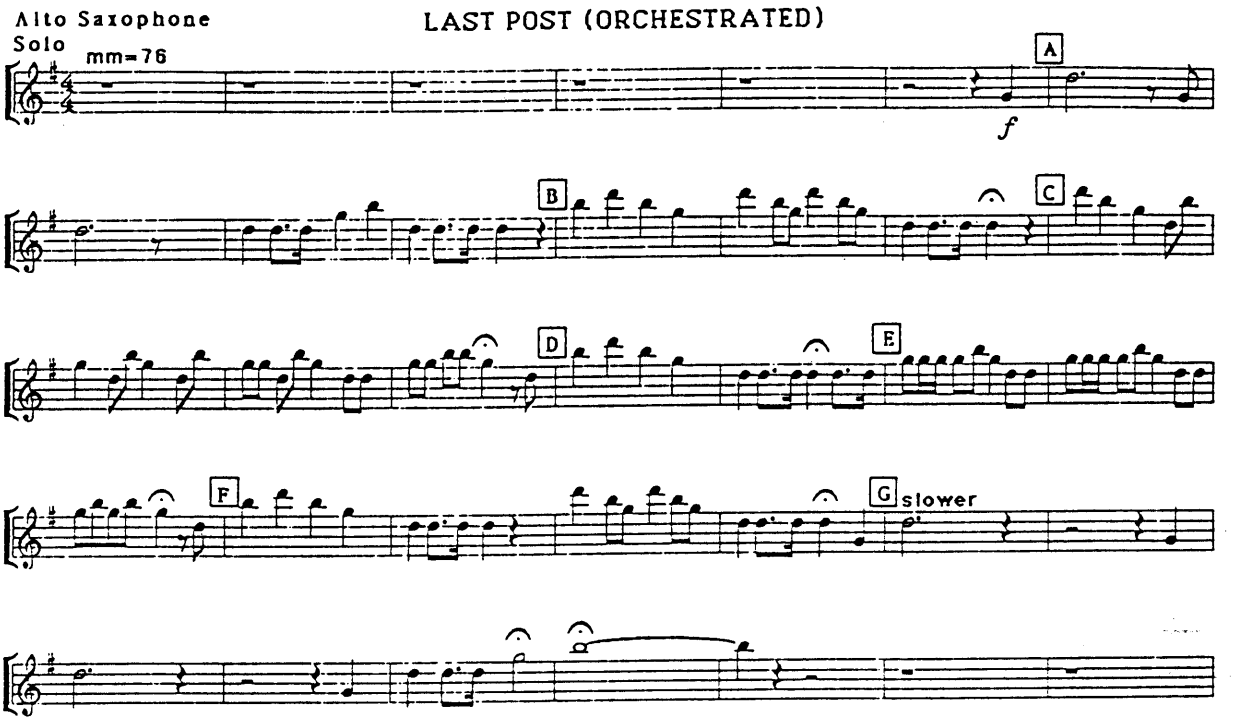
LAST POST (ORCHESTRATED)

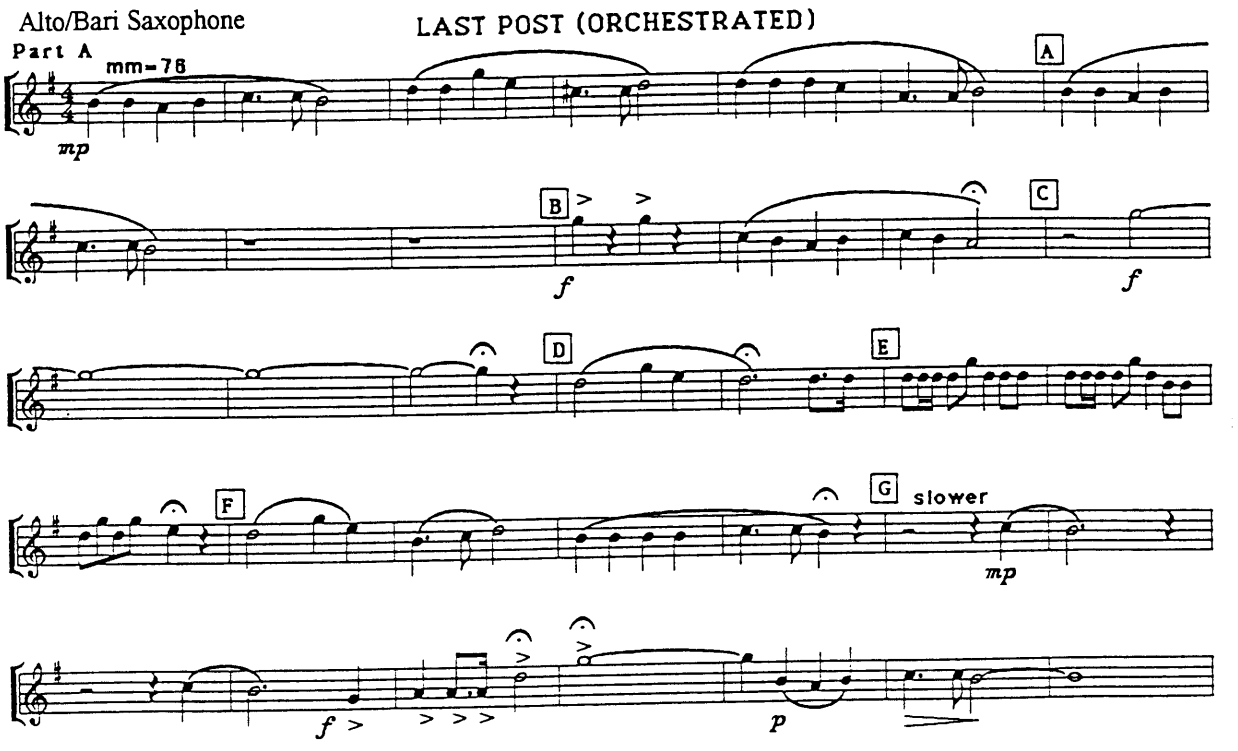


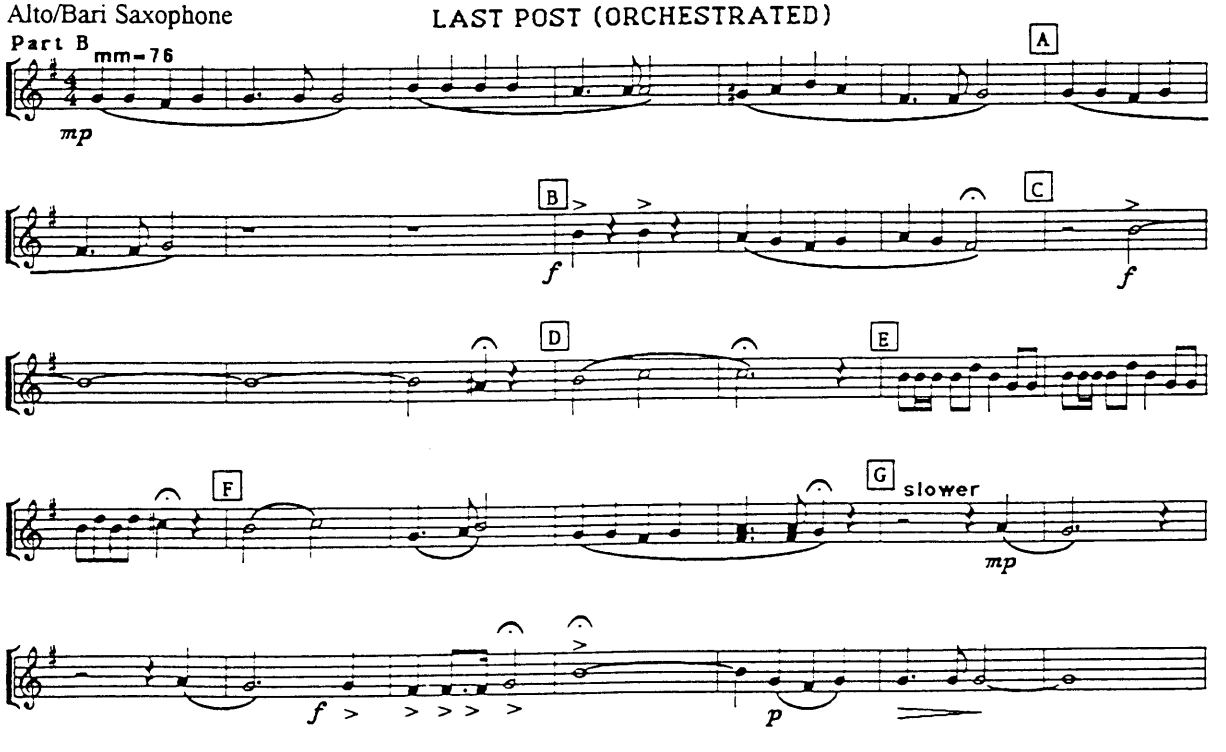
Clarinet/Tenor Sax PART D

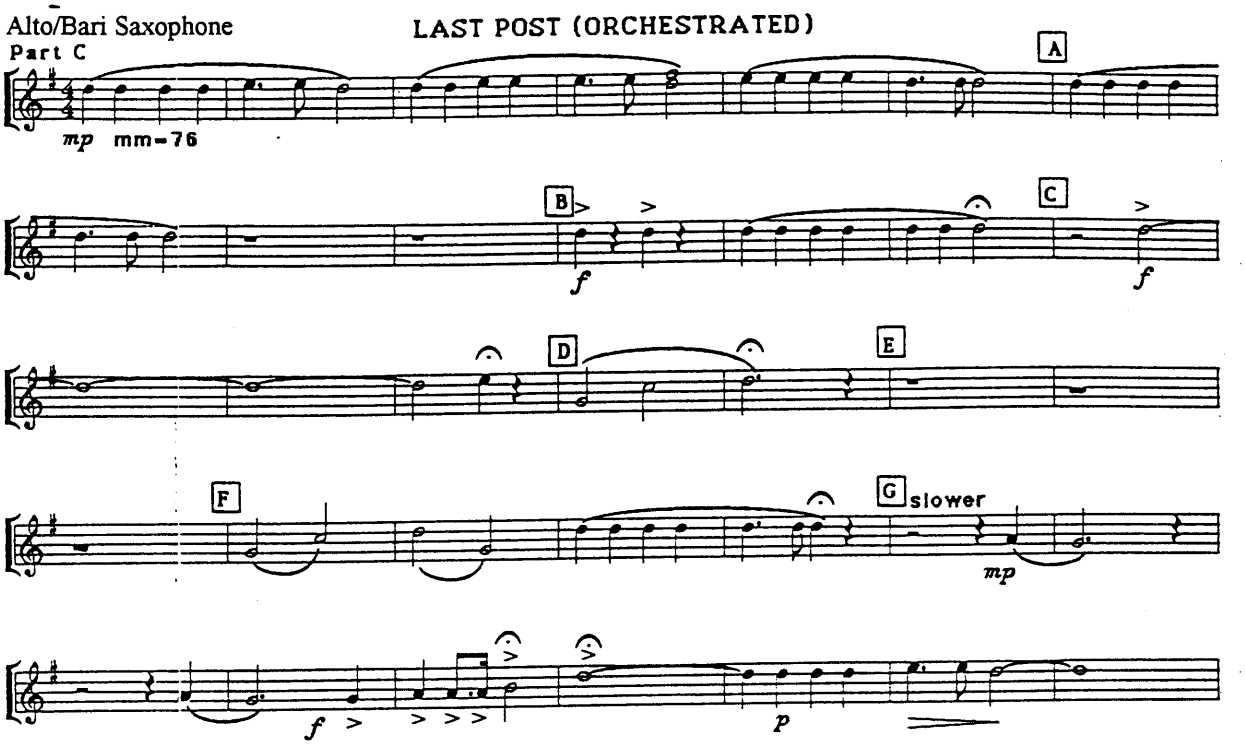
LAST POST (ORCHESTRATED)

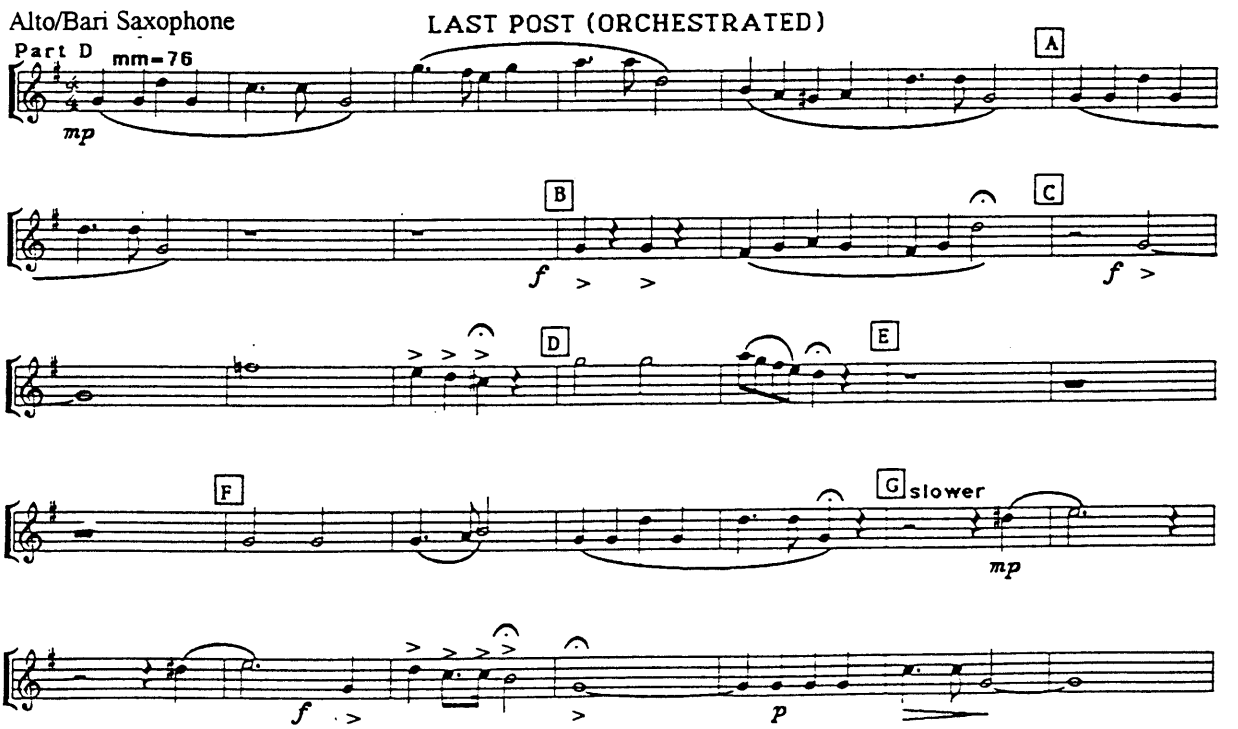


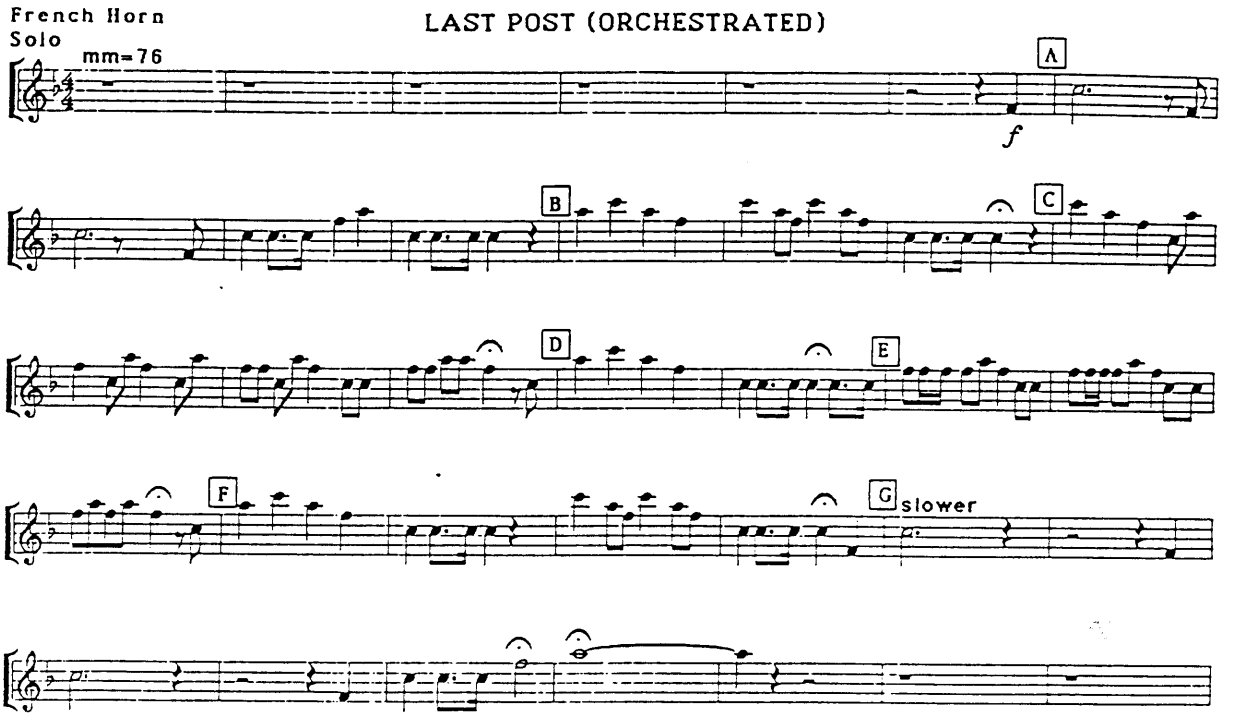

Alto Saxophone
Solo
mm=76
LAST POST (ORCHESTRATED)
A
f
B
C
D
E
F
G
slower

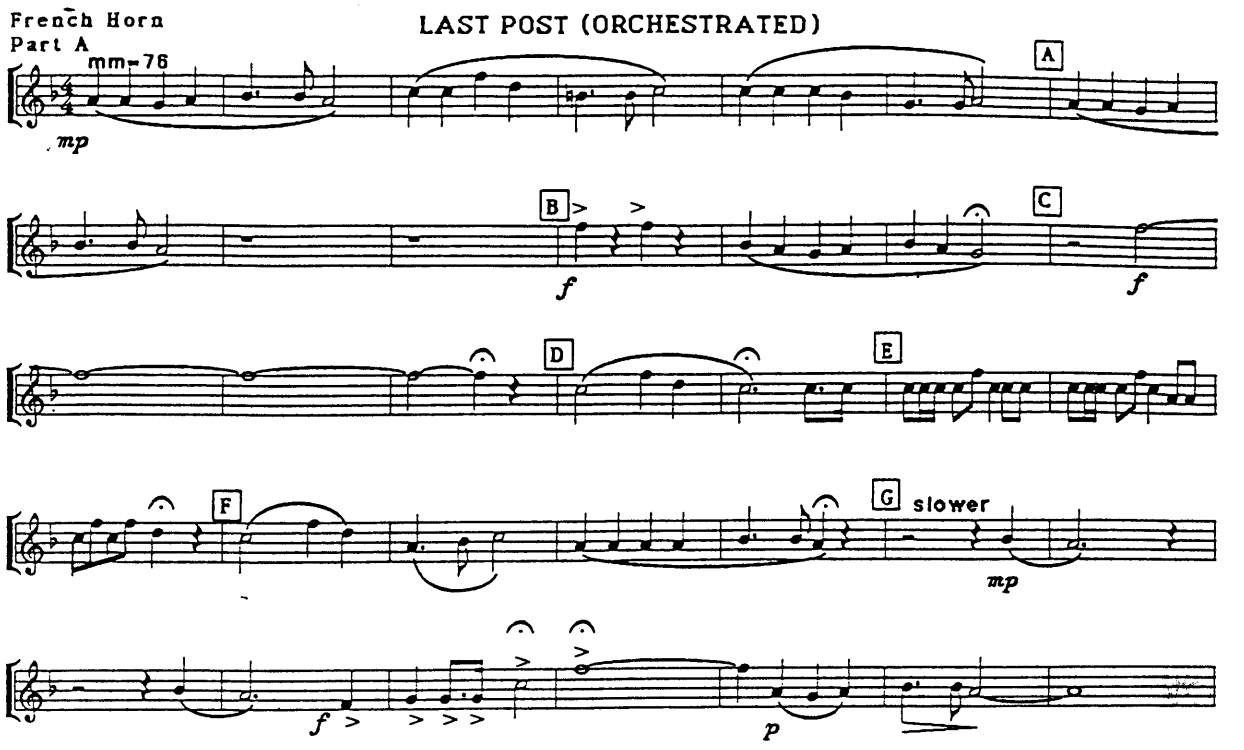

Alto/Bari Saxophone
LAST POST (ORCHESTRATED)
Part A
mm=76
mp
A
B
f
C
f
D
E
F
G
slower
mp
f
p

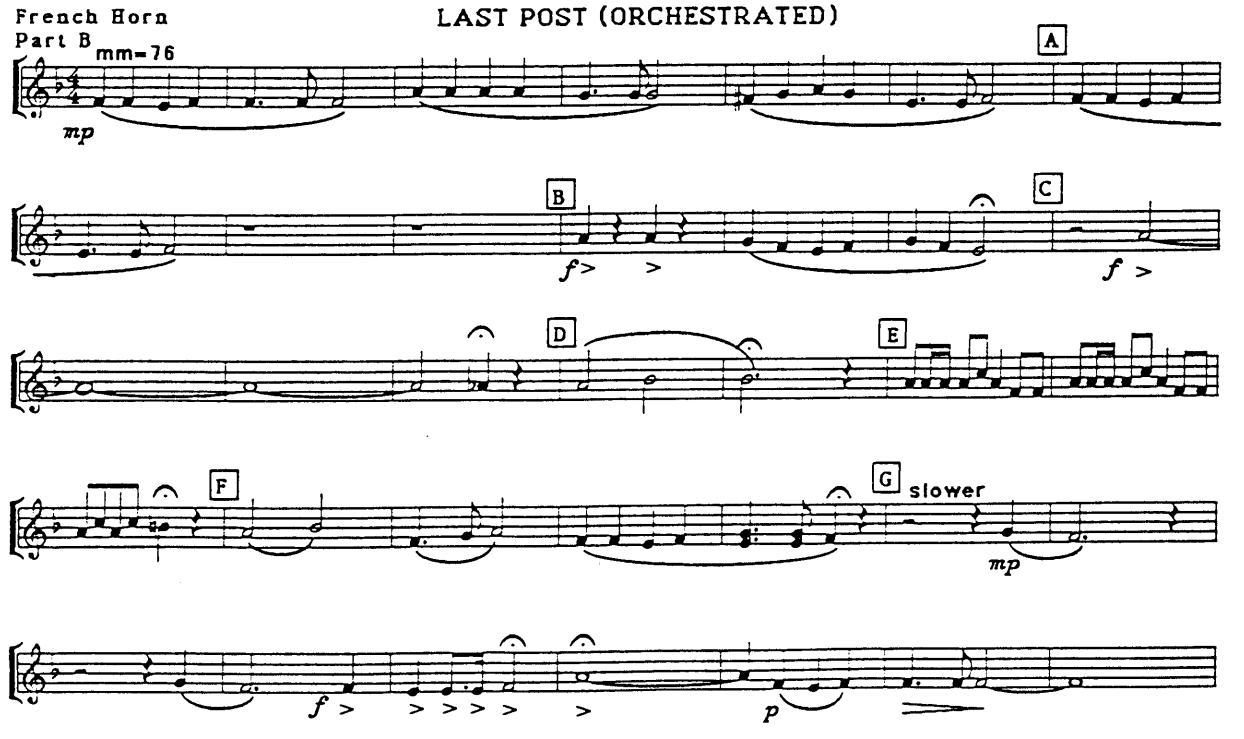

Alto/Bari Saxophone
LAST POST (ORCHESTRATED)
Part B
mm=76
mp
A
B
f
C
f
D
E
F
G
slower
mp
f
p

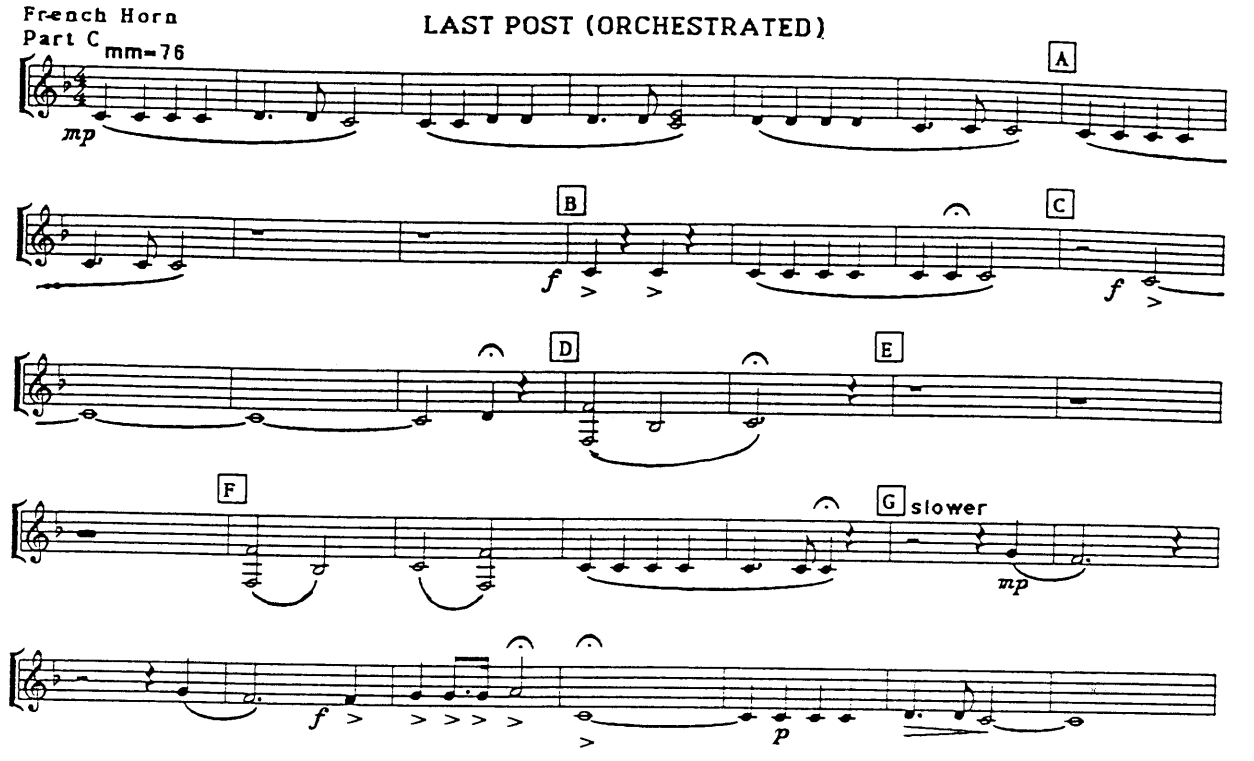

Alto/Bari Saxophone
LAST POST (ORCHESTRATED)
Part C
mp mm=76
A
B
f
C
f
D
E
F
G slower
mp
f
p

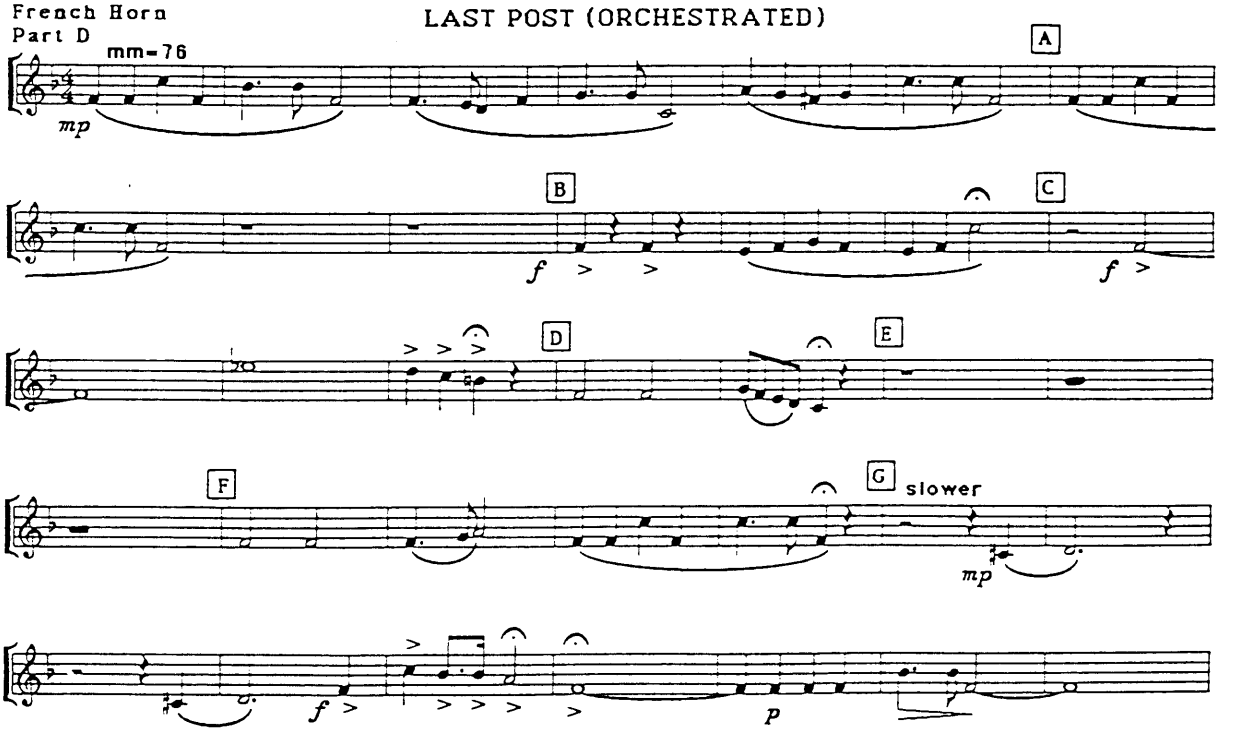

Alto/Bari Saxophone
LAST POST (ORCHESTRATED)
Part D mm=76
mp
A
B
f
C
f
D
E
F
G slower
mp
f
p


French Horn
Solo
LAST POST (ORCHESTRATED)
mm=76
A
f
B
C
D
E
F
G
slower


French Horn
Part A
LAST POST (ORCHESTRATED)
mm=76
mp
A
B
f
C
f
D
E
F
G
slower
mp
f
p

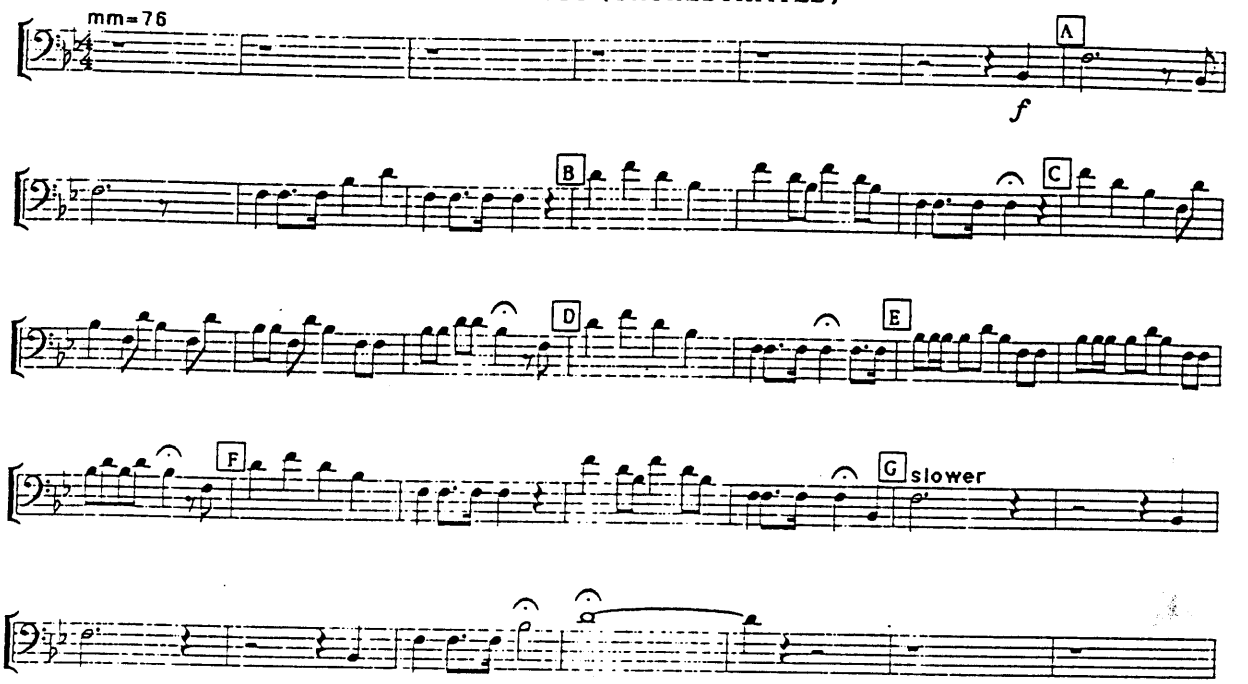

French Horn
Part B
LAST POST (ORCHESTRATED)
mm=76
mp
A
B
f
C
f
D
E
F
G
slower
mp
f
p


French Horn
Part C
LAST POST (ORCHESTRATED)
mm=76
A
B
C
D
E
F
G slower

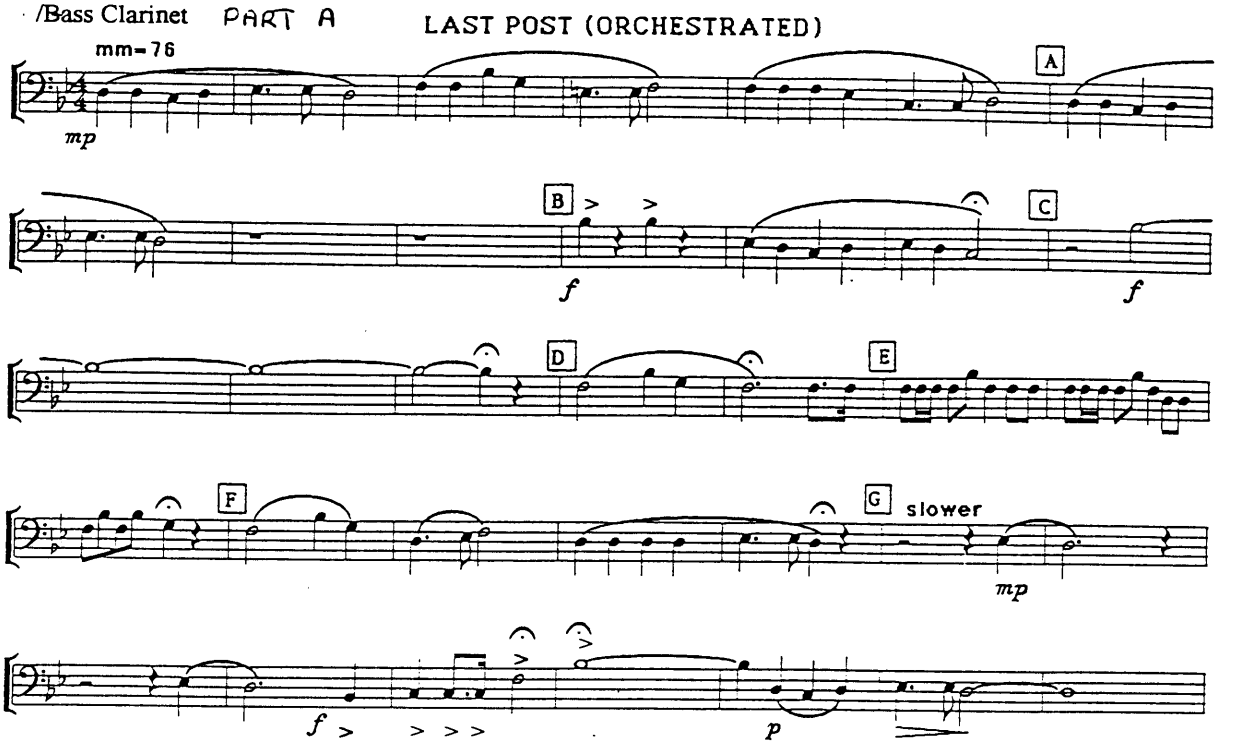

French Horn
Part D
LAST POST (ORCHESTRATED)
mm=76
A
B
C
D
E
F
G slower

Trombone Solo

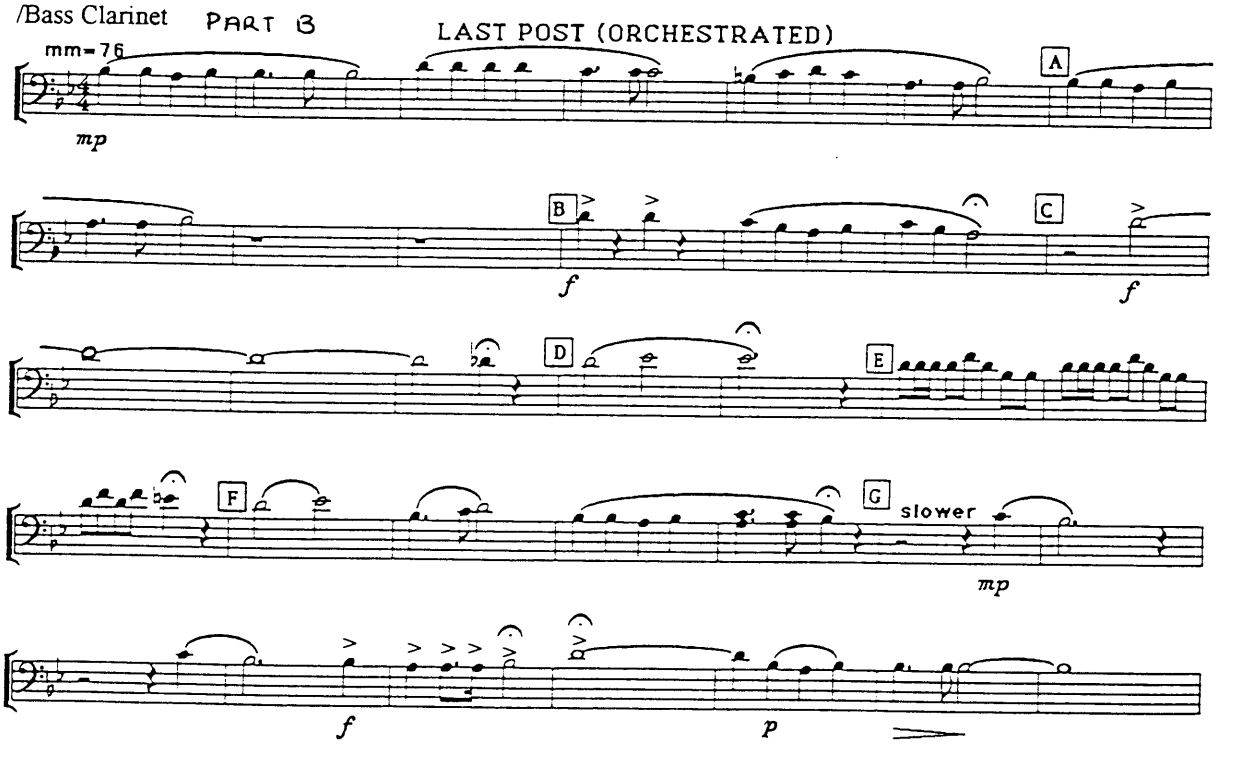
LAST POST (ORCHESTRATED)



Trumpet/Baritone T.C.
/Bass Clarinet PART A



Trumpet/Baritone T.C.
/Bass Clarinet PART B

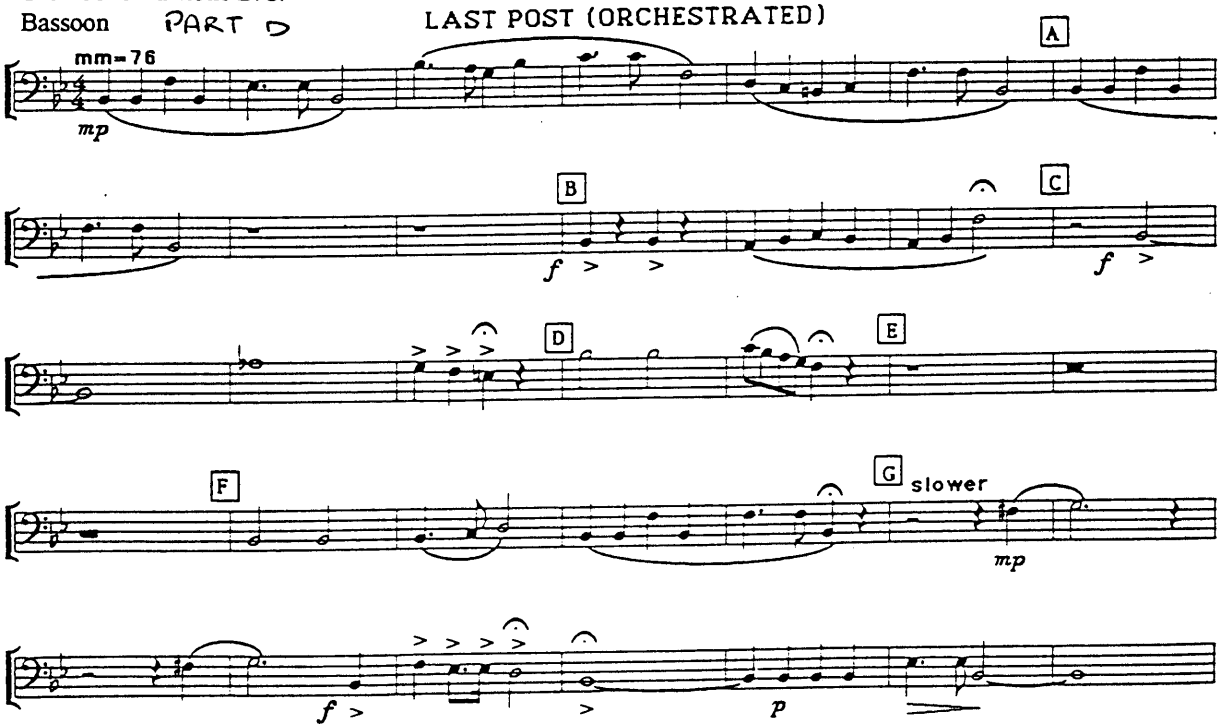


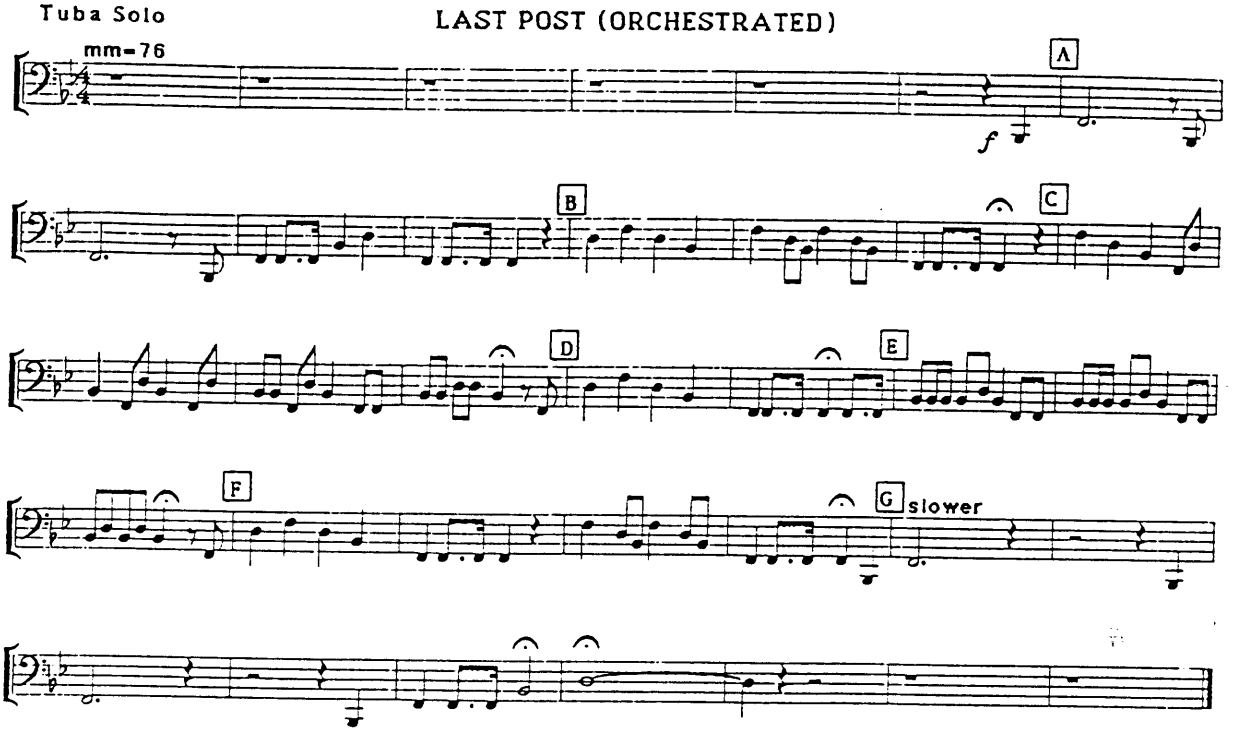
Trombone/Baritone B.C.
Bassoon PART C

LAST POST (ORCHESTRATED)

Trombone/Baritone B.C.
Bassoon PART D

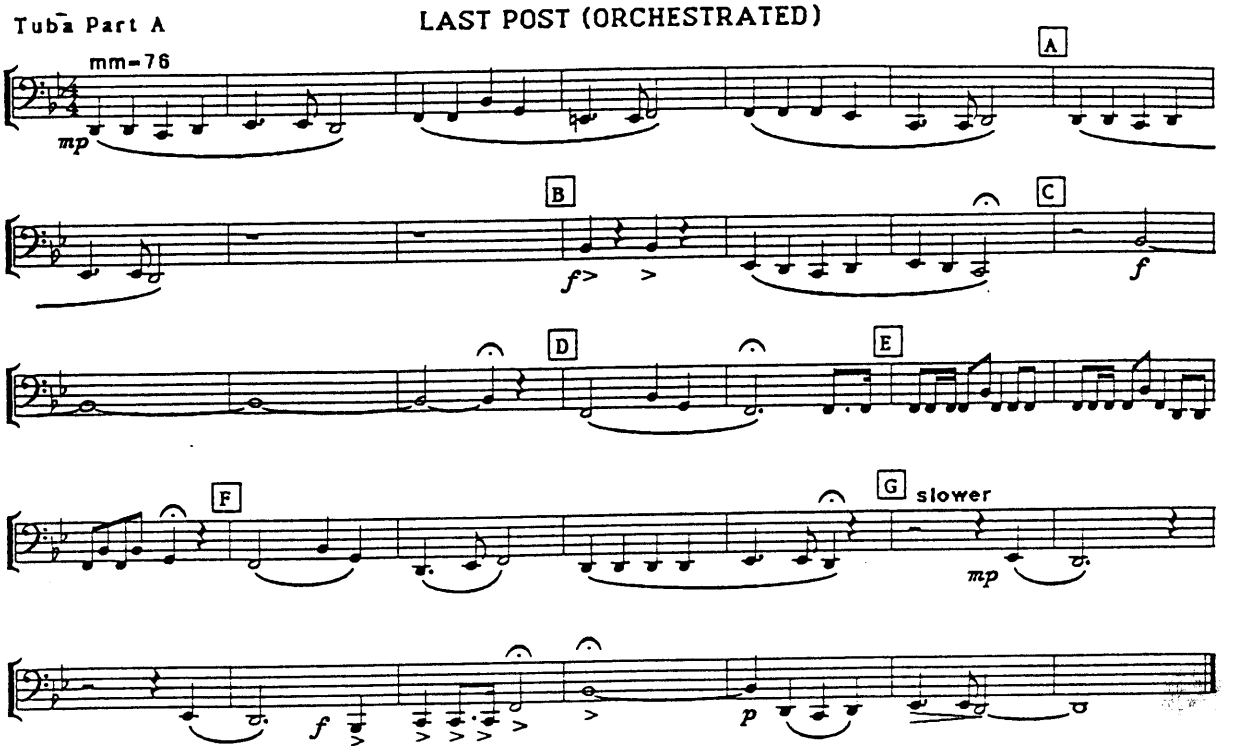
LAST POST (ORCHESTRATED)




Tuba Solo
LAST POST (ORCHESTRATED)
mm=76
A
f
B
C
D
E
F
G
slower

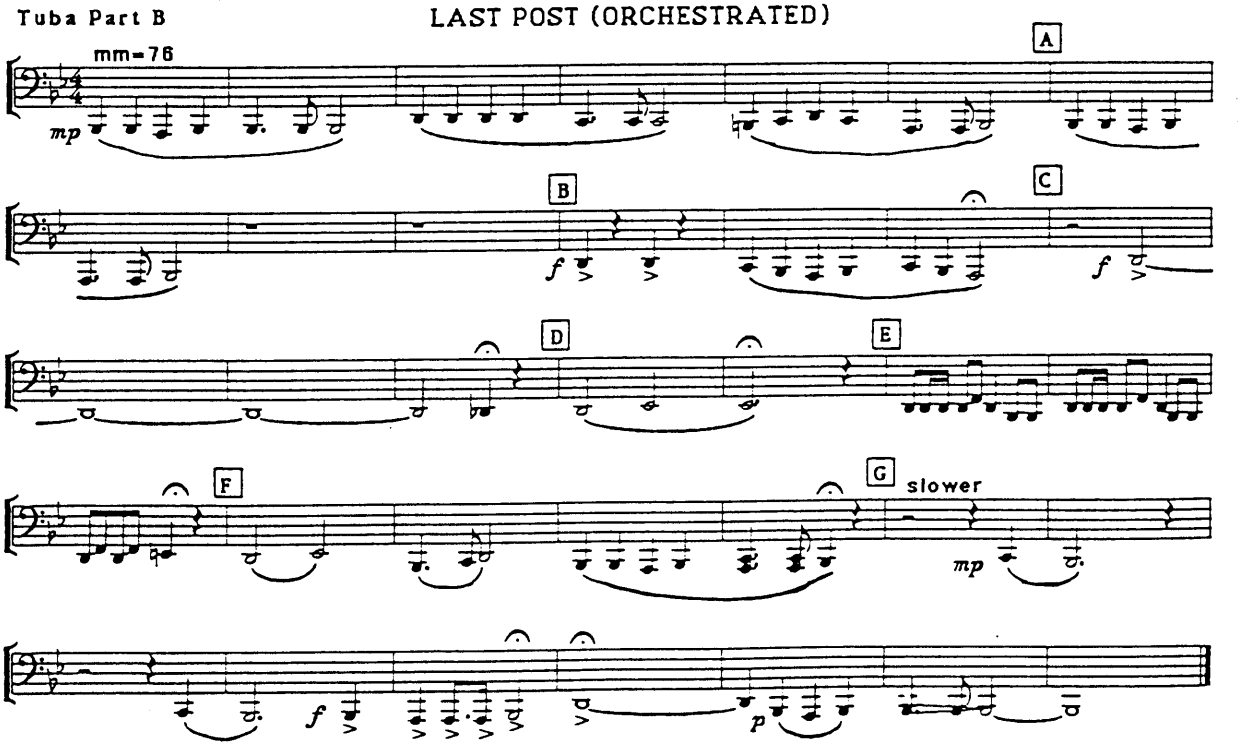
Tuba Part A

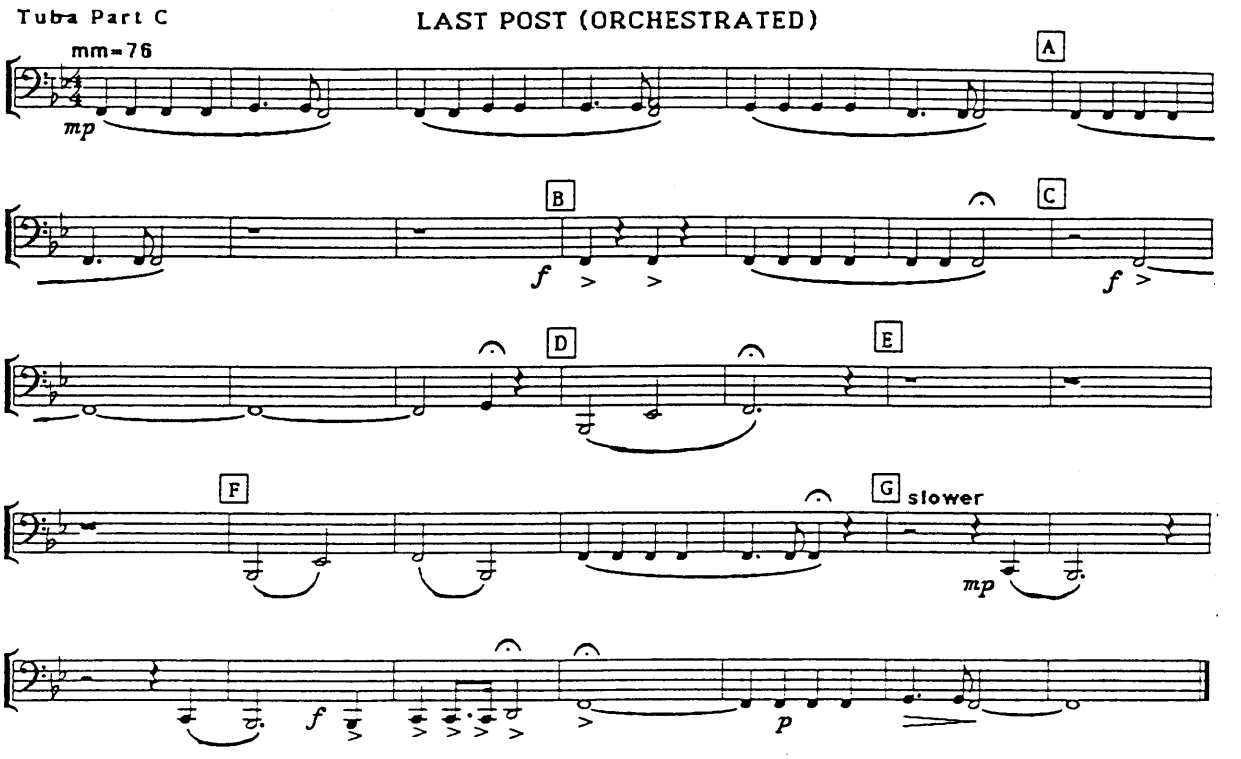
LAST POST (ORCHESTRATED)

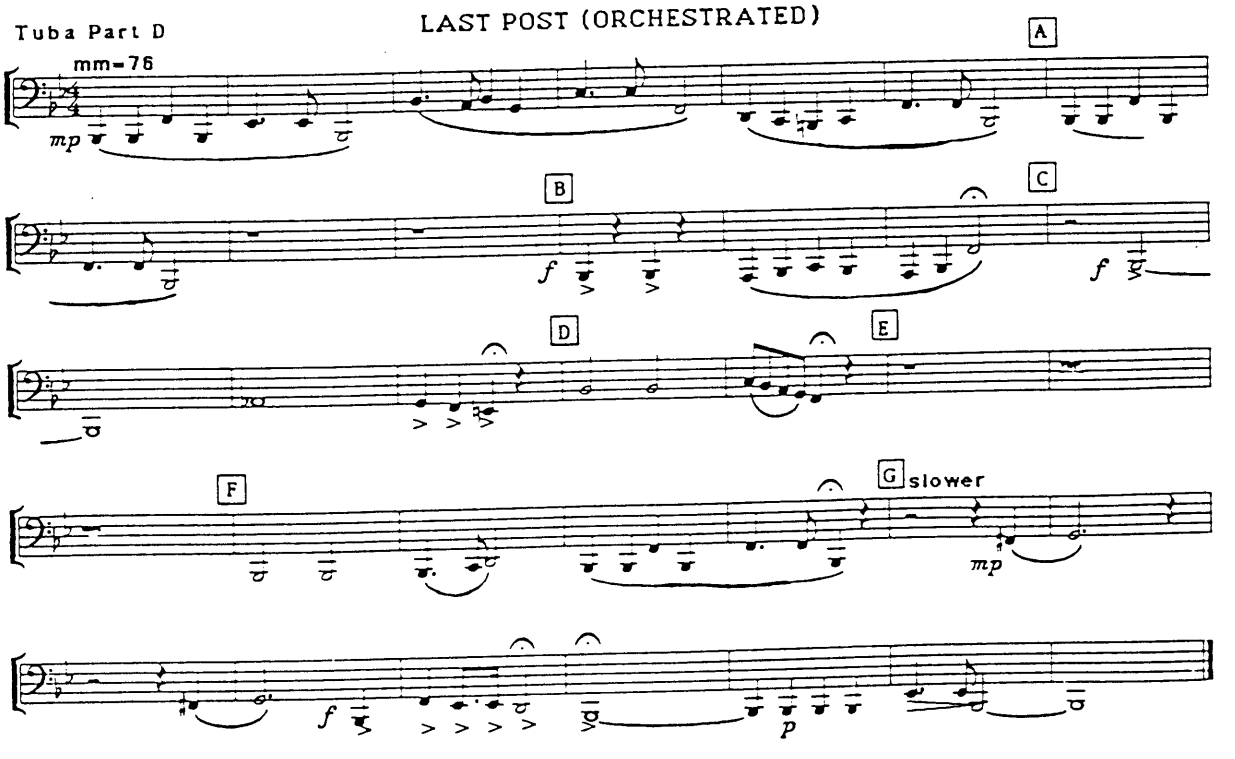


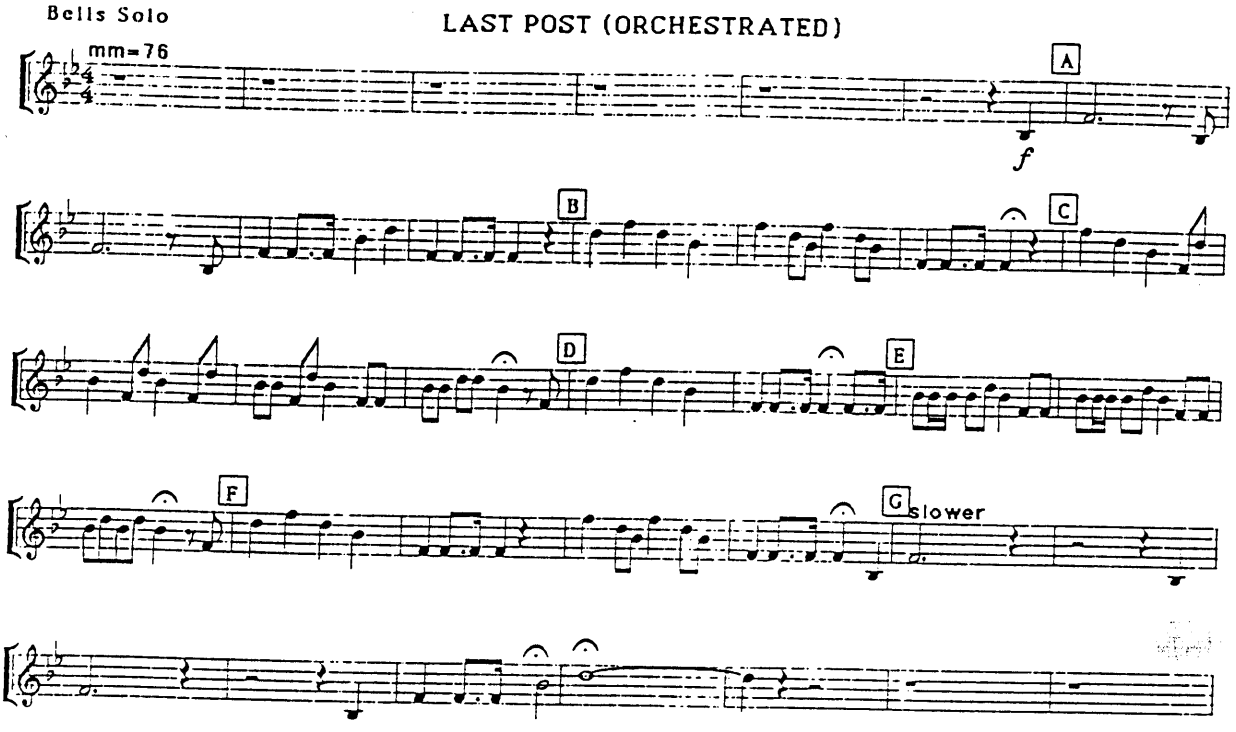
Tuba Part B

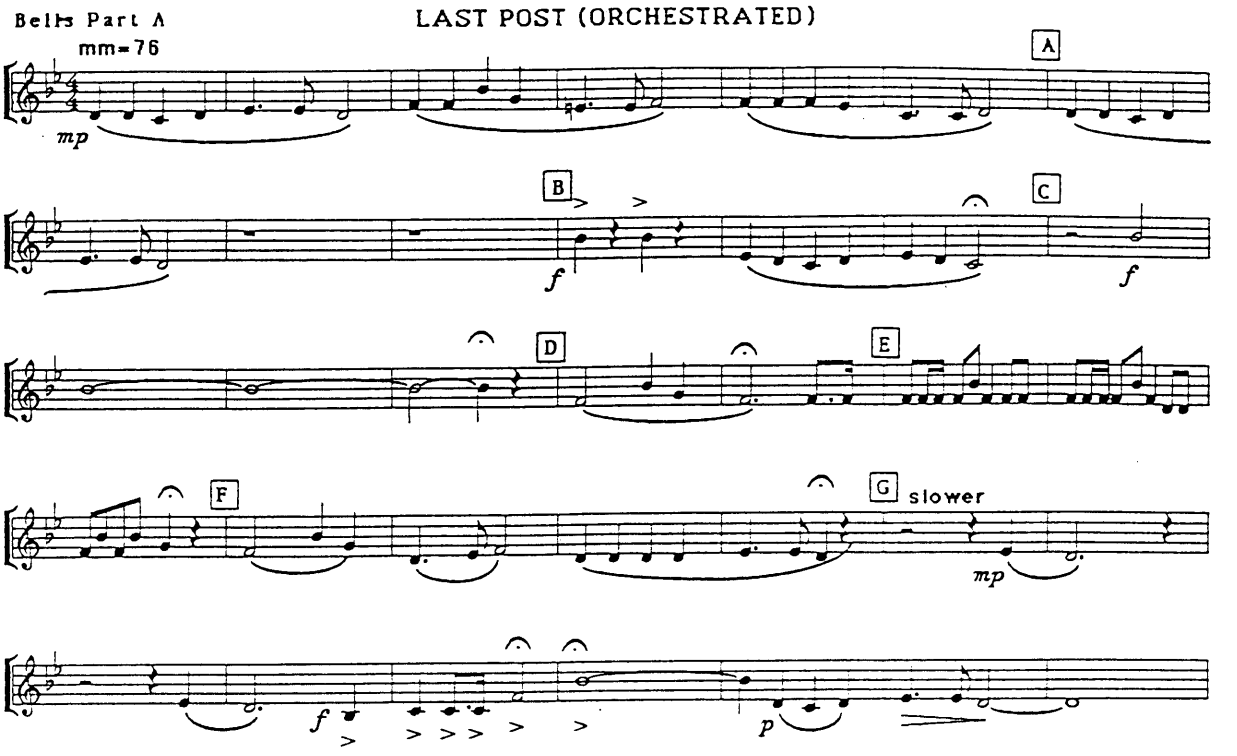
LAST POST (ORCHESTRATED)

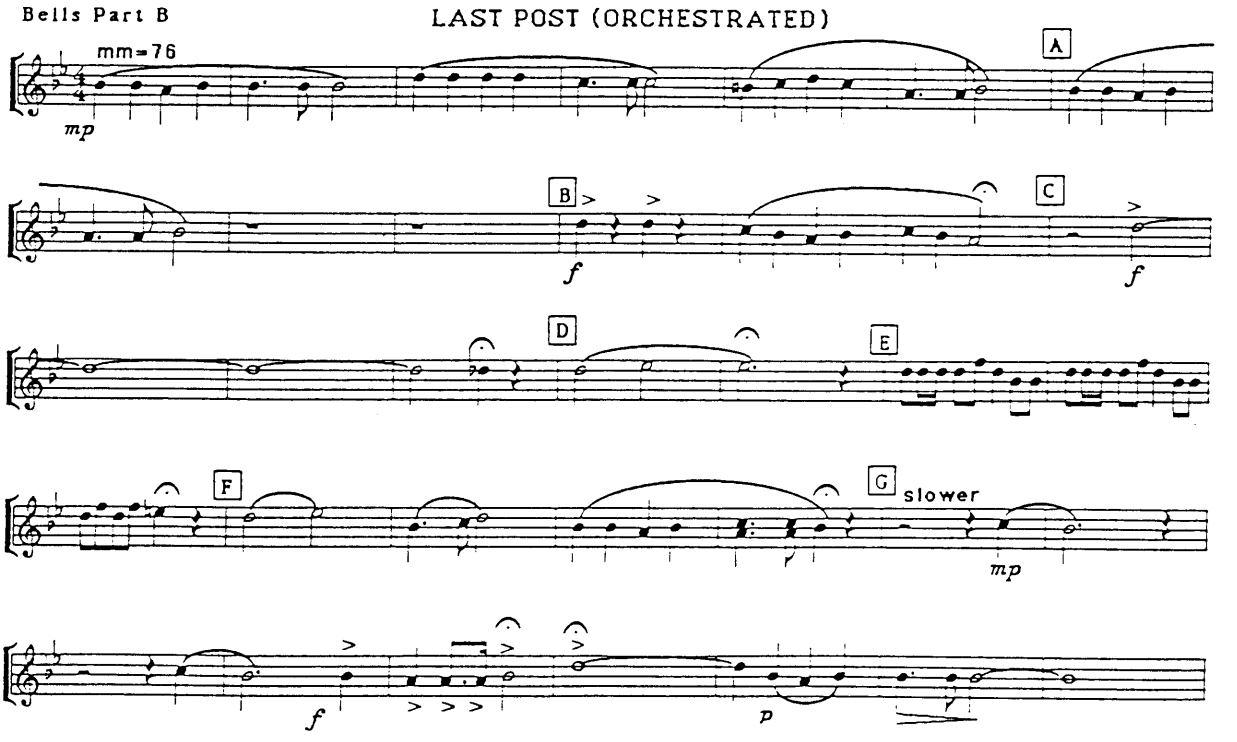


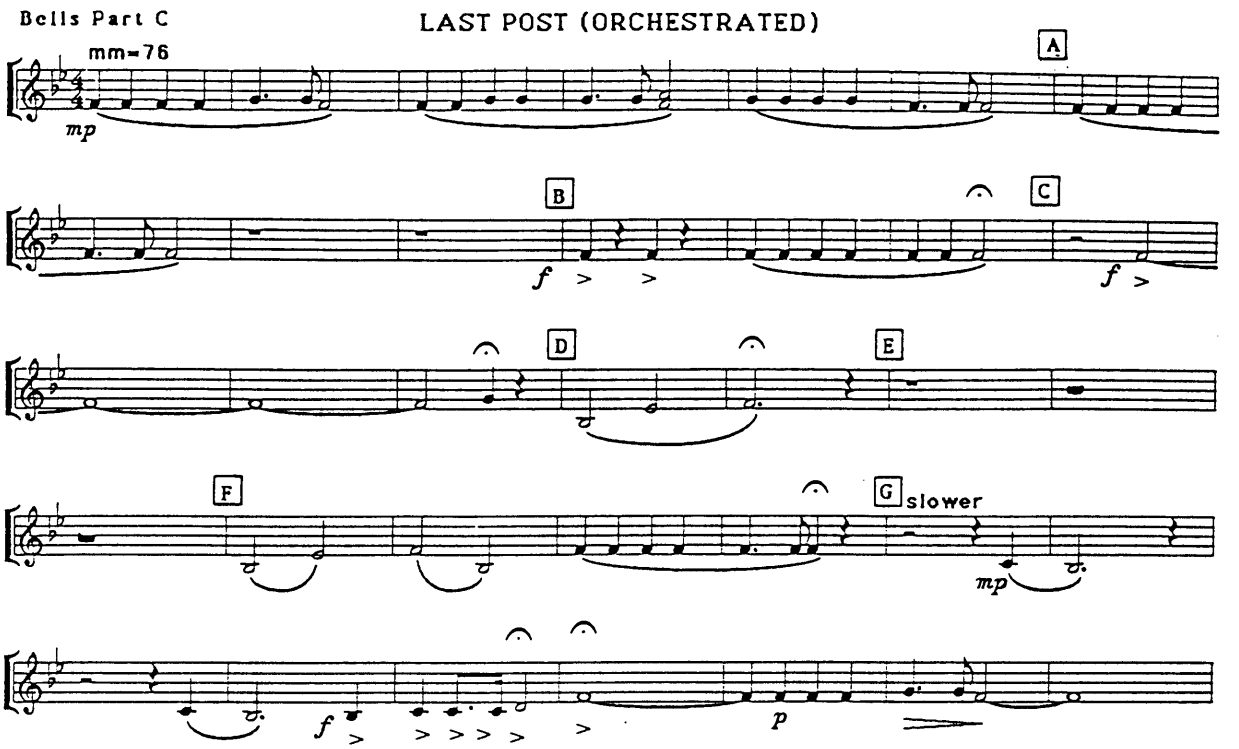

Tuba Part C
LAST POST (ORCHESTRATED)
mm=76
A
B
C
D
E
F
G slower

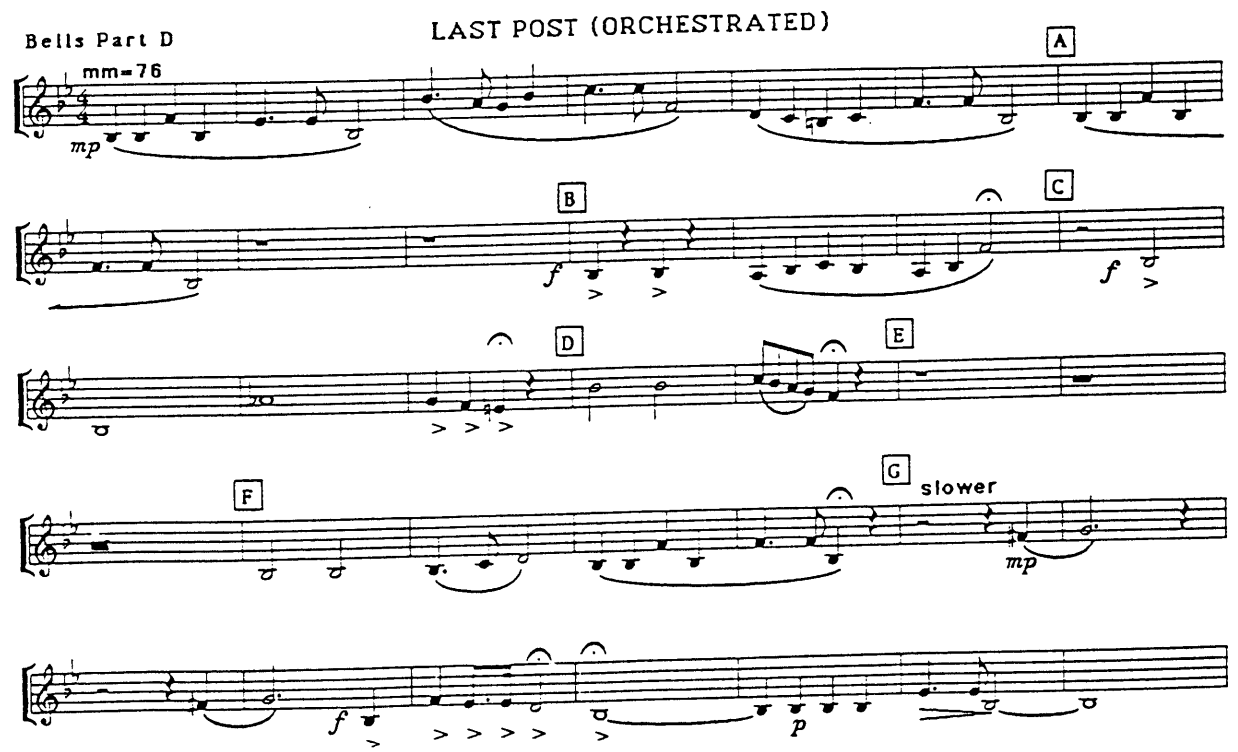

Tuba Part D
LAST POST (ORCHESTRATED)
mm=76
A
B
C
D
E
F
G slower


Bells Solo
LAST POST (ORCHESTRATED)
mm=76
A
f
B
C
D
E
F
G
slower

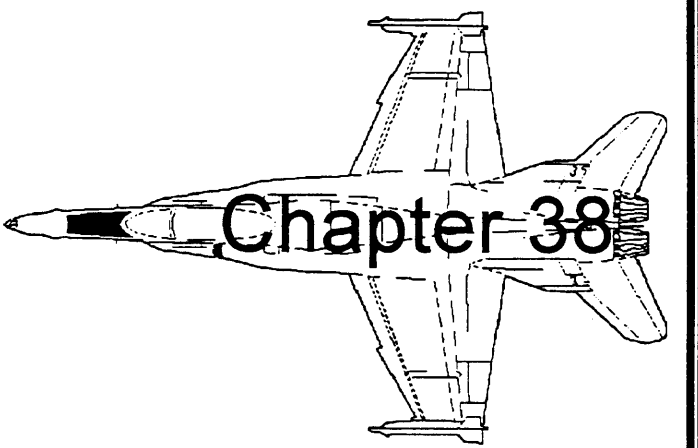

Bells Part A
LAST POST (ORCHESTRATED)
mm=76
A
mp
B
f
C
f
D
E
F
G
slower
mp
f
p


Bells Part B
LAST POST (ORCHESTRATED)
mm=76
A
mp
B
f
C
f
D
E
F
G
slower
mp
f
p


Bells Part C
LAST POST (ORCHESTRATED)
mm=76
A
B
C
D
E
F
G
slower


Bells Part D
LAST POST (ORCHESTRATED)
mm=76
A
B
C
D
E
F
G
slower

Lilli Marlene



'Lilli Marlene' was originally composed by Norbert Schultze of Germany with the original German words penned by Hans Leip. Although the song is German in origin, it was quickly picked up by British soldiers who heard the song being sung by German prisoners. The song quickly became popular and English lyrics were apparently commissioned by the British Government to prevent any hint of sympathy for the enemy that the song in German might generate. The English lyrics were written by Tommie Connor.

Lyrics:

Underneath the lantern by the barrack gate,
Darling I remember the way you used to wait;
'Twas there that you whispered tenderly,
That you loved me, yould always be,
My Lilli of the lamplight,
My own Lilli Marlene.

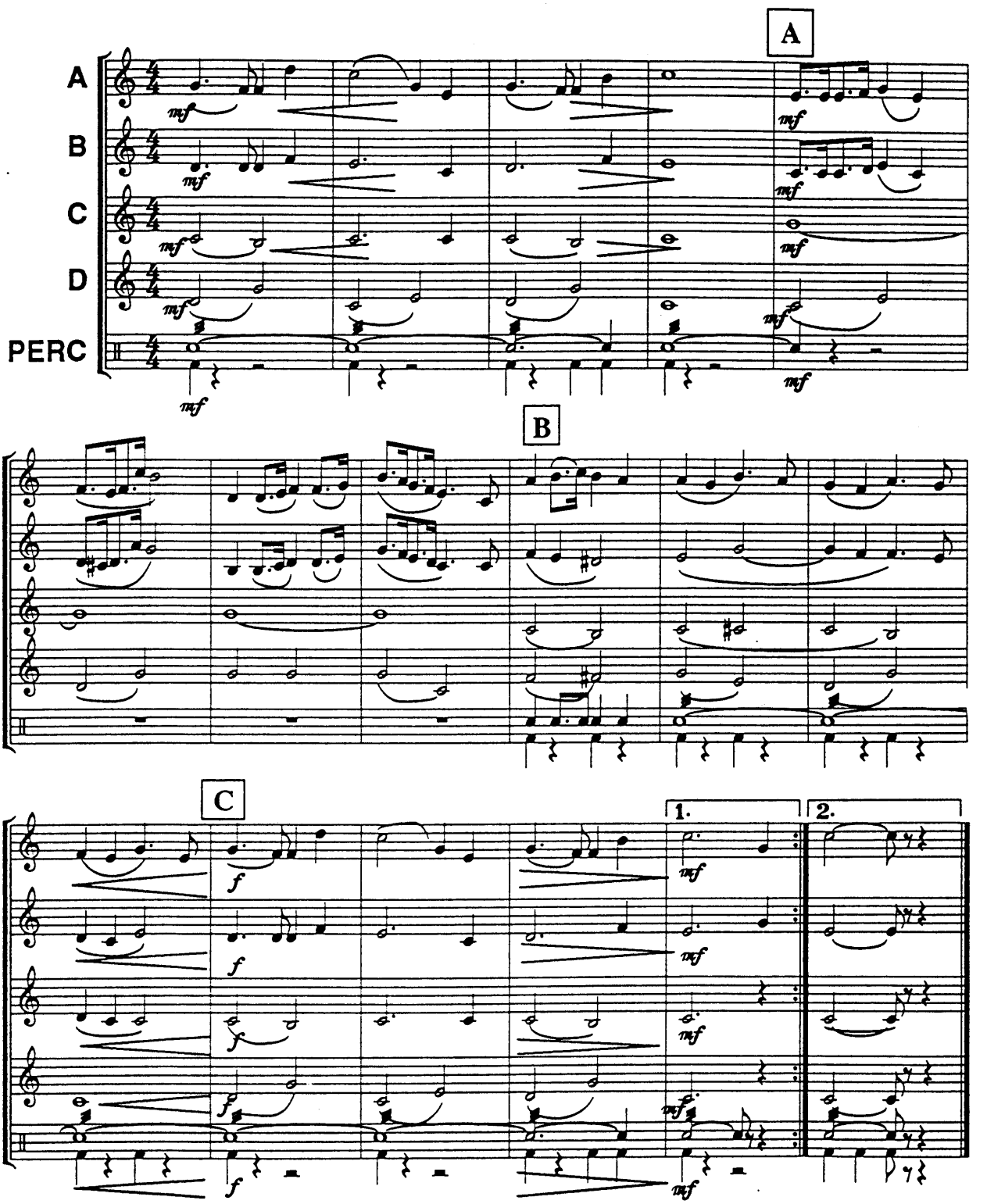
Time would come for roll call, time for us to part.
Darling I'd caress you and press you to my heart
And there 'neath that far off lantern light,
I'd hold you tight, we'd kiss "Good-night",
My Lilli of the lamplight,
My own Lilli Marlene.

Orders came for sailing somewhere over there,
All confined to barracks was more than I could bear;
I knew you were waiting in the street,
I heard your feet, But could not meet,
My Lilli of the lamplight,
My own Lilli Marlene.

Resting in a billet just behind the line,
Even tho' we're parted your lips are close to mine;
You wait where that lantern softley gleams,
Your sweet face seems to haunt my dreams,
My Lilli of the lamplight,
My own Lilli Marlene.

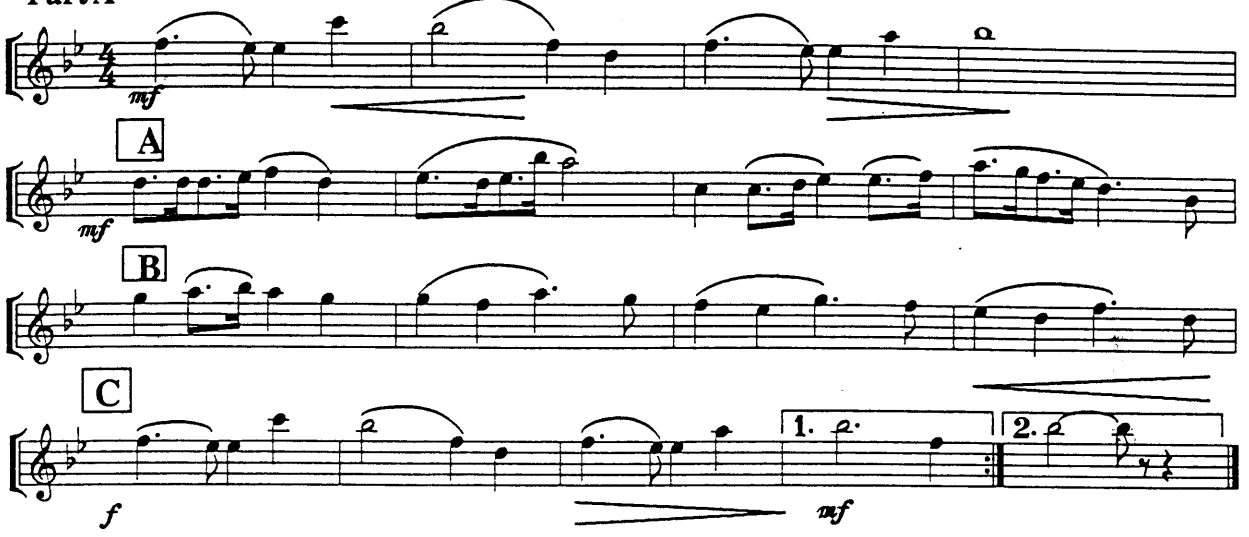
LILI MARLENE

Bb CONDUCTOR **INSPECTION TUNE**



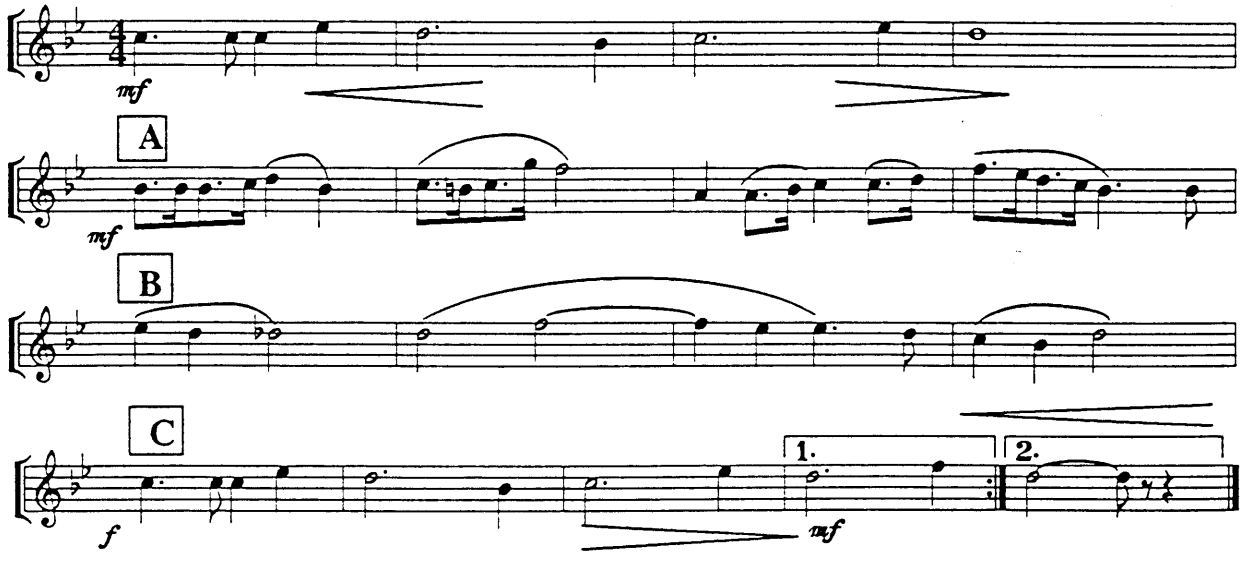
LILI MARLENE

Flute
Oboe
Part A



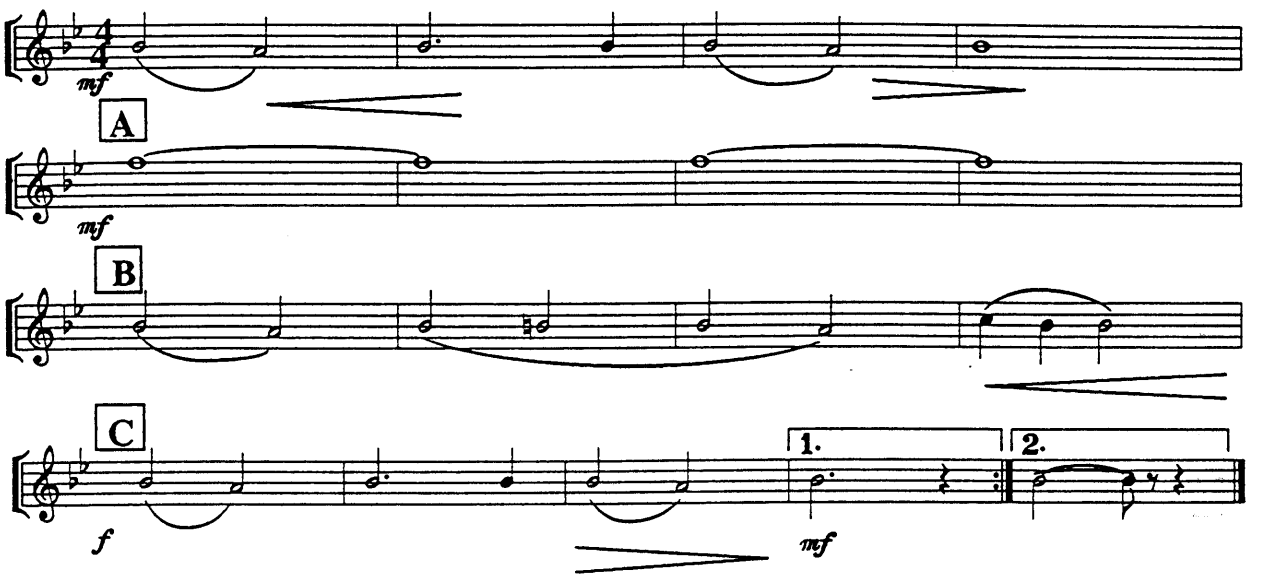
LILI MARLENE

Flute
Oboe
Part B



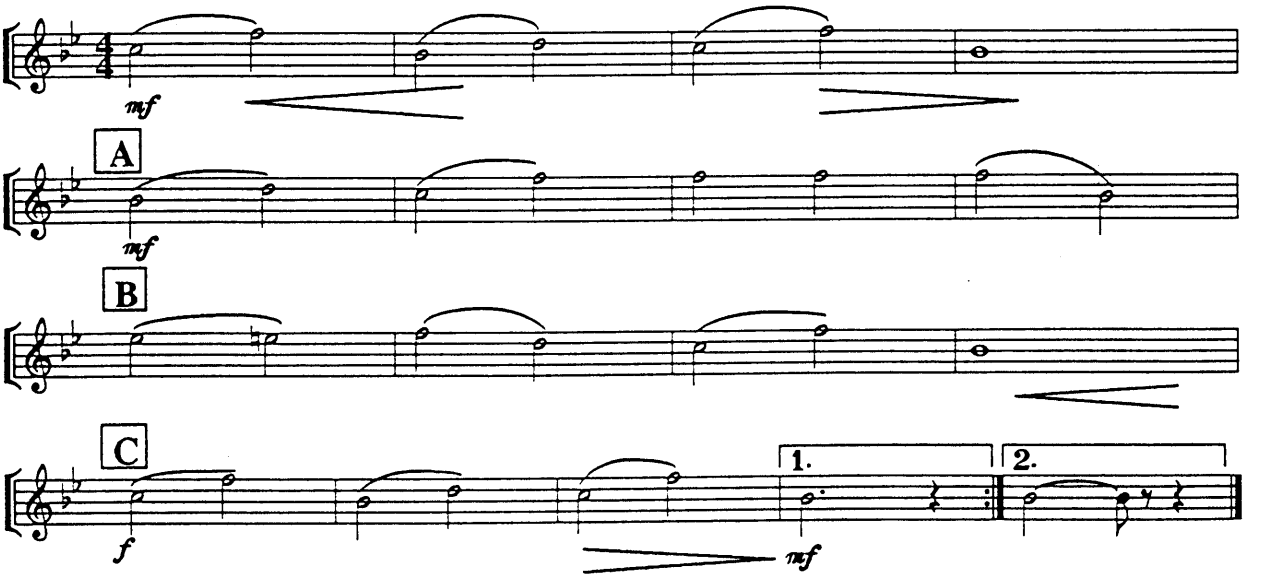
LILI MARLENE

Flute
Oboe
Part C



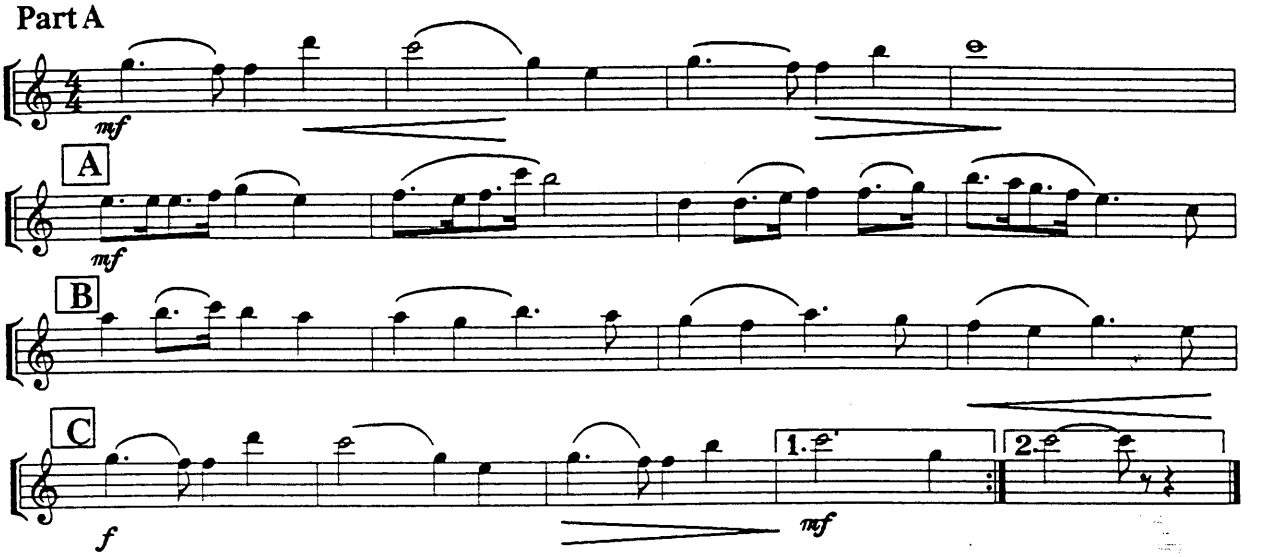
LILI MARLENE

Flute
Oboe
Part D



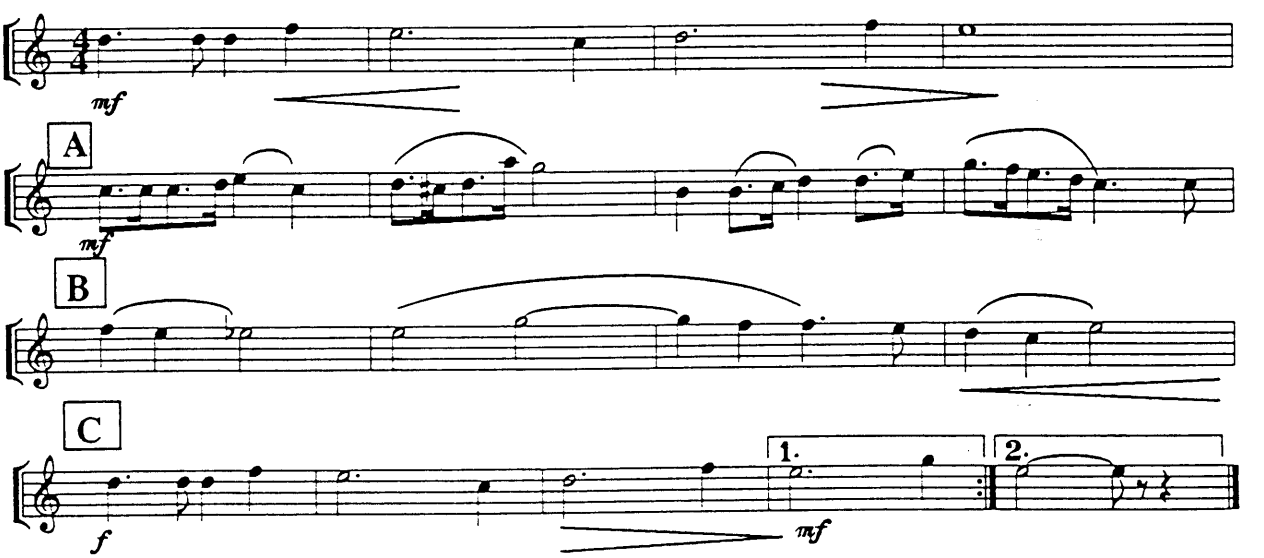
LILI MARLENE

Clarinet (high)
Tenor Saxophone
Part A



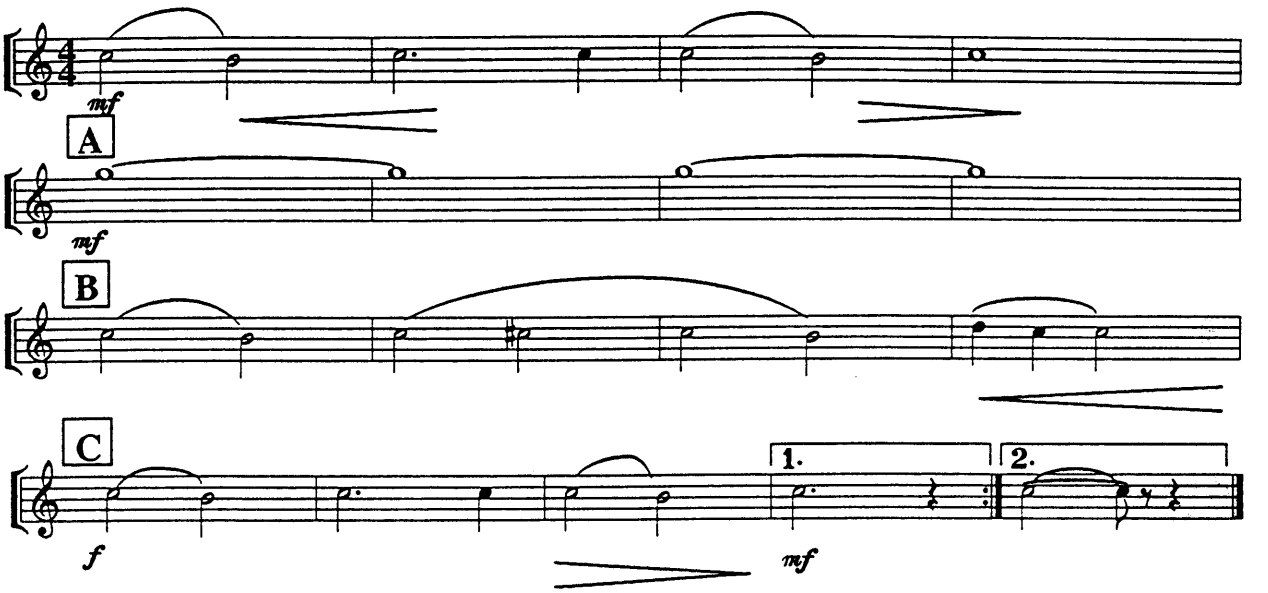
LILI MARLENE

Clarinet (high)
Tenor Saxophone
Part B



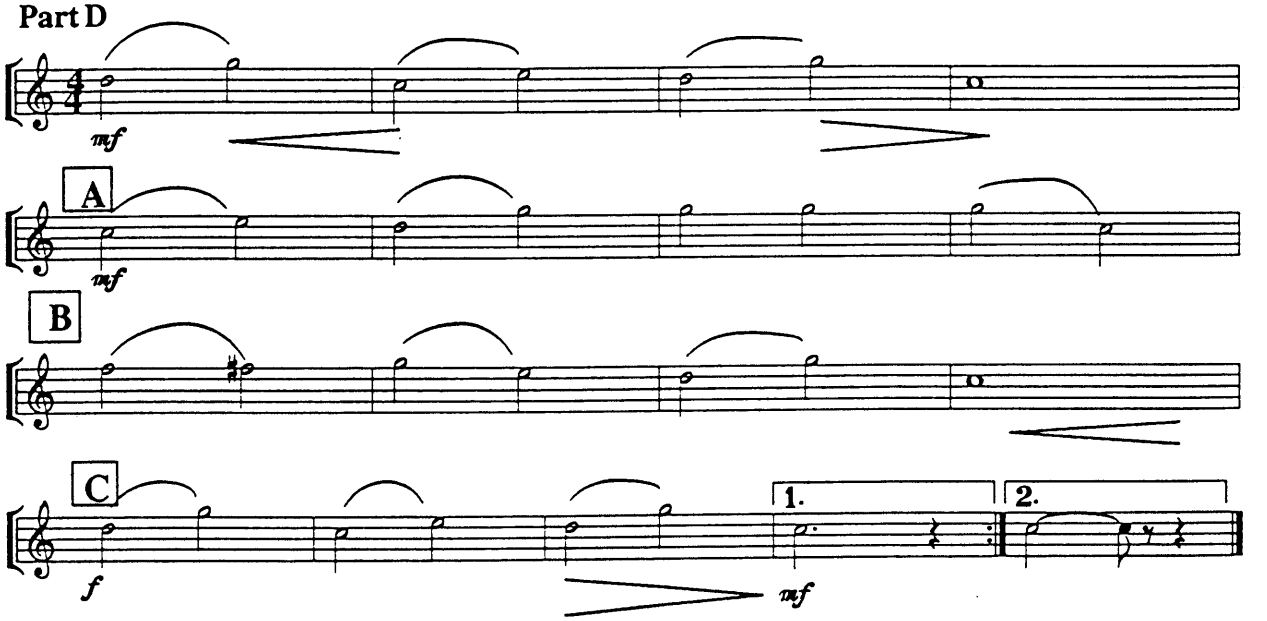
LILI MARLENE

Clarinet (high)
Tenor Saxophone
Part C



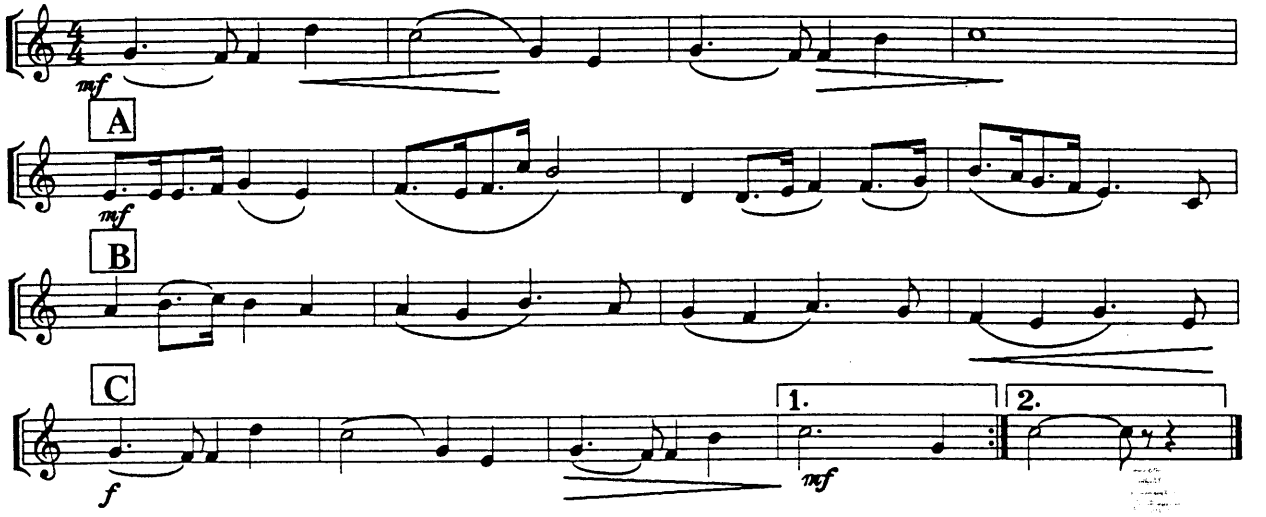
LILI MARLENE

Clarinet (high)
Tenor Saxophone
Part D



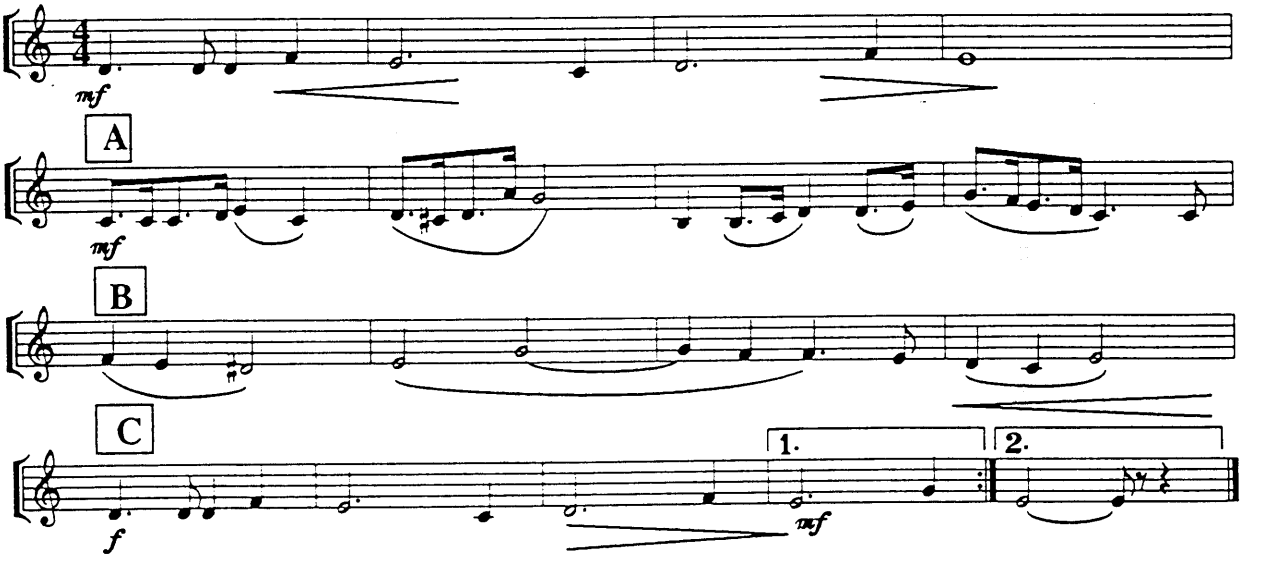
LILI MARLENE

Bass Clarinet
Part A



LILI MARLENE

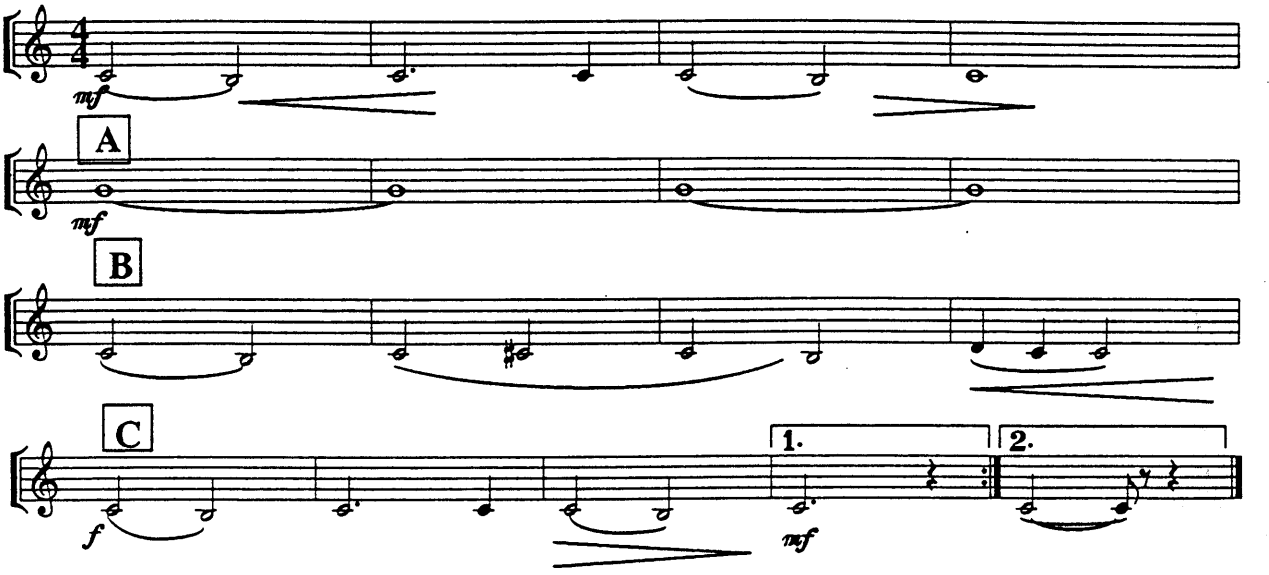
Bass Clarinet
Part A



LILI MARLENE

Bass Clarinet

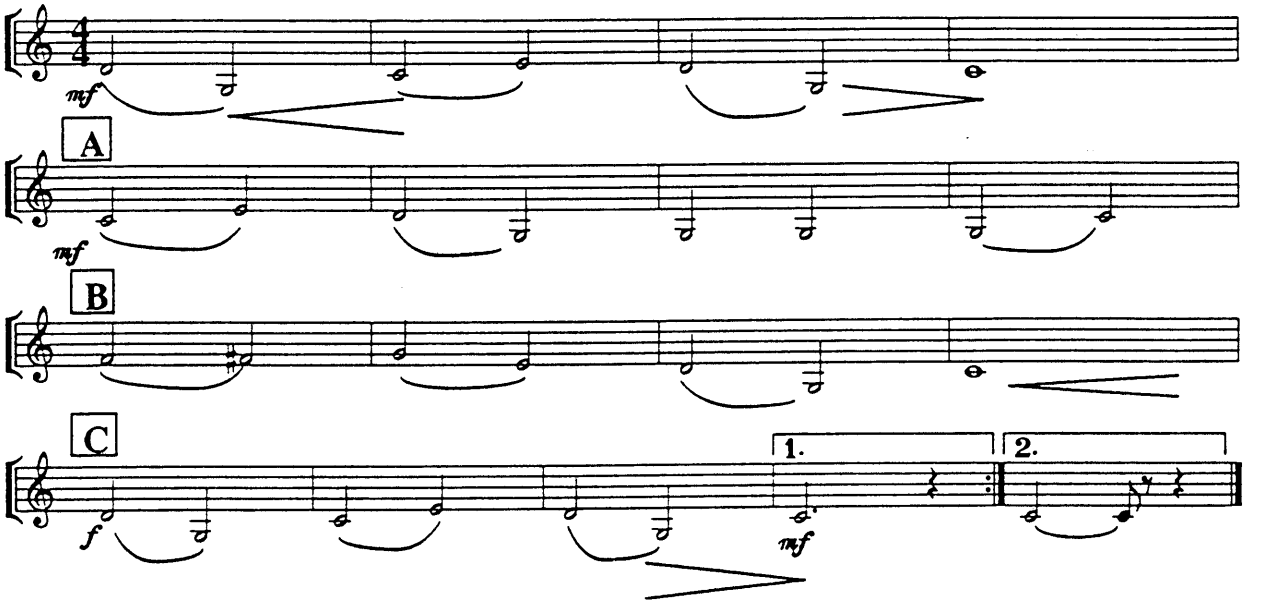
Part C



LILI MARLENE

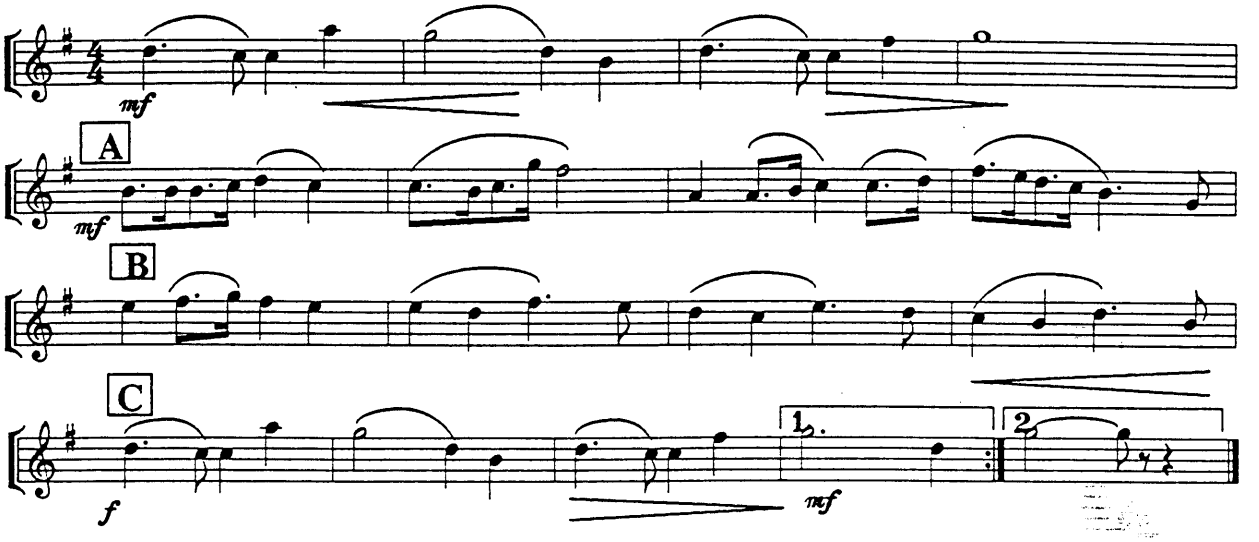
Bass Clarinet

Part D



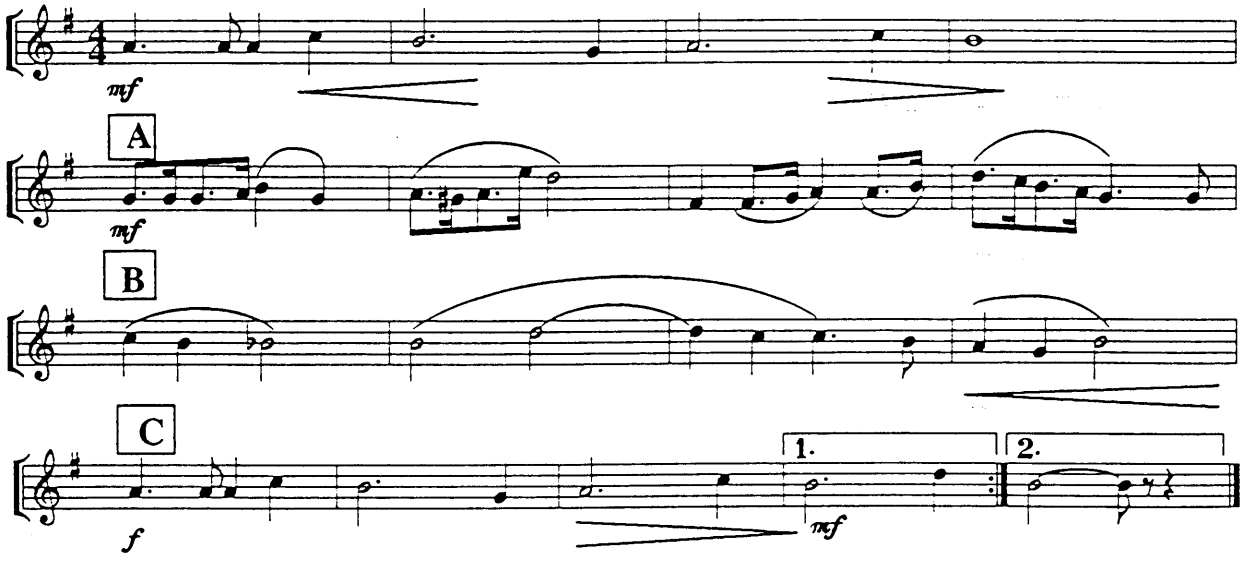
Alto Saxophone
Baritone Saxophone
Part A

LILI MARLENE



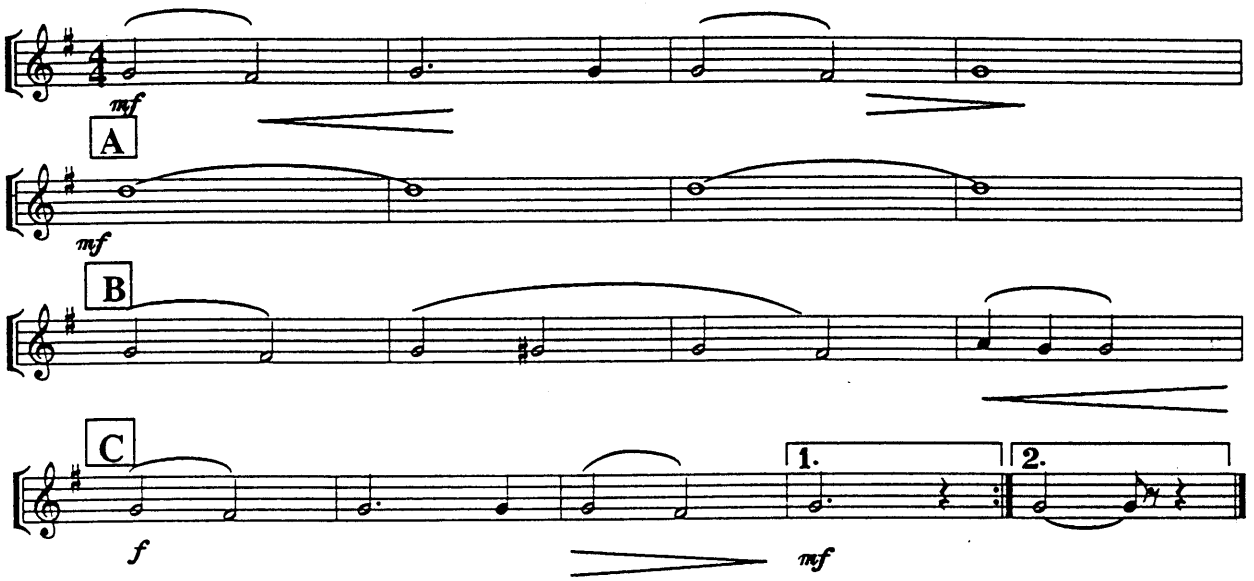
Alto Saxophone
Baritone Saxophone
Part B

LILI MARLENE



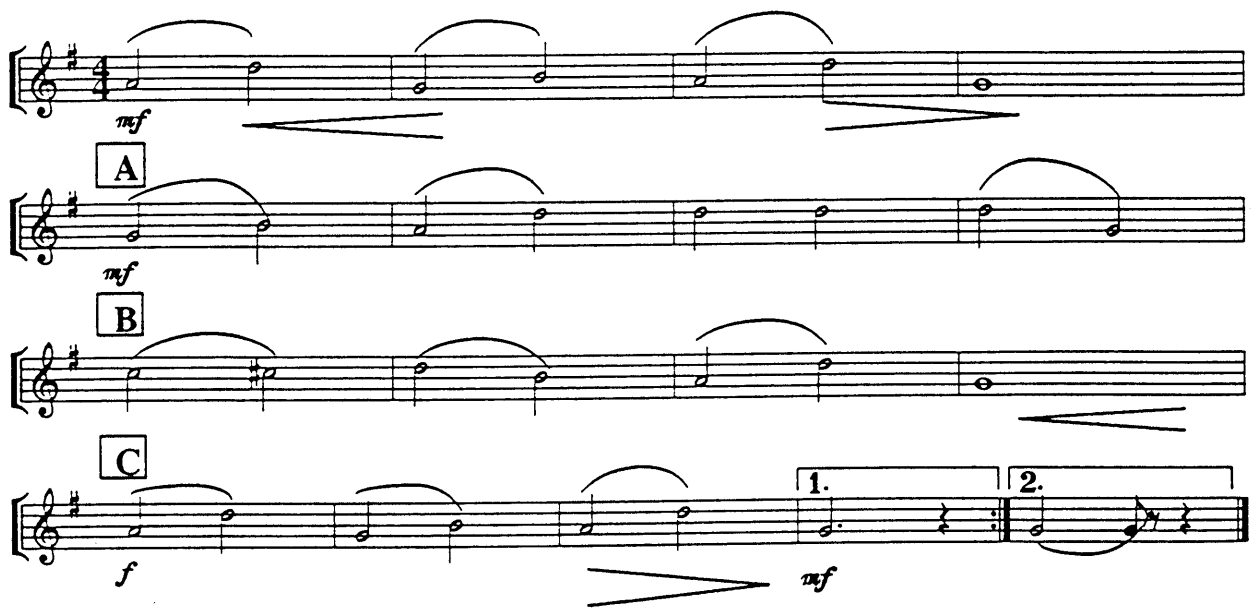
Alto Saxophone
Baritone Saxophone
Part C

LILI MARLENE



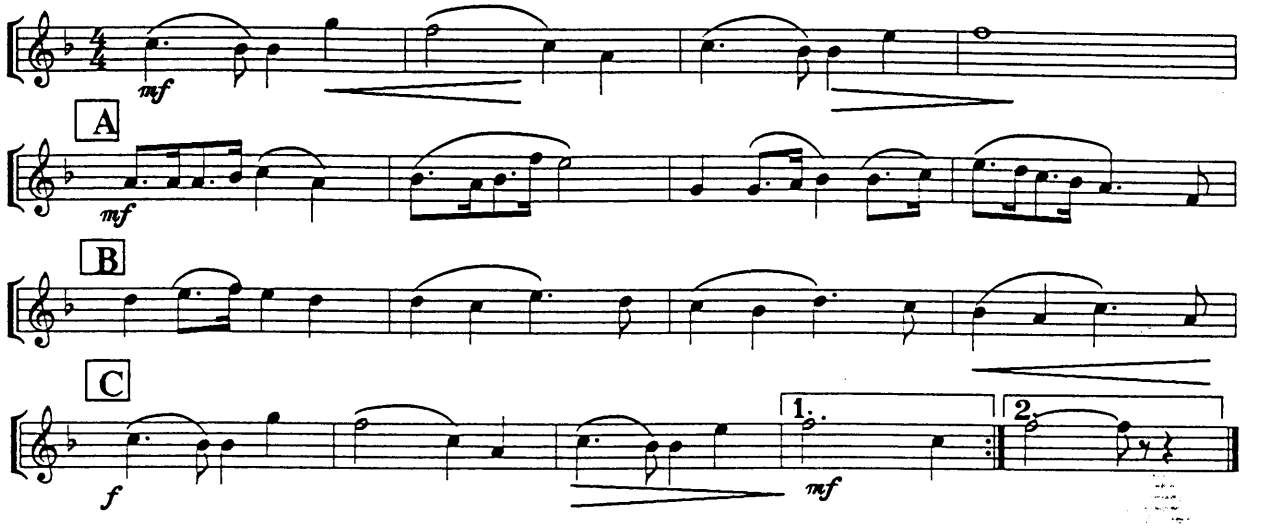
Alto Saxophone
Baritone Saxophone
Part D

LILI MARLENE



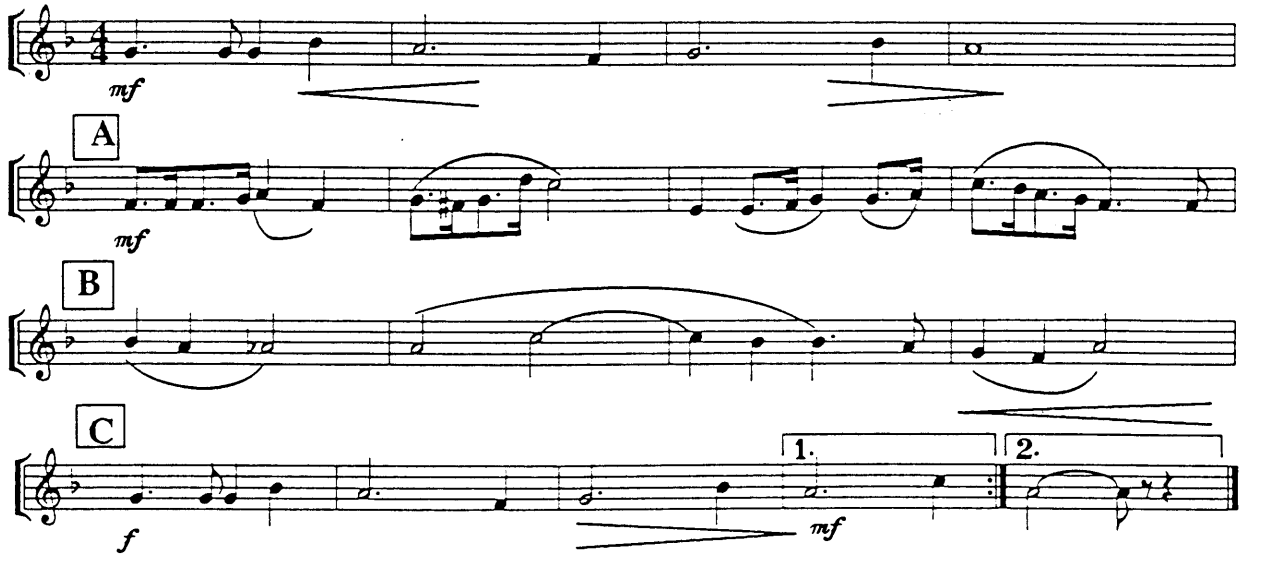
LILI MARLENE

Frenh Horn
Part A



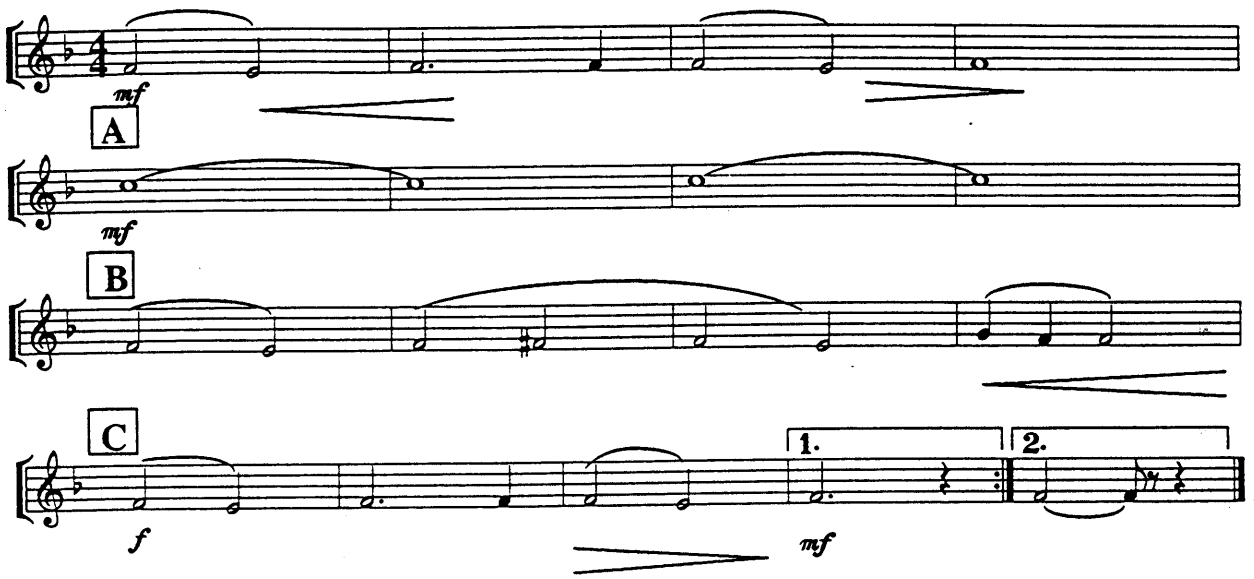
LILI MARLENE

French Horn
Part B



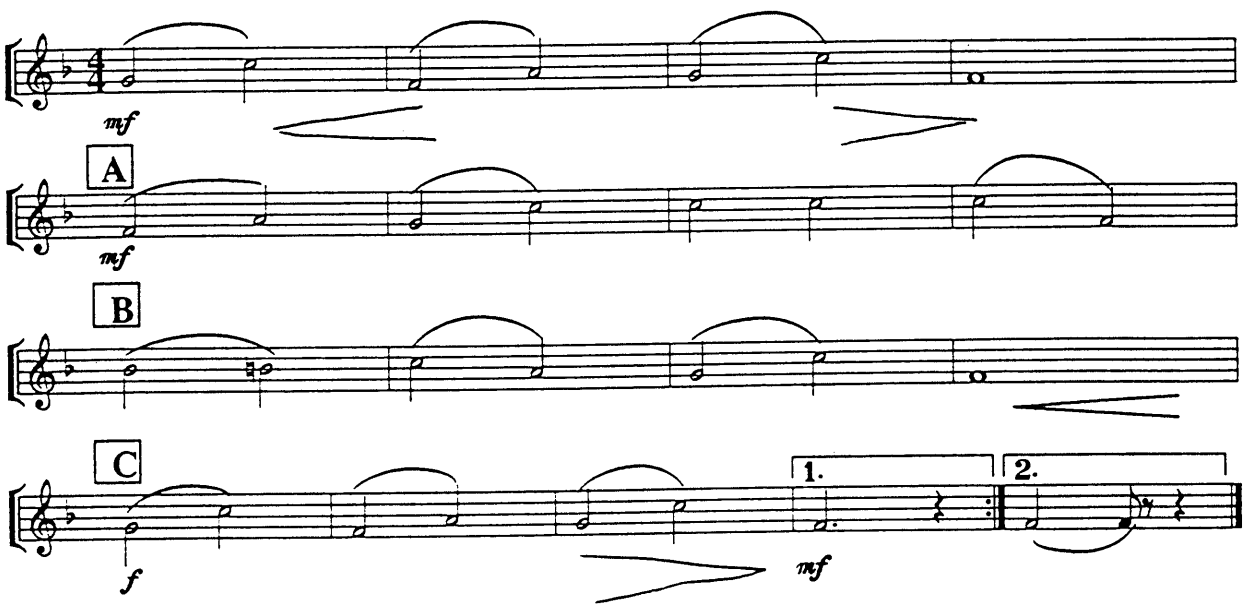
LILI MARLENE

French Horn
Part C



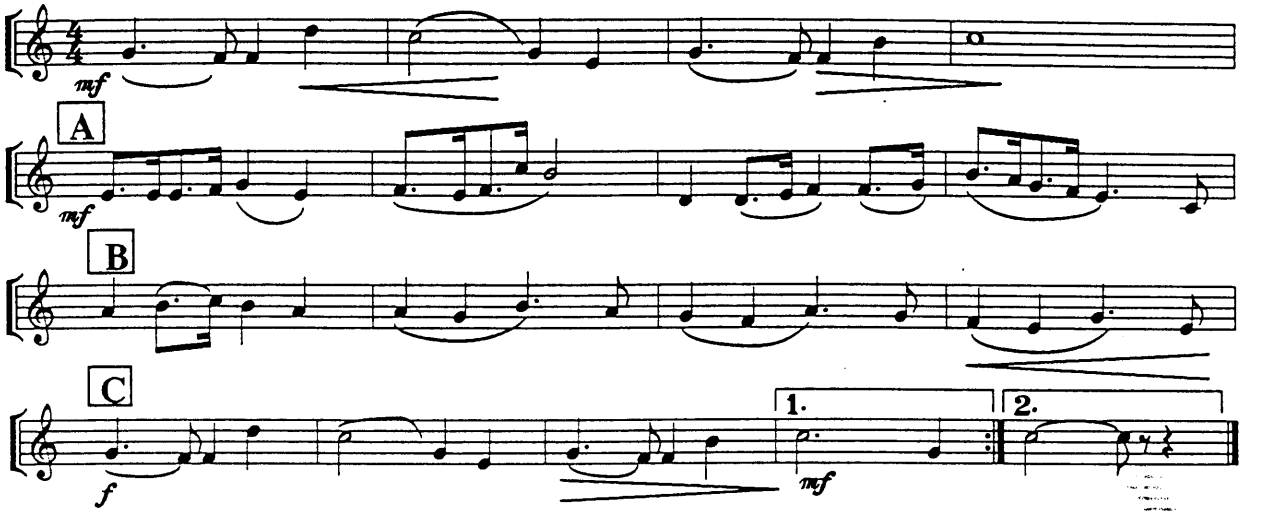
LILI MARLENE

French Horn
Part D



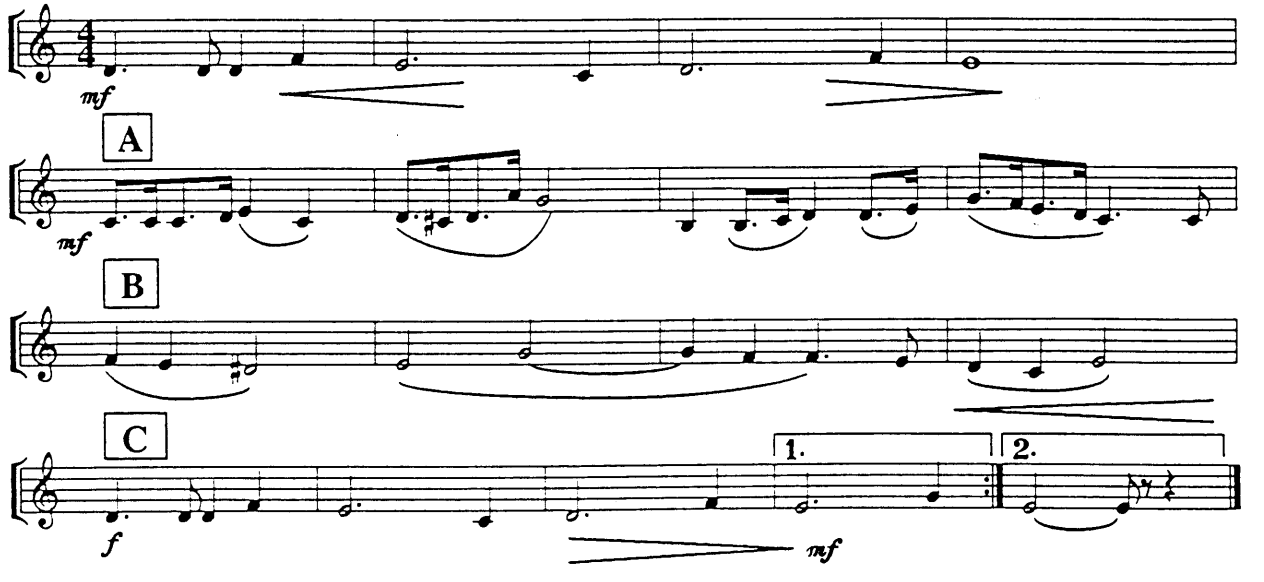
Trumpet
Baritone T.C.
Clarinet (low)
Part A

LILI MARLENE



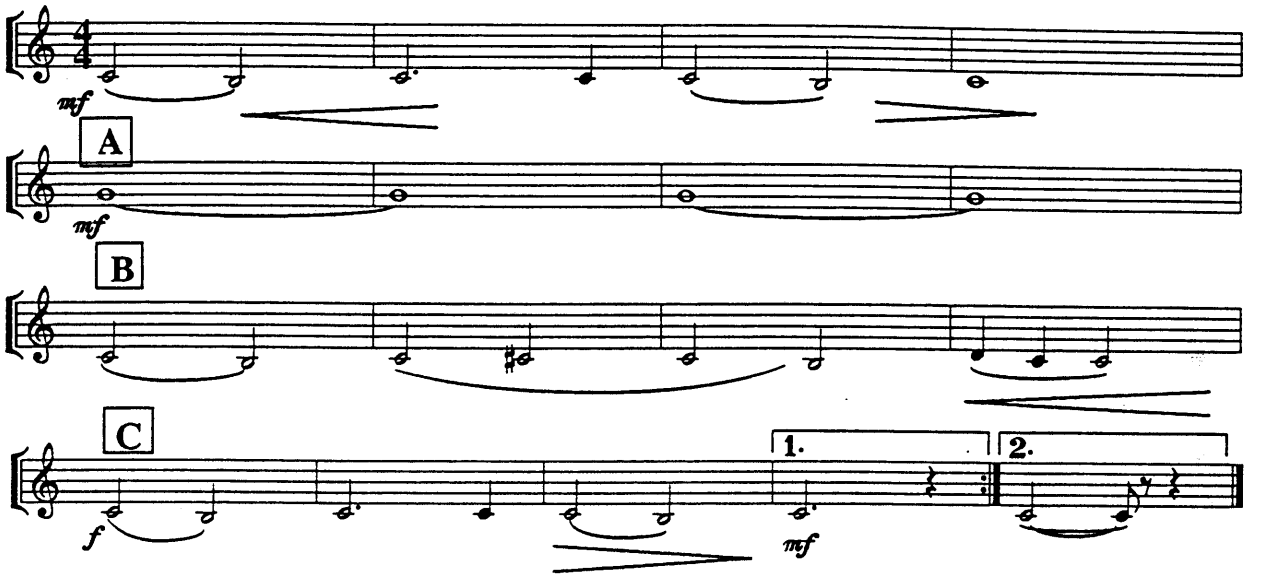
Trumpet
Baritone T.C.
Clarinet (low)
Part B

LILI MARLENE



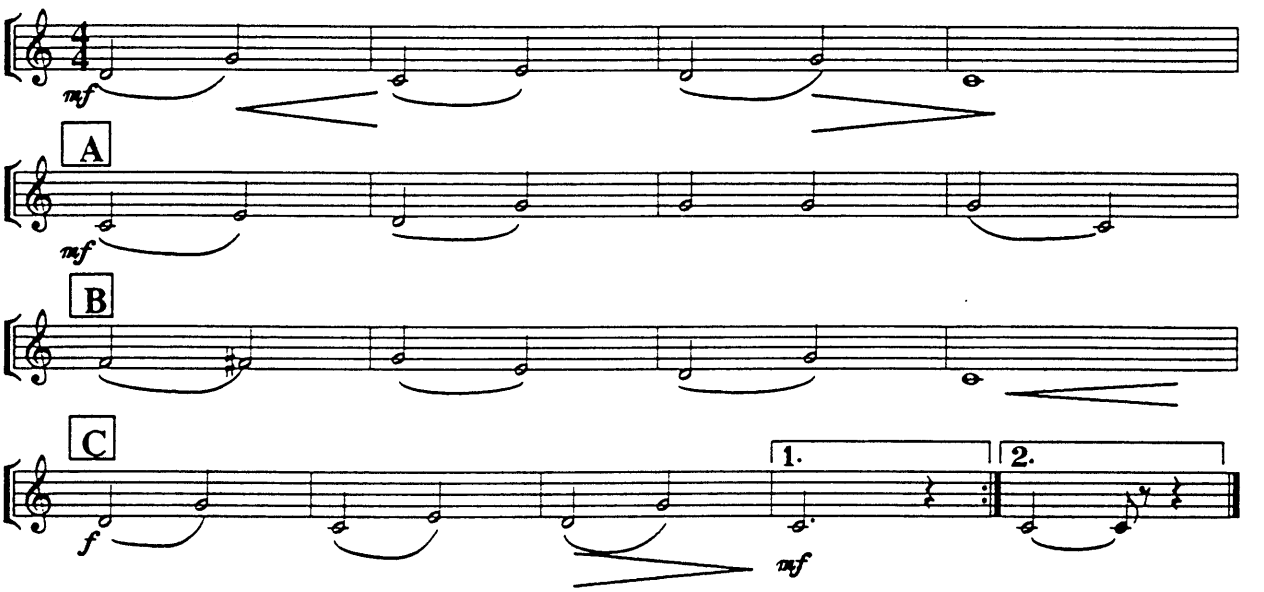
LILI MARLENE

Trumpet
Baritone T.C.
Clarinet (low)
Part C



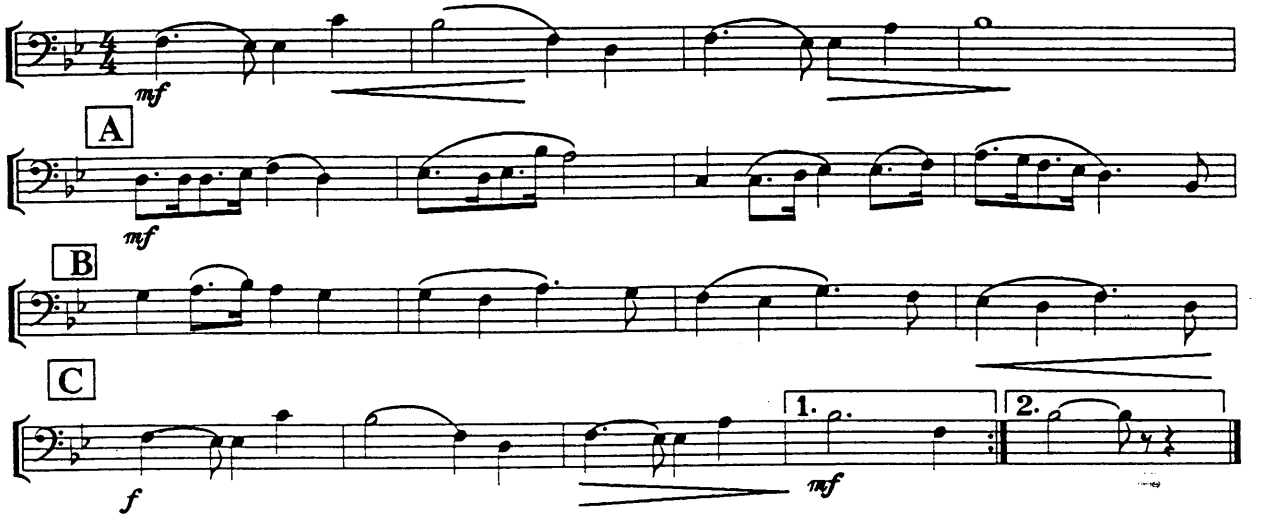
LILI MARLENE

Trumpet
Baritone T.C.
Clarinet (low)
Part D



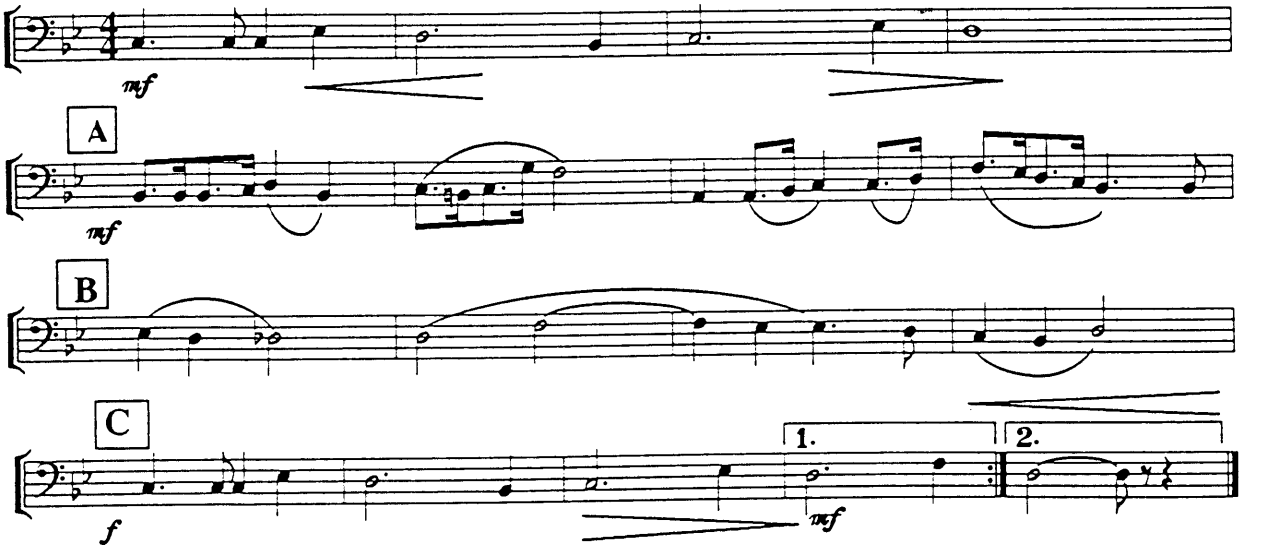
LILI MARLENE

Trombone
Baritone B.C.
Bassoon
Part A



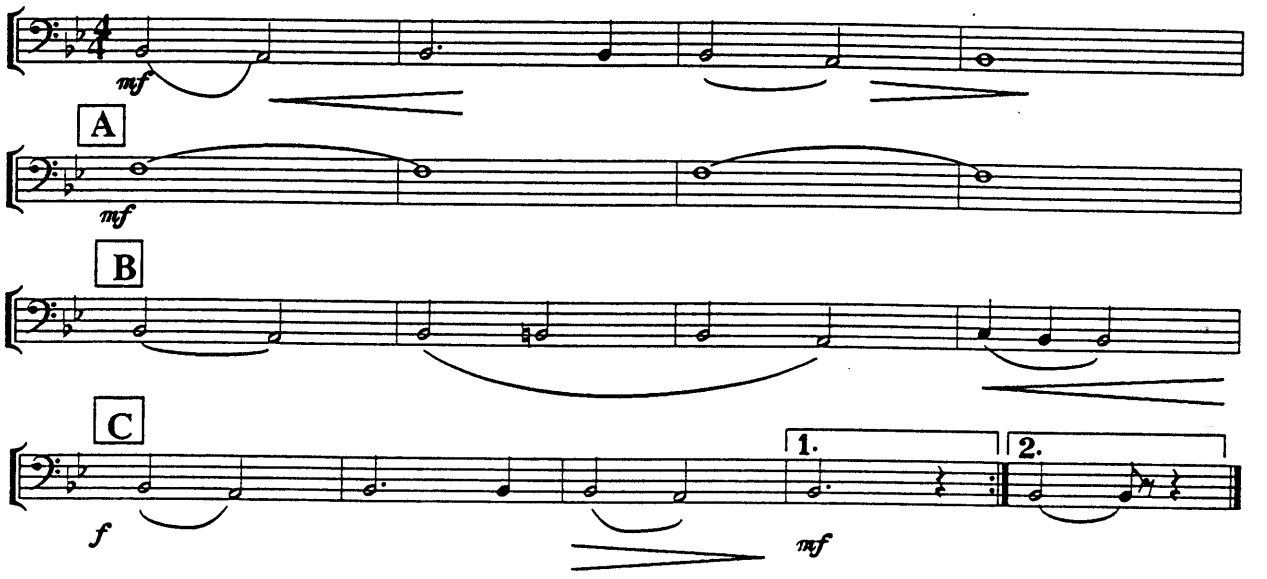
LILI MARLENE

Trombone
Baritone B.C.
Bassoon
Part B



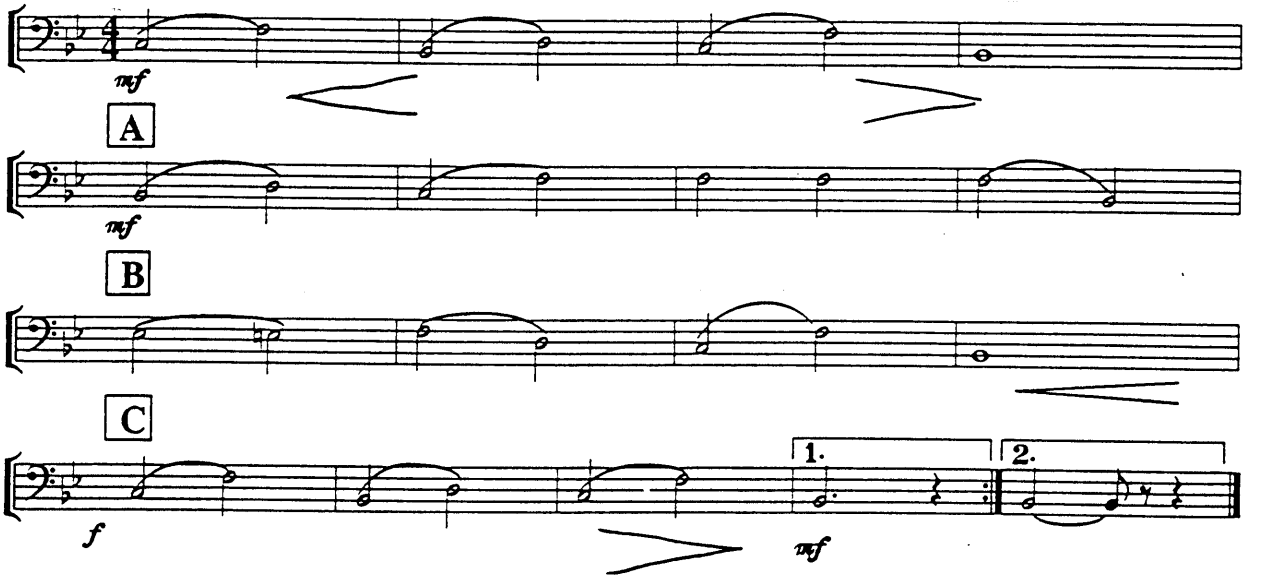
Trombone
Baritone B.C.
Bassoon
Part C

LILI MARLENE



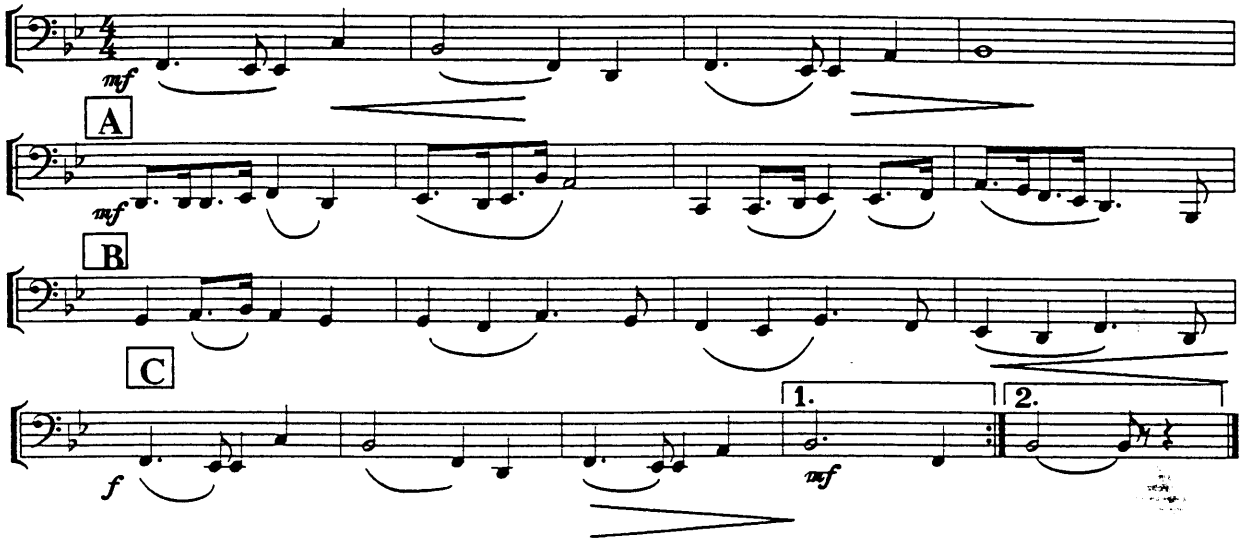
Trombone
Baritone B.C.
Bassoon
Part D

LILI MARLENE



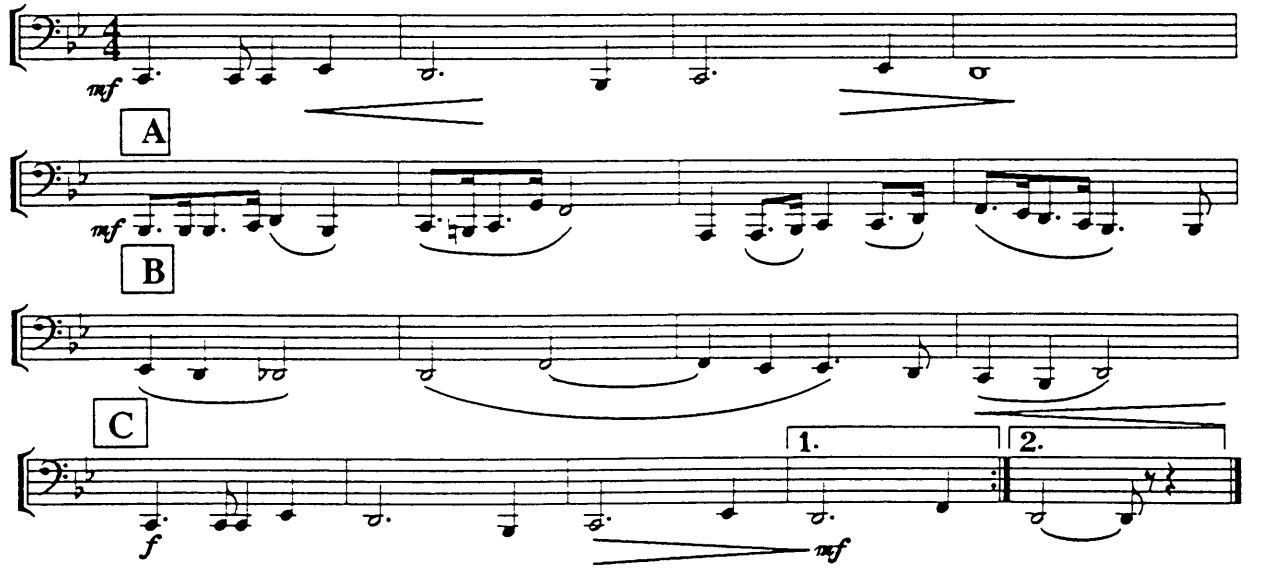
LILI MARLENE

Tuba
Part A



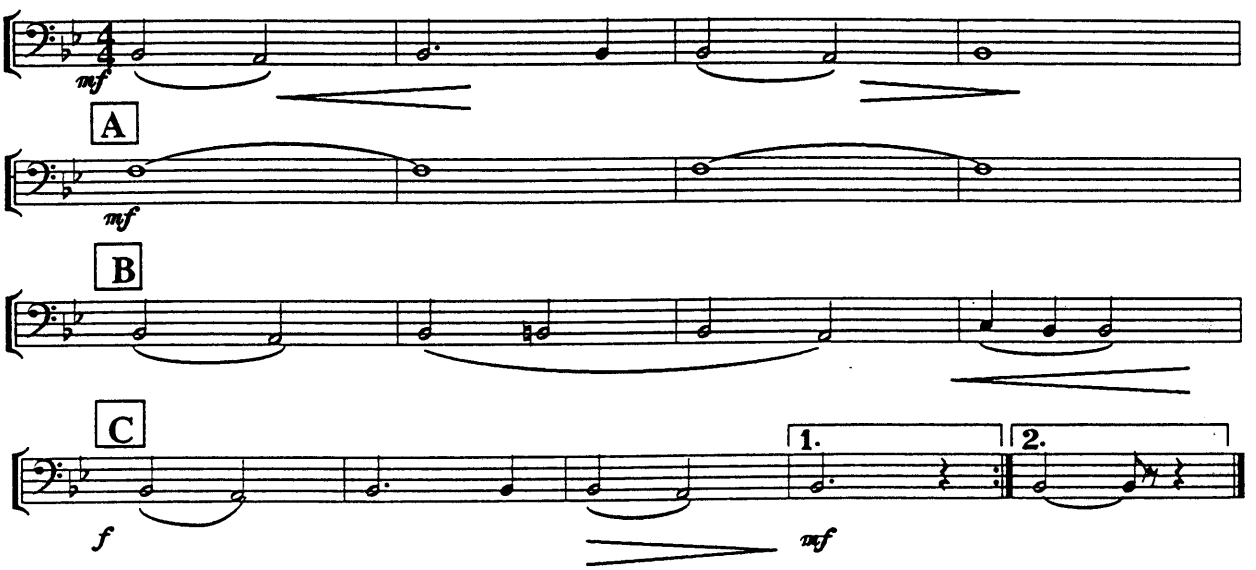
LILI MARLENE

Tuba
Part B



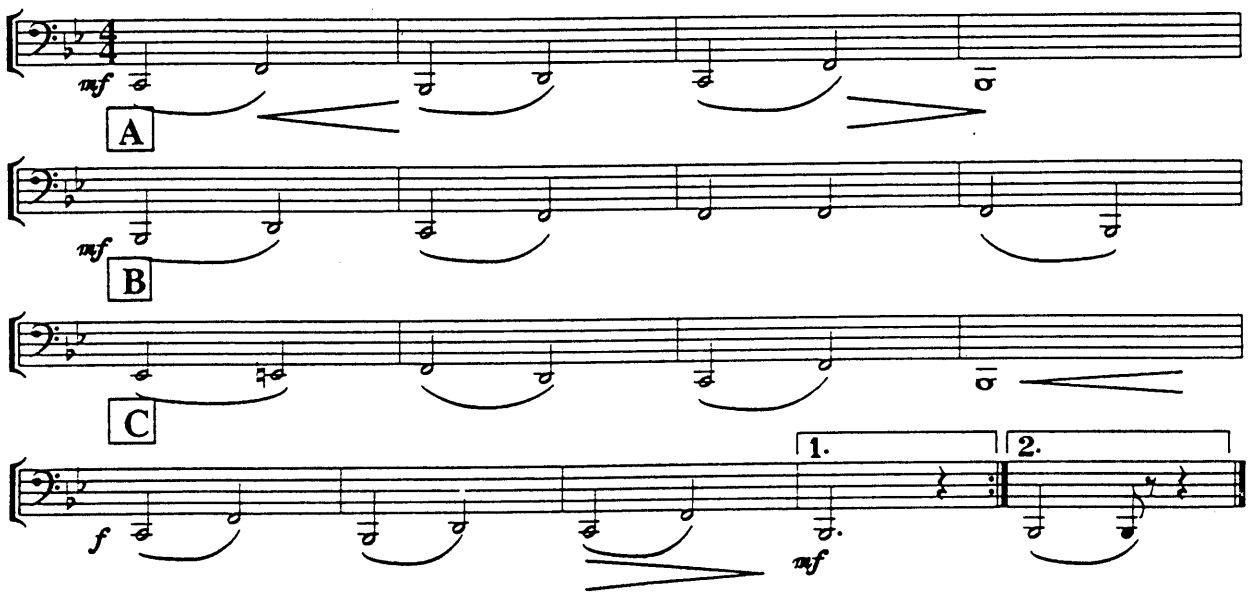
LILI MARLENE

Tuba
Part C



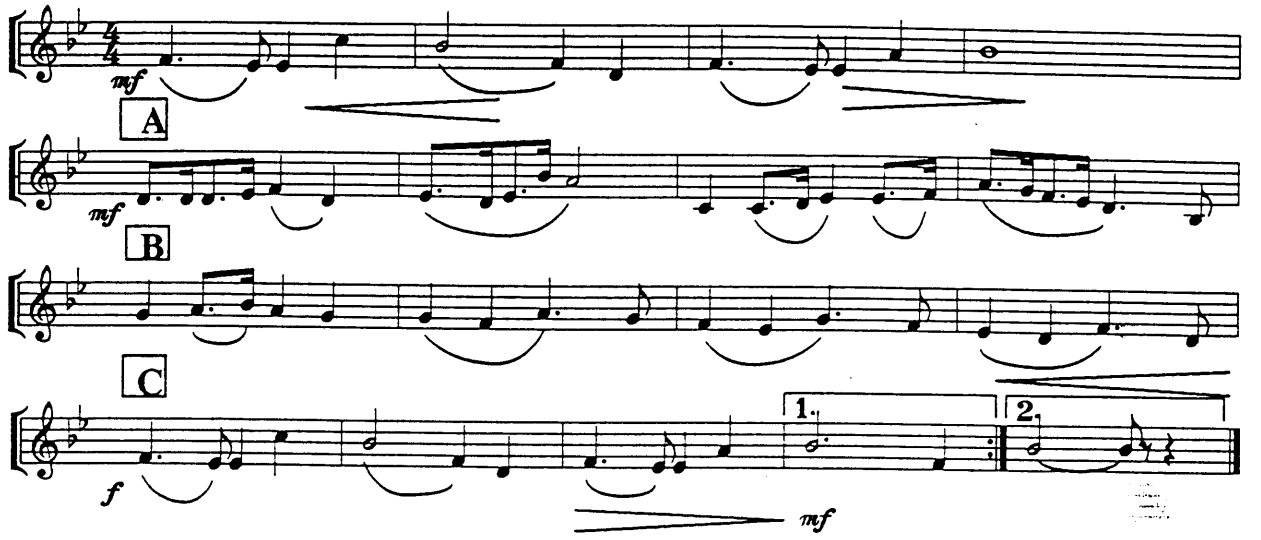
LILI MARLENE

Tuba
Part D



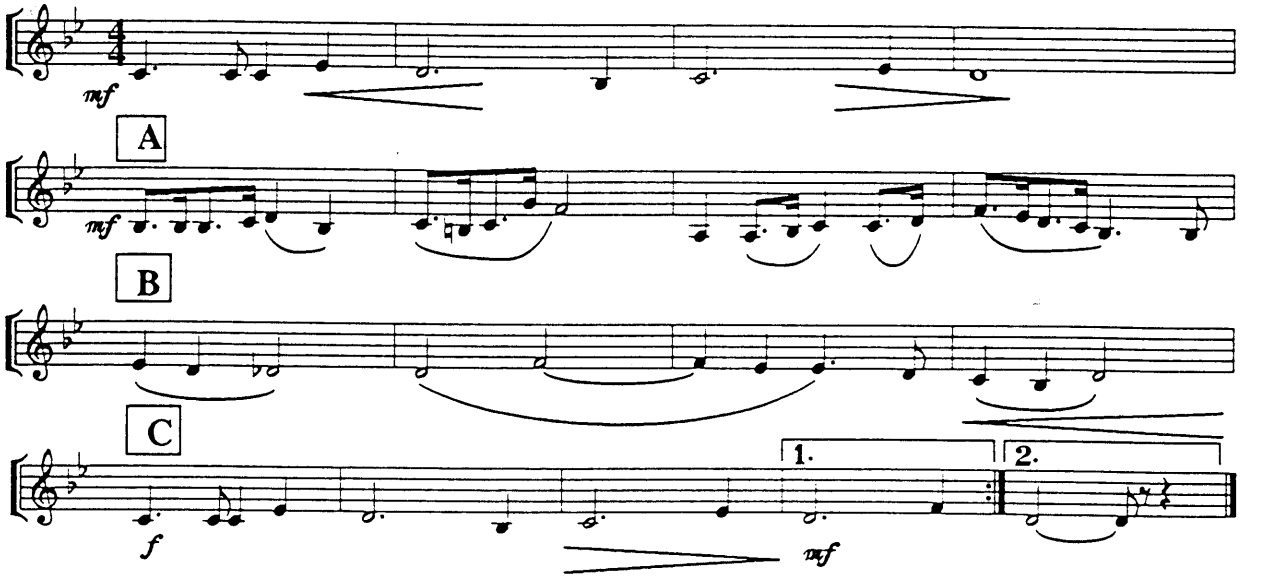
LILI MARLENE

Bells
Part A



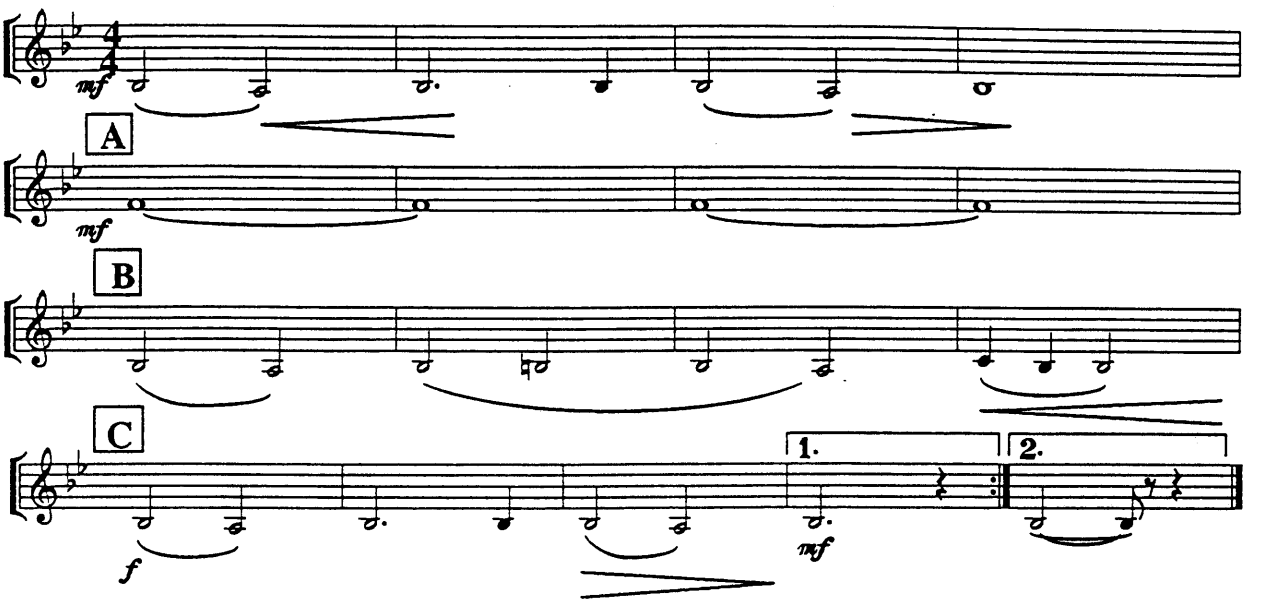
LILI MARLENE

Bells
Part B



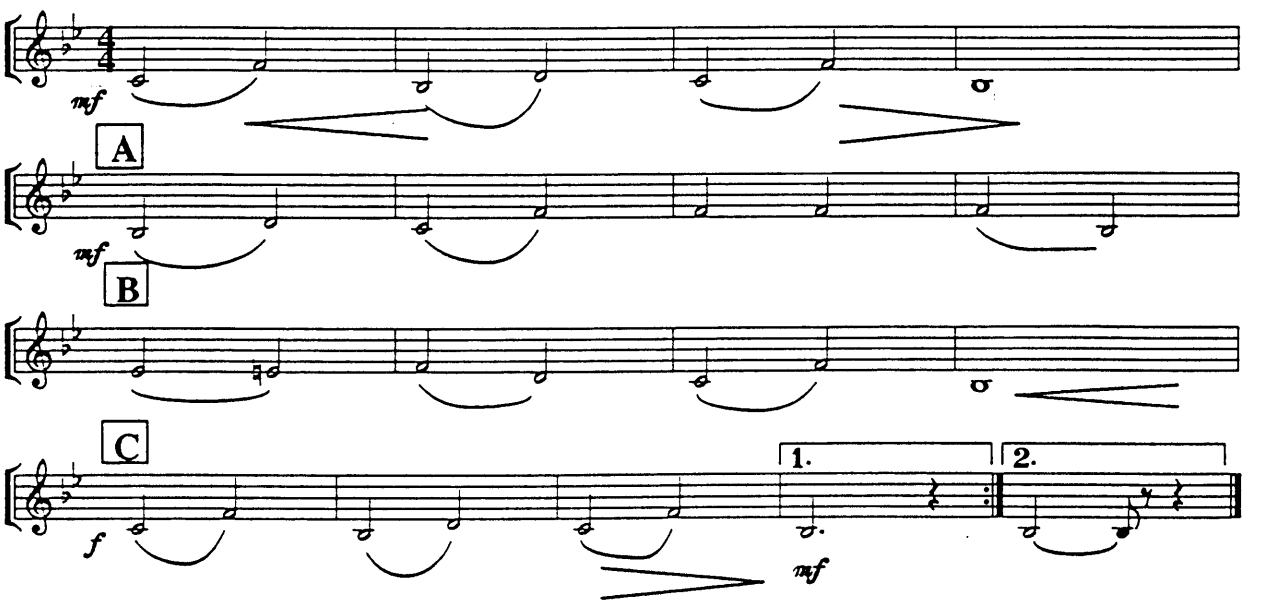
LILI MARLENE

Bells
Part C



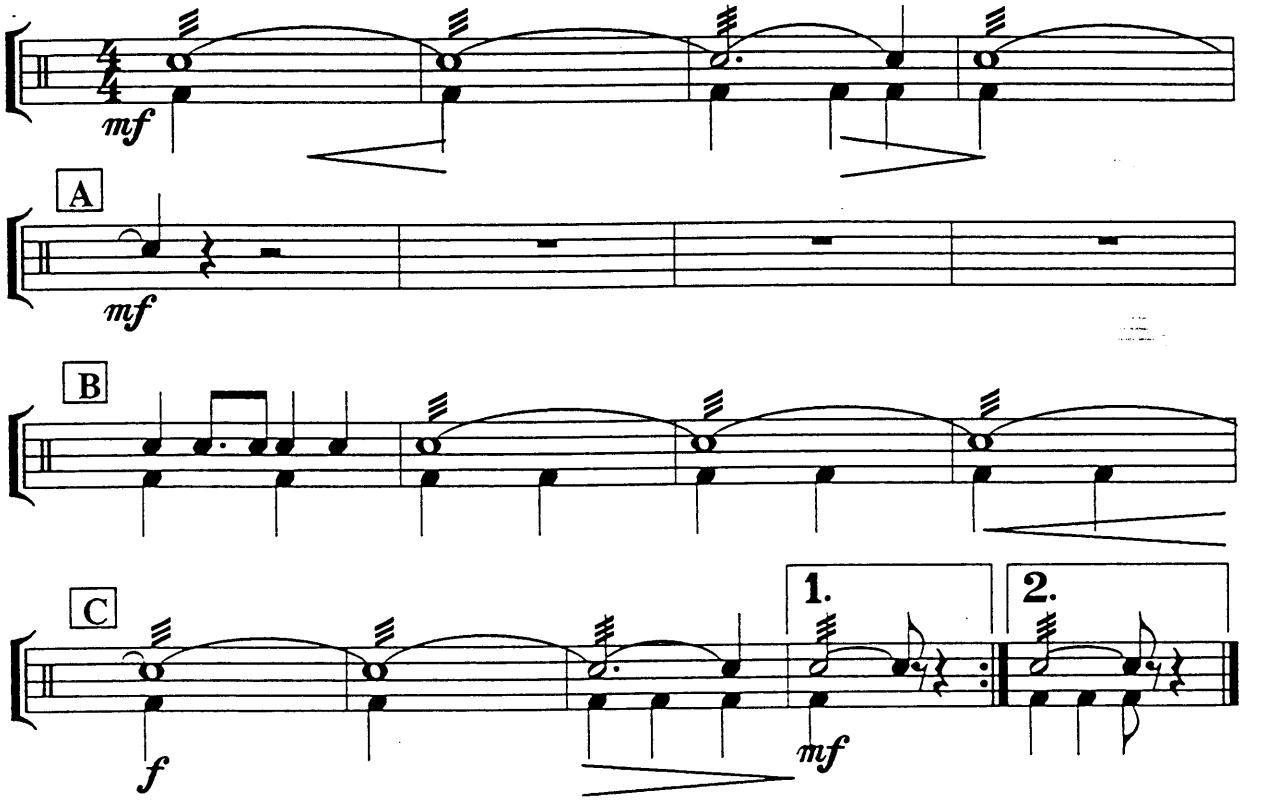
LILI MARLENE

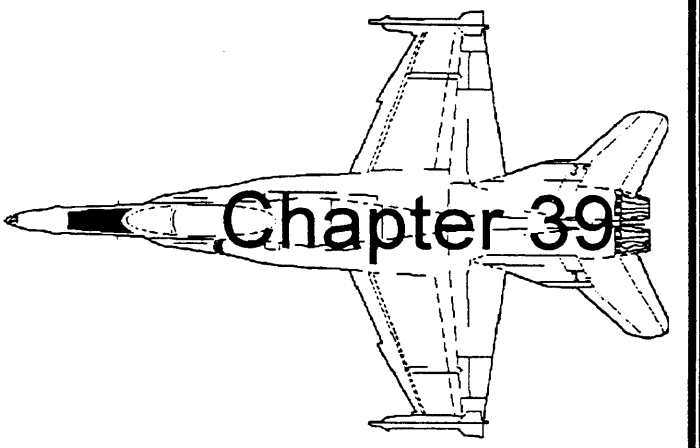
Bells
Part D



LILI MARLENE

Percussion

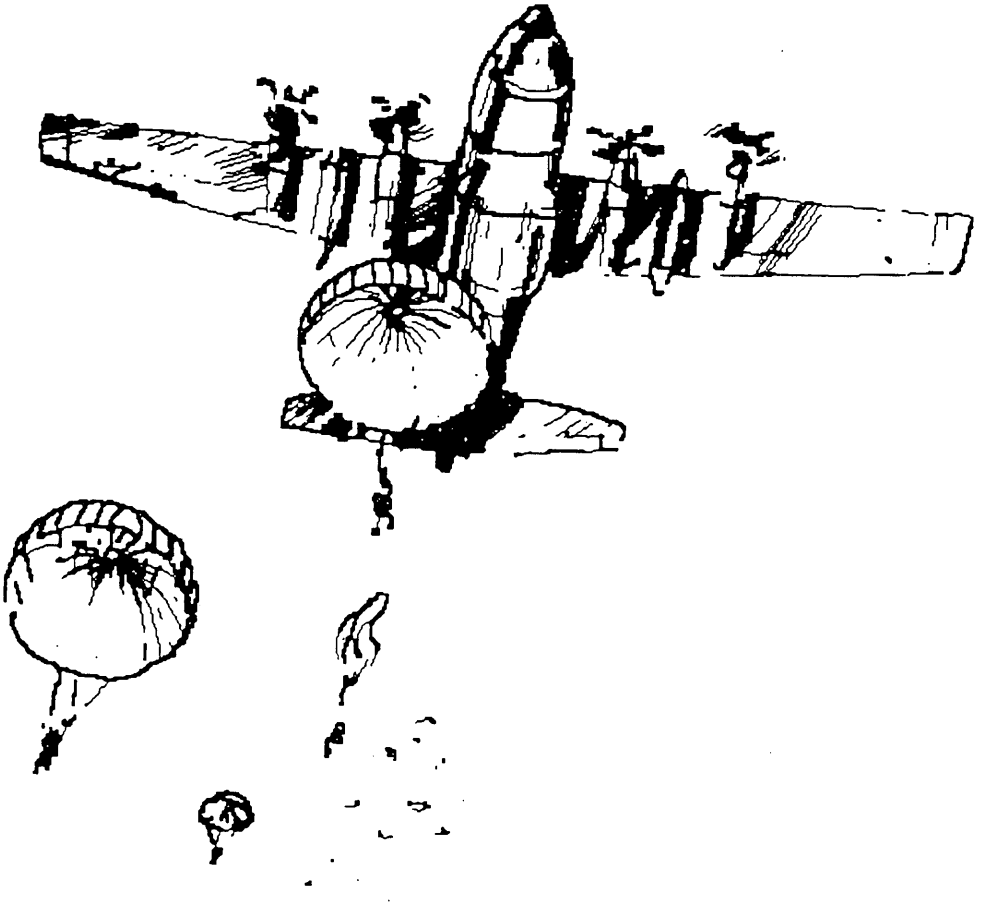


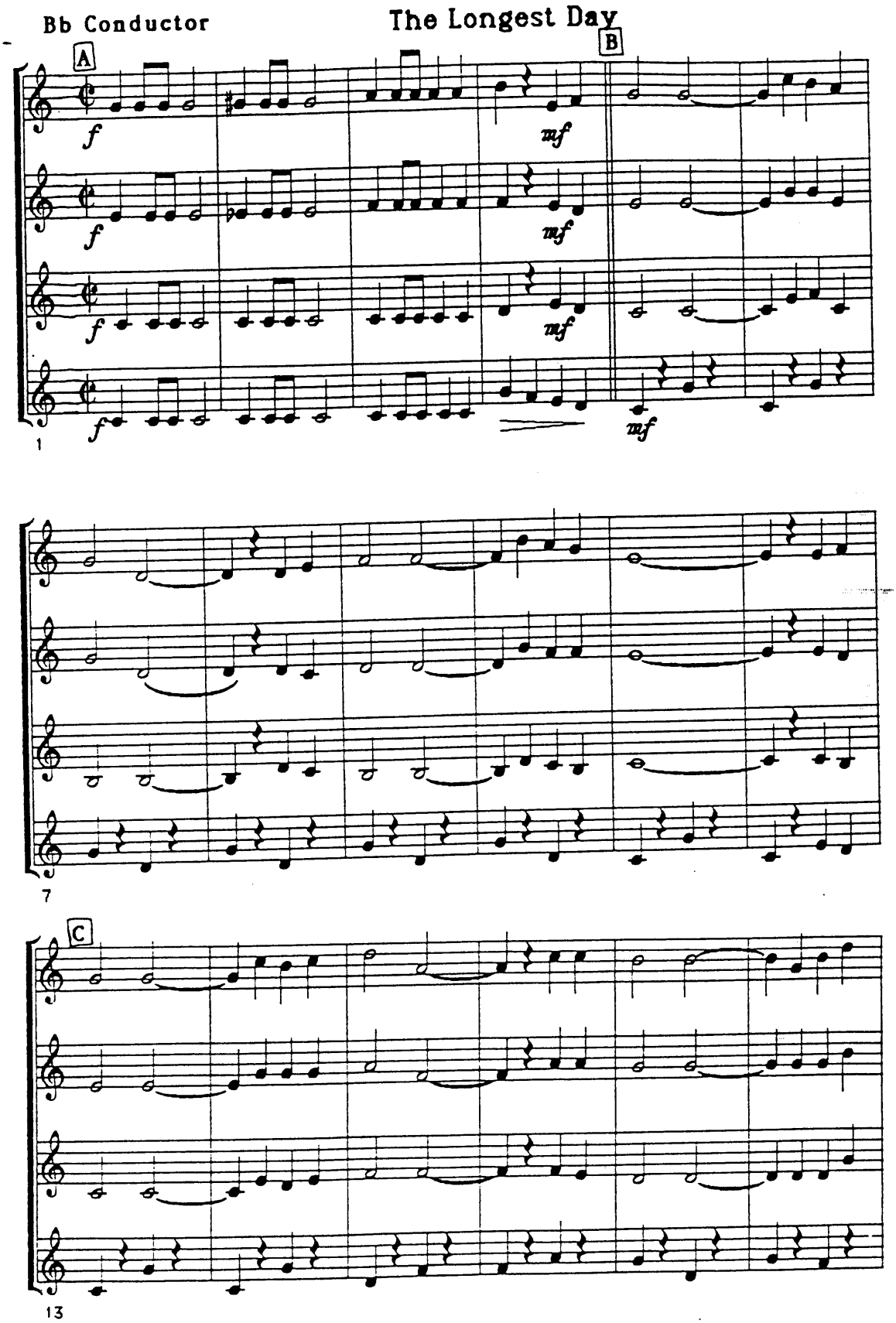


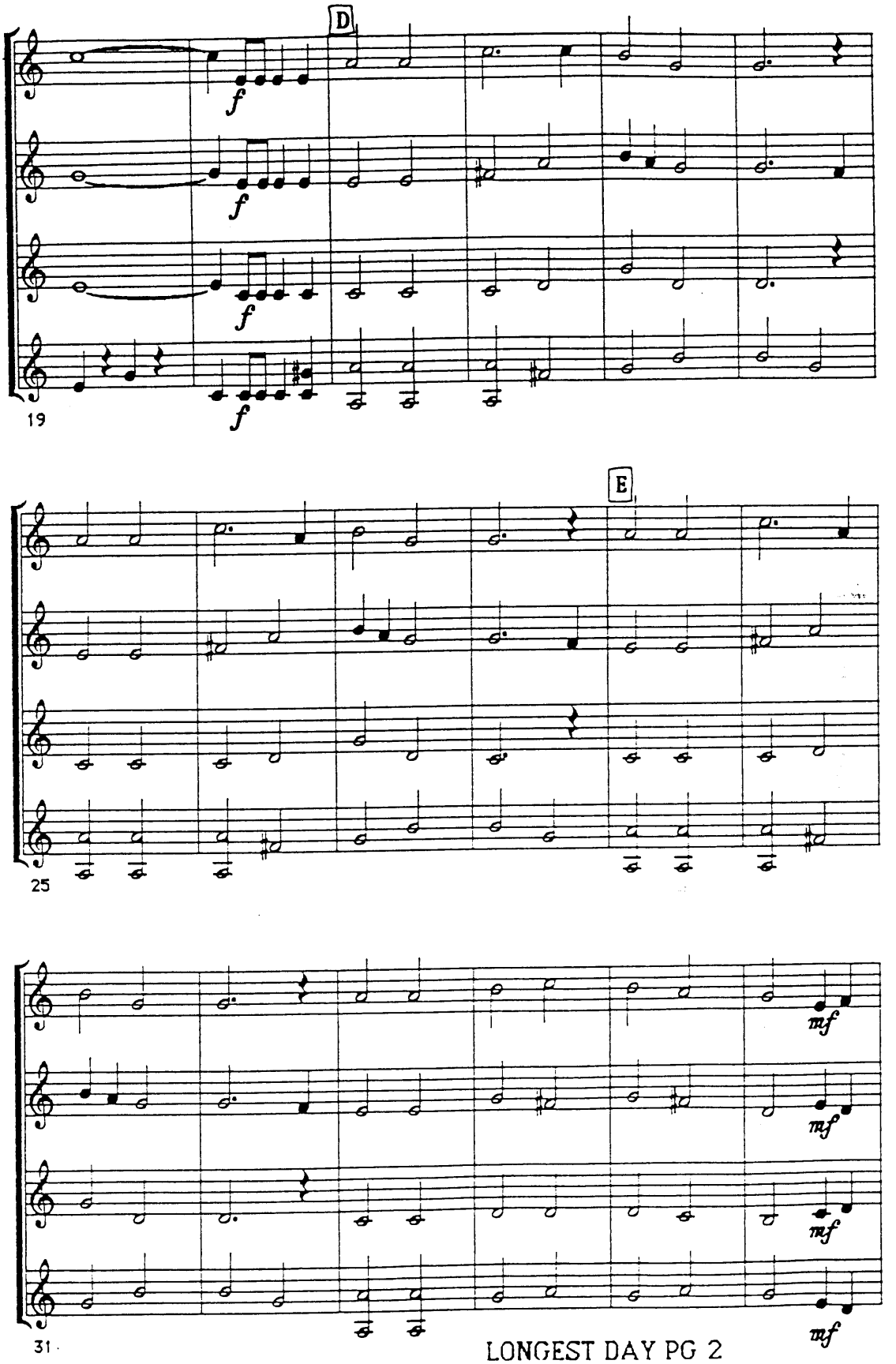
Chapter 39

The Longest Day

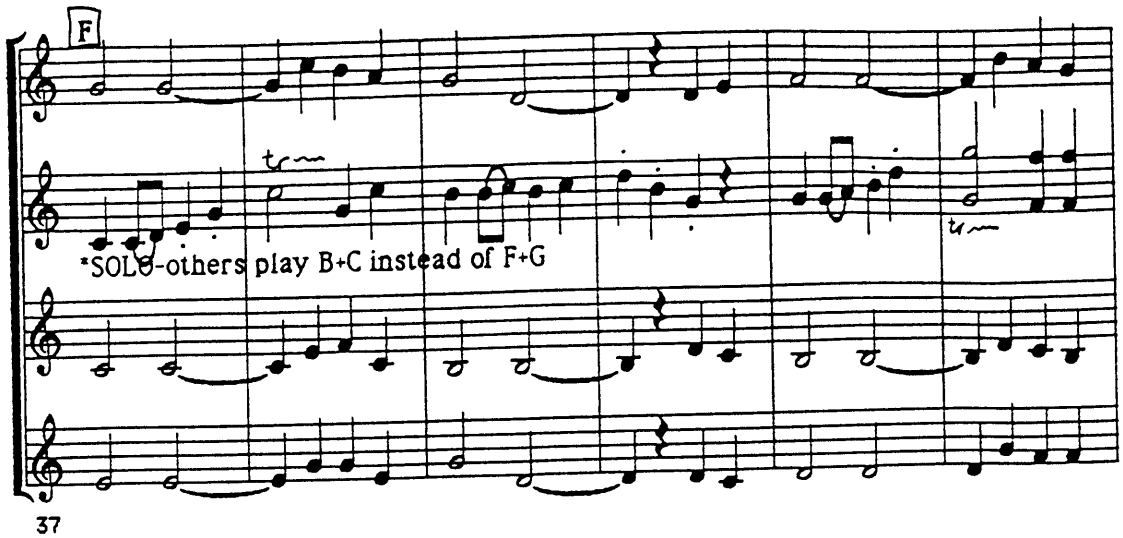
"The Longest Day" has been adopted as the official Marchpast of both the Canadian Airborne Regiment and Le Regiment de la Chaudiere. Although the Canadian Airborne Regiment was comprised of army personnel, they were trained paratroopers. The Airborne no longer exists as a seperate Regiment and the personnel attached to the Regiment now belong to their respective home units. The first Canadian Special Service Battalion was a joint force of Canadians and Americans better known as "The Devils Brigade". "The Longest Day" was composed by Paul Anka, a Canadian pop singer and the official Canadian Armed Forces arrangement was done by Mr. Shel Richardson of Victoria, BC.

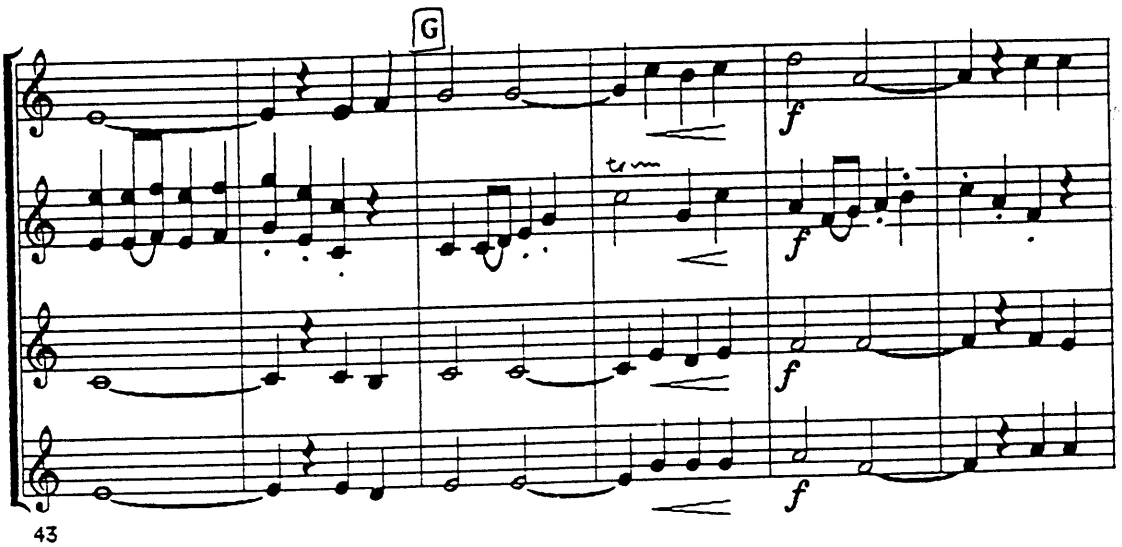


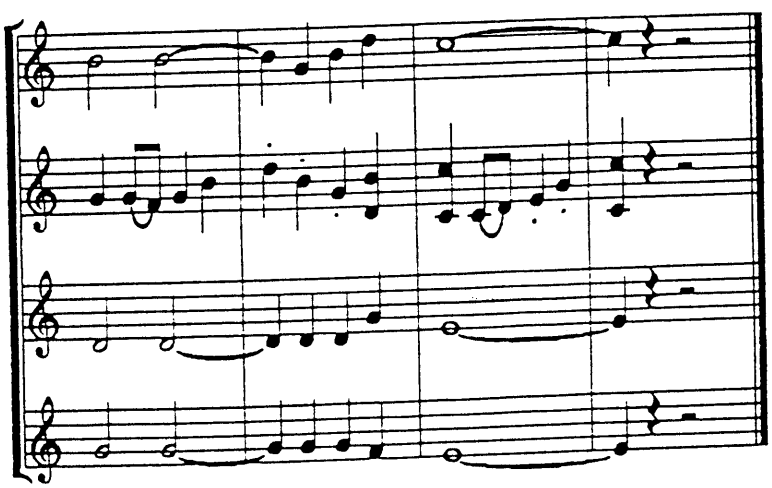

Bb Conductor
The Longest Day
A
B
C
f
mf
1
7
13



LONGEST DAY PG 2



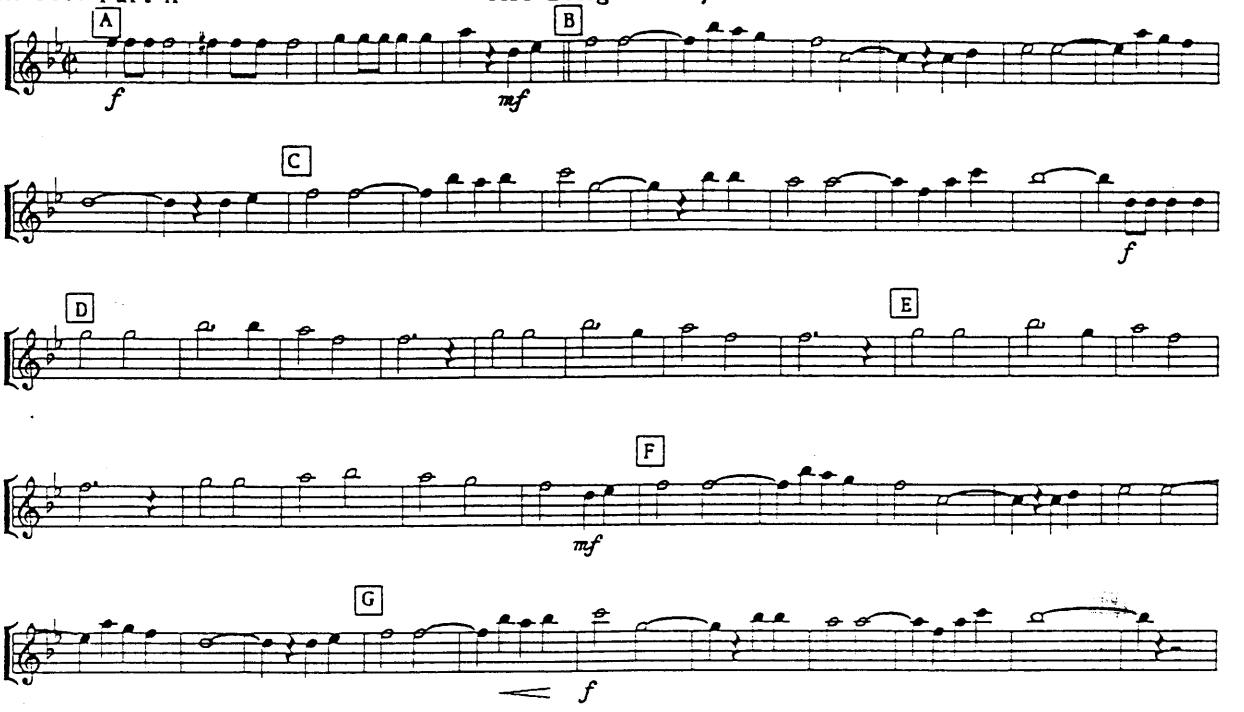




LONGEST DAY PG 3

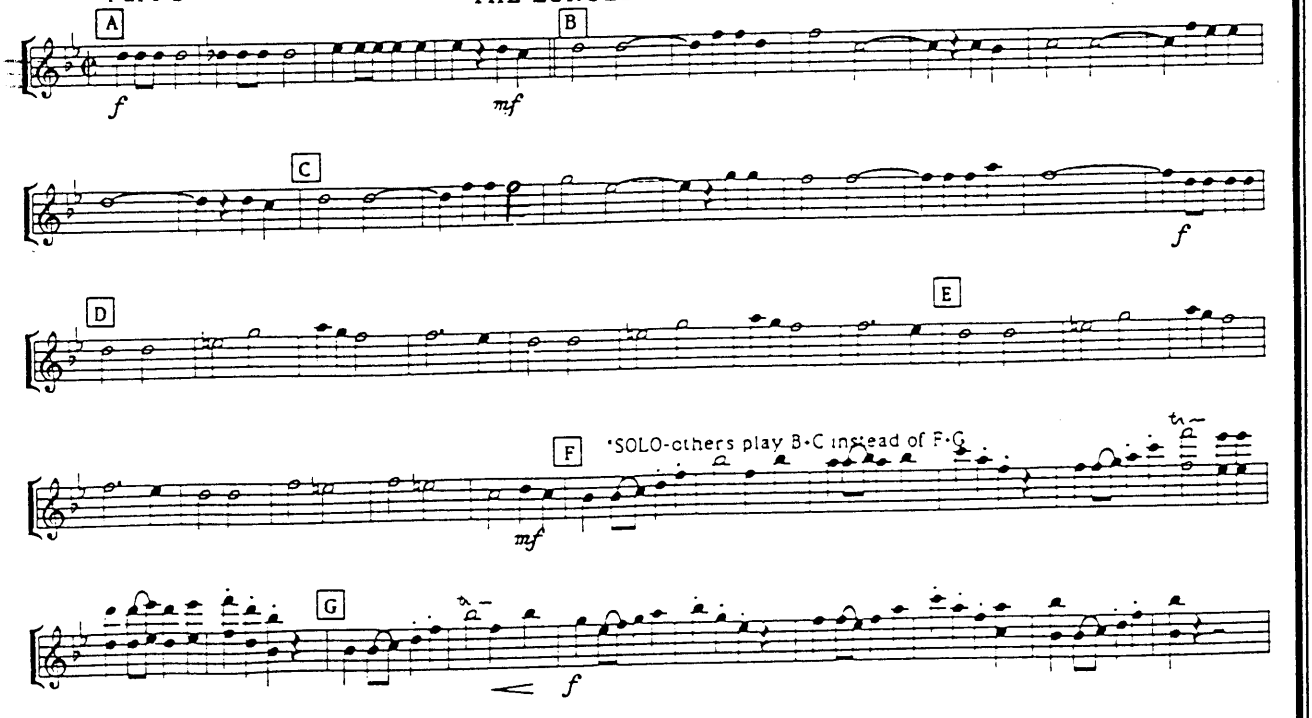
Flute/Oboe Part A

The Longest Day

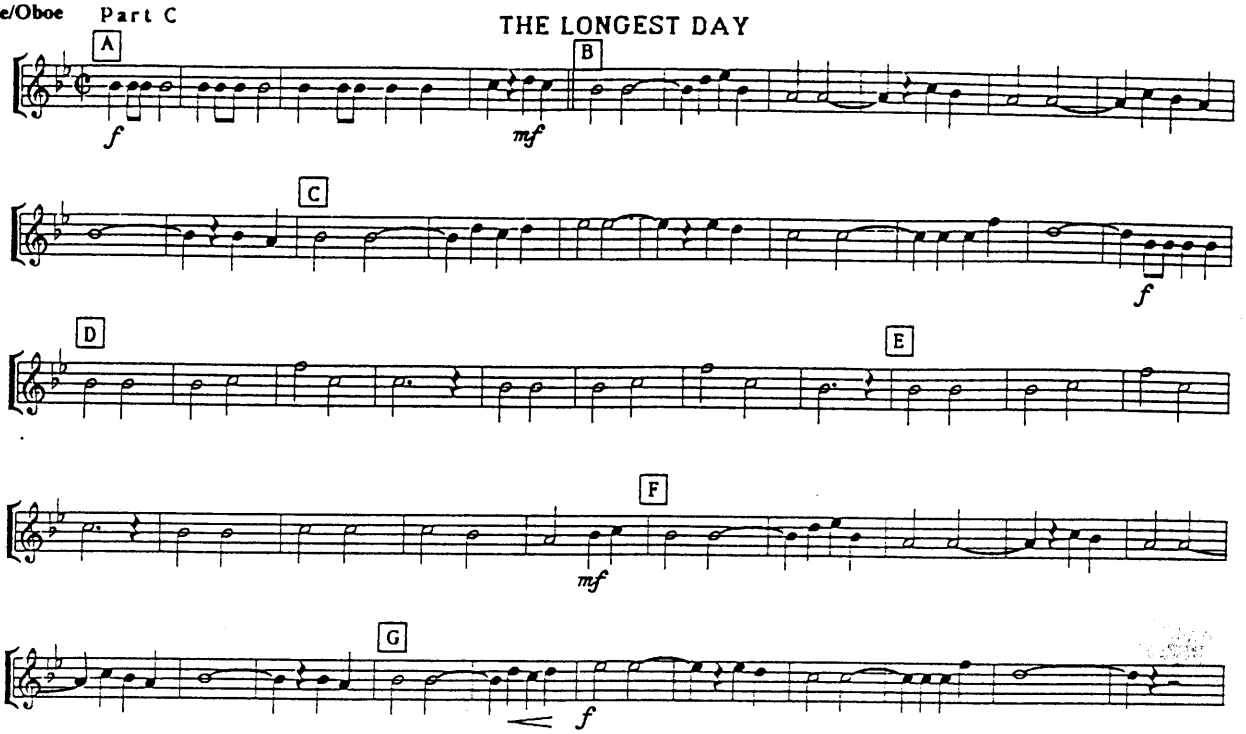


Flute/Oboe Part B

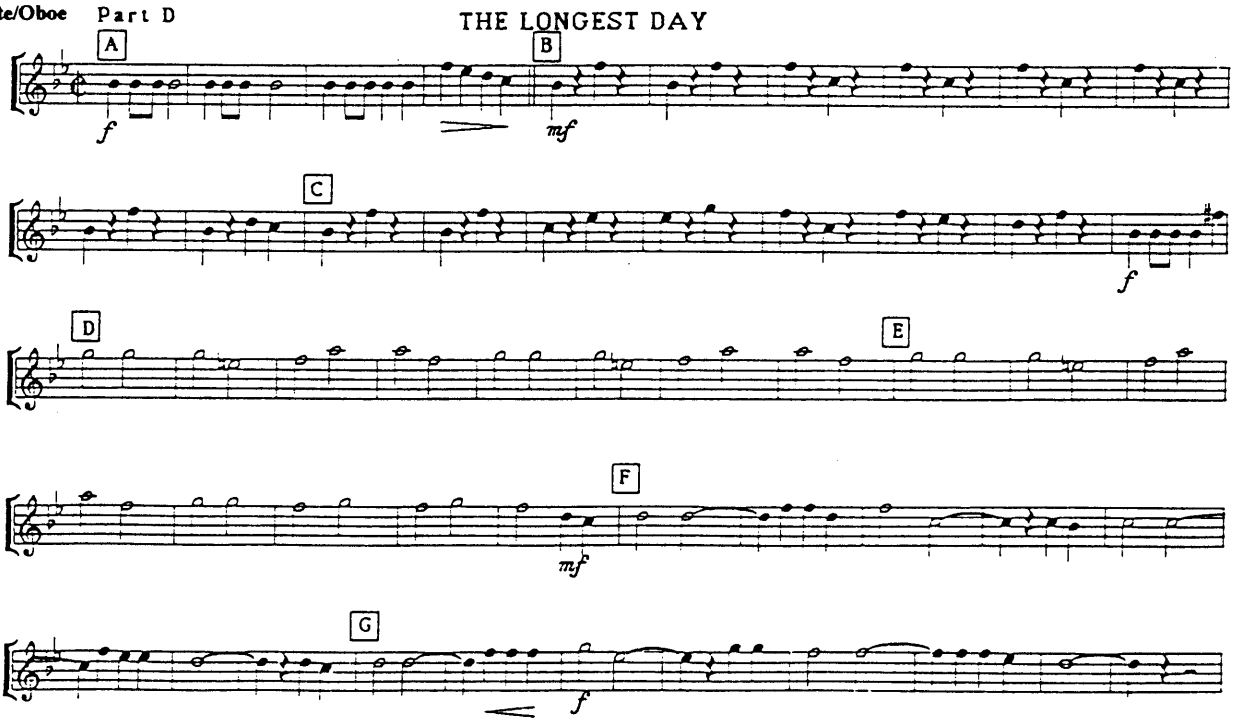
THE LONGEST DAY



Flute/Oboe Part C



Flute/Oboe Part D

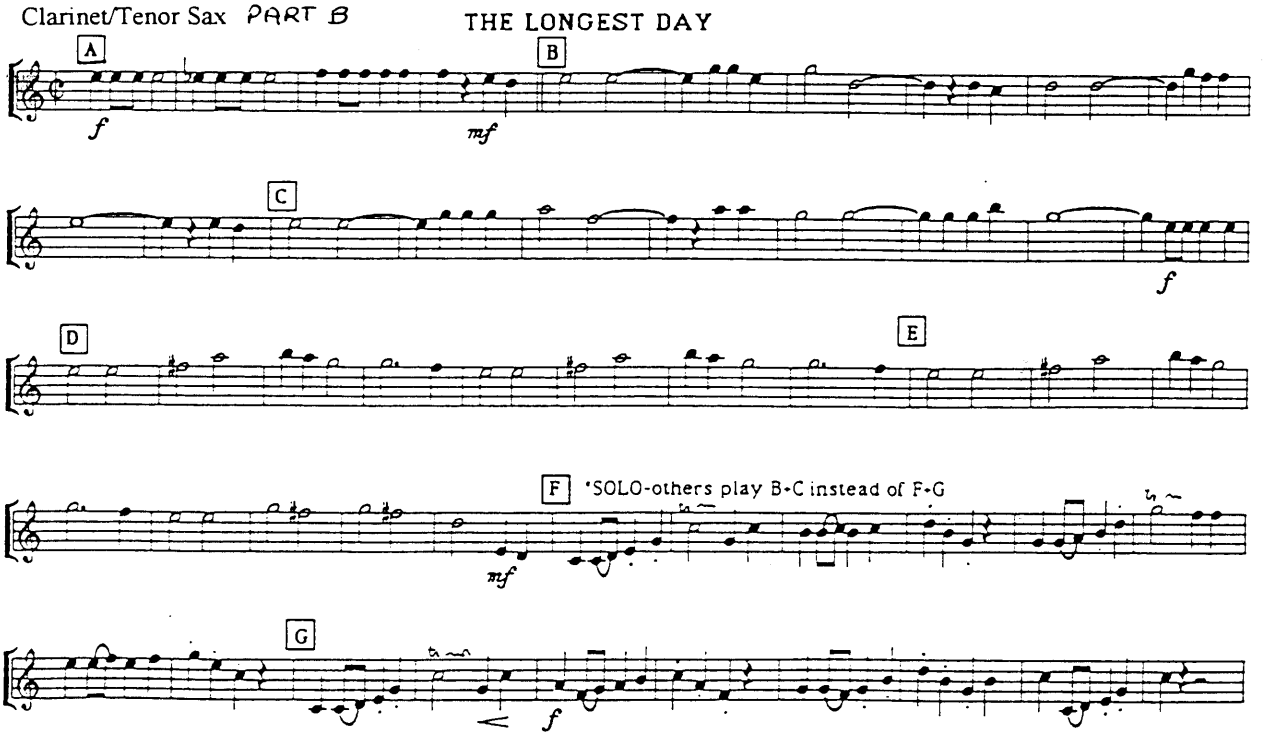


Clarinet/Tenor Sax PART A

The Longest Day

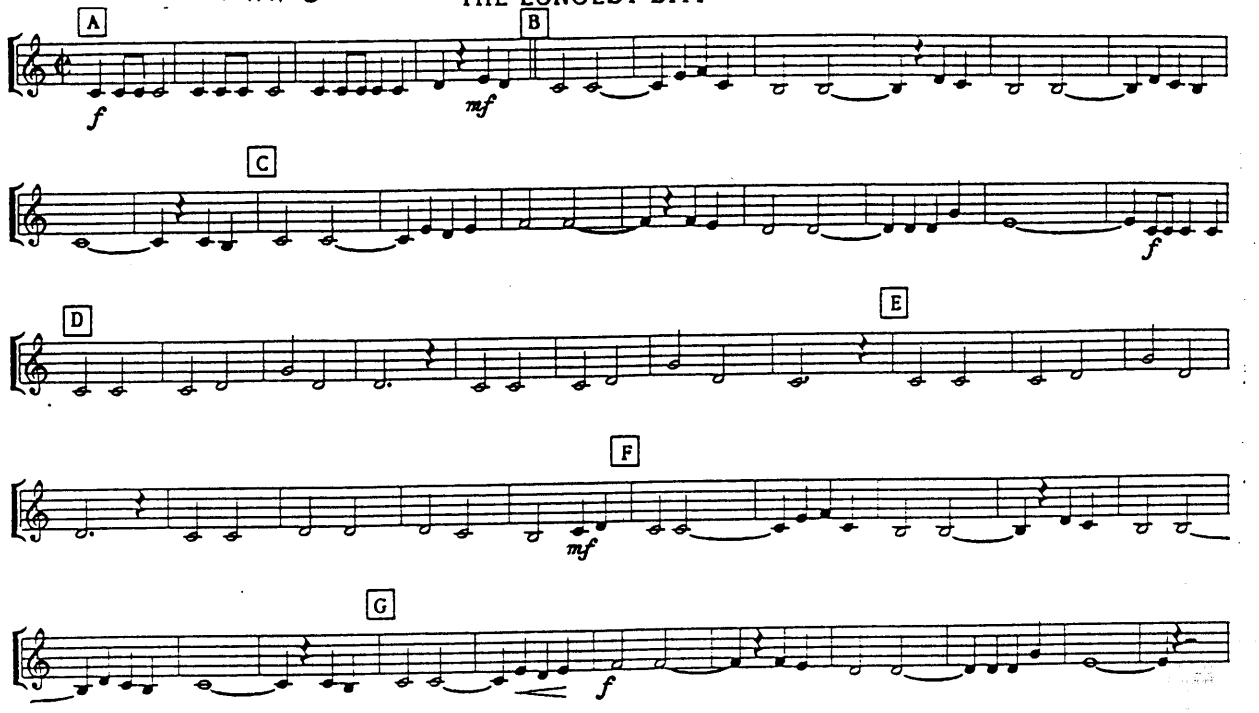
Clarinet/Tenor Sax PART B

THE LONGEST DAY



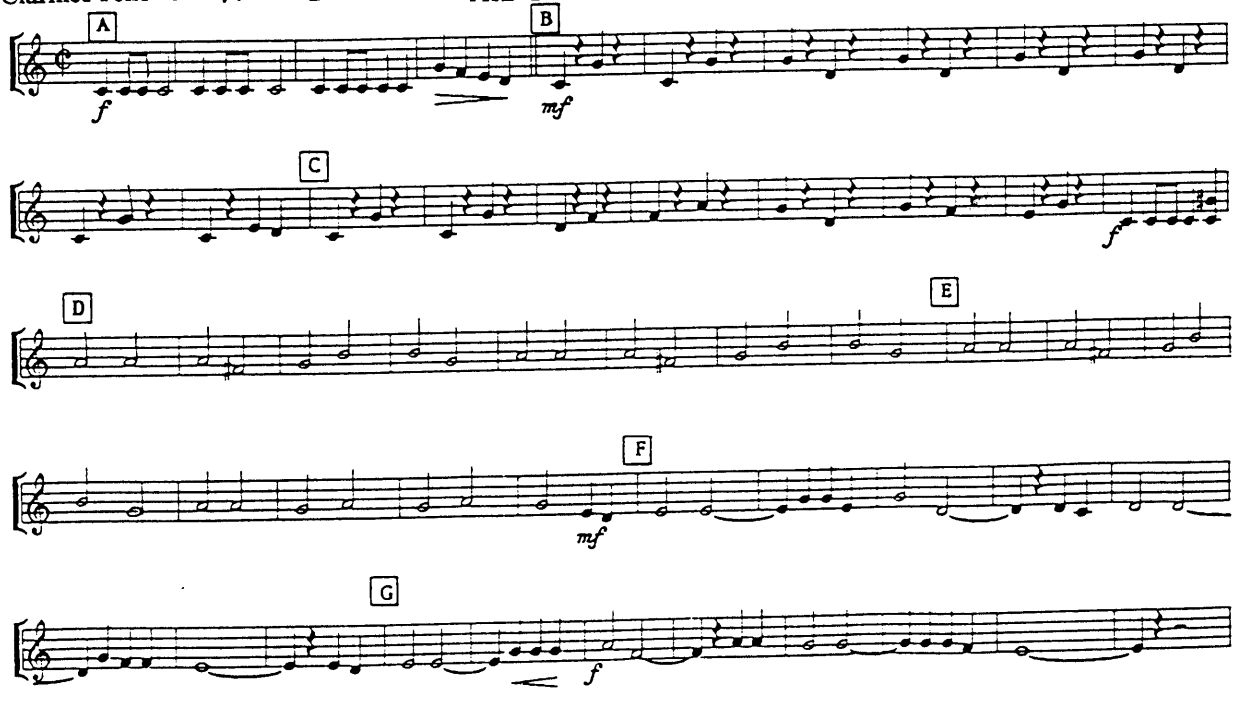
Clarinet/Tenor Sax PART C

THE LONGEST DAY



Clarinet/Tenor Sax PART D

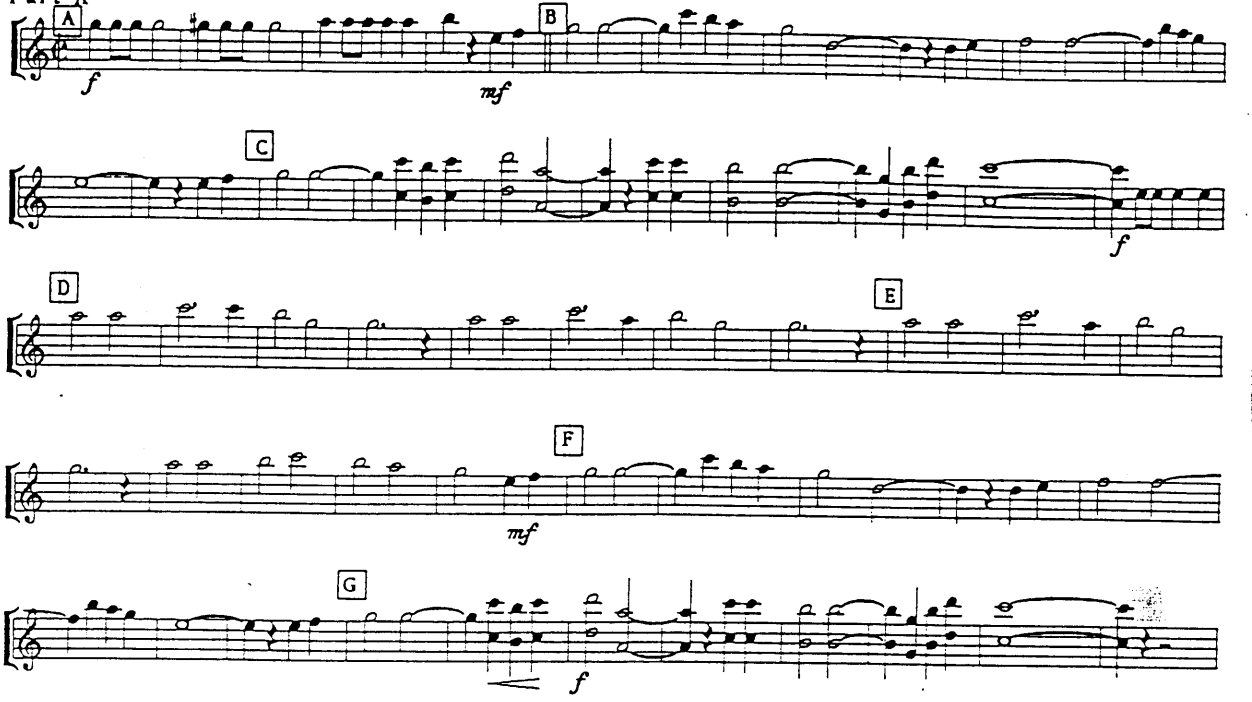
THE LONGEST DAY



Clarinet/Tenor Sax :

Part A

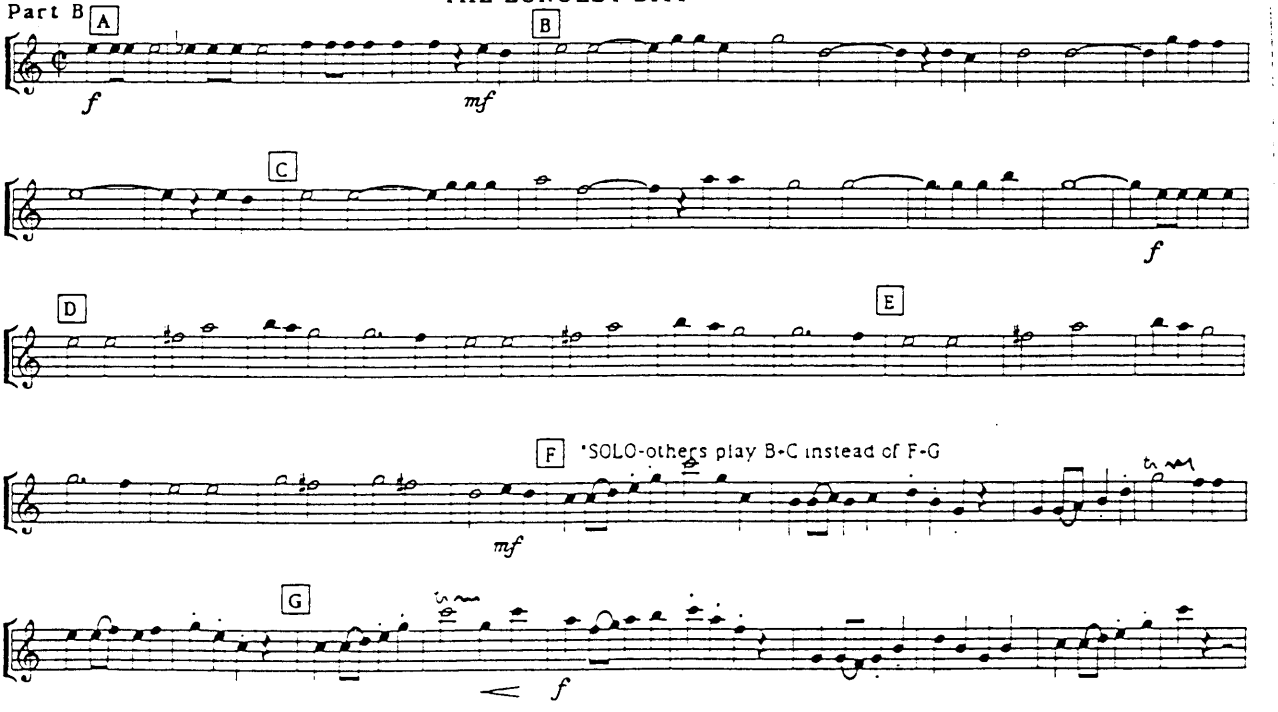
The Longest Day



Clarinet/Tenor Sax

Part B

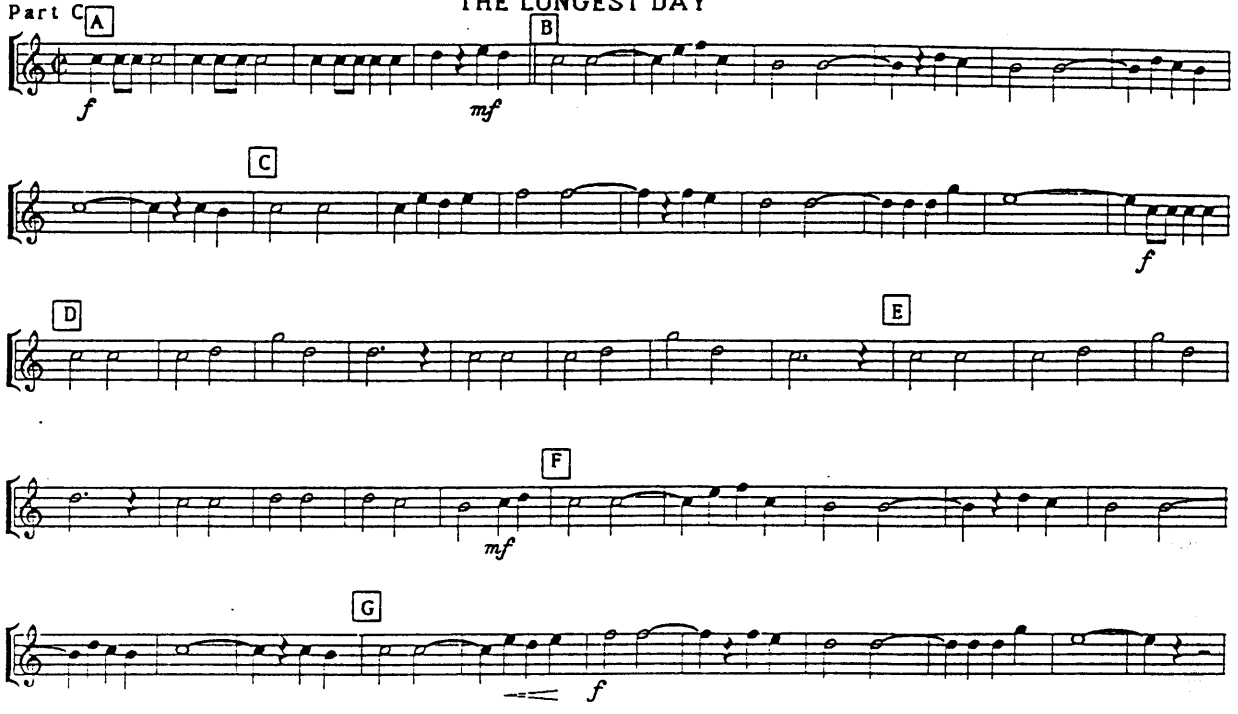
THE LONGEST DAY



Clarinet/Tenor Sax

Part C

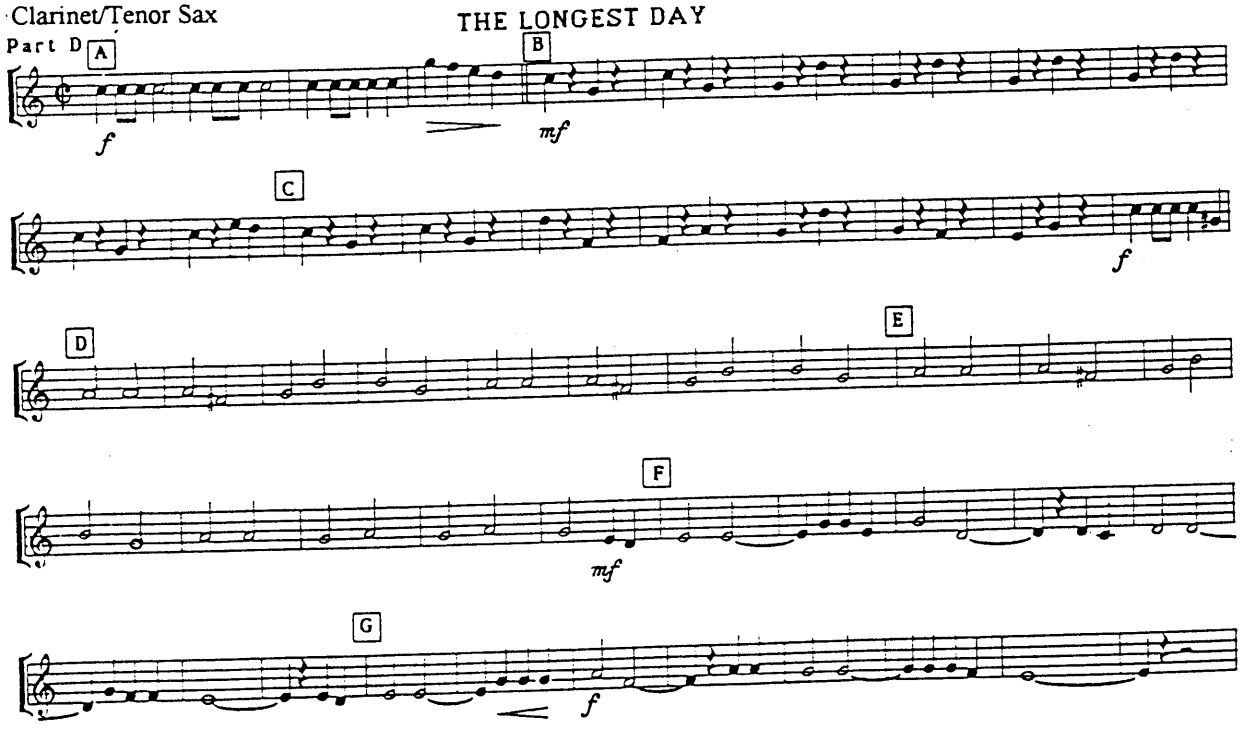
THE LONGEST DAY



Clarinet/Tenor Sax

Part D

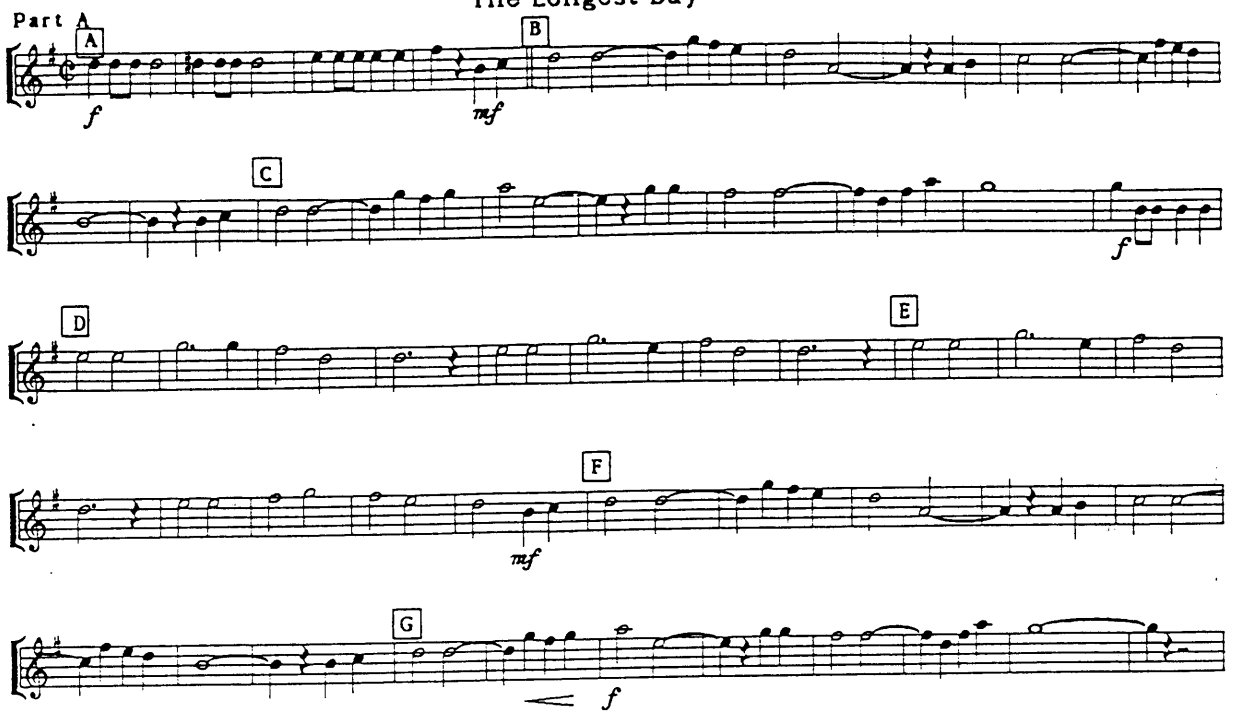
THE LONGEST DAY



Alto/Bari Saxophone

The Longest Day

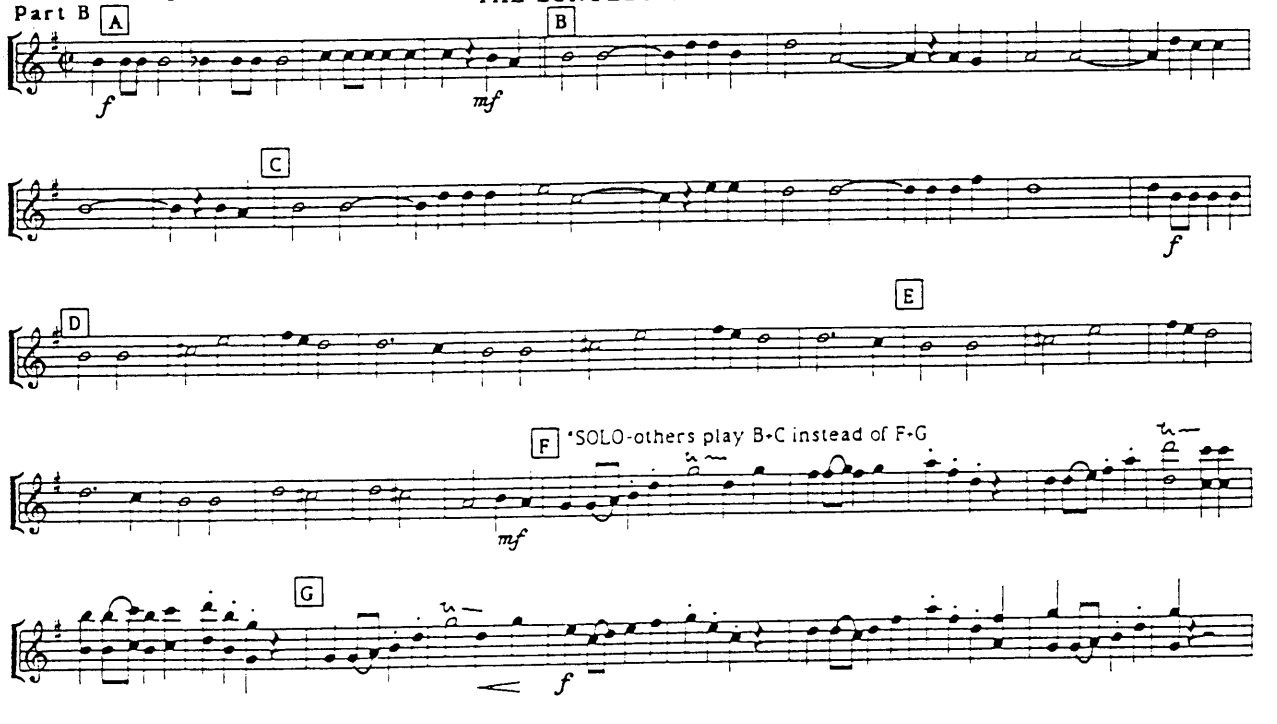
Part A



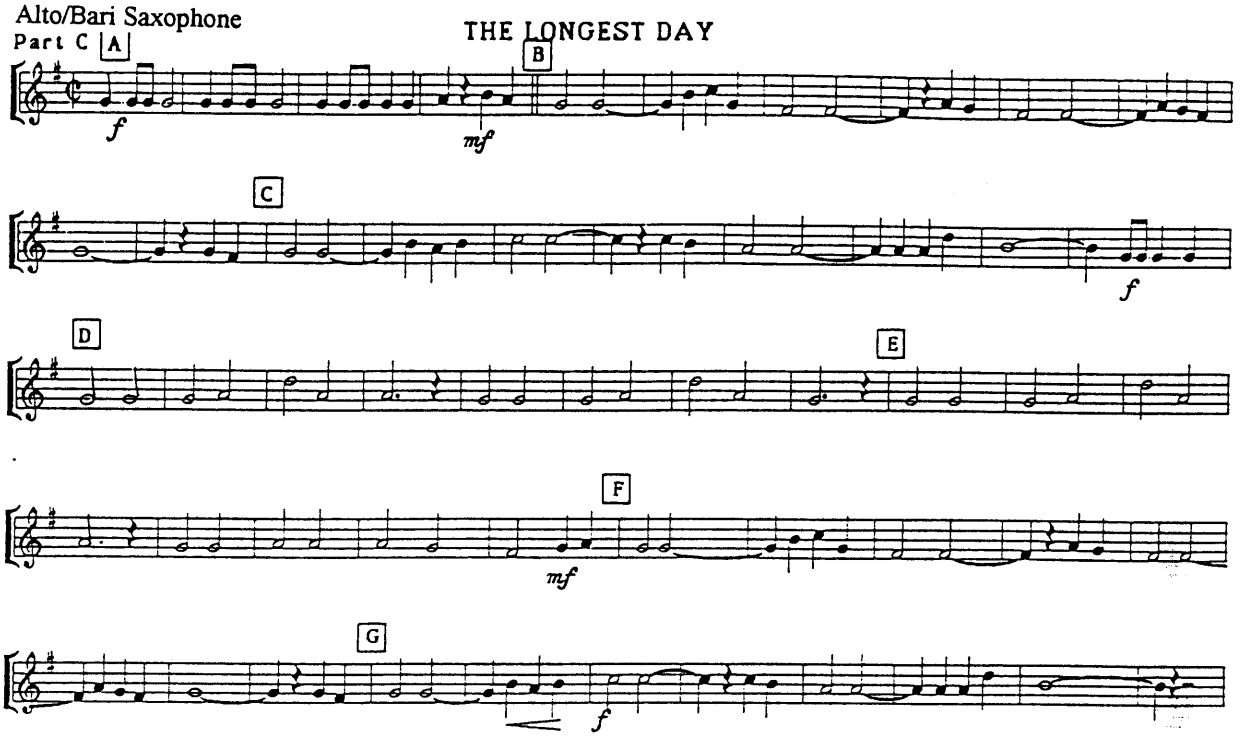
Alto/Bari Saxophone

THE LONGEST DAY

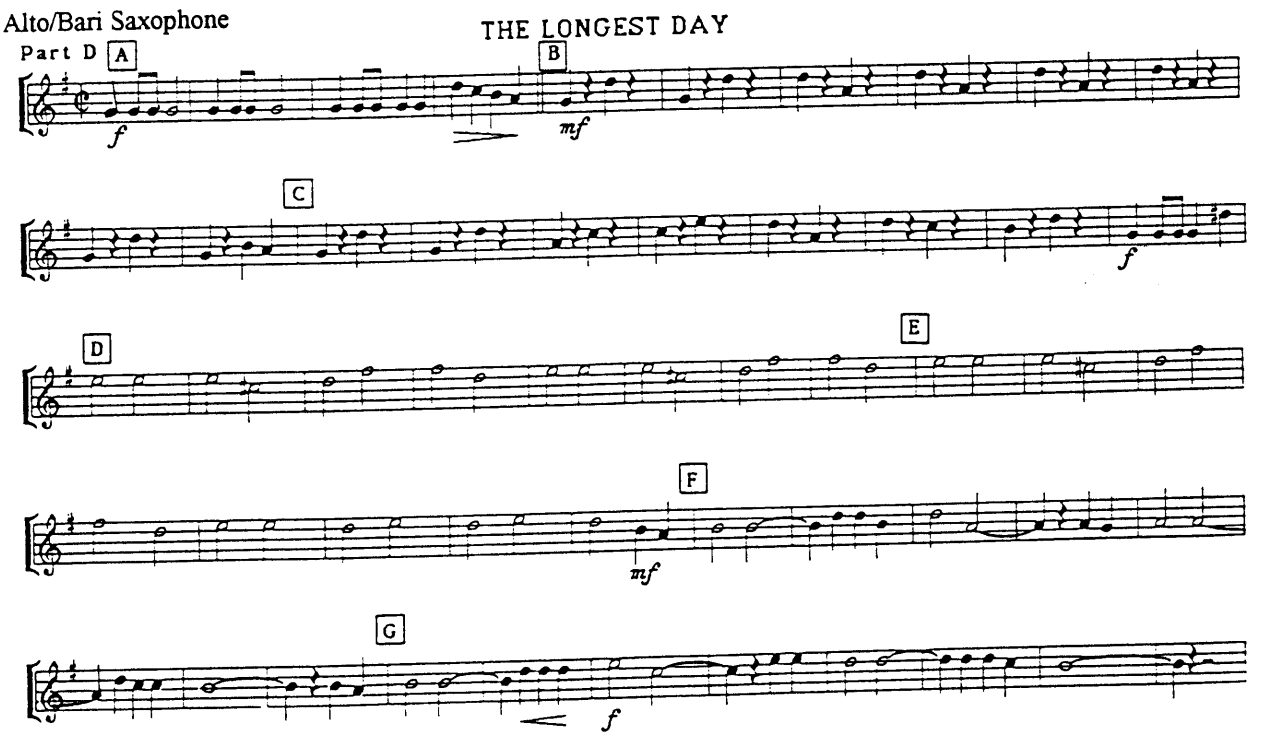
Part B



Alto/Bari Saxophone
Part C

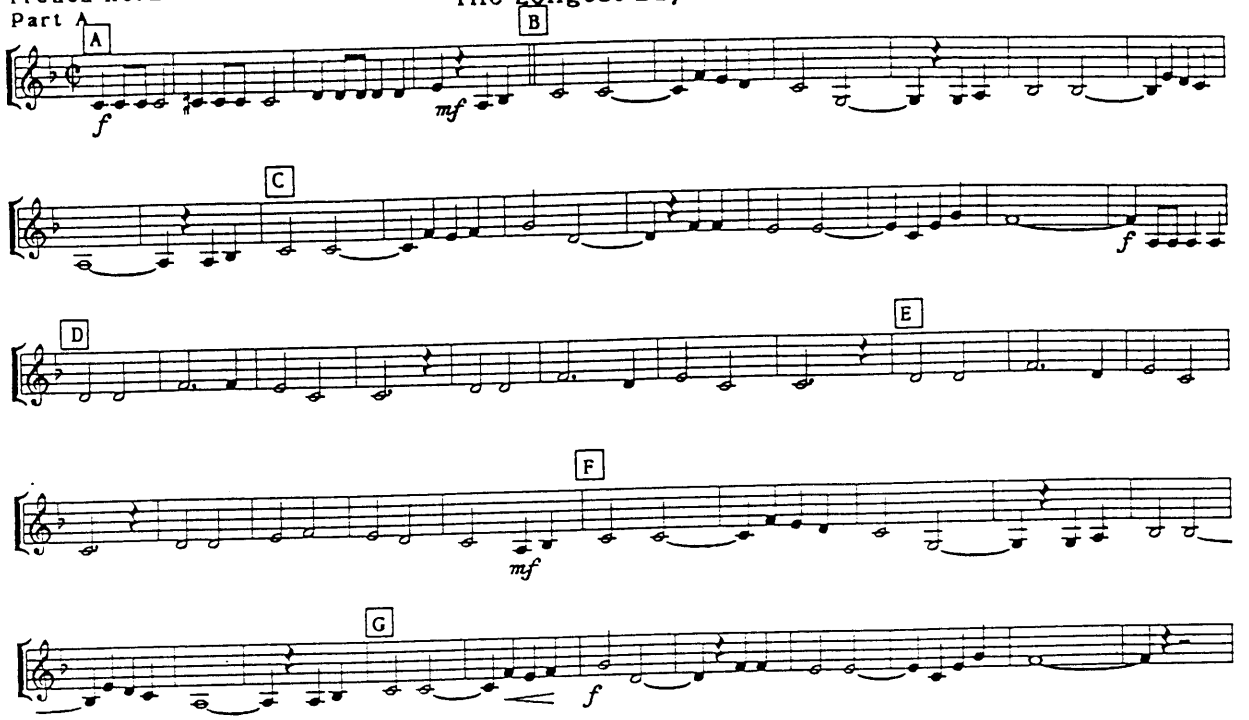


Alto/Bari Saxophone
Part D



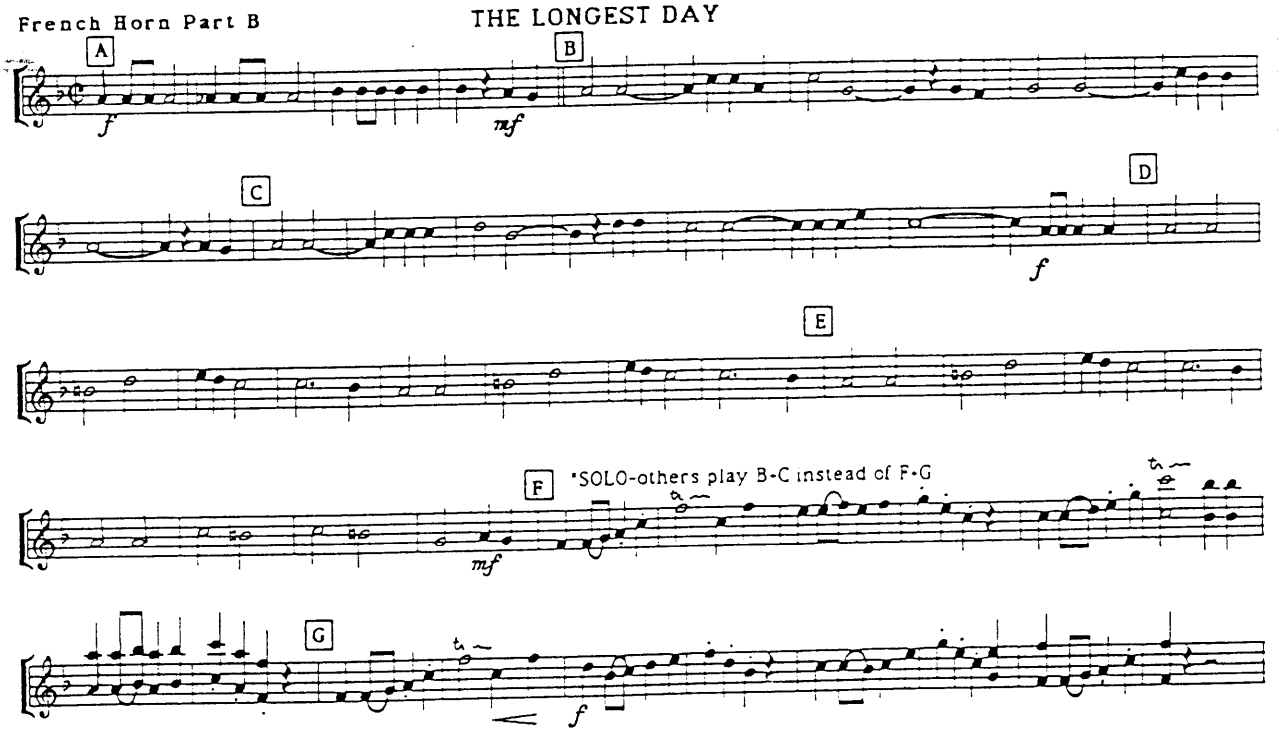
French Horn
Part A

The Longest Day



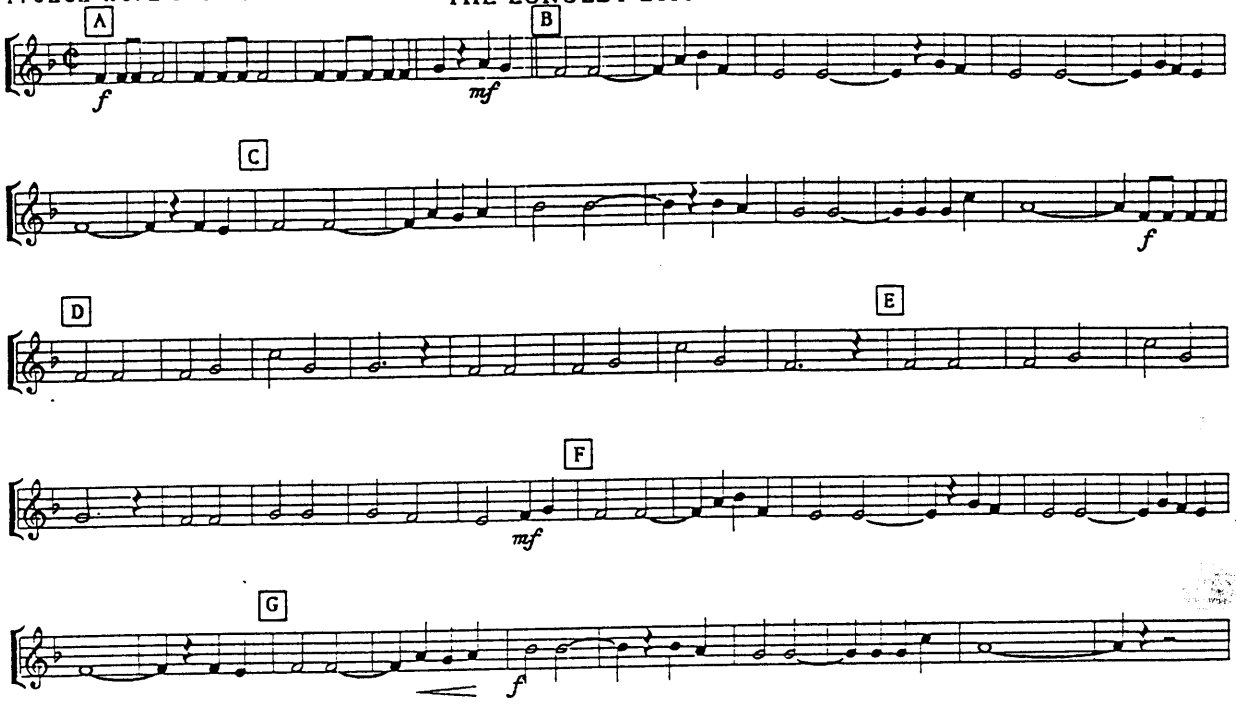
French Horn Part B

THE LONGEST DAY



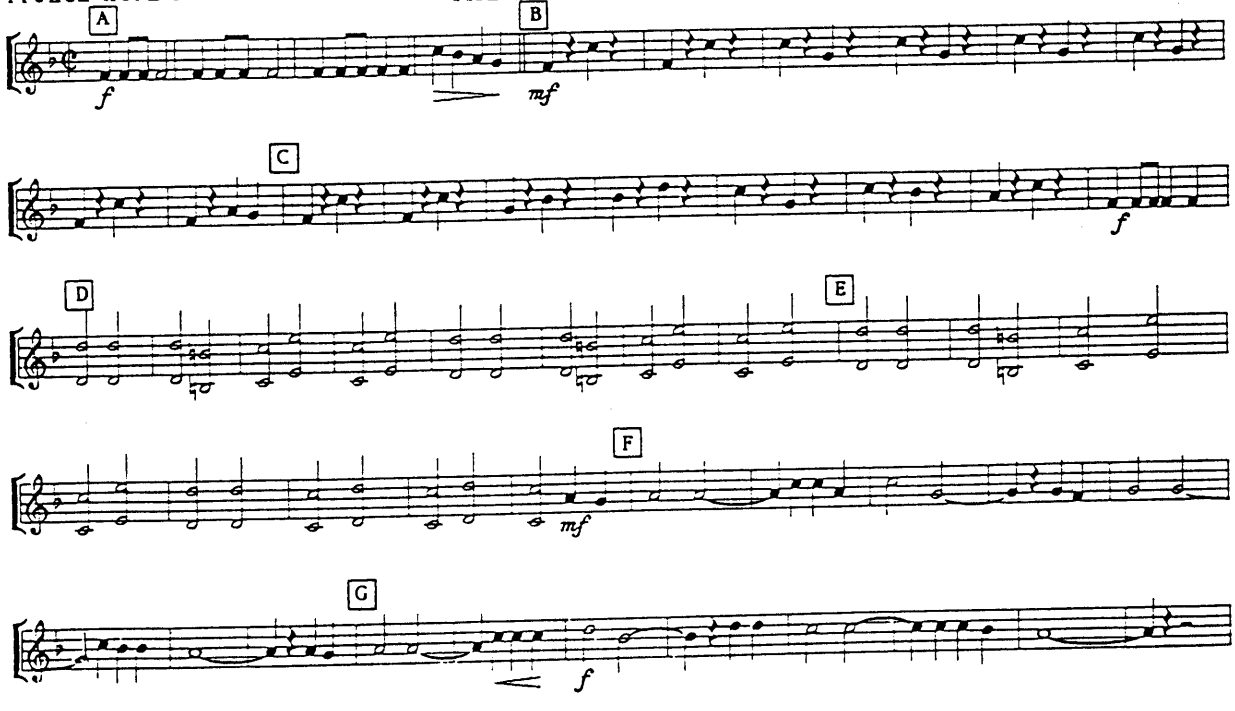
French Horn Part C

THE LONGEST DAY

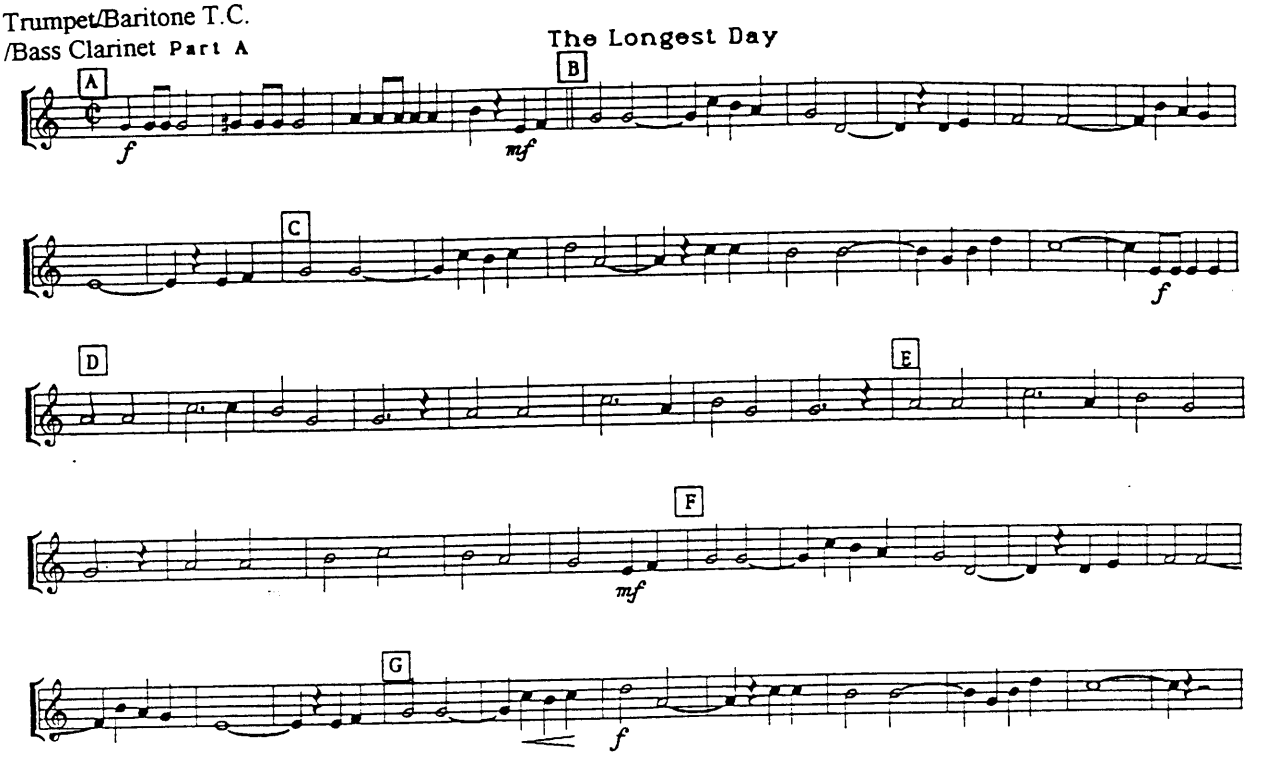


French Horn Part D

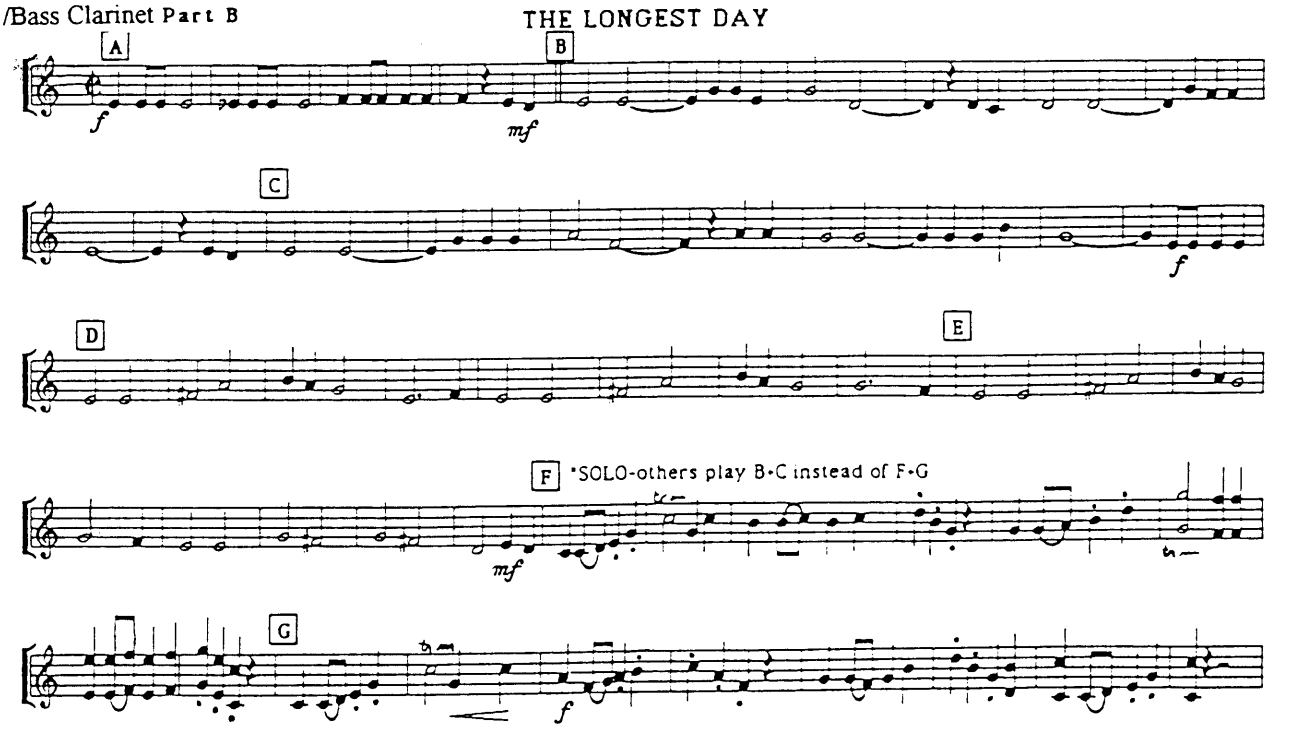
THE LONGEST DAY



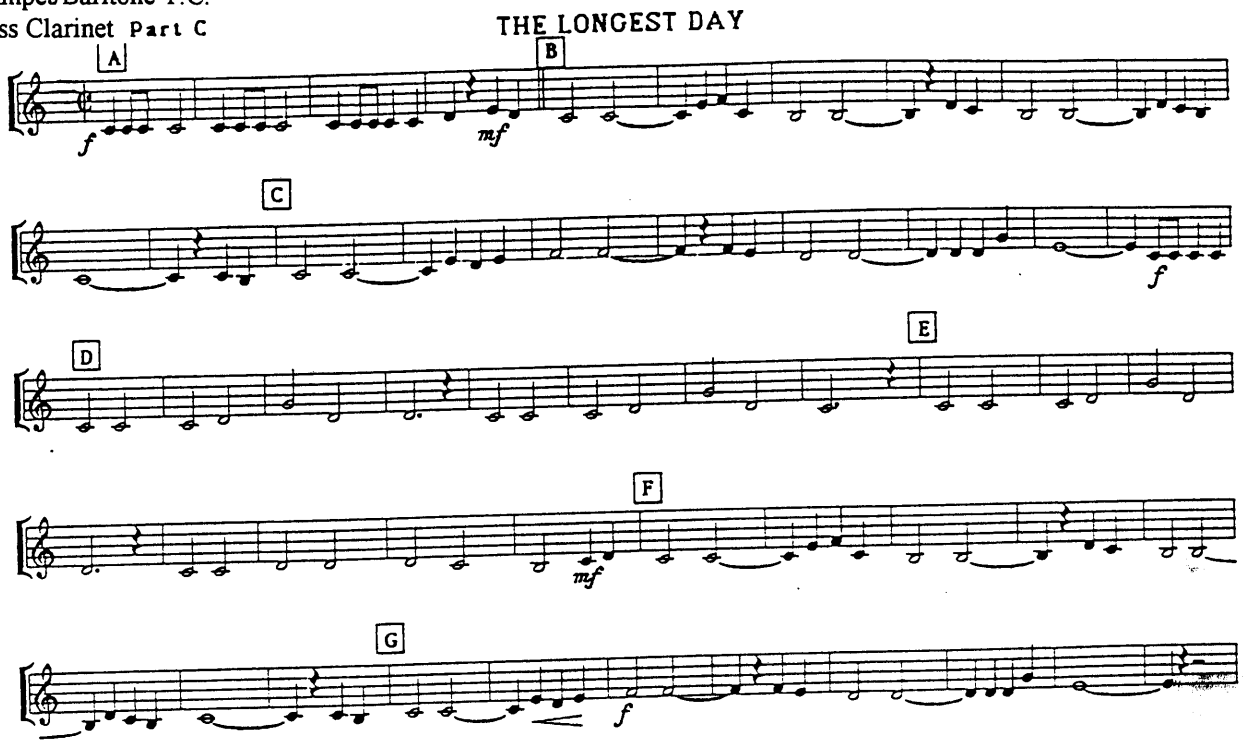
Trumpet/Baritone T.C.
/Bass Clarinet Part A



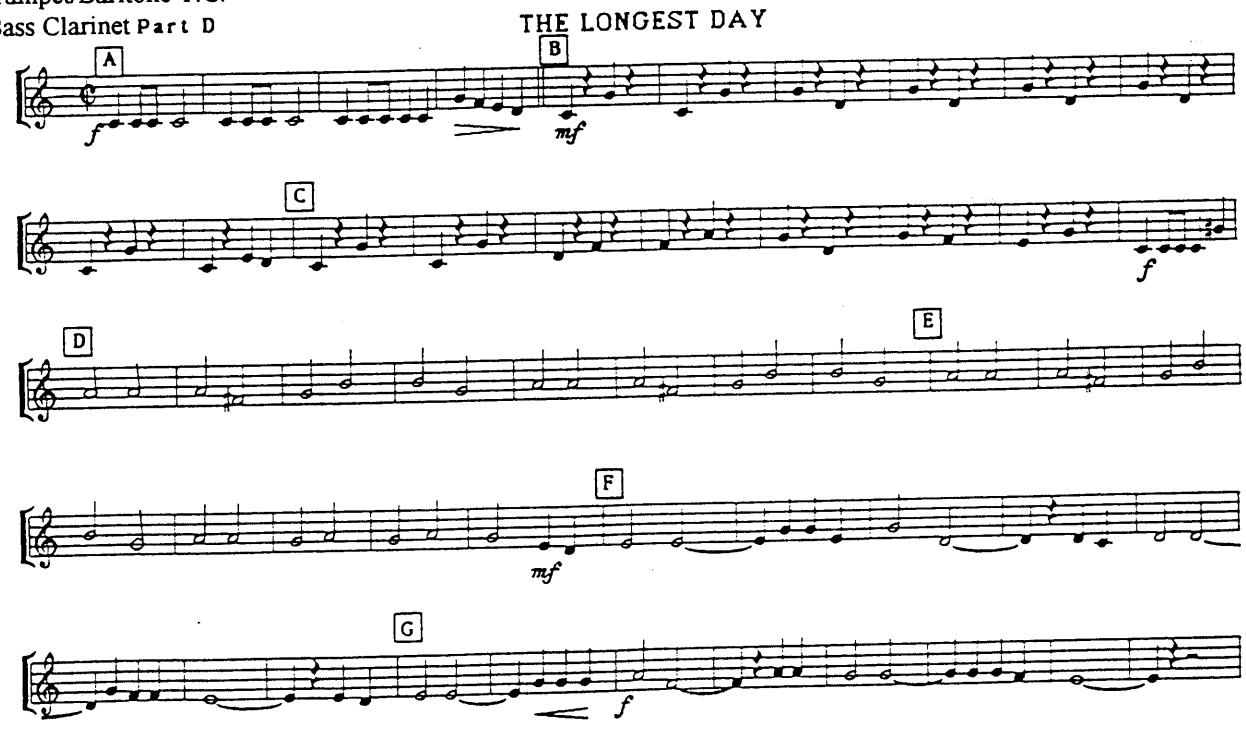
Trumpet/Baritone T.C.
/Bass Clarinet Part B



Trumpet/Baritone T.C.
/Bass Clarinet Part C

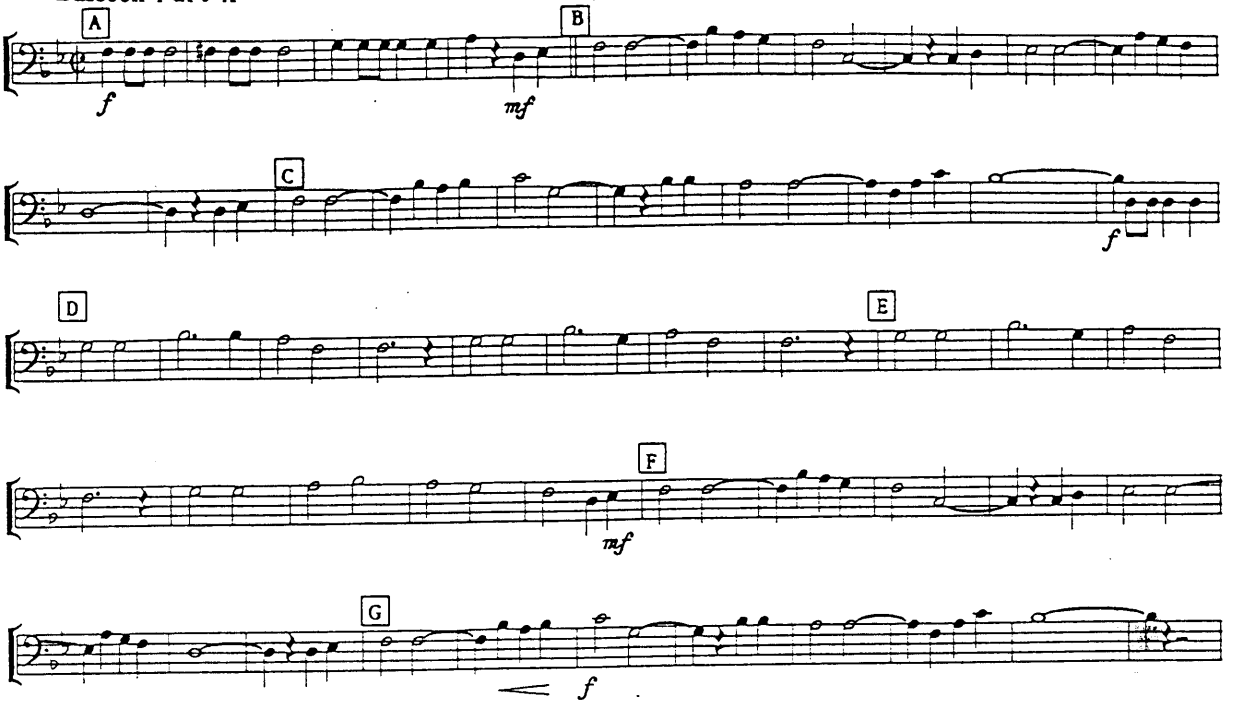


Trumpet/Baritone T.C.
/Bass Clarinet Part D



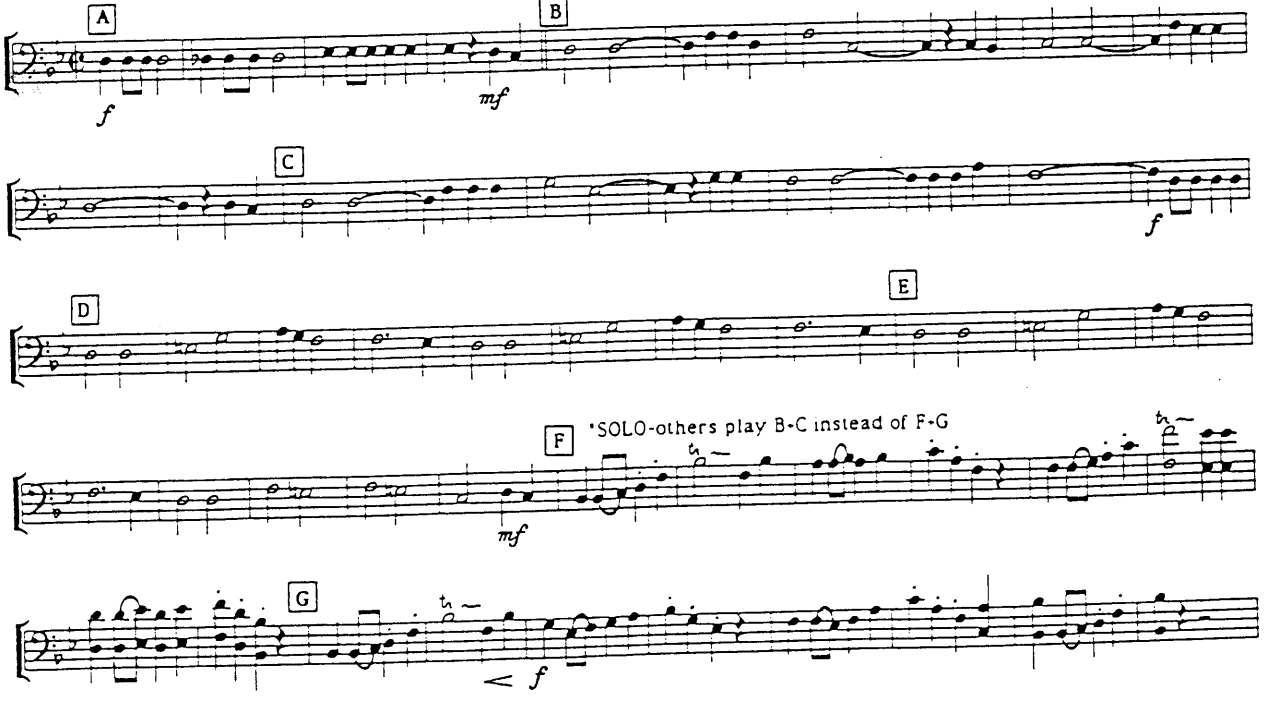
Trombone/Baritone B.C.
Bassoon Part A

The Longest Day

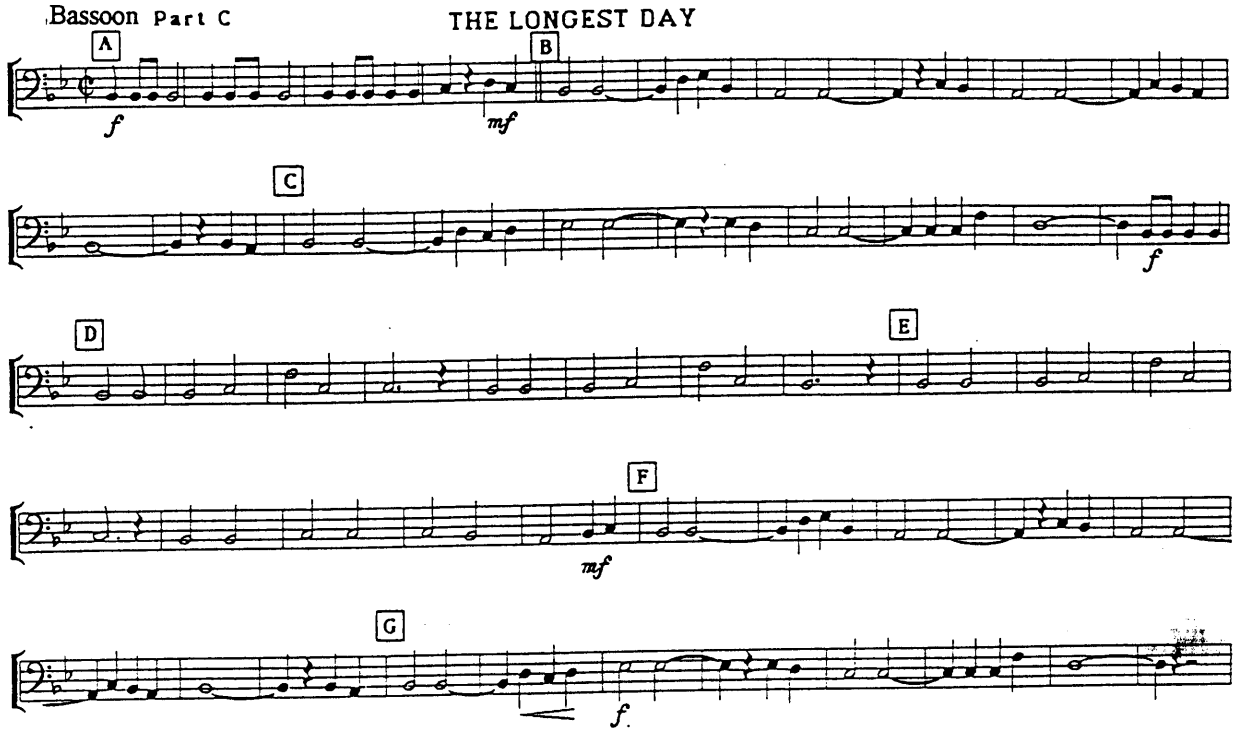


Trombone/Baritone B.C.
Bassoon Part B

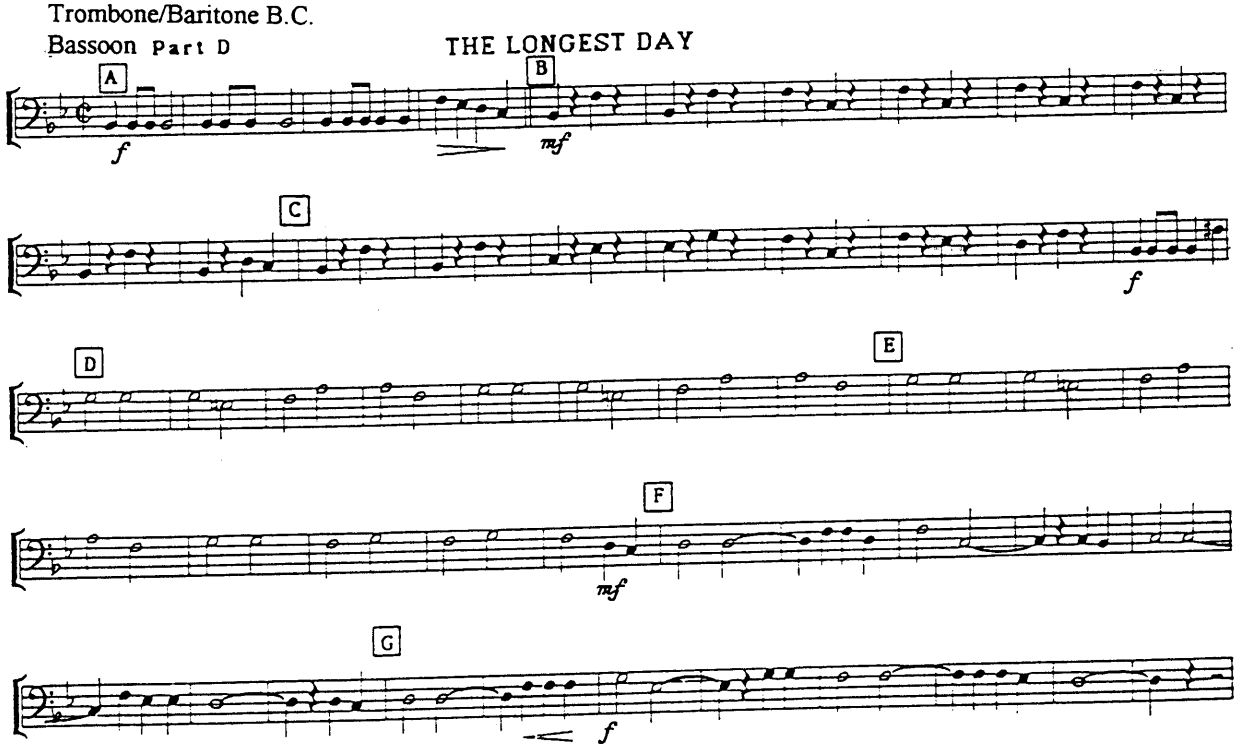
THE LONGEST DAY



Trombone/Baritone B.C.
Bassoon Part C

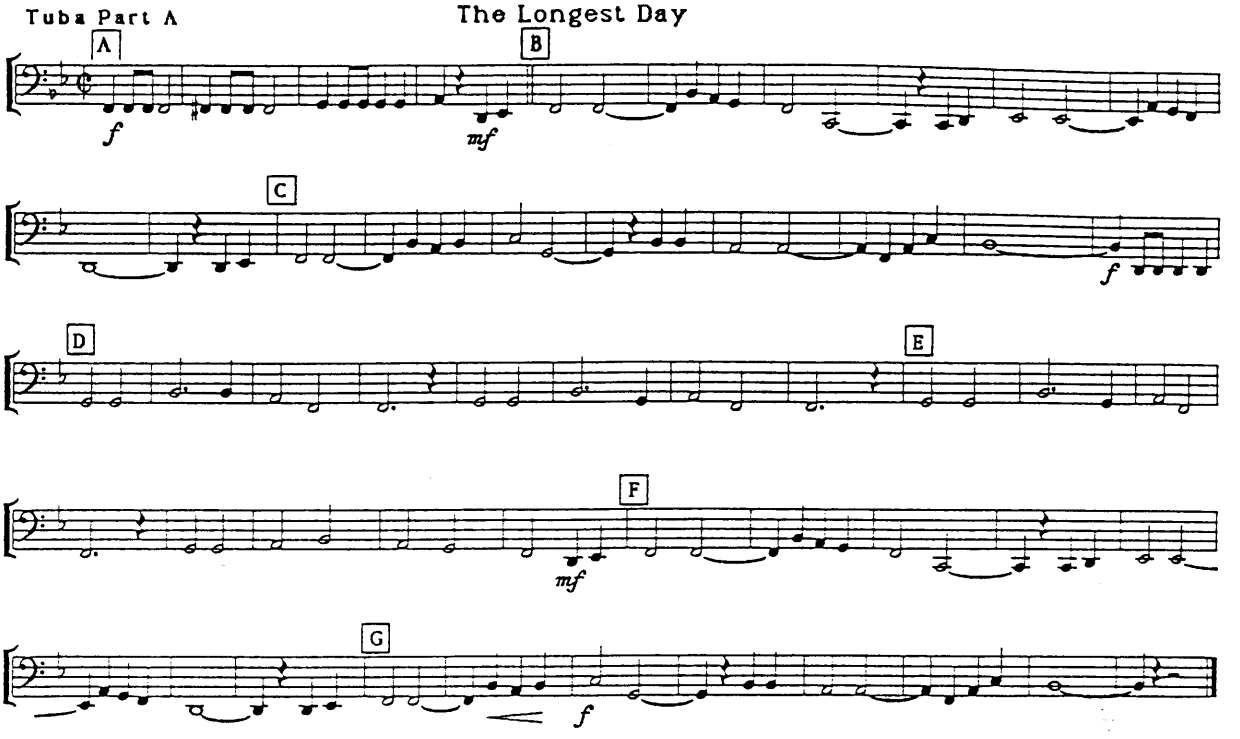


Trombone/Baritone B.C.
Bassoon Part D



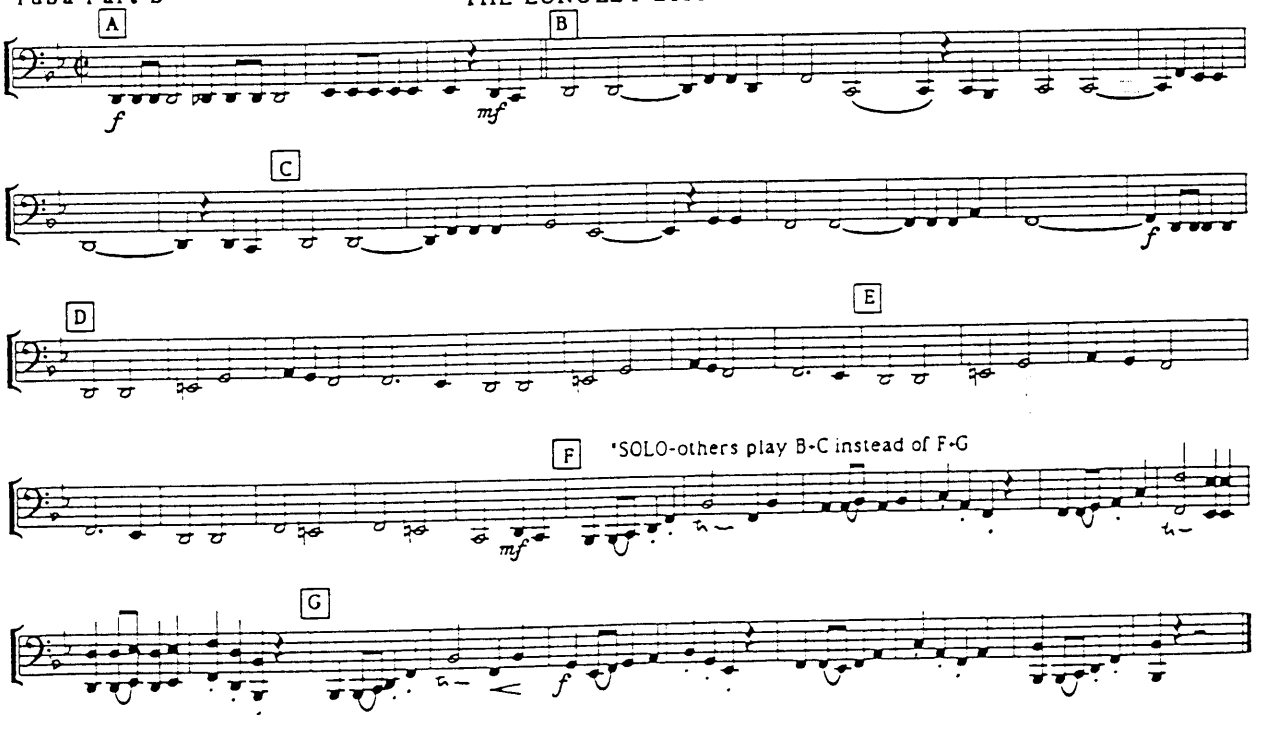
Tuba Part A

The Longest Day

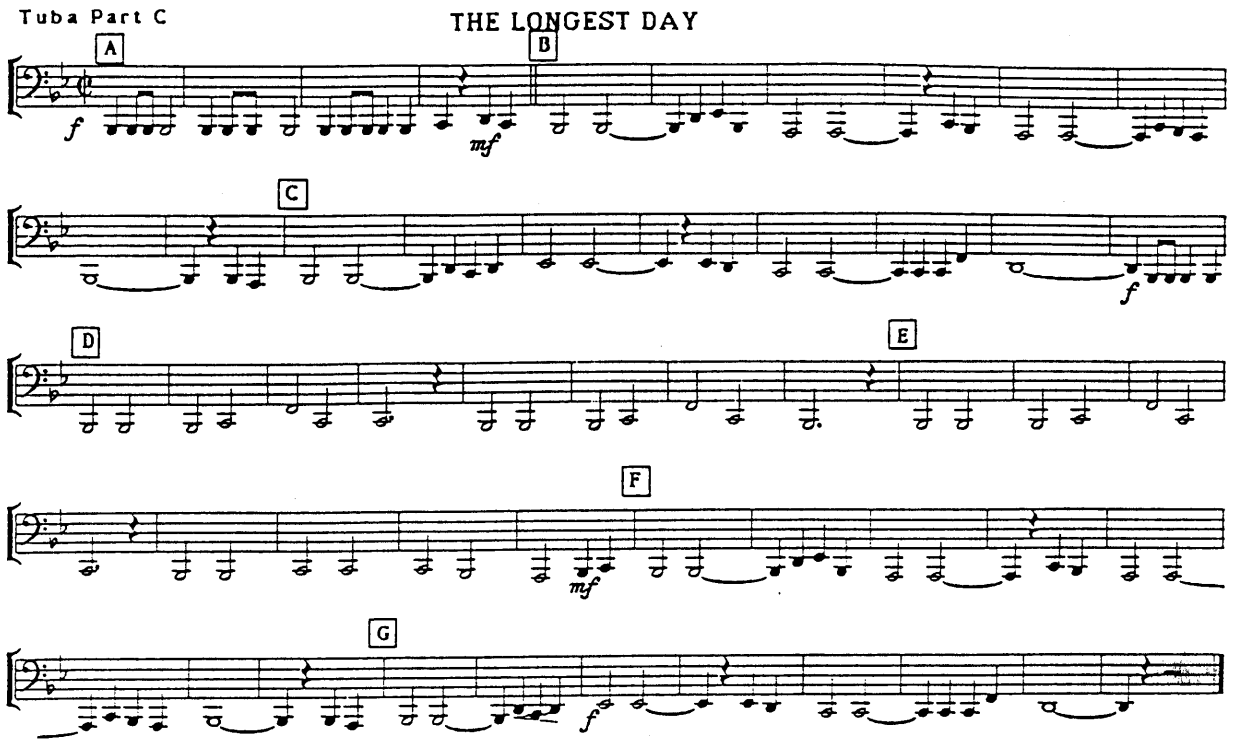


Tuba Part B

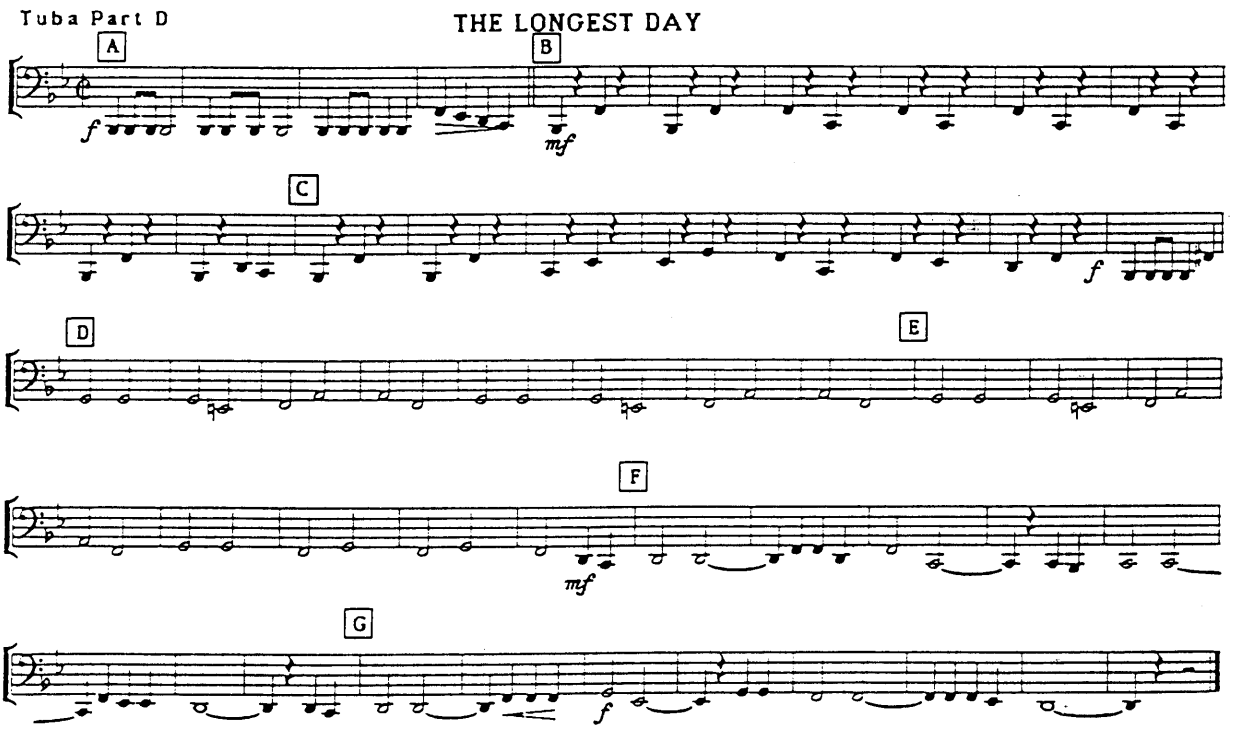
THE LONGEST DAY

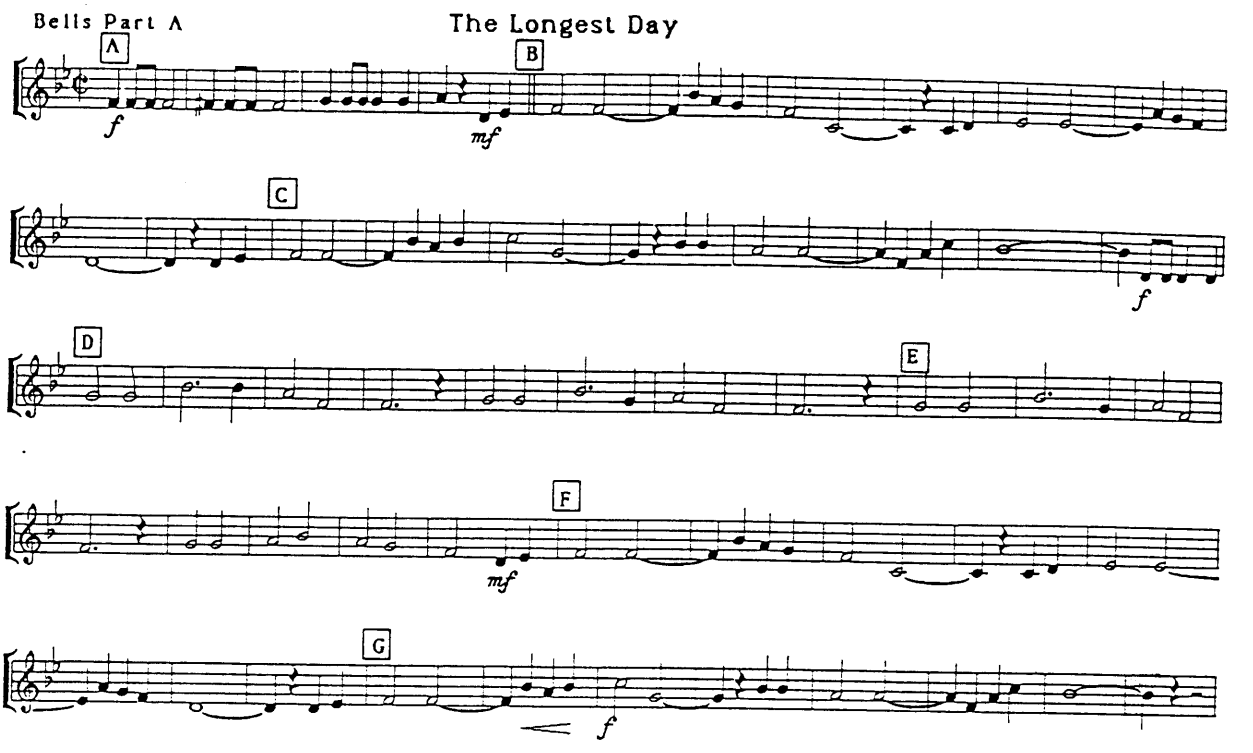


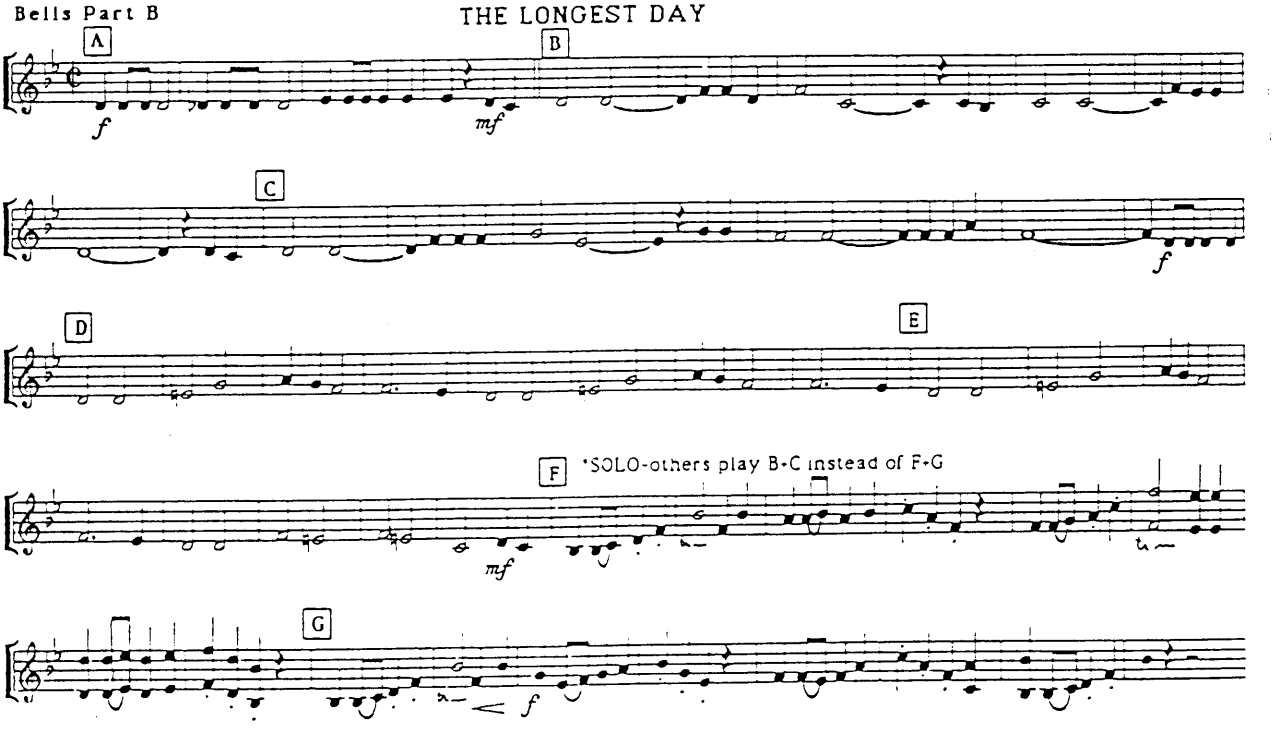
Tuba Part C

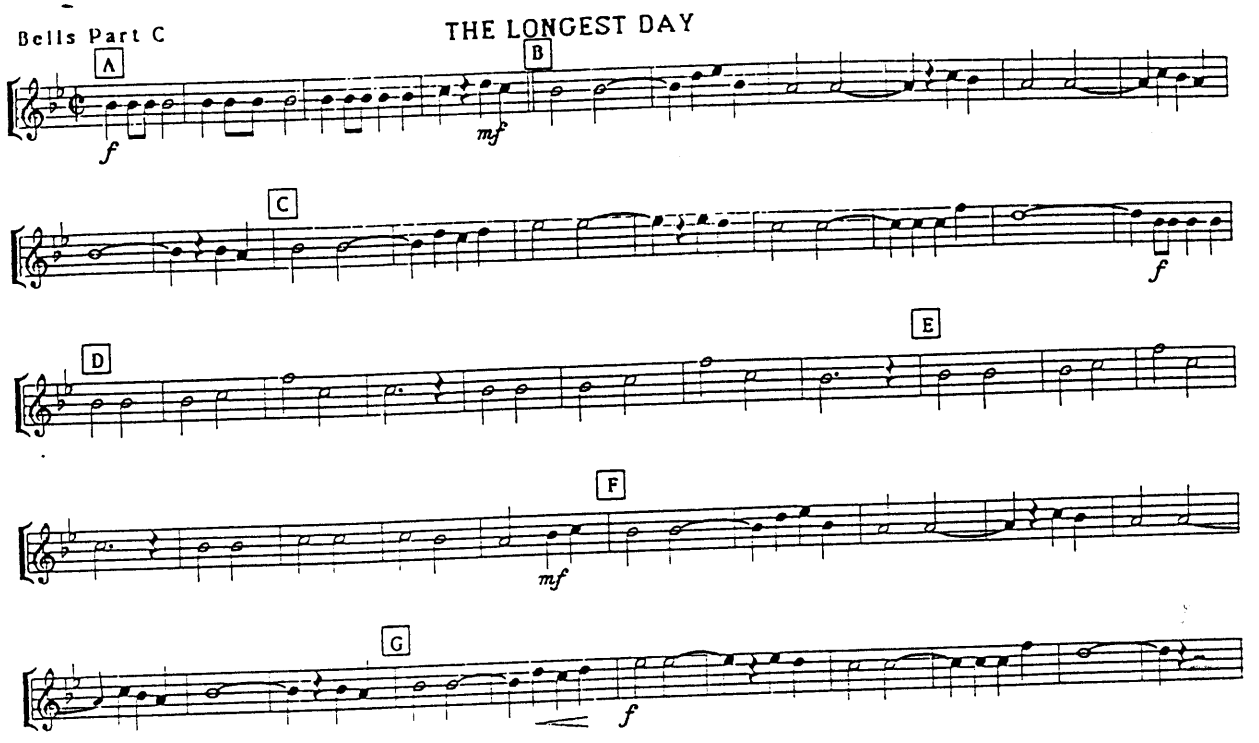


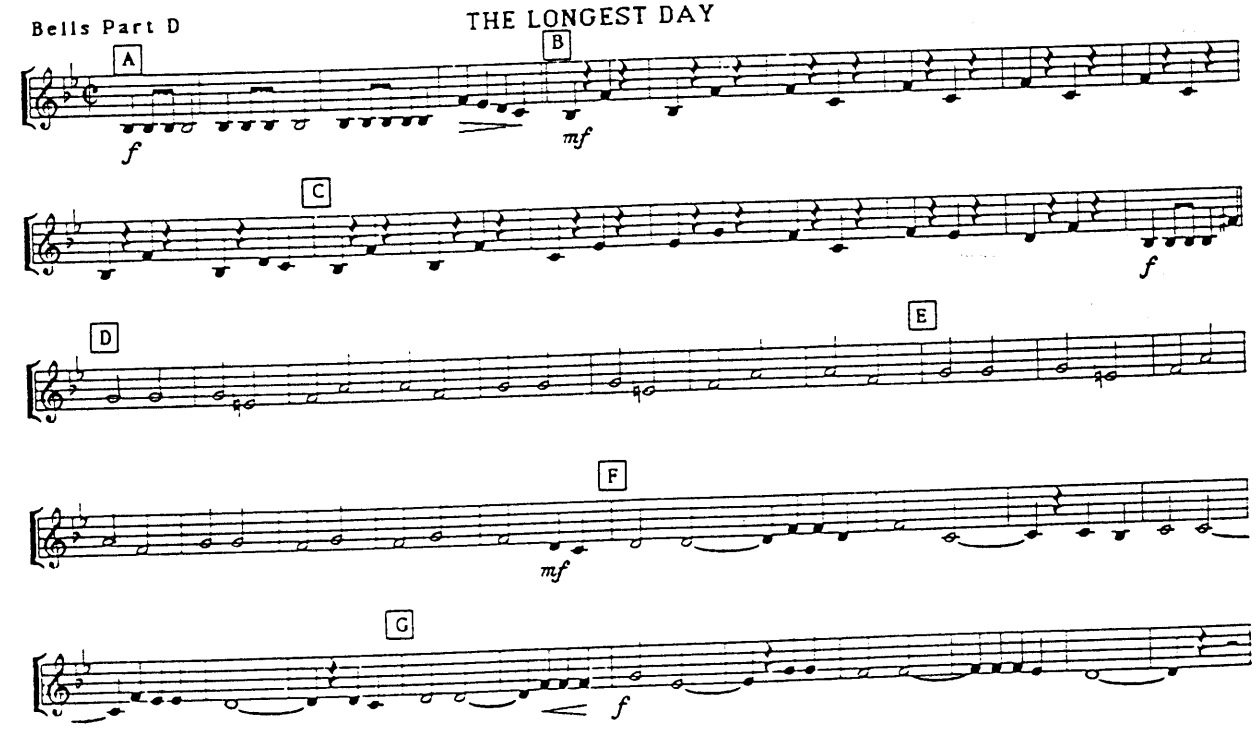
Tuba Part D




Bells Part A
The Longest Day
A
B
C
D
E
F
G
f
mf
f
mf
f

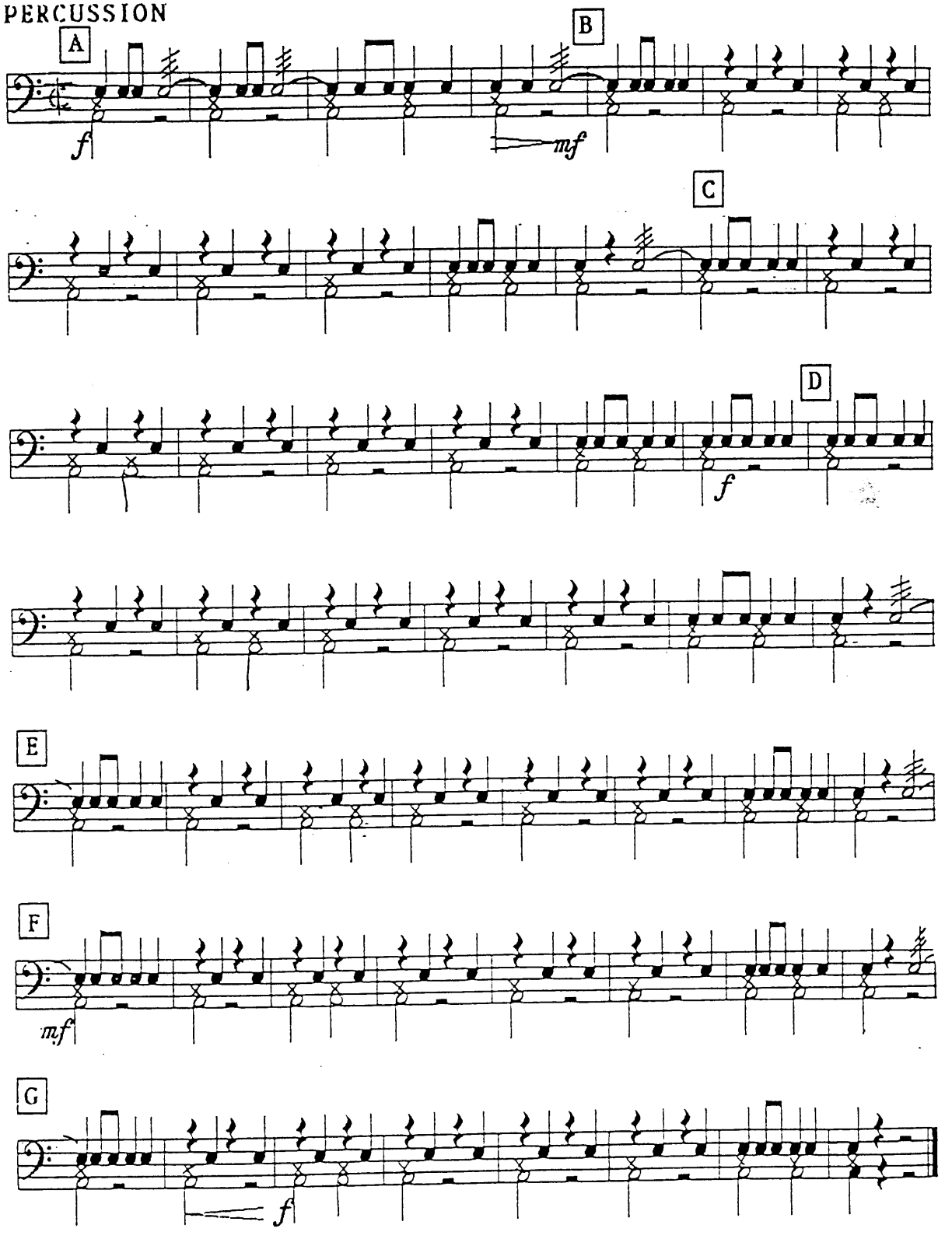

Bells Part B
THE LONGEST DAY
A
B
C
D
E
F
G
*SOLO-others play B-C instead of F-G
f
mf
f
mf
f


Bells Part C
THE LONGEST DAY
A
B
f
mf
C
f
D
E
F
mf
G
f

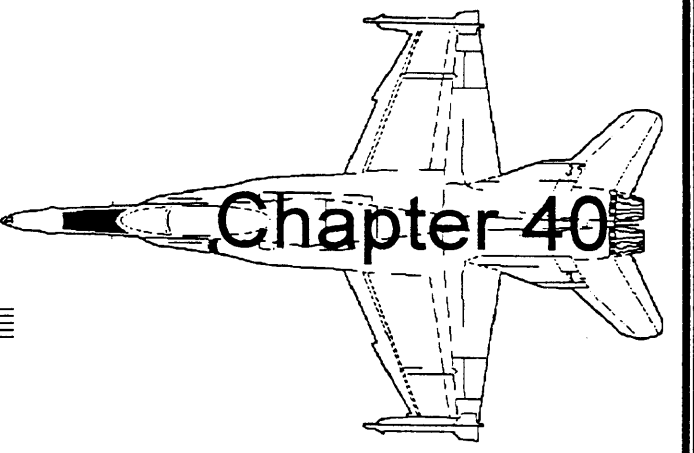

Bells Part D
THE LONGEST DAY
A
B
f
mf
C
f
D
E
F
mf
G
f

THE LONGEST DAY

PERCUSSION



The Magnificent Seven



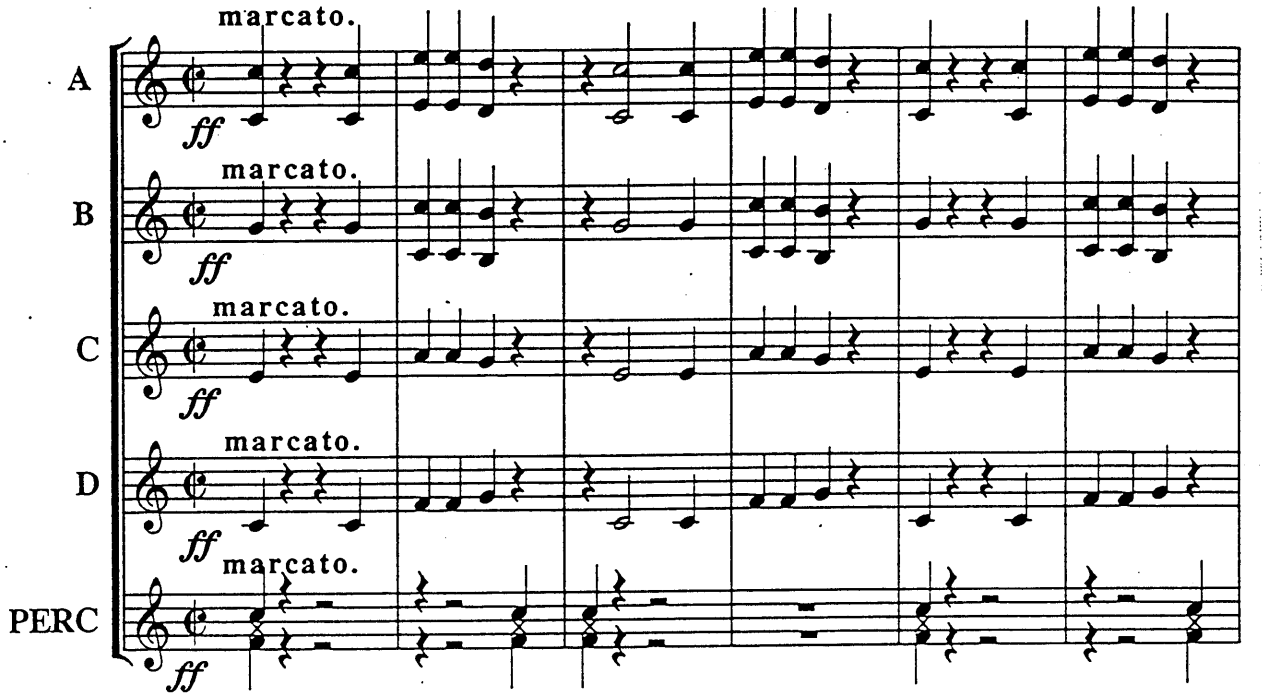
Chapter 40

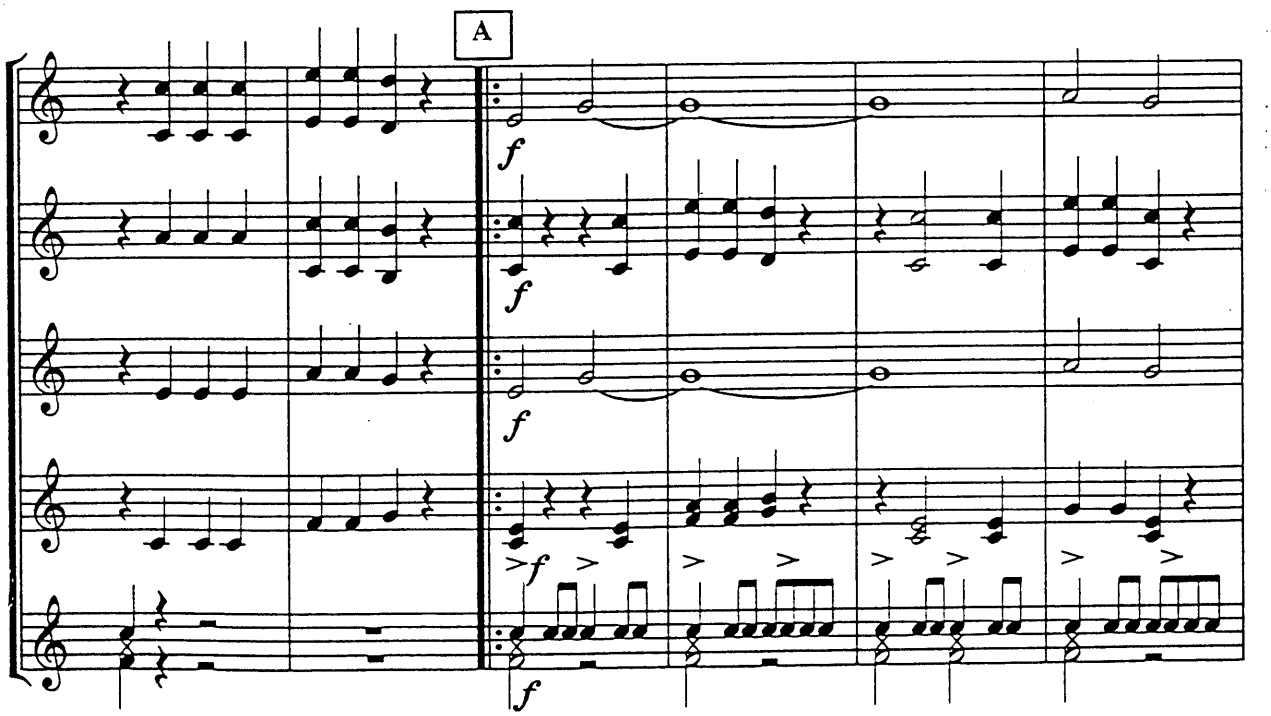
Magnificent Seven has been used over the years as the un-official march to which the graduating cadets of the Senior Leaders Course march on to for their graduation ceremony. The Senior Leaders Course is held in Cold Lake Alberta and focuses on developing leadership skills in senior cadets from Squadrons across Canada. The tune "The Magnificent Seven" is actually the theme song for a western movie produced in 1957.

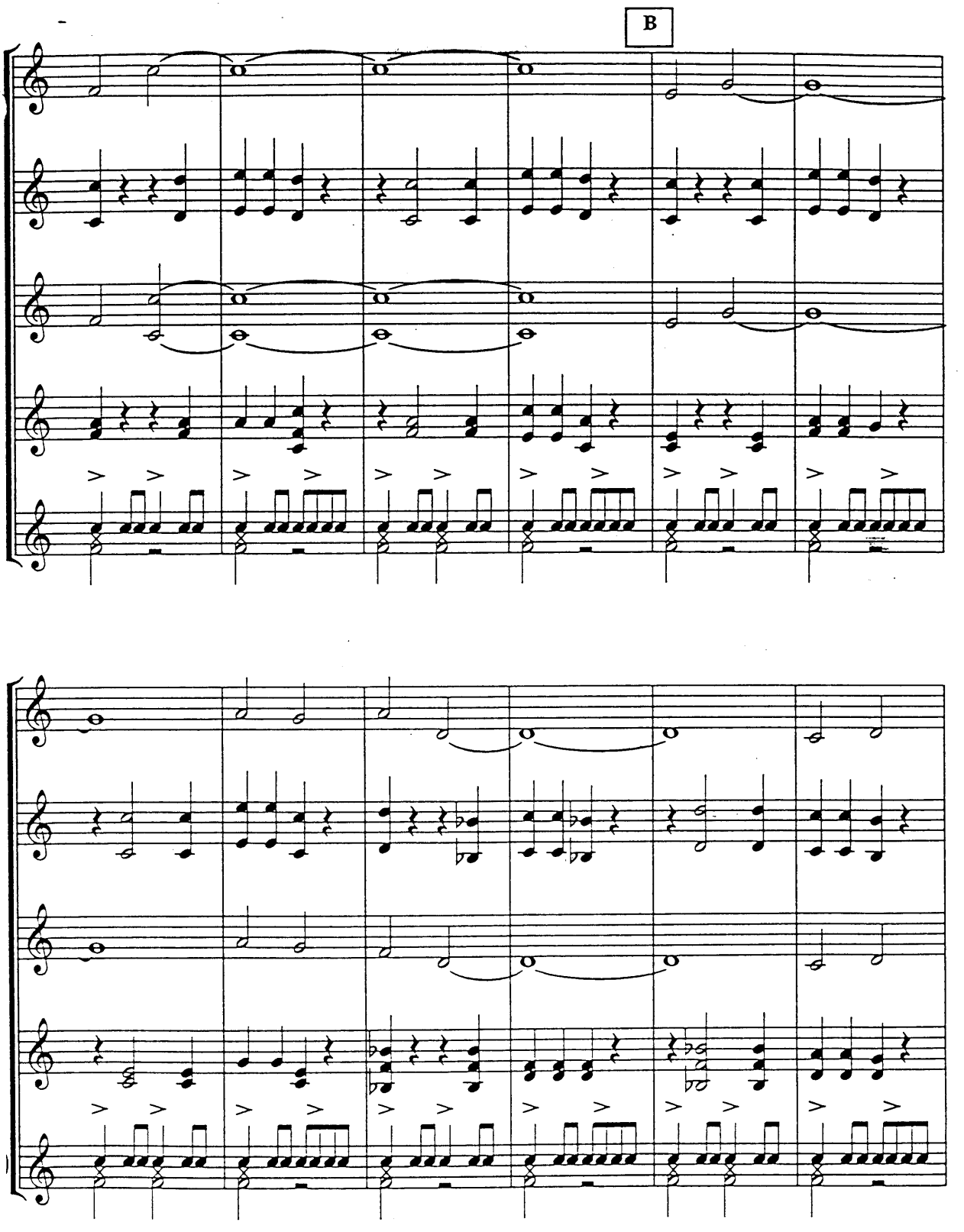
THE MAGNIFICENT SEVEN

B♭ Conductor

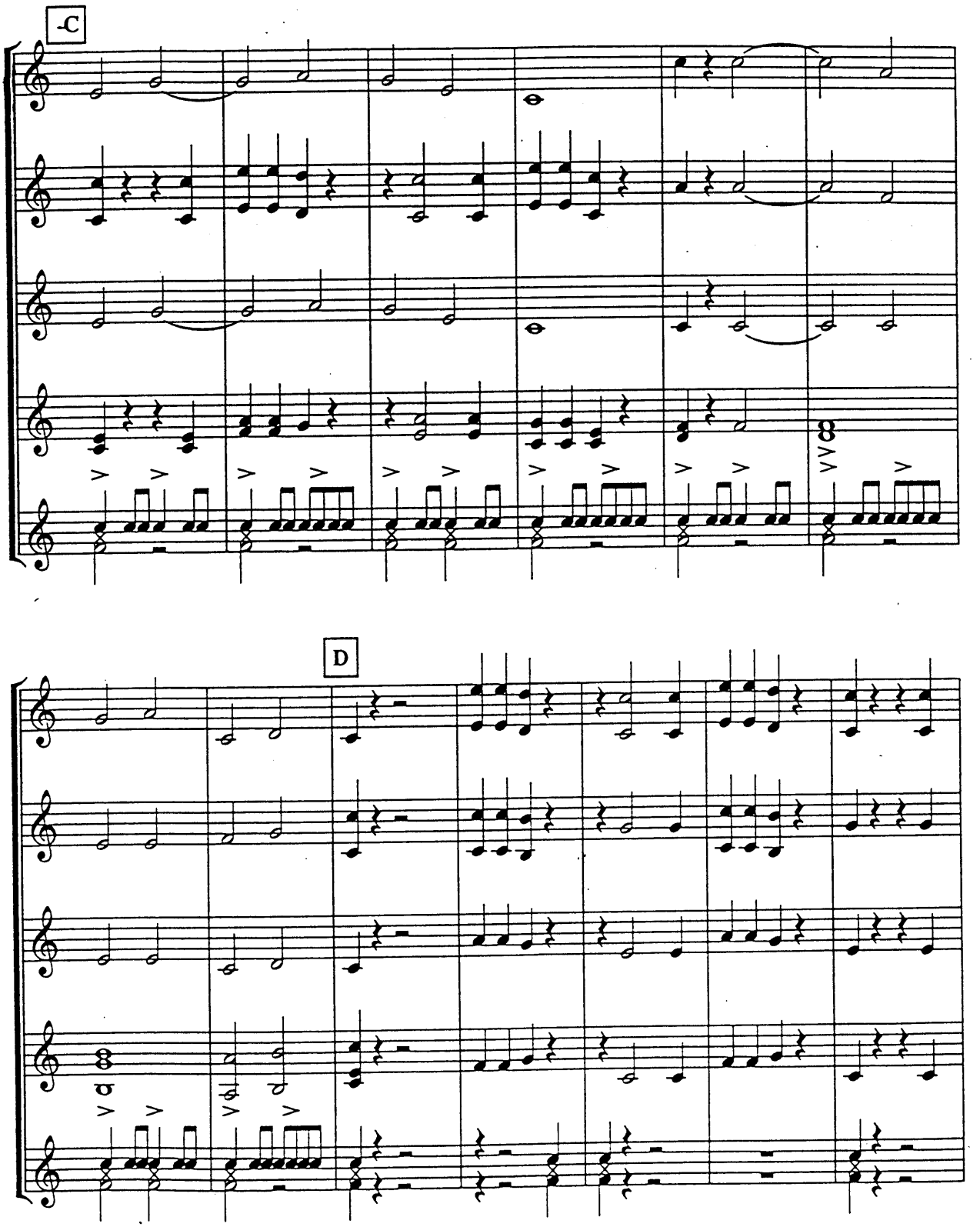
QUICK MARCH



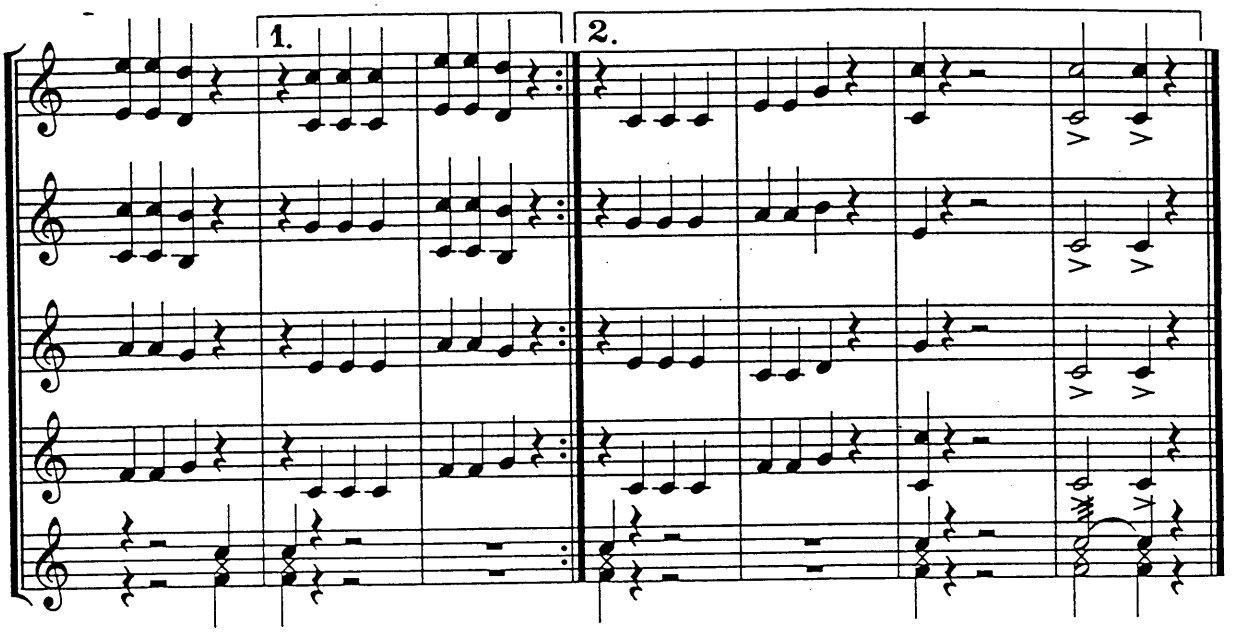




THE MAGNIFICENT SEVEN PAGE 2

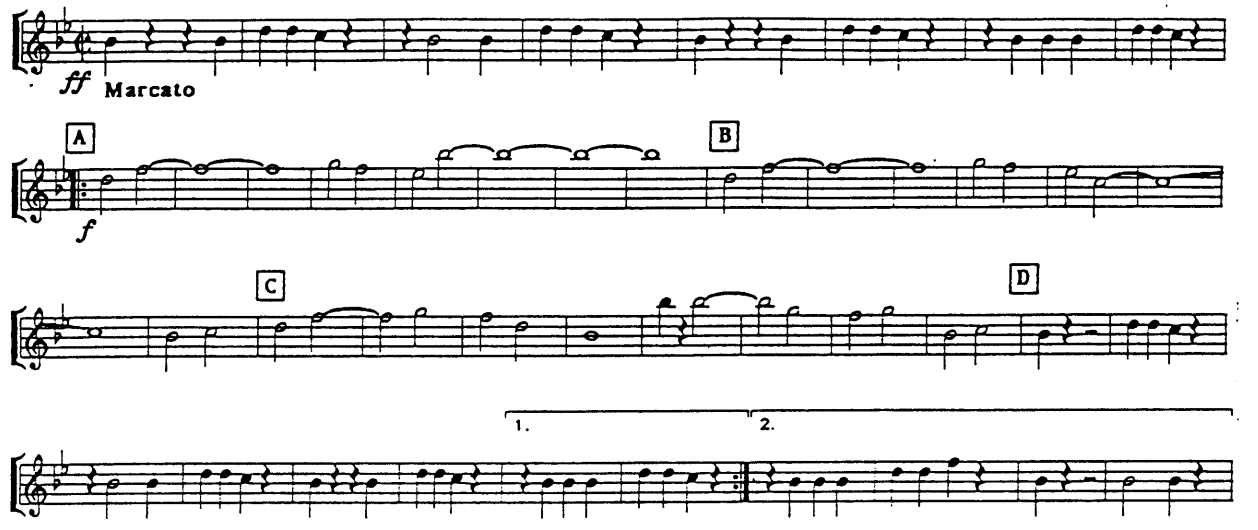


THE MAGNIFICENT SEVEN PAGE 3


1.
2.

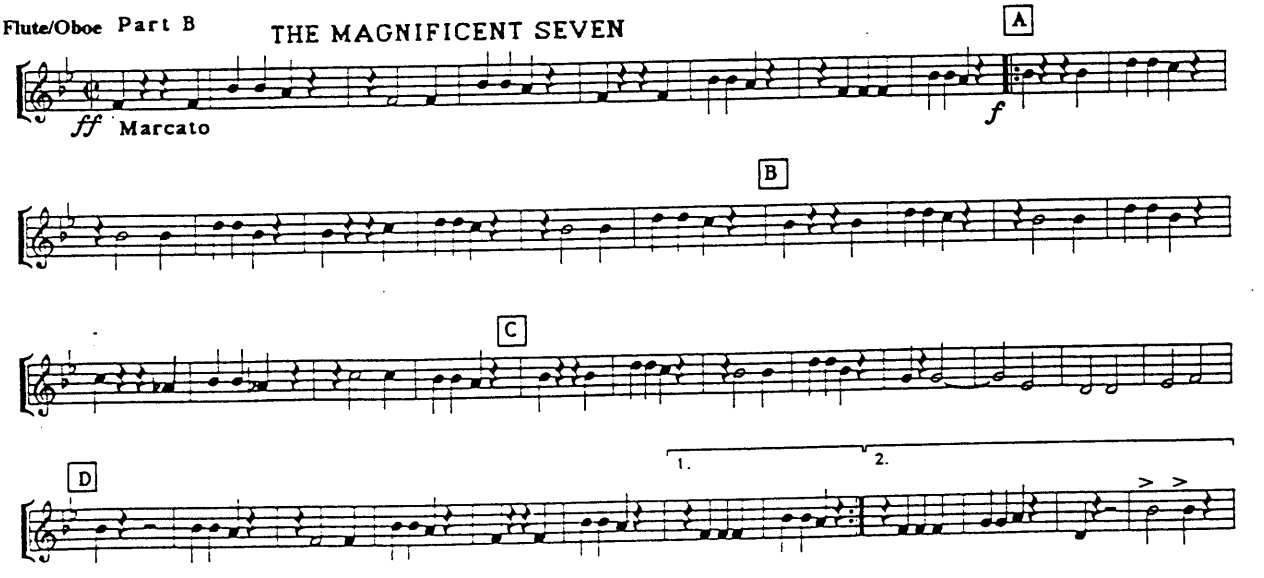
Flute/Oboe Part A

THE MAGNIFICENT SEVEN



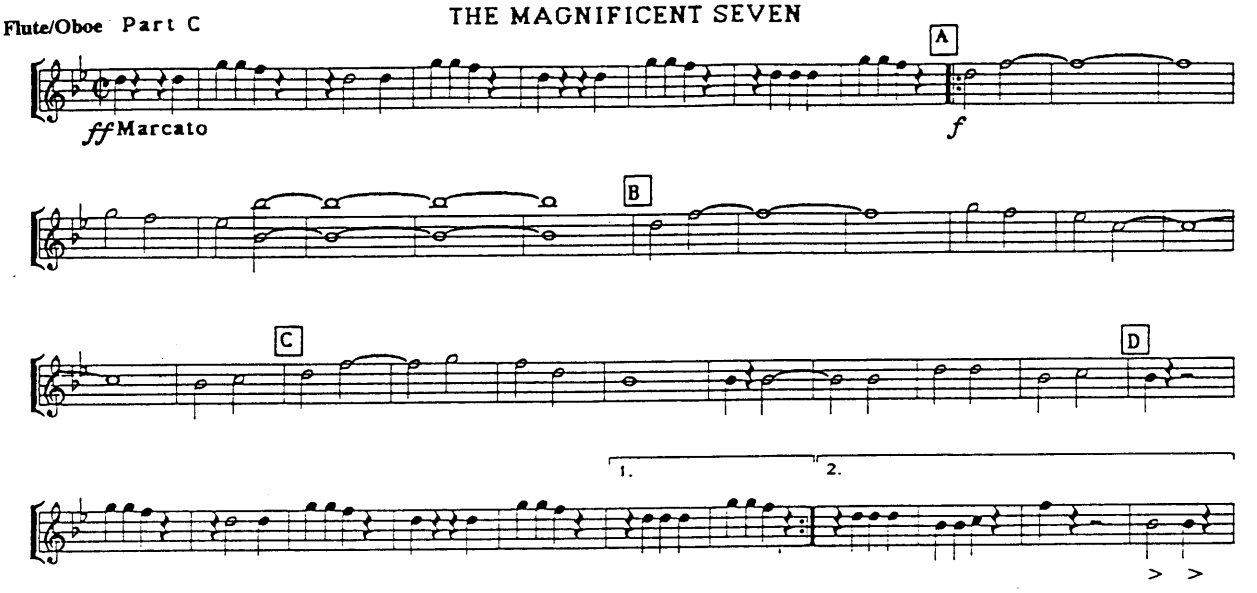
Flute/Oboe Part B

THE MAGNIFICENT SEVEN



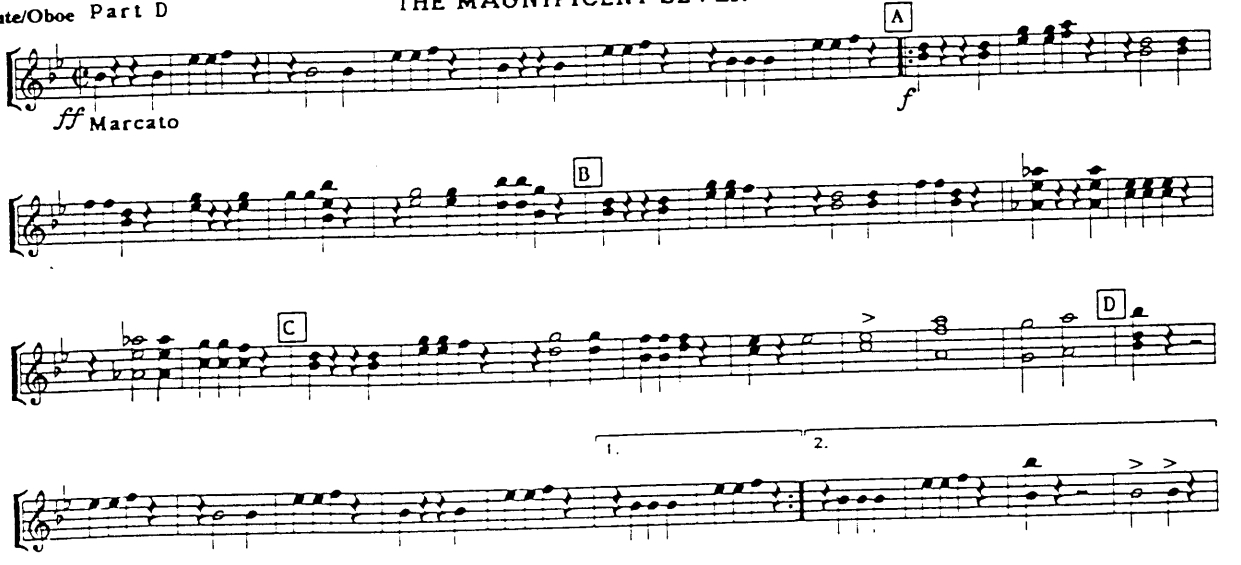
Flute/Oboe Part C

THE MAGNIFICENT SEVEN



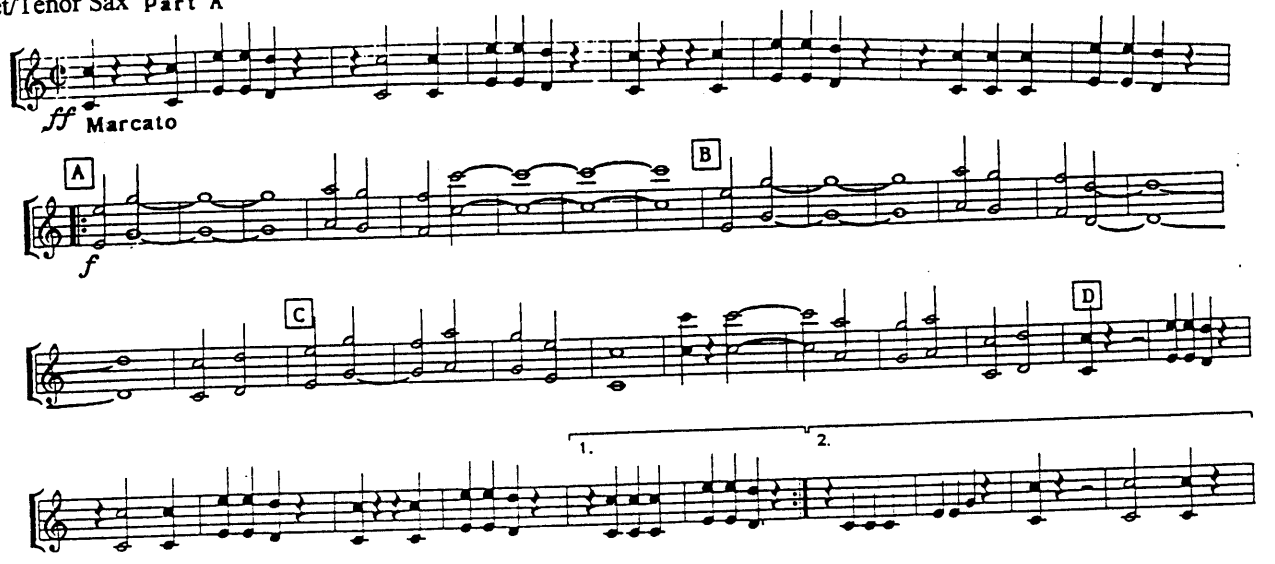
Flute/Oboe Part D

THE MAGNIFICENT SEVEN



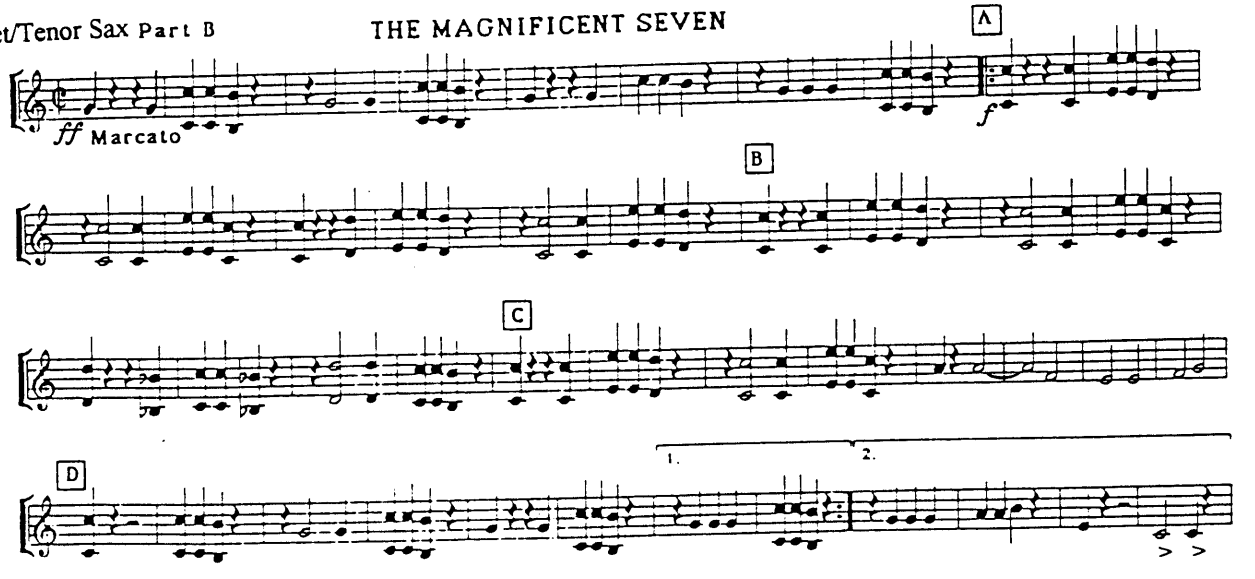
Clarinet/Tenor Sax Part A

THE MAGNIFICENT SEVEN



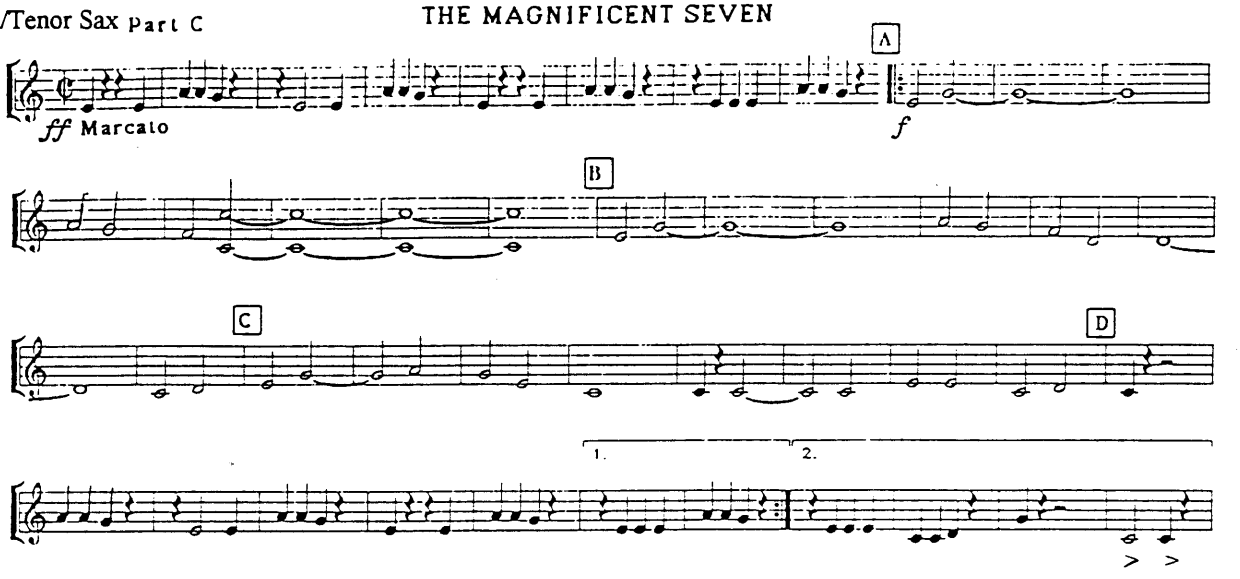
Clarinet/Tenor Sax Part B

THE MAGNIFICENT SEVEN



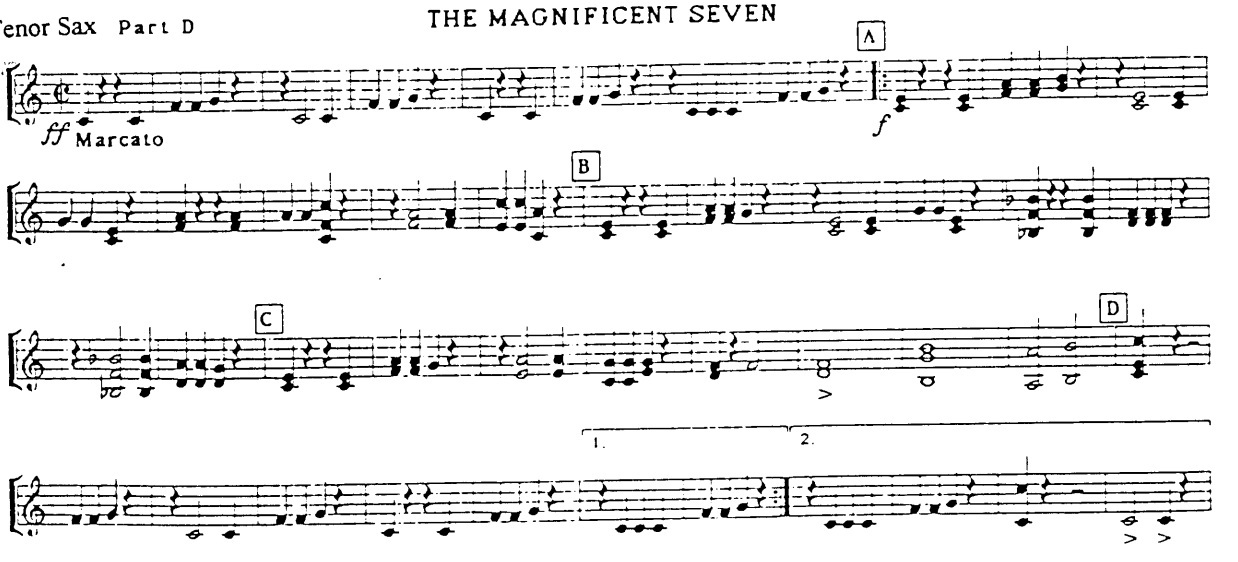
Clarinet/Tenor Sax Part C

THE MAGNIFICENT SEVEN



Clarinet/Tenor Sax Part D

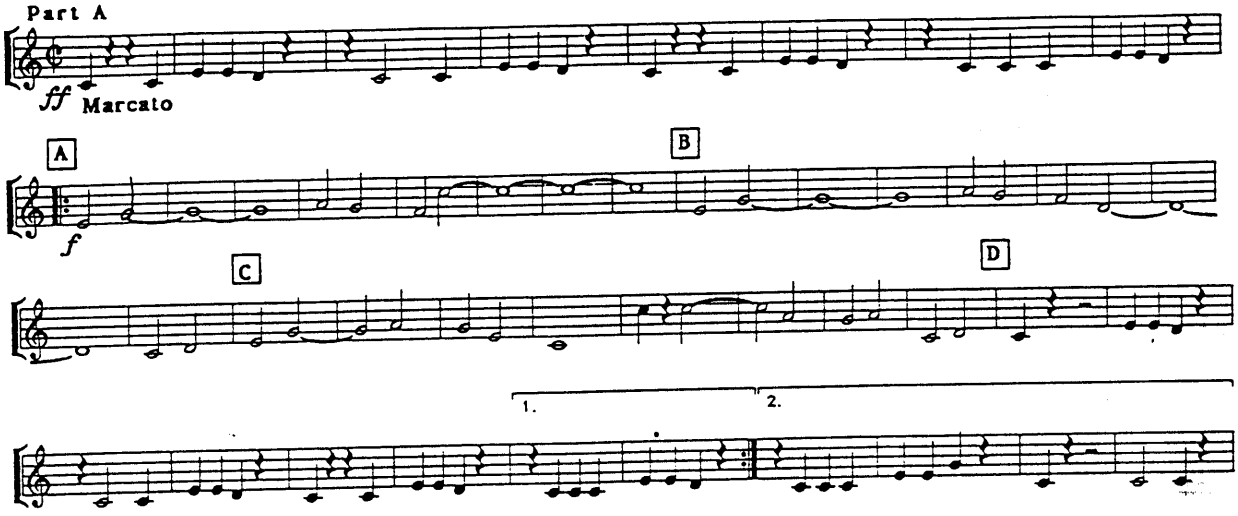
THE MAGNIFICENT SEVEN



Trumpet/Baritone T.C.
/Bass Clarinet

THE MAGNIFICENT SEVEN

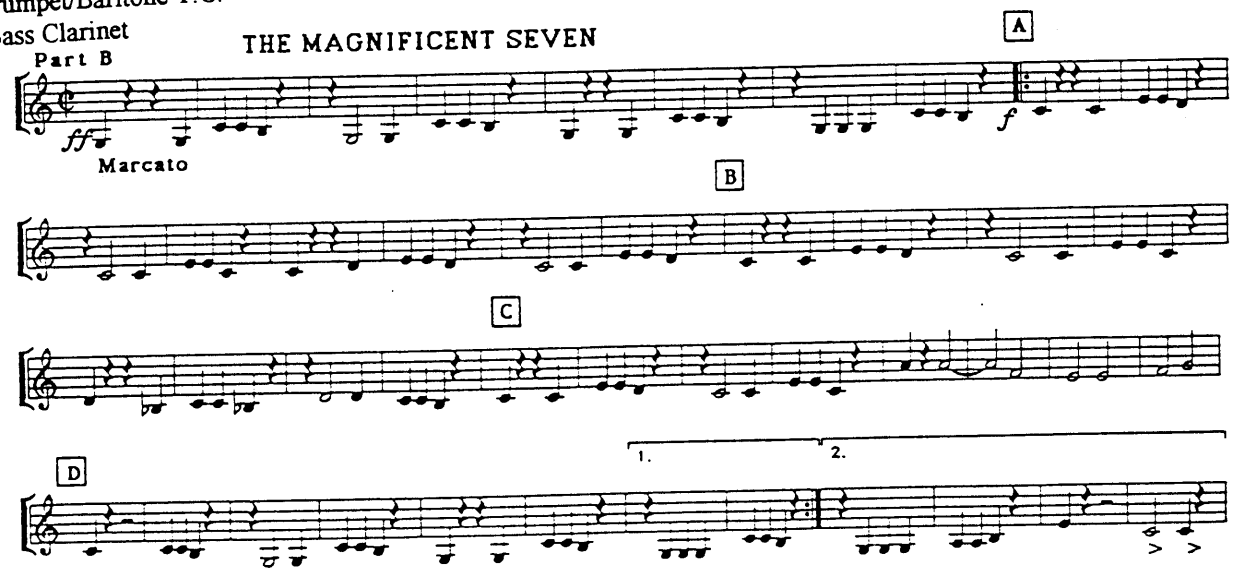
Part A



Trumpet/Baritone T.C.
/Bass Clarinet

THE MAGNIFICENT SEVEN

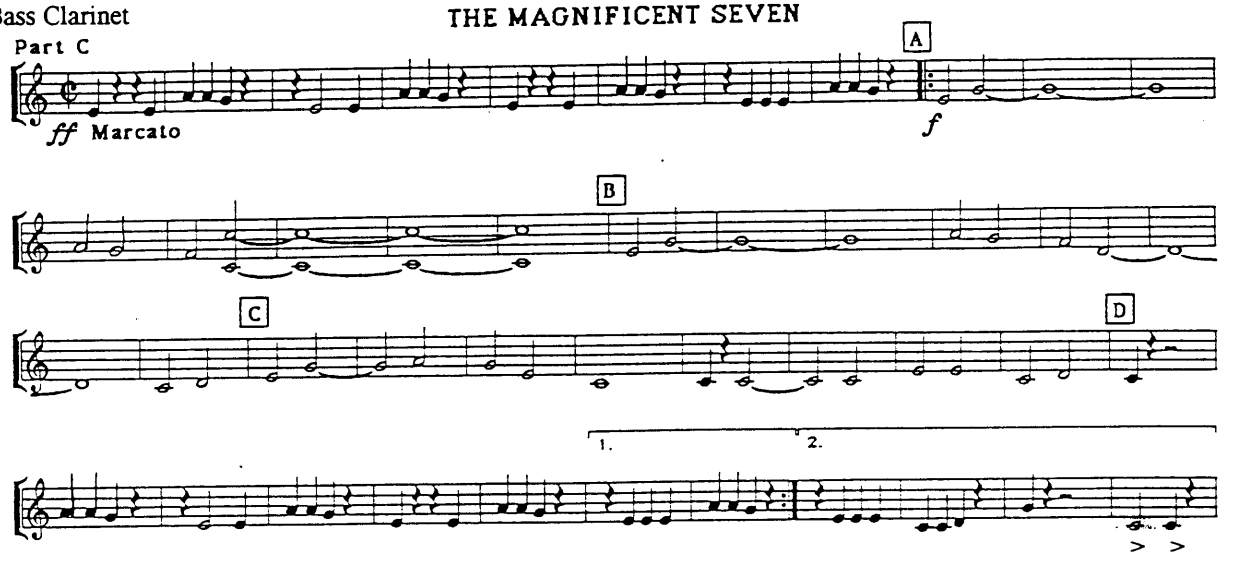
Part B



Trumpet/Baritone T.C.
/Bass Clarinet

THE MAGNIFICENT SEVEN

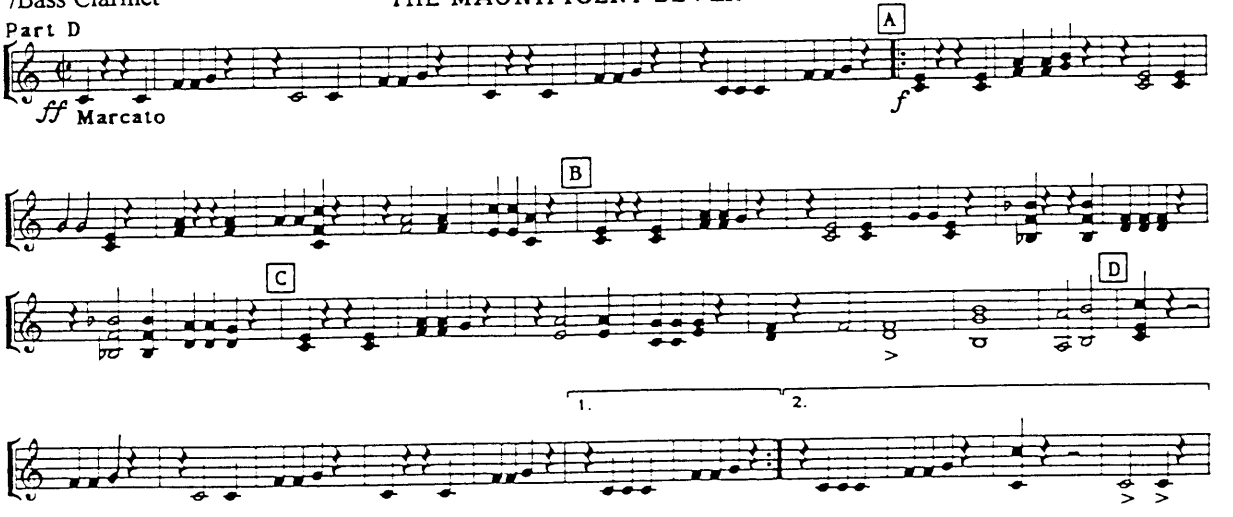
Part C



Trumpet/Baritone T.C.
/Bass Clarinet

THE MAGNIFICENT SEVEN

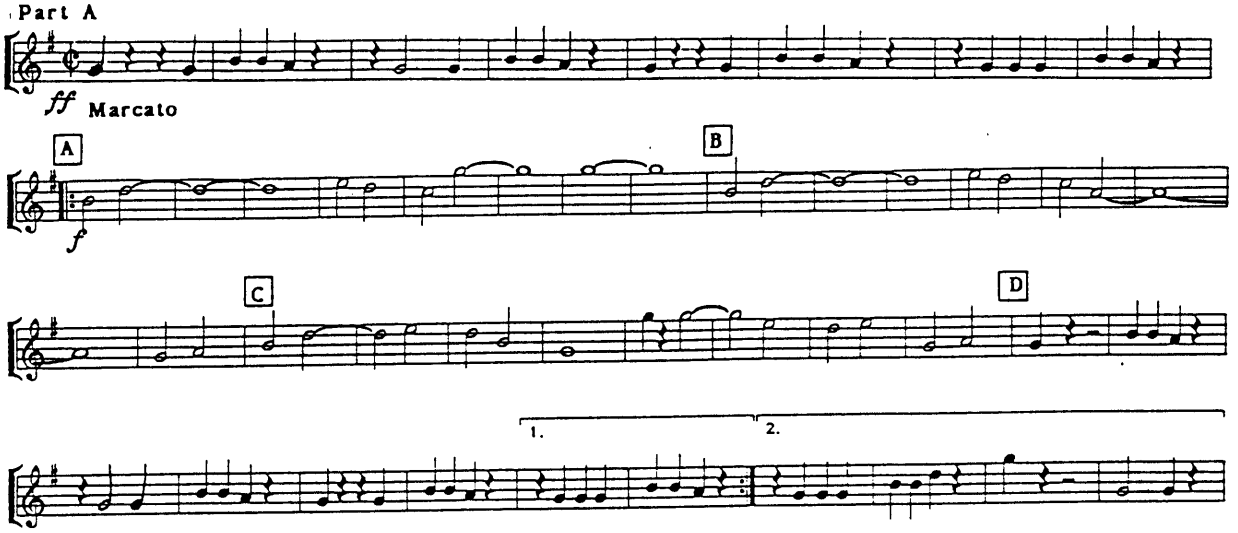
Part D



Alto/Bari Saxophone

THE MAGNIFICENT SEVEN

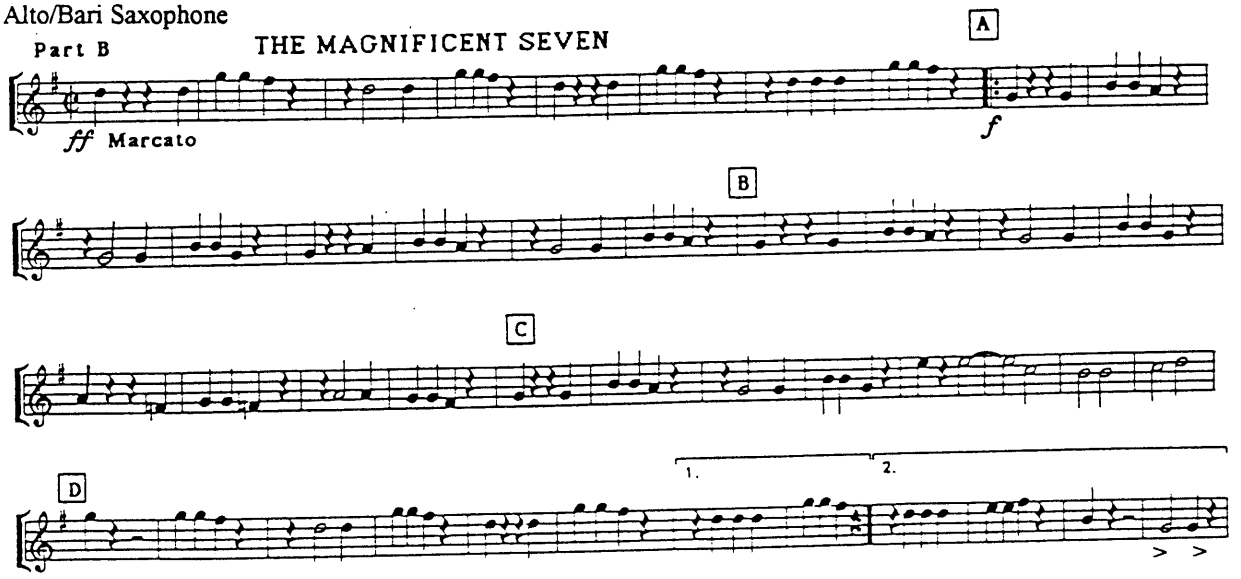
Part A



Alto/Bari Saxophone

Part B

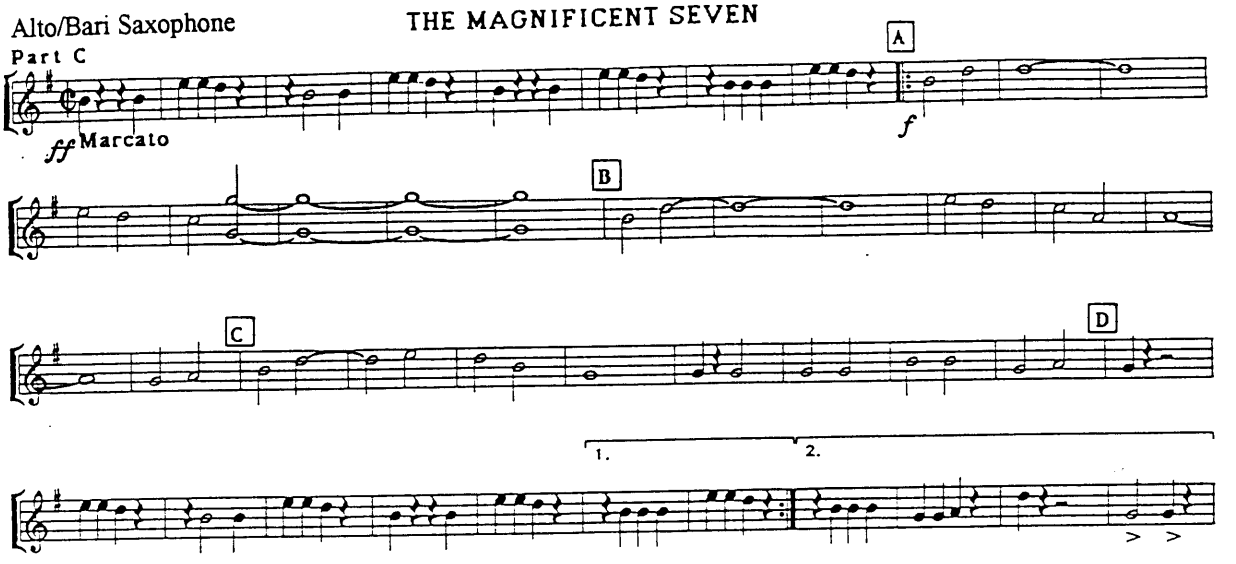
THE MAGNIFICENT SEVEN



Alto/Bari Saxophone

THE MAGNIFICENT SEVEN

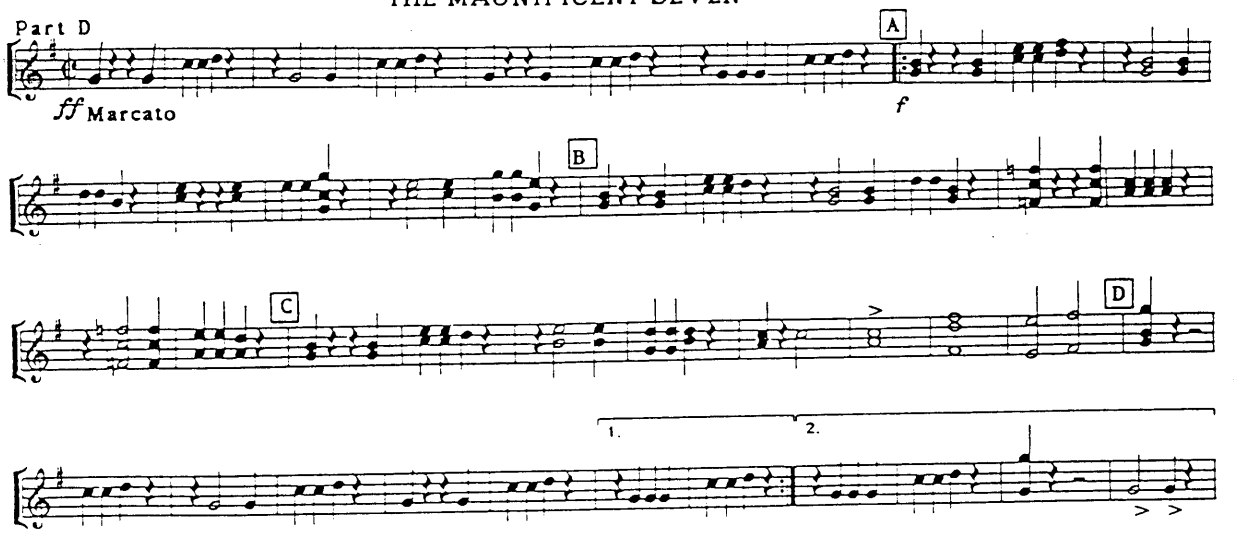
Part C

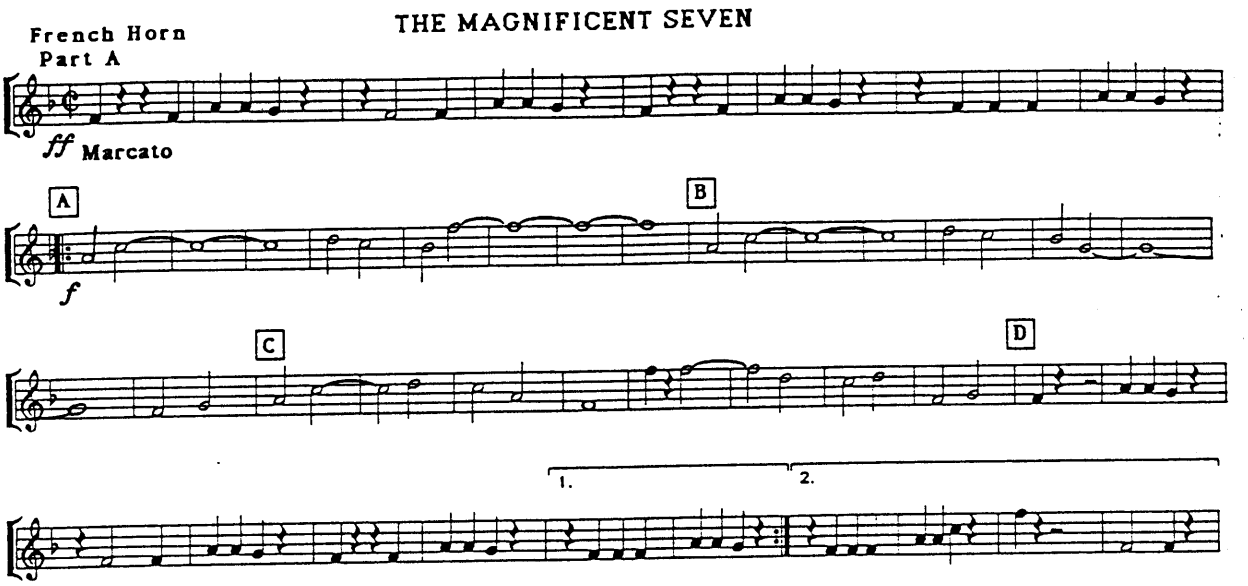


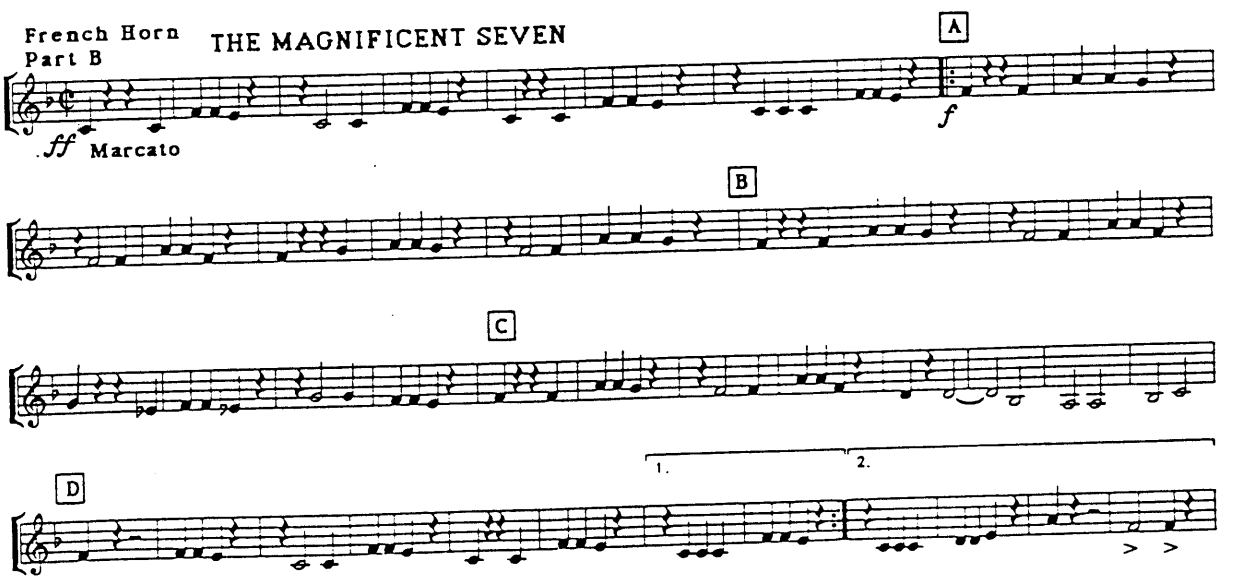
Alto/Bari Saxophone

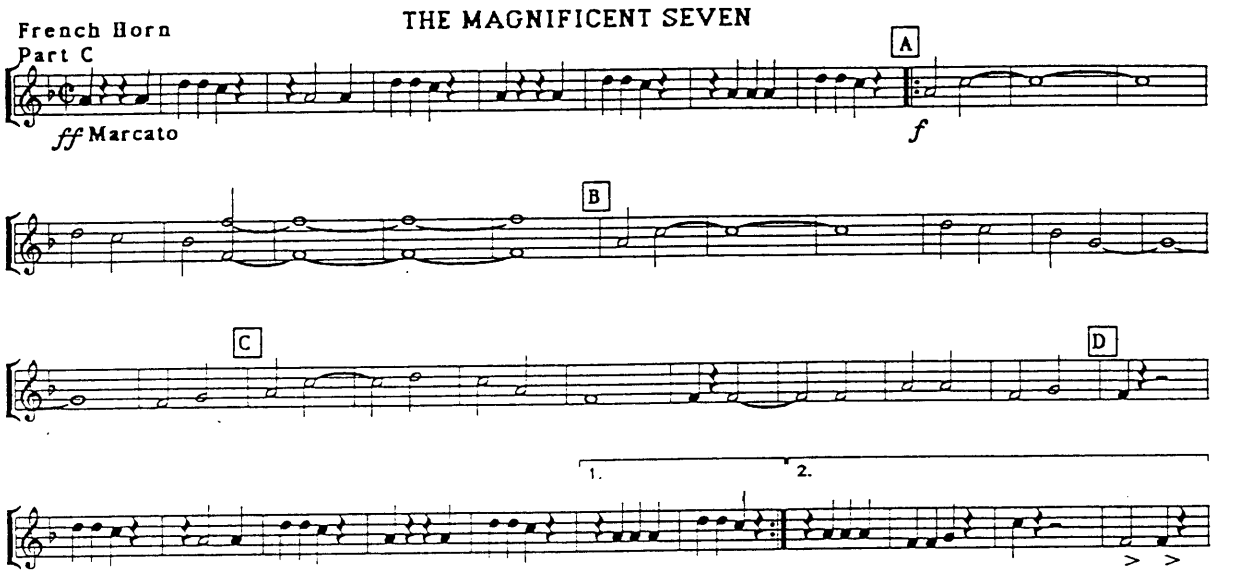
THE MAGNIFICENT SEVEN

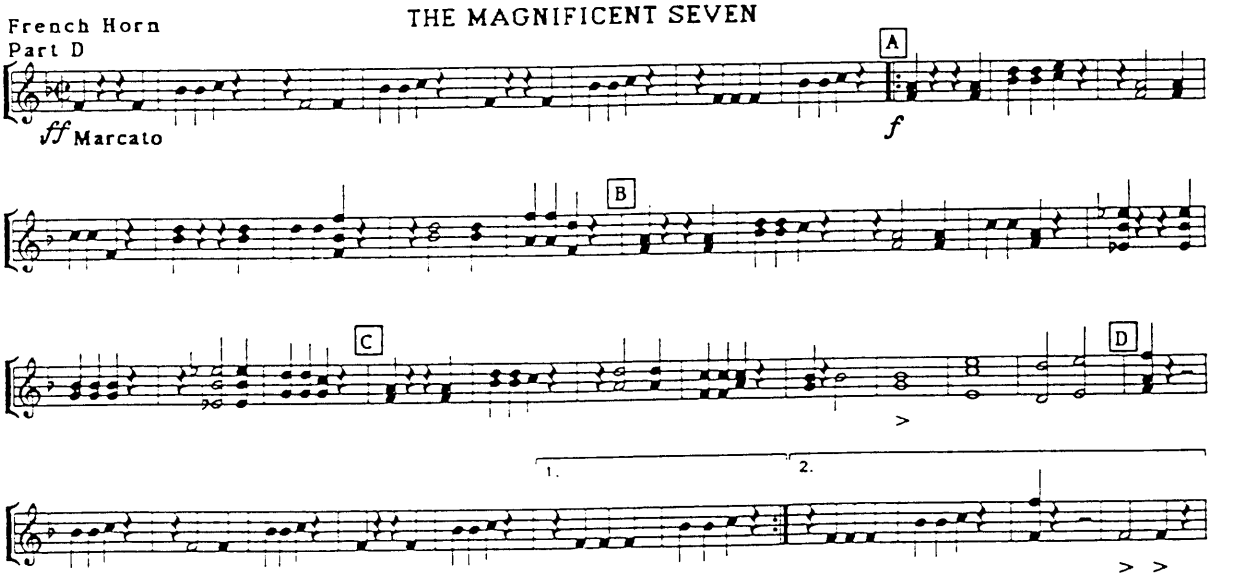
Part D



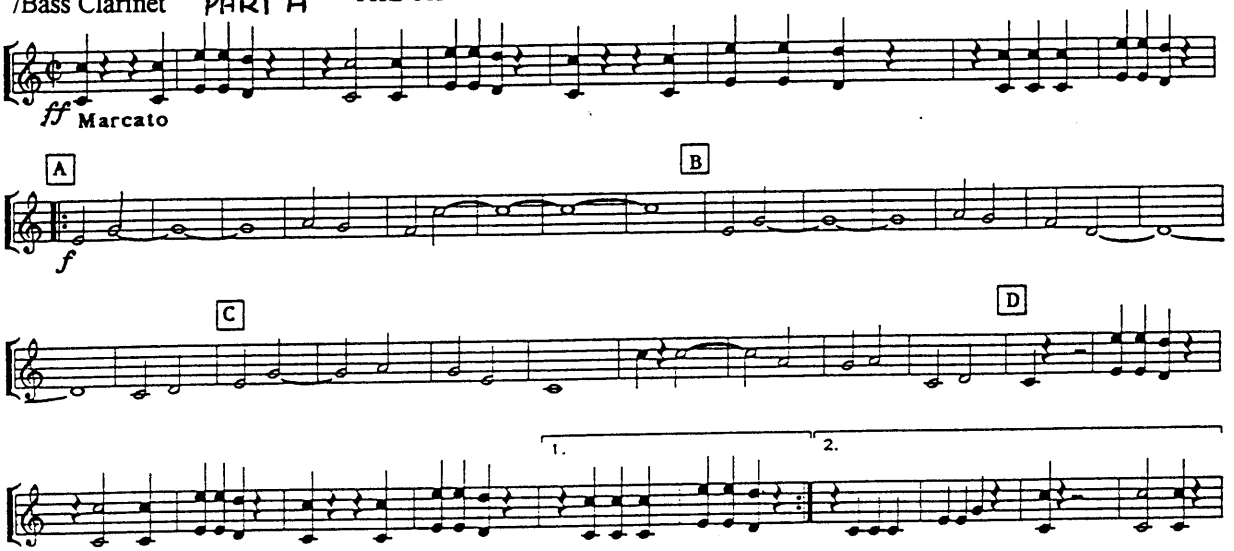

THE MAGNIFICENT SEVEN
French Horn
Part A
ff Marcato
A
B
f
C
D
1.
2.


French Horn
Part B
THE MAGNIFICENT SEVEN
ff Marcato
A
f
B
C
D
1.
2.

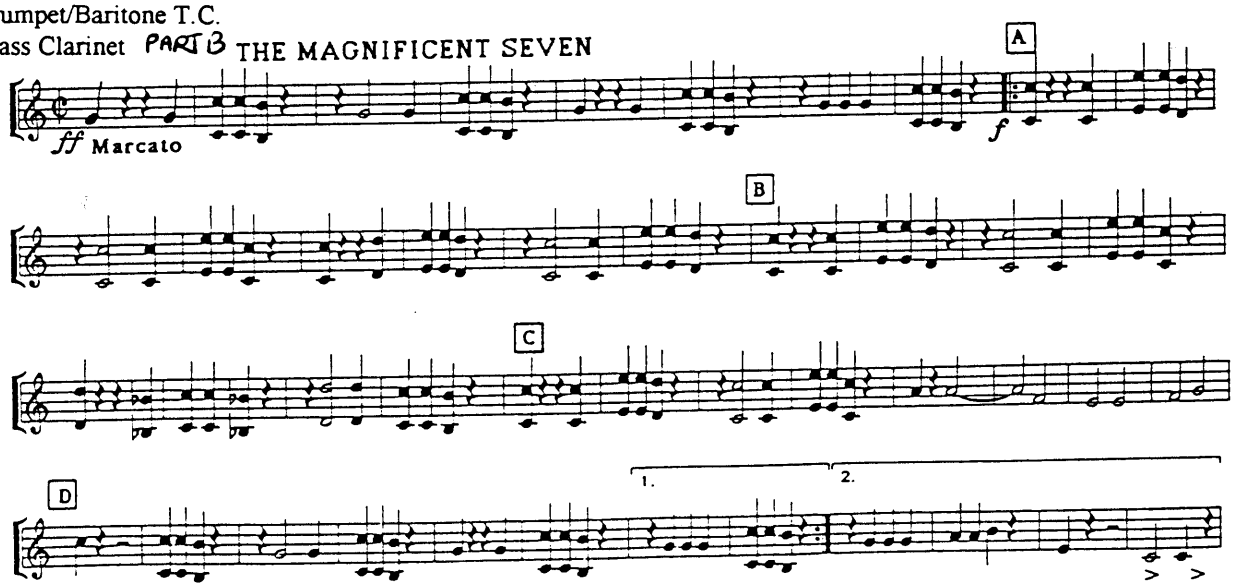

THE MAGNIFICENT SEVEN
French Horn
Part C
ff Marcato
A
f
B
C
D
1.
2.


THE MAGNIFICENT SEVEN
French Horn
Part D
ff Marcato
A
f
B
C
D
1.
2.

Trumpet/Baritone T.C.
/Bass Clarinet PART A THE MAGNIFICENT SEVEN

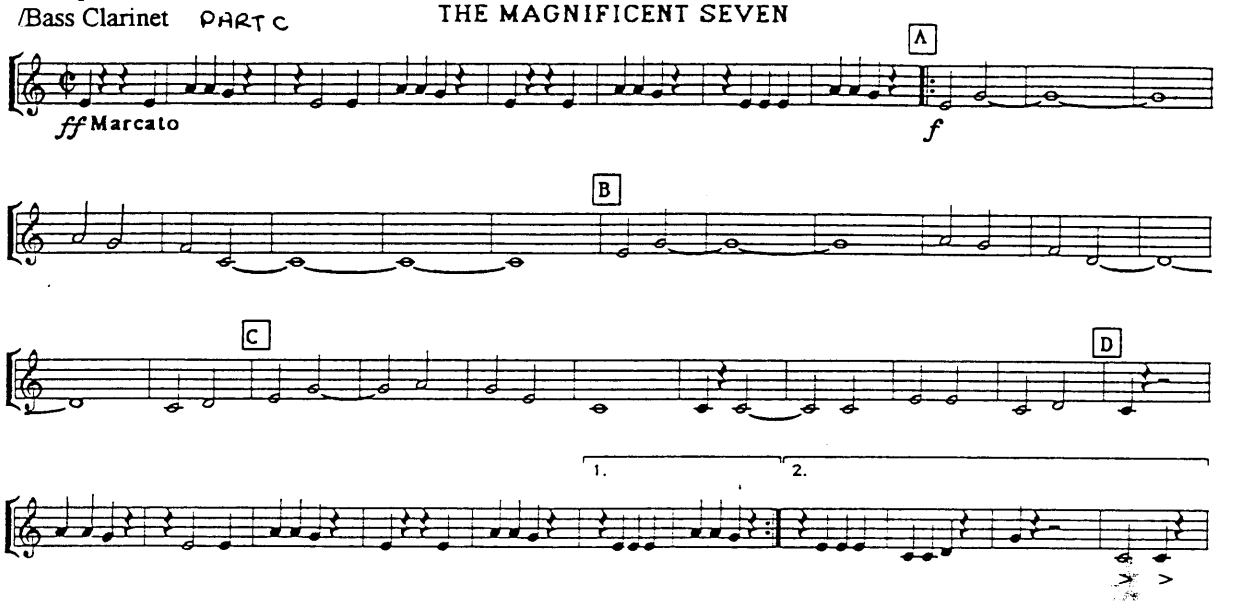


Trumpet/Baritone T.C.
/Bass Clarinet PART B THE MAGNIFICENT SEVEN



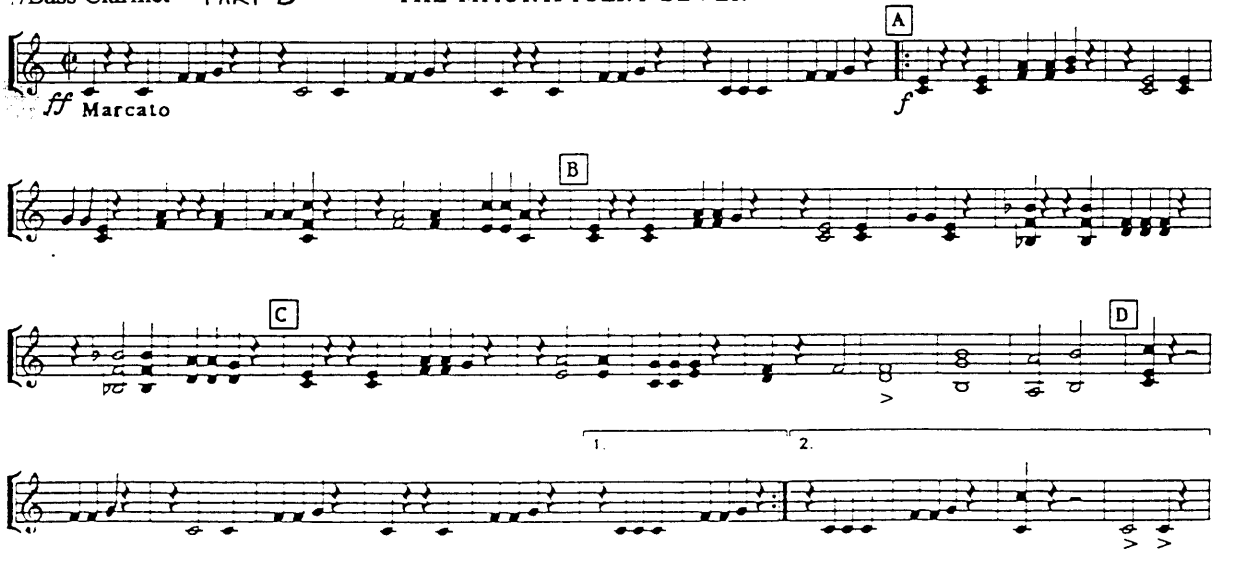
Trumpet/Baritone T.C.
/Bass Clarinet PART C

THE MAGNIFICENT SEVEN



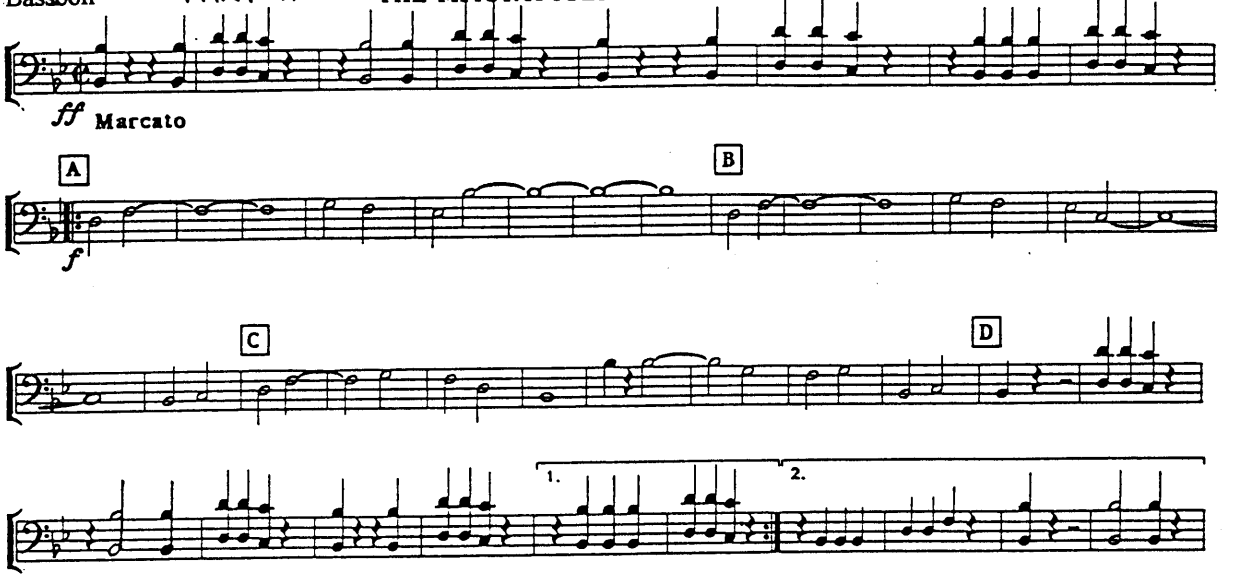
Trumpet/Baritone T.C.
/Bass Clarinet PART D

THE MAGNIFICENT SEVEN



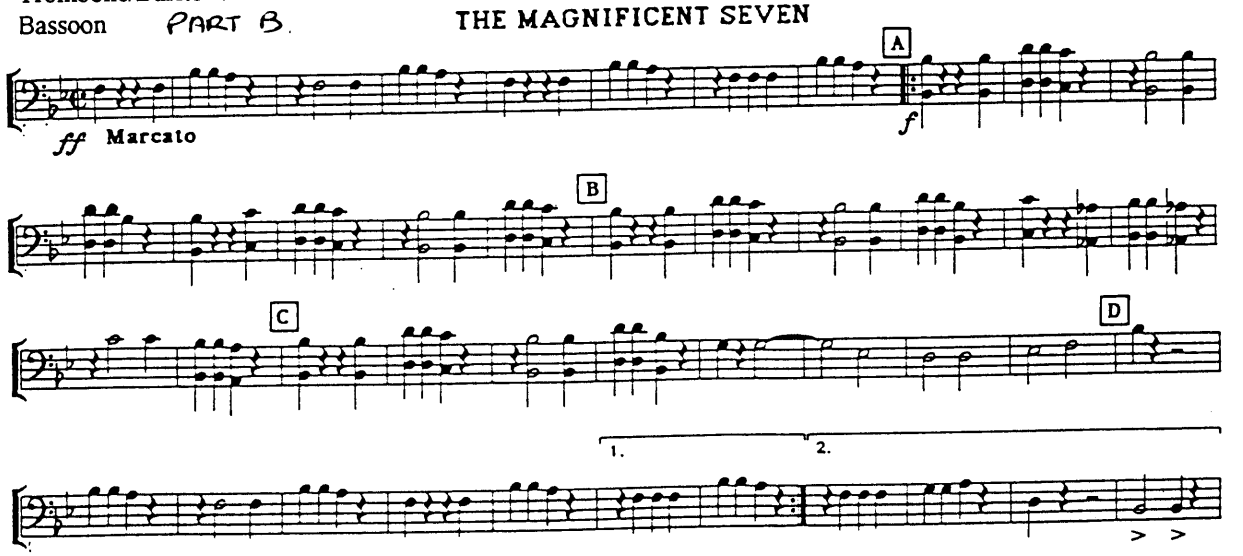
Trombone/Baritone B.C.
Bassoon PART A

THE MAGNIFICENT SEVEN



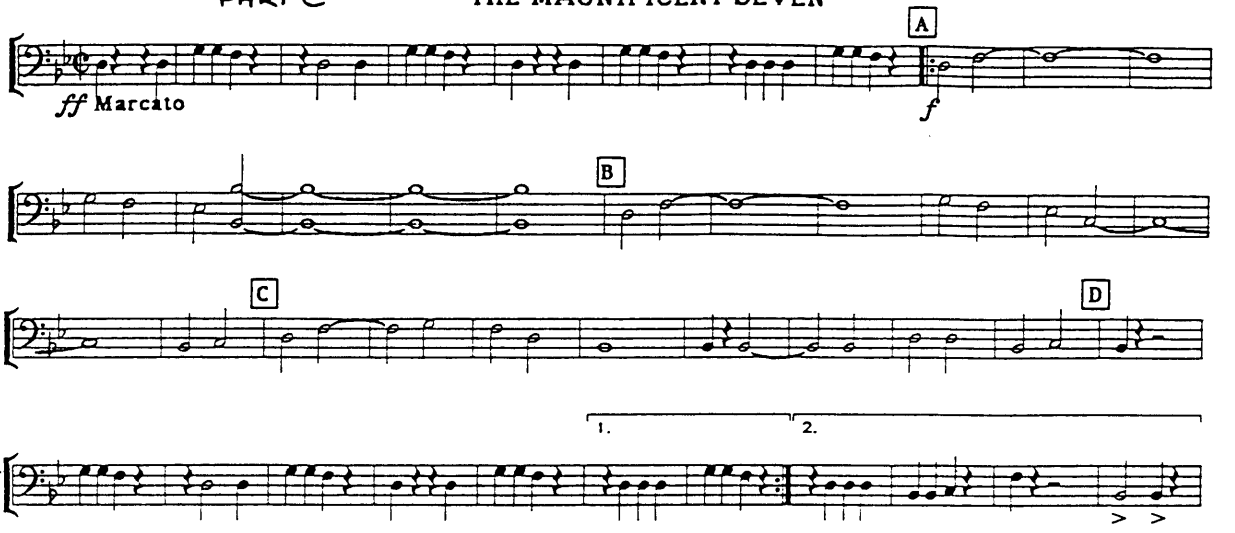
Trombone/Baritone B.C.
Bassoon PART B.

THE MAGNIFICENT SEVEN



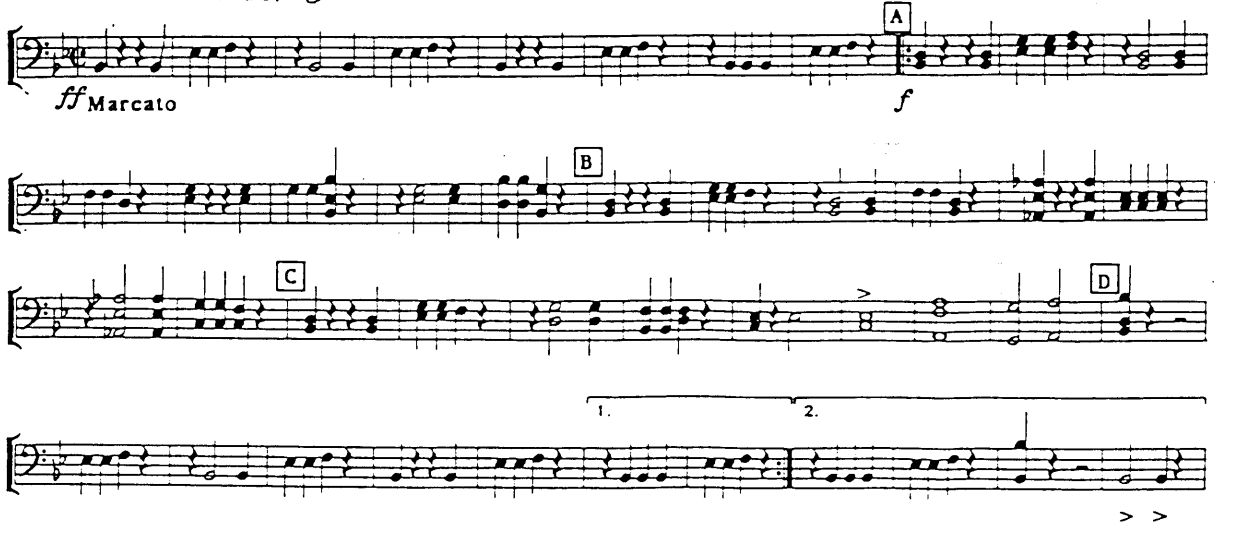
Trombone/Baritone B.C.
Bassoon PART C

THE MAGNIFICENT SEVEN



Trombone/Baritone B.C.
Bassoon PART D

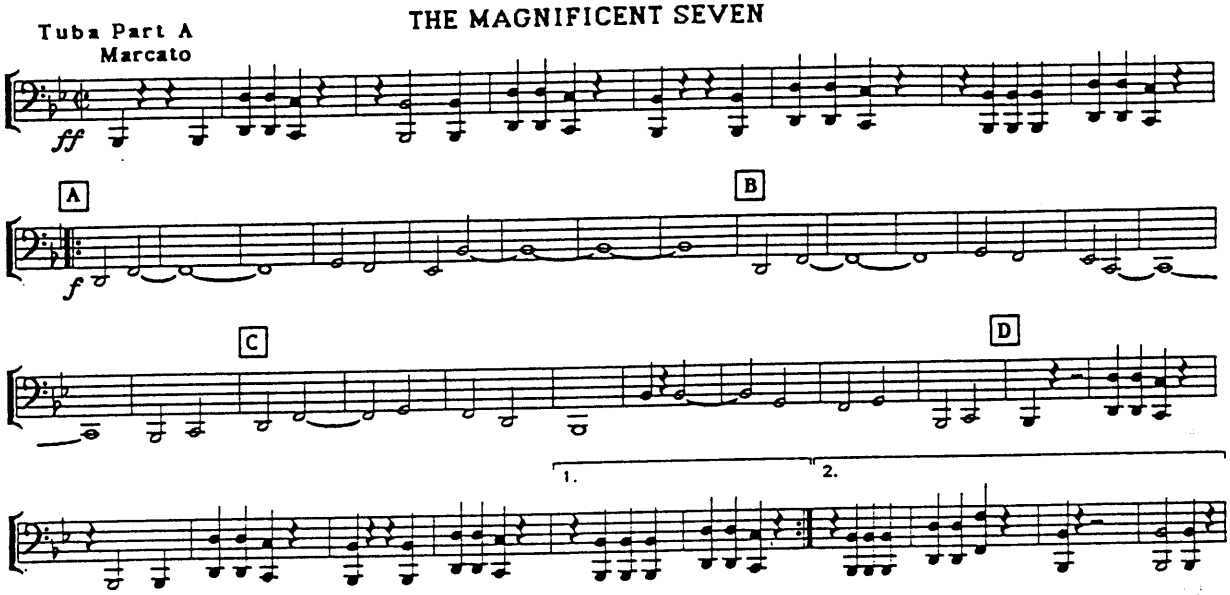
THE MAGNIFICENT SEVEN



THE MAGNIFICENT SEVEN

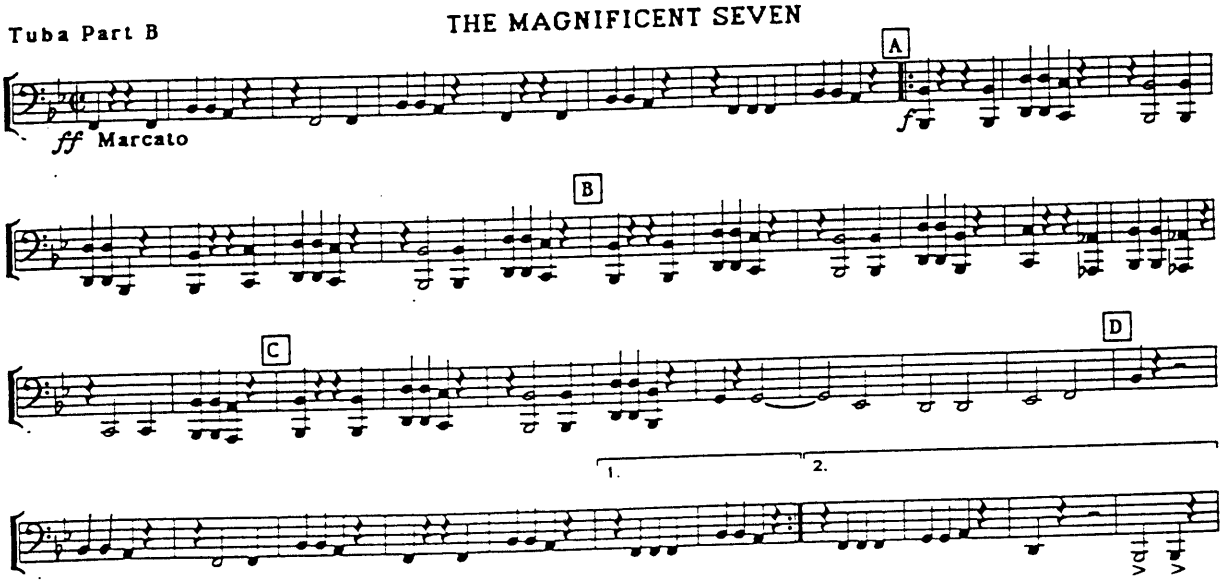
Tuba Part A

Marcato



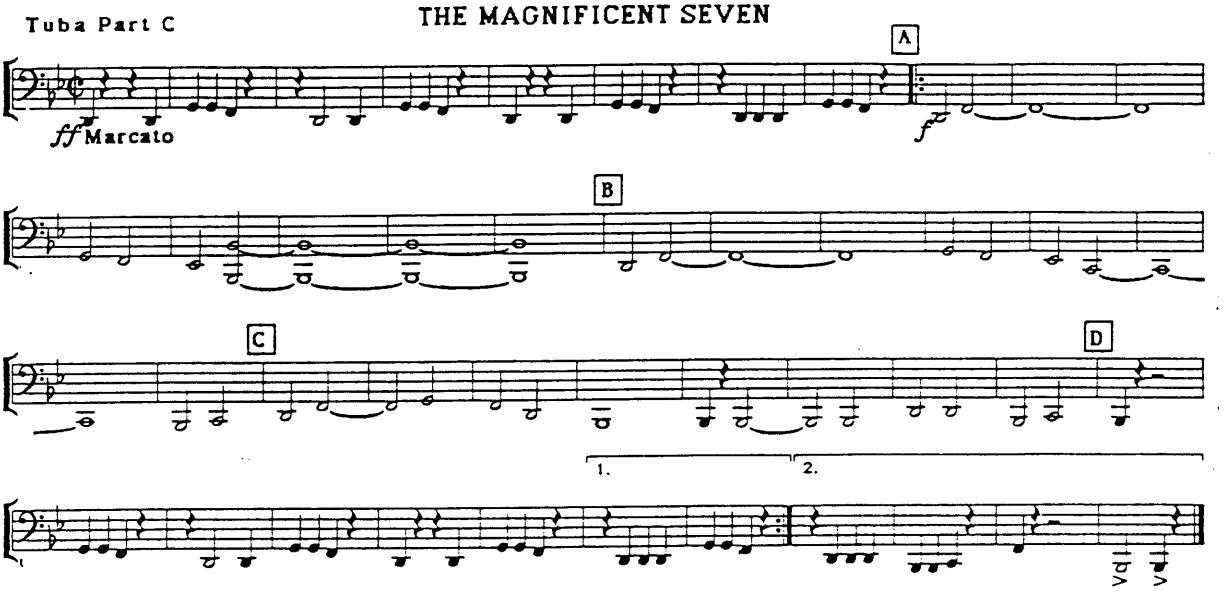
THE MAGNIFICENT SEVEN

Tuba Part B



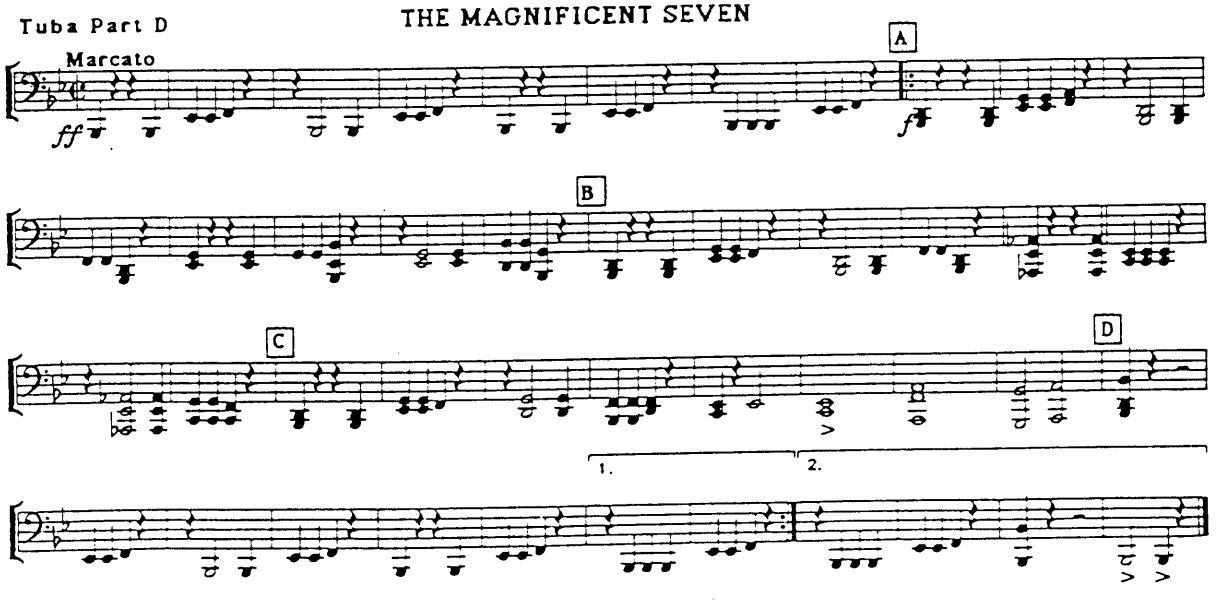
Tuba Part C

THE MAGNIFICENT SEVEN



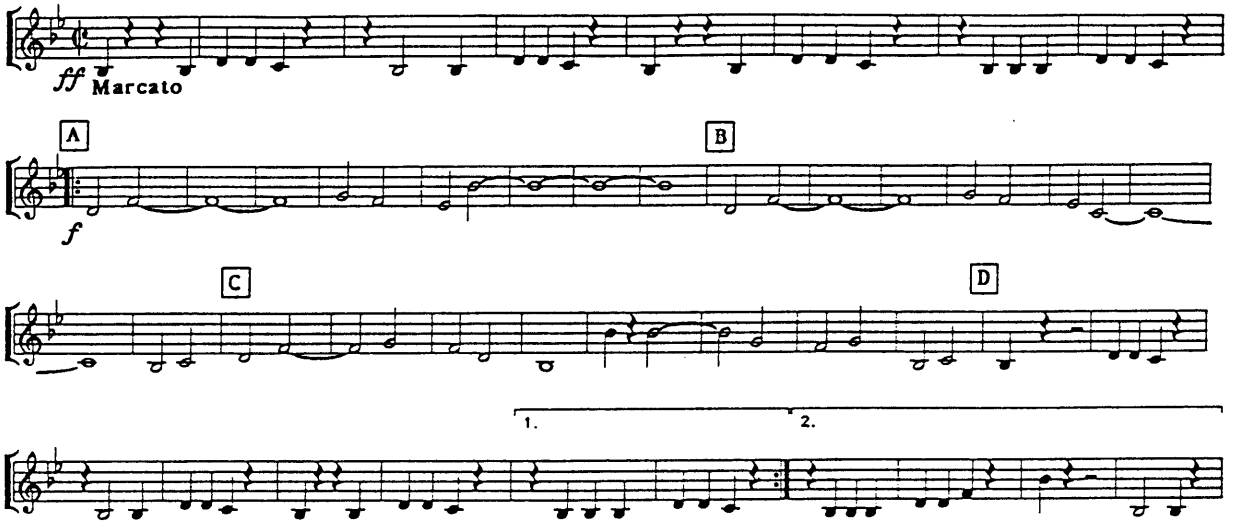
Tuba Part D

THE MAGNIFICENT SEVEN



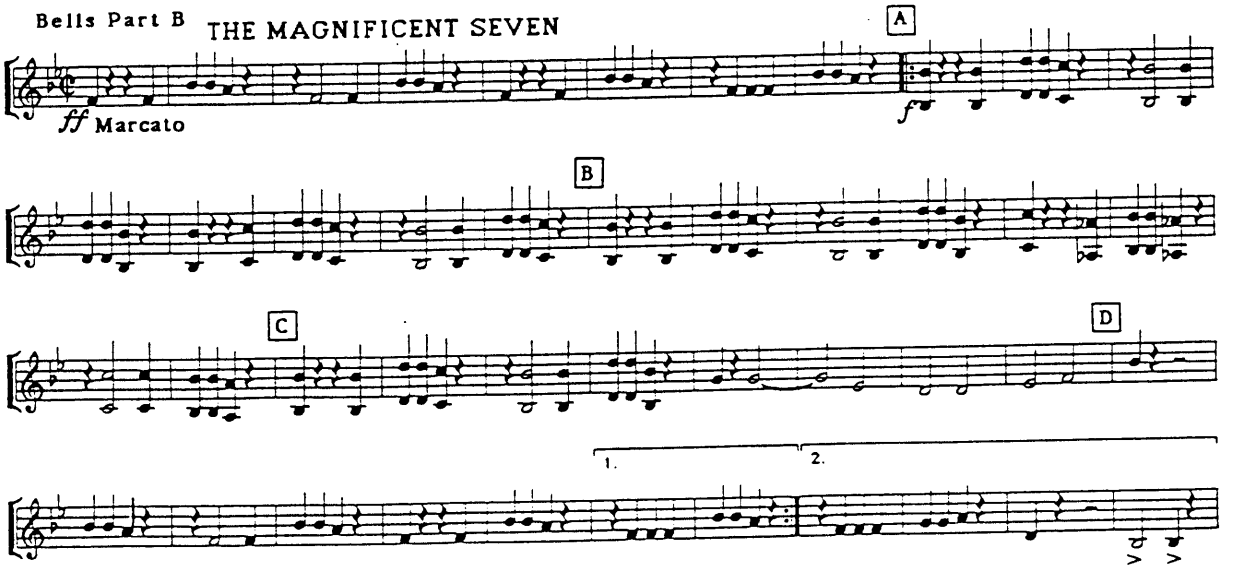
Bells Part A

THE MAGNIFICENT SEVEN



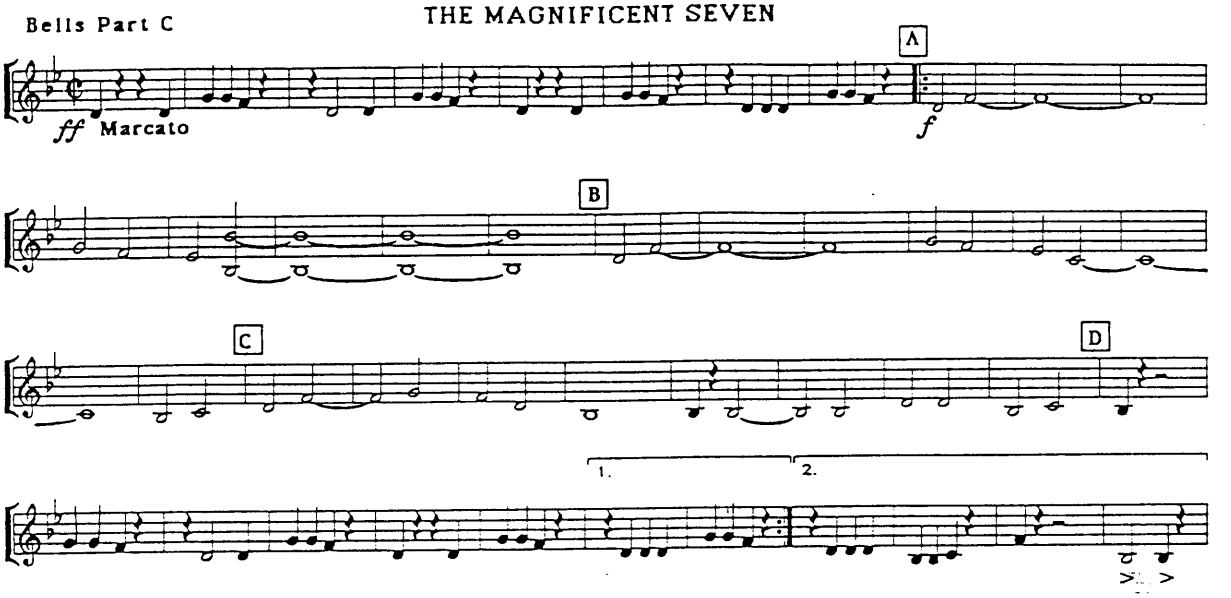
Bells Part B

THE MAGNIFICENT SEVEN



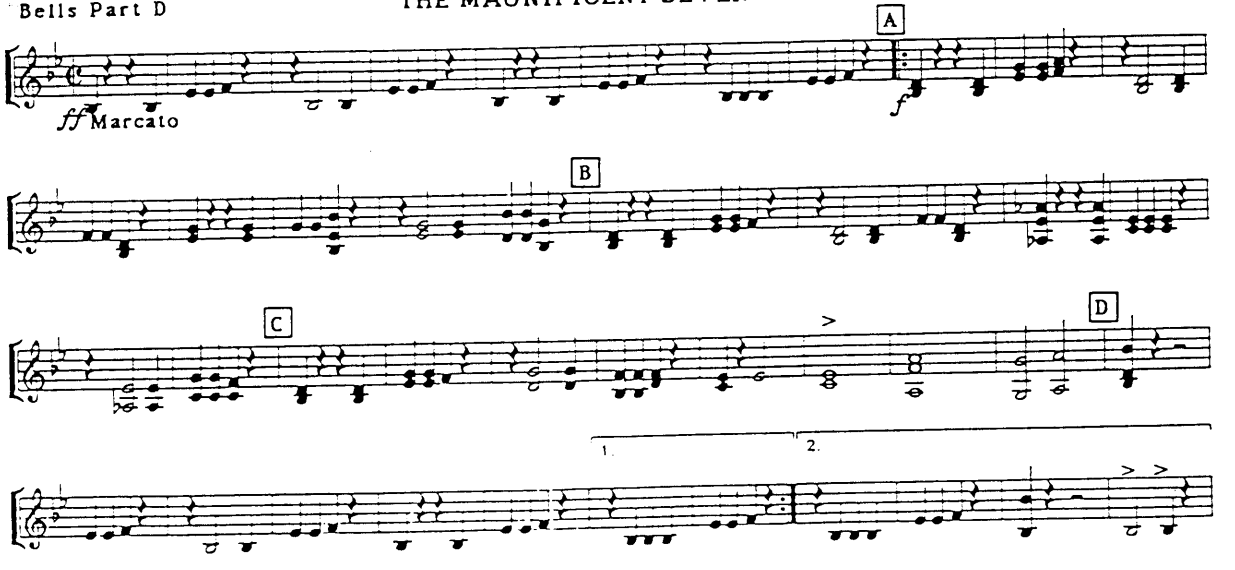
Bells Part C

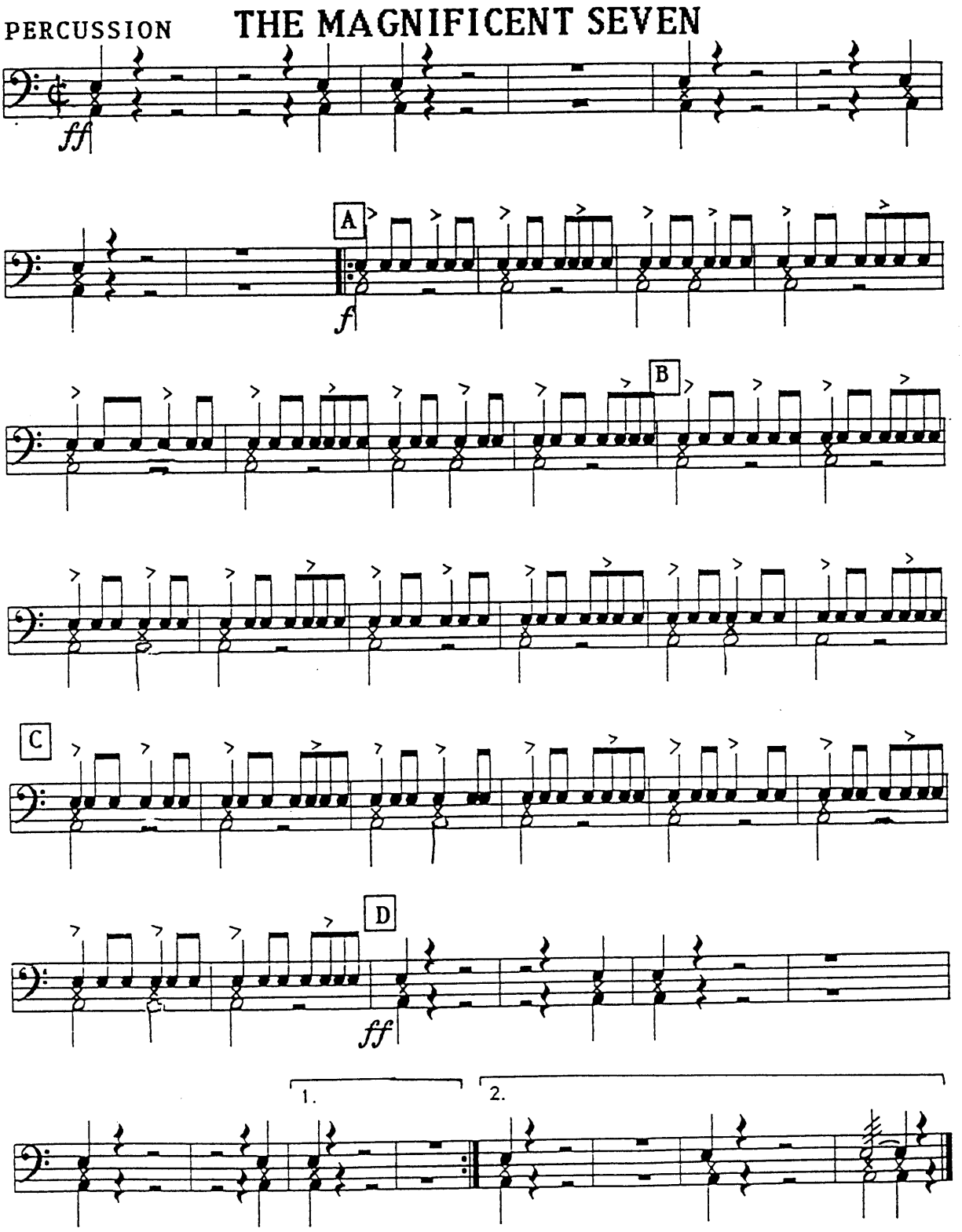
THE MAGNIFICENT SEVEN



Bells Part D

THE MAGNIFICENT SEVEN




PERCUSSION
THE MAGNIFICENT SEVEN
ff
A
f
B
C
D
ff
1.
2.