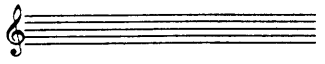
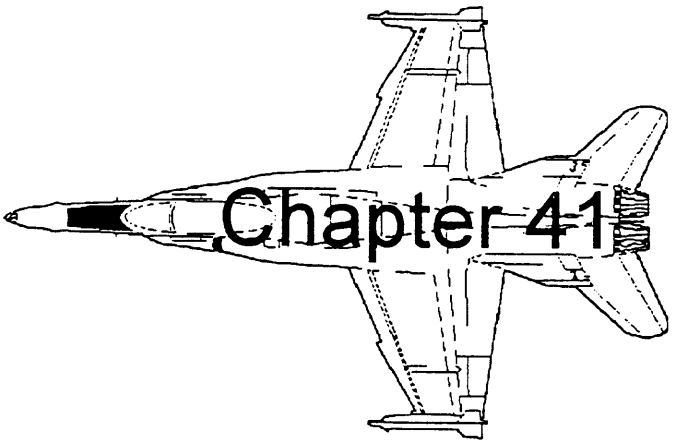
My Home

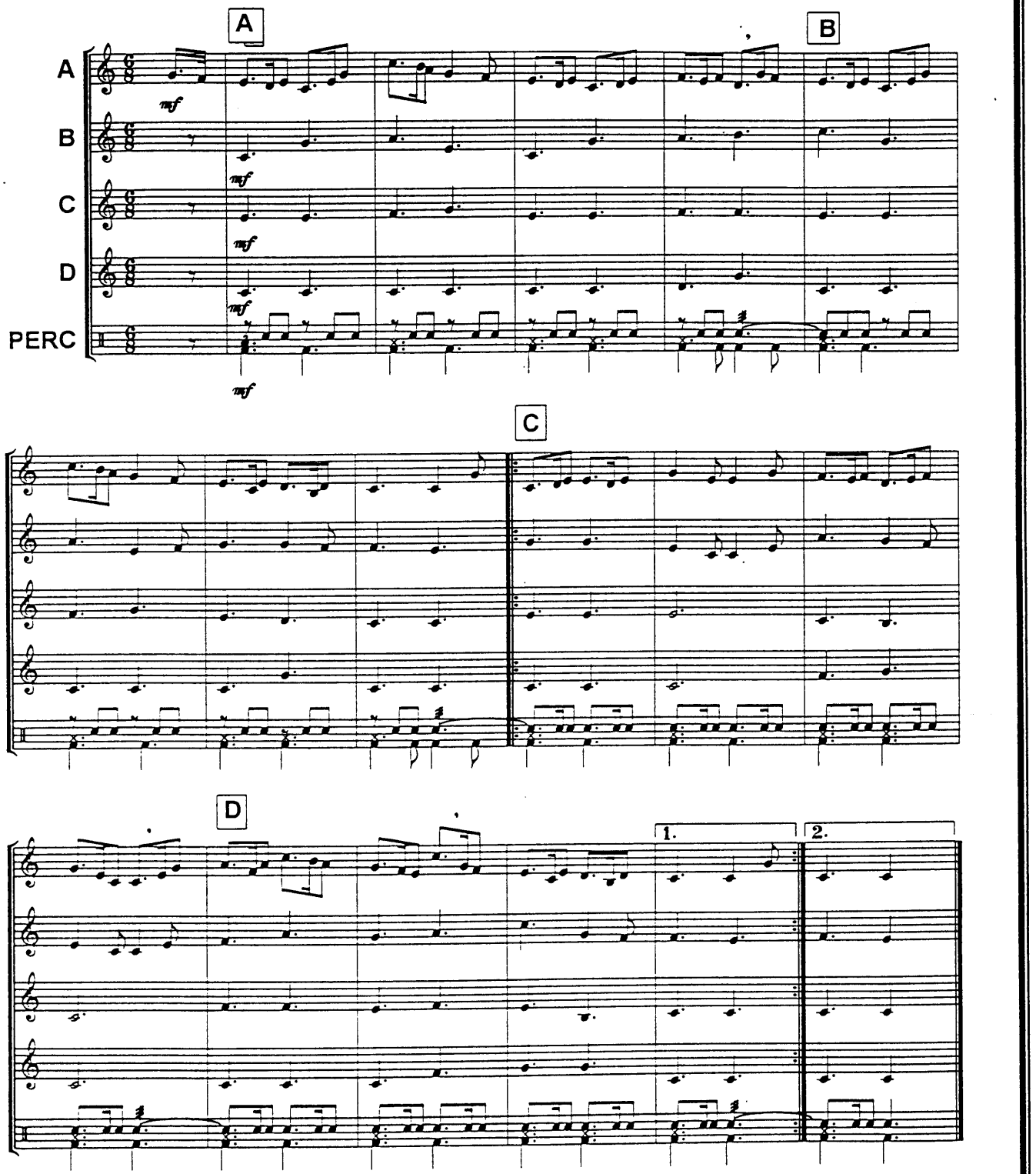




Chapter 41

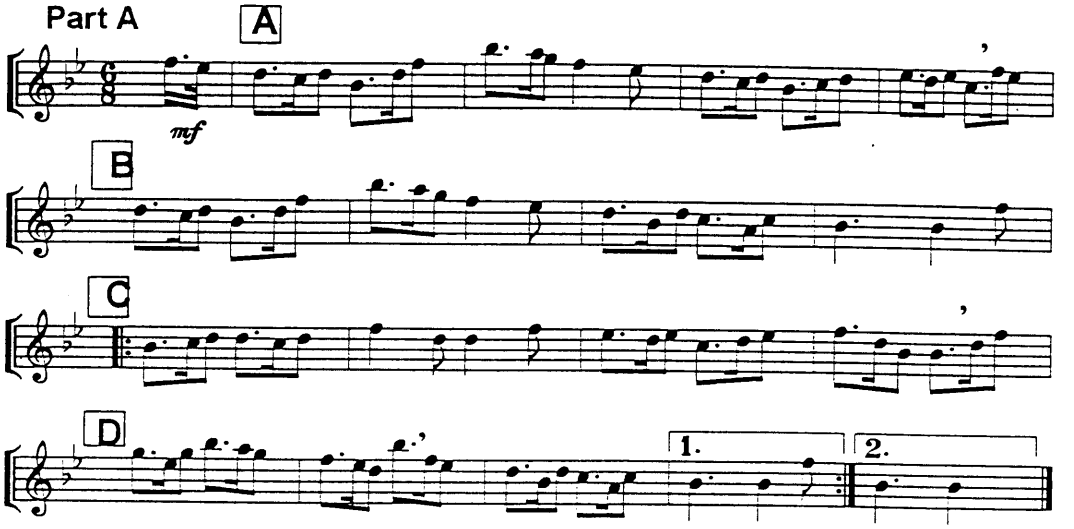
MY HOME

Bb CONDUCTOR SLOW MARCH



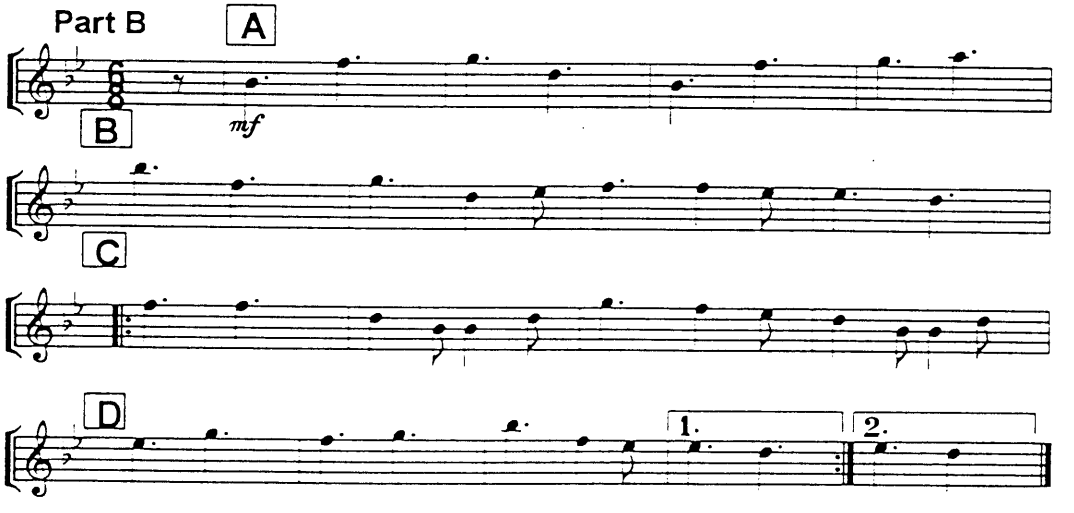
Flute, Oboe,
Bells
Part A

MY HOME



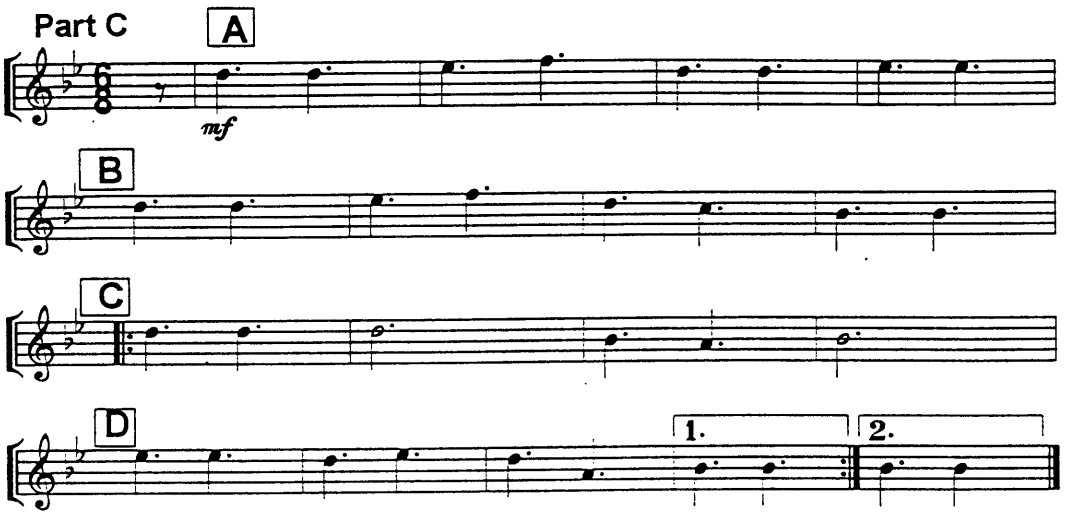
Flute, Oboe,
Bells
Part B

MY HOME



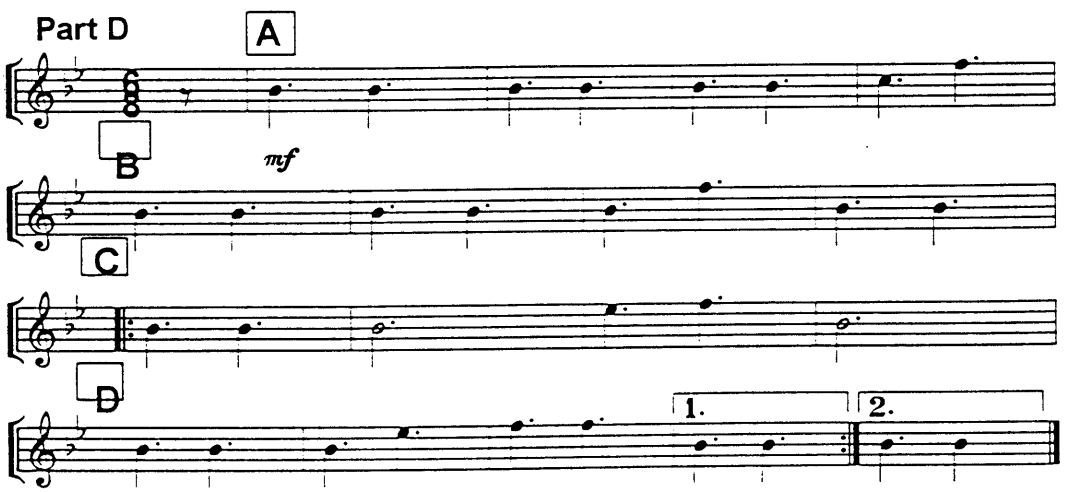
Flute, Oboe,
Bells
Part C

MY HOME



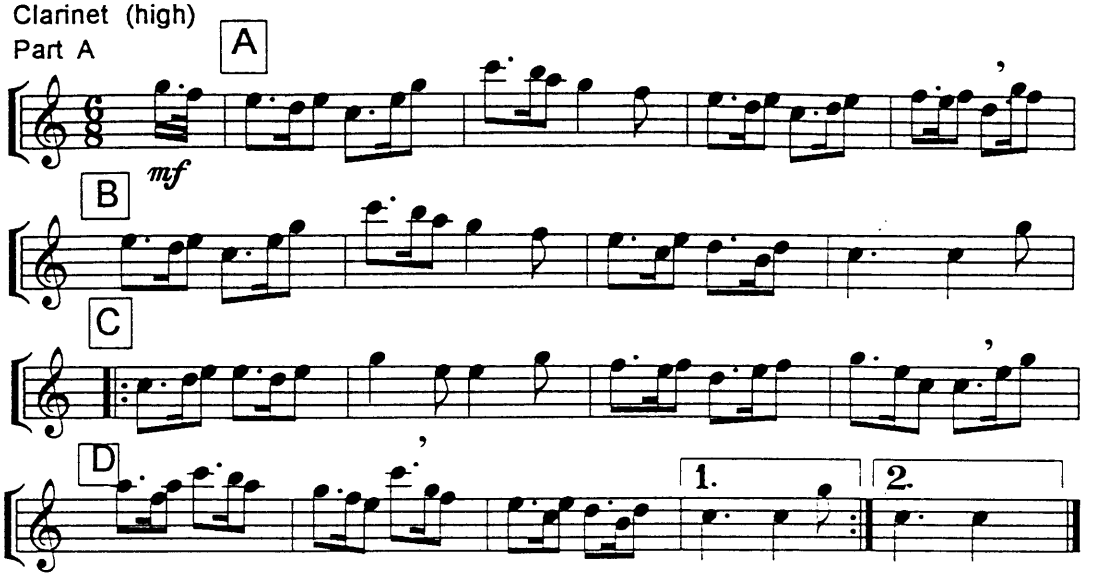
Flute, Oboe,
Bells
Part D

MY HOME



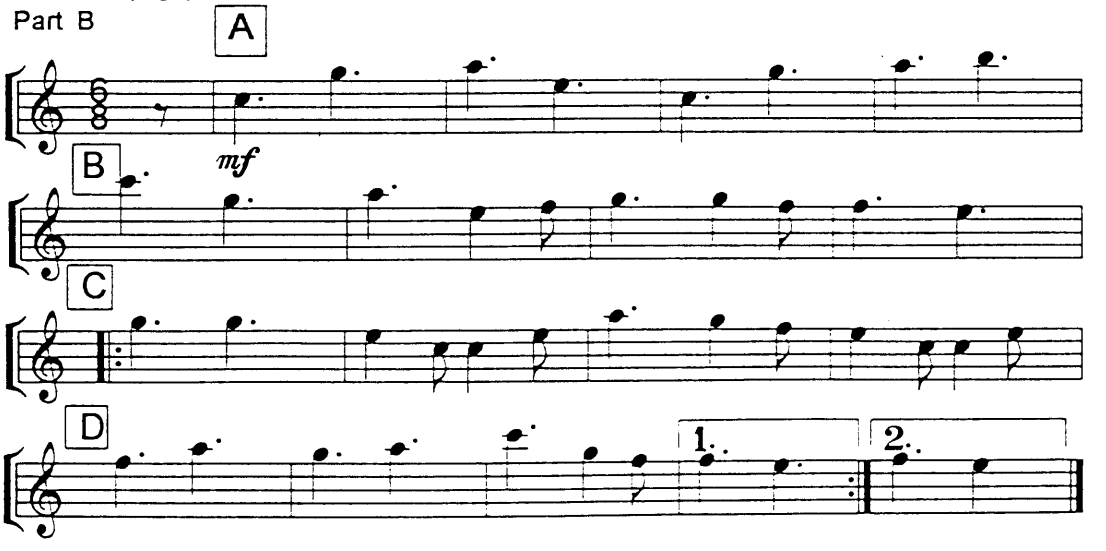
MY HOME

Tenor Sax,
Clarinet (high)
Part A



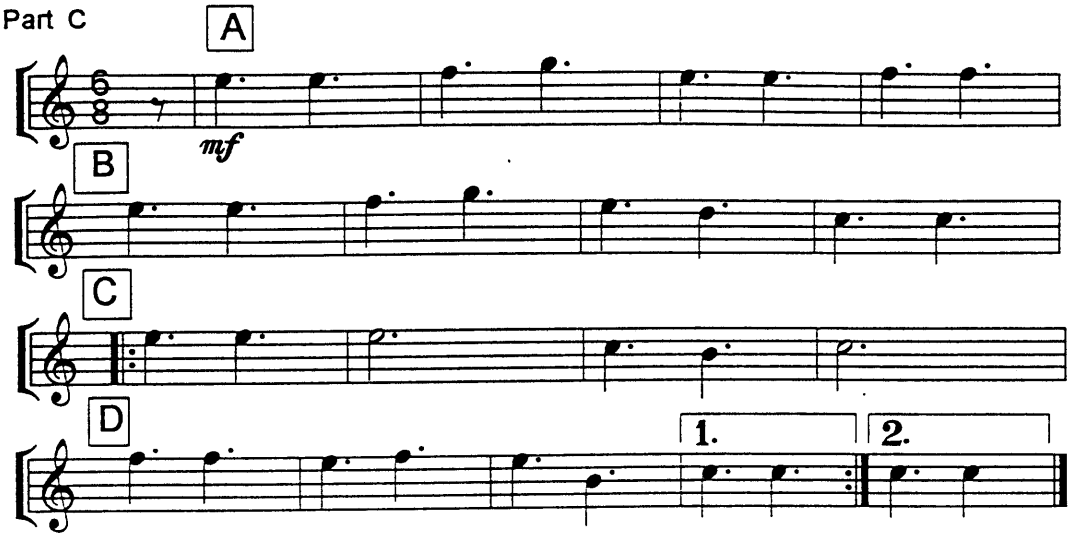
MY HOME

Tenor Sax
Clarinet (high)
Part B



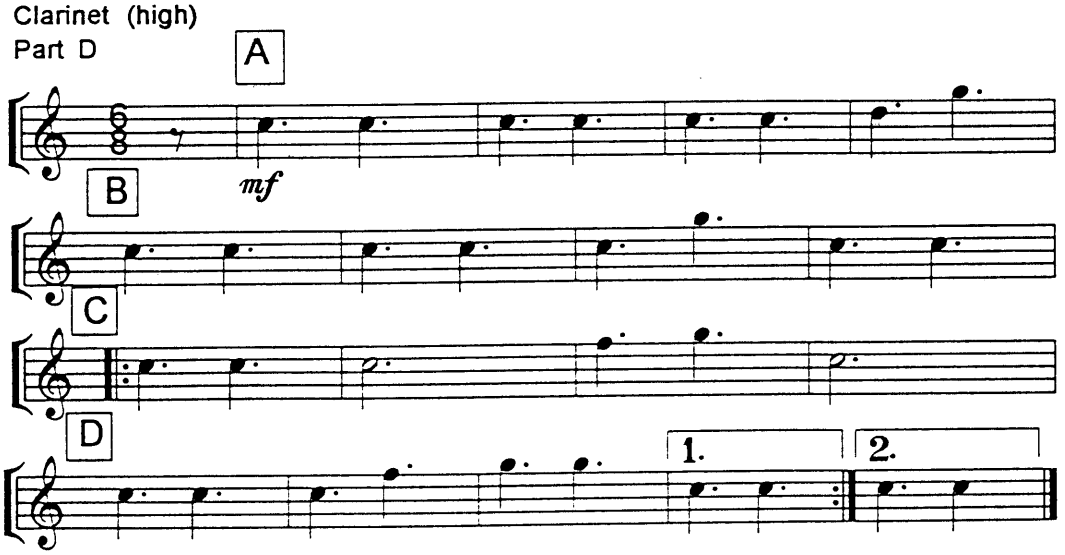
Tenor Sax,
Clarinet (high)
Part C

MY HOME



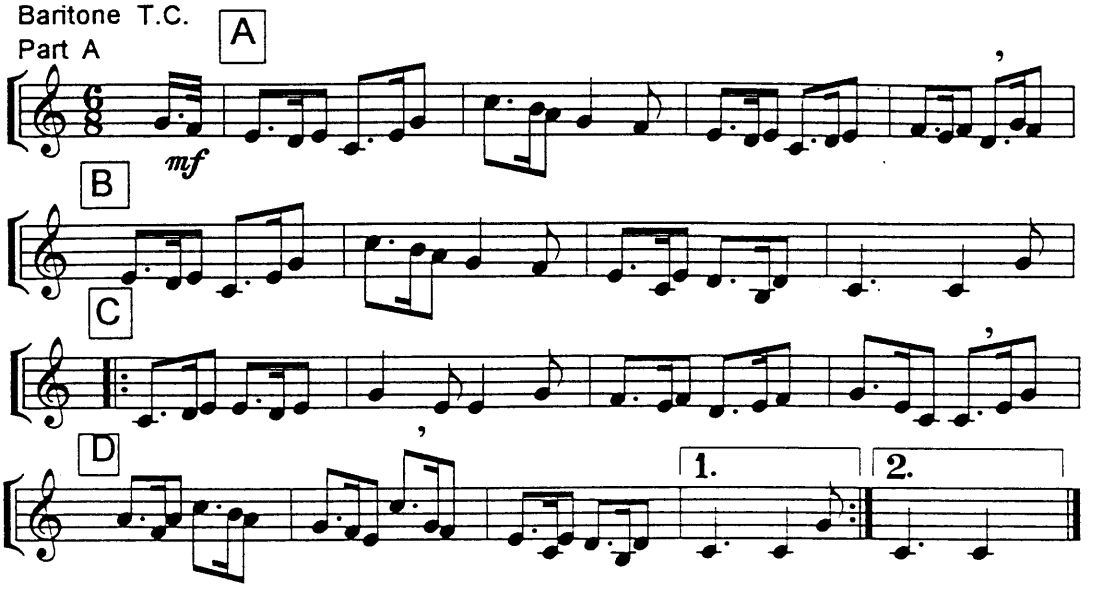
Tenor Sax,
Clarinet (high)
Part D

MY HOME



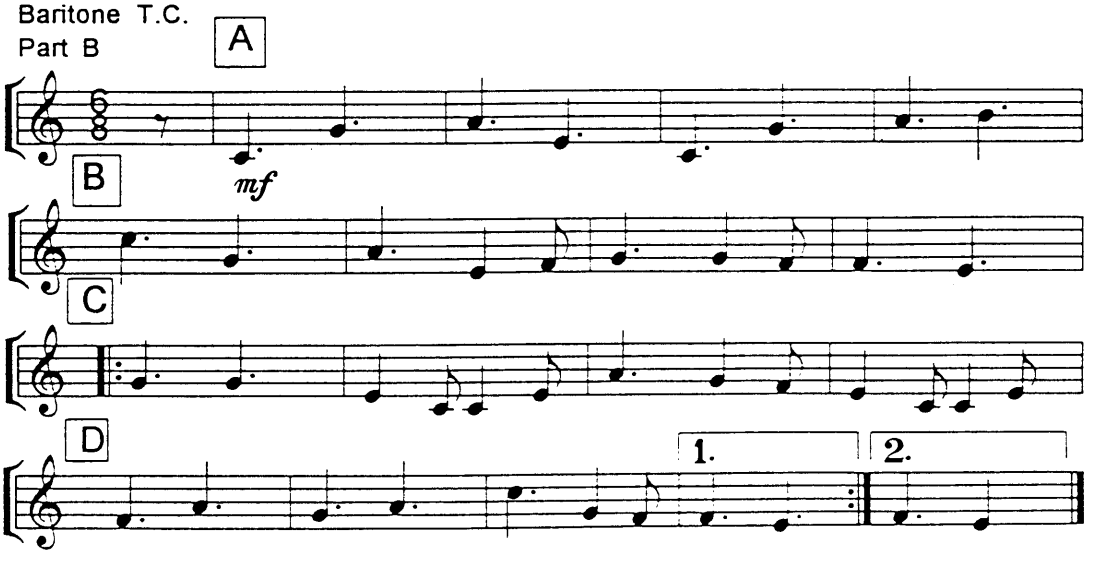
MY HOME

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



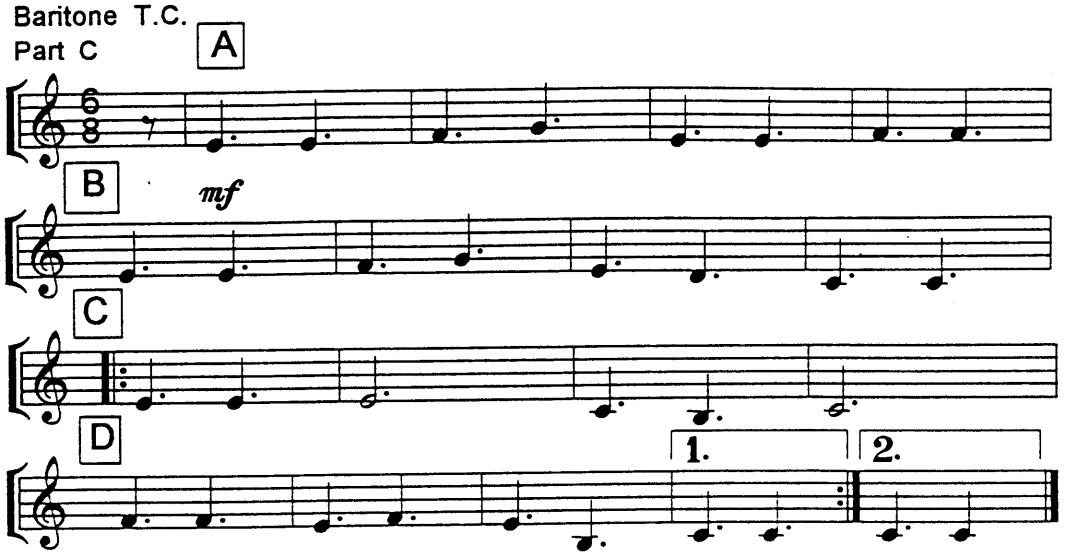
MY HOME

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



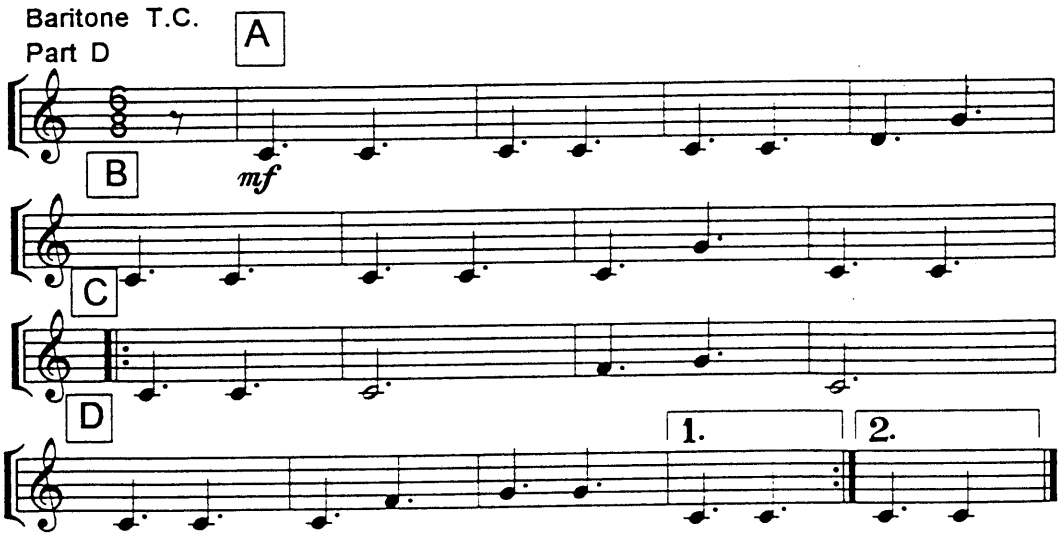
MY HOME

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



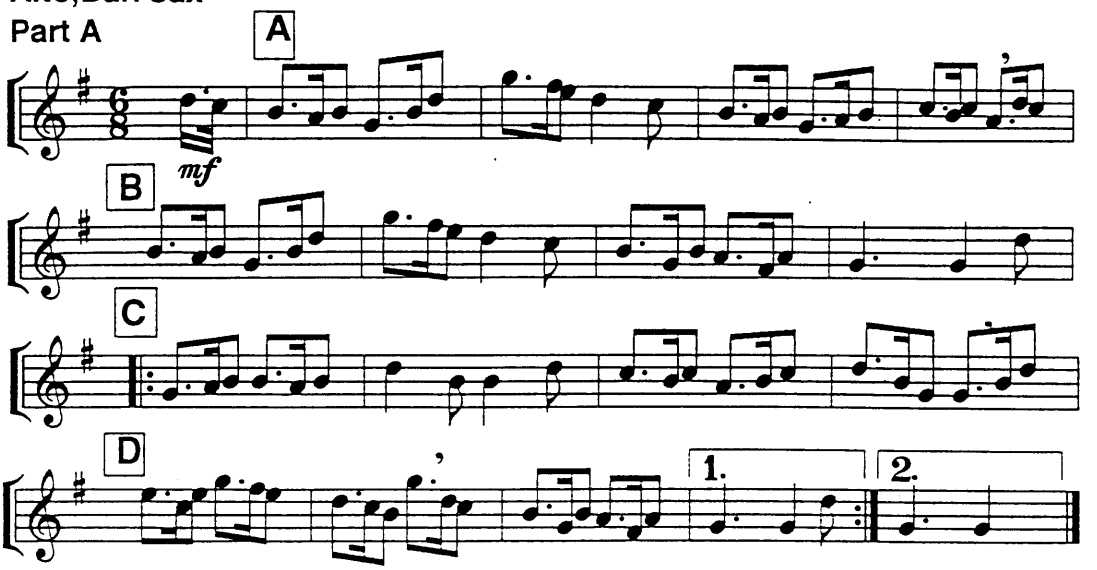
MY HOME

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



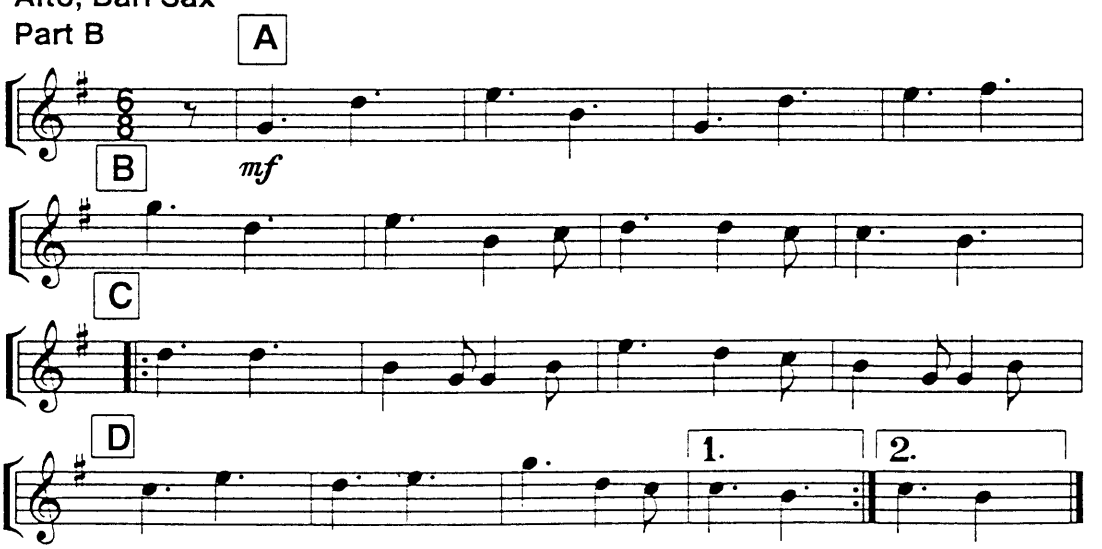
MY HOME

Alto,Bari Sax
Part A



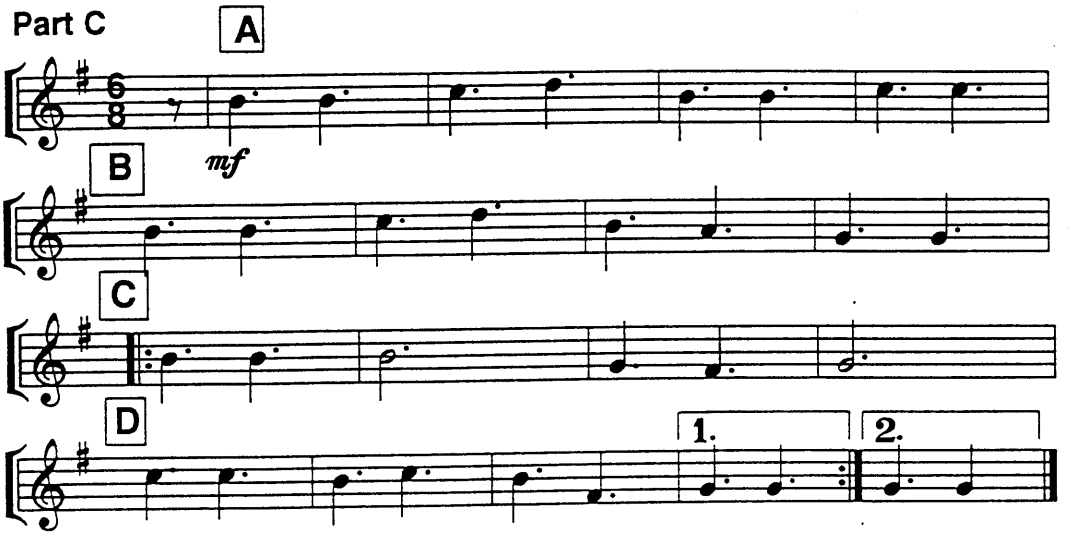
MY HOME

Alto, Bari Sax
Part B



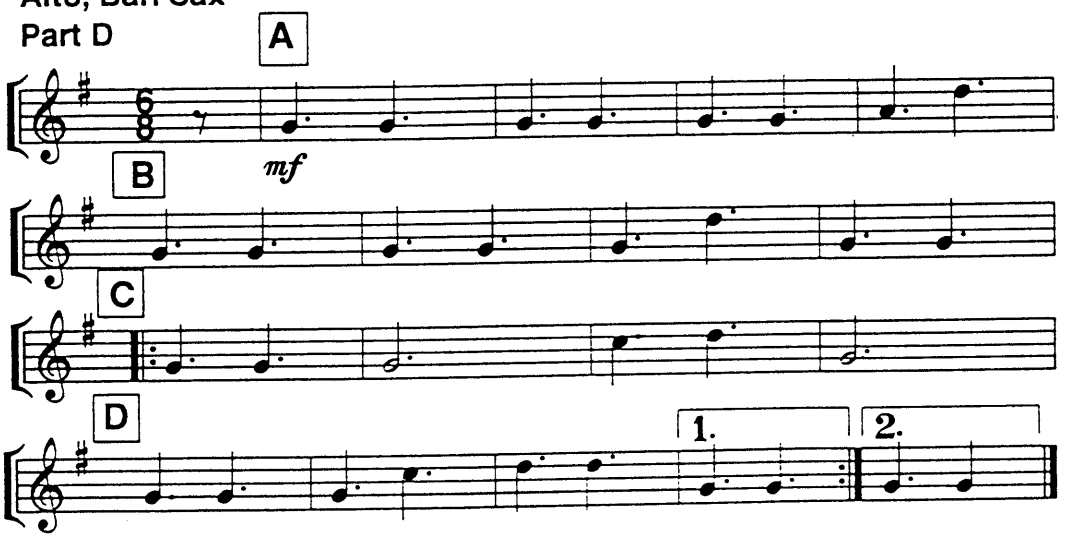
MY HOME

Alto, Bari Sax
Part C



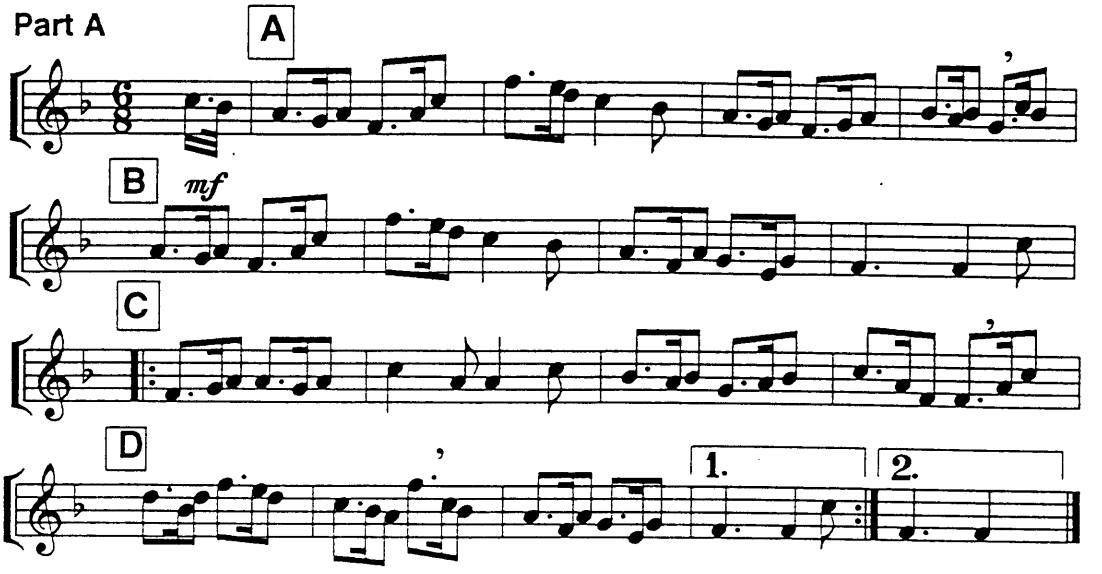
MY HOME

Alto, Bari Sax
Part D



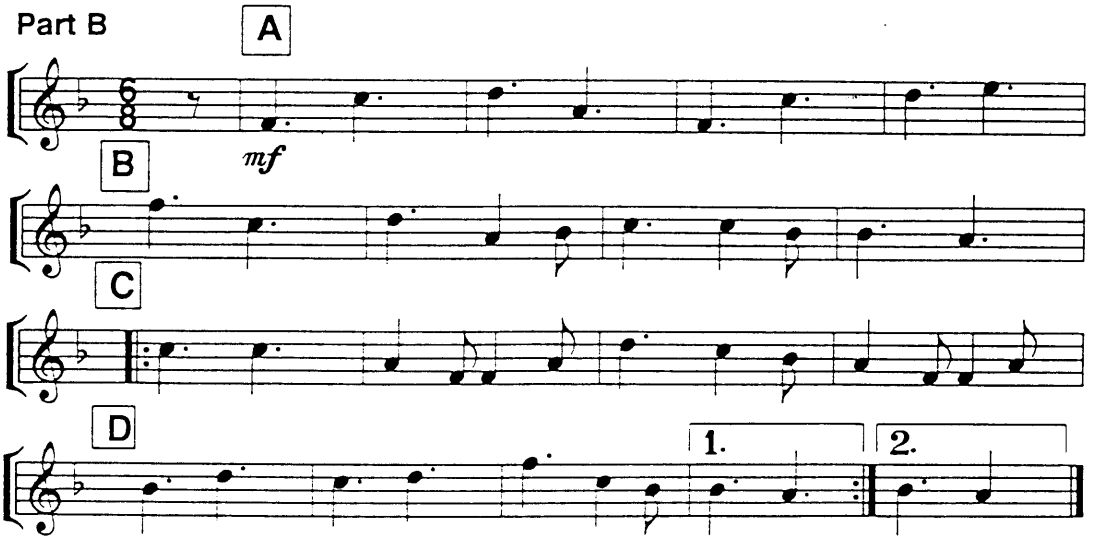
MY HOME

French Horn
Part A



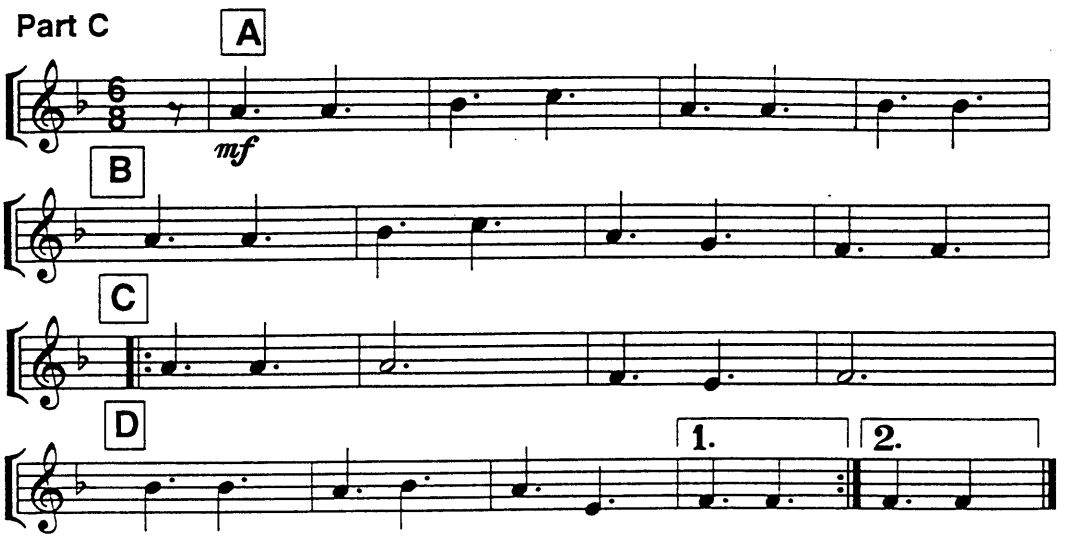
MY HOME

French Horn
Part B



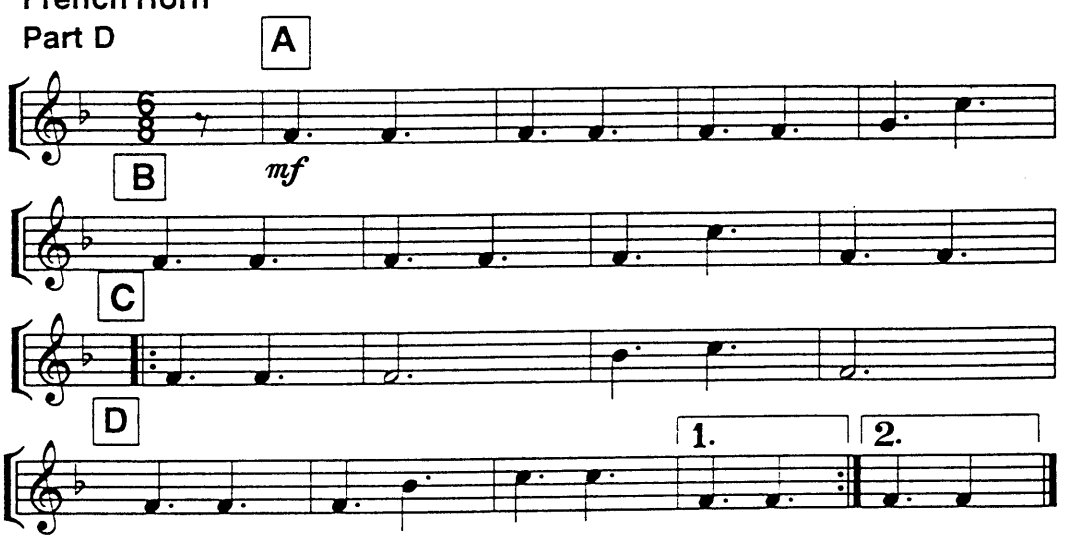
MY HOME

French Horn
Part C



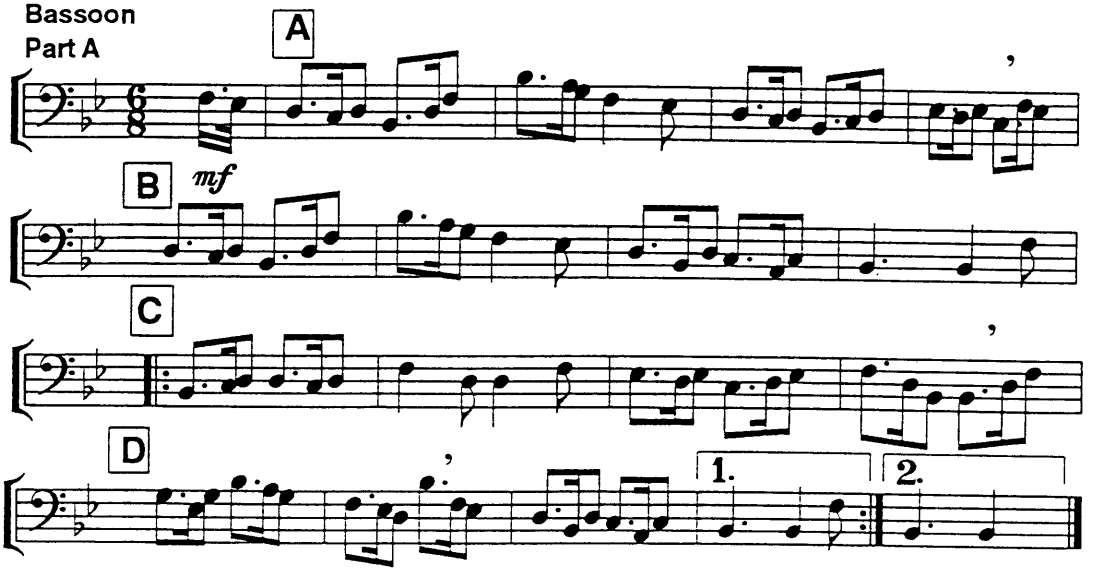
MY HOME

French Horn
Part D



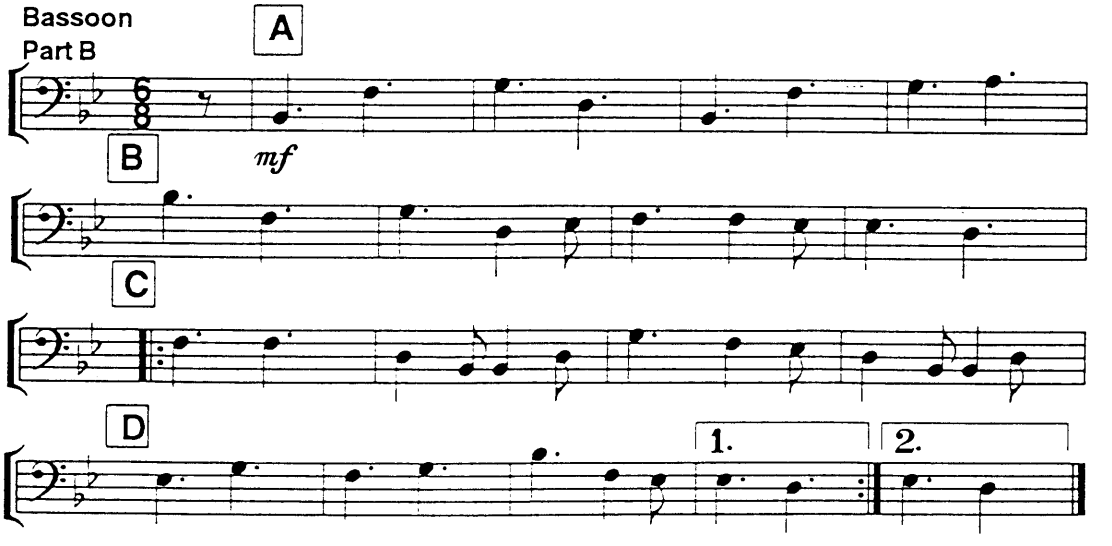
MY HOME

Trombone
Baritone Bass Clef
Bassoon
Part A



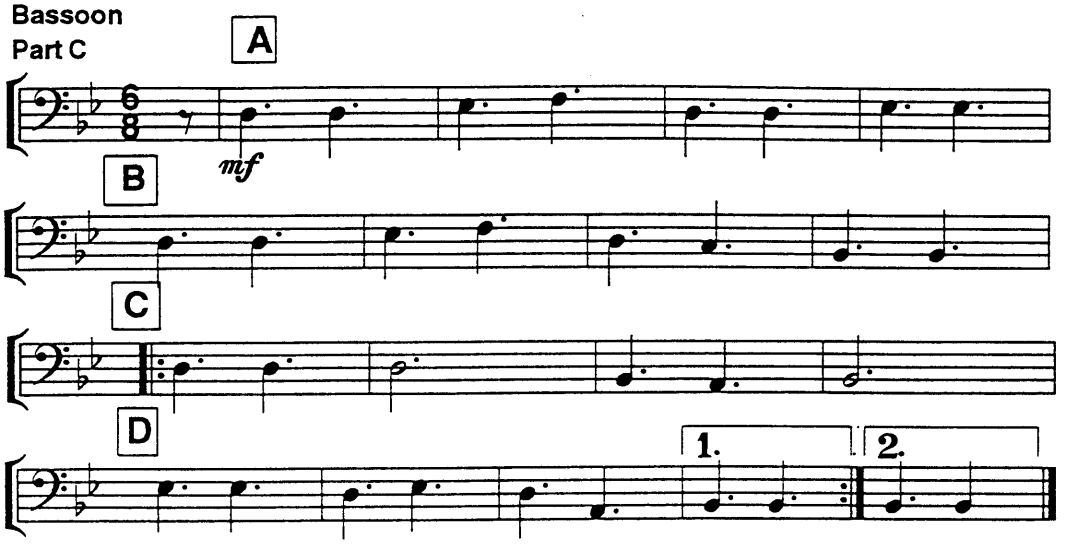
MY HOME

Trombone
Baritone Bass Clef
Bassoon
Part B



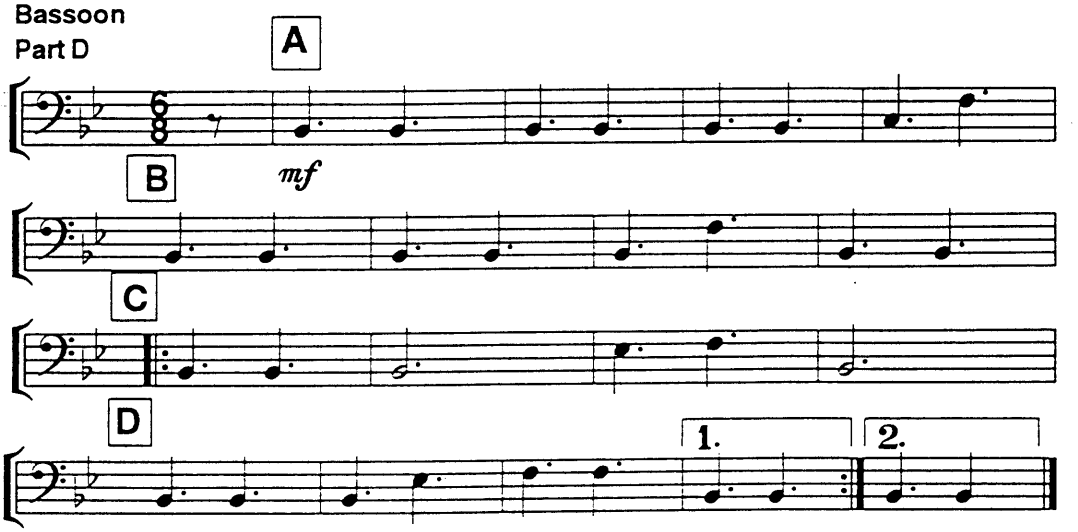
MY HOME

Trombone
Baritone Bass Clef
Bassoon
Part C



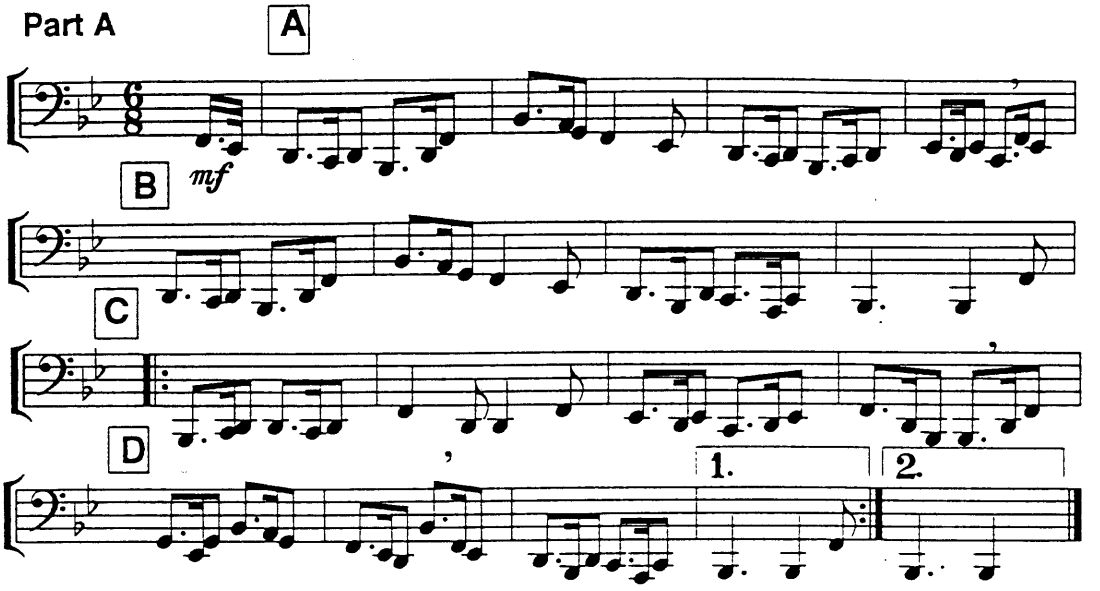
MY HOME

Trombone
Baritone Bass Clef
Bassoon
Part D



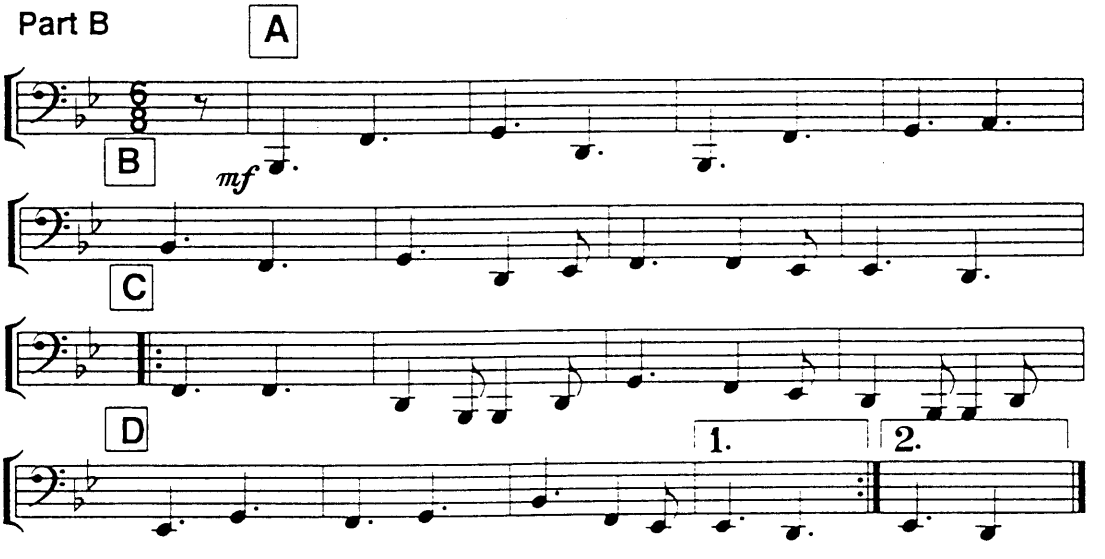
MY HOME

Tuba
Part A



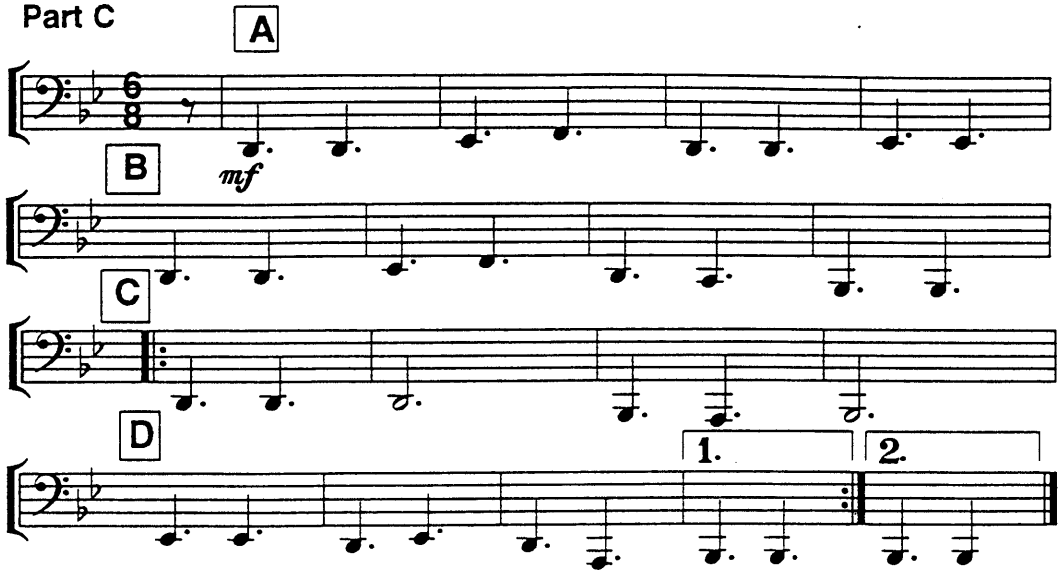
MY HOME

Tuba
Part B



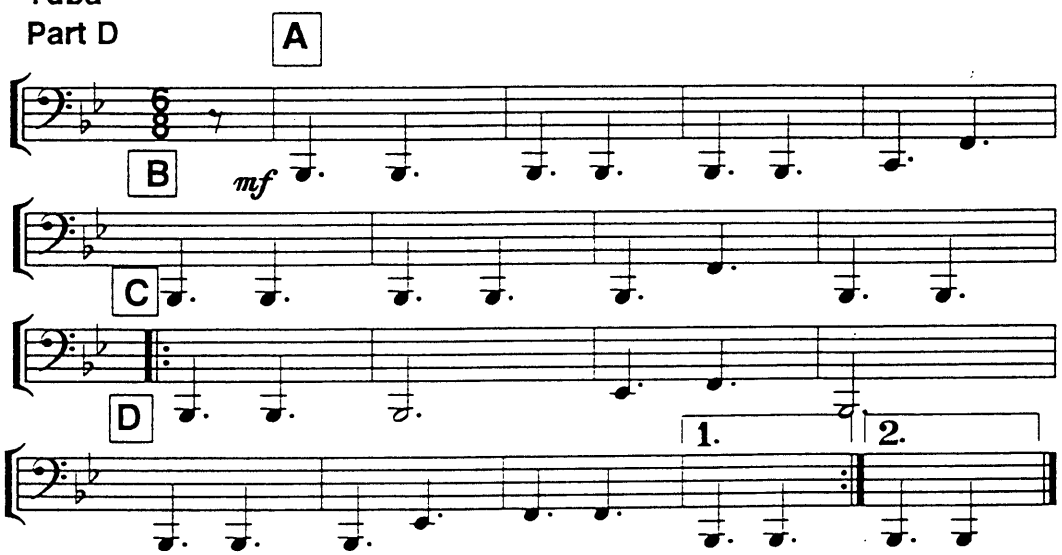
MY HOME

Tuba
Part C



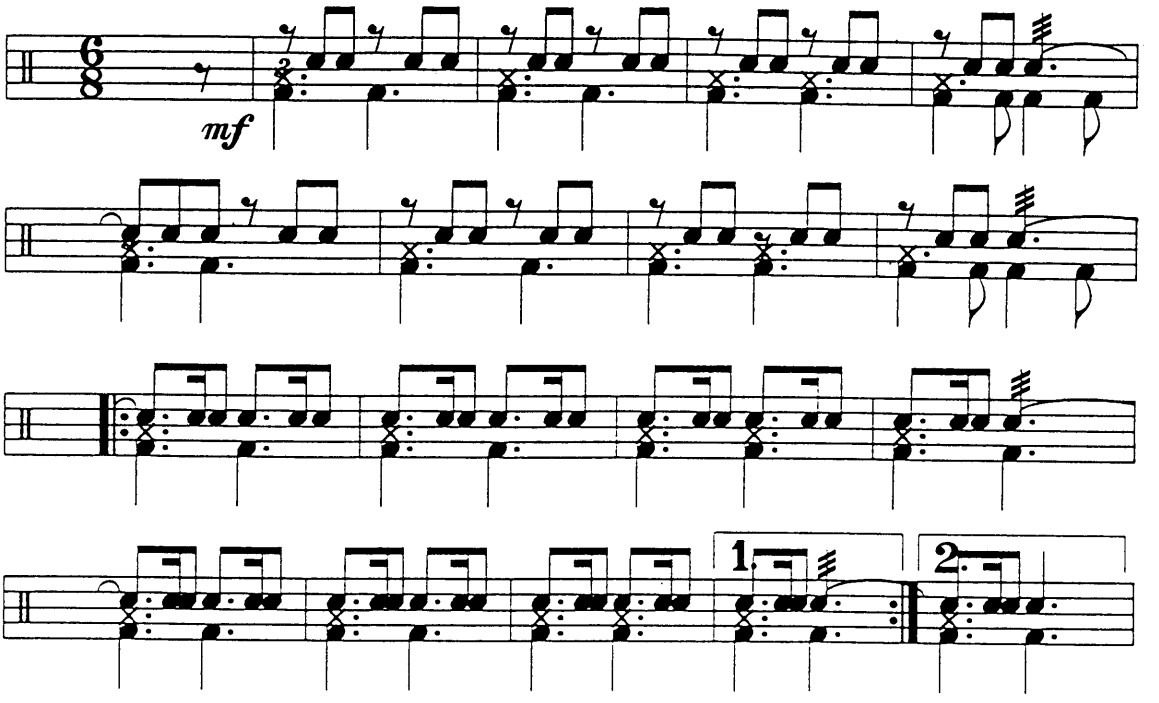
MY HOME

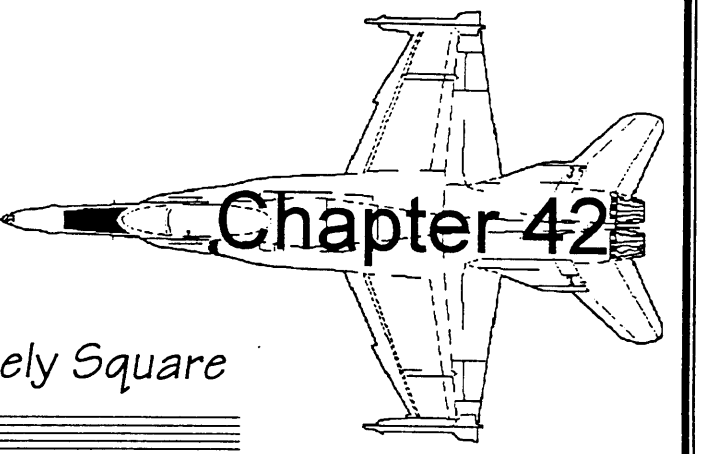
Tuba
Part D



MY HOME

Percussion





Chapter 42

A Nightingale Sang in Berkely Square

A Nightingale Sang in Berkeley Square is a song of romance and starry nights. Written in 1940 by Eric Maschwitz and Manning Sherwin, song was made popular by such talented performers as Very Lynn, Bing Crosby and Kate Smith. Glenn Miller known for such hits as "In The Mood" also did a fine rendition with Ray Eberle on vocals.

That certain night, the night we met.
There was magic abroad in the air.
There were angels dining at the Ritz,
And a Nightingale sang in Berkeley Square.

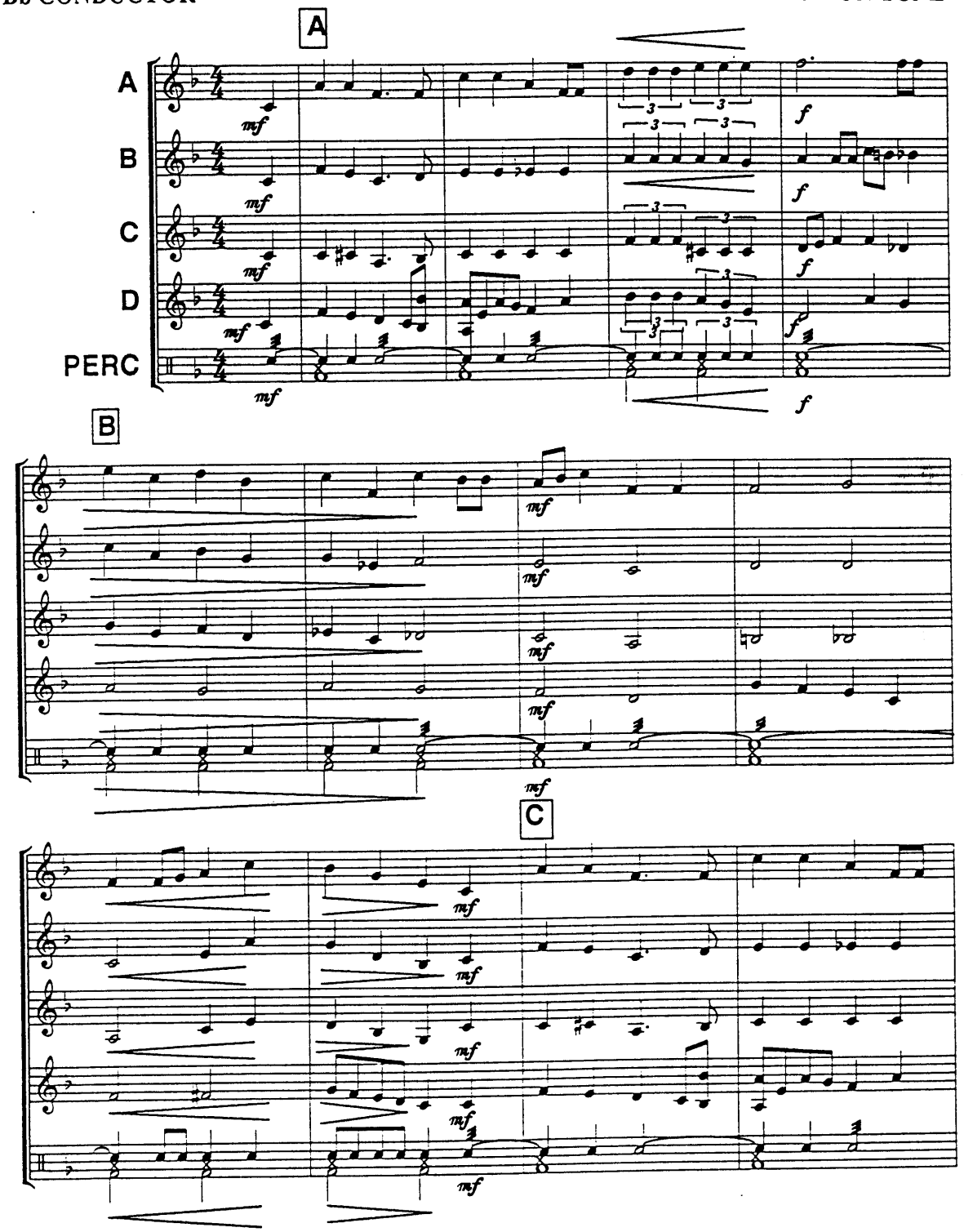
I may be right. I may be wrong.
But I'm perfectly willing to swear,
That when you turned and smiled at me.
A Nightingale sang in Berkeley Square.

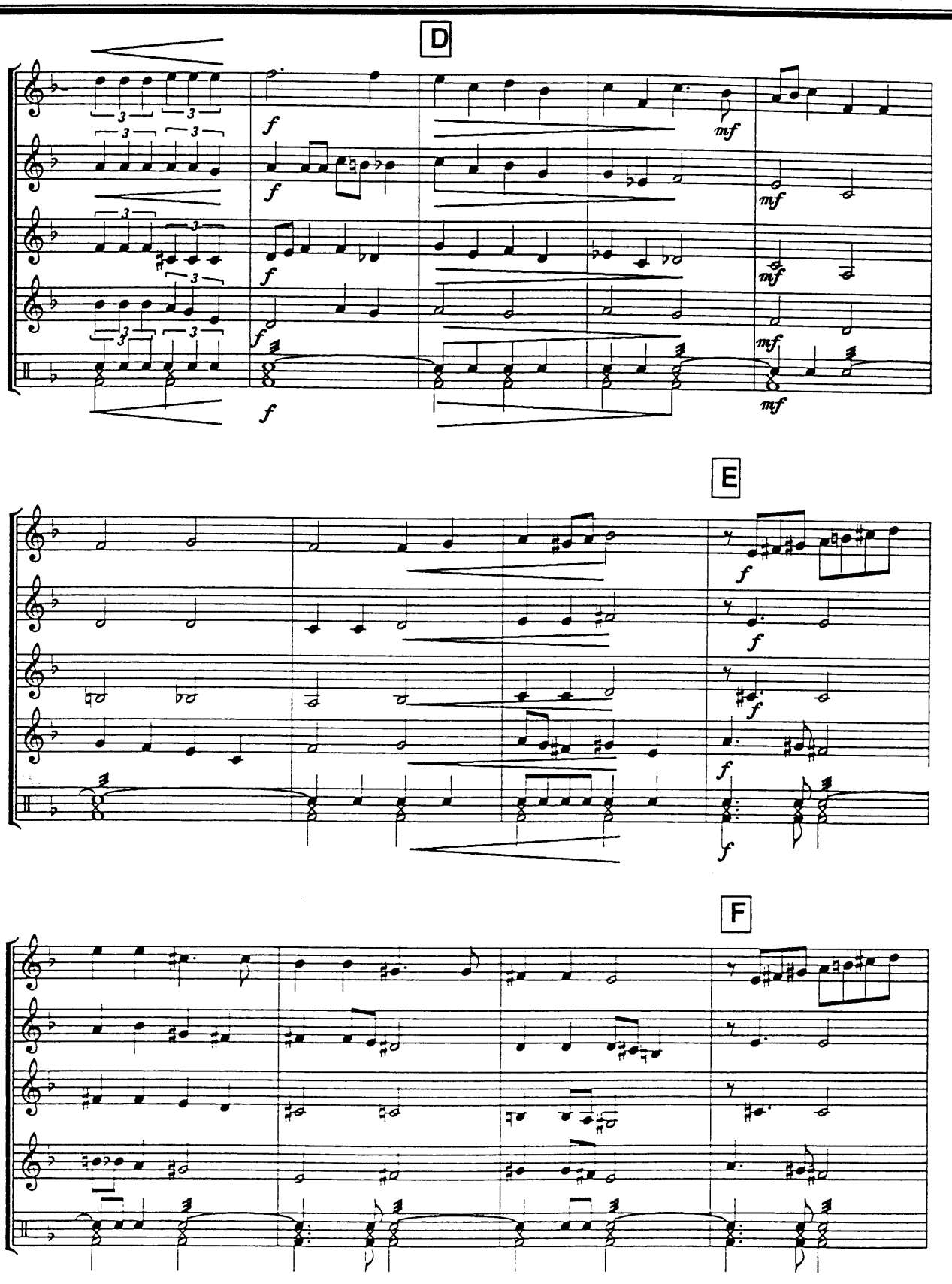
The moon that lingered cover London Town.
Poor puzzled moon, he wore a frown.
How could he know we two were so in love?
The whole darn world seemed up-side down.

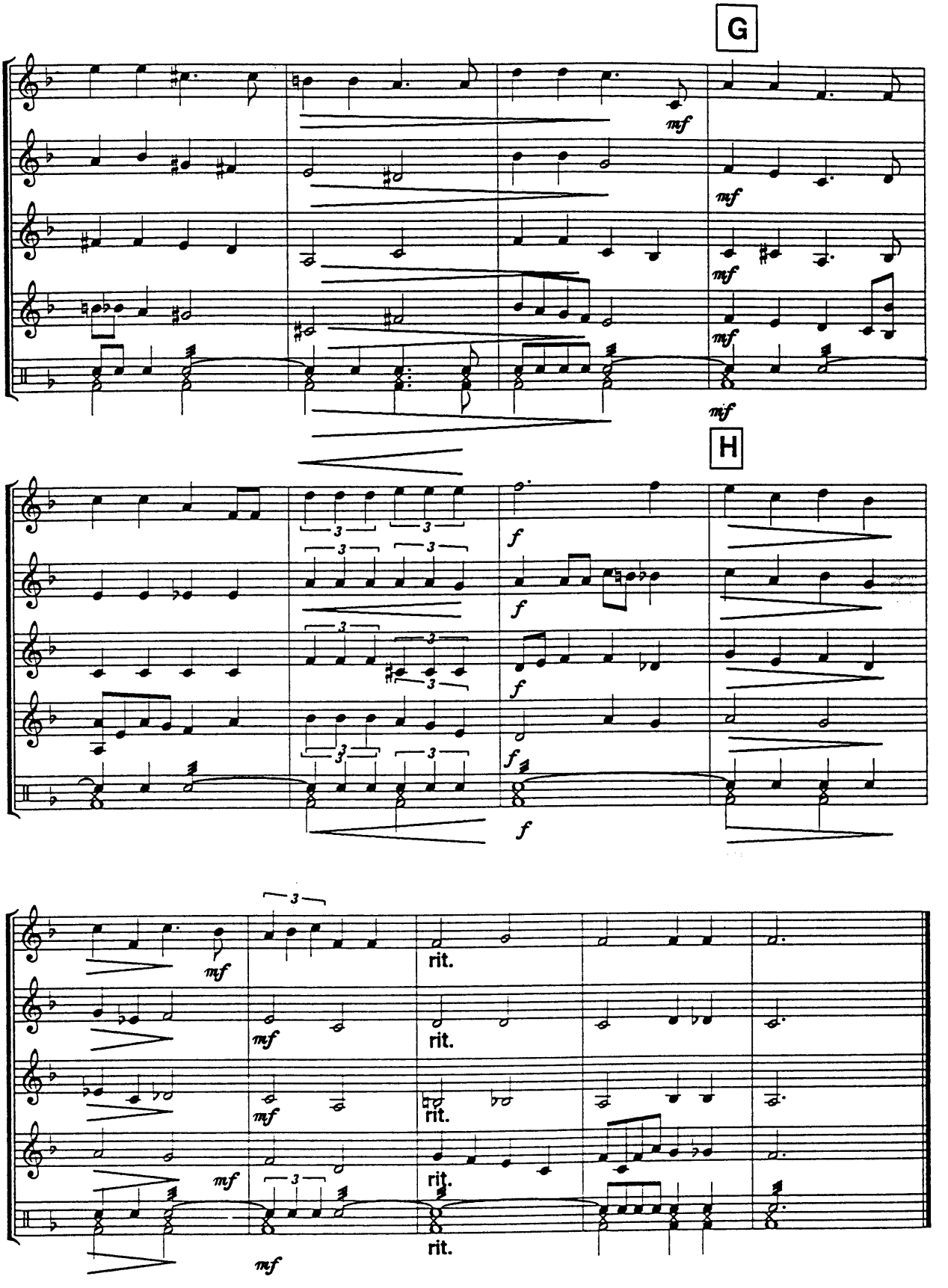
The streets of town were paved with stars.
It was such a romantic affair.
And as we kissed and said goodnight.
A Nightingale sang in Berkeley Square.

A NIGHTINGALE SANG IN BERKLEY SQUARE

Bb CONDUCTOR INSPECTION TUNE



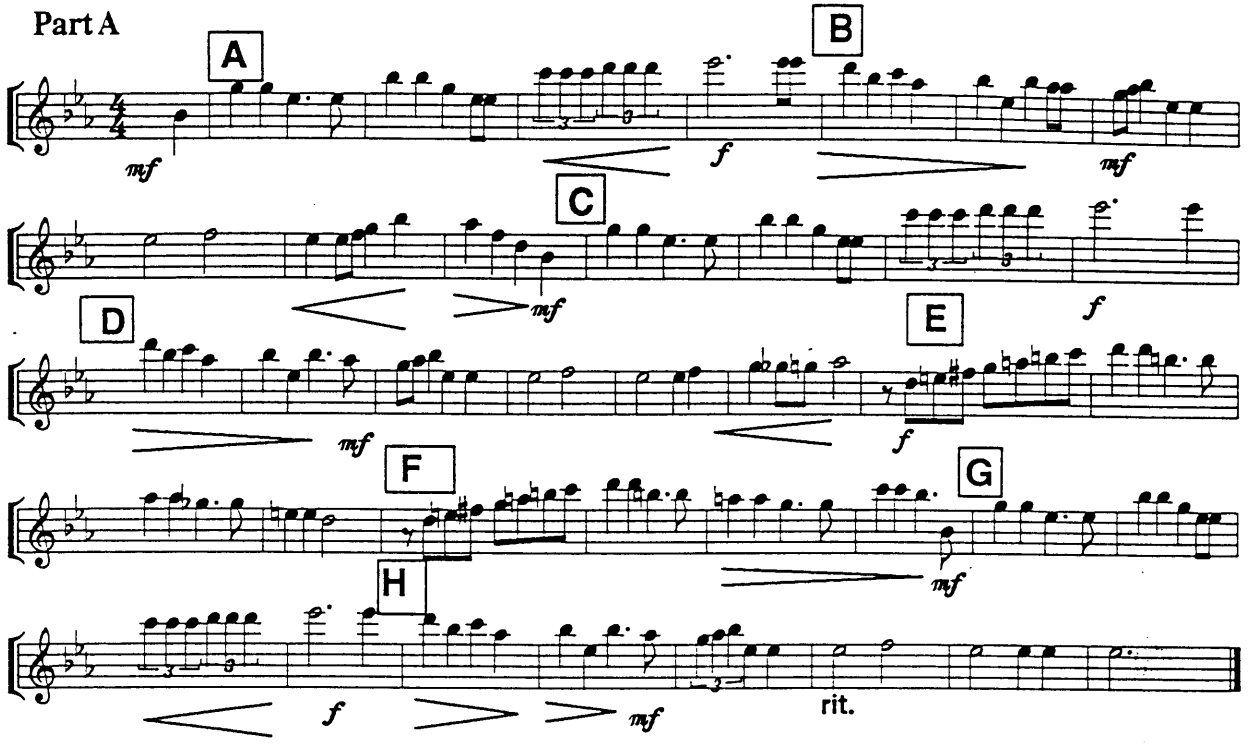

D
E
F



A Nightingale Sang Page 3

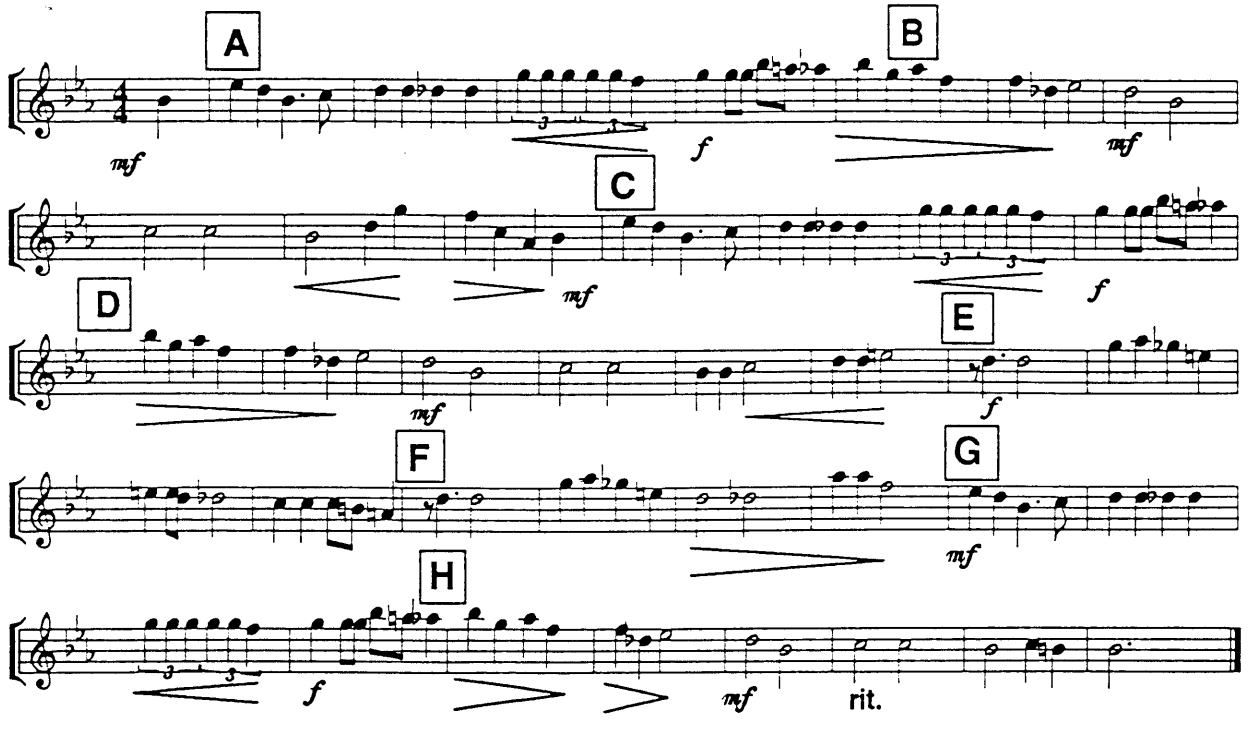
A NIGHTINGALE SANG IN BERKLEY SQUARE

Flute
Oboe
Part A



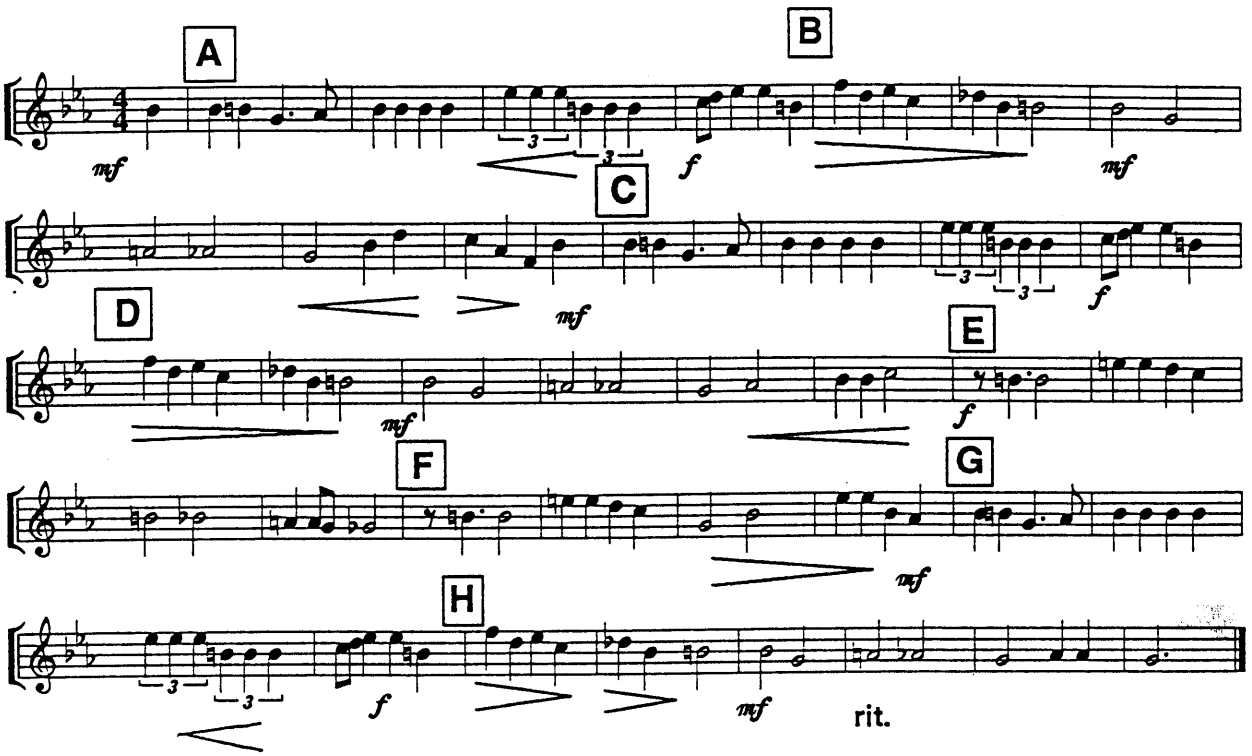
A NIGHTINGALE SANG IN BERKLEY SQUARE

Flute
Oboe
Part B



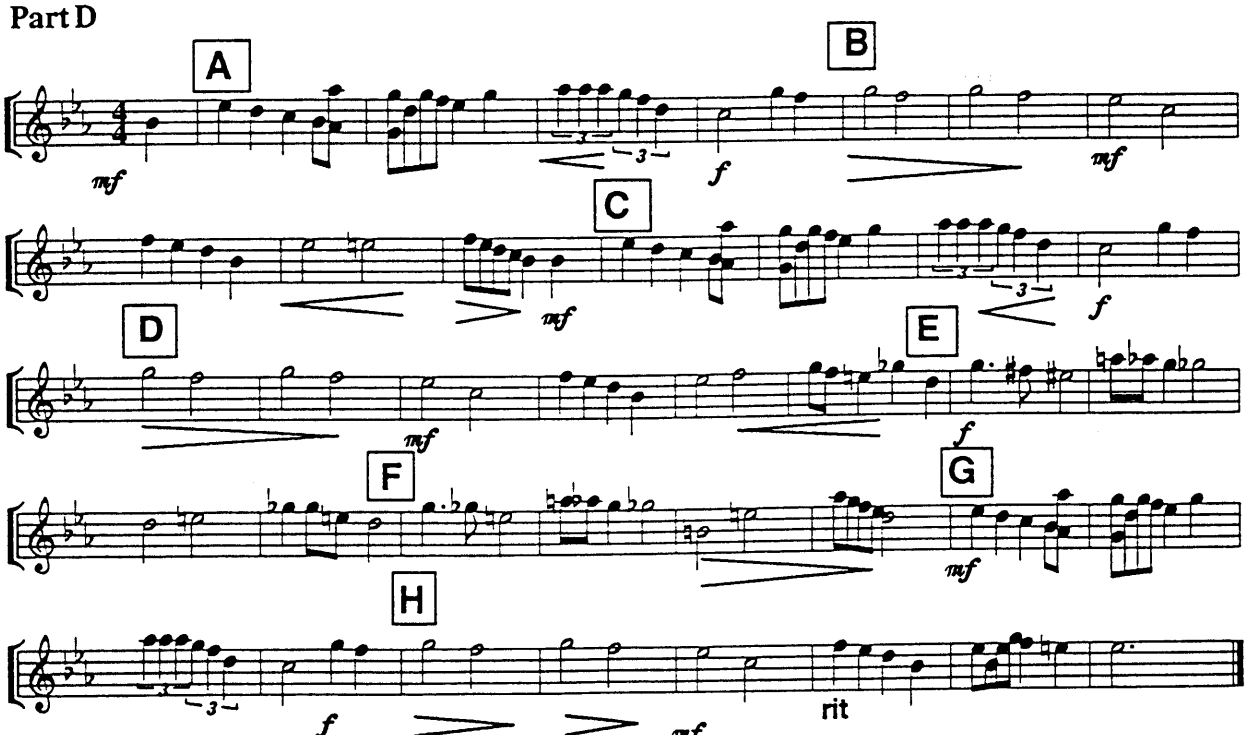
Flute
Oboe
Part C

A NIGHTINGALE SANG IN BERKLEY SQUARE



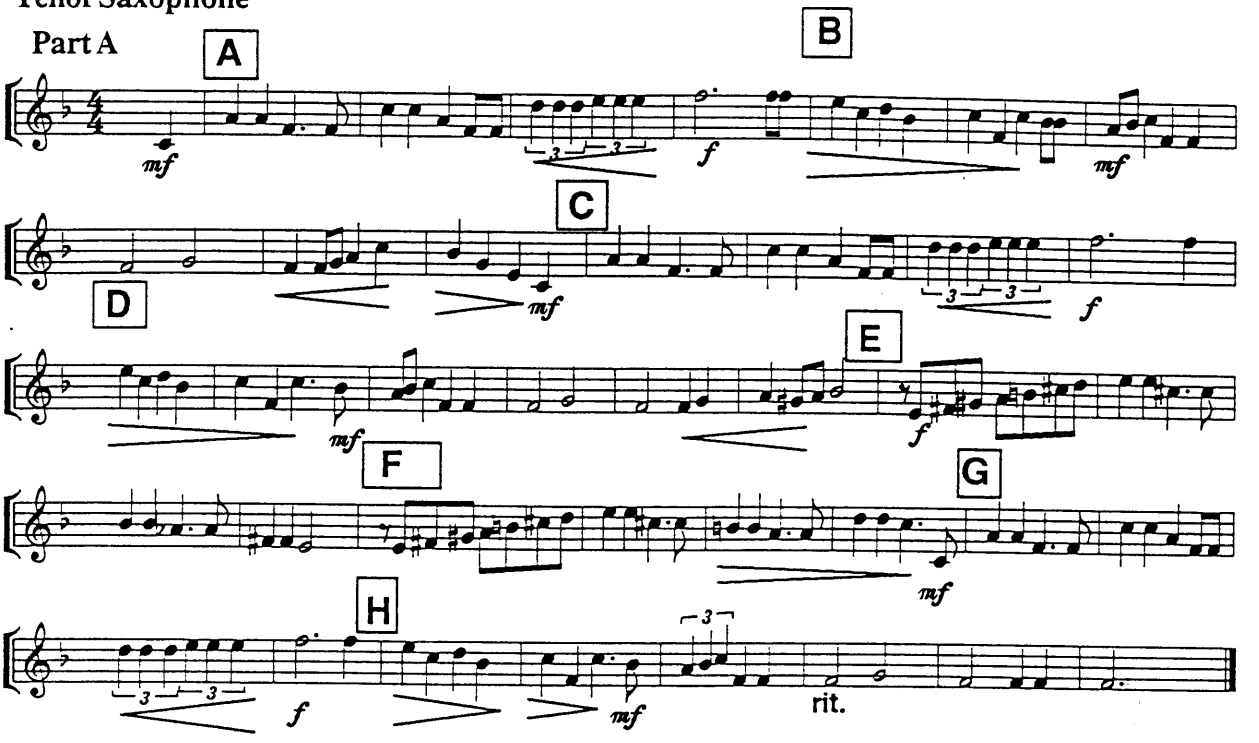
Flute
Oboe
Part D

A NIGHTINGALE SANG IN BERKLEY SQUARE



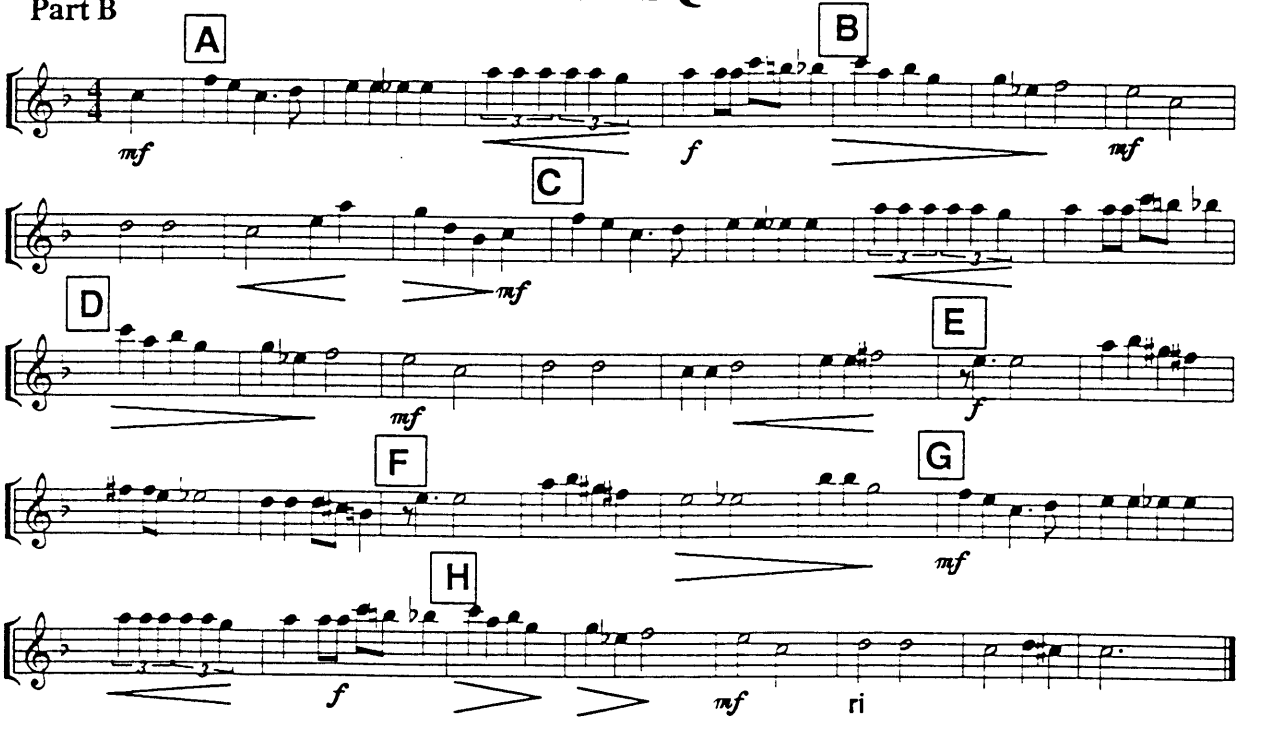
A NIGHTINGALE SANG IN BERKLEY SQUARE

Clarinet (high)
Tenor Saxophone
Part A



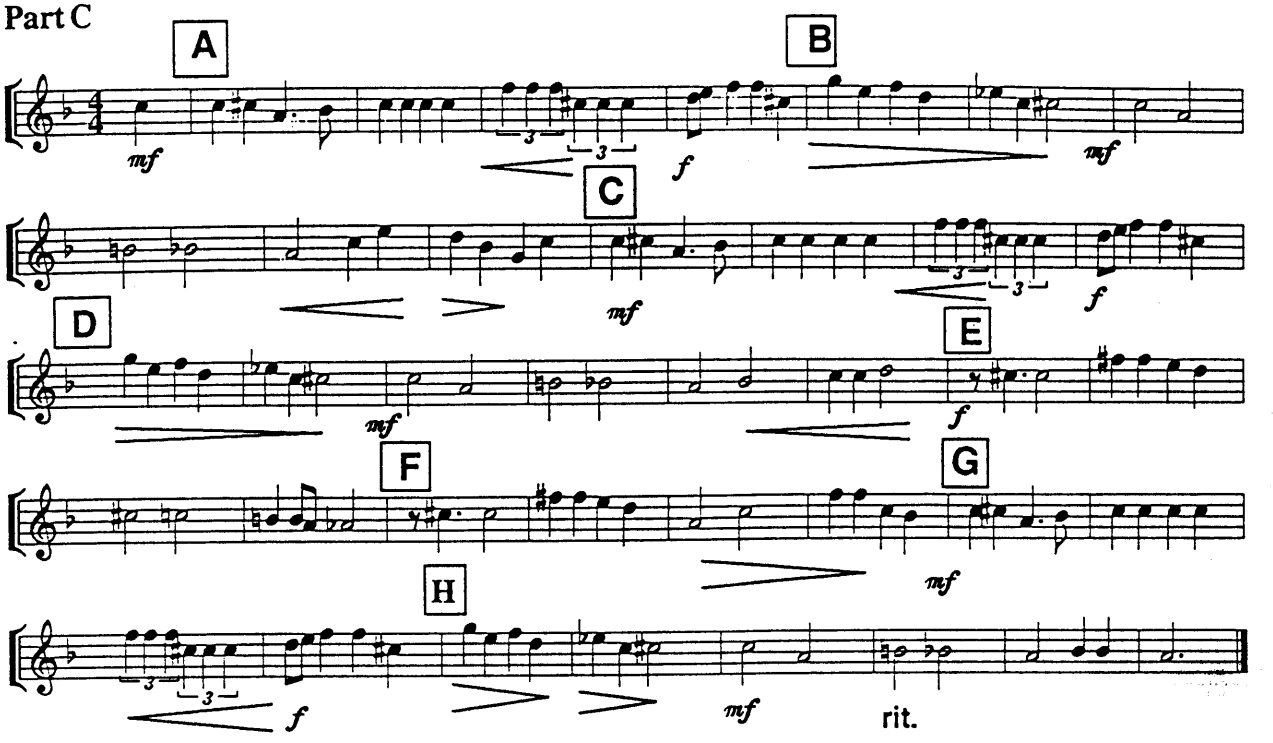
A NIGHTINGALE SANG IN BERKLEY SQUARE

Clarinet (high)
Tenor Saxophone
Part B



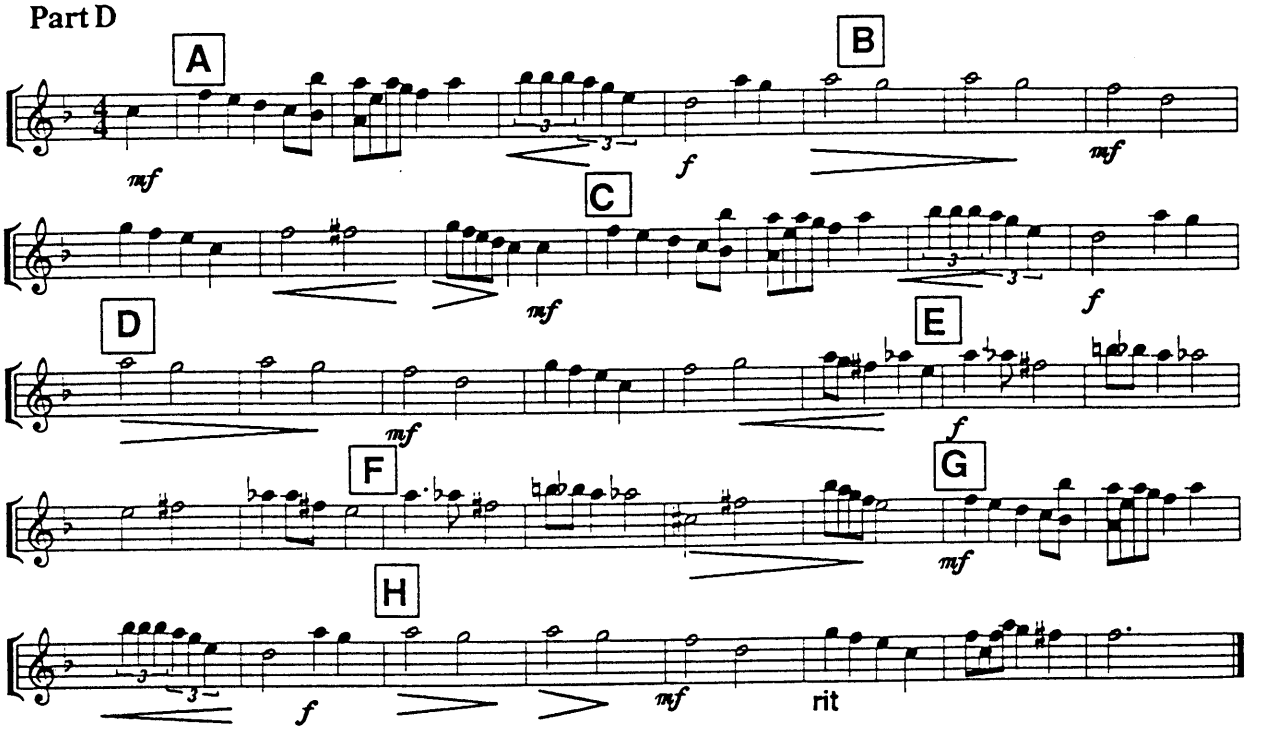
A NIGHTINGALE SANG IN BERKLEY SQUARE

Clarinet (high)
Tenor Saxophone
Part C



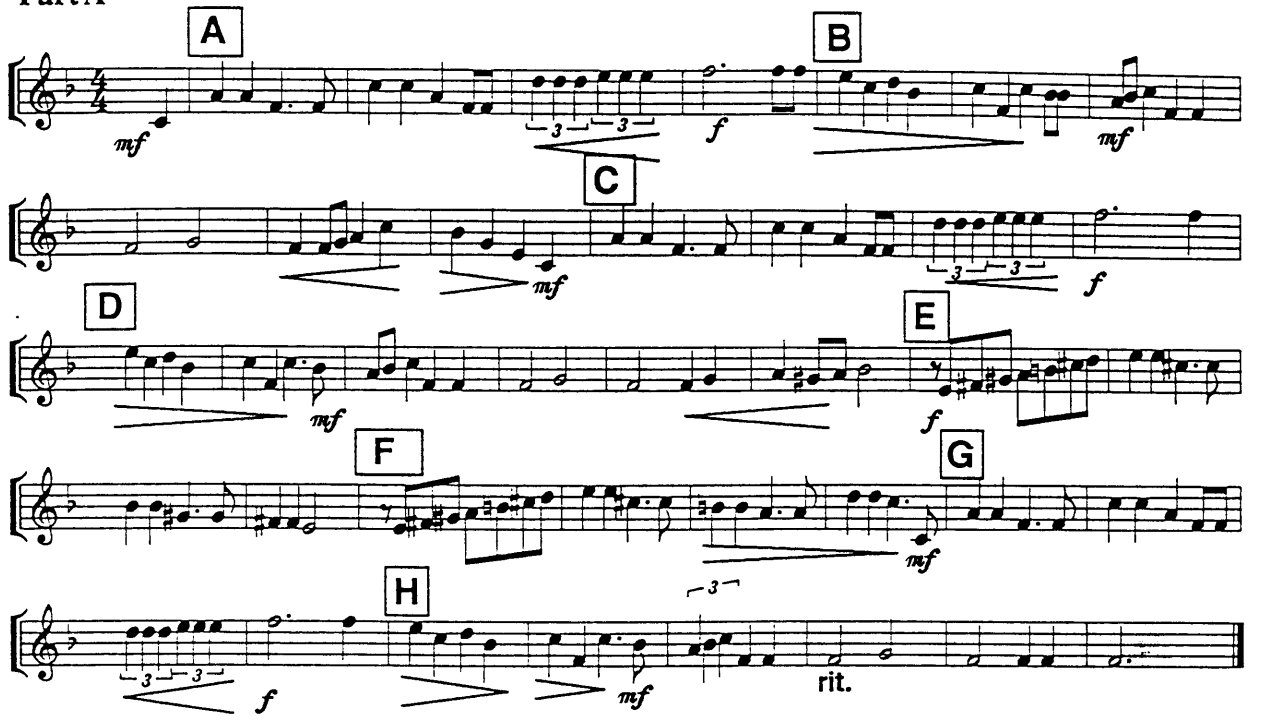
A NIGHTINGALE SANG IN BERKLEY SQUARE

Clarinet (high)
Tenor Saxophone
Part D



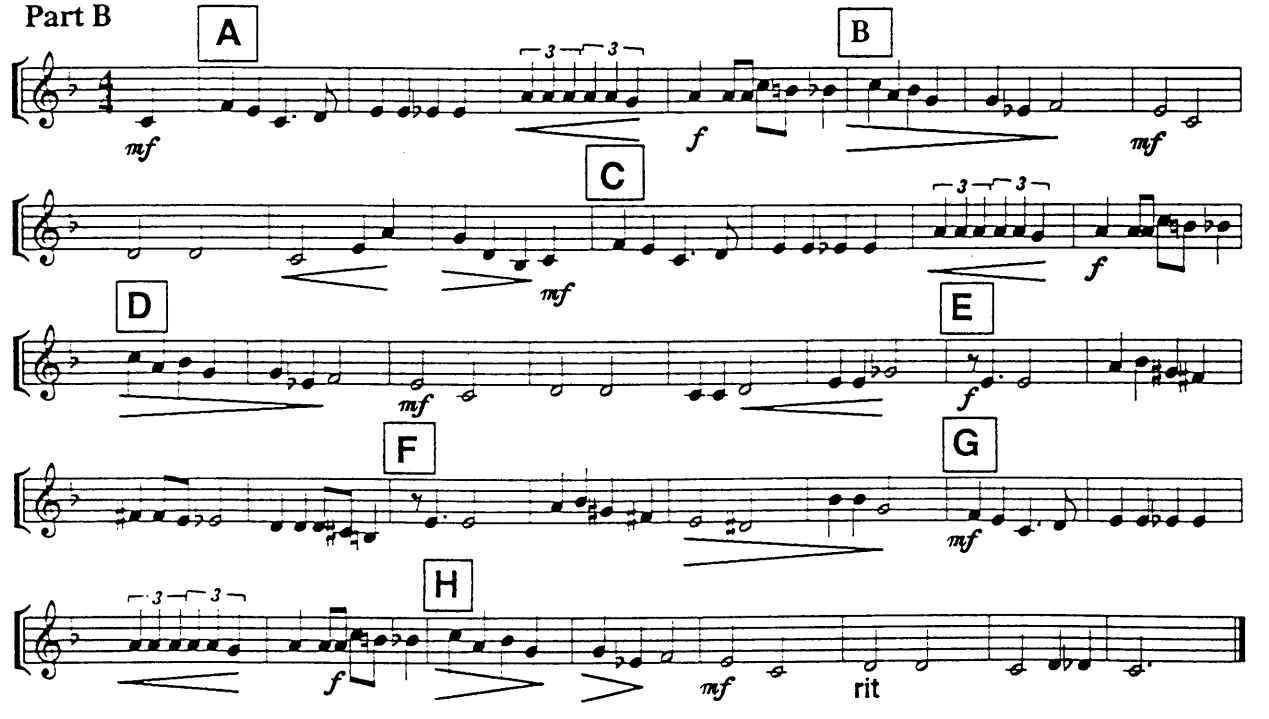
A NIGHTINGALE SANG IN BERKLEY SQUARE

Bass Clarinet
Part A



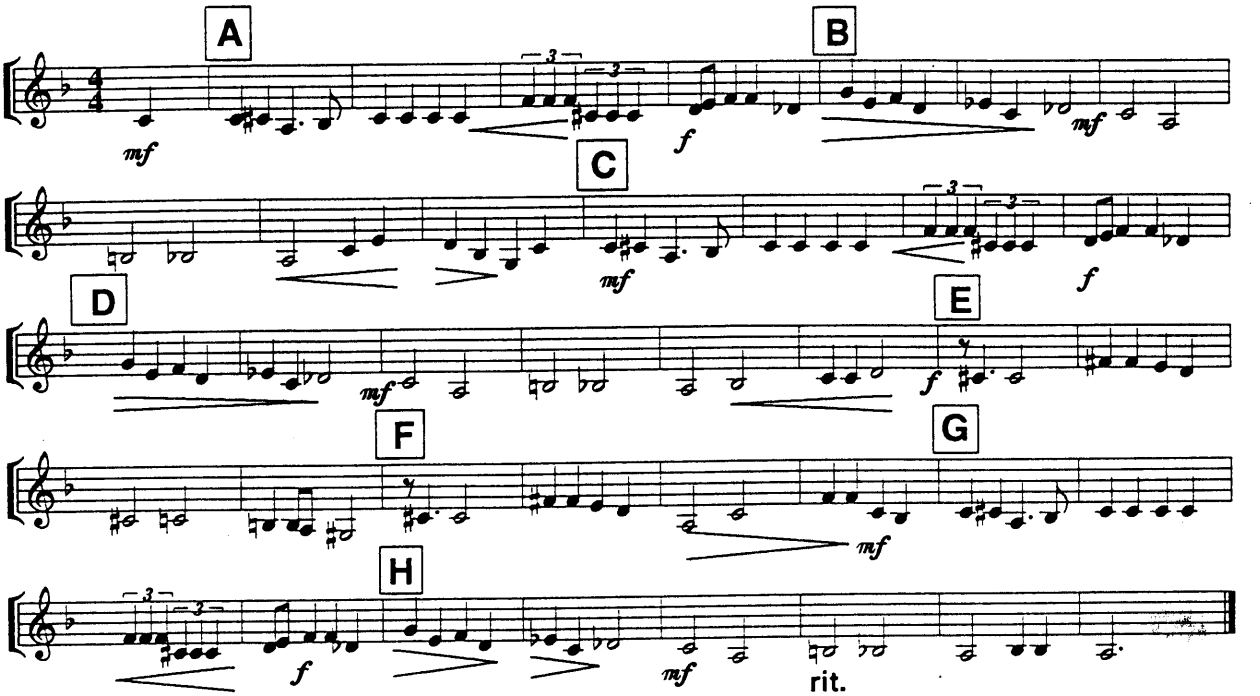
A NIGHTINGALE SANG IN BERKLEY SQUARE

Bass Clarinet
Part B



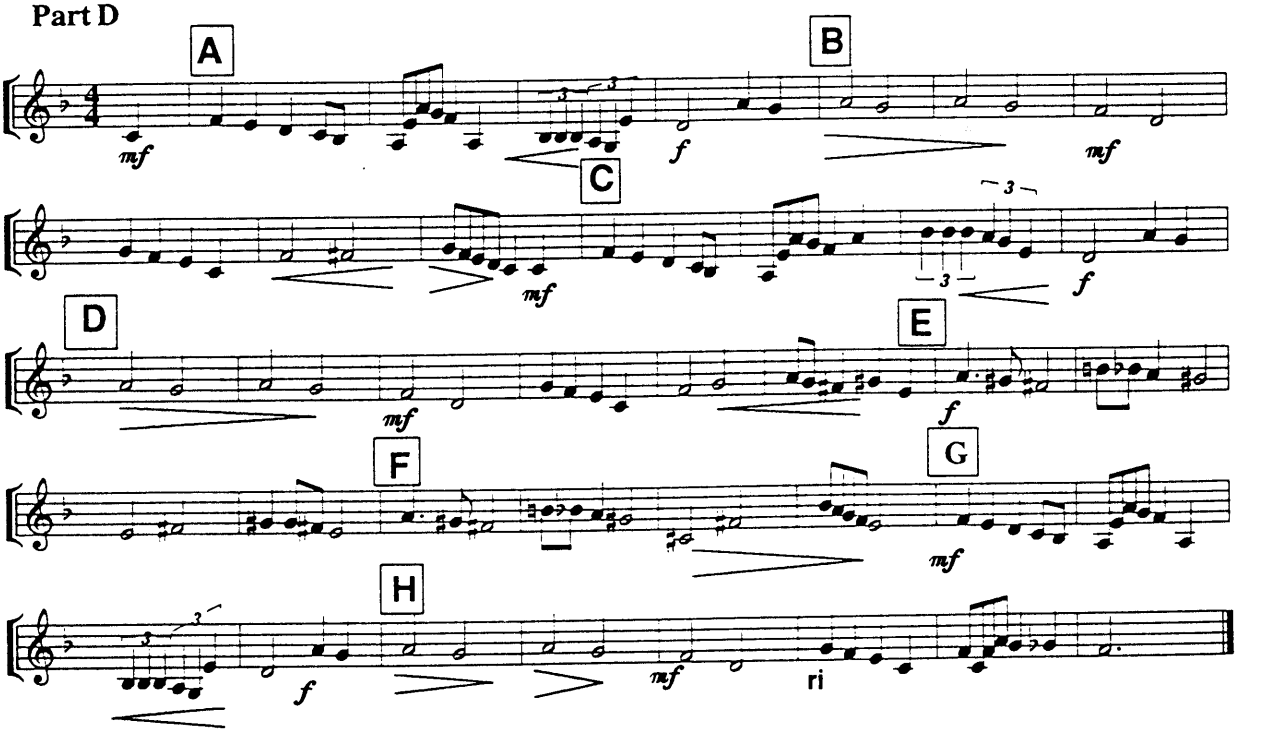
Bass Clarinet
Part C

A NIGHTINGALE SANG IN BERKLEY SQUARE



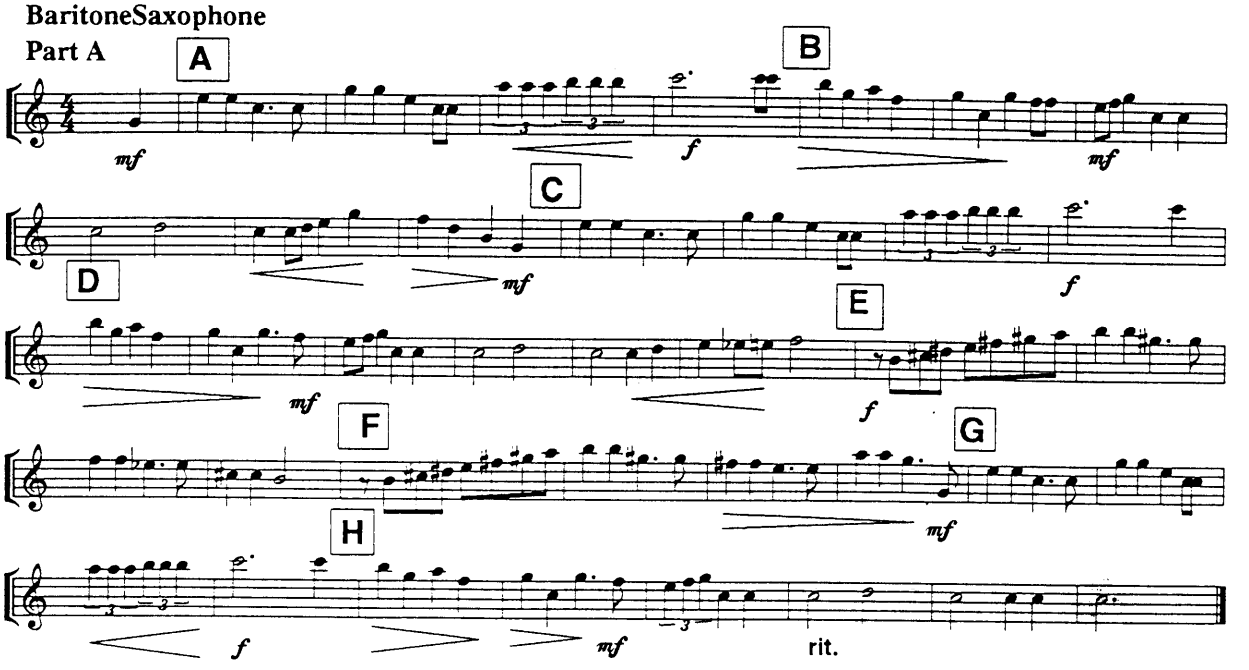
Bass Clarinet
Part D

A NIGHTINGALE SANG IN BERKLEY SQUARE



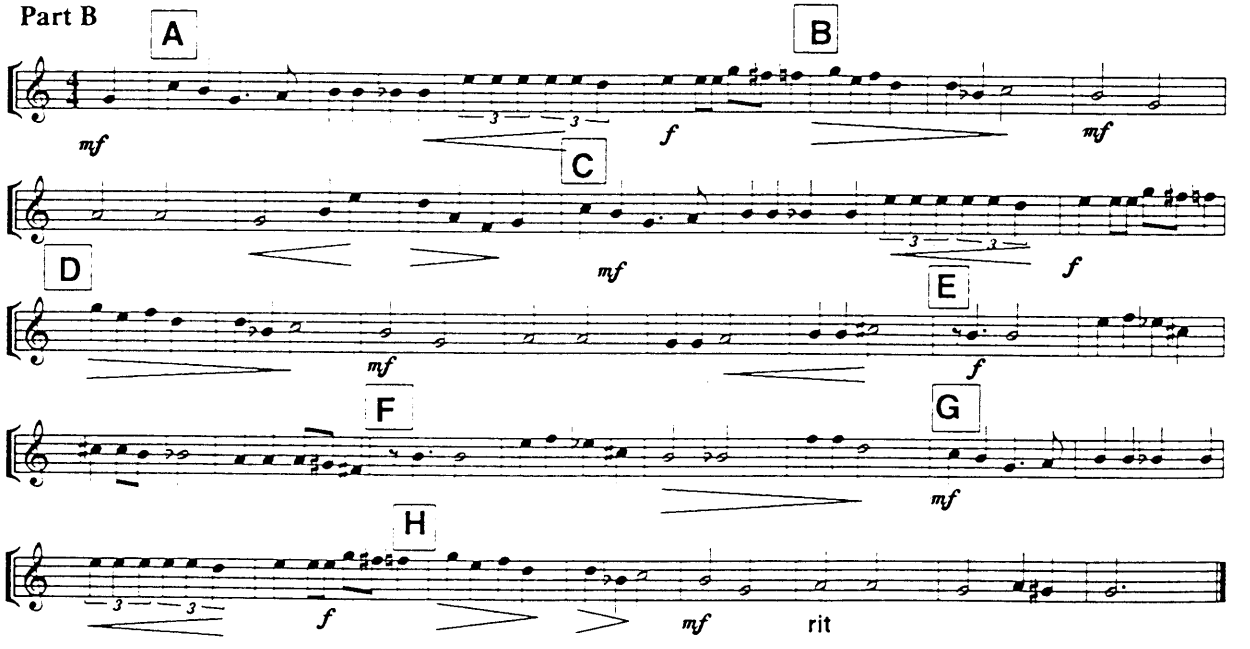
A NIGHTINGALE SANG IN BERKLEY SQUARE

Alto Saxophone
BaritoneSaxophone
Part A



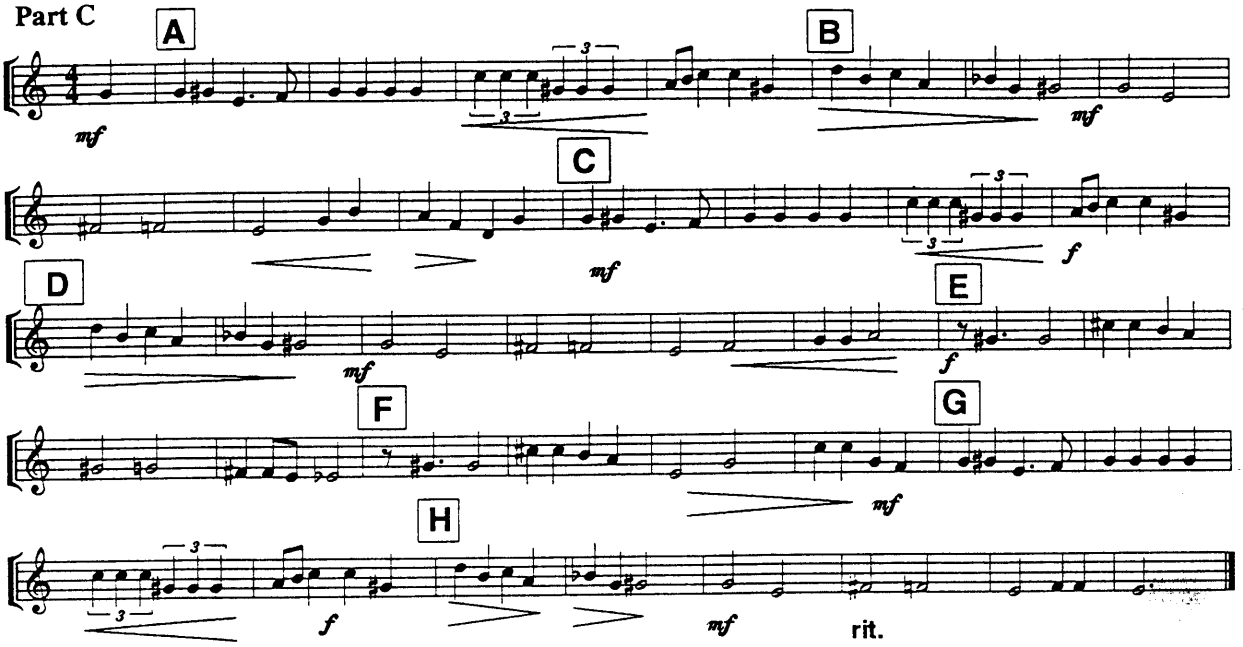
A NIGHTINGALE SANG IN BERKLEY SQUARE

Alto Saxophone
BaritoneSaxophone
Part B



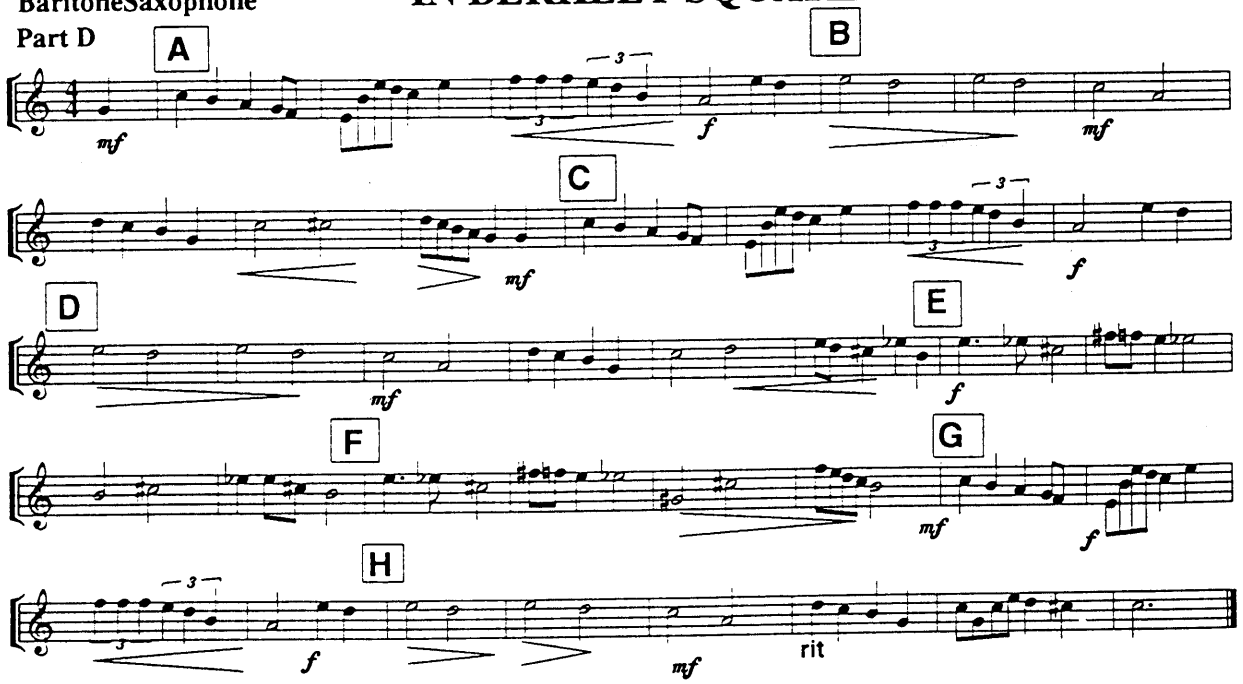
A NIGHTINGALE SANG IN BERKLEY SQUARE

Alto Saxophone
BaritoneSaxophone
Part C



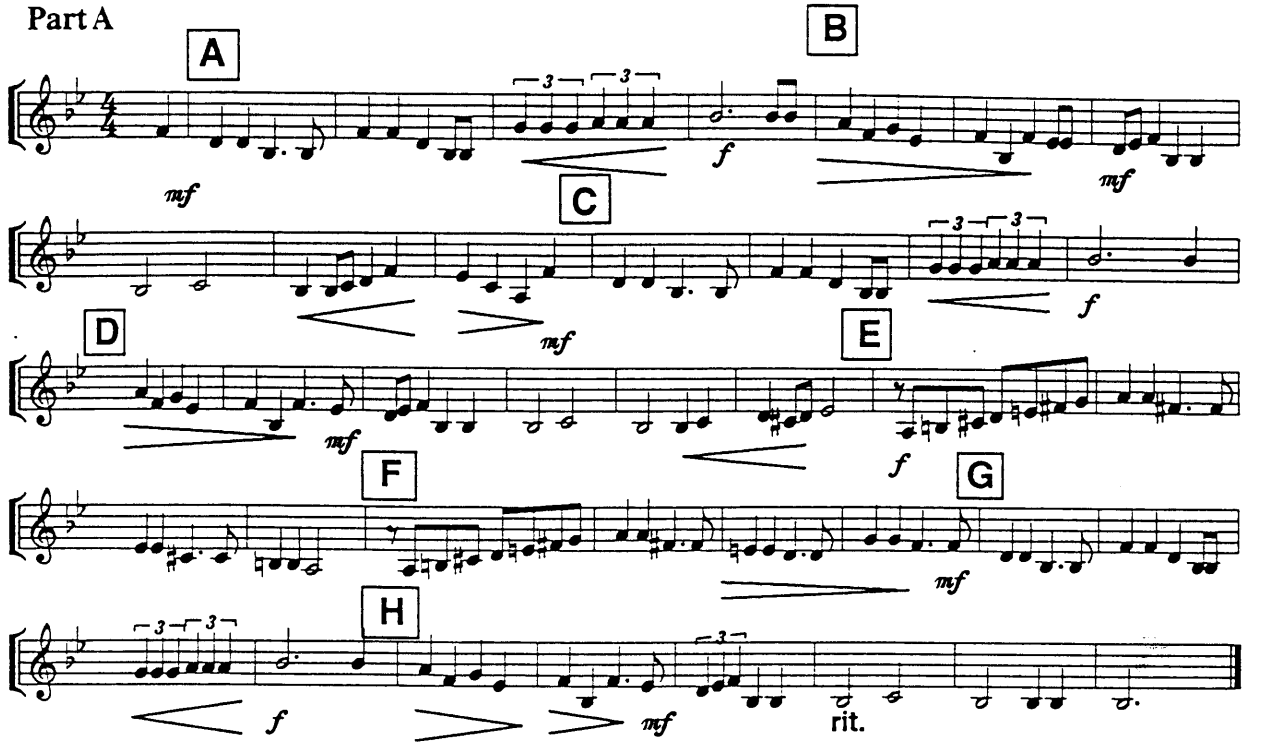
A NIGHTINGALE SANG IN BERKLEY SQUARE

Alto Saxophone
BaritoneSaxophone
Part D



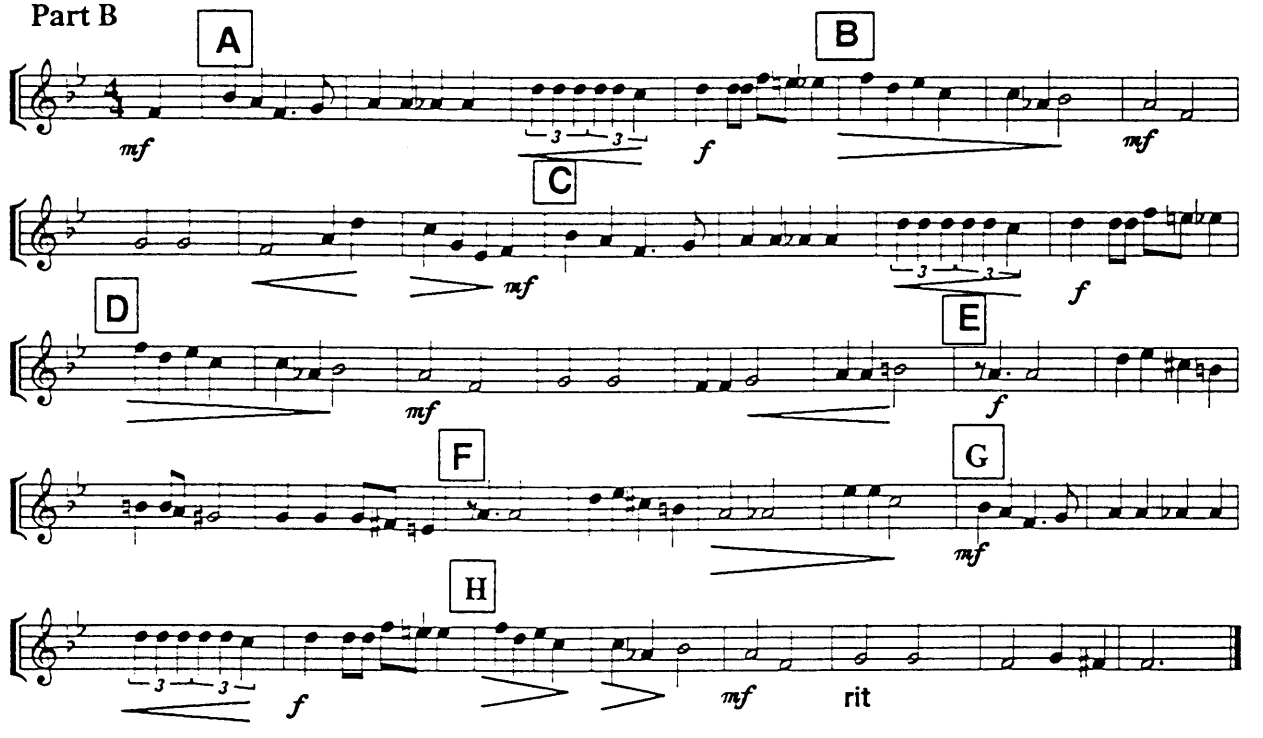
A NIGHTINGALE SANG IN BERKLEY SQUARE

Freneh Horn
Part A



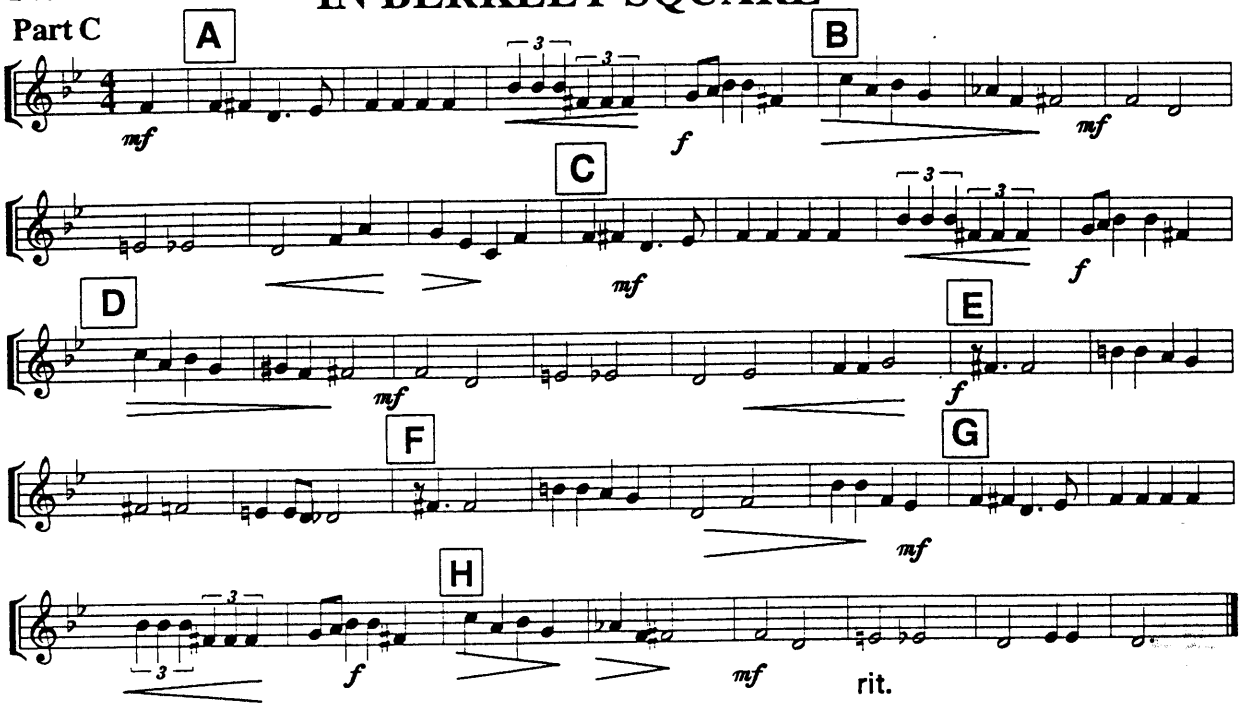
A NIGHTINGALE SANG IN BERKLEY SQUARE

French Horn
Part B



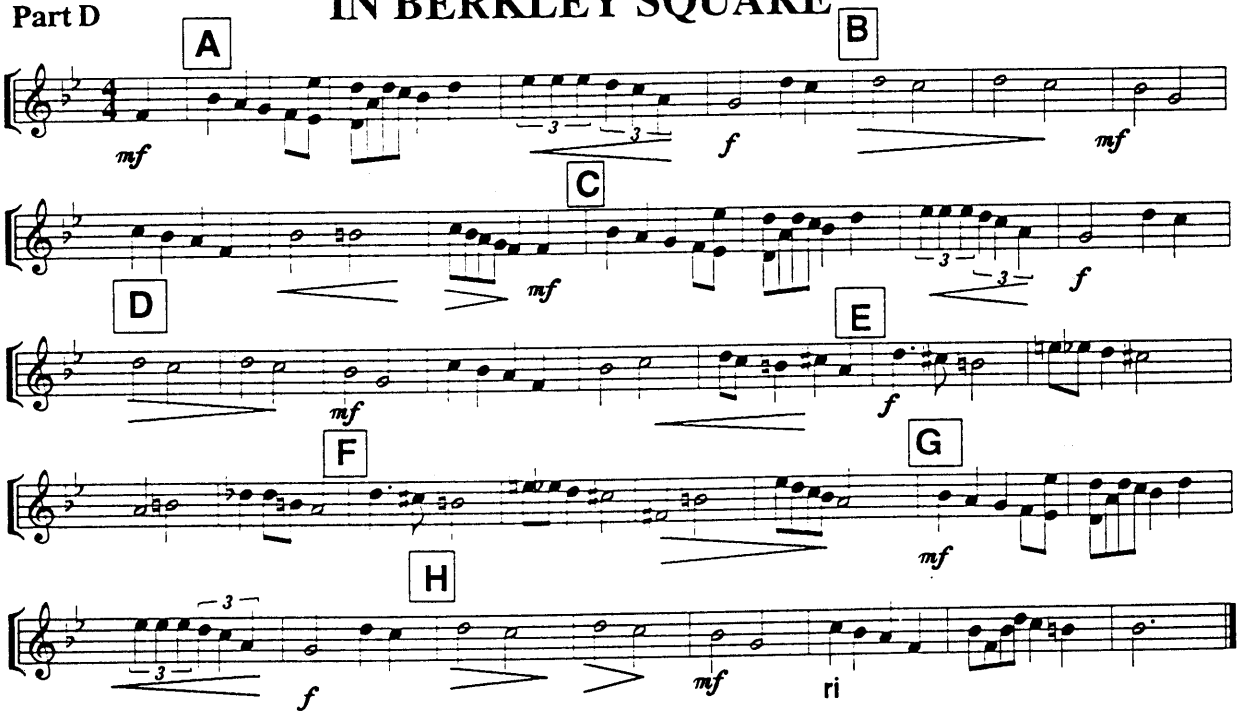
A NIGHTINGALE SANG IN BERKLEY SQUARE

French Hor
Part C



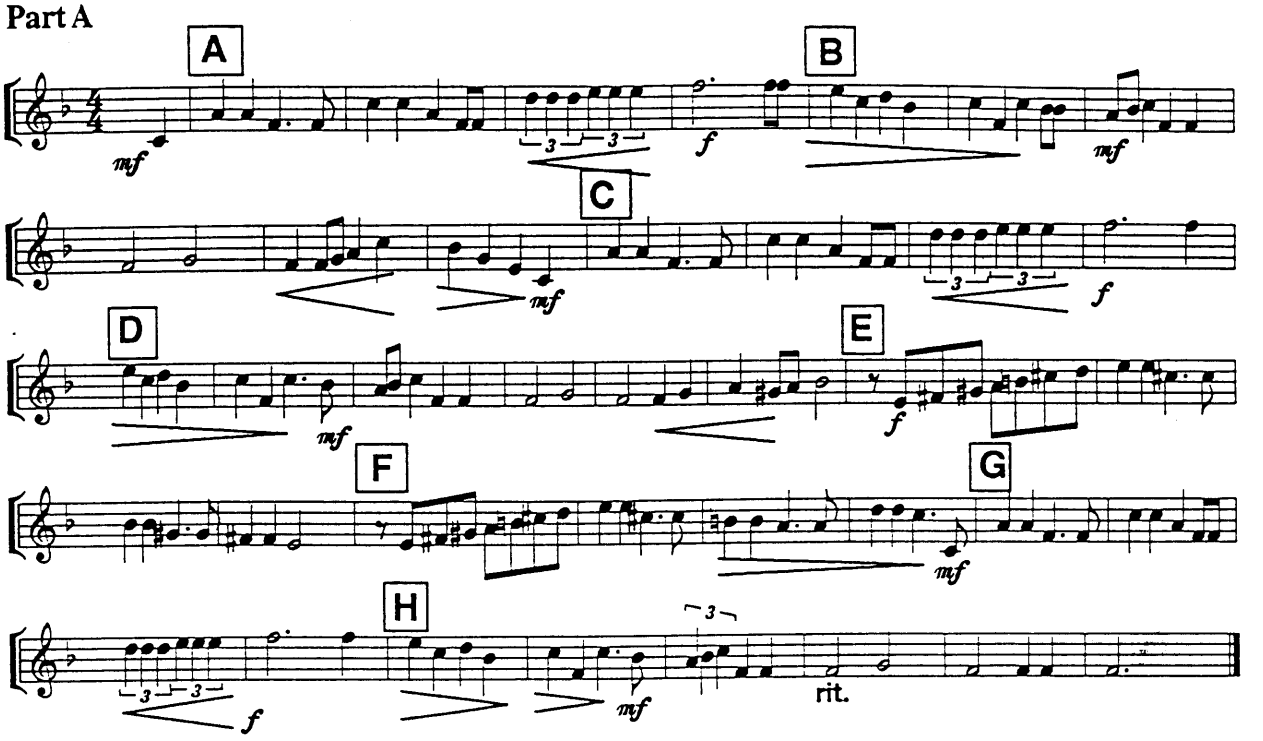
A NIGHTINGALE SANG IN BERKLEY SQUARE

French Horn
Part D



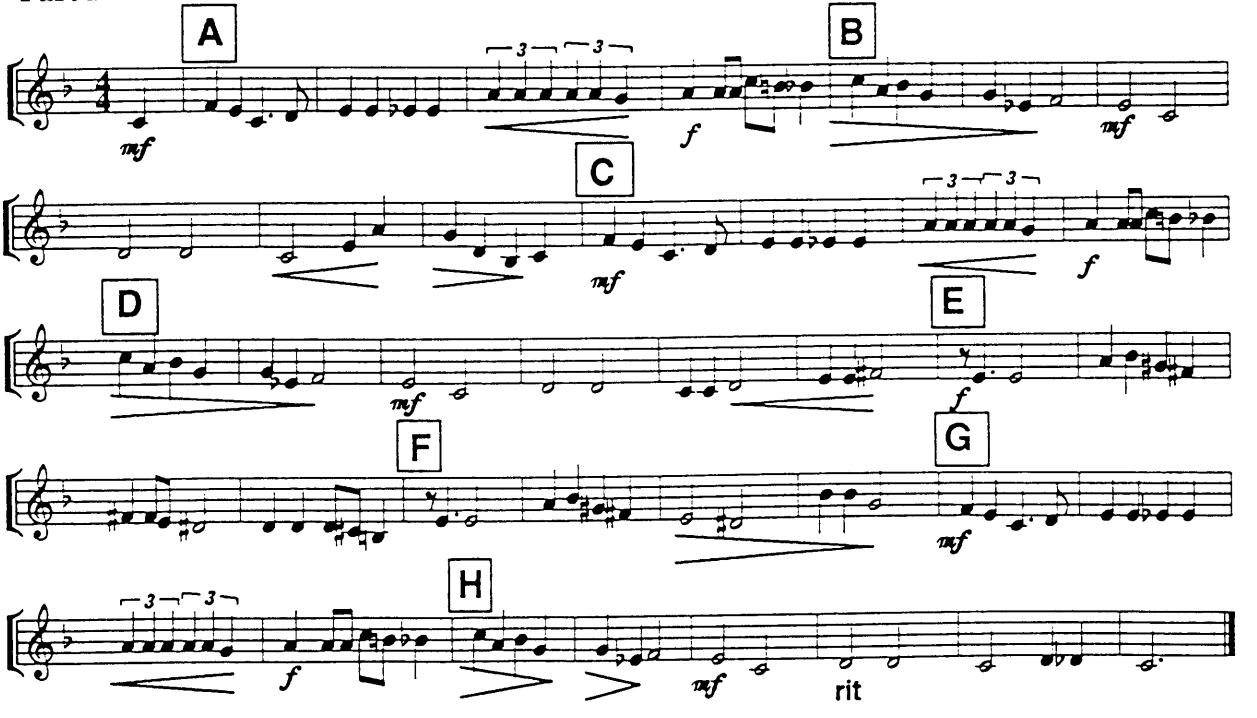
Trumpet
Baritone T.C.
Clarinet (low)
Part A

A NIGHTINGALE SANG IN BERKLEY SQUARE



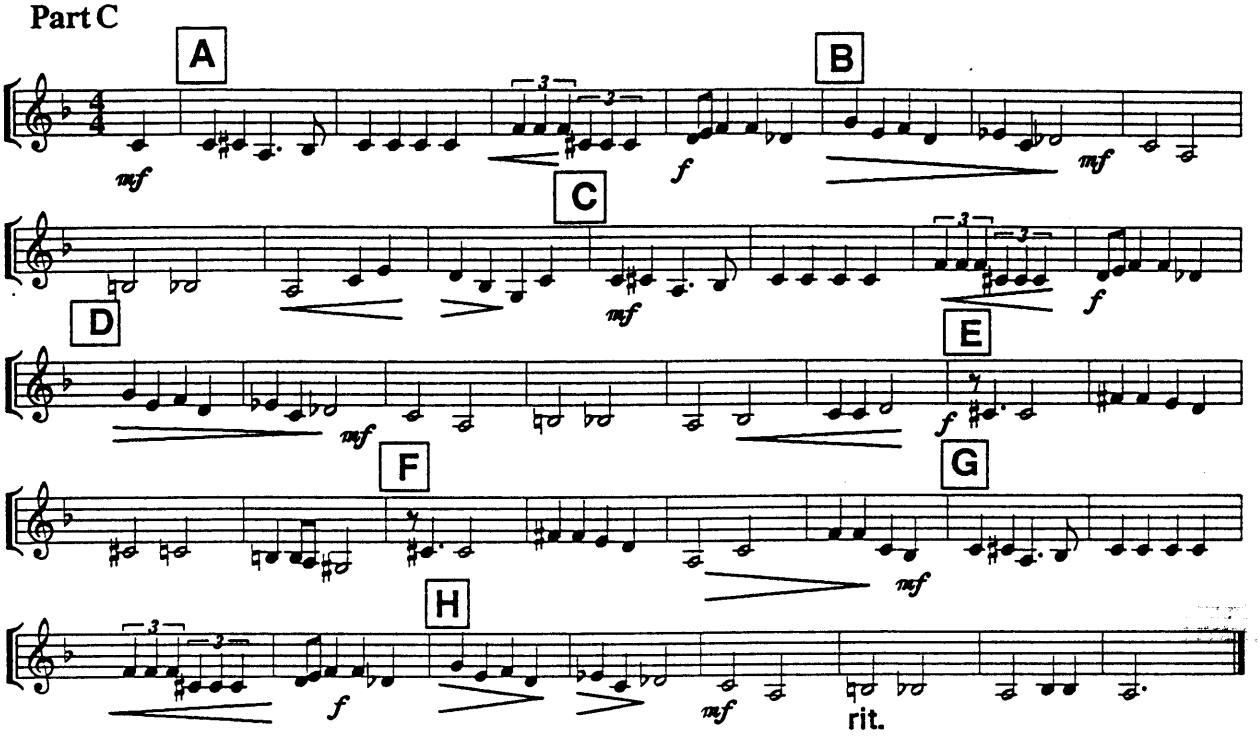
Trumpet
Baritone T.C.
Clarinet (low)
Part B

A NIGHTINGALE SANG IN BERKLEY SQUARE



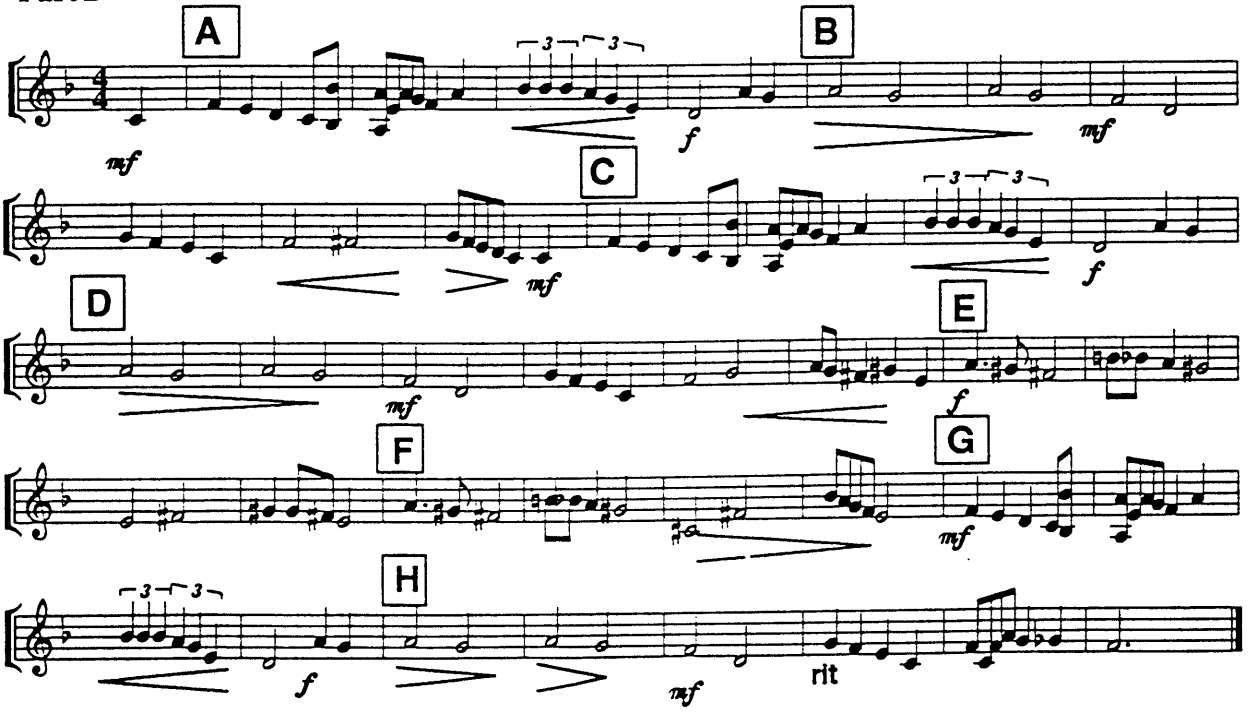
Trumpet
Baritone T.C.
Clarinet (low)
Part C

A NIGHTINGALE SANG IN BERKLEY SQUARE



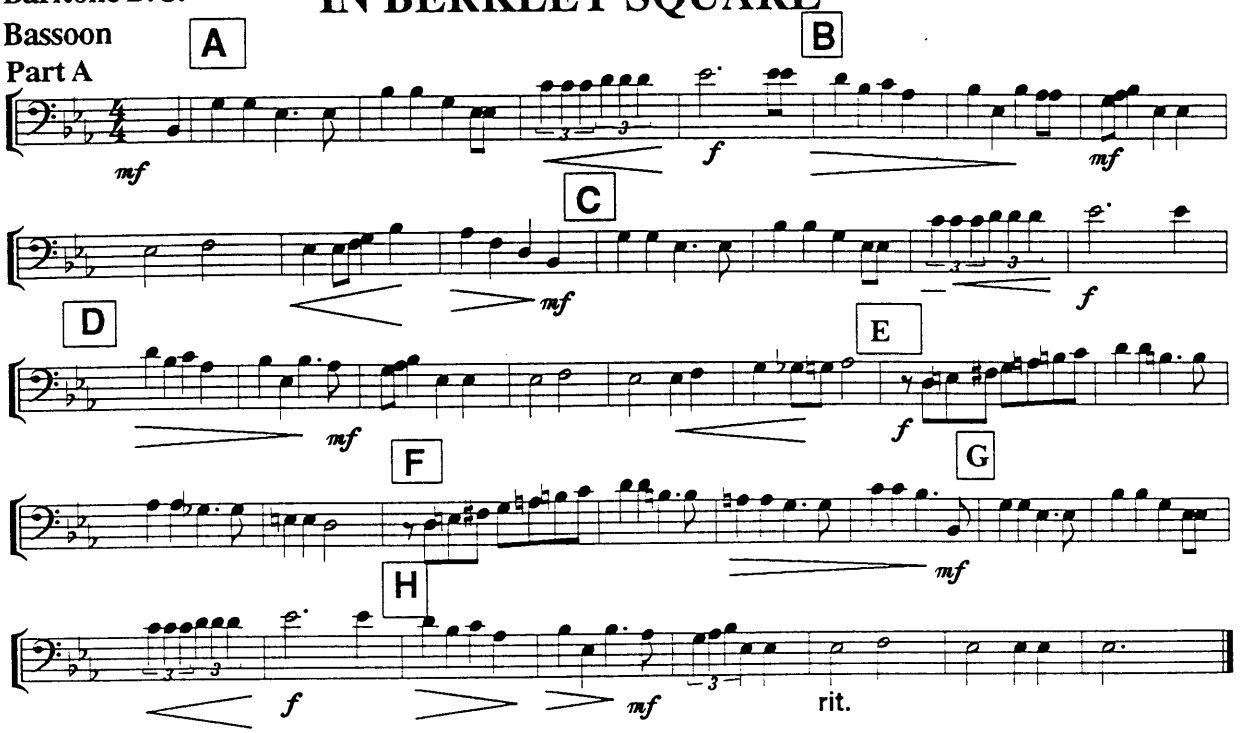
Trumpet
Baritone T.C.
Clarinet (low)
Part D

A NIGHTINGALE SANG IN BERKLEY SQUARE



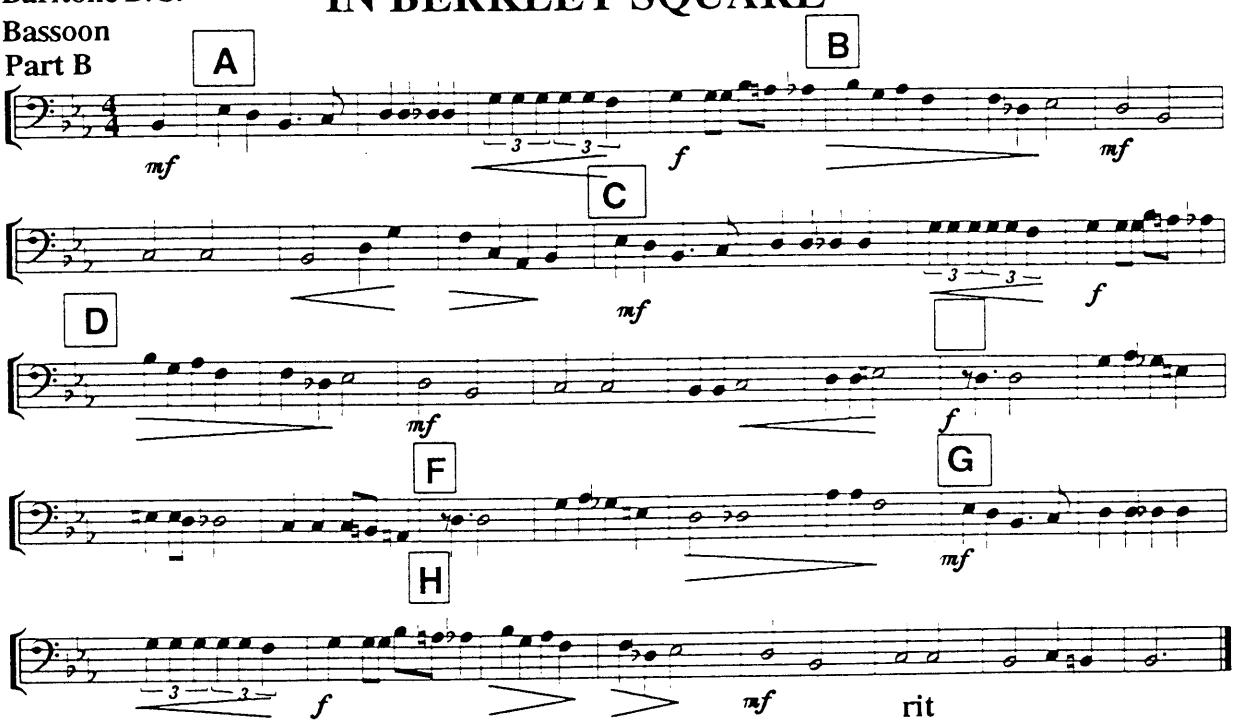
Trombone
Baritone B.C.
Bassoon
Part A

A NIGHTINGALE SANG IN BERKLEY SQUARE



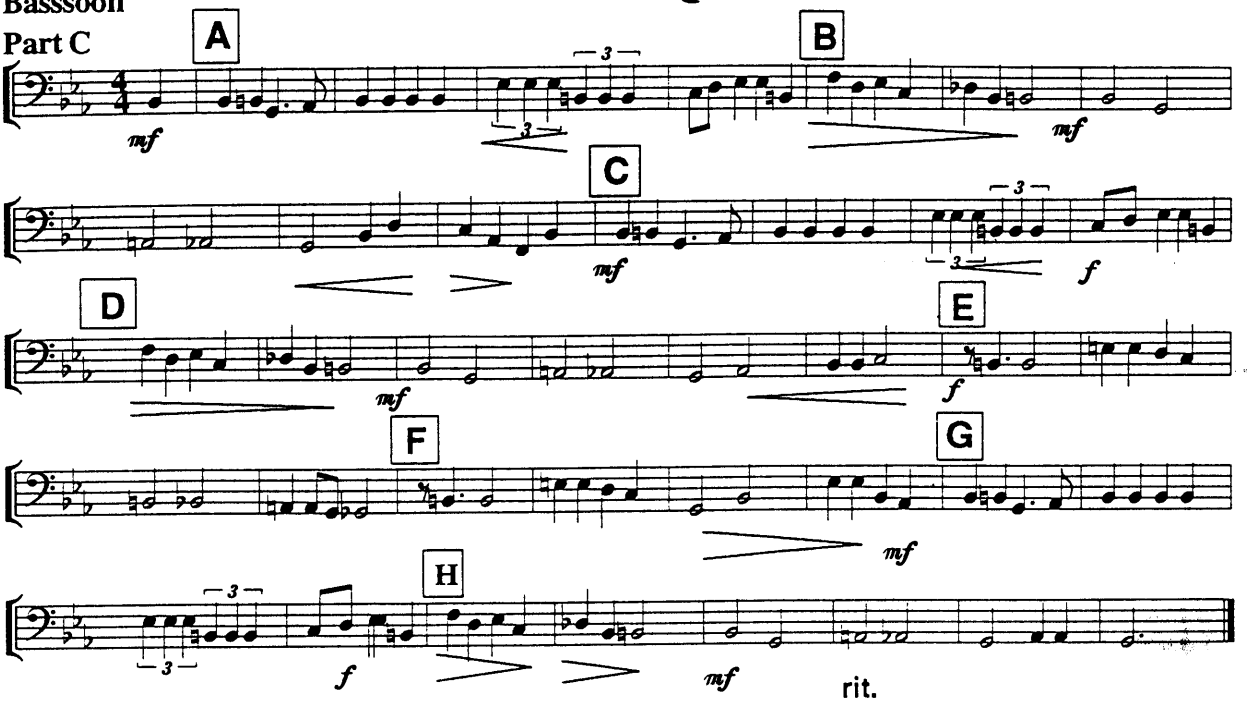
Trombone
Baritone B.C.
Bassoon
Part B

A NIGHTINGALE SANG IN BERKLEY SQUARE



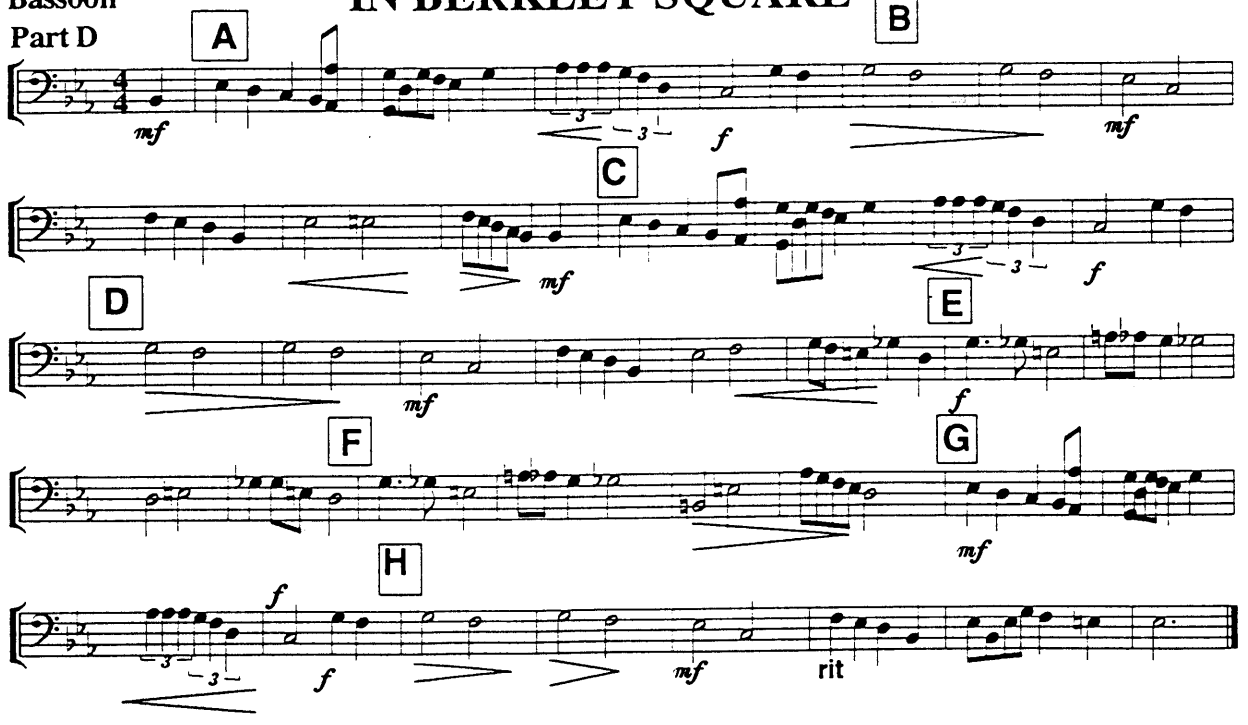
Trombone
Baritone B.C.
Basssoon
Part C

A NIGHTINGALE SANG IN BERKLEY SQUARE



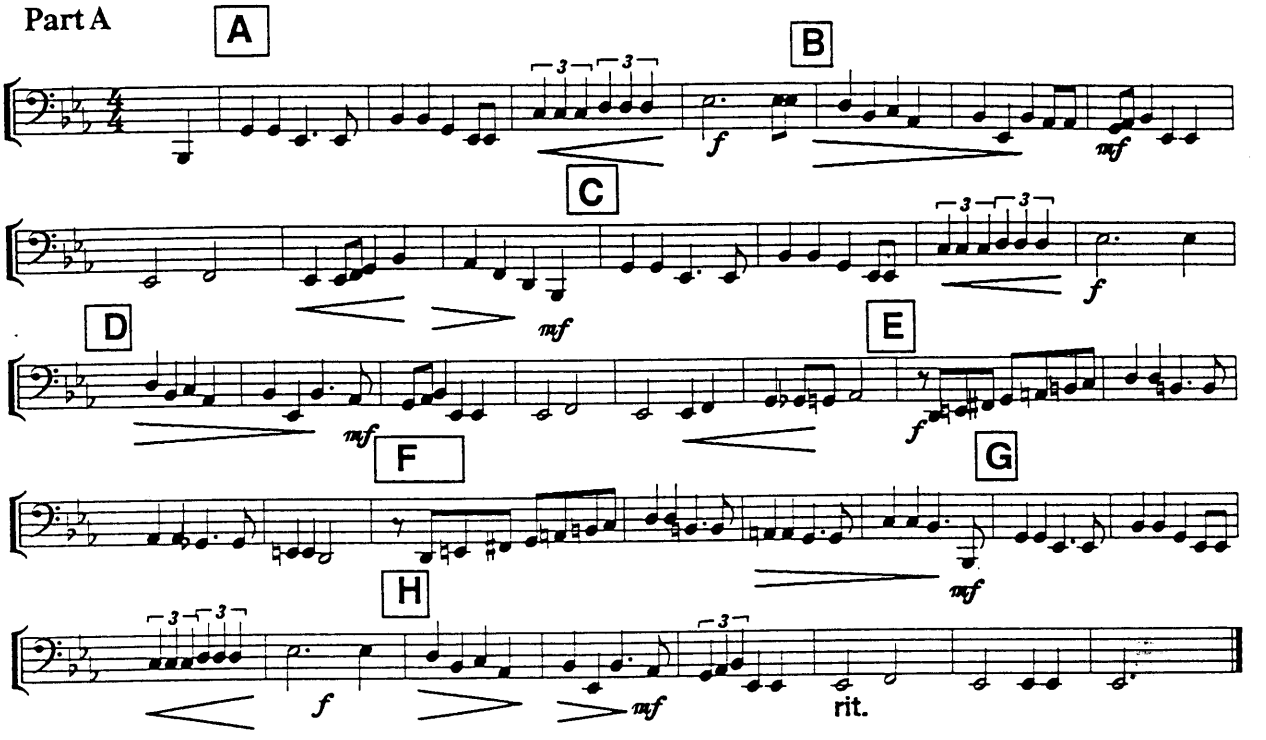
Trombone
Baritone B.C.
Bassoon
Part D

A NIGHTINGALE SANG IN BERKLEY SQUARE



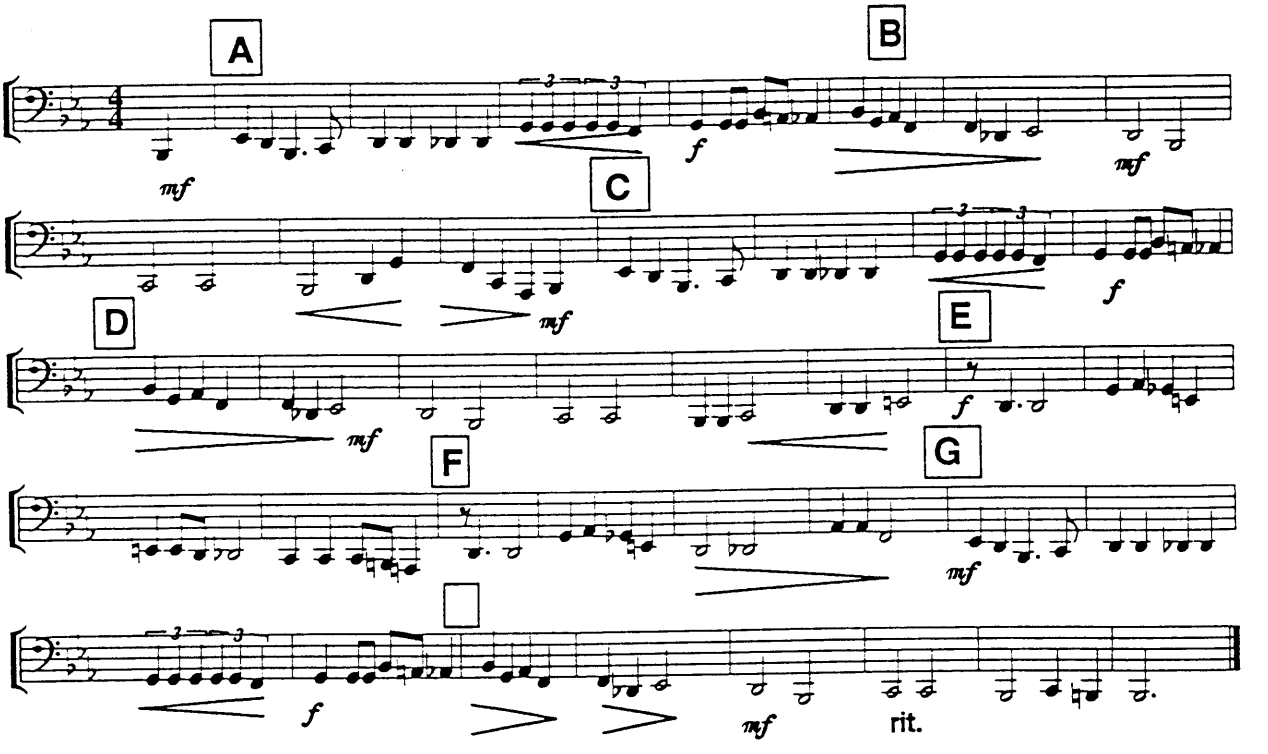
A NIGHTINGALE SANG IN BERKLEY SQUARE

Tuba
Part A



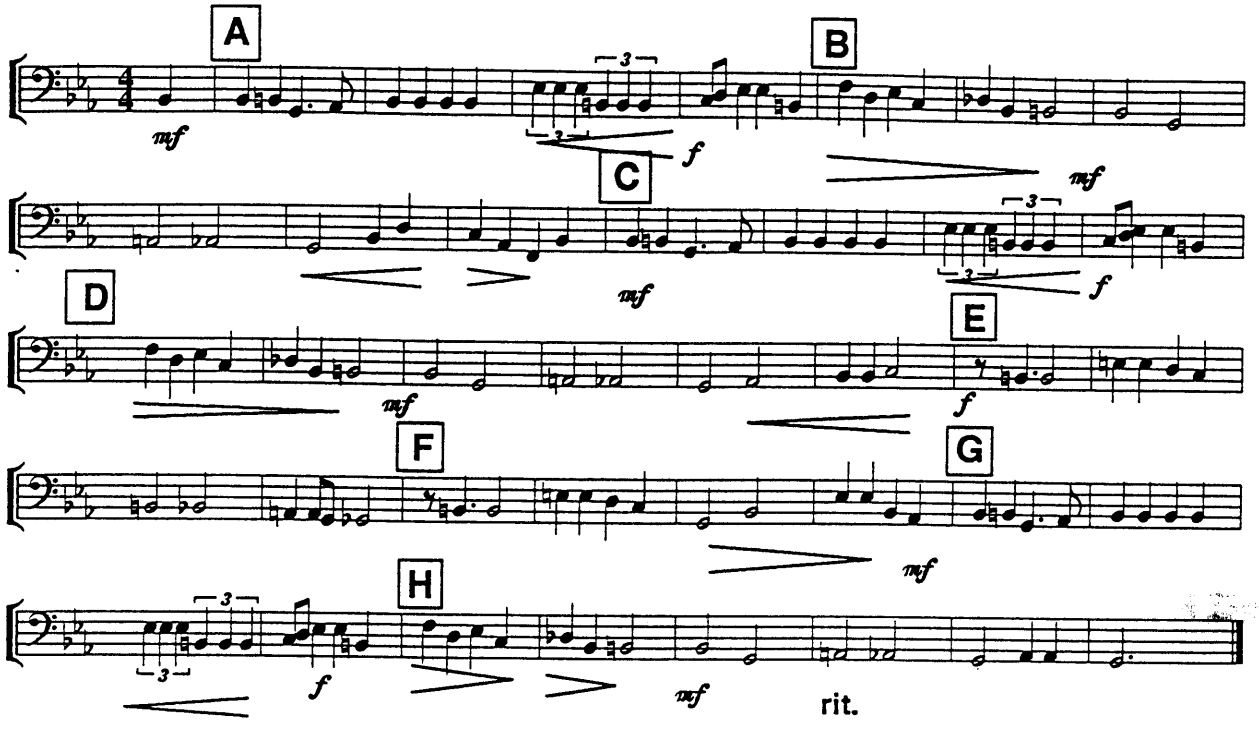
A NIGHTINGALE SANG IN BERKLEY SQUARE

Tuba
Part B



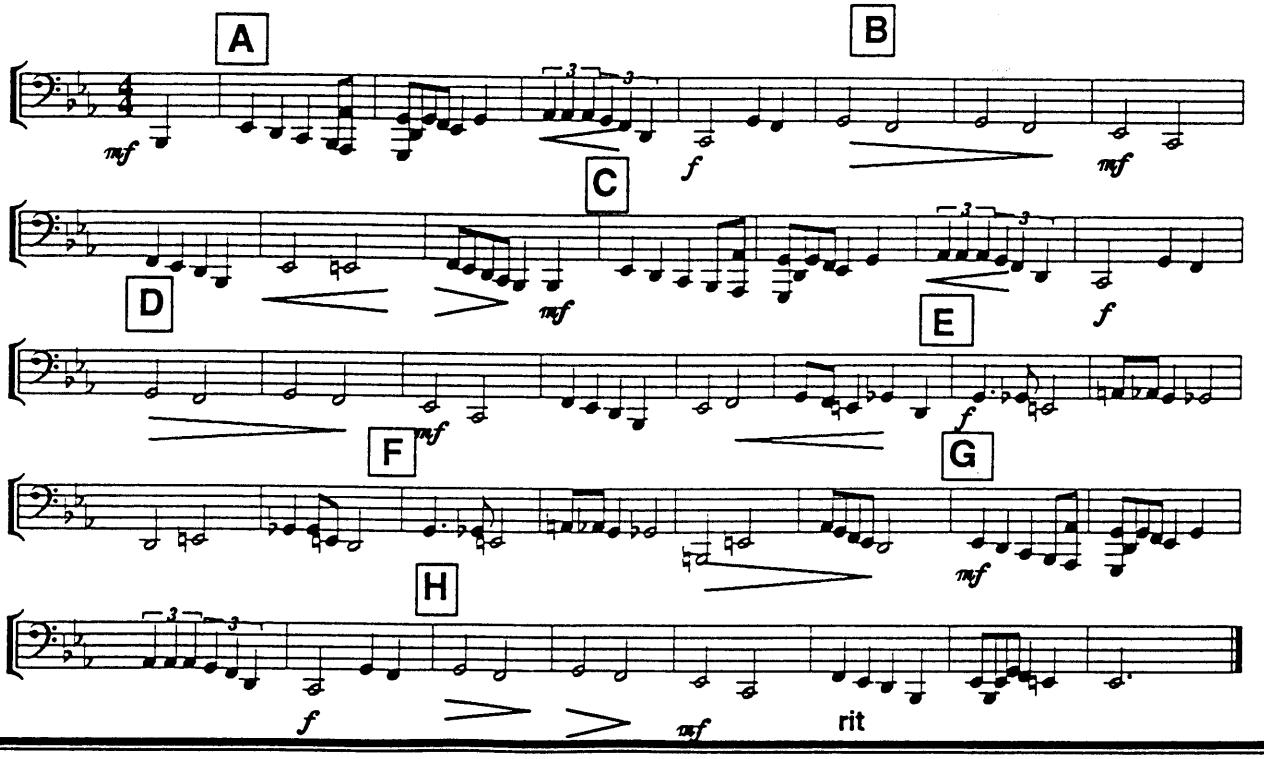
A NIGHTINGALE SANG IN BERKLEY SQUARE

Tuba-
Part C



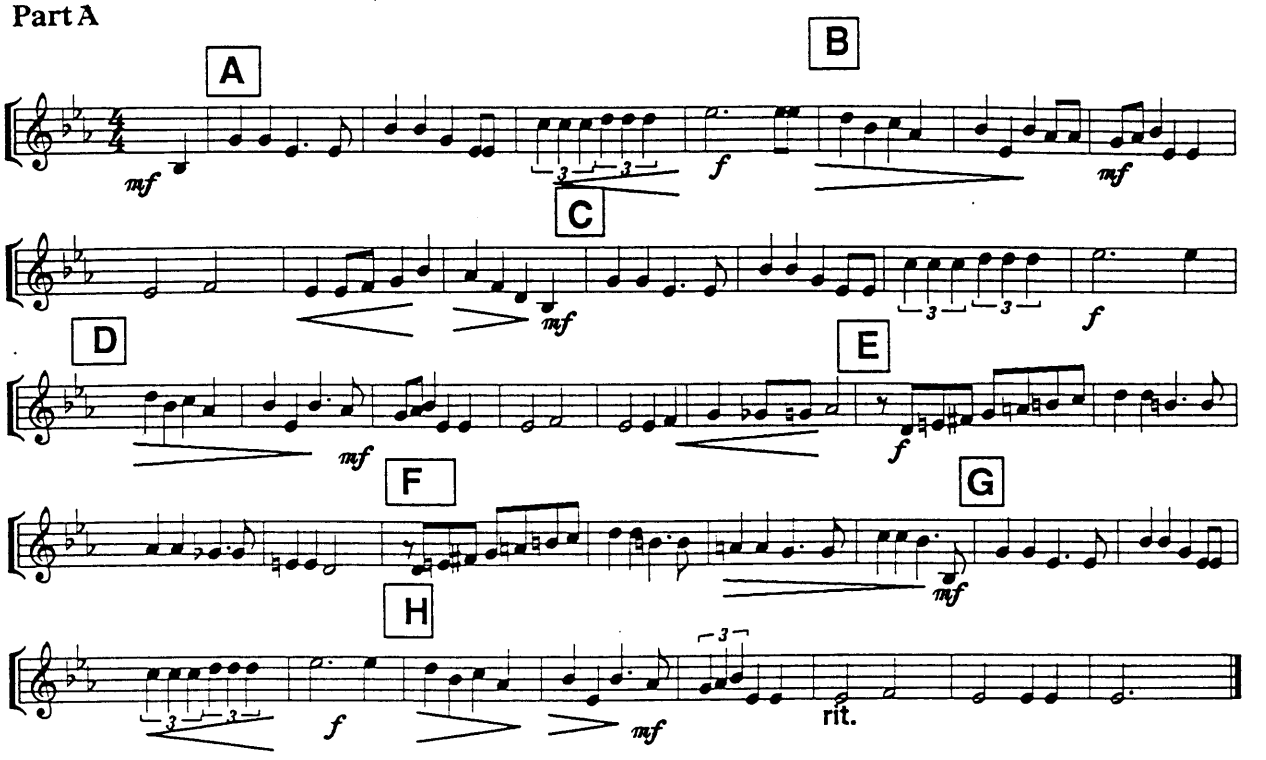
A NIGHTINGALE SANG IN BERKLEY SQUARE

Tuba
Part D



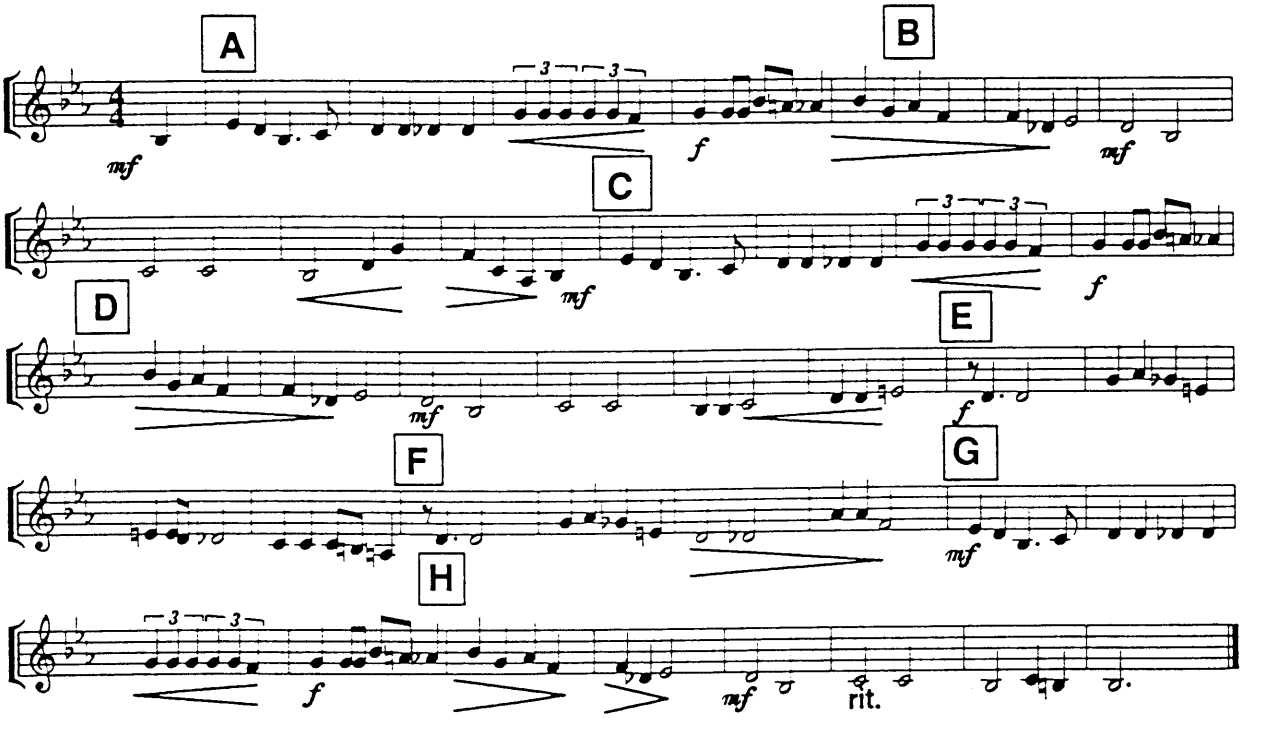
A NIGHTINGALE SANG IN BERKLEY SQUARE

Bells
Part A



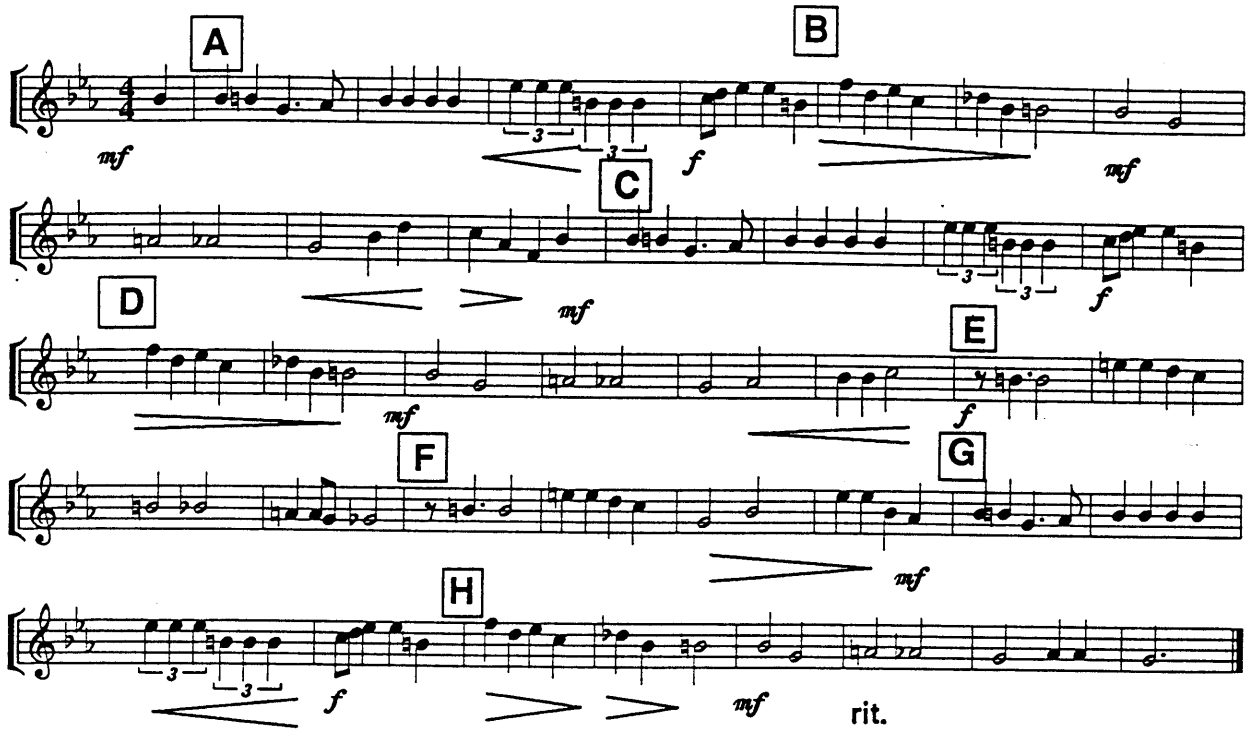
A NIGHTINGALE SANG IN BERKLEY SQUARE

Bells
Part B



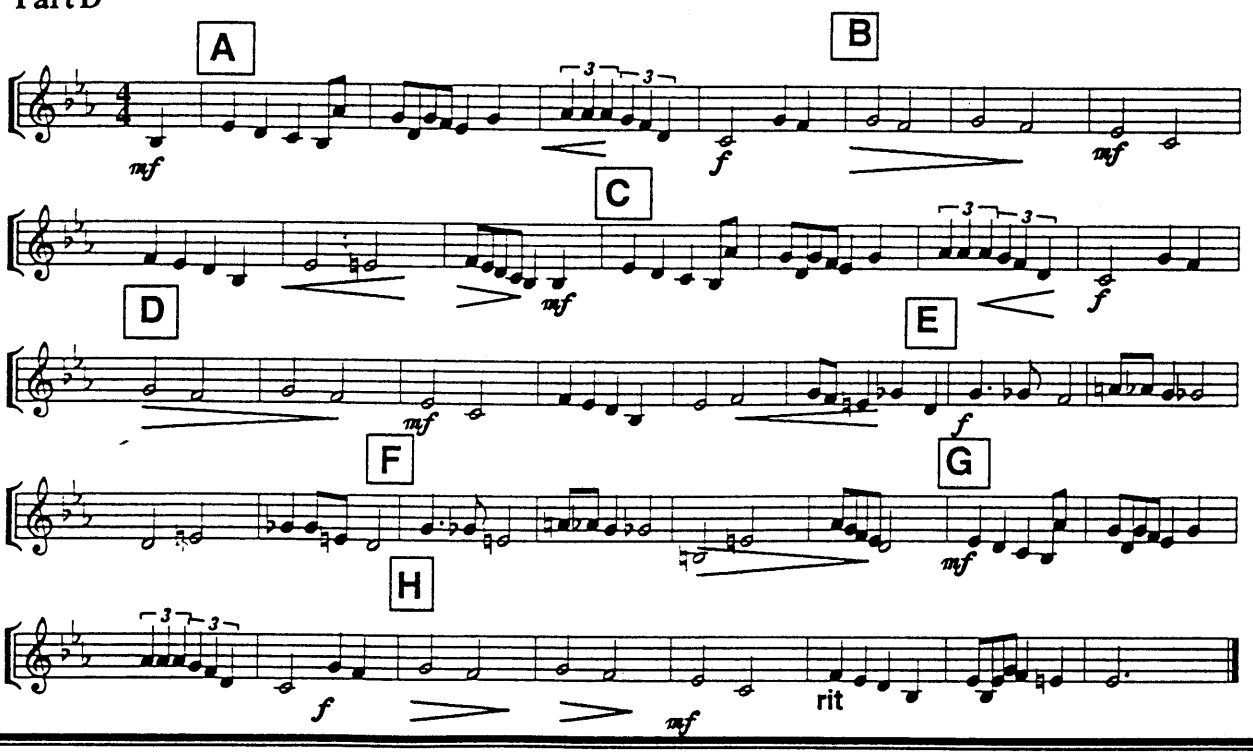
A NIGHTINGALE SANG IN BERKLEY SQUARE

Bells
Part C



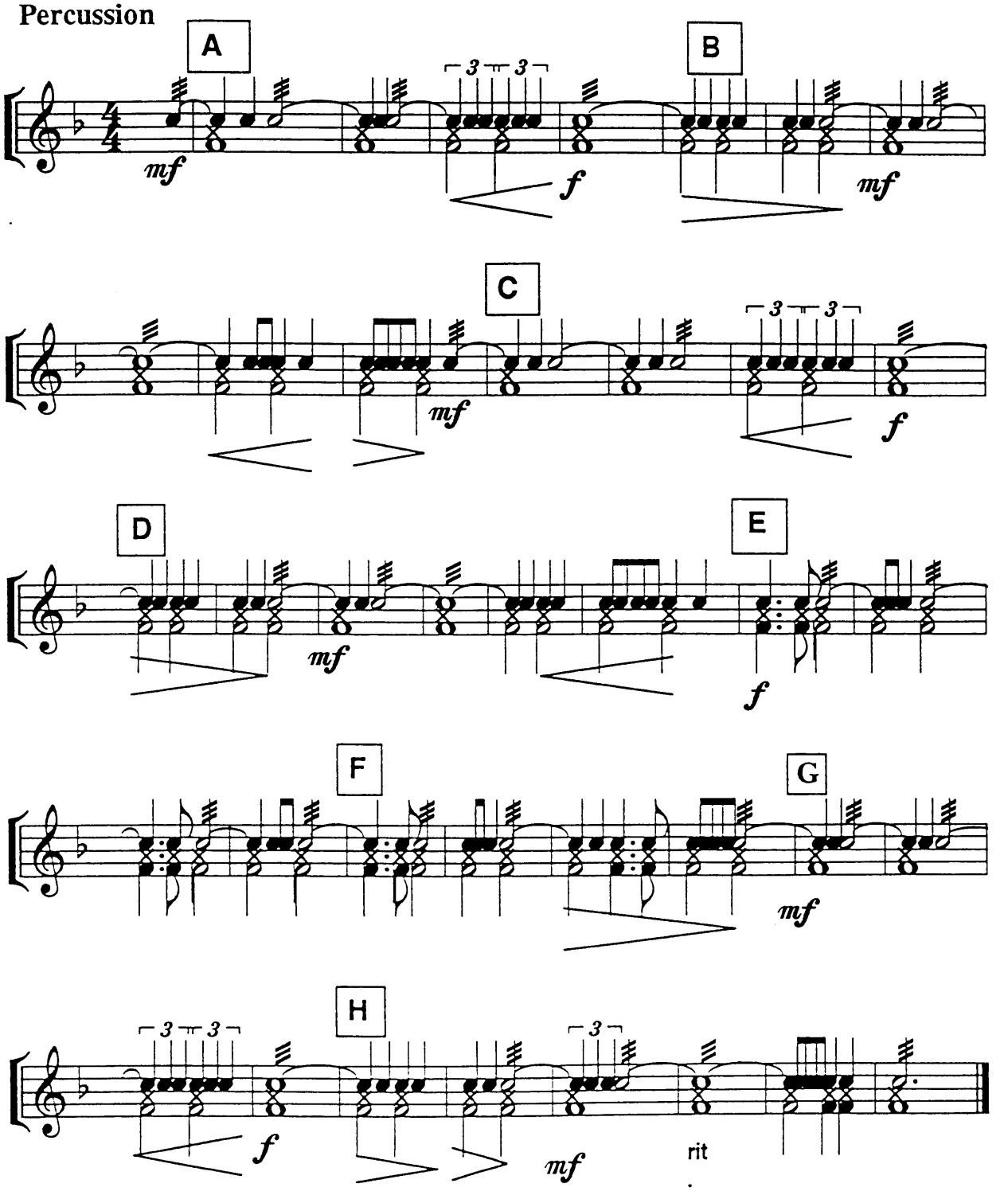
A NIGHTINGALE SANG IN BERKLEY SQUARE

Bells
Part D

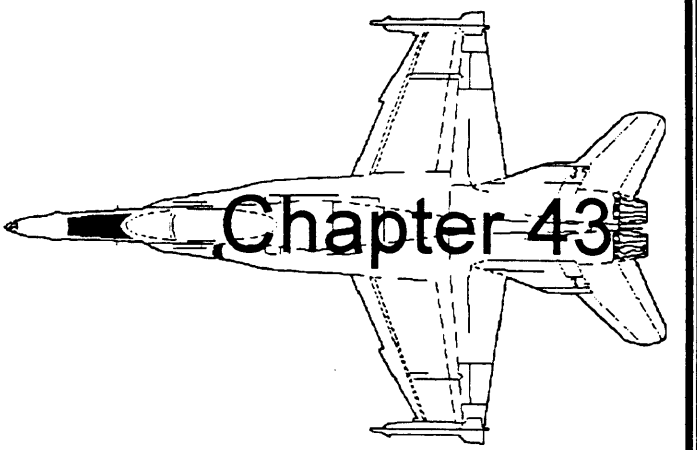


A NIGHTINGALE SANG IN BERKLEY SQUARE

Percussion



Pack Up Your Troubles

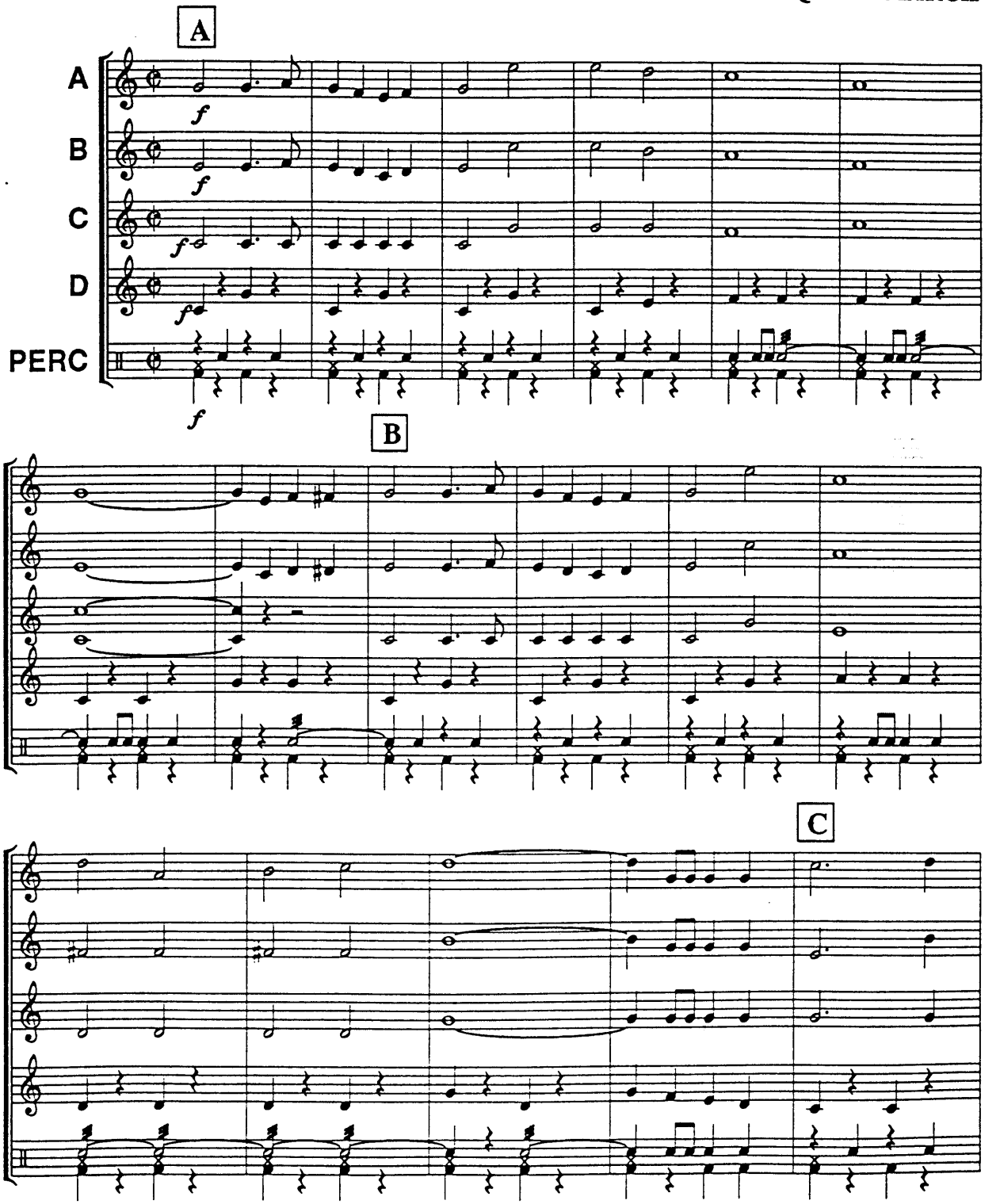


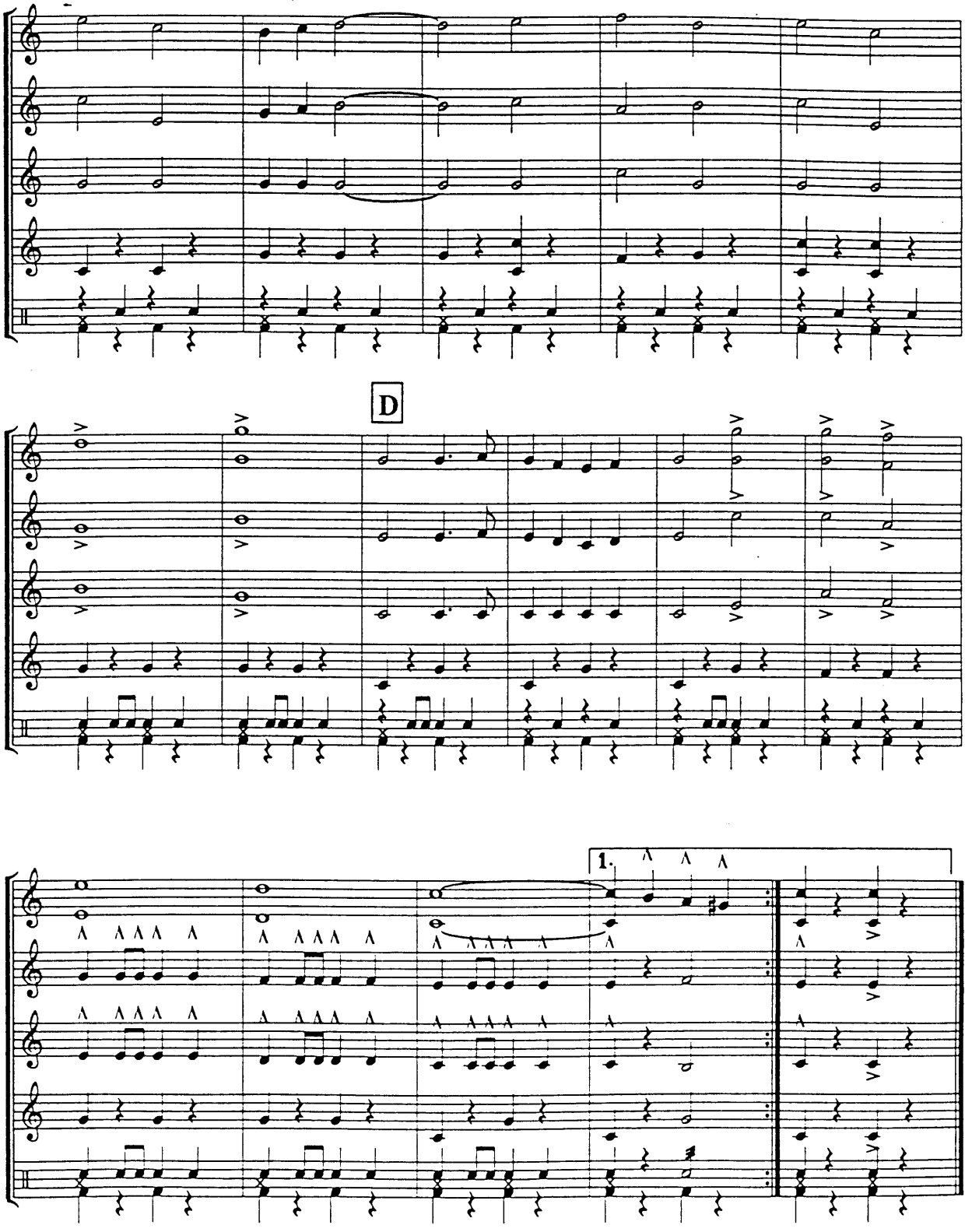
'Pack Up Your Troubles' exhibits a cheerfulness and lack of care and worry which was uncharacteristic of most of servicemen's songs. Songs adopted and sang by servicemen usually indicated a pessimistic attitude about the war and the conditions endured by servicemen. A *lucifer* is a brand of matches and a *fag* is another term for cigarette.

Pack up your troubles in your old kit bag,
And smile, smile, smile.
While you've a lucifer to light your fag,
Smile, boys, that's the style.
What's the use of worrying,
It never was worthwhile, so
Pack up your troubles in your old kit bag,
And smile, smile, smile.

PACK UP YOUR TROUBLES IN YOUR OLD KIT BAG

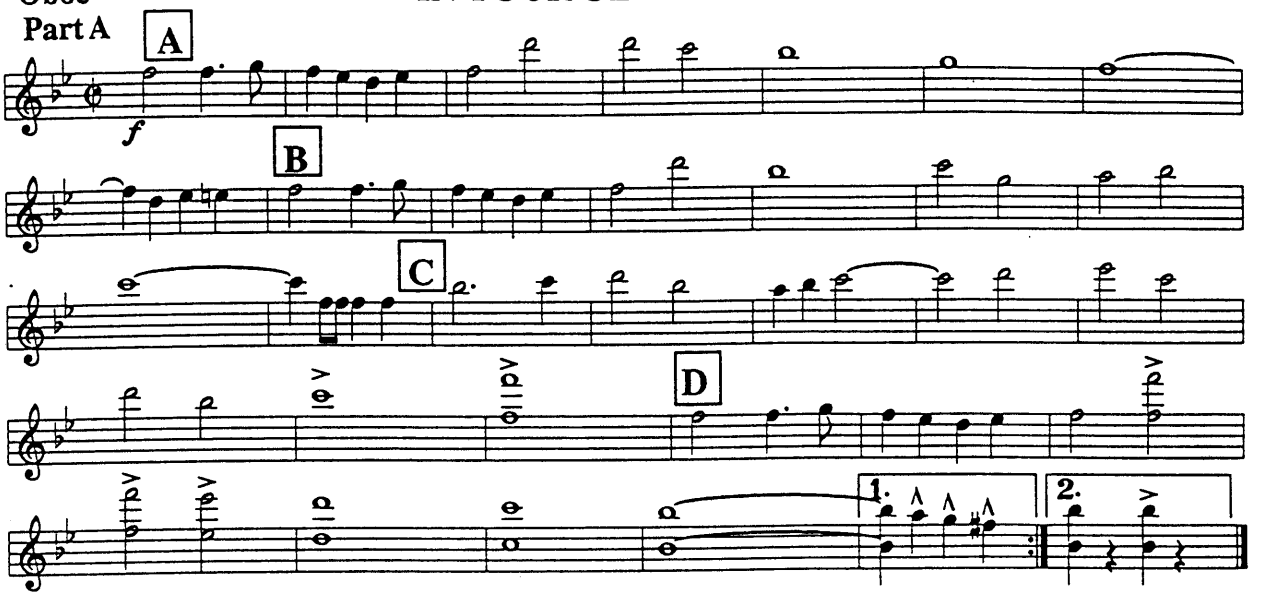
Bb CONDUCTOR **QUICK MARCH**




D
1.

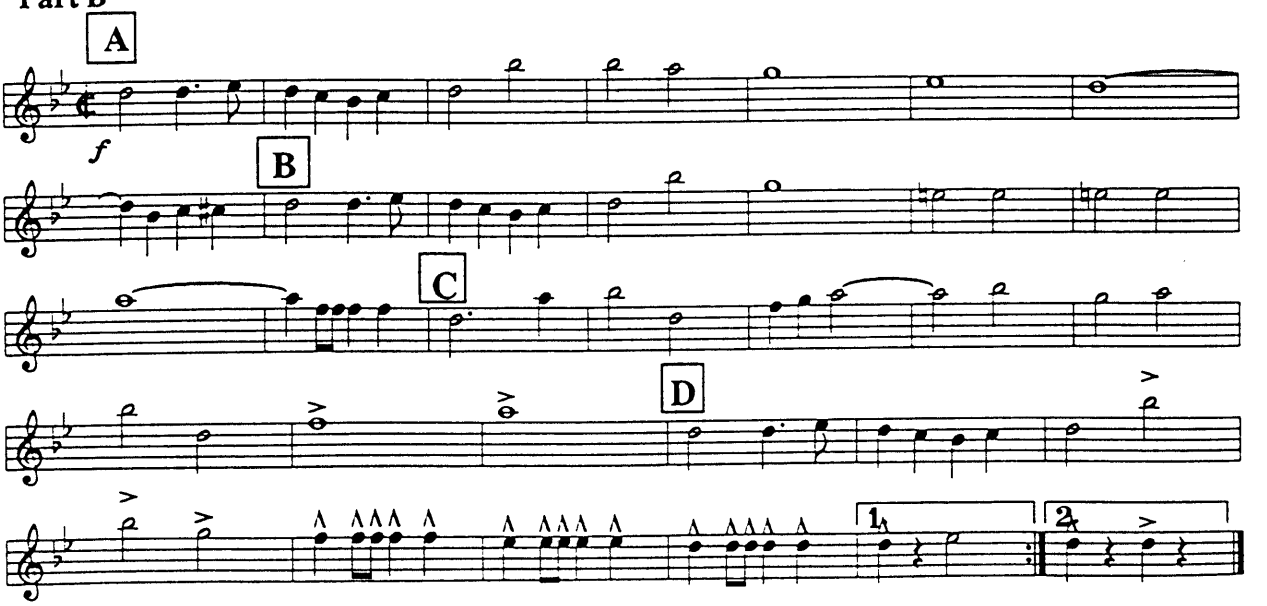
PACK UP YOUR TROUBLES IN YOUR OLD KIT BAG

Flute
Oboe
Part A



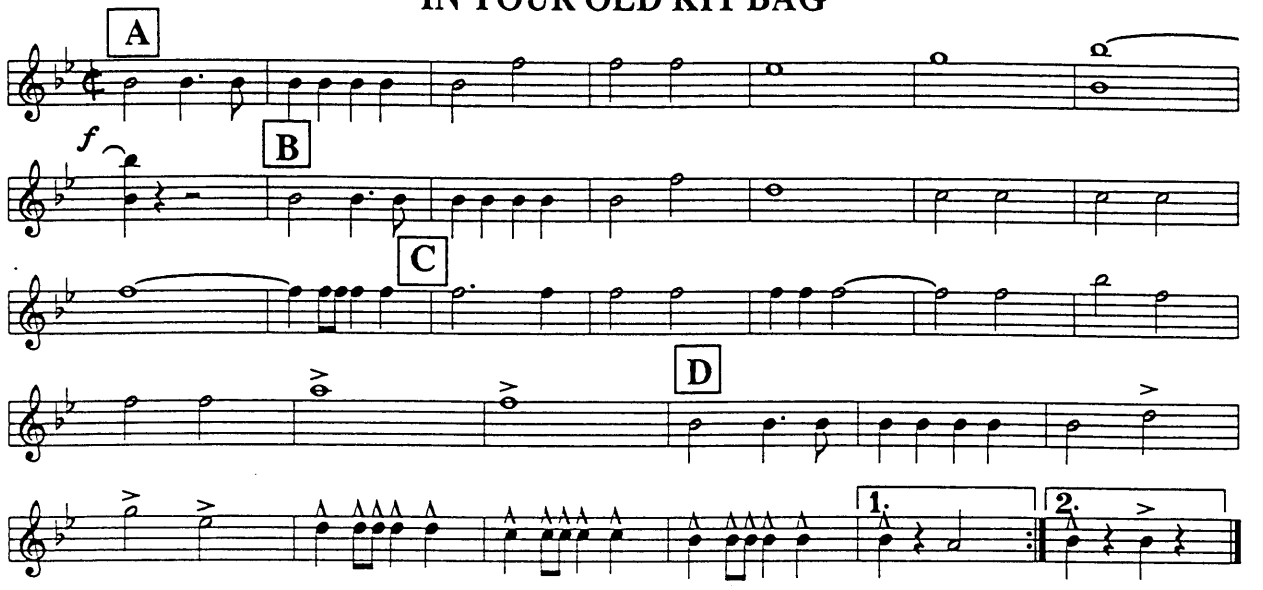
PACK UP YOUR TROUBLES IN YOUR OLD KIT BAG

Flute
Oboe
Part B



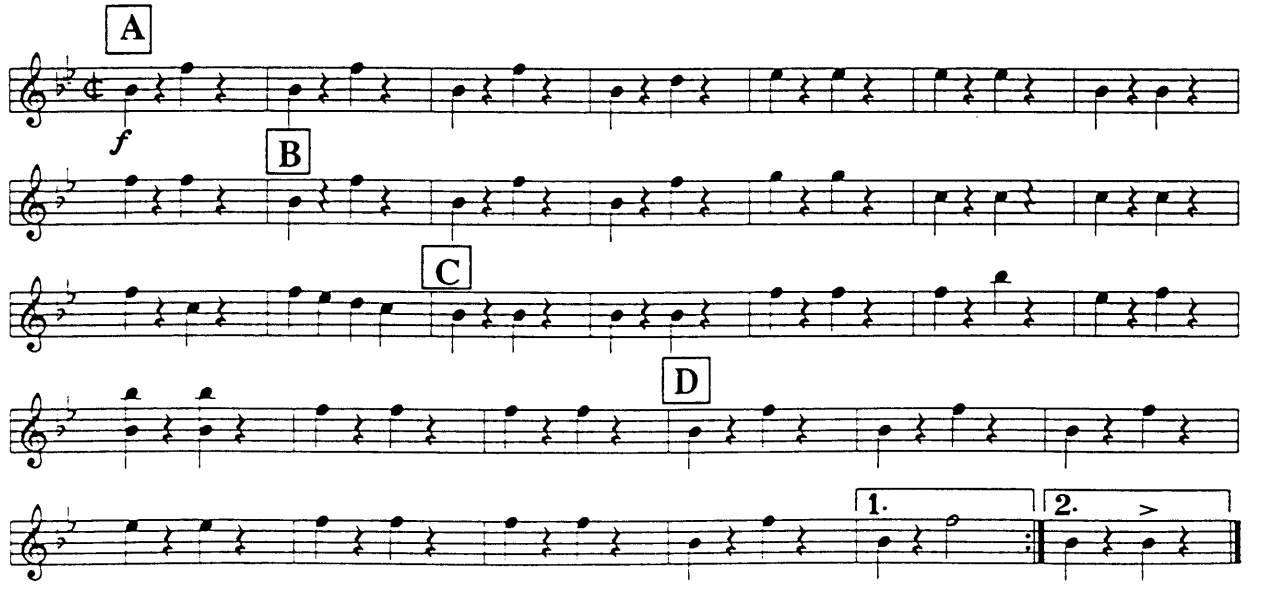
Flute
Oboe
Part C

PACK UP YOUR TROUBLES IN YOUR OLD KIT BAG



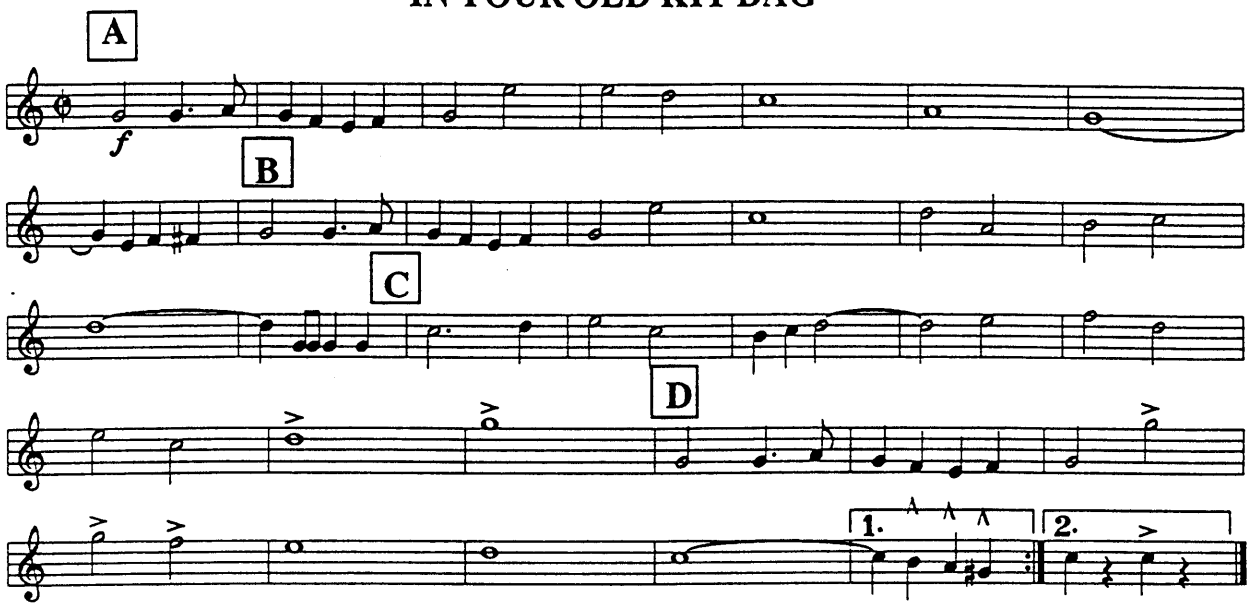
Flute
Oboe
Part D

PACK UP YOUR TROUBLES IN YOUR OLD KIT BAG



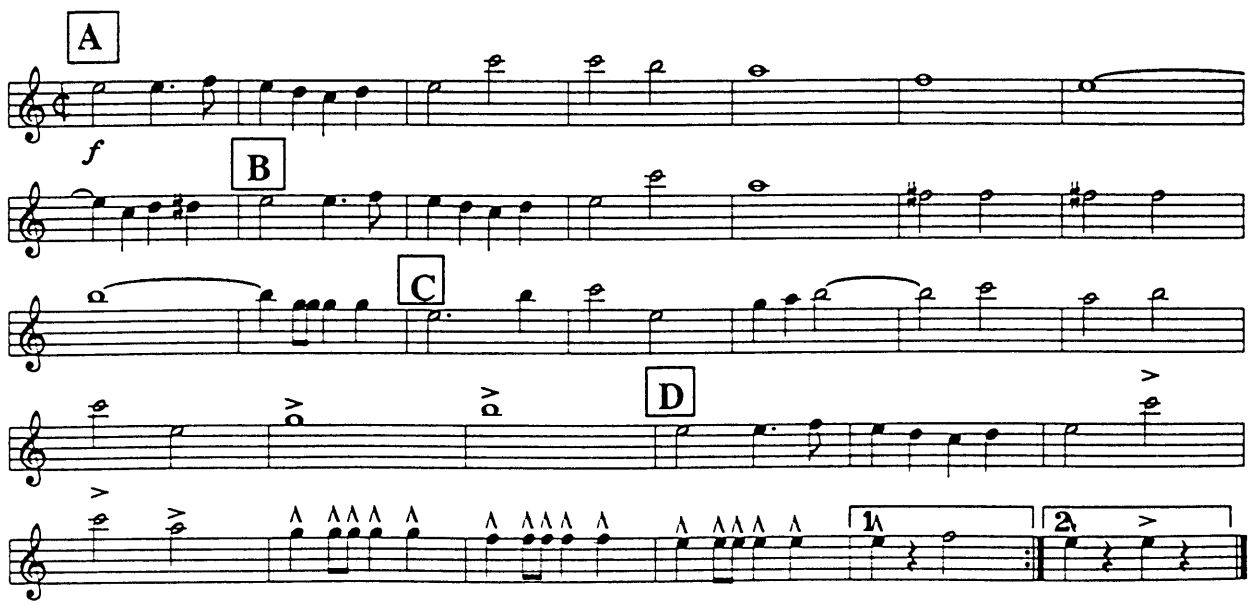
Clarinet (high)
Tenor Saxophone
Part A

PACK UP YOUR TROUBLES IN YOUR OLD KIT BAG



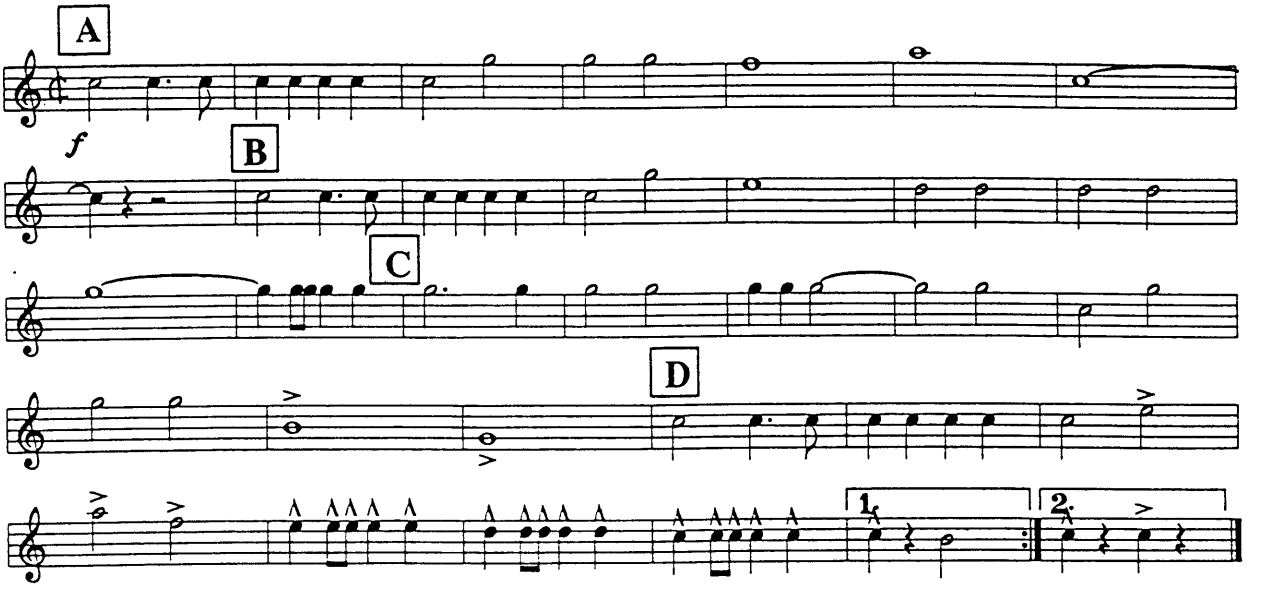
Clarinet (high)
Tenor Saxophone
Part B

PACK UP YOUR TROUBLES IN YOUR OLD KIT BAG



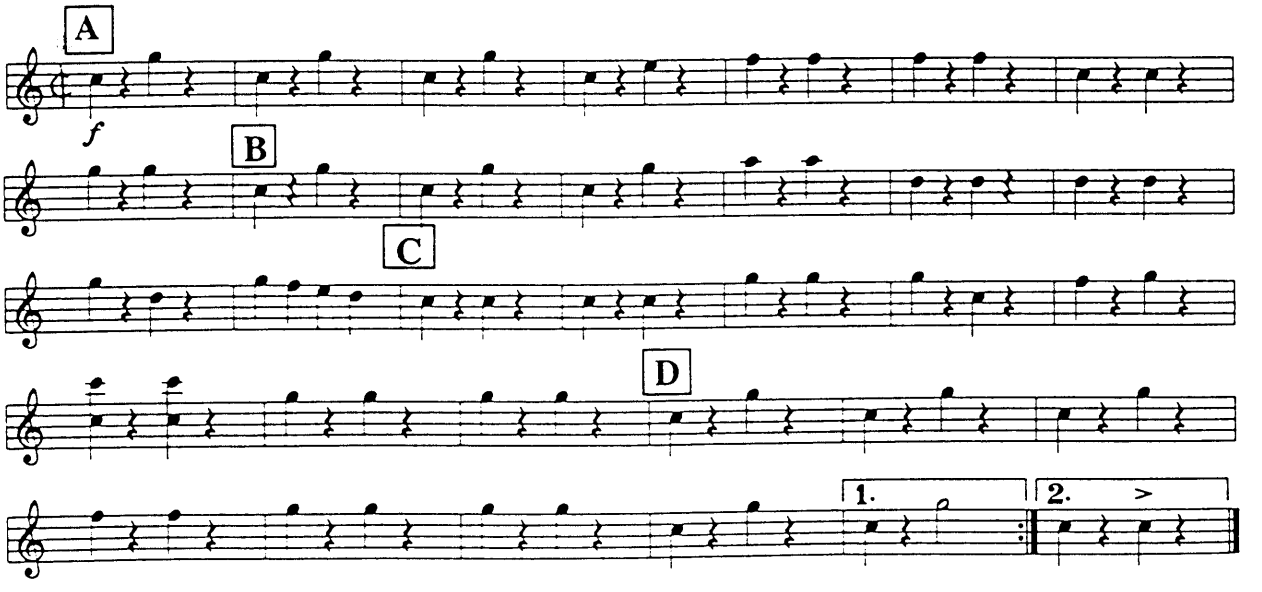
Clarinet (high)
Tenor Saxophone
Part C

PACK UP YOUR TROUBLES IN YOUR OLD KIT BAG



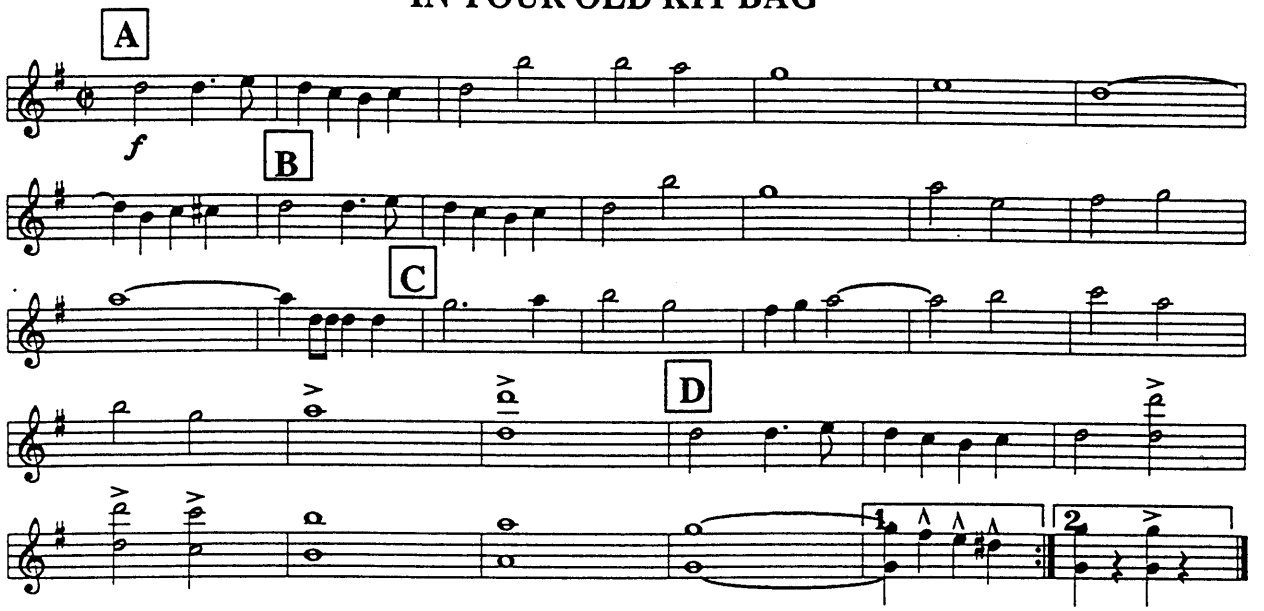
Clarinet (high)
Tenor Saxophone
Part D

PACK UP YOUR TROUBLES IN YOUR OLD KIT BAG



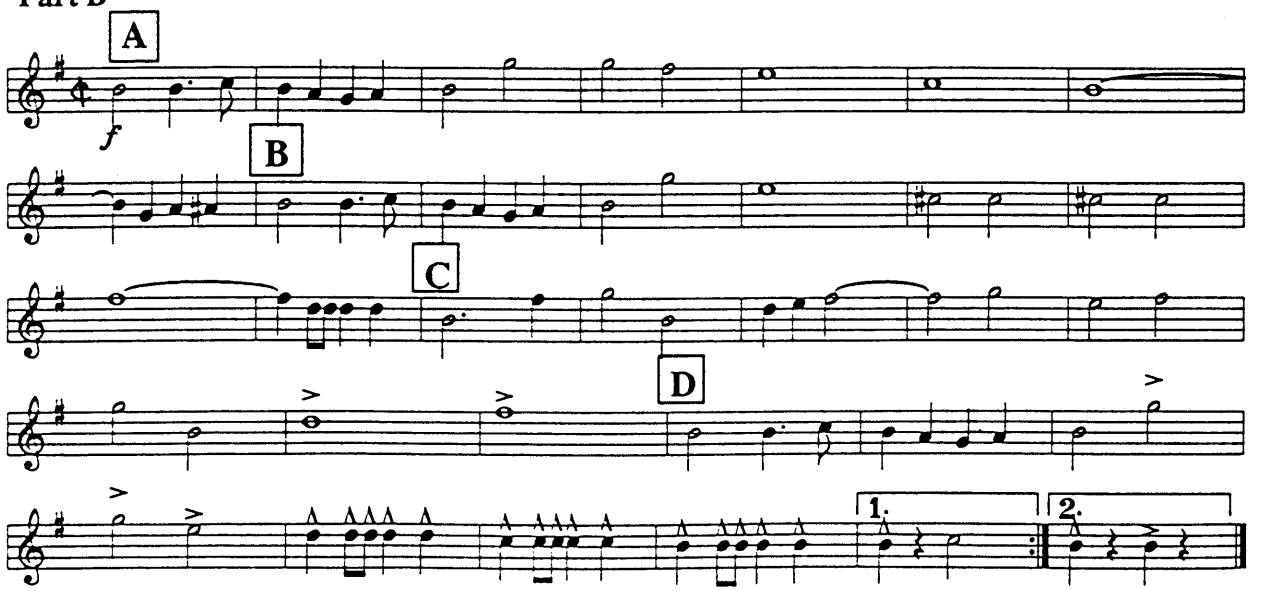
Alto Saxophone
Baritone Saxophone
Part A

PACK UP YOUR TROUBLES IN YOUR OLD KIT BAG



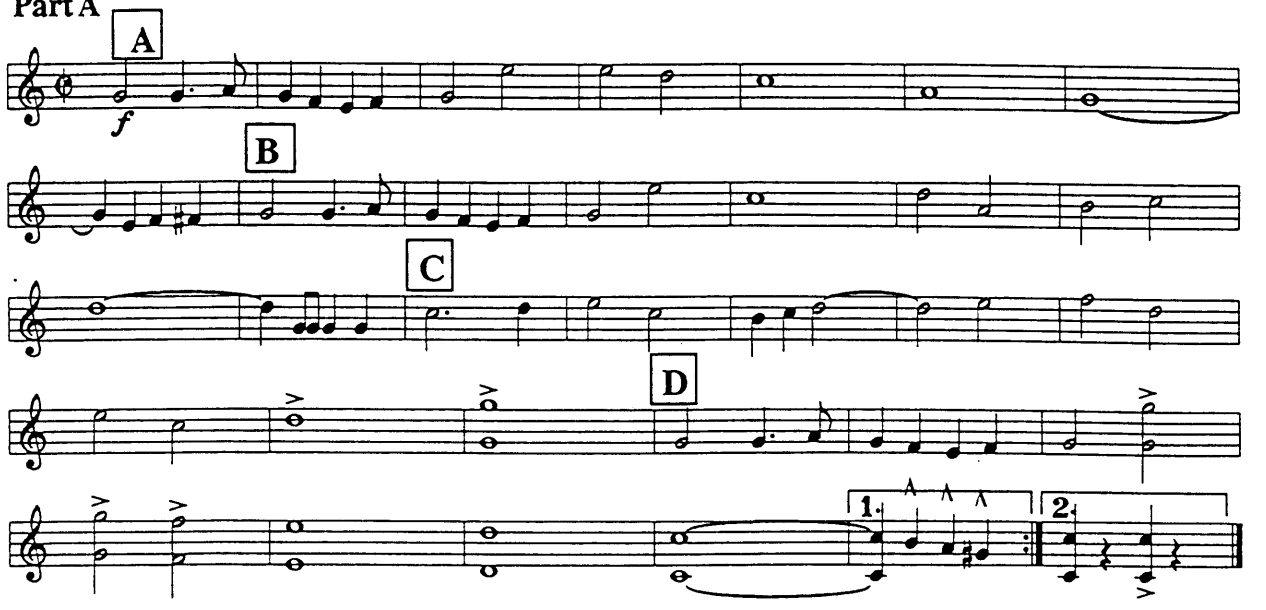
Alto Saxophone
Baritone Saxophone
Part B

PACK UP YOUR TROUBLES IN YOUR OLD KIT BAG



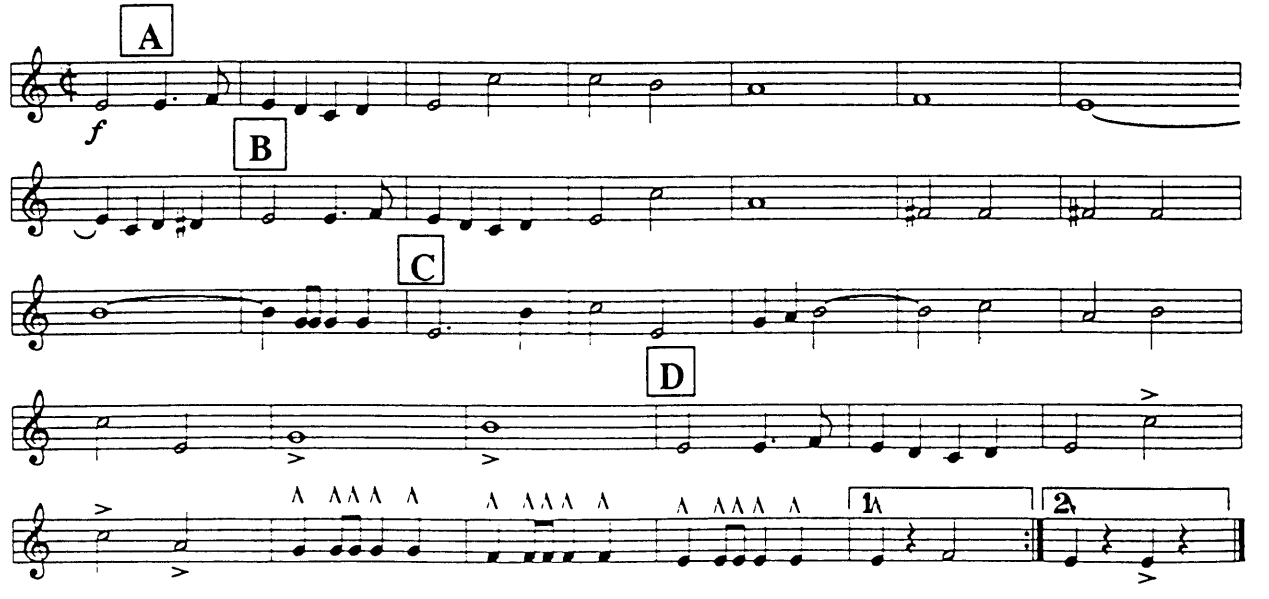
Trumpet
Baritone T.C.
Clarinet(low)
Part A

PACK UP YOUR TROUBLES IN YOUR OLD KIT BAG



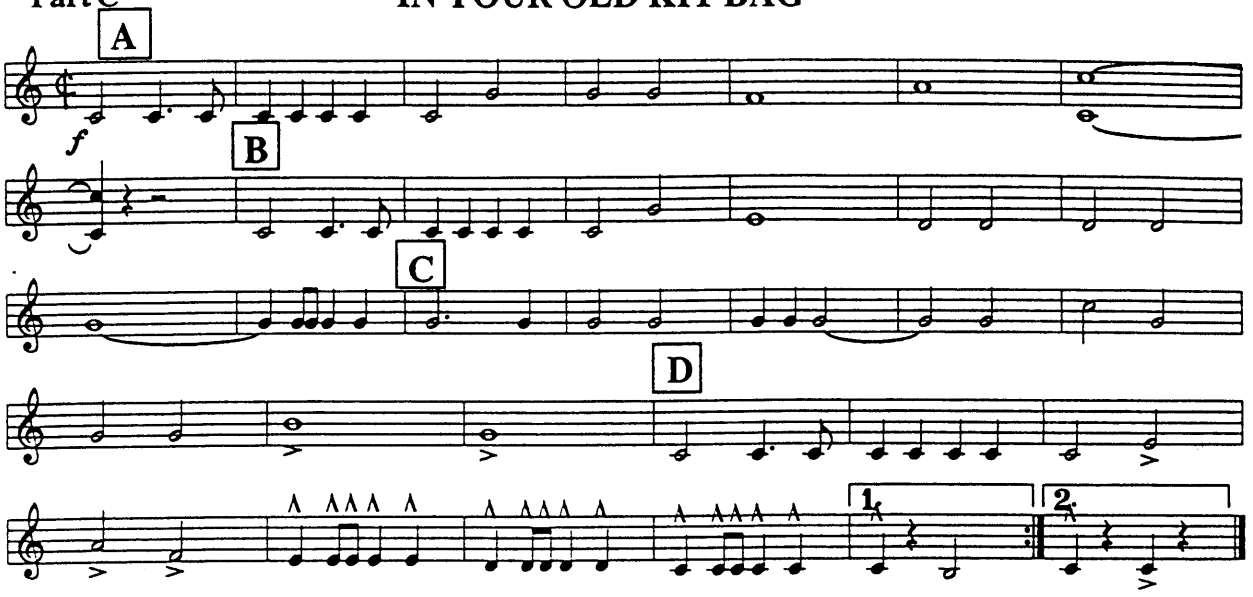
Trumpet
Baritone T.C.
Clarinet(low)
Part B

PACK UP YOUR TROUBLES IN YOUR OLD KIT BAG



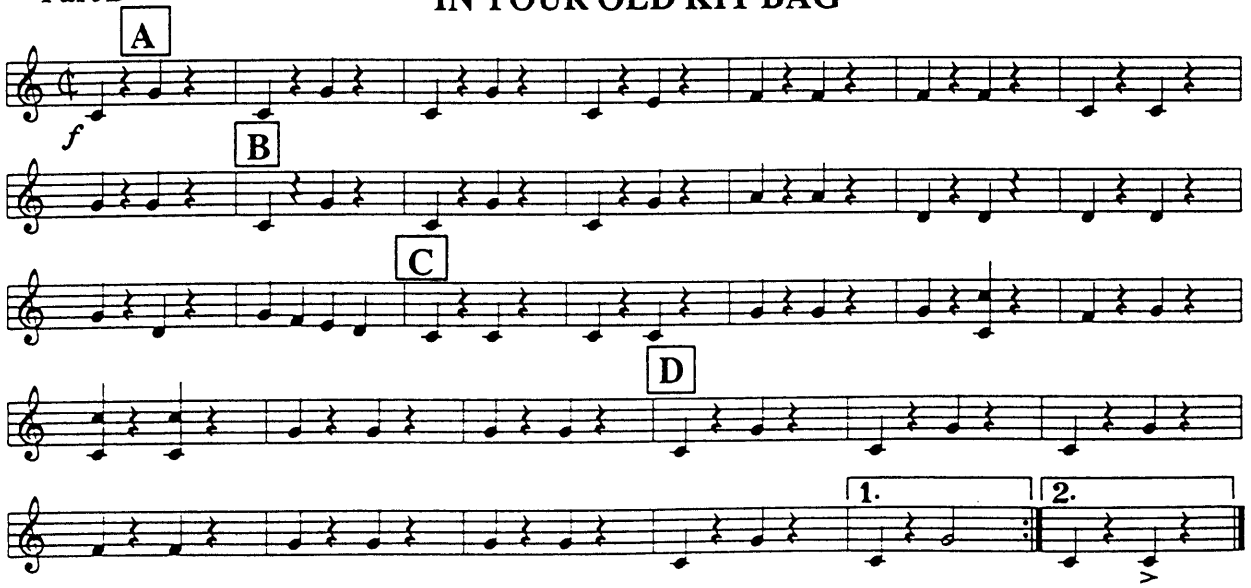
Trumpet
Baritone T.C.
Clarinet (low)
Part C

PACK UP YOUR TROUBLES IN YOUR OLD KIT BAG



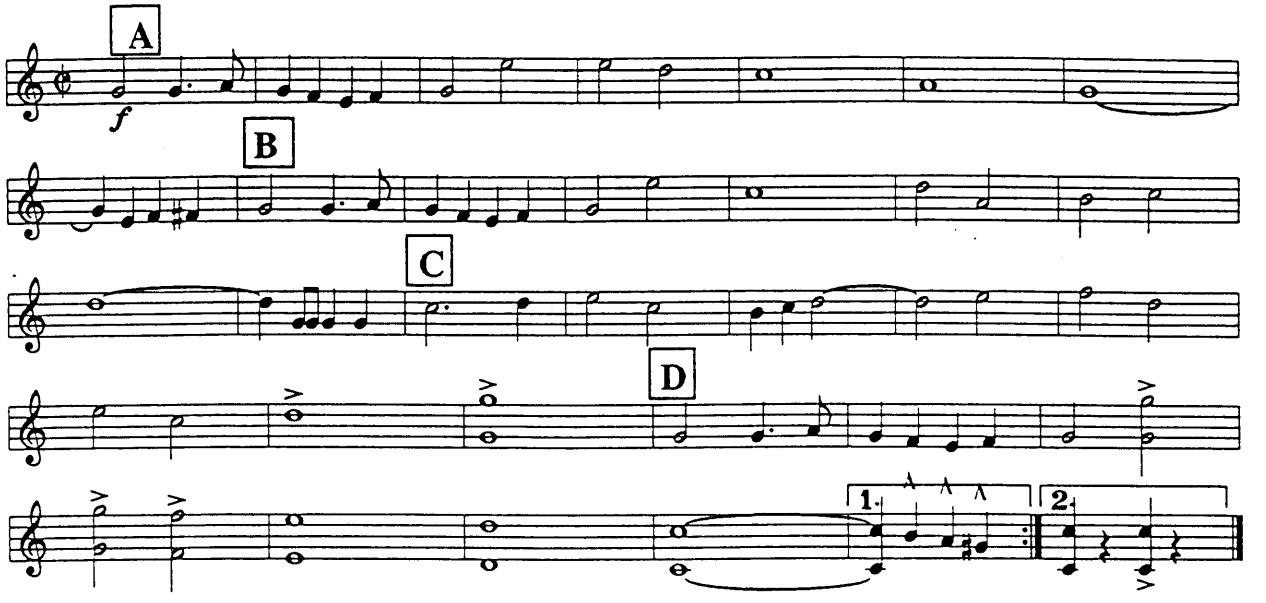
Trumpet
Baritone T.C.
Clarinet (low)
Part D

PACK UP YOUR TROUBLES IN YOUR OLD KIT BAG



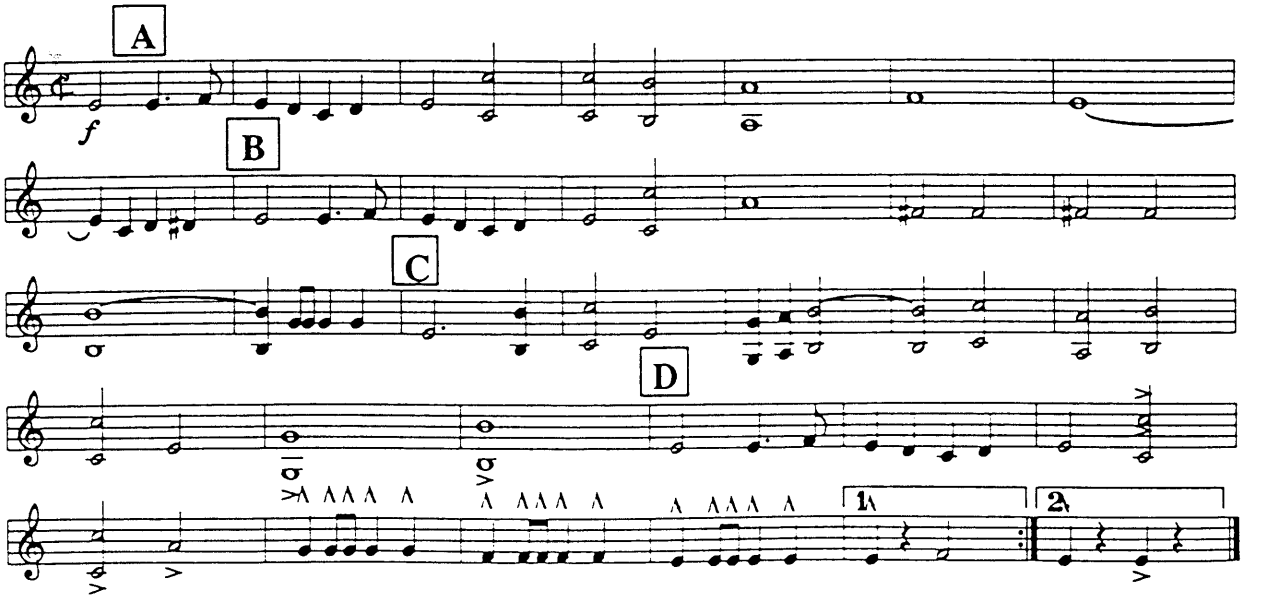
PACK UP YOUR TROUBLES IN YOUR OLD KIT BAG

Bass Clarinet
Part A



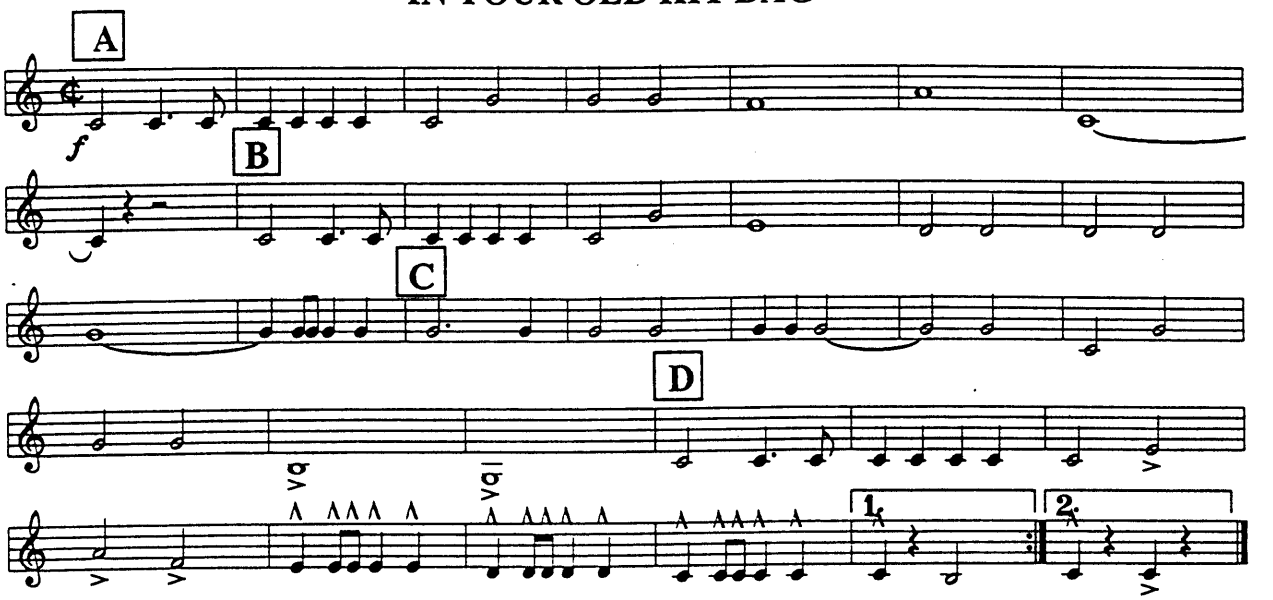
PACK UP YOUR TROUBLES IN YOUR OLD KIT BAG

Bass Clarinet
Part B



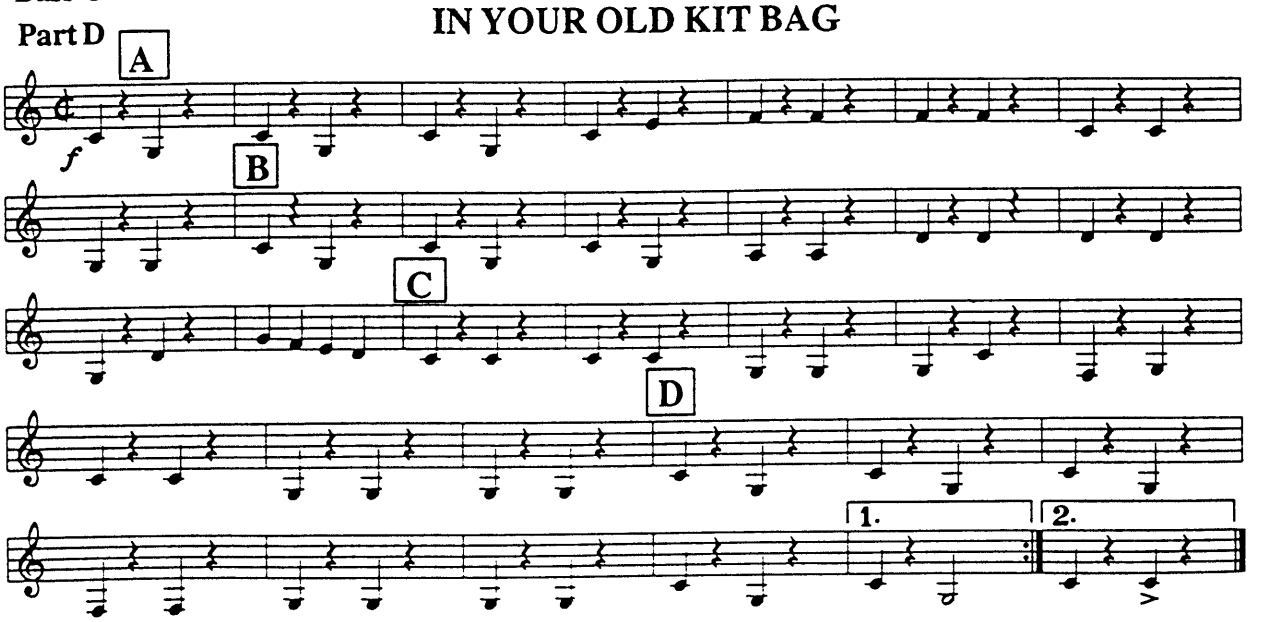
PACK UP YOUR TROUBLES IN YOUR OLD KIT BAG

Bass Clarinet
Part C



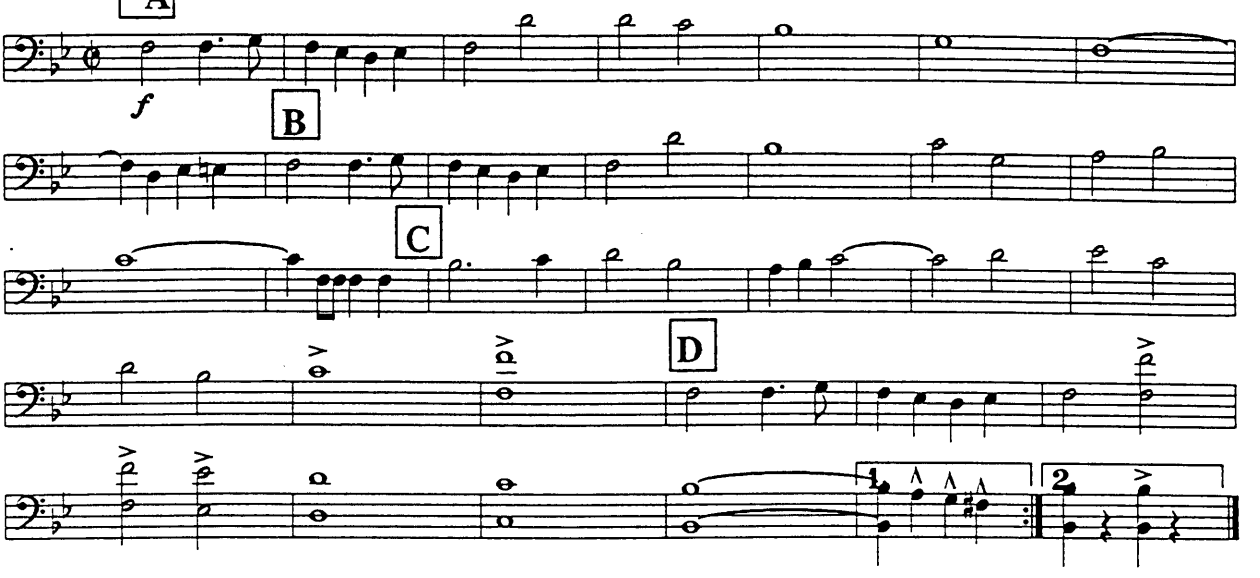
PACK UP YOUR TROUBLES IN YOUR OLD KIT BAG

Bass Clarinet
Part D



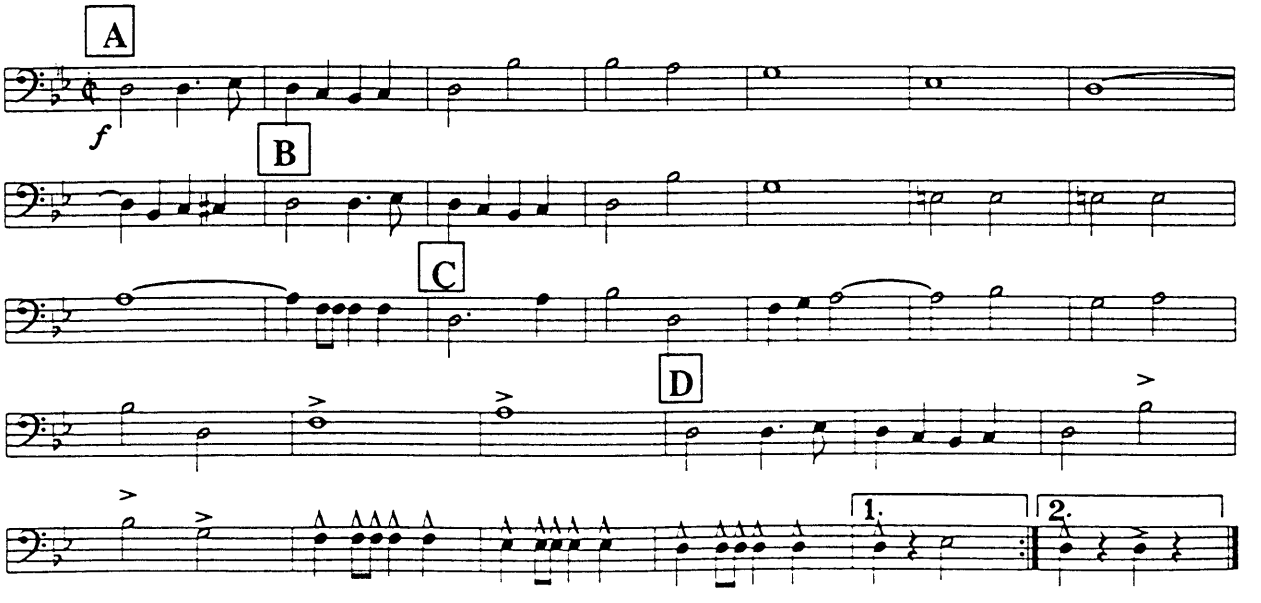
Trombone
Baritone B.C.
Bassoon
Part A

PACK UP YOUR TROUBLES IN YOUR OLD KIT BAG



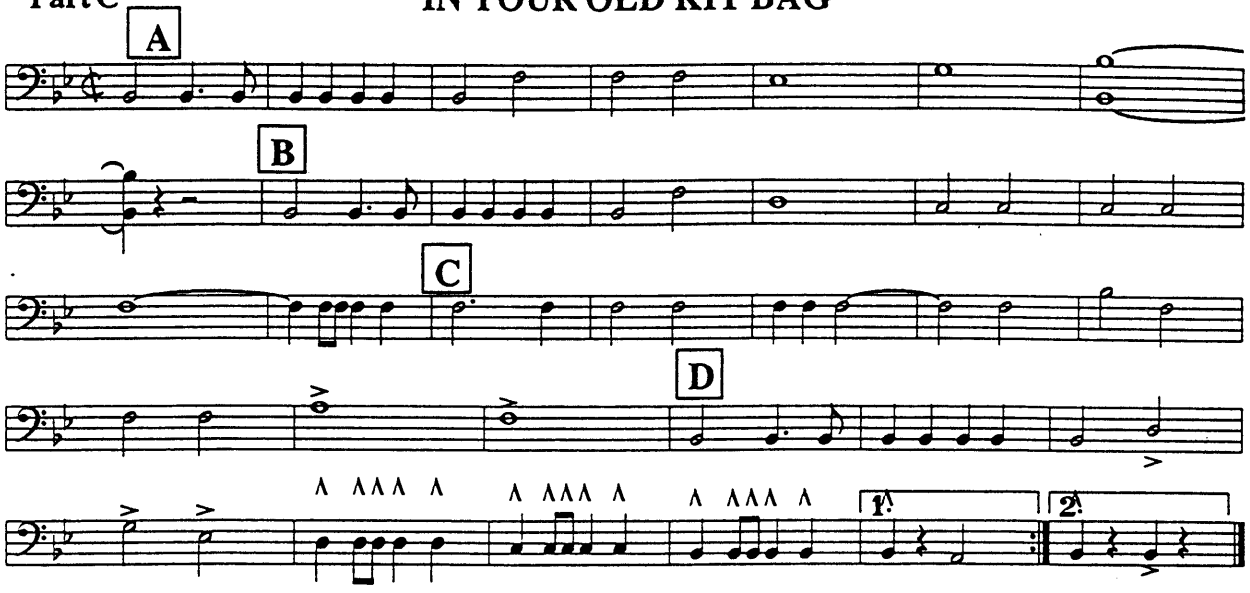
Trombone
Baritone B.C.
Bassoon
Part B

PACK UP YOUR TROUBLES IN YOUR OLD KIT BAG



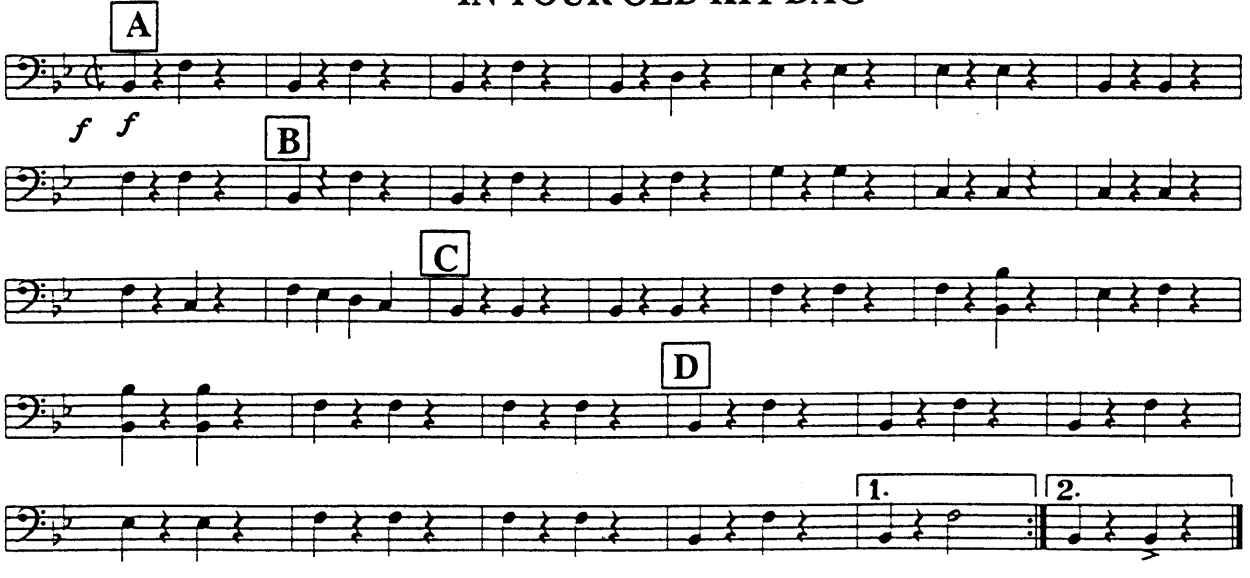
Trombone
Baritone B.C.
Bassoon
Part C

PACK UP YOUR TROUBLES IN YOUR OLD KIT BAG



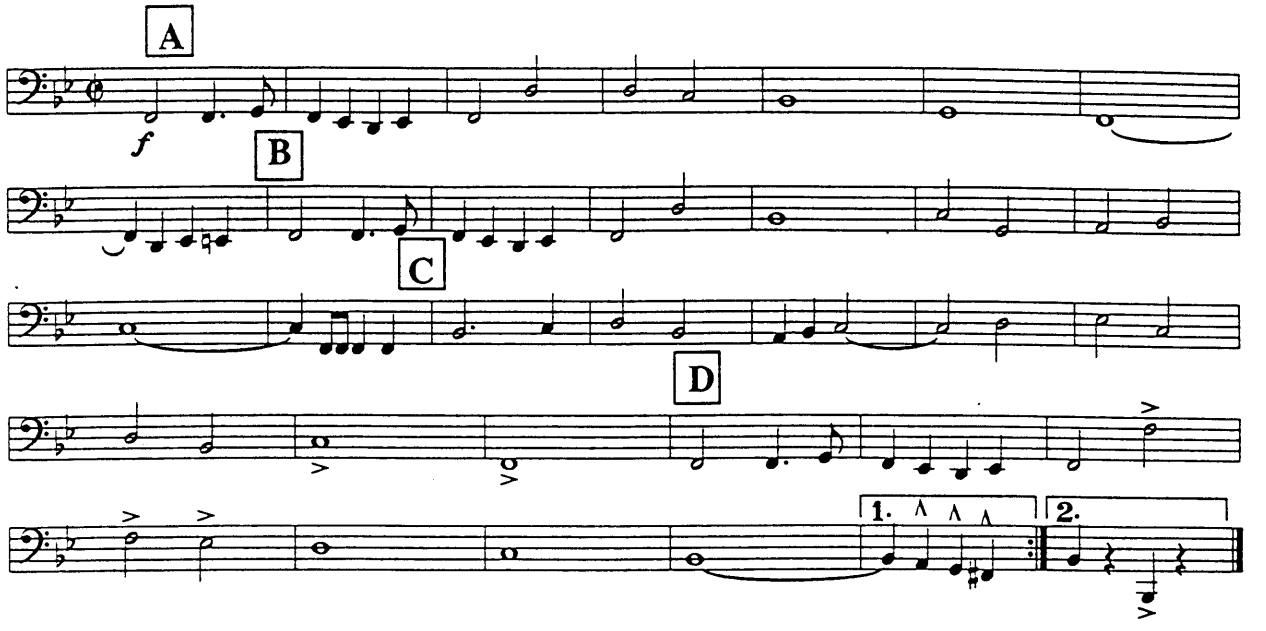
Trombone
Baritone B.C.
Bassoon
Part D

PACK UP YOUR TROUBLES IN YOUR OLD KIT BAG



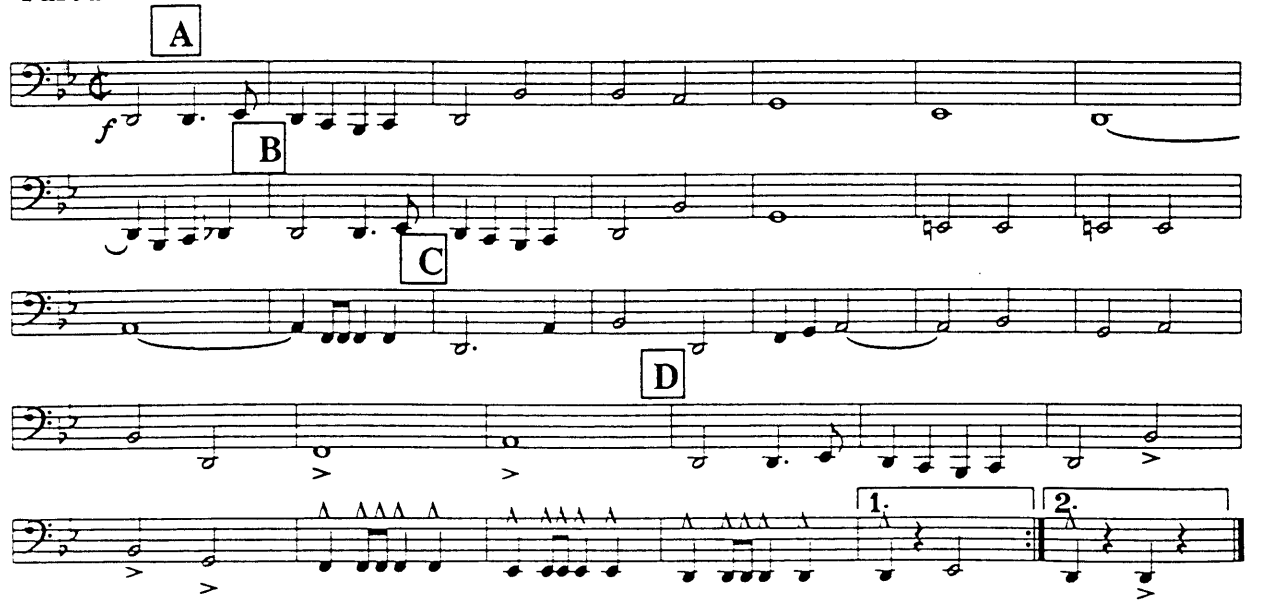
PACK UP YOUR TROUBLES IN YOUR OLD KIT BAG

Tuba
Part A



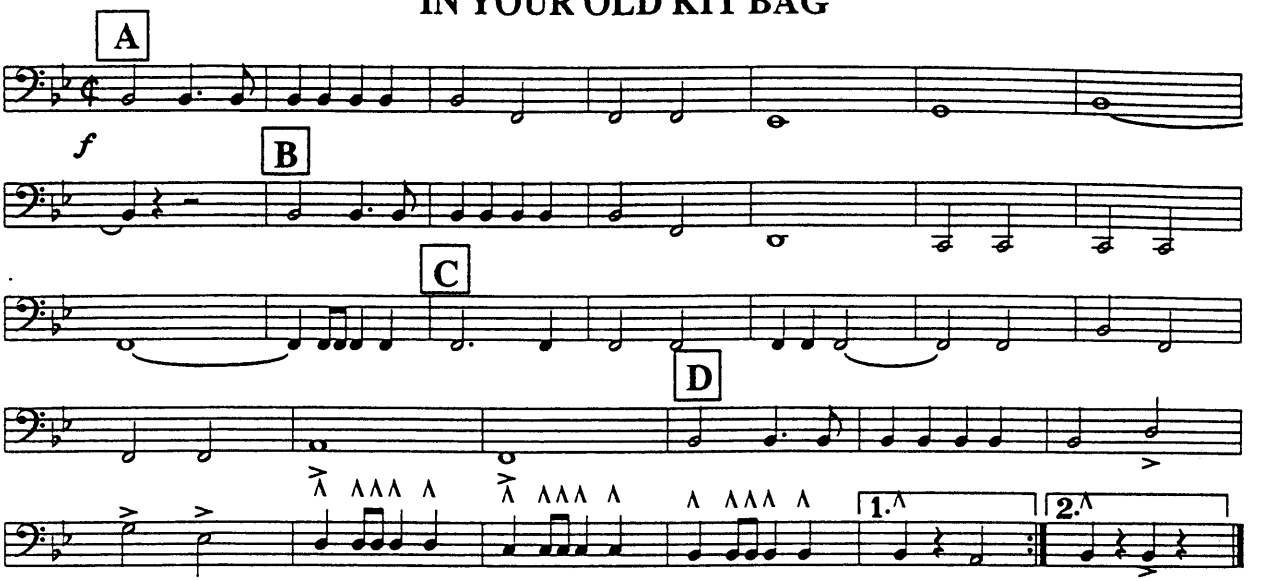
PACK UP YOUR TROUBLES IN YOUR OLD KIT BAG

Tuba
Part B



Tuba
Part C

PACK UP YOUR TROUBLES IN YOUR OLD KIT BAG

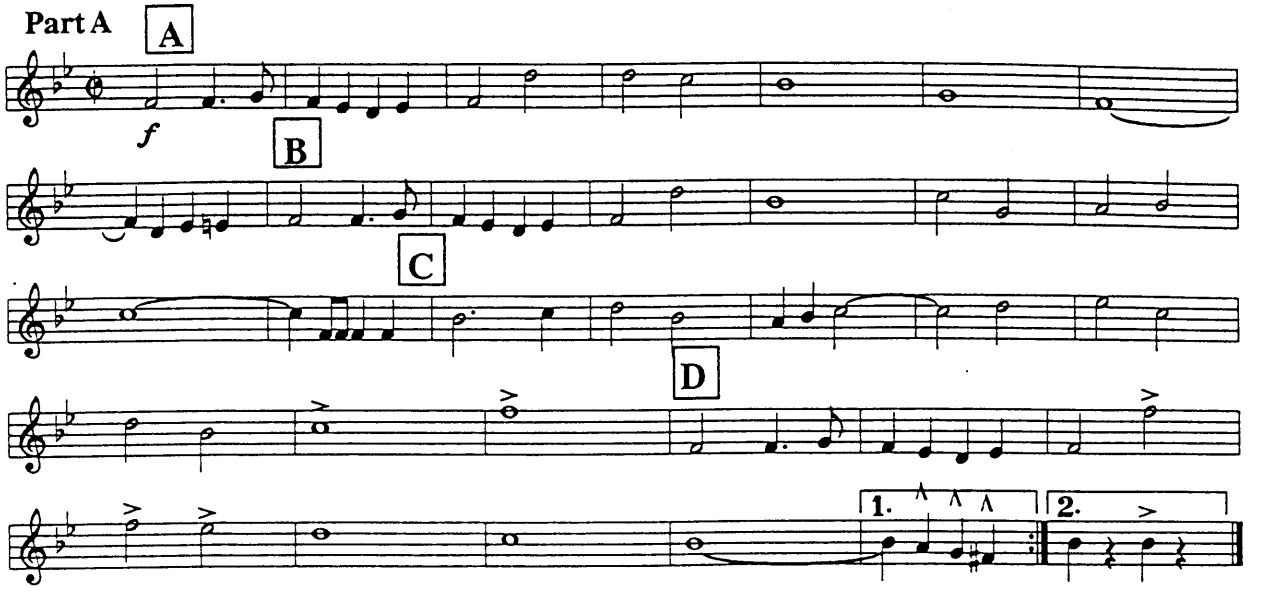


Tuba
Part D

PACK UP YOUR TROUBLES IN YOUR OLD KIT BAG

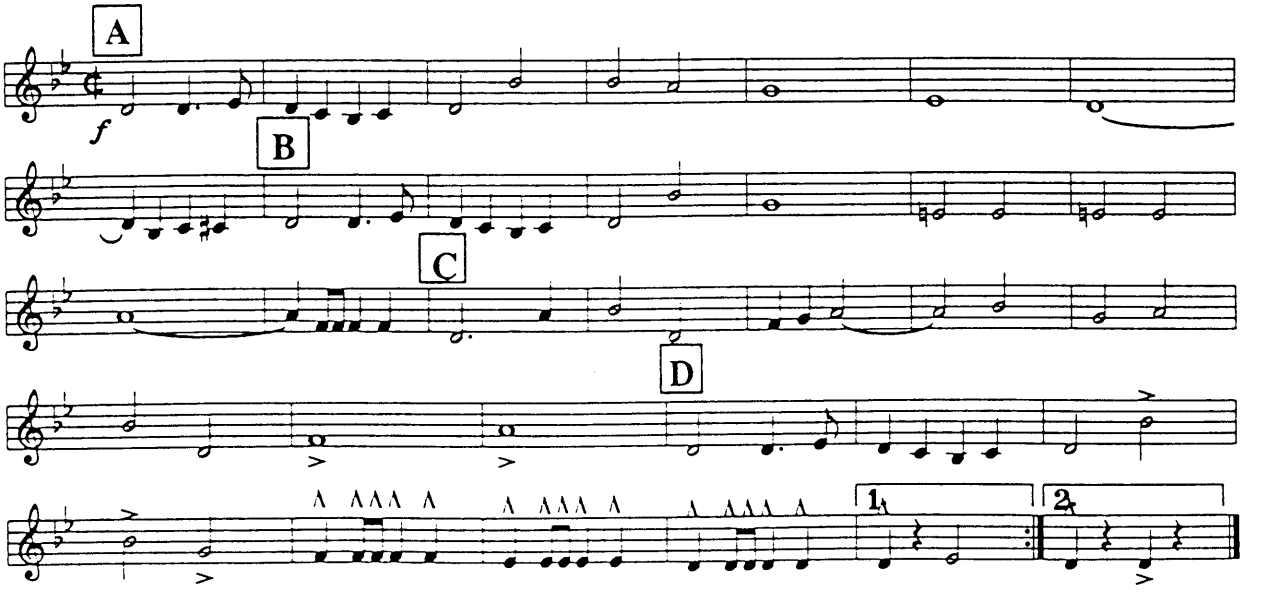
PACK UP YOUR TROUBLES IN YOUR OLD KIT BAG

Bells
Part A



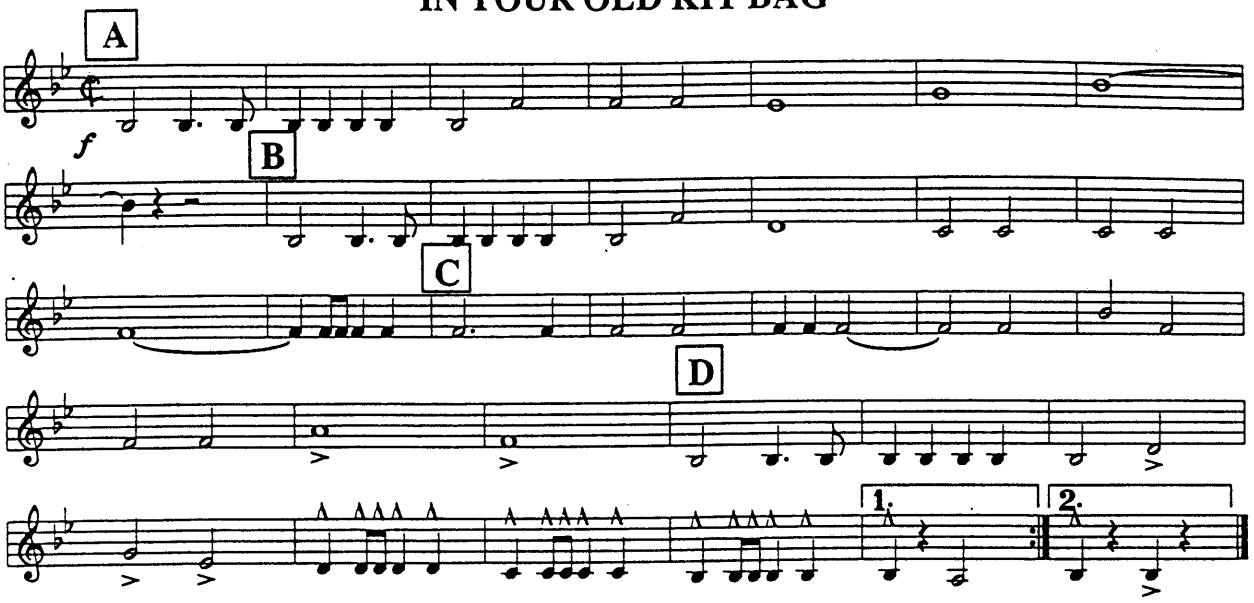
PACK UP YOUR TROUBLES IN YOUR OLD KIT BAG

Bells
Part B



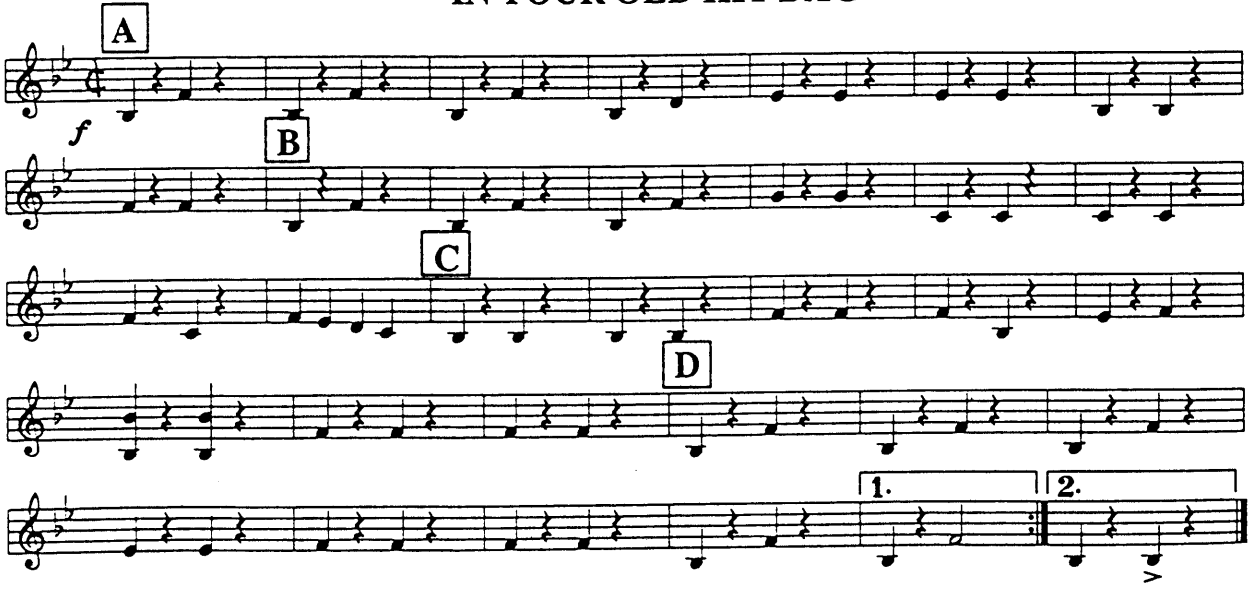
Bells
Part C

PACK UP YOUR TROUBLES IN YOUR OLD KIT BAG



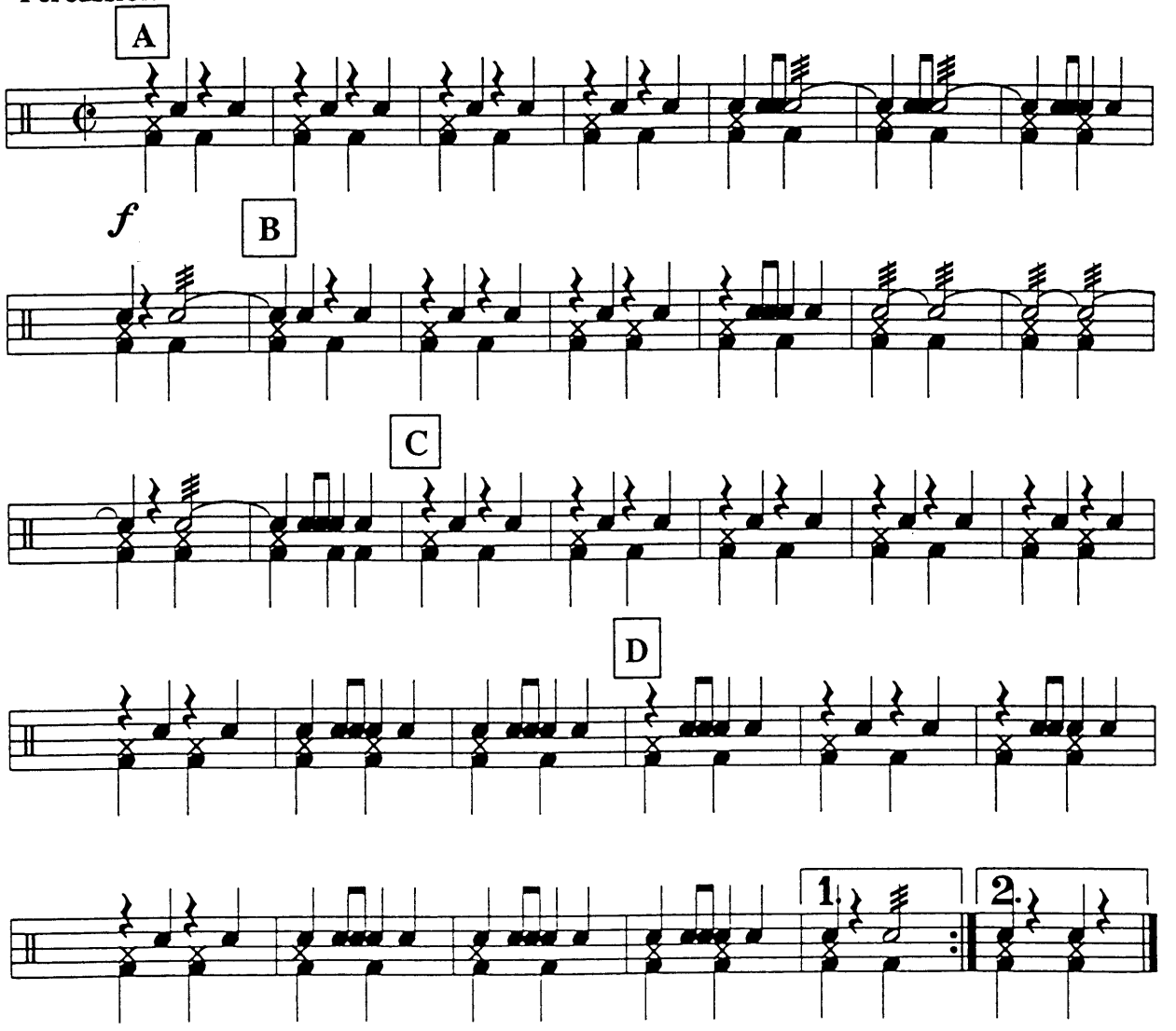
Bells
Part D

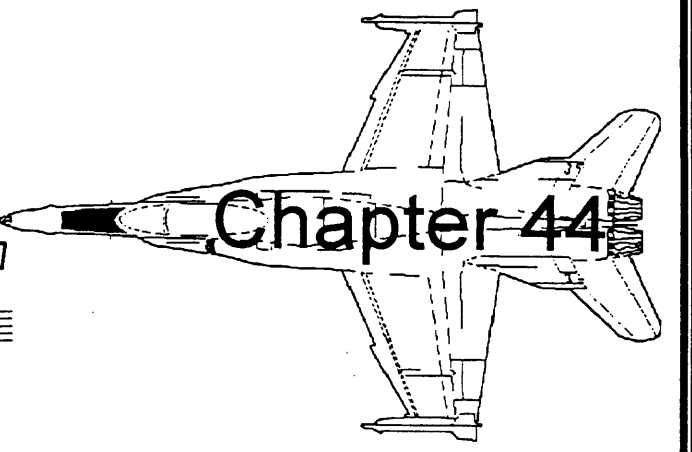
PACK UP YOUR TROUBLES IN YOUR OLD KIT BAG



PACK UP YOUR TROUBLES IN YOUR OLD KIT BAG

Percussion



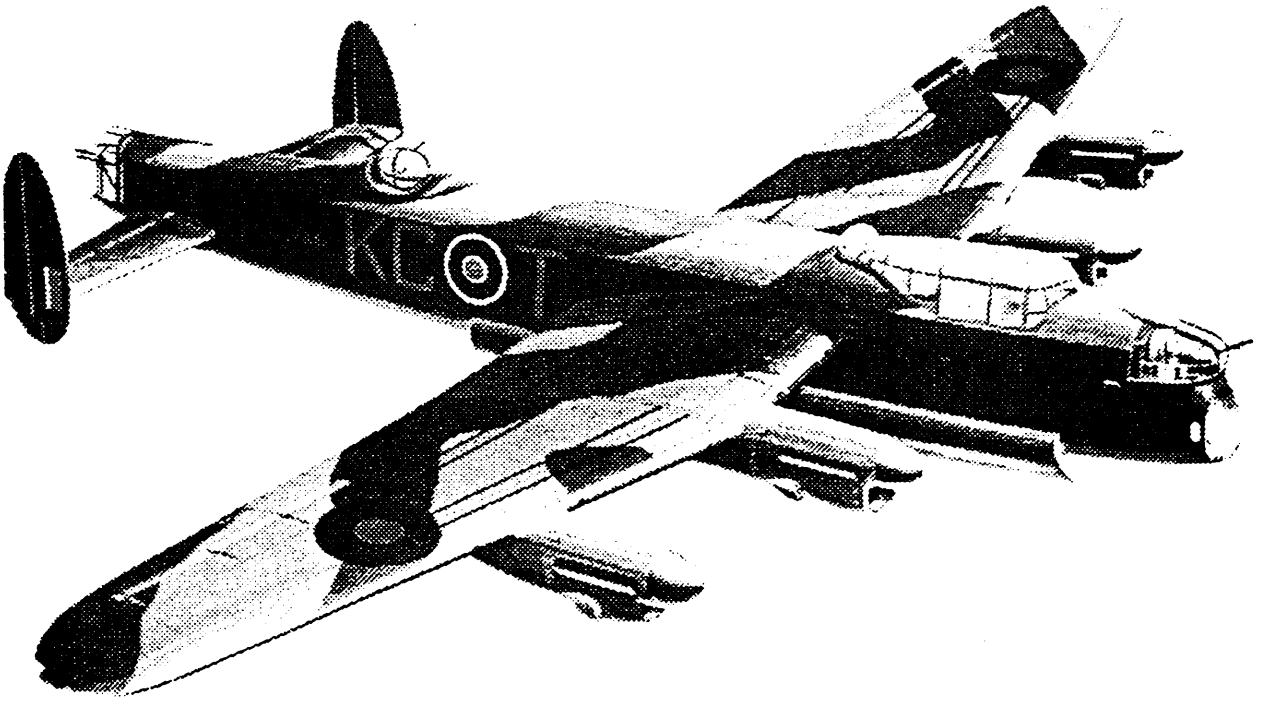


Chapter 44

The Pathfinders March

The "Pathfinders" were bombers that used special equipment and highly skilled navigators to find enemy targets at night and mark them with flares. The pathfinder bombers would guide the main force of the bombers through the darkness to their targets.

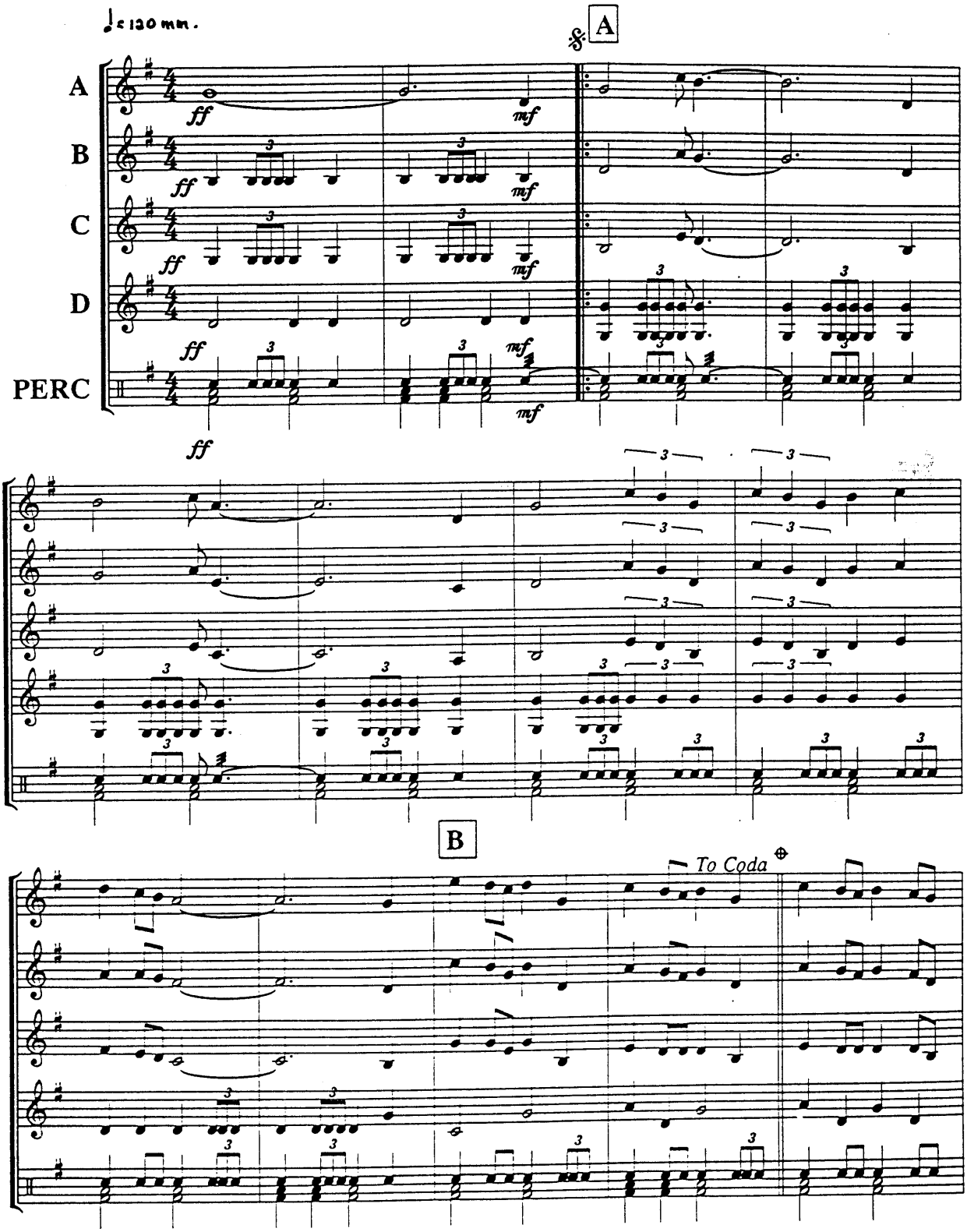
The "King of the Pathfinders" was a Canadian bomber pilot, J. Fauquier. He was one of the most decorated bomber pilots and was picked to lead precision bombing raids on a German rocket base and Hitler's personal Headquarters.

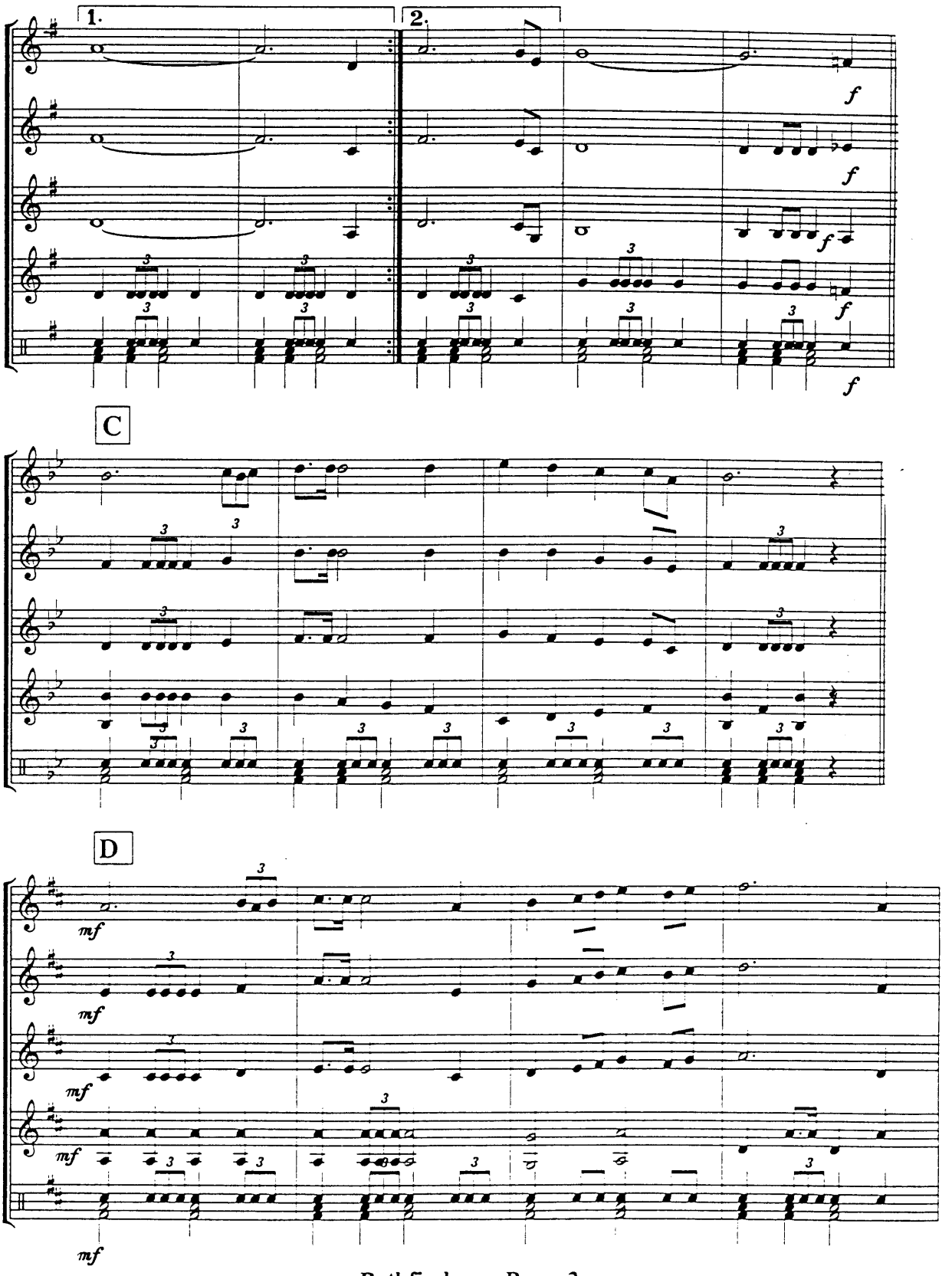


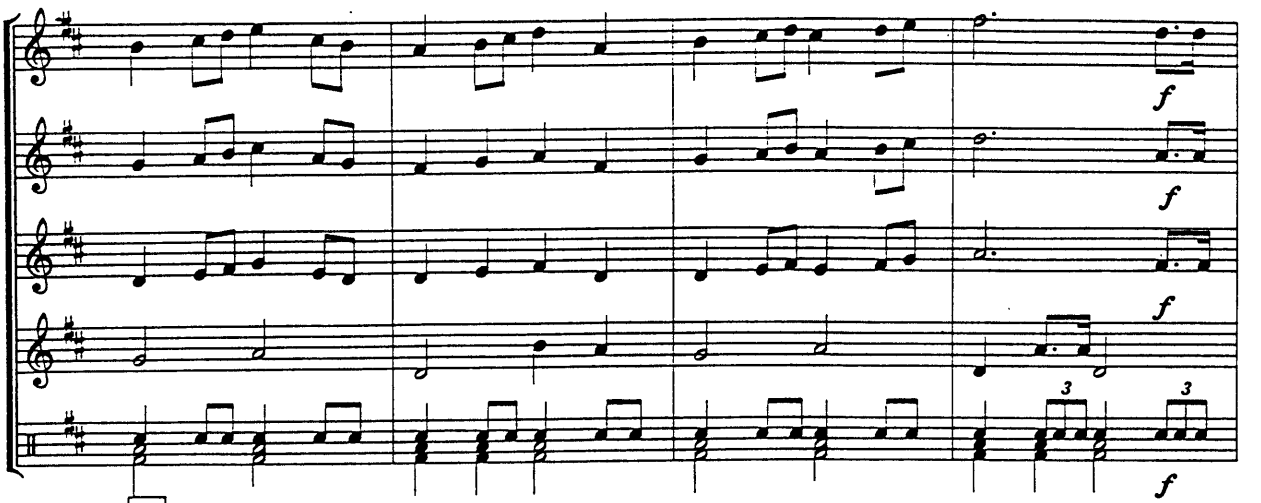
PATHFINDERS

Bb CONDUCTOR

SLOW or QUICK MARCH




1.
2.
f
C
D
mf



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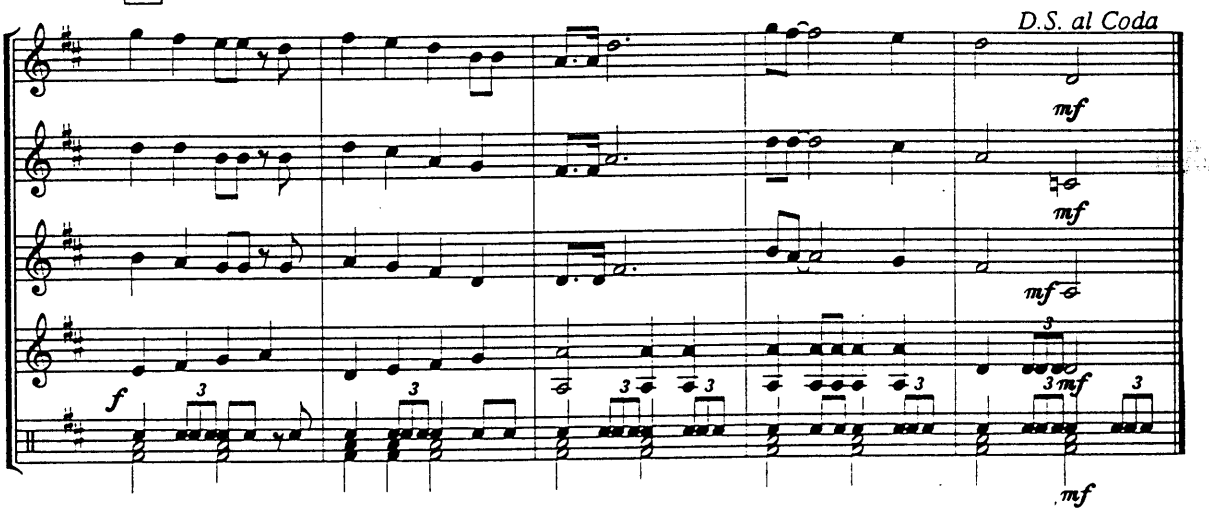
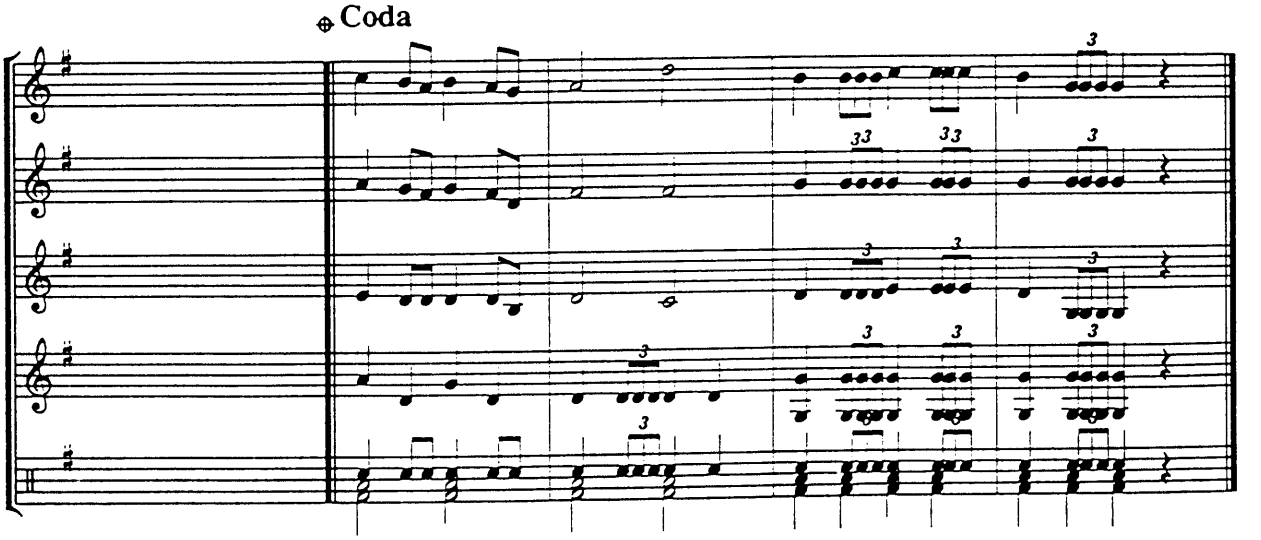
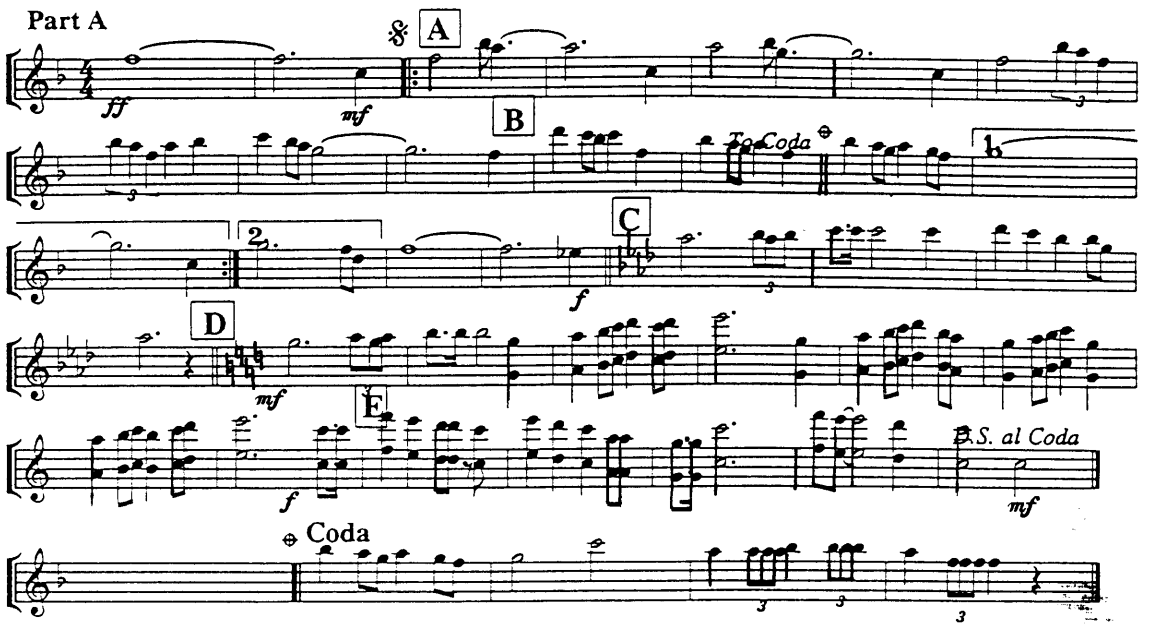


Coda



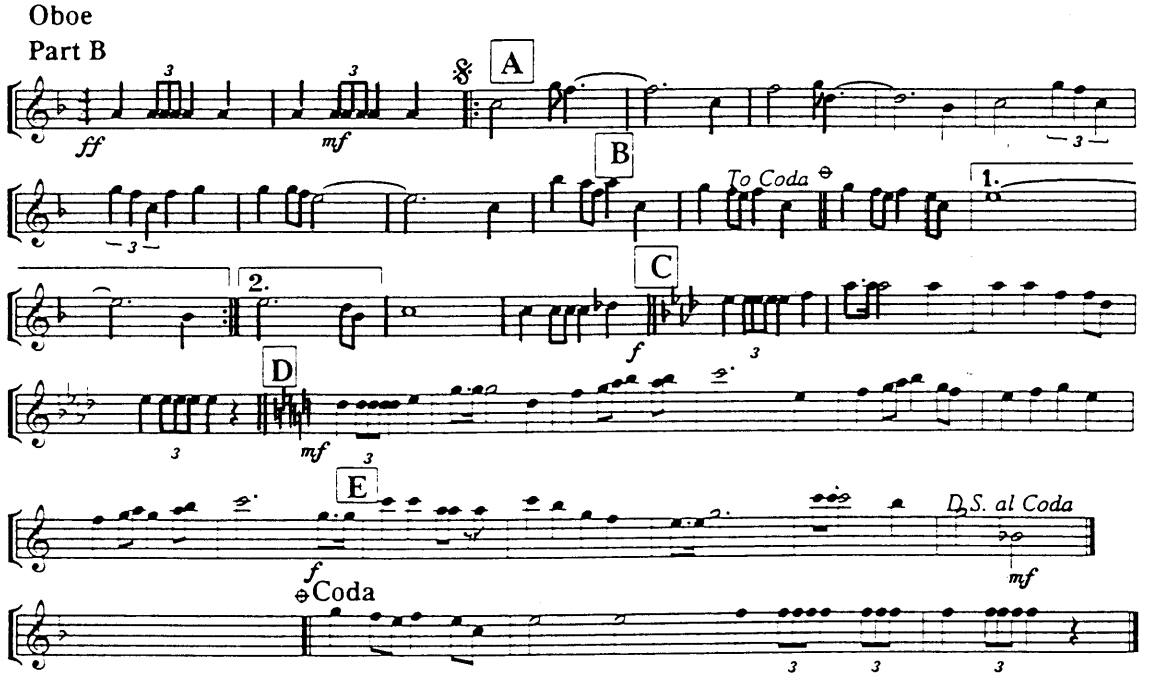
PATHFINDERS

Flute
Oboe
Part A



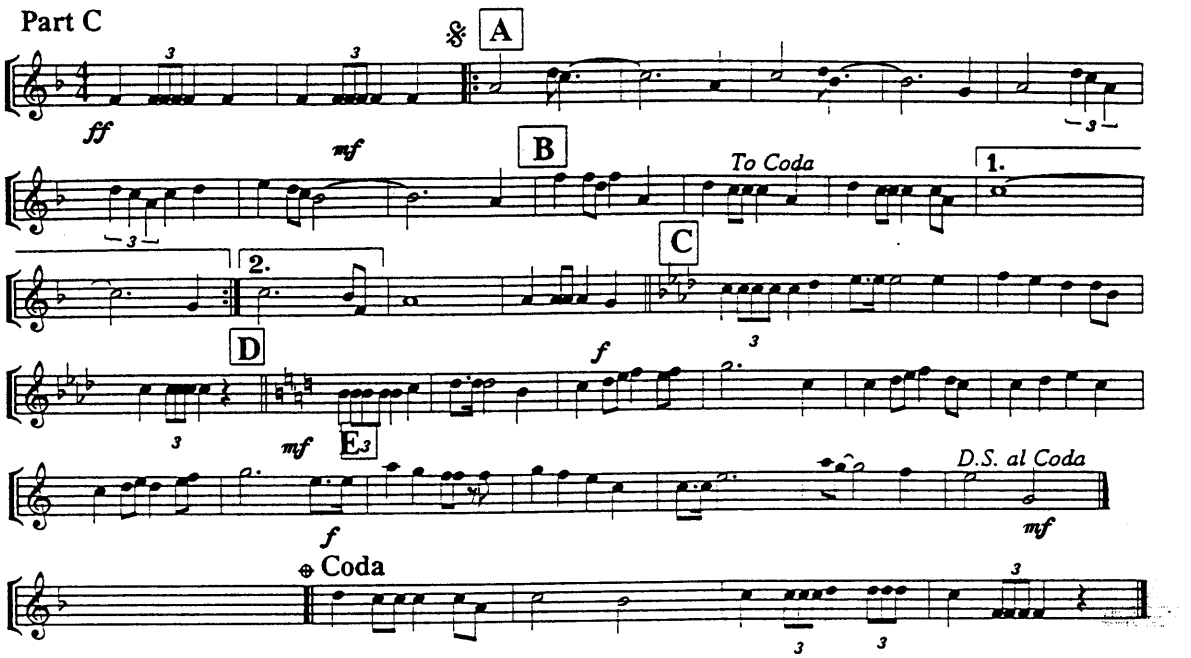
PATHFINDERS

Flute
Oboe
Part B



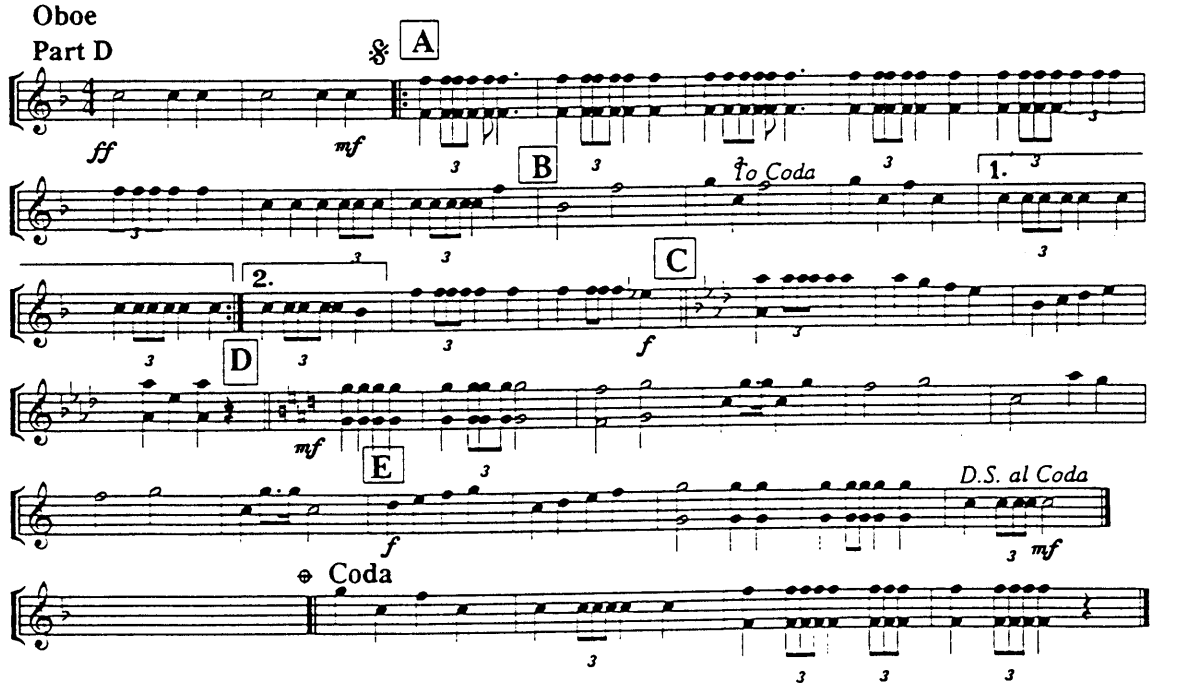
PATHFINDERS

Flute
Oboe
Part C



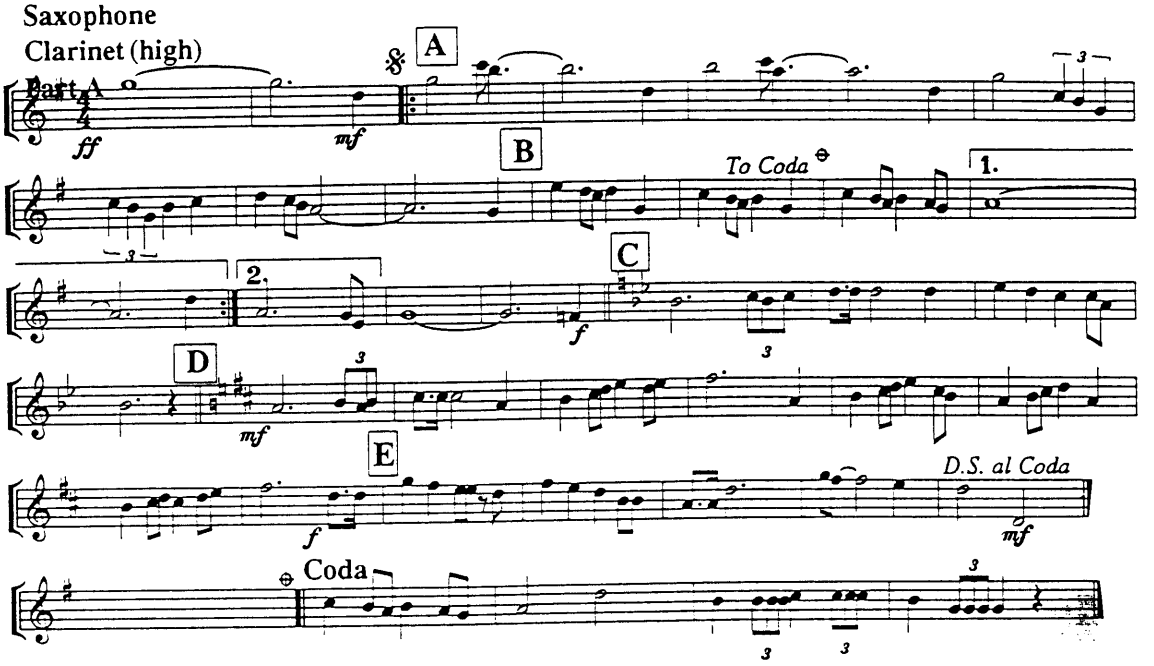
PATHFINDERS

Flute
Oboe
Part D



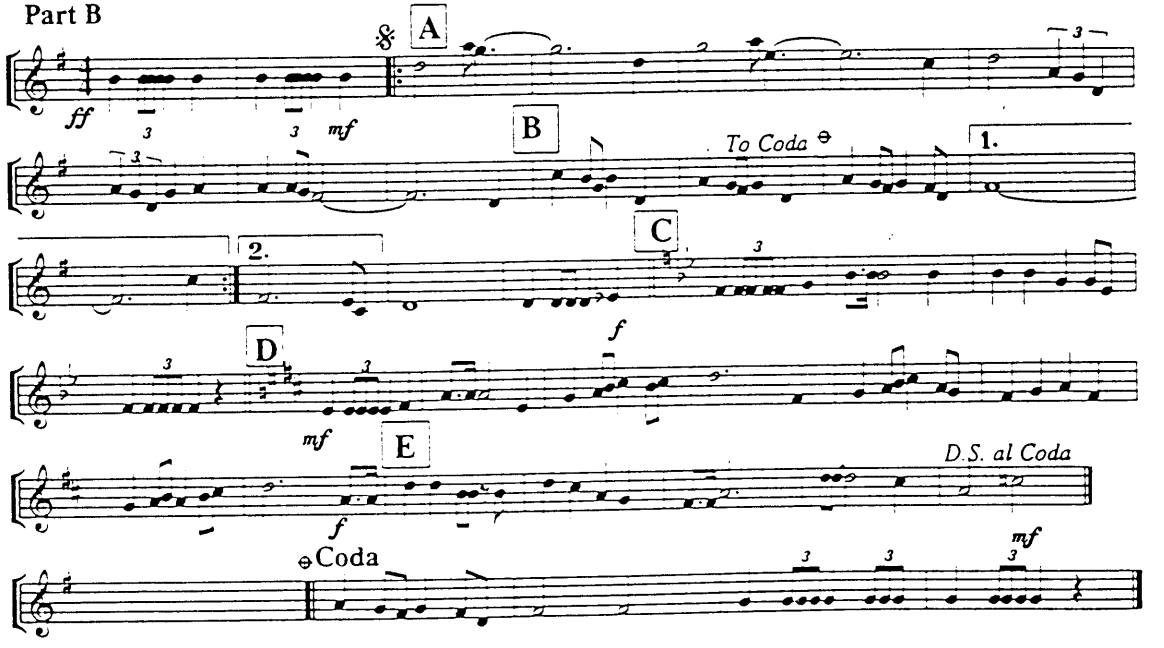
PATHFINDERS

Tenor
Saxophone
Clarinet (high)



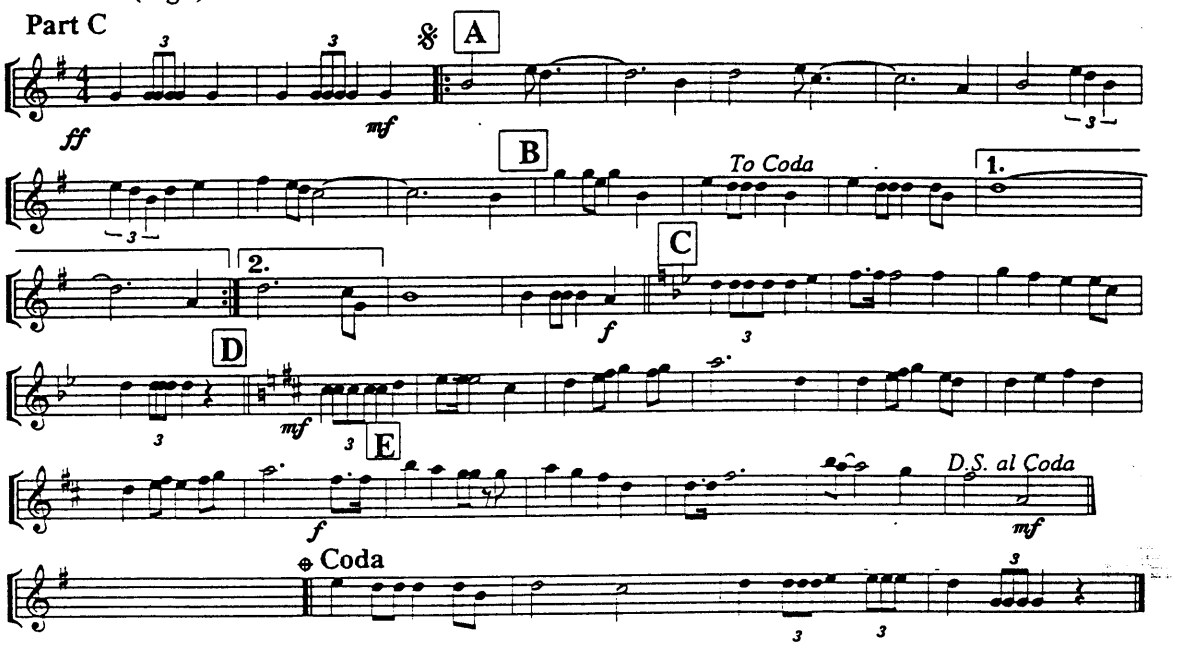
PATHFINDERS

Tenor Saxophon
Clarinet (high)
Part B



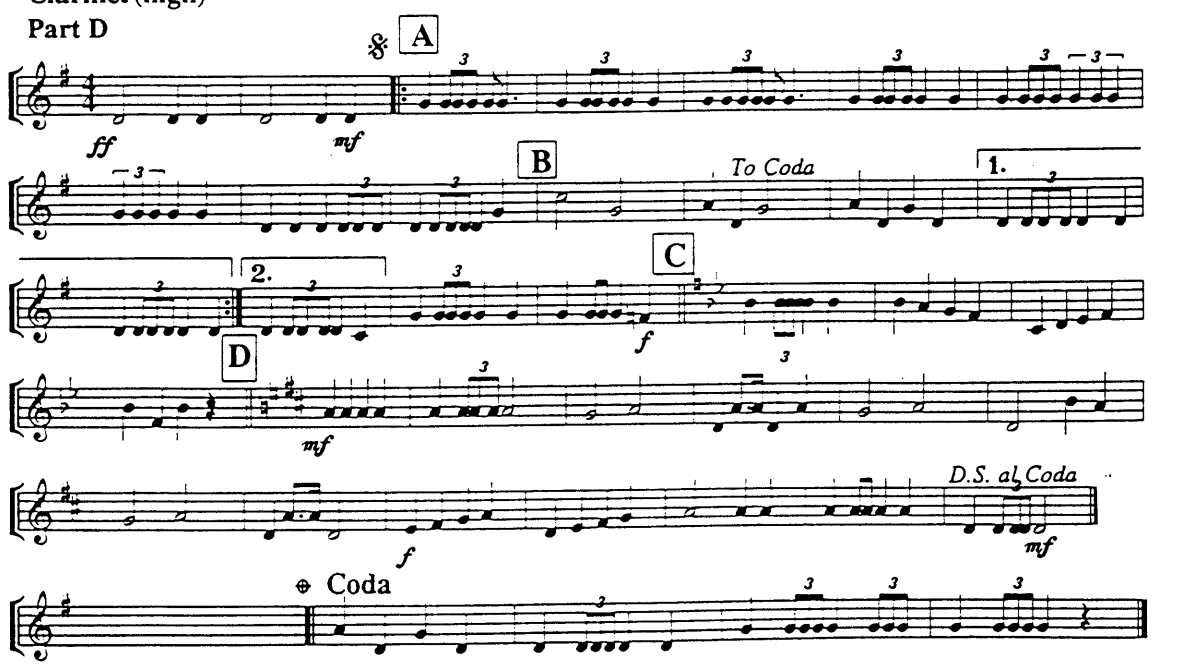
PATHFINDERS

Tenor Saxophone
Clarinet (high)
Part C



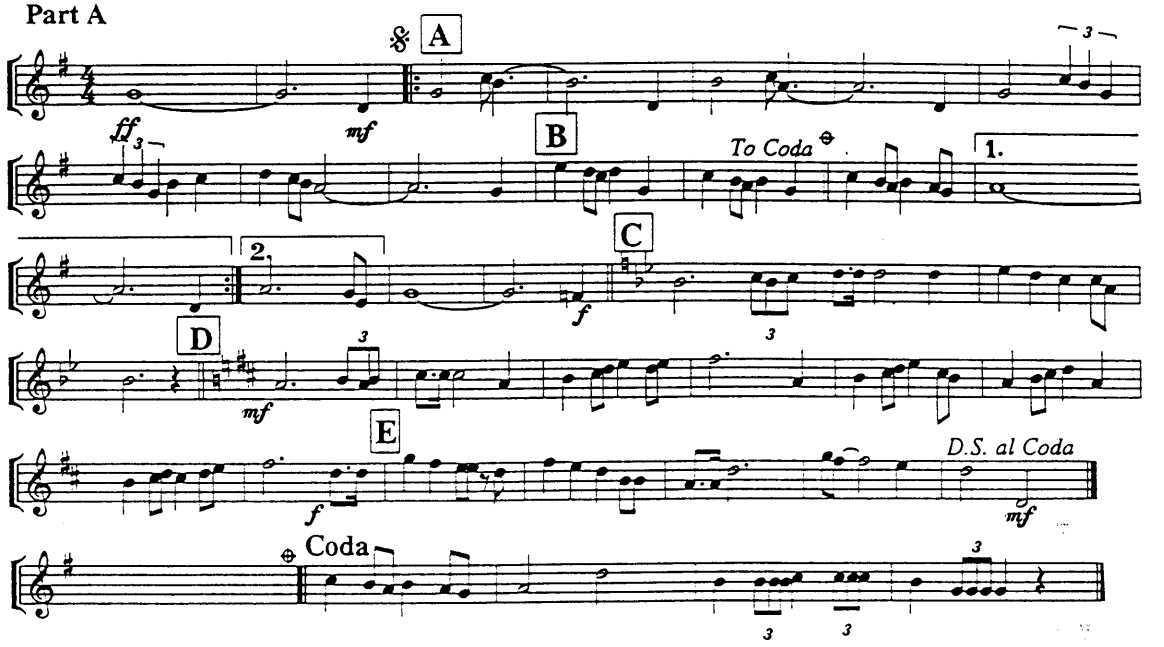
PATHFINDERS

Tenor Saxophone
Clarinet (high)
Part D



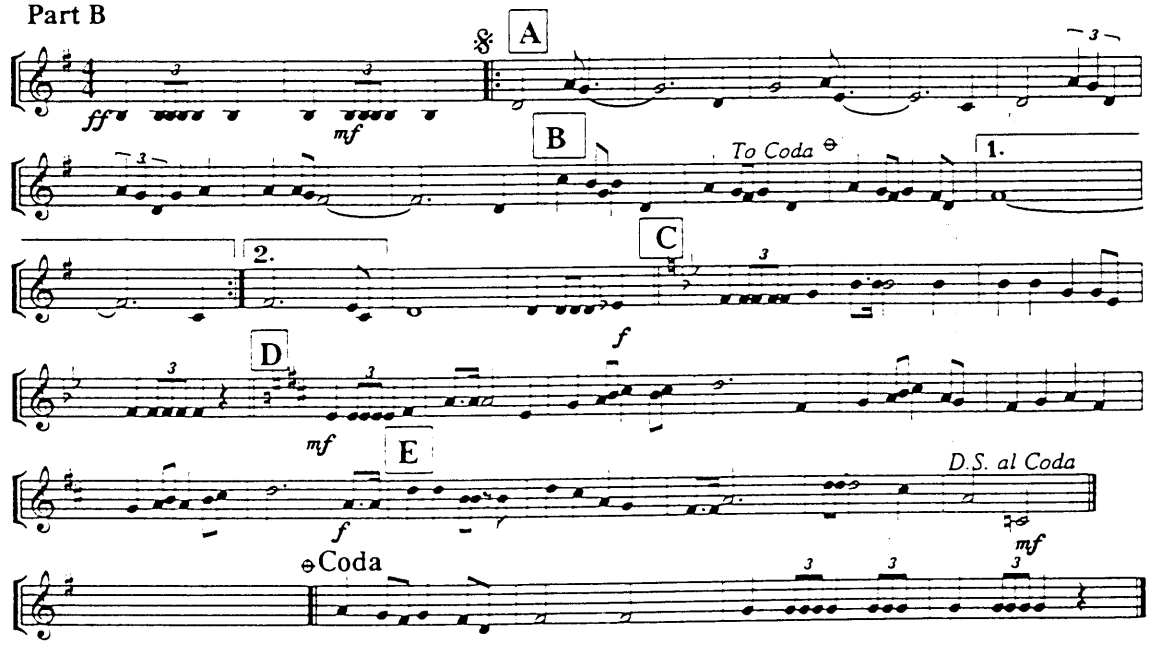
PATHFINDERS

Bass Clarinet
Part A



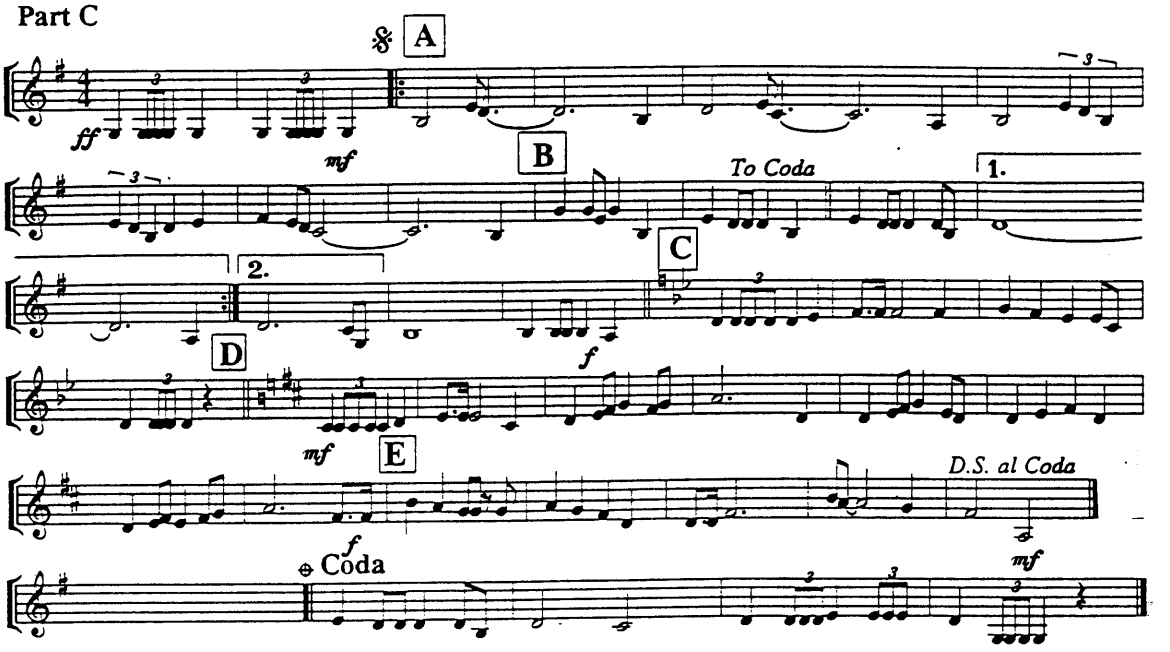
PATHFINDERS

Bass Clarinet
Part B



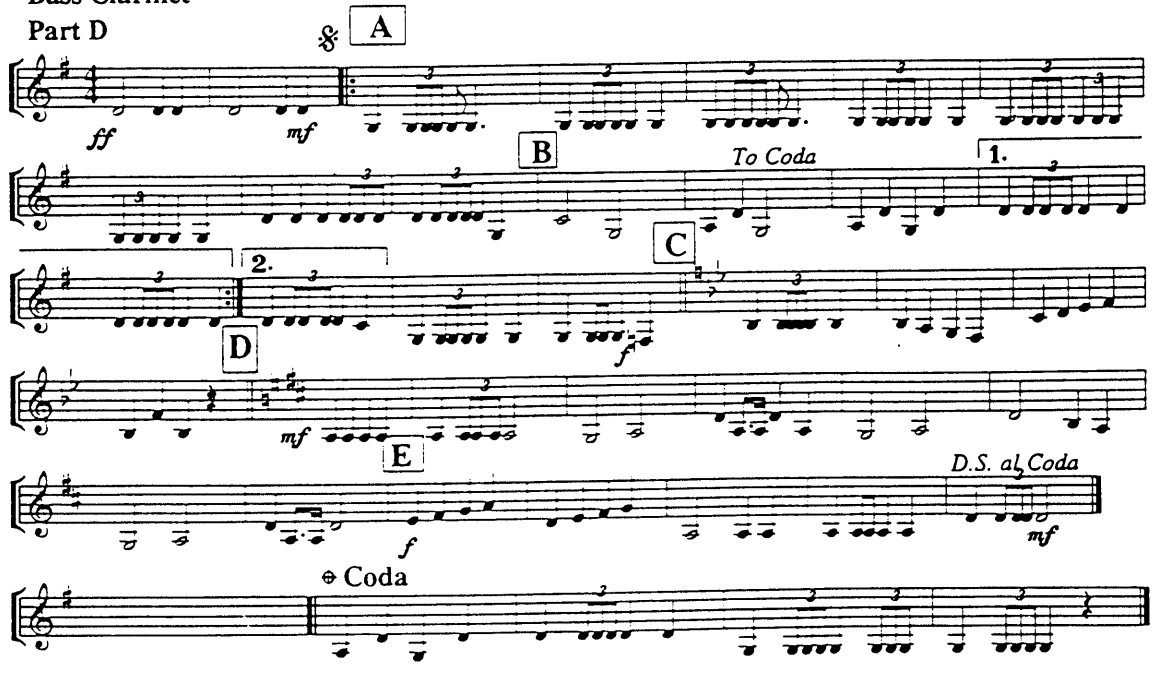
PATHFINDERS

Bass Clarinet
Part C



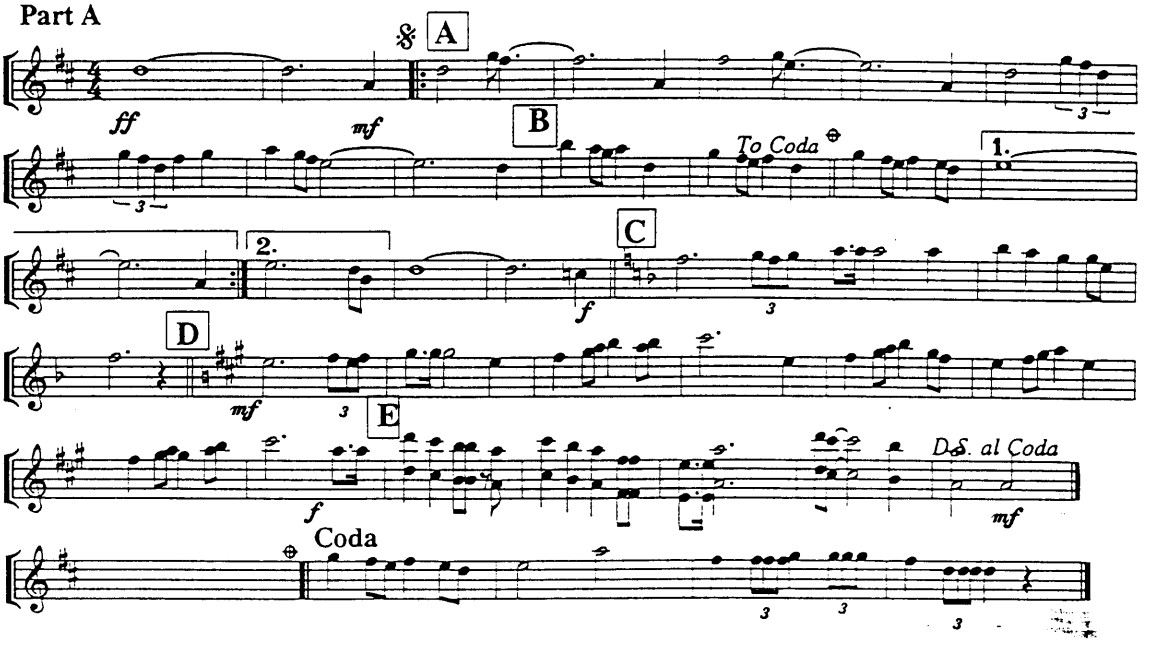
PATHFINDERS

Bass Clarinet
Part D



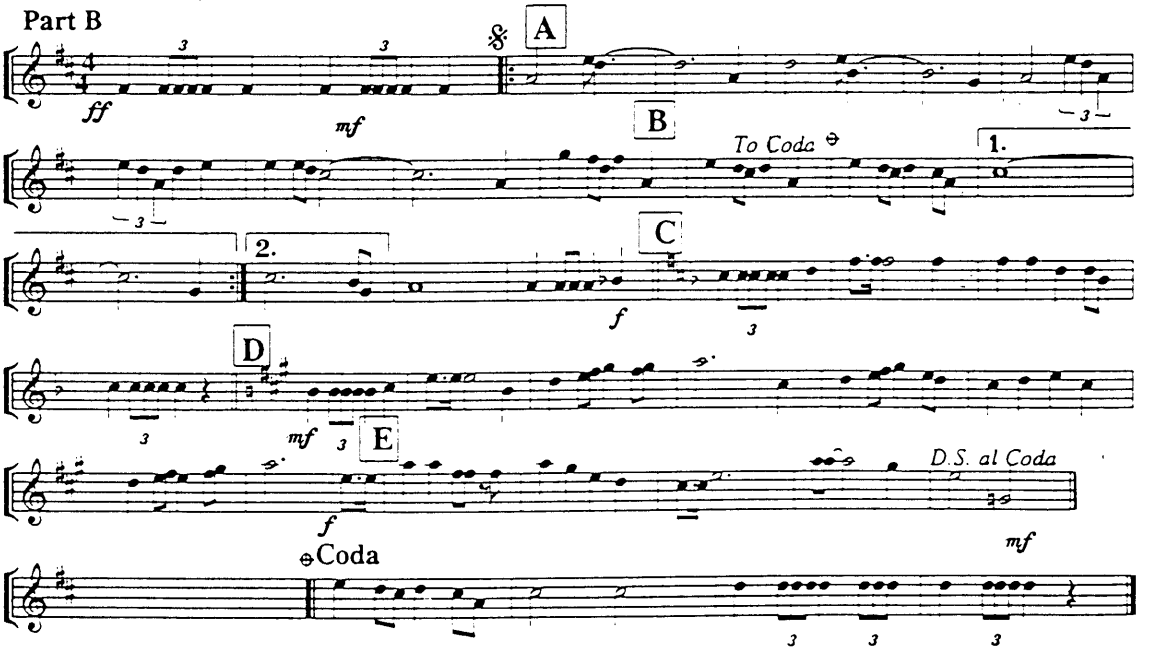
PATHFINDERS

Alto Saxophone
Baritone Saxophone
Part A



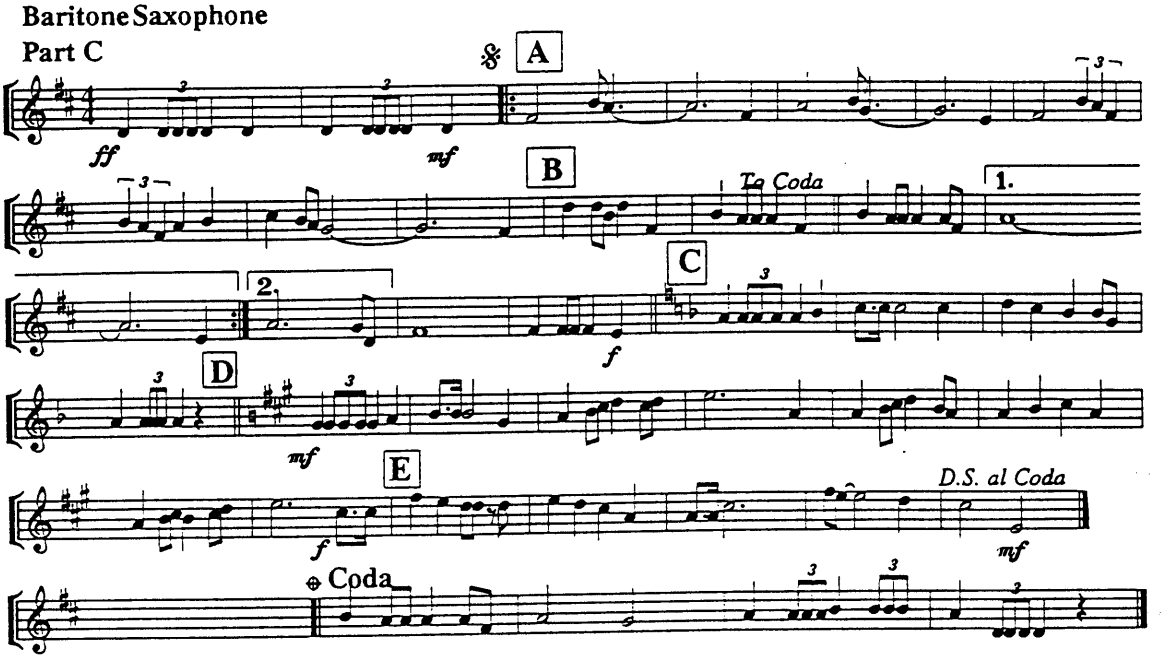
PATHFINDERS

Alto Saxophone
Baritone Saxophone
Part B



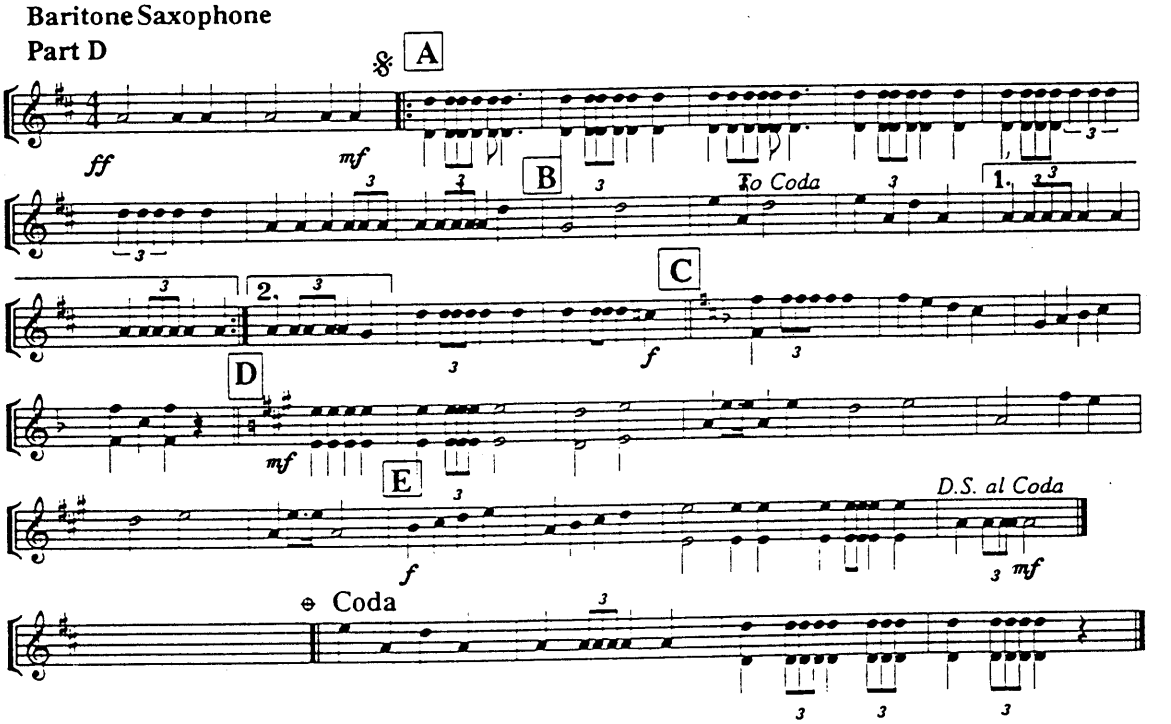
PATHFINDERS

Alto Saxophone
Baritone Saxophone
Part C



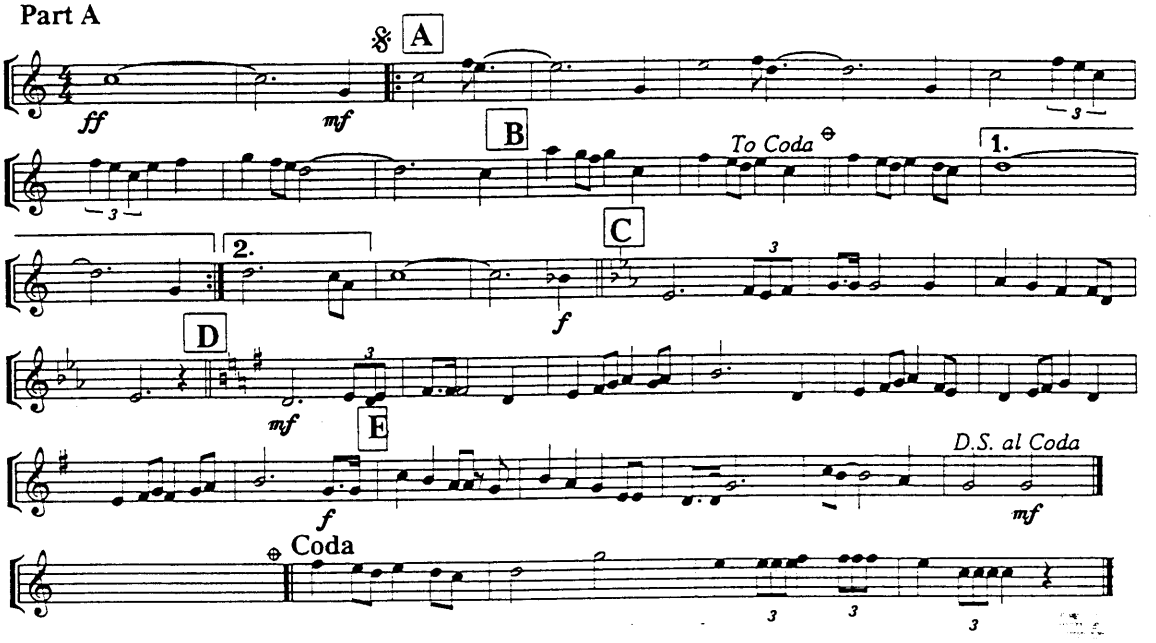
PATHFINDERS

Alto Saxophone
Baritone Saxophone
Part D



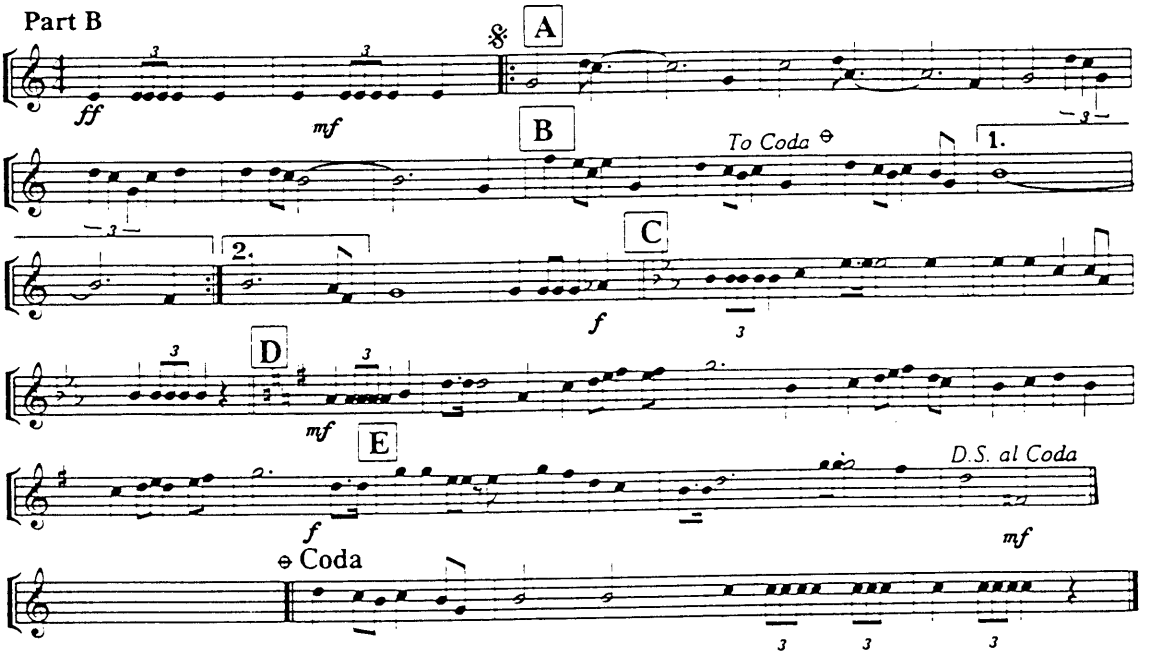
PATHFINDERS

French Horn
Part A



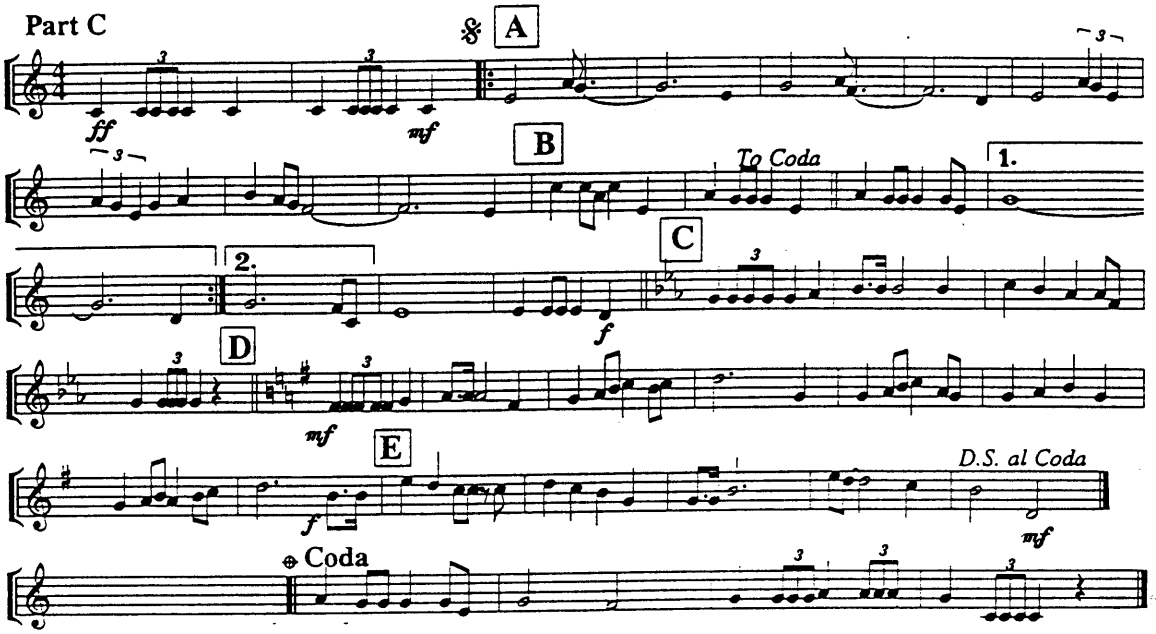
PATHFINDERS

French Horn
Part B



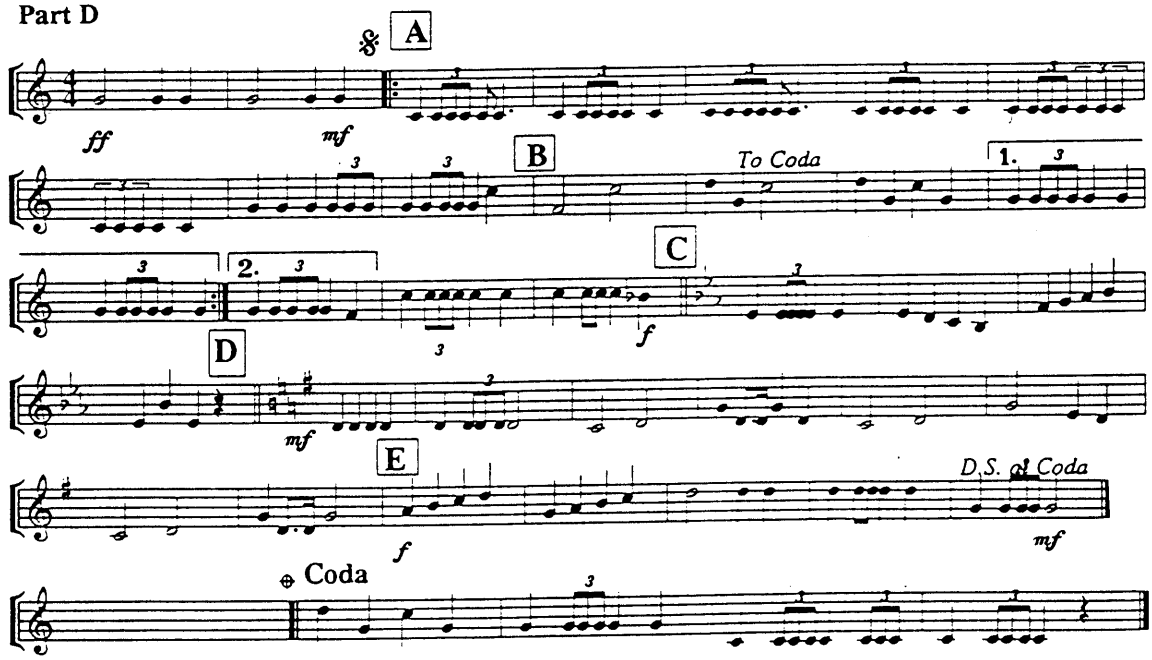
PATHFINDERS

French Horn
Part C



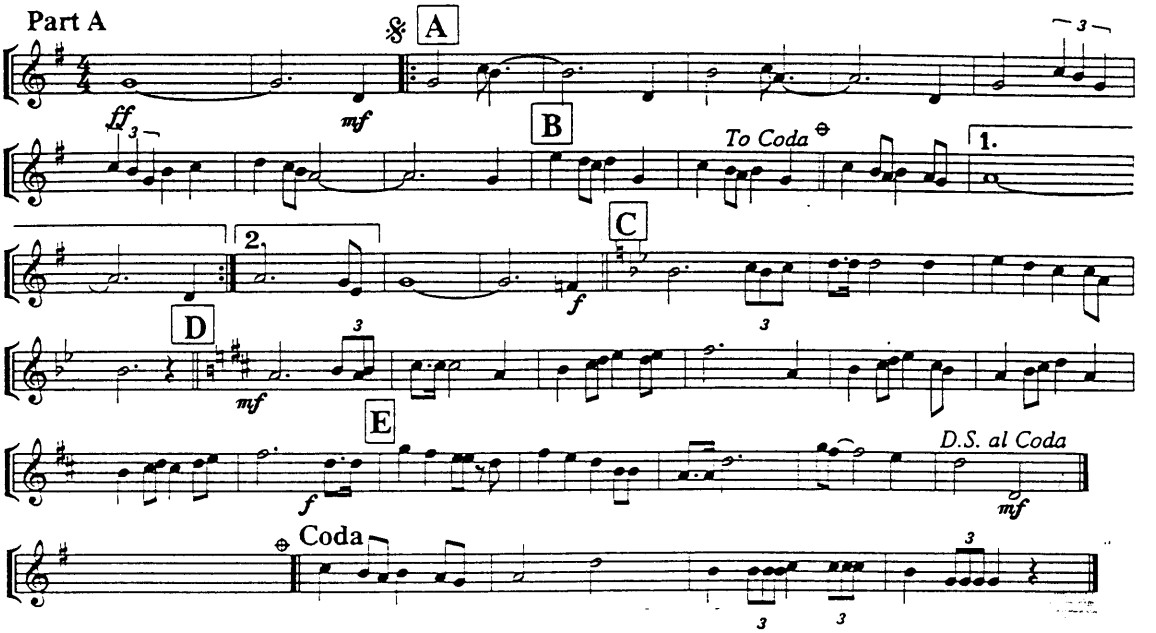
PATHFINDERS

French Horn
Part D



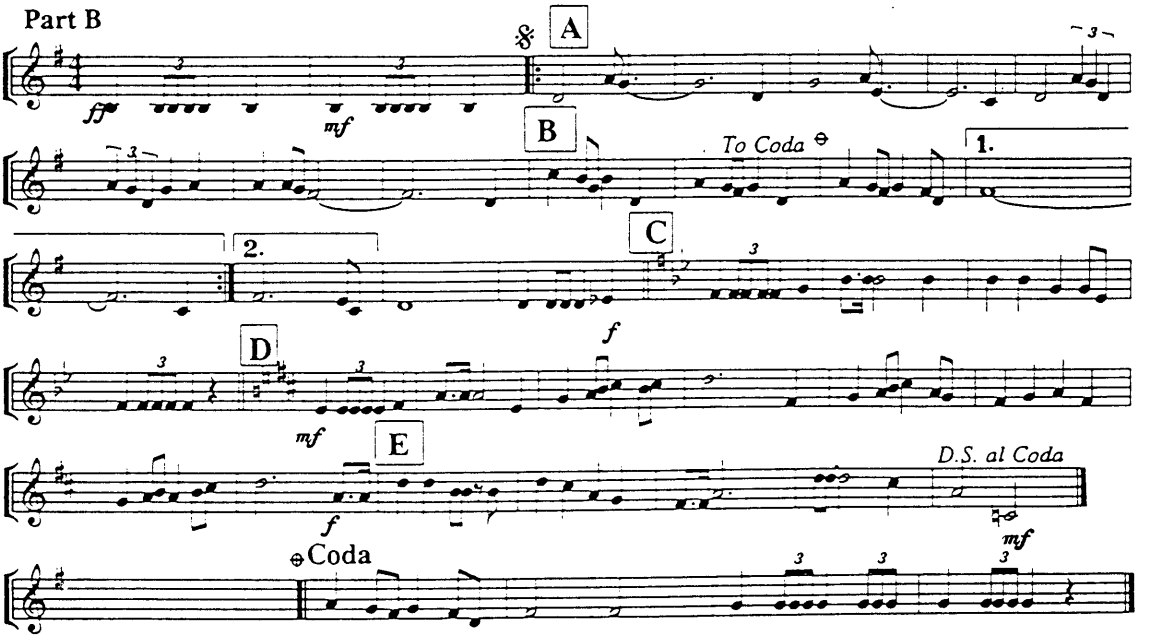
- Trumpet
Baritone B.c.
Clarinet (low)
Part A

PATHFINDERS



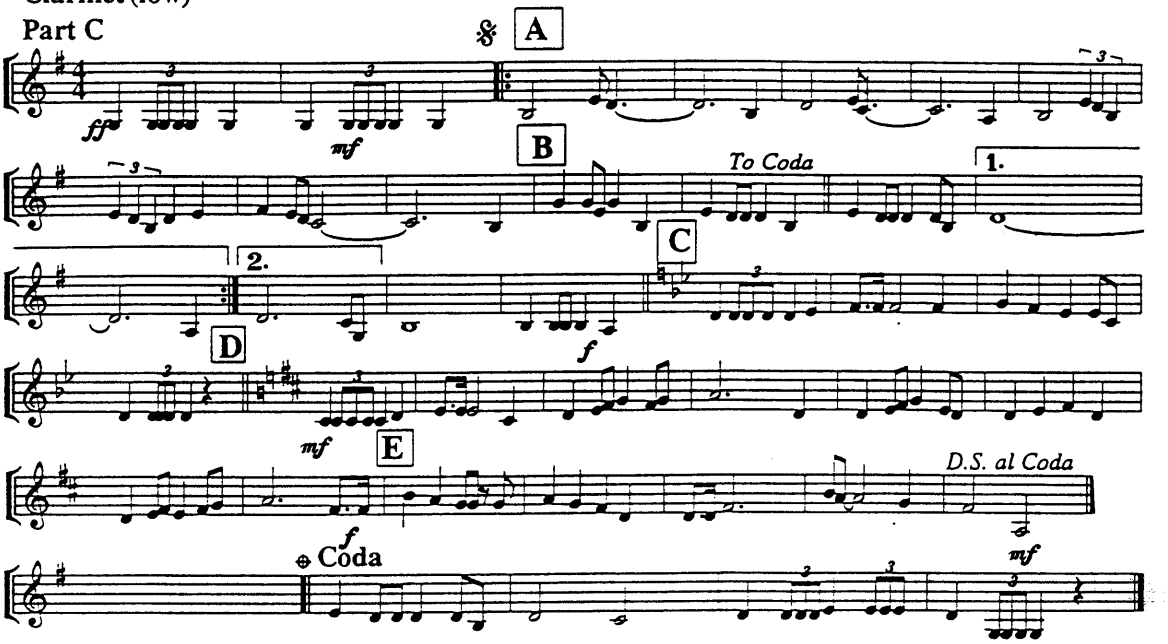
Trumpet
Baritone T.C.
Clarinet (low)
Part B

PATHFINDERS



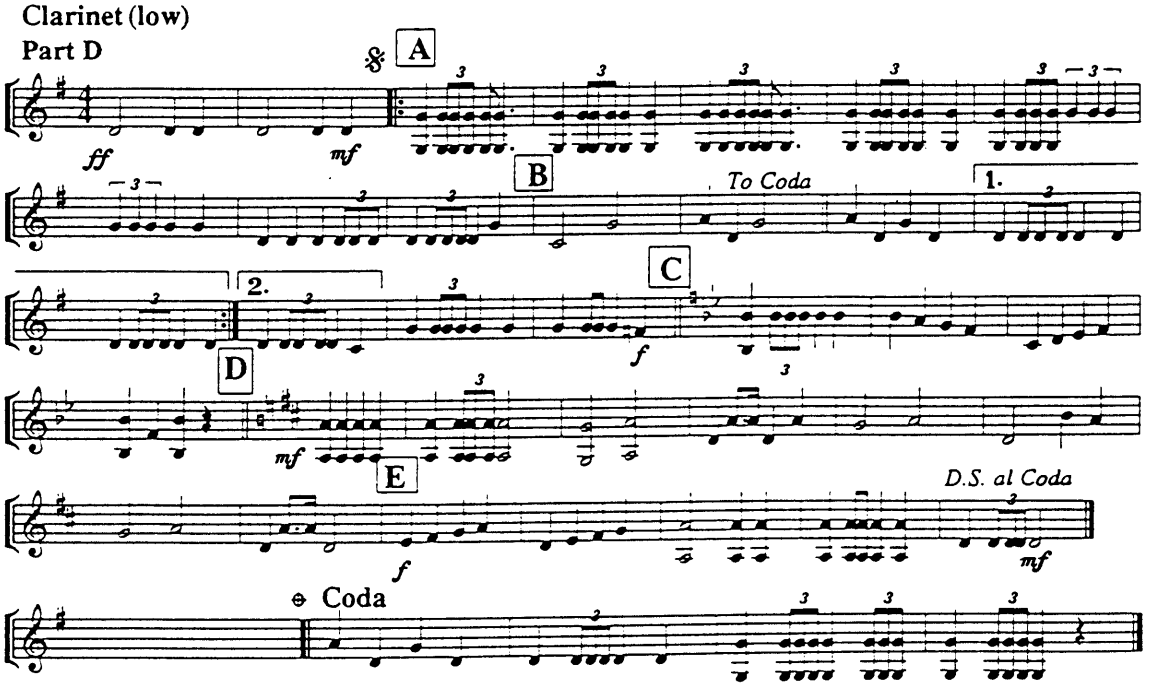
Trumpet
Baritone T.C.
Clarinet (low)
Part C

PATHFINDERS



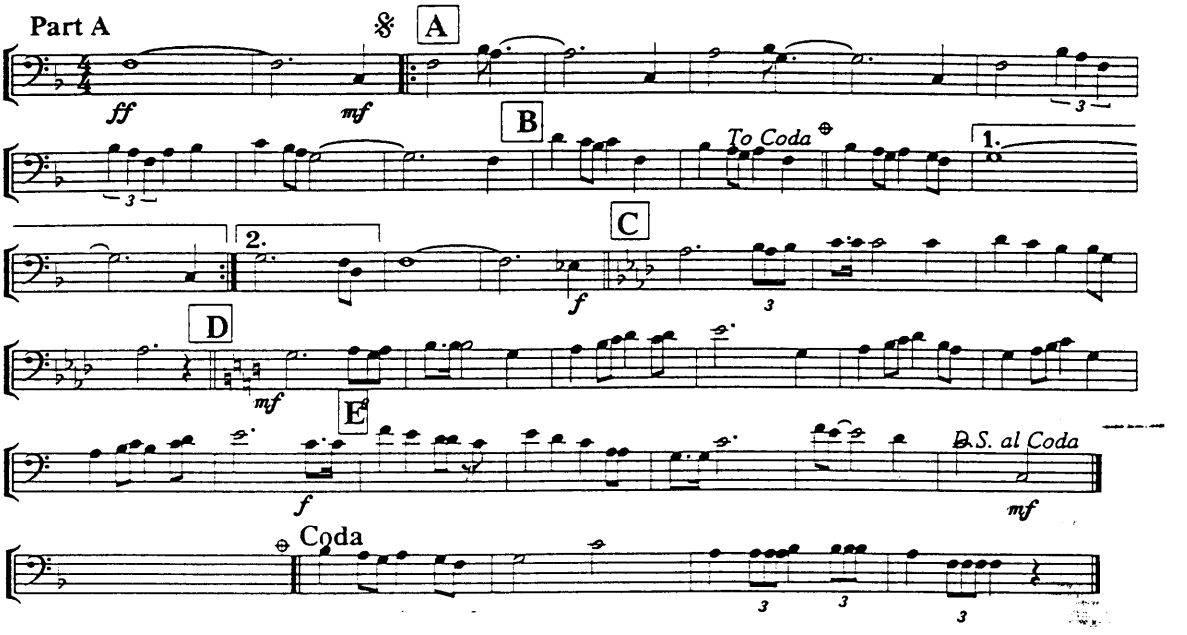
Trumpet
Baritone T.C.
Clarinet (low)
Part D

PATHFINDERS



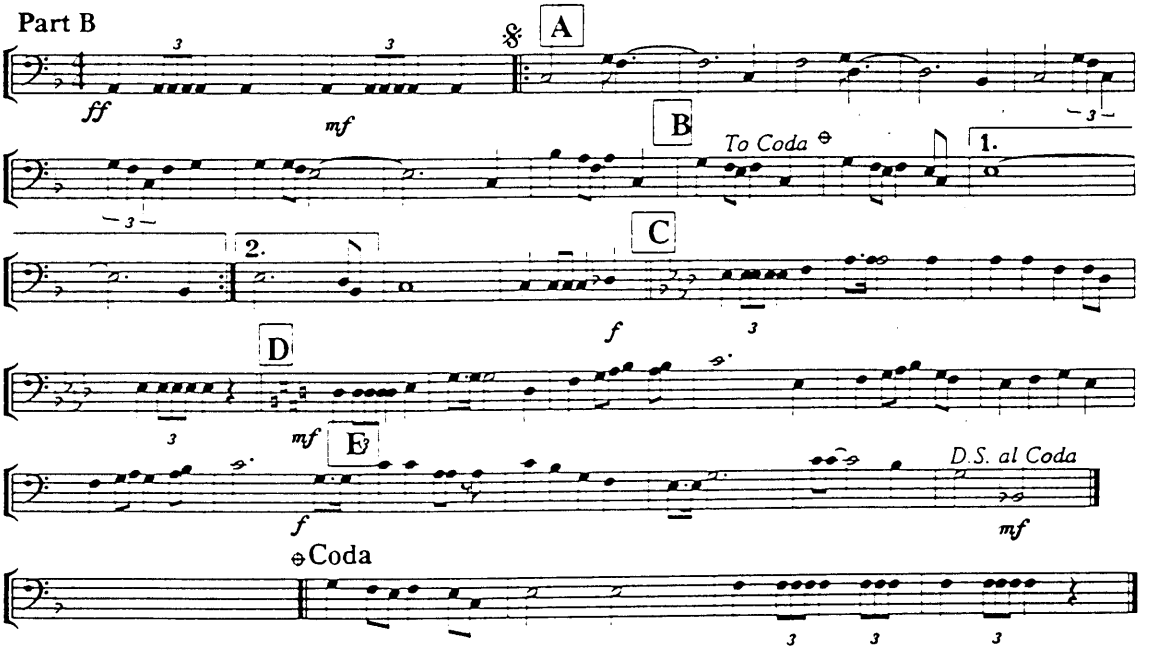
- Trombone
Baritone B.C.
Bassoon
Part A

PATHFINDERS



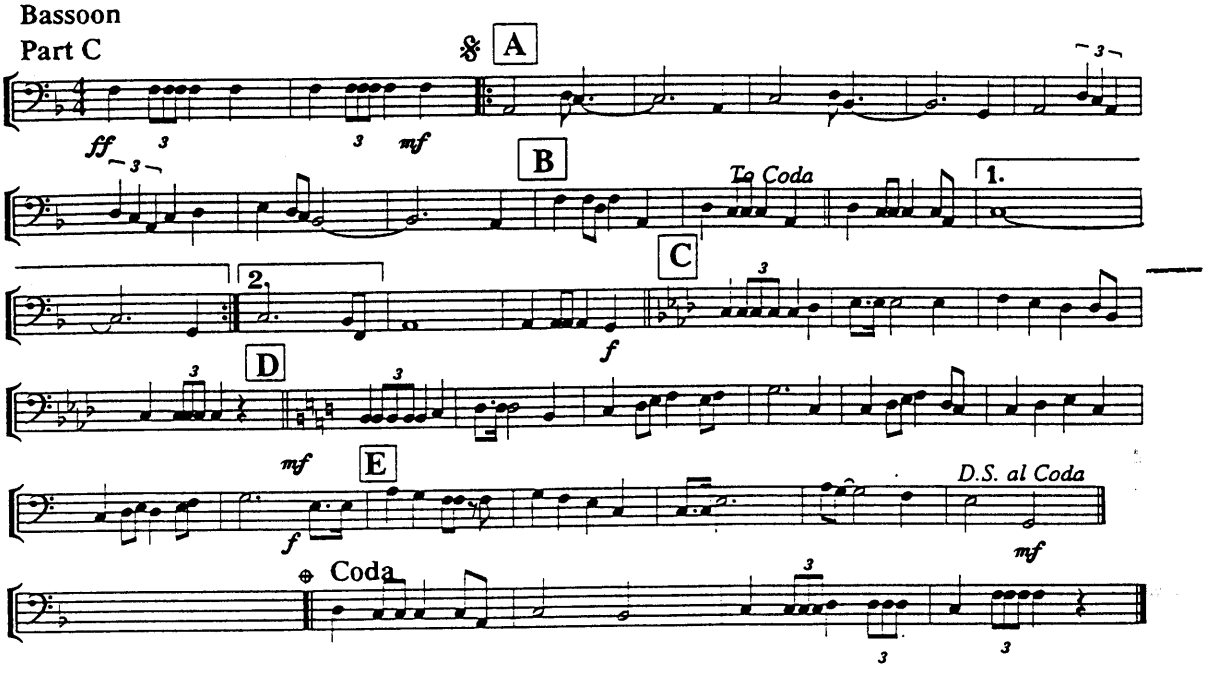
Trombone
Baritone B.C.
Bassoon
Part B

PATHFINDERS



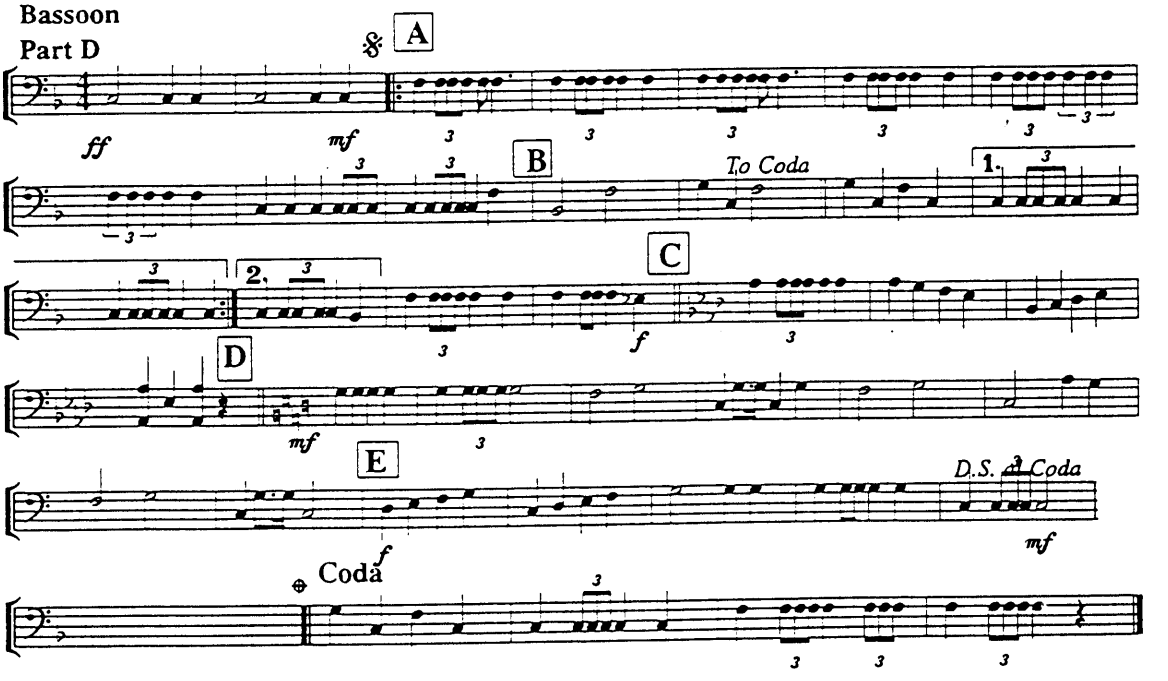
Trombone
Baritone B.C.
Bassoon
Part C

PATHFINDERS



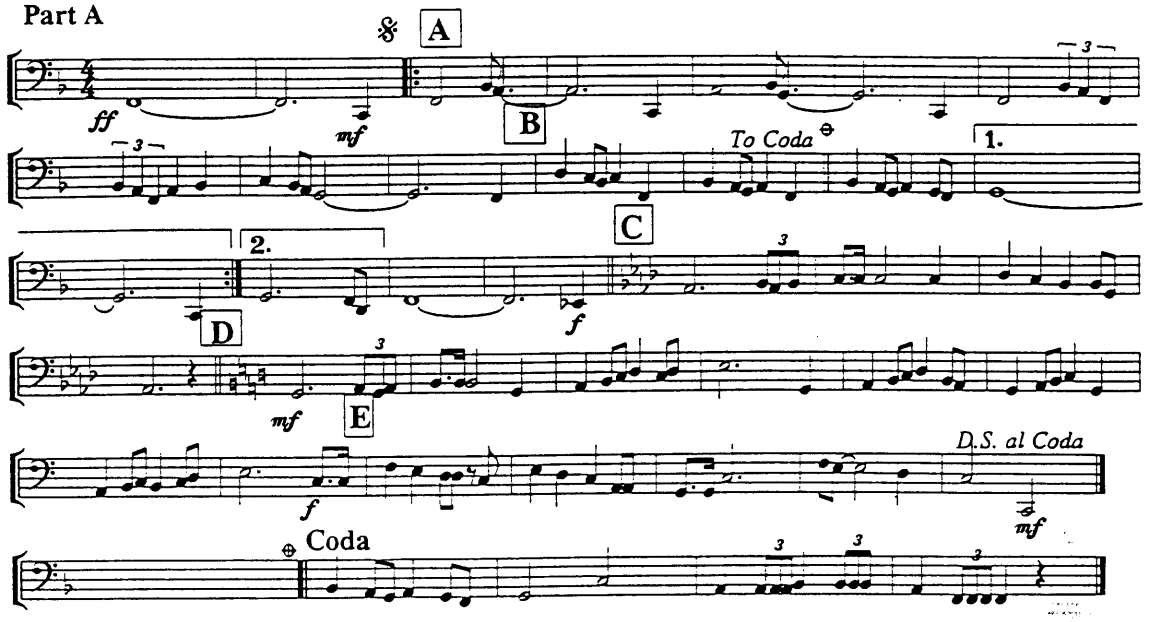
Trombone
Baritone B.C.
Bassoon
Part D

PATHFINDERS



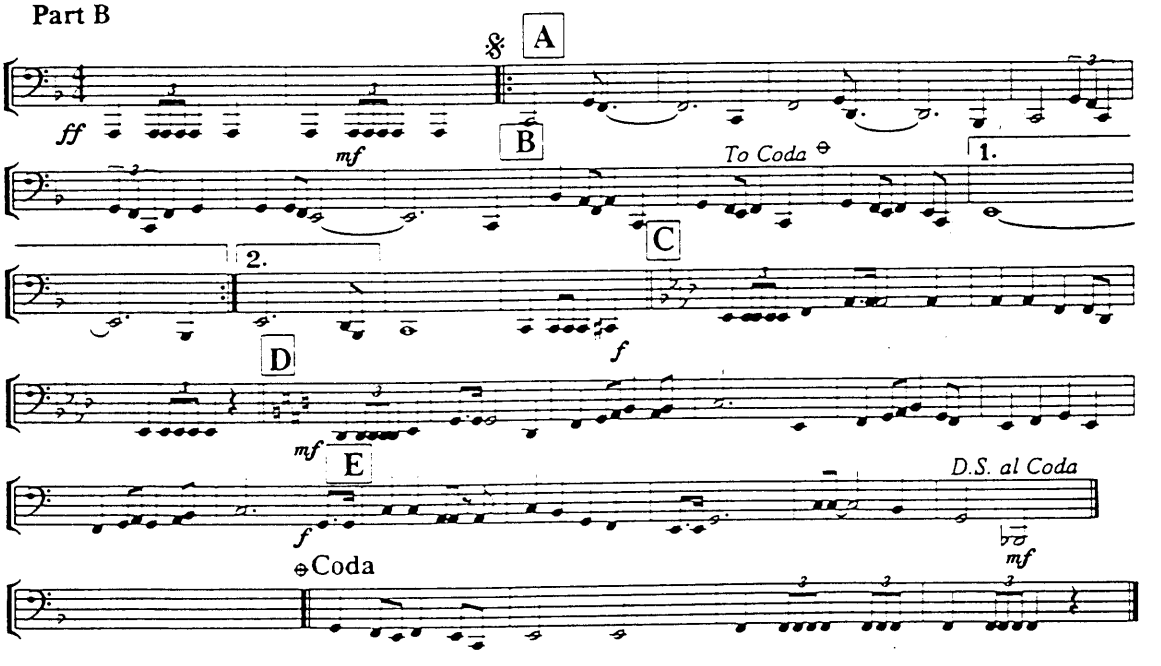
PATHFINDERS

Tuba
Part A



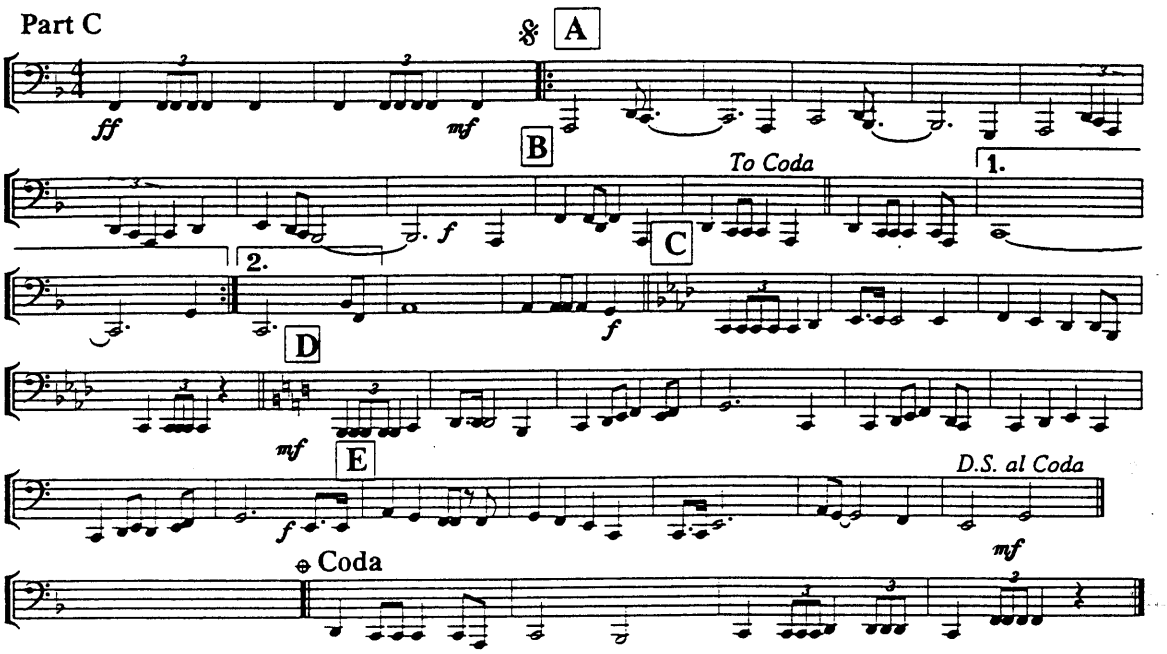
PATHFINDERS

Tuba
Part B



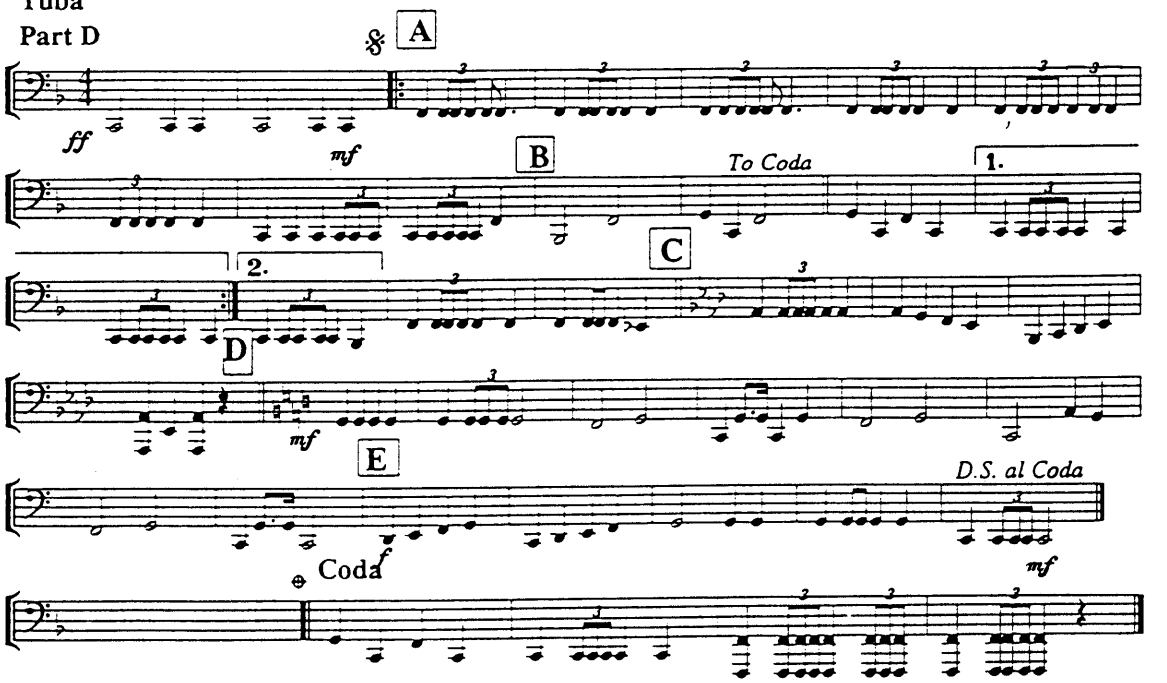
PATHFINDERS

Tuba
Part C



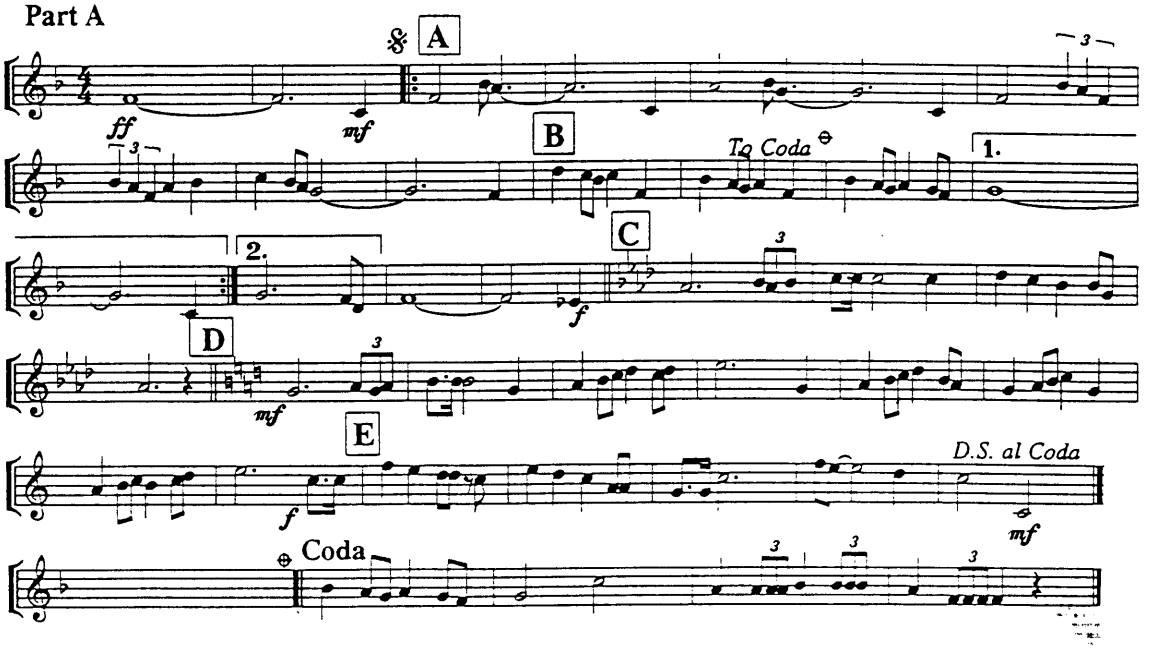
PATHFINDERS

Tuba
Part D



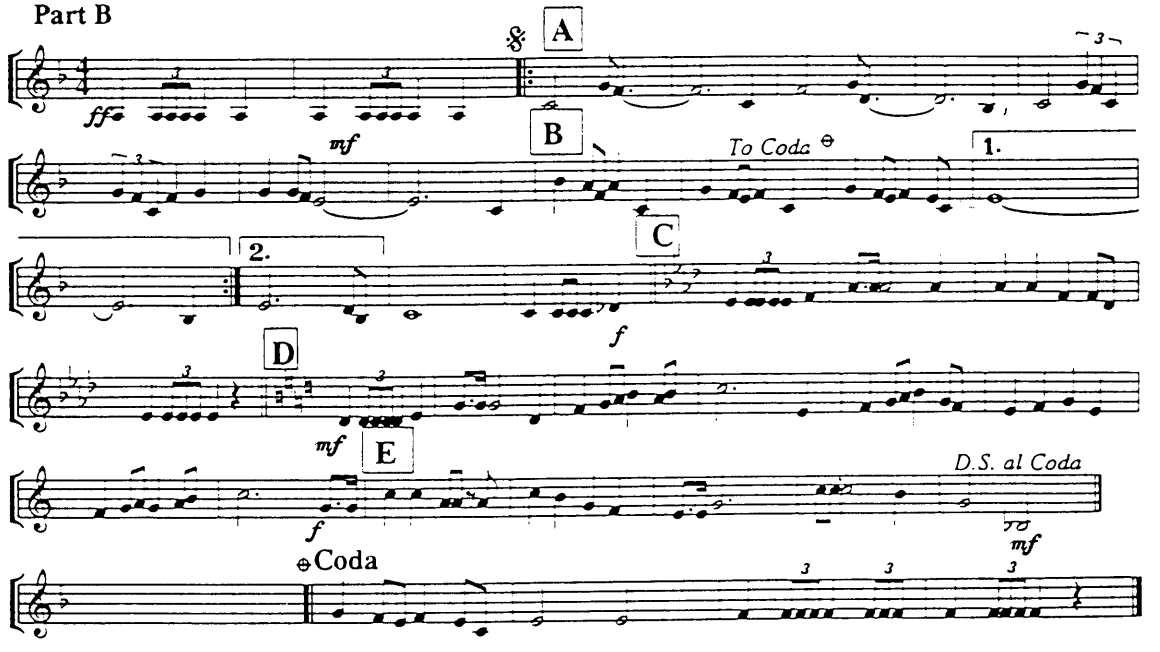
PATHFINDERS

Bells
Part A



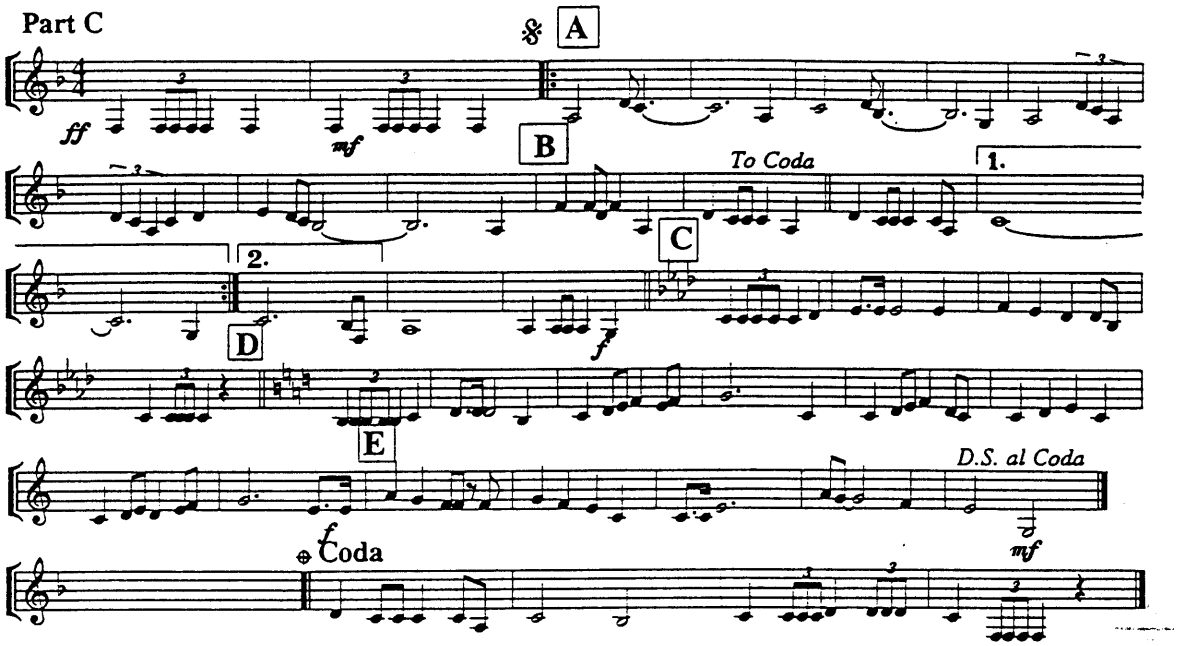
PATHFINDERS

Bells
Part B



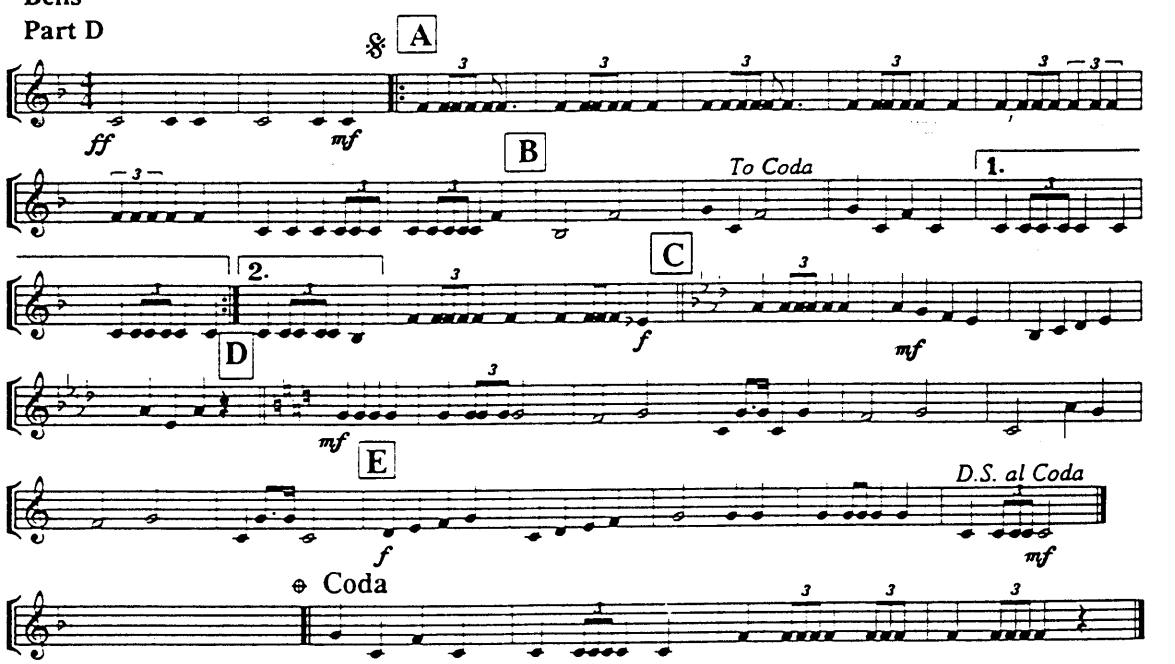
PATHFINDERS

Bells
Part C



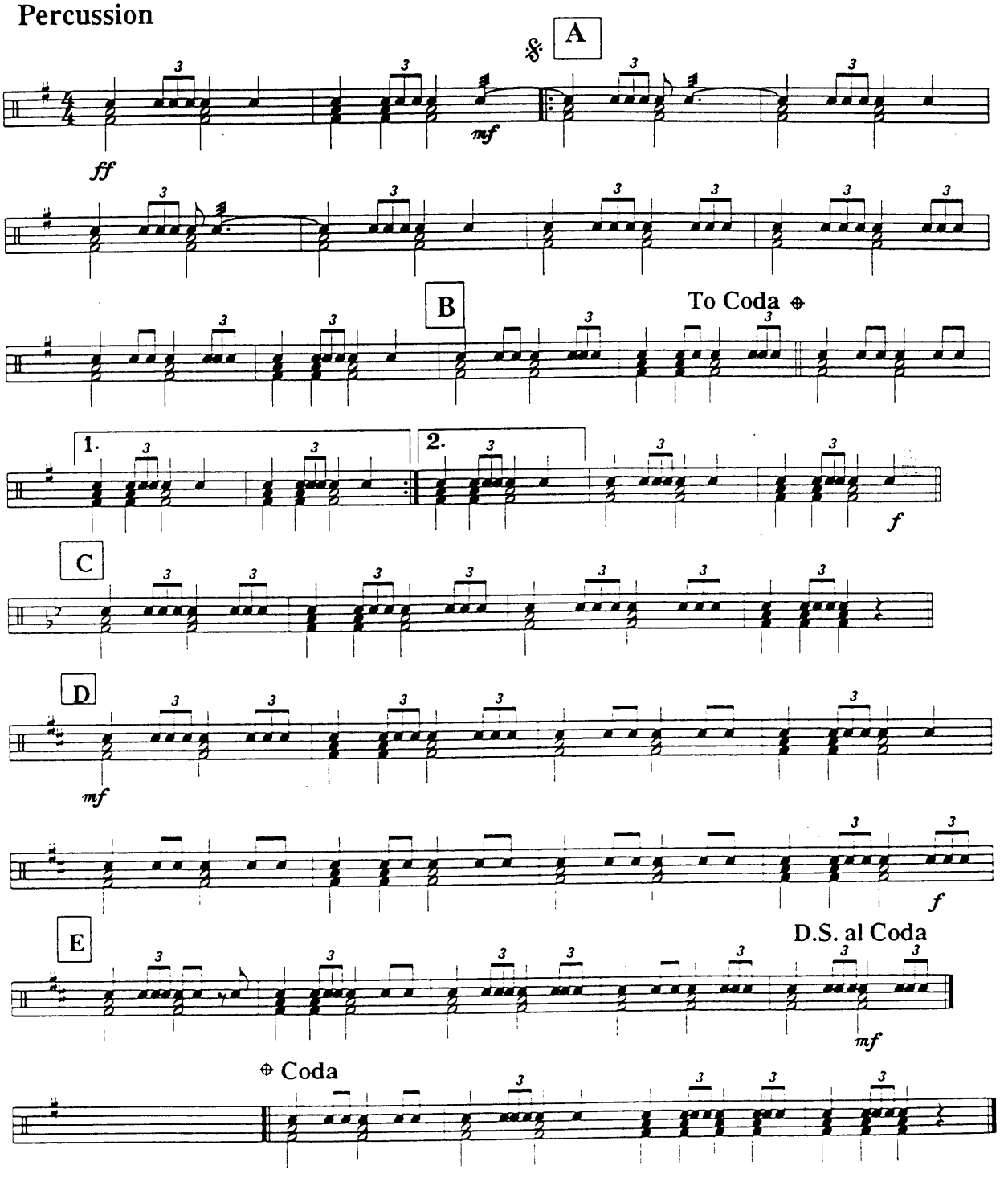
PATHFINDERS

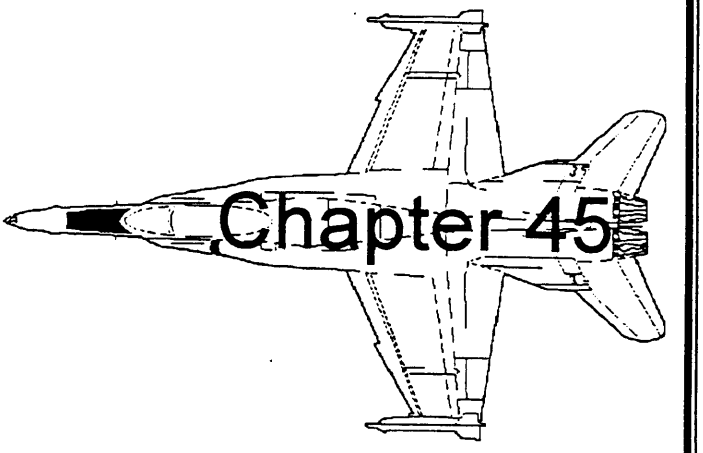
Bells
Part D



PATHFINDERS

Percussion

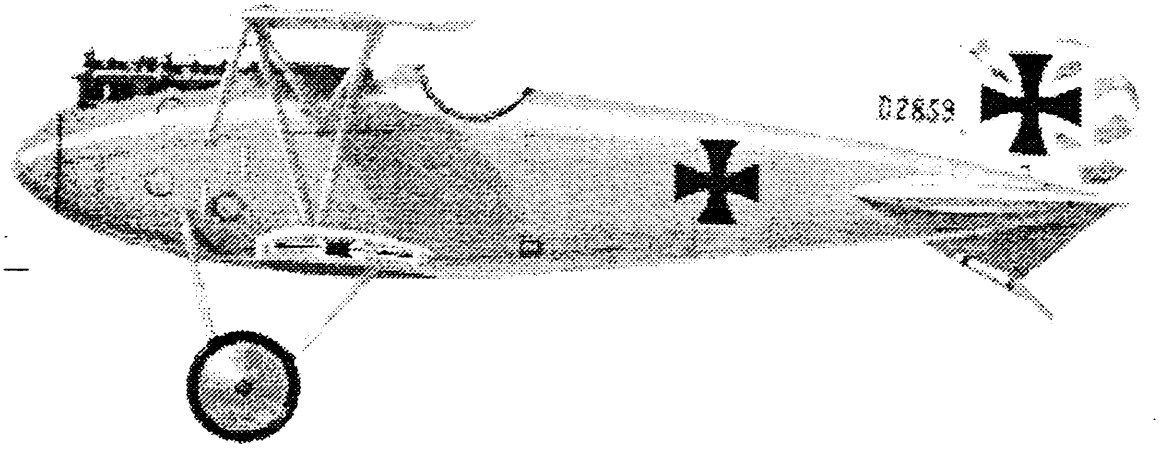




Chapter 45

The Red Baron

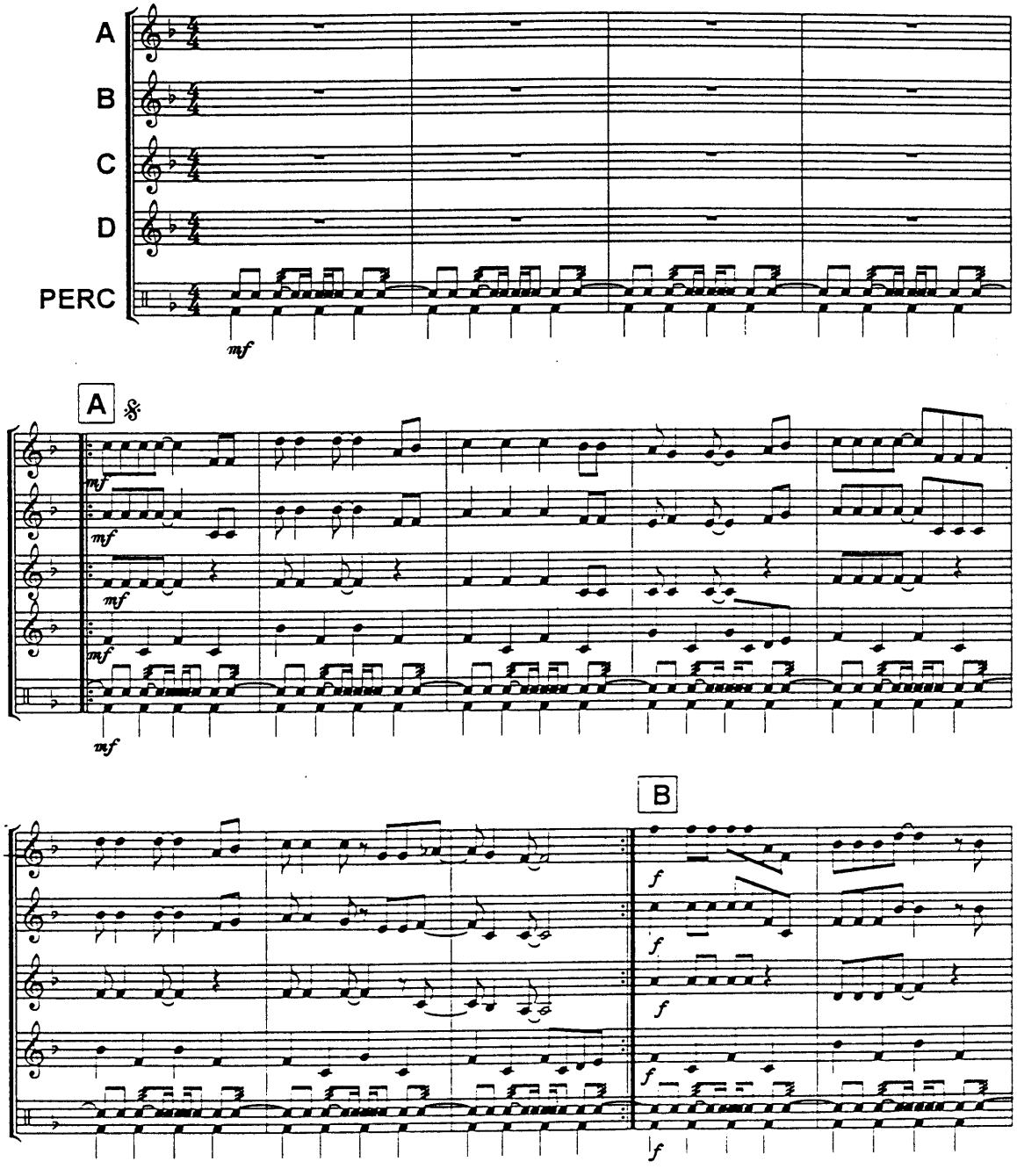
The "Red Baron" remained the highest scoring 'ace' throughout World War I with 80 allied planes shot down. His real name was Baron Manfred Von Richtofen and he flew an Albatros DV biplane for the *Jagdstaffeln* (German Fighter units). His Albatros was painted a bright red which is where the nickname "Red Baron" came from. Von Richtofen was a formidable enemy to the allied Air Force until he was shot down 21 April 1918. Although the official reports state Canadian pilot Captain A. Roy Brown DSC was the pilot who shot Von Richtofen down, there are reports that an Australian pilot may have scored the victory. Based on the angle at which Von Richtofen was shot and killed, the shot came from below and not from behind him where Captain Brown was.

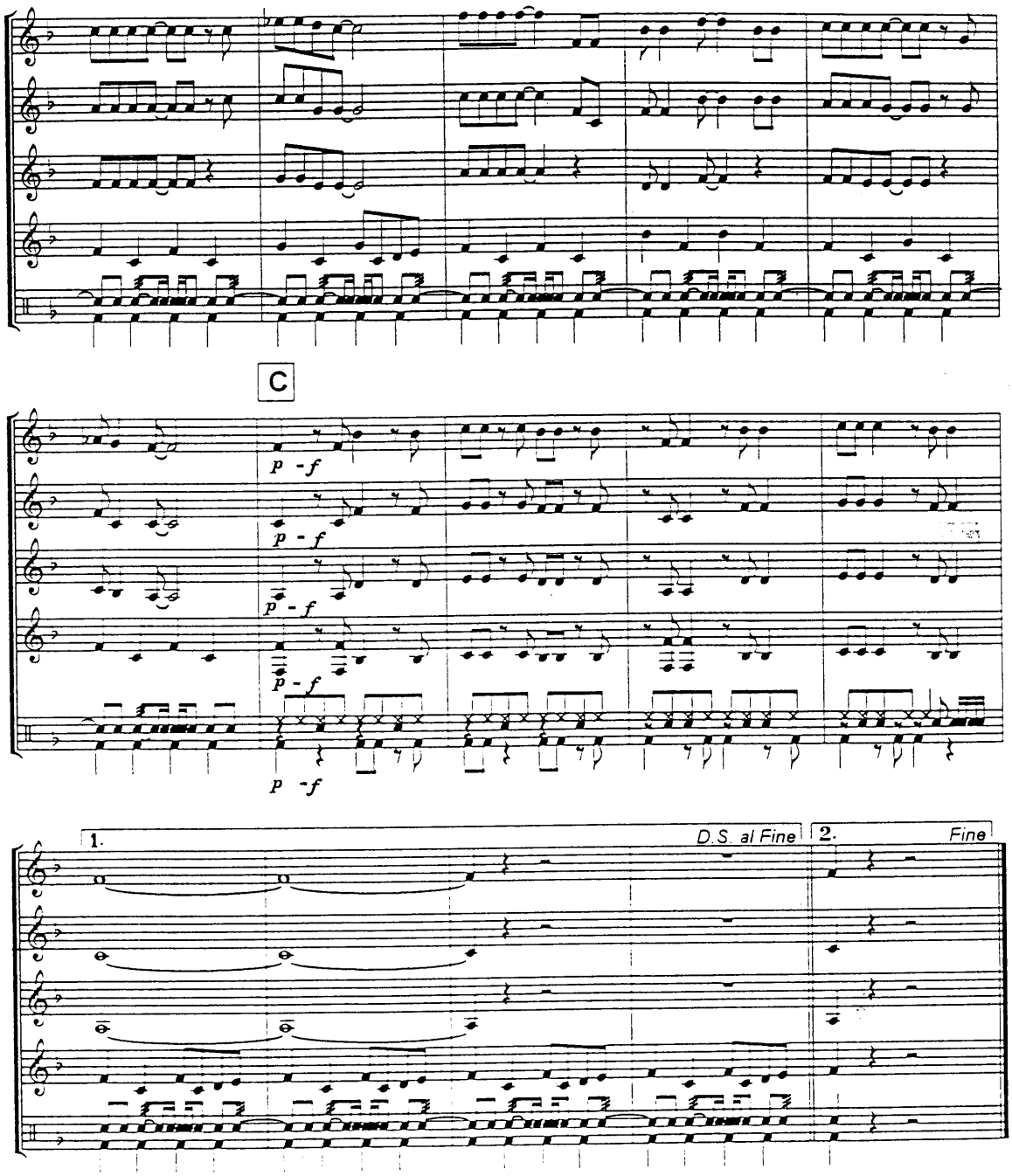


Albatros DV Biplane

RED BARON

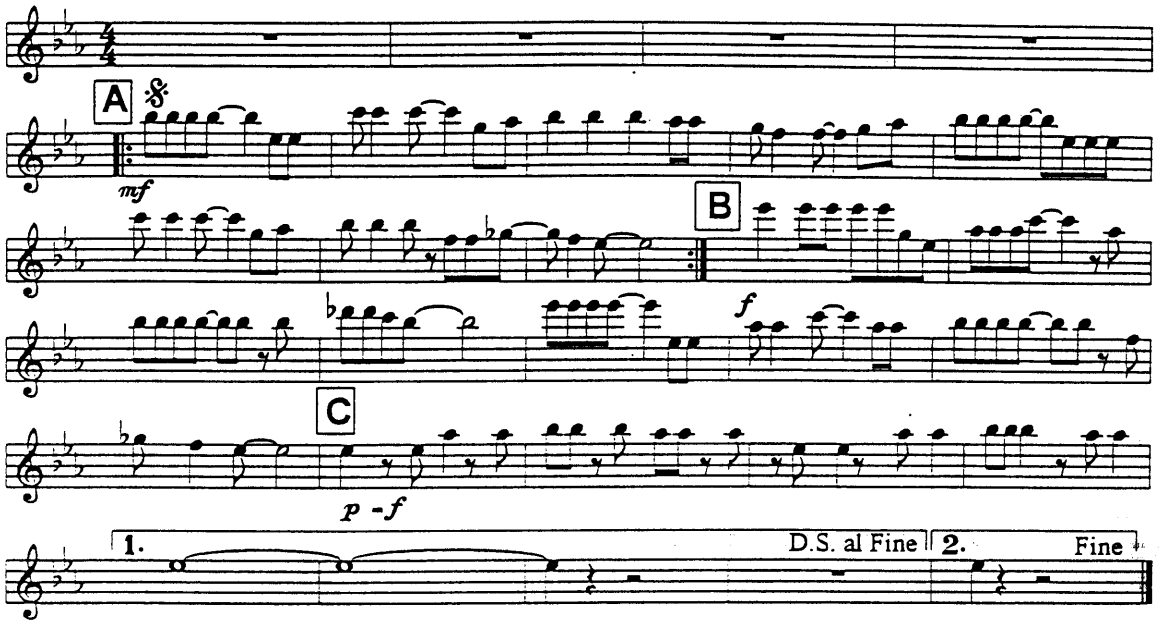
Bb CONDUCTOR INSPECTION TUNE




C
p -f
p -f
p -f
p -f
1.
D.S. al Fine
2.
Fine

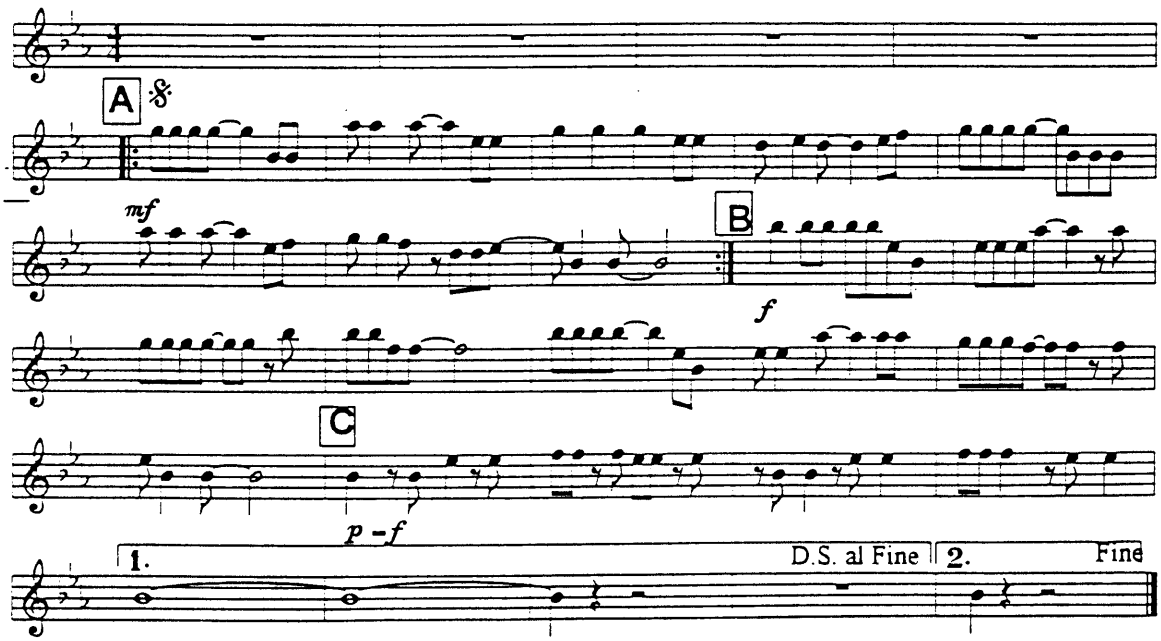
Flute
Oboe
Part A

RED BARON



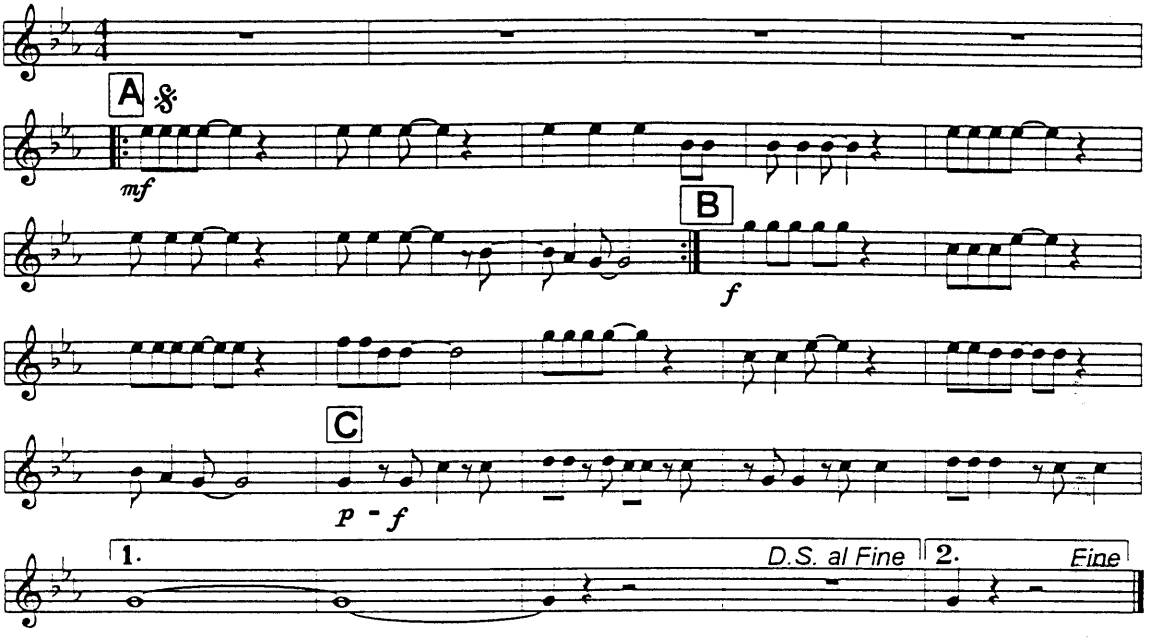
Flute
Oboe
Part B

RED BARON



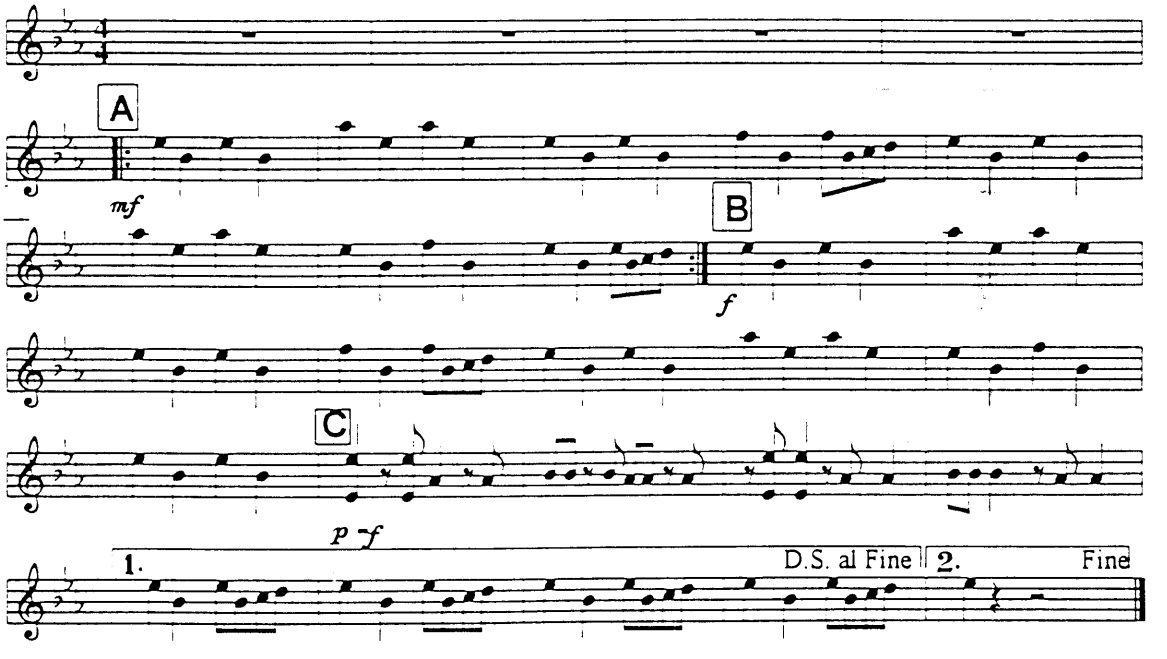
Flute
Oboe
Part C

RED BARON



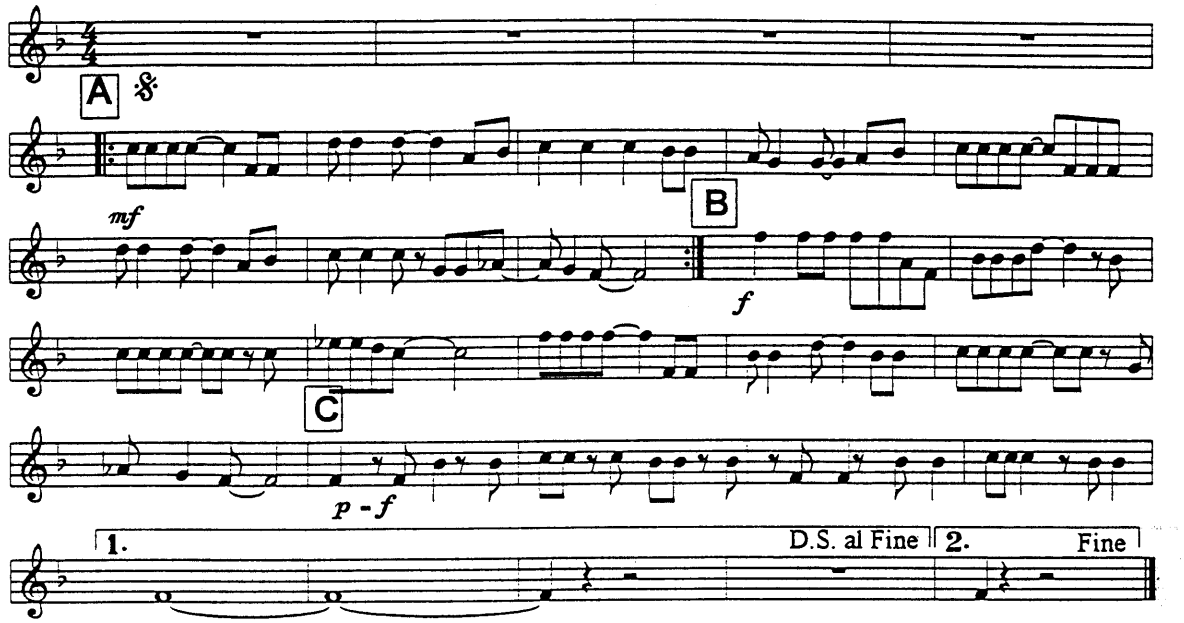
Flute
Oboe
Part D

RED BARON



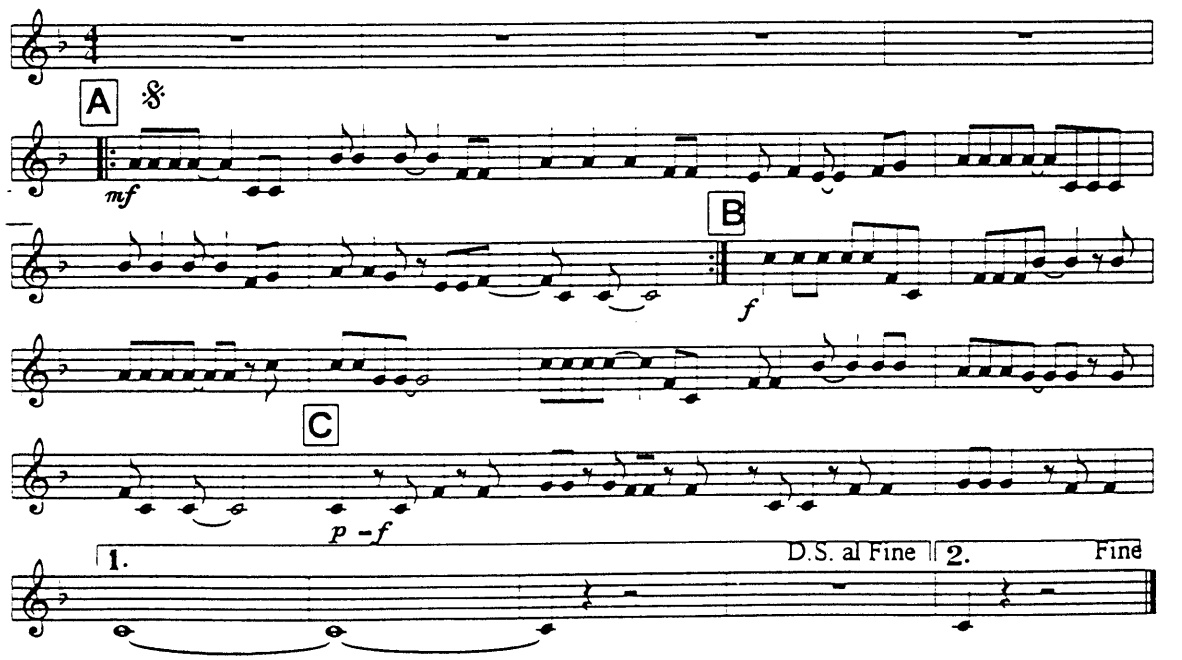
Tenor Saxophone
Clarinet (high)
Part A

RED BARON



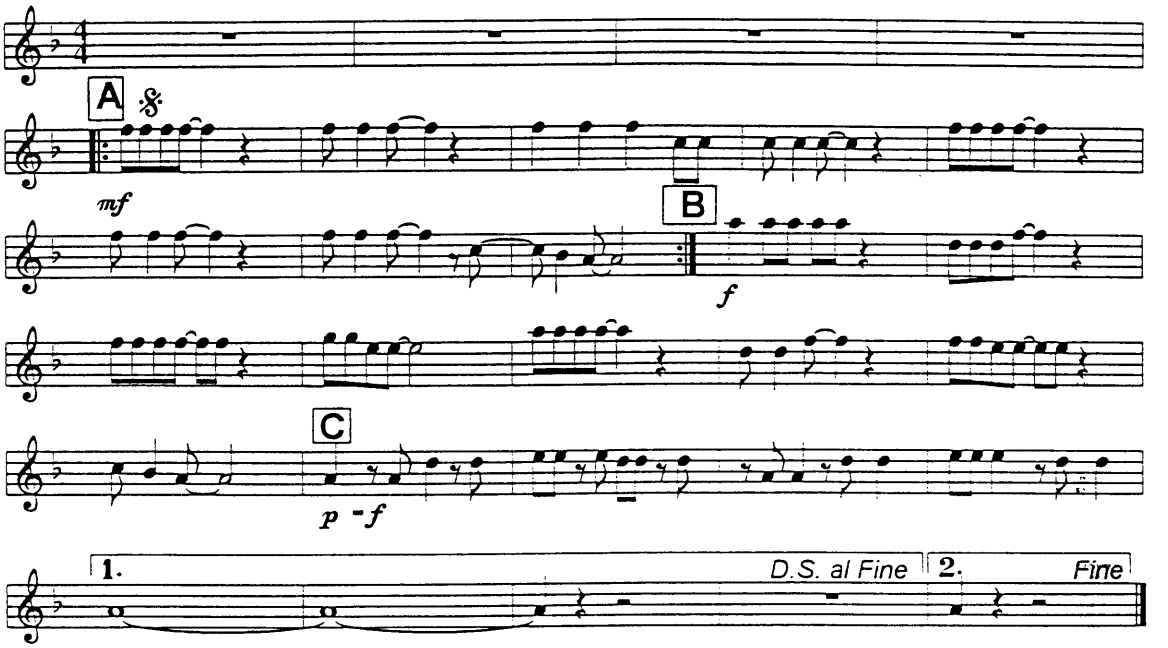
Tenor Saxophone
Clarinet (high)
Part B

RED BARON



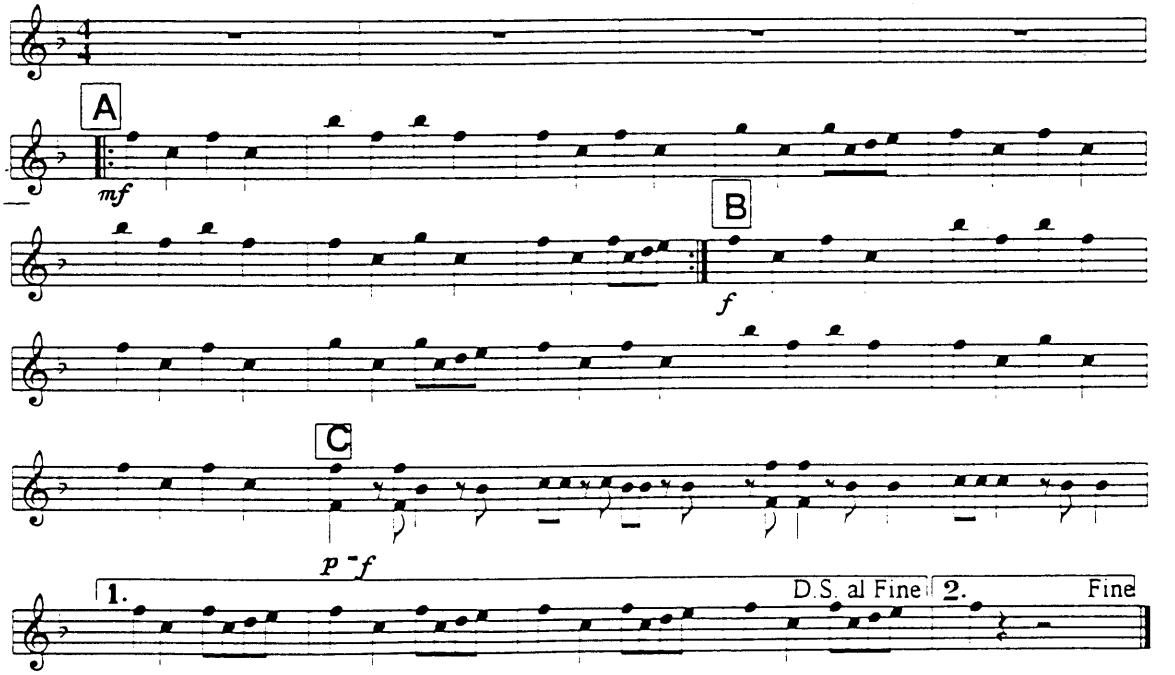
Tenor Saxophone
Clarinet (high)
Part C

RED BARON



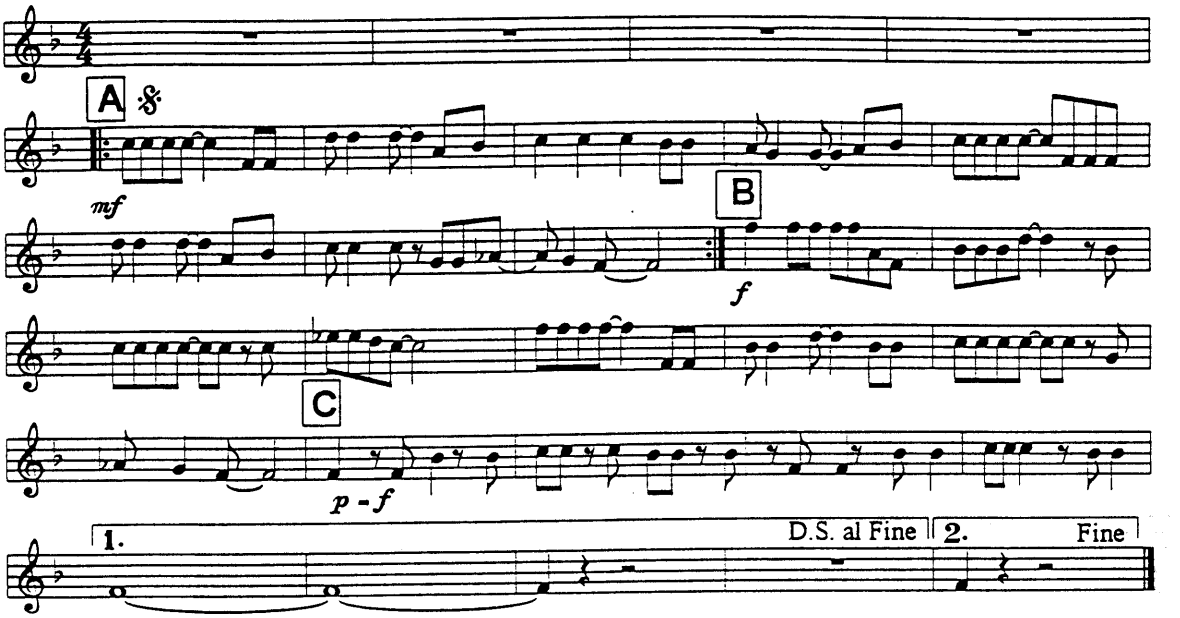
Tenor Saxophone
Clarinet (high)
Part D

RED BARON



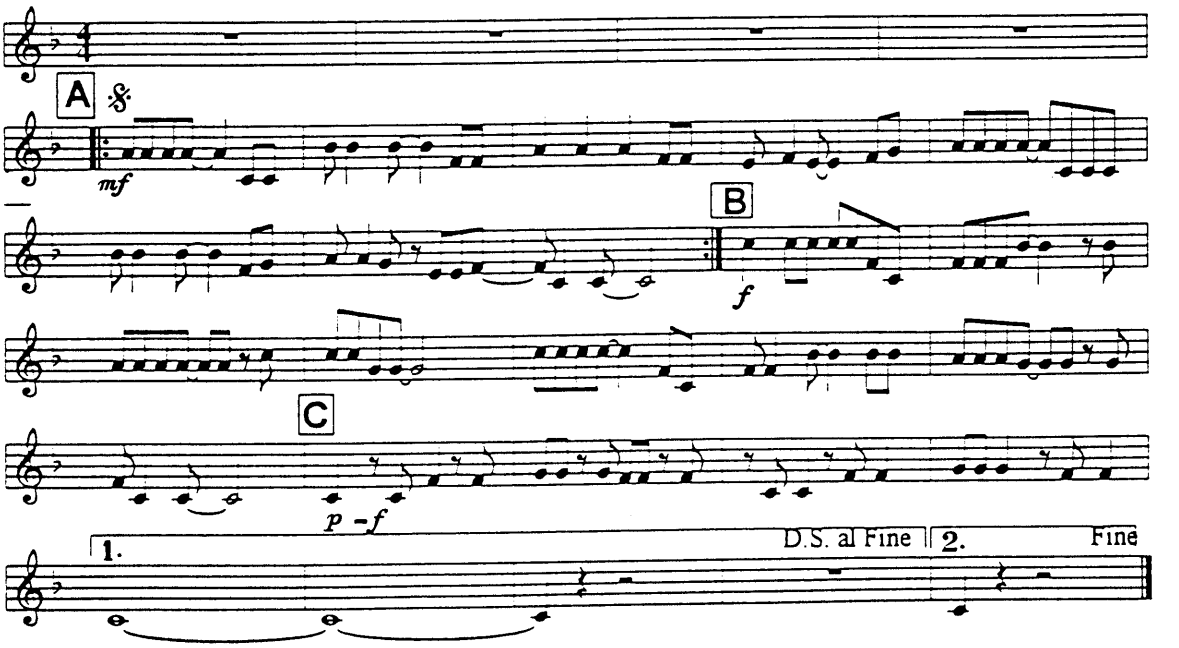
RED BARON

Bass Clarinet
Part A



RED BARON

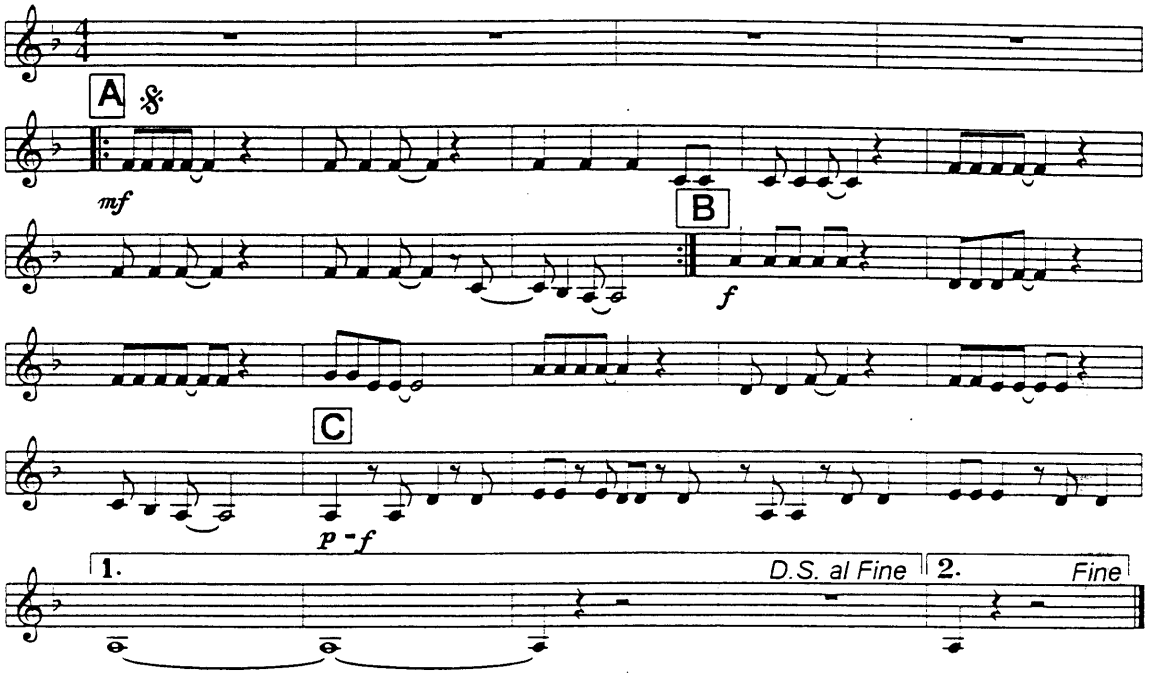
Bass Clarinet
Part B



RED BARON

Bass Clarinet

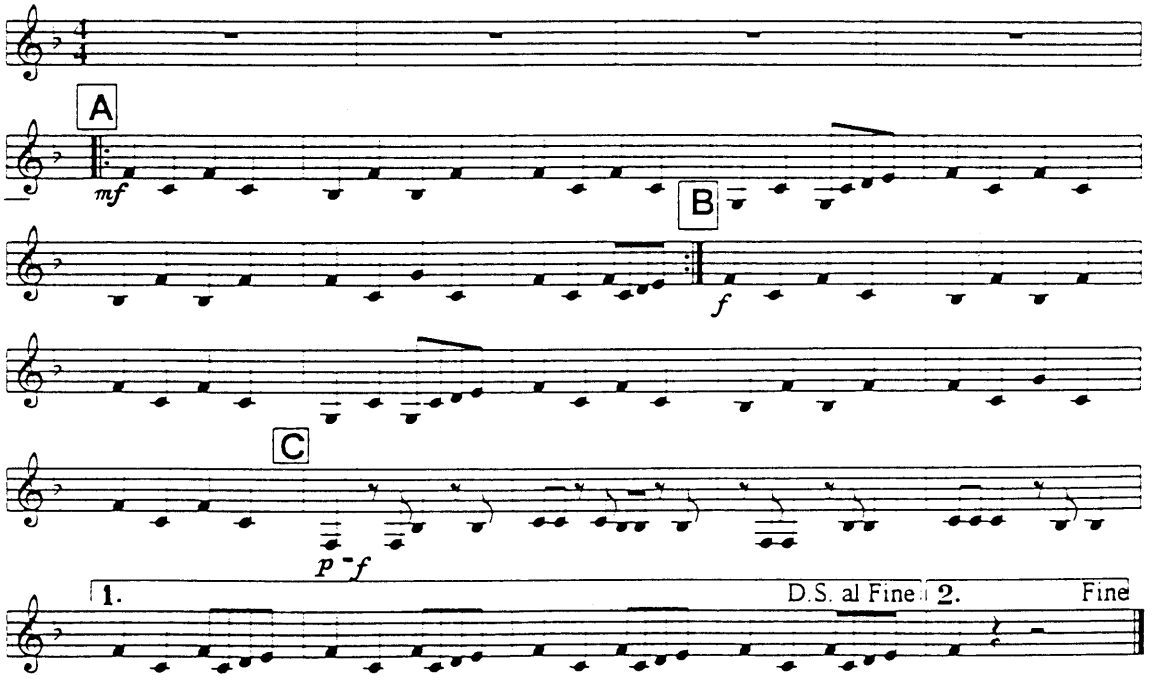
Part C



RED BARON

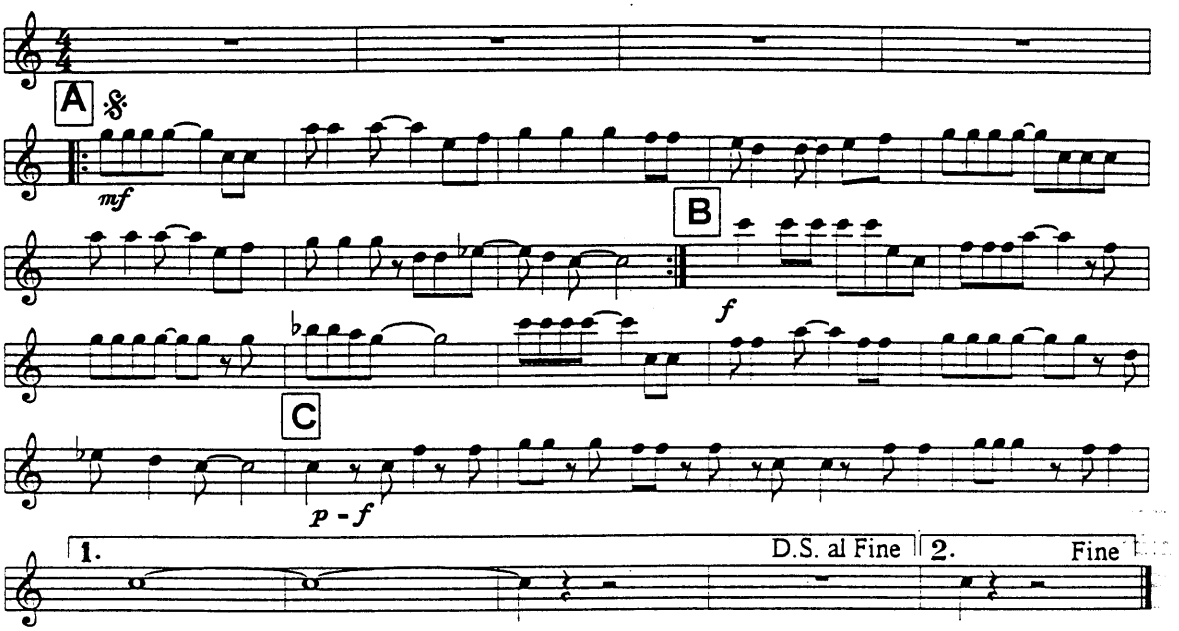
Bass Clarinet

Part D



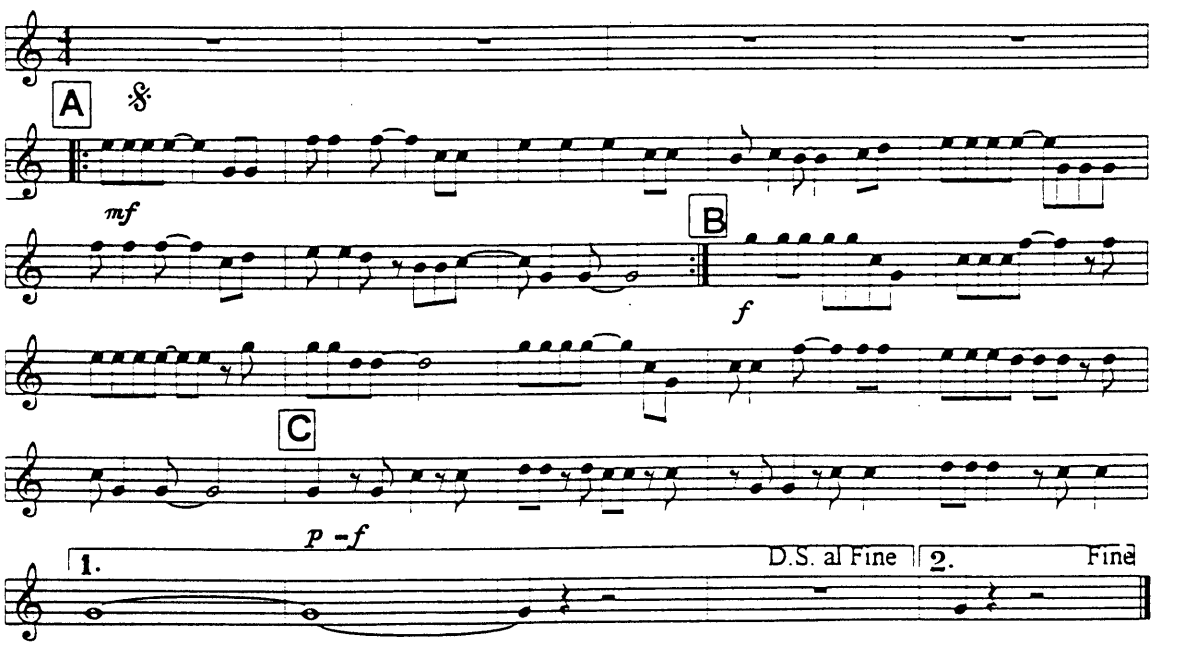
Alto Saxophone
Baritone Saxophone
Part A

RED BARON



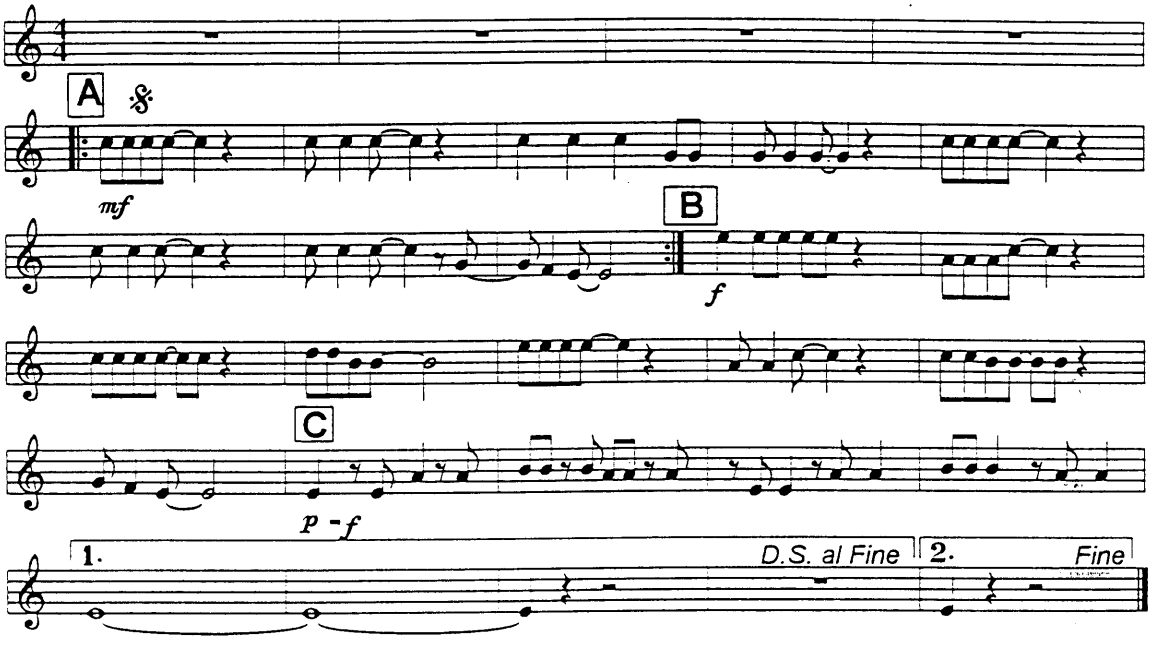
Alto Saxophone
Baritone Saxophone
Part B

RED BARON



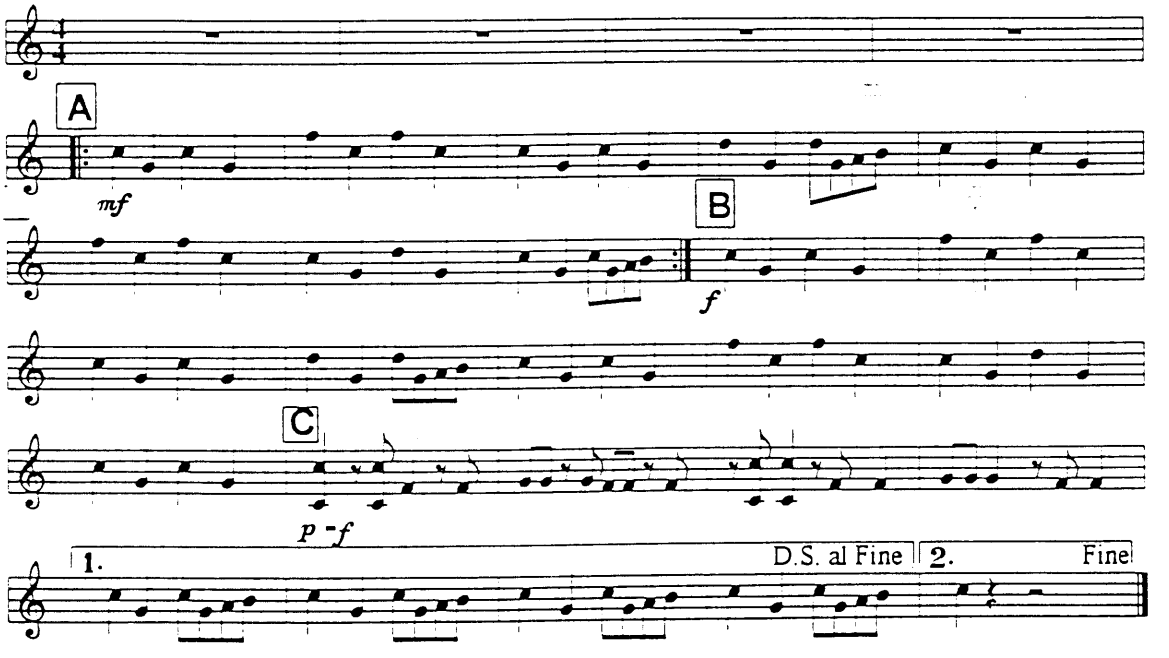
Alto Saxophone
Baritone Saxophone
Part C

RED BARON



Alto Saxophone
Baritone Saxophone
Part D

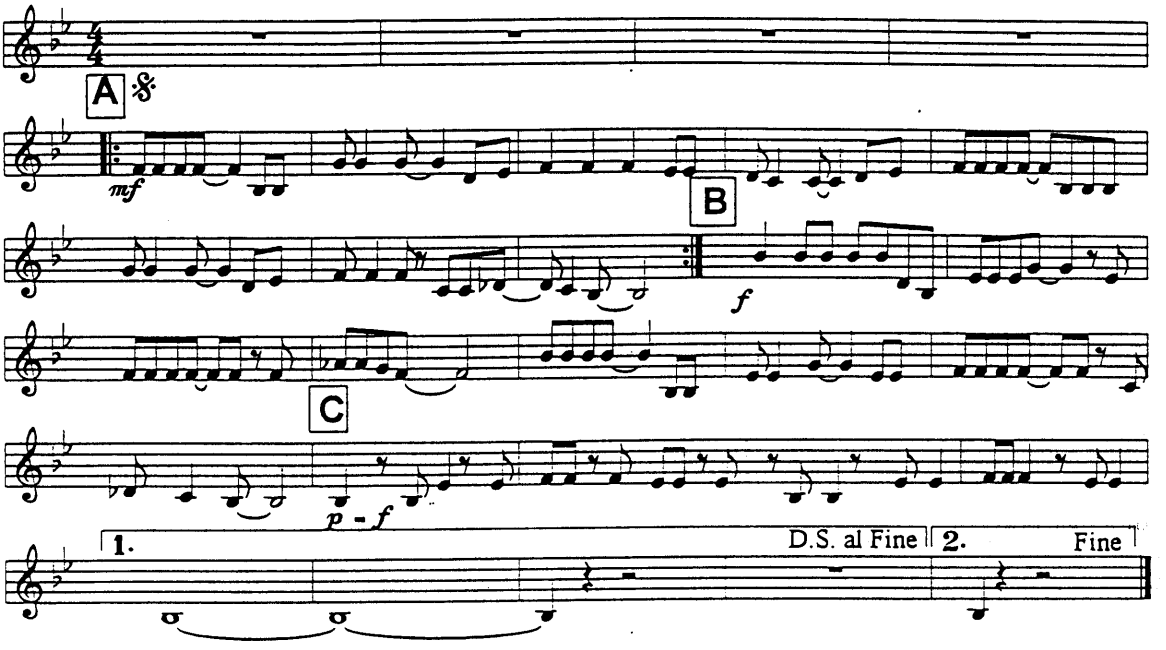
RED BARON



RED BARON

French Horn

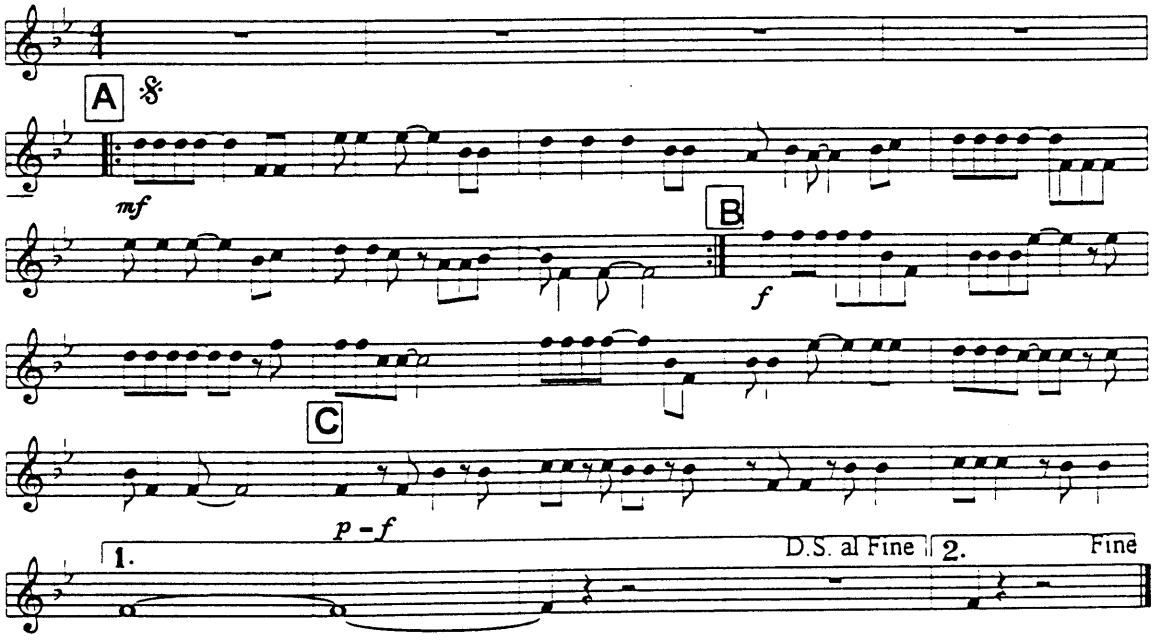
Part A



RED BARON

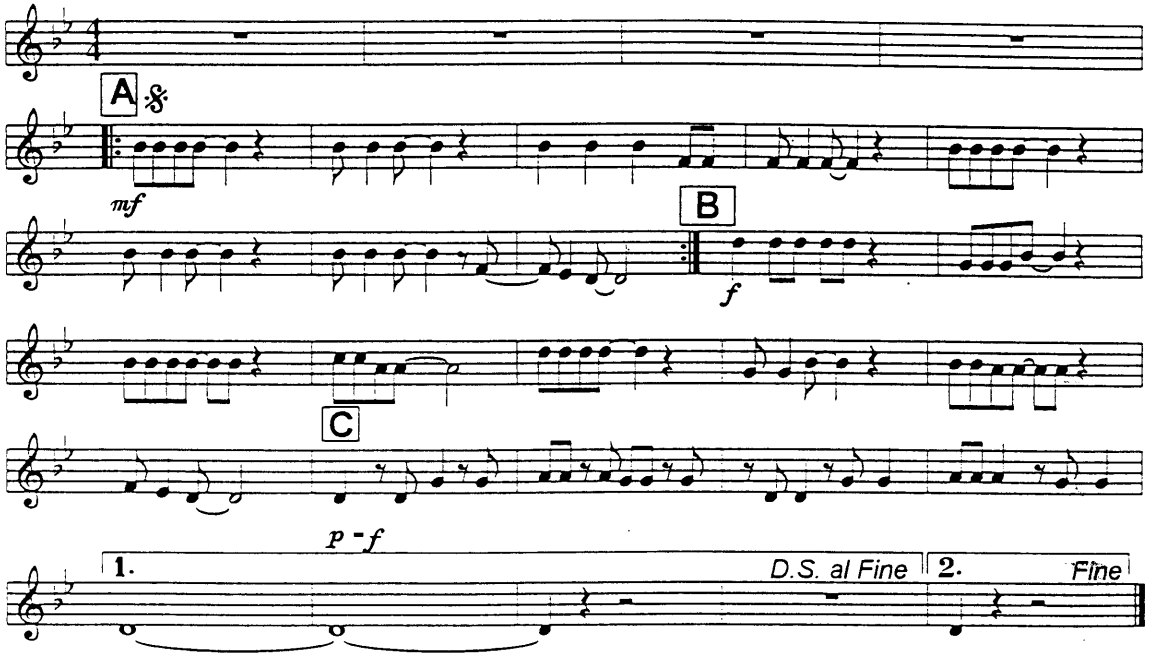
French Horn

Part B



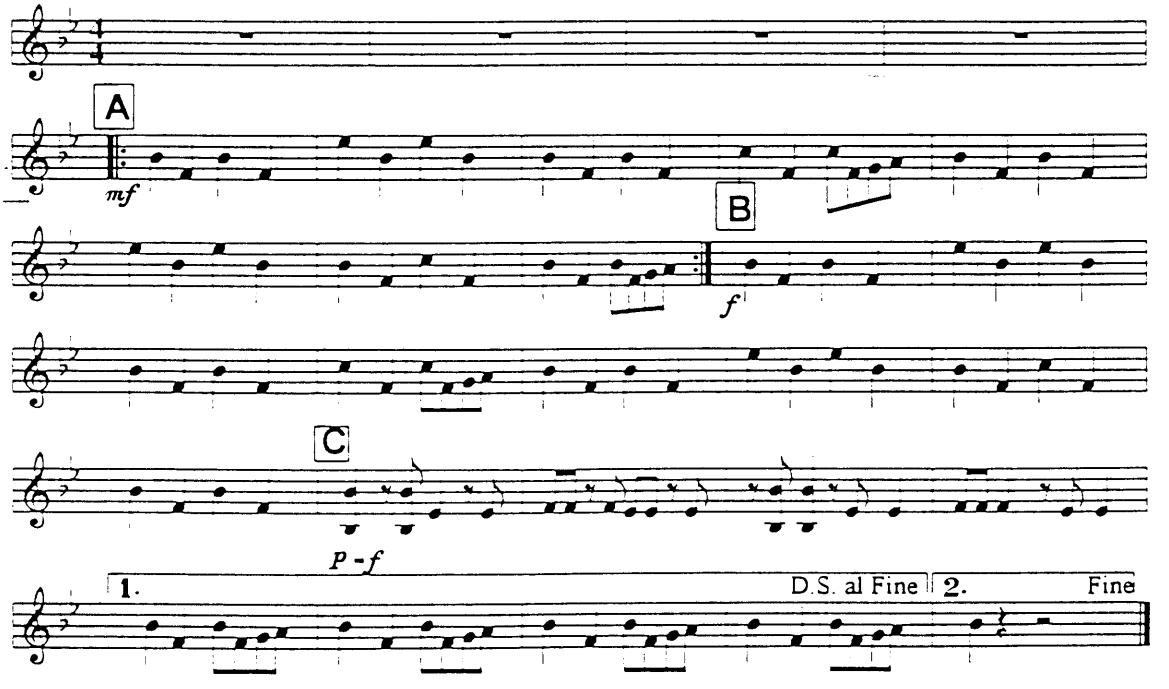
RED BARON

French Horn
Part C



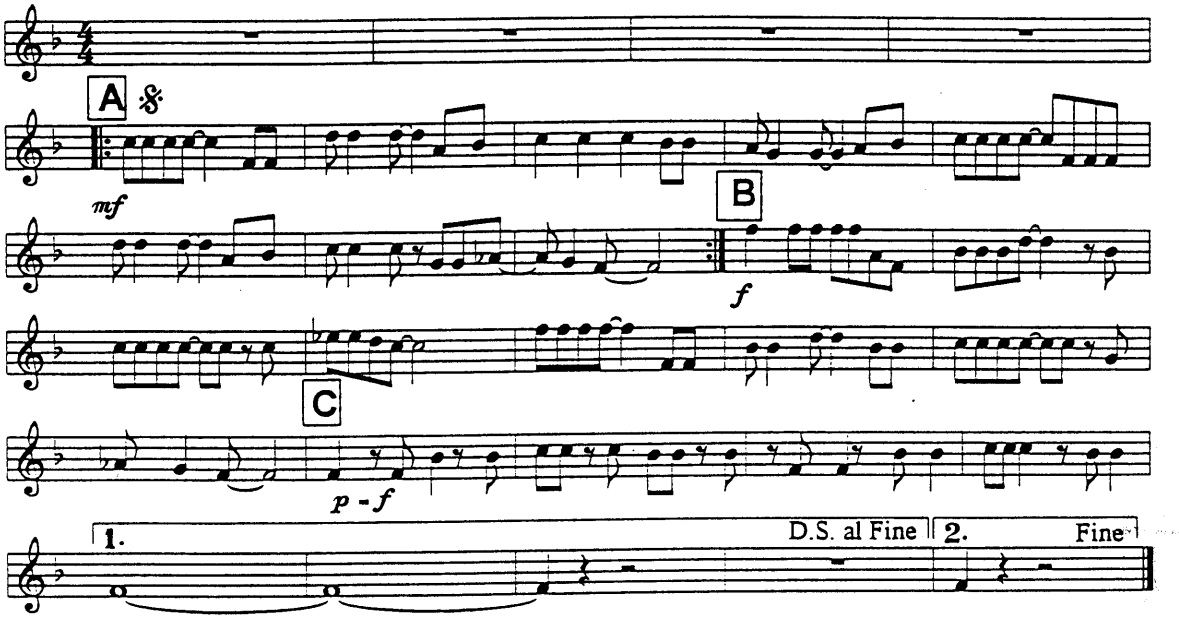
RED BARON

French Horn
Part D



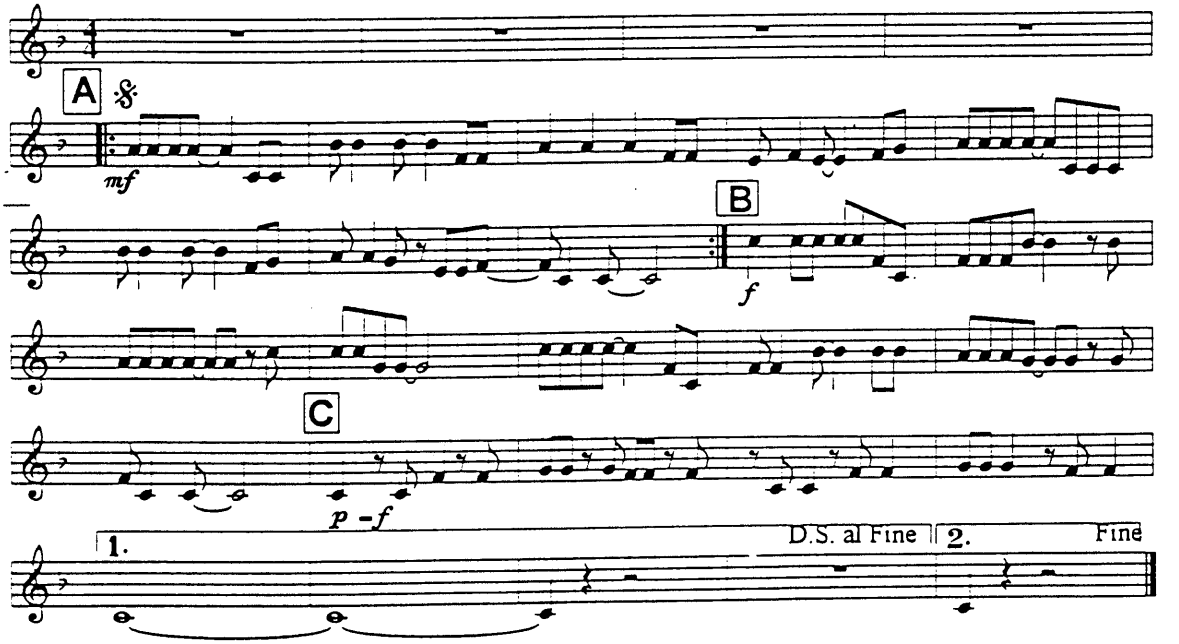
Trumpet
Clarinet (low)
Baritone T.C.
Part A

RED BARON



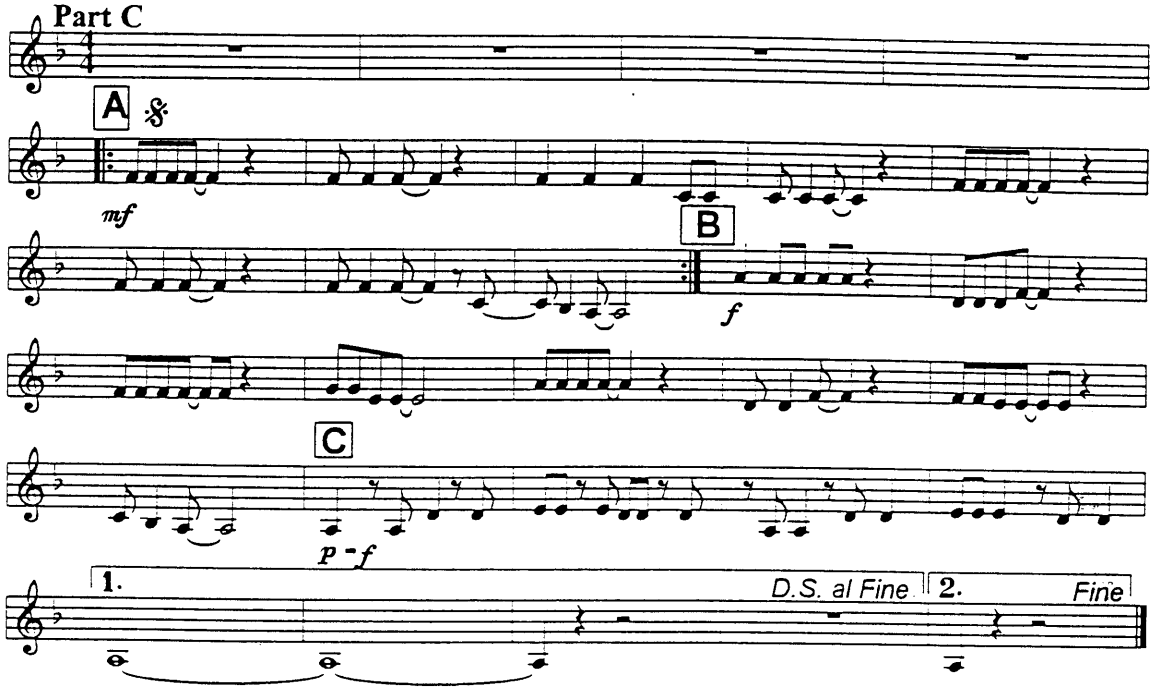
Trumpet
Clarinet (low)
Baritone T.C.
Part B

RED BARON



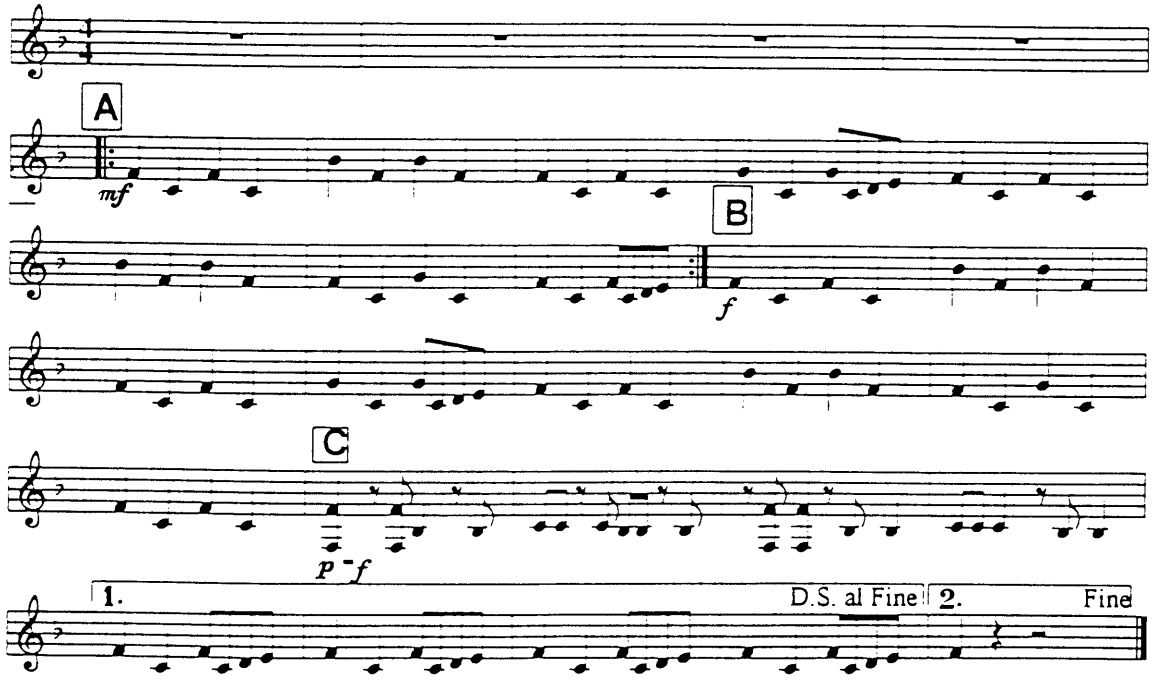
Trumpet
Clarinet (low)
Baritone T.C.
Part C

RED BARON



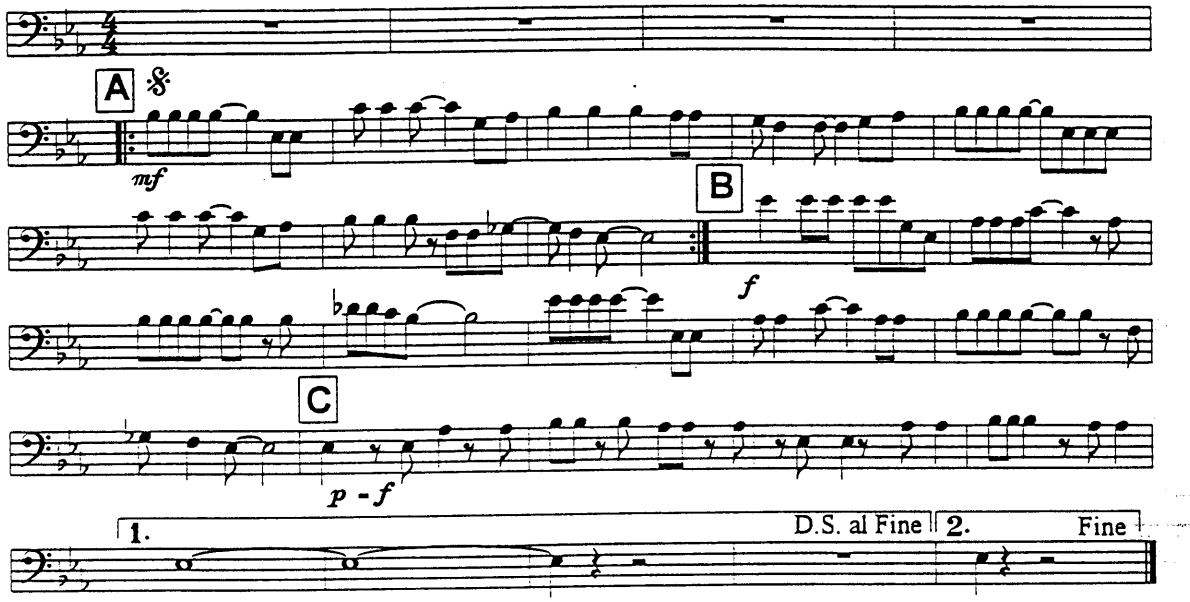
Trumpet
Clarinet (low)
Baritone T.C.
Part D

RED BARON



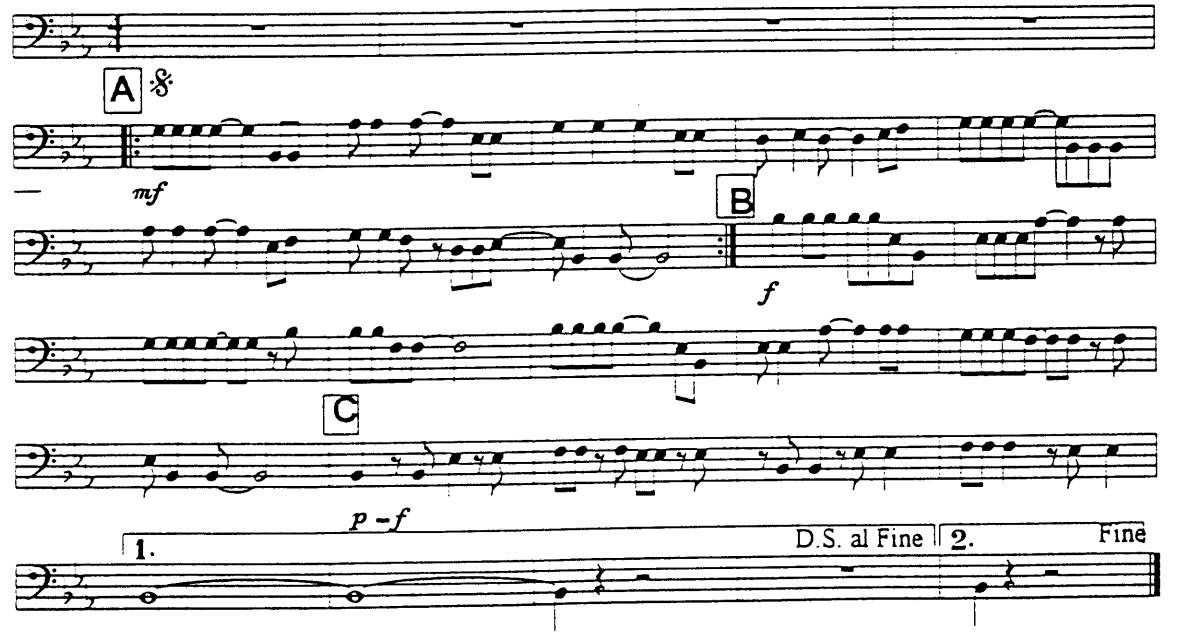
Trombone
Baritone B.C.
Bassoon
Part A

RED BARON



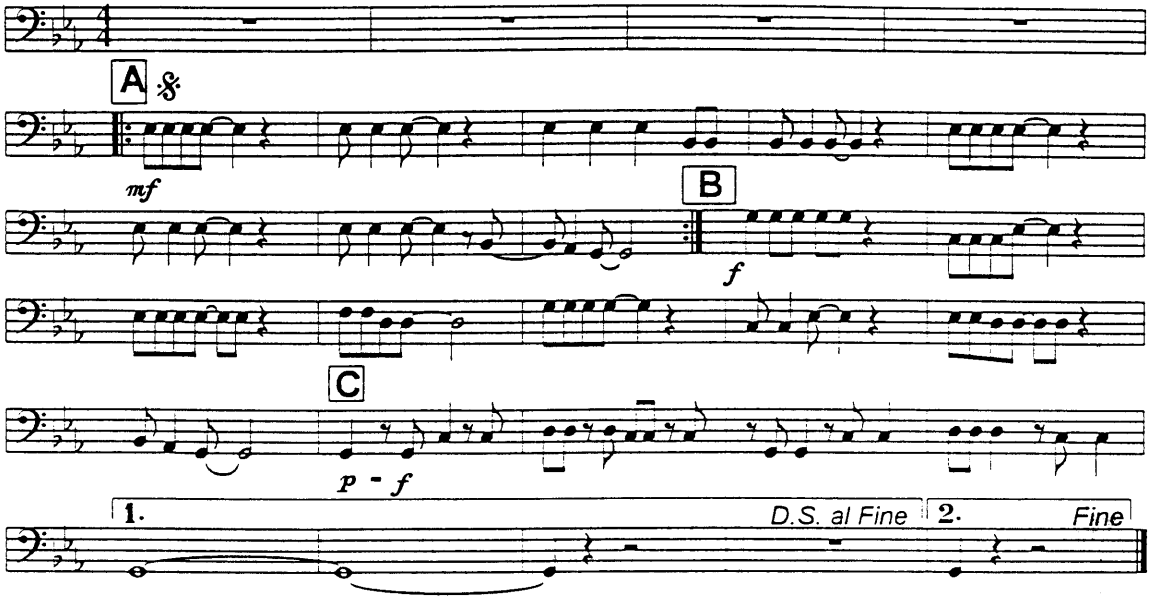
Trombone
Baritone B.C.
Bassoon
Part B

RED BARON



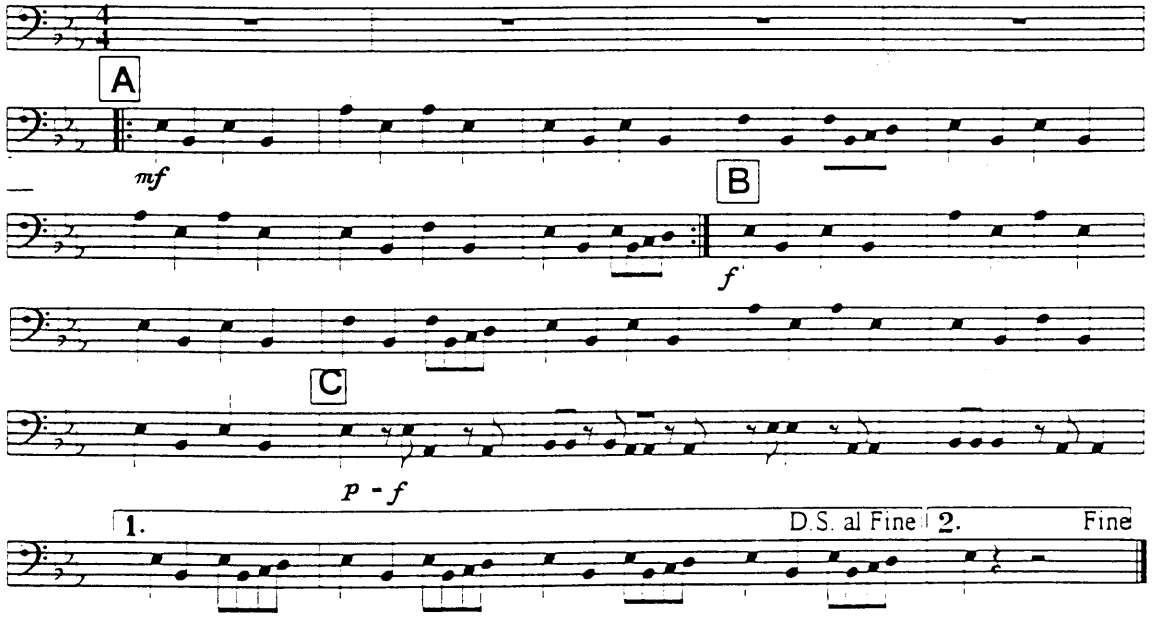
Trombone
Baritone B.C.
Bassoon
Part C

RED BARON



Trombone
Baritone B.C.
Bassoon
Part D

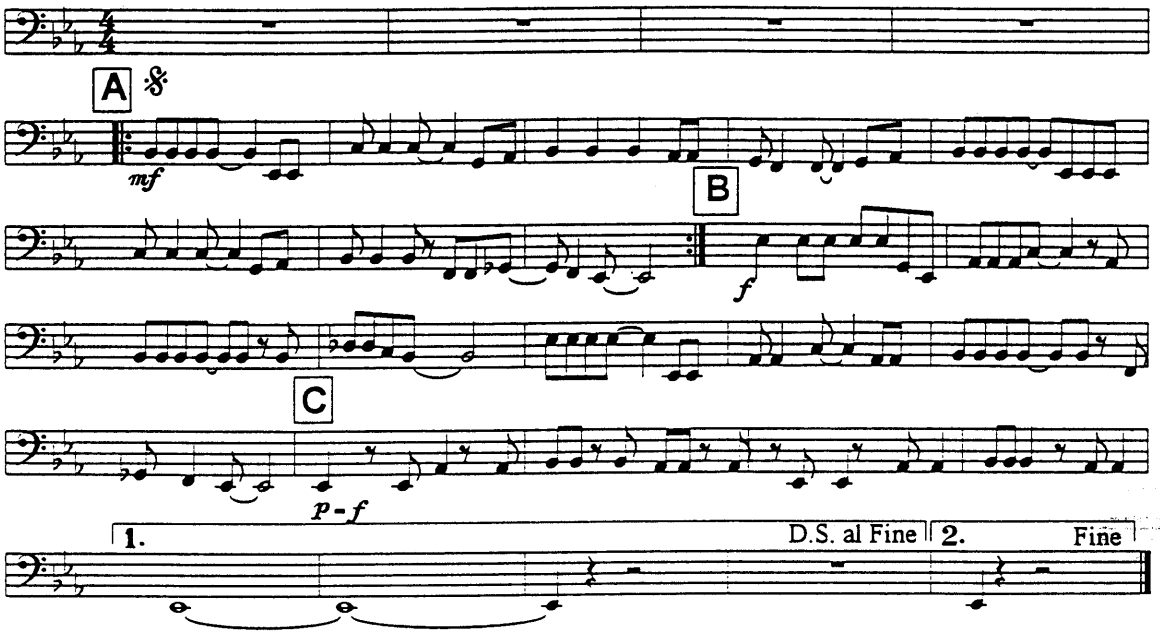
RED BARON



RED BARON

Tuba

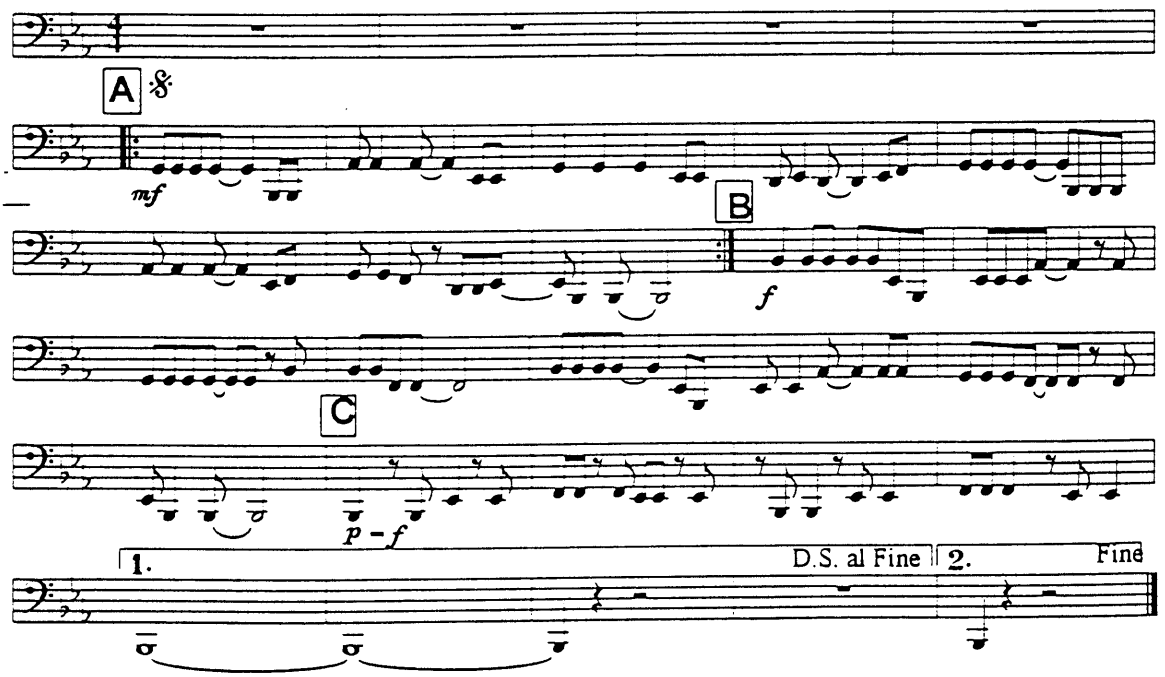
Part A



RED BARON

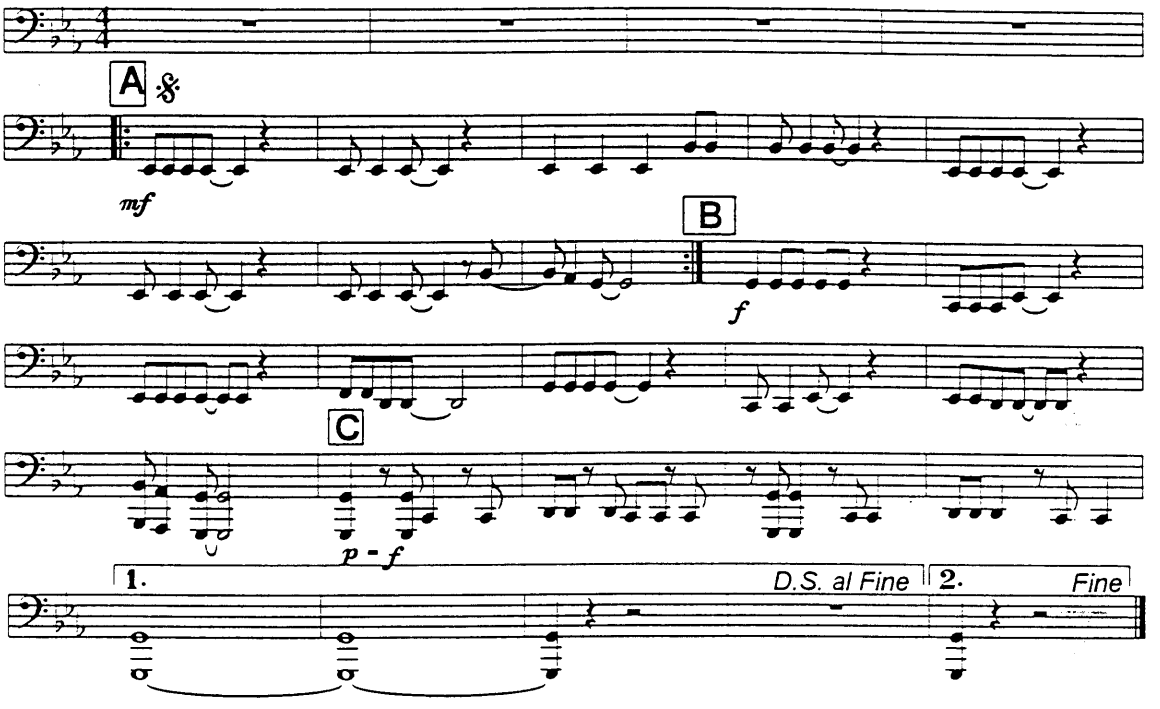
Tuba

Part B



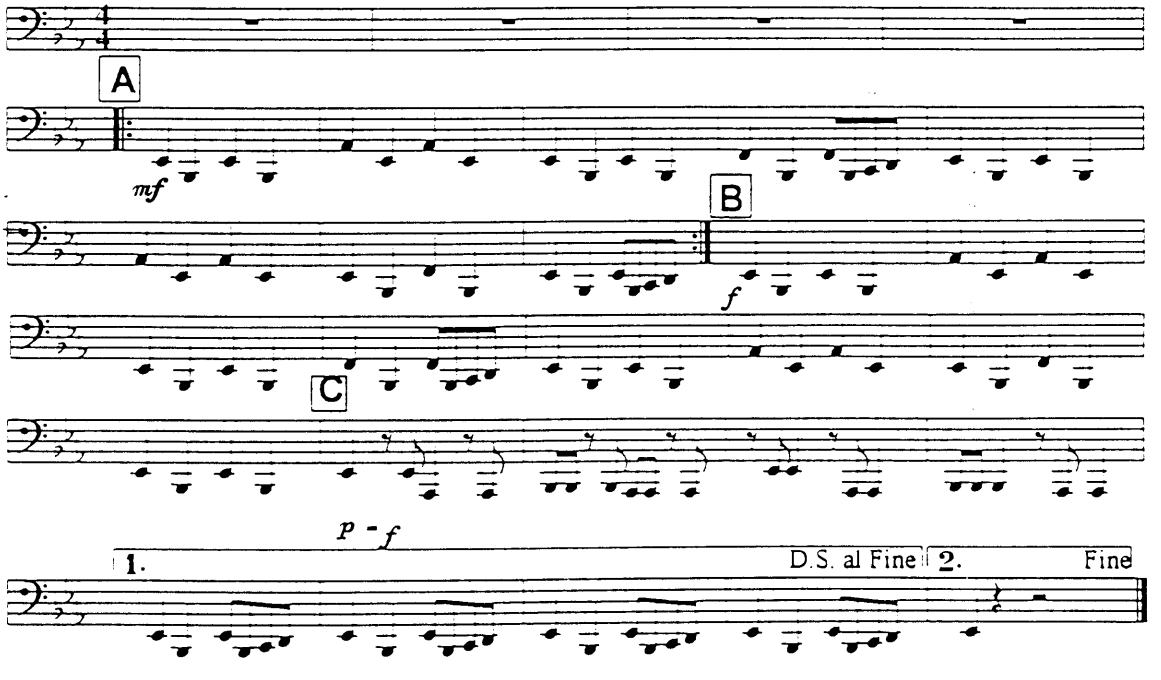
RED BARON

Tuba
Part C



RED BARON

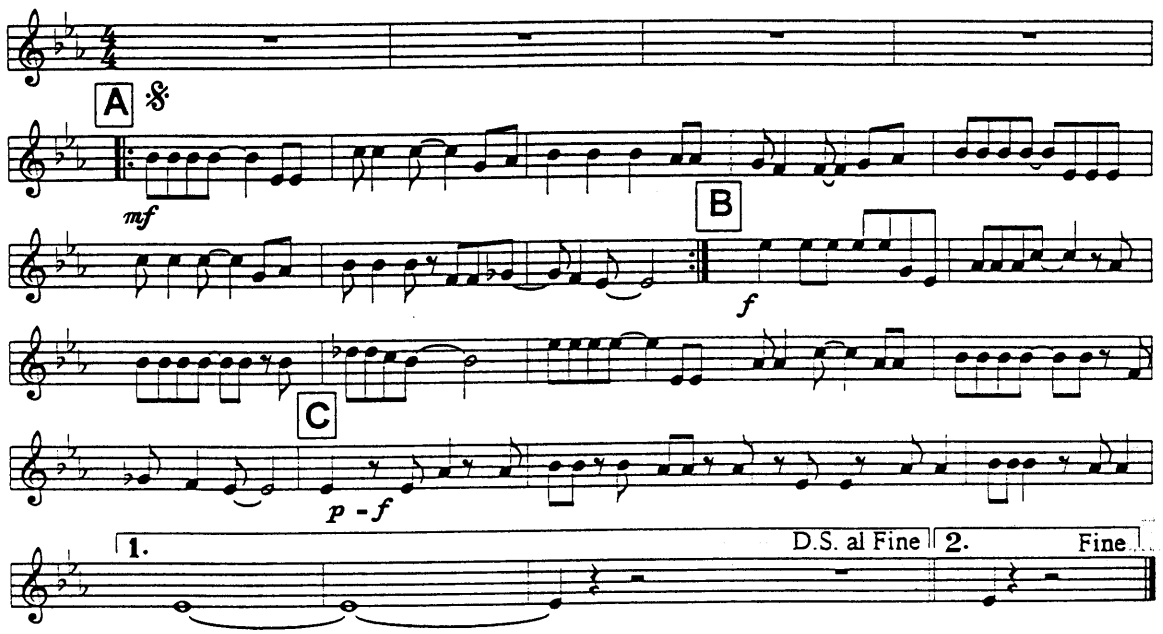
Tuba
Part D



RED BARON

Bells

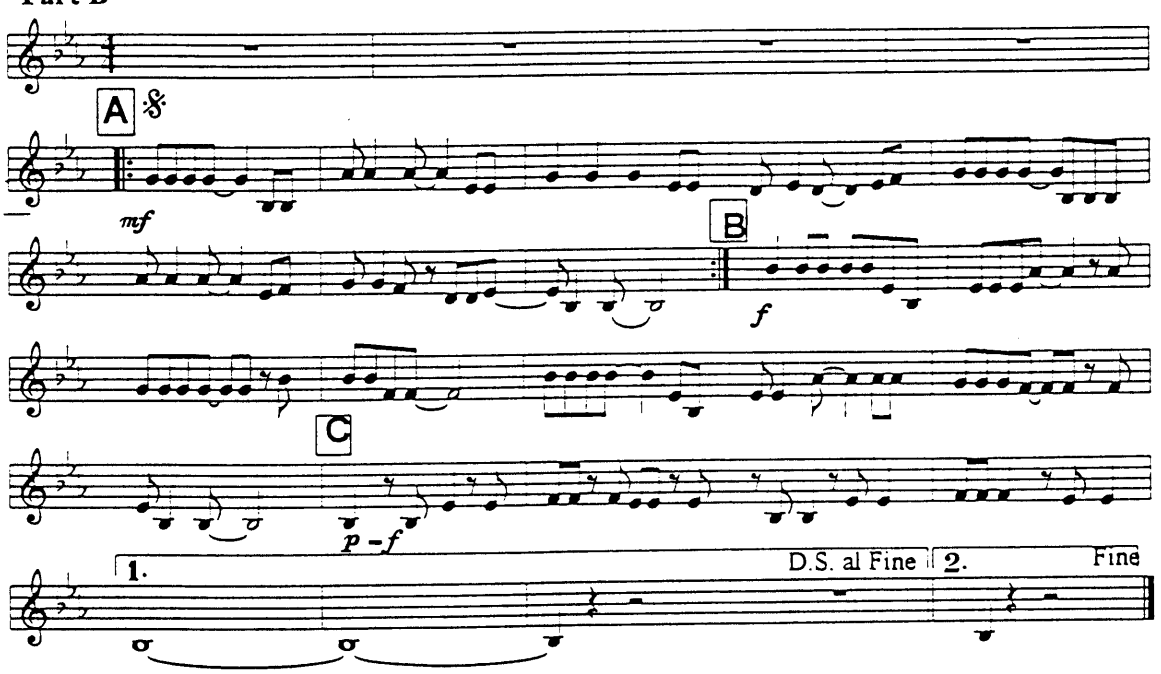
Part A



RED BARON

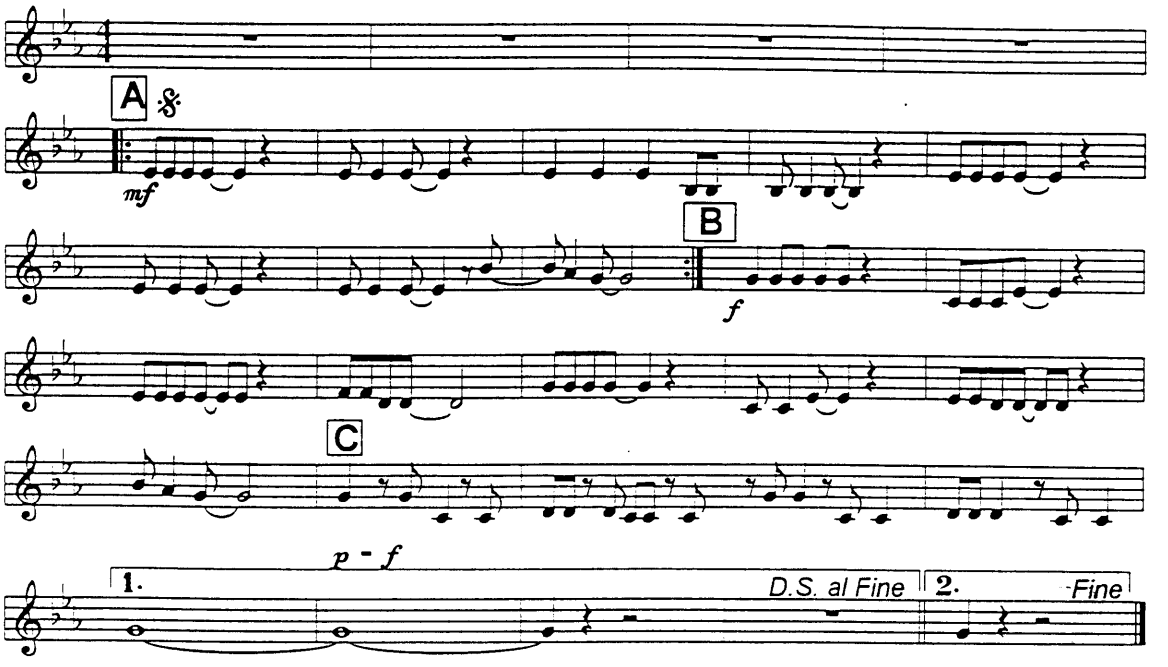
Bells

Part B



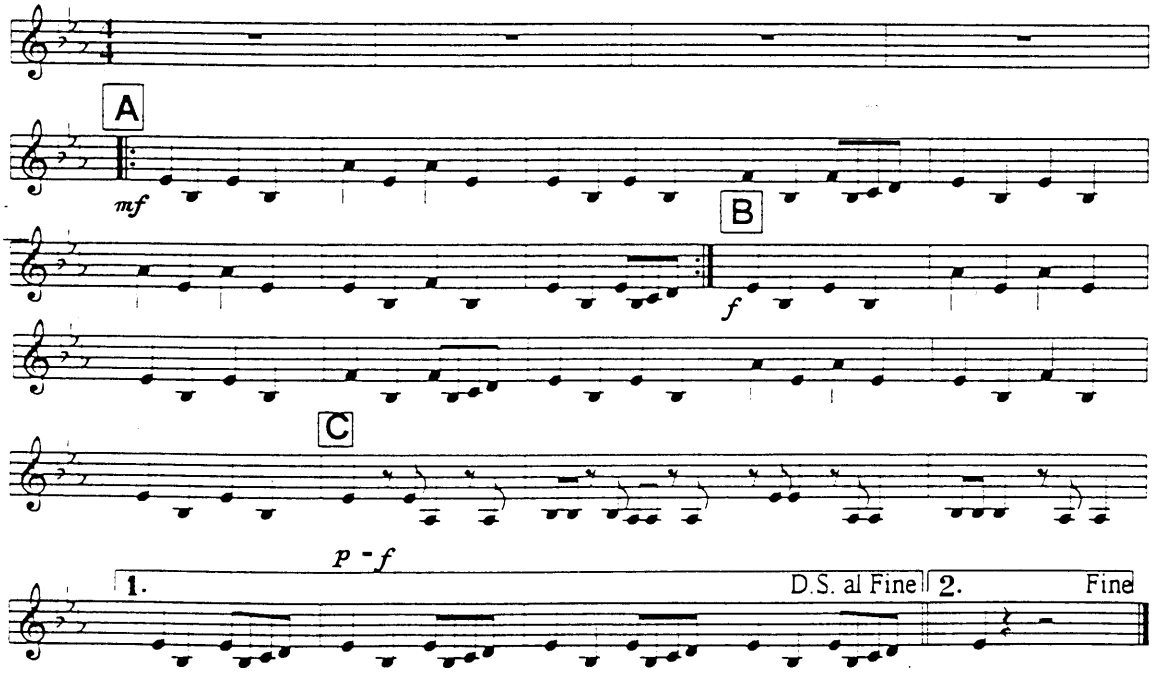
RED BARON

Bells
Part C



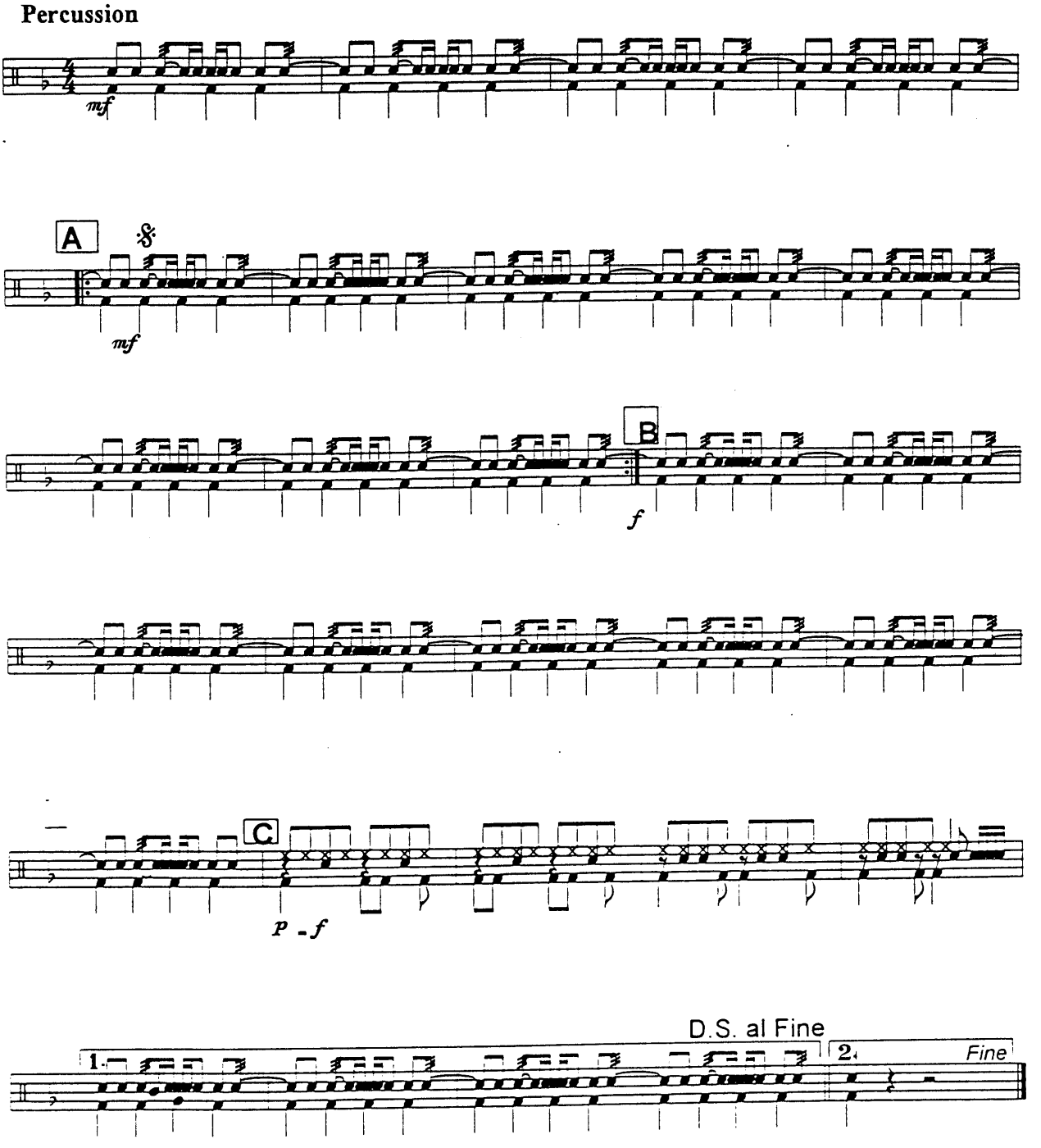
RED BARON

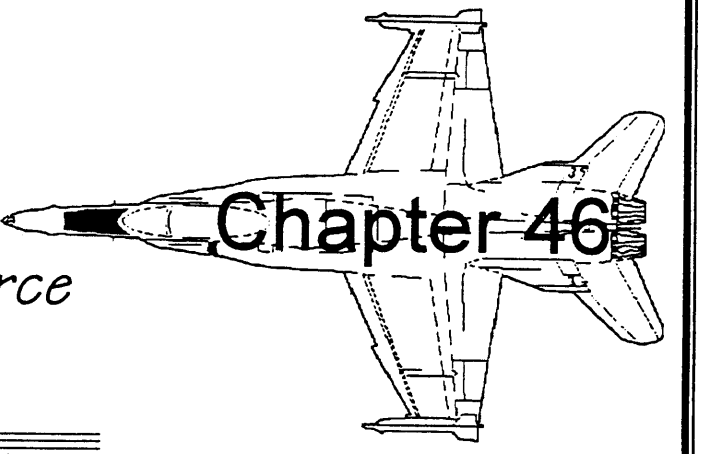
Bells
Part D



RED BARON

Percussion





Chapter 46

Royal Canadian Air Force March Past

The *Royal Air Force March* was written by Sir Walford Davies soon after the formation of the Royal Air Force in April, 1918. Of special interest is the fact that Sir Walford combined the rhythm of the old Flying Corps Call with the Royal Navel Air Service, from which evolved the Royal Air Force Call, which appears as the introduction to the march as well as in the Coda. The trio was added to the march in 1919 by Major Dyson who took over from Sir Walford as Officer Directing Music.

Although the Royal Canadian Air Force was formed April 1st, 1924, the RAF marchpast was not adopted until 1943 when the RCAF was heavily involved in the air war over Britain and Europe. After the unification of the Canadian Armed Forces, Air Command retained the march as its official march past.

The Original version included is an excellent arrangement that will challenge even the experienced musician. The Royal Air Force March is a well composed song that depicts the grandeur and glory of the Canadian aviators. Since the beginning of flight, there has always been a certain amount of mystery and awe at both aircraft and pilot. It is often thought this is why more young adults decide to join Air Cadets then any other element.

"Per Ardua Ad Astra"

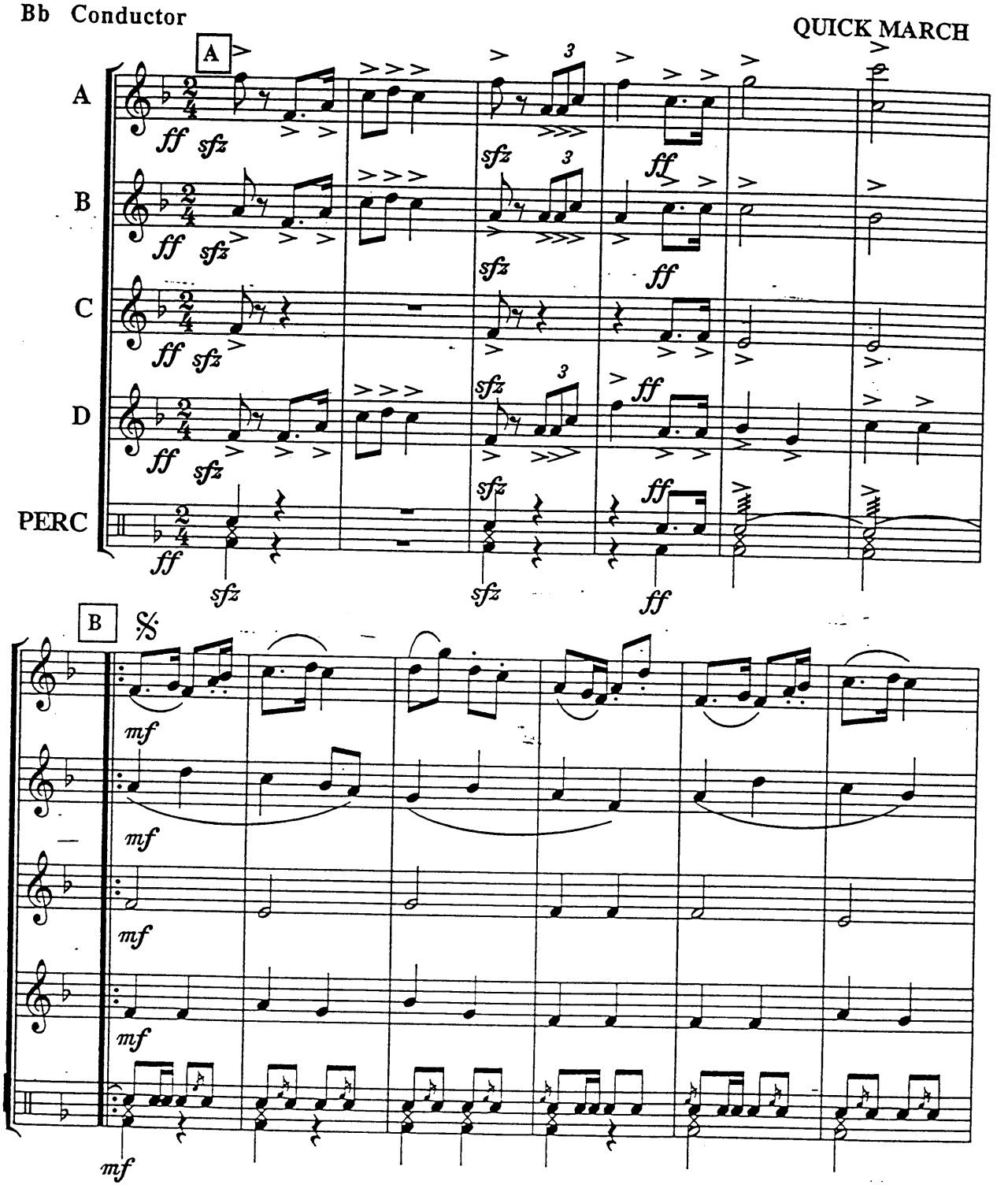
Through Adversity to the Stars

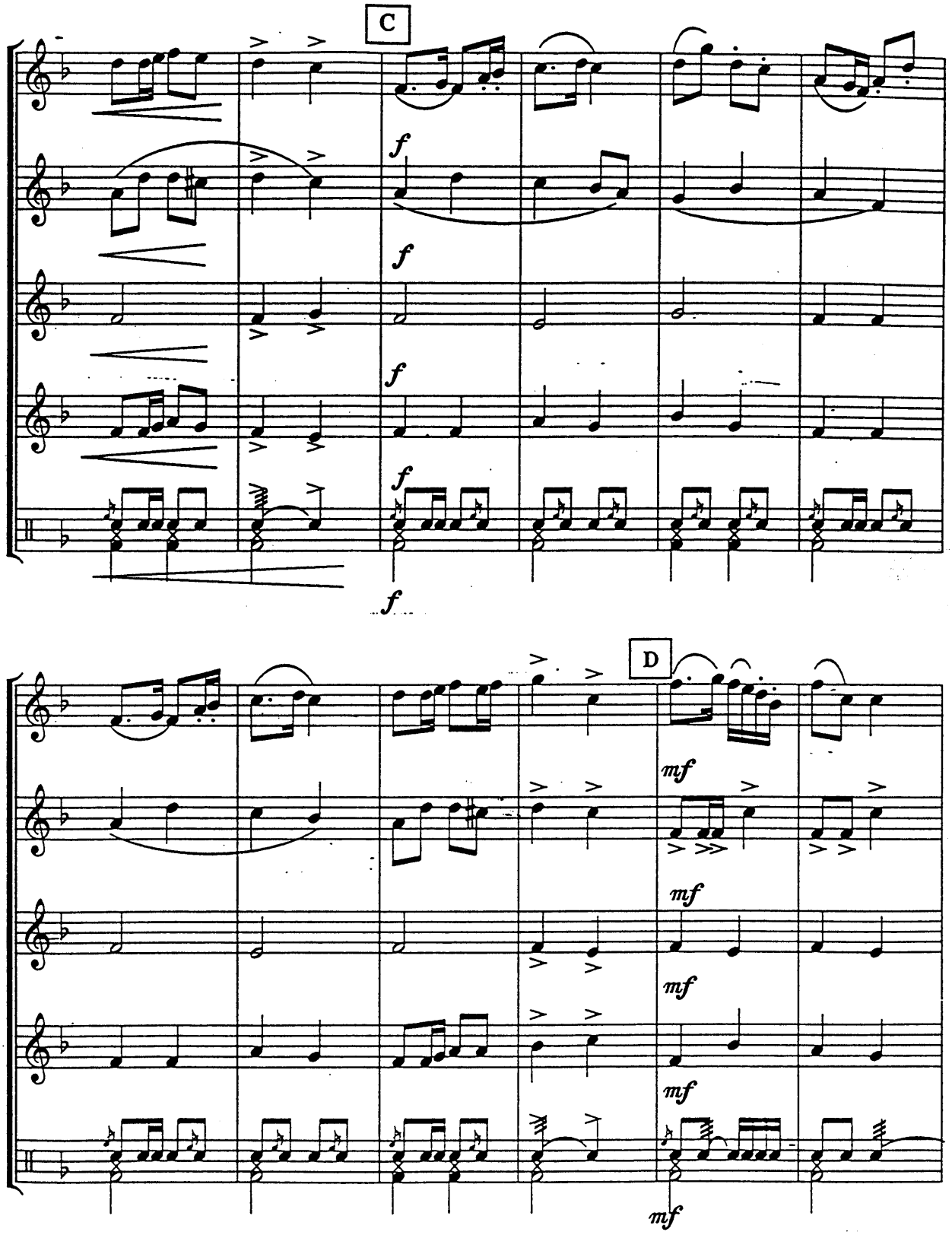
Trio

Through adversities we'll conquer
Blaze into the stars.
A trail of glory
will live on land and sea
'till victory is won.

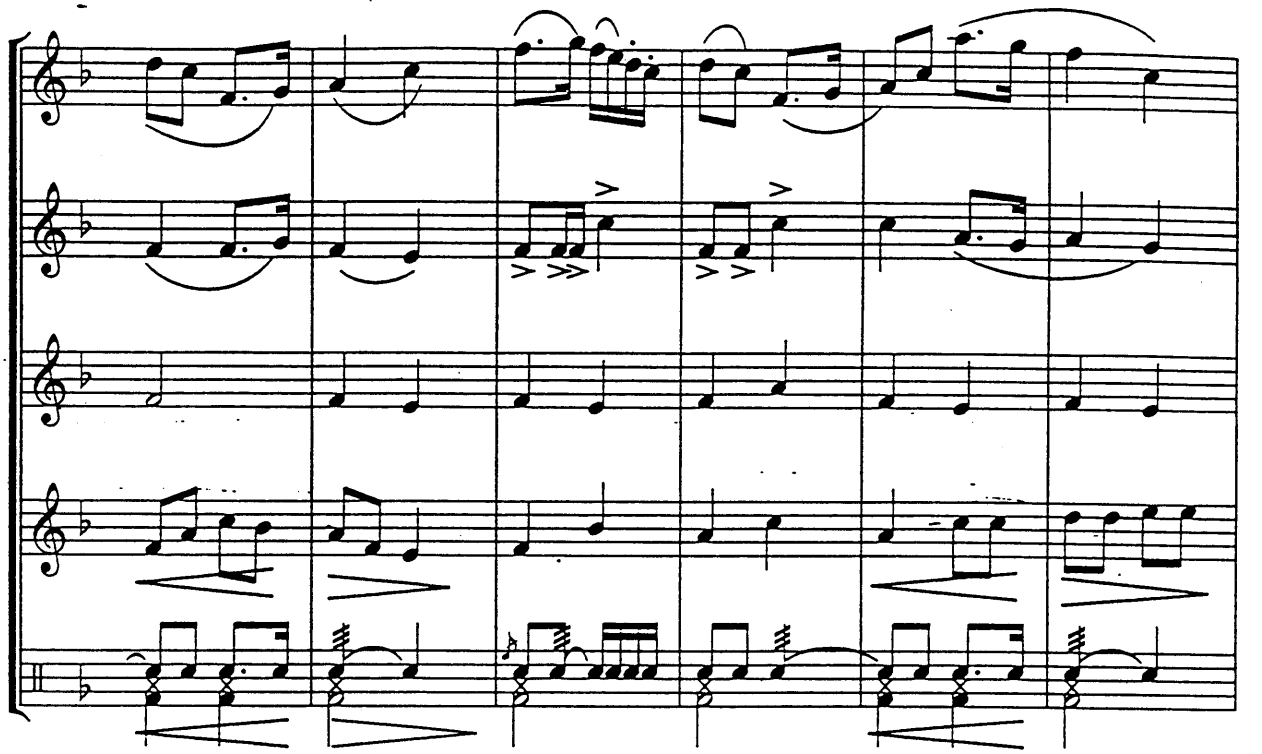
Men in blue the skies are winging
in each heart one thought is ringing.
Fight for the right!
God is our might!
We shall be free.

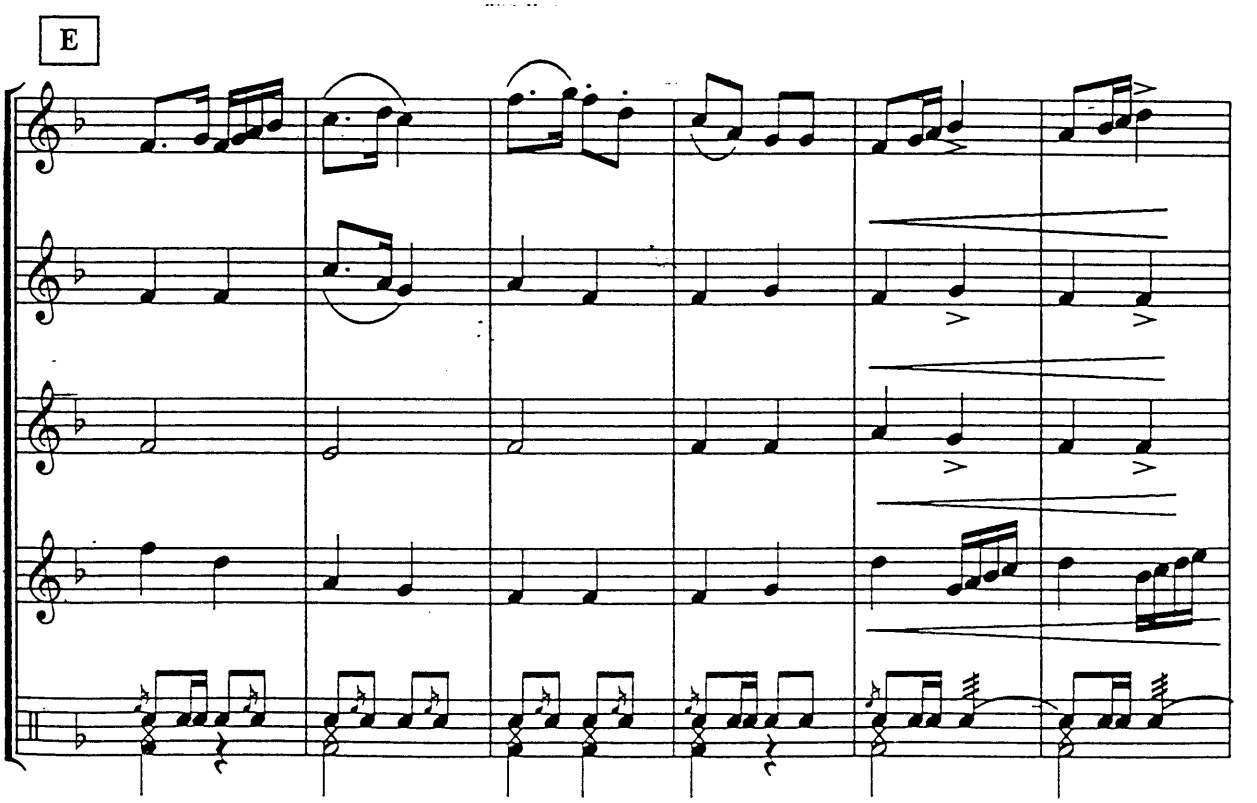
ROYAL AIR FORCE MARCH PAST
(ORIGINAL KEY)



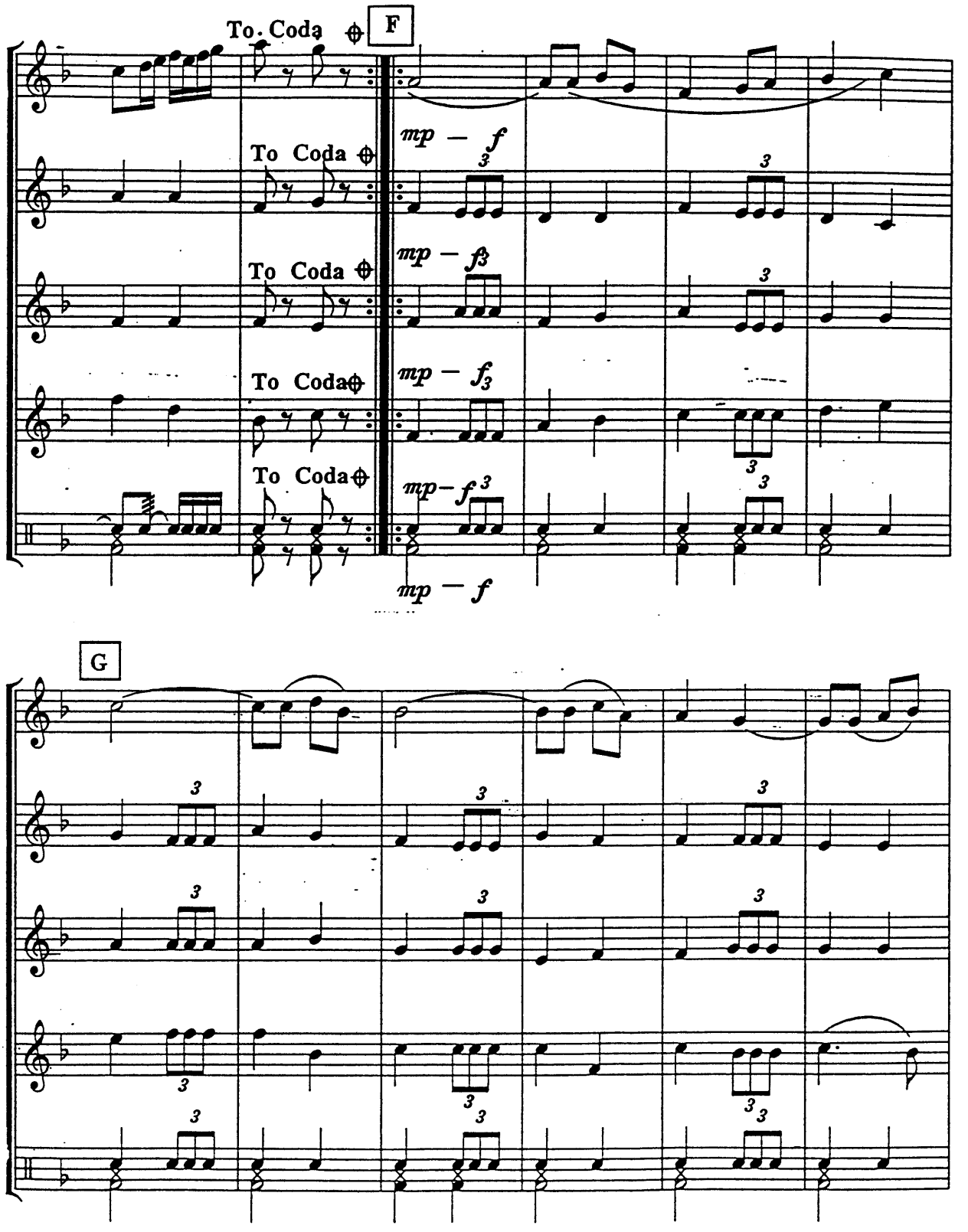


RAF (origial key) PAGE 2

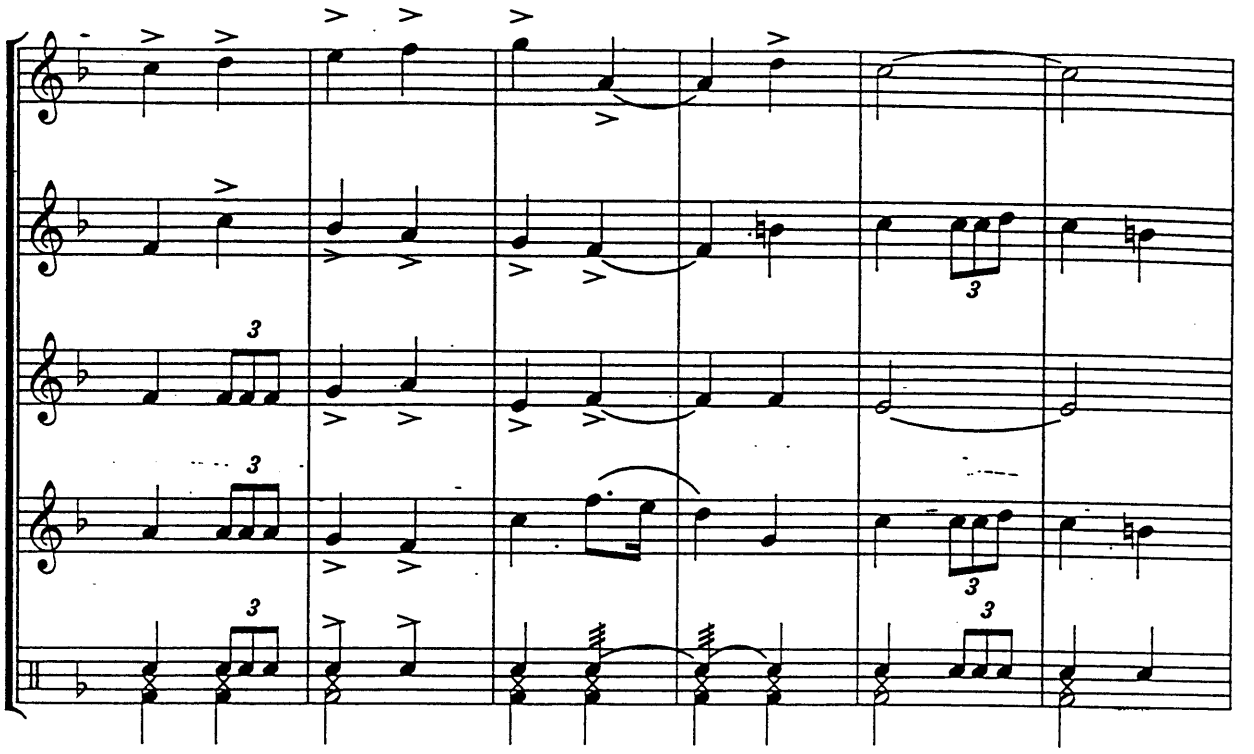


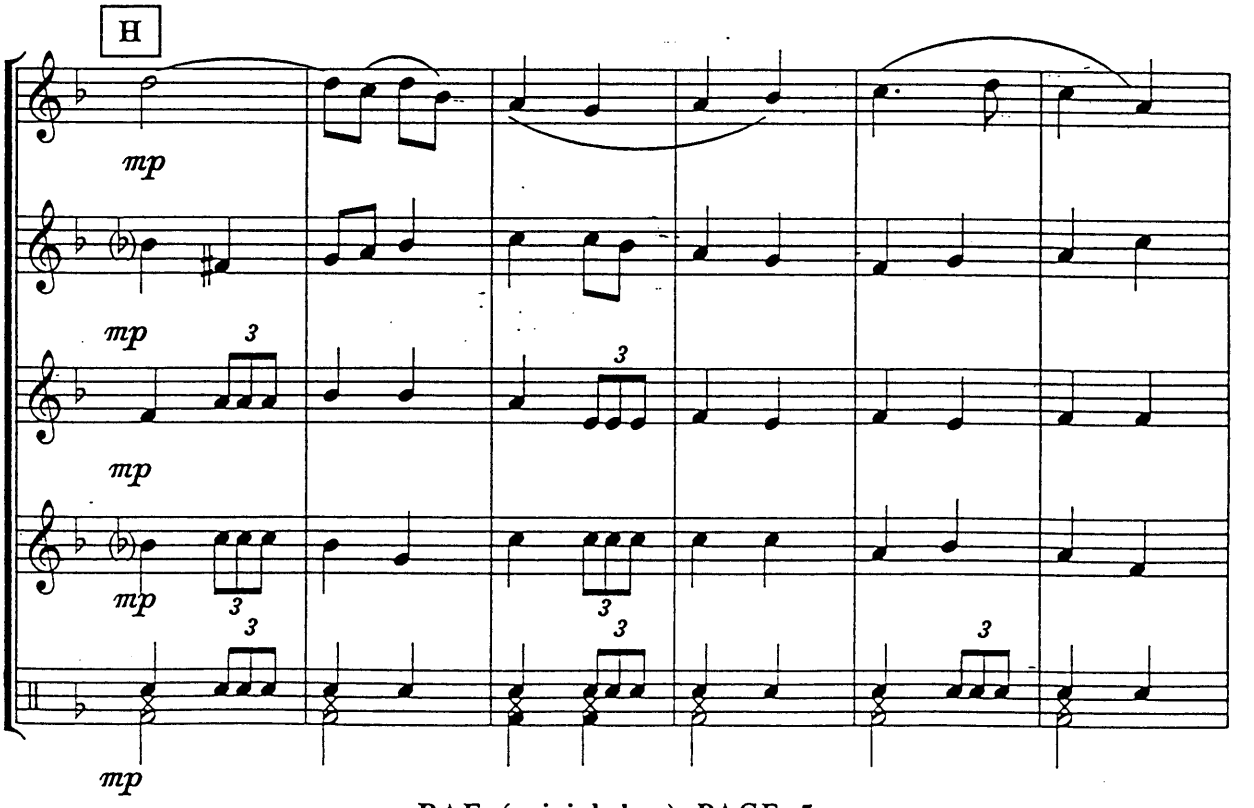


RAF (origial key) PAGE 3

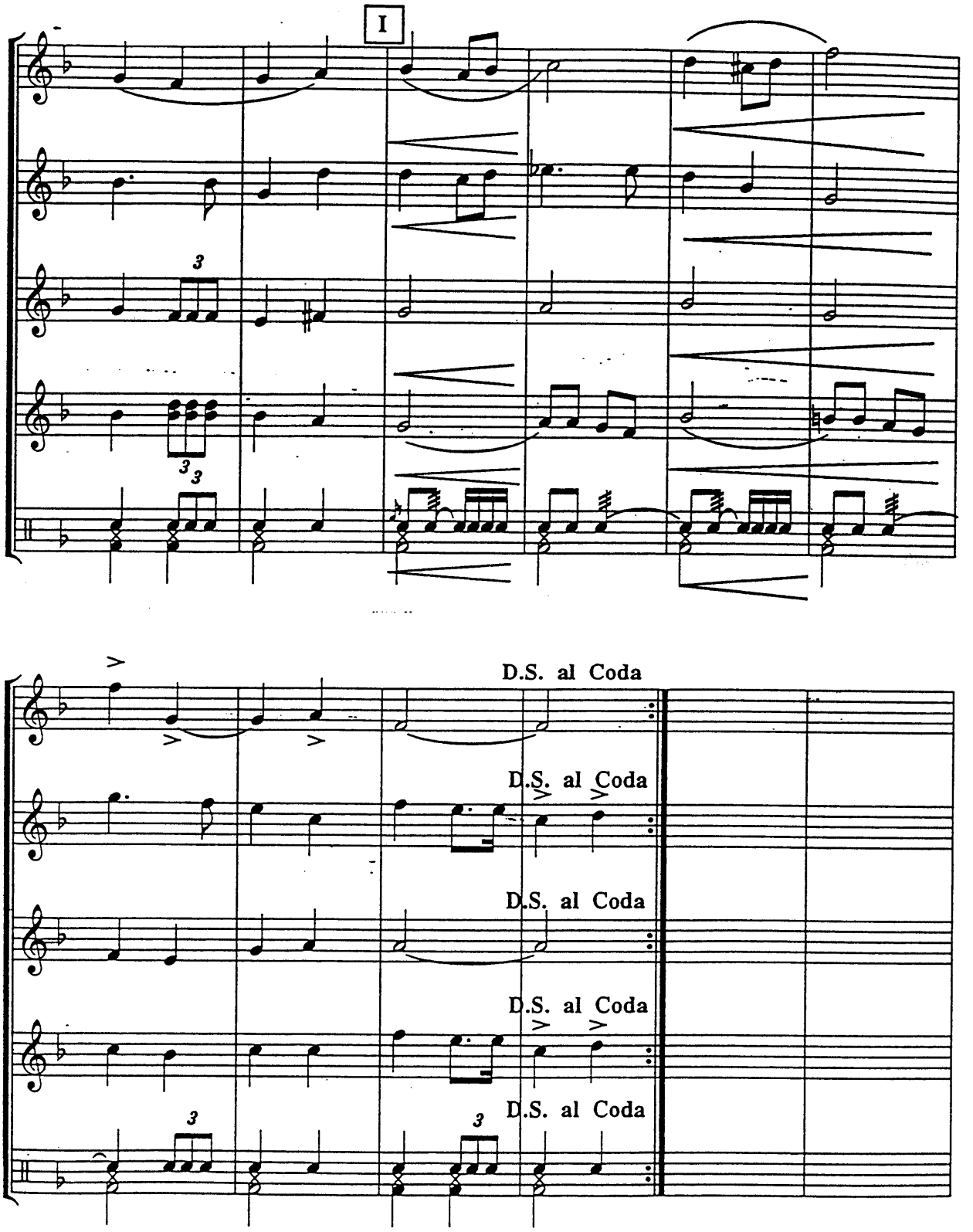


RAF (origial key) PAGE 4

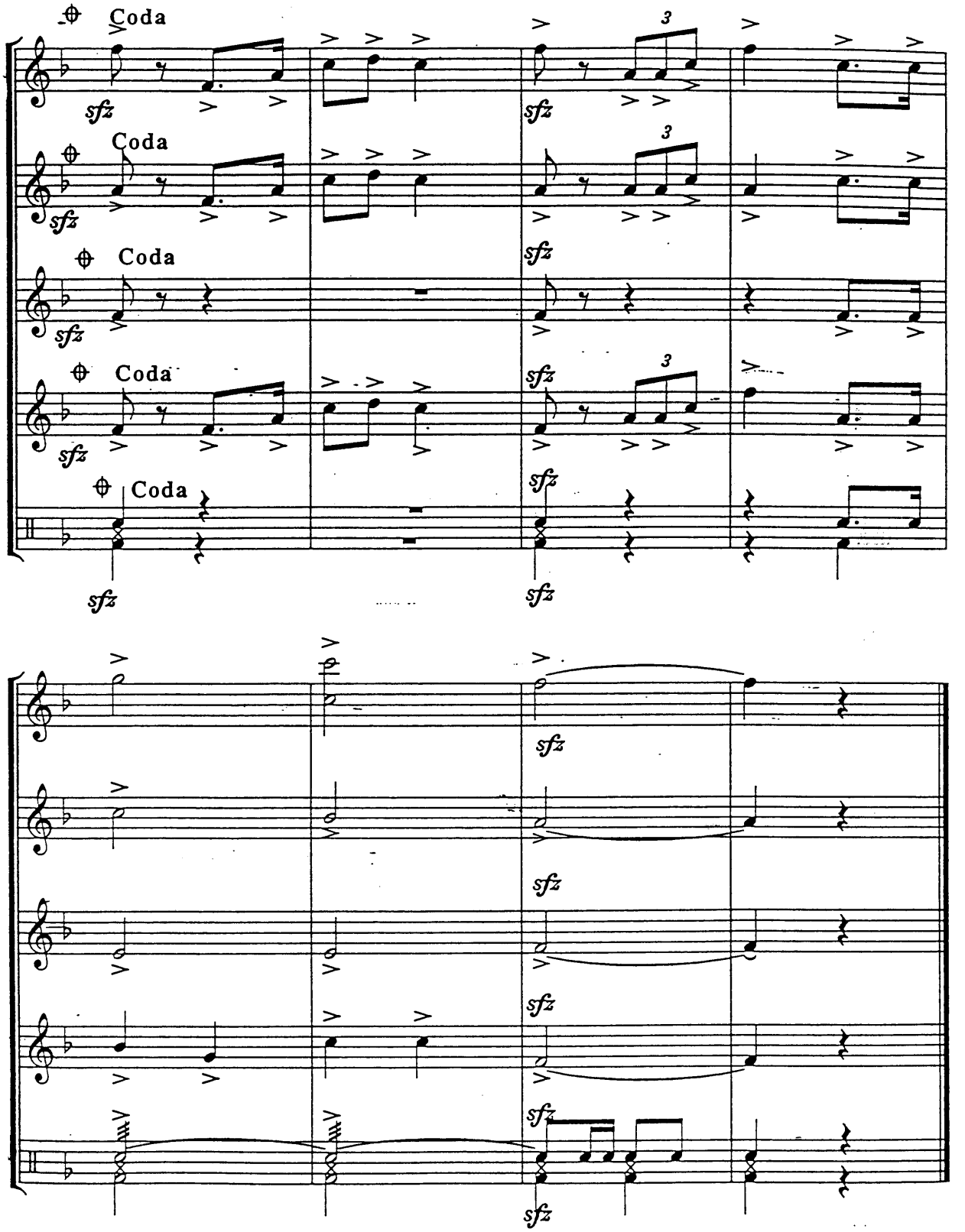




RAF (origial key) PAGE 5



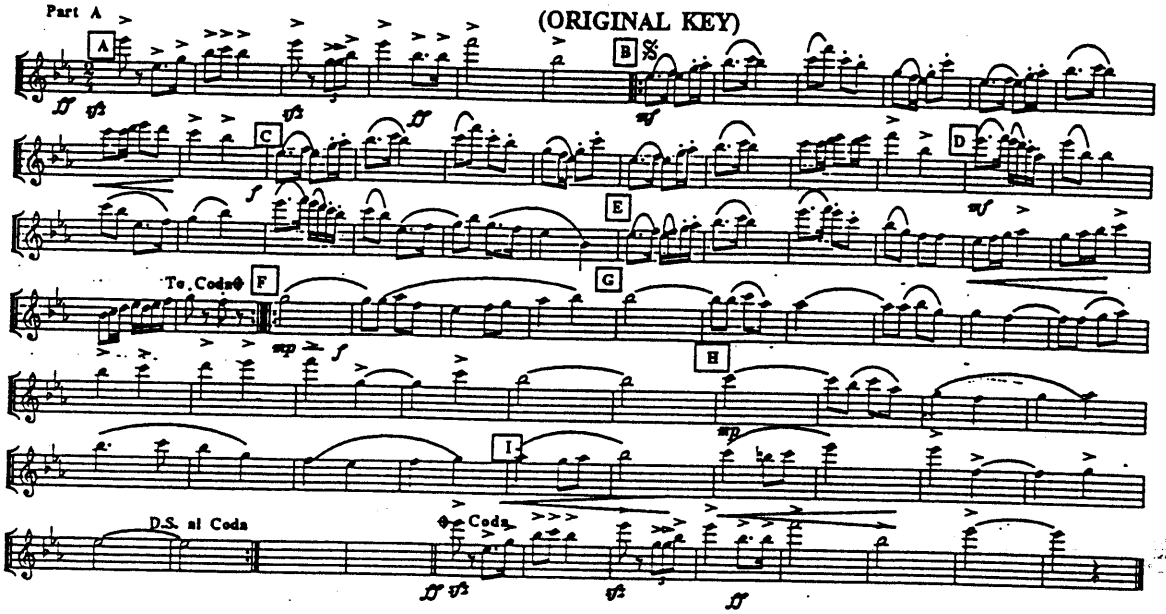
RAF (origial key) PAGE 6



RAF (origial key) PAGE 7

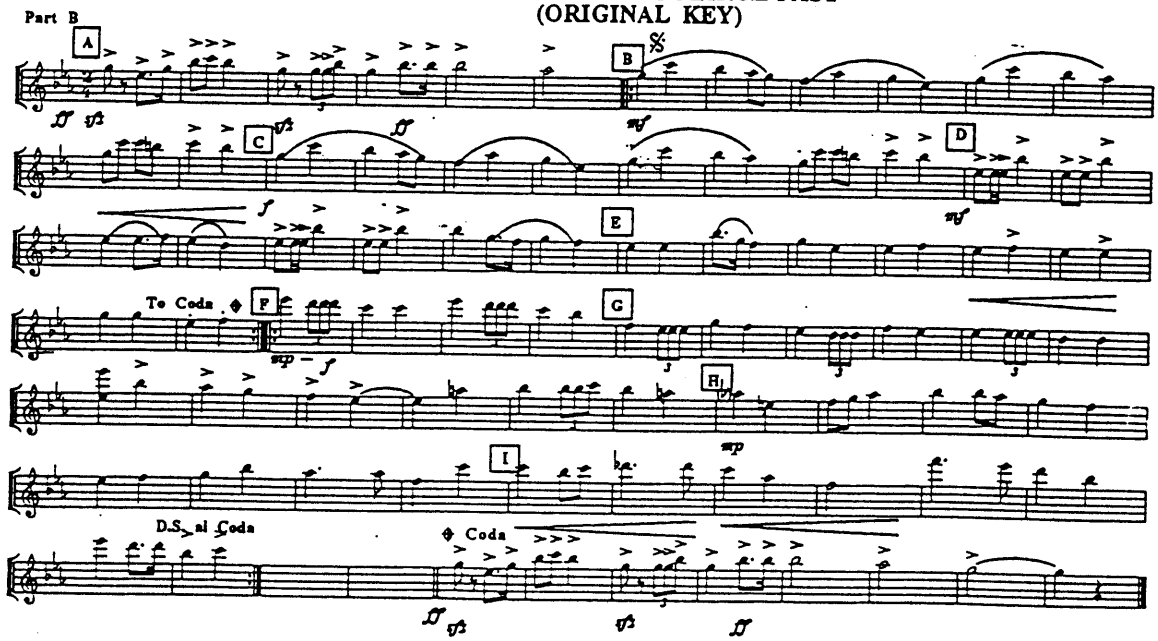
Flute/Oboe
Part A

ROYAL AIR FORCE MARCH PAST
(ORIGINAL KEY)



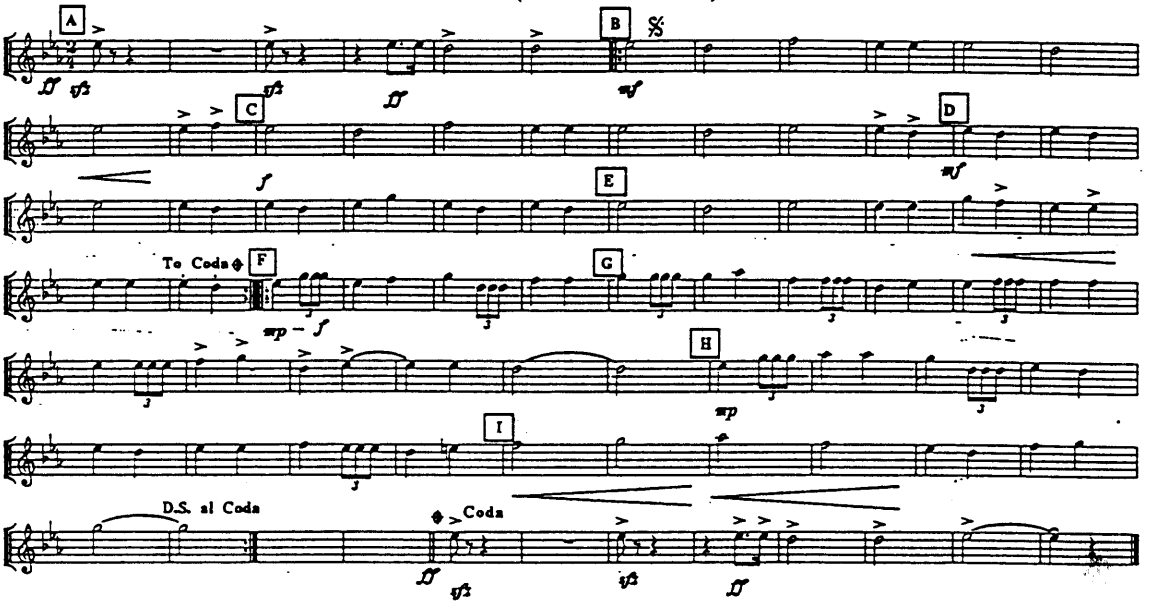
Flute/Oboe
Part B

ROYAL AIR FORCE MARCH PAST
(ORIGINAL KEY)



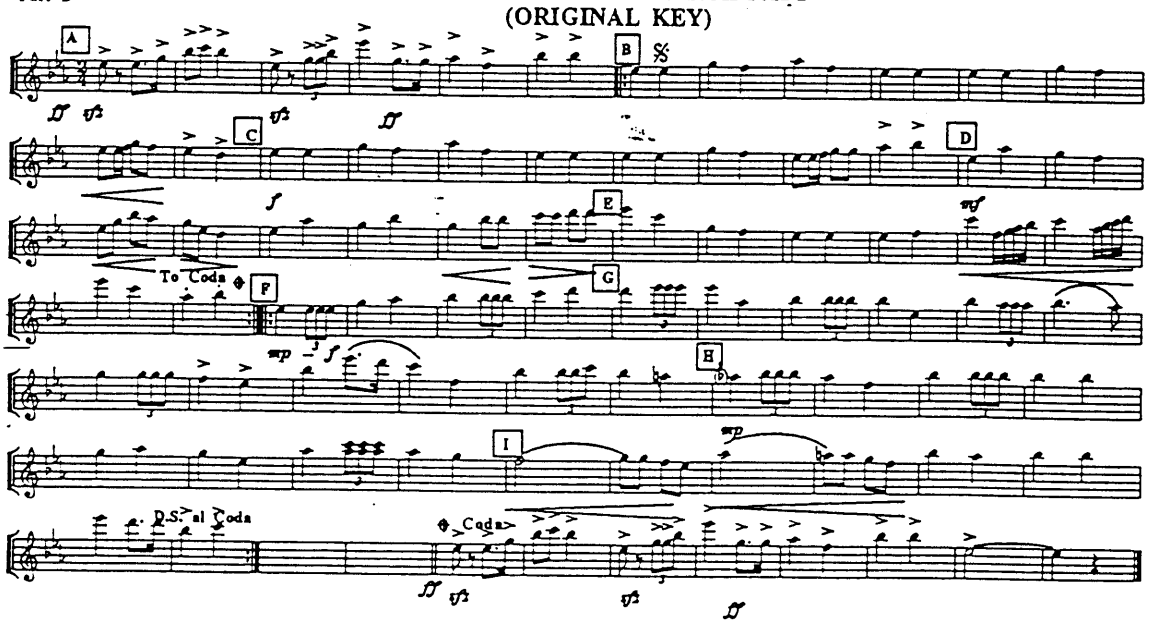
Flute/Oboe
Part C

ROYAL AIR FORCE MARCH PAST
(ORIGINAL KEY)



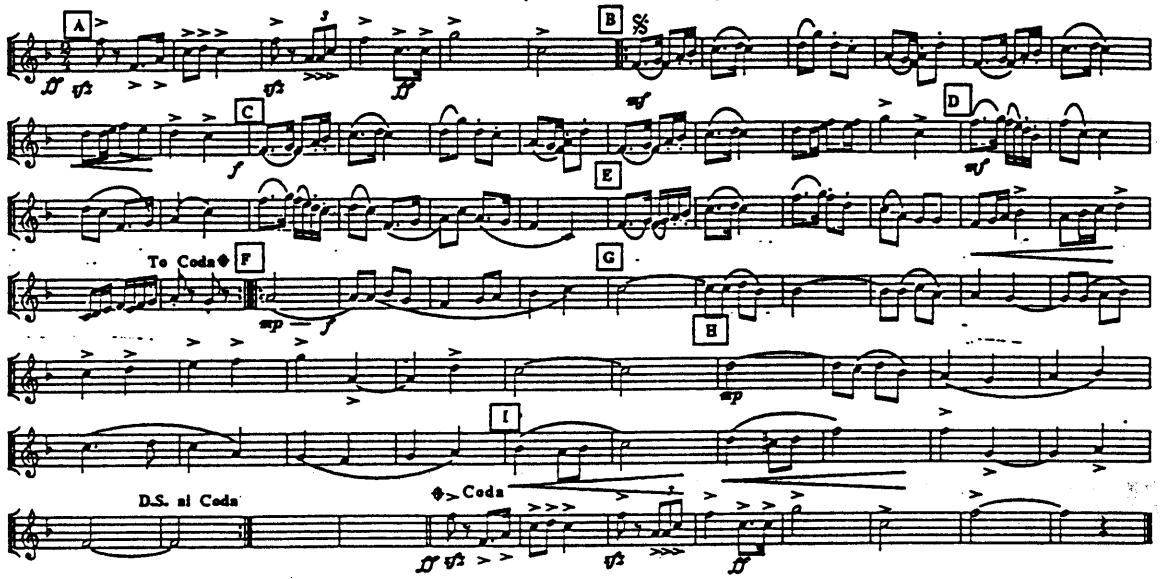
Flute/Oboe
Part D

ROYAL AIR FORCE MARCH PAST
(ORIGINAL KEY)



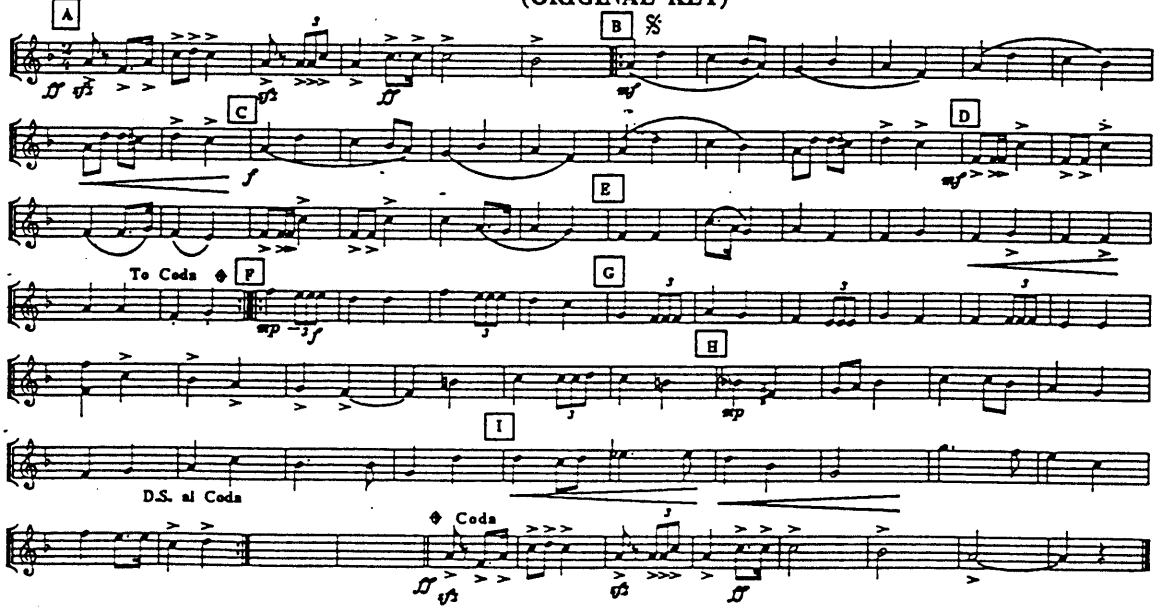
ROYAL AIR FORCE MARCH PAST
(ORIGINAL KEY)

Clarinet/Tenor Sax
Part A



ROYAL AIR FORCE MARCH PAST
(ORIGINAL KEY)

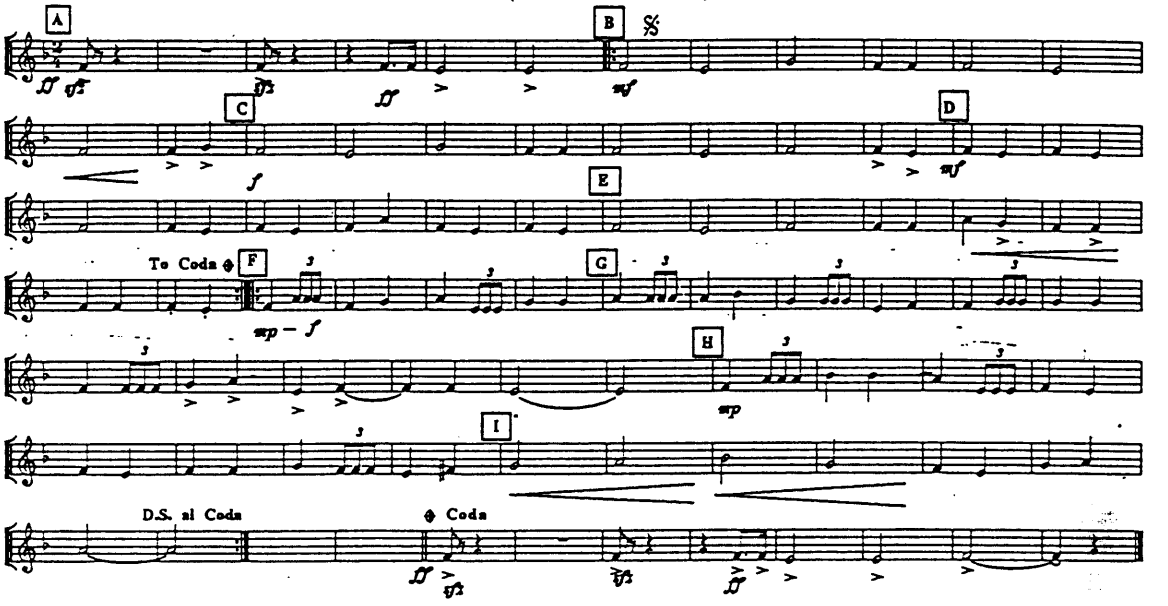
Clarinet/Tenor Sax
Part B



Clarinet/Tenor Sax

Part C

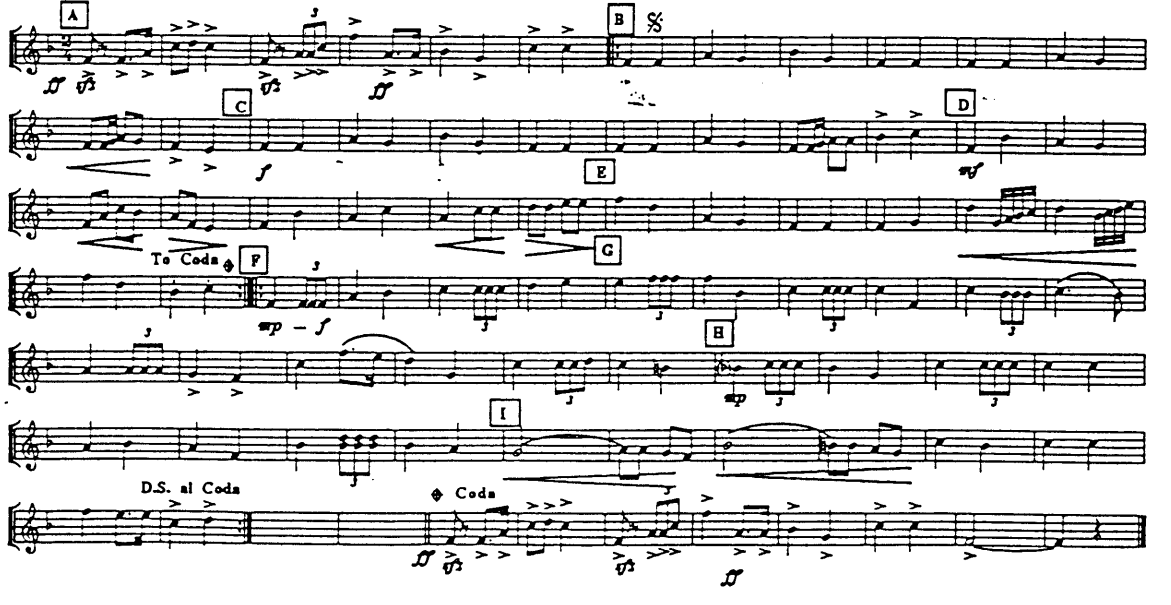
ROYAL AIR FORCE MARCH PAST
(ORIGINAL KEY)



Clarinet/Tenor Sax

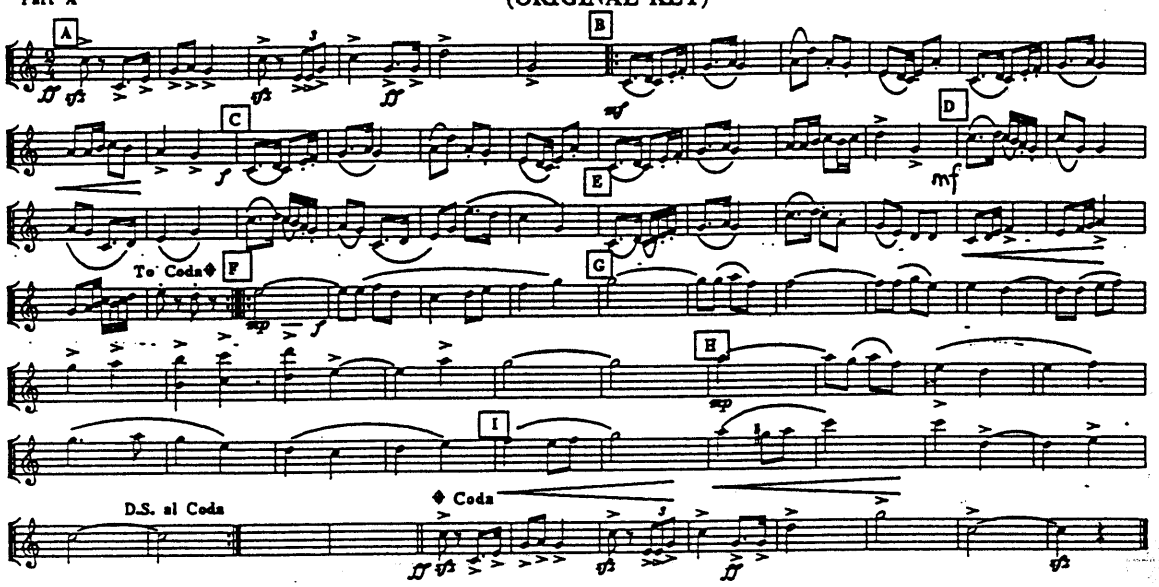
Part D

ROYAL AIR FORCE MARCH PAST
(ORIGINAL KEY)



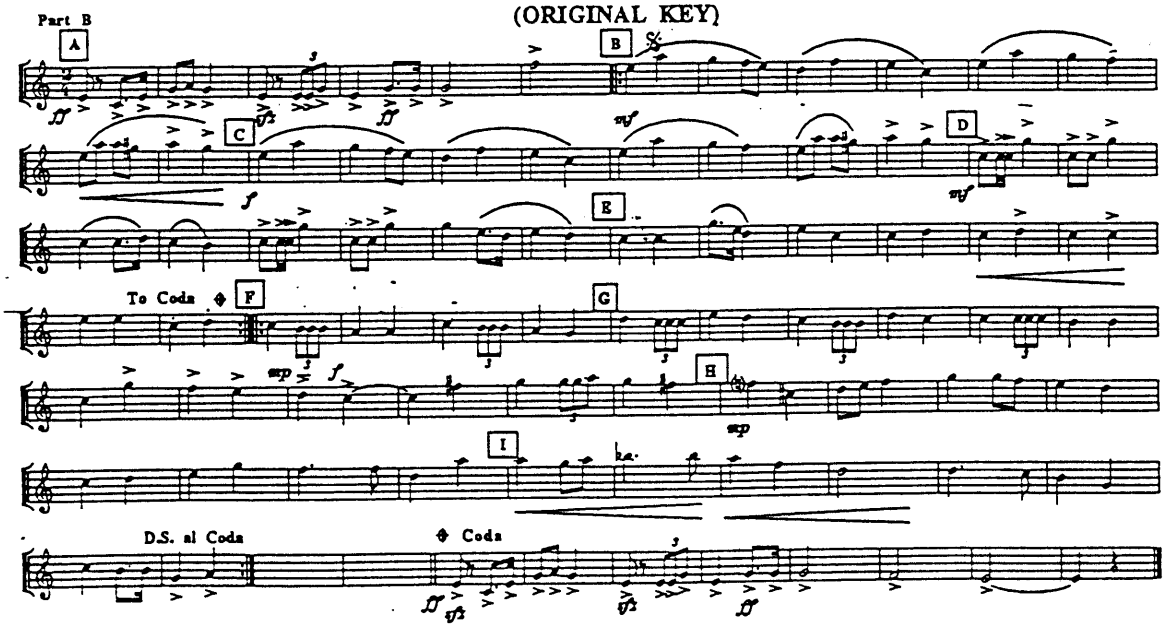
Alto/Bari Sax
Part A

ROYAL AIR FORCE MARCH PAST
(ORIGINAL KEY)



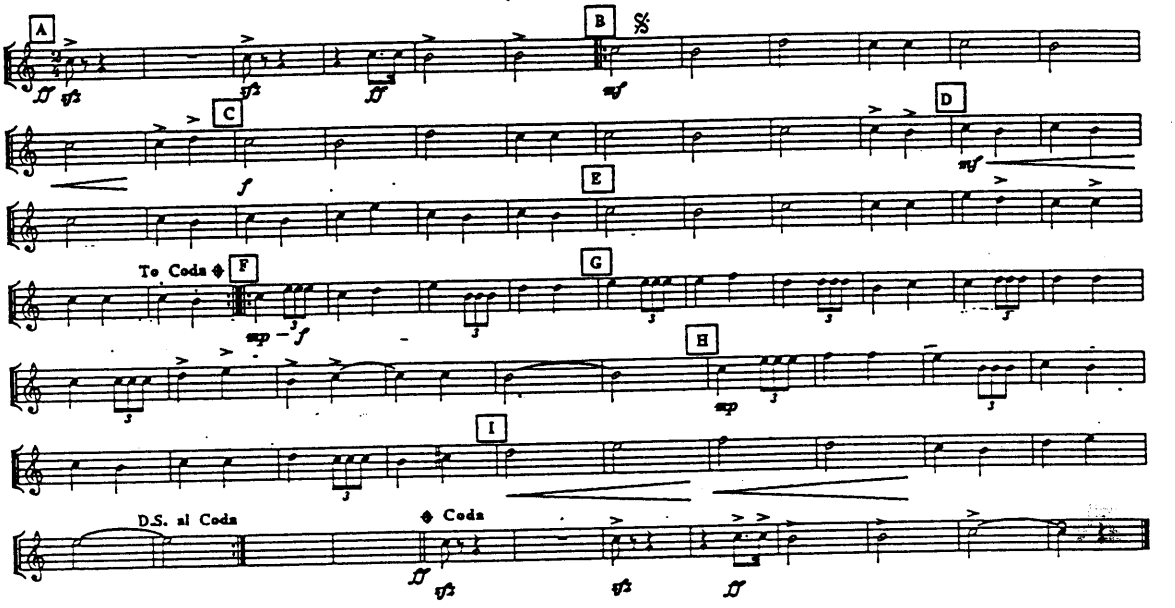
Alto/Bari Sax
Part B

ROYAL AIR FORCE MARCH PAST
(ORIGINAL KEY)



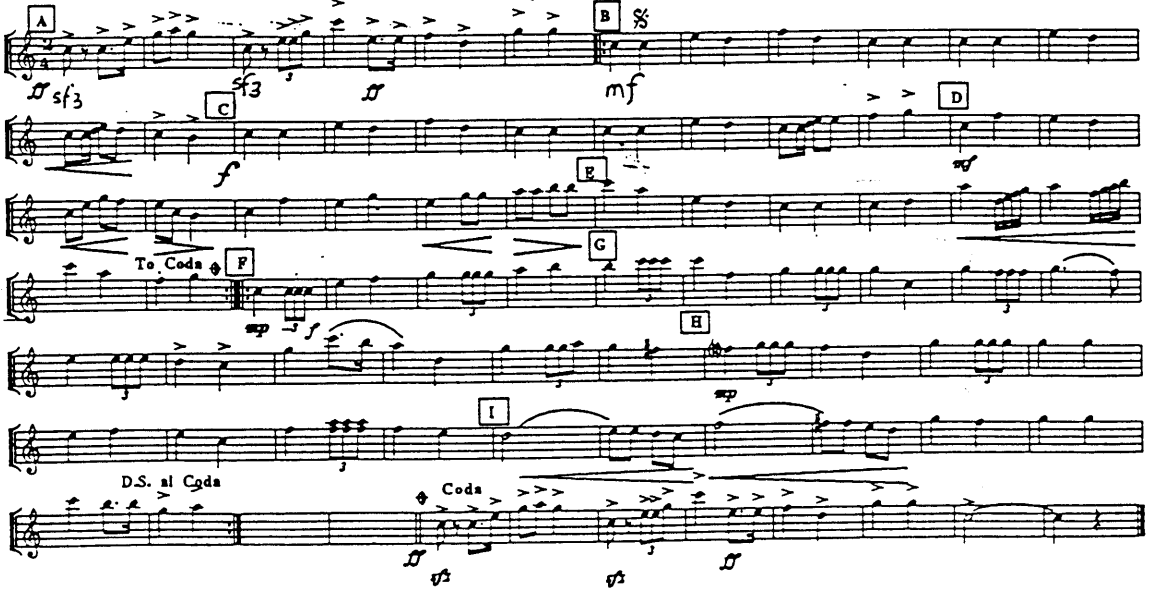
Alto/Bari Sax
Part C

ROYAL AIR FORCE MARCH PAST
(ORIGINAL KEY)



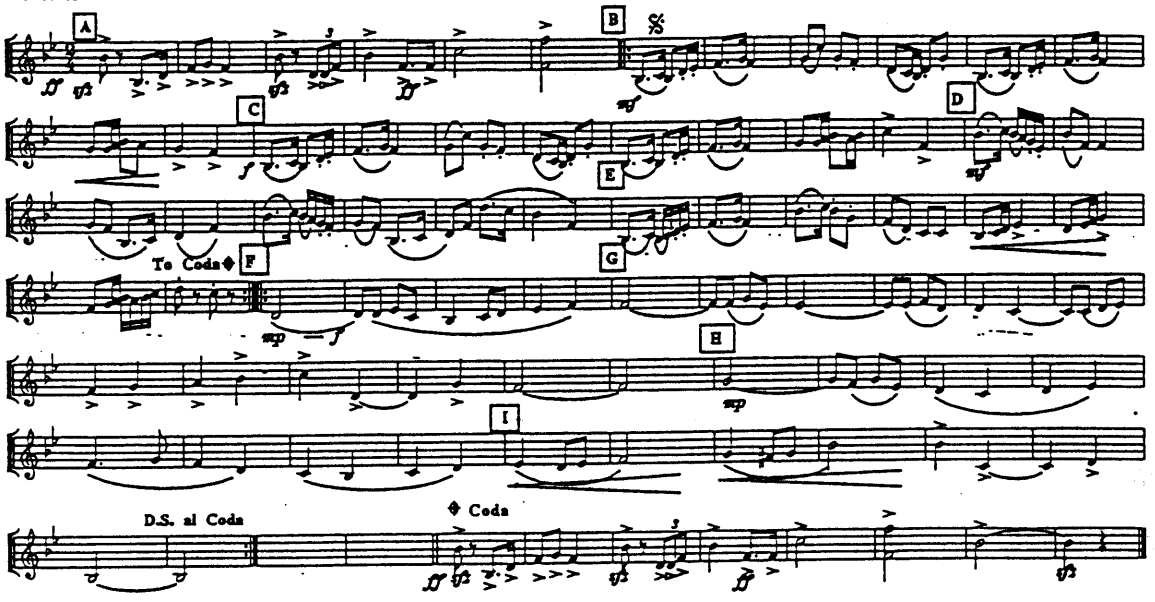
Alto/Bari Sax
Part D

ROYAL AIR FORCE MARCH PAST
(ORIGINAL KEY)



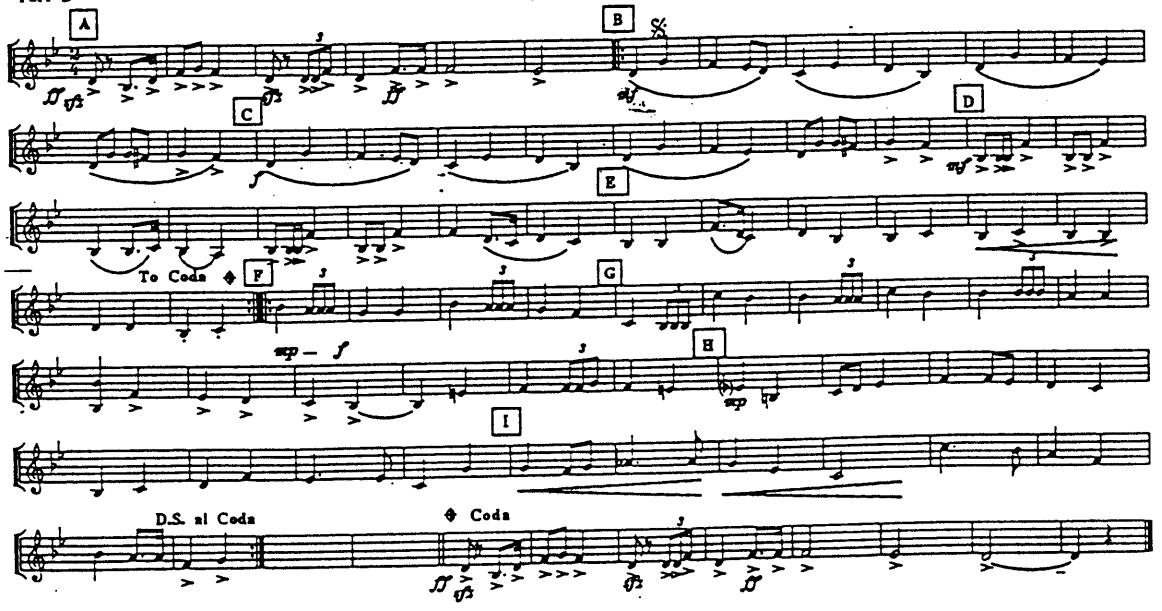
ROYAL AIR FORCE MARCH PAST
(ORIGINAL KEY)

French Horn
Part A



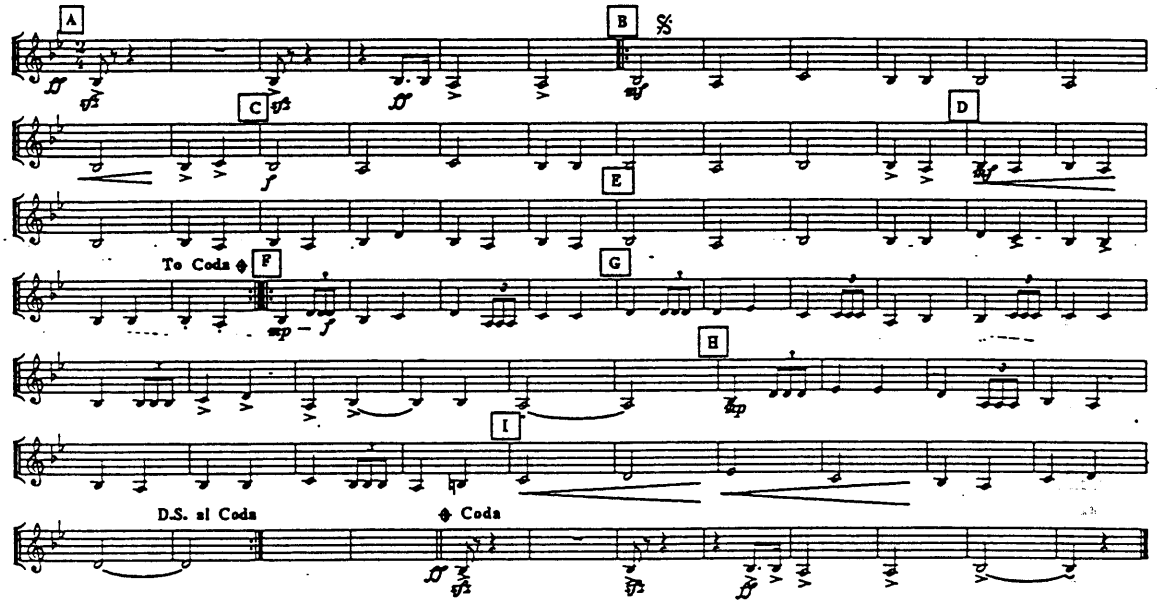
ROYAL AIR FORCE MARCH PAST
(ORIGINAL KEY)

French Horn
Part B



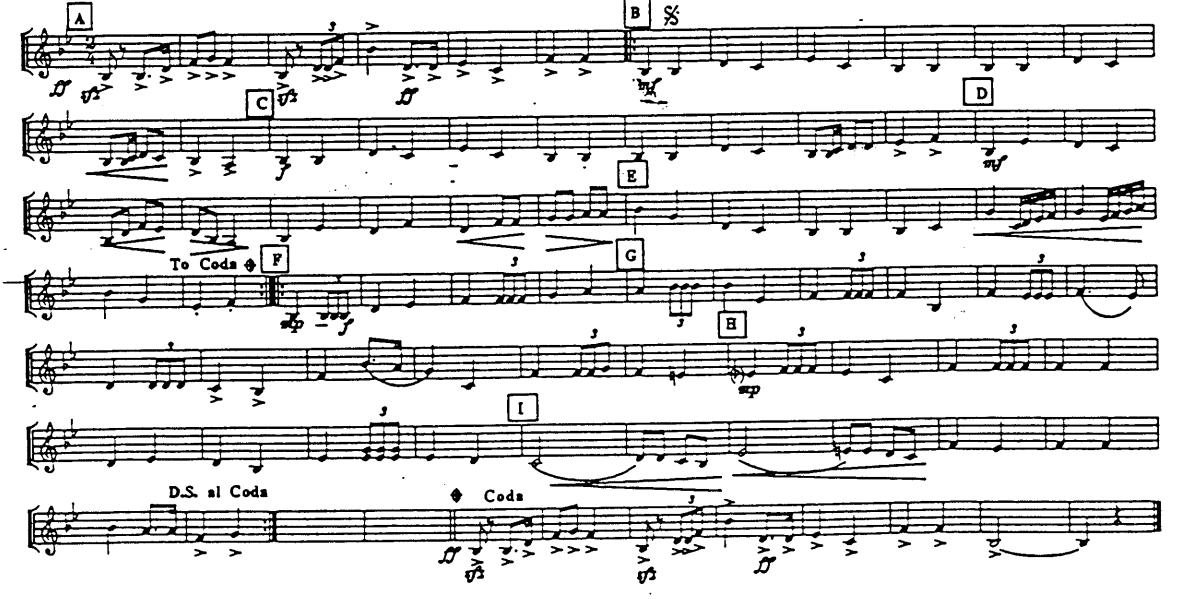
French Horn
Part C

ROYAL AIR FORCE MARCH PAST
(ORIGINAL KEY)



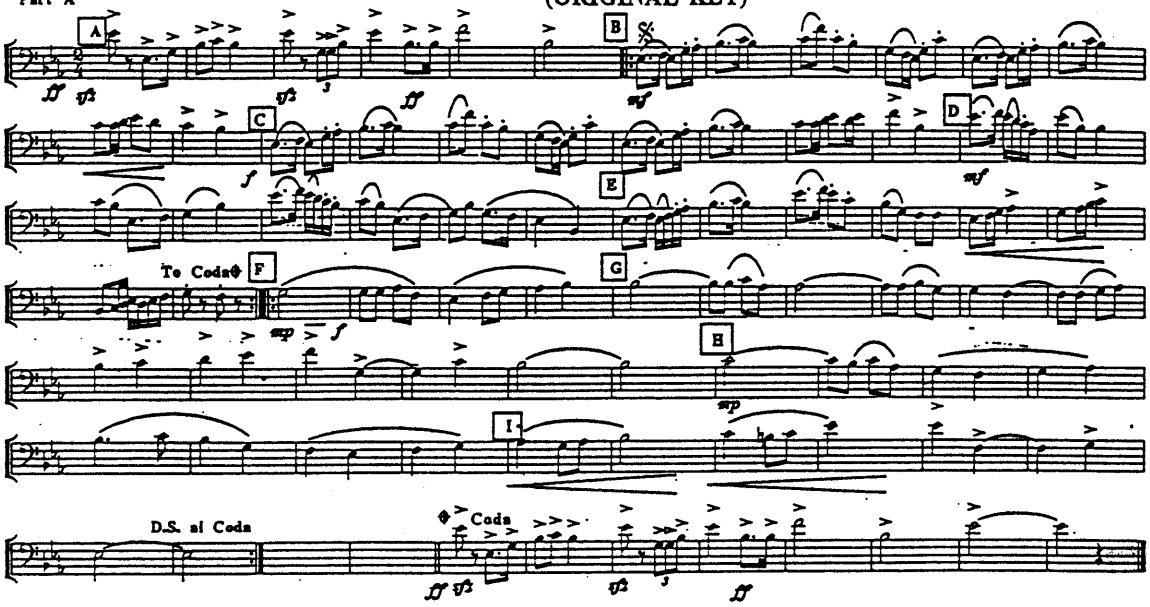
French Horn
Part D

ROYAL AIR FORCE MARCH PAST
(ORIGINAL KEY)



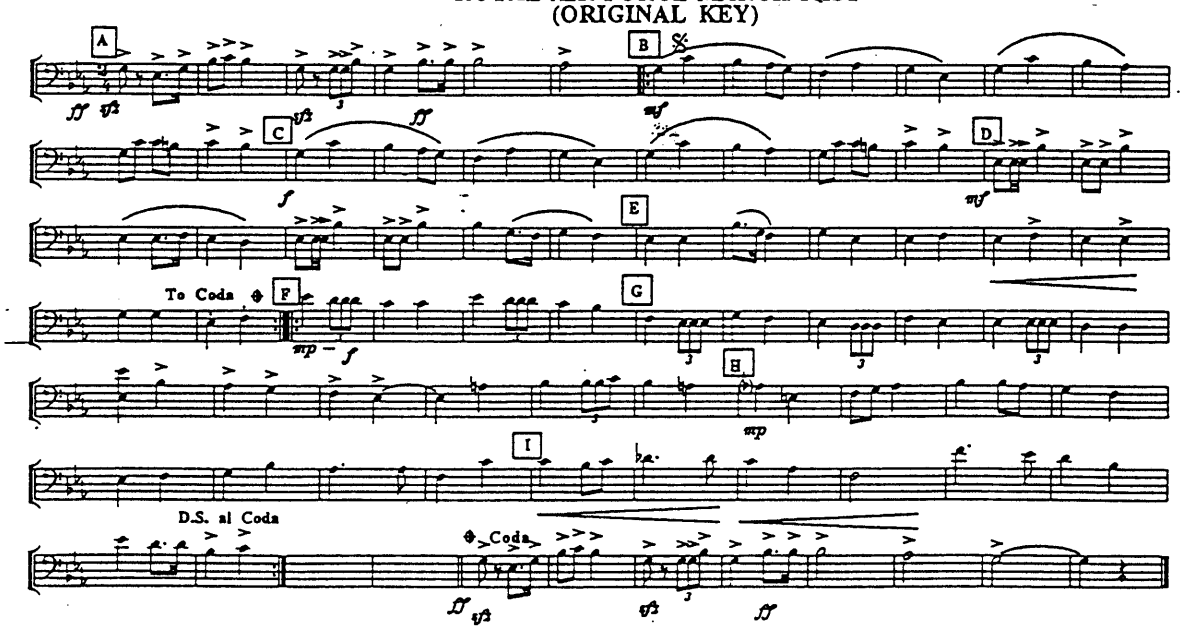
Trumpet/Baritone T.C./
Bass Clarinet
Part A

ROYAL AIR FORCE MARCH PAST
(ORIGINAL KEY)



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

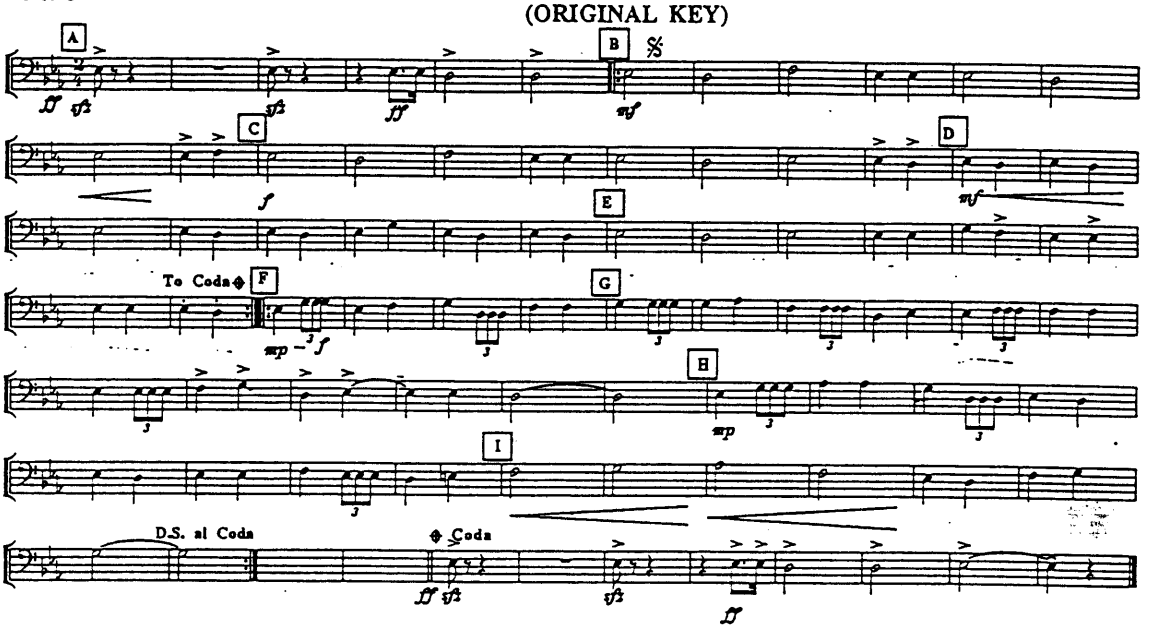
ROYAL AIR FORCE MARCH PAST
(ORIGINAL KEY)



Trumpet/Baritone T.C./
Bass Clarinet

Part C

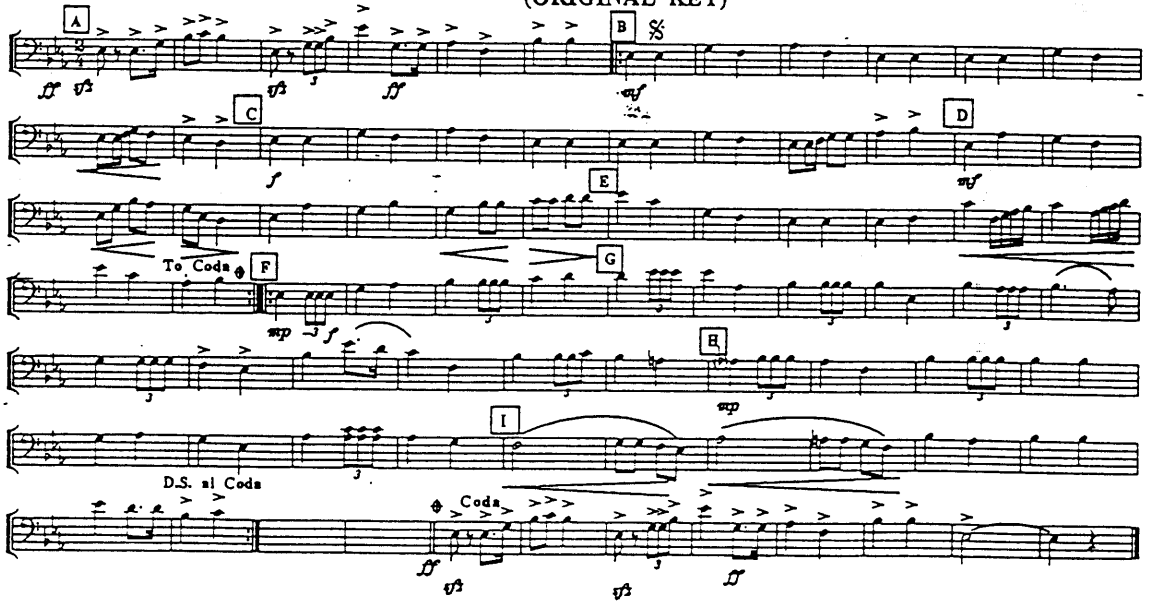
ROYAL AIR FORCE MARCH PAST
(ORIGINAL KEY)

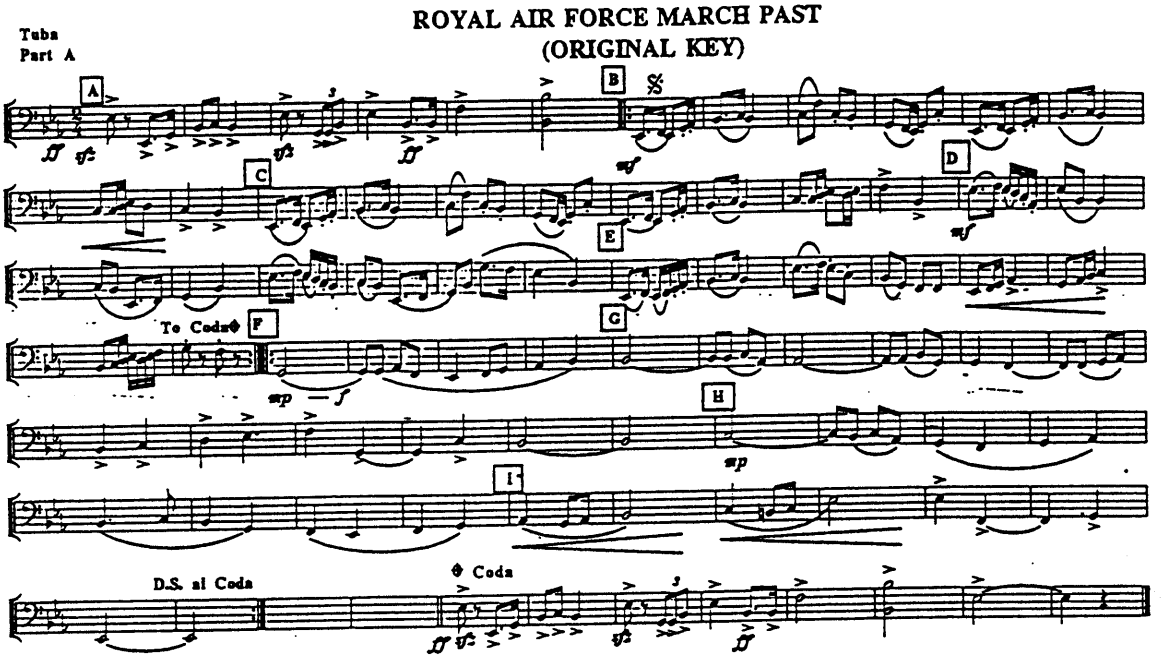


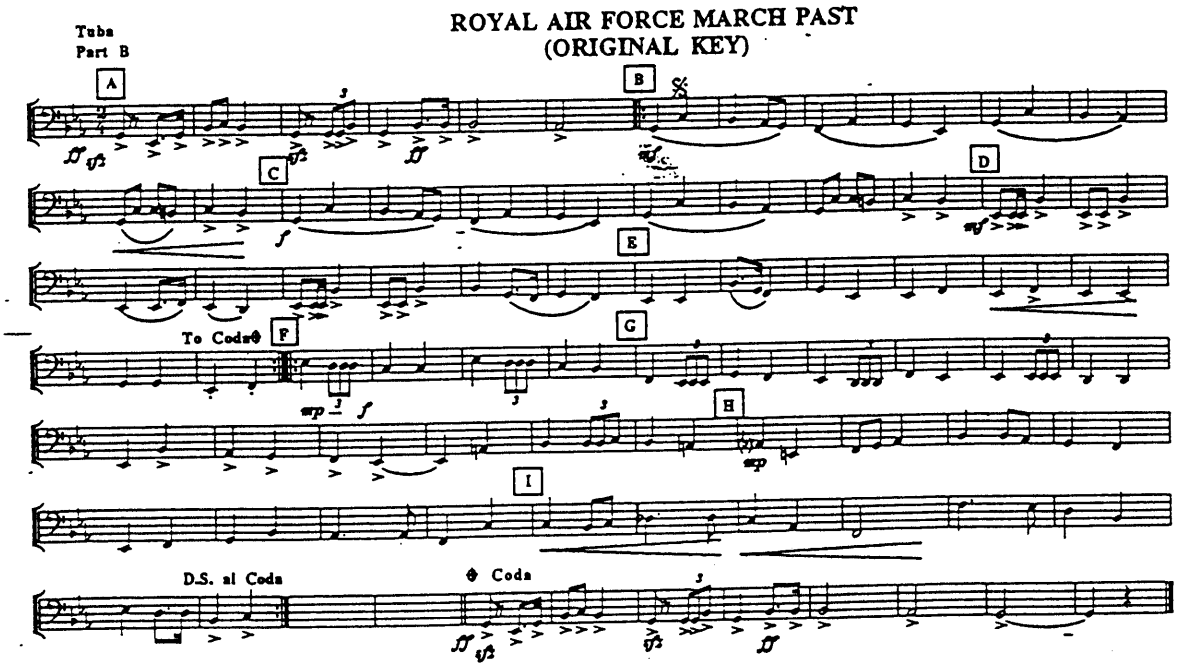
Trumpet/Baritone T.C./
Bass Clarinet

Part D

ROYAL AIR FORCE MARCH PAST
(ORIGINAL KEY)

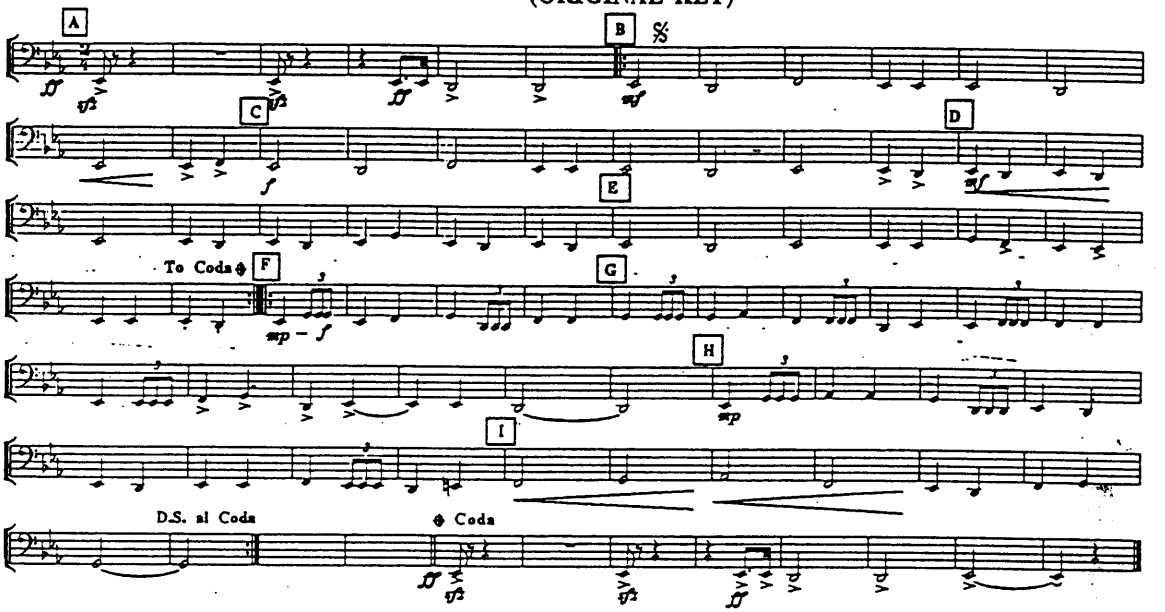



ROYAL AIR FORCE MARCH PAST
(ORIGINAL KEY)
Tuba
Part A
A
B
C
D
E
To Coda
F
G
H
I
D.S. al Coda
Coda


ROYAL AIR FORCE MARCH PAST
(ORIGINAL KEY)
Tuba
Part B
A
B
C
D
E
To Coda
F
G
H
I
D.S. al Coda
Coda

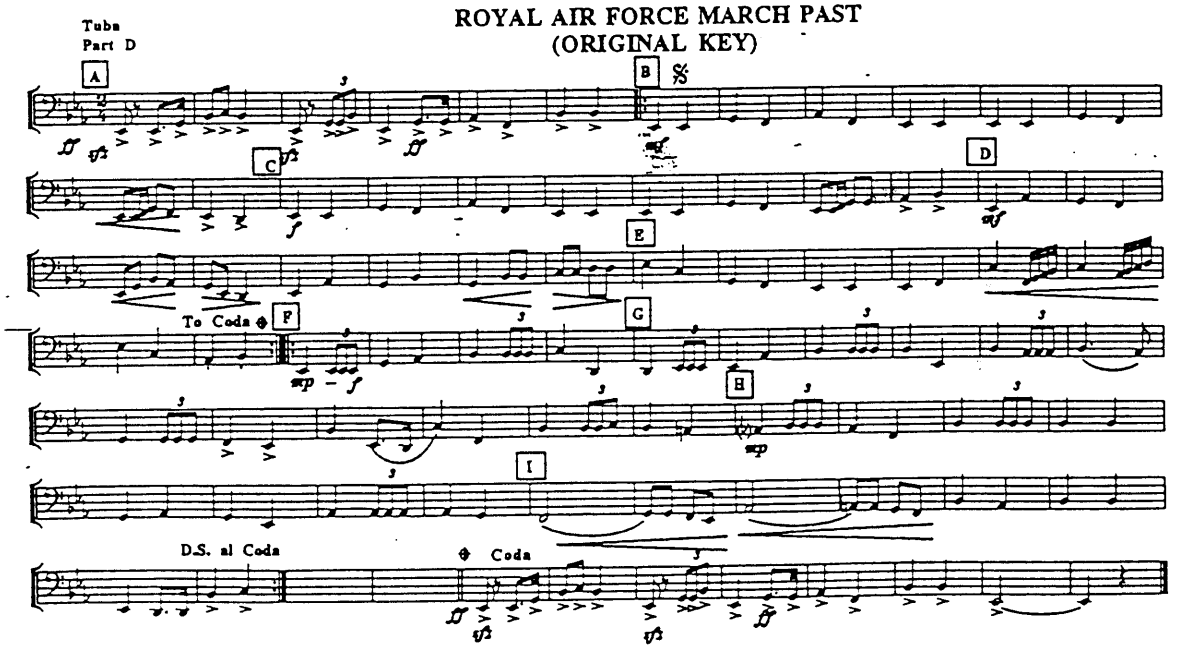
ROYAL AIR FORCE MARCH PAST
(ORIGINAL KEY)

Tuba
Part C



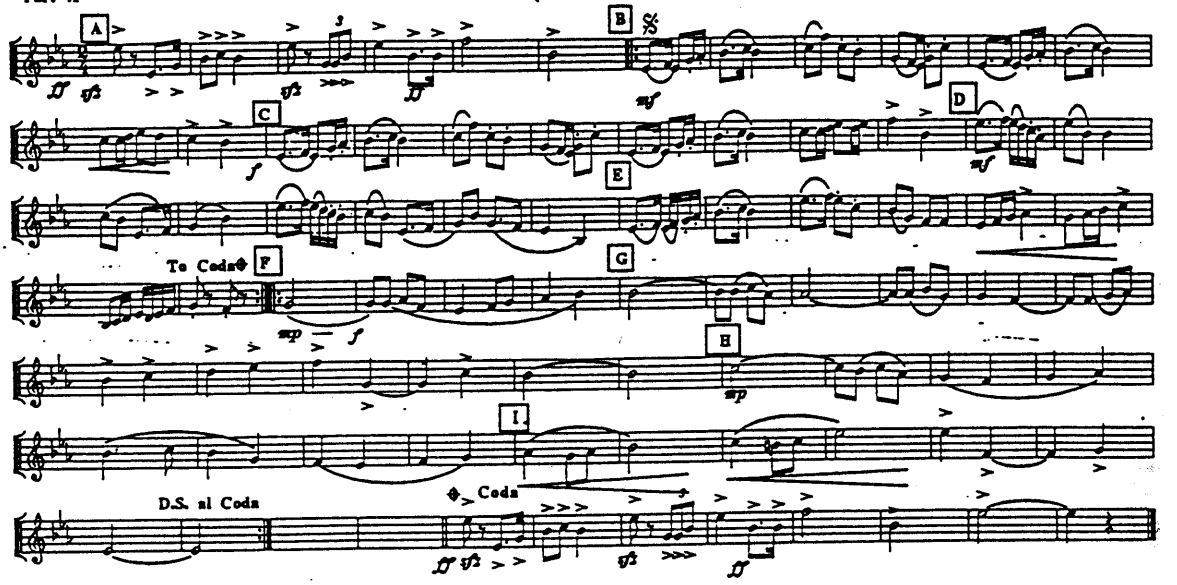
ROYAL AIR FORCE MARCH PAST
(ORIGINAL KEY)

Tuba
Part D



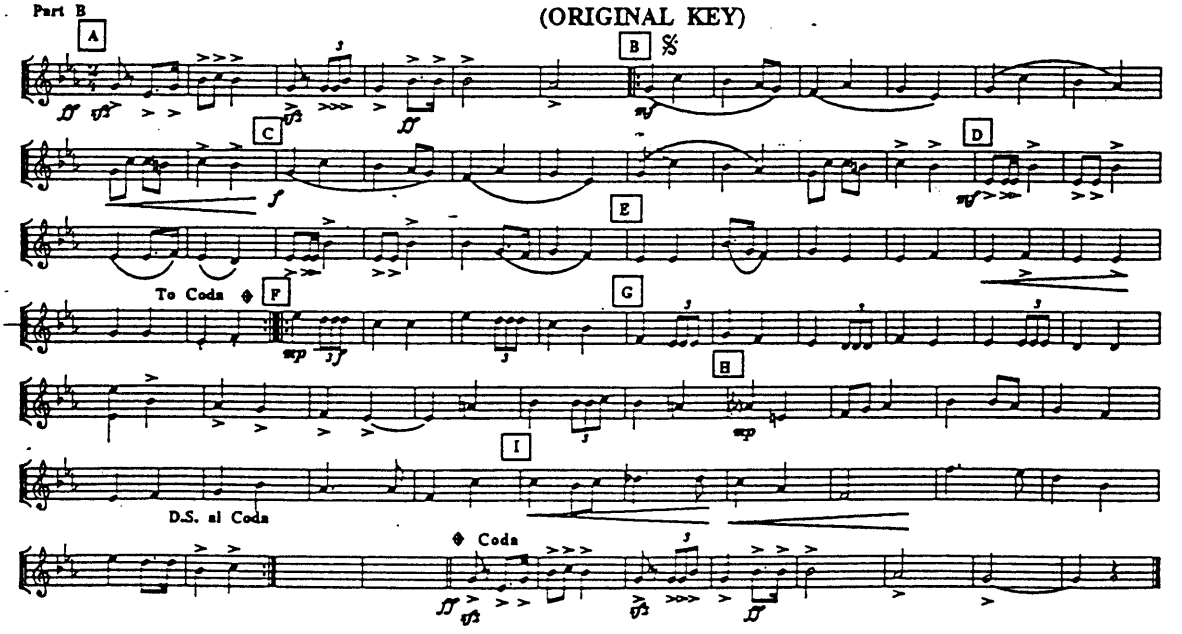
ROYAL AIR FORCE MARCH PAST
(ORIGINAL KEY)

Bells
Part A



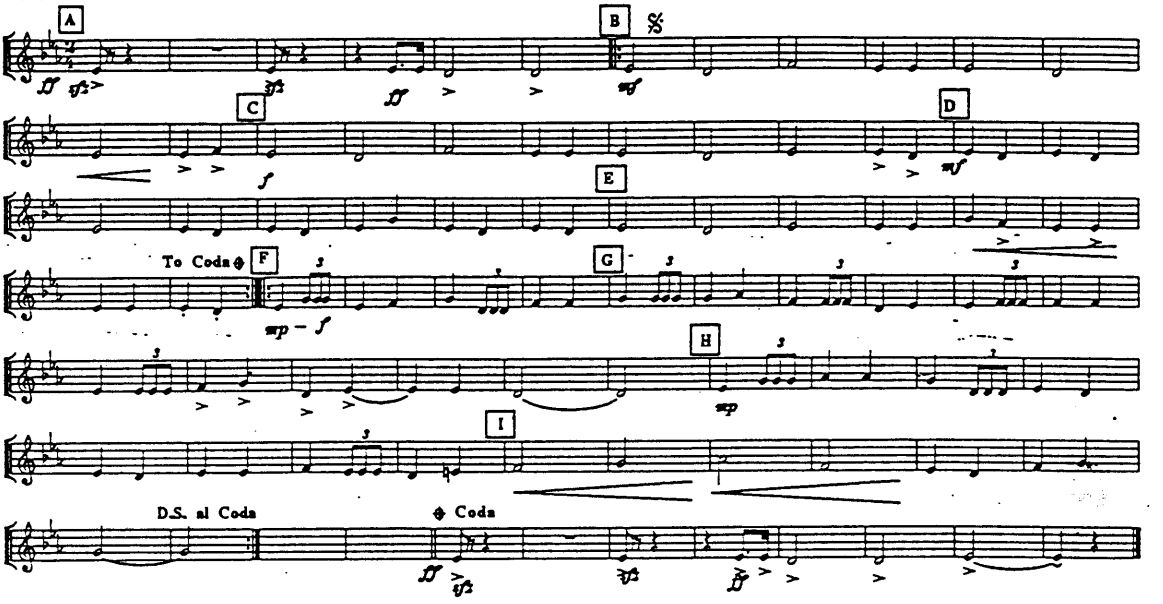
ROYAL AIR FORCE MARCH PAST.
(ORIGINAL KEY)

Bells
Part B



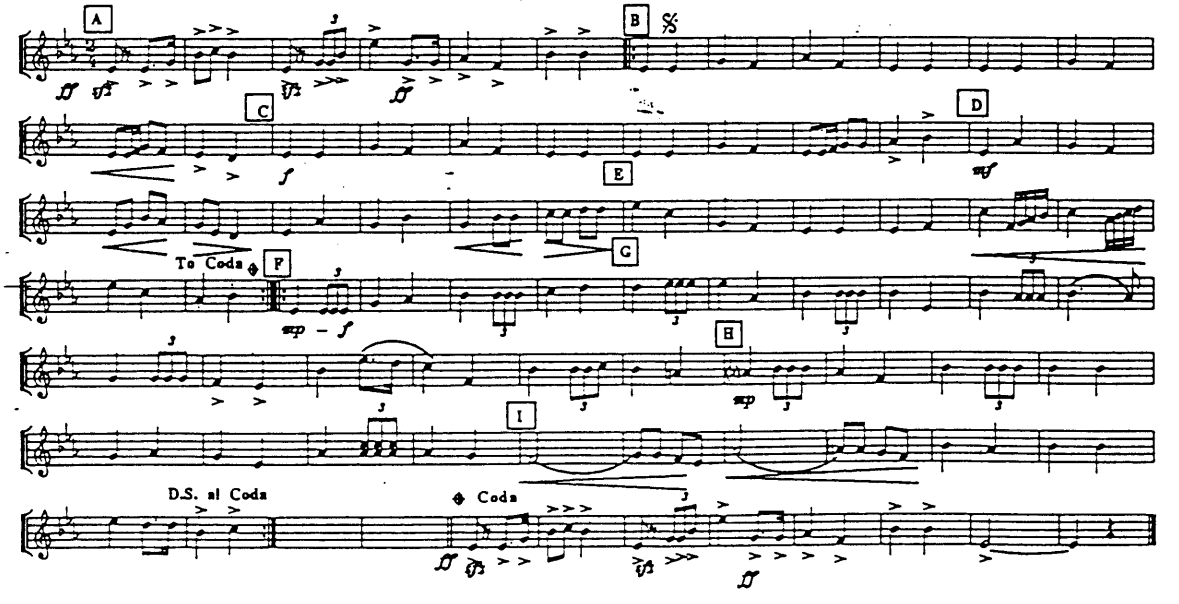
ROYAL AIR FORCE MARCH PAST
(ORIGINAL KEY)

Bells
Part C

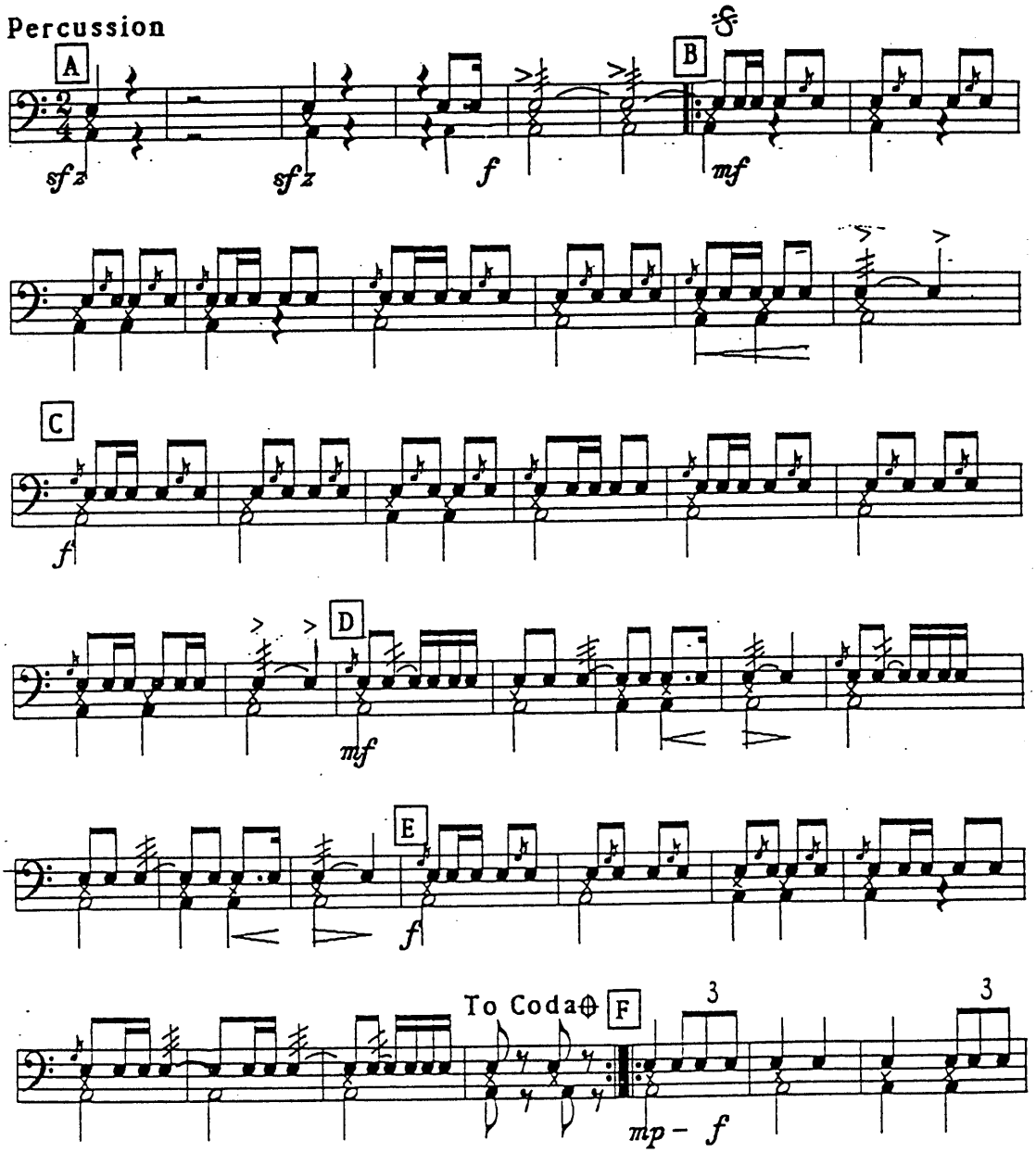


ROYAL AIR FORCE MARCH PAST
(ORIGINAL KEY)

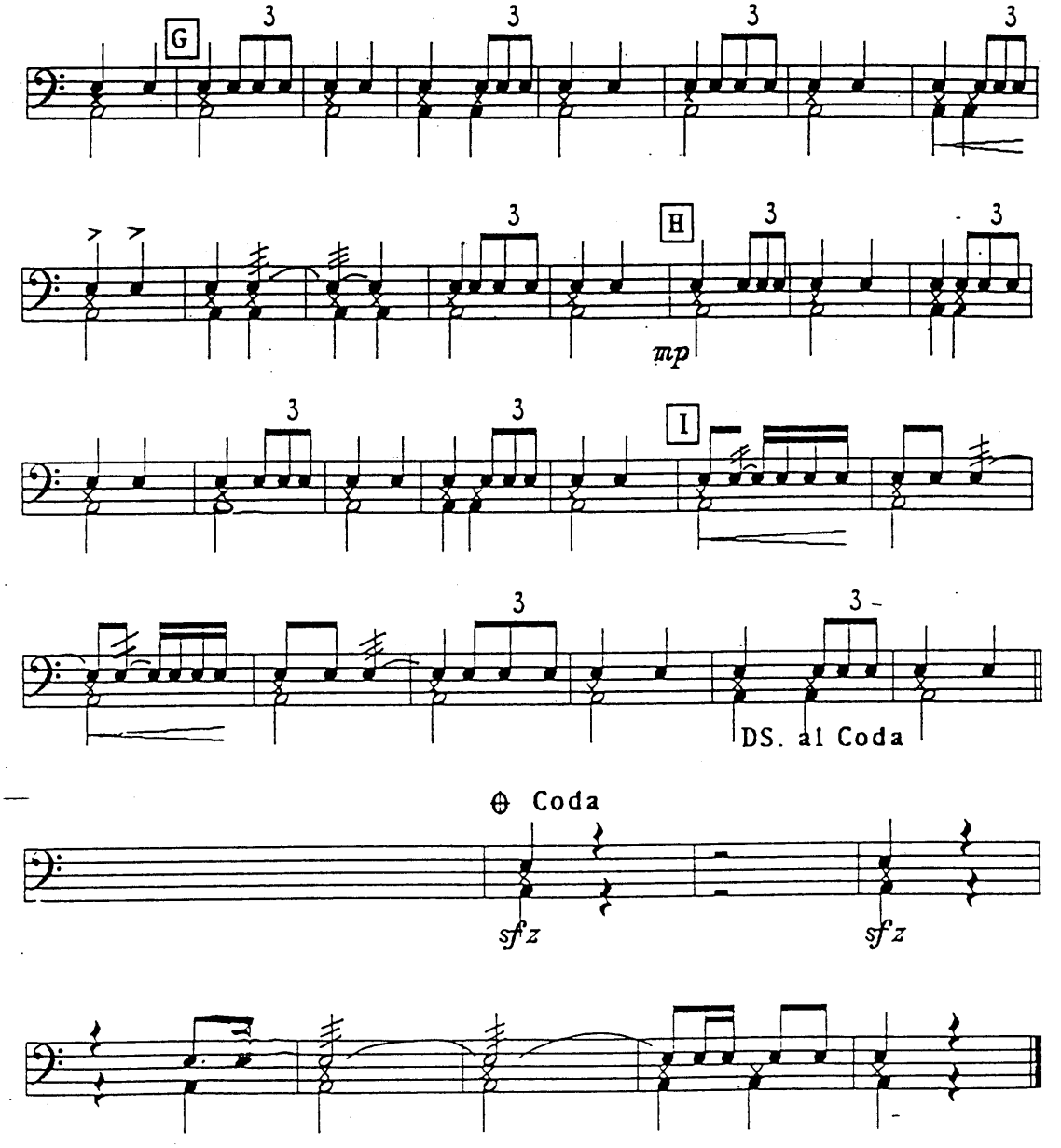
Bells
Part D



ROYAL AIR FORCE MARCH PAST



RAF
Perc. Page 2



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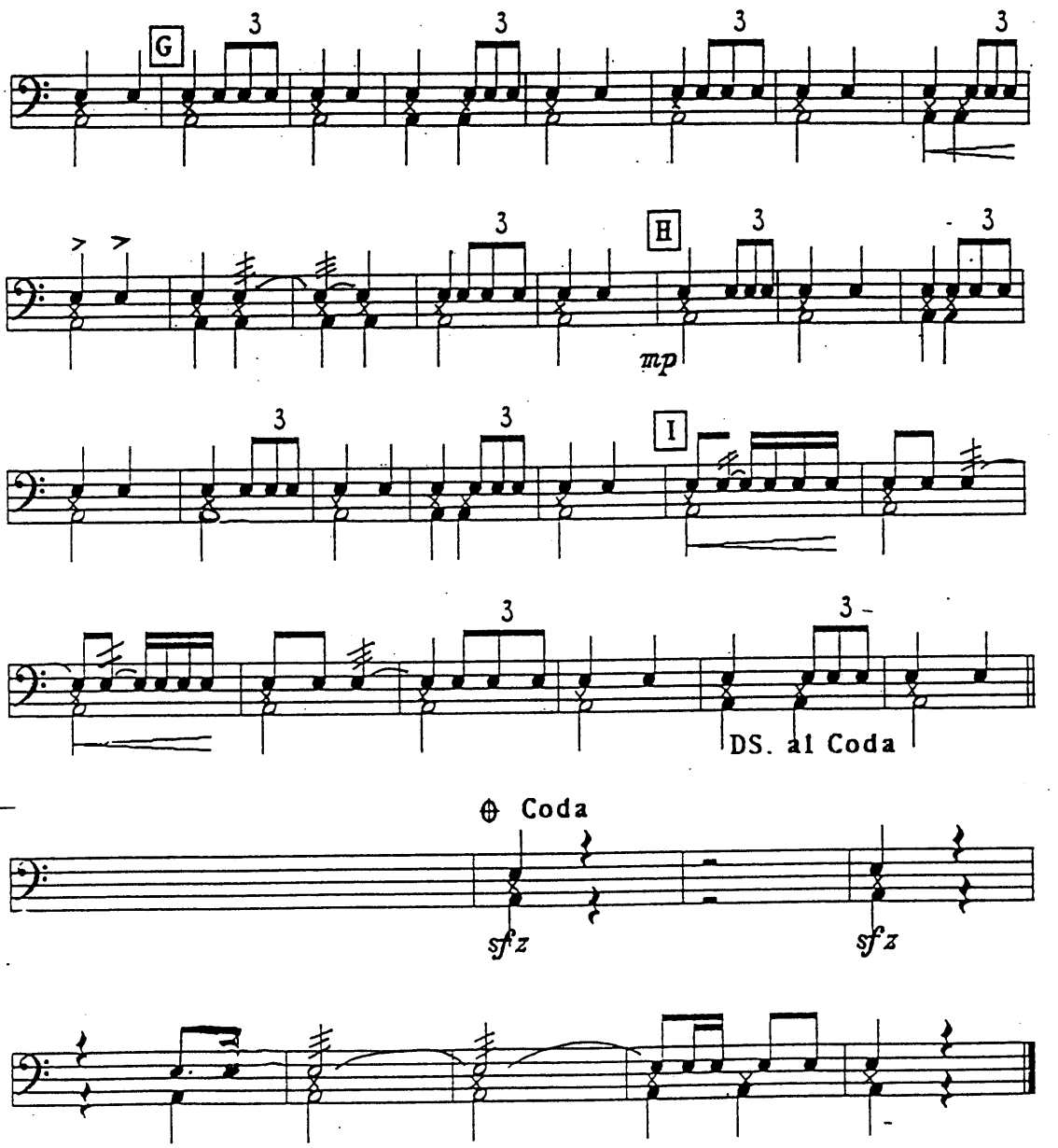
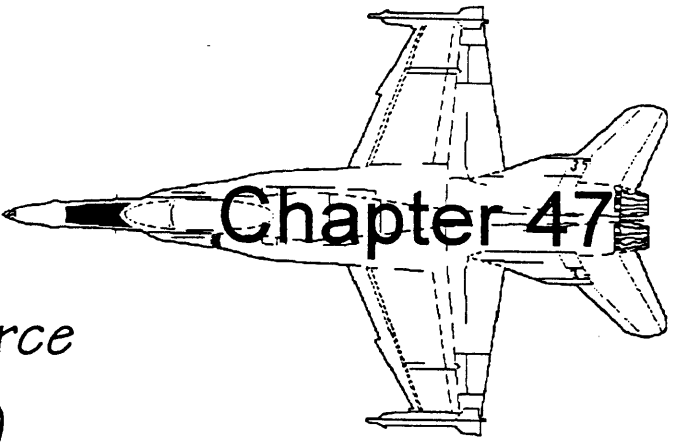
Perc. Page 2





Chapter 47

Royal Canadian Air Force March Past (modified)

The *Royal Canadian Air Force Marchpast* modified has been re-written in an easier key signature for cadet bands. The original score is quite challenging and for most instruments is in a difficult range to play comfortably. This arrangment still retains the challenging rhythms found in the original version.

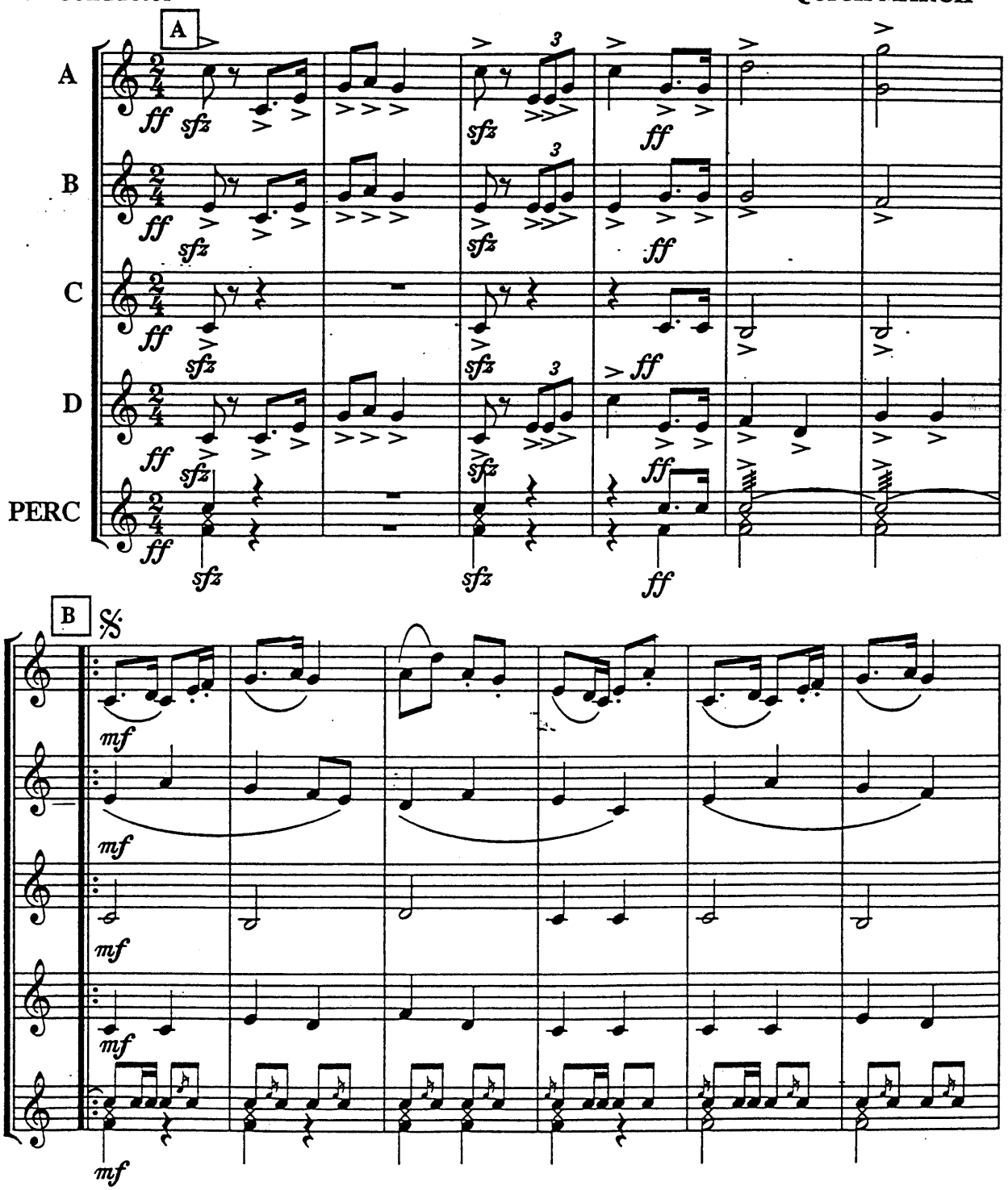
Trio

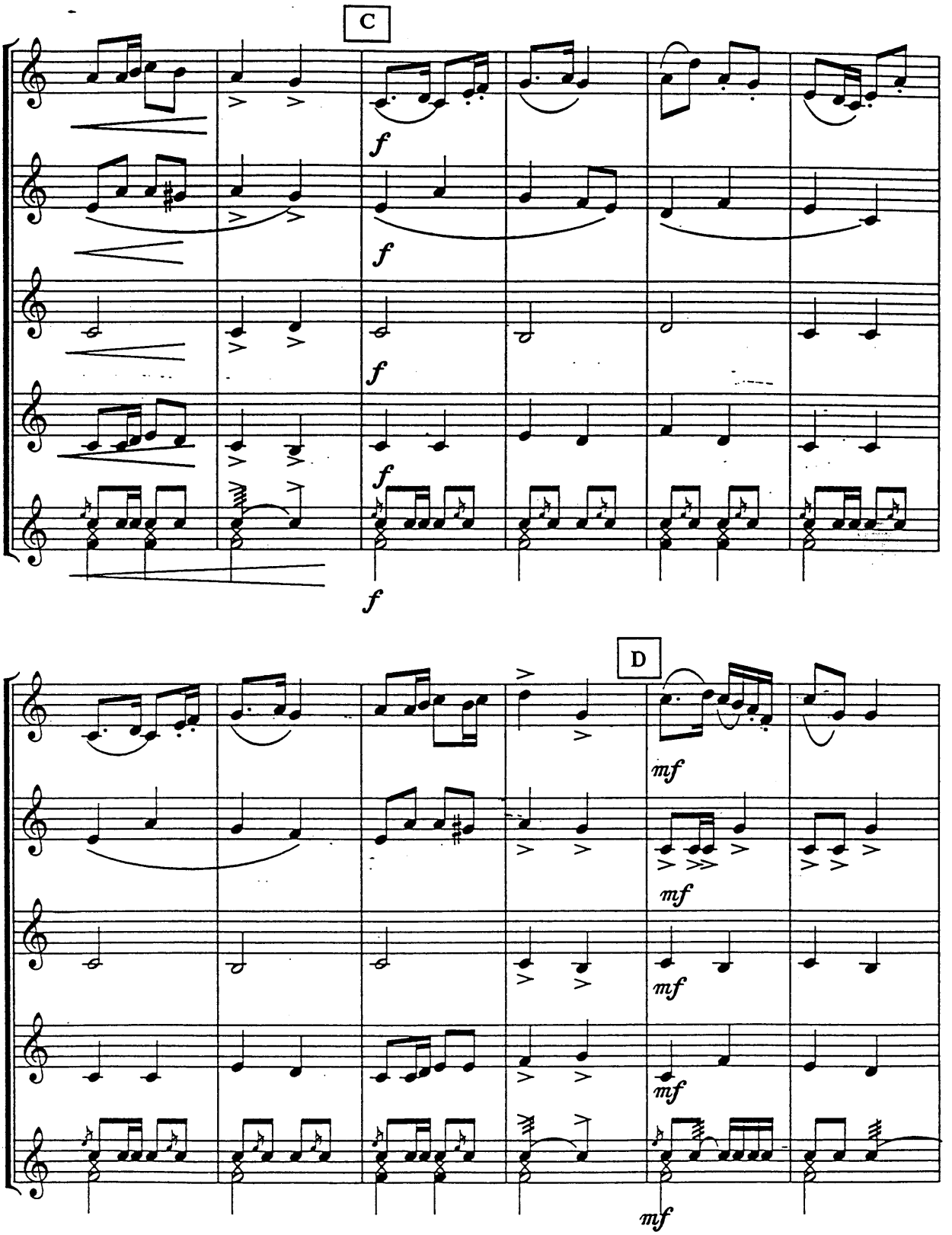
Through adversities we'll conquer
Blaze into the stars.
A trail of glory
will live on land and sea
'till victory is won.

Men in blue the skies are winging
in each heart one thought is ringing.
Fight for the right!
God is our might!
We shall be free.

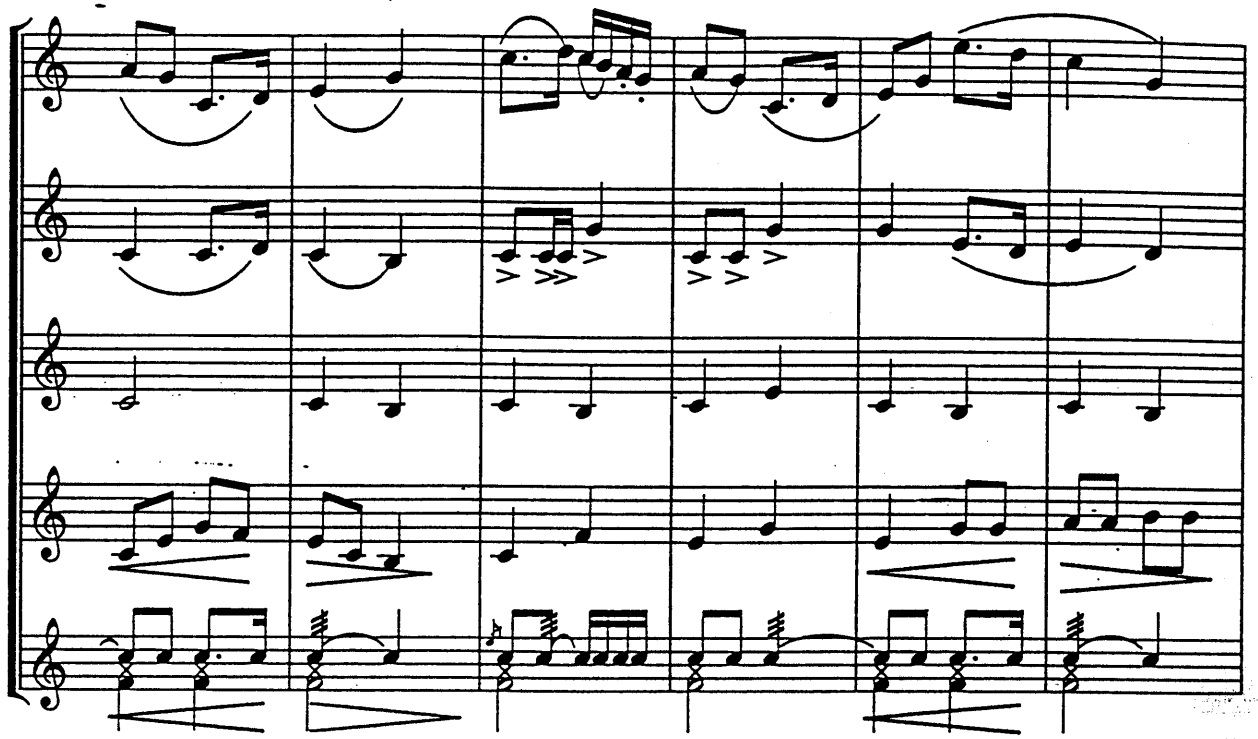
ROYAL AIR FORCE MARCH PAST (MODIFIED)

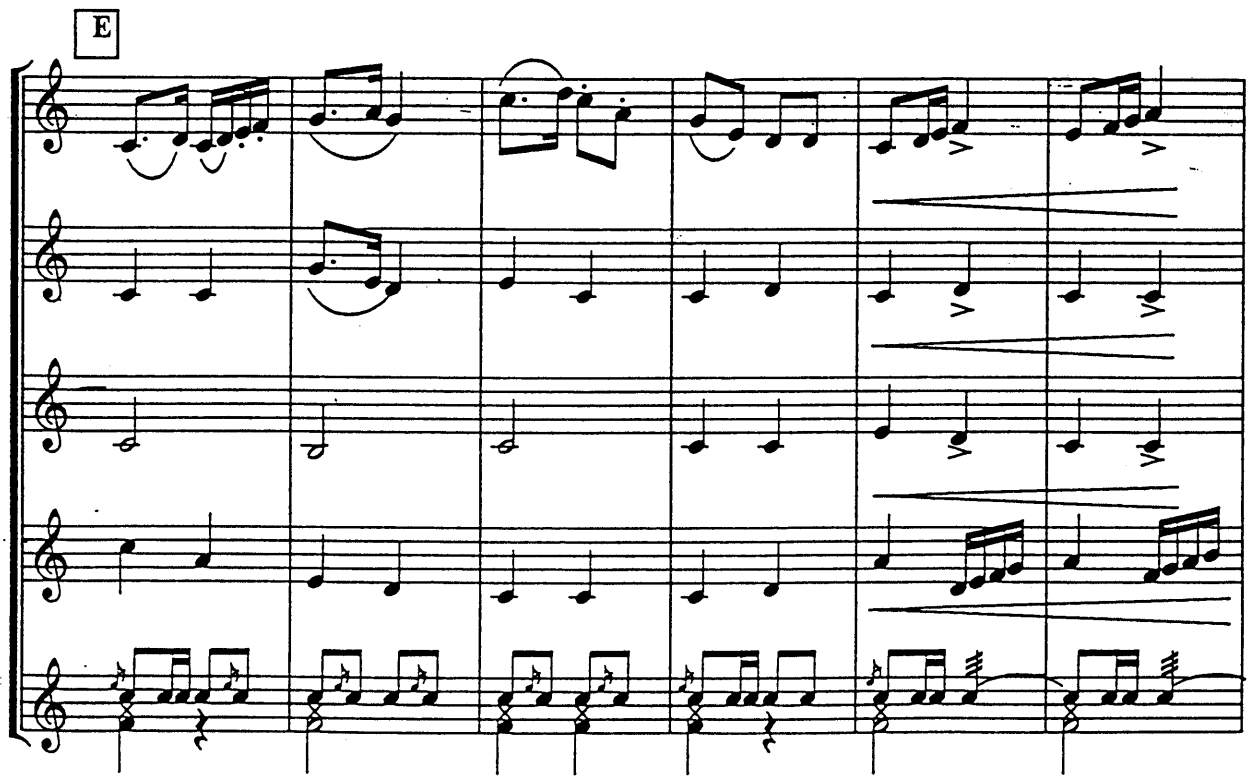
Bb Conductor **QUICK MARCH**



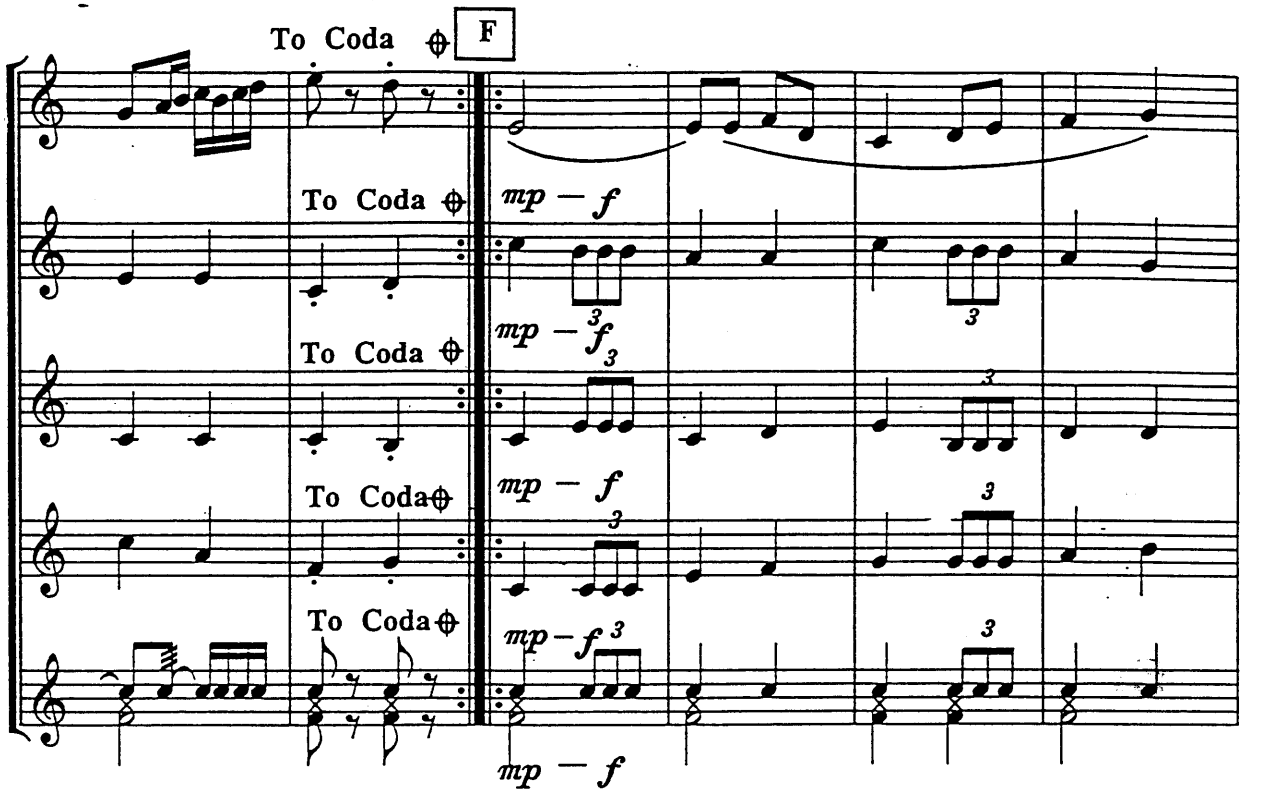


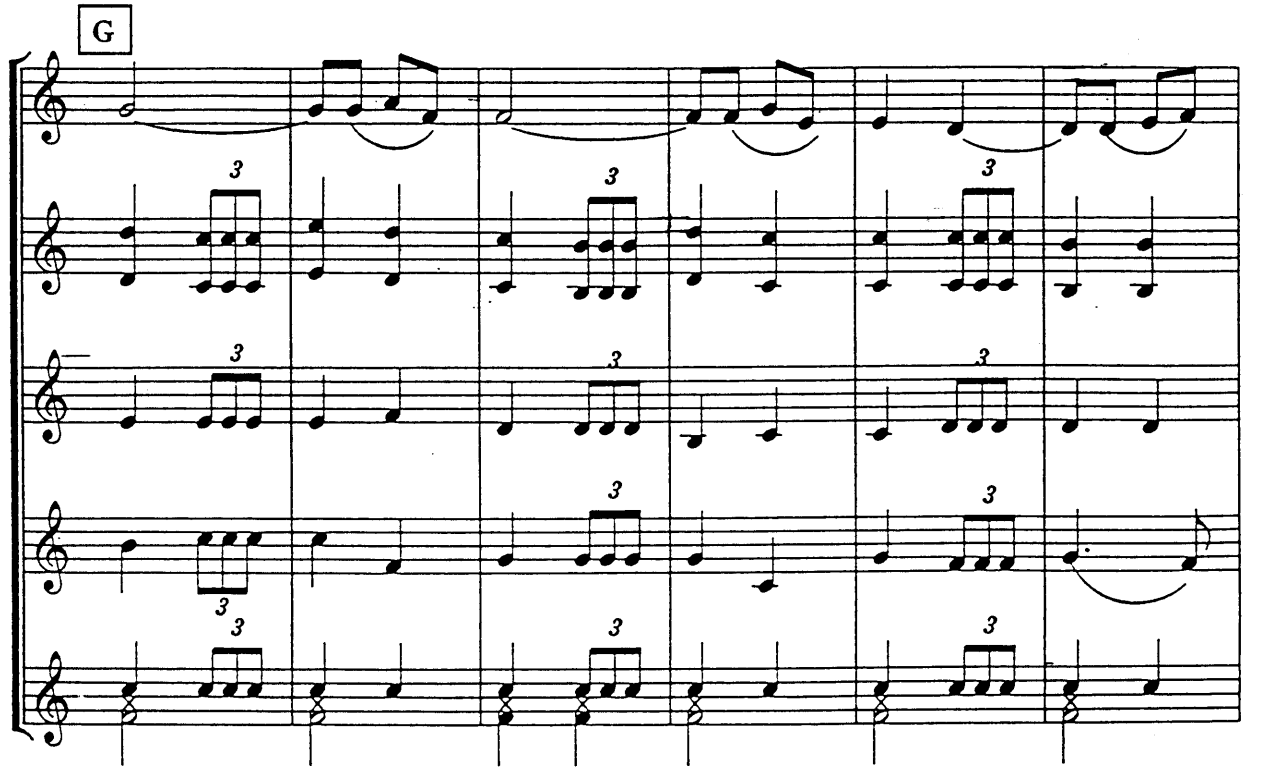
RAF (MODIFIED) PAGE 2





RAF (MODIFIED) PAGE 3





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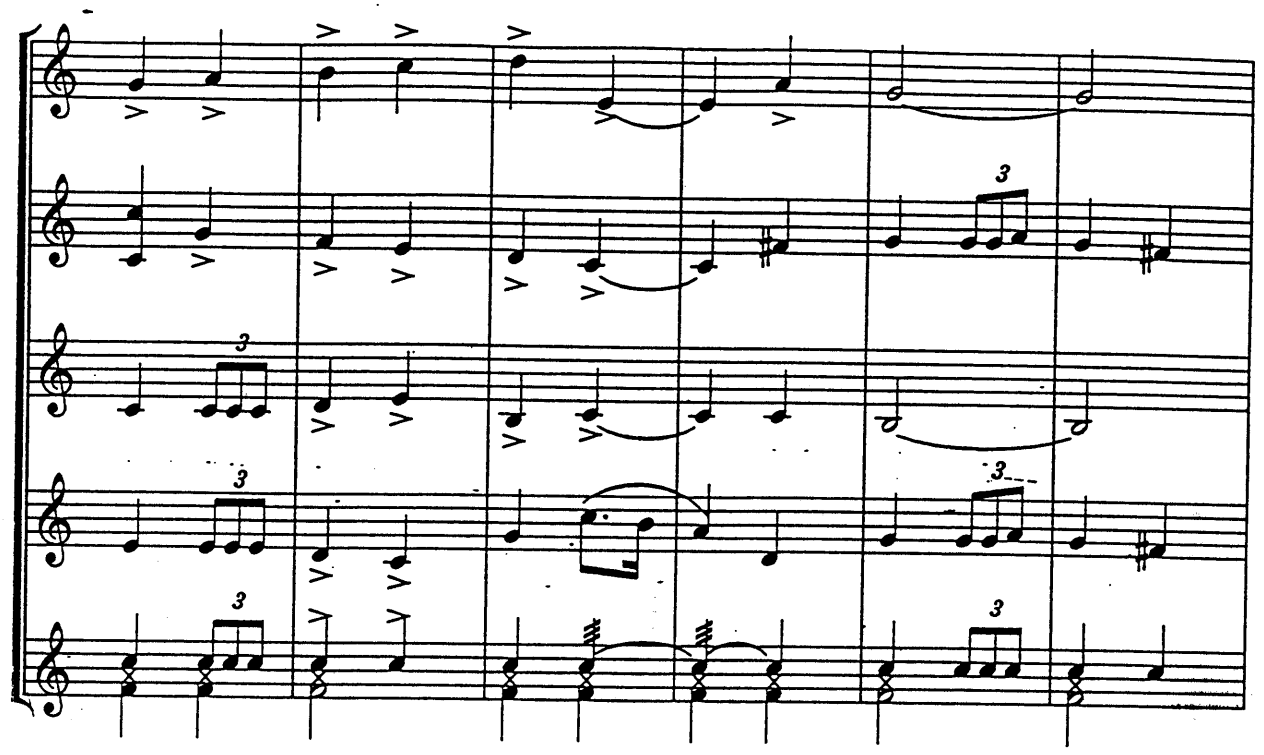

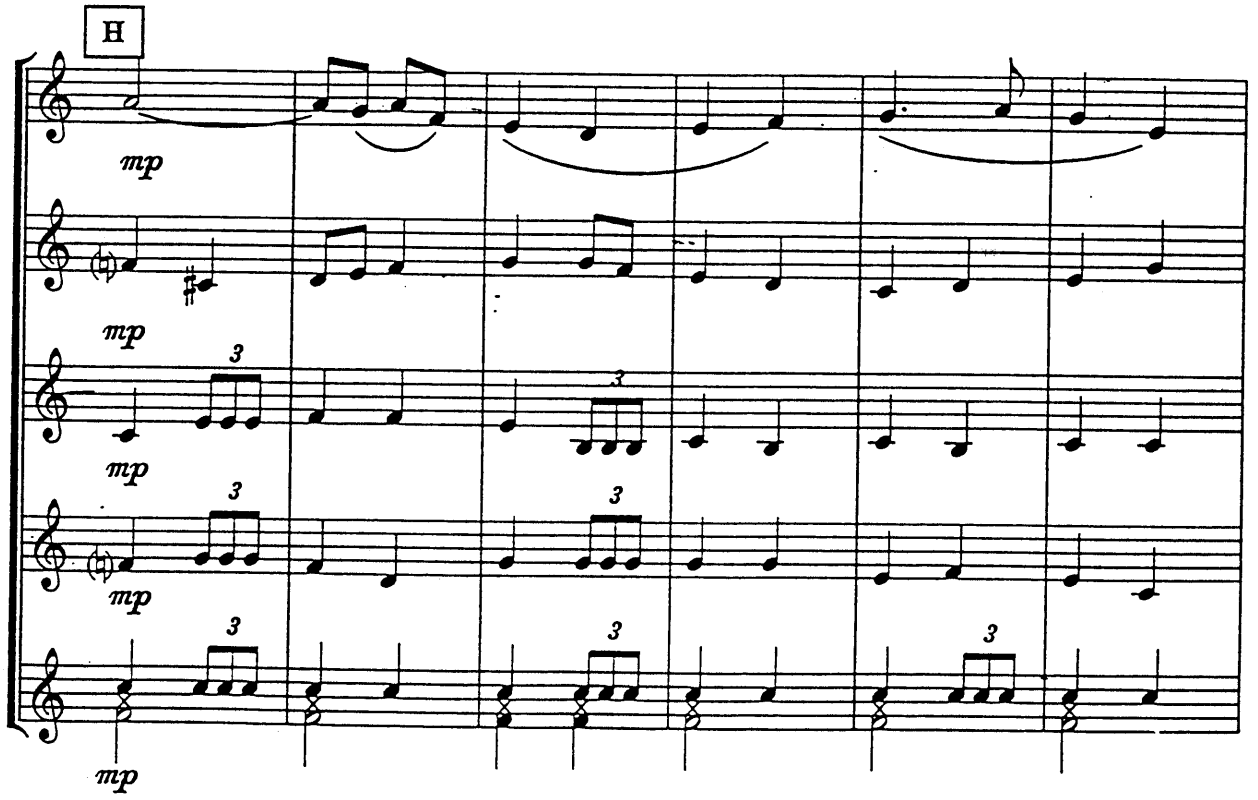

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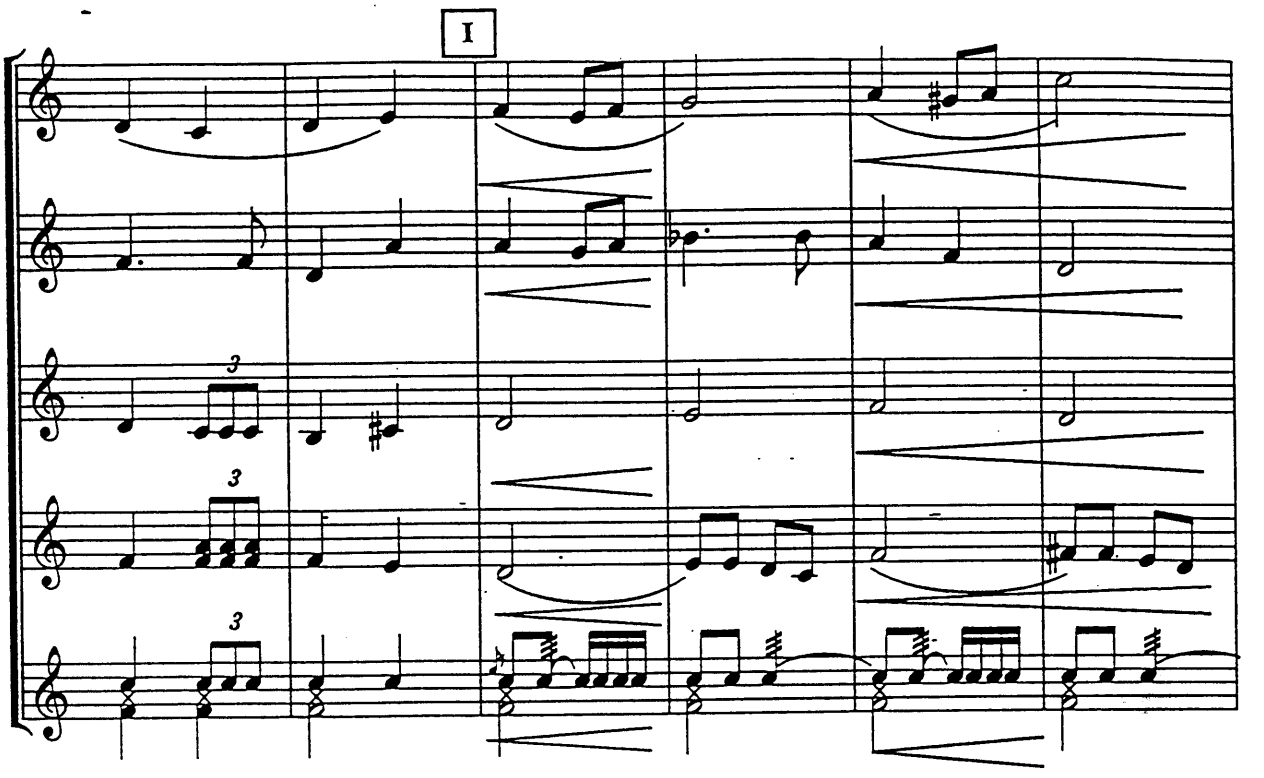

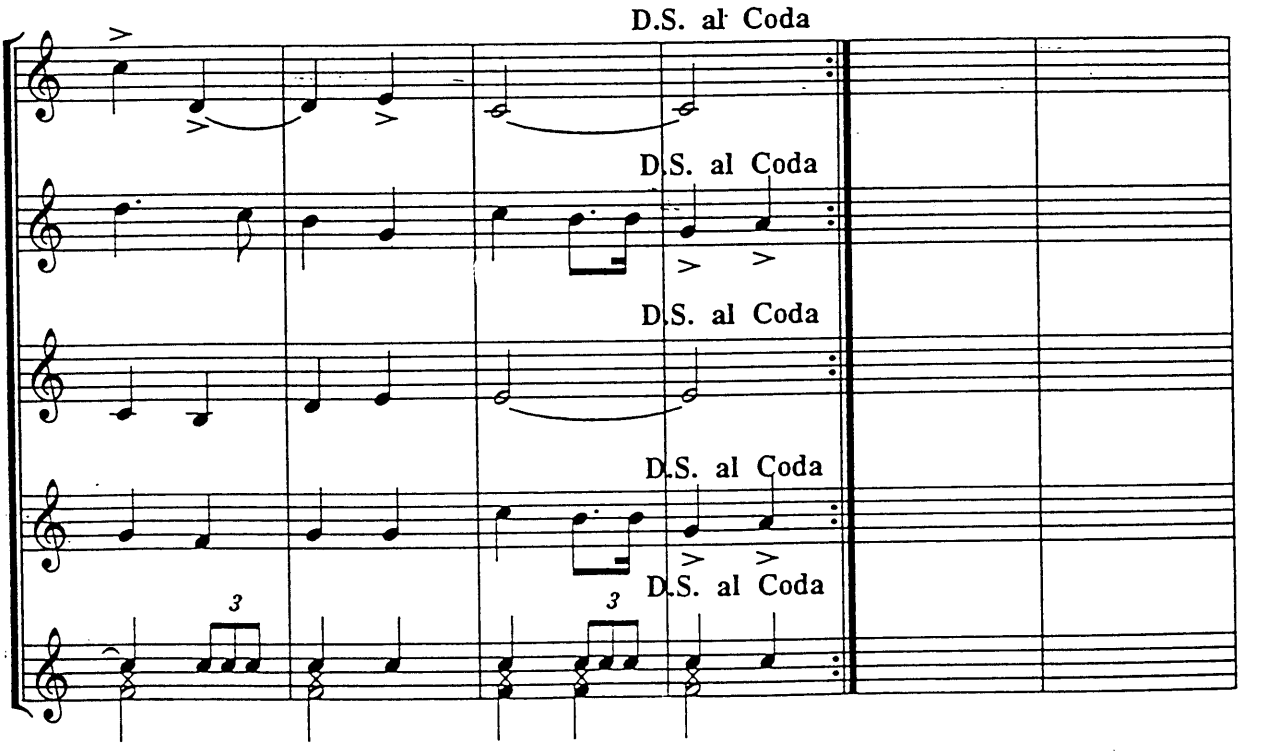

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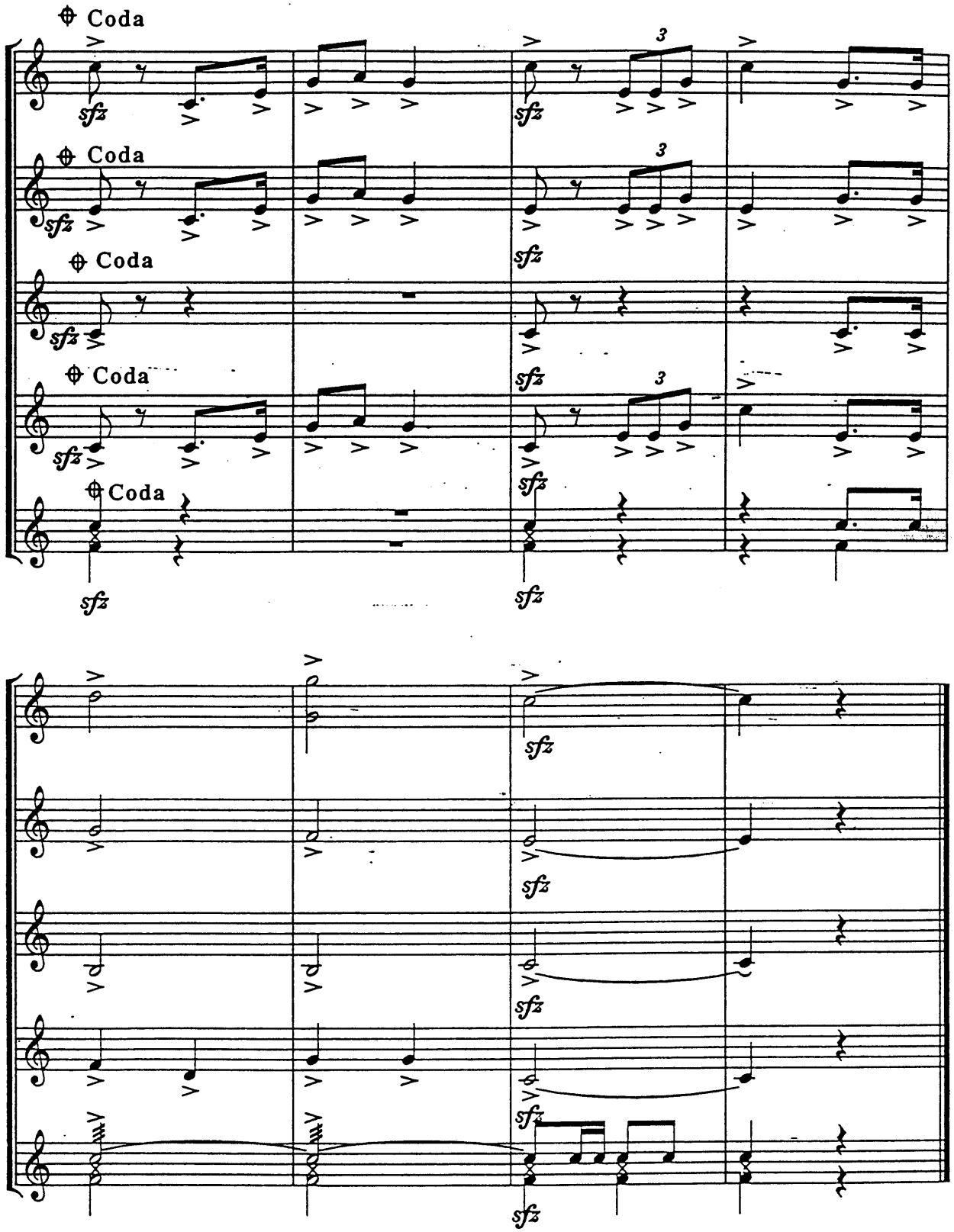
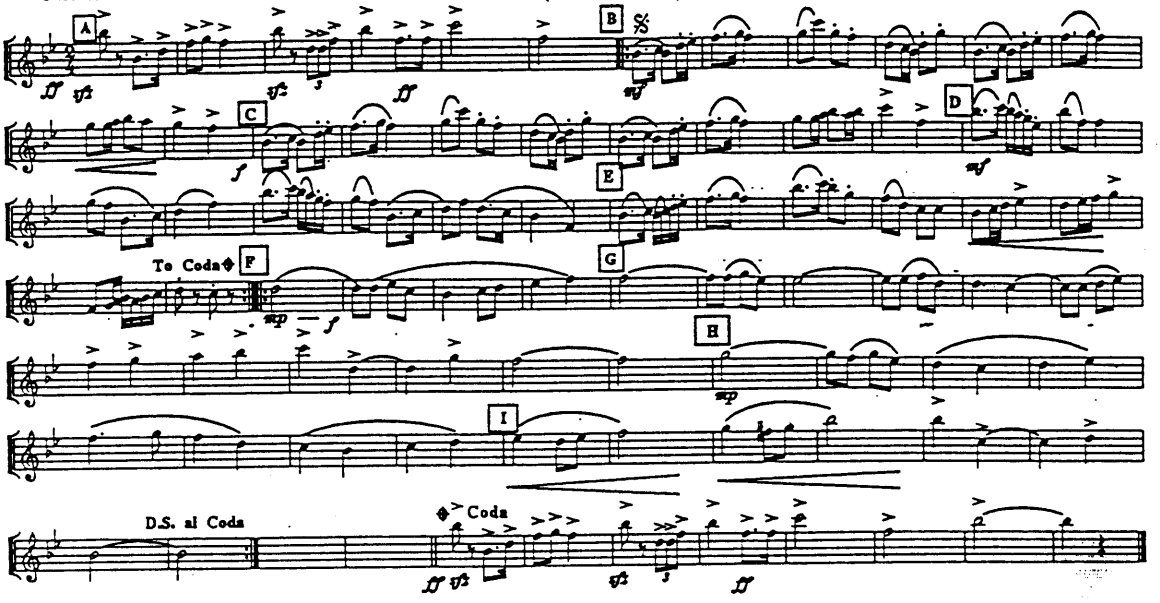


RAF (MODIFIED) PAGE 7

Flute/Oboe
Part A

ROYAL AIR FORCE MARCH PAST
(MODIFIED)



Flute/Oboe
Part B

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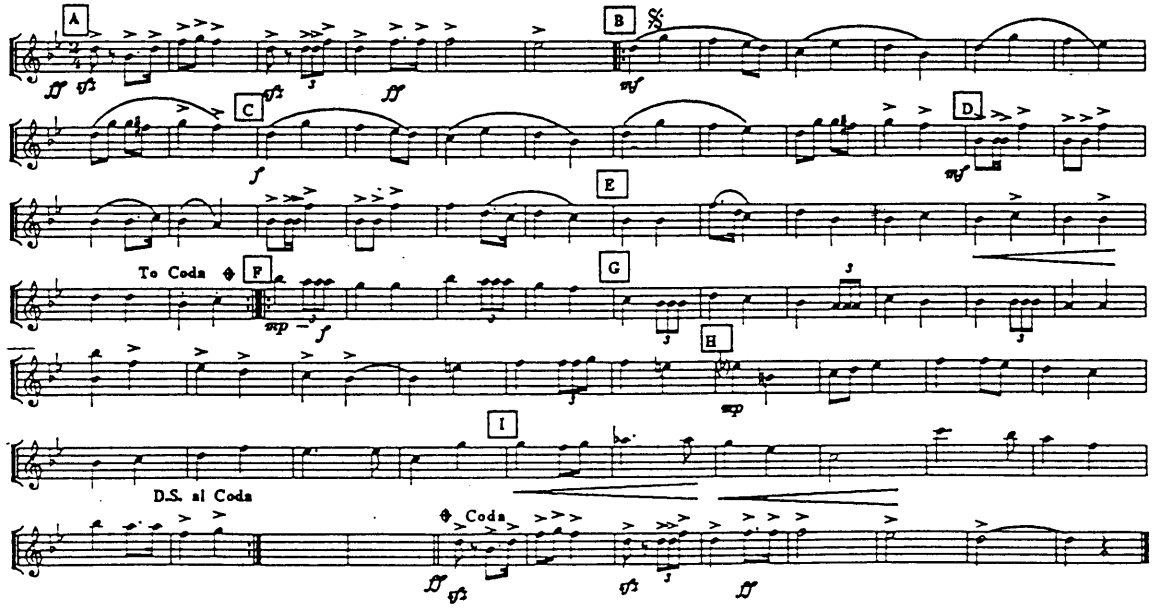

Flute/Oboe
Part C

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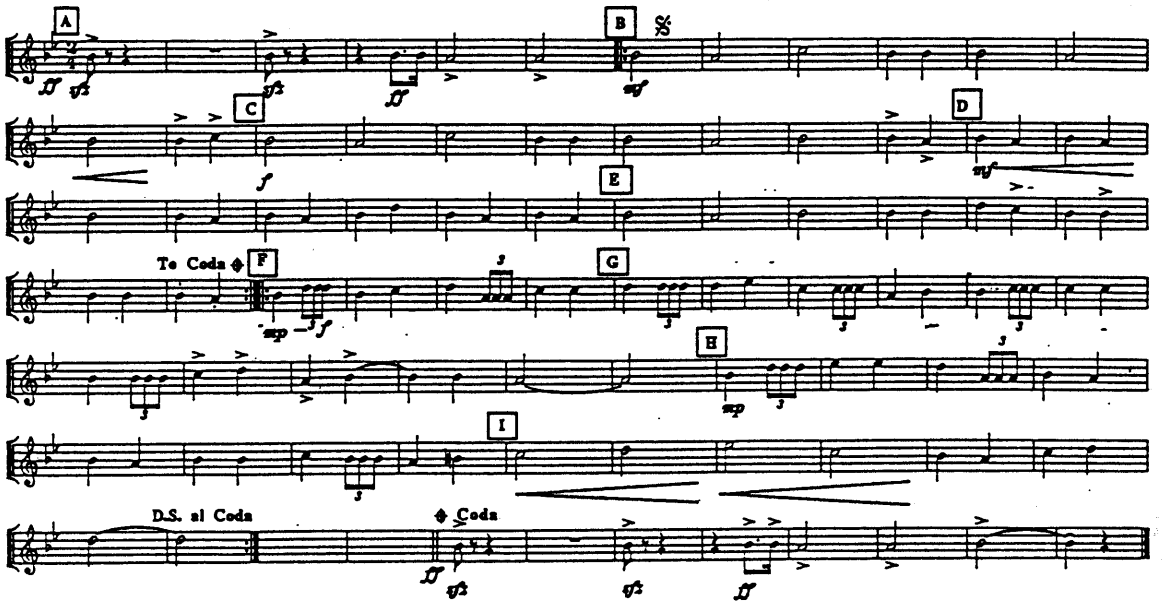

Flute/Oboe
Part D

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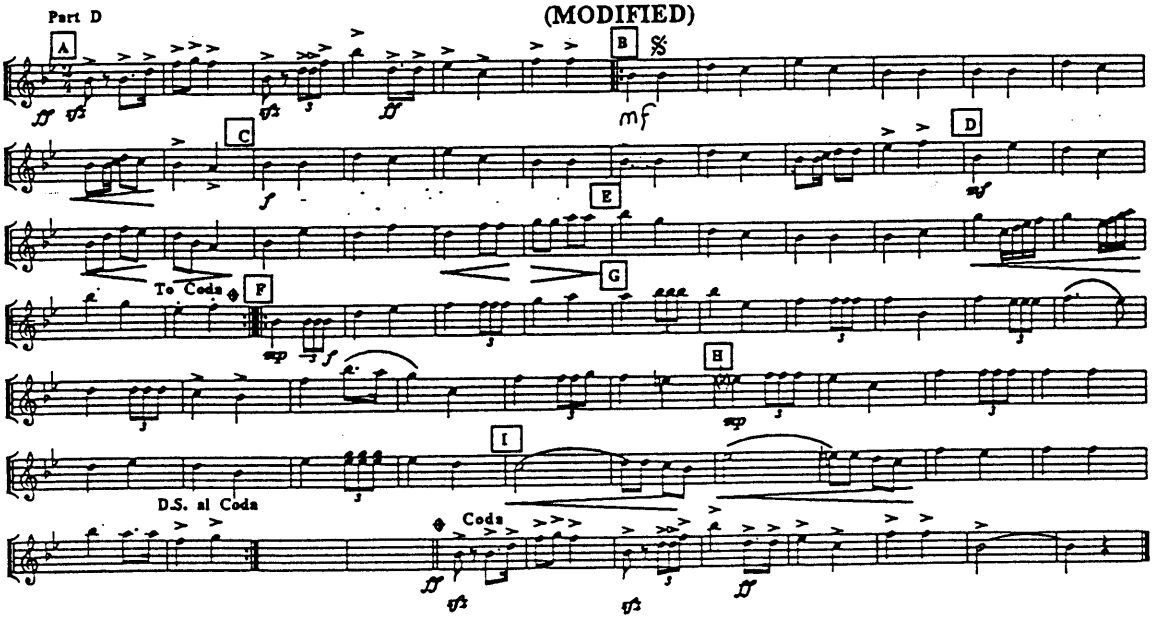

Clarinet/Tenor Sax
Part A

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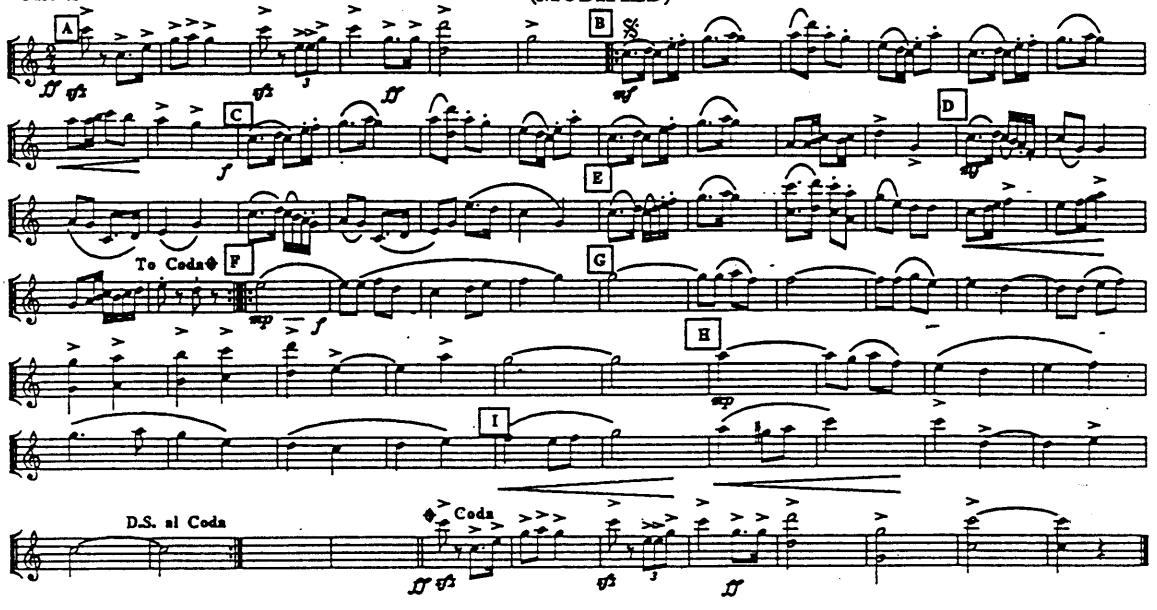

Clarinet/Tenor Sax
Part B

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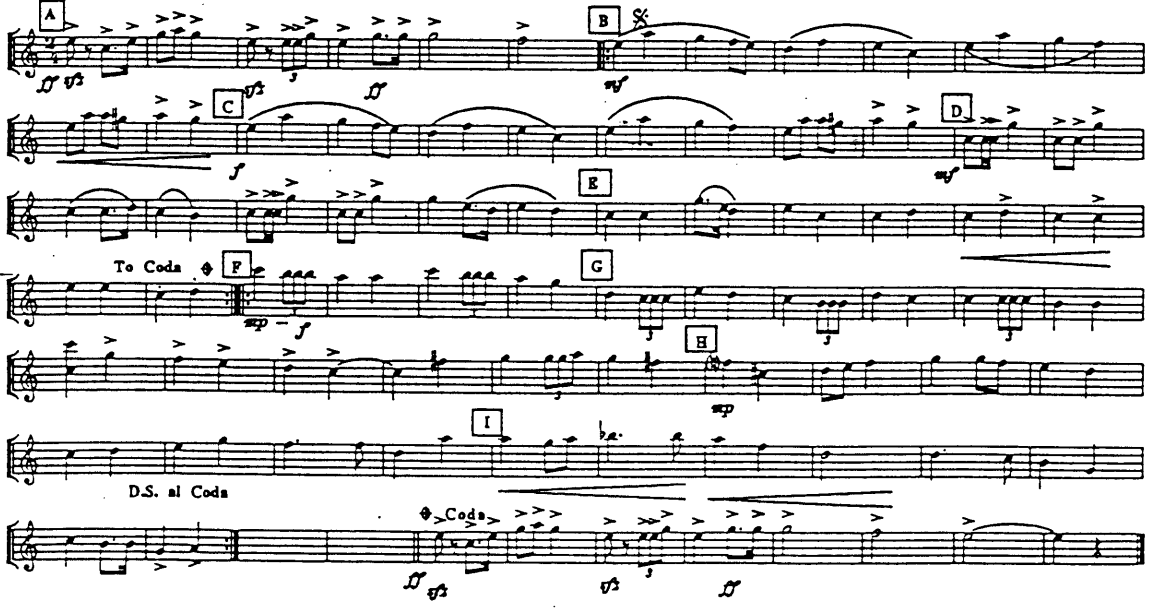

Clarinet/Tenor Sax
Part C

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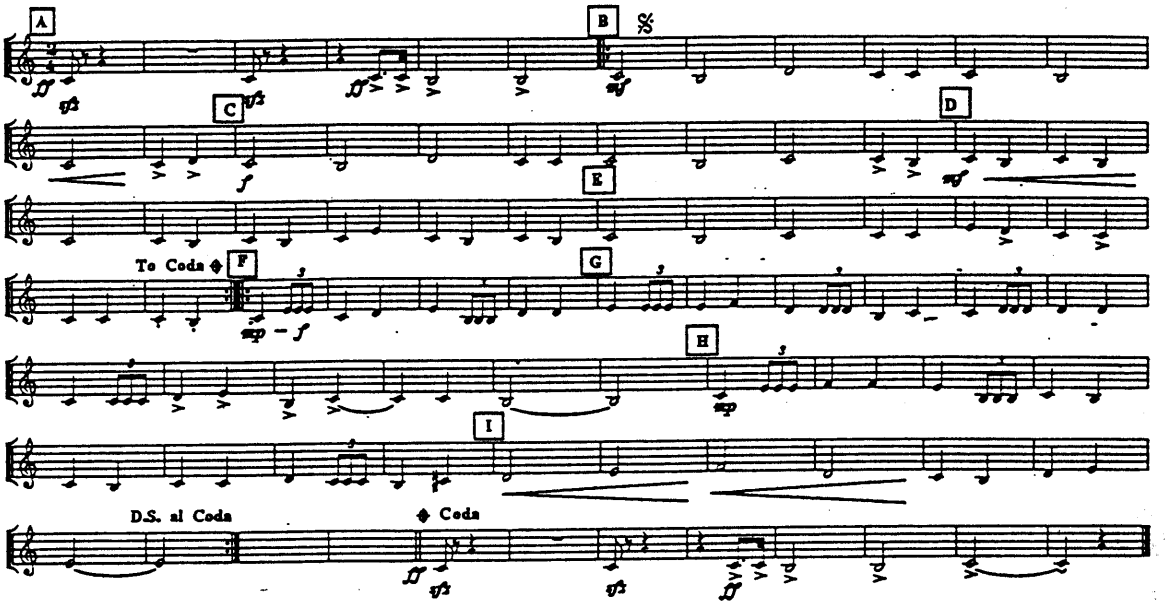
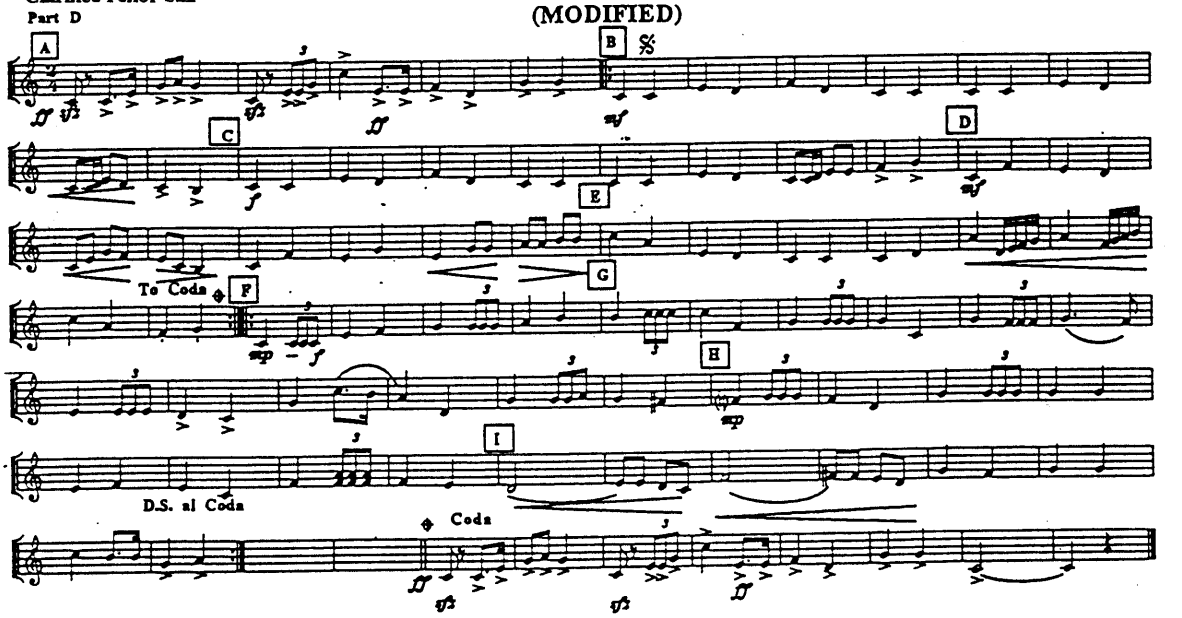


Clarinet/Tenor Sax
Part D

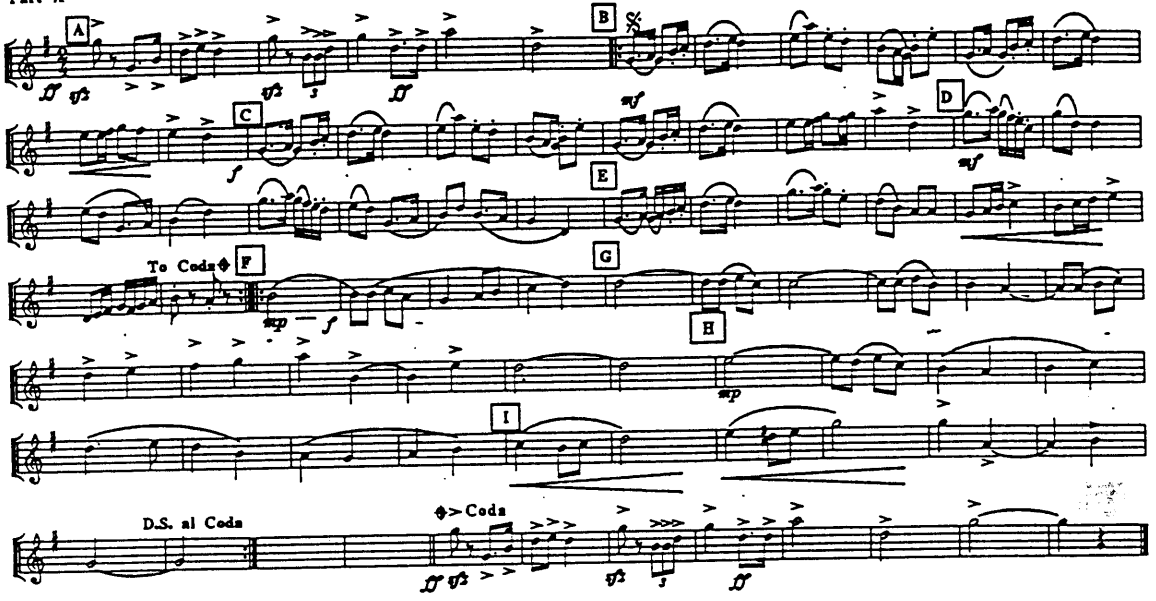
ROYAL AIR FORCE MARCH PAST
(MODIFIED)



Alto/Bari Sax

Part A

ROYAL AIR FORCE MARCH PAST
(MODIFIED)



Alto/Bari Sax

Part B

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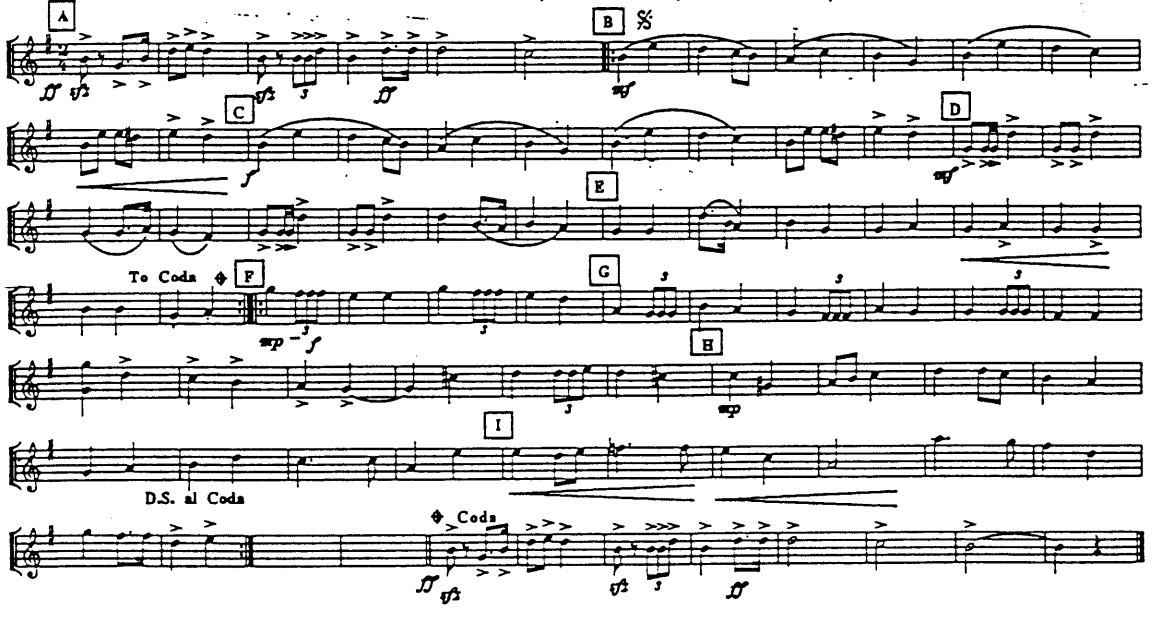

Alto/Bari Sax
Part C

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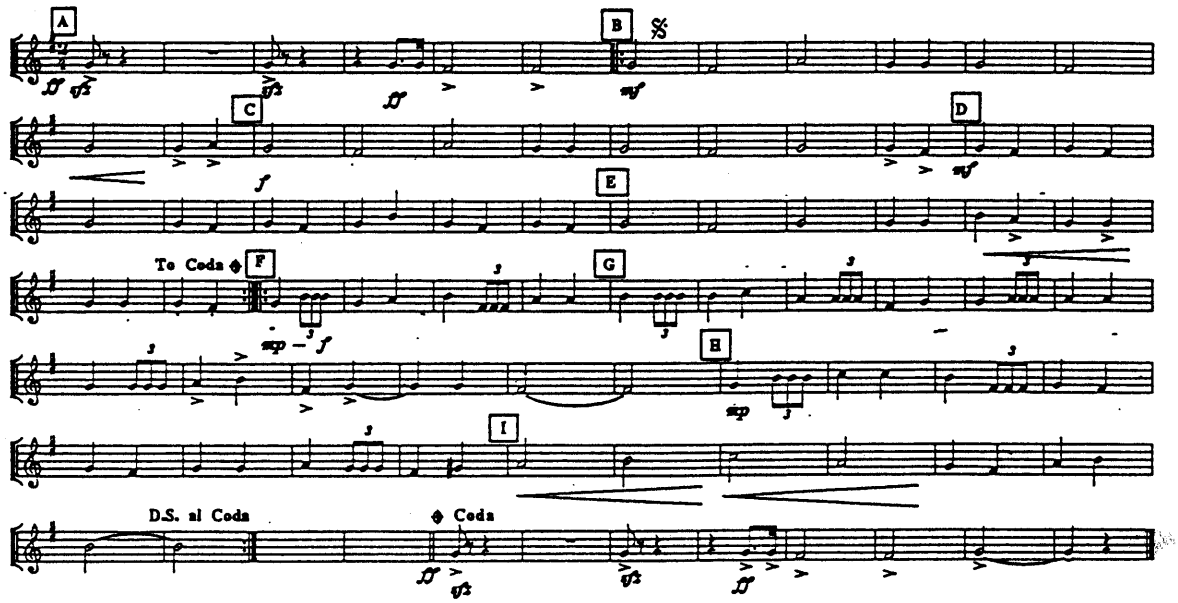
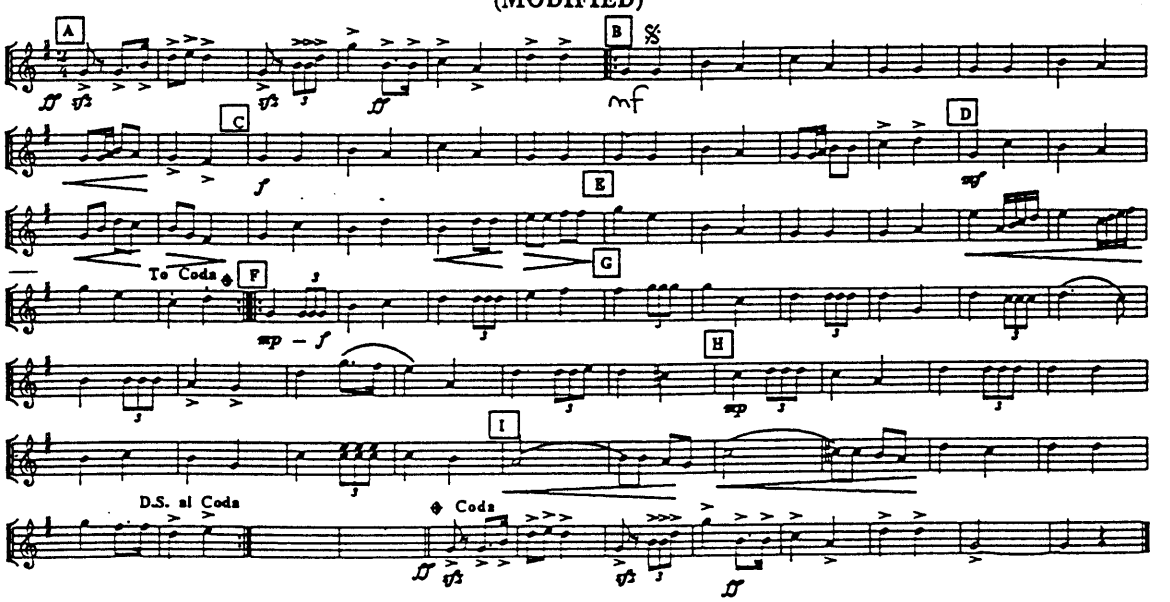


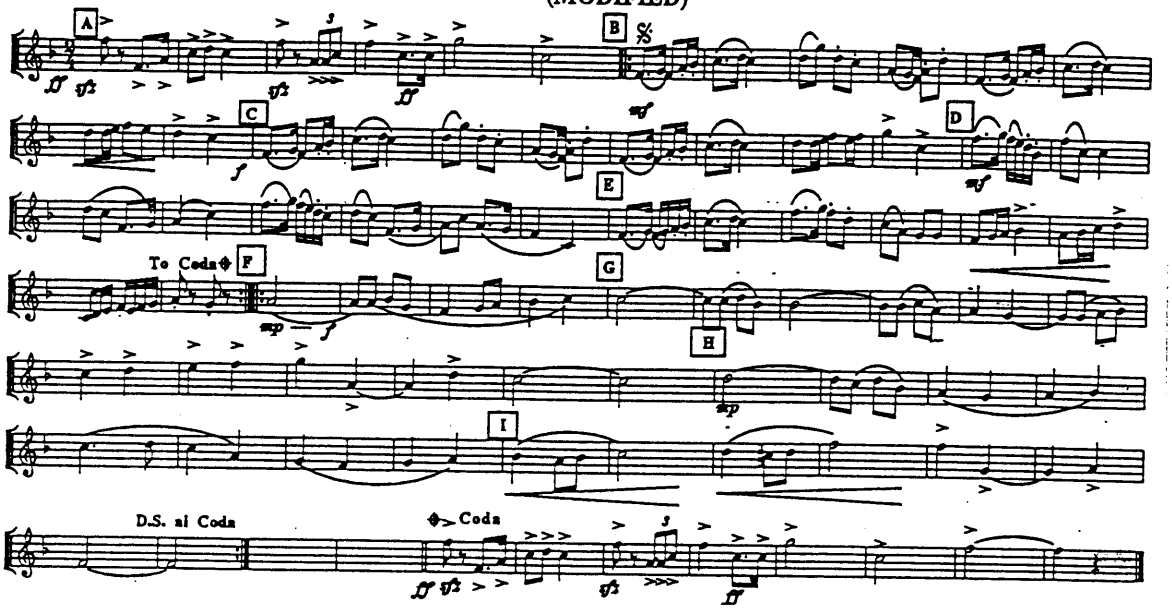
Alto/Bari Sax
Part D

ROYAL AIR FORCE MARCH PAST
(MODIFIED)



French Horn
Part A

ROYAL AIR FORCE MARCH PAST
(MODIFIED)



French Horn
Part B

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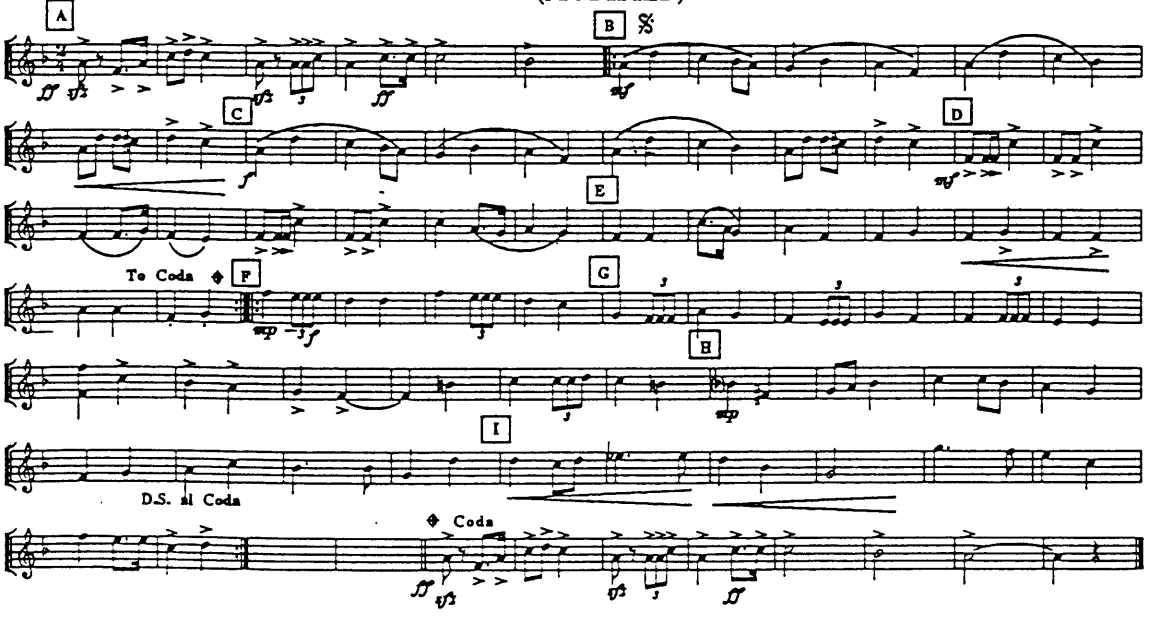
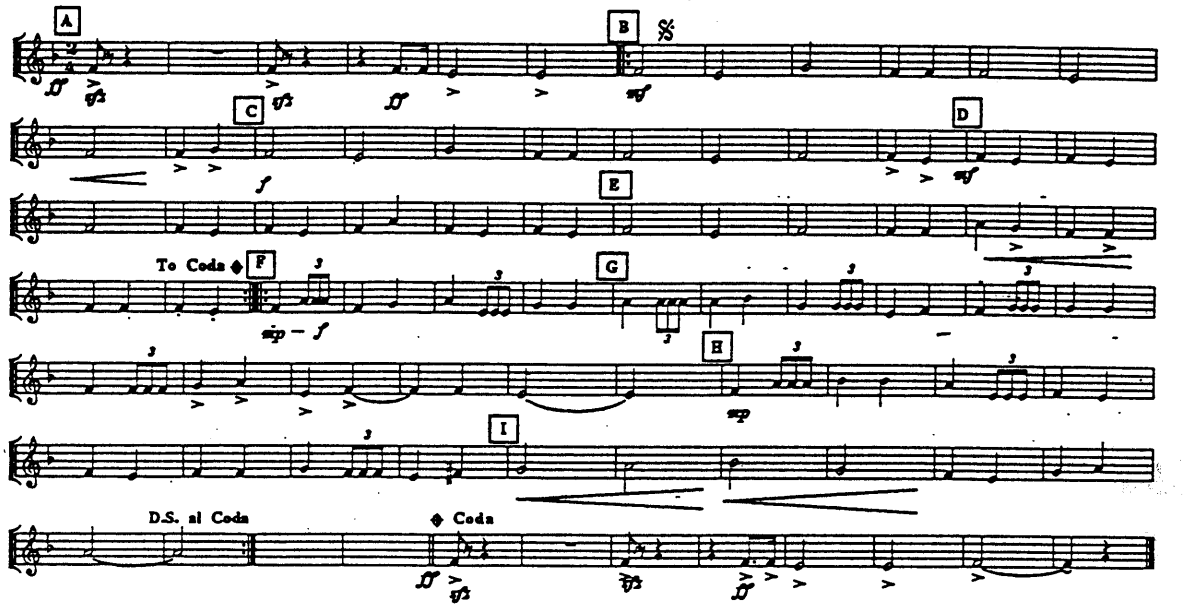


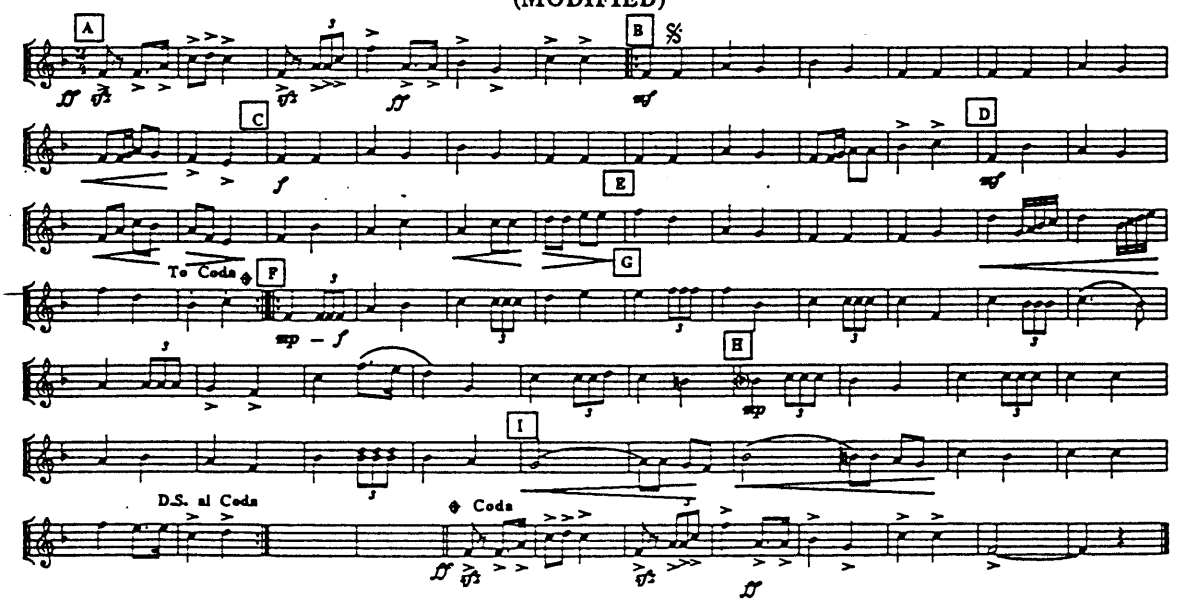
French Horn
Part C

ROYAL AIR FORCE MARCH PAST
(MODIFIED)



French Horn
Part D

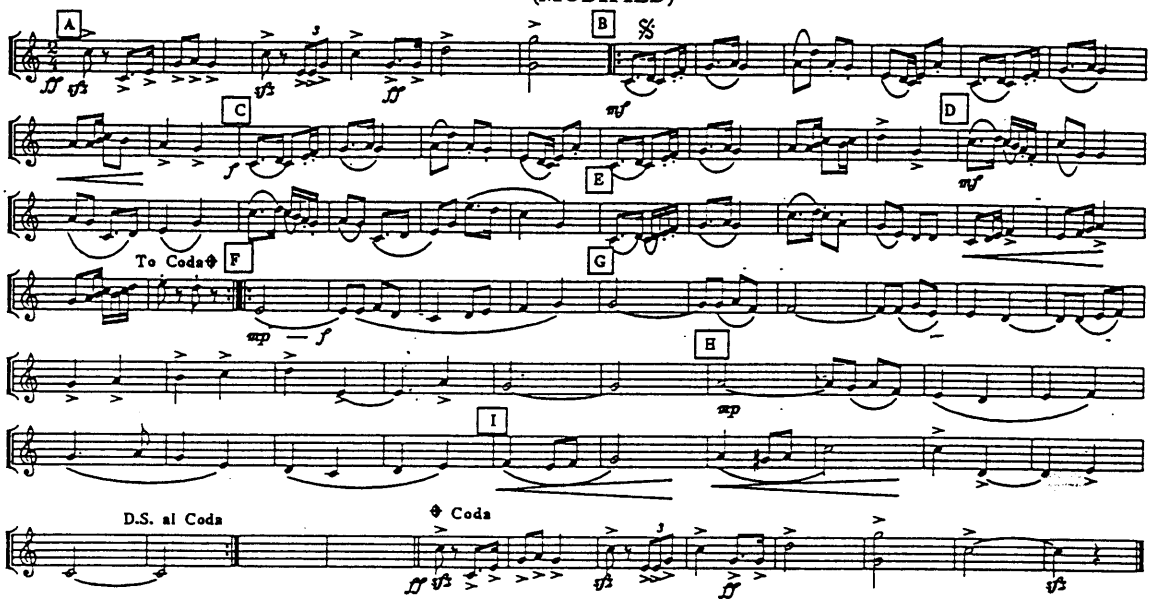
ROYAL AIR FORCE MARCH PAST
(MODIFIED)



Trumpet/Baritone T.C./
Bass Clarinet

ROYAL AIR FORCE MARCH PAST
(MODIFIED)

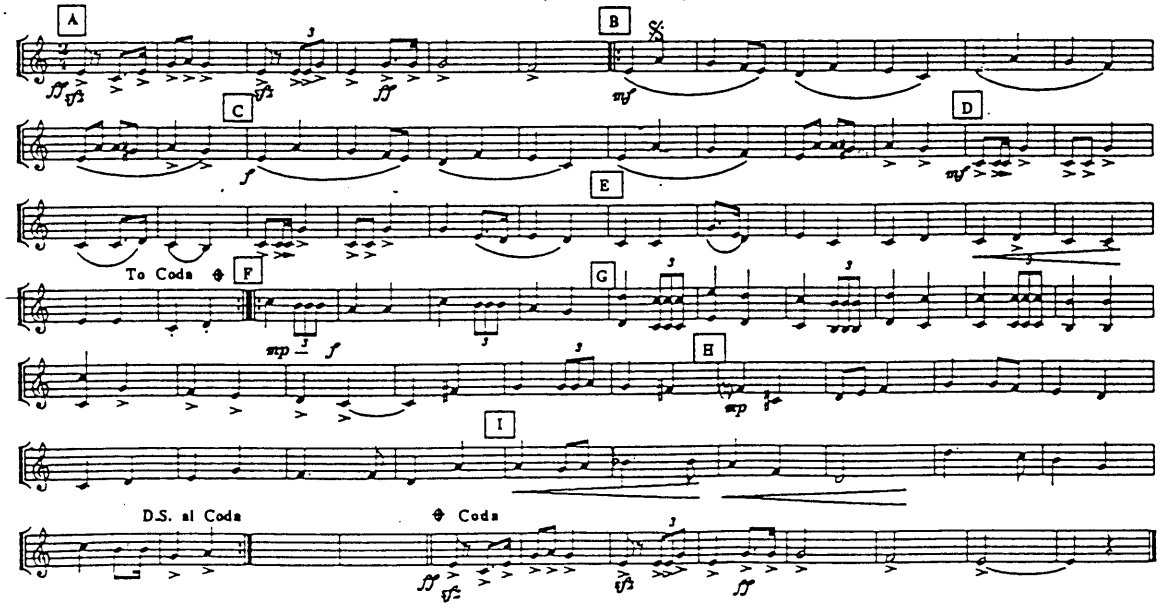
Part A



Trumpet/Baritone T.C./
Bass Clarinet

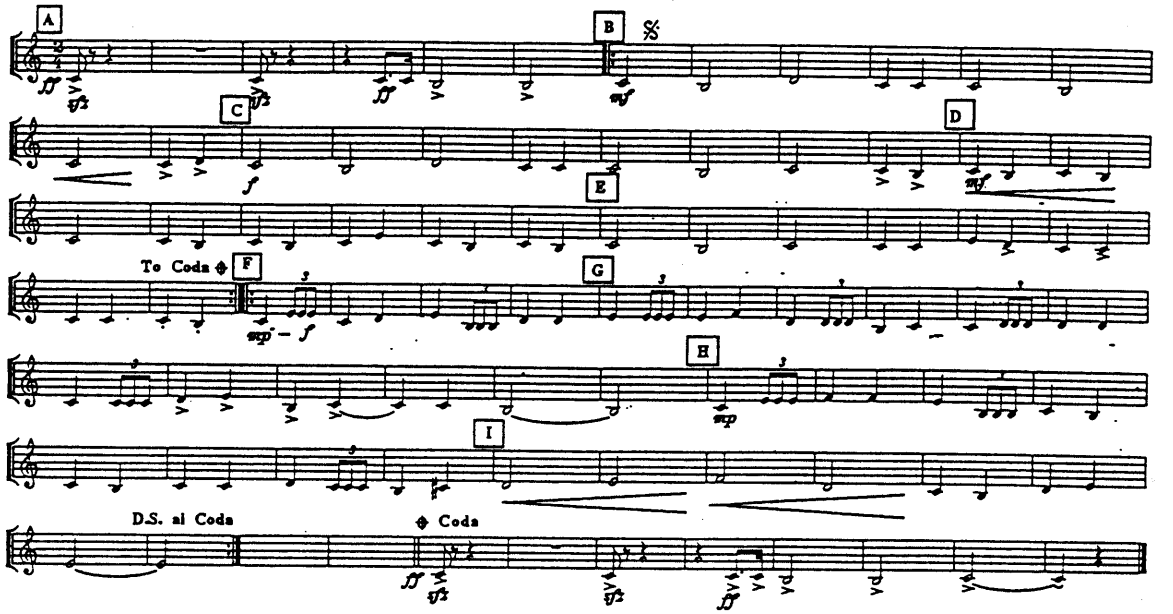
ROYAL AIR FORCE MARCH PAST
(MODIFIED)

Part B



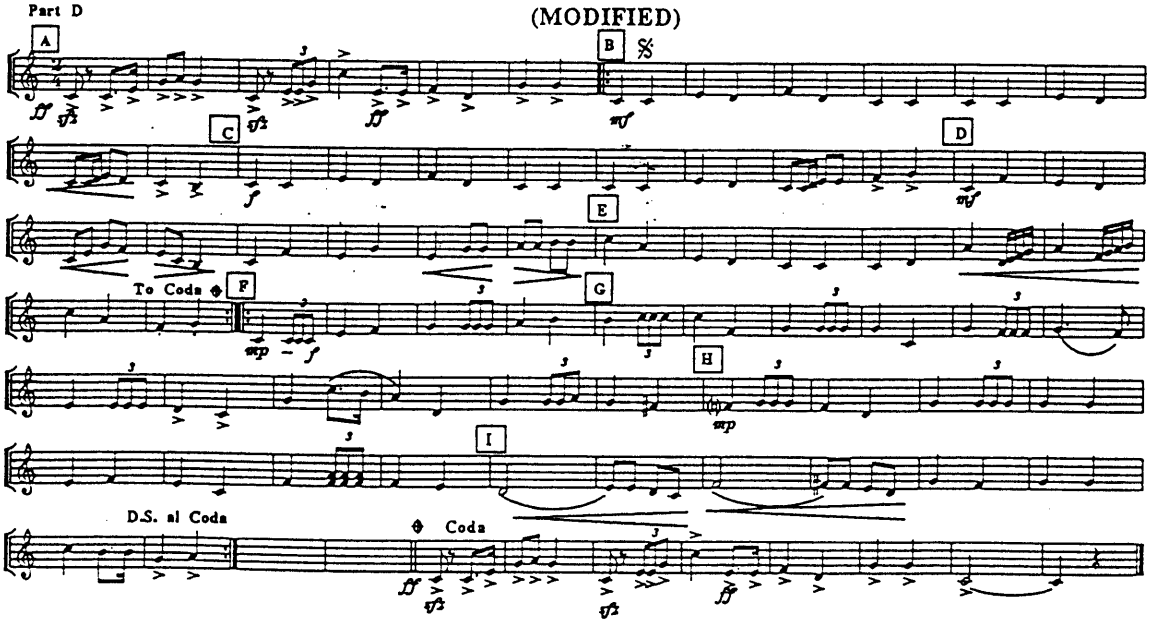
Trumpet/Baritone T.C./
Bass Clarinet
Part C

ROYAL AIR FORCE MARCH PAST
(MODIFIED)



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

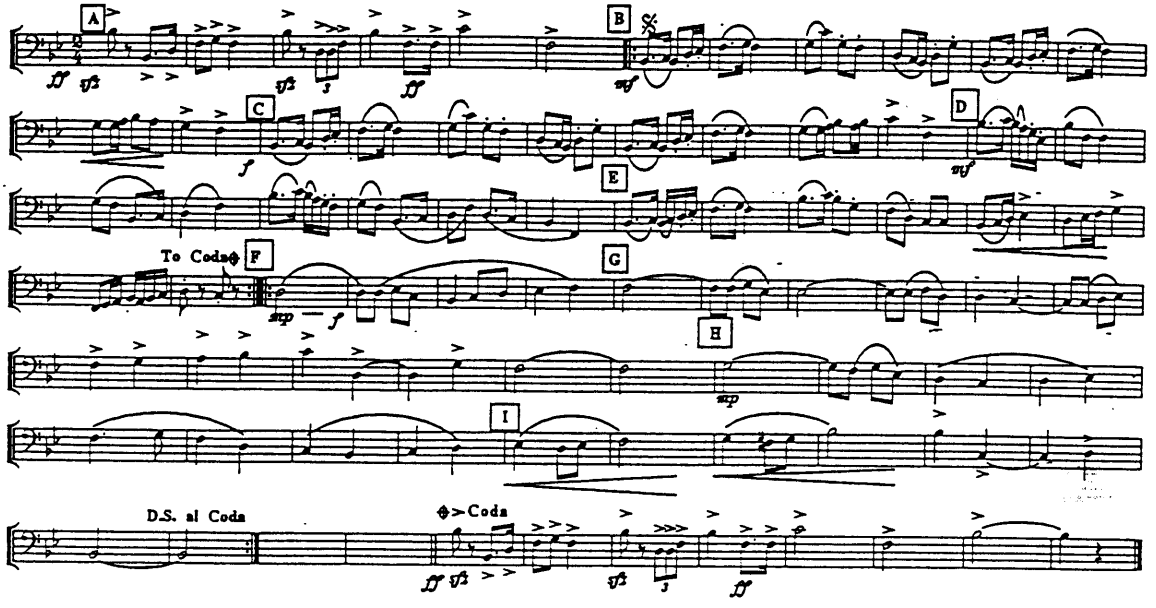
ROYAL AIR FORCE MARCH PAST
(MODIFIED)



Trombone/Baritone B.C./
Bassoon

Part A

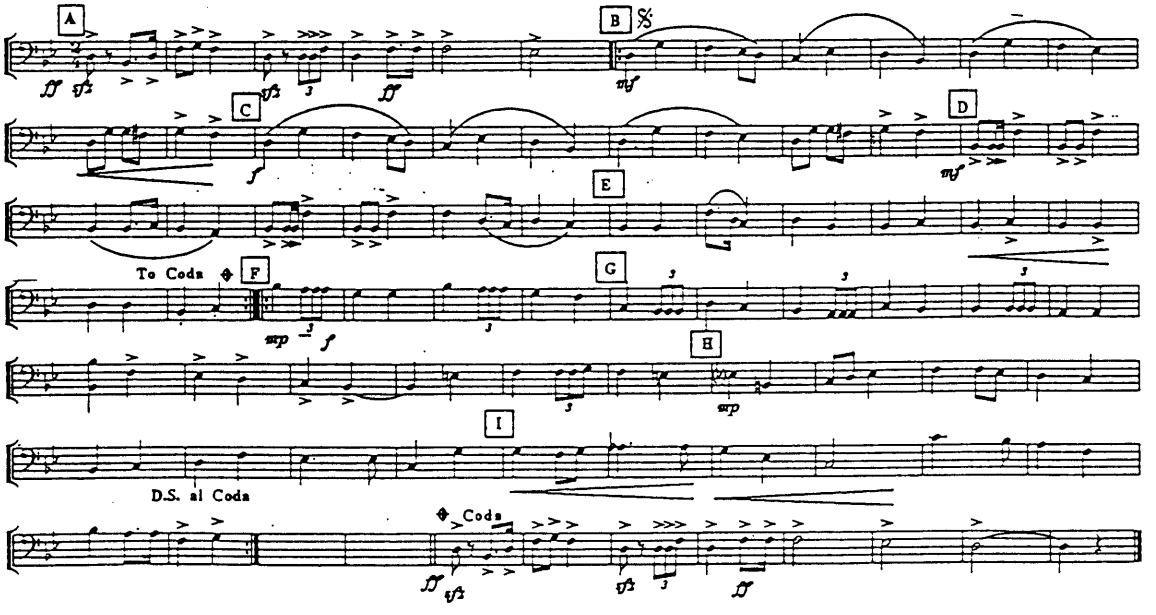
ROYAL AIR FORCE MARCH PAST
(MODIFIED)



Trombone/Baritone B.C./
Bassoon

Part B

ROYAL AIR FORCE MARCH PAST
(MODIFIED)



Trombone/Baritone B.C./
Bassoon

Part C

ROYAL AIR FORCE MARCH PAST
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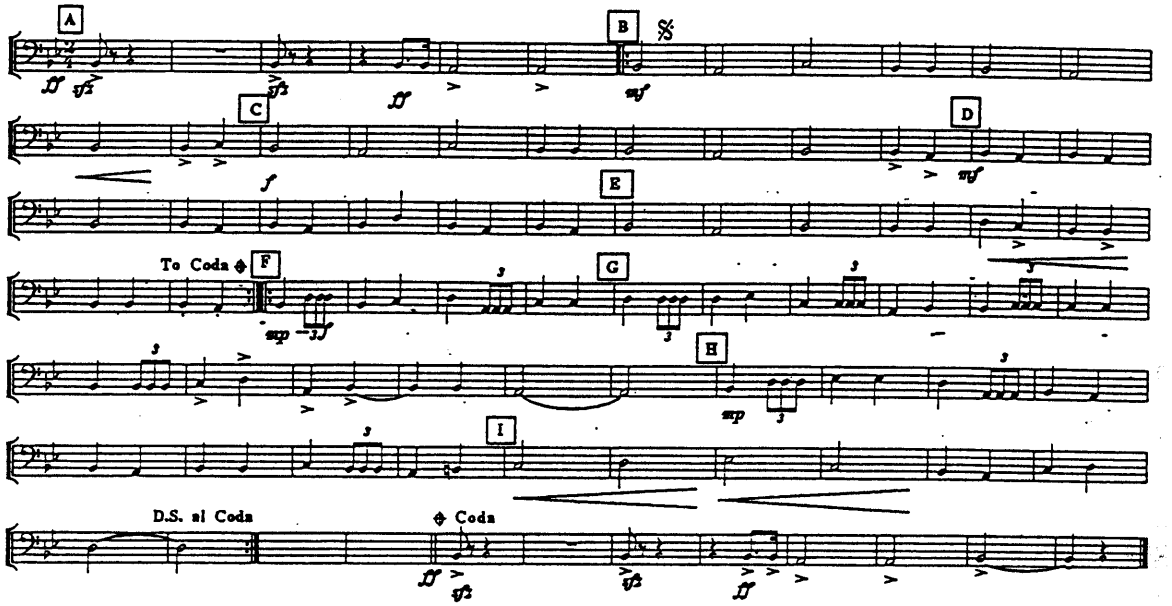

Trombone/Baritone B.C./
Bassoon

Part D

ROYAL AIR FORCE MARCH PAST
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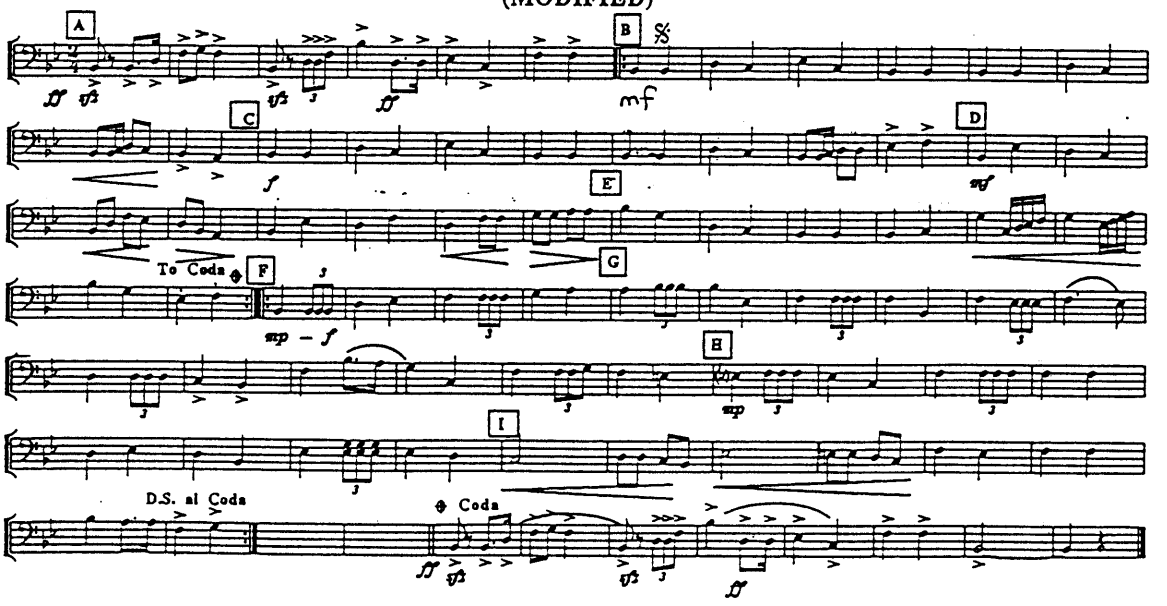
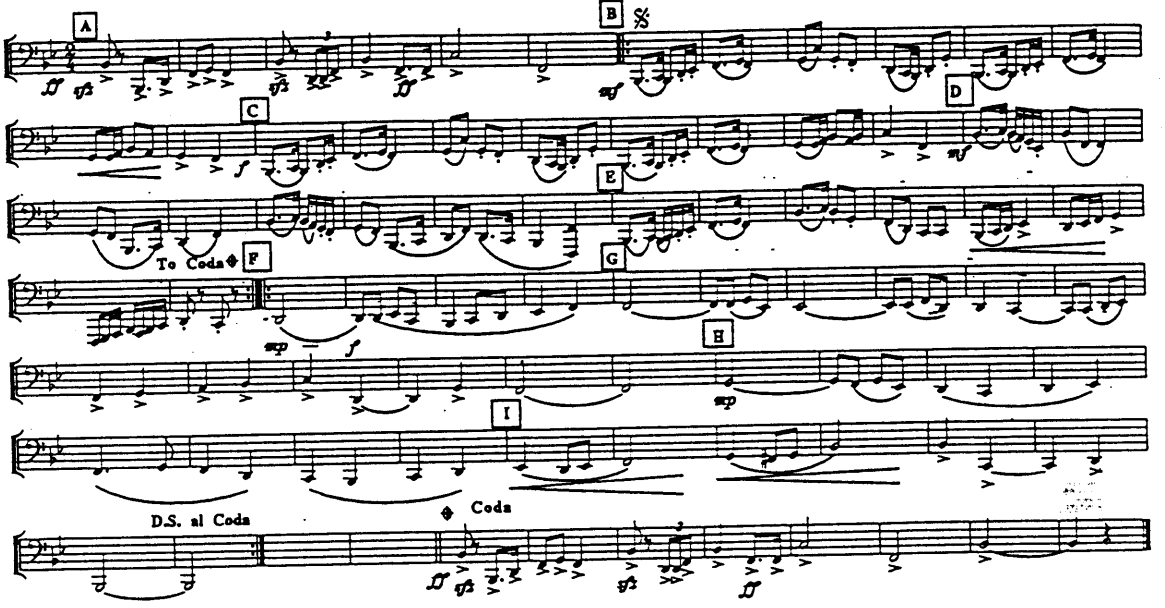


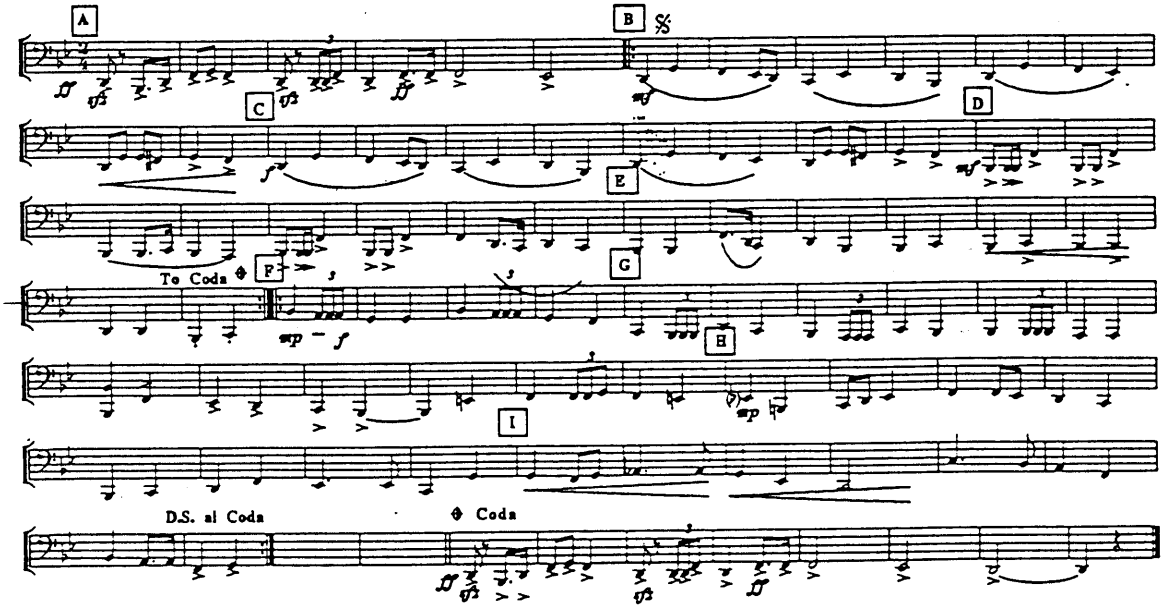
ROYAL AIR FORCE MARCH PAST
(MODIFIED)

Tuba
Part A



ROYAL AIR FORCE MARCH PAST
(MODIFIED)

Tuba
Part B



Tuba
Part C

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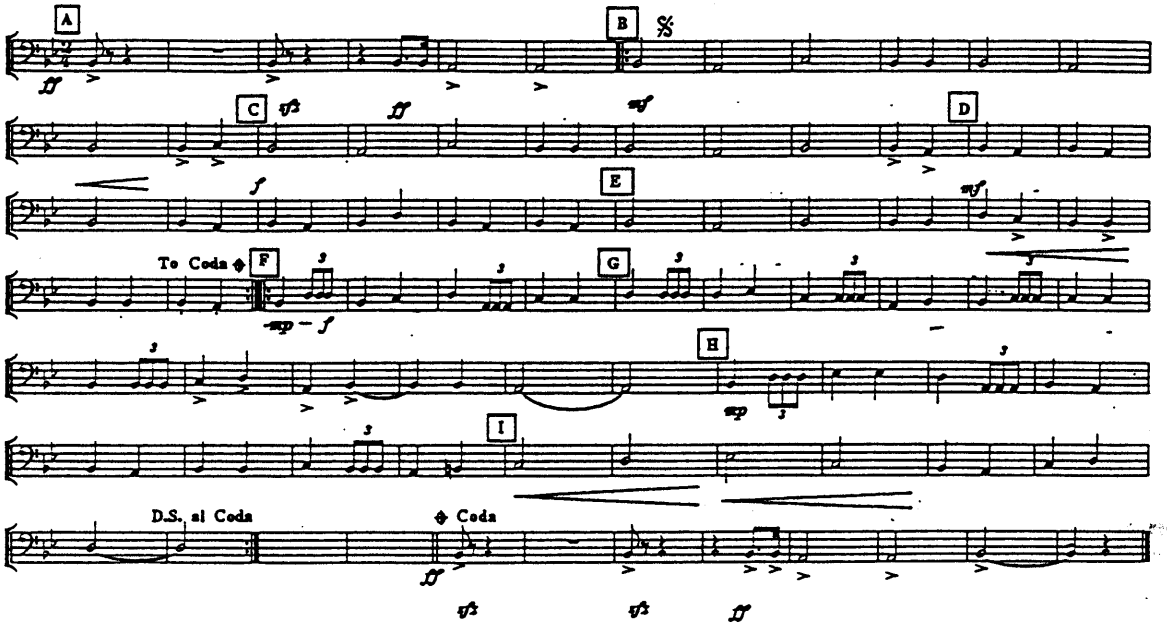

Tuba
Part D

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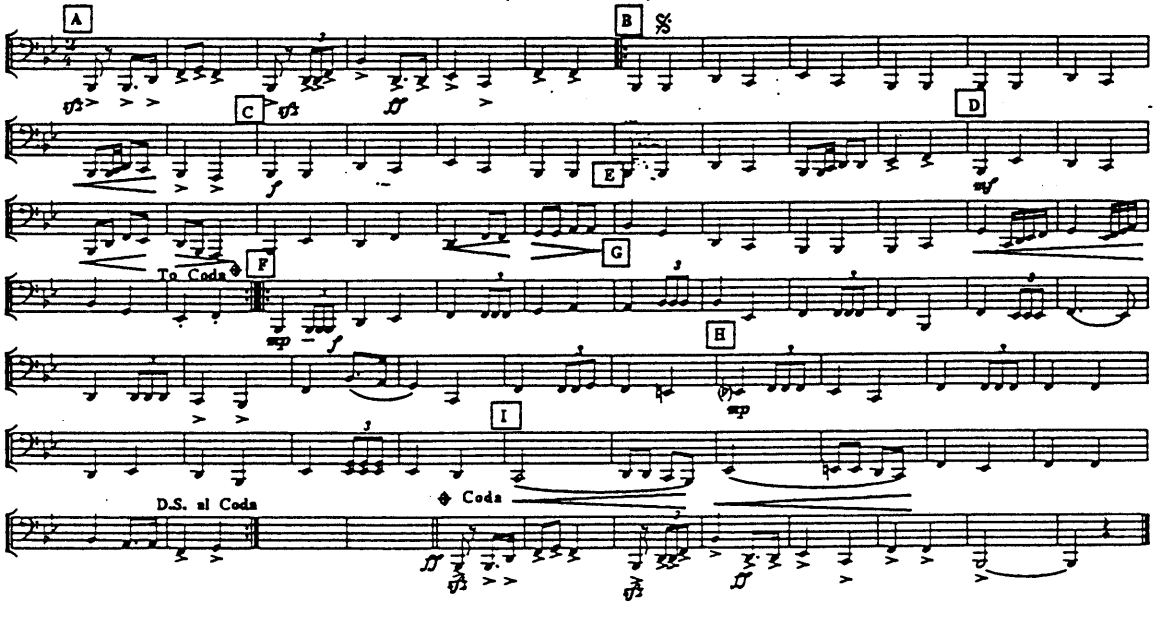
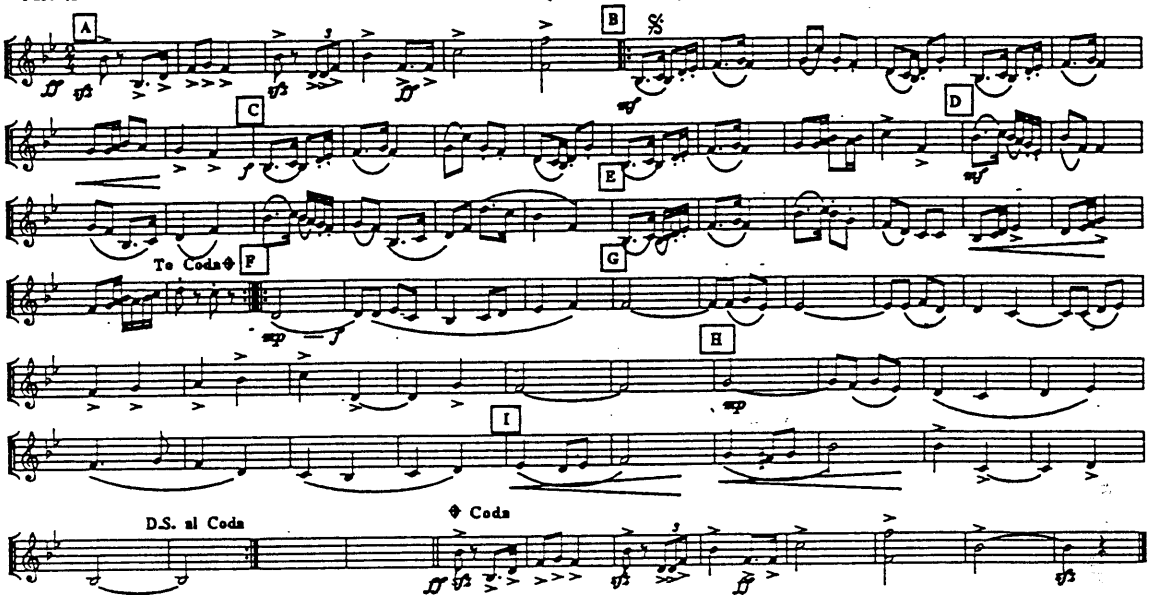
(MODIFIED)



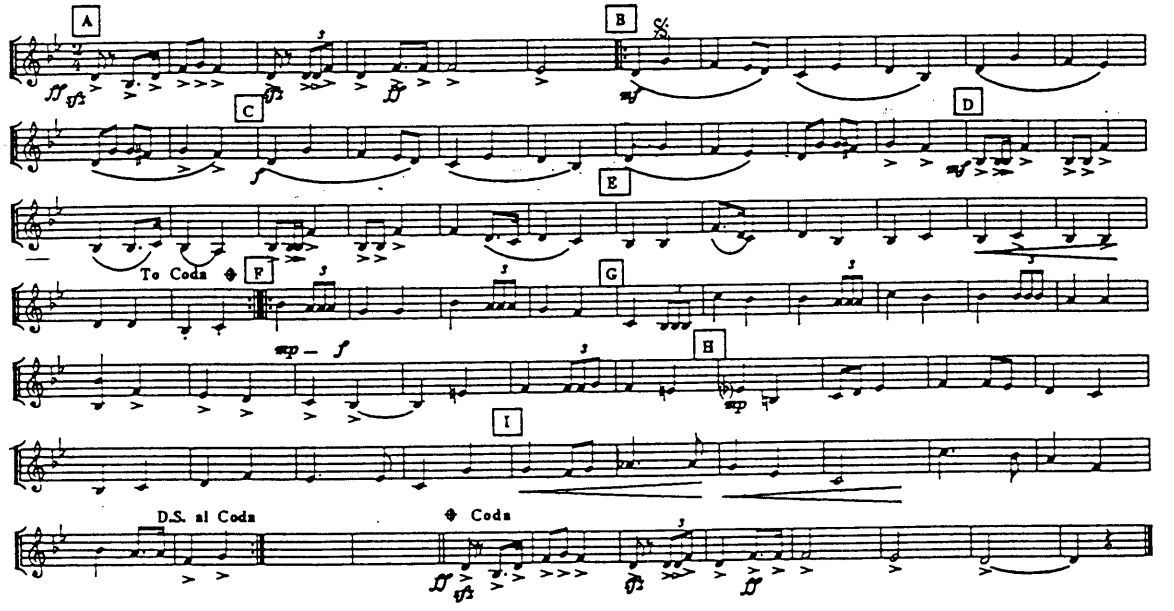
ROYAL AIR FORCE MARCH PAST
(MODIFIED)

Bells
Part A



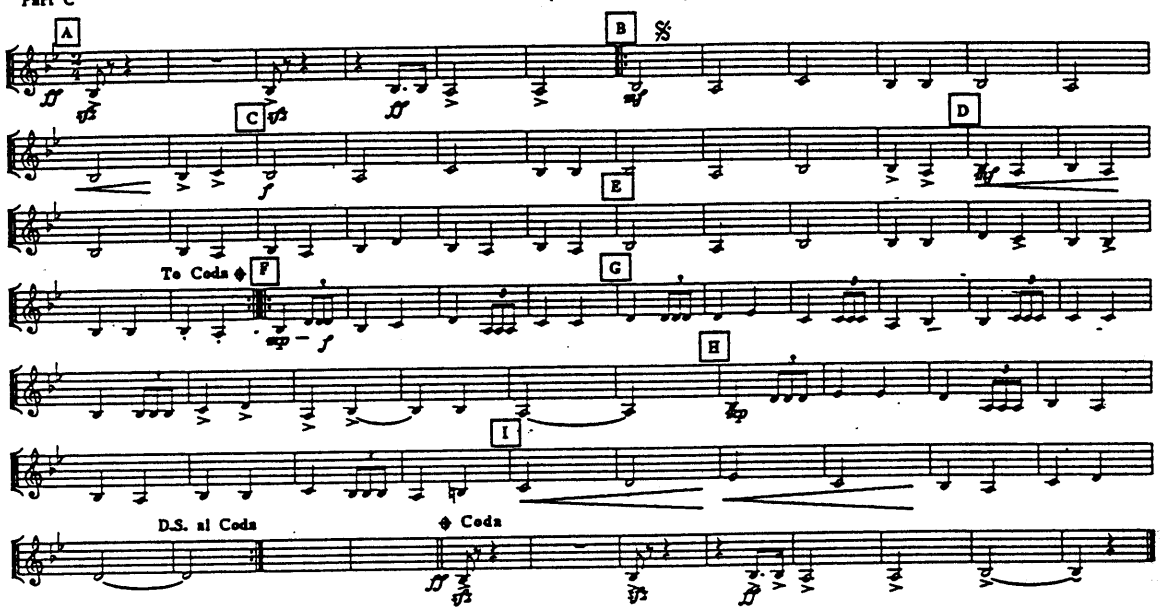
ROYAL AIR FORCE MARCH PAST
(MODIFIED)

Bells
Part B



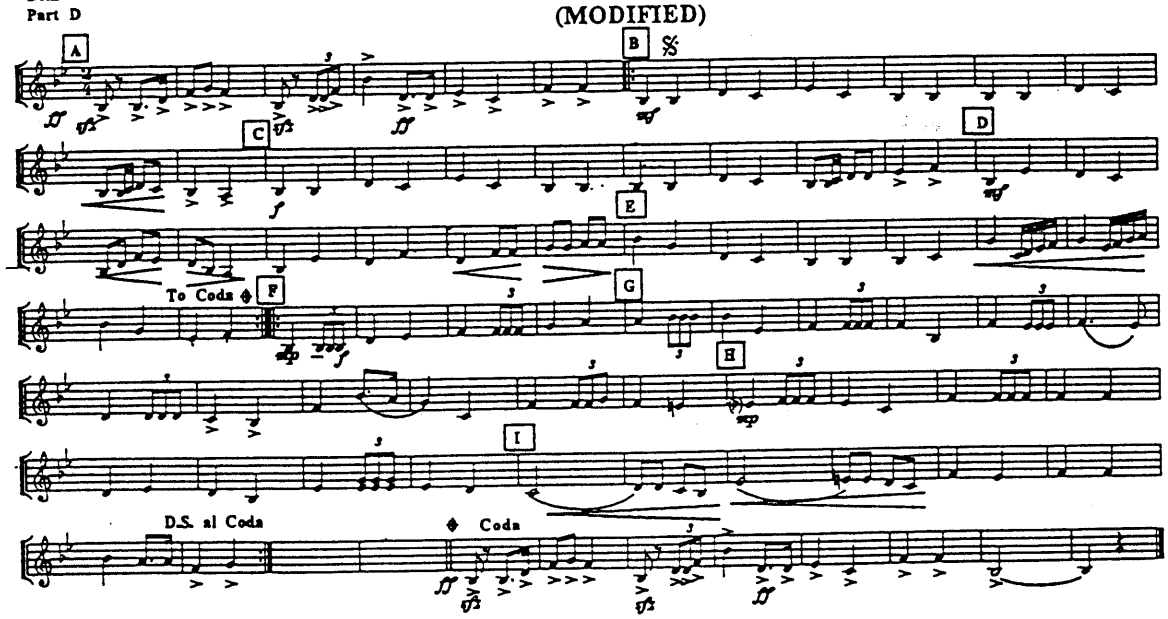
ROYAL AIR FORCE MARCH PAST
(MODIFIED)

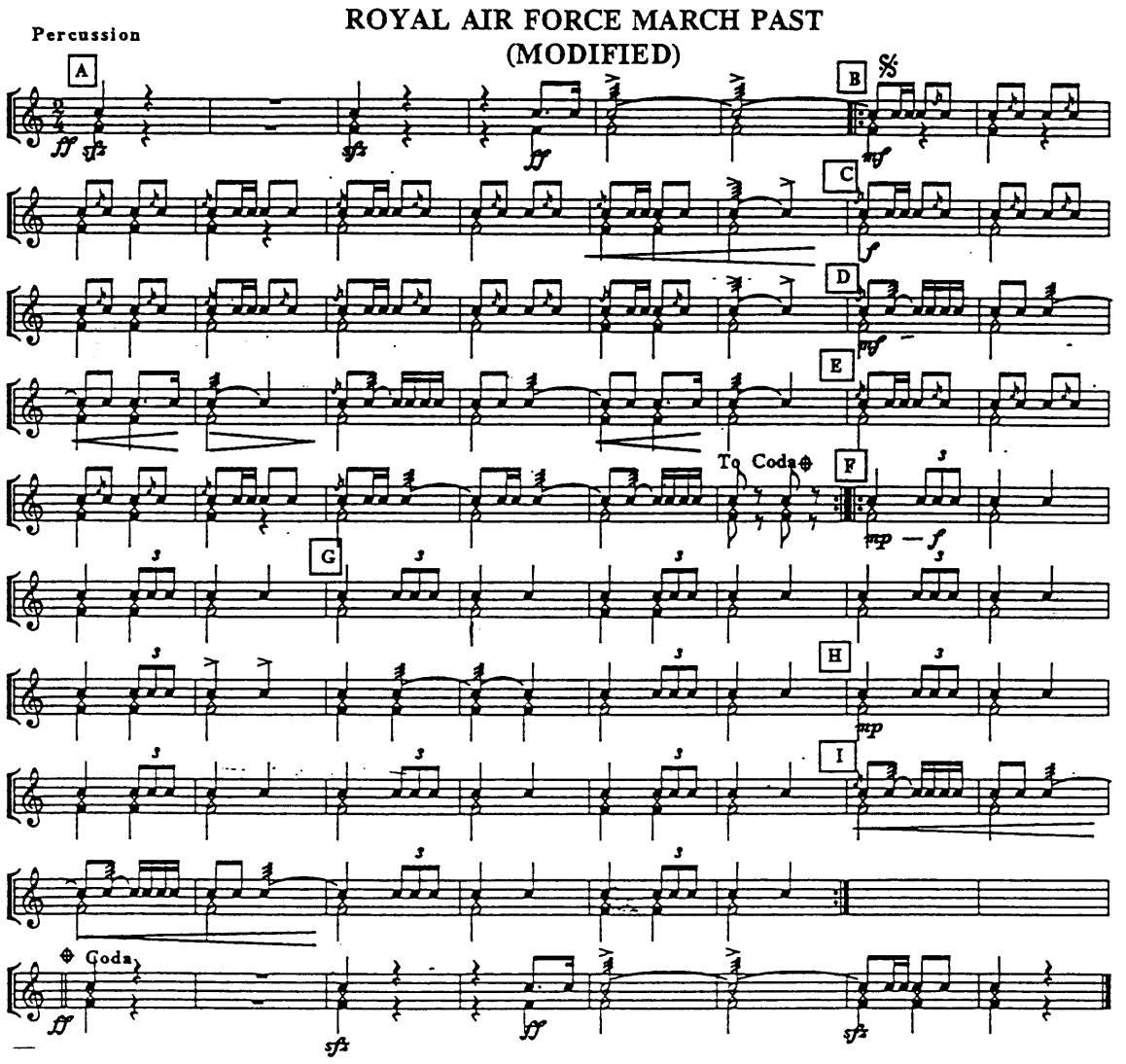
Bells
Part C

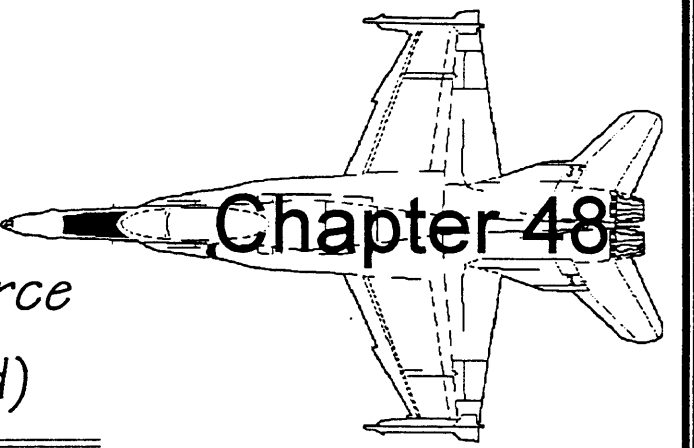


ROYAL AIR FORCE MARCH PAST
(MODIFIED)

Bells
Part D




ROYAL AIR FORCE MARCH PAST
(MODIFIED)
Percussion
A
B
C
D
E
F
G
H
I
To Coda
Coda



Chapter 48

Royal Canadian Air Force March Past (simplified)

The *Royal Air Force March* simplified has been re-written in an easier key signature and a simpler rhythm for cadet bands. The simplified version can be played with the modified version if necessary. The original score is quite challenging and for most instruments is in a difficult range to play comfortably.

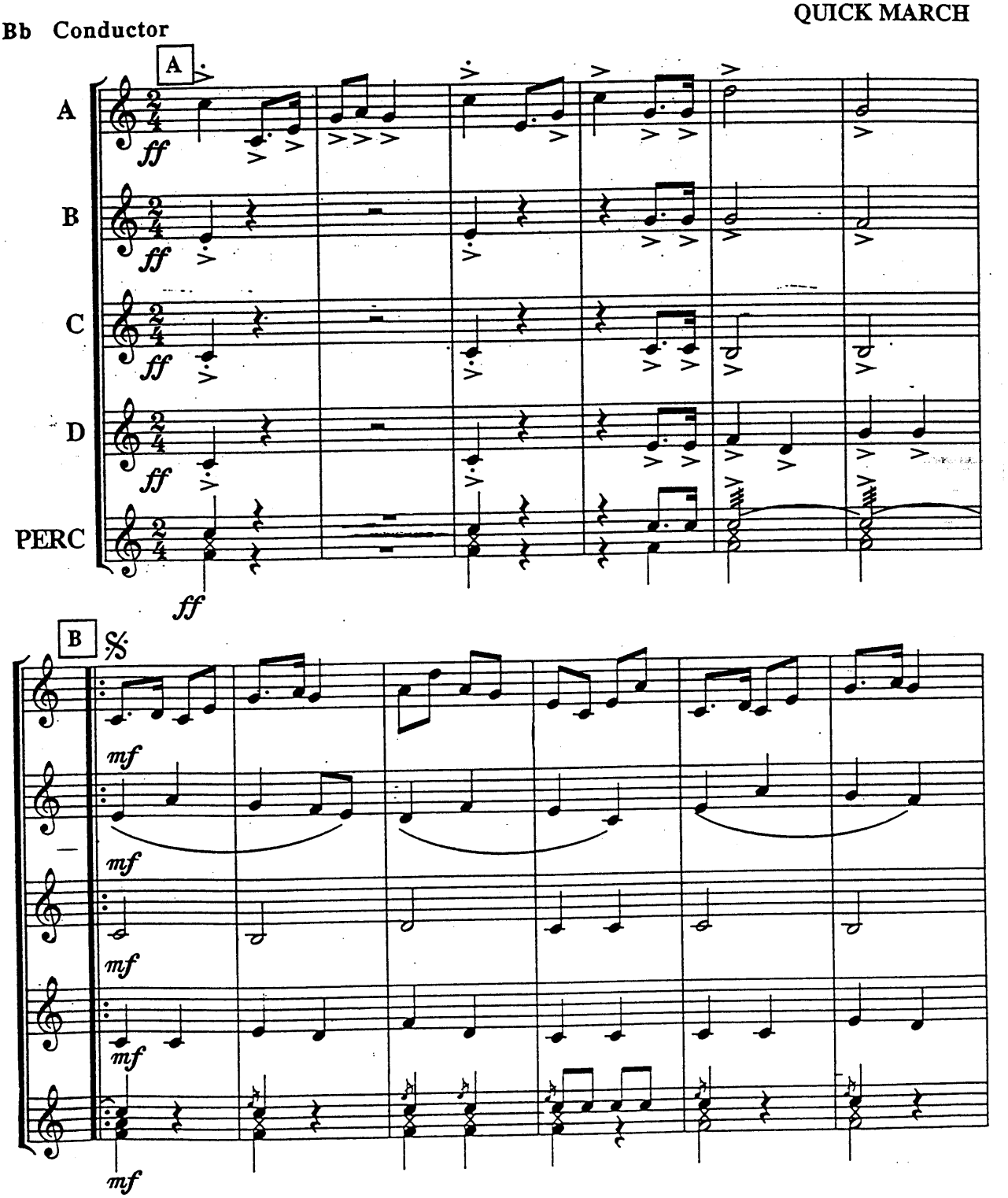
Trio

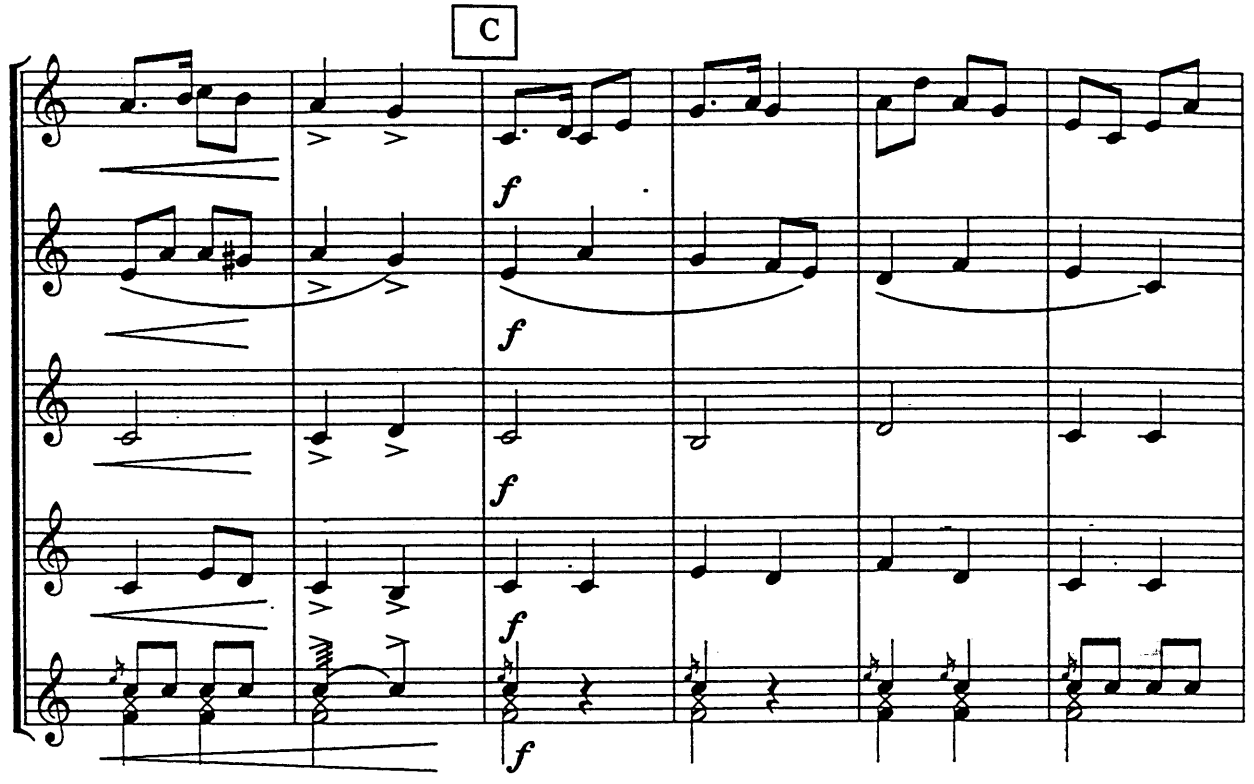
Through adversities we'll conquer
Blaze into the stars.
A trail of glory
will live on land and sea
'till victory is won.

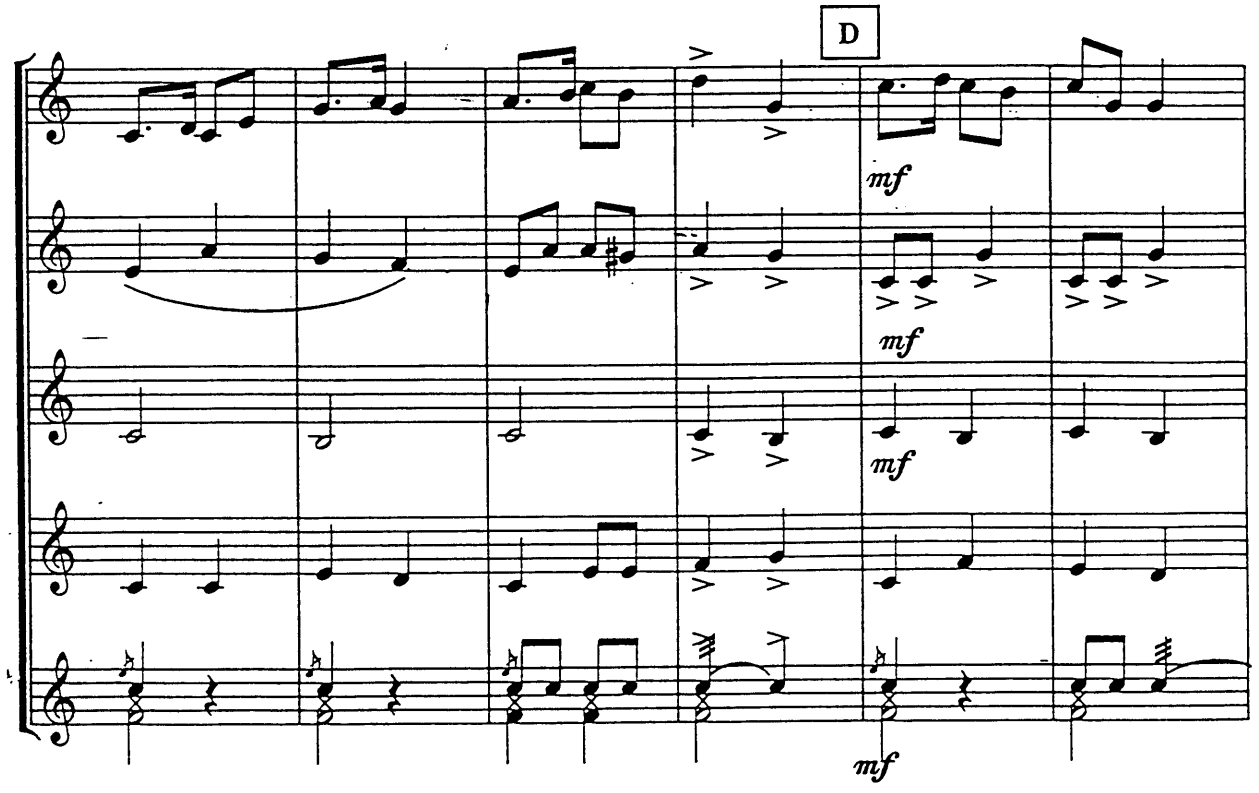
Men in blue the skies are winging
in each heart one thought is ringing.
Fight for the right!
God is our might!
We shall be free.

ROYAL AIR FORCE MARCH PAST (SIMPLIFIED)

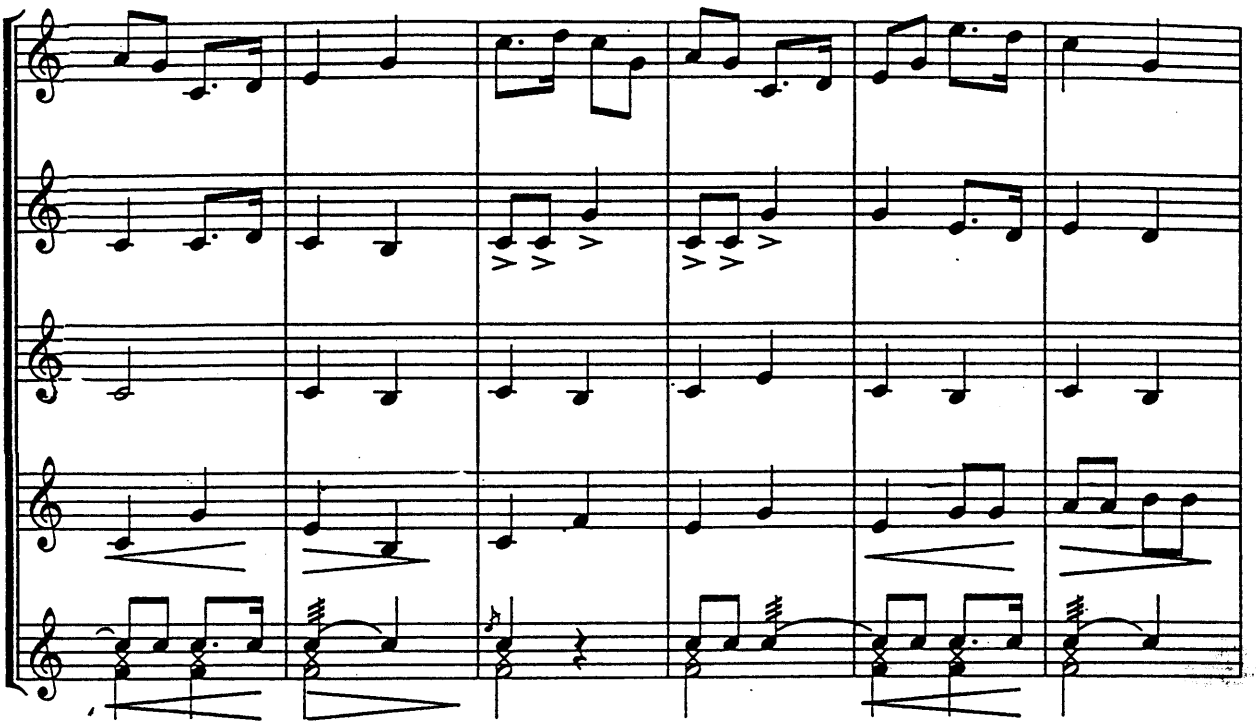
QUICK MARCH

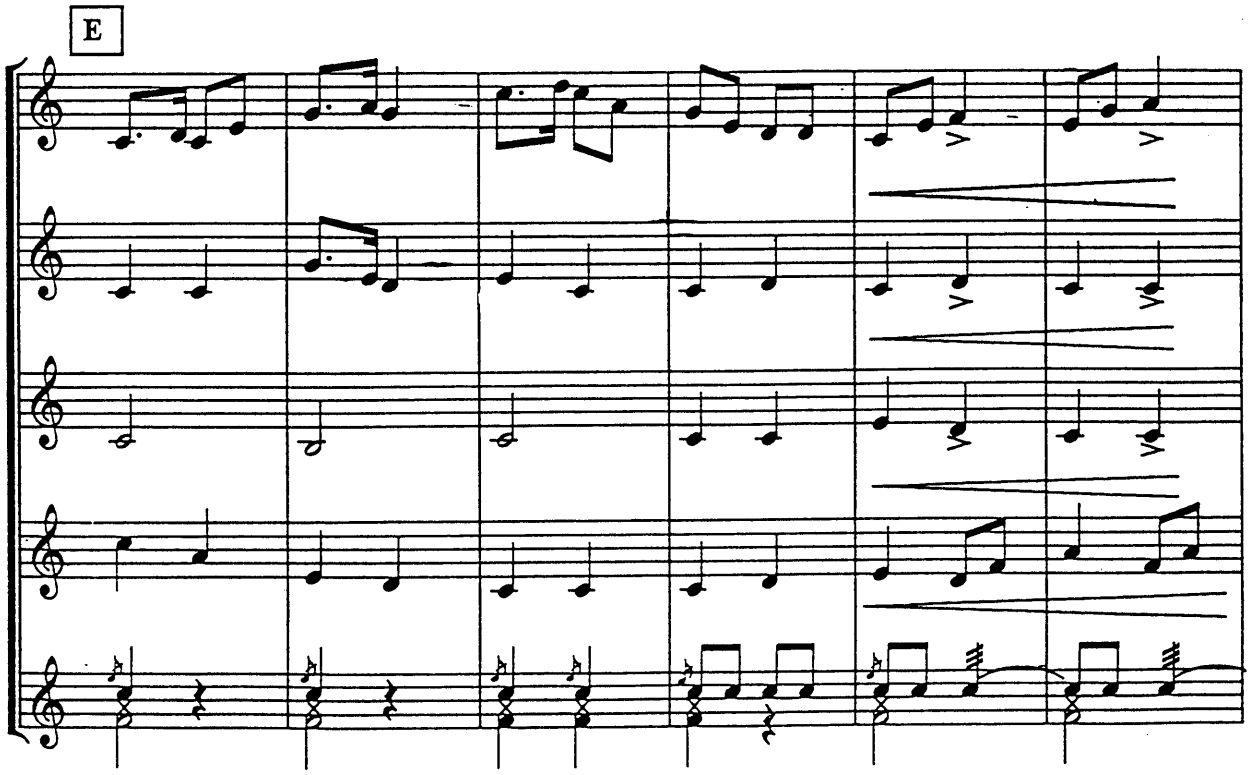






RAF (SIMPLIFIED) PAGE 2





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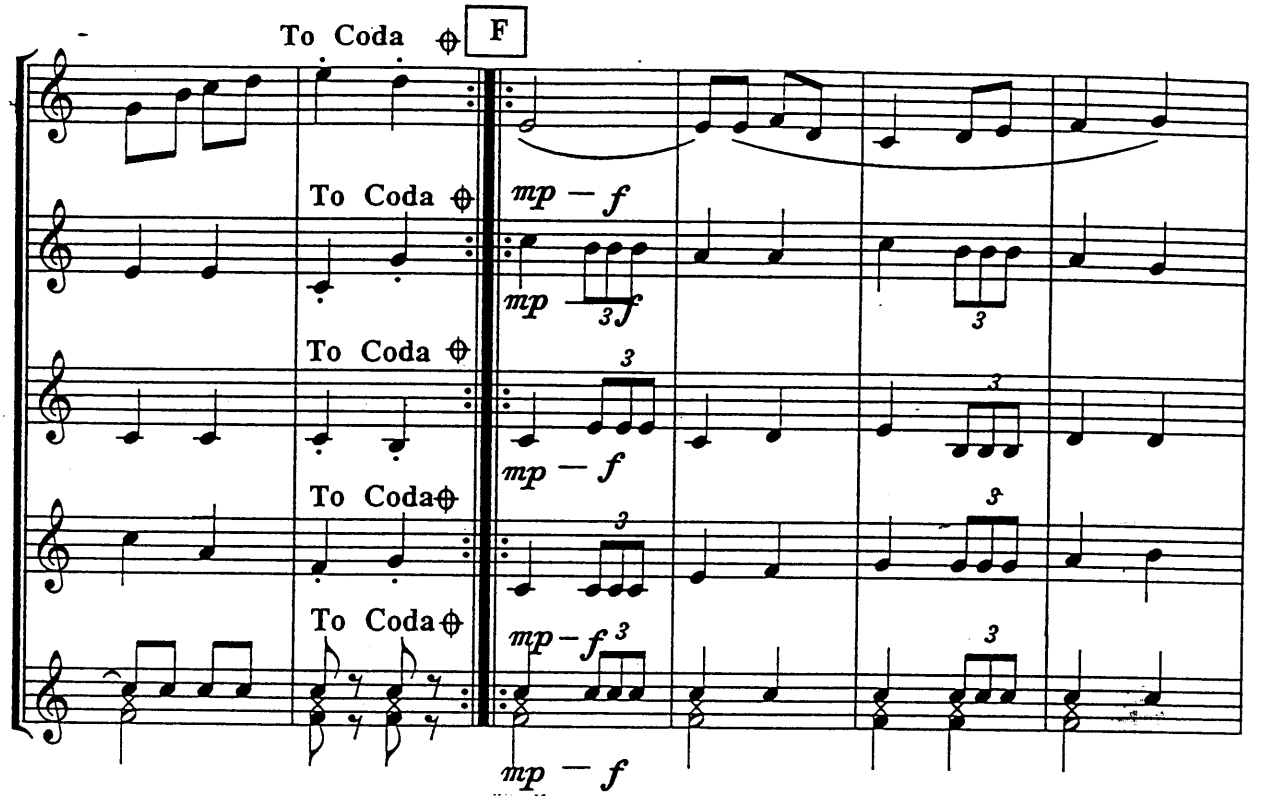

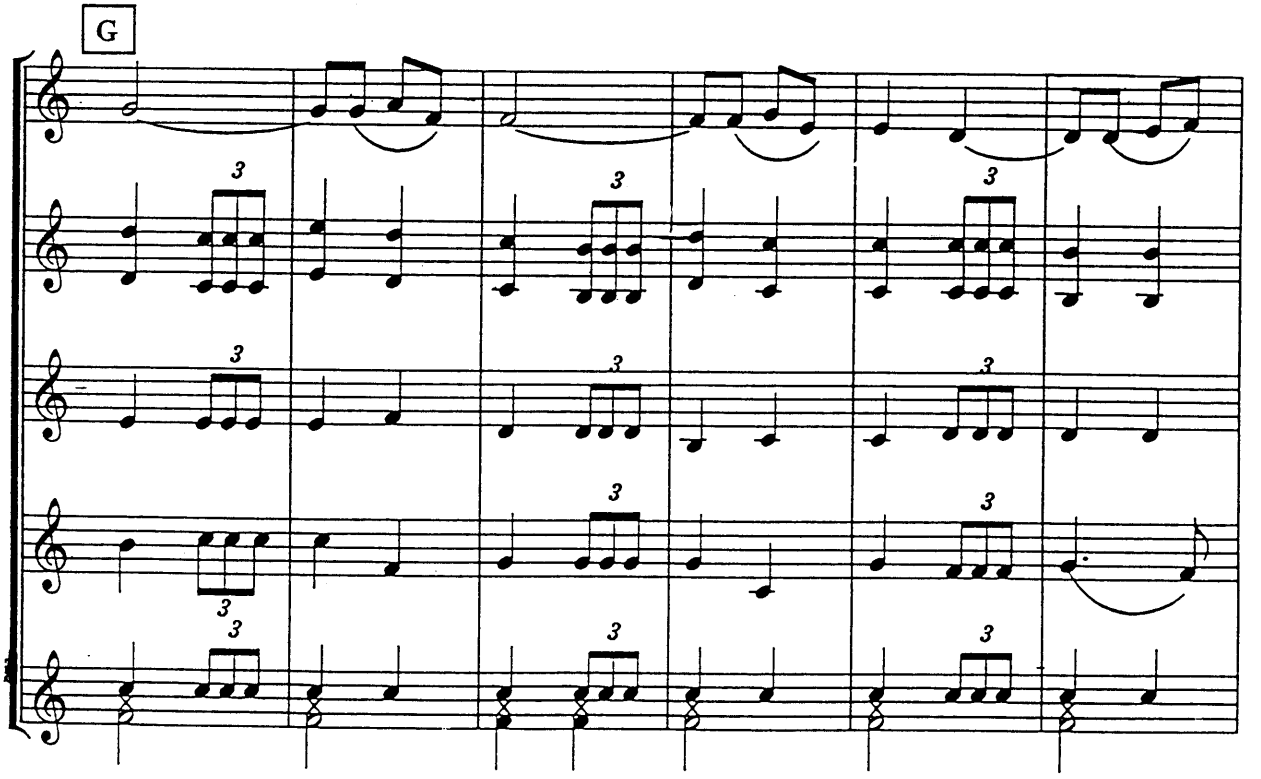

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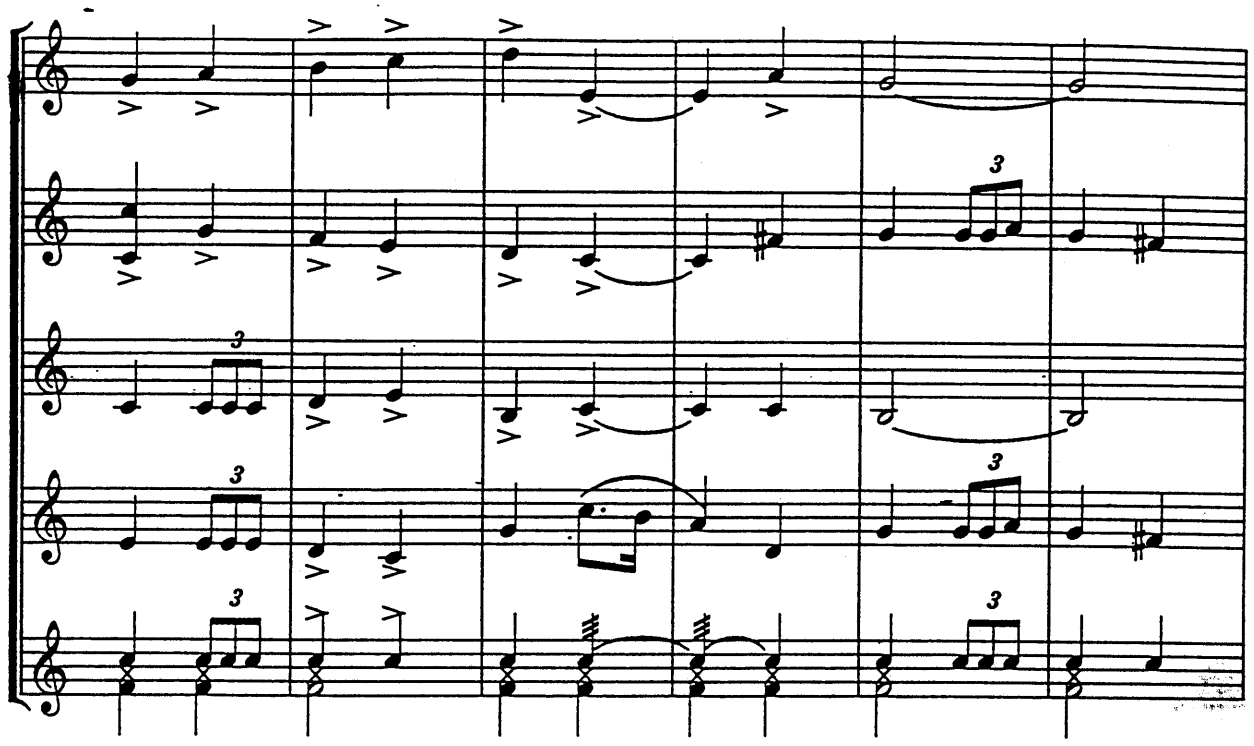

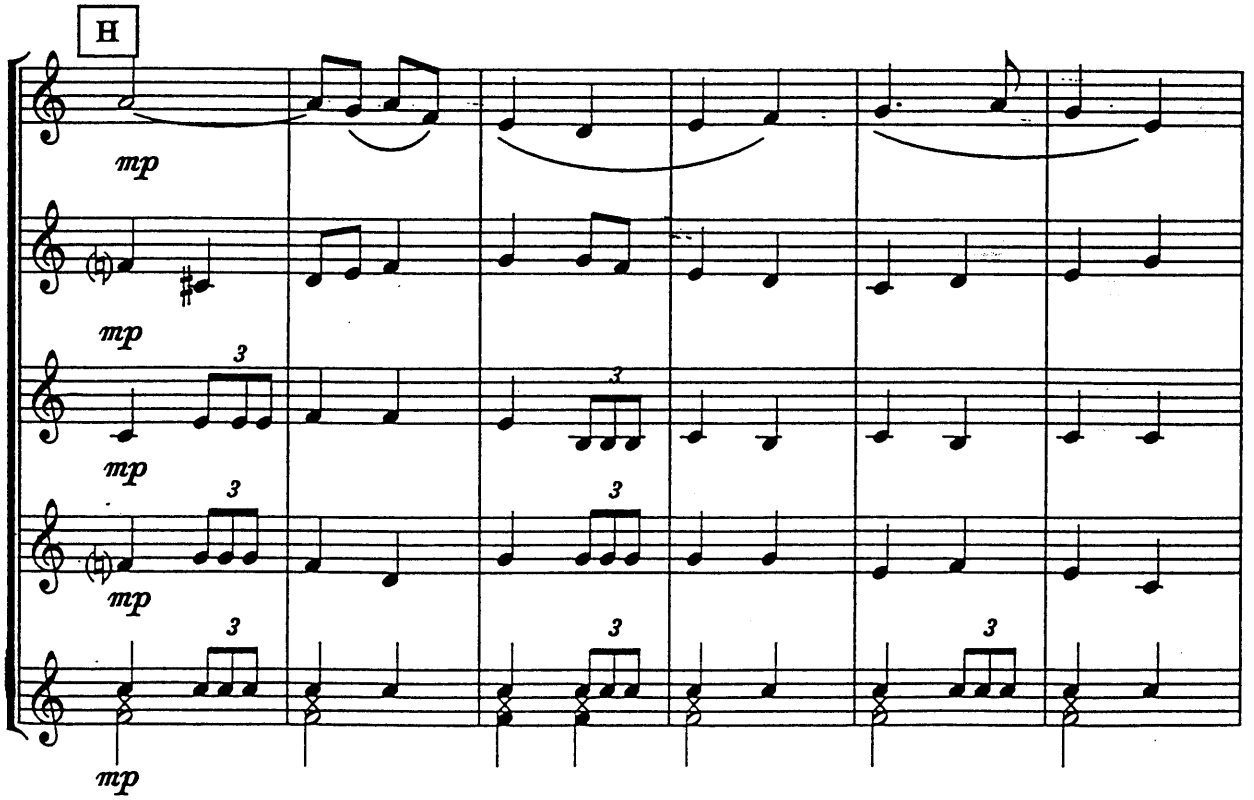

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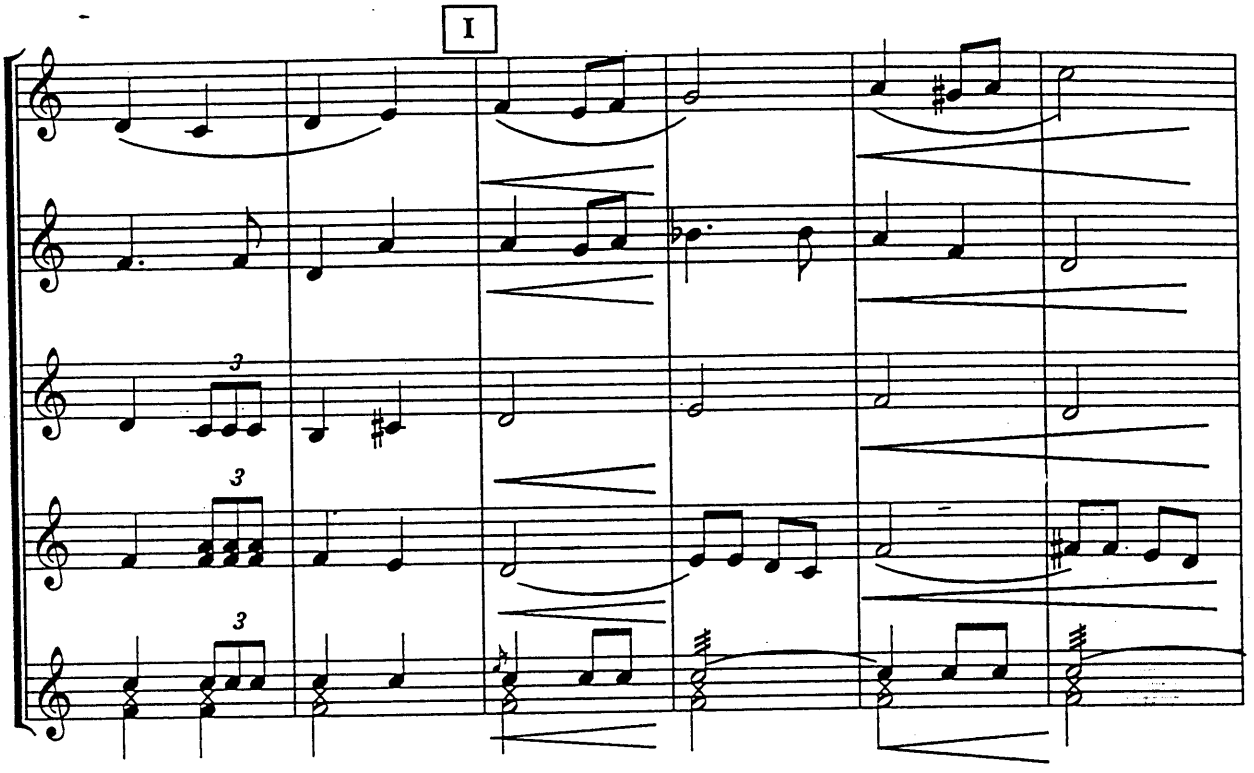

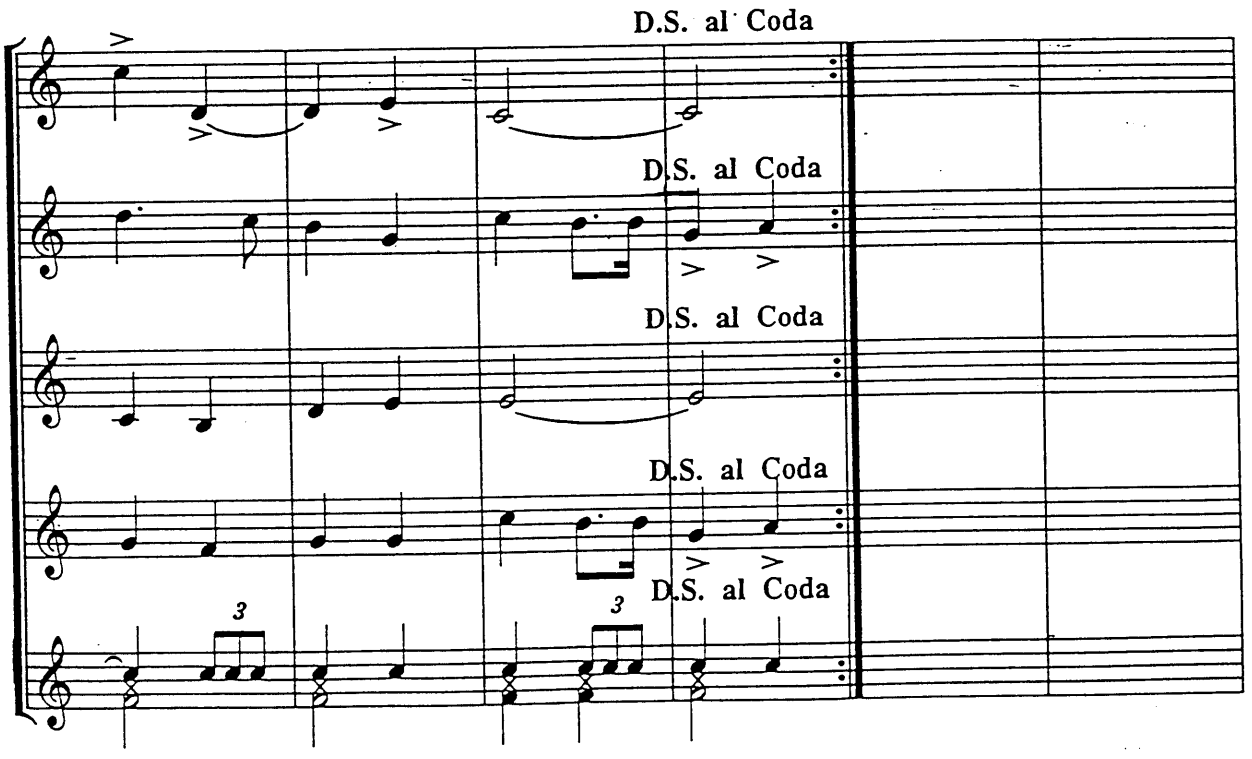

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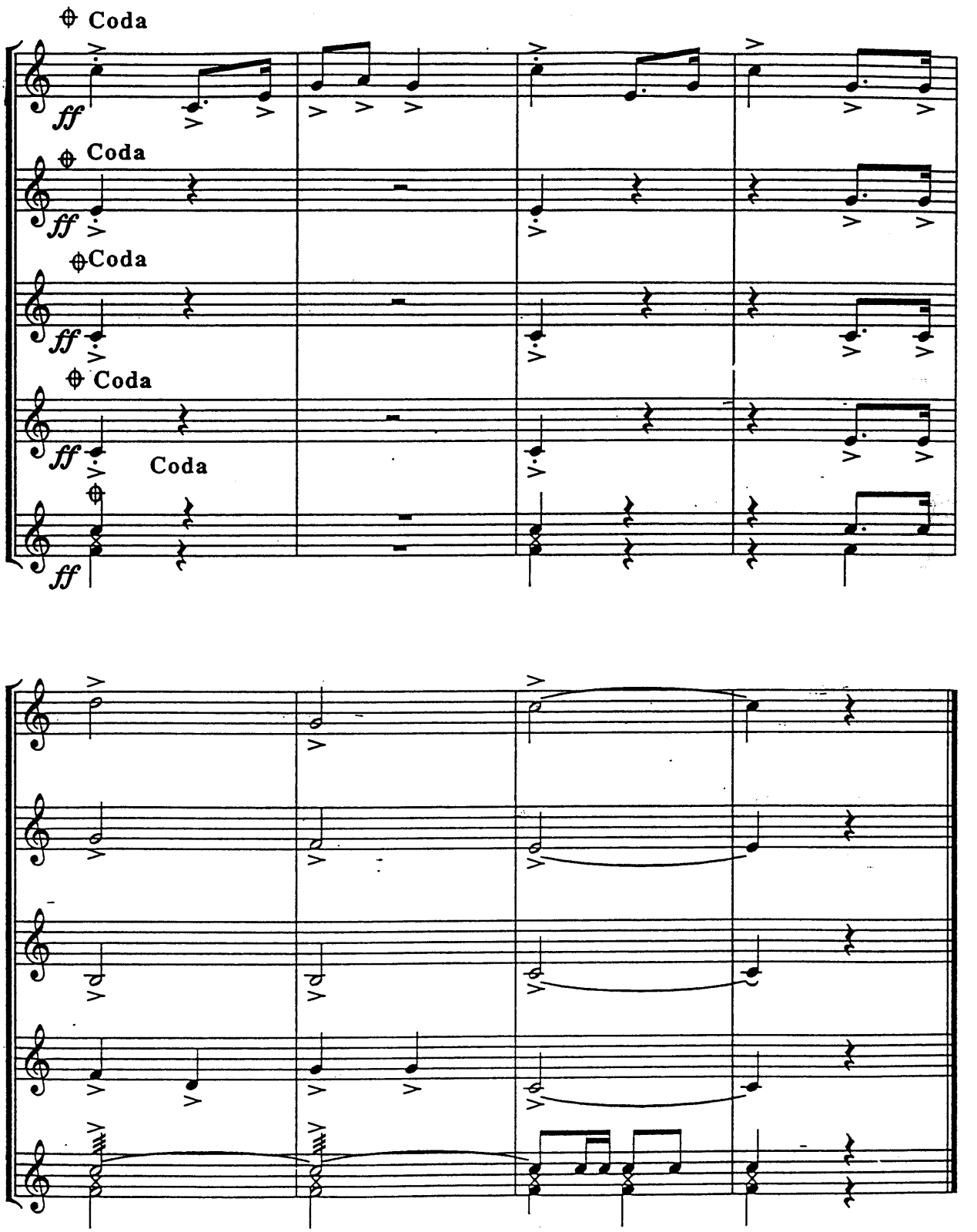
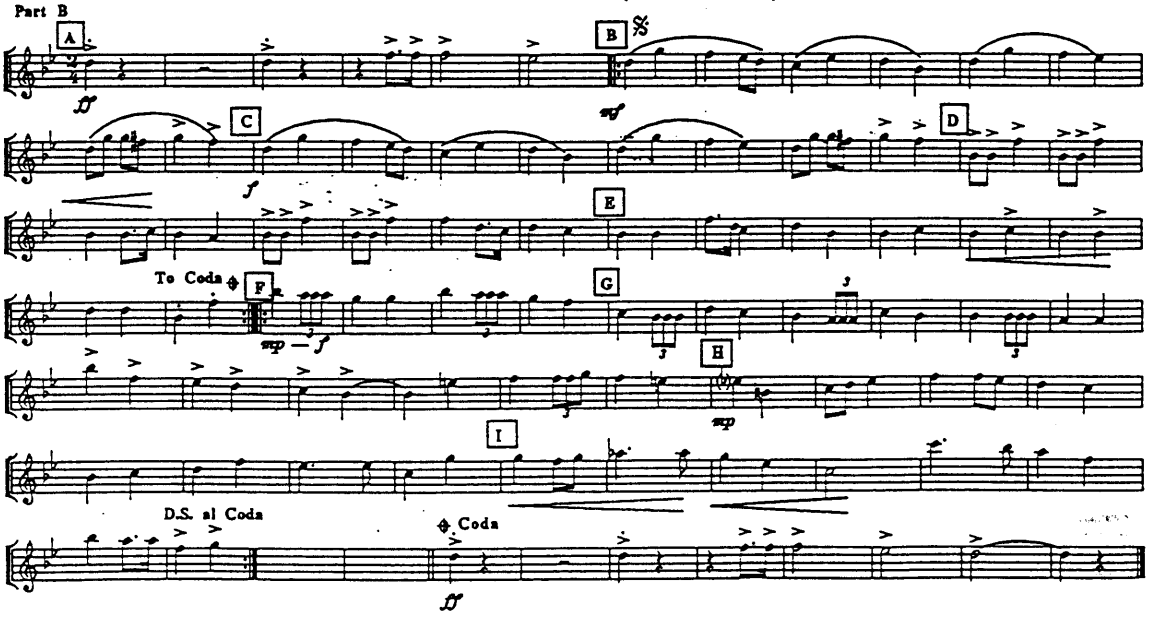


RAF (SIMPLIFIED) PAGE 7

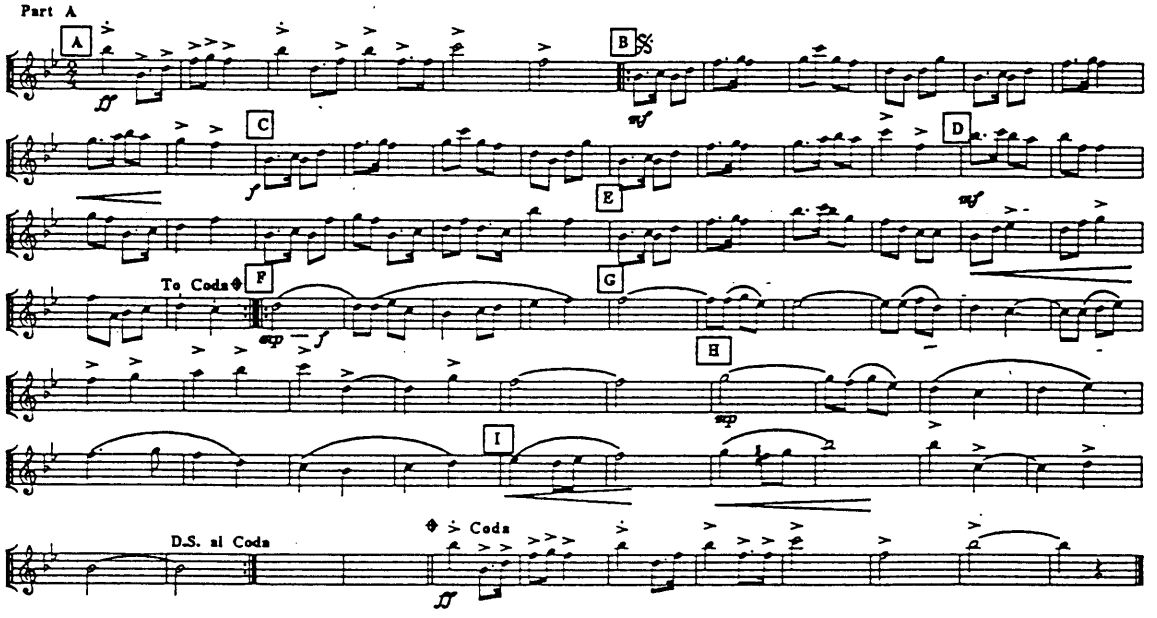
ROYAL AIR FORCE
MARCH PAST (SIMPLIFIED)

Flute/Oboe
Part B



ROYAL AIR FORCE
MARCH PAST (SIMPLIFIED)

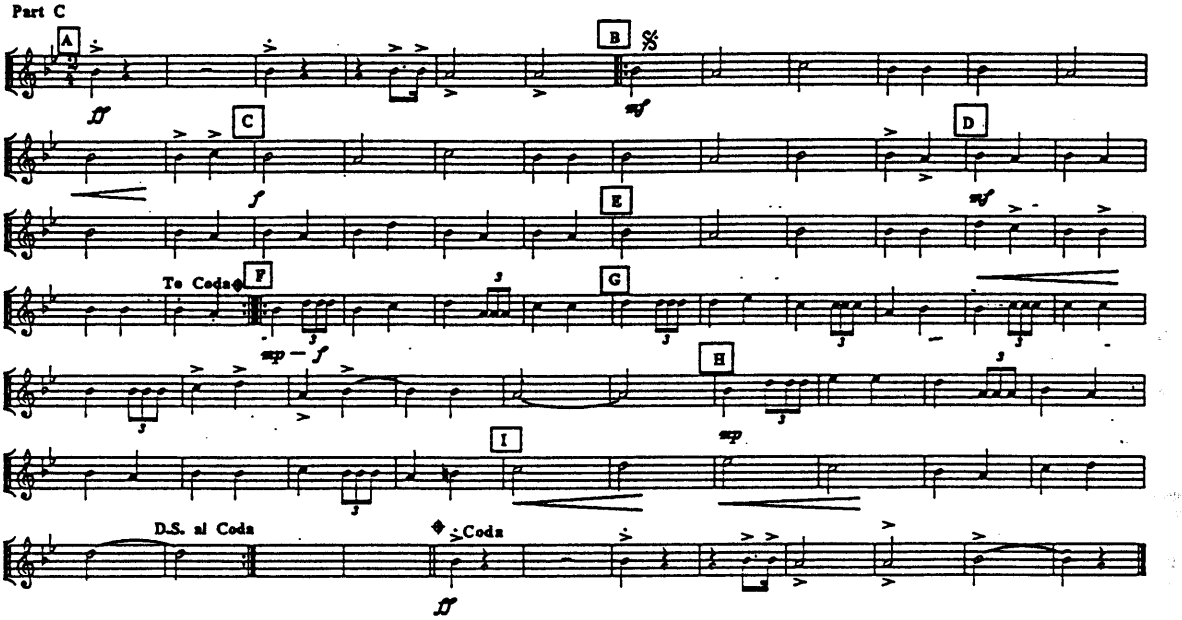
Flute/Oboe
Part A



ROYAL AIR FORCE
MARCH PAST (SIMPLIFIED)

Flute/Oboe

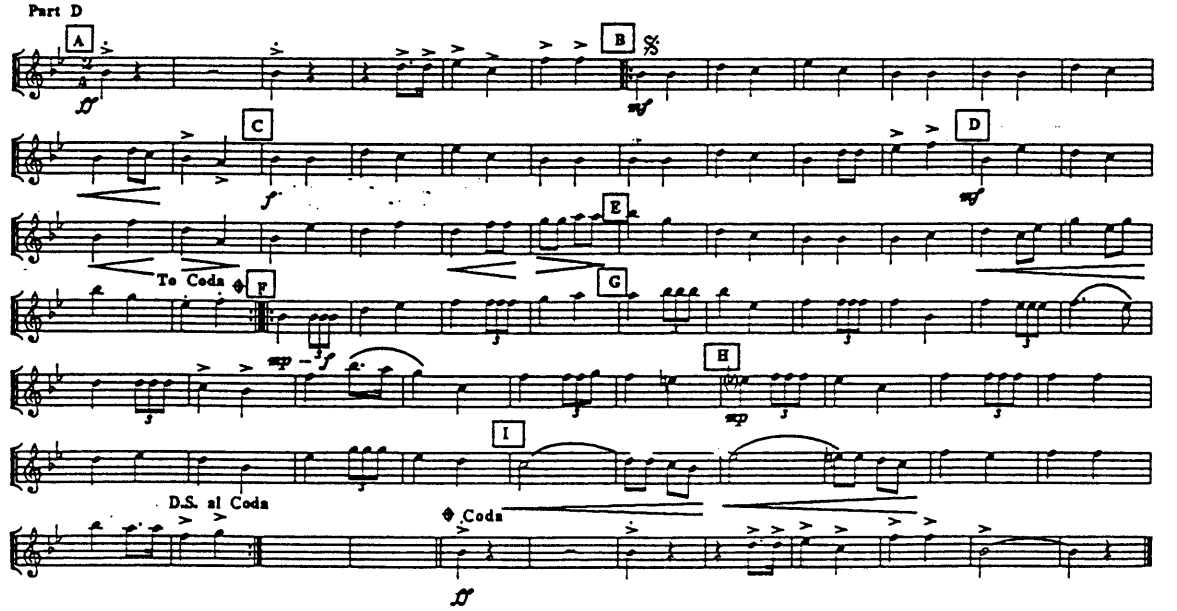
Part C



ROYAL AIR FORCE
MARCH PAST (SIMPLIFIED)

Flute/Oboe

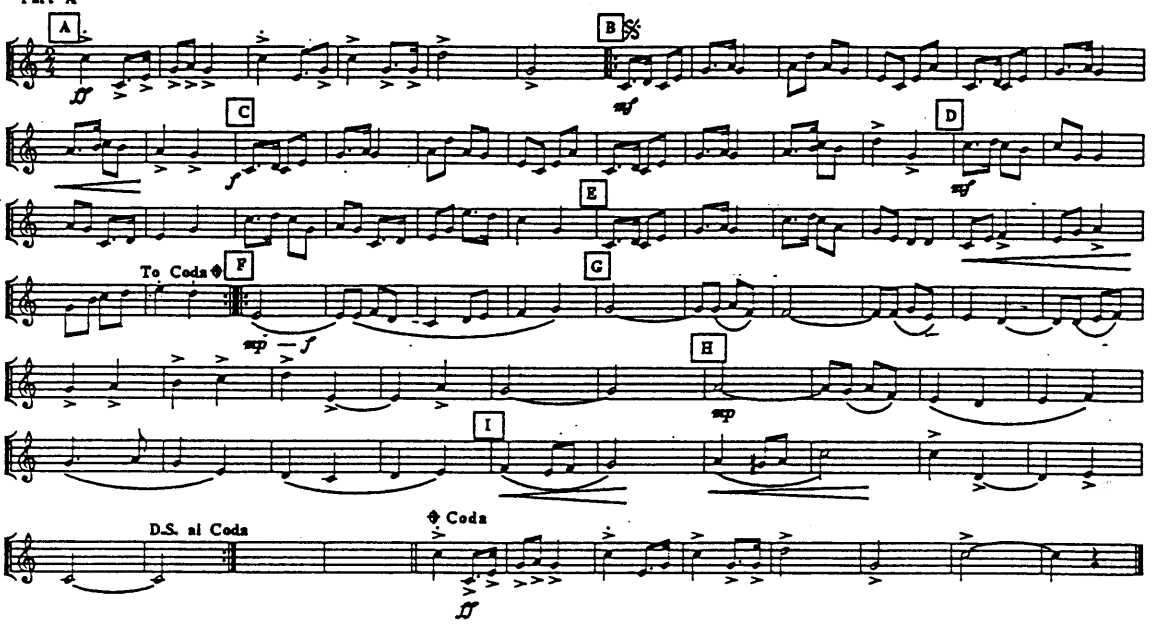
Part D



ROYAL AIR FORCE MARCH PAST (SIMPLIFIED)

Clarinet/Tenor Sax

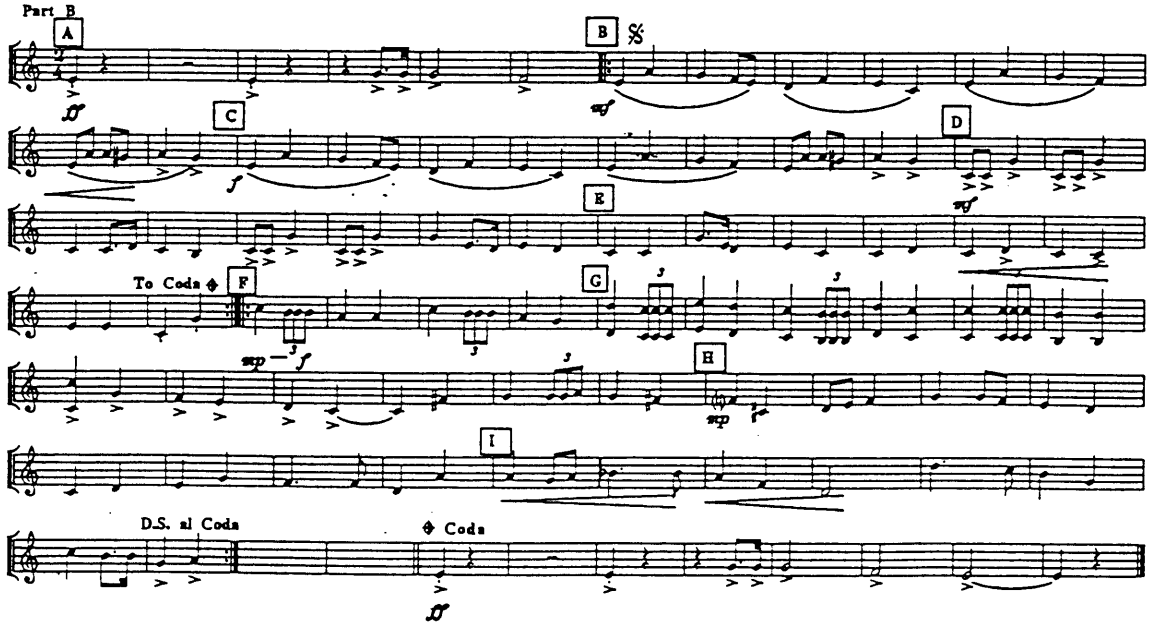
Part A



ROYAL AIR FORCE MARCH PAST (SIMPLIFIED)

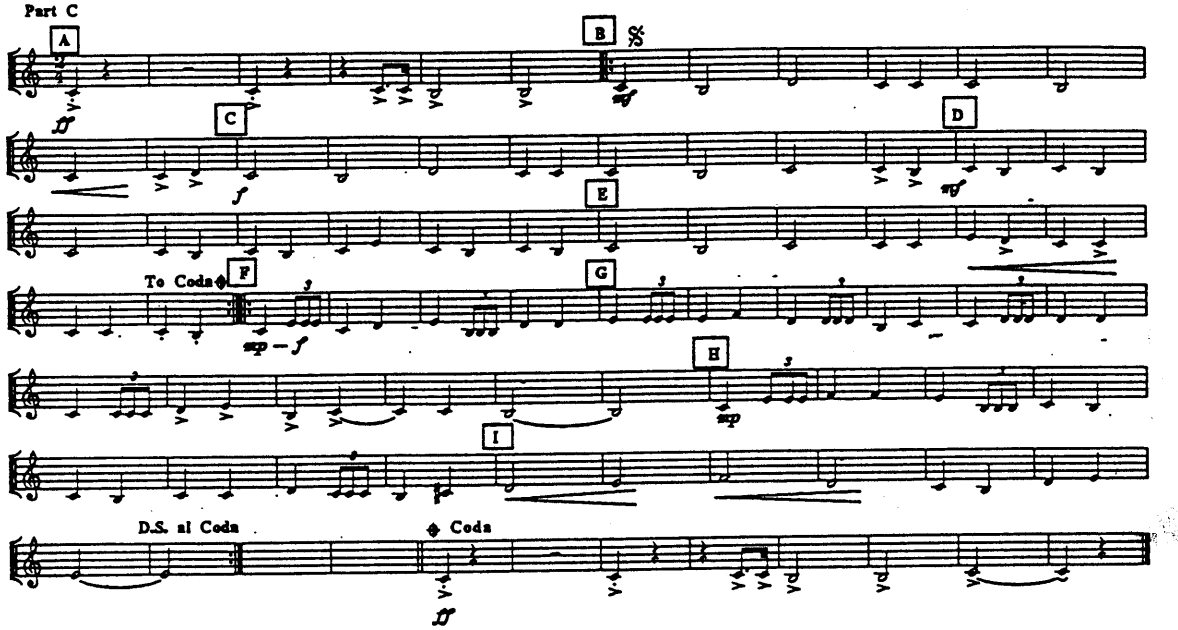
Clarinet/Tenor Sax

Part B



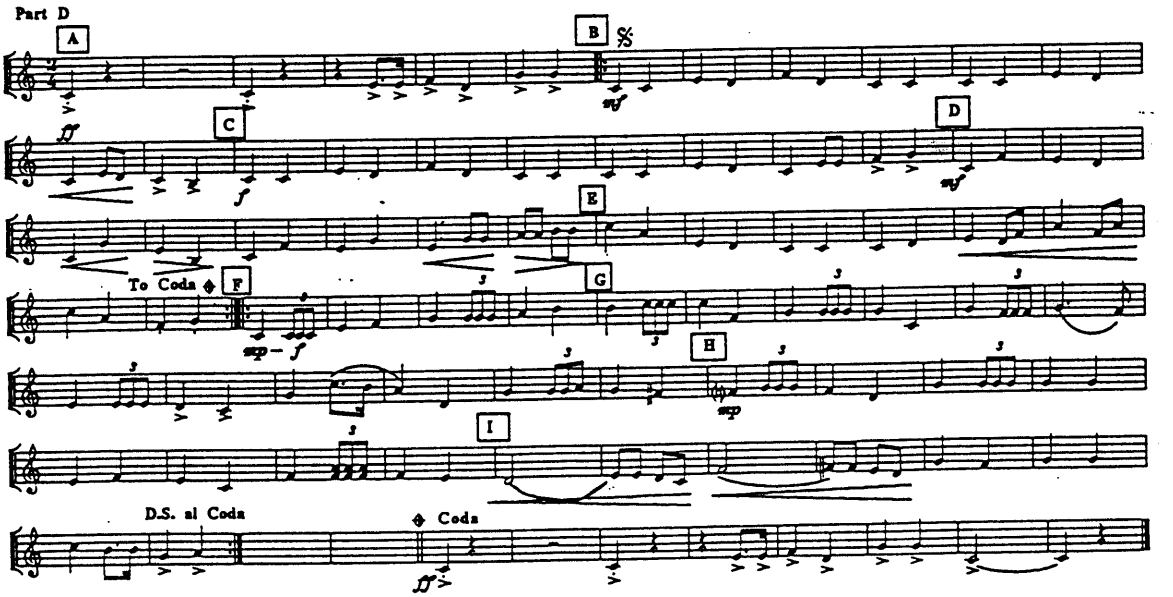
ROYAL AIR FORCE
MARCH PAST (SIMPLIFIED)

Clarinet/Tenor Sax
Part C



ROYAL AIR FORCE
MARCH PAST (SIMPLIFIED)

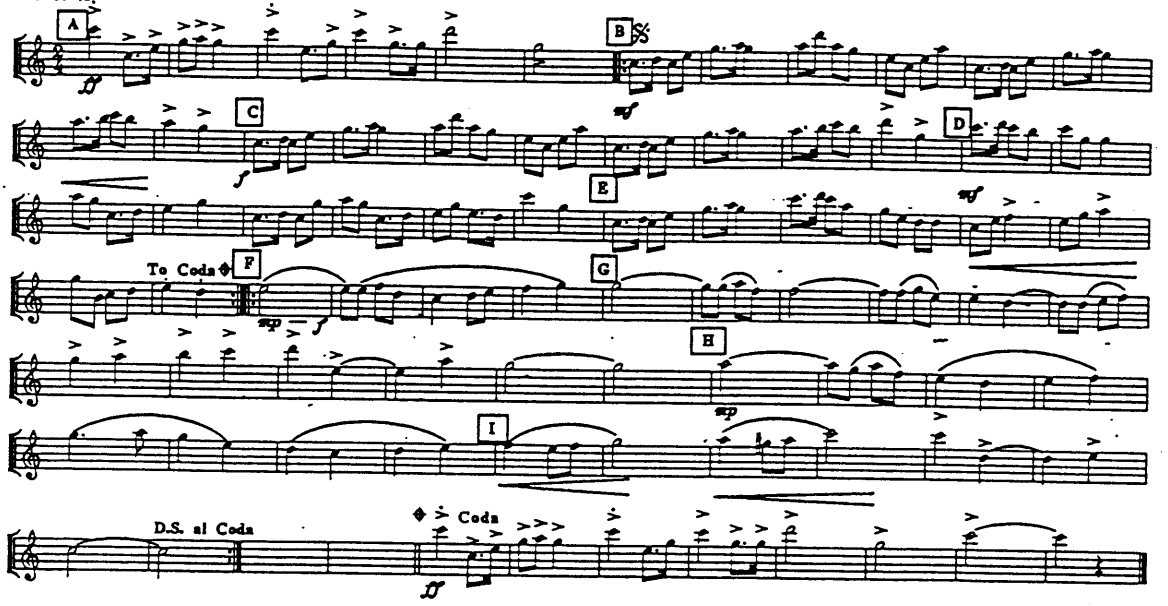
Clarinet/Tenor Sax
Part D



Clarinet/Tenor Sax

Part A

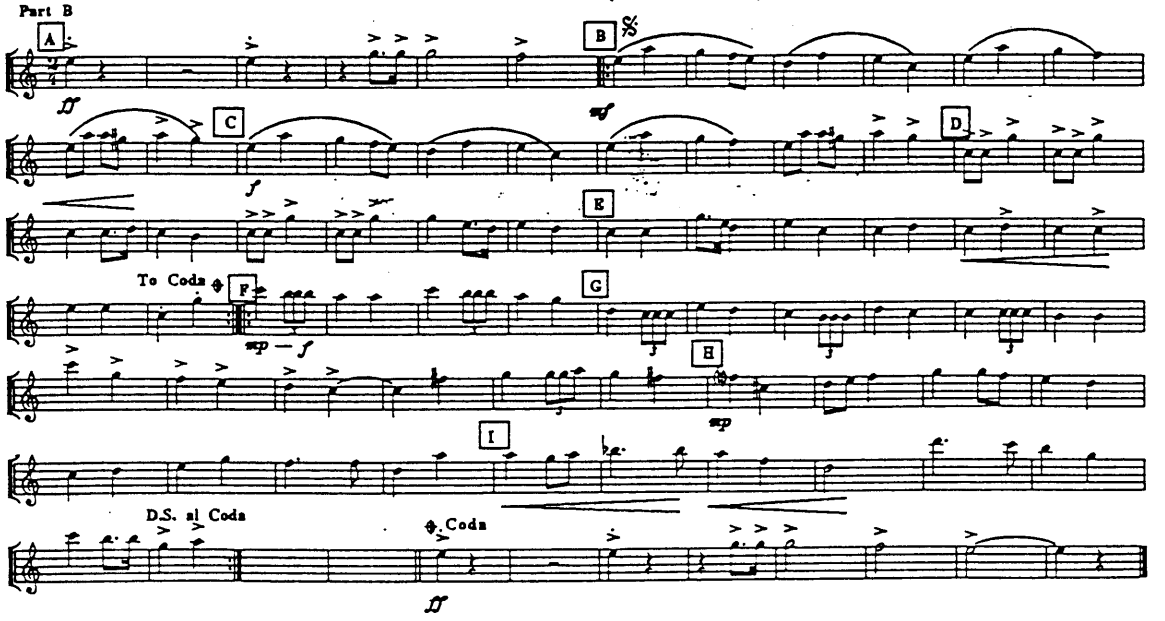
ROYAL AIR FORCE
MARCH PAST (SIMPLIFIED)



Clarinet/Tenor Sax

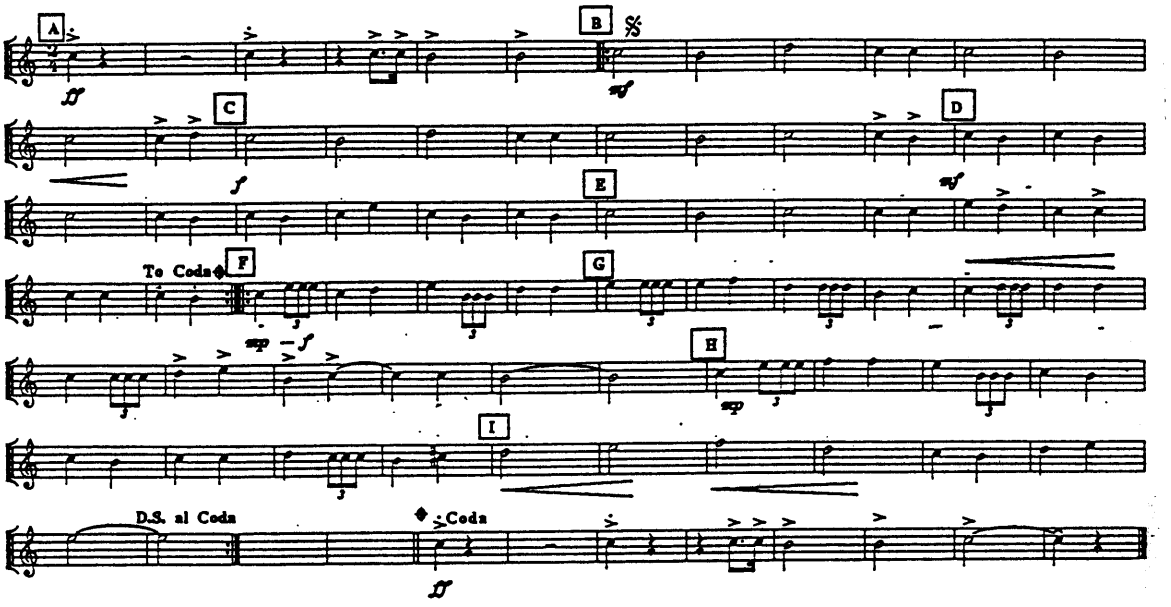
Part B

ROYAL AIR FORCE
MARCH PAST (SIMPLIFIED)



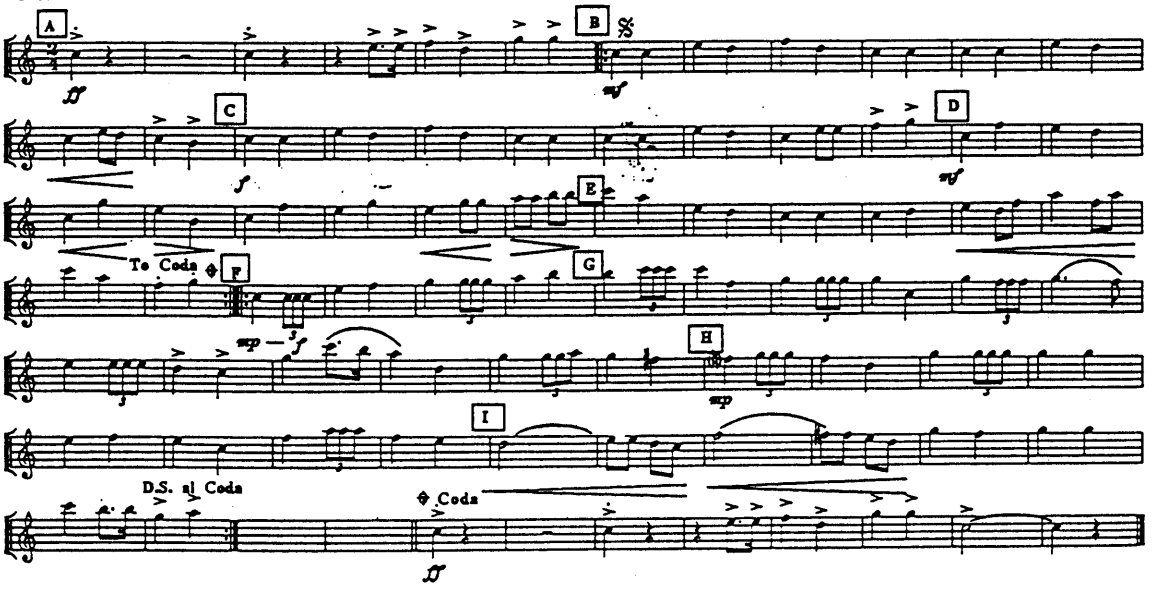
Clarinet/Tenor Sax
Part C

ROYAL AIR FORCE
MARCH PAST (SIMPLIFIED)



Clarinet/Tenor Sax
Part D

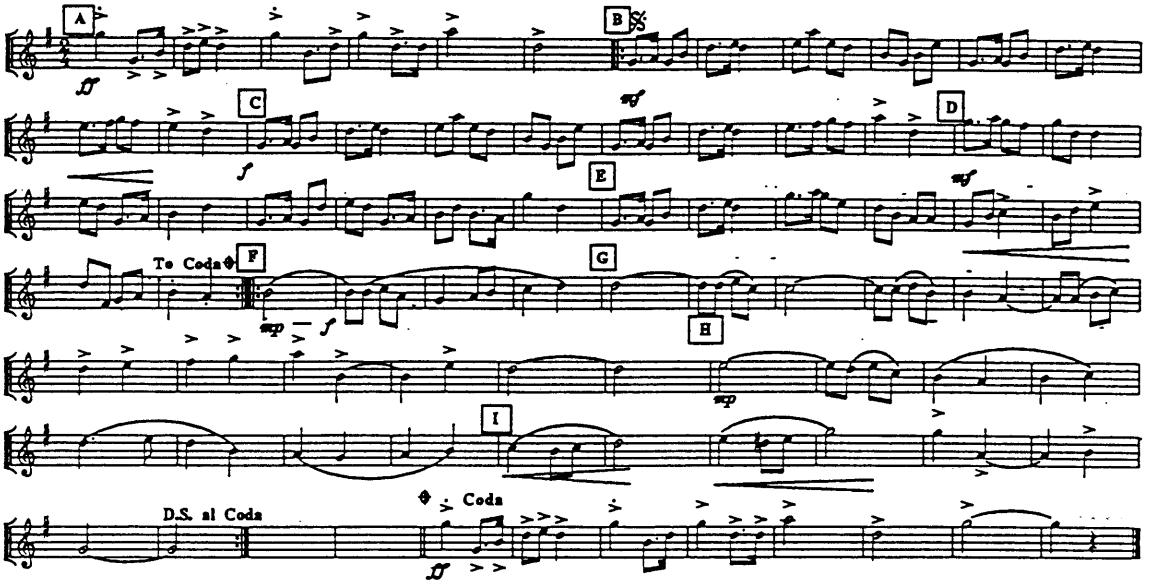
ROYAL AIR FORCE
MARCH PAST (SIMPLIFIED)



Alto/Bari Sax

Part A

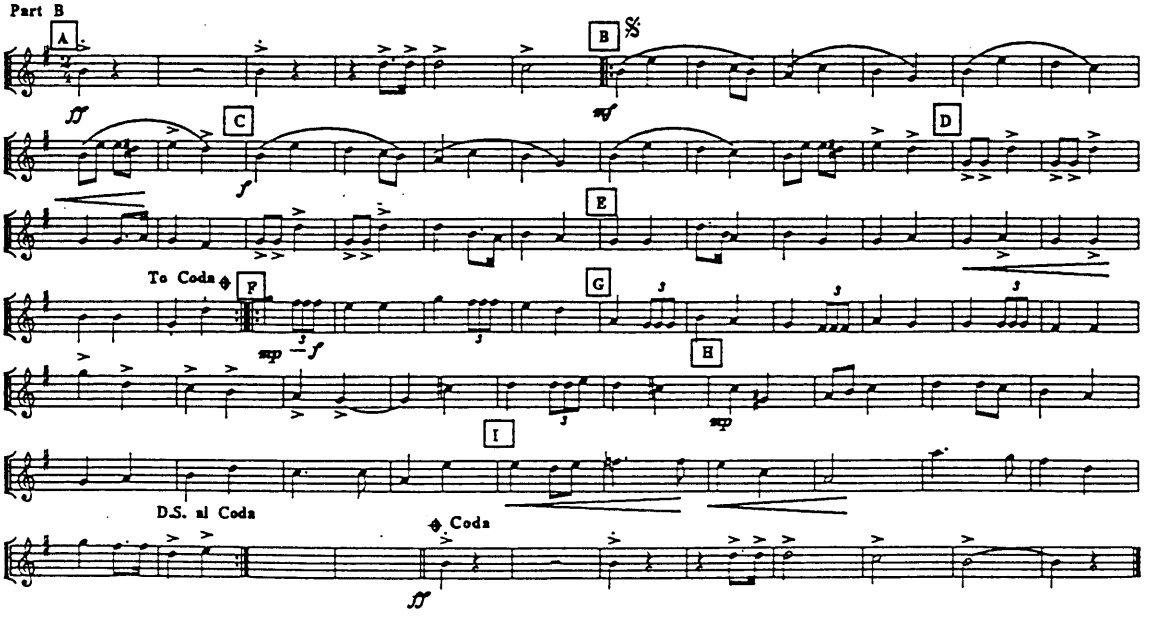
ROYAL AIR FORCE
MARCH PAST (SIMPLIFIED)



Alto/Bari Sax

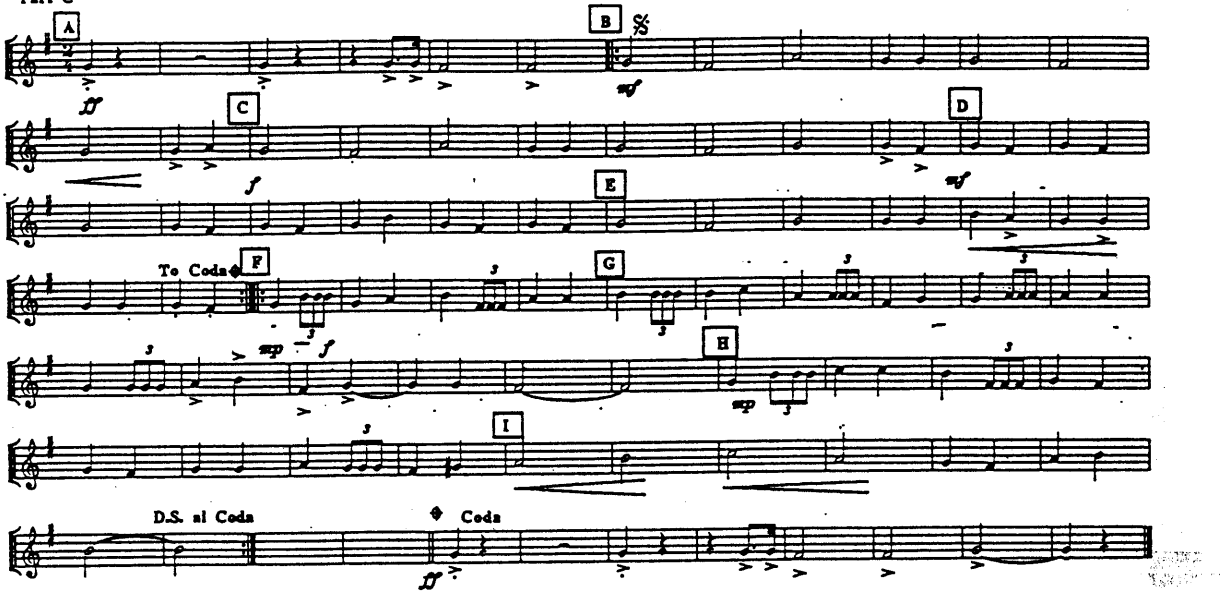
Part B

ROYAL AIR FORCE
MARCH PAST (SIMPLIFIED)



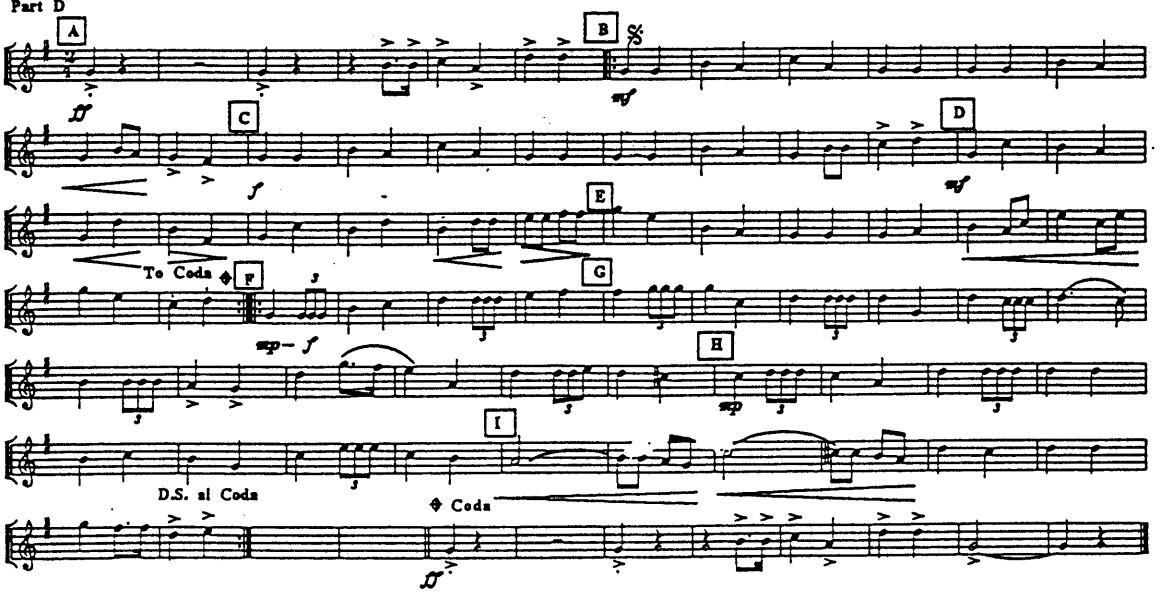
Alto/Bari Sax
Part C

ROYAL AIR FORCE
MARCH PAST (SIMPLIFIED)



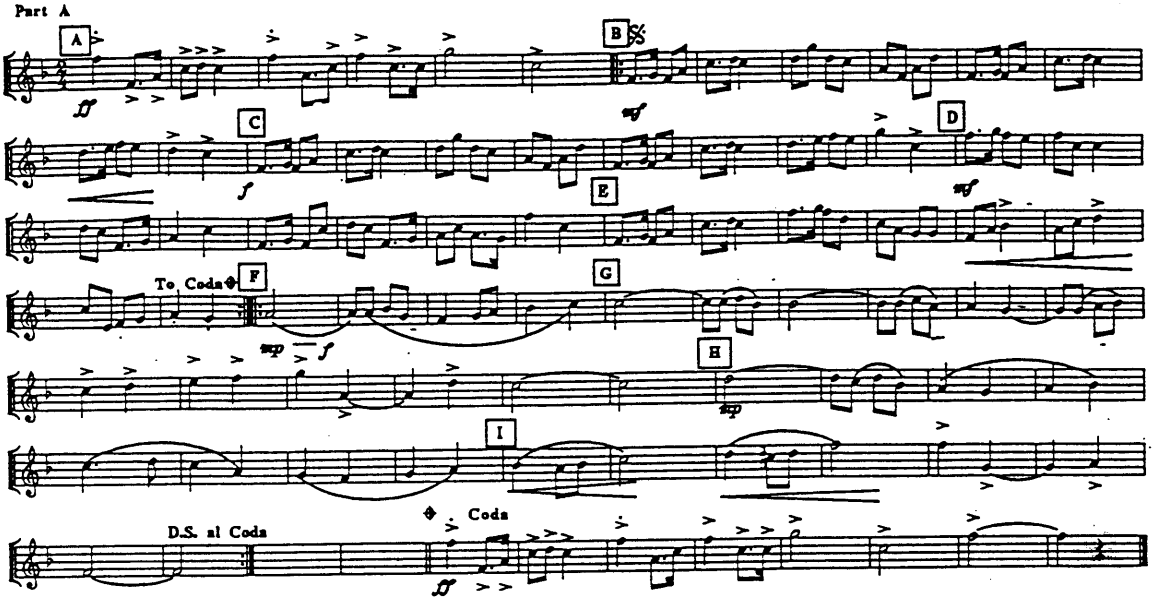
Alto/Bari Sax
Part D

ROYAL AIR FORCE
MARCH PAST (SIMPLIFIED)



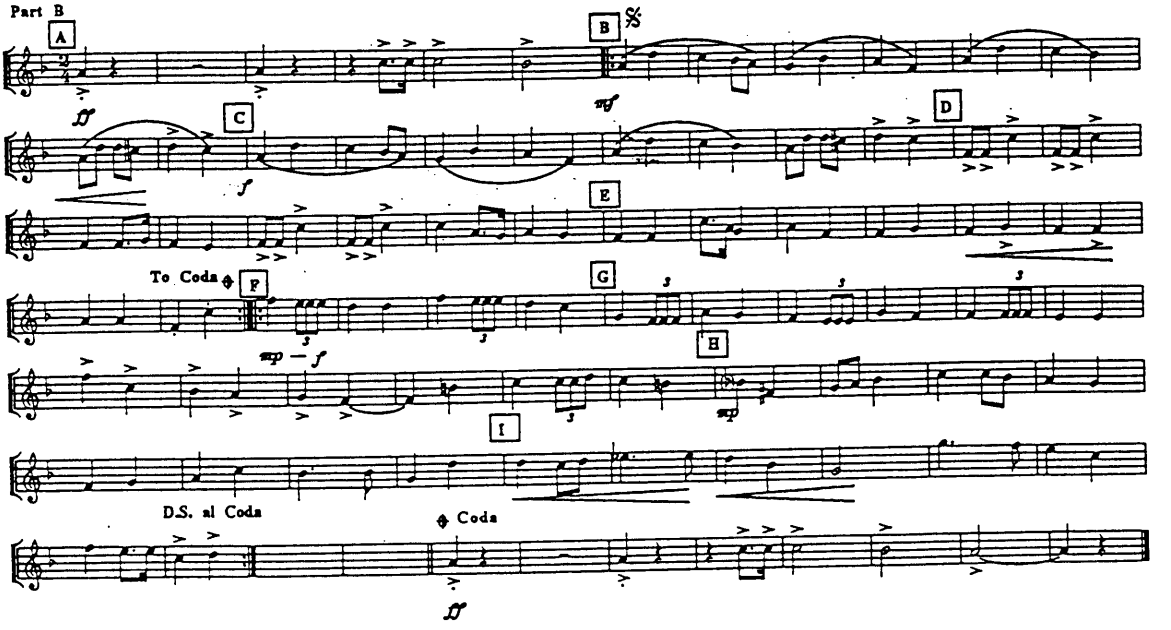
ROYAL AIR FORCE
MARCH PAST (SIMPLIFIED)

French Horn
Part A



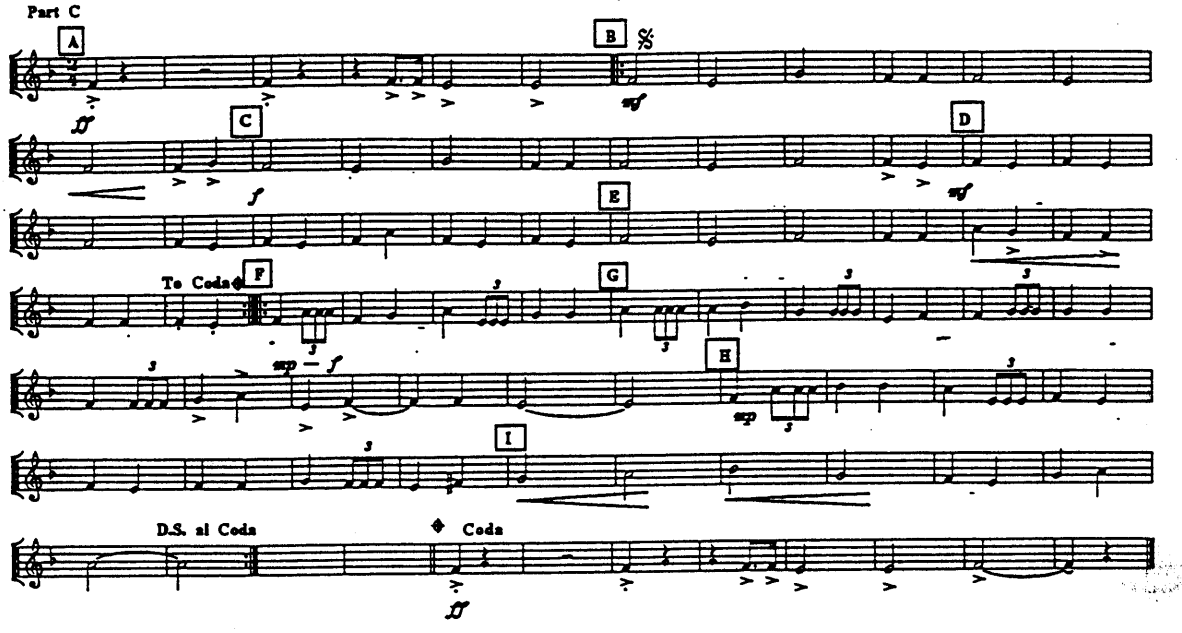
ROYAL AIR FORCE
MARCH PAST (SIMPLIFIED)

French Horn
Part B



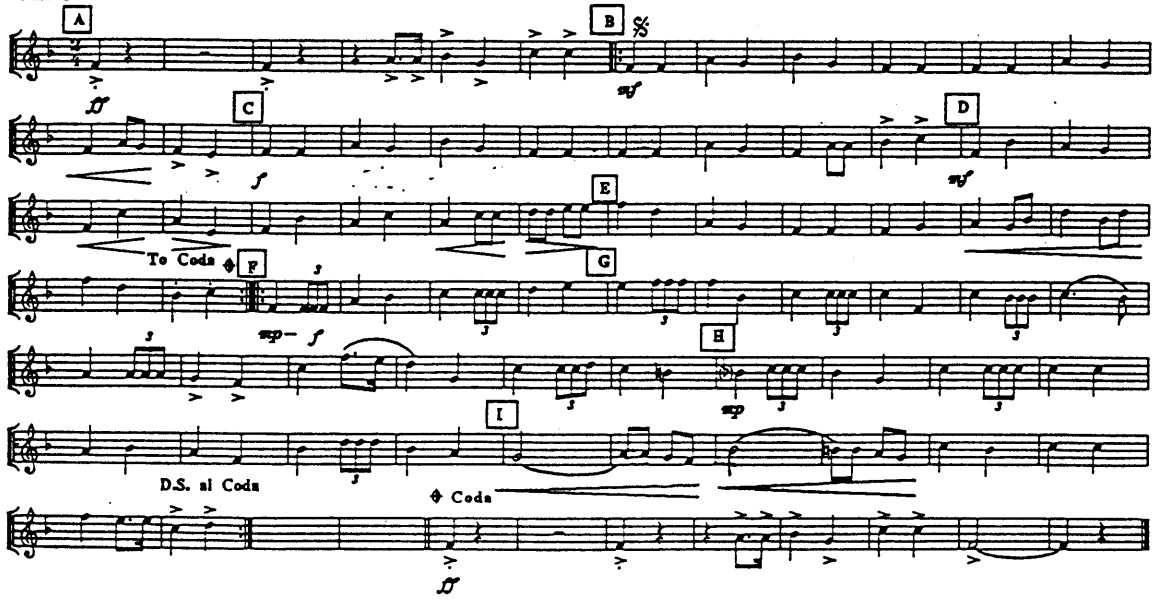
ROYAL AIR FORCE
MARCH PAST (SIMPLIFIED)

French Horn
Part C



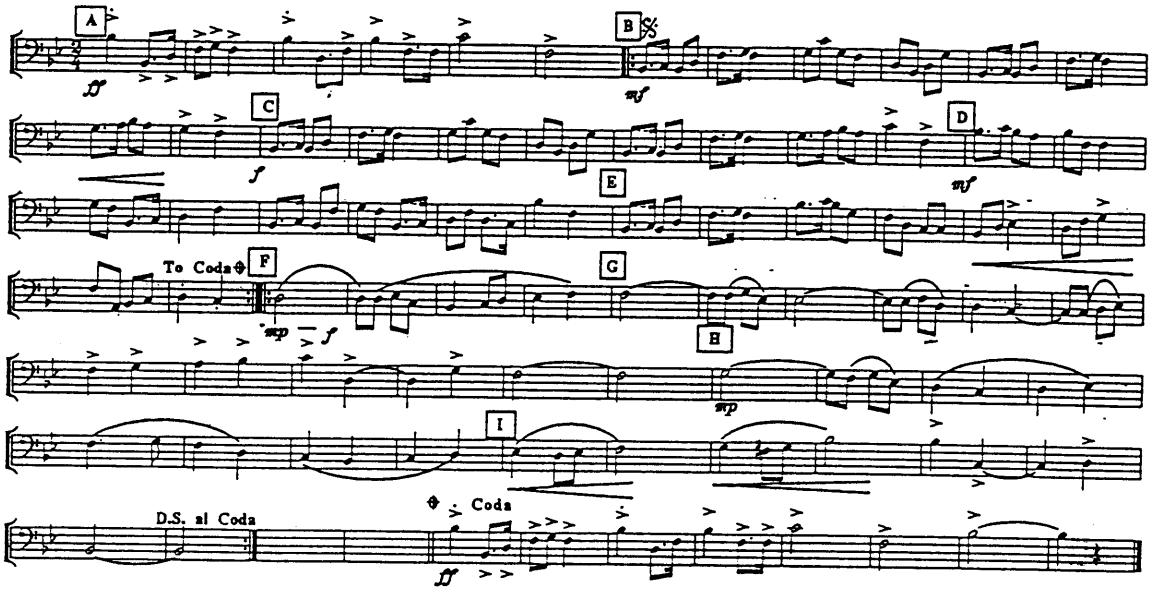
ROYAL AIR FORCE
MARCH PAST (SIMPLIFIED)

French Horn
Part D



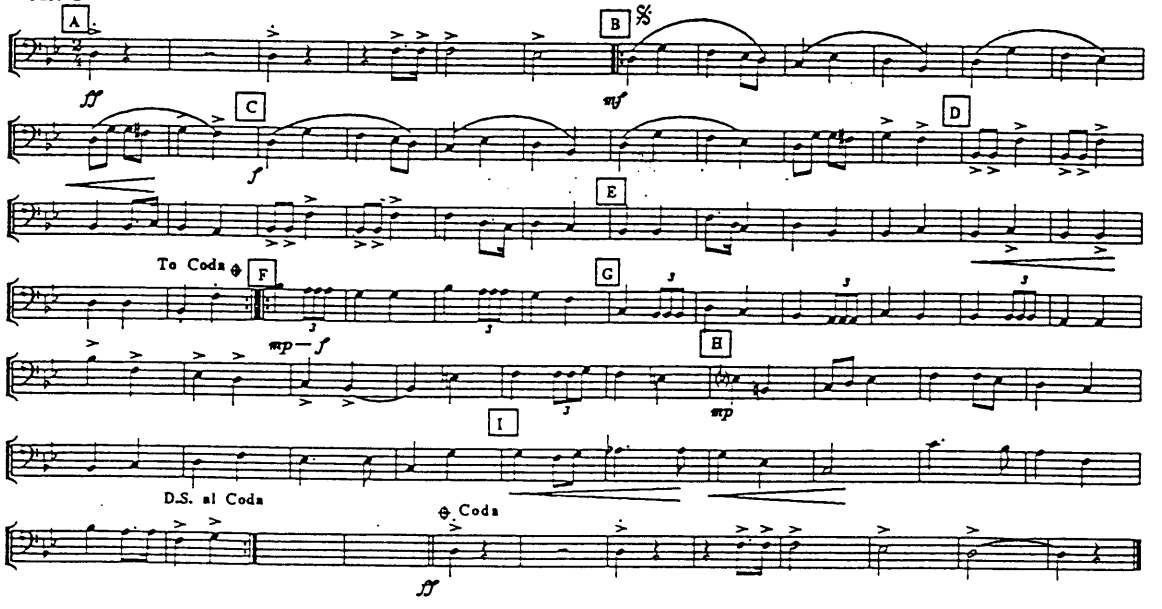
Trombone/Baritone B.C./
Bassoon
Part A

ROYAL AIR FORCE
MARCH PAST (SIMPLIFIED)



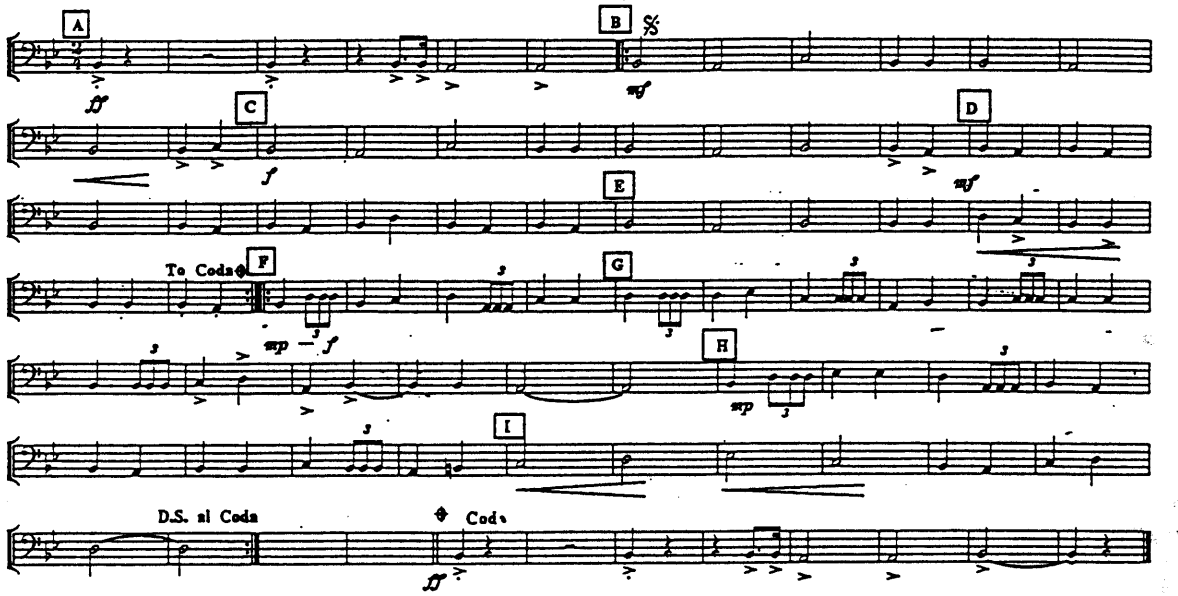
Trombone/Baritone B.C./
Bassoon
Part B

ROYAL AIR FORCE
MARCH PAST (SIMPLIFIED)



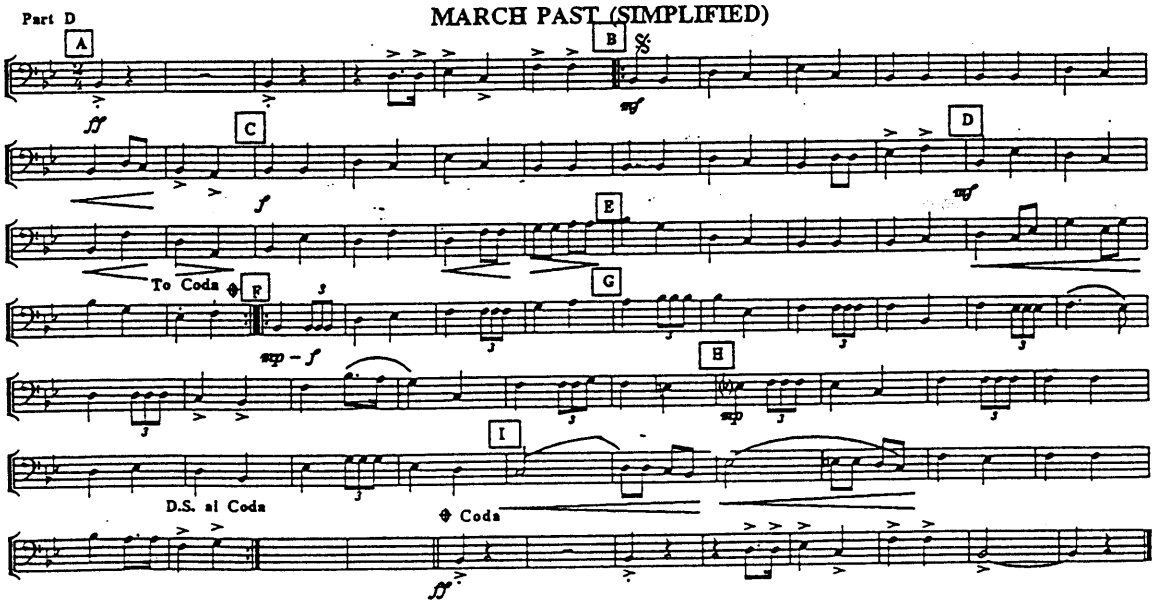
Trombone/Baritone B.C./
Bassoon
Part C

ROYAL AIR FORCE
MARCH PAST (SIMPLIFIED)



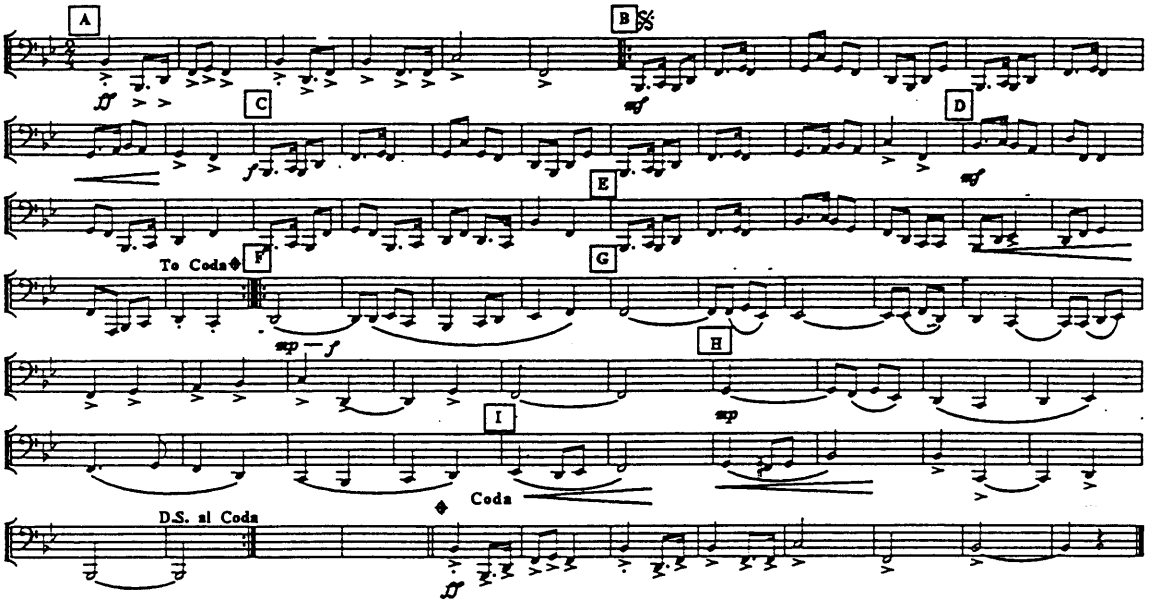
Trombone/Baritone B.C./
Bassoon
Part D

ROYAL AIR FORCE
MARCH PAST (SIMPLIFIED)



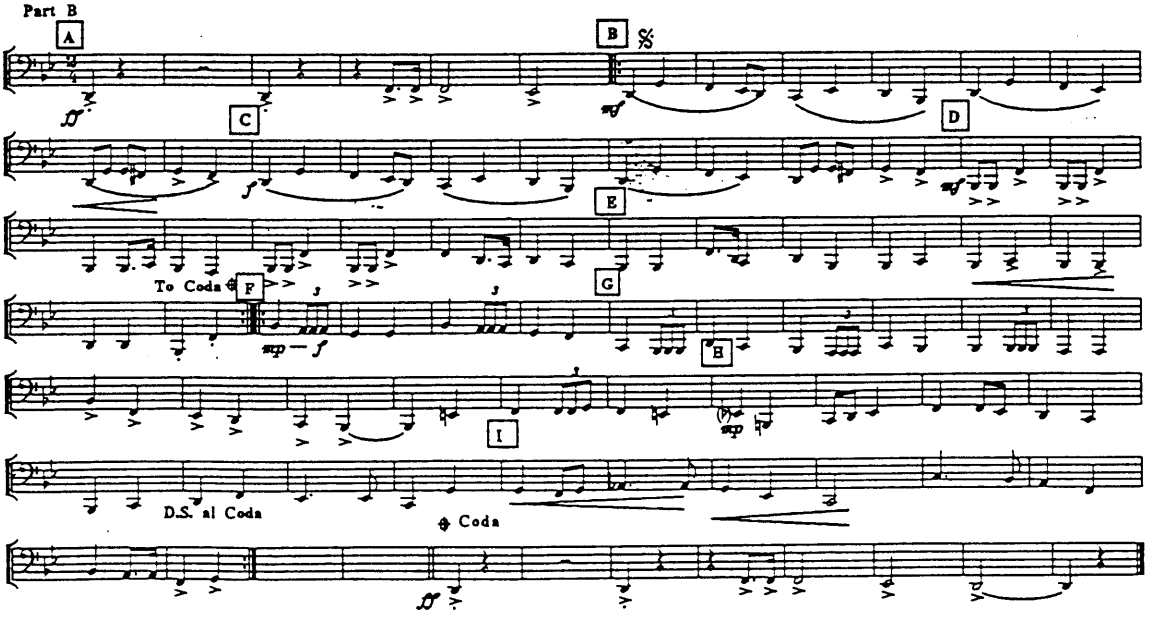
ROYAL AIR FORCE
MARCH PAST (SIMPLIFIED)

Tuba
Part A



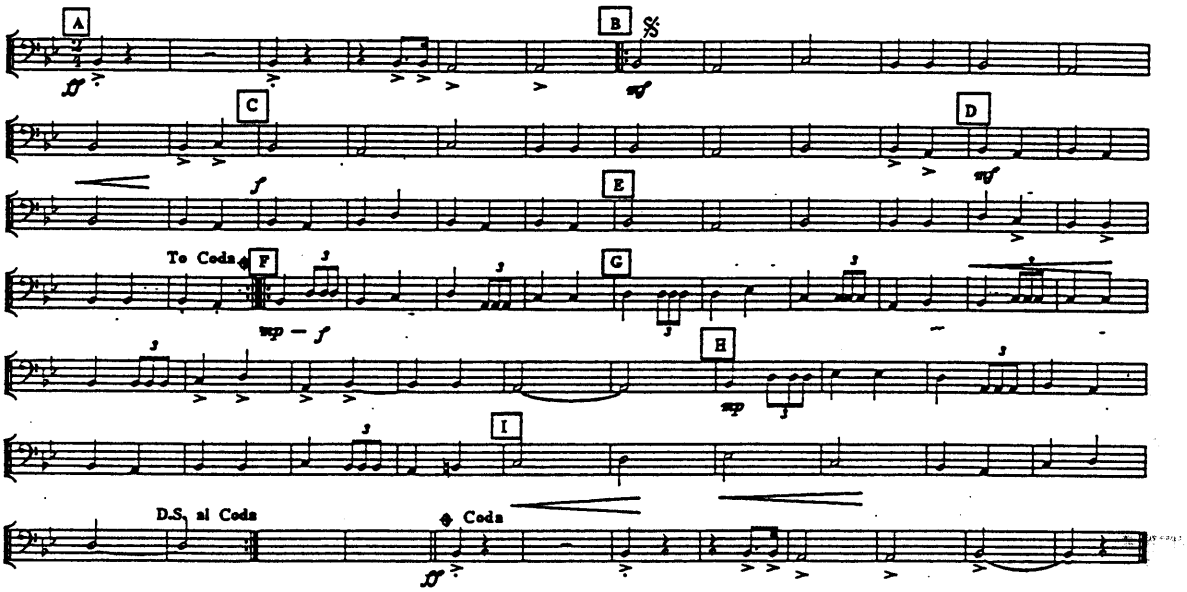
ROYAL AIR FORCE
MARCH PAST (SIMPLIFIED)

Tuba
Part B



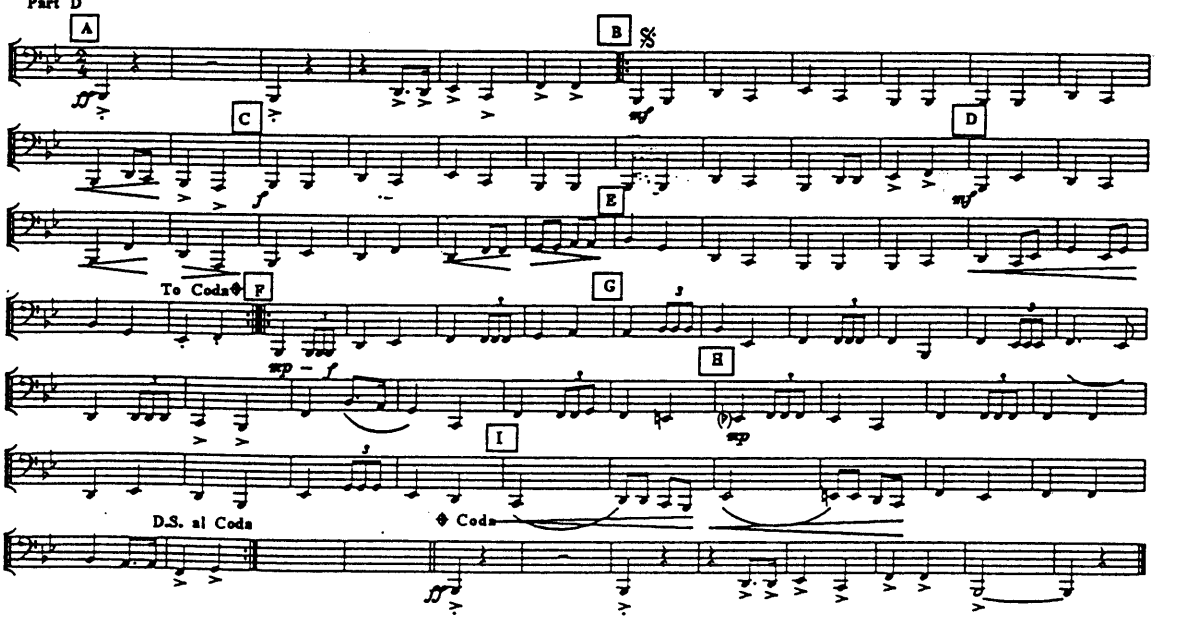
ROYAL AIR FORCE
MARCH PAST (SIMPLIFIED)

Tuba
Part C



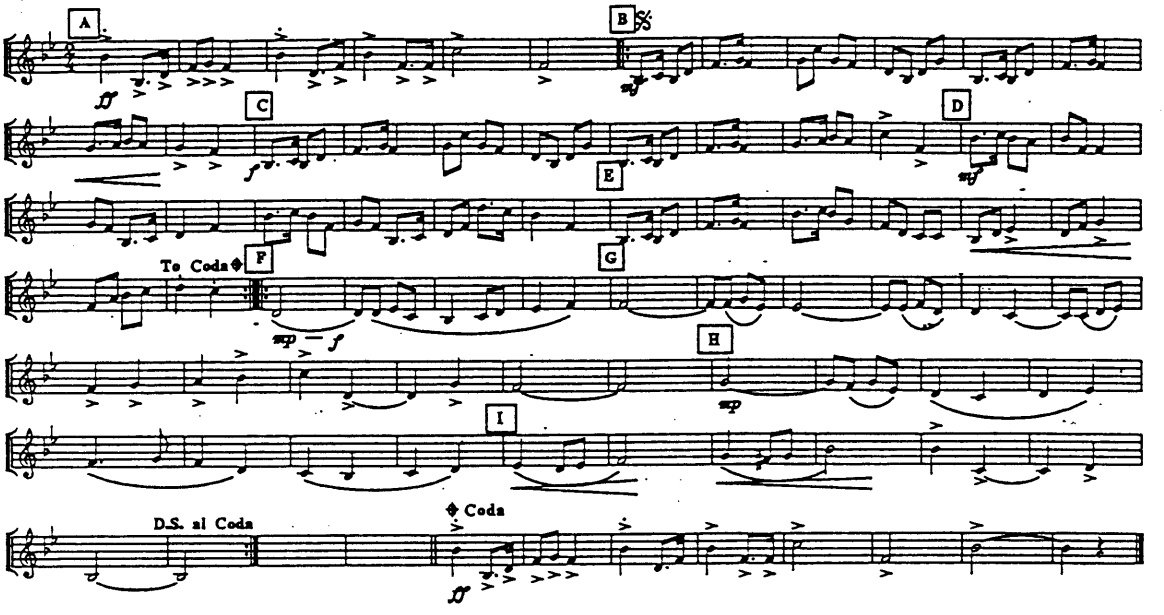
ROYAL AIR FORCE
MARCH PAST (SIMPLIFIED)

Tuba
Part D



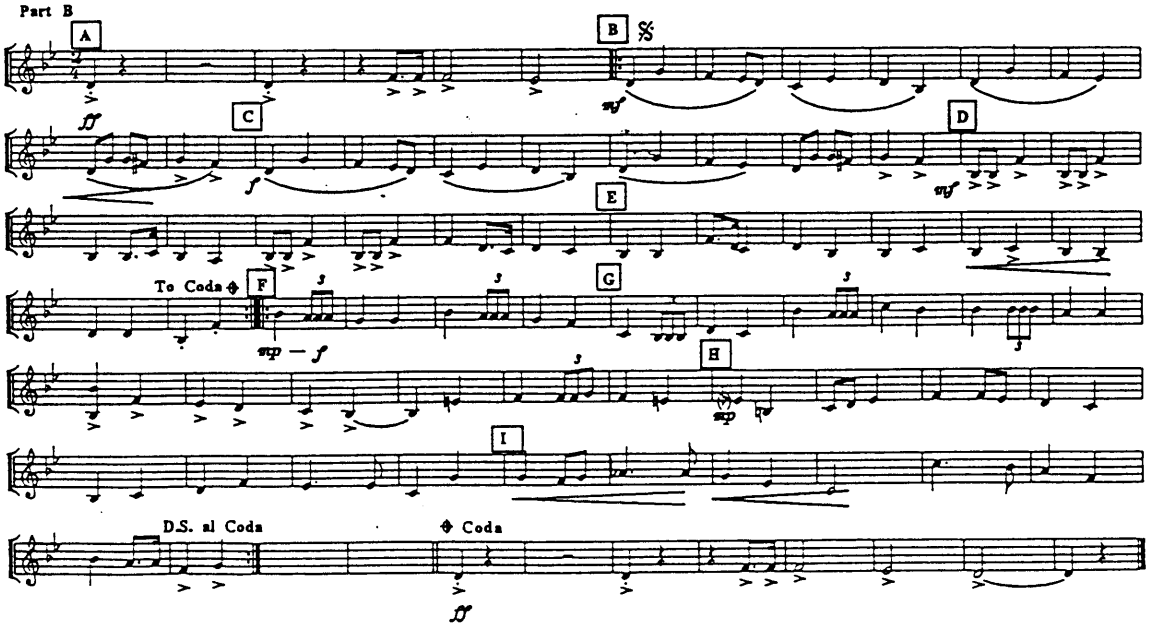
ROYAL AIR FORCE
MARCH PAST (SIMPLIFIED)

Bells
Part A



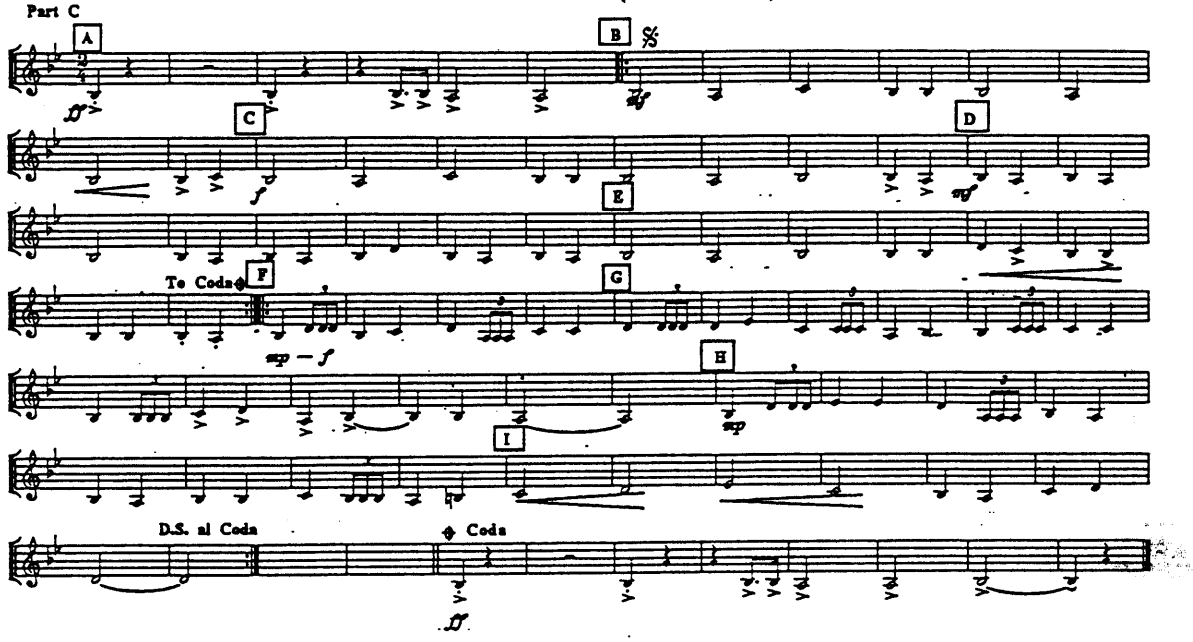
ROYAL AIR FORCE
MARCH PAST (SIMPLIFIED)

Bells
Part B



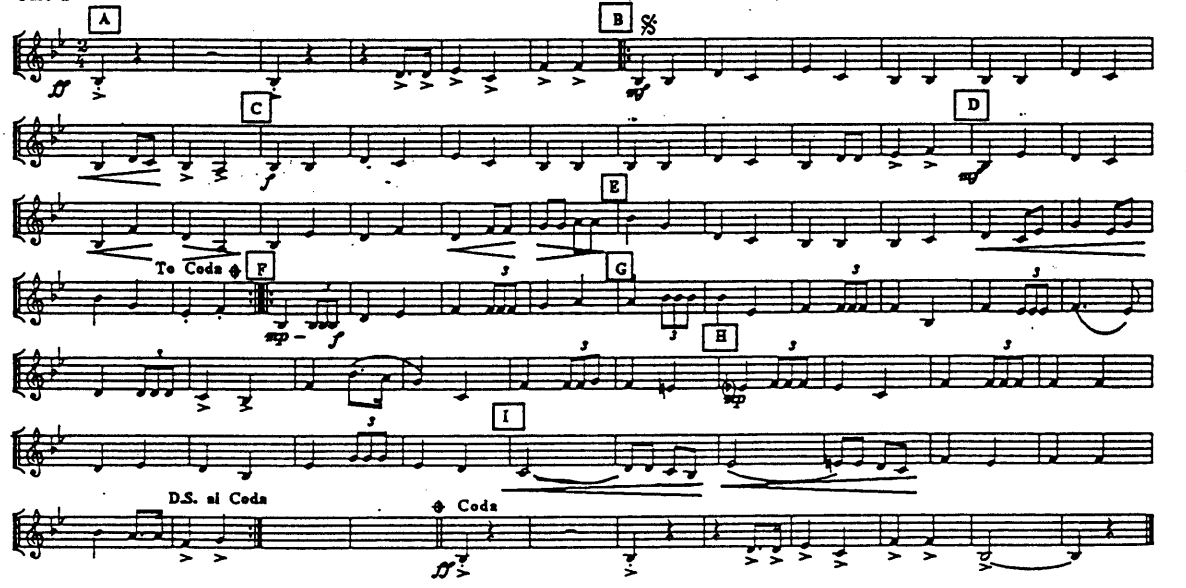
ROYAL AIR FORCE
MARCH PAST (SIMPLIFIED)

Bells
Part C

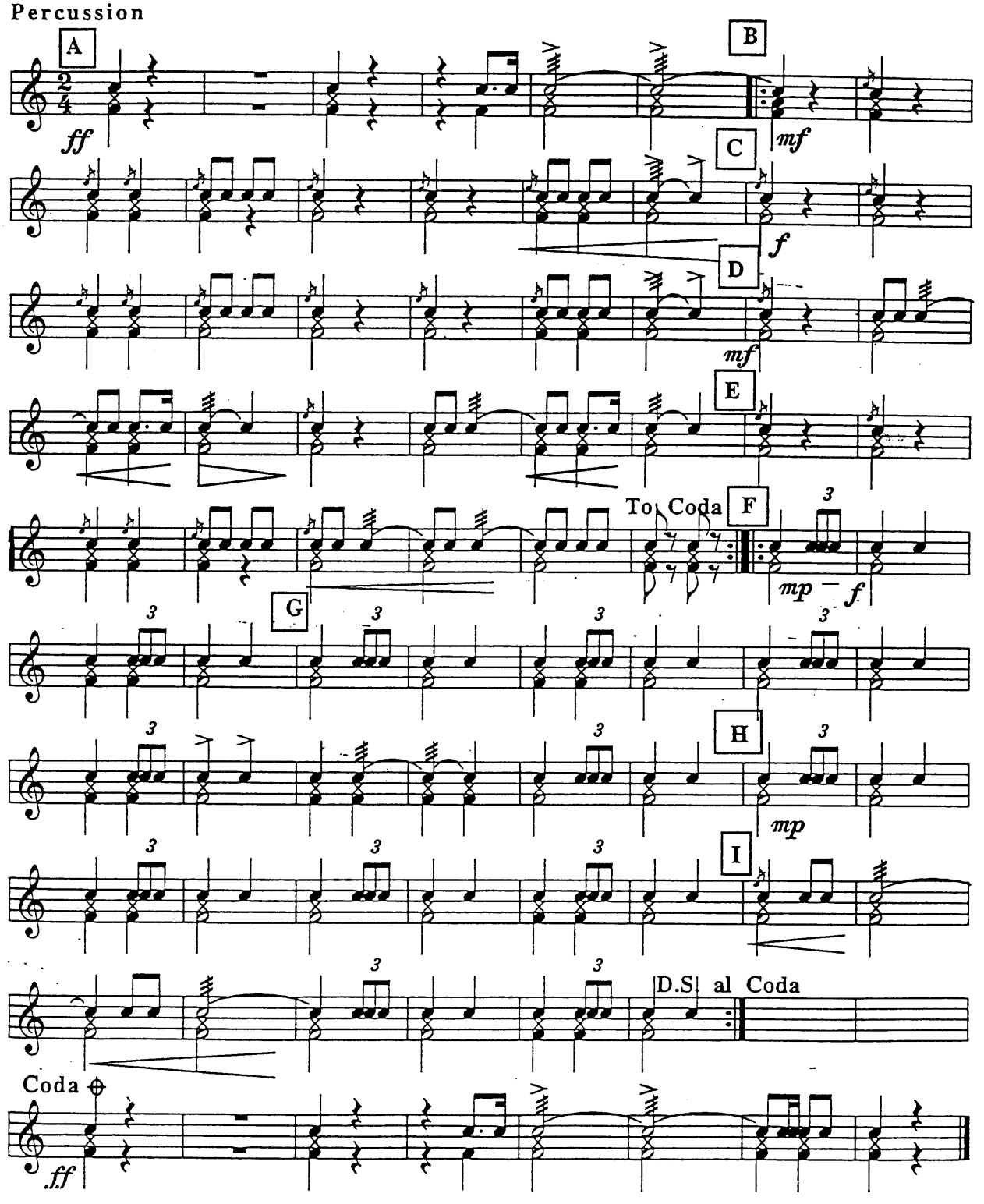


ROYAL AIR FORCE
MARCH PAST (SIMPLIFIED)

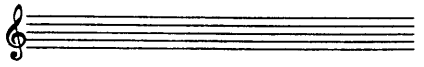
Bells
Part D

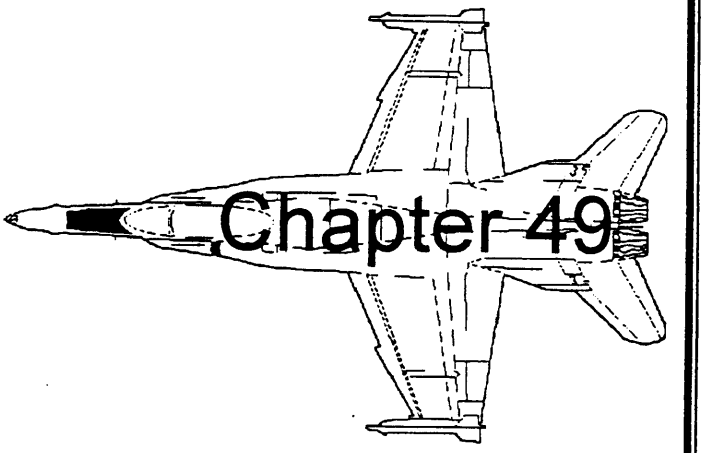


ROYAL AIR FORCE MARCH PAST (SIMPLIFIED)



Scipio, Slow March





This simple march is taken from the opera, "The Mercy Of Scipio", written in 1725 by Sir George Frederic Handel. This composer is well known for his oratorio, "The Messiah". This arrangement stays close to the original four-part form written by Handel. The lyrics, titled "Toll For The Brave", were written by William Cowper in 1782. When "Scipio" is played, the concept of simple, square rhythms should be reinforced. The operatic origin is shown in the melody which easily lends itself to being sung. As Scipio was a Roman Centurion, this piece should be played with grandeur and elegant phrasing, with plenty of emphasis on the horizontal accented notes which show strength and power.

Handel was a well traveled German who studied in Italy and made his career in England. His music reflected influences from all of these countries and he was regarded as the best composer of his time. Handel was an extremely corpulent man well known for his sense of humor. However, he was also a strict music master. He reportedly once held a recalcitrant soprano out a window until she agreed to sing his operas the way he told her to. As the soprano was no featherweight, Handel must have been strong as well as large. At this time, singers were expected to be temperamental, and at one public performance of Handel's works in 1727, two sopranos had a fist fight on-stage despite the fact the Princess Caroline was in attendance.

Although Handel was painted as a tyrant and glutton by some, he made many jokes at the expense of public figures and was well loved by the British people for his pious and honorable nature, and was buried in Westminster Abbey in 1759. The slow march, Scipio, is played by British and Commonwealth Services bands, a fitting tribute to this great composer.

Lyrics:

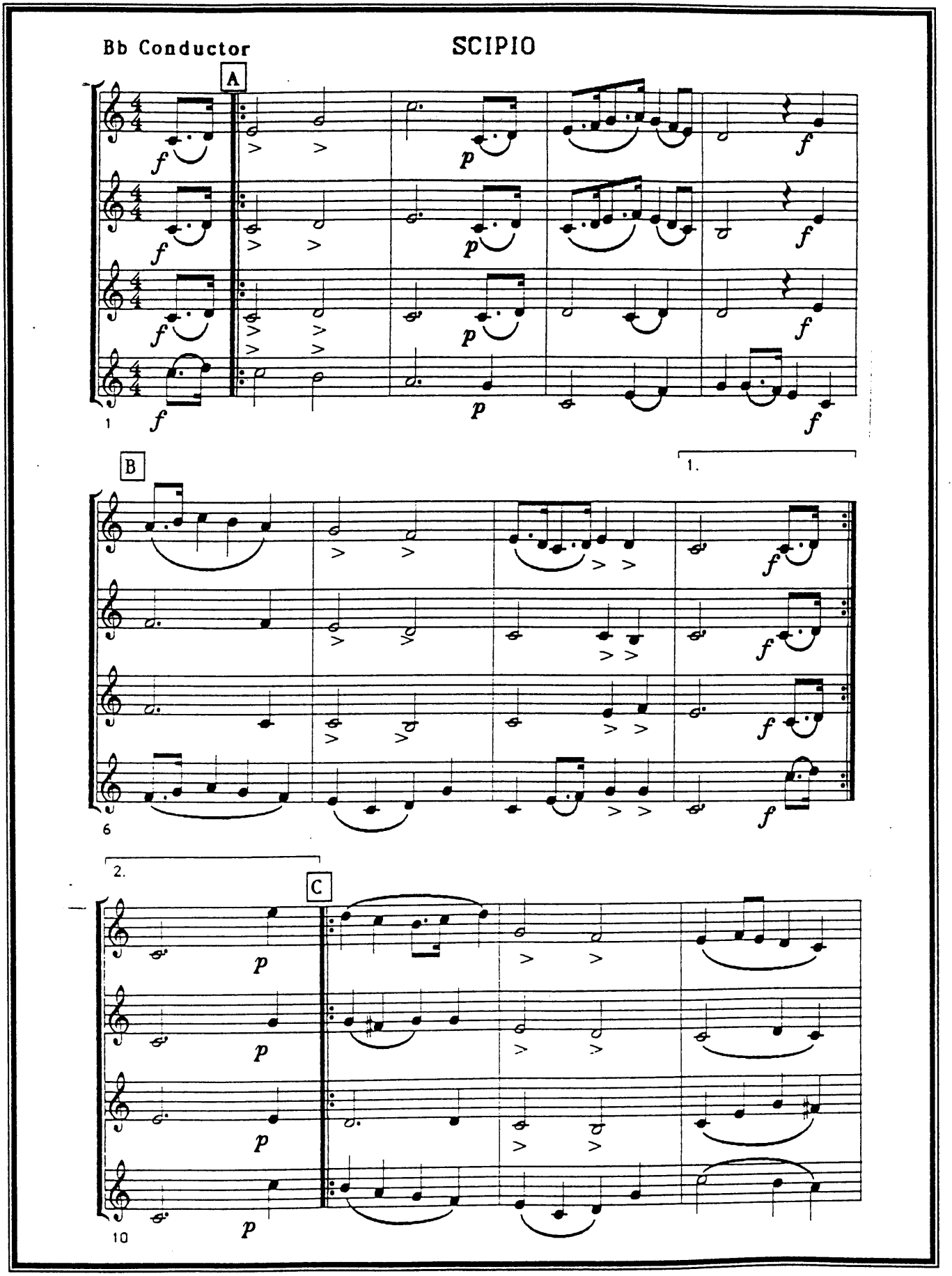
Toll, for the Brave!
The Brave theat are no more,
All sunk beneath the wave,
Fast by their native shore!
Eight hundred of the brave,
Whose courage well was tried,
Had made the vessel heel,
And laid her on her side;
A land breeze shook the shrouds,
And she was overset;
Down went the "Royal George",
With all her crew complete.

Refrain:

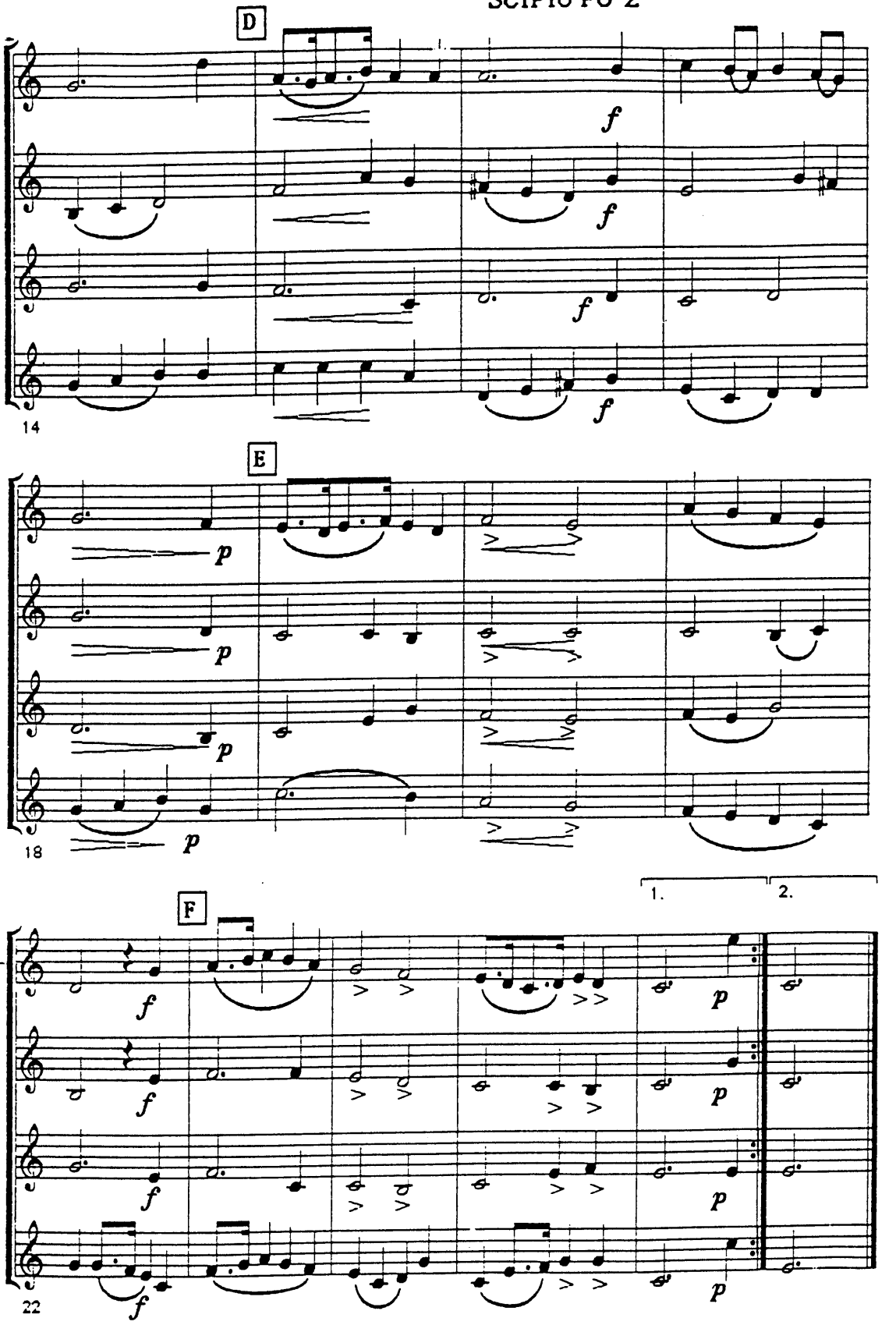
Toll for the Brave!
The Brave that are no more,
All sunk beneath the wave,
Fast by their native shore!

Toll for the Brave!
Brave Kempenfelt is gone;
His last sea fight is fought;
His work of glory done.
It was not in the battle,
No tempest gave the shock,
She sprang no fatal leak,
She ran upon no rock.
His sword was in its sheath,
His fingers held the pen,
When Kempenfelt went down,
With twice four hundred men.

Weigh the vessel up,
Once dreaded by our foes,
And mingle with our cup
The tears that England owes.
Her timbers yet are sound,
And she may float again,
Full charg'd with England's thunder,
And plough the distant main.
But Kempenfelt is gone,
His victories are o'er,
And he and his eight hundred
Must plough the wave no more!

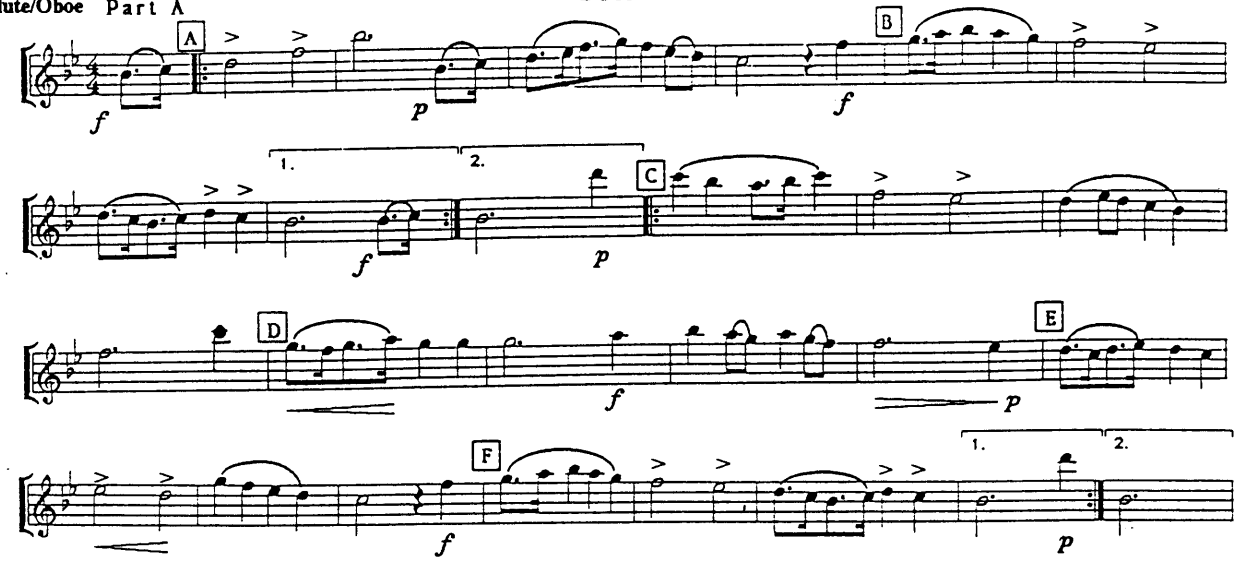

Bb Conductor
SCIPIO
A
B
C
1.
2.
1
6
10

SCIPIO PG 2



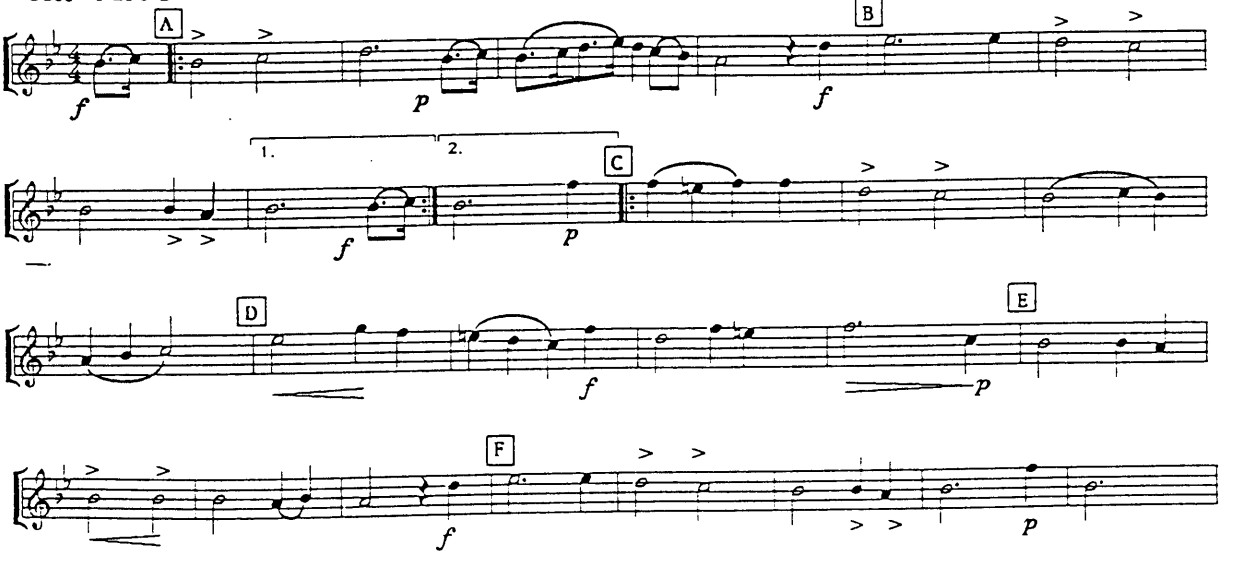
SCIPIO

Flute/Oboe Part A



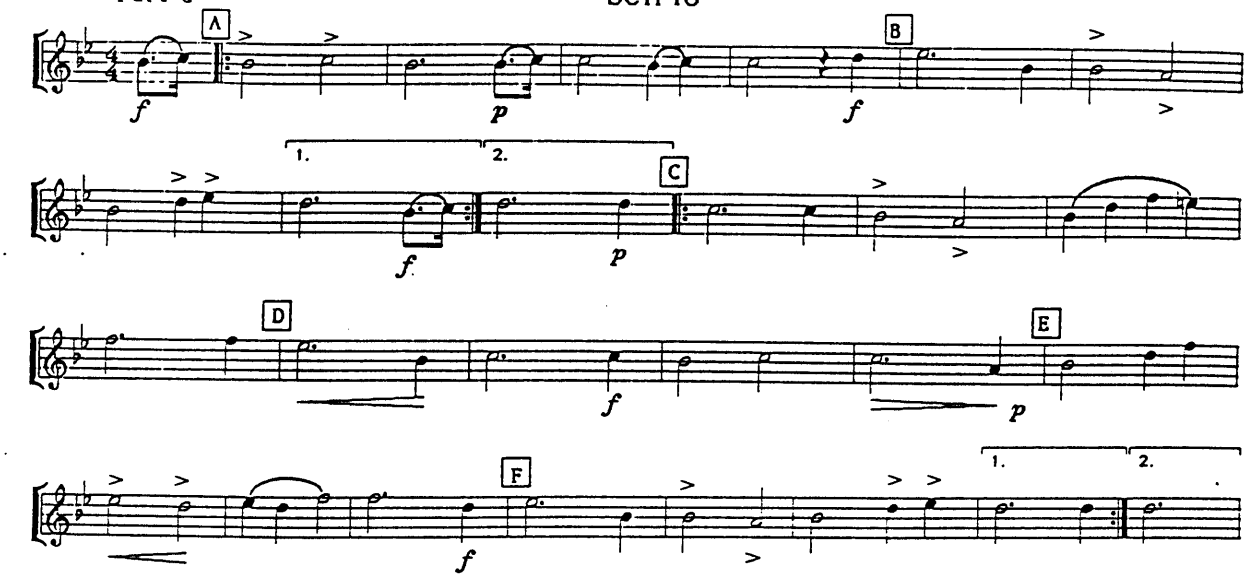
SCIPIO

Flute/Oboe Part B



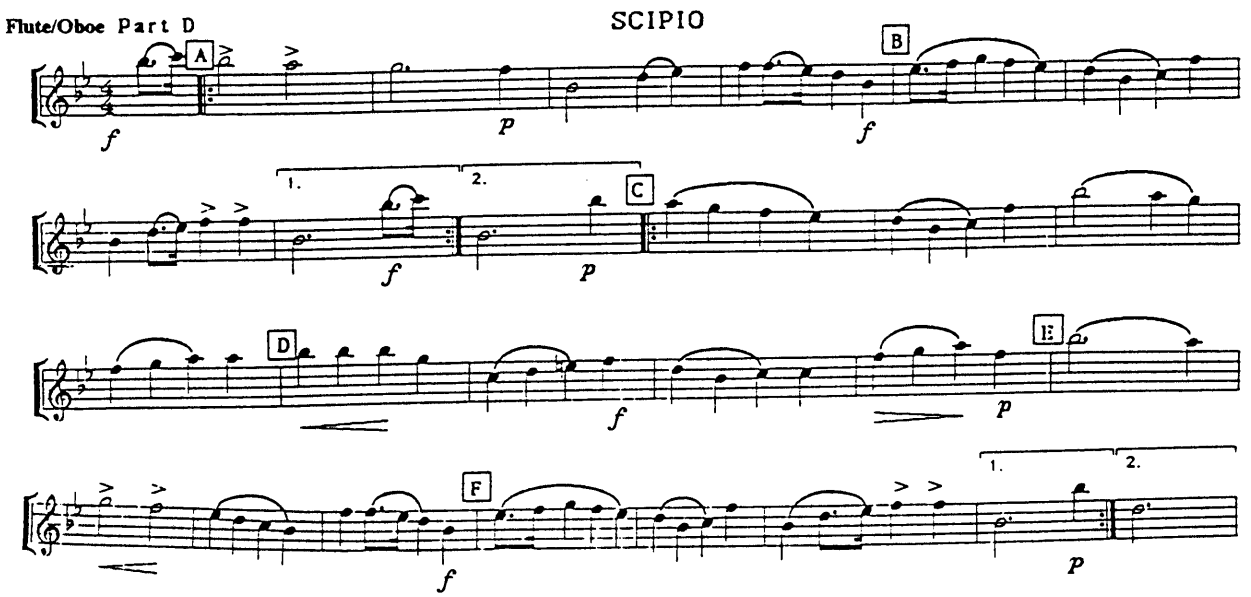
Flute/Oboe Part C

SCIPIO



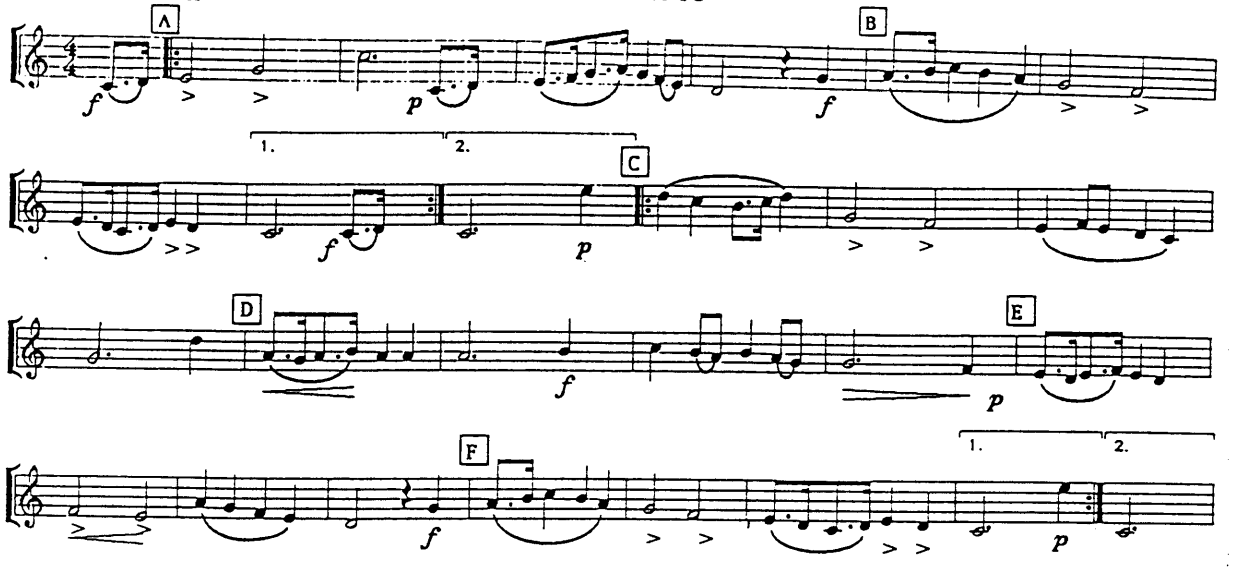
Flute/Oboe Part D

SCIPIO



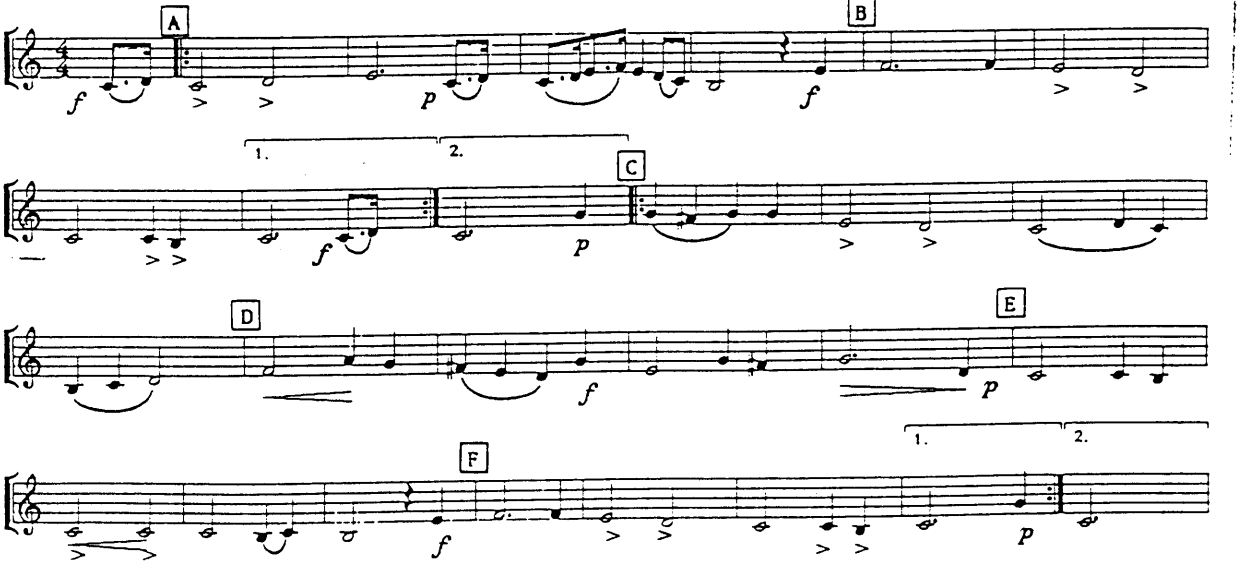
Clarinet/Tenor Sax Part A

SCIPIO



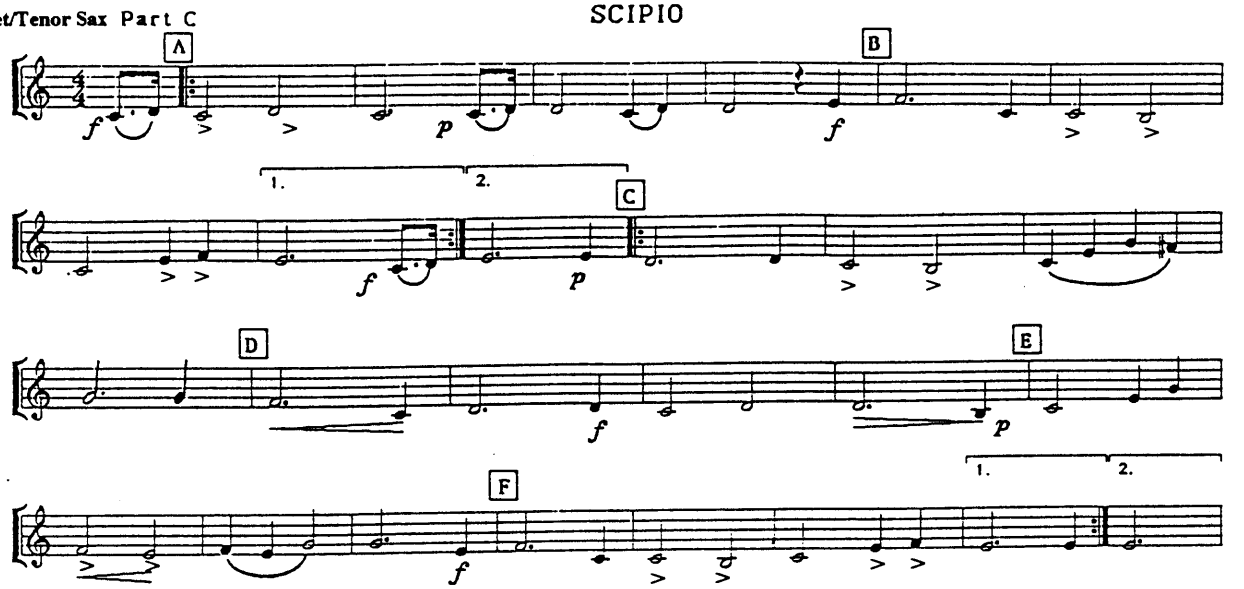
Clarinet/Tenor Sax Part B

SCIPIO



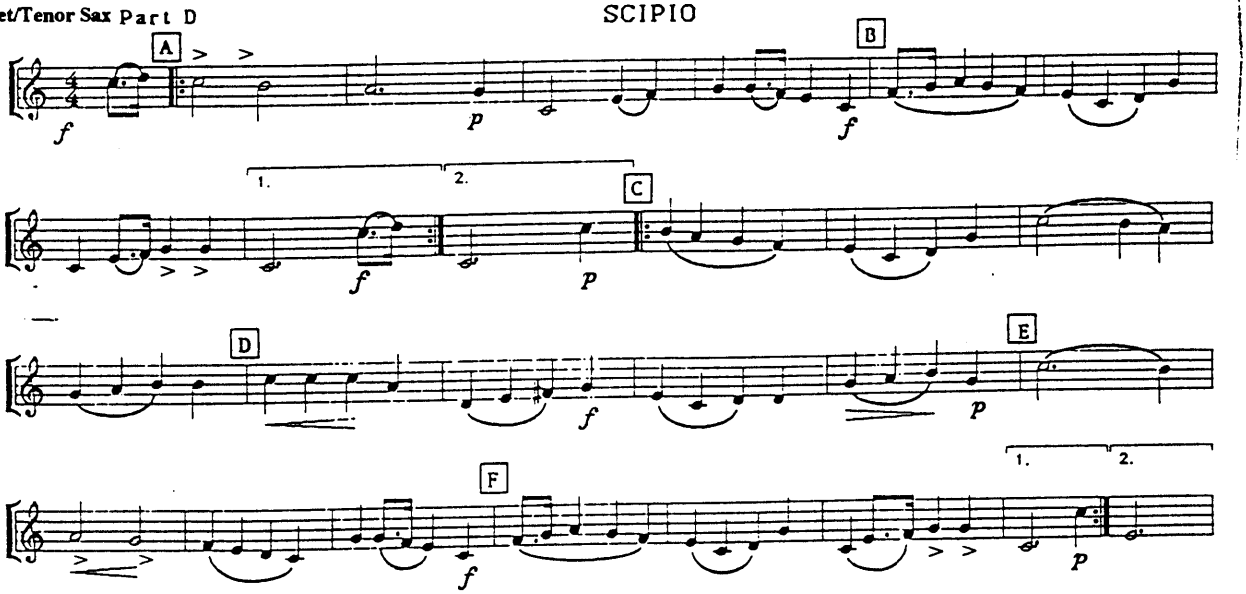
Clarinet/Tenor Sax Part C

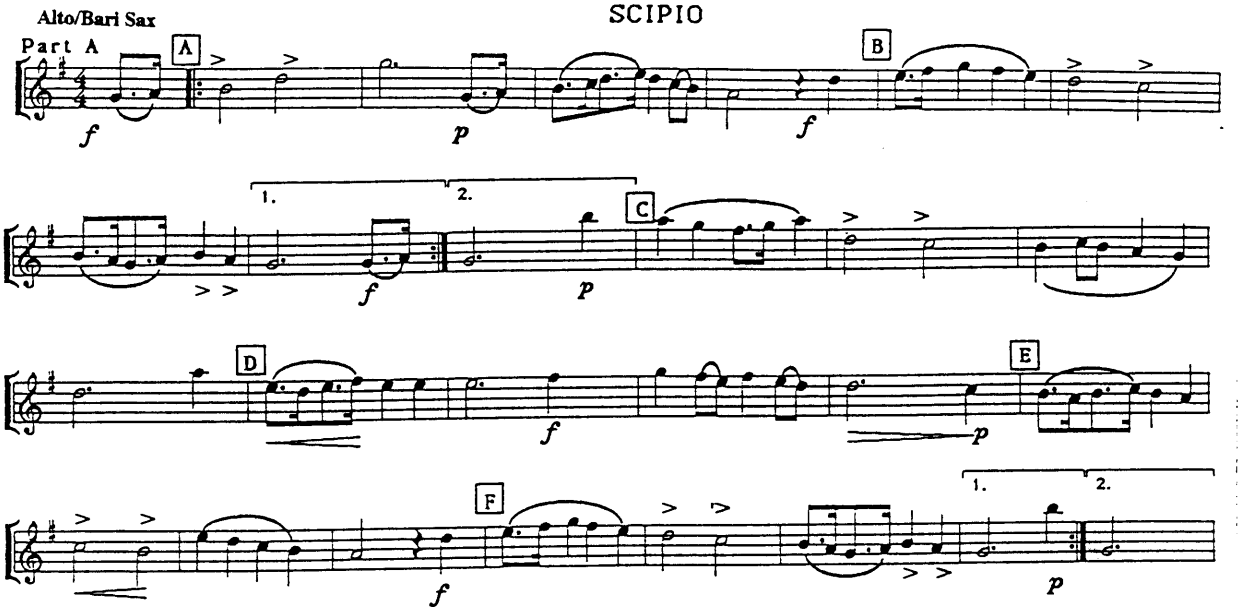
SCIPIO

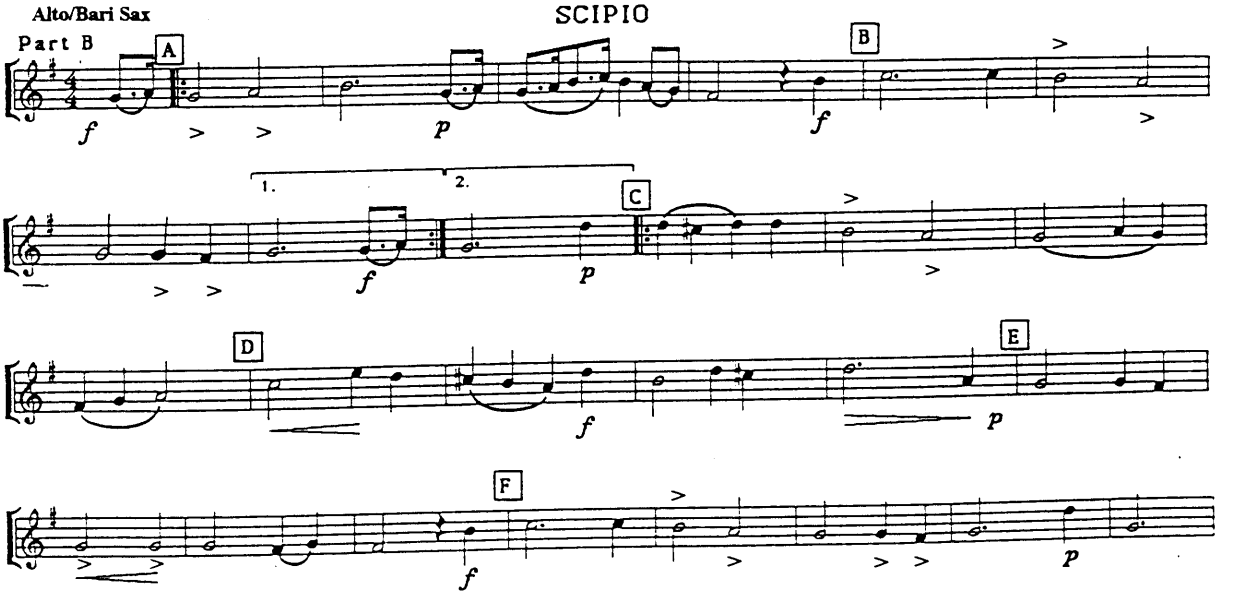


Clarinet/Tenor Sax Part D

SCIPIO

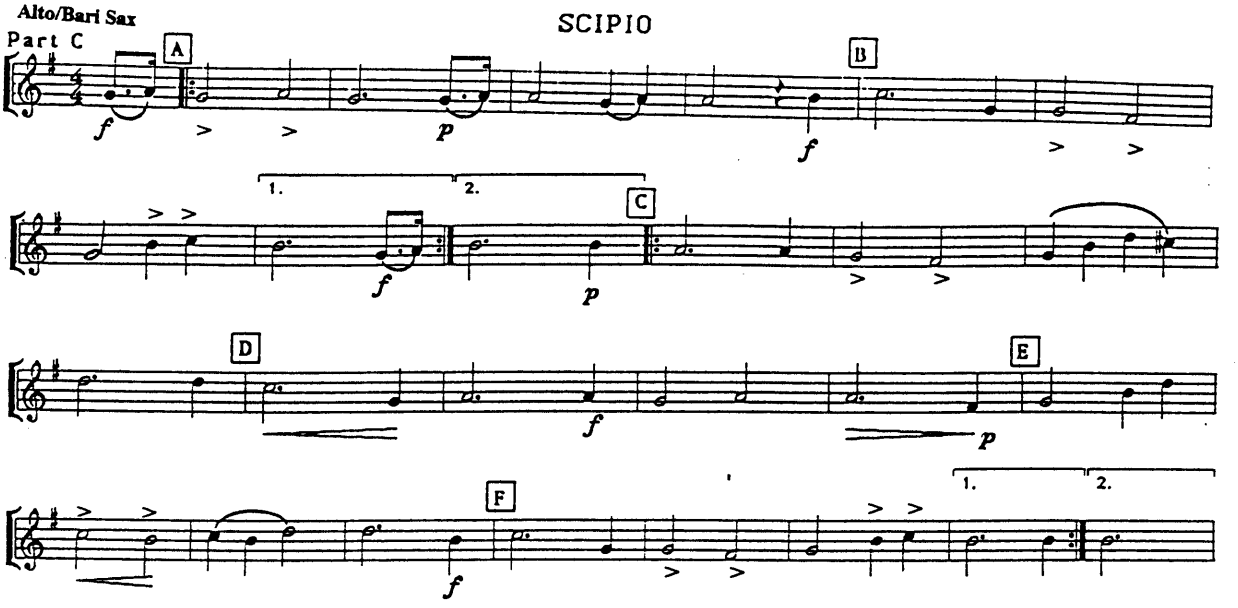



Alto/Bari Sax
Part A
SCIPIO
A
B
C
D
E
F
1.
2.
f
p


Alto/Bari Sax
Part B
SCIPIO
A
B
C
D
E
F
1.
2.
f
p

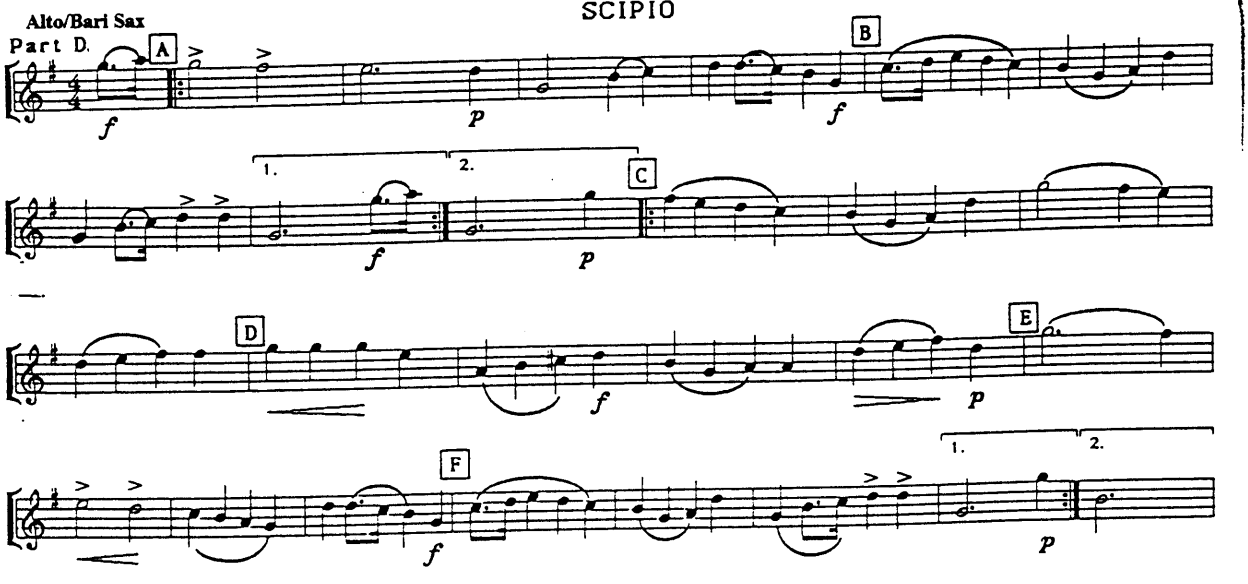
Alto/Bari Sax
Part C

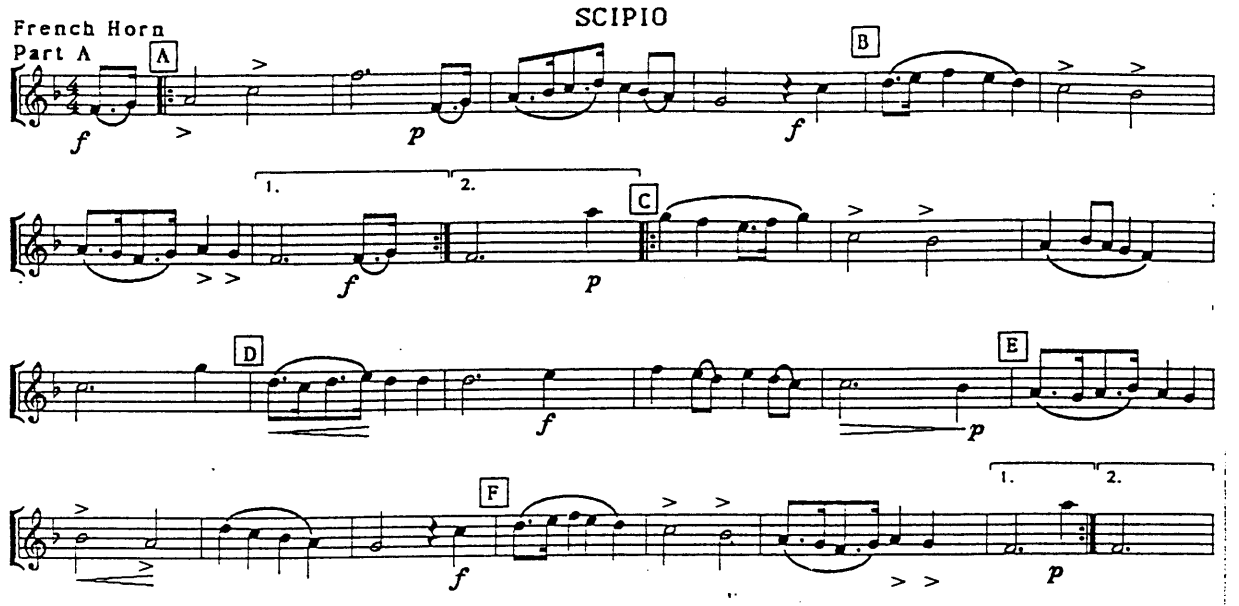
SCIPIO

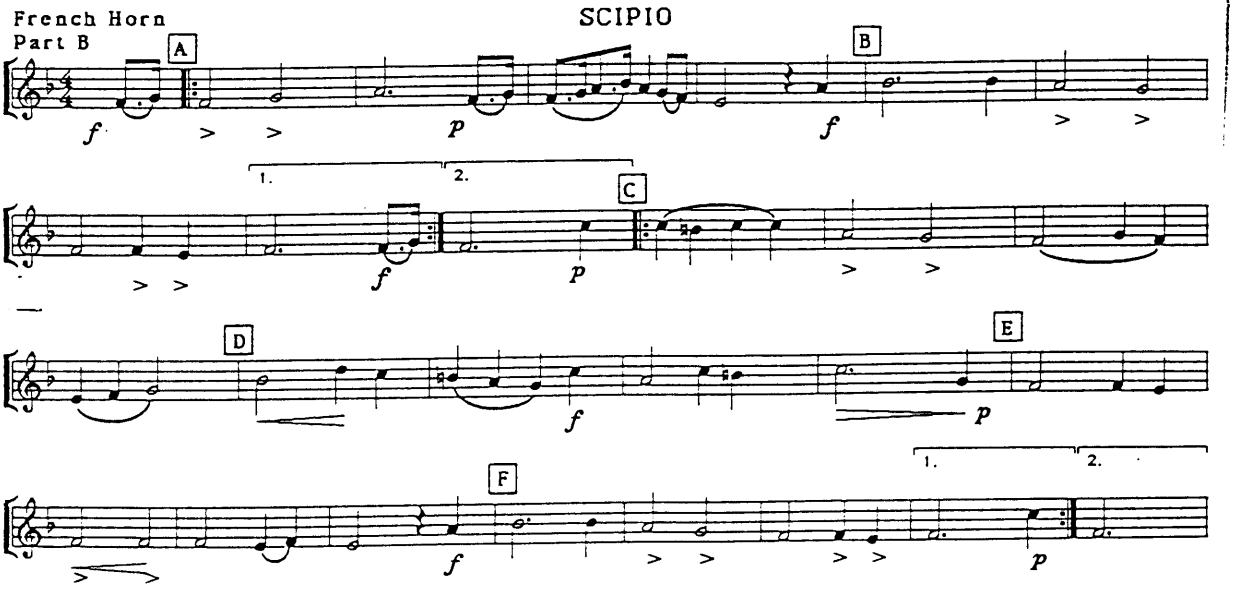


Alto/Bari Sax
Part D.

SCIPIO

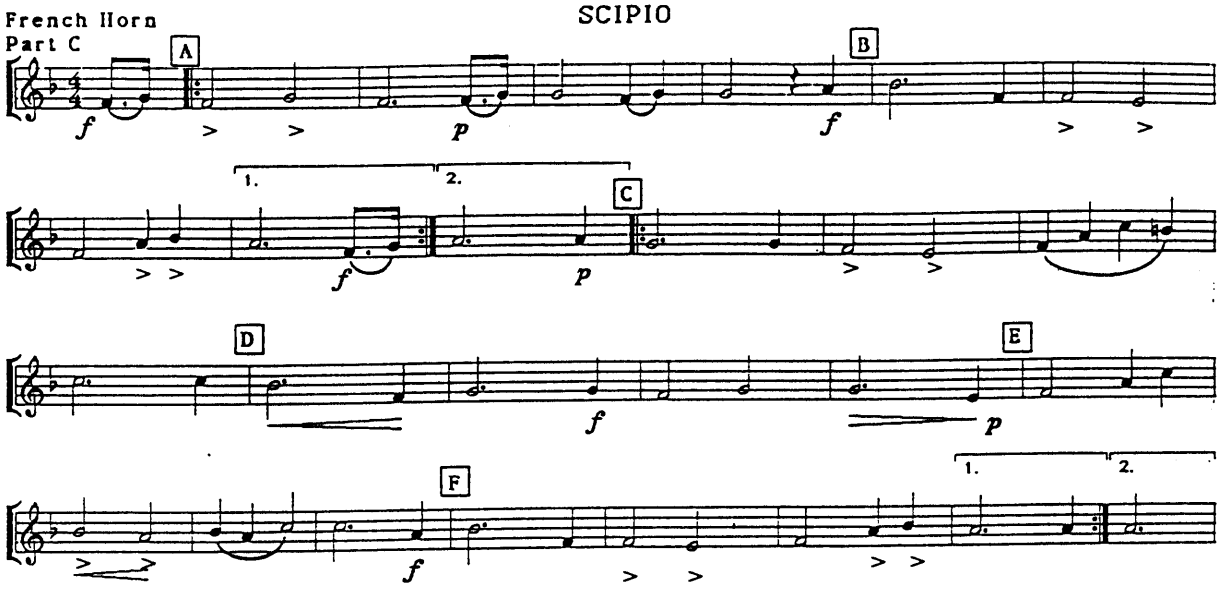



SCIPIO
French Horn
Part A
A
B
C
D
E
F
1.
2.


SCIPIO
French Horn
Part B
A
B
C
D
E
F
1.
2.

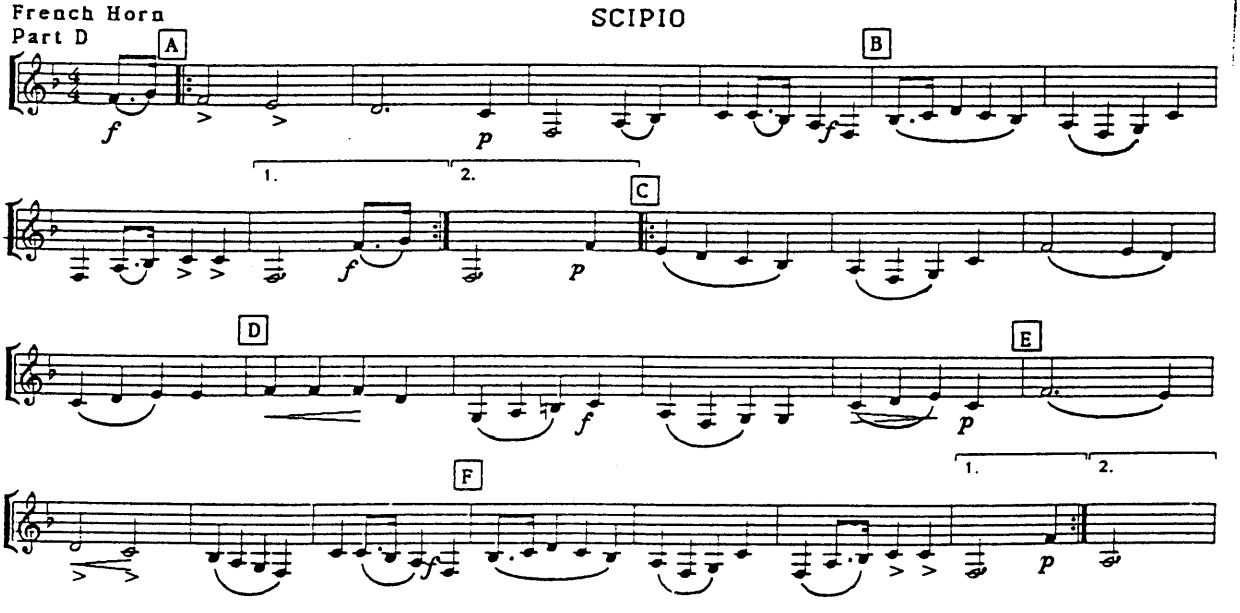
French Horn
Part C

SCIPIO



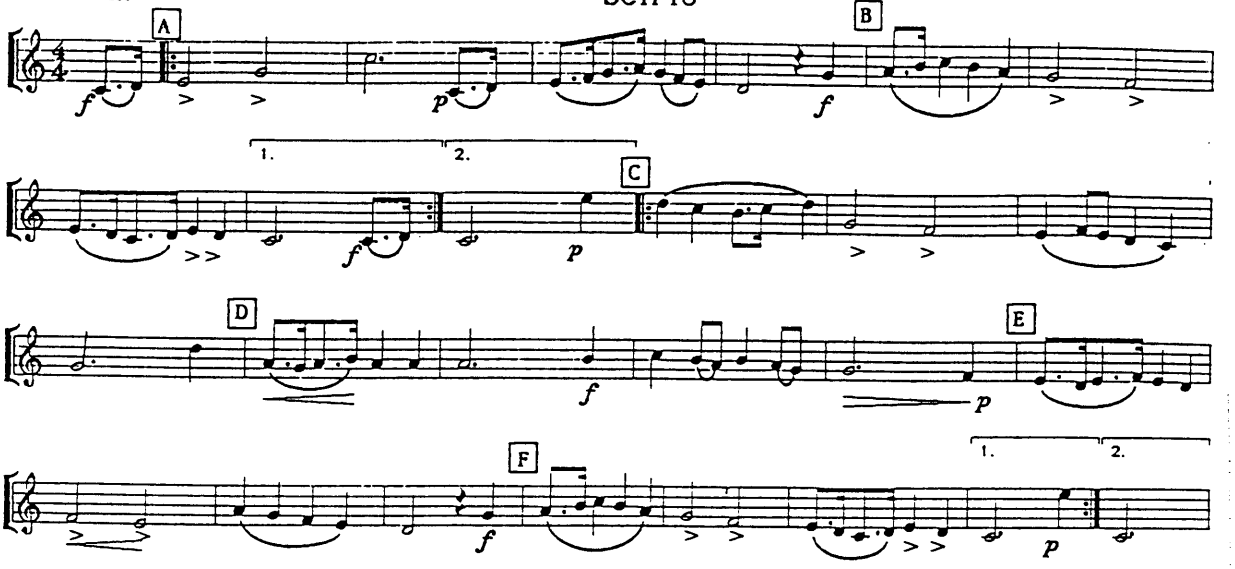
French Horn
Part D

SCIPIO



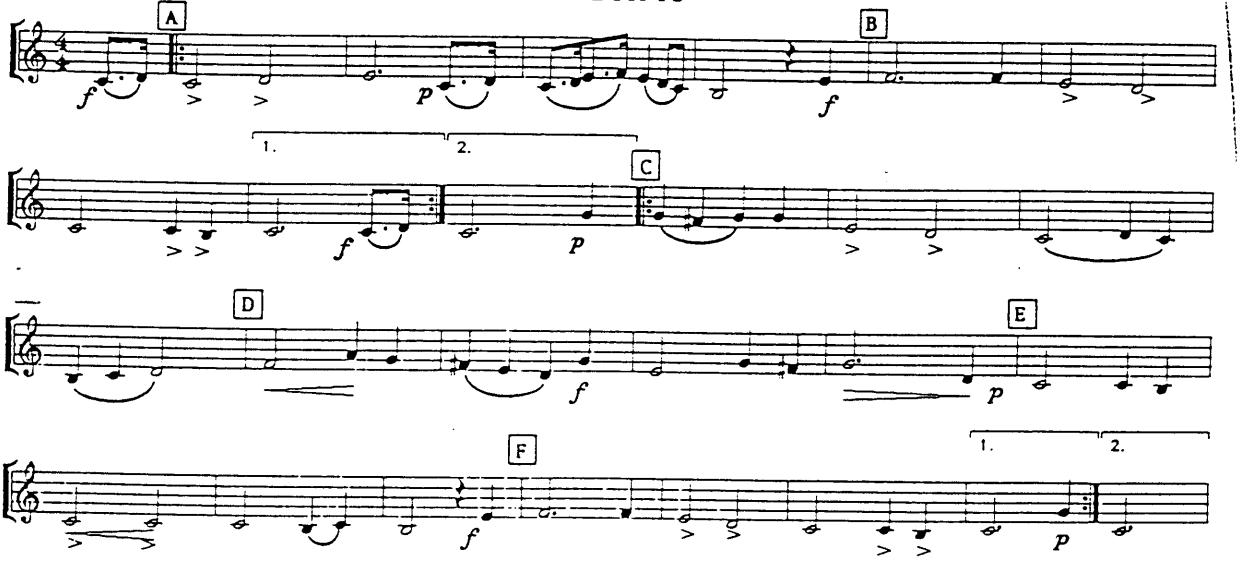
Trumpet/Baritone T.C./
Bass Clarinet PART A

SCIPIO



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

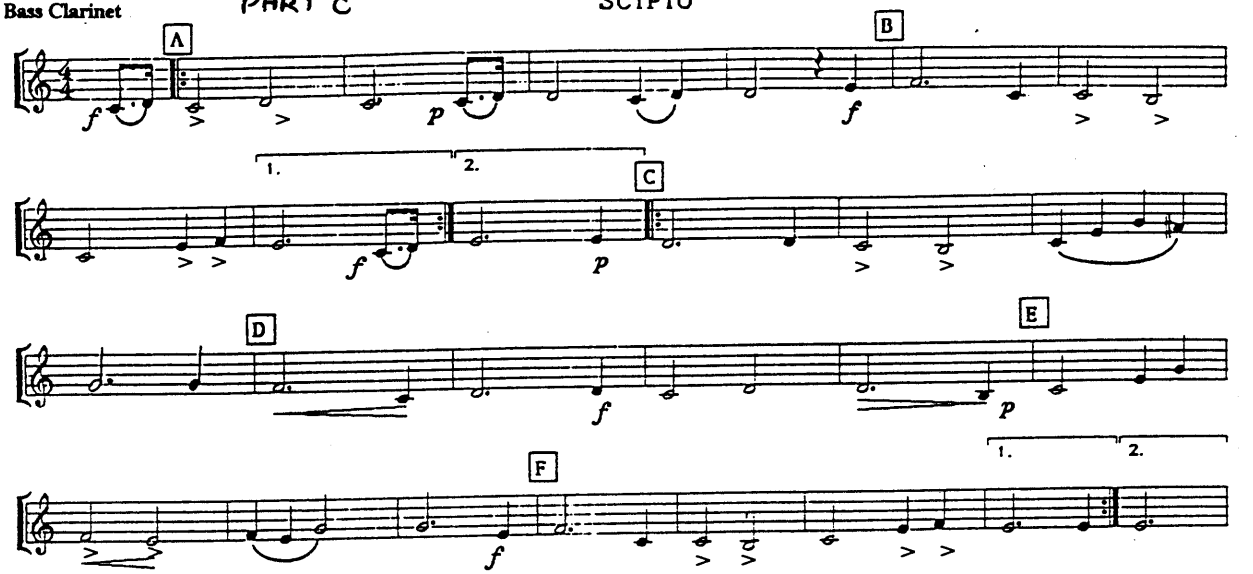
SCIPIO



Trumpet/Baritone T.C./
Bass Clarinet

PART C

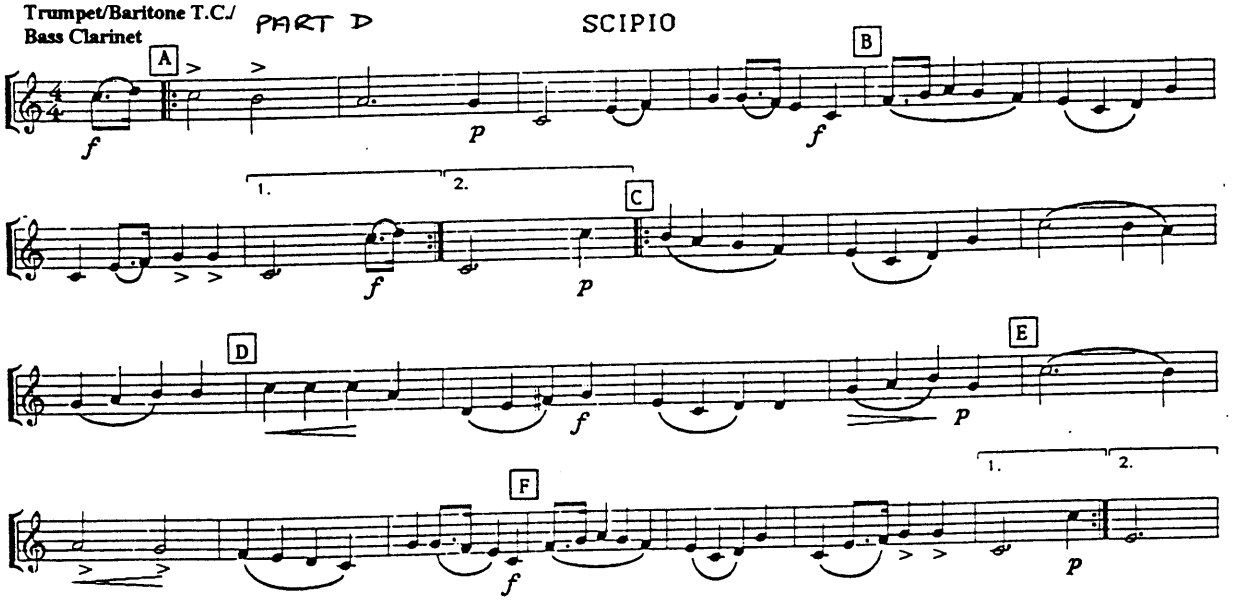
SCIPIO



Trumpet/Baritone T.C./
Bass Clarinet

PART D

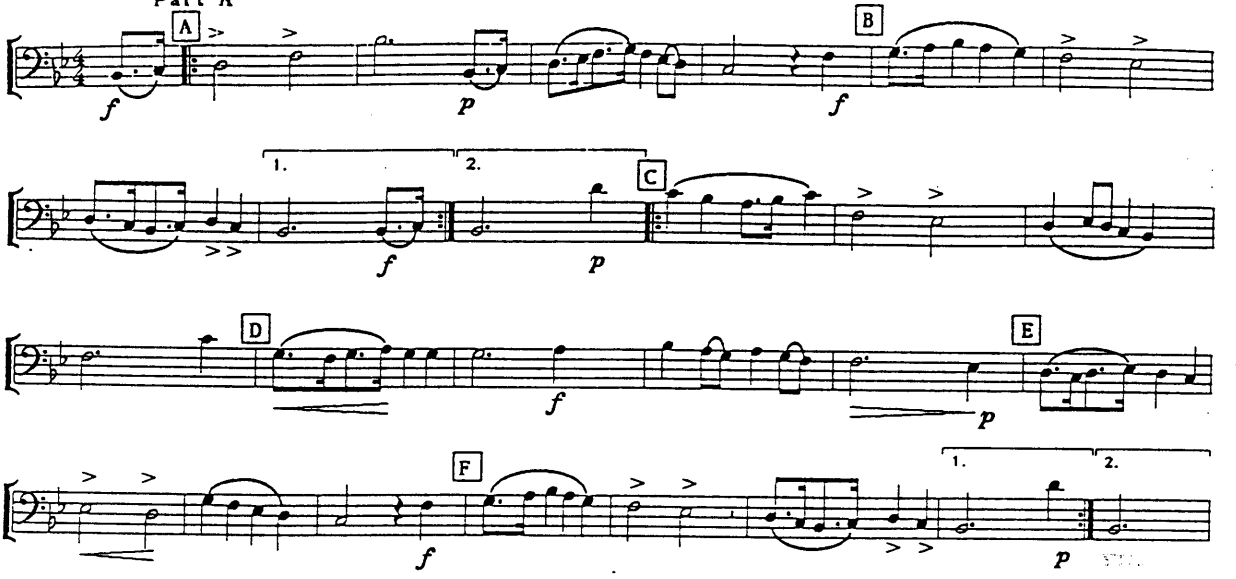
SCIPIO



Trombone/Baritone B.C./
Bassoon

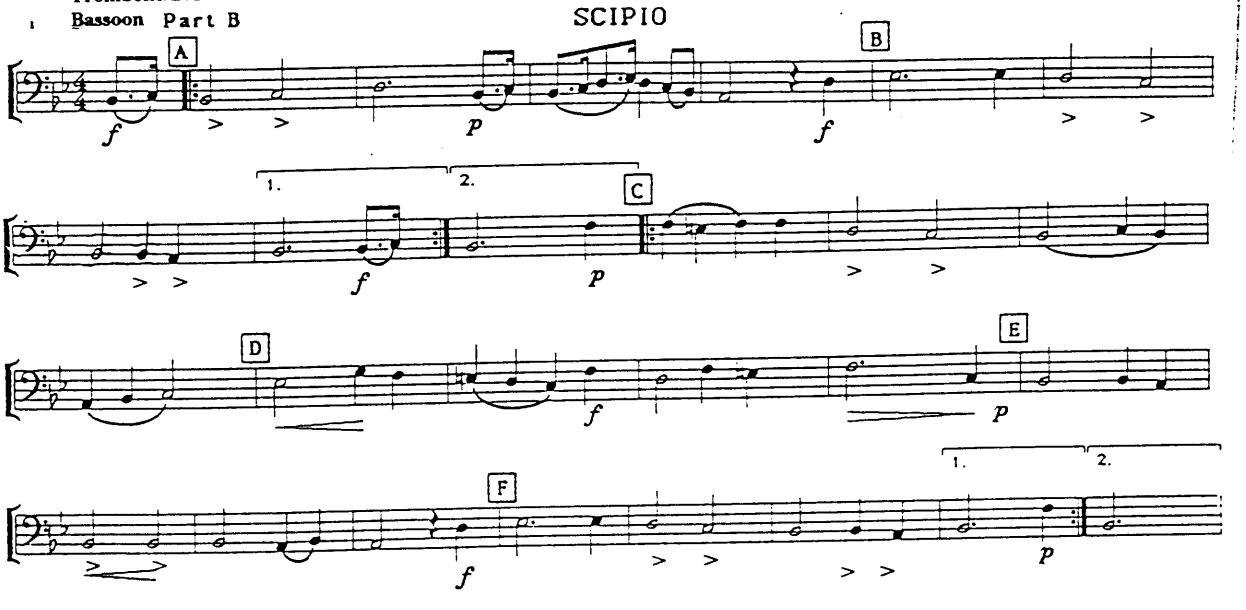
Part A

SCIPIO



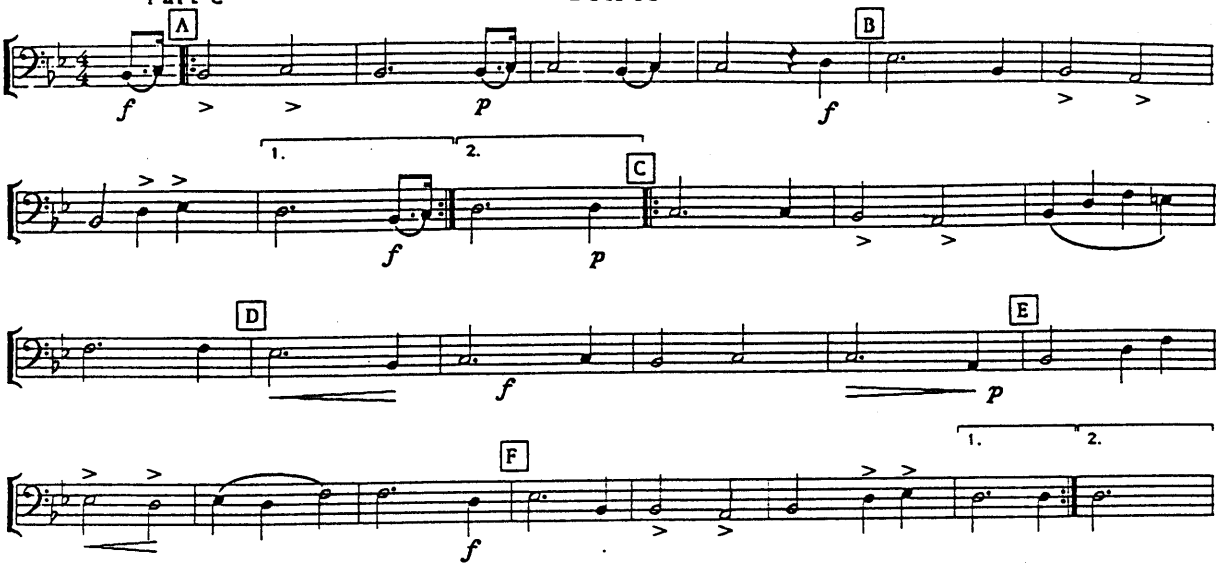
Trombone/Baritone B.C./
Bassoon Part B

SCIPIO



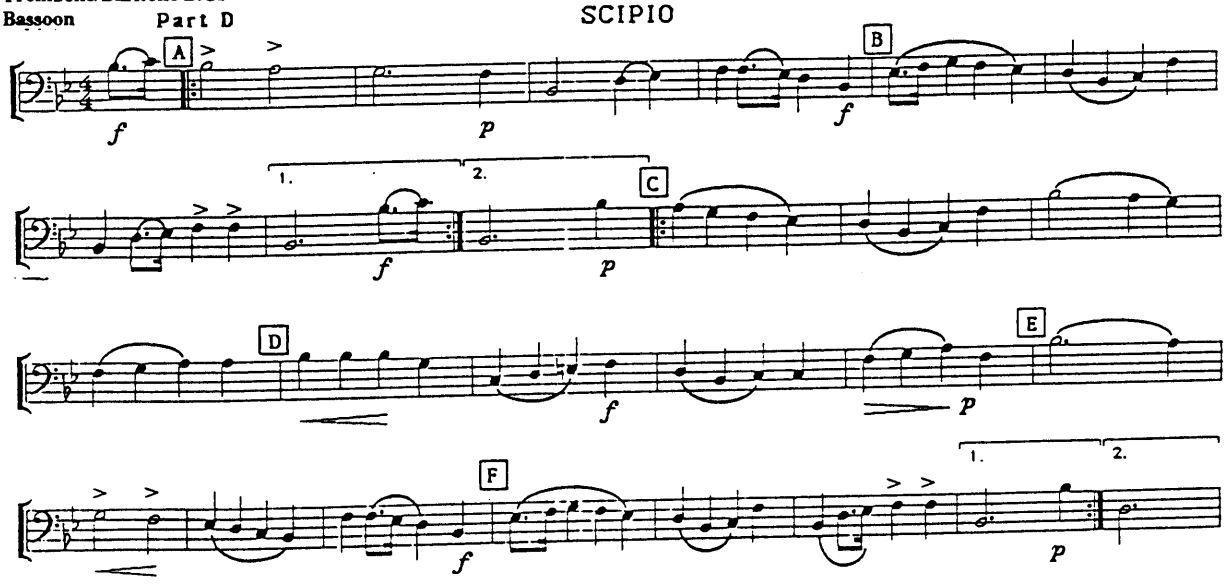
Trombone/Baritone B.C./
Bassoon Part C

SCIPIO



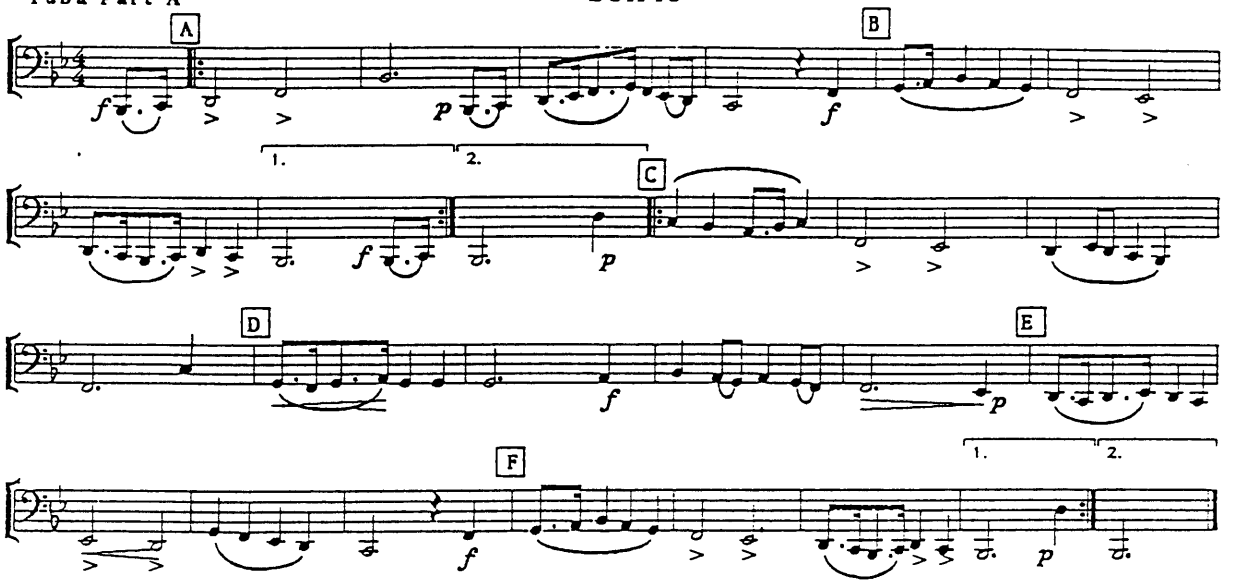
Trombone/Baritone B.C./
Bassoon Part D

SCIPIO



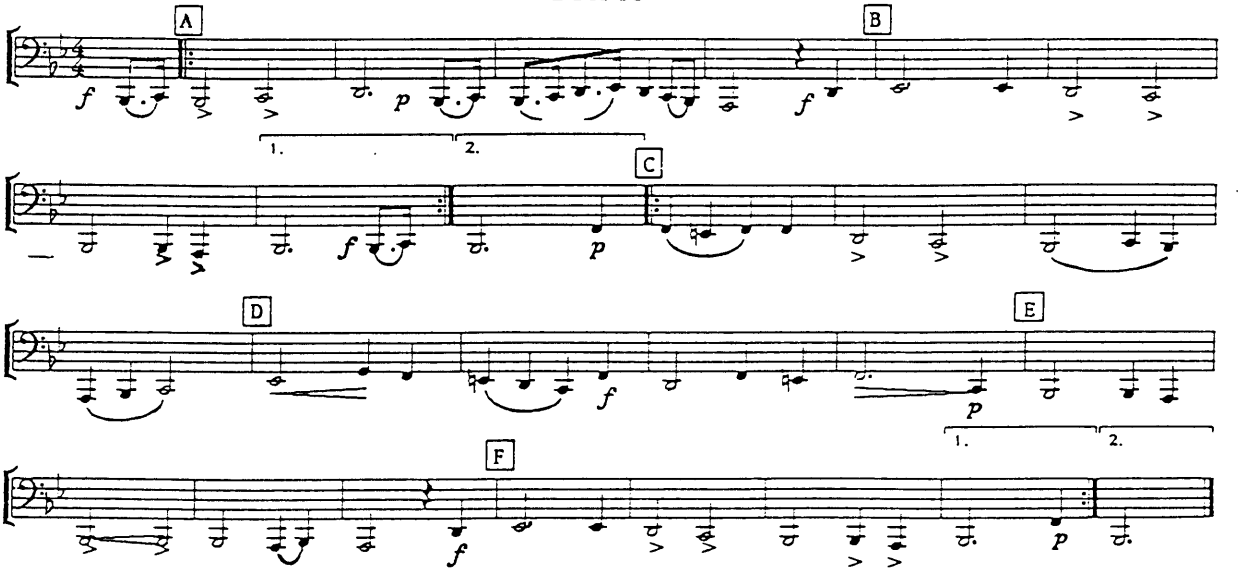
Tuba Part A

SCIPIO



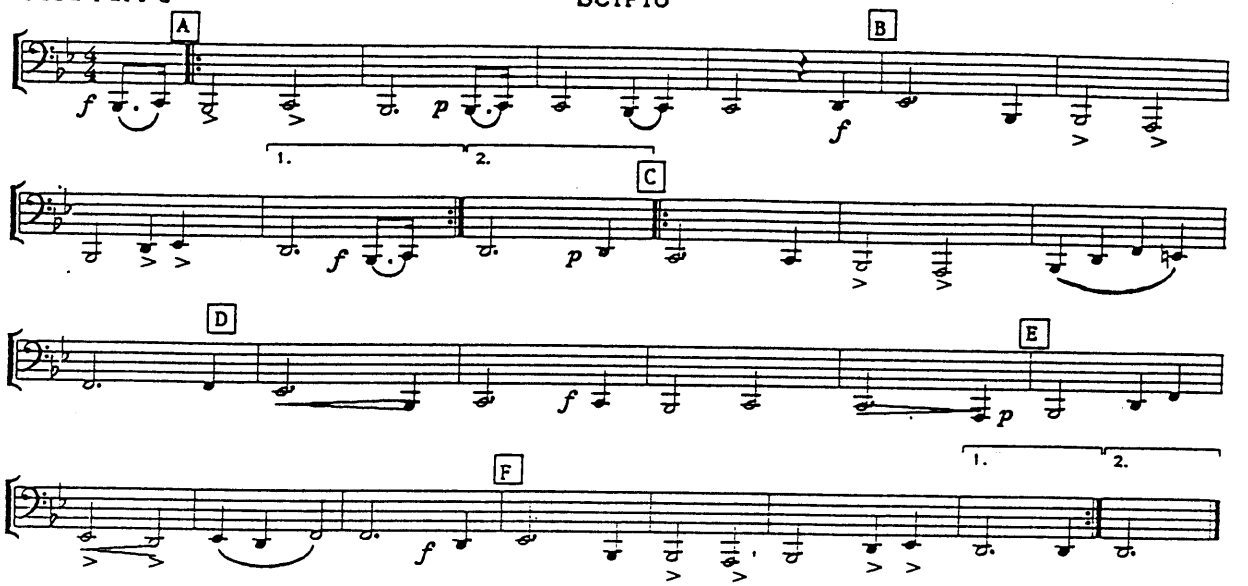
Tuba Part B

SCIPIO



Tuba Part C

SCIPIO



Tuba Part D

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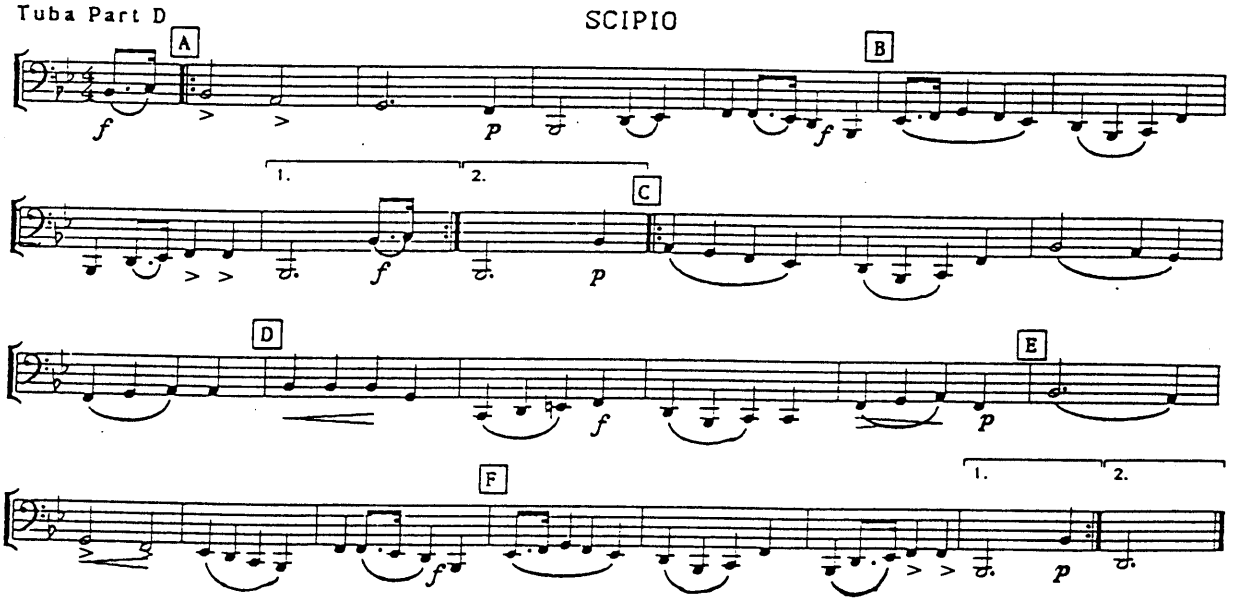
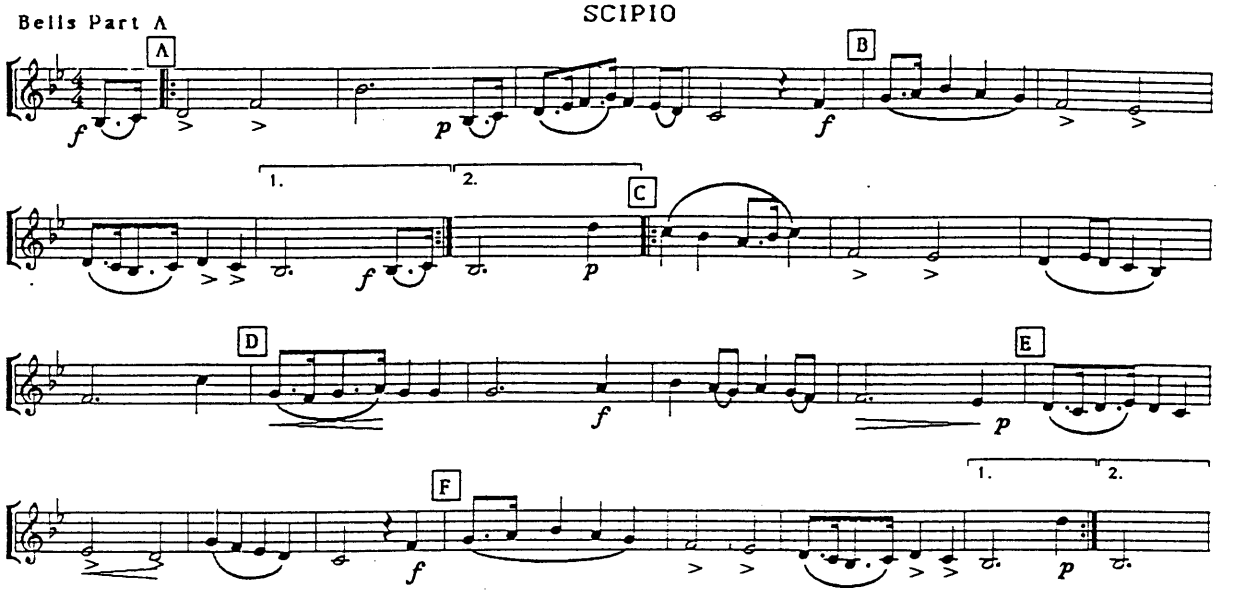


Bells Part A

SCIPIO



Bells Part B

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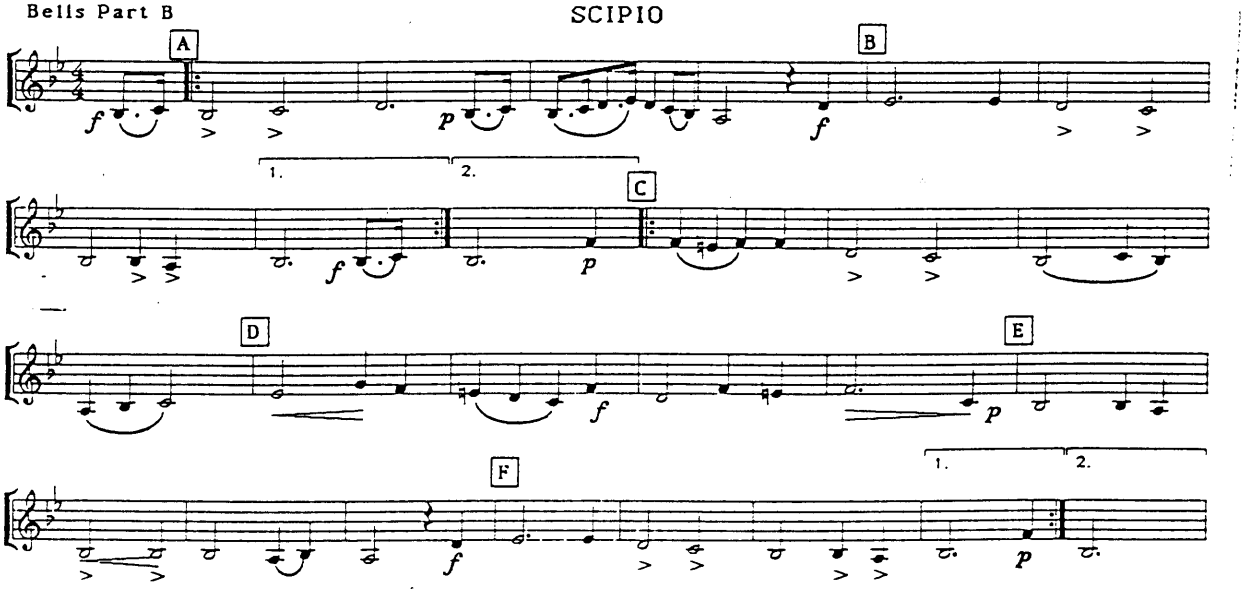

Bells Part C

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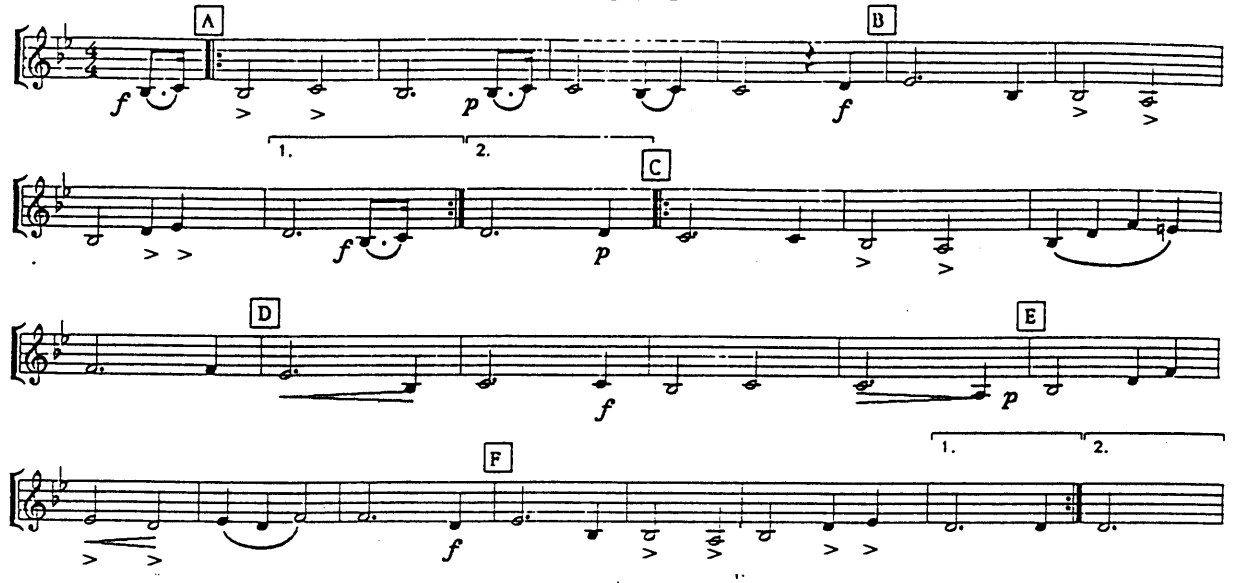
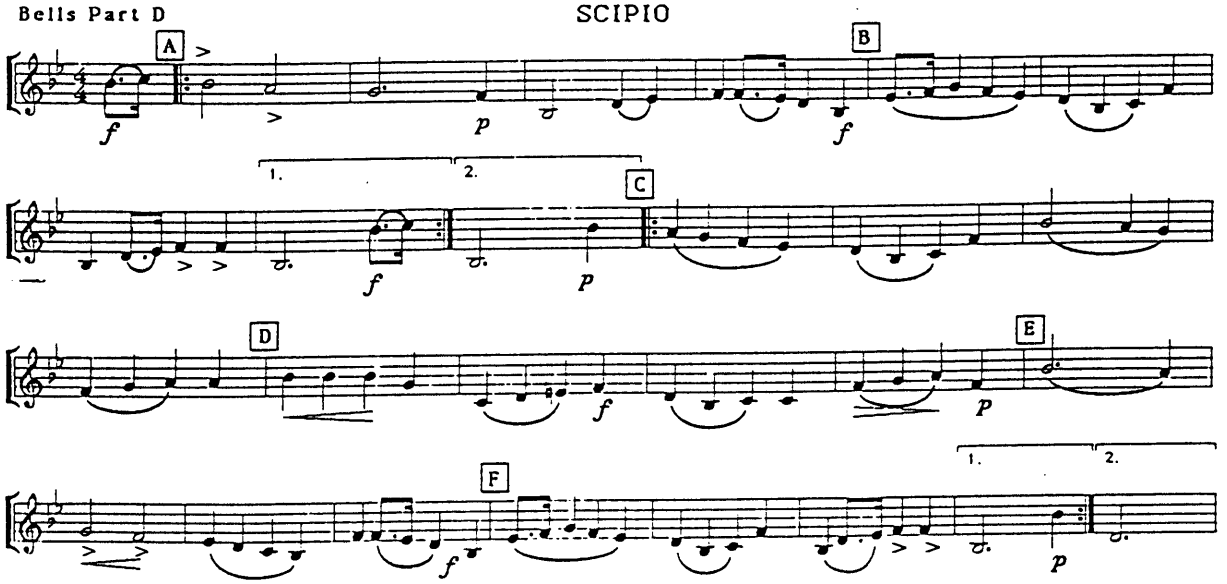


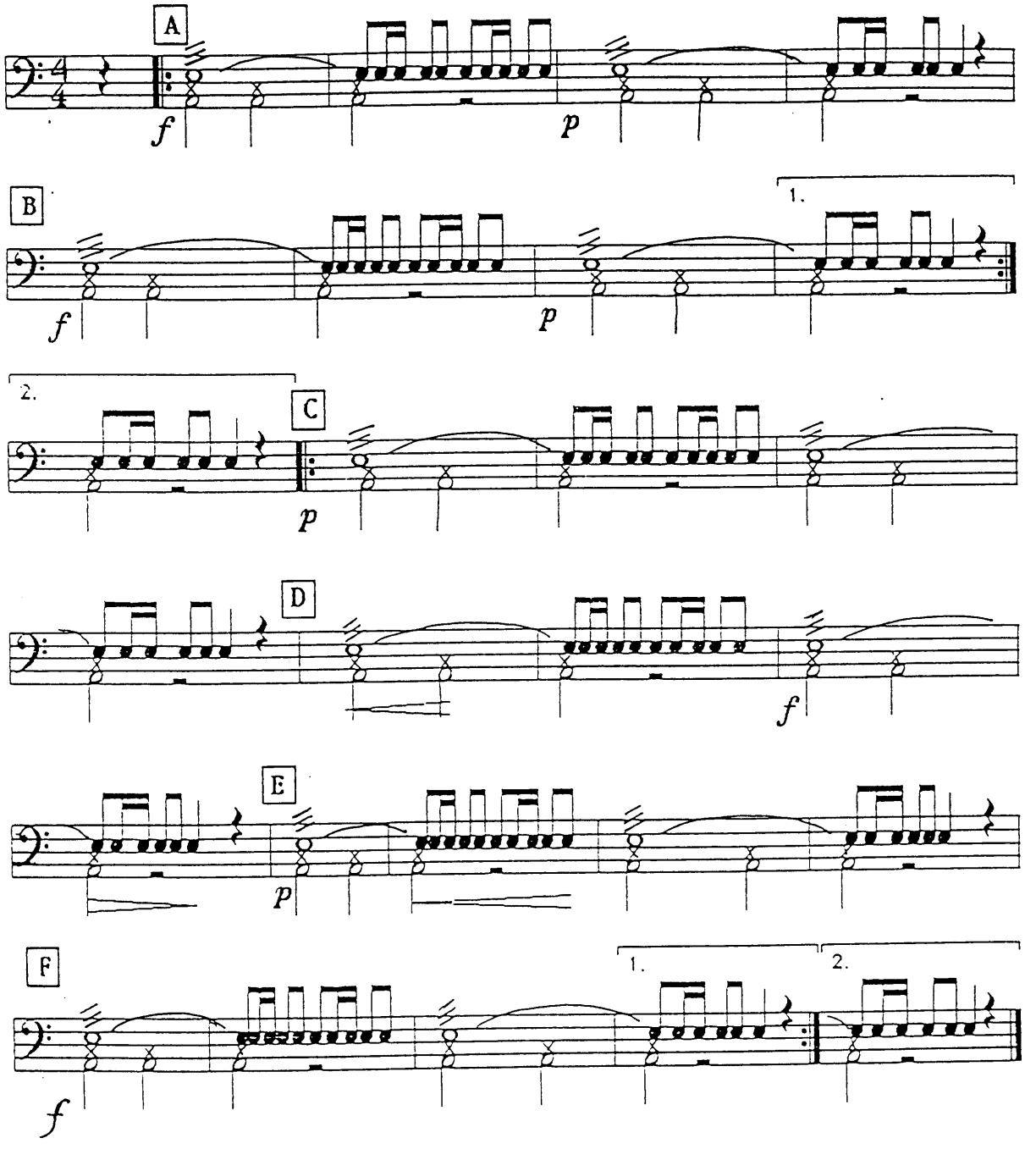
Bells Part D

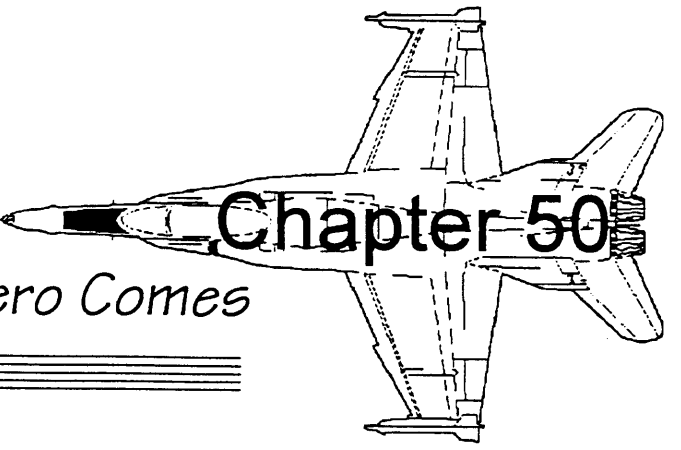
SCIPIO



SCIPIO

PERCUSSION





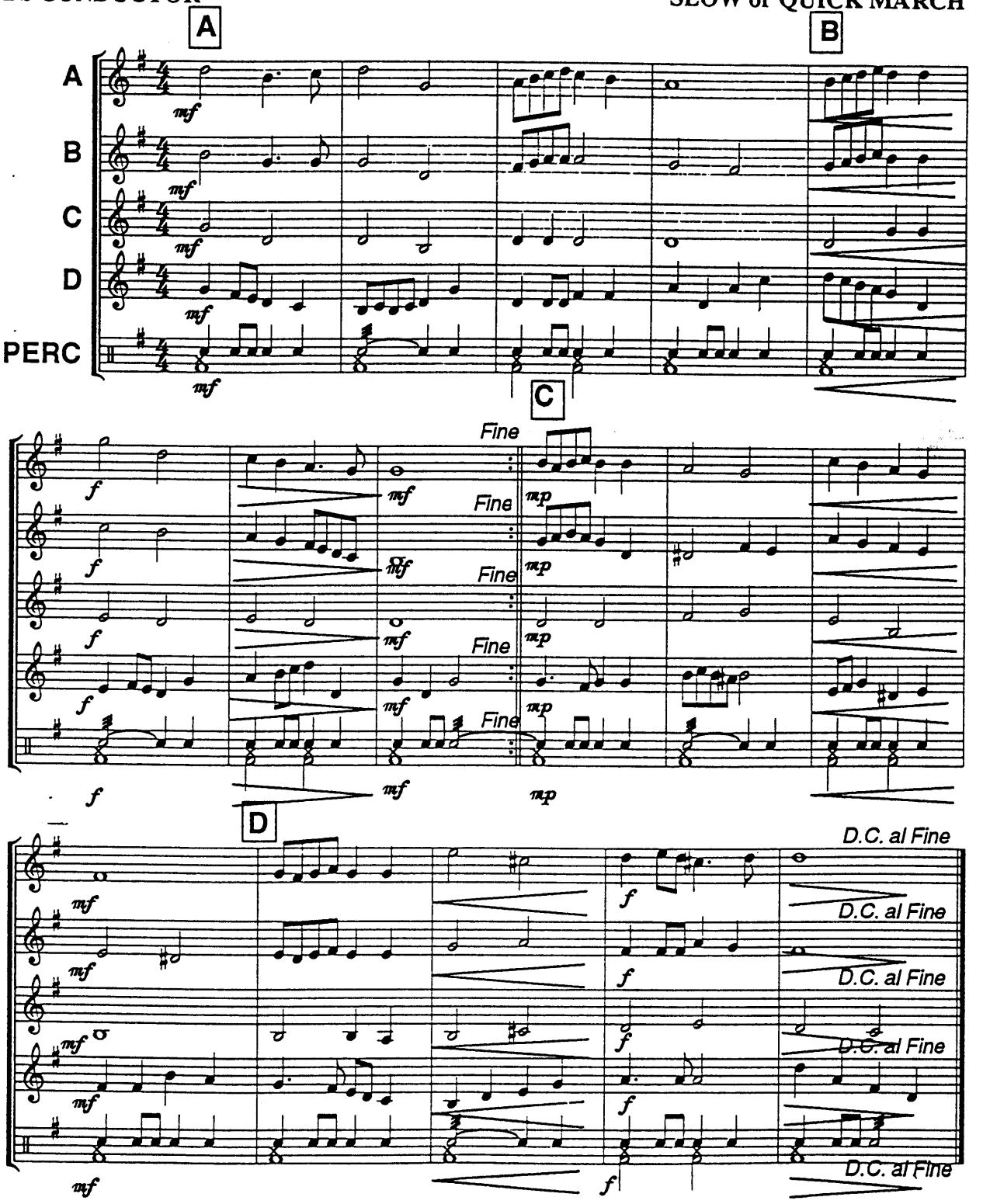
Chapter 50

See The Conquering Hero Comes

SEE THE CONQUERING HERO COMES

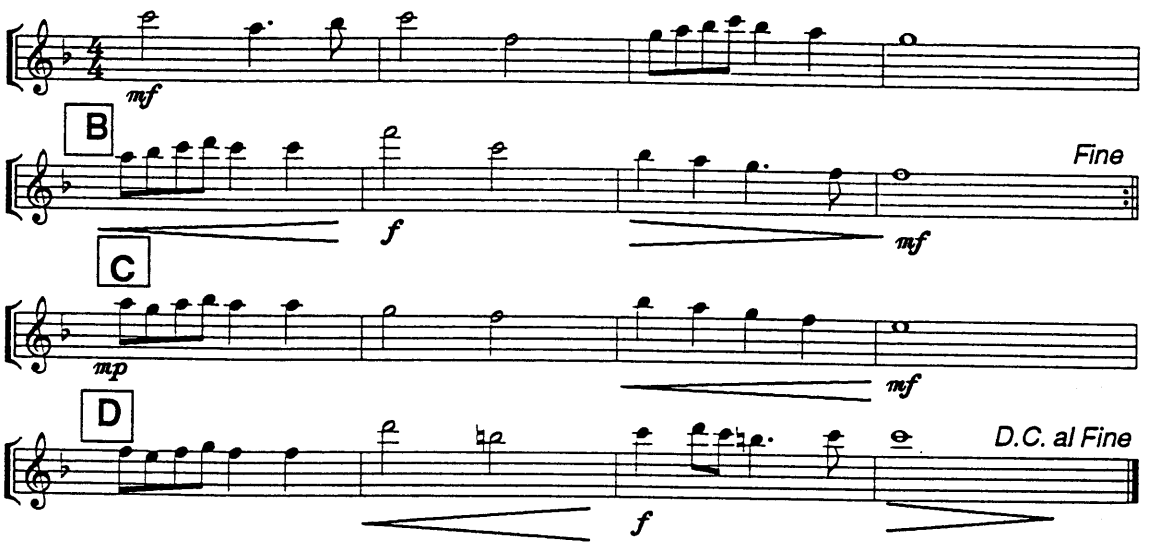
Bb CONDUCTOR

SLOW or QUICK MARCH



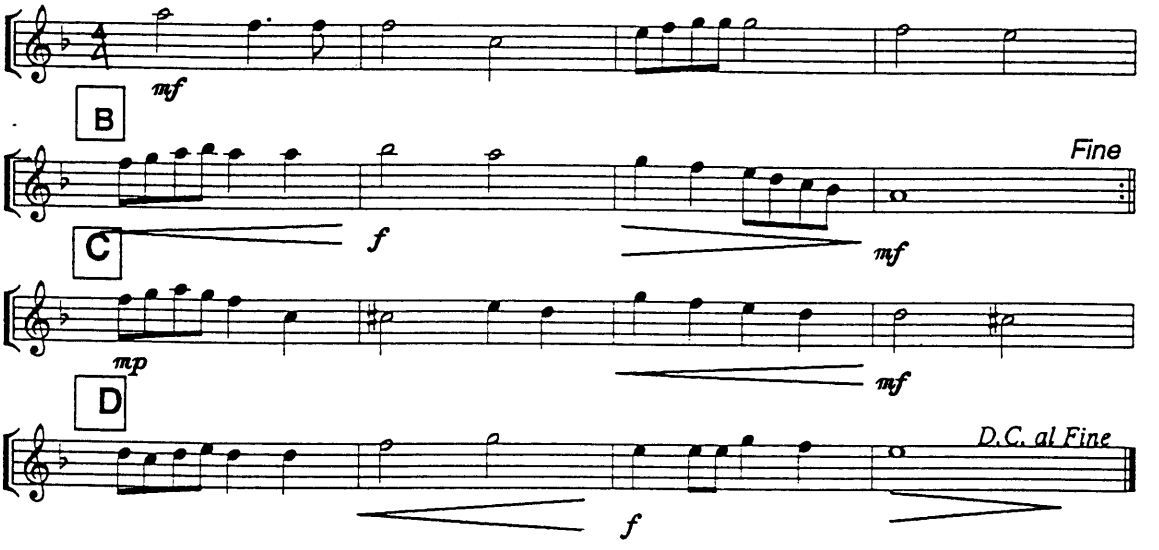
SEE THE CONQUERING HERO COMES

Flute
Oboe
Part A



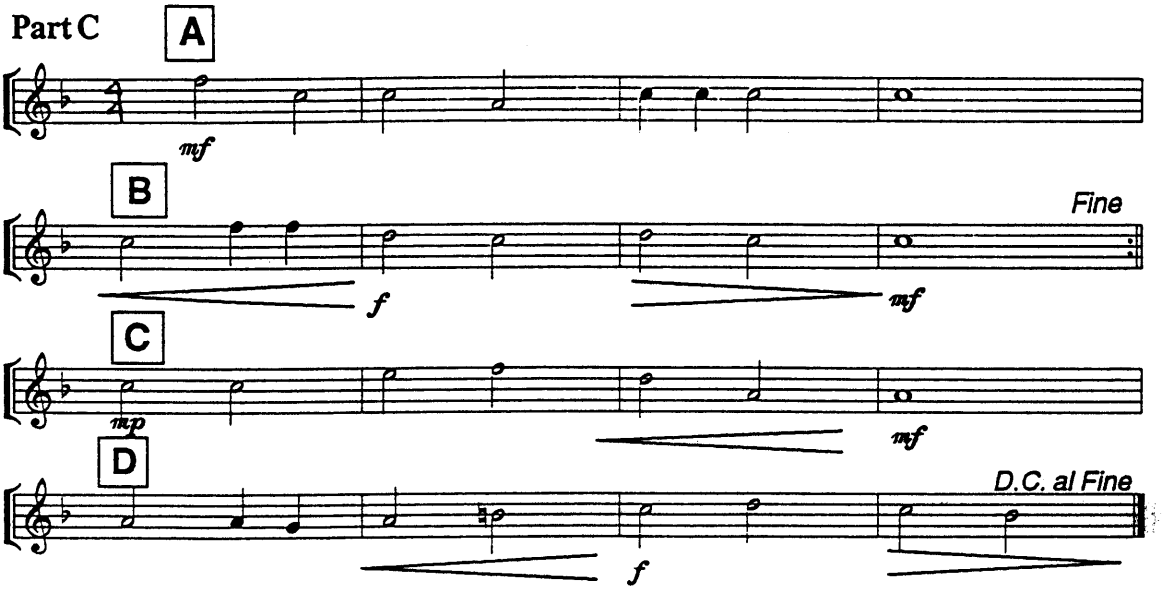
SEE THE CONQUERING HERO COMES

Flute
Oboe
Part B



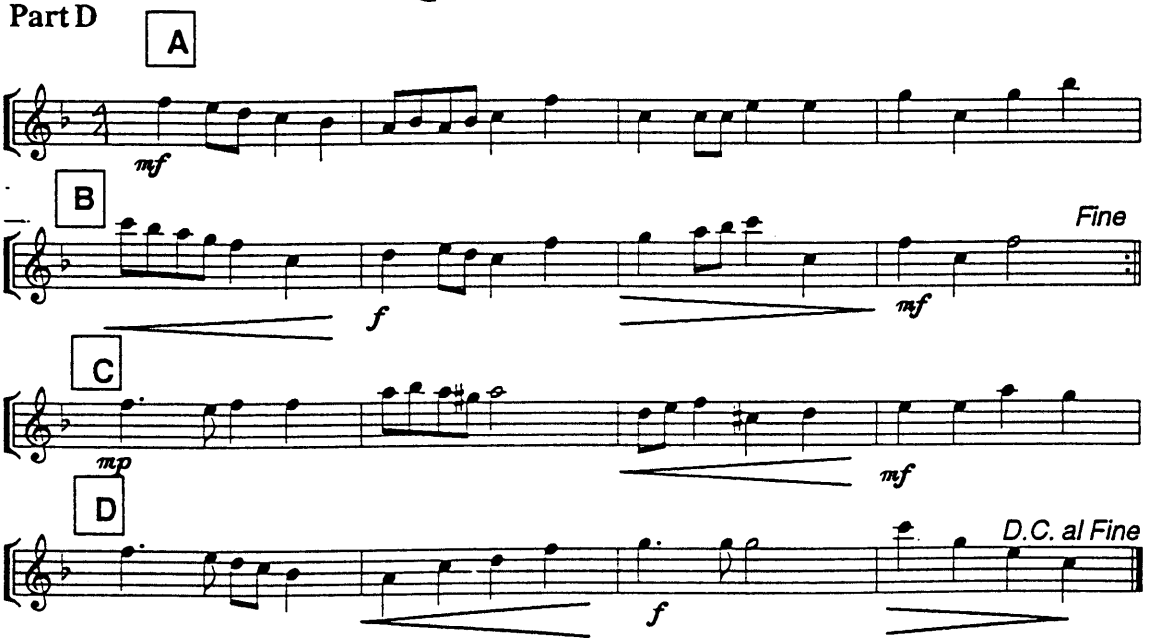
SEE THE CONQUERING HERO COMES

Flute
Oboe
Part C



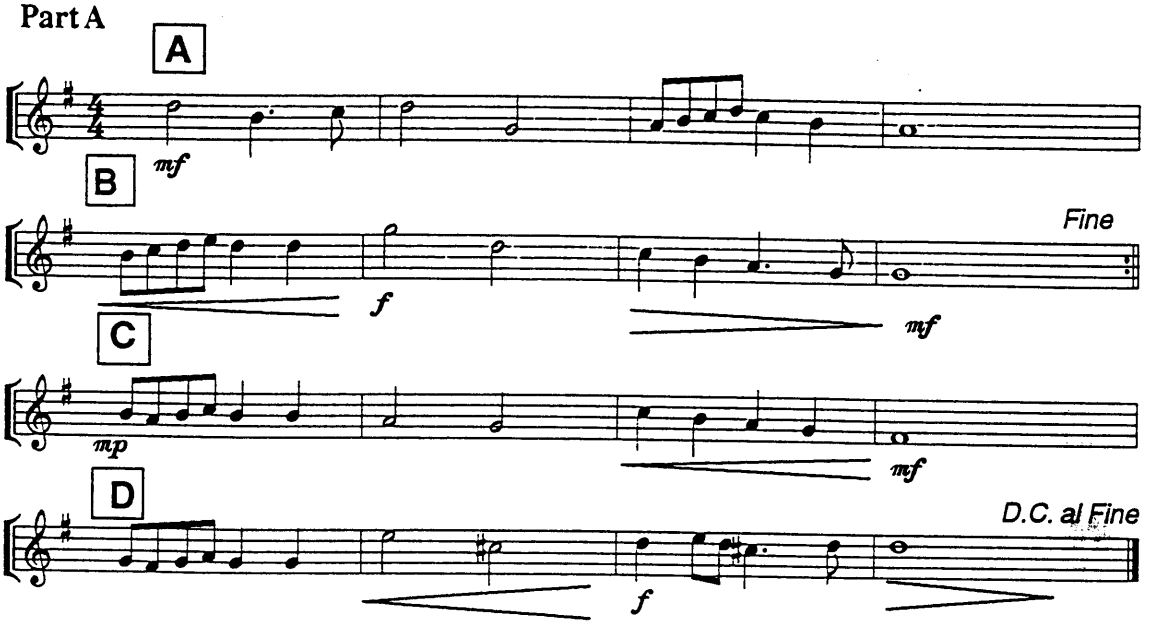
SEE THE CONQUERING HERO COMES

Flute
Oboe
Part D



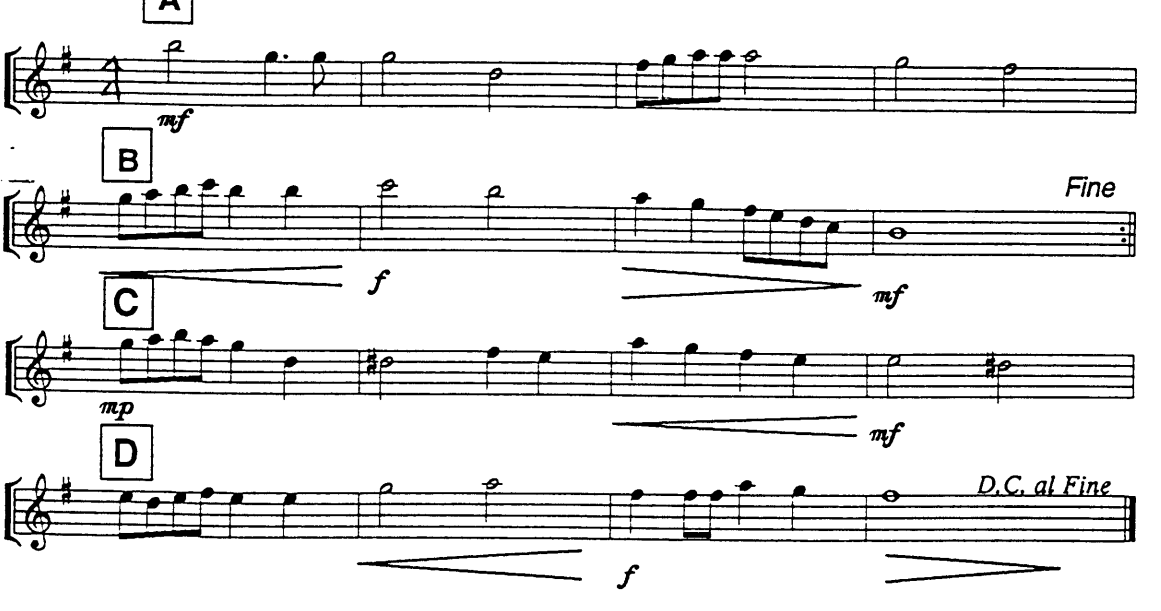
SEE THE CONQUERING HERO COMES

Clarinet (high)
Tenor Saxophone
Part A



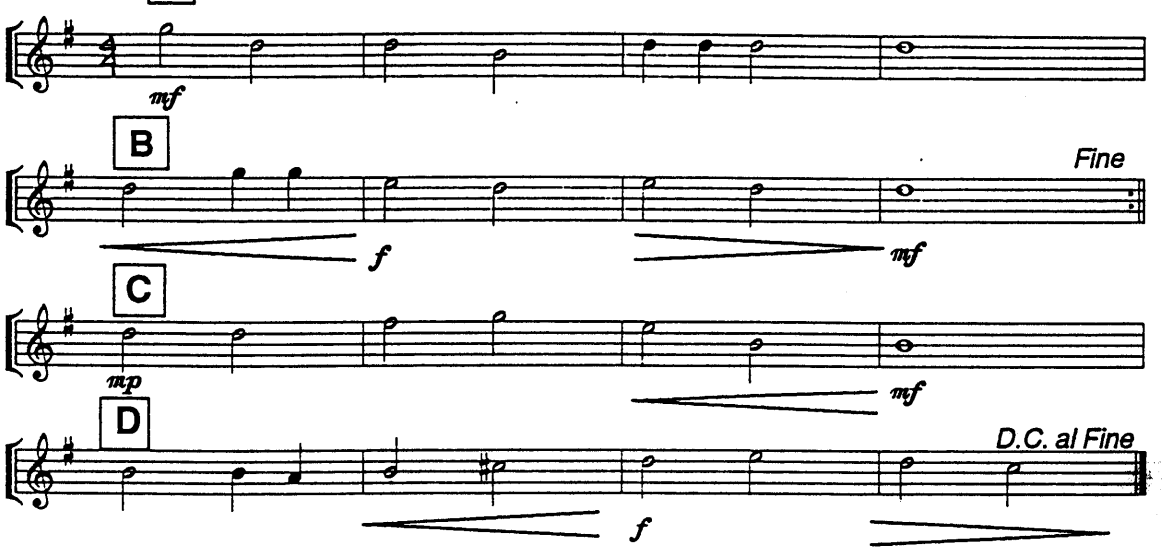
SEE THE CONQUERING HERO COMES

Clarinet (high)
Tenor Saxophone
Part B



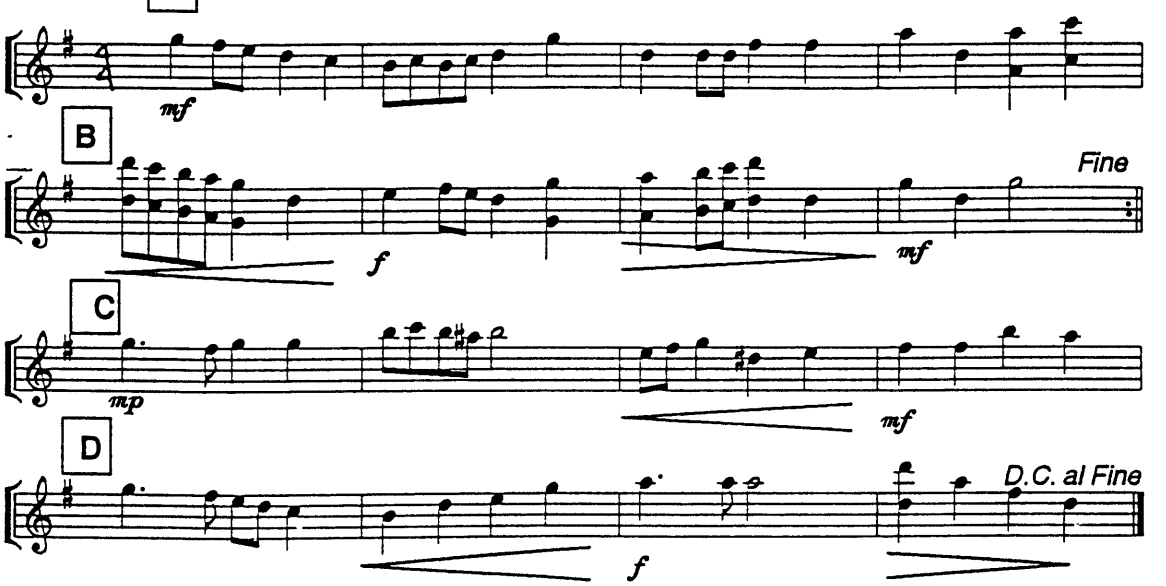
Clarinet (high)
Tenor Saxophone
Part C

SEE THE CONQUERING HERO COMES



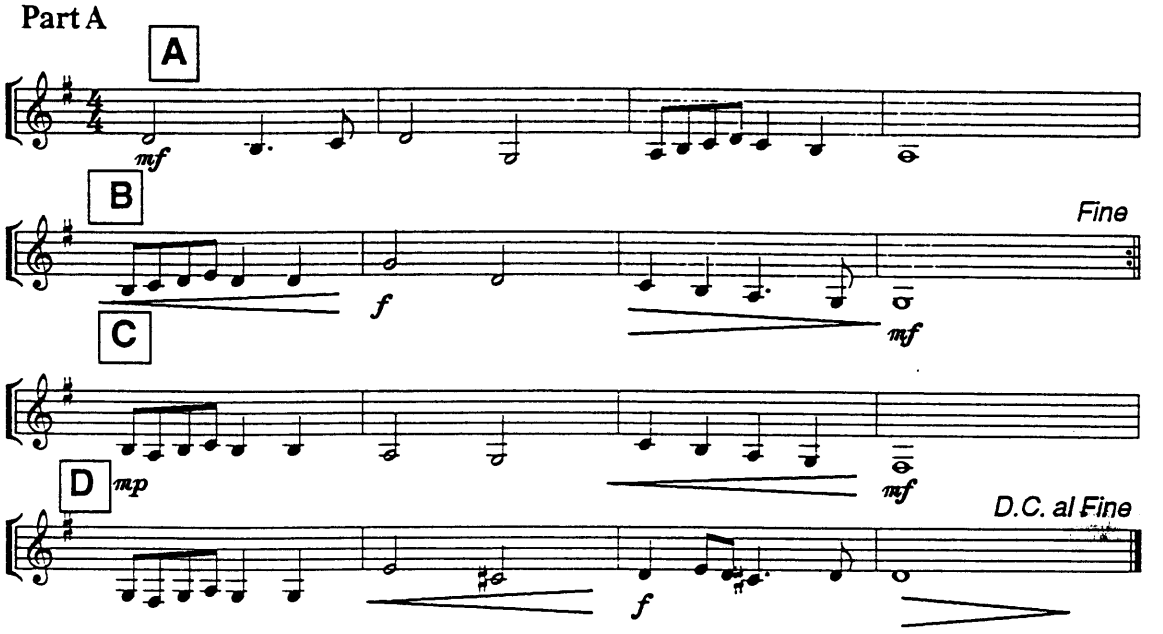
Clarinet (high)
Tenor Saxophone
Part D

SEE THE CONQUERING HERO COMES



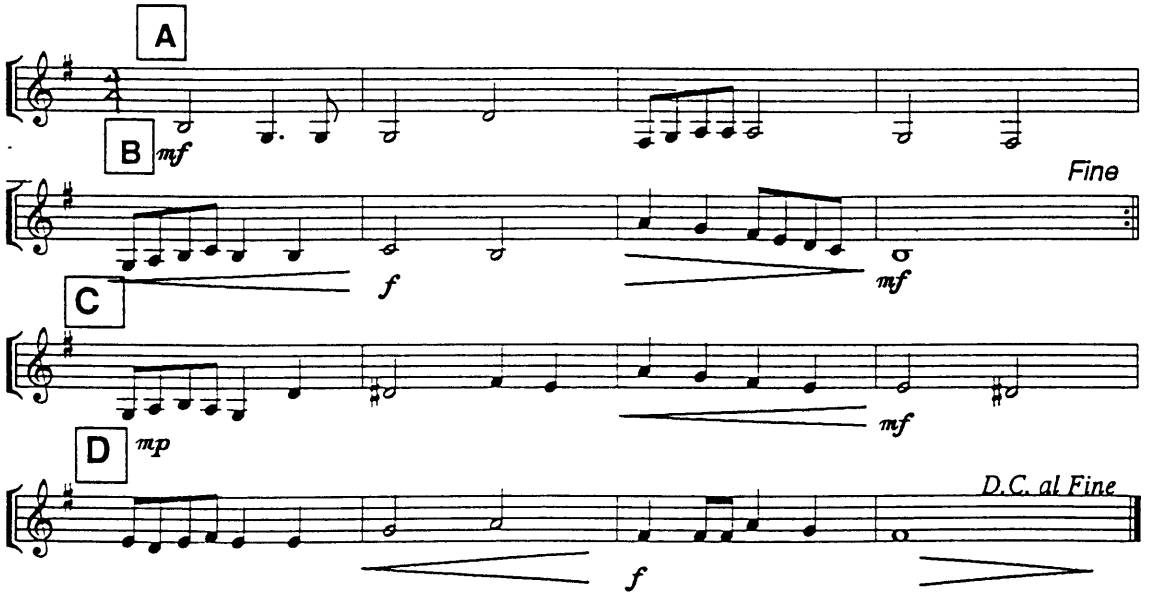
SEE THE CONQUERING HERO COMES

Bass Clarinet
Part A



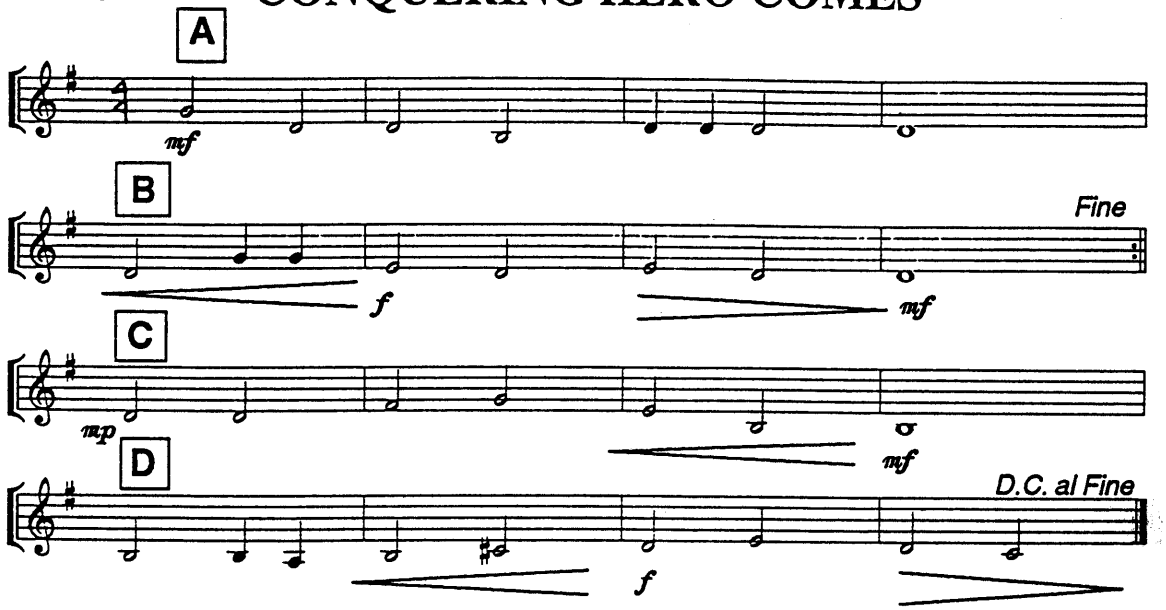
SEE THE CONQUERING HERO COMES

Bass Clarinet
Part B



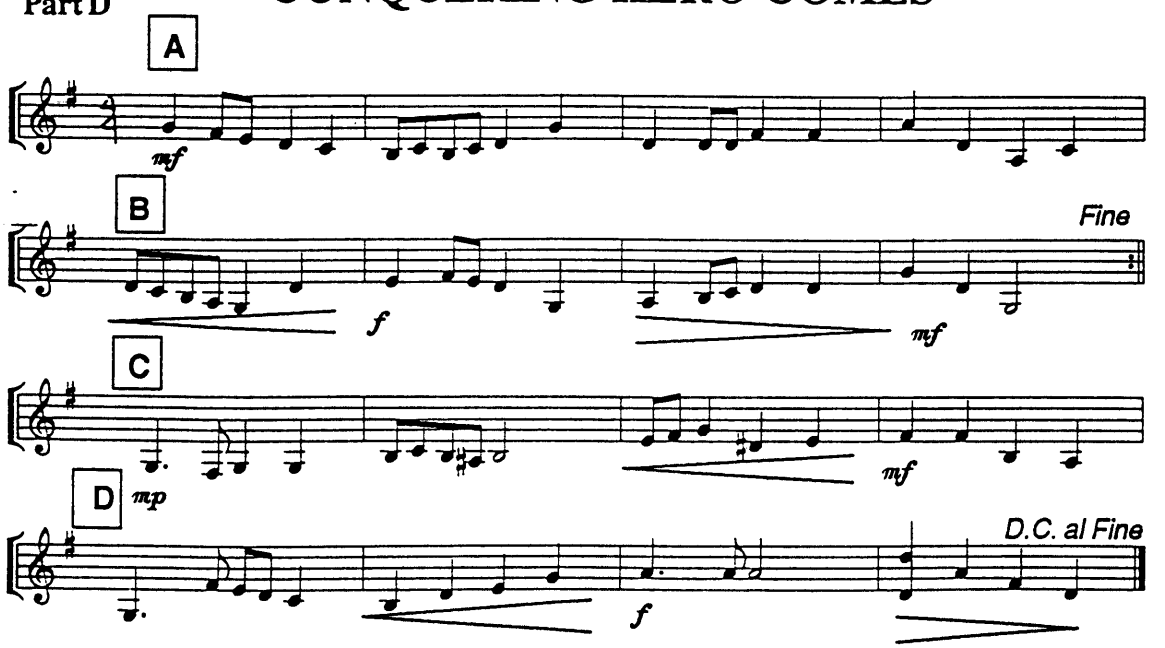
Bass Clarinet
Part C

SEE THE CONQUERING HERO COMES



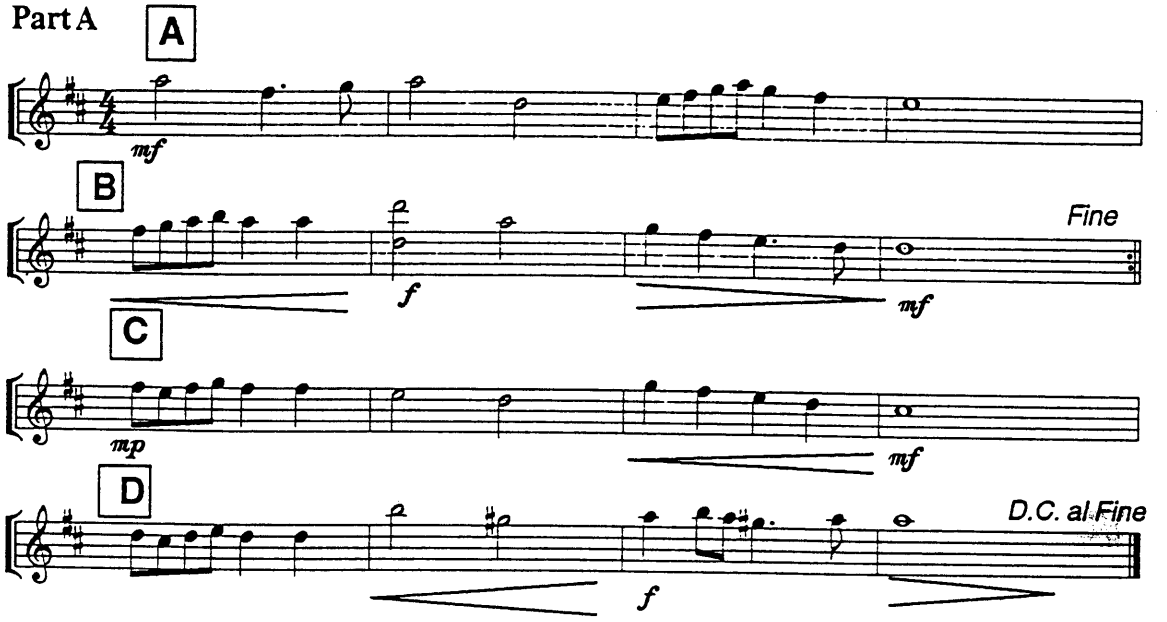
Bass Clarinet
Part D

SEE THE CONQUERING HERO COMES



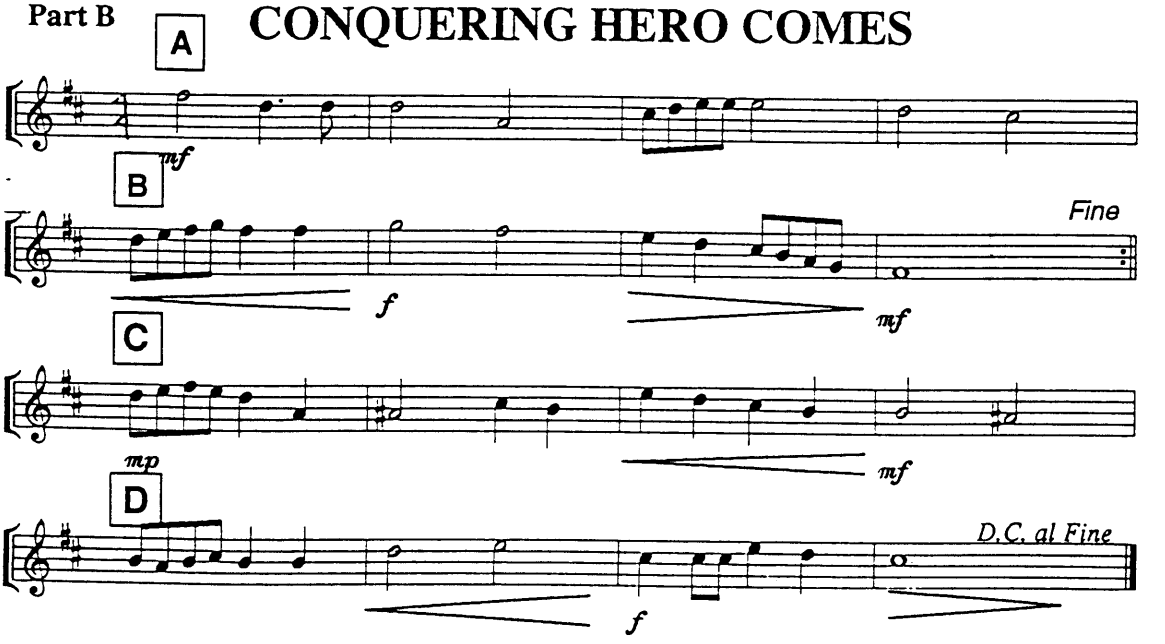
SEE THE CONQUERING HERO COMES

Alto Saxophone
Baritone Saxophone
Part A



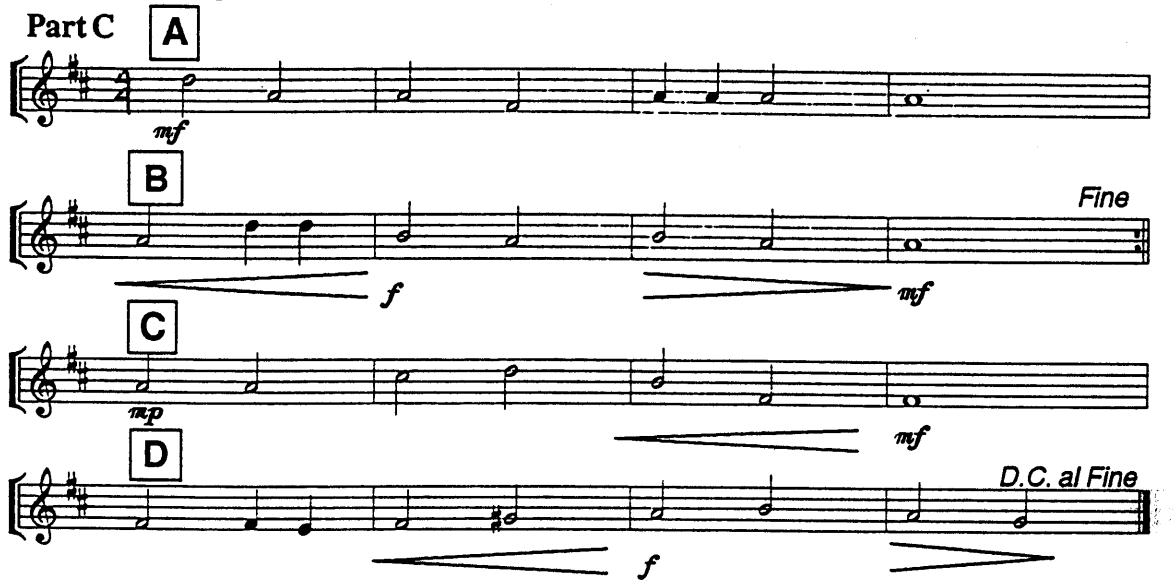
SEE THE CONQUERING HERO COMES

Alto Saxophone
Baritone Saxophone
Part B



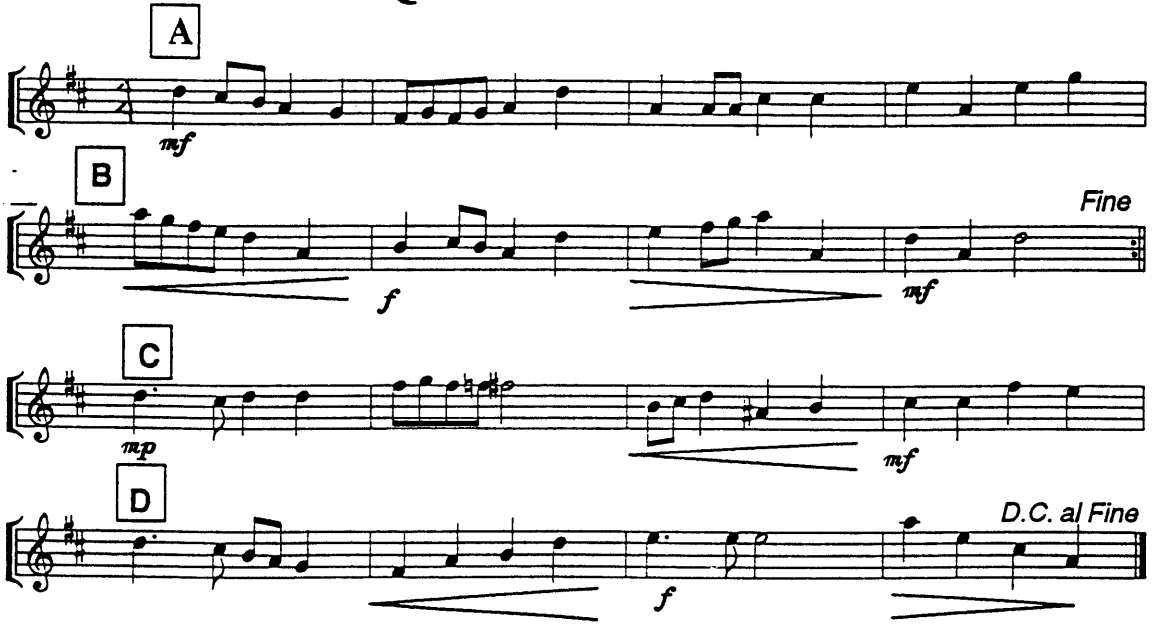
SEE THE CONQUERING HERO COMES

Alto Saxophone
Baritone Saxophone
Part C



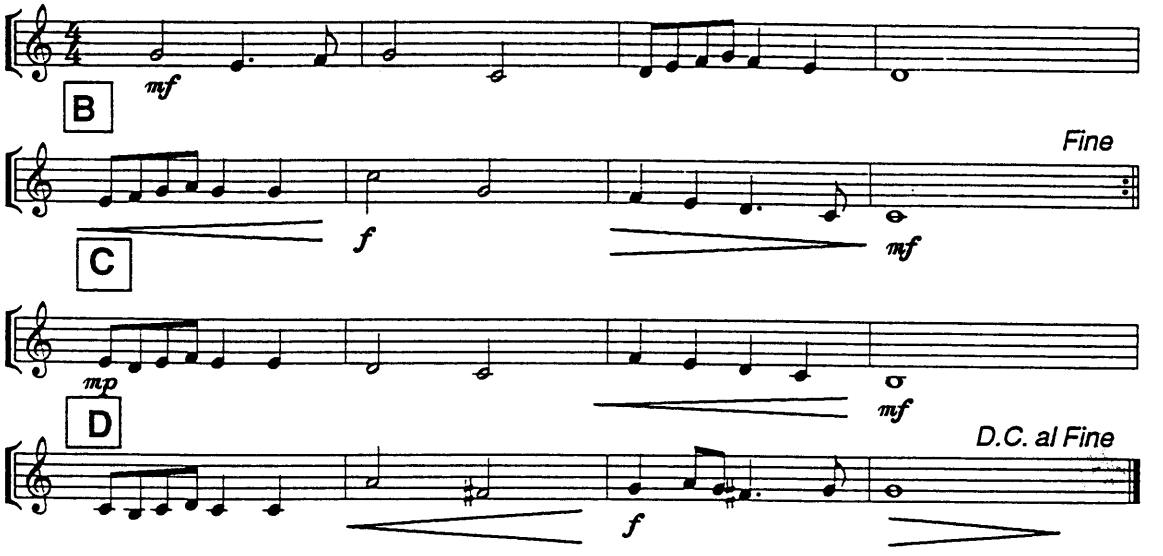
Alto Saxophone
Baritone Saxophone
Part D

SEE THE CONQUERING HERO COMES



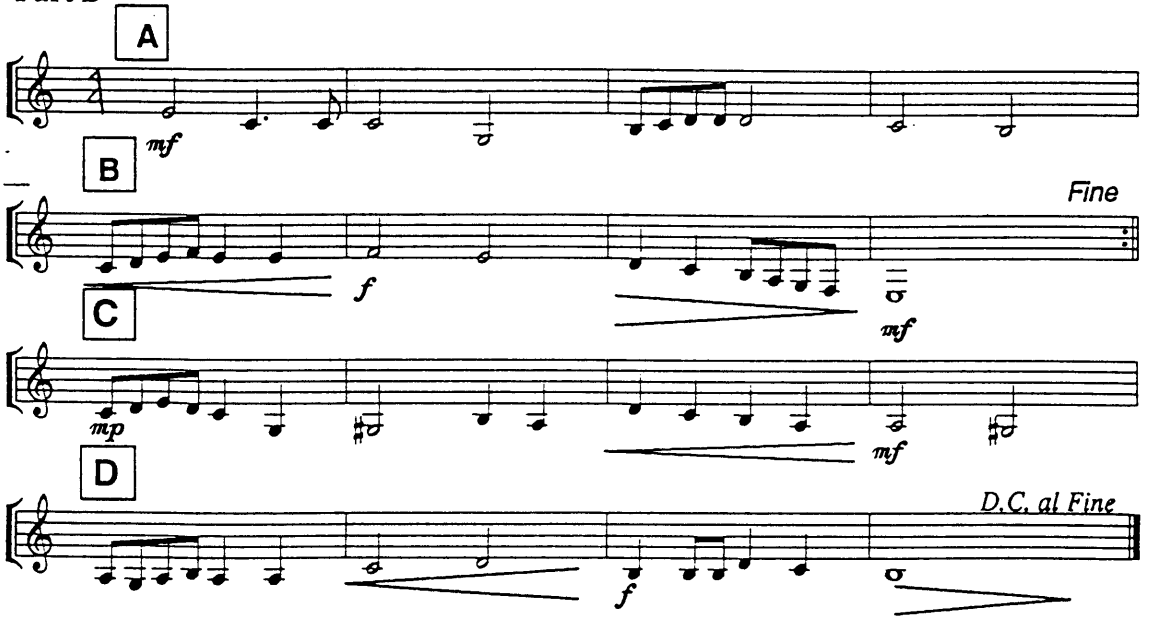
French Horn
Part A

SEE THE CONQUERING HERO COMES



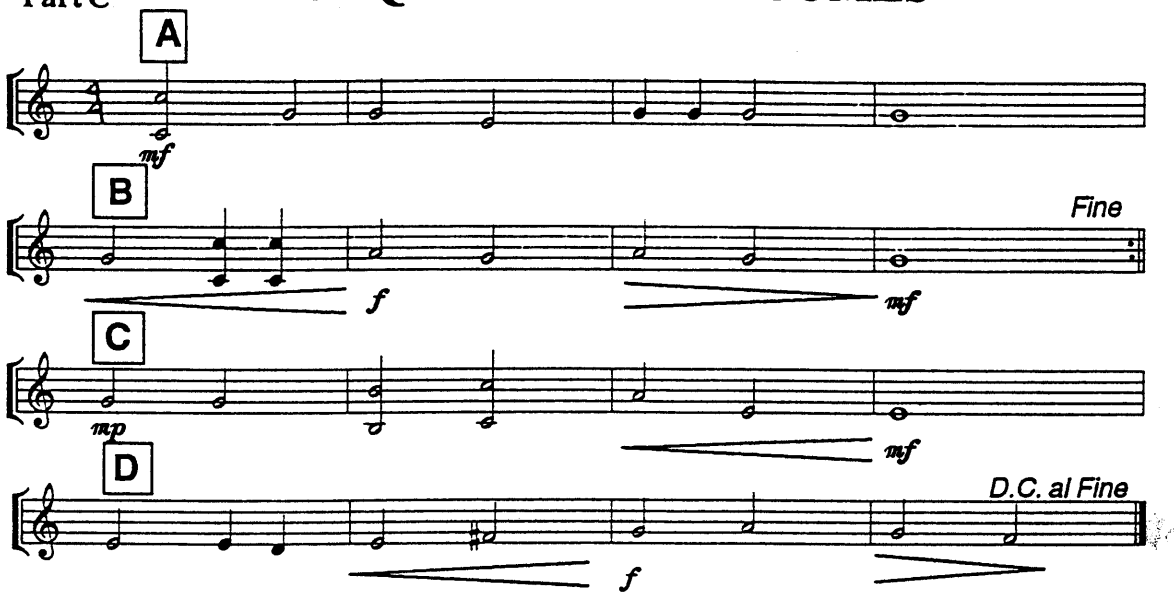
French Horn
Part B

SEE THE CONQUERING HERO COMES



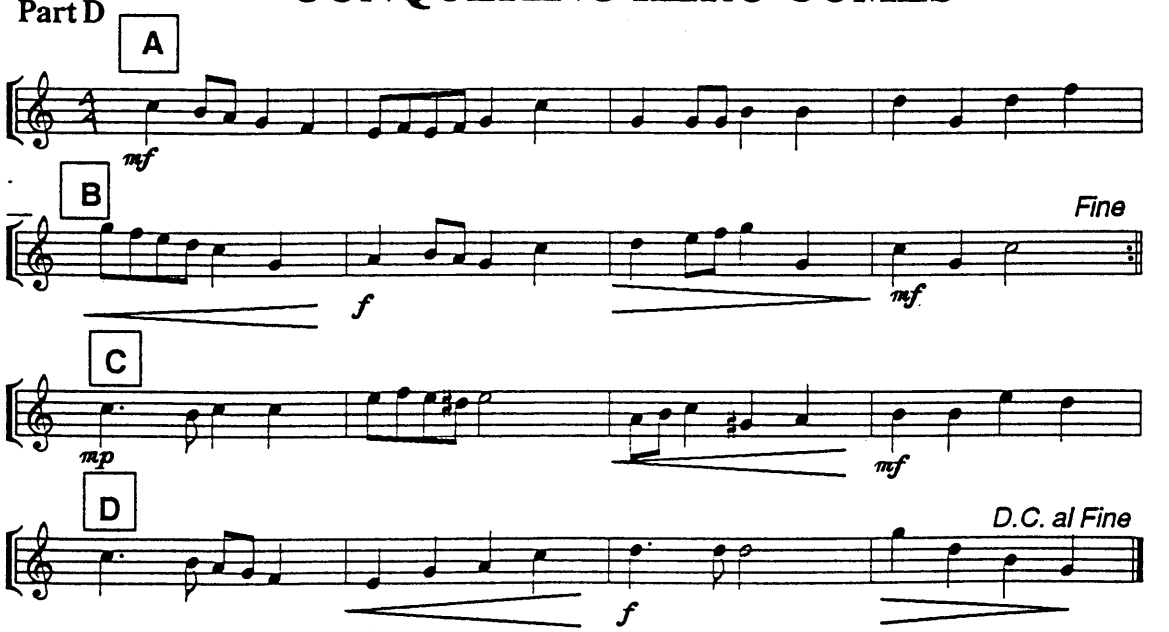
SEE THE CONQUERING HERO COMES

French Horn
Part C



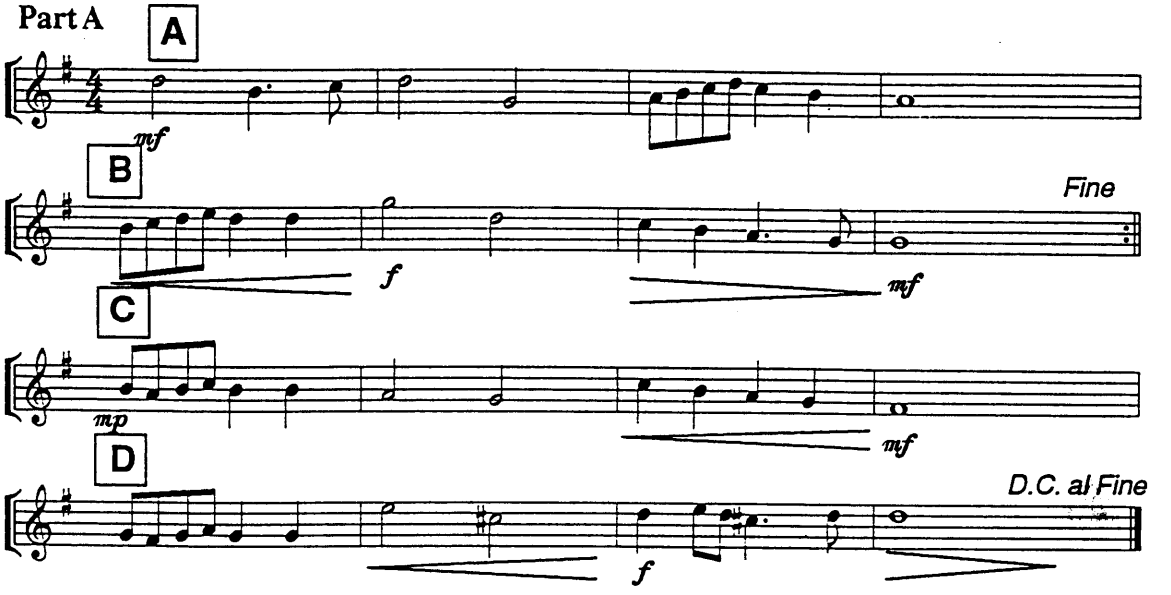
SEE THE CONQUERING HERO COMES

French Horn
Part D



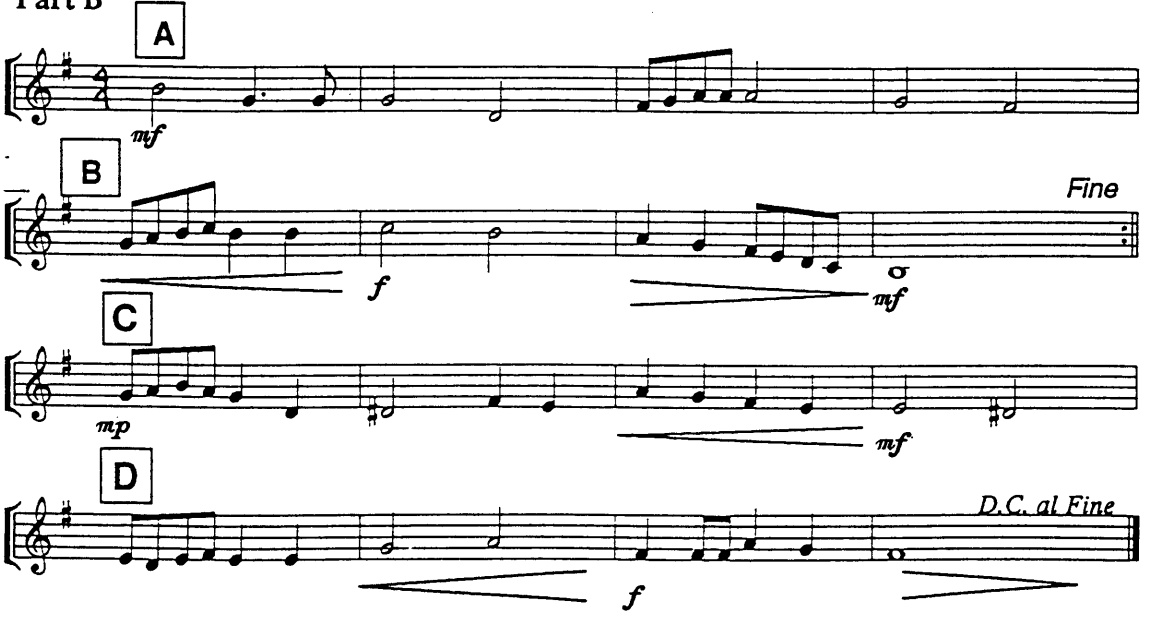
Trumpet
Baritone T.C.
Clarinet(low)
Part A

SEE THE CONQUERING HERO COMES



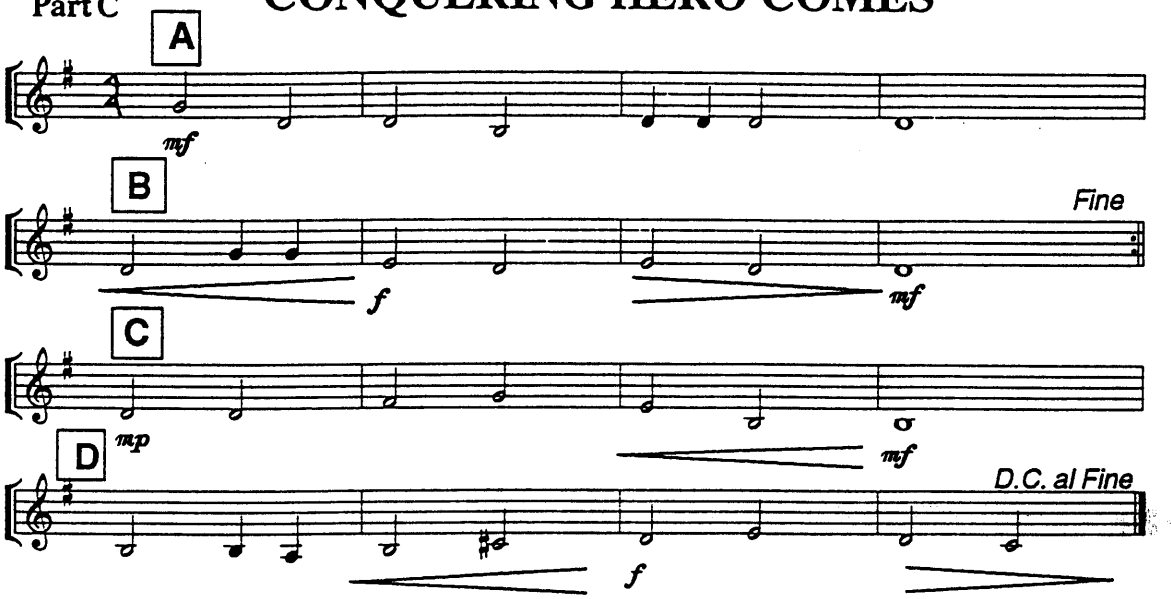
Trumpet
Baritone T.C.
Clarinet(low)
Part B

SEE THE CONQUERING HERO COMES



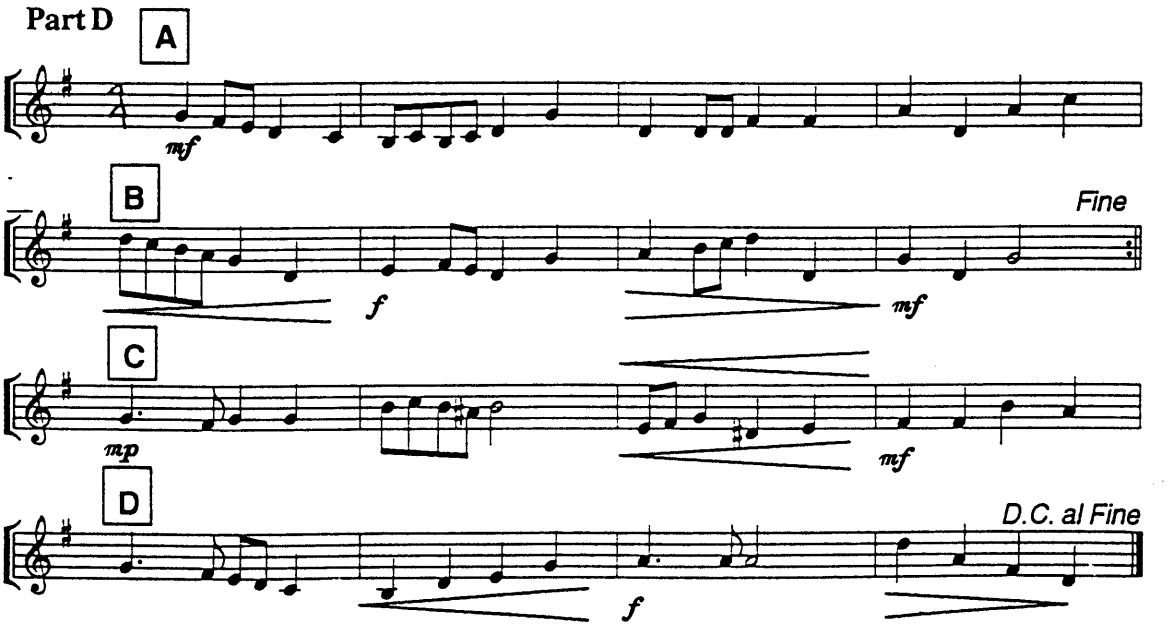
Trumpet
Baritone T.C.
Clarinet (low)
Part C

SEE THE CONQUERING HERO COMES



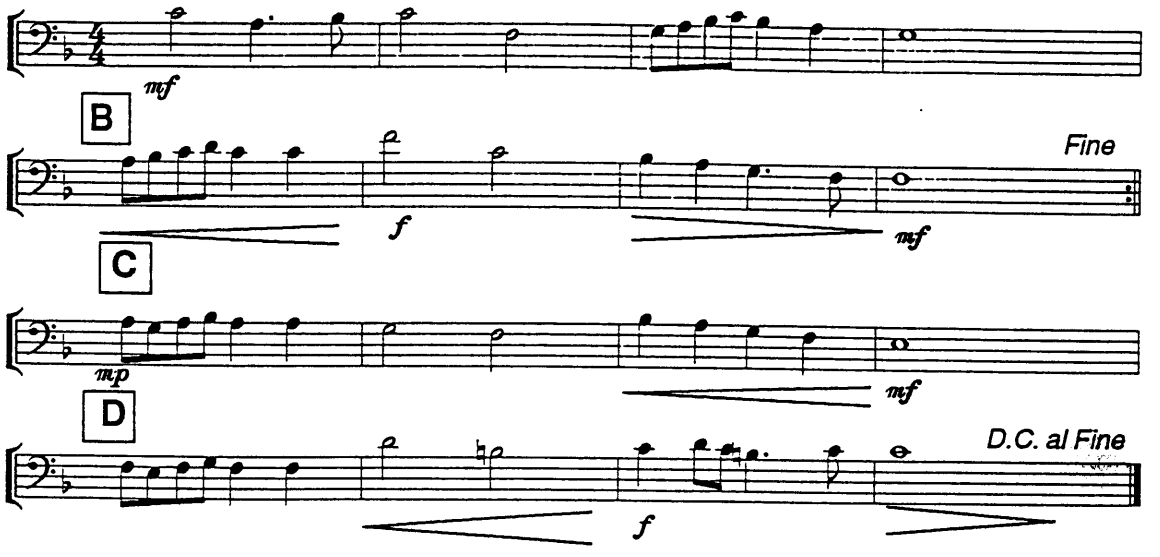
Trumpet
Baritone T.C.
Clarinet (low)
Part D

SEE THE CONQUERING HERO COMES



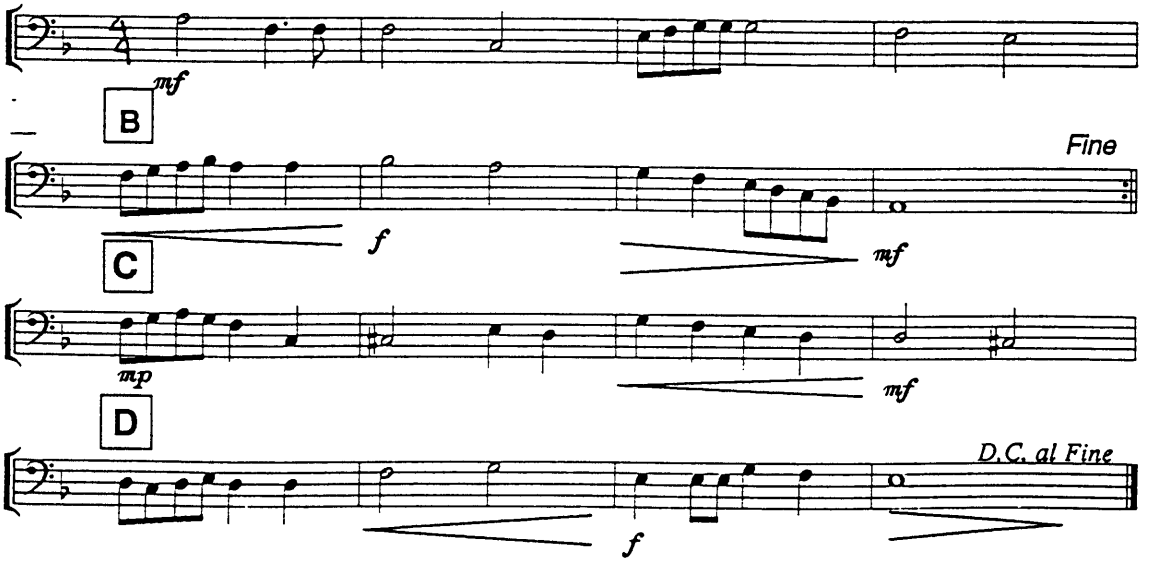
Trombone
Baritone B.C.
Bassoon
Part A

SEE THE CONQUERING HERO COMES



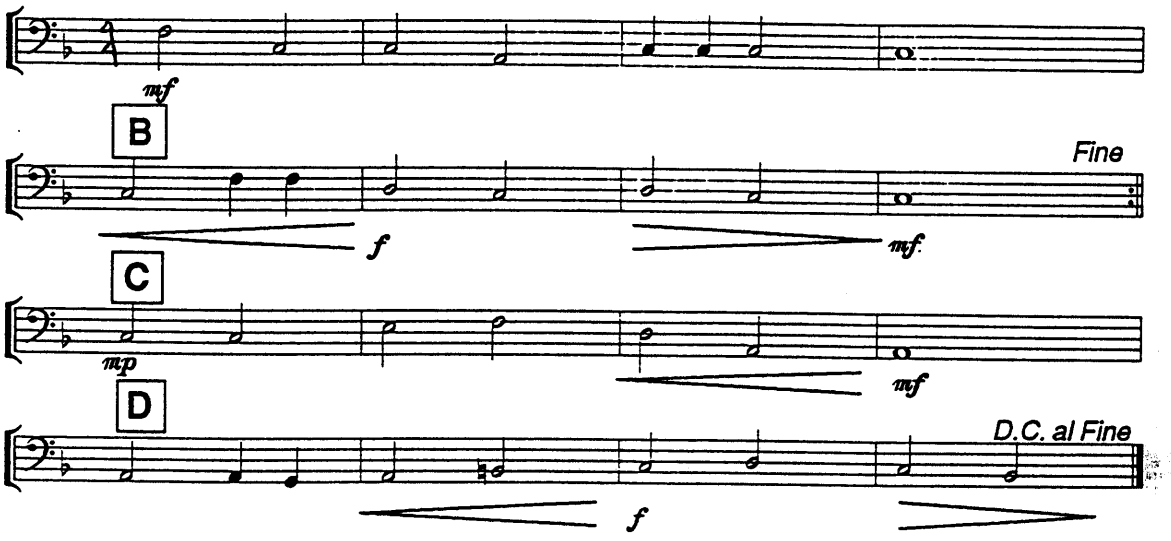
Trombone
Baritone B.C.
Bassoon
Part B

SEE THE CONQUERING HERO COMES



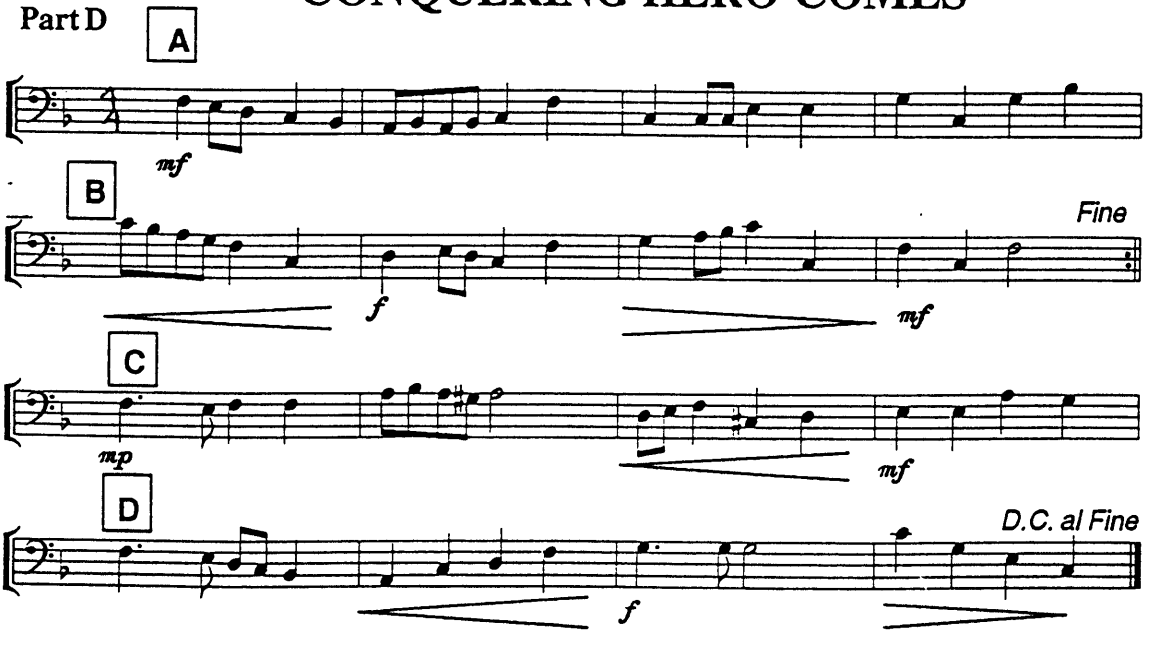
Trombone
Baritone B.C.
Bassoon
Part C

SEE THE CONQUERING HERO COMES



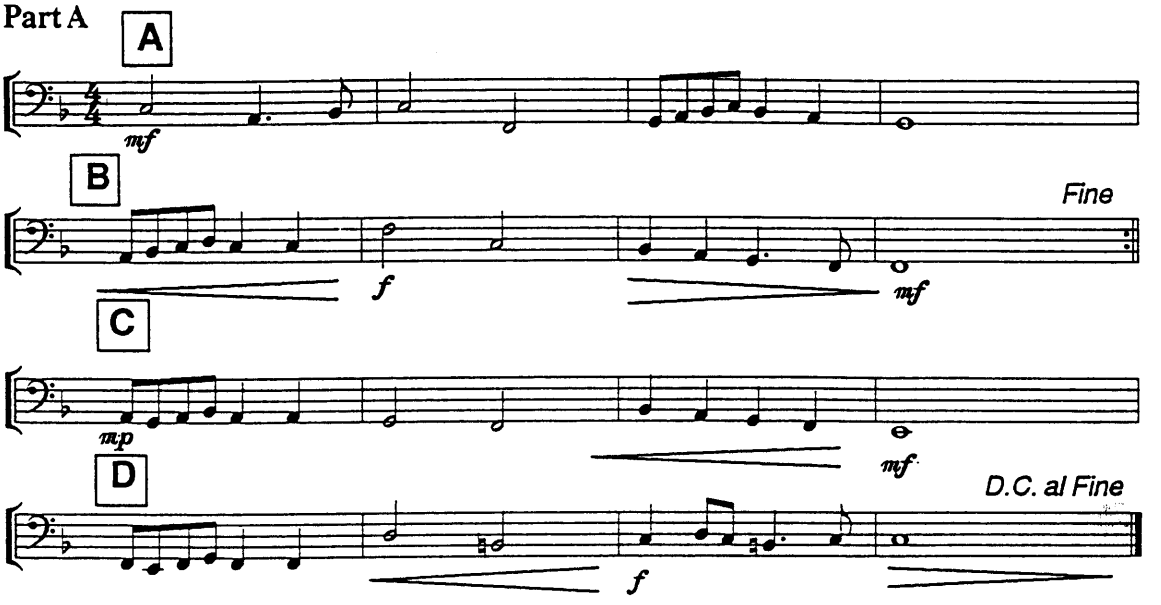
Trombone
Baritone B.C.
Bassoon
Part D

SEE THE CONQUERING HERO COMES



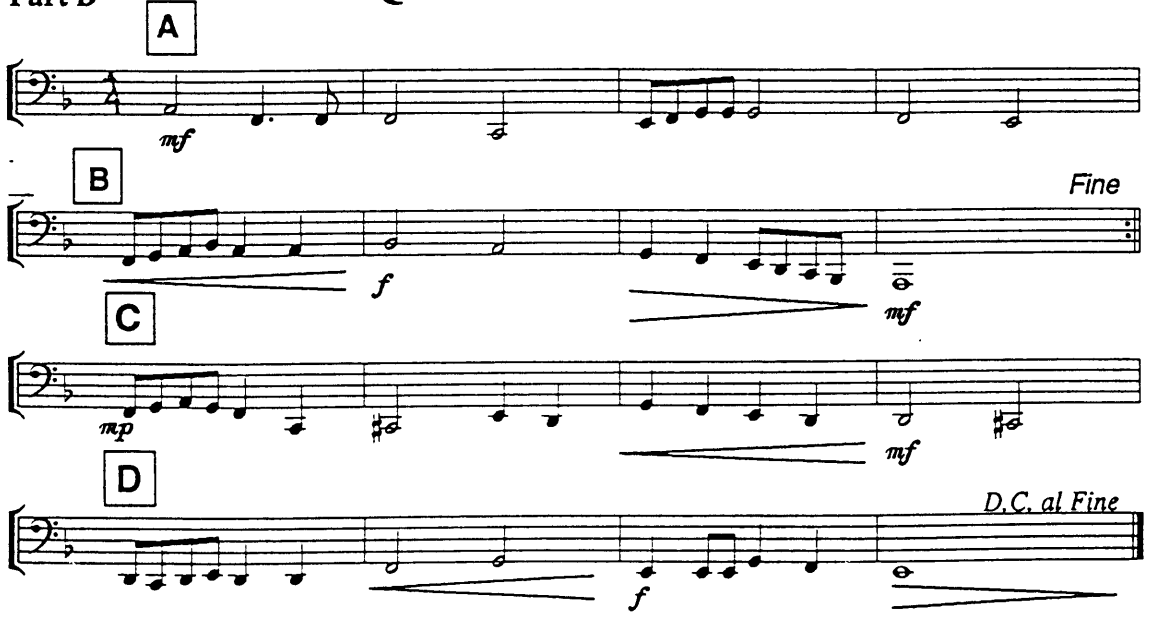
SEE THE CONQUERING HERO COMES

Tuba
Part A



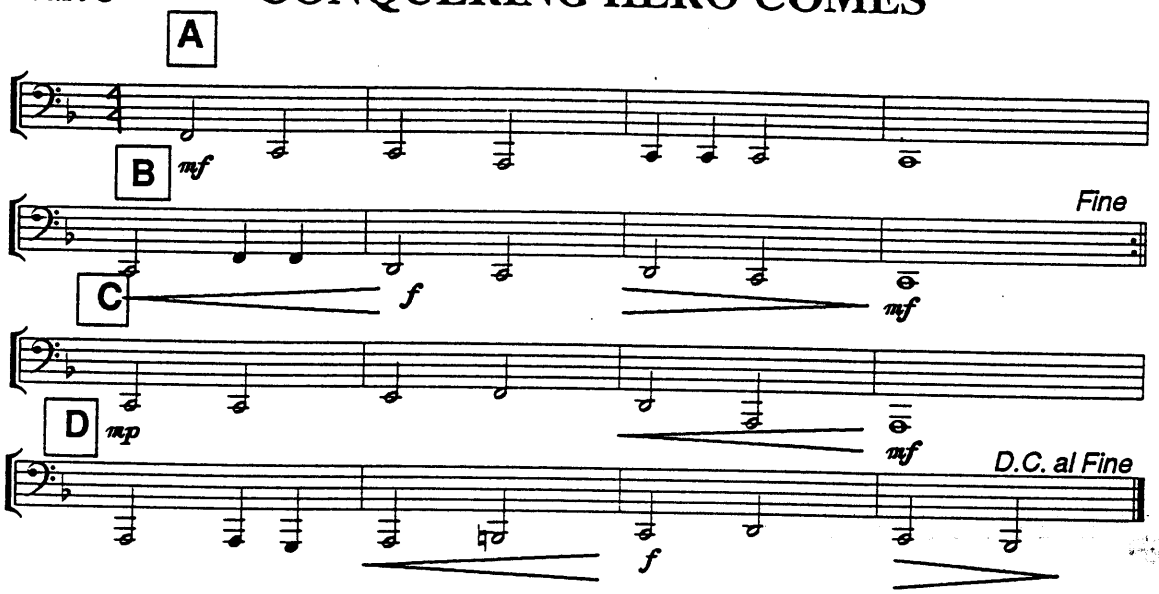
SEE THE CONQUERING HERO COMES

Tuba
Part B



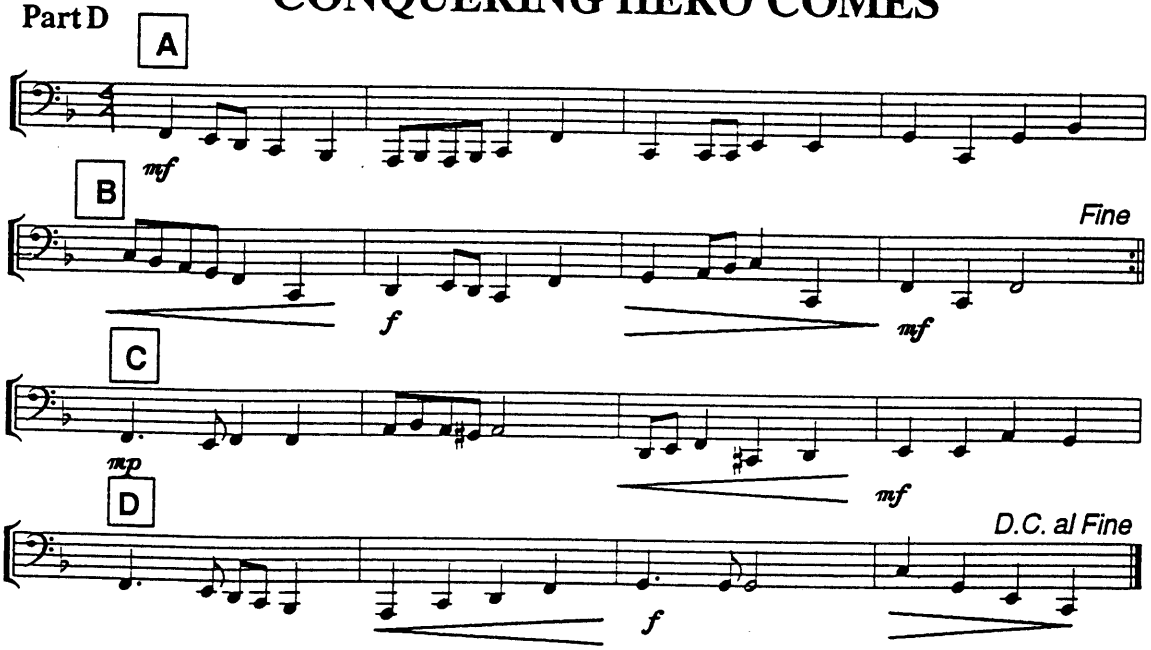
Tuba
Part C

SEE THE CONQUERING HERO COMES



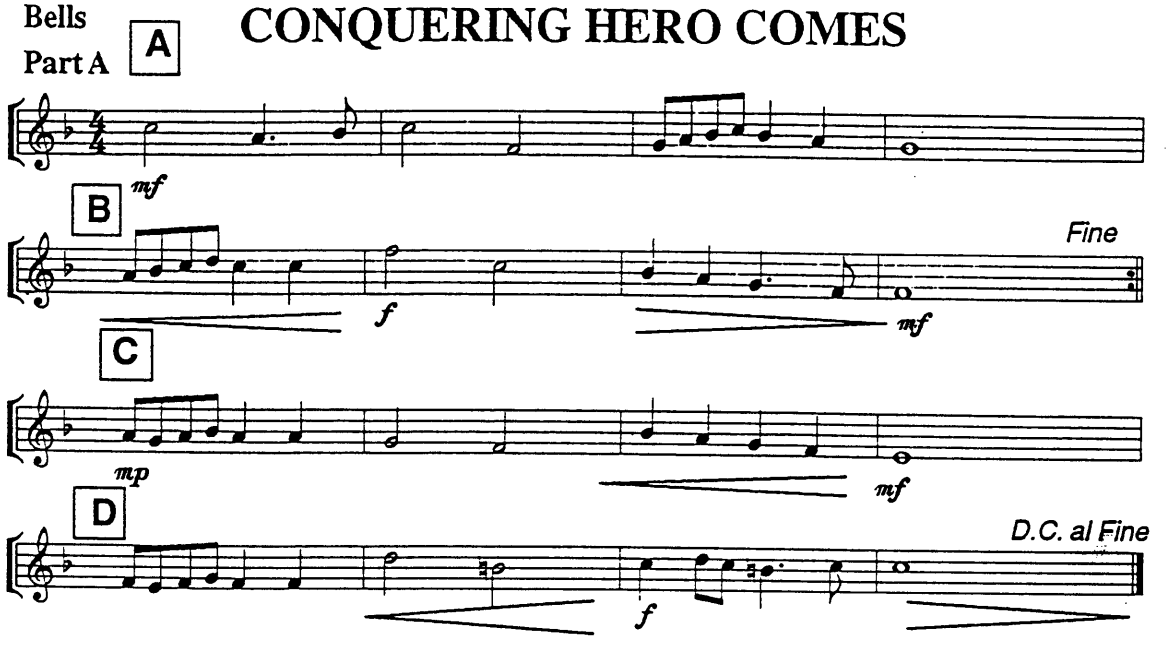
Tuba
Part D

SEE THE CONQUERING HERO COMES



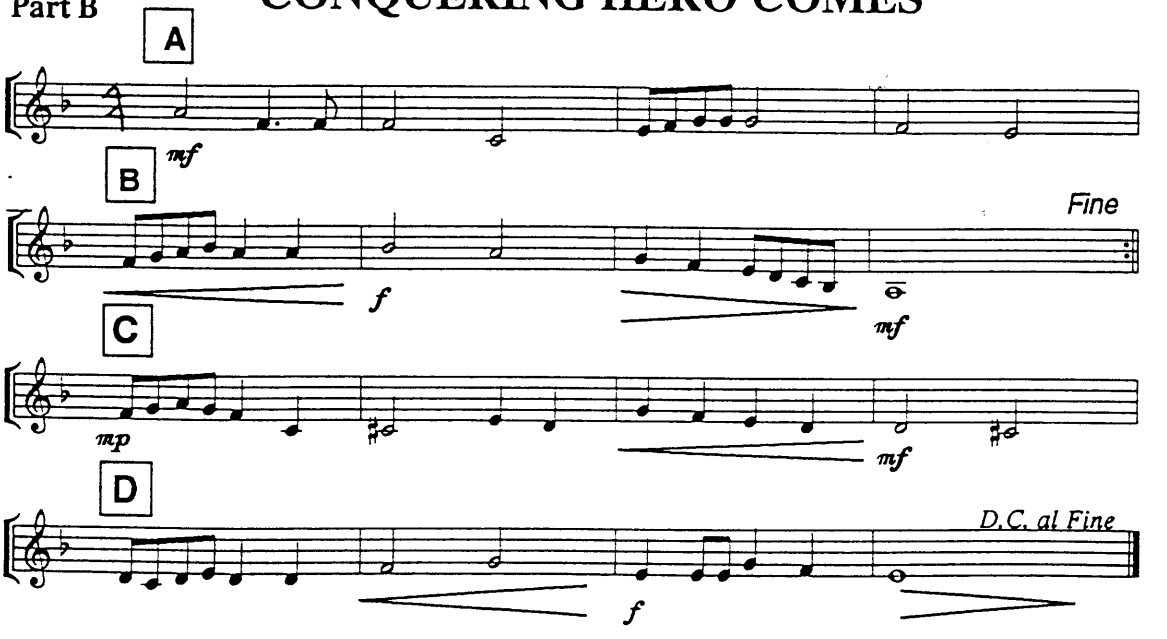
SEE THE CONQUERING HERO COMES

Bells
Part A



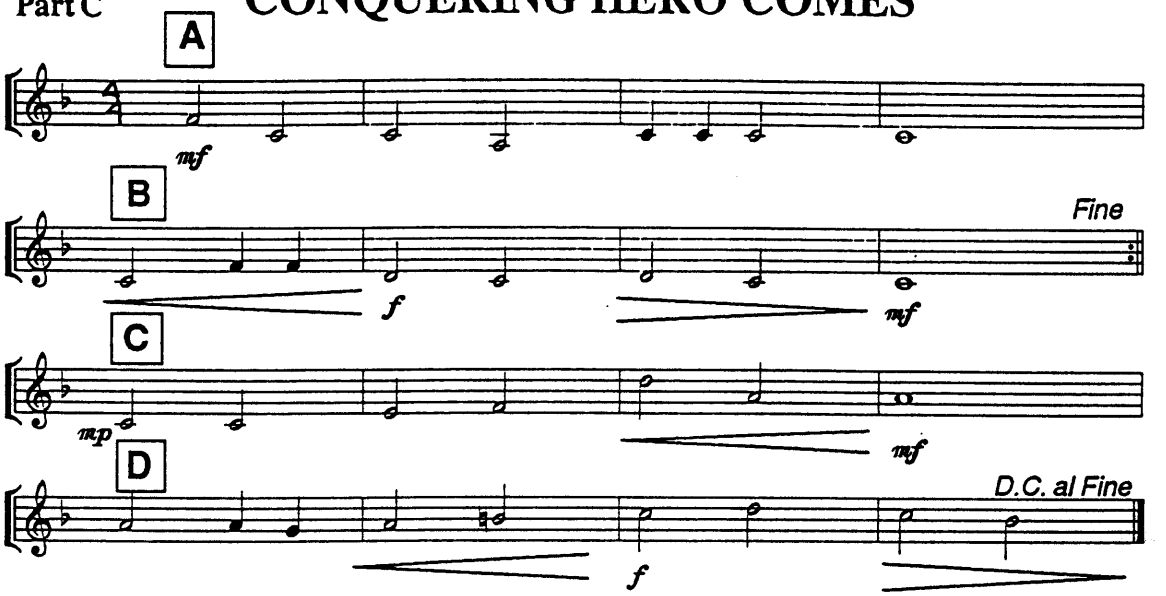
SEE THE CONQUERING HERO COMES

Bells
Part B



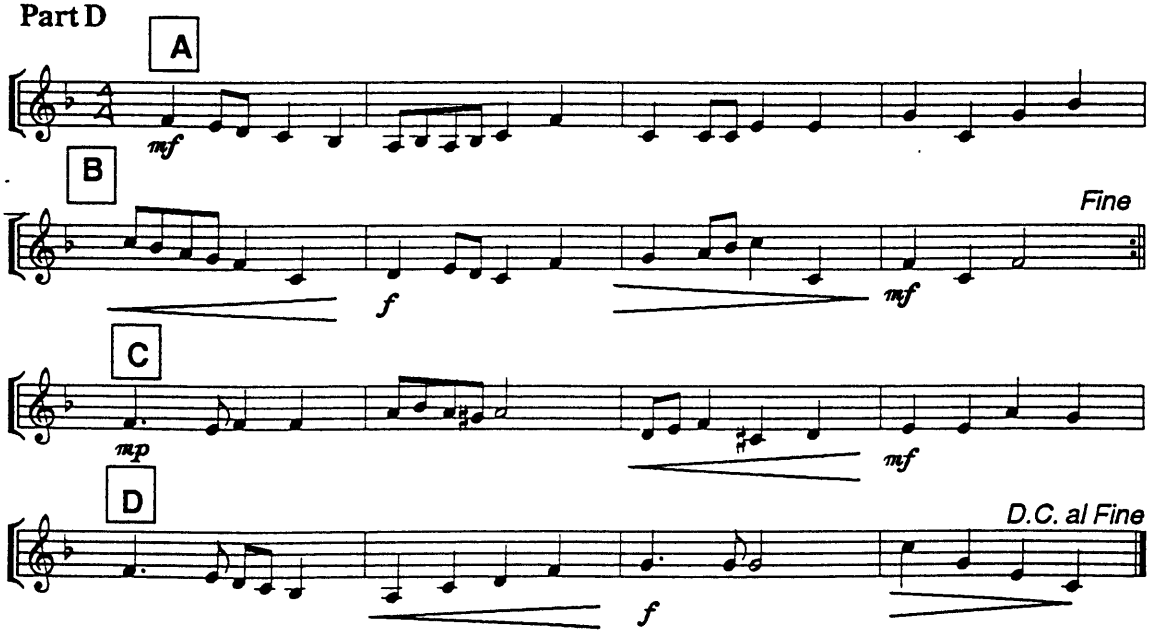
SEE THE CONQUERING HERO COMES

Bells
Part C



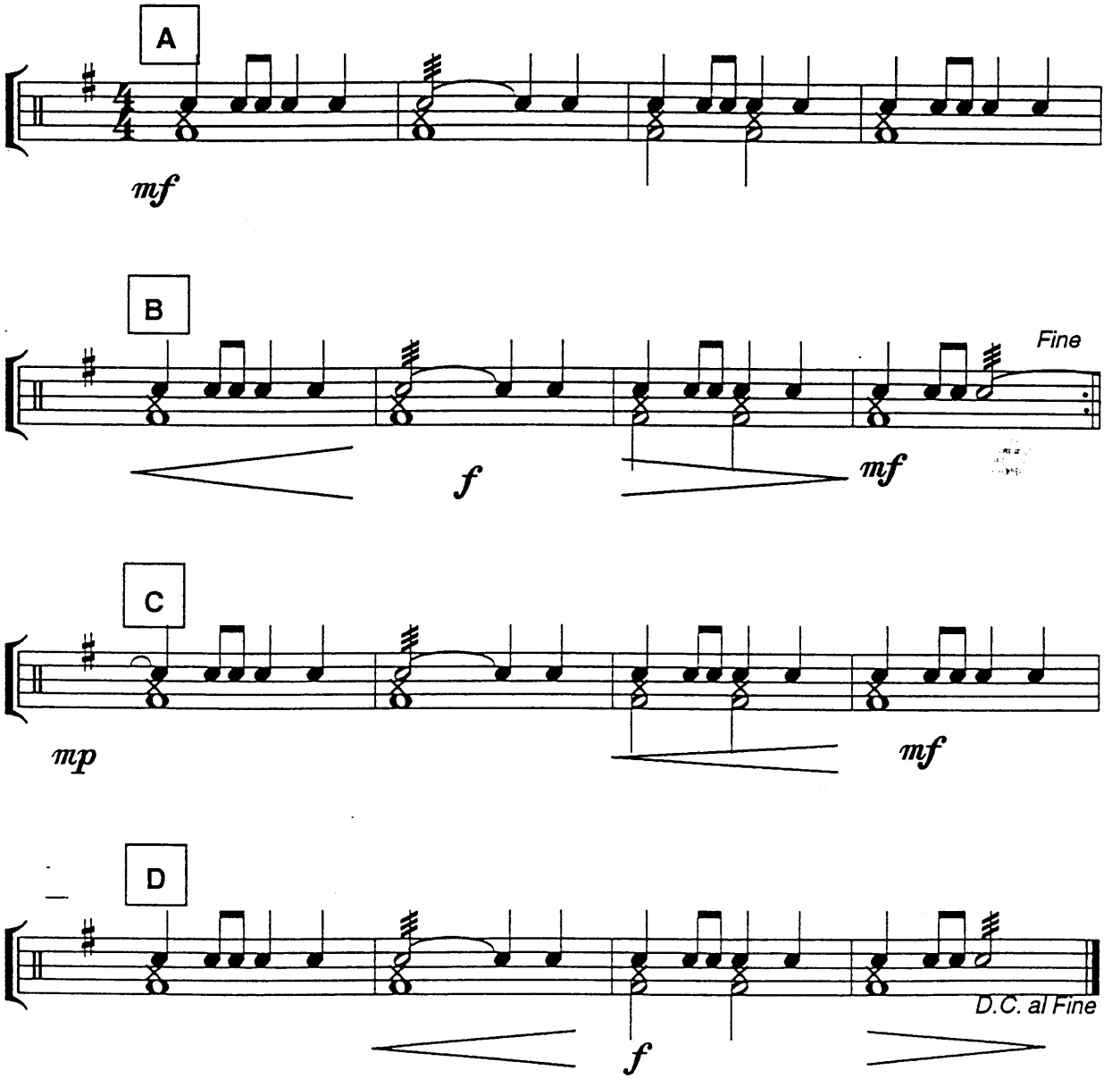
SEE THE CONQUERING HERO COMES

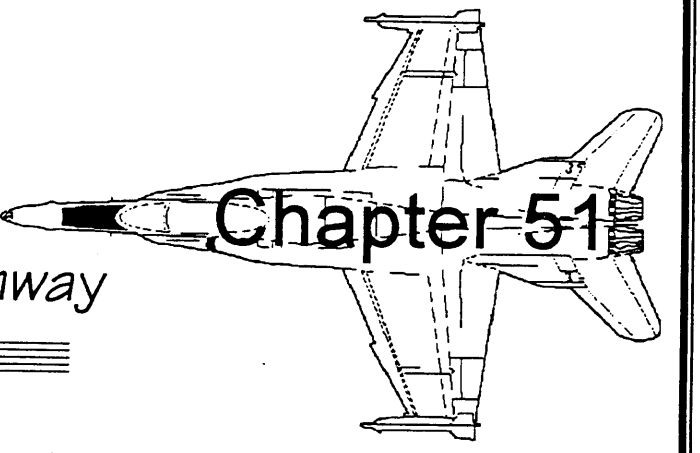
Bells
Part D



SEE THE CONQUERING HERO COMES

Percussion





Chapter 51

Skidding Down the Runway

Planes often returned to base shot up and damaged in a variety of ways. The groundcrew must be able to work miracles if they expect to service an aircraft badly damaged. This song refers to the numerous ways an aircraft may come back from a sortie if it comes back at all. *Gravy* is aviation fuel; *glycol* is antifreeze. *Fitters* works on engines; *riggers* work on the airframe. *Driver* is an old air force word for pilot.

1. She'll be skidding down the runway when she comes,
   She'll be skidding down the runway when she comes,
   She'll be skidding down the runway,
   She'll be skidding down the runway,
   She'll be skidding down the runway when she comes,

   Chorus
   Singing, Yi, Yi, Yippy-Yippy, Yi.
   Singing, Yi, Yi, Yippy-Yippy, Yi.
   Singing, Yi, Yi, Yippy, Yi, Yi, Yippy,
   Singing, Yi, Yi, Yippy-Yippy, Yi.

2. She'll be needin' ammunition when she comes,

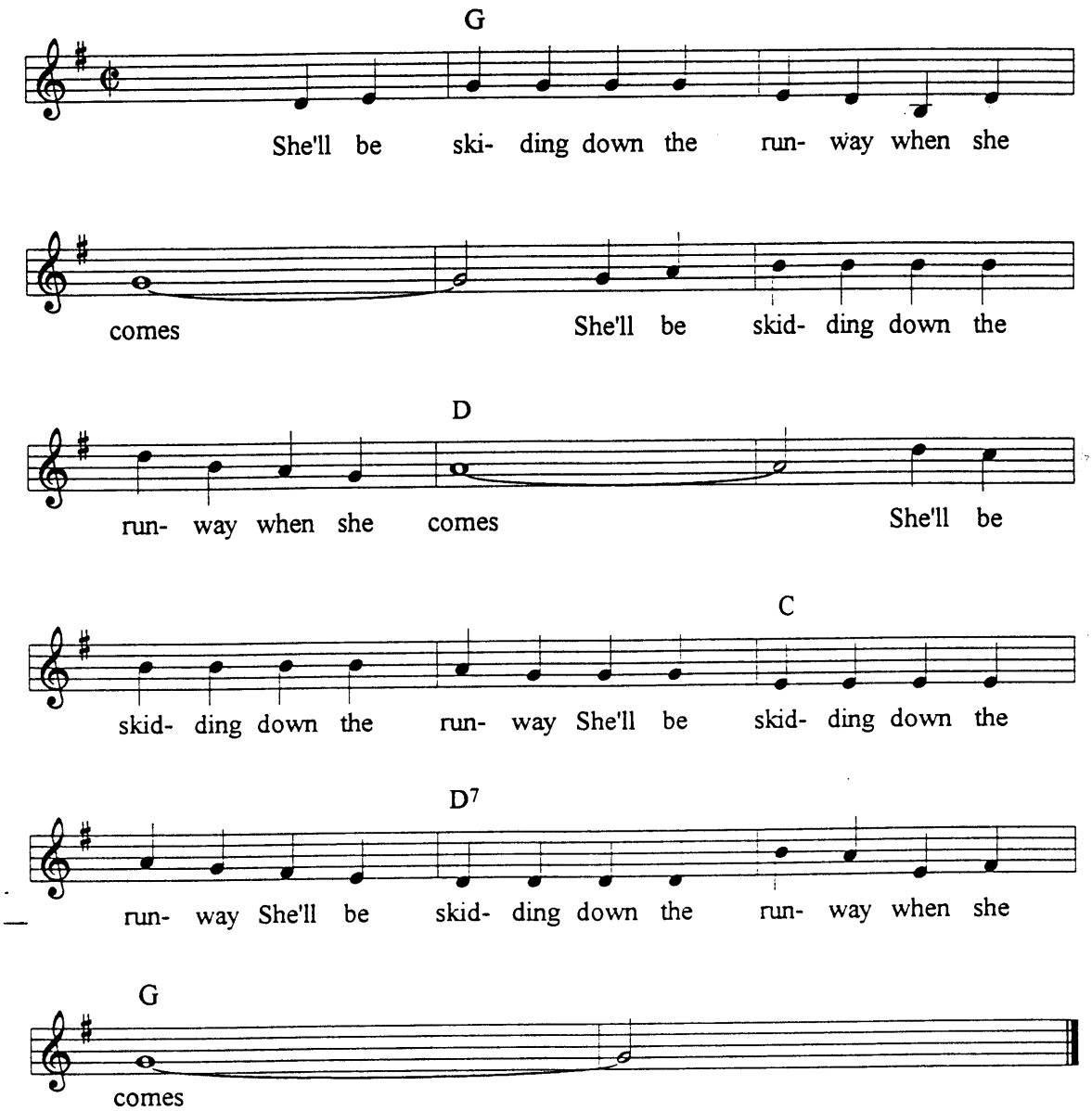
   Chorus

3. She'll be thirstin'for more gravy when she comes,
4. She'll be smothered up with glycol when she comes,
5. She'll be weepin' tears of oil when she comes
6. She'll be plugged chock full of holes when she comes,
7. She'll be short of a propeller when she comes,
8. She'll be minus both her engines when she comes,
9. She'll be rudderless and flapless when she comes,
10. She'll be tailless, she'll be wingless when she comes,
11. She'll be needin' fitters n' riggers when she comes,
12. She'll be bringing back her driver when she comes,

Sung to the tune: "She'll be Comin' Round the Mountain"

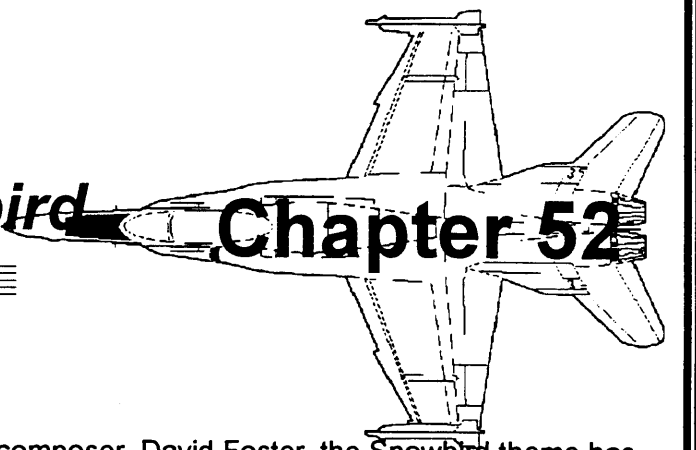
Skidding Down the Runway

Vocal



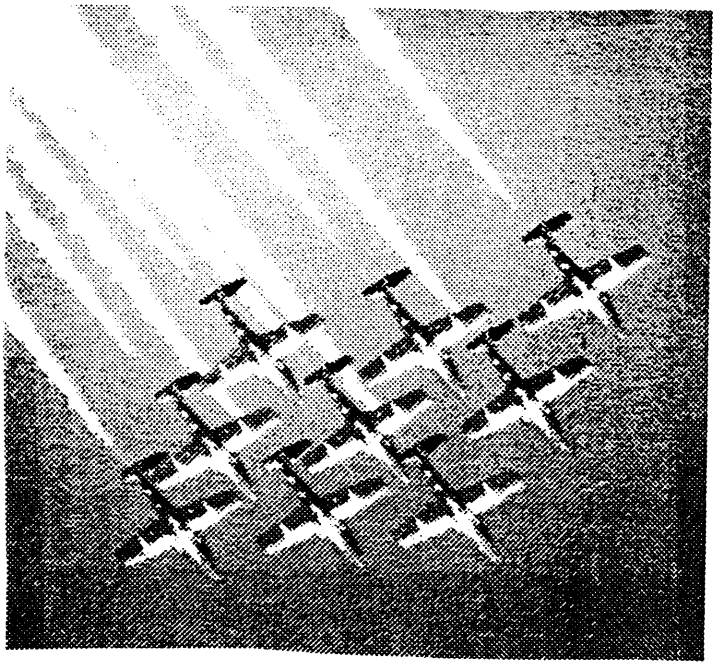
Tune: She'll be Comin' Round the Mountain

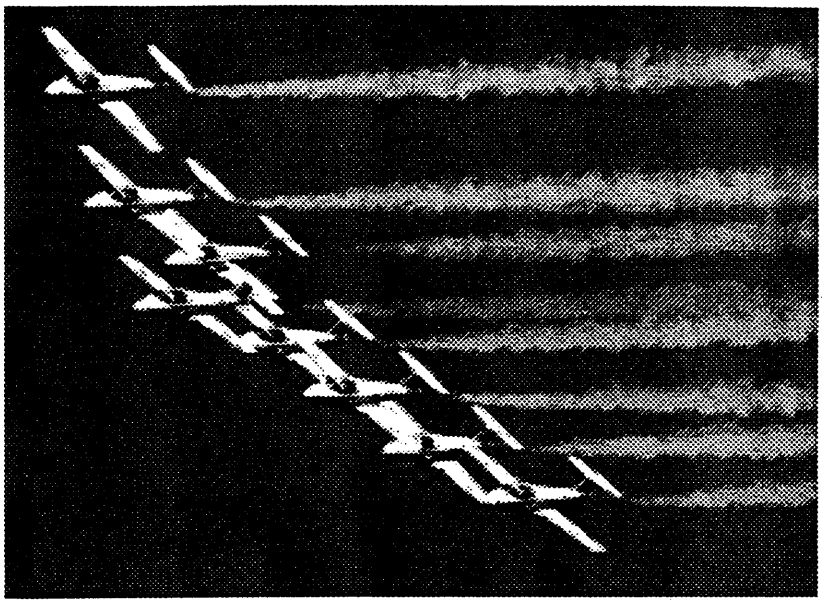
Flight of the Snowbird Chapter 52

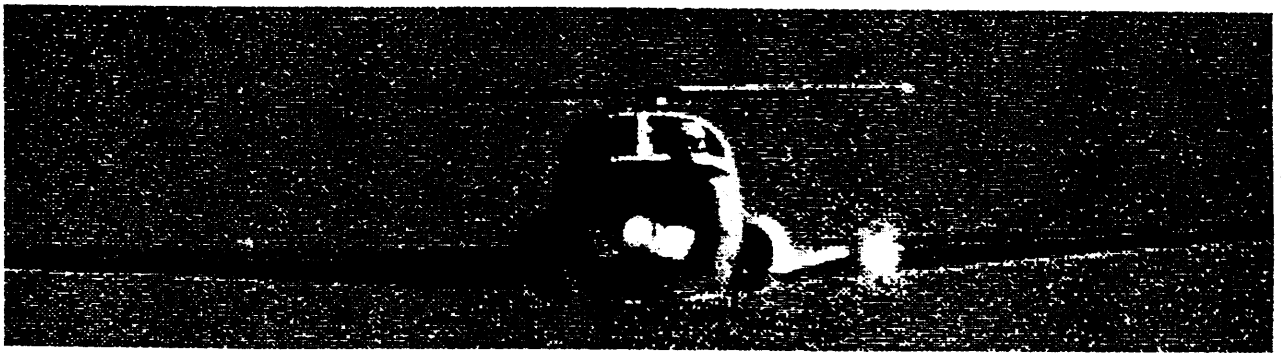


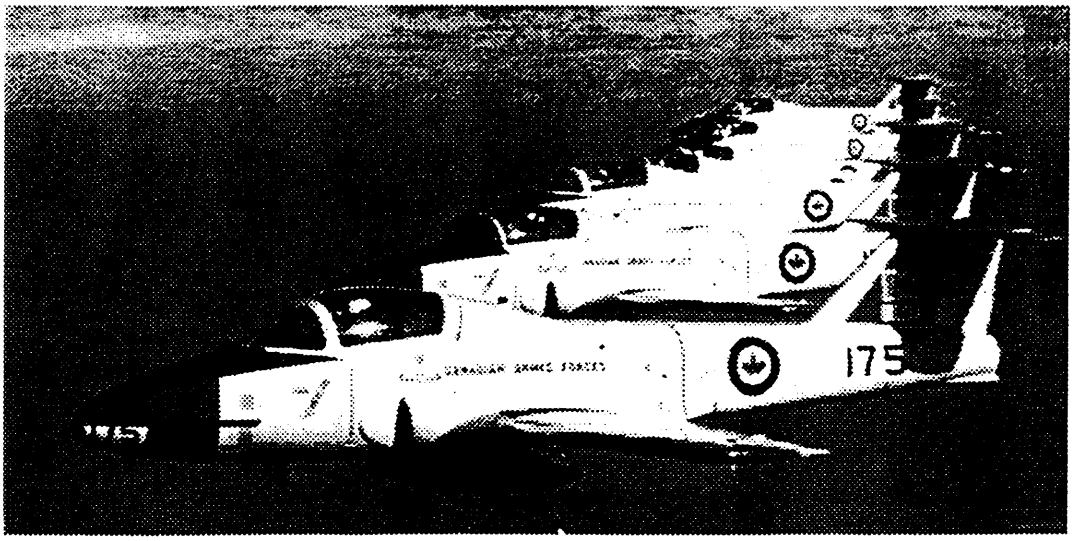
Composed by the talented Canadian composer, David Foster, the Snowbird theme has become widely known through the airshow circuit. Anyone privileged enough to see the Snowbirds perform know what a treat it is. The Snowbirds are ranked among the top aerobatic performance teams in the world. The music to which they perform holds the same feel of precision that their routine clearly demonstrates. Their performances are always the closest thing to perfection that most have seen and their grace and beauty leave the crowds breathless. Based out of CFB Moose Jaw, the Snowbird team flies the CL-41 Tutor aircraft which is also used as a training aircraft for the Royal Canadian Air Force. Often flying with two feet or less from wingtip to wingtip, each pilot in the Snowbird team must be skilled and have trust in his fellow team members.

The Snowbird team was founded in 1971 at CFB Moose Jaw. The predecessor to the Snowbirds was the Golden Centennaires, formed in 1967 as a demonstration team for the 100th anniversary of the Dominion of Canada. The Centennaires flew six gold and black Tutors plus two spares and two T-33 Silver Stars as support aircraft. The Golden Centennaires performed 100 times before being disbanded in October, 1967.





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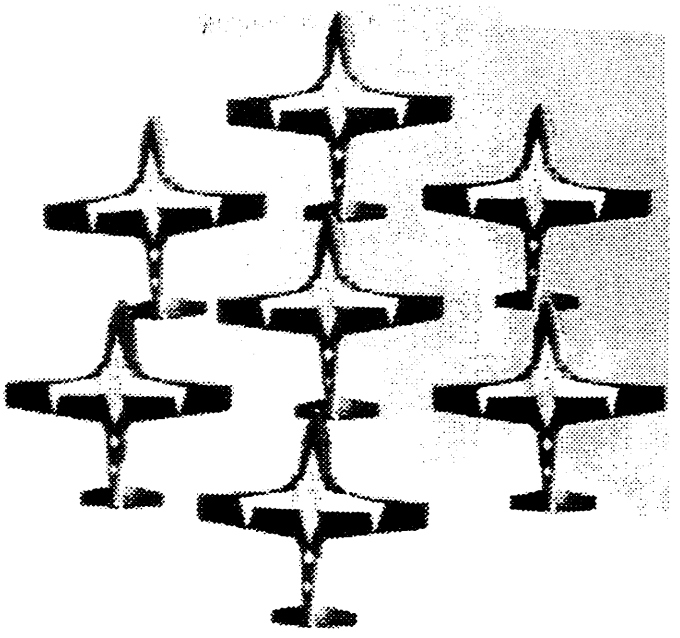
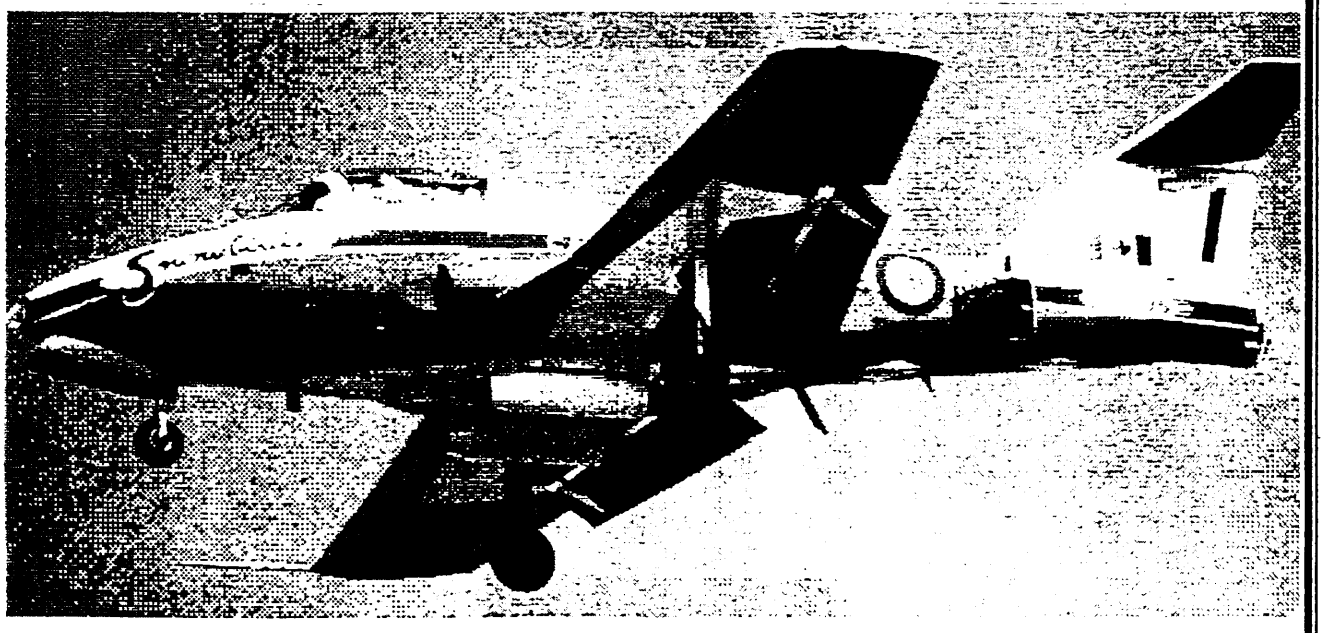
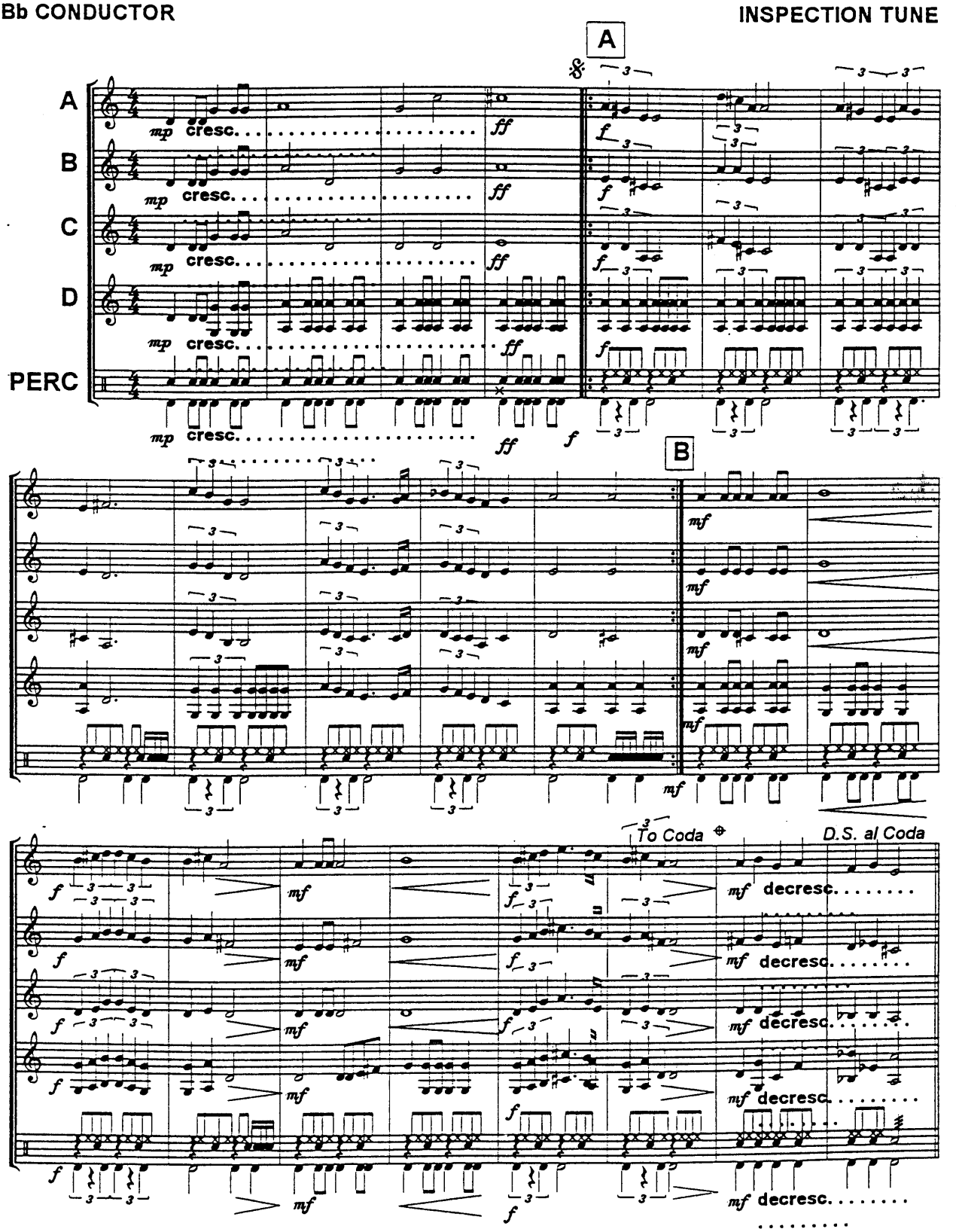
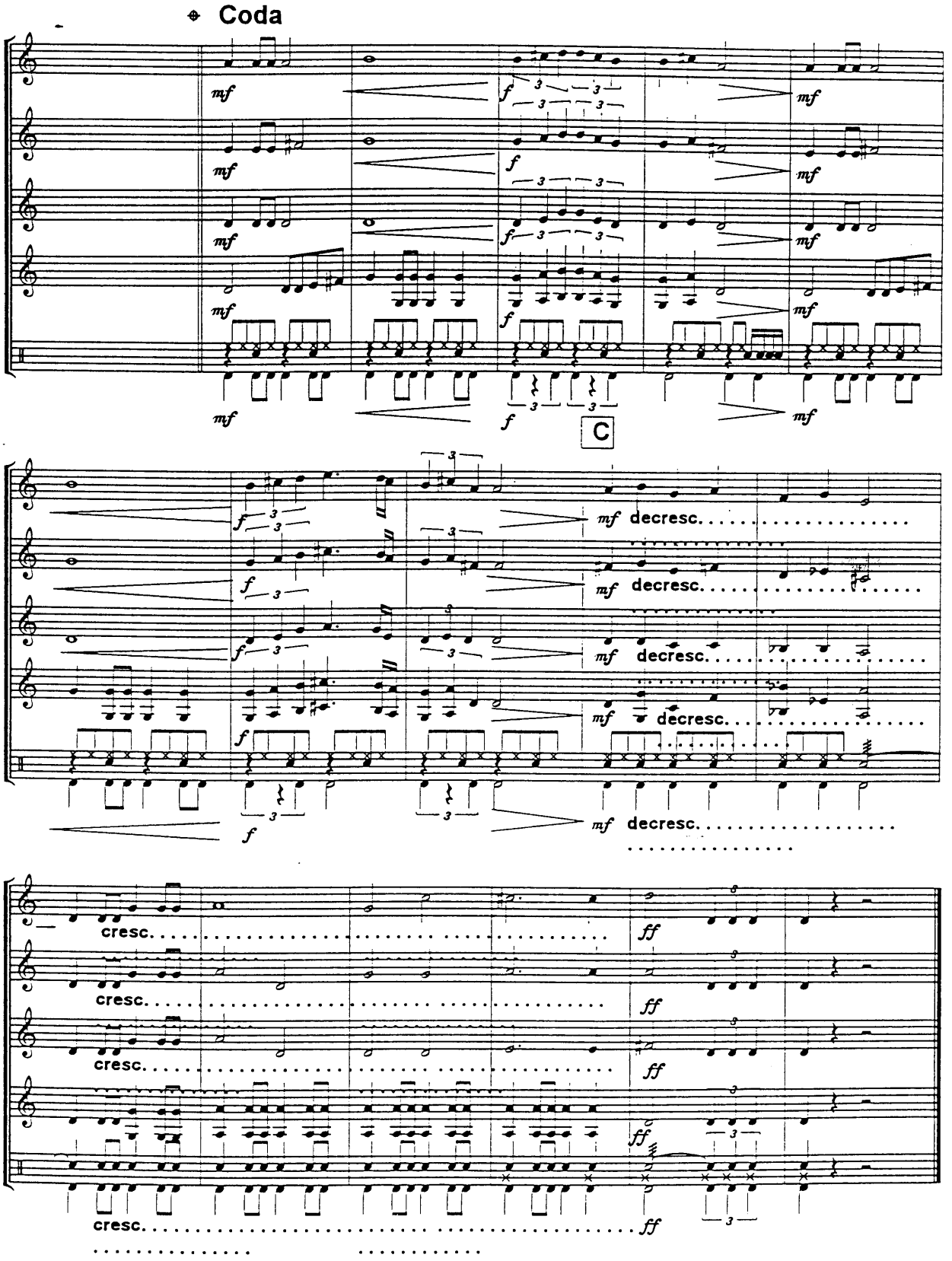




FLIGHT OF THE SNOWBIRD

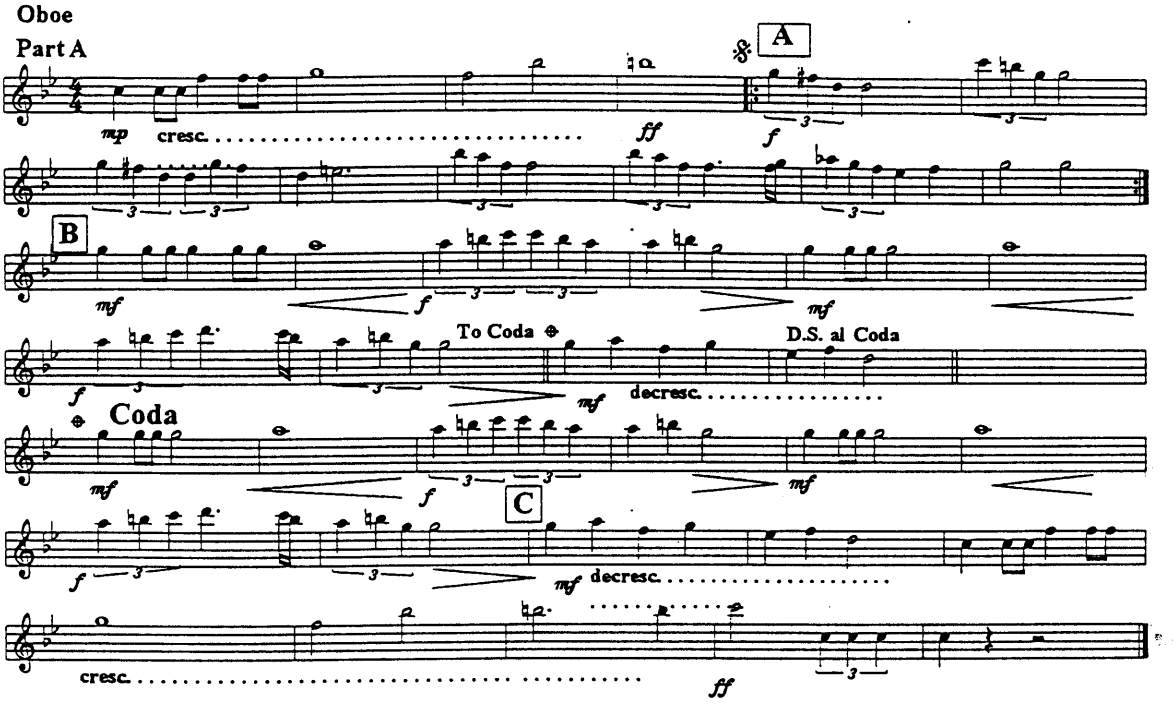
Bb CONDUCTOR **INSPECTION TUNE**




Coda
C
decresc.
cresc.

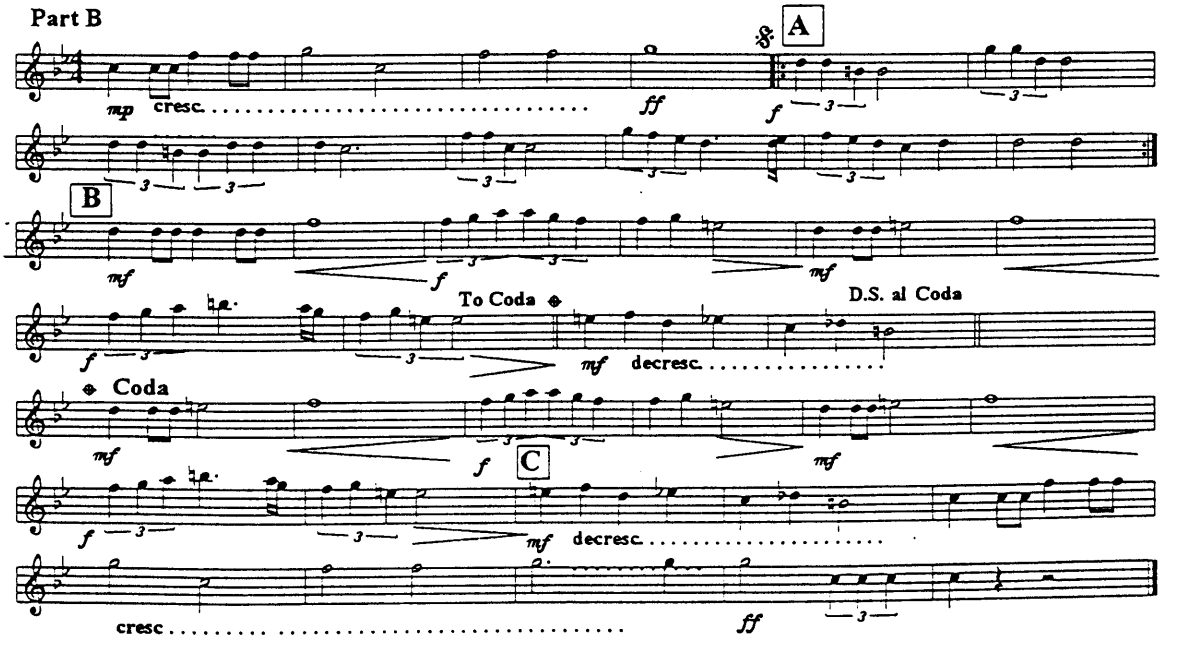
Flute
Oboe
Part A

FLIGHT OF THE SNOWBIRD



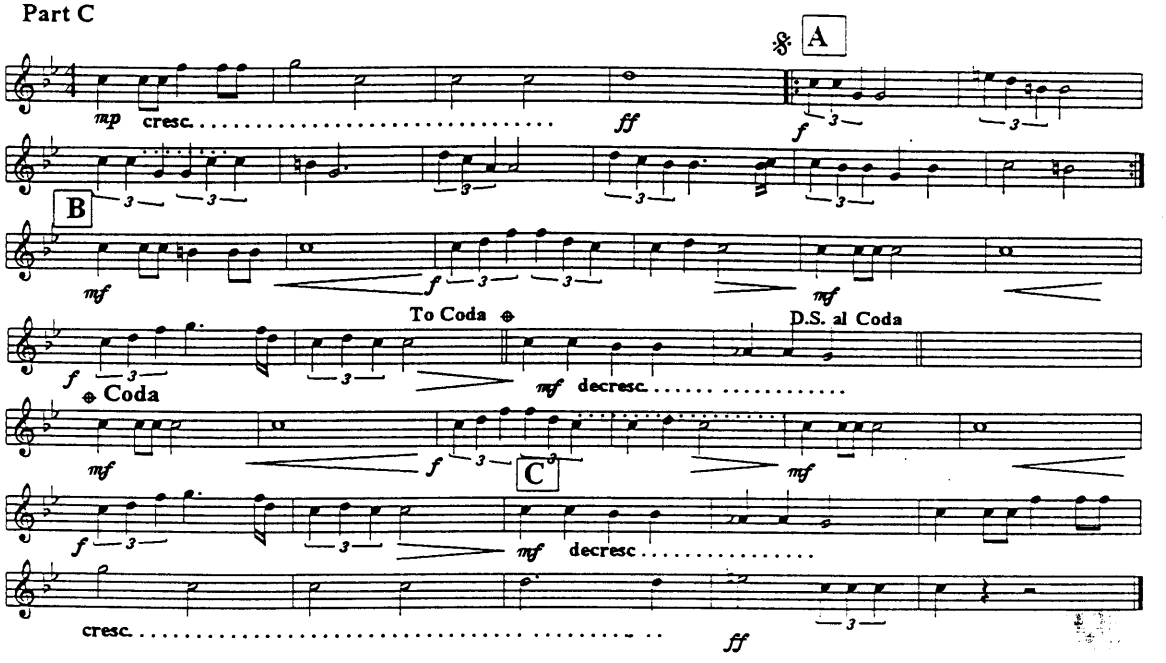
Flute
Oboe
Part B

FLIGHT OF THE SNOWBIRD



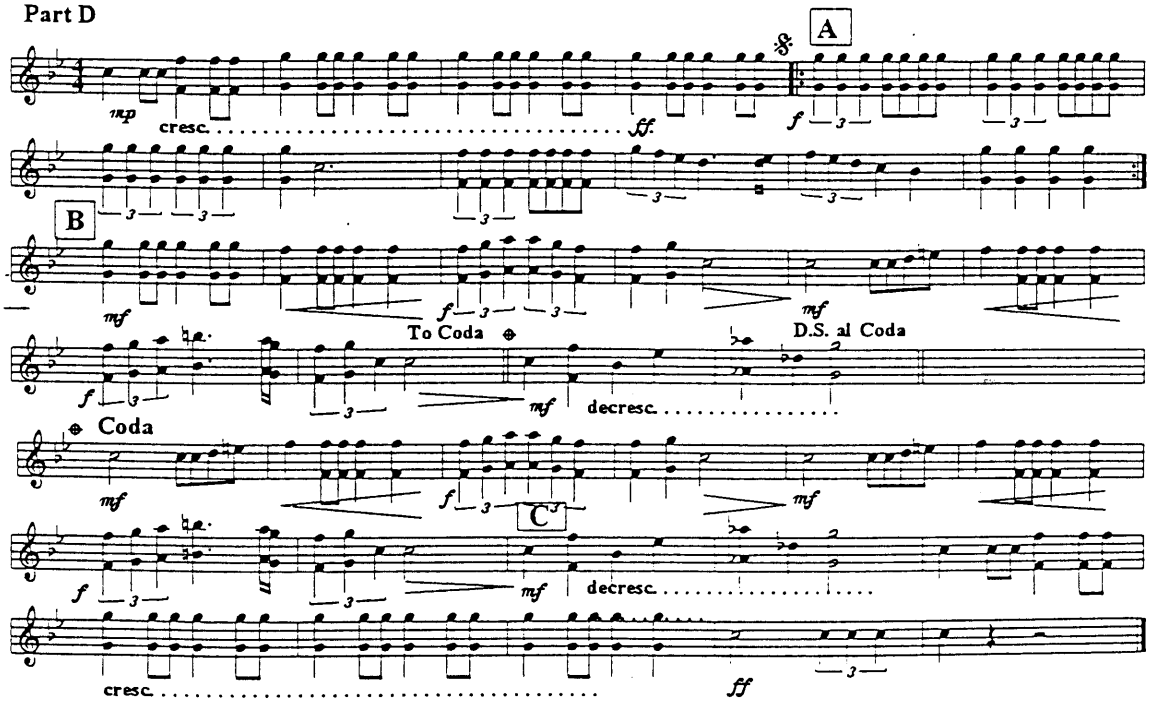
Flute
Oboe
Part C

FLIGHT OF THE SNOWBIRD



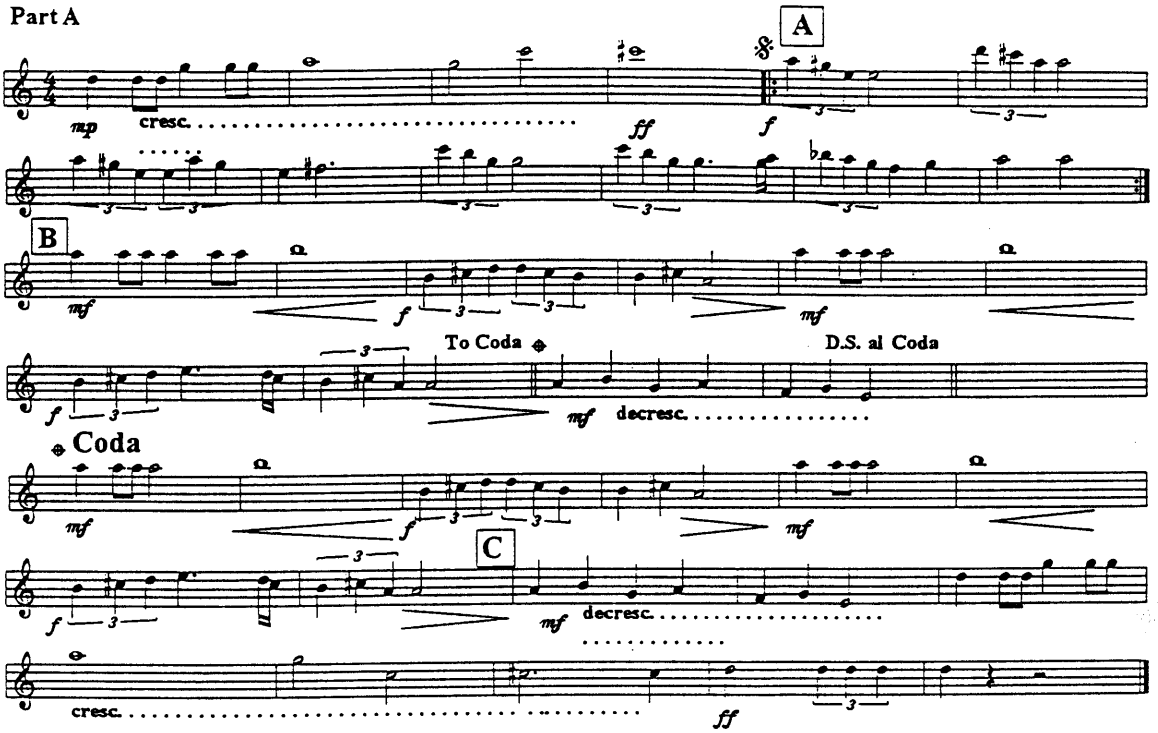
Flute
Oboe
Part D

FLIGHT OF THE SNOWBIRD



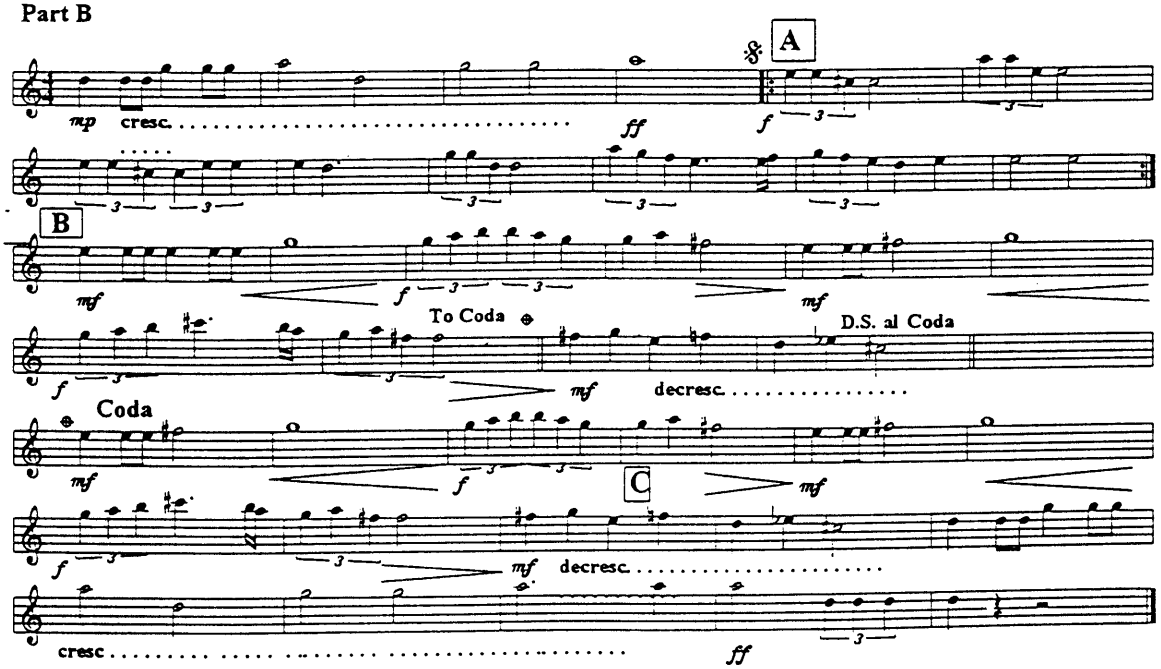
Tenor Saxophone
Clarinet (high)
Part A

FLIGHT OF THE SNOWBIRD



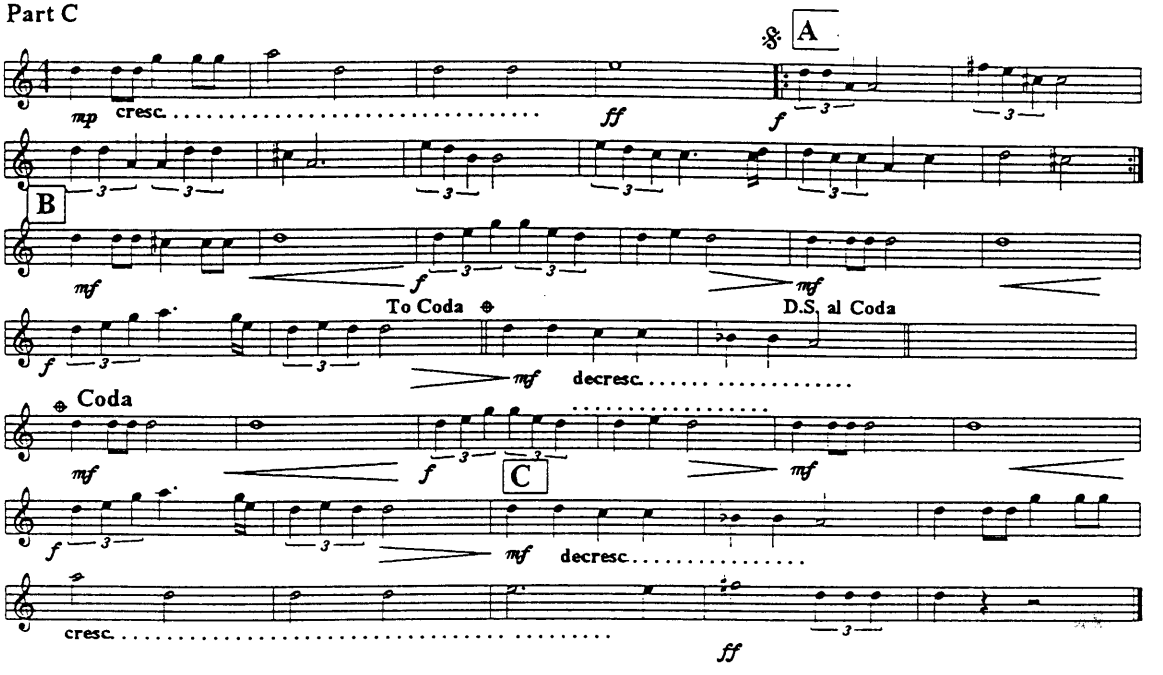
Tenor Saxophone
Clarinet (high)
Part B

FLIGHT OF THE SNOWBIRD



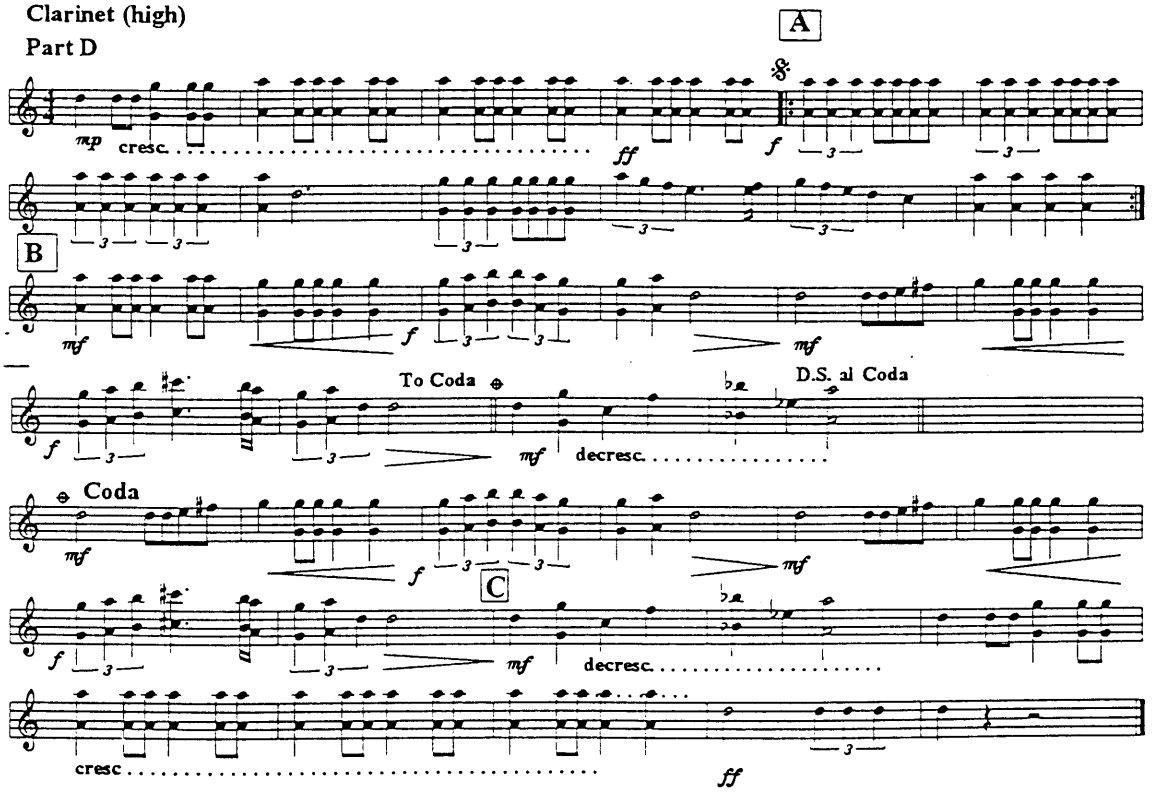
Tenor Saxophone
Clarinet (high)
Part C

FLIGHT OF THE SNOWBIRD



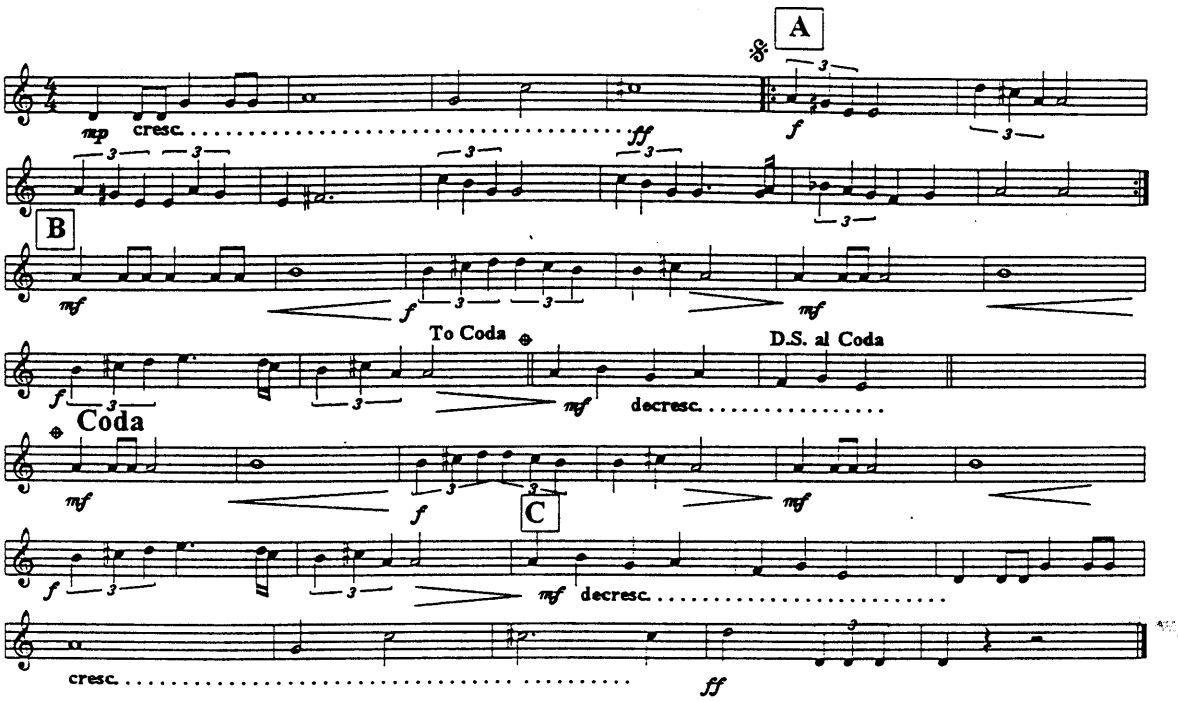
Tenor Saxophone
Clarinet (high)
Part D

FLIGHT OF THE SNOWBIRD



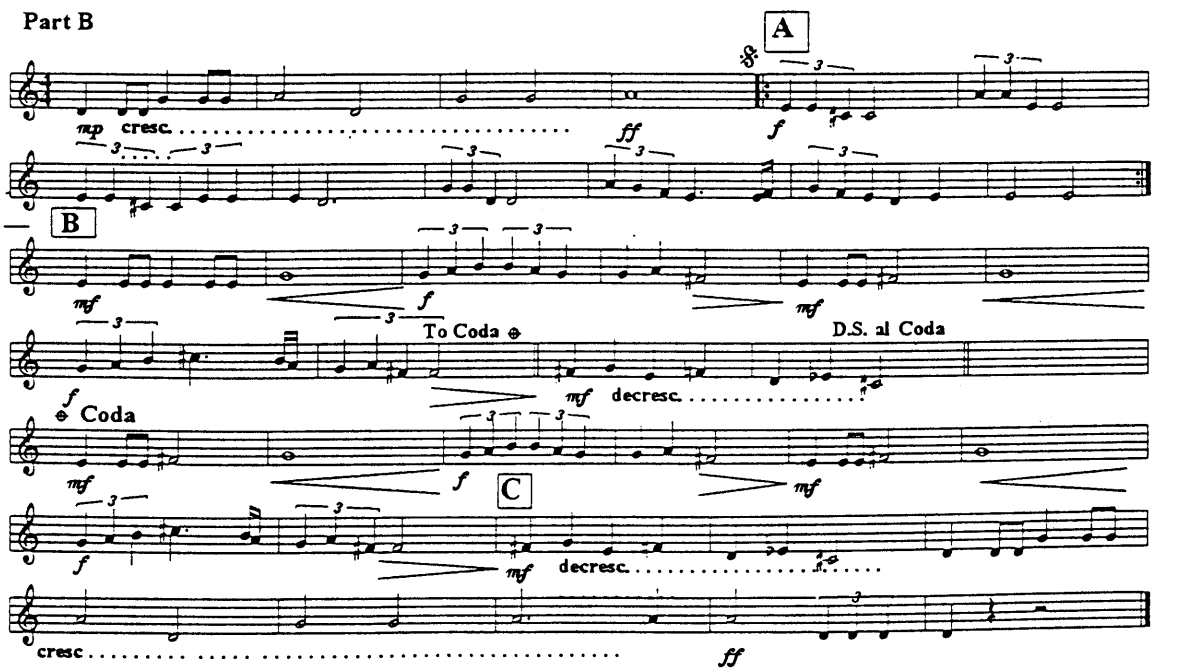
FLIGHT OF THE SNOWBIRD

Bass Clarinet
Part A



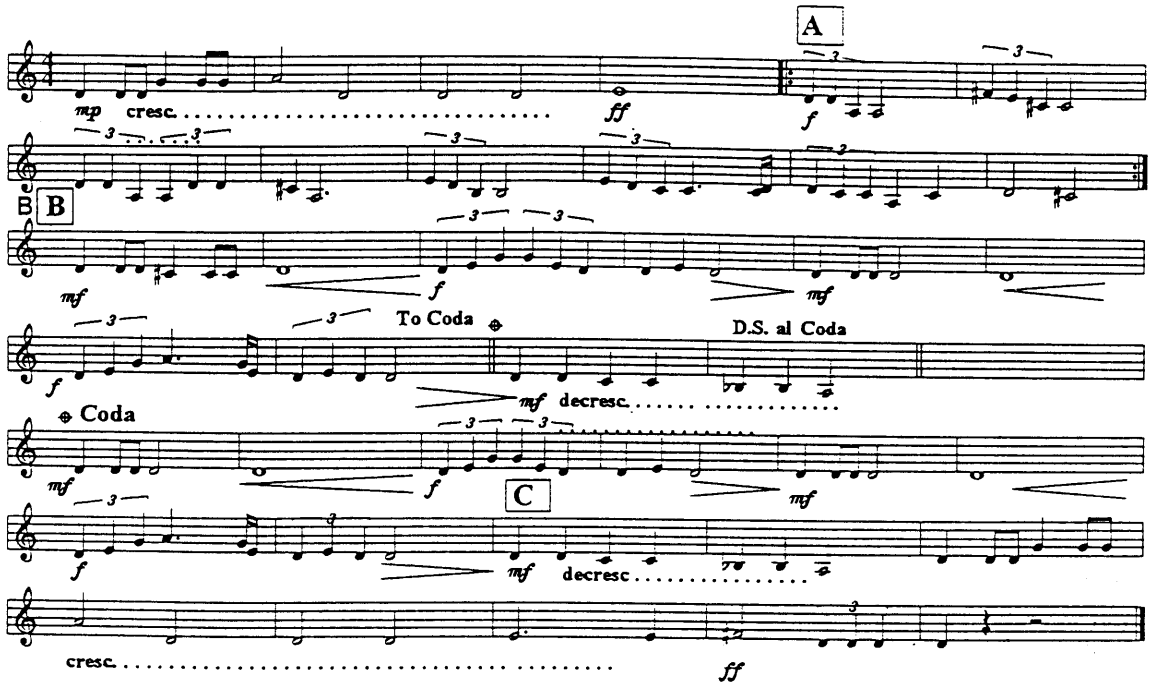
FLIGHT OF THE SNOWBIRD

Bass Clarinet
Part B



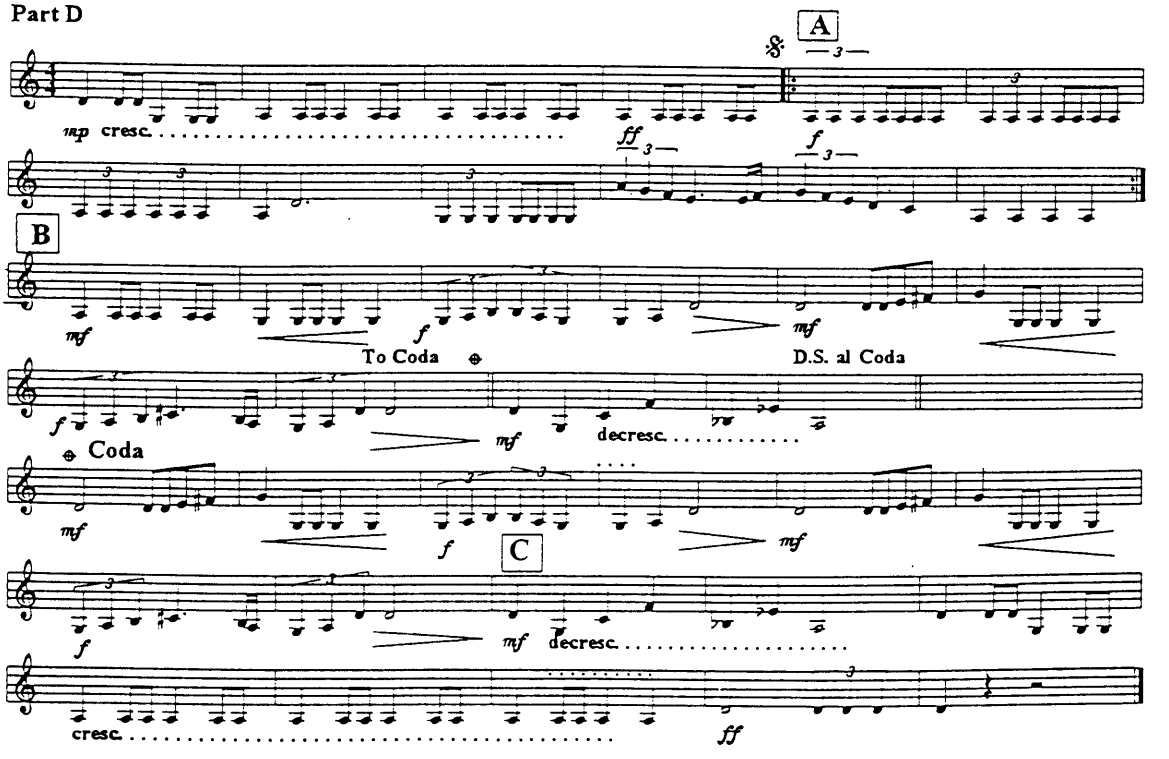
Bass Clarinet
Part C

FLIGHT OF THE SNOWBIRD



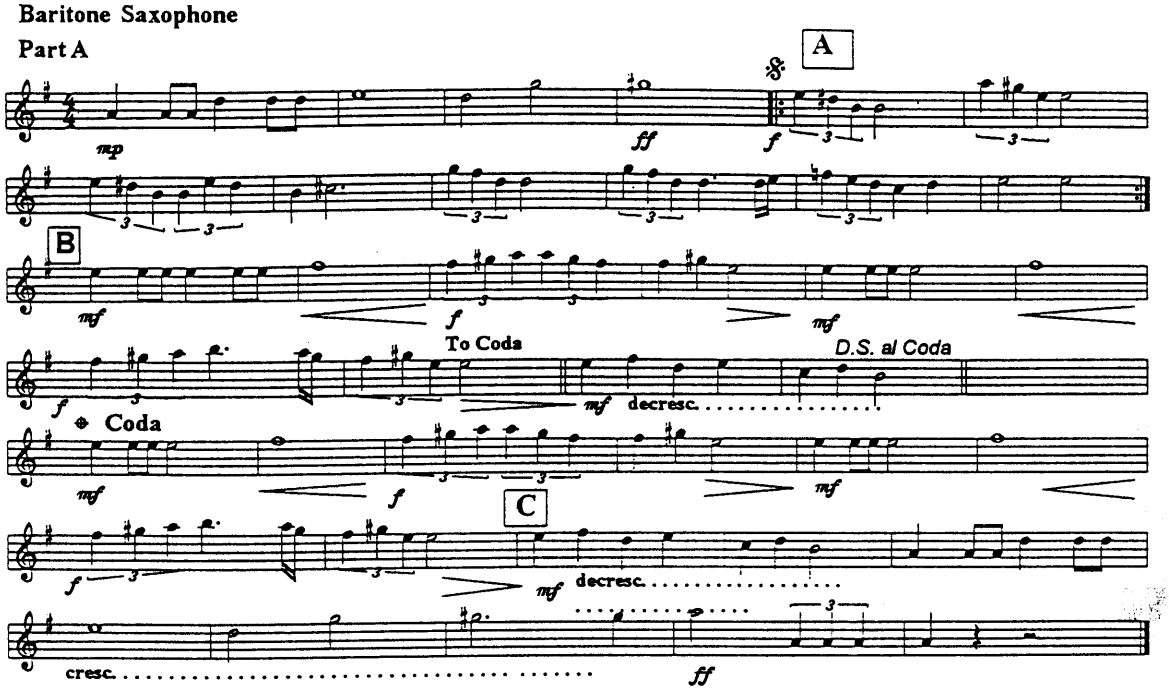
Bass Clarinet
Part D

FLIGHT OF THE SNOWBIRD



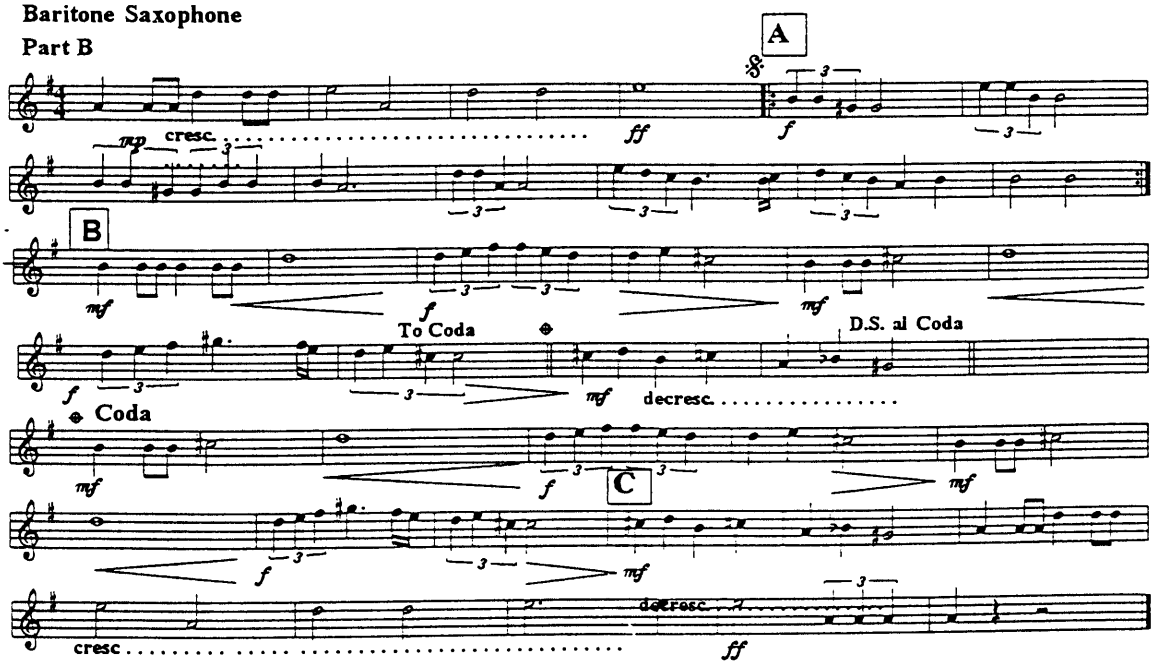
FLIGHT OF THE SNOWBIRD

Alto Saxophone
Baritone Saxophone
Part A



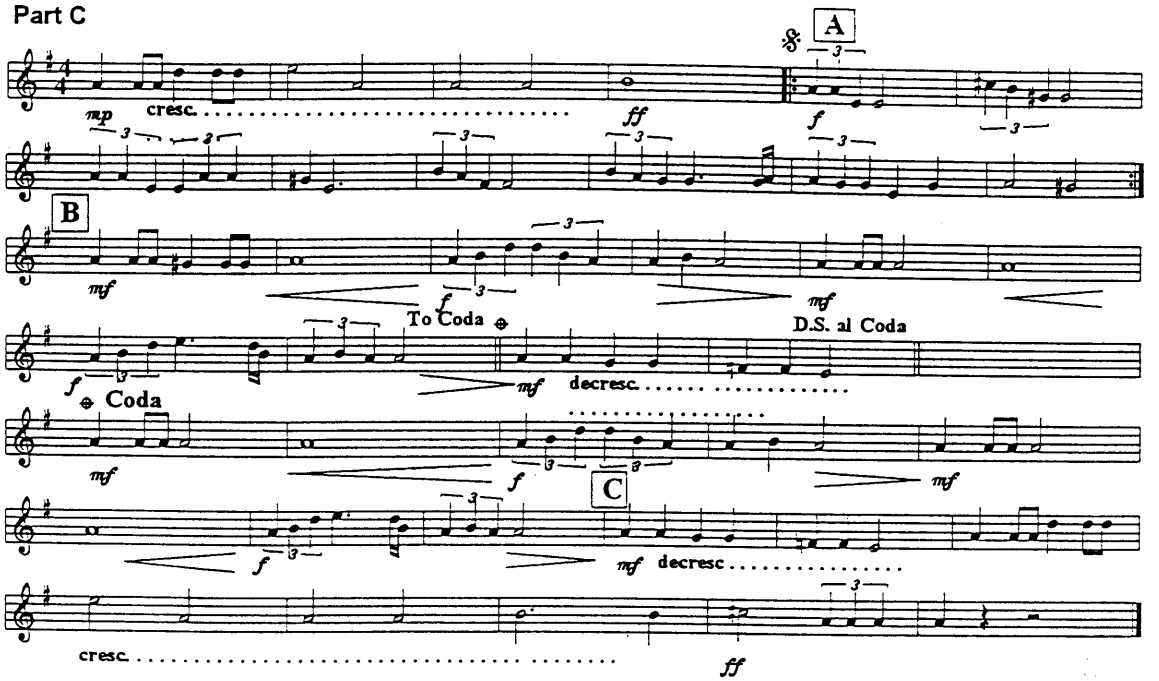
FLIGHT OF THE SNOWBIRD

Alto Saxophone
Baritone Saxophone
Part B



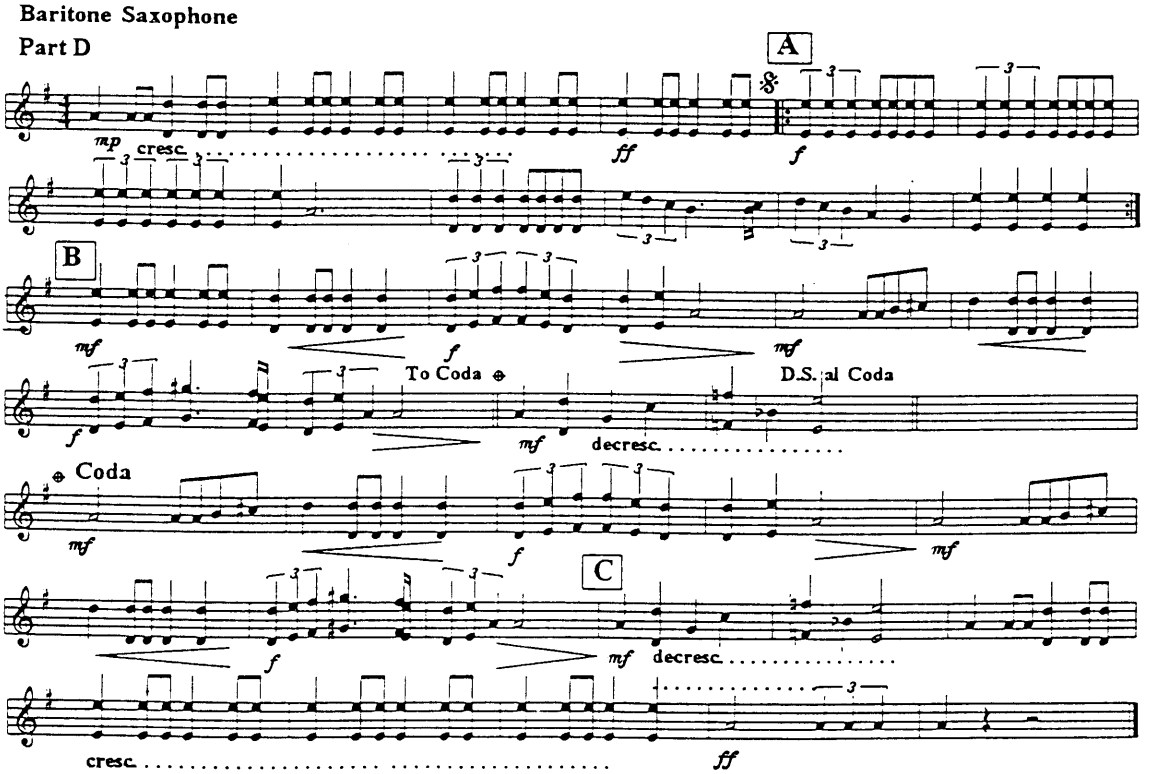
FLIGHT OF THE SNOWBIRD

Alto Saxophone
Baritone Saxophone
Part C



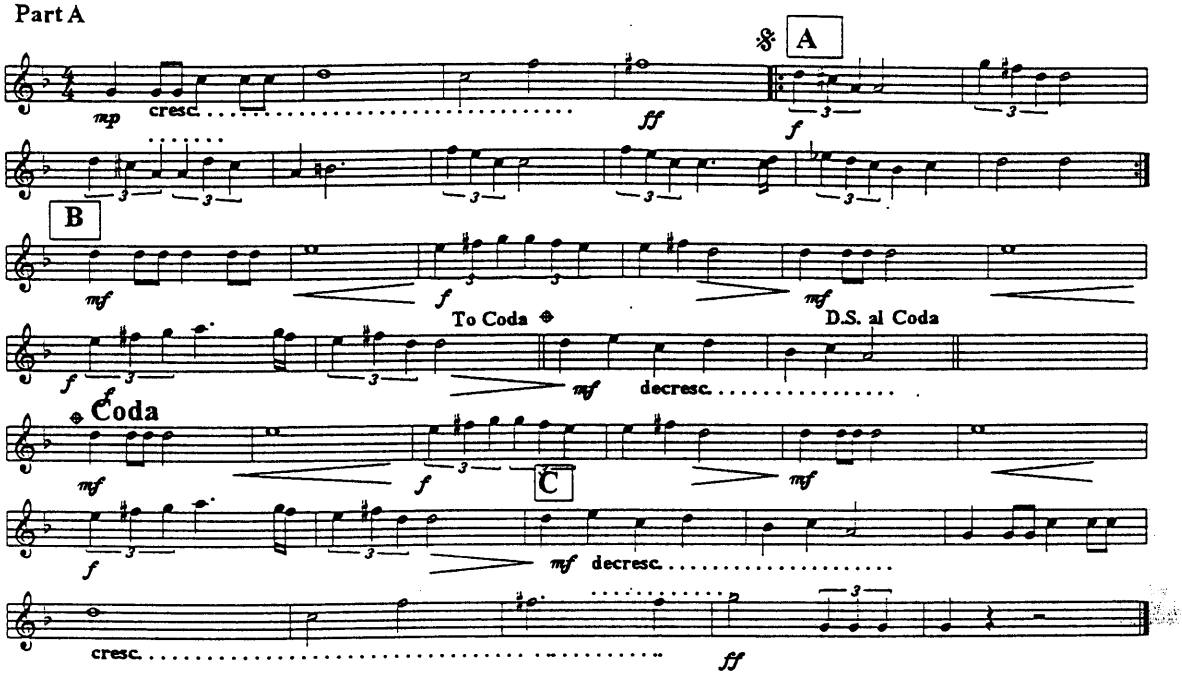
FLIGHT OF THE SNOWBIRD

Alto Saxophone
Baritone Saxophone
Part D



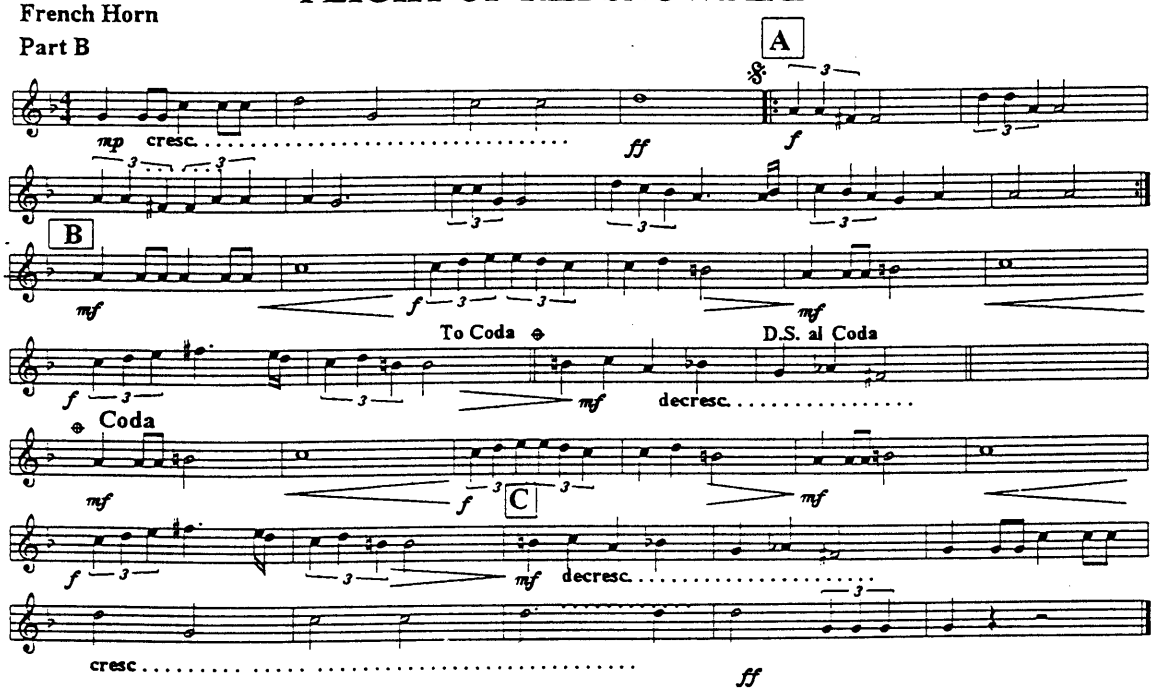
FLIGHT OF THE SNOWBIRD

French Horn
Part A



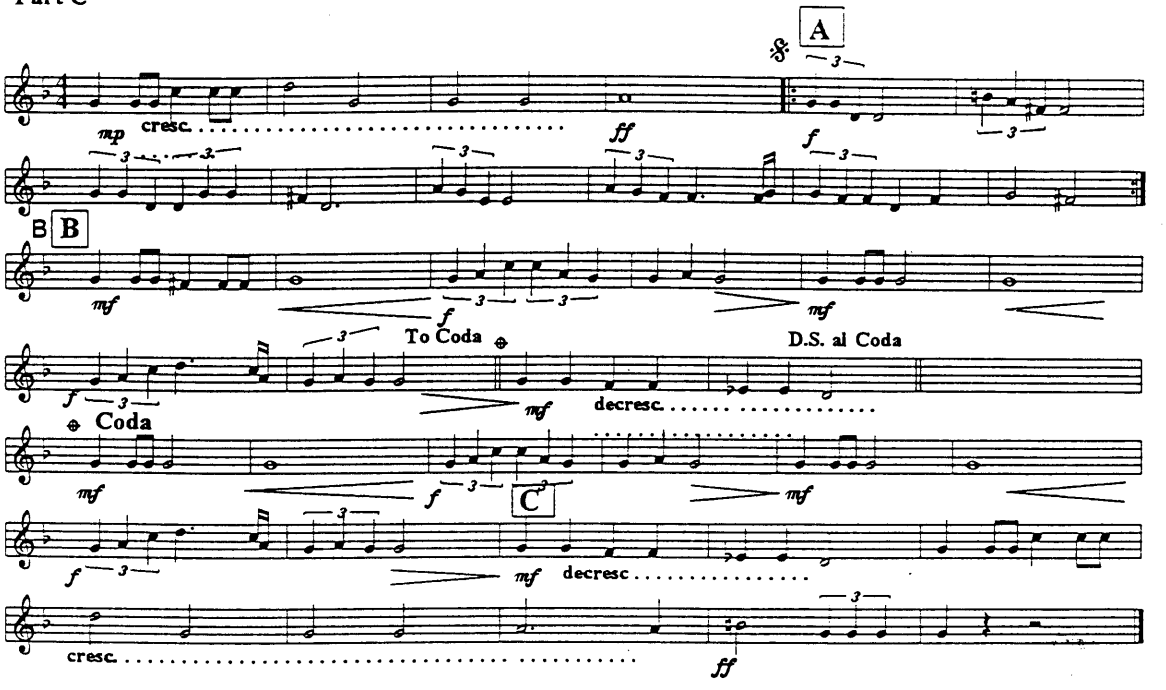
FLIGHT OF THE SNOWBIRD

French Horn
Part B



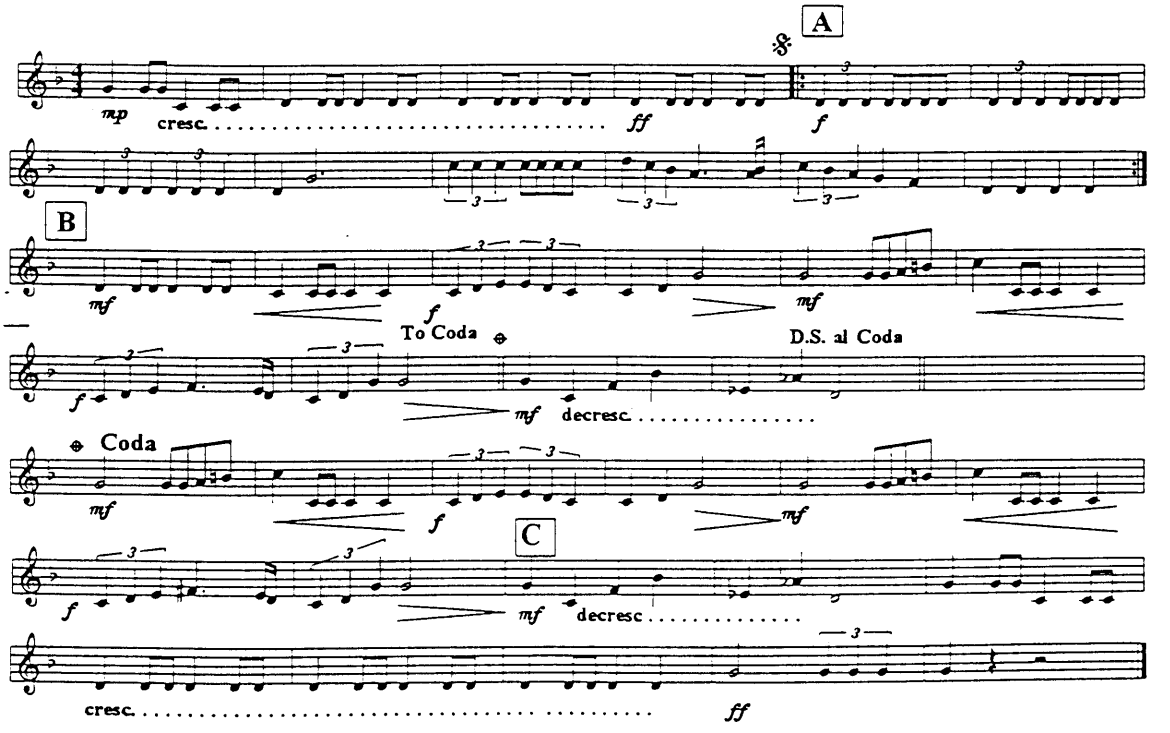
French Horn
Part C

FLIGHT OF THE SNOWBIRD



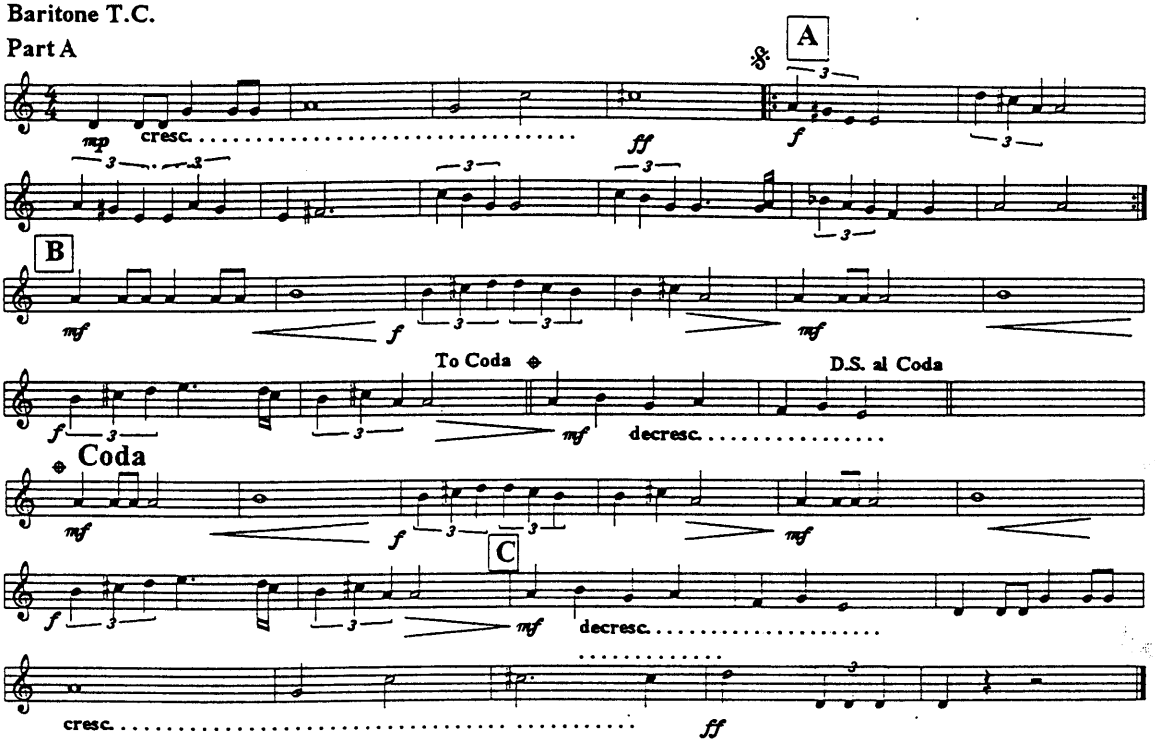
French Horn
Part D

FLIGHT OF THE SNOWBIRD



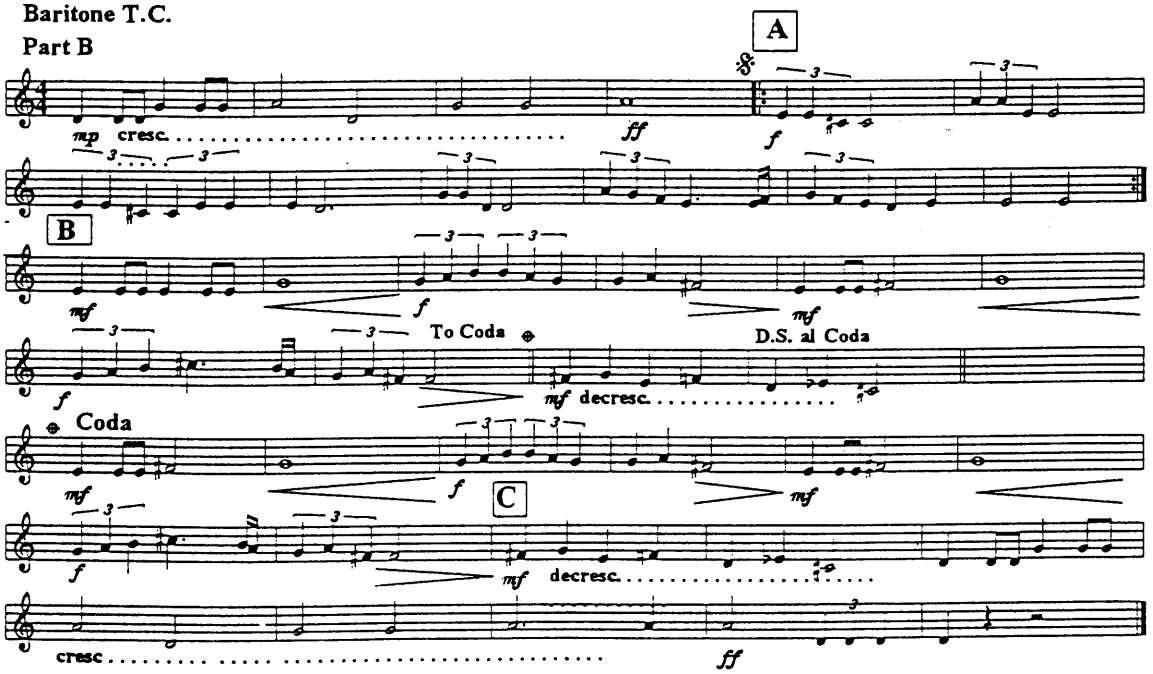
Trumpet
Clarinet (low)
Baritone T.C.
Part A

FLIGHT OF THE SNOWBIRD



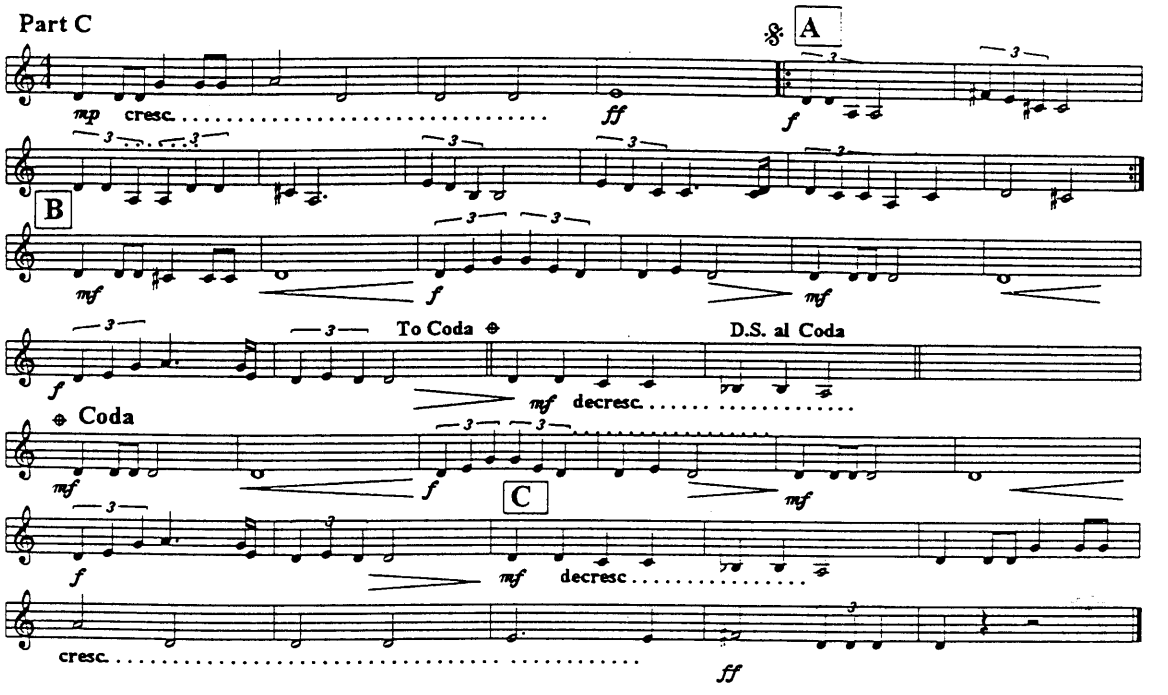
Trumpet
Clarinet (low)
Baritone T.C.
Part B

FLIGHT OF THE SNOWBIRD



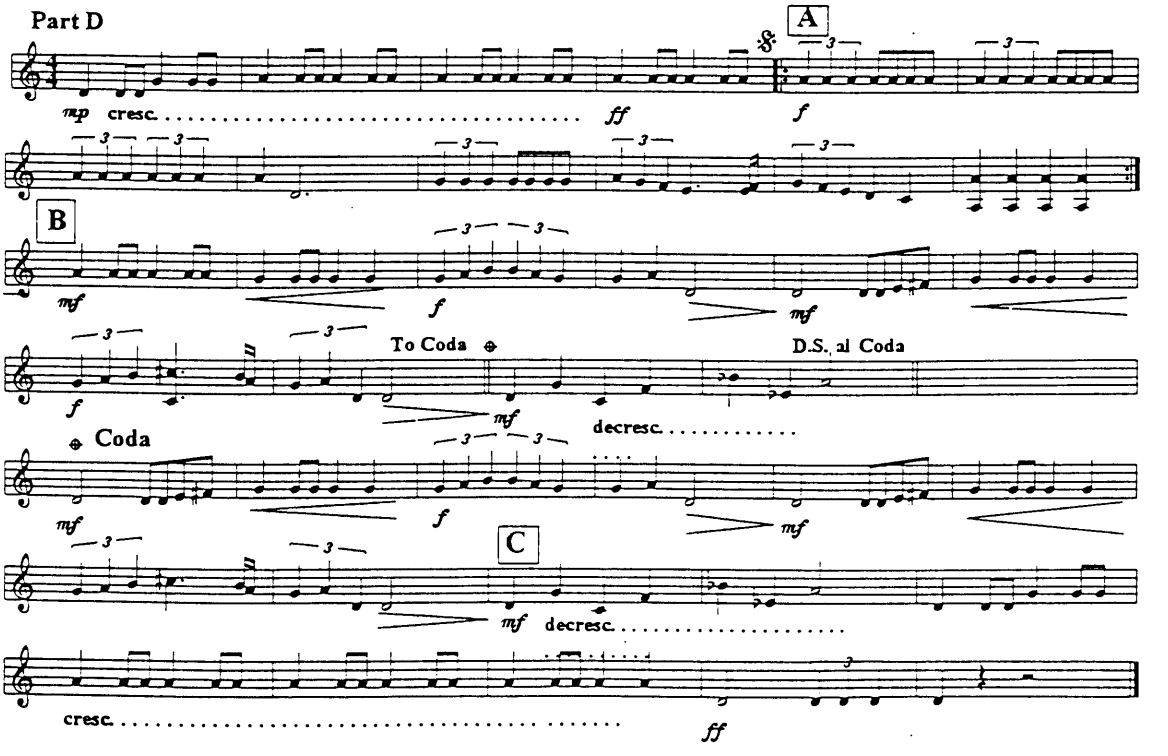
Trumpet
Clarinet (low)
Baritone T.C.
Part C

FLIGHT OF THE SNOWBIRD



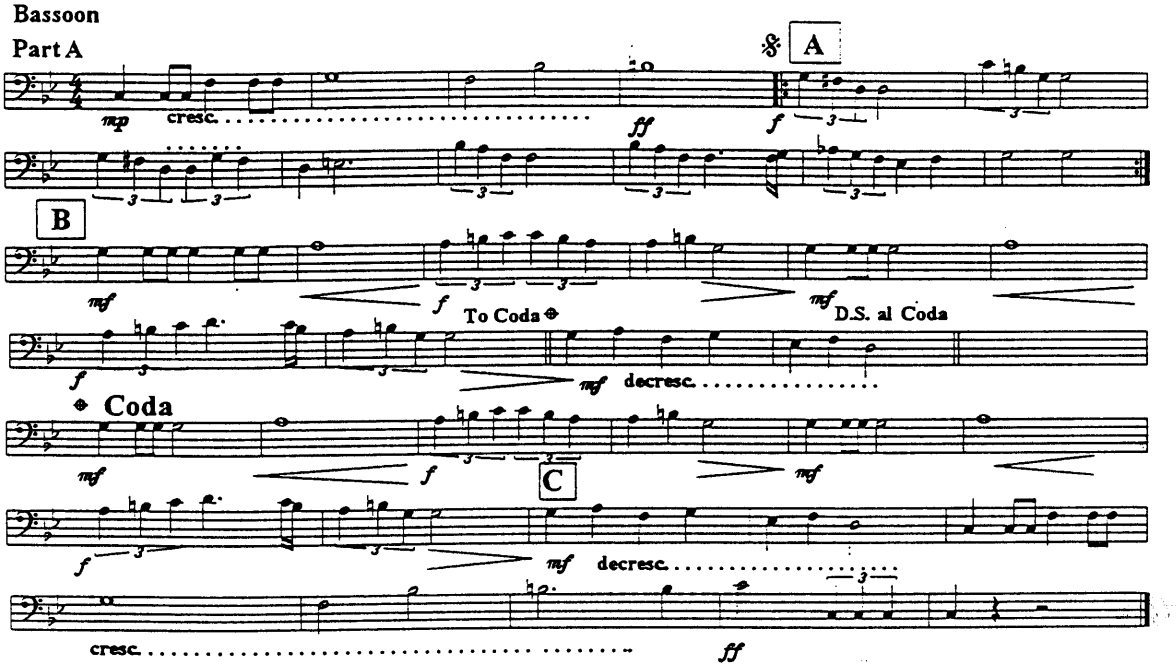
Trumpet
Clarinet
Baritone T.C.
Part D

FLIGHT OF THE SNOWBIRD



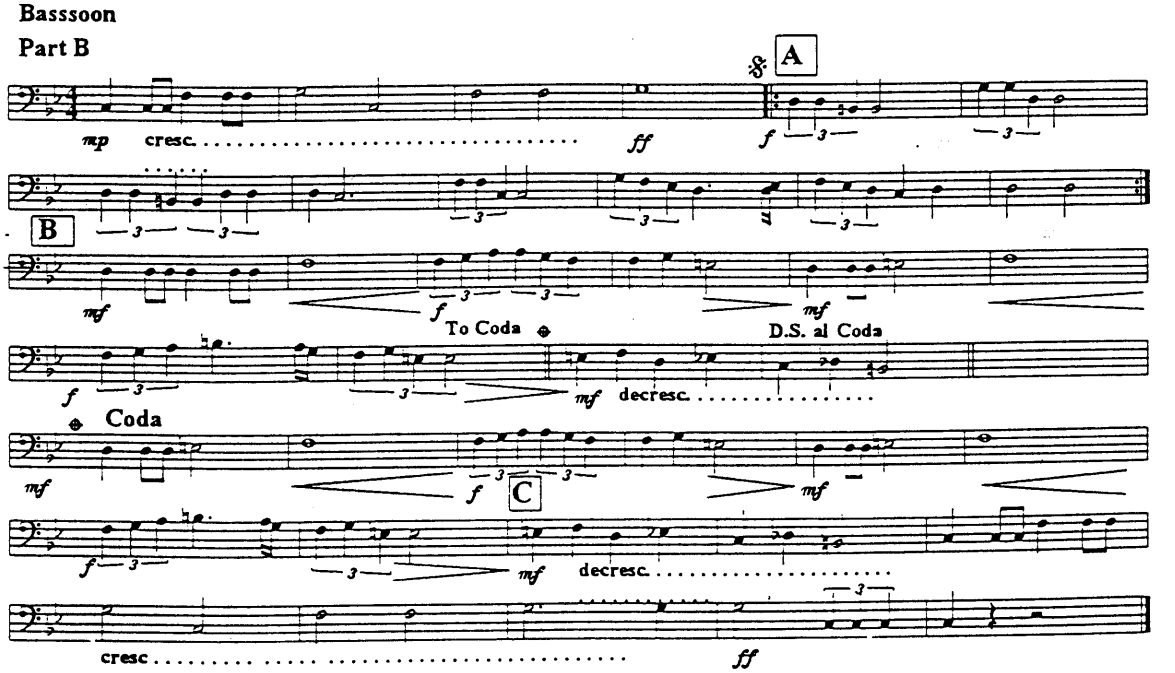
Trombone
Baritone B.C.
Bassoon
Part A

FLIGHT OF THE SNOWBIRD



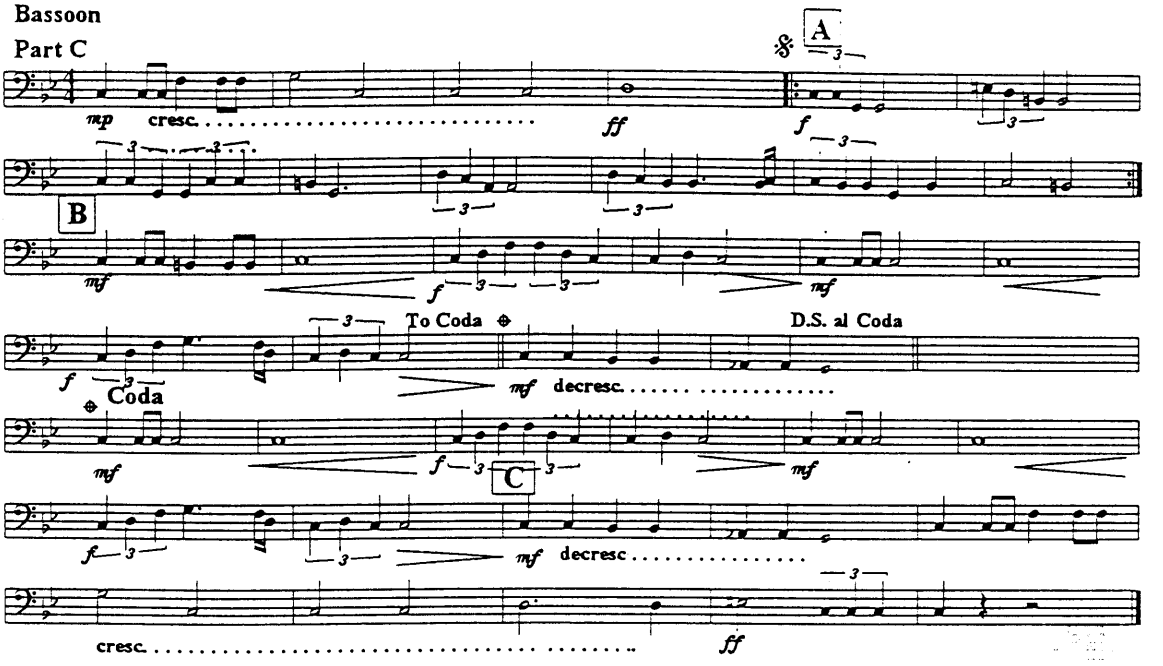
Trombone
Baritone B.C.
Basssoon
Part B

FLIGHT OF THE SNOWBIRD



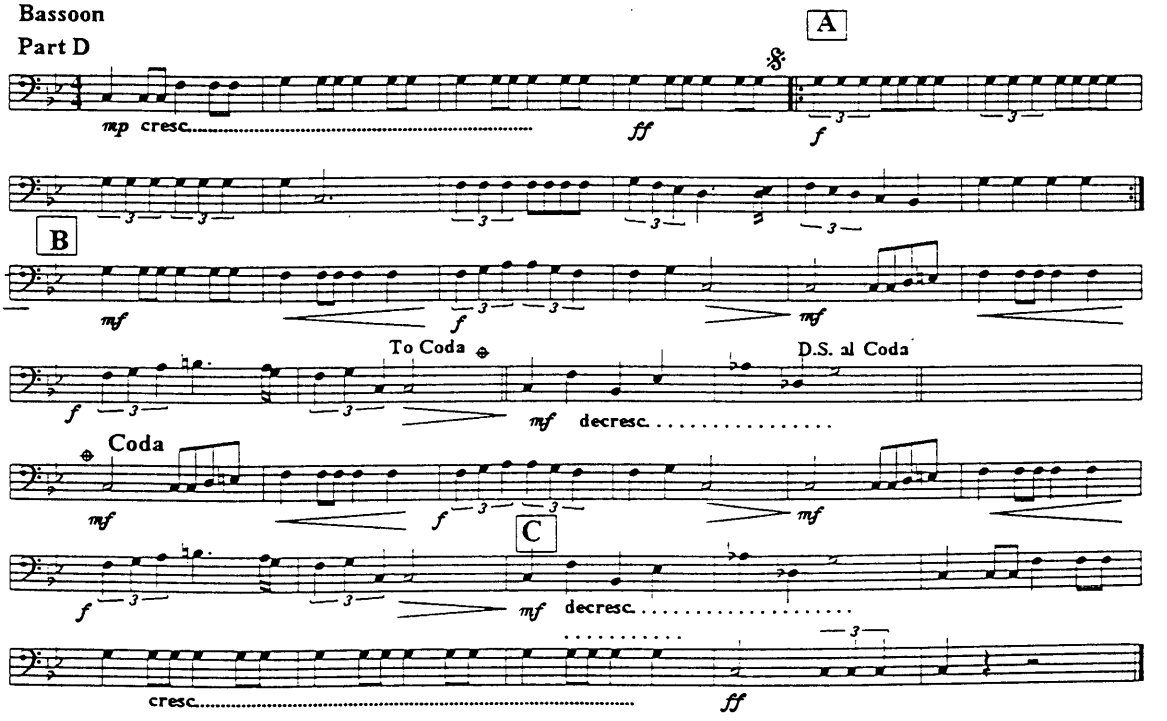
Trombone
Baritone B.C.
Bassoon
Part C

FLIGHT OF THE SNOWBIRD



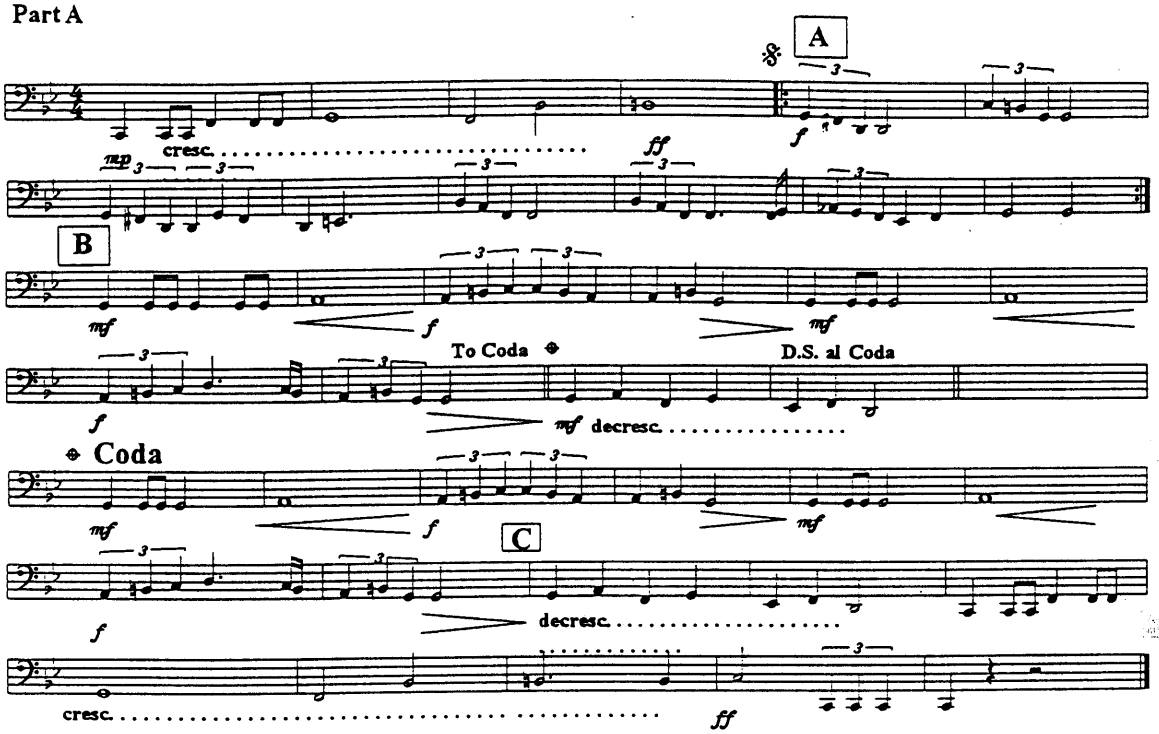
Trombone
Baritone B.C.
Bassoon
Part D

FLIGHT OF THE SNOWBIRD



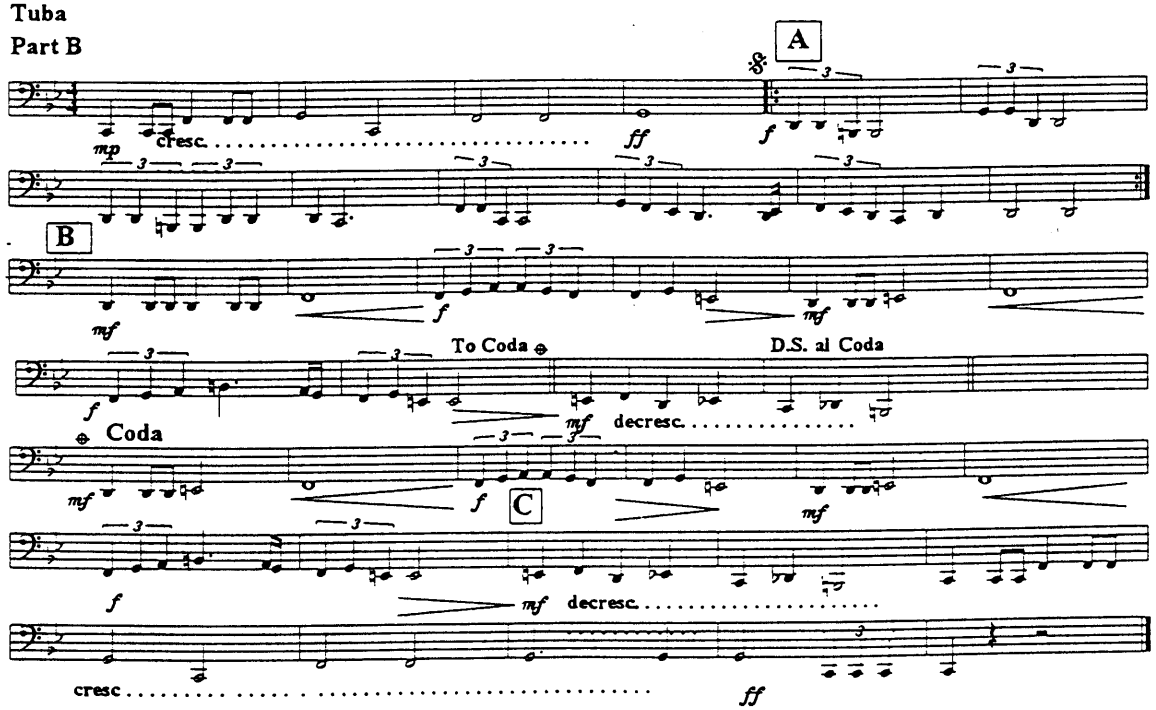
FLIGHT OF THE SNOWBIRD

Tuba
Part A



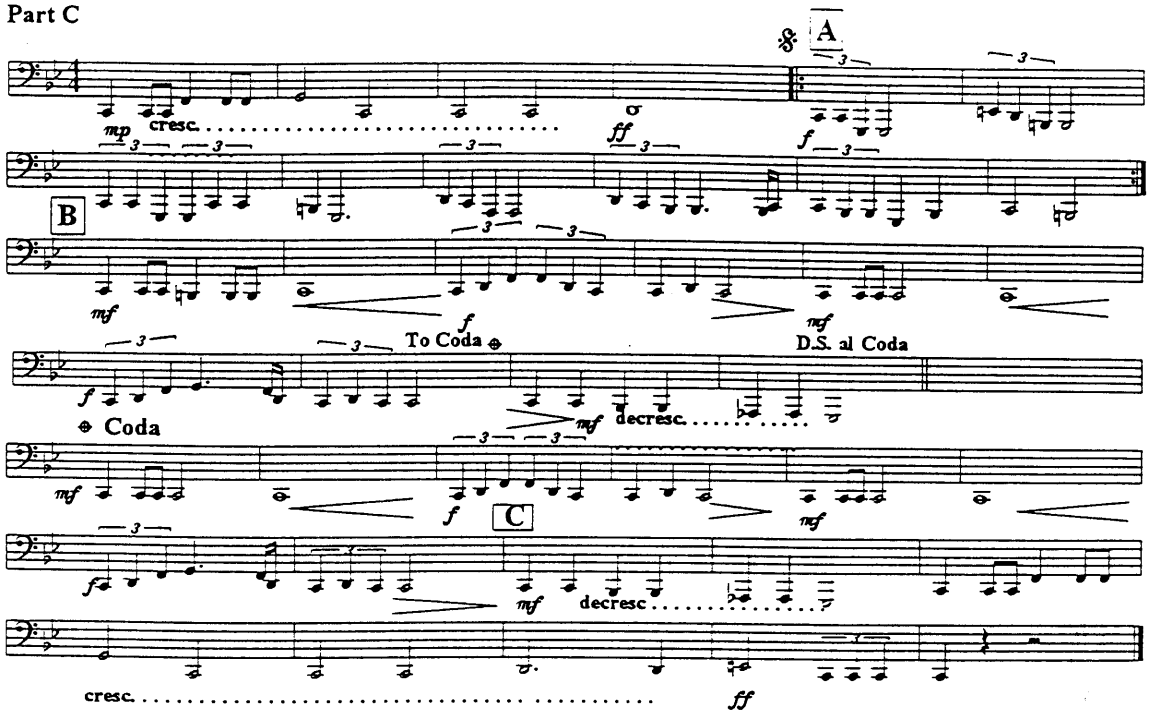
FLIGHT OF THE SNOWBIRD

Tuba
Part B



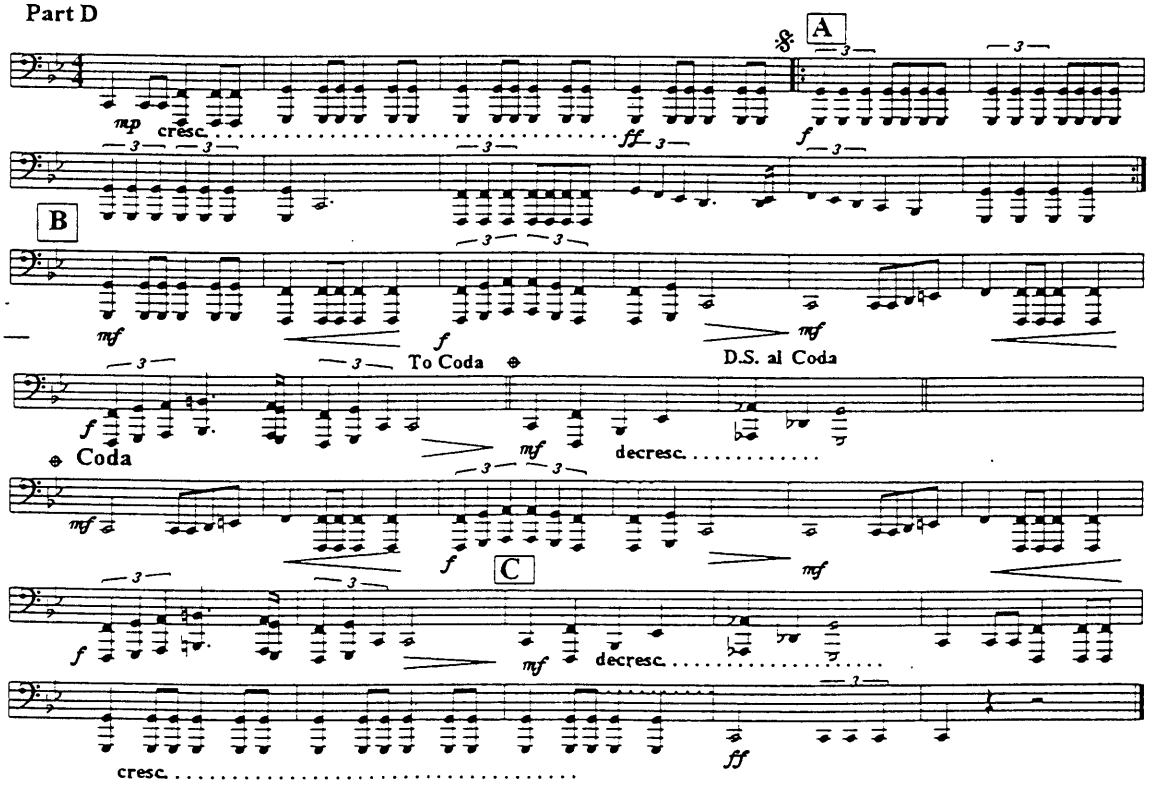
FLIGHT OF THE SNOWBIRD

Tuba
Part C



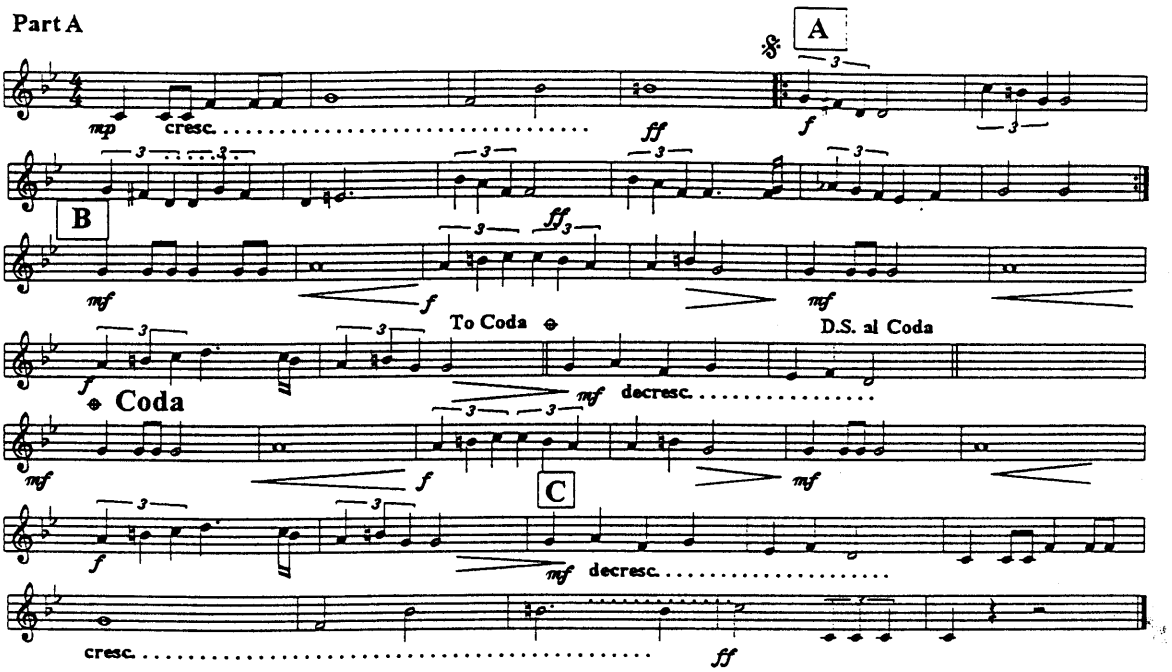
FLIGHT OF THE SNOWBIRD

Tuba
Part D



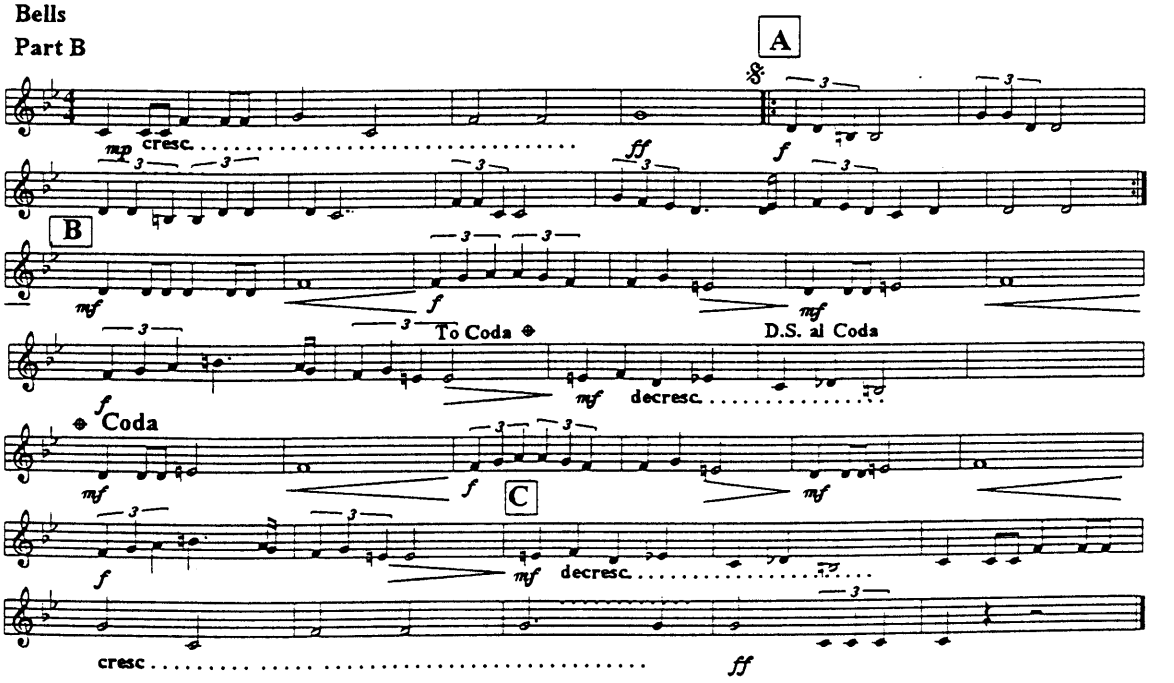
FLIGHT OF THE SNOWBIRD

Bells
Part A



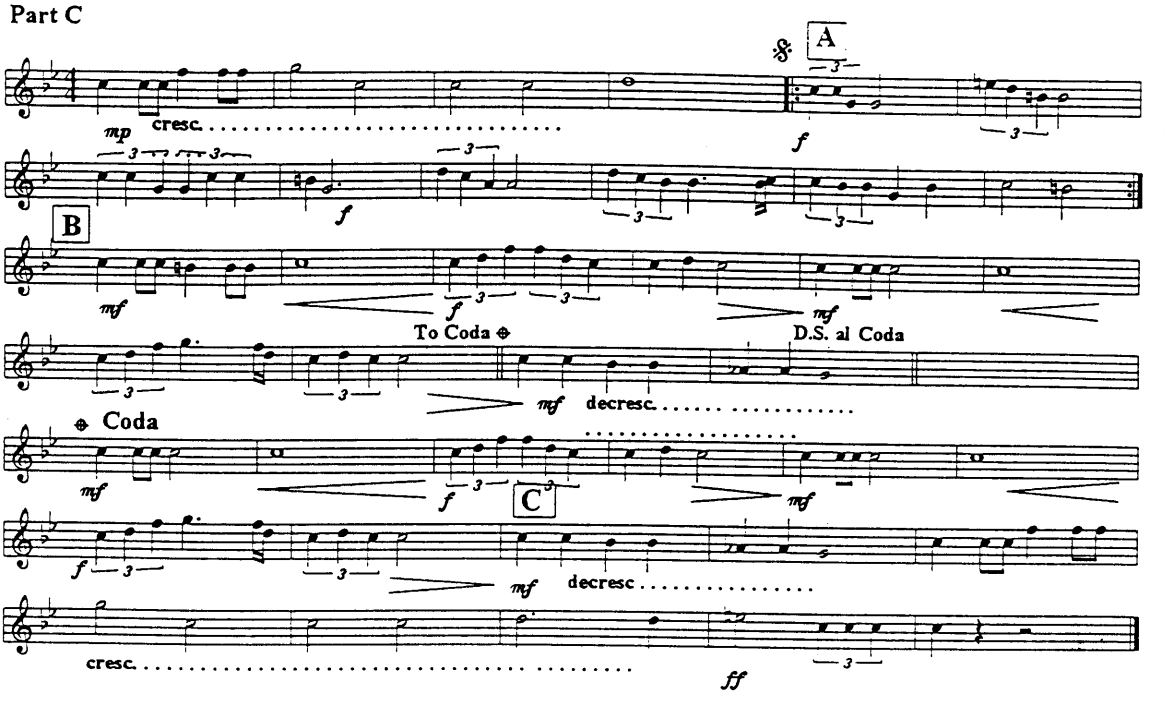
FLIGHT OF THE SNOWBIRD

Bells
Part B



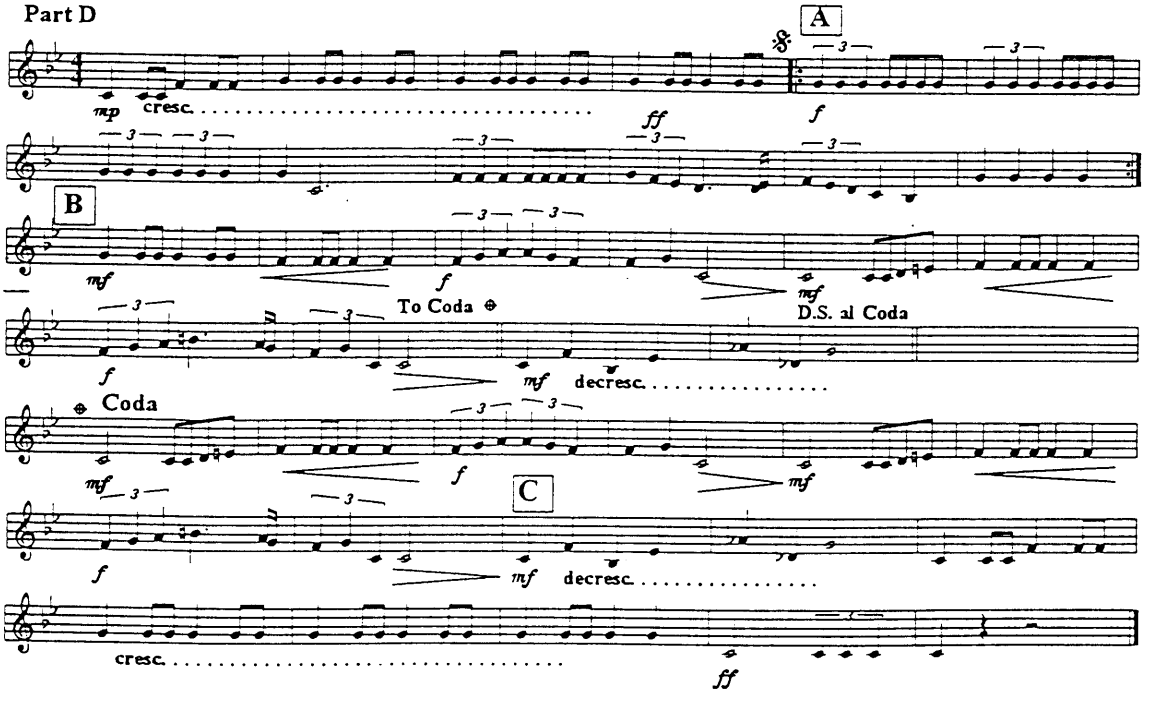
FLIGHT OF THE SNOWBIRD

Bells
Part C

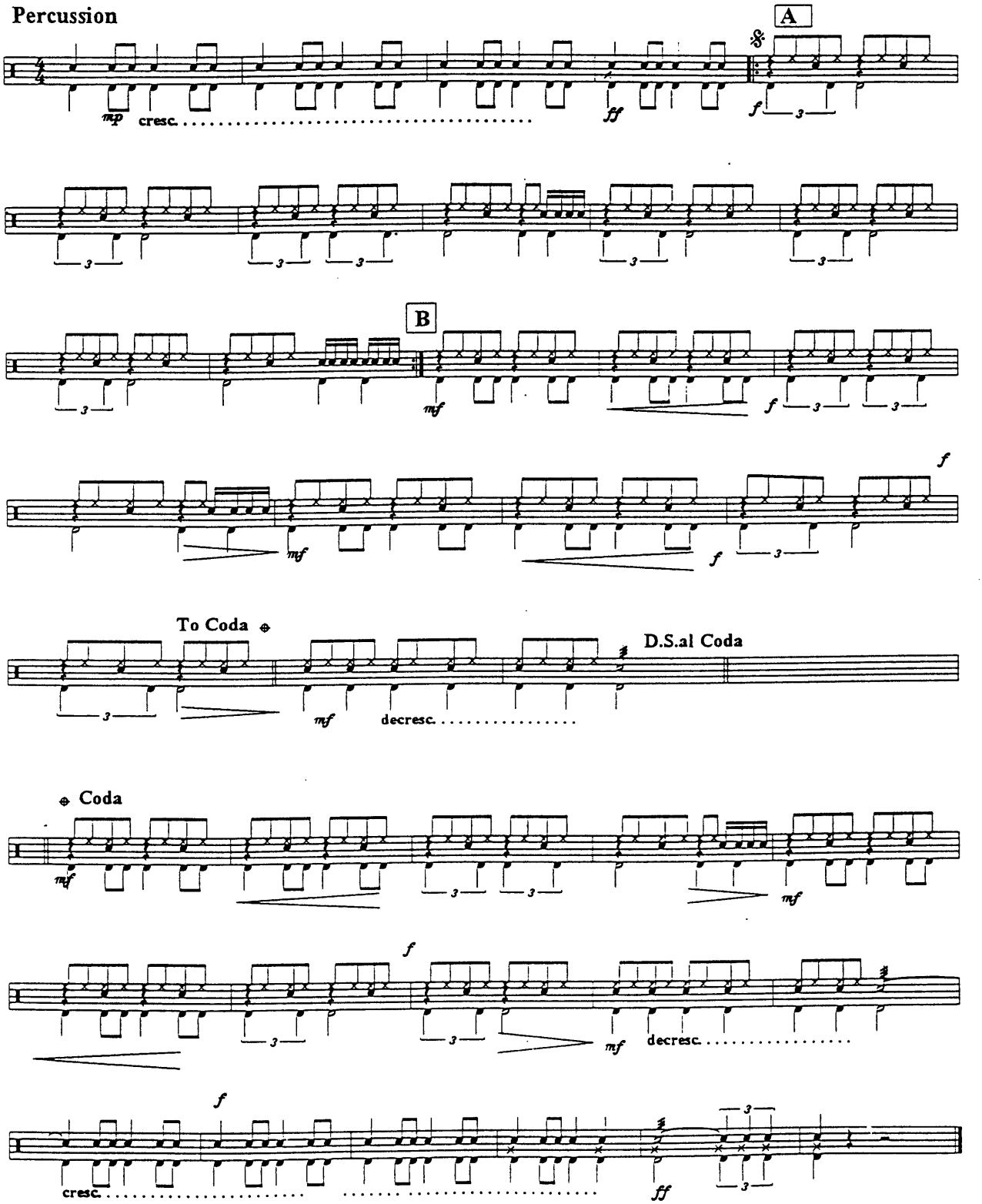


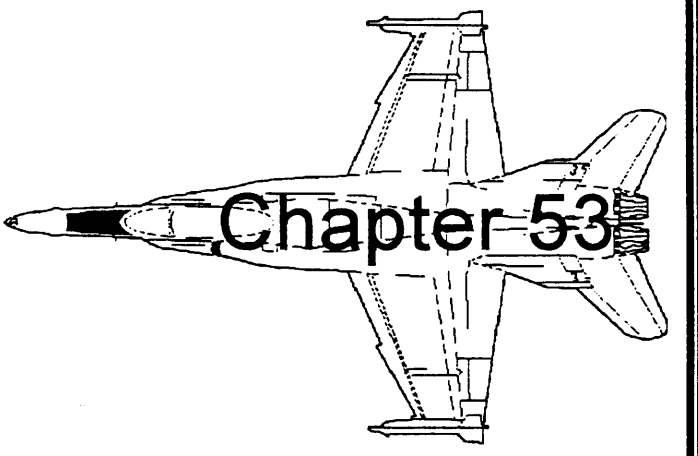
FLIGHT OF THE SNOWBIRD

Bells
Part D



FLIGHT OF THE SNOWBIRD



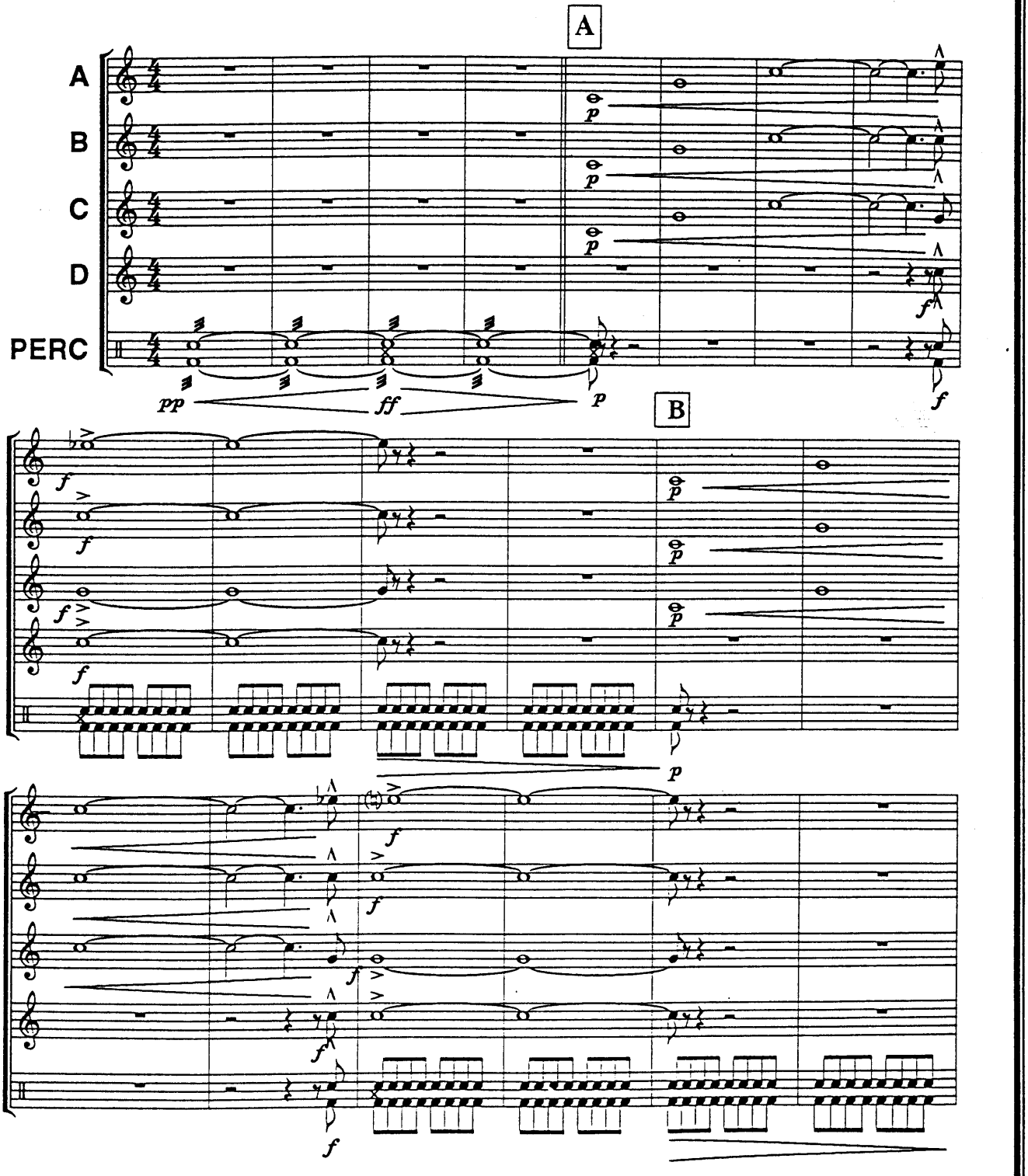


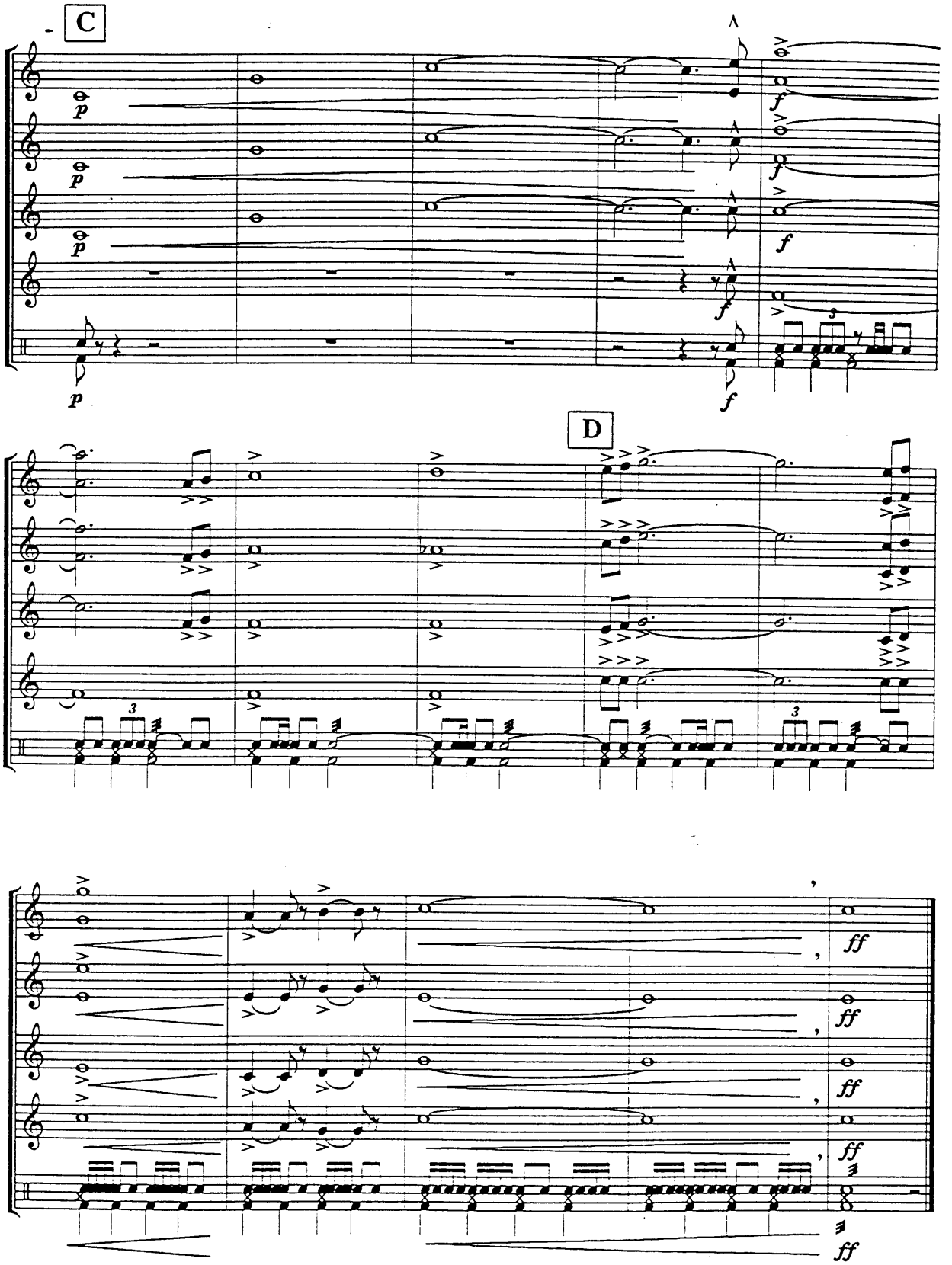
Chapter 53

Space Odyssey

SPACE ODYSSEY

Bb CONDUCTOR **FANFARE**

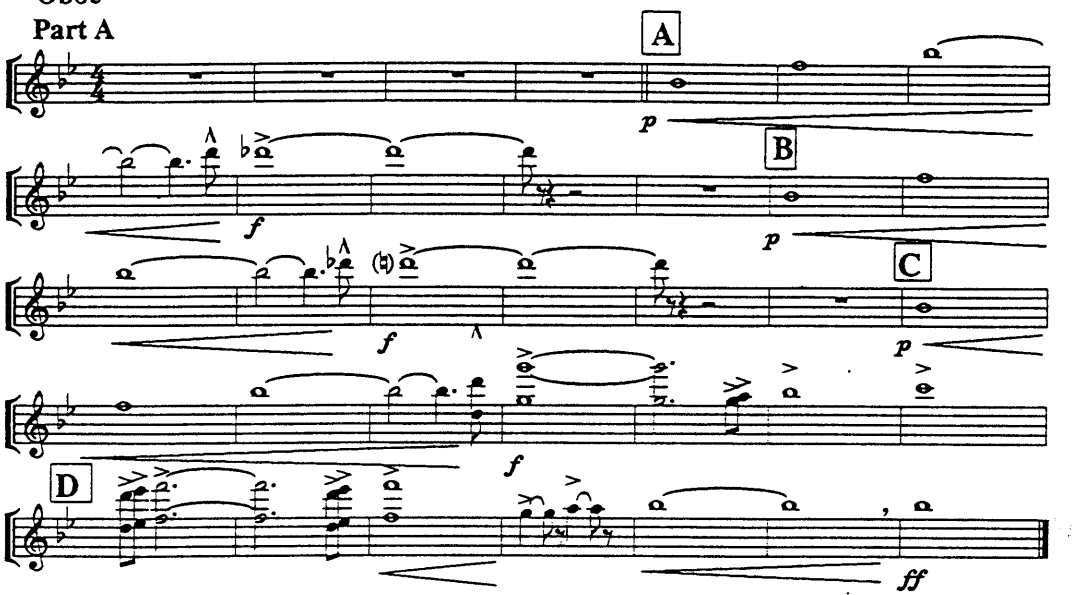




Space Odyssey Page 2

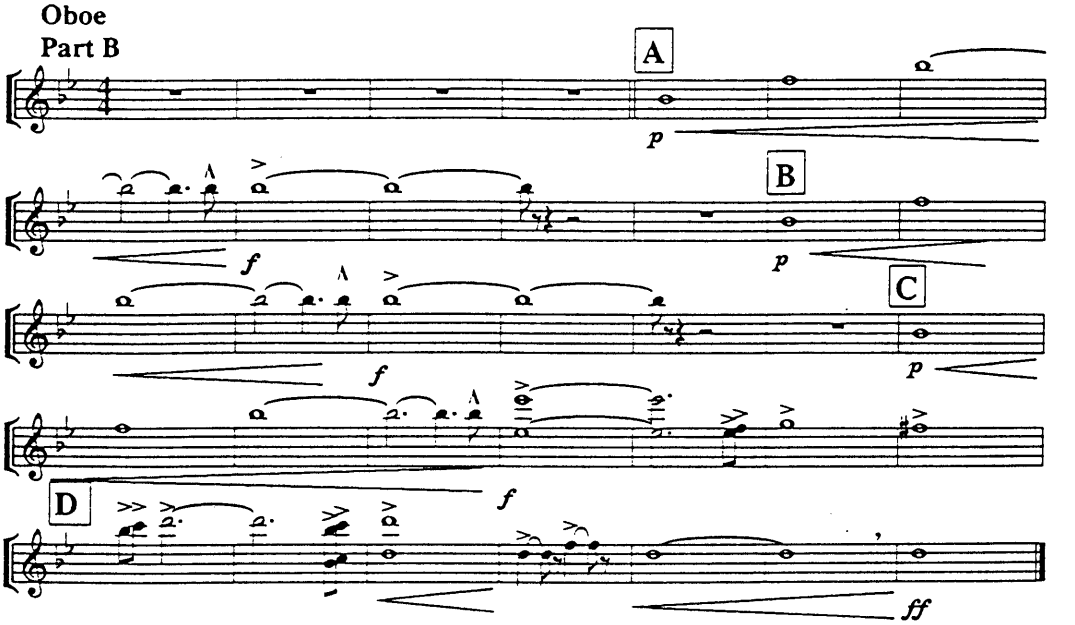
SPACE ODYSSEY

Flute
Oboe
Part A



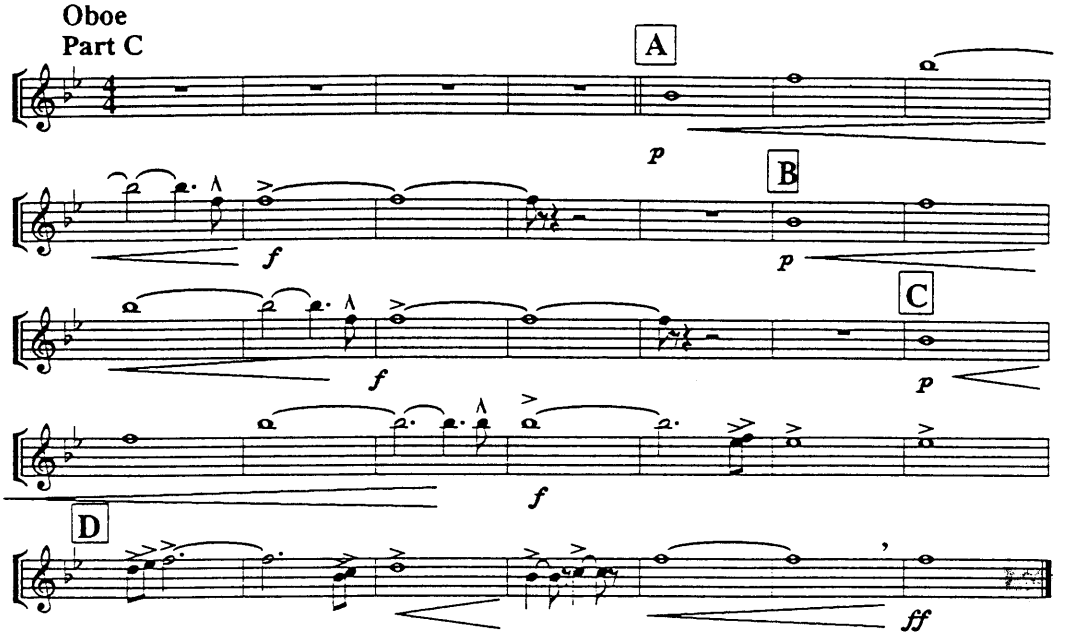
SPACE ODYSSEY

Flute
Oboe
Part B



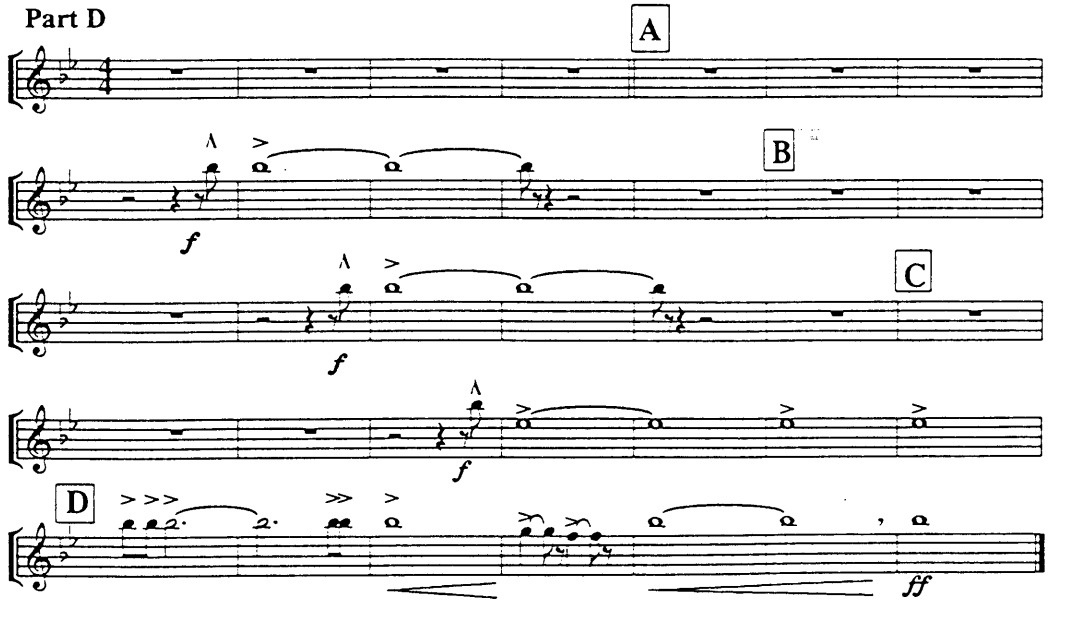
SPACE ODYSSEY

Flute
Oboe
Part C



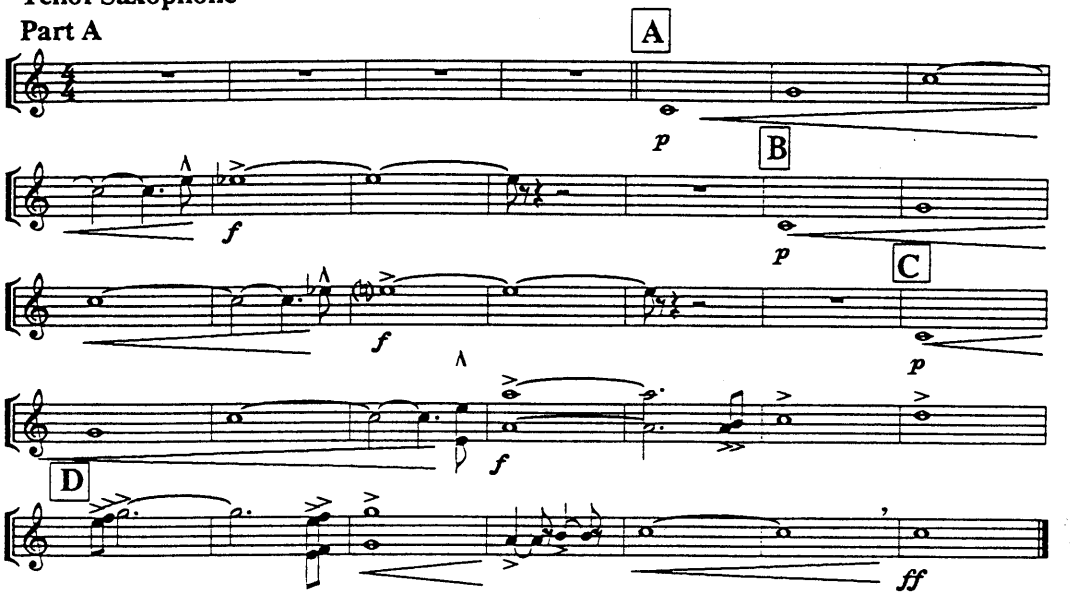
SPACE ODYSSEY

Flute
Oboe
Part D



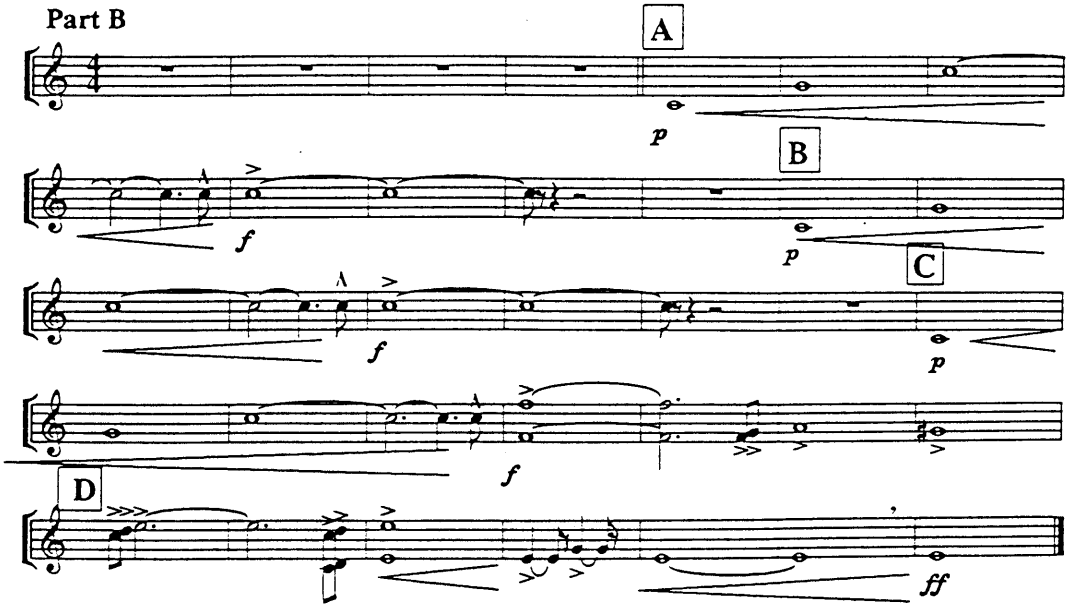
SPACE ODYSSEY

Clarinet (high)
Tenor Saxophone
Part A



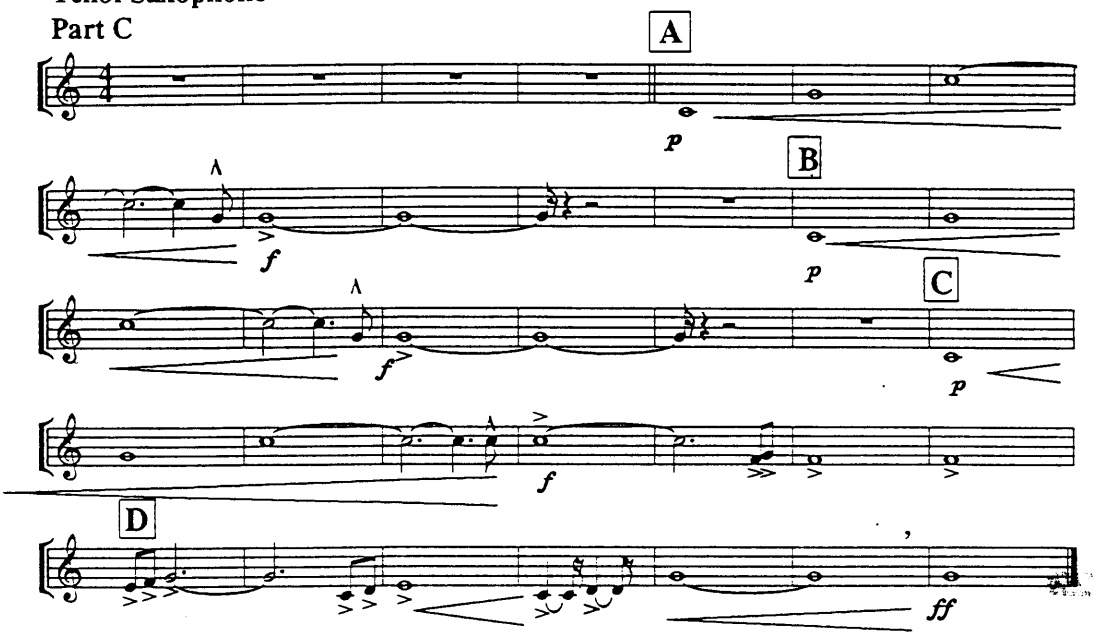
SPACE ODYSSEY

Clarinet (high)
Tenor Saxophone
Part B



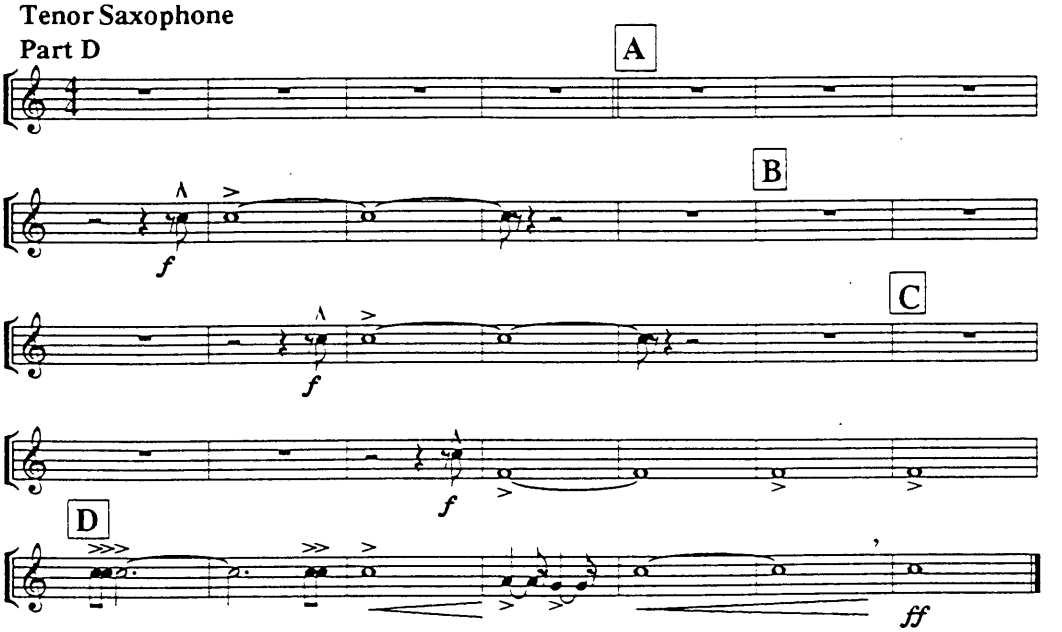
SPACE ODYSSEY

Clarinet (high)
Tenor Saxophone
Part C



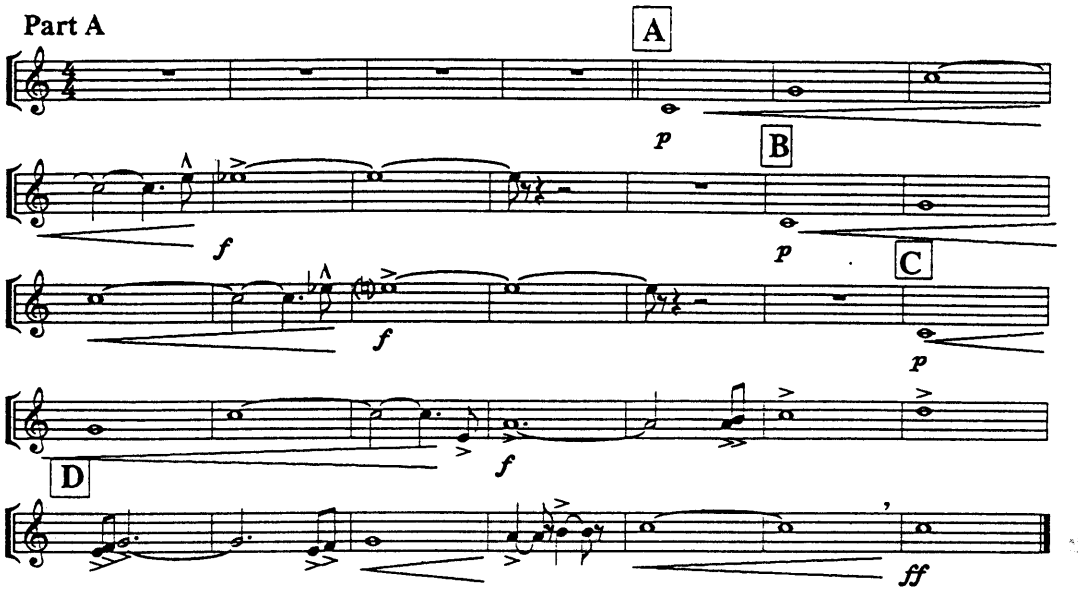
SPACE ODYSSEY

Clarinet (high)
Tenor Saxophone
Part D



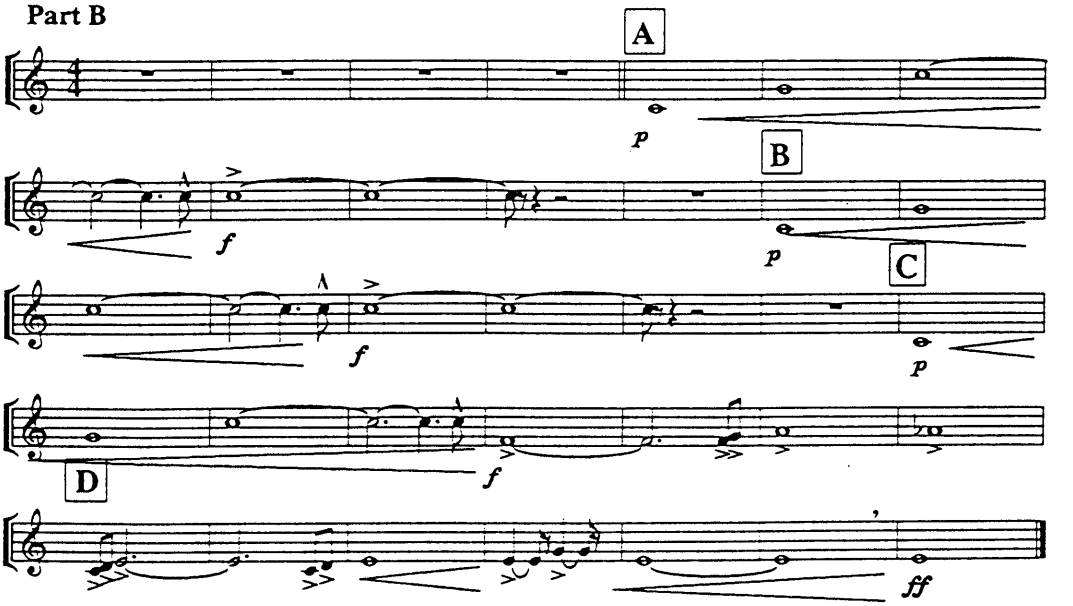
SPACE ODYSSEY

Bass Clarinet
Part A



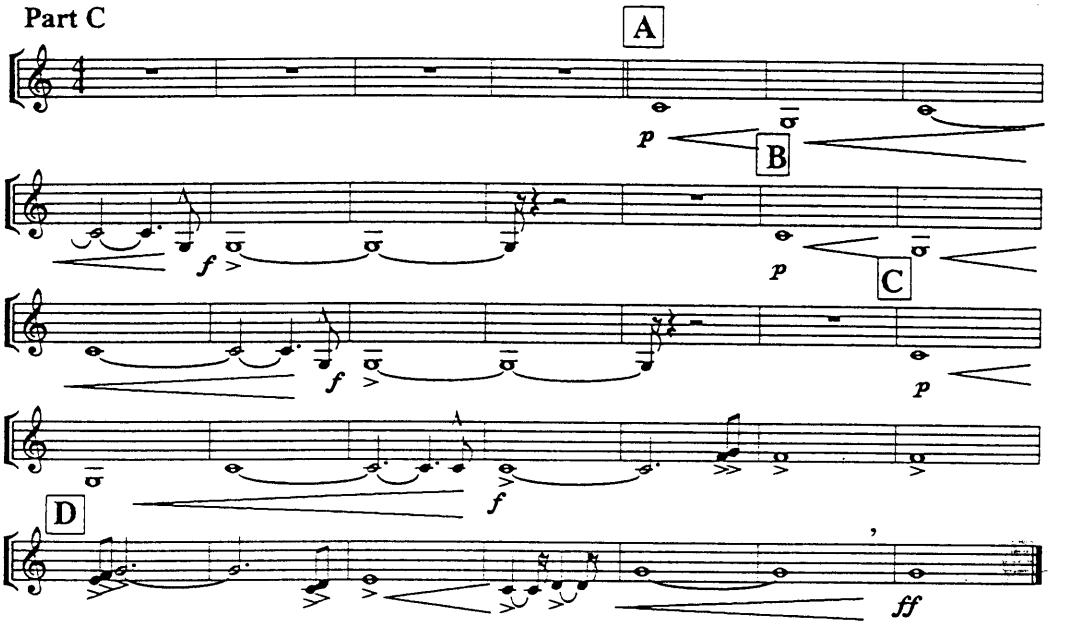
SPACE ODYSSEY

Bass Clarinet
Part B



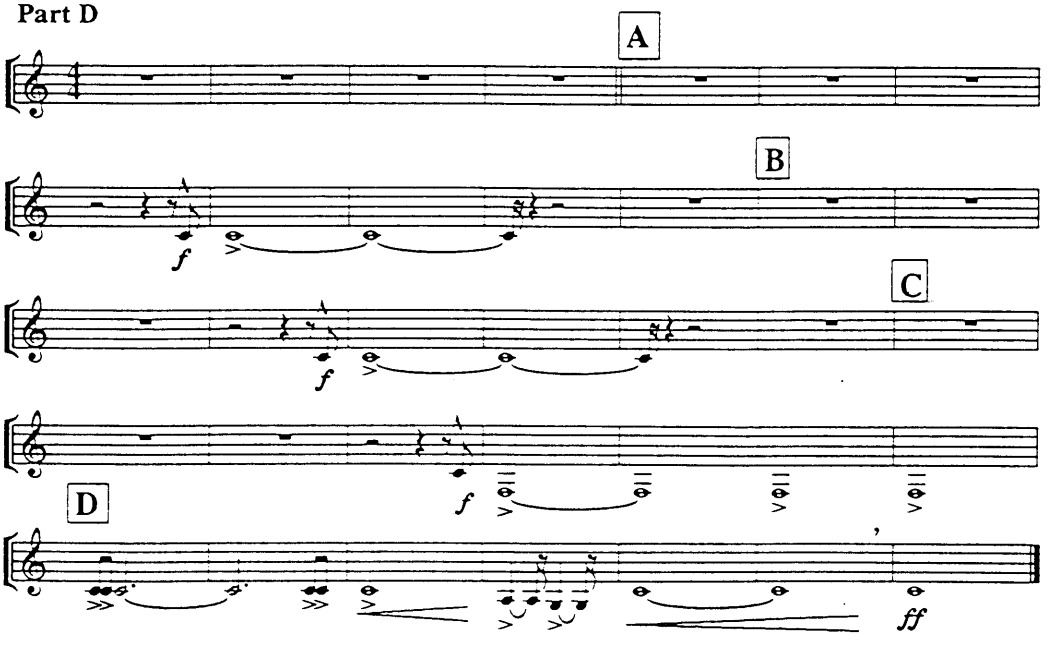
SPACE ODYSSEY

Bass Clarinet
Part C



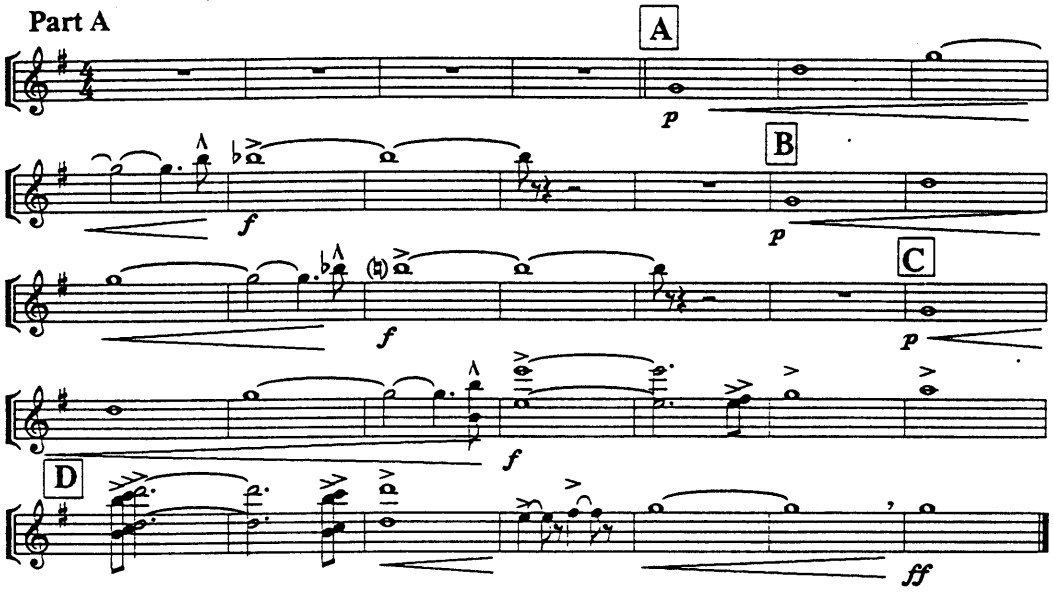
SPACE ODYSSEY

Bass Clarinet
Part D



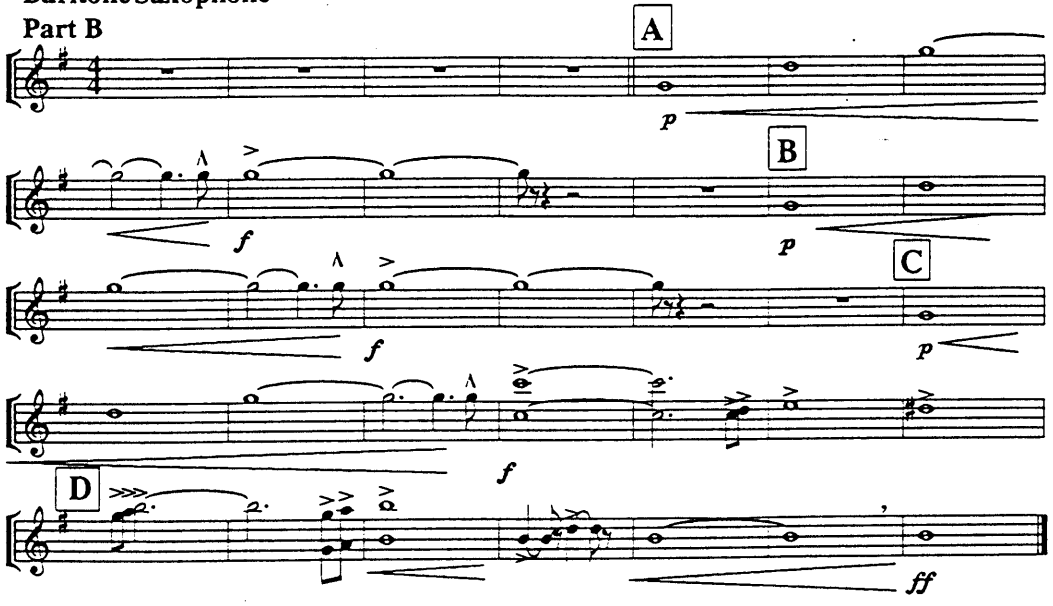
Alto Saxophone
Baritone Saxophone
Part A

SPACE ODYSSEY



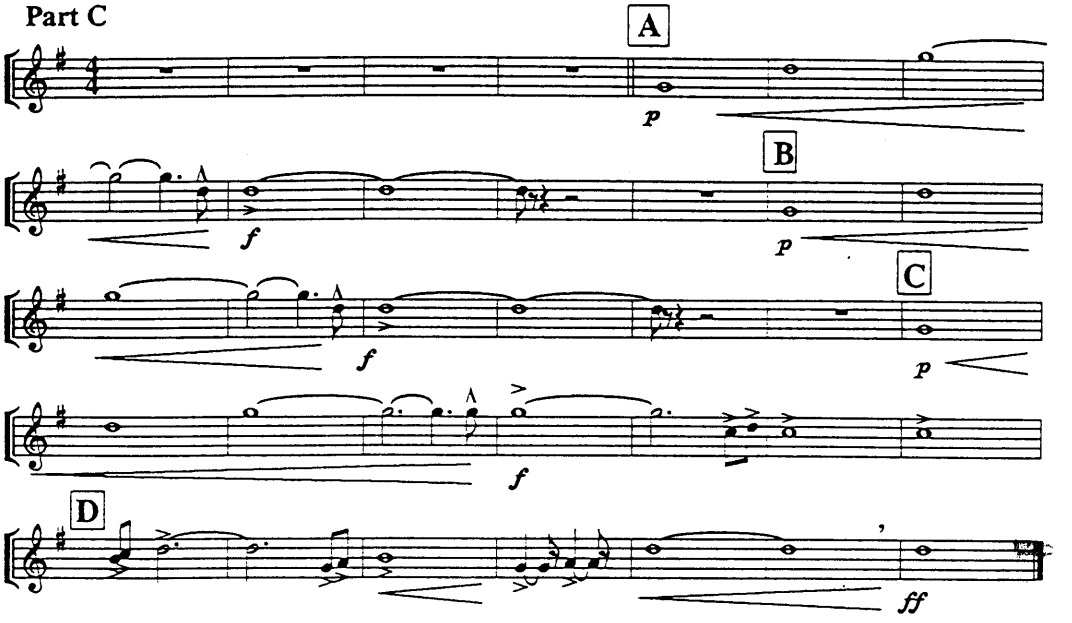
Alto Saxophone
Baritone Saxophone
Part B

SPACE ODYSSEY



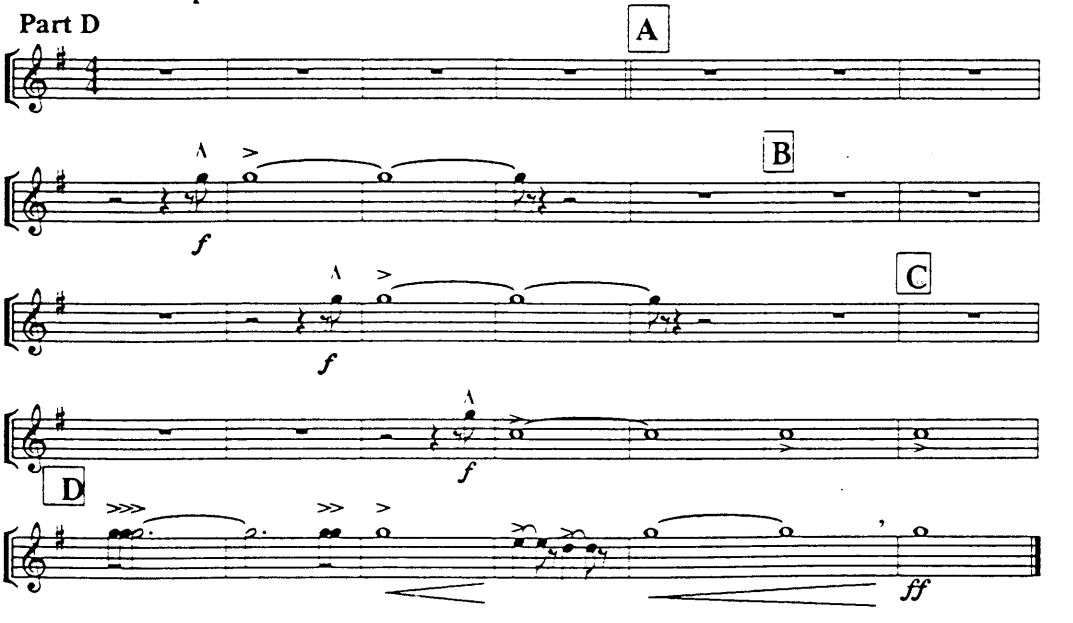
Alto Saxophone
Baritone Saxophone
Part C

SPACE ODYSSEY



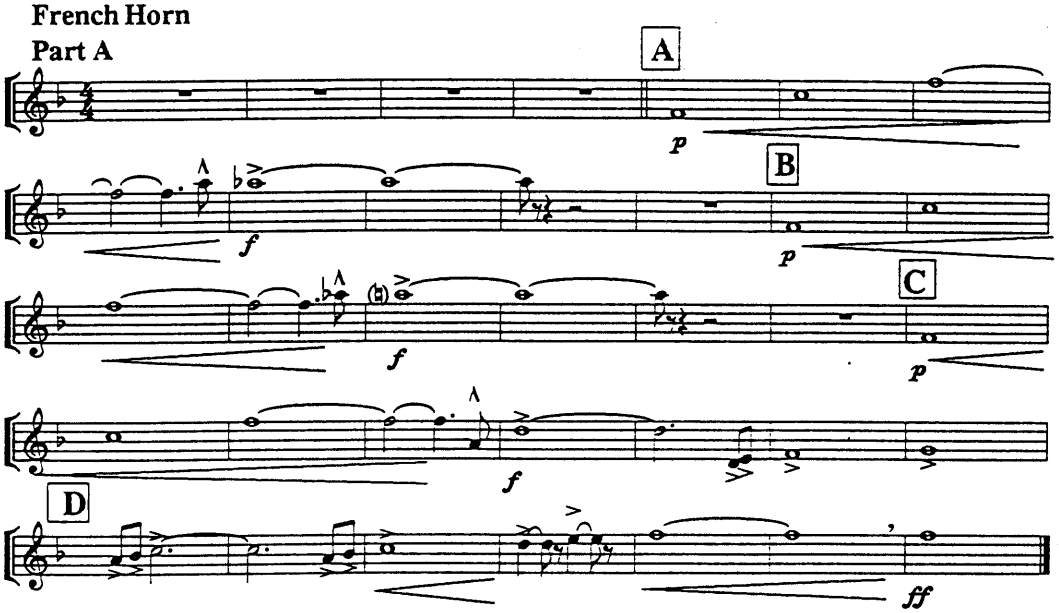
Alto Saxophone
Baritone Saxophone
Part D

SPACE ODYSSEY



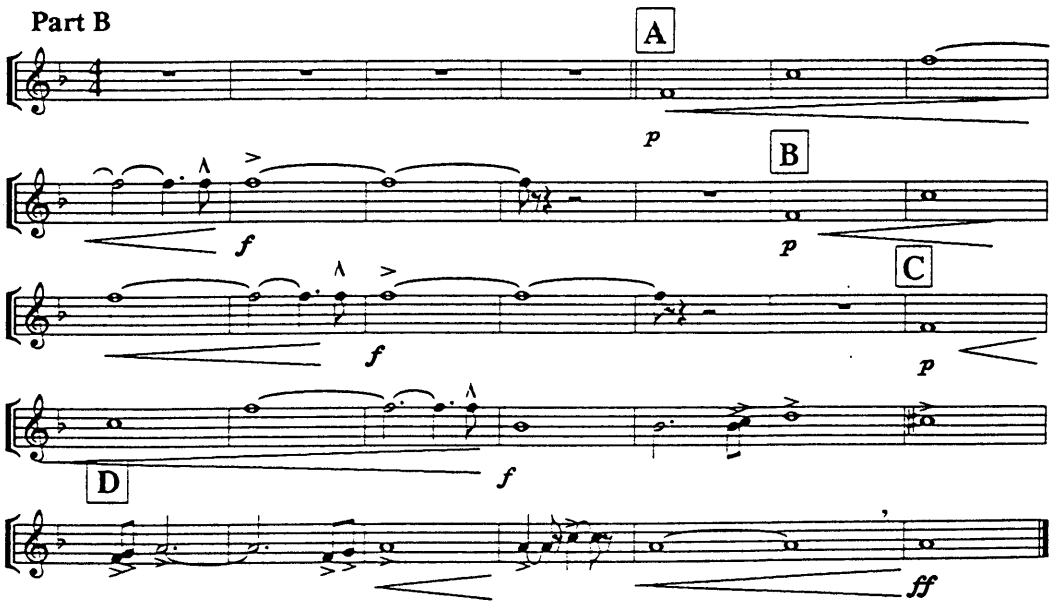
SPACE ODYSSEY

French Horn
Part A



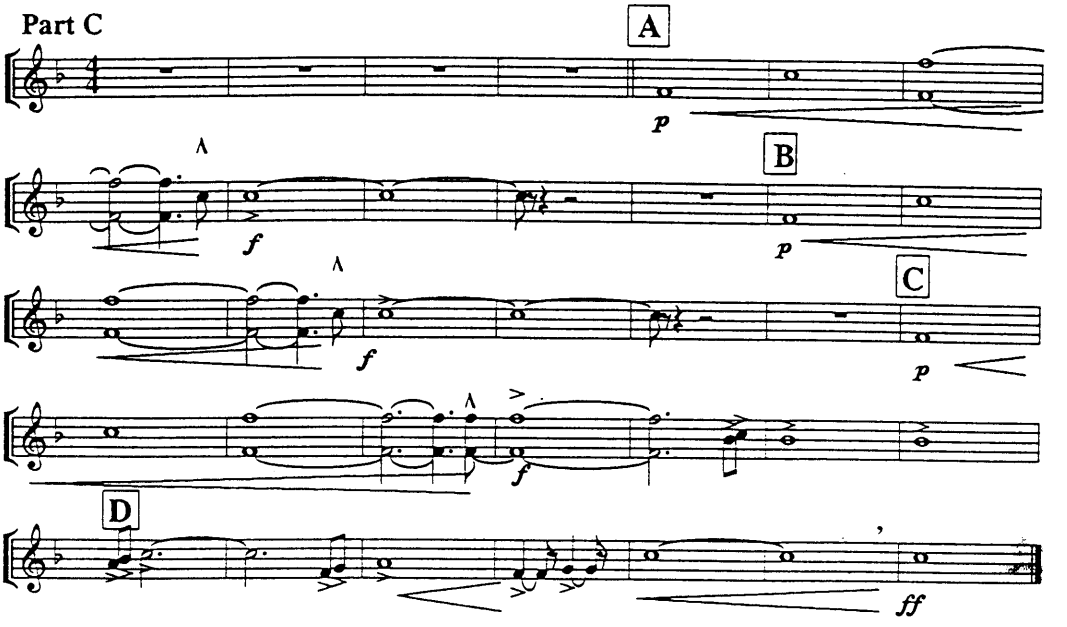
SPACE ODYSSEY

French Horn
Part B



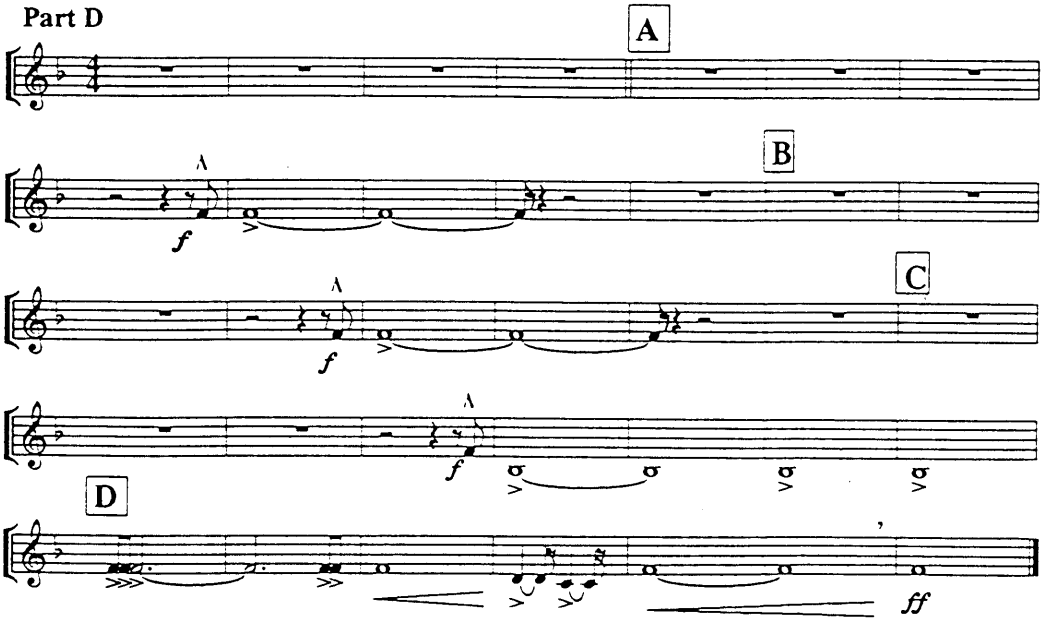
SPACE ODYSSEY

French Horn
Part C



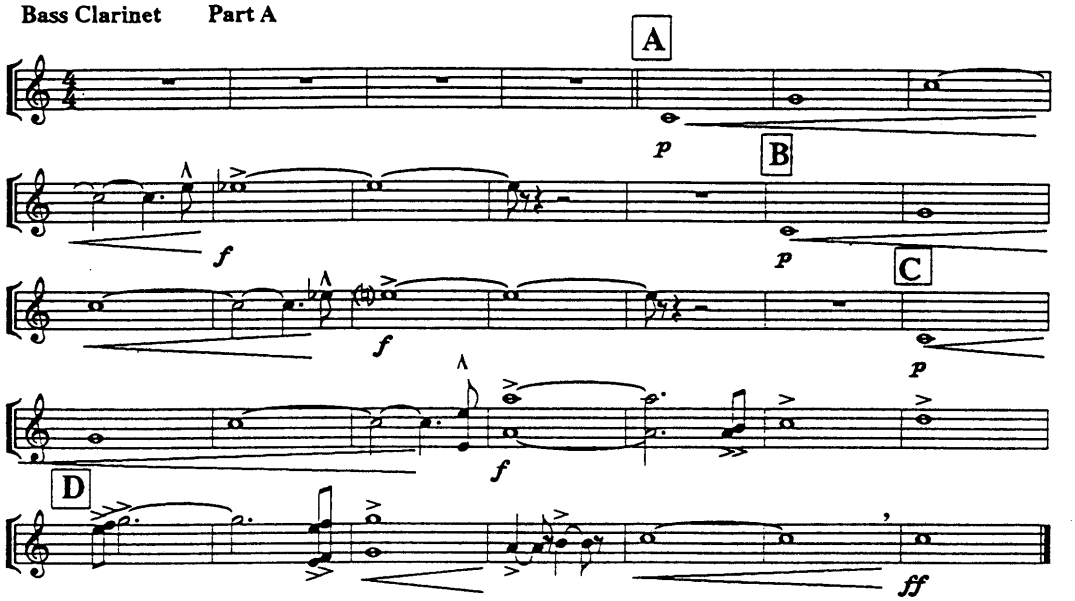
SPACE ODYSSEY

French Horn
Part D



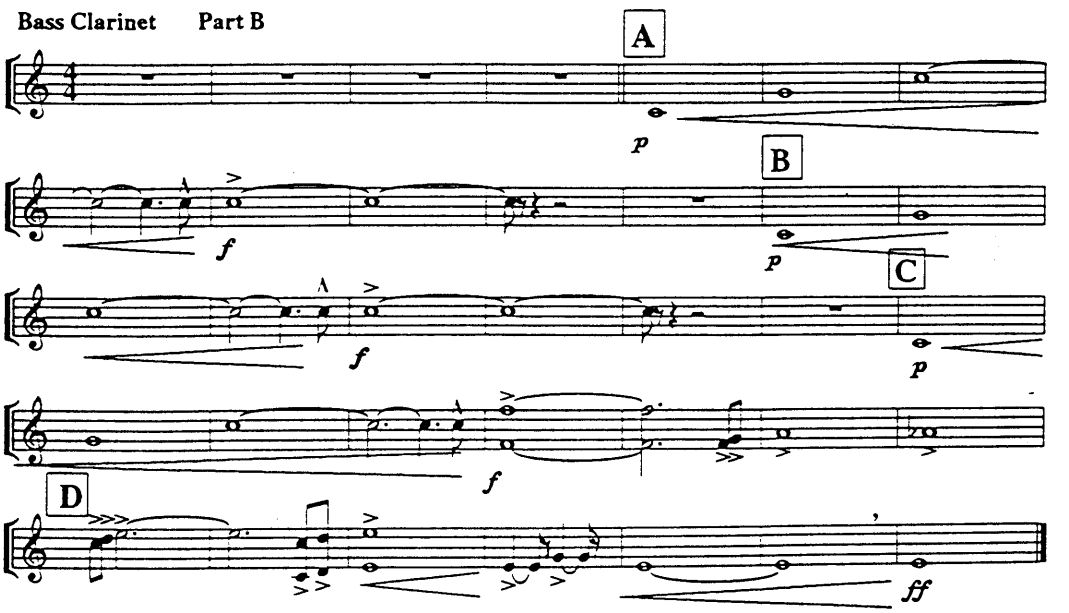
SPACE ODYSSEY

Trumpet
Baritone T.C.
Bass Clarinet Part A



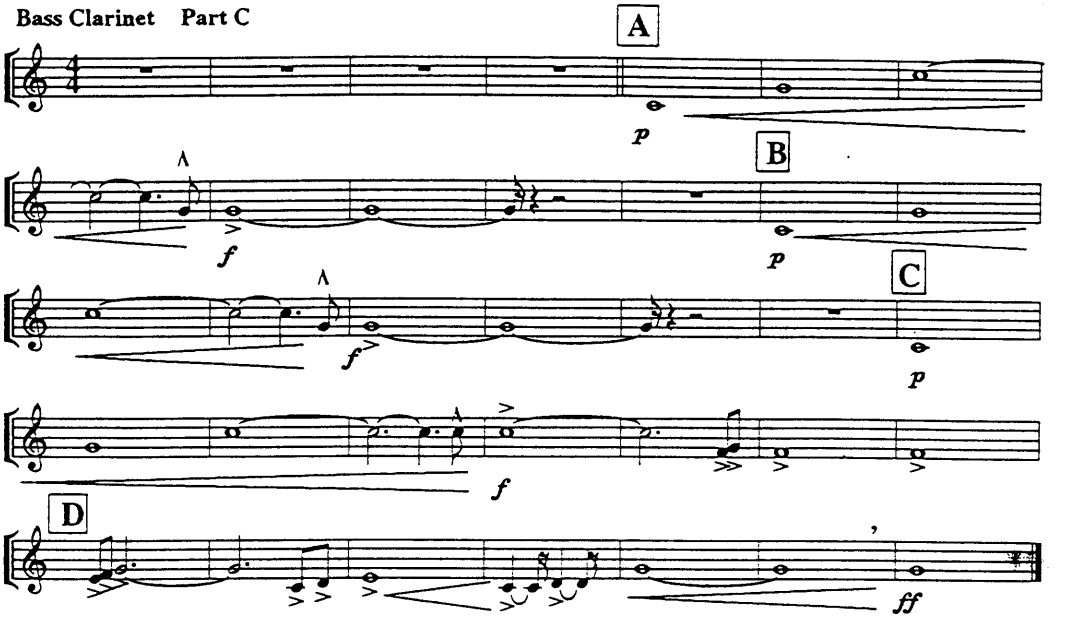
SPACE ODYSSEY

Trumpet
Baritone T.C.
Bass Clarinet Part B



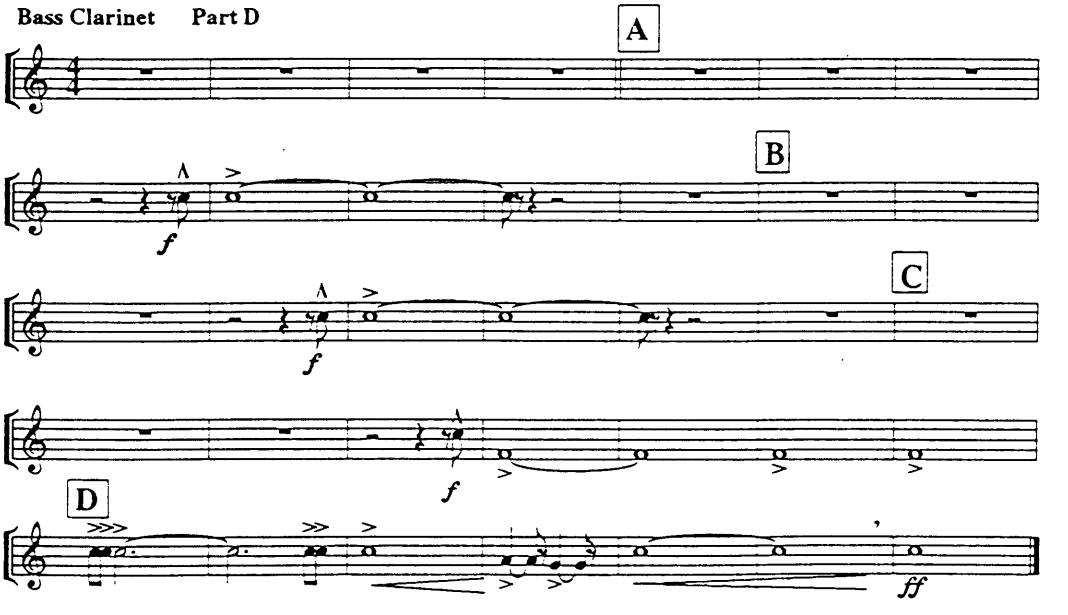
SPACE ODYSSEY

Trumpet
Baritone T.C.
Bass Clarinet Part C



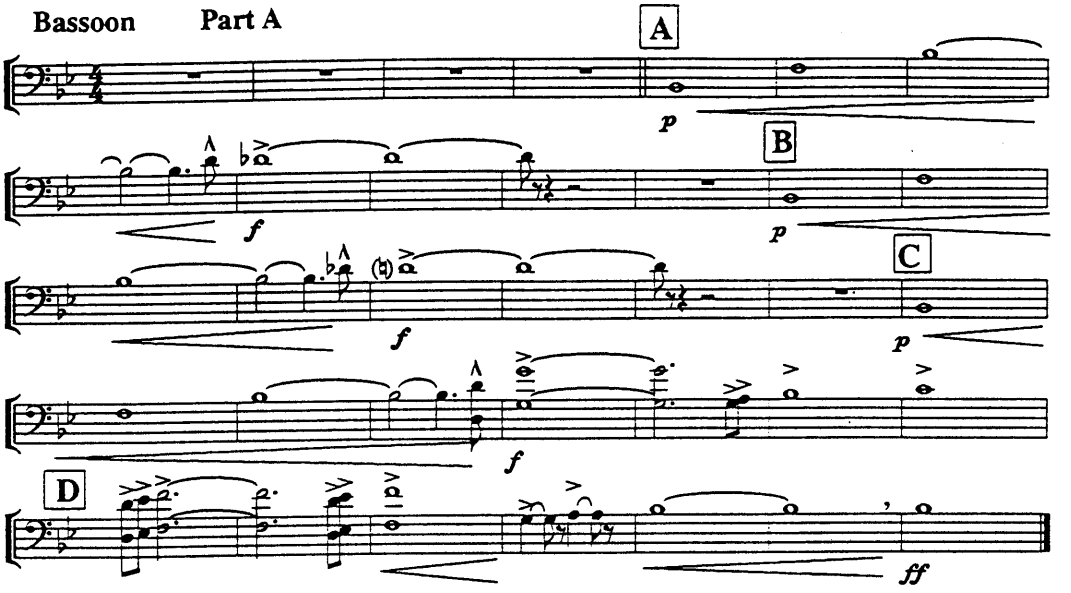
SPACE ODYSSEY

Trumpet
Baritone T.C.
Bass Clarinet Part D



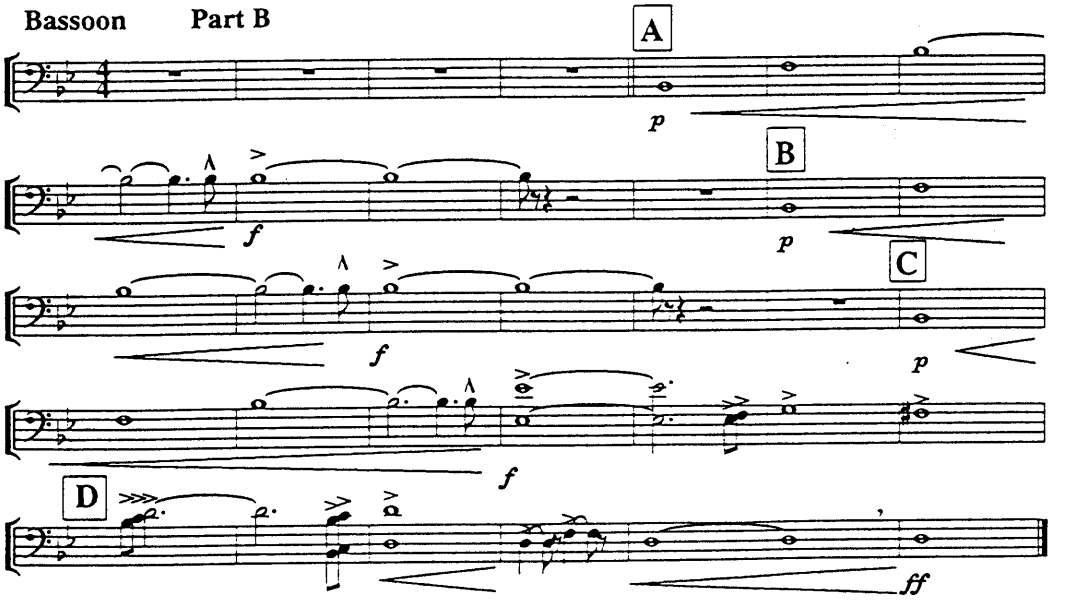
Trombone
Baritone B.C.
Bassoon Part A

SPACE ODYSSEY



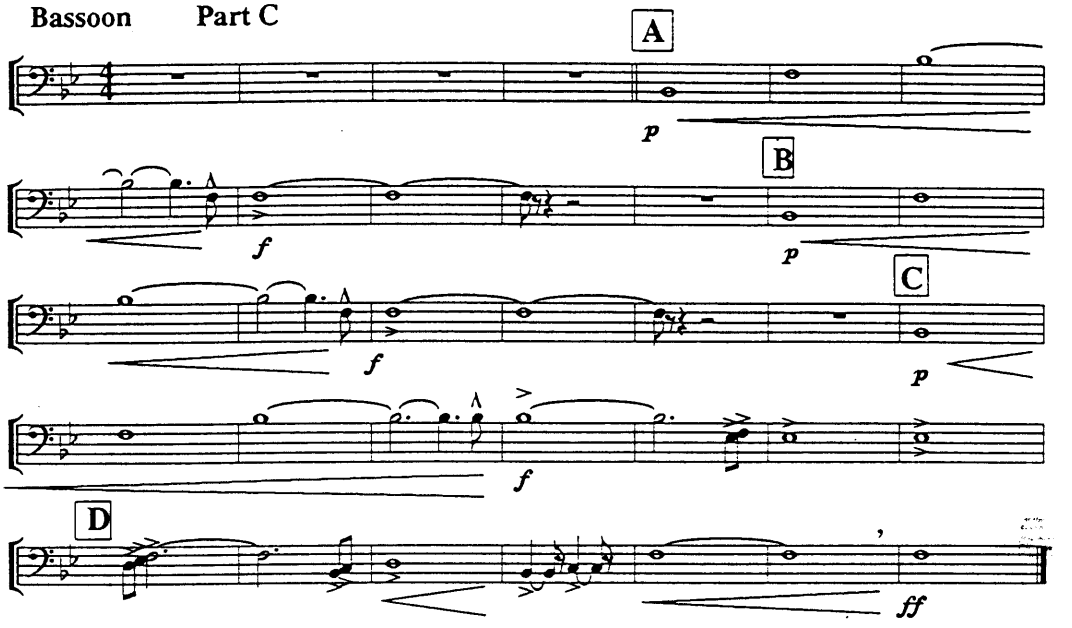
Trombone
Baritone B.C.
Bassoon Part B

SPACE ODYSSEY



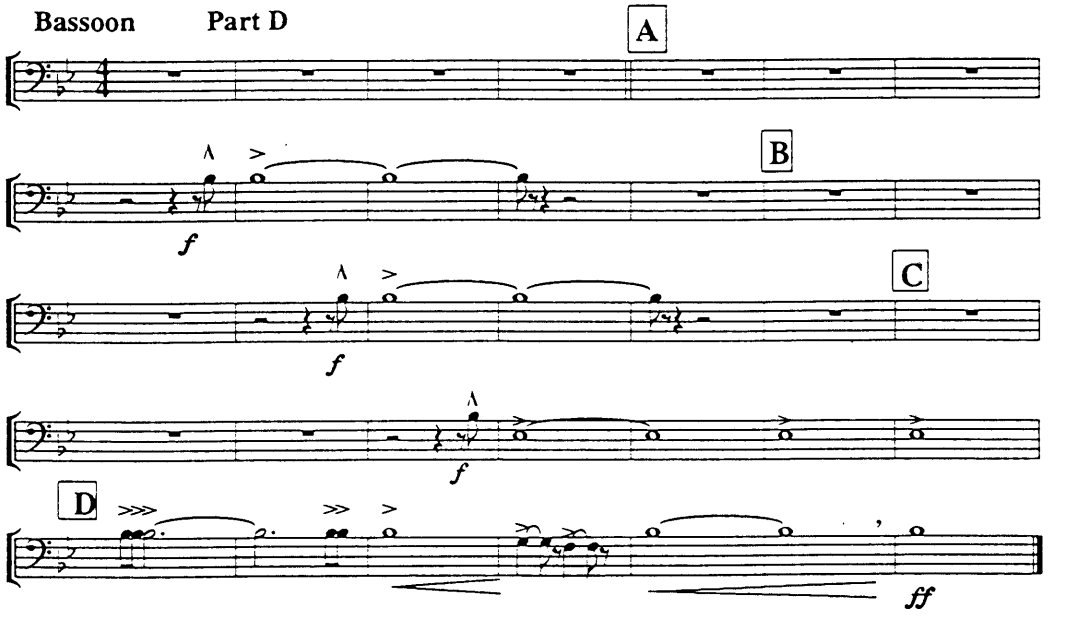
Trombone
Baritone B.C.
Bassoon Part C

SPACE ODYSSEY



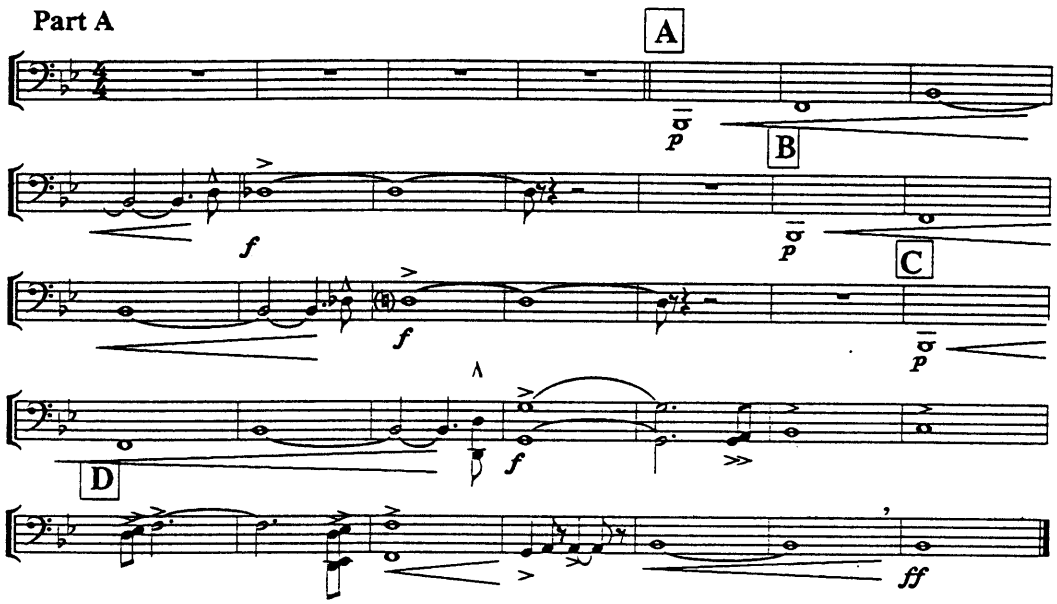
Trombone
Baritone B.C.
Bassoon Part D

SPACE ODYSSEY



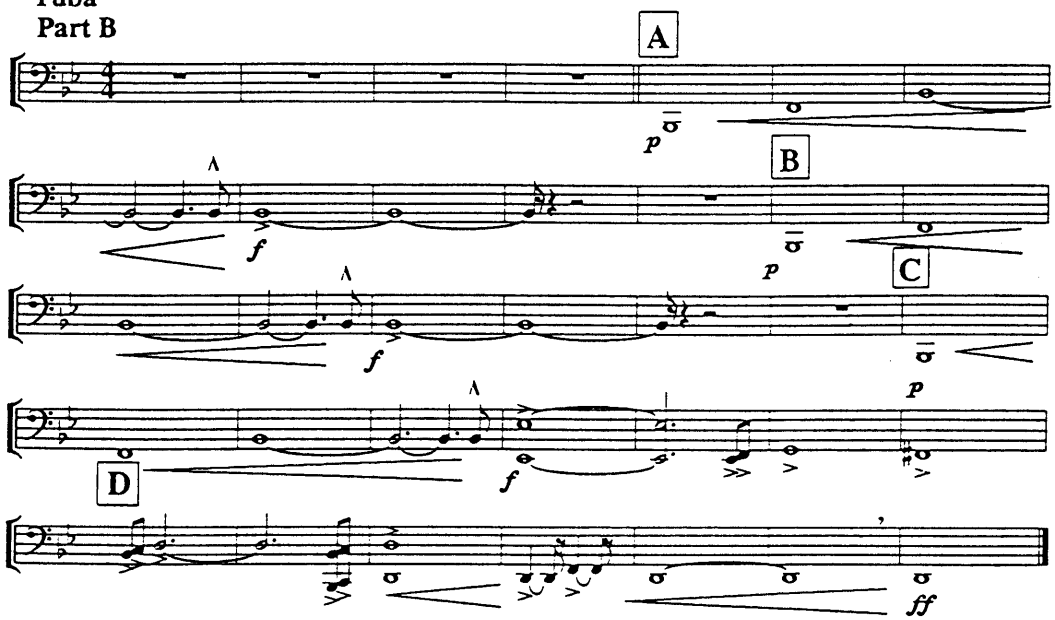
SPACE ODYSSEY

Tuba
Part A



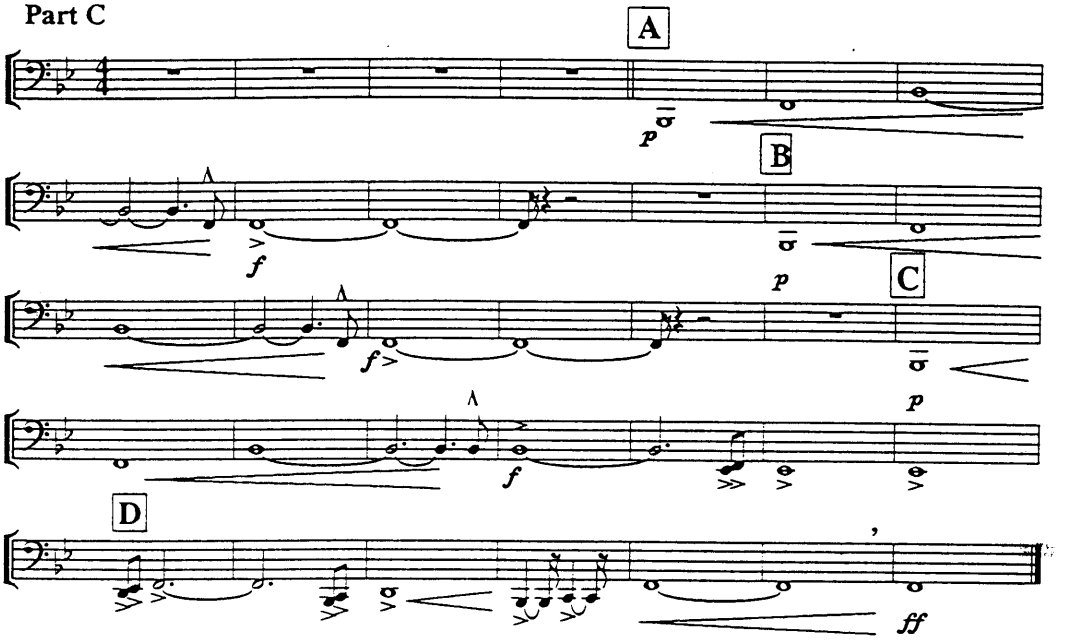
SPACE ODYSSEY

Tuba
Part B



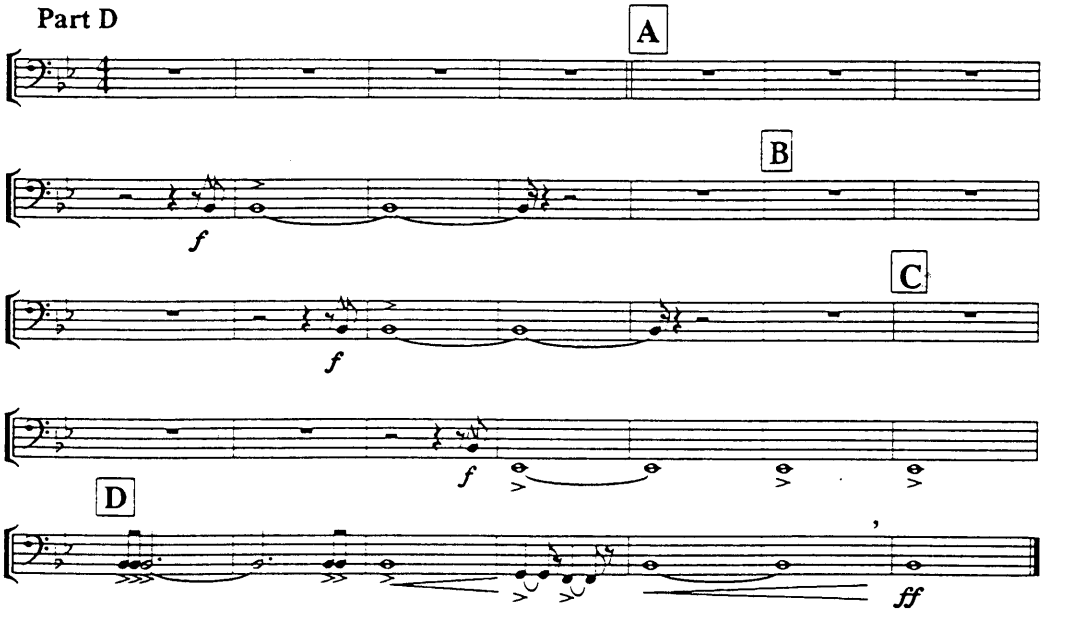
SPACE ODYSSEY

Tuba
Part C



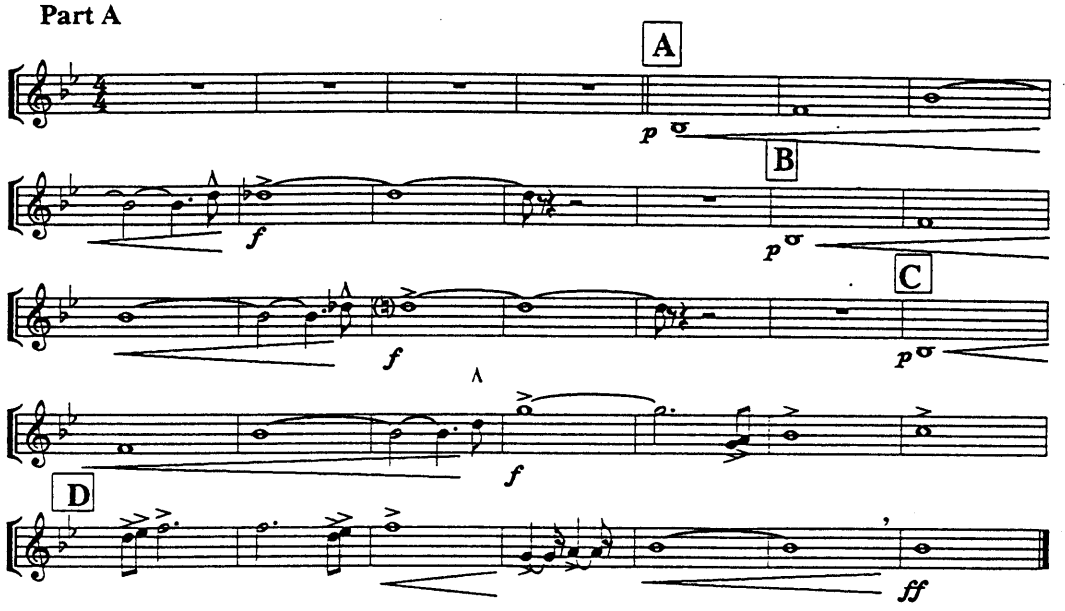
SPACE ODYSSEY

Tuba
Part D



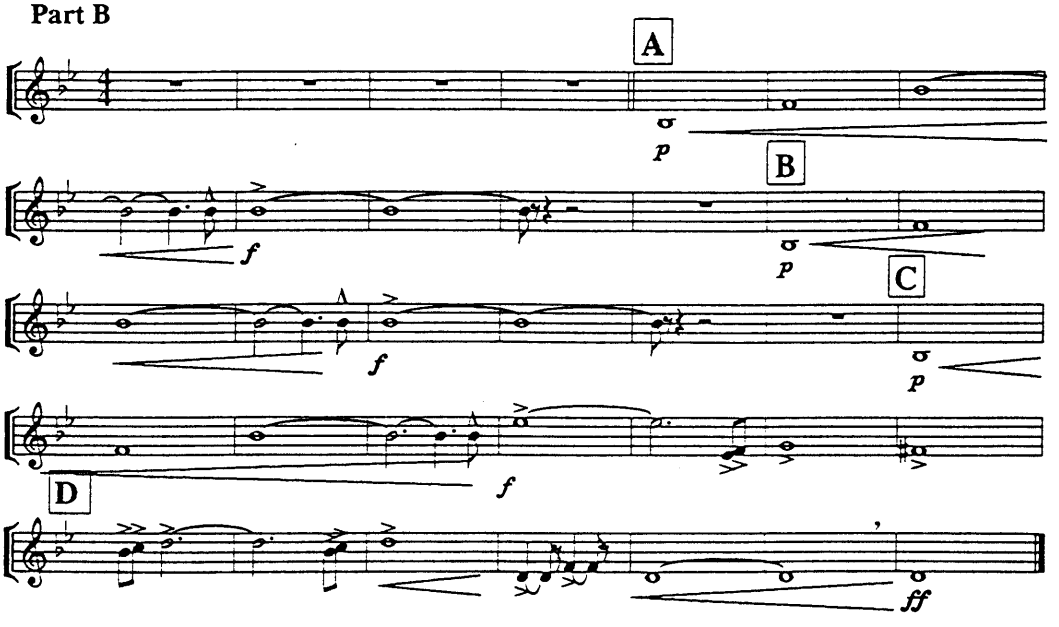
SPACE ODYSSEY

Bells
Part A



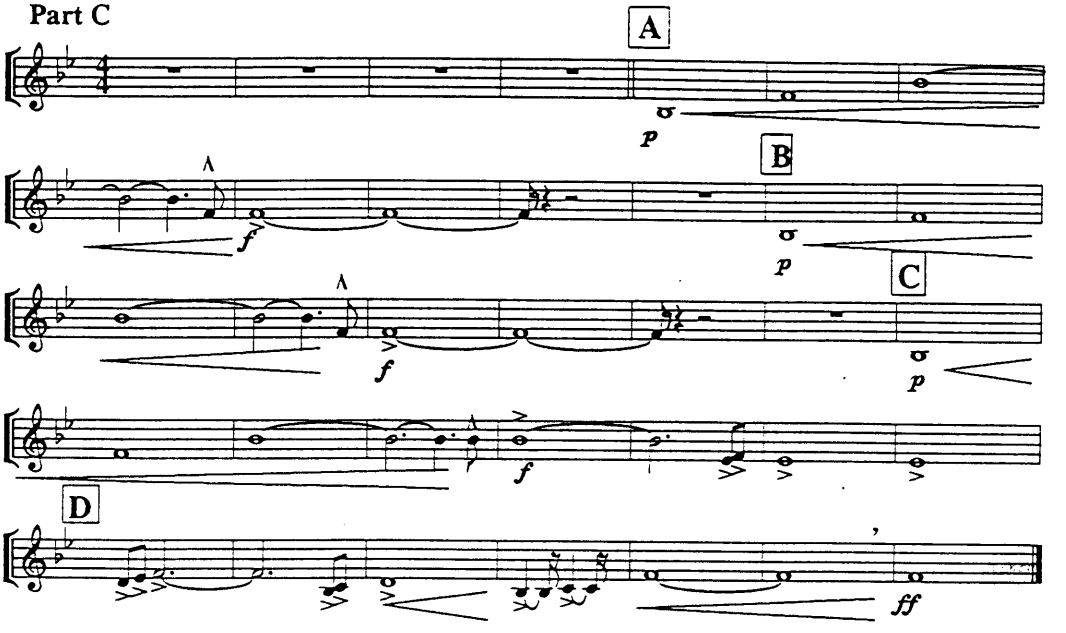
SPACE ODYSSEY

Bells
Part B



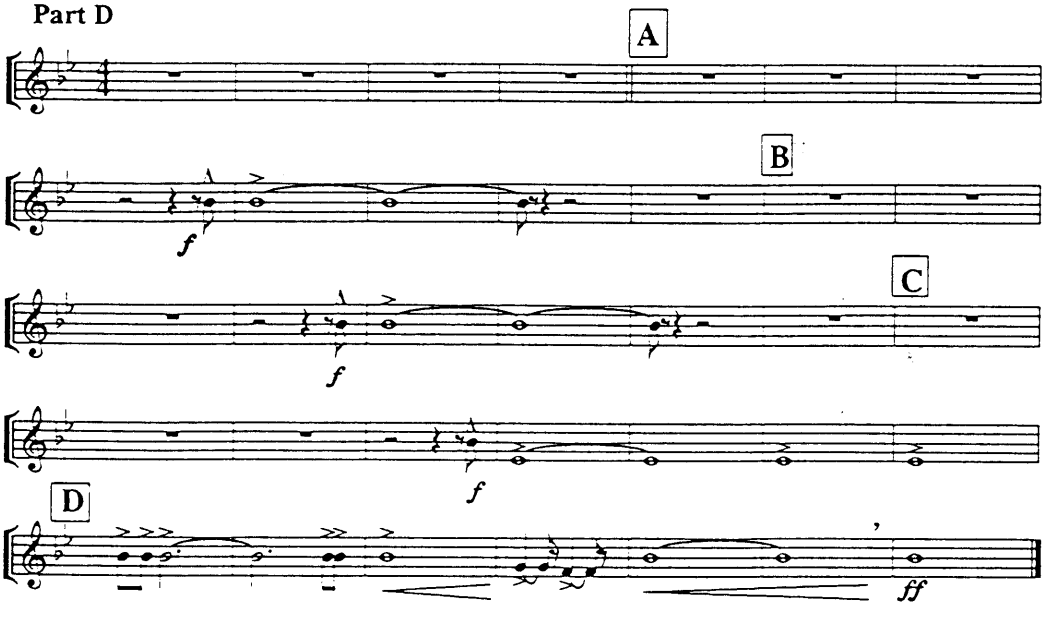
SPACE ODYSSEY

Bells
Part C



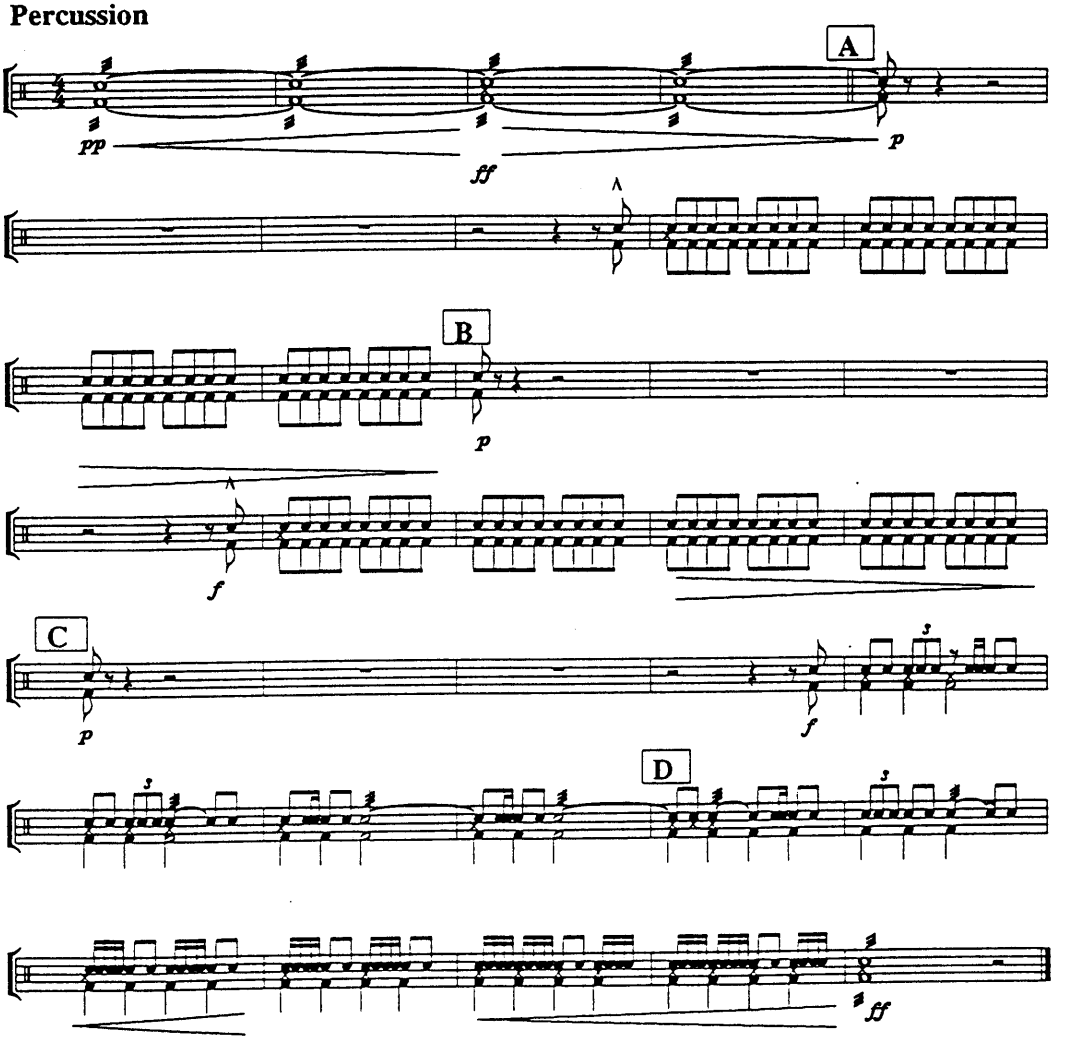
SPACE ODYSSEY

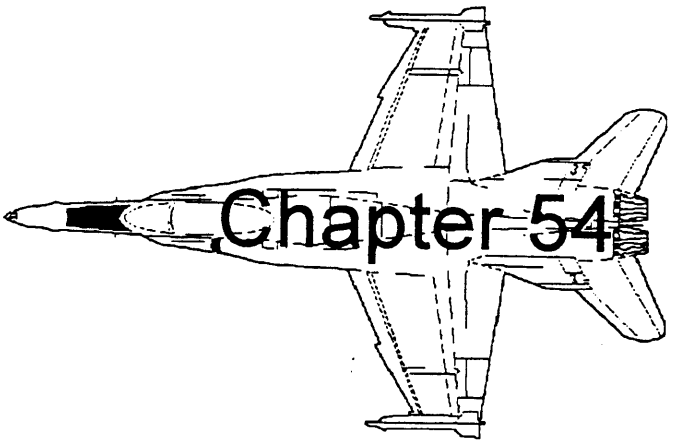
Bells
Part D



SPACE ODYSSEY

Percussion





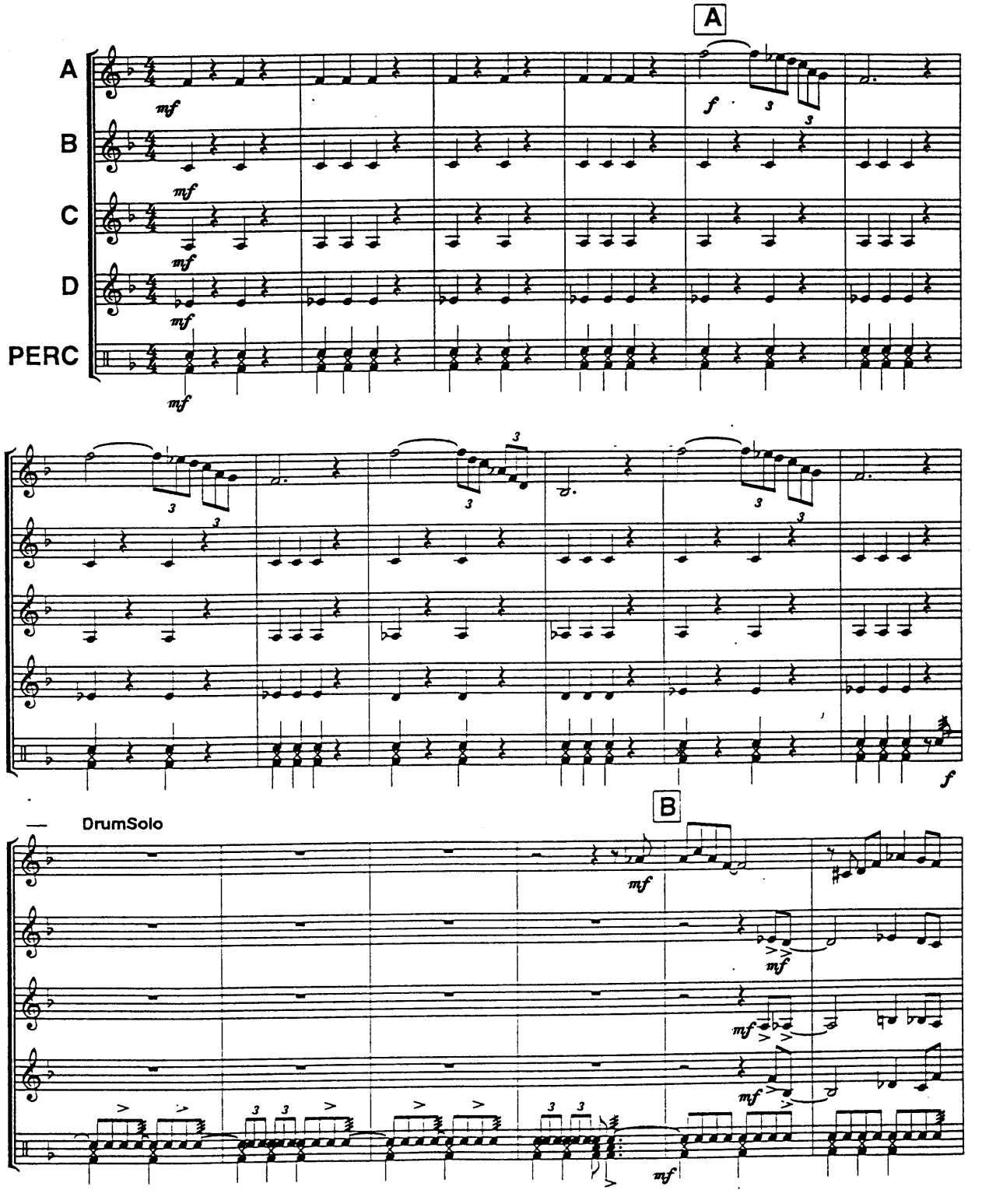
Chapter 54

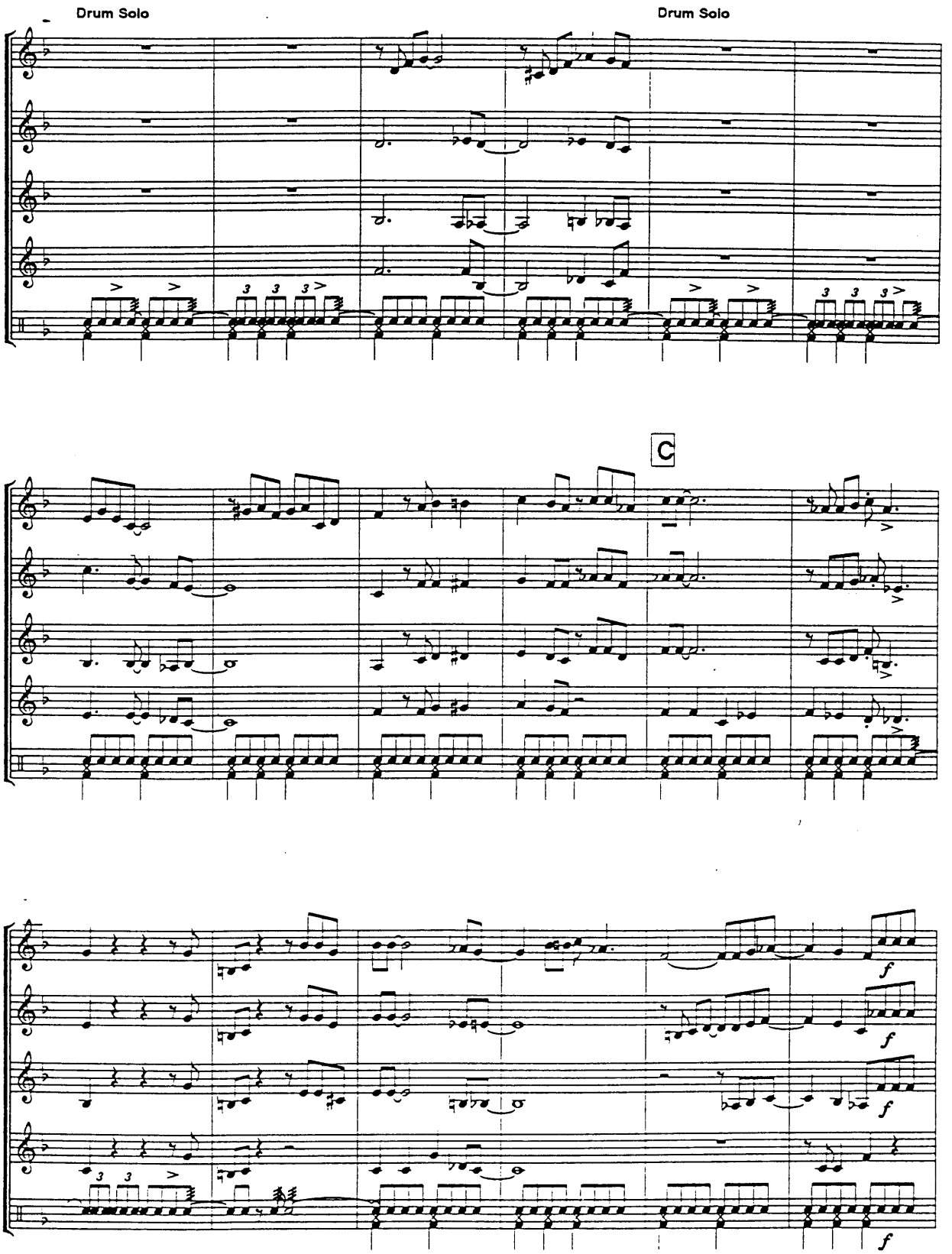
St. Louis Blues

ST. LOUIS BLUES

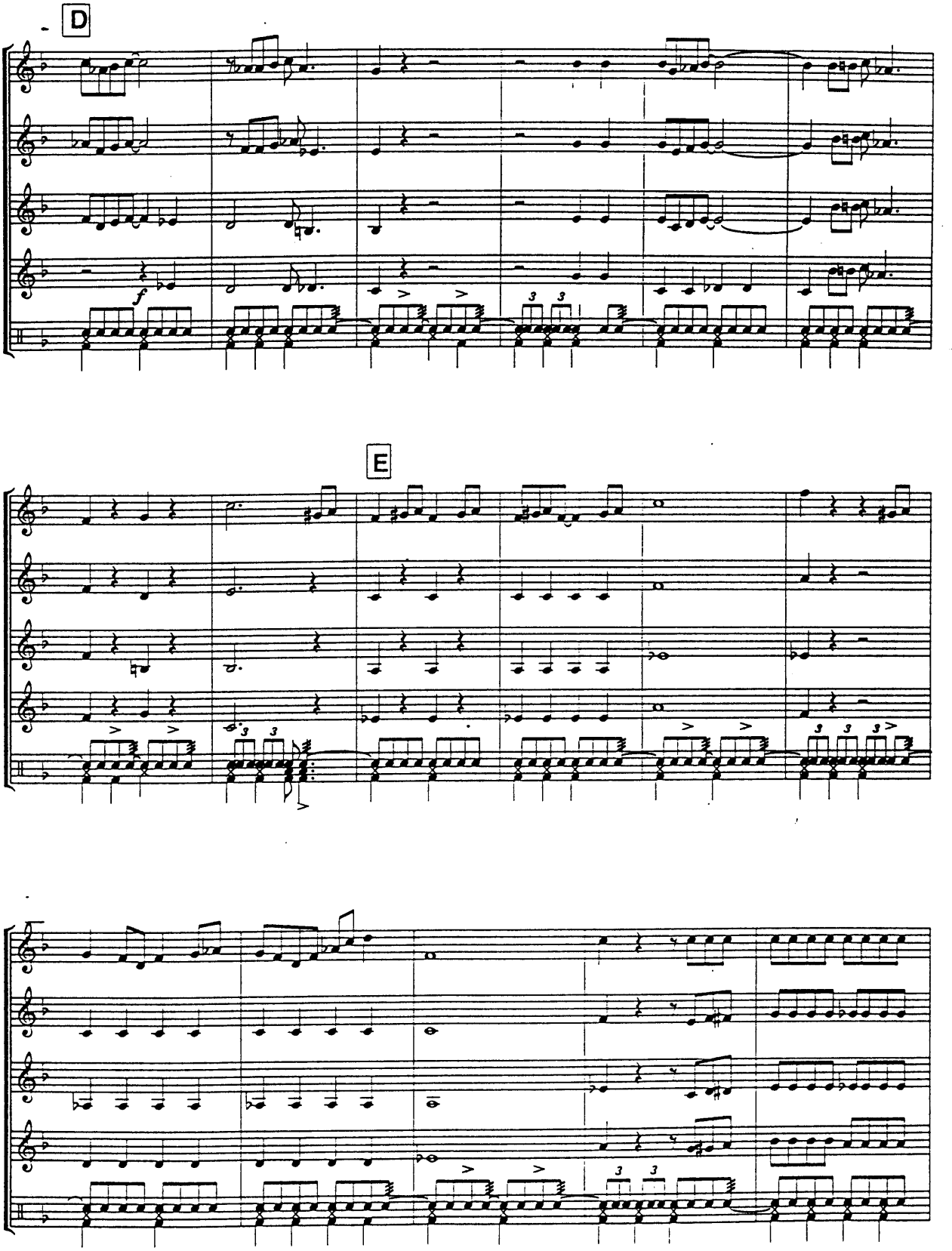
Bb CONDUCTOR
swing style

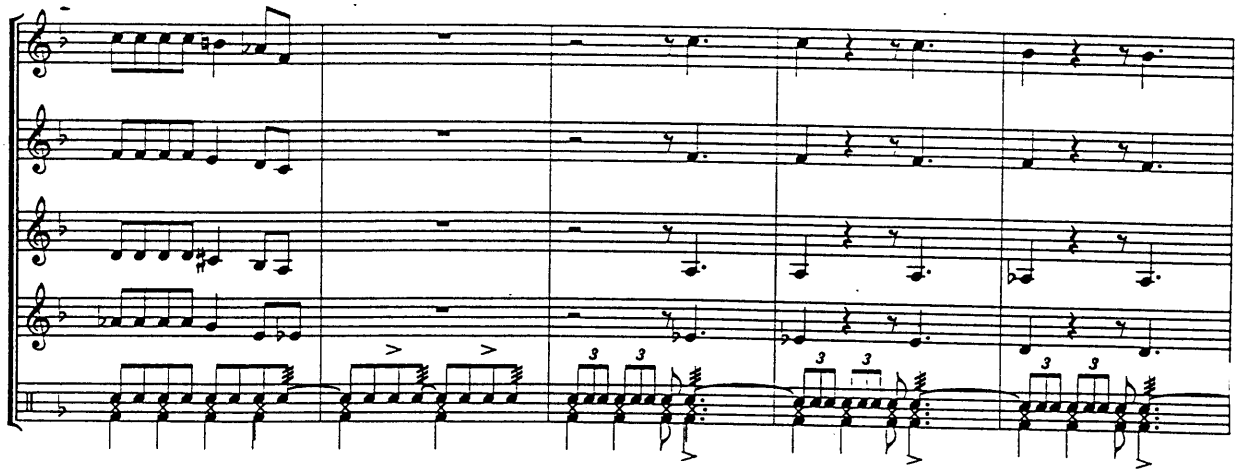
QUICK MARCH

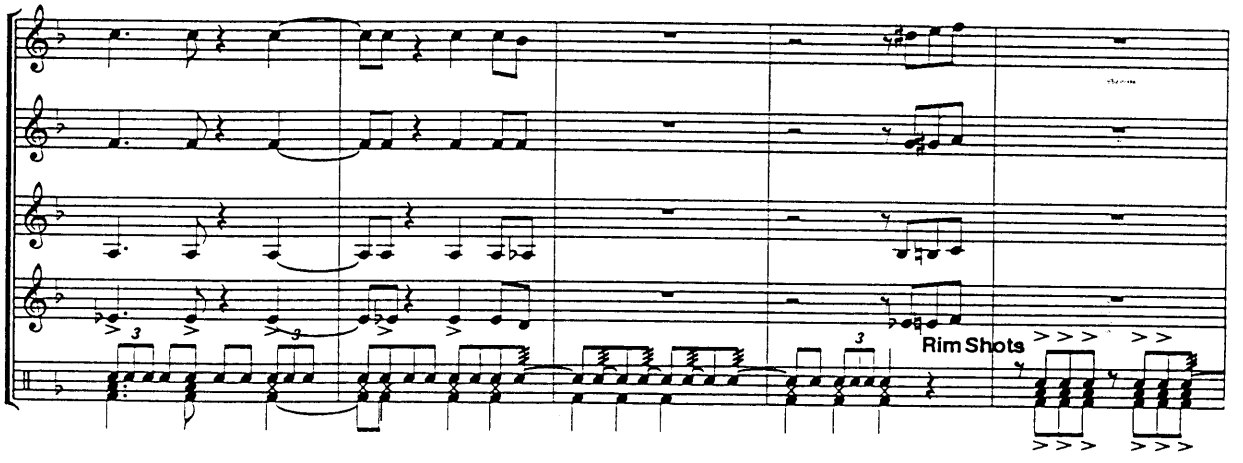


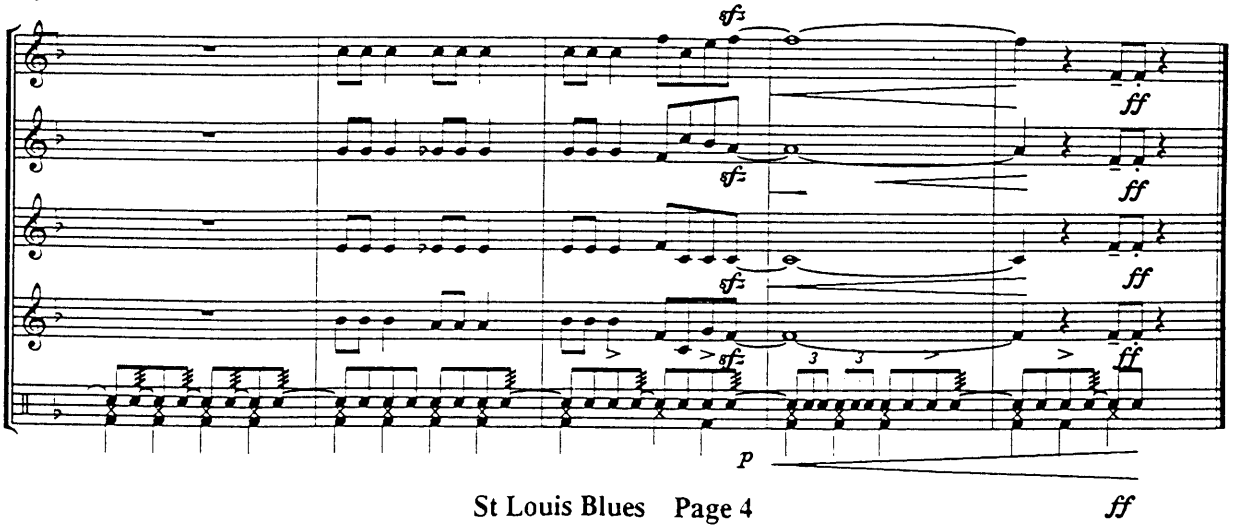


St Louis Blues Page 2


D
E

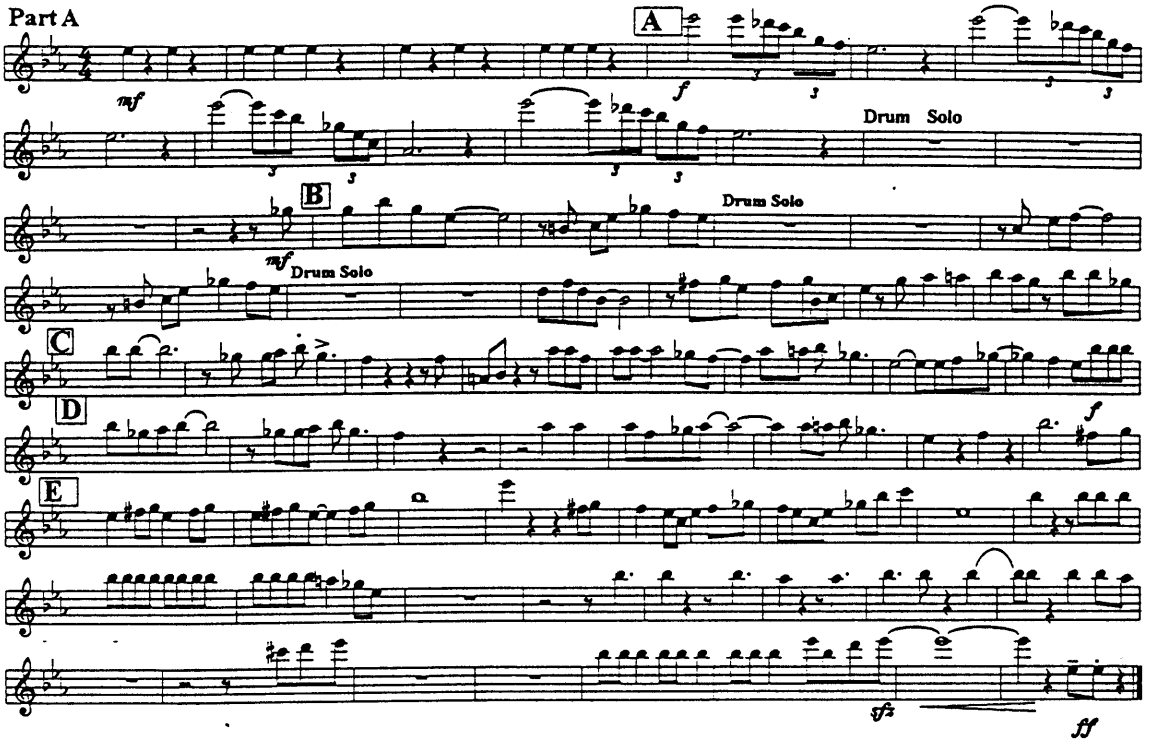



Rim Shots


sfz
ff
p

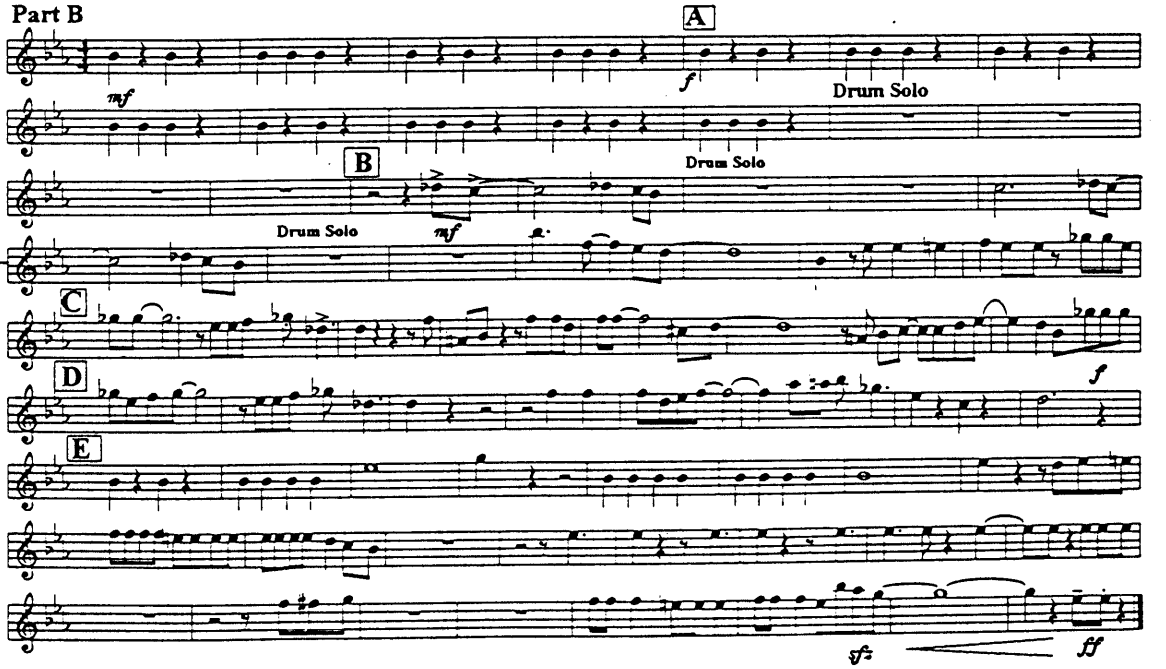
Flute
Oboe
Part A

ST. LOUIS BLUES



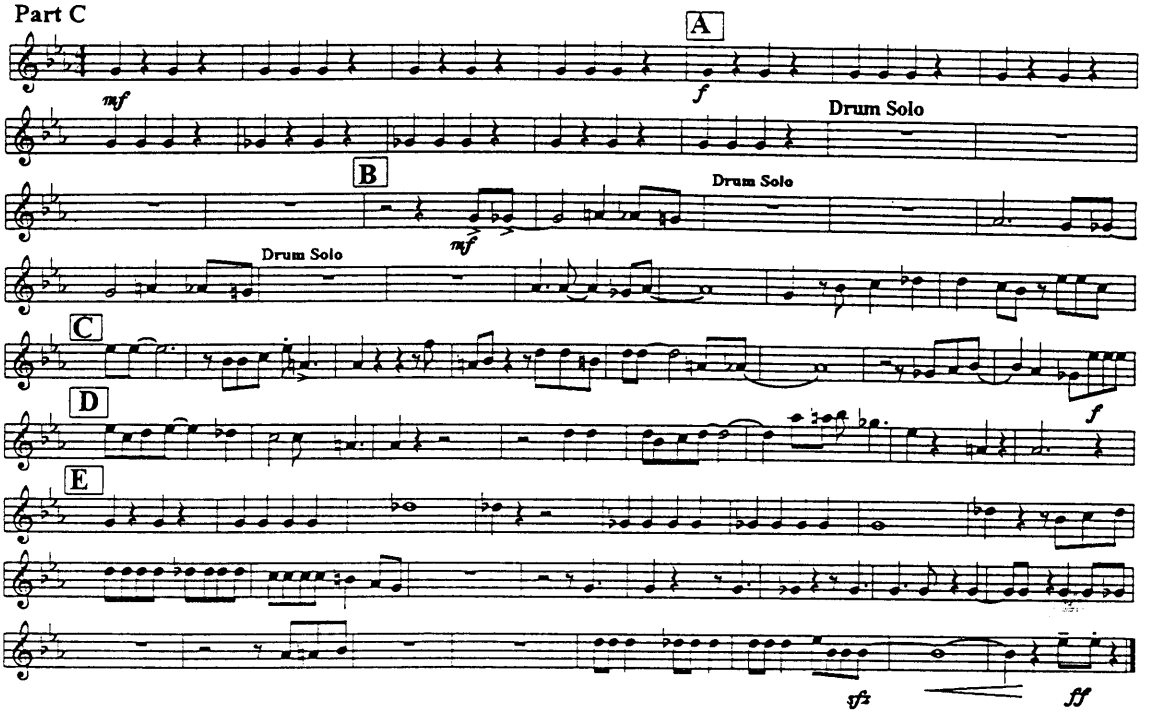
Flute
Oboe
Part B

ST. LOUIS BLUES



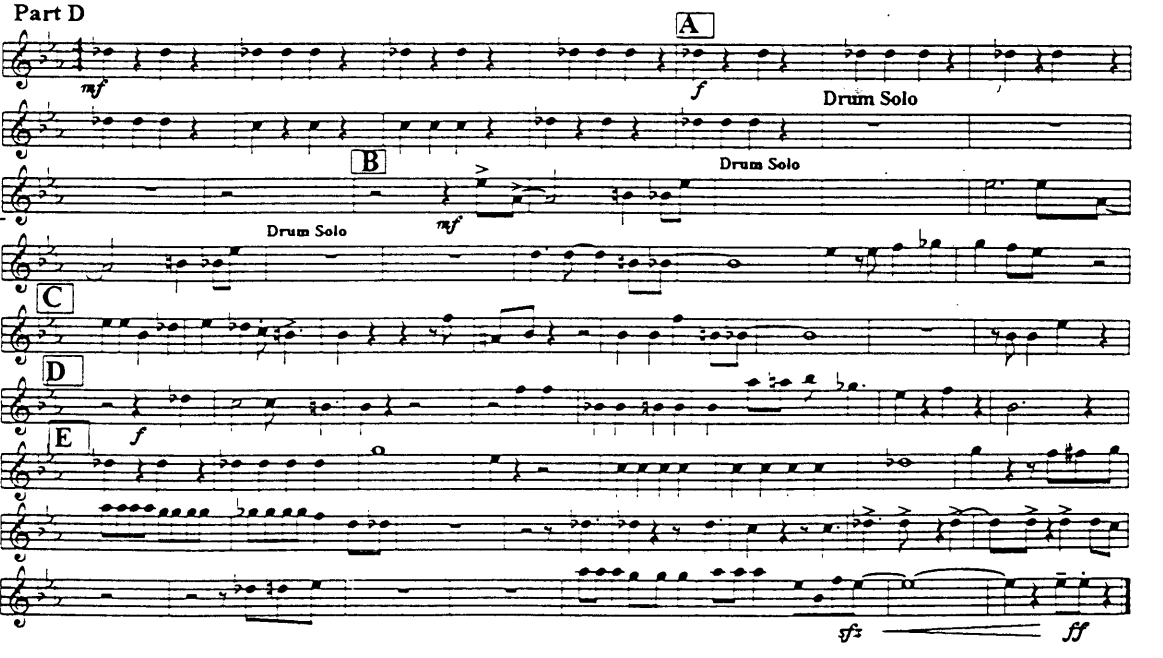
Flute
Oboe
Part C

ST. LOUIS BLUES



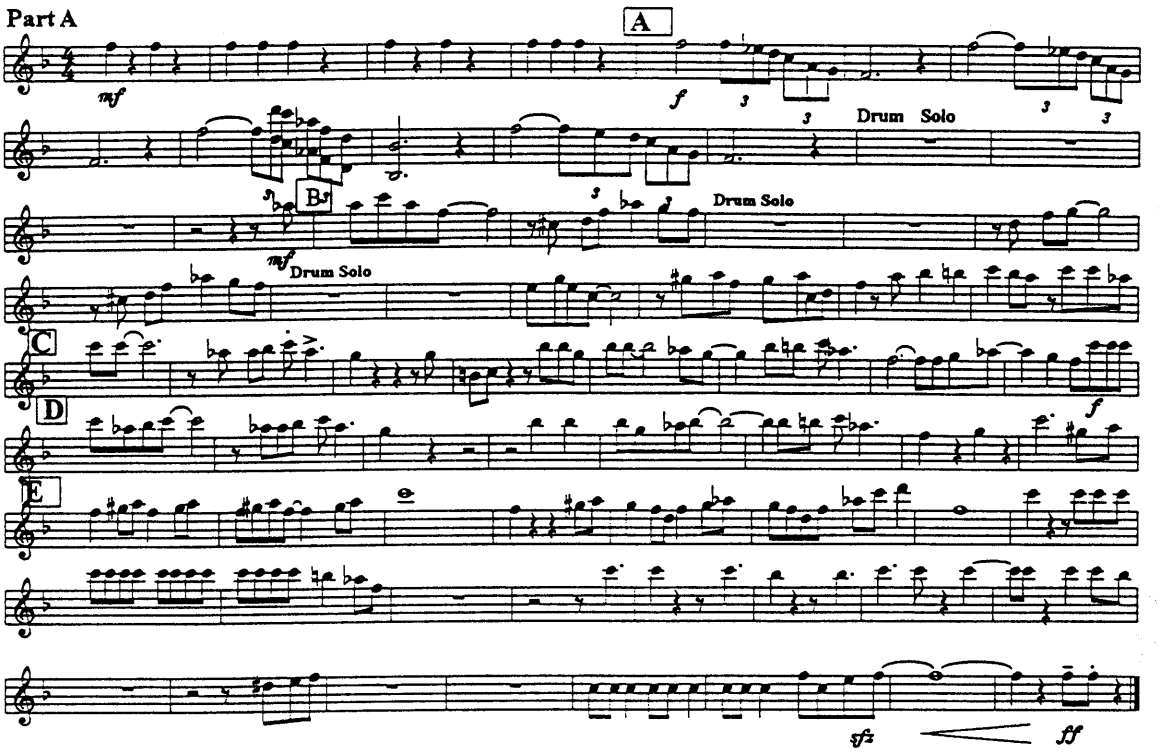
Flute
Oboe
Part D

ST. LOUIS BLUES



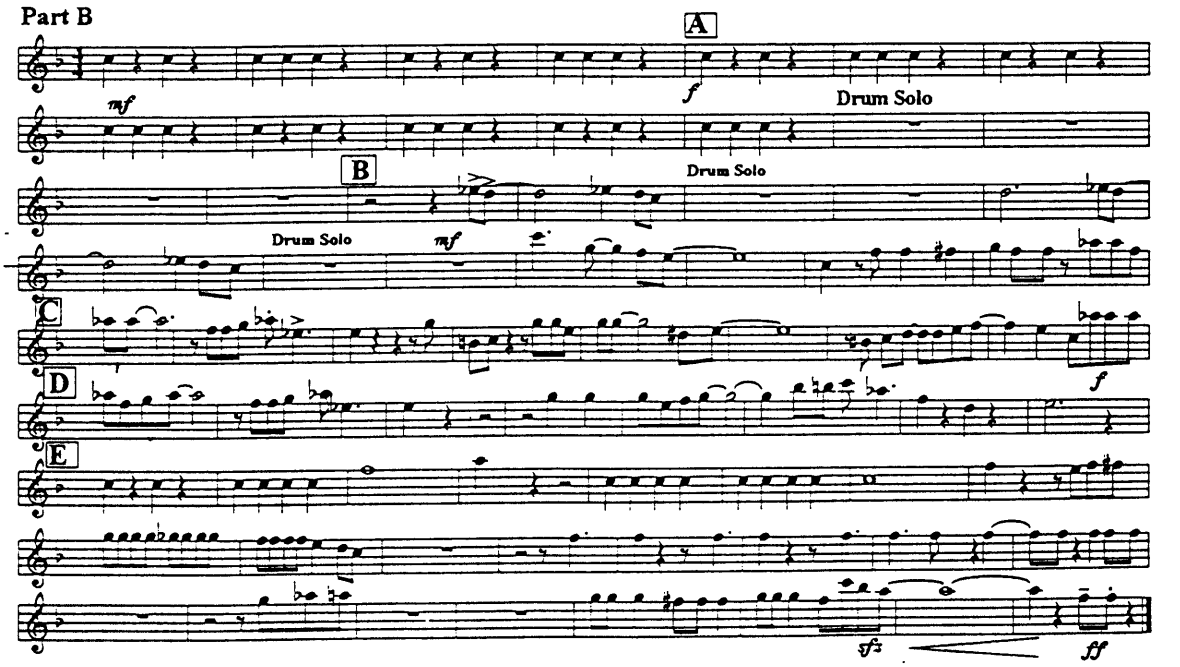
Tenor Saxophone
Clarinet (high)
Part A

ST. LOUIS BLUES



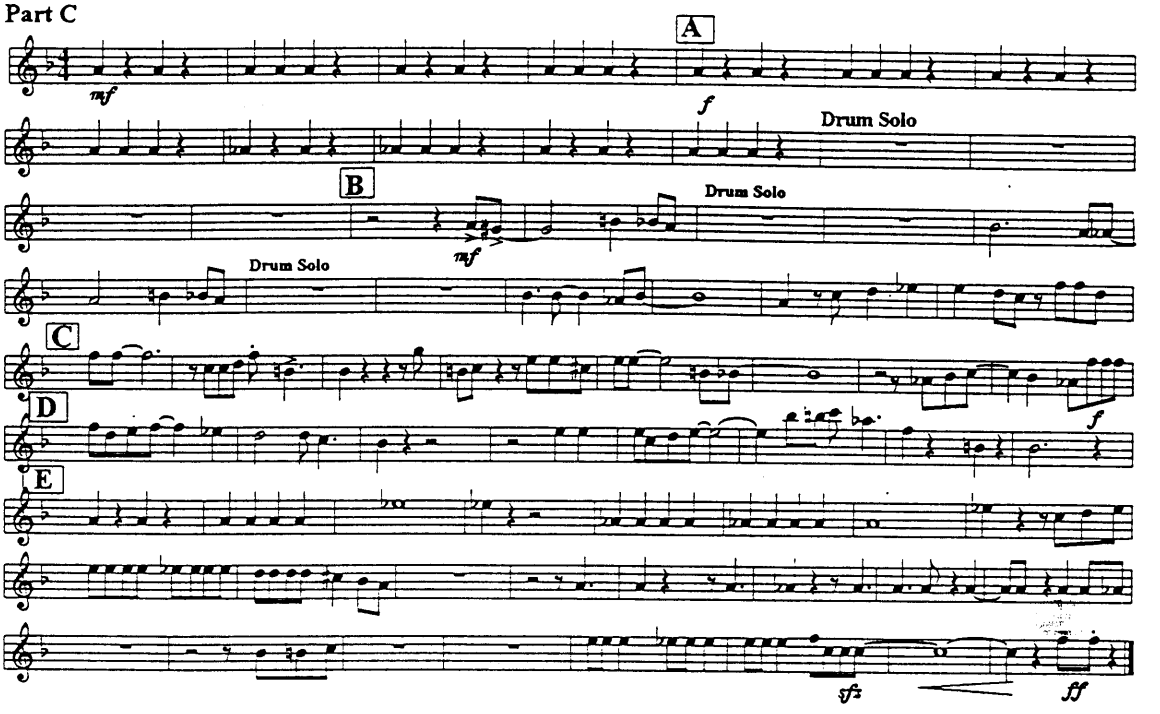
Tenor Saxophone
Clarinet (high)
Part B

ST. LOUIS BLUES



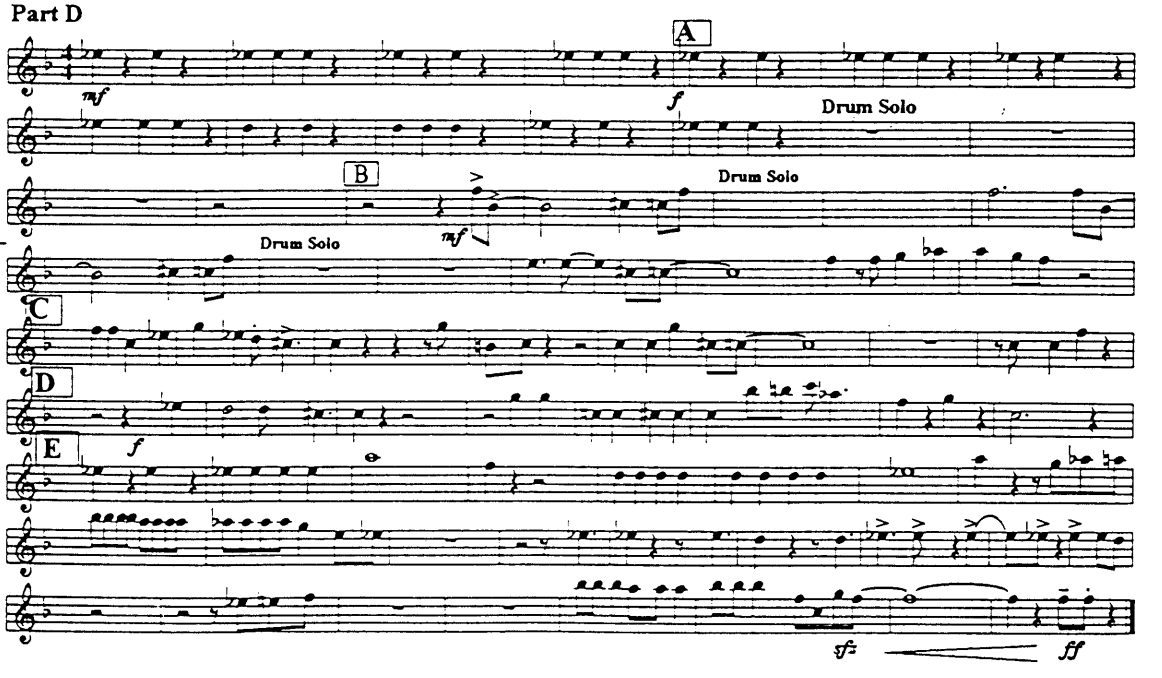
Tenor Saxophone
Clarinet (high)
Part C

ST. LOUIS BLUES



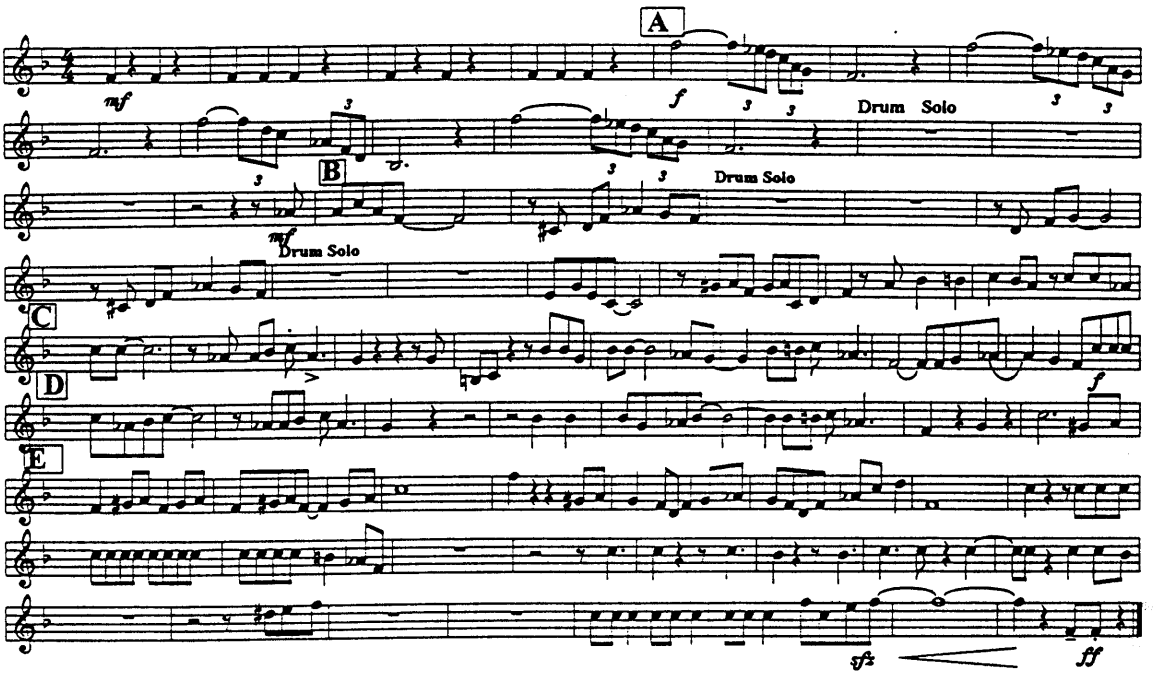
Tenor Saxophone
Clarinet (high)
Part D

ST. LOUIS BLUES



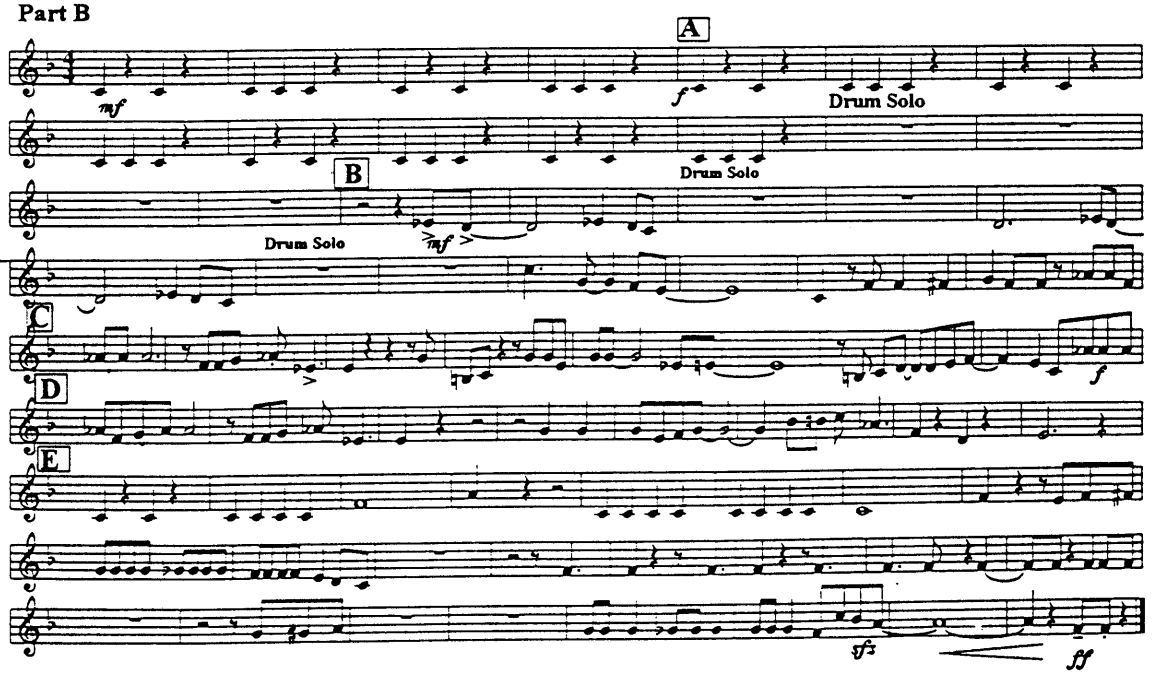
Bass Clarinet
Part A

ST. LOUIS BLUES



Bass Clarinet
Part B

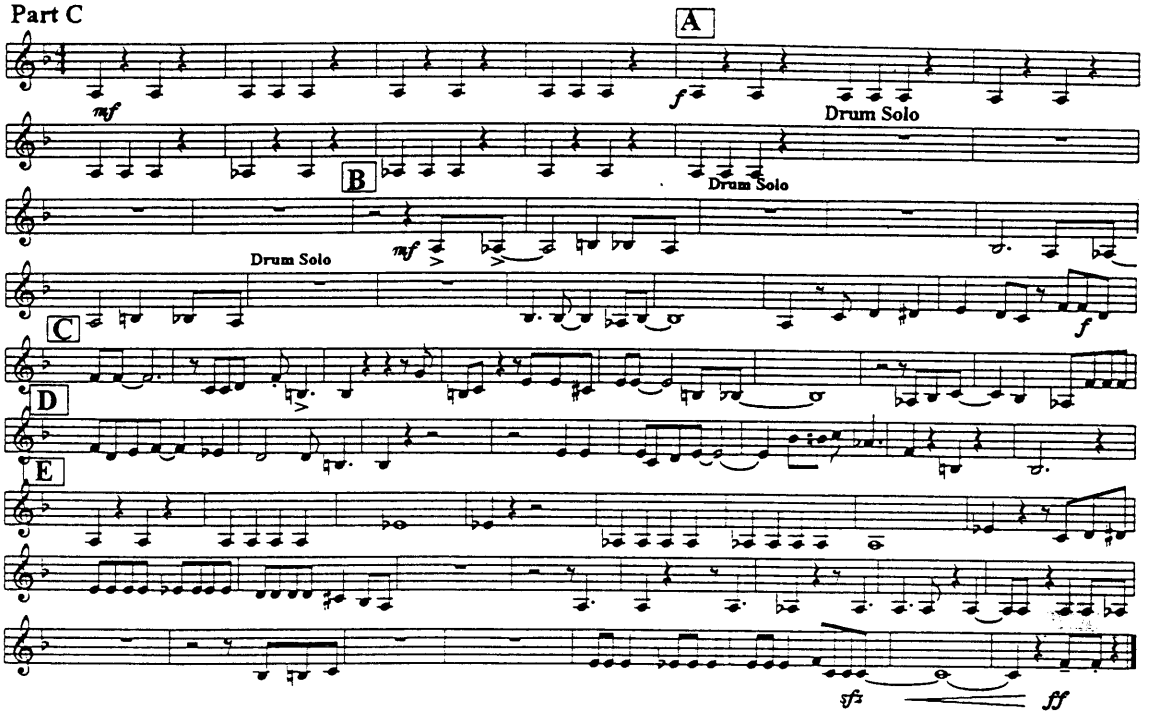
ST. LOUIS BLUES



ST. LOUIS BLUES

Bass Clarinet

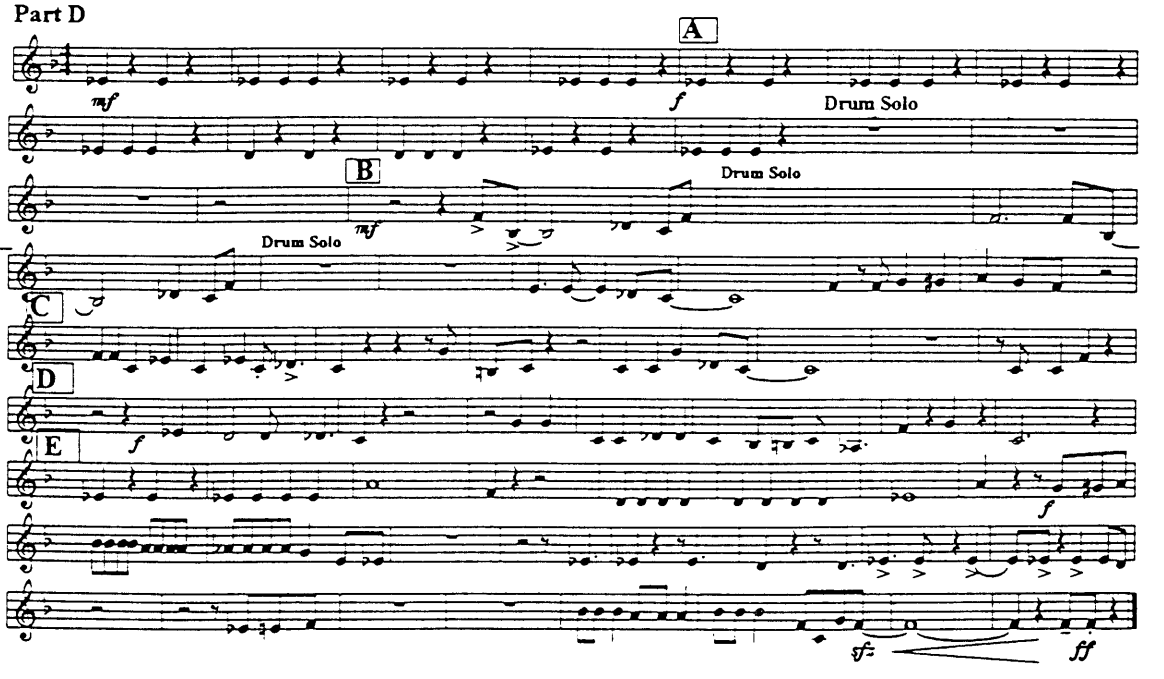
Part C



ST. LOUIS BLUES

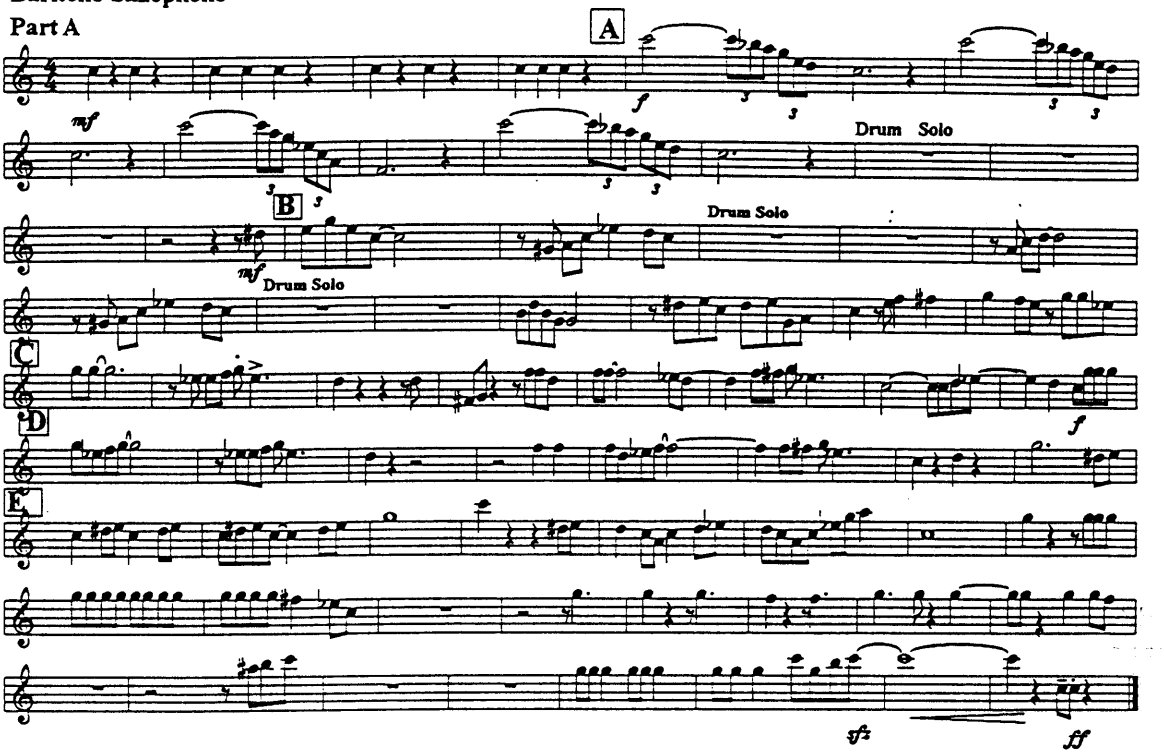
Bass Clarinet

Part D



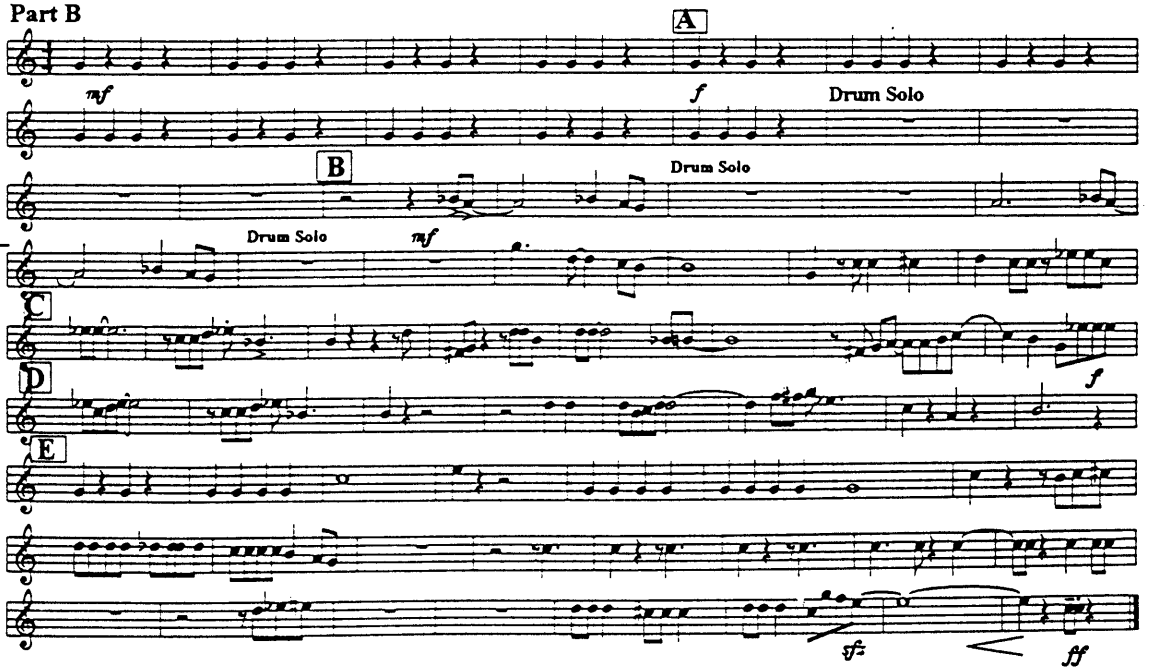
Alto Saxophone
Baritone Saxophone
Part A

ST. LOUIS BLUES



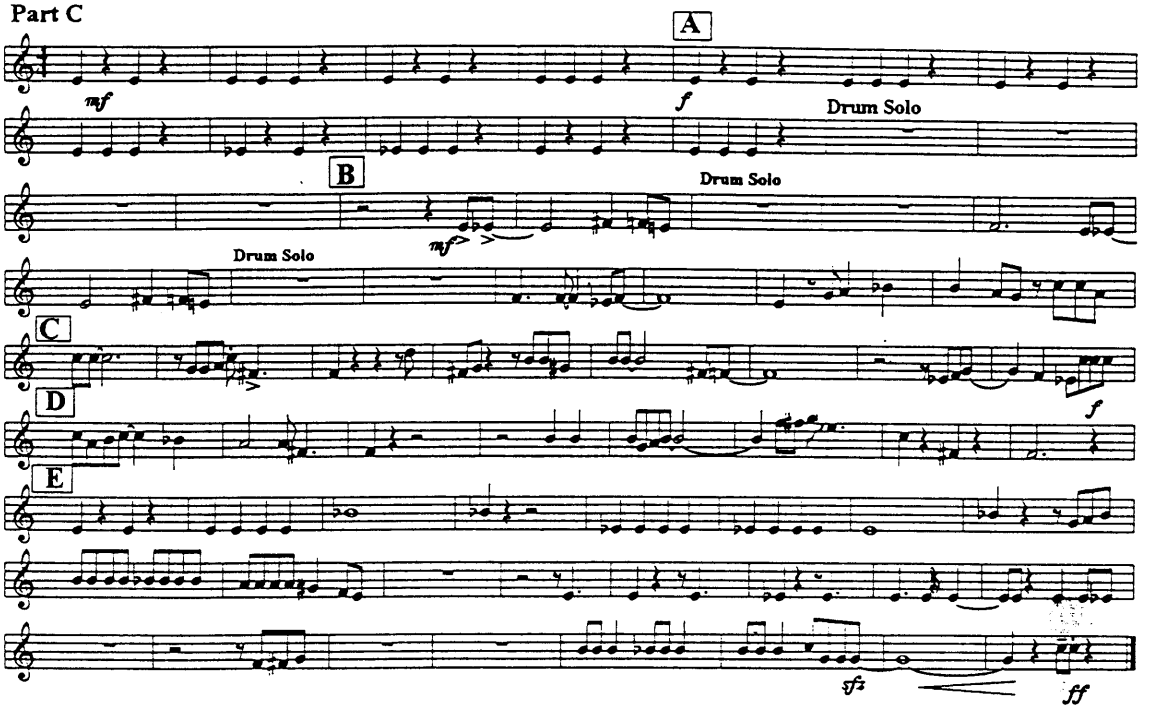
Alto Saxophone
Baritone Saxophone
Part B

ST. LOUIS BLUES



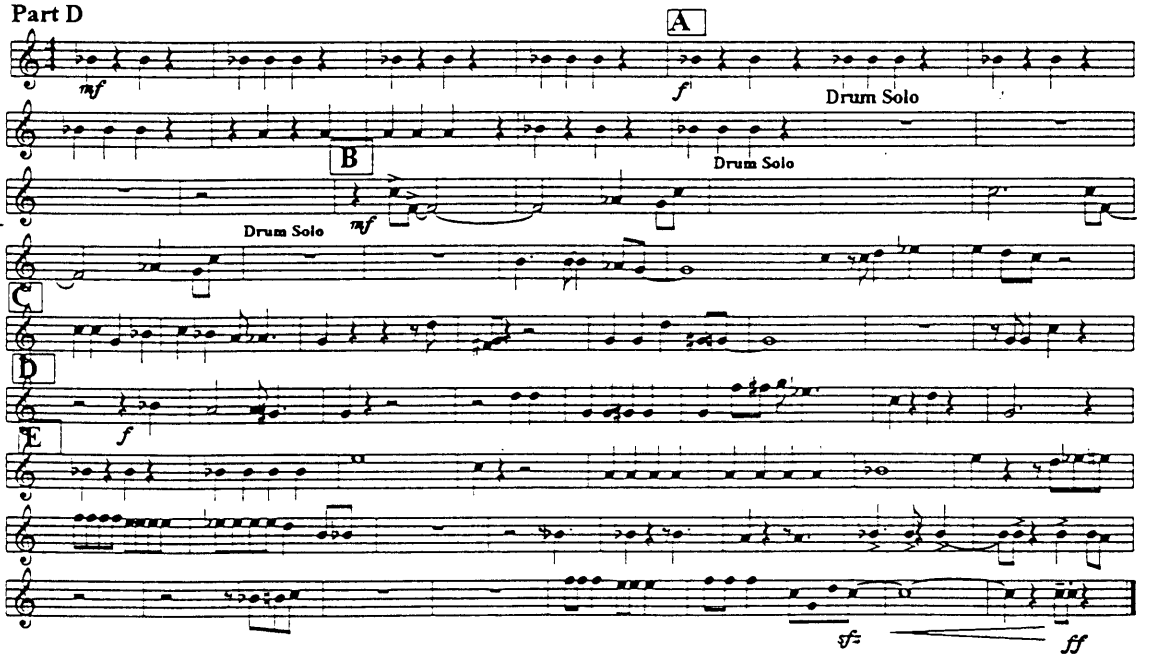
Alto Saxophone
Baritone Saxophone
Part C

ST. LOUIS BLUES



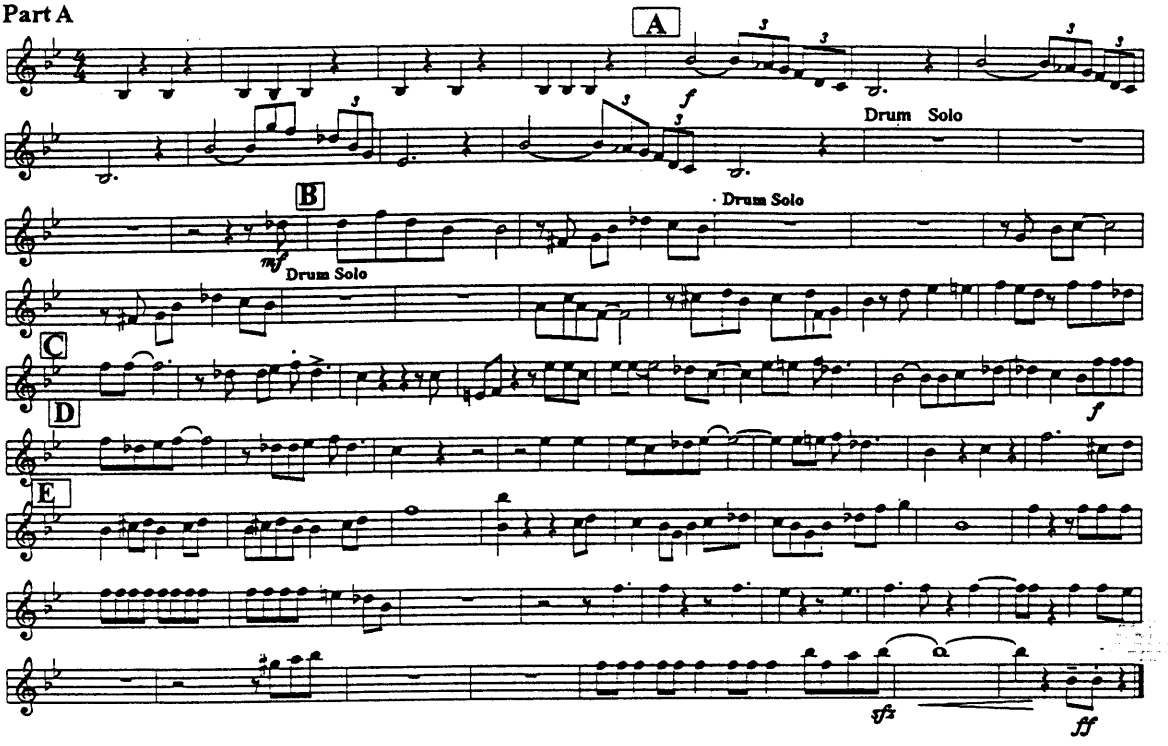
Alto Saxophone
Baritone Saxophone
Part D

ST. LOUIS BLUES



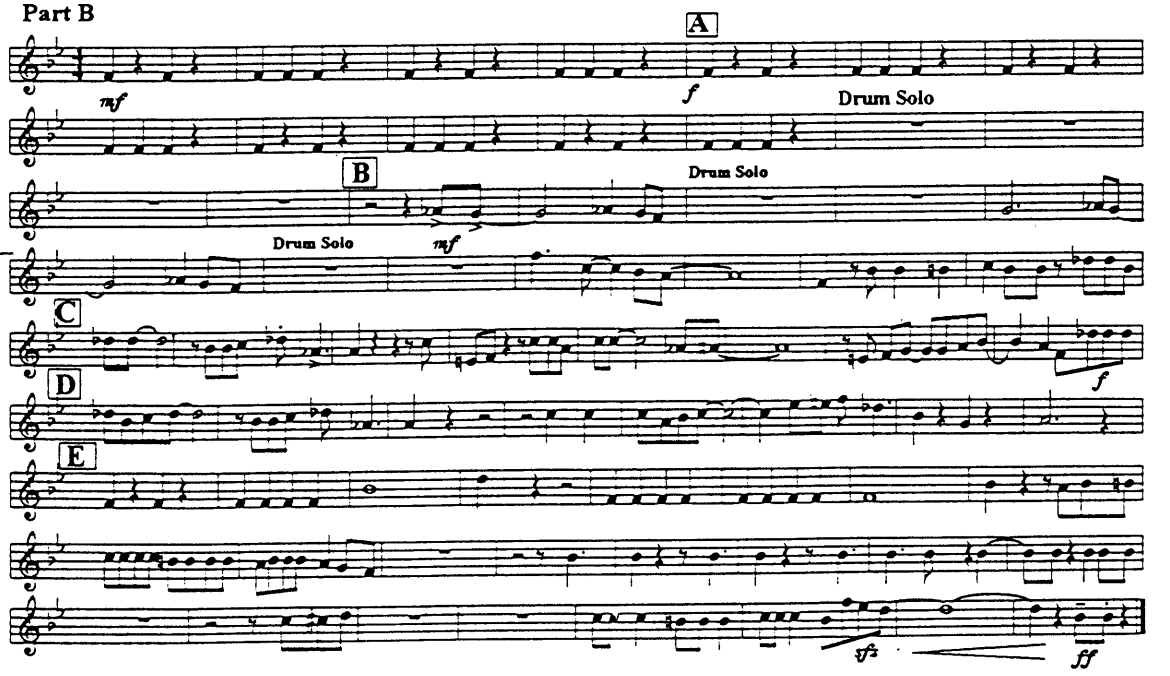
French Horn
Part A

ST. LOUIS BLUES



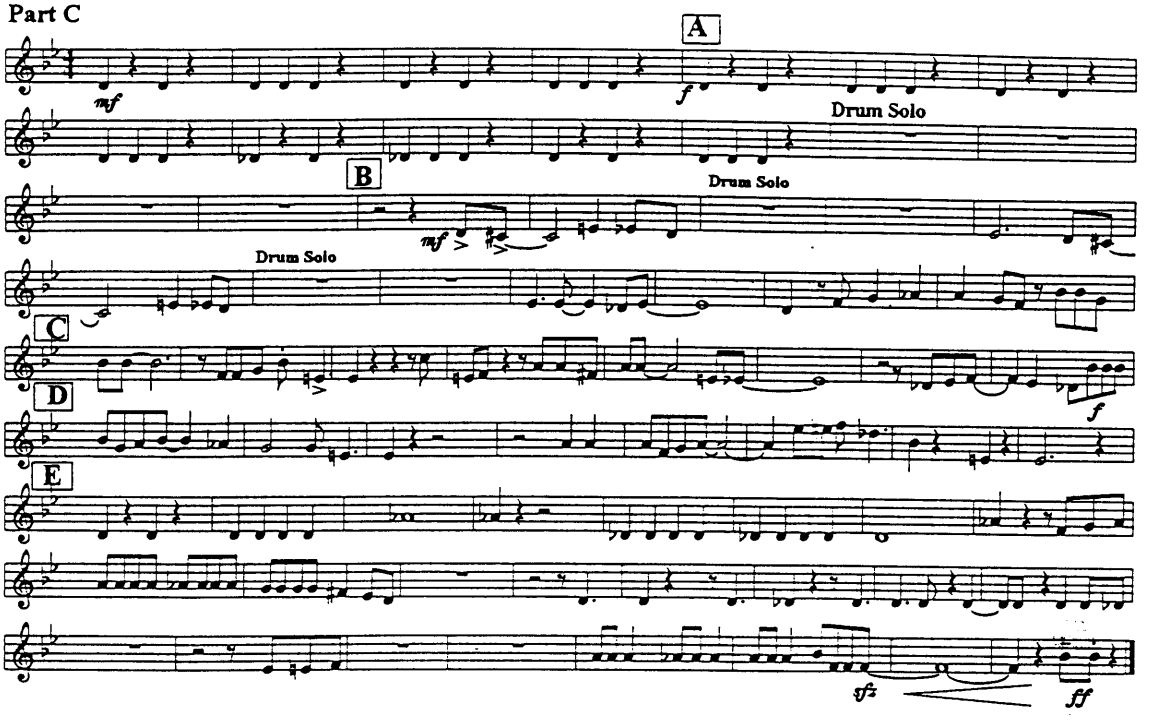
French Horn
Part B

ST. LOUIS BLUES



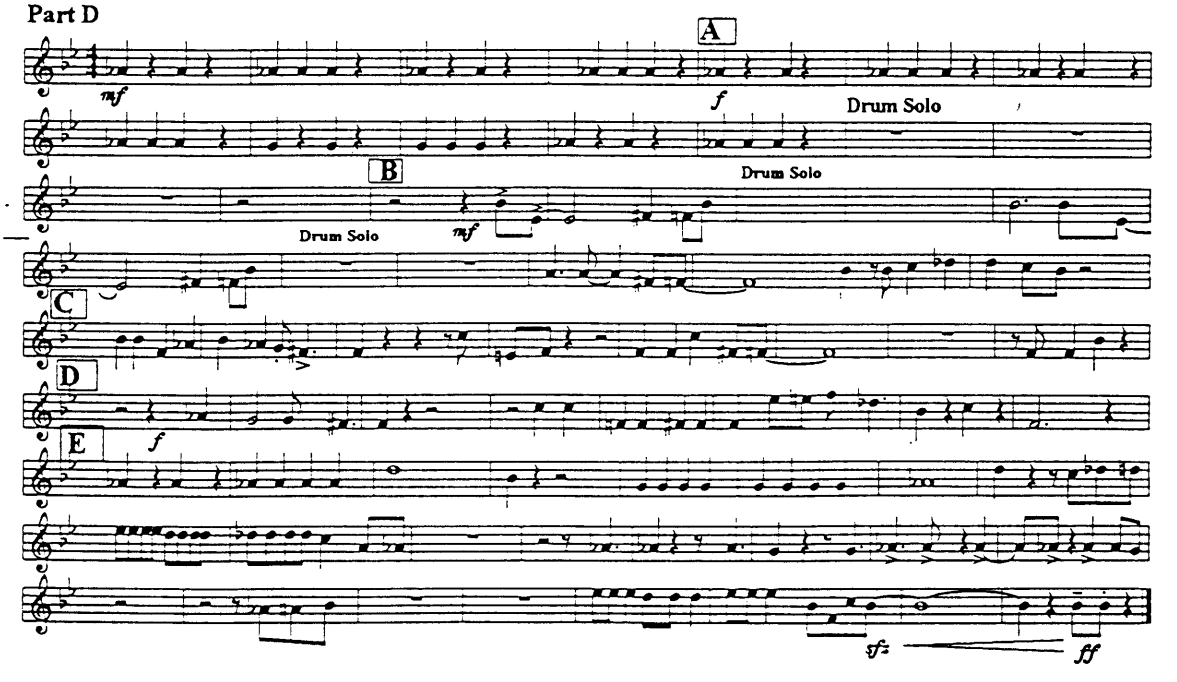
French Horn
Part C

ST. LOUIS BLUES



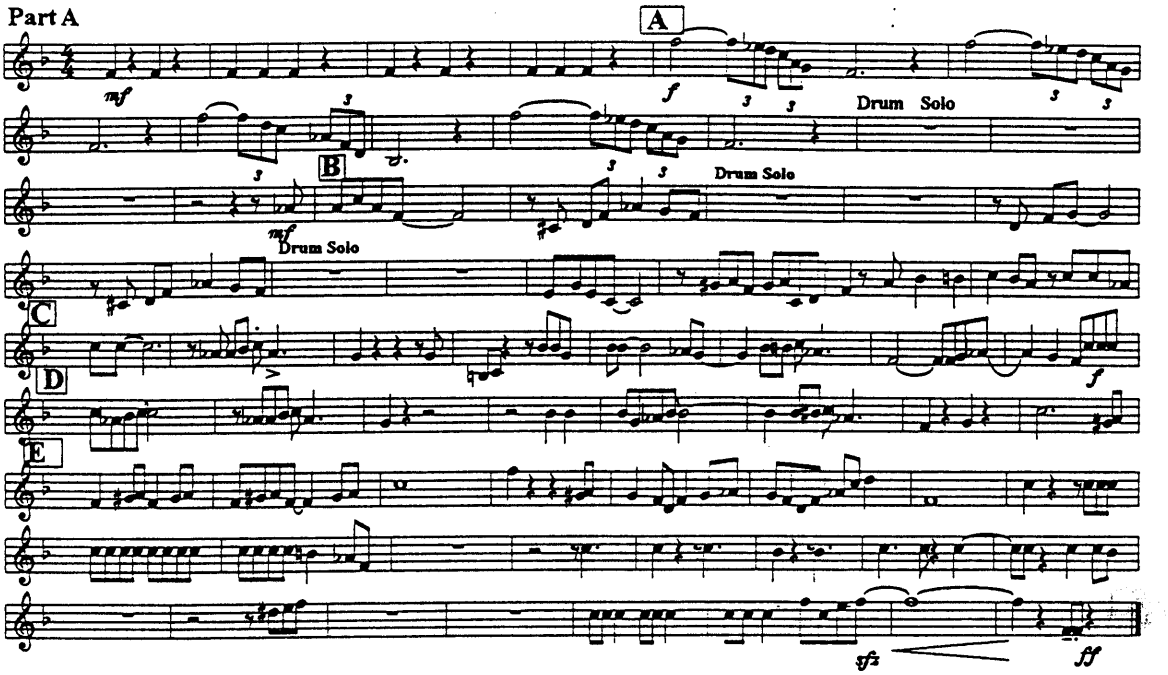
French Horn
Part D

ST. LOUIS BLUES



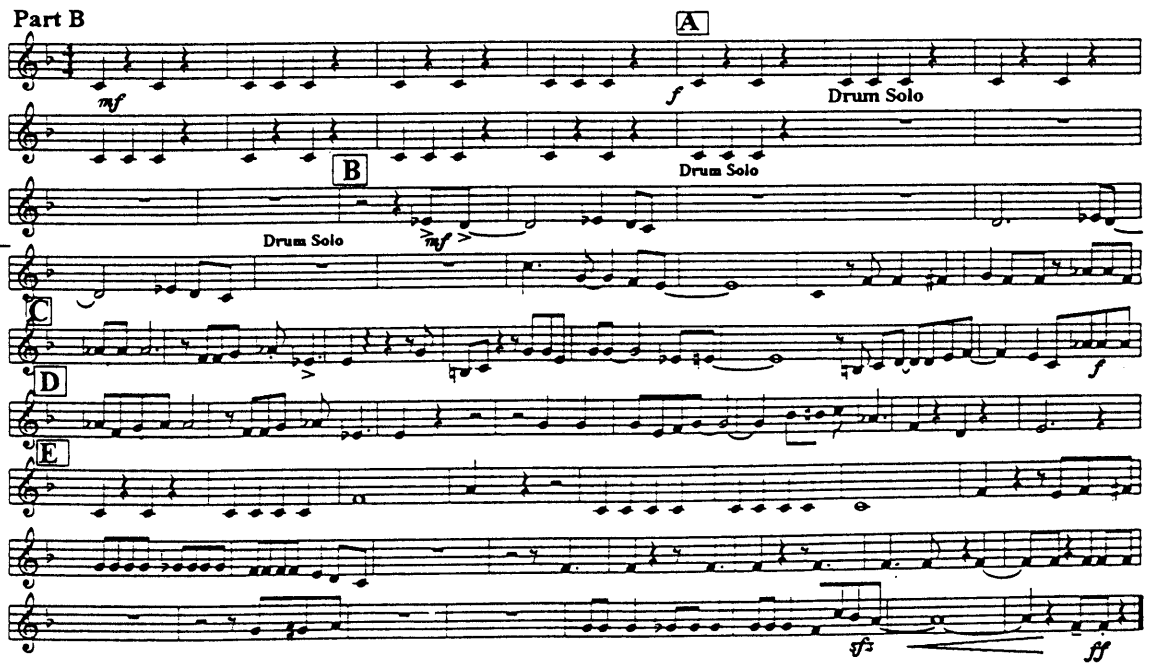
Trumpet
Clarinet (low)
Baritone T.C.
Part A

ST. LOUIS BLUES



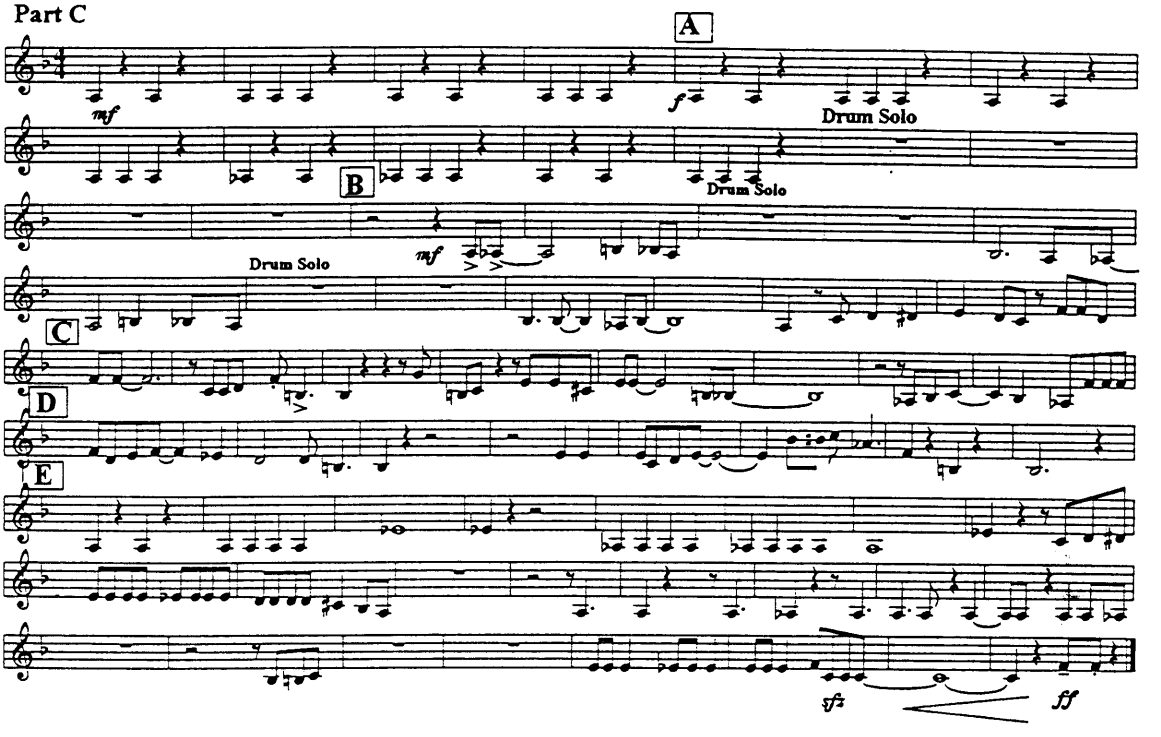
Trumpet
Clarinet (low)
Baritone T.C.
Part B

ST. LOUIS BLUES



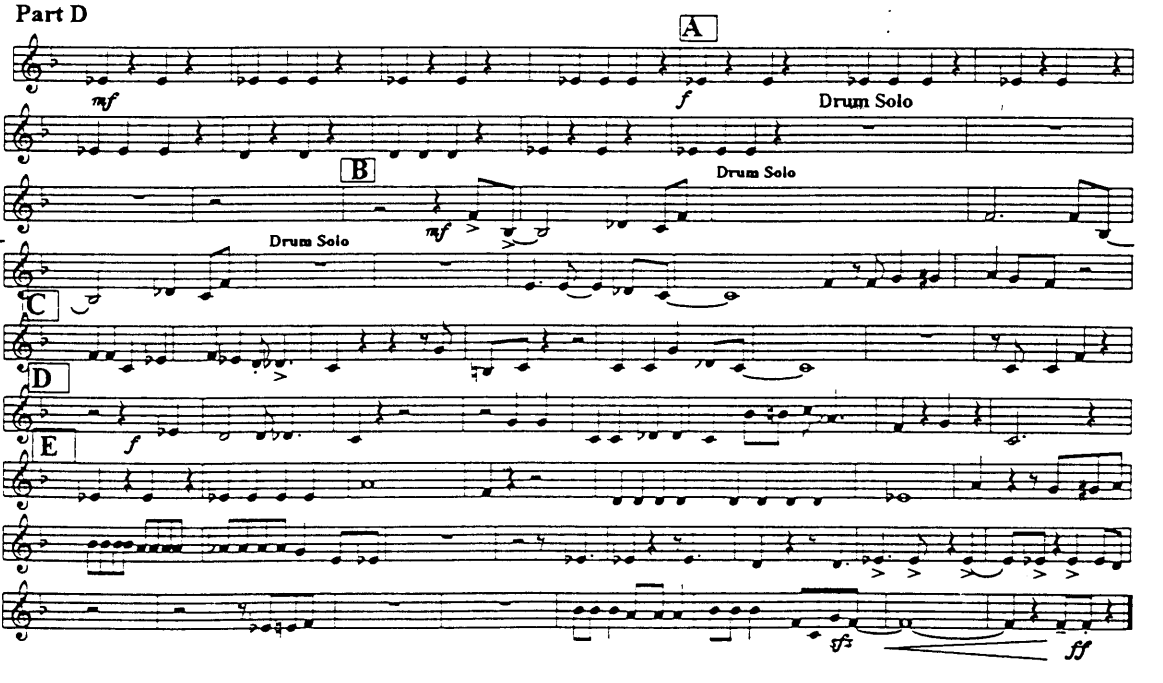
Trumpet
Clarinet (low)
Baritone T.C.
Part C

ST. LOUIS BLUES



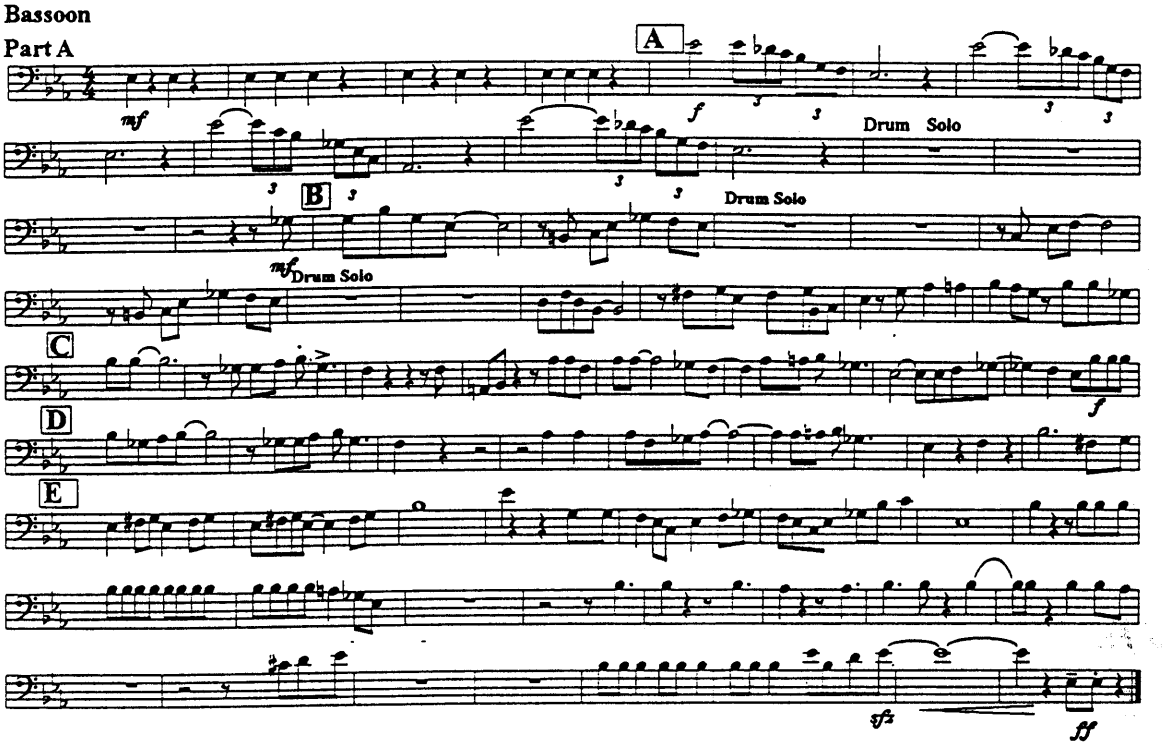
Trumpet
Clarinet (low)
Baritone T.C.
Part D

ST. LOUIS BLUES



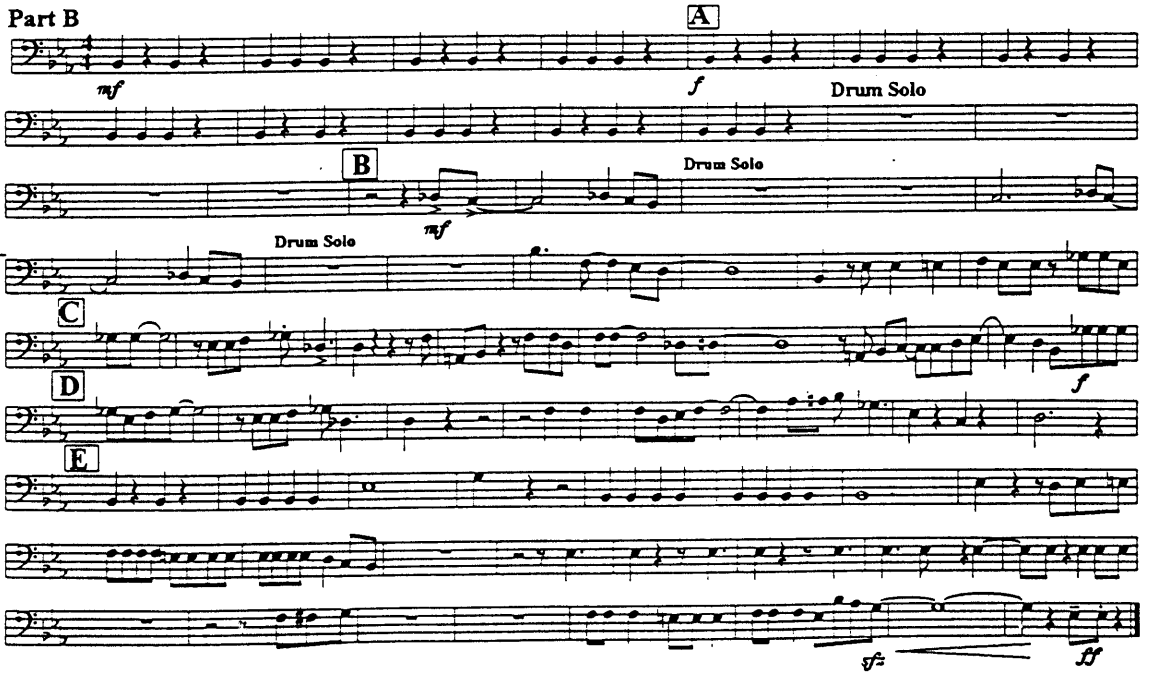
Trombone
Baritone B.C.
Bassoon
Part A

ST. LOUIS BLUES



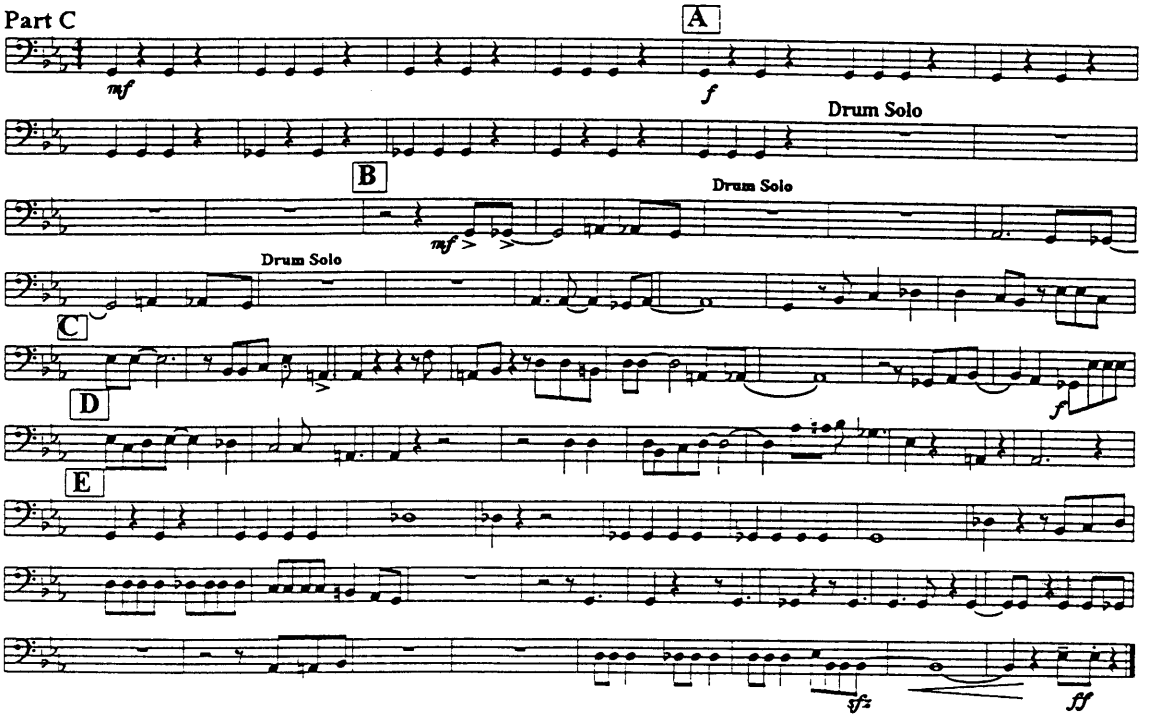
Trombone
Baritone B.C.
Bassoon
Part B

ST. LOUIS BLUES



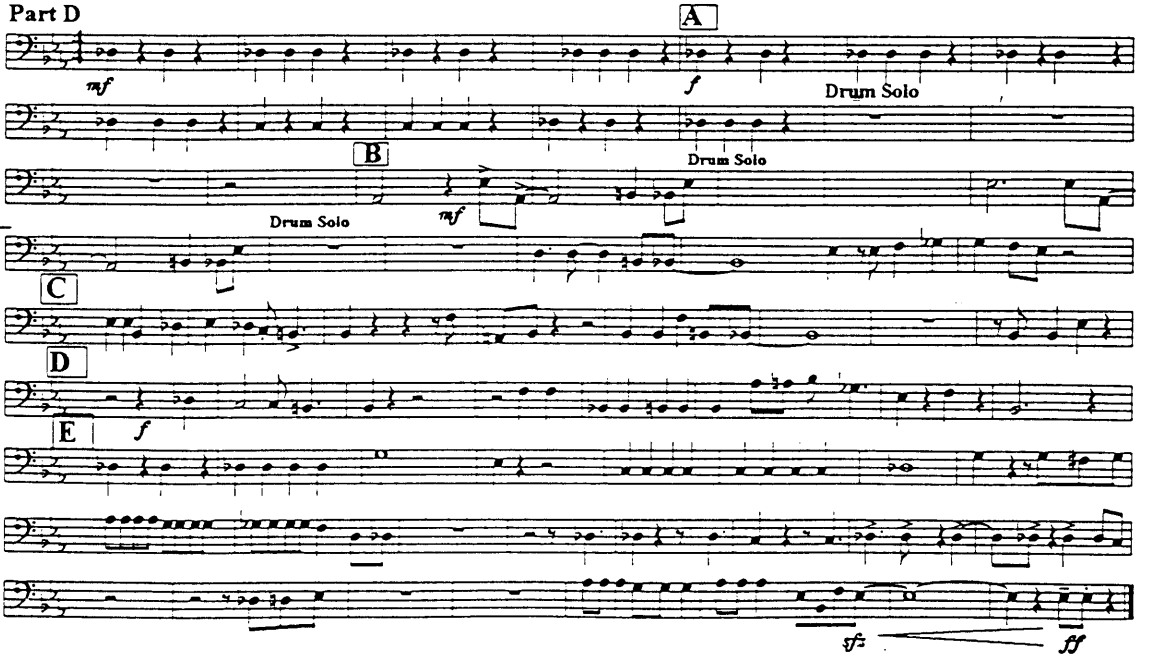
Trombone
Baritone B.C.
Bassoon
Part C

ST. LOUIS BLUES



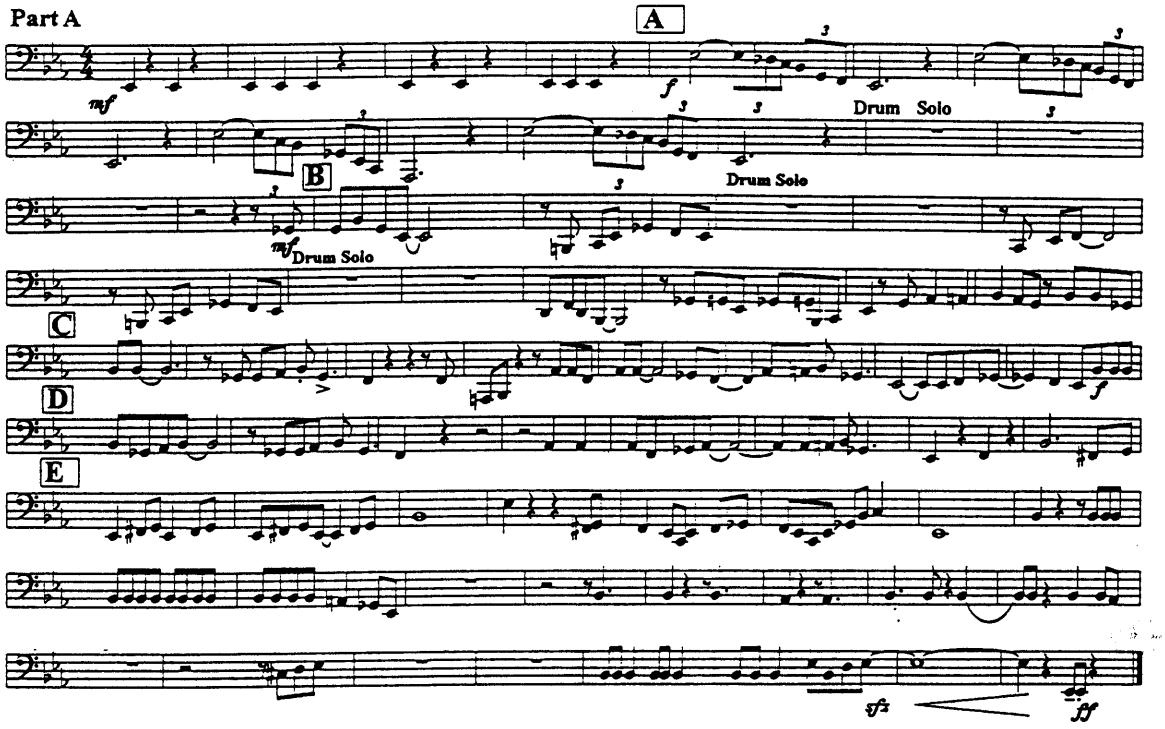
Trombone
Baritone B.C.
Bassoon
Part D

ST. LOUIS BLUES



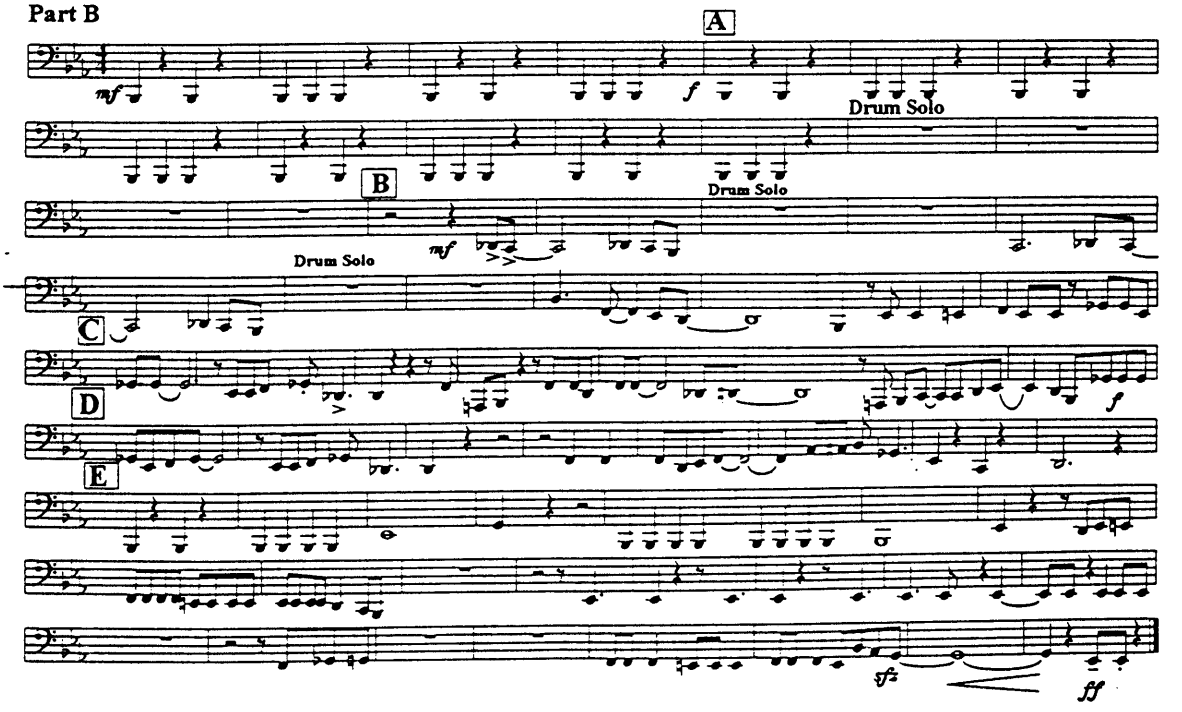
ST. LOUIS BLUES

Tuba
Part A



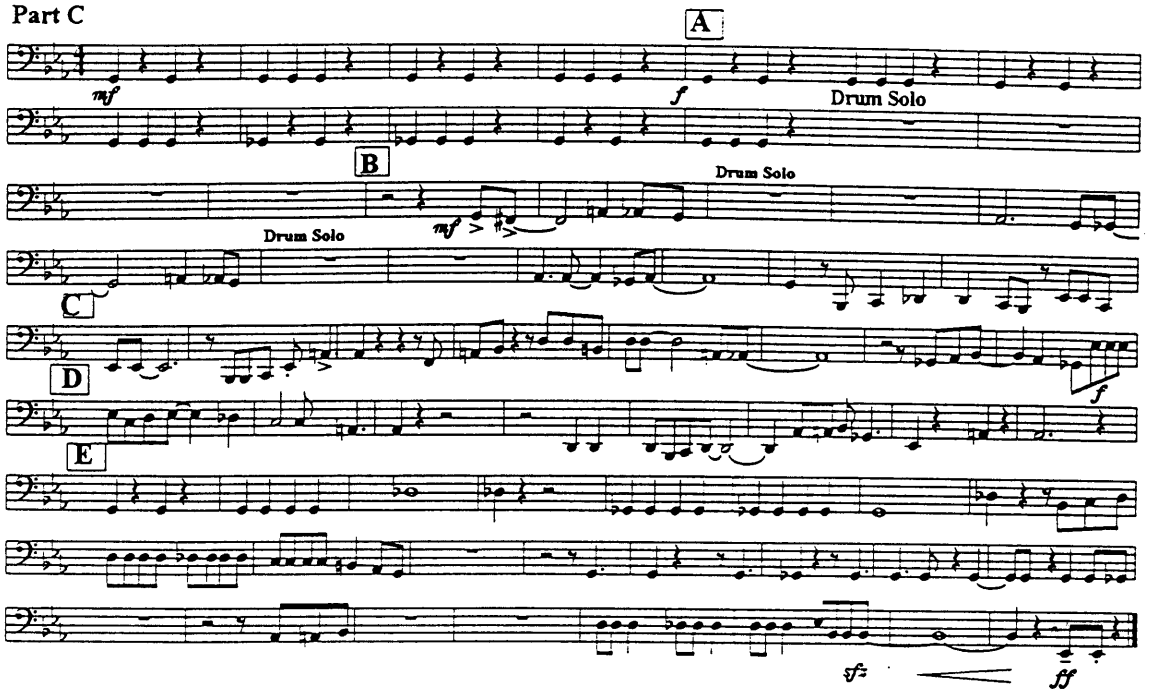
ST. LOUIS BLUES

Tuba
Part B



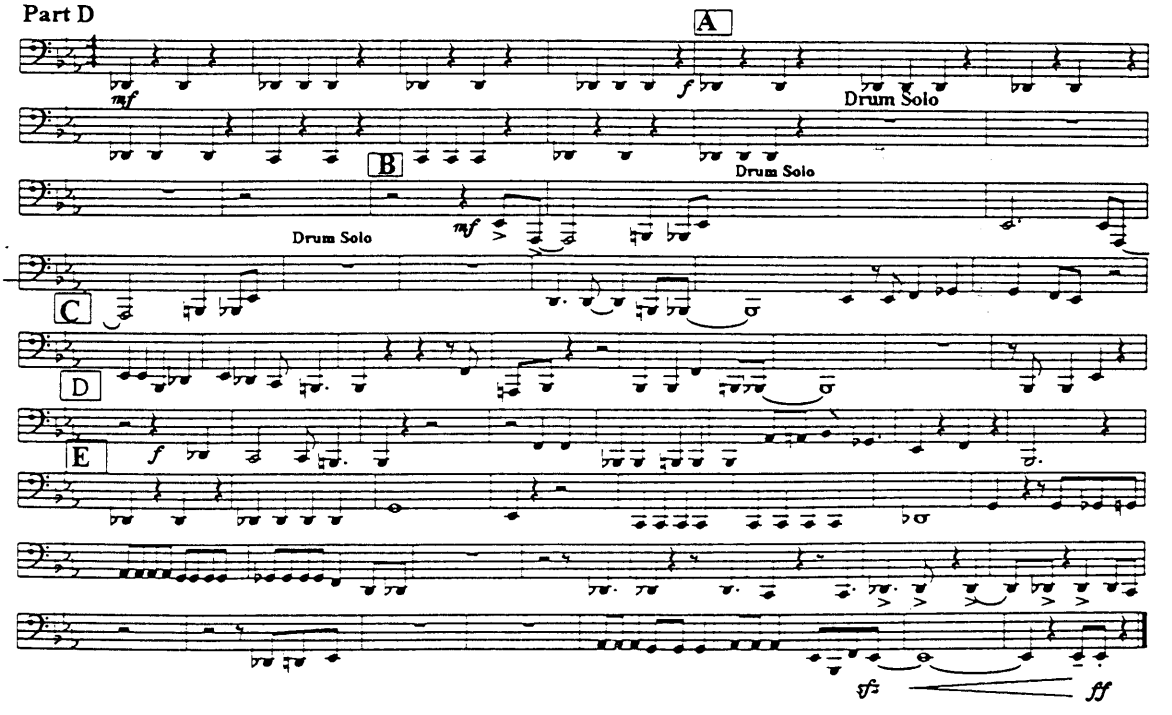
ST. LOUIS BLUES

Tuba
Part C



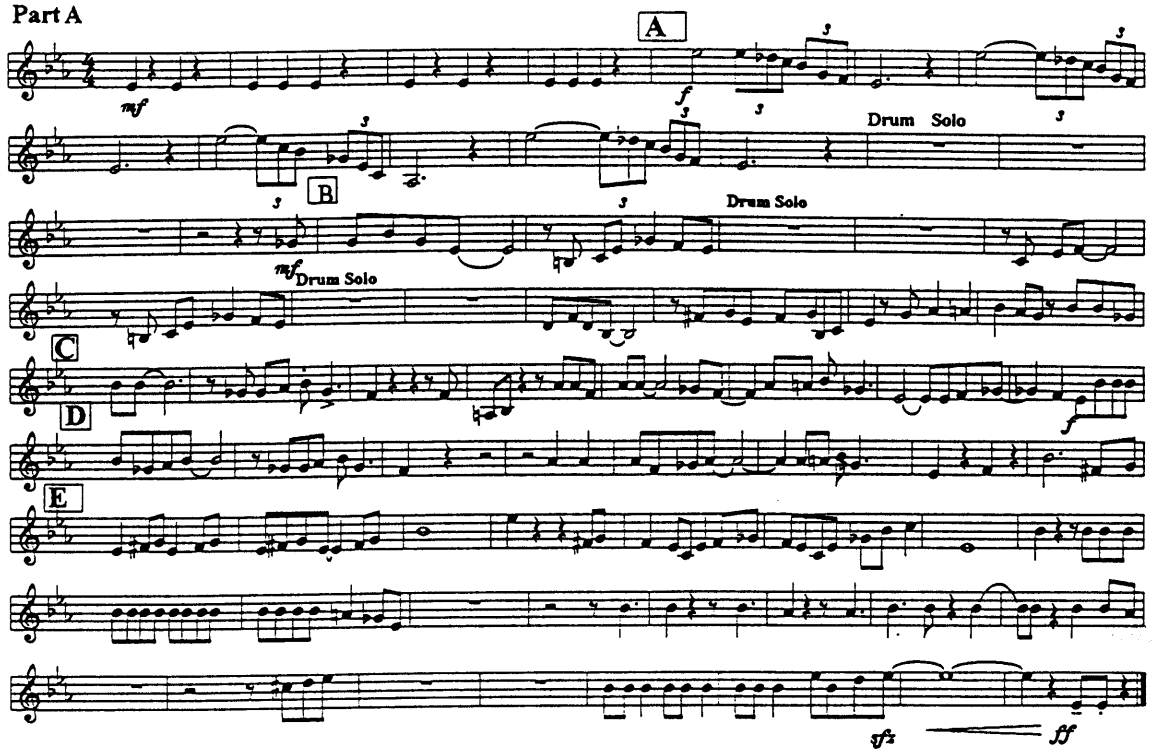
ST. LOUIS BLUES

Tuba
Part D



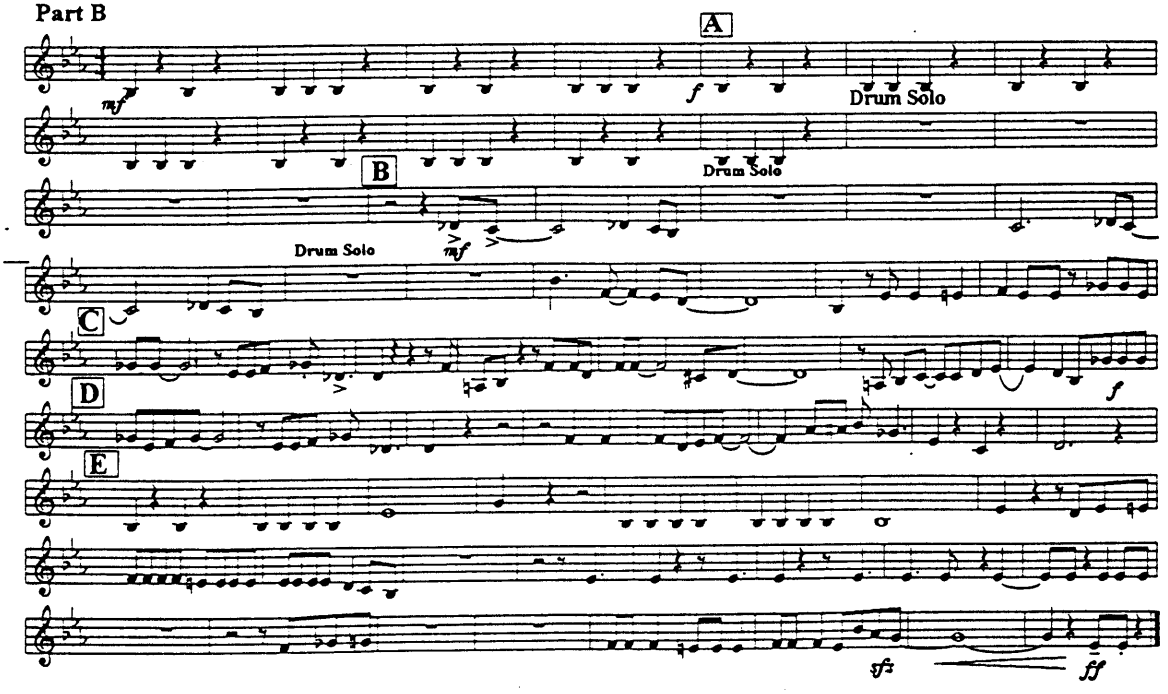
Bells
Part A

ST. LOUIS BLUES



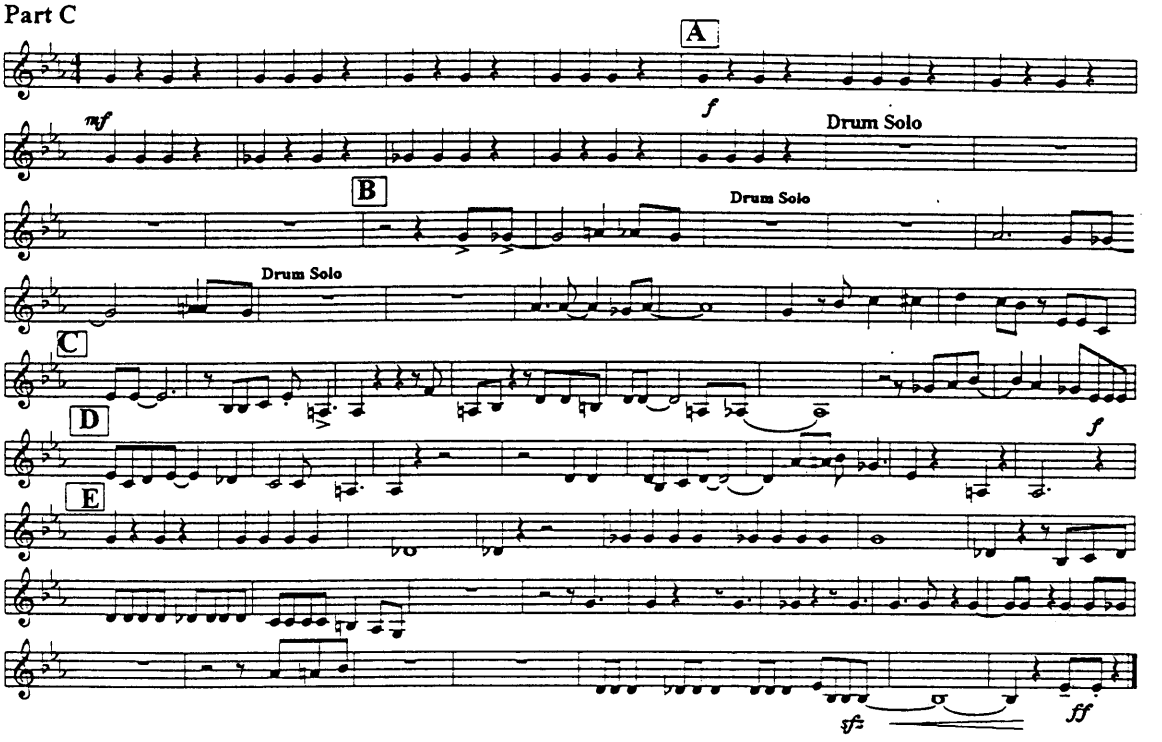
Bells
Part B

ST. LOUIS BLUES



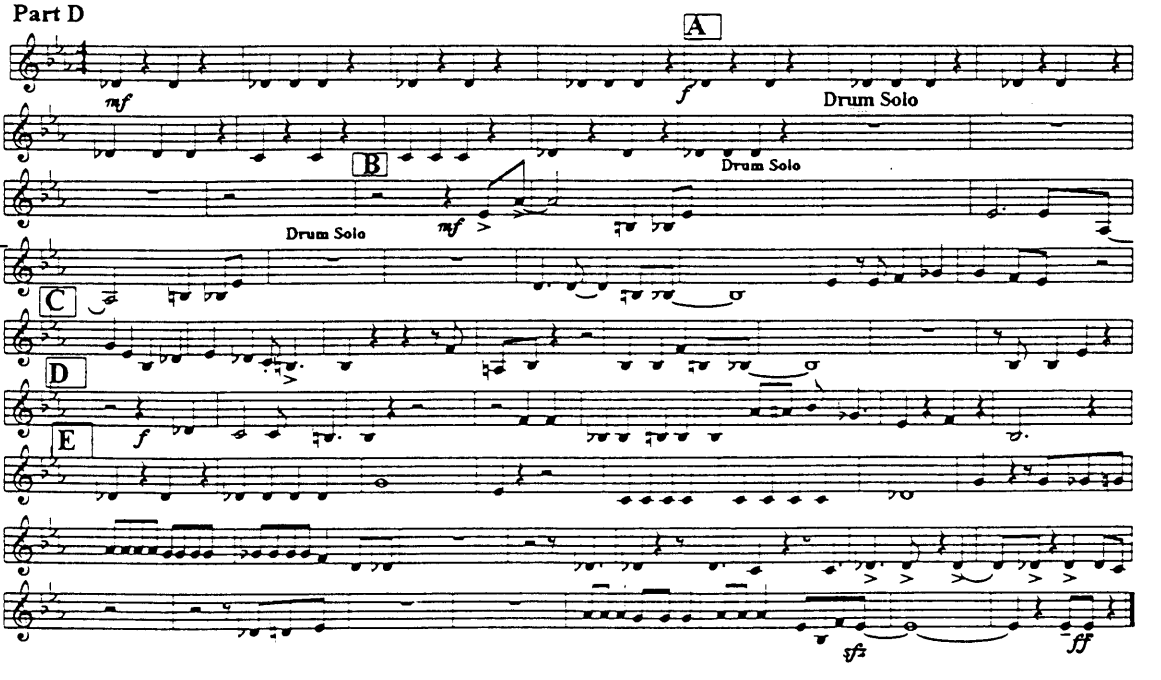
ST. LOUIS BLUES

Bells
Part C

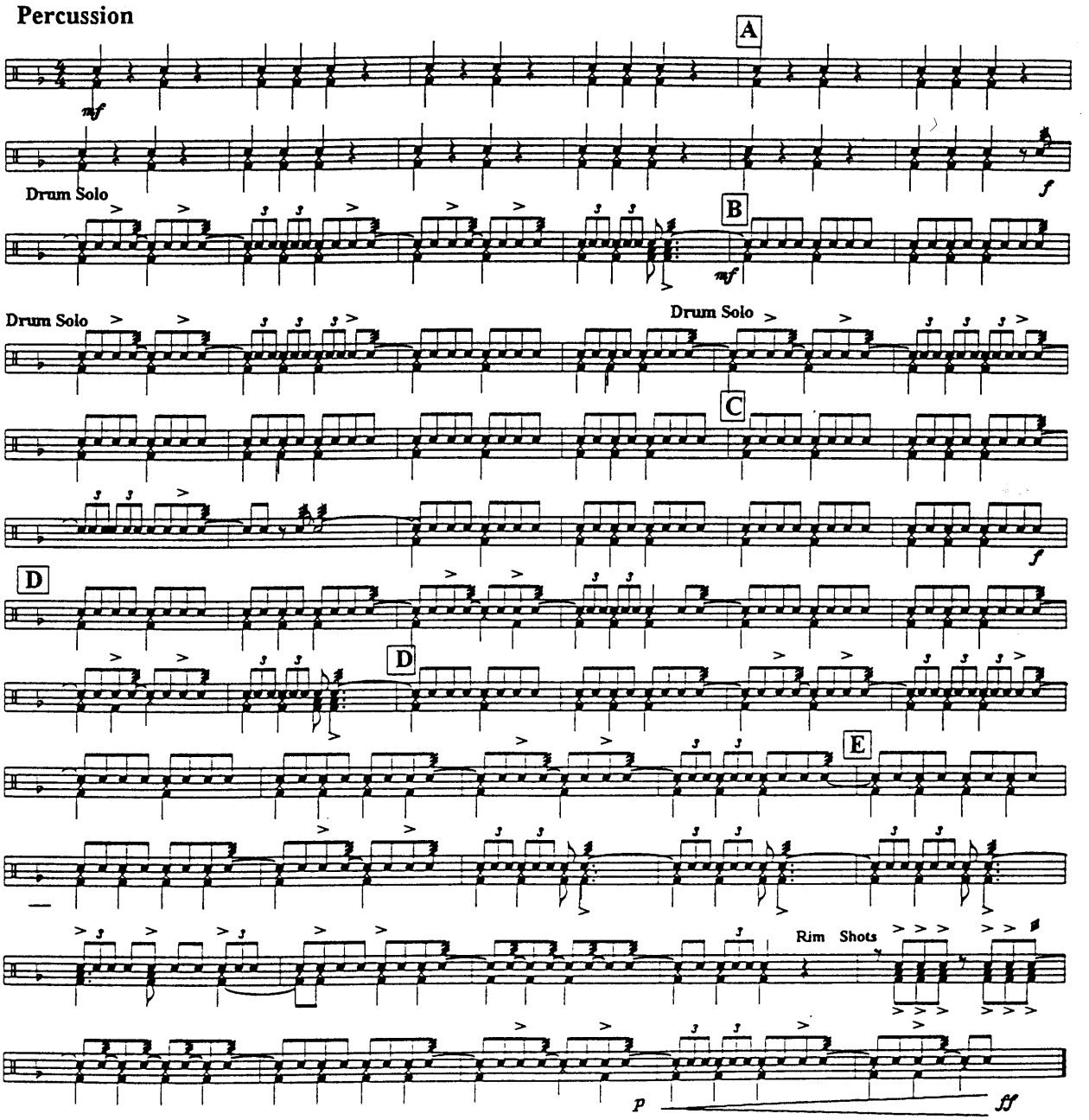


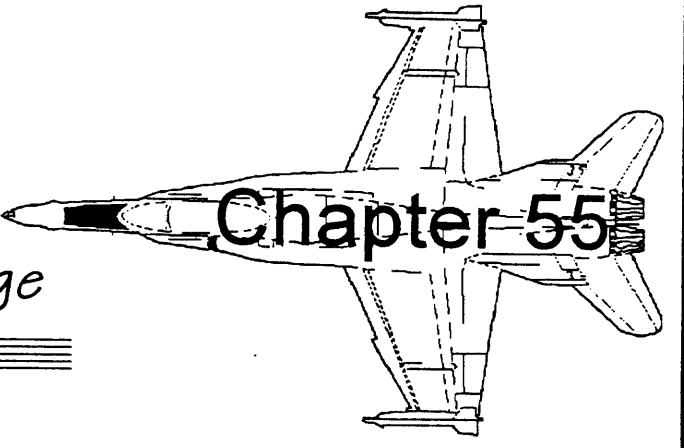
ST. LOUIS BLUES

Bells
Part D



ST. LOUIS BLUES





Chapter 55

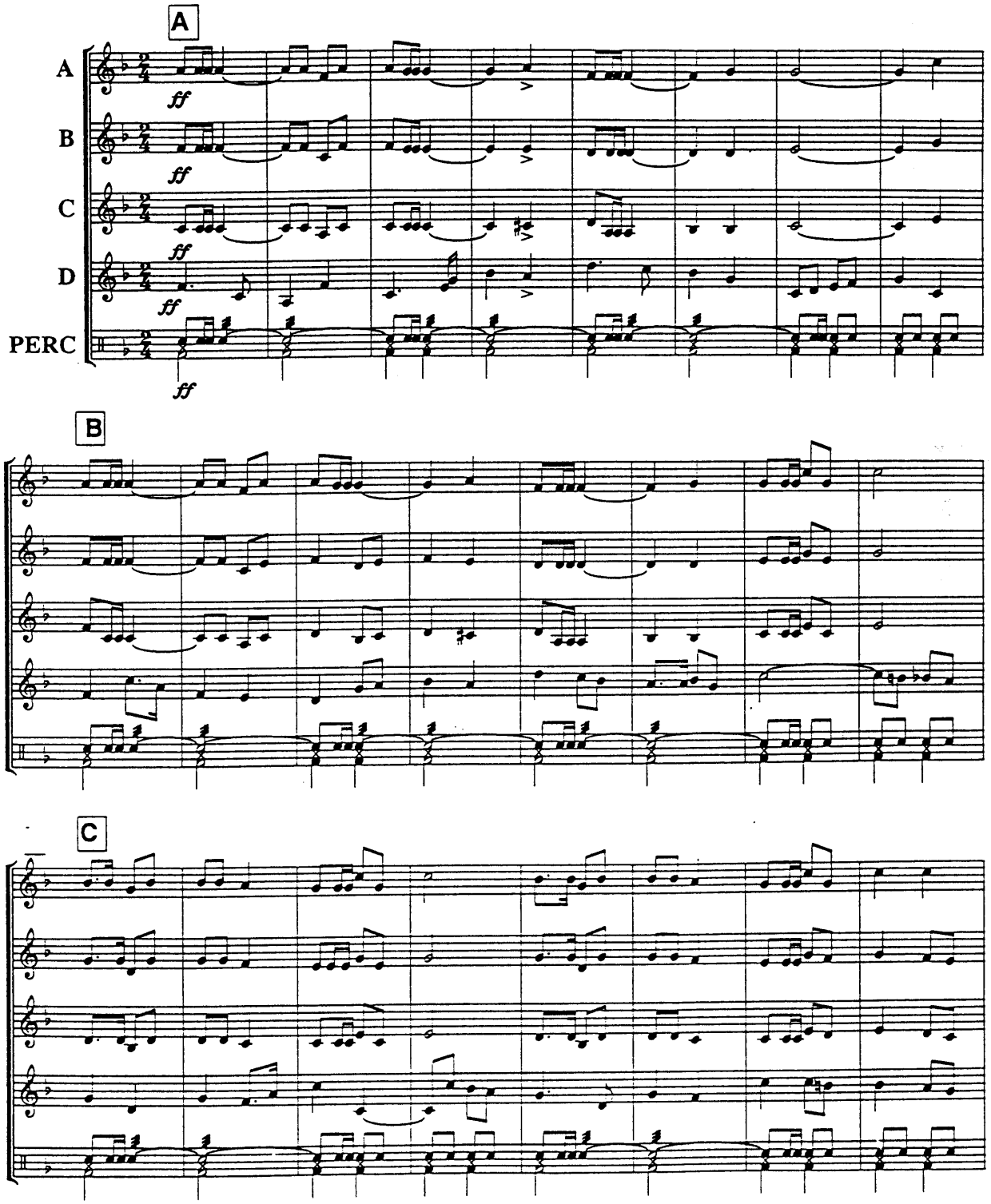
Standard of St. George

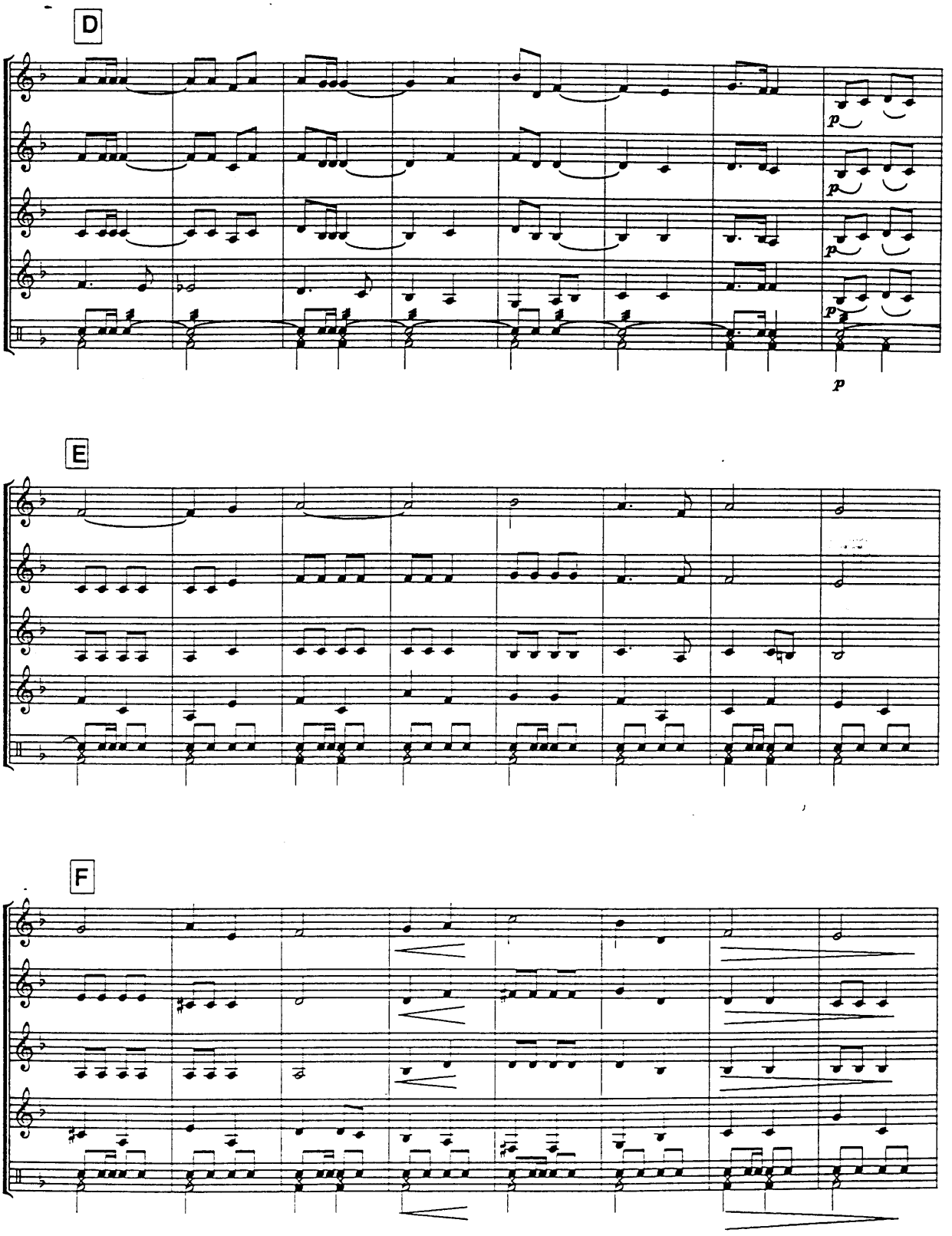
Standard of St. George is an excellent quick march written by one of the greatest march composers of all time, Kenneth J. Alford. Known for his style of dignified marches with a broad rich sound, his works were very original. Alford lived and worked during the right period of history to write stirring marches that were aimed at the heart and were meant to reflect the nationalism characteristic of the British people at the time. Born in 1881, Kenneth J. Alford enlisted in the band of the Royal Irish Fusiliers (18th Foot) in 1895. After attending the Royal Military School of Music for bandmaster training from 1904 to 1908, he was appointed Bandmaster of the Argyll and Sutherland Highlanders in 1908, a position he held for almost 20 years.

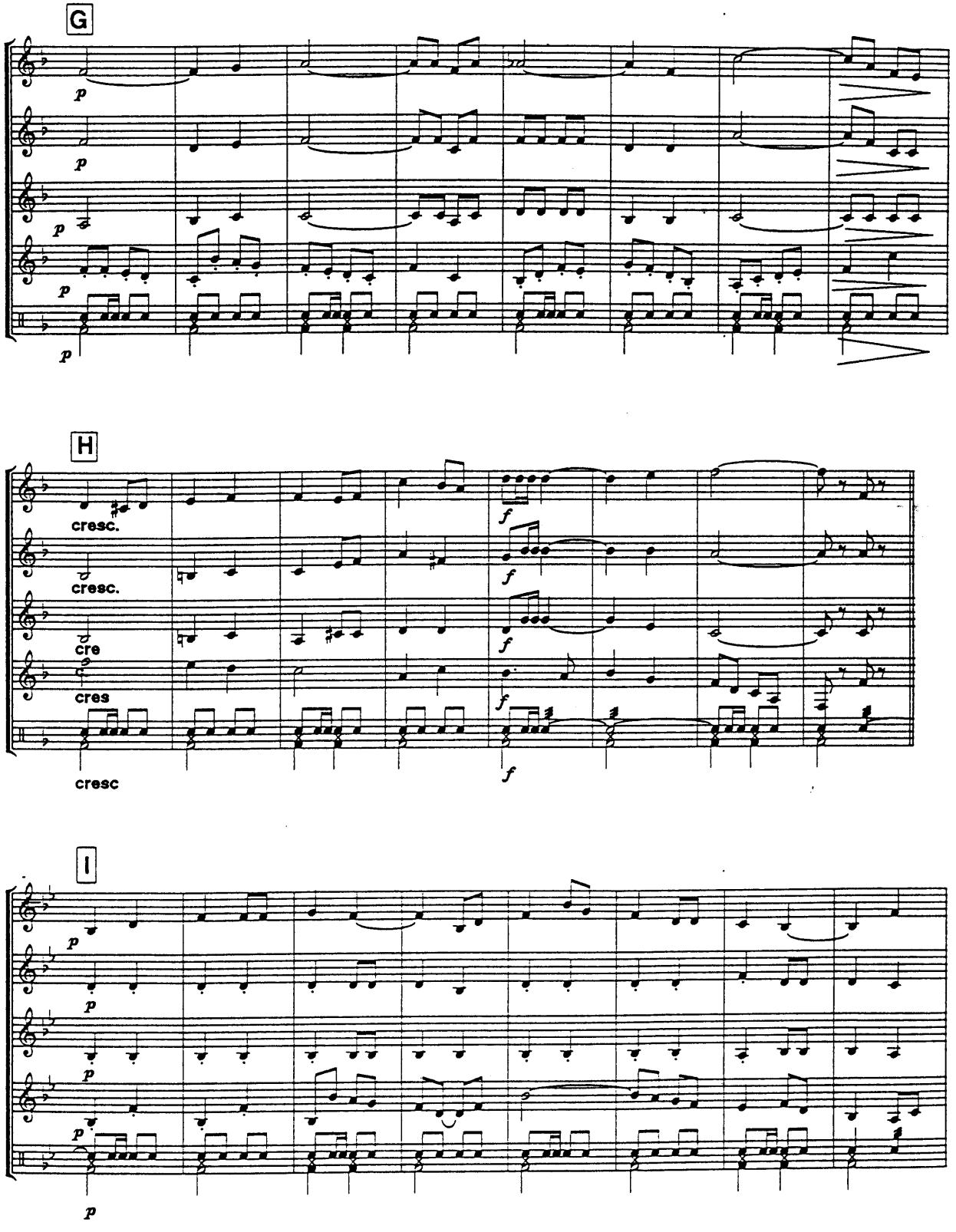
After completing his army service in 1927, he was appointed Director of Music of the Band of the Depot, Royal Marines, Deal. He was subsequently appointed to the Band of the Plymouth Division, Royal Marines. Alford retired in 1944 with the rank of Major but passed away May of 1945 in Riegate, Surrey. Kenneth J. Alford has composed such well known marches as "Army of the Nile", "On the Quarter Deck", "The Great Little Army" and "The Mad Major" to name a few.

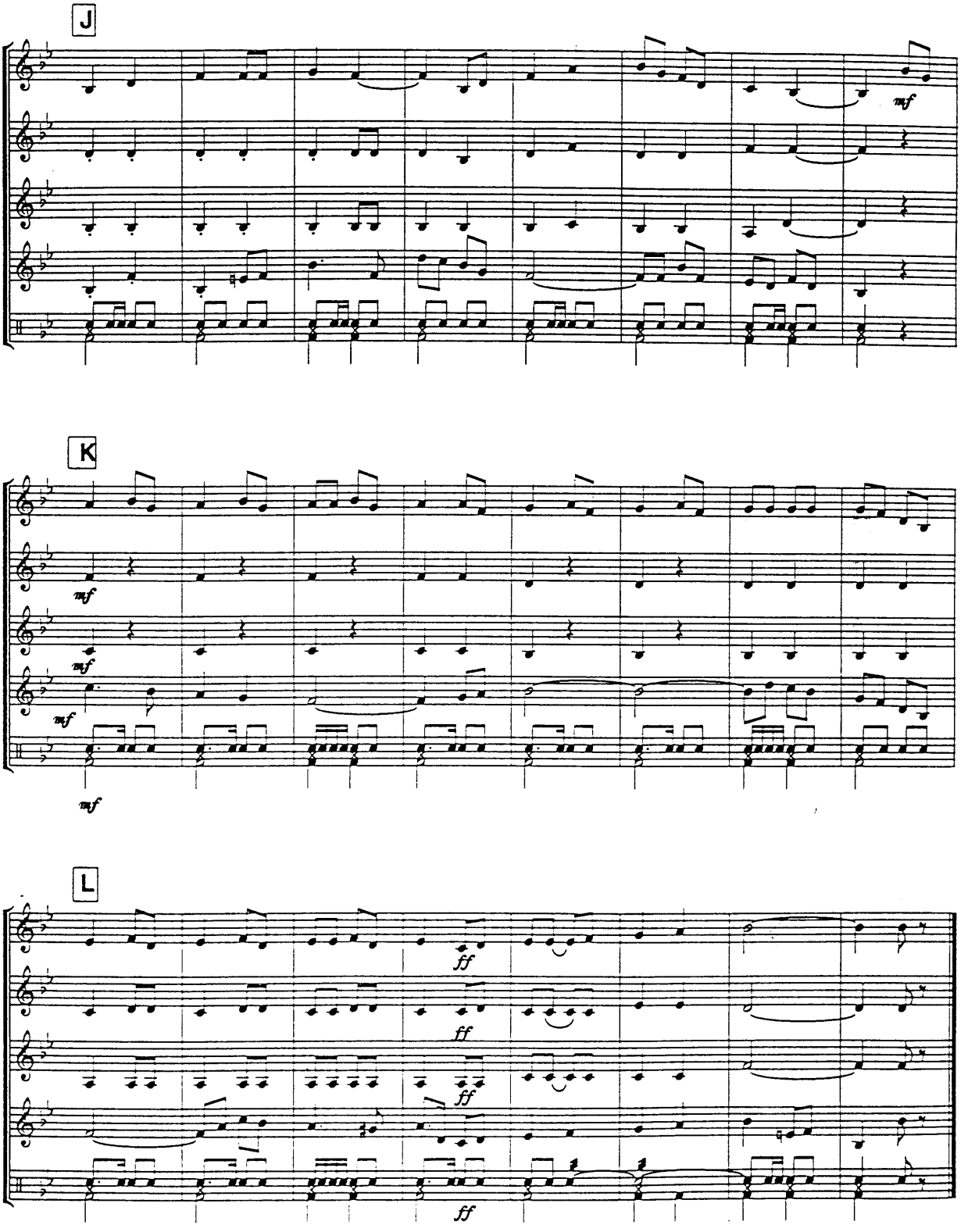
STANDARD OF ST. GEORGE

Bb CONDUCTOR QUICK MARCH



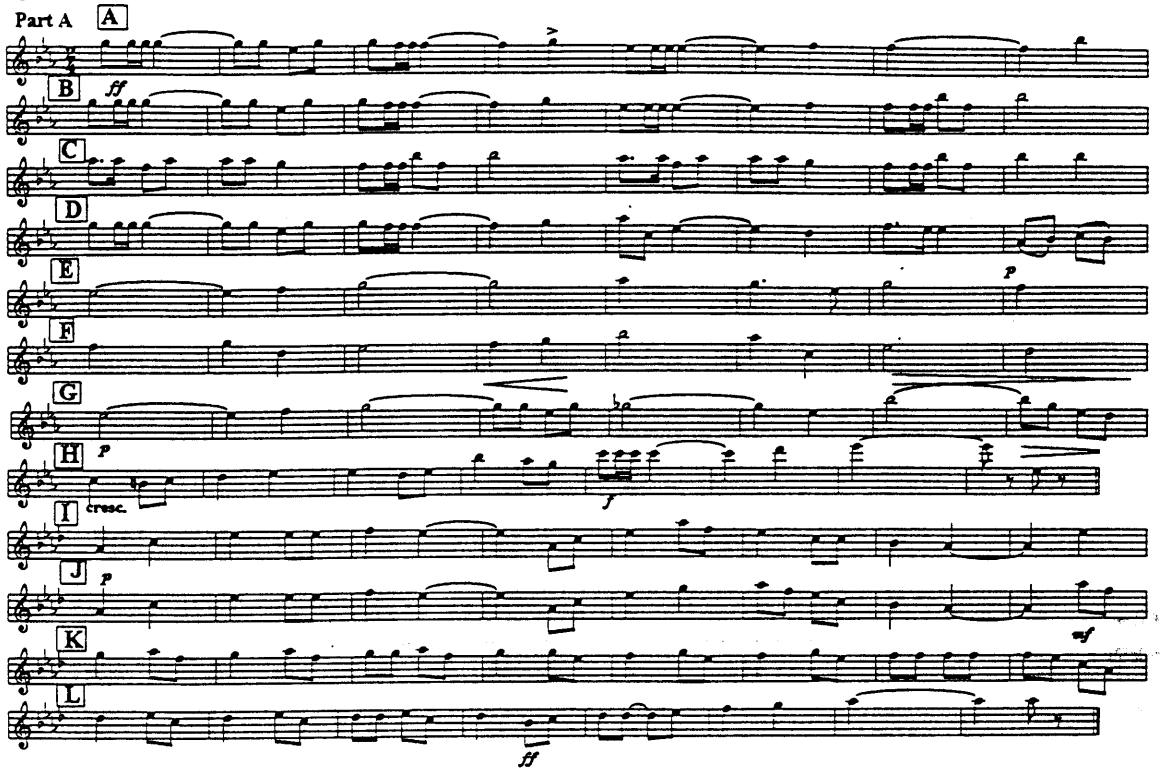

D
p
p
p
p
E
F


G
p
p
p
p
p
H
cresc.
cresc.
cre
cres
cresc
f
f
f
f
f
I
p
p
p
p
p


J
mf
K
mf
mf
mf
mf
L
ff
ff
ff
ff

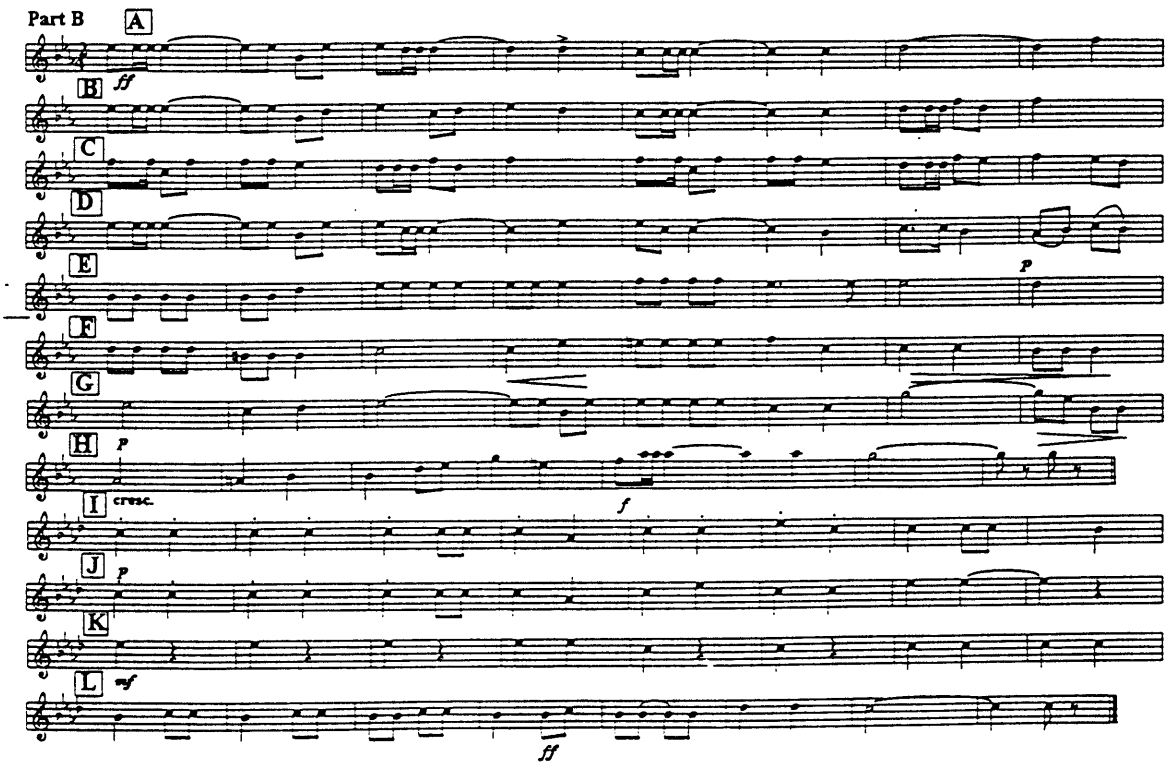
Flute
Oboe
Part A

STANDARD OF ST. GEORGE



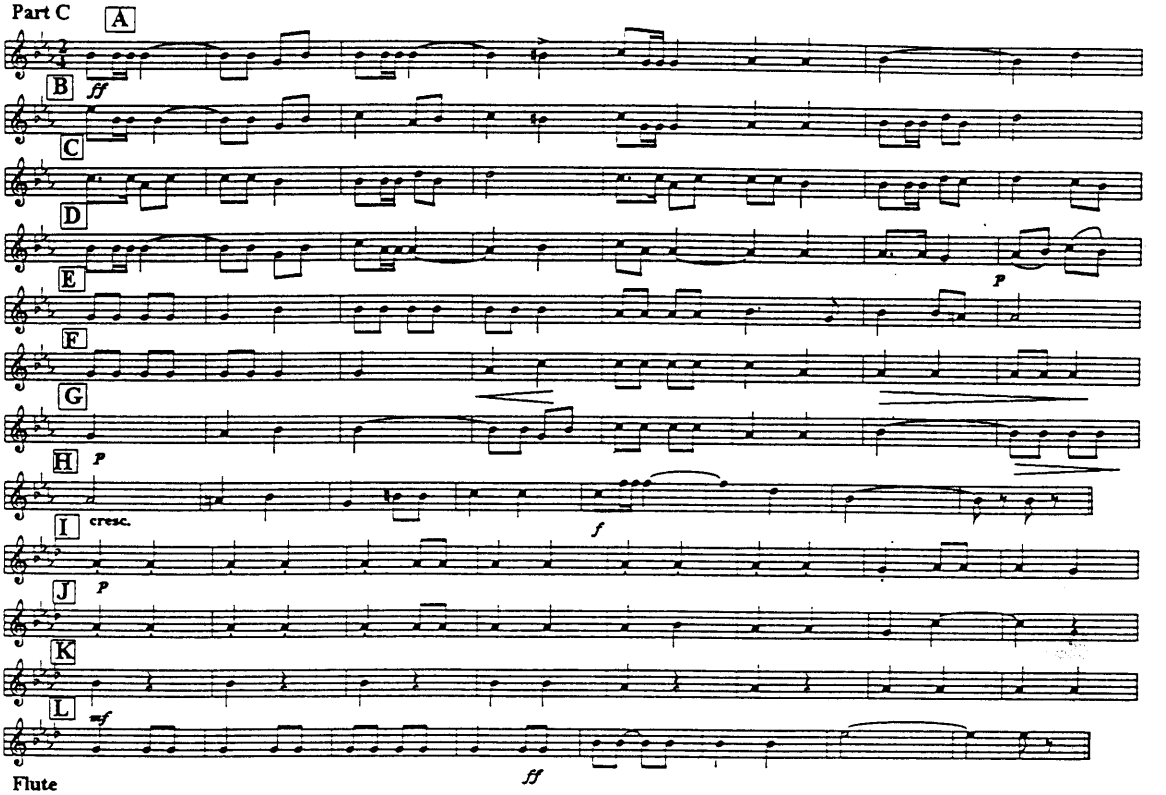
Flute
Oboe
Part B

STANDARD OF ST. GEORGE



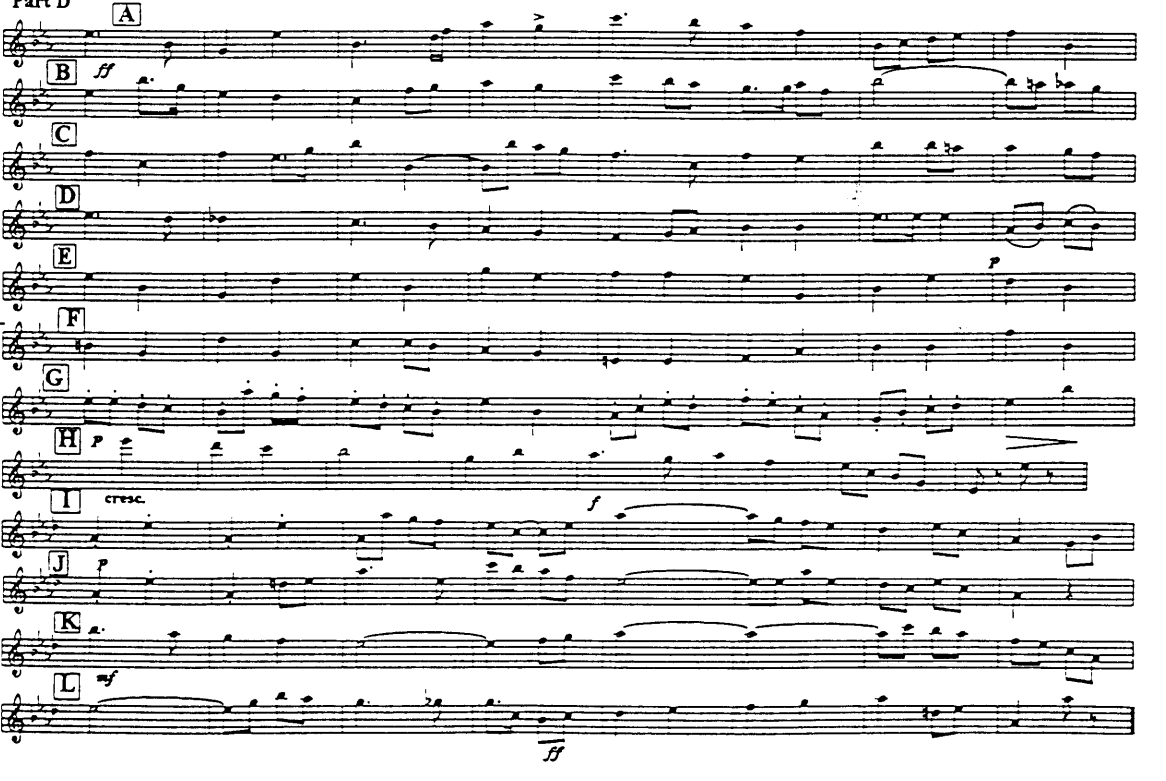
Flute
Oboe
Part C

STANDARD OF ST. GEORGE



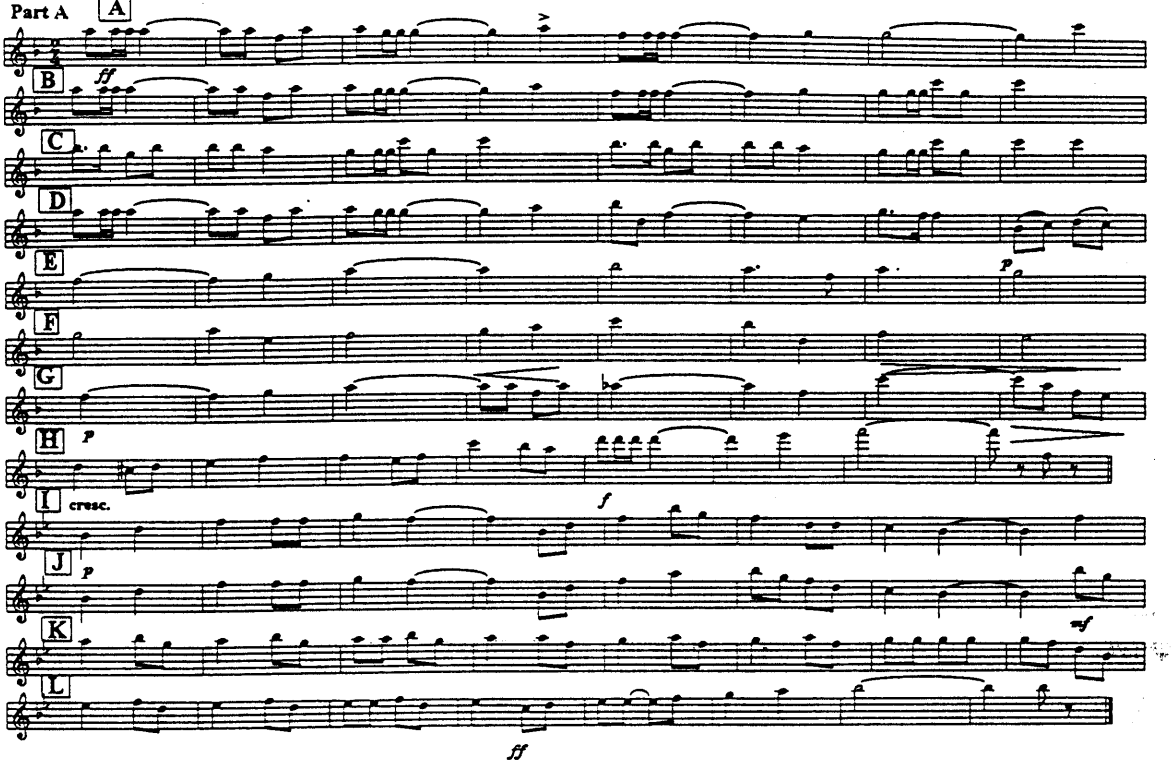
Flute
Oboe
Part D

STANDARD OF ST. GEORGE



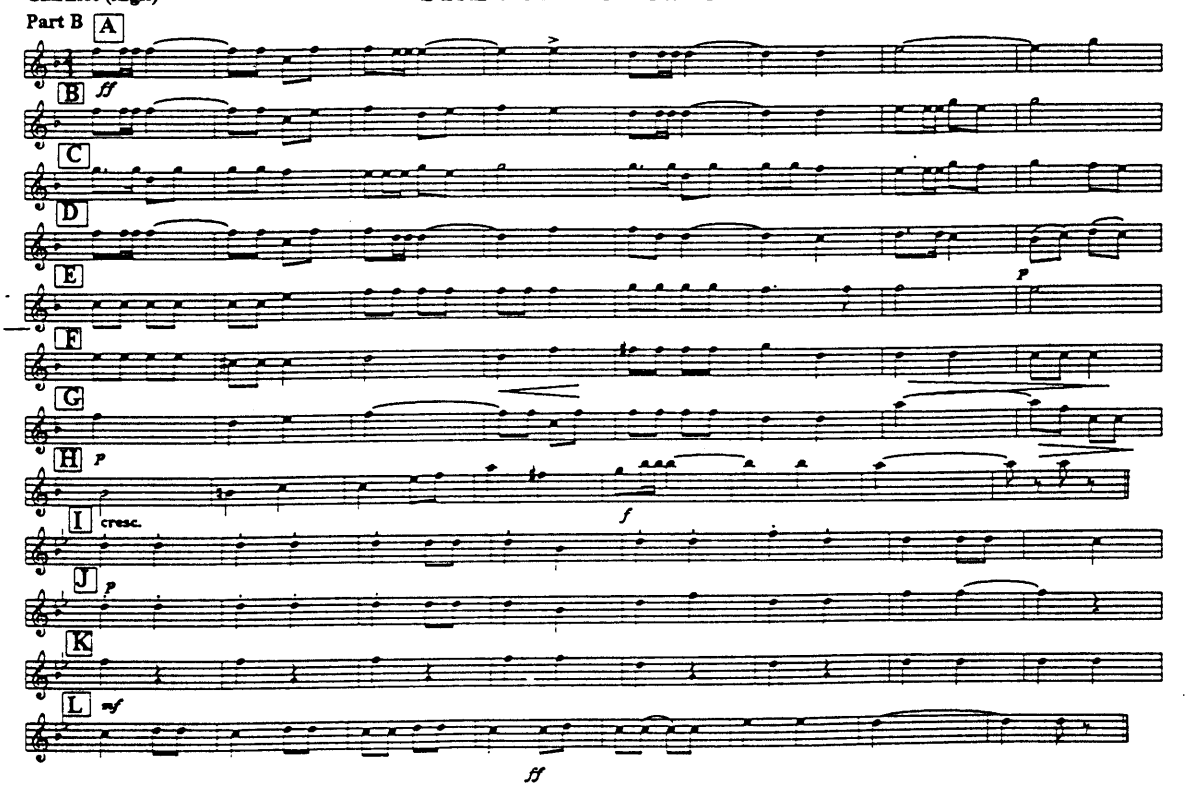
Tenor Saxophone
Clarinet (high)
Part A

STANDARD OF ST. GEORGE



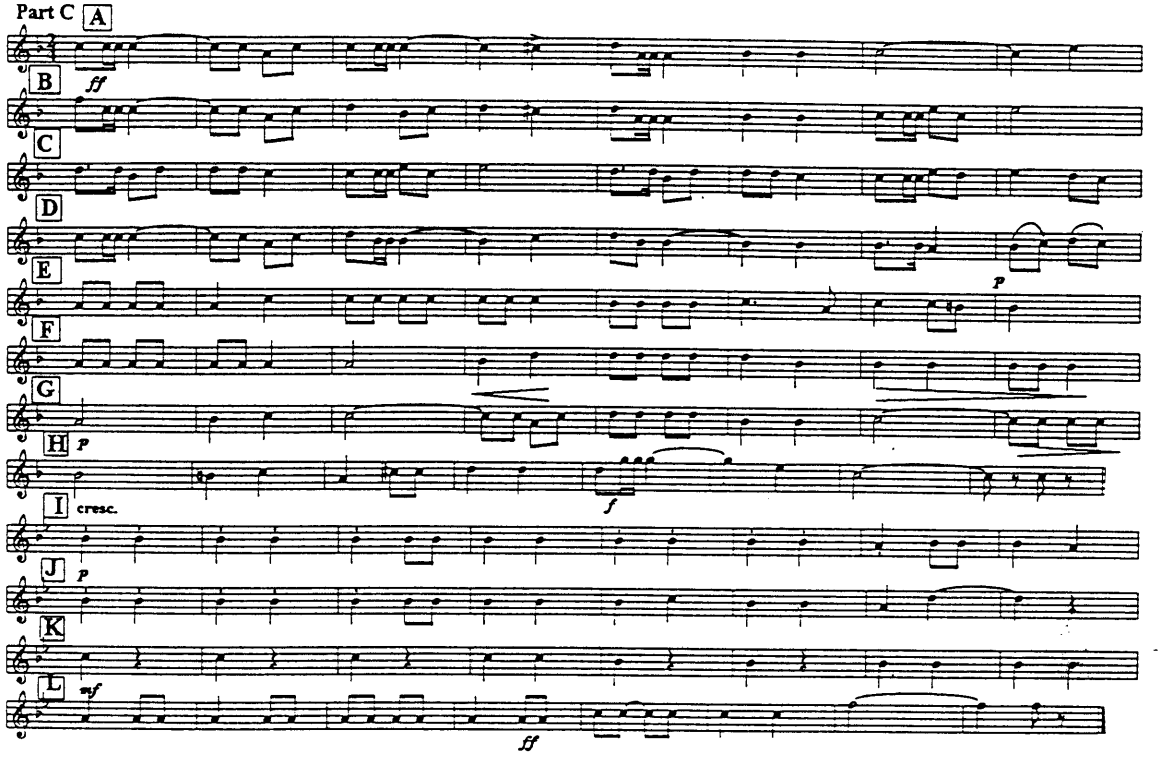
Tenor Saxophone
Clarinet (high)
Part B

STANDARD OF ST. GEORGE



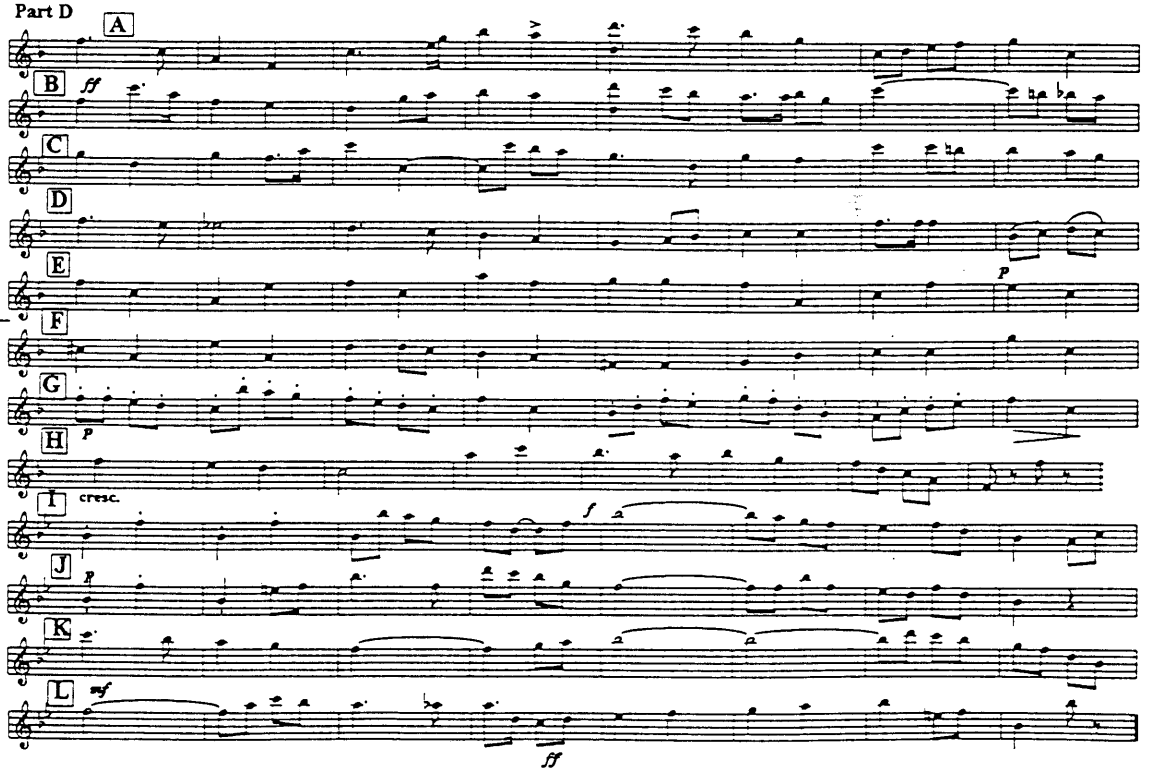
Tenor Saxophone
Clarinet (high)
Part C

STANDARD OF ST. GEORGE



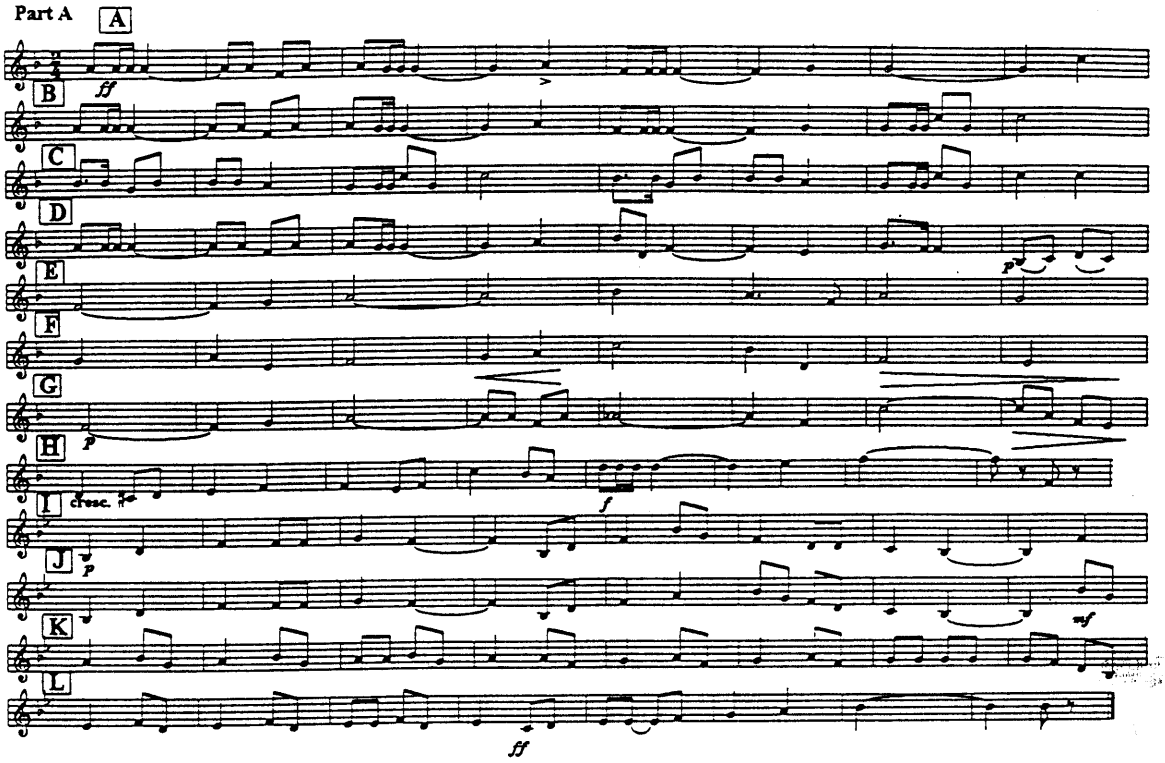
Tenor Saxophone
Clarinet (high)
Part D

STANDARD OF ST. GEORGE



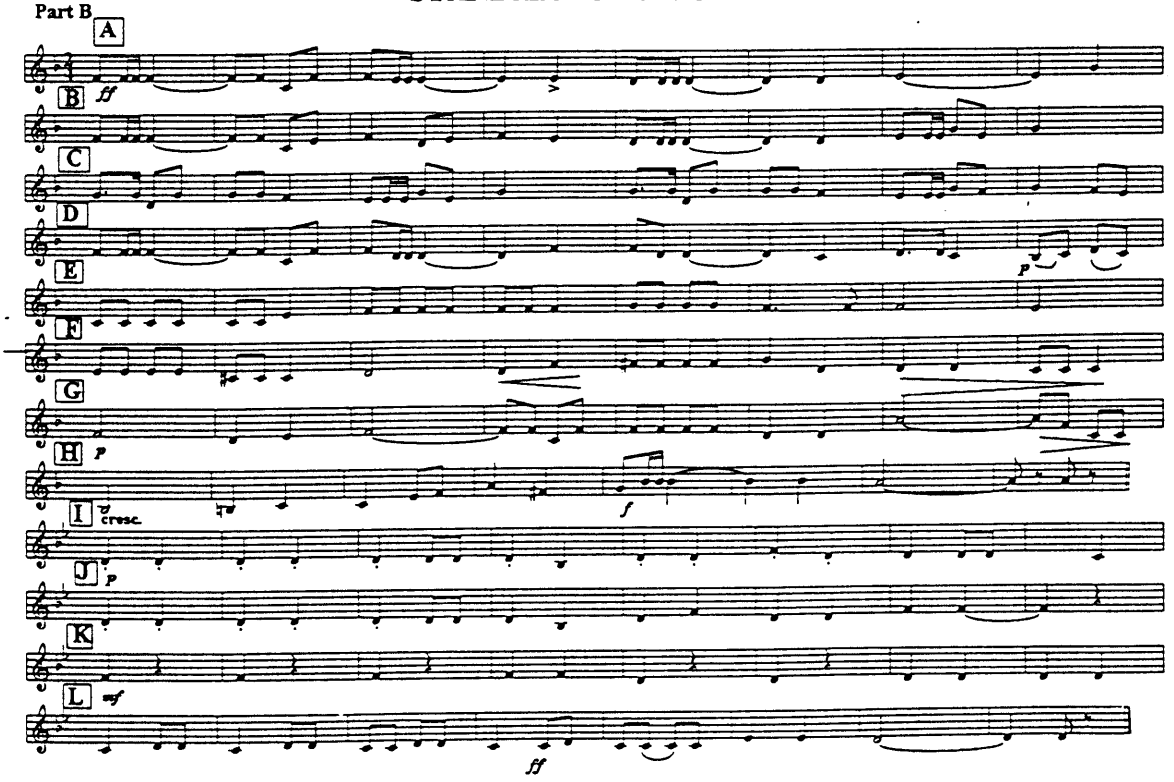
STANDARD OF ST. GEORGE

Bass Clarinet
Part A



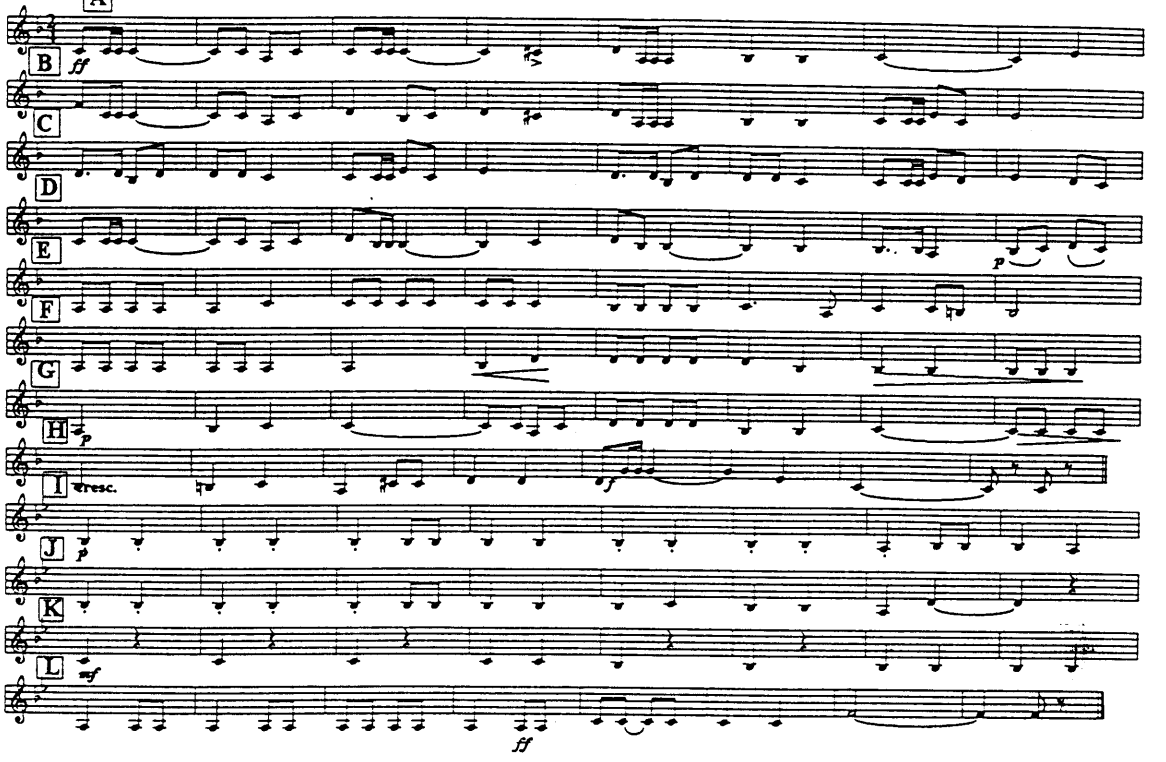
STANDARD OF ST. GEORGE

Bass Clarinet
Part B



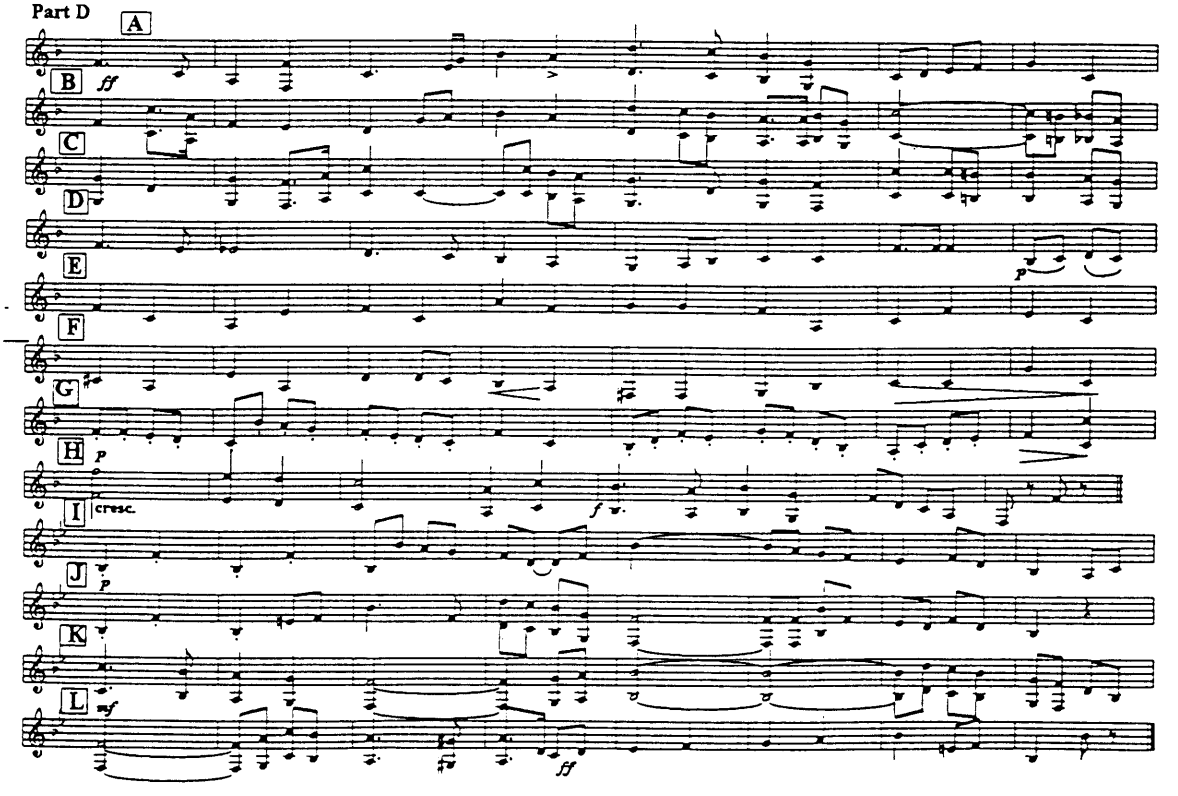
Bass Clarinet
Part C

STANDARD OF ST. GEORGE



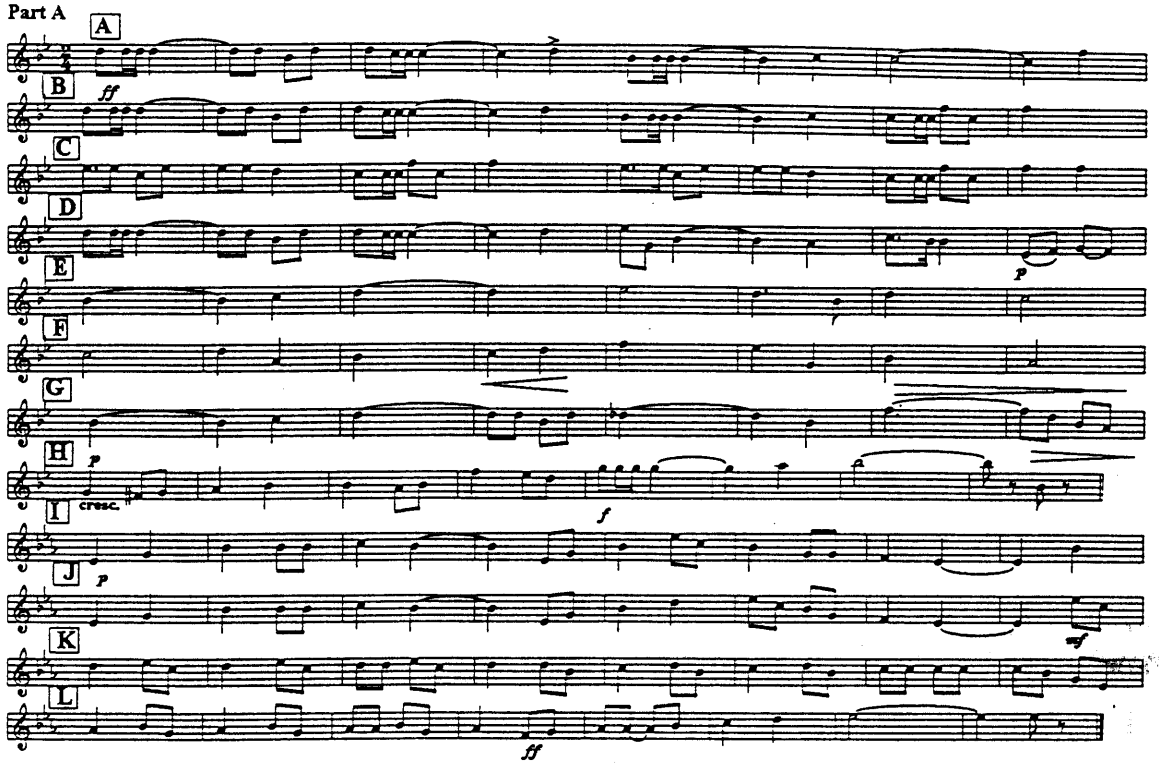
Bass Clarinet
Part D

STANDARD OF ST. GEORGE



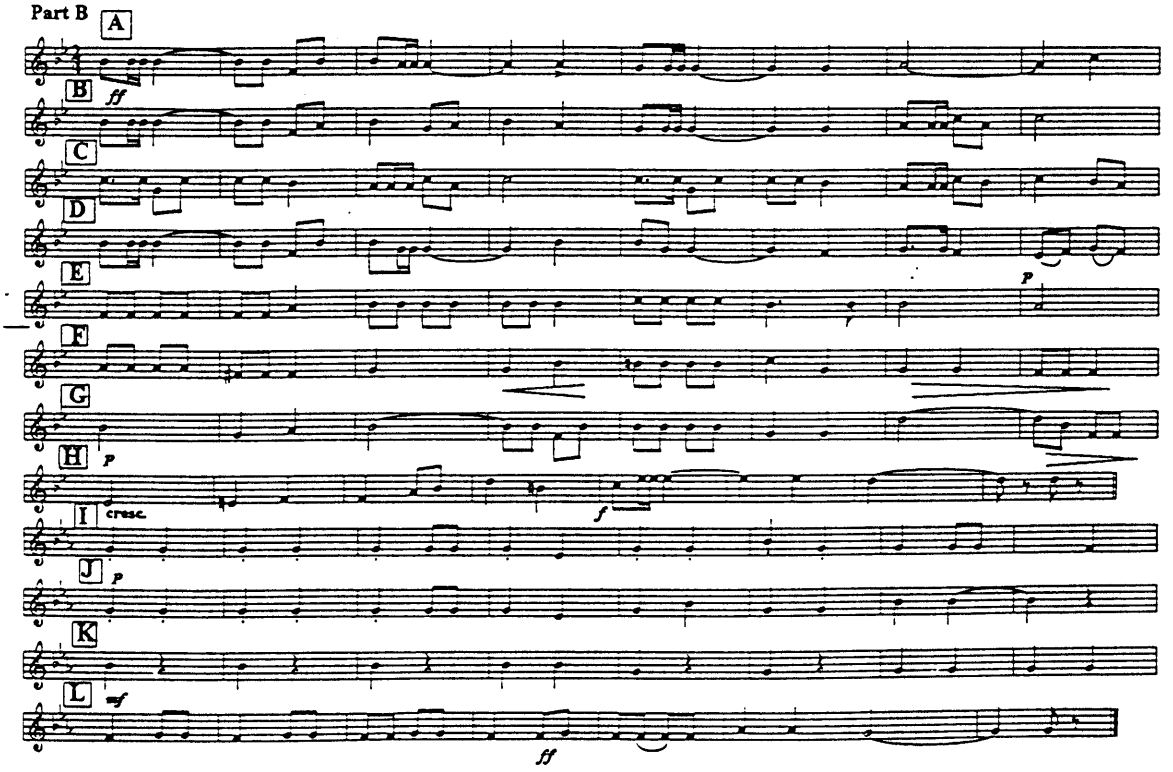
French Horn
Part A

STANDARD OF ST. GEORGE



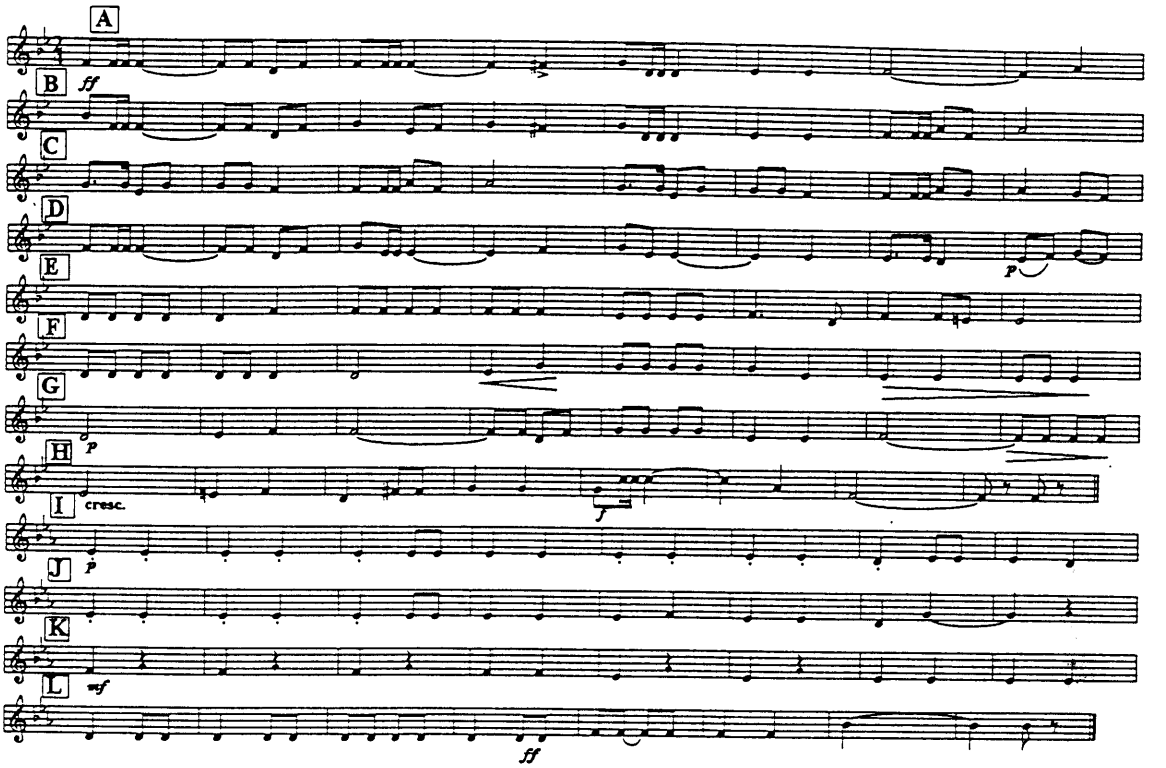
French Horn
Part B

STANDARD OF ST. GEORGE



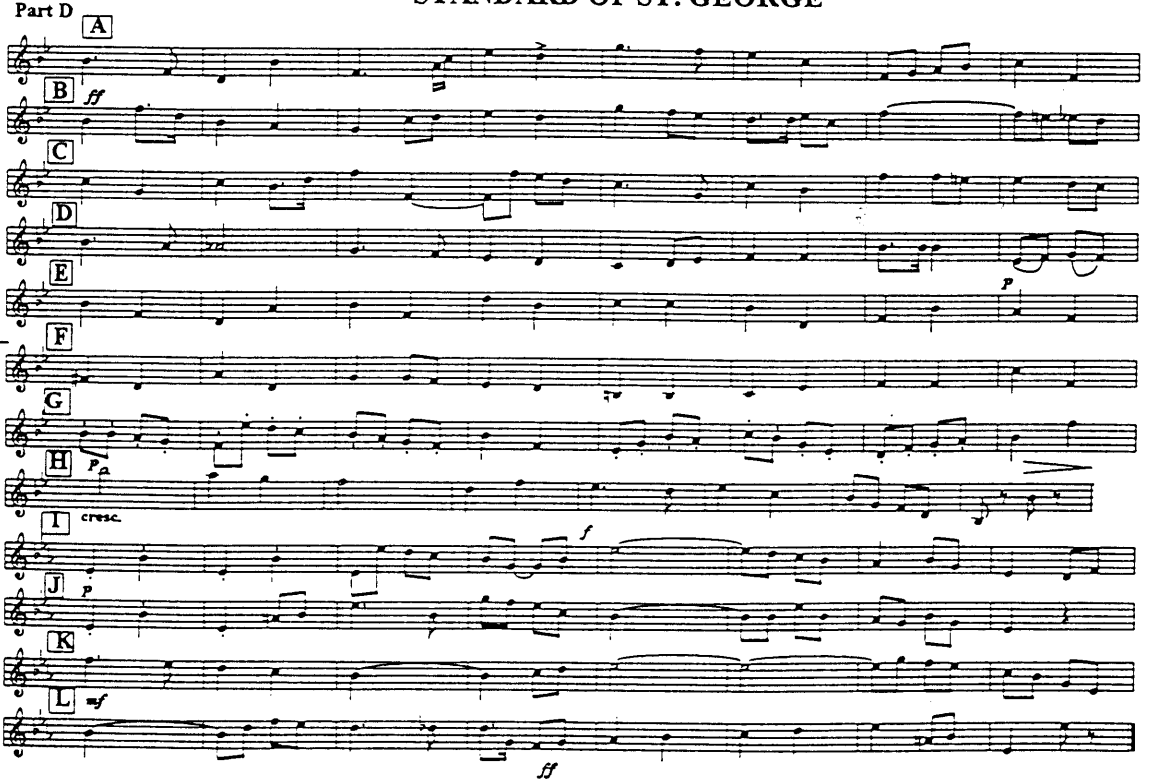
French Horn
Part C

STANDARD OF ST. GEORGE



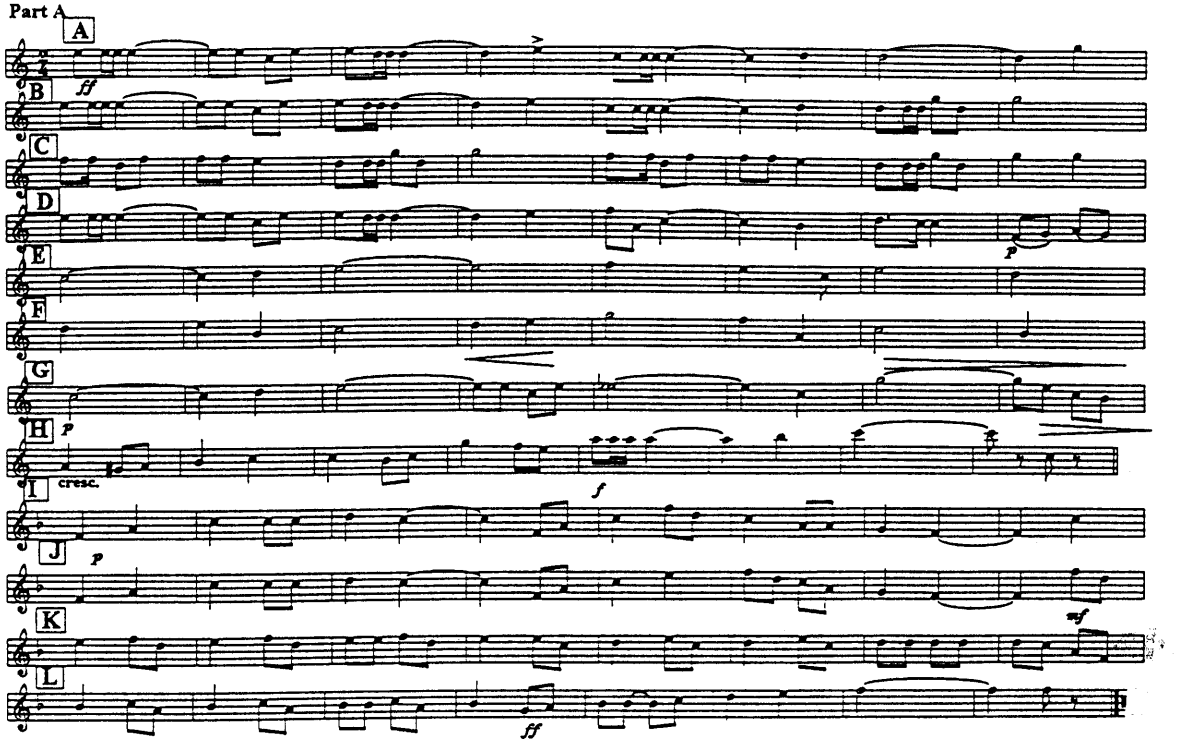
French Horn
Part D

STANDARD OF ST. GEORGE



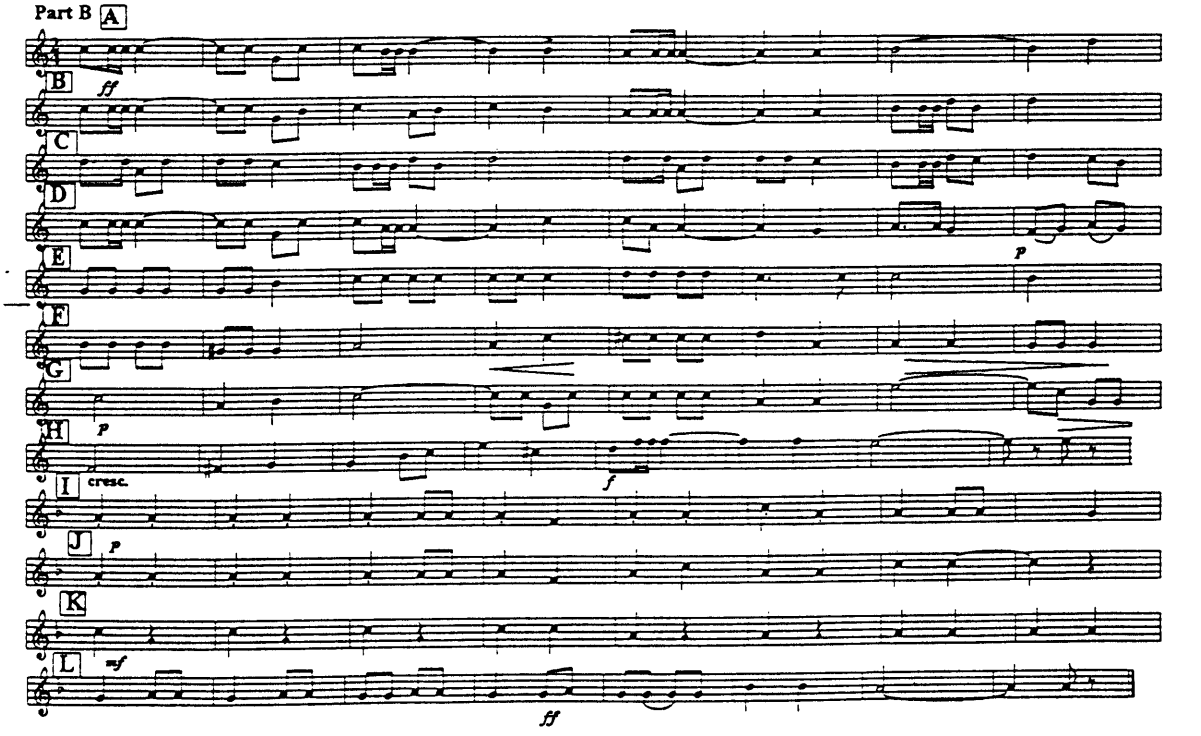
Alto Saxophone
Baritone Saxophone
Part A

STANDARD OF ST. GEORGE



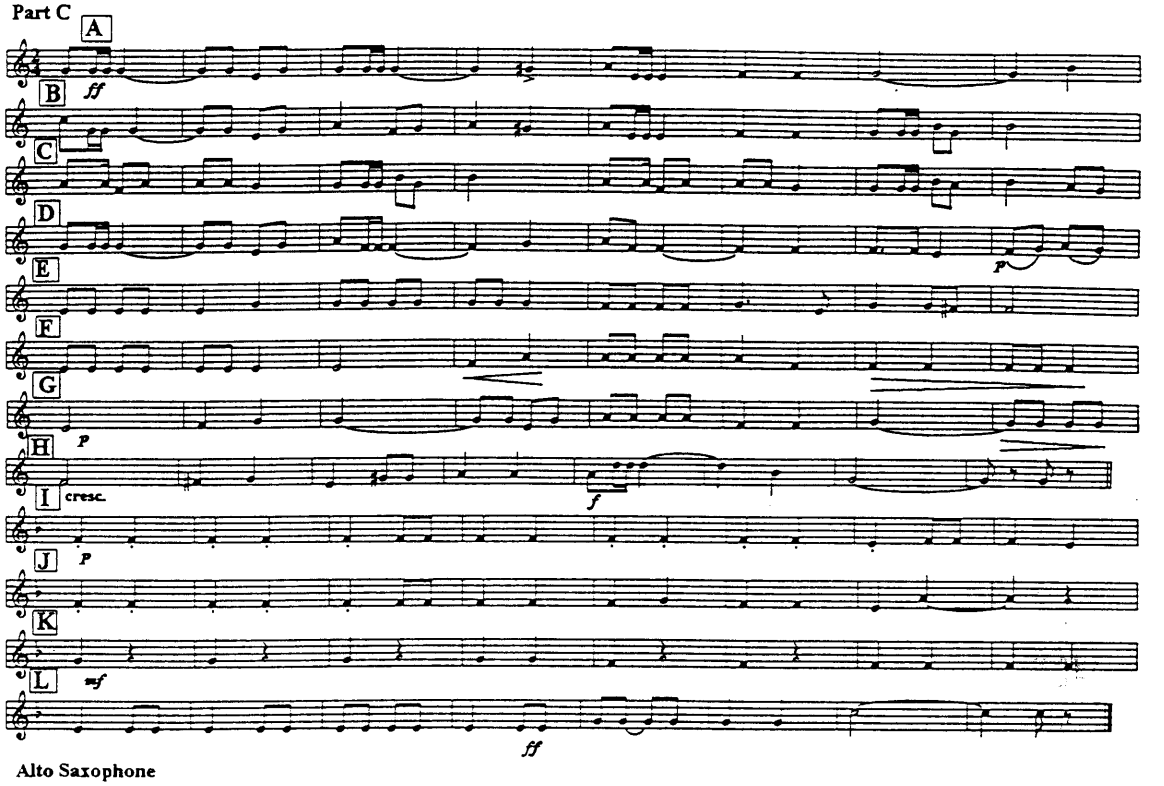
Alto Saxophone
Baritone Saxophone
Part B

STANDARD OF ST. GEORGE



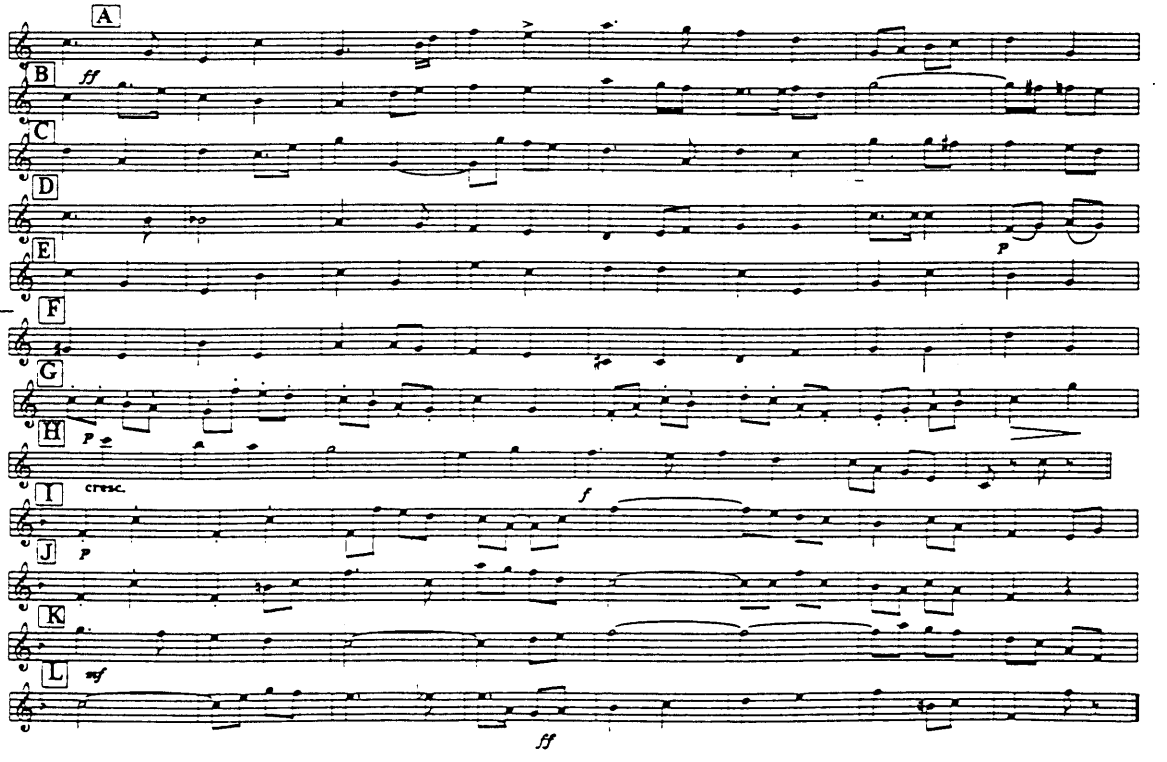
Alto Saxophone
Baritone Saxophone
Part C

STANDARD OF ST. GEORGE



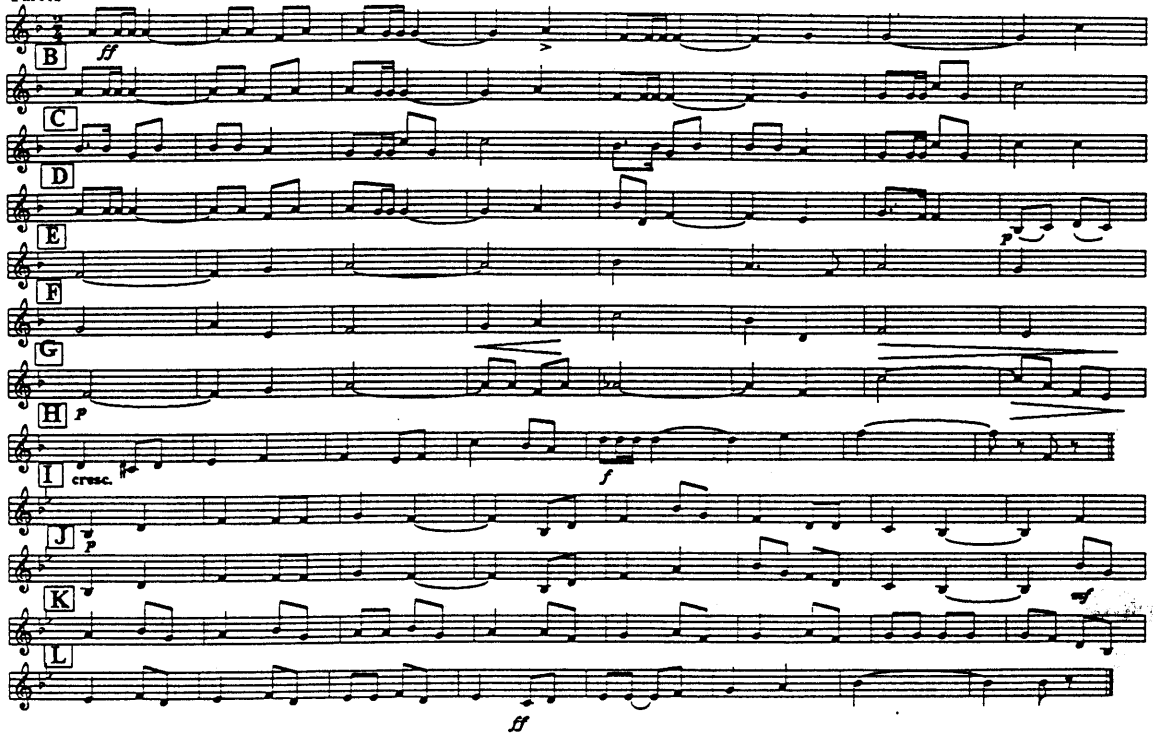
Alto Saxophone
Baritone Saxophone
Part D

STANDARD OF ST. GEORGE



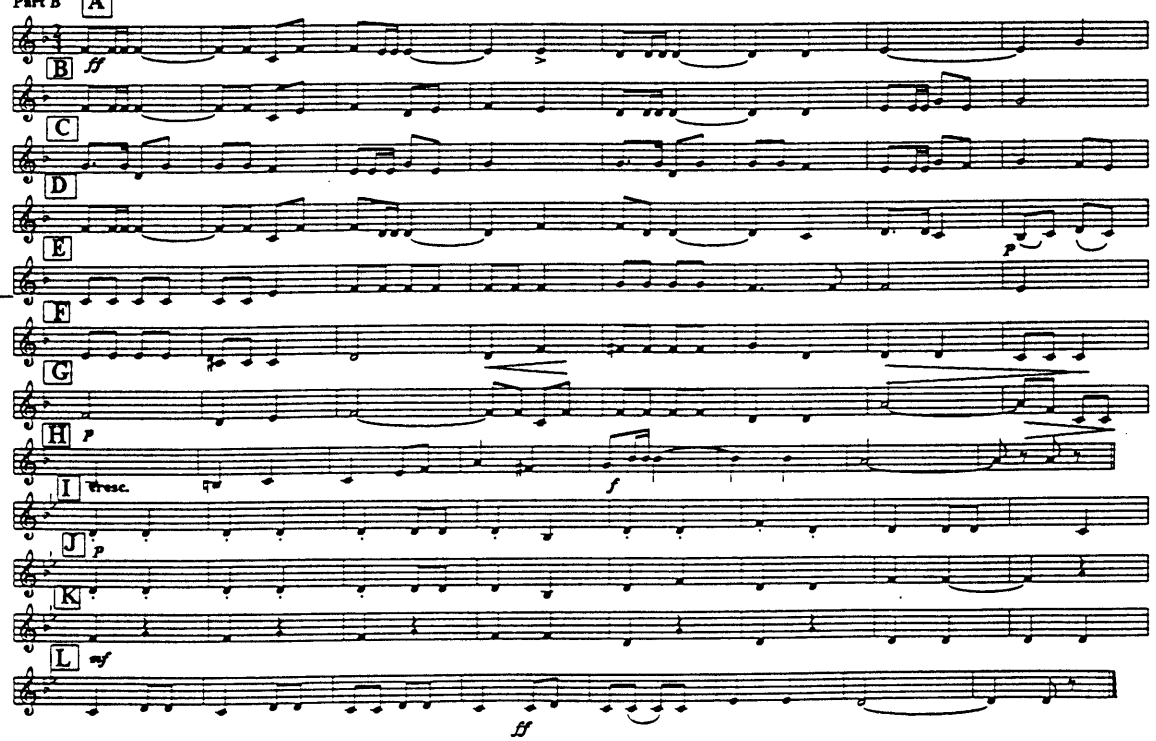
Trumpet
Clarinet (low)
Baritone T.C.
Part A

STANDARD OF ST. GEORGE



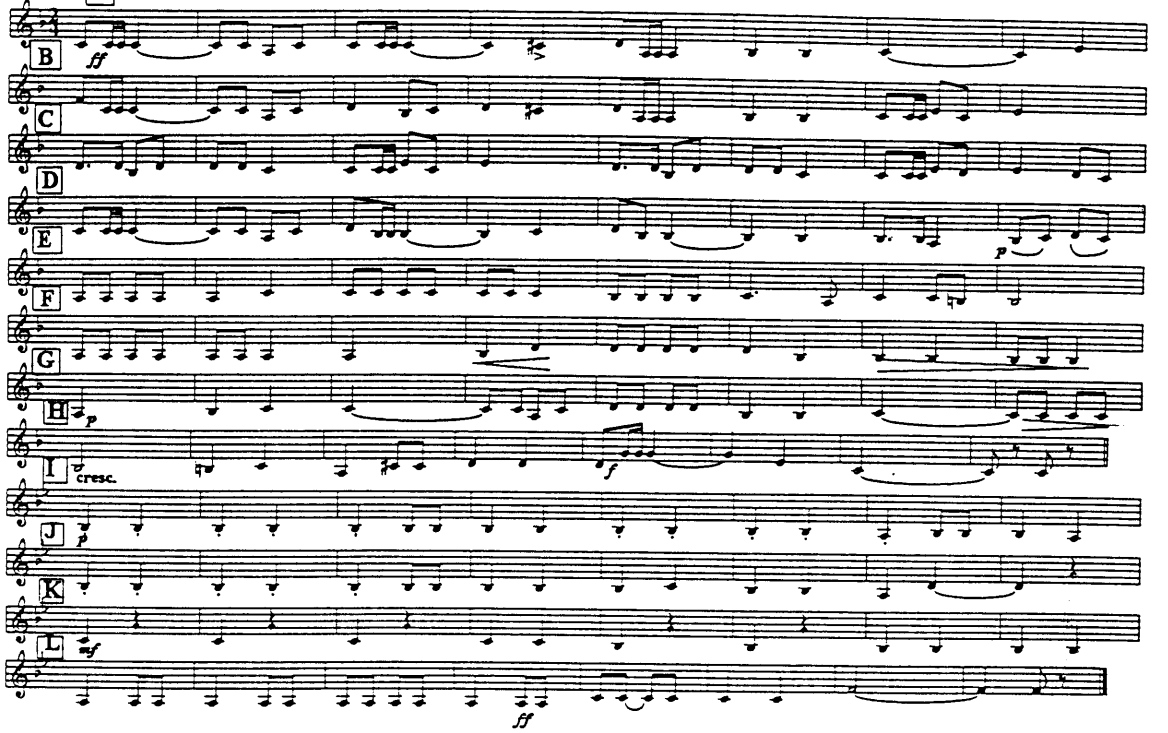
Trumpet
Clarinet (low)
Baritone T.C.
Part B

STANDARD OF ST. GEORGE



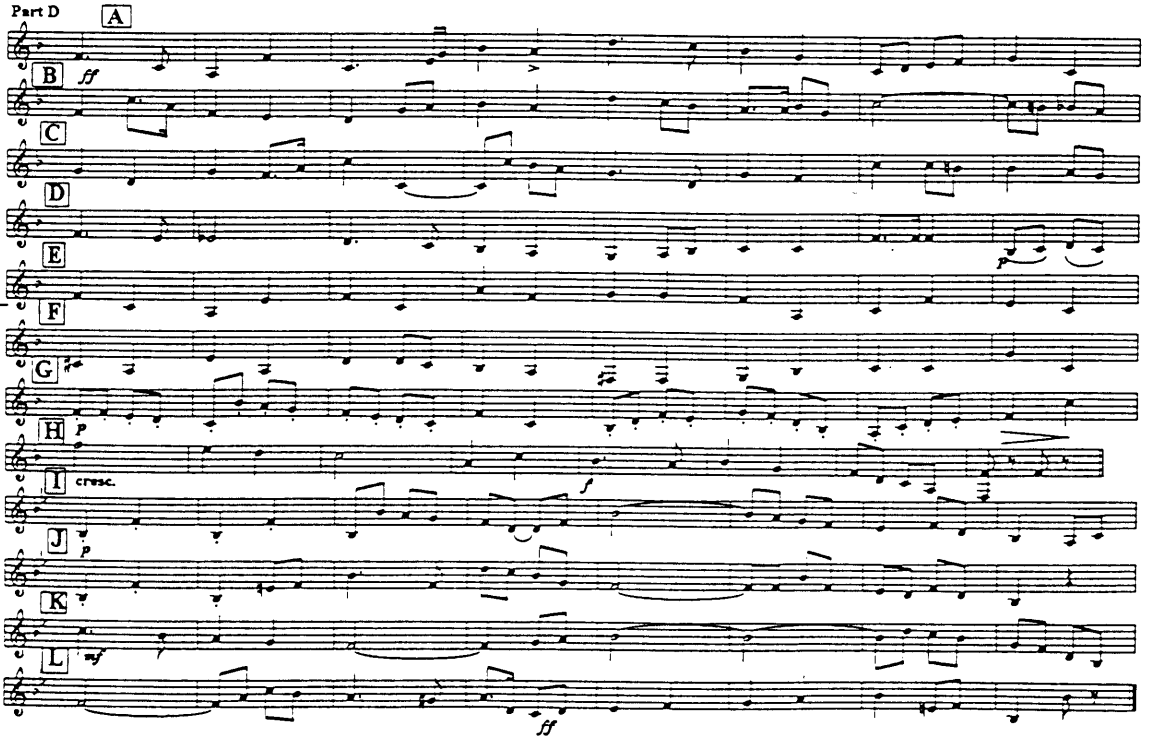
Trumpet
Clarinet (low)
Baritone T.C.
Part C

STANDARD OF ST. GEORGE

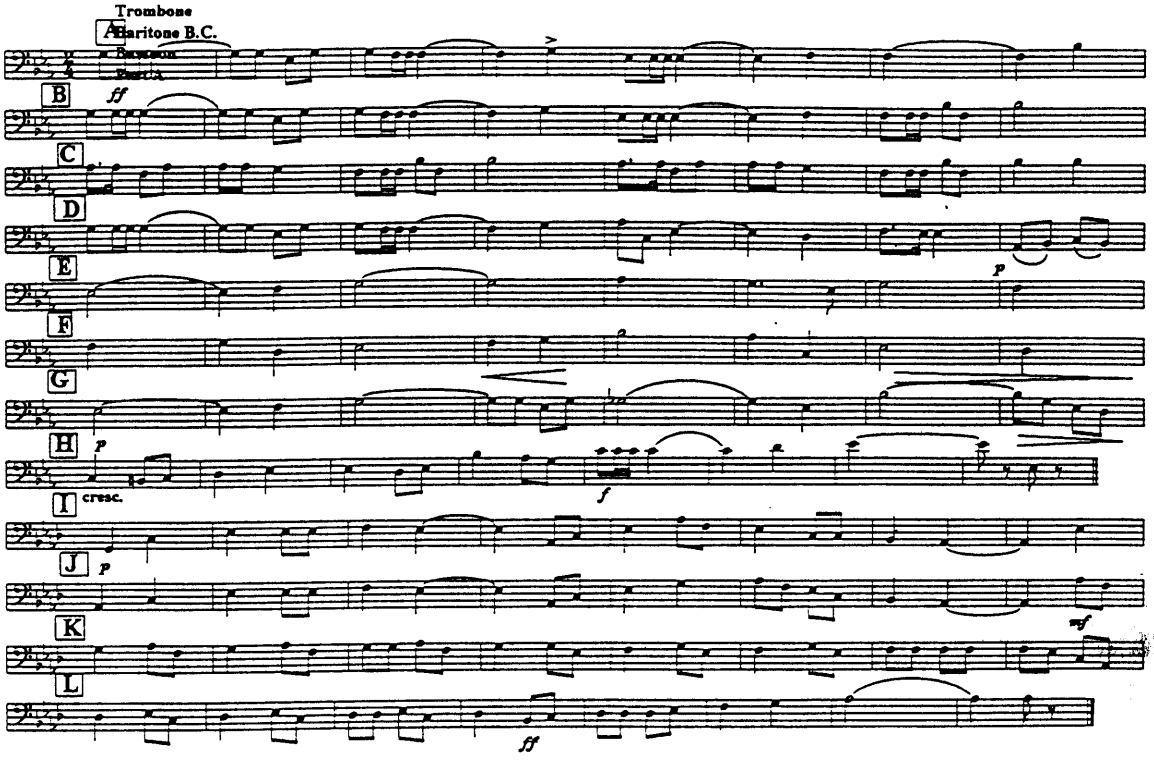


Trumpet
Clarinet (low)
Baritone T.C.
Part D

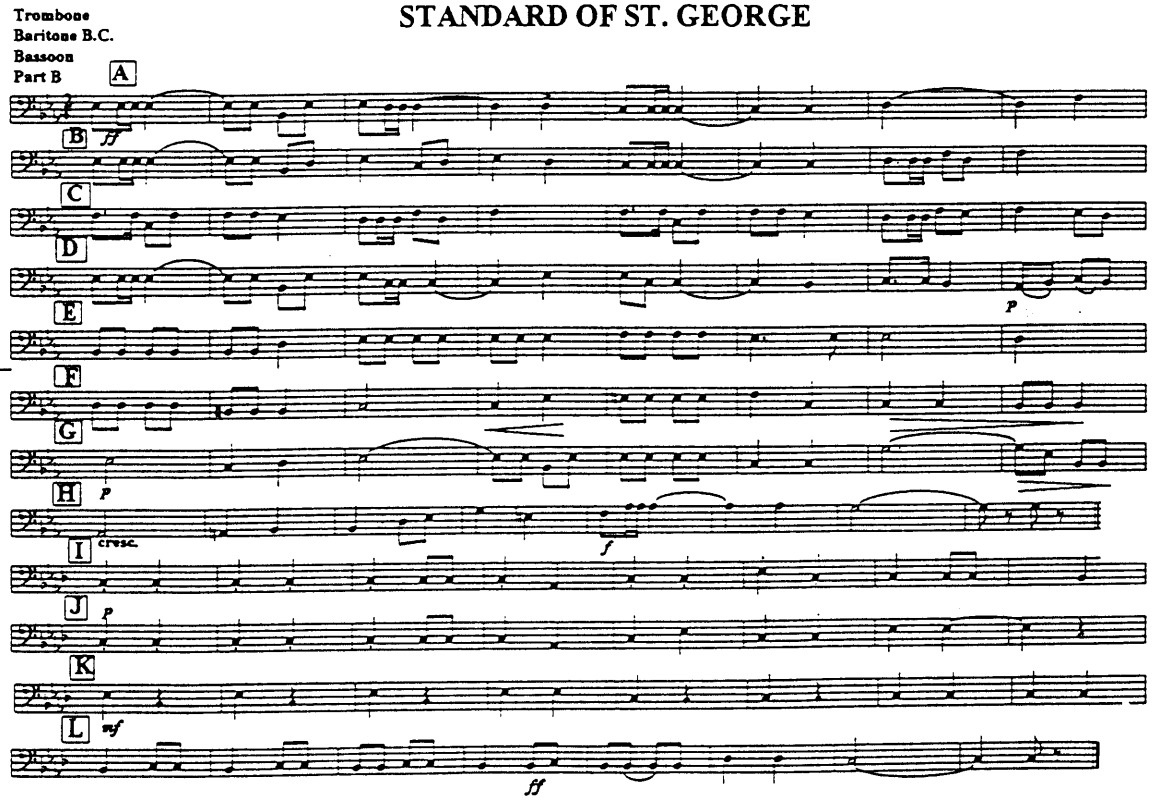
STANDARD OF ST. GEORGE



STANDARD OF ST. GEORGE

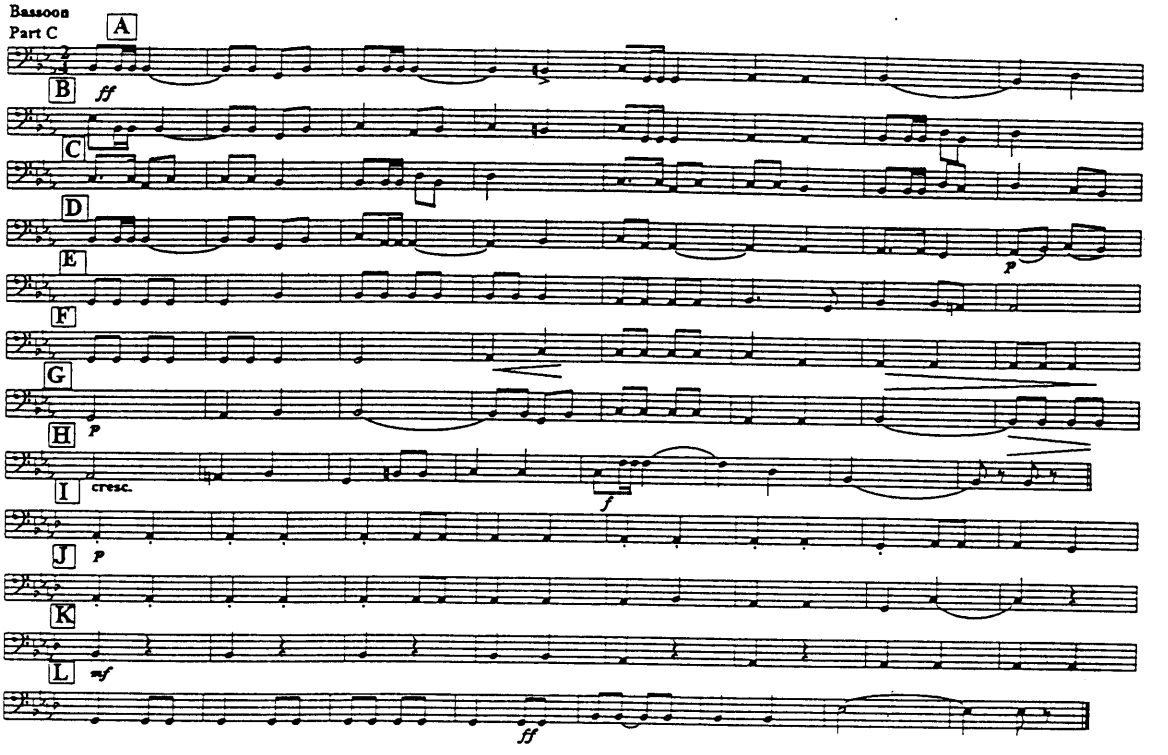


STANDARD OF ST. GEORGE



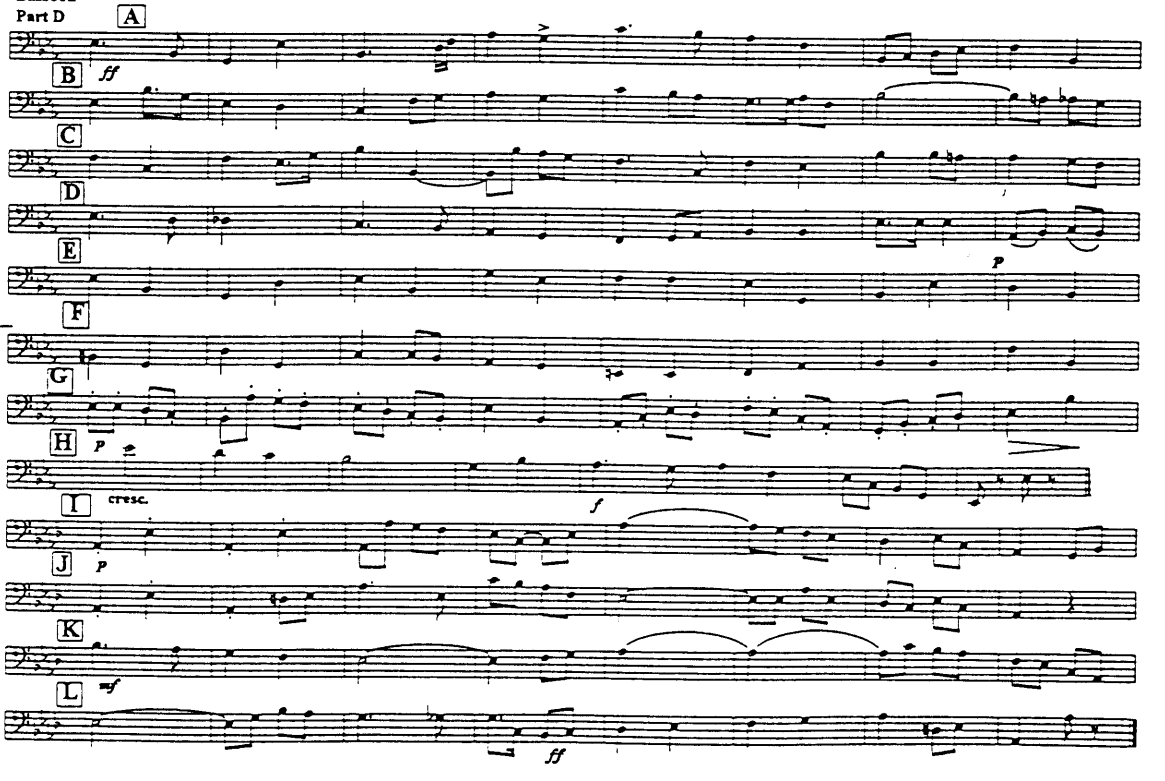
Trombone
Baritone B.C.
Bassoon
Part C

STANDARD OF ST. GEORGE



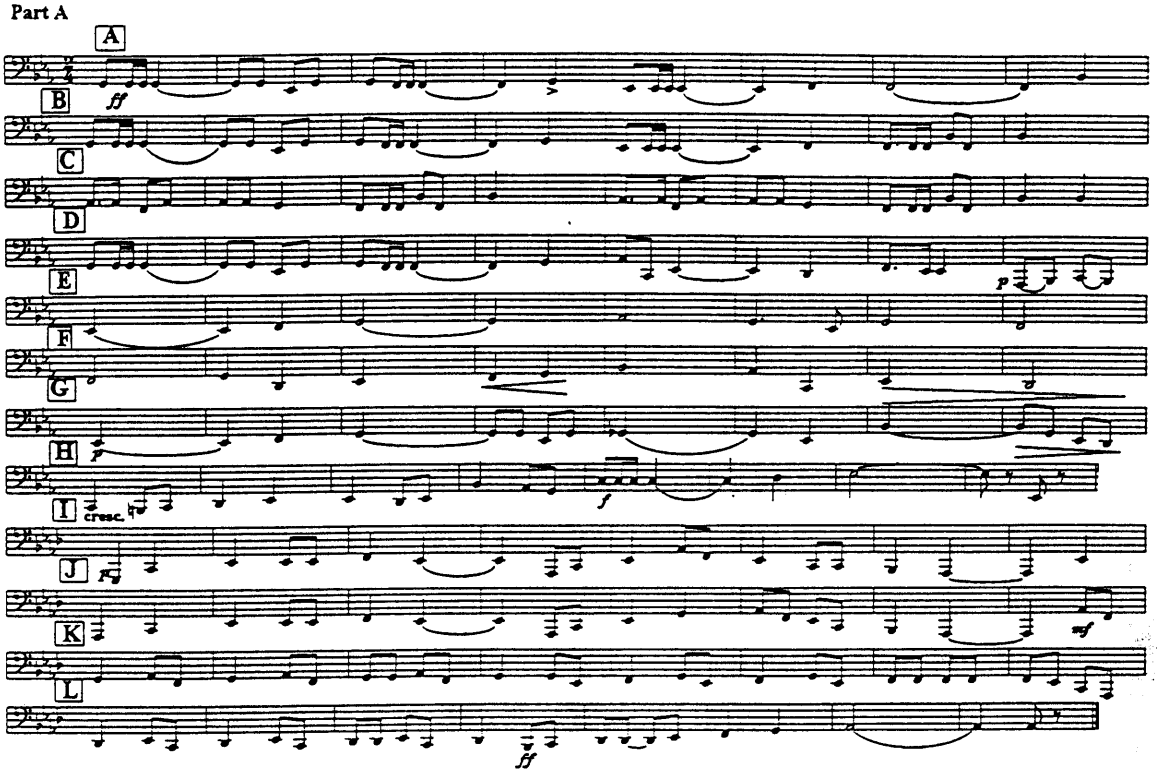
Trombone
Baritone B.C.
Bassoon
Part D

STANDARD OF ST. GEORGE



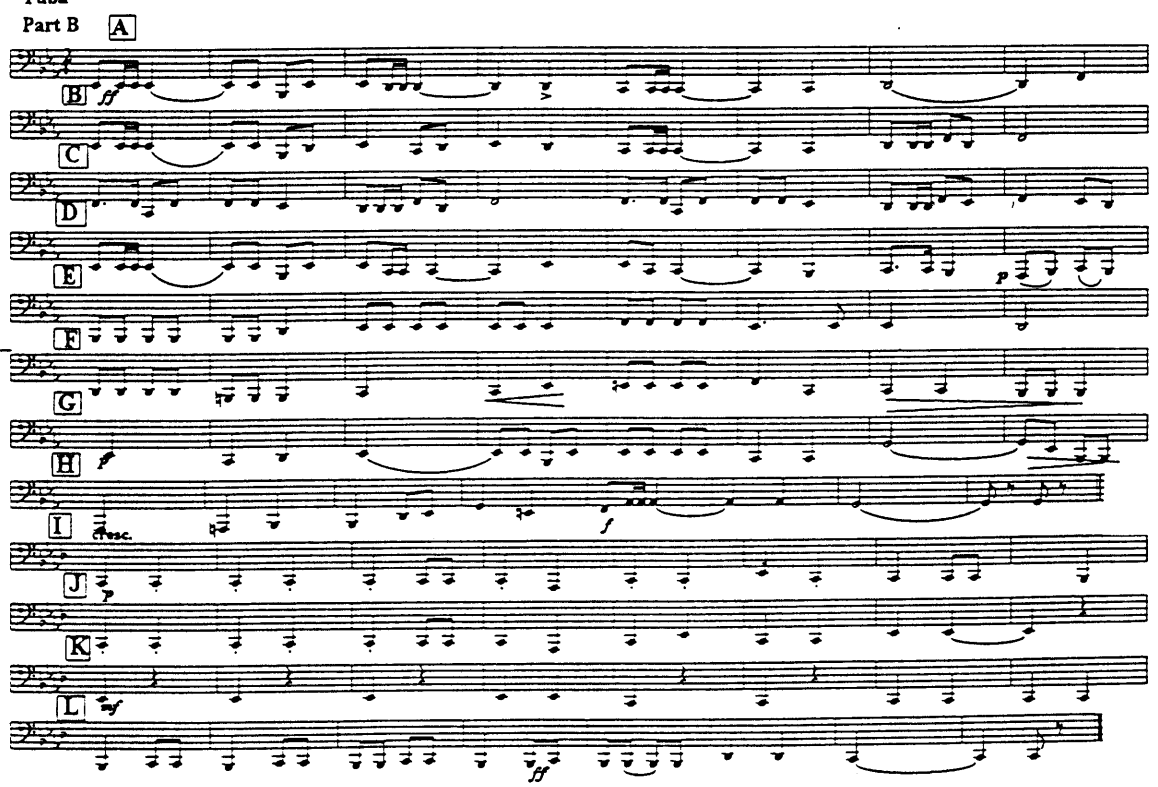
Tuba
Part A

STANDARD OF ST. GEORGE



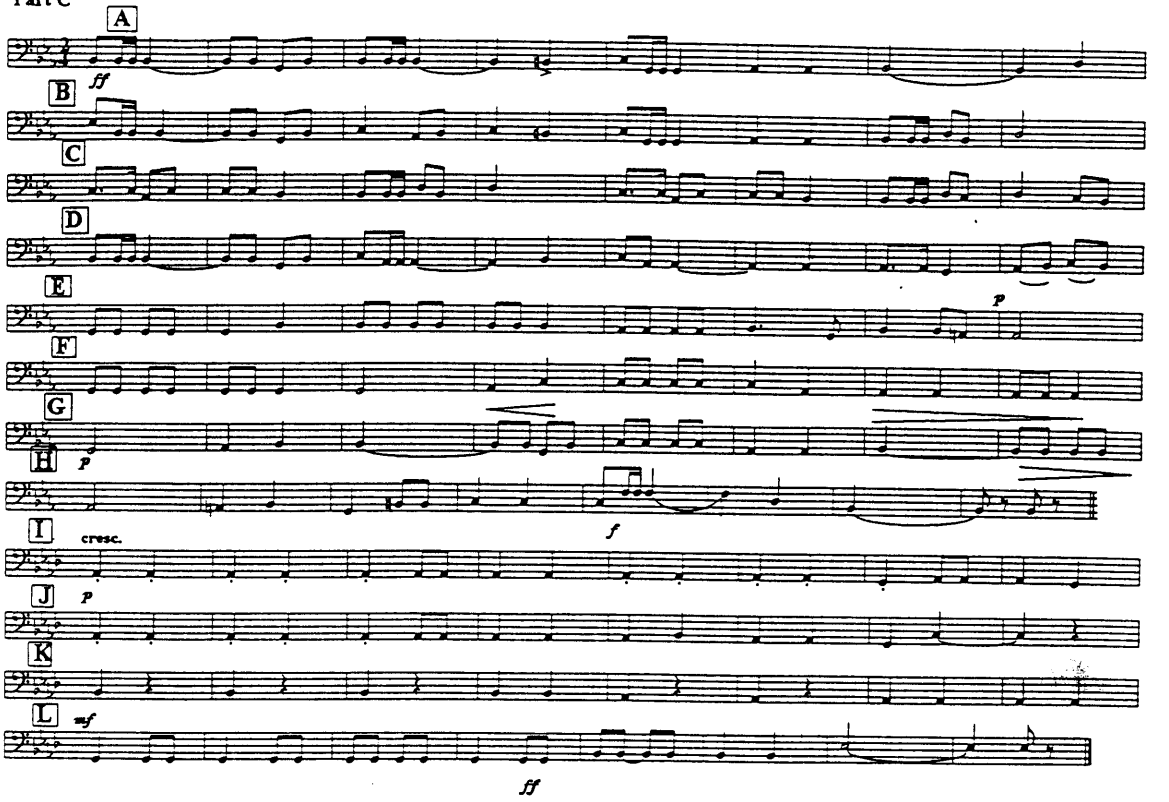
Tuba
Part B

STANDARD OF ST. GEORGE



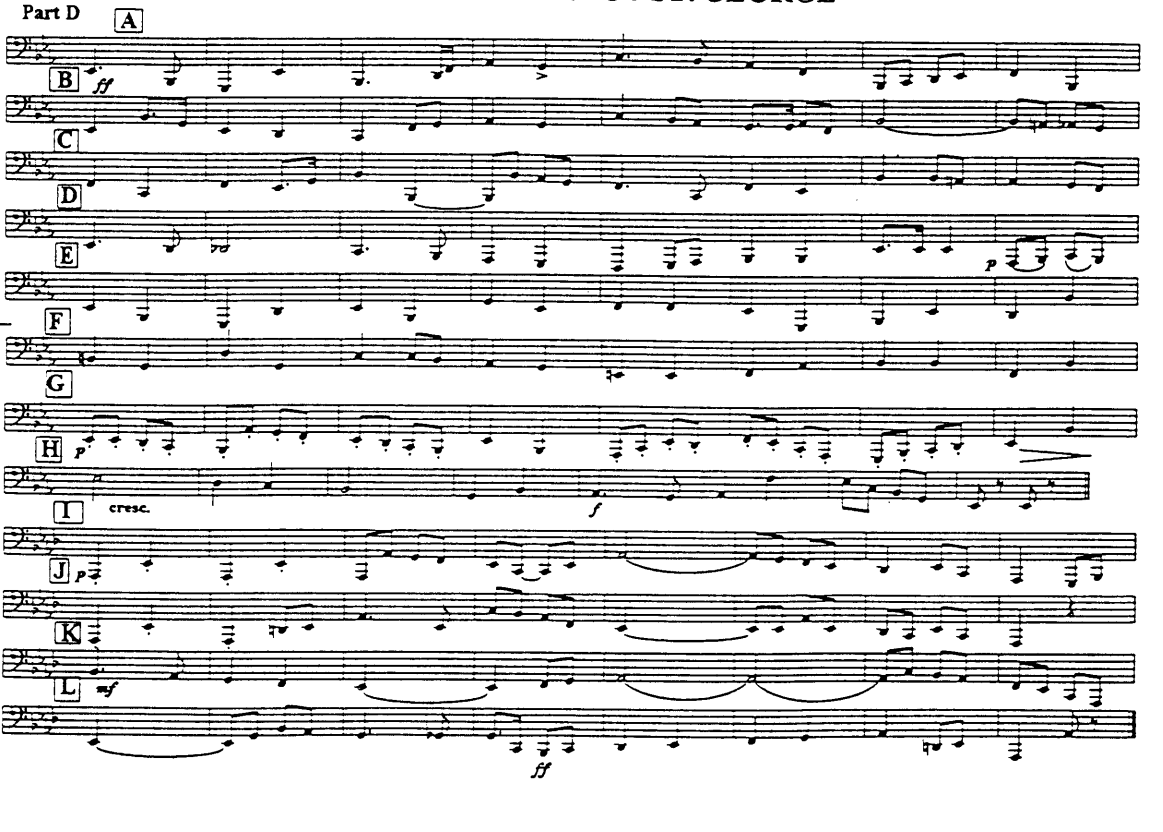
Tuba
Part C

STANDARD OF ST. GEORGE



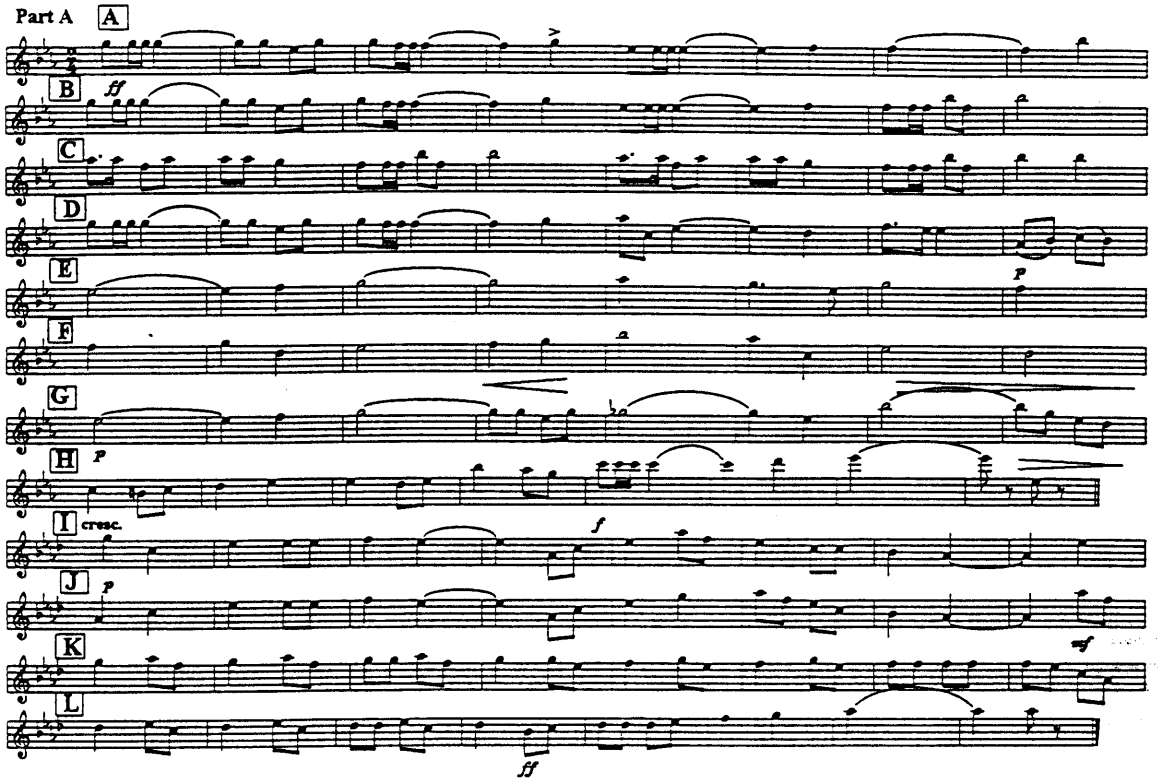
Tuba
Part D

STANDARD OF ST. GEORGE



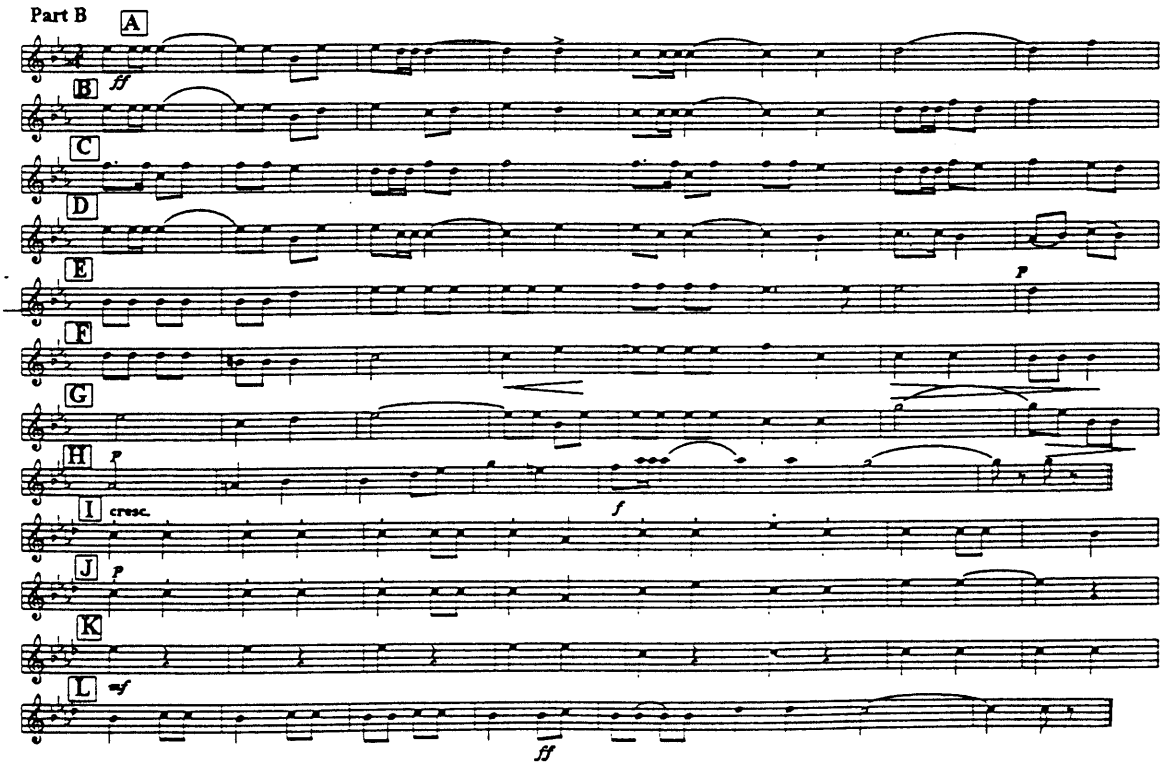
Bells
Part A

STANDARD OF ST. GEORGE



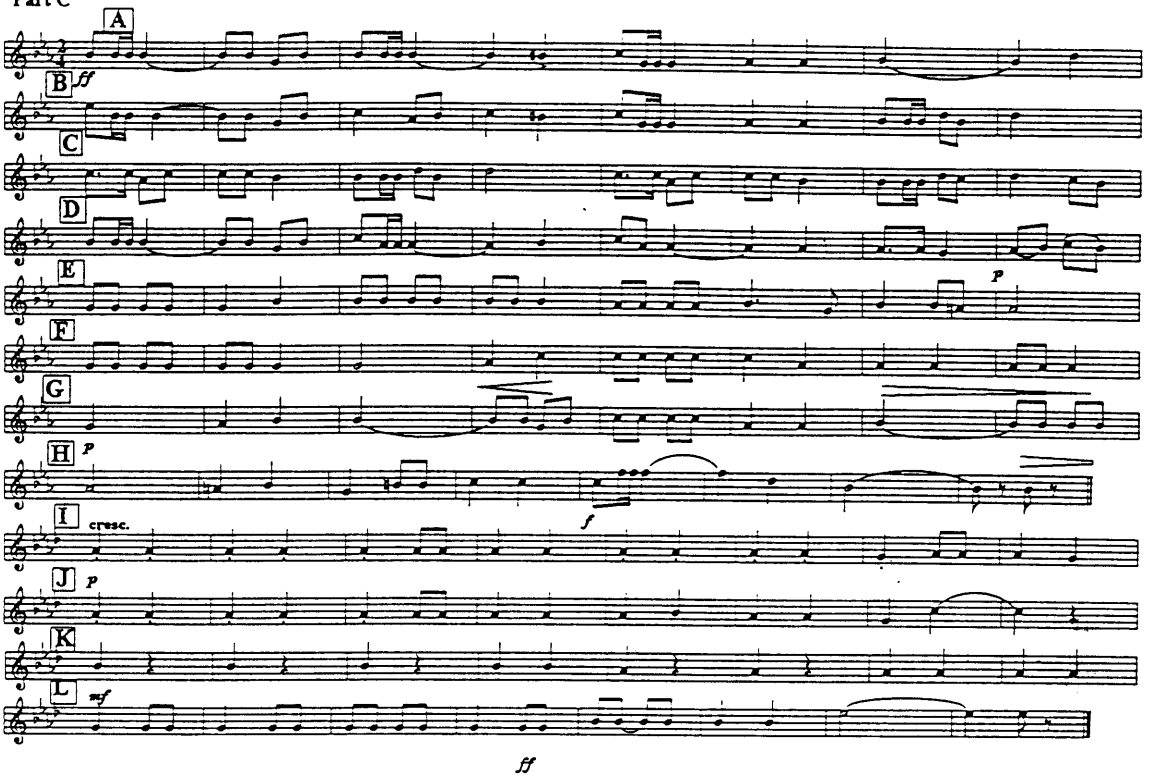
Bells
Part B

STANDARD OF ST. GEORGE



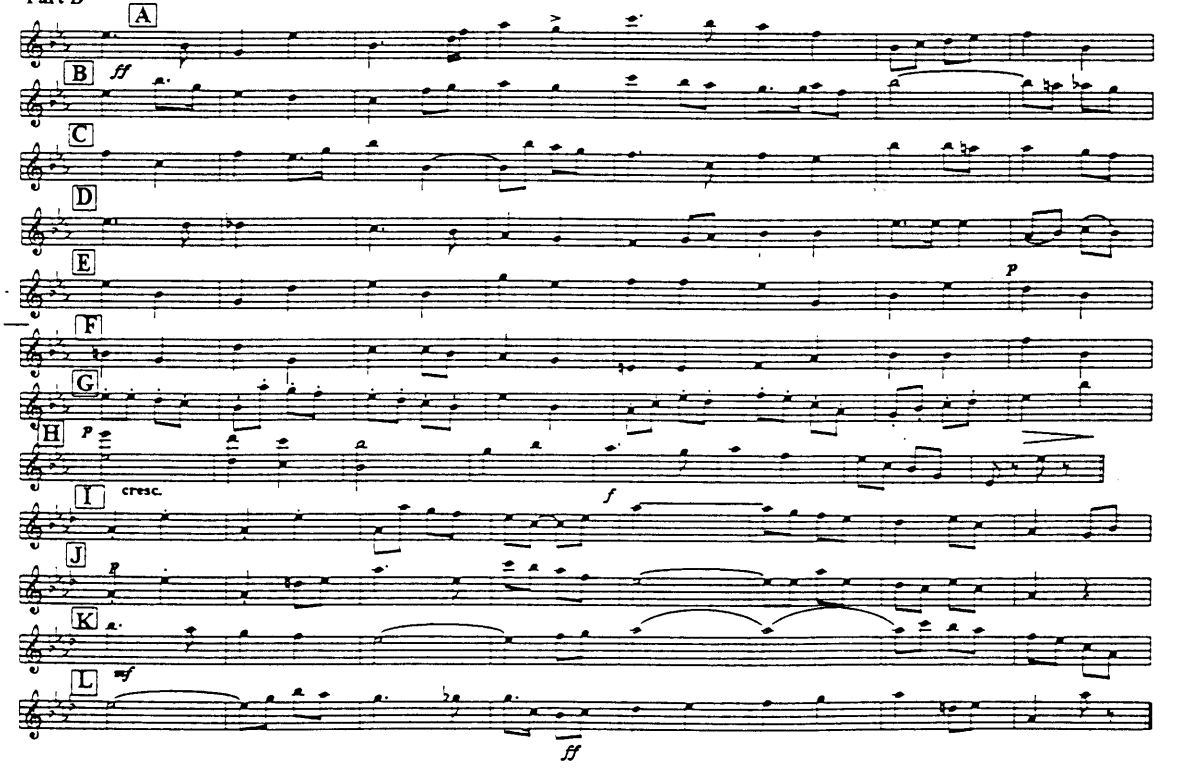
Bells
Part C

STANDARD OF ST. GEORGE



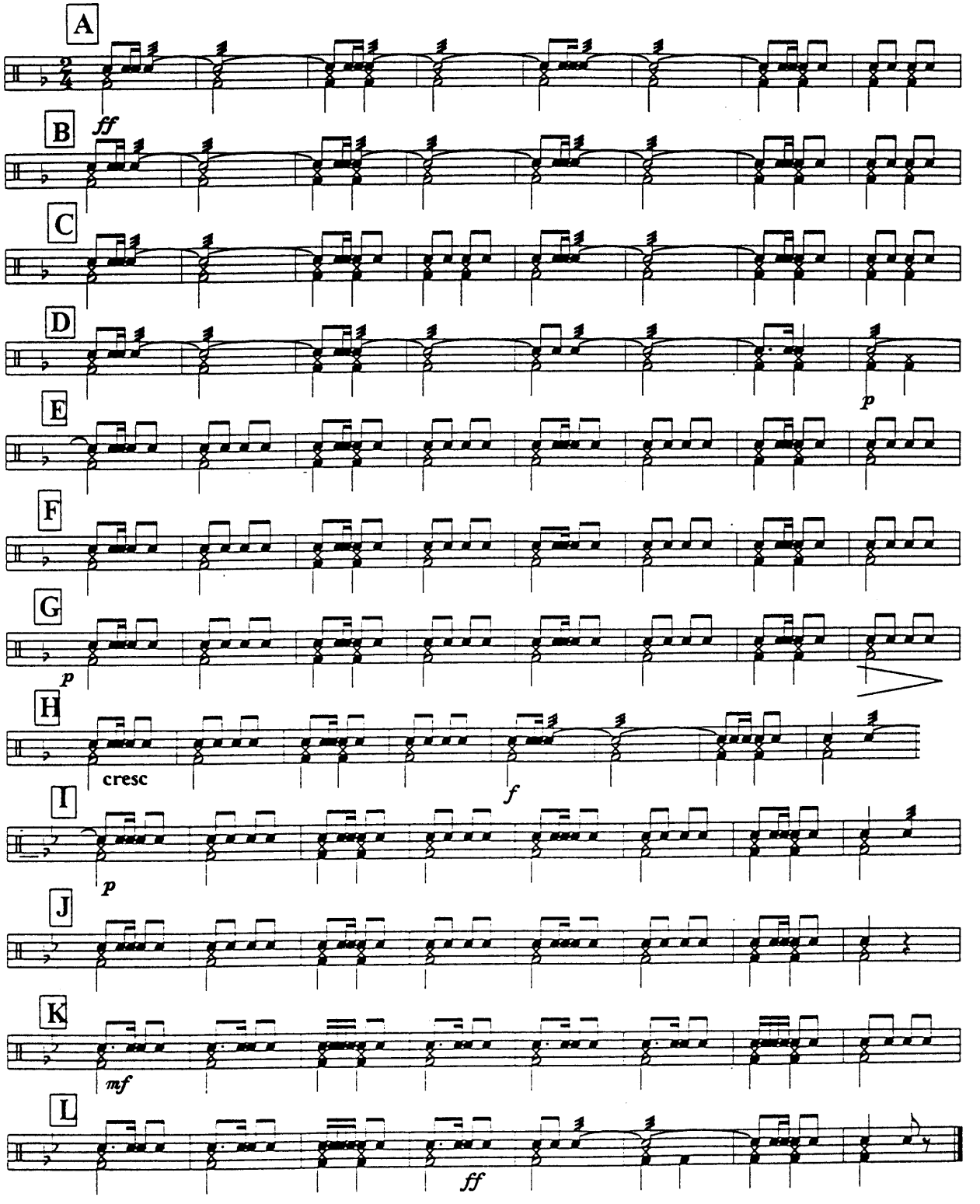
Bells
Part D

STANDARD OF ST. GEORGE

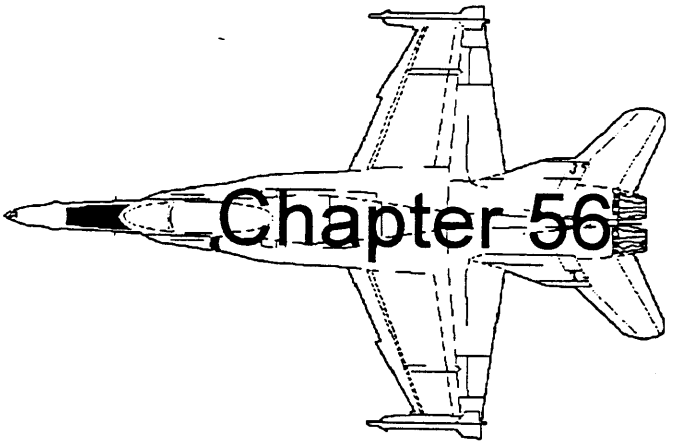


STANDARD OF ST. GEORGE

Percussion



Star Wars



Chapter 56

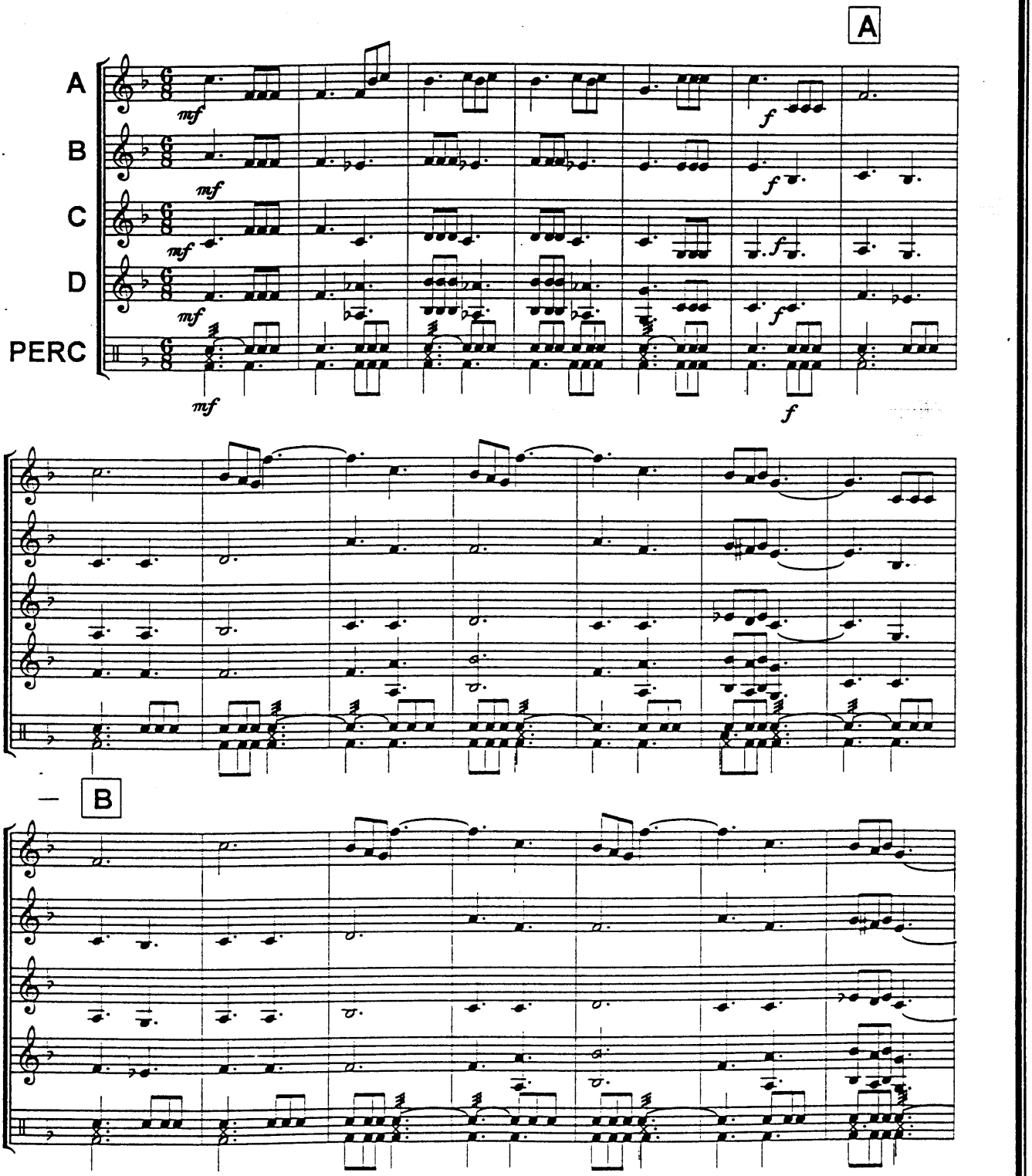
When the movie "Star Wars" first hit the movie theatres in 1977, there was a great deal of speculation about success or failure of the movie. Even the writer, director George Lucas had his doubts about the concept. "Star Wars" was revolutionary in movie production both because of the special effects used and the story revolving around humans and aliens in another part of the galaxy. The movie soon became a huge success and attracted millions of viewers to the movie theatres. Following the success of "Star Wars", George Lucas began production of the sequel "The Empire Strikes Back". Released in 1980, this movie also became a huge success. Often sequels do not measure up to the viewers expectations but this was not the case with the Star Wars movies. With the third movie in the trilogy released in 1983, "Return of the Jedi" was equally popular.

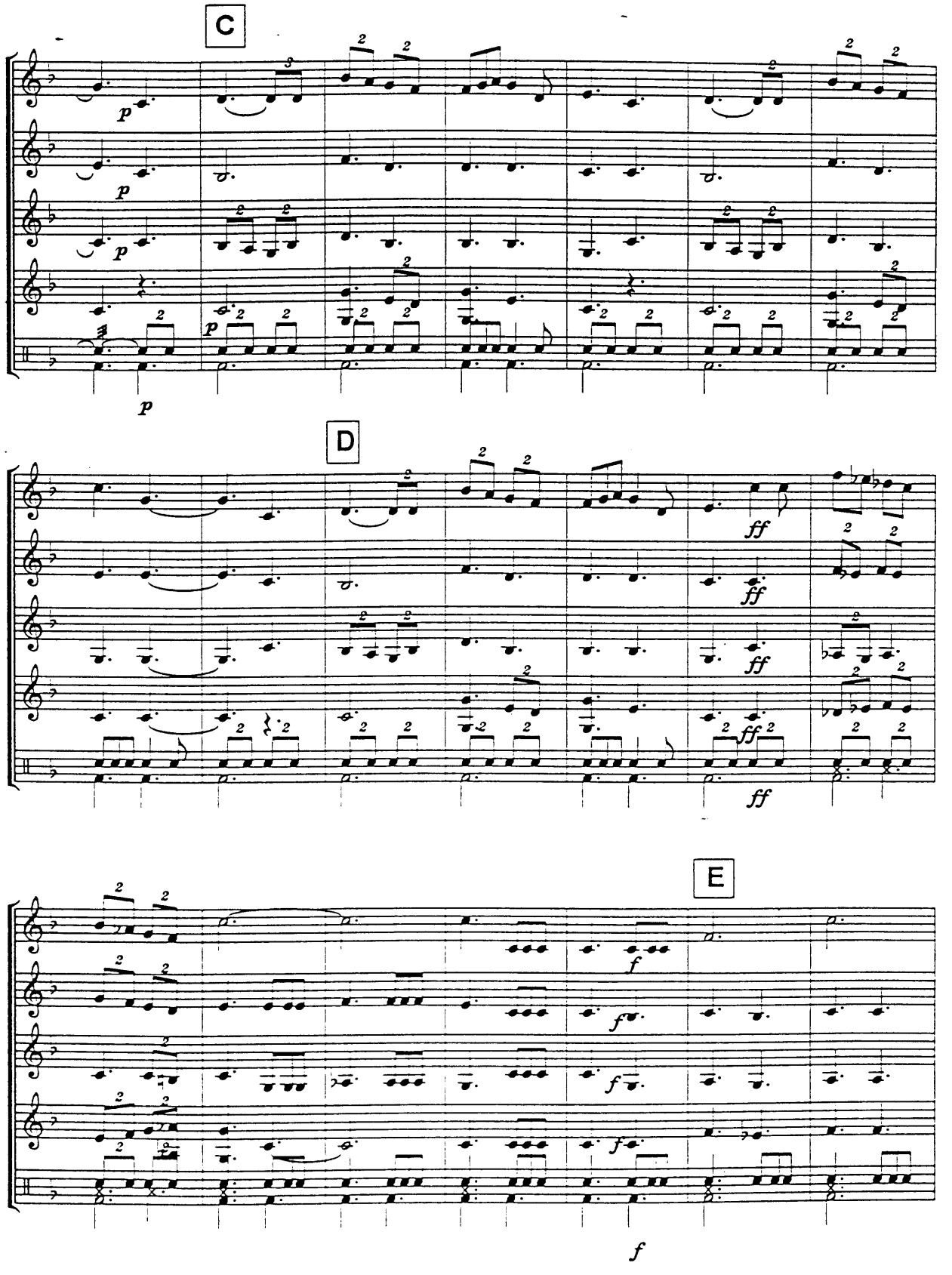
The soundtrack for the movies was left in the capable hands of John Williams who was introduced to George Lucas through Steven Spielberg. George Lucas had written the screenplays to common classical pieces and asked John Williams to write pieces with a similar feel and mood. With compositions such as the Star Wars theme and the Emperor's Theme, John Williams proved himself to be a talented and insightful composer.

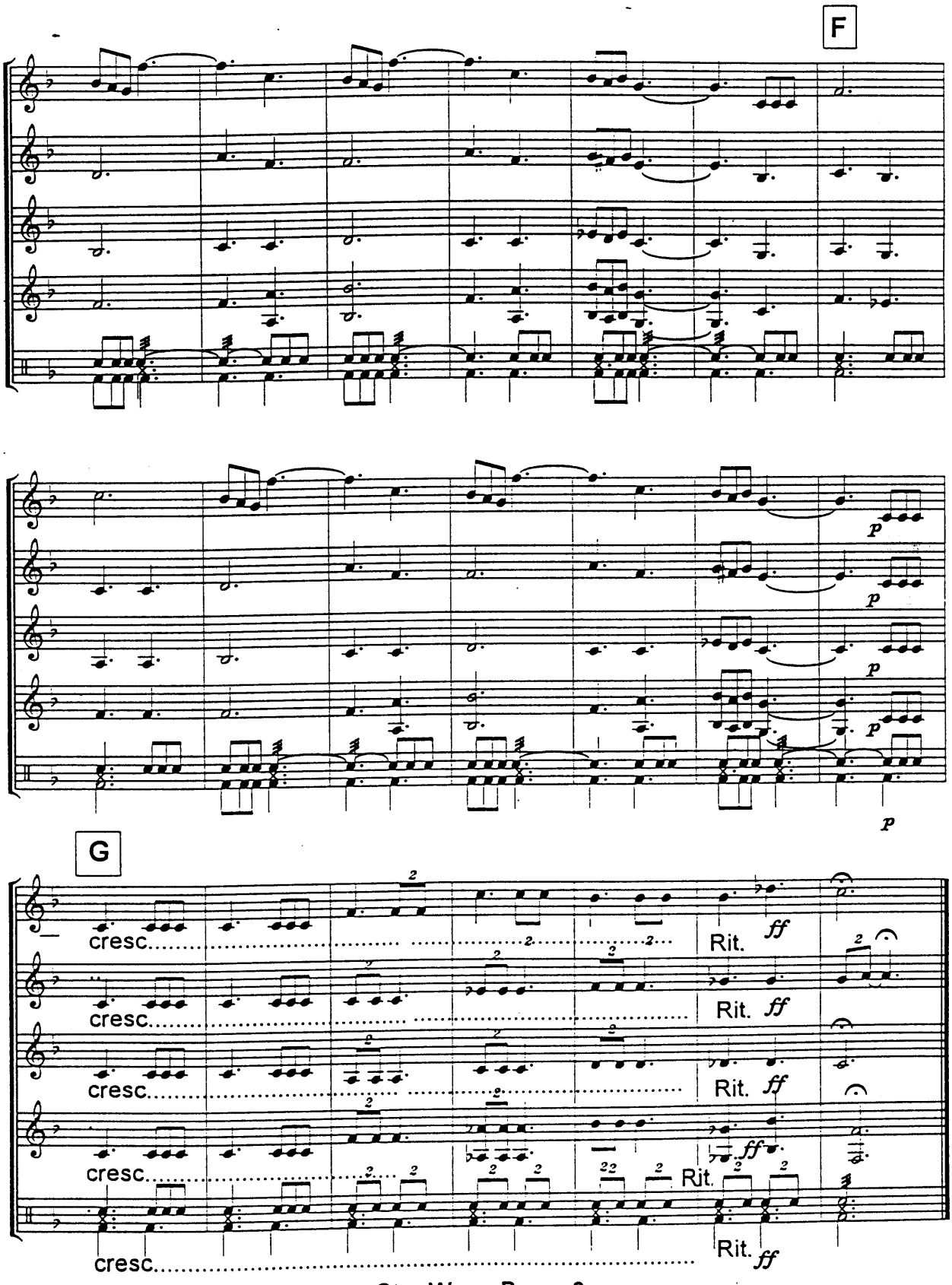
Some interesting facts about the production of the original movie "Star Wars" is the fact that by the standards of the time, "Star Wars" was a relatively low budget movie. After the concept was turned down by two companies, a third saw the potential in a movie such as "Star Wars". Also of interest is the discovery of Harrison Ford who played Han Solo in the three movies. He was working on the set as a carpenter and had not auditioned for the part but was asked to read the lines of Han Solo during the audition of four other actors and actresses. The parts of Luke Skywalker, Princess Lea, Han Solo, Chewbacca and C3-PO were read together to find the right combination of actors. Harrison Ford read the part of Han Solo better than any other actor and was immediately cast for the role. Interestingly enough, Harrison Ford has gone on to be a highly successful and sought after actor today.

STAR WARS

Bb CONDUCTOR INSPECTION TUNE



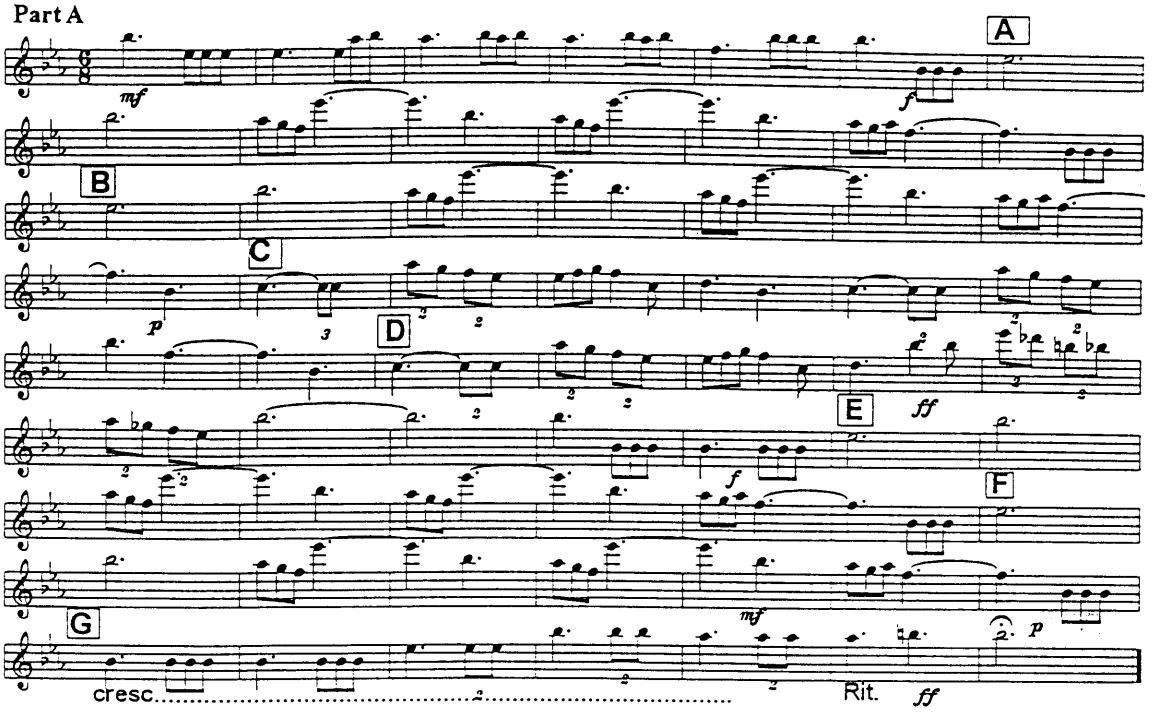

C
D
E



Star Wars Page 3

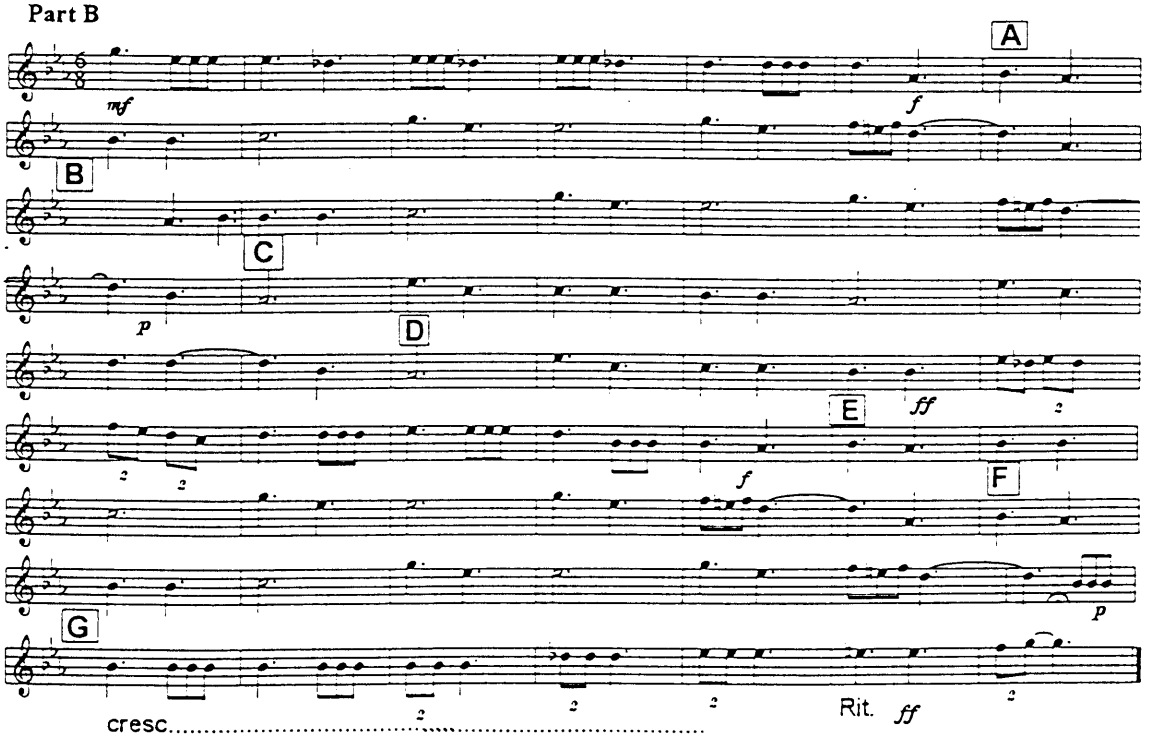
Flute
Oboe
Part A

STAR WARS



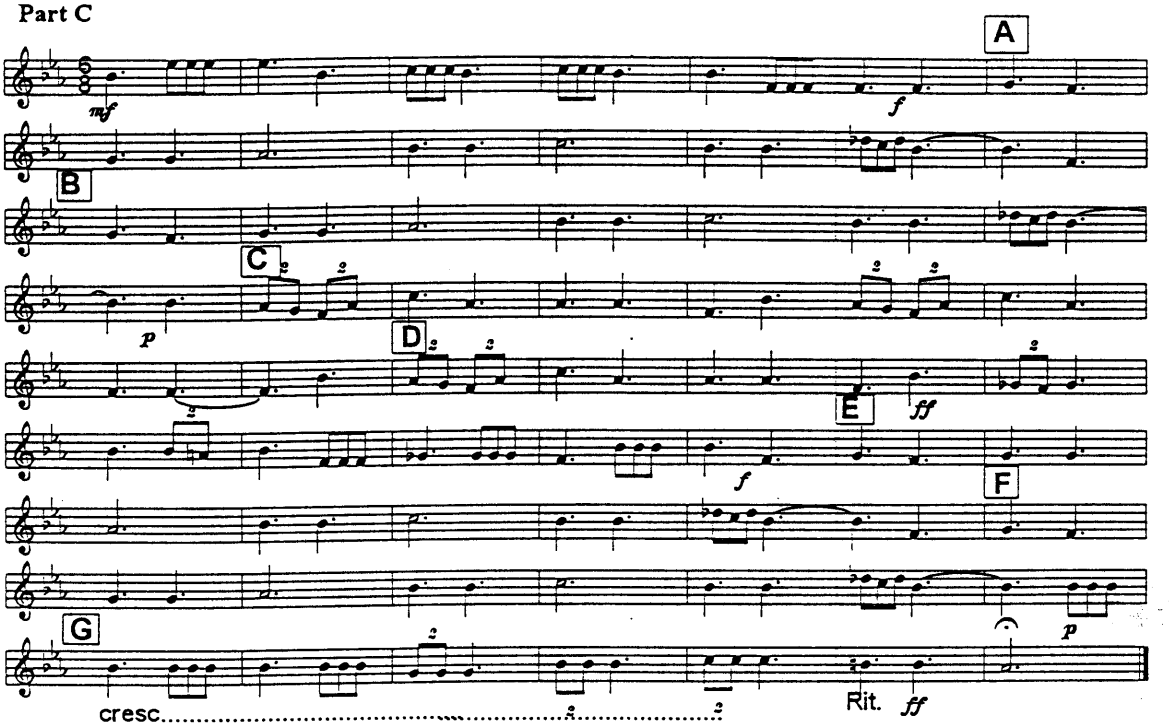
Flute
Oboe
Part B

STAR WARS



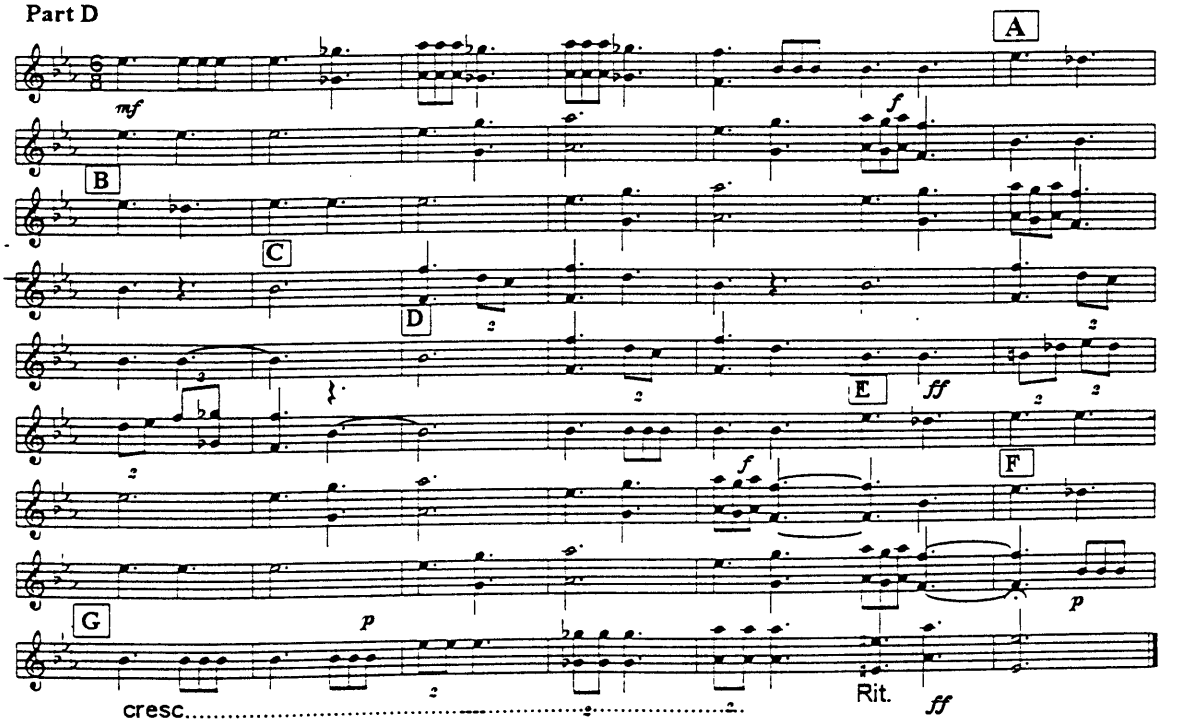
Flute
Oboe
Part C

STAR WARS



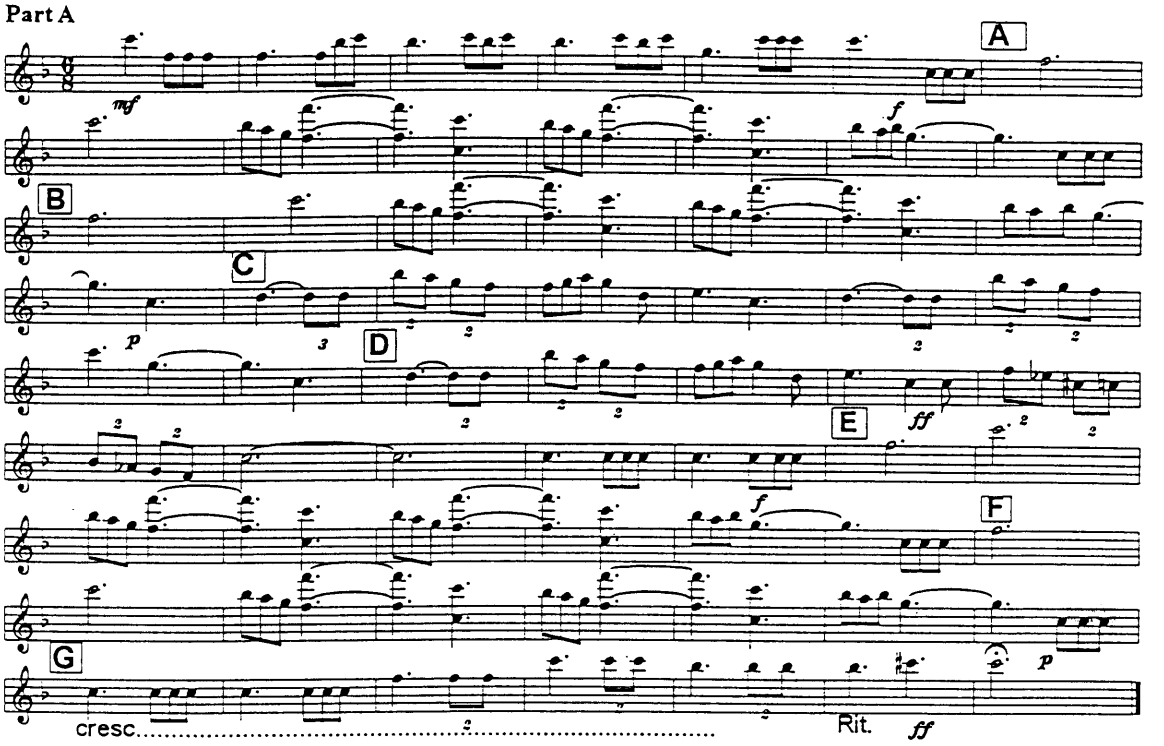
Flute
Oboe
Part D

STAR WARS



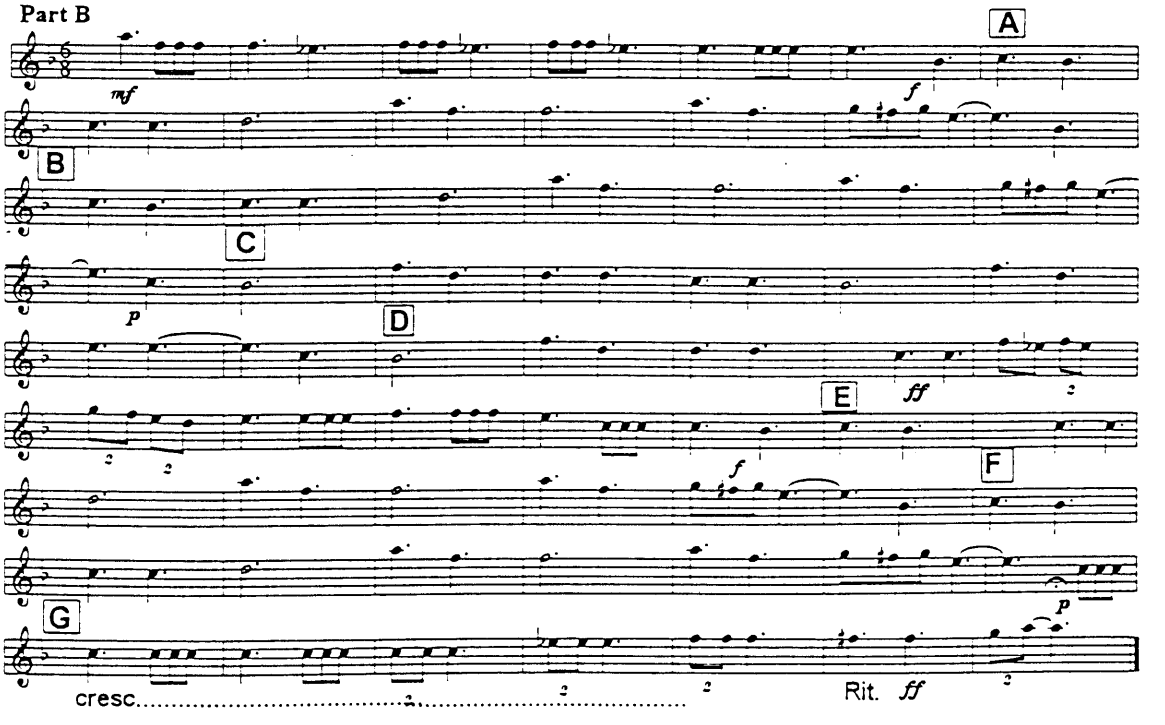
Tenor Saxophone
Clarinet (high)
Part A

STAR WARS



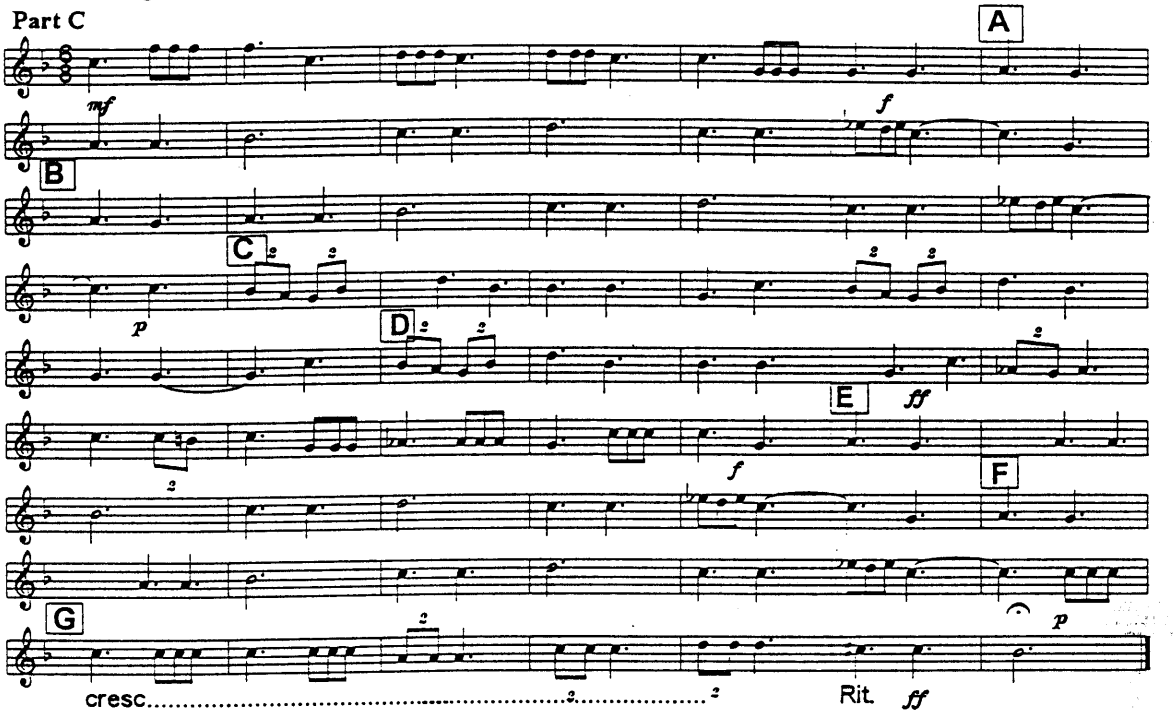
Tenor Saxophone
Clarinet (high)
Part B

STAR WARS



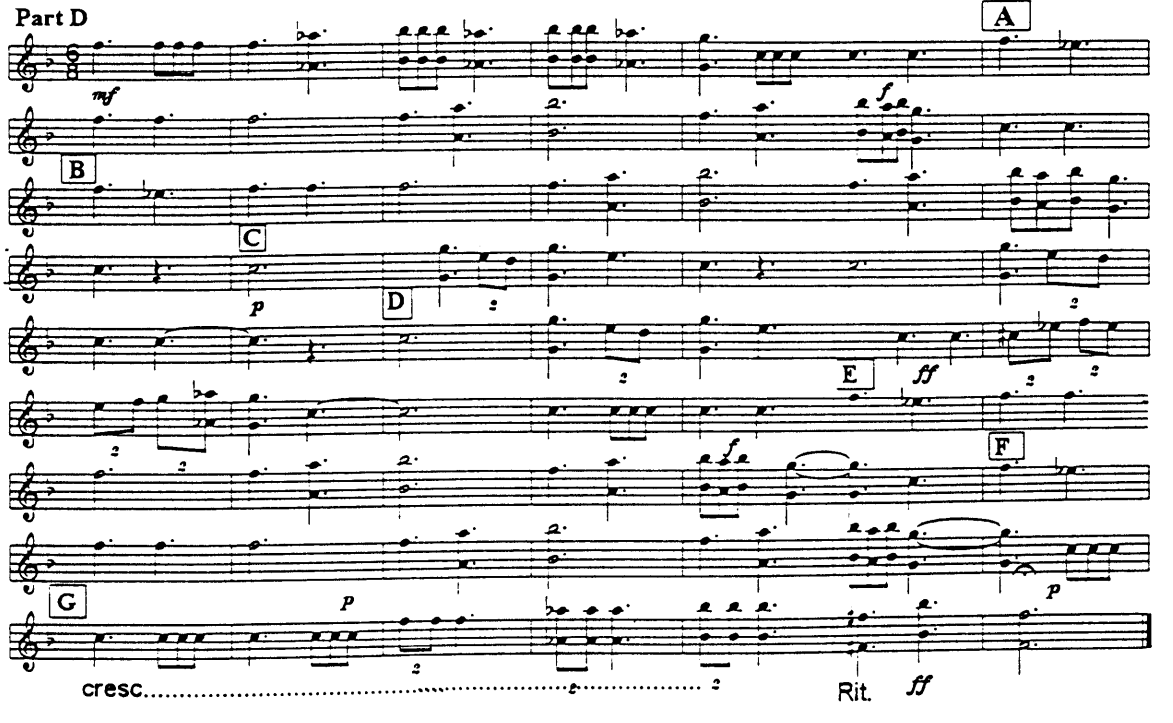
Tenor Saxophone
Clarinet (high)
Part C

STAR WARS



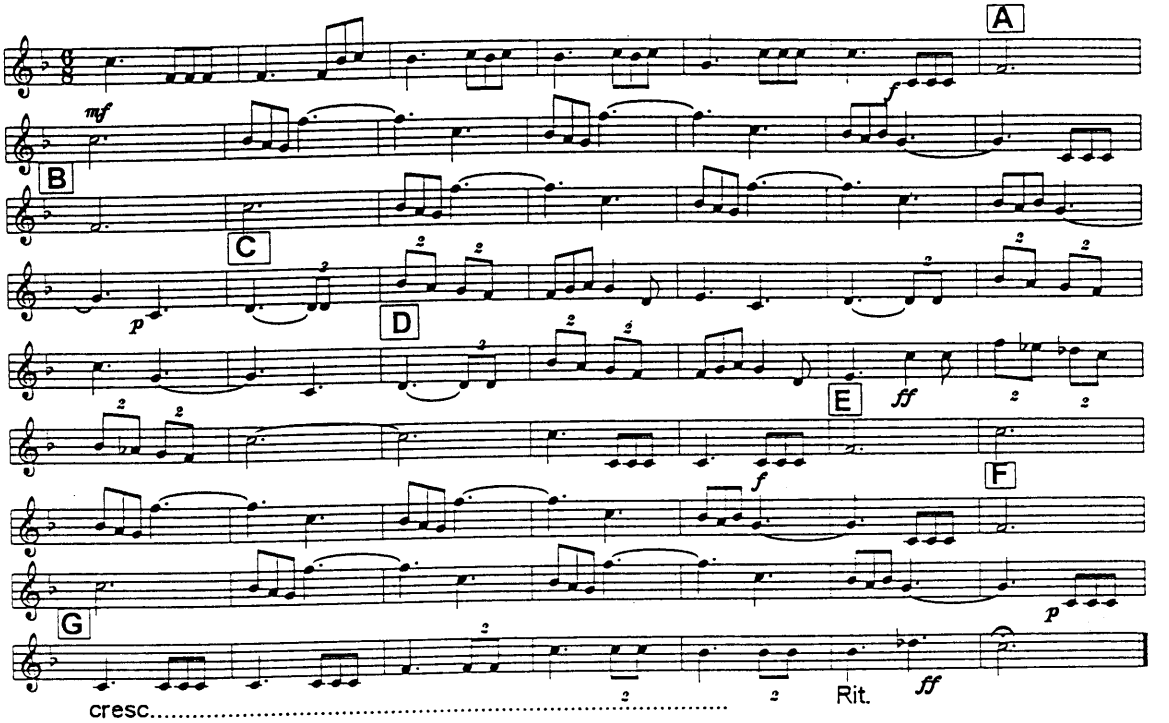
Tenor Saxophone
Clarinet (high)
Part D

STAR WARS



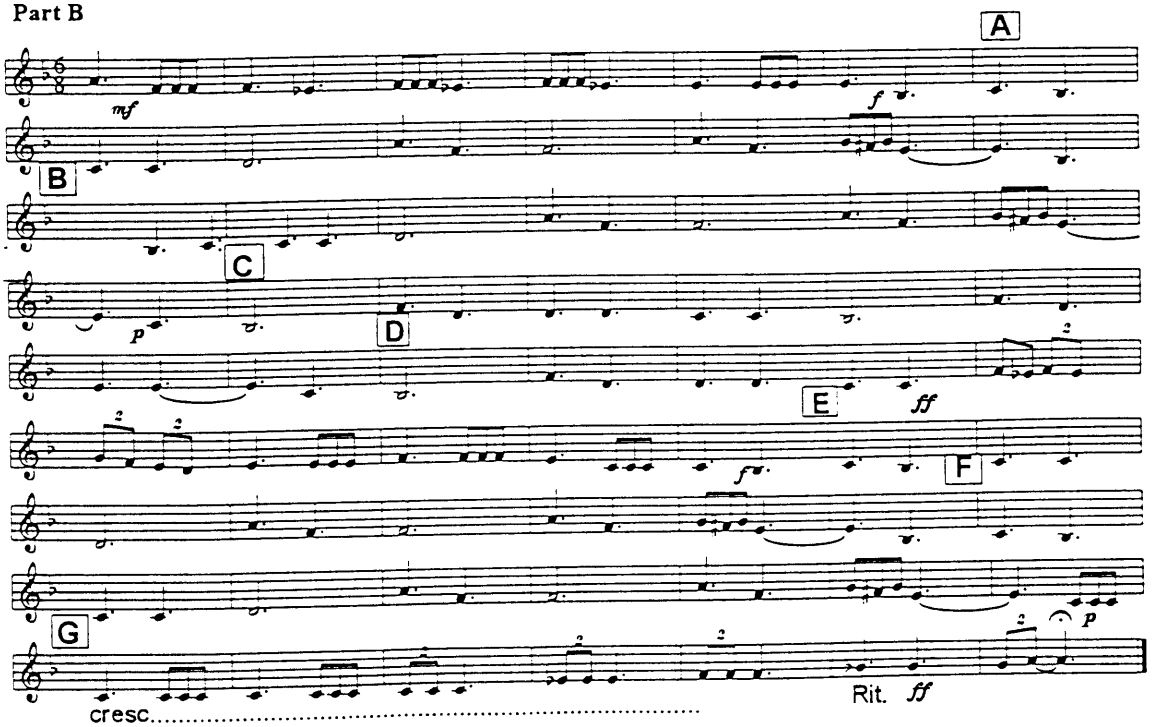
STAR WARS

Bass Clarinet
Part A



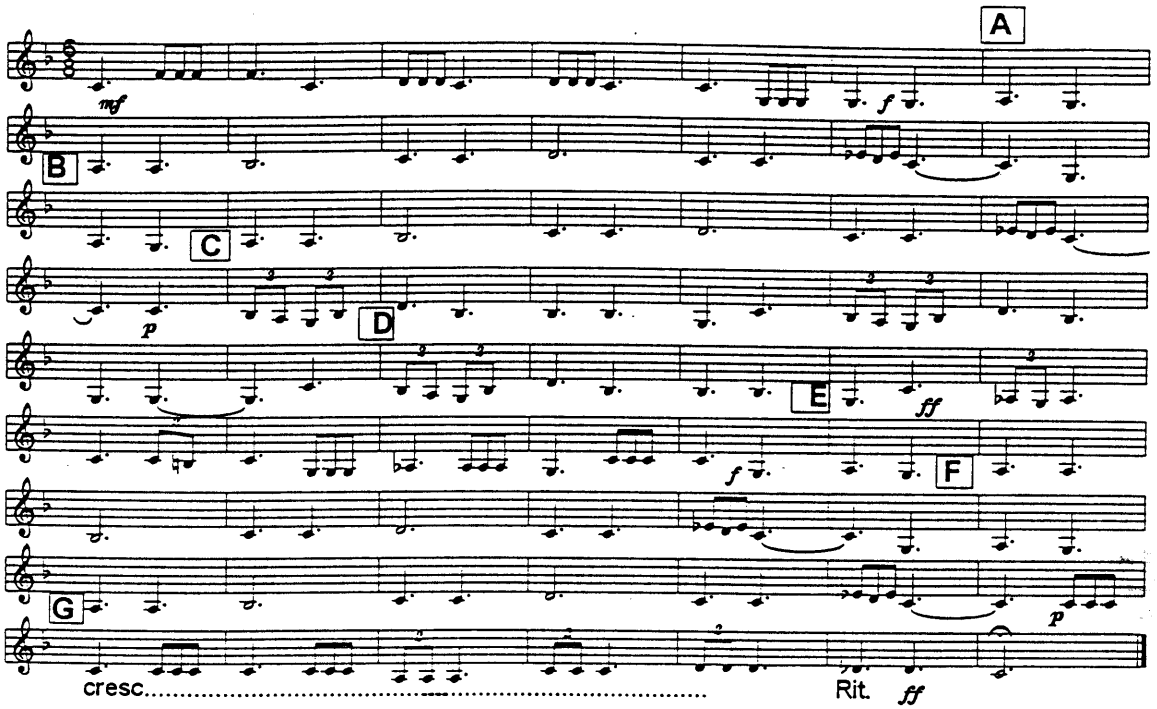
STAR WARS

Bass Clarinet
Part B



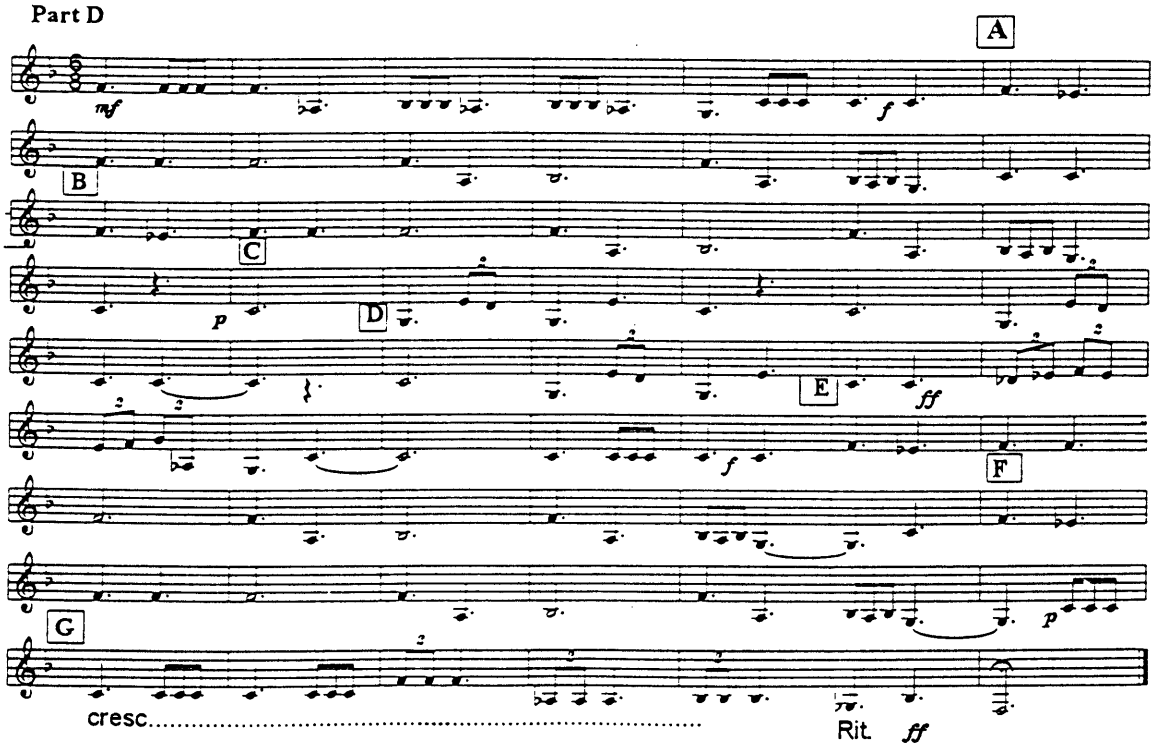
Bass Clarinet
Part C

STAR WARS



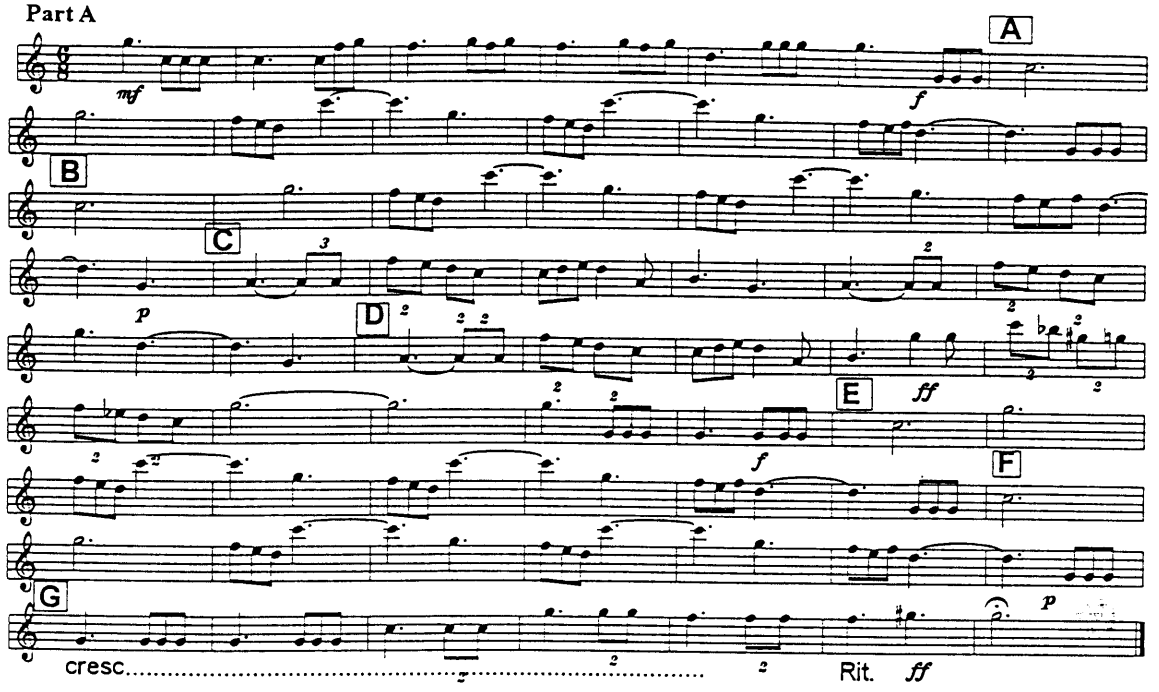
STAR WARS

Bass Clarinet
Part D



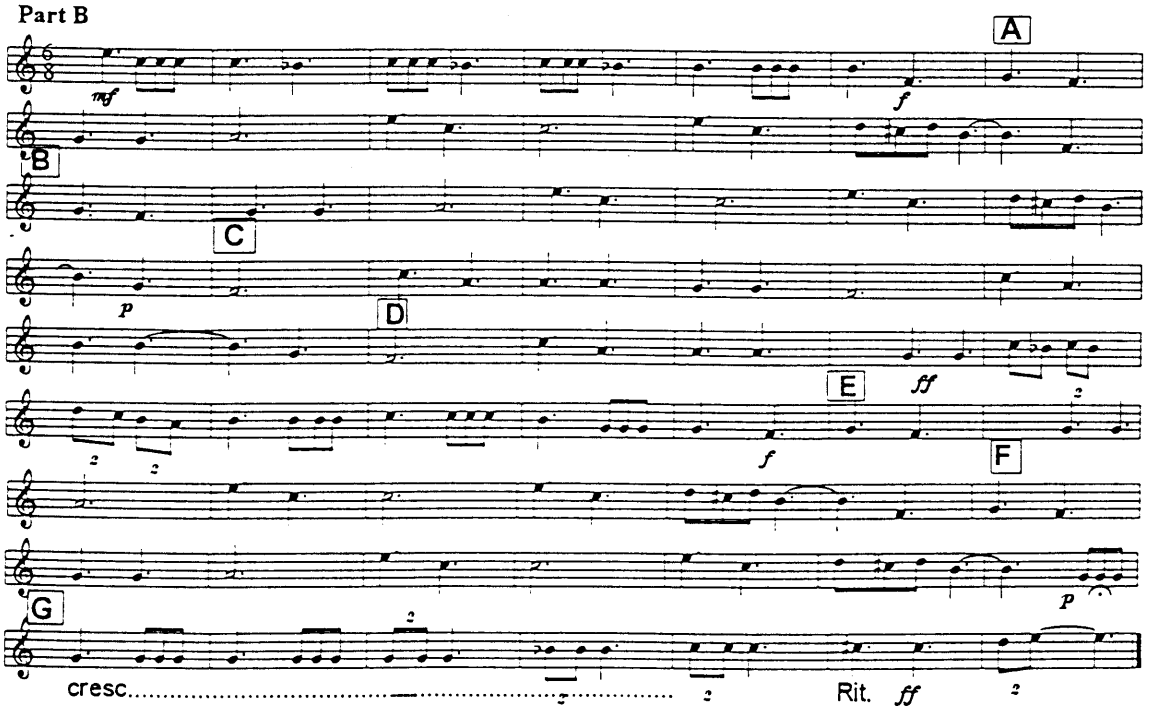
Alto Saxophone
Baritone Saxophone
Part A

STAR WARS



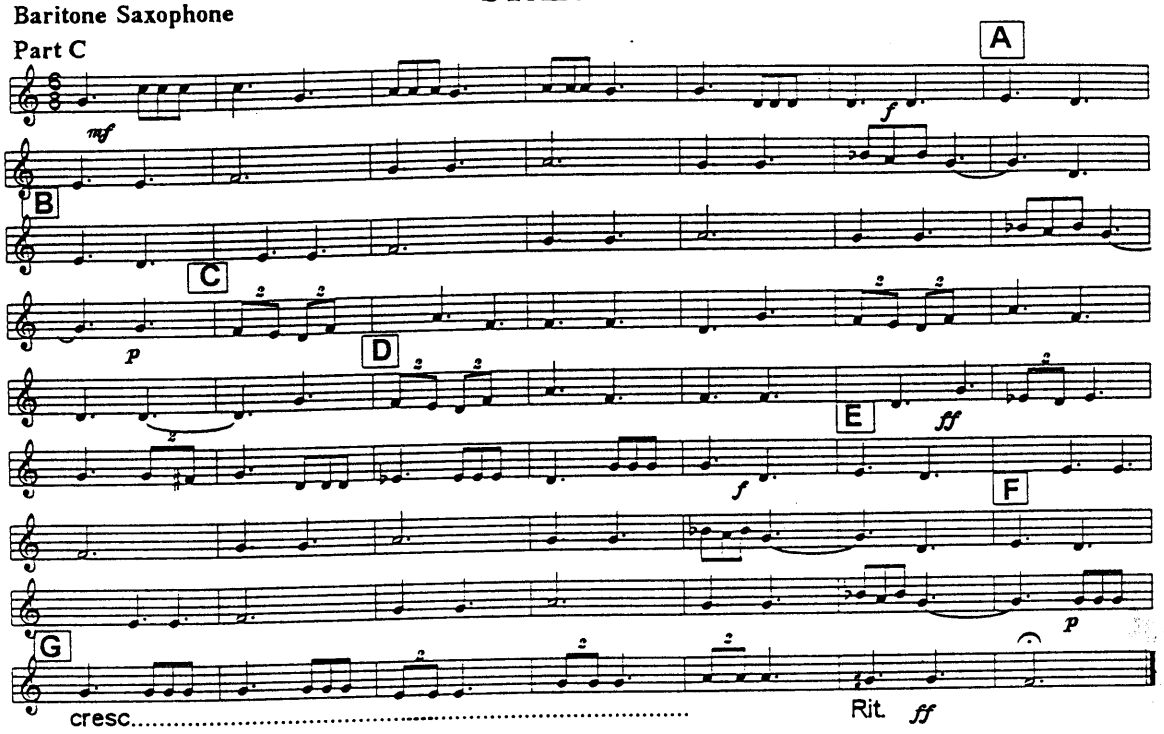
Alto Saxophone
Baritone Saxophone
Part B

STAR WARS



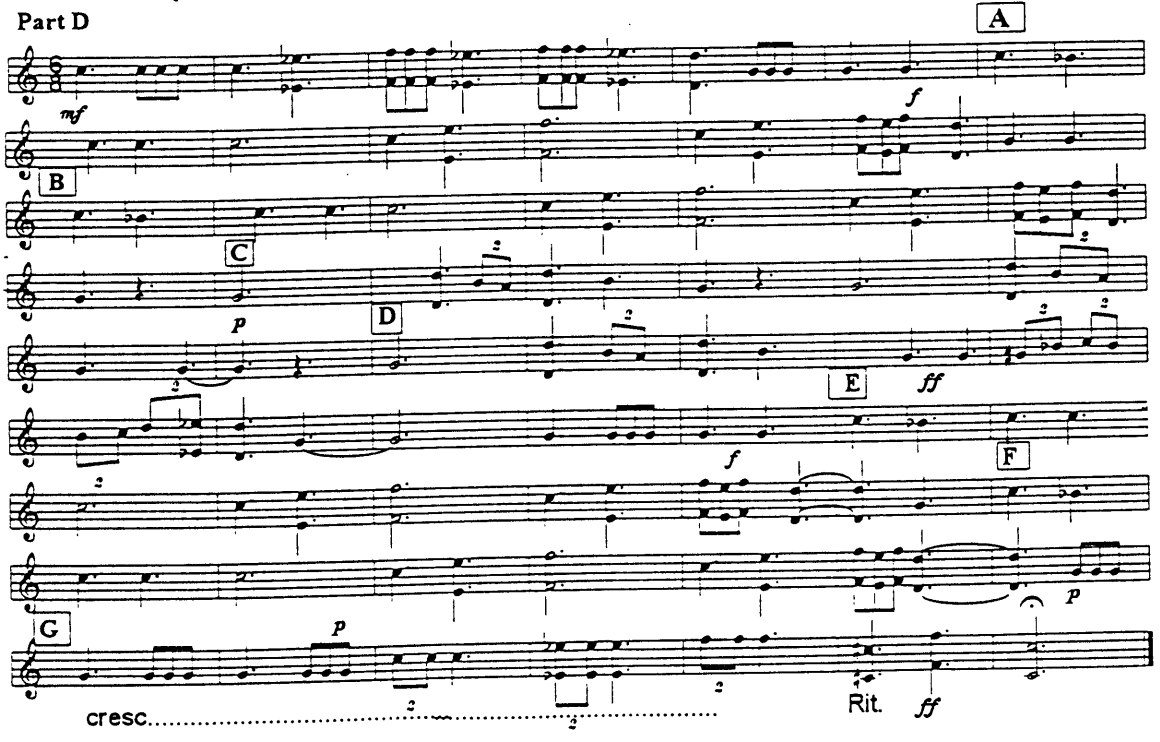
Alto Saxophone
Baritone Saxophone
Part C

STAR WARS



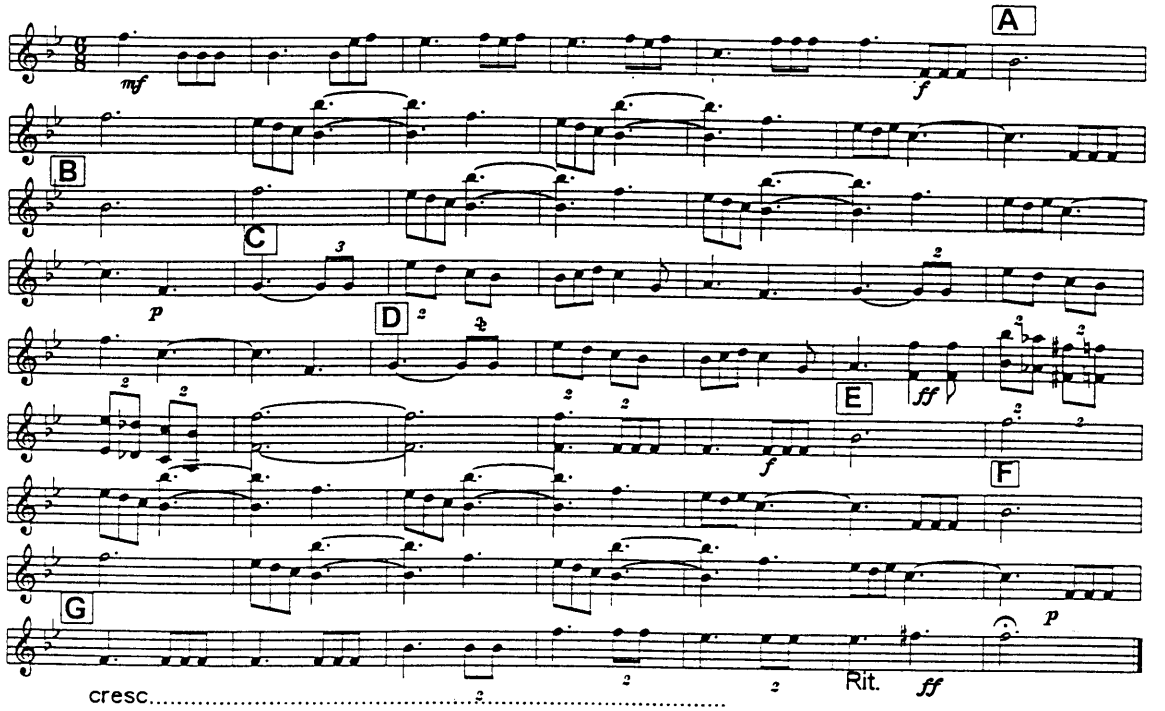
Alto Saxophone
Baritone Saxophone
Part D

STAR WARS



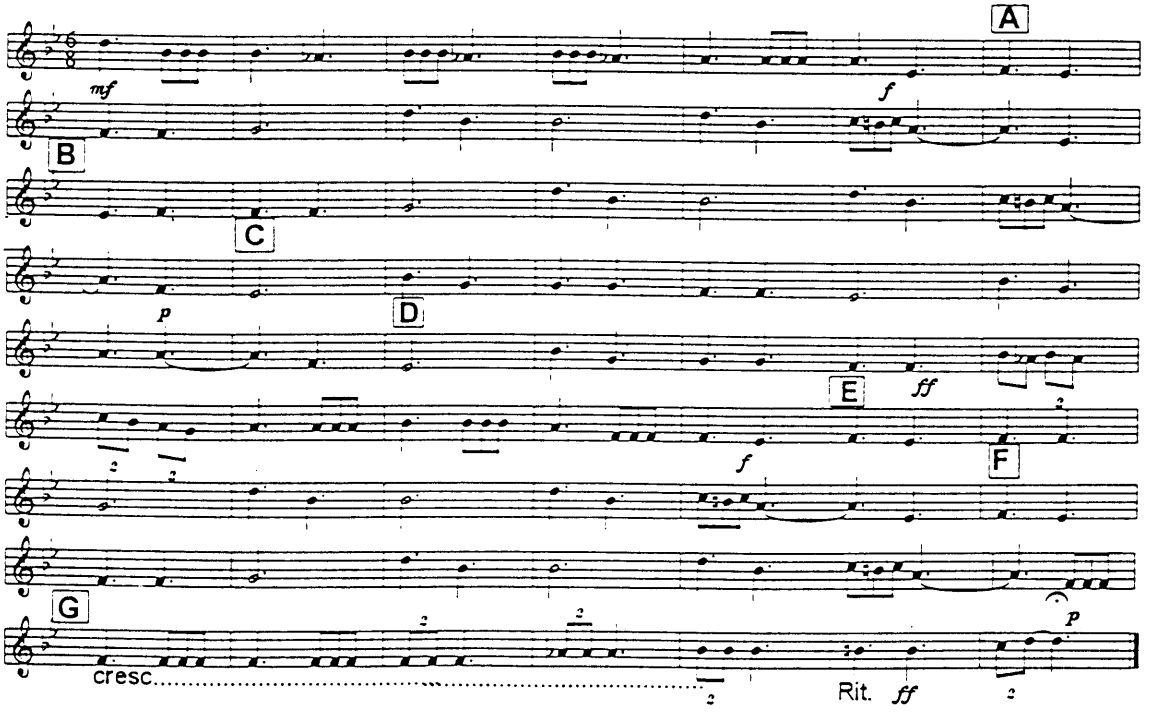
French Horn
Part A

STAR WARS



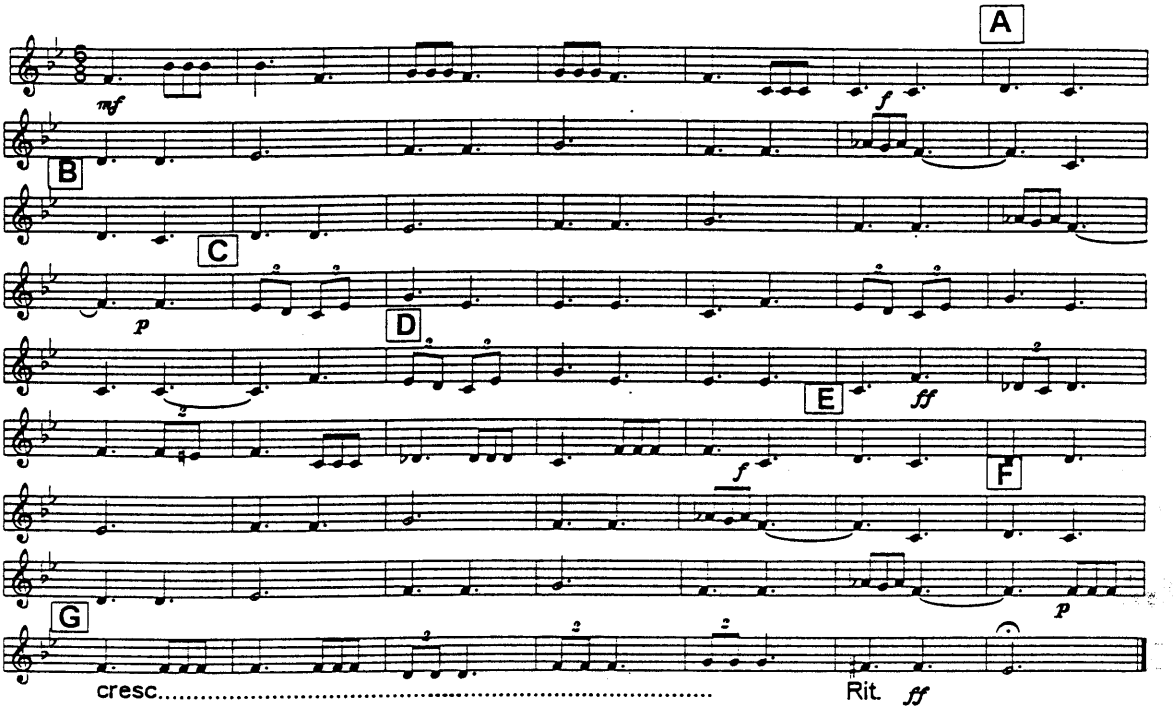
French Horn
Part B

STAR WARS



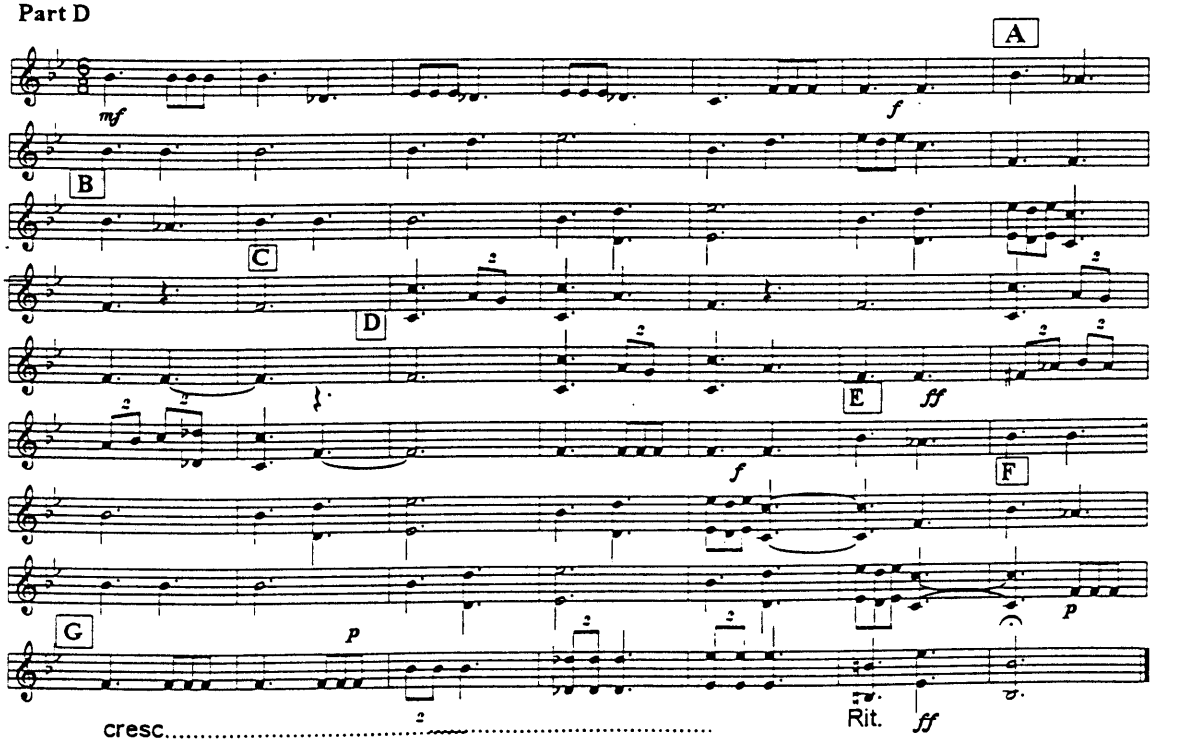
French Horn
Part C

STAR WARS



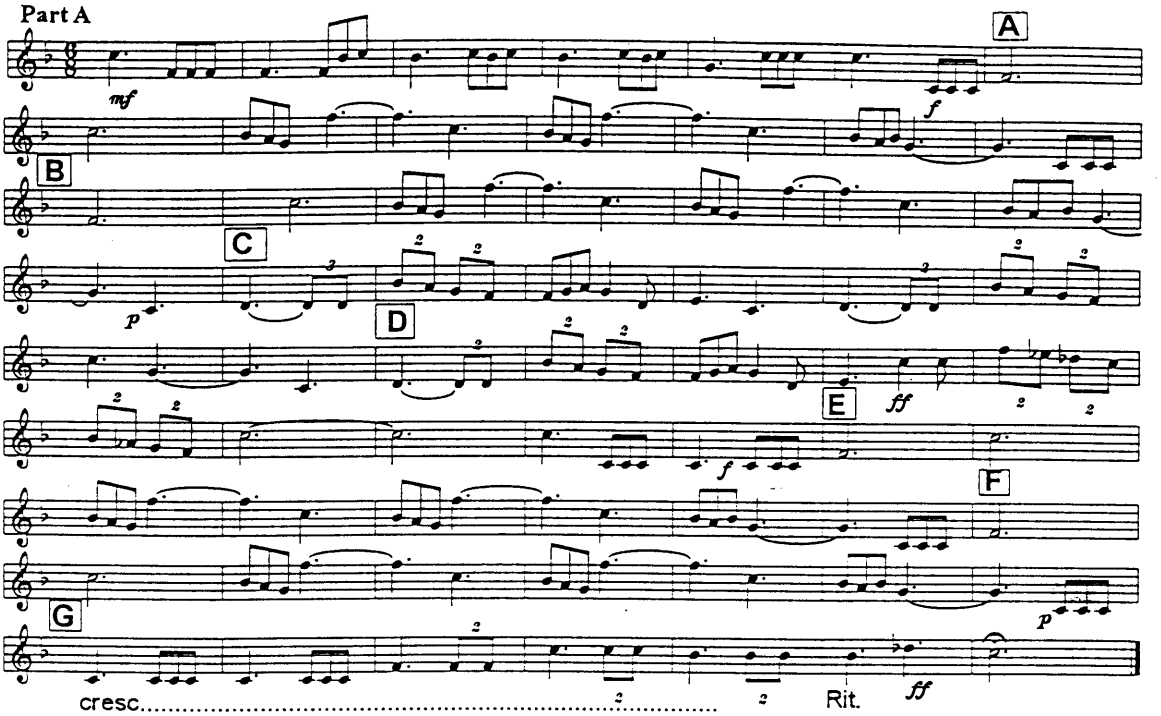
STAR WARS

French Horn
Part D



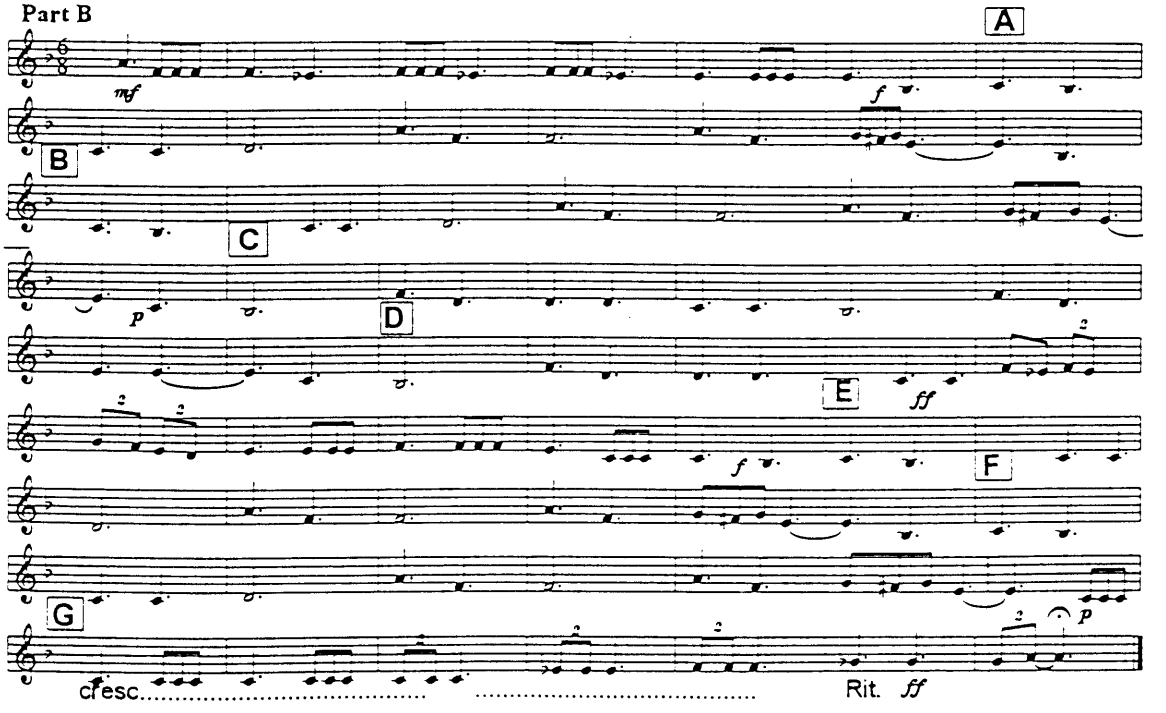
Trumpet
Clarinet (low)
Baritone T.C.
Part A

STAR WARS



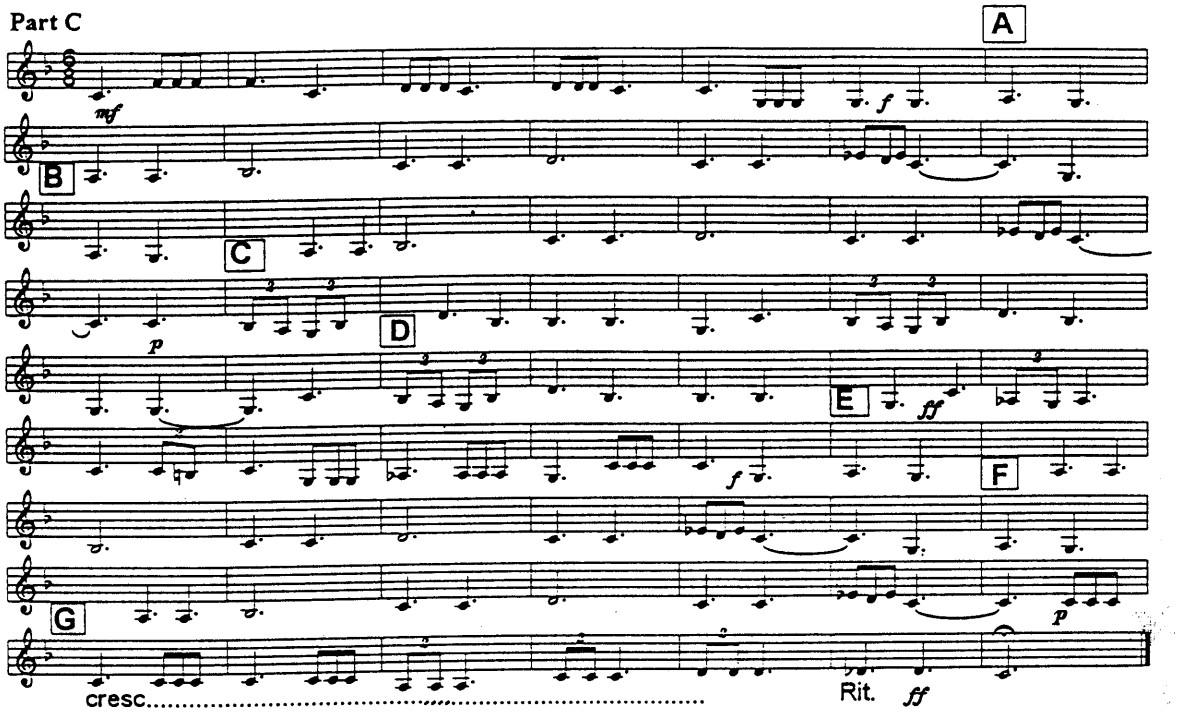
Trumpet
Clarinet (low)
Baritone T.C.
Part B

STAR WARS



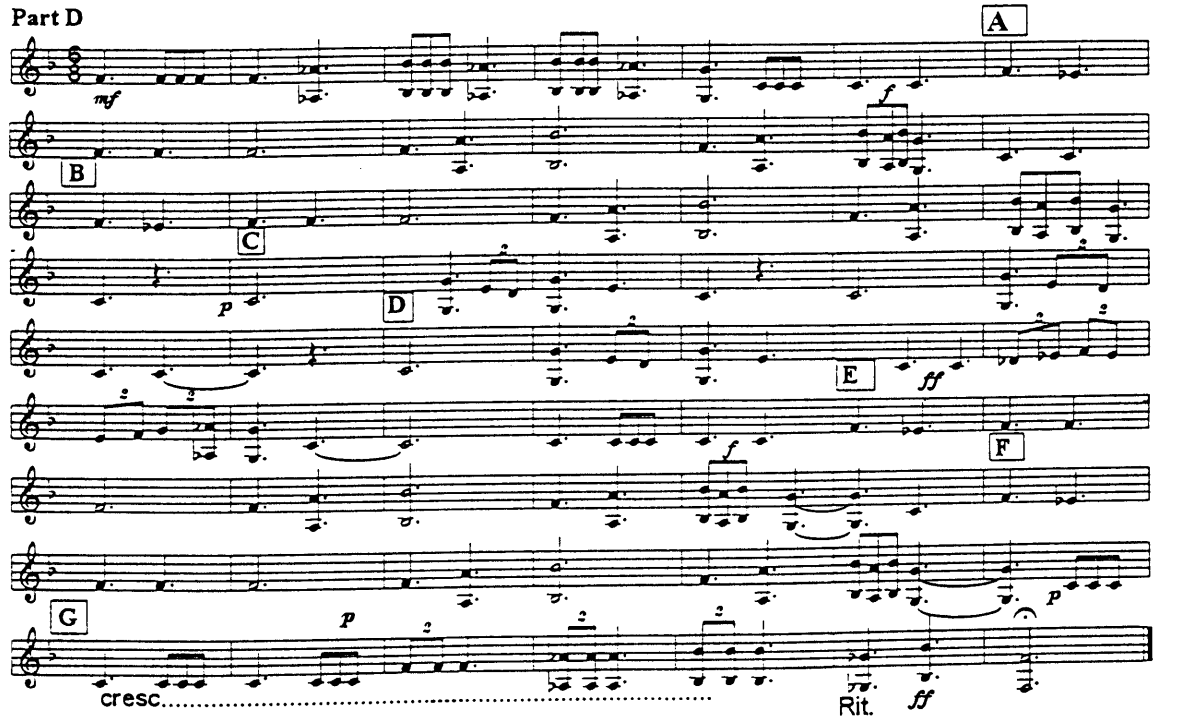
Trumpet
Clarinet (low)
Baritone T.C.
Part C

STAR WARS



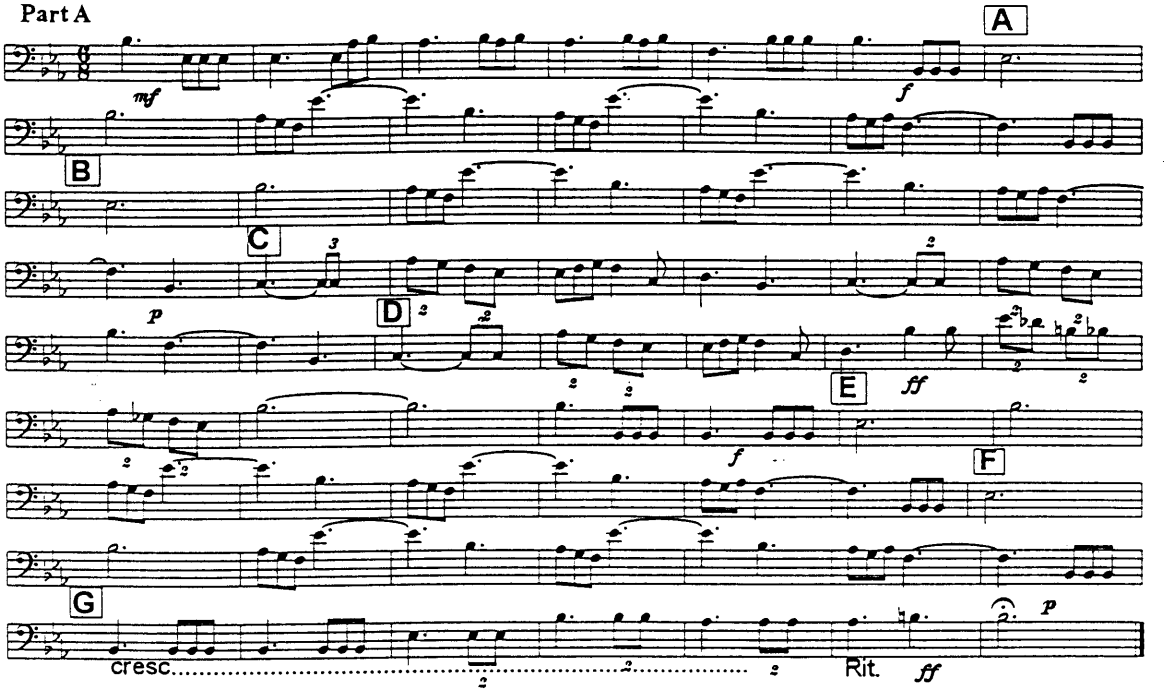
Trumpet
Clarinet (low)
Baritone T.C.
Part D

STAR WARS



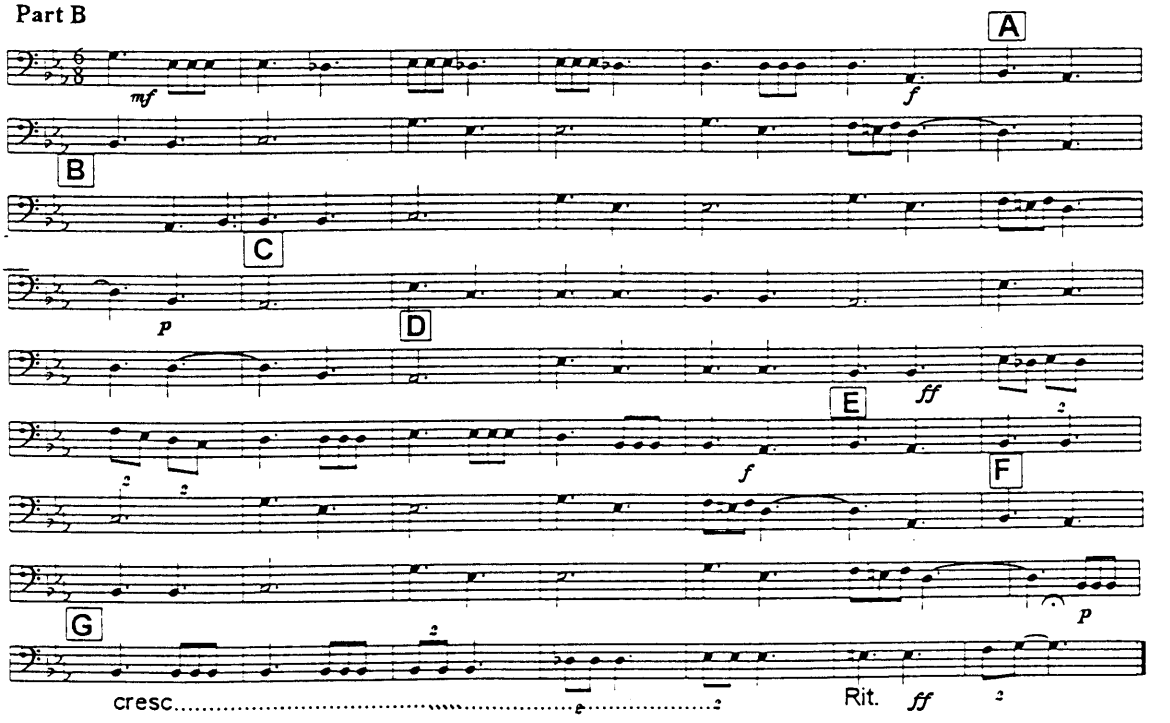
Trombone
Baritone B.C.
Bassoon
Part A

STAR WARS



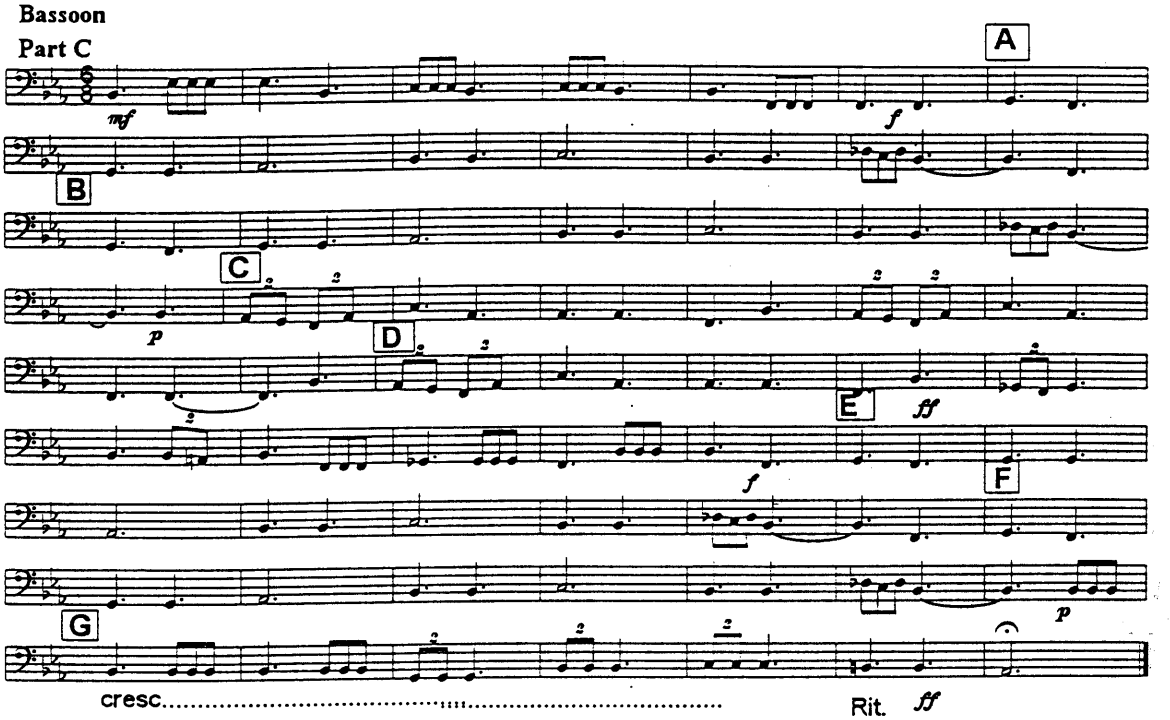
Trombone
Baritone B.C.
Bassoon
Part B

STAR WARS



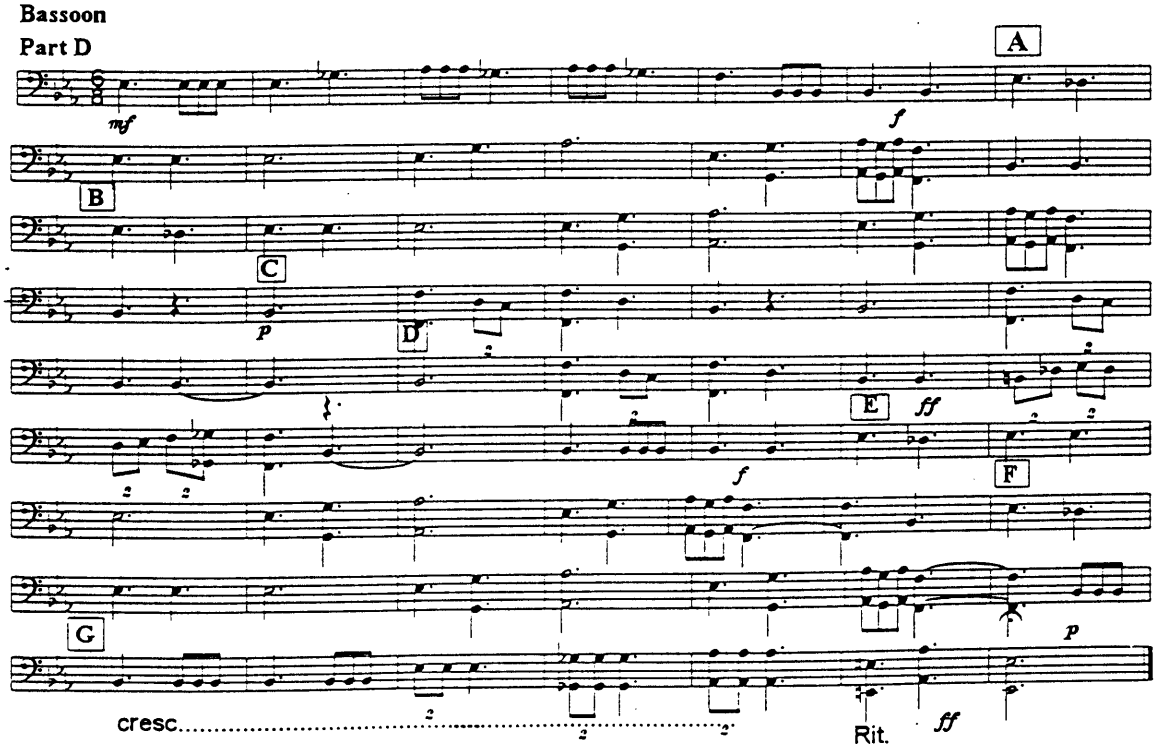
Trombone
Baritone B.C.
Bassoon
Part C

STAR WARS



Trombone
Baritone B.C.
Bassoon
Part D

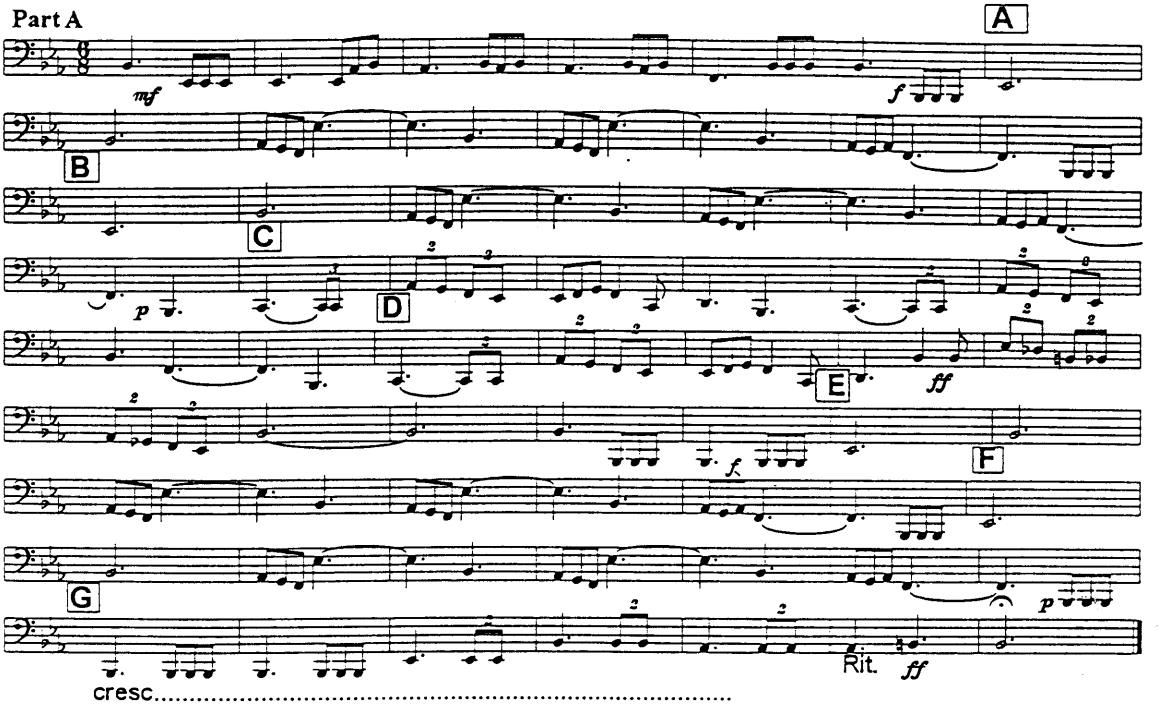
STAR WARS



STAR WARS

Tuba

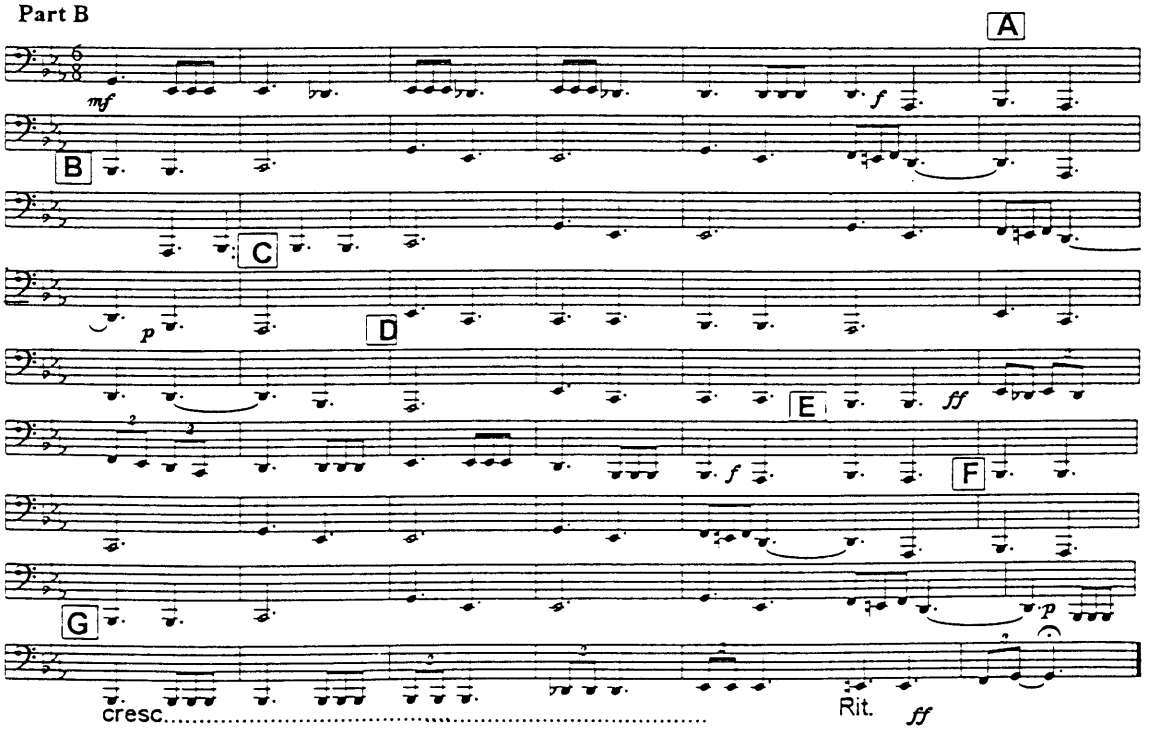
Part A



STAR WARS

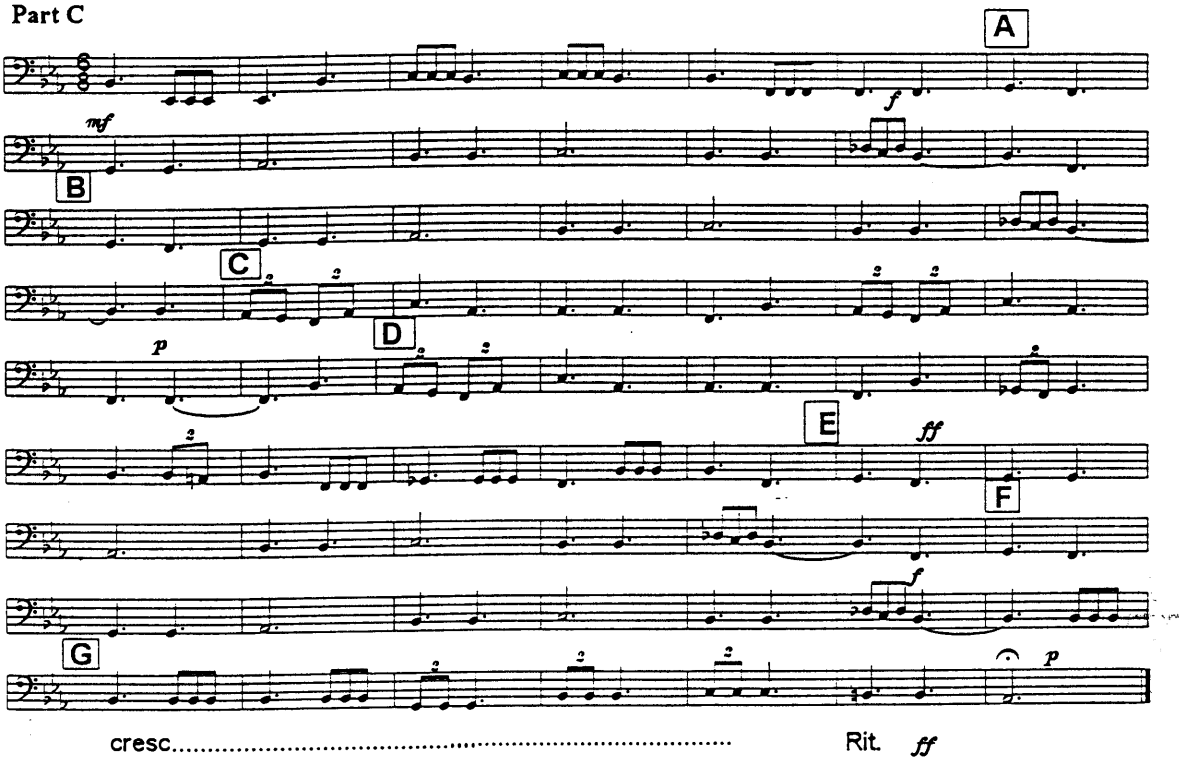
Tuba

Part B



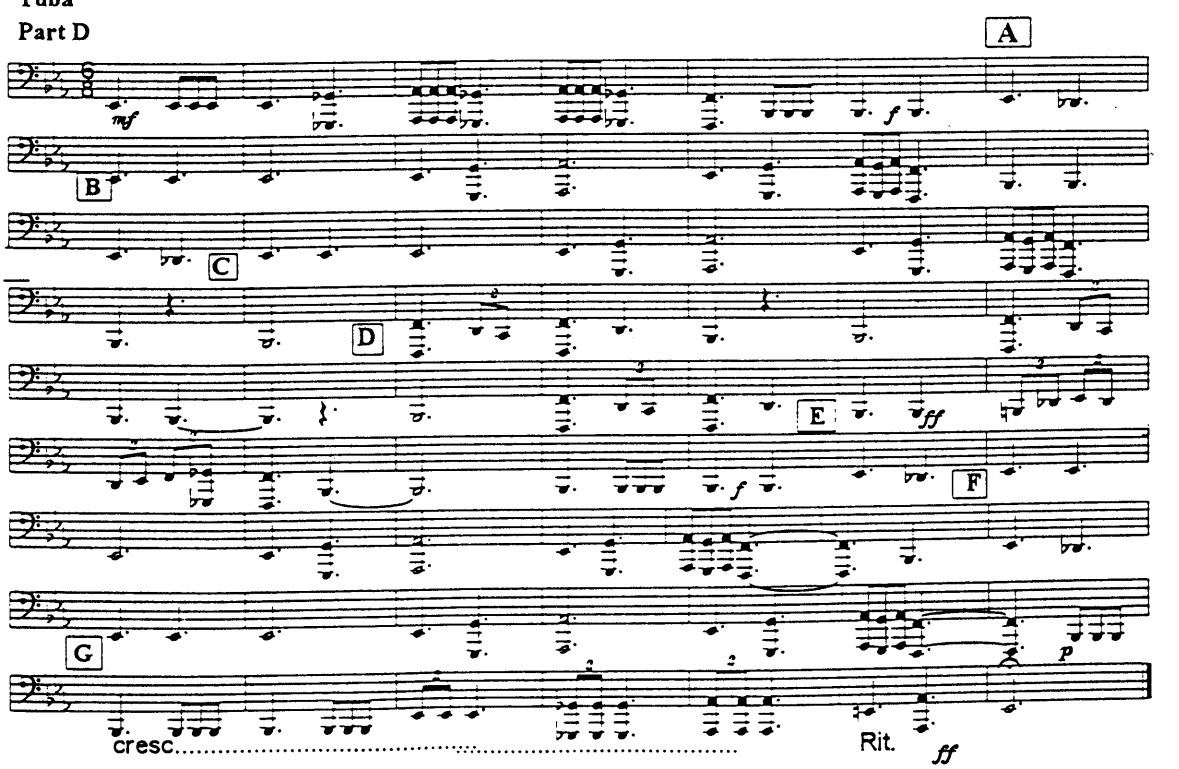
STAR WARS

Tuba
Part C



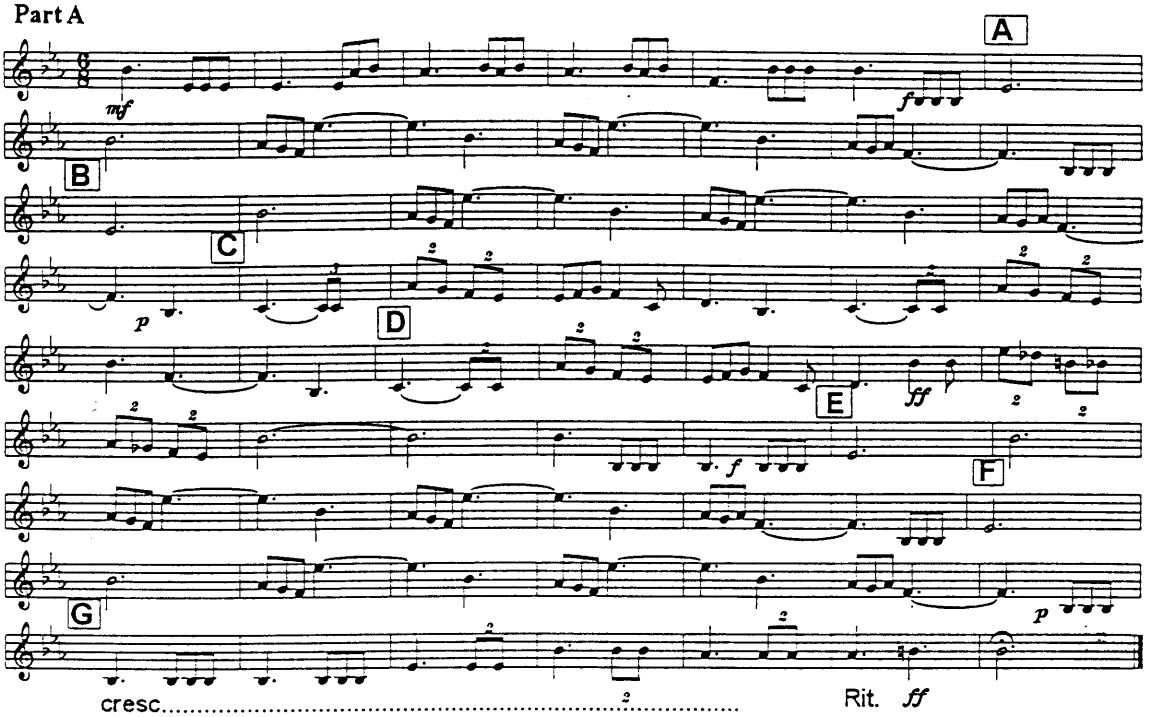
STAR WARS

Tuba
Part D



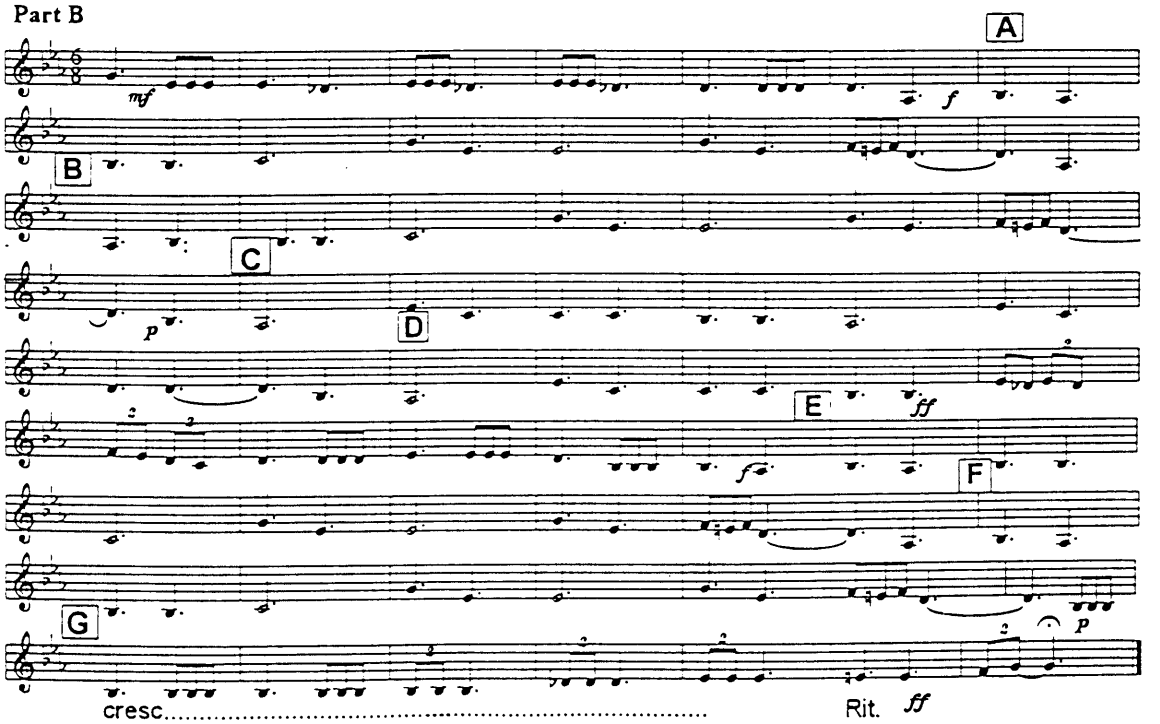
STAR WARS

Bells
Part A



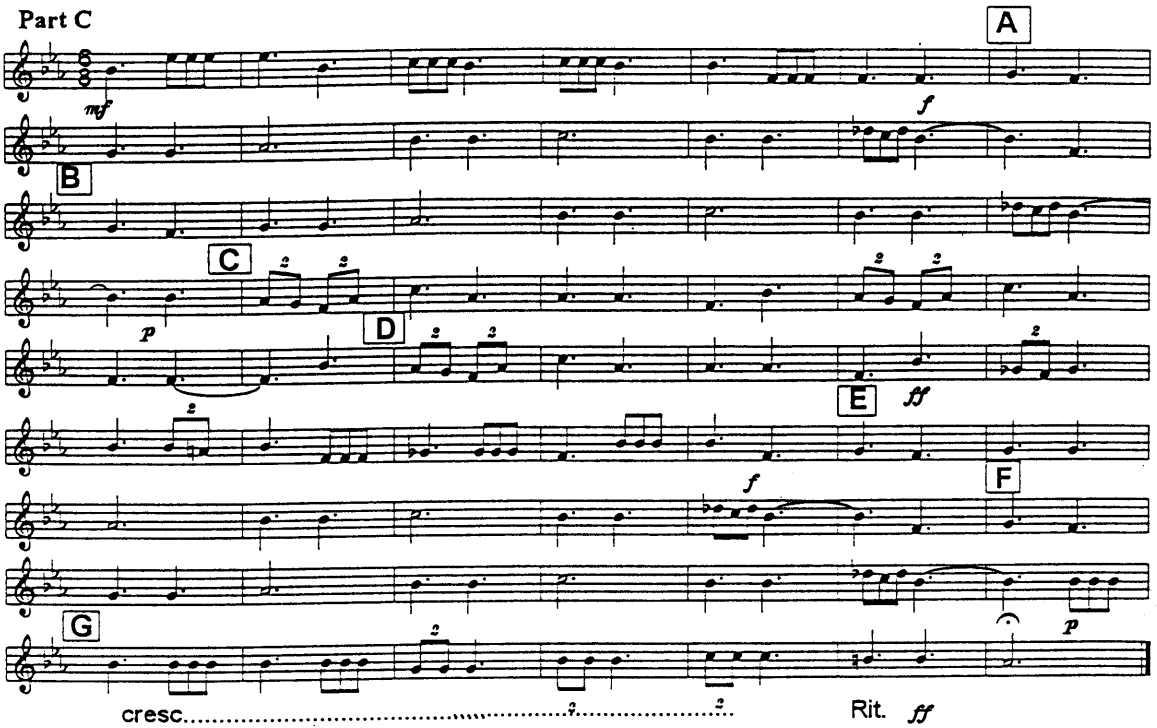
STAR WARS

Bells
Part B



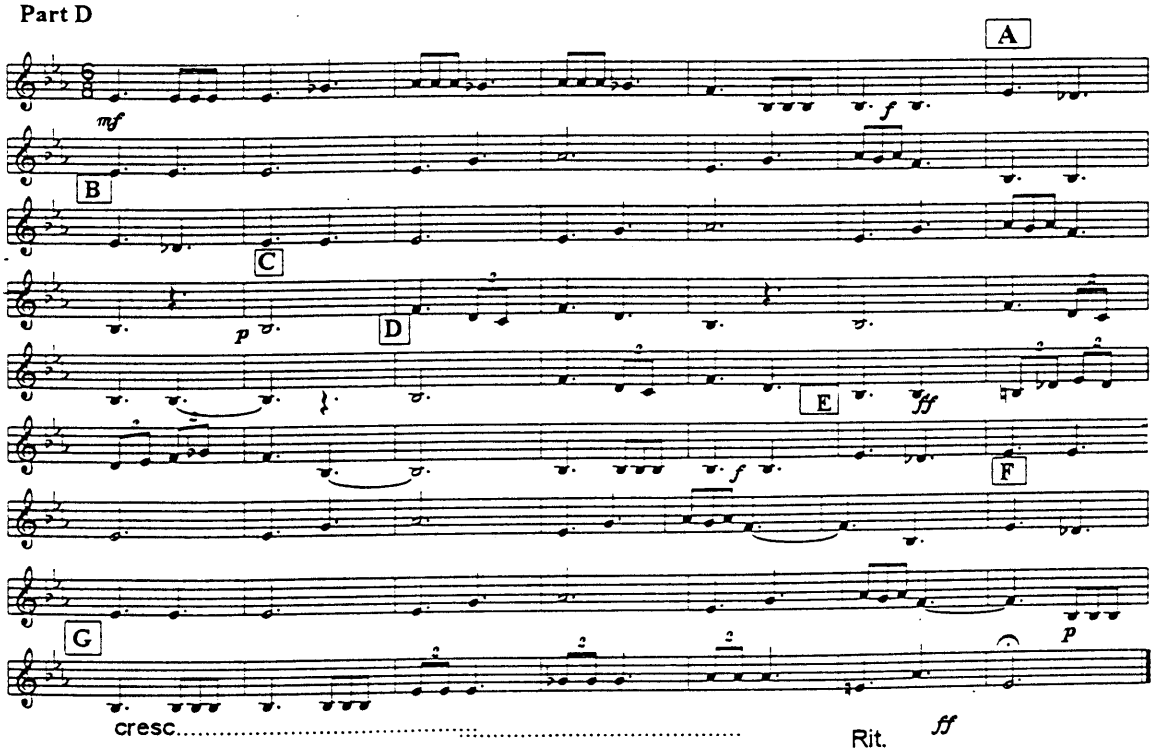
STAR WARS

Bells
Part C



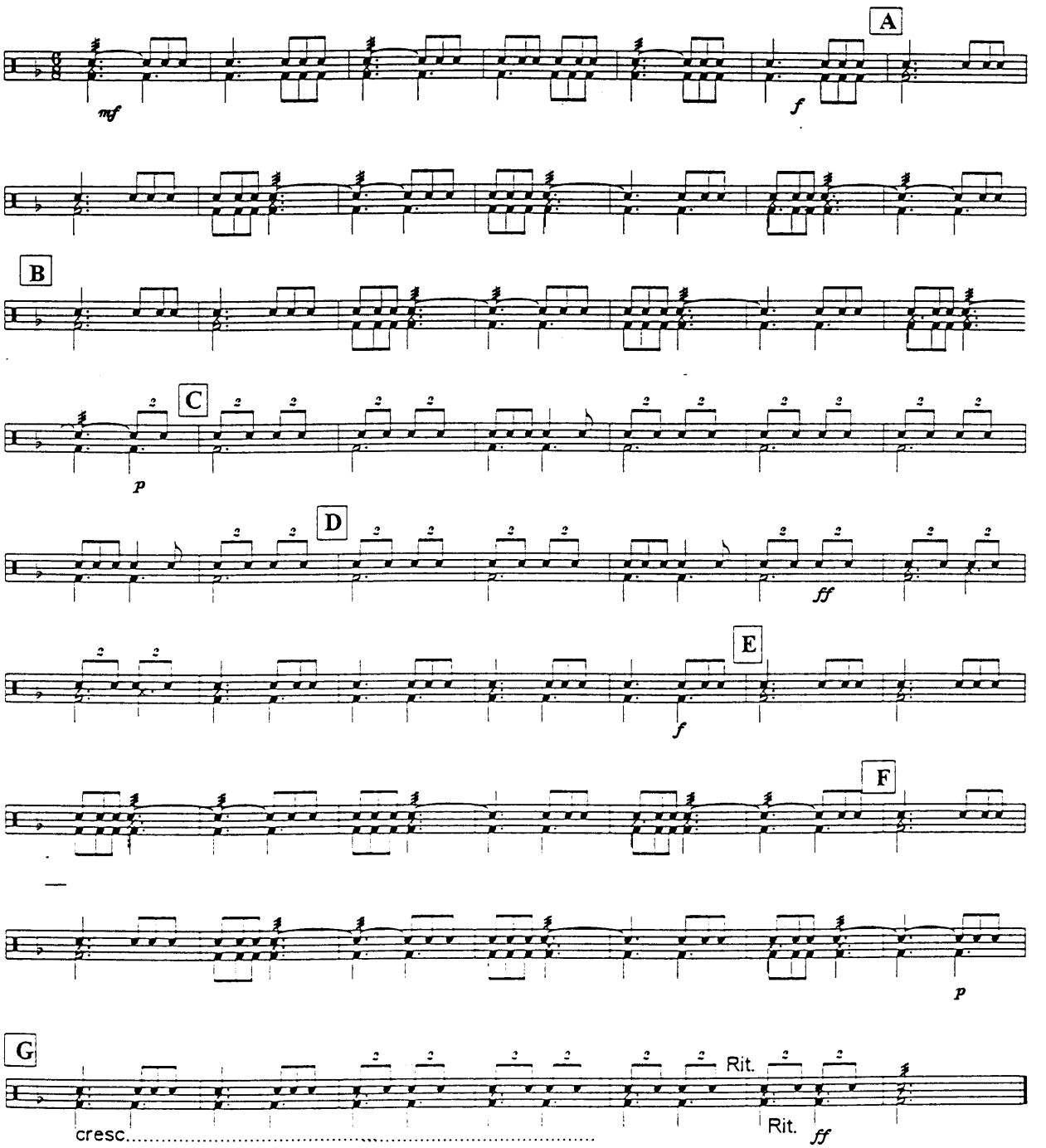
STAR WARS

Bells
Part D

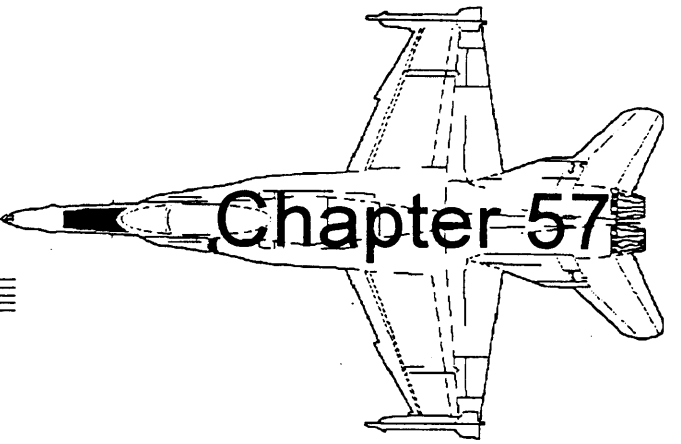


STAR WARS

Percussion



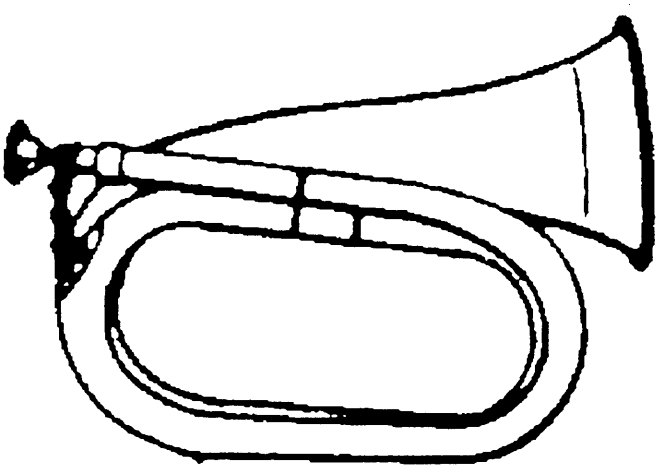
Sunset, *orchestrated bugle call*



Chapter 57

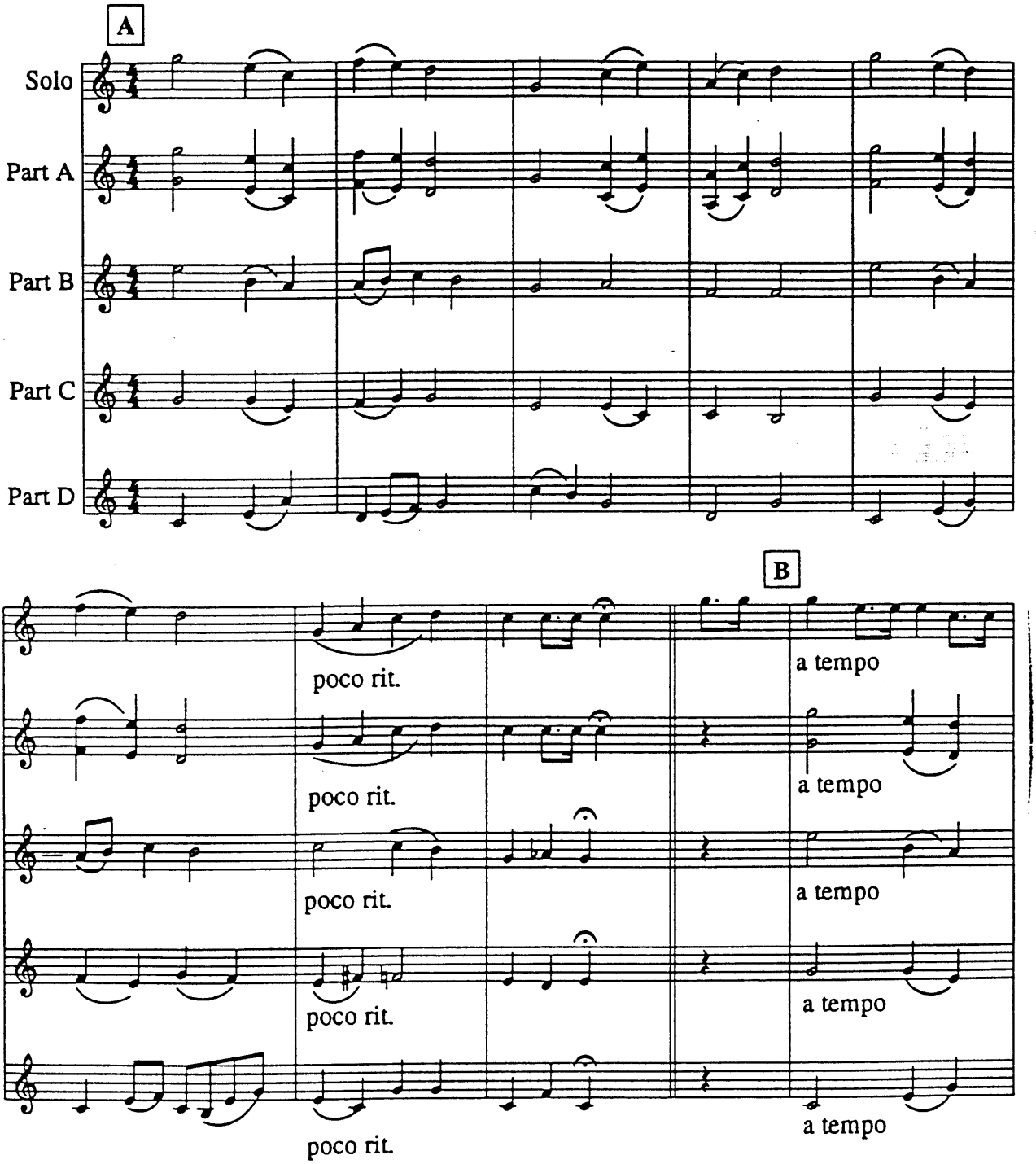
The lowering of the Canadian flag, or ensign, at the end of the day is accompanied by the bugle call "sunset". For more formal occasions, when a full band is present, the following, stirring arrangement is ideal. This arrangement is an adaptation of the original by Bandmaster A.C. Green of the Royal Marines.

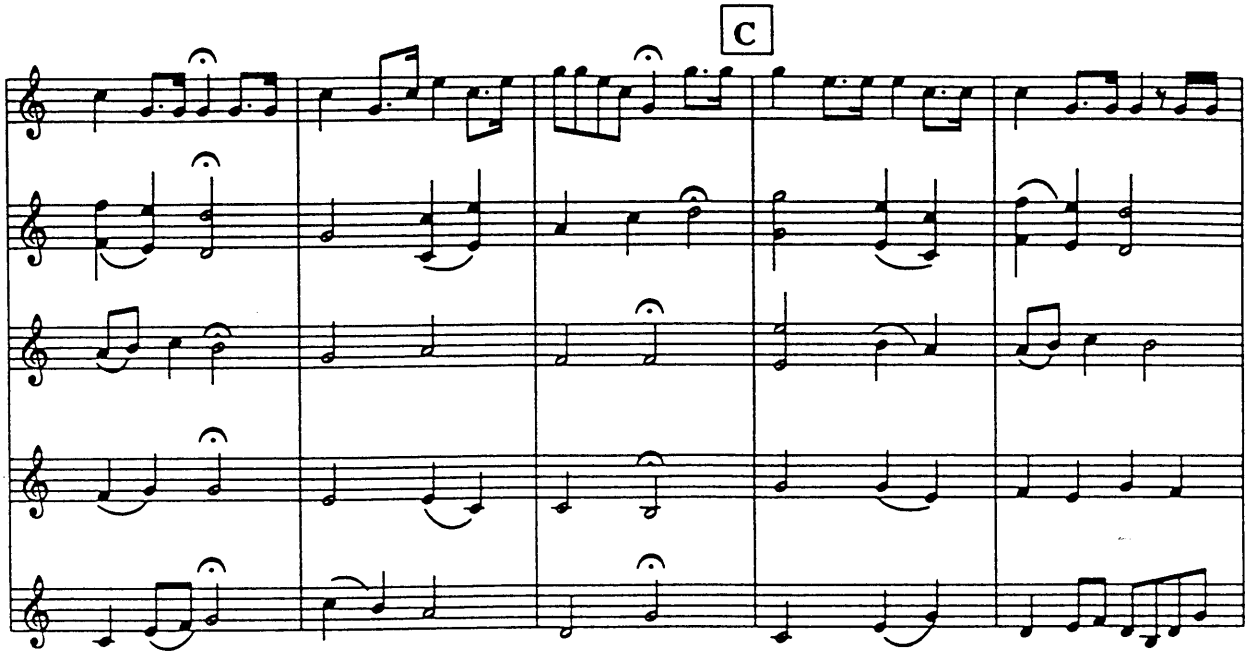
"Orchestrated Sunset" was first played during Beating Retreat ceremonies conducted by the Royal Navy Mediterranean Fleet in 1934. Today it is used invariably during Sunset Ceremonies and during the Ceremony of the Flags.

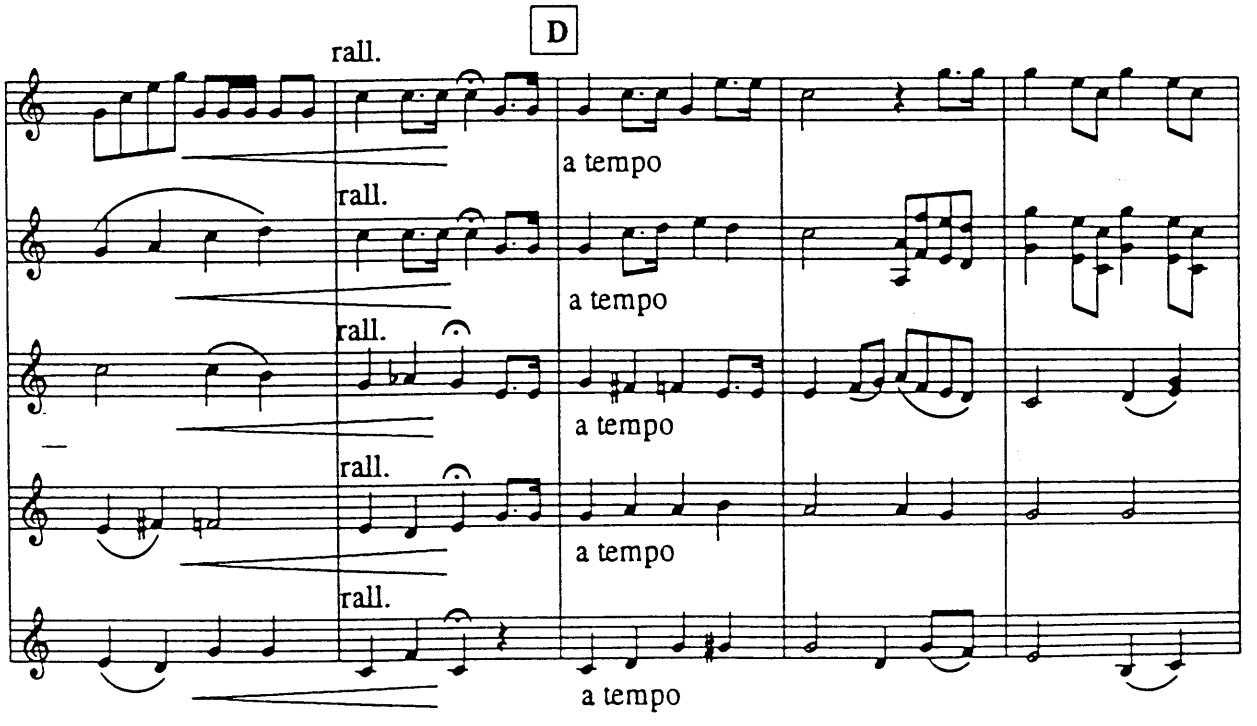


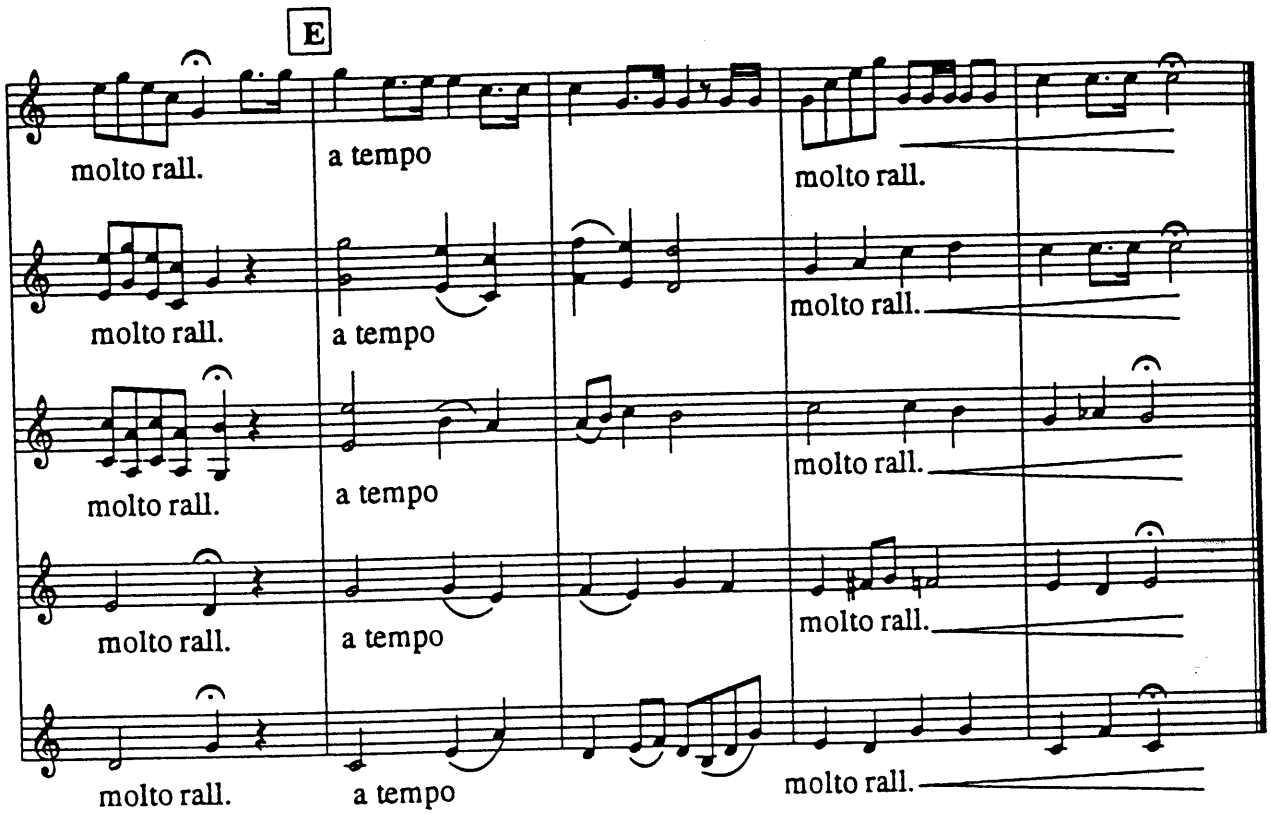
SUNSET

Bb Conductor

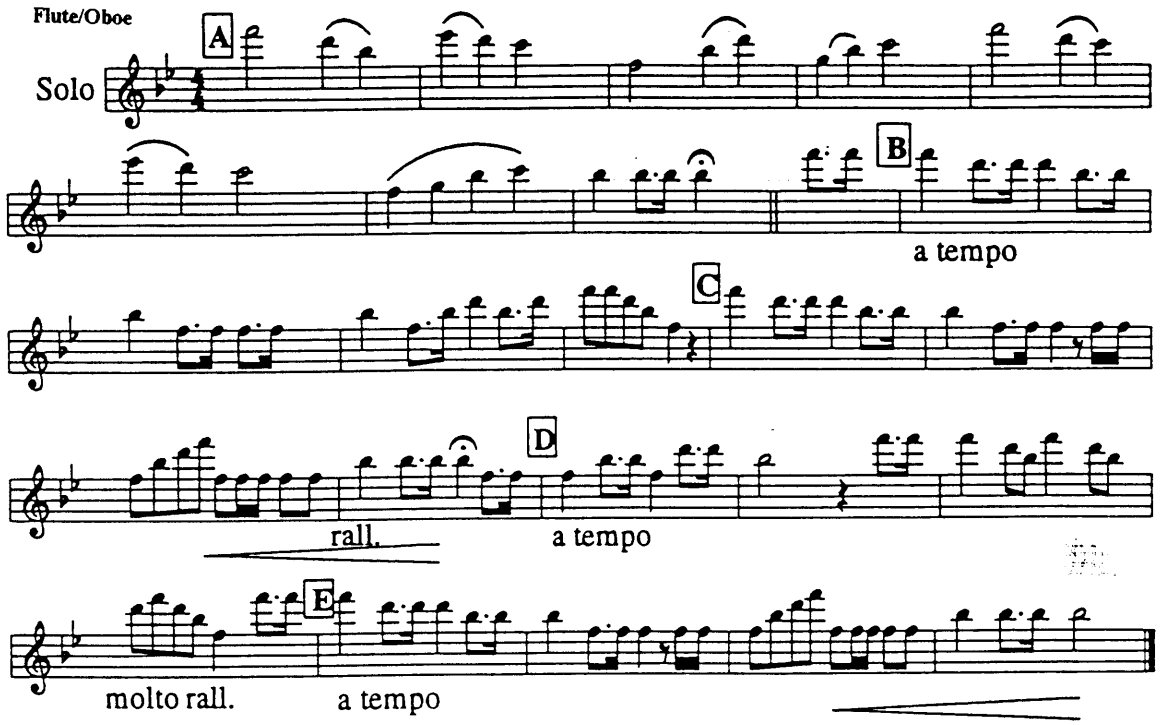



C


D
rall.
a tempo
rall.
a tempo
rall.
a tempo
rall.
a tempo
rall.
a tempo


E
molto rall.
a tempo
molto rall.
molto rall.
a tempo
molto rall.
molto rall.
a tempo
molto rall.
molto rall.
a tempo
molto rall.
molto rall.
a tempo
molto rall.

SUNSET



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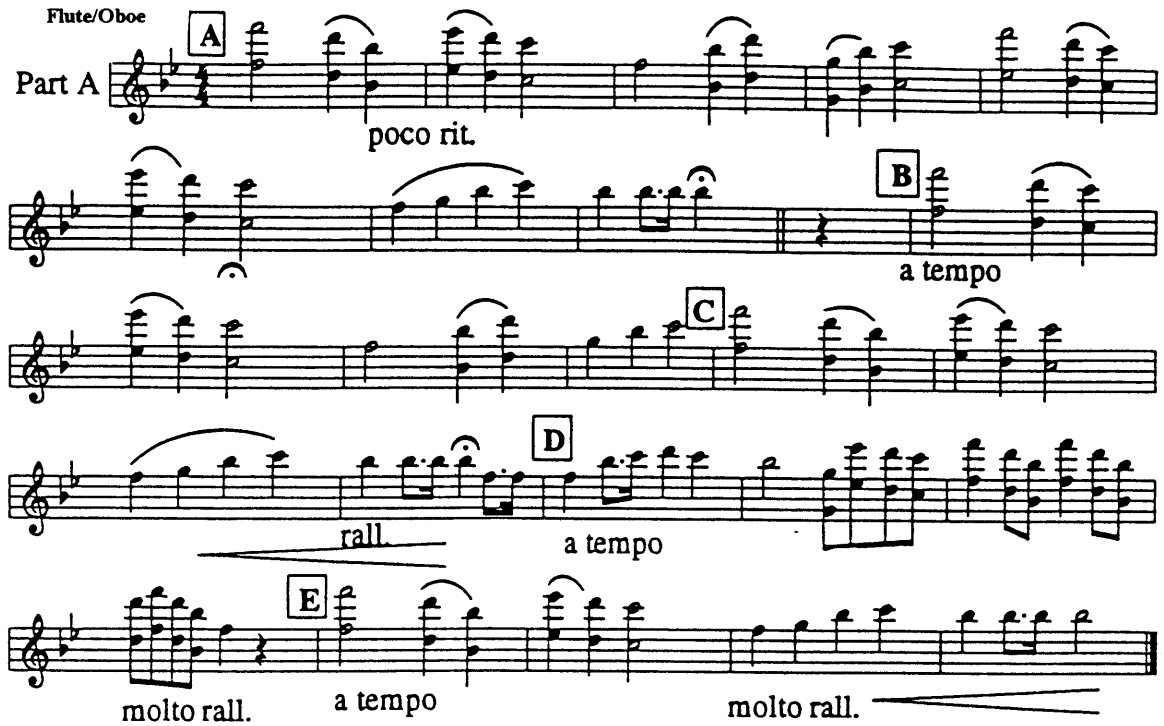

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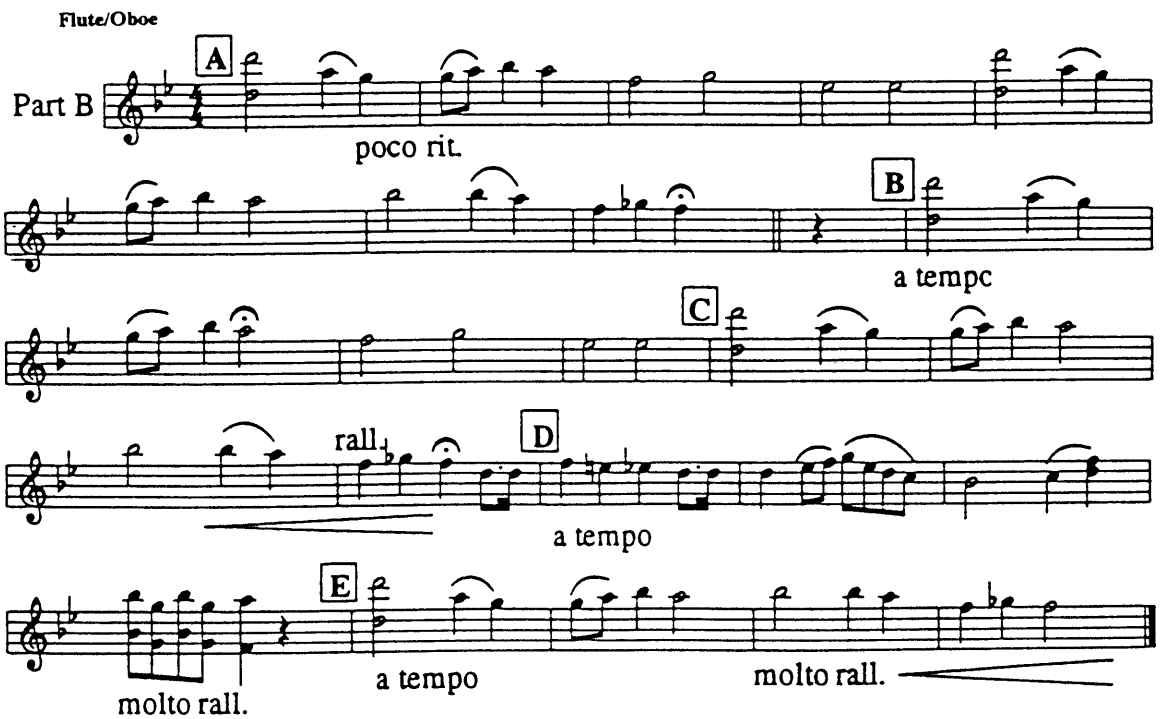
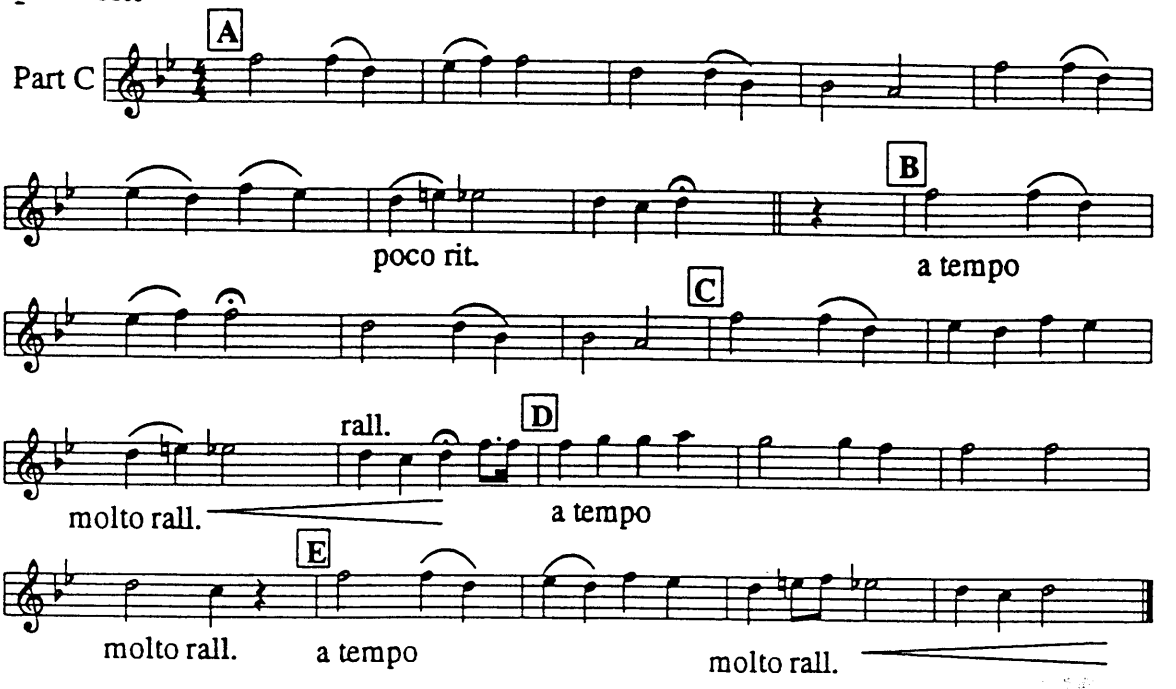


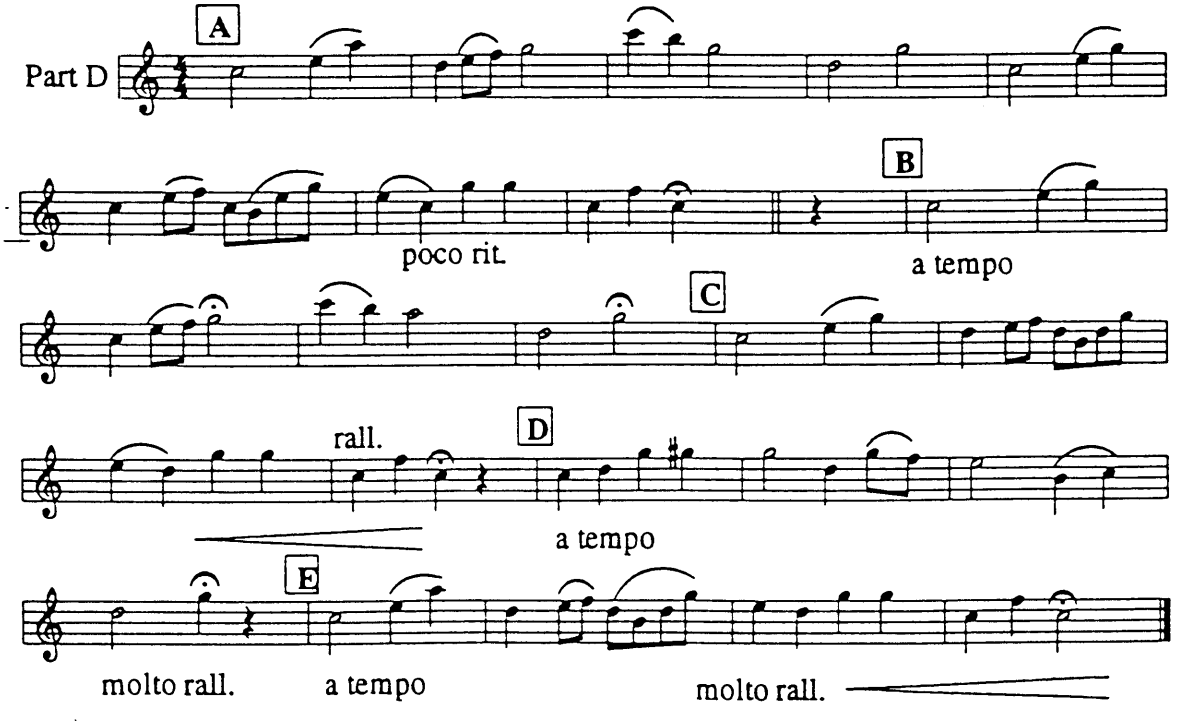
SUNSET

Flute/Oboe



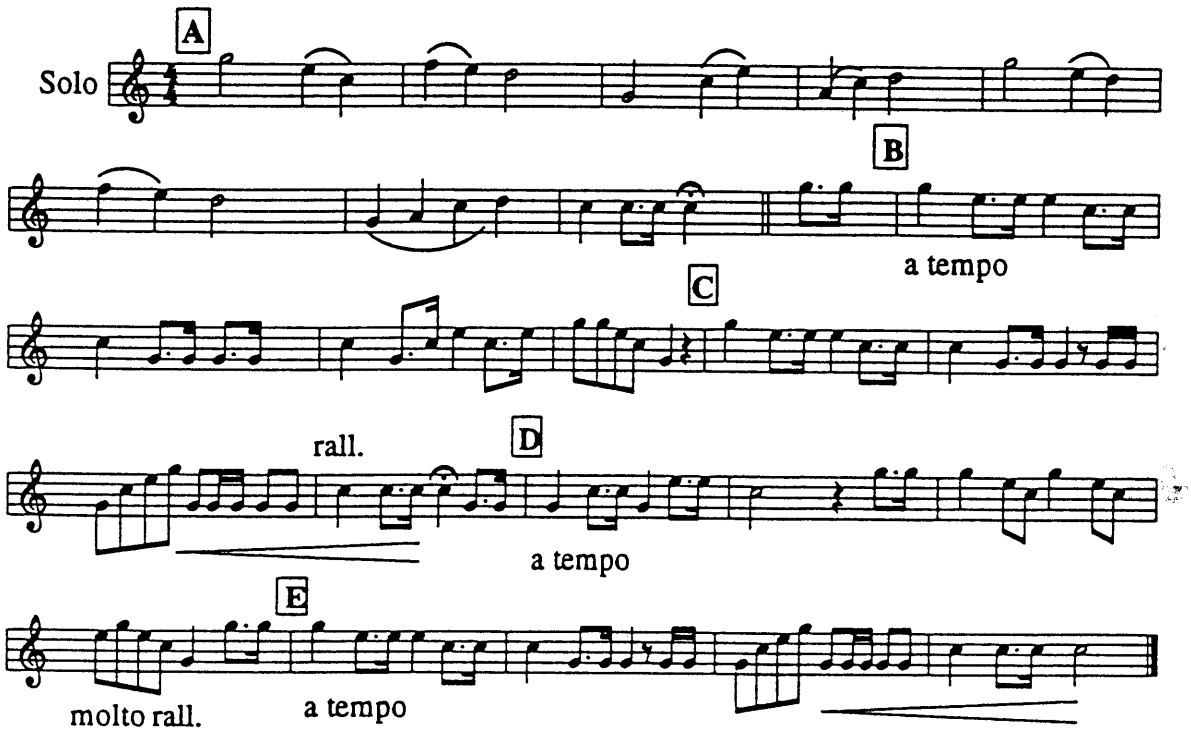
SUNSET

Flute/Oboe



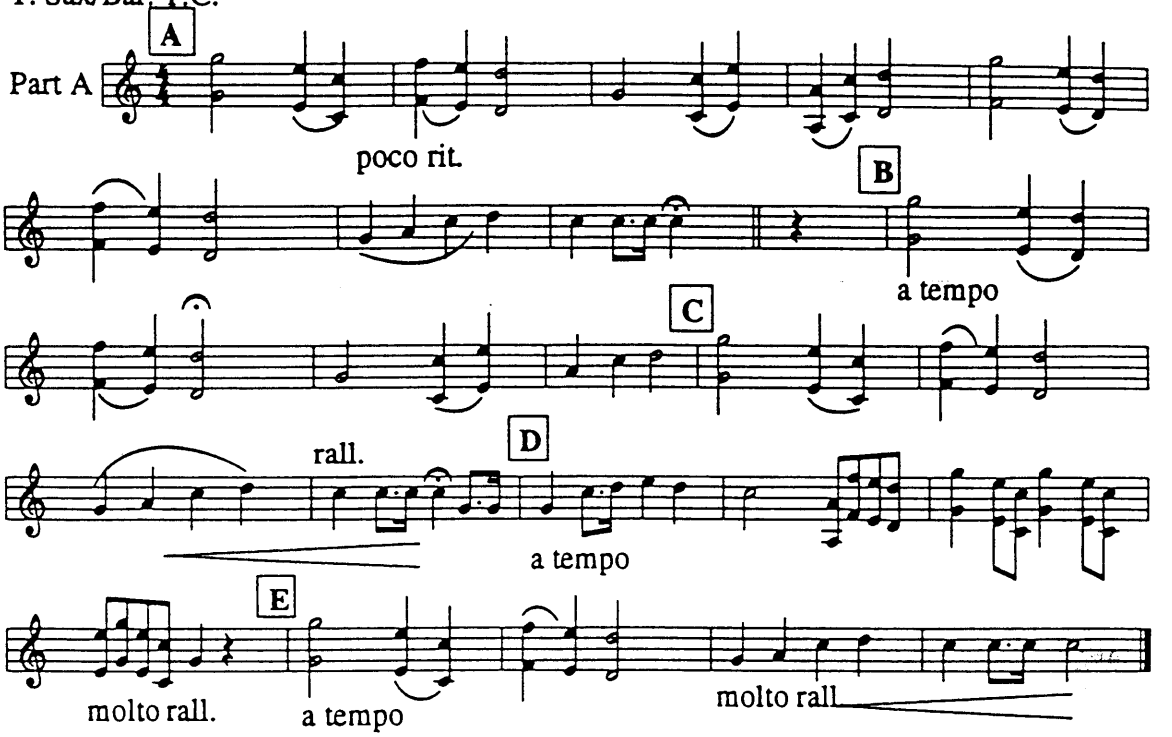
SUNSET

Trumpet/Clarinet
T. Sax/Bar. T.C.



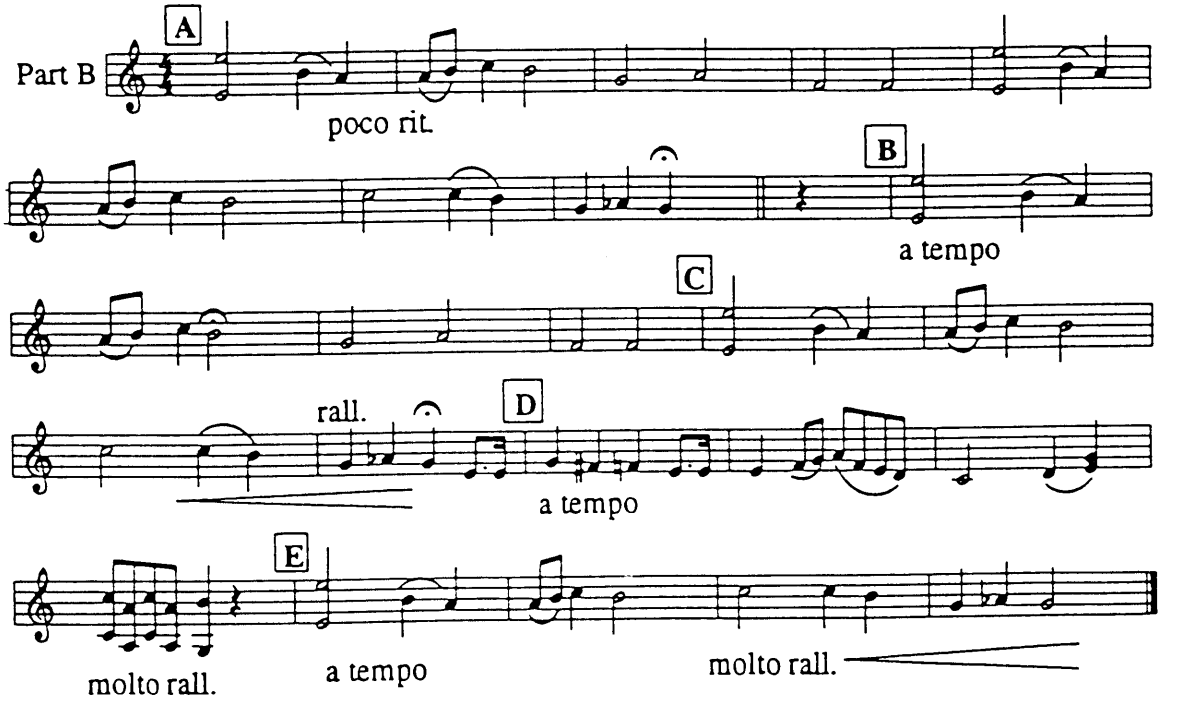
Trumpet/Clarinet
T. Sax/Bar. T.C.

SUNSET



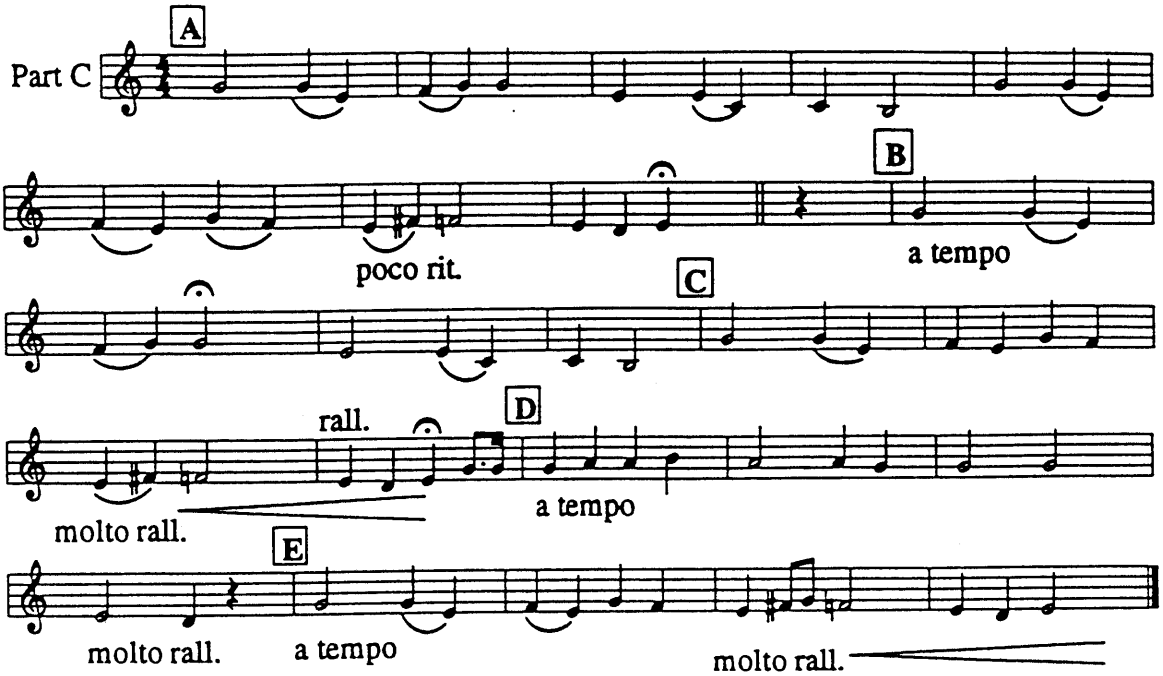
Trumpet/Clarinet
T. Sax/Bar. T.C.

SUNSET



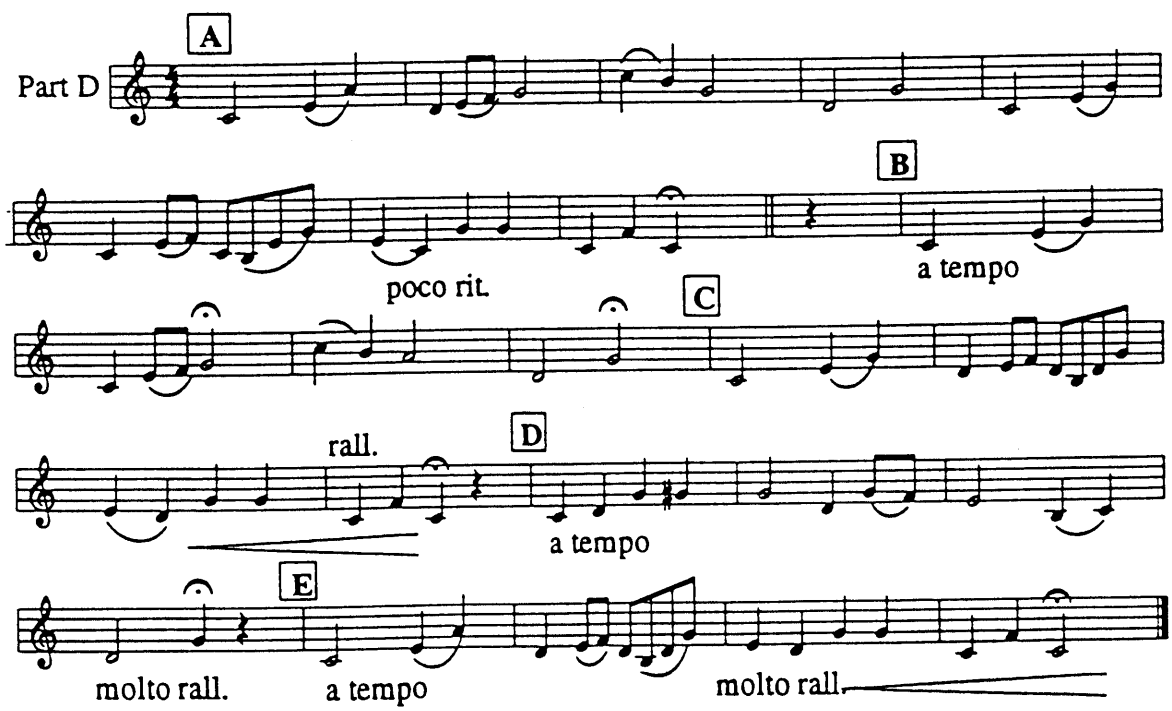
Trumpet/Clarinet
T. Sax/Bar. T.C.

SUNSET



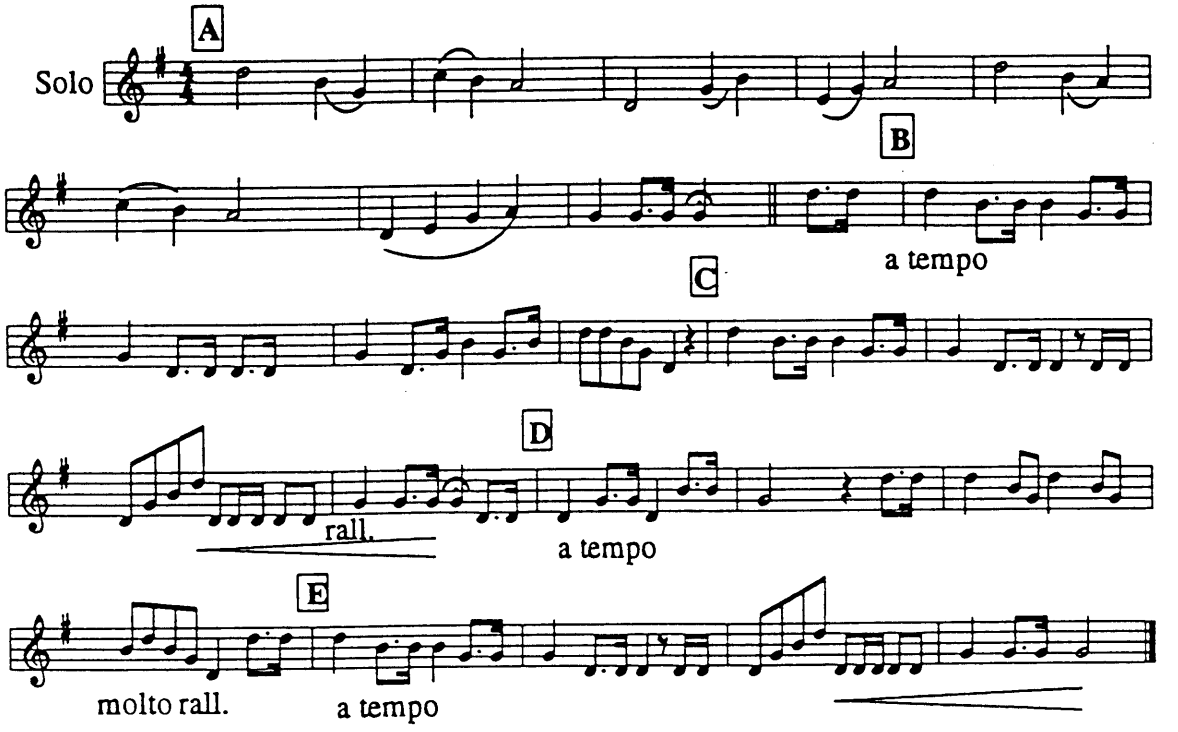
Trumpet/Clarinet
T. Sax/Bar. T.C.

SUNSET



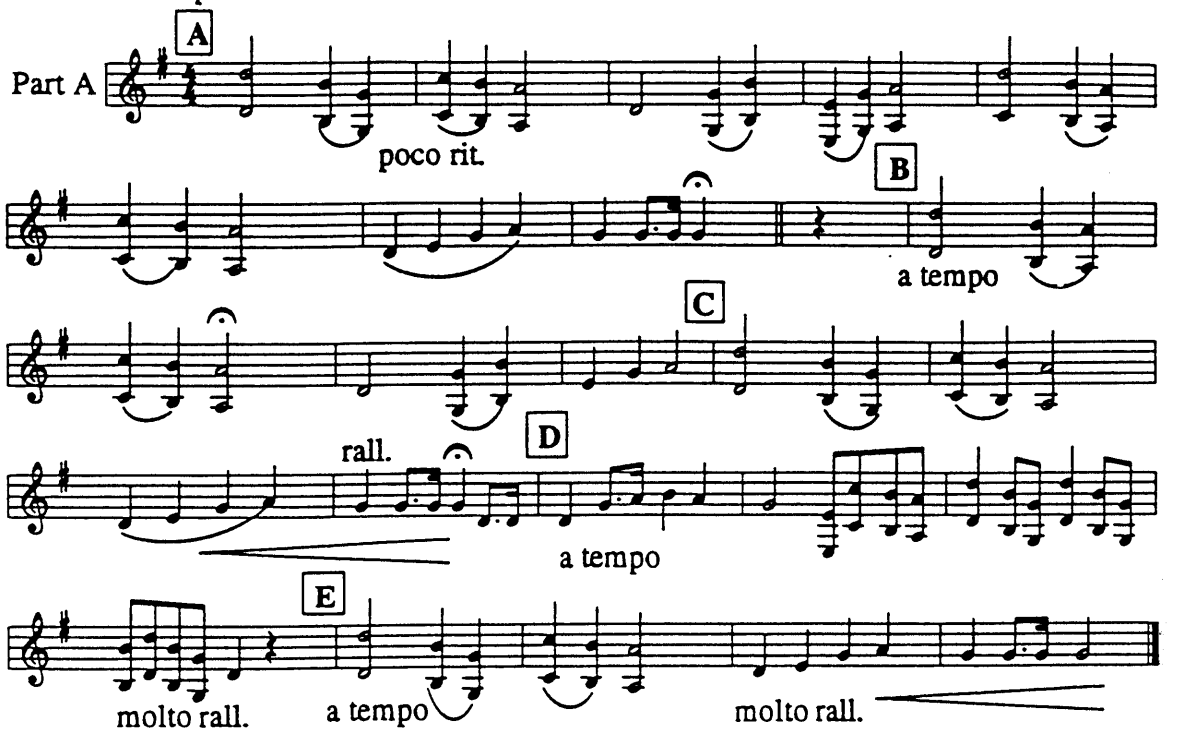
SUNSET

Alto/Bari Saxophone



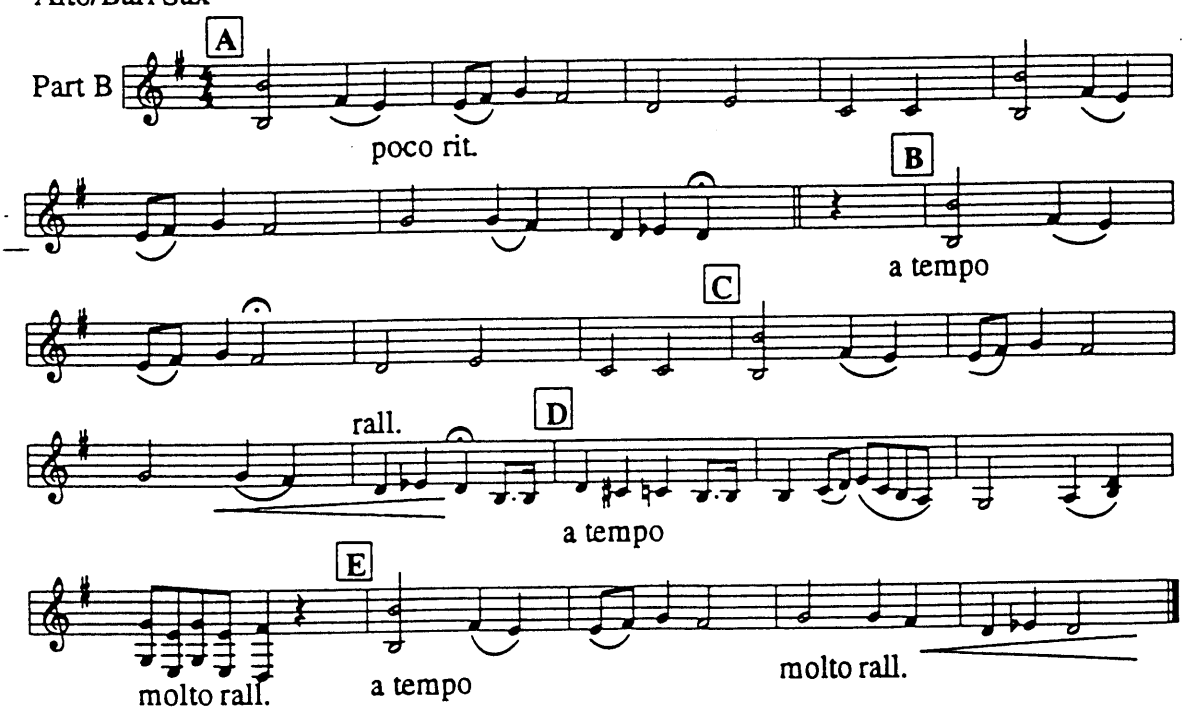
SUNSET

Alto/Bari Saxophone



SUNSET

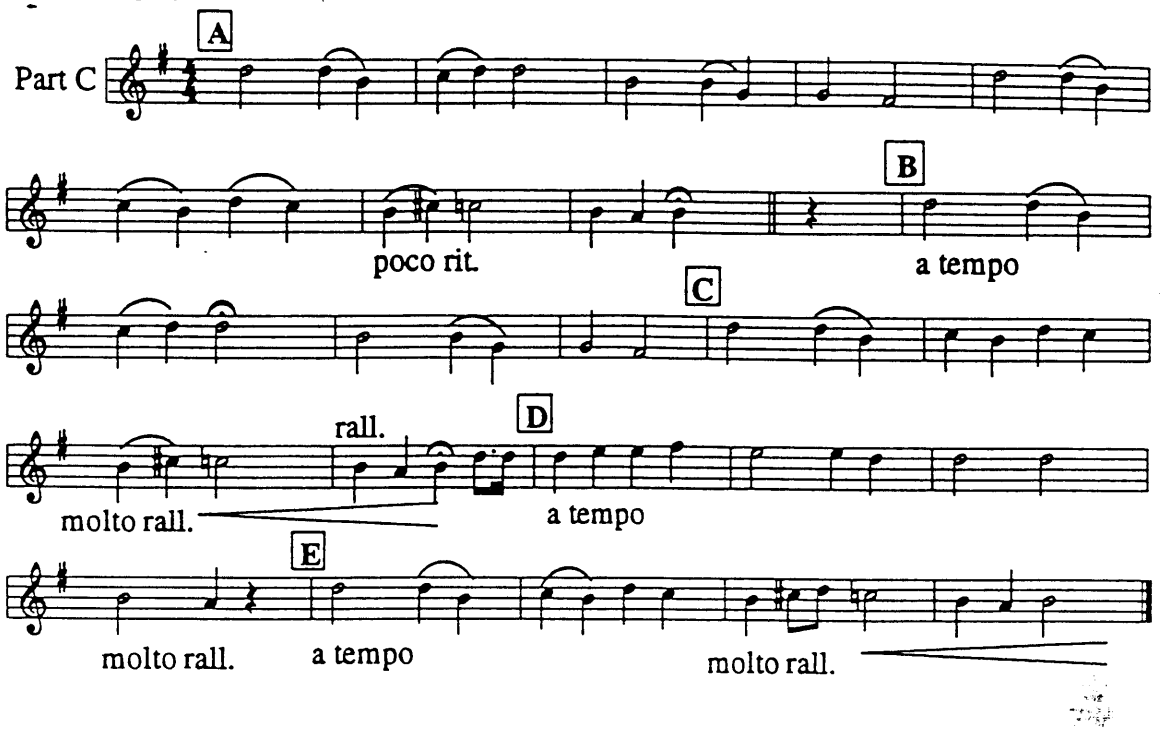
Alto/Bari Sax



SUNSET

Alto/Bari Sax

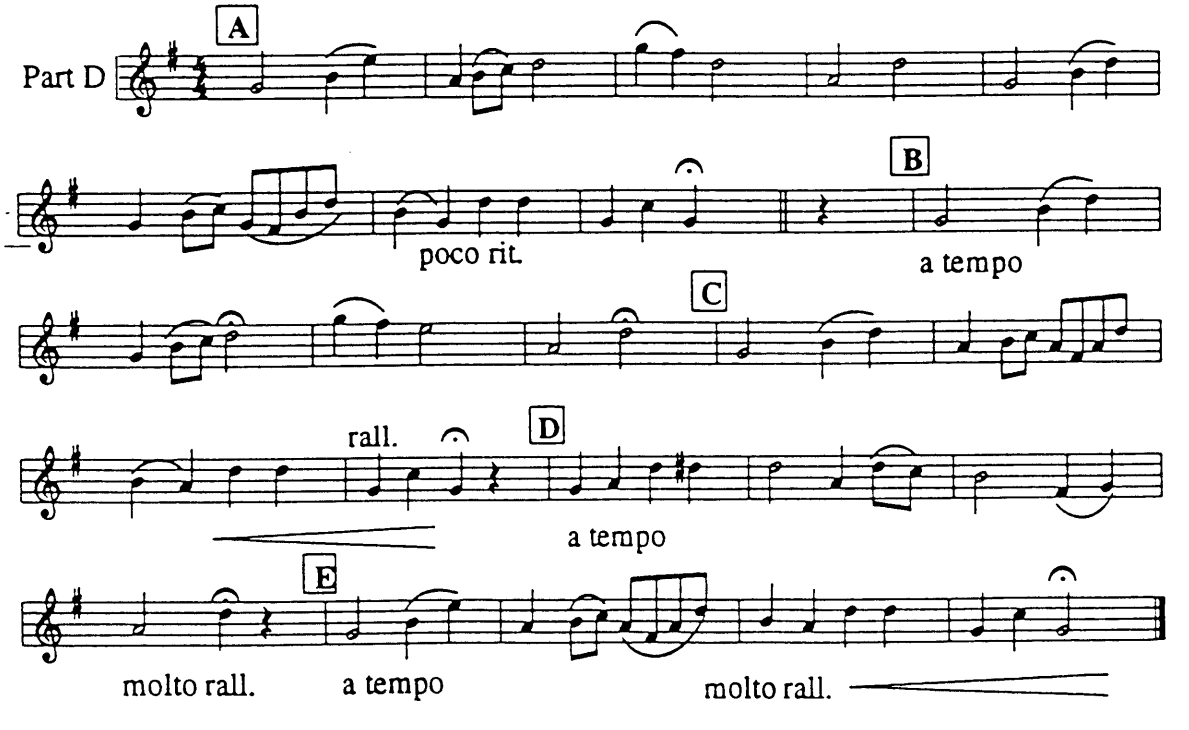
Part C



SUNSET

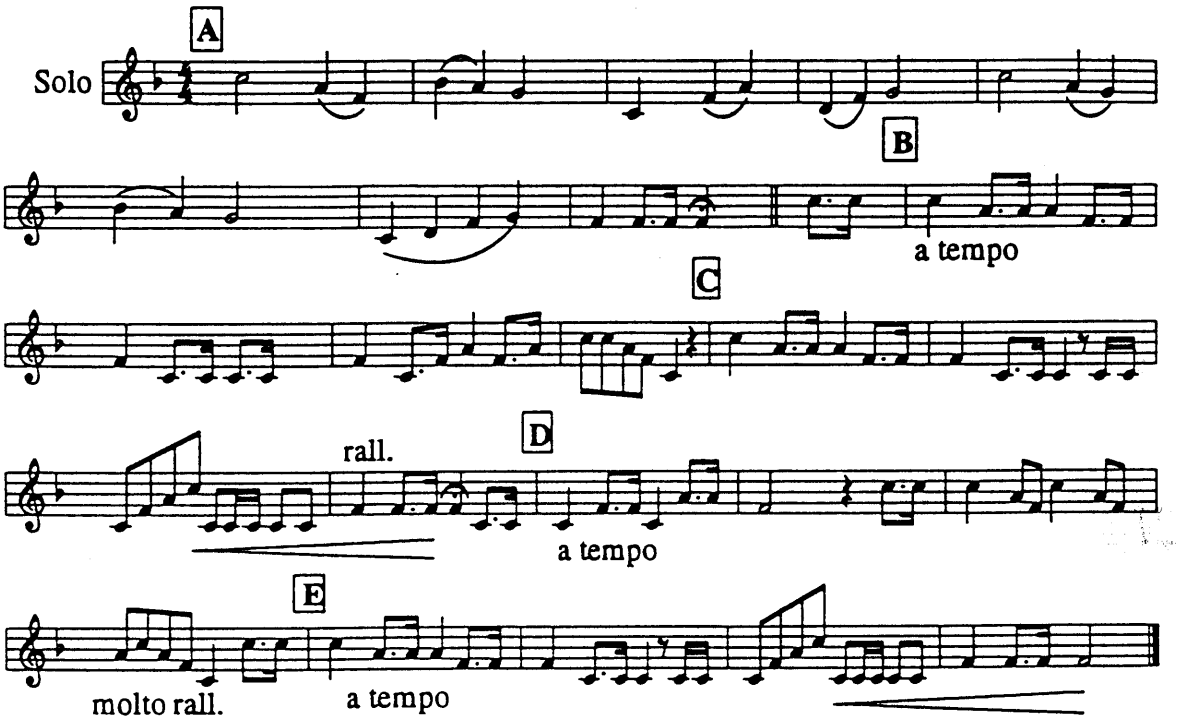
Alto/Bari Sax

Part D



SUNSET

French Horn



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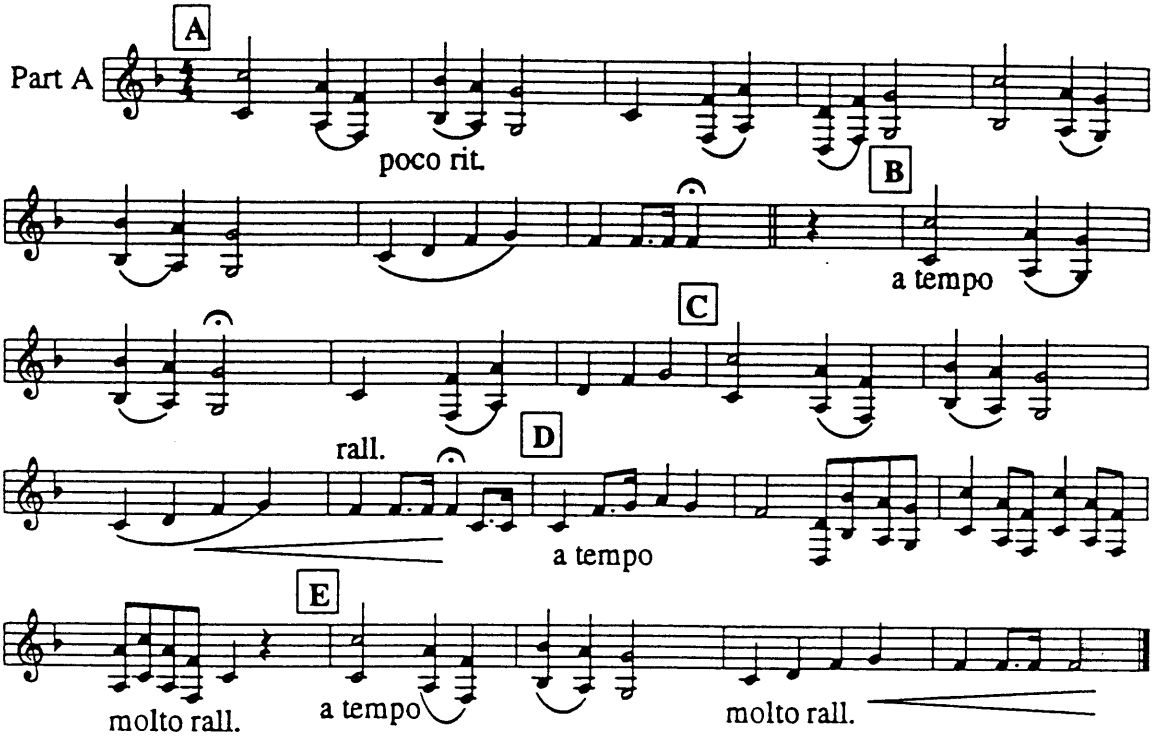
French Horn



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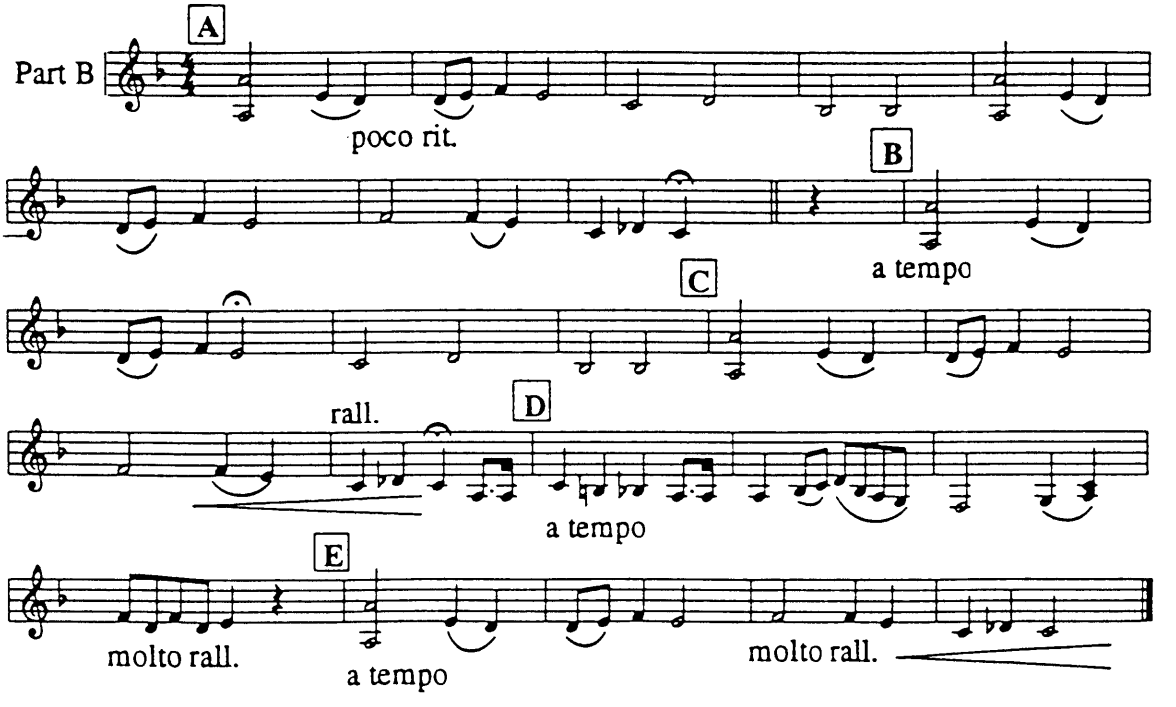
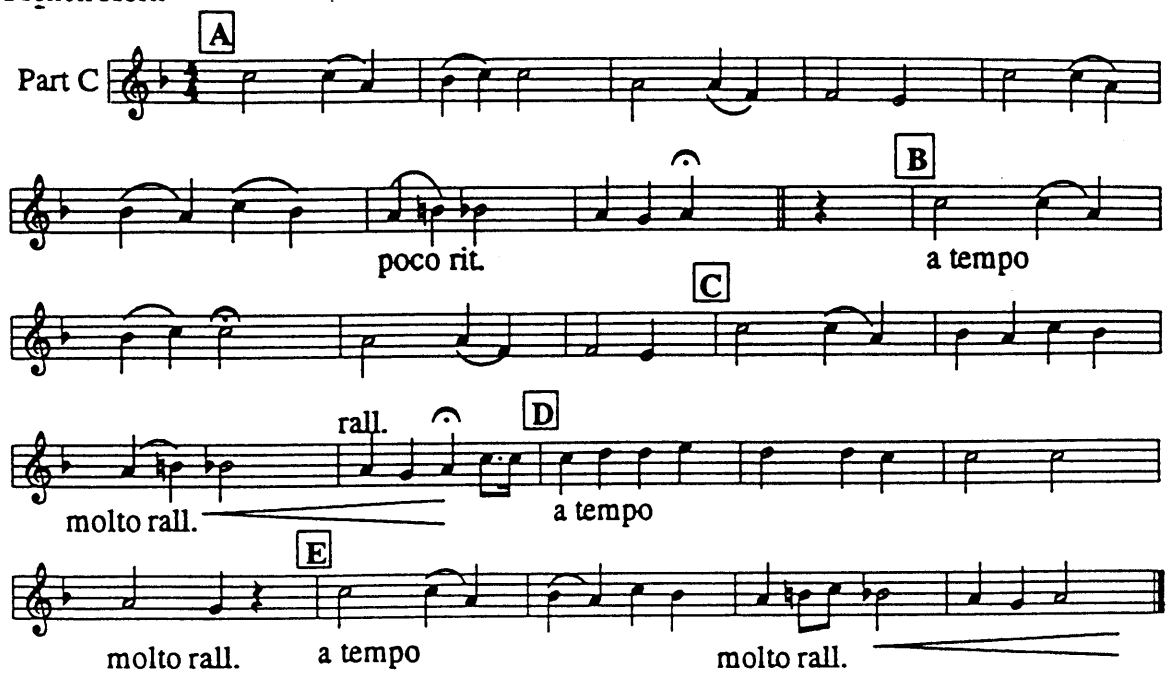
French Horn



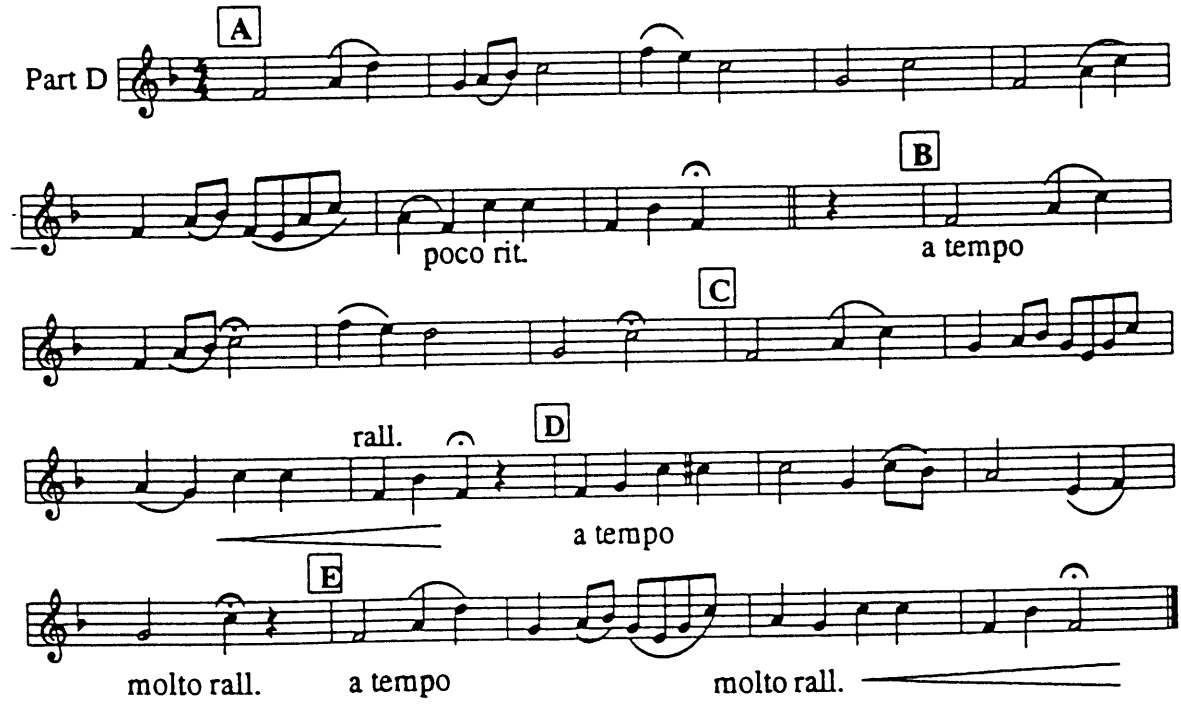
SUNSET

French Horn



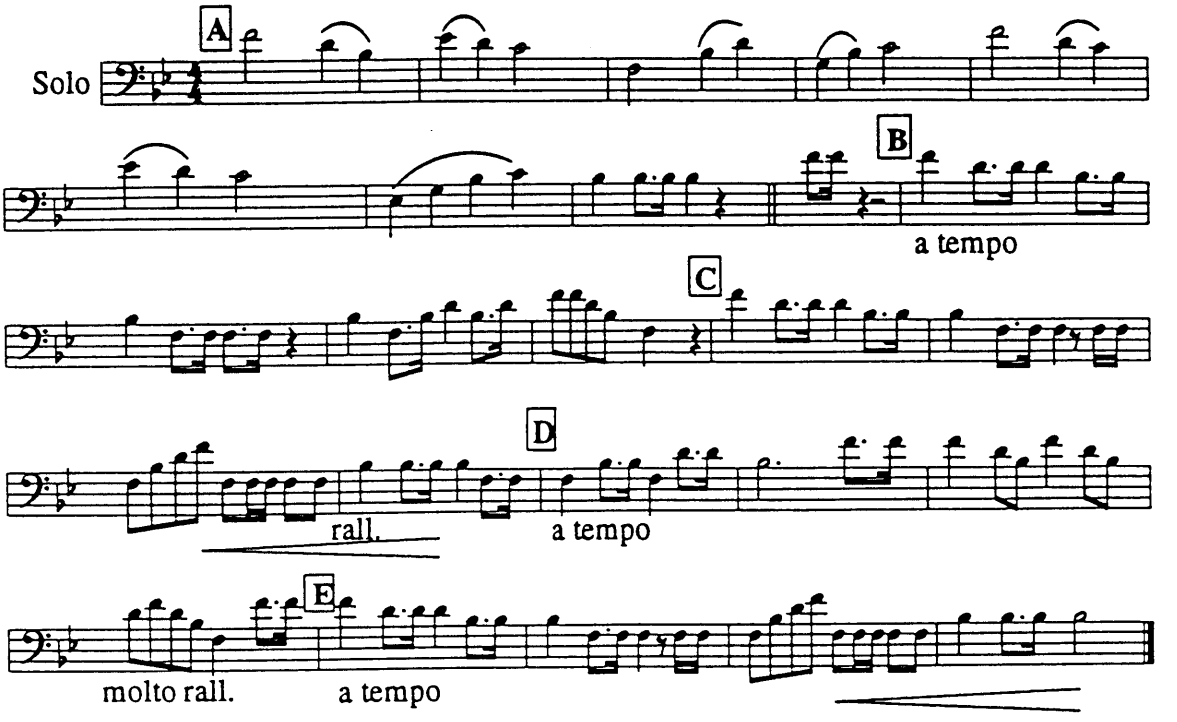
SUNSET

French Horn



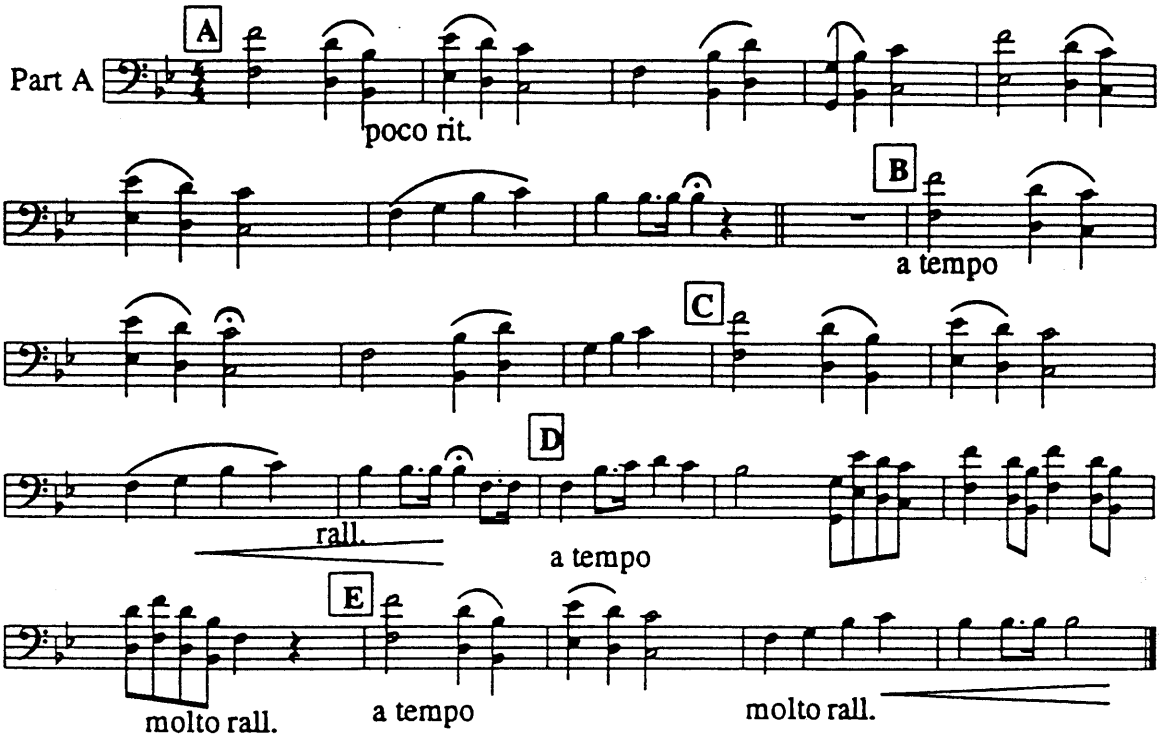
SUNSET

Trombone/Baritone B.C.
Bassoon



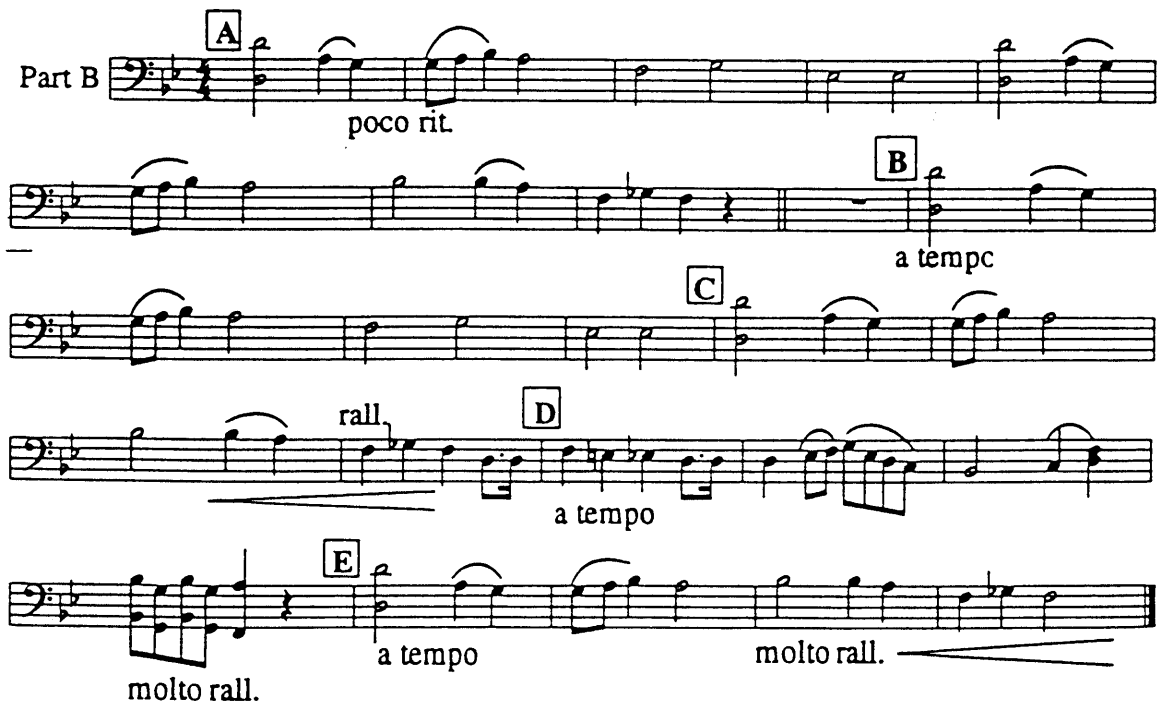
Trombone/Baritone B.C.
Bassoon

SUNSET



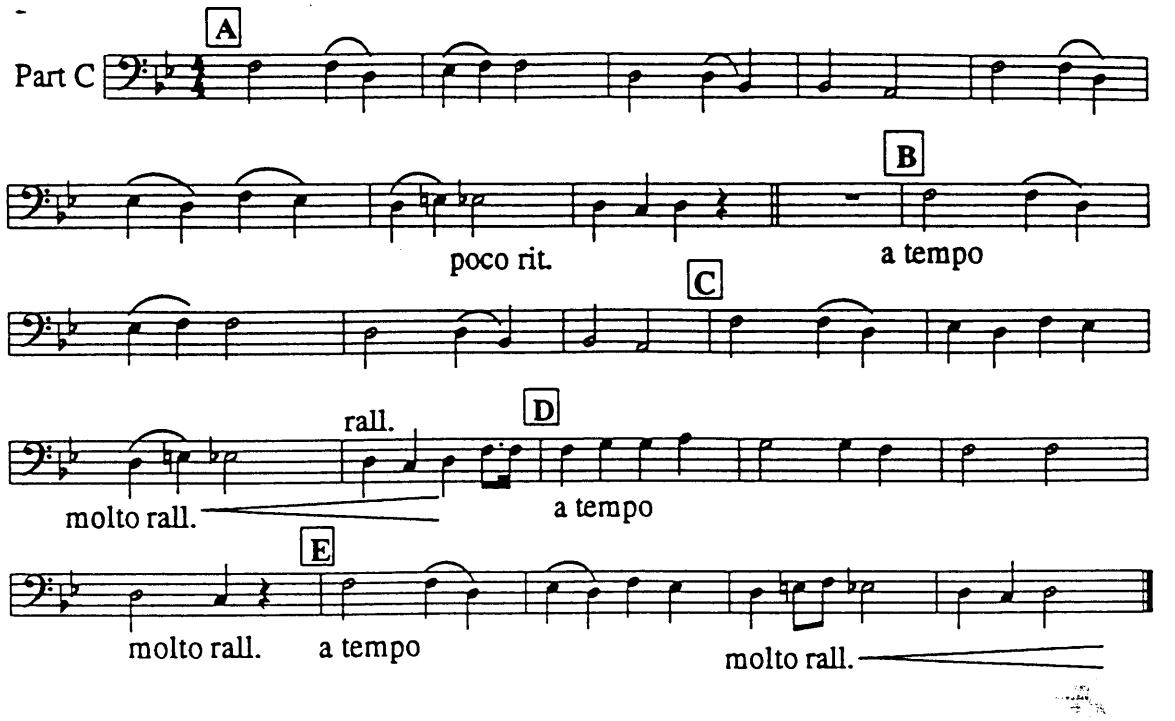
Trombone/Baritone B.C.
Bassoon

SUNSET



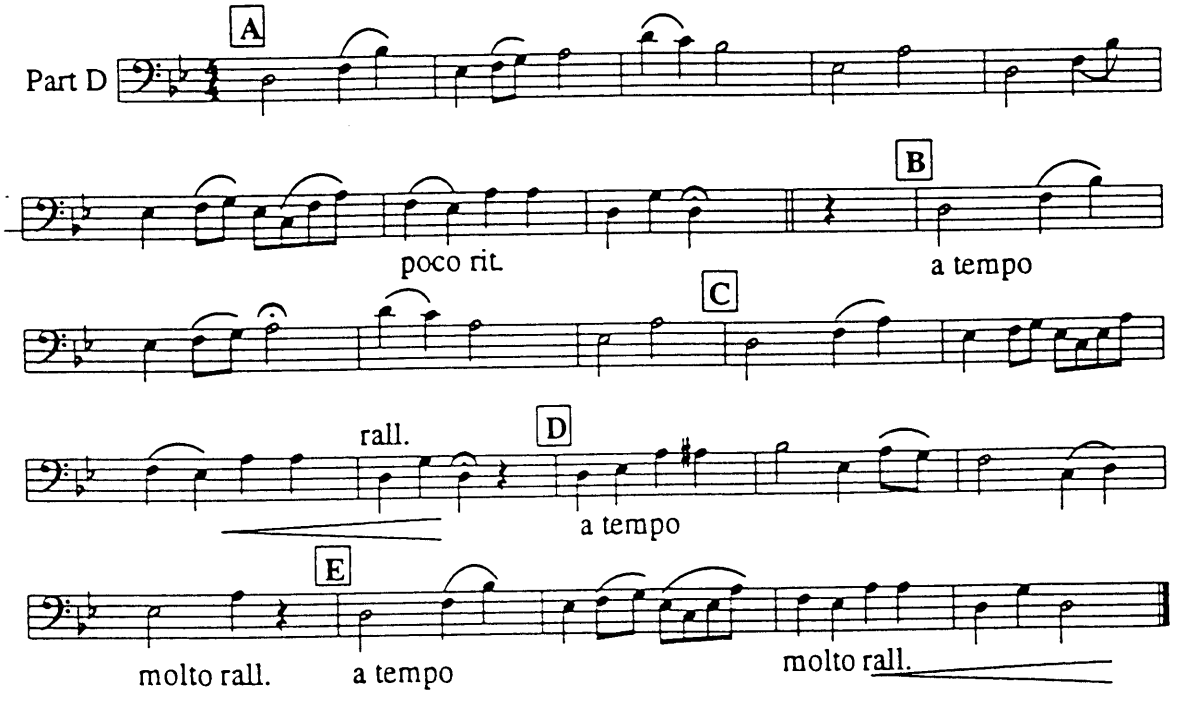
Trombone/Baritone B.C.
Bassoon

SUNSET



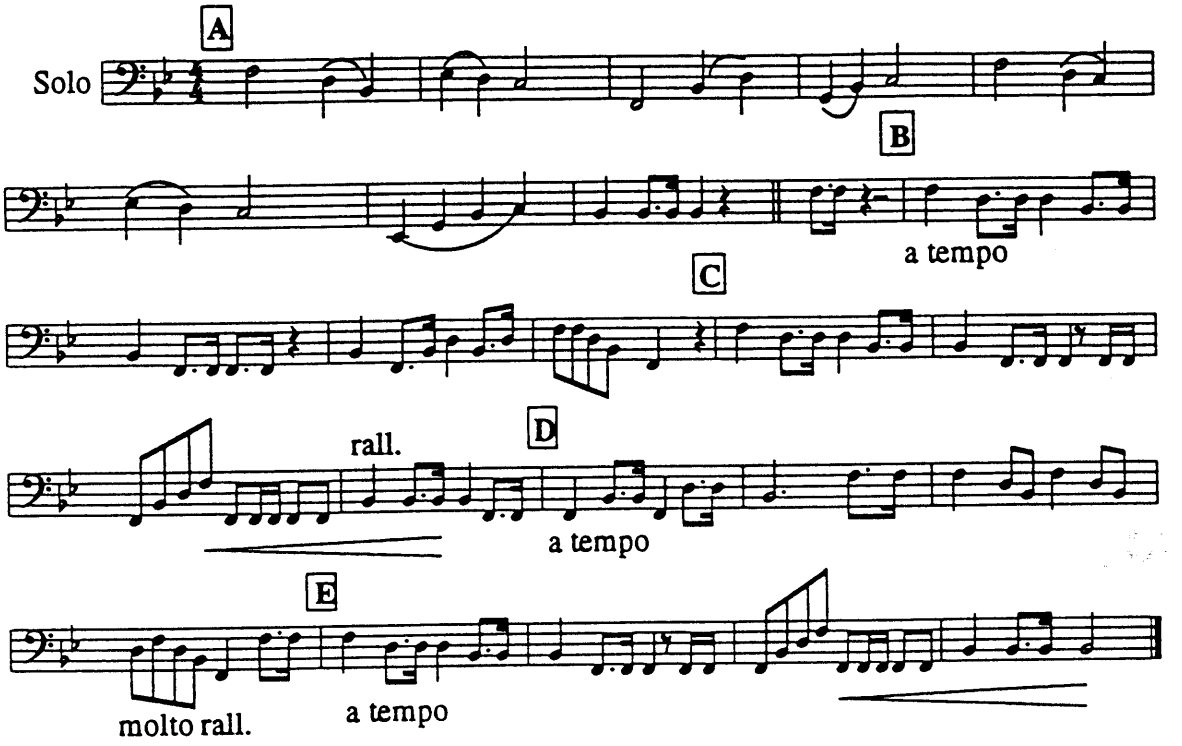
Trombone/Baritone B.C.
Bassoon

SUNSET



SUNSET

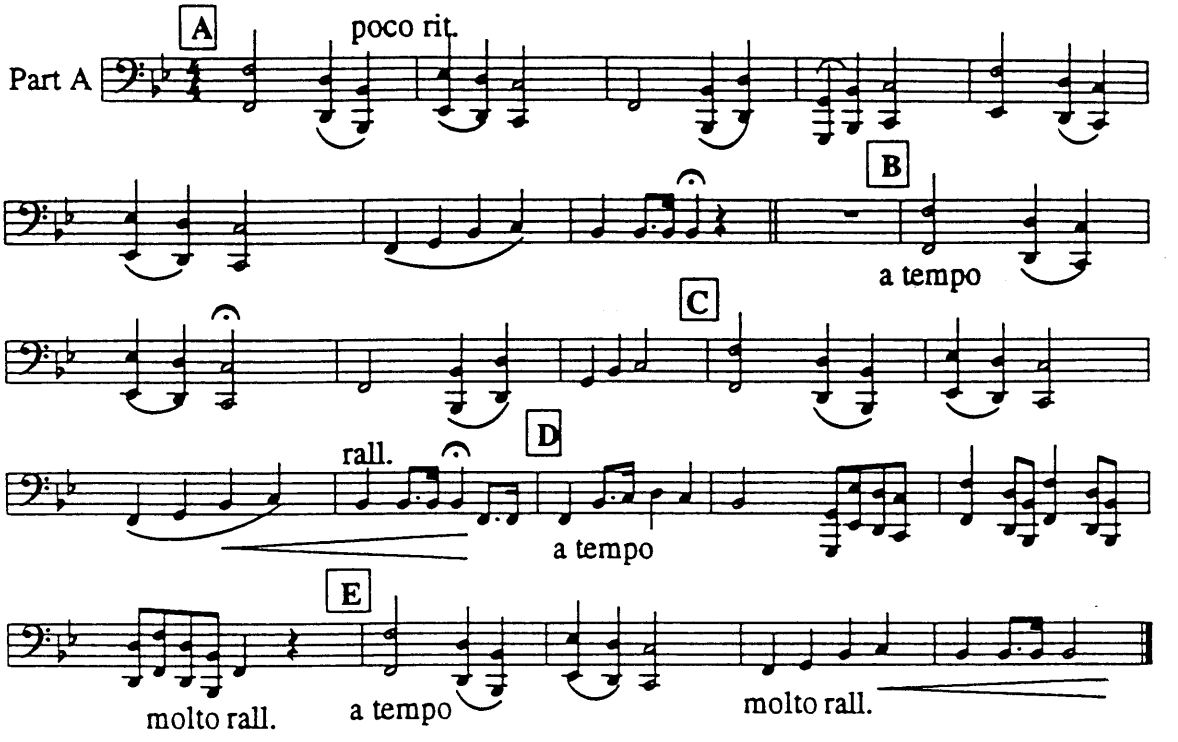
Tuba



SUNSET

Tuba

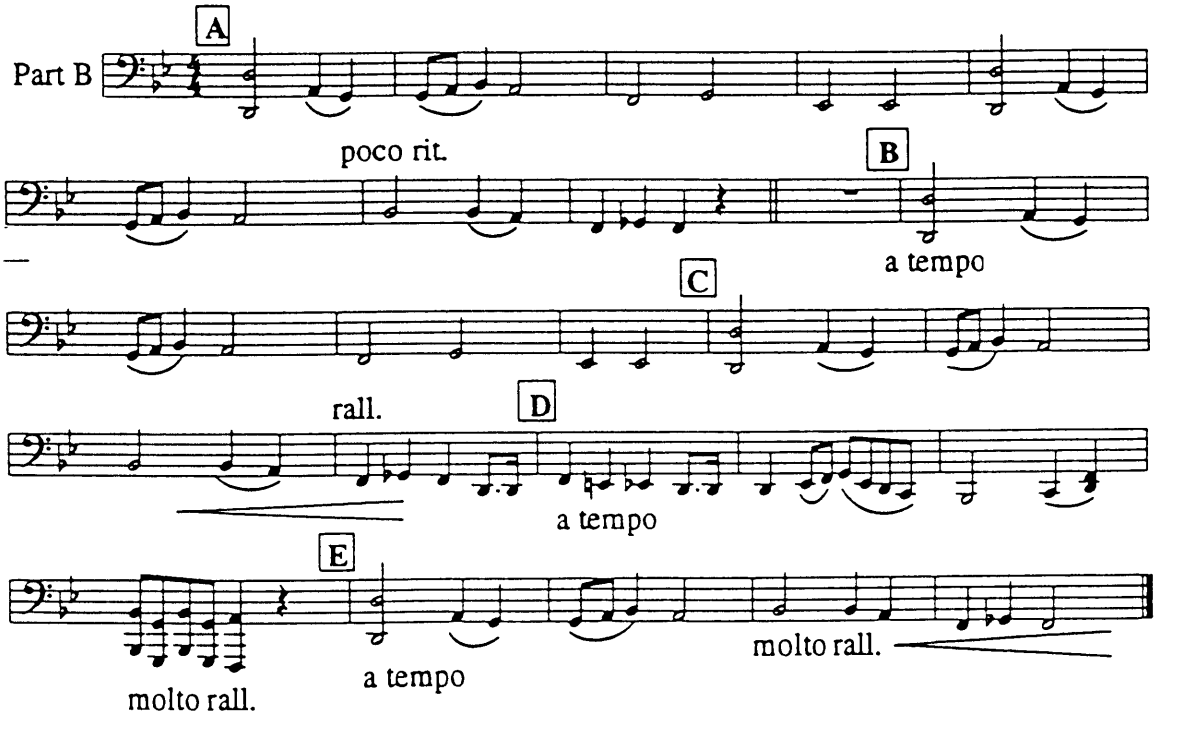
Part A



SUNSET

Tuba

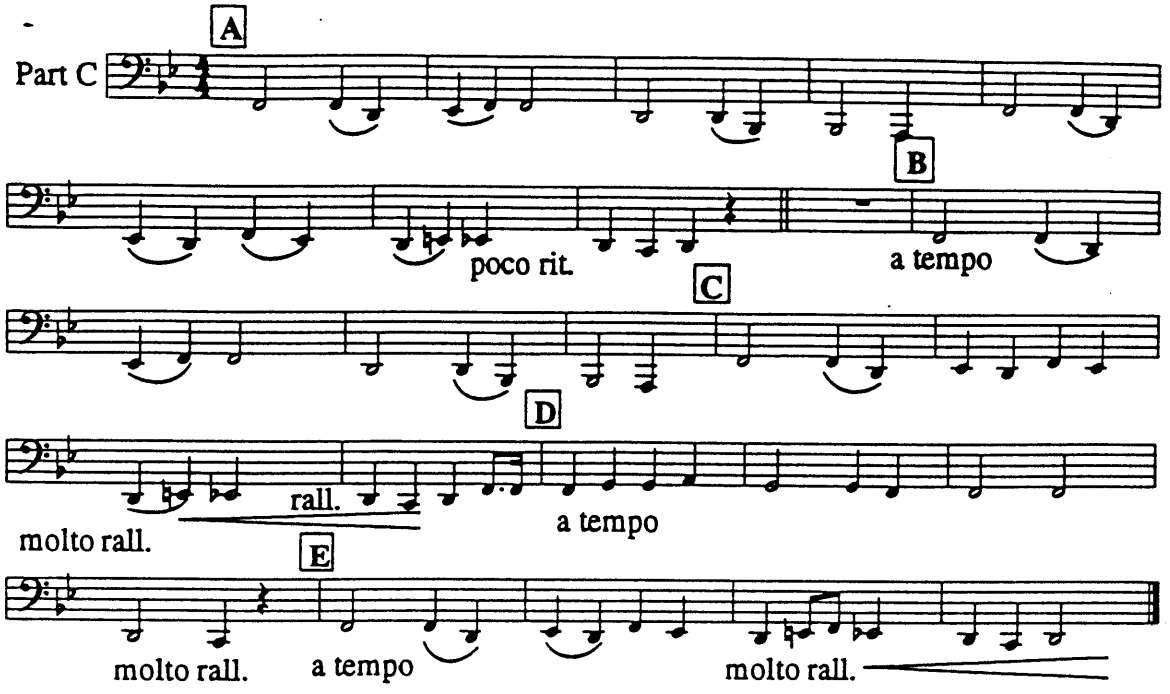
Part B



SUNSET

Tuba

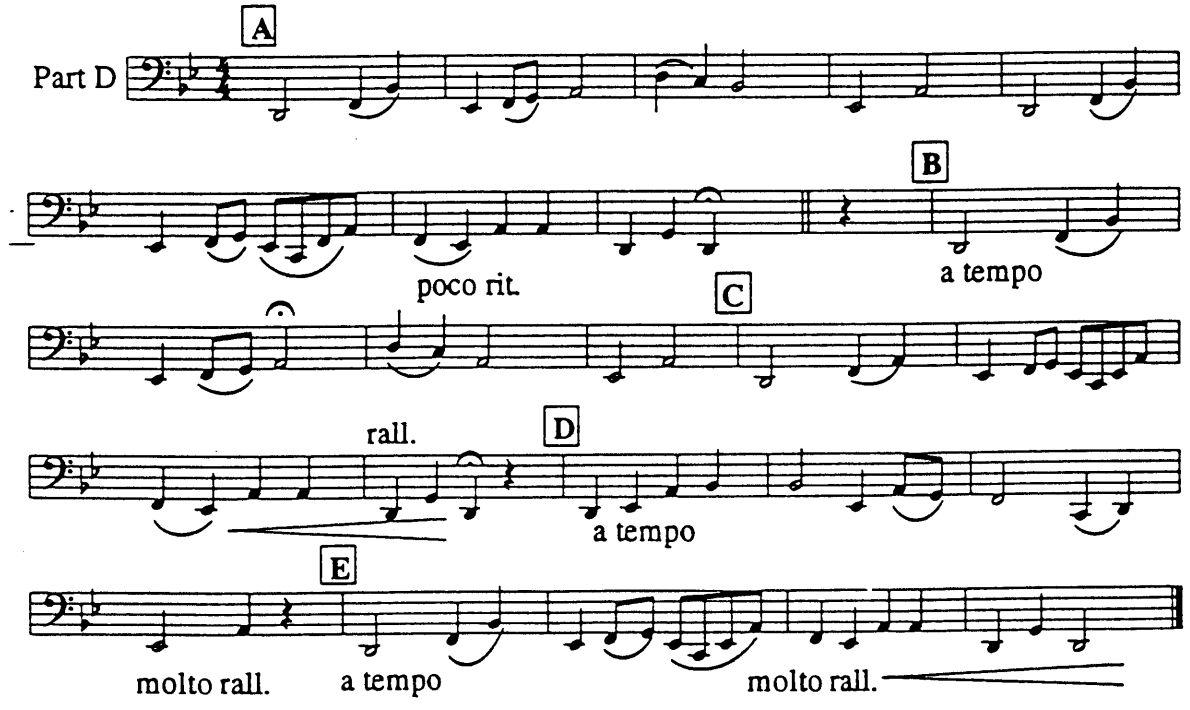
Part C



SUNSET

Tuba

Part D



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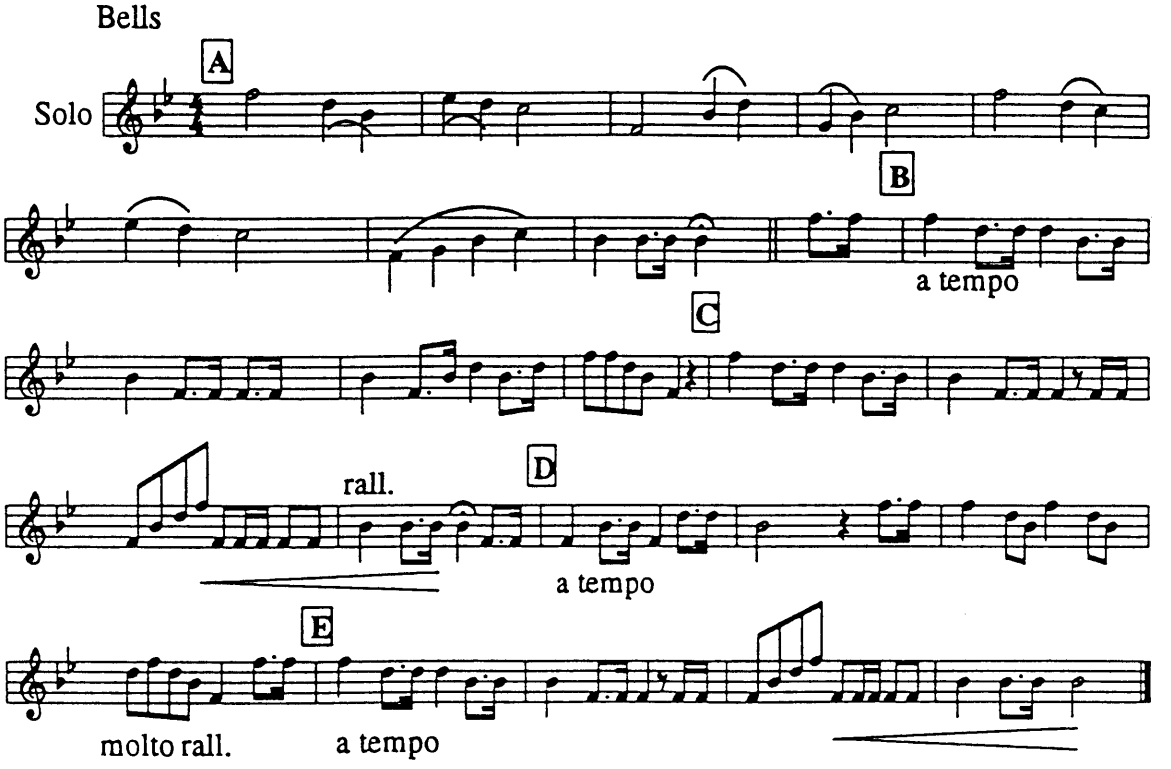

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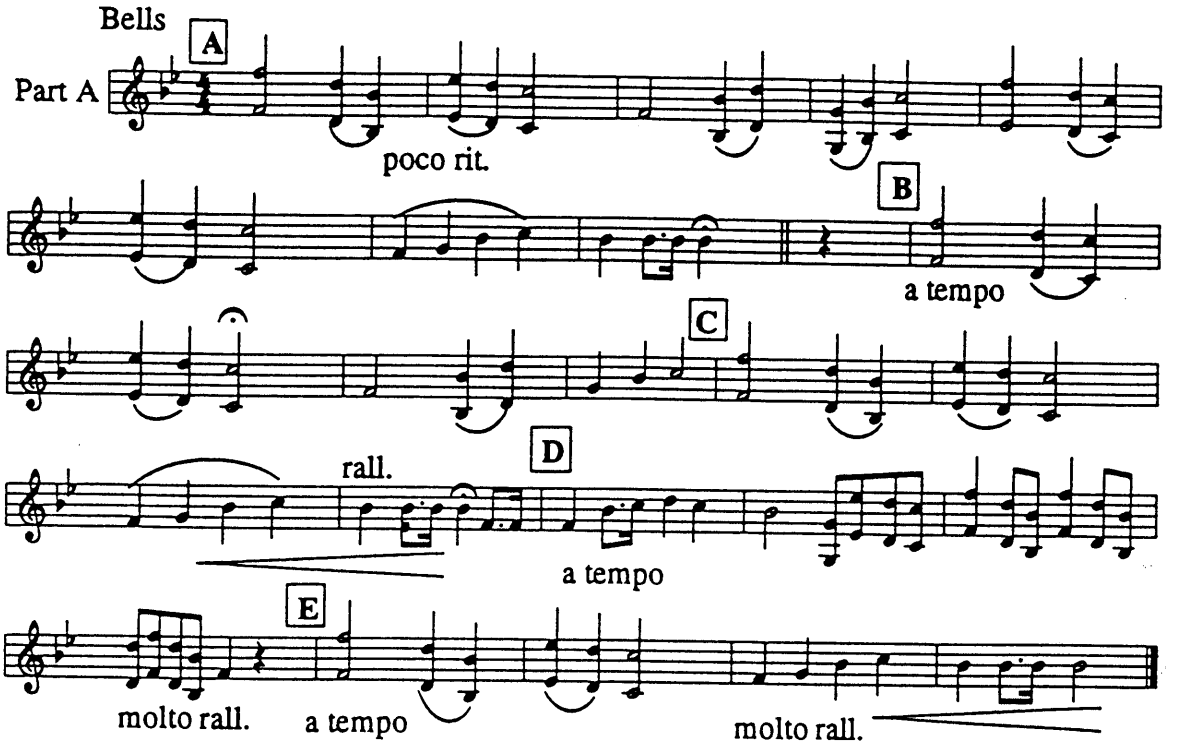

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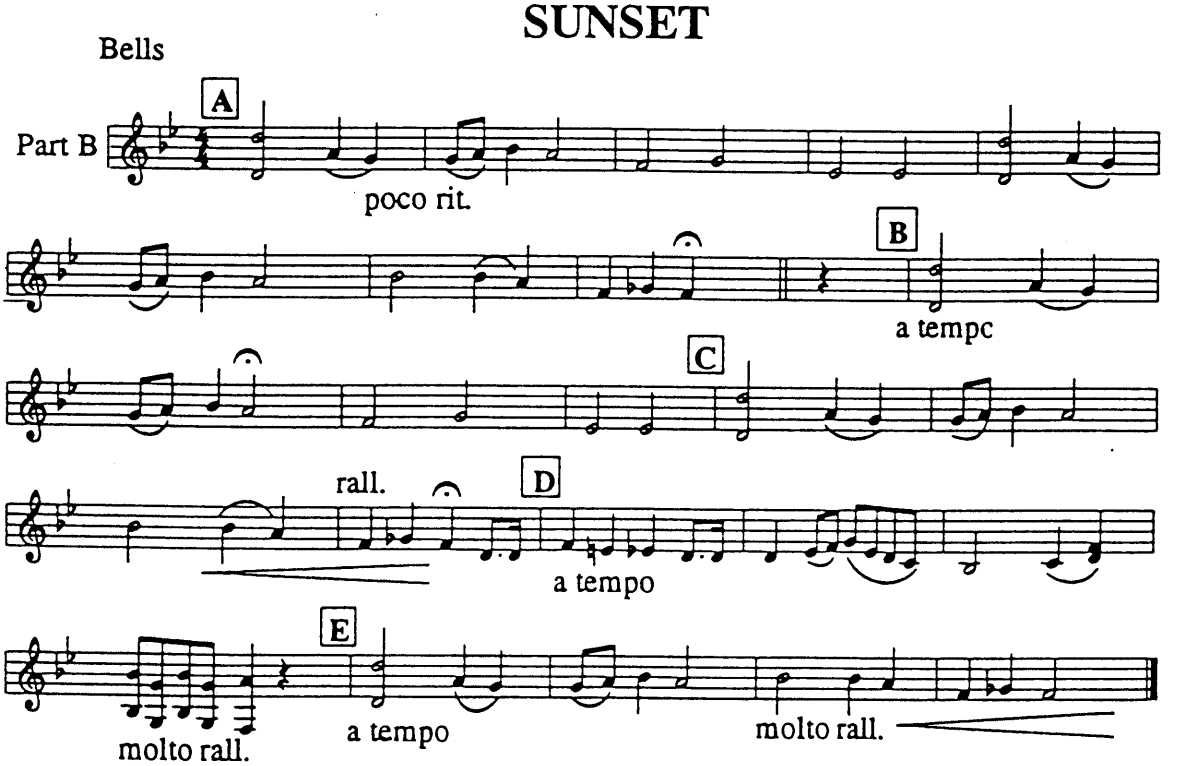
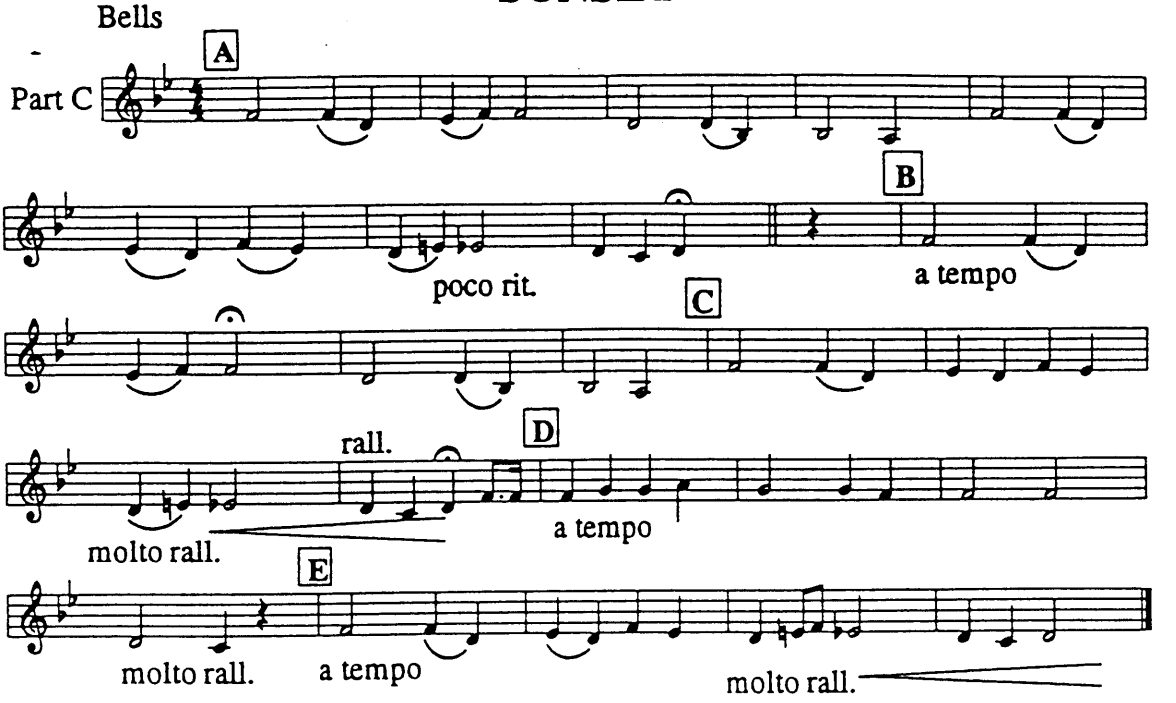


SUNSET

Bells

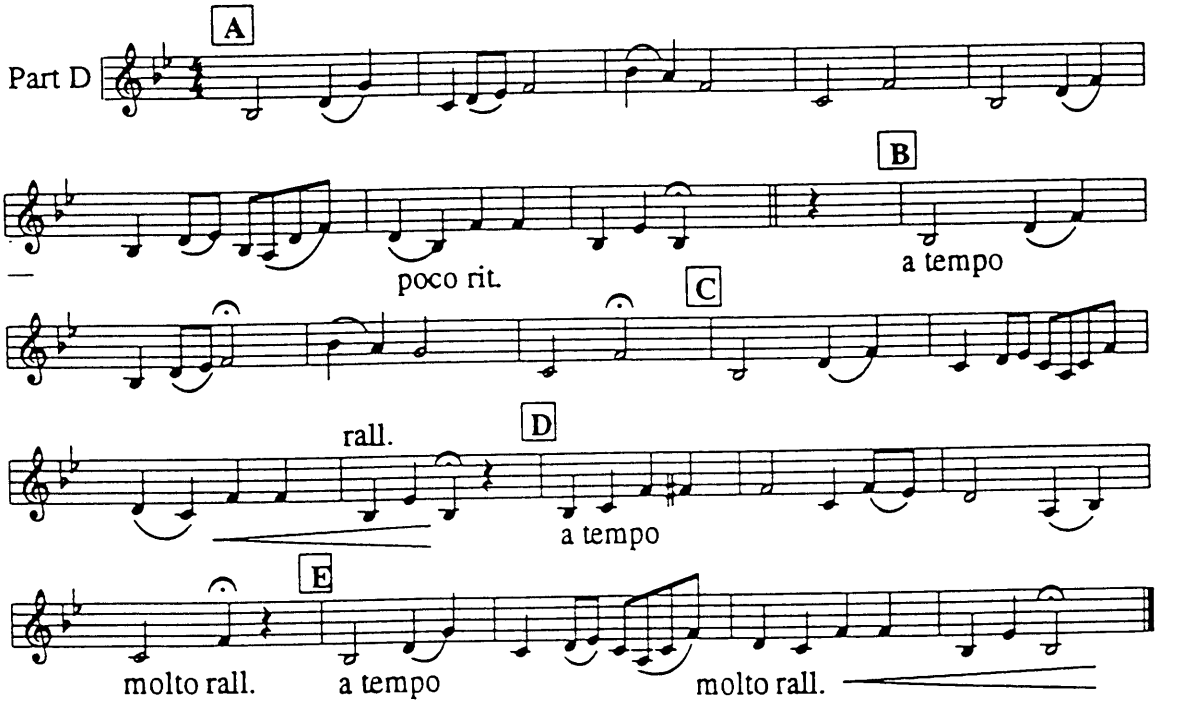
Part C



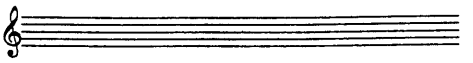
SUNSET

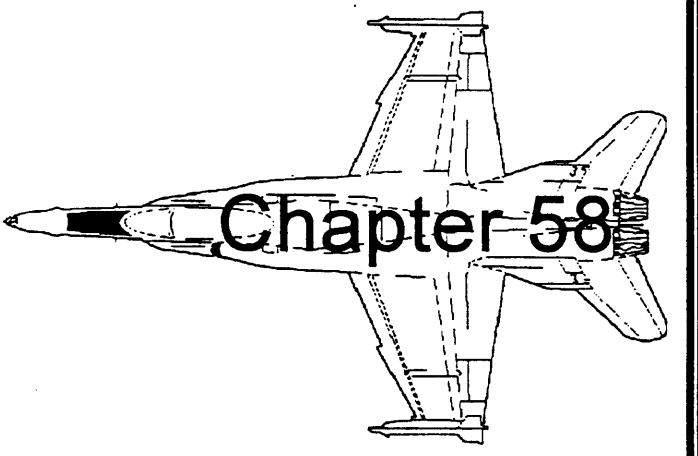
Bells

Part D



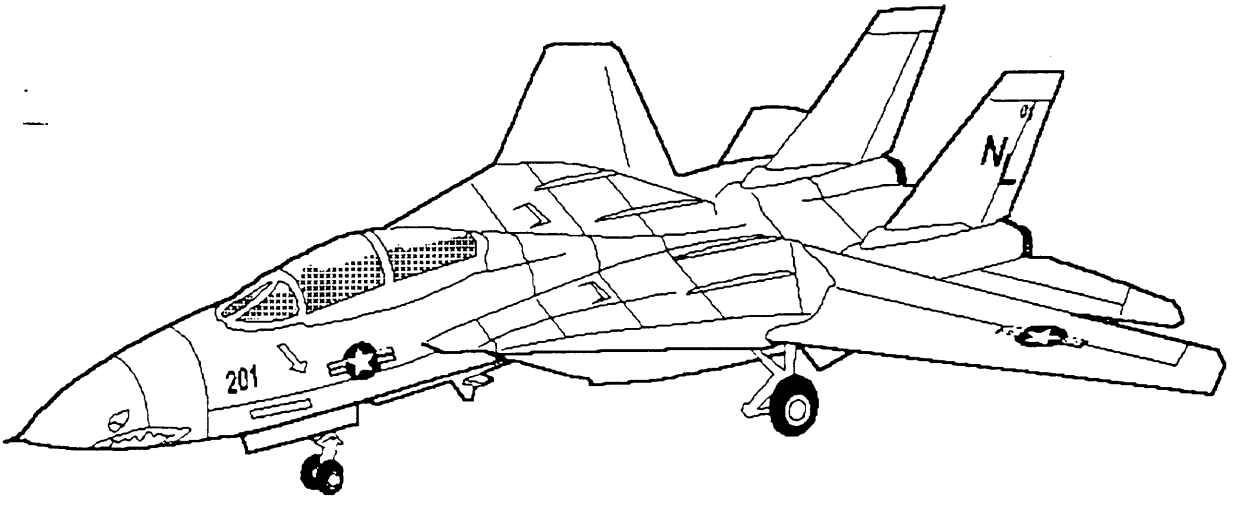
Top Gun Anthem





Chapter 58

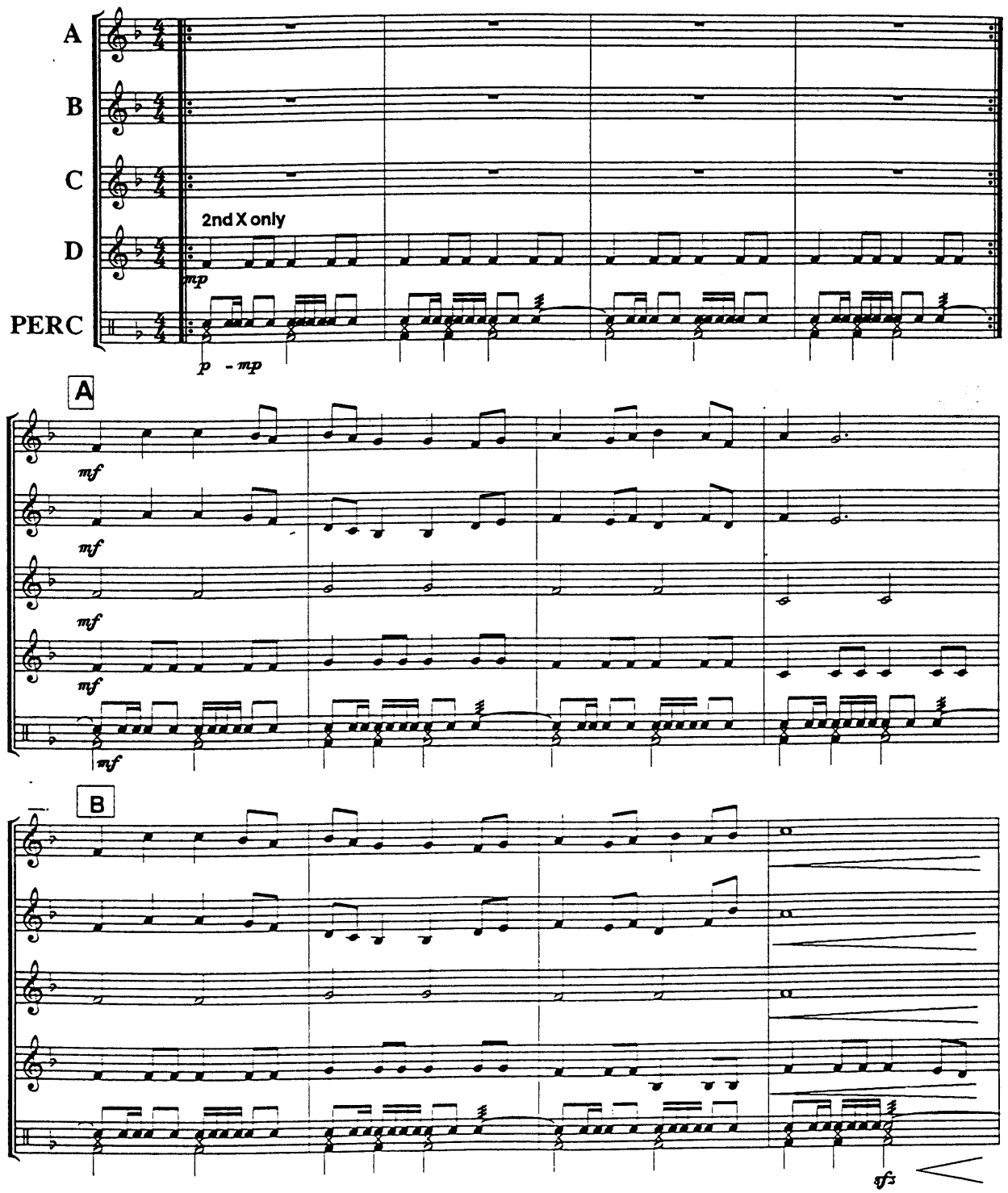
"Top Gun" was a popular movie produced by Paramount Pictures in 1986. The movie was based on the Fighter Weapons School, established by the United States Navy March 3, 1969. The school has been nicknamed "Top Gun" as only the top 1% of Navy pilots attend the school to fine tune and hone their skills in aerial combat situations. The school is located in Miramar, California otherwise known as "Fightertown, USA". The aircraft flown in the movie include the F14 fighter. The music for the soundtrack was provided by several artists with the "Top Gun Anthem" being performed by Harold Faltermeyer and Steve Stevens.

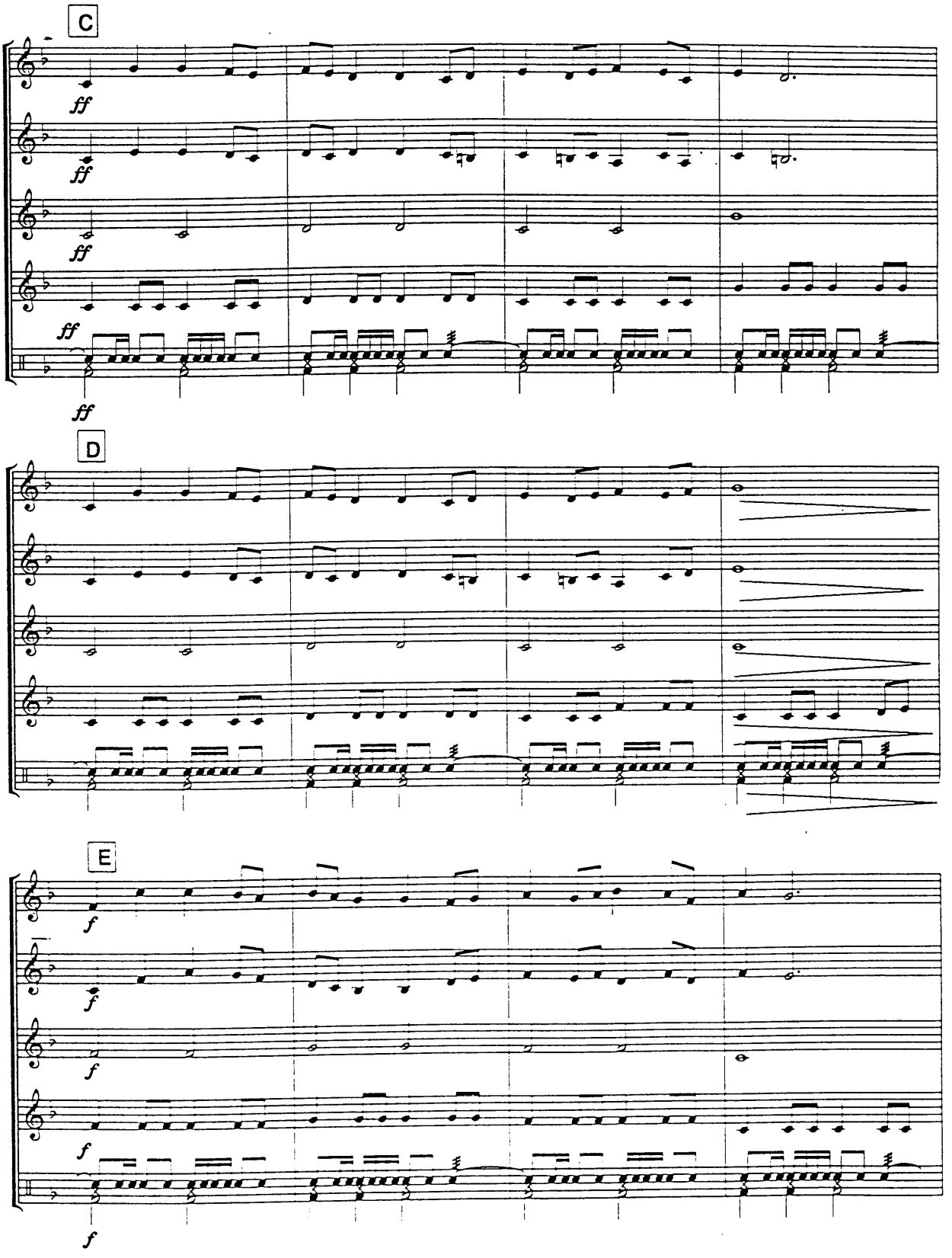


The Theme From
'TOP GUN'

Bb CONDUCTOR

QUICK or SLOW MARCH




C
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D
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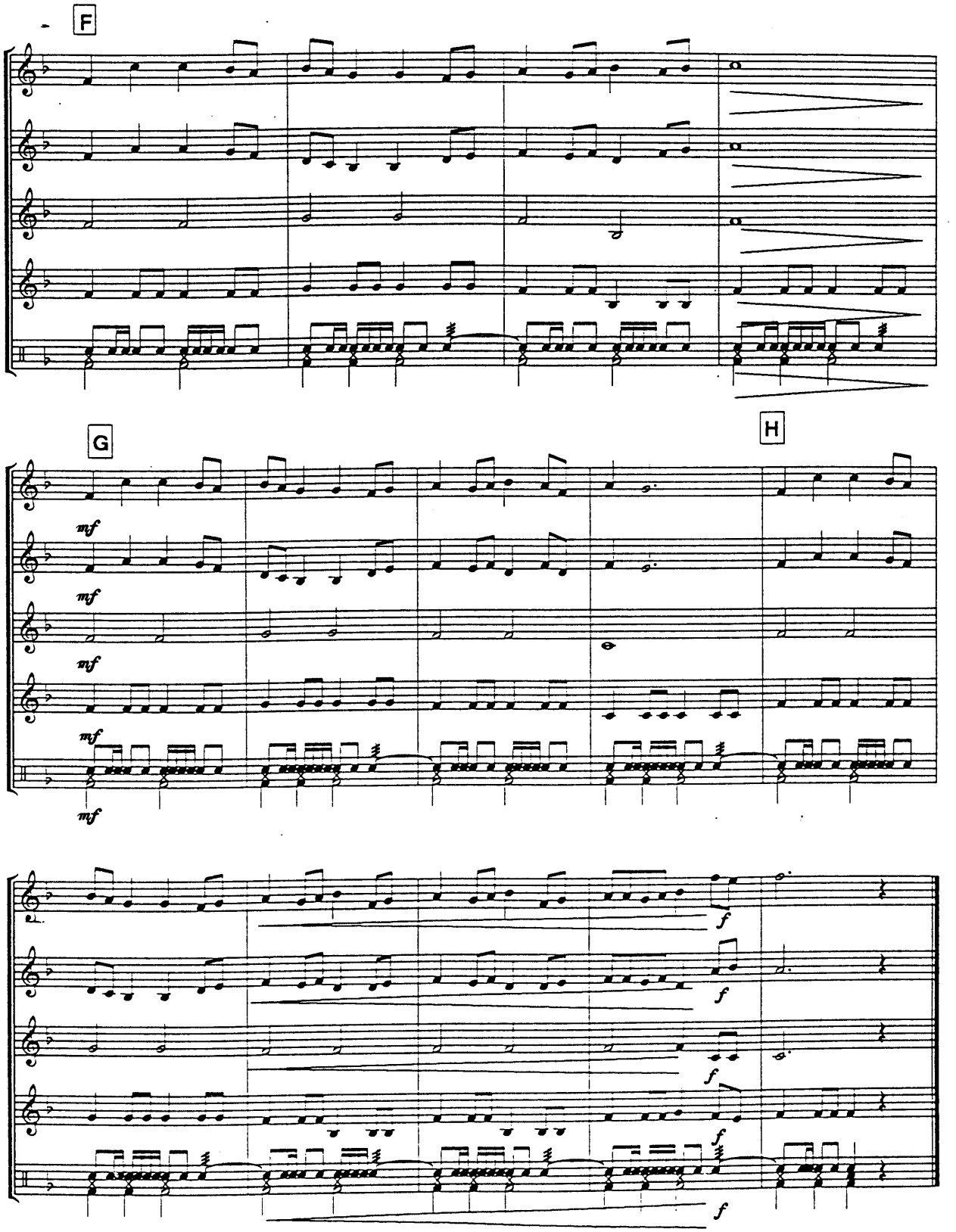
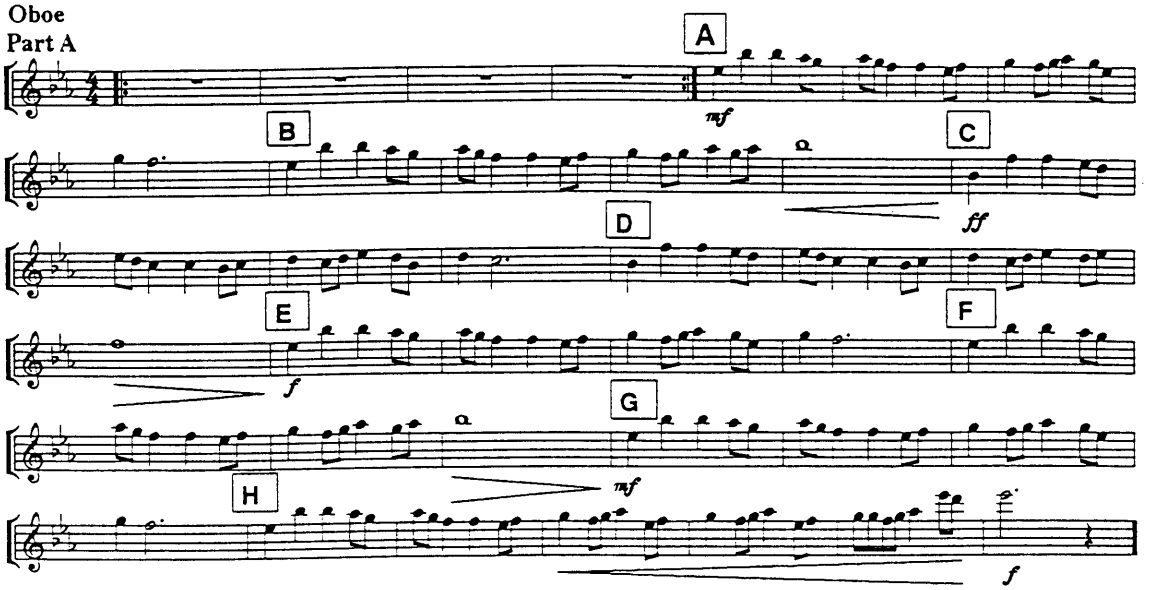


Top Gun 3

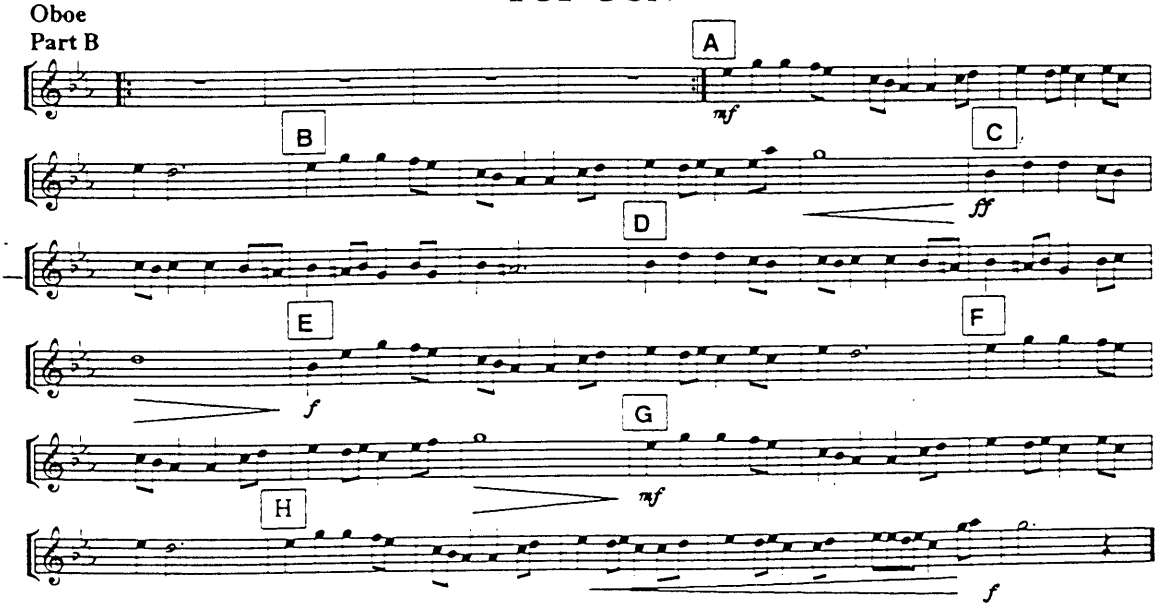
THE THEME FROM 'TOP GUN'

Flute
Oboe
Part A



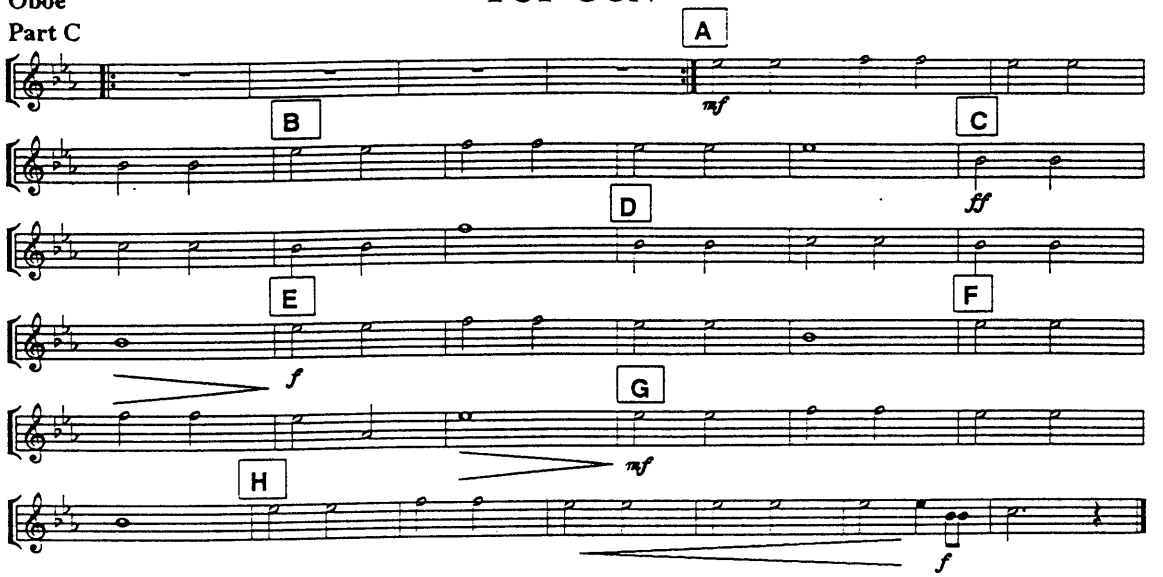
THE THEME FROM 'TOP GUN'

Flute
Oboe
Part B



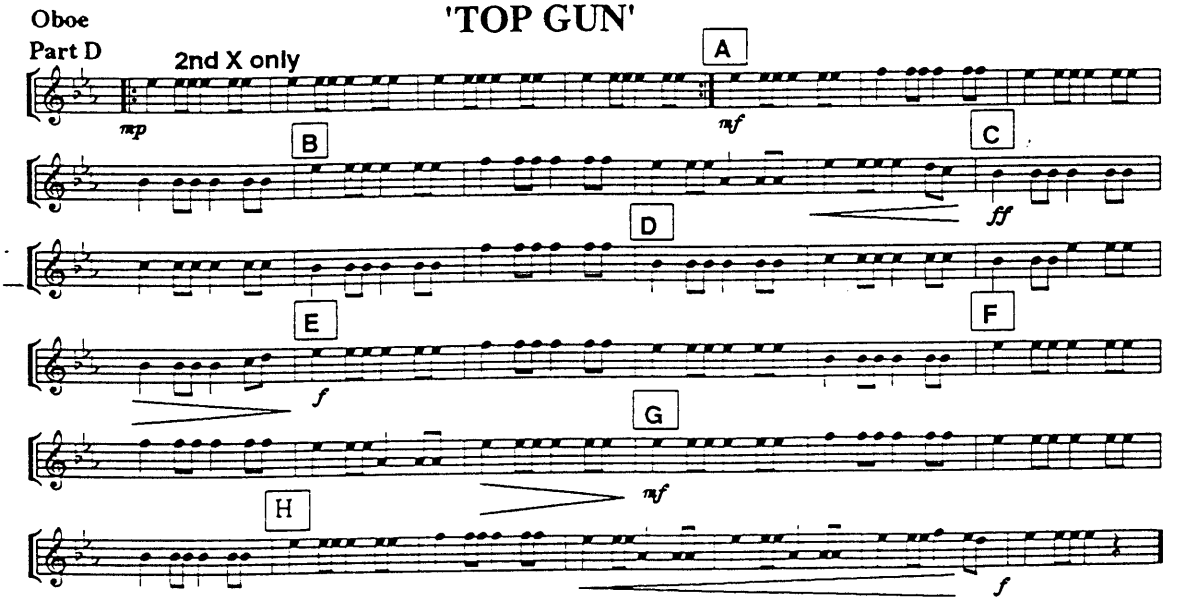
THE THEME FROM 'TOP GUN'

Flute
Oboe
Part C



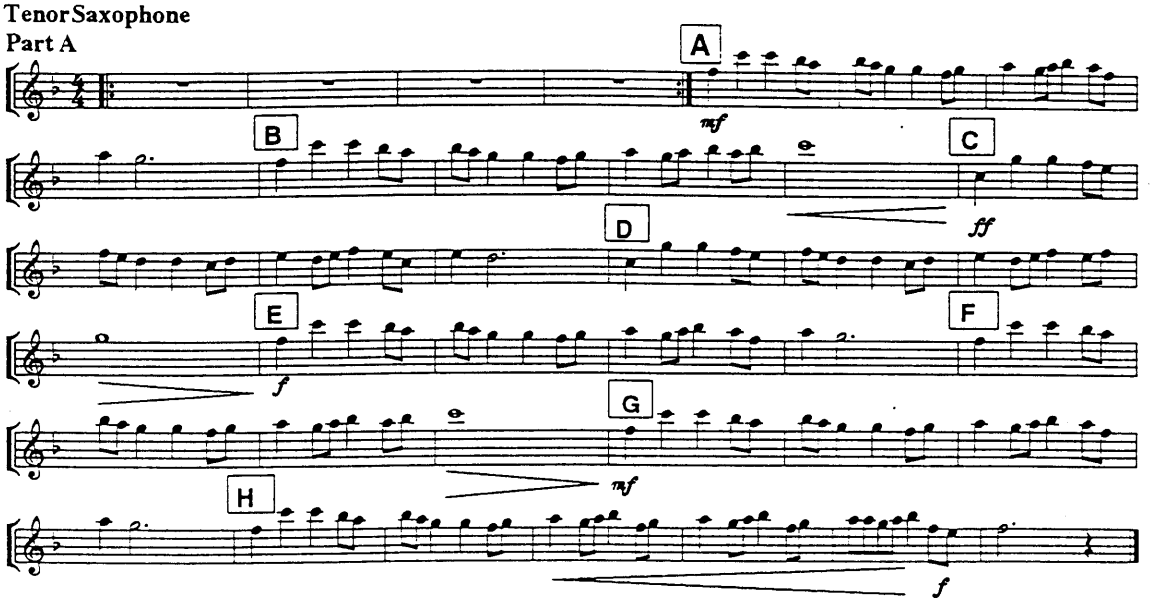
THE THEME FROM 'TOP GUN'

Flute
Oboe
Part D



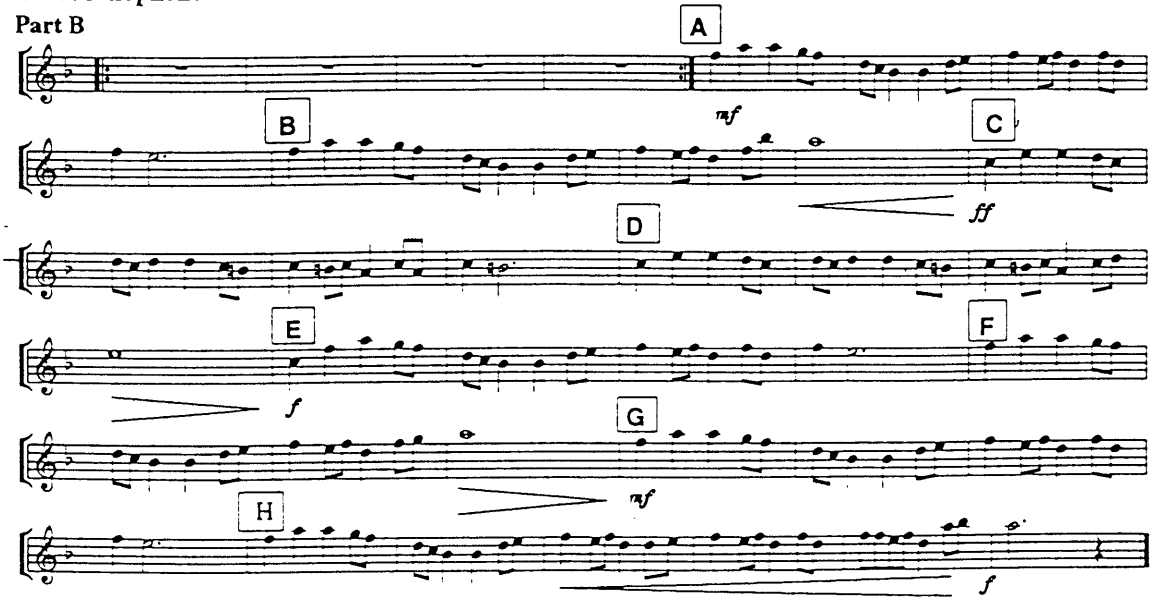
THE THEME FROM 'TOP GUN'

Clarinet (high)
Tenor Saxophone
Part A



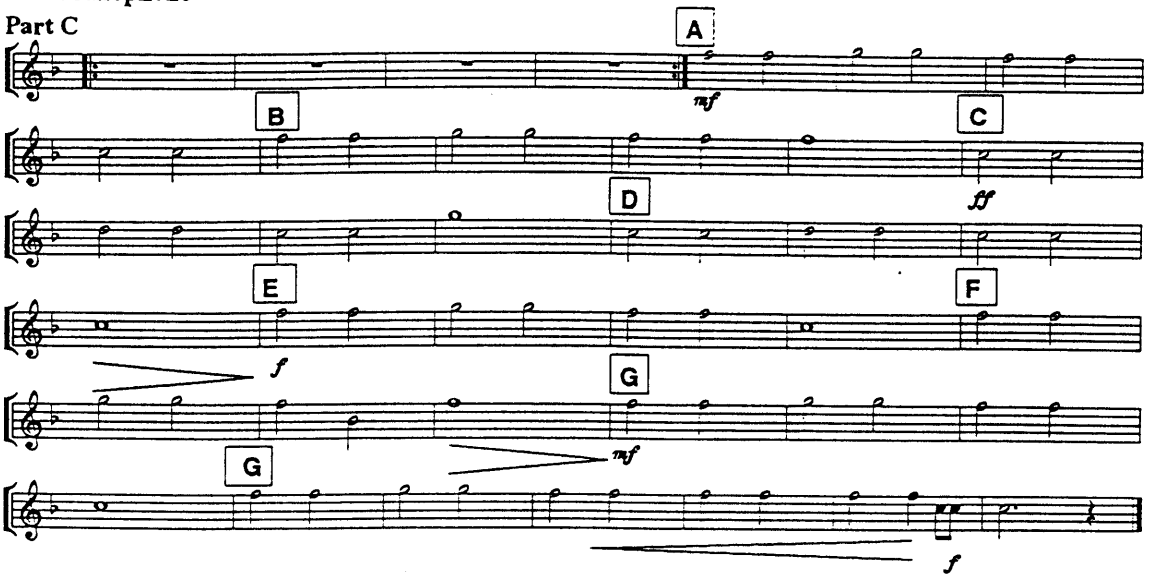
THE THEME FROM 'TOP GUN'

Clarinet (high)
Tenor Saxophone
Part B



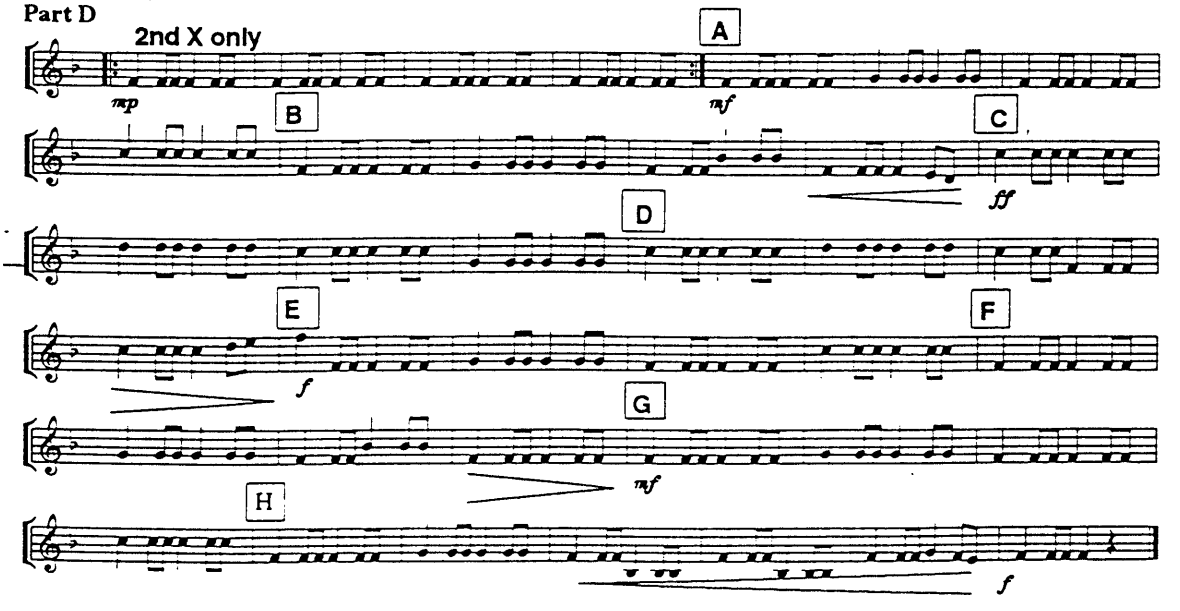
THE THEME FROM 'TOP GUN'

Clarinet (high)
Tenor Saxophone
Part C



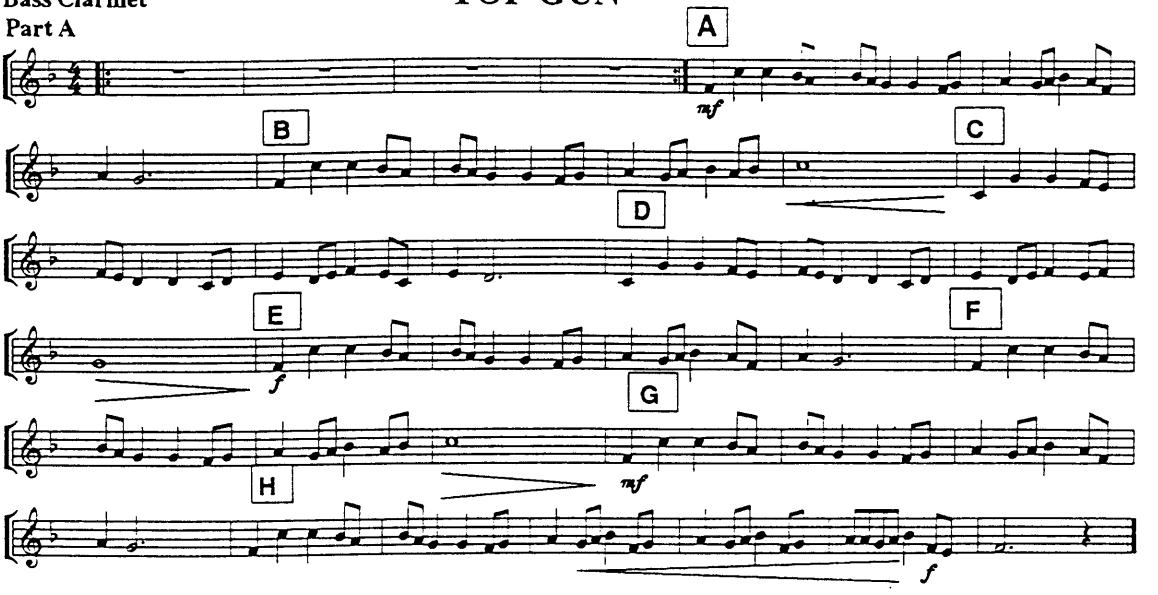
THE THEME FROM 'TOP GUN'

Clarinet (high)
Tenor Saxophone
Part D



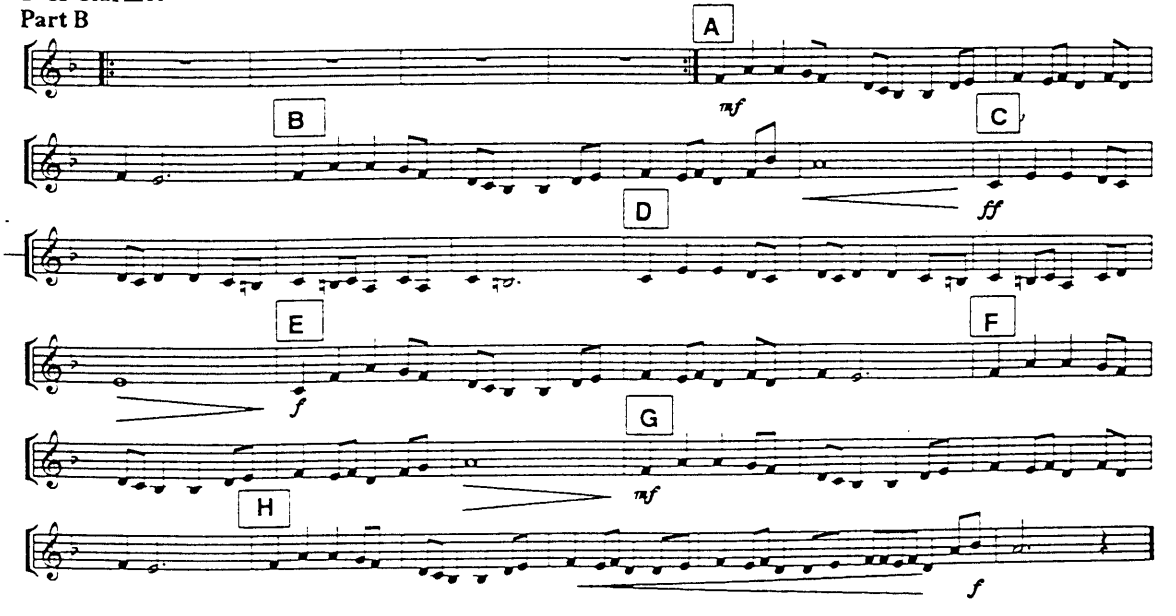
THE THEME FROM 'TOP GUN'

Bass Clarinet
Part A



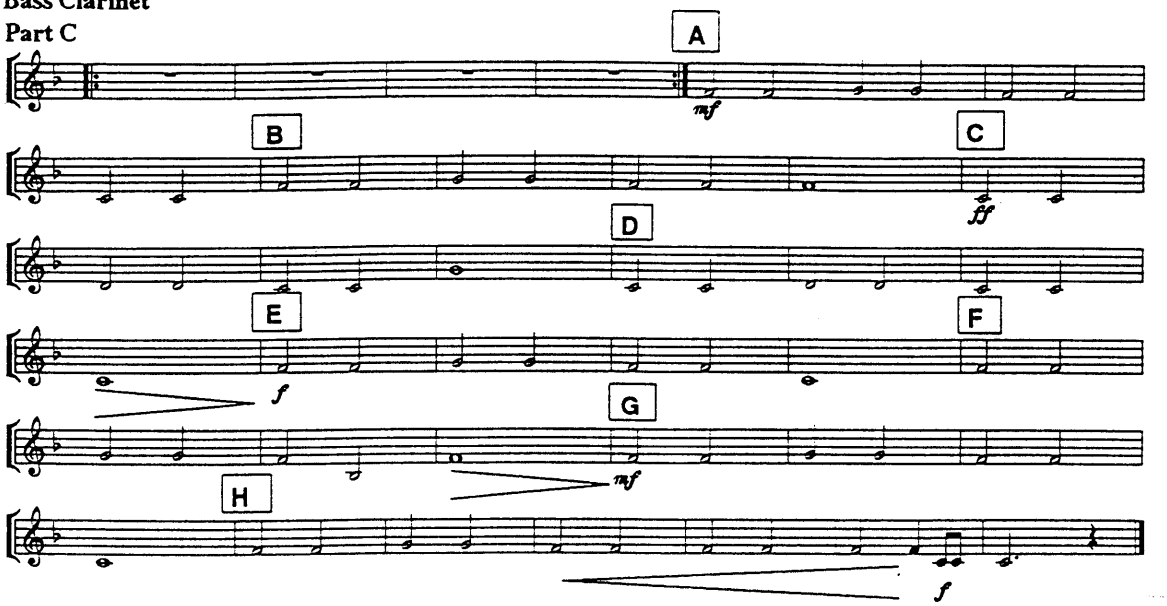
THE THEME FROM 'TOP GUN'

Bass Clarinet
Part B



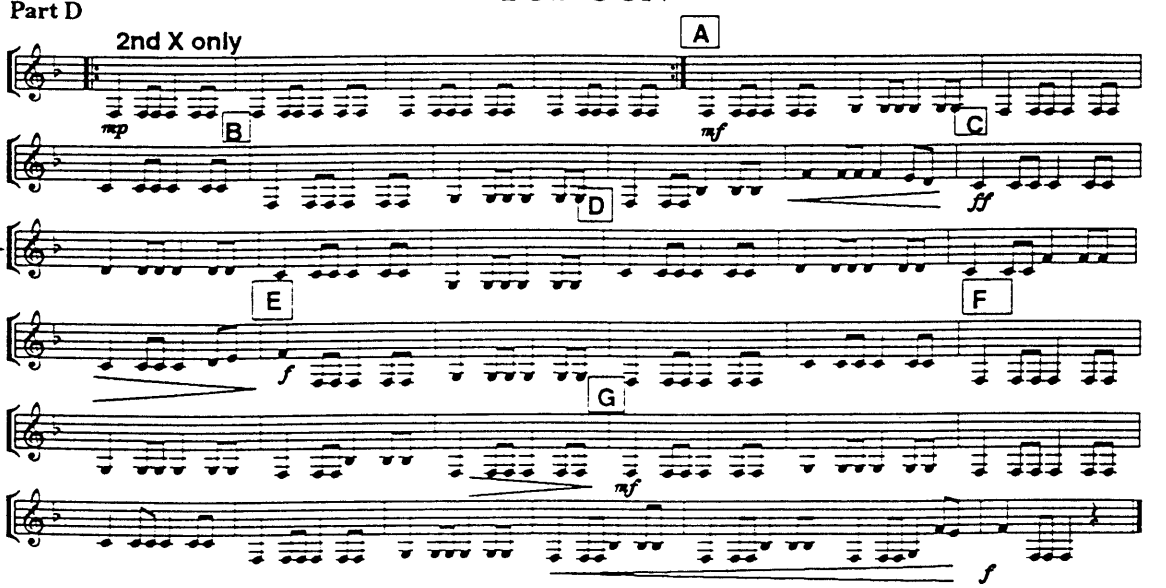
THE THEME FROM 'TOP GUN'

Bass Clarinet
Part C



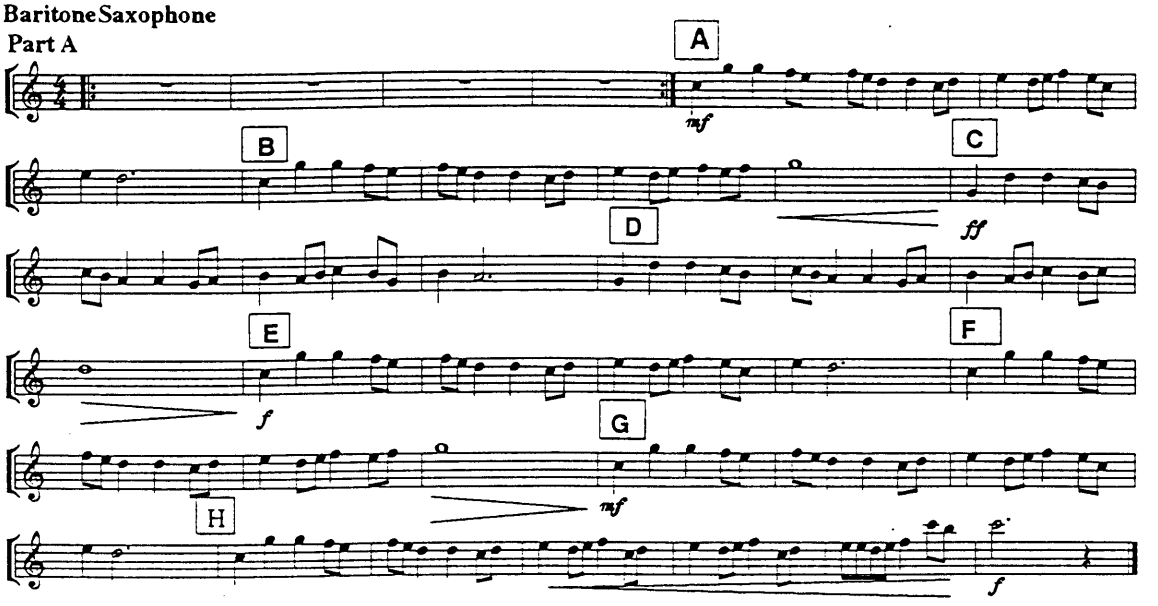
THE THEME FROM 'TOP GUN'

Bass Clarinet
Part D



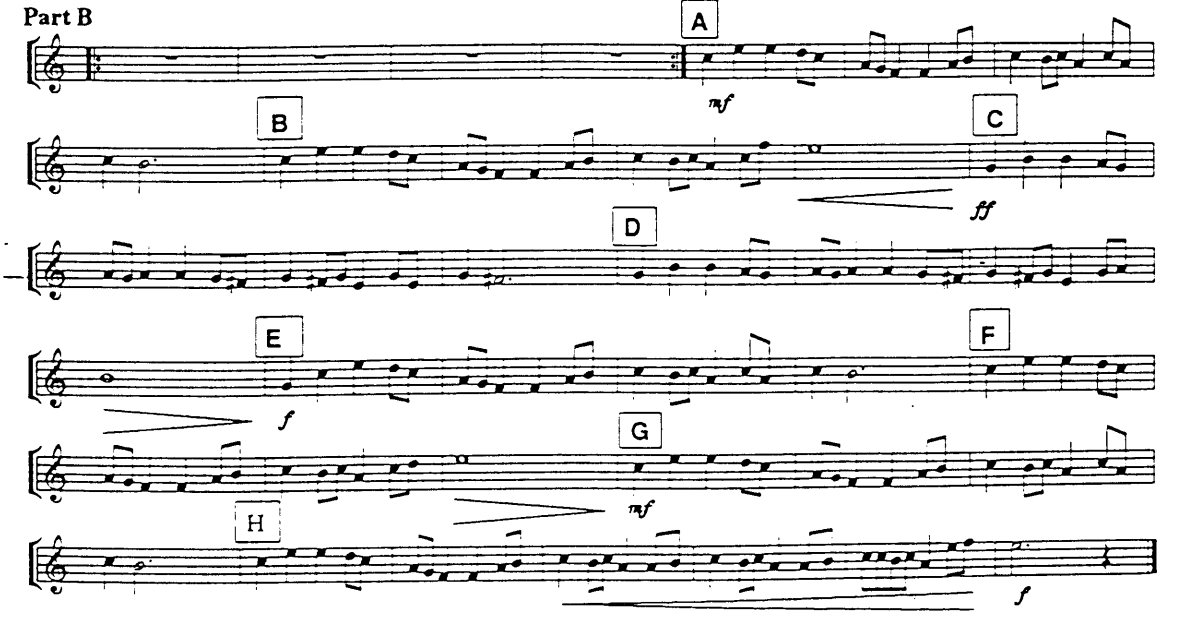
THE THEME FROM 'TOP GUN'

Alto Saxophone
Baritone Saxophone
Part A



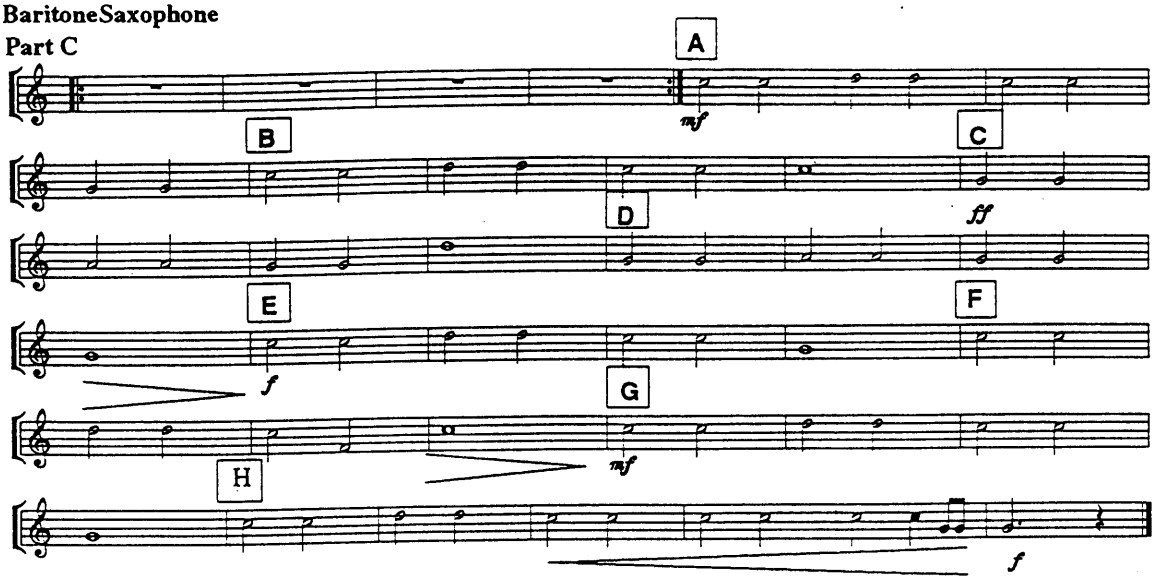
THE THEME FROM 'TOP GUN'

Alto Saxophone
Baritone Saxophone
Part B



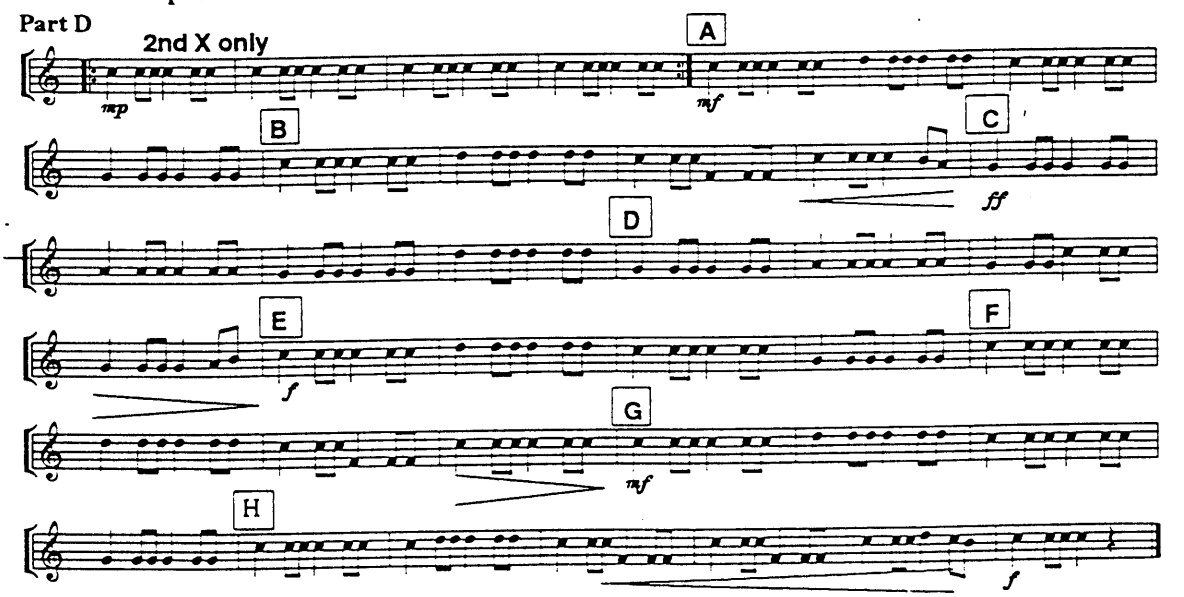
THE THEME FROM 'TOP GUN'

Alto Saxophone
BaritoneSaxophone
Part C



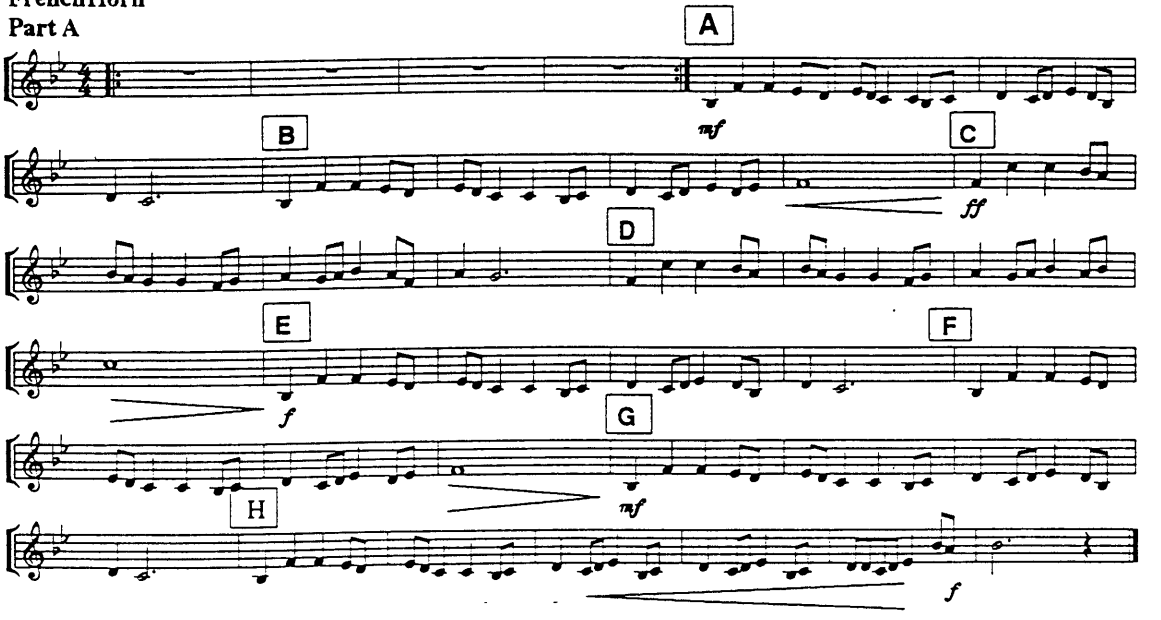
THE THEME FROM 'TOP GUN'

Alto Saxophone
BaritoneSaxophone
Part D



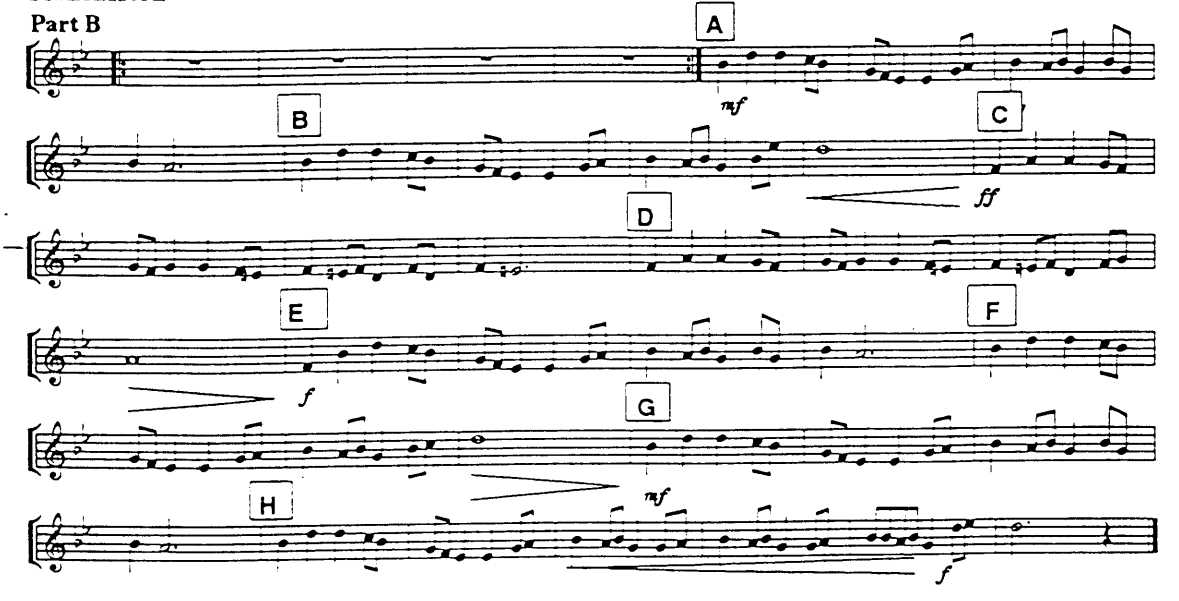
THE THEME FROM 'TOP GUN'

FrenchHorn
Part A



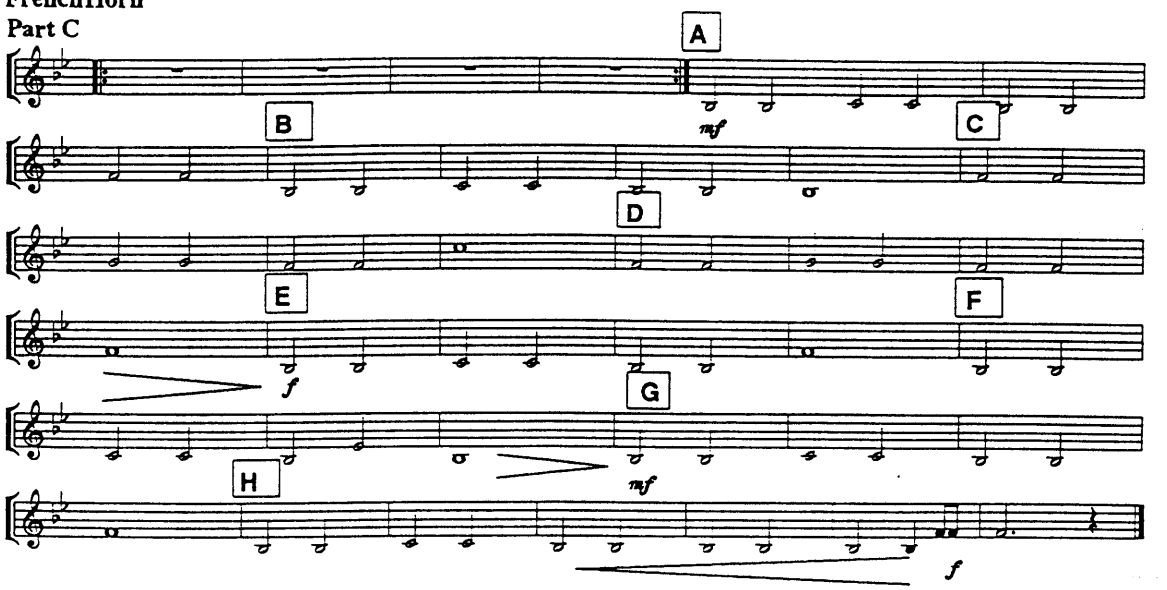
THE THEME FROM 'TOP GUN'

FrenchHorn
Part B



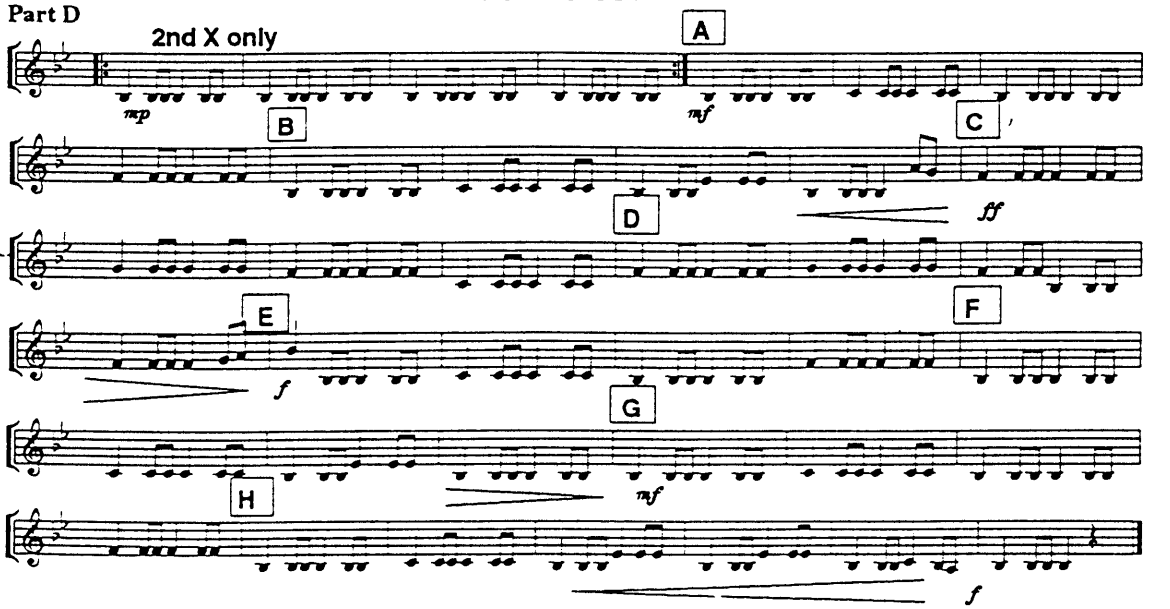
THE THEME FROM 'TOP GUN'

FrenchHorn
Part C



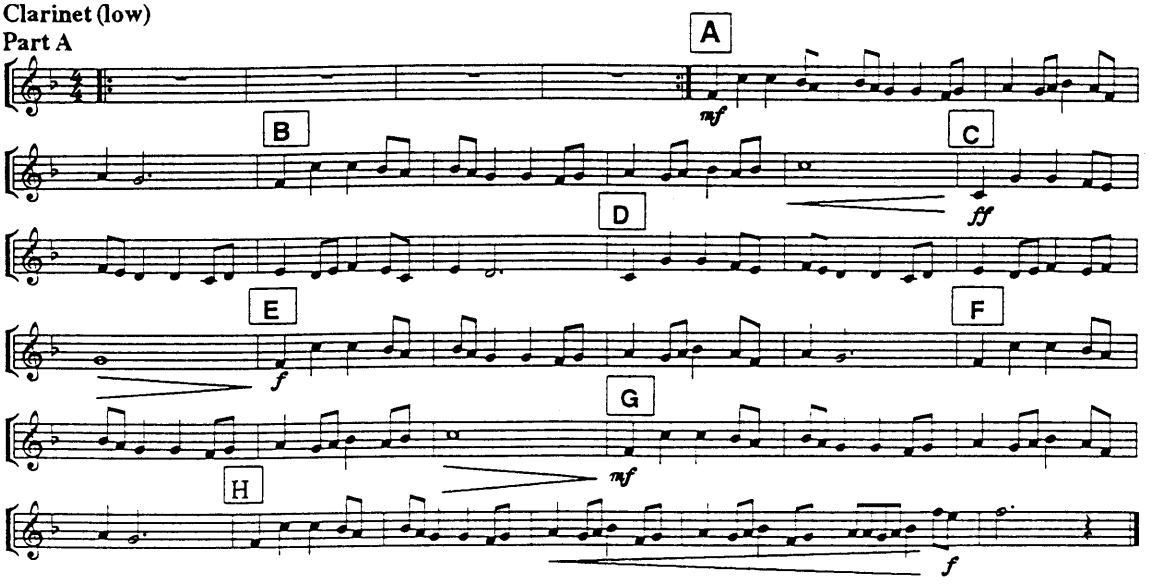
THE THEME FROM 'TOP GUN'

FrenchHorn
Part D



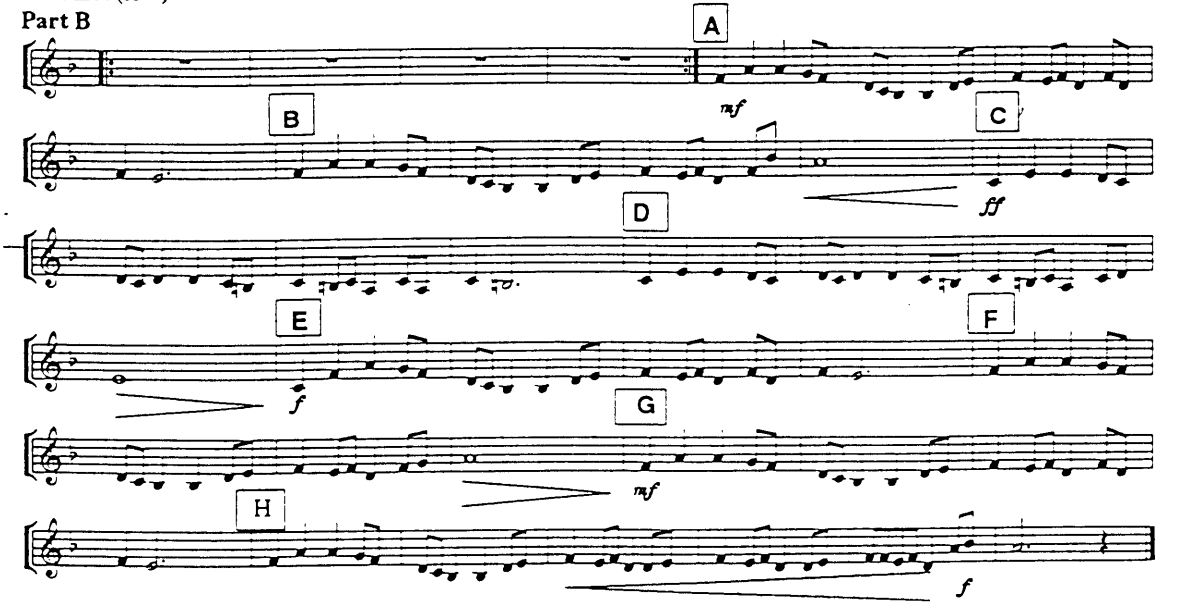
THE THEME FROM 'TOP GUN'

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



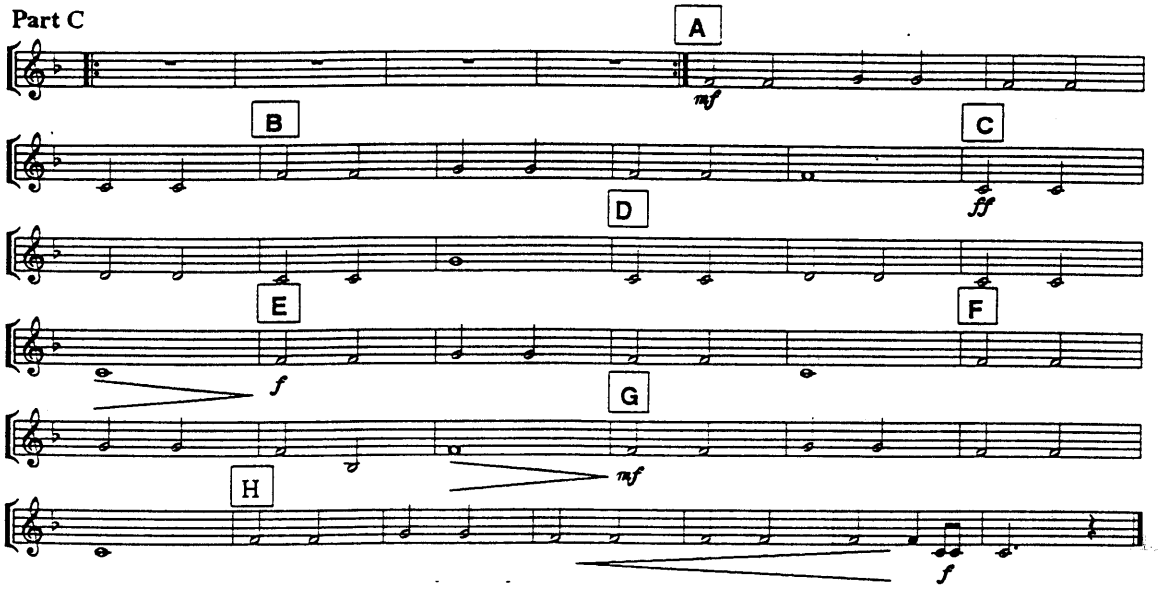
THE THEME FROM 'TOP GUN'

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



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

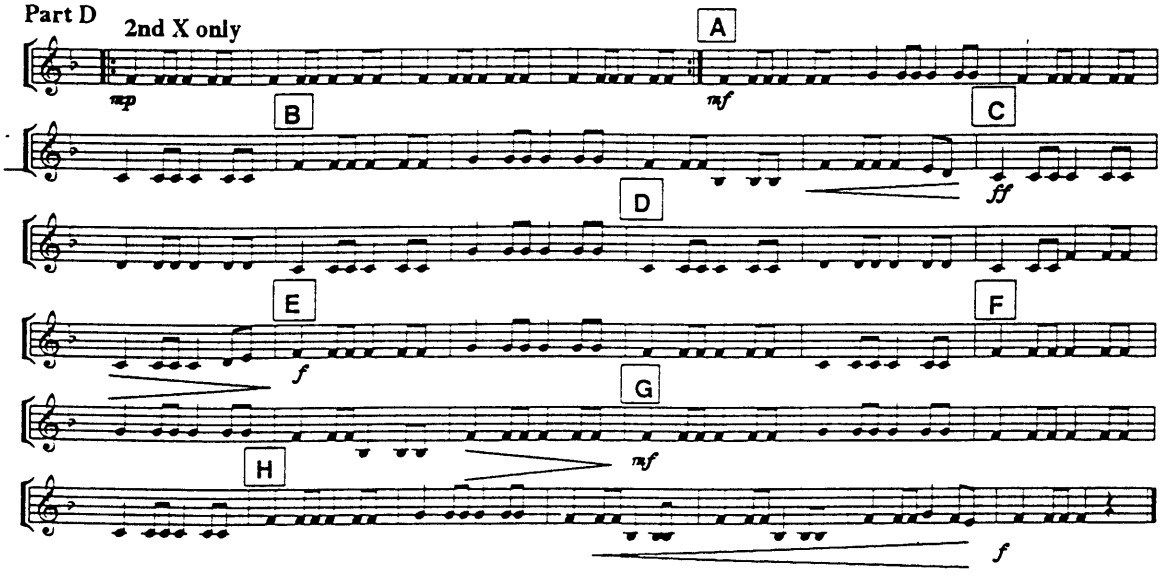
THE THEME FROM 'TOP GUN'



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

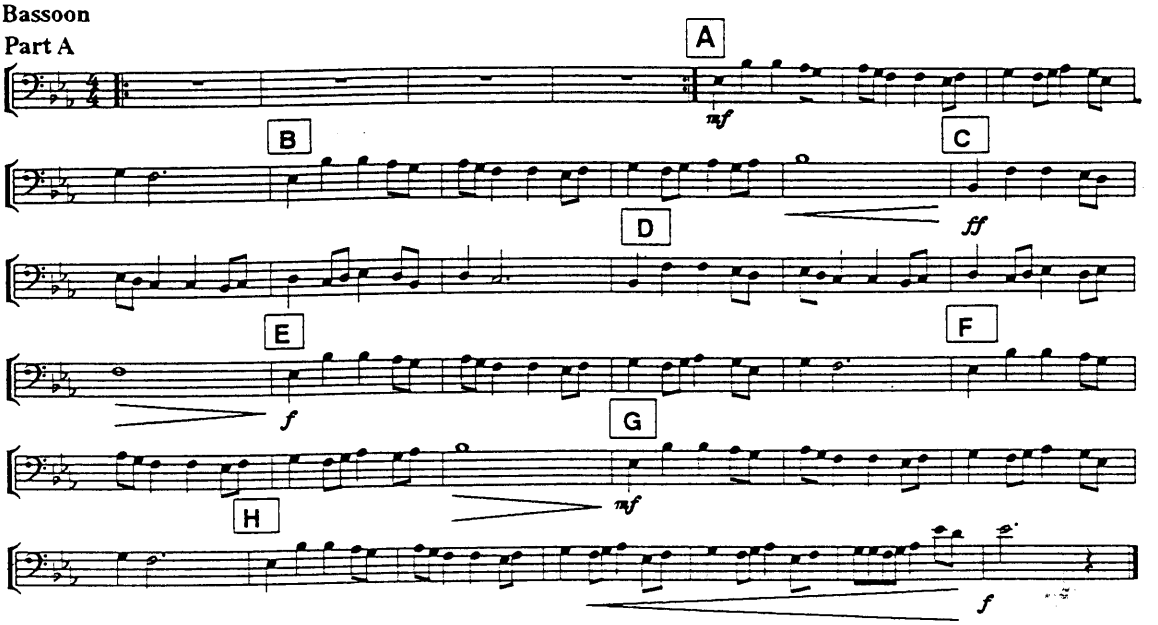
THE THEME FROM 'TOP GUN'

2nd X only



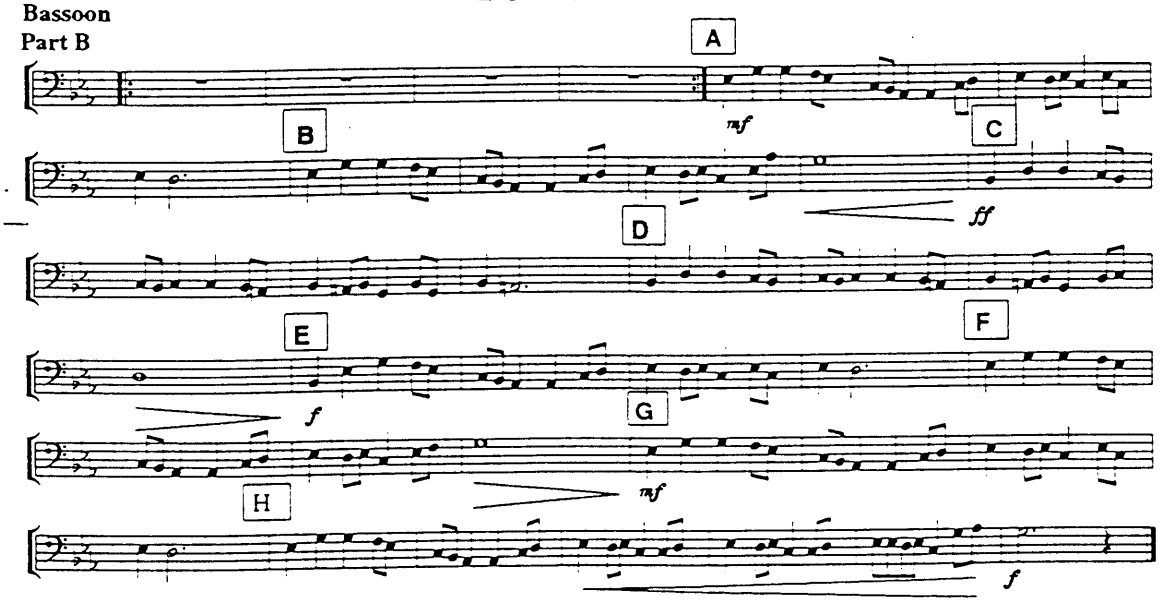
Trombone
Baritone B.C.
Bassoon
Part A

THE THEME FROM 'TOP GUN'



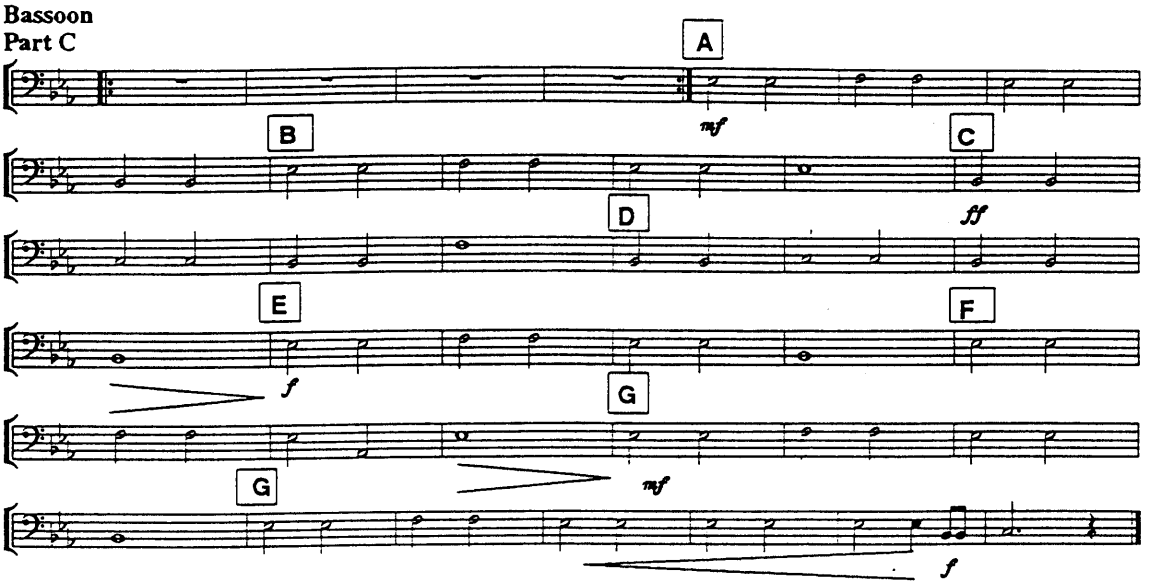
Trombone
Baritone B.C.
Bassoon
Part B

THE THEME FROM 'TOP GUN'



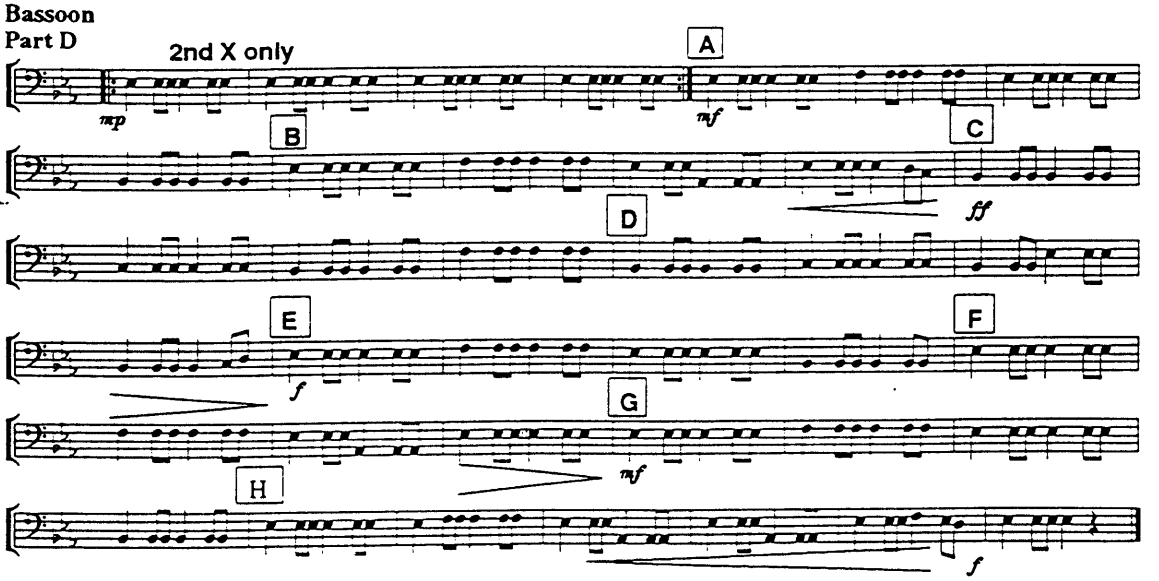
Trombone
Baritone B.C.
Bassoon
Part C

THE THEME FROM 'TOP GUN'



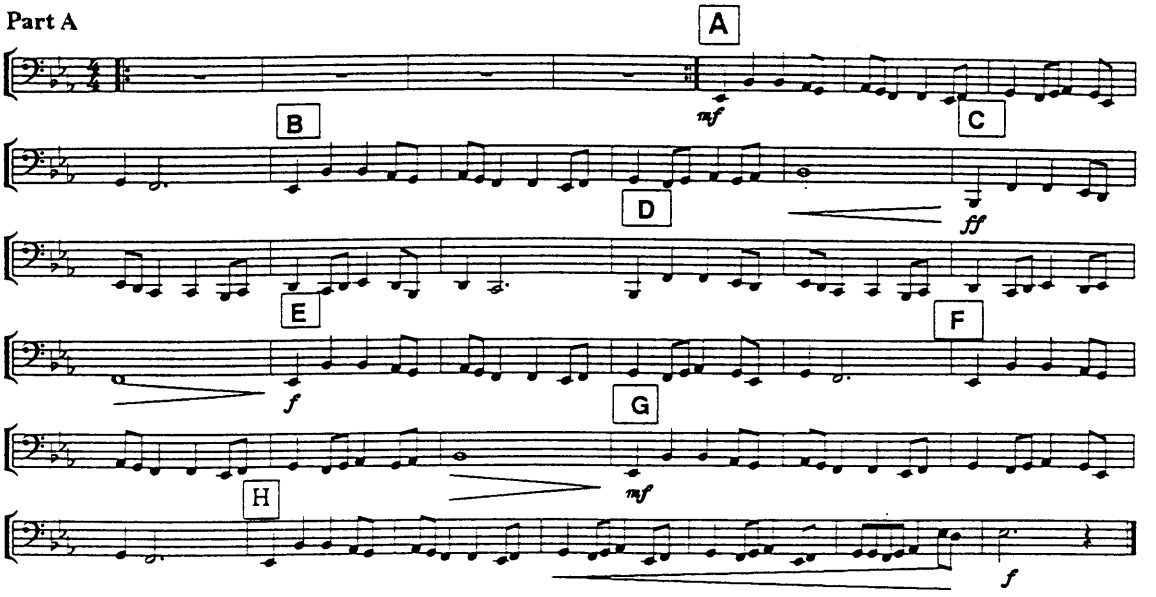
Trombone
Baritone B.C.
Bassoon
Part D

THE THEME FROM 'TOP GUN'



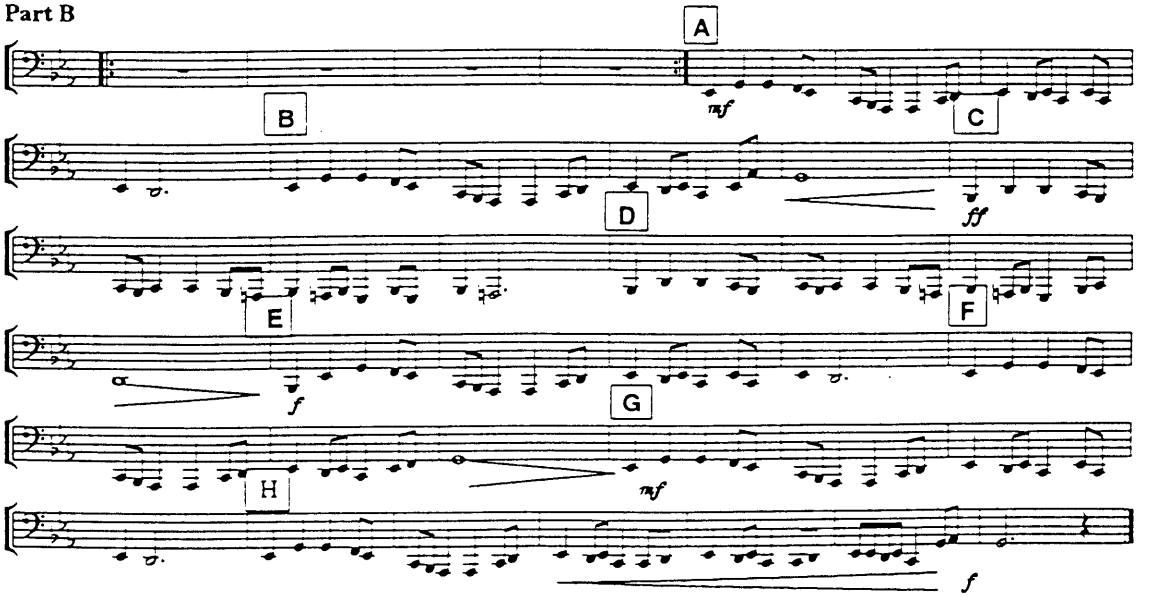
THE THEME FROM 'TOP GUN'

Tuba
Part A



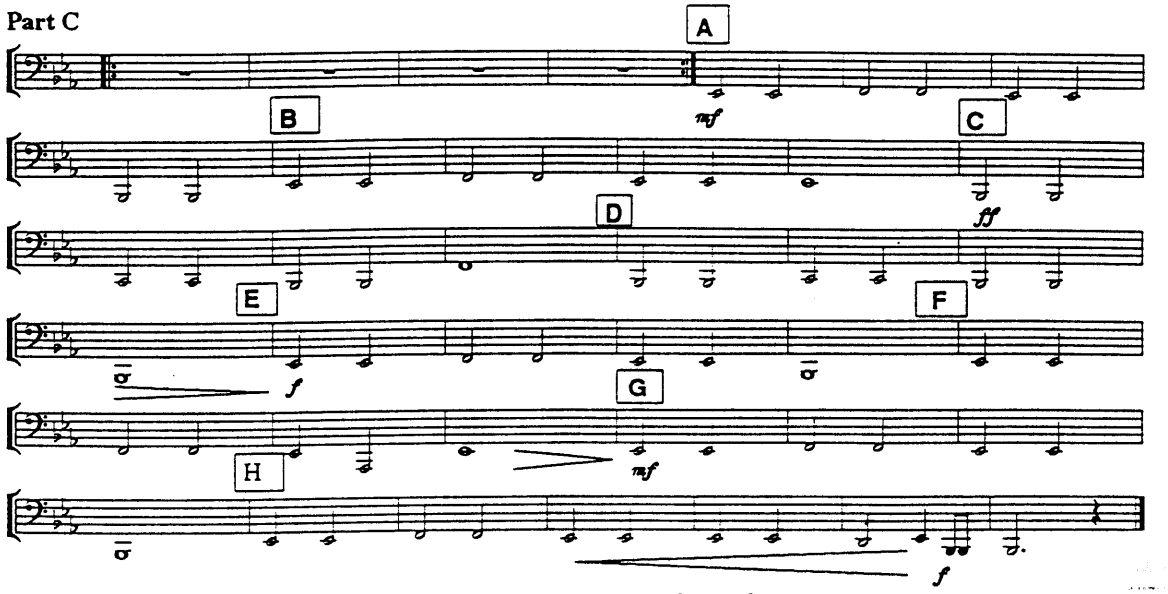
THE THEME FROM 'TOP GUN'

Tuba
Part B



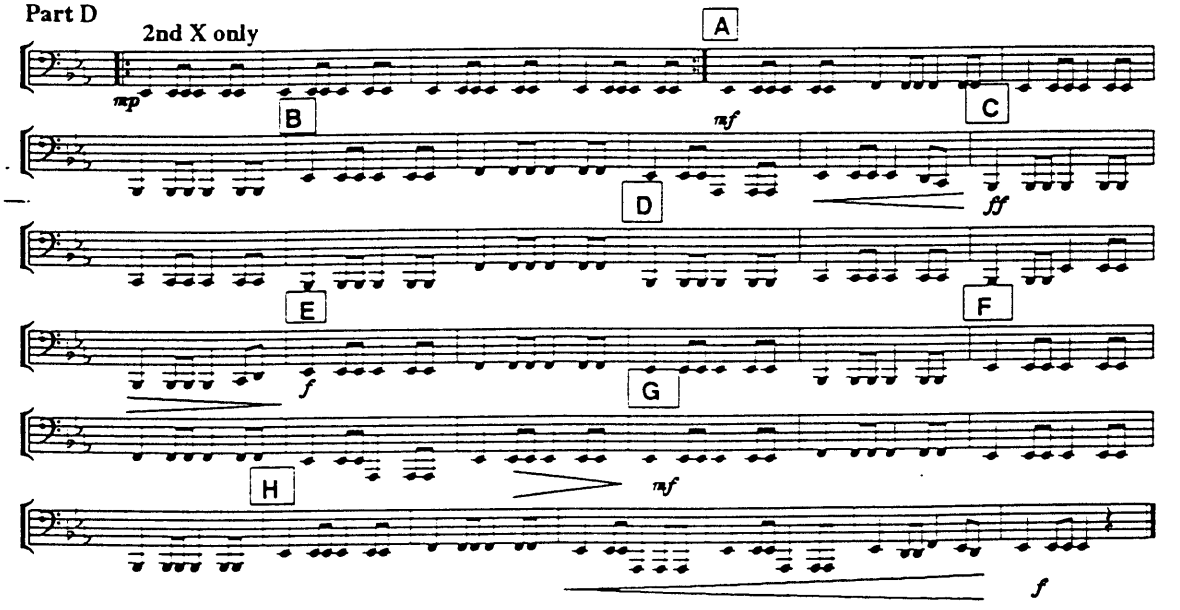
THE THEME FROM 'TOP GUN'

Tuba
Part C



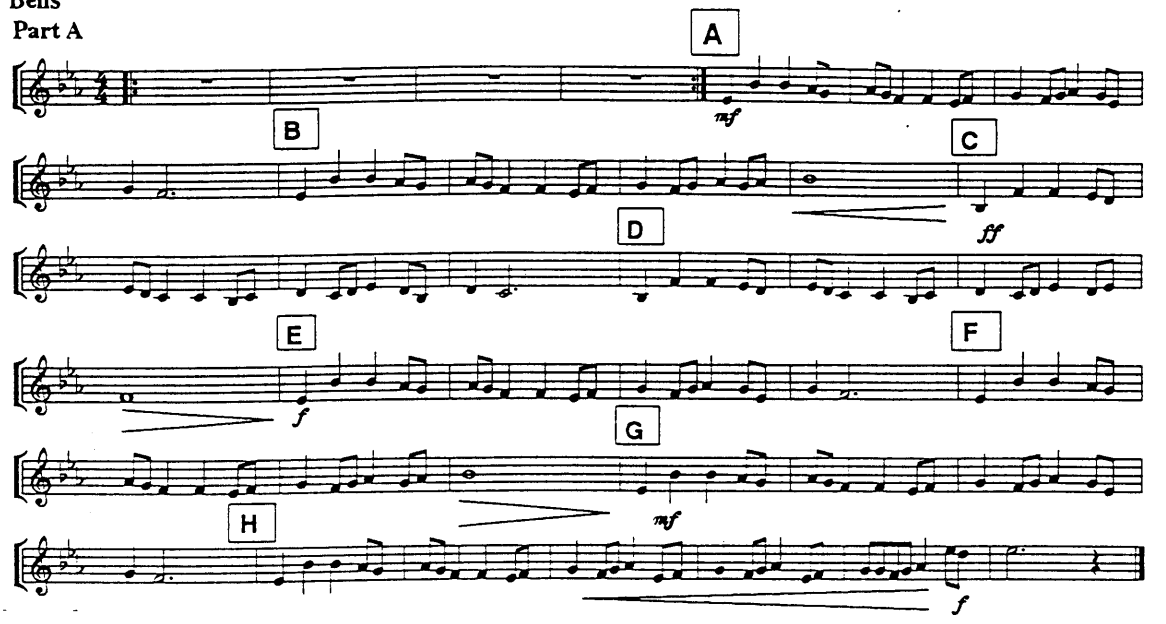
THE THEME FROM 'TOP GUN'

Tuba
Part D



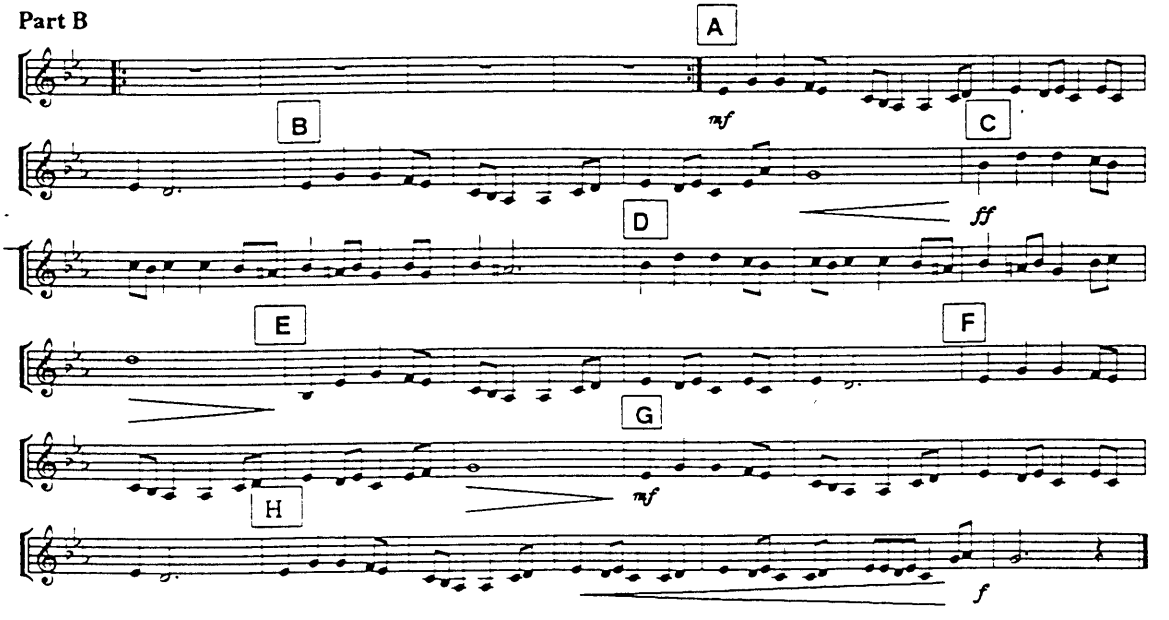
THE THEME FROM 'TOP GUN'

Bells
Part A



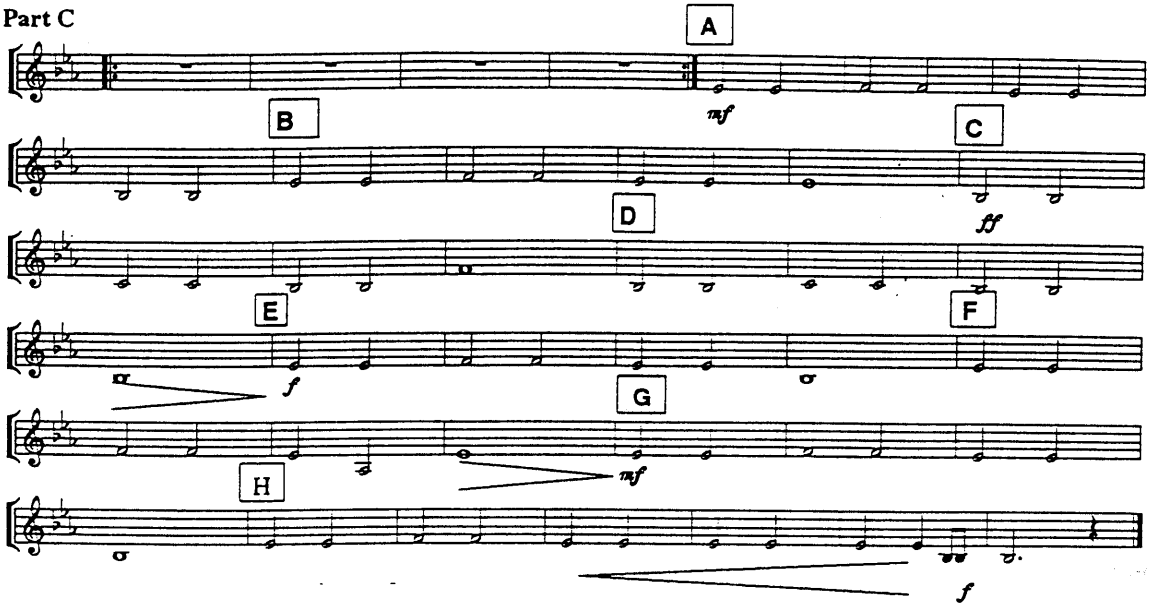
THE THEME FROM 'TOP GUN'

Bells
Part B



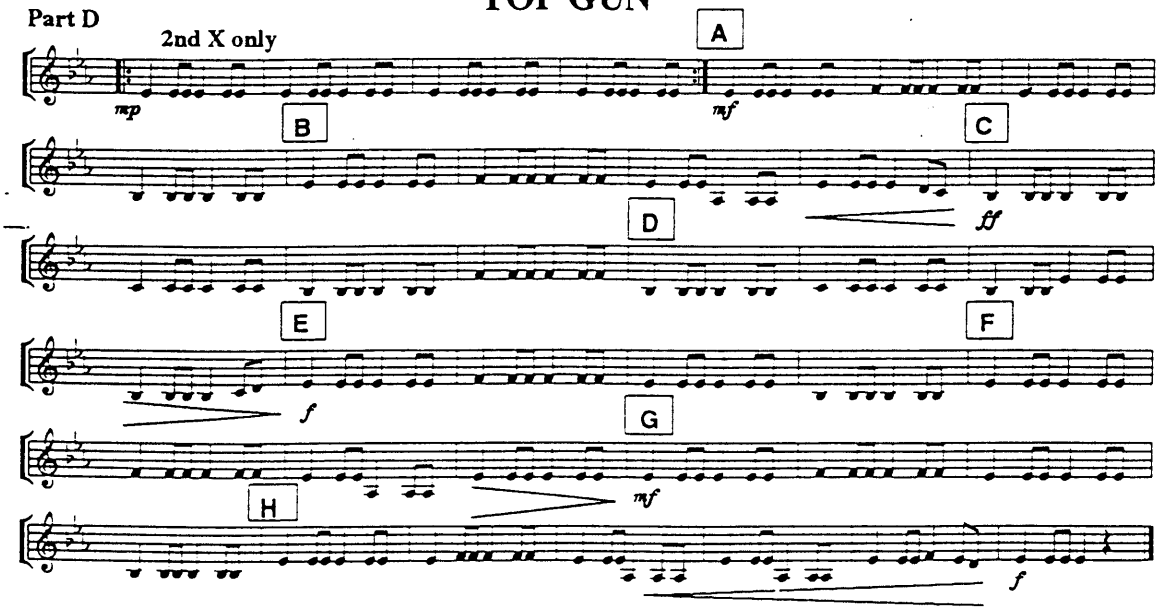
THE THEME FROM 'TOP GUN'

Bells
Part C



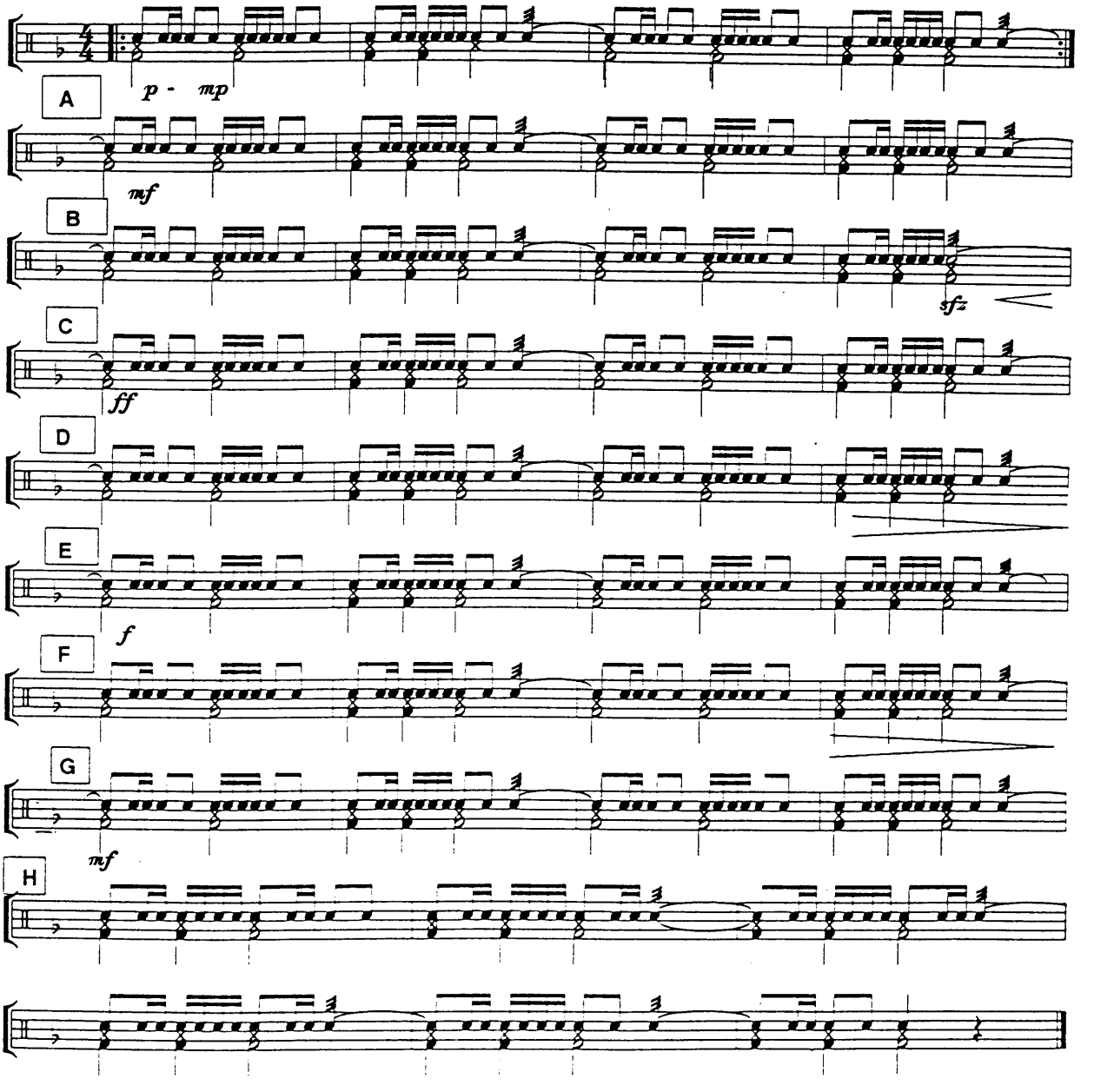
THE THEME FROM 'TOP GUN'

Bells
Part D

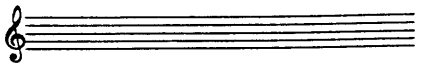


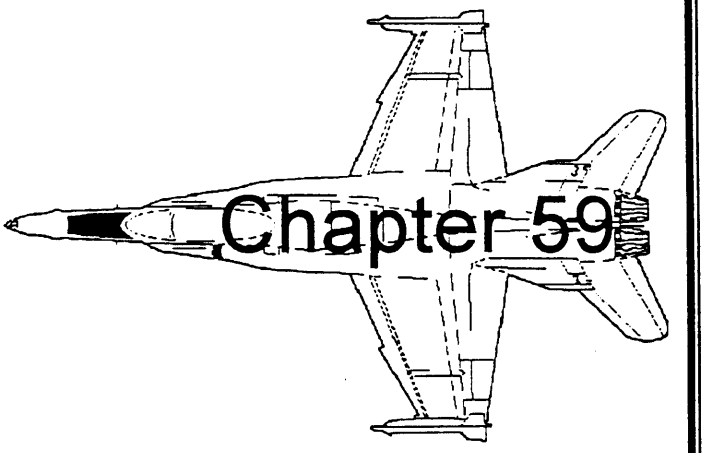
THE THEME FROM 'TOP GUN'

Percussion



Vice Regal Salute

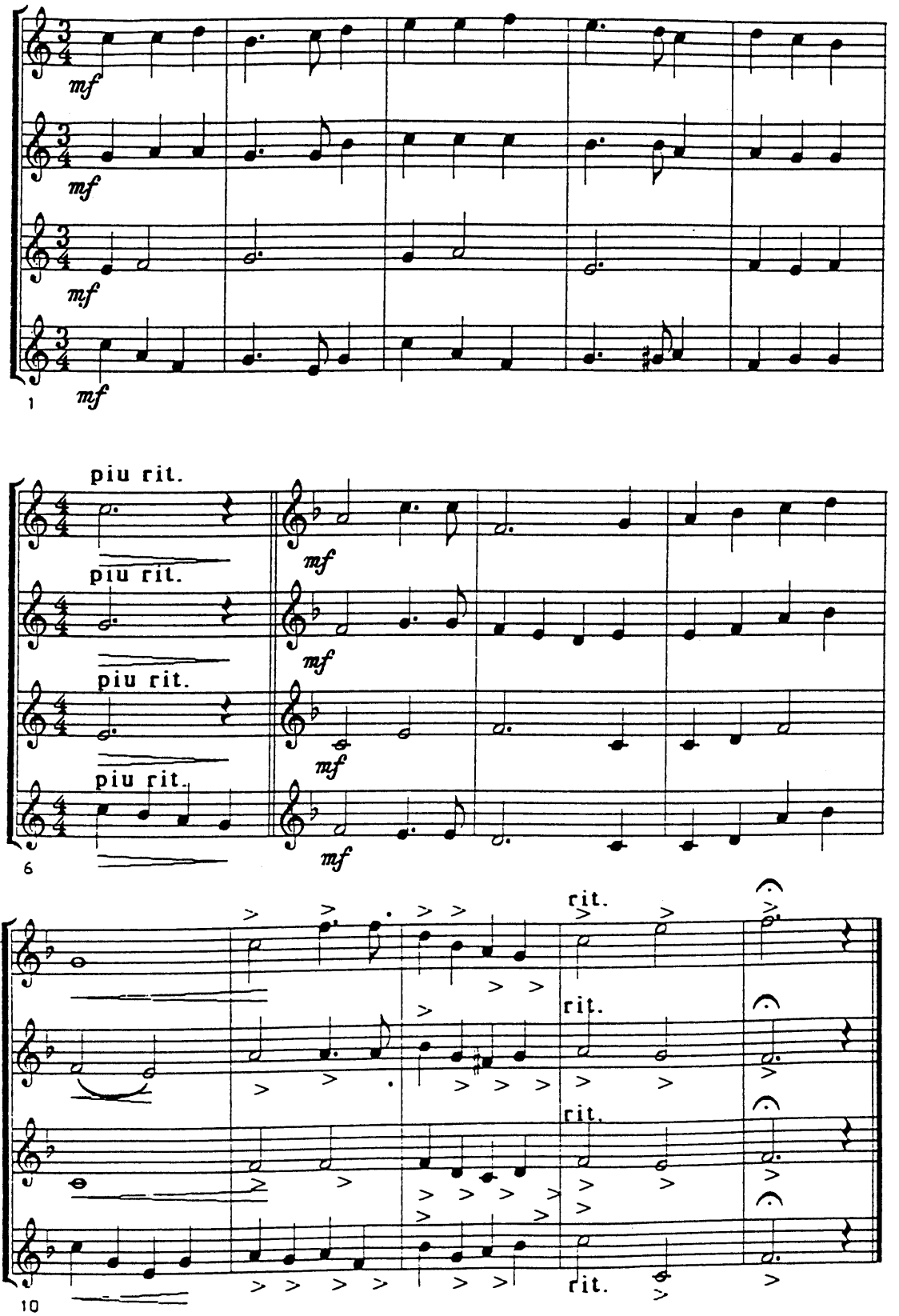




The Vice Regal Salute is used in place of the General Salute during a parade where the Reviewing Officer is someone such as the Governor General of Canada or another representative of the Royal family. This salute would not be used if the Reviewing Officer was a member of the Royal family. For such an occasion, the Royal Salute would be used. The salute is given when the Reviewing Officer arrives, has stepped onto the dais and is ready to accept the salute.

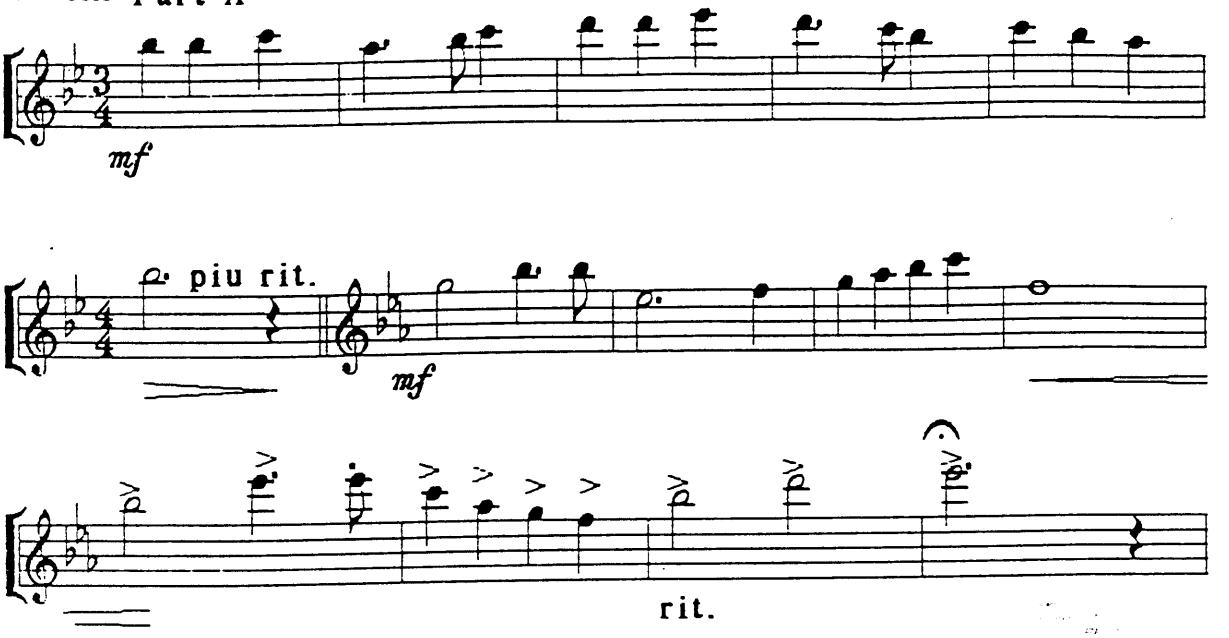
Bb Conductor

VICE - REGAL SALUTE



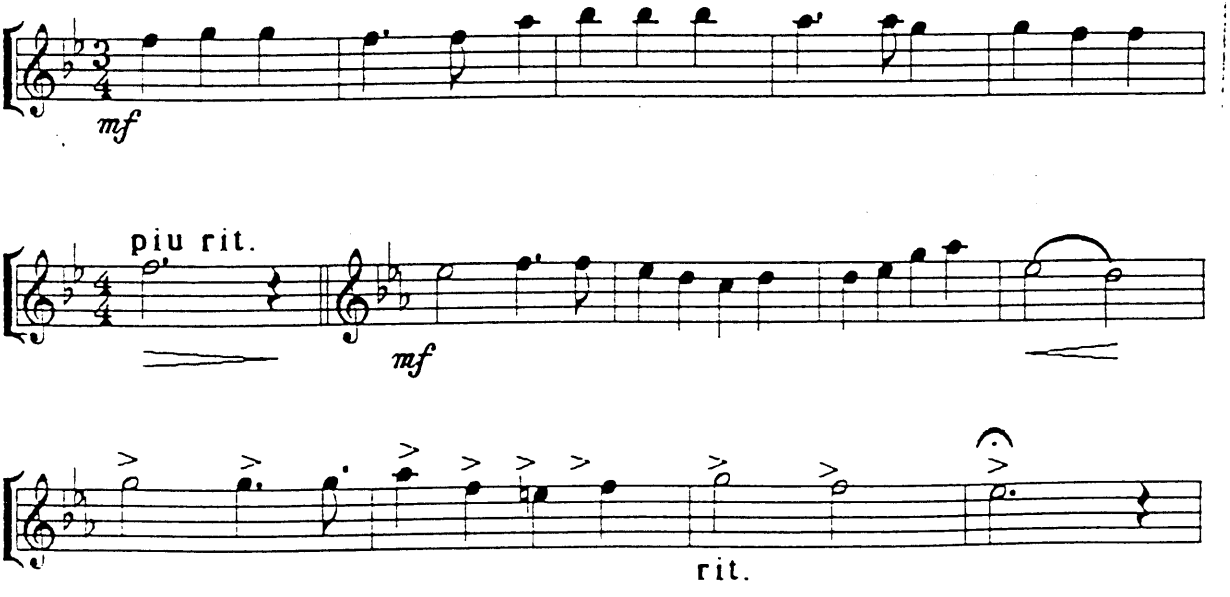
Flute/Oboe Part A

VICE - REGAL SALUTE



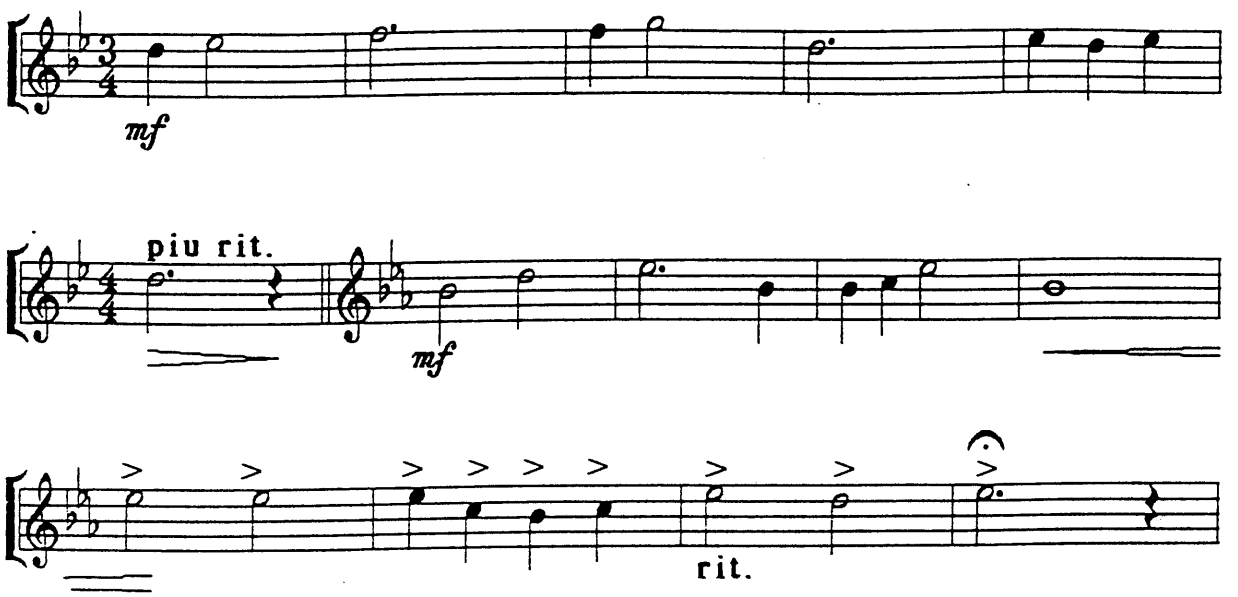
Flute/Oboe Part B

VICE - REGAL SALUTE



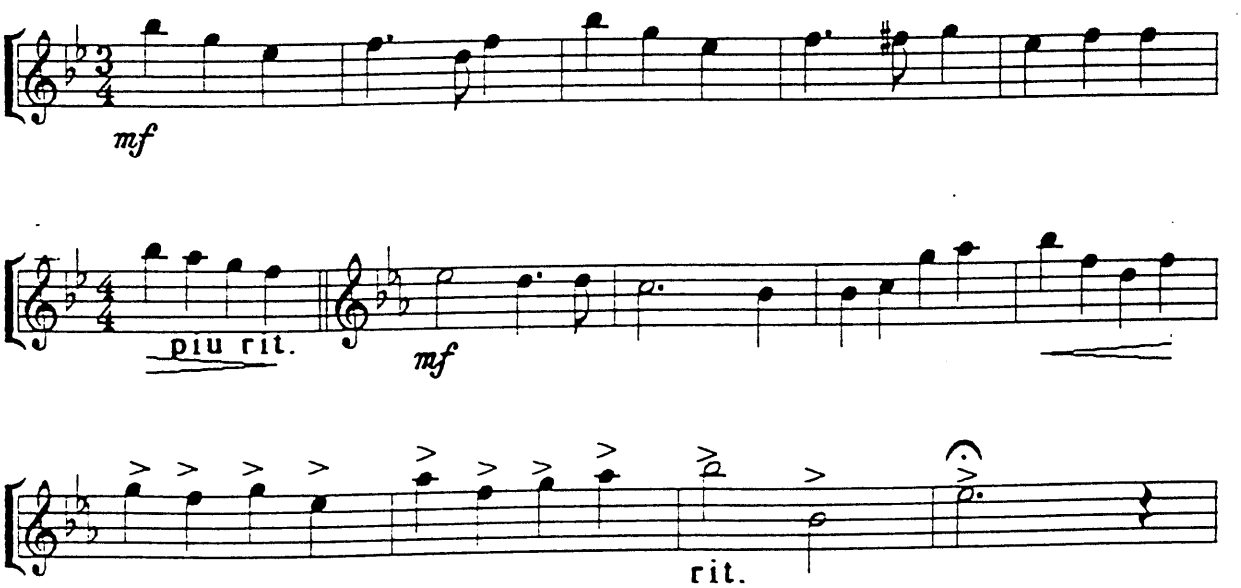
Flute/Oboe Part C

VICE - REGAL SALUTE



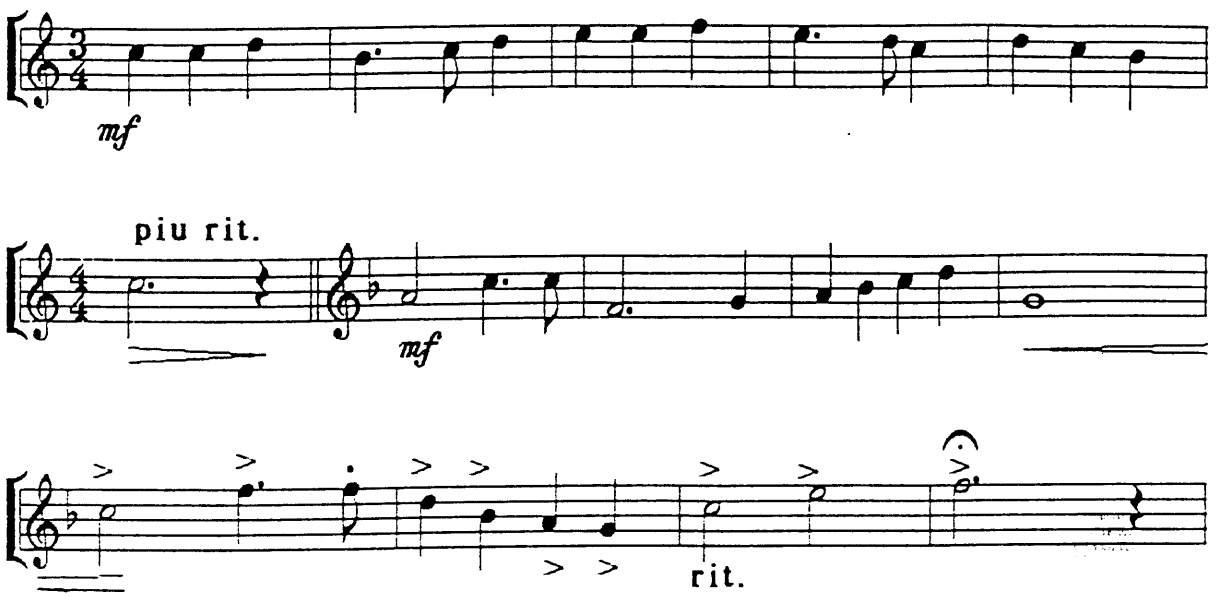
Flute/Oboe Part D

VICE - REGAL SALUTE



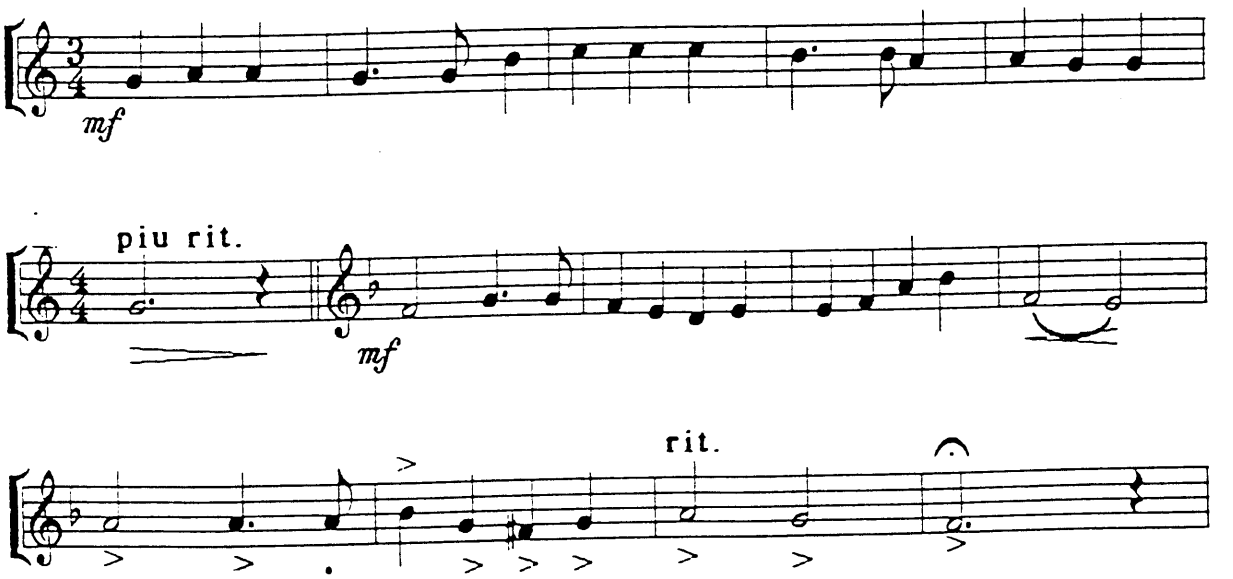
Clarinet/Tenor Sax Part A

VICE - REGAL SALUTE



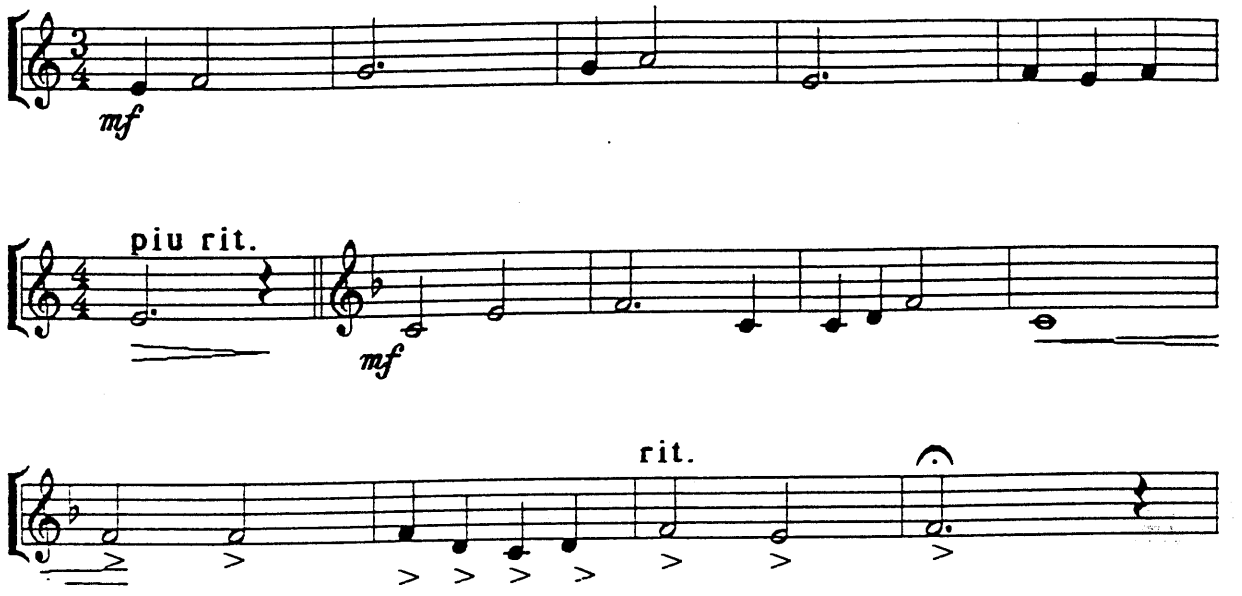
Clarinet/Tenor Sax Part B

VICE - REGAL SALUTE



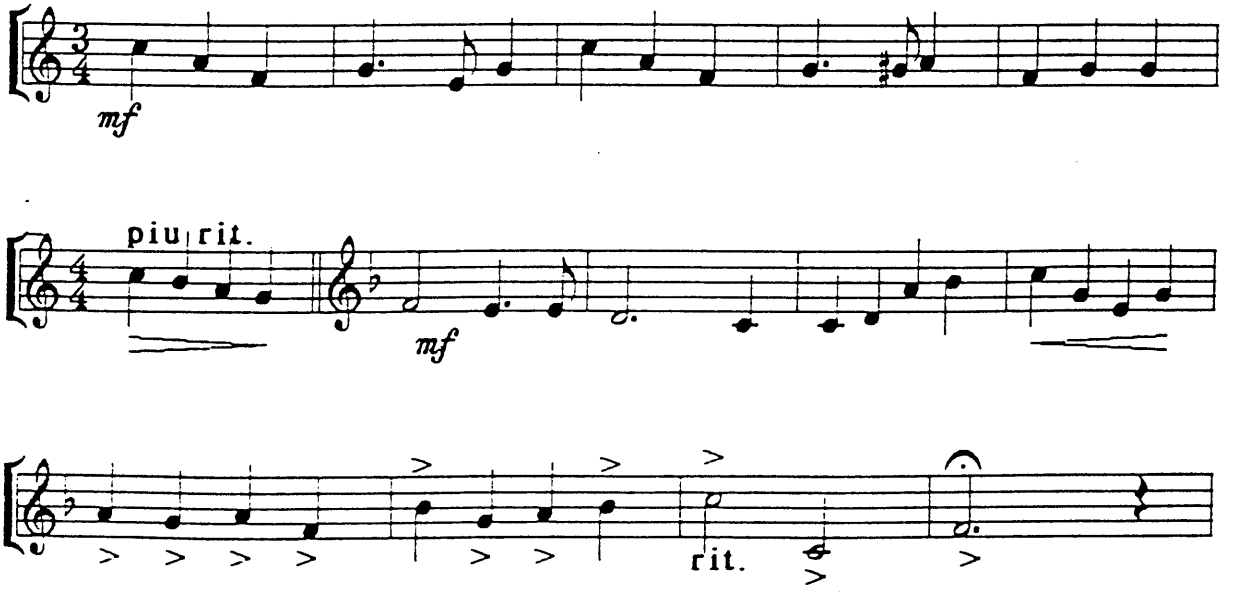
Clarinet/Tenor Sax **Part C**

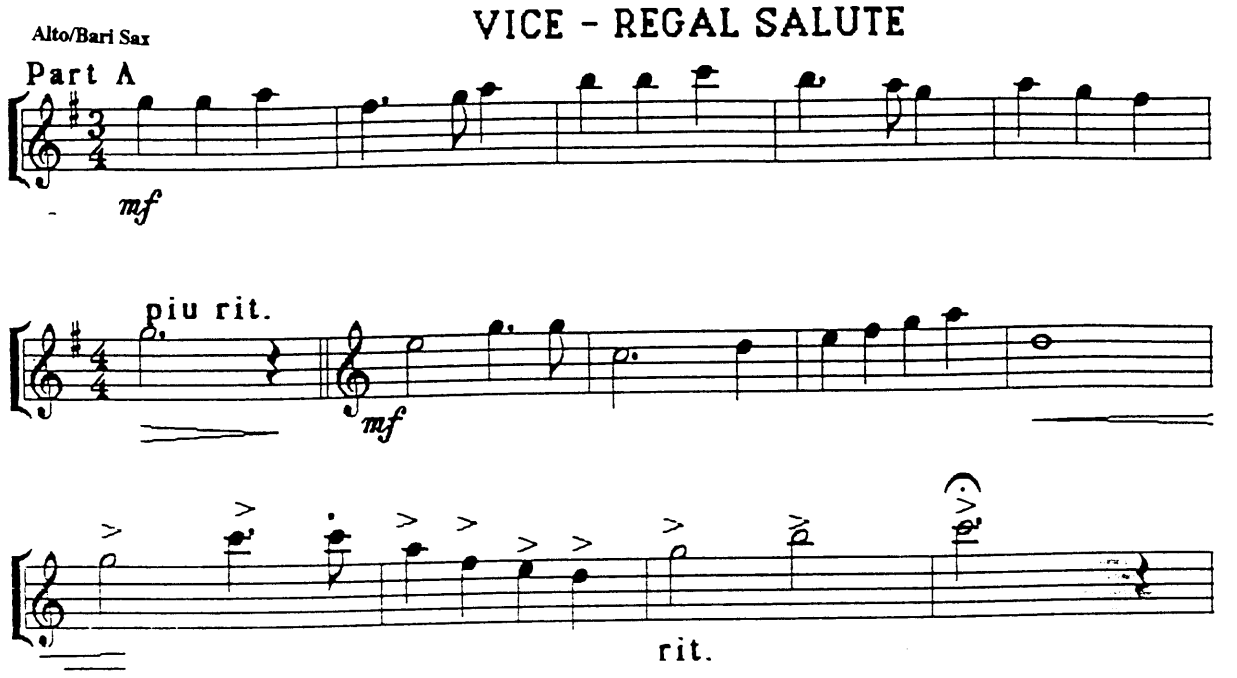
VICE - REGAL SALUTE

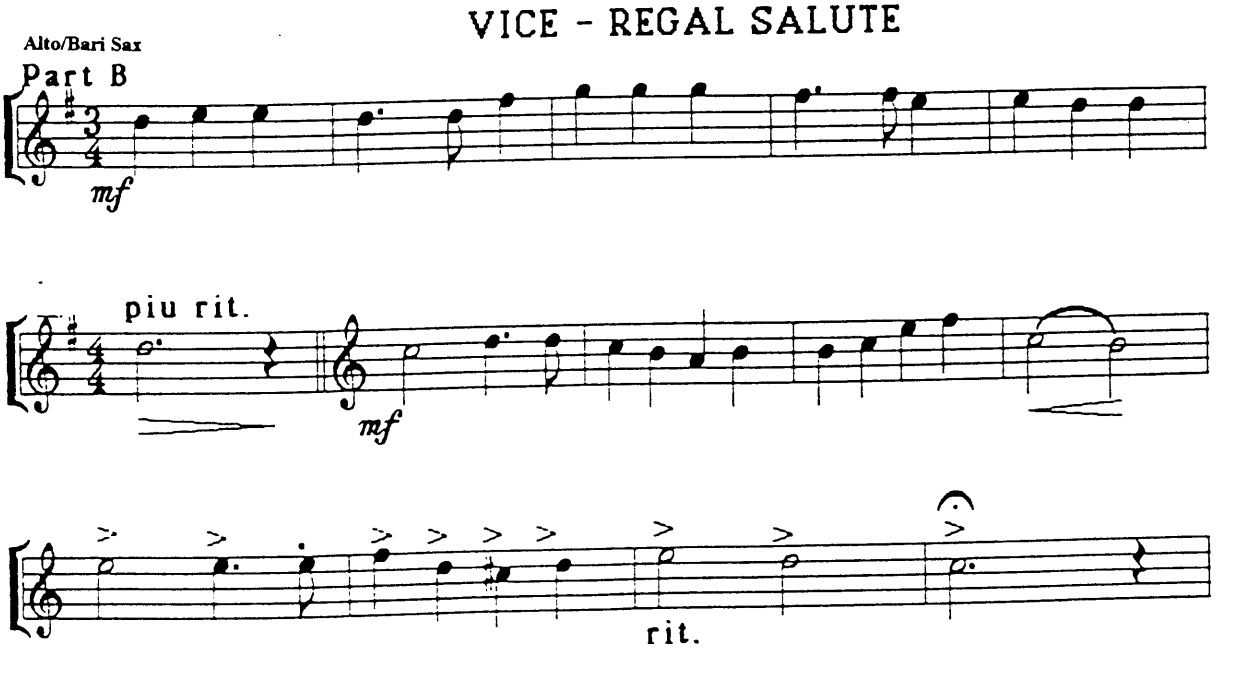


Clarinet/Tenor Sax **Part D**

VICE - REGAL SALUTE



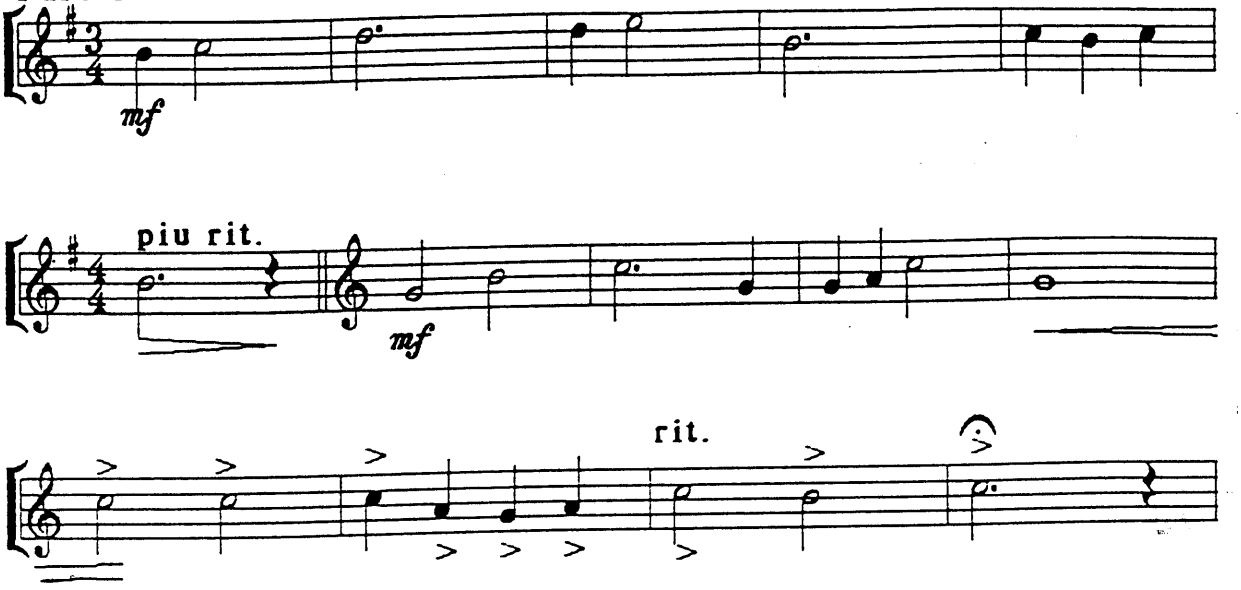

VICE - REGAL SALUTE
Alto/Bari Sax
Part A
mf
piu rit.
mf
rit.


VICE - REGAL SALUTE
Alto/Bari Sax
Part B
mf
piu rit.
mf
rit.

Alto/Bari Sax

VICE - REGAL SALUTE

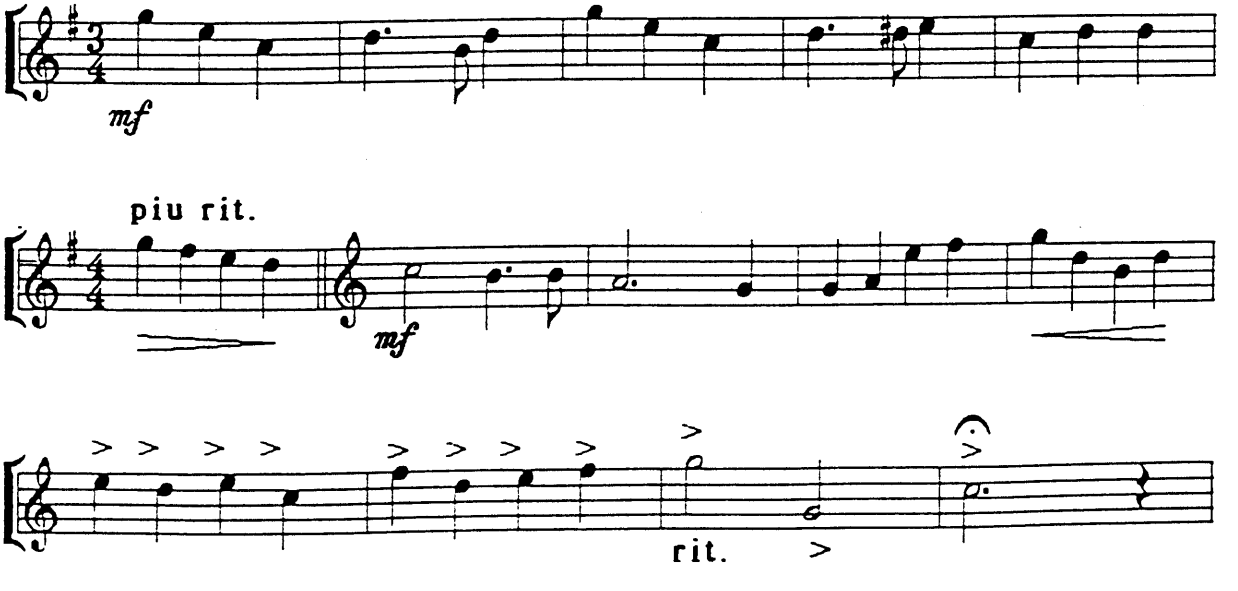
Part C



Alto/Bari Sax ‹ophc

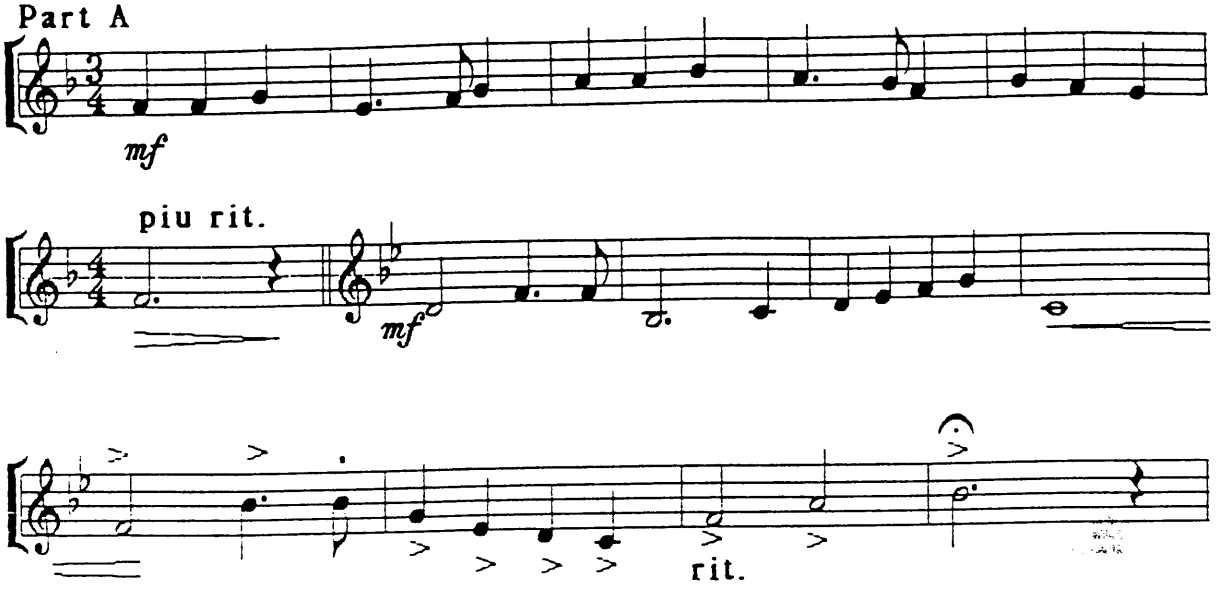
VICE - REGAL SALUTE

Part D



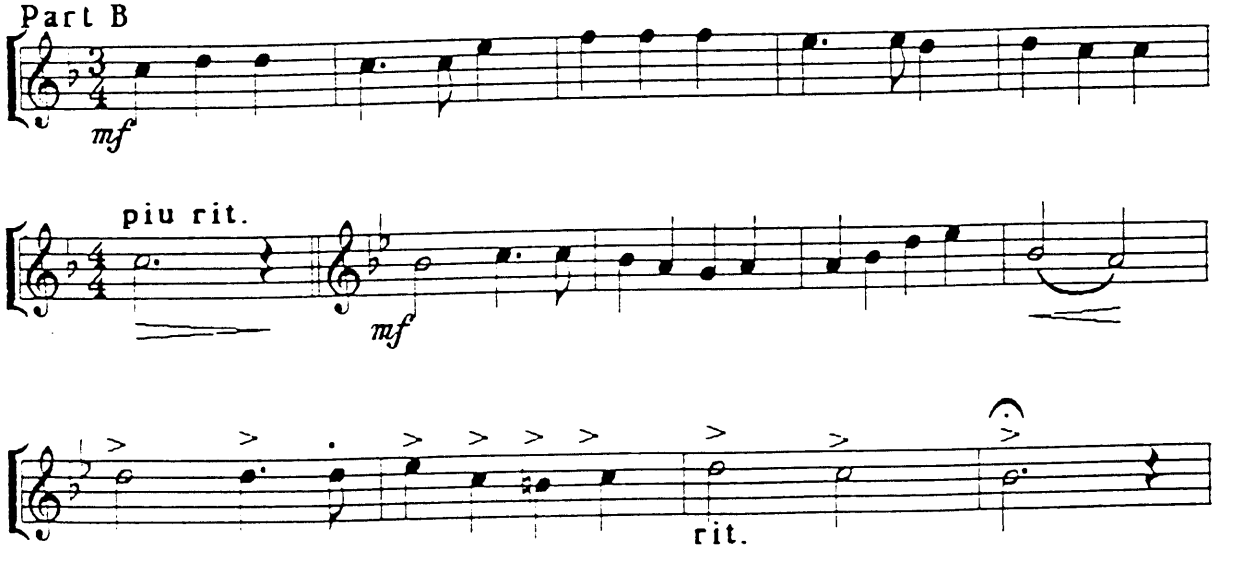
French Horn
Part A

VICE - REGAL SALUTE



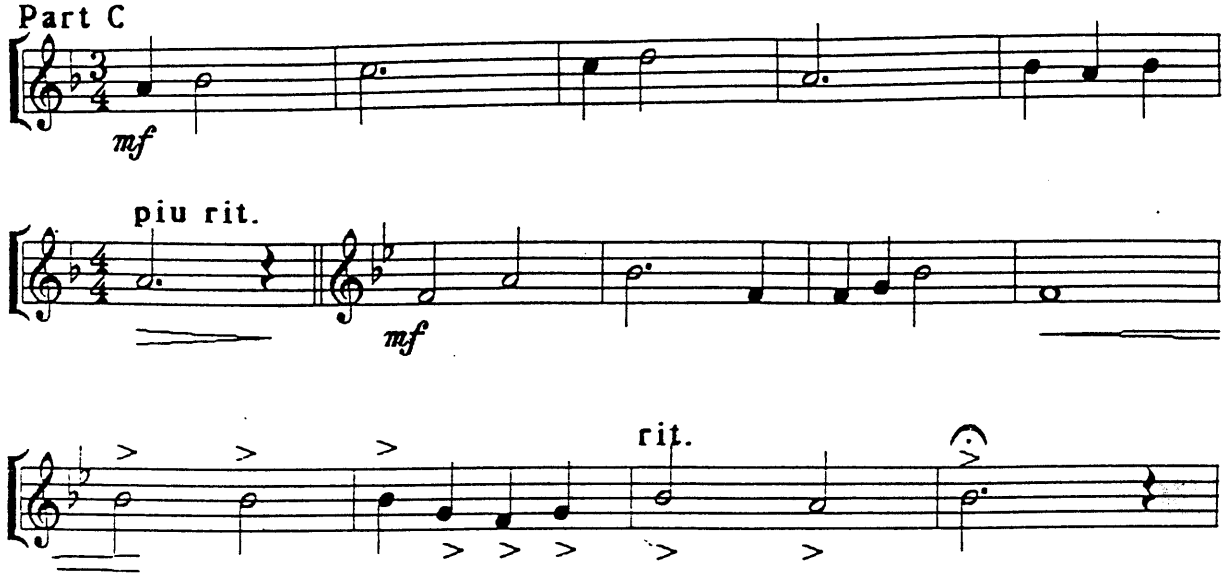
French Horn
Part B

VICE - REGAL SALUTE



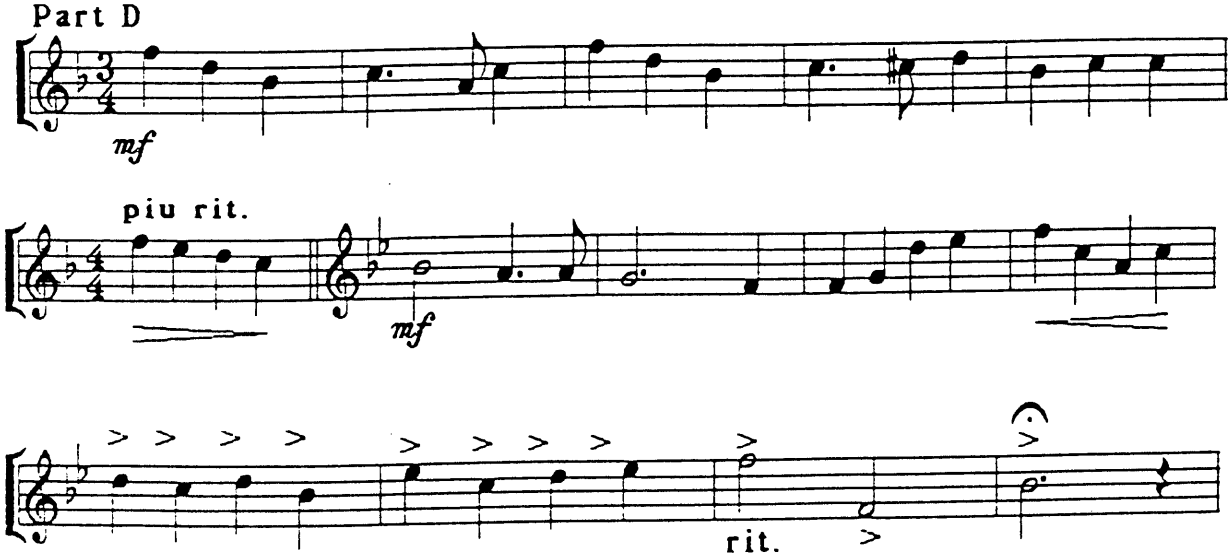
French Horn
Part C

VICE - REGAL SALUTE



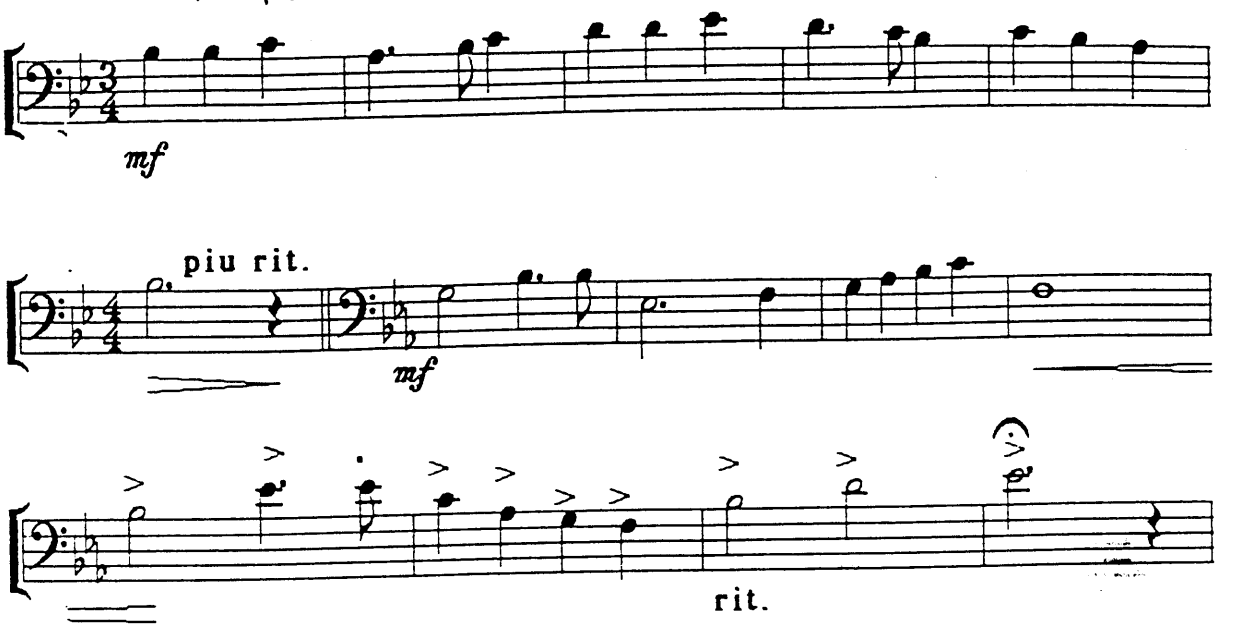
French Horn
Part D

VICE - REGAL SALUTE



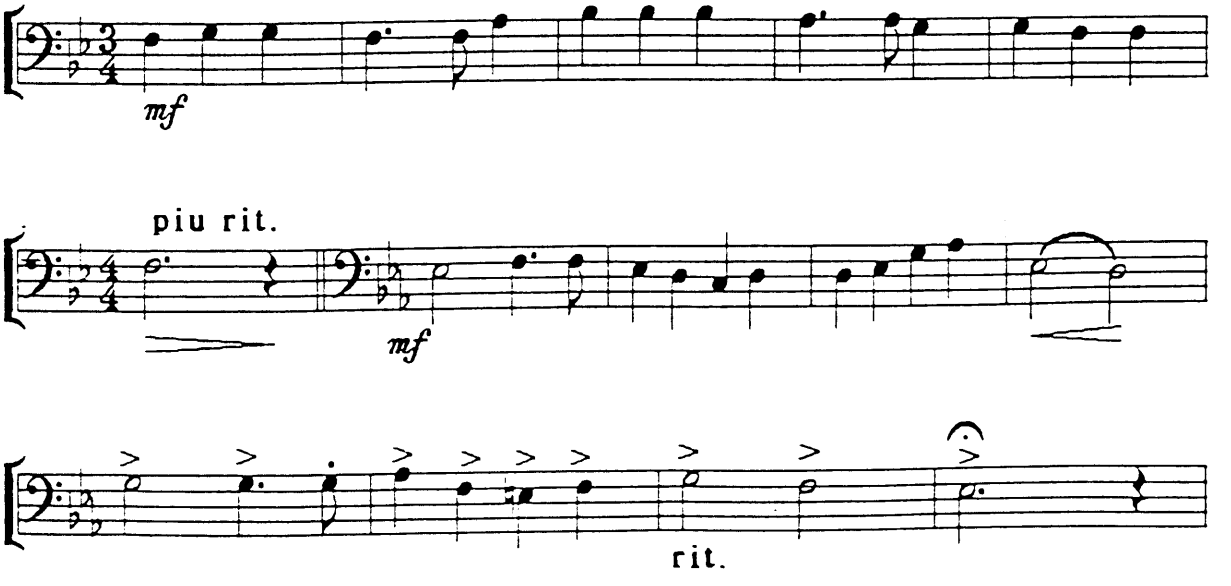
Trombone/Baritone B.C.
Bassoon PART A

VICE - REGAL SALUTE



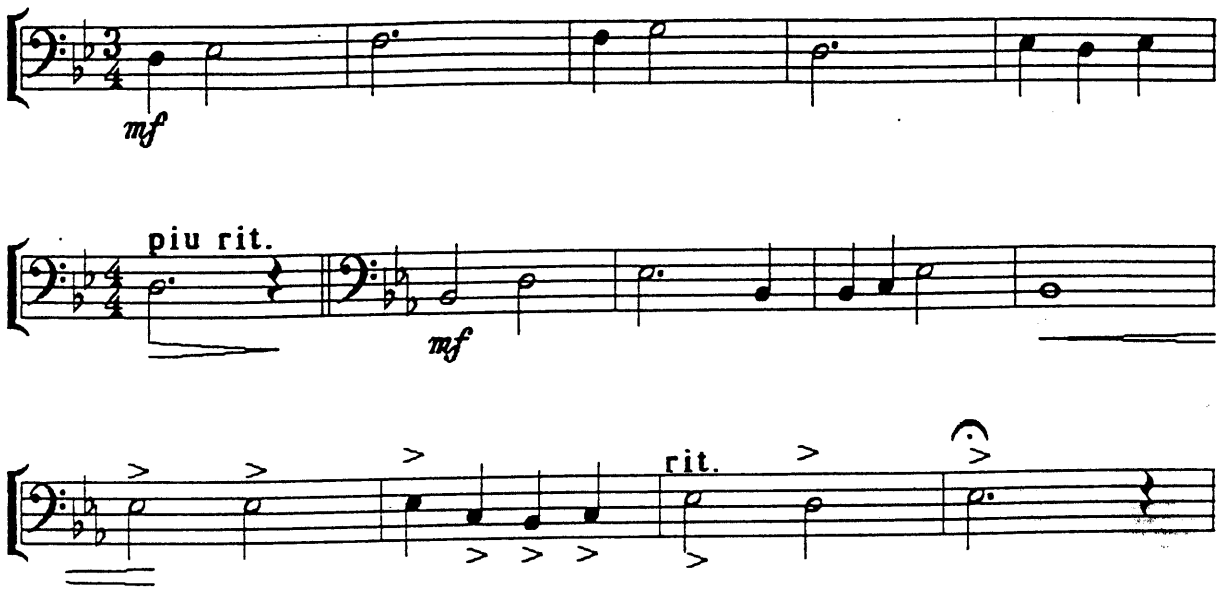
Trombone/Baritone B.C.
Bassoon PART B

VICE - REGAL SALUTE



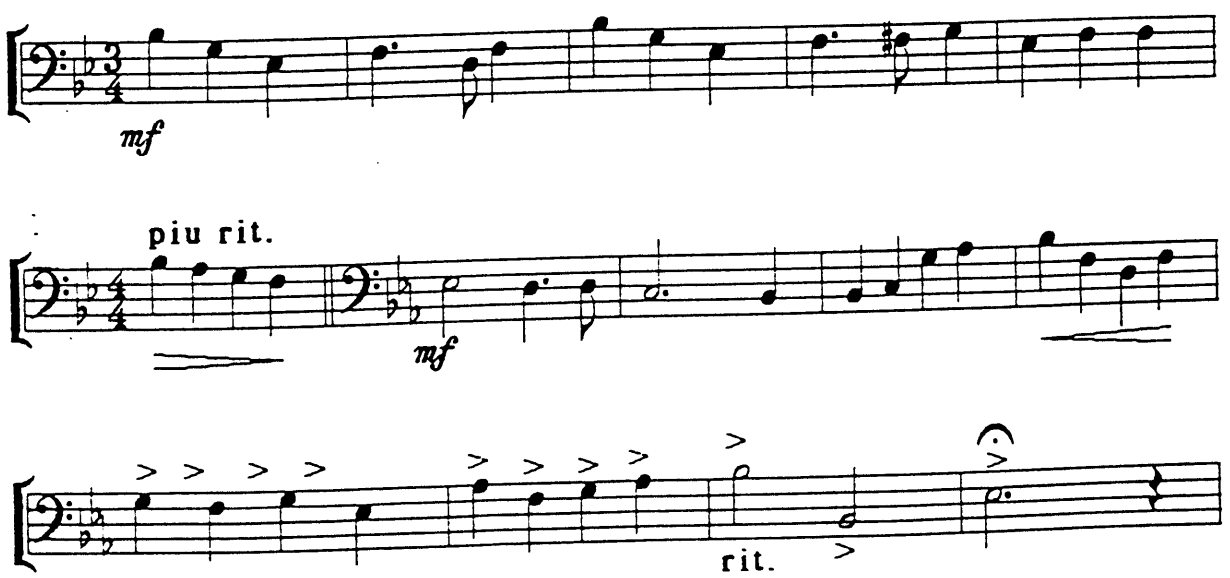
Trombone/Baritone B.C.
Bassoon PART C

VICE - REGAL SALUTE



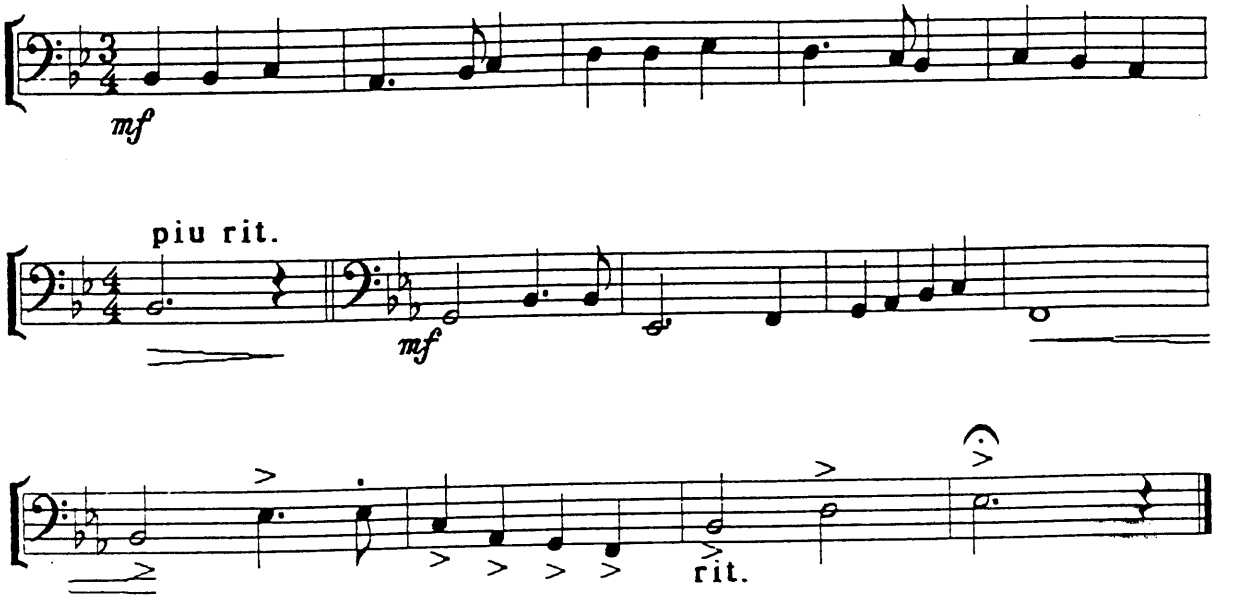
Trombone/Baritone B.C.
Bassoon PART D

VICE - REGAL SALUTE



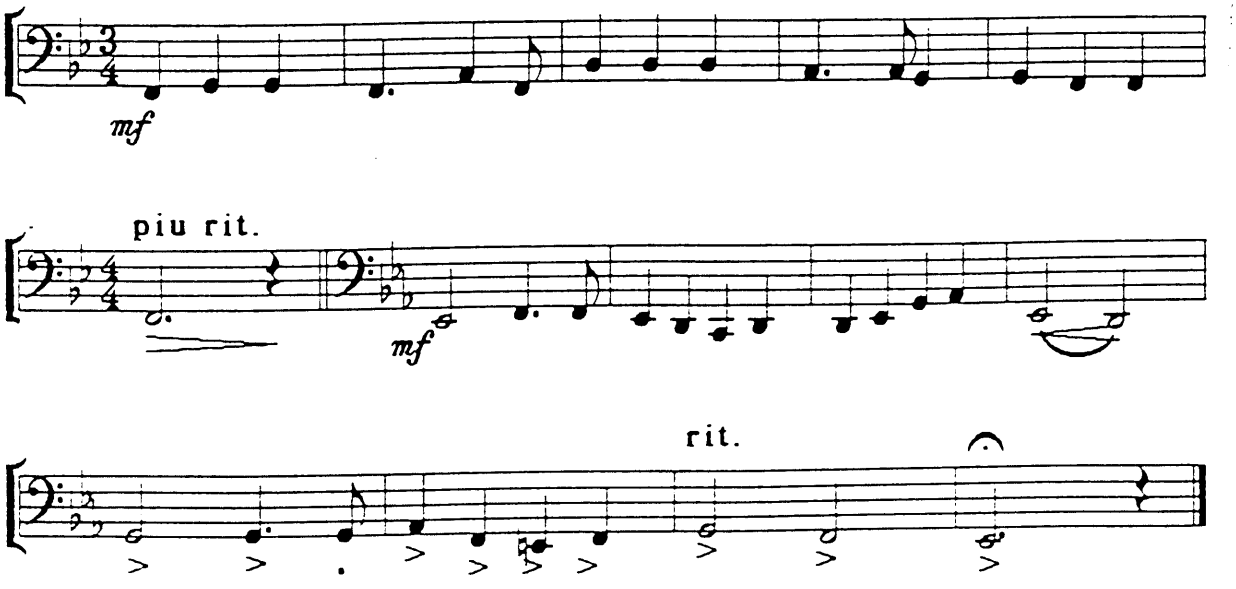
Tuba Part A

VICE - REGAL SALUTE



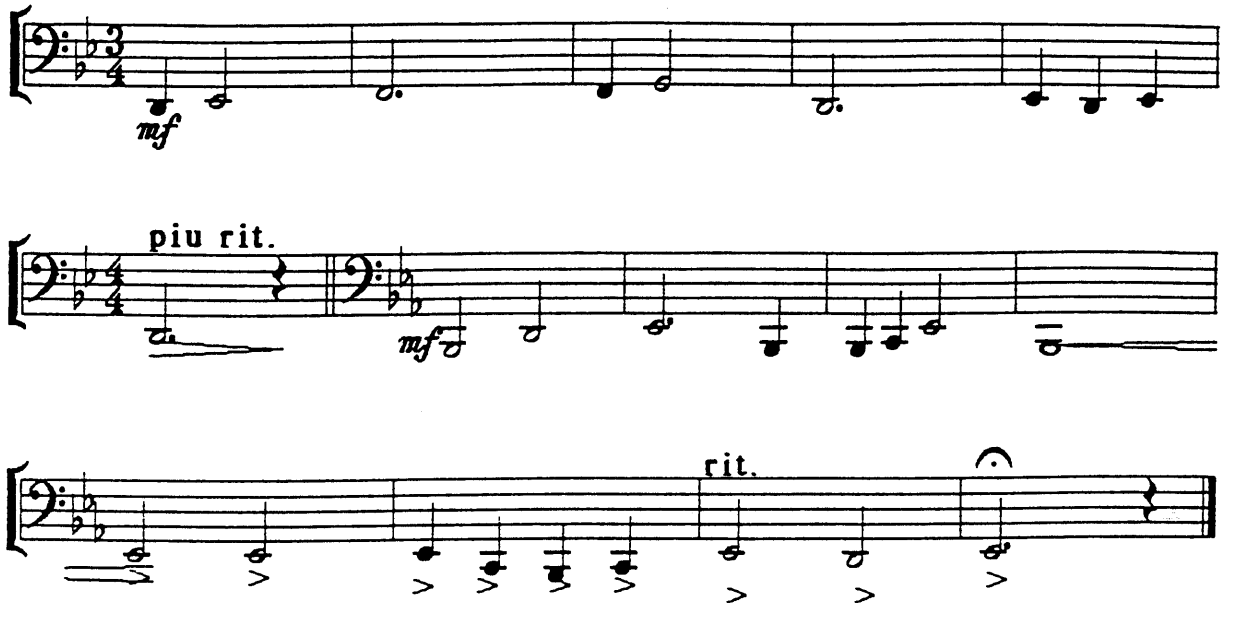
Tuba Part B

VICE - REGAL SALUTE



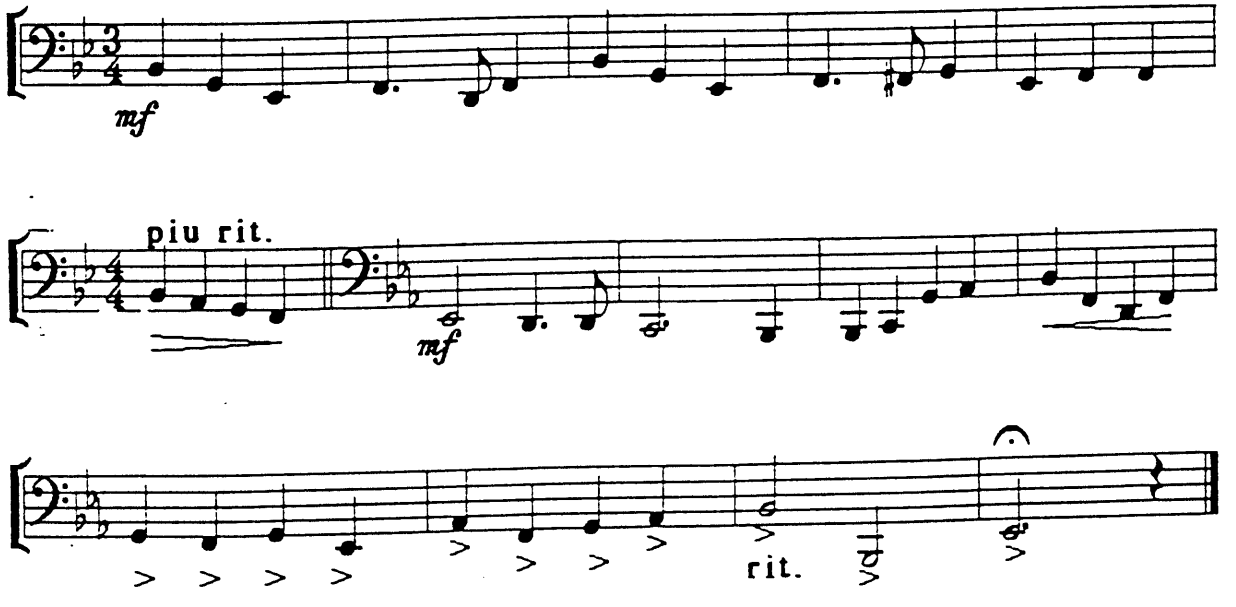
Tuba Part C

VICE - REGAL SALUTE



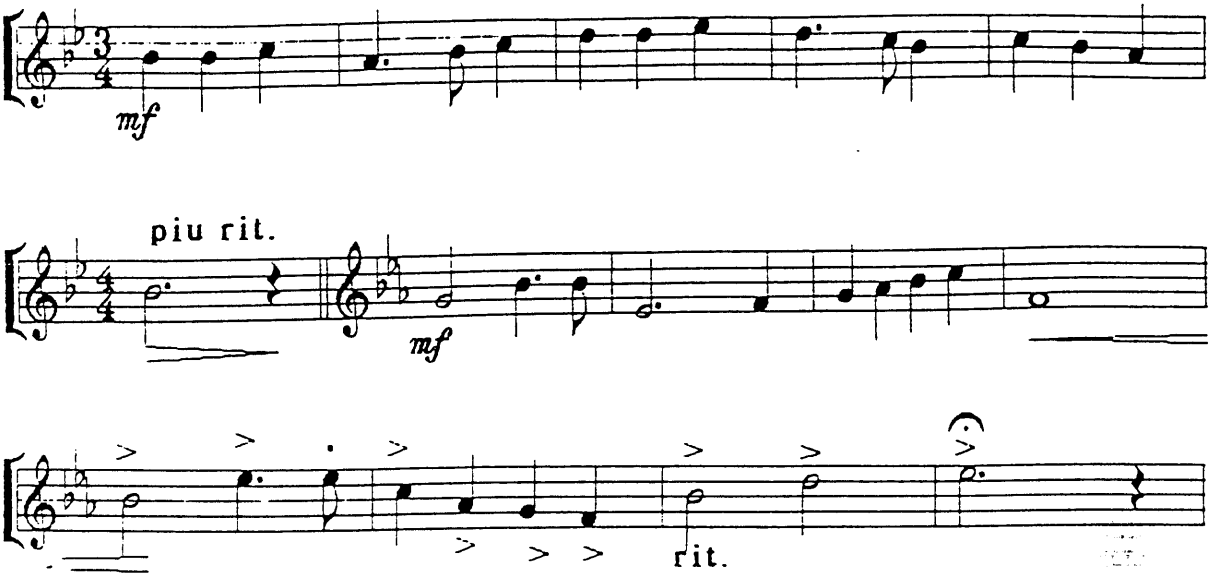
Tuba Part D

VICE - REGAL SALUTE



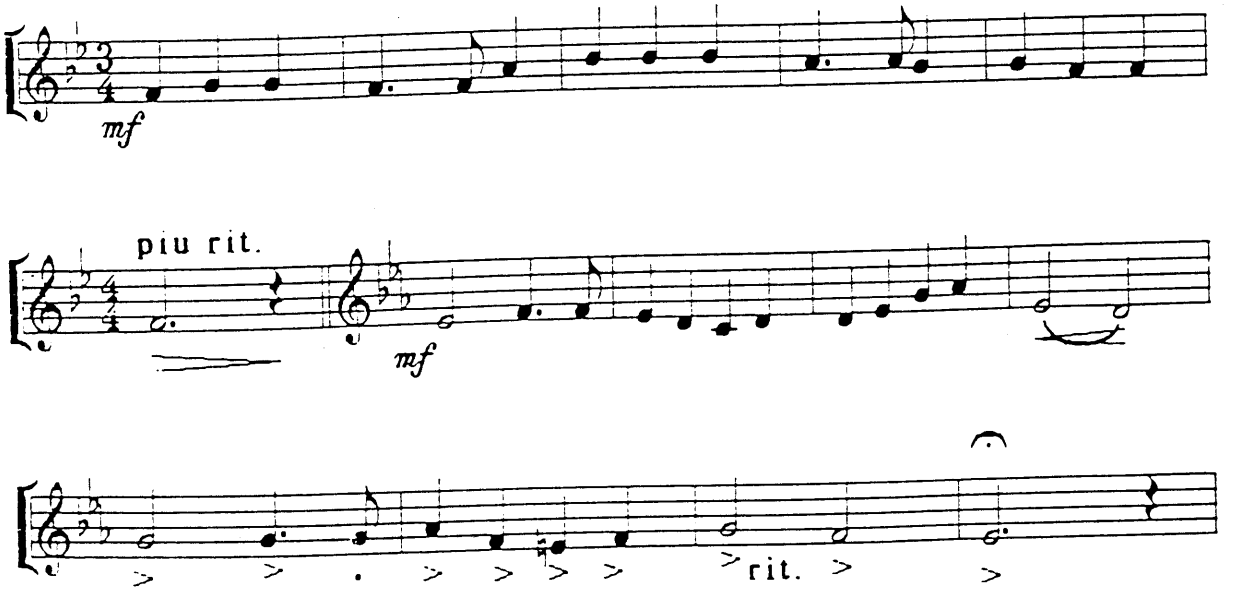
Bells Part A

VICE - REGAL SALUTE



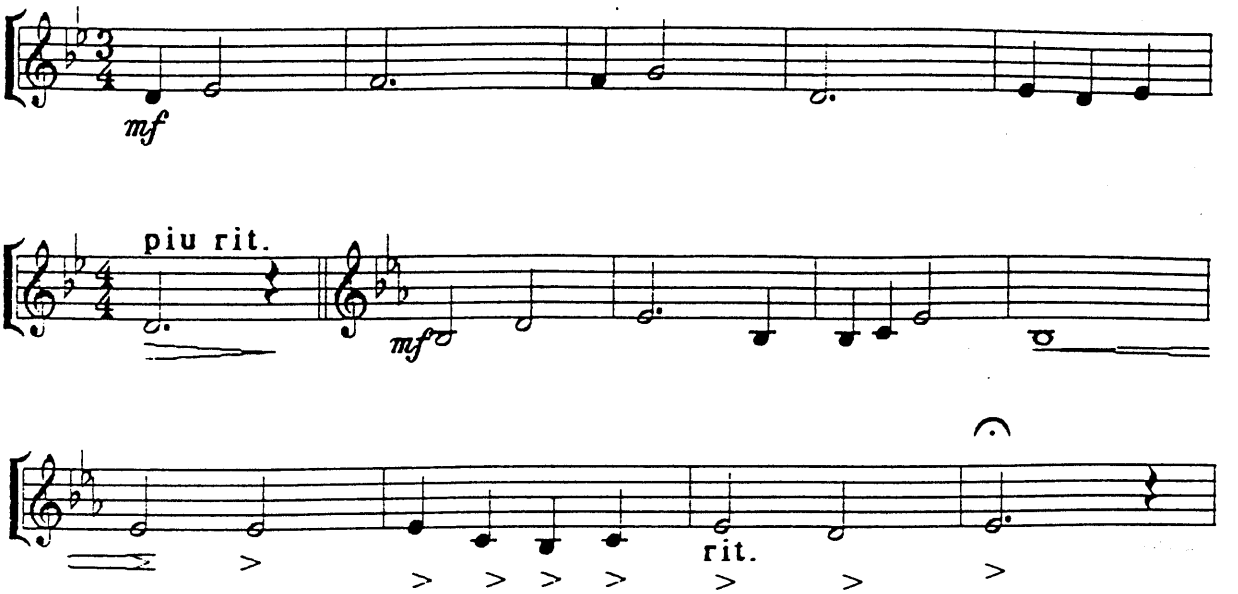
Bells Part B

VICE - REGAL SALUTE



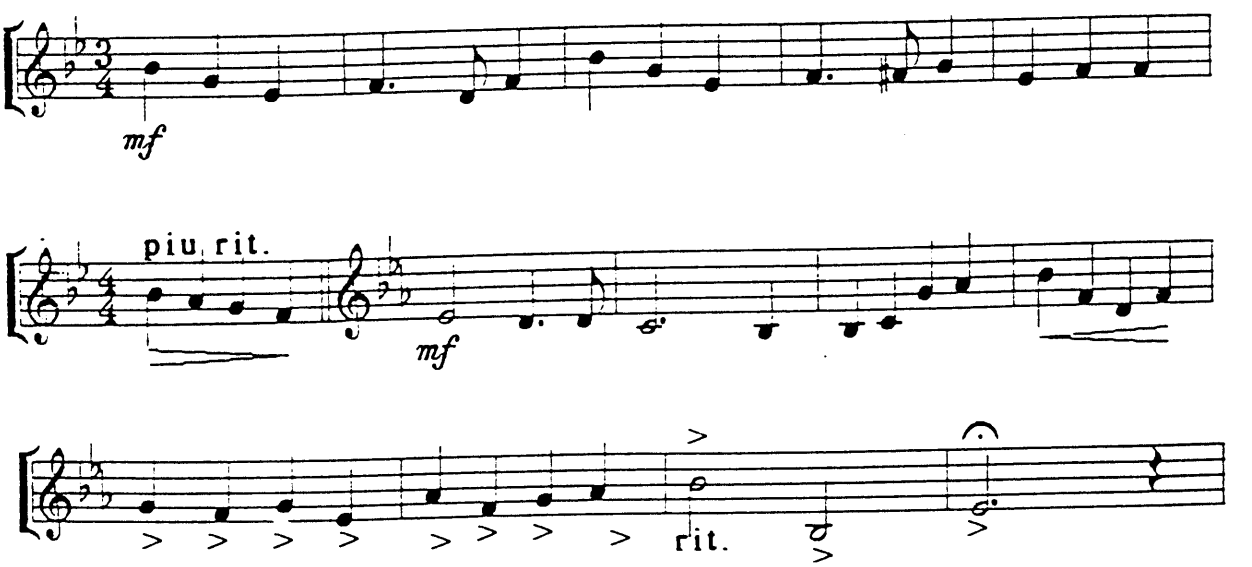
Bells Part C

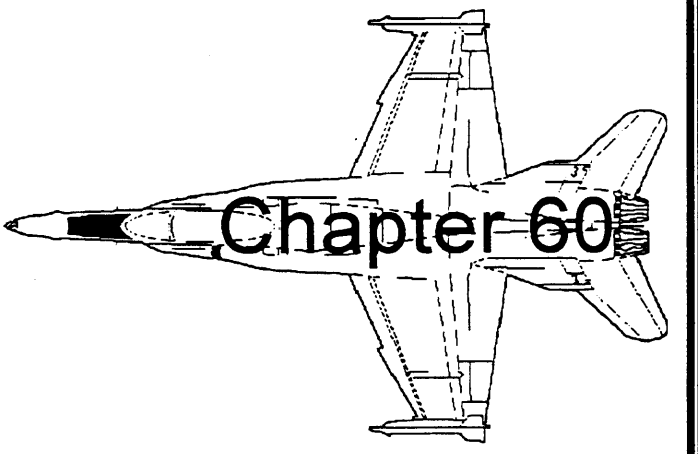
VICE - REGAL SALUTE



Bells Part D

VICE - REGAL SALUTE





Waltzing Matilda

"Who'll Fly a Wimpey" seems to be one of the Bomber Command songs of World War II. Wimpey is the nickname for a Wellington twin engined medium bomber. It was nicknamed after J. Wellington Wimpy, the fat, lazy character in "Popeye" cartoons. As equipment was repeatedly improved and modified during the war, each successive model was designated *Mark* followed by a number. The song refers to a *Mark Three* which would be the third version of the aircraft. The Wellington had passed *Mark IX* (nine) by 1944.

"Who'll Fly a Wimpey"

Sung to the tune of "Waltzing Matilda"

1. Who'll fly a Wimpey, who'll fly a Wimpey,
Who'll fly a Wimpey over Germanee?
I, said a pilot, I, said the pilot,
I'll fly a Hercules Mark Three.

Chorus
Who'll come a-doing, who'll come a-doing,
Who'll come a-doing, a-doing with me?
I'll come a-doing, I'll come a-doing,
I'll come a-doing in our Mark Three.

2. I'll set the course, sir, I'll set the course, sir,
I'll set the course on my little CSC,
And if you keep to the course that I have set, sir,
Then we will fly over Germanee.

Chorus

3. I'll shoot 'em down, sir, I'll shoot 'em down, sir,
I'll shoot 'em down if they don't shoot at me.
Then we'll go to the Ops Room and shoot a bloody line, sir,
And then we'll all get the DFC.

Chorus

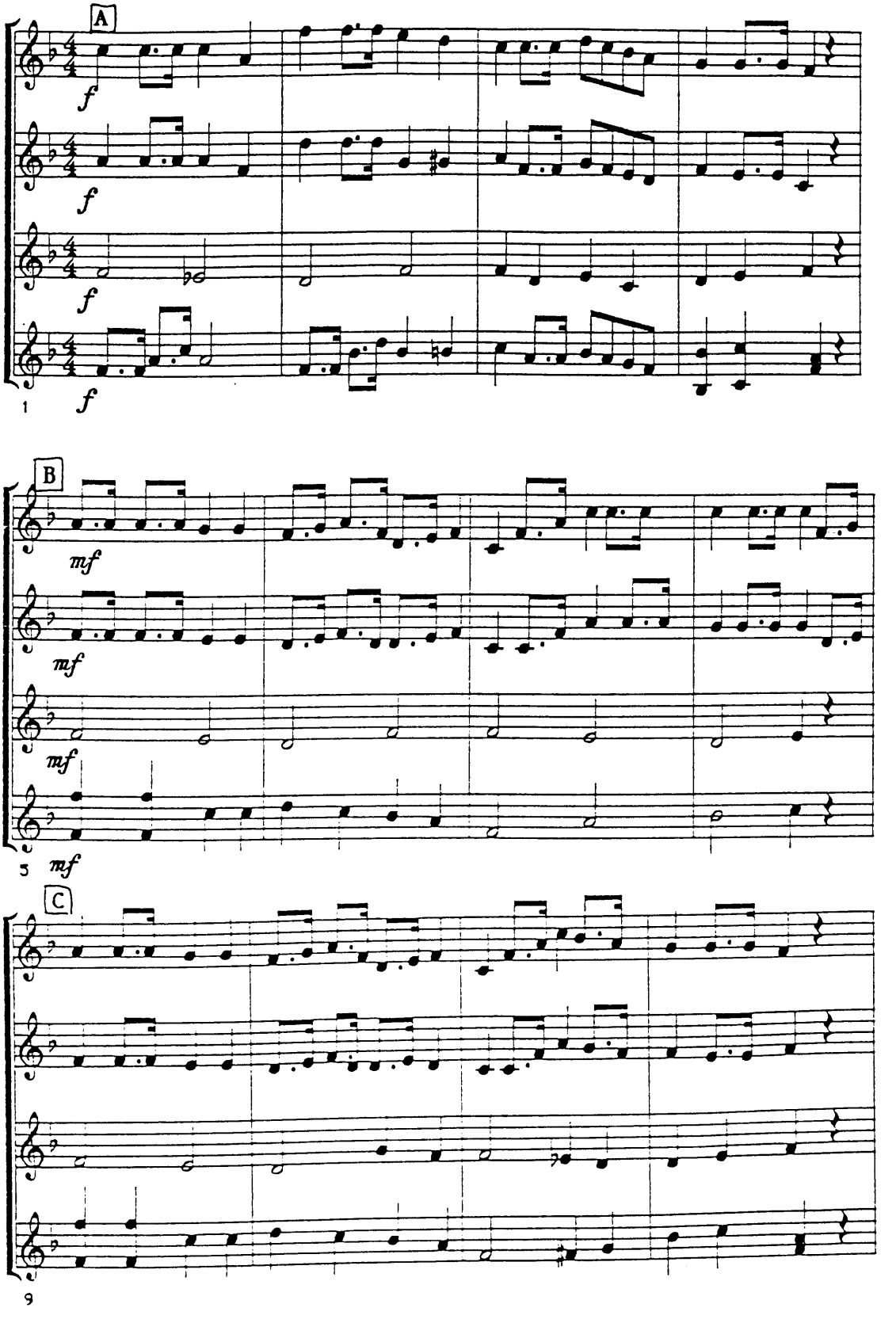
4. I'll press the throttle, sir, I'll press the throttle, sir,
I'll press the throttle at the first flak we see,
'Cos I don't like the flak, sir, I don't like the flak, sir,
I want nothing but plenty of height for me.

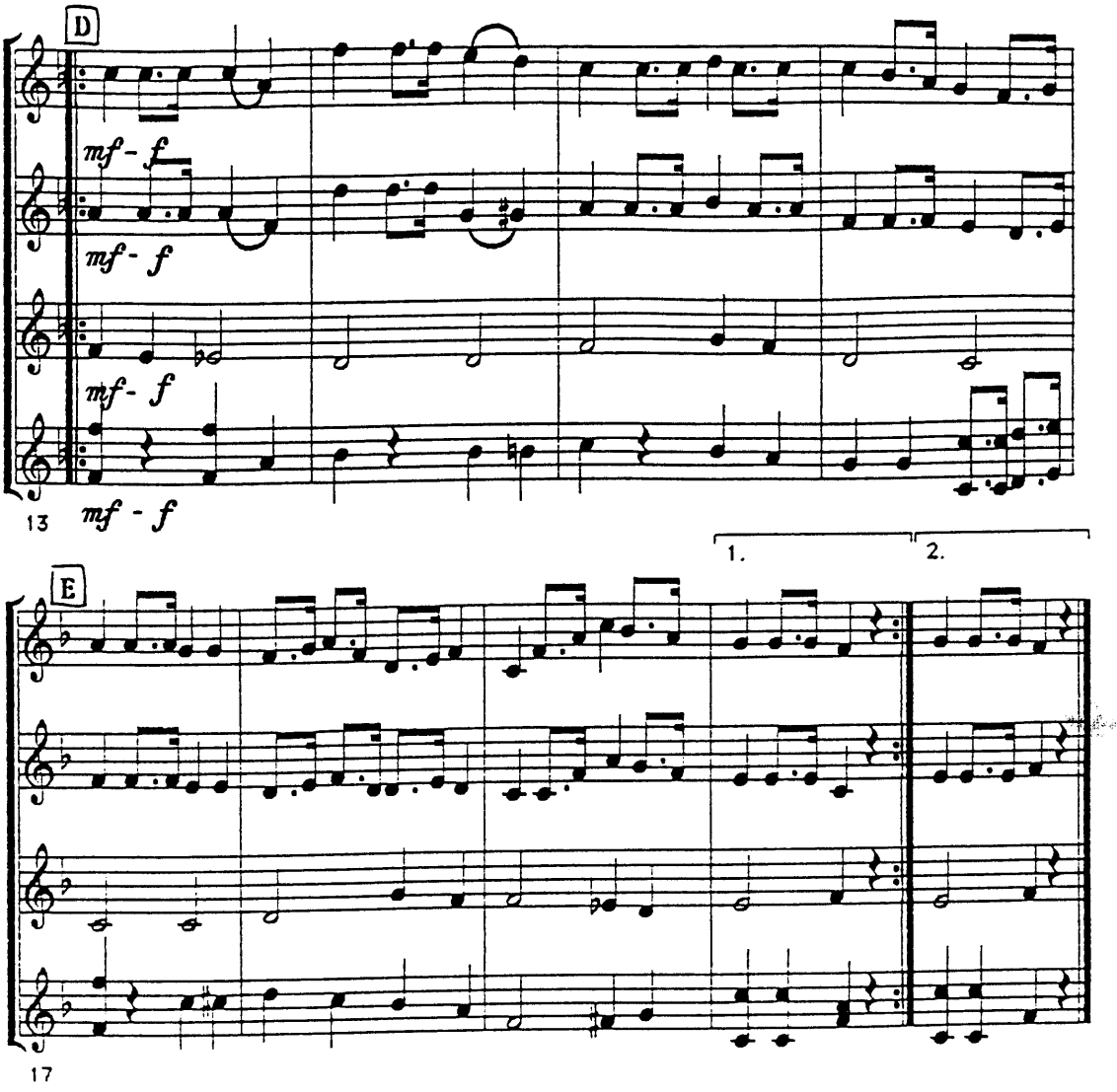
Chorus

5. How is the Met, sir, how is the Met, sir,
How is the Met? - it looks very dud to me.
Let's scrub it out, sir, let's scrub it out, sir,
'Cos I've got a date fixed with my popsie.

Bb Conductor

WALTZING MATILDA

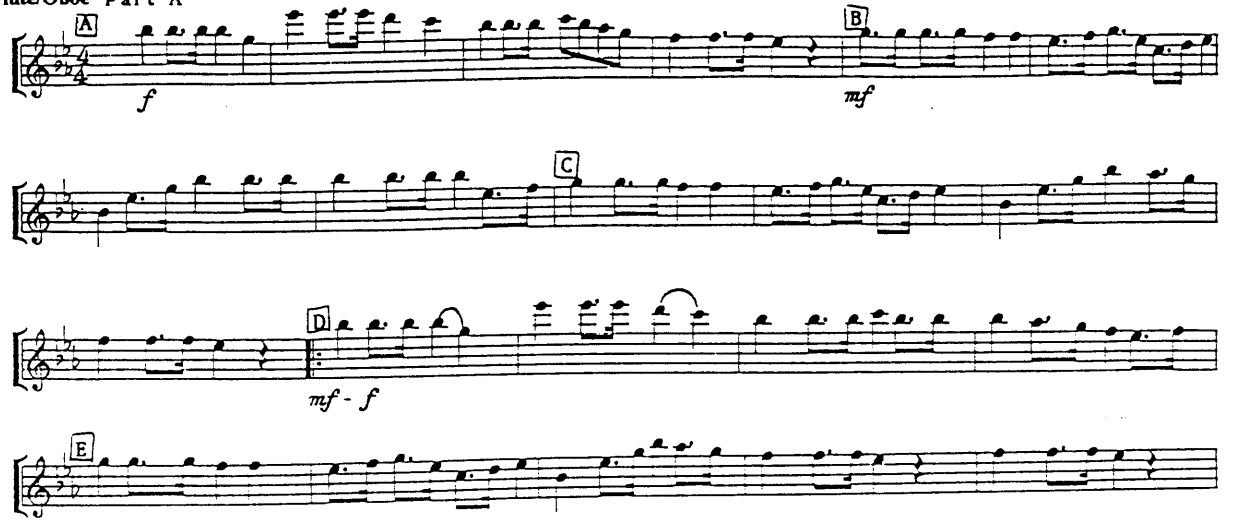




WALTZING MATILDA PG 2

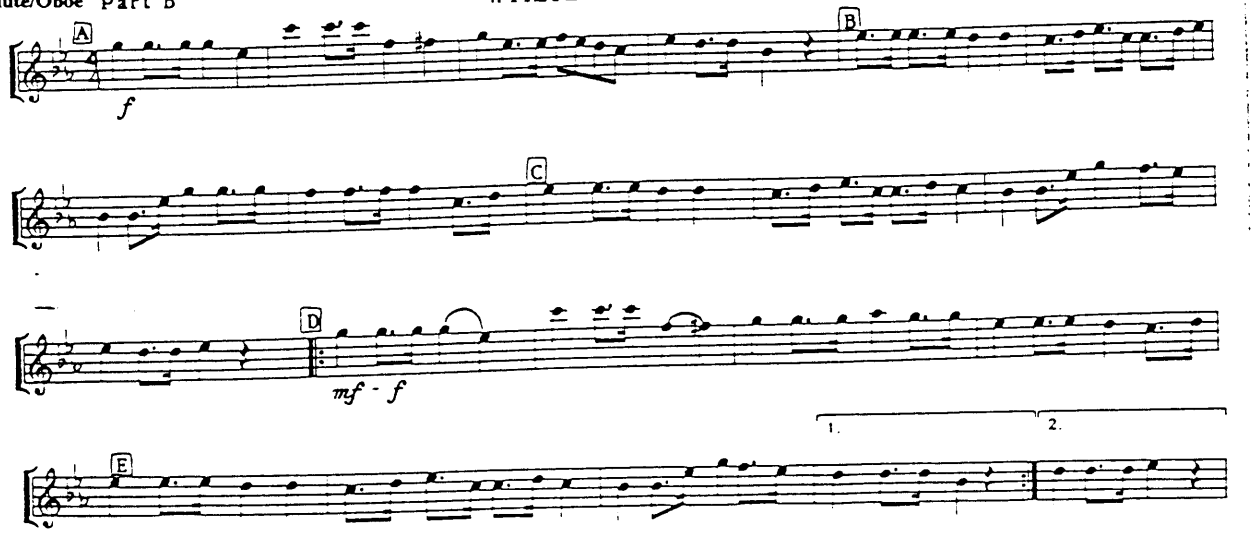
Flute/Oboe Part A

WALTZING MATILDA



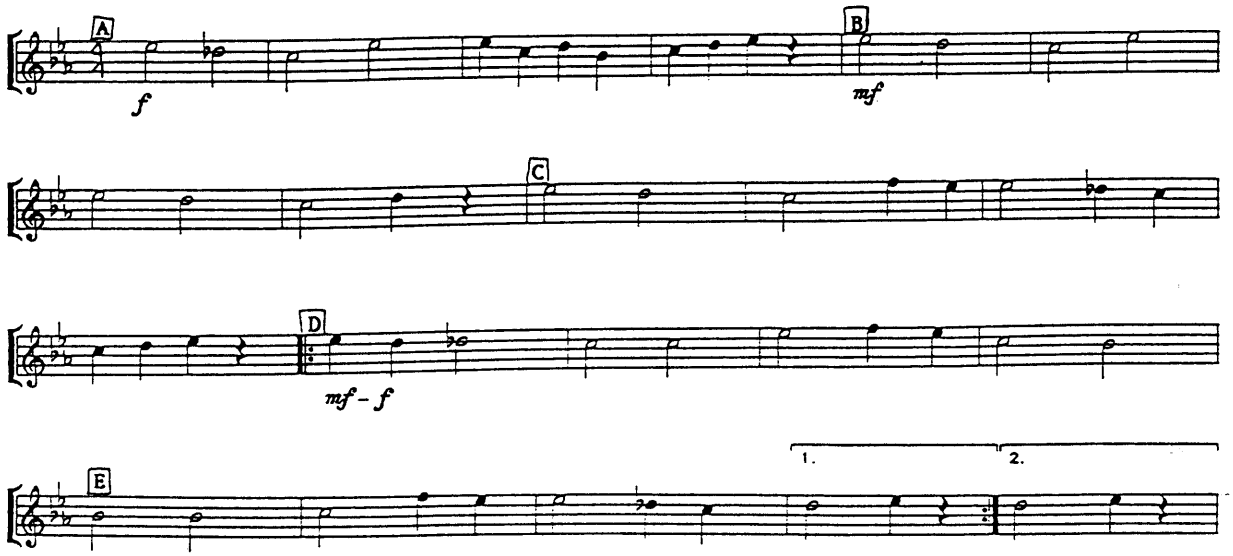
Flute/Oboe Part B

WALTZING MATILDA



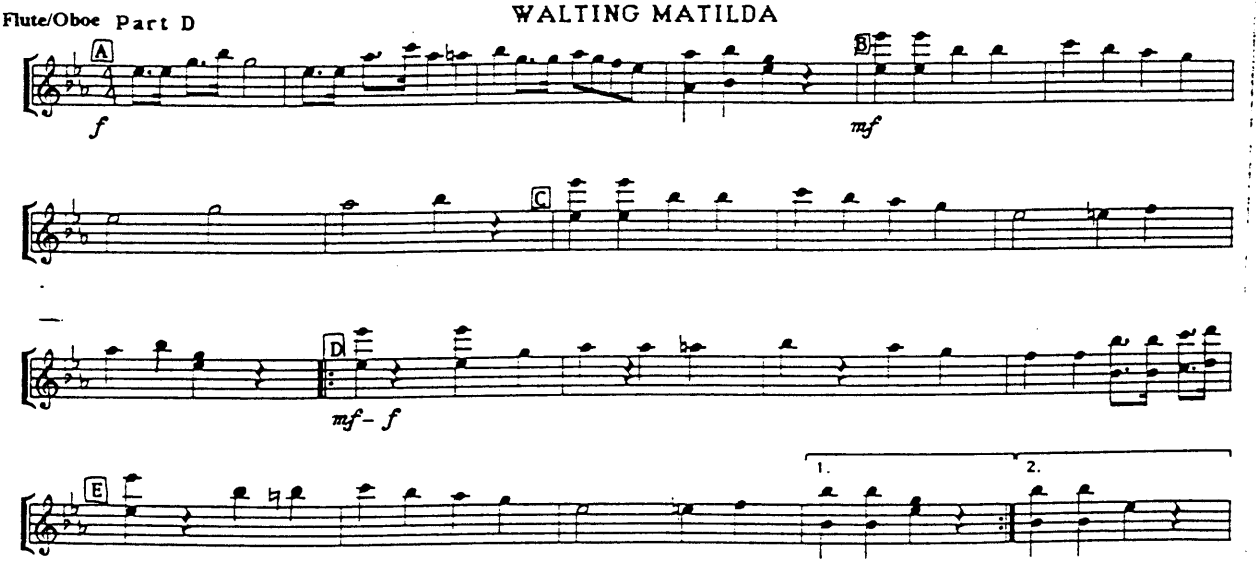
Flute/Oboe Part C

WALTZING MATILDA



Flute/Oboe Part D

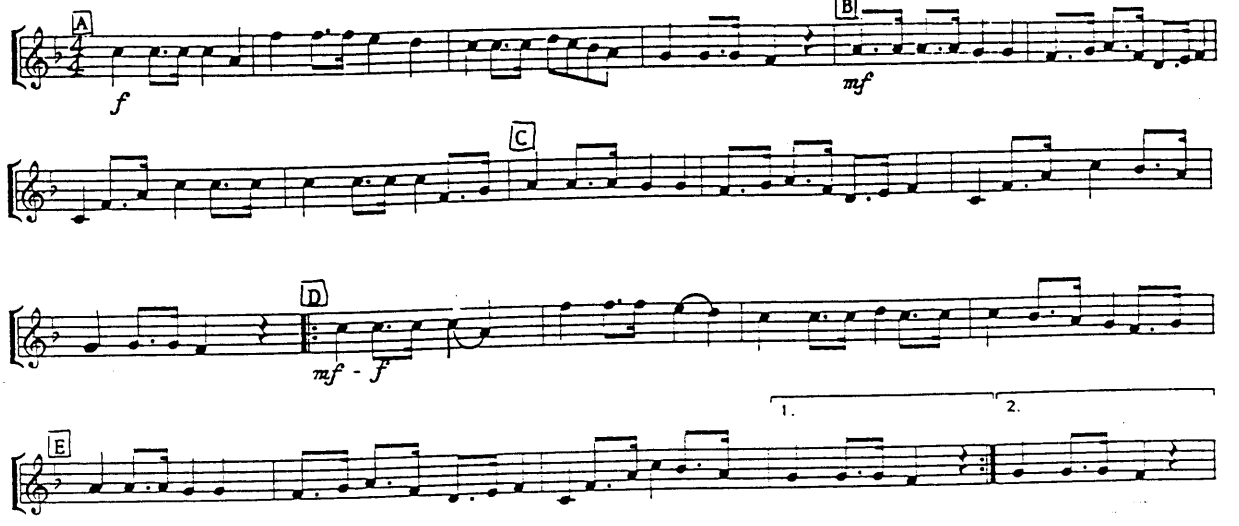
WALTING MATILDA



Clarinet/Tenor Sax

Part A

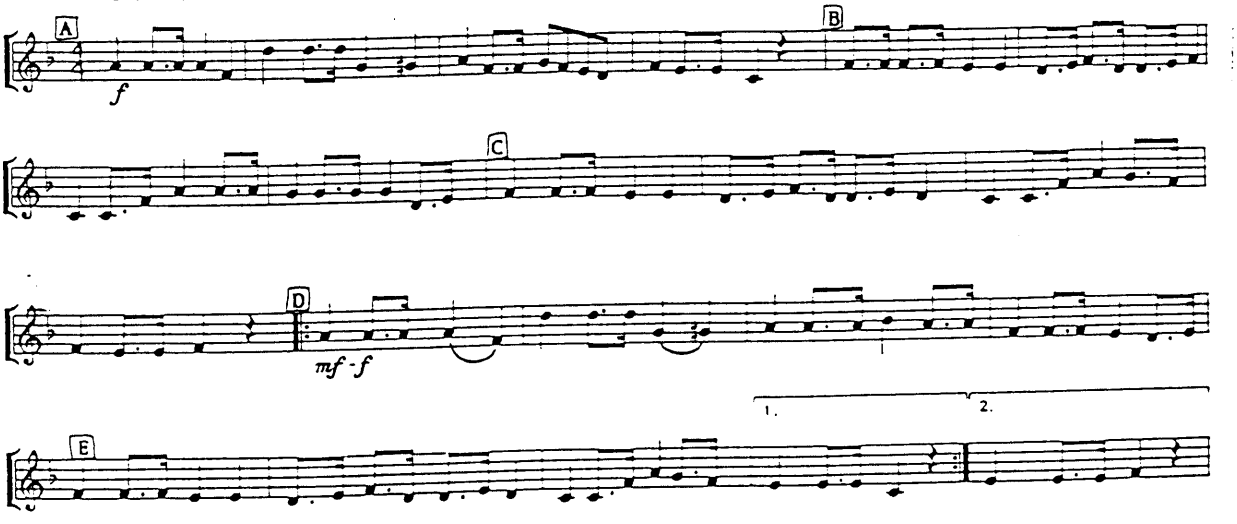
WALTZING MATILDA



Clarinet/Tenor Sax

Part B

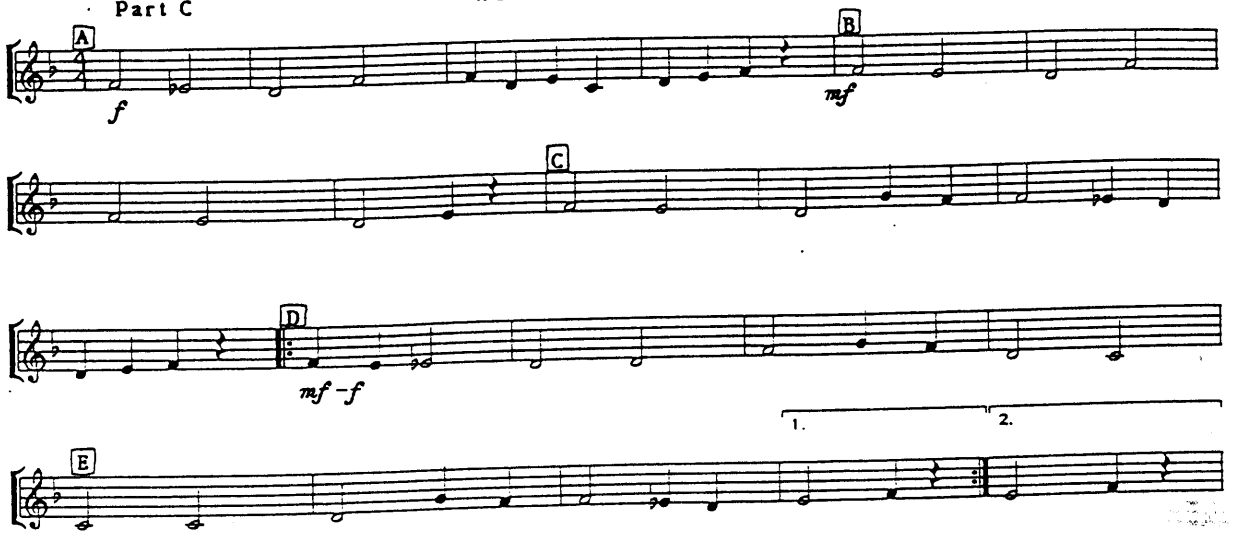
WALTZING MATILDA



Clarinet/Tenor Sax

WALTZING MATILDA

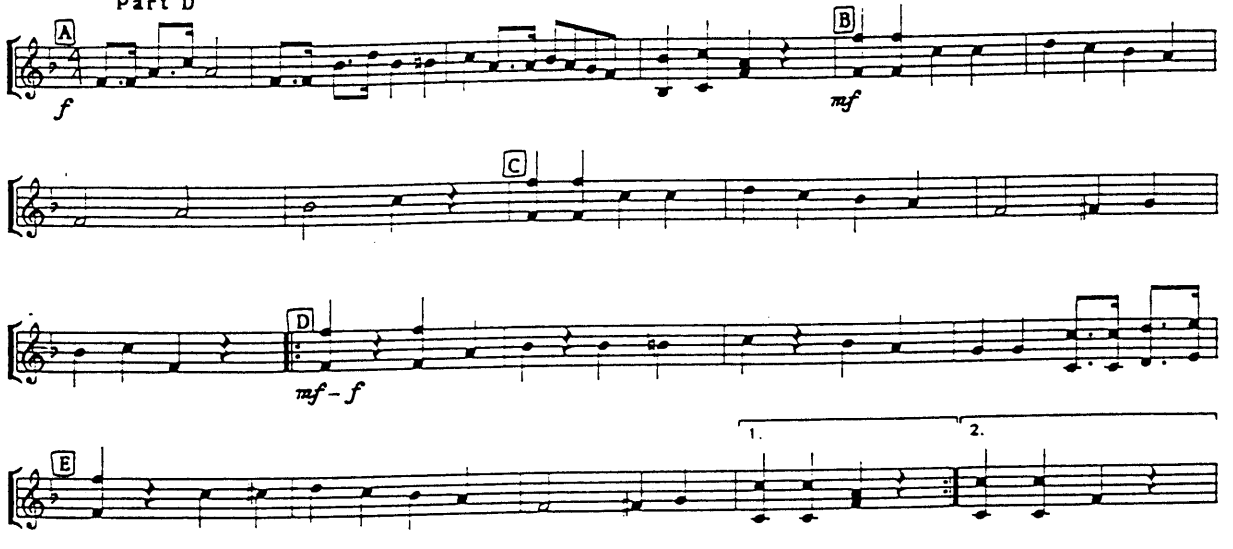
Part C



Clarinet/Tenor Sax

WALTING MATILDA

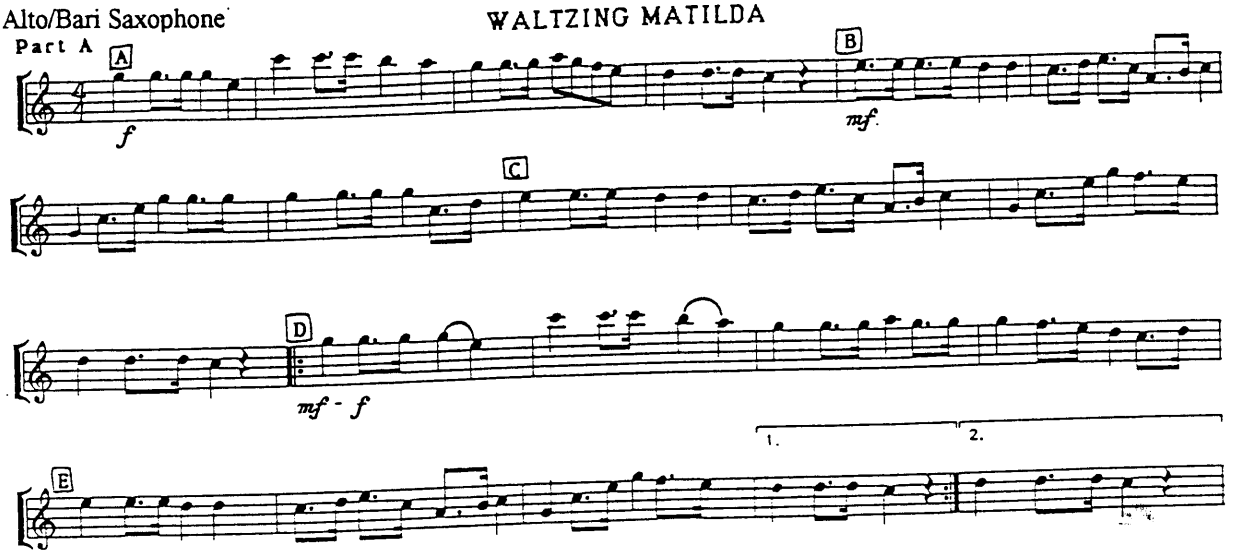
Part D



Alto/Bari Saxophone

WALTZING MATILDA

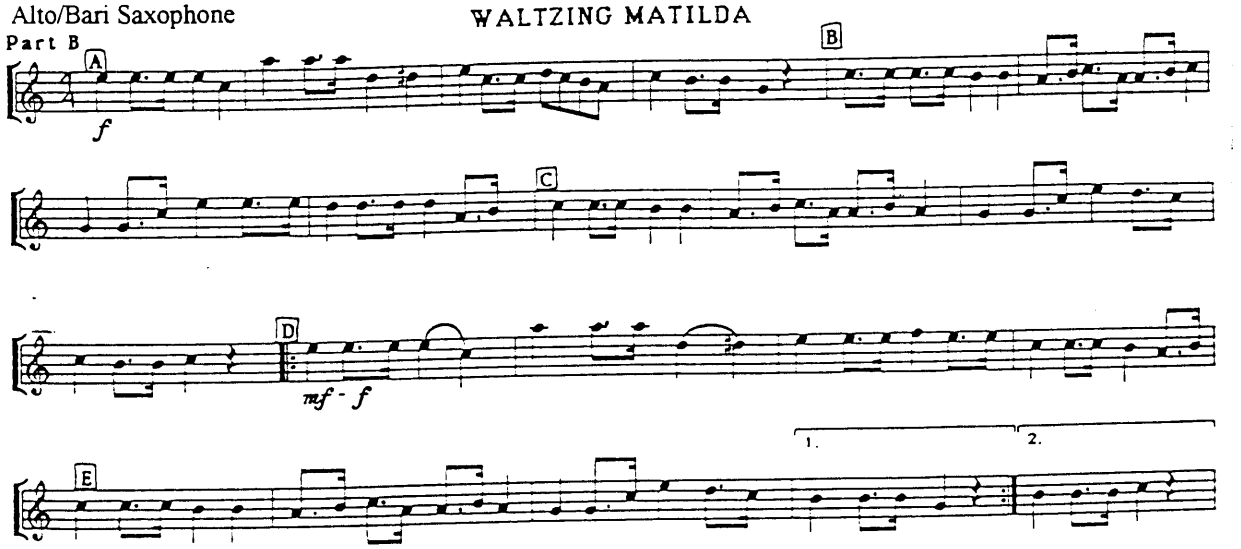
Part A



Alto/Bari Saxophone

WALTZING MATILDA

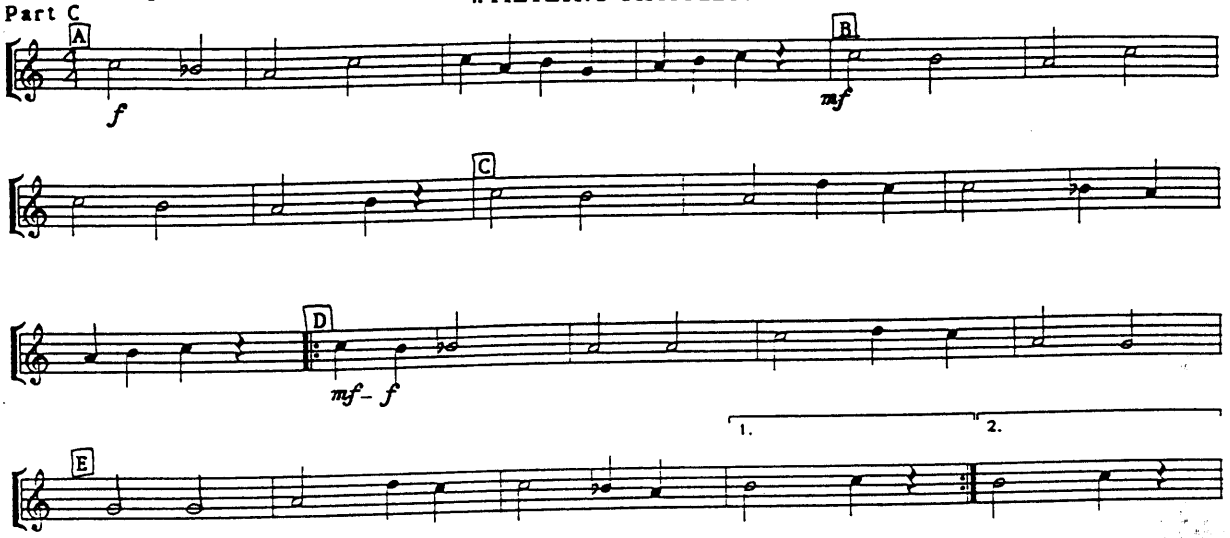
Part B



Alto/Bari Saxophone

Part C

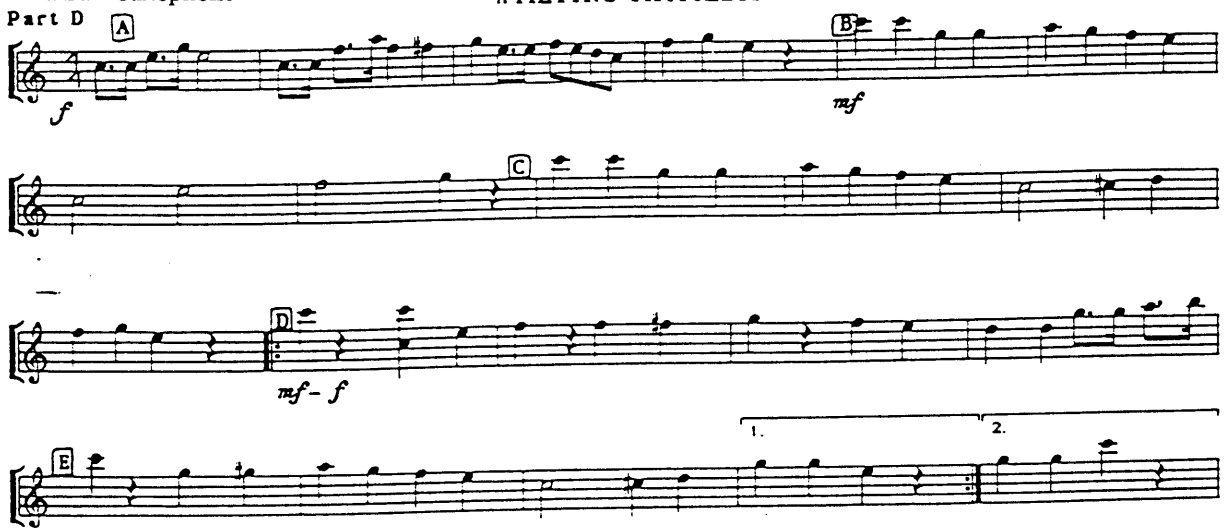
WALTZING MATILDA



Alto/Bari Saxophone

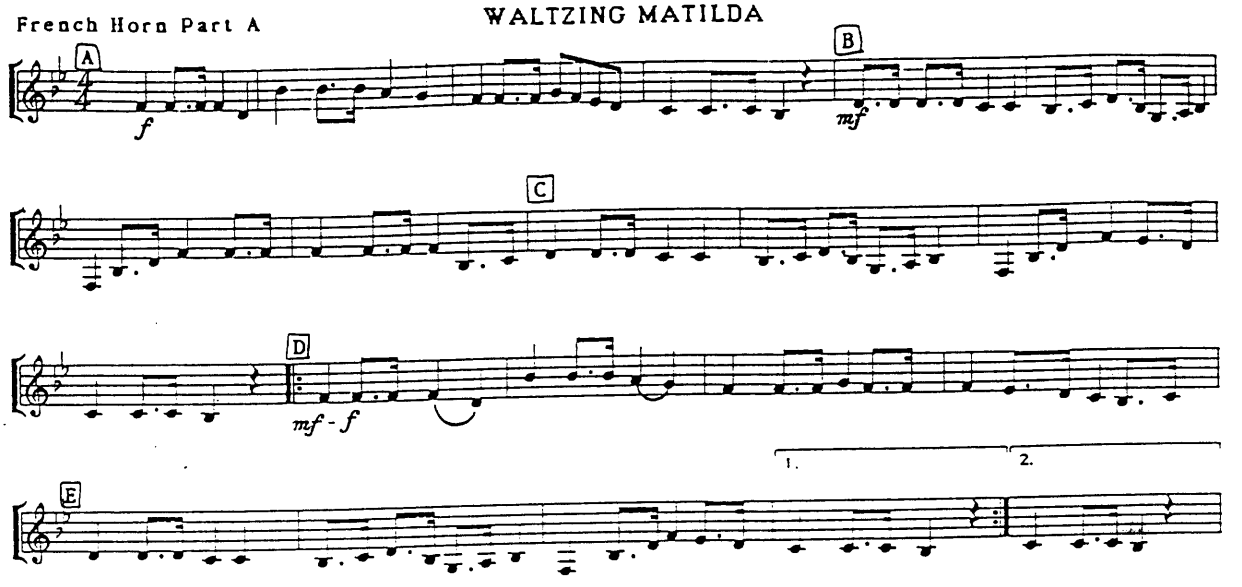
Part D

WALTING MATILDA



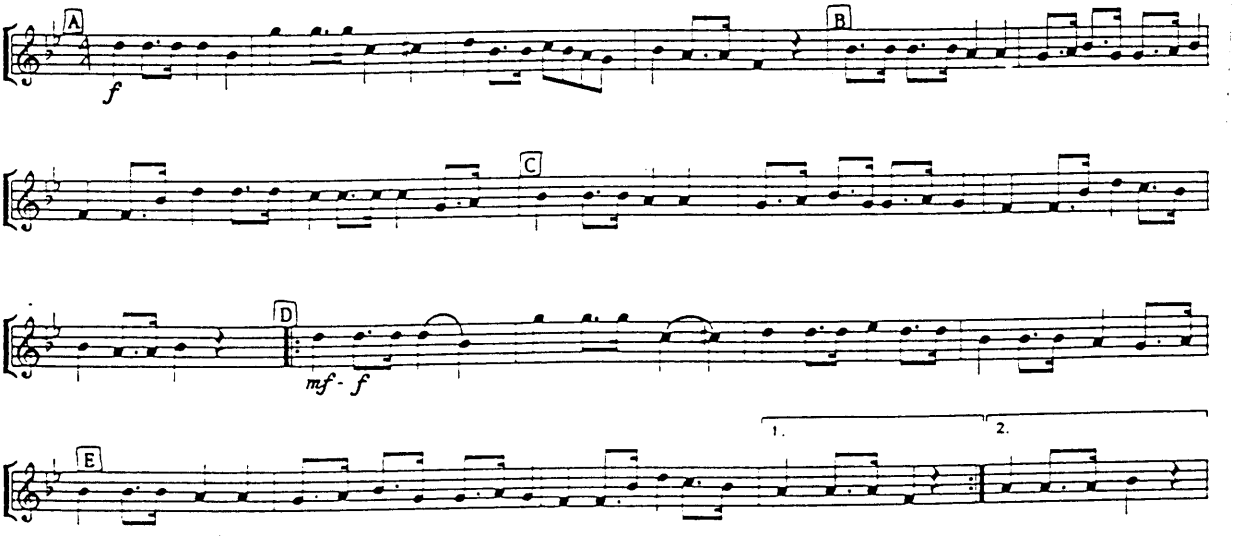
French Horn Part A

WALTZING MATILDA



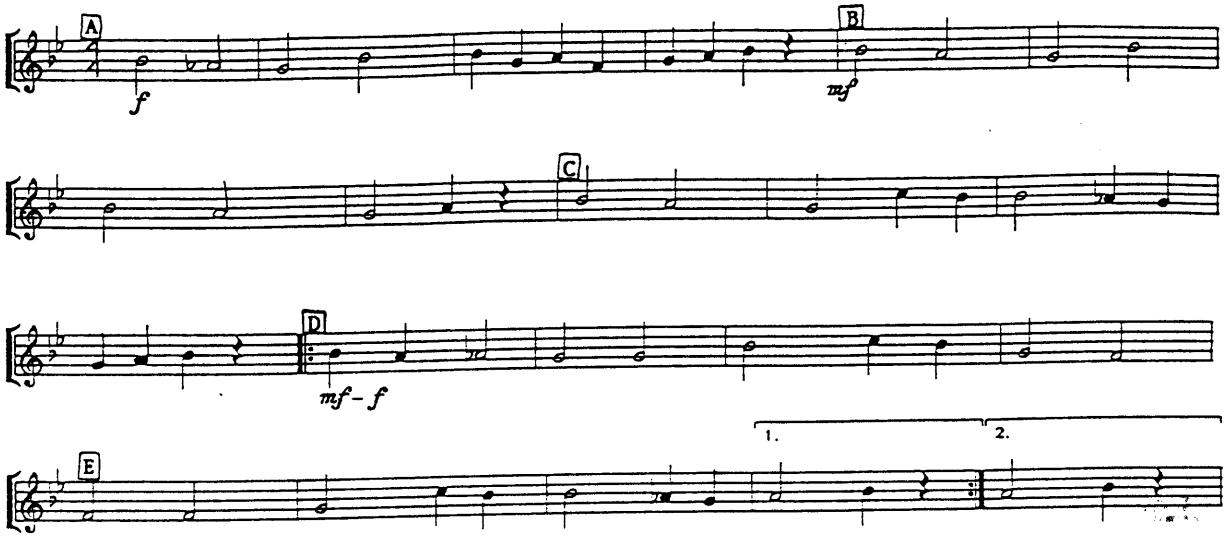
French Horn Part B

WALTZING MATILDA



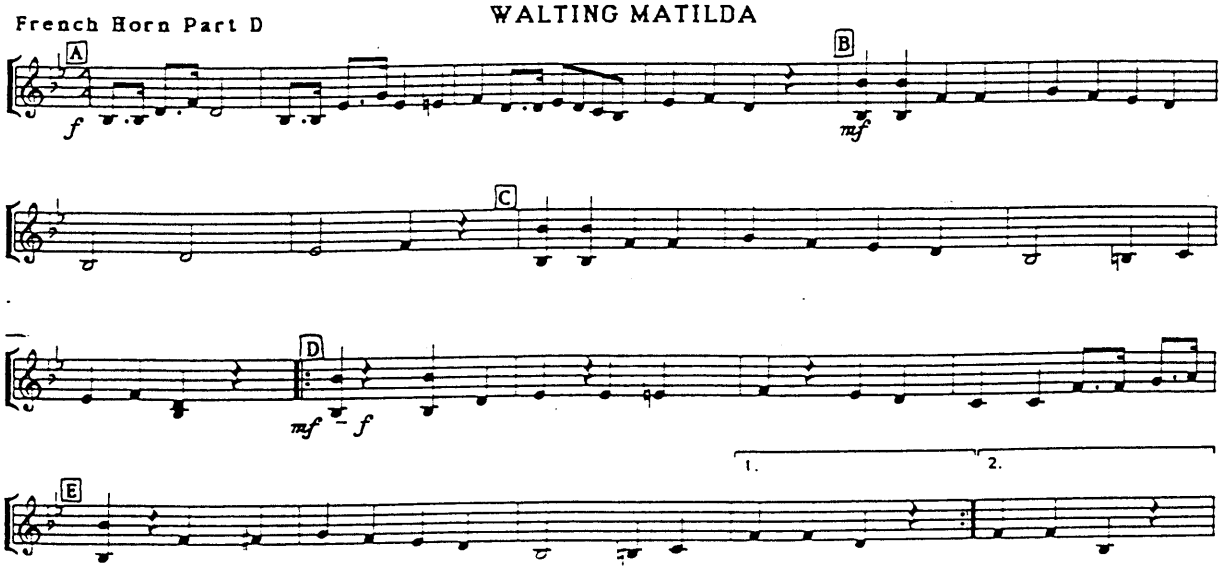
French Horn Part C

WALTZING MATILDA



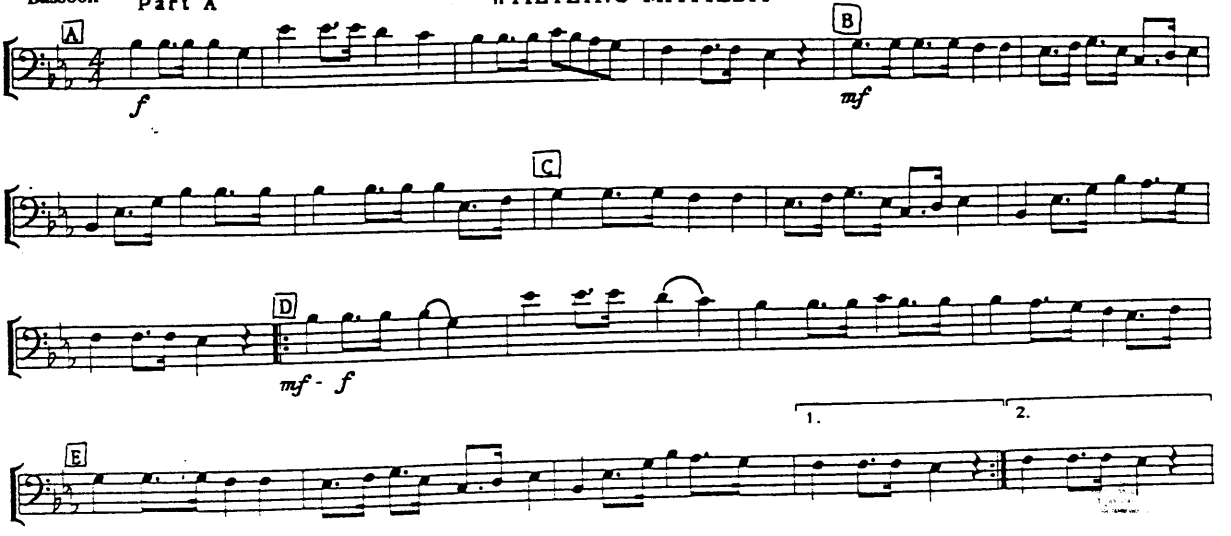
French Horn Part D

WALTING MATILDA



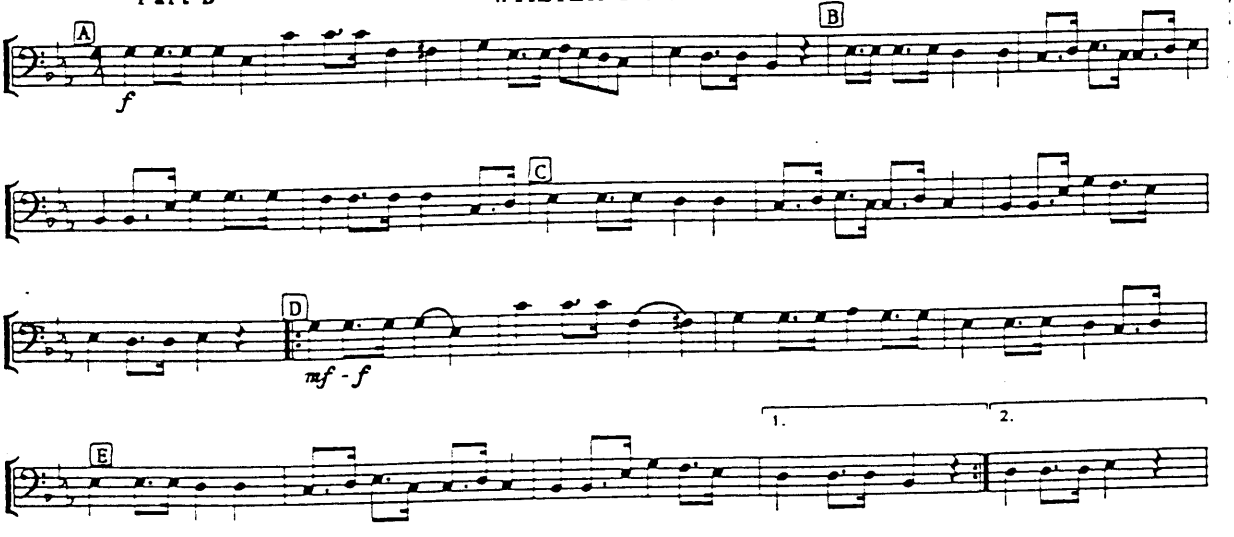
Trombone/Baritone B.C./
Bassoon Part A

WALTZING MATILDA



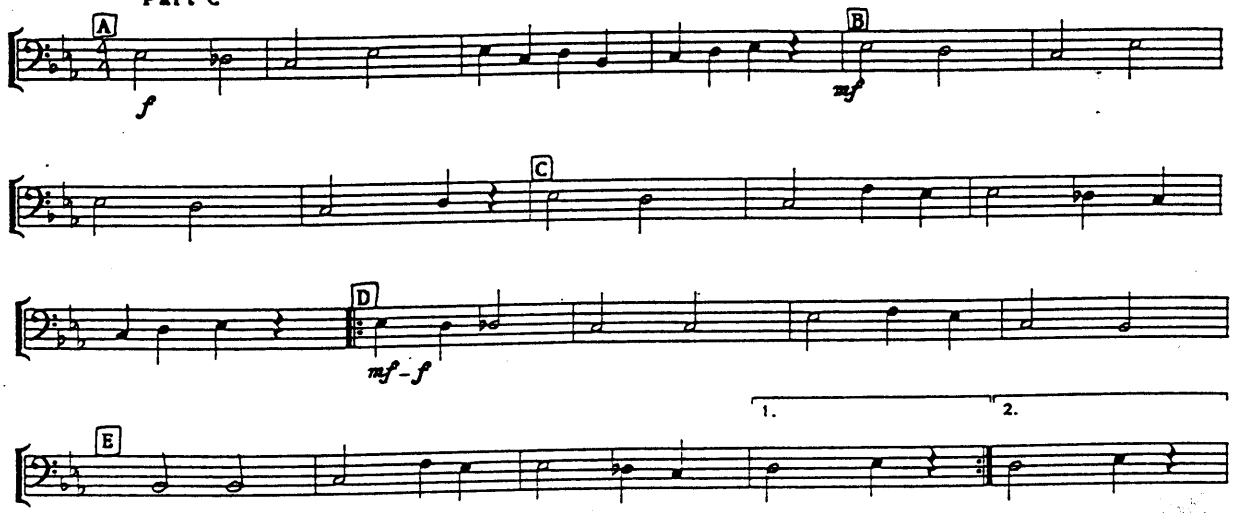
Trombone/Baritone B.C./
Bassoon Part B

WALTZING MATILDA



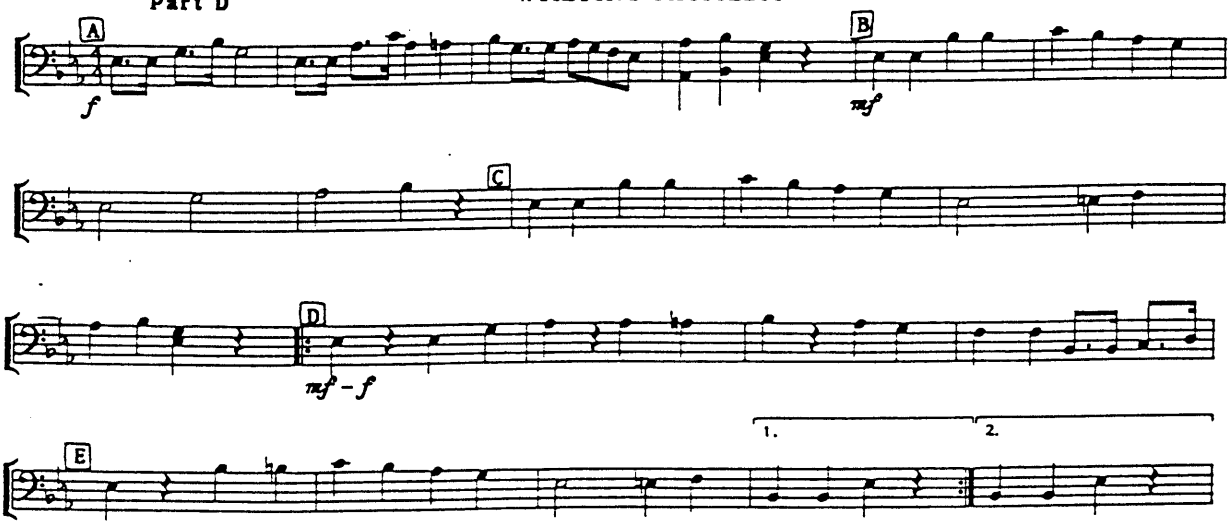
Trombone/Baritone B.C./
Bassoon
Part C

WALTZING MATILDA



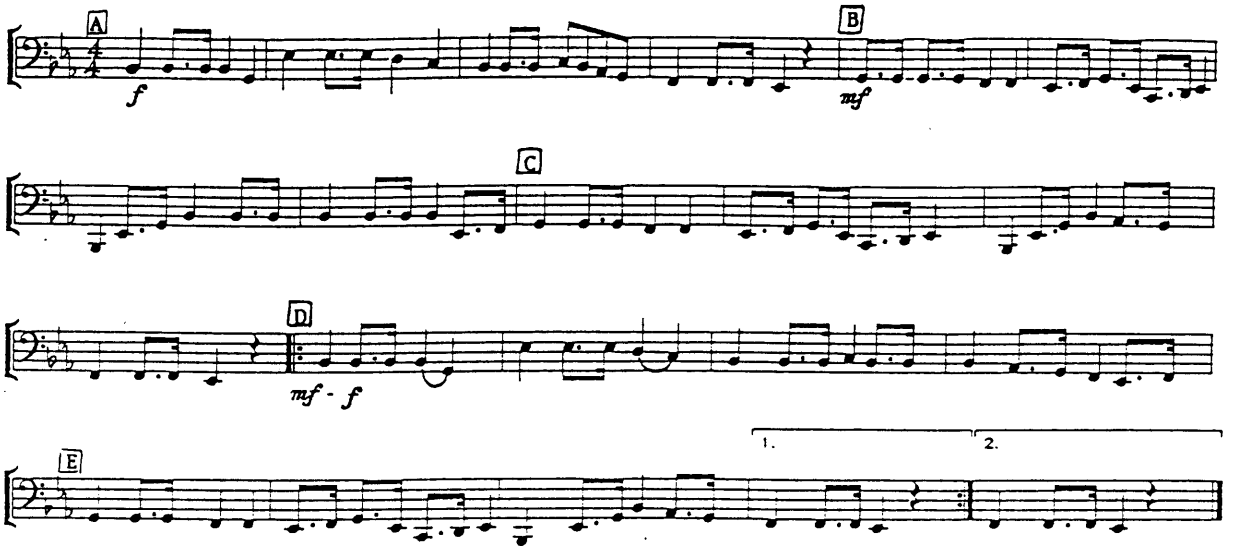
Trombone/Baritone B.C./
Bassoon
Part D

WALTING MATILDA



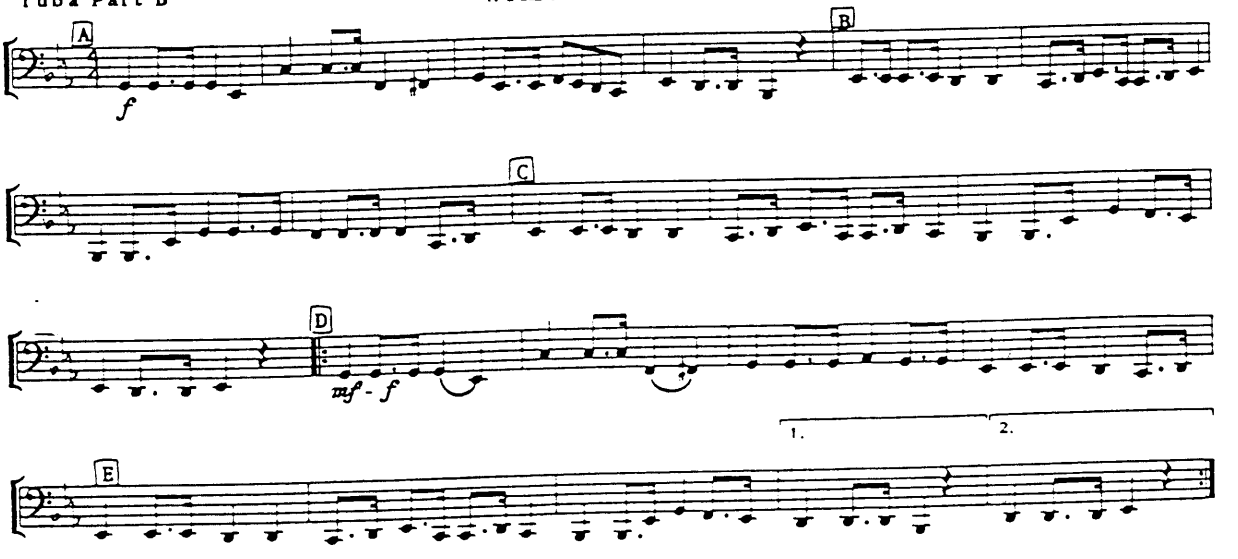
Tuba Part A

WALTZING MATILDA



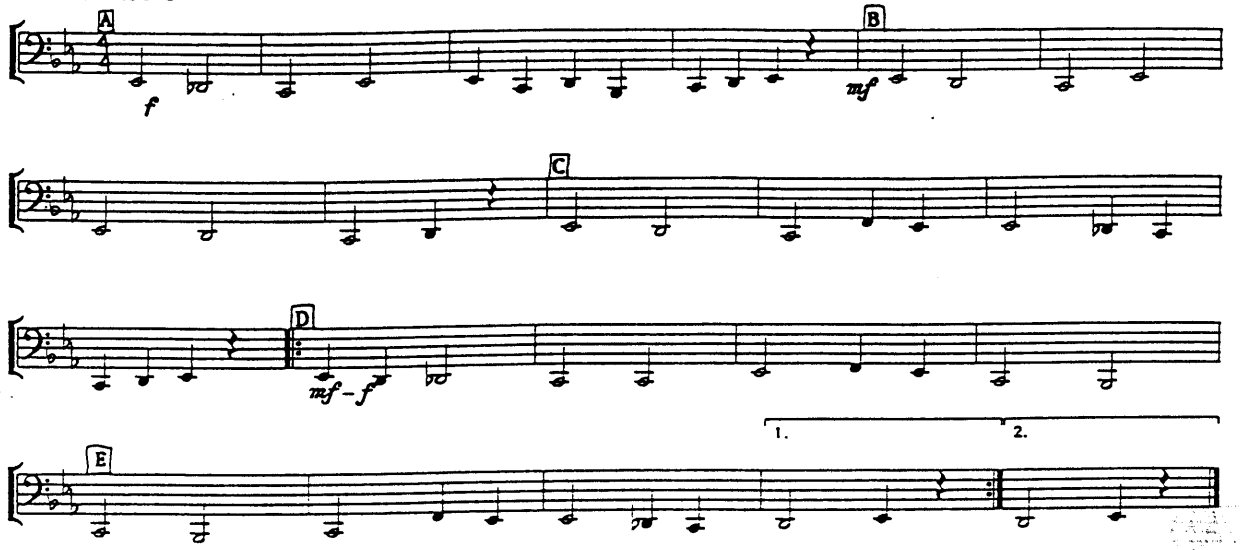
Tuba Part B

WALTZING MATILDA



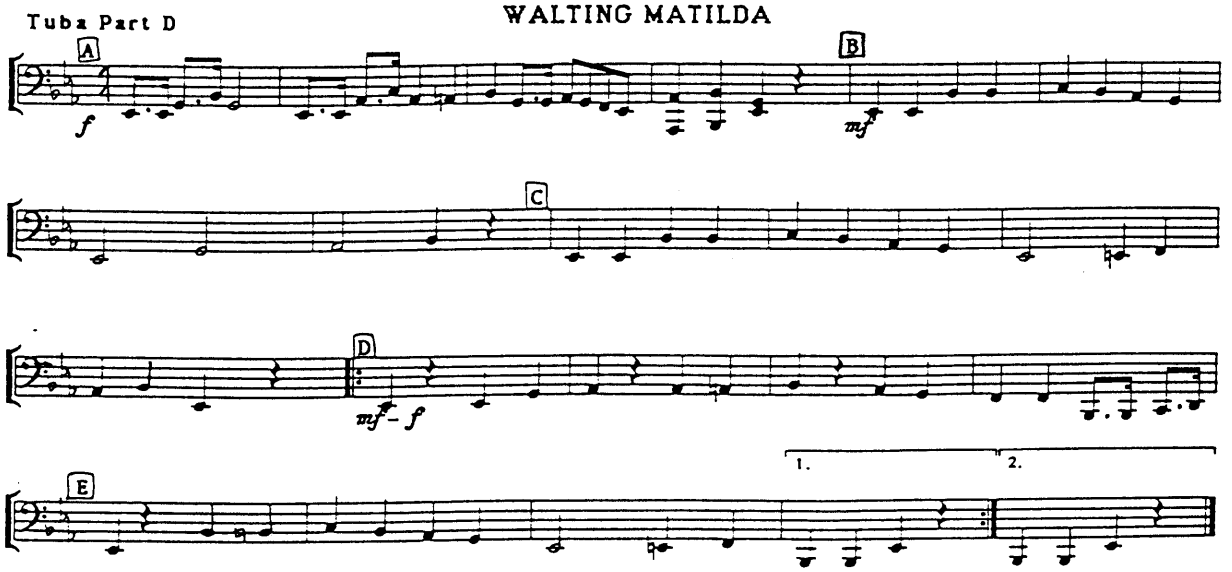
Tuba Part C

WALTZING MATILDA



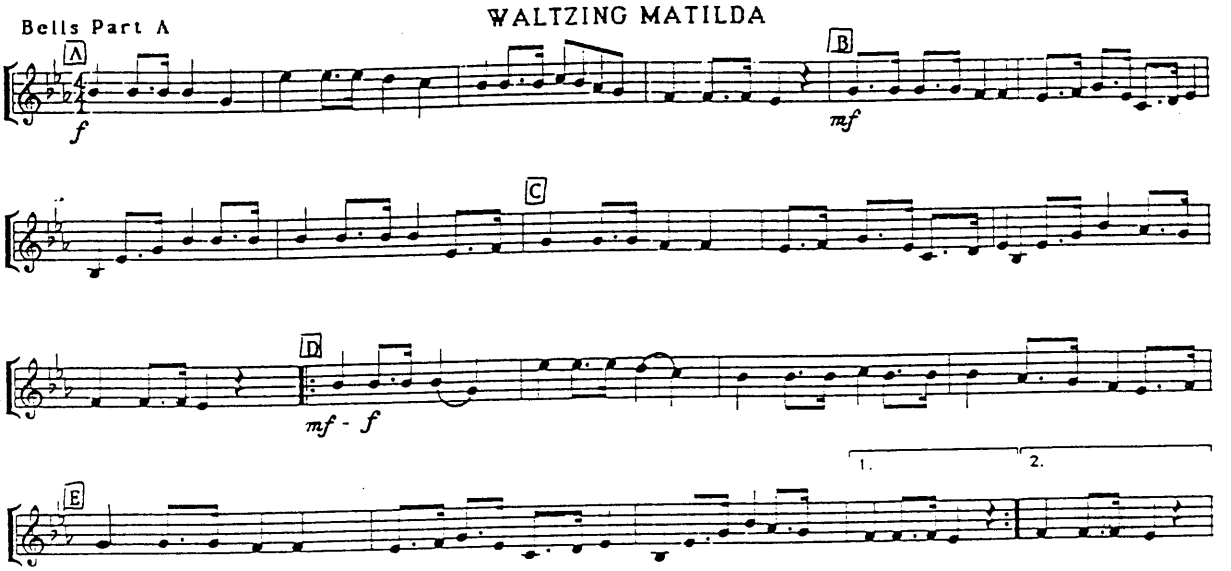
Tuba Part D

WALTING MATILDA



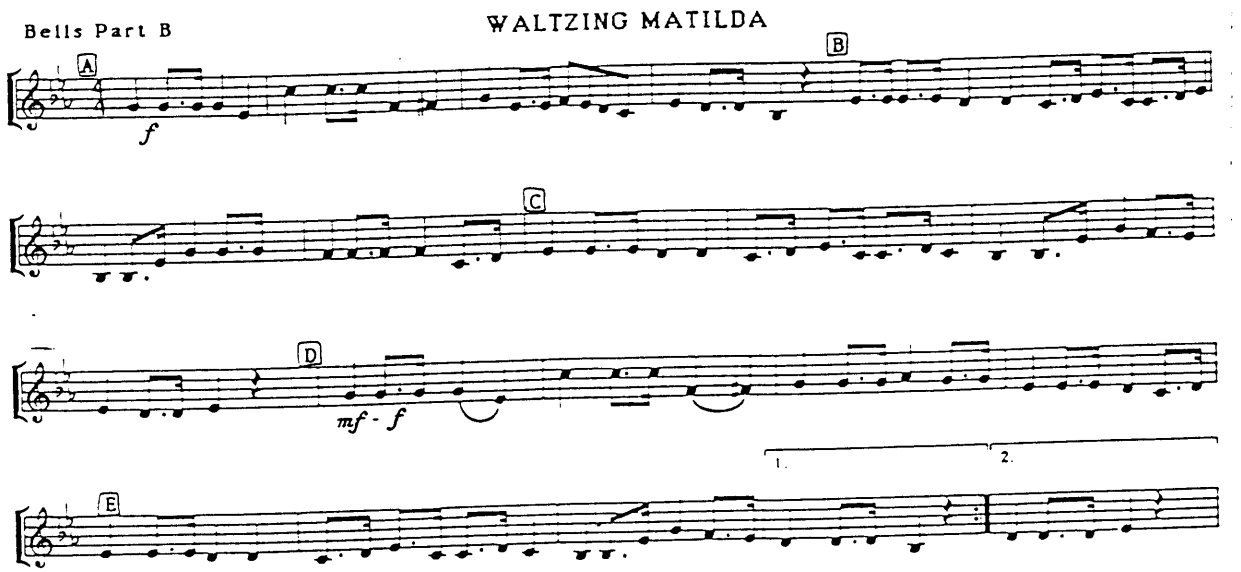
Bells Part A

WALTZING MATILDA



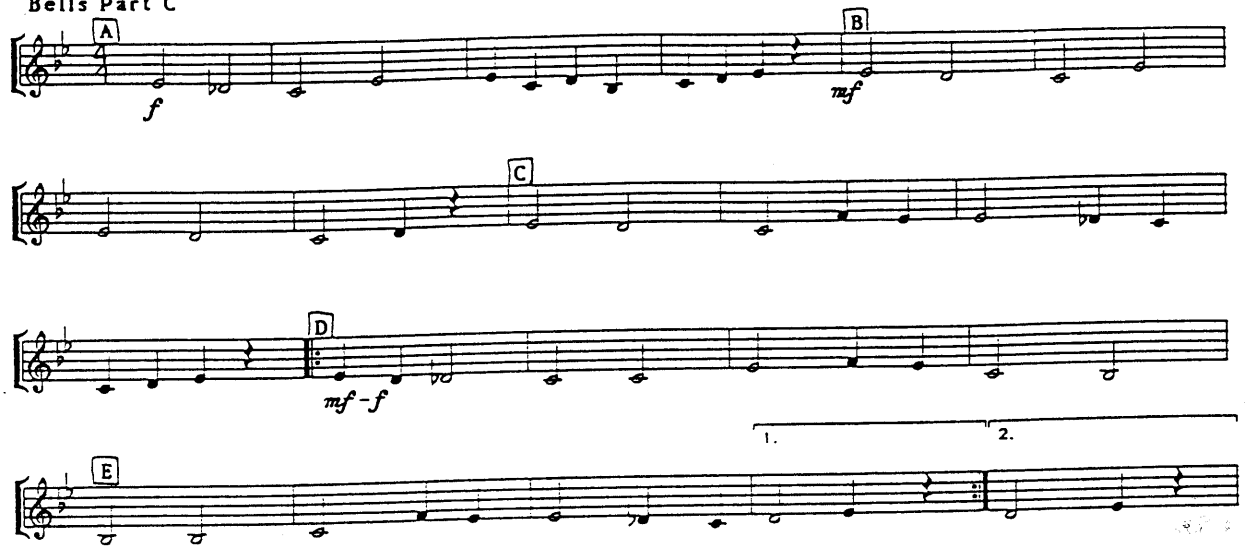
Bells Part B

WALTZING MATILDA



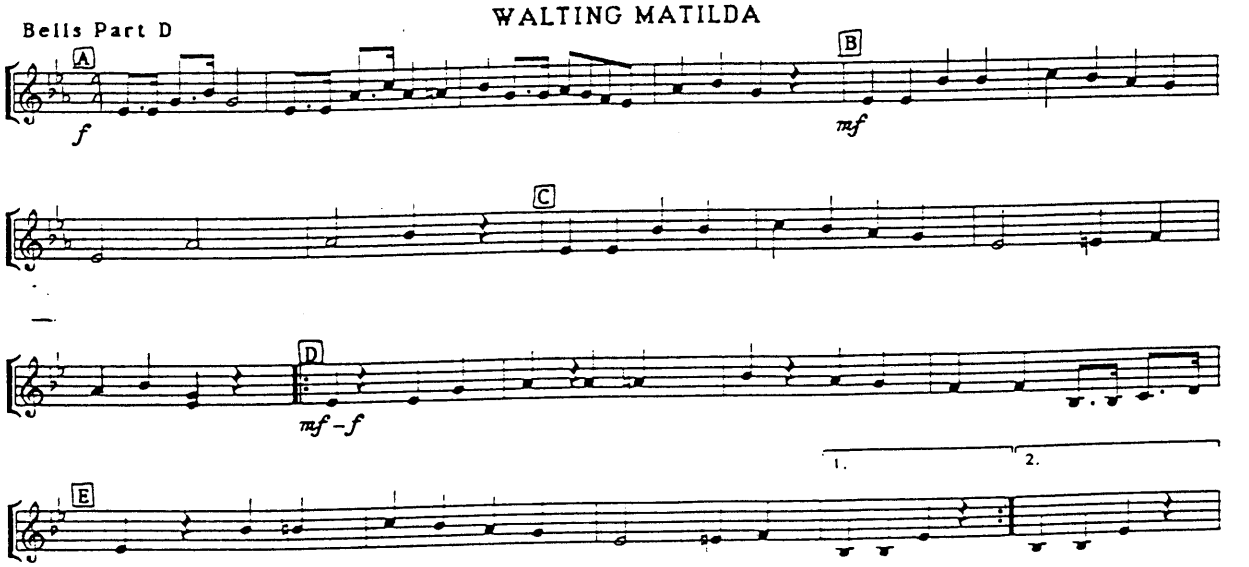
WALTZING MATILDA

Bells Part C

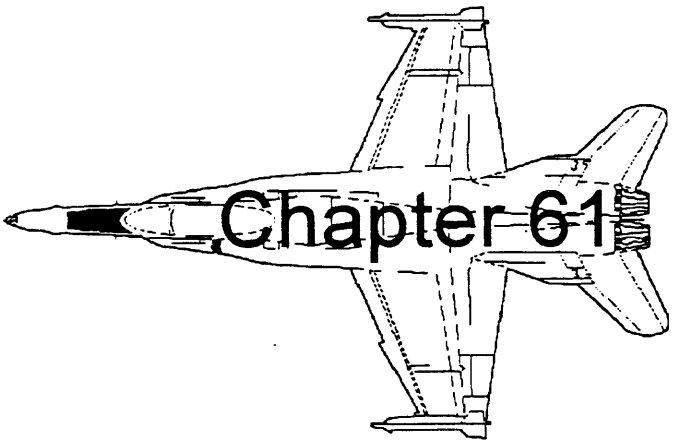


WALTING MATILDA

Bells Part D



White Cliffs of Dover



During the Battle of Britain, the Luftwaffe gaged several air strikes against numerous targets in Great Britain. Their normal flight path took them over the white cliffs of Dover. This song was meant as encouragement for the British in their darkest moments in the Battle of Britain, giving them hope of seeing Bluebirds over the White Cliffs of Dover instead of the Luftwaffe. Of particular interest is the line "Jimmy will go to sleep in his own room again..". It meant little Jimmy, who slept outside in an air raid shelter most of the time, might get to sleep in his own room again when the war was over. Interestingly enough, the air raid shelter Jimmy slept in was destroyed by a direct hit one morning, but for some reason Jimmy and his family had decided to sleep in the house that night and nobody was hurt.

There'll be bluebirds over,
The white cliffs of Dover,
Tomorrow, just you wait and see.

There'll be love and laughter,
And peace ever after,
Tomorrow, when the world is free.

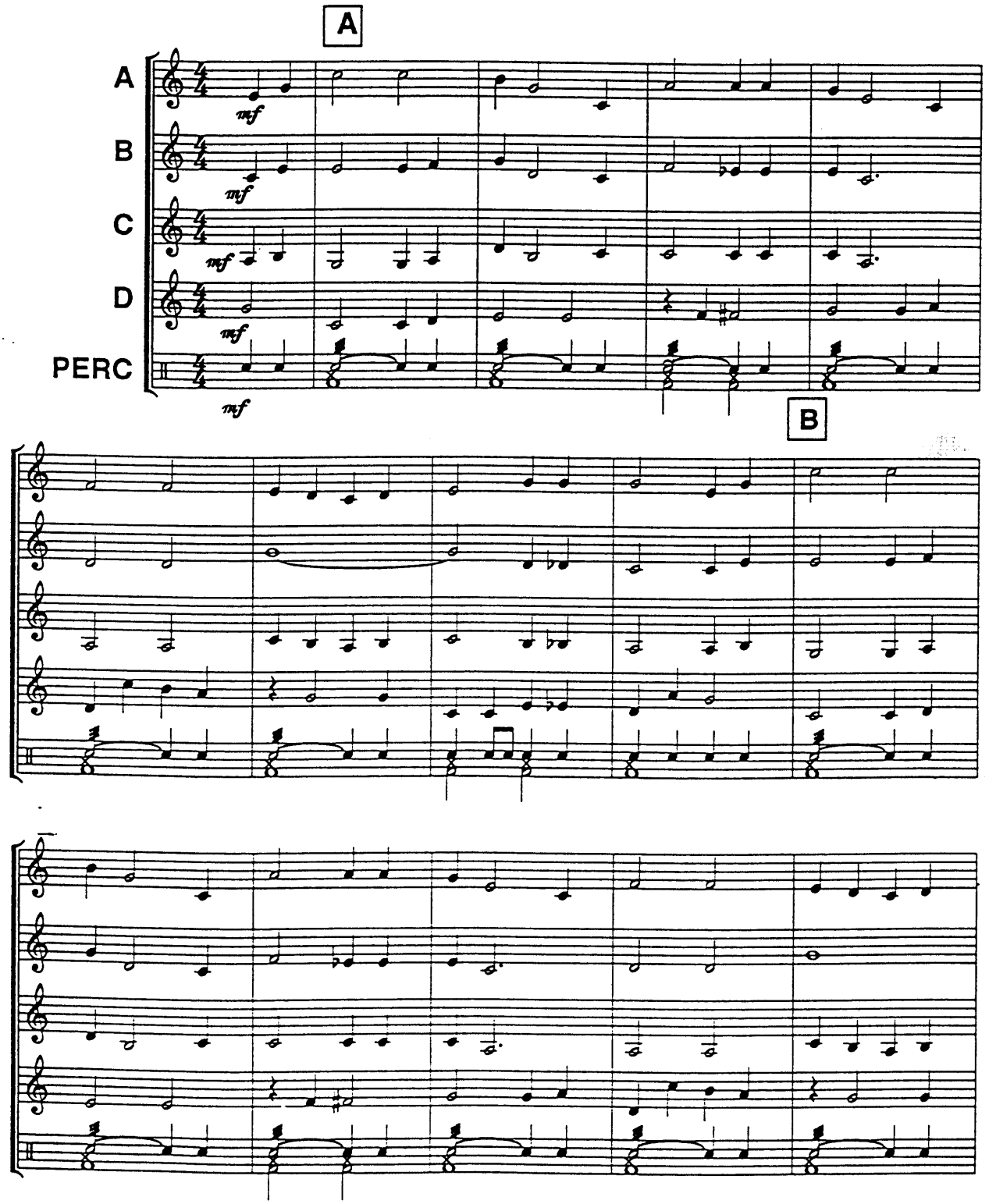
The shepherd will tend his sheep,
The valley will bloom again,
And Jimmy will go to sleep in his
own little room again.

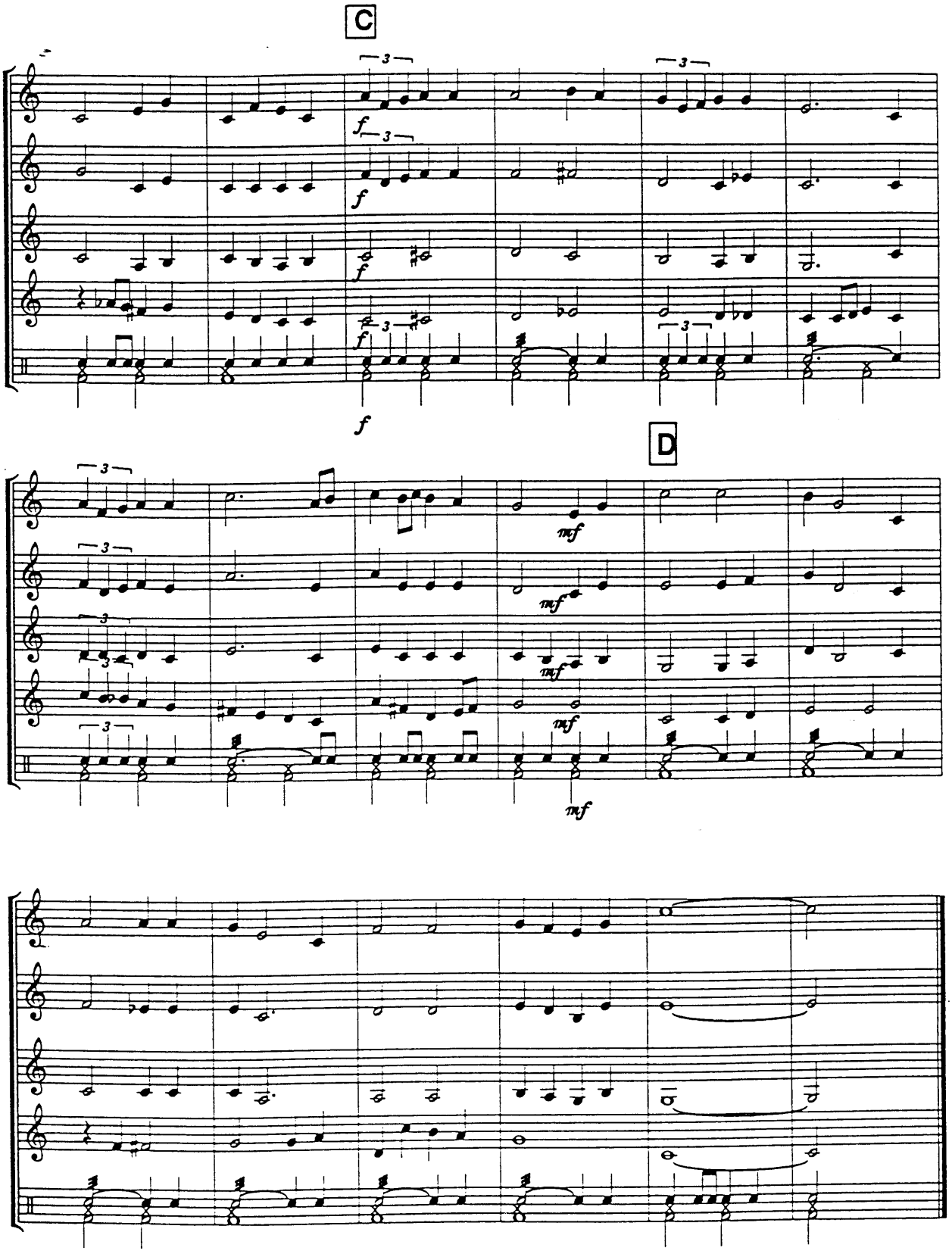
There'll be bluebirds over,
The white cliffs of Dover,
Tomorrow, just you wait and see.

WHITE CLIFFS OF DOVER

Bb CONDUCTOR

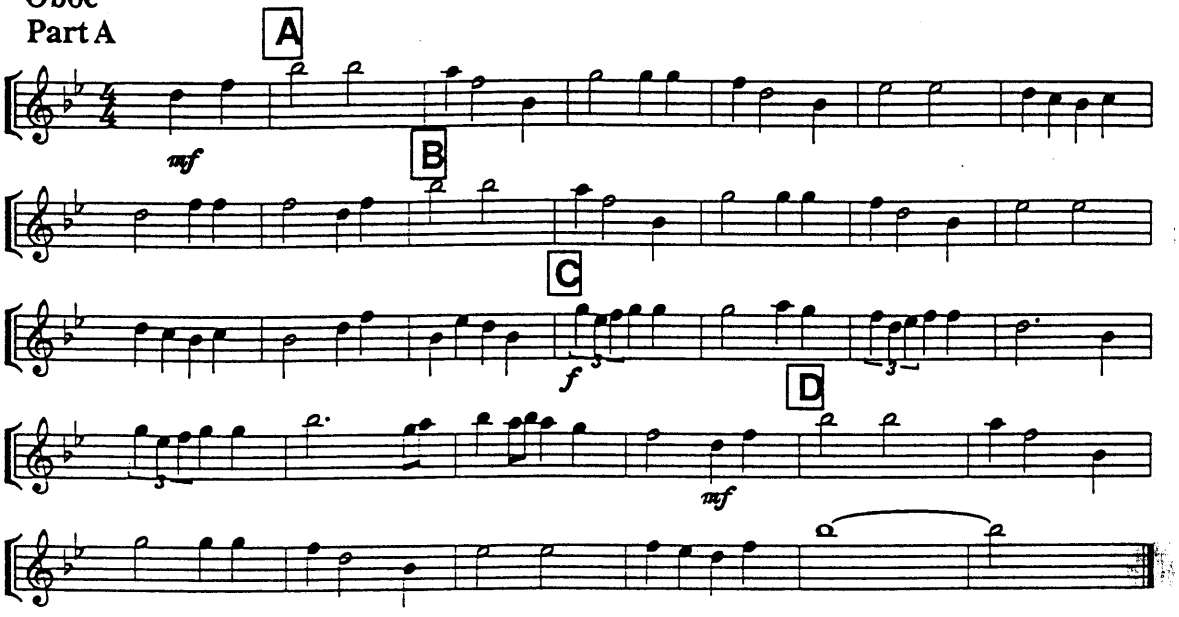
SLOW MARCH or
INSPECTION TUNE




C
D

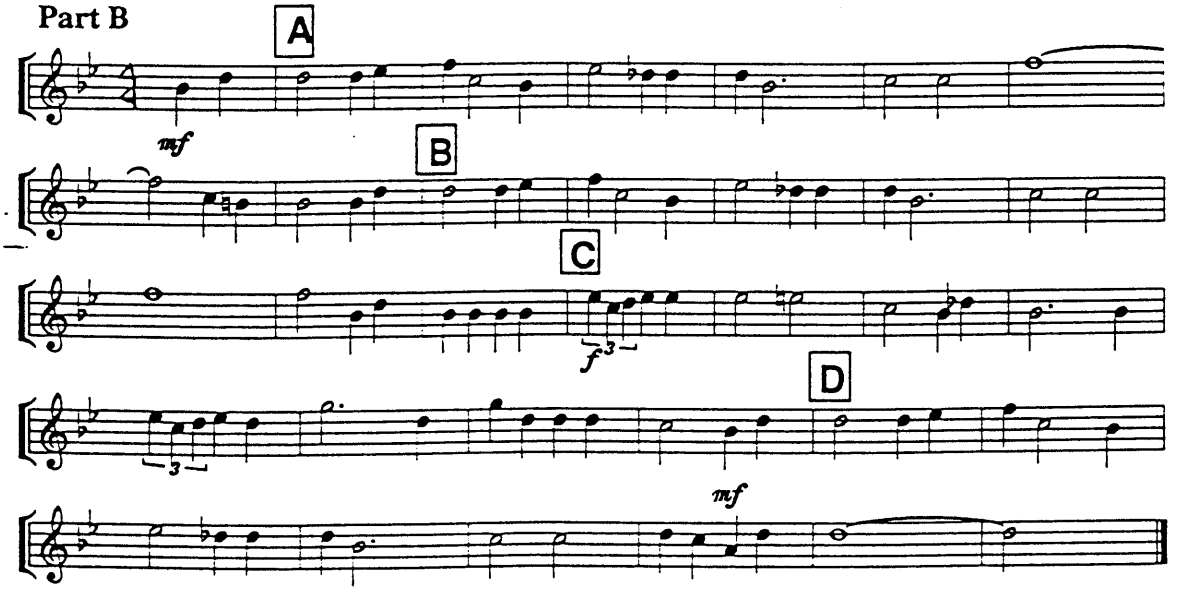
Flute
Oboe
Part A

WHITE CLIFFS OF DOVER



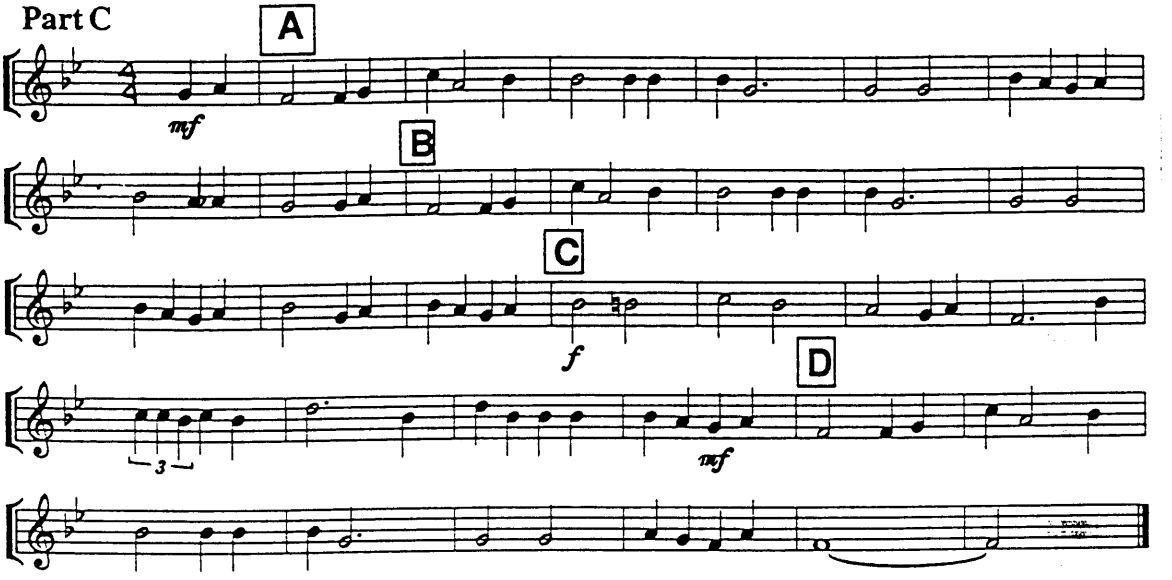
Flute
Oboe
Part B

WHITE CLIFFS OF DOVER



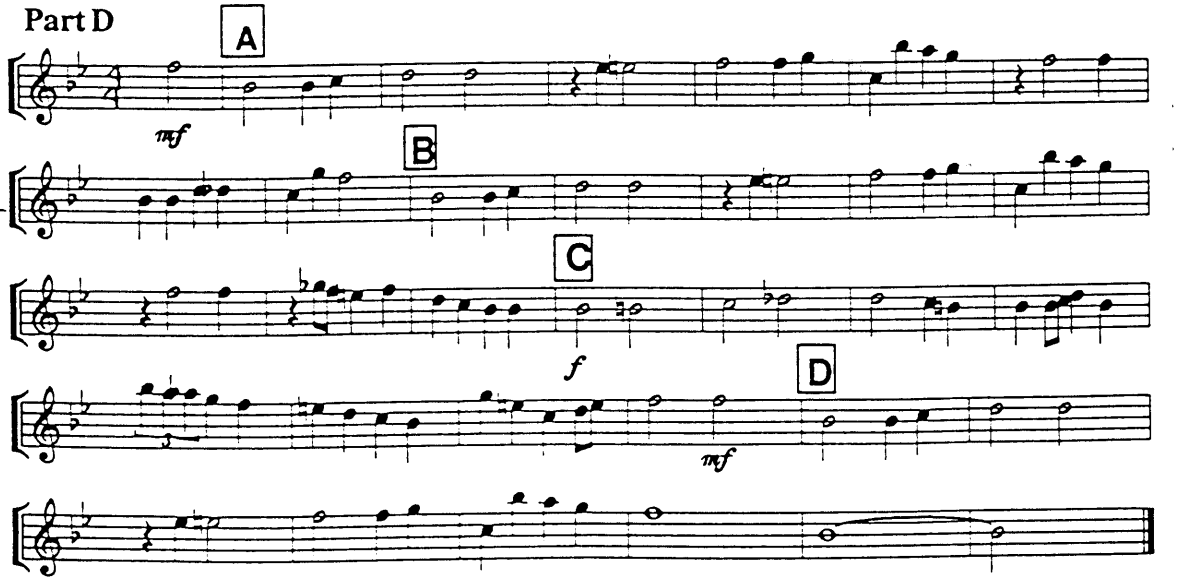
Flute
Oboe
Part C

WHITE CLIFFS OF DOVER



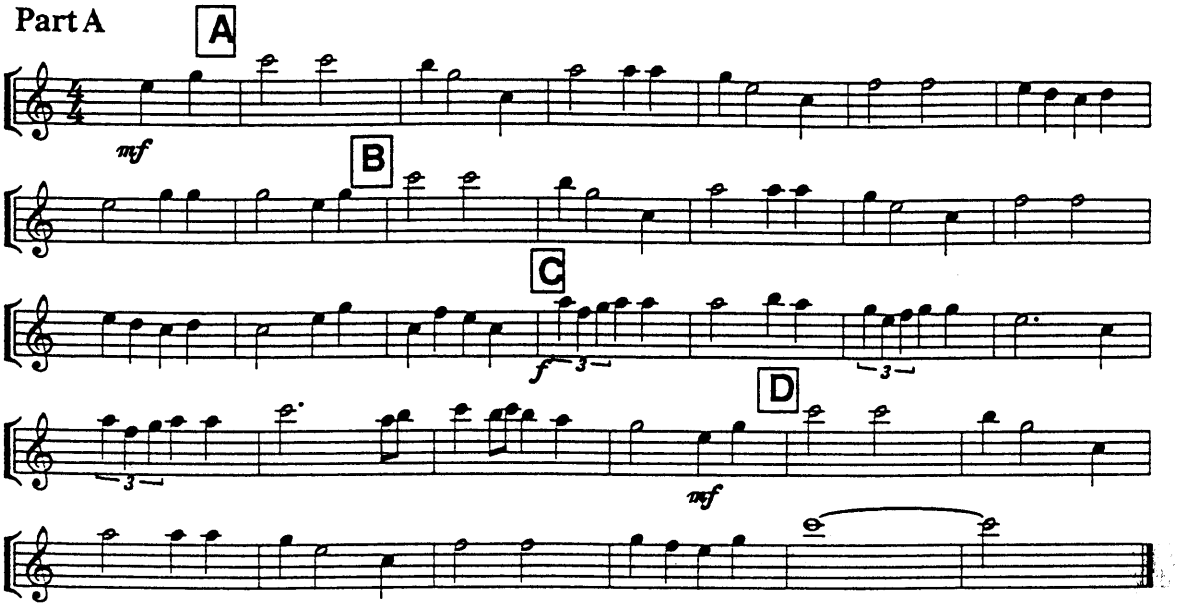
Flute
Oboe
Part D

WHITE CLIFFS OF DOVER



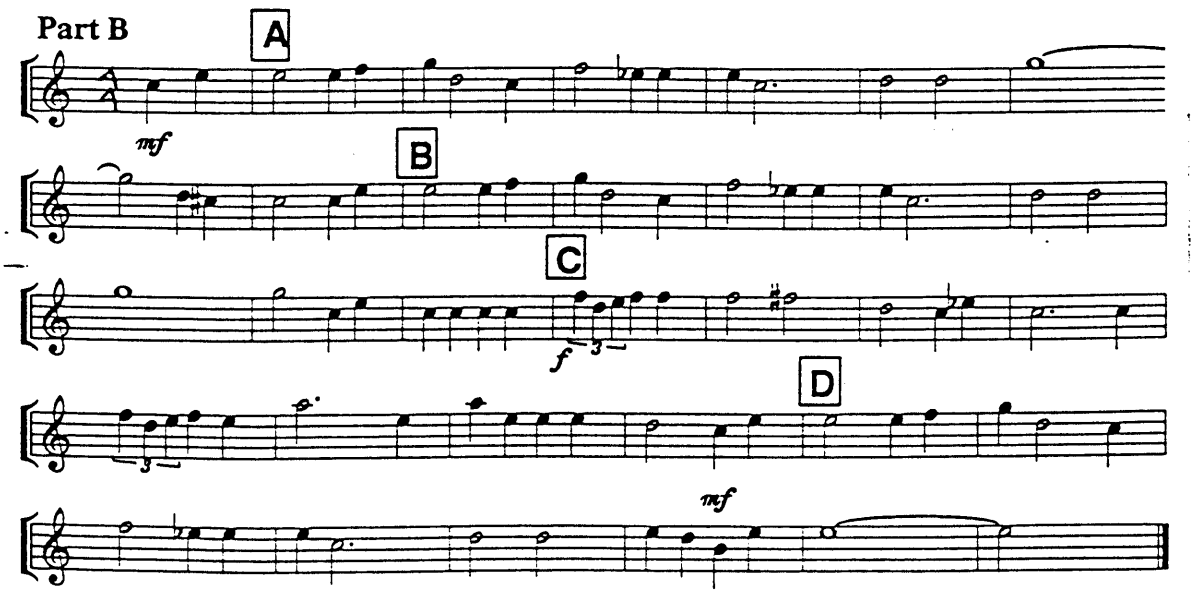
Clarinet (high)
Tenor Saxophone
Part A

WHITE CLIFFS OF DOVER



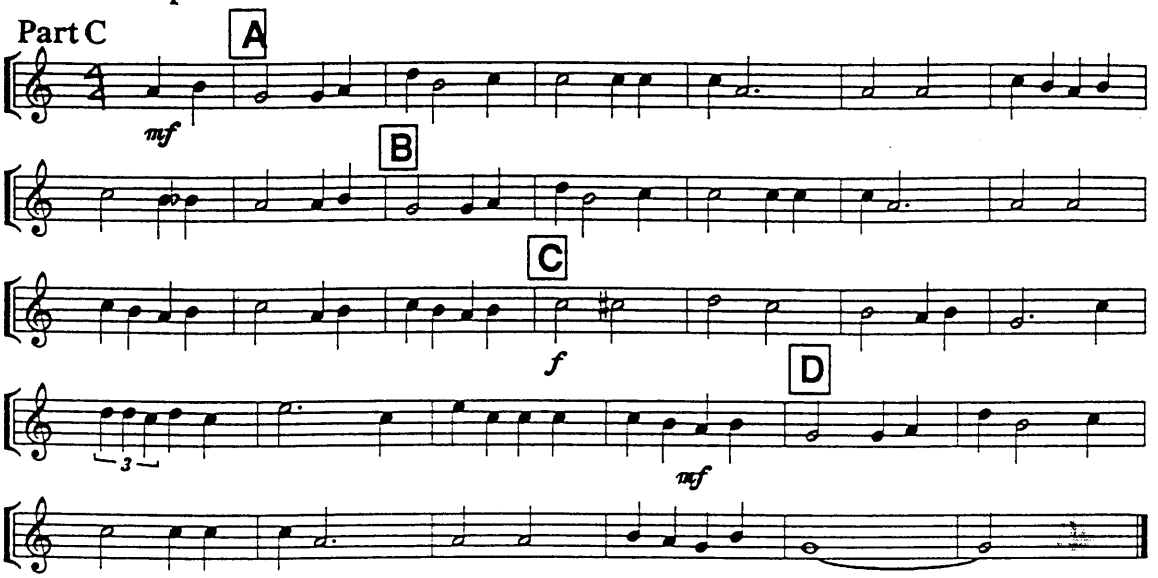
Clarinet (high)
Tenor Saxophone
Part B

WHITE CLIFFS OF DOVER



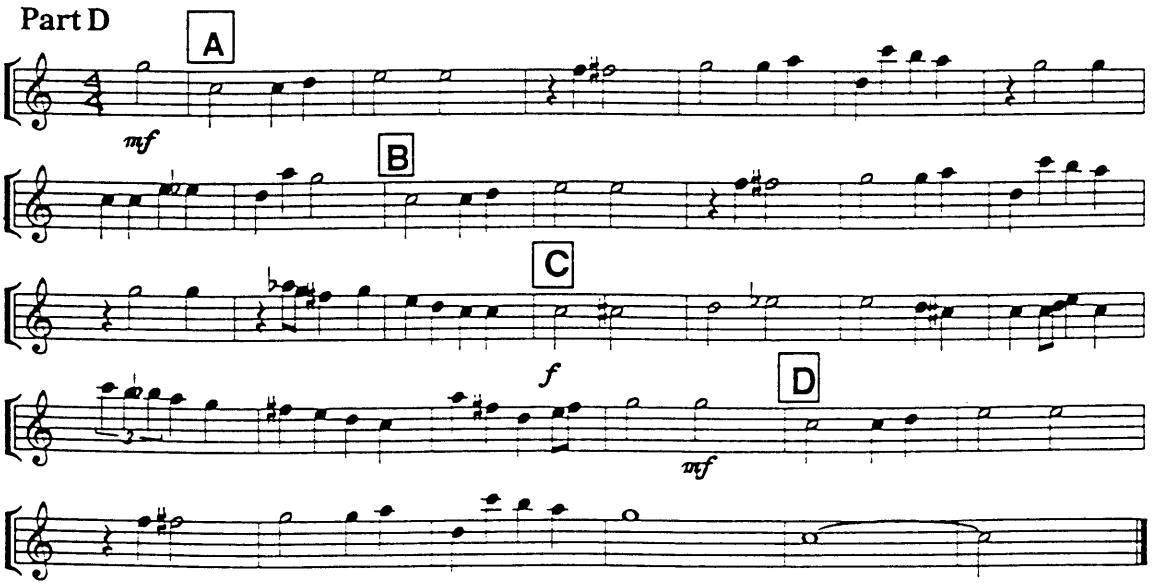
WHITE CLIFFS OF DOVER

Clarinet (high)
Tenor Saxophone
Part C



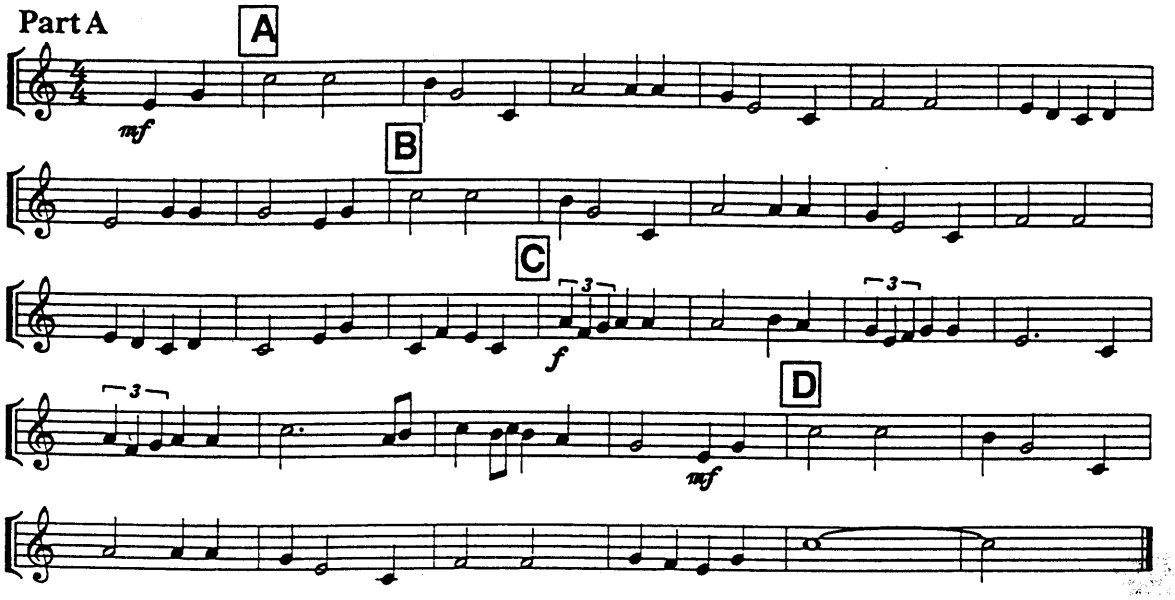
WHITE CLIFFS OF DOVER

Clarinet (high)
Tenor Saxophone
Part D



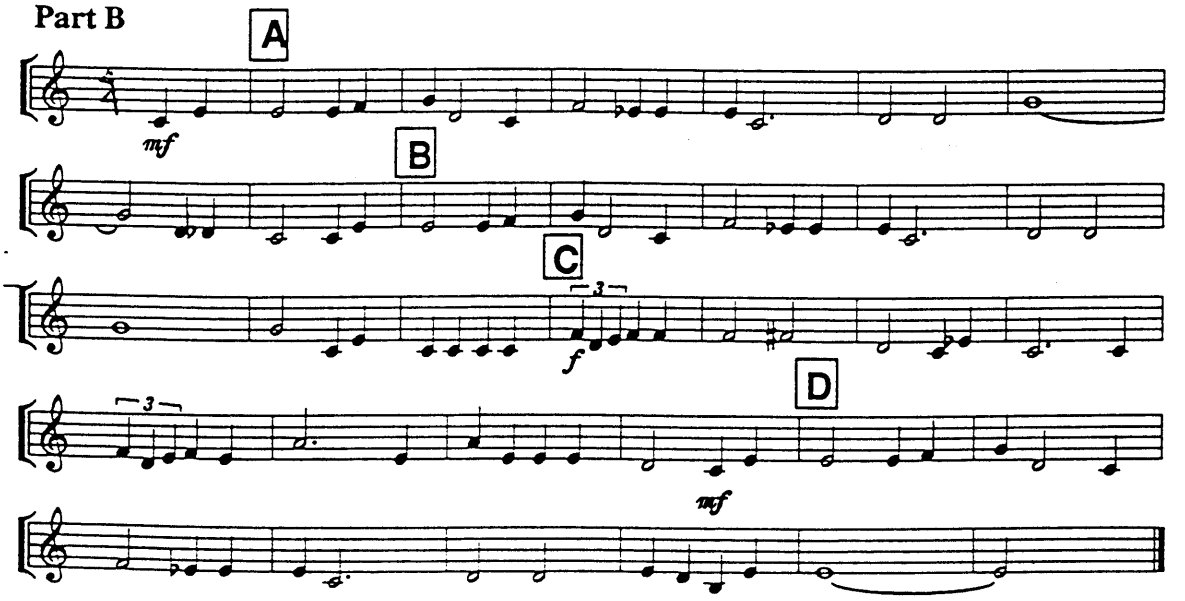
WHITE CLIFFS OF DOVER

Bass Clarinet
Part A



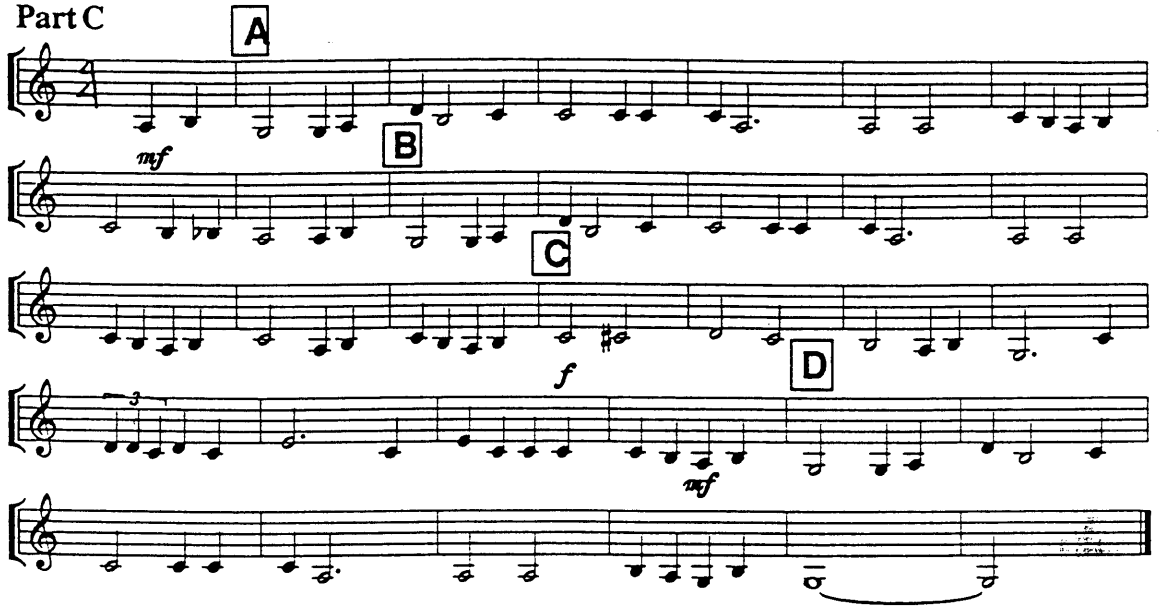
WHITE CLIFFS OF DOVER

Bass Clarinet
Part B



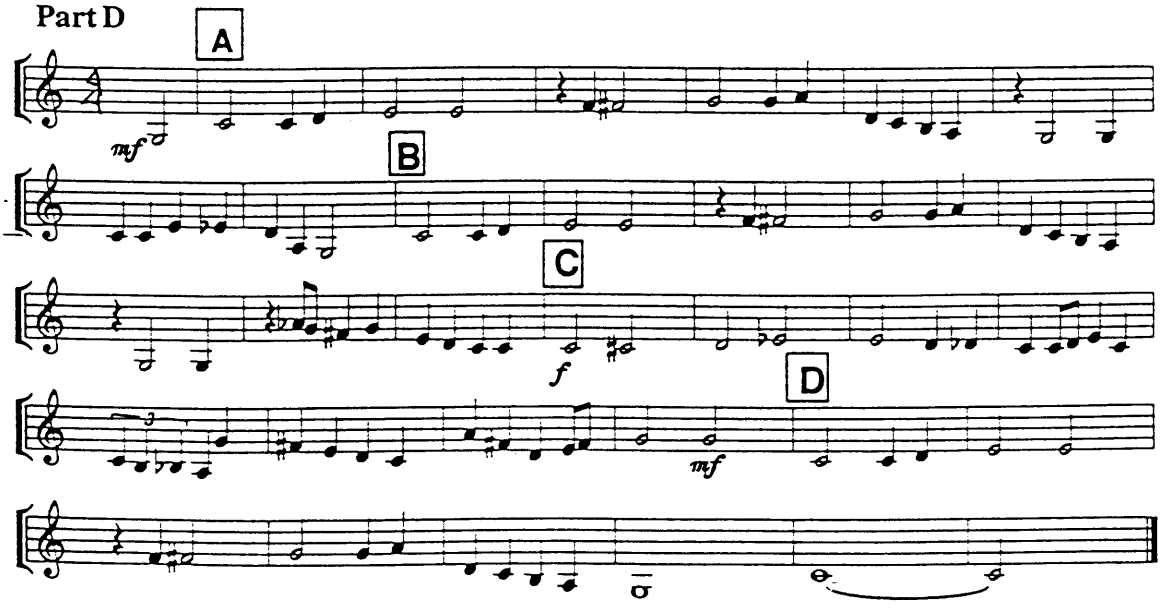
WHITE CLIFFS OF DOVER

Bass Clarinet
Part C



WHITE CLIFFS OF DOVER

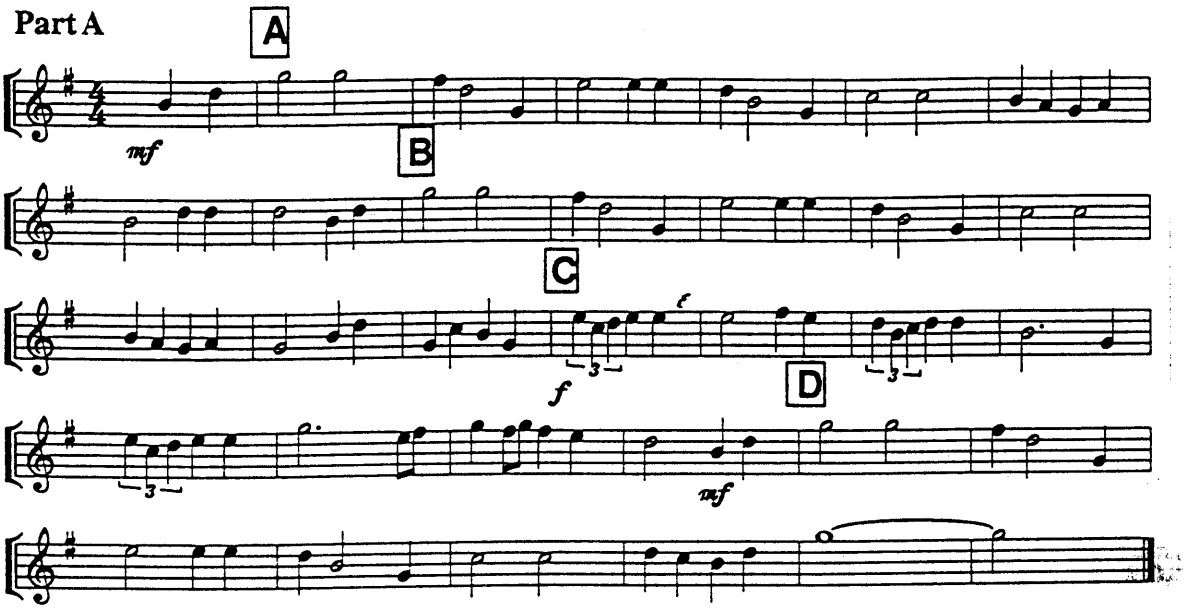
Bass Clarinet
Part D



Alto Saxophone
Baritone Saxophone

WHITE CLIFFS OF DOVER

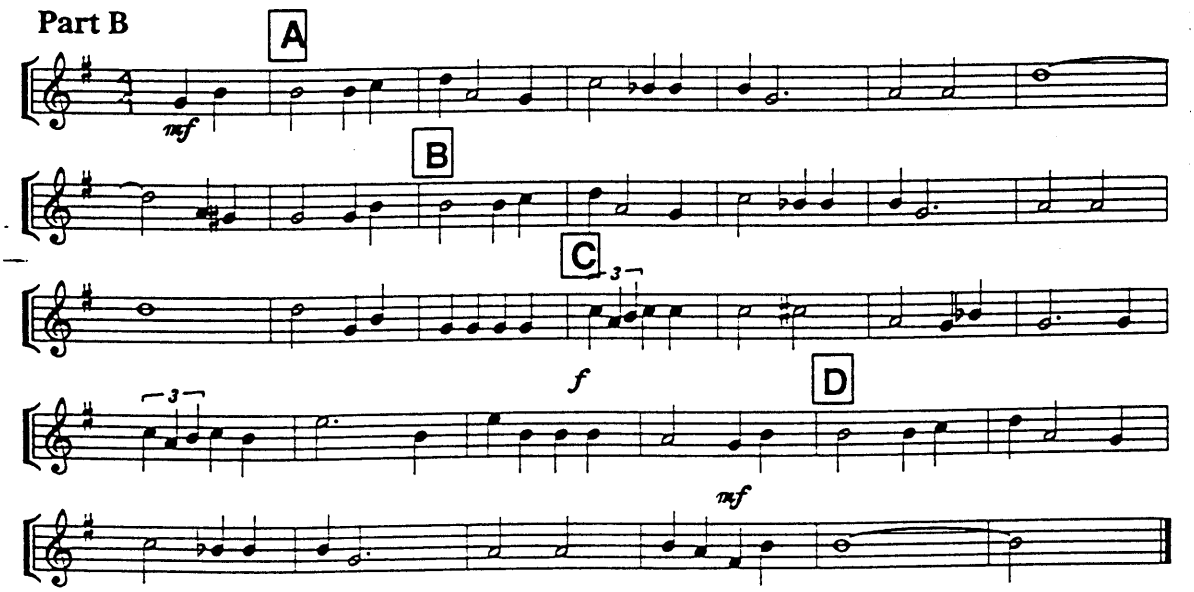
Part A



Alto Saxophone
Baritone Saxophone

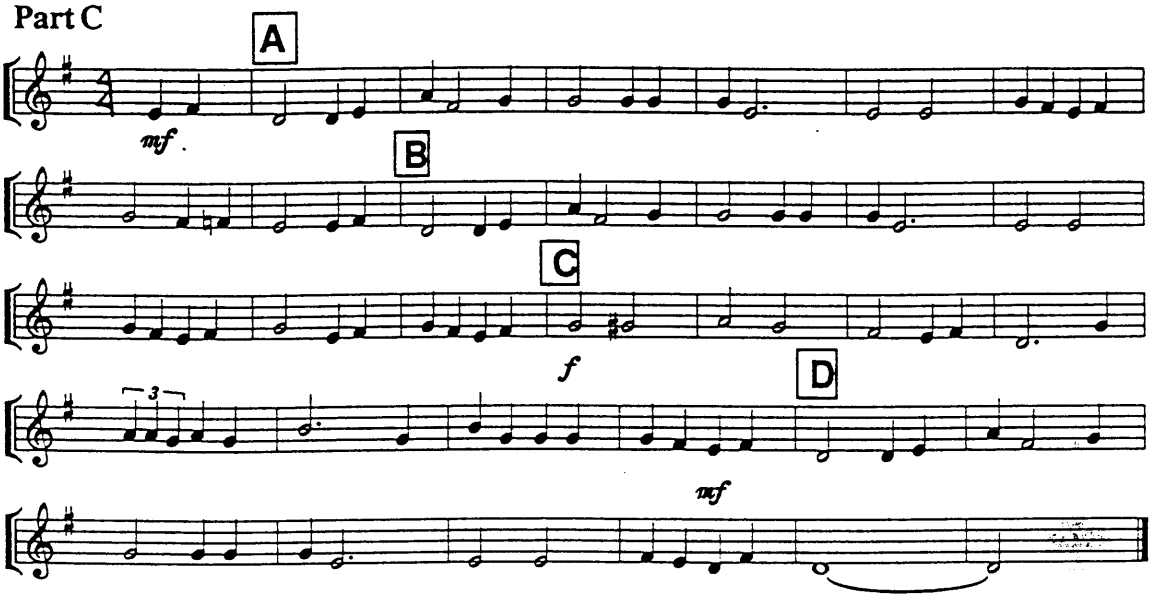
WHITE CLIFFS OF DOVER

Part B



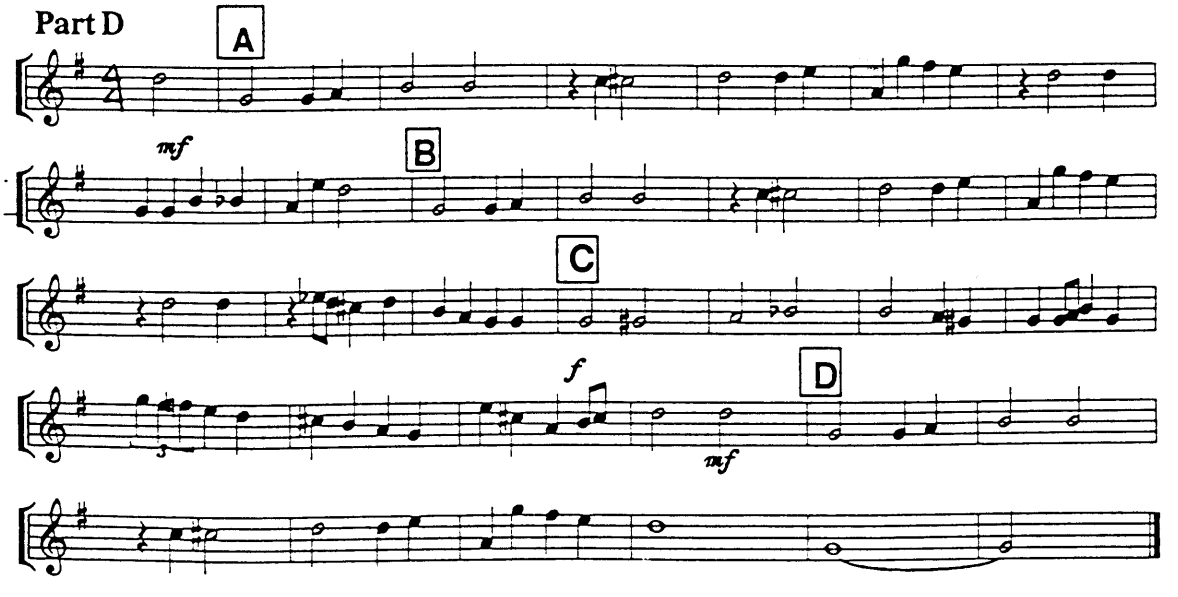
Alto Saxophone
Baritone Saxophone
Part C

WHITE CLIFFS OF DOVER



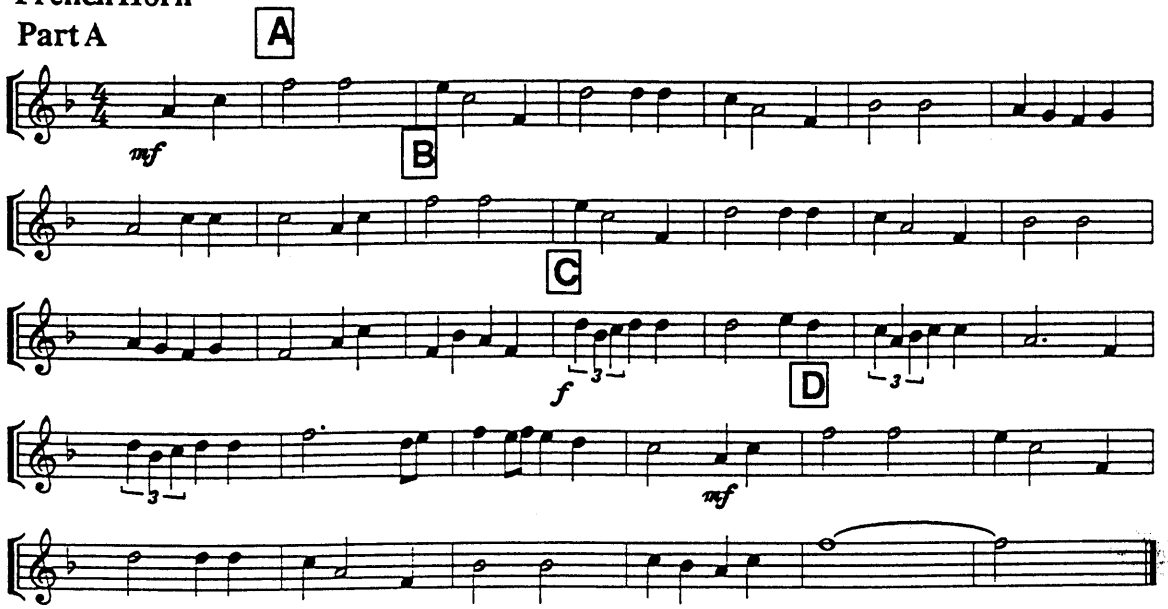
Alto Saxophone
Baritone Saxophone
Part D

WHITE CLIFFS OF DOVER



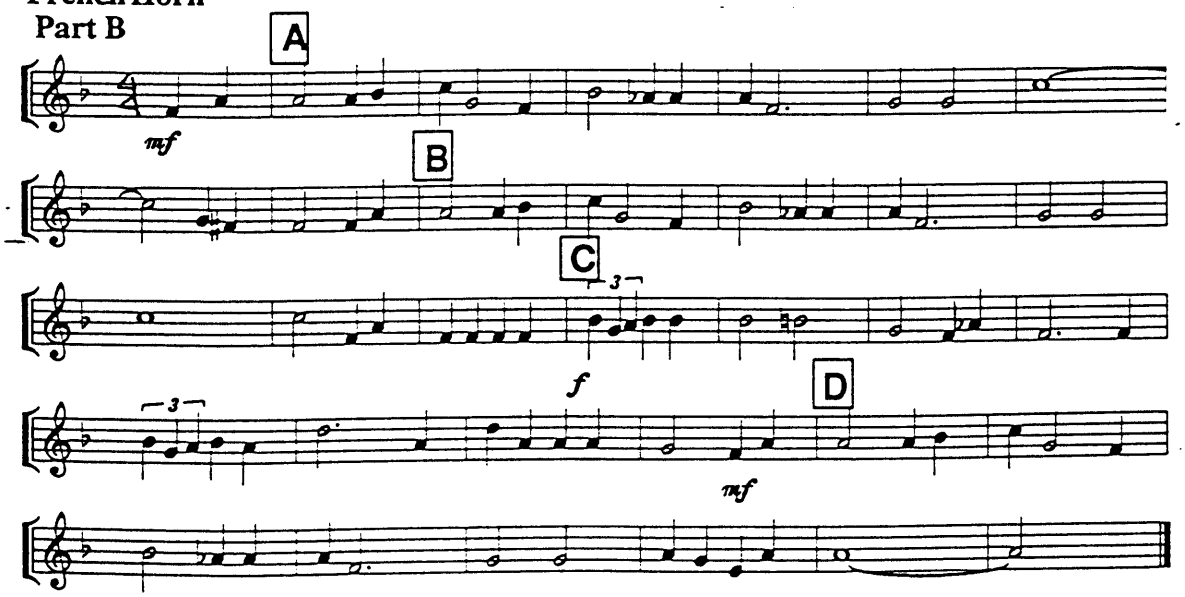
WHITE CLIFFS OF DOVER

French Horn
Part A



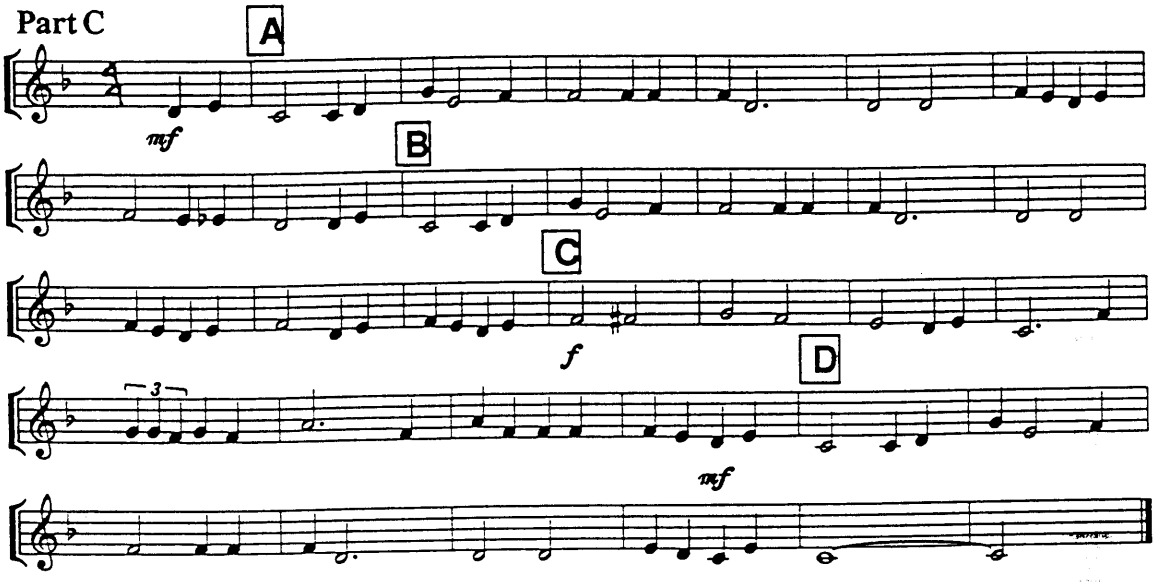
WHITE CLIFFS OF DOVER

French Horn
Part B



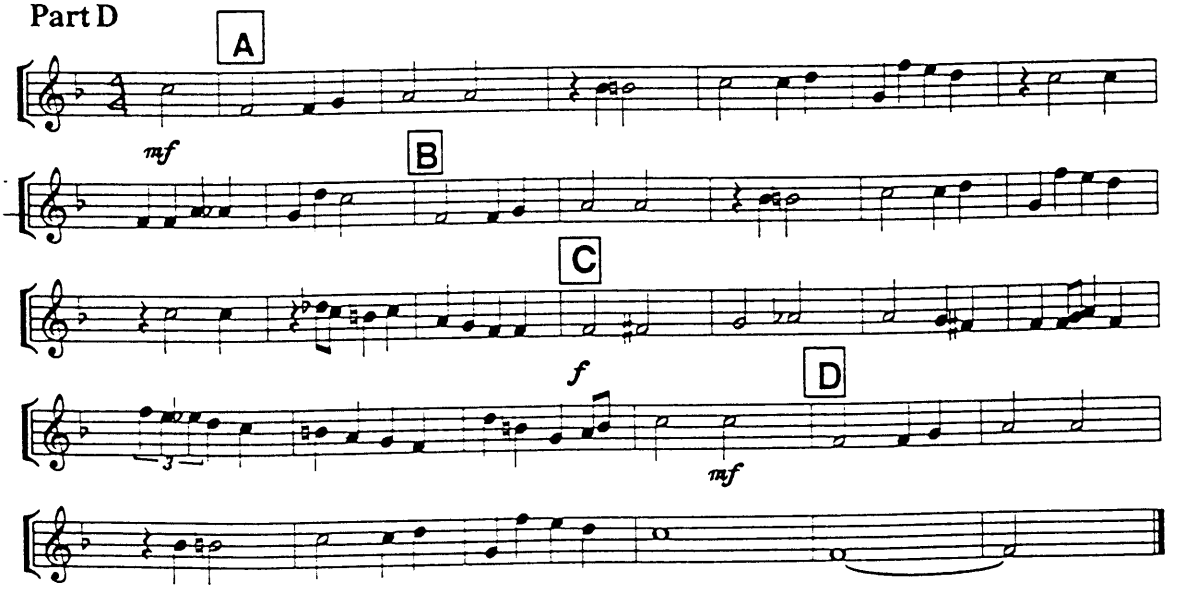
WHITE CLIFFS OF DOVER

French Horn
Part C



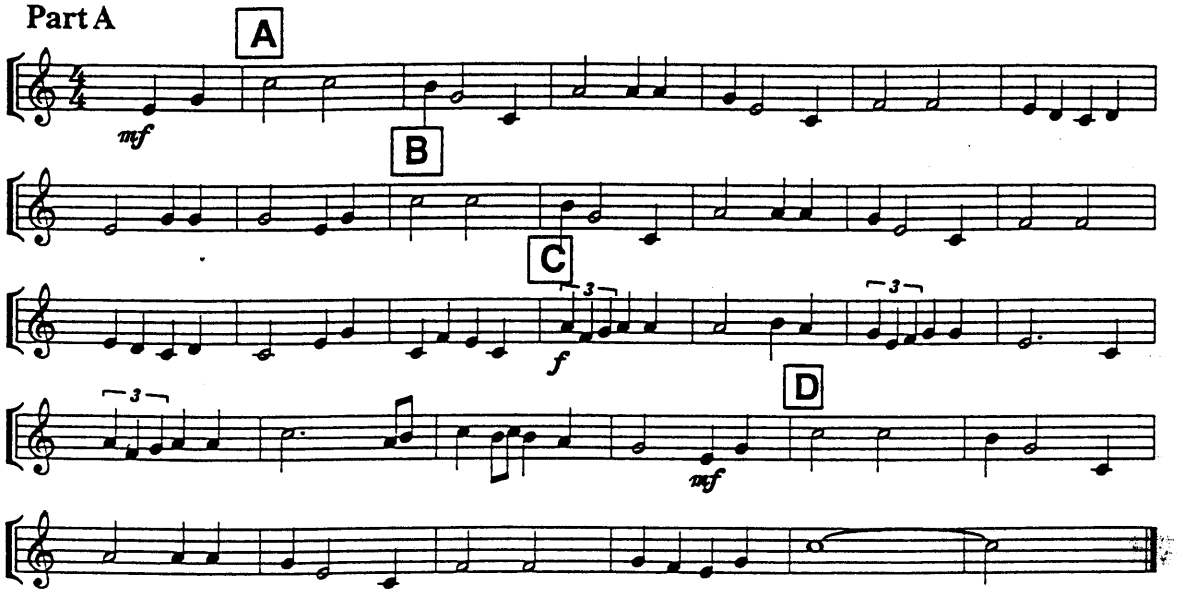
WHITE CLIFFS OF DOVER

French Horn
Part D



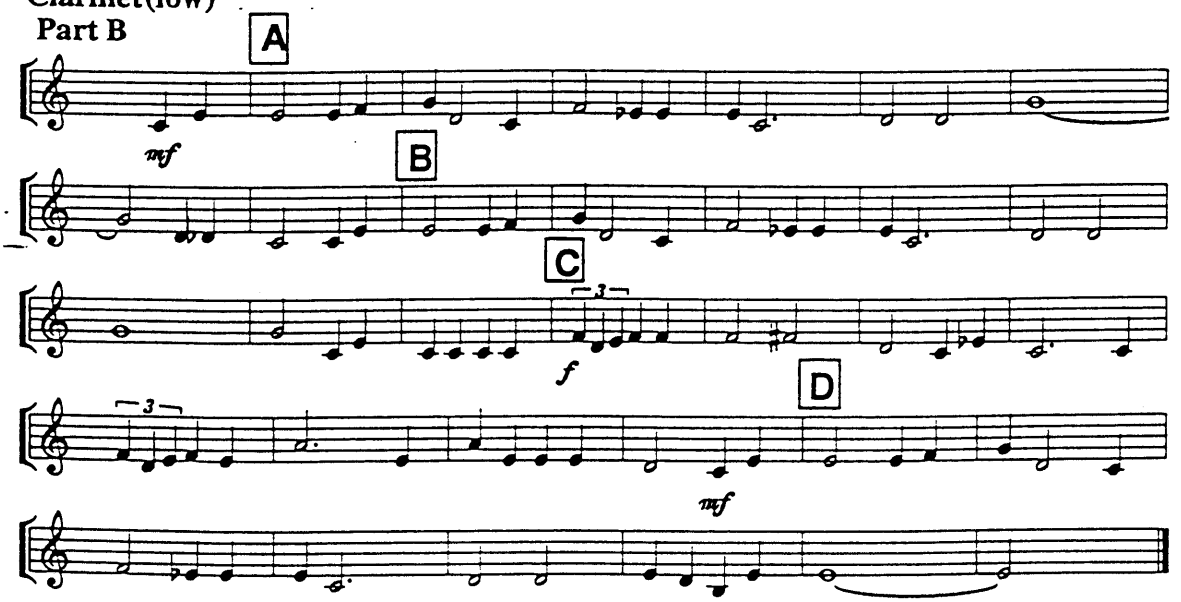
Trumpet
Baritone T.C.
Clarinet(low)
Part A

WHITE CLIFFS OF DOVER



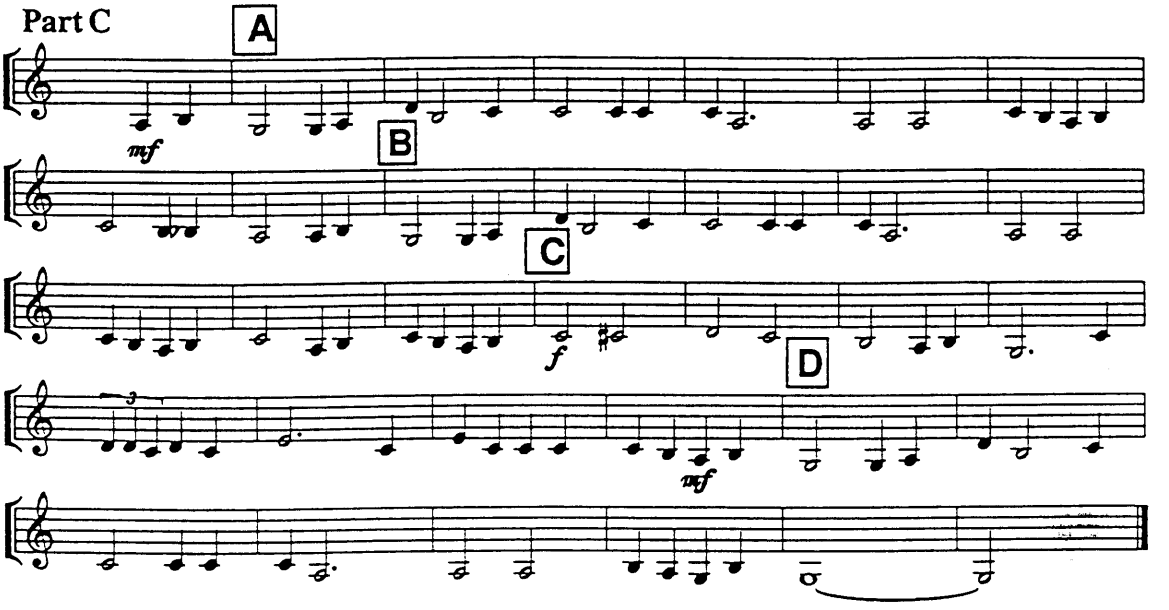
Trumpet
Baritone T.C.
Clarinet(low)
Part B

WHITE CLIFFS OF DOVER



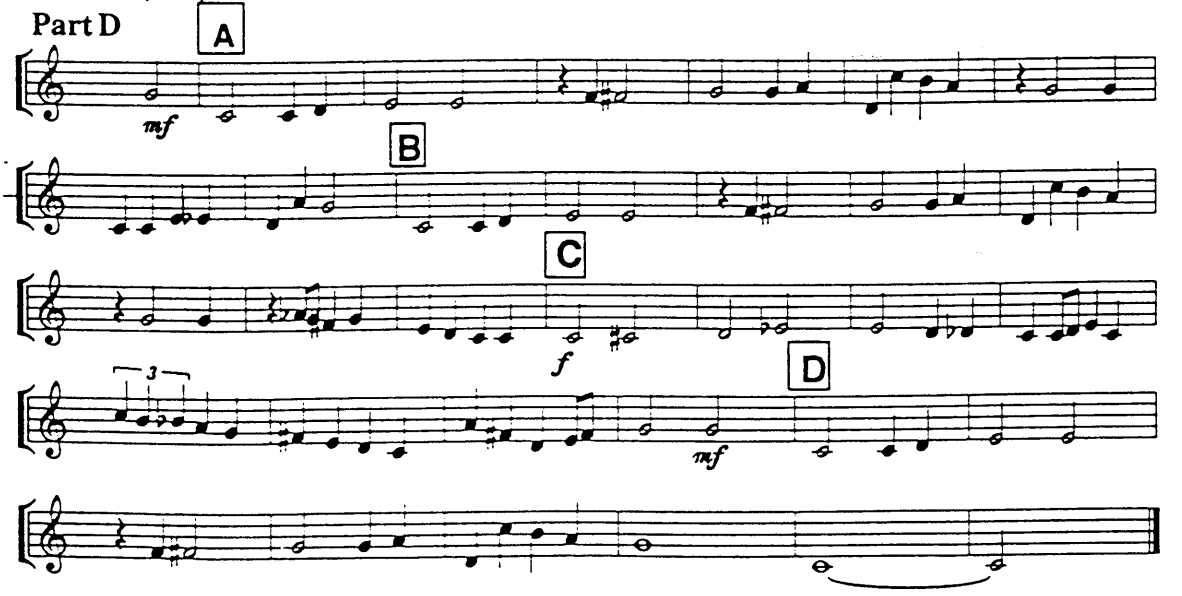
Trumpet
Baritone T.C.
Clarinet (low)
Part C

WHITE CLIFFS OF DOVER



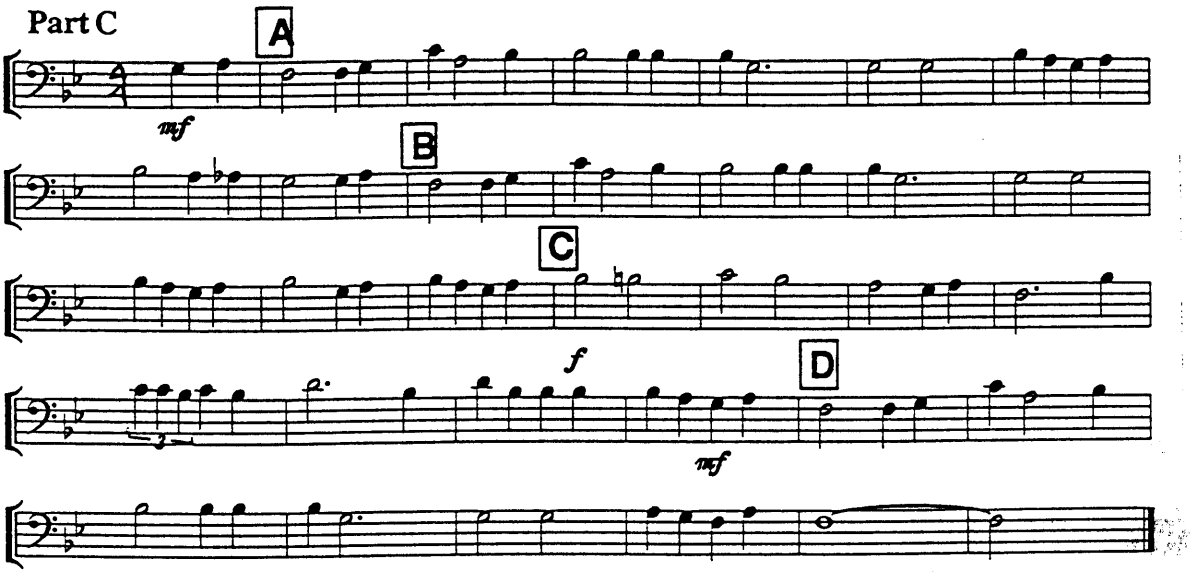
Trumpet
Baritone T.C.
Clarinet (low)
Part D

WHITE CLIFFS OF DOVER



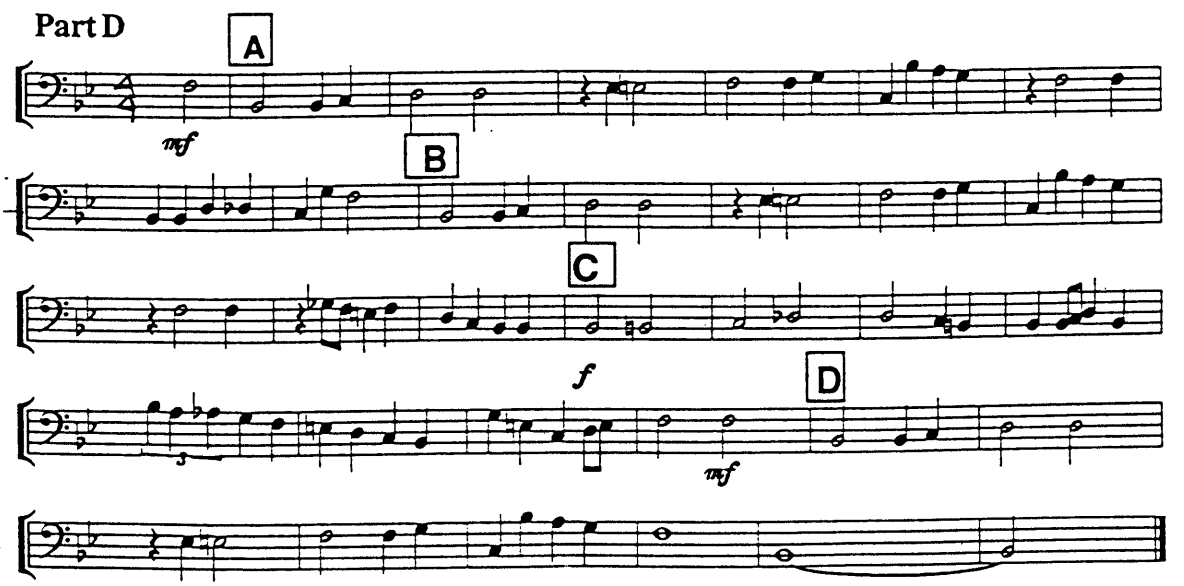
Trombone
Baritone B.C.
Bassoon
Part C

WHITE CLIFFS OF DOVER



Trombone
Baritone B.C.
Bassoon
Part D

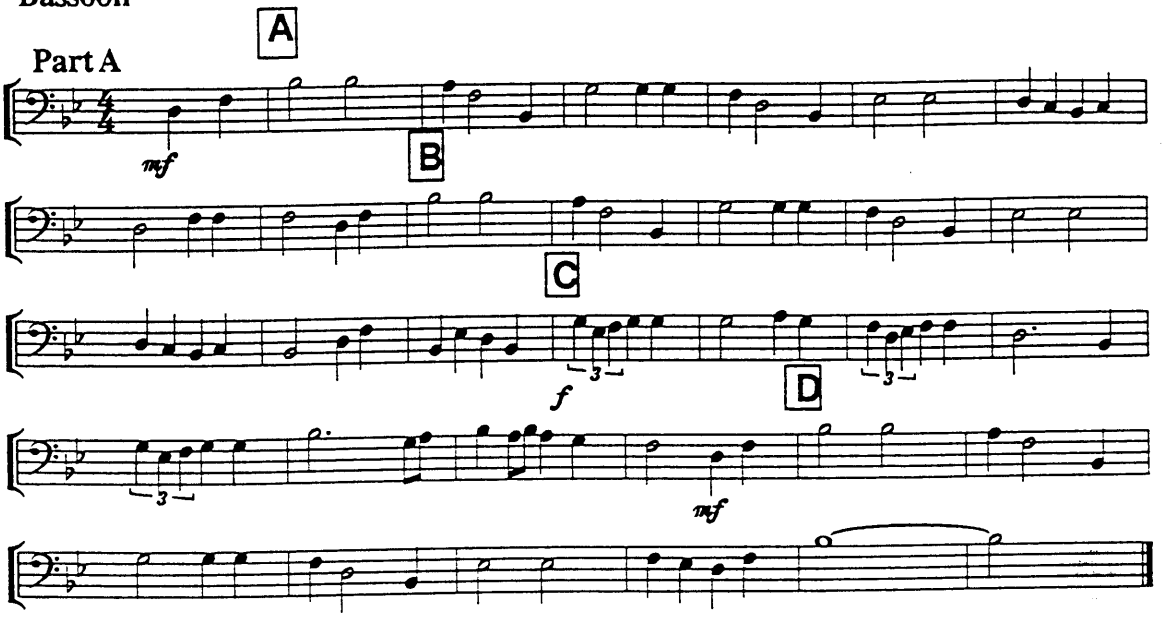
WHITE CLIFFS OF DOVER



Trombone
Baritone B.C.
Bassoon

WHITE CLIFFS OF DOVER

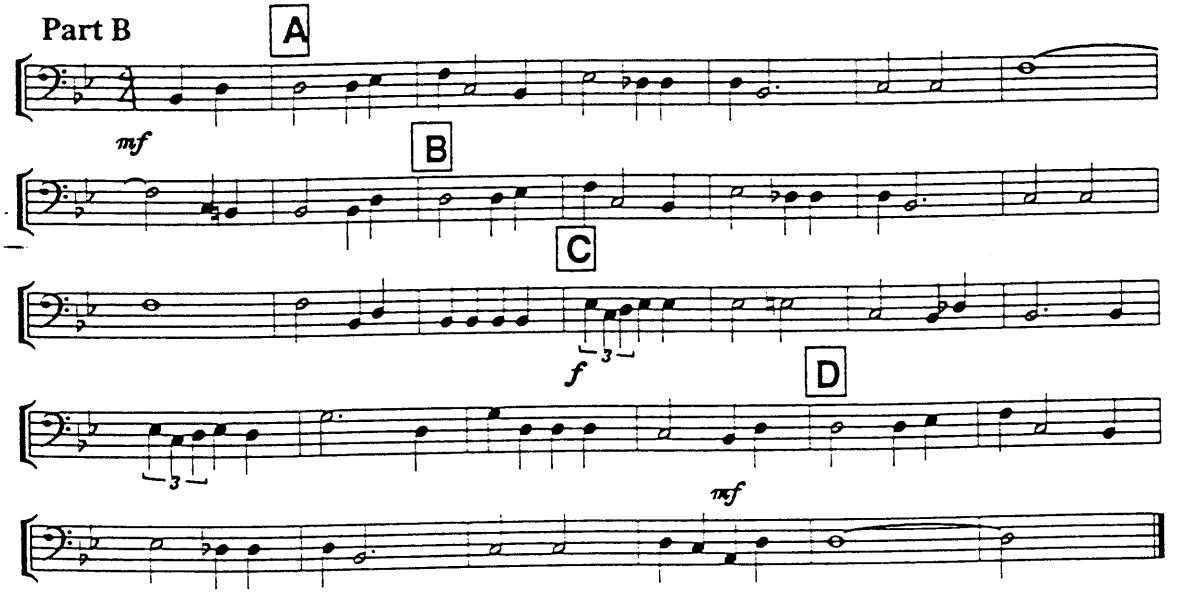
Part A



Trombone
Baritone B.C.
Bassoon

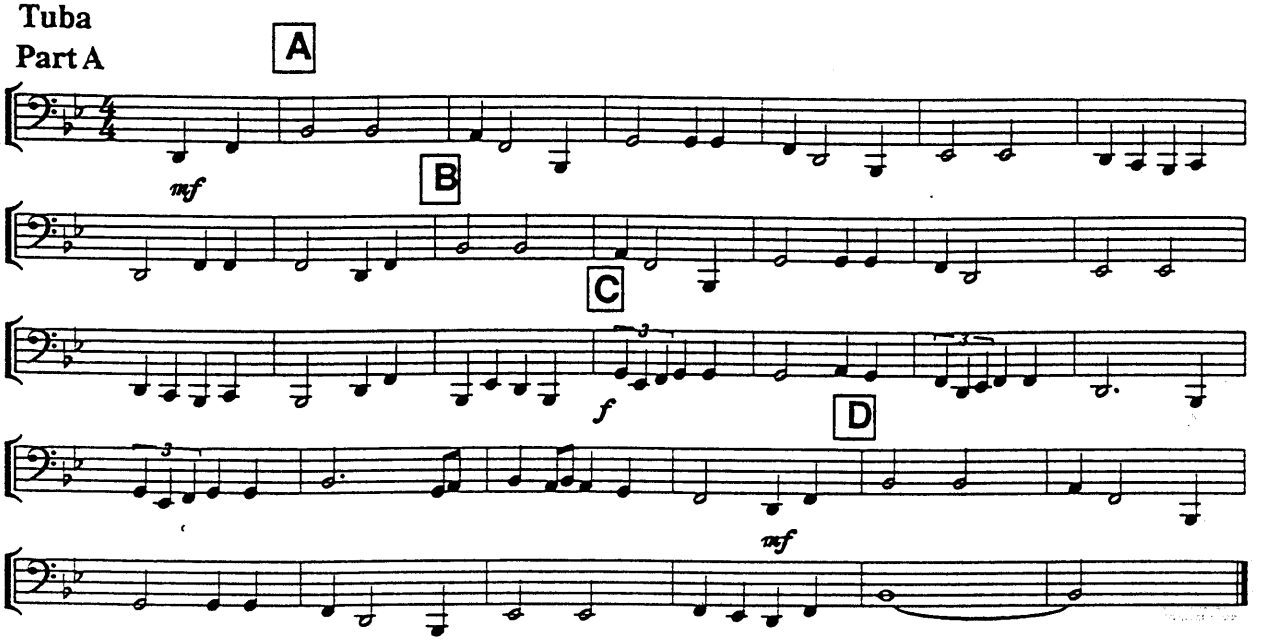
WHITE CLIFFS OF DOVER

Part B



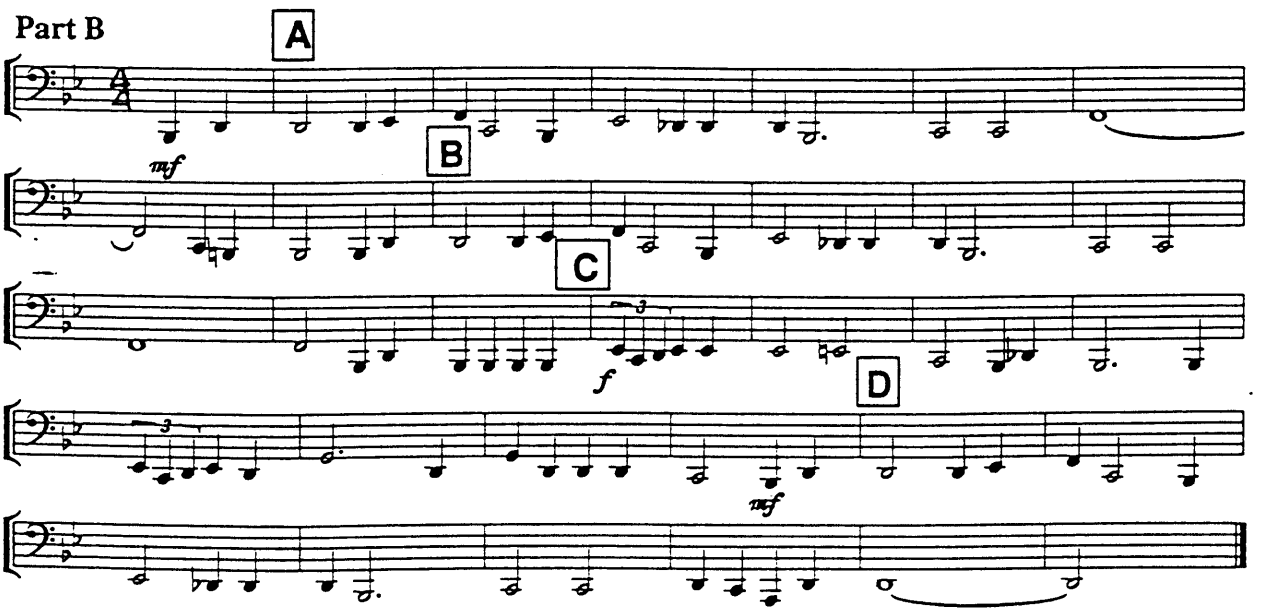
WHITE CLIFFS OF DOVER

Tuba
Part A



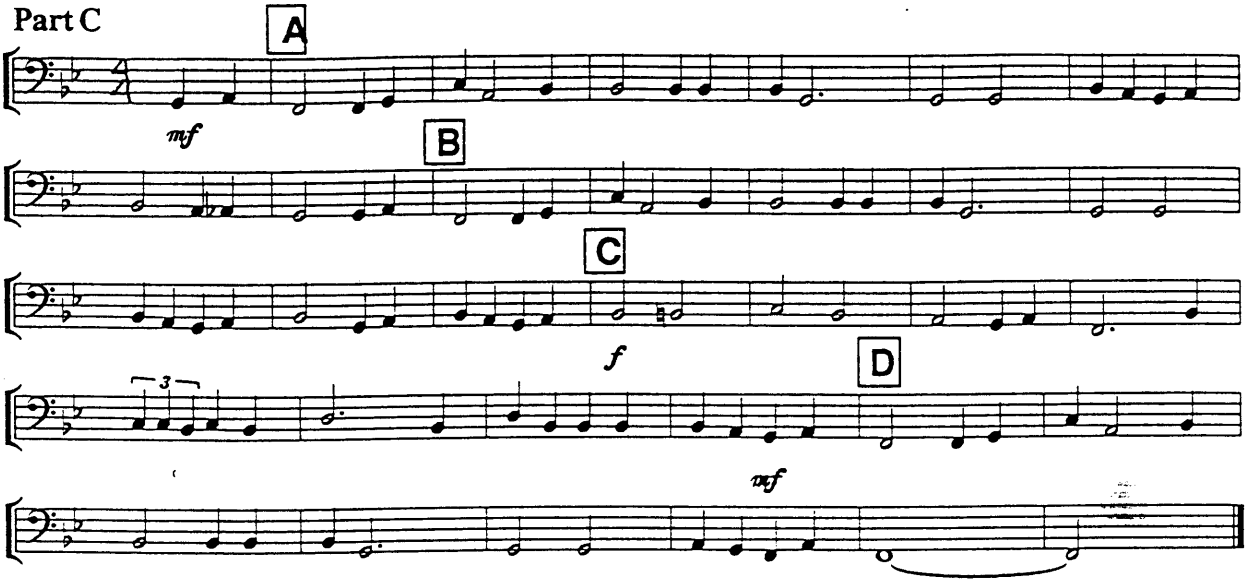
WHITE CLIFFS OF DOVER

Tuba
Part B



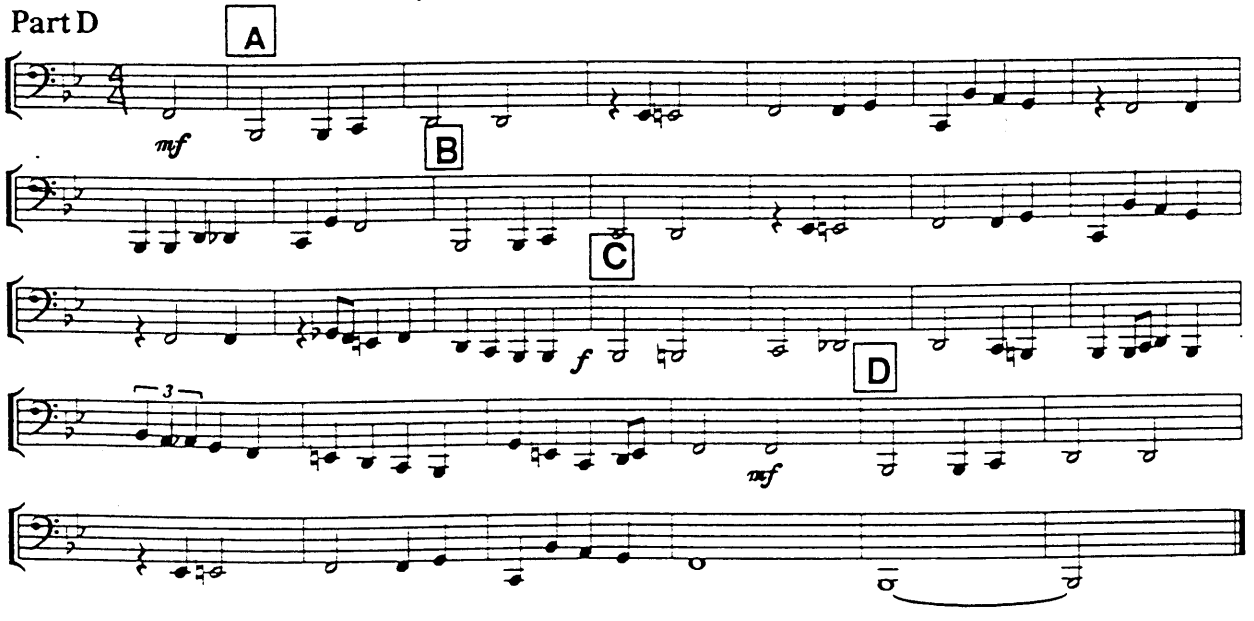
WHITE CLIFFS OF DOVER

Tuba
Part C



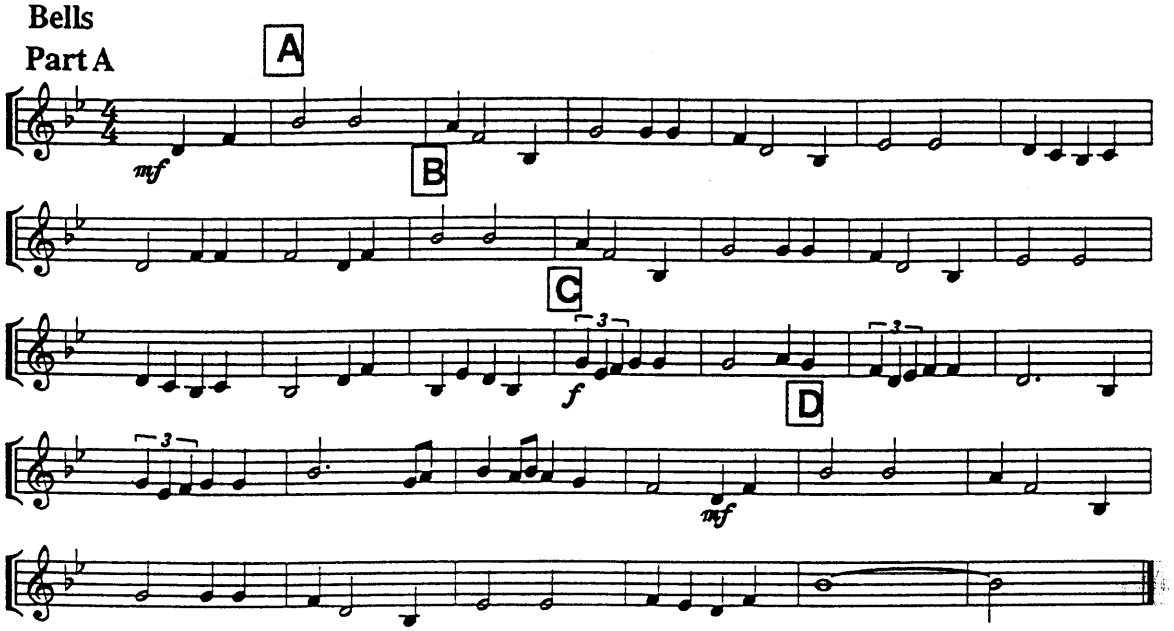
WHITE CLIFFS OF DOVER

Tuba
Part D



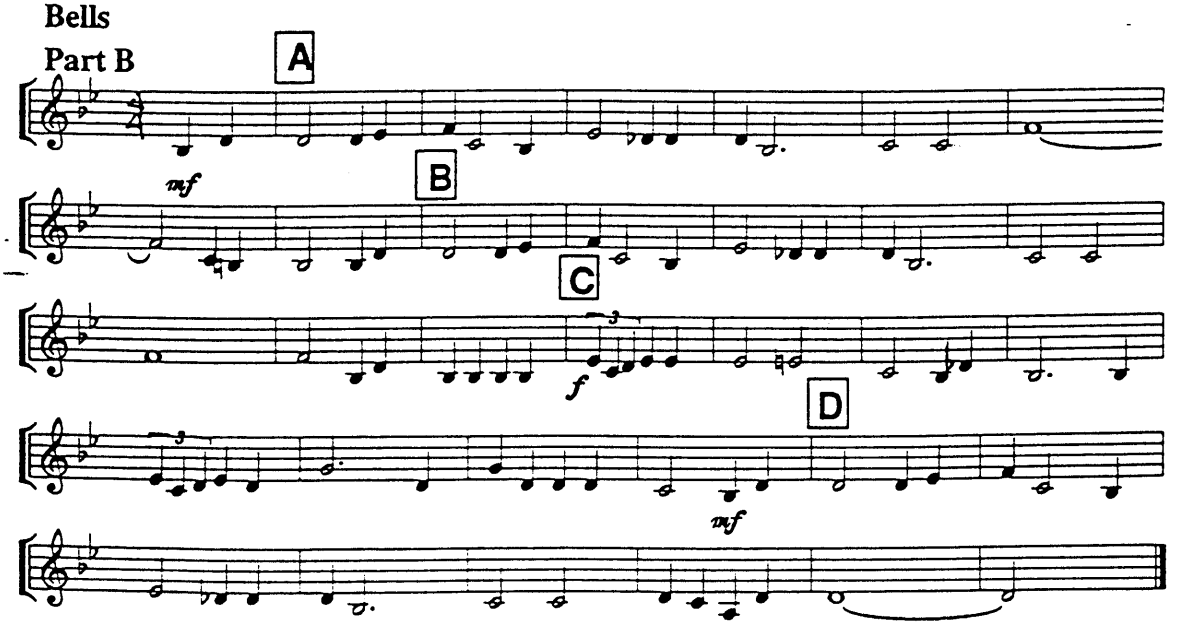
WHITE CLIFFS OF DOVER

Bells
Part A



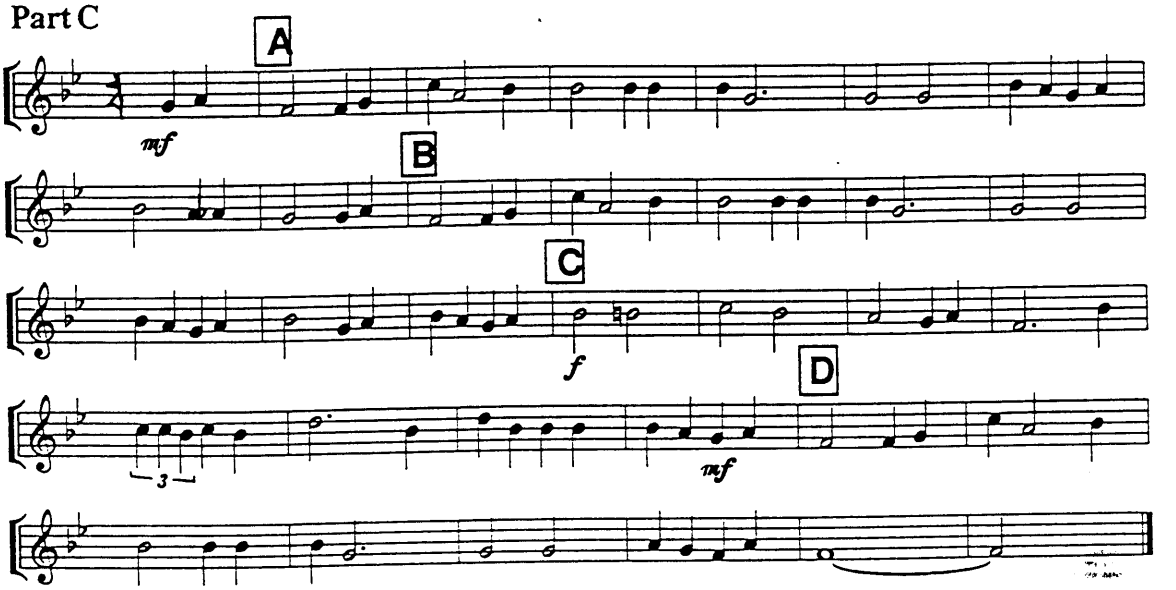
WHITE CLIFFS OF DOVER

Bells
Part B



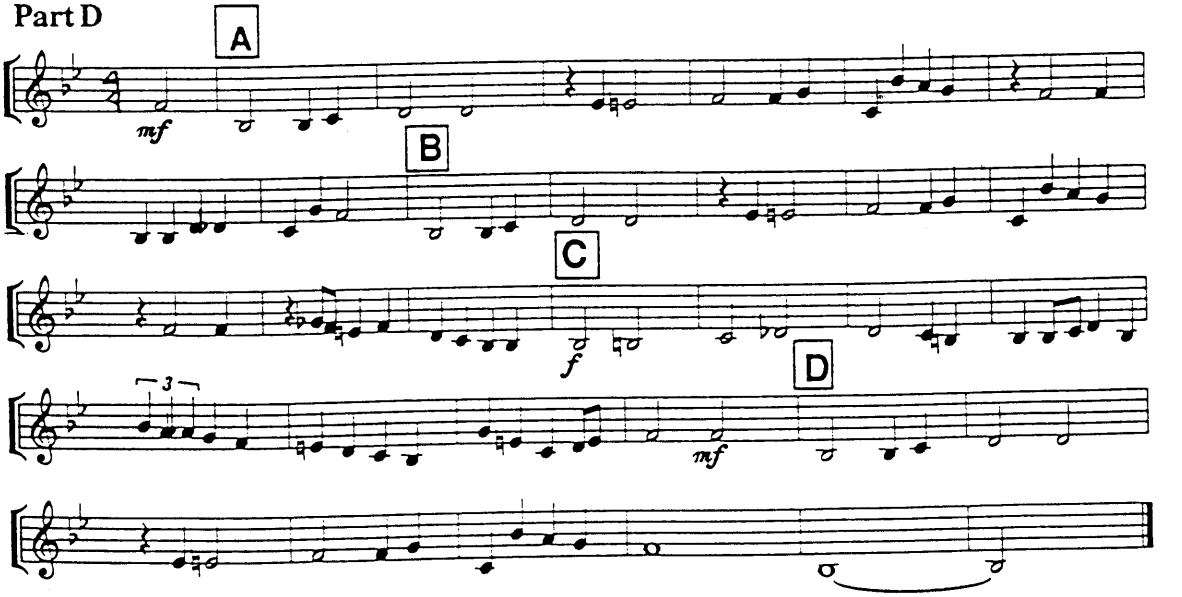
WHITE CLIFFS OF DOVER

Bells
Part C

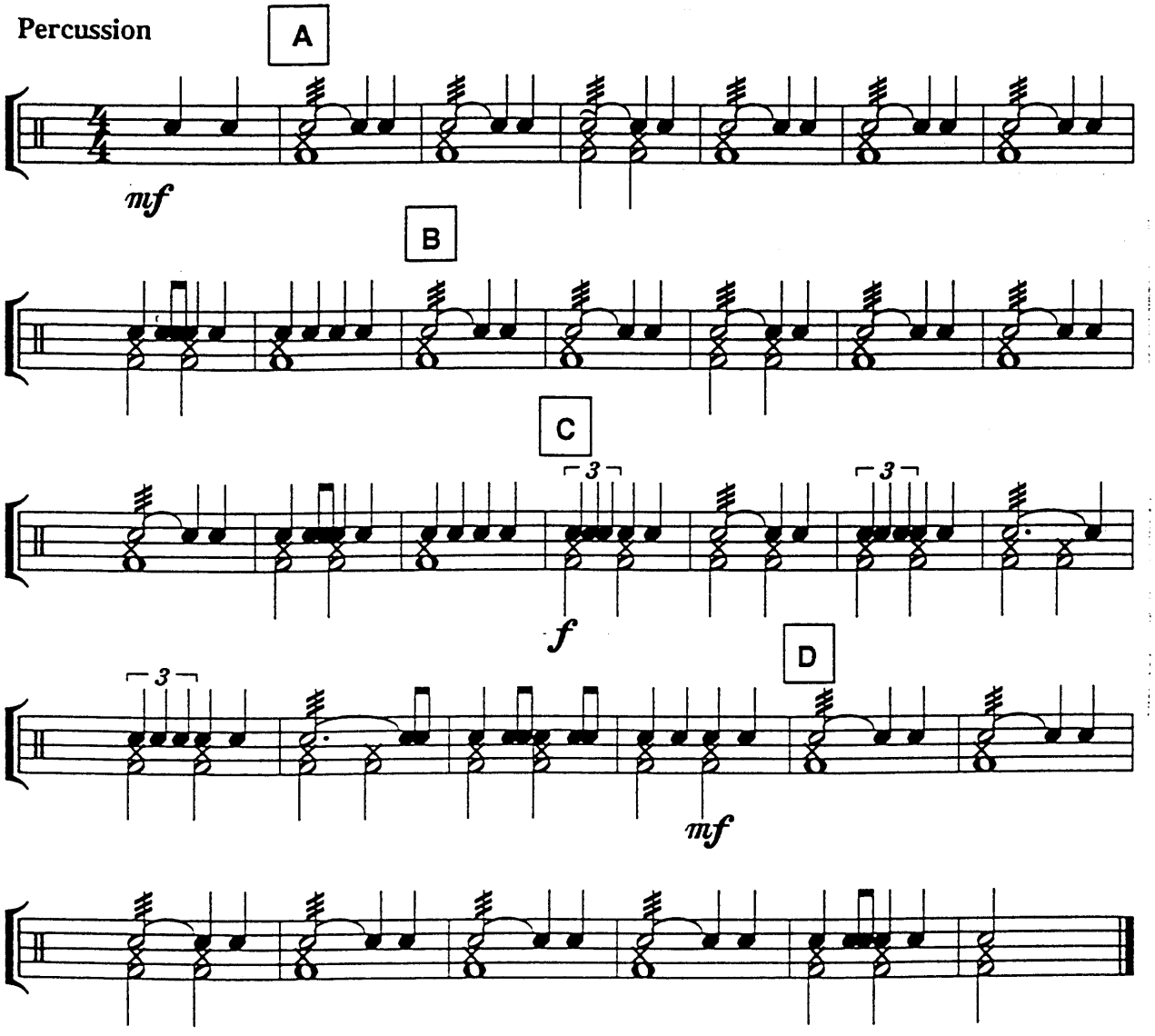


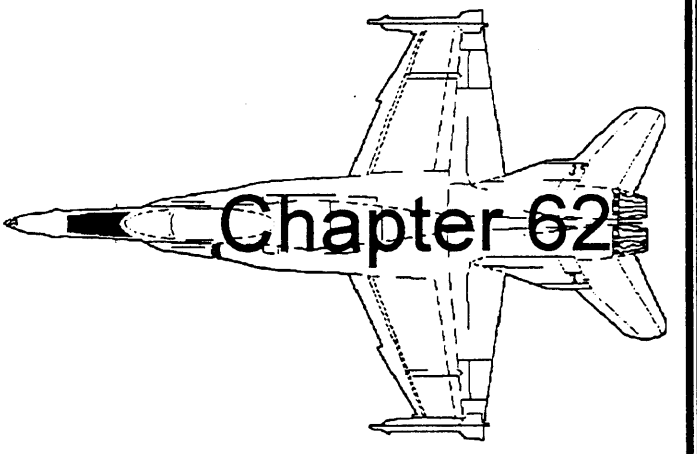
WHITE CLIFFS OF DOVER

Bells
Part D



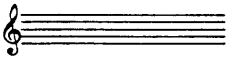
WHITE CLIFFS OF DOVER





Chapter 62

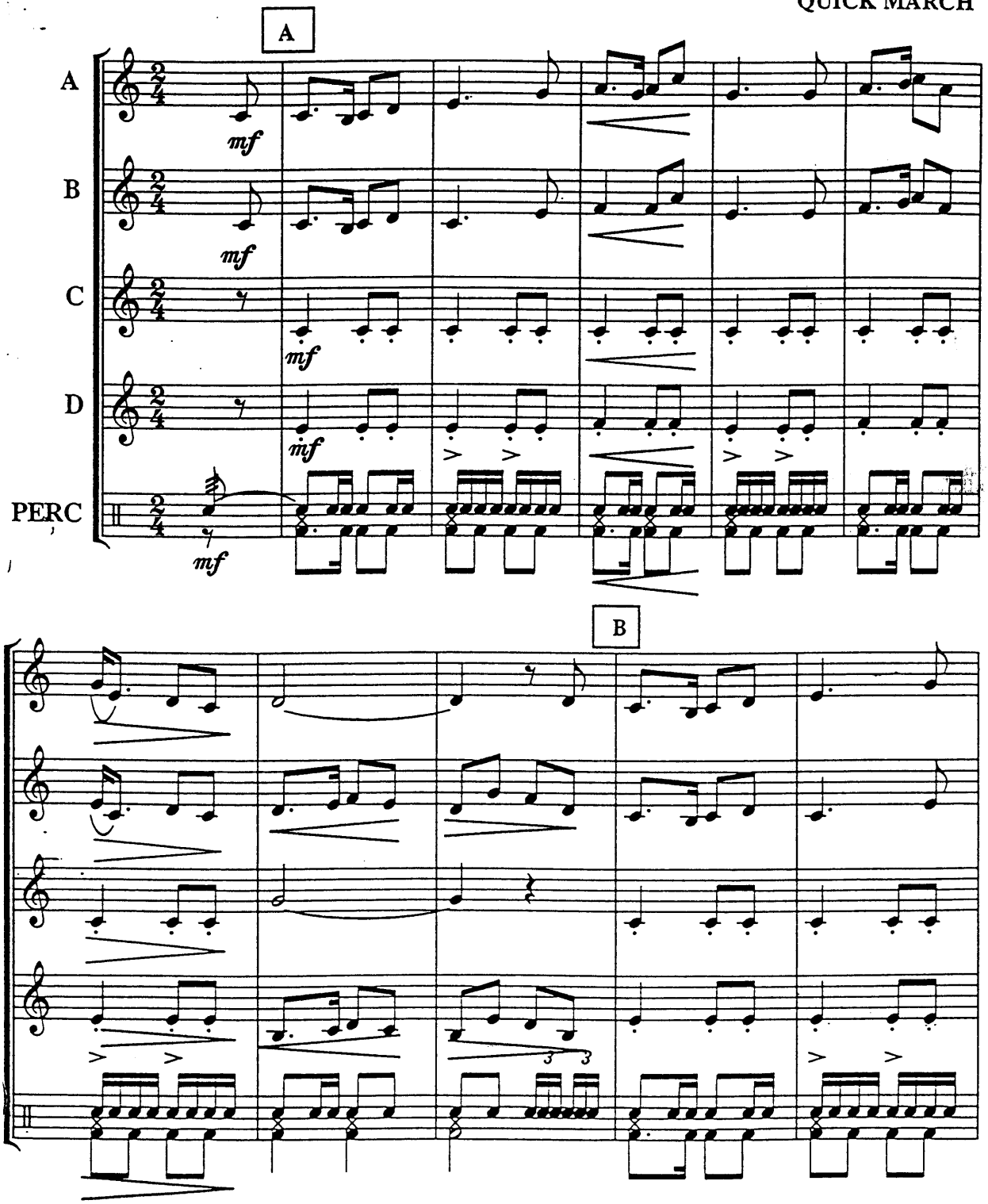
Wings

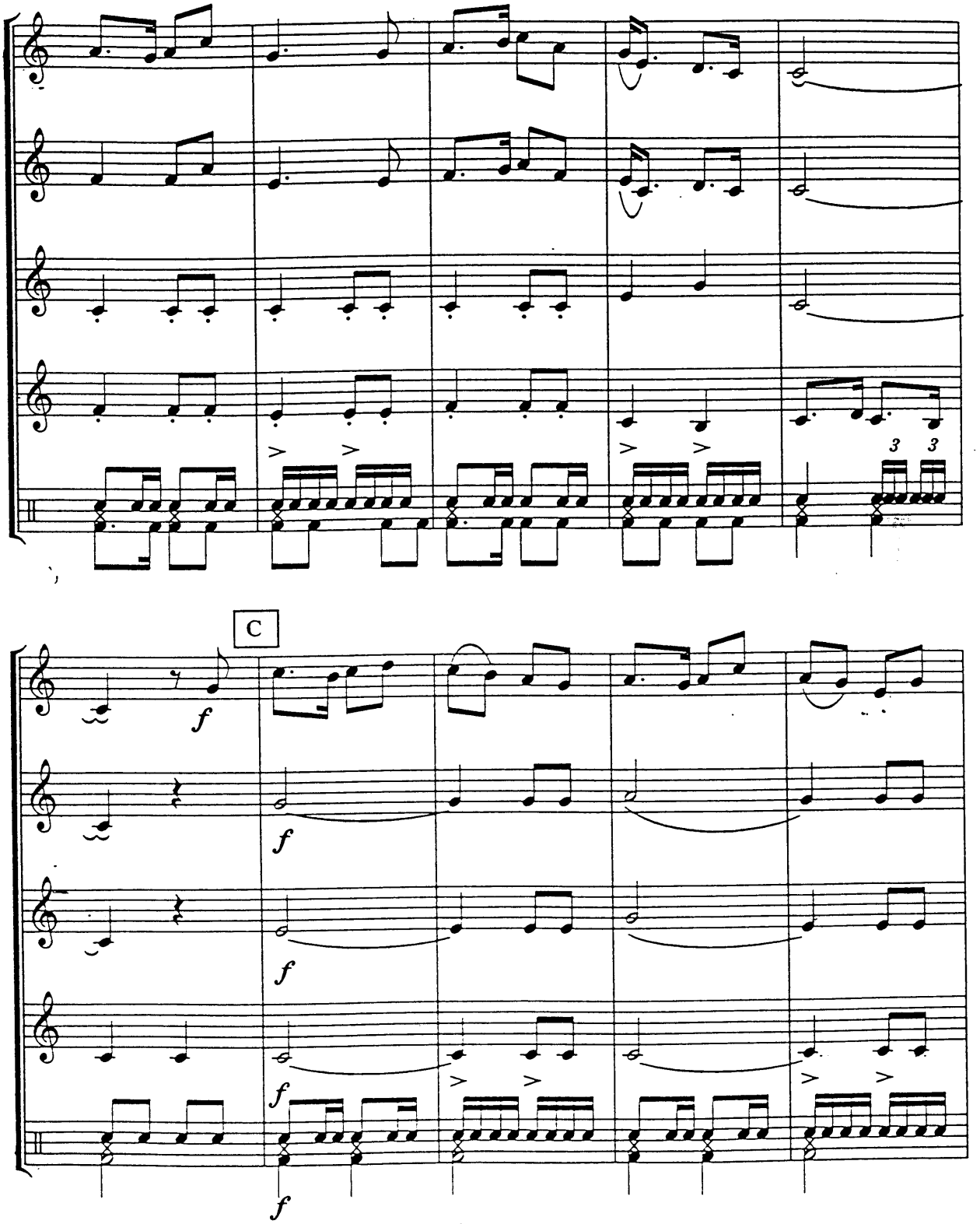


WINGS (with pipes)

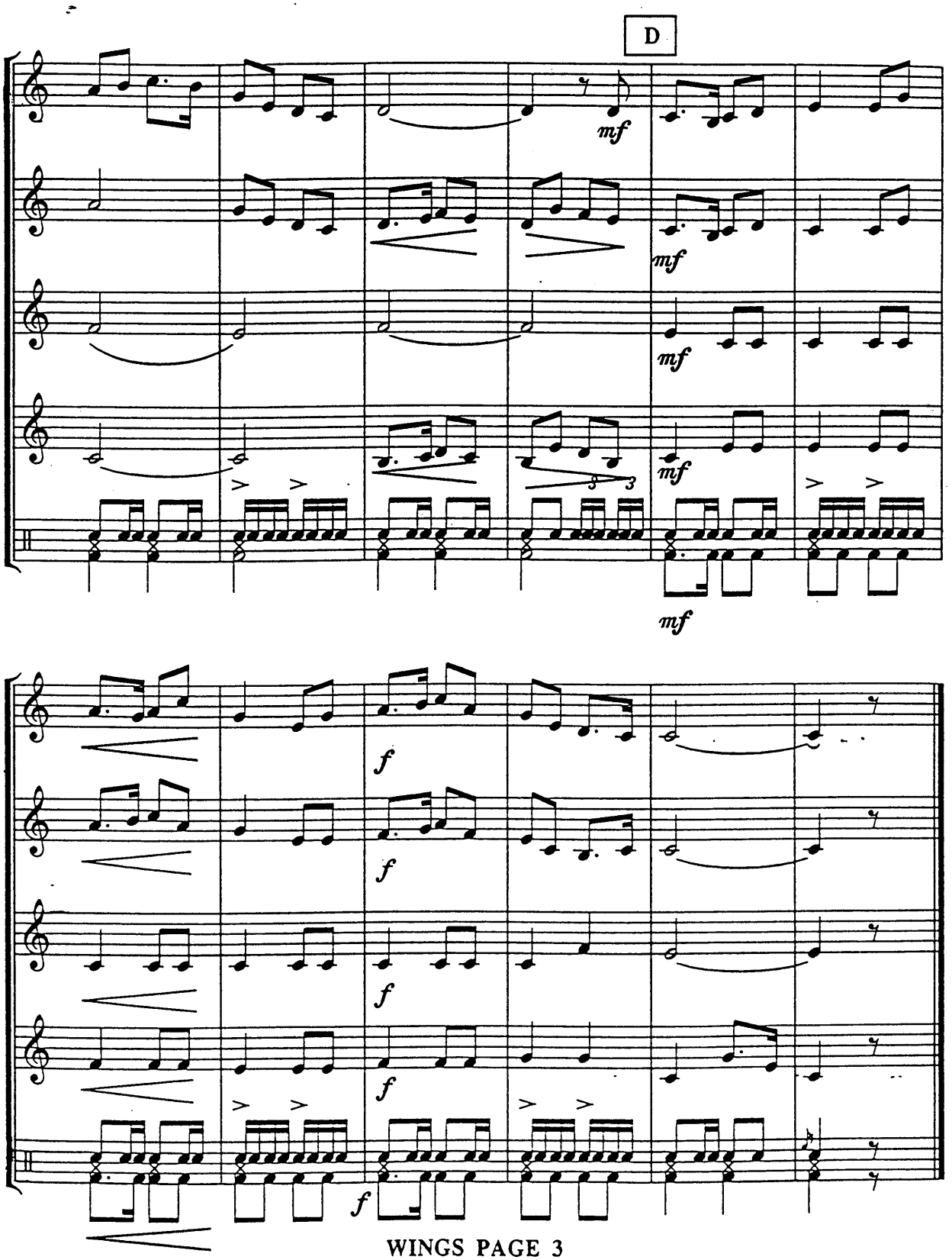
Bb Conductor

QUICK MARCH





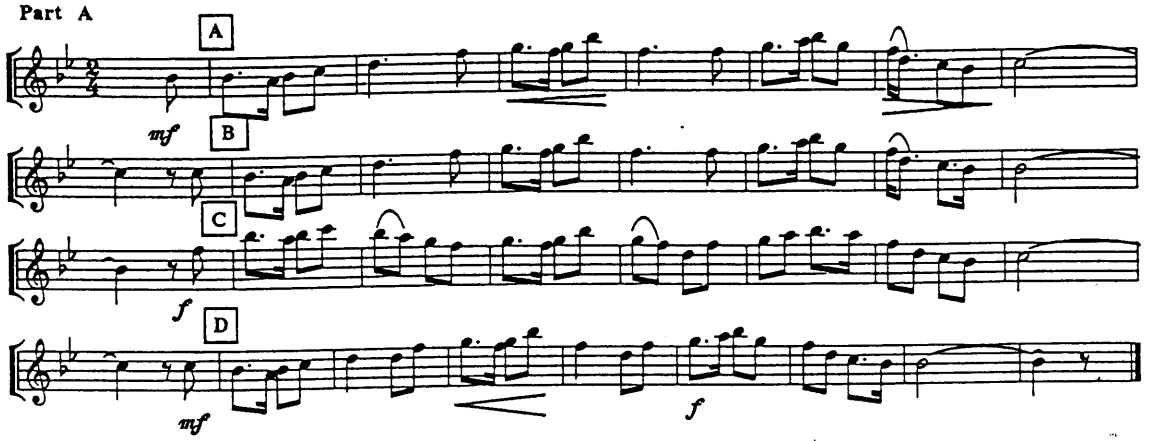
WINGS PAGE 2



WINGS PAGE 3

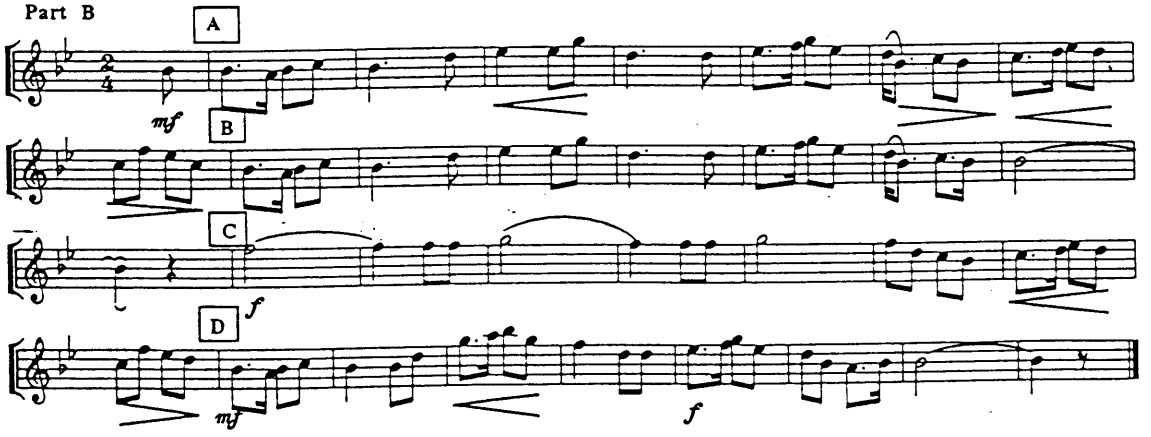
WINGS

Flute/Oboe
Part A



WINGS

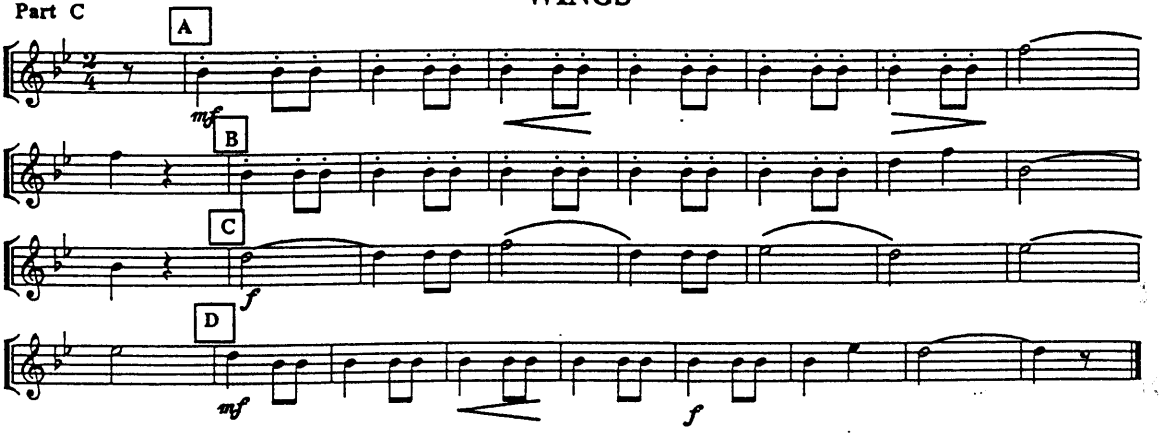
Flute/Oboe
Part B



Flute/Oboe

Part C

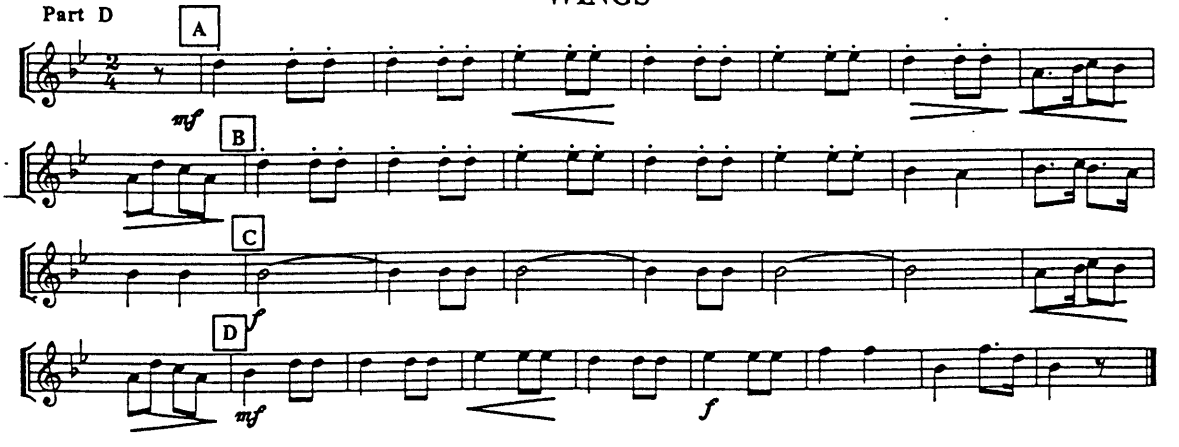
WINGS



Flute/Oboe

Part D

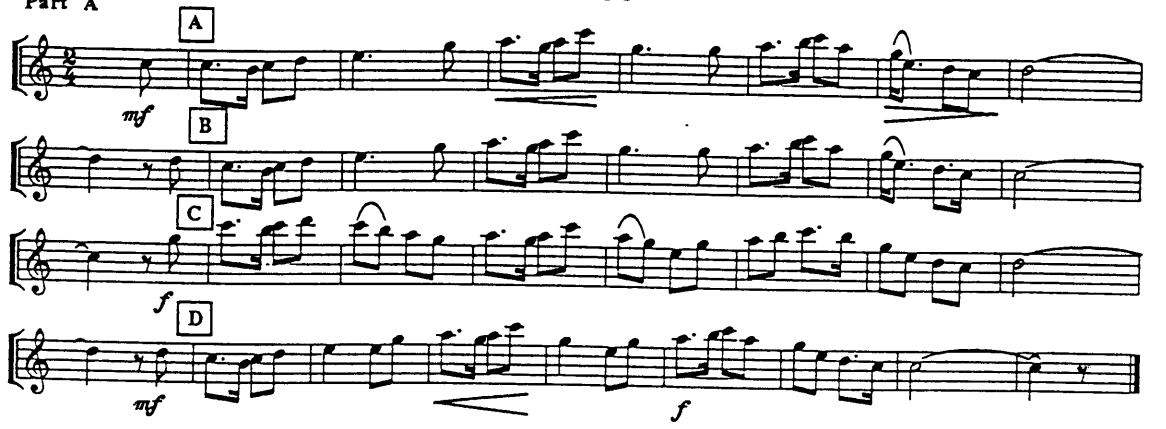
WINGS



Clarinet/Tenor Sax

Part A

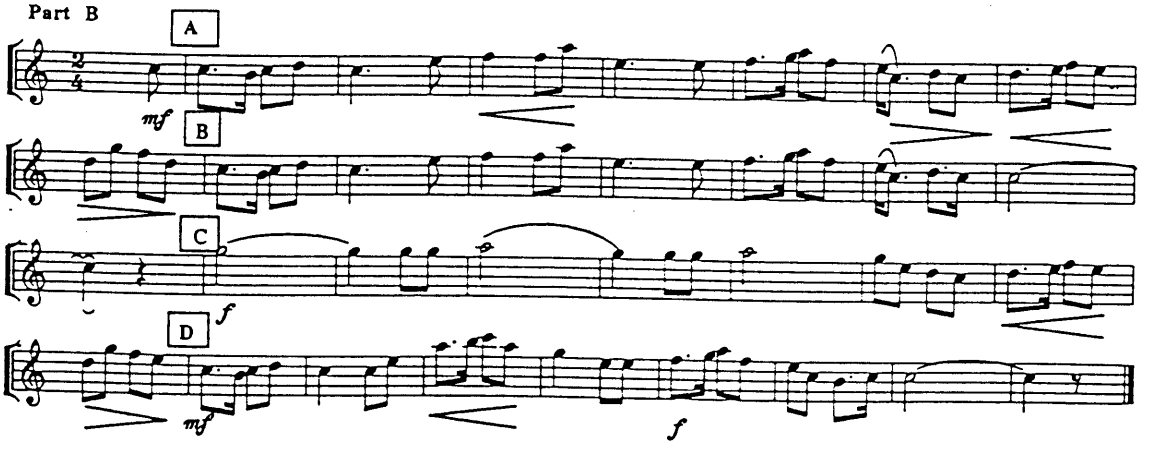
WINGS



Clarinet/Tenor Sax

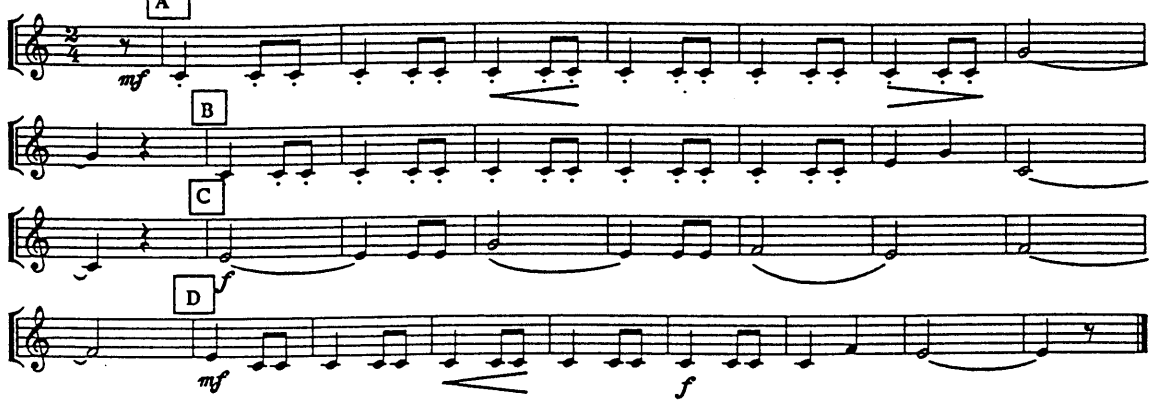
Part B

WINGS



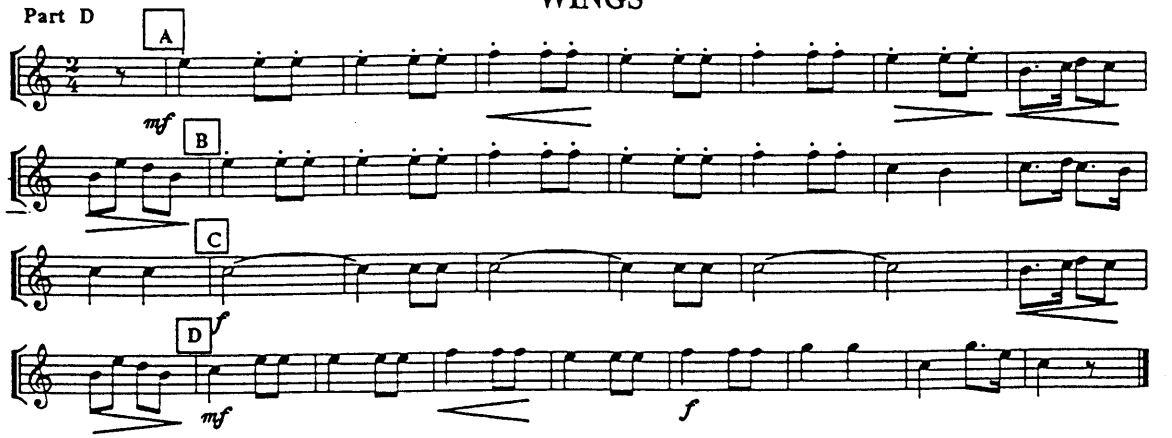
Clarinet/Tenor Sax
Part C

WINGS



Clarinet/Tenor Sax
Part D

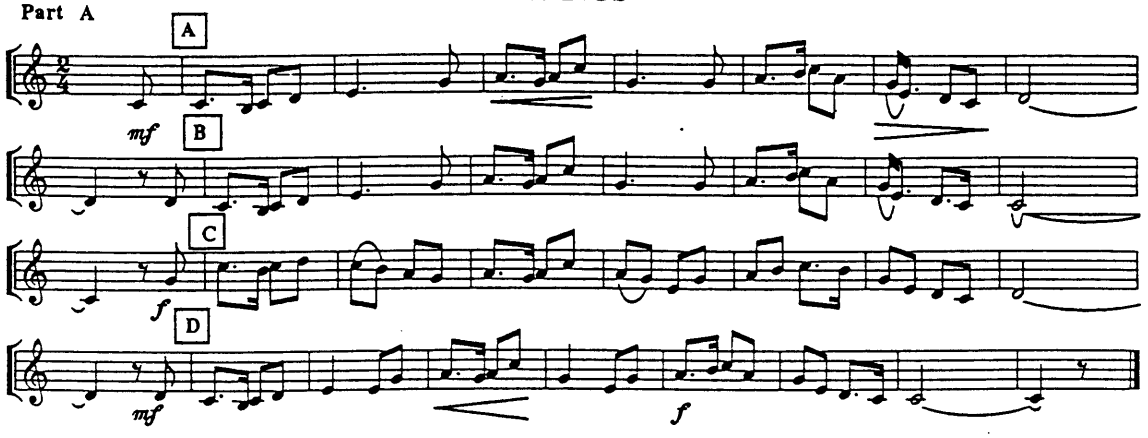
WINGS



Trumpet/Baritone T.C./
Bass Clarinet

WINGS

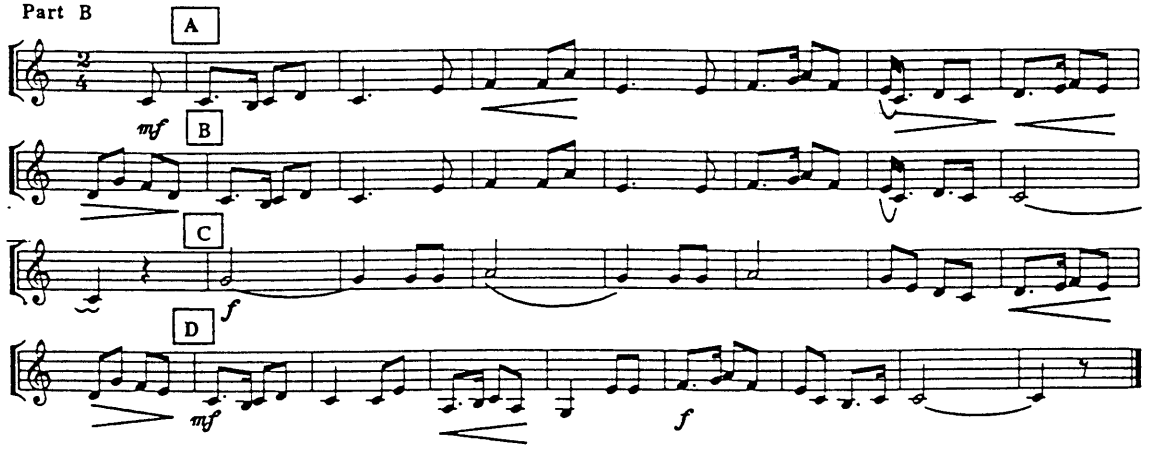
Part A



Trumpet/Baritone T.C./
Bass Clarinet

WINGS

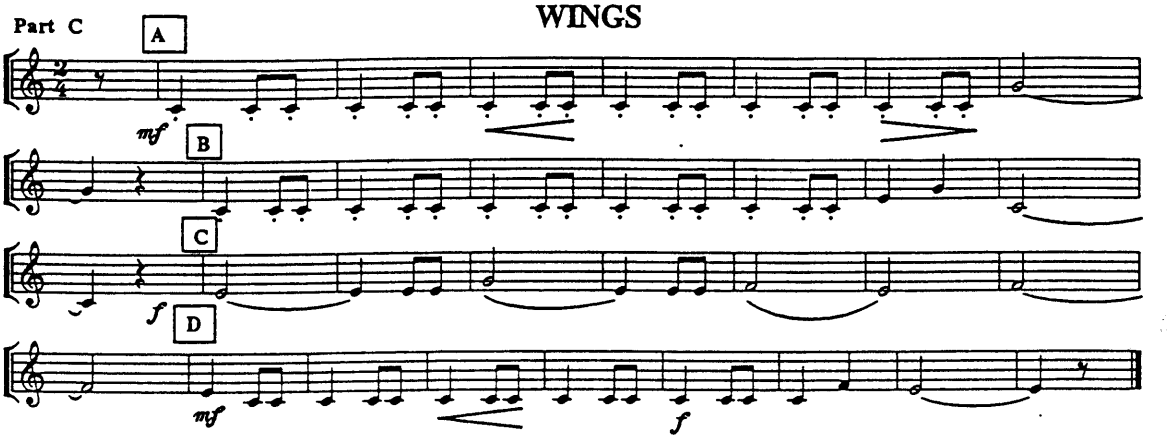
Part B



Trumpet/Baritone T.C./
Bass Clarinet

Part C

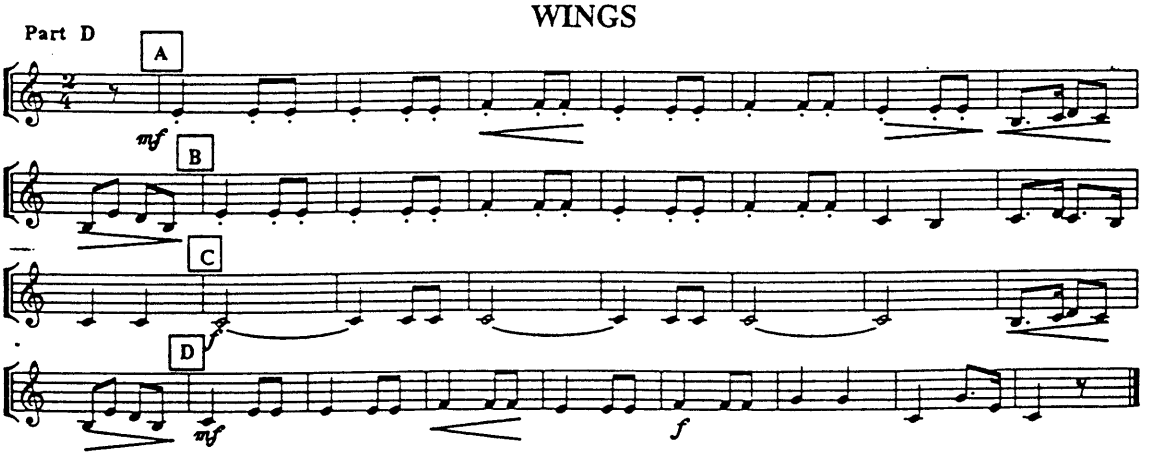
WINGS



Trumpet/Baritone T.C./
Bass Clarinet

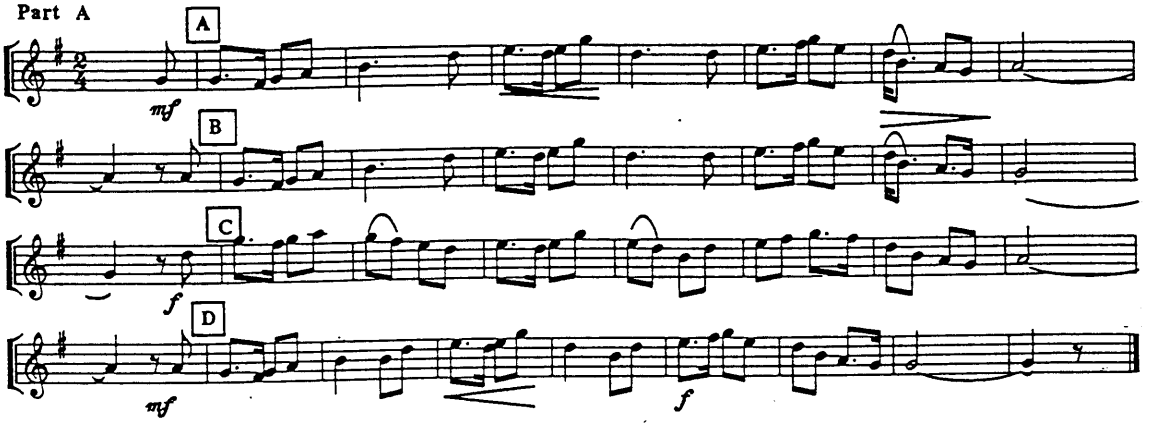
Part D

WINGS



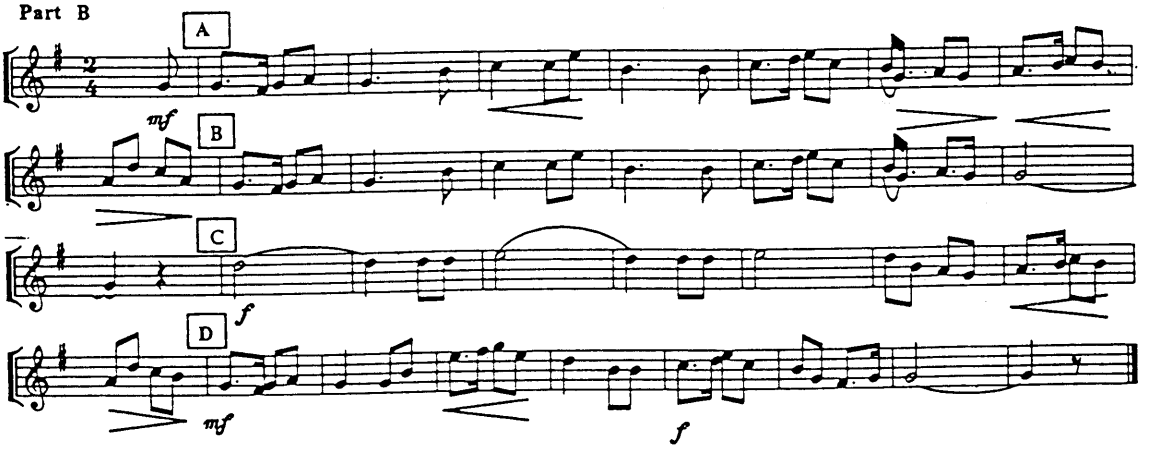
Alto/Bari Sax
Part A

WINGS



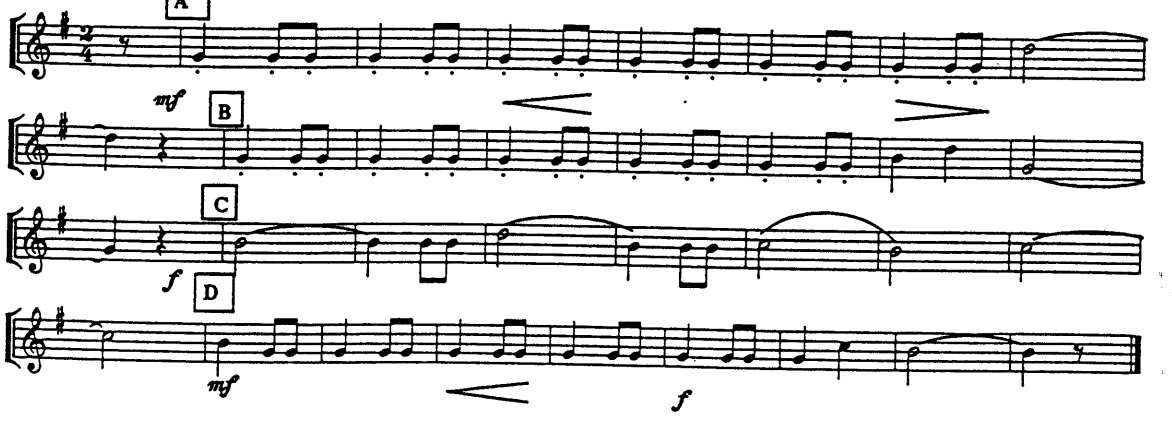
Alto/Bari Sax
Part B

WINGS



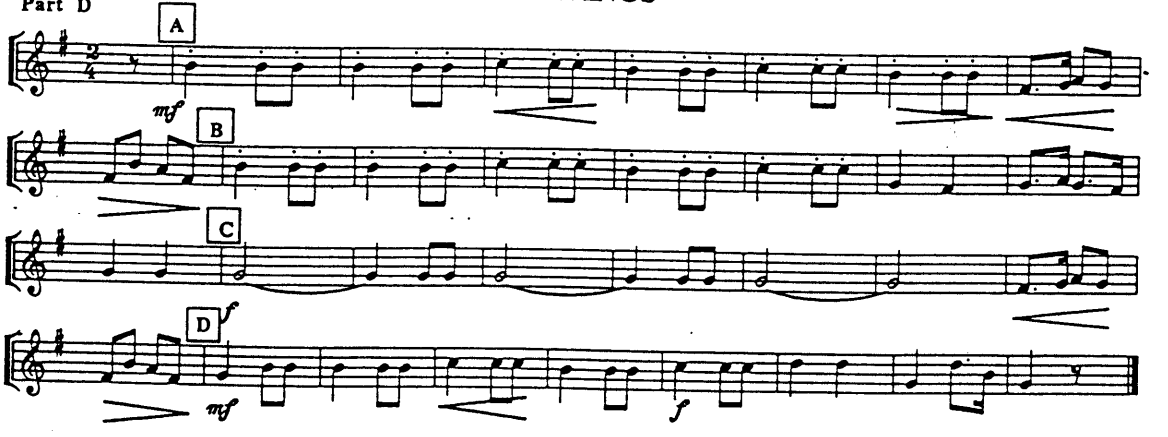
Alto/Bari Sax
Part C

WINGS



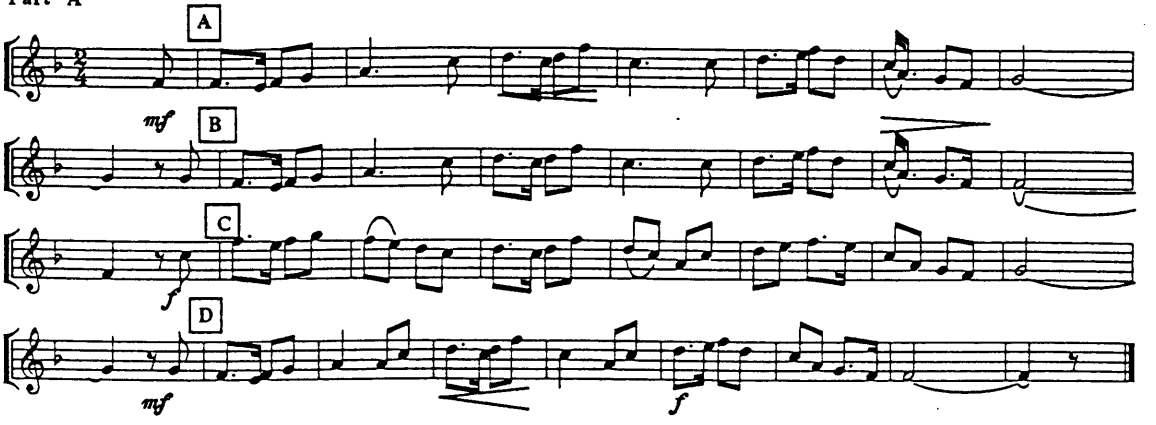
Alto/Bari Sax
Part D

WINGS



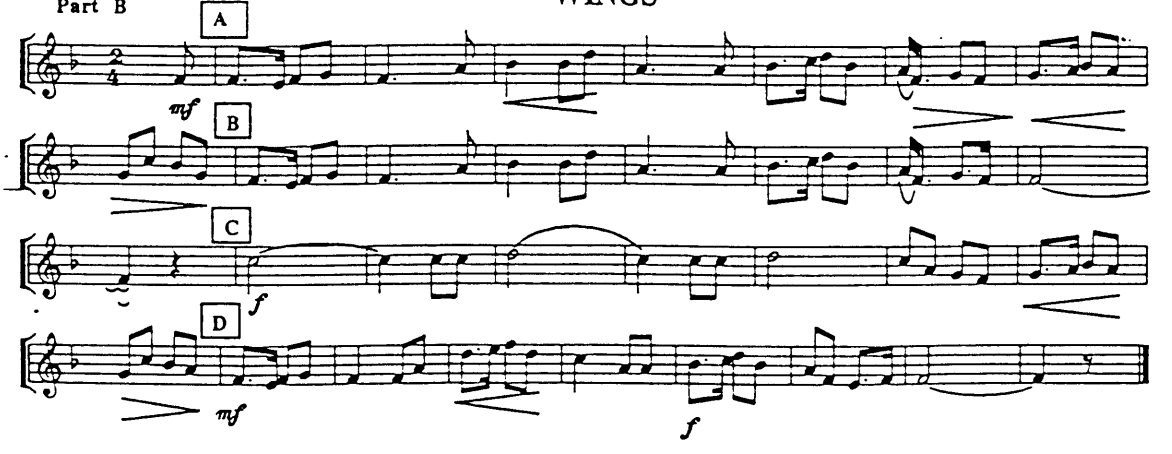
French Horn
Part A

WINGS



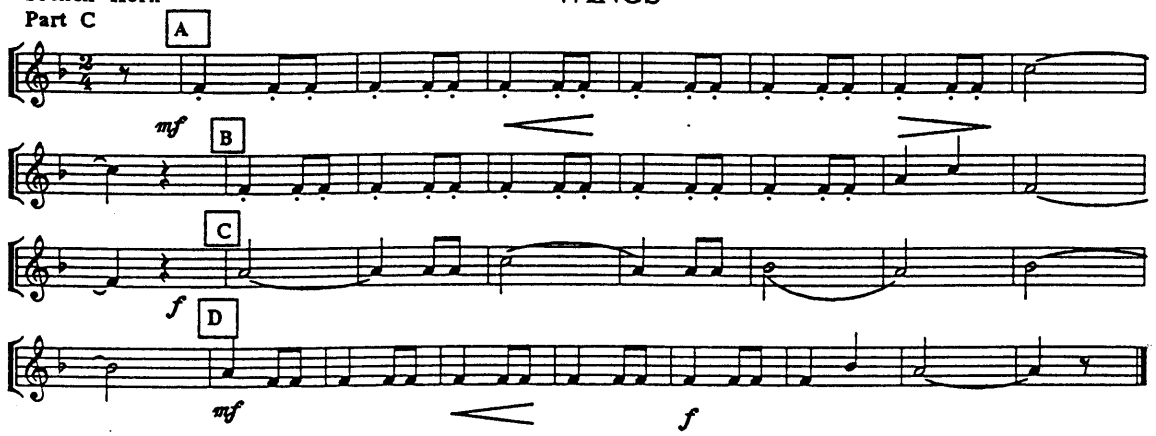
French Horn
Part B

WINGS



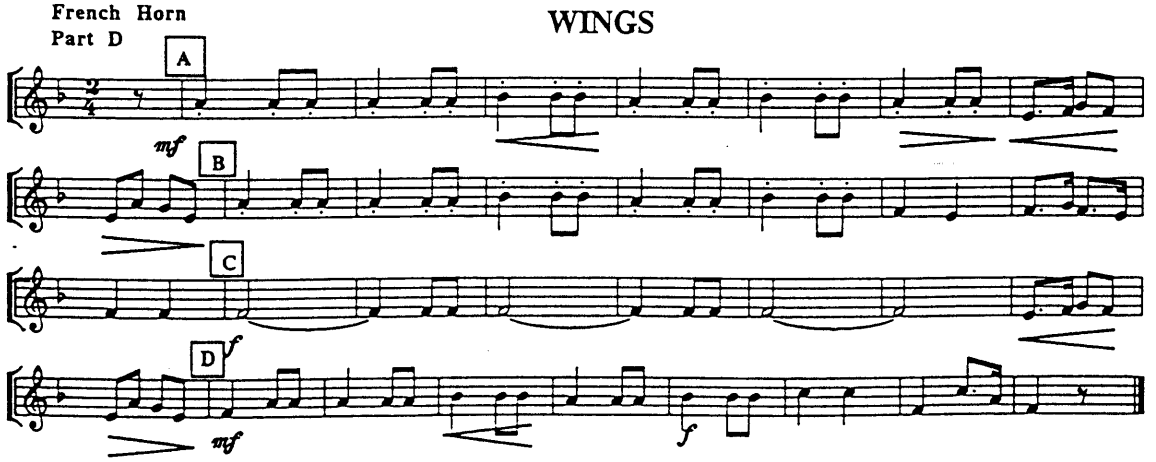
French Horn
Part C

WINGS



French Horn
Part D

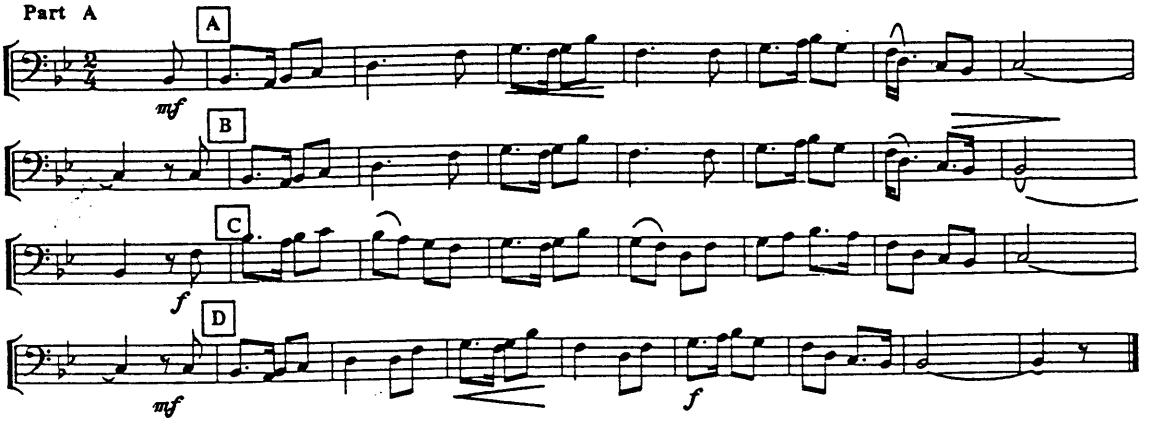
WINGS



Trombone/Baritone B.C./
Bassoon

WINGS

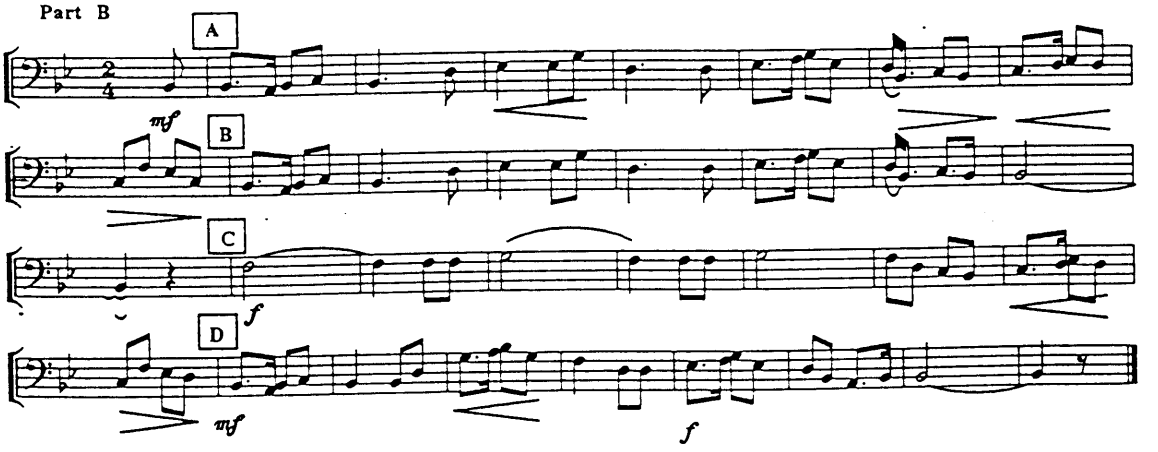
Part A



Trombone/Baritone B.C./
Bassoon

WINGS

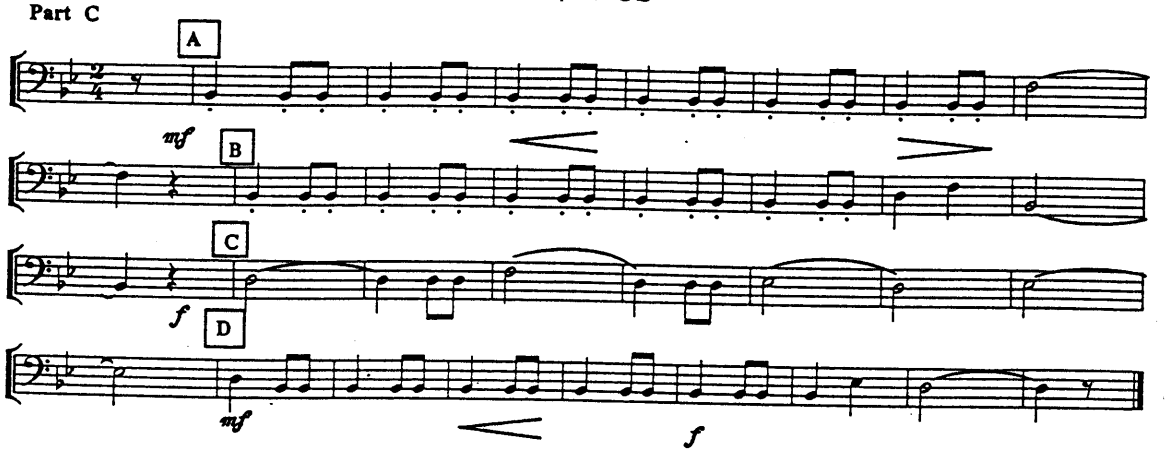
Part B



Trombone/Baritone B.C./
Bassoon

Part C

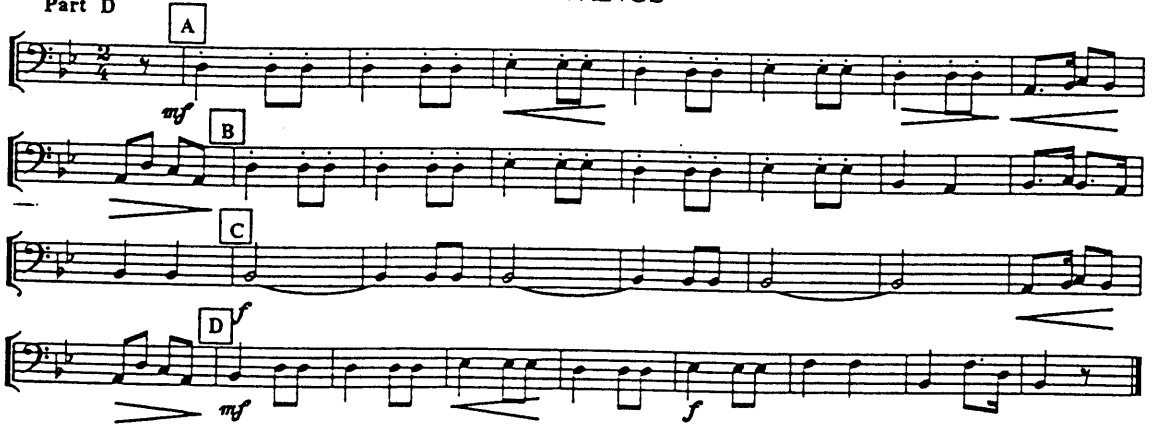
WINGS



Trombone/Baritone B.C./
Bassoon

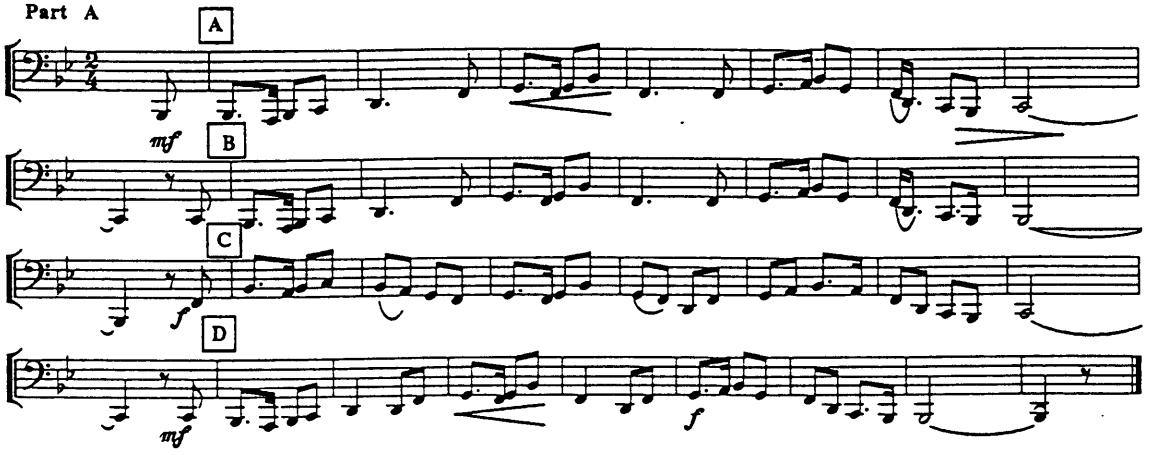
Part D

WINGS



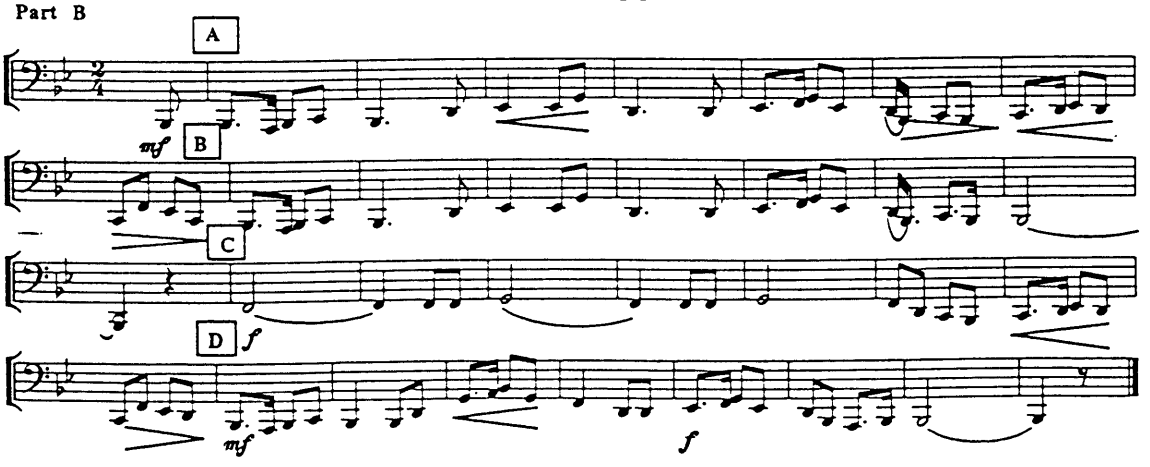
Tuba
Part A

WINGS



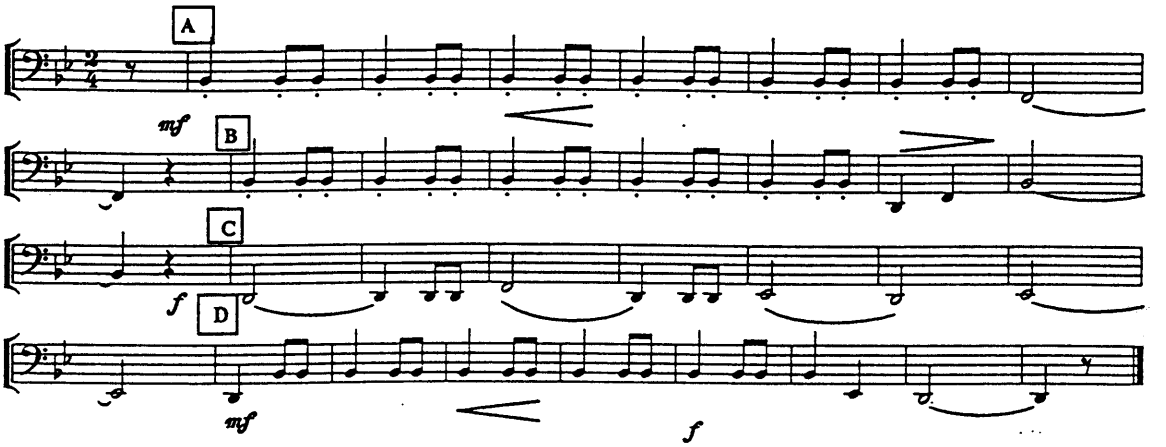
Tuba
Part B

WINGS



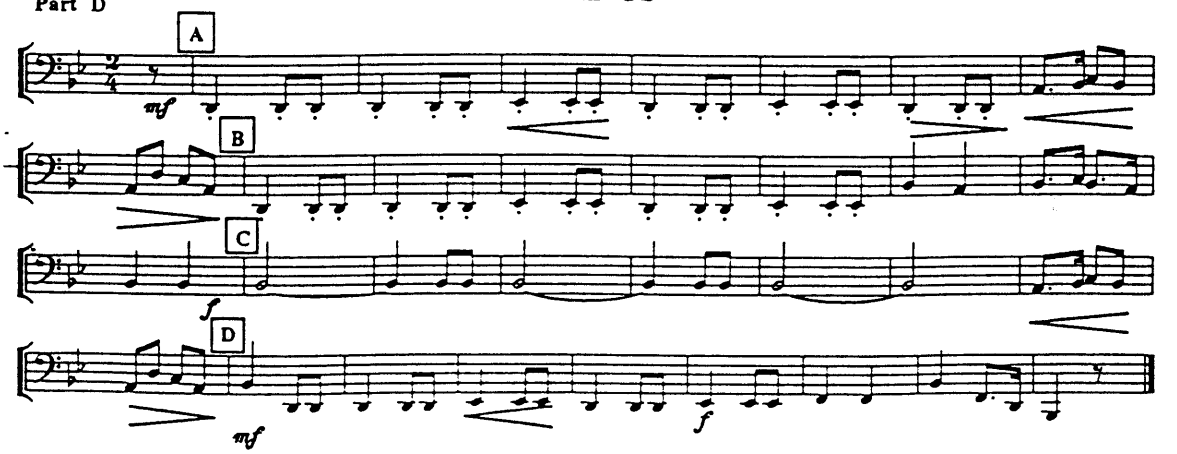
Tuba
Part C

WINGS



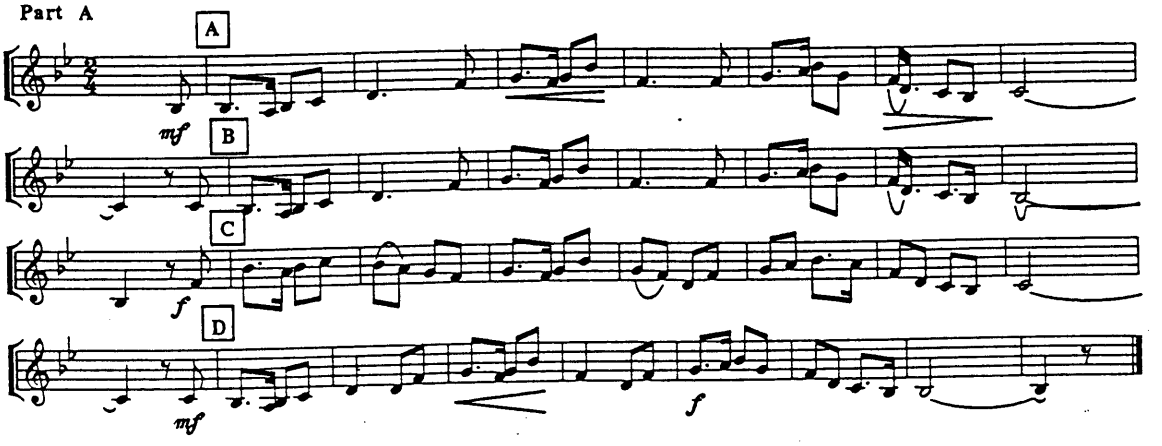
Tuba
Part D

WINGS



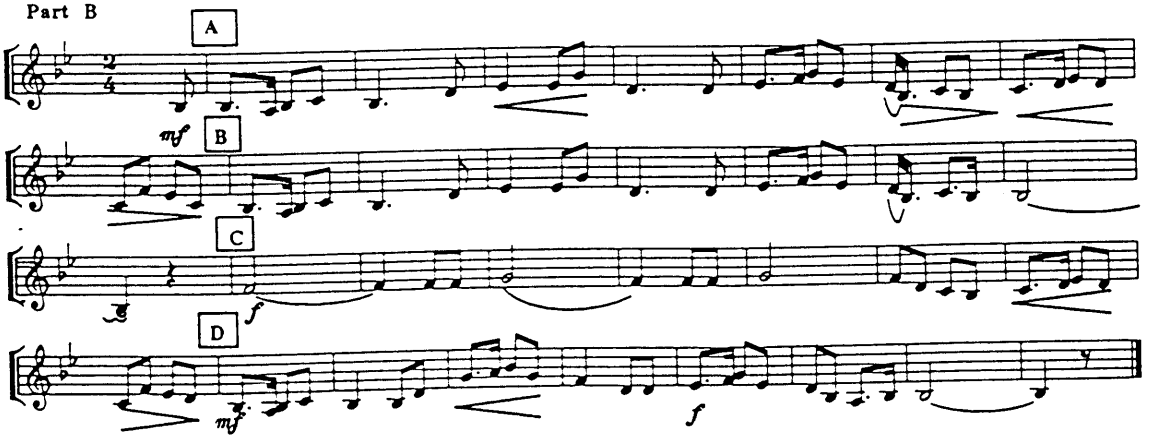
WINGS

Bells
Part A



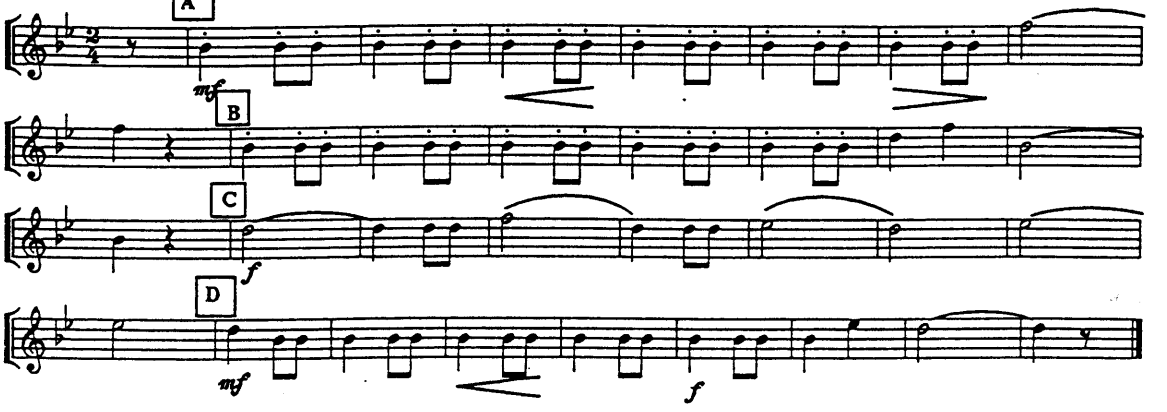
WINGS

Bells
Part B



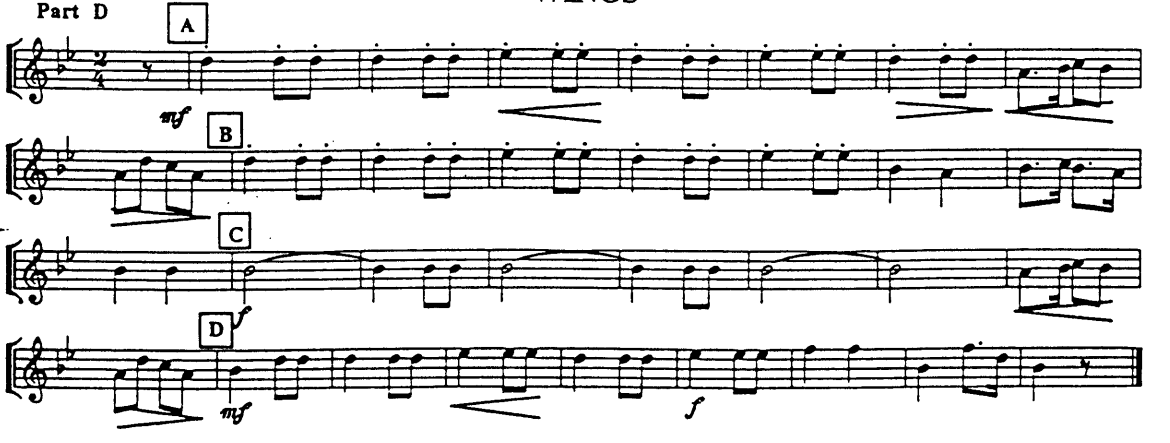
Bells
Part C

WINGS



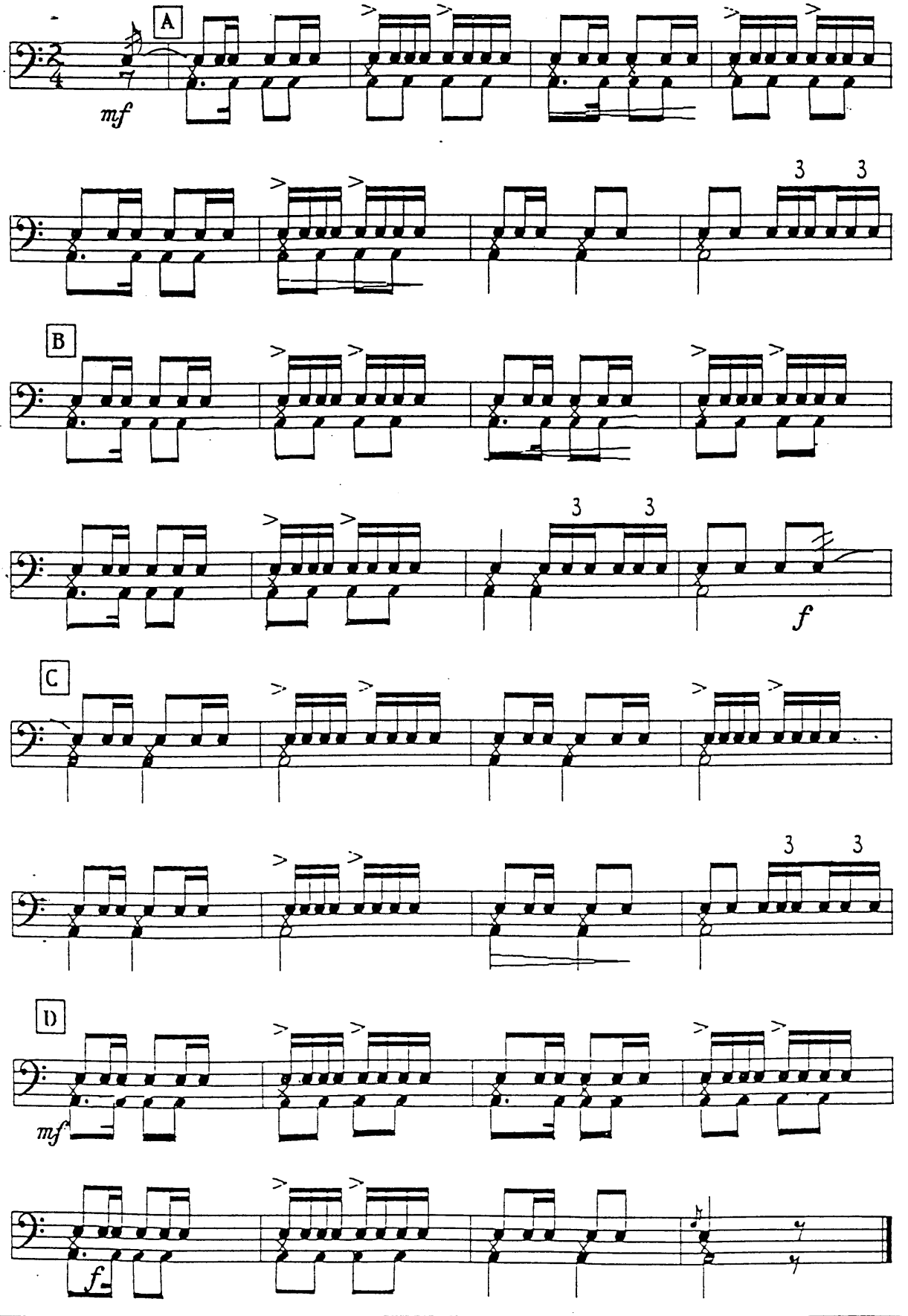
Bells
Part D

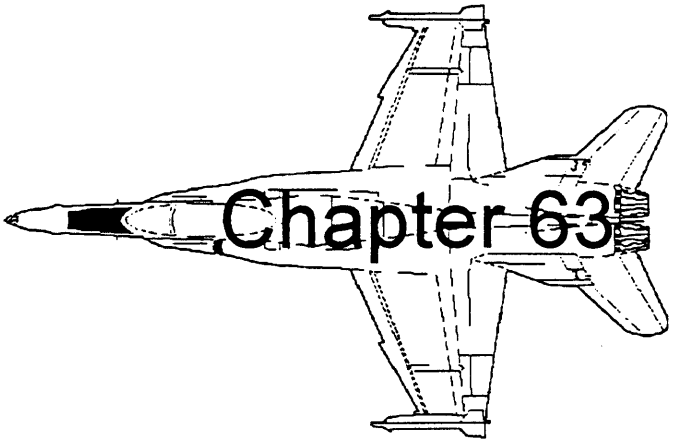
WINGS



WINGS

Percussion



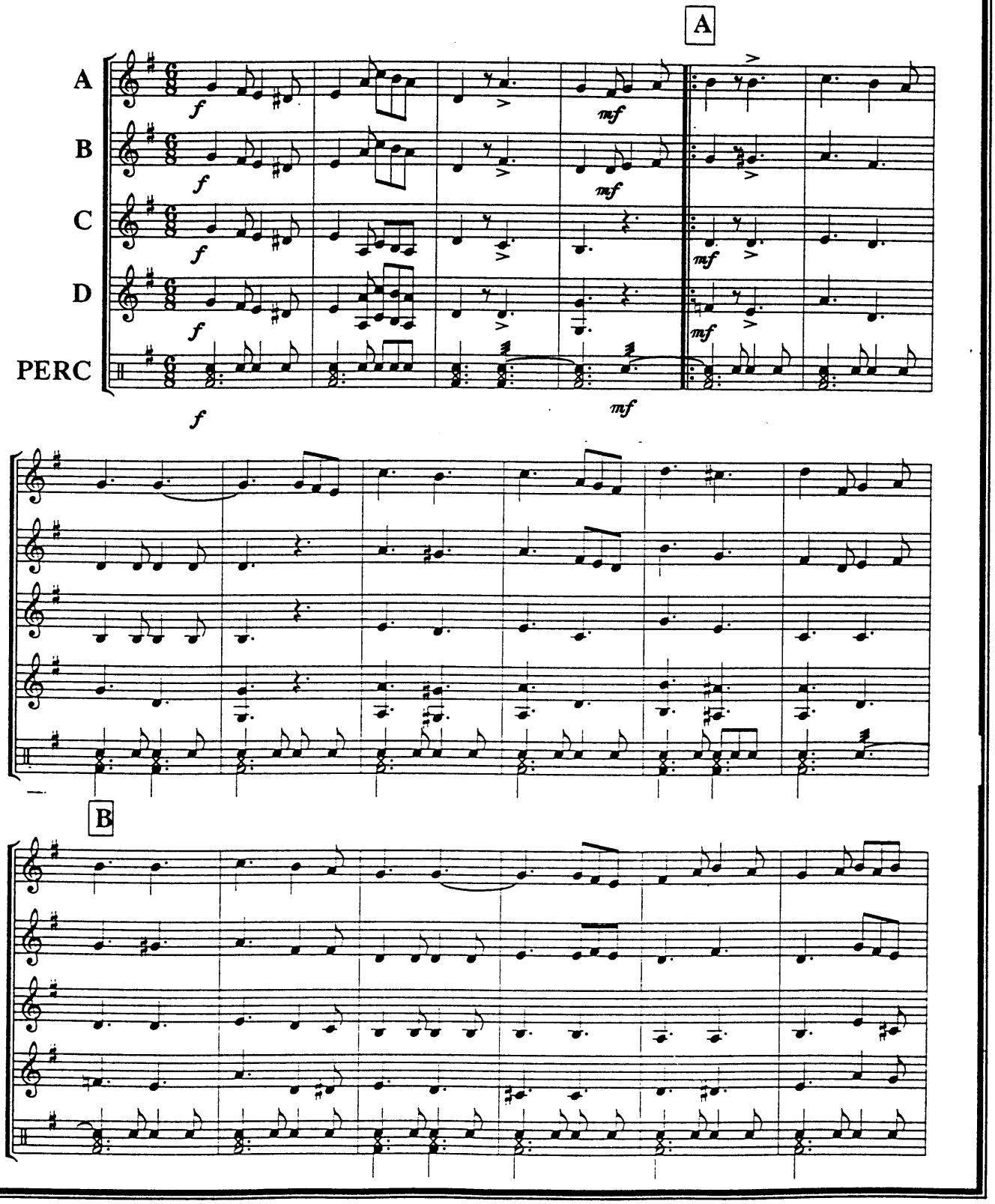


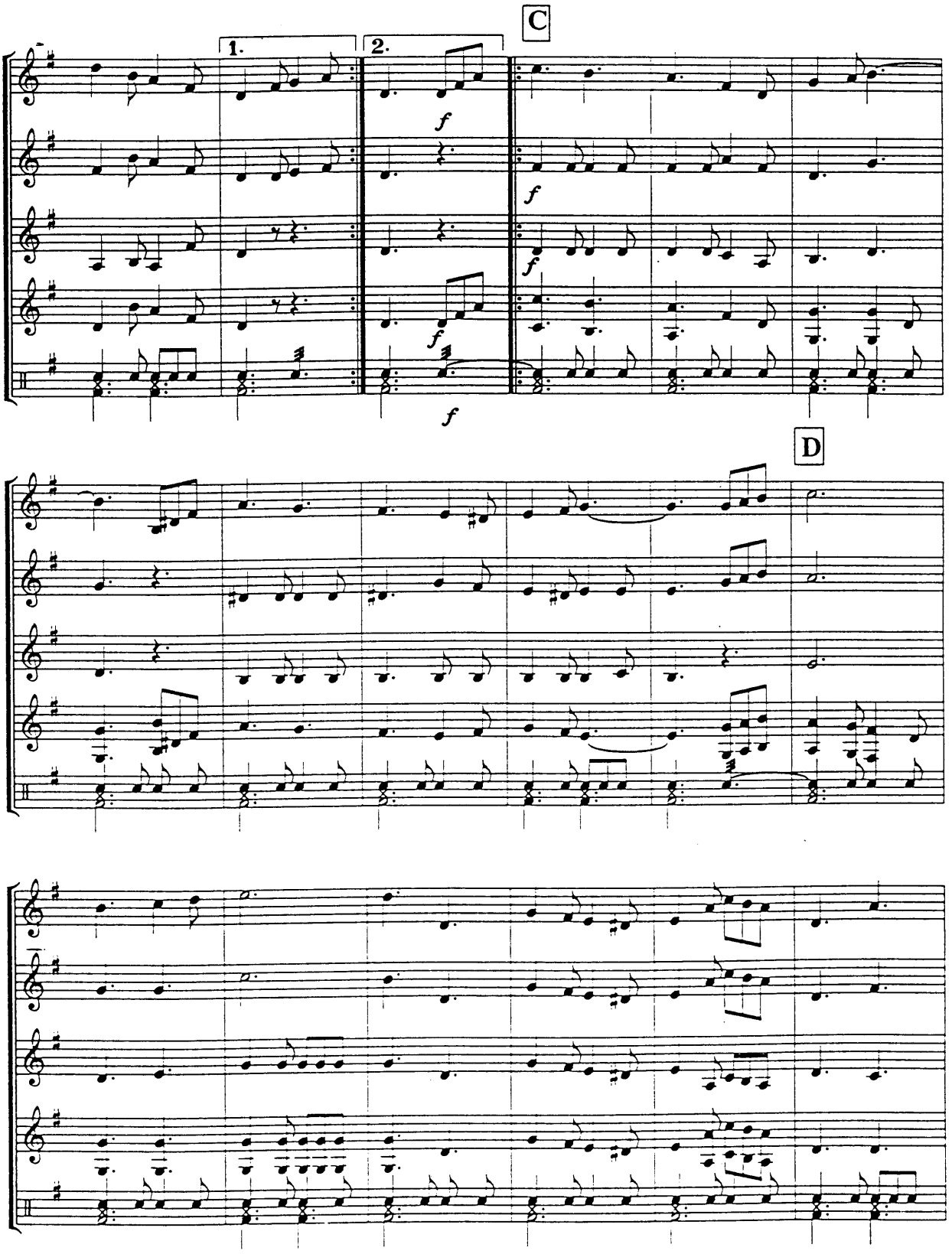
Chapter 63

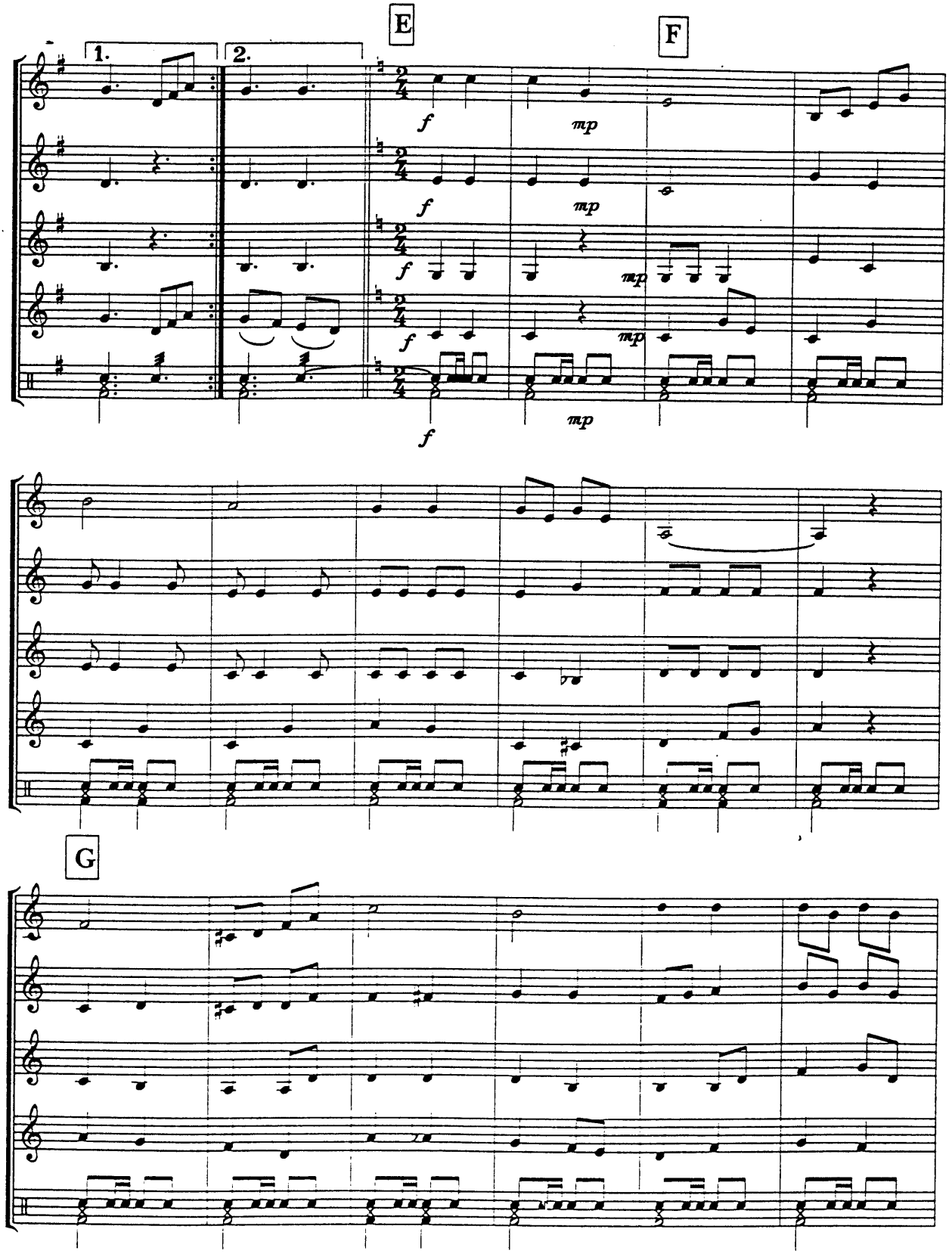
Wings of the Empire

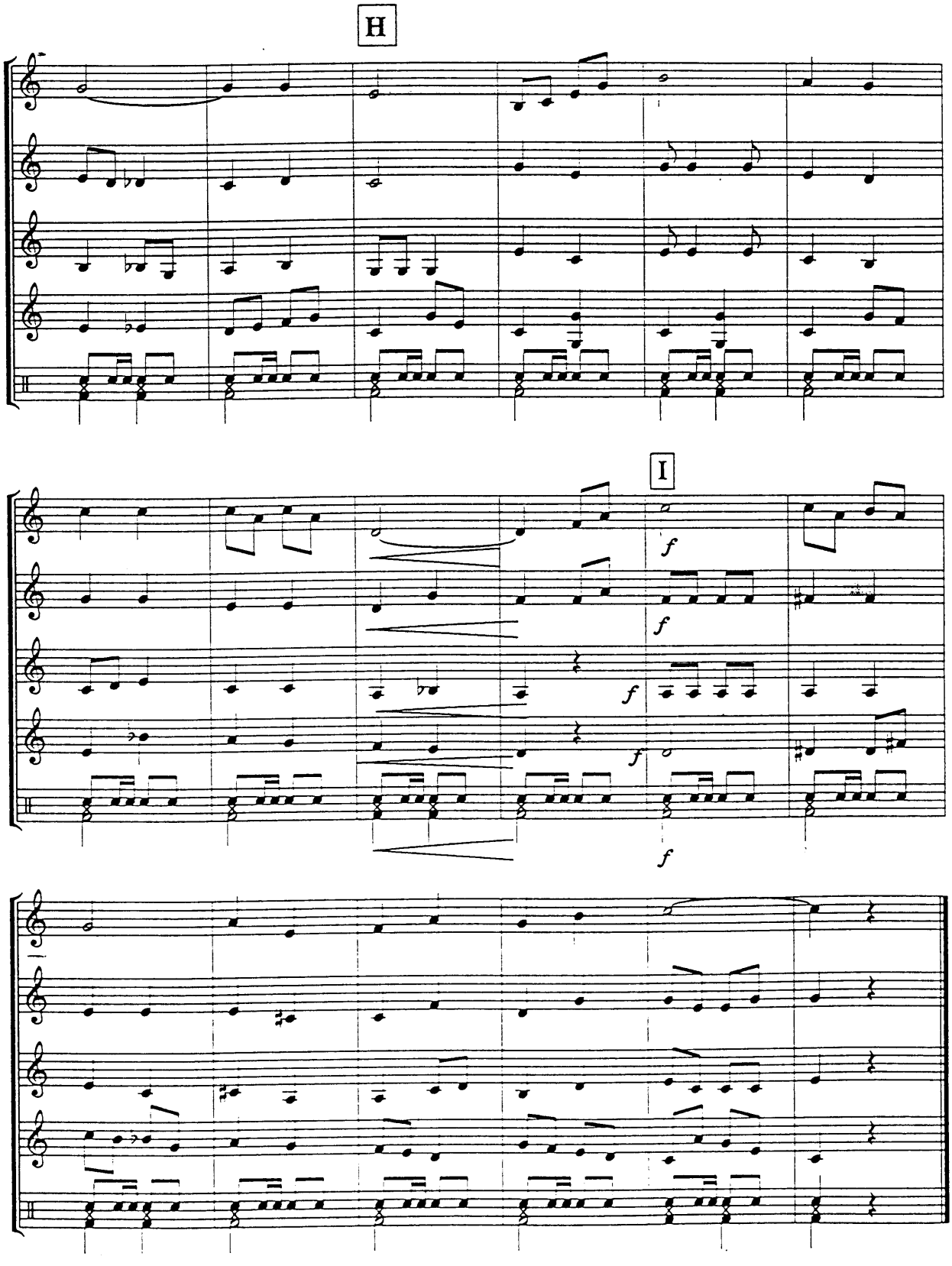
WINGS OF THE EMPIRE

Bb CONDUCTOR **QUICK MARCH**



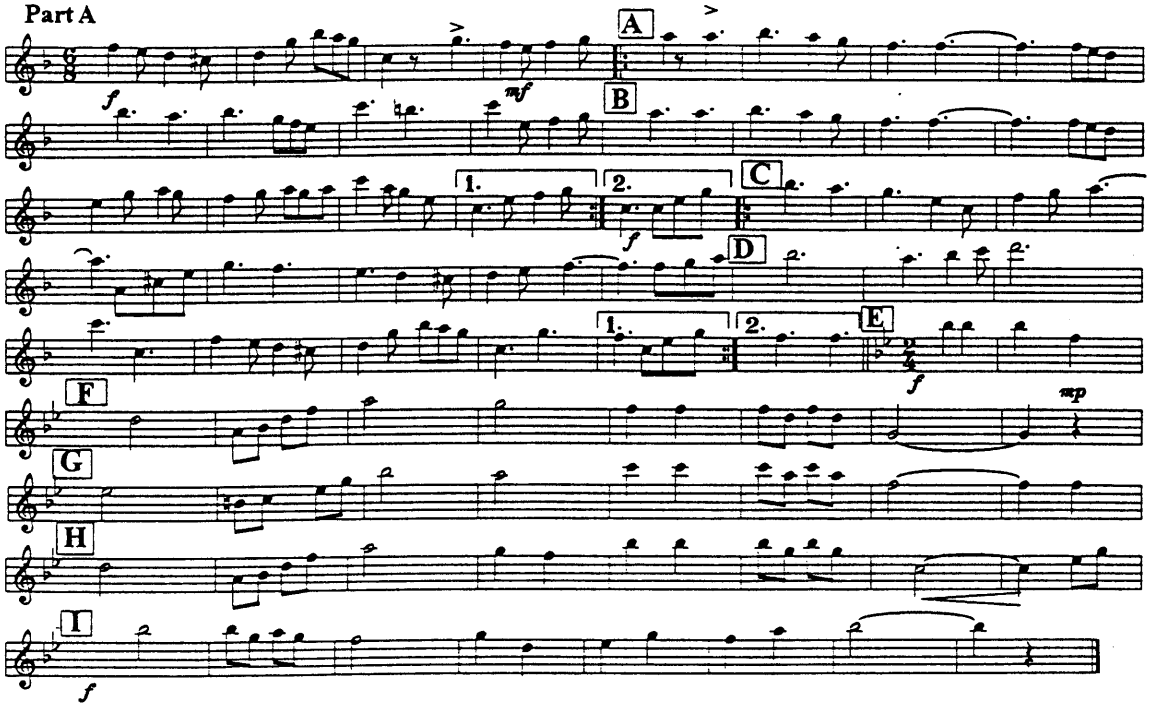

C
1.
2.
f
D


E
F
1.
2.
f
mp
G


H
I
f
f
f
f
f

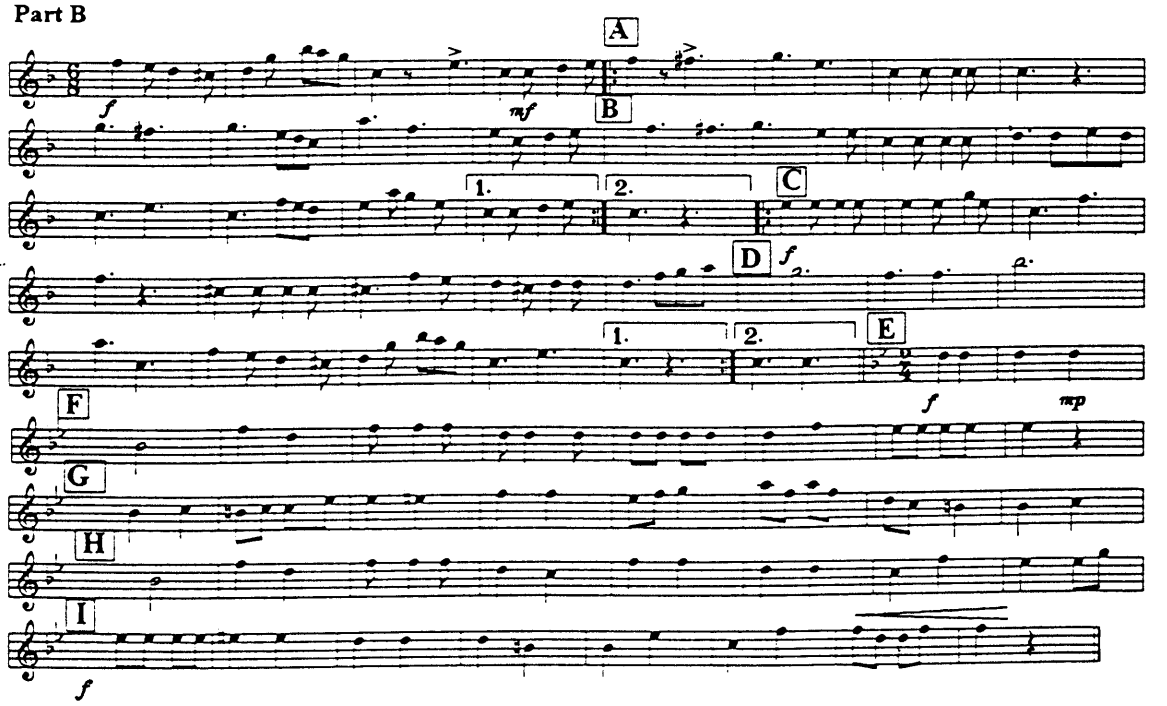
Flute
Oboe
Part A

WINGS OF THE EMPIRE



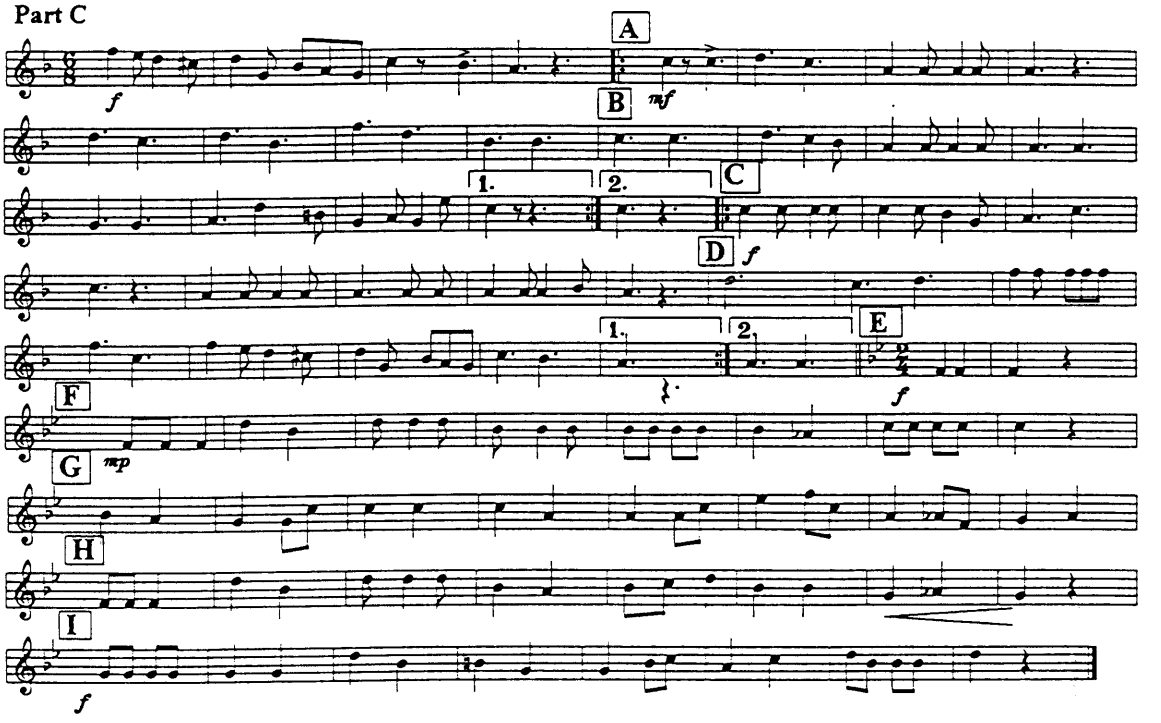
Flute
Oboe
Part B

WINGS OF THE EMPIRE



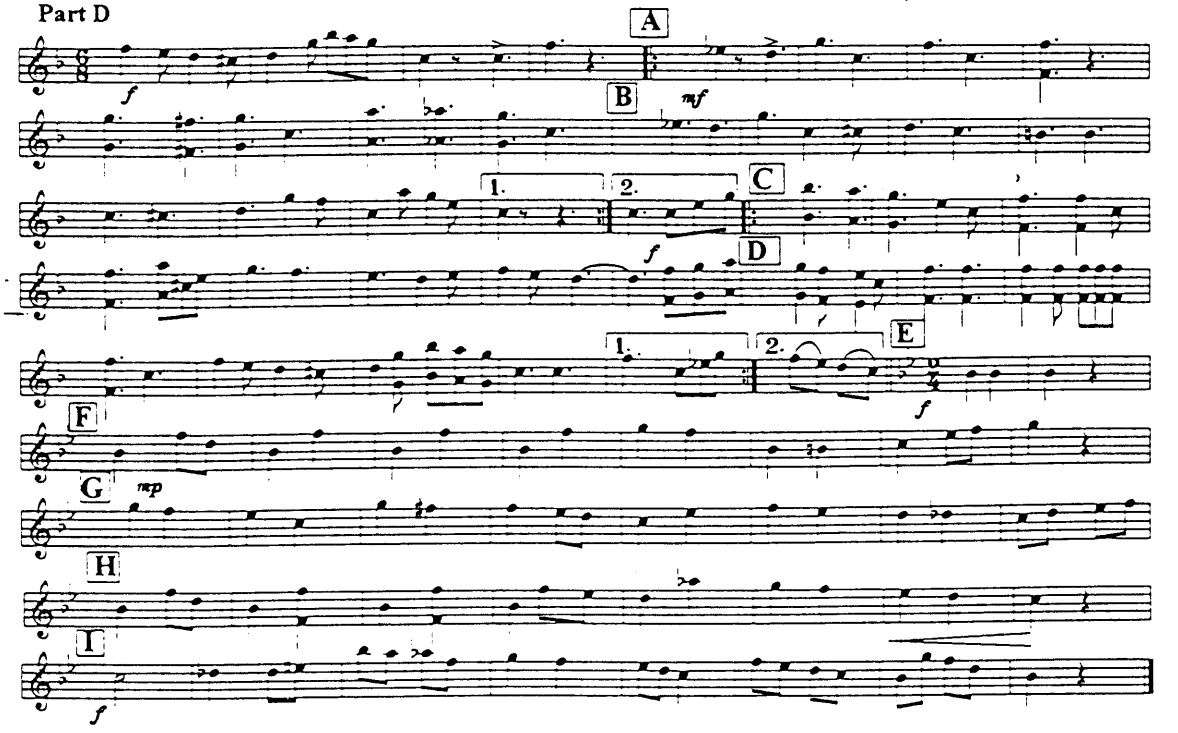
Flute
Oboe
Part C

WINGS OF THE EMPIRE



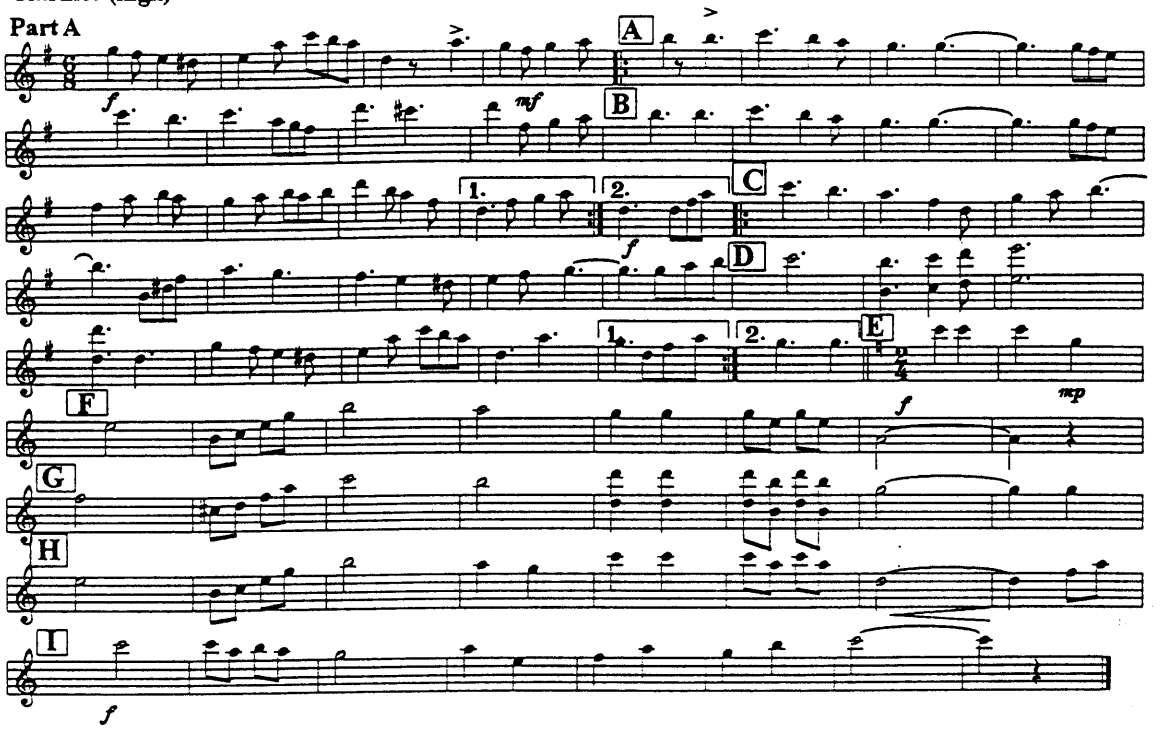
Flute
Oboe
Part D

WINGS OF THE EMPIRE



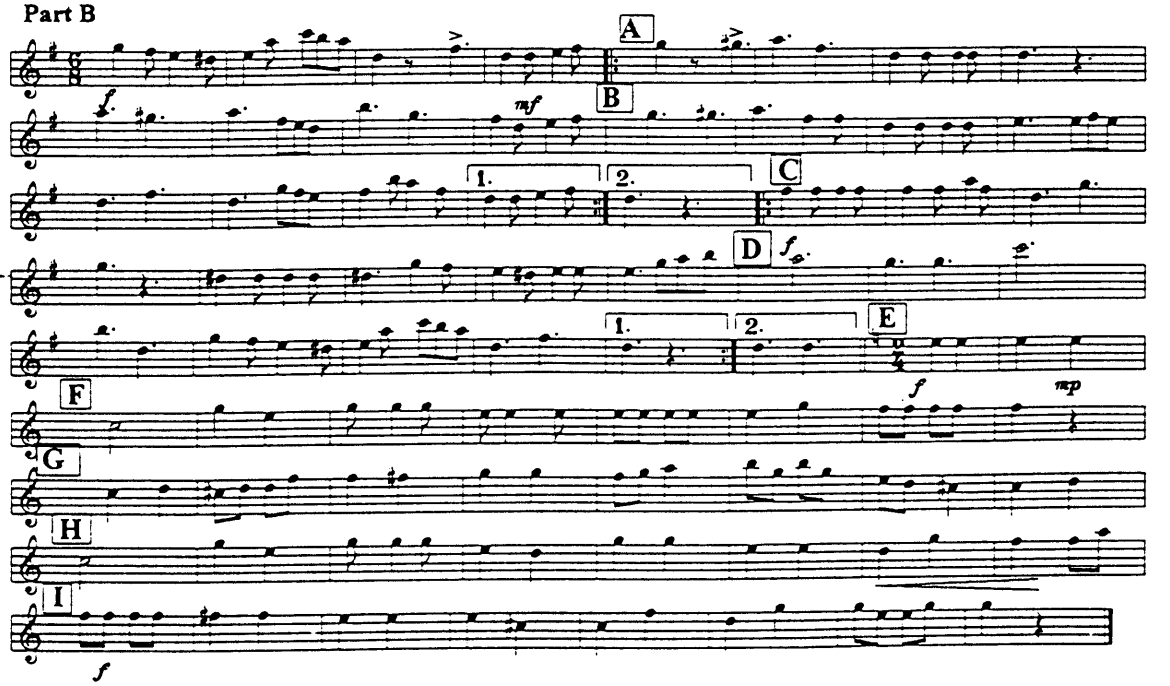
Tenor Saxophone
Clarinet (high)
Part A

WINGS OF THE EMPIRE



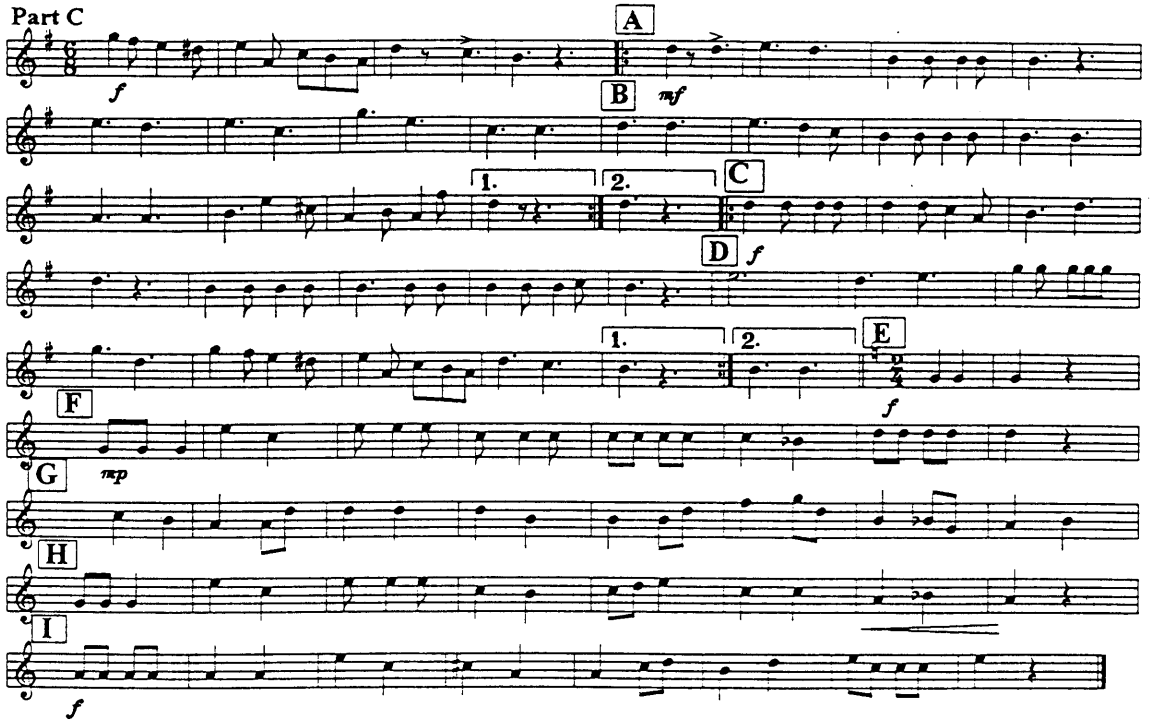
Tenor Saxophone
Clarinet (high)
Part B

WINGS OF THE EMPIRE



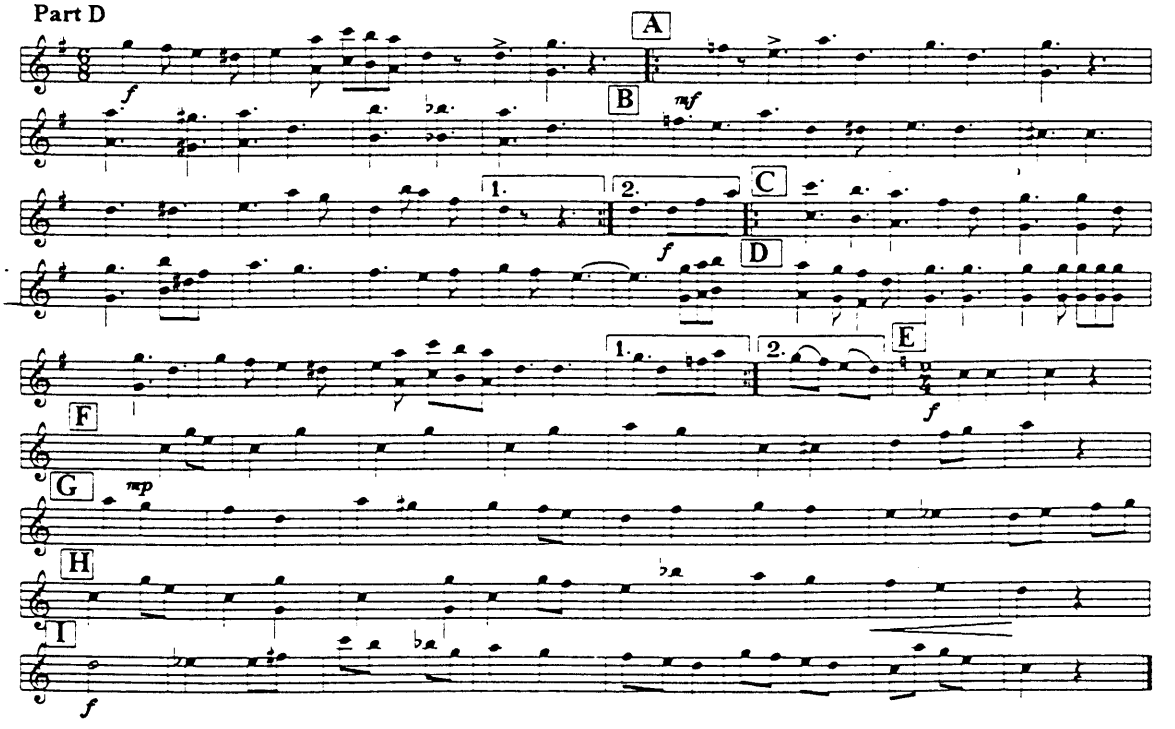
Tenor Saxophone
Clarinet (high)
Part C

WINGS OF THE EMPIRE



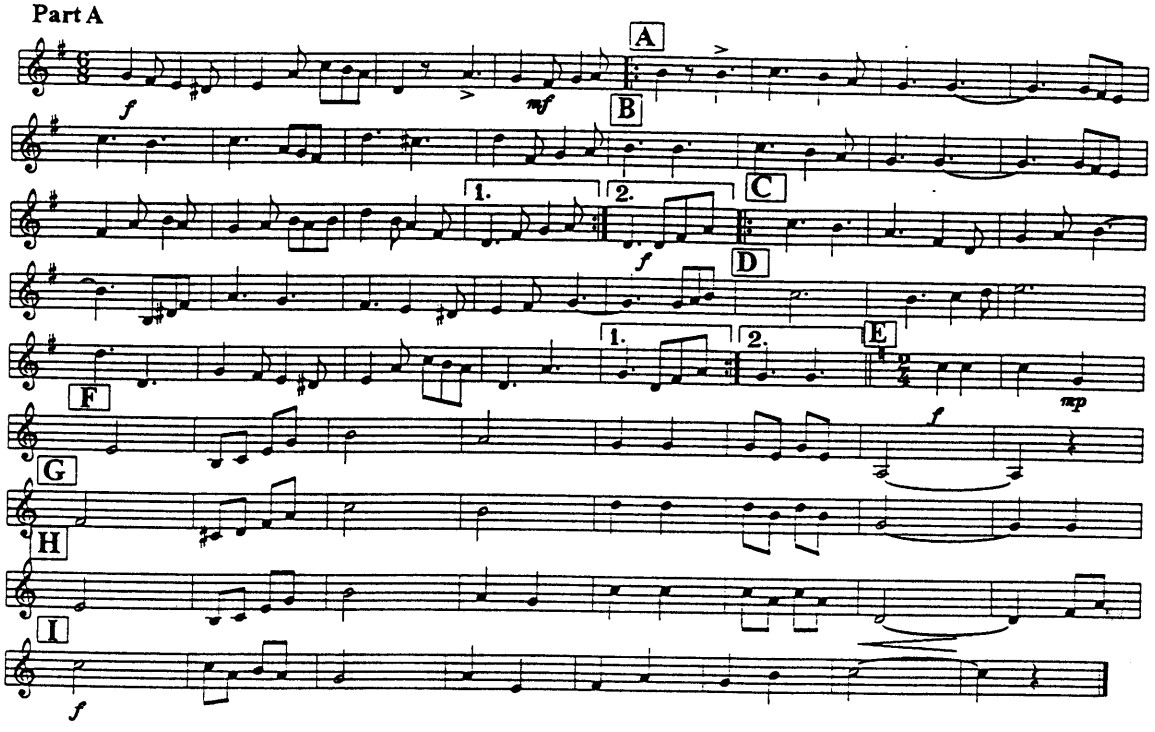
Tenor Saxophone
Clarinet (high)
Part D

WINGS OF THE EMPIRE



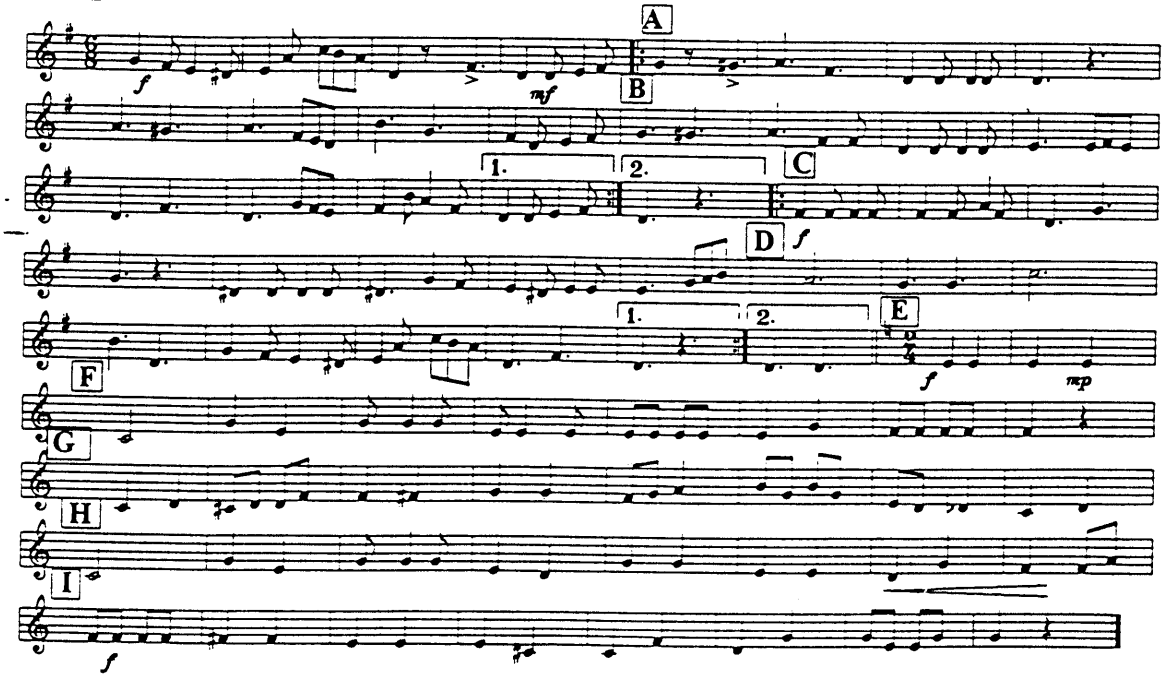
WINGS OF THE EMPIRE

Bass Clarinet
Part A



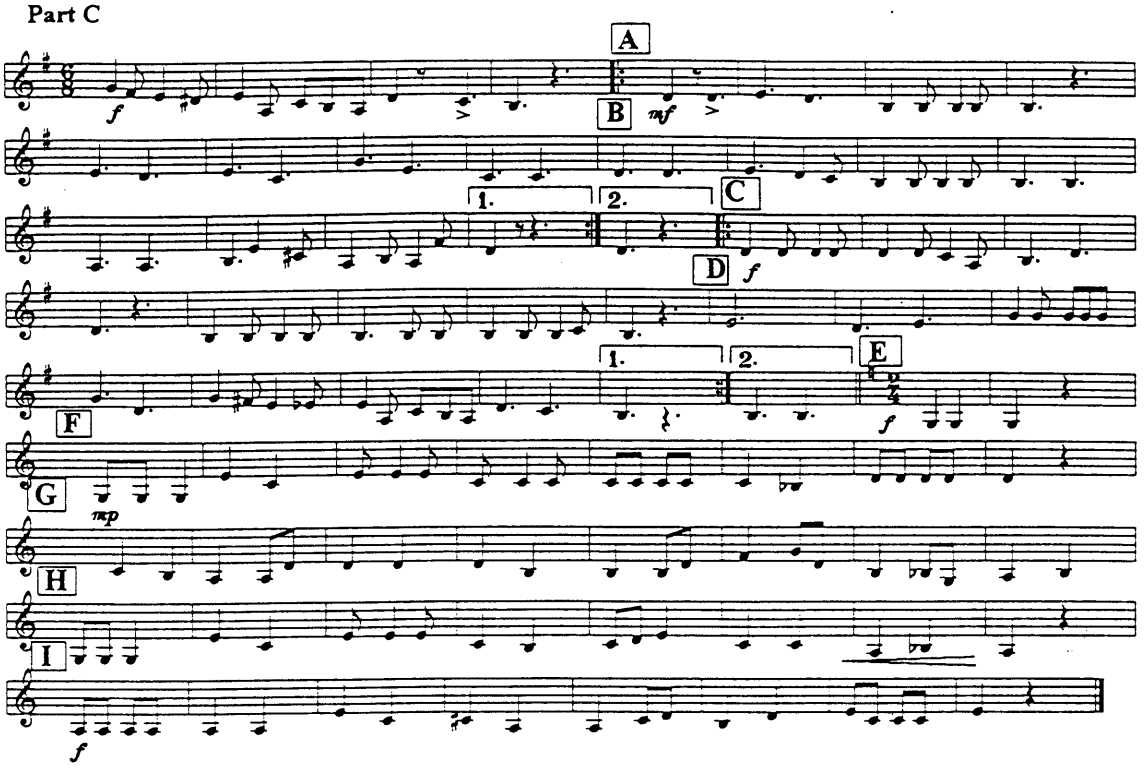
WINGS OF THE EMPIRE

Bass Clarinet
Part B



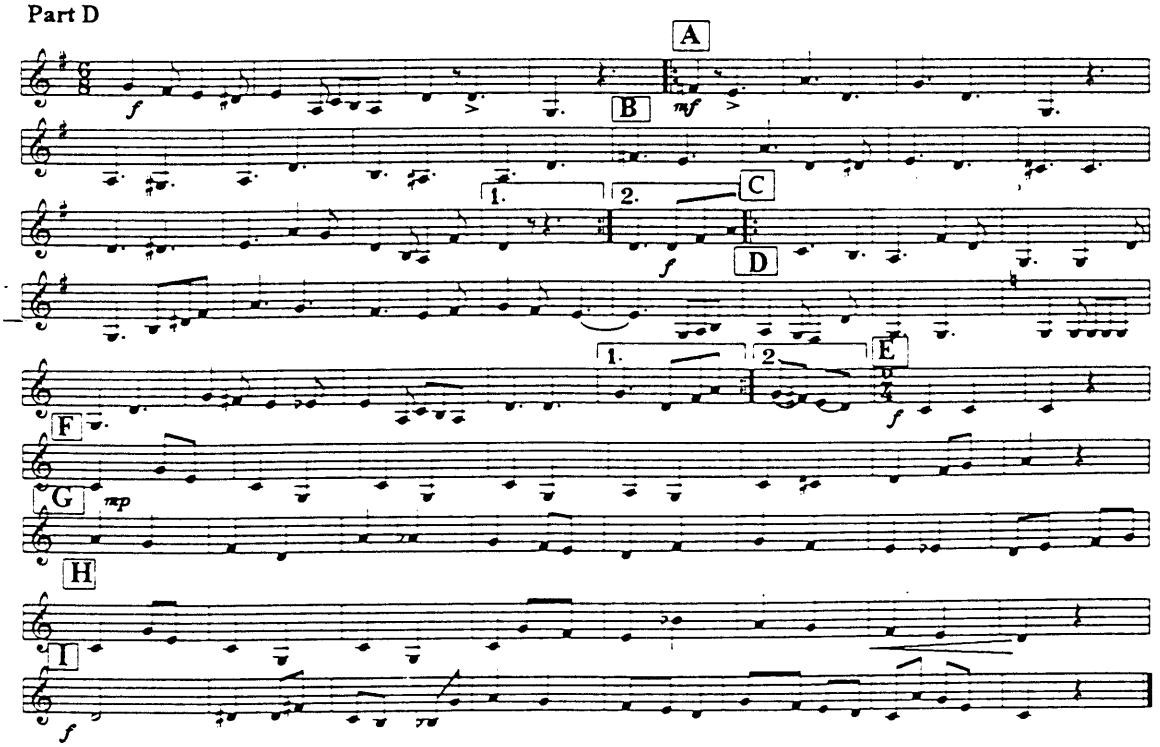
Bass Clarinet
Part C

WINGS OF THE EMPIRE



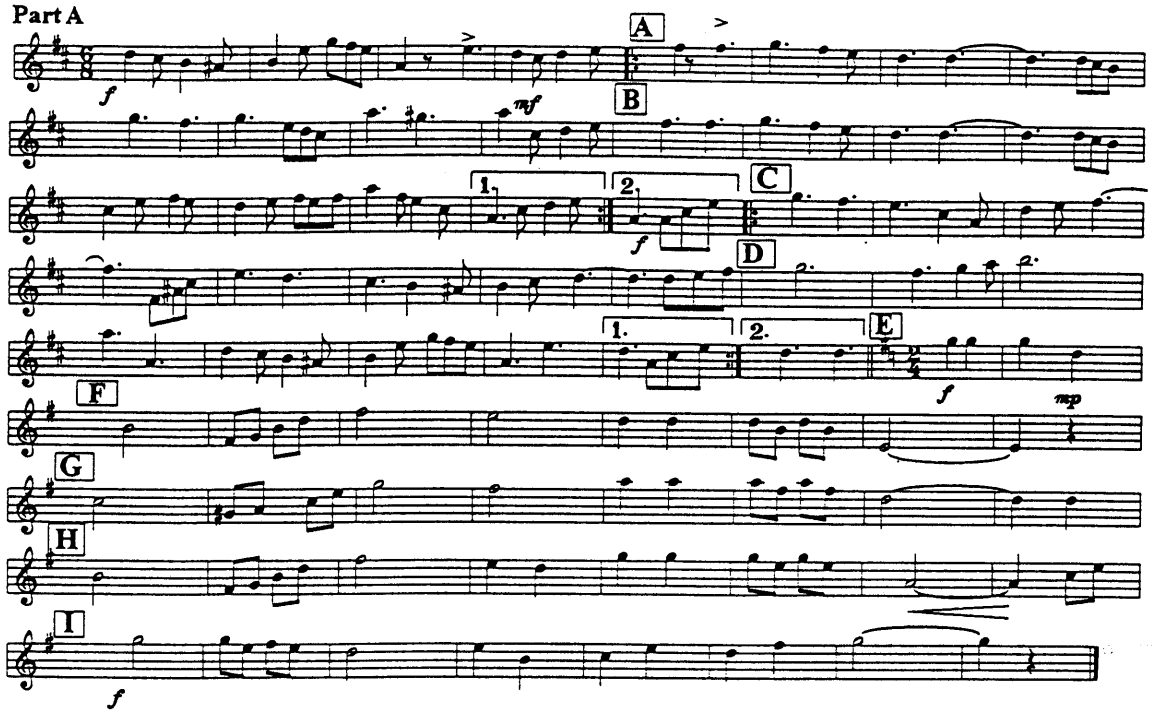
Bass Clarinet
Part D

WINGS OF THE EMPIRE



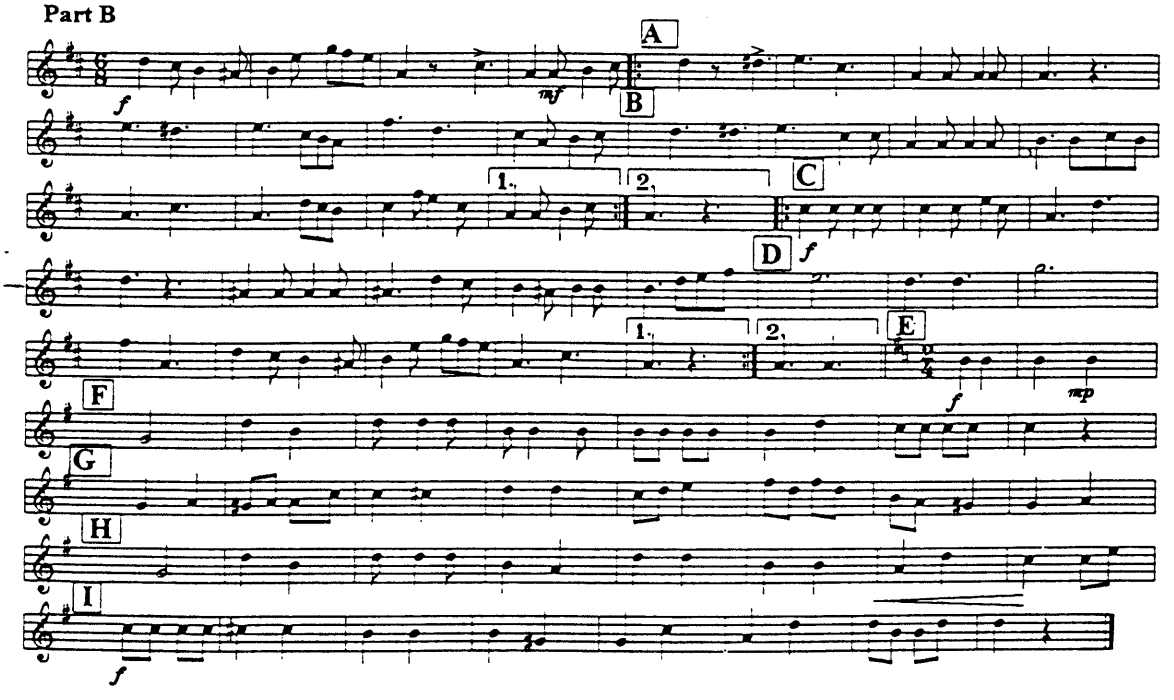
Alto Saxophone
Baritone Saxophone
Part A

WINGS OF THE EMPIRE



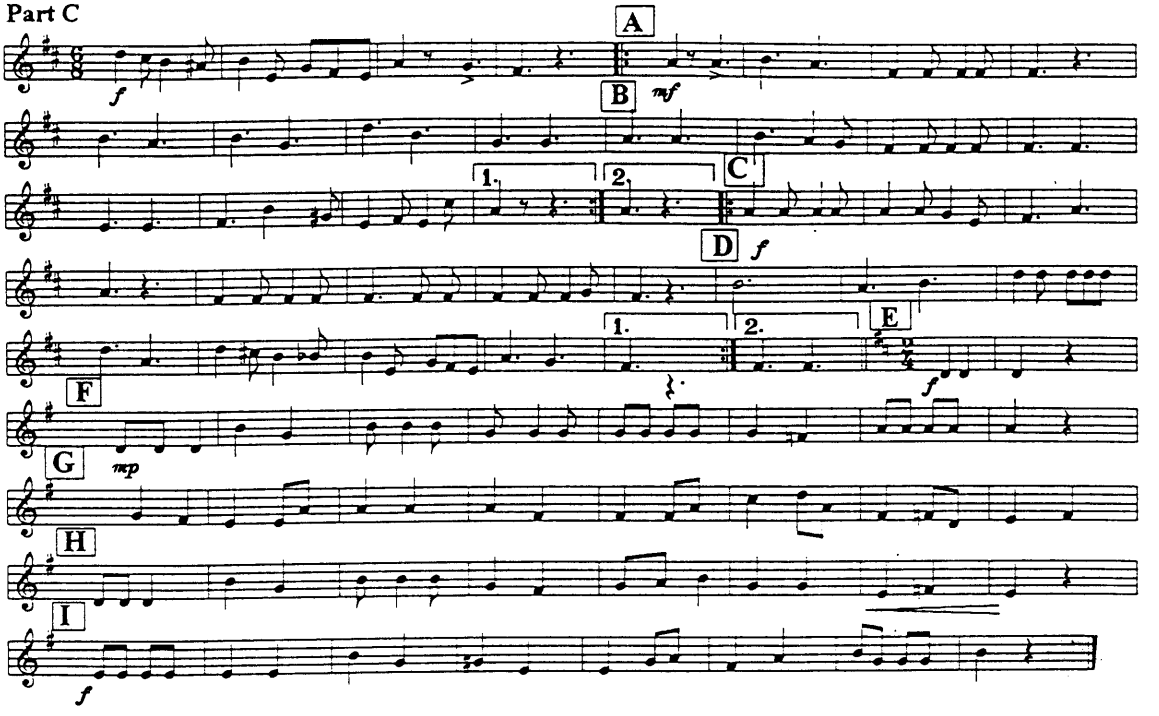
Alto Saxophone
Baritone Saxophone
Part B

WINGS OF THE EMPIRE



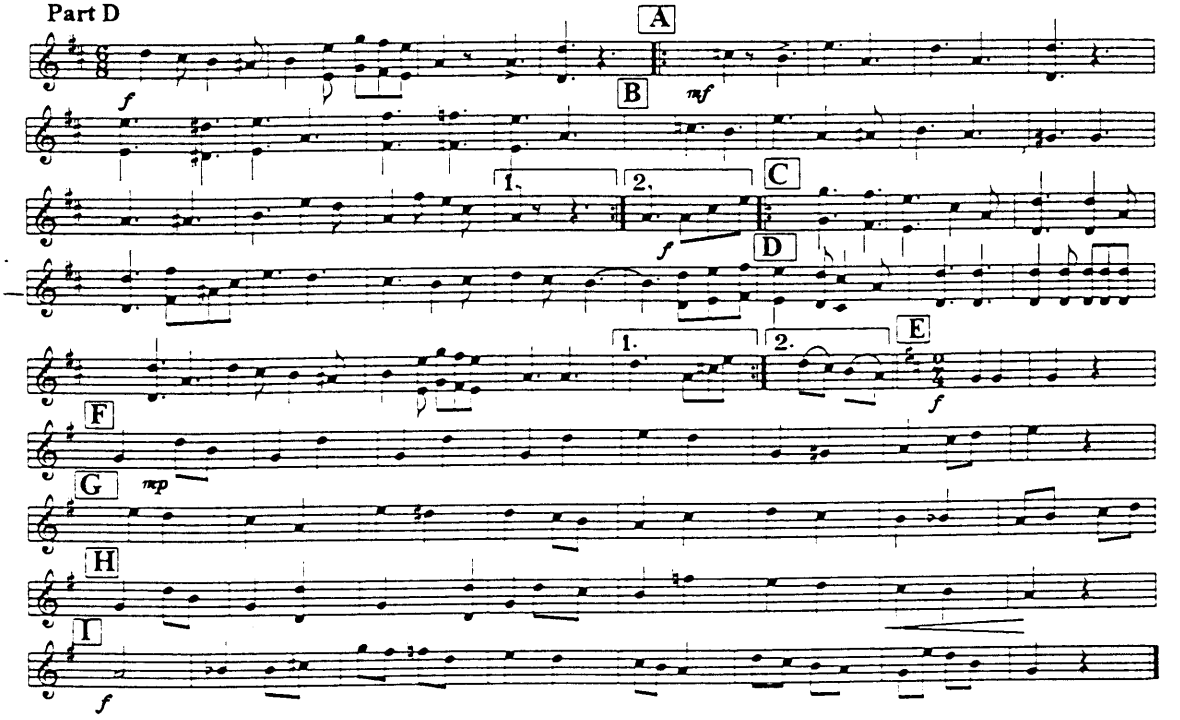
Alto Saxophone
Baritone Saxophone
Part C

WINGS OF THE EMPIRE



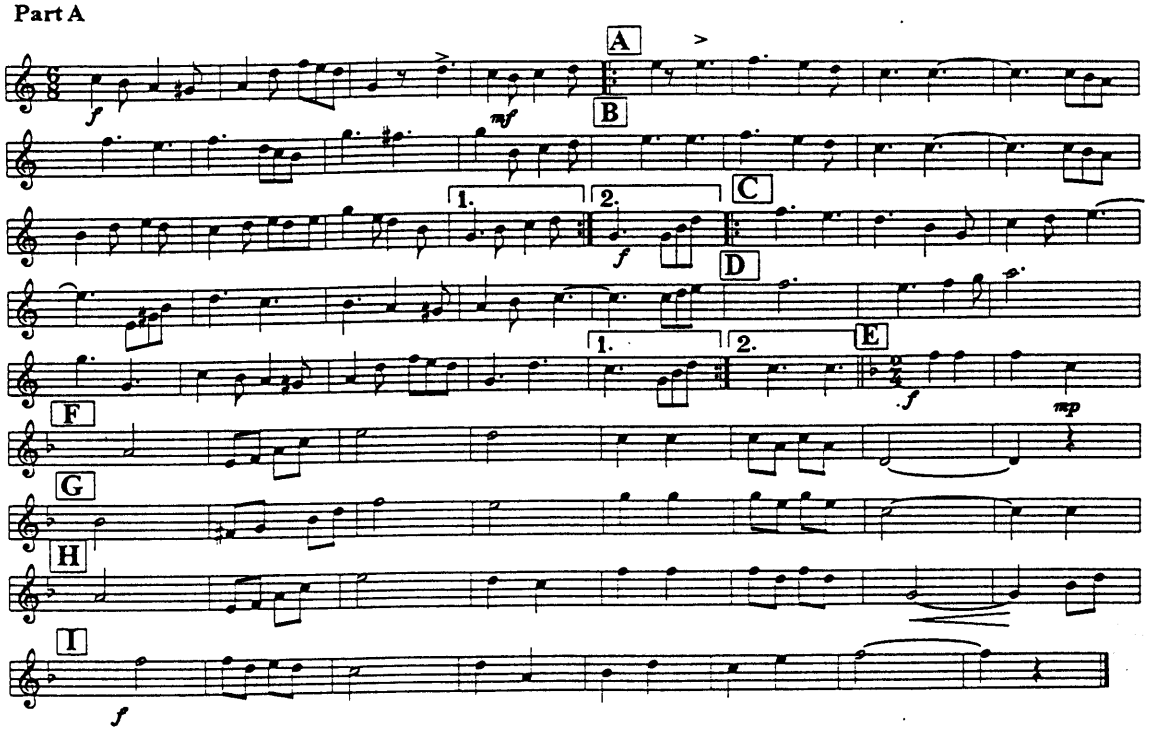
Alto Saxophone
Baritone Saxophone
Part D

WINGS OF THE EMPIRE



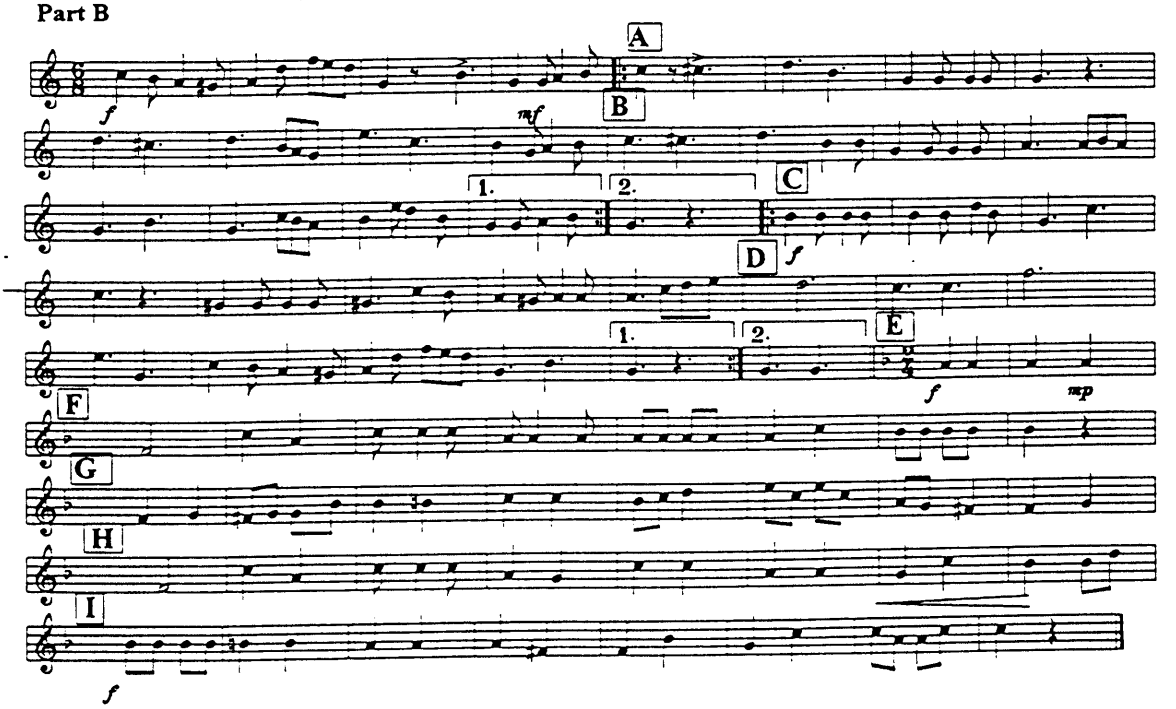
French Horn
Part A

WINGS OF THE EMPIRE



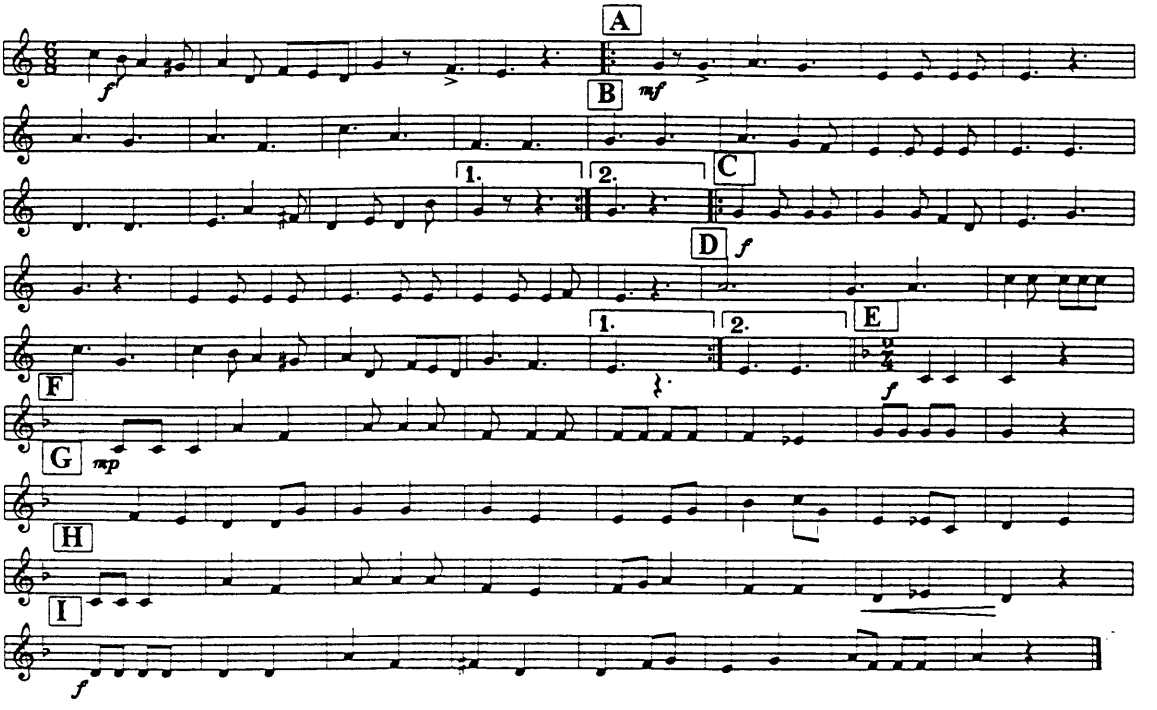
French Horn
Part B

WINGS OF THE EMPIRE



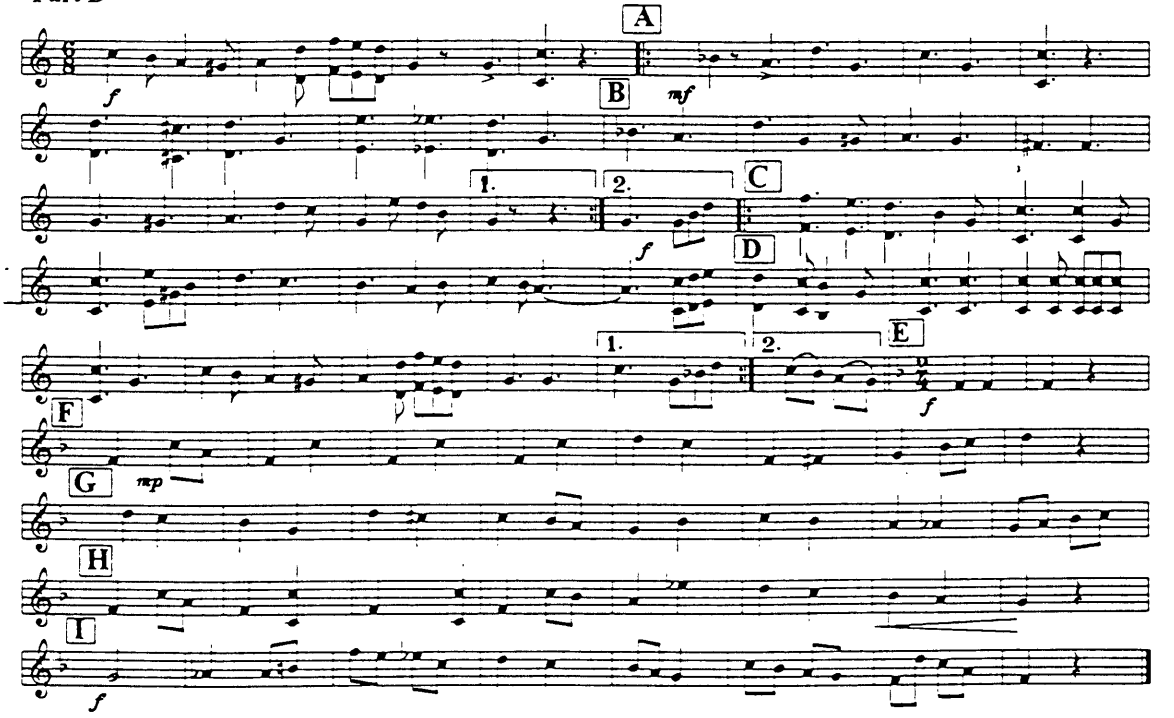
French Horn
Part C

WINGS OF THE EMPIRE



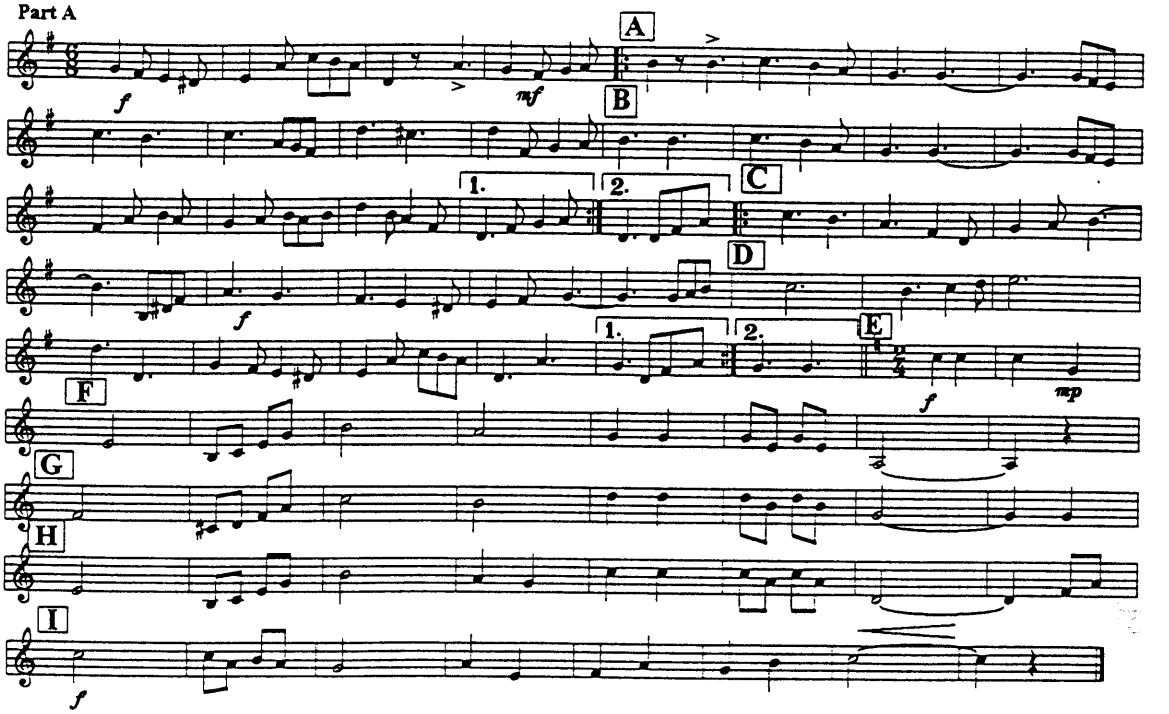
French Horn
Part D

WINGS OF THE EMPIRE



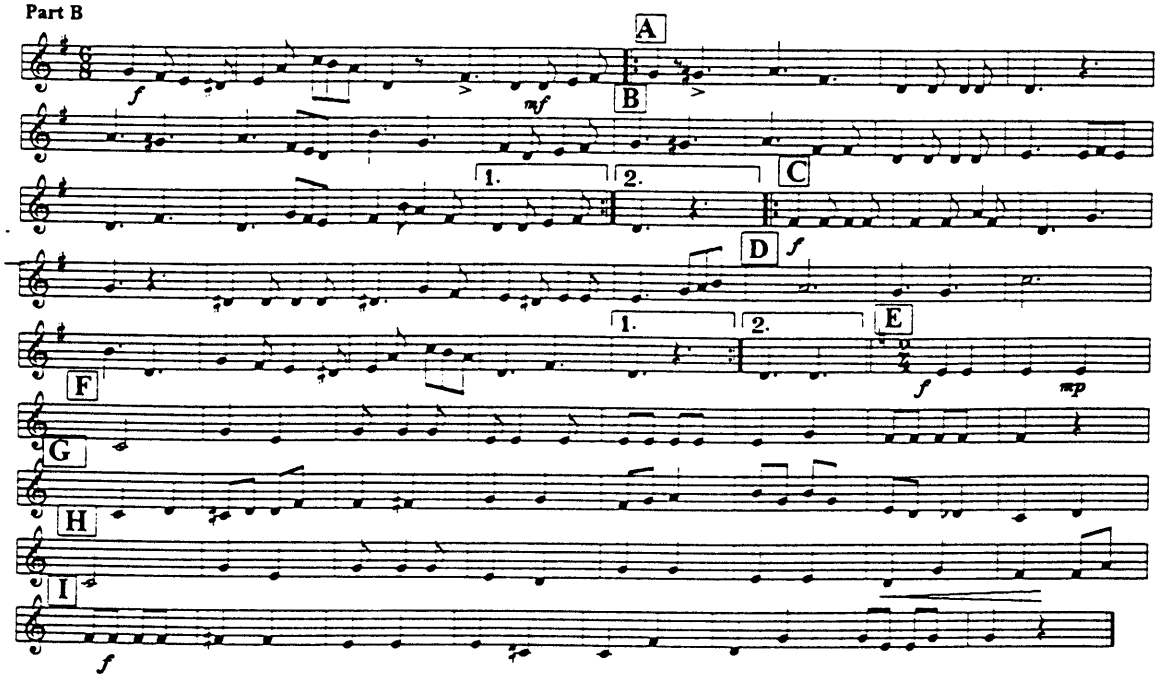
*Trumpet
Clarinet (low)
Baritone T.C.
Part A

WINGS OF THE EMPIRE



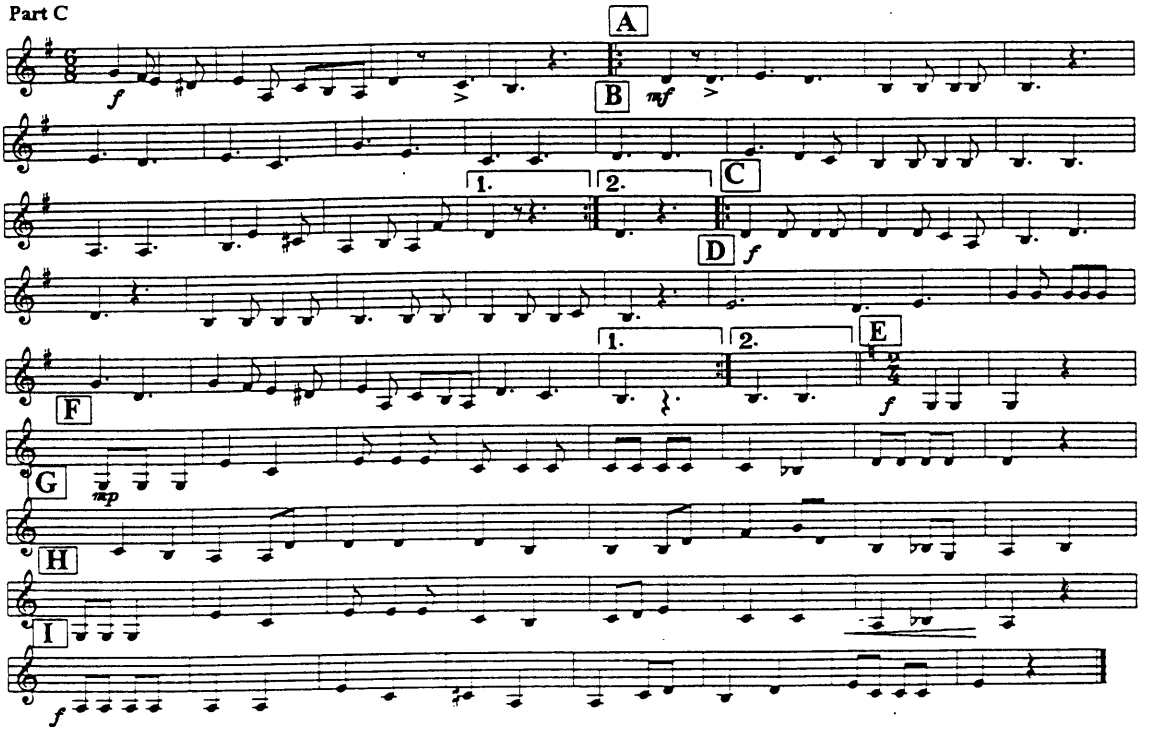
Trumpet
Clarinet (low)
Baritone T.C.
Part B

WINGS OF THE EMPIRE



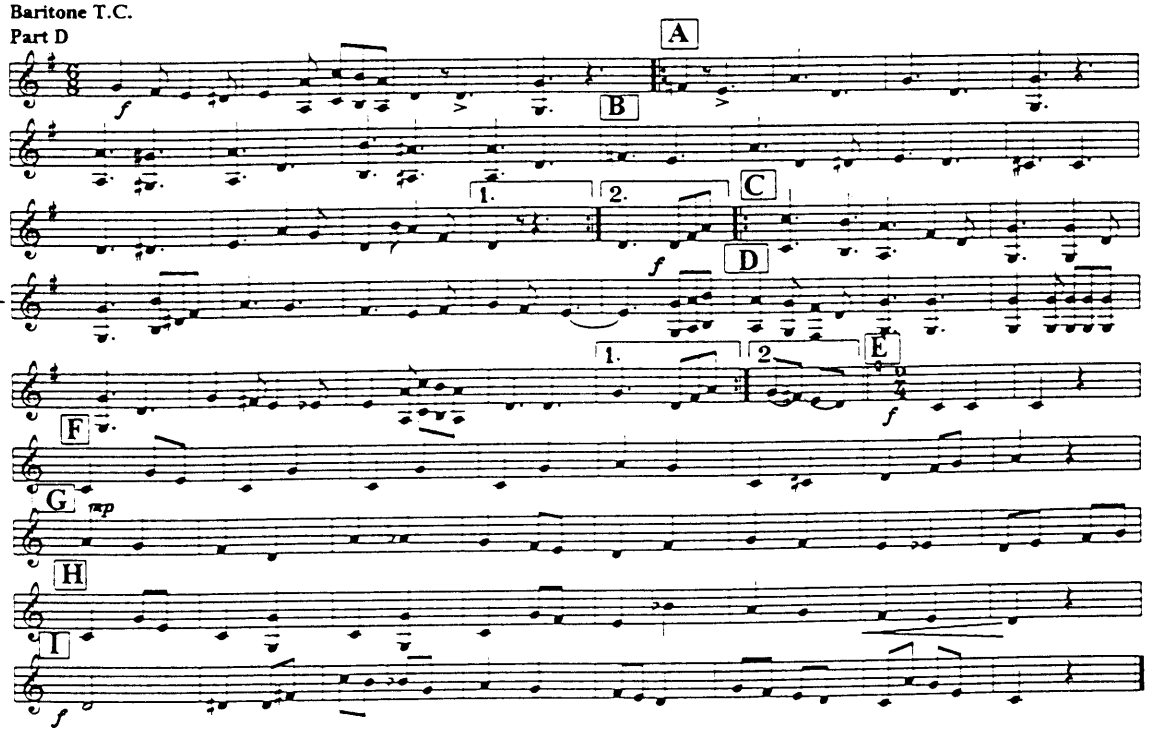
Trumpet
Clarinet (low)
Baritone T.C.
Part C

WINGS OF THE EMPIRE



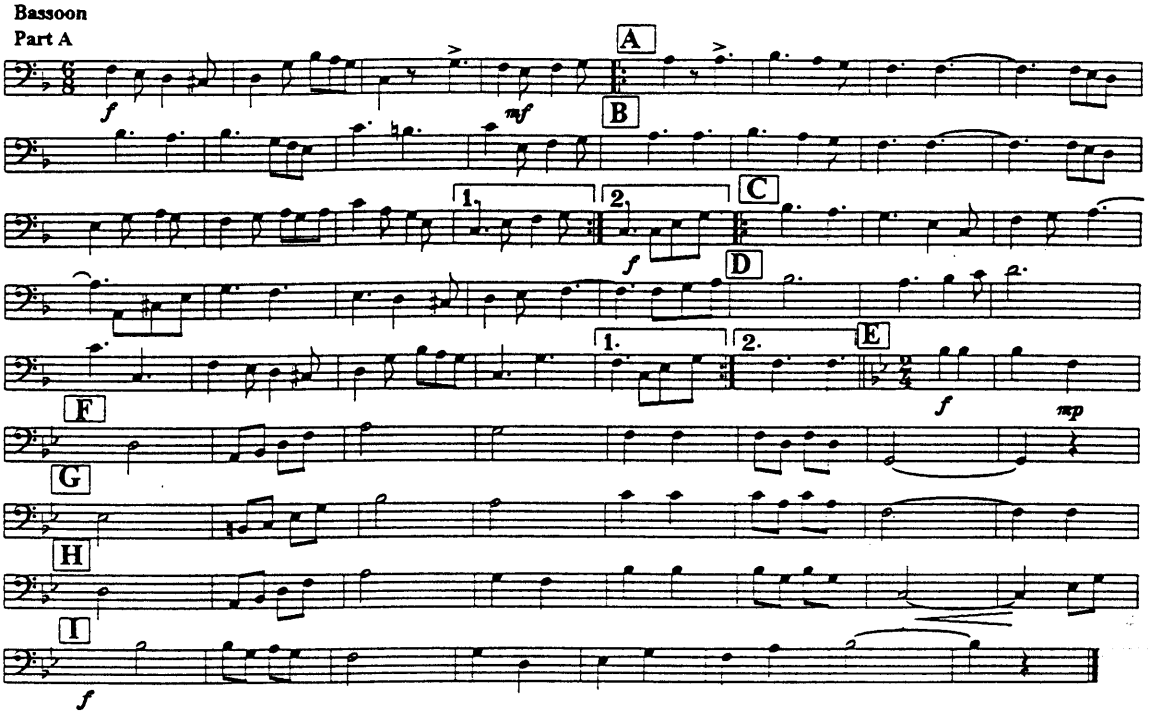
Trumpet
Clarinet (low)
Baritone T.C.
Part D

WINGS OF THE EMPIRE



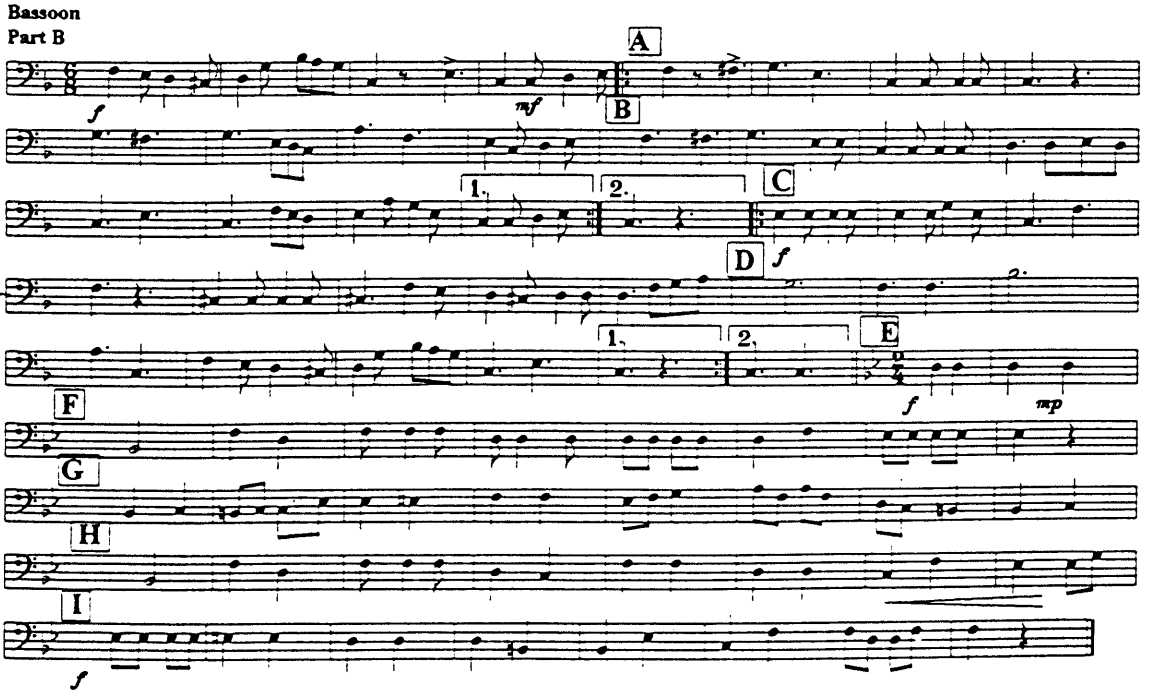
Trombone
Baritone B.C.
Bassoon
Part A

WINGS OF THE EMPIRE



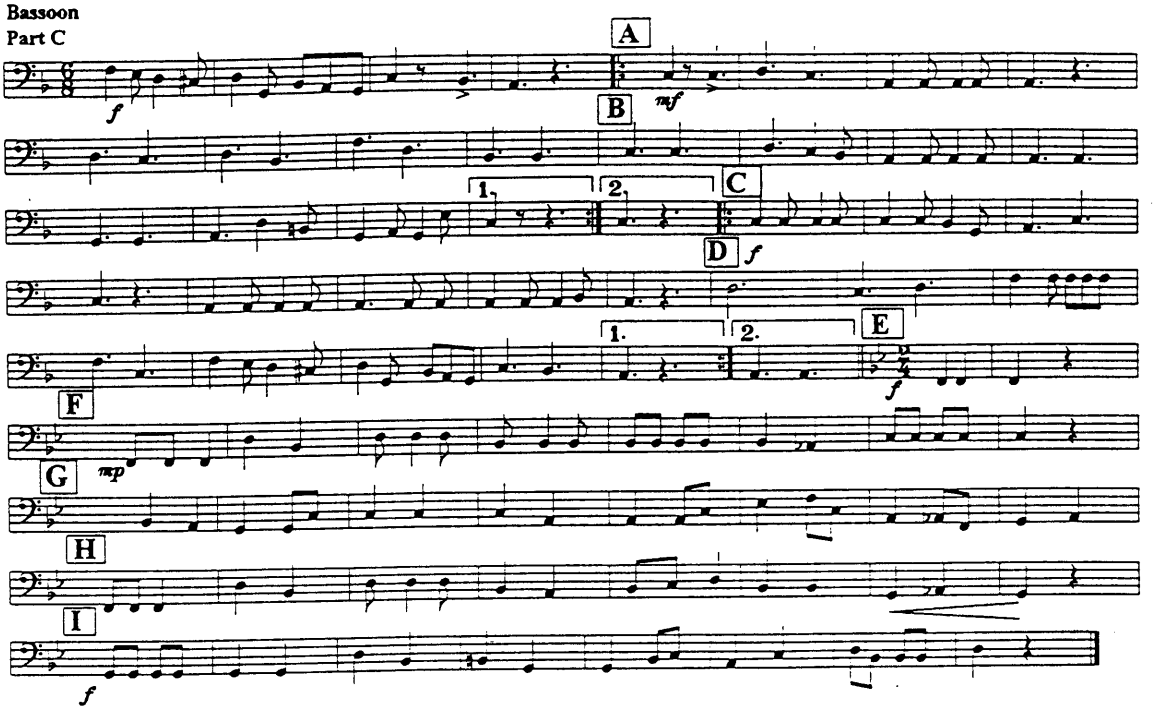
Trombone
Baritone B.C.
Bassoon
Part B

WINGS OF THE EMPIRE



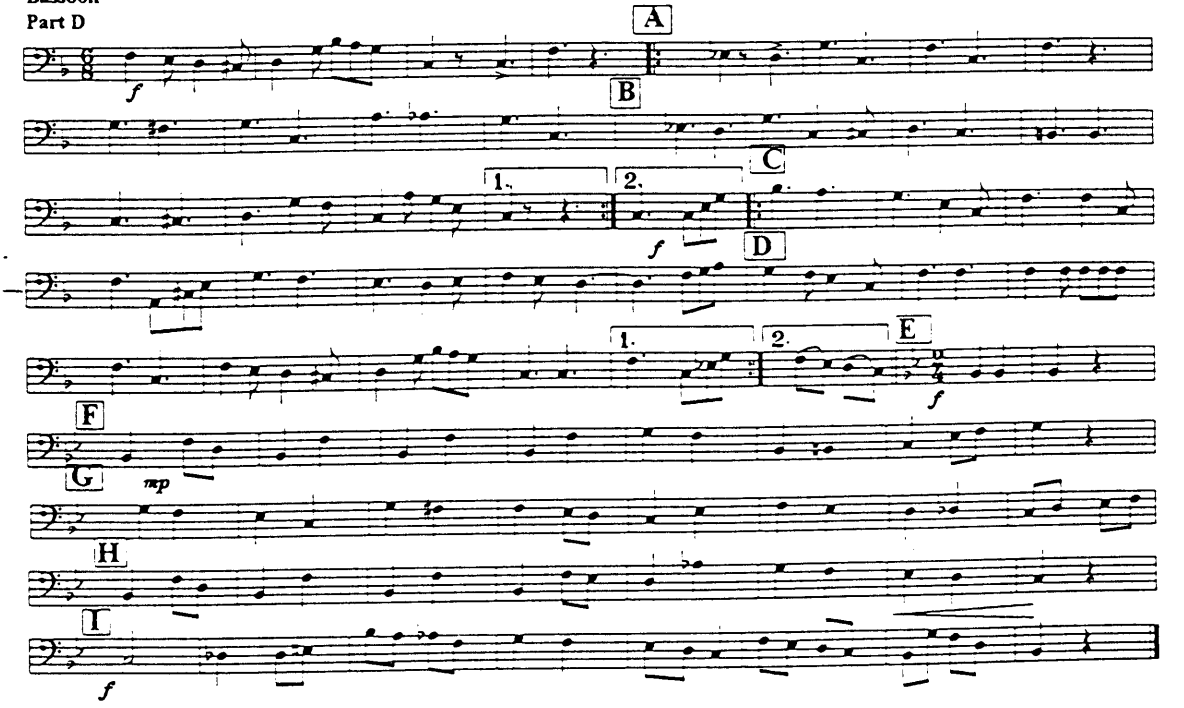
Trombone
Baritone B.C.
Bassoon
Part C

WINGS OF THE EMPIRE



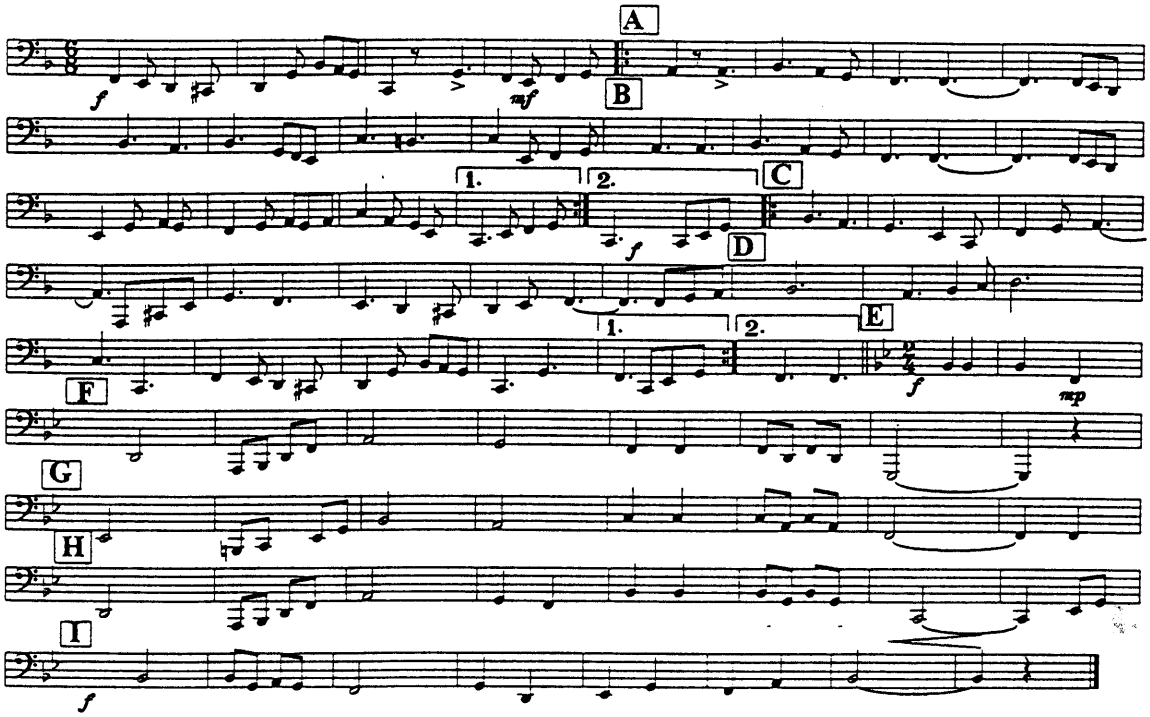
Trombone
Baritone B.C.
Bassoon
Part D

WINGS OF THE EMPIRE



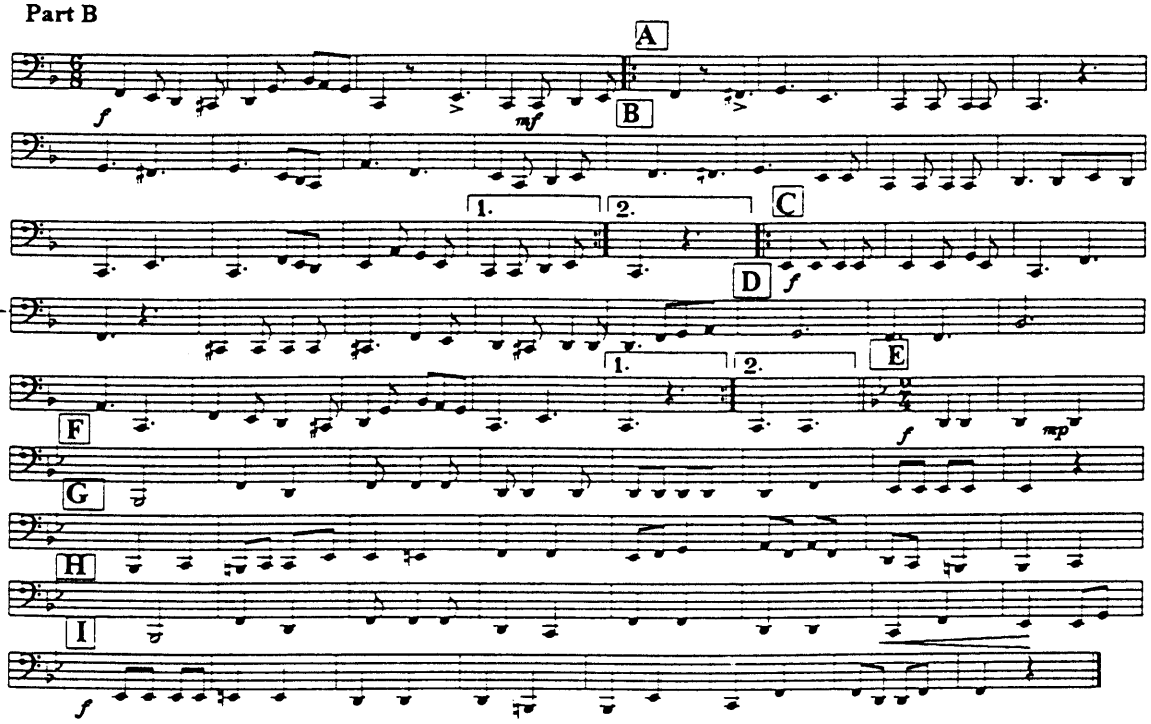
Tuba
Part A

WINGS OF THE EMPIRE



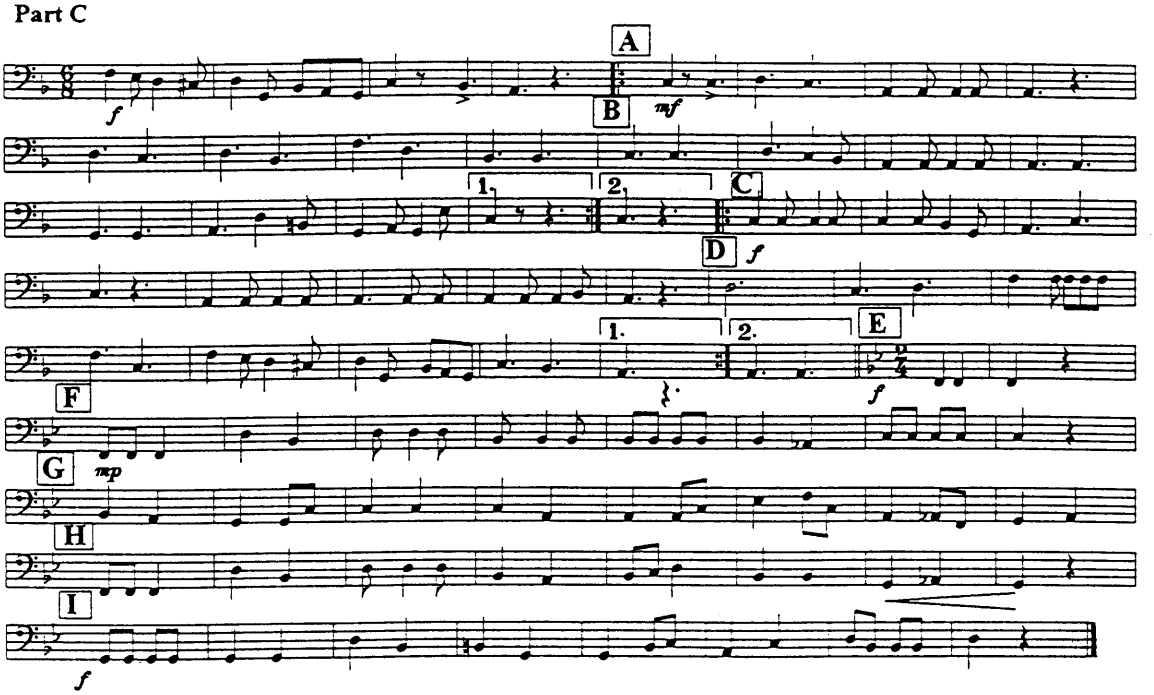
Tuba
Part B

WINGS OF THE EMPIRE



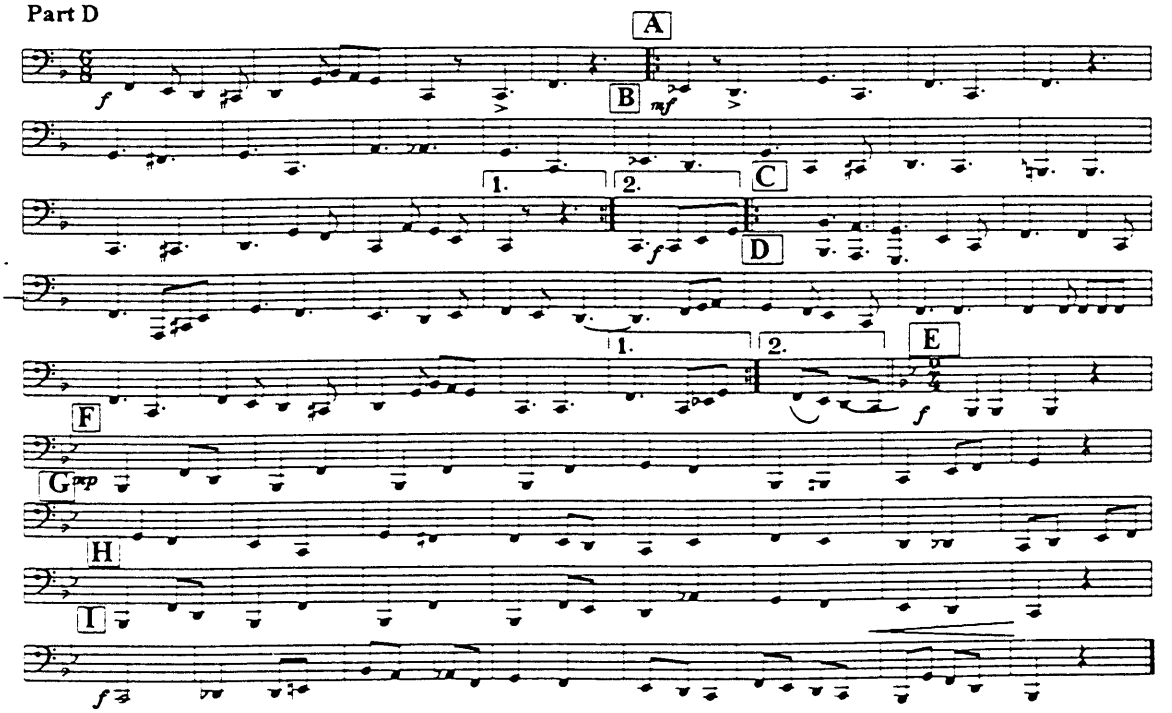
Tuba
Part C

WINGS OF THE EMPIRE



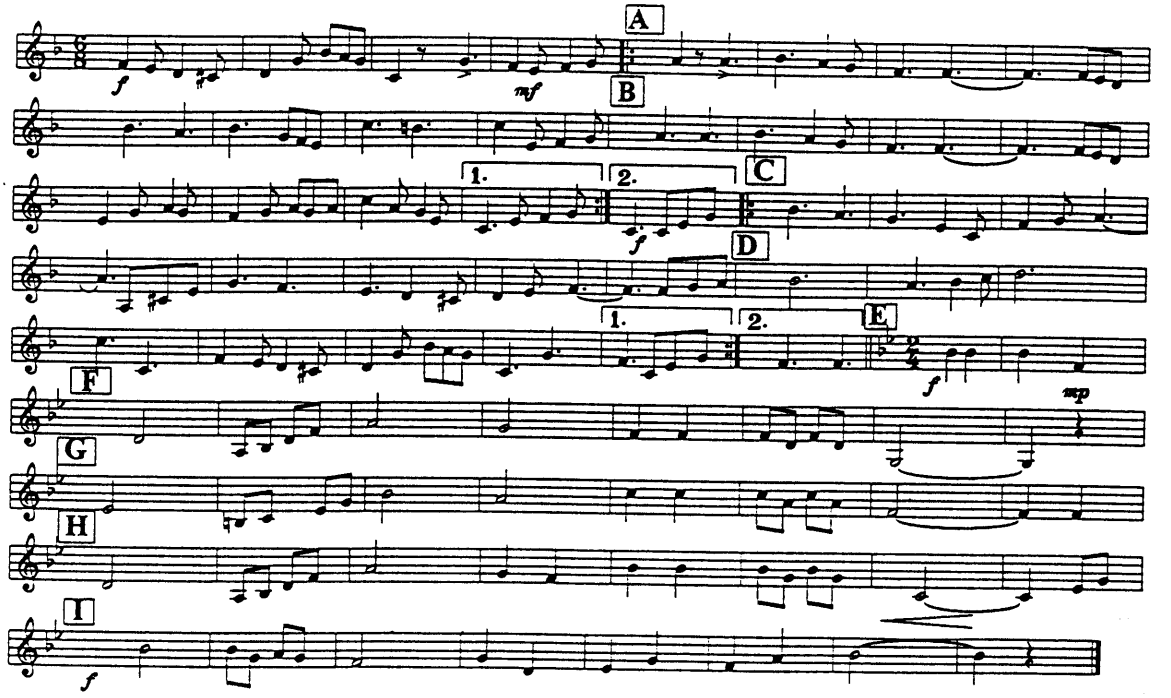
Tuba
Part D

WINGS OF THE EMPIRE



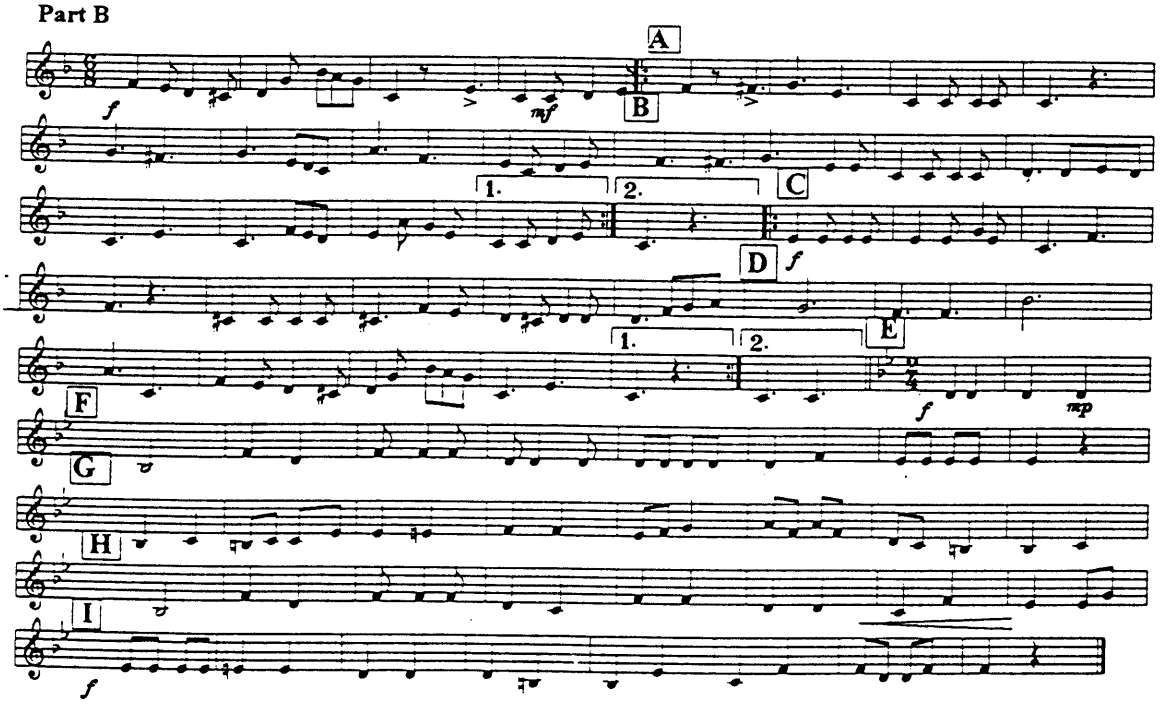
Bells
Part A

WINGS OF THE EMPIRE



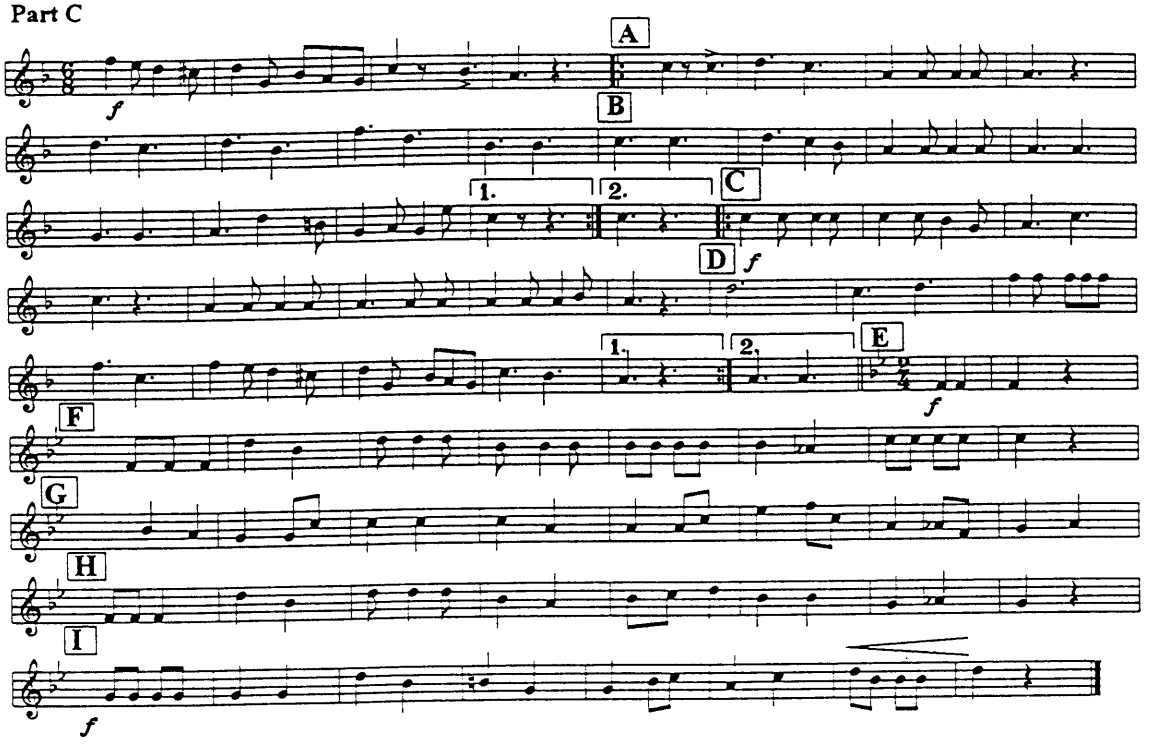
Bells
Part B

WINGS OF THE EMPIRE



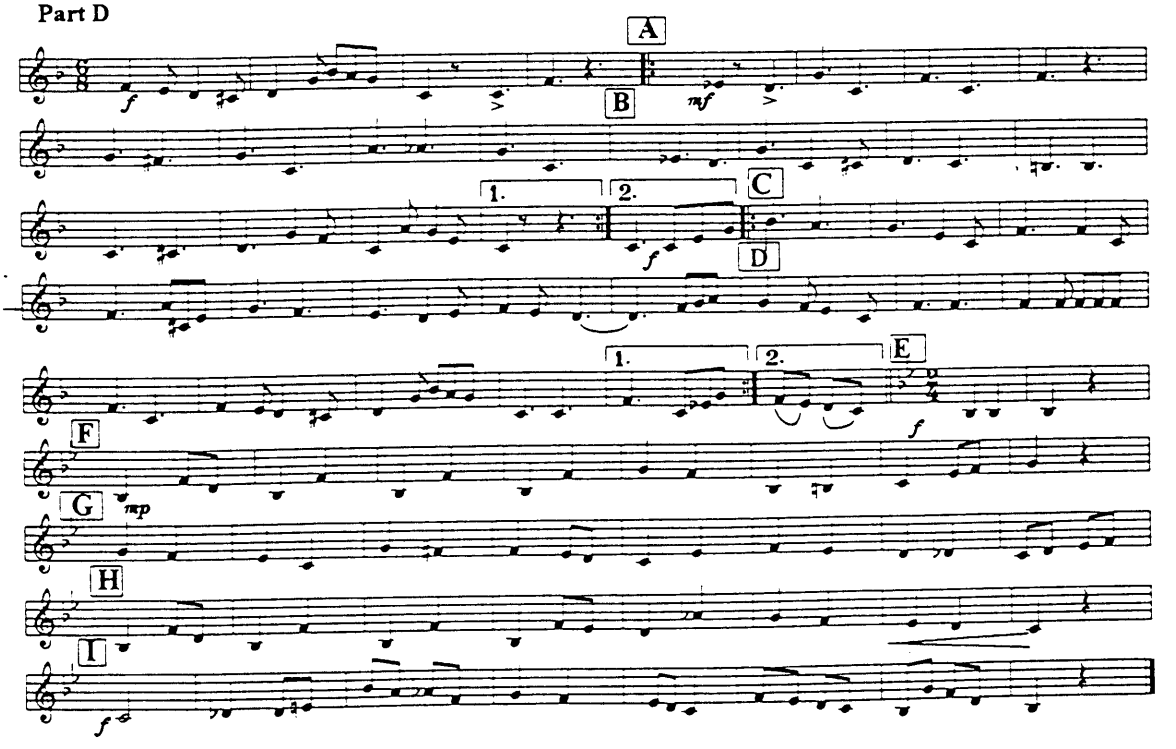
WINGS OF THE EMPIRE

Bells
Part C



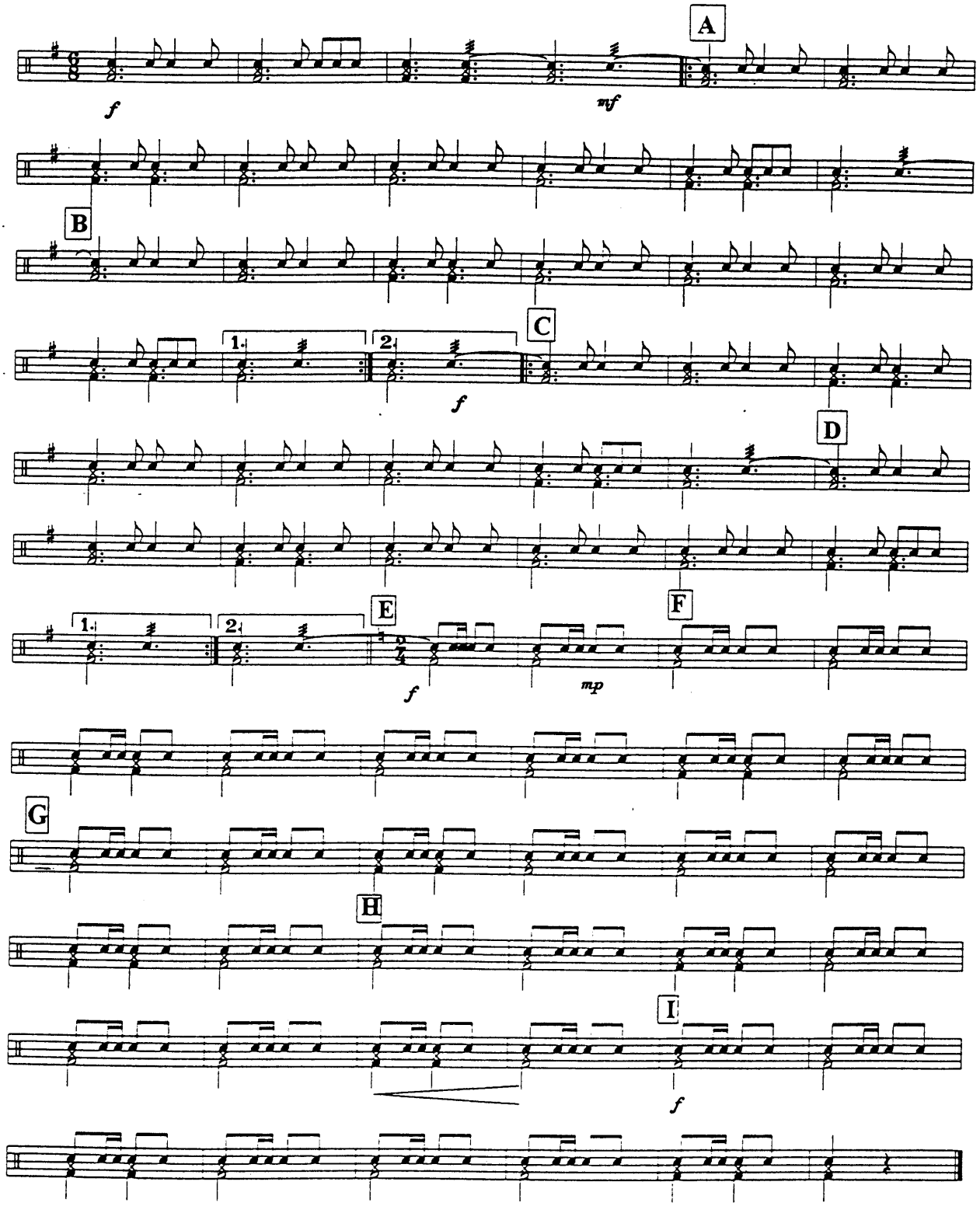
WINGS OF THE EMPIRE

Bells
Part D

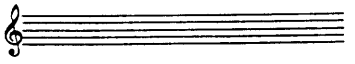


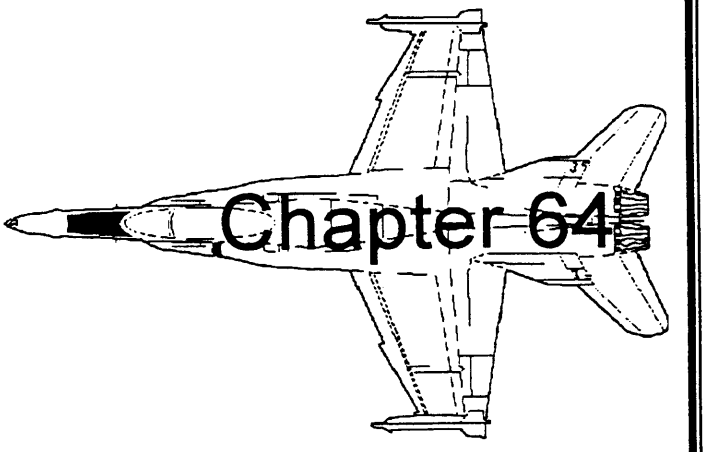
WINGS OF THE EMPIRE

Percussion



Bugle Calls





Bugle calls were once a regular and very important part of the daily routine of the armed forces. They were used with variations by the Royal Canadian Navy, The Canadian Army and the Royal Canadian Air Force.

All these calls had to be learned, memorized and understood. Bugle calls once regimented a soldiers life totally. He was awakened by the bugle call "Reveille", he ate when "men's meal" was sounded, he ordered to "Fall In" by bugle and he was sent to sleep by the bugle playing the "Last Post".

Bugle calls are divided into three distinct types, the first type is the "Regimental Call", this told the soldier which regiment was being called. The second type is the "Field Call", these are the calls that told the soldier how to fight. Calls such as "Alarm" and "Charge" fall into this category. Thirdly we have "Routine Calls". These calls regulated the soldiers life from dawn till dusk. The old traditional routine calls were as follows:

TIME	CALL	REMARKS
0545	Rouse	Prepare to get out of bed
0600	Reveille	All soldiers out of bed and wash
0630	Defaulters	Soldiers under punishment parade
0700	Men' Meal	Breakfast
0800	Fall In	The working day starts
1000	Stand down	Morning break
1010	Defaulters	Parade for inspection
1030	Resume	Continue duties
1045	Defaulters	Parade for inspection
1230	Men's Meal	Mid-day meal

1300	Defaulters	Parade for punishment drill
1400	Resume	Afternoon work starts
1640	Dismiss	The days work finishes
1700	Defaulters	Full dress inspection
1745	Quarter call	Guards 15 minutes warning for parade
1800	Retreat	All flags lowered
1845	Defaulters	Parade for extra work
2130	First Post	Duty Officer starts his inspection
2150	Defaulters	Final extra parade
2155	Orderly Sgt	Staff parade
2200	Last Post	Duty Officer finishes inspection
2215	Lights out	

In addition to these, there were many other calls which might have to be sounded as required. These could include:

a. Mail call;

b. Sick call;

c. CSM's call;

d. Band call;

e. Drummer's call; and

f. Signallers.

The bugles therefore had to be very proficient and had to remember a large number of calls. Today most of these calls are never sounded. Bugle calls were last heard in the Canadian Army on a regular basis in the mid 1960's.

To understand how bugle calls came to be used one must remember that Canada's military traditions came to us, in the most part, from the British Army.

Long before bugles were used the army passed routine and tactical orders by beat of drum. This was how the army gave its signals up to the middle of the 18th century. The drum

was fine for European wars, but when the army found itself fighting the French and their Indian allies in North America conditions were very different. A new kind of war came about in our eastern forests. It was a dispersed war, with mobile tactics practiced by newly formed light companies. The drum no longer provided an adequate means of inter-communication; it was a cumbersome thing to carry about in rough country, and its sound did not carry very far. Something better was needed.

The British Army fighting in North America included contingents of Hanoverian and Hessian troops from Germany. They too had light infantry, these German light troops, called Jaeger's passed orders by bugles. The bugle, easily carried, sonorous, and penetrating in sound was the ideal replacement for the drum. Therefore, it was adopted by the British Army light companies. The bugle has been with us since that time and has continued to be used by the army's of the British Commonwealth to this day.

BUGLE CALLS

The bugle calls included in this book are listed below with the page numbers they can be found on:

No.	Name	Page Number
1	Advance	64-4
2	Alarm to Arms	64-4
3	Alert	64-4
4	Attention	64-5
5	Band	64-5
6	Carry On	64-5
7	Cease Firing	64-5
8	Close	64-5
9	Commence	64-5
10	Defaulters	64-5
11	Disperse	64-5
12	Double	64-6
13	Drummers Call	64-6
14	Drummers or Buglers	64-6
15	Extend	64-6
16	Fall In	64-6
17	First Post	64-6
18	Fleet Air Arm Fall-In	64-7
19	Flight Deck Division Fall-In	64-7
20	Flying Stations	64-7
21	General Salute	64-7

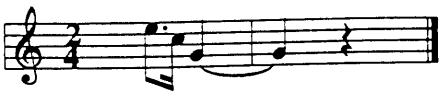
22	Guard	64-7
23	Halt	64-7
24	Incline	64-7
25	Last Post	64-8
26	Lights Out	64-8
27	Mail	64-8
28	March at Ease	64-8
29	Markers	64-8
30	Men's Meal - First Call	64-9
31	Men's Meal - Second Call	64-9
32	Officers' Mess - 1st Bugle	64-9
33	Officers' Mess - 2nd Bugle	64-9
34	Quarter Call	64-9
35	Quick March	64-9
36	Retire	64-9
37	Retreat	64-10
38	Reveille	64-10
39	Rouse	64-10
40	Royal Salute	64-11
41	Sergeants' Dinner	64-11
42	Still	64-11

1. Advance:

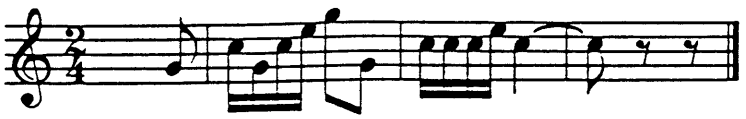
2. Alarm to Arms:

3. Alert:

4. Attention:



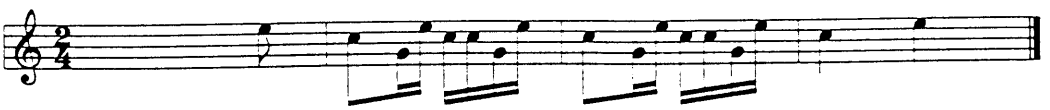
5. Band:



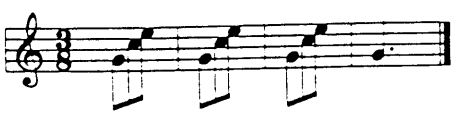
6. Carry On:

7. Cease Firing:

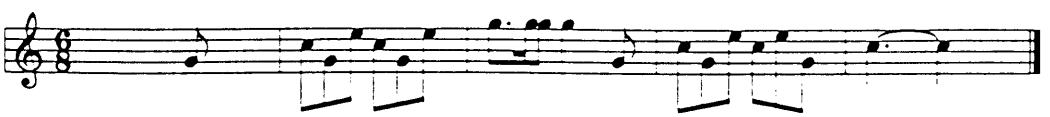
8. Close:



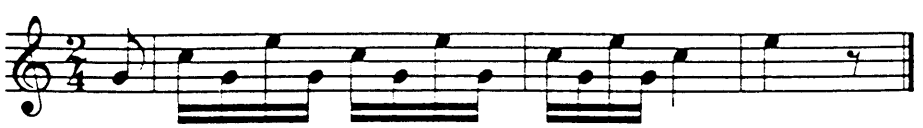
9. Commence:



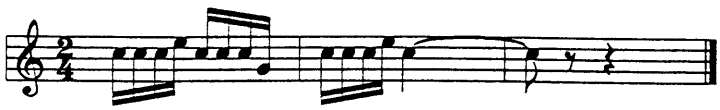
10. Defaulters:



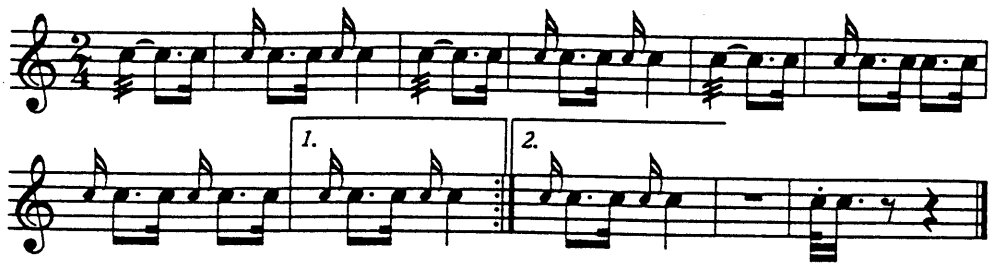
11. Disperse:



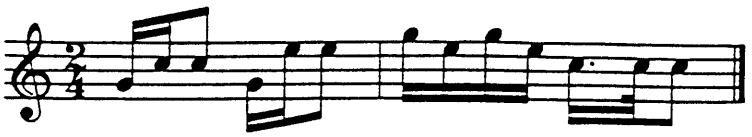
12. Double:



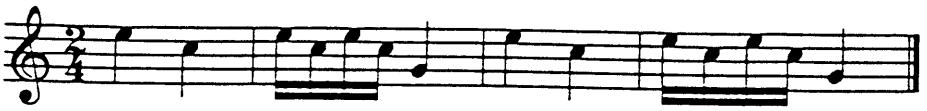
13. Drummers Call:



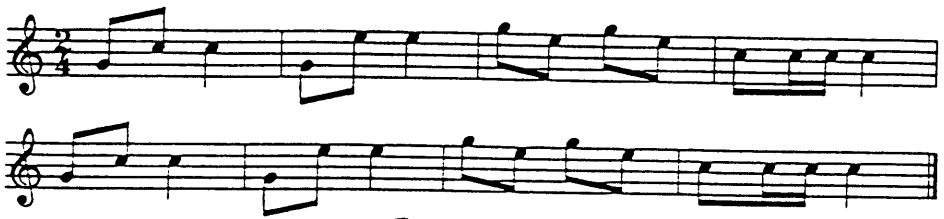
14. Drummers of Buglers:



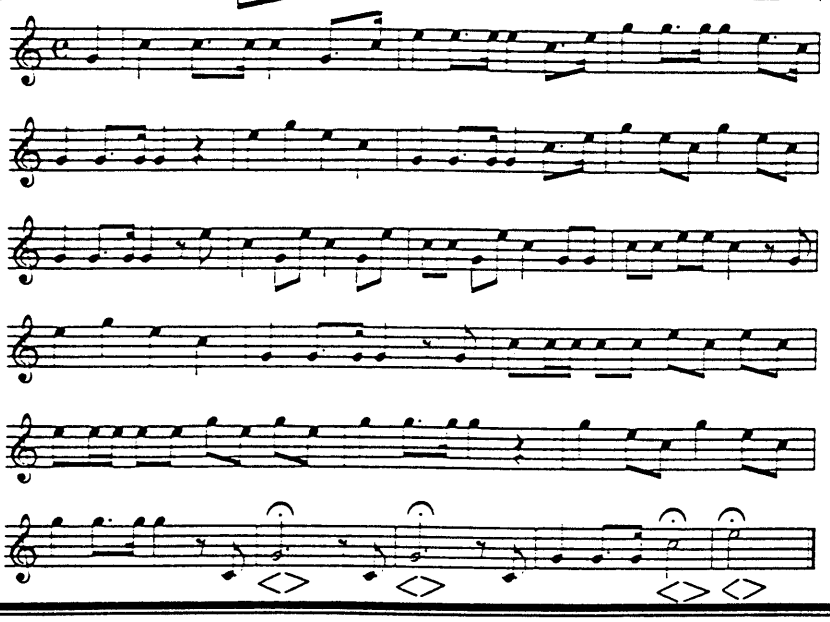
15. Extend:



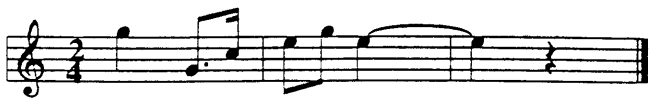
16. Fall-In:



17. First Post:

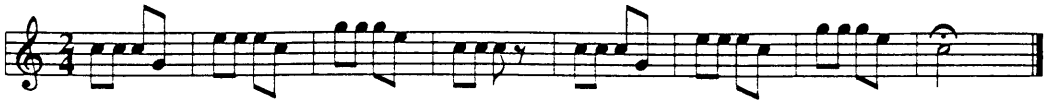


18. Fleet Air Arm Fall-In:

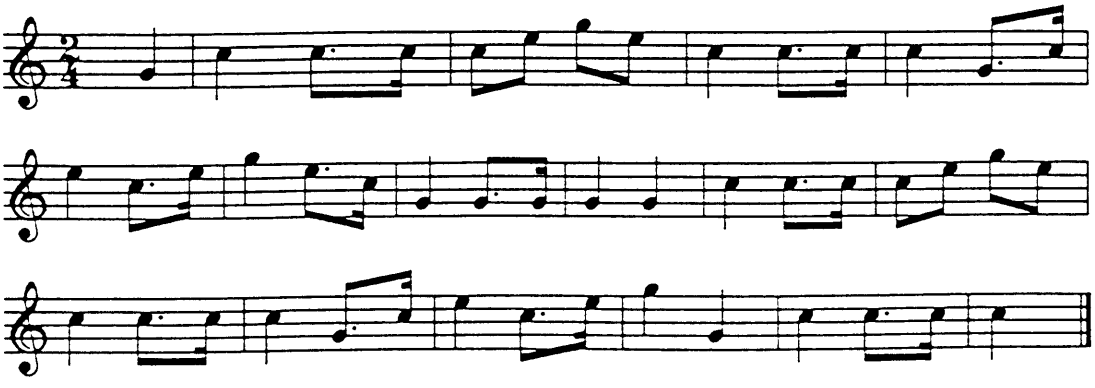


19. Flight Deck Divisions Fall-In:

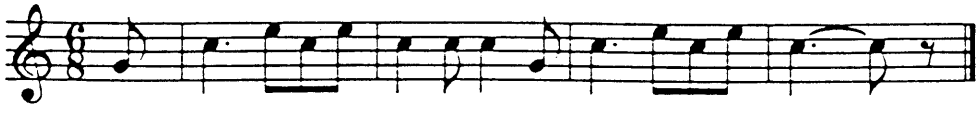
20. Flying Stations:



21. General Salute:

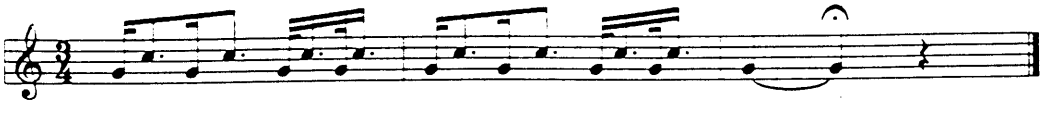


22. Guard:

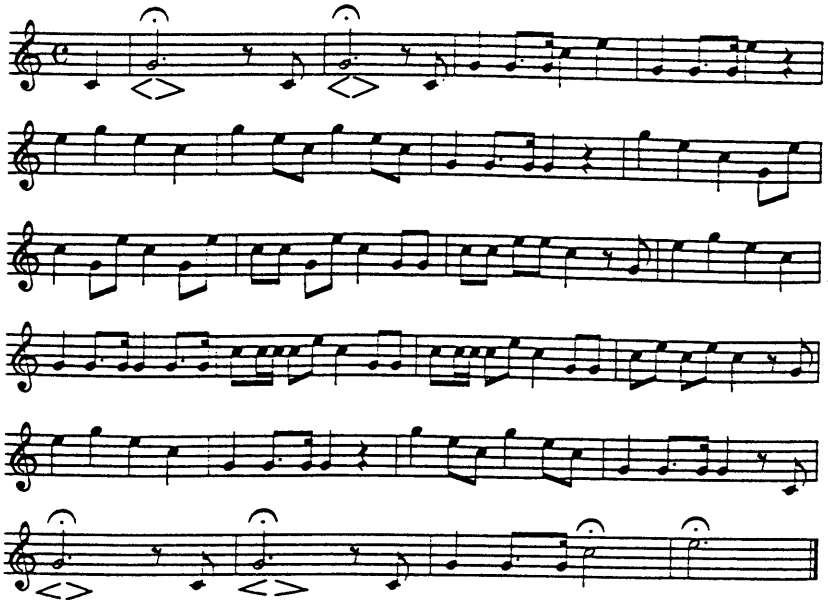


23. Halt:

24. Incline:



25. Last Post:



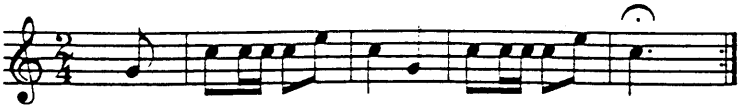
26. Lights Out:

27: Mail:

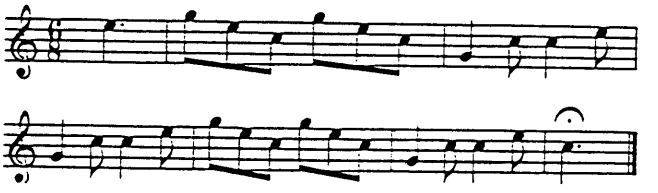
28. March at Ease:

29. Markers:

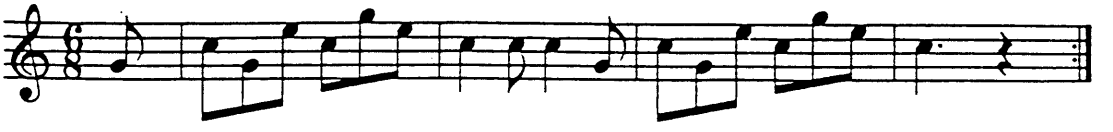
30. Men's Meal - First Call:



31. Men's Meal - Second Call:



32. Officers' Mess - 1st Bugle:



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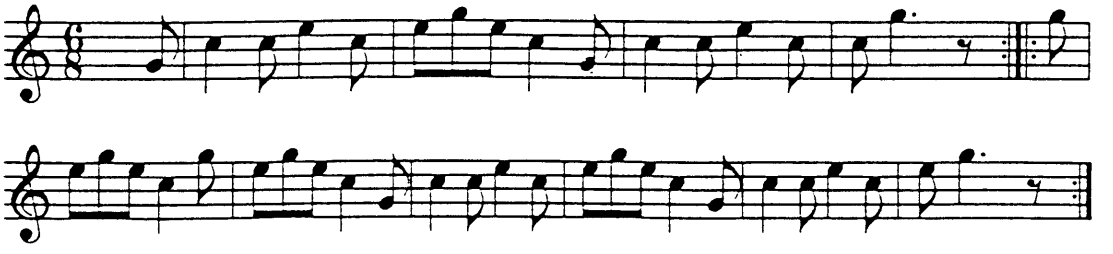

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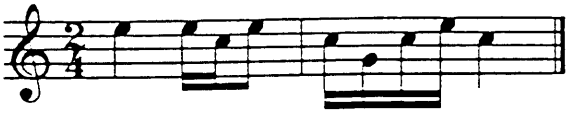
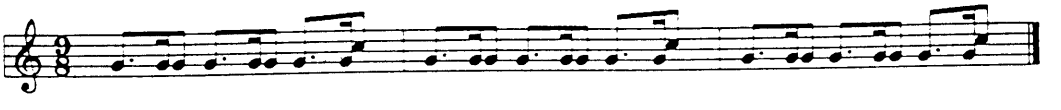
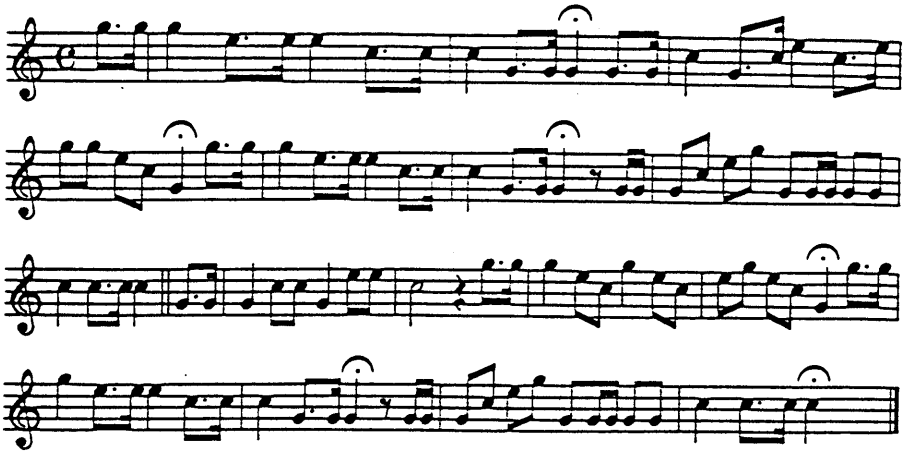


35. Quick March:

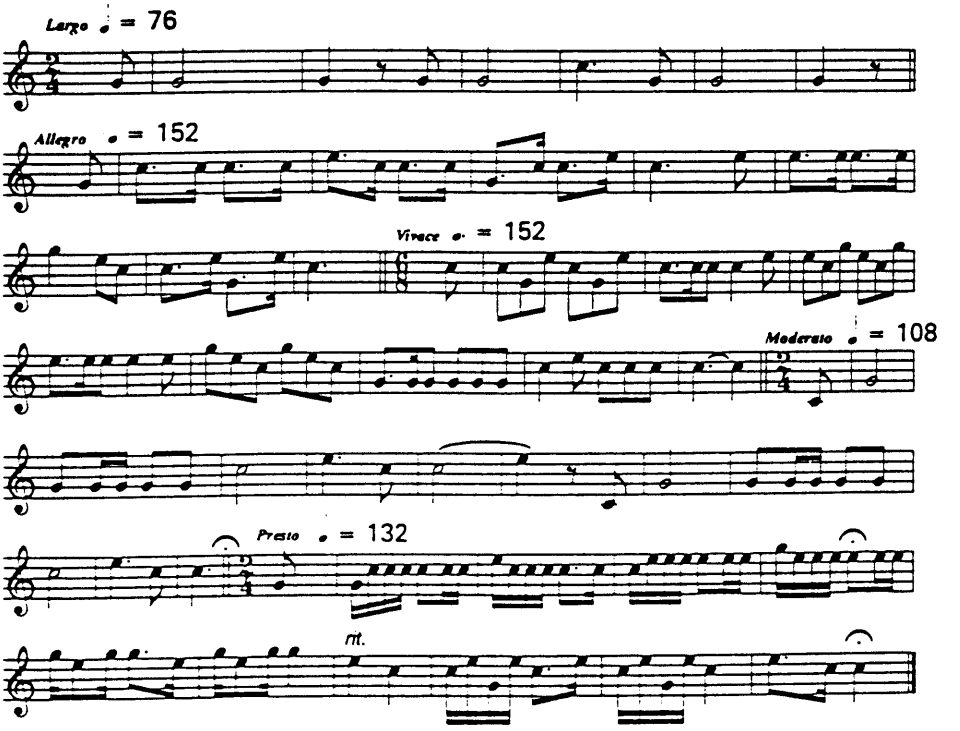
36. Retire:



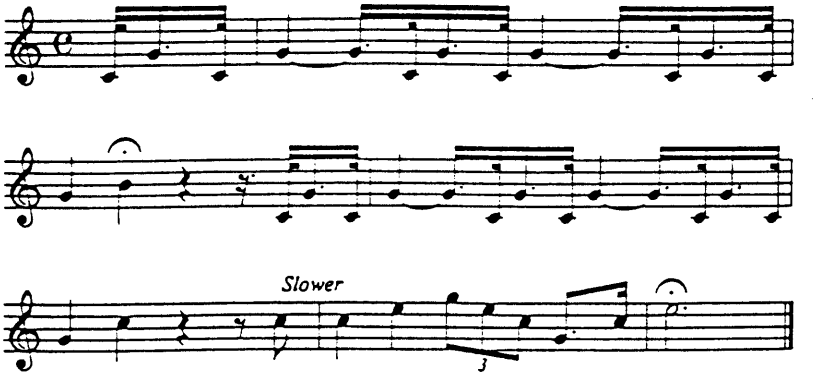
37. Retreat:



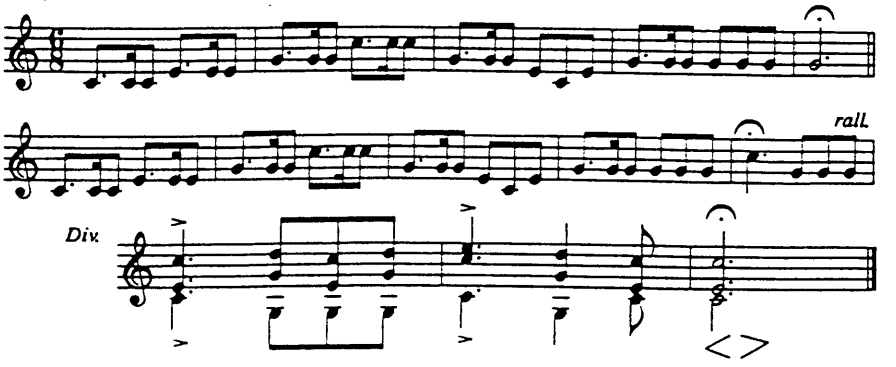
38. Reveille:



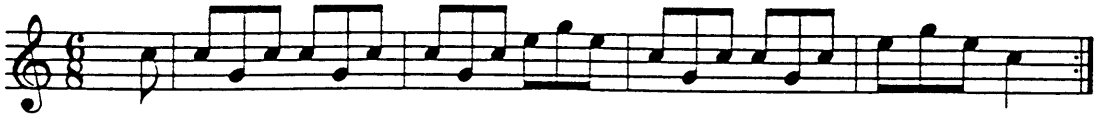
39. Rouse:



40. Royal Salute:



41. Sergeants' Dinner:



42. Still:

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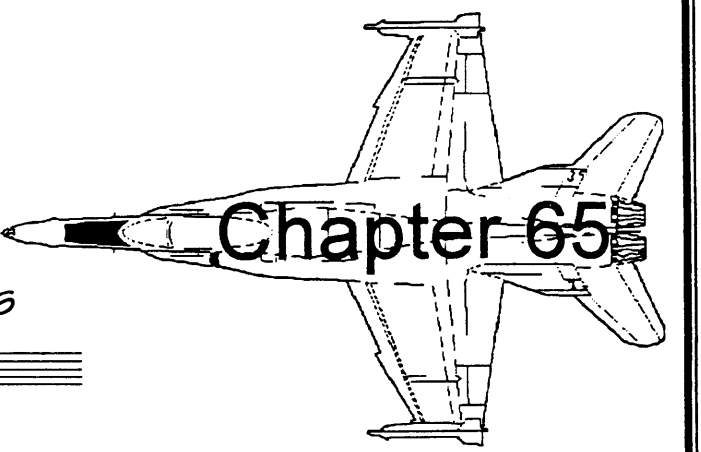


Chapter 65

Drum Patterns & Cadences

Traditionally, the buglers in a band are also drummers, both instruments being ways of communicating orders. These important people have pride of place in the Corps of Drums, with the bugles worn slung on the drummer's hips. Most cadet units usually do not have drummers trained in bugling, so this duty falls on the trumpet and cornet players.

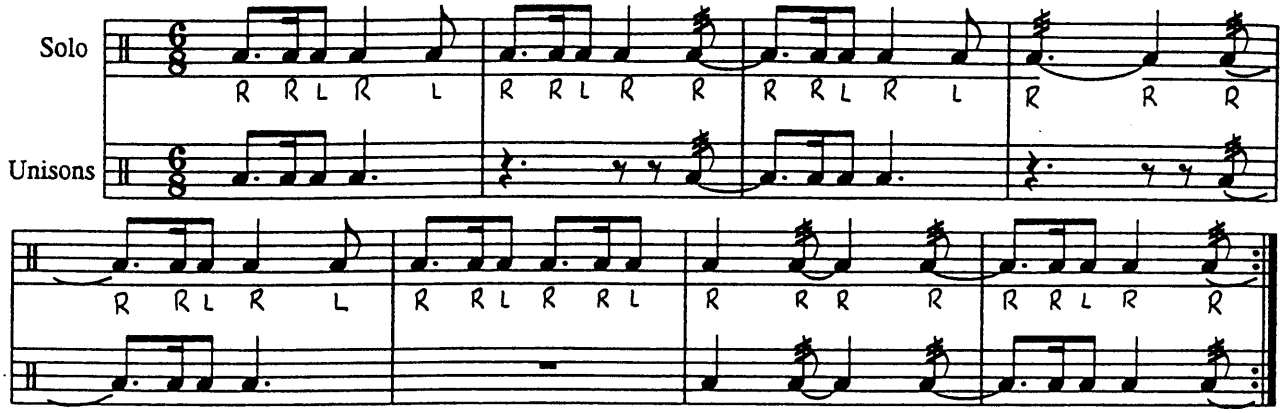
The Drum Patterns, or Cadences, given in this book are Steamboats and Viscount 6. Good practice techniques for drummers is a lot of repetition, attention to detail, and using a metronome. Trying to learn off-beats while another person gives you a tempo is difficult for both players, as usually most people do not stay on their original tempo. A metronome gives a steady beat and will help develop rhythmic confidence. Drummers should always warm up their wrists and fingers before playing , and stretch after playing to avoid tendonitis. They should stretch their wrists to develop flexibility, which usually comes slower in the left wrist. The drummers should use the traditional grip, not matched grip for marching, as once it is mastered it gives the player better technique for parade drumming. Because marching snare drums are carried at an angle when slung, traditional grip must be used. Matched grip is appropriate for snare drumming only if the snare drum is flat, not tilted, and even then many players prefer traditional grip.

While the traditions of drumming in Sea Cadet bands stems form the Royal Marines, much of the influence of playing drums in Sea Cadet bands in Western Canada is from Lt Élan McGinn (nee Masson), a CIC officer and former Sea Cadet from RCSCC Amphion. Lt McGinn studied Percussion at the University of Calgary and holds degrees in Music and Education. Her influence is vast due to her years of sharing her knowledge with others and writing patterns for cadet use. At the time of the printing of this book, an instructional audio tape for the Steamboats and Paradox drum patterns made by Lt McGinn, and a Military Snare Drum Rudiments videotape are available through the Pacific Region RCMA.

Steamboats

CPO Elan Masson

Steamboat #1



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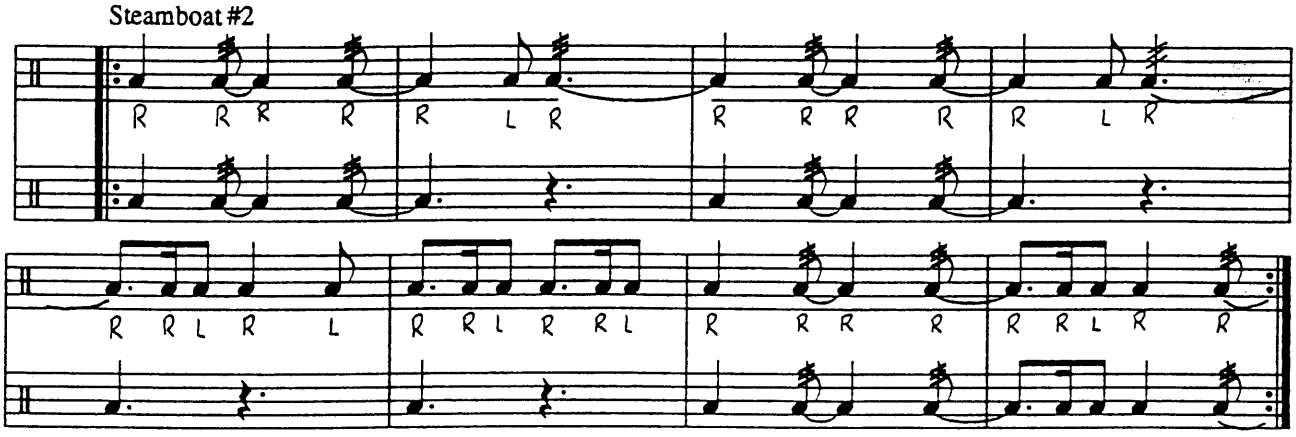

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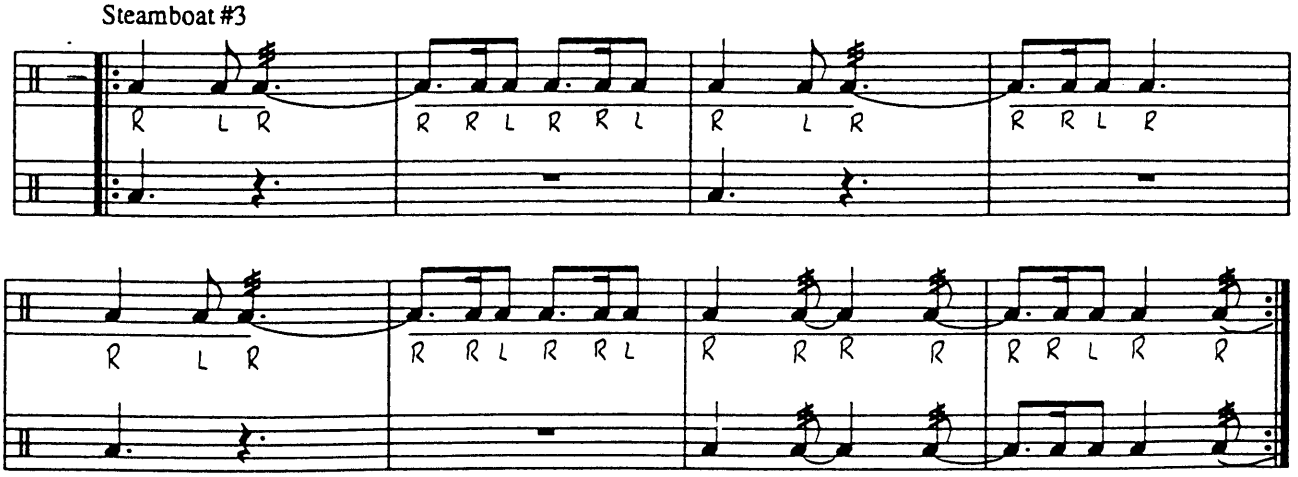
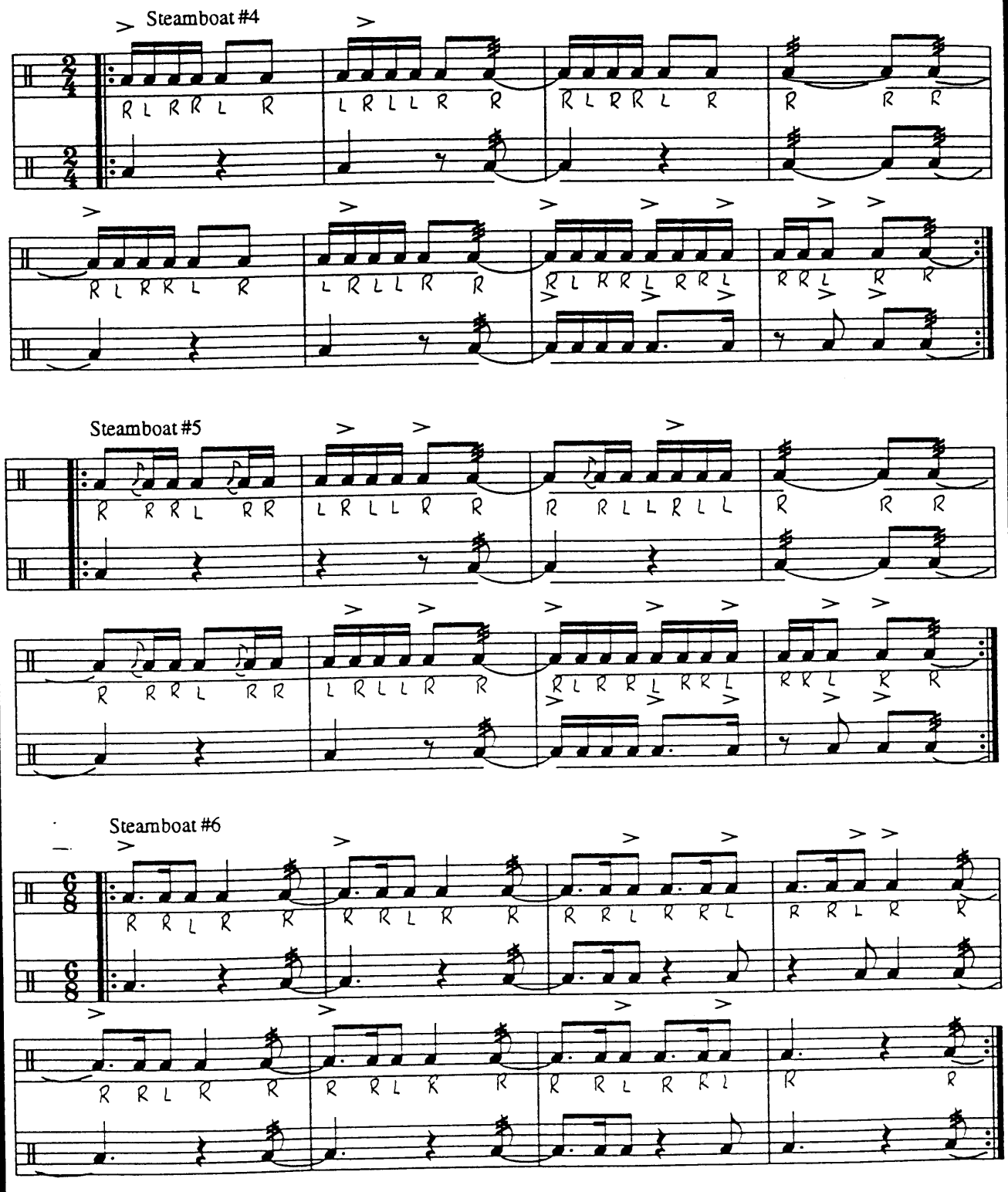
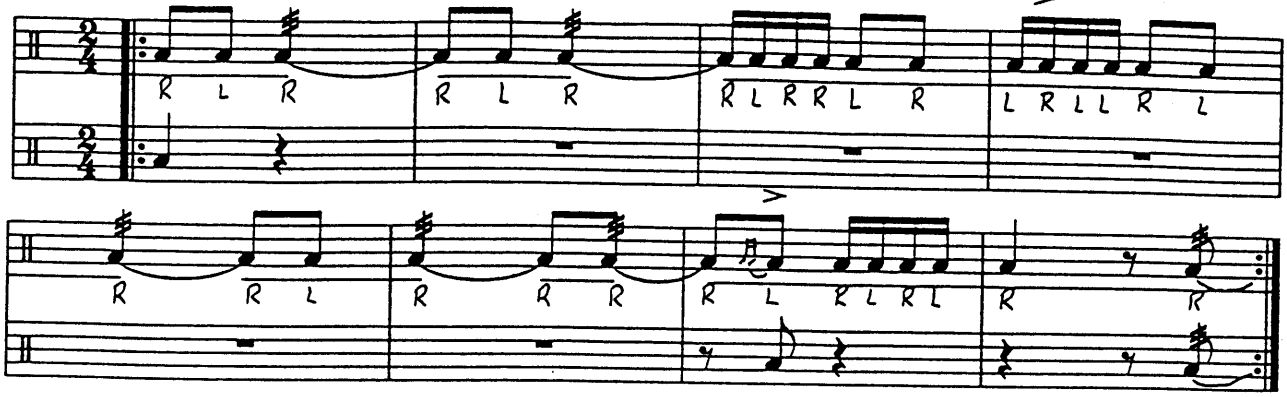


Steamboats



Steamboats

Steamboat #7



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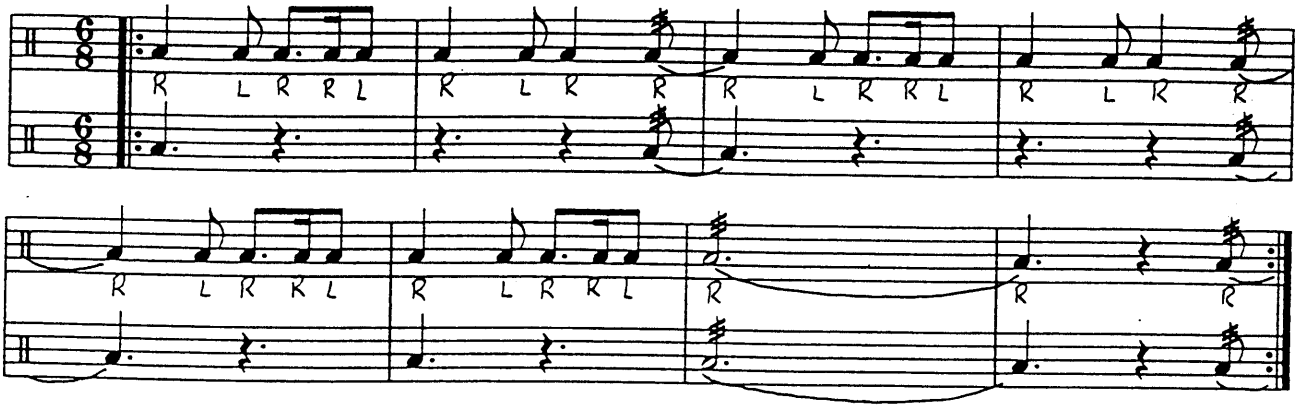

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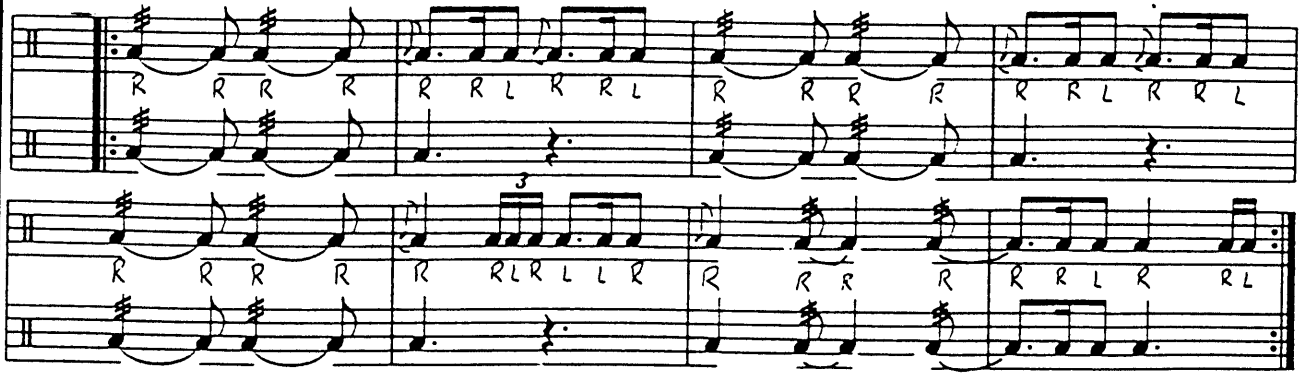
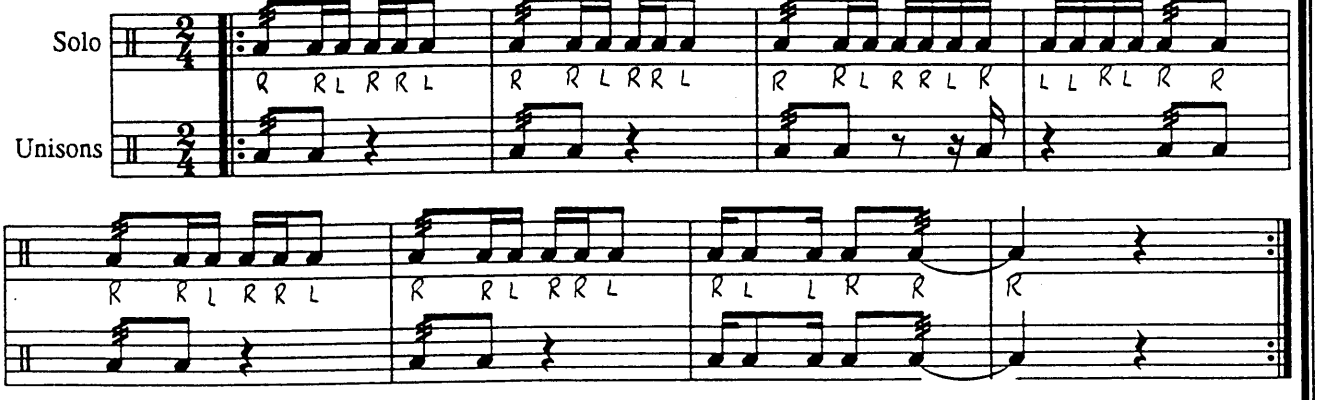


"Viscount 6" Cadences

Anon.

"Viscount 6" #1



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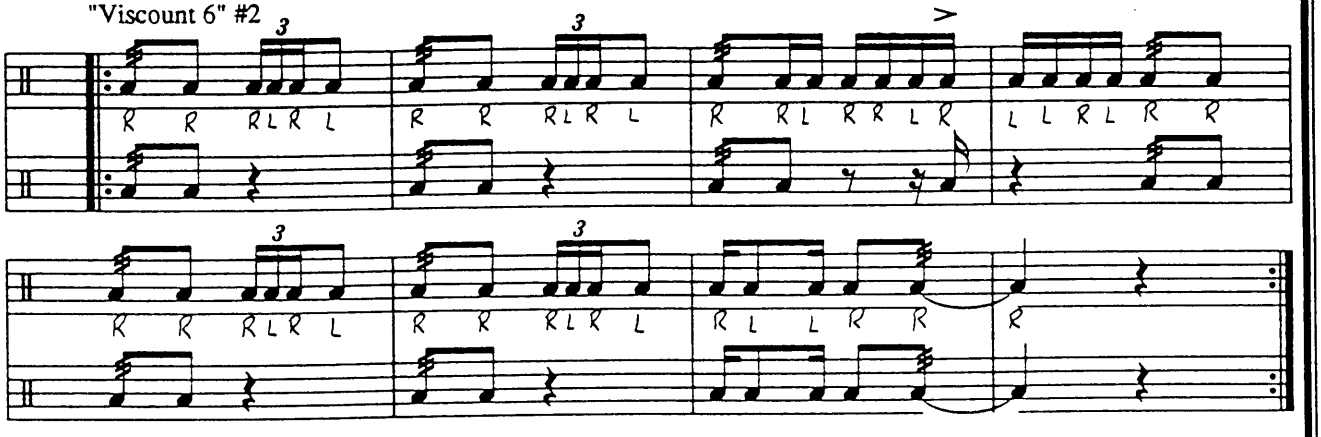

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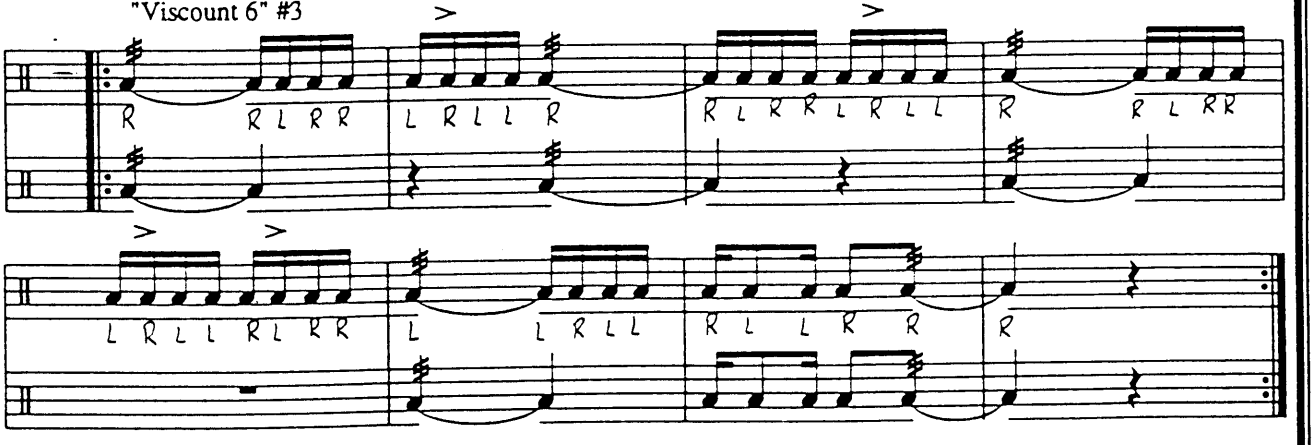
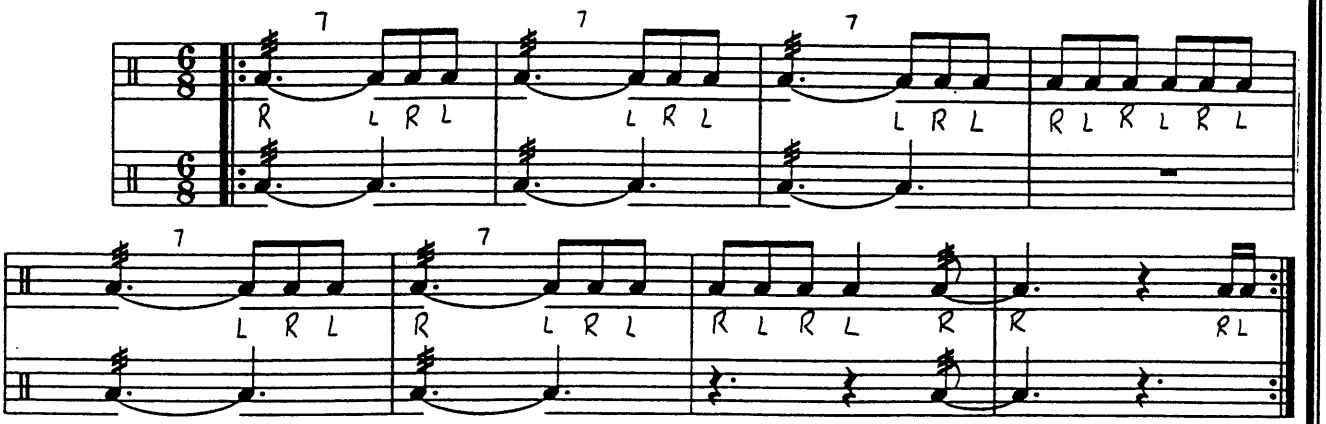


"Viscount 6" Cadences

"Viscount 6" #5



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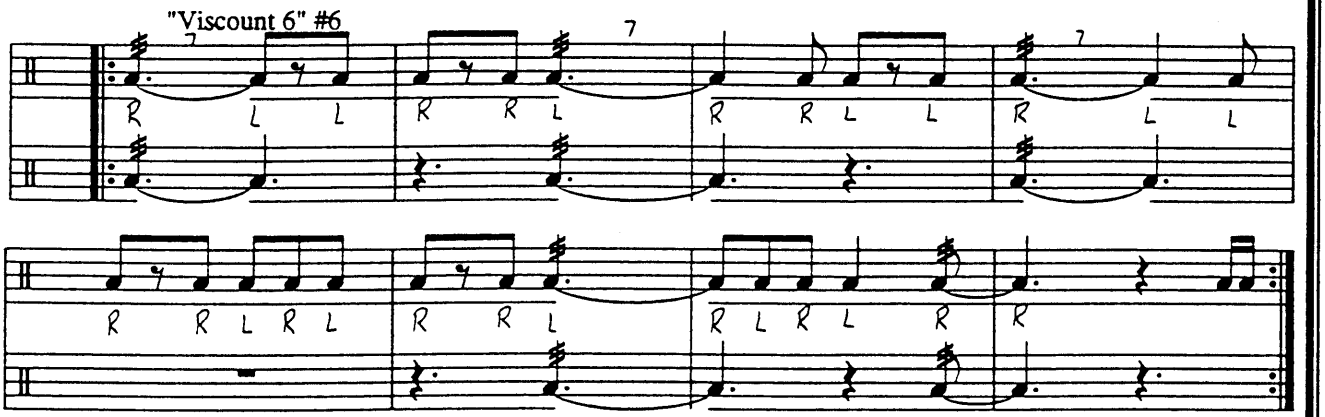

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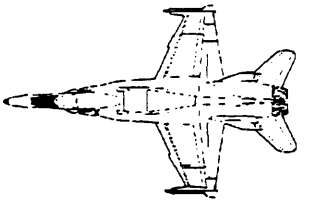

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