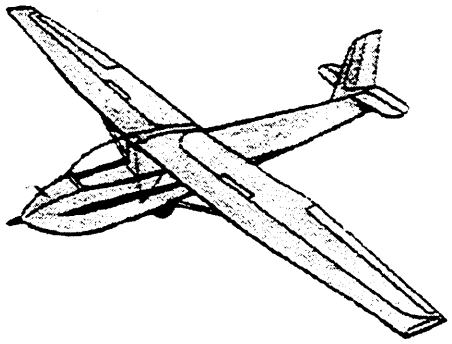
THE AIR CADET MARCH BOOK

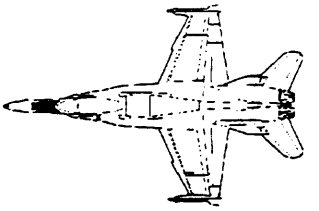


"Through Adversity to the Stars"
"*Per Ardua Ad Astra*"

A,B,C,D Arrangements

Issued 1 Apr 97

Table of Contents



SECTION ONE: Drill and Ceremonial Information

DESCRIPTION	CHAPTER
How to use the Marchbook	Chapter One
History of the Military Band	Chapter Two
Parade Procedures	Chapter Three
Ceremonial Card: Advance/General Salute/O Canada/ God Save the Queen	Page 3-3
Ceremonial Parades	Chapter Four
Remembrance Day Ceremonies	Page 4-1
Battle of Britain Ceremonies	Page 4-2
Sunset Ceremony	Page 4-3
Piling Drums	Page 4-6
Tattoo	Page 4-7
The Fly Past	Page 4-8
History of the Royal Canadian Air Force	Chapter Five
Canadian Aces of World War I	Page 5-3
Canadian Aces of World War II	Page 5-4
Royal Canadian Air Cadets	Page 5-5

SECTION TWO - Ceremonial, March and Inspection Scores

A-25	Chapter 6
Airmen's Prayer	Chapter 7
Amazing Grace	Chapter 8
Band of Banshee Airmen	Chapter 9
Battle of Britain	Chapter 10
Bells of Blazes	Chapter 11
Bless 'em all	Chapter 12
Bold Aviator	Chapter 13

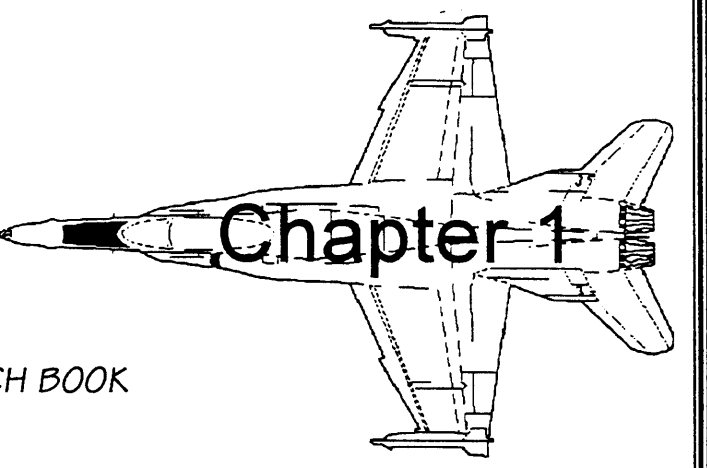
Calvalry of the Clouds	Chapter 14
Comin' in on a Wing and a Prayer	Chapter 15
Crimond	Chapter 16
Dambusters	Chapter 17
Danny Boy	Chapter 18
The Day Thou Gavest	Chapter 19
Don't Sit Under the Apple Tree	Chapter 20
Eagle Squadron	Chapter 21
First Fanfare	Chapter 22
First Thing They asked for	Chapter 23
Flagships of the Air	Chapter 24
Flying Eagle	Chapter 25
Flying Fortress (Battle Hymn)	Chapter 26
Flying Review	Chapter 27
Golden Hawks	Chapter 28
Great Escape, The	Chapter 29
Hey look me over	Chapter 30
High Flight	Chapter 31
Hogan's Heroes	Chapter 32
I Was Chasing One-Elevens (Battle Hymn)	Chapter 33
In The Mood	Chapter 34
Kiss Me Goodnight Sergeant-Major	Chapter 35
La Feuille d'erable	Chapter 36
Last Post (orchestrated)	Chapter 37
Lili Marlene	Chapter 38
Longest Day	Chapter 39
Magnificent Seven	Chapter 40
My Home	Chapter 41
Nightingale Sang in Berkley Square	Chapter 42

Pack up Your Troubles Chapter 43
Pathfinders March Chapter 44
Red Baron Chapter 45
RCAF (original key) Chapter 46
RCAF (lower key) Chapter 47
RCAF (lower key simplified) Chapter 48
Scipio Chapter 49
See The Conquering Hero Comes Chapter 50
Skidding Down the Runway (Vocal) Chapter 51
Snowbird, Flight of The Chapter 52
Space Odyssey Chapter 53
St. Louis Blues Chapter 54
Standard of St. George Chapter 55
Star Wars Chapter 56
*Sunset (orchestrated)_* Chapter 57
Top Gun Chapter 58
Vice Regal Salute Chapter 59
Waltzing Matilda Chapter 60
White Cliffs of Dover Chapter 61
Wings Chapter 62
Wings of the Empire Chapter 63

SECTION THREE: Drum and Bugle Information

Bugle Calls Chapter 64
Drum Patterns or Cadences Chapter 65

Bibliography Annex A



INSTRUCTIONS

HOW TO BEST USE THE CADET MARCH BOOK

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

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

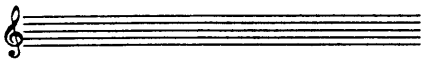
The four parts *generally* follow this set up:

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

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

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

HELPFUL HINTS



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

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

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

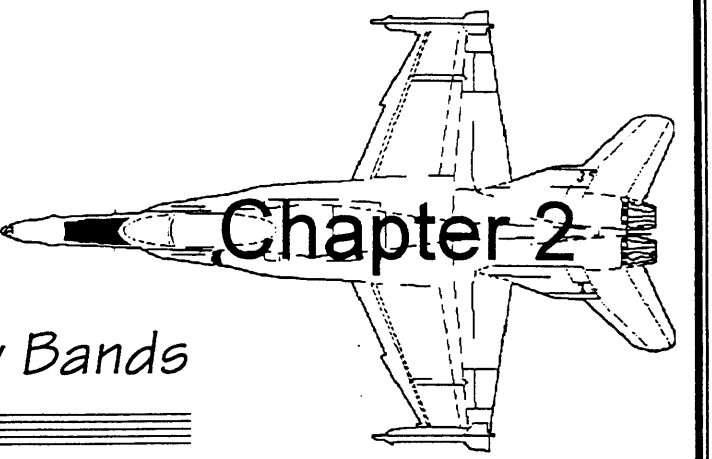
If the Oboe part is too high, then have the Oboe player try the Bell music which is often written down the octave.

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

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

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

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



Chapter 2

The History of Military Bands

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

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

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

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

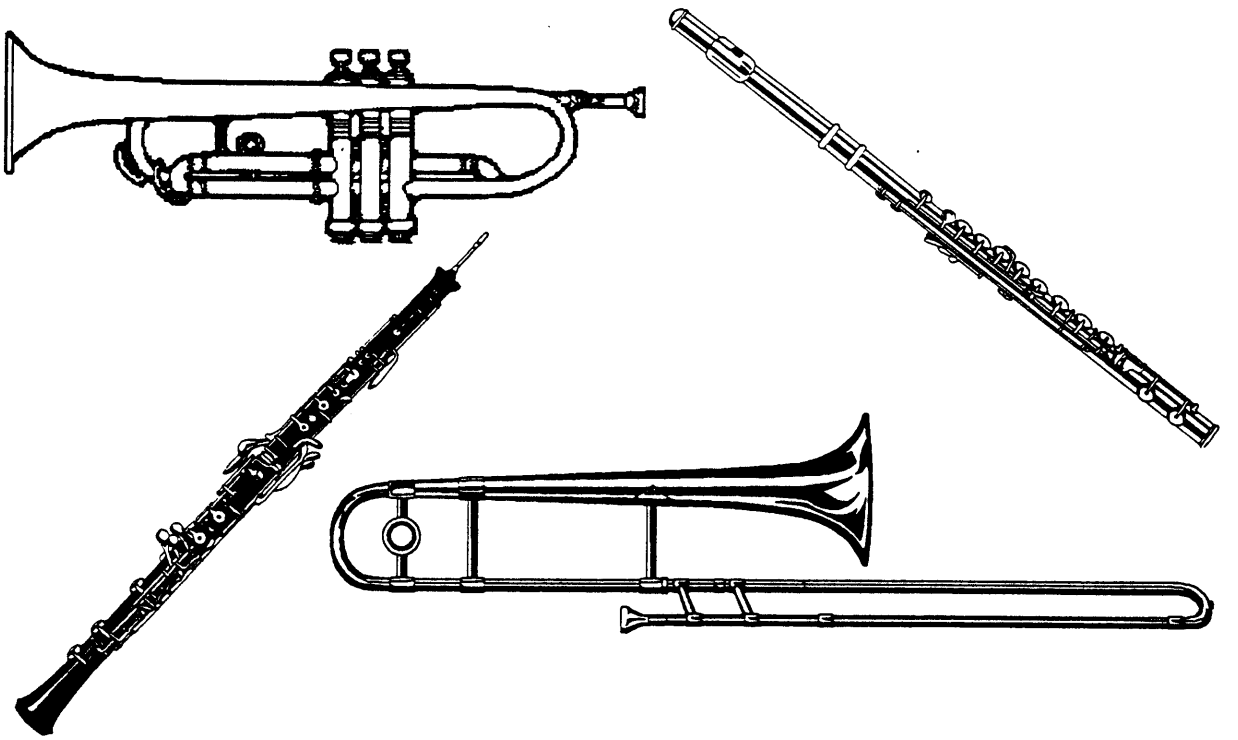
In 1785 the band of the Coldstream Guards was fired because they refused to parade, they were civilians, and more to the point, it was their day off! The Duke of York, the Colonel-in-Chief hired a new band as requested by his officers. To find a replacement band he sent to Hanover, Germany, then the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

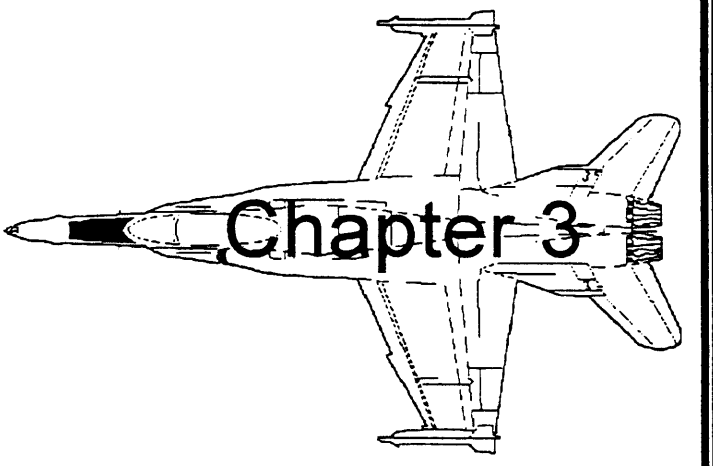
During the last quarters of the 18th century bass drums, tenor drums, cymbals (originally called clash pans), triangle, and tambourines were added. This was the result of a musical craze that swept Europe, it was called Janissary or Turkish music. The volume of sound produced by the "Turkish Music" has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

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

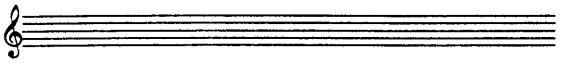
There have been very few changes in the instrumentation of military bands in this century. The few changes that have occurred have been a result of smoothing out the instrumentation after increases or decreases in size after governments brought down their budgets. Unfortunately most of these have been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

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





Parade Procedures



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

1. The Fall In

2. March on the flags:

   The band should play "The Maple Leaf Forever."

3. Arrival of the inspecting officer:

   The band should play the appropriate salute:

   a. The General Salute;

   b. The Vice Regal Salute; or

   c. The Royal Salute.

4. The Inspection:

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

5. The Marchpast:

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

6. The Advance in Review Order:

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

7. The Departure:

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

   a. The General Salute;

   b. The Vice Regal Salute; or

   c. The Royal Salute.

8. March off the flags:

   The "Maple Leaf Forever" may be played.

9. Dismissal.

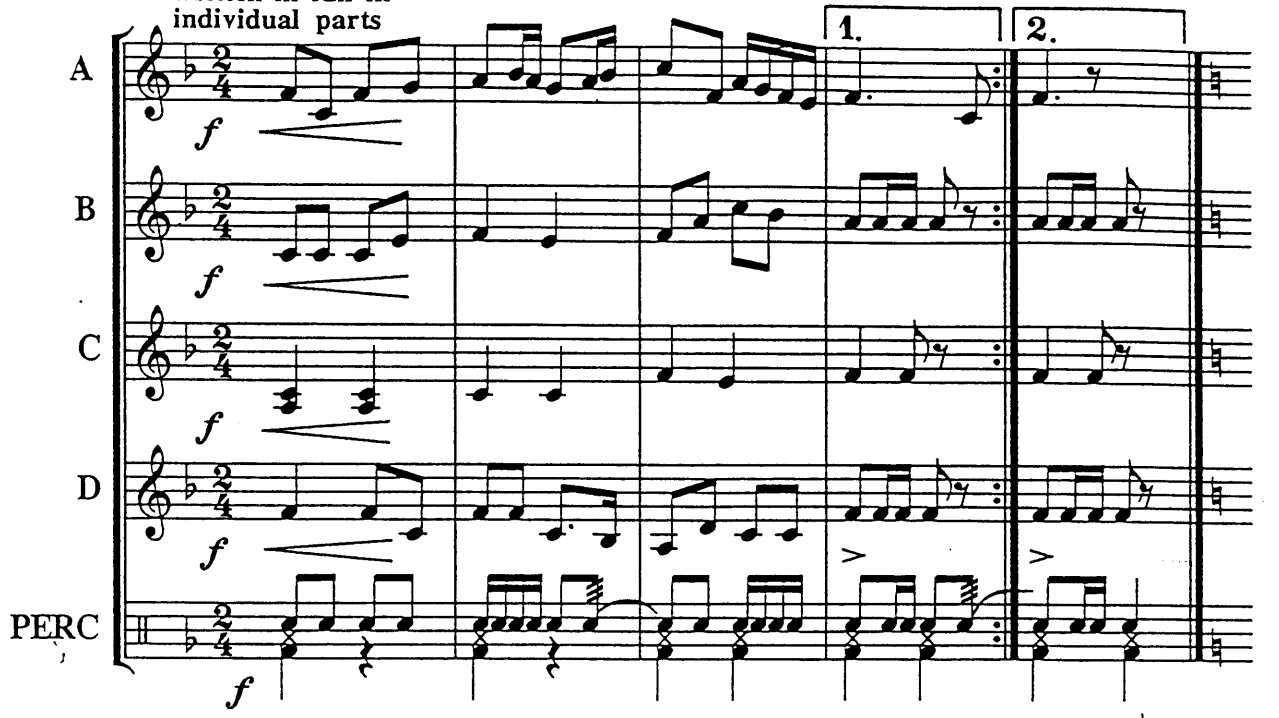
For more detailed information on parade procedures, refer to the Canadian Forces Manual of Drill and Ceremonial (A-PD-201-000/PT-000). The information in this chapter is meant only as a general outline.

ADVANCE

(BRITISH GRENADIERS)

Bb Conductor
written in full in individual parts

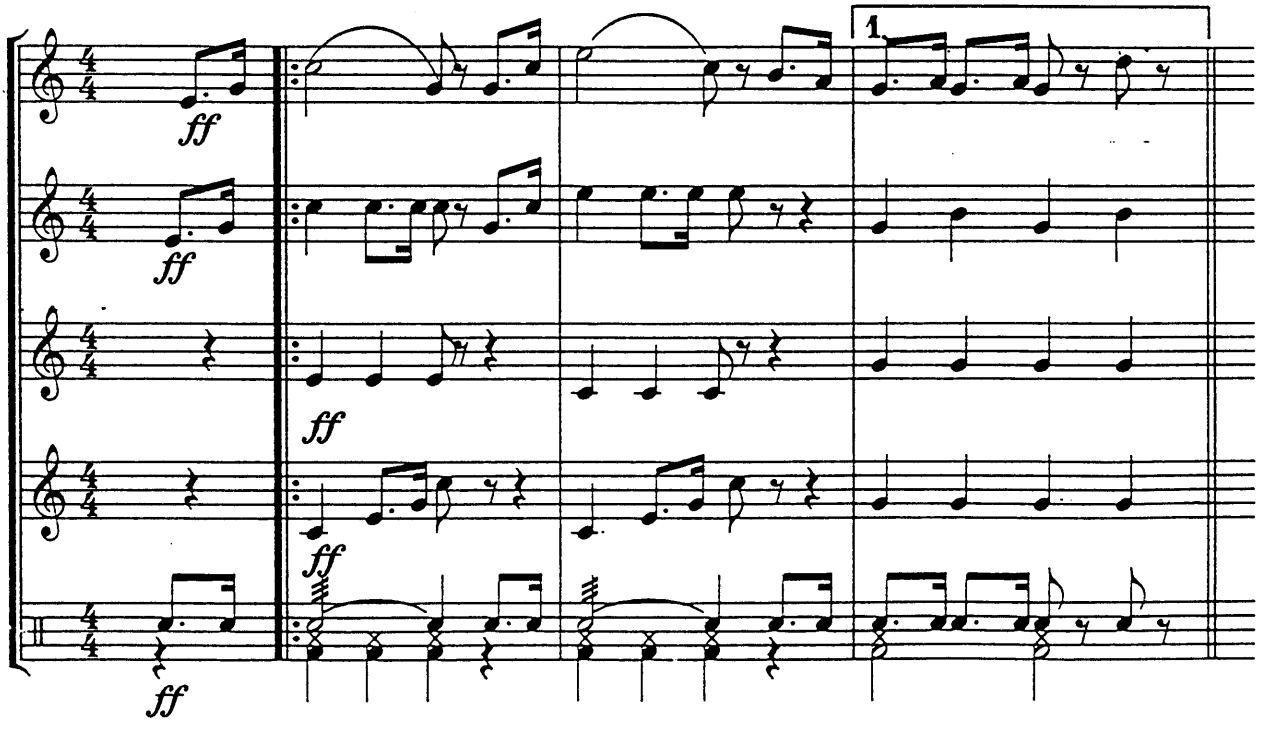
QUICK MARCH

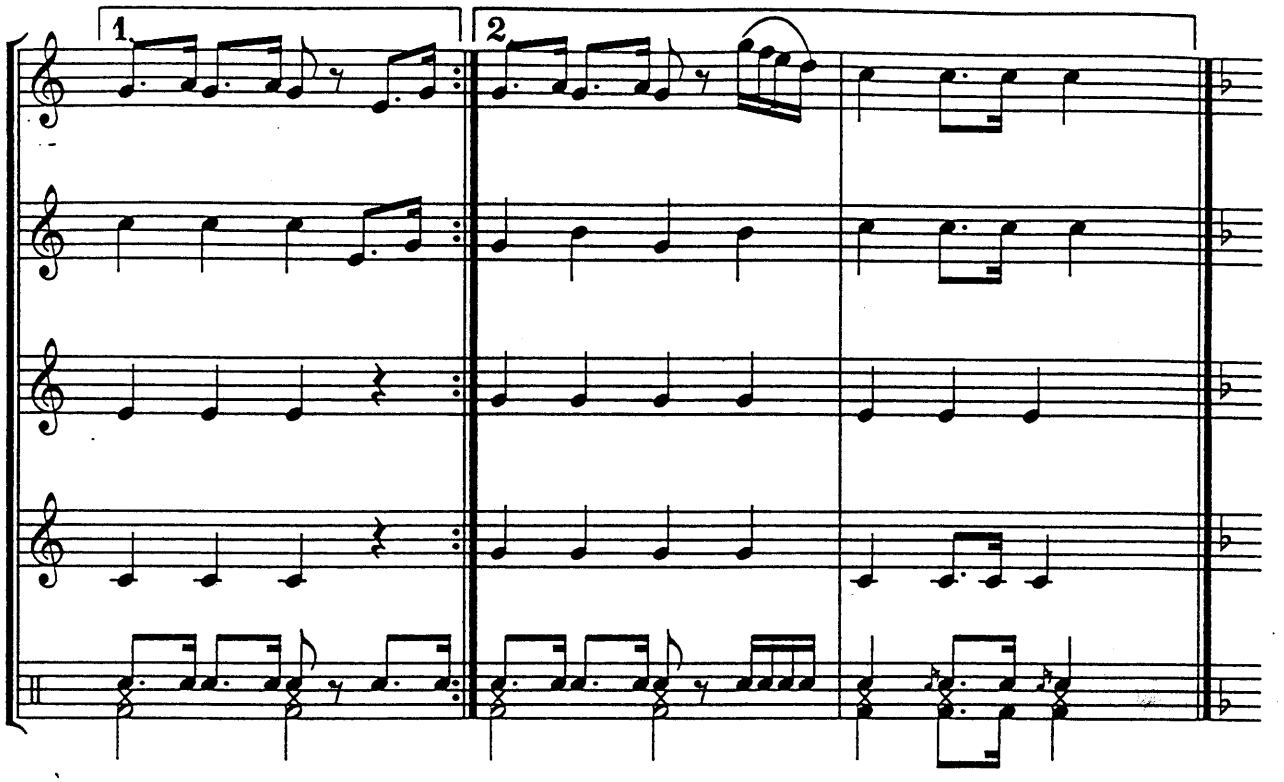


Bb Conductor

GENERAL SALUTE

MM ♩ =200

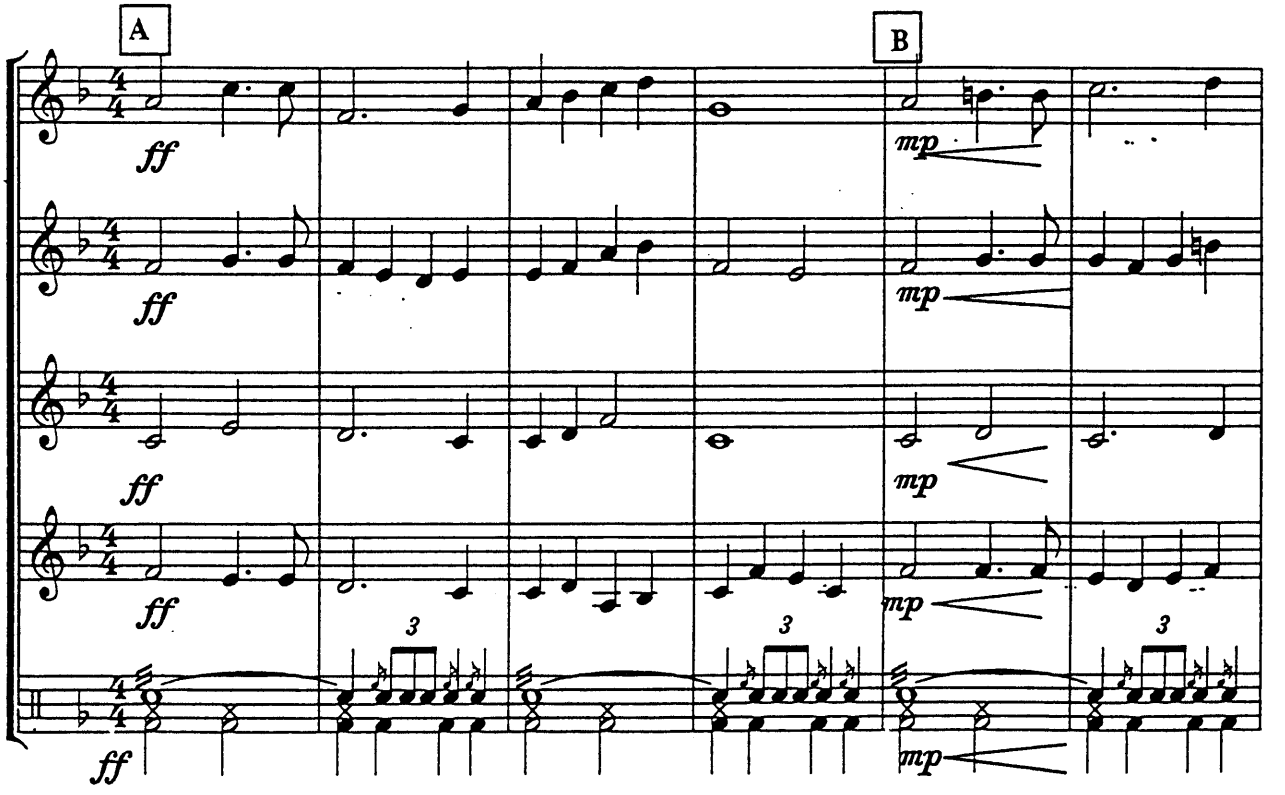




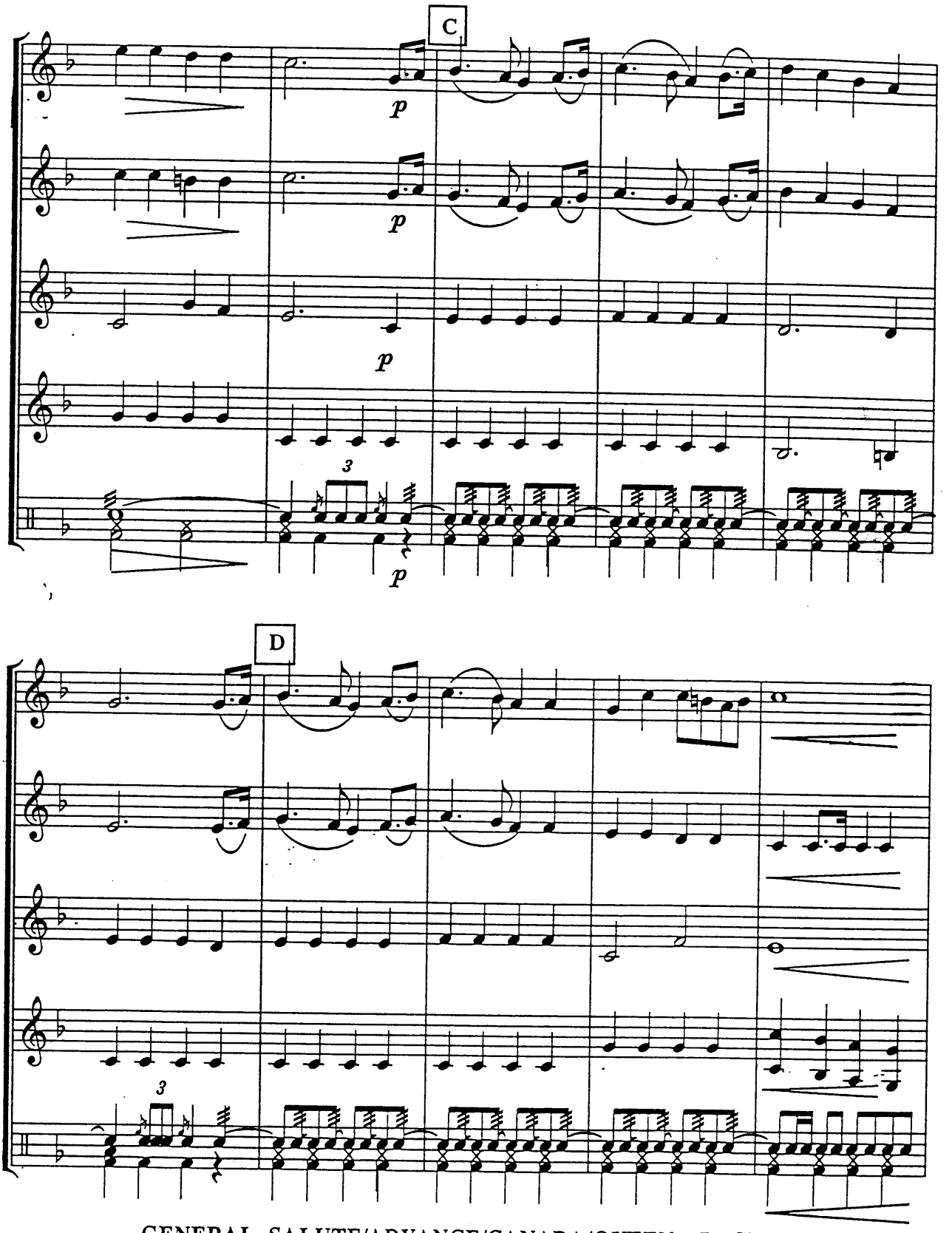
B♭ Conductor

O CANADA

MM ♩ =100



GENERAL SALUTE/ADVANCE/CANADA/QUEEN PAGE 2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D
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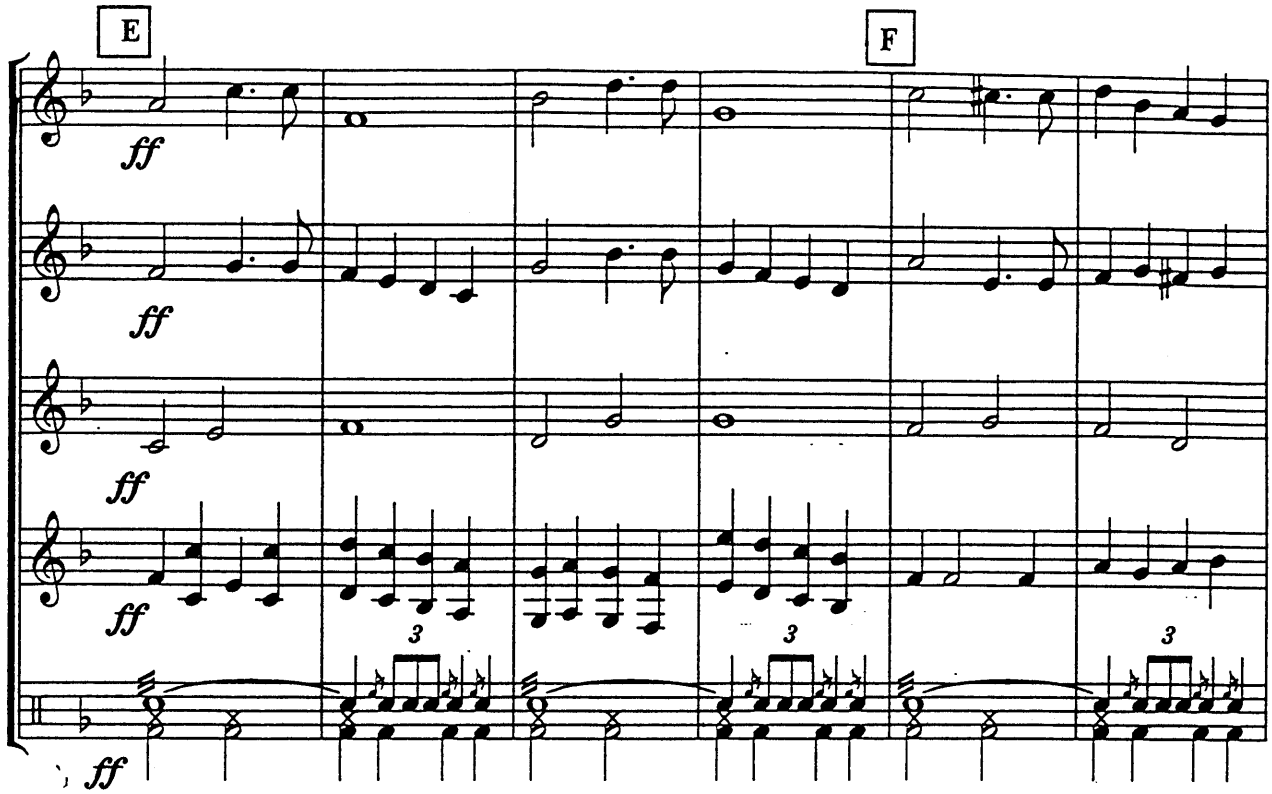
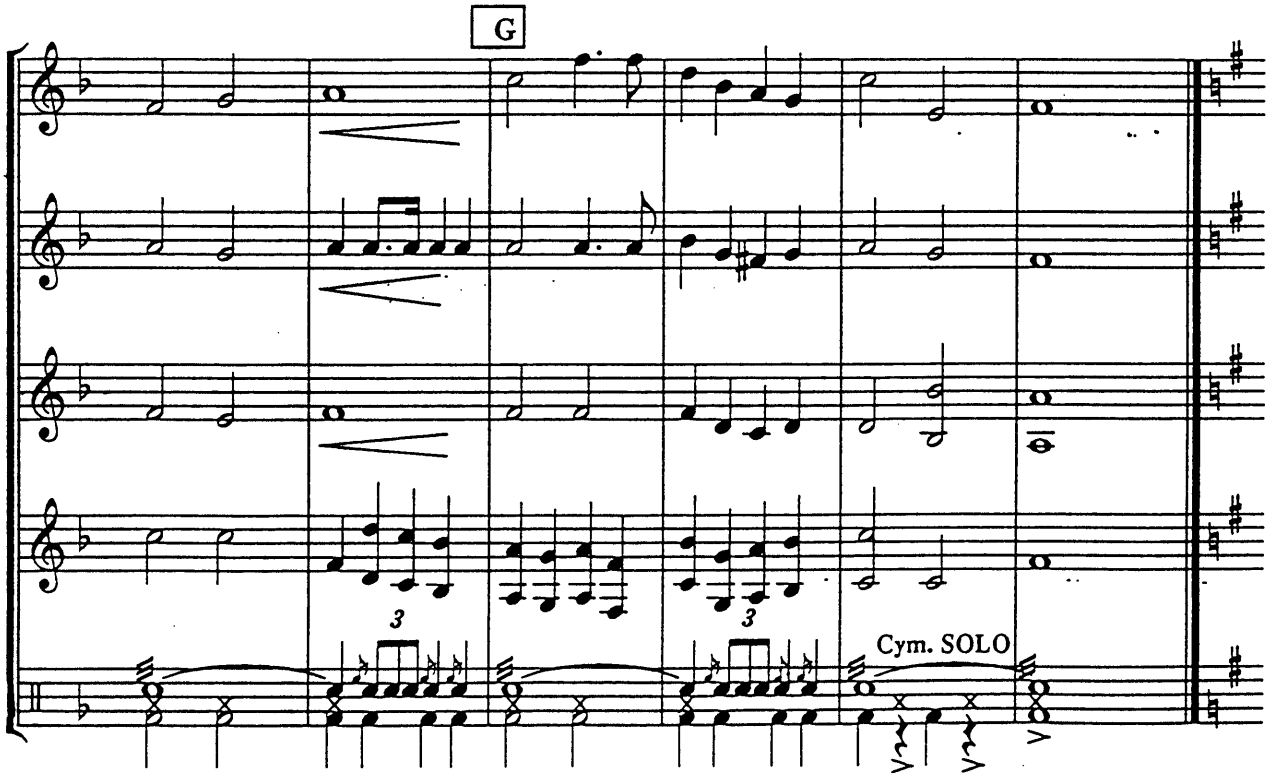


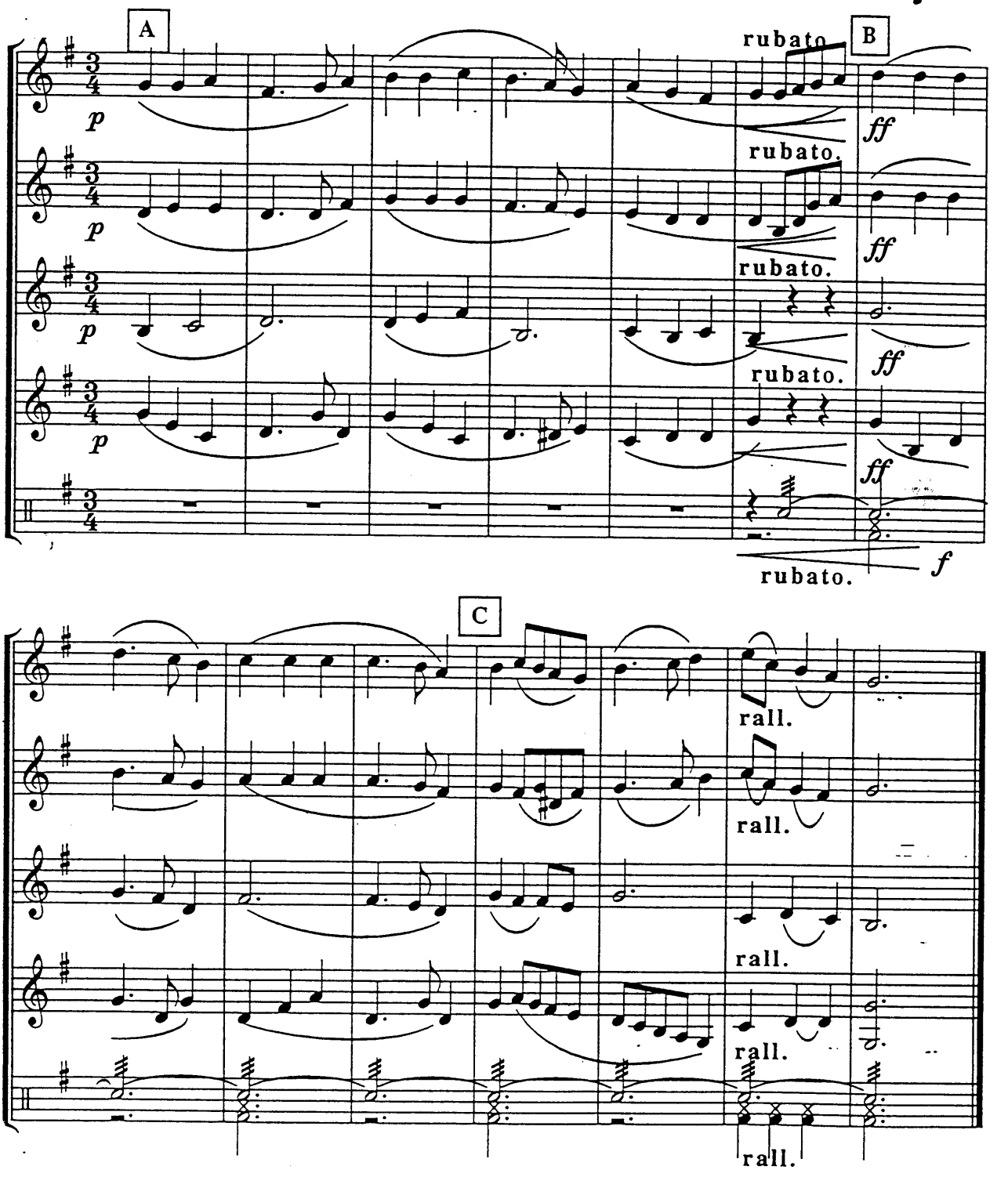


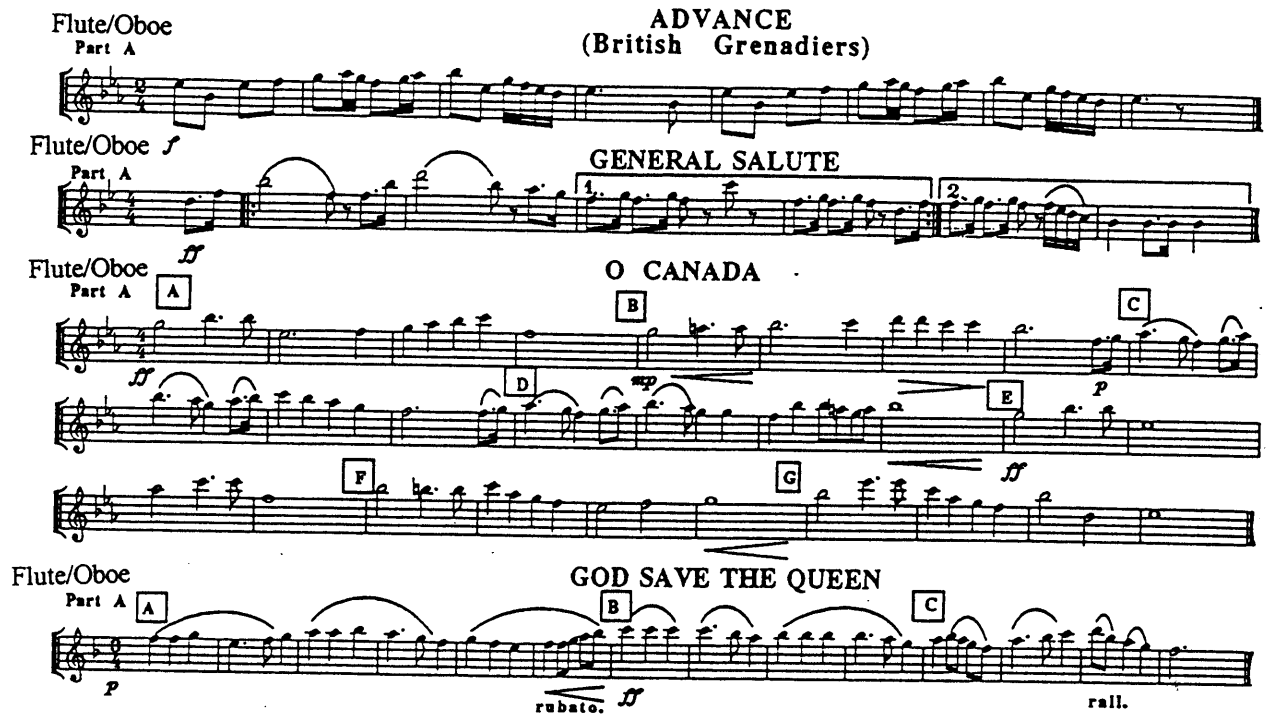
GENERAL SALUTE/ADVANCE/CANADA/QUEEN PAGE 4

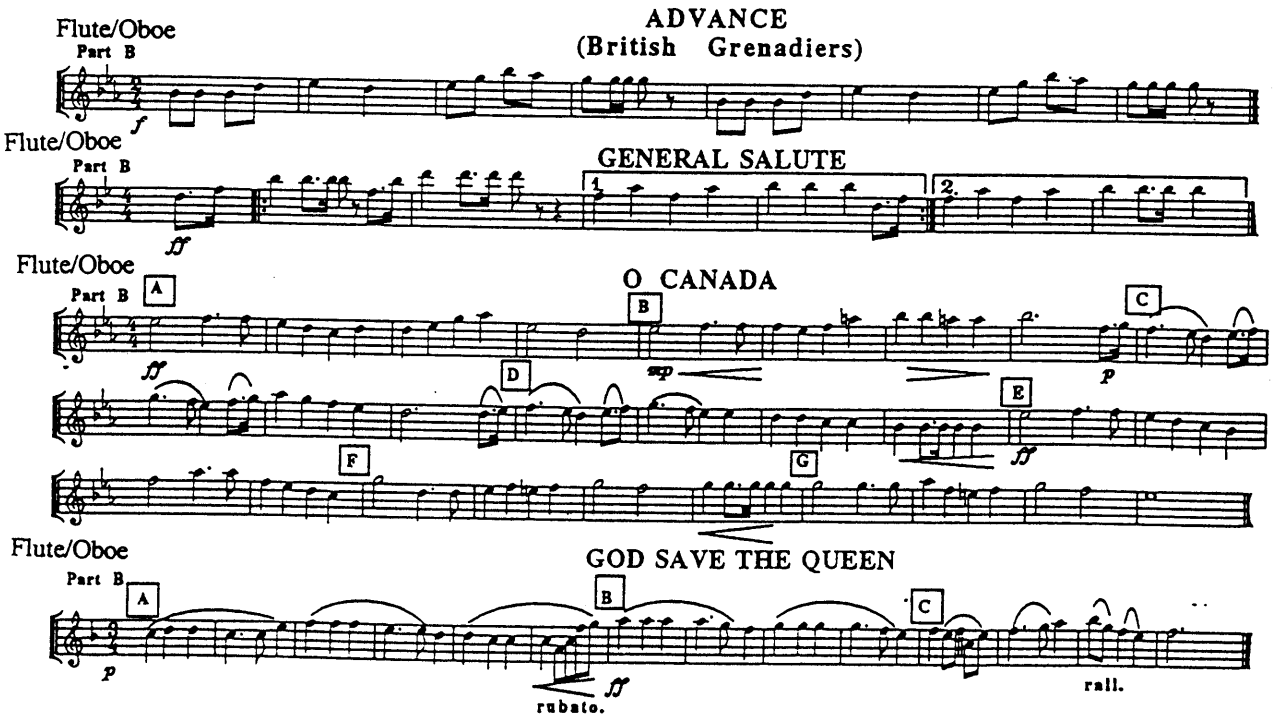
Bb Conductor

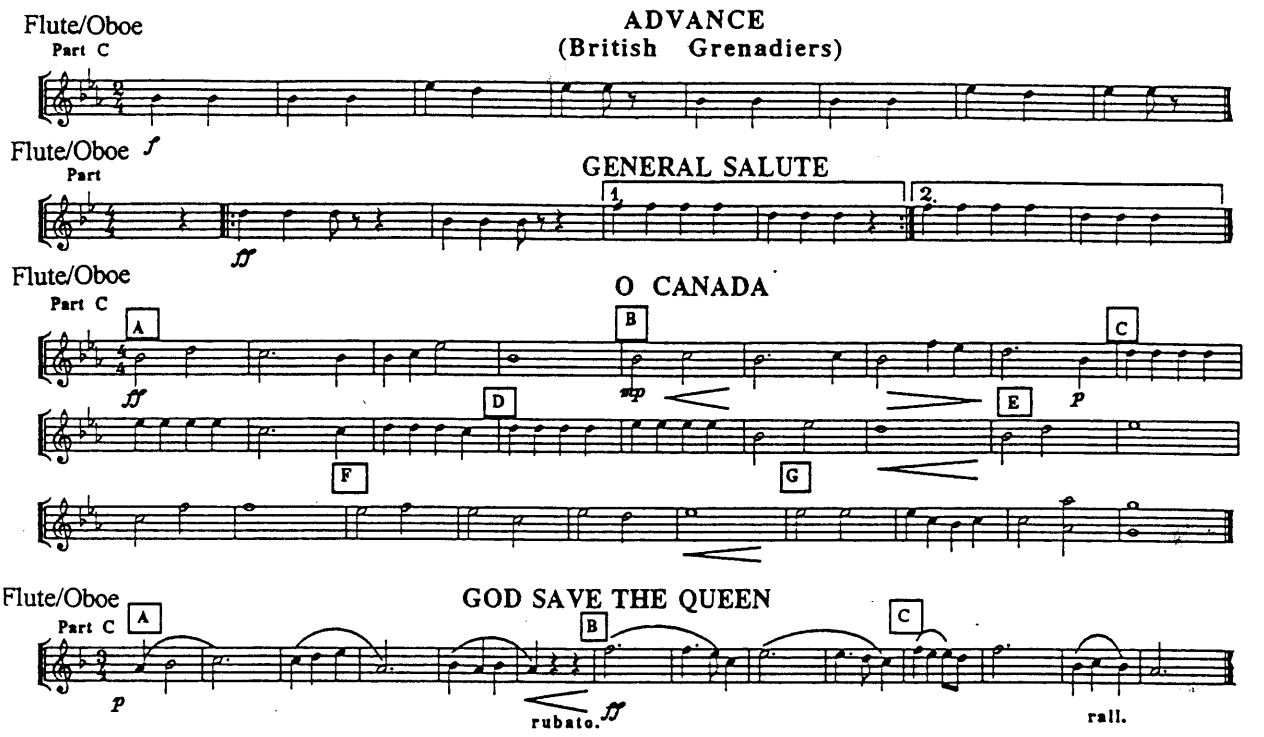
GOD SAVE THE QUEEN

MM ♩ = 90




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


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


Flute/Oboe
Part C
ADVANCE
(British Grenadiers)
Flute/Oboe
Part
GENERAL SALUTE
Flute/Oboe
Part C
O CANADA
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Flute/Oboe
Part C
GOD SAVE THE QUEEN
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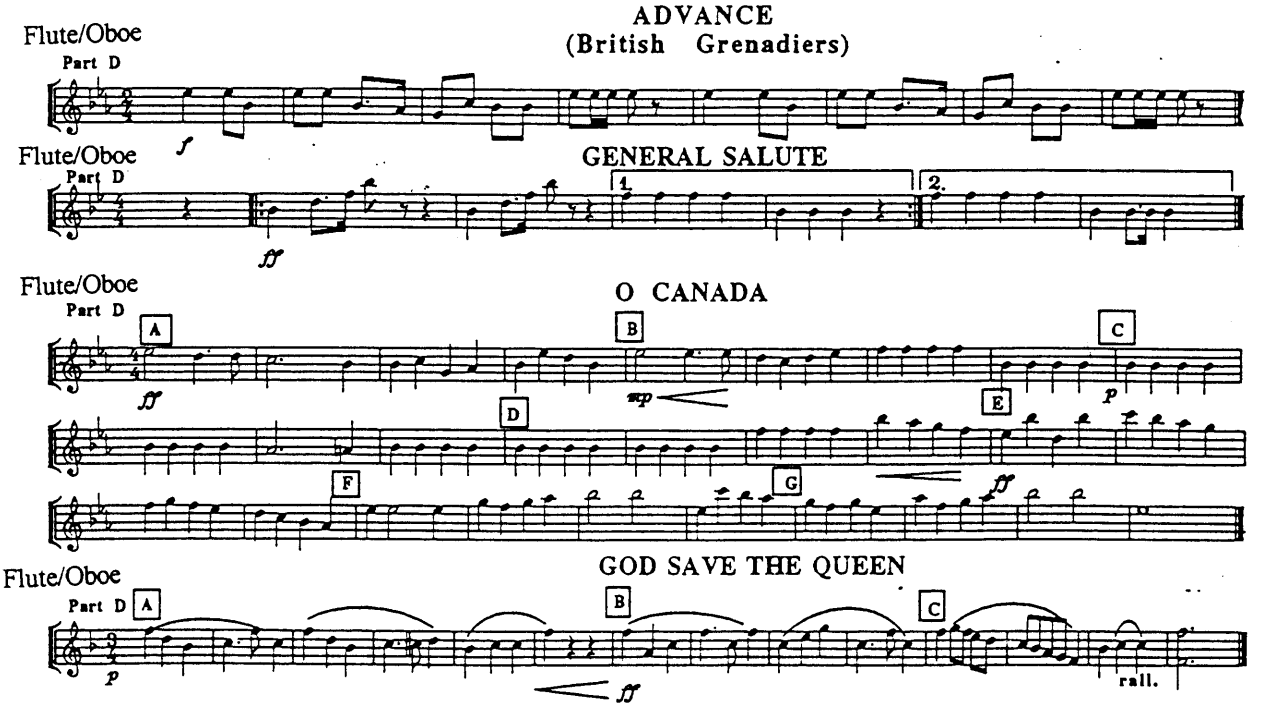
Flute/Oboe
Part D
ADVANCE
(British Grenadiers)
Flute/Oboe
Part D
GENERAL SALUTE
Flute/Oboe
Part D
O CANADA
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Flute/Oboe
Part D
GOD SAVE THE QUEEN
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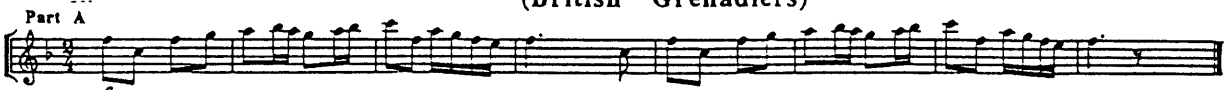
Clarinet/Tenor Sax

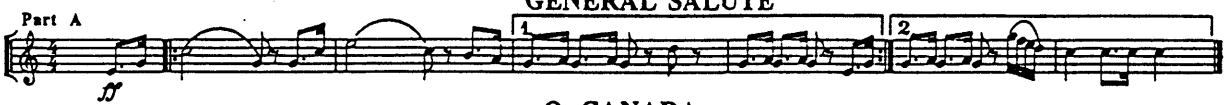
ADVANCE
(British Grenadiers)

Part A



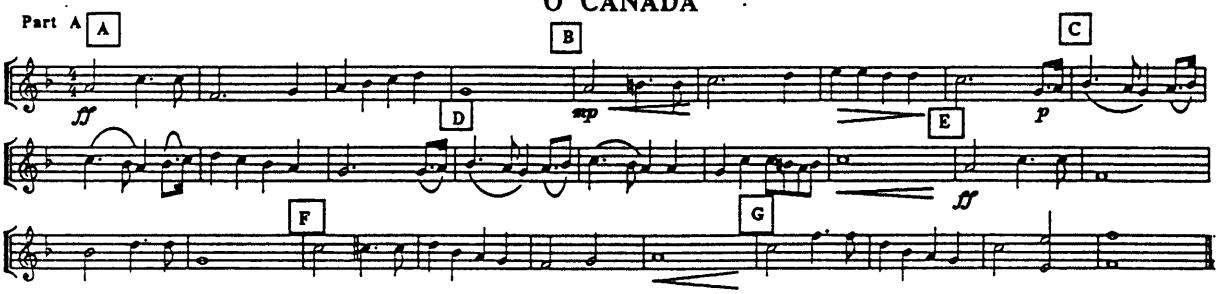
GENERAL SALUTE

Part A



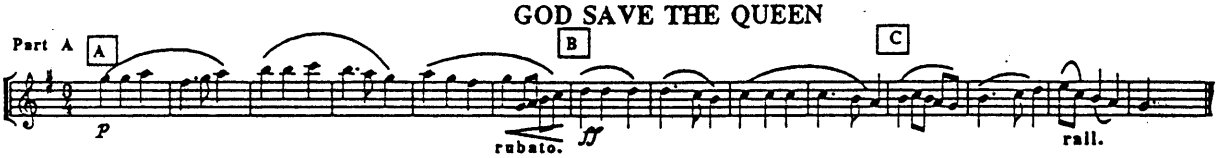
O CANADA

Part A



GOD SAVE THE QUEEN

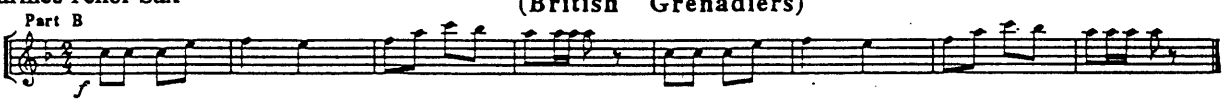
Part A



Clarinet/Tenor Sax

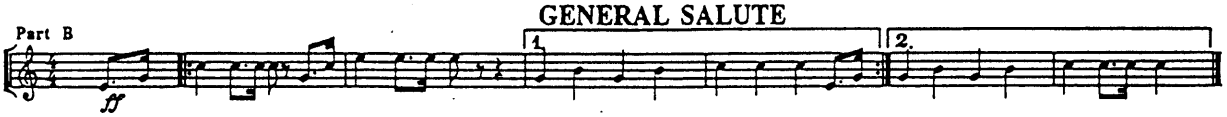
ADVANCE
(British Grenadiers)

Part B



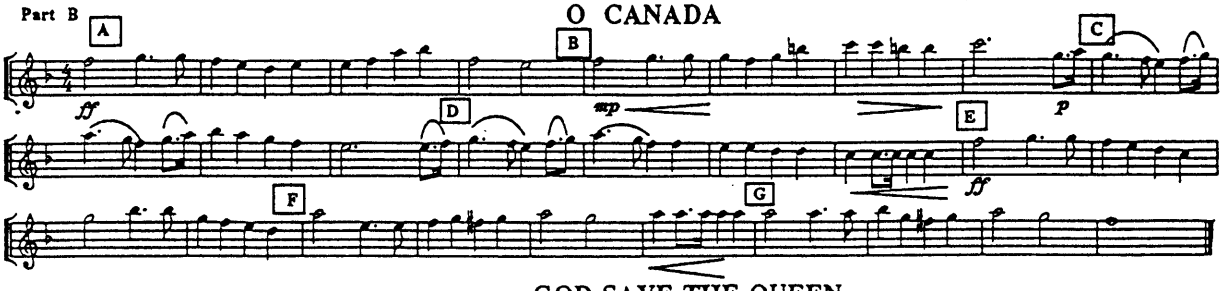
GENERAL SALUTE

Part B



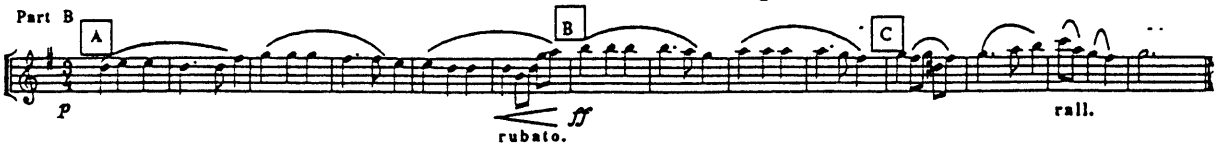
O CANADA

Part B



GOD SAVE THE QUEEN

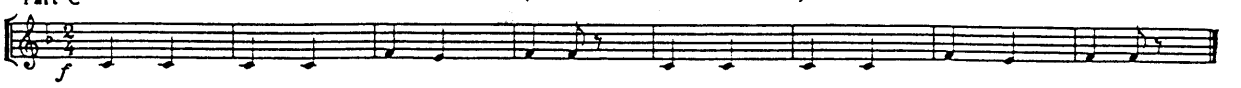
Part B



Clarinet/Tenor Sax

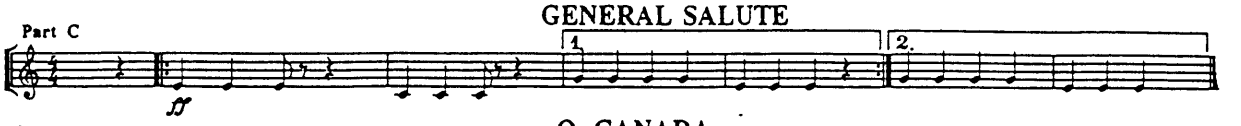
ADVANCE
(British Grenadiers)

Part C



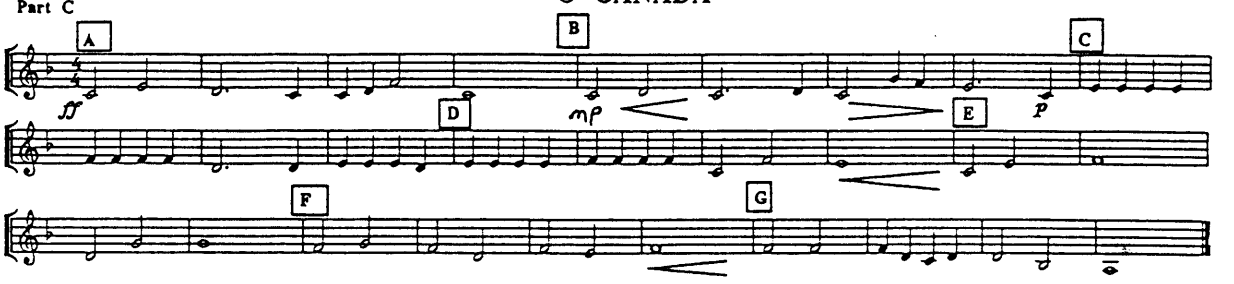
GENERAL SALUTE

Part C



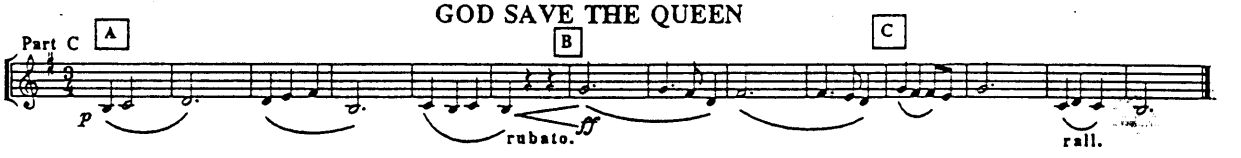
O CANADA

Part C



GOD SAVE THE QUEEN

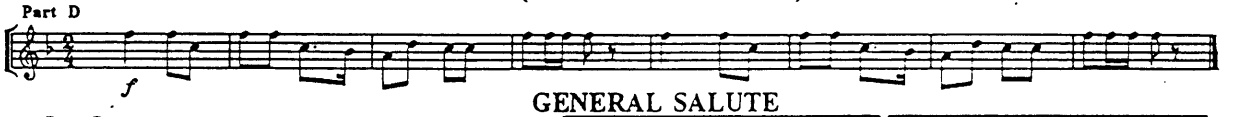
Part C



Clarinet/Tenor Sax

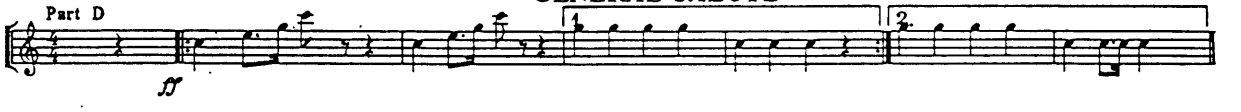
ADVANCE
(British Grenadiers)

Part D



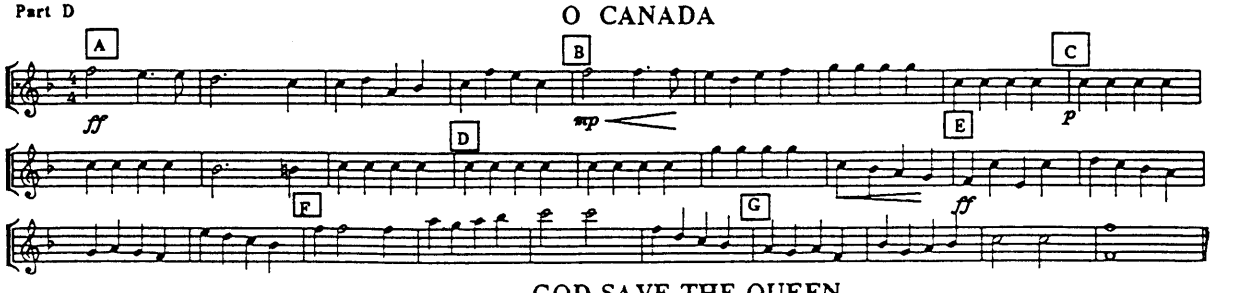
GENERAL SALUTE

Part D



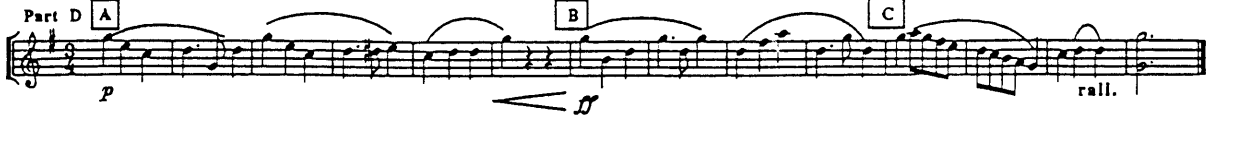
O CANADA

Part D



GOD SAVE THE QUEEN

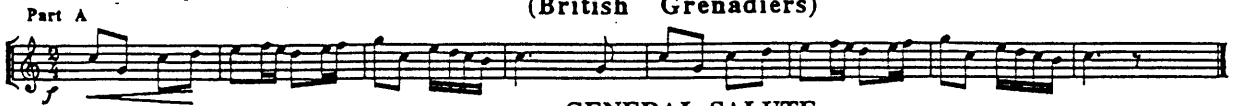
Part D



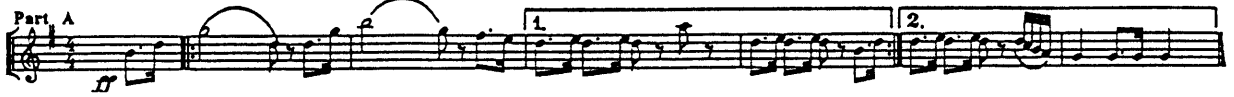
Alto/Bari Saxophone

ADVANCE
(British Grenadiers)

Part A



GENERAL SALUTE



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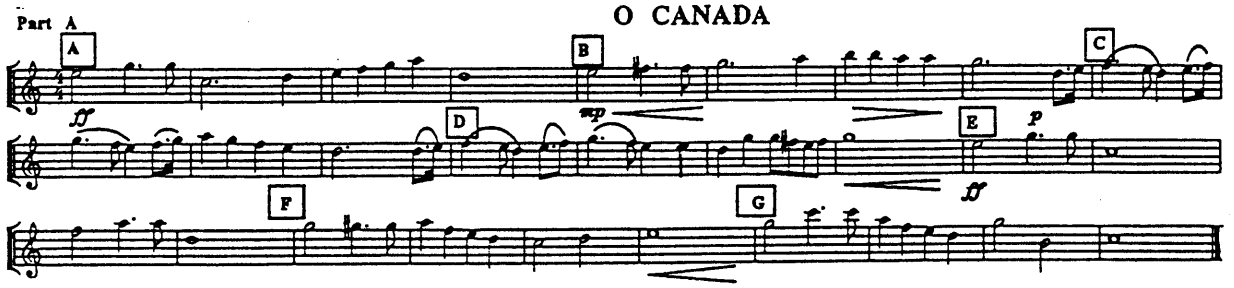

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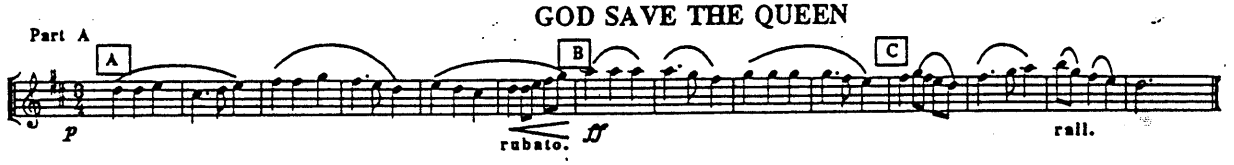
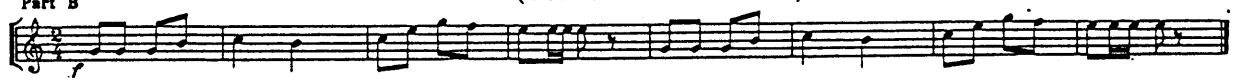


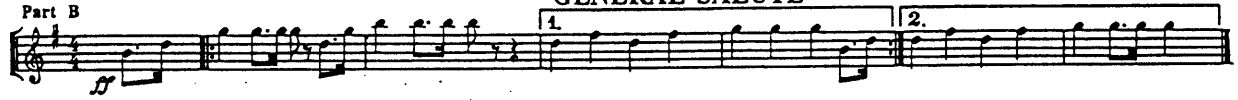
Alto/Bari Saxophone

ADVANCE
(British Grenadiers)

Part B



GENERAL SALUTE



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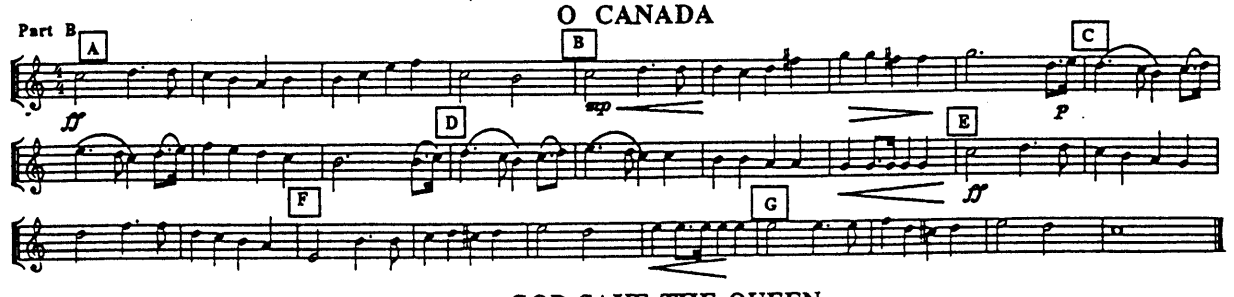

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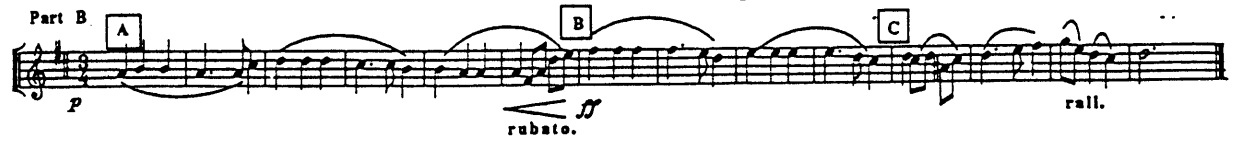
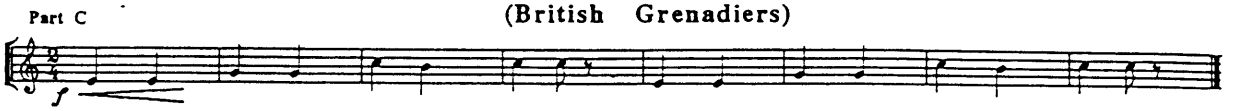


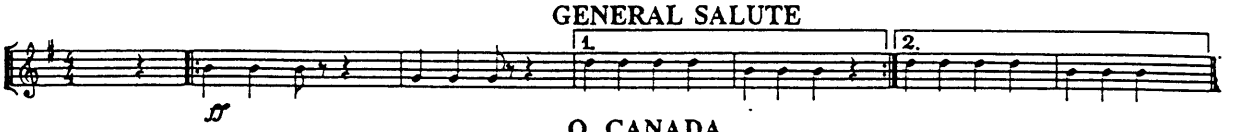
Alto/Bari Saxophone

ADVANCE
(British Grenadiers)

Part C

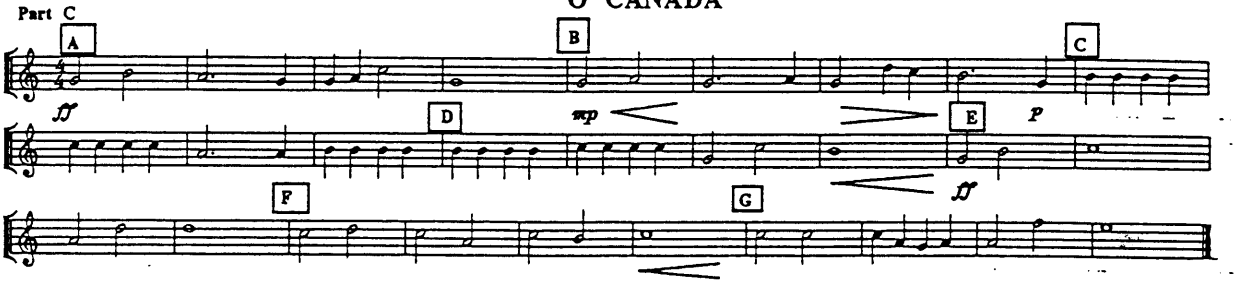


GENERAL SALUTE



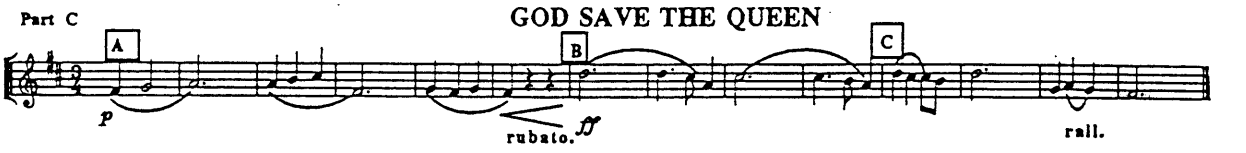
O CANADA

Part C



GOD SAVE THE QUEEN

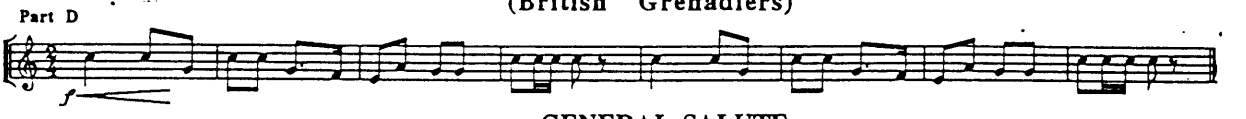
Part C



Alto/Bari Saxophone

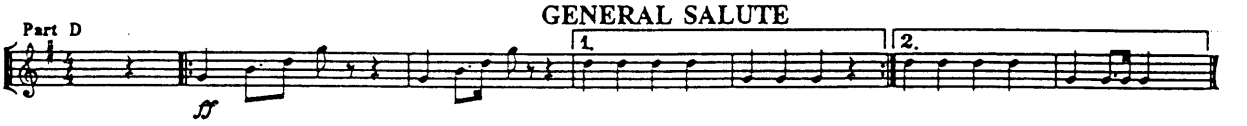
ADVANCE
(British Grenadiers)

Part D



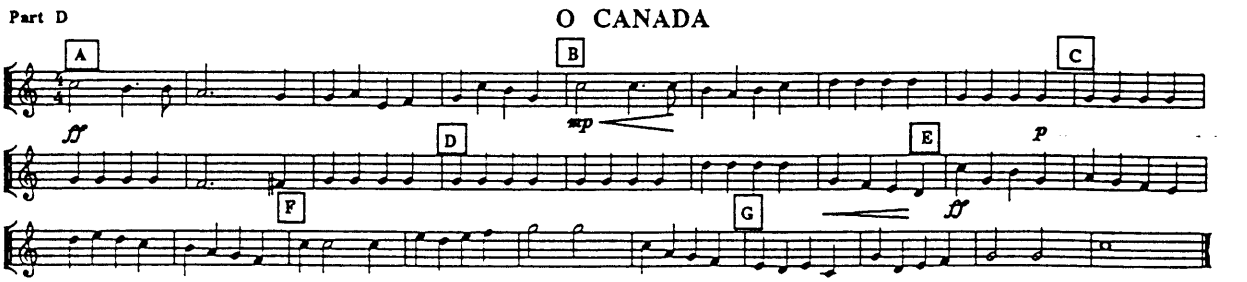
GENERAL SALUTE

Part D



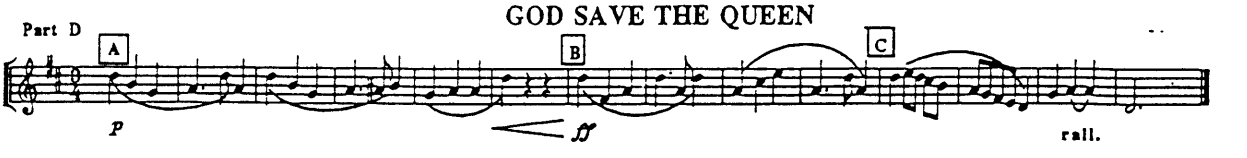
O CANADA

Part D



GOD SAVE THE QUEEN

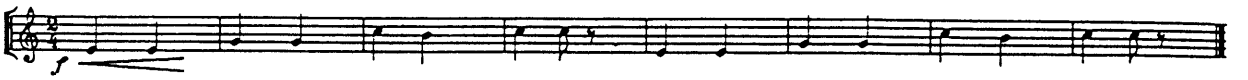
Part D



Alto/Bari Saxophone

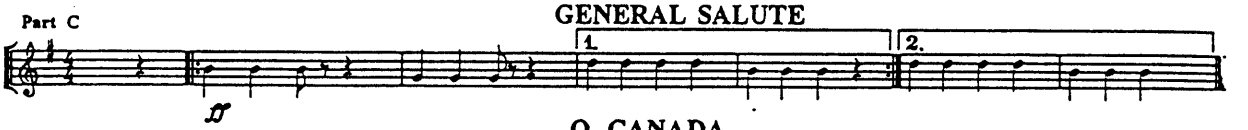
Part C

ADVANCE
(British Grenadiers)



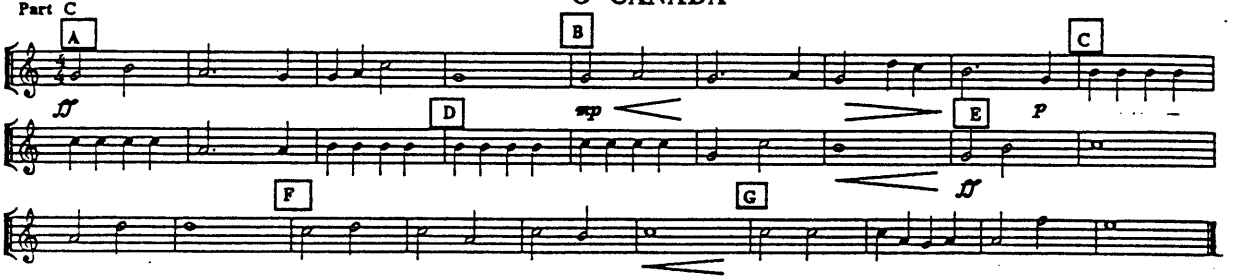
Part C

GENERAL SALUTE



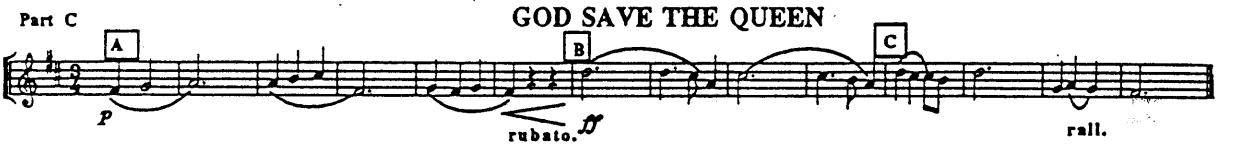
Part C

O CANADA



Part C

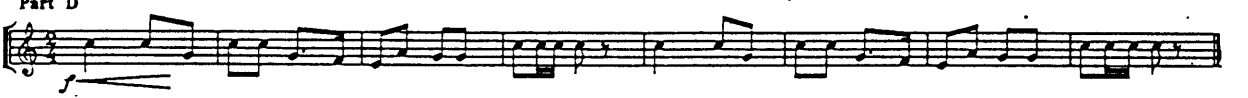
GOD SAVE THE QUEEN



Alto/Bari Saxophone

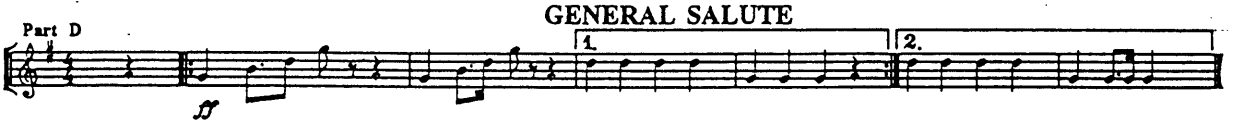
Part D

ADVANCE
(British Grenadiers)



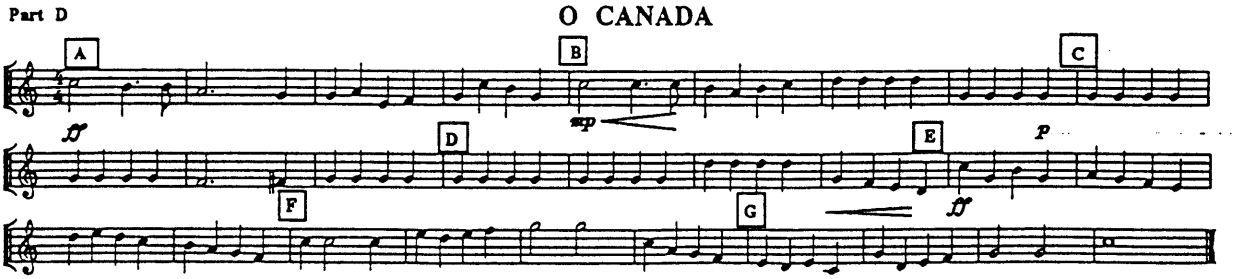
Part D

GENERAL SALUTE



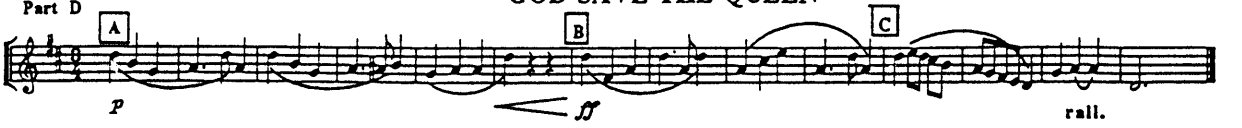
Part D

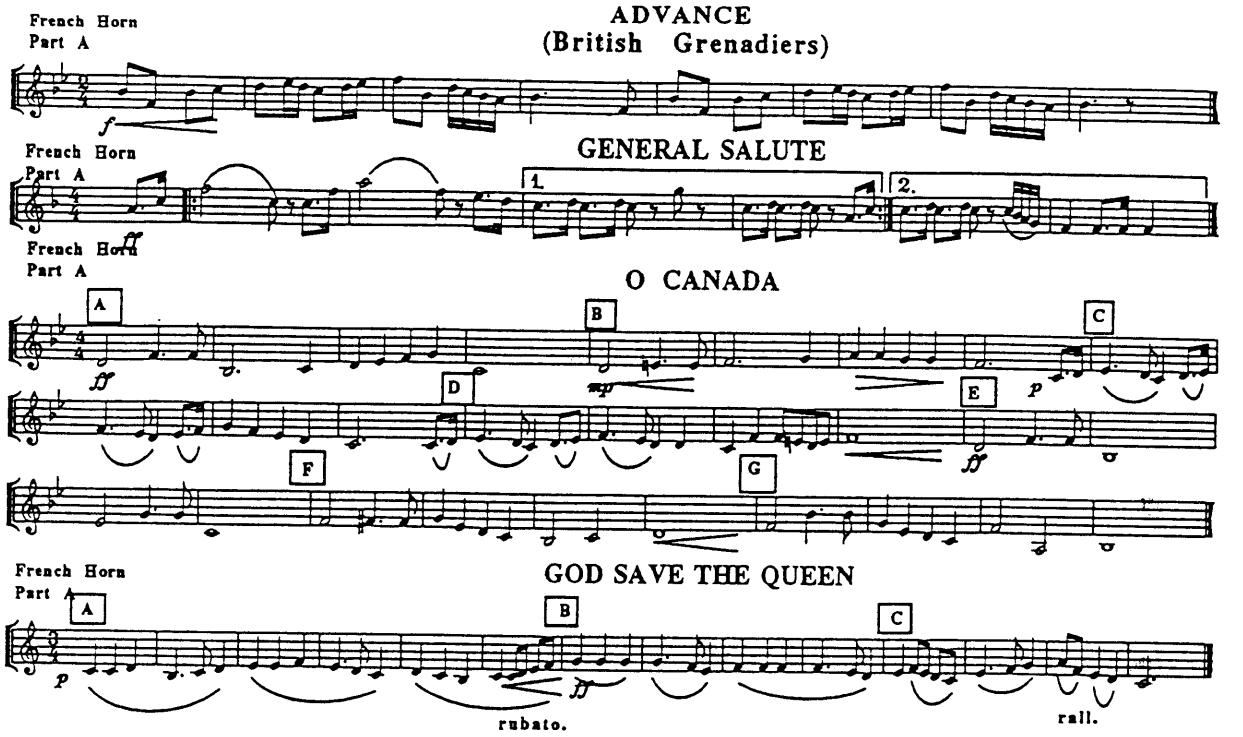
O CANADA

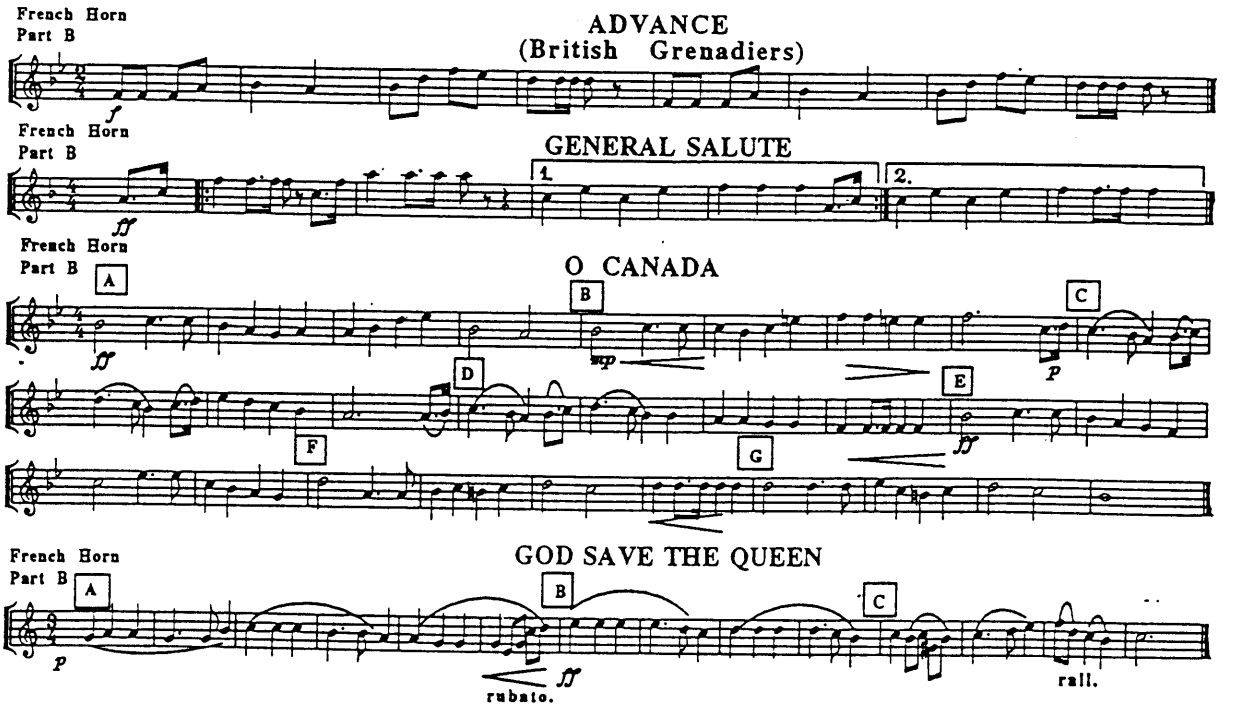


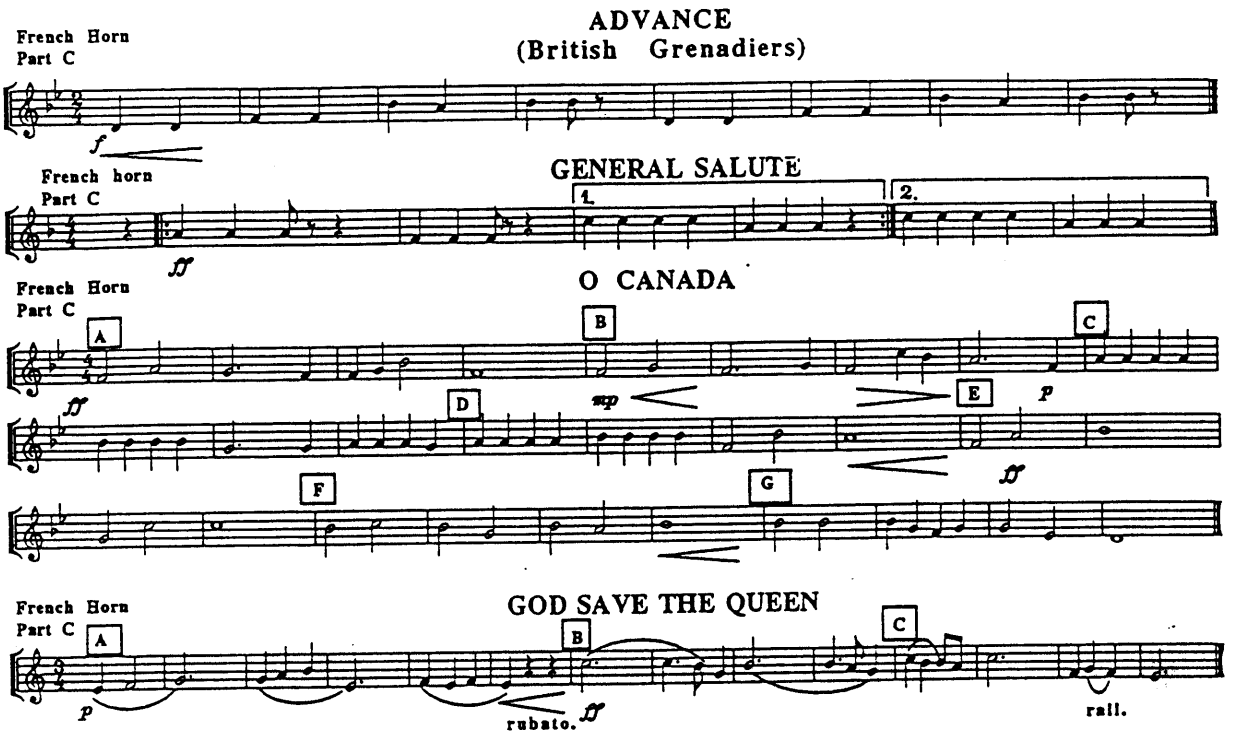
Part D

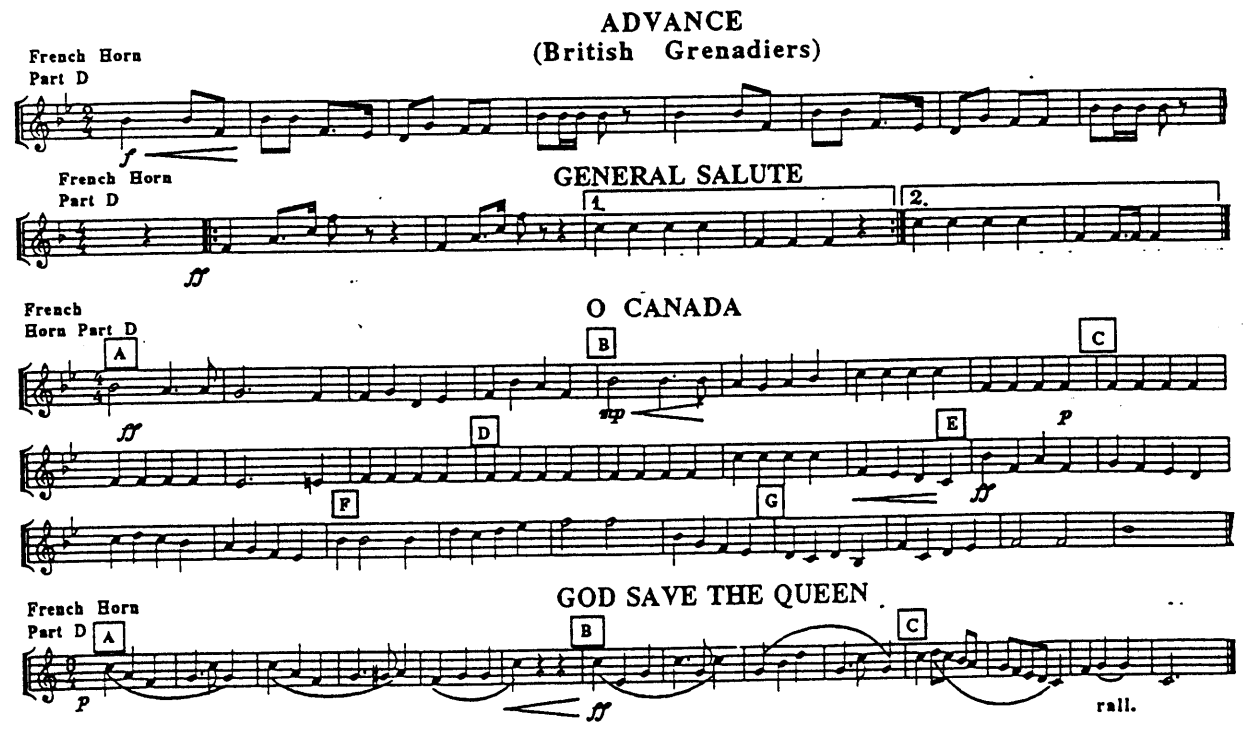
GOD SAVE THE QUEEN




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

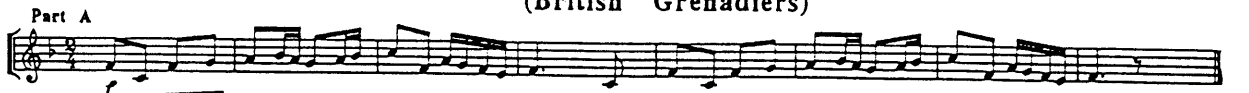

French Horn
Part B
ADVANCE
(British Grenadiers)
f
French Horn
Part B
GENERAL SALUTE
1.
2.
ff
French Horn
Part B
O CANADA
A
B
C
D
E
F
G
ff
mp
p
ff
French Horn
Part B
GOD SAVE THE QUEEN
A
B
C
p
ff
rubato.
rall.


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

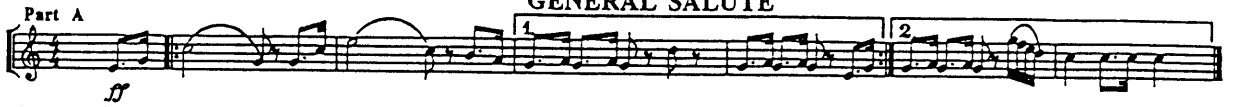

ADVANCE
(British Grenadiers)
French Horn
Part D
f
GENERAL SALUTE
French Horn
Part D
1.
2.
ff
O CANADA
French
Horn Part D
A
B
C
D
E
F
G
mp
p
ff
GOD SAVE THE QUEEN
French Horn
Part D
A
B
C
p
ff
rall.

Trumpet/Baritone T.C.
/Bass Clarinet

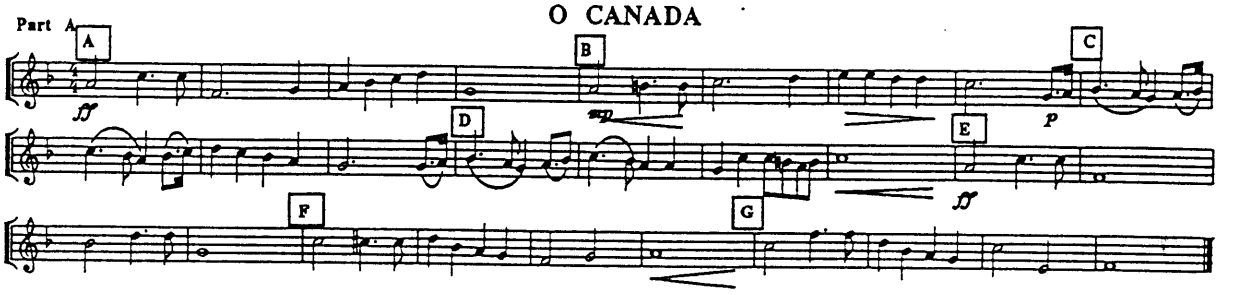
ADVANCE
(British Grenadiers)



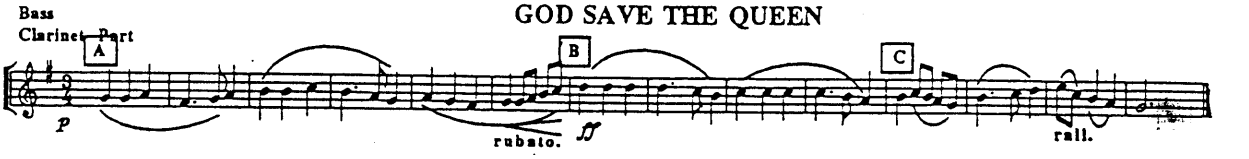
GENERAL SALUTE



O CANADA

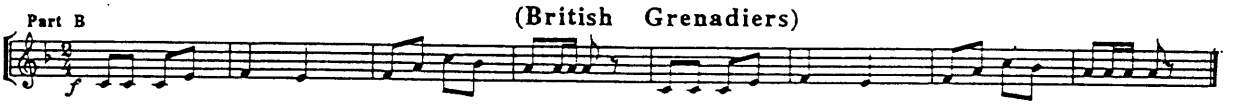


GOD SAVE THE QUEEN

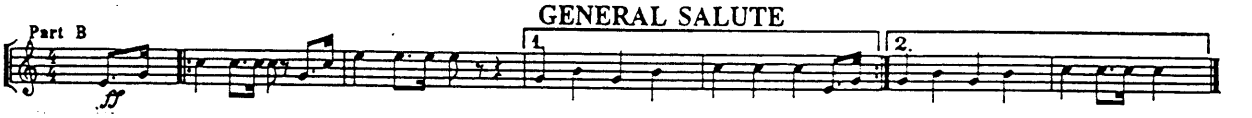


Trumpet/Baritone T.C.
/Bass Clarinet

ADVANCE
(British Grenadiers)



GENERAL SALUTE



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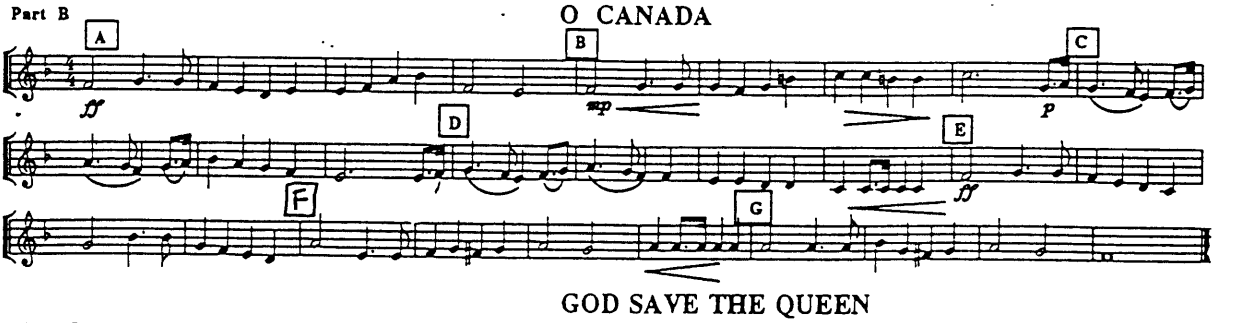
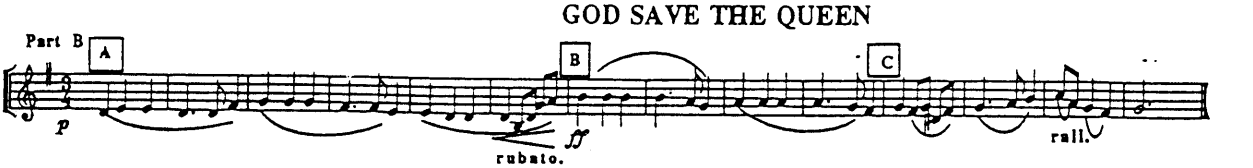
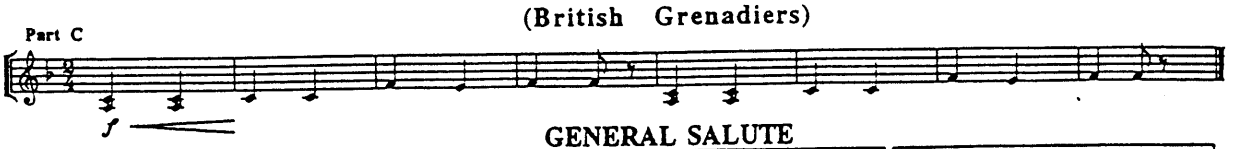


GOD SAVE THE QUEEN

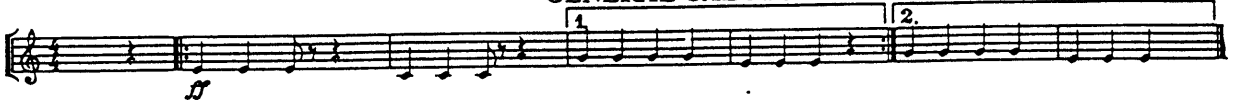


Trumpet/Baritone T.C.
/Bass Clarinet

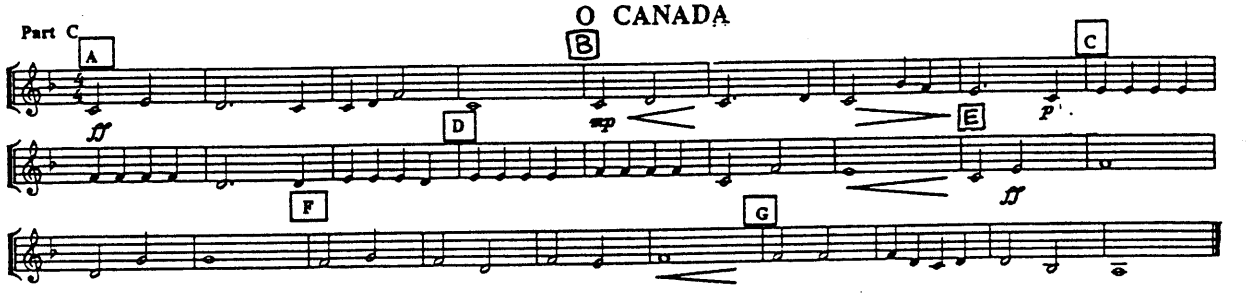
ADVANCE
(British Grenadiers)



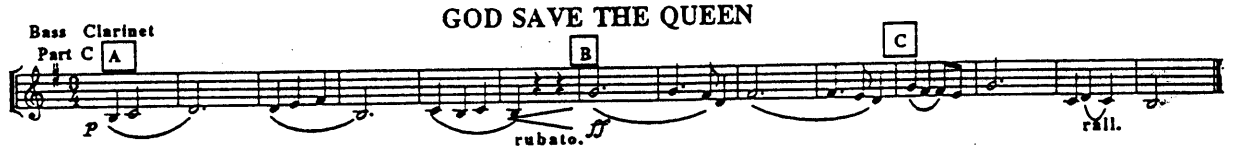
GENERAL SALUTE



O CANADA

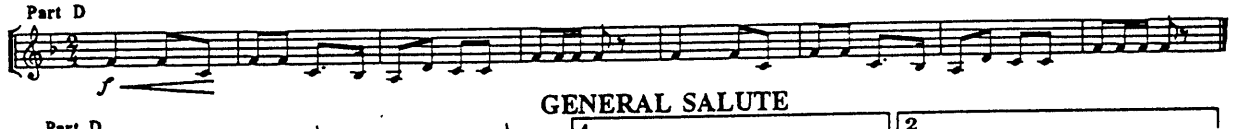


GOD SAVE THE QUEEN

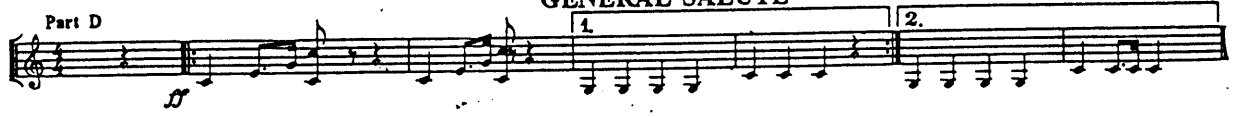


Trumpet/Baritone T.C.
/Bass Clarinet

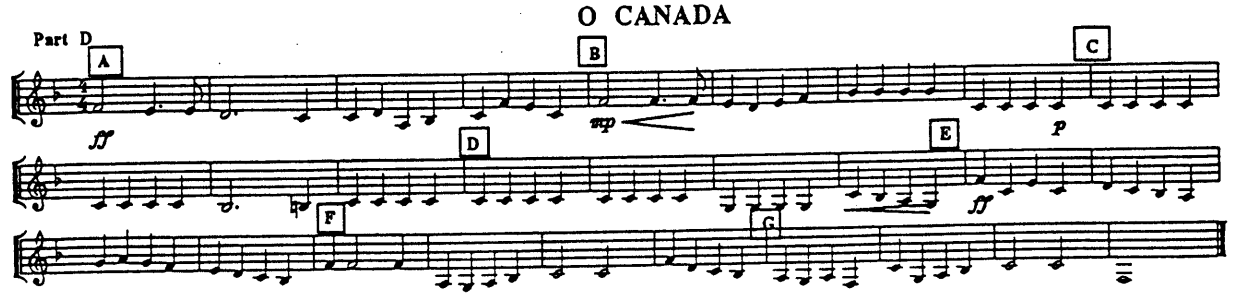
ADVANCE
(British Grenadiers)

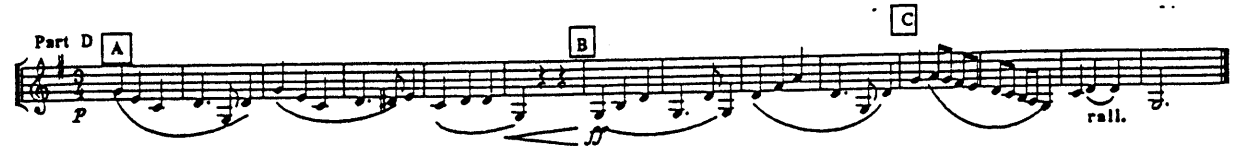


GENERAL SALUTE

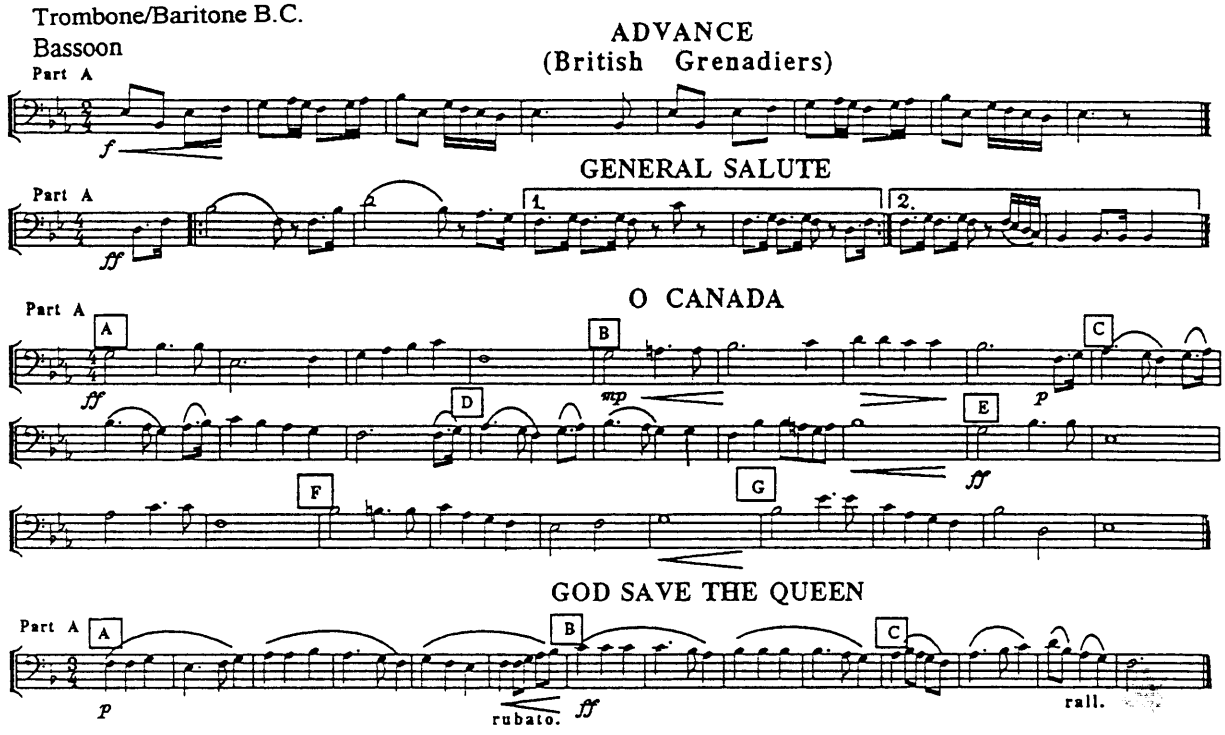


O CANADA

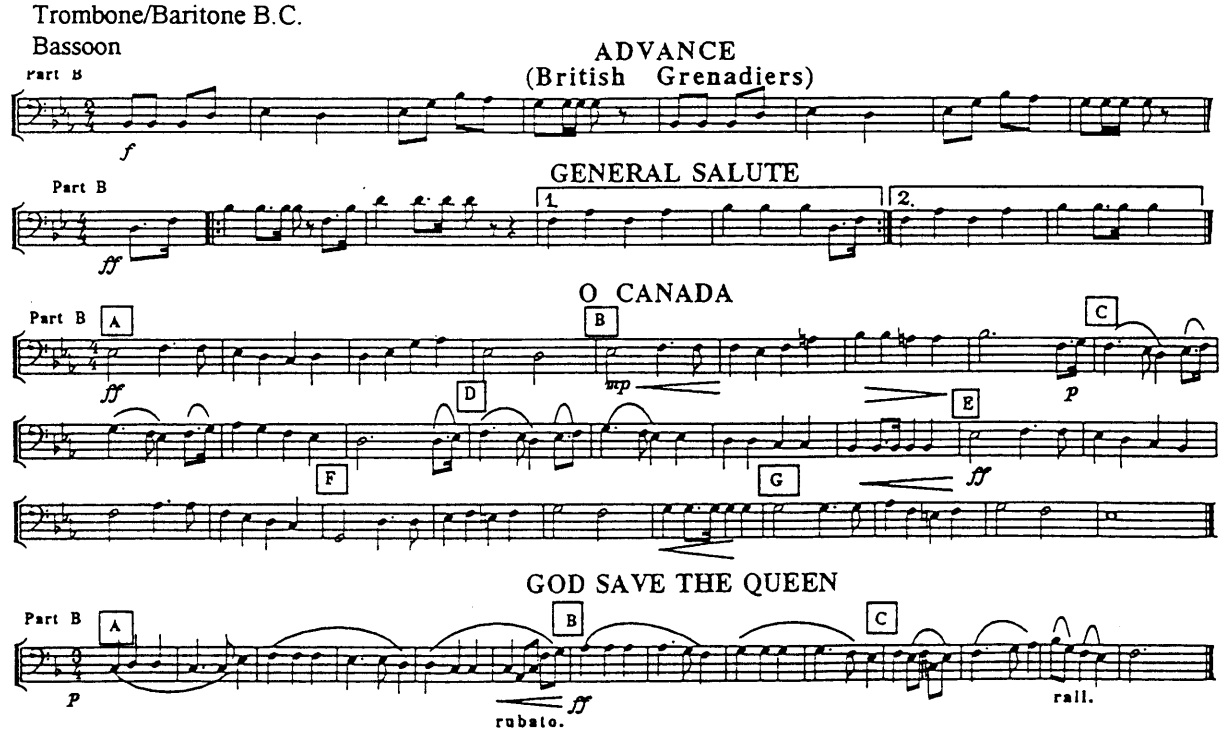




Trombone/Baritone B.C.
Bassoon

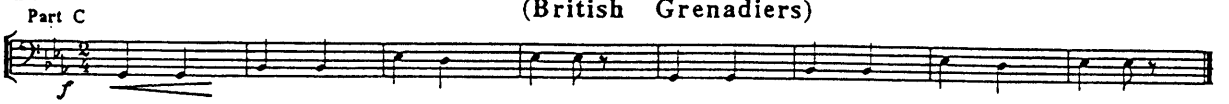


Trombone/Baritone B.C.
Bassoon

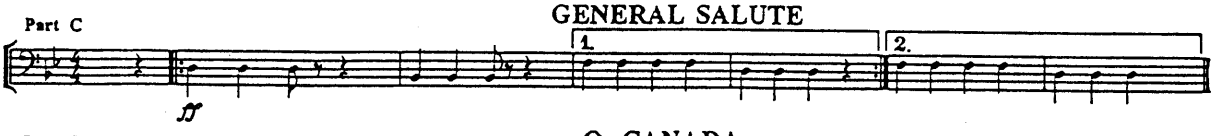


Trombone/Baritone B.C.
Bassoon

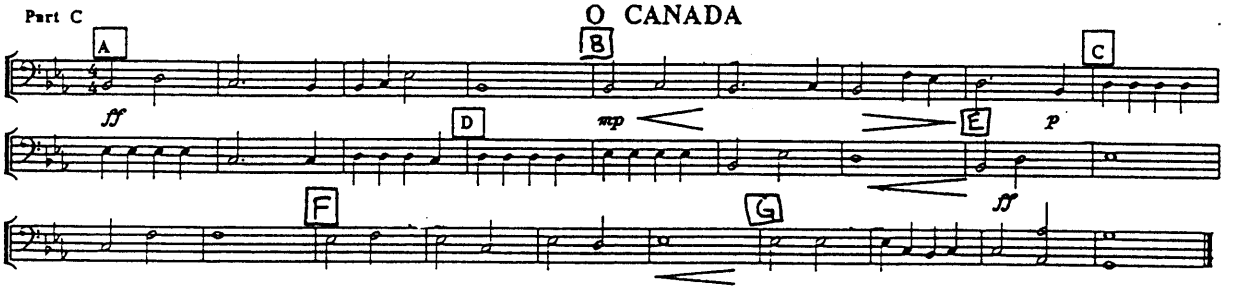
ADVANCE
(British Grenadiers)



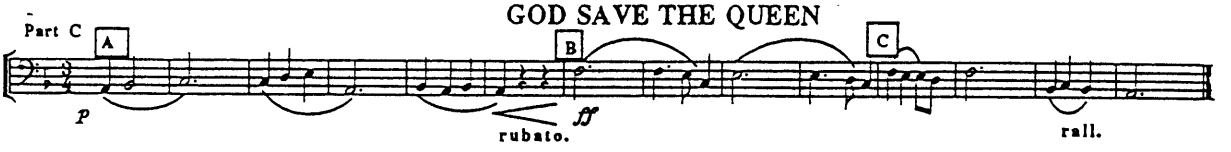
GENERAL SALUTE



O CANADA

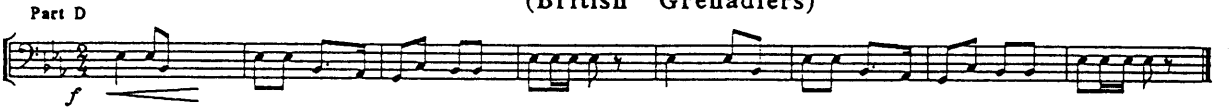


GOD SAVE THE QUEEN

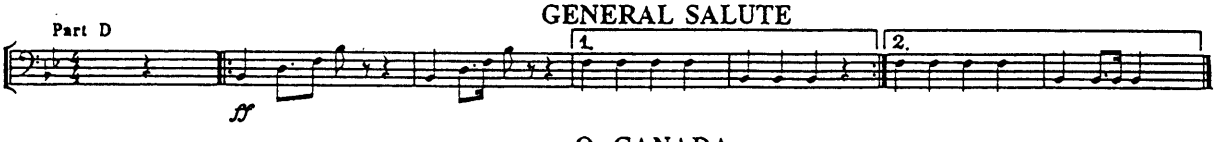


Trombone/Baritone B.C.
Bassoon

ADVANCE
(British Grenadiers)



GENERAL SALUTE



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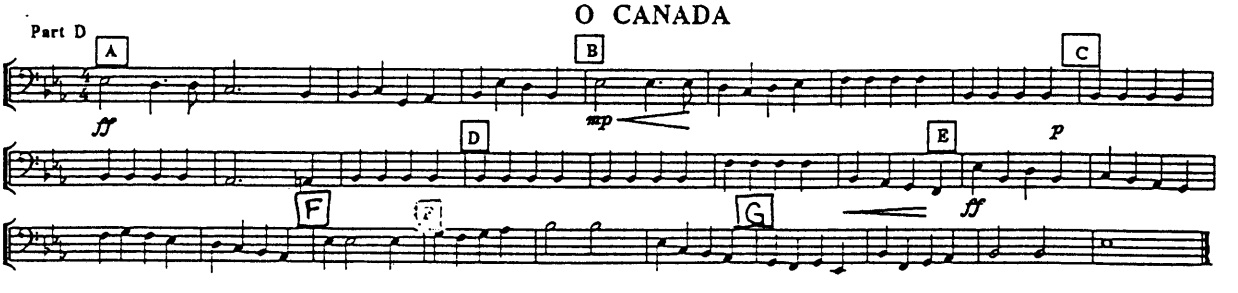

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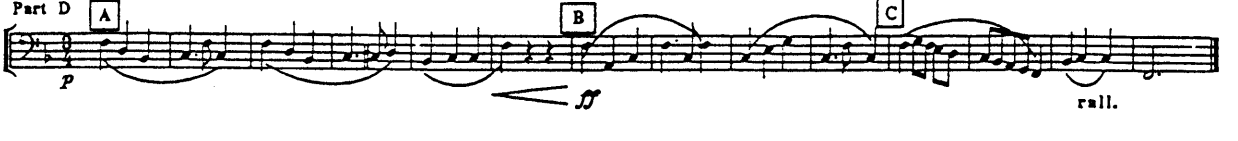

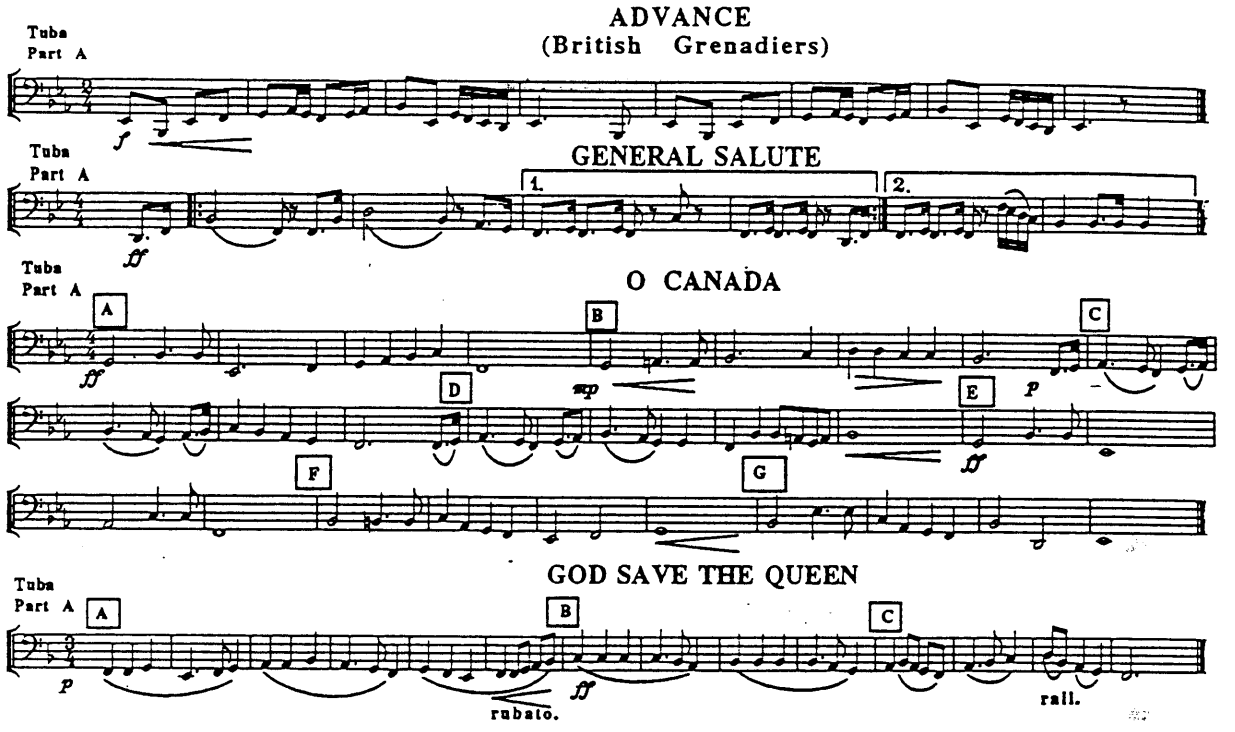
ADVANCE
(British Grenadiers)
Tuba
Part A
GENERAL SALUTE
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2.
O CANADA
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D
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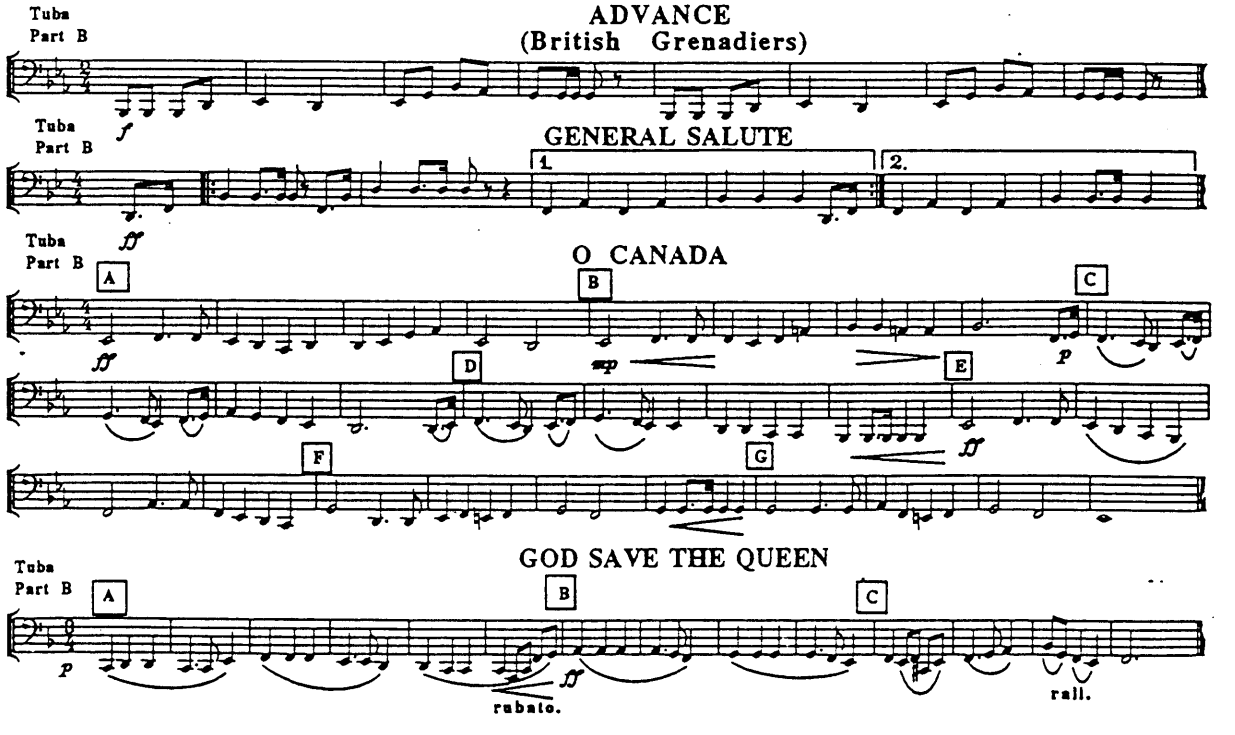
GOD SAVE THE QUEEN
rubato.
rall.


ADVANCE
(British Grenadiers)
Tuba
Part B
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GOD SAVE THE QUEEN
rubato.
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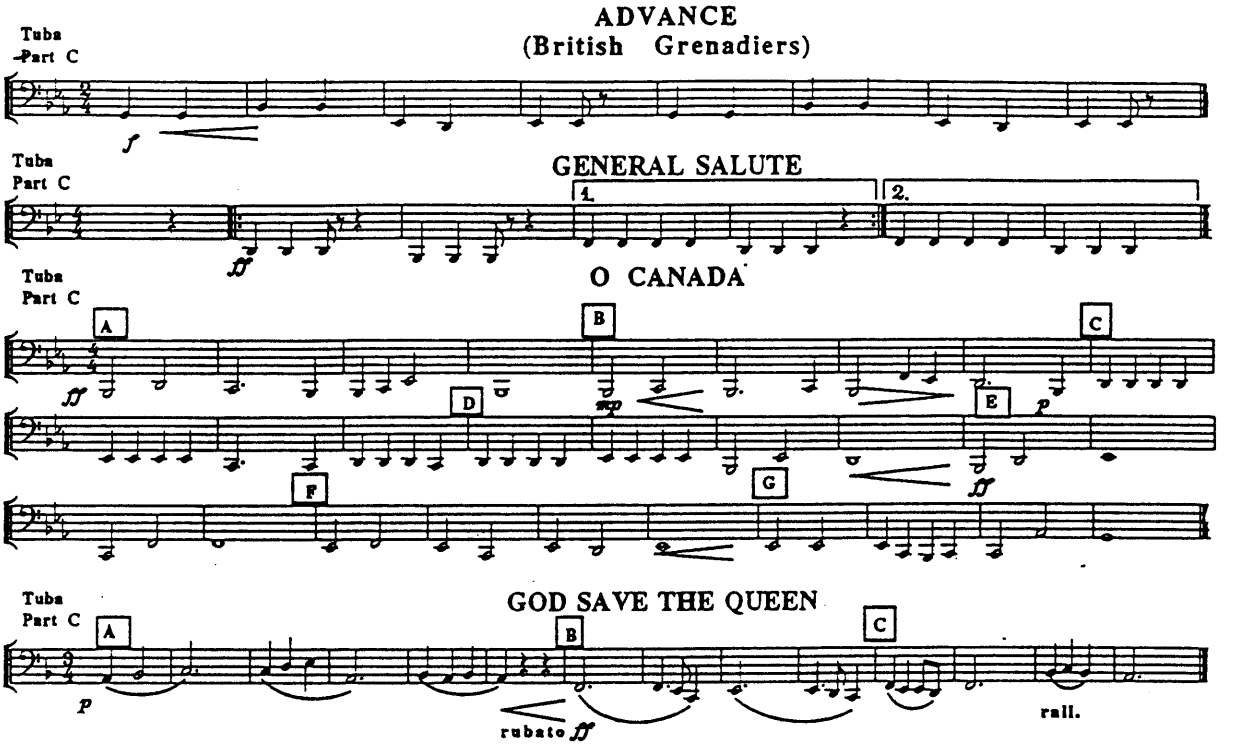
ADVANCE
(British Grenadiers)
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Part C
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GENERAL SALUTE
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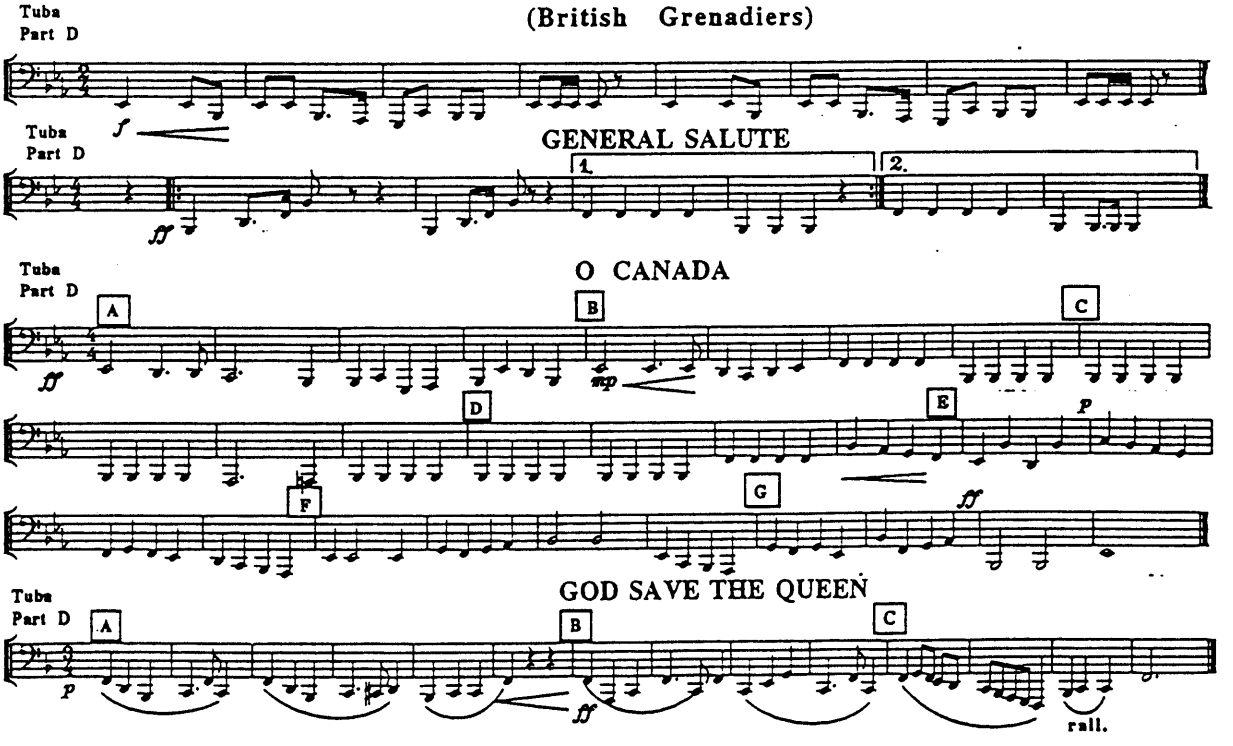
GOD SAVE THE QUEEN
rubato
rall.


ADVANCE
(British Grenadiers)
Tuba
Part D
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GOD SAVE THE QUEEN
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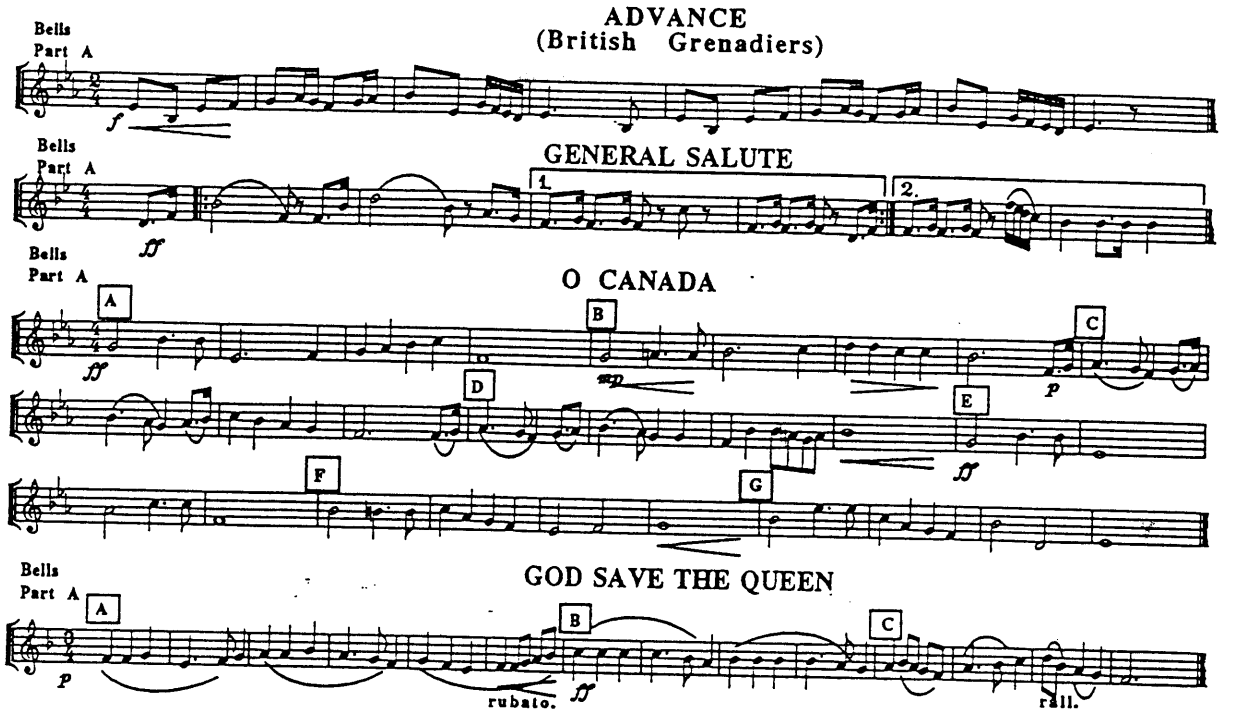
ADVANCE
(British Grenadiers)
Bells
Part A
GENERAL SALUTE
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GOD SAVE THE QUEEN
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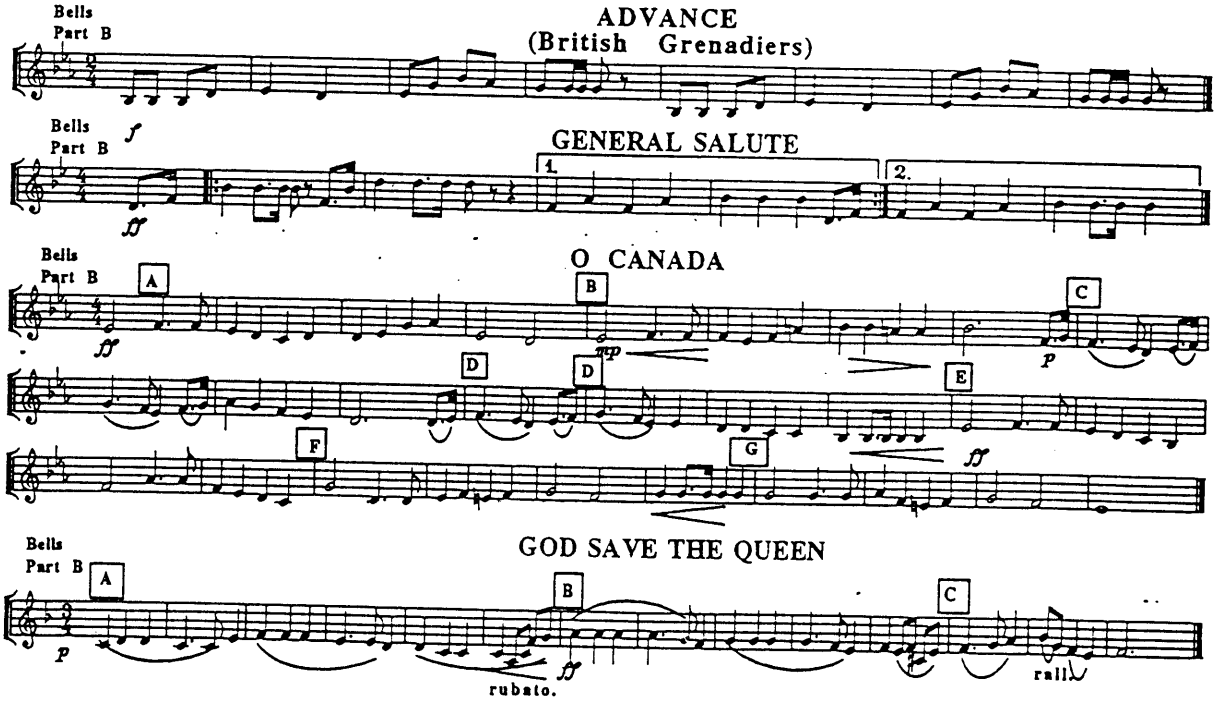
ADVANCE
(British Grenadiers)
Bells
Part B
GENERAL SALUTE
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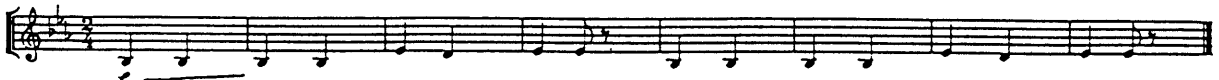
GOD SAVE THE QUEEN
rubato.
rall.

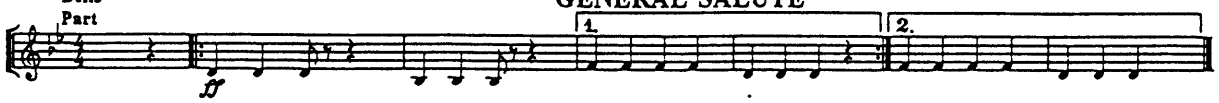
ADVANCE
(British Grenadiers)

Bells
Part C



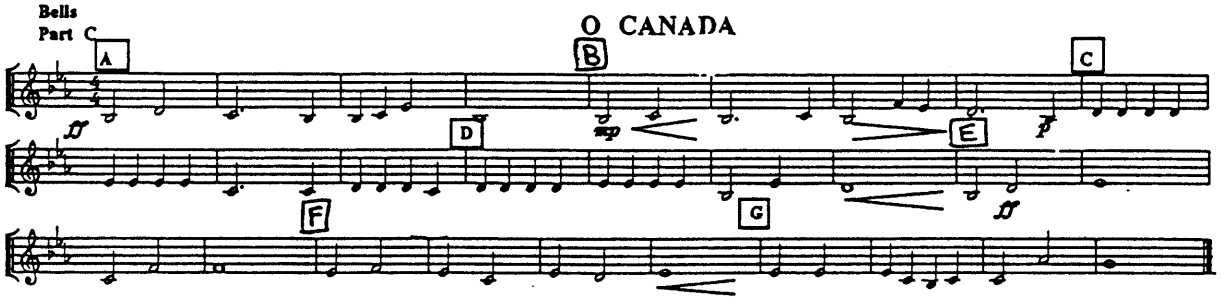
GENERAL SALUTE

Bells
Part C



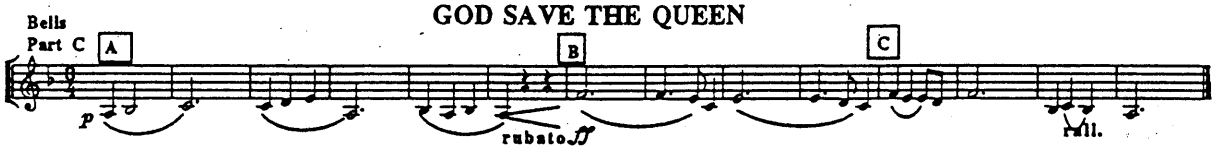
O CANADA

Bells
Part C



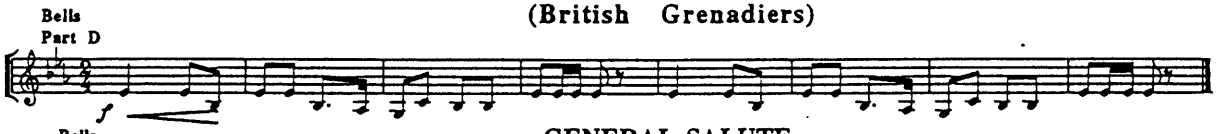
GOD SAVE THE QUEEN

Bells
Part C



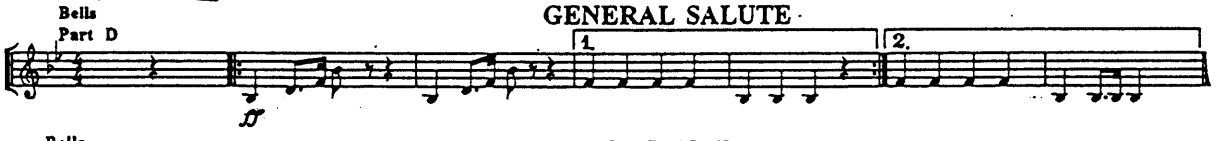
ADVANCE
(British Grenadiers)

Bells
Part D



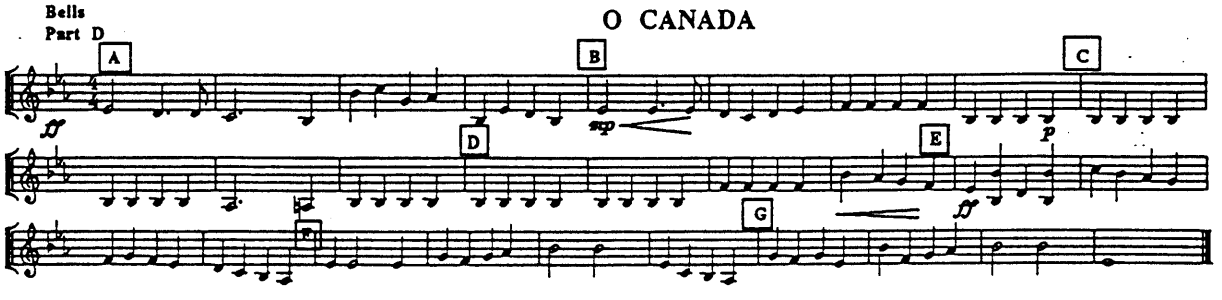
GENERAL SALUTE

Bells
Part D



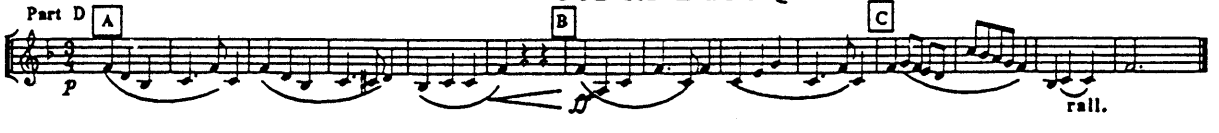
O CANADA

Bells
Part D



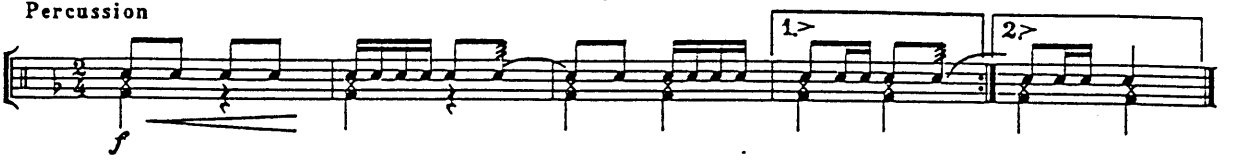
GOD SAVE THE QUEEN.

Bells
Part D



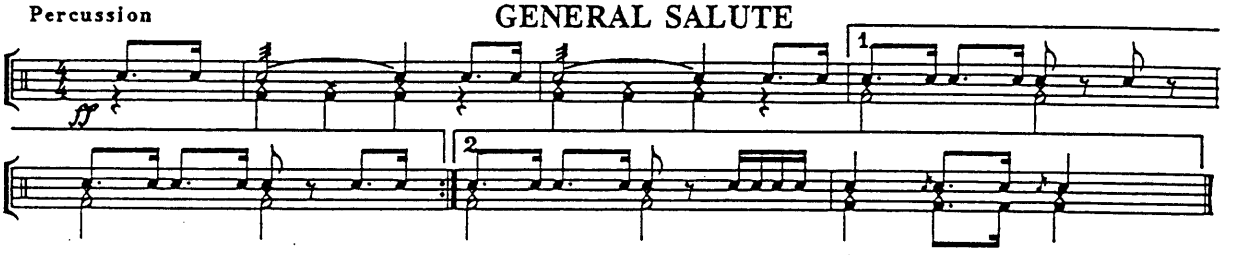
ADVANCE
(British Grenadiers)

Percussion



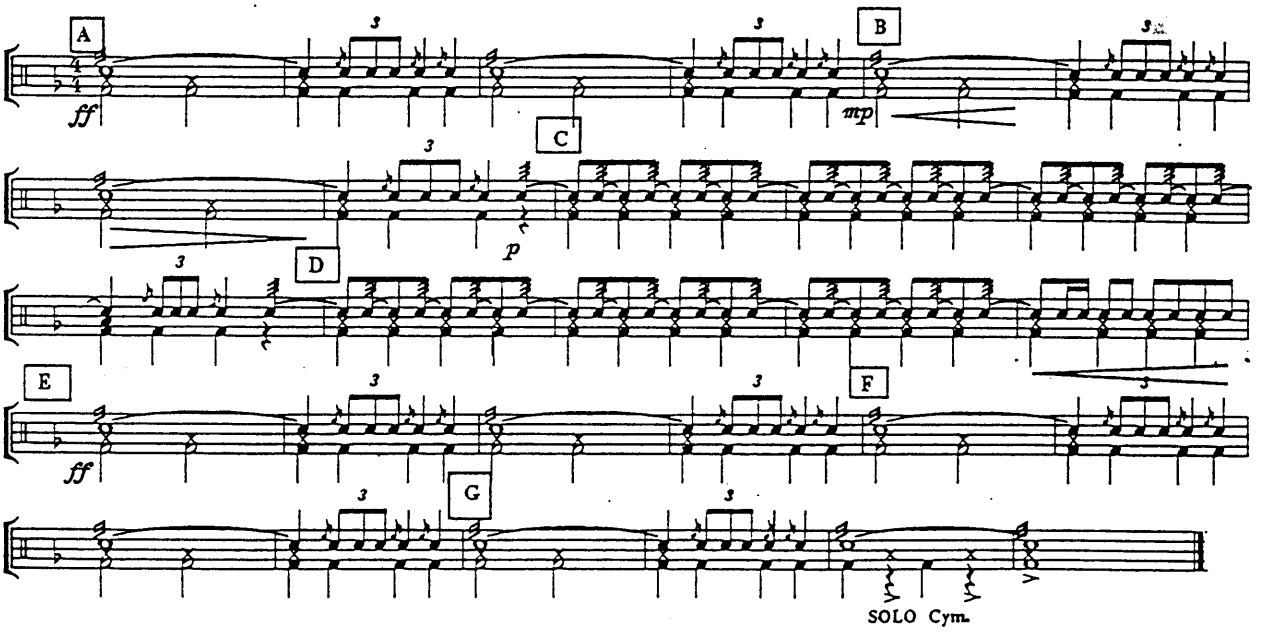
GENERAL SALUTE

Percussion



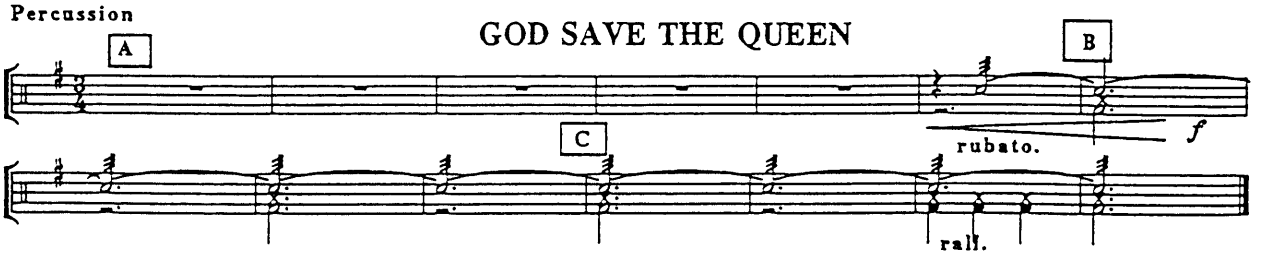
O CANADA

Percussion



GOD SAVE THE QUEEN

Percussion



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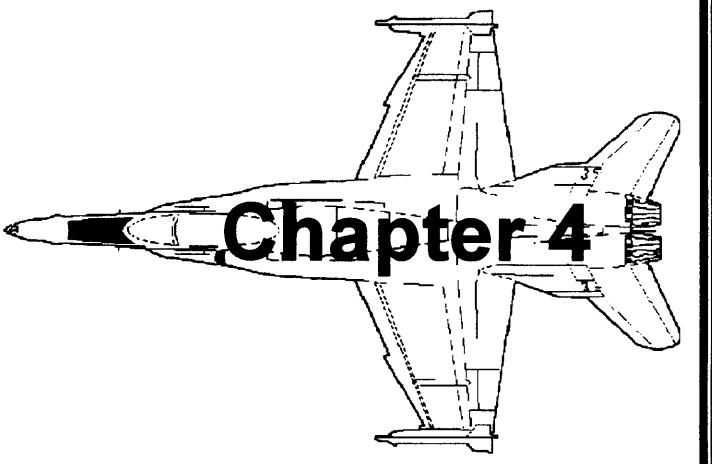
Ceremonial



INTRODUCTION

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

REMEMBRANCE DAY CEREMONIES

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

THE VIGIL

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

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

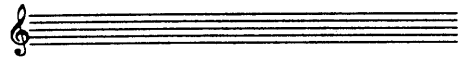
The ceremony itself begins with the playing of the National Anthem. The Parade Commander shall have the parade remove headdress during any prayers. At the commencement of the period of silence, usually at 1100 hrs, the buglers will sound the "Last Post". Following the two-minute period of silence, the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

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

REMEMBRANCE DAY CEREMONY

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

BATTLE OF BRITAIN PARADE



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

a. fall in, sizing and dressing;

b. arrival of the Reviewing Officer;

c. inspection of cadets;

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

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

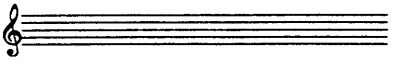
f. dismissal.

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

BATTLE OF BRITAIN PARADE

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

THE SUNSET CEREMONY



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

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

a. a 50-person guard;

b. two field guns (cannon) crews;

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

d. one signalman.

SEQUENCE

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

a. The March On;

b. Beating Retreat and Tattoo;

c. The March Past;

d. Section Drill;

e. Feu de Joie;

f. The Evening Hymn;

g. Sunset; and

h. The March Off.

THE MARCH ON

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

BEATING RETREAT AND TATTOO

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

THE MARCH PAST

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

SECTION DRILL

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

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

FEU DE JOIE

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

THE EVENING HYMN

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

SUNSET

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

THE MARCH OFF

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

SUNSET CEREMONY

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

PILING DRUMS

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

PROCEDURE:

The procedure for piling drums is as follows:

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

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

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

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

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

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

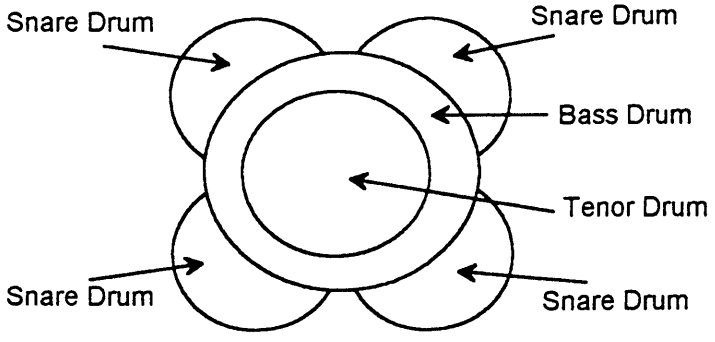
g. the Drum Major will then march the drummers back and rejoin the band;

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

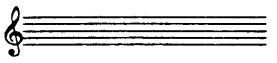
i. each drummer will recover his or her own drum individually, making sure that they have been properly secured onto their slings; and

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

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



TATTOO



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

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

DRESS AND PROCEDURES:

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

The ceremony is performed by carrying out the following steps:

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

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

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

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

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

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

DRESS AND PROCEDURE - Continued

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

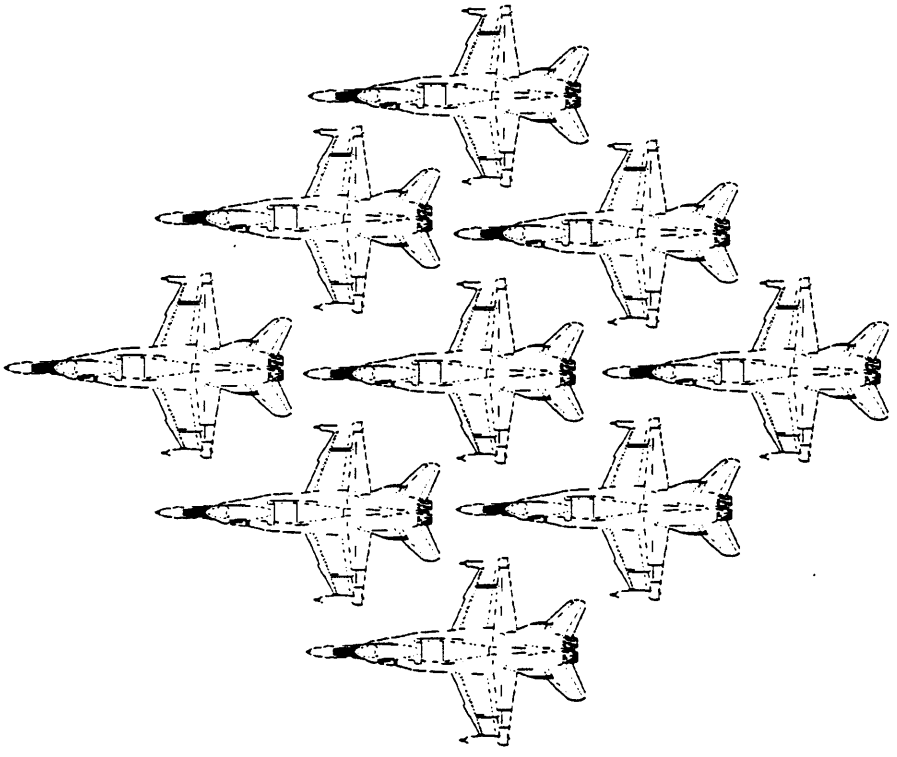
h. the National Anthem, "O'Canada" is then played, followed by the trumpeters sounding the "Last Post";

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

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

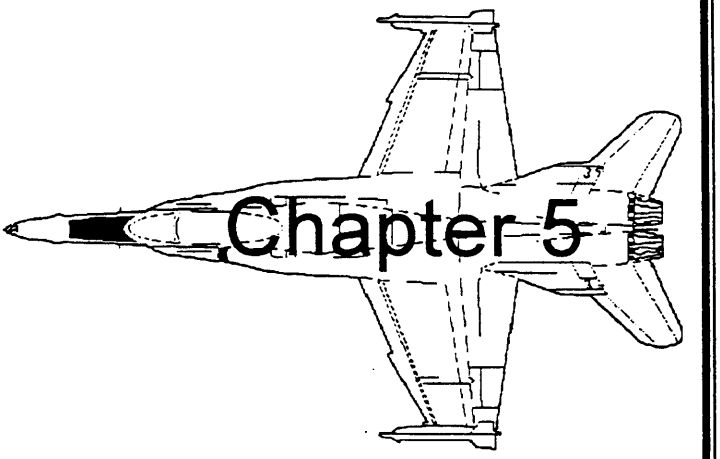
THE FLY PAST

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



Diamond 9 Formation

History of the Royal Canadian Air Force



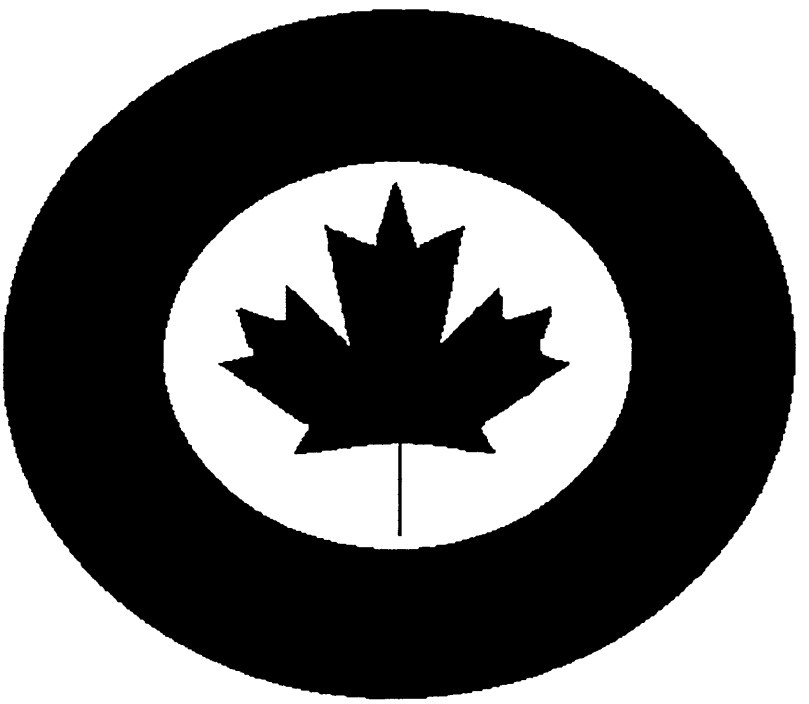
The Royal Canadian Air Force saw it's beginnings in October of 1914 when a single Burgess-Dunne biplane was purchased from the United States. This and two officers formed the basis for the Canadian Aviation Corps. Although the aircraft and the officers were sent to England with the Canadian Expeditionary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

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

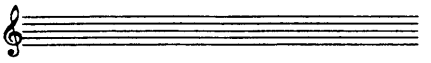
The Royal Canadian Air Force was formed in England in 1918 with two squadrons. Former 81 squadron, renamed as 1 Squadron, Canadian Air Force, was formed at Upper Heyford, Oxfordshire with all Canadian personnel. It was followed by 123 Squadron, renamed as 2 Squadron, Canadian Air Force. The war ended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

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

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



Canadian Aces



World War I

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

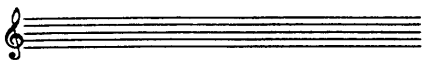
Major William A 'Billy' Bishop, VC, DSO, MC, DFC	72 victories
Major Ray Collishaw DSO, DFC	60 victories

Other high scoring Canadian pilots of World War I include:

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

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

Canadian Aces



World War II

Top scoring Canadian Pilots in World War II include:

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

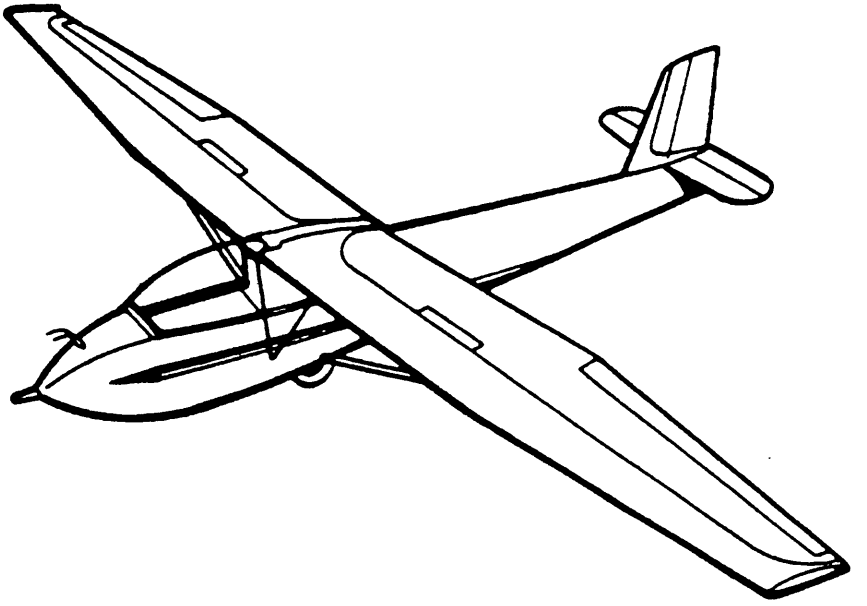
Royal Canadian Air Cadets

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

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

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

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



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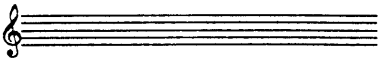
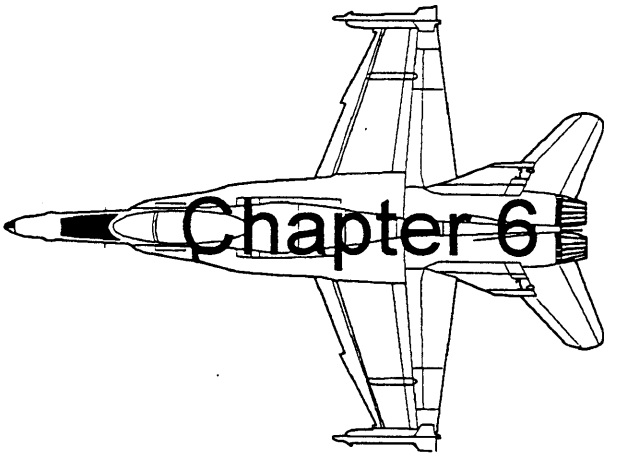
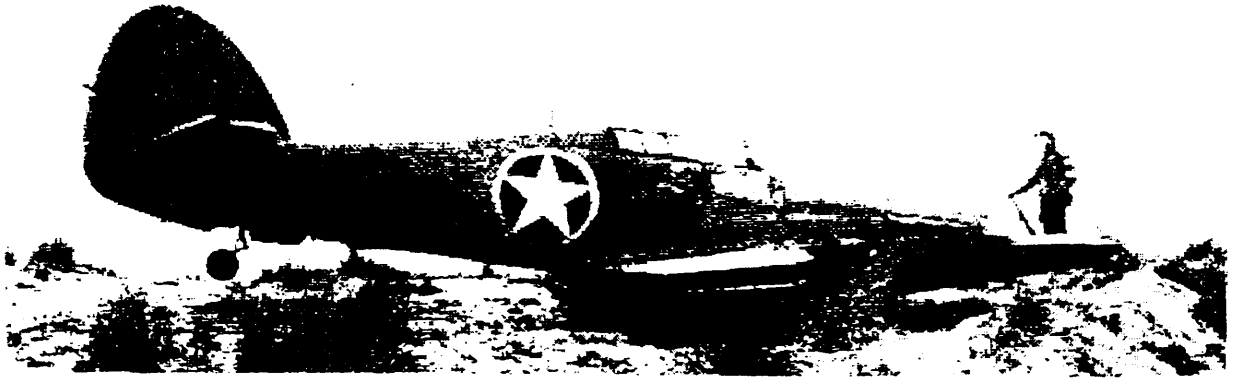
A-25 Song





Chapter 6

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



A-25 Song

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

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

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

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

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

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

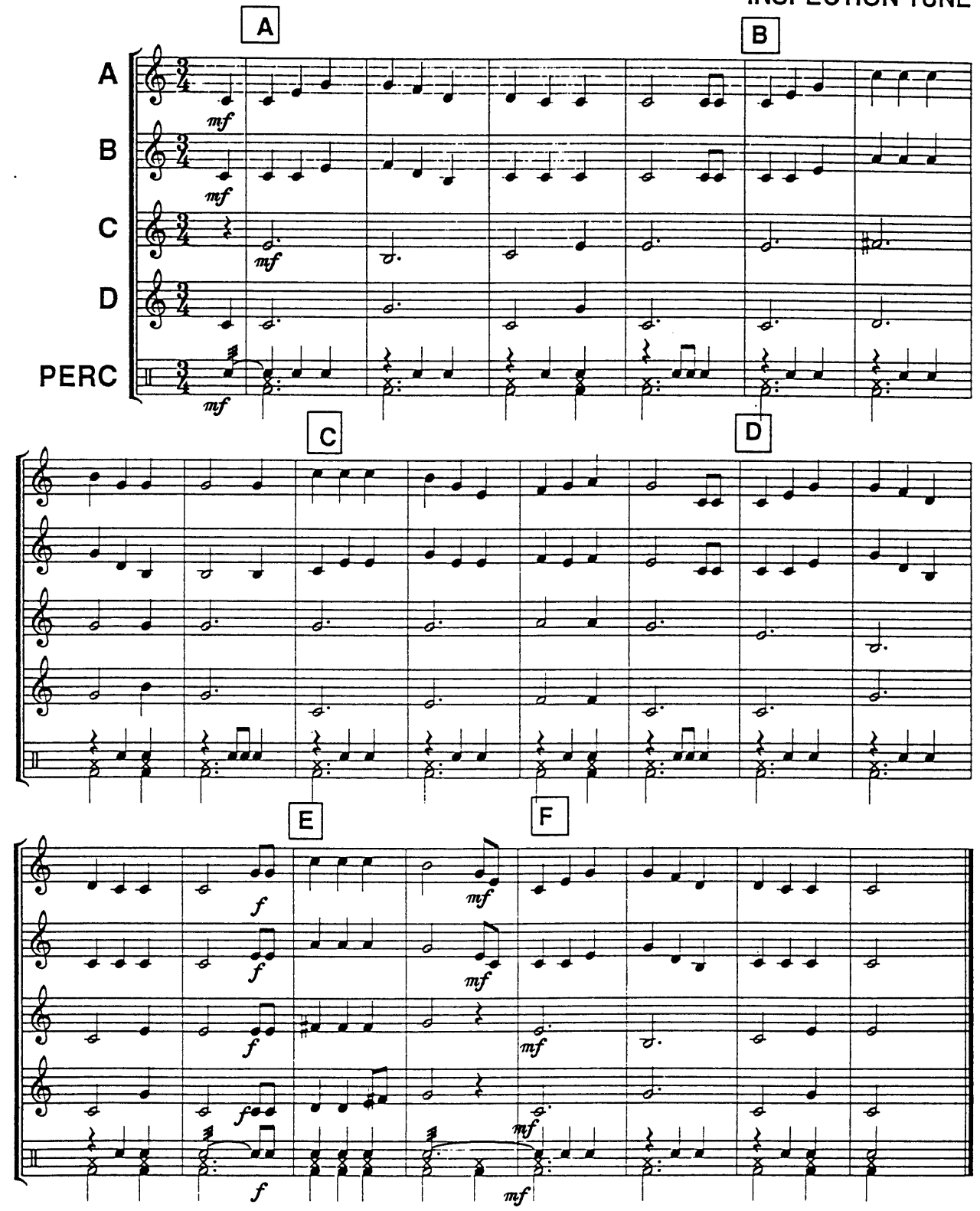
When the batsman made 'lower' I always went higher,
Bounced on the deck and missed the last wire,
A bloody great barrier loomed up in front,
And Wings shouted 'Switch off your engine, you twit!'

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

A-25

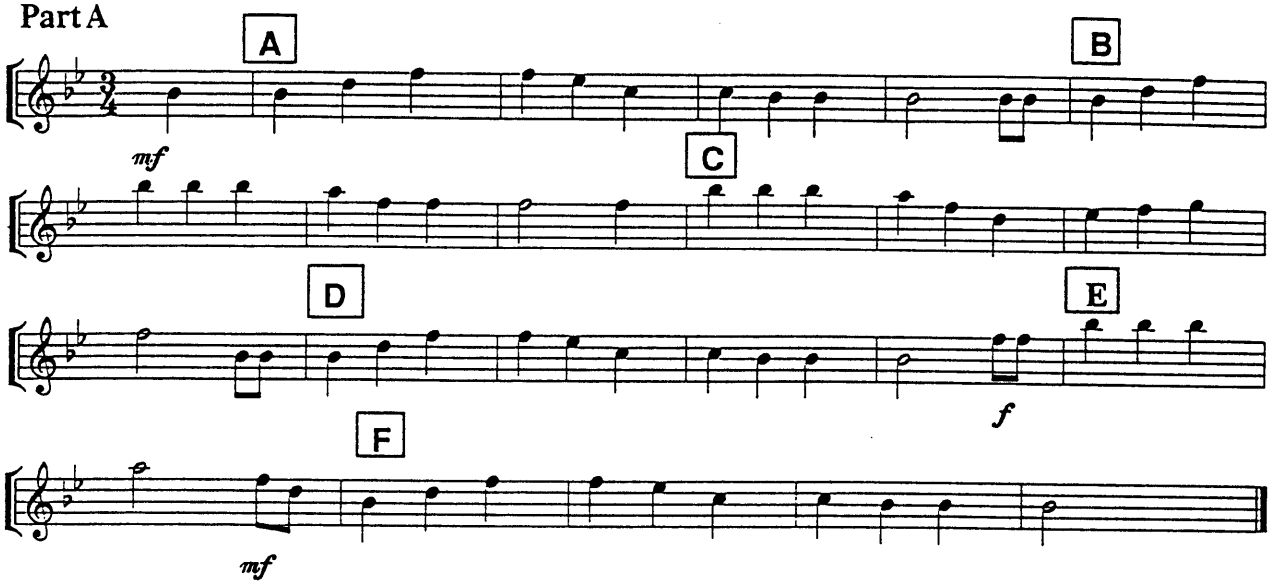
Bb CONDUCTOR

SLOW MARCH or
INSPECTION TUNE



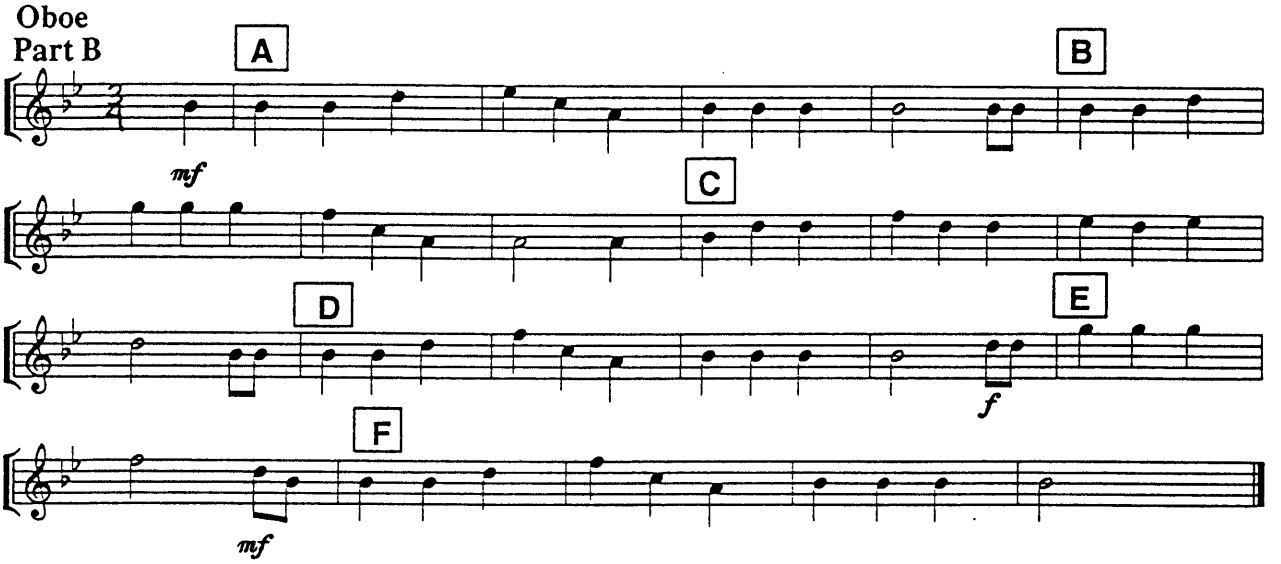
A-25

Flute
Oboe
Part A



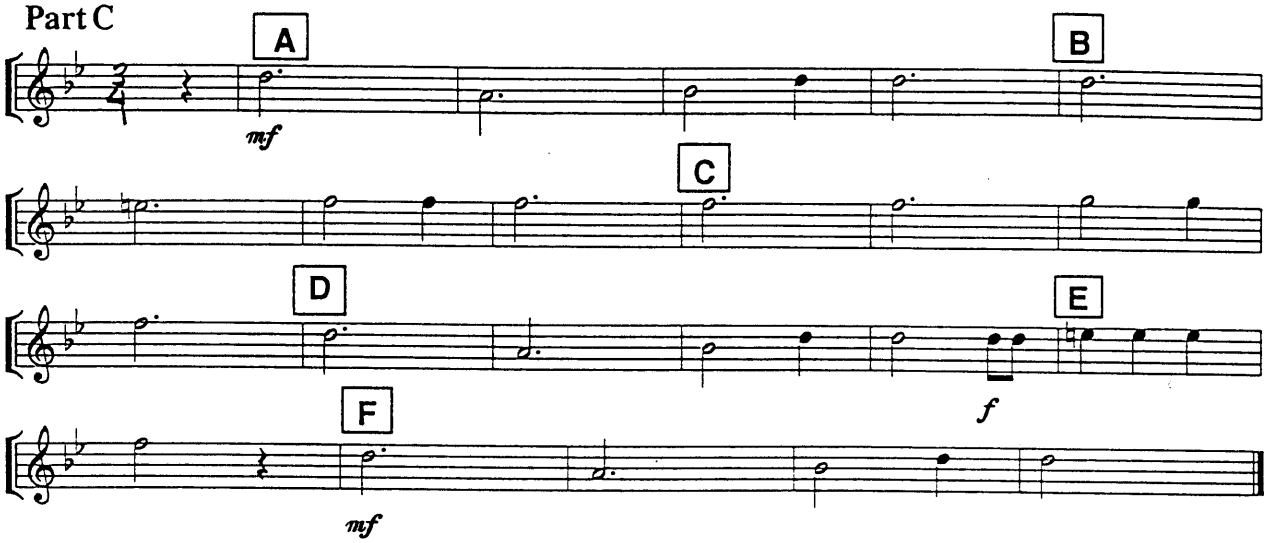
A-25

Flute
Oboe
Part B



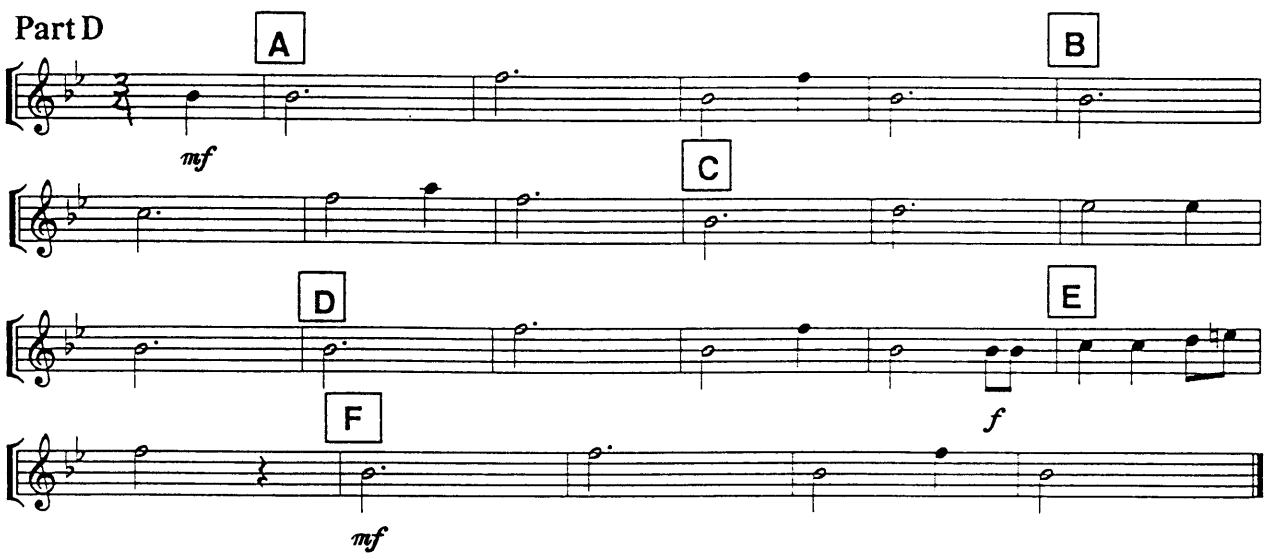
Flute
Oboe
Part C

A-25



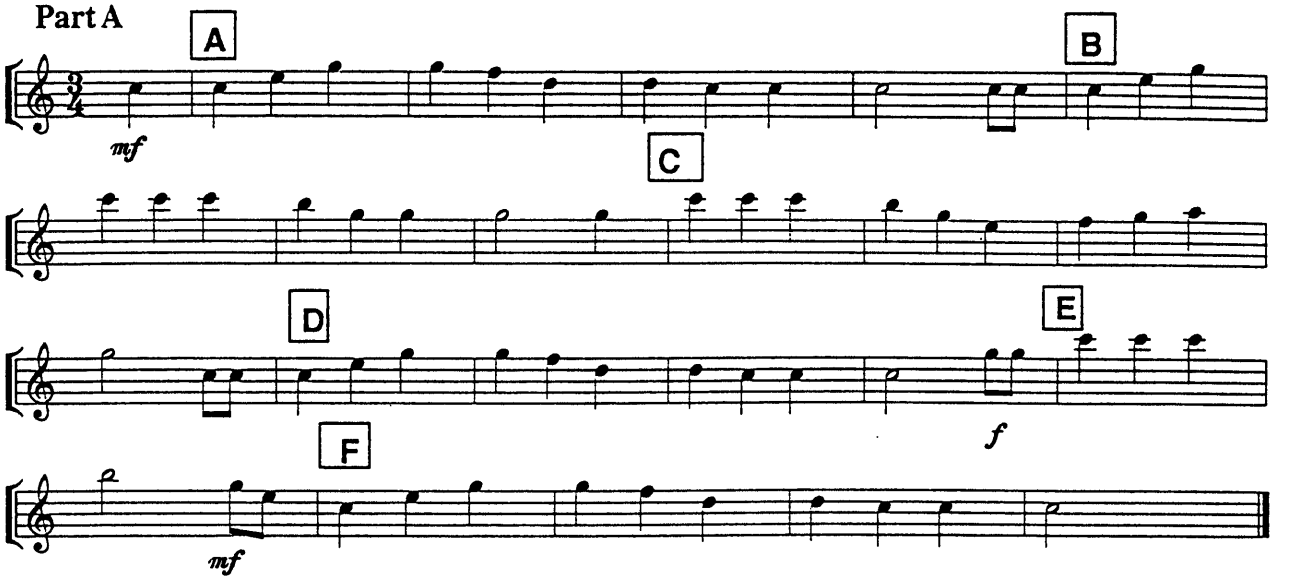
Flute
Oboe
Part D

A-25



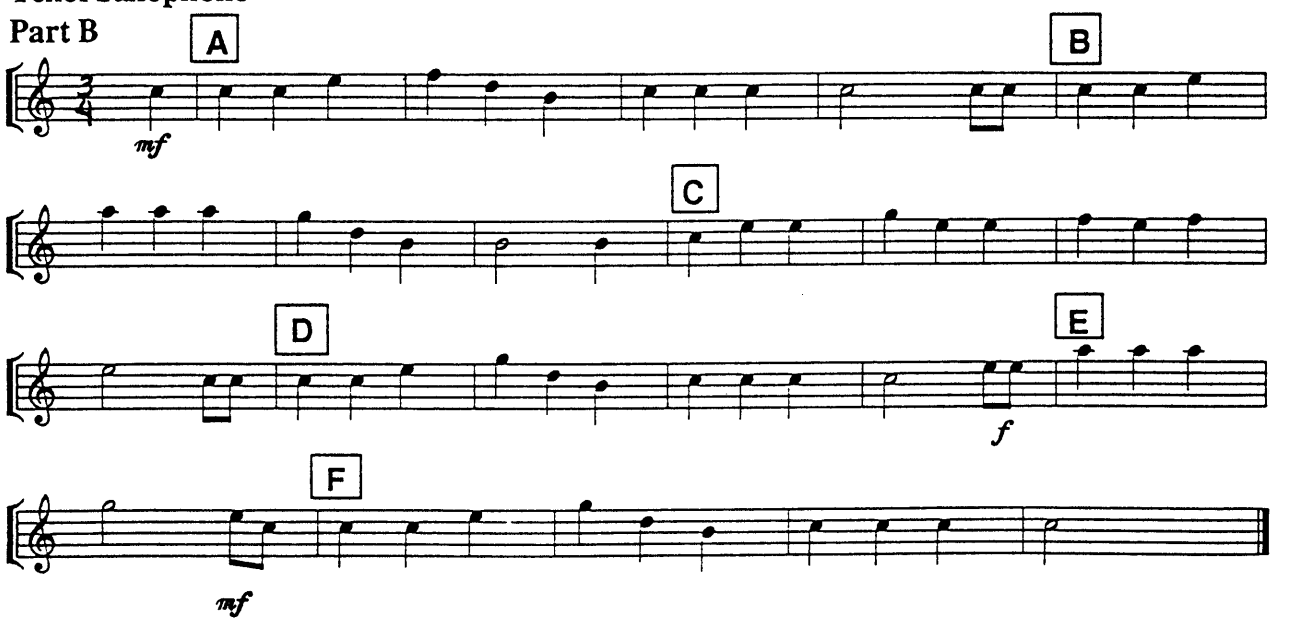
A-25

Clarinet (high)
Tenor Saxophone
Part A



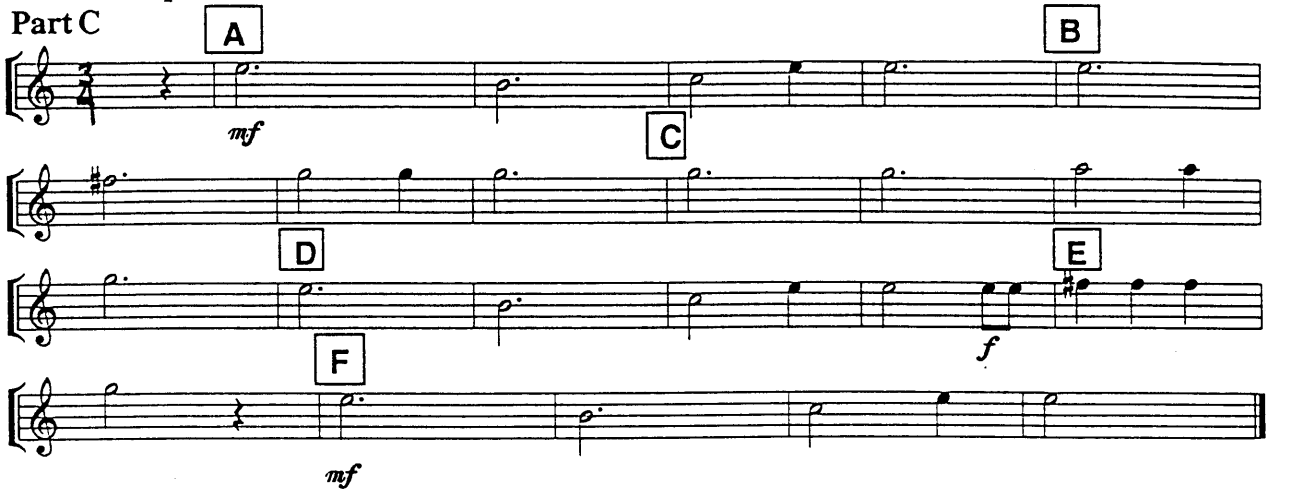
A-25

Clarinet (high)
Tenor Saxophone
Part B



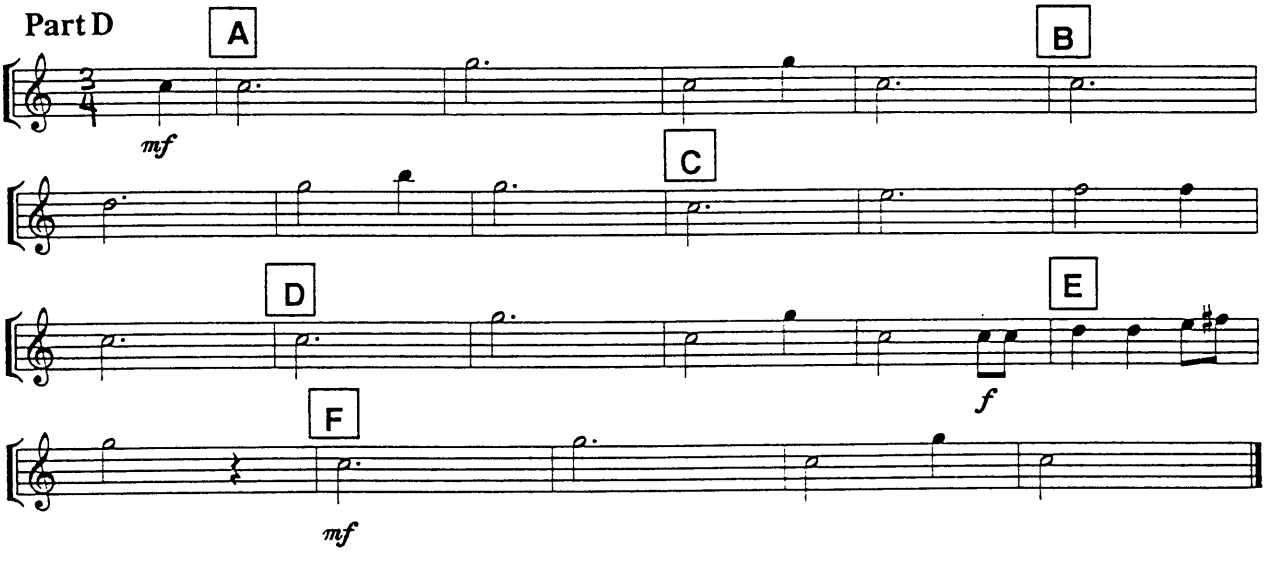
A-25

Clarinet (high)
Tenor Saxophone
Part C



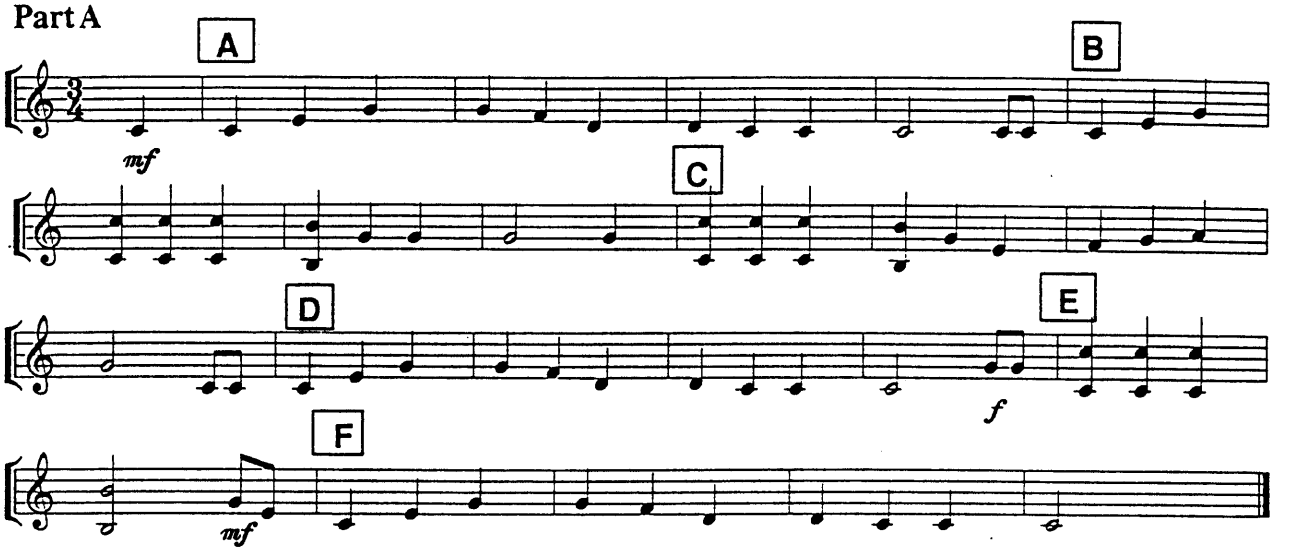
A-25

Clarinet (high)
Tenor Saxophone
Part D



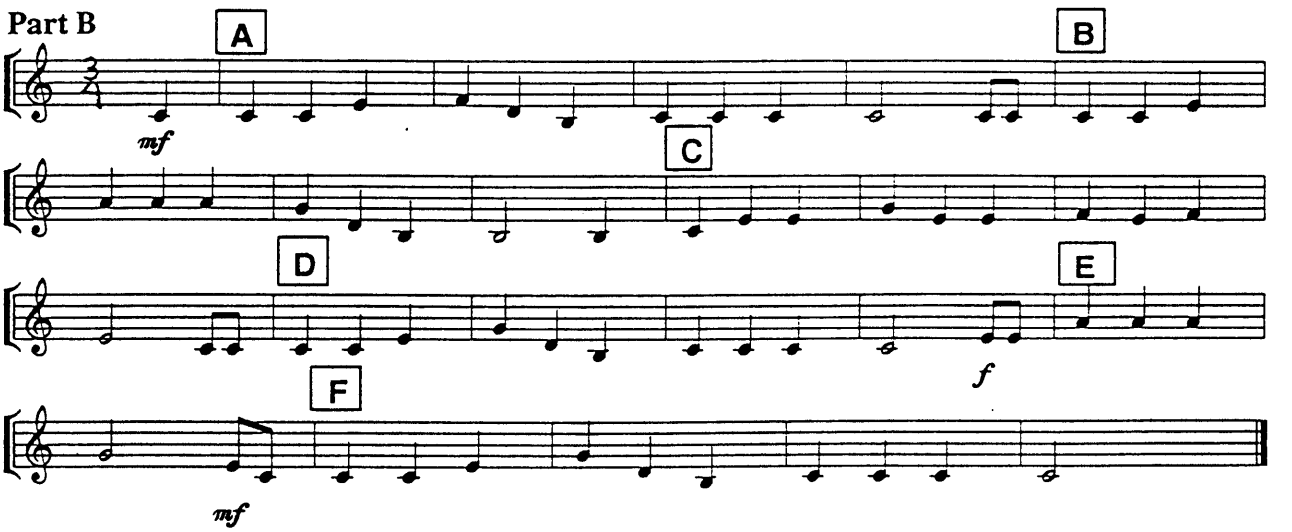
A-25

Bass Clarinet
Part A



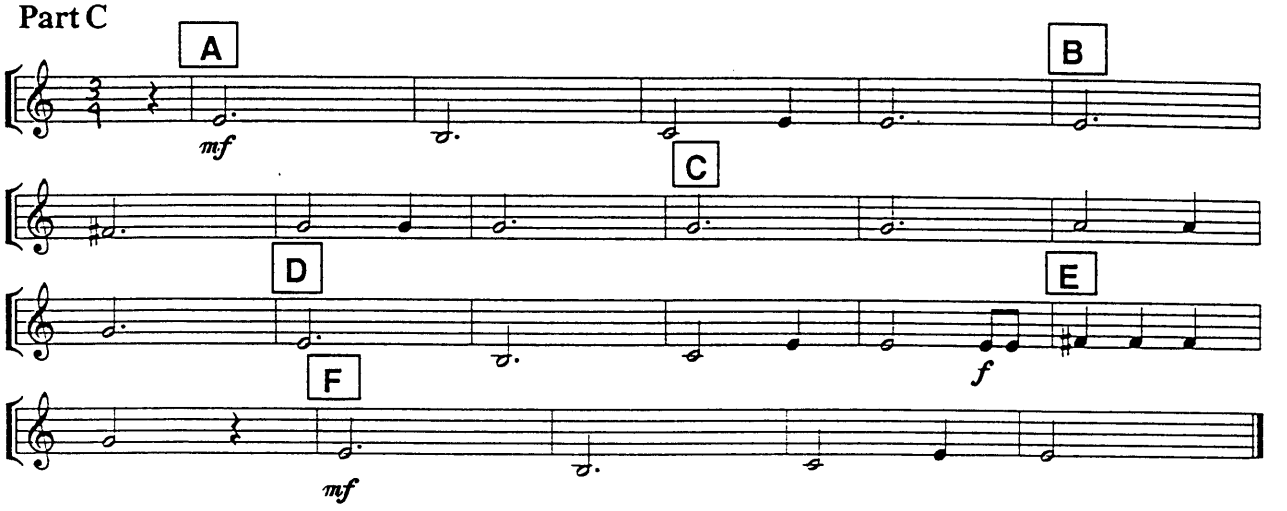
A-25

Bass Clarinet
Part B



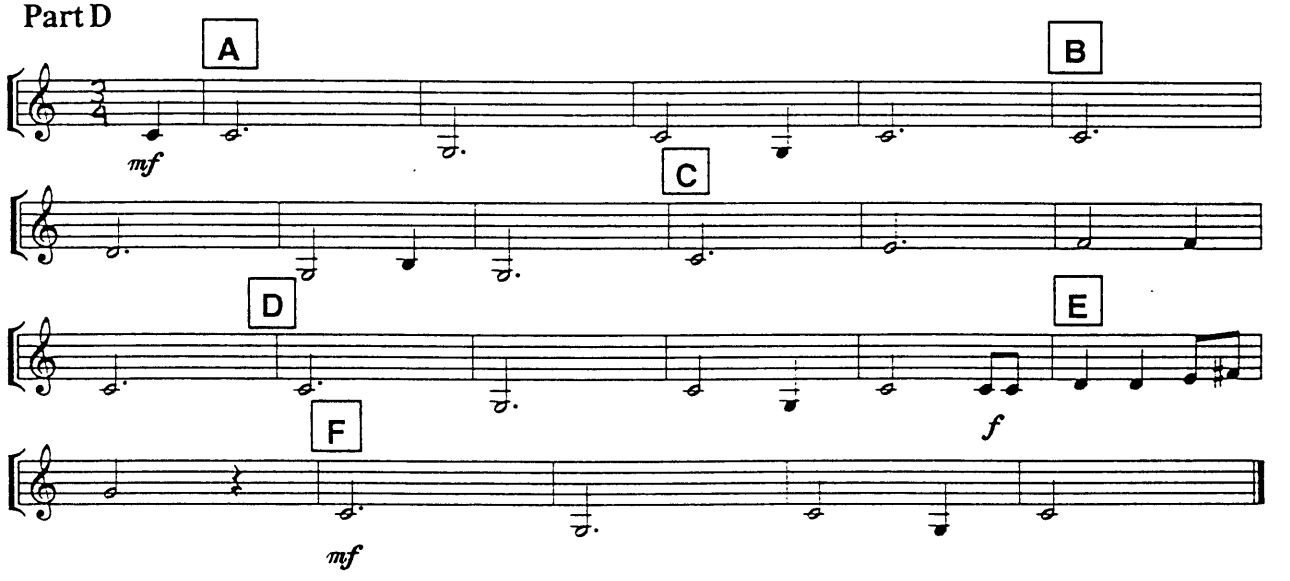
A-25

Bass Clarinet
Part C



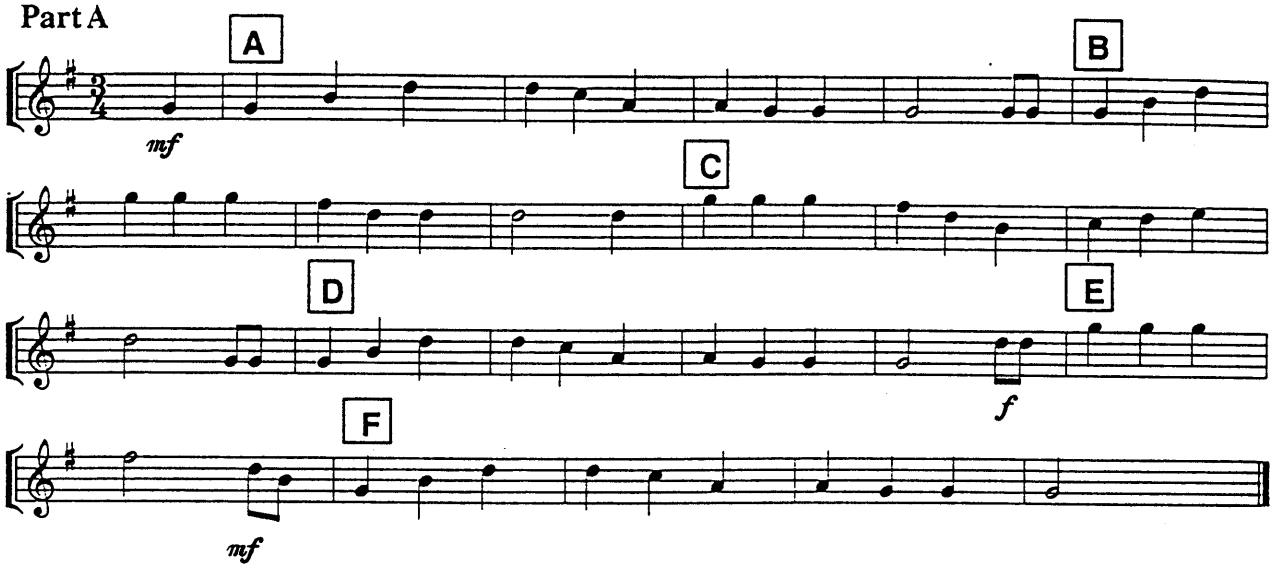
A-25

Bass Clarinet
Part D



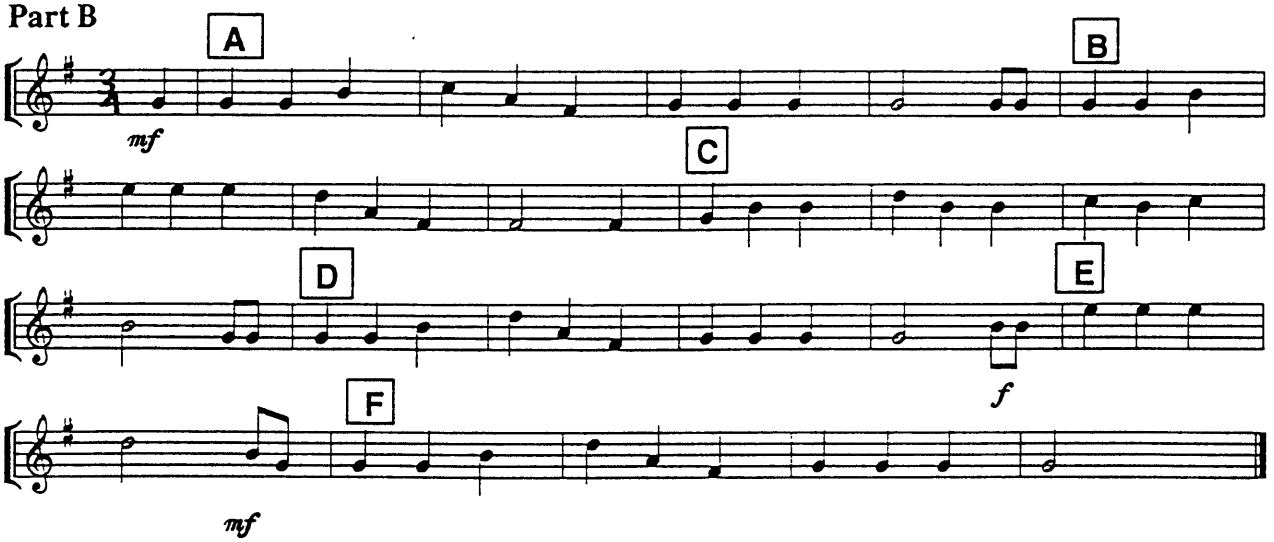
A-25

Alto Saxophone
Baritone Saxophone
Part A



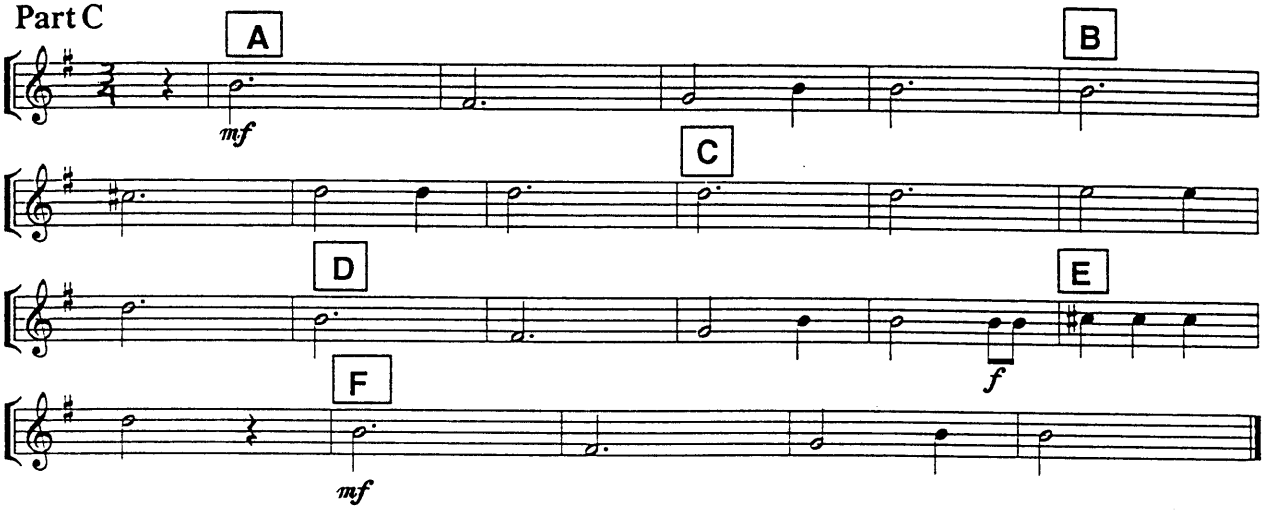
A-25

Alto Saxophone
Baritone Saxophone
Part B



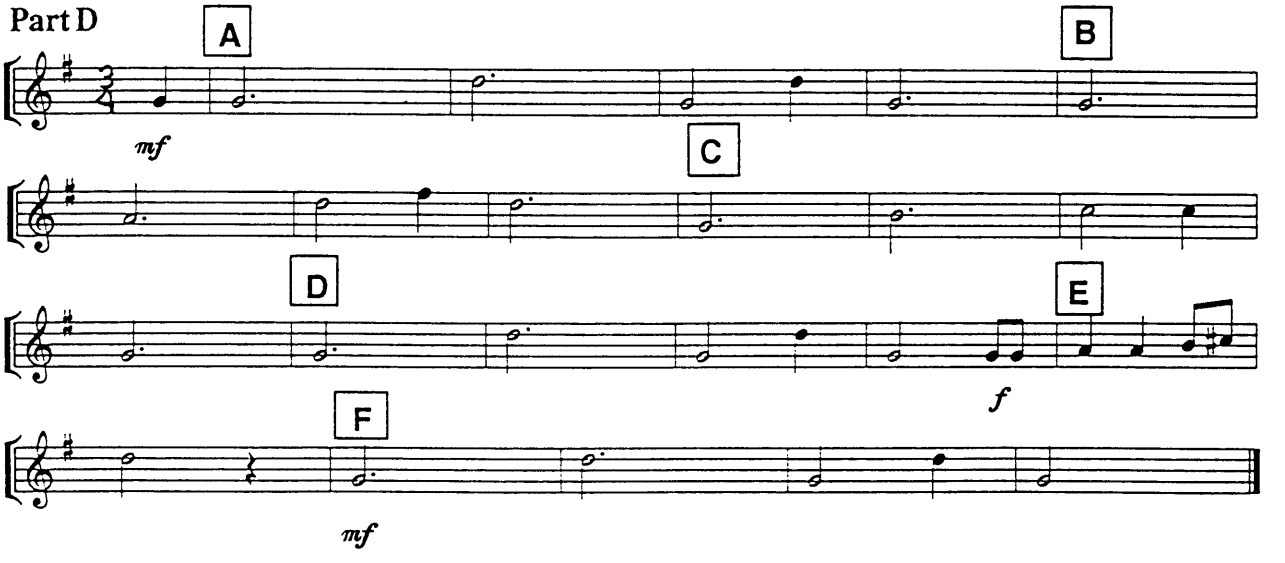
A-25

Alto Saxophone
Baritone Saxophone
Part C



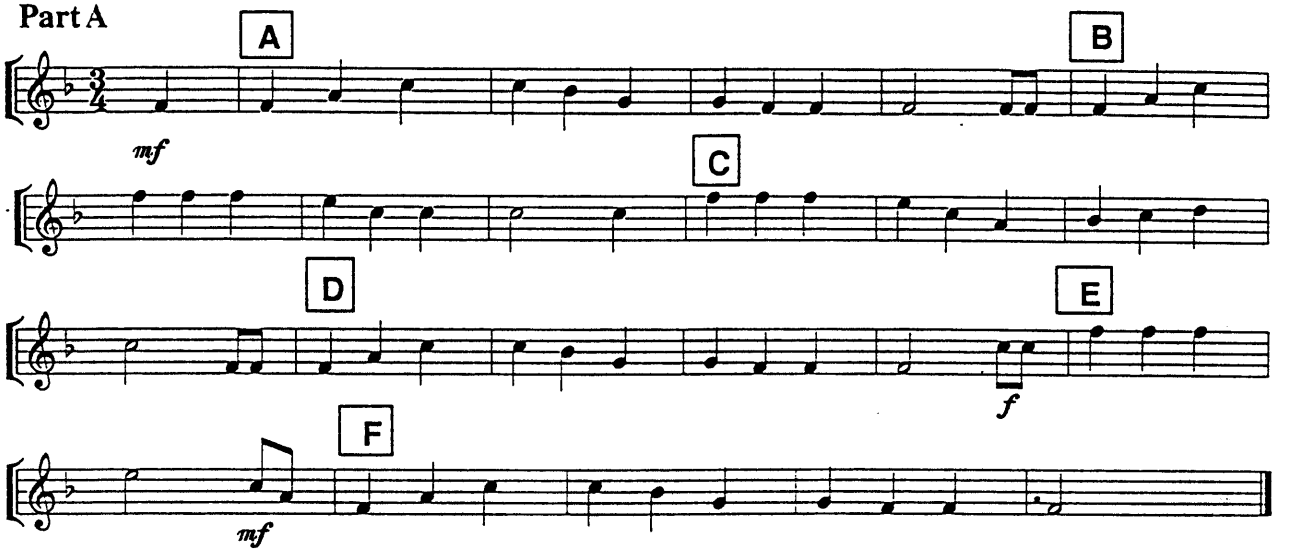
A-25

Alto Saxophone
Baritone Saxophone
Part D



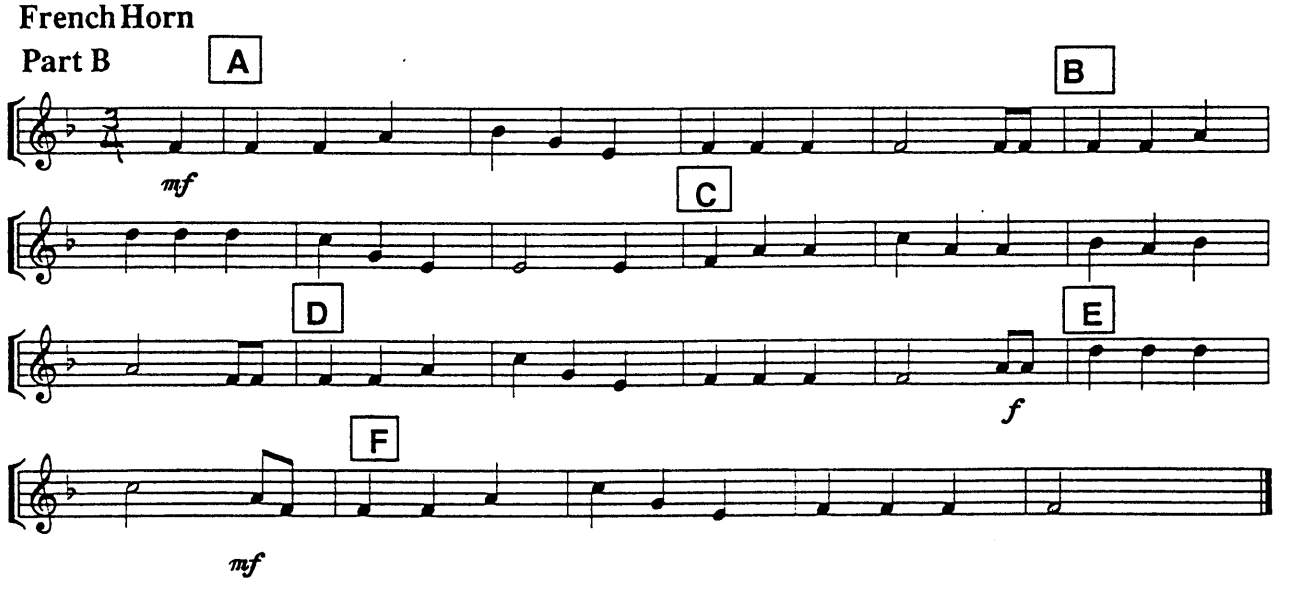
A-25

French Horn
Part A



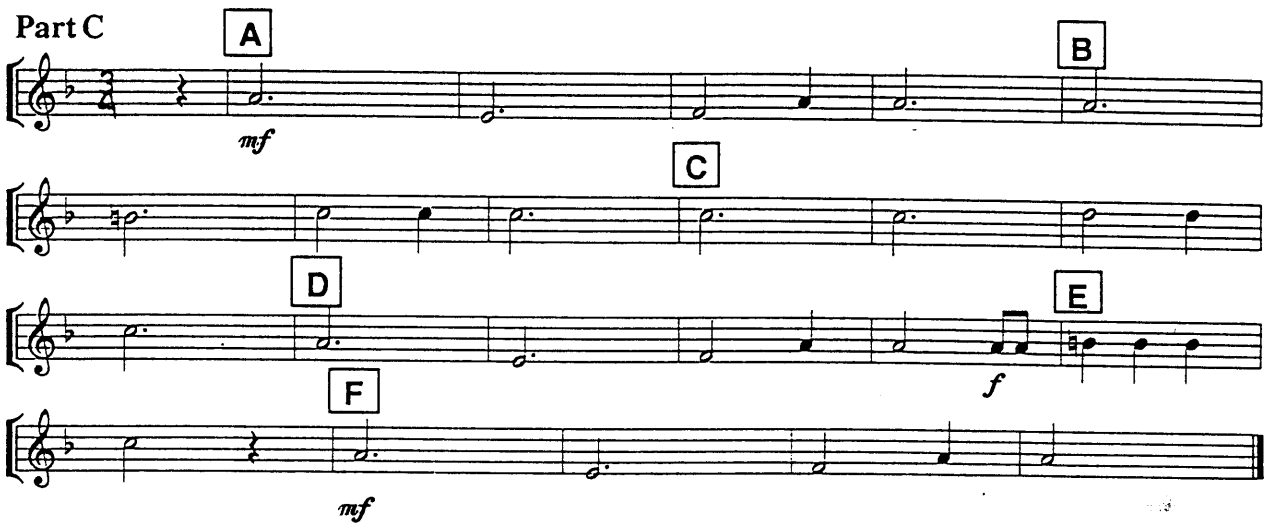
A-25

French Horn
Part B



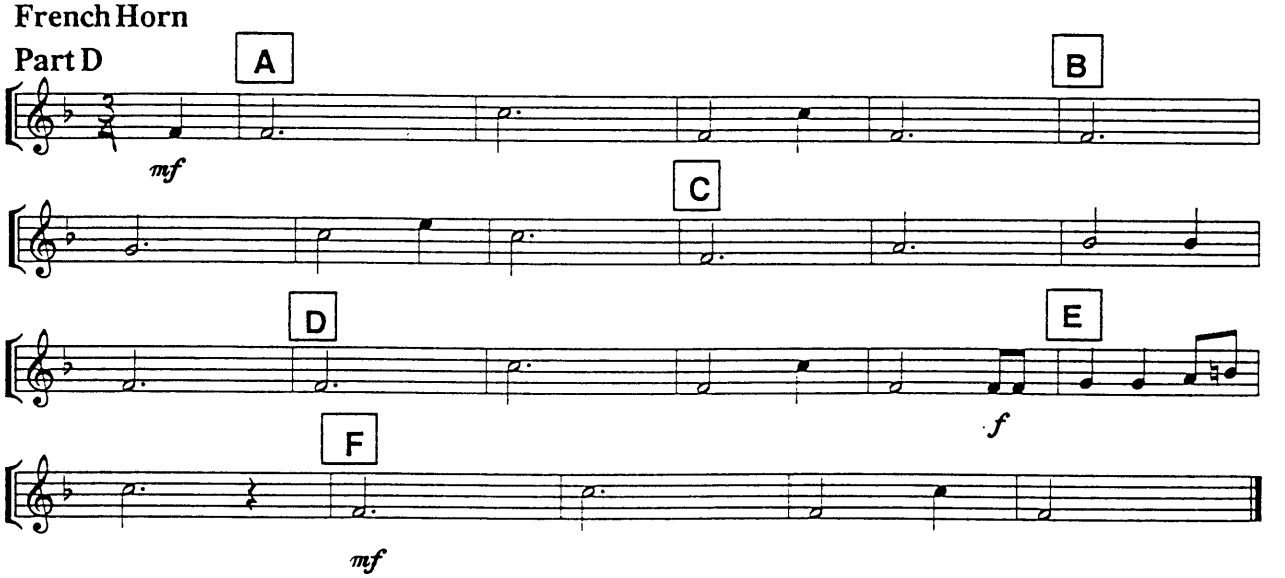
A-25

French Horn
Part C



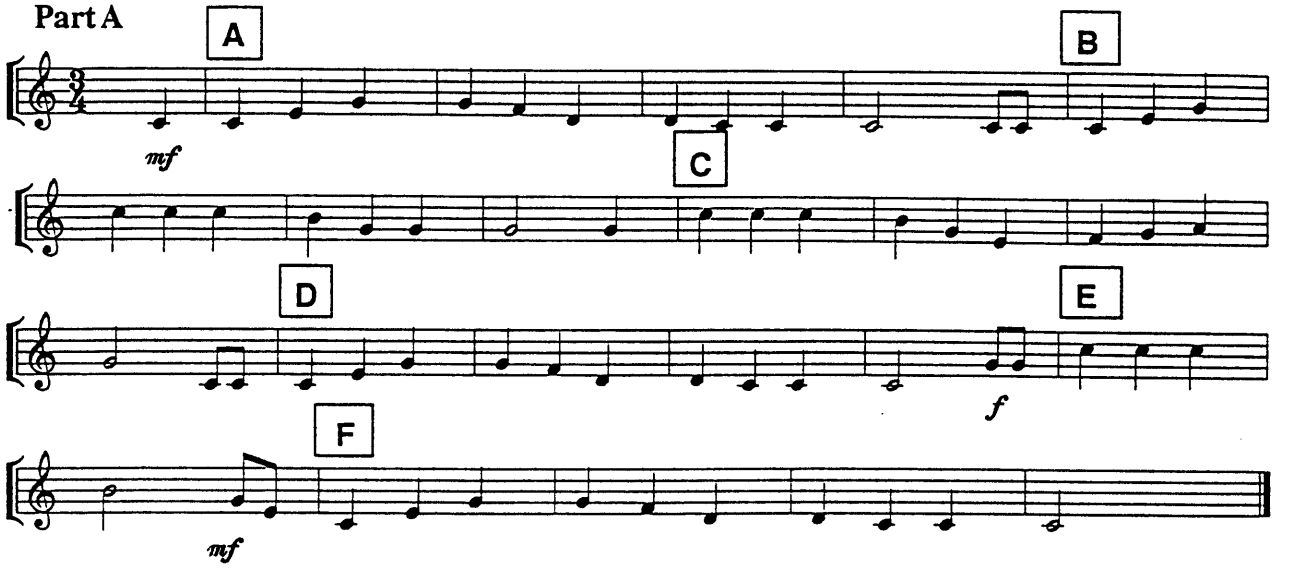
A-25

French Horn
Part D



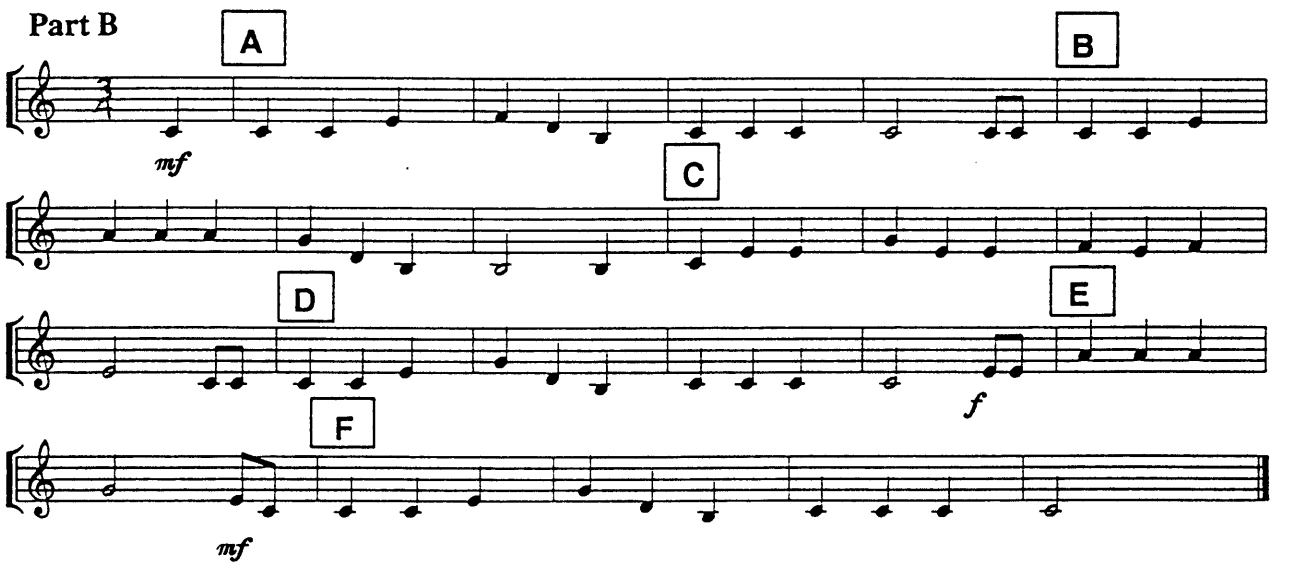
Trumpet
Baritone T.C.
Clarinet(low)
Part A

A-25



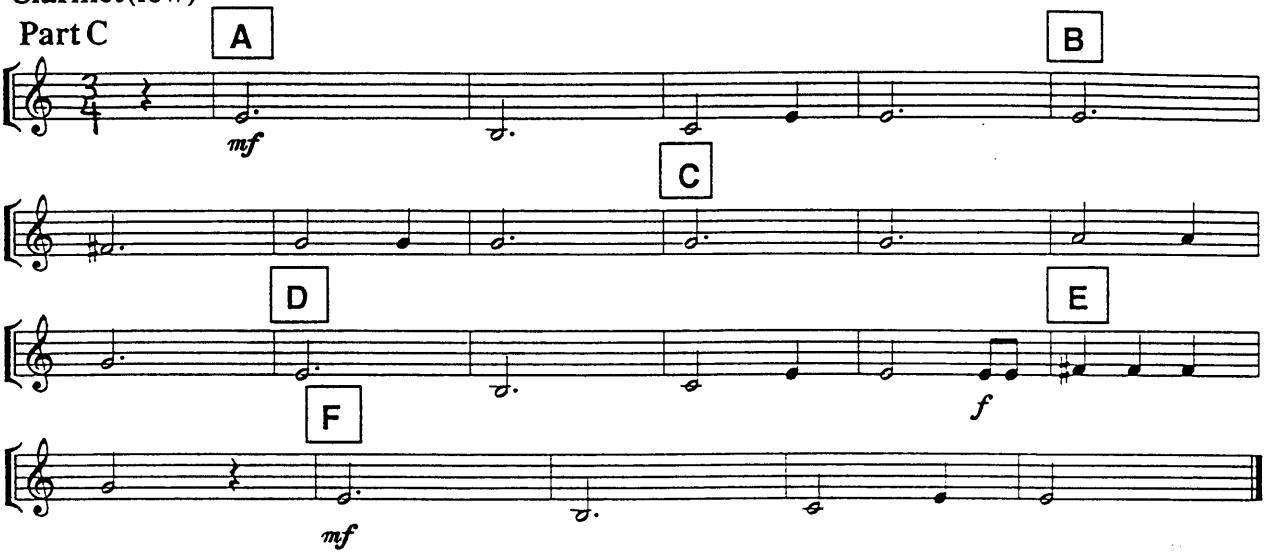
Trumpet
Baritone T.C.
Clarinet(low)
Part B

A-25



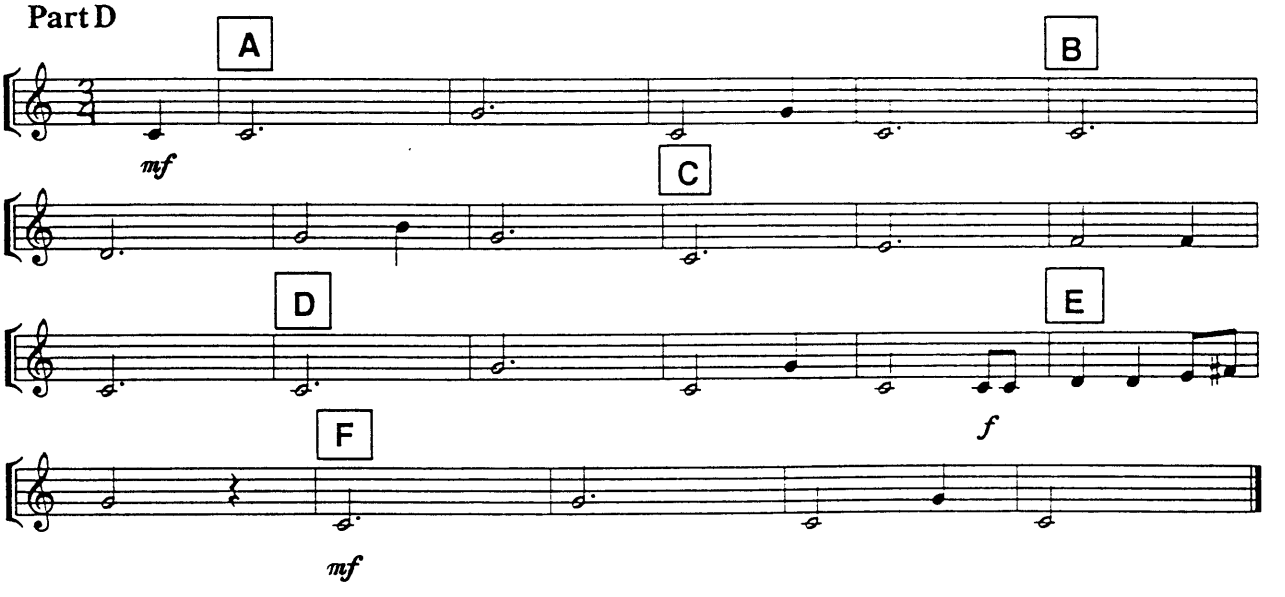
Trumpet
Baritone T.C.
Clarinet(low)
Part C

A-25



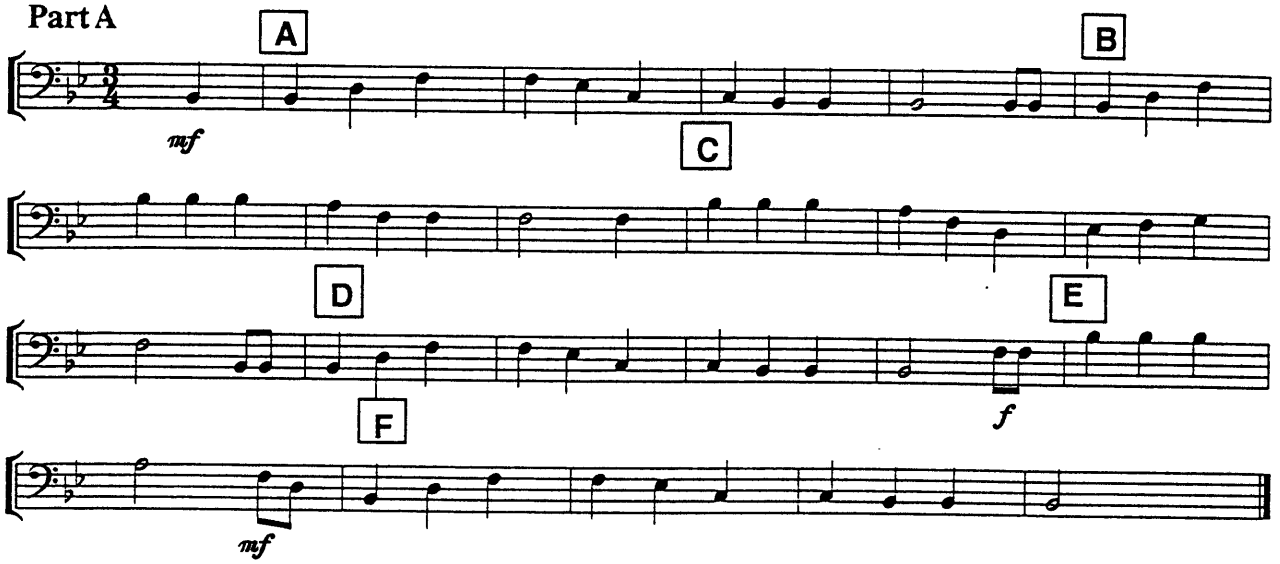
Trumpet
Baritone T.C.
Clarinet(low)
Part D

A-25



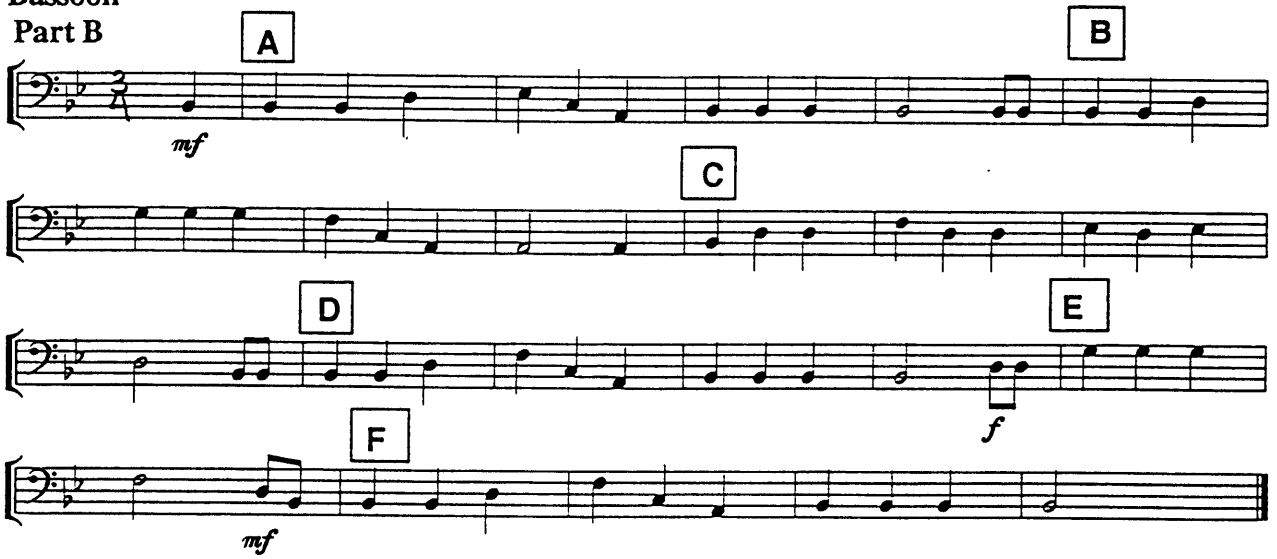
Trombone
Baritone B.C.
Bassoon
Part A

A-25



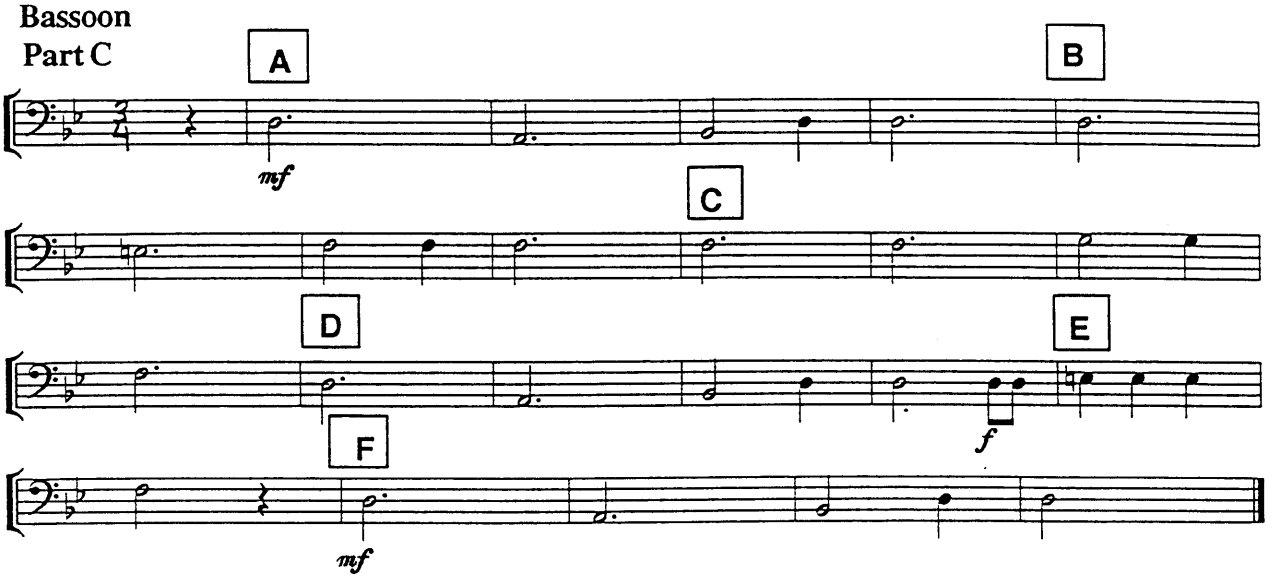
Trombone
Baritone B.C.
Bassoon
Part B

A-25



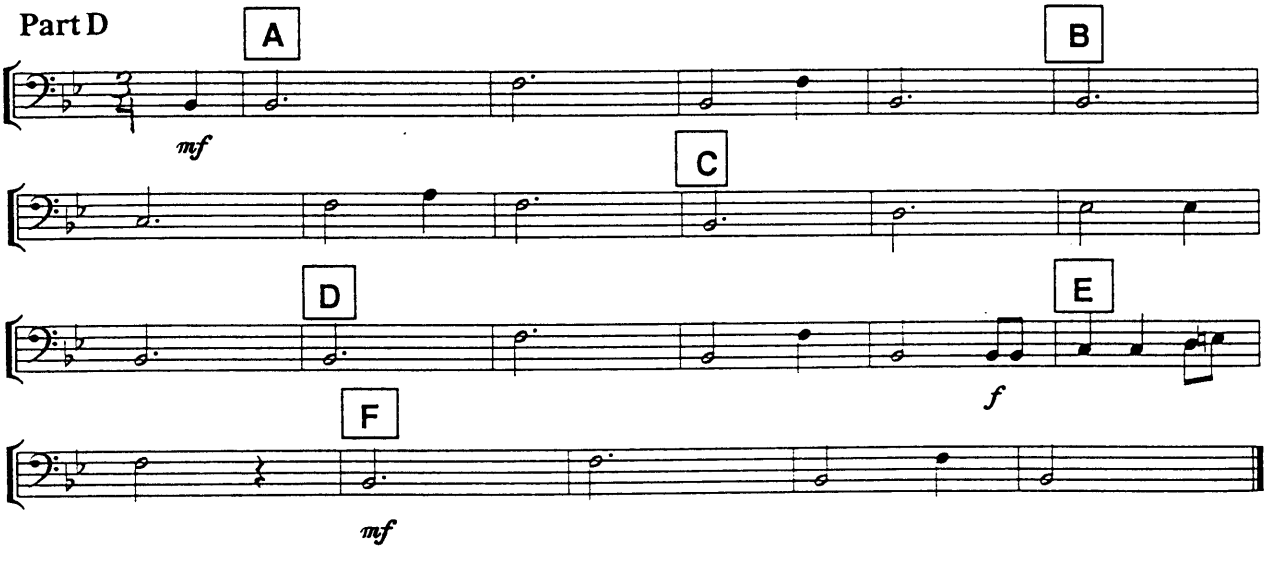
Trombone
Baritone B.C.
Bassoon
Part C

A-25



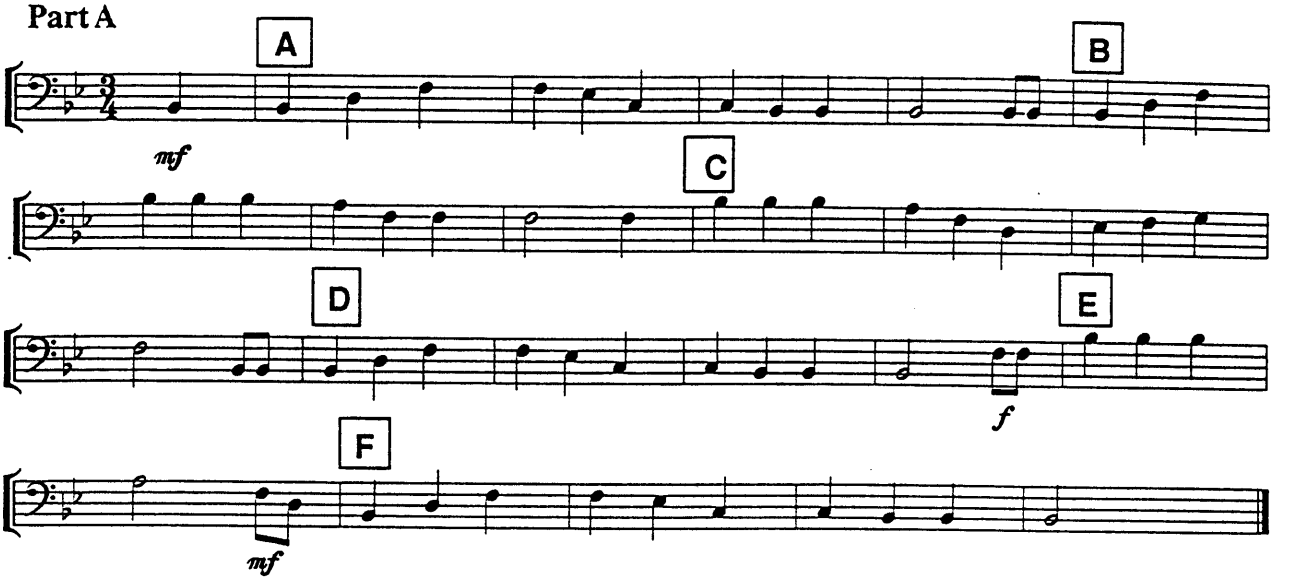
Trombone
Baritone B.C.
Bassoon
Part D

A-25



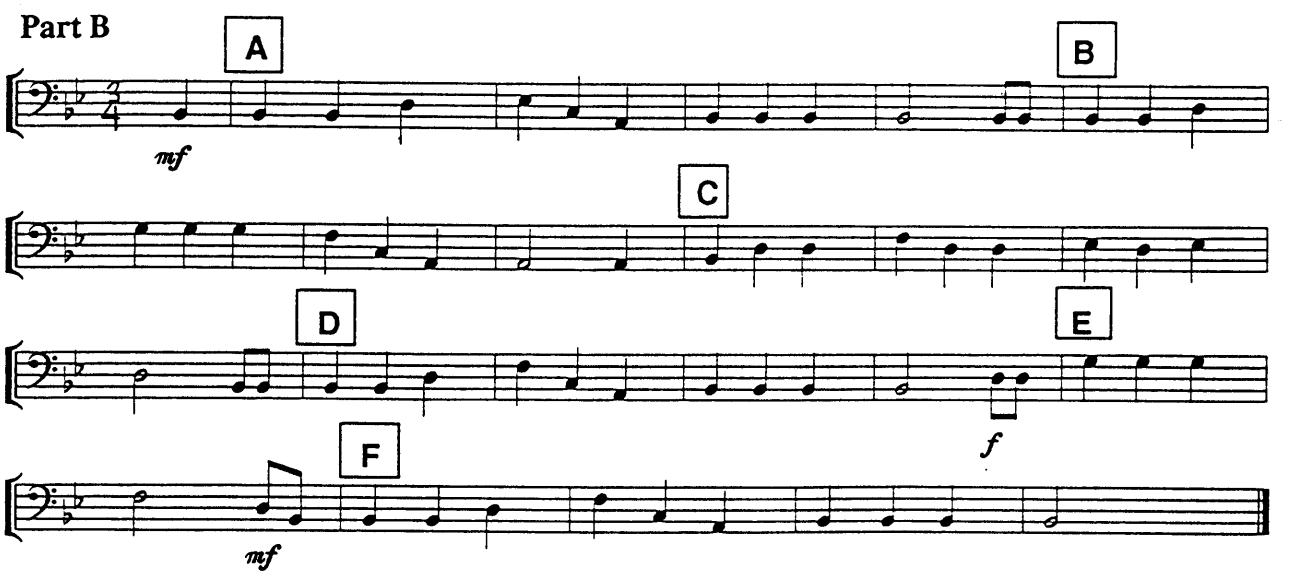
A-25

Tuba
Part A



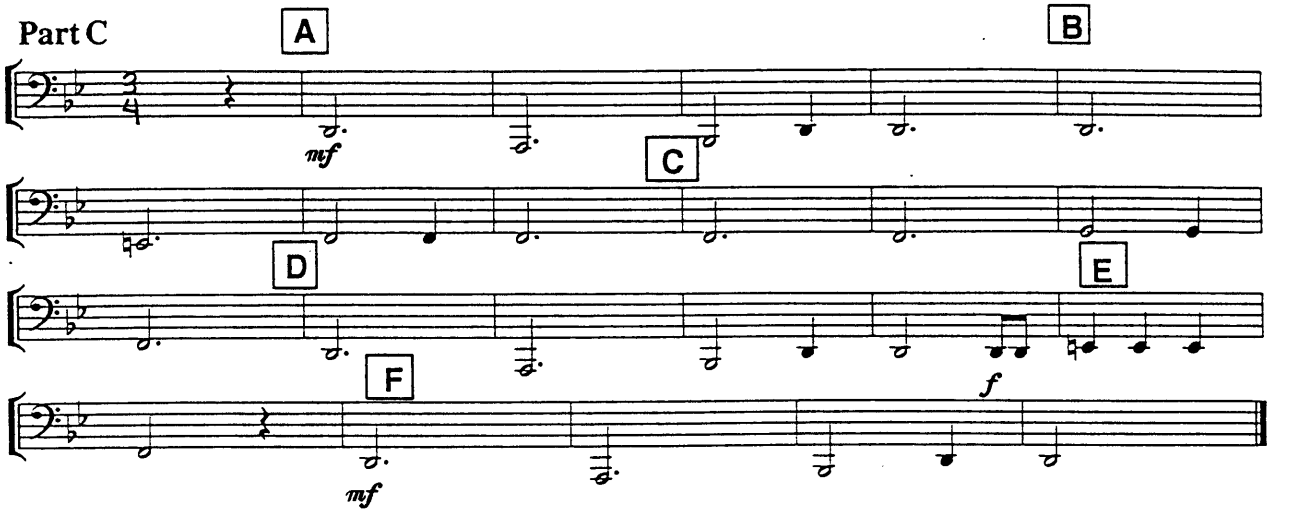
A-25

Tuba
Part B



A-25

Tuba
Part C



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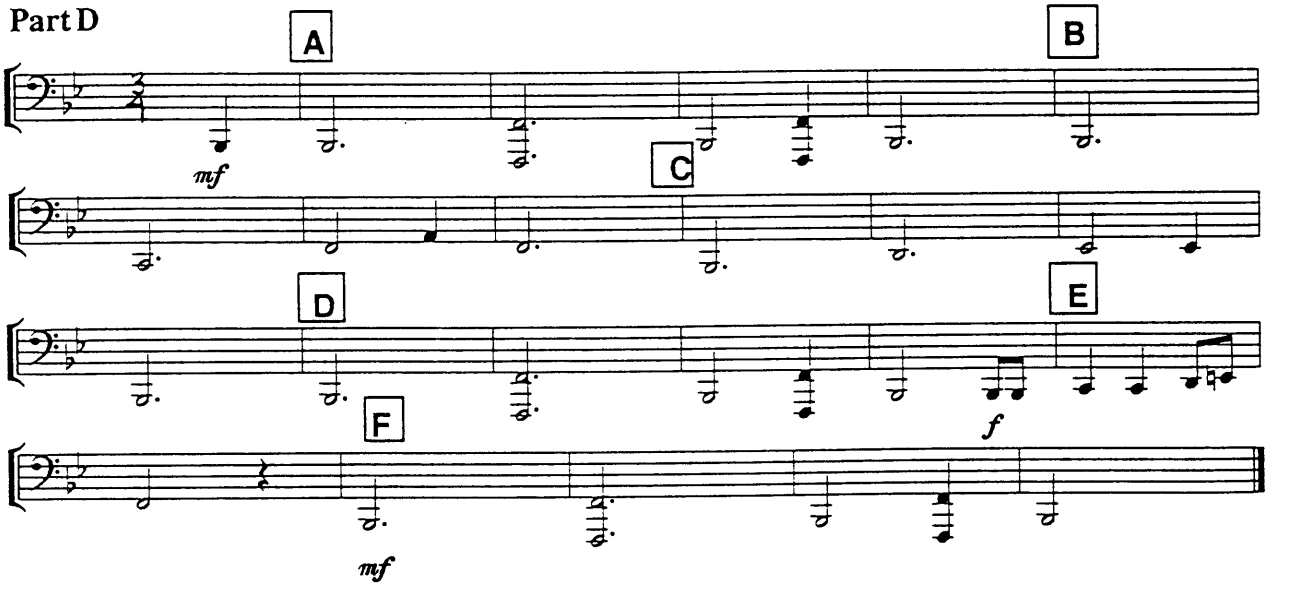
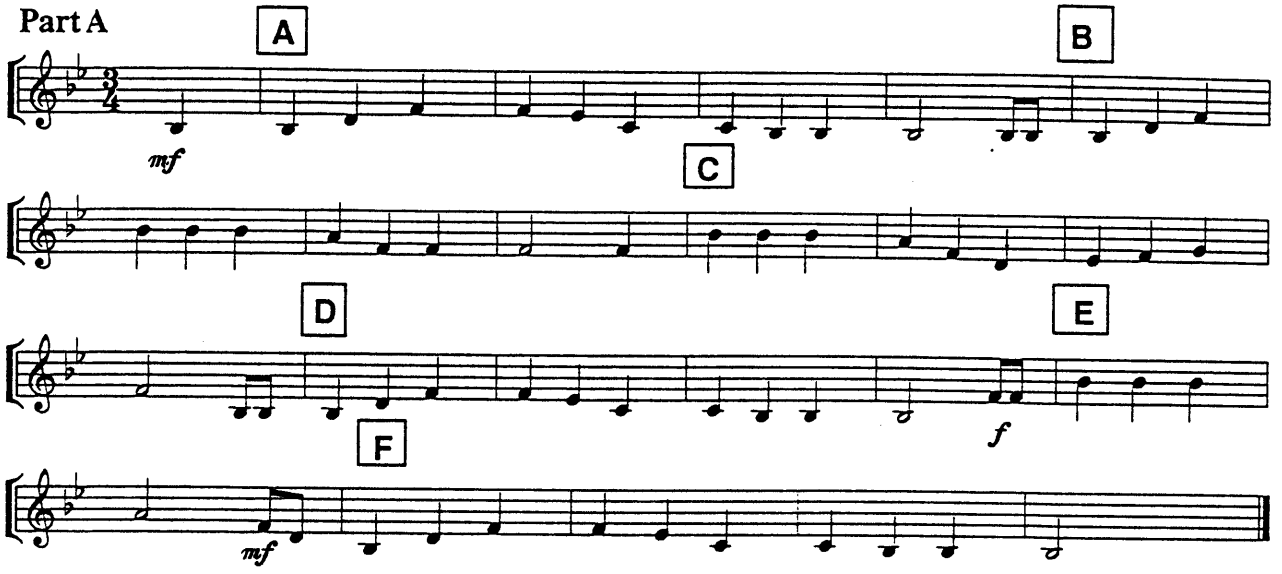
Tuba
Part D



A-25

Bells

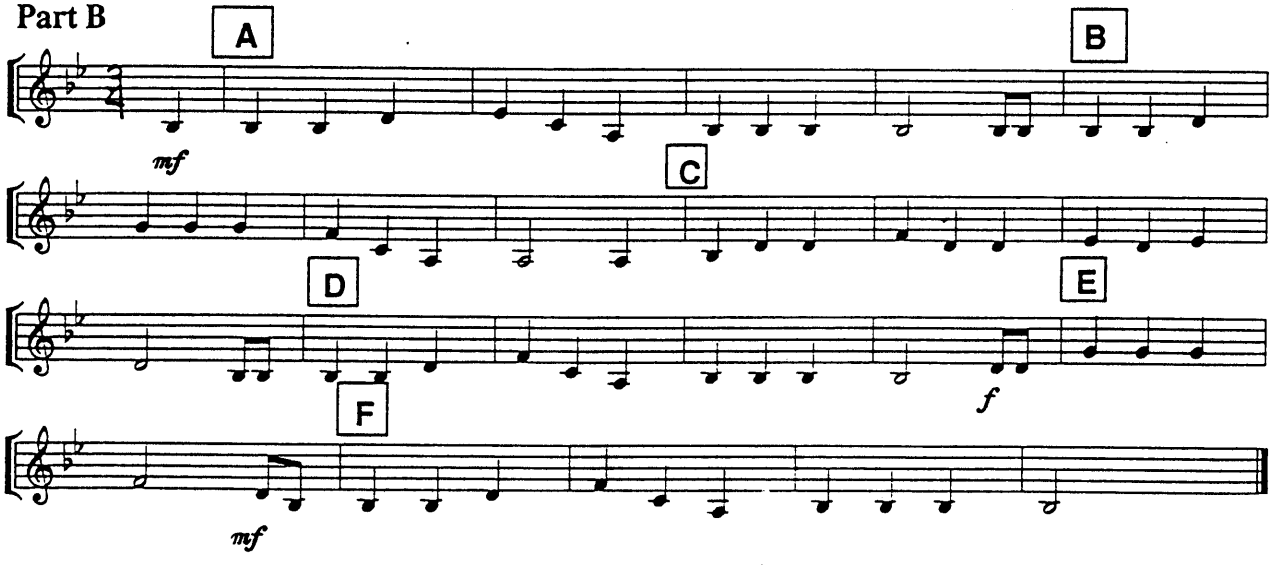
Part A



A-25

Bells

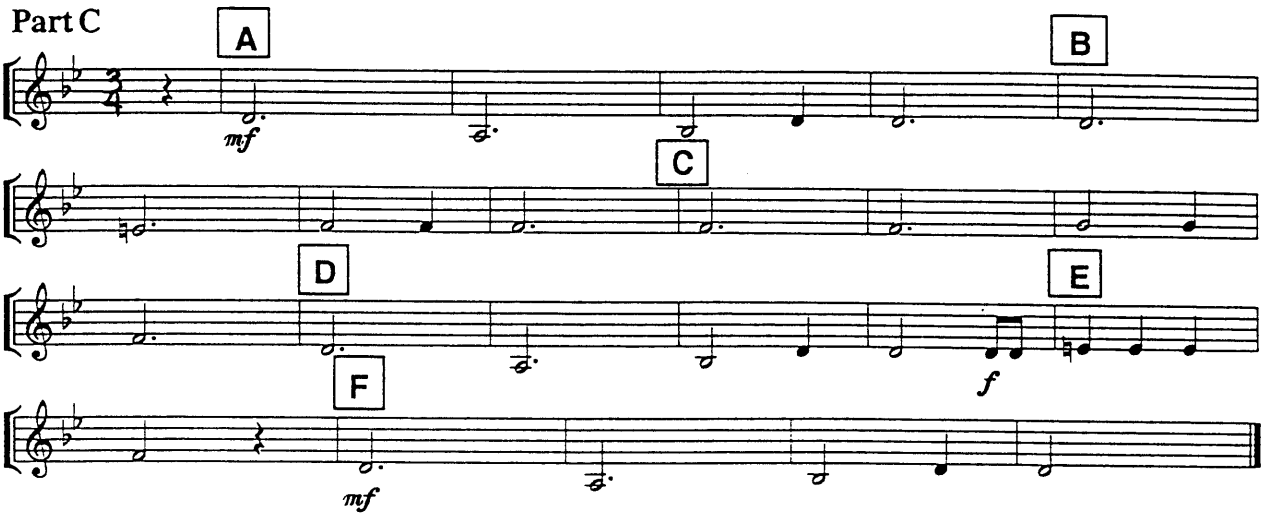
Part B



A-25

Bells

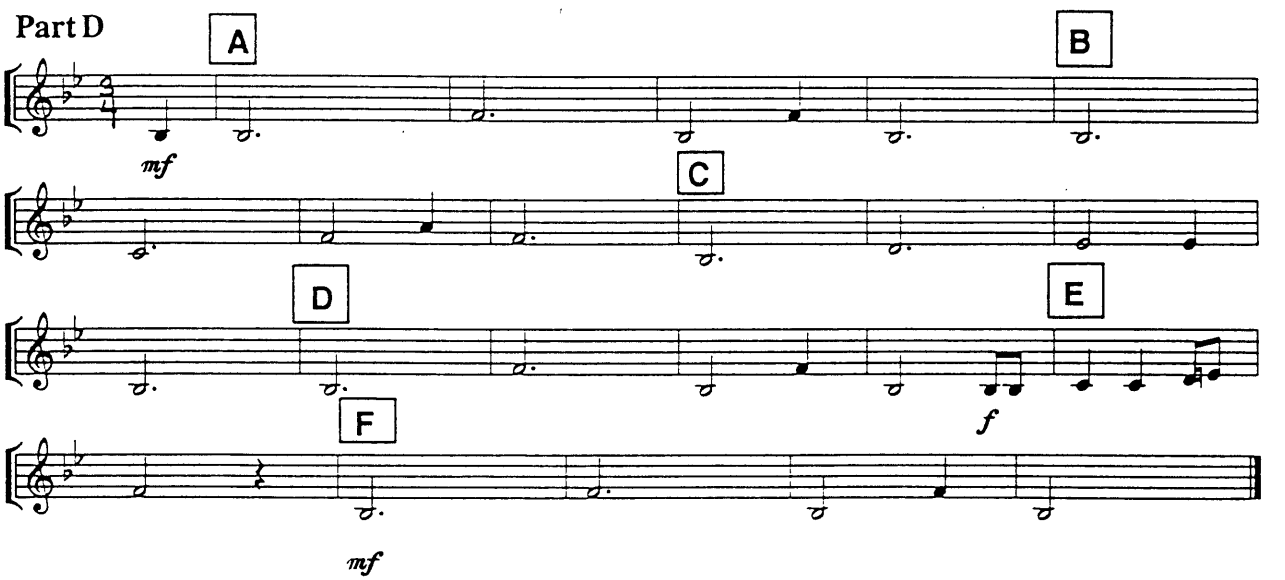
Part C



A-25

Bells

Part D



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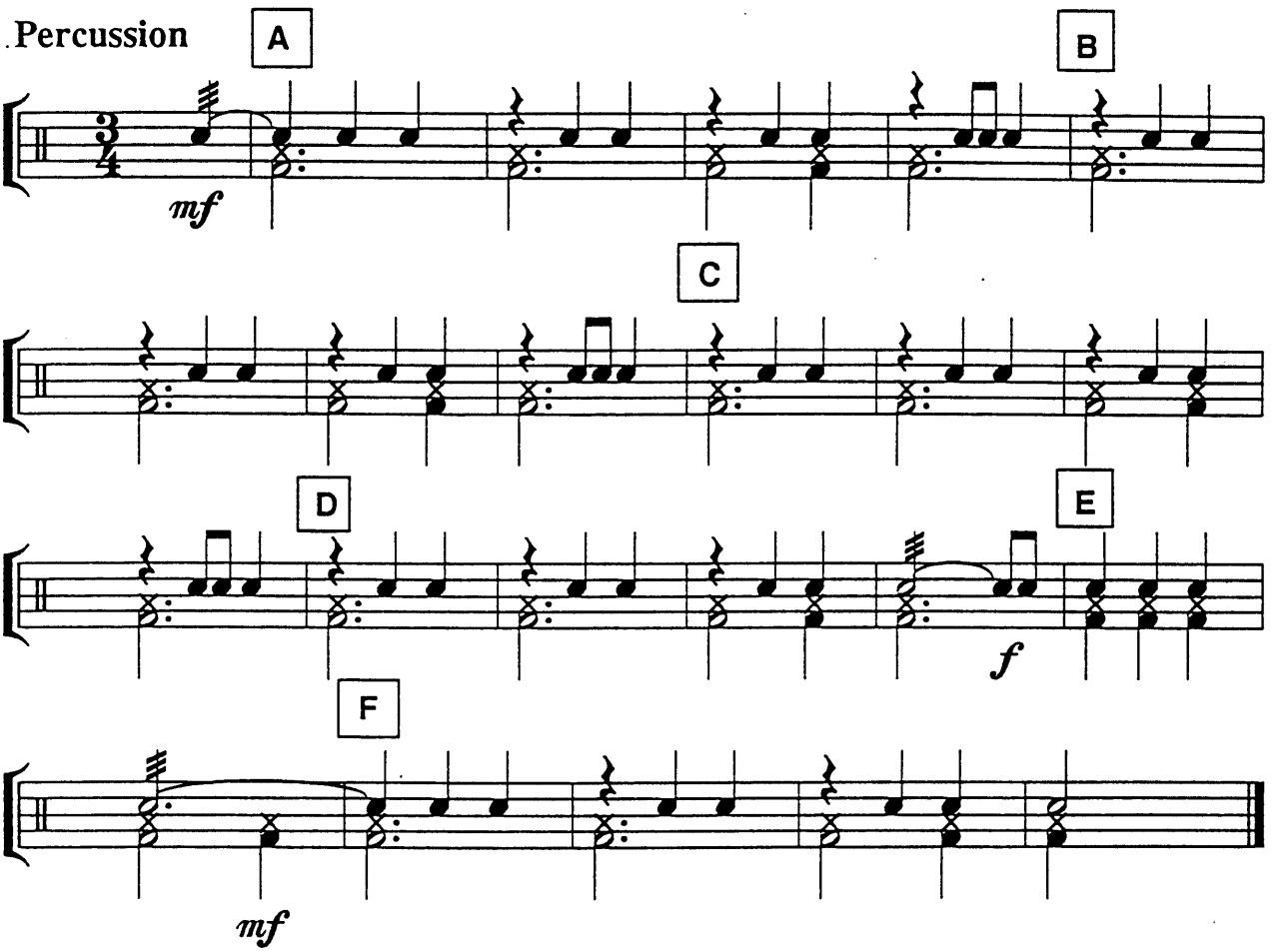
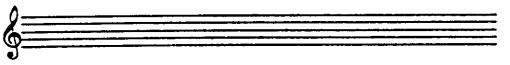
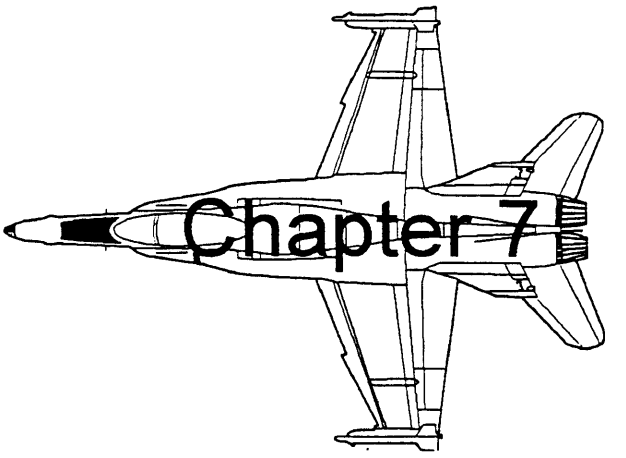


Airmen's Prayer





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

AIRMEN'S PRAYER

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

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

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

INTERCESSION FOR THOSE WHO ARE TRAVELLING BY AIR.

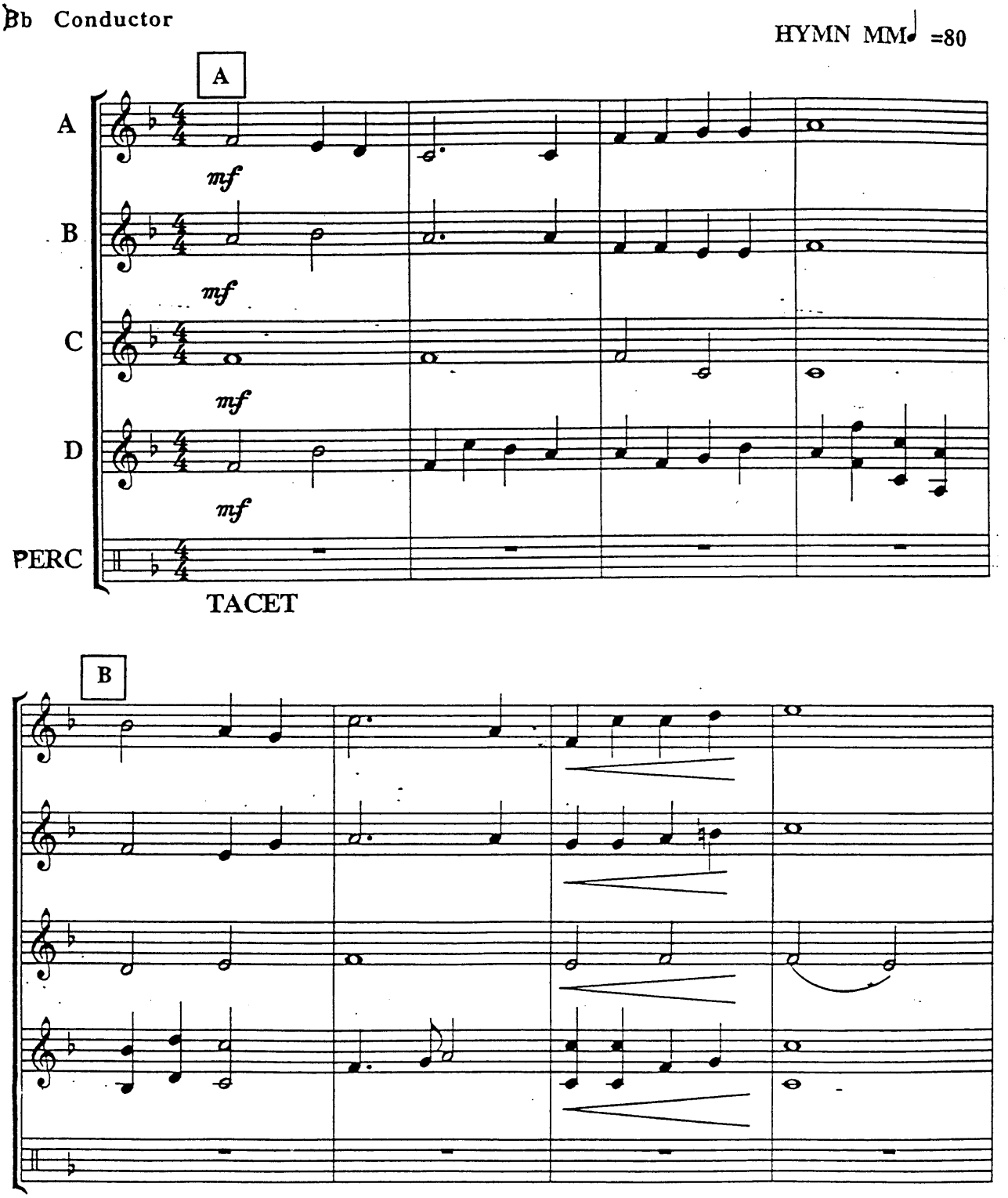
1. Lord of the firmament, humbly we come to Thee, pleading
Guard Thou Thy servants who now through the airways are speeding;
By day or night,
In all the hours of their flight,
Be Thou their Shield and Defender.

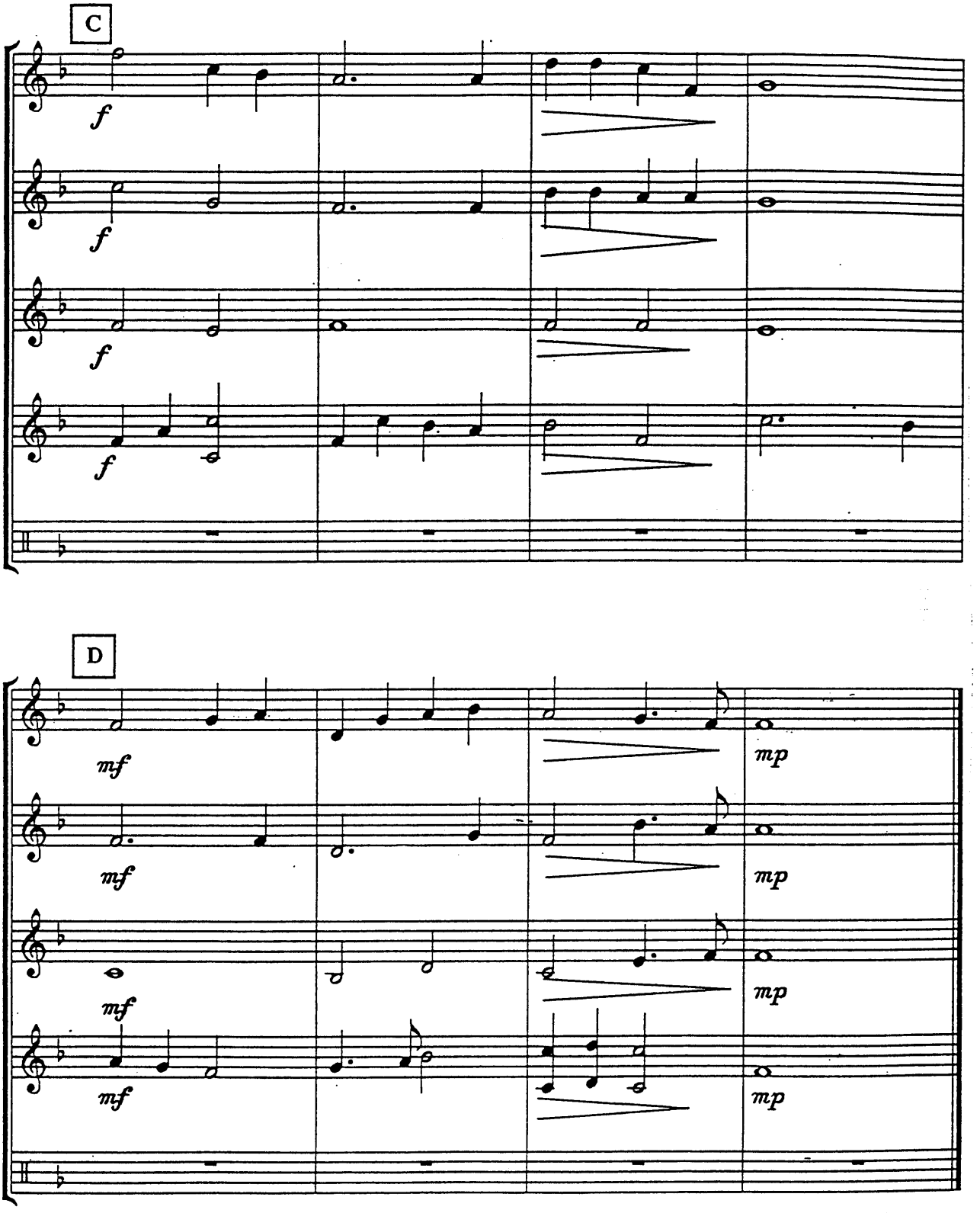
2. Lord of the firmament, save Thou Thy servants from danger,
Through storm and tempest, or flying 'midst coudland's rich splendor.
O'er land and sea,
Piloted always by Thee,
Be Thou their Shield and Defender.

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

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

Airmen's Prayer

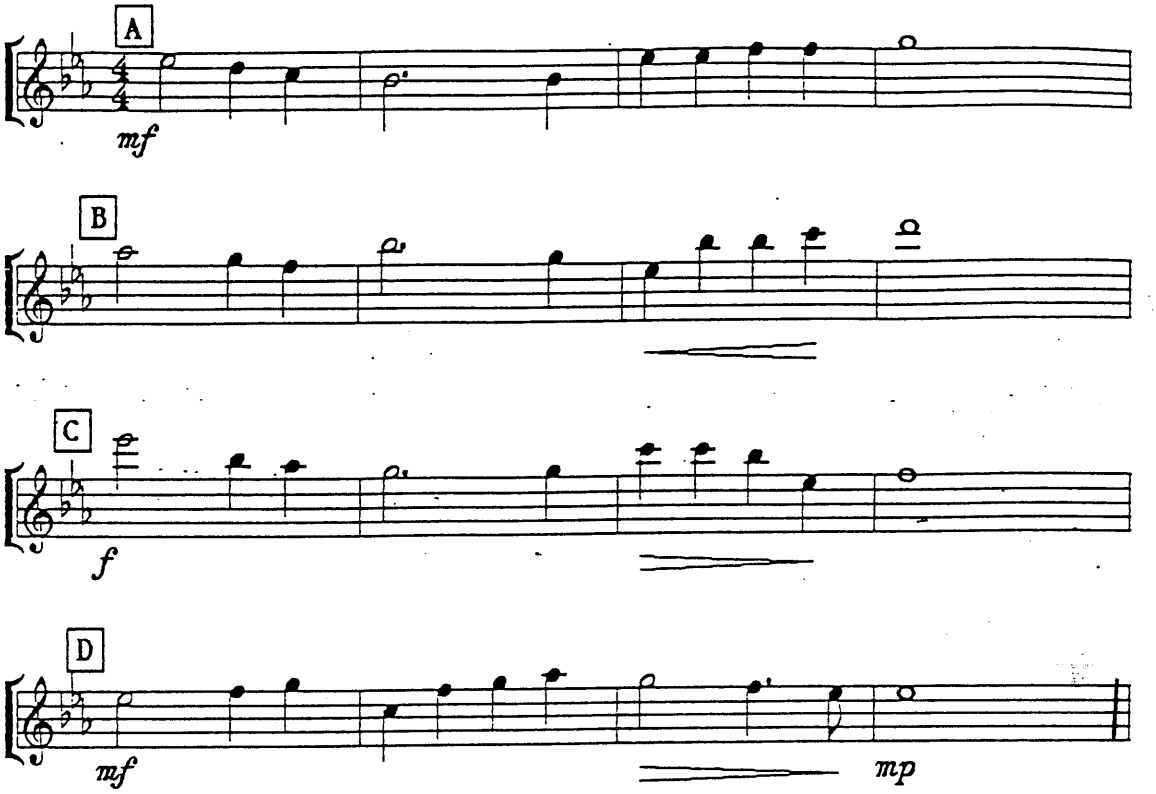




Airmen's Prayer PAGE 2

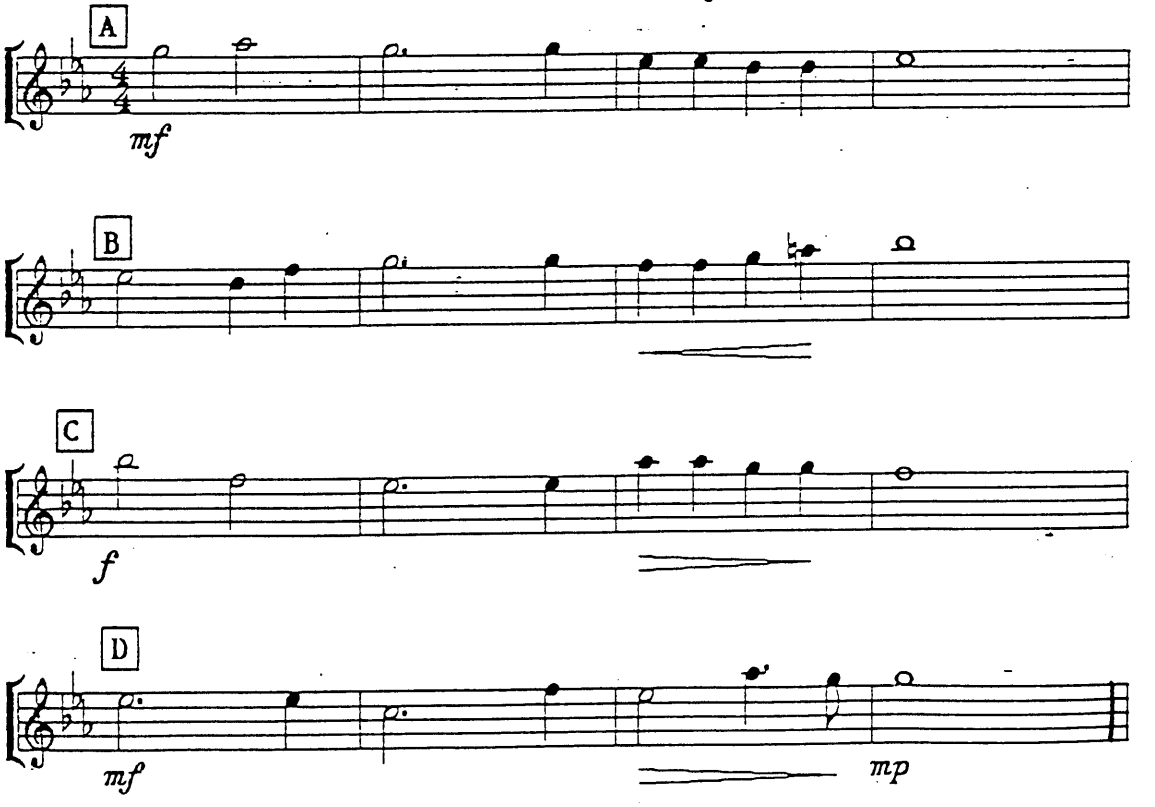
Flute/Oboe **Part A**

Airmen's Prayer



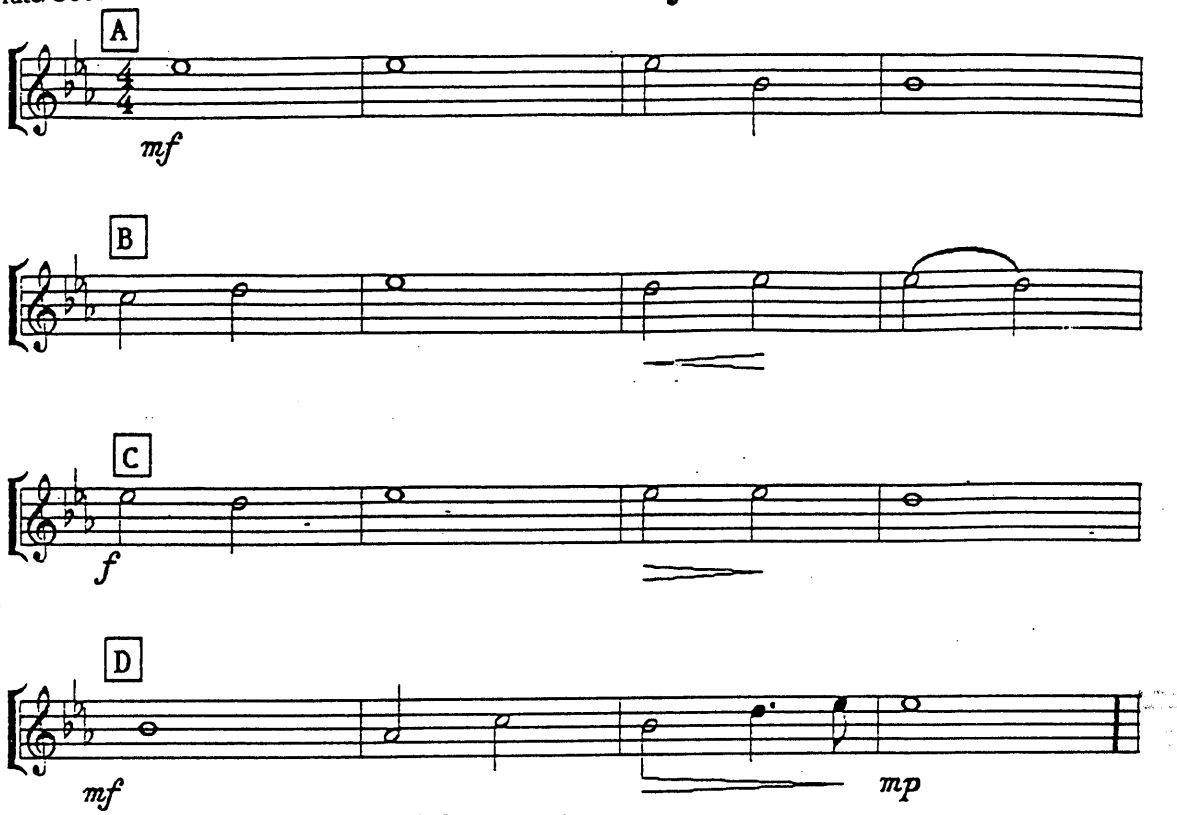
Flute/Oboe **Part B**

Airmen's Prayer



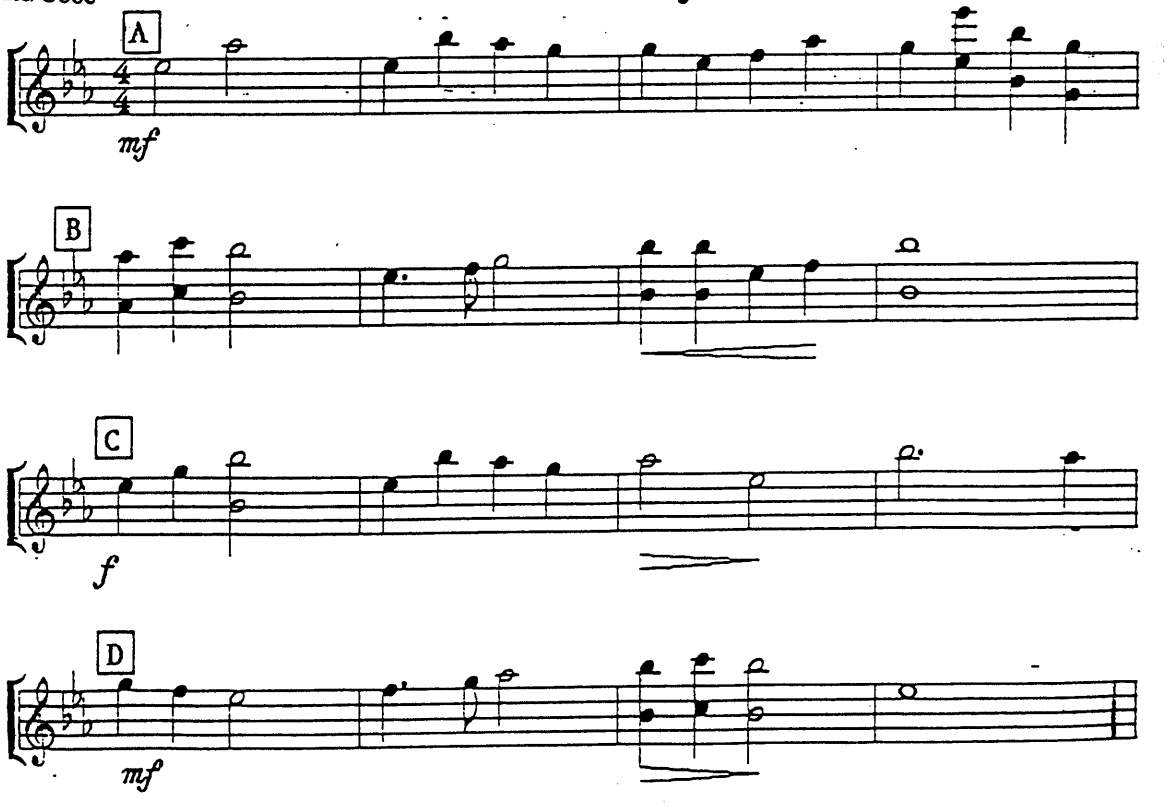
Flute/Oboe Part C

Airmen's Prayer



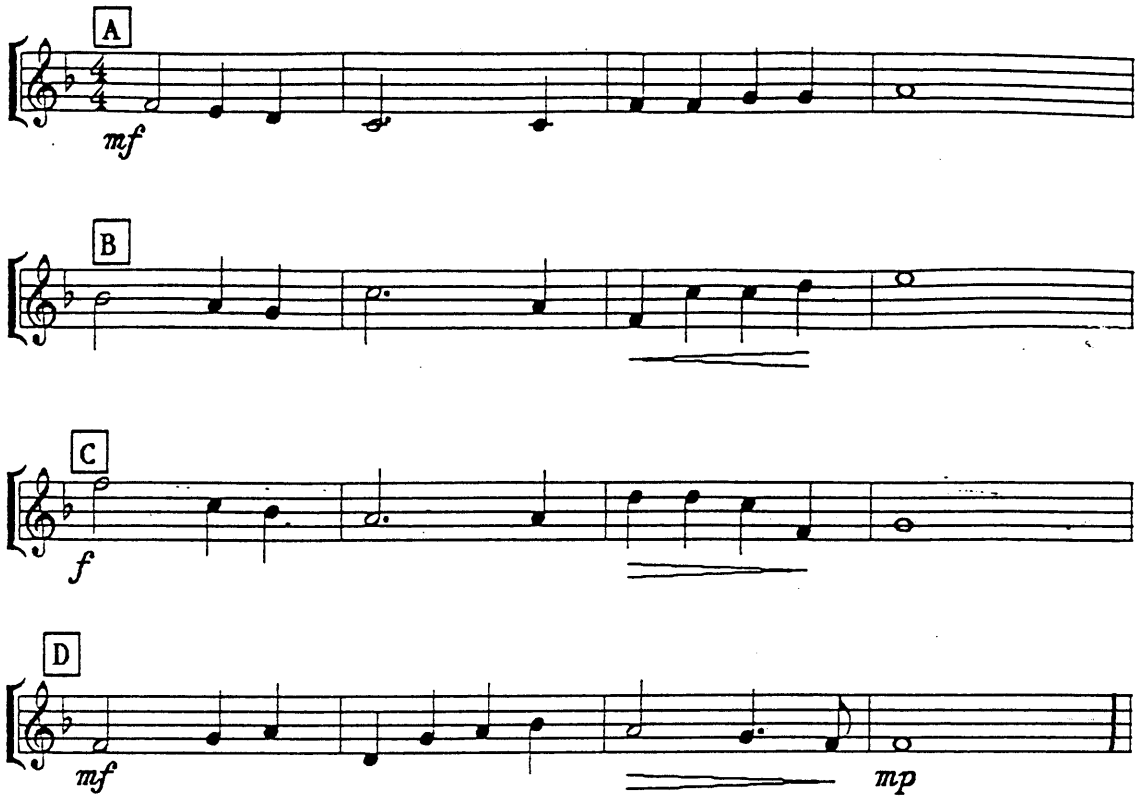
Flute/Oboe Part D

Airmen's Prayer



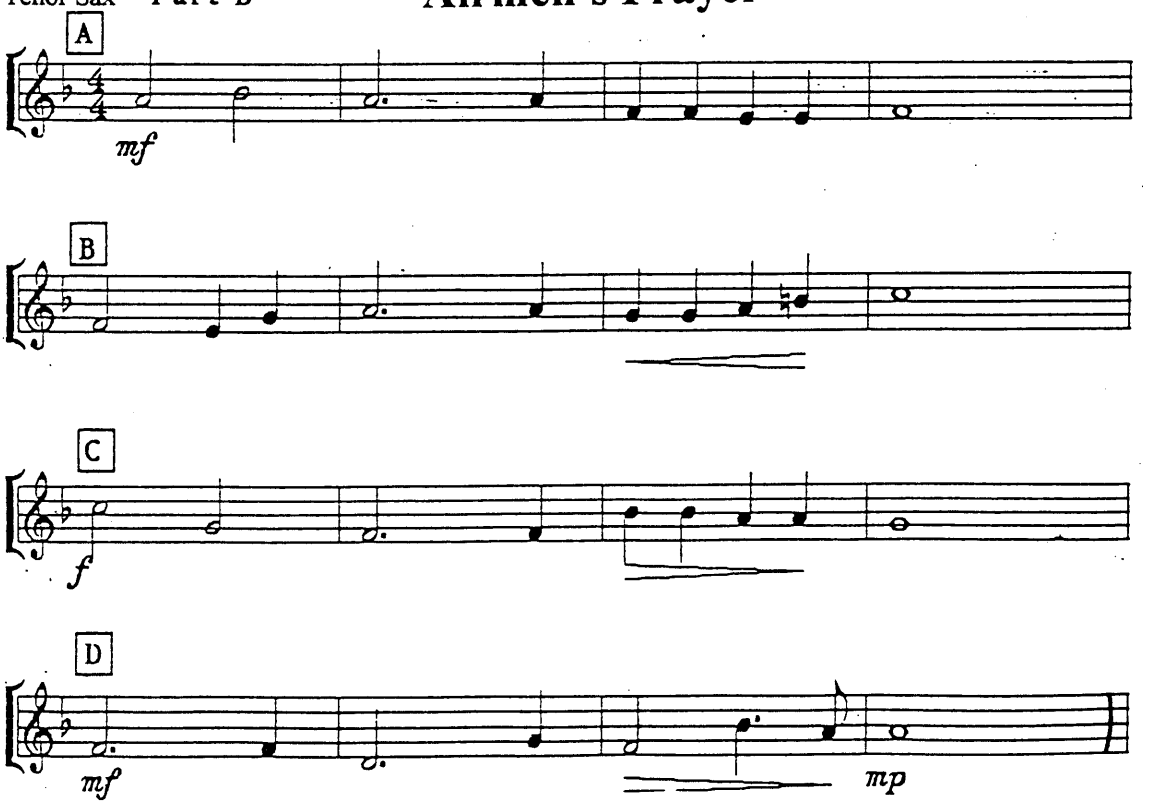
Airmen's Prayer

Clarinet/Tenor Sax **Part A**



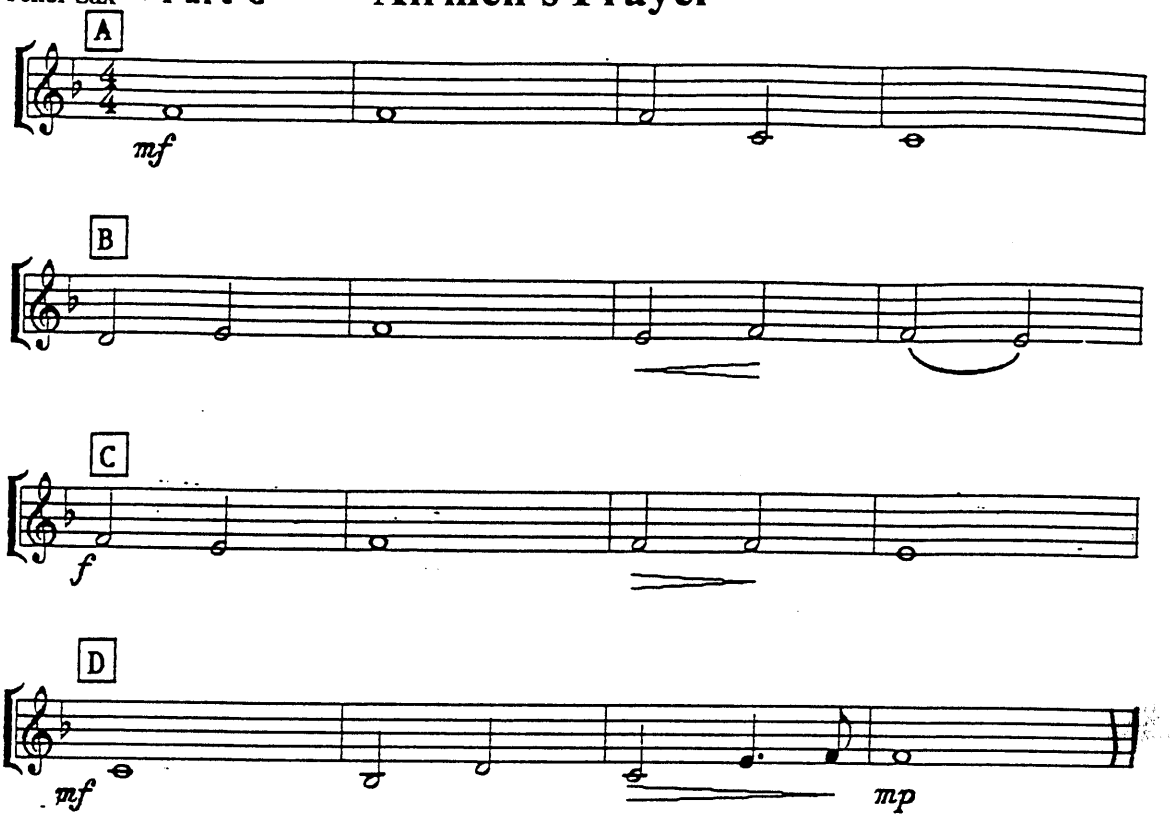
Airmen's Prayer

Clarinet/Tenor Sax **Part B**



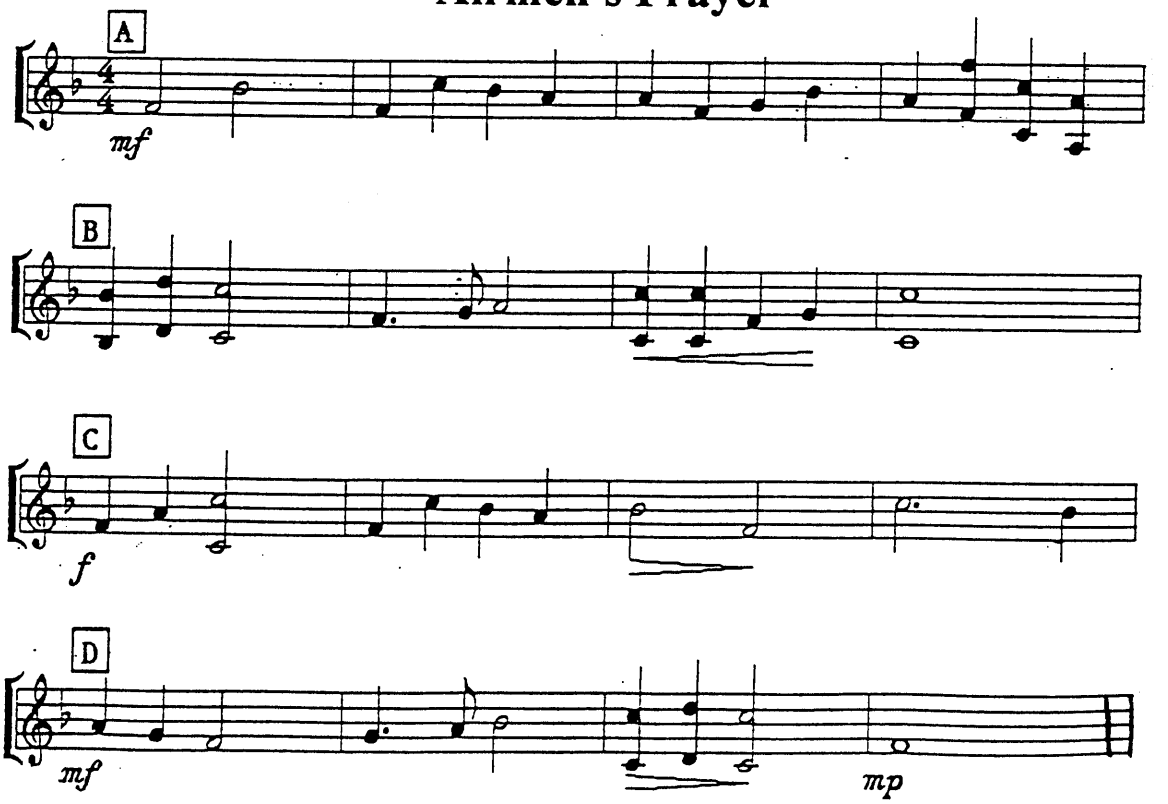
Clarinet/Tenor Sax Part C

Airmen's Prayer



Clarinet/Tenor Sax Part D

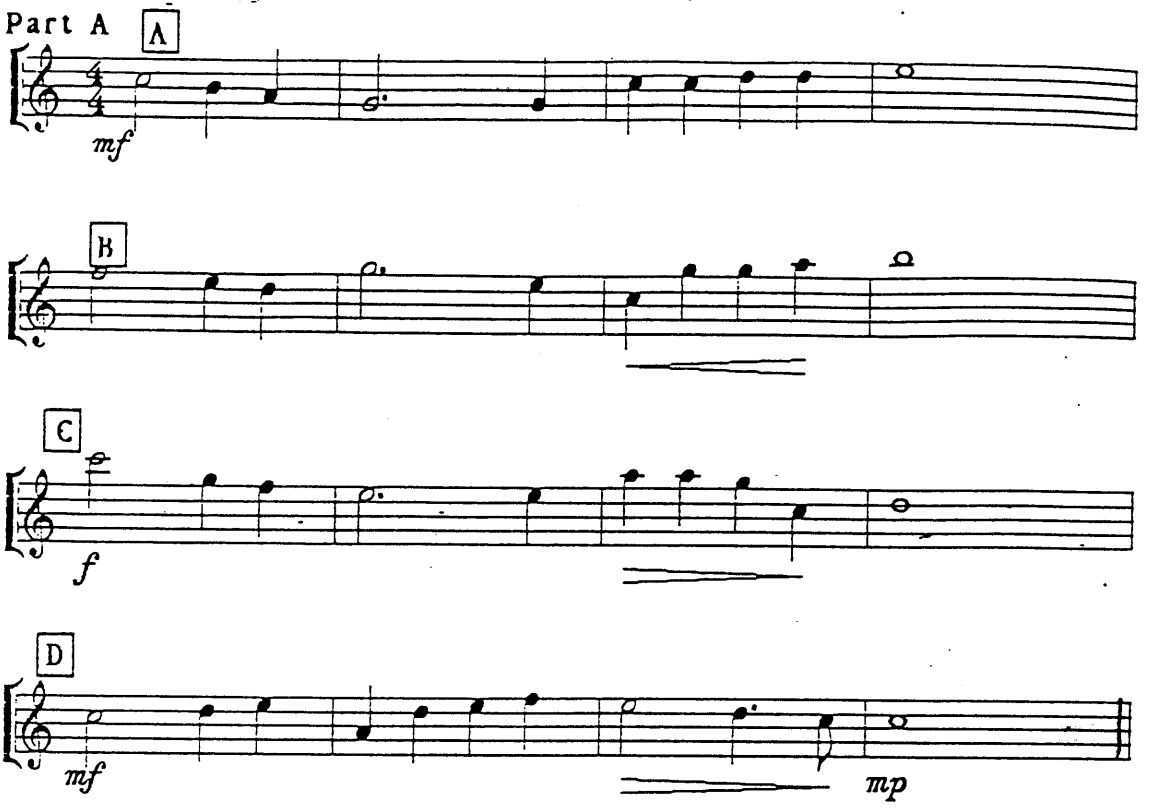
Airmen's Prayer



Alto/Bari Saxophone

Airmen's Prayer

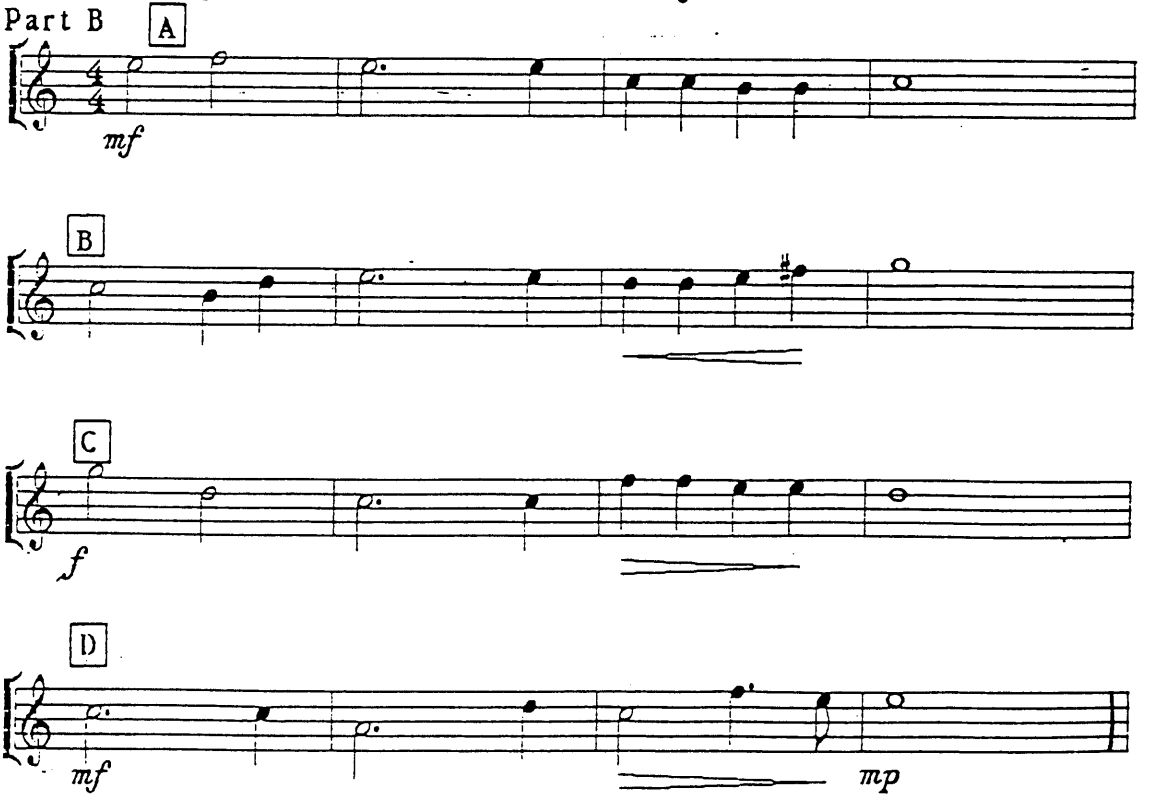
Part A



Alto/Bari Saxophone

Airmen's Prayer

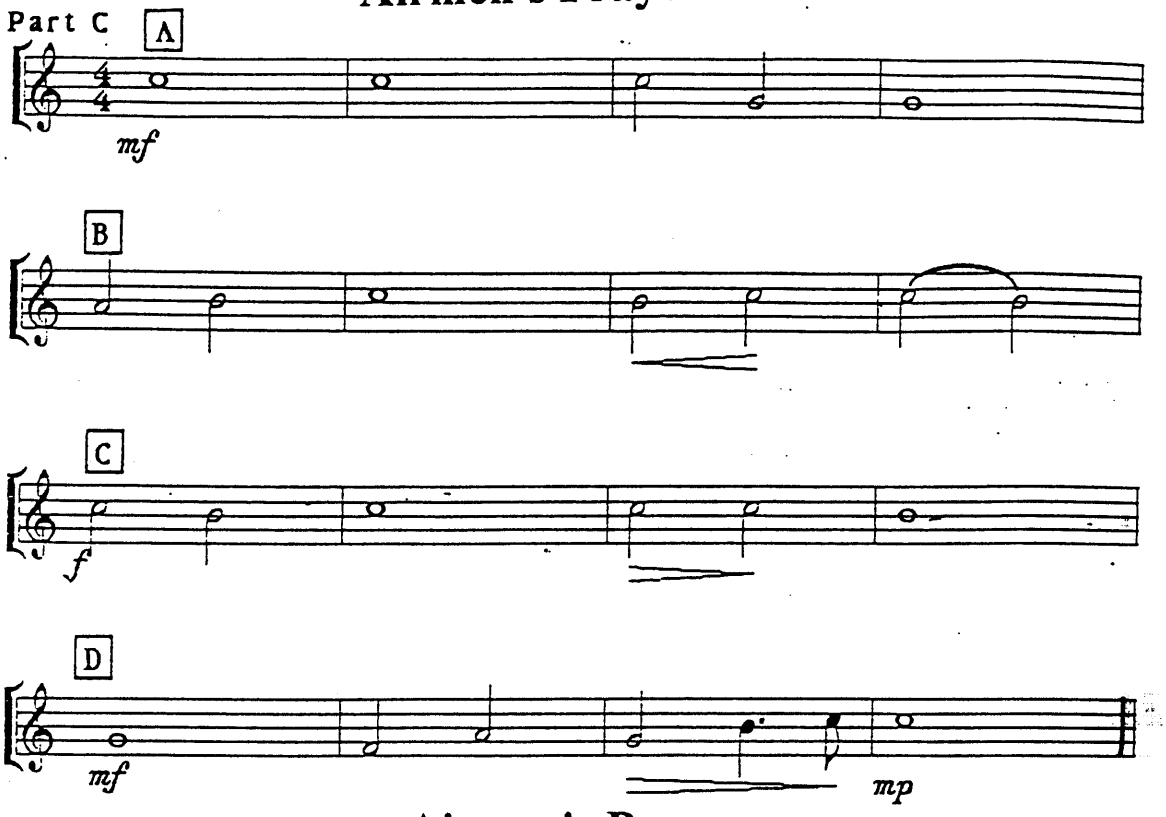
Part B



Alto/Bari Saxophone

Airmen's Prayer

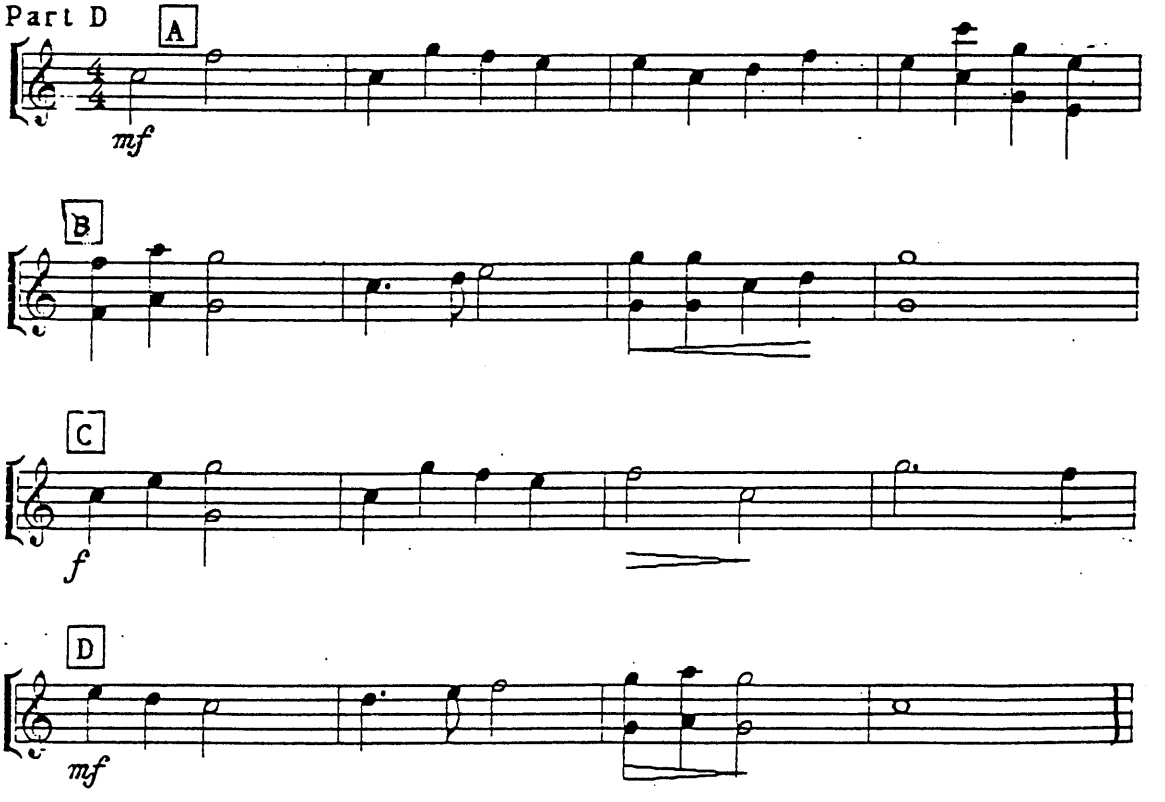
Part C



Alto/Bari Saxophone

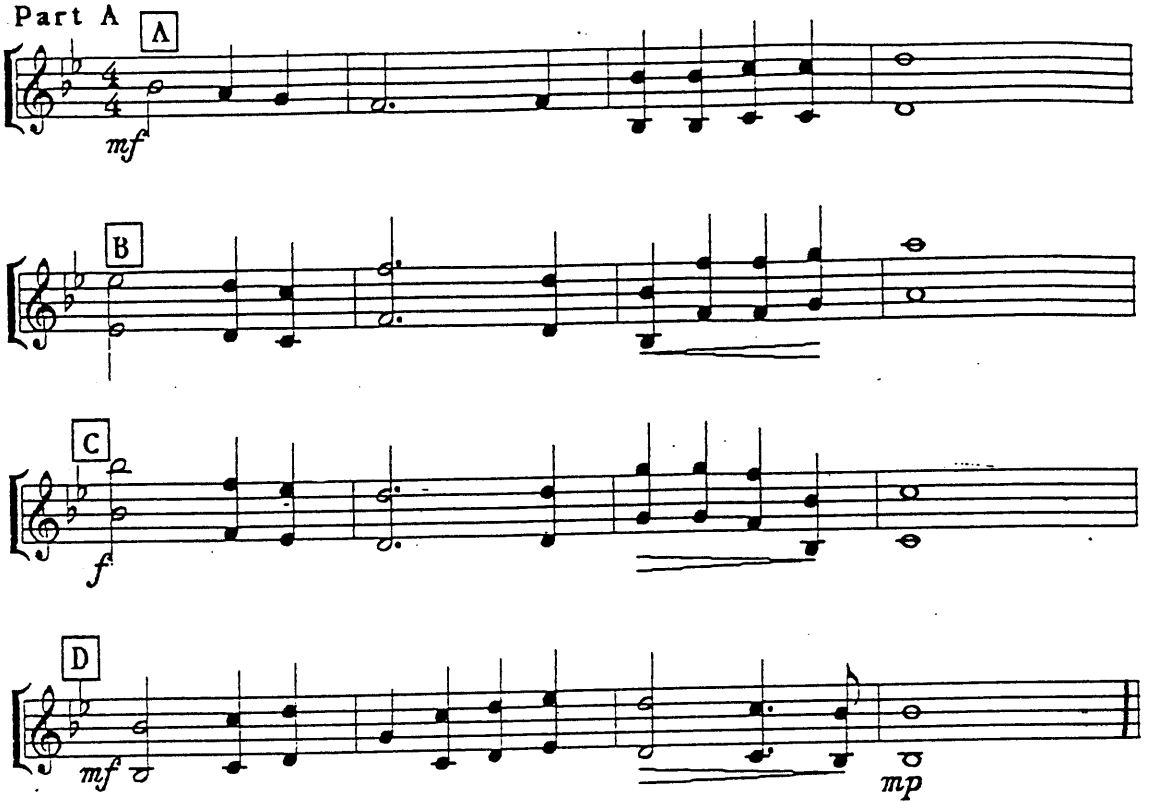
Airmen's Prayer

Part D



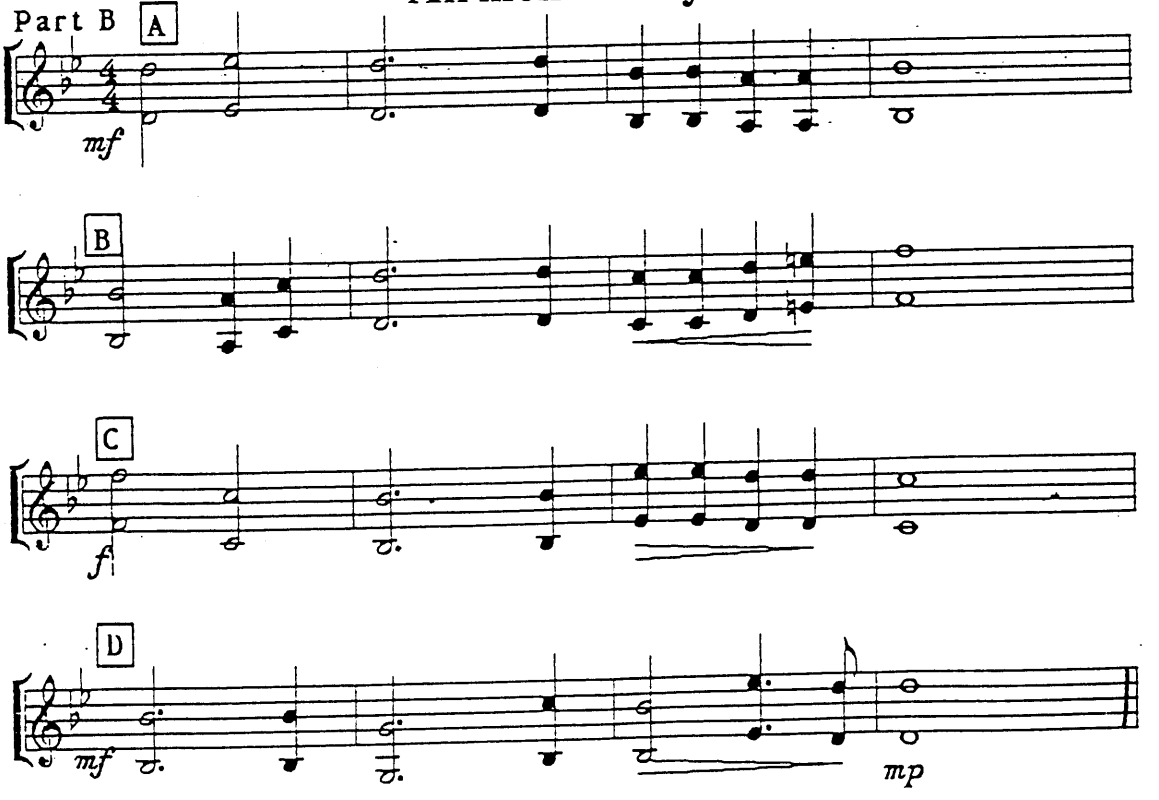
French Horn
Part A

Airmen's Prayer



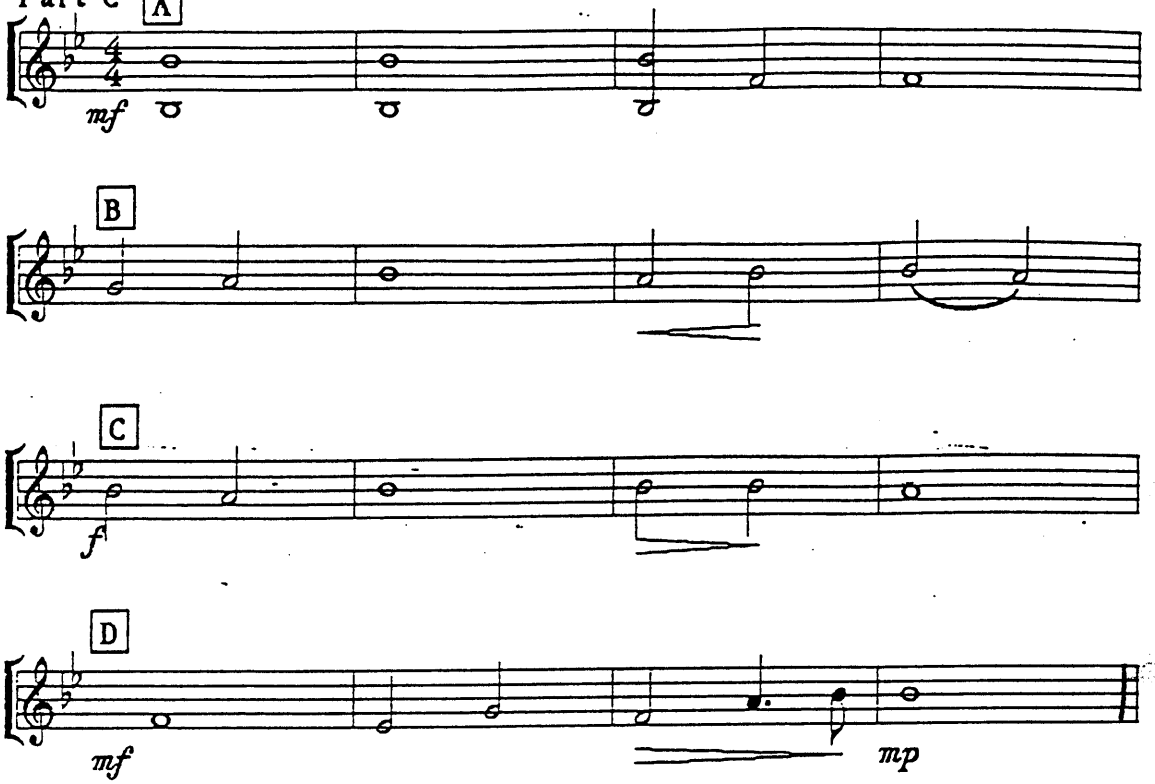
French horn
Part B

Airmen's Prayer



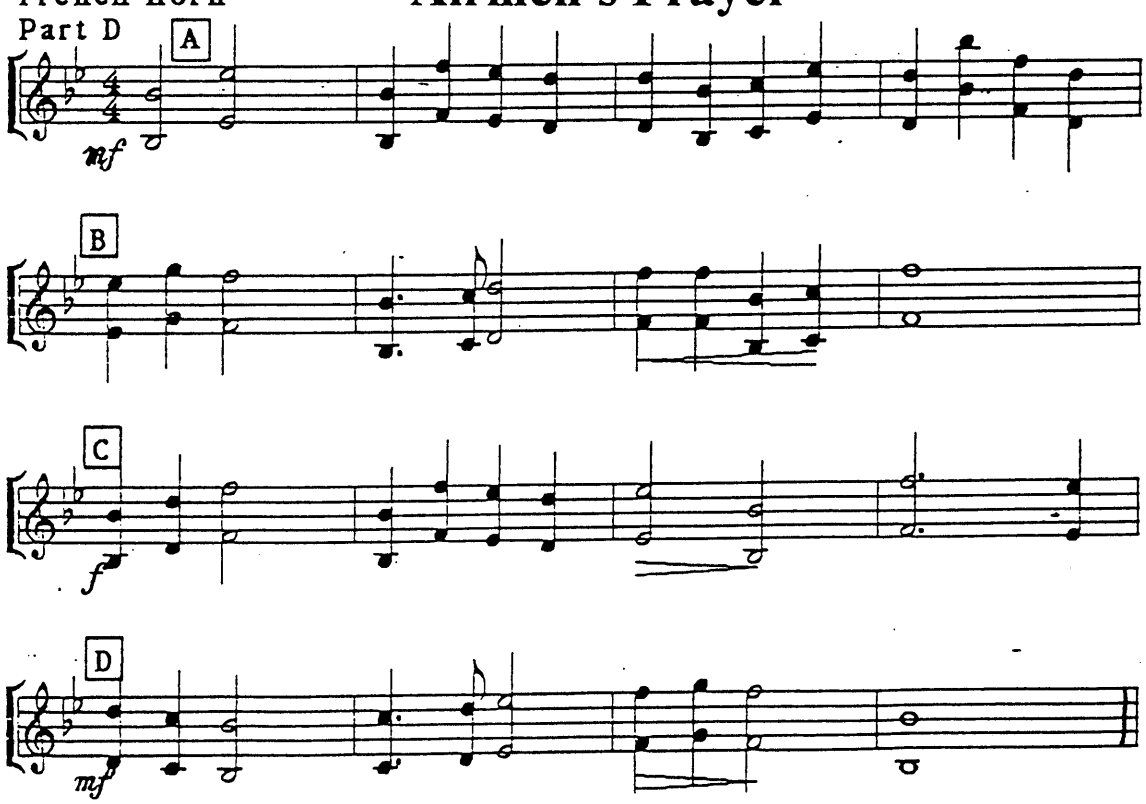
French Horn
Part C

Airmen's Prayer



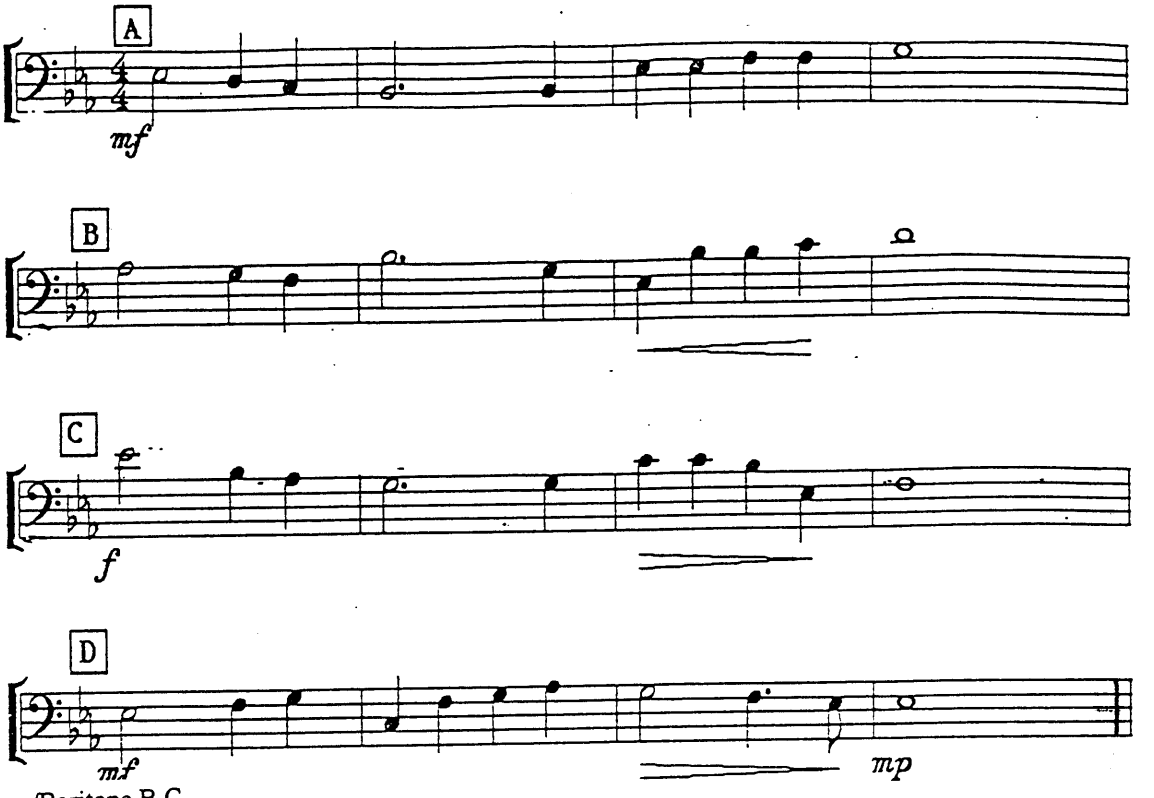
French Horn
Part D

Airmen's Prayer



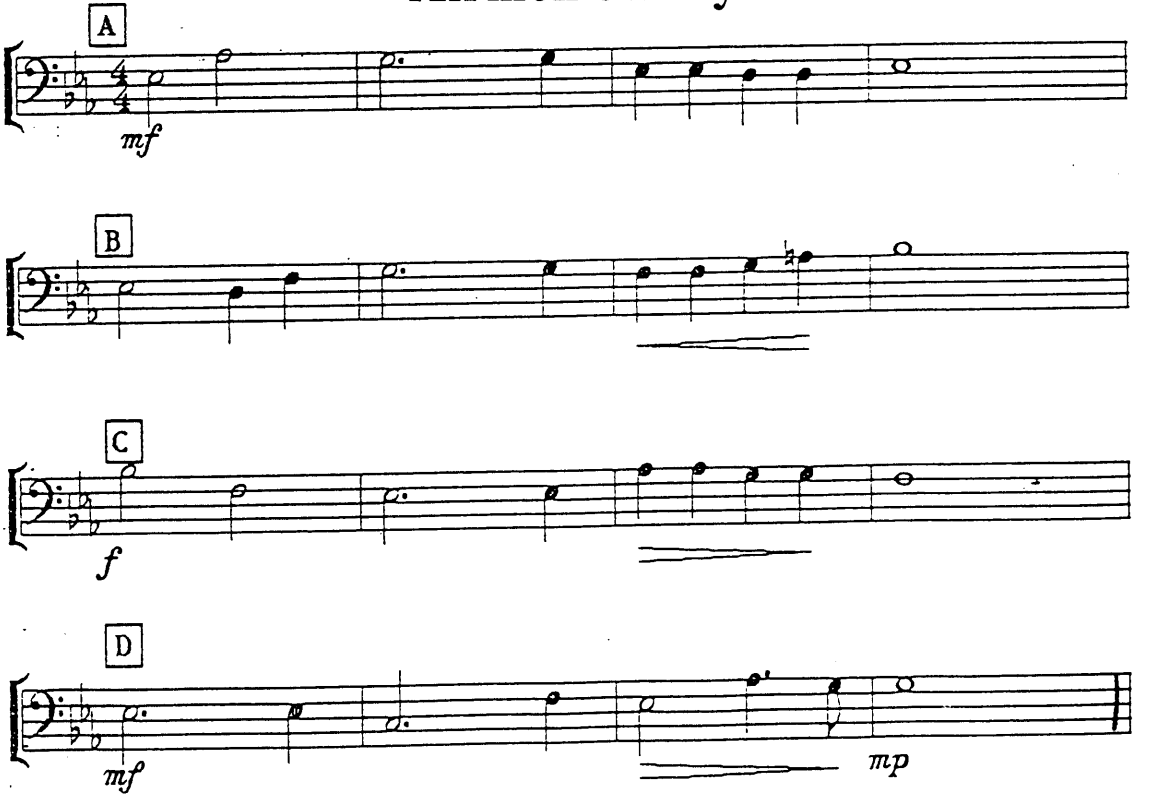
Trombone/Baritone B.C.
Bassoon A

Airmen's Prayer



Trombone/Baritone B.C.
Bassoon Part B

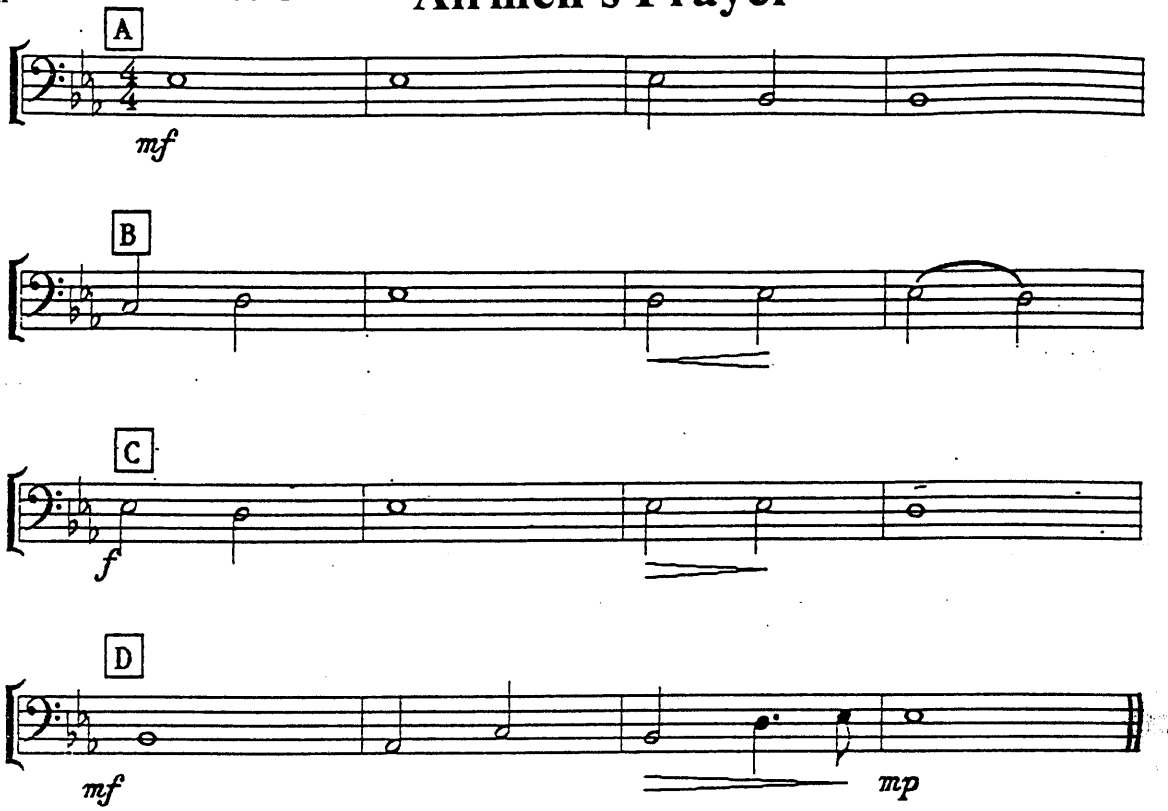
Airmen's Prayer



Trombone/Baritone B.C.
Bassoon

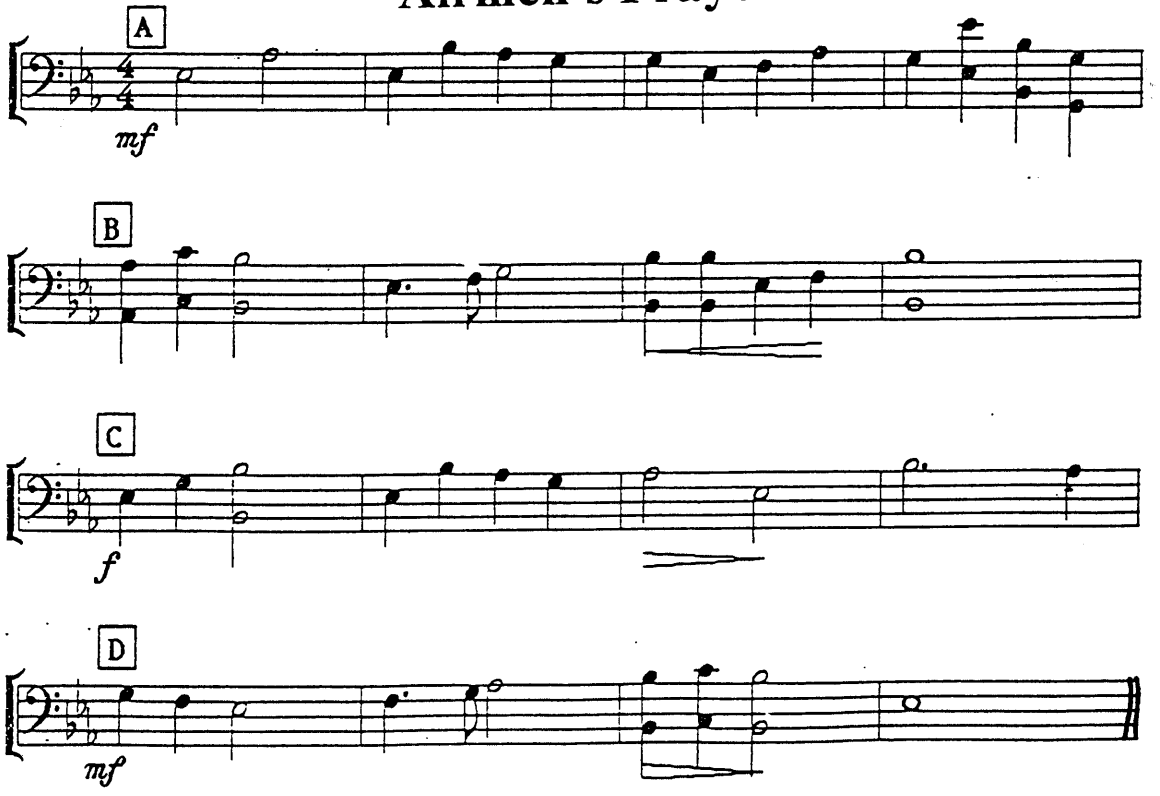
Part C

Airmen's Prayer



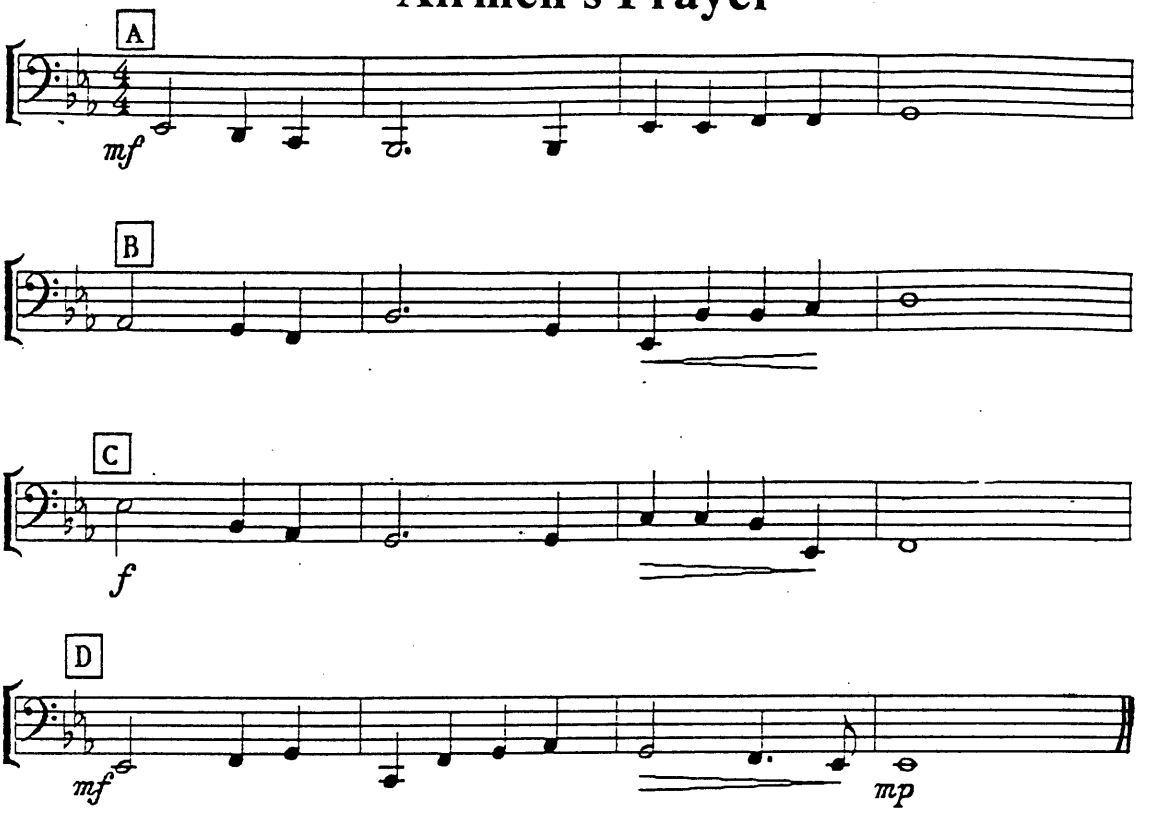
Trombone/Baritone B.C. Part D
Bassoon

Airmen's Prayer



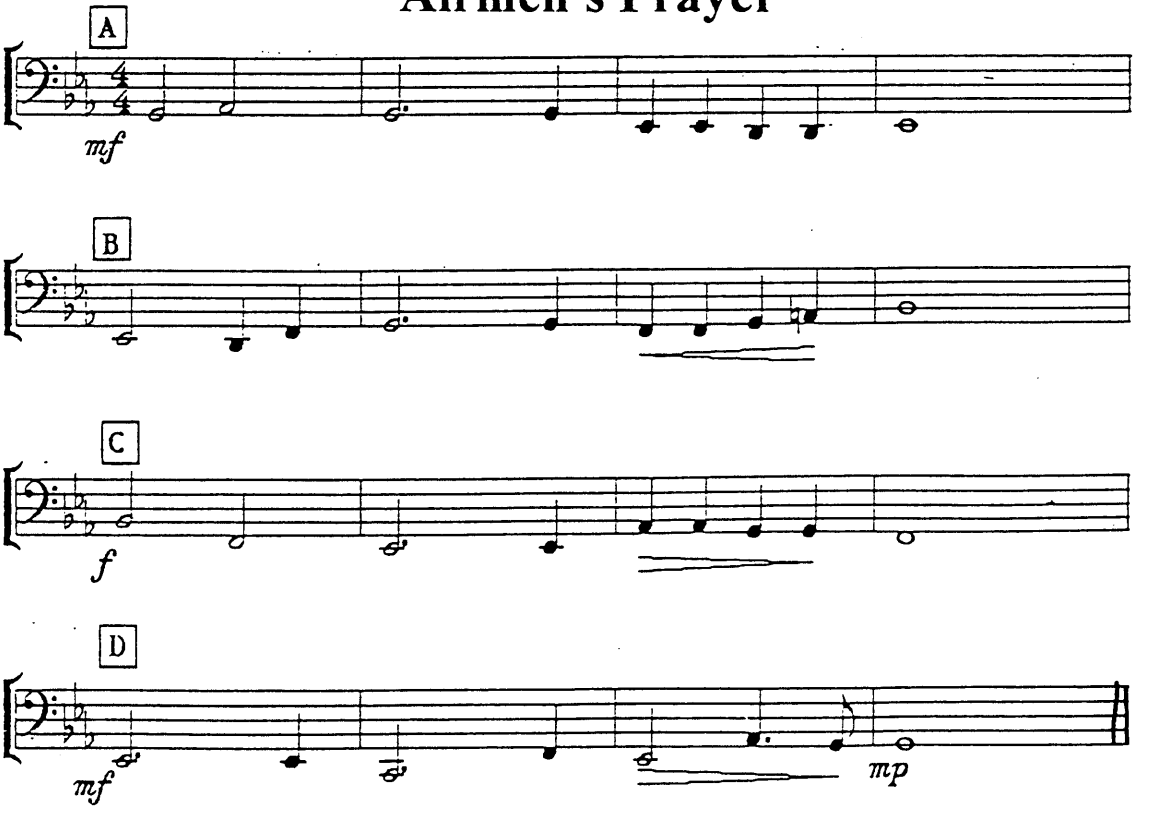
Tuba Part A

Airmen's Prayer



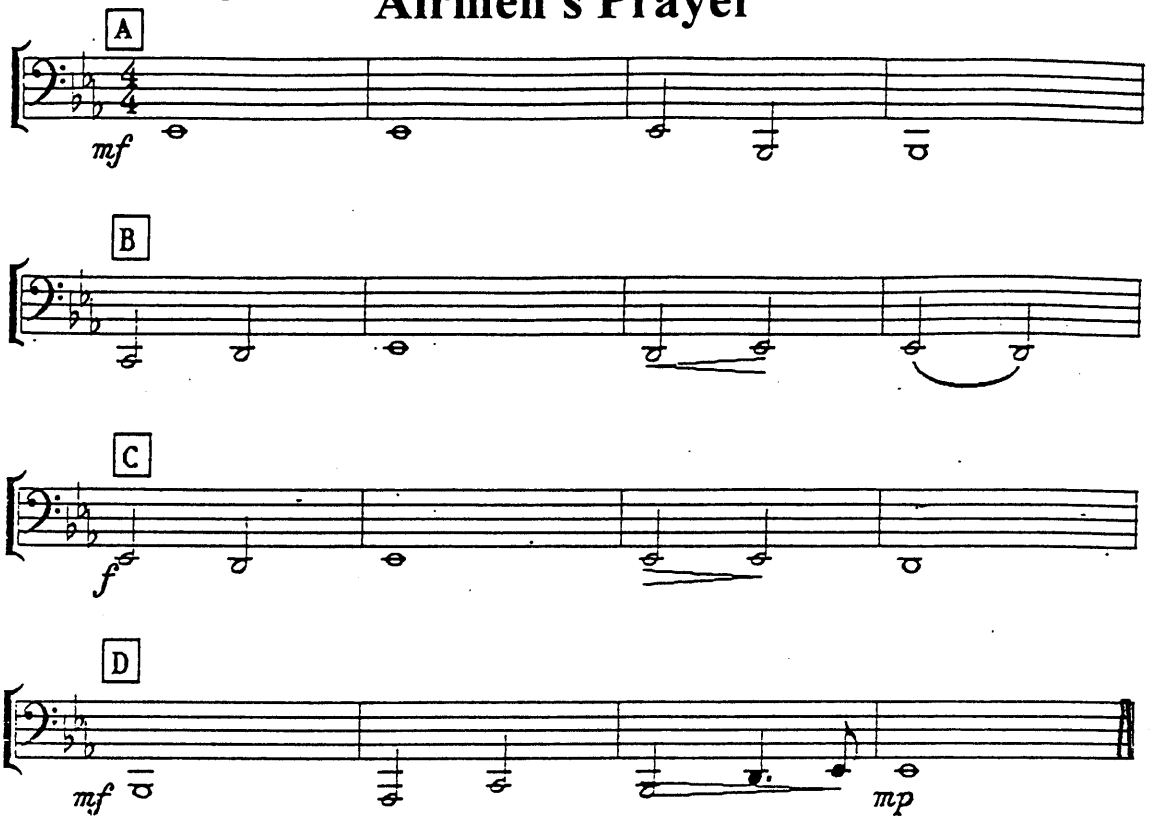
Tuba Part B

Airmen's Prayer



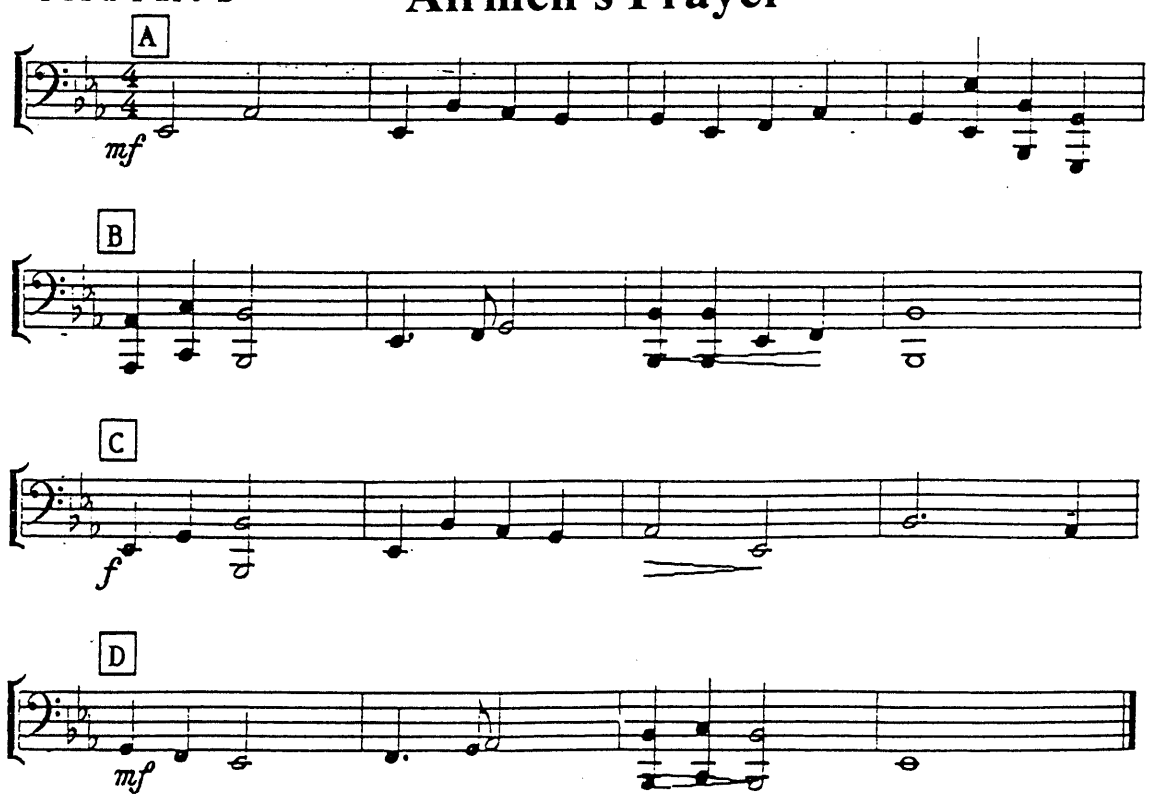
Tuba Part C

Airmen's Prayer



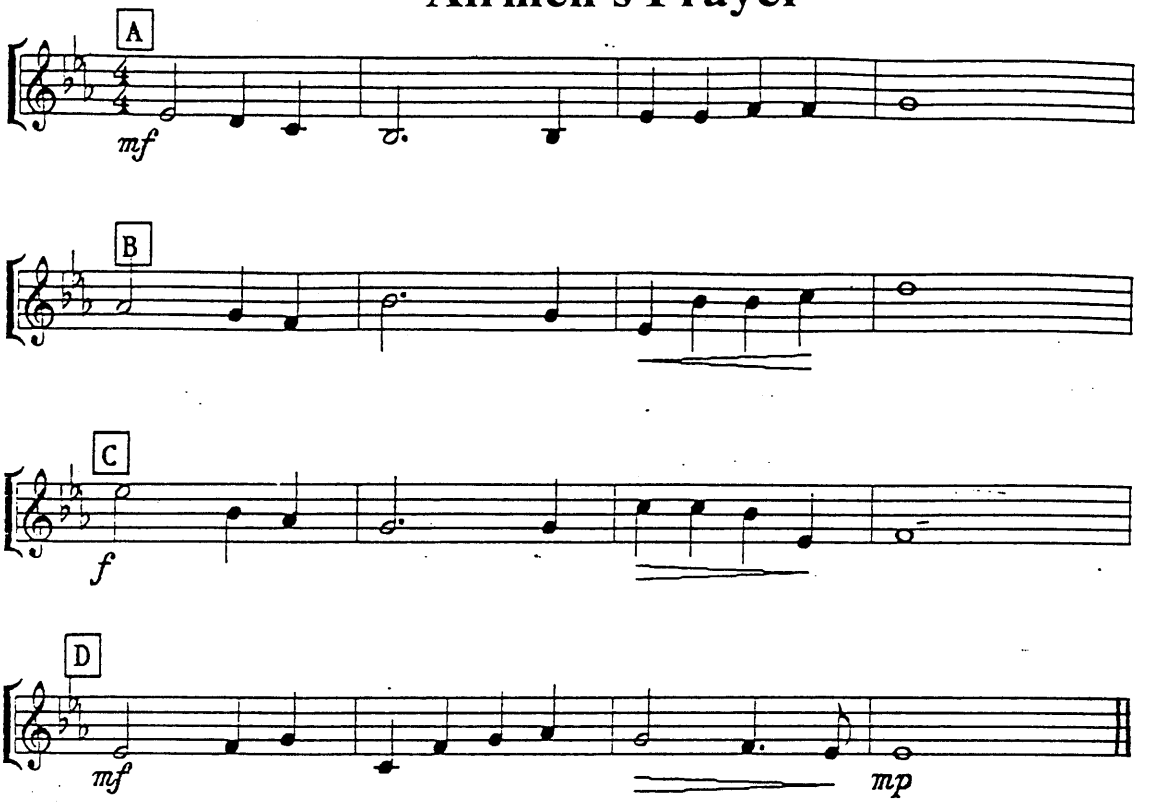
Tuba Part D

Airmen's Prayer



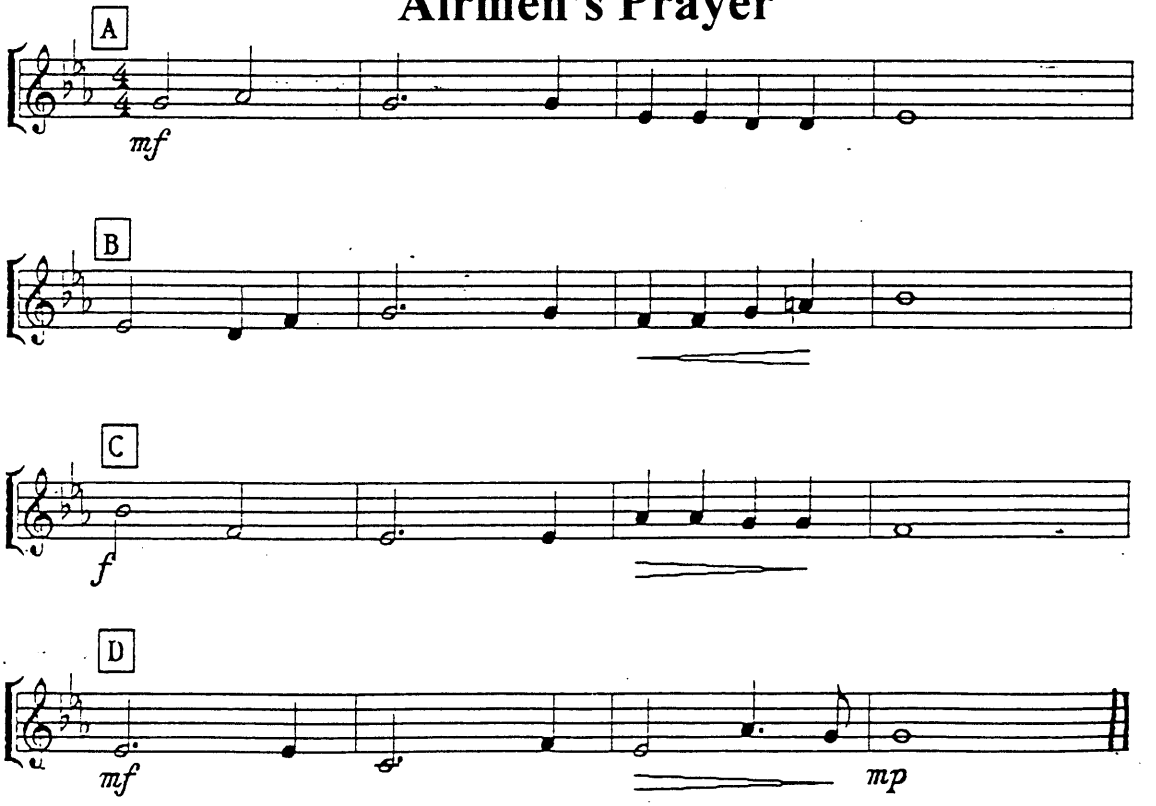
Bells Part A

Airmen's Prayer



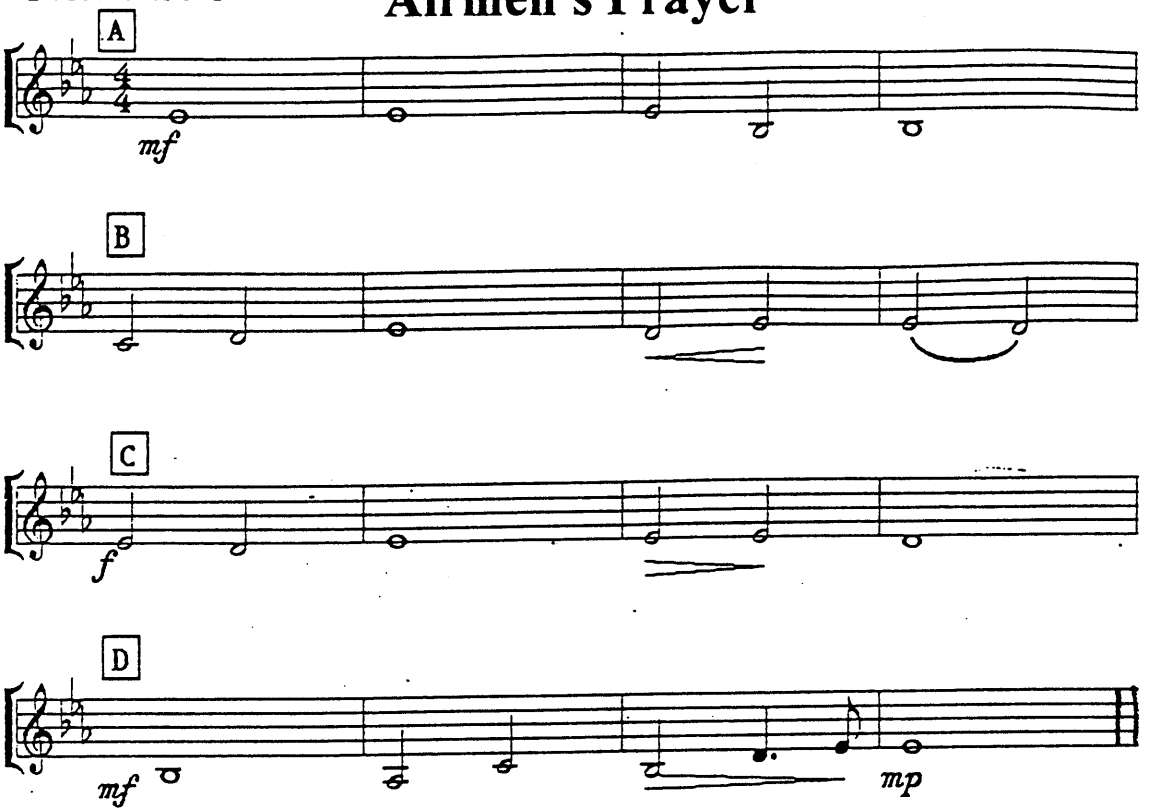
Bells Part B

Airmen's Prayer



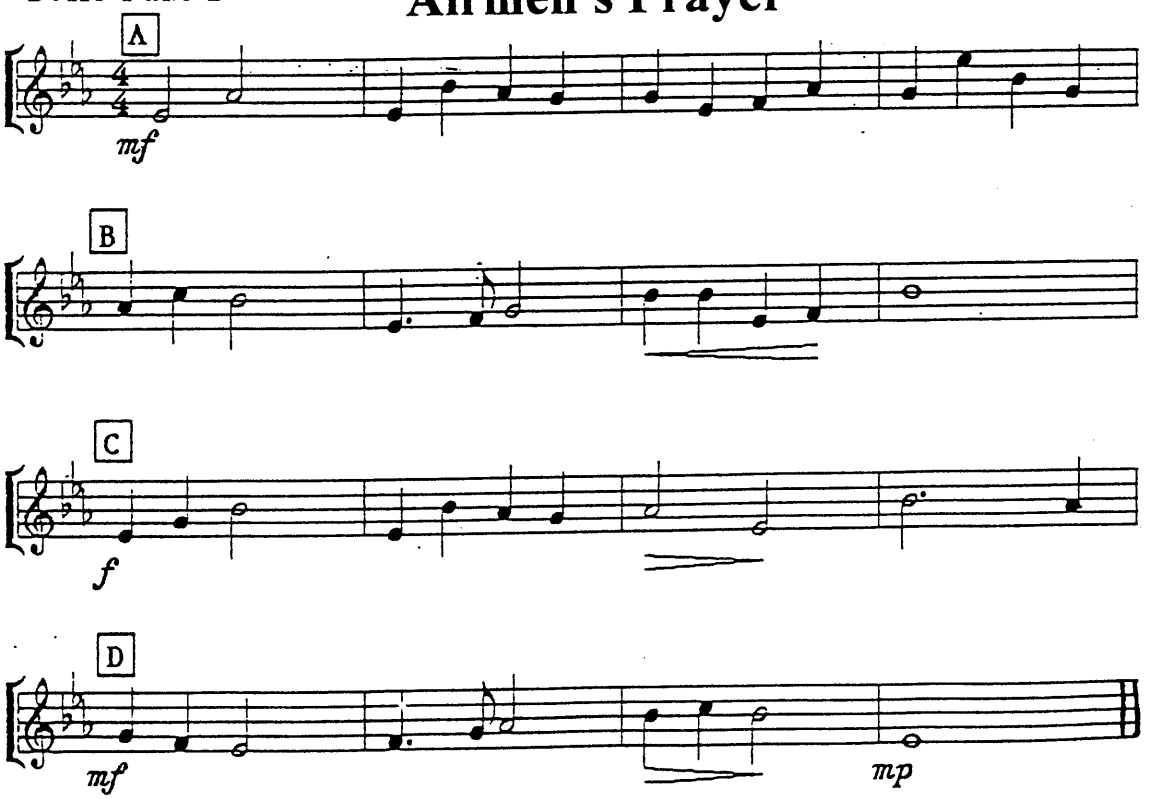
Bells Part C

Airmen's Prayer

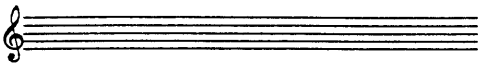


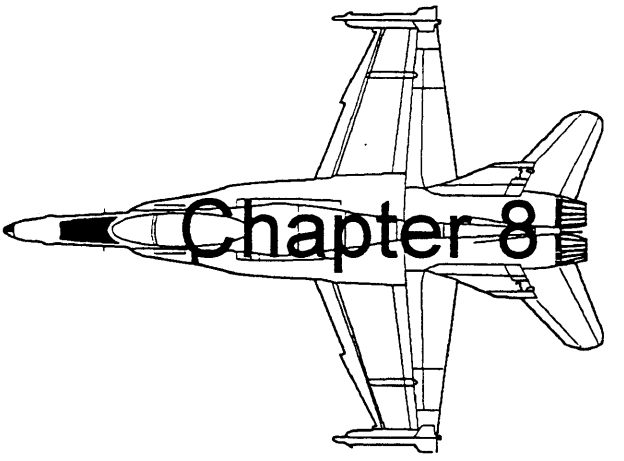
Bells Part D

Airmen's Prayer



Amazing Grace, Hymn



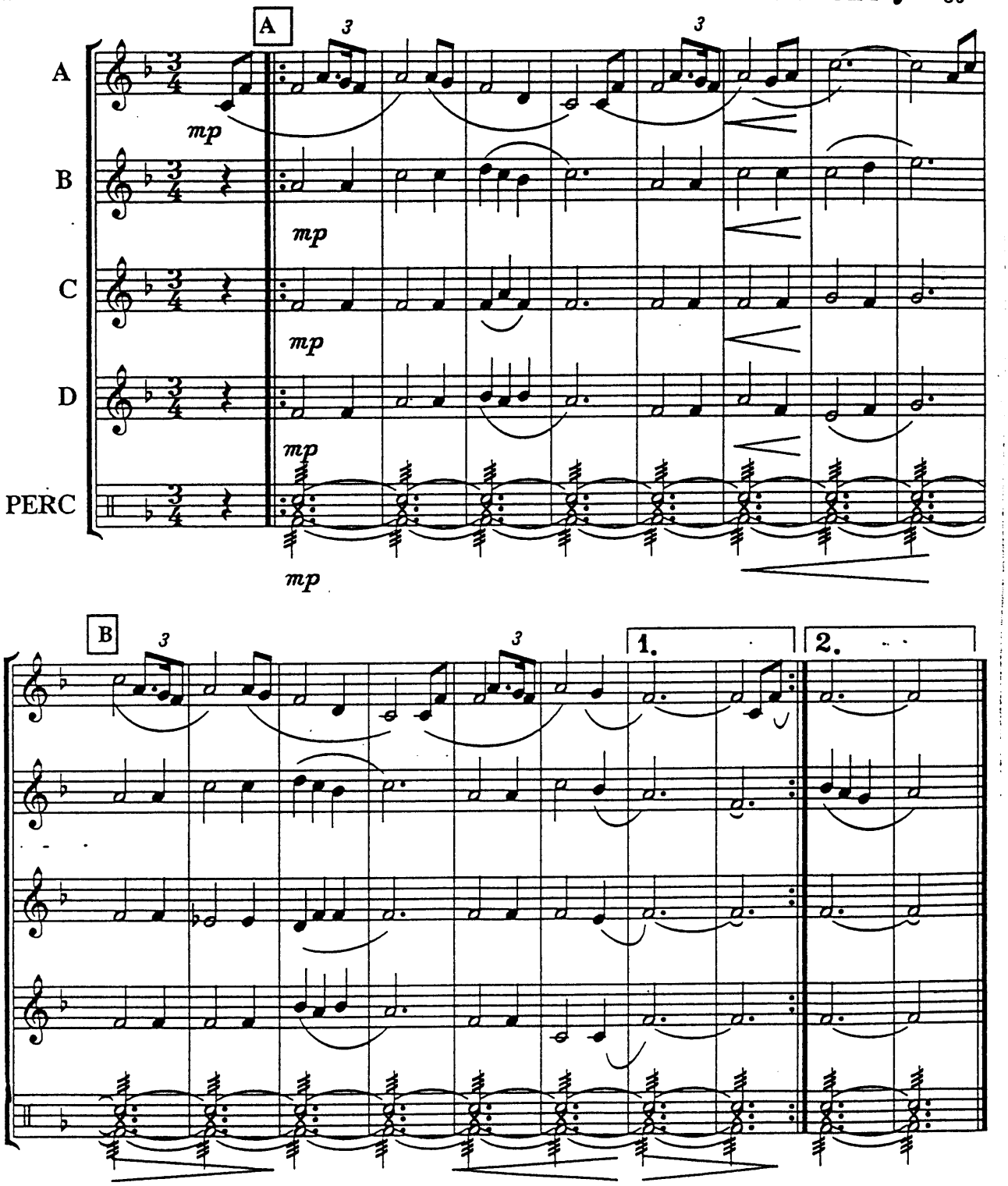


Traditionally, Amazing Grace is played as the Lament at Remembrance Day ceremonies by a lone piper but can be played on any occasion where a hymn is appropriate. The dictionary states the meaning of "Lament" as "a passionate expression of grief". Amazing Grace is based on an old English hymn written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

AMAZING GRACE
(with pipes)

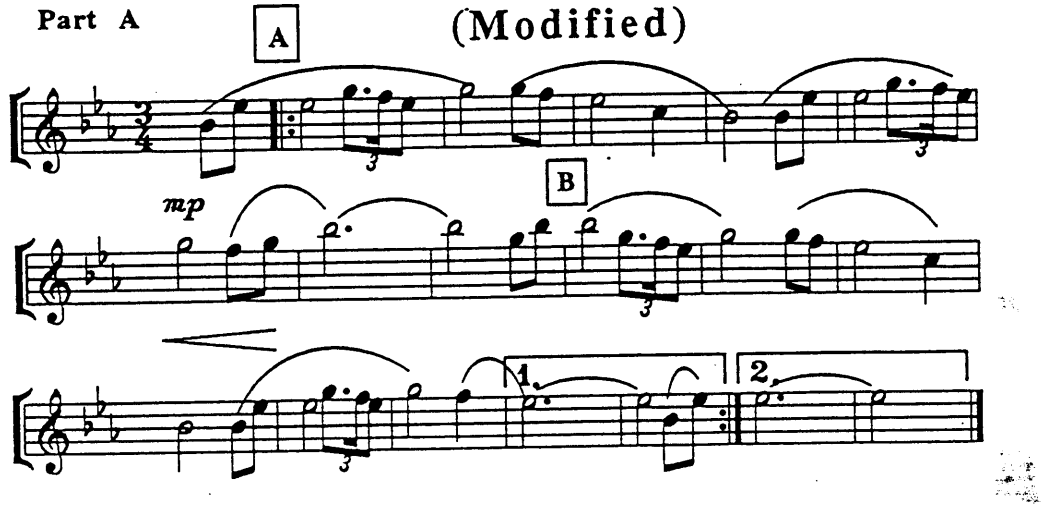
Bb - Conductor

HYMN MM ♩ = 80



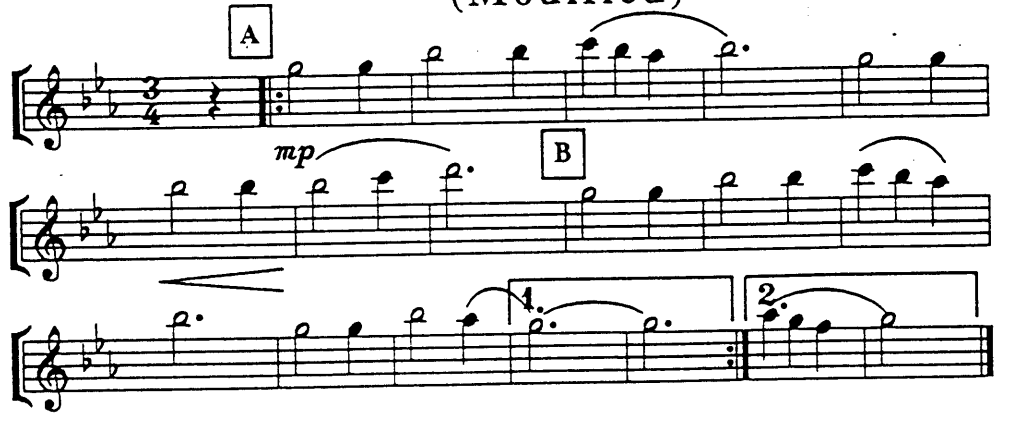
Flute/Oboe
Part A

AMAZING GRACE
(Modified)



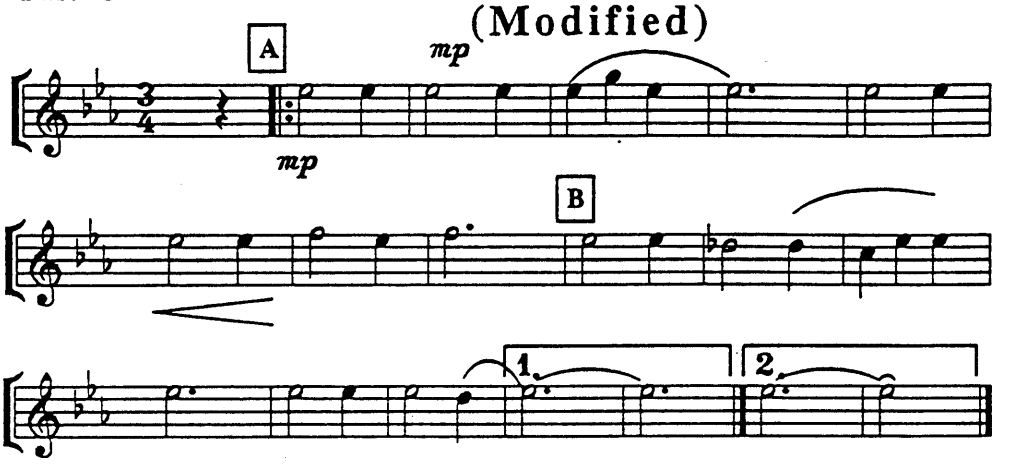
Flute/Oboe
Part B

AMAZING
(Modified)



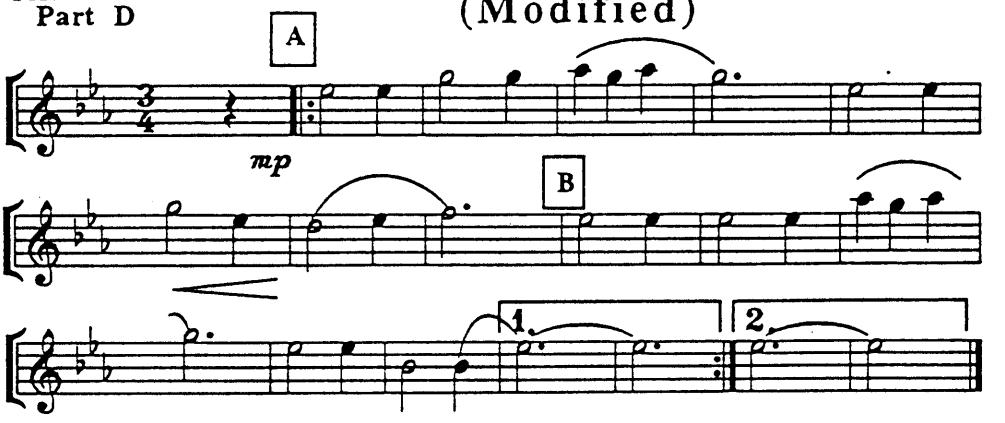
Flute/Oboe
Part C

AMAZING GRACE
(Modified)



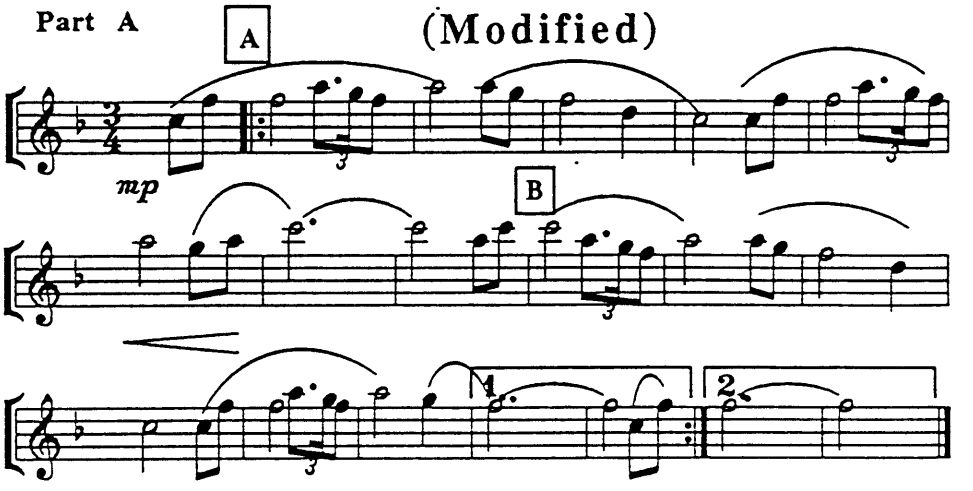
Flute/Oboe
Part D

AMAZING GRACE
(Modified)



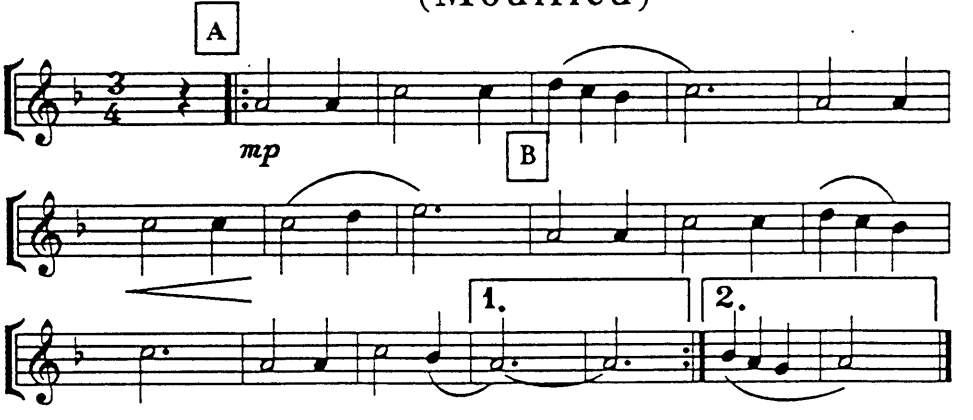
Clarinet/Tenor Sax
Part A

AMAZING GRACE
(Modified)



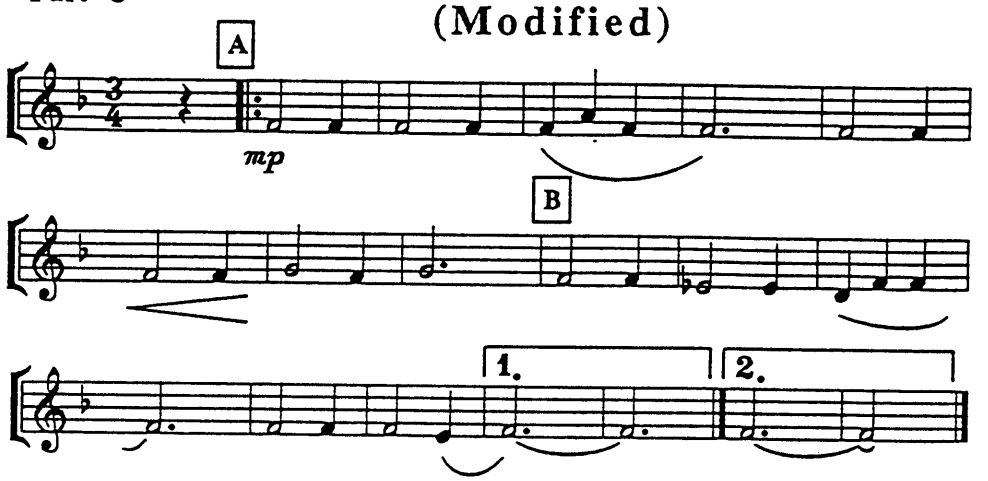
Clarinet/Tenor Sax
Part B

AMAZING GRACE
(Modified)



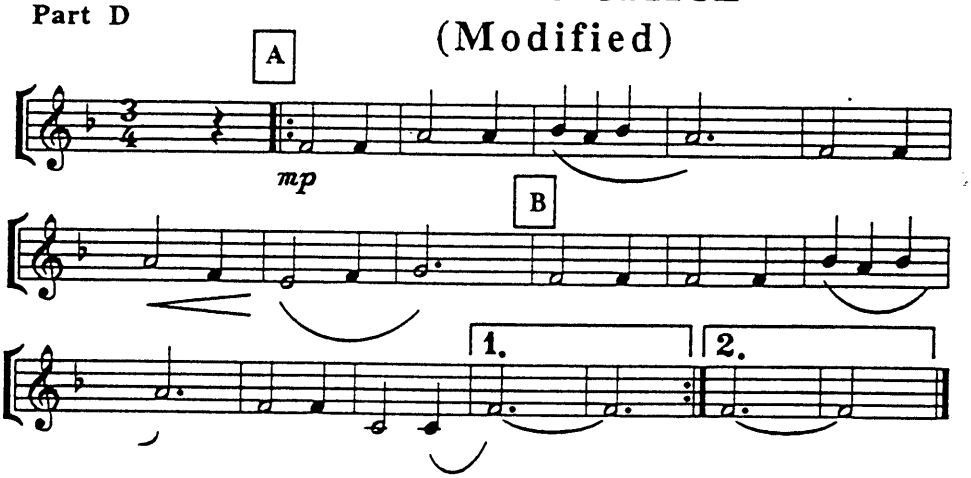
Clarinet/Tenor Sax
Part C

AMAZING GRACE
(Modified)



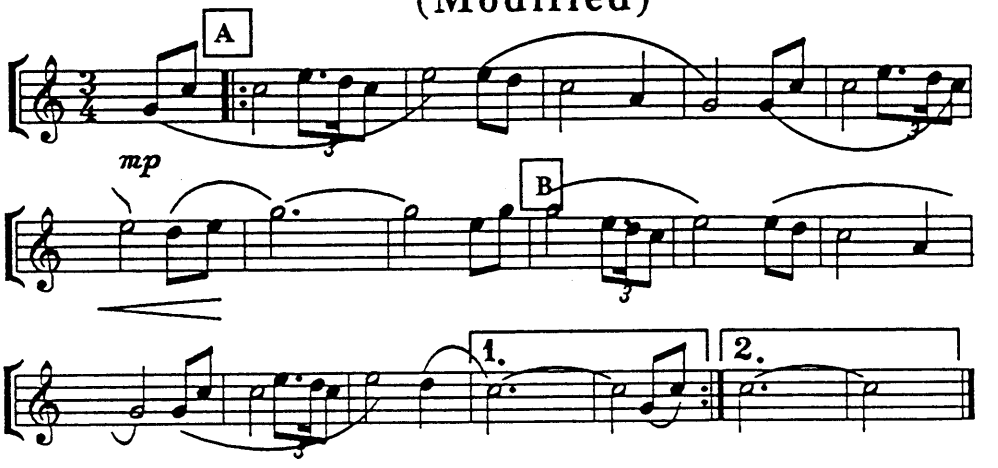
Clarinet/Tenor Sax
Part D

AMAZING GRACE
(Modified)



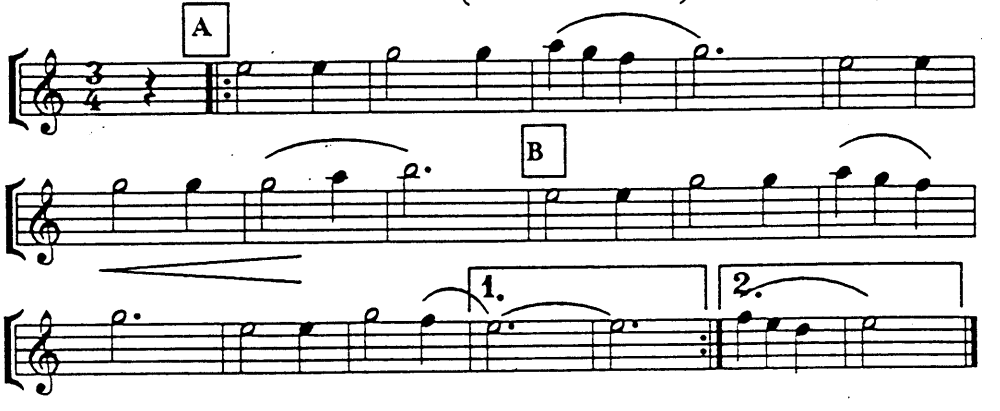
Alto/Bari Saxophone
Part A

AMAZING GRACE
(Modified)



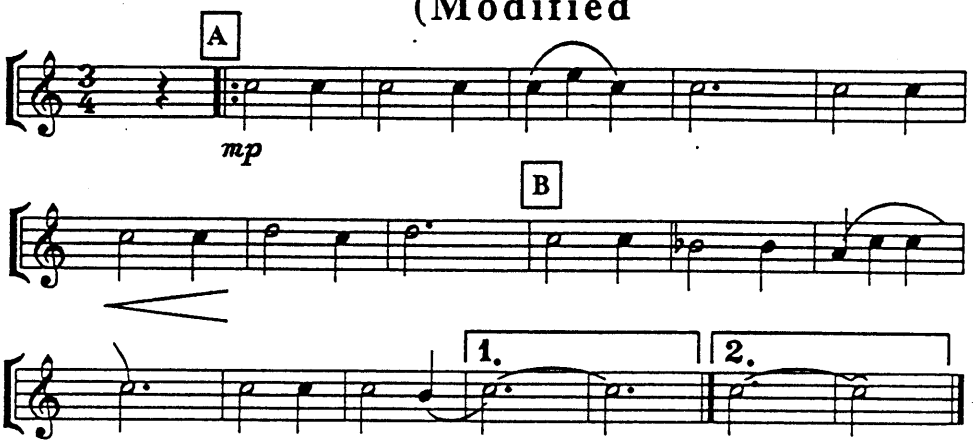
Alto/Bari Saxophone
Part B

AMAZING GRACE
(Modified)



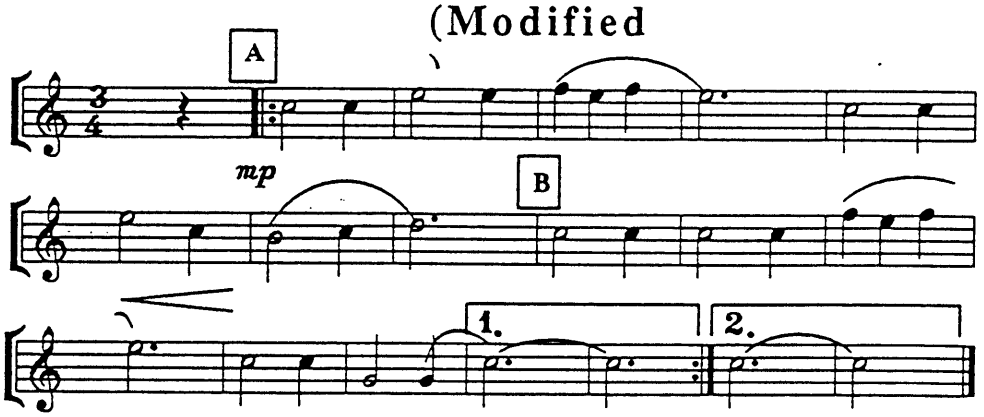
Alto/Bari Saxophone
Part C

AMAZING GRACE
(Modified



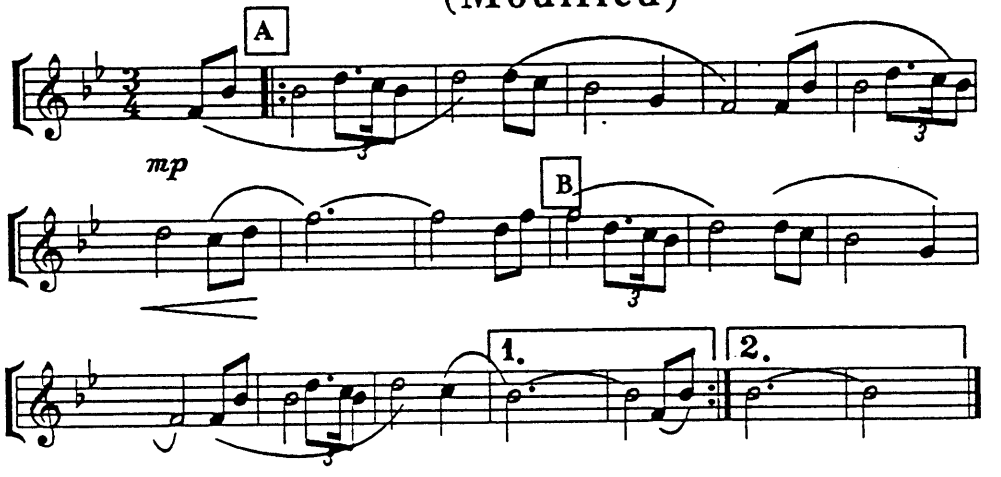
Alto/Bari Saxophone
Part D

AMAZING GRACE
(Modified



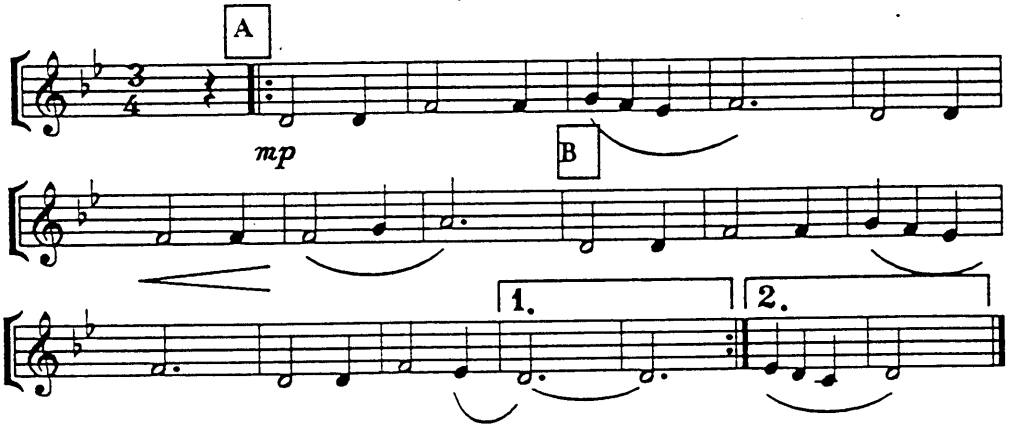
French Horn
Part A

AMAZING GRACE
(Modified)



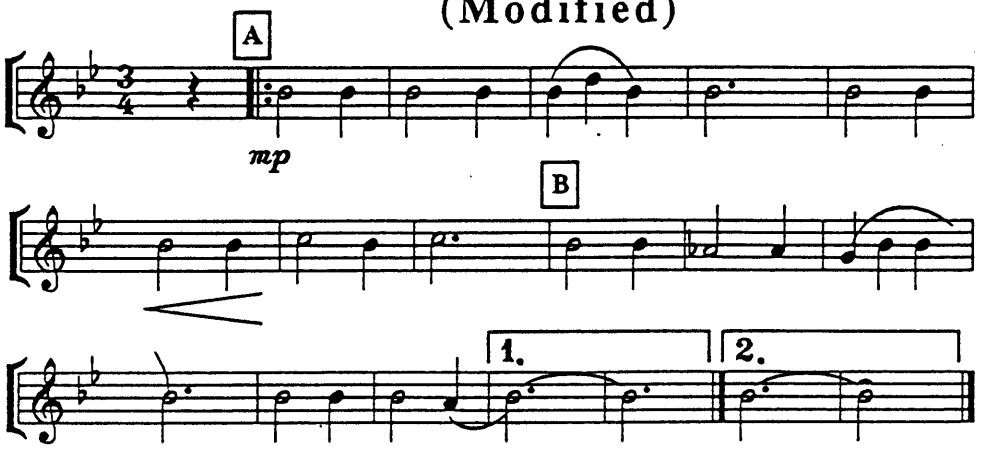
French Horn
Part B

AMAZING GRACE
(Modified)



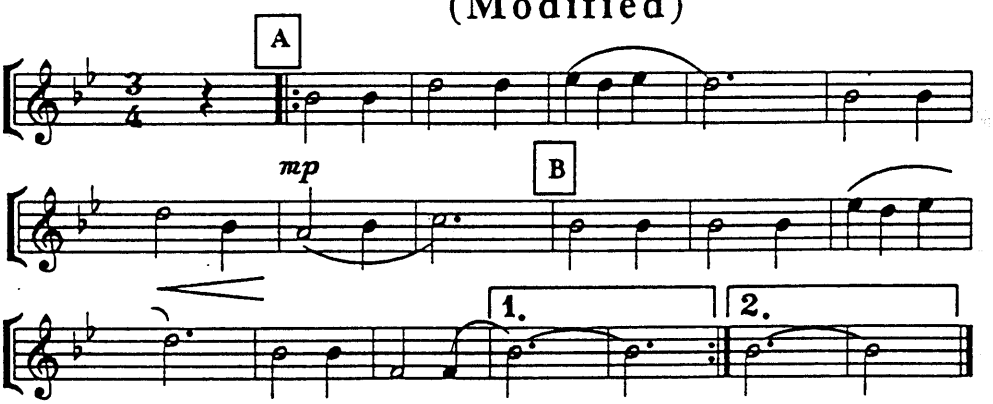
French Horn
Part C

AMAZING GRACE
(Modified)



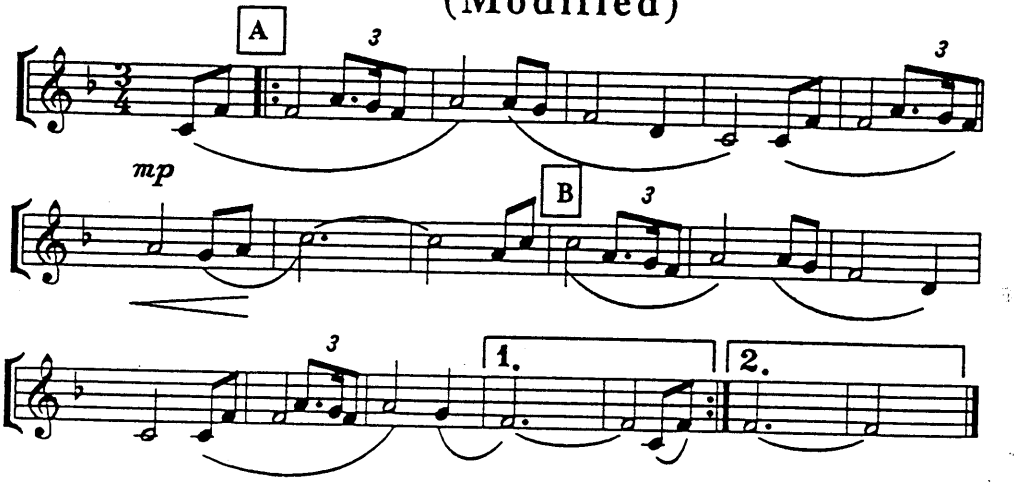
French Horn
Part D

AMAZING GRACE
(Modified)



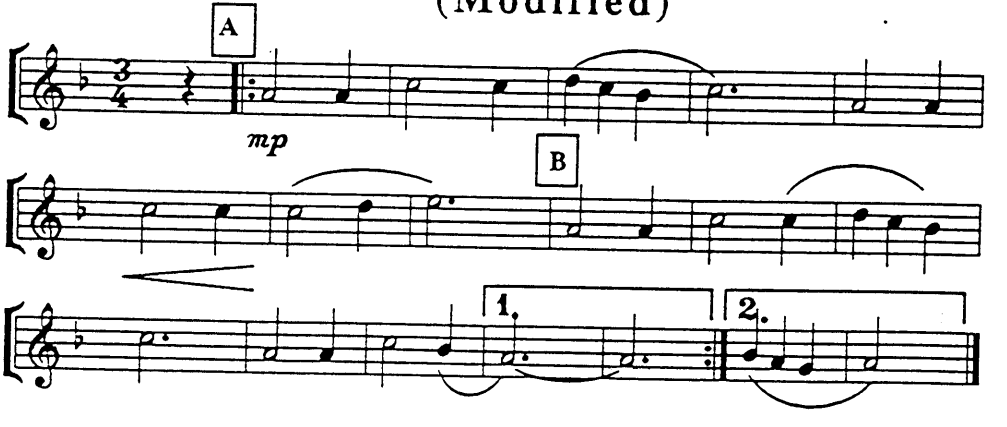
Trumpet/Baritone T.C.
/Bass Clarinet
Part A

AMAZING GRACE
(Modified)



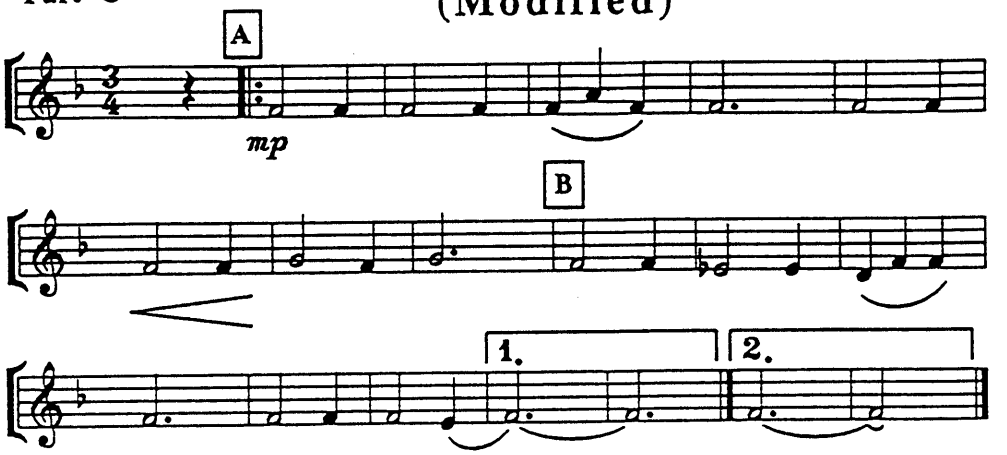
Trumpet/Baritone T.C.
/Bass Clarinet
Part B

AMAZING GRACE
(Modified)



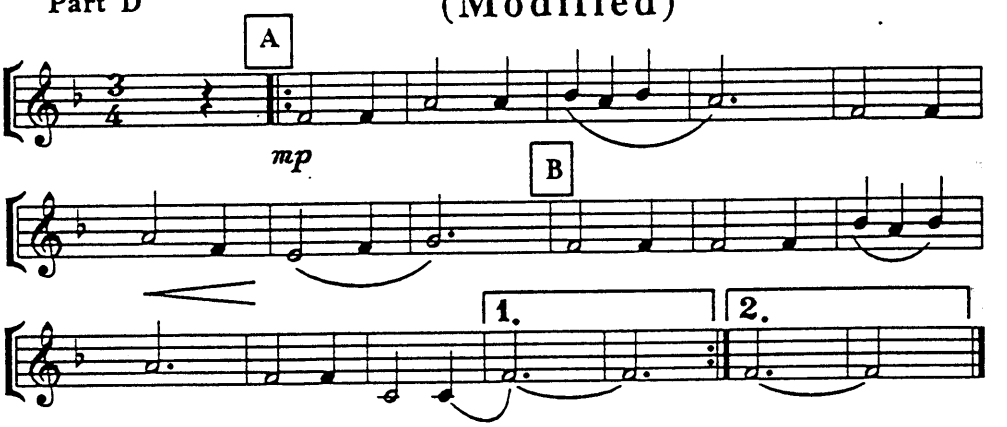
Trumpet/Baritone T.C.
/Bass Clarinet
Part C

AMAZING GRACE
(Modified)



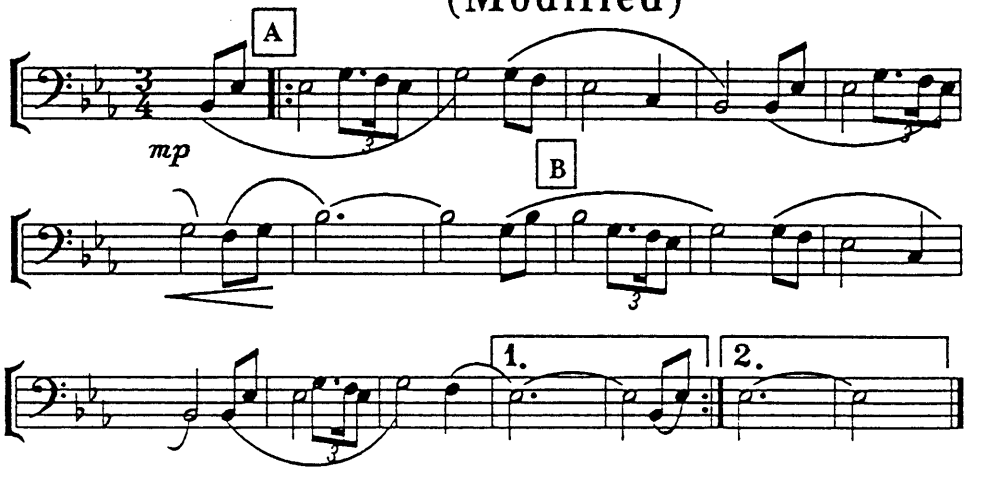
Trumpet/Baritone T.C.
/Bass Clarinet
Part D

AMAZING GRACE
(Modified)



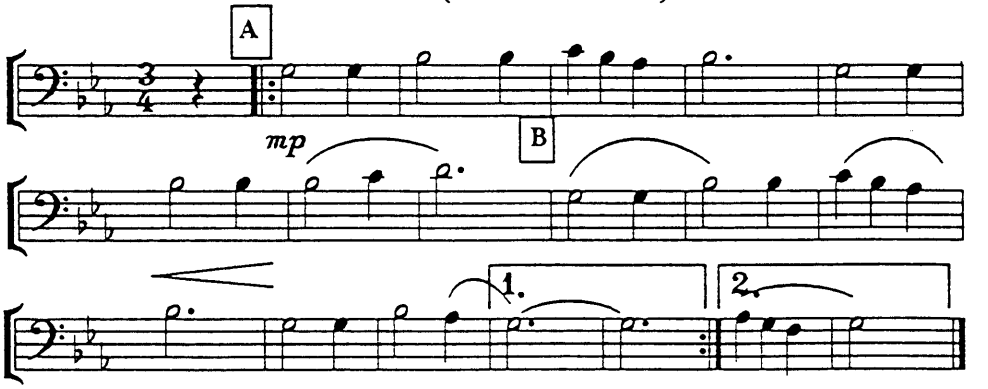
Trombone/Baritone B.C.
Bassoon Part A

AMAZING GRACE
(Modified)



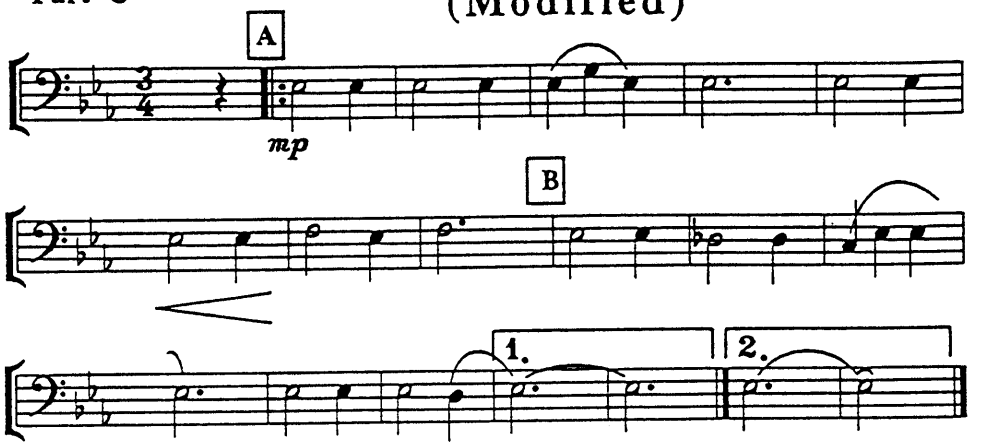
Trombone/Baritone B.C.
Bassoon Part B

AMAZING GRACE
(Modified)



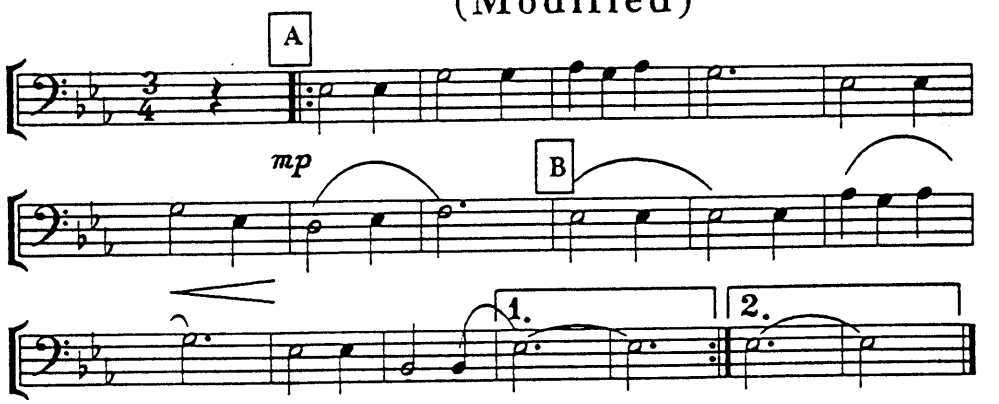
Trombone/Baritone B.C.
Bassoon Part C

AMAZING GRACE
(Modified)



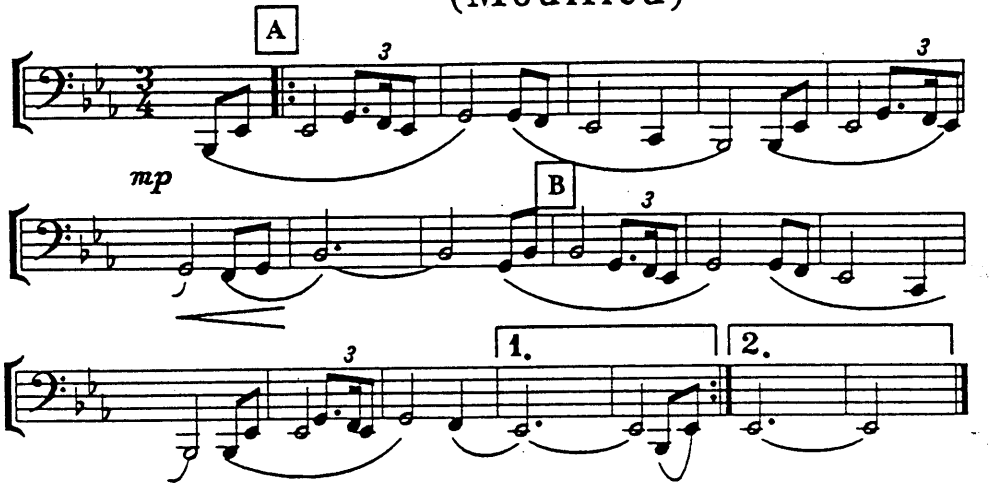
Trombone/Baritone B.C.
Bassoon Part D

AMAZING GRACE
(Modified)



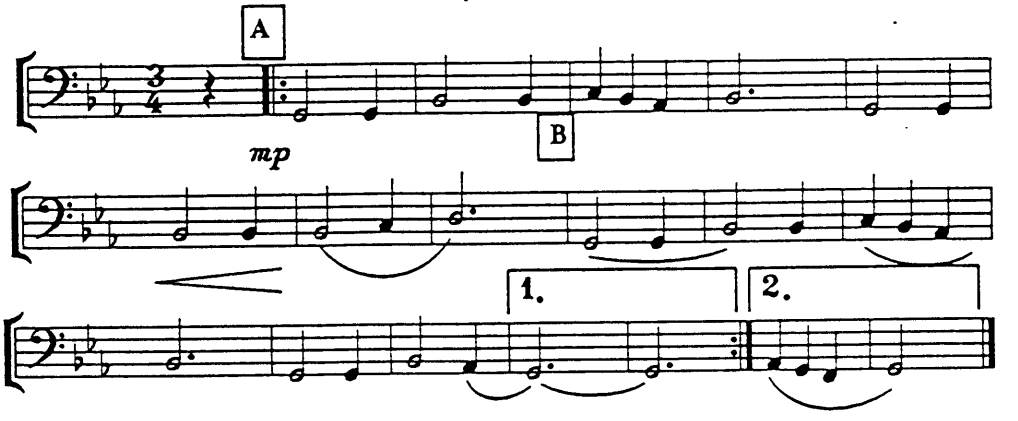
Tuba
Part A

AMAZING GRACE
(Modified)



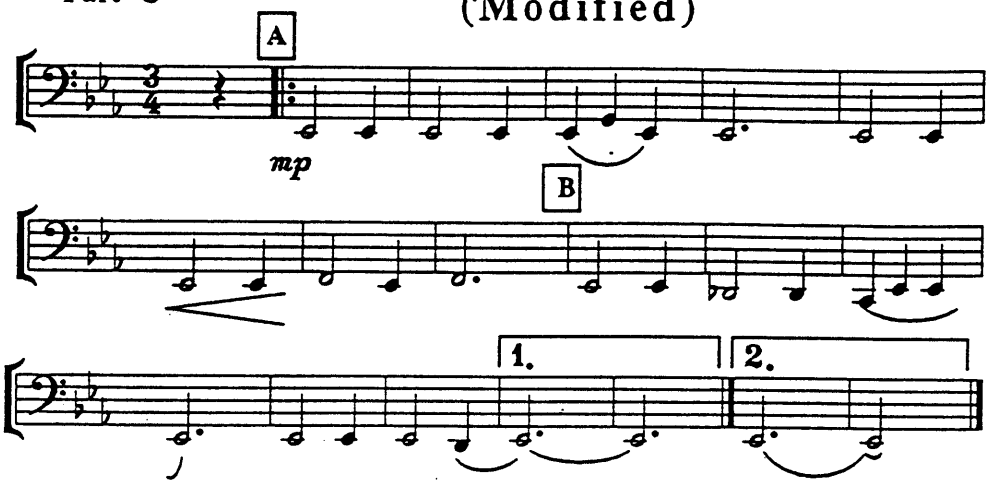
Tuba
Part B

AMAZING GRACE
(Modified)



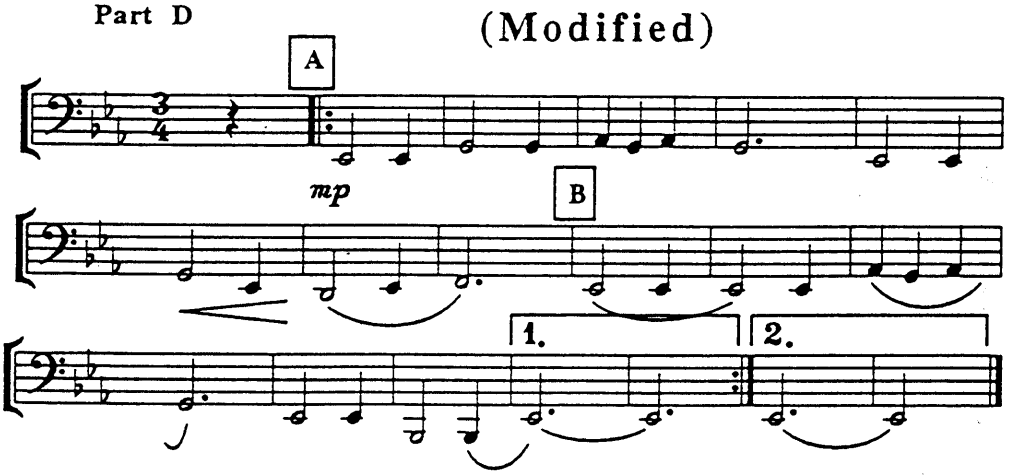
Tuba
Part C

AMAZING GRACE
(Modified)



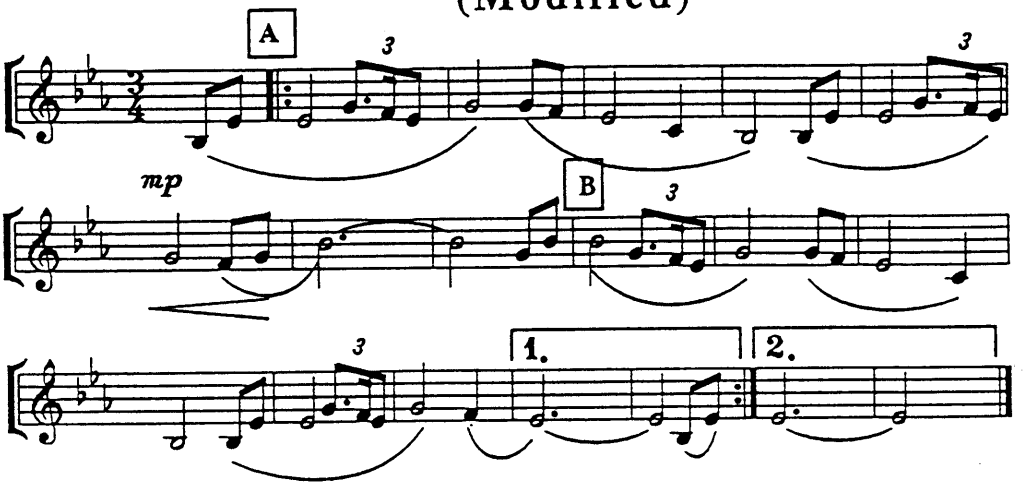
Tuba
Part D

AMAZING GRACE
(Modified)



Bells
Part A

AMAZING GRACE
(Modified)



Bells
Part B

AMAZING GRACE
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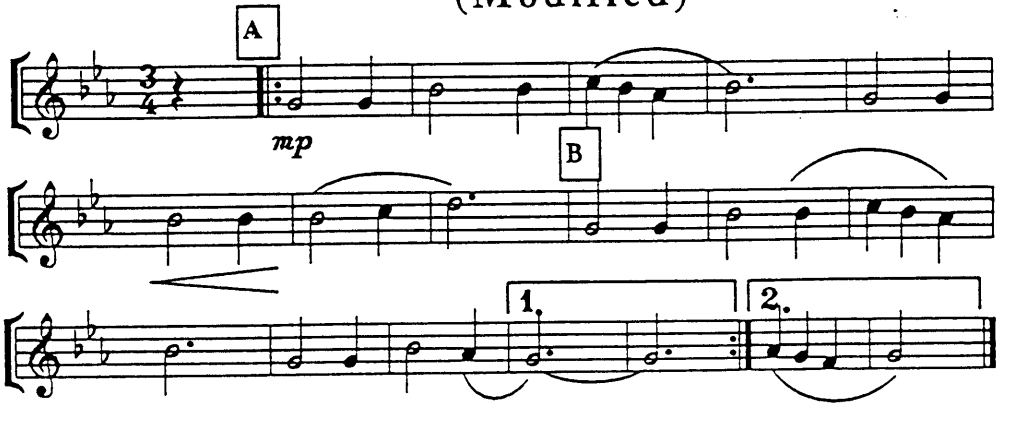
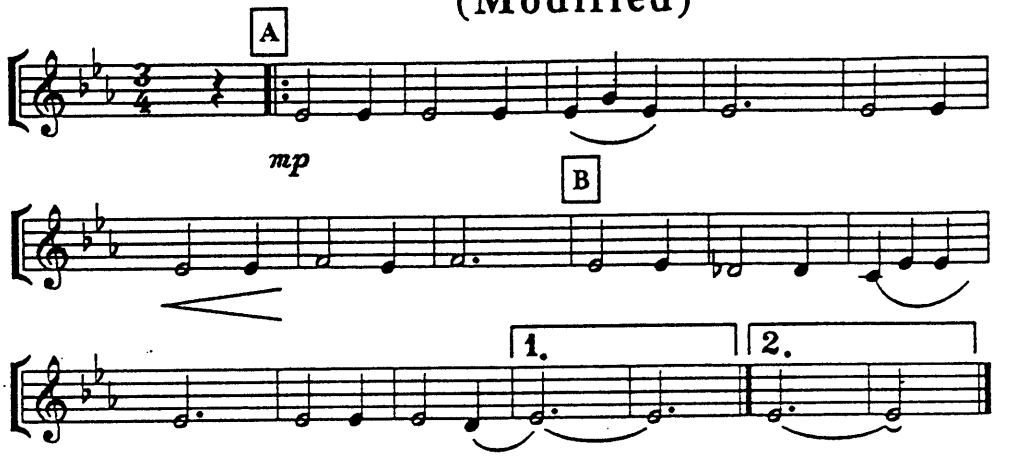


Bells
Part C

AMAZING GRACE
(Modified)



Bells
Part D

AMAZING GRACE
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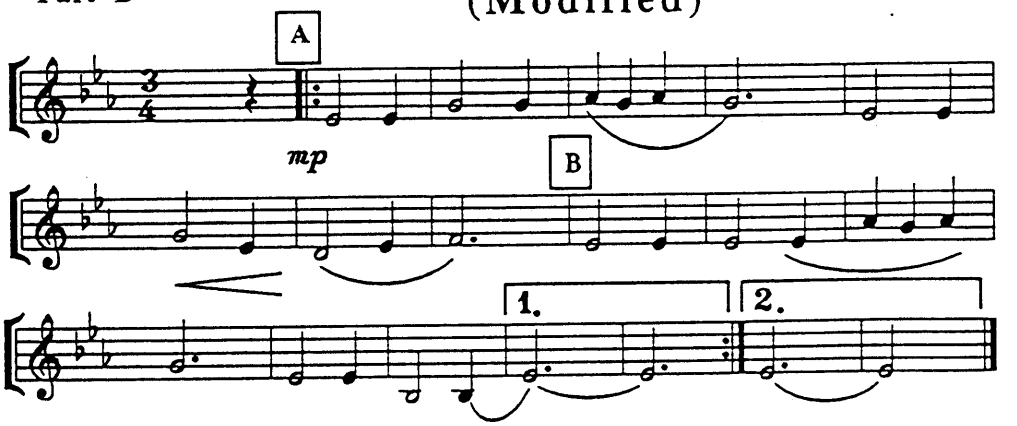
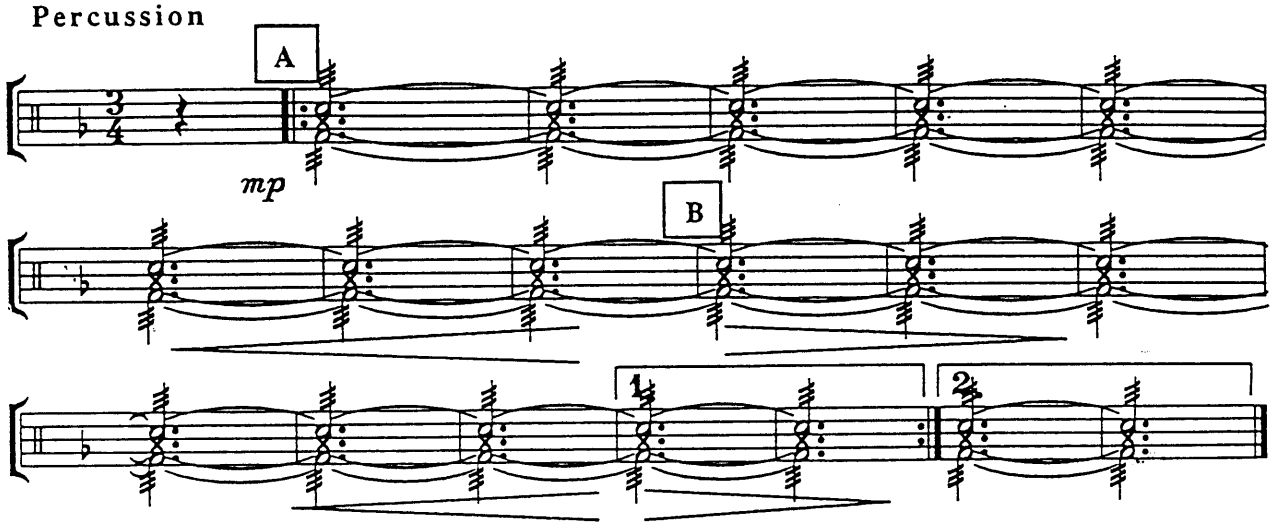
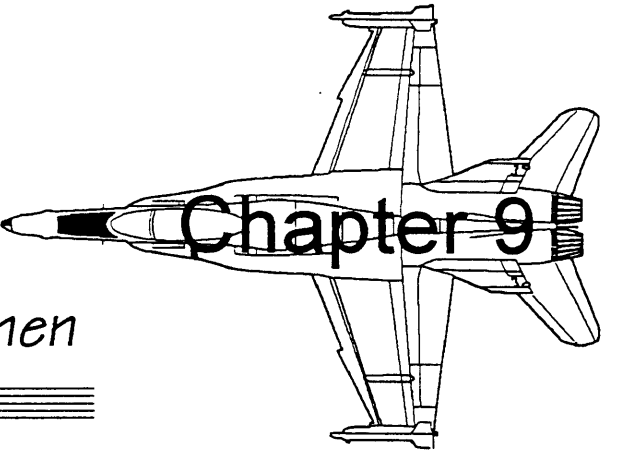


AMAZING GRACE
(Modified)





Chapter 9

A Band of Banshee Airmen

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

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

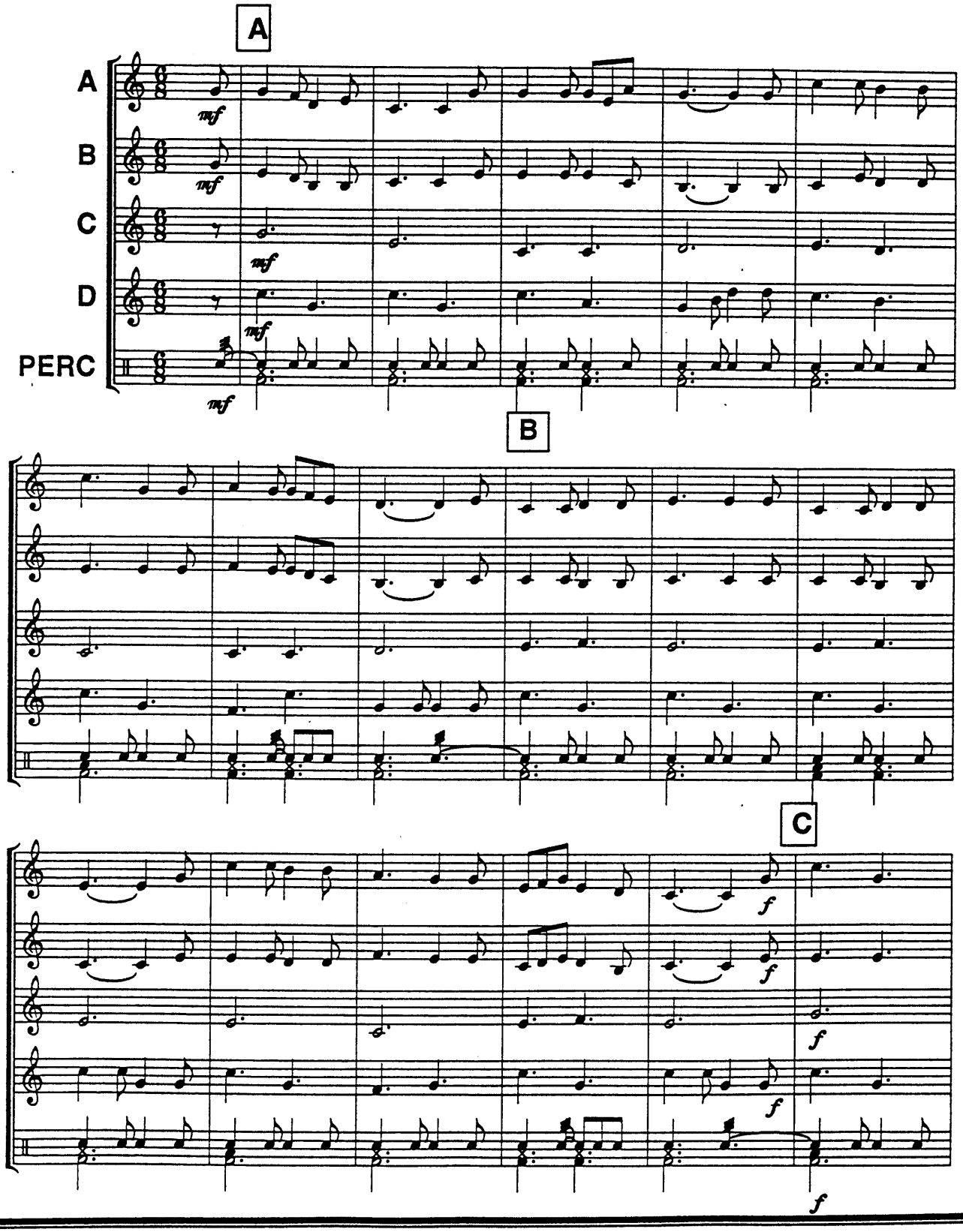
2. O Shire, Shire, Somersetshire,
   The skipper looks on her with pride.
   He'd have a big huff, if he e'er saw the stuff
   On the side of the Somersetshire.

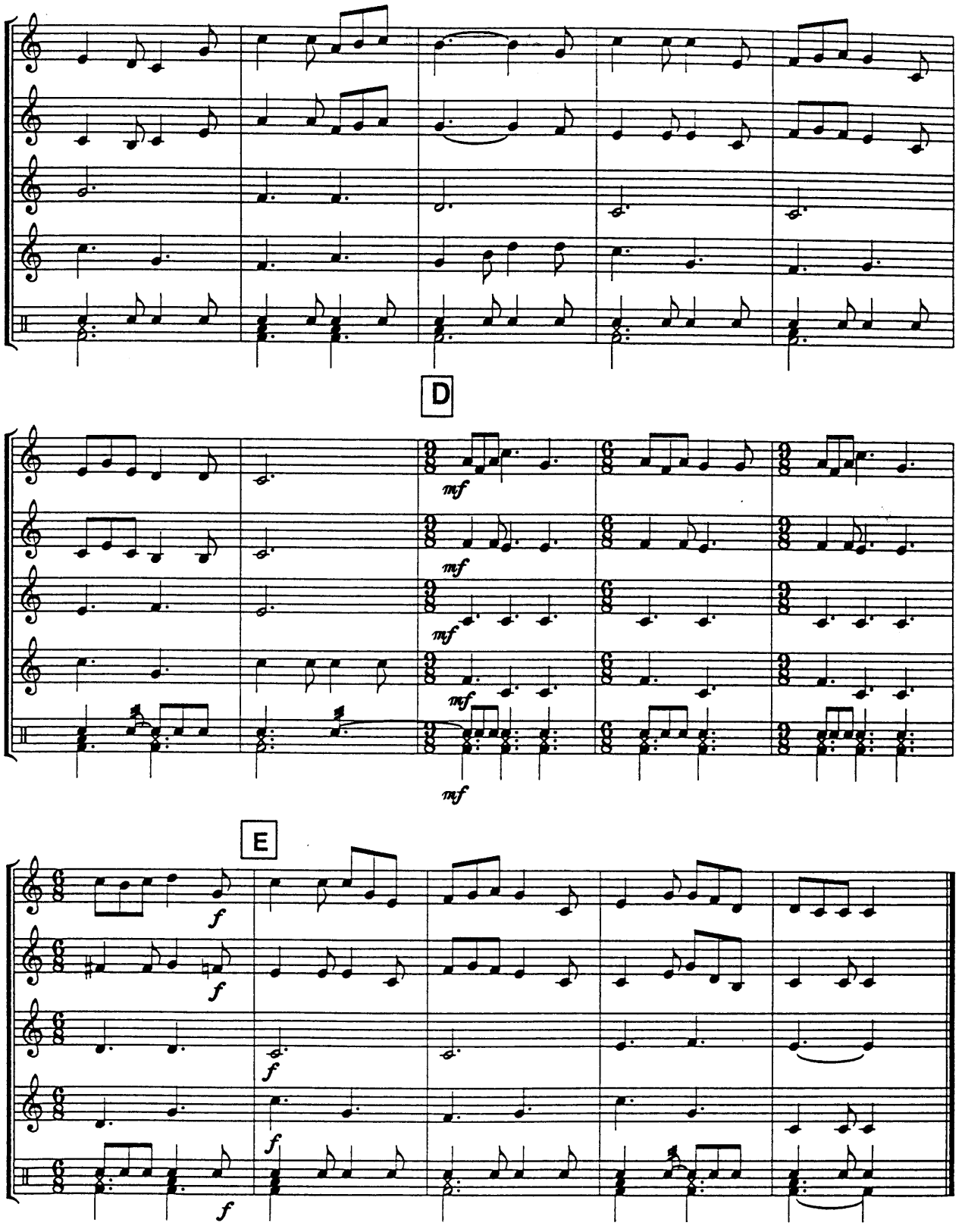
3. This is my story, this is my song,
   We've been in this Air Force too blooming long;
   So roll on the Nelson, the Rodney, Renown,
   We can't sink the Hood, she's already gone down

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

A BAND OF BANSHEE AIRMEN

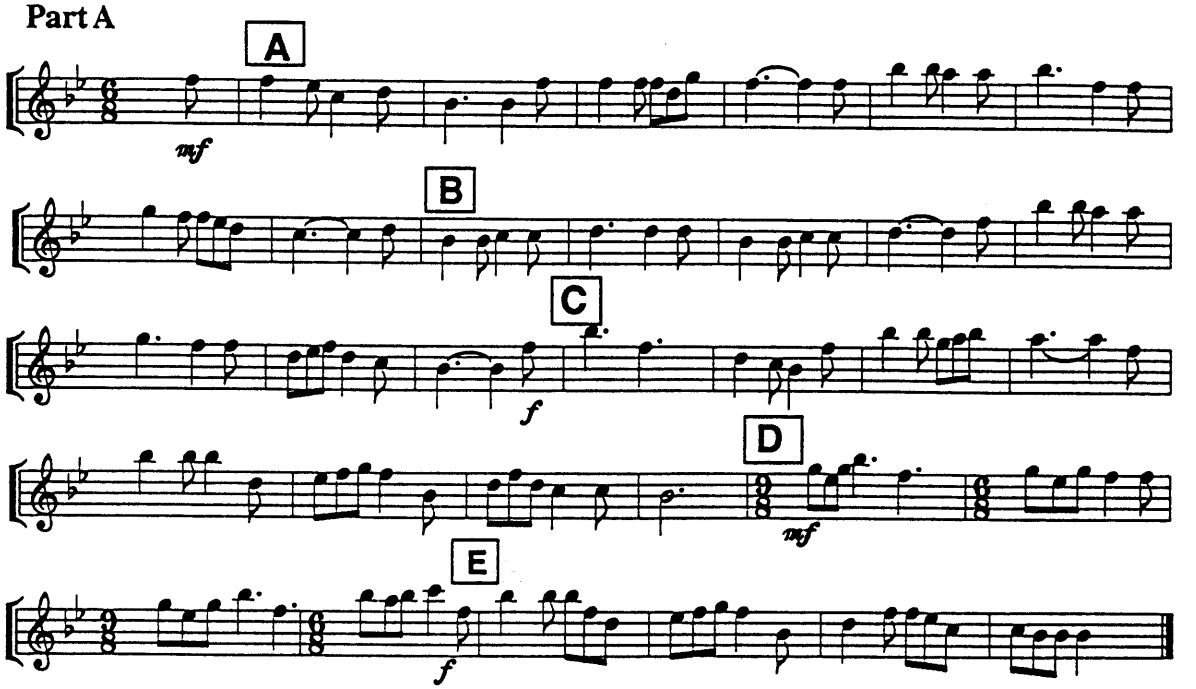
Bb CONDUCTOR **QUICK MARCH**




D
mf
mf
mf
mf
E
f
f
f
f
f

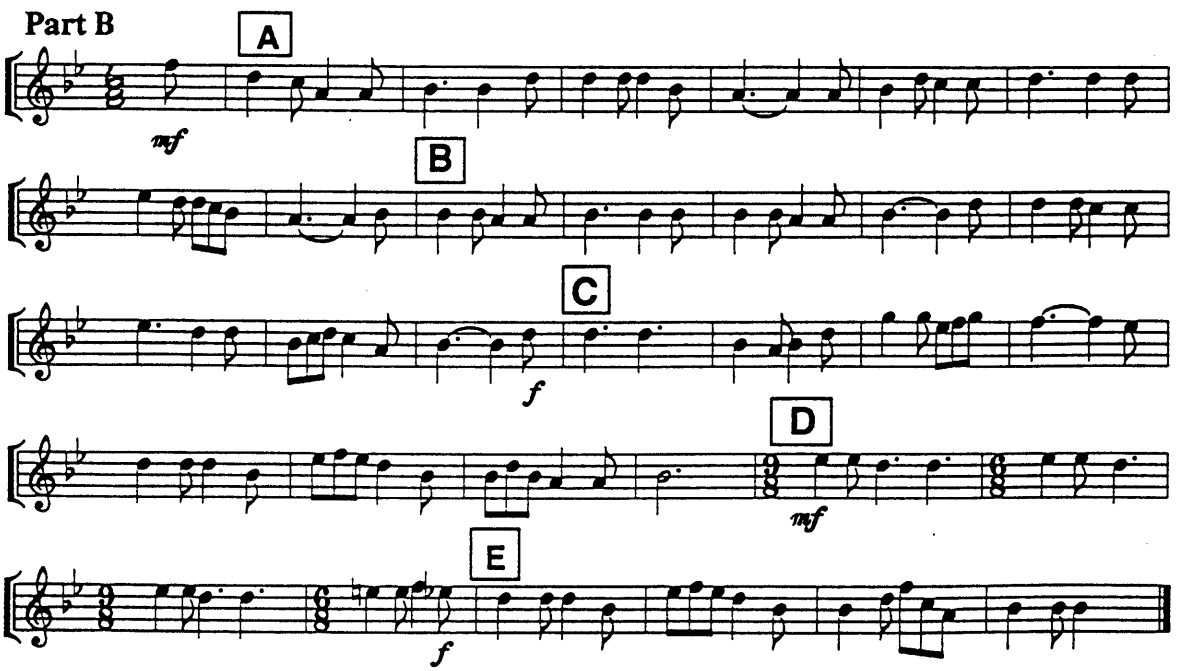
A BAND OF BANSHEE AIRMEN

Flute
Oboe
Part A



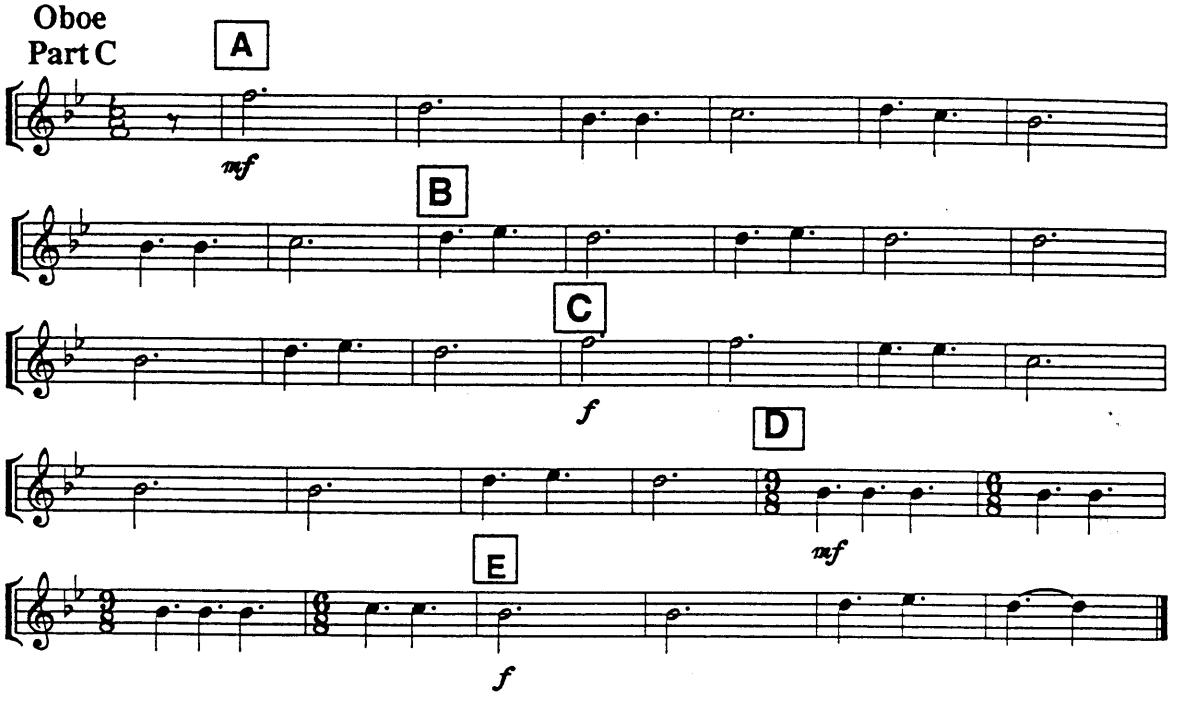
A BAND OF BANSHEE AIRMEN

Flute
Oboe
Part B



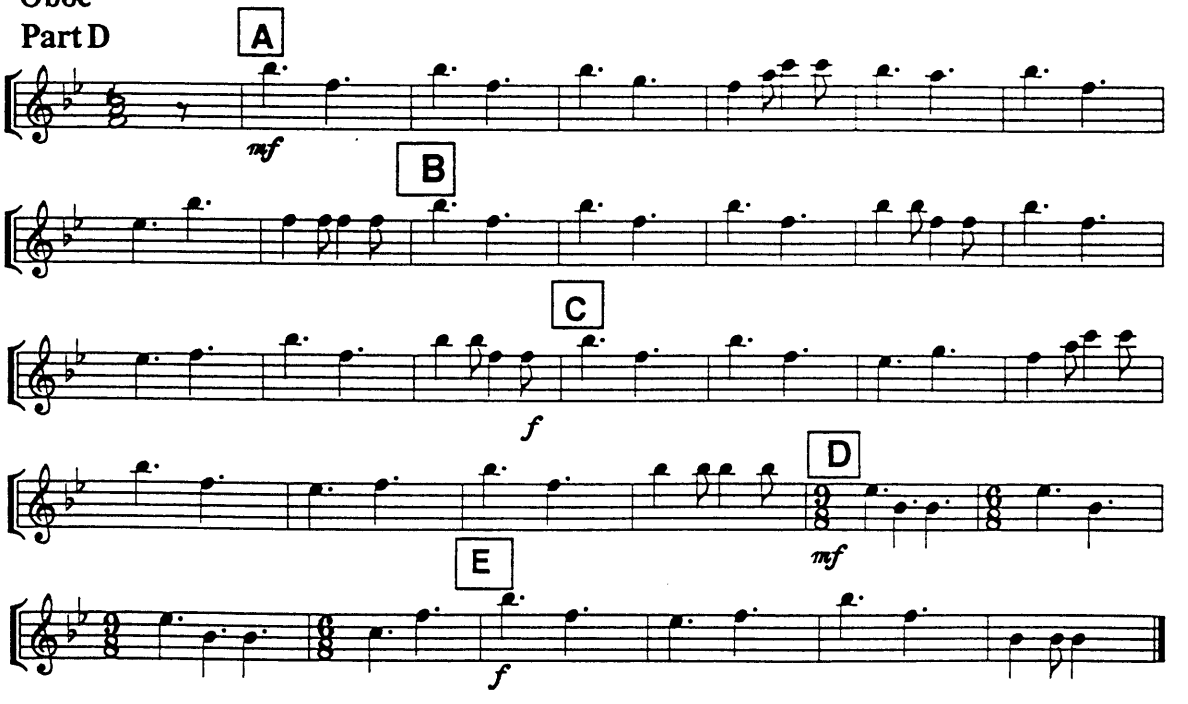
Flute
Oboe
Part C

A BAND OF BANSHEE AIRMEN



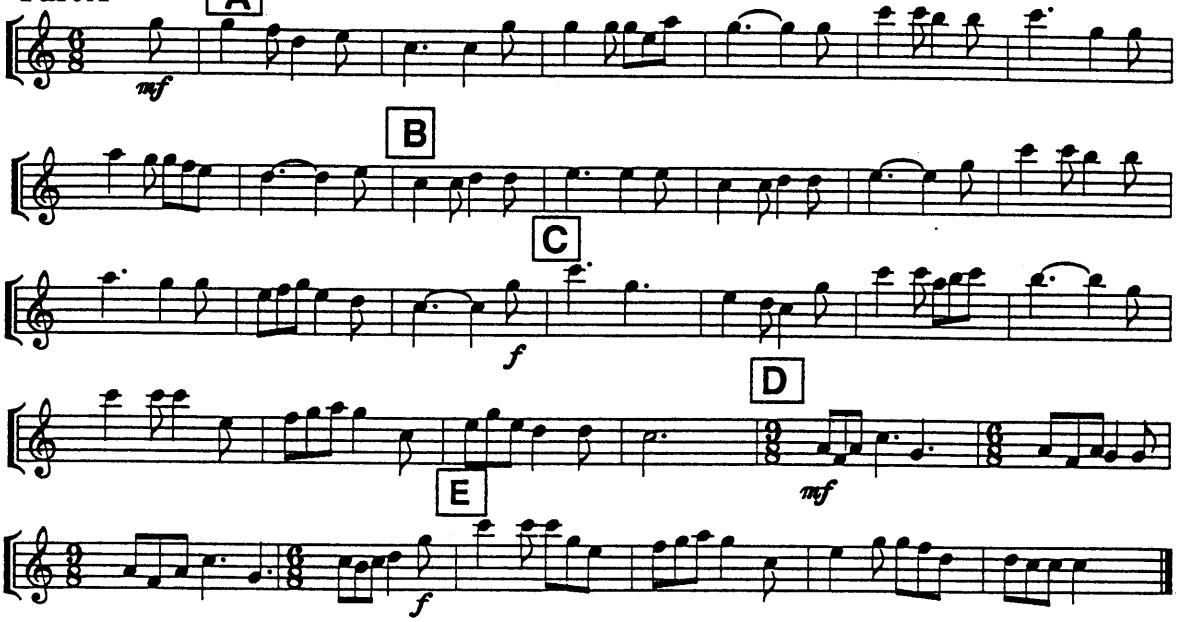
Flute
Oboe
Part D

A BAND OF BANSHEE AIRMEN



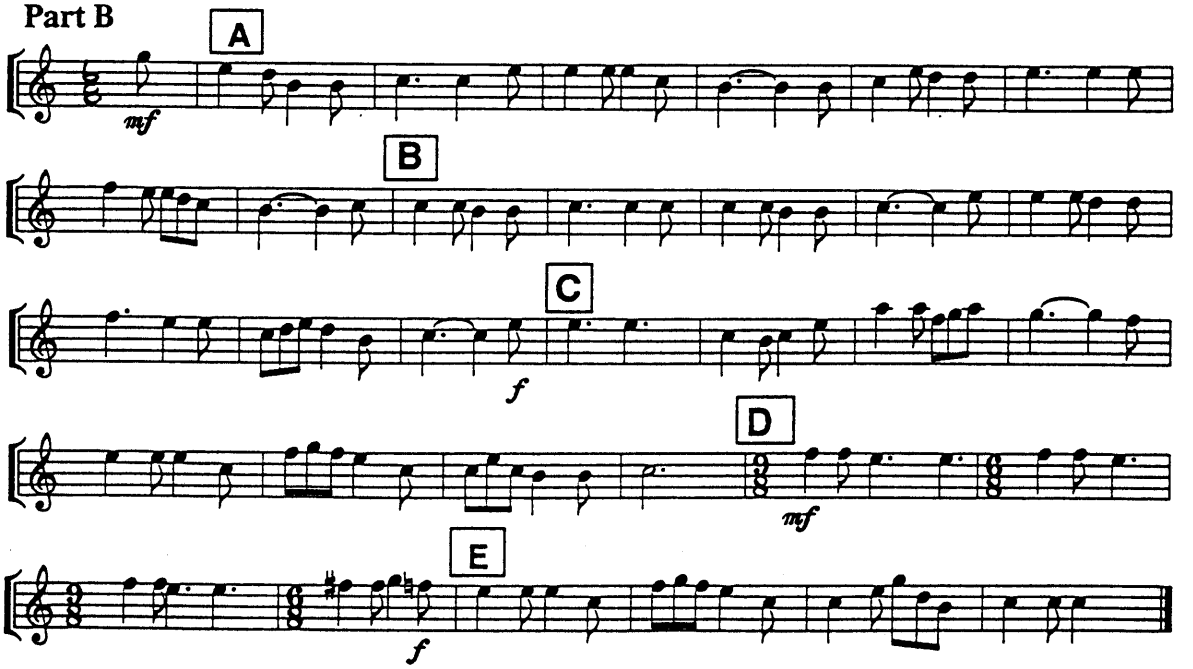
Clarinet (high)
Tenor Saxophone
Part A

A BAND OF BANSHEE AIRMEN



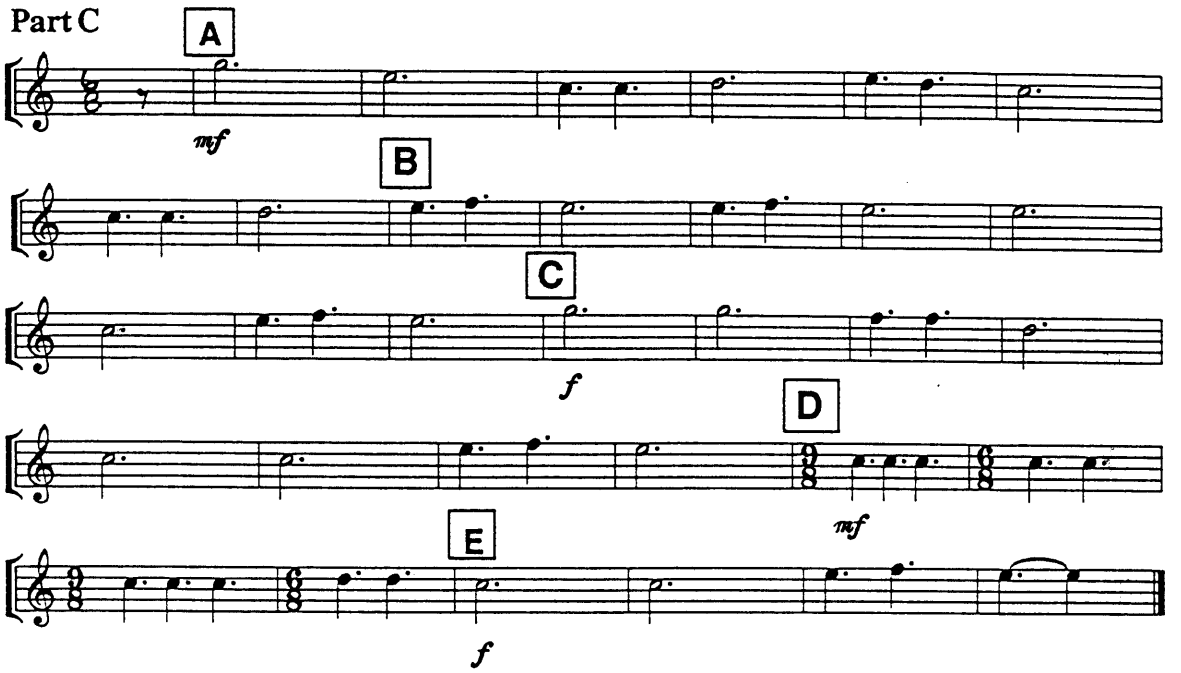
Clarinet (high)
Tenor Saxophone
Part B

A BAND OF BANSHEE AIRMEN



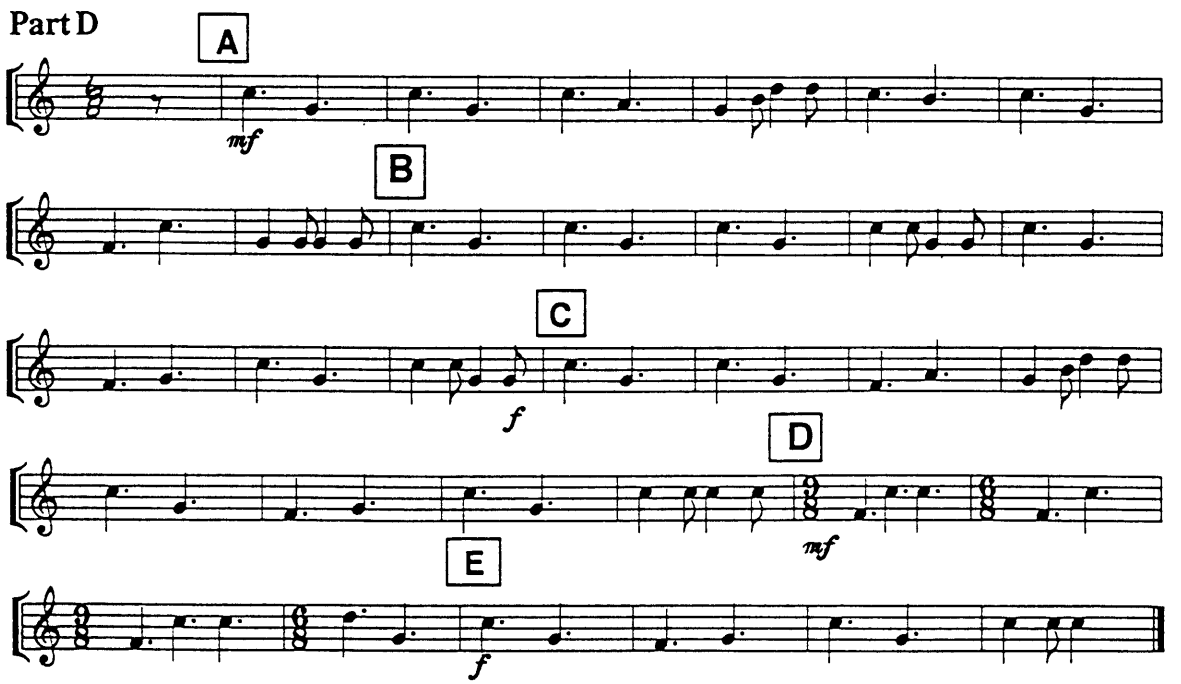
Clarinet (high)
Tenor Saxophone
Part C

A BAND OF BANSHEE AIRMEN



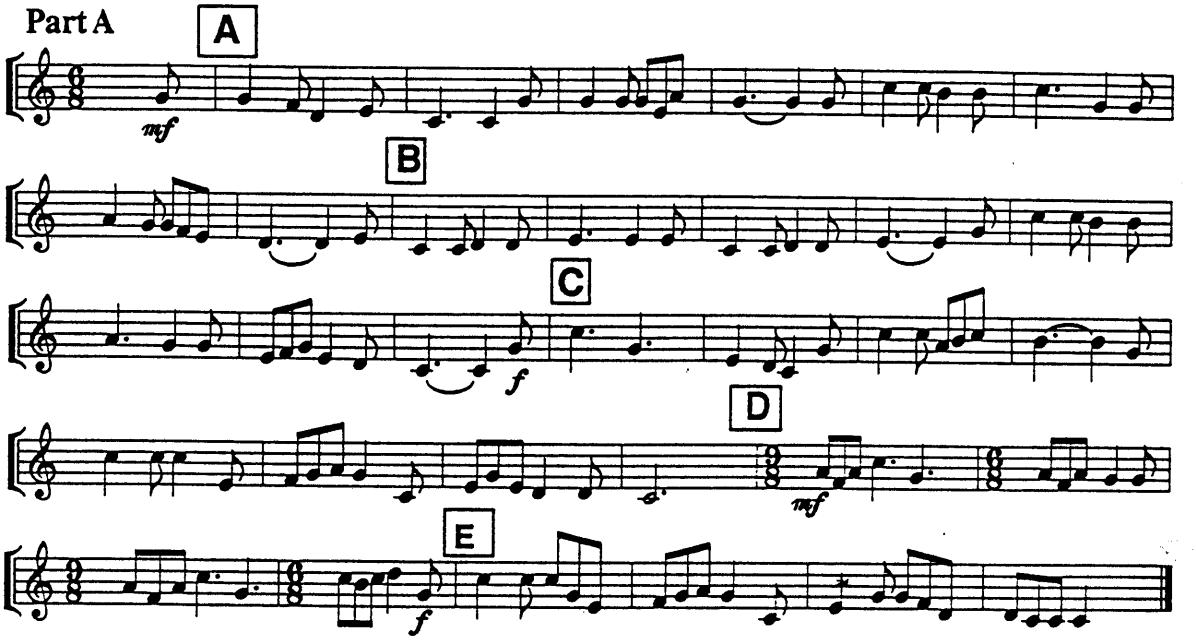
Clarinet (high)
Tenor Saxophone
Part D

A BAND OF BANSHEE AIRMEN



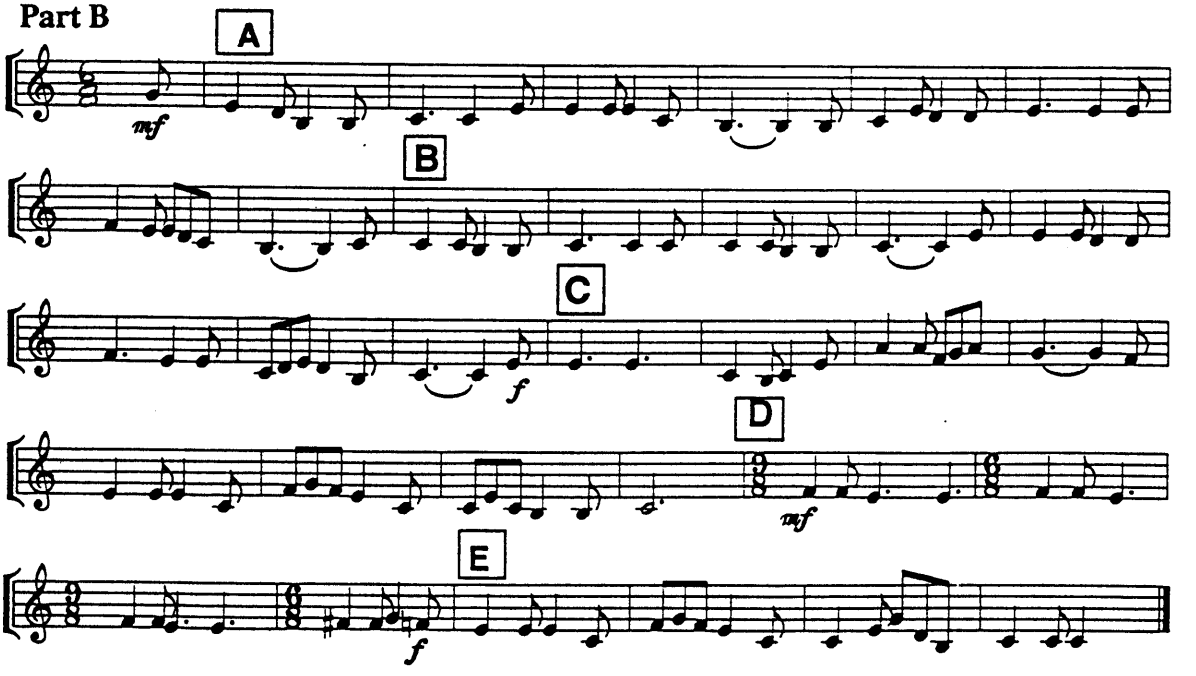
A BAND OF BANSHEE AIRMEN

Bass Clarinet
Part A



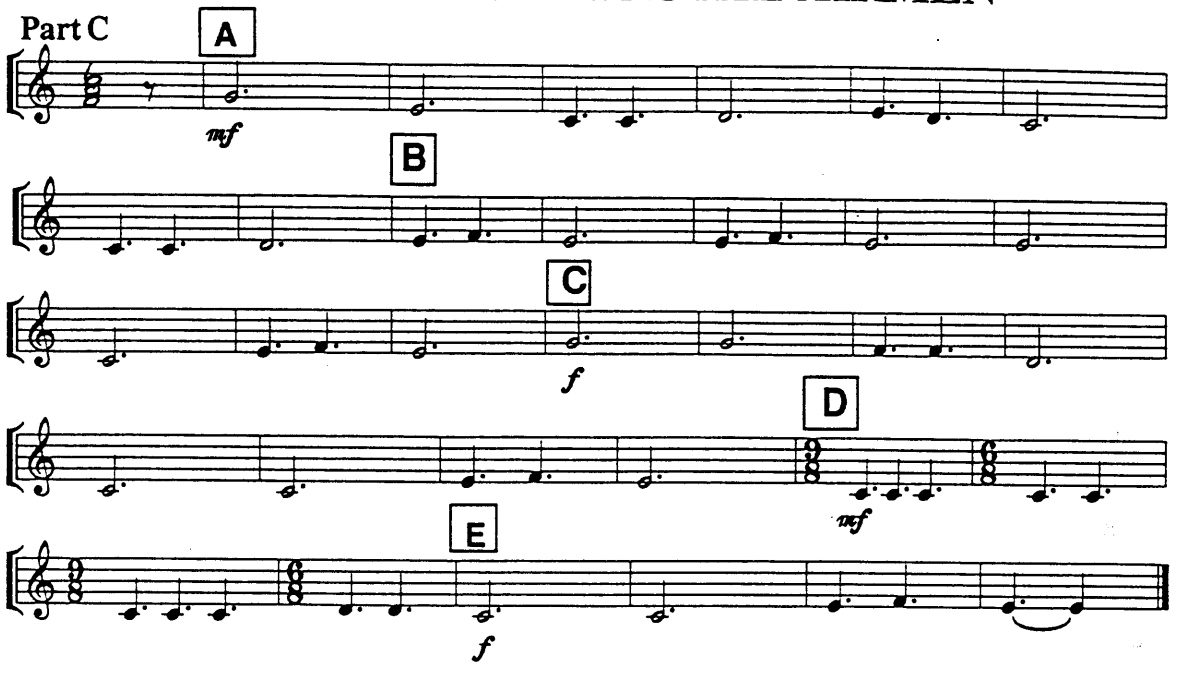
A BAND OF BANSHEE AIRMEN

Bass Clarinet
Part B



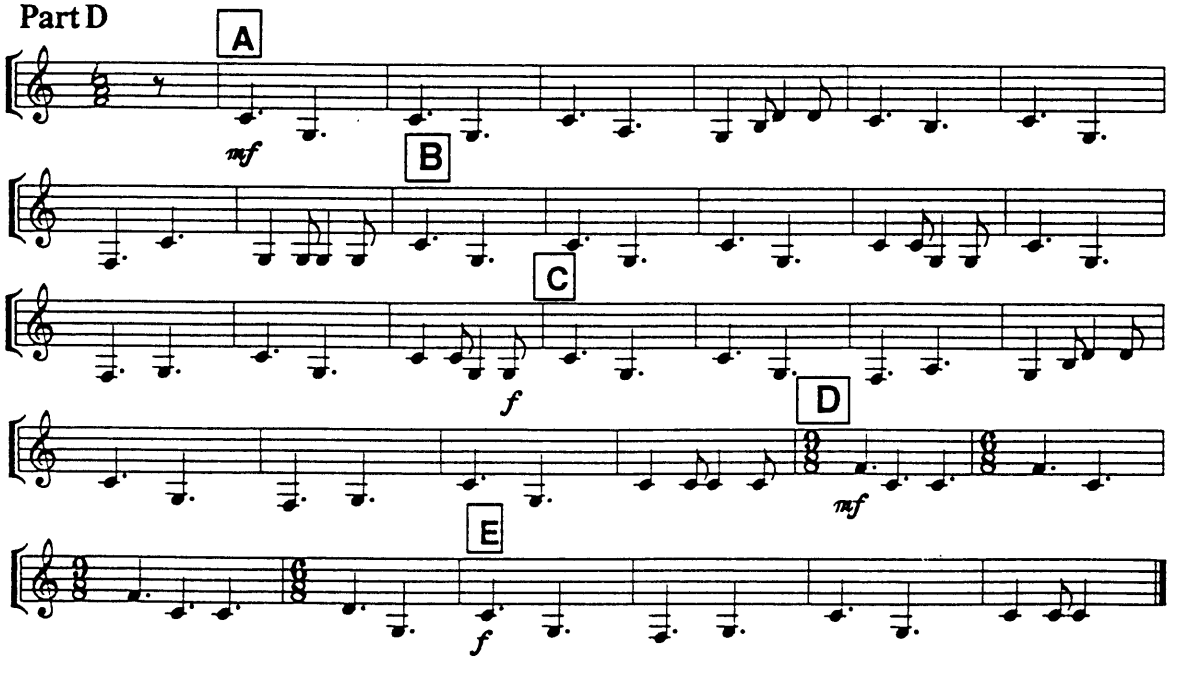
Bass Clarinet
Part C

A BAND OF BANSHEE AIRMEN



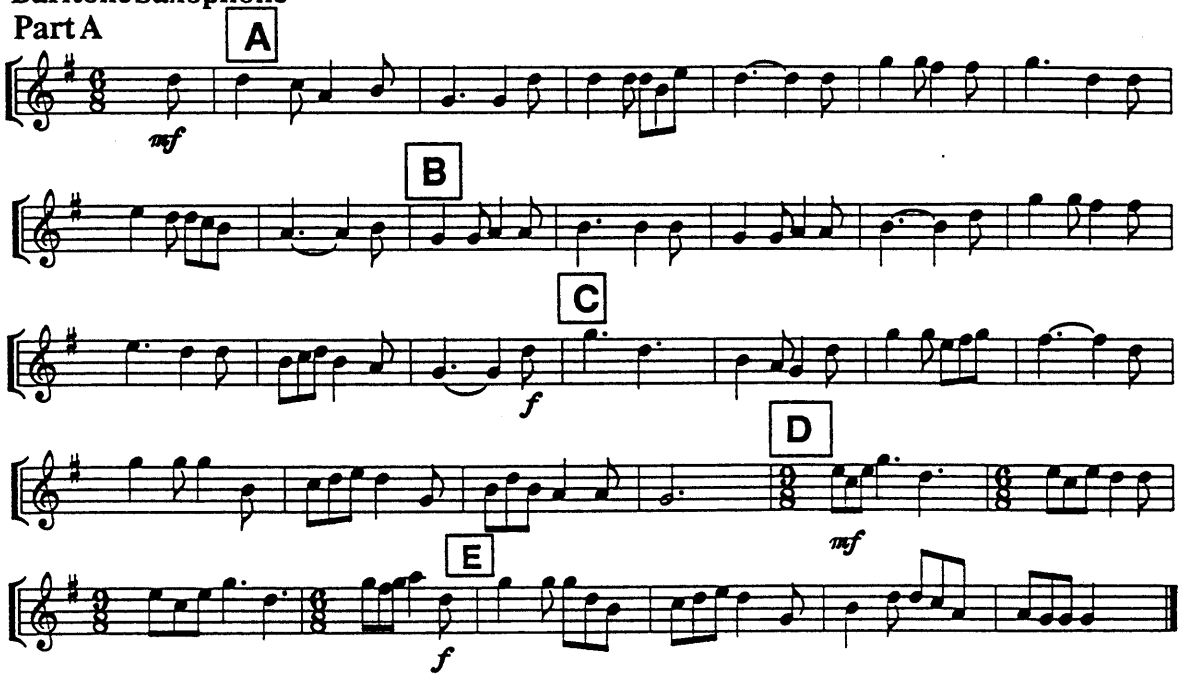
A BAND OF BANSHEE AIRMEN

Bass Clarinet
Part D



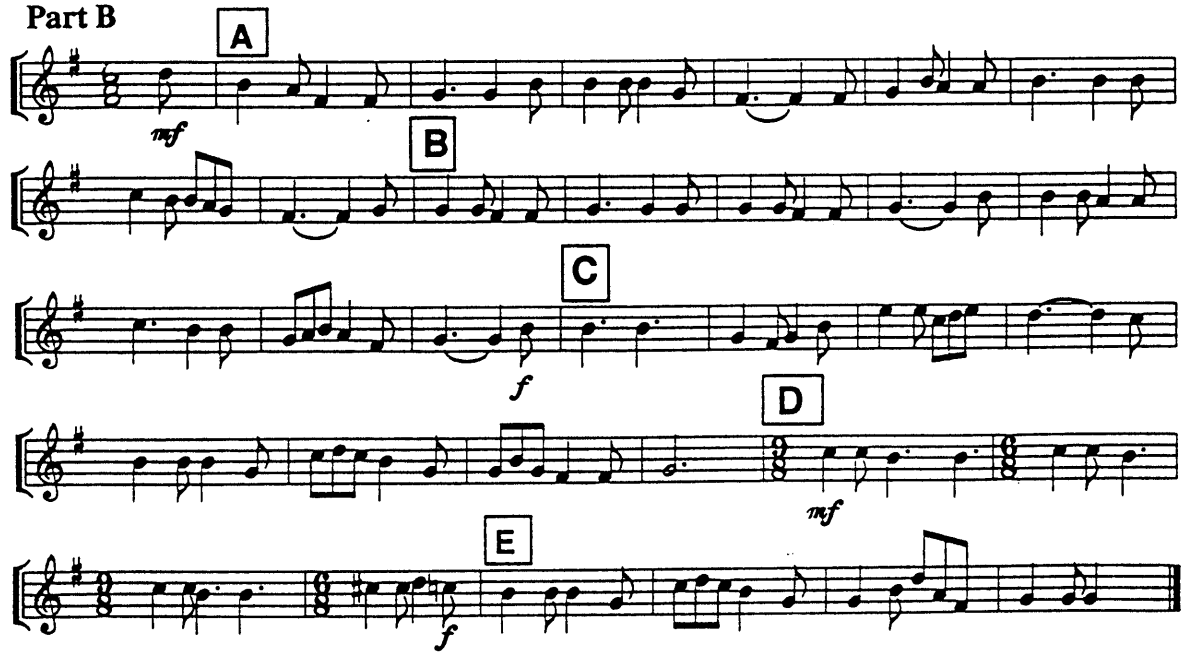
A BAND OF BANSHEE AIRMEN

Alto Saxophone
Baritone Saxophone
Part A



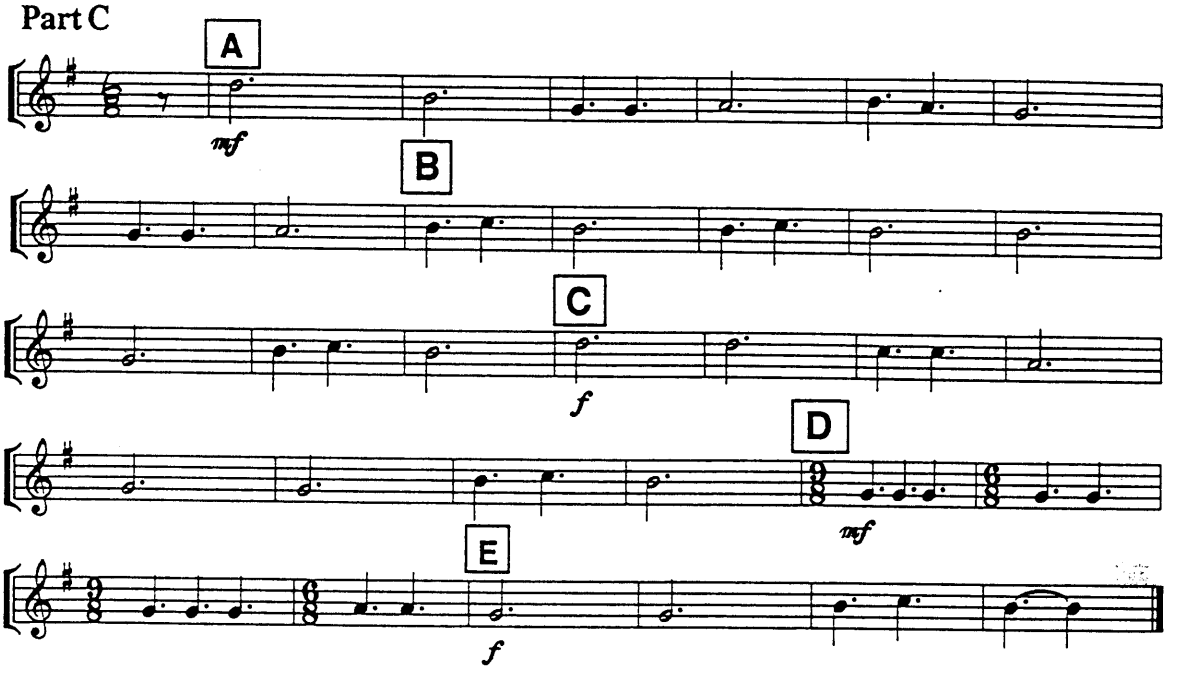
A BAND OF BANSHEE AIRMEN

Alto Saxophone
Baritone Saxophone
Part B



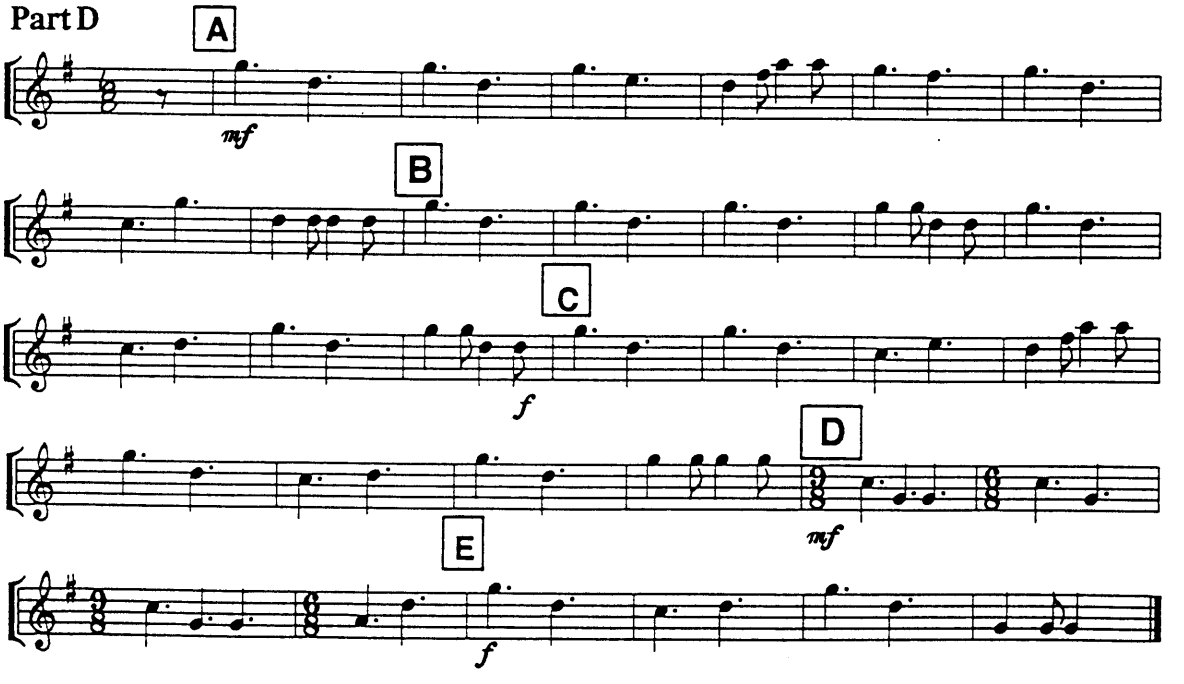
Alto Saxophone
Baritone Saxophone
Part C

A BAND OF BANSHEE AIRMEN



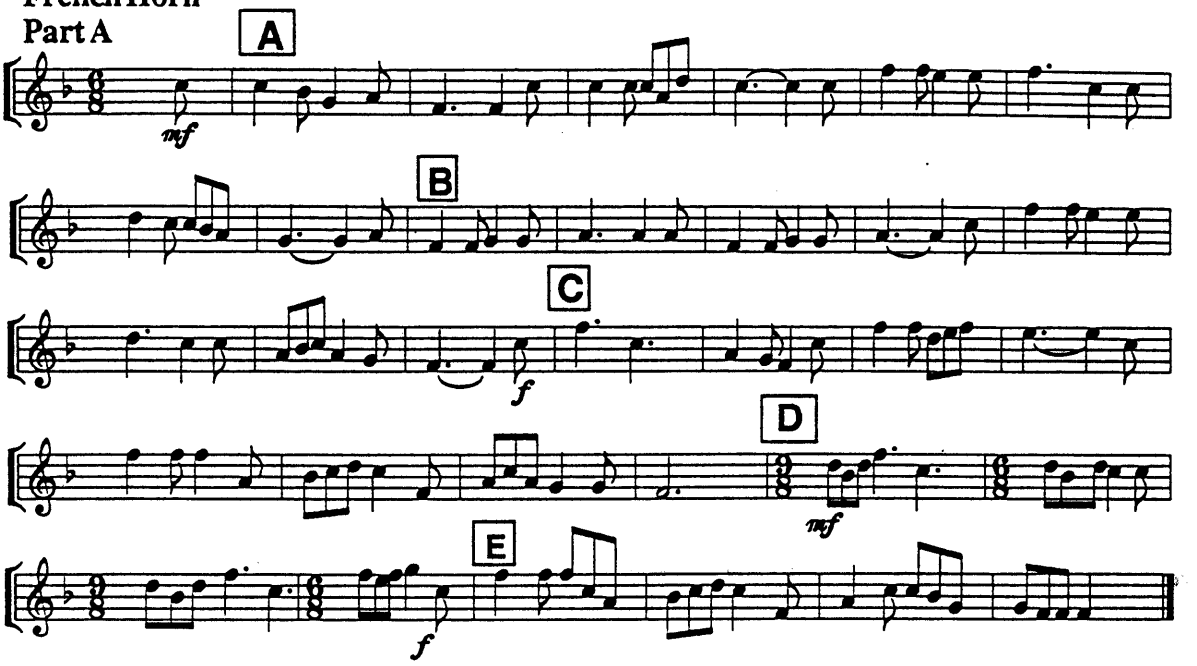
Alto Saxophone
Baritone Saxophone
Part D

A BAND OF BANSHEE AIRMEN



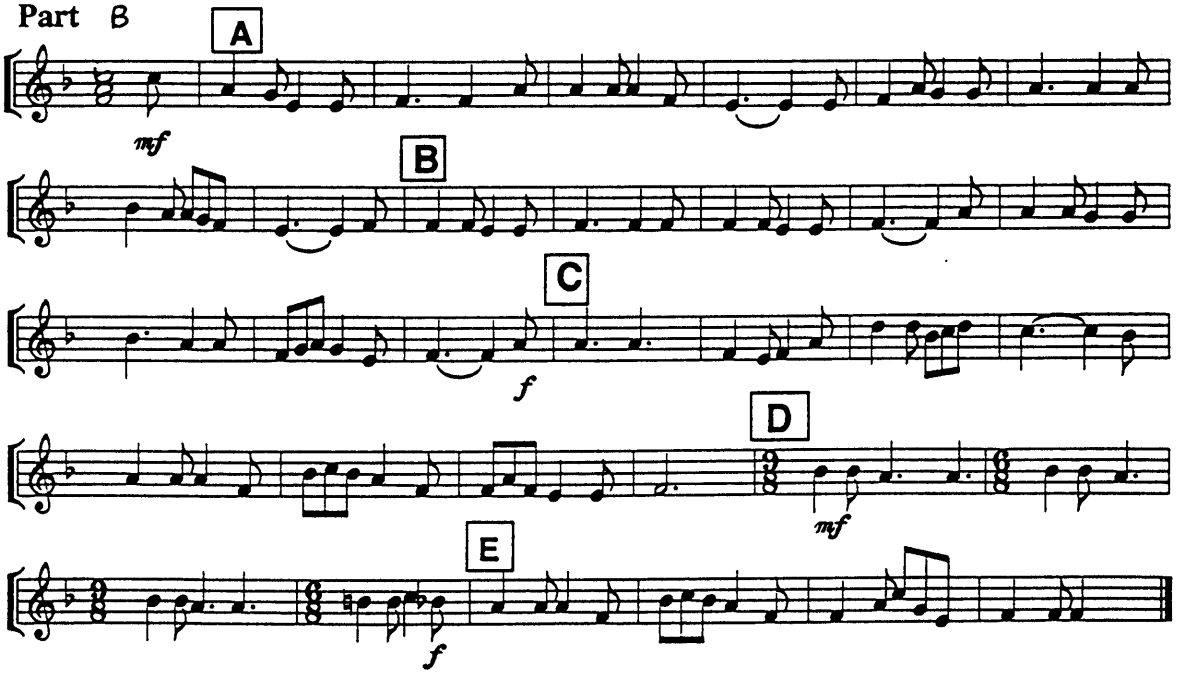
A BAND OF BANSHEE AIRMEN

French Horn
Part A



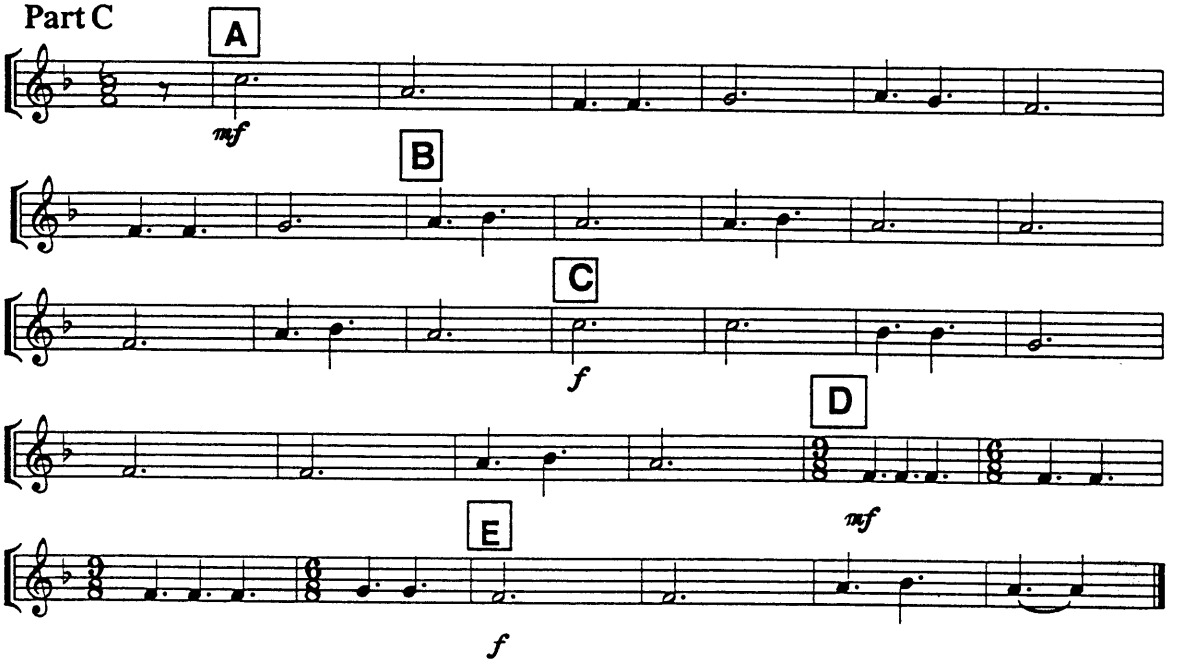
French Horn
Part B

A BAND OF BANSHEE AIRMEN



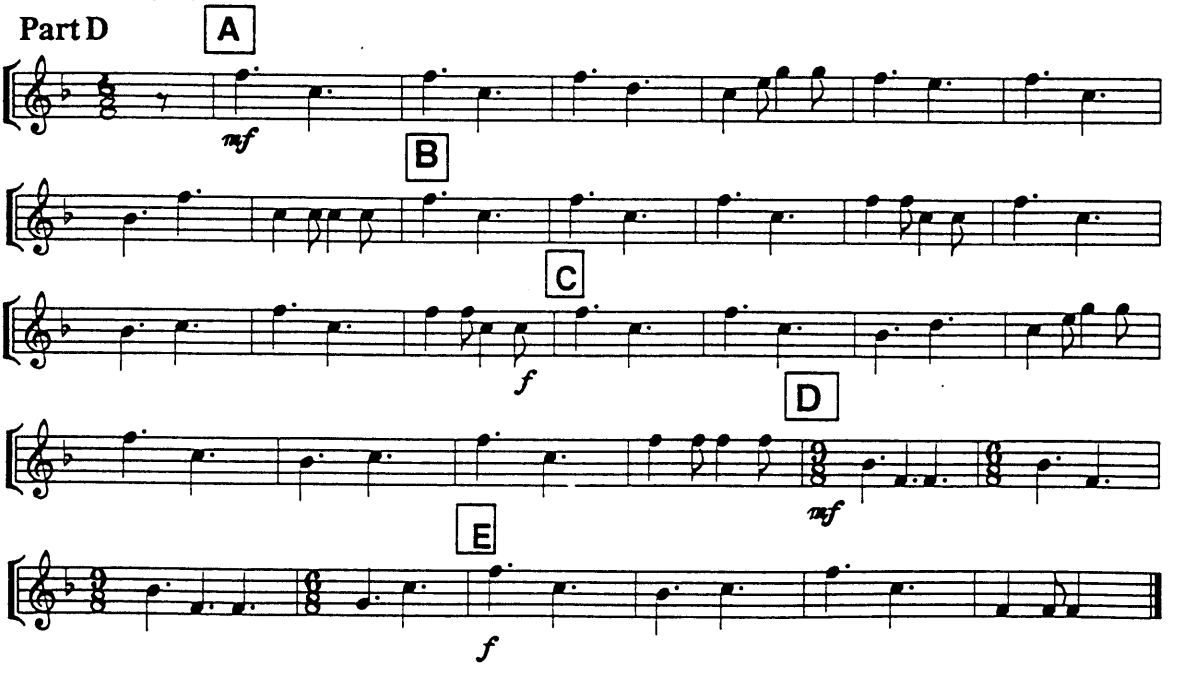
French Horn
Part C

A BAND OF BANSHEE AIRMEN



A BAND OF BANSHEE AIRMEN

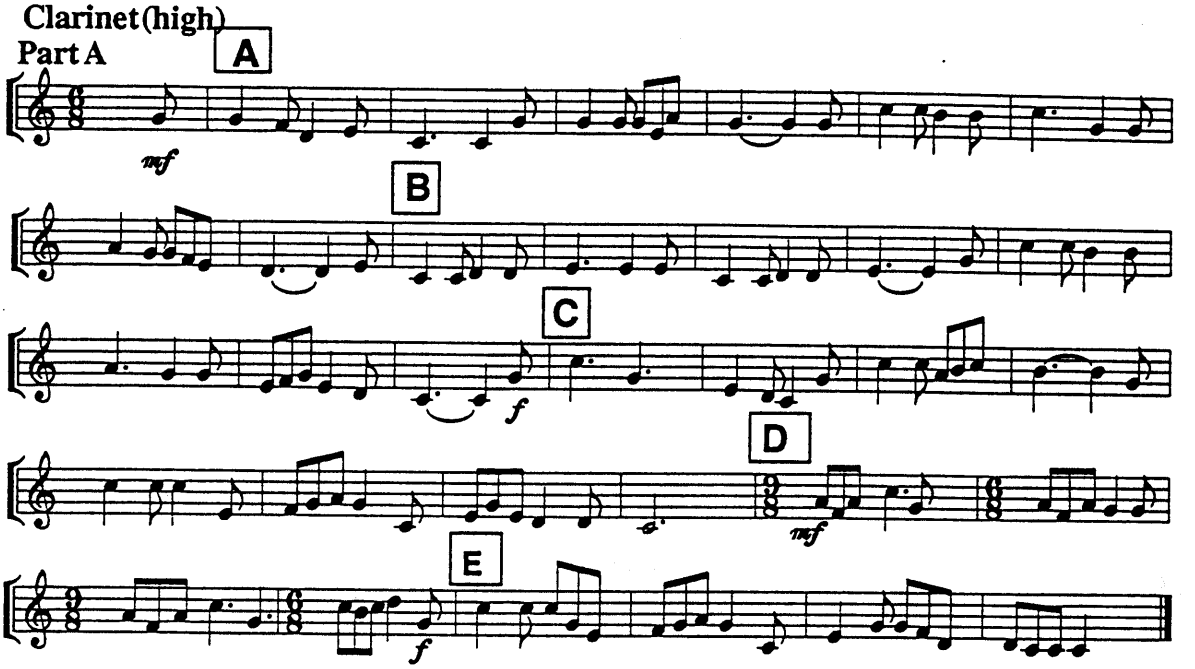
French Horn
Part D



Trumpet
Baritone T.C.
Clarinet(high)

A BAND OF BANSHEE AIRMEN

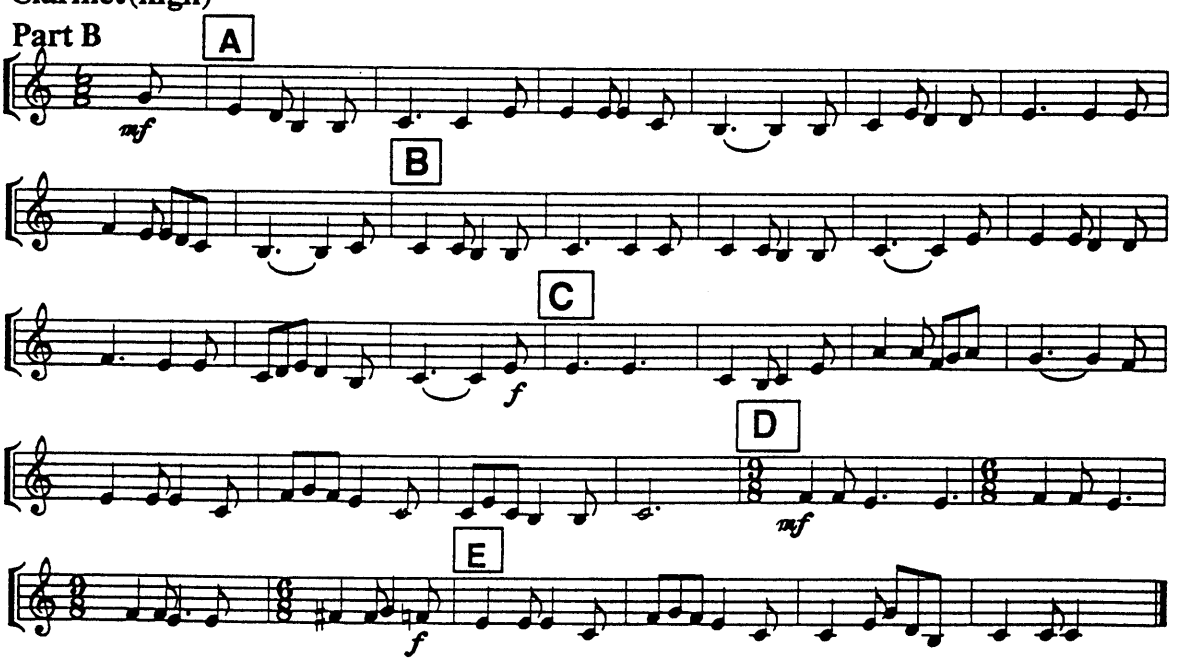
Part A



Trumpet
Baritone T.C.
Clarinet(high)

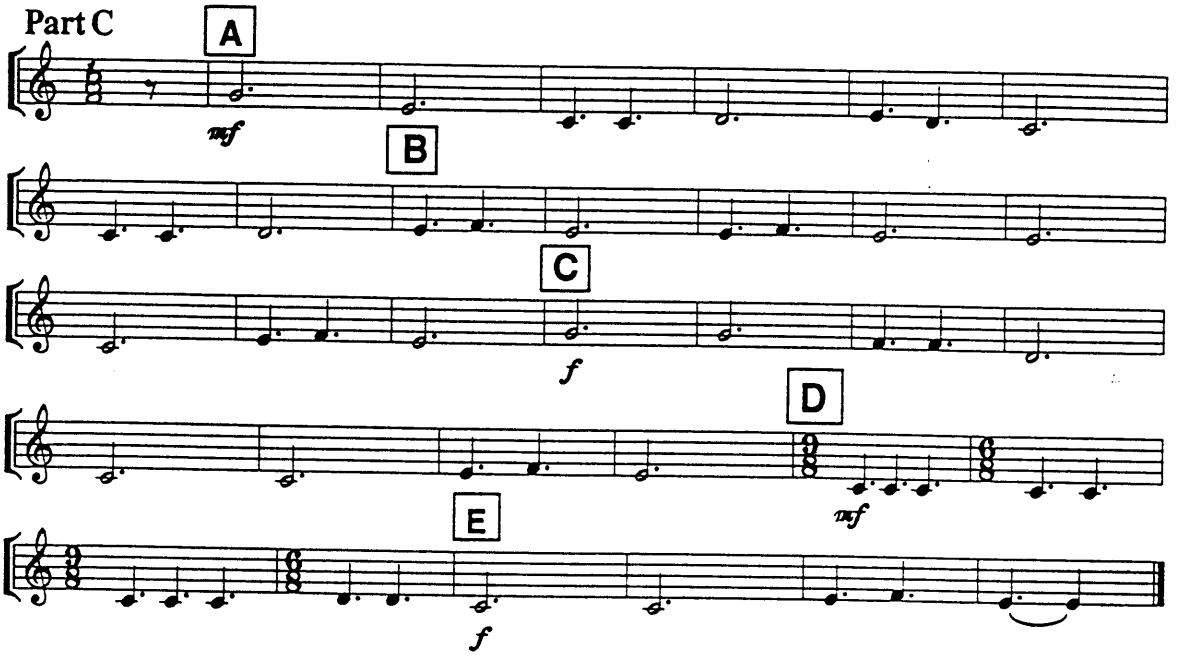
A BAND OF BANSHEE AIRMEN

Part B



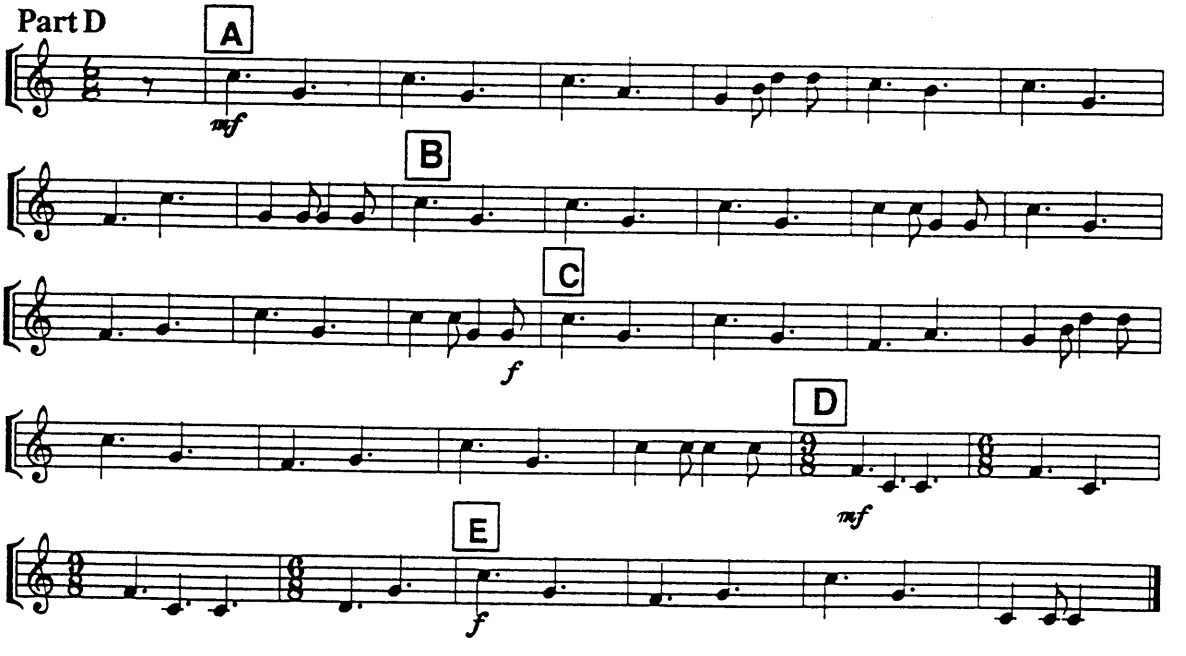
Trumpet
Baritone T.C.
Bass Clarinet
Part C

A BAND OF BANSHEE AIRMEN



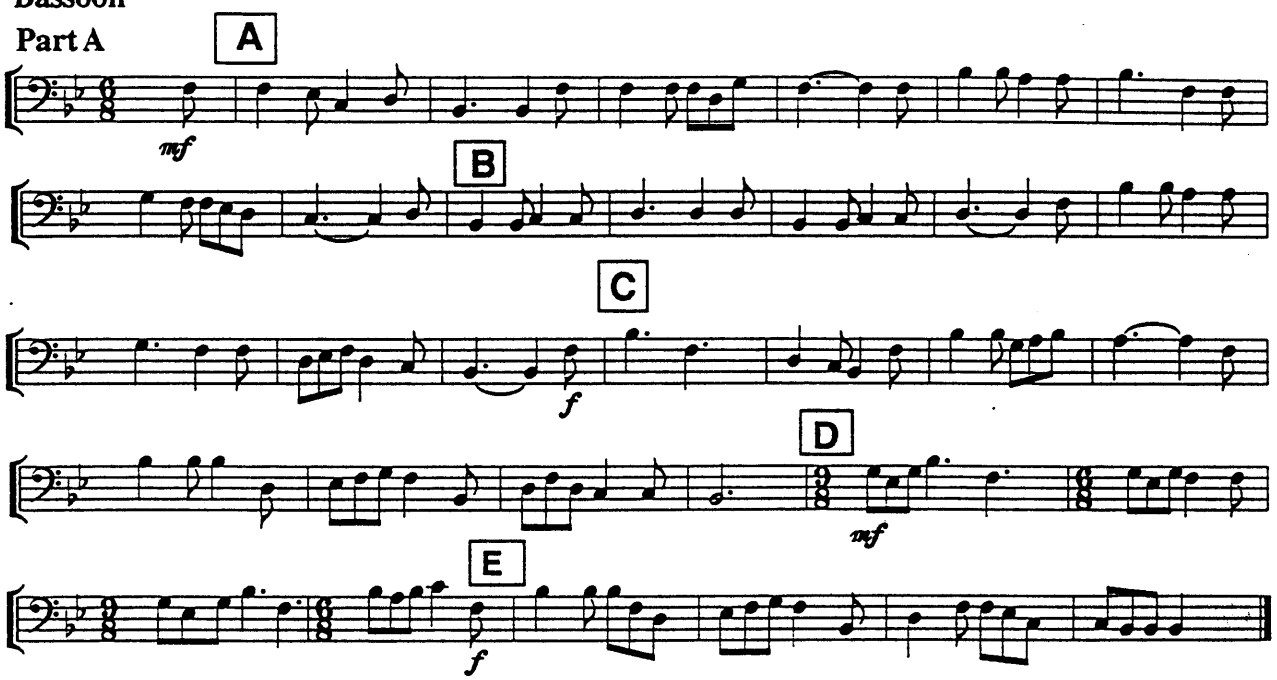
Trumpet
Baritone T.C.
Bass Clarinet
Part D

A BAND OF BANSHEE AIRMEN



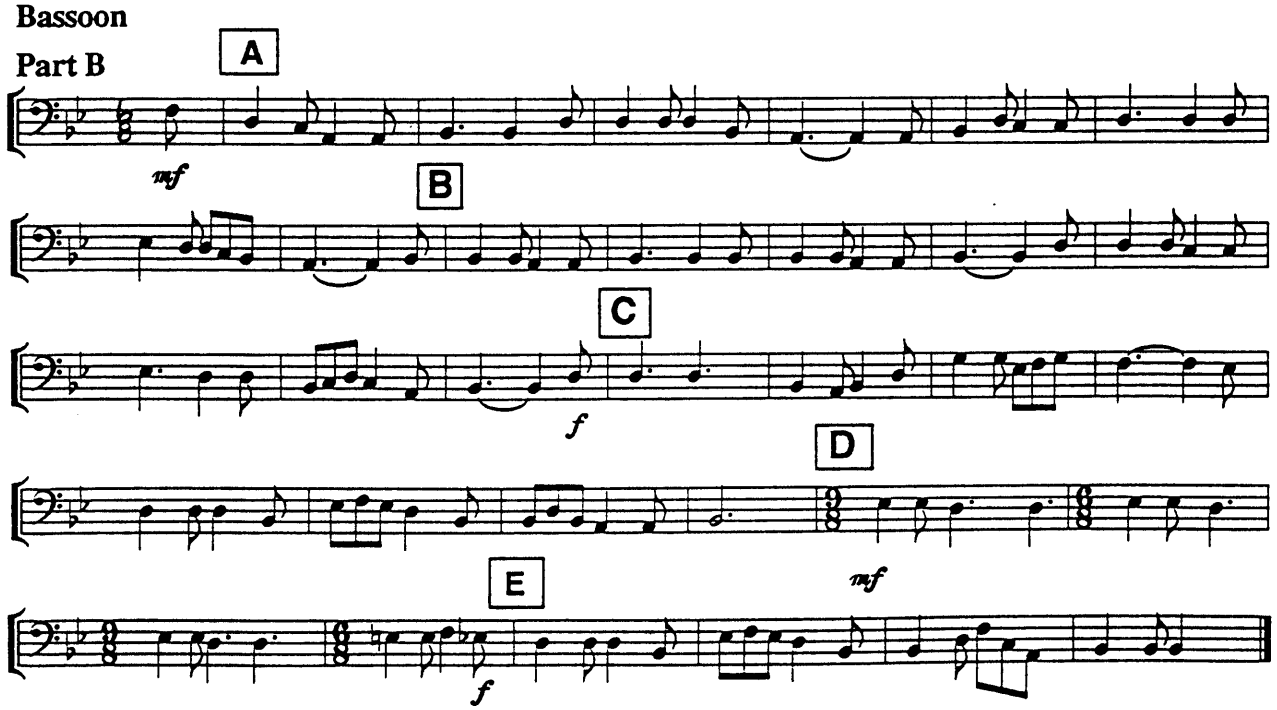
Trombone
Baritone B.C.
Bassoon
Part A

A BAND OF BANSHEE AIRMEN



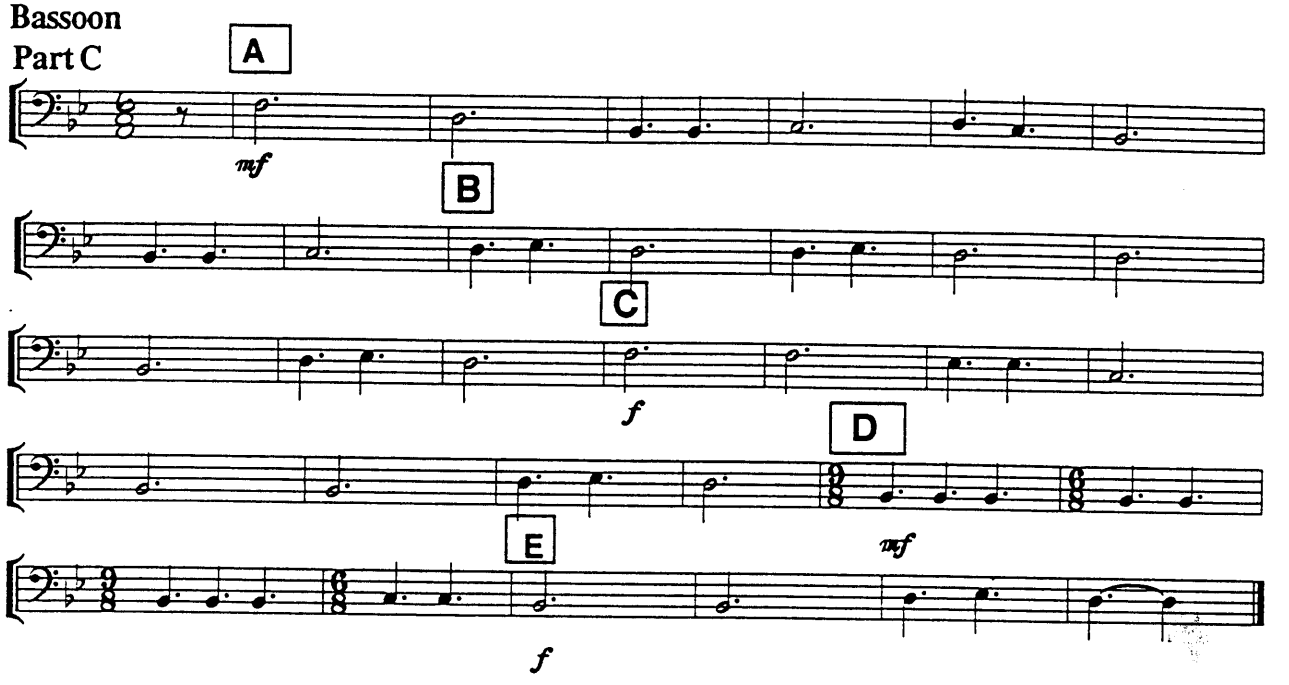
Trombone
Baritone B.C.
Bassoon
Part B

A BAND OF BANSHEE AIRMEN



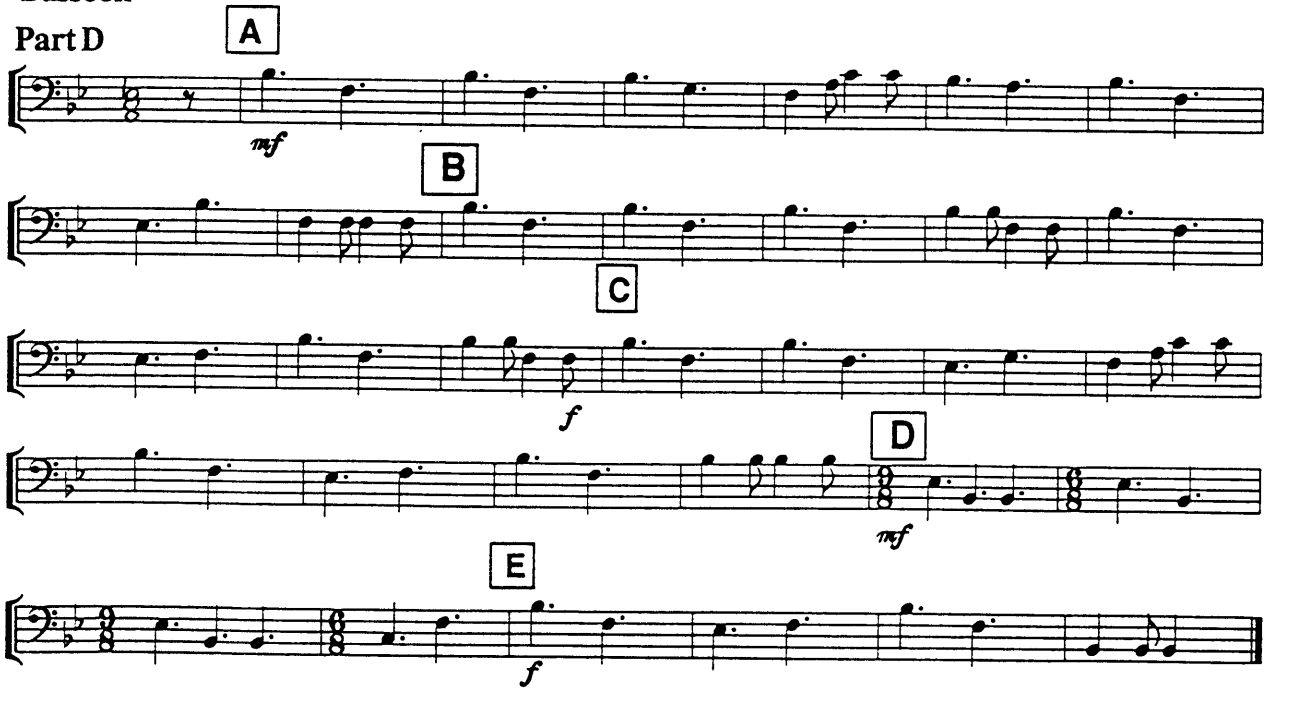
Trombone
Baritone B.C.
Bassoon
Part C

A BAND OF BANSHEE AIRMEN



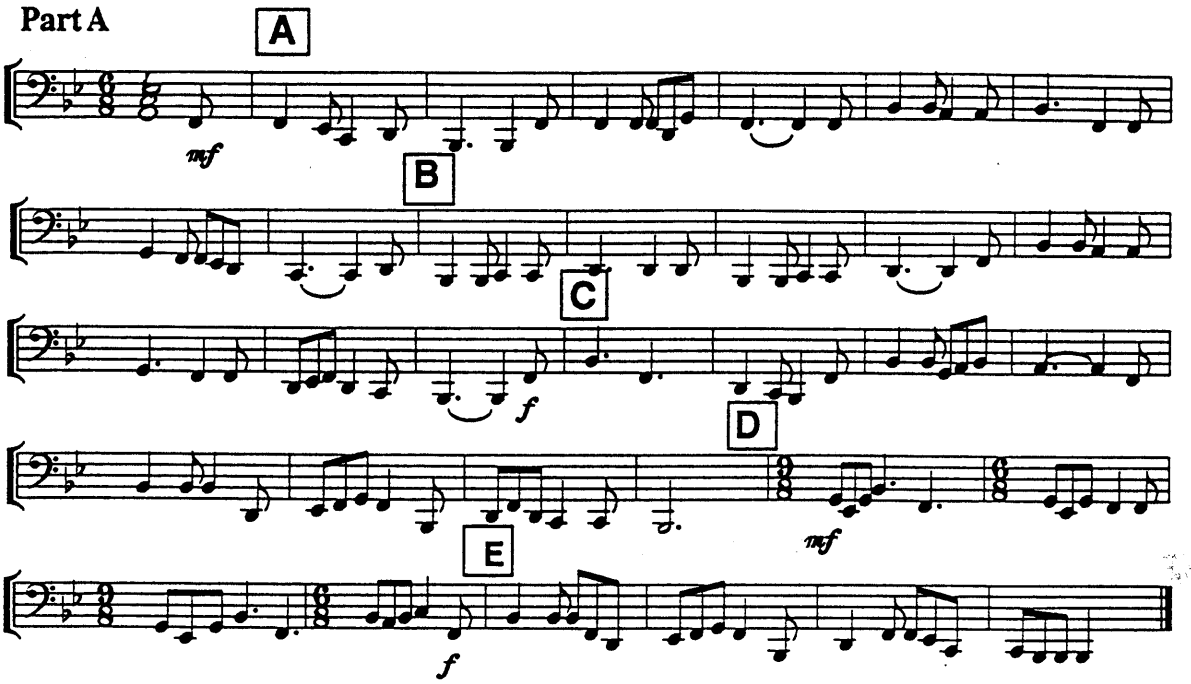
Trombone
Baritone B.C.
Bassoon
Part D

A BAND OF BANSHEE AIRMEN



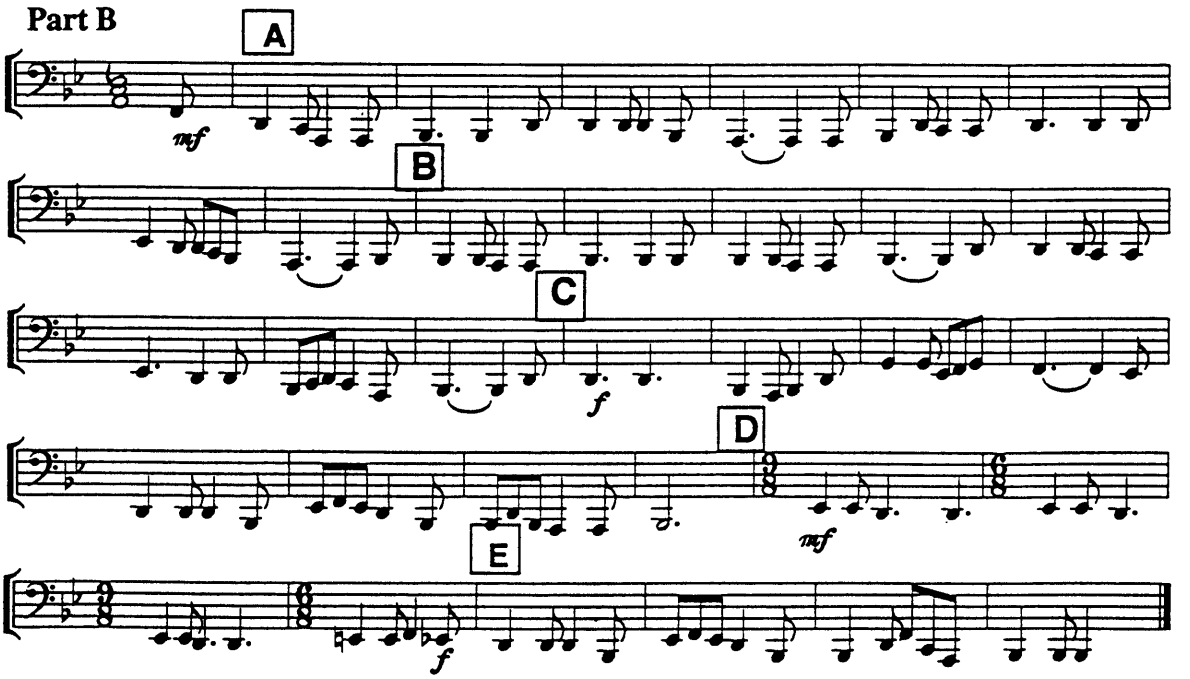
A BAND OF BANSHEE AIRMEN

Tuba
Part A



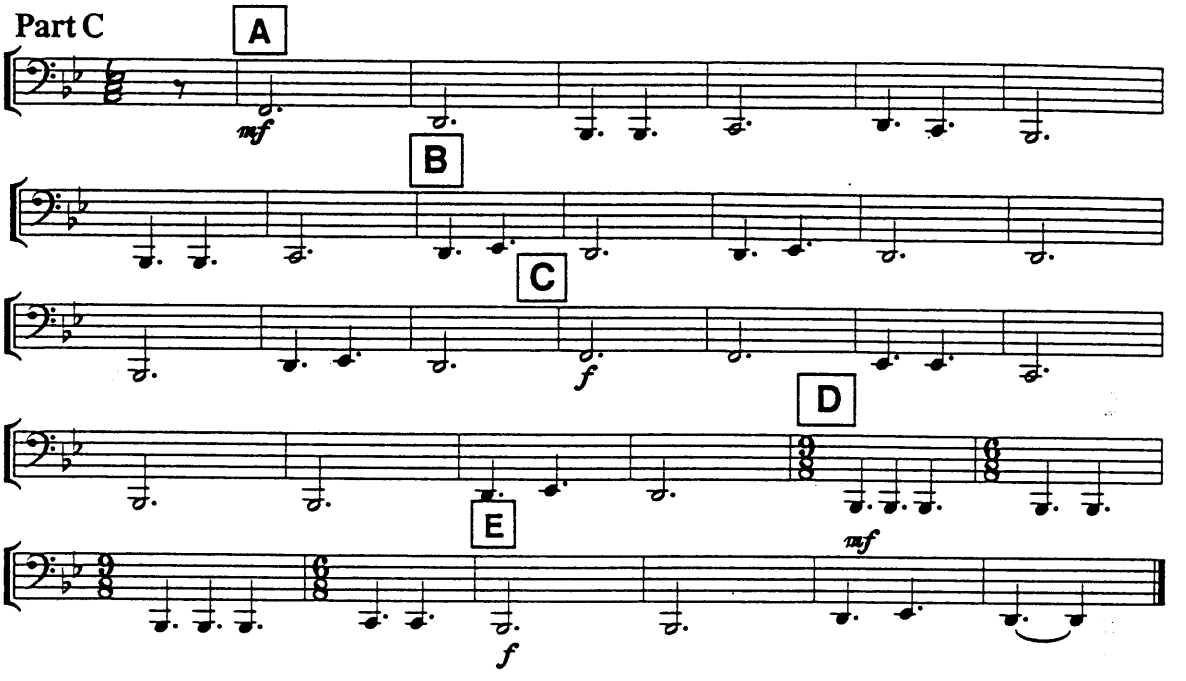
A BAND OF BANSHEE AIRMEN

Tuba
Part B



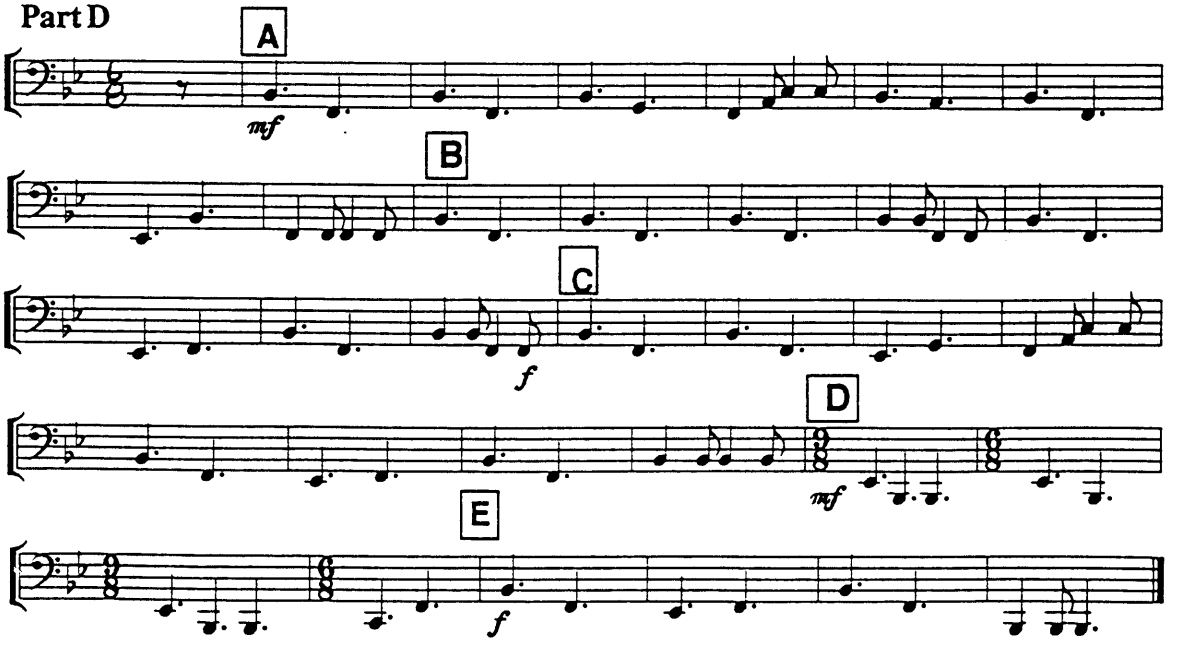
A BAND OF BANSHEE AIRMEN

Tuba
Part C



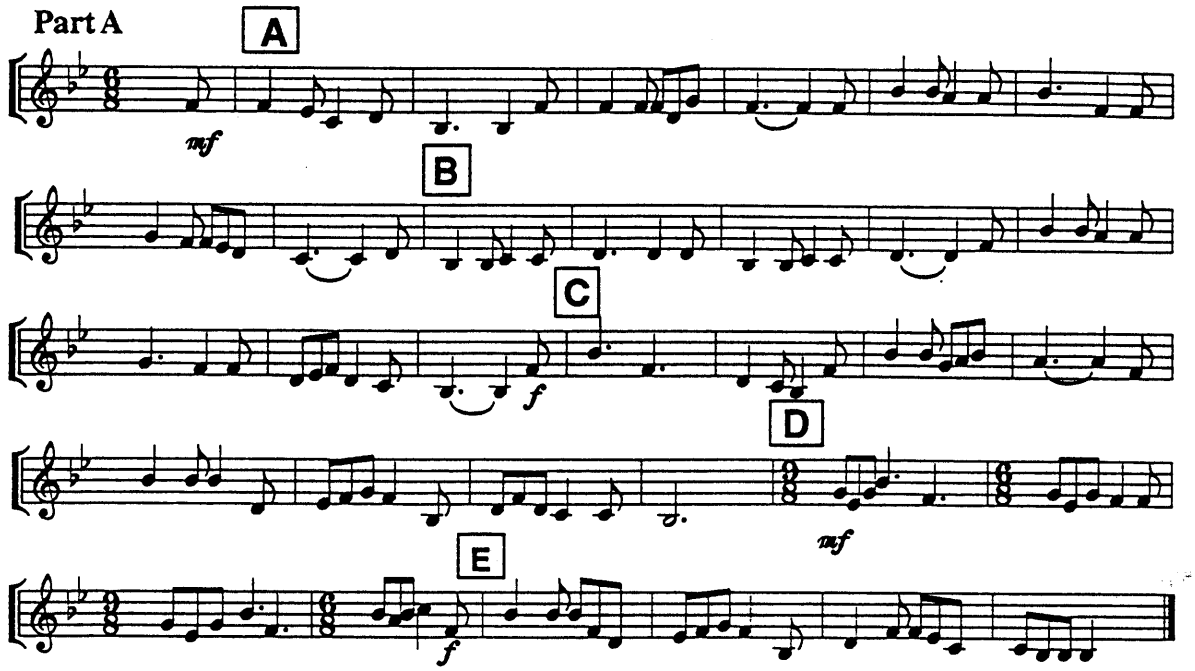
A BAND OF BANSHEE AIRMEN

Tuba
Part D



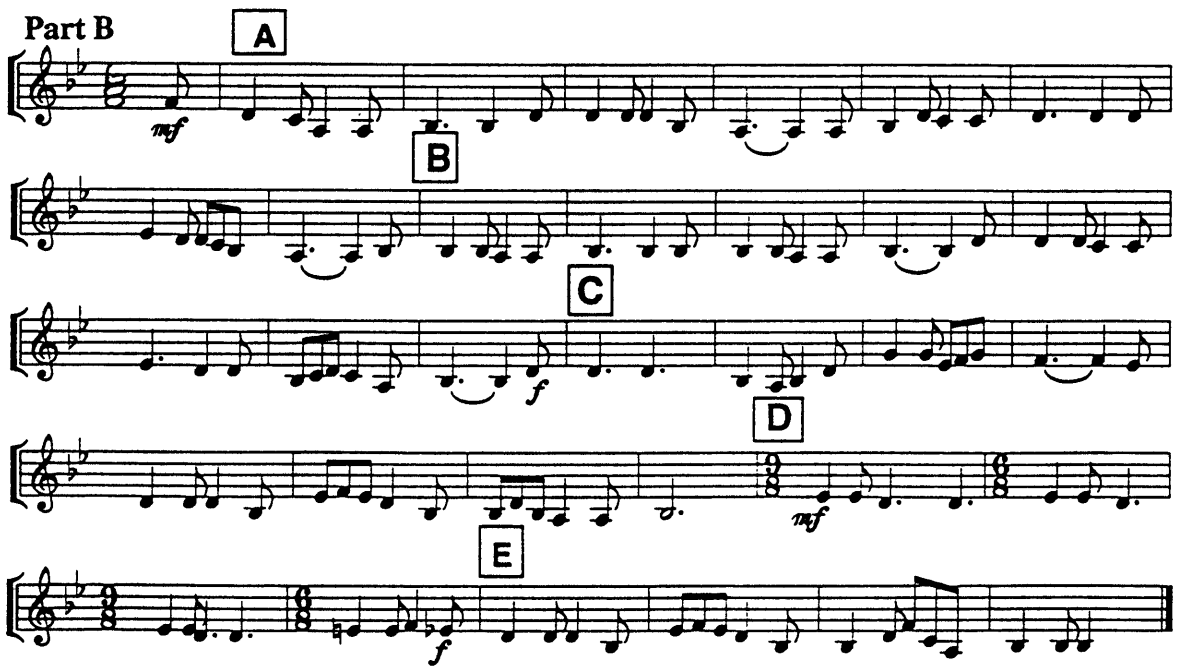
A BAND OF BANSHEE AIRMEN

Bells
Part A



A BAND OF BANSHEE AIRMEN

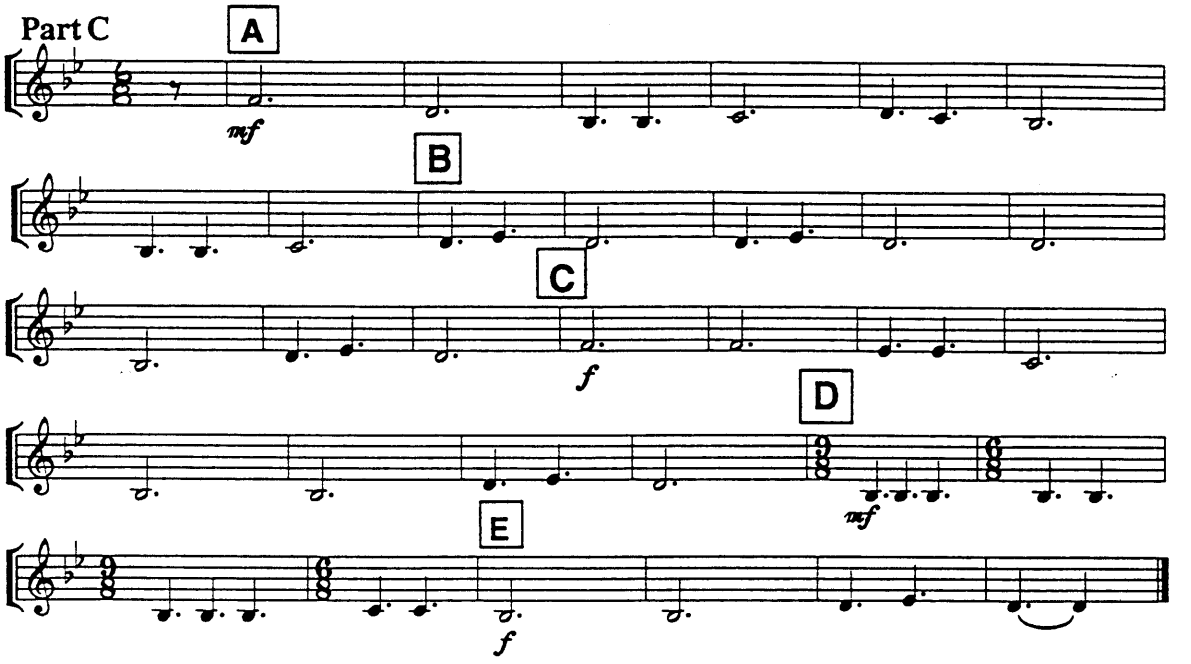
Bells
Part B



A BAND OF BANSHEE AIRMEN

Bells

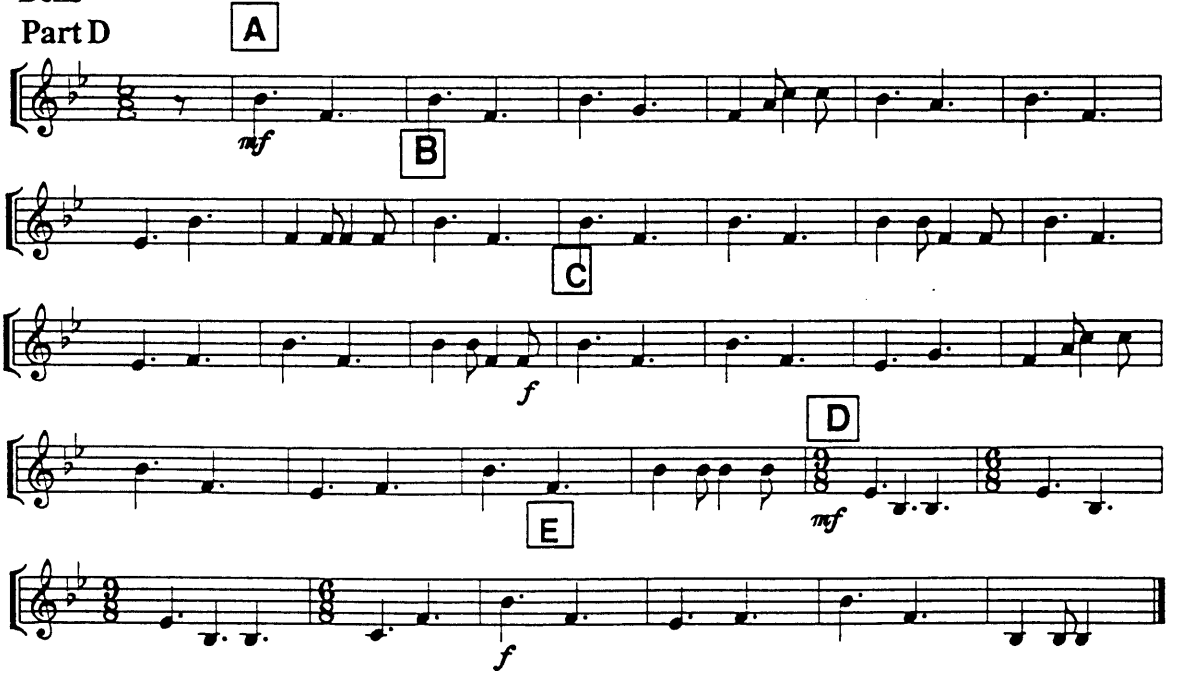
Part C



A BAND OF BANSHEE AIRMEN

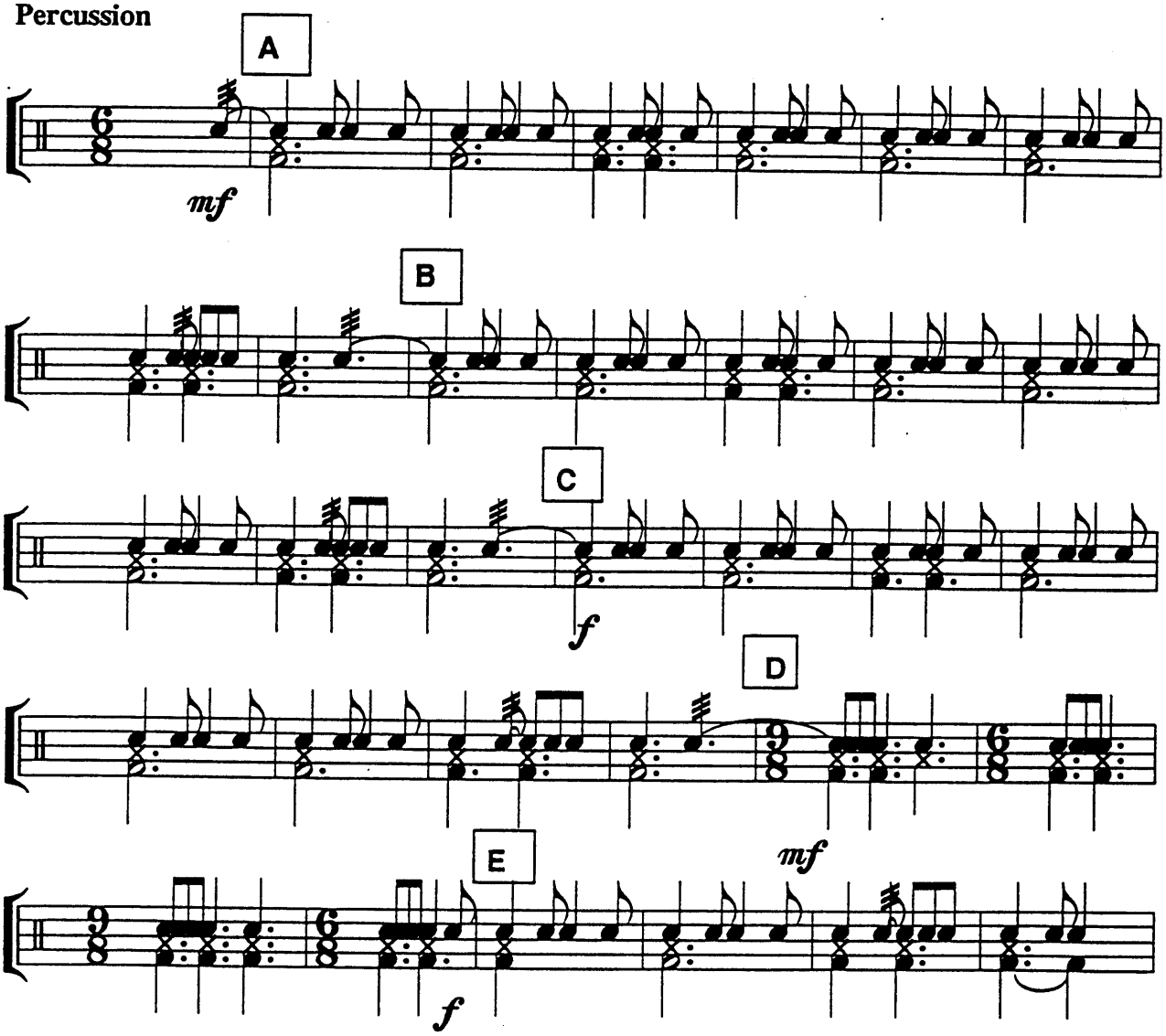
Bells

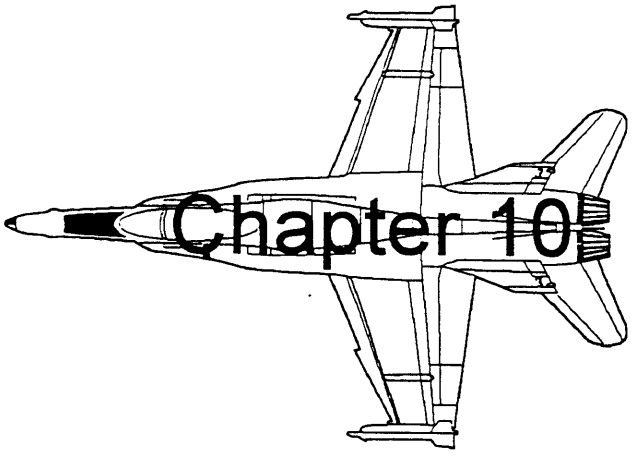
Part D



A BAND OF BANSHEE AIRMEN

Percussion





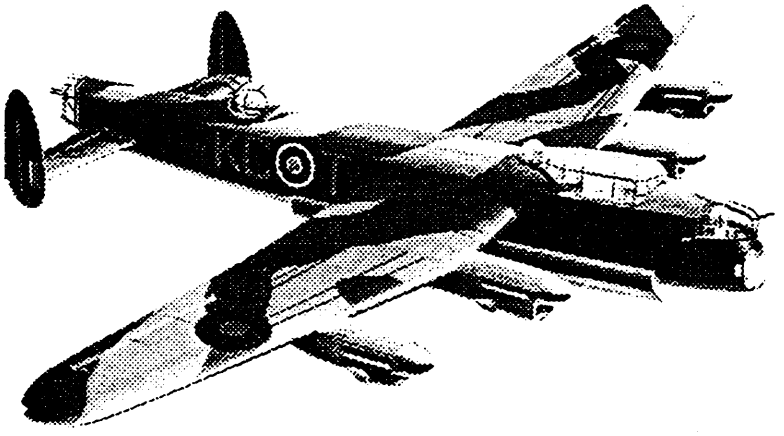
The Battle of Britain

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

Prime Minister Winston Churchill, 20 August 1940

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

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



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

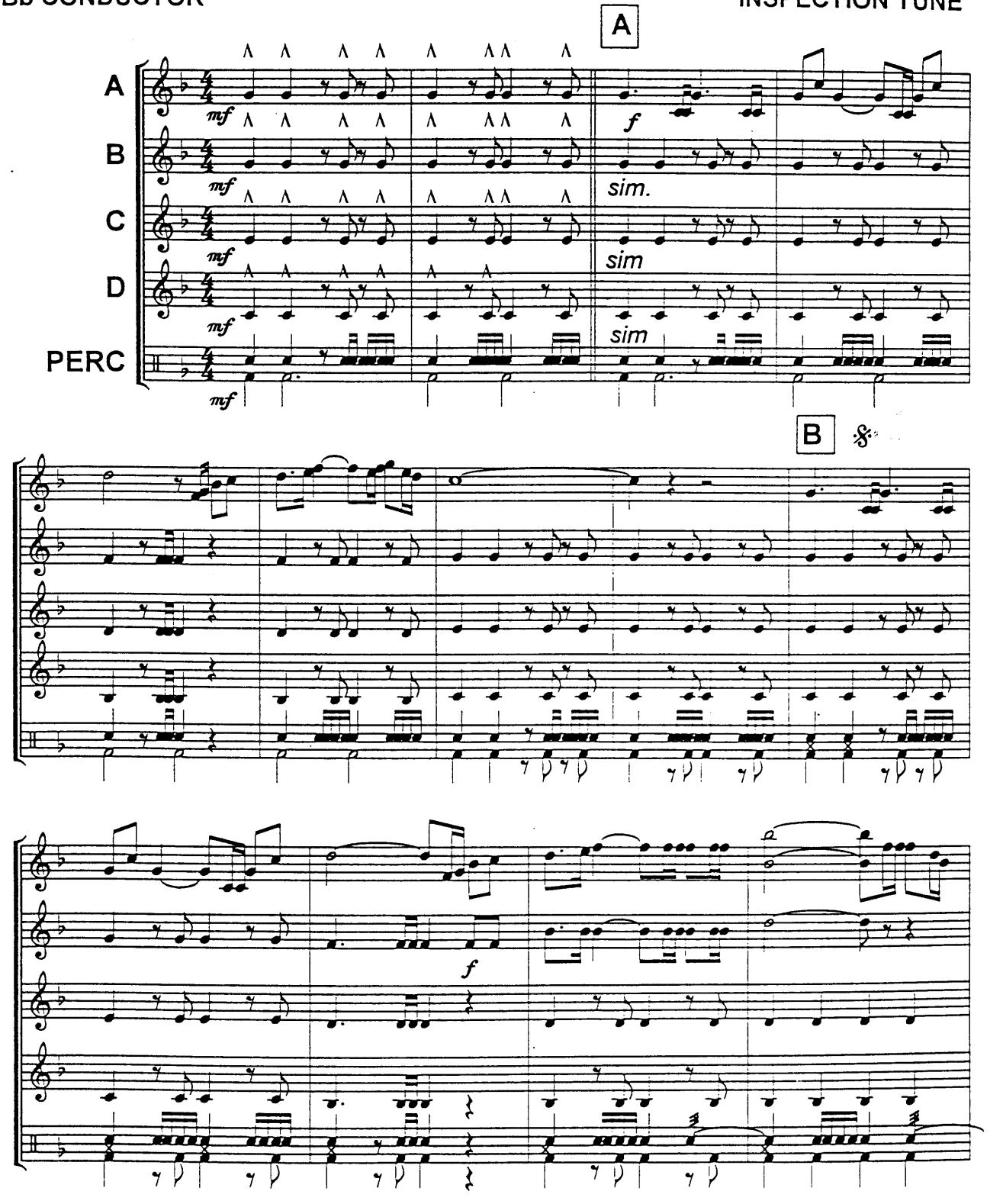
The bombing of London began on the eve of August 24, 1940 when a group of ten Luftwaffe bombers, mistakenly bombed London instead of an oil storage site at Thameshaven. Thinking this was a direct strike on a civilian site, Britain retaliated with bombing strikes against Berlin. On September 7th, Germany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

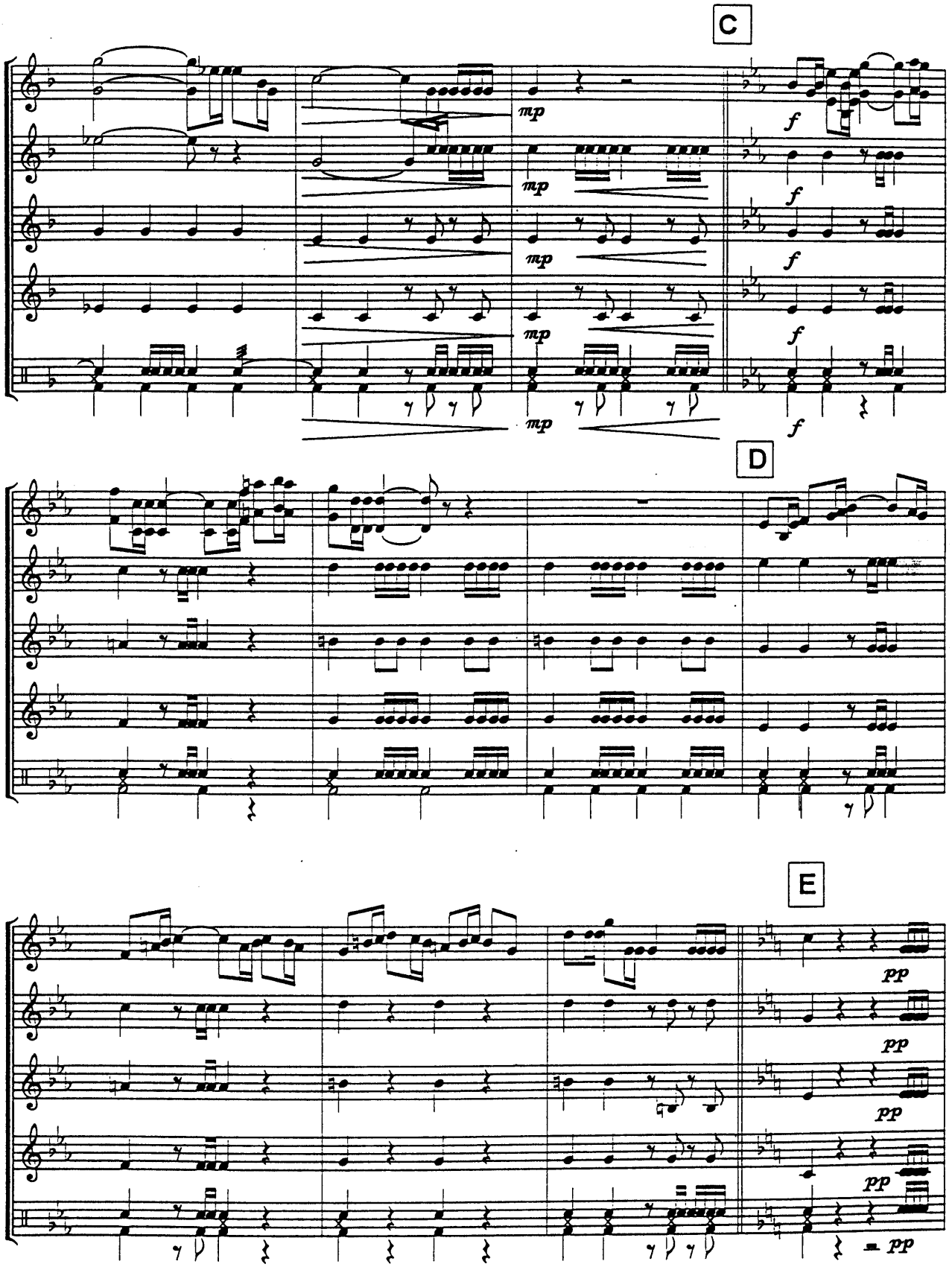
In the years to follow, September 15 is commemorated as "Battle of Britain Day" and is traditionally honoured in "Battle of Britain" parades across the country. Similar in context to "Battle of the Atlantic" and Remembrance Day ceremonies, it is a day when the lives and deaths of the men and women who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

The Theme From 'BATTLE OF BRITAIN"

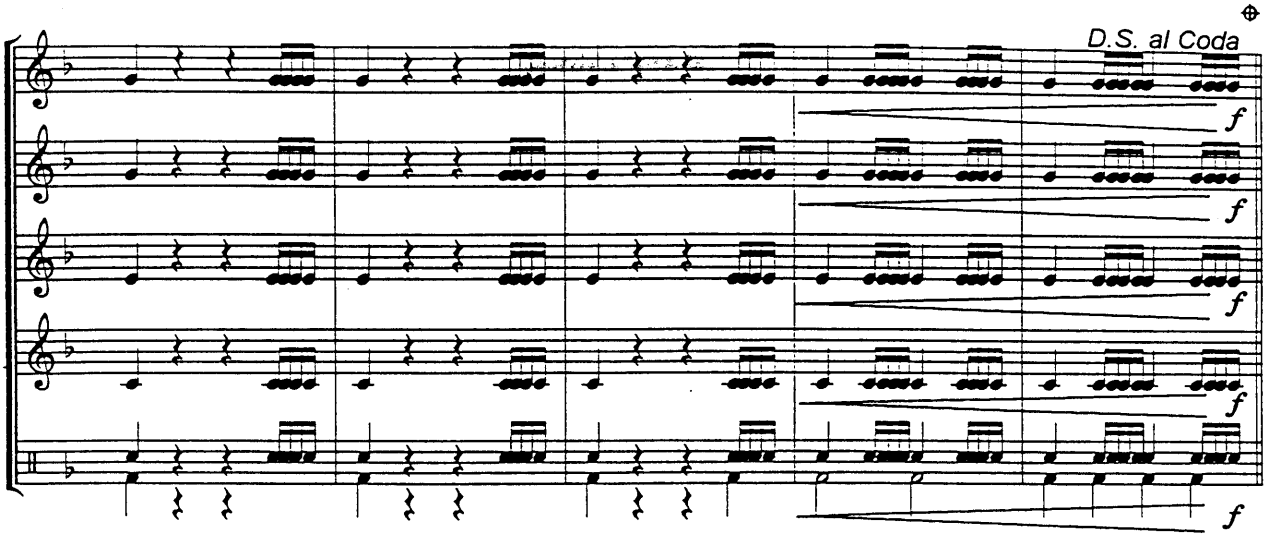
Bb CONDUCTOR

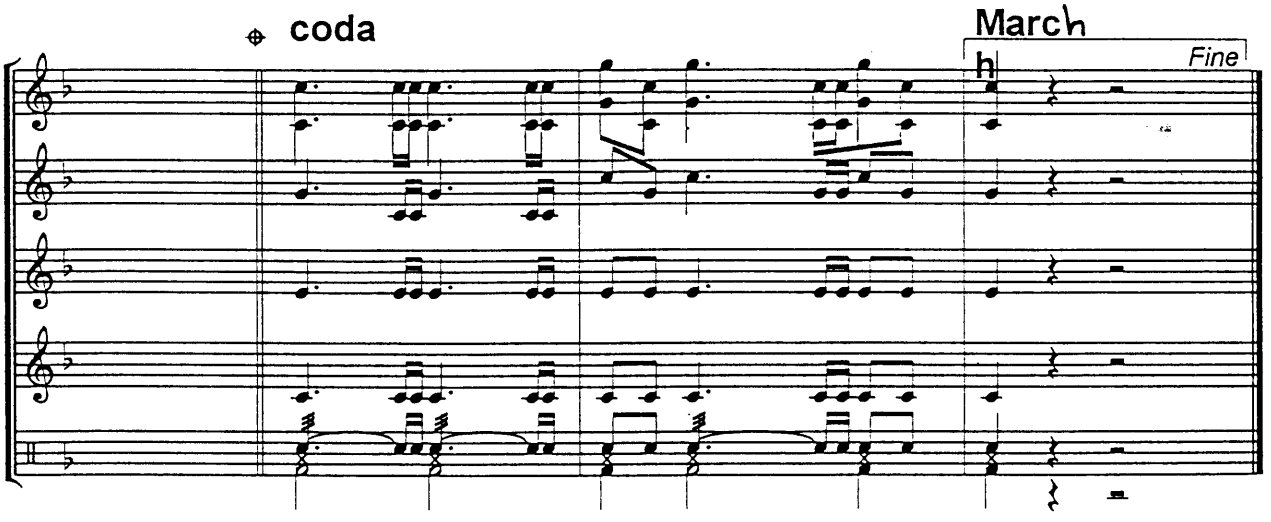
INSPECTION TUNE

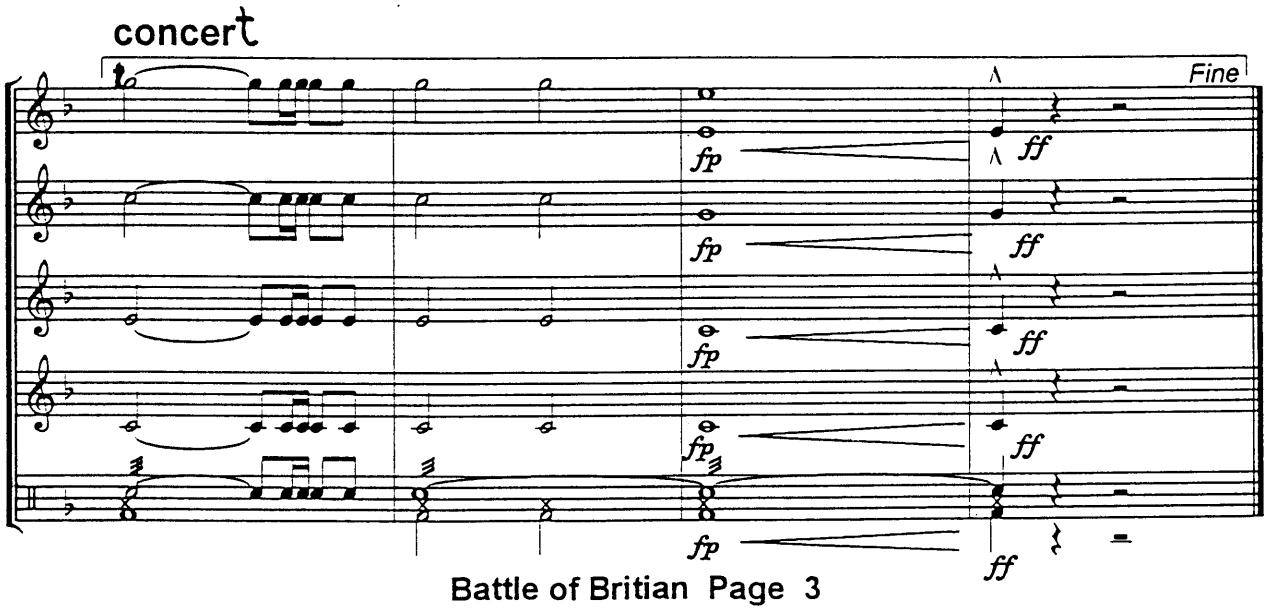




Battle of Britian Page 2



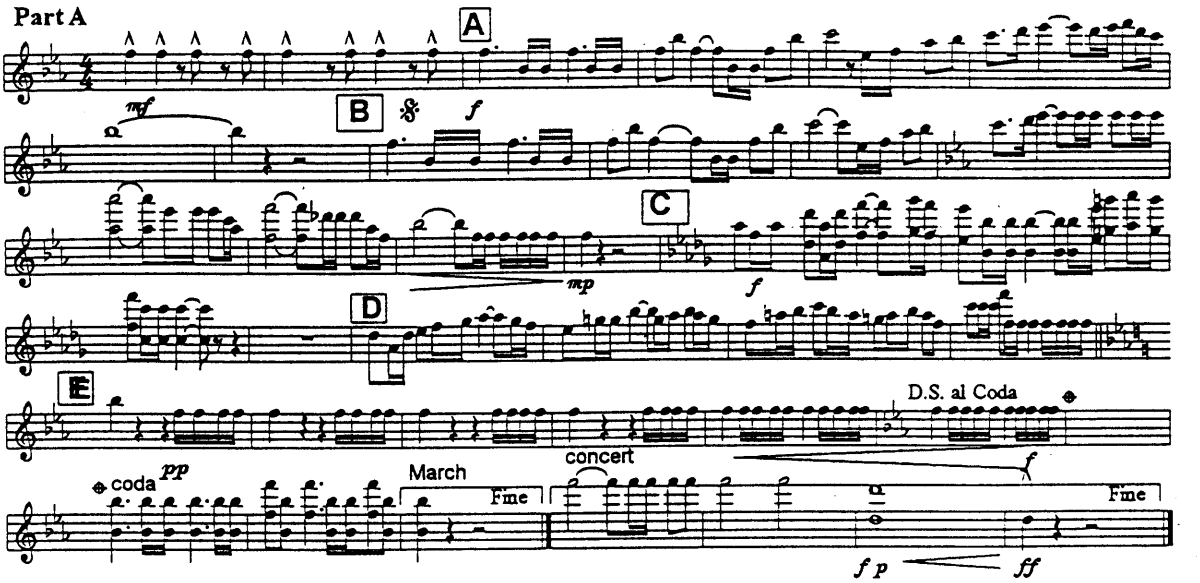




Battle of Britian Page 3

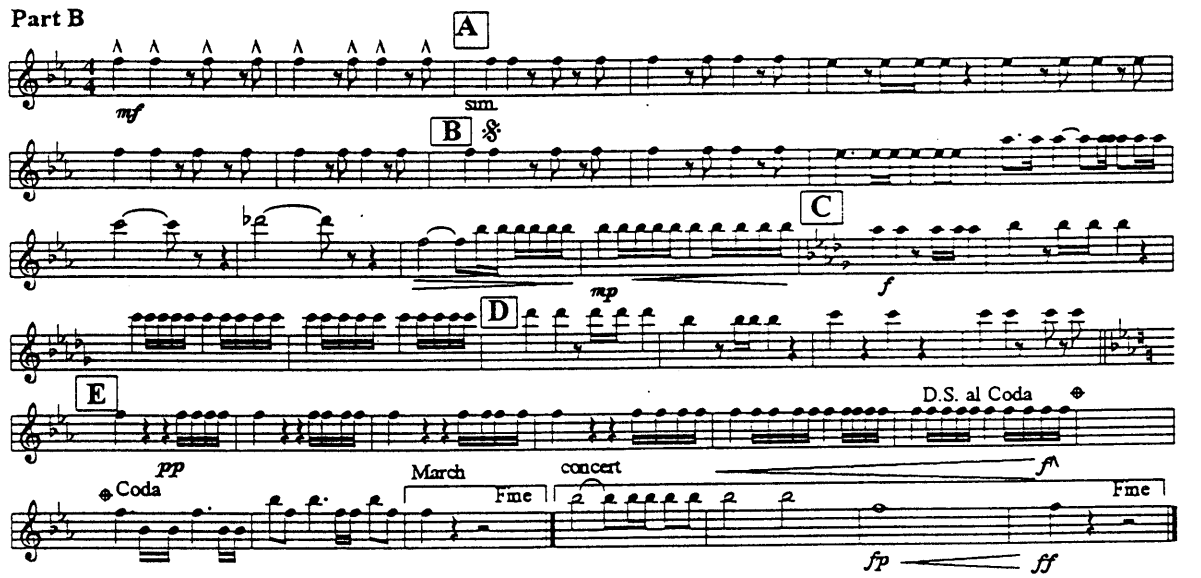
Flute
Oboe
Part A

The Theme From "BATTLE OF BRITAIN"



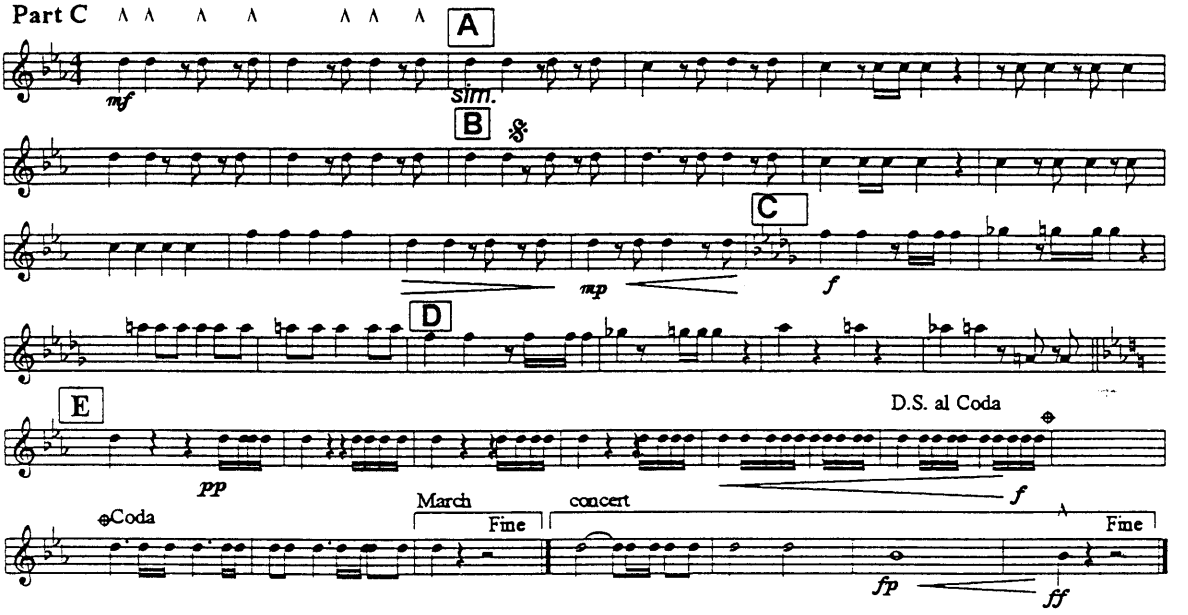
Flute
Oboe
Part B

The Theme From "BATTLE OF BRITAIN"



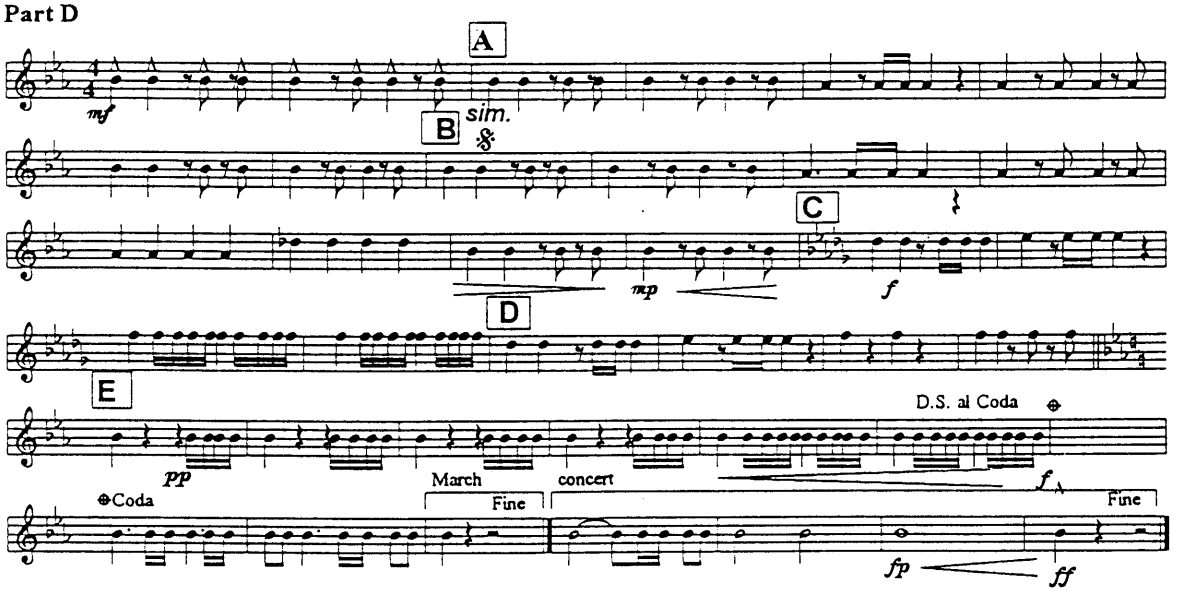
The Theme From "BATTLE OF BRITAIN"

Flute
Oboe
Part C



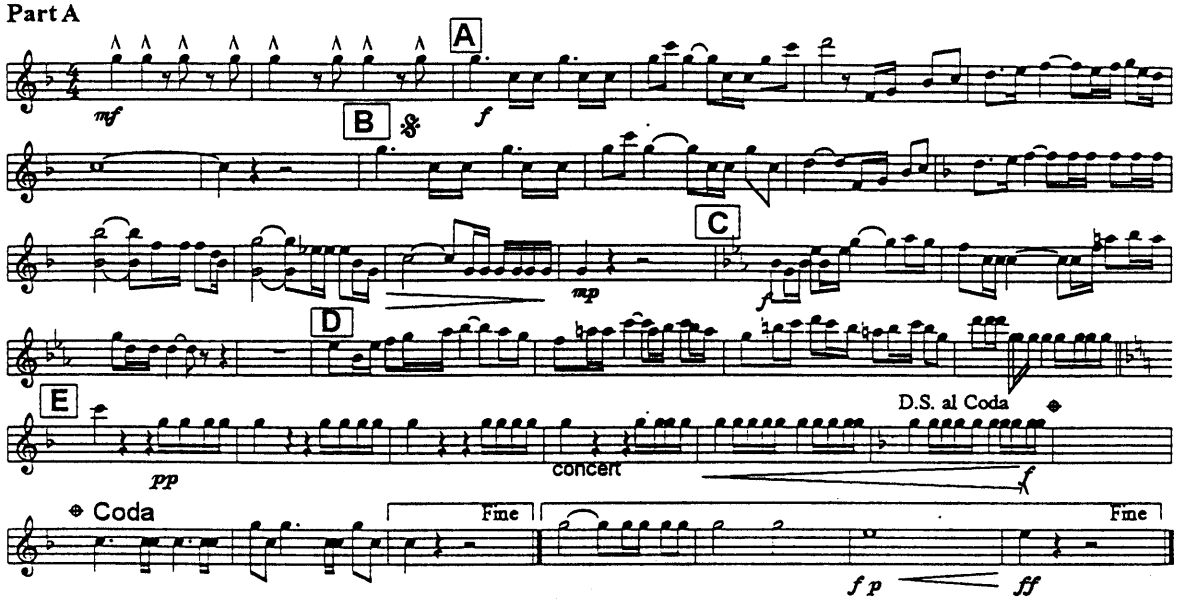
The Theme From "BATTLE OF BRITAIN"

Flute
Oboe
Part D



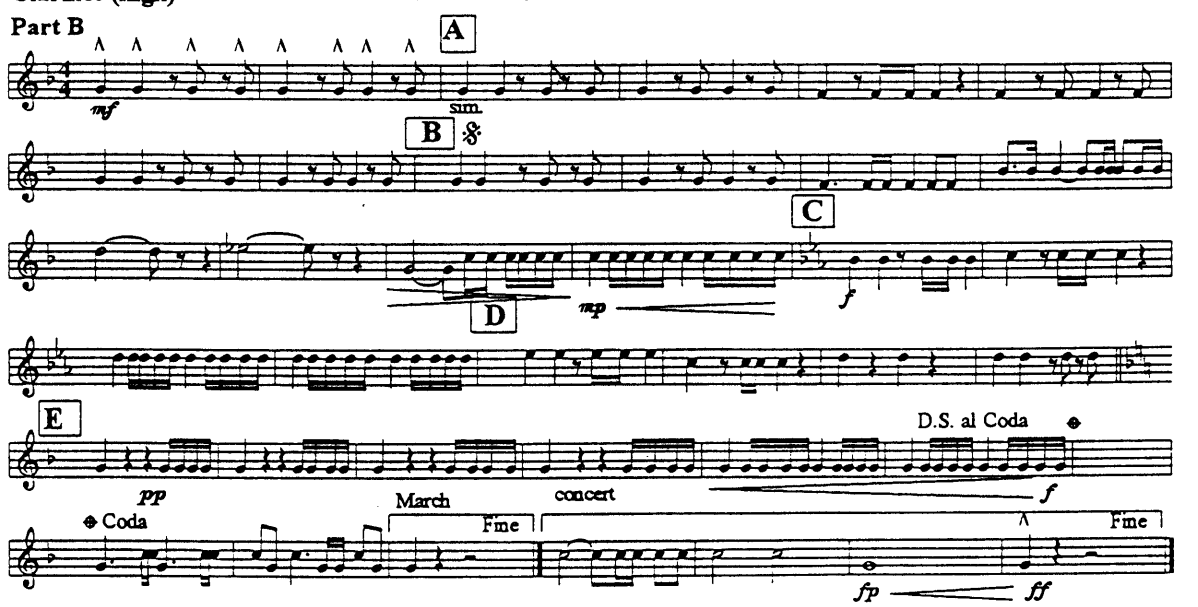
Tenor Saxophone
Clarinet (high)
Part A

The Theme From "BATTLE OF BRITAIN"



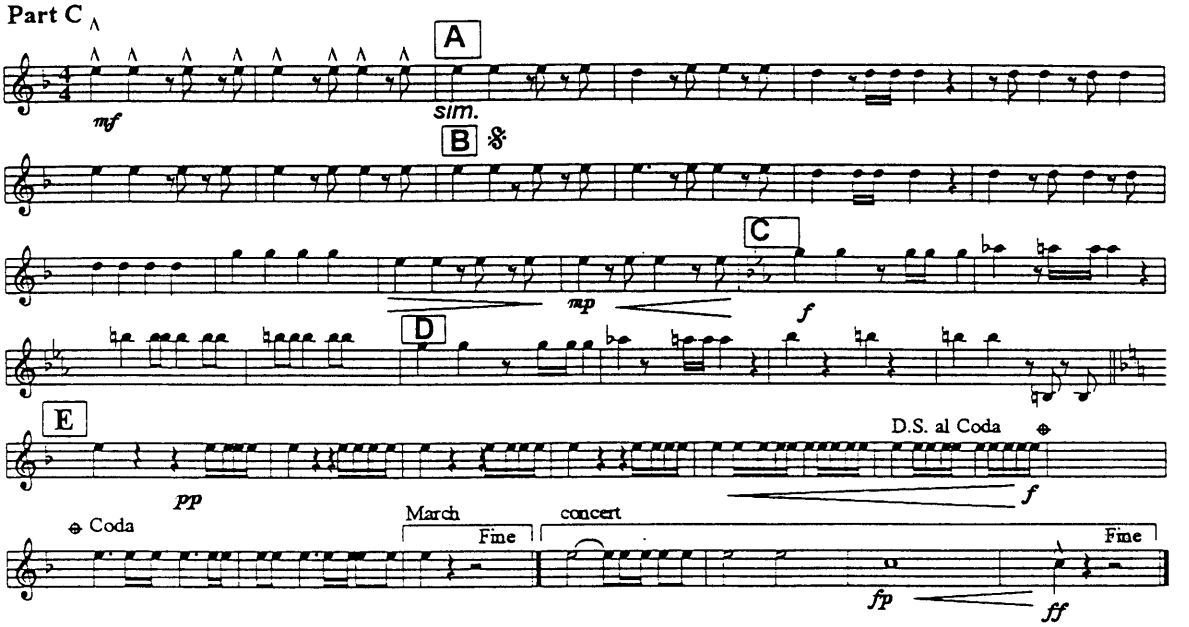
Tenor Saxophone
Clarinet (high)
Part B

The Theme From "BATTLE OF BRITAIN"



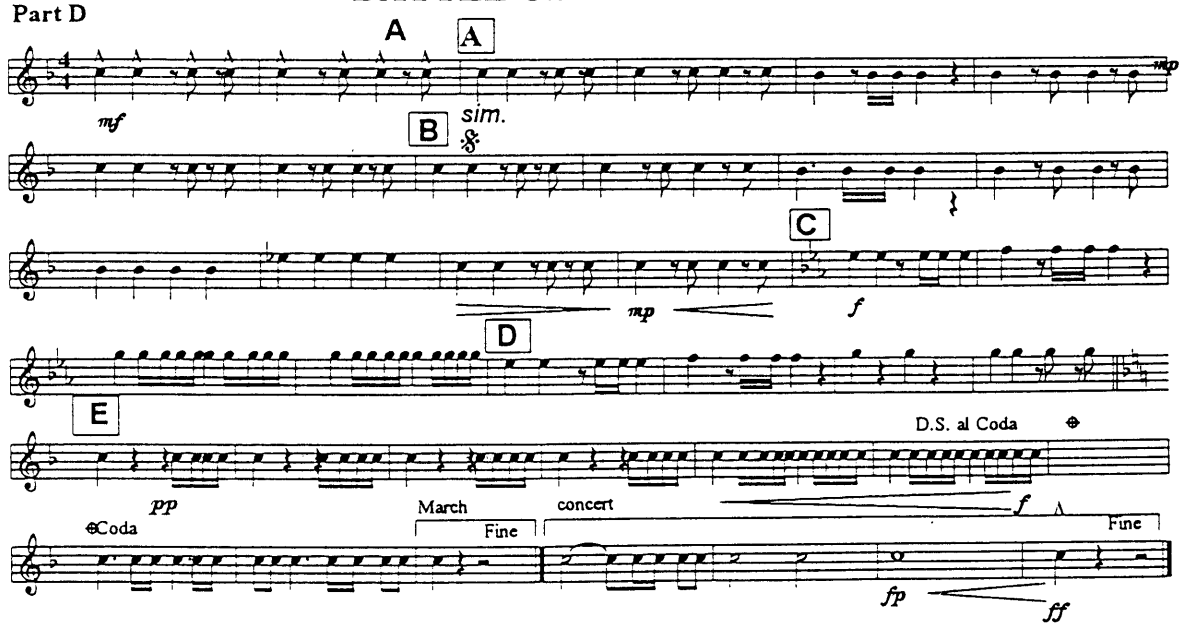
Tenor Saxophone
Clarinet (high)
Part C

The Theme From "BATTLE OF BRITAIN"



Tenor Saxophone
Clarinet (high)
Part D

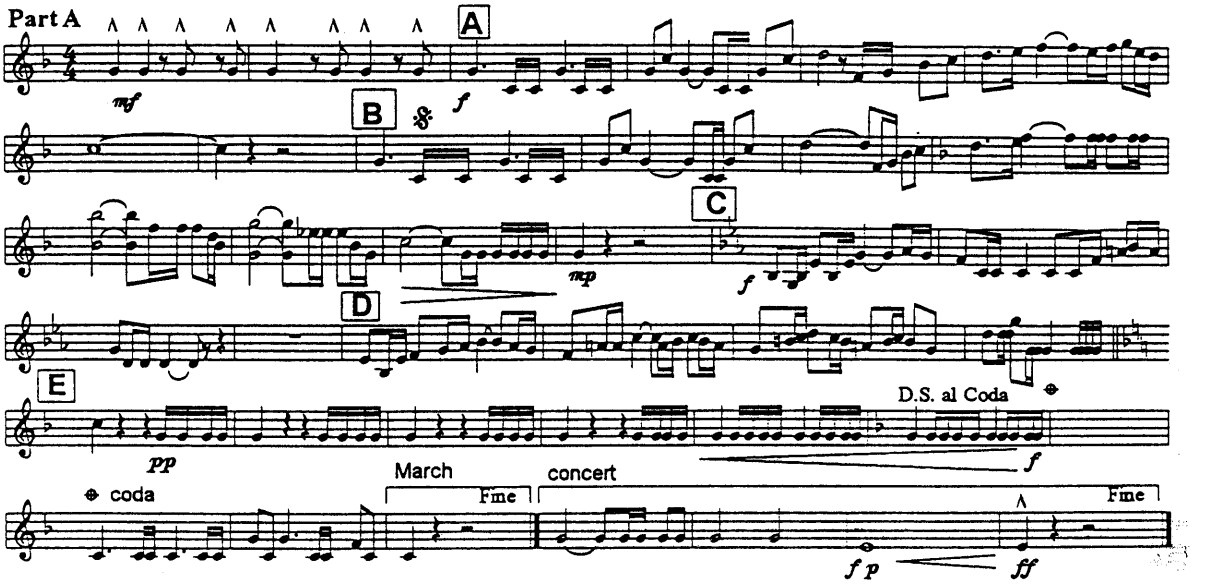
The Theme From "BATTLE OF BRITAIN"



The Theme From "BATTLE OF BRITAIN"

Bass Clarinet

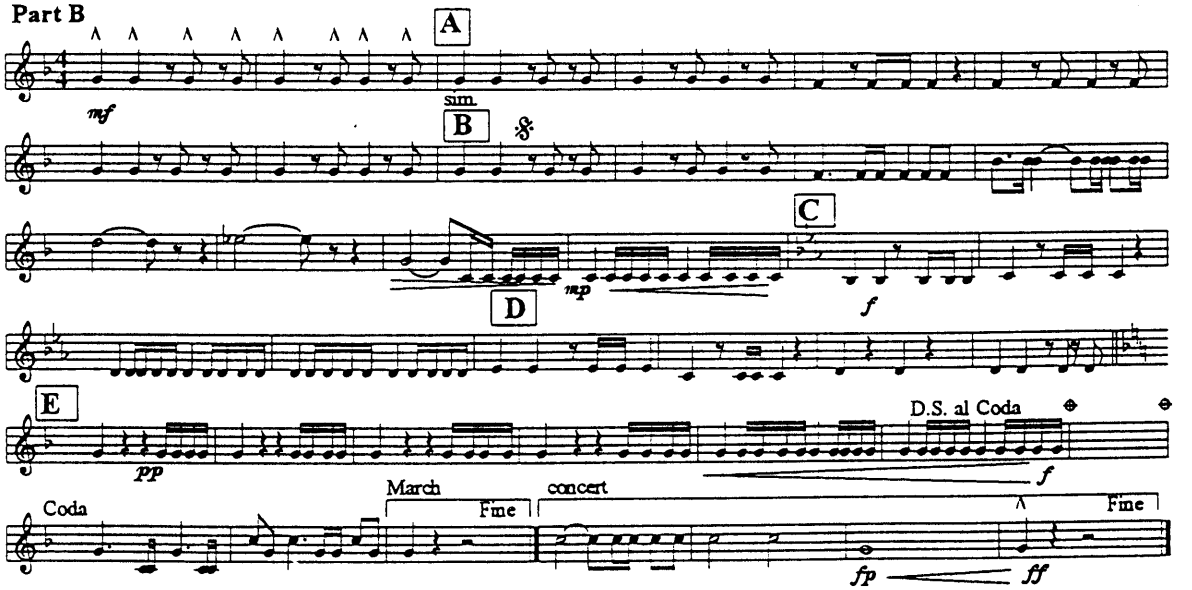
Part A



The Theme From "BATTLE OF BRITAIN"

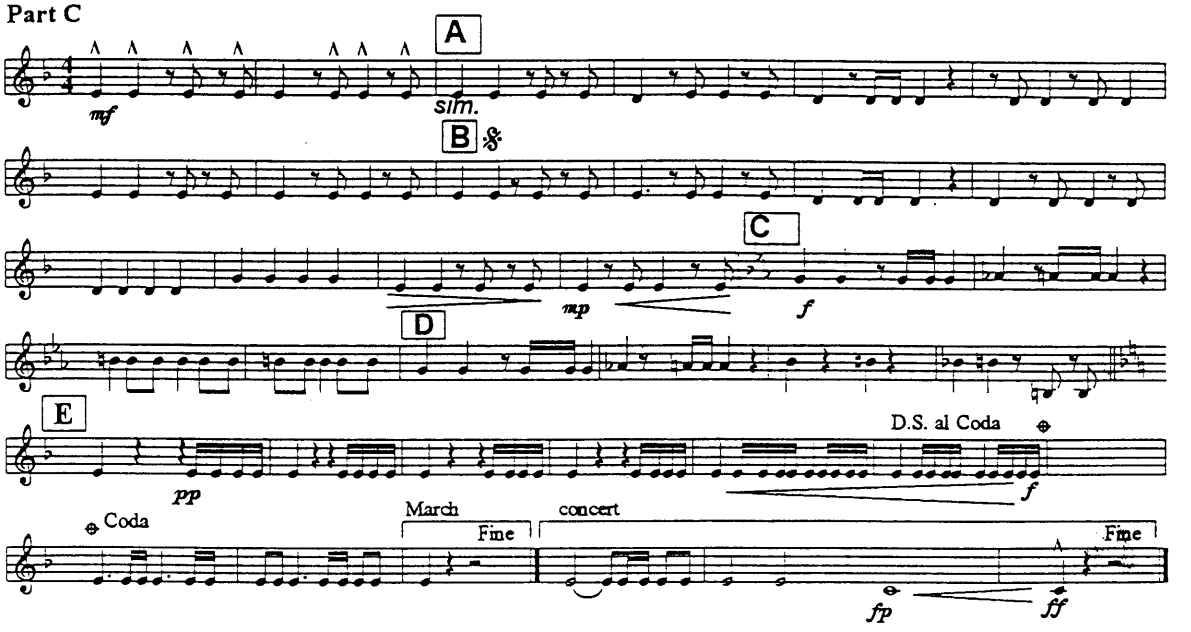
Bass Clarinet

Part B



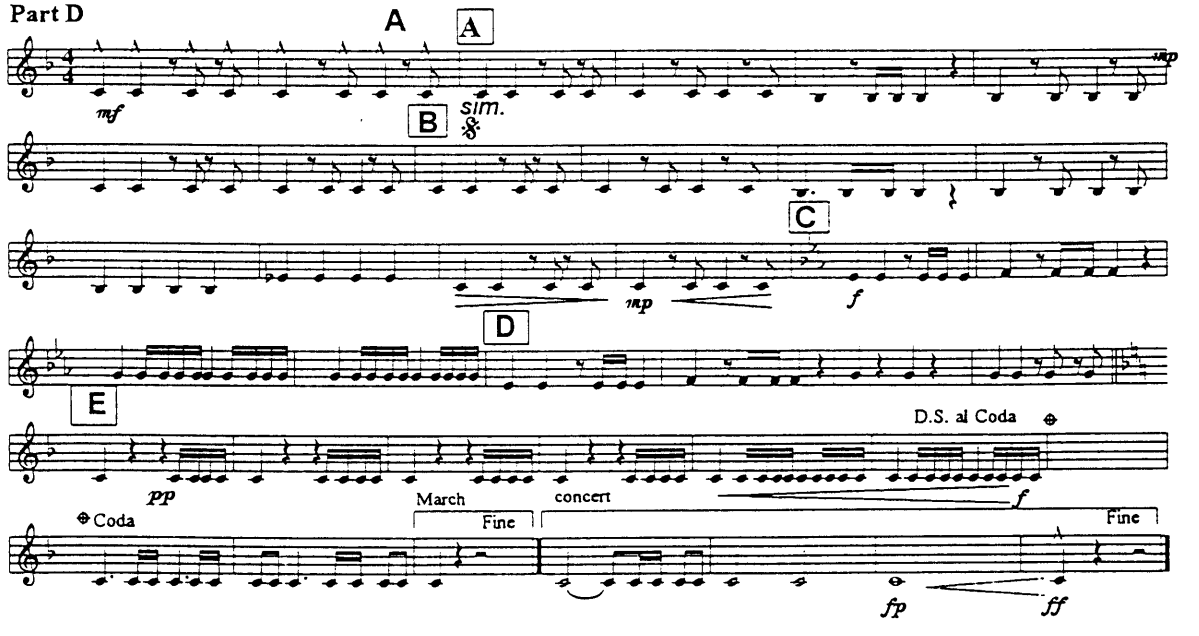
The Theme From "BATTLE OF BRITAIN"

Bass Clarinet
Part C



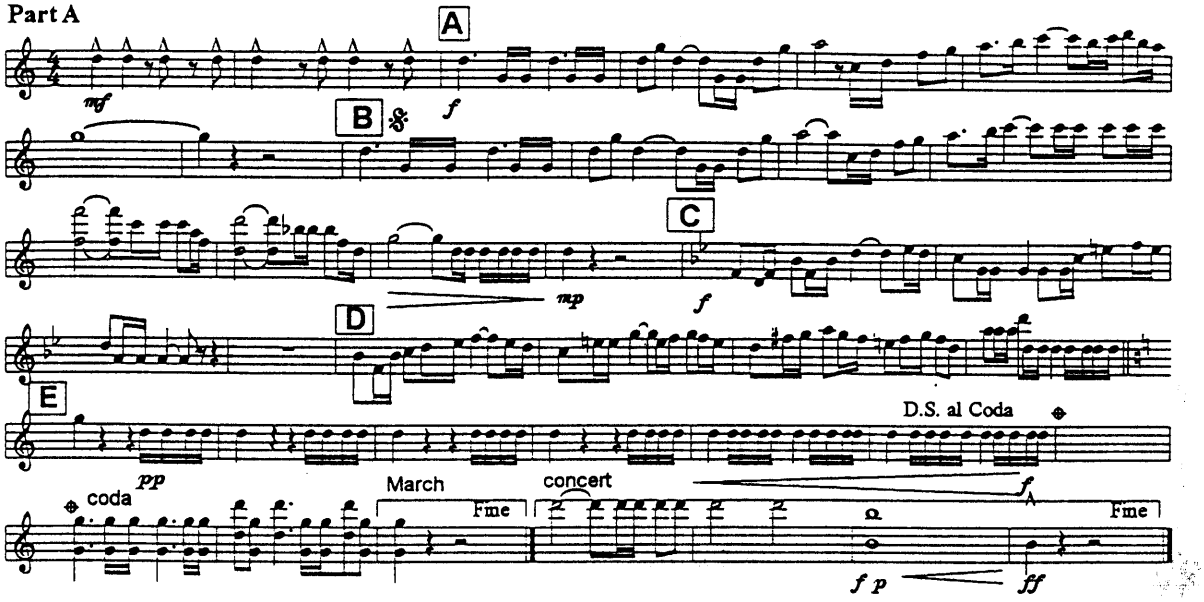
The Theme From "BATTLE OF BRITAIN"

Bass Clarinet
Part D



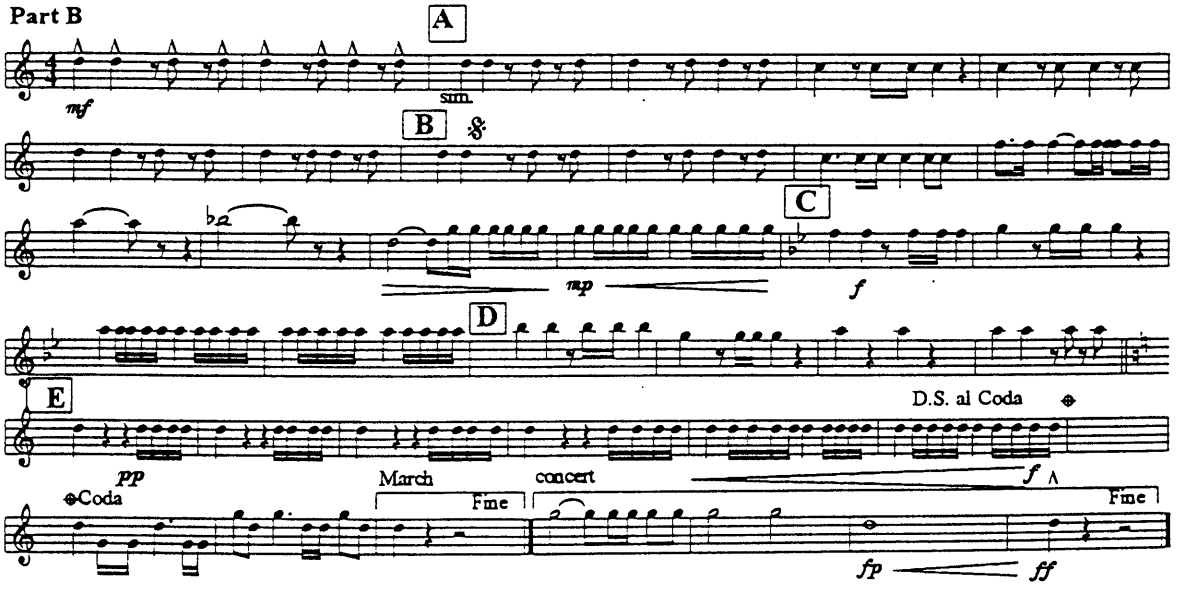
Alto Saxophone
Baritone Saxophone
Part A

The Theme From "BATTLE OF BRITAIN"



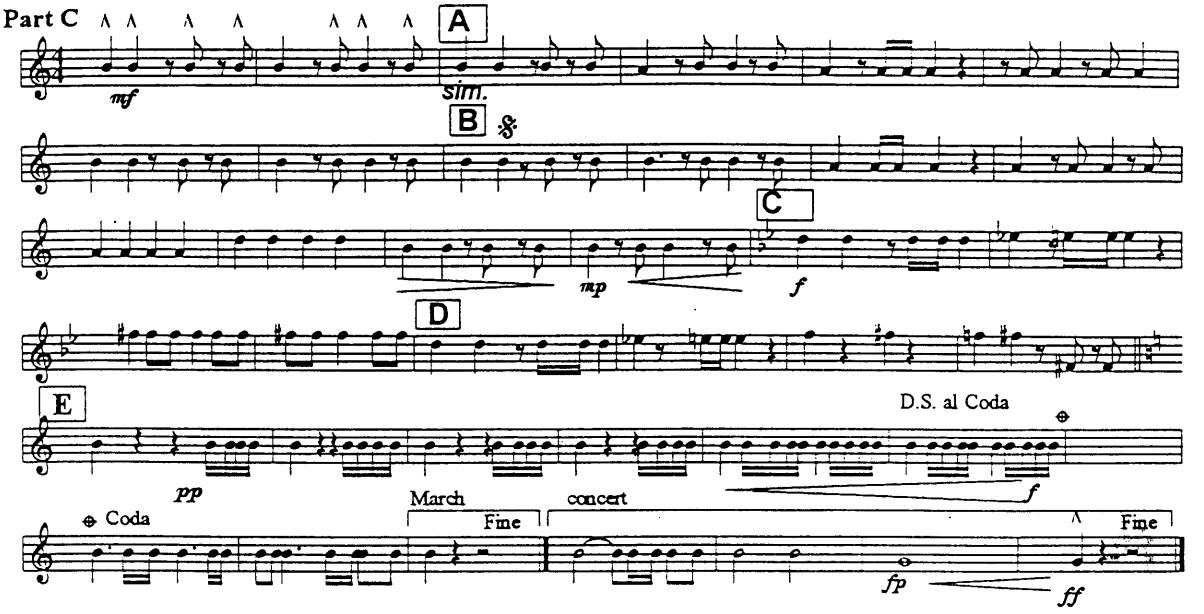
Alto Saxophone
Baritone Saxophone
Part B

The Theme From "BATTLE OF BRITAIN"



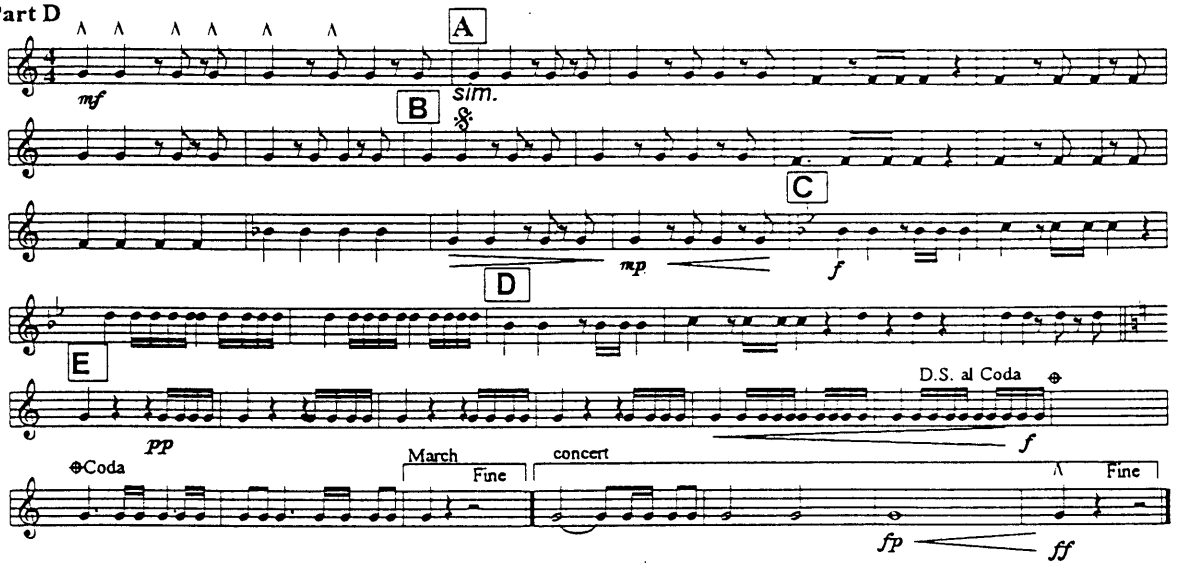
The Theme From "BATTLE OF BRITAIN"

Alto Saxophone
Baritone Saxophone
Part C



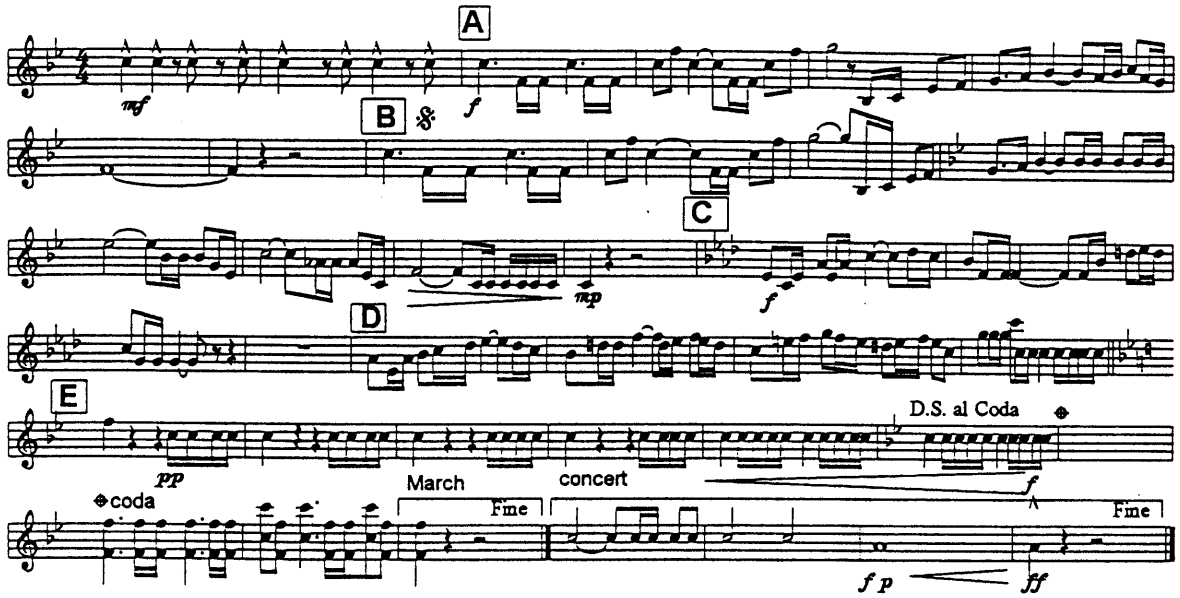
The Theme From "BATTLE OF BRITAIN"

Alto Saxophone
Baritone Saxophone
Part D



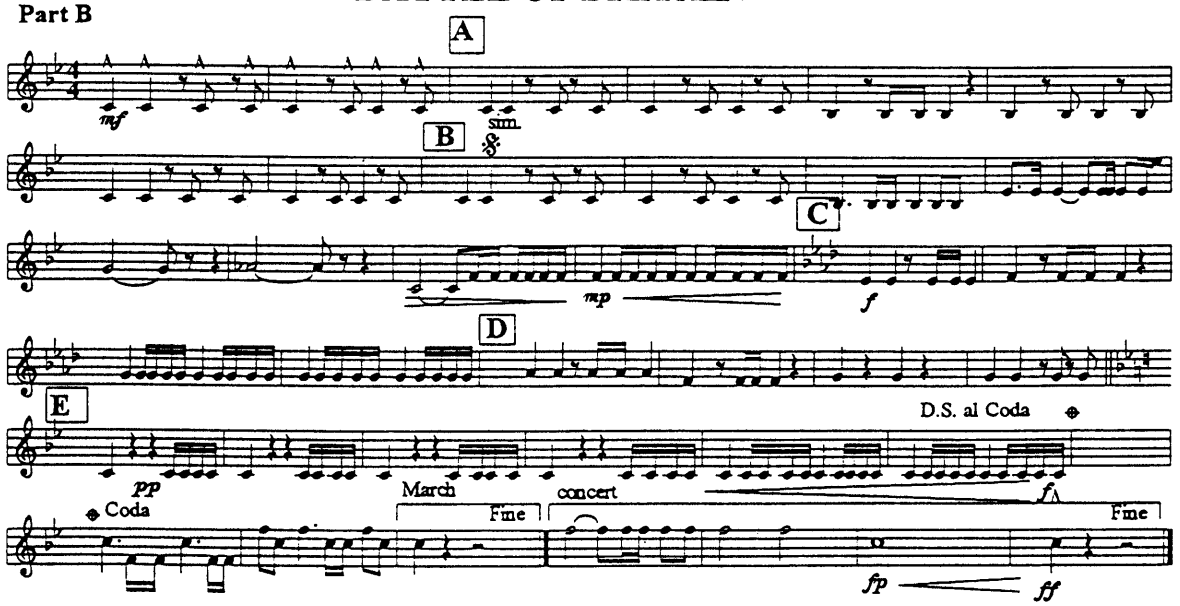
The Theme From "BATTLE OF BRITAIN"

French Horn
Part A



The Theme From "BATTLE OF BRITAIN"

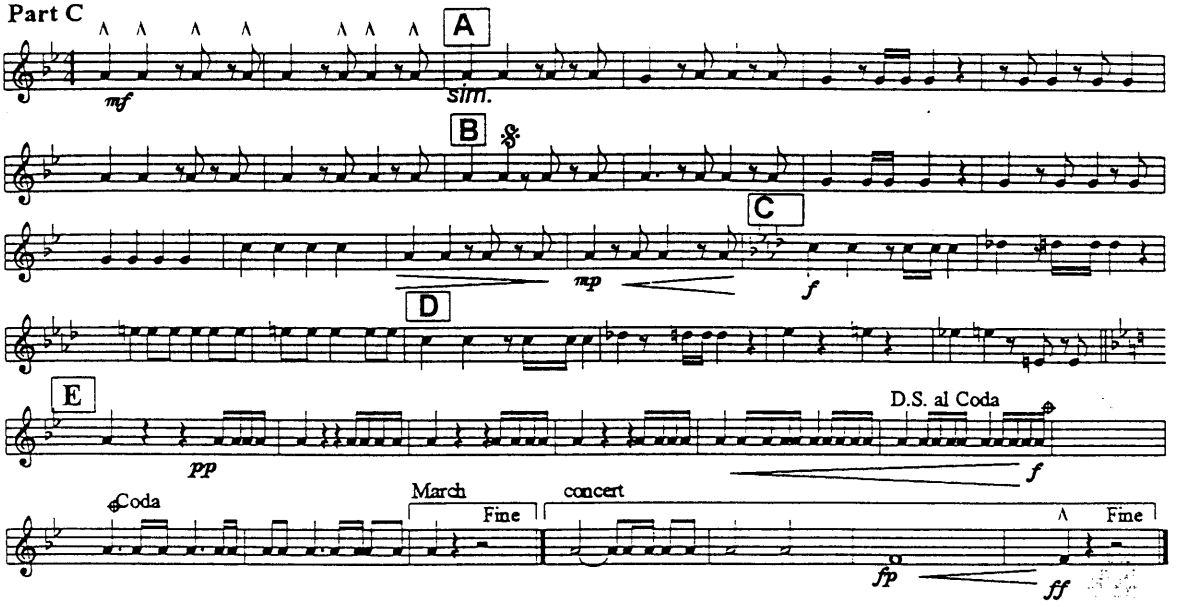
French Horn
Part B



The Theme From "BATTLE OF BRITAIN"

French Horn

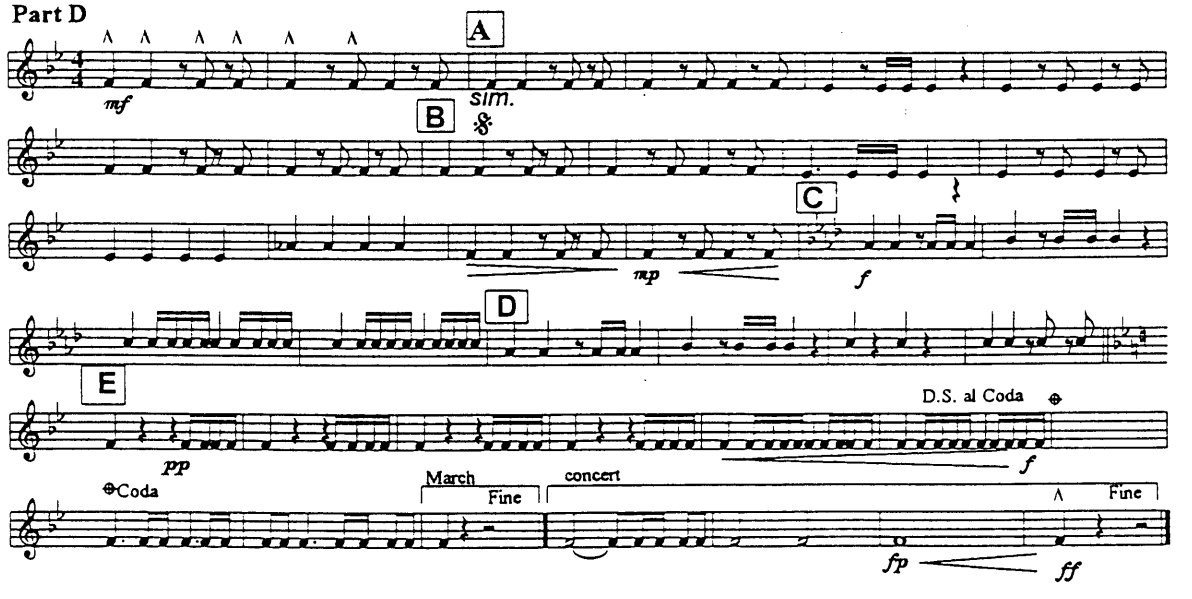
Part C



The Theme From "BATTLE OF BRITAIN"

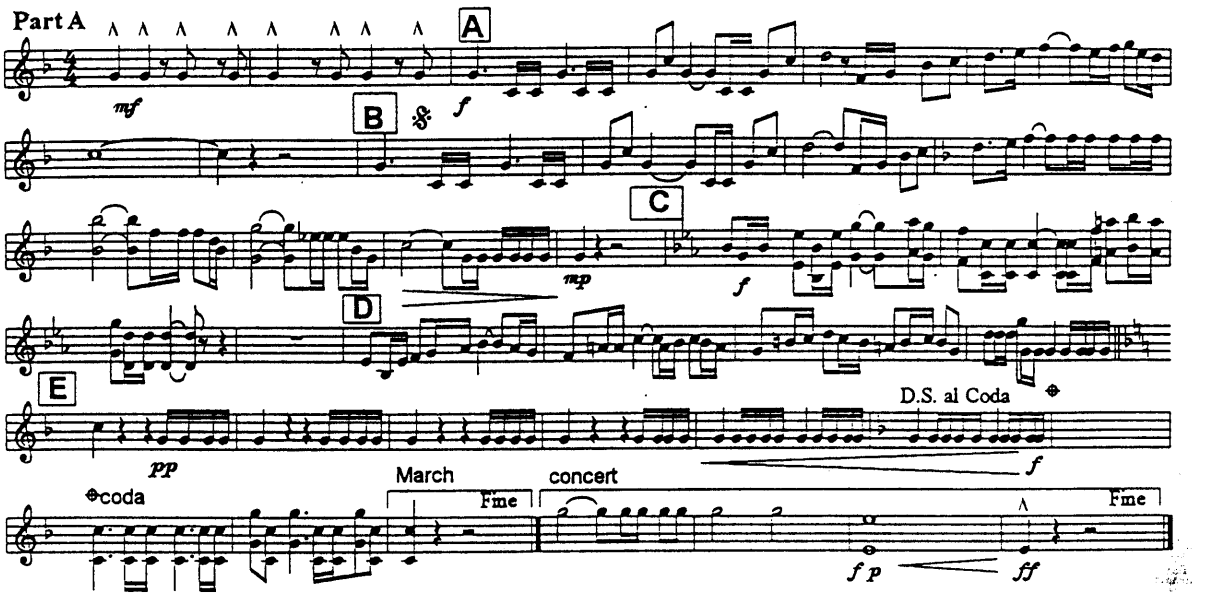
French Horn

Part D



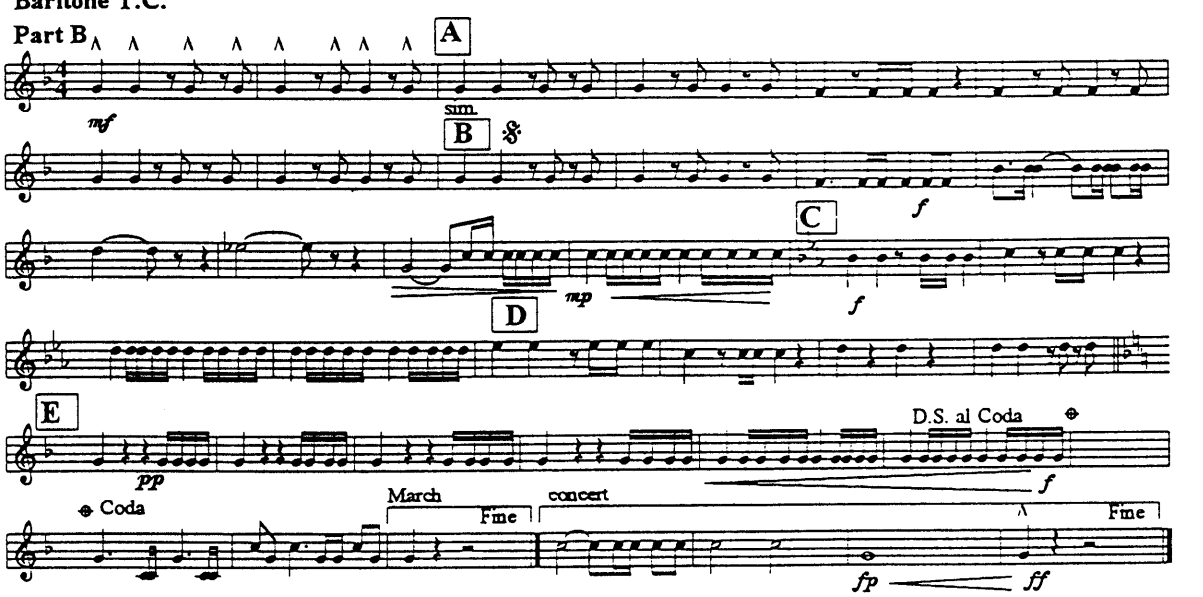
Trumpet
Clarinet (low)
Baritone T.C.
Part A

The Theme From "BATTLE OF BRITAIN"



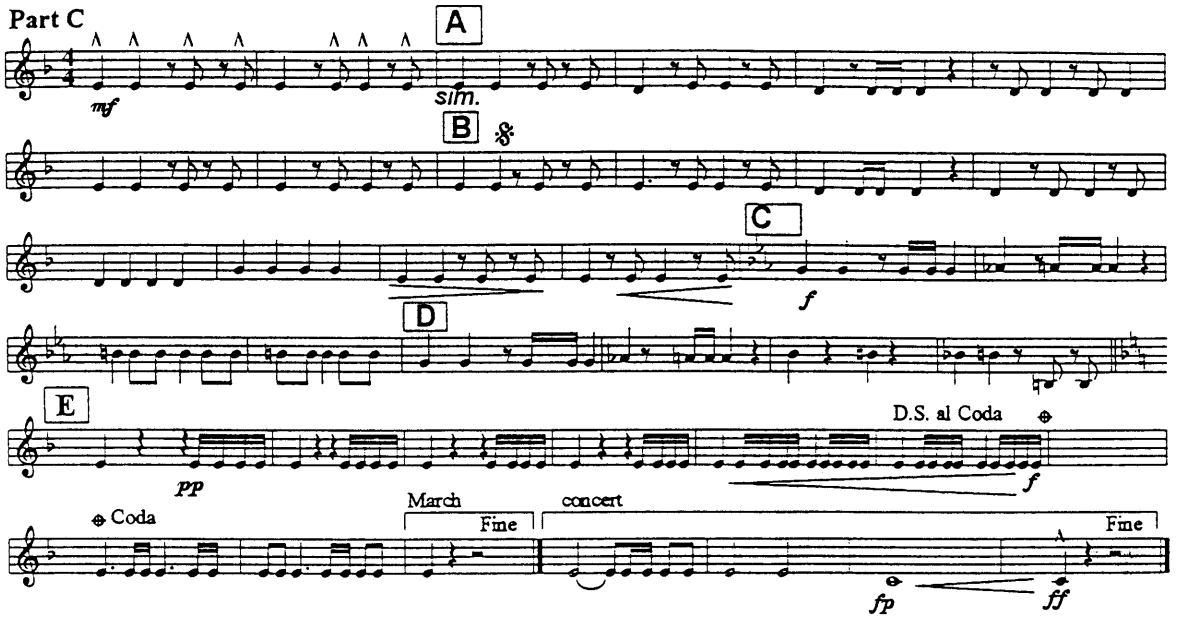
Trumpet
Clarinet (low)
Baritone T.C.
Part B

The Theme From "BATTLE OF BRITAIN"



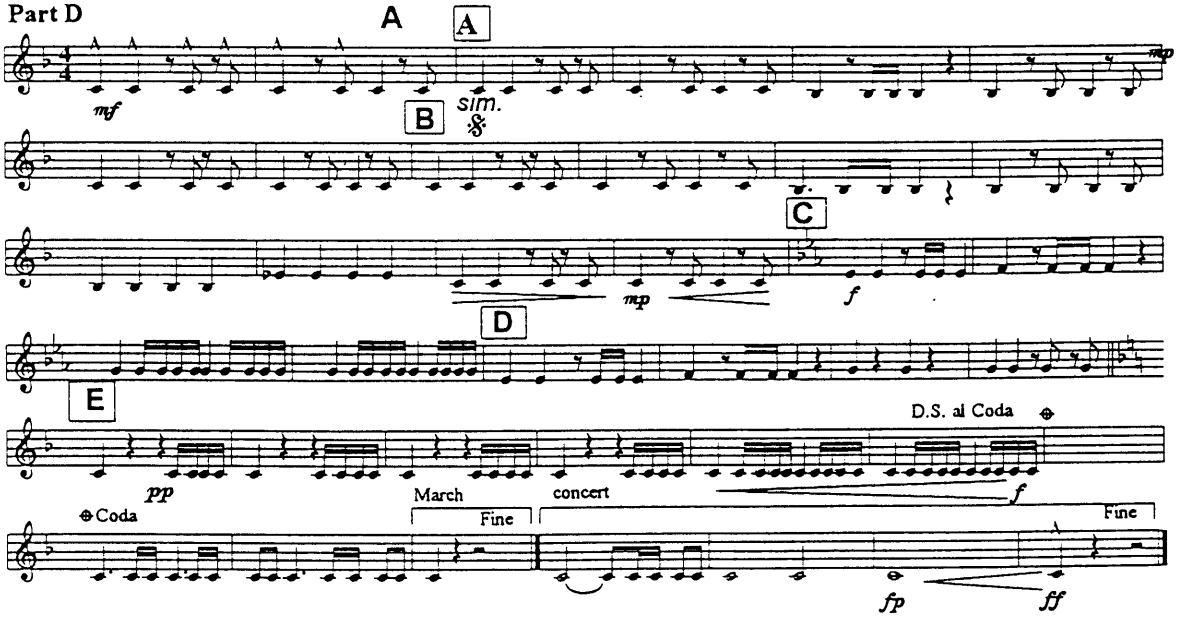
Trumpet
Clarinet (low)
Baritone T.C.
Part C

The Theme From "BATTLE OF BRITAIN"



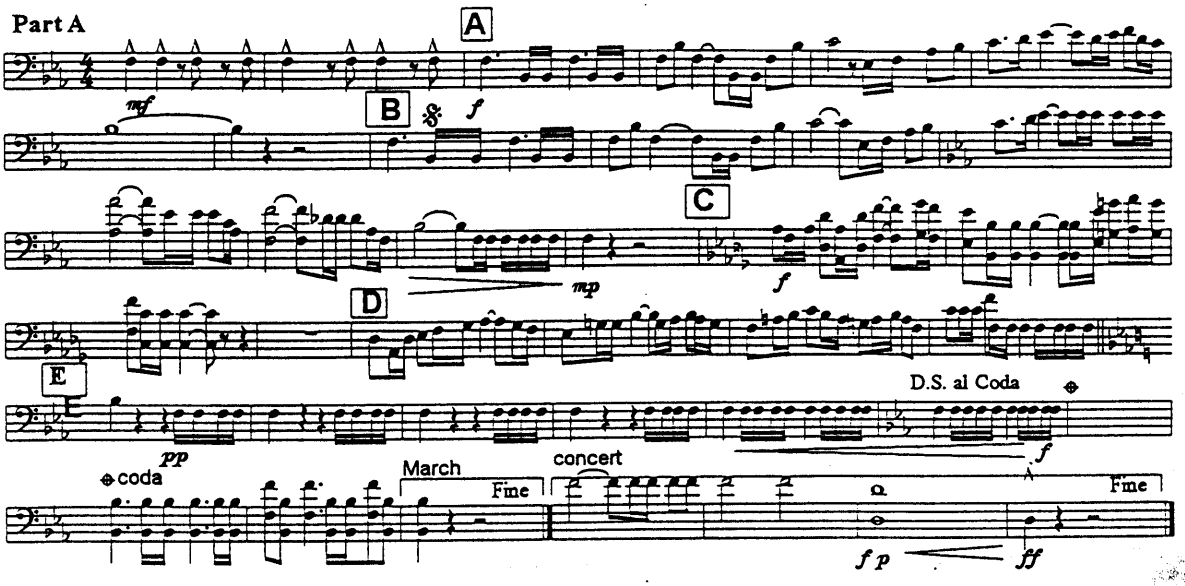
Trumpet
Clarinet (low)
Baritone T.C.
Part D

The Theme From "BATTLE OF BRITAIN"



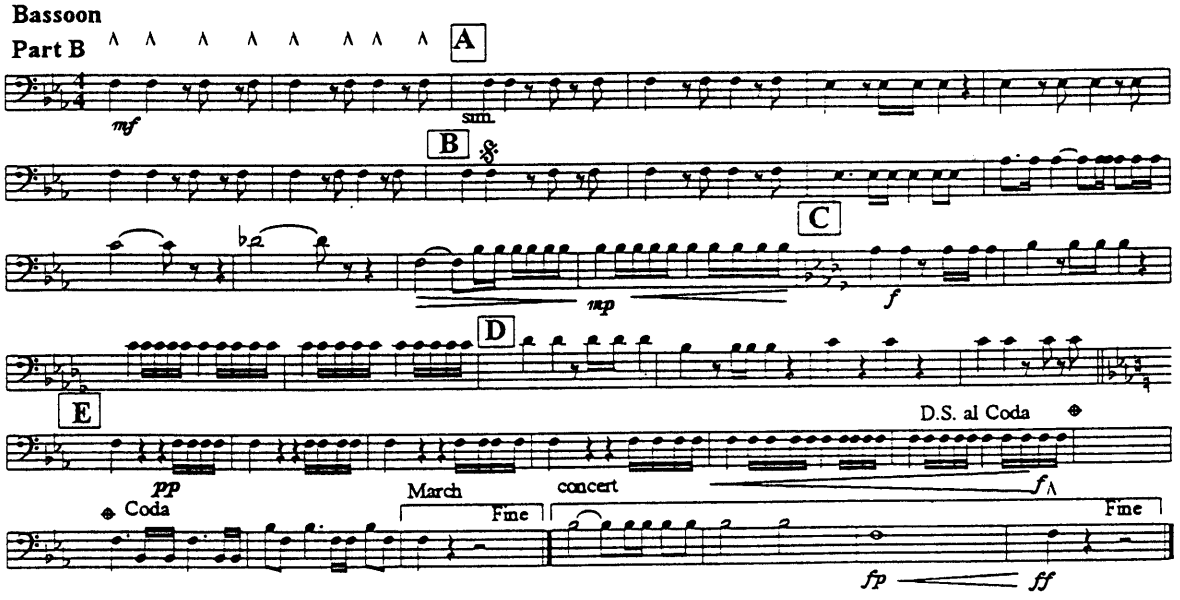
Trombone
Baritone B.C.
Bassoon
Part A

The Theme From "BATTLE OF BRITAIN"



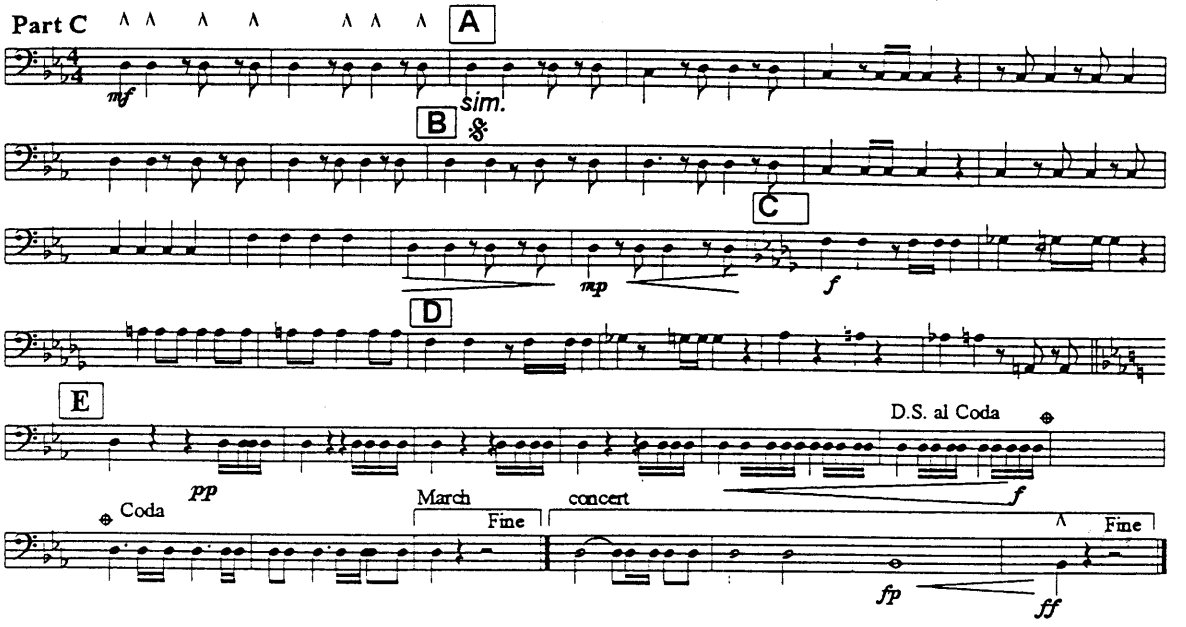
Trombone
Baritone B.C.
Bassoon
Part B

The Theme From "BATTLE OF BRITAIN"



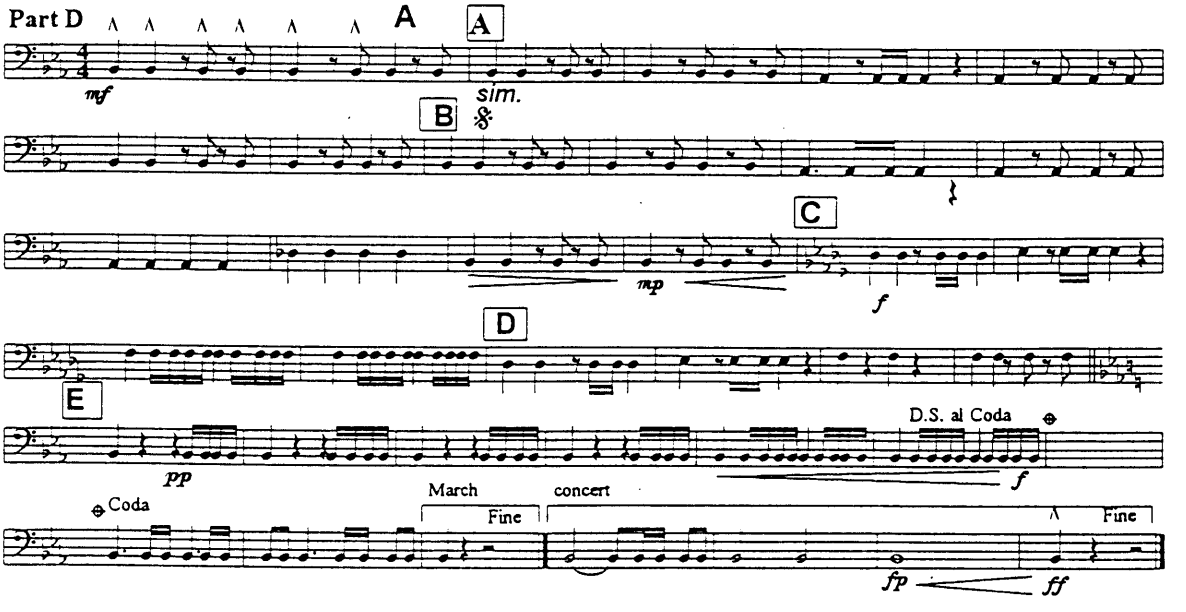
Trombone
Baritone B.C.
Bassoon
Part C

The Theme From "BATTLE OF BRITAIN"



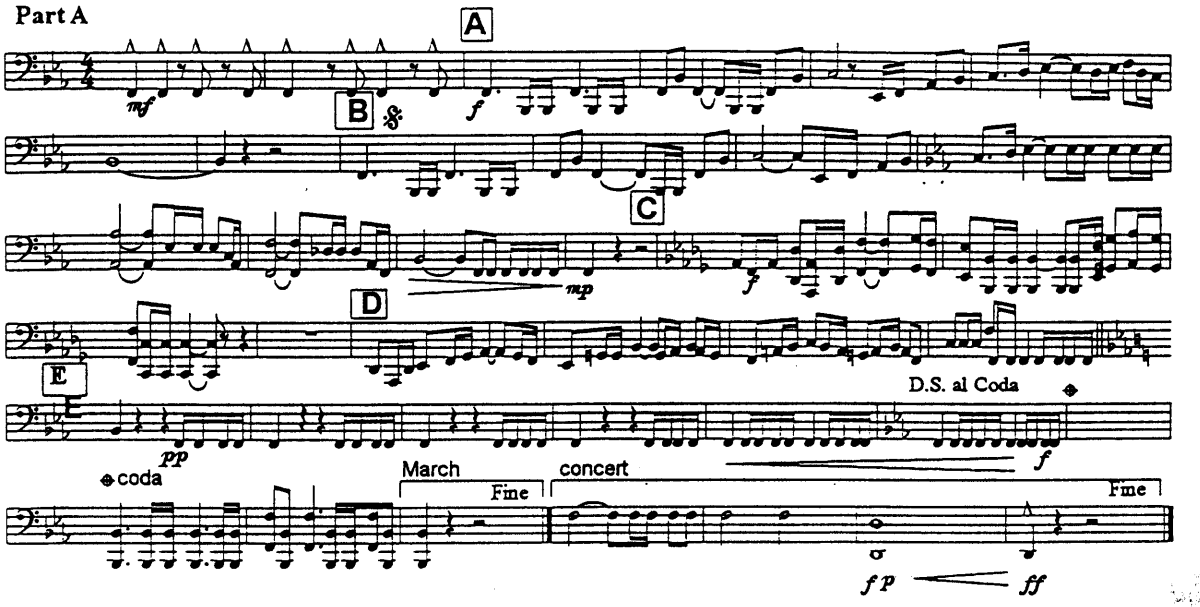
Trombone
Baritone B.C.
Bassoon
Part D

The Theme From "BATTLE OF BRITAIN"



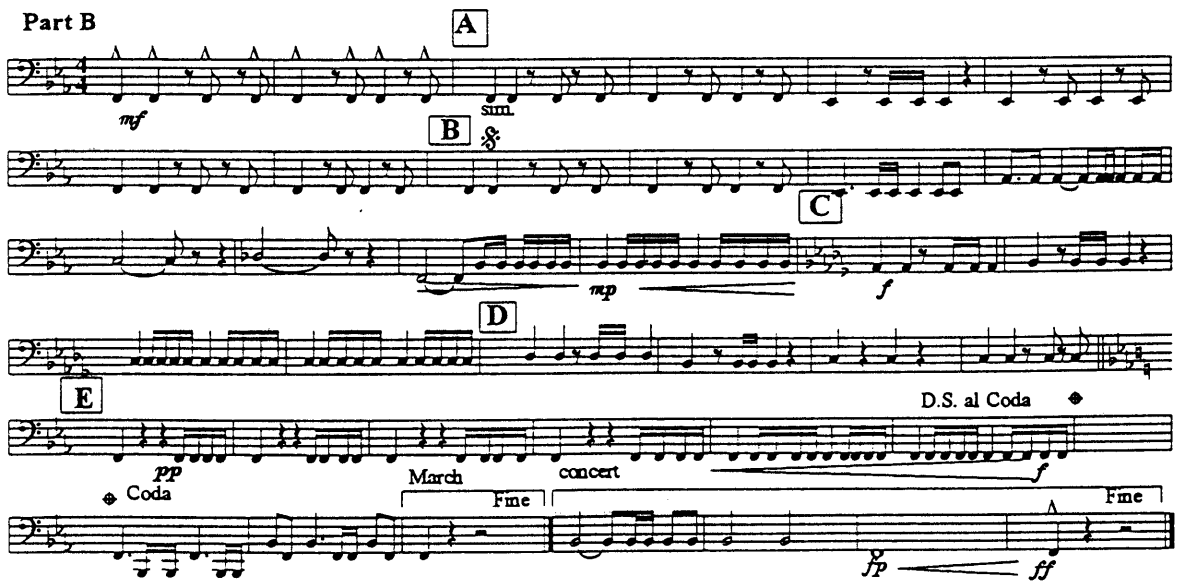
The Theme From "BATTLE OF BRITAIN"

Tuba
Part A



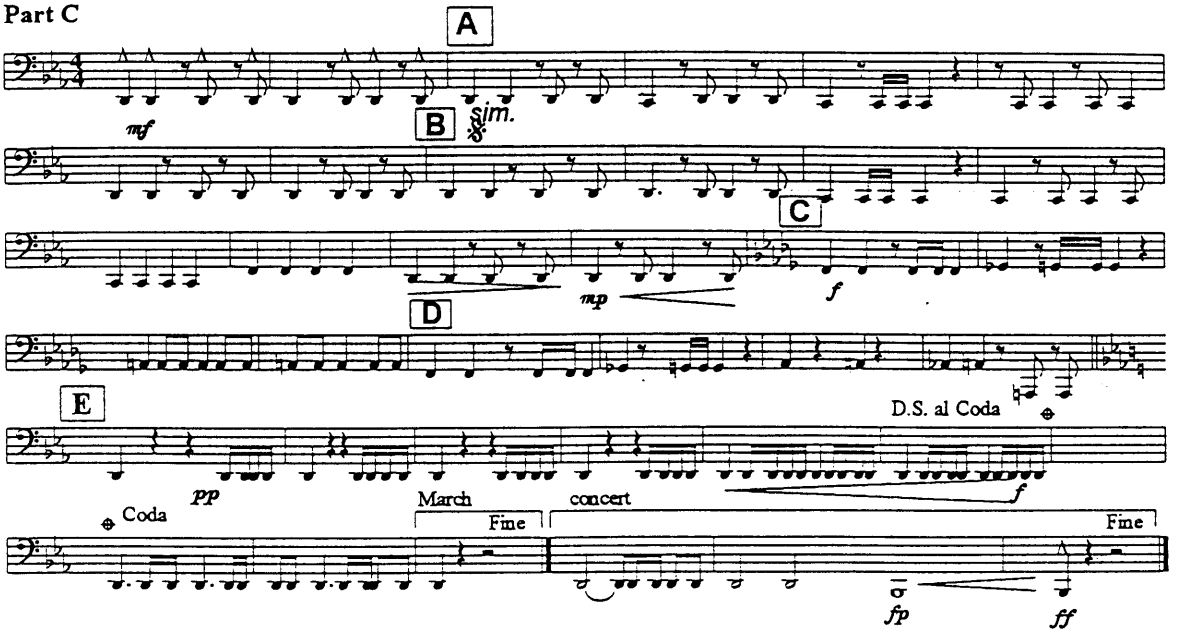
The Theme From "BATTLE OF BRITAIN"

Tuba
Part B



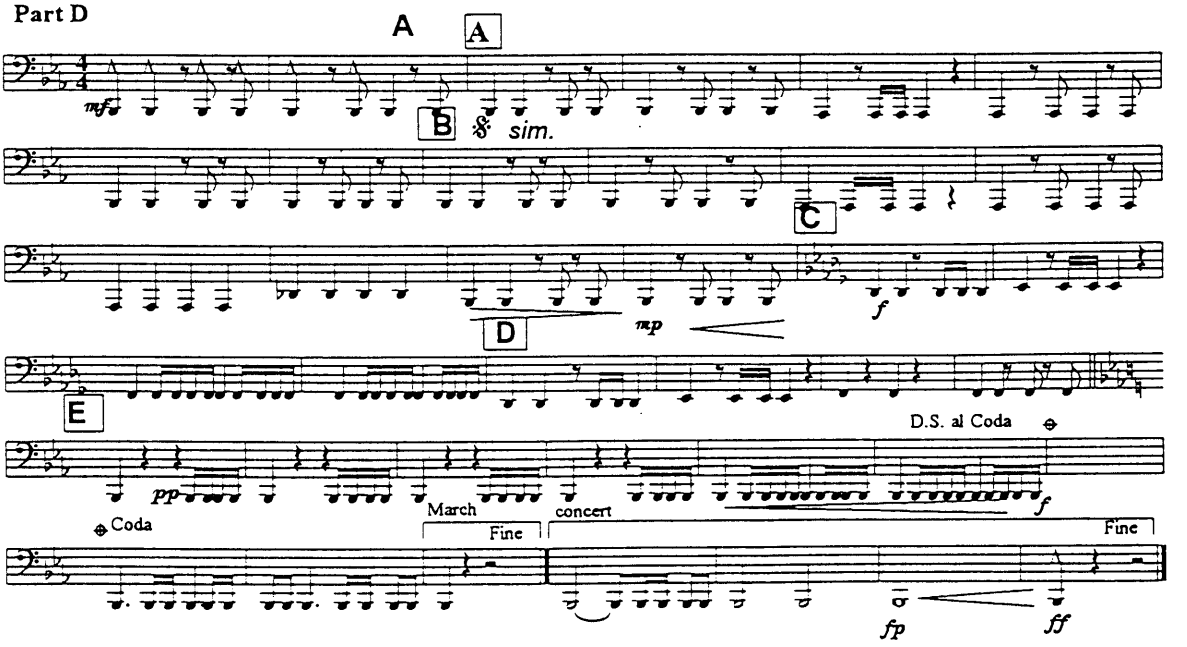
The Theme From "BATTLE OF BRITAIN"

Tuba
Part C



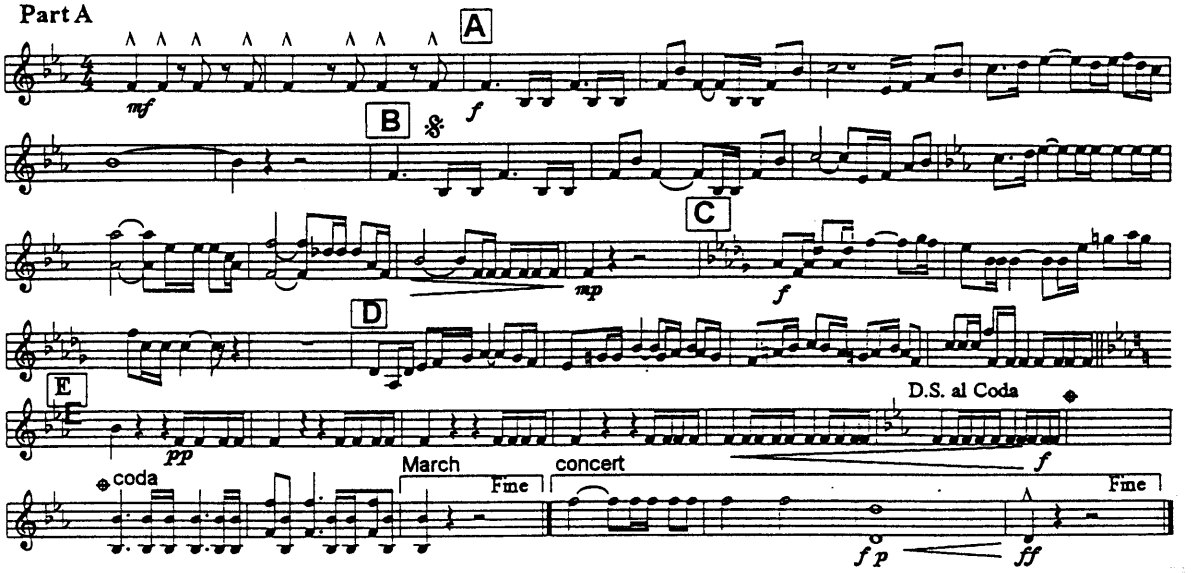
The Theme From "BATTLE OF BRITAIN"

Tuba
Part D



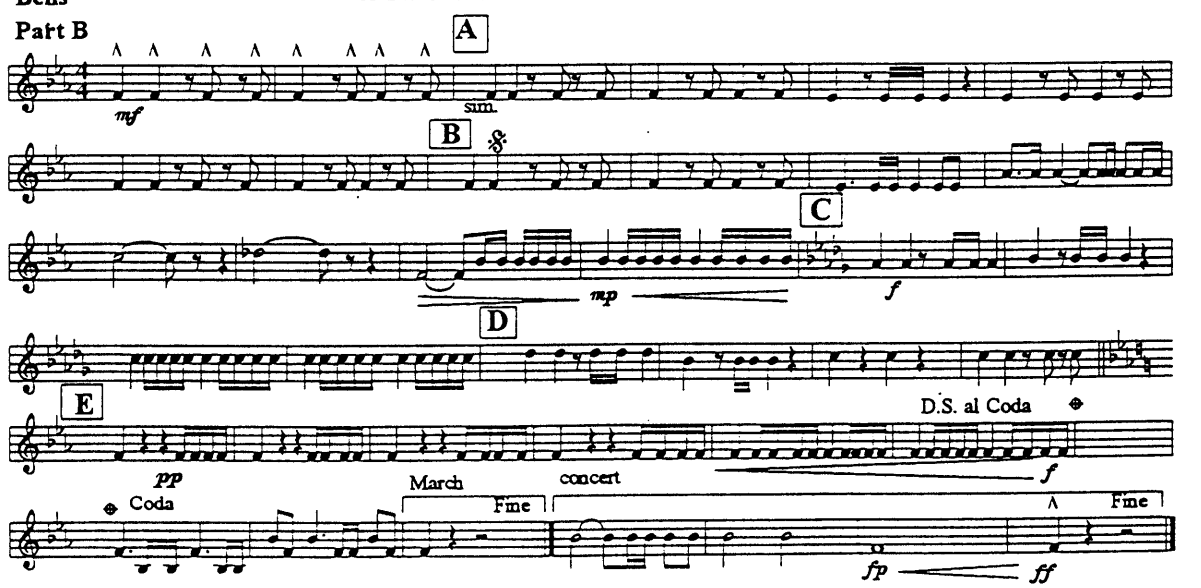
The Theme From "BATTLE OF BRITAIN"

Bells
Part A



The Theme From "BATTLE OF BRITAIN"

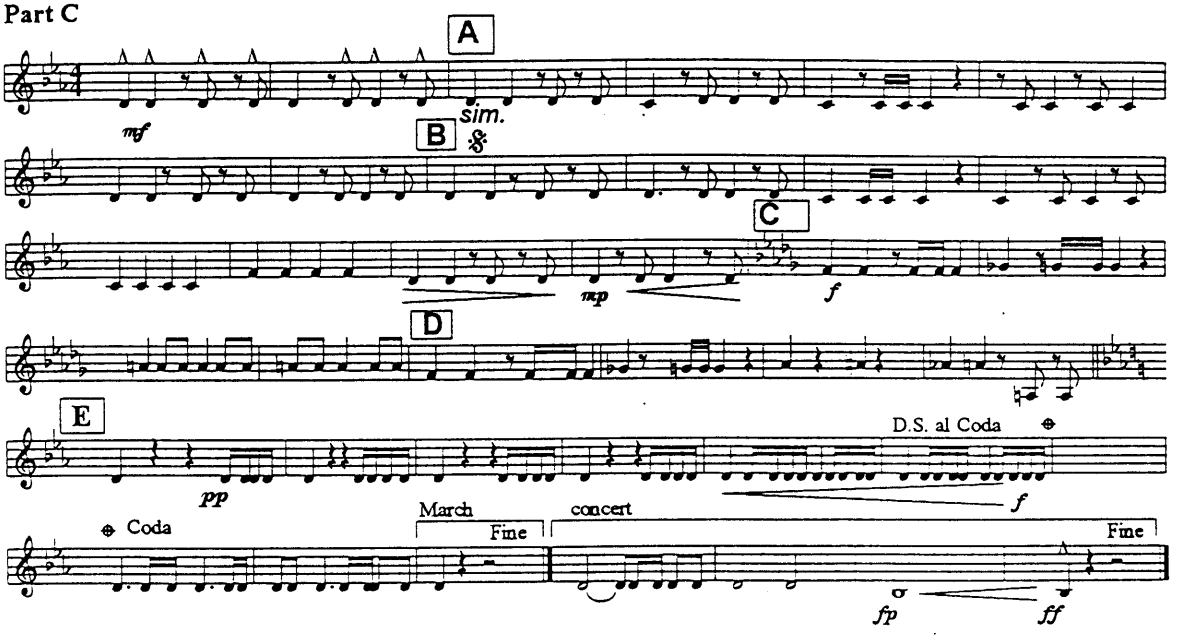
Bells
Part B



The Theme From "BATTLE OF BRITAIN"

Bells

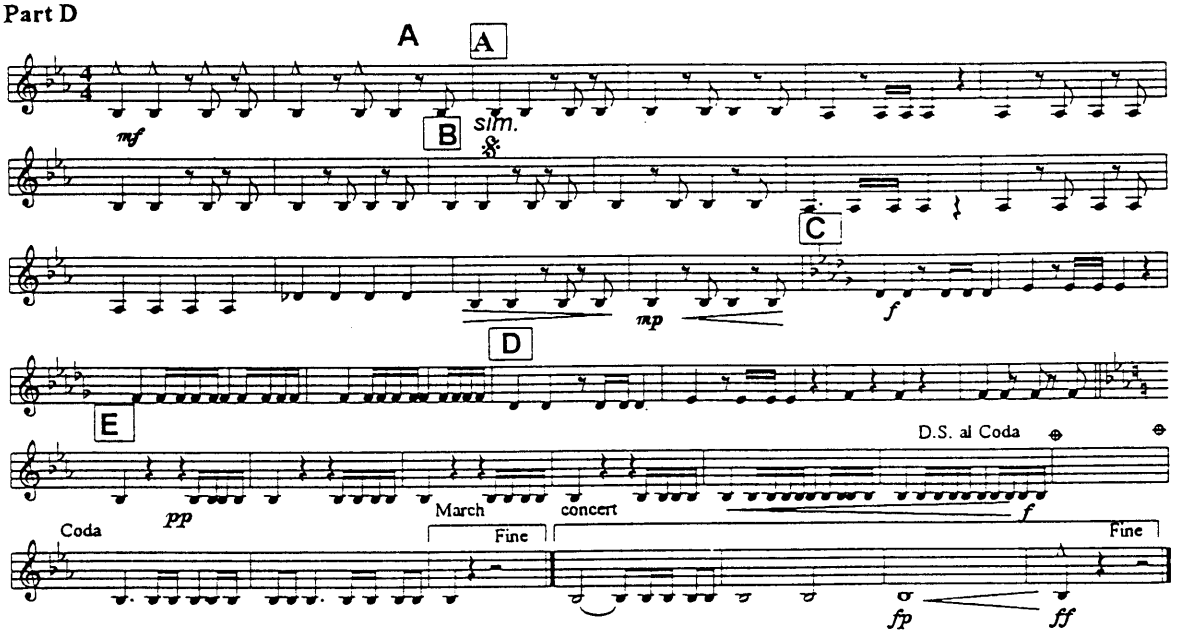
Part C



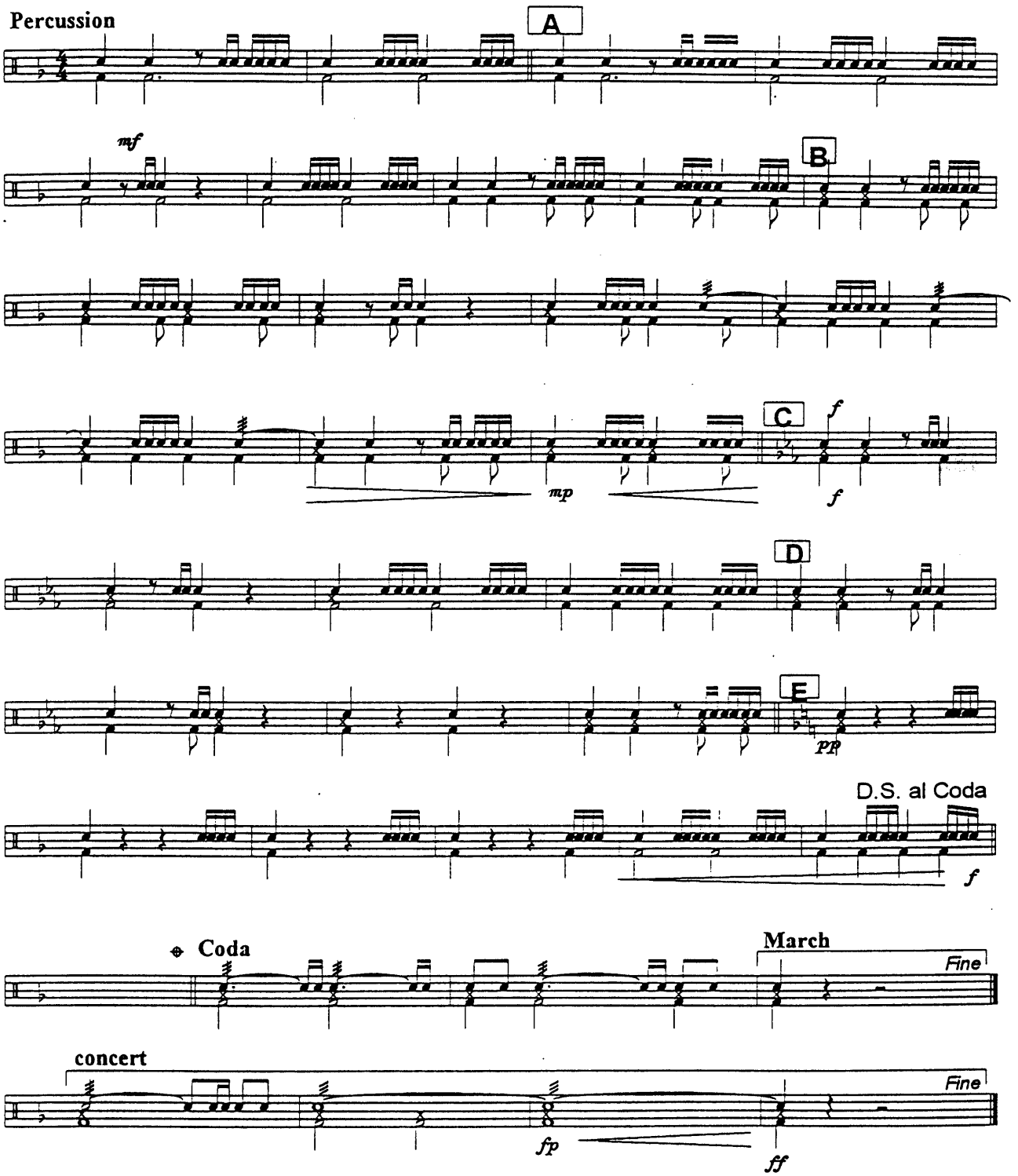
The Theme From "BATTLE OF BRITAIN"

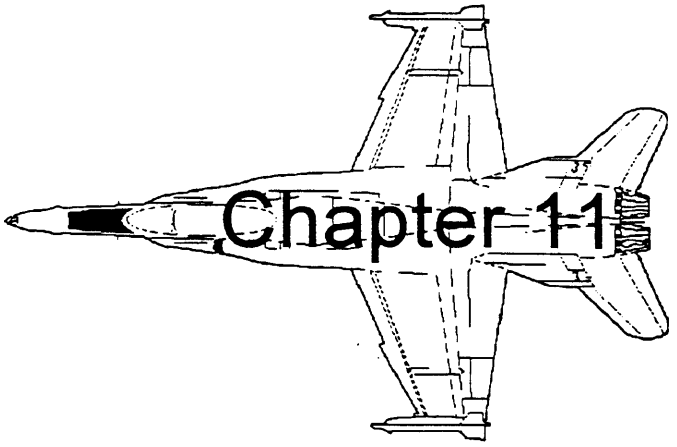
Bells

Part D



The Theme From "BATTLE OF BRITAIN"





Chapter 11

The Bells of Blazes

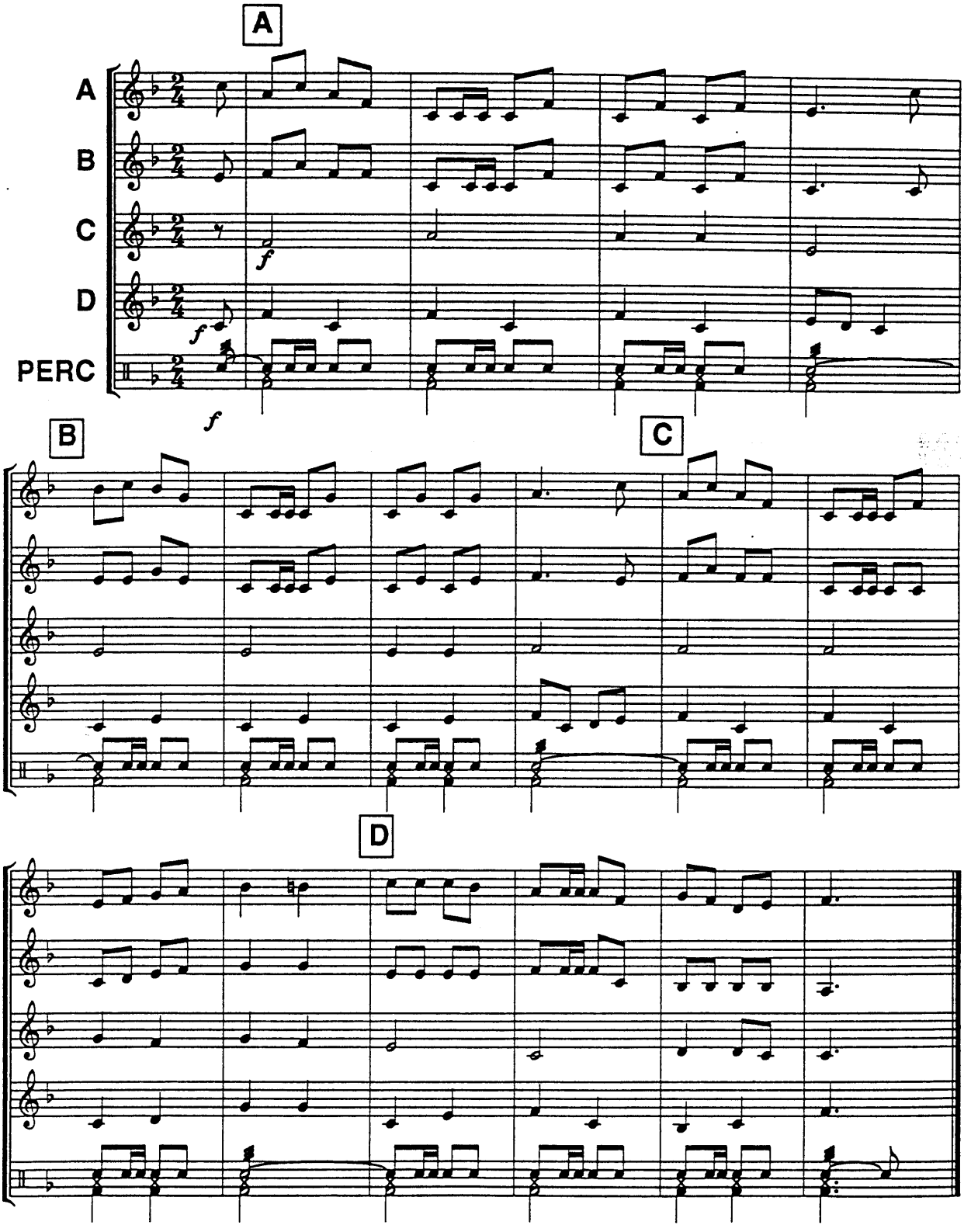
Many songs have been written about the nearness of death, but most pay more attention to being alive. Because of the nature of aviation, flying or service related to aircraft was considered the most dangerous and terrifying. An engine dying in mid air could be the cause of death rather than in an air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

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

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

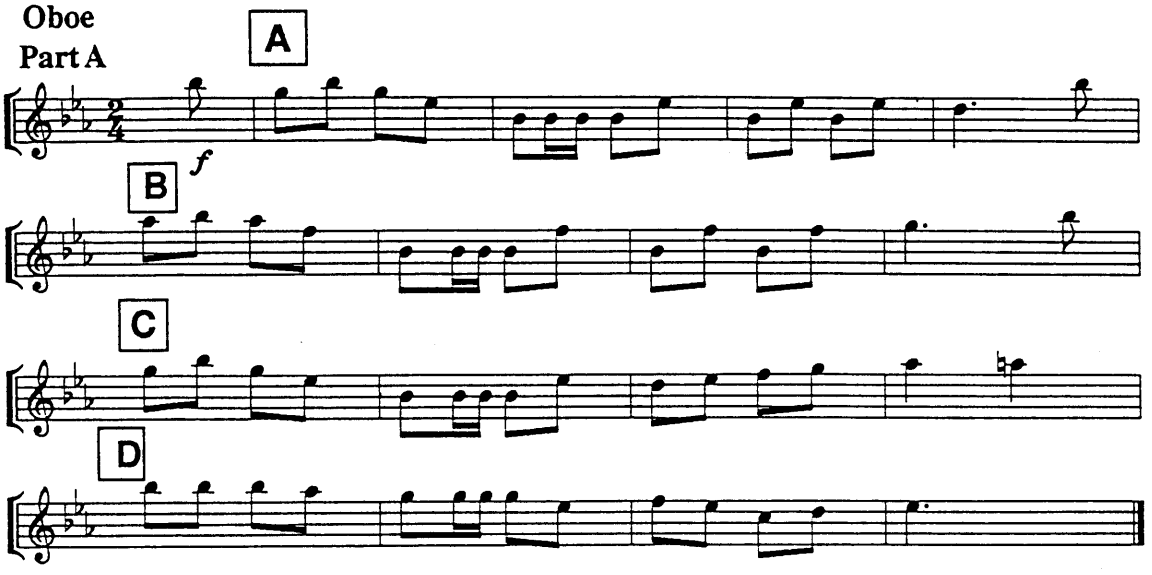
THE BELLS OF BLAZES

Bb CONDUCTOR **QUICK MARCH**



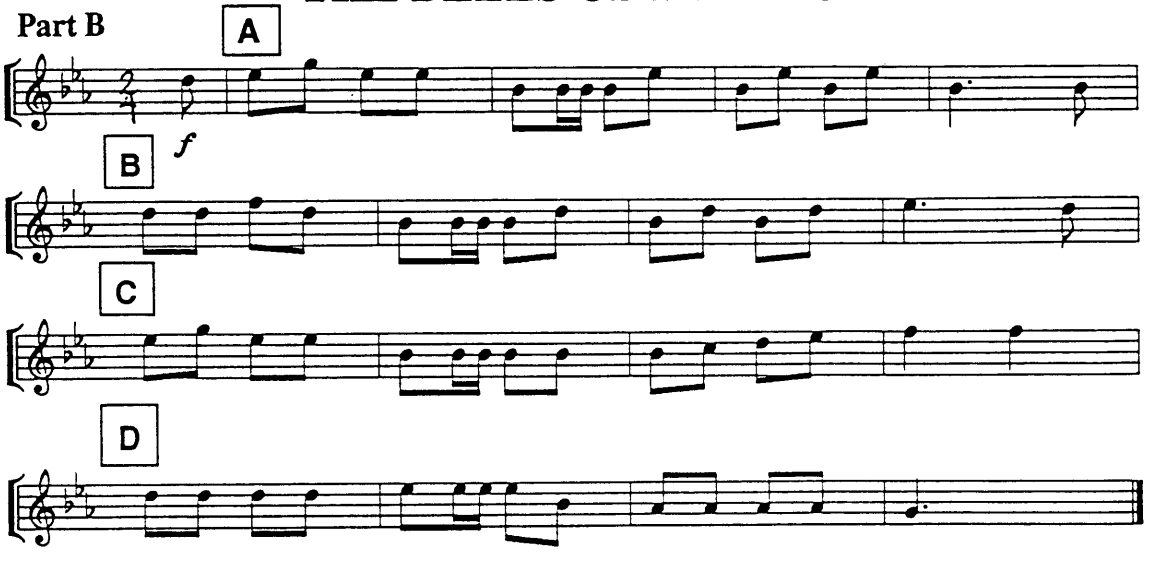
Flute
Oboe
Part A

THE BELLS OF BLAZES



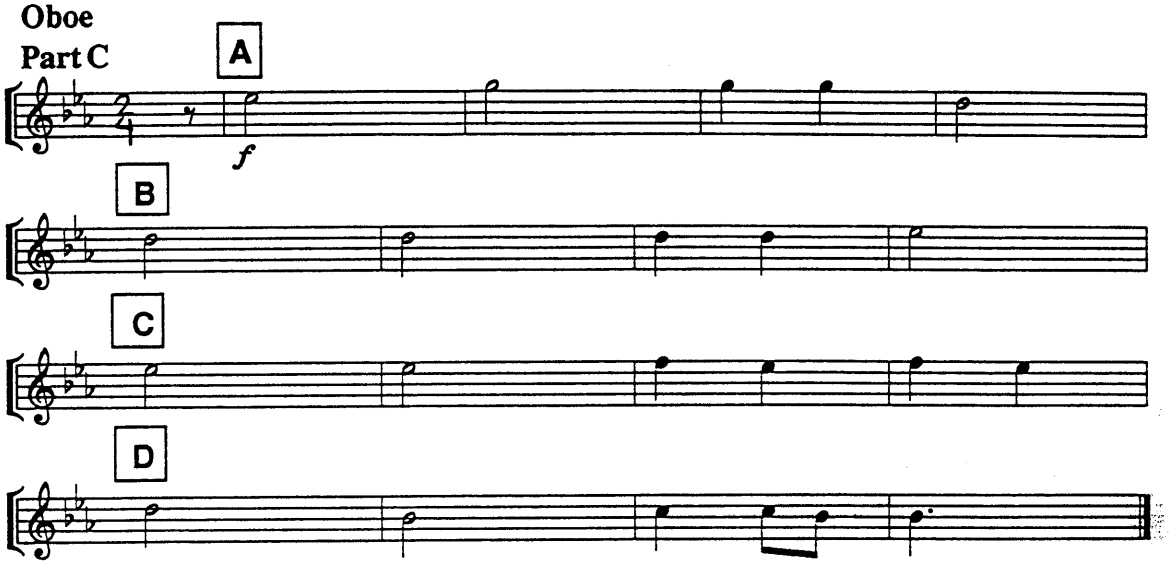
Flute
Oboe
Part B

THE BELLS OF BLAZES



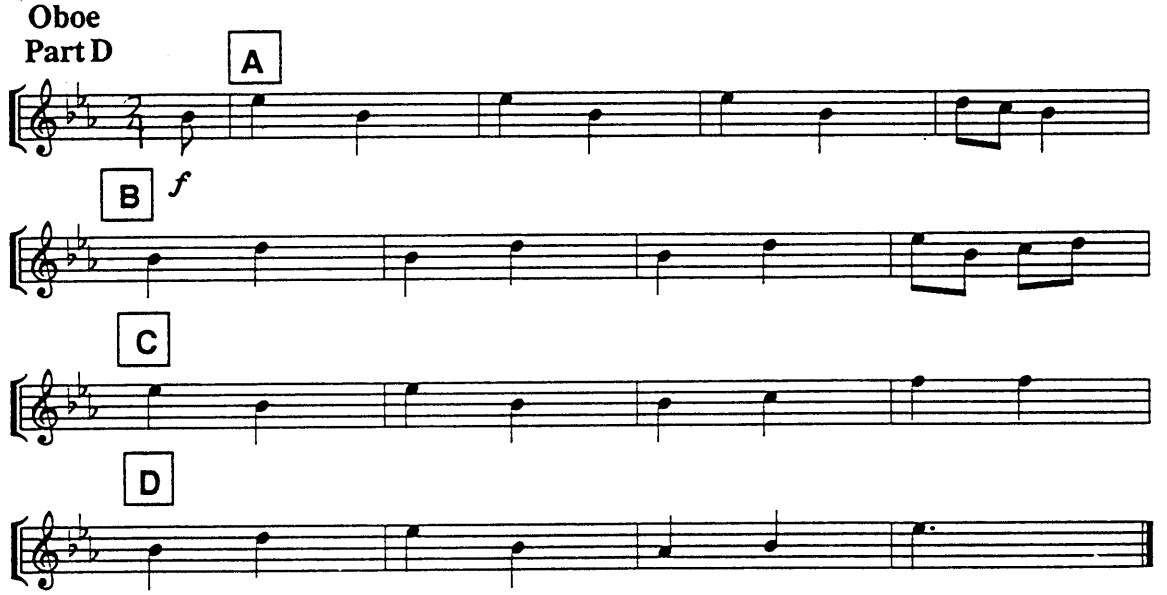
Flute
Oboe
Part C

THE BELLS OF BLAZES



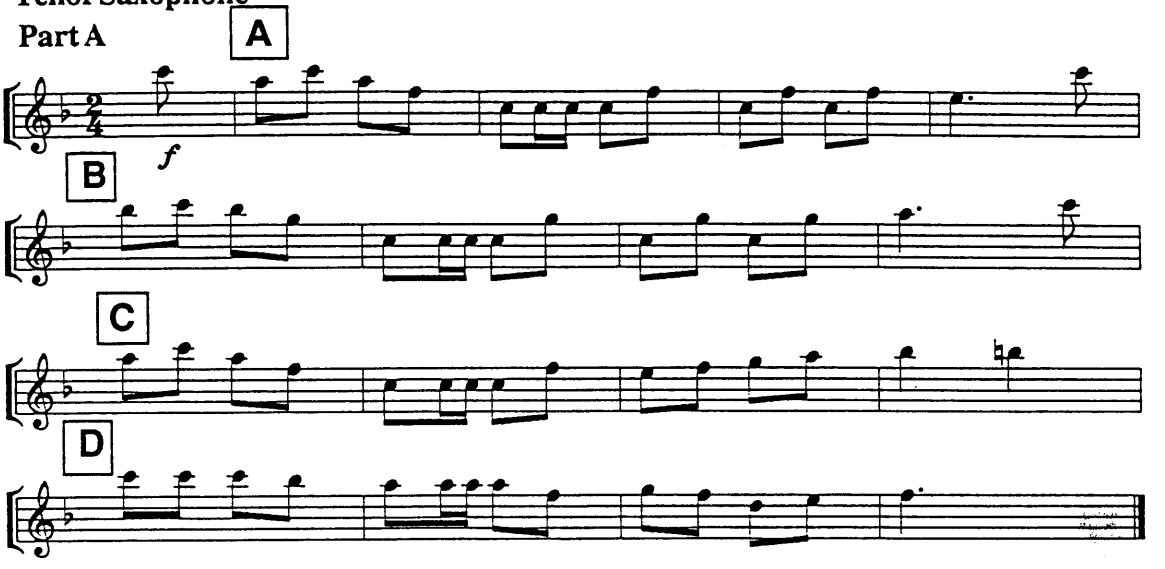
Flute
Oboe
Part D

THE BELLS OF BLAZES



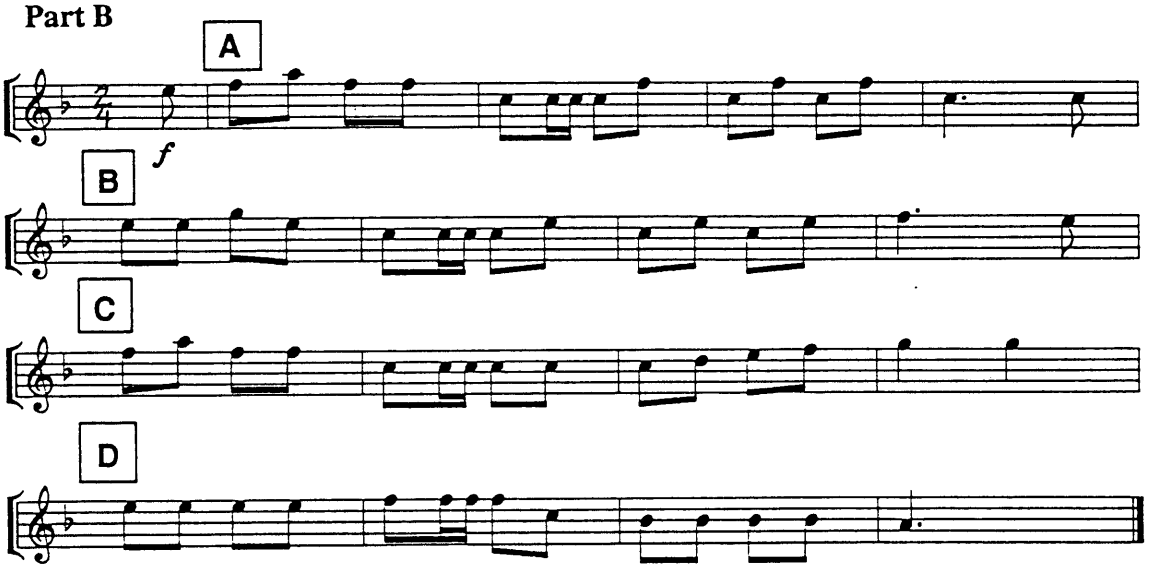
Clarinet (high)
Tenor Saxophone
Part A

THE BELLS OF BLAZES



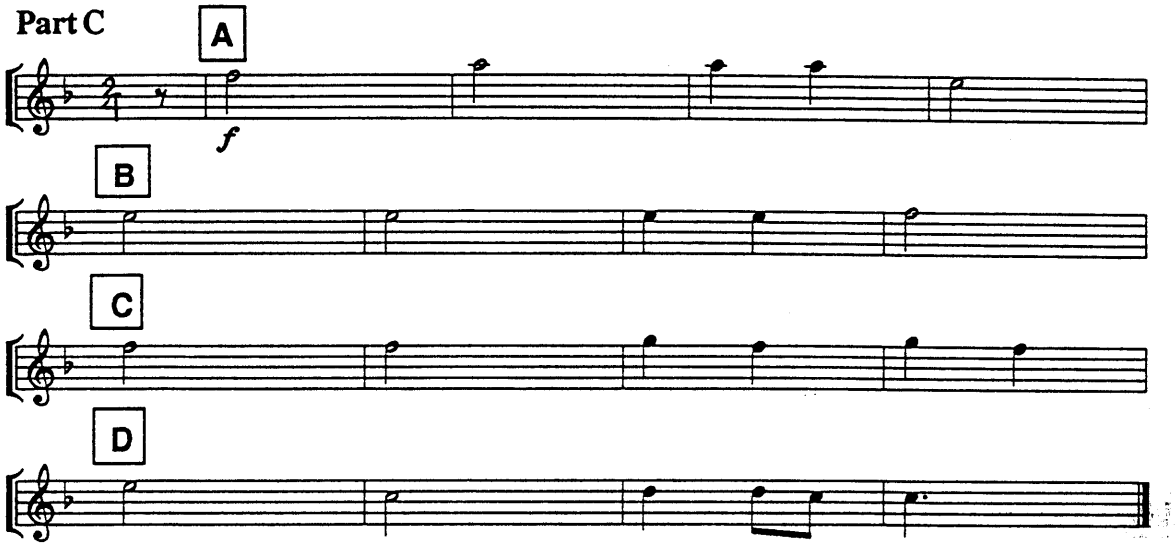
Clarinet (high)
Tenor Saxophone
Part B

THE BELLS OF BLAZES



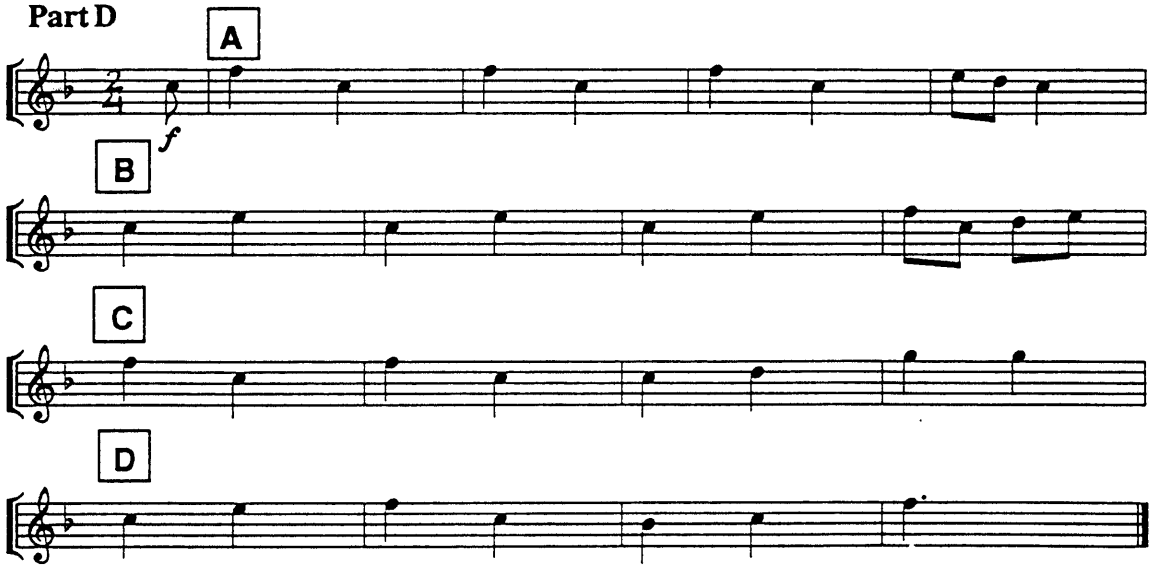
Clarinet (high)
Tenor Saxophone
Part C

THE BELLS OF BLAZES



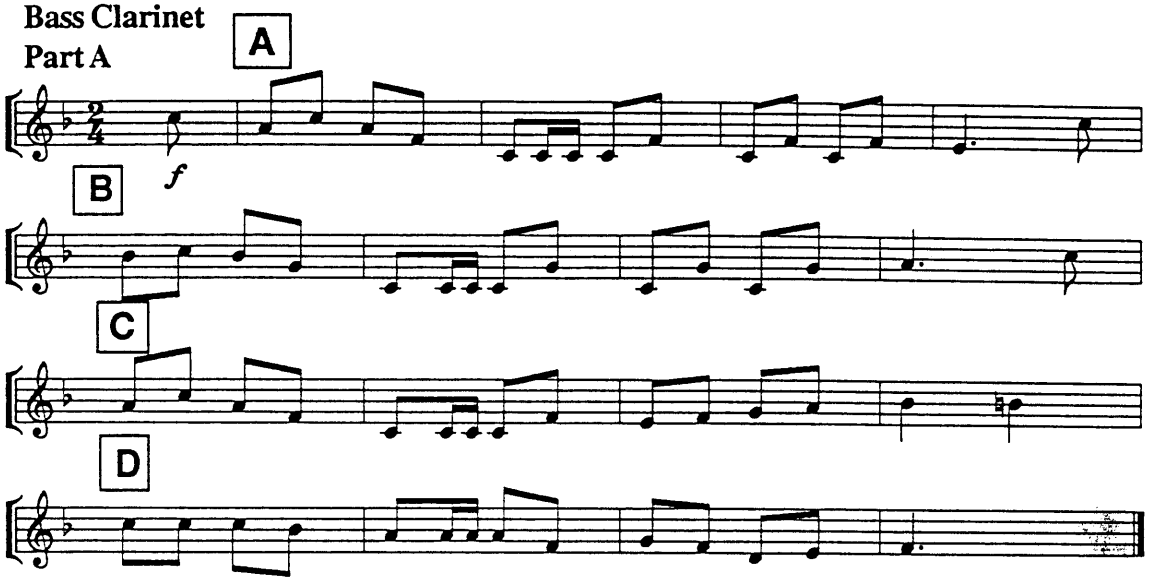
Clarinet (high)
Tenor Saxophone
Part D

THE BELLS OF BLAZES



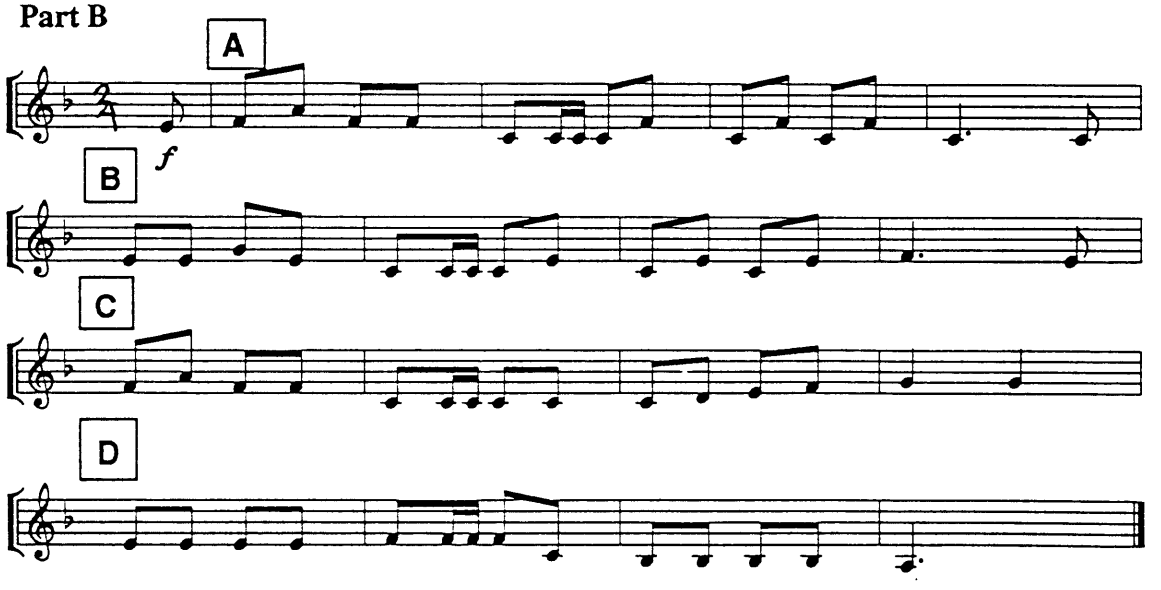
THE BELLS OF BLAZES

Bass Clarinet
Part A



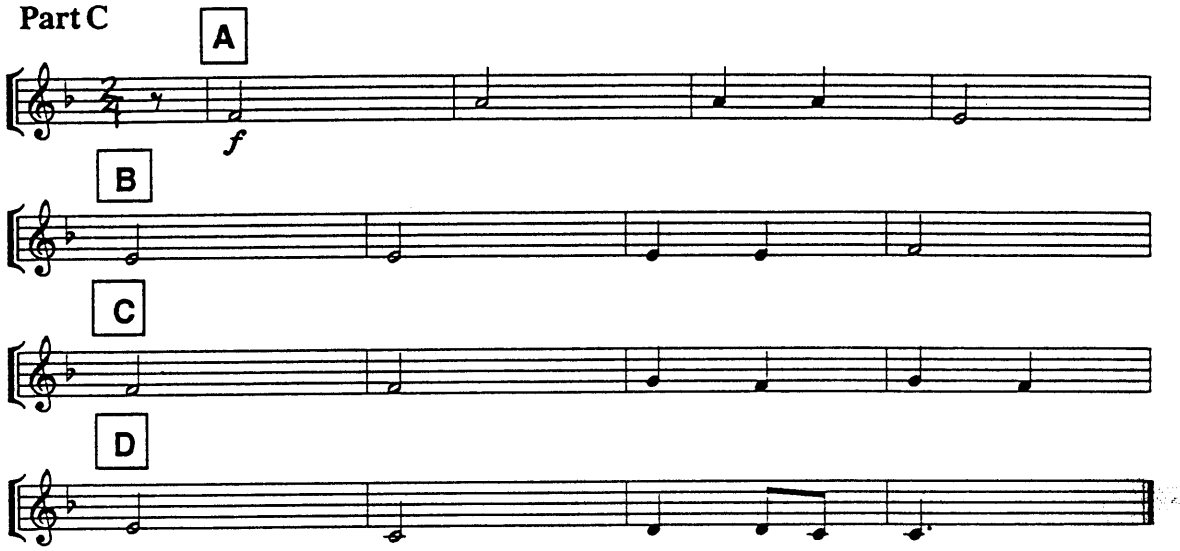
THE BELLS OF BLAZES

Bass Clarinet
Part B



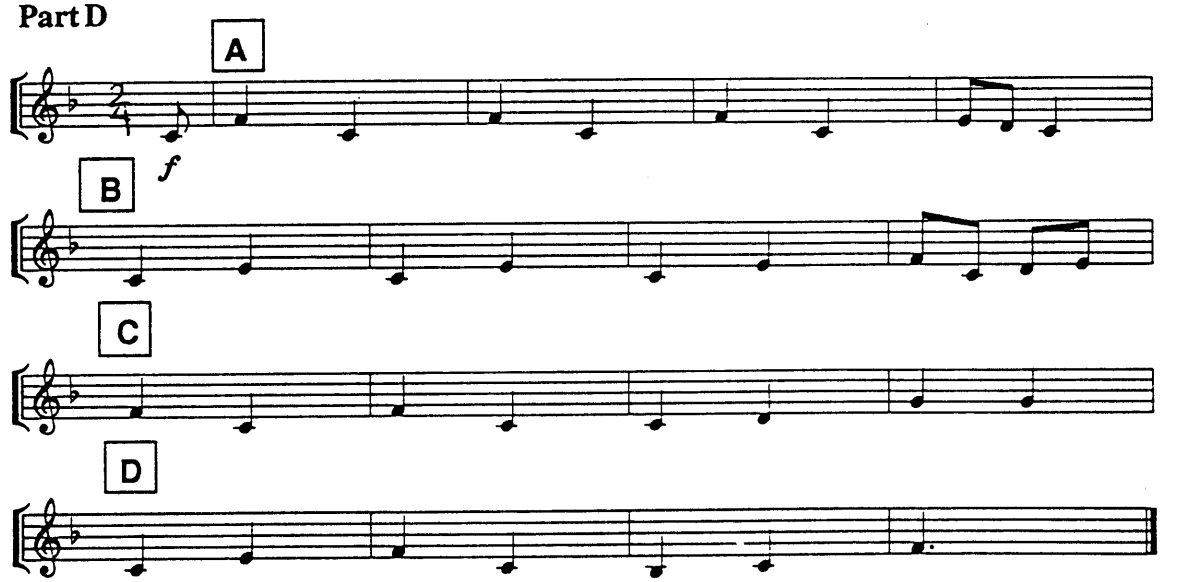
THE BELLS OF BLAZES

Bass Clarinet
Part C



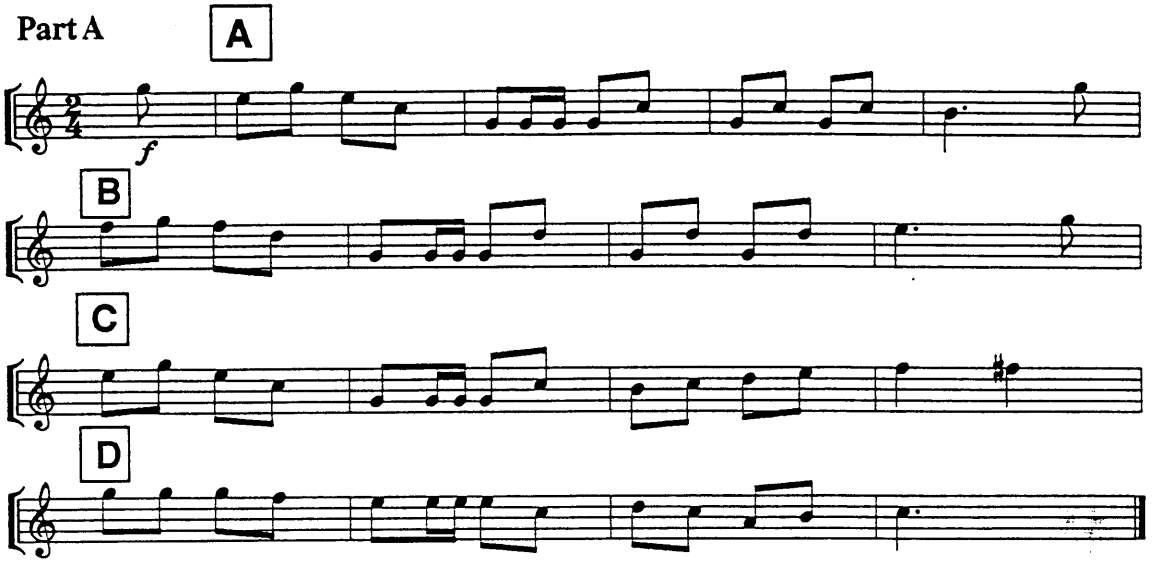
THE BELLS OF BLAZES

Bass Clarinet
Part D



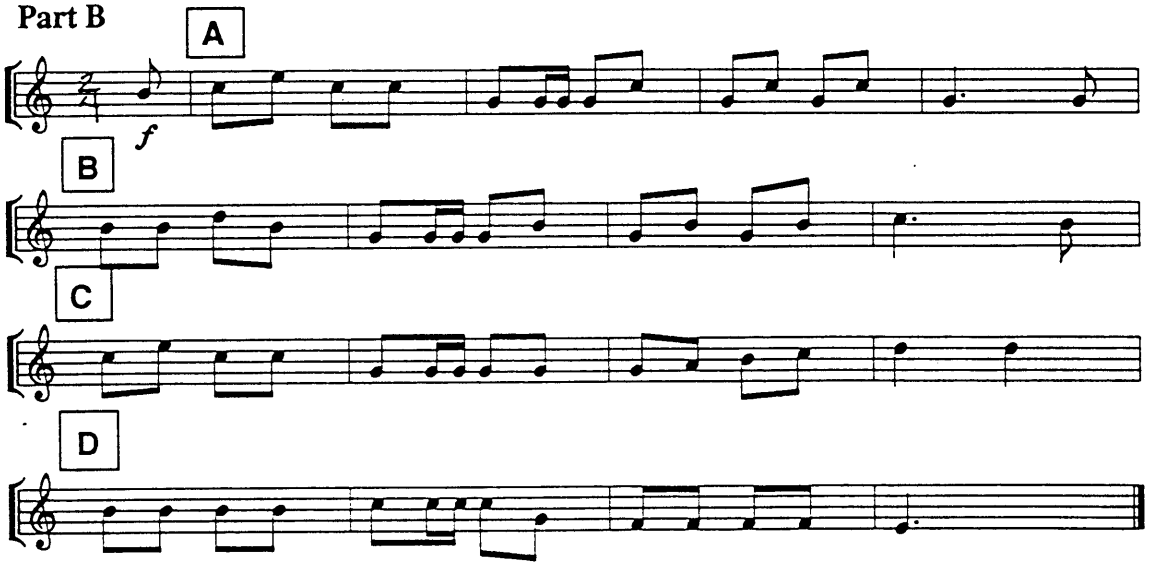
THE BELLS OF BLAZES

Alto Saxophone
Baritone Saxophone
Part A



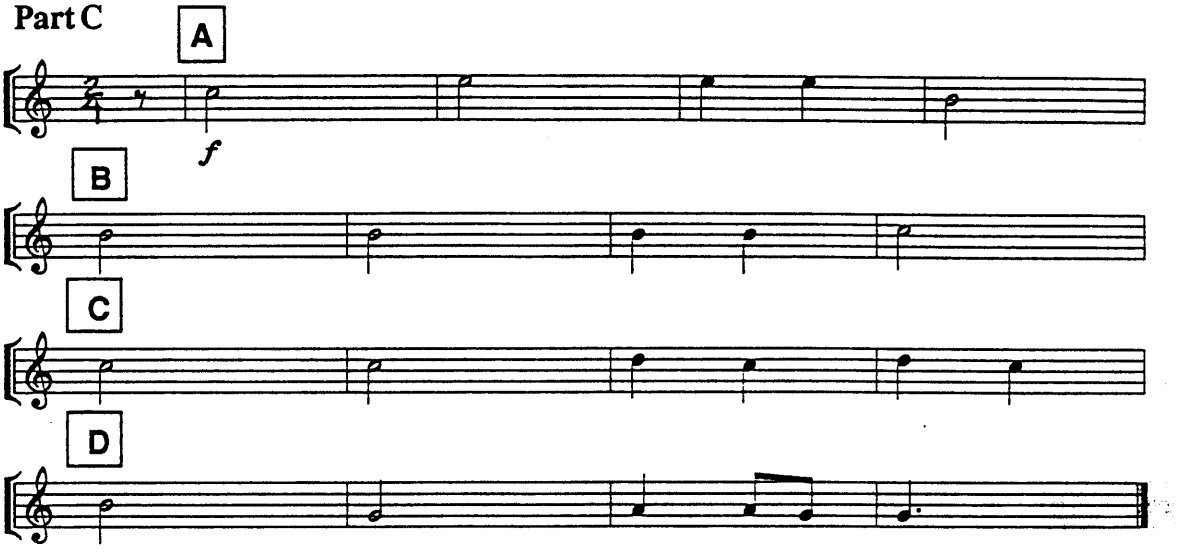
THE BELLS OF BLAZES

Alto Saxophone
Baritone Saxophone
Part B



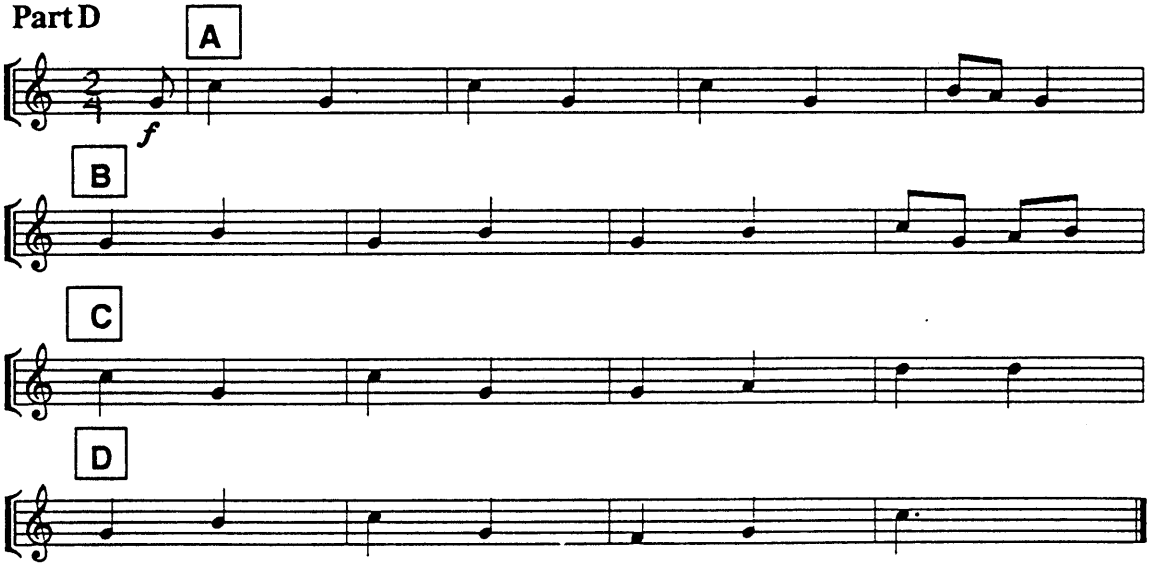
THE BELLS OF BLAZES

Alto Saxophone
Baritone Saxophone
Part C



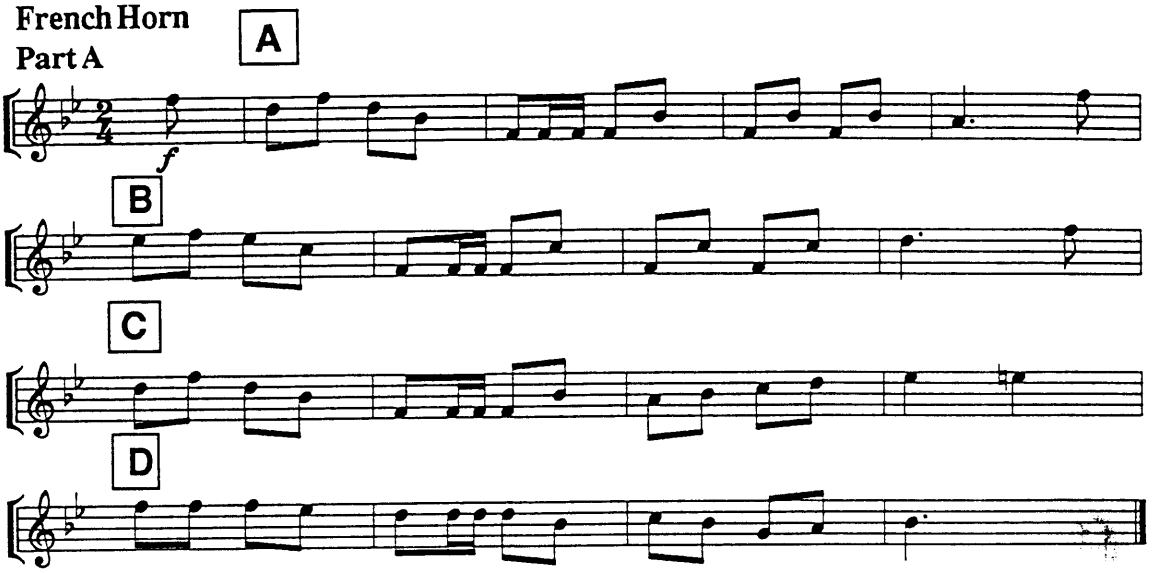
THE BELLS OF BLAZES

Alto Saxophone
Baritone Saxophone
Part D



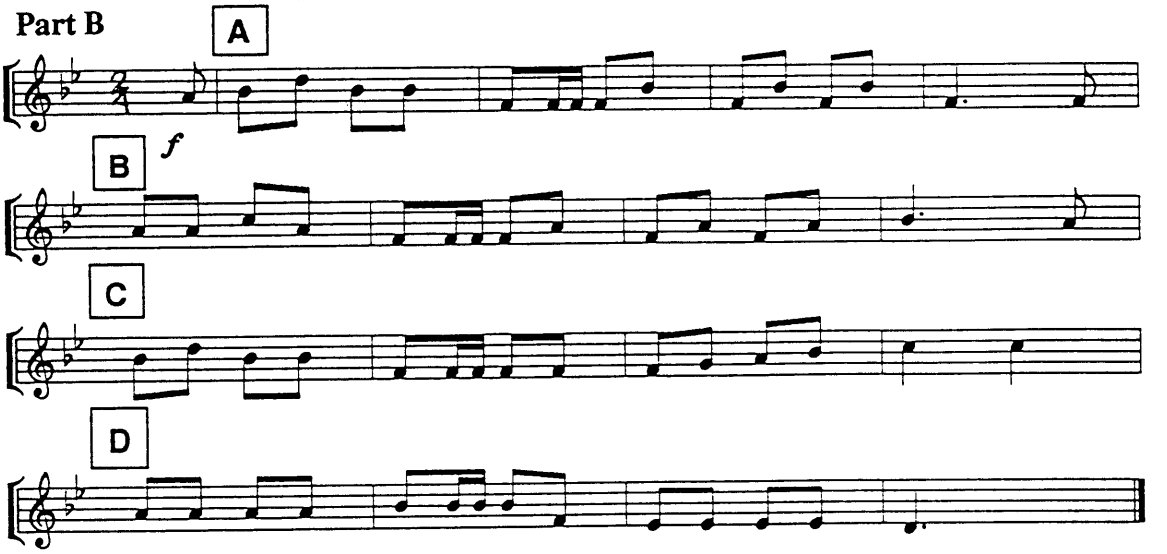
THE BELLS OF BLAZES

French Horn
Part A



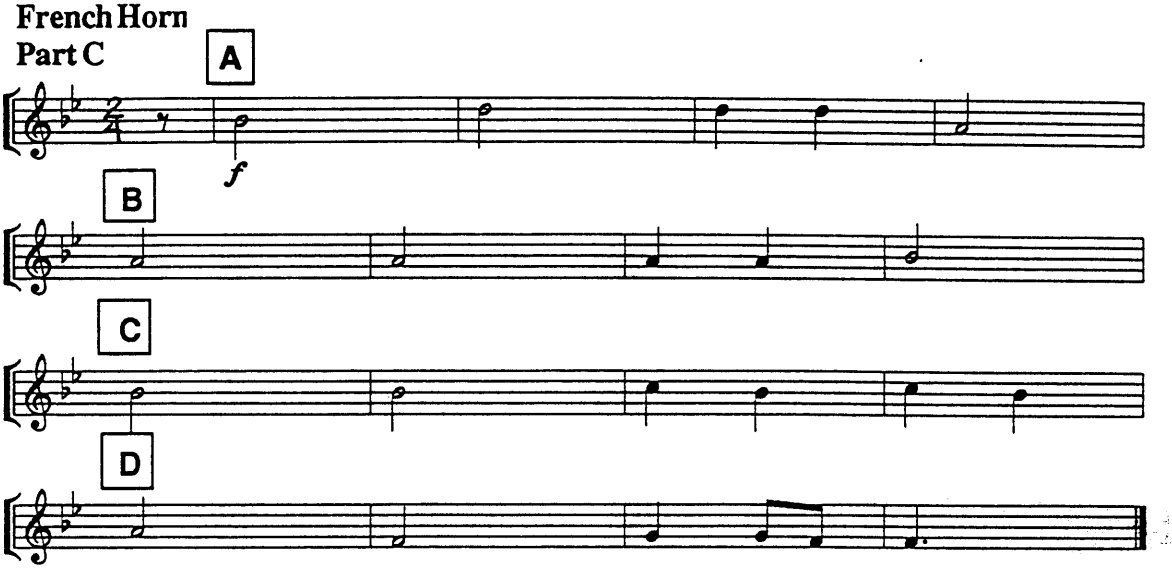
French Horn
Part B

THE BELLS OF BLAZES



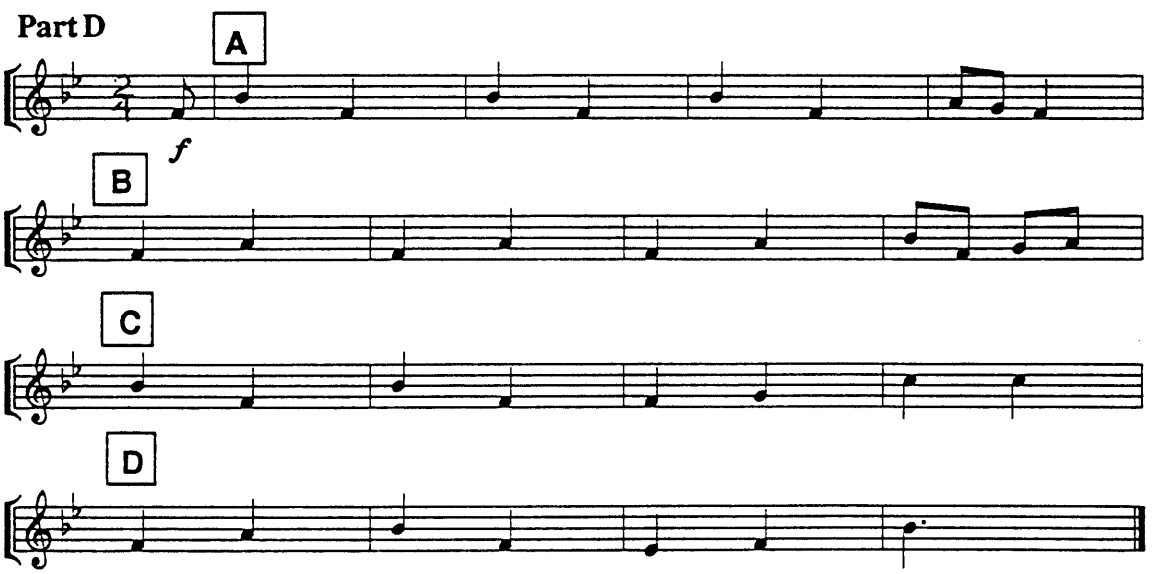
THE BELLS OF BLAZES

French Horn
Part C



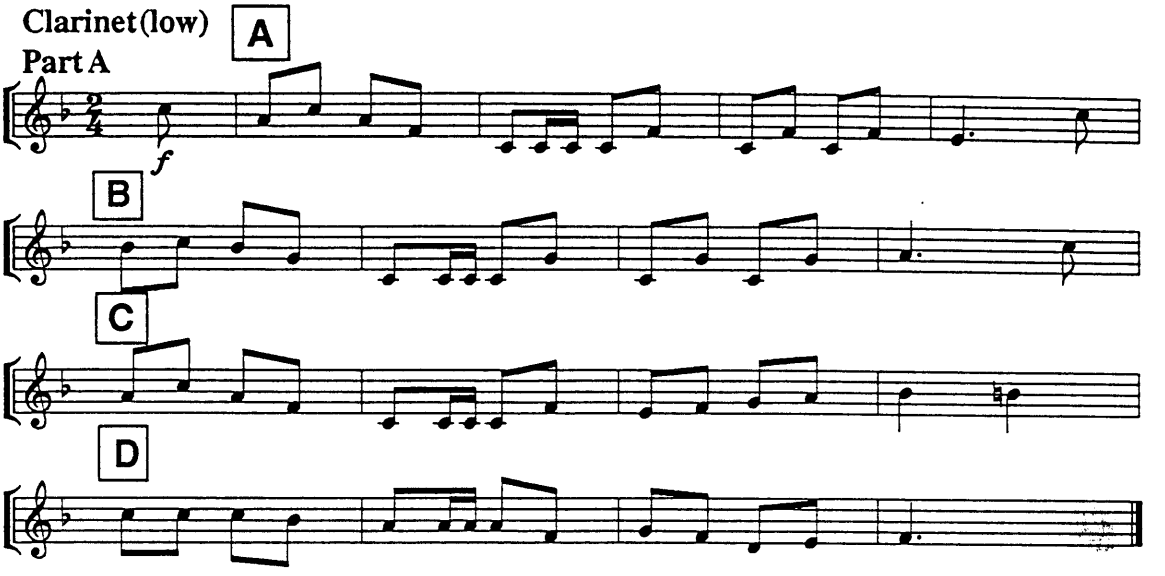
THE BELLS OF BLAZES

French Horn
Part D



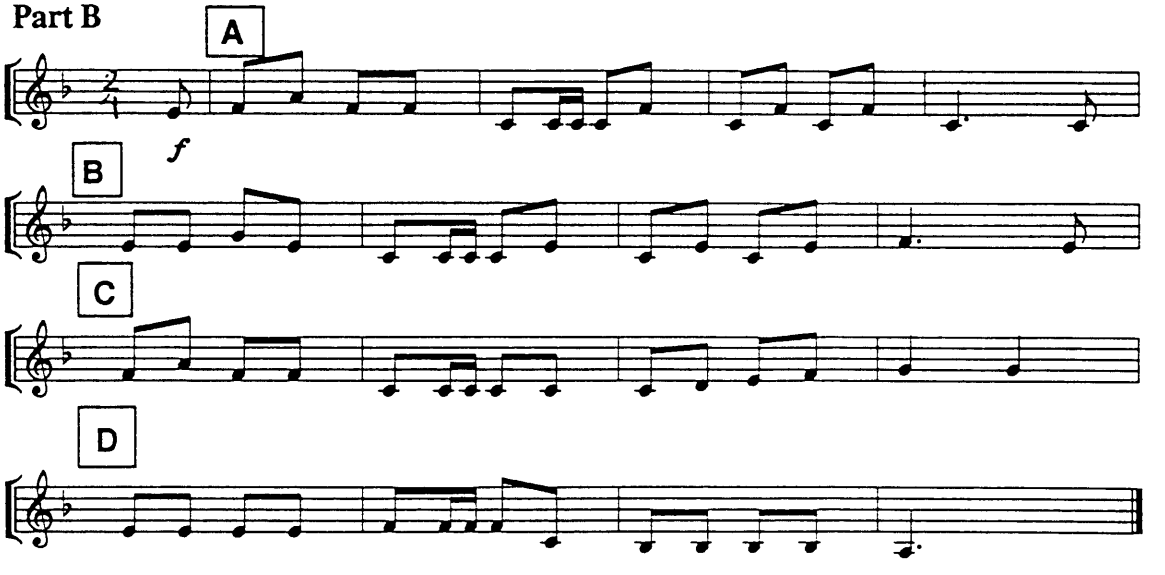
Trumpet
Baritone T.C.
Clarinet (low)
Part A

THE BELLS OF BLAZES



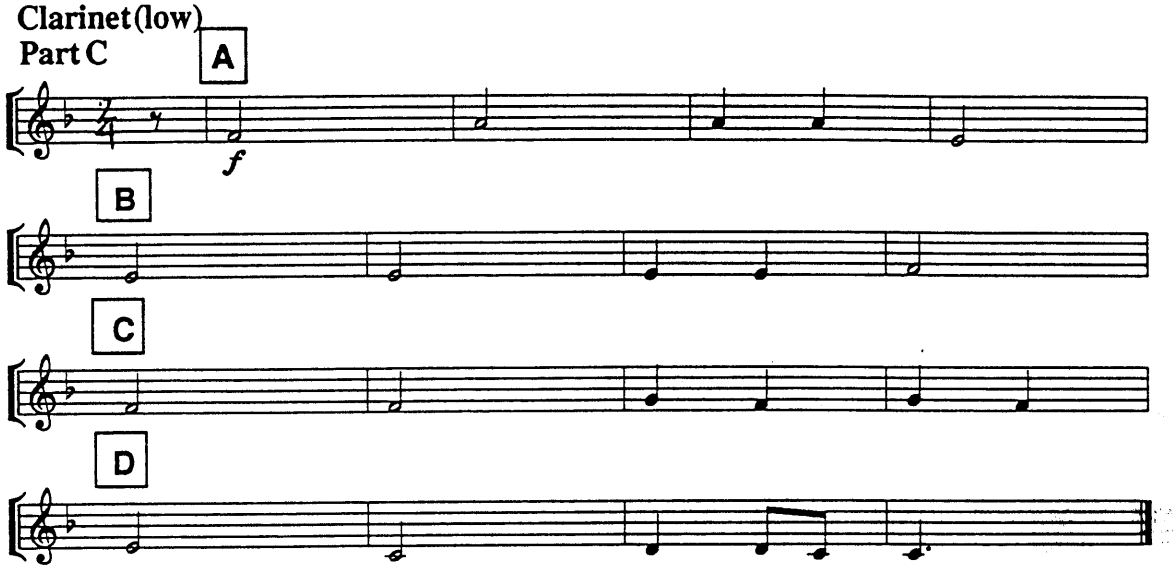
Trumpet
Baritone T.C.
Clarinet (low)
Part B

THE BELLS OF BLAZES



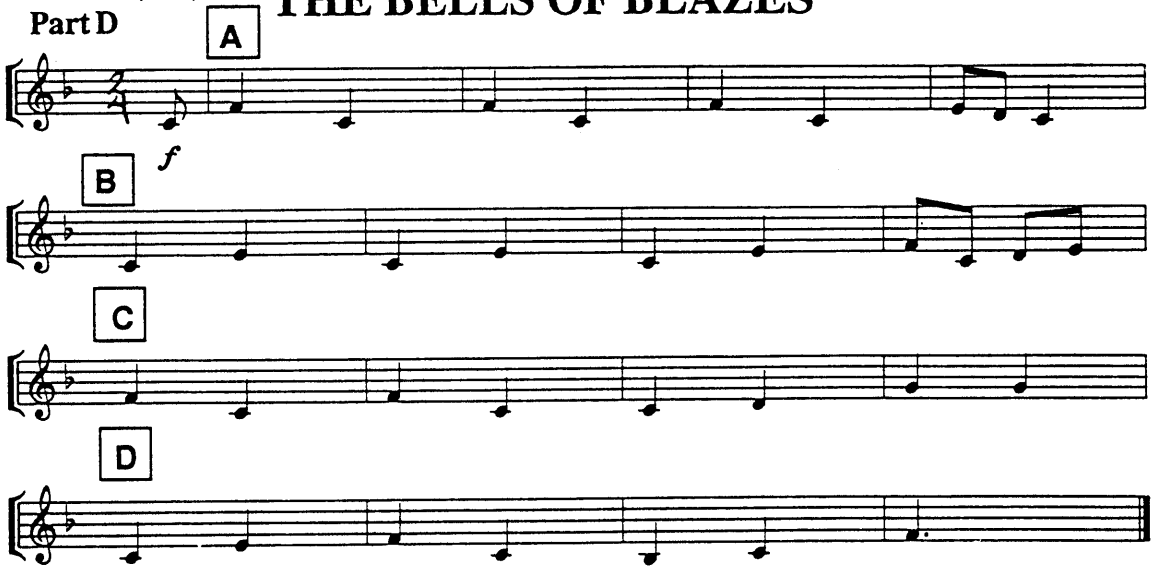
Trumpet
Baritone T.C.
Clarinet (low)
Part C

THE BELLS OF BLAZES



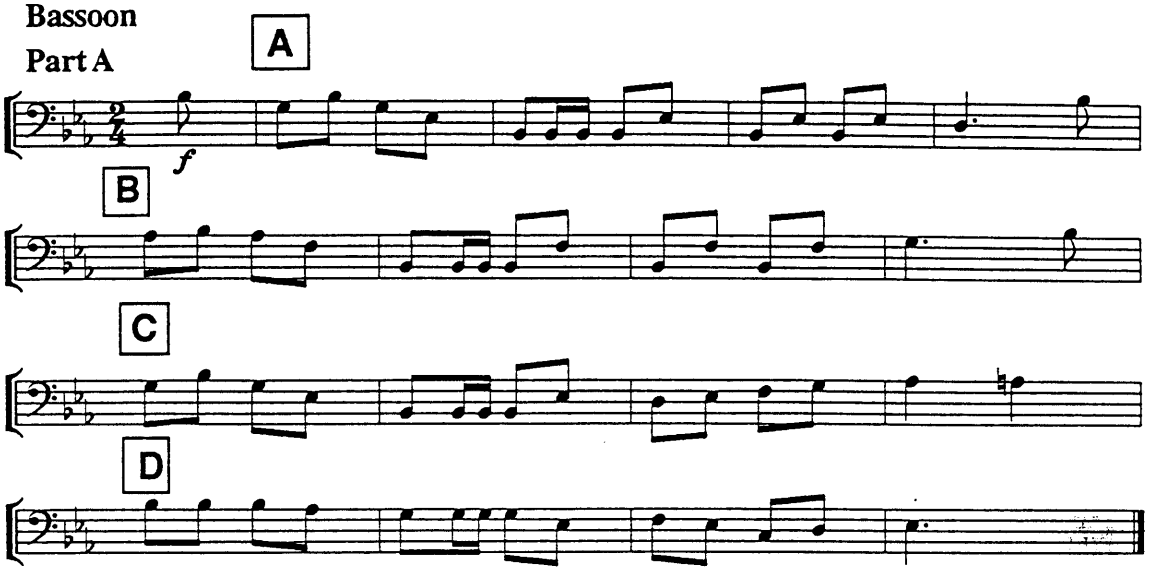
Trumpet
Baritone T.C.
Clarinet (low)
Part D

THE BELLS OF BLAZES



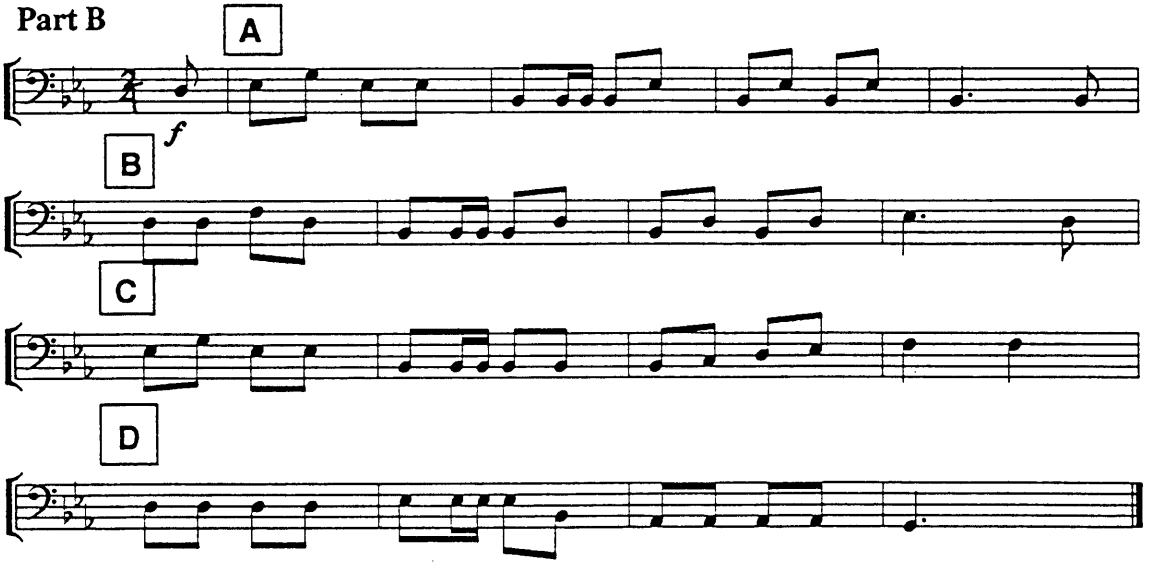
THE BELLS OF BLAZES

Trombone
Baritone B.C.
Bassoon
Part A



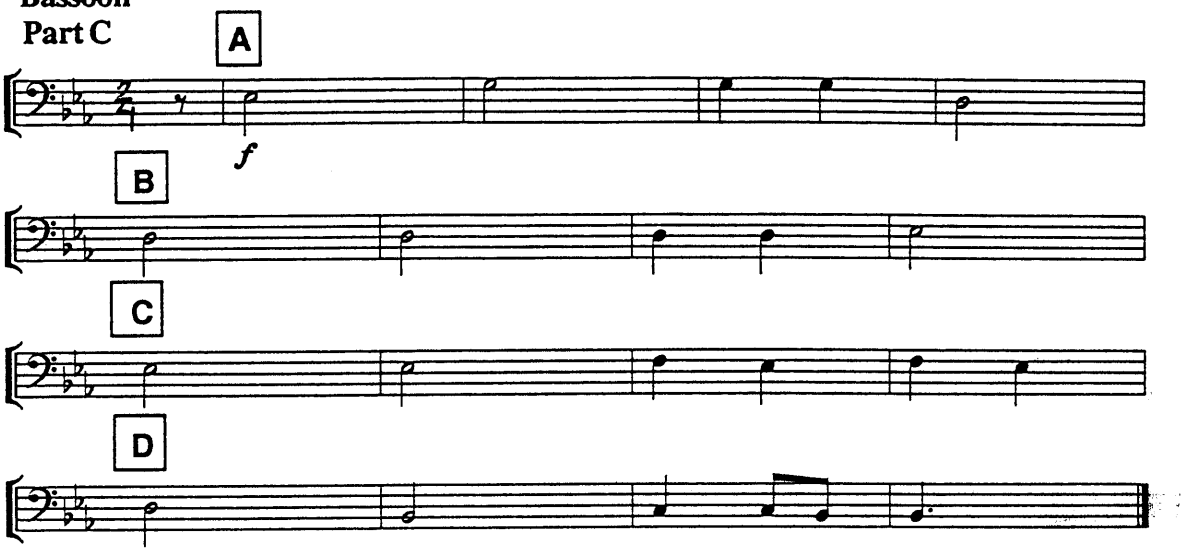
THE BELLS OF BLAZES

Trombone
Baritone B.C.
Bassoon
Part B



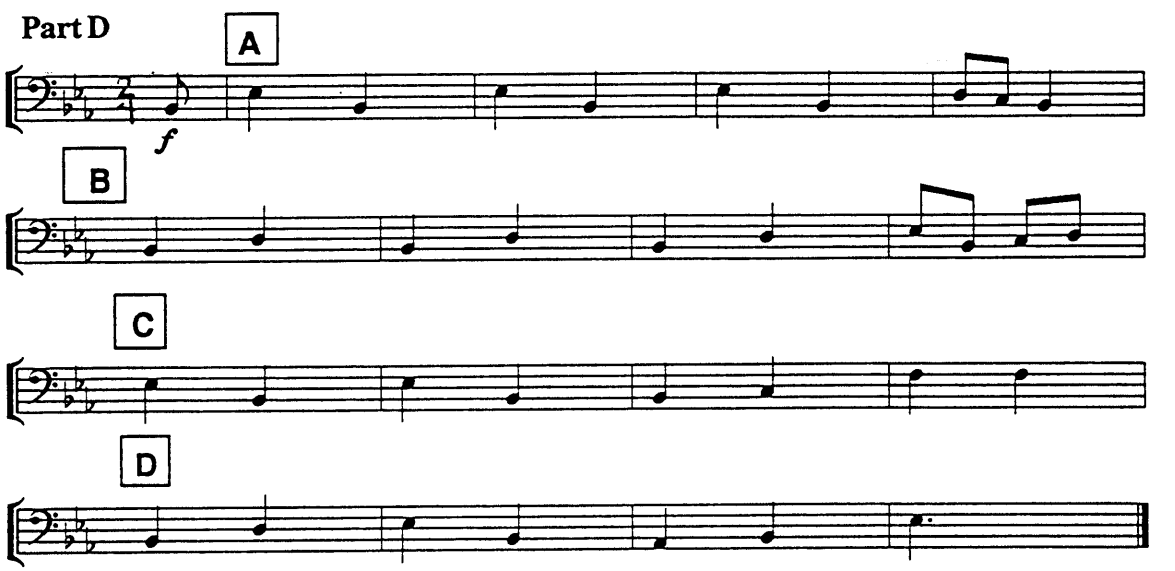
Trombone
Baritone B.C.
Bassoon
Part C

THE BELLS OF BLAZES



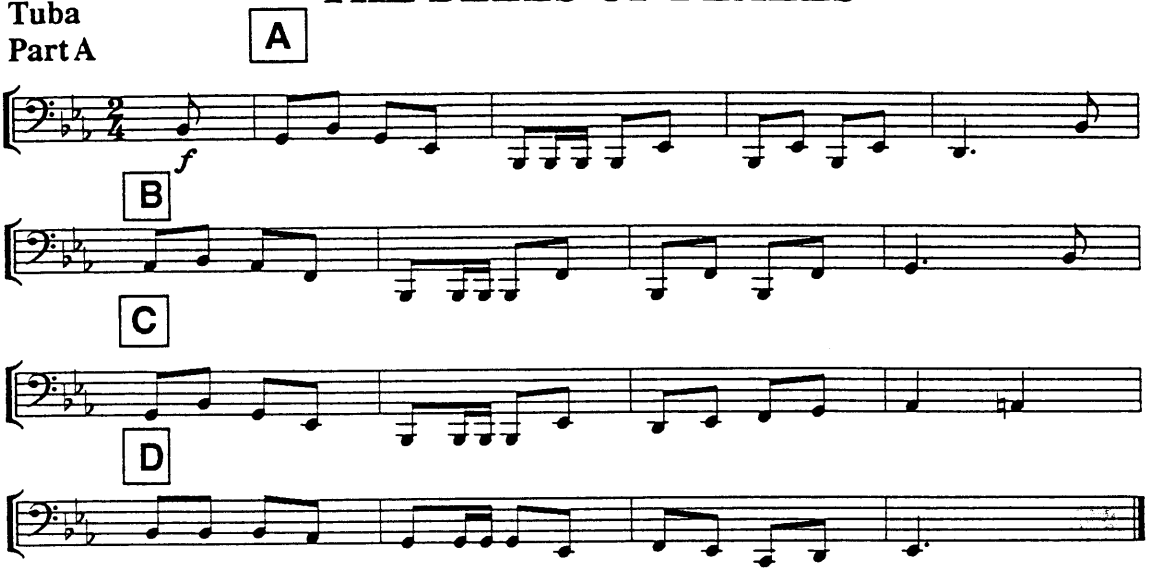
Trombone
Baritone B.C.
Bassoon
Part D

THE BELLS OF BLAZES



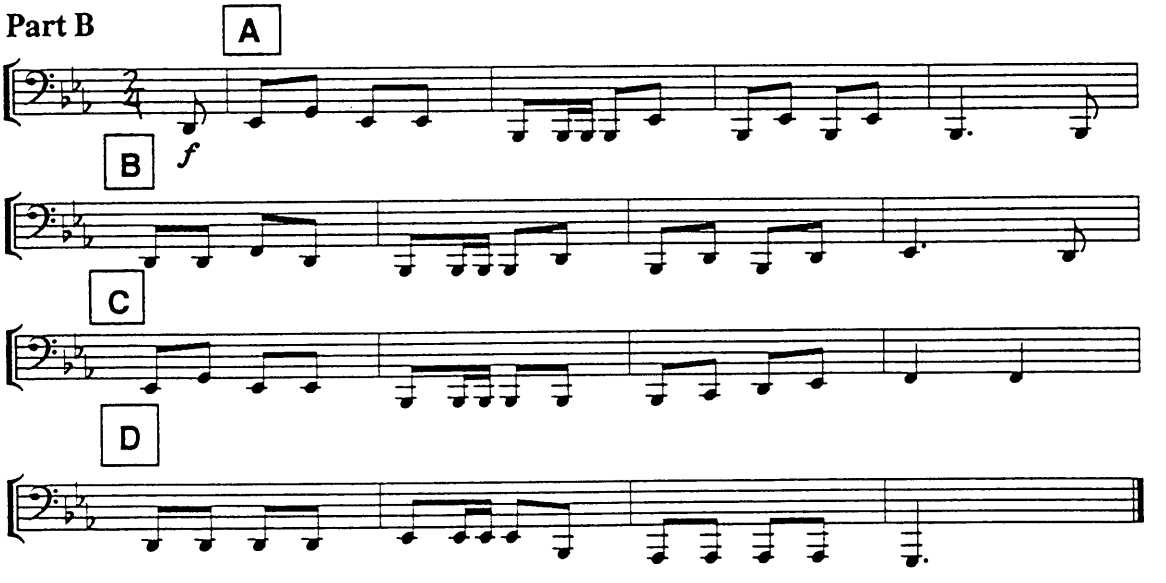
THE BELLS OF BLAZES

Tuba
Part A



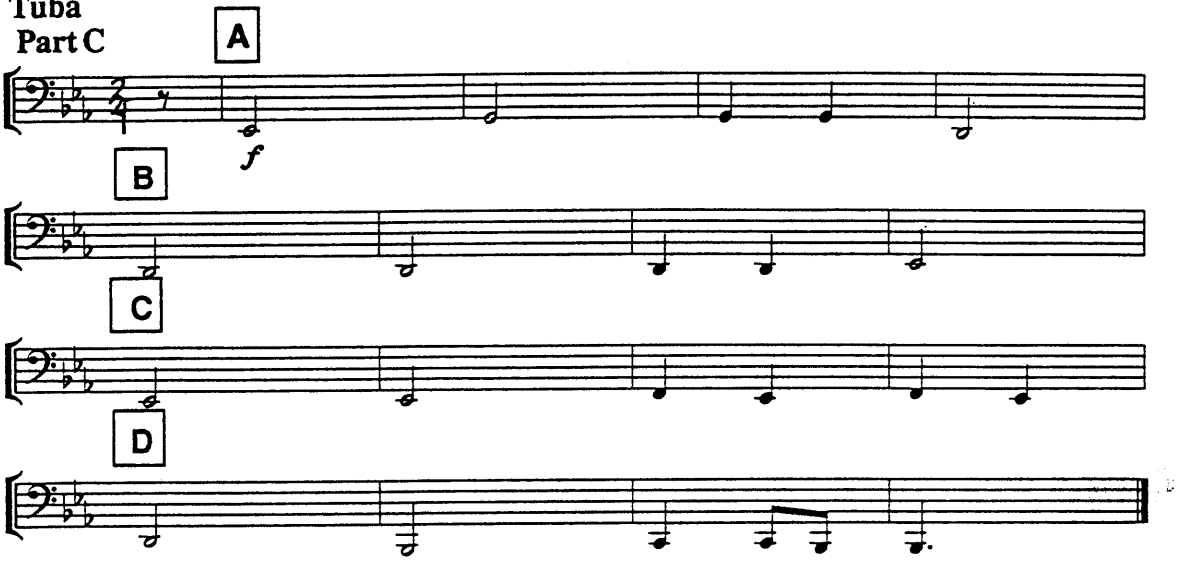
THE BELLS OF BLAZES

Tuba
Part B



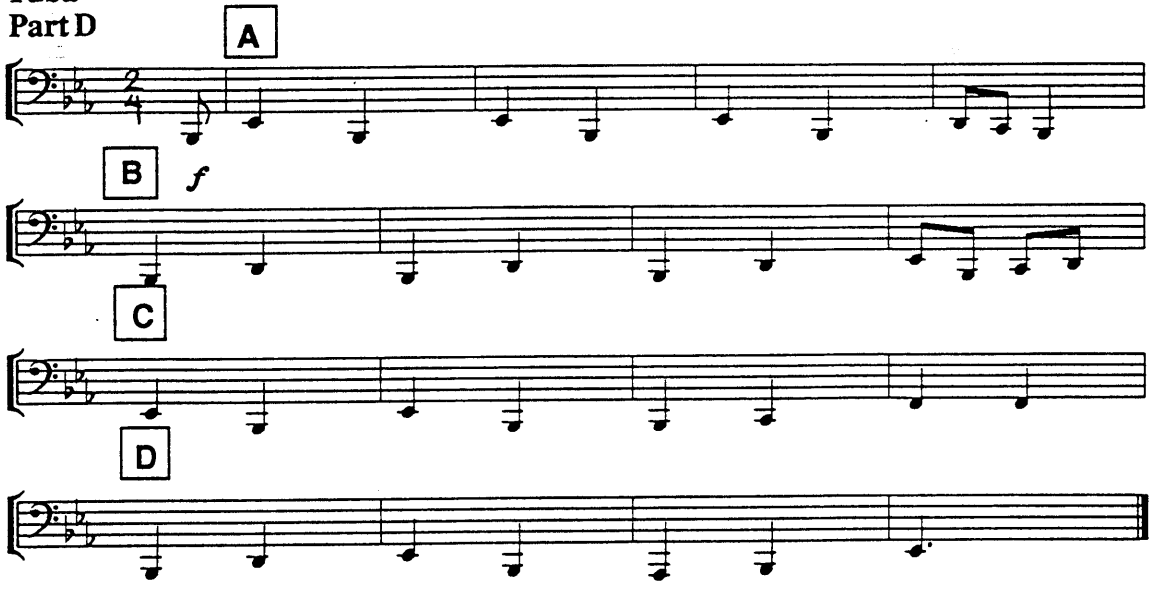
THE BELLS OF BLAZES

Tuba
Part C



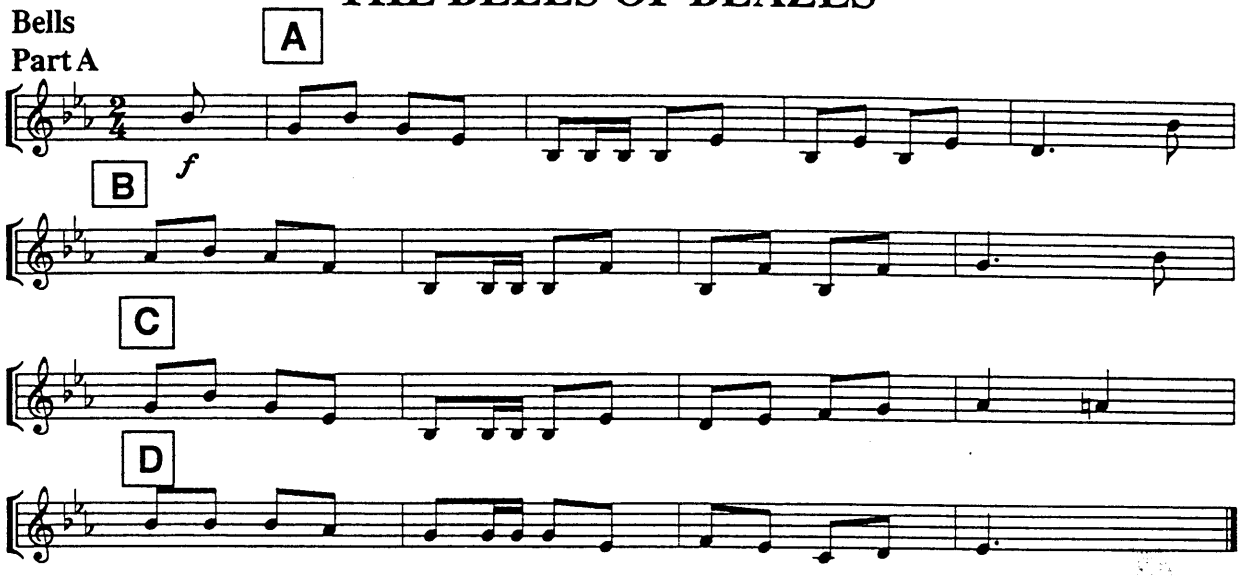
THE BELLS OF BLAZES

Tuba
Part D



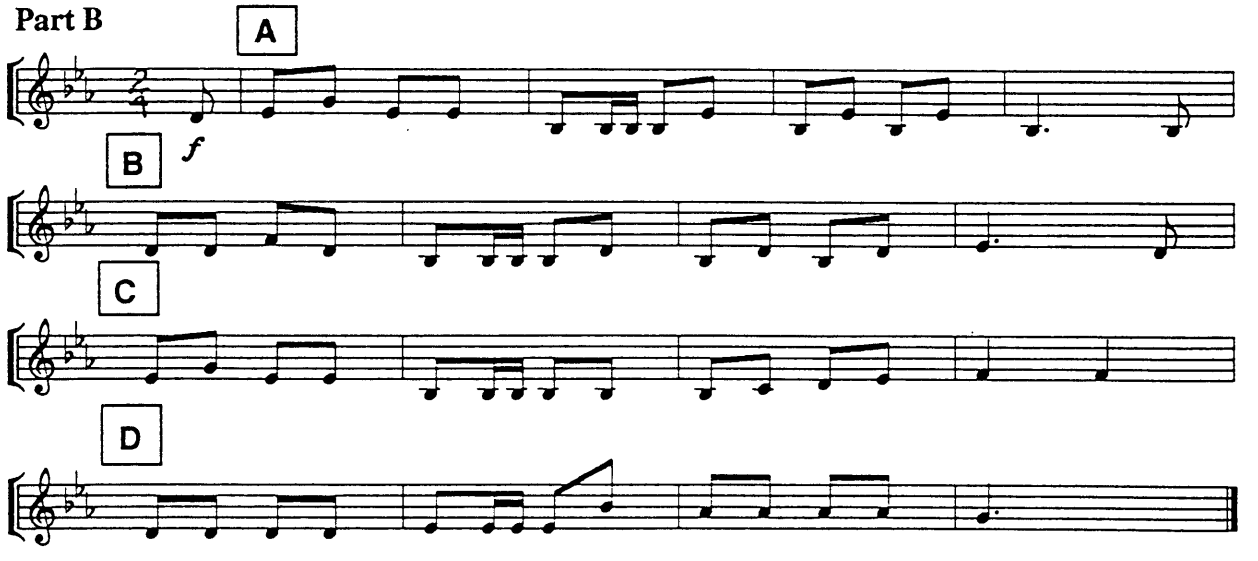
THE BELLS OF BLAZES

Bells
Part A



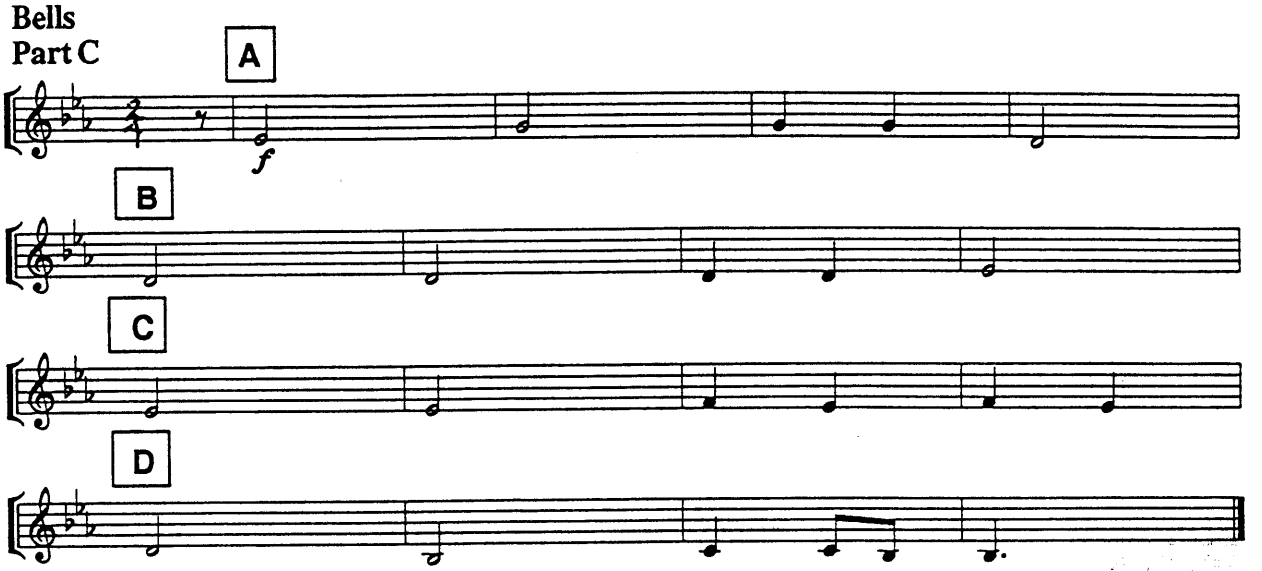
THE BELLS OF BLAZES

Bells
Part B



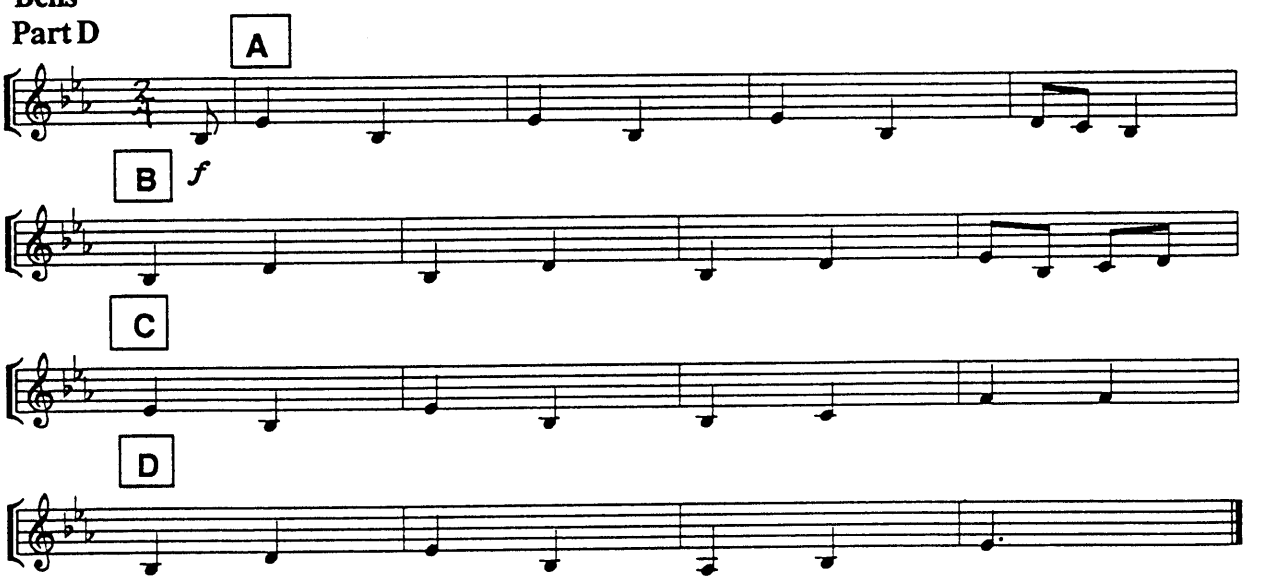
THE BELLS OF BLAZES

Bells
Part C

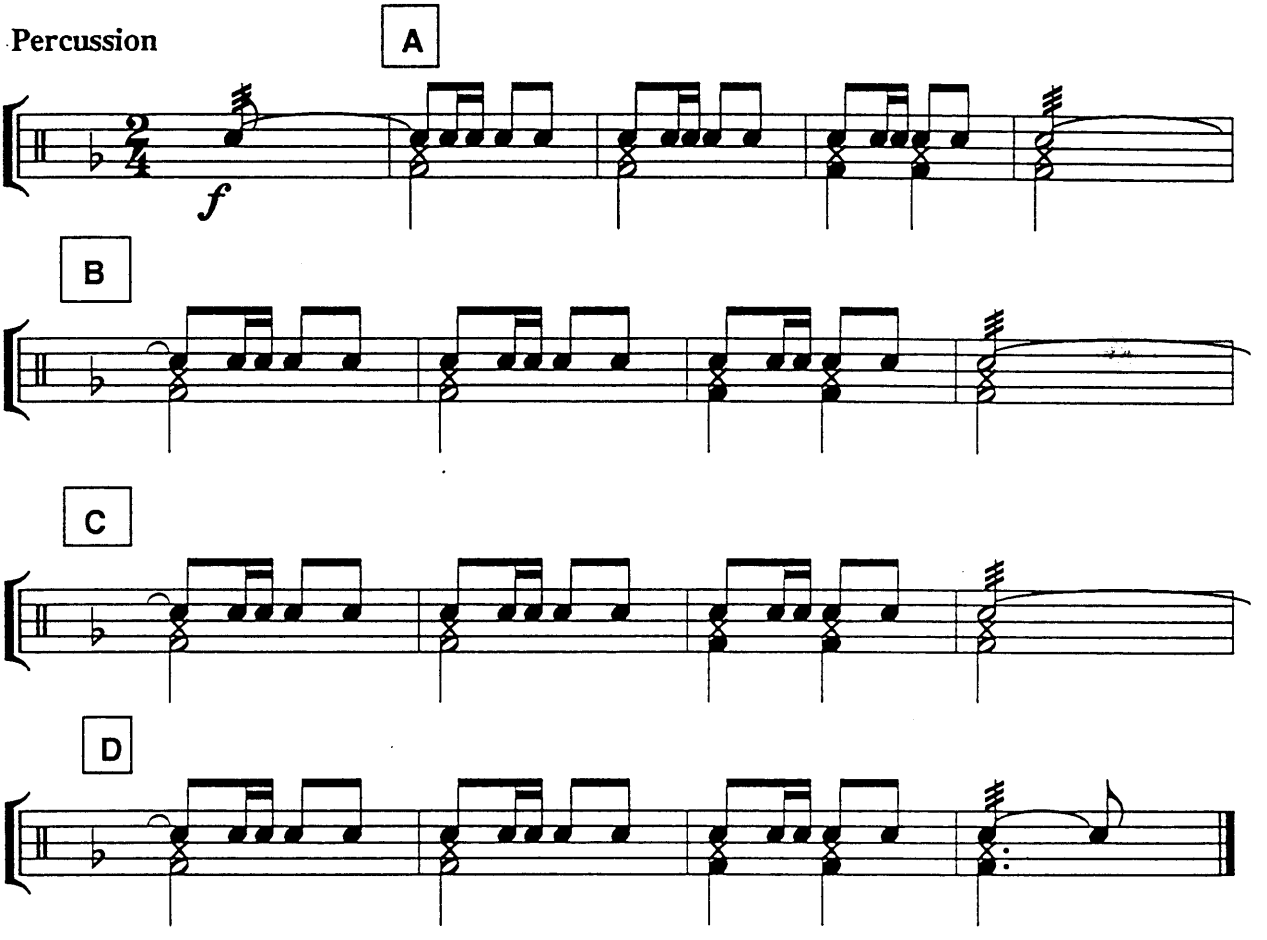


THE BELLS OF BLAZES

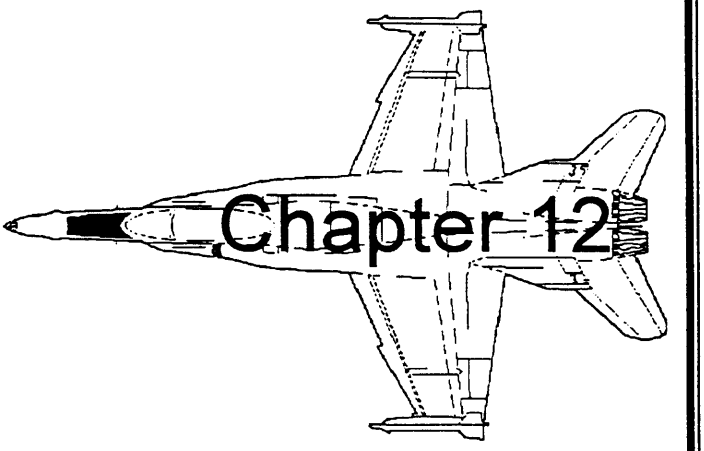
Bells
Part D



THE BELLS OF BLAZES



Bless 'em All



Chapter 12

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

Bless 'em All

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

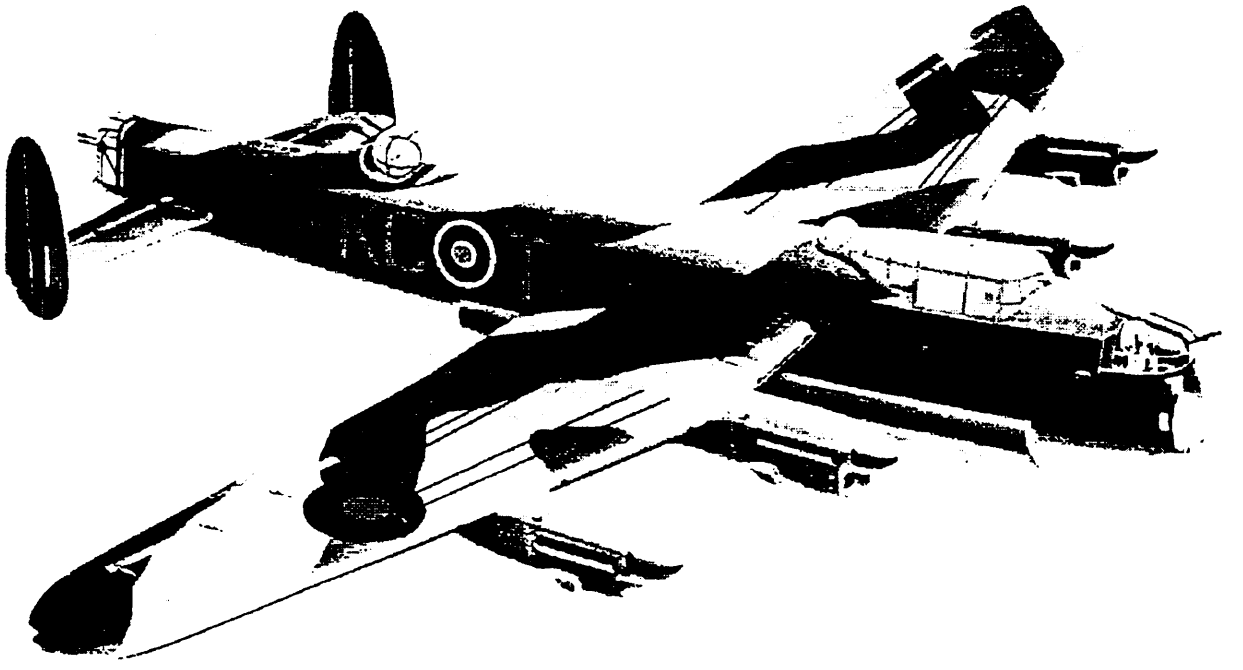
Chorus
Bless 'em all! Bless 'em all!
The long and the short and the tall.
Bless all the sergeants and WO Ones,
Bless all the corp'rals and their blessed sons.
For we're saying good bye to them all,
As back to their barracks they crawl.
We'll get no promotion, this side of the ocean,
So cheer up my lads,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

Bless 'em All - Lancasters

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

Bless 'em All - Lancasters

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



Bless 'em All - Wellingtons

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

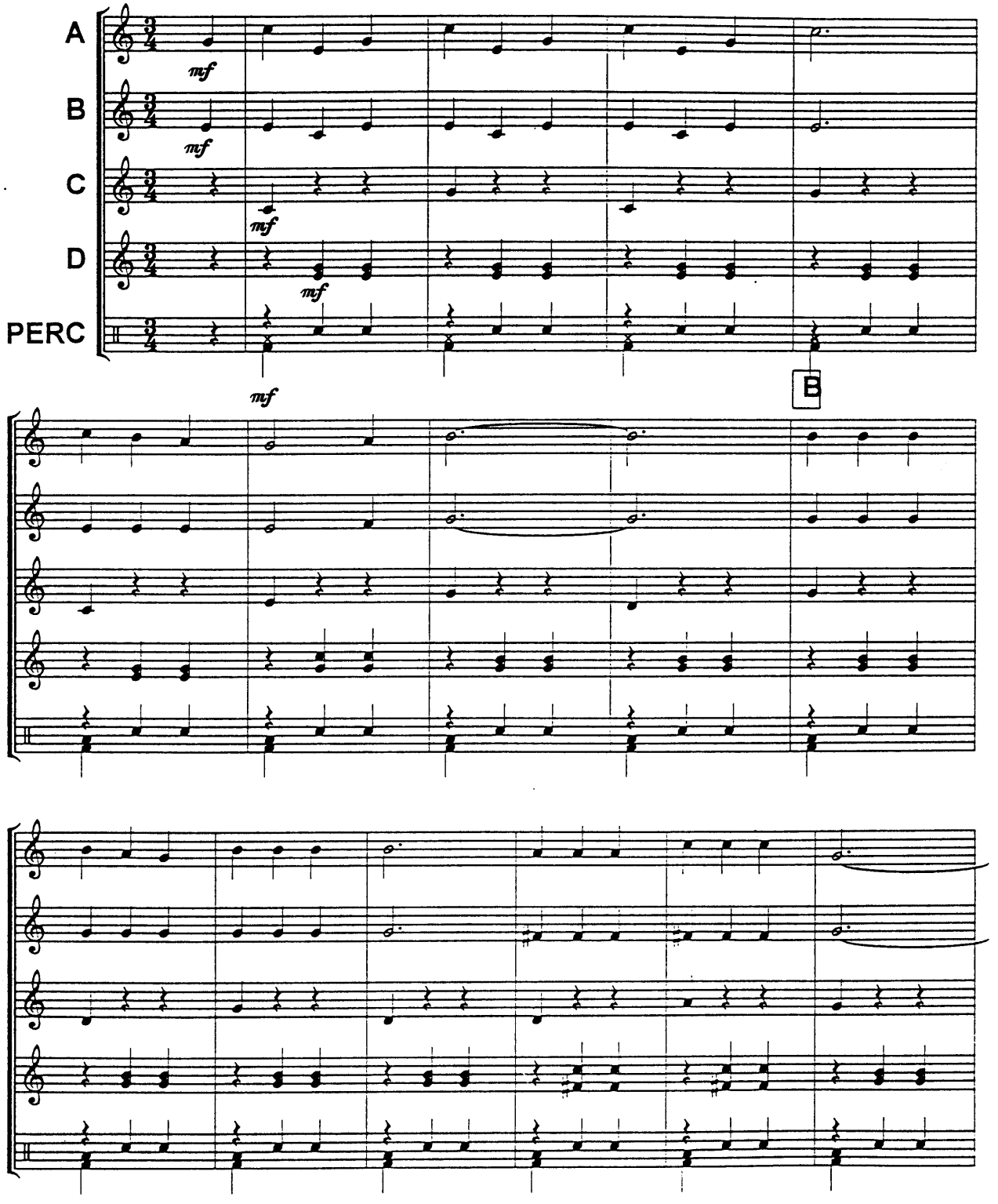
Bless 'em All - Wellingtons

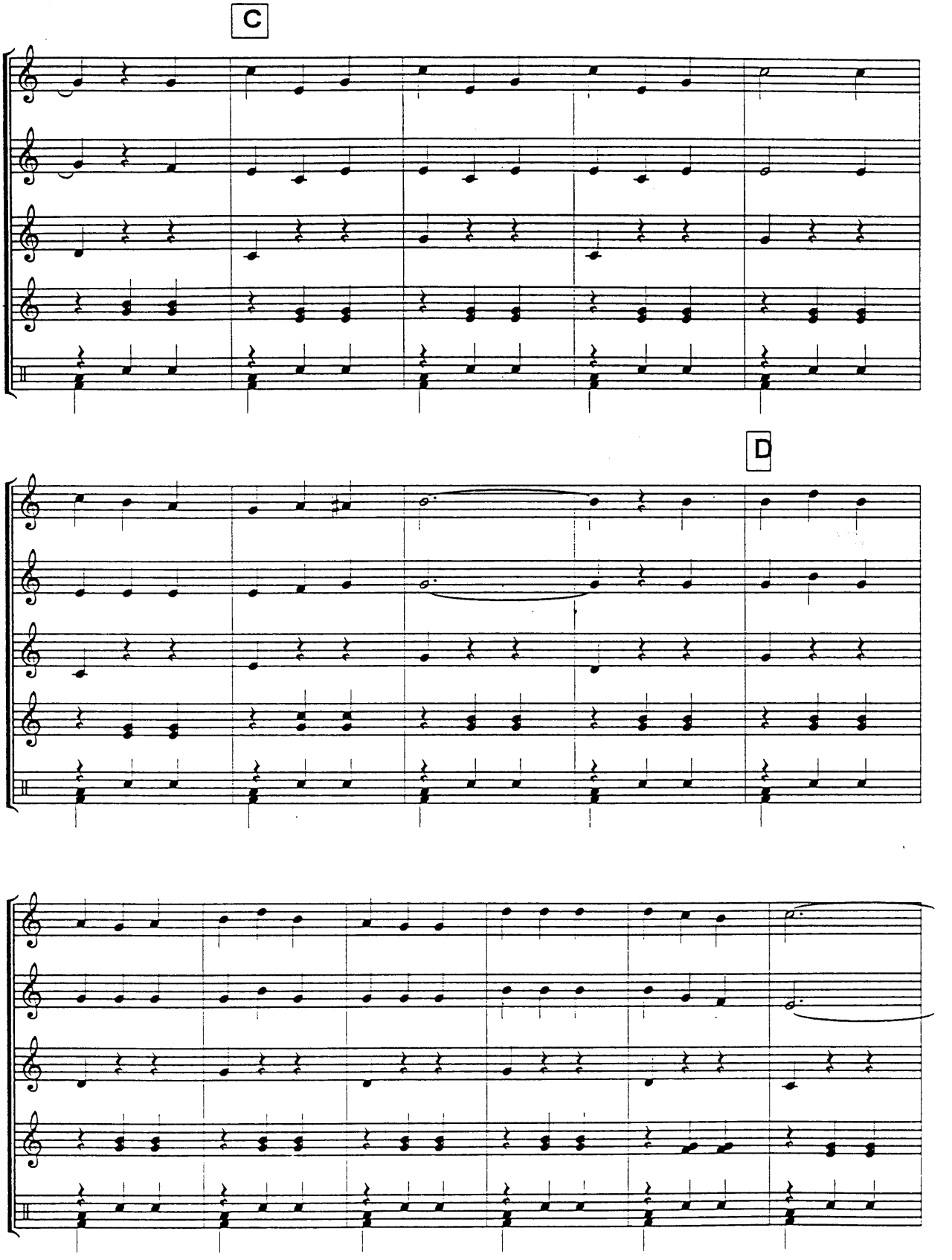
Worry me, worry me,
Wellingtons don't worry me.
Oil-chewing Wimpey's with flaps on their wings,
Buggered up pistons, and buggered up rings,
The bomb load is so blessed small,
Four-fifths of five-eighths is not much
There'll be such a commotion when o'er the ocean,
So cheer up my lads, bless 'em all.

BLESS 'EM ALL

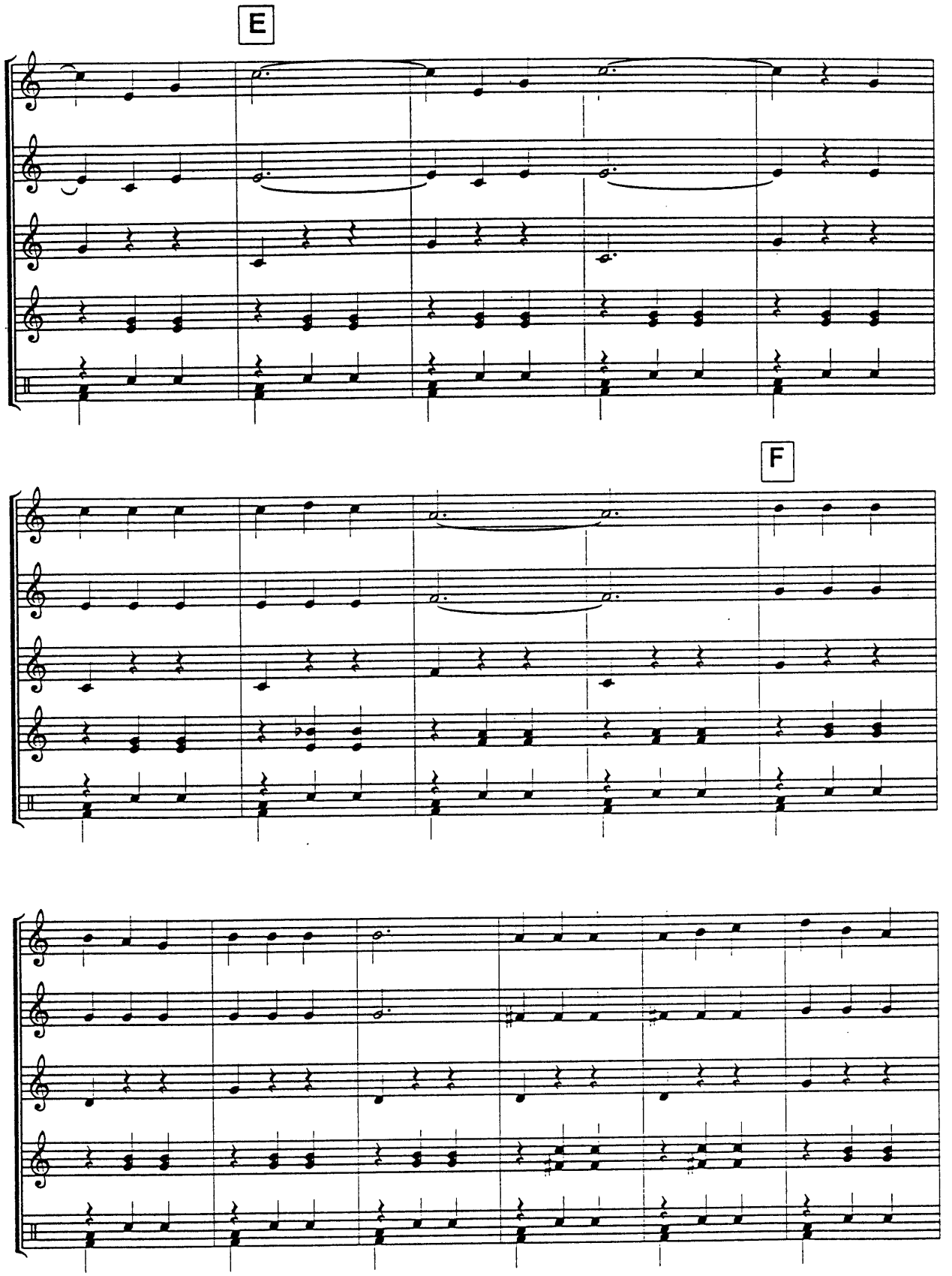
Bb CONDUCTOR

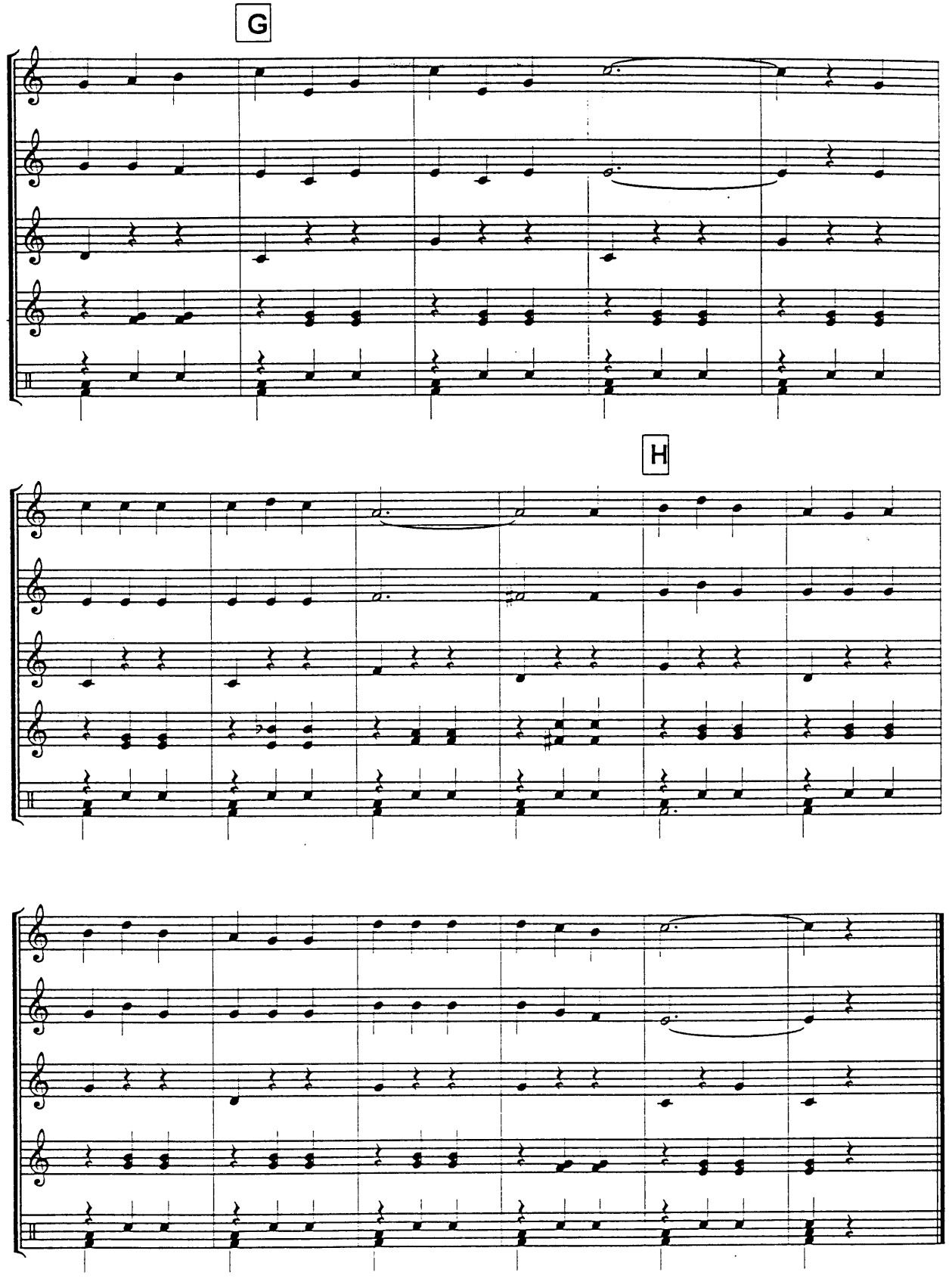
SLOW MARCH or
INSPECTION TUNE





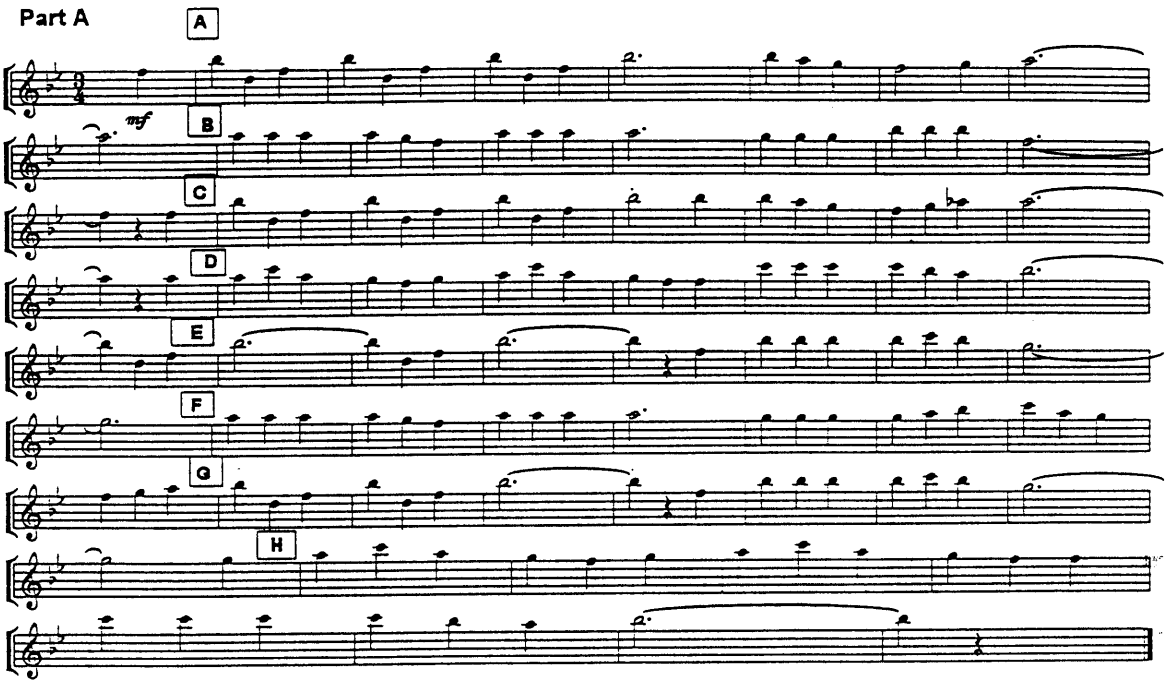
Bless 'em all Page 2


E
F


G
H

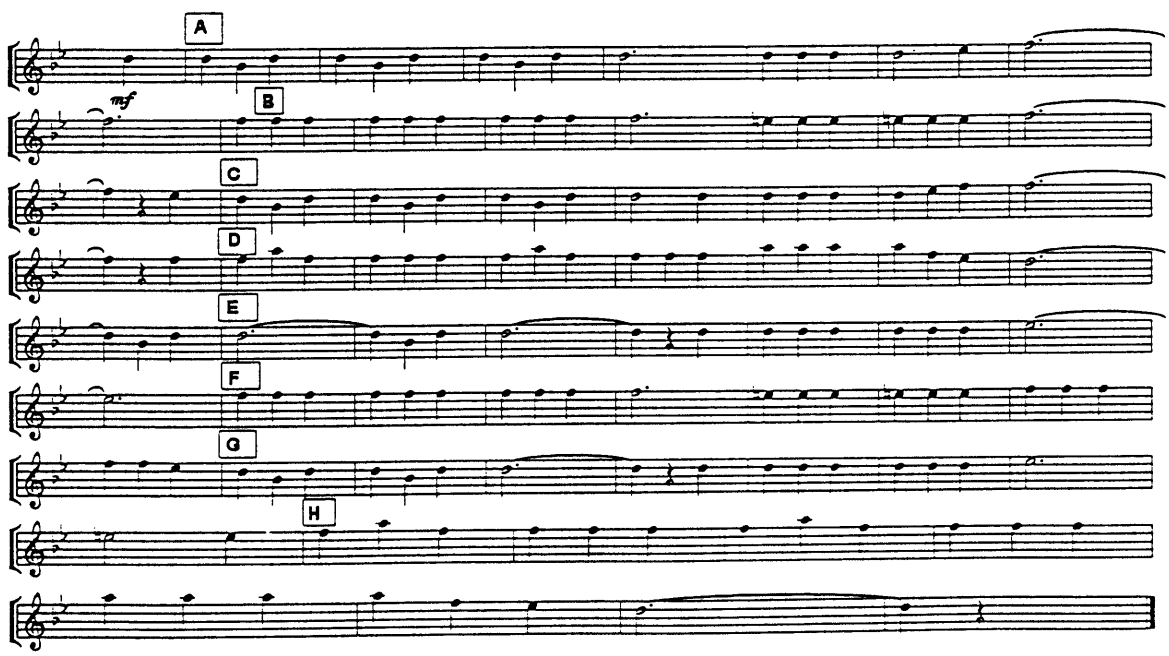
Flute
Oboe
Part A

BLESS 'EM ALL



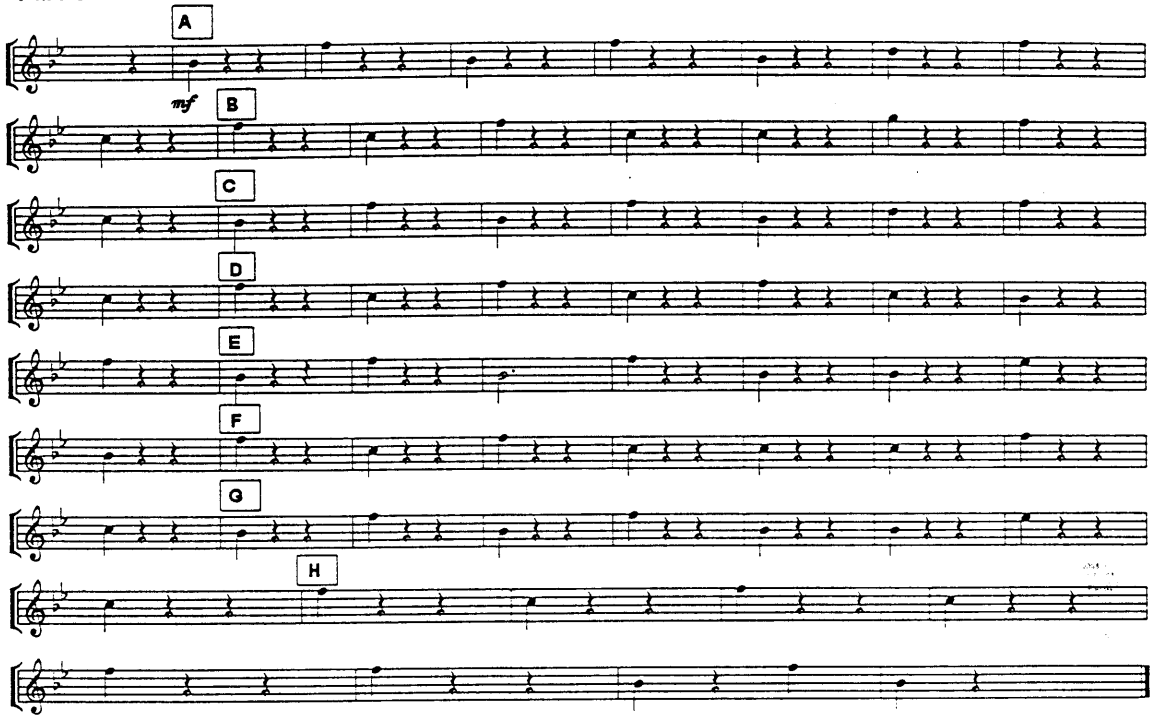
Flute
Oboe
Part B

BLESS 'EM ALL



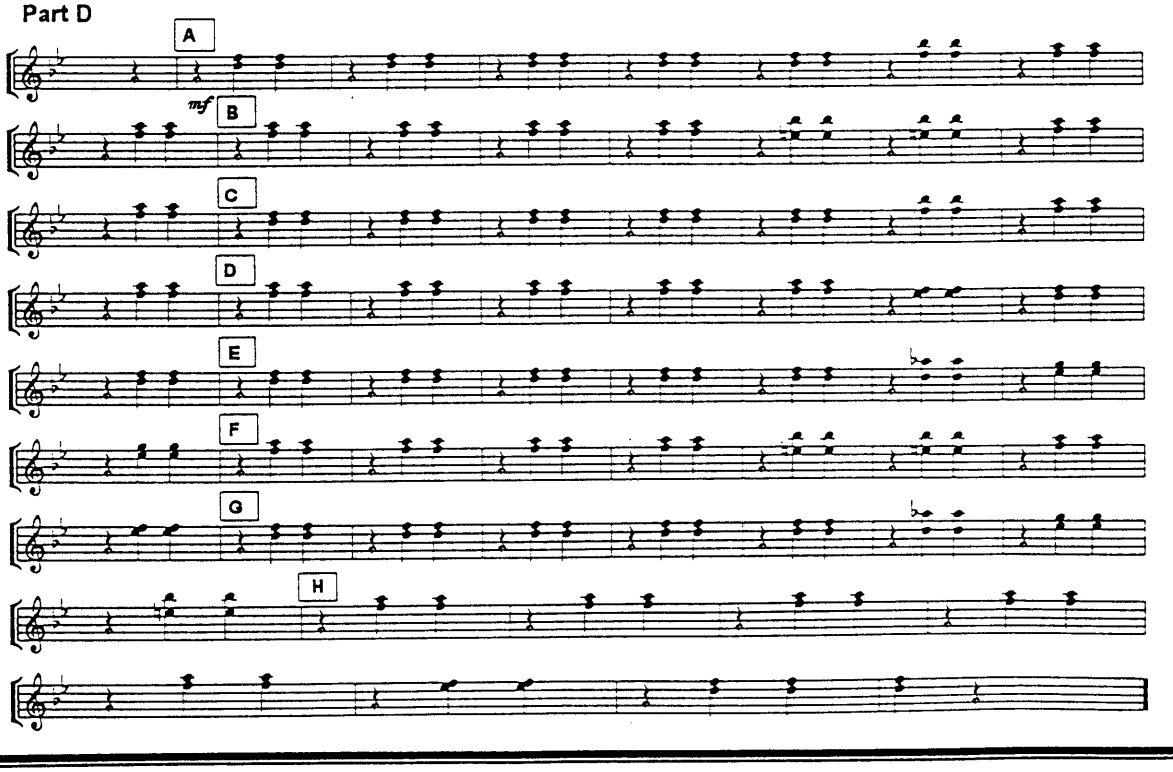
Flute
Oboe
Part C

BLESS 'EM ALL



Flute
Oboe
Part D

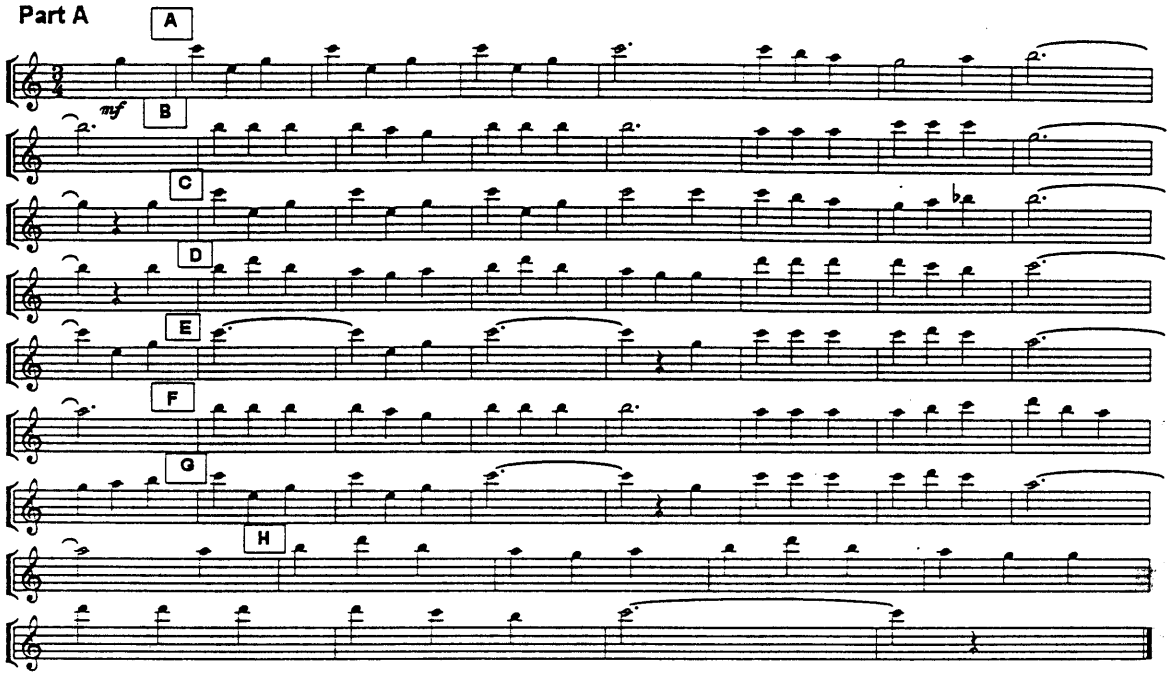
BLESS 'EM ALL



Clarinet (high)
Tenor Saxophone

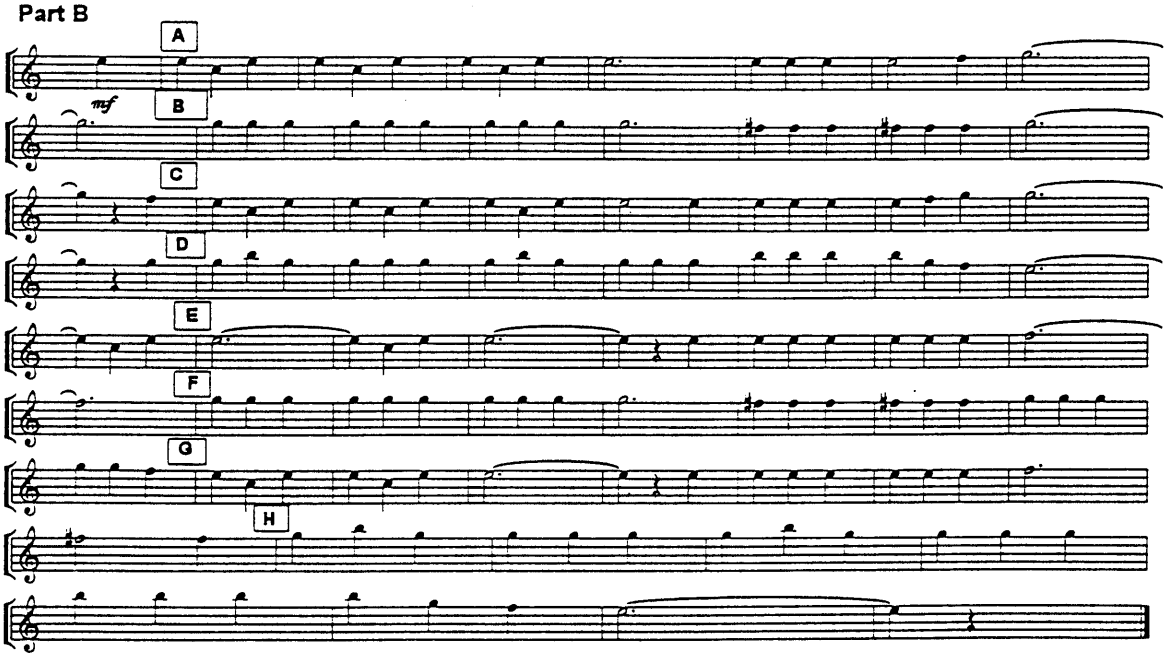
BLESS 'EM ALL

Part A



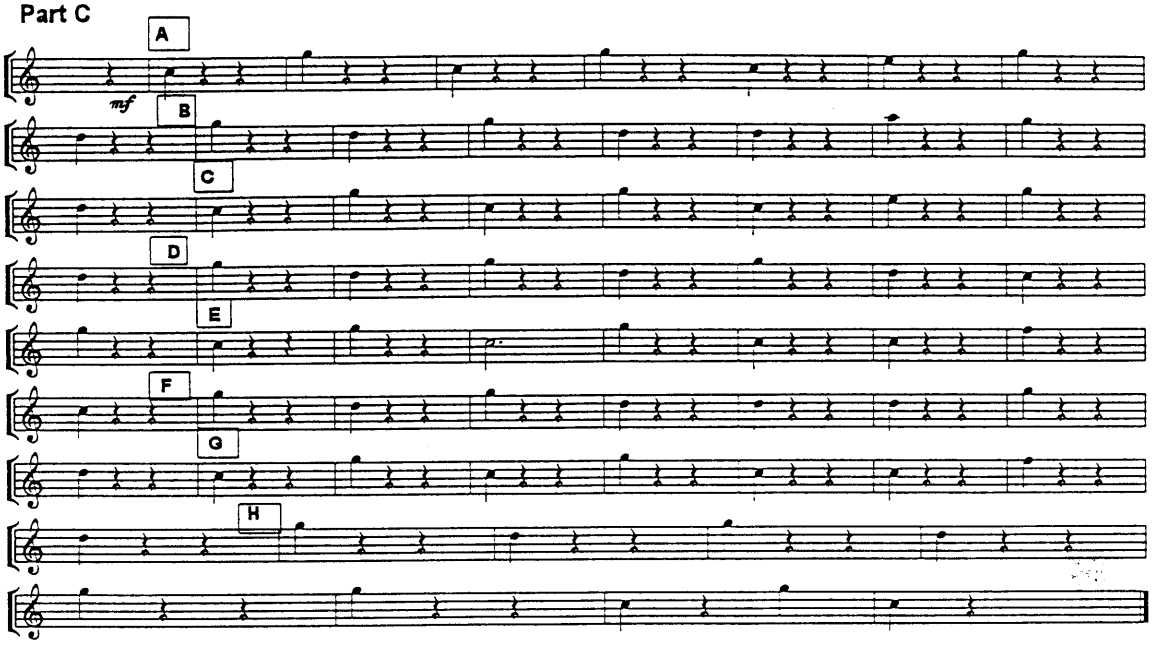
BLESS 'EM ALL

Clarinet (high)
Tenor Saxophone
Part B



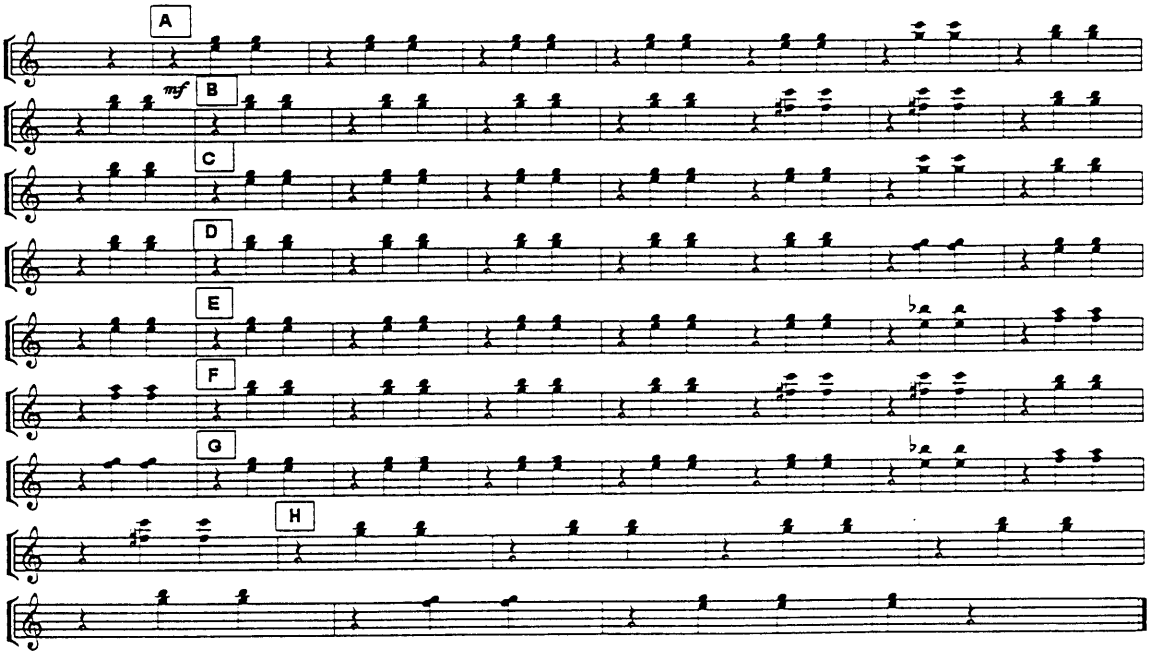
Clarinet (high)
Tenor Saxophone
Part C

BLESS 'EM ALL



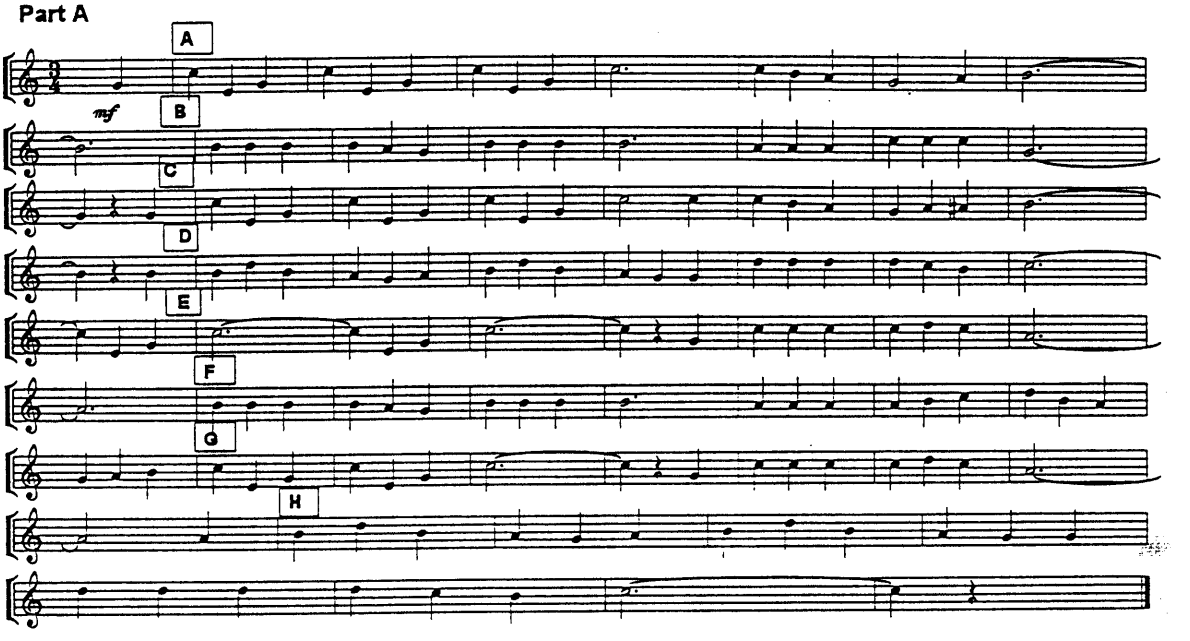
Clarinet (high)
Tenor Saxophone
Part D

BLESS 'EM ALL



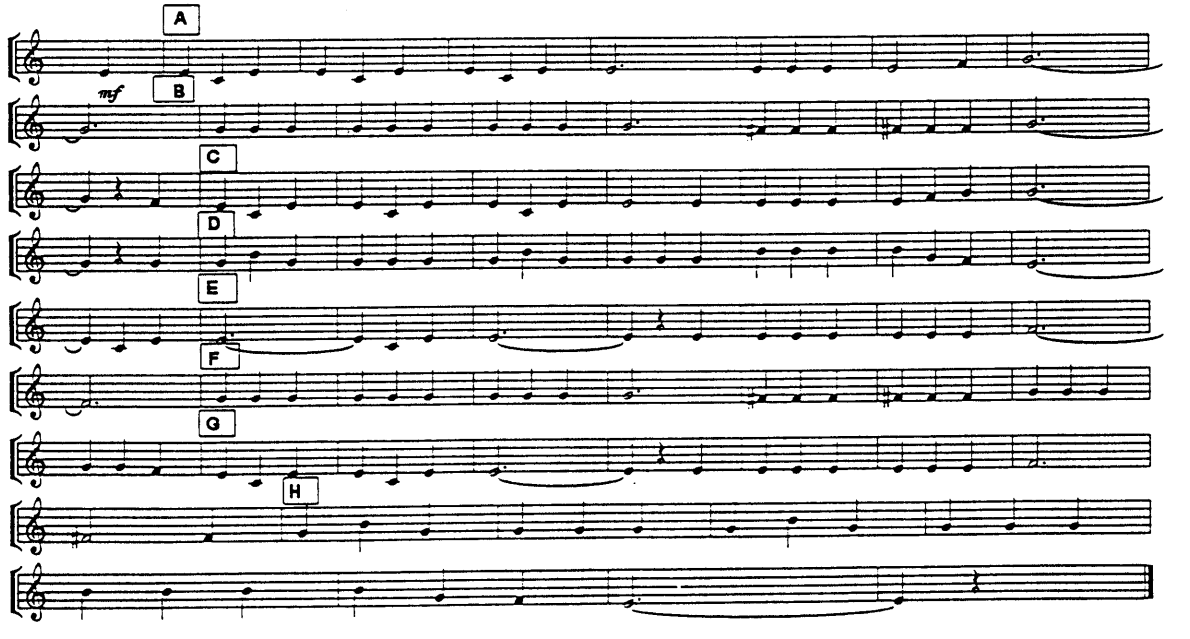
BLESS 'EM ALL

Bass Clarinet
Part A



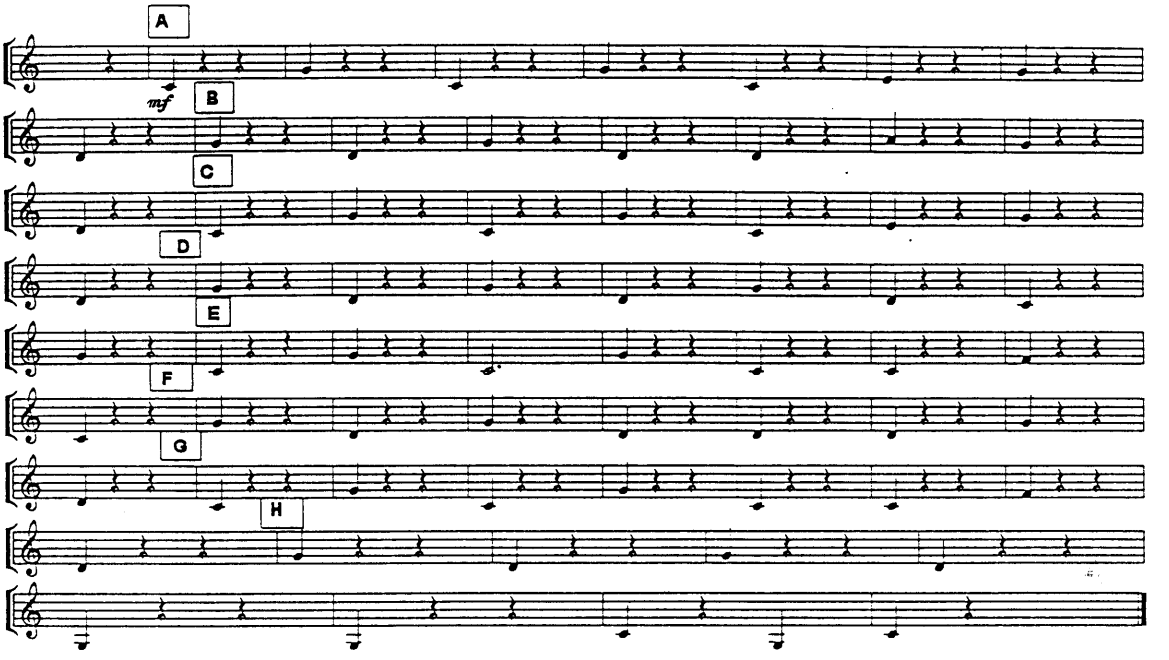
BLESS 'EM ALL

Bass Clarinet
Part B



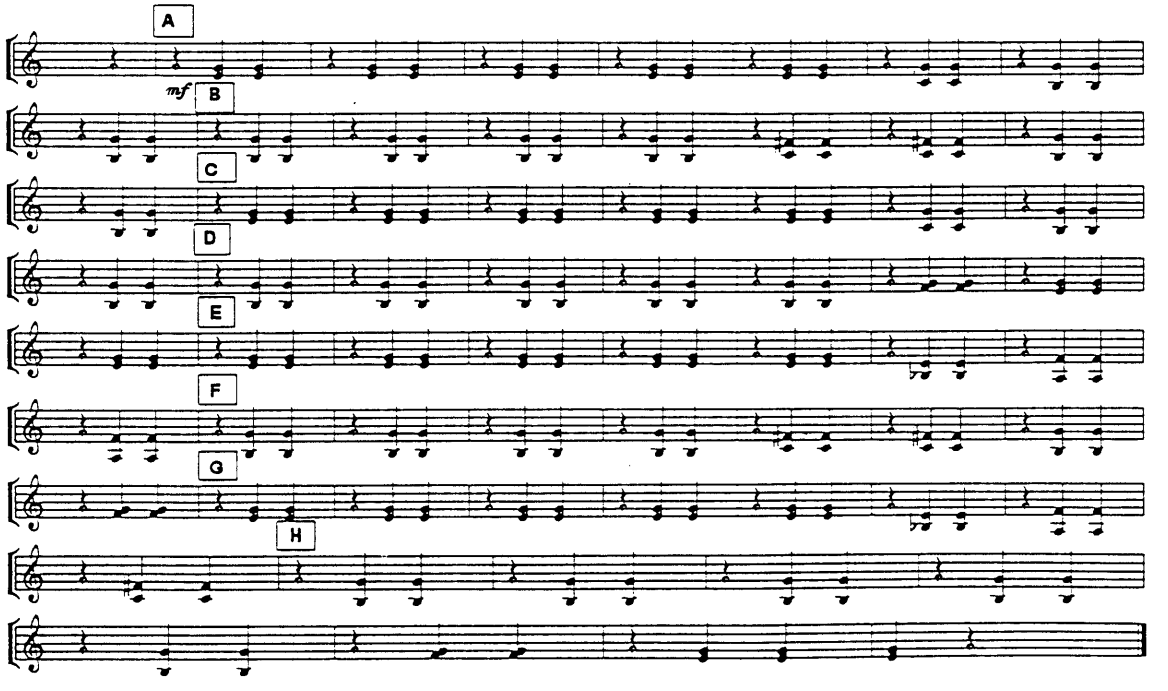
Bass Clarinet
Part C

BLESS 'EM ALL



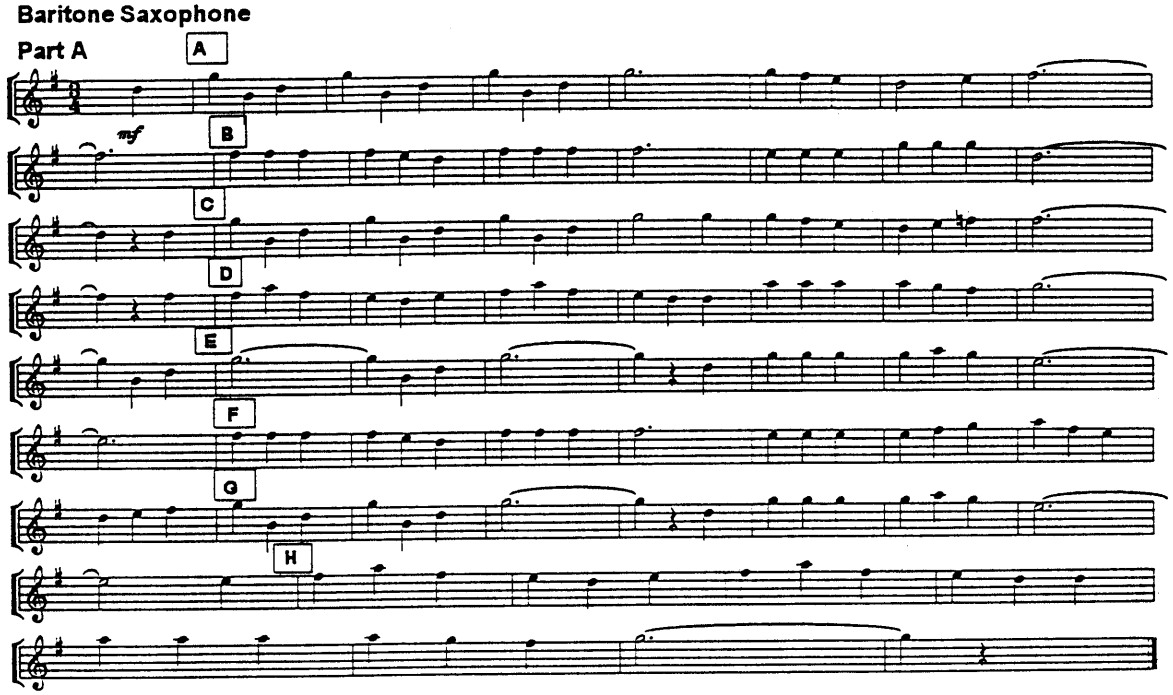
Bass Clarinet
Part D

BLESS 'EM ALL



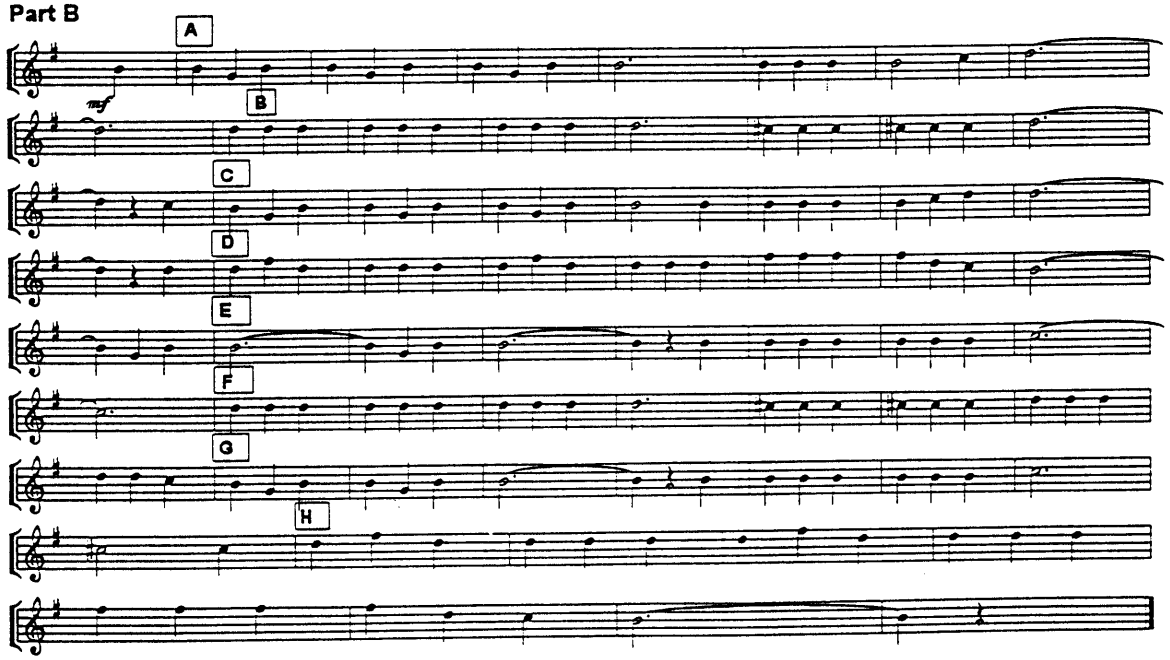
BLESS 'EM ALL

Alto Saxophone
Baritone Saxophone
Part A



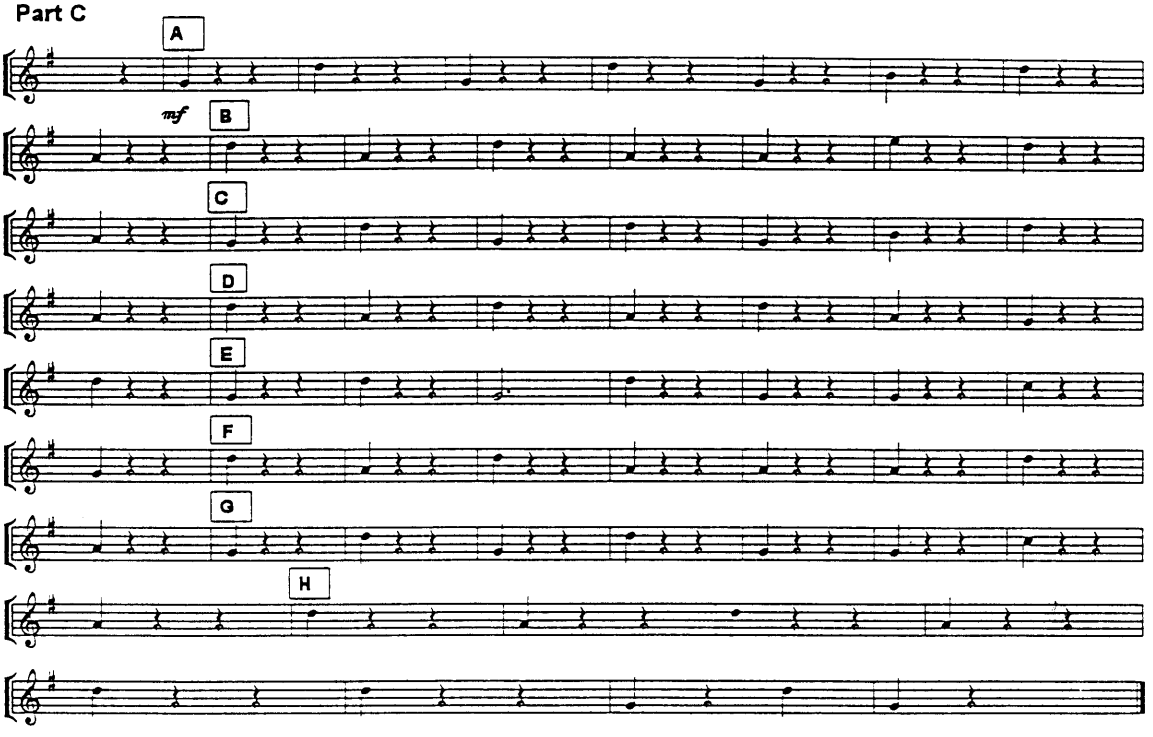
BLESS 'EM ALL

Alto Saxophone
Baritone Saxophone
Part B



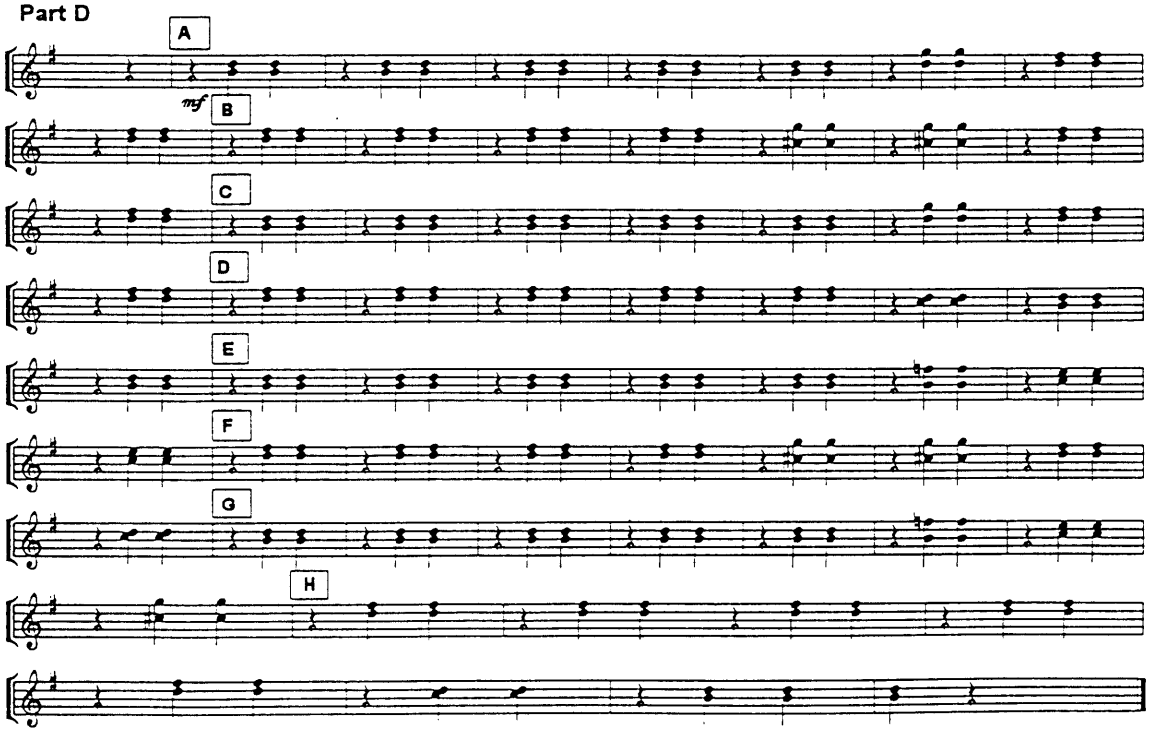
Alto Saxophone
Baritone Saxophone
Part C

BLESS 'EM ALL



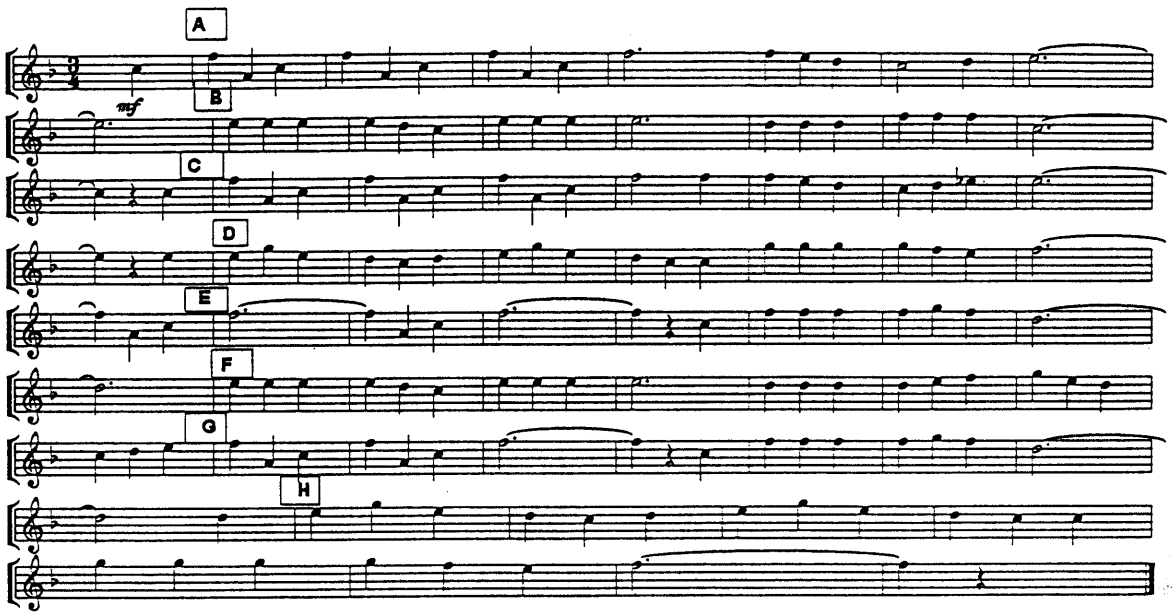
Alto Saxophone
Baritone Saxophone
Part D

BLESS 'EM ALL



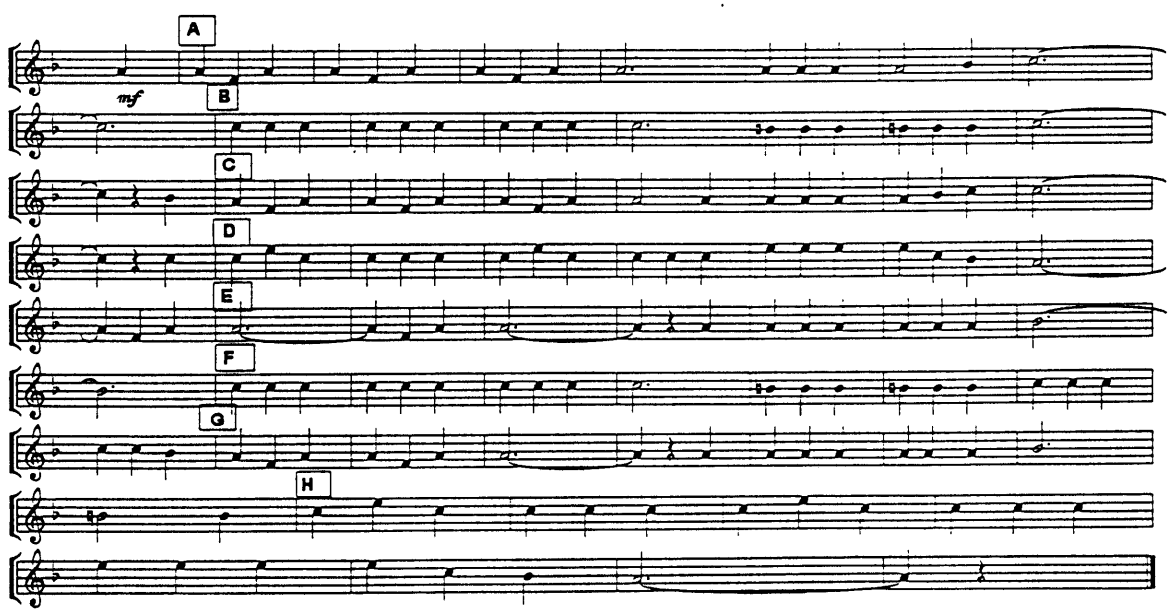
French Horn
Part A

BLESS 'EM ALL



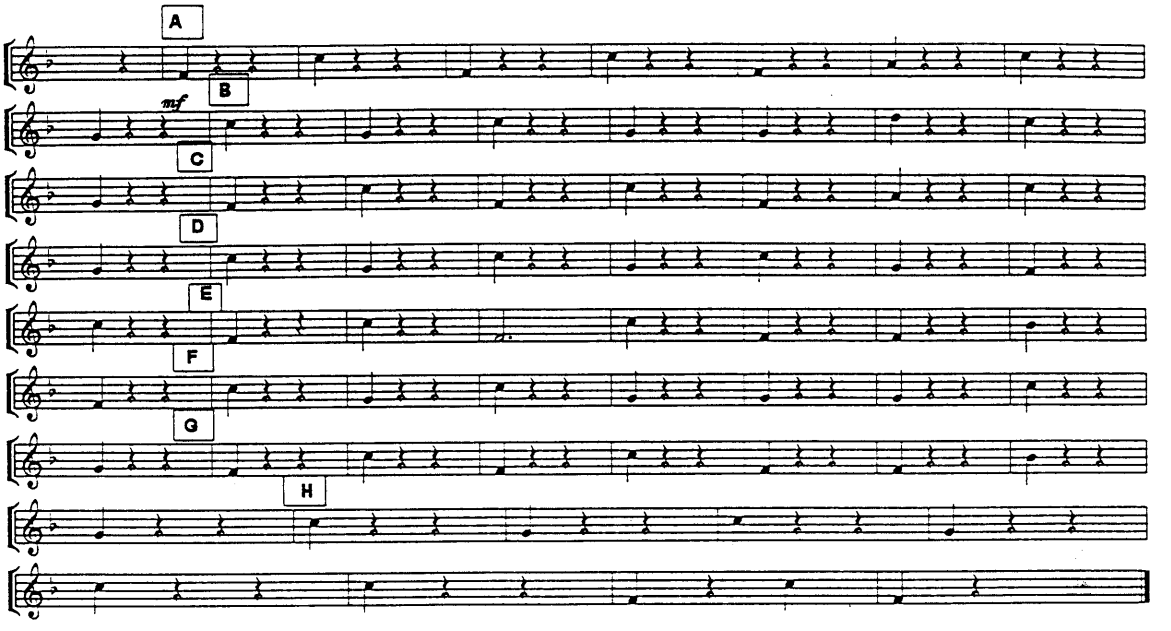
BLESS 'EM ALL

French Horn
Part B



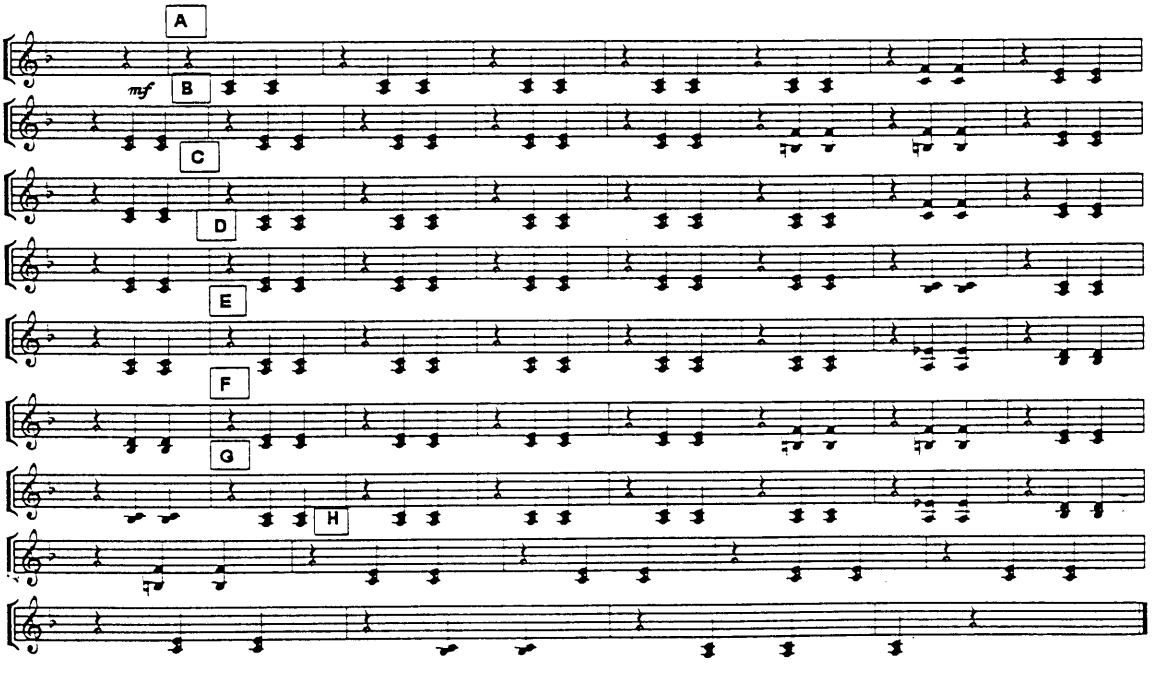
French Horn
Part C

BLESS 'EM ALL



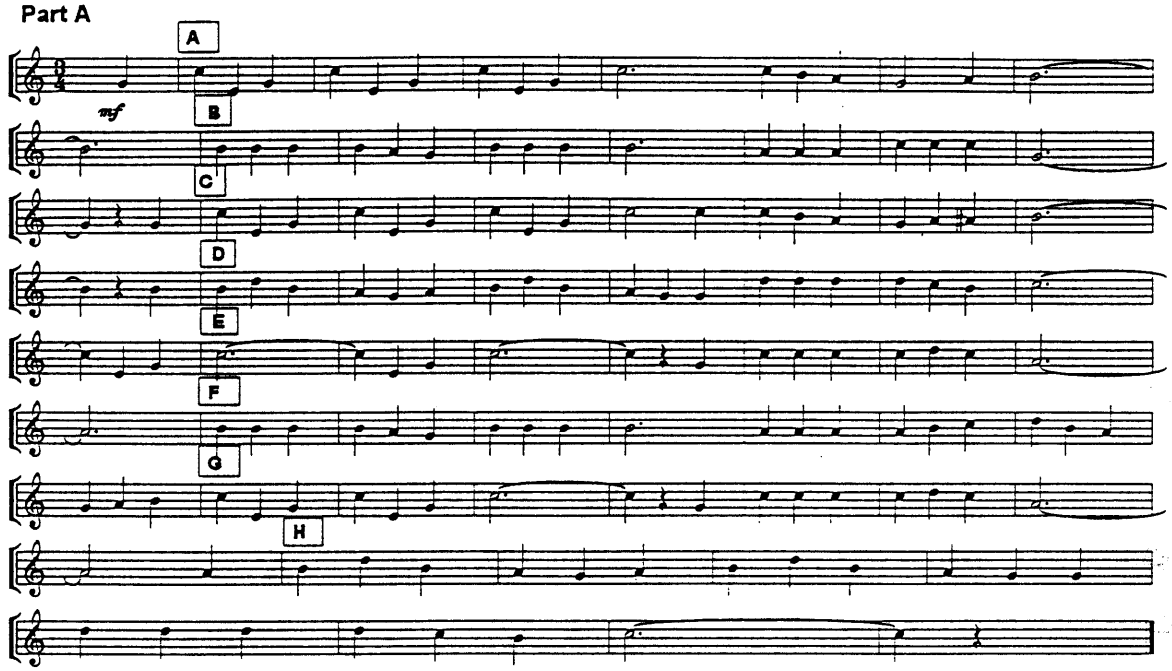
BLESS 'EM ALL

French Horn
Part D



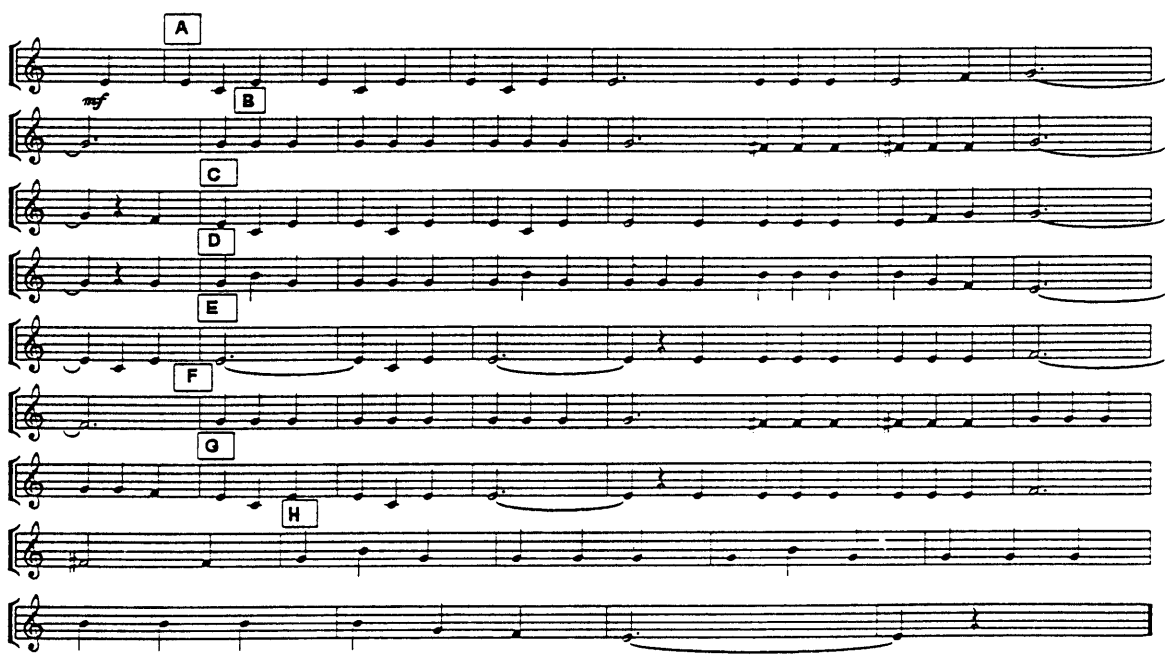
Trumpet
Baritone T.C.
Bass Clarinet
Part A

BLESS 'EM ALL



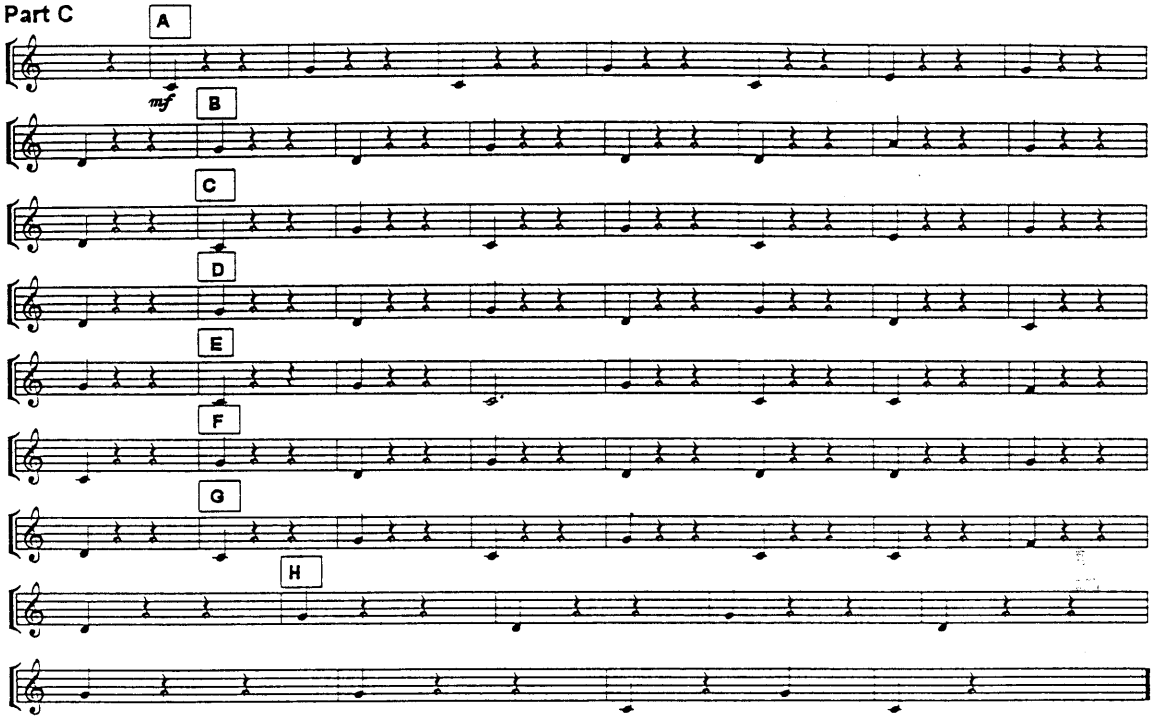
Trumpet
Baritone T.C.
Bass Clarinet
Part B

BLESS 'EM ALL



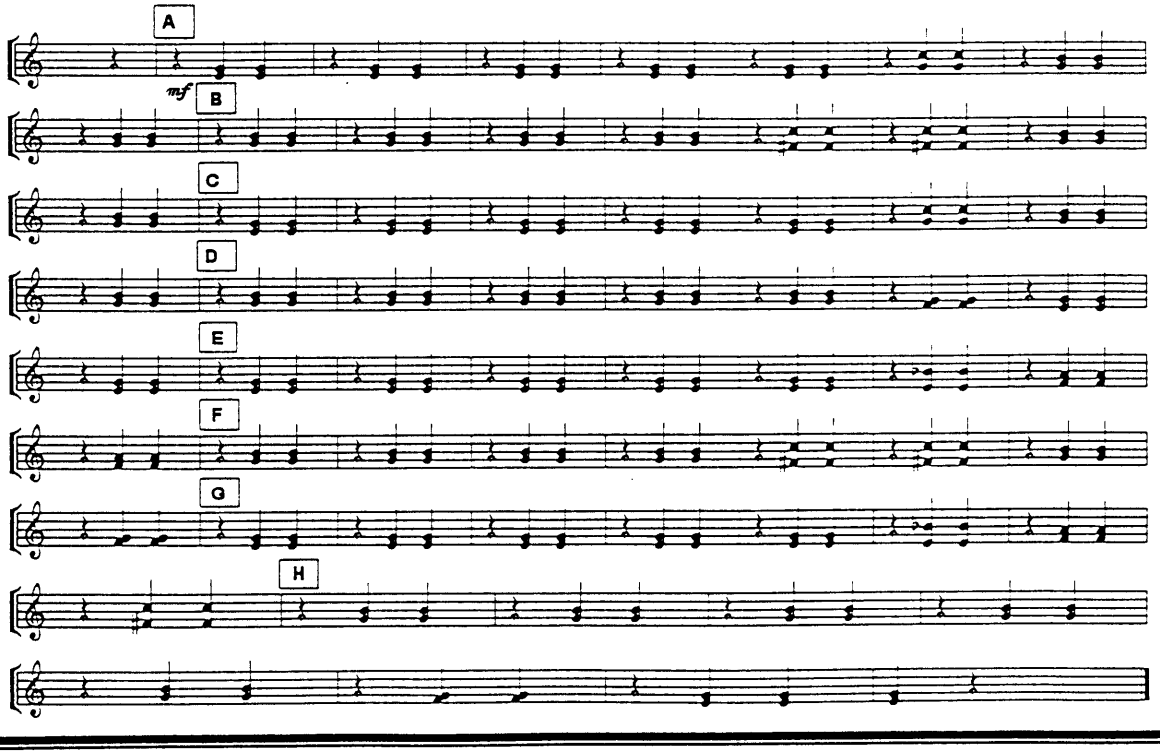
Trumpet
Baritone T.C.
Bass Clinet
Part C

BLESS 'EM ALL



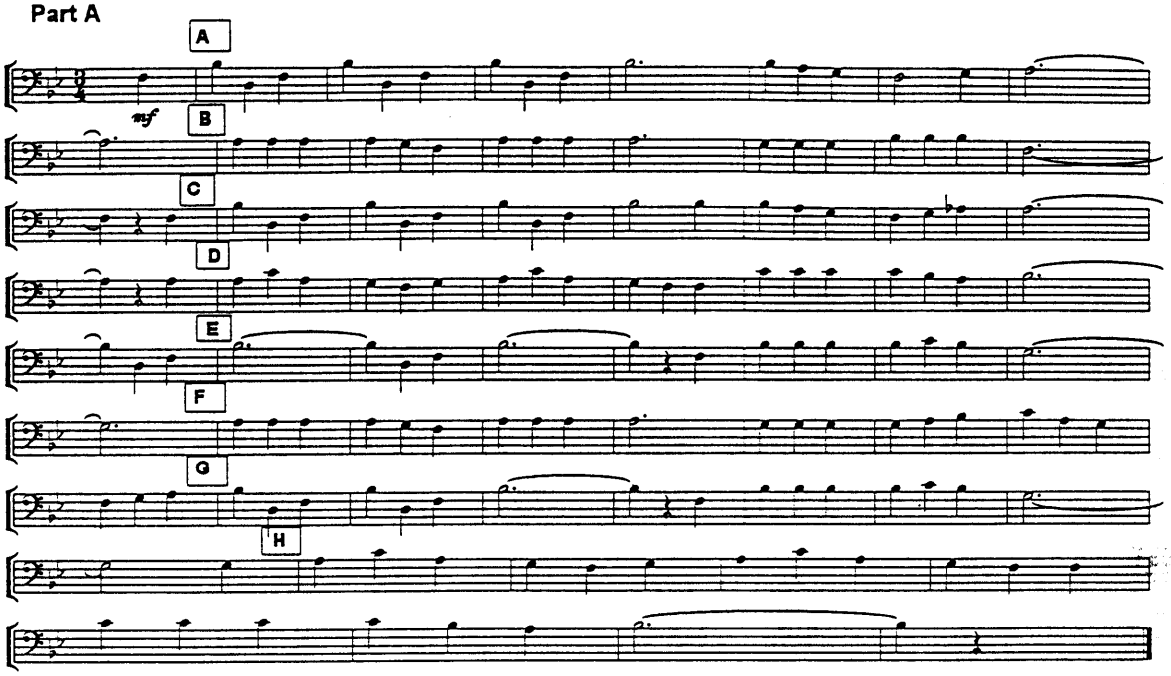
Trumpet
Baritone T.C.
Bass Clarinet
Part D

BLESS 'EM ALL



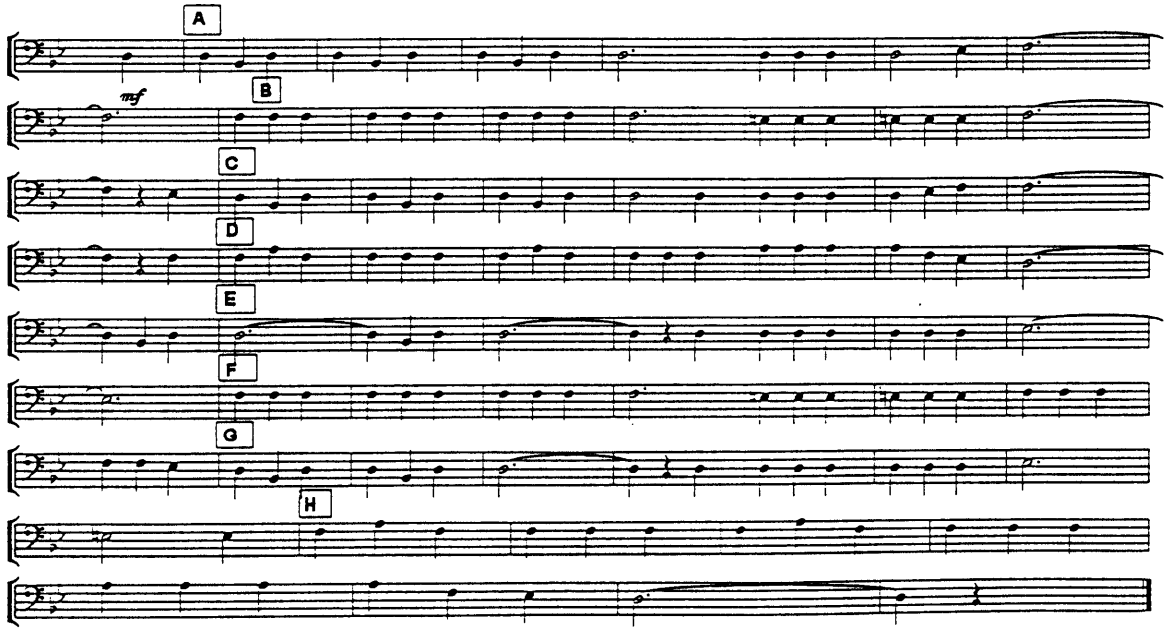
Trombone
Baritone B.C.
Bassoon
Part A

BLESS 'EM ALL



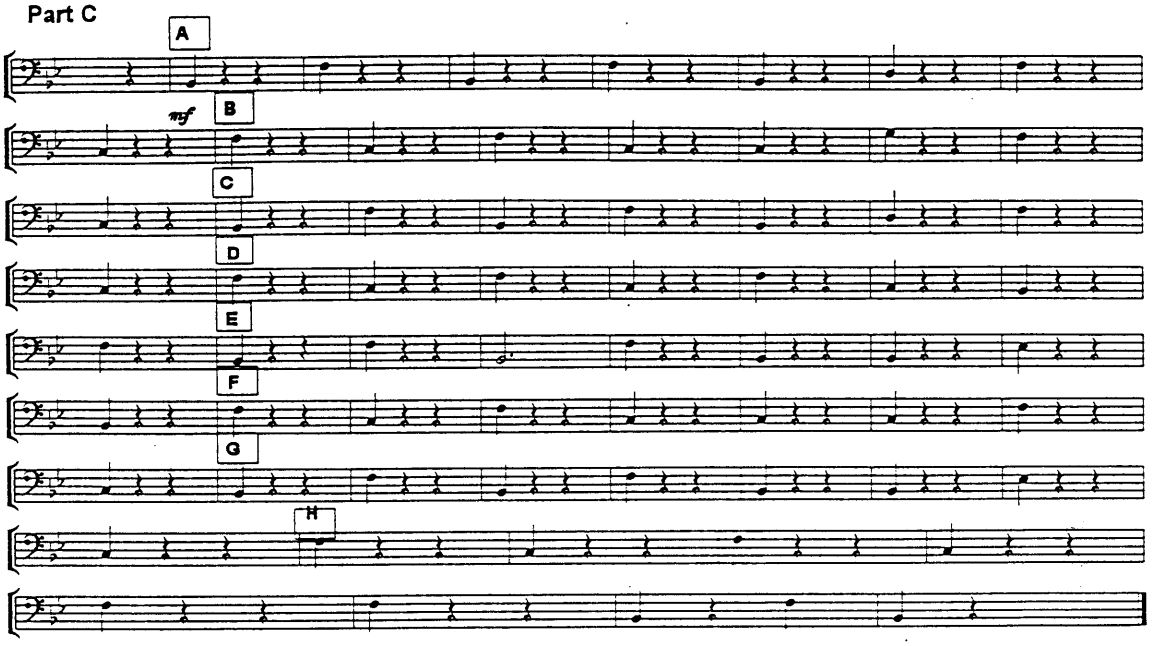
Trombone
Baritone B.C.
Bassoon
Part B

BLESS 'EM ALL



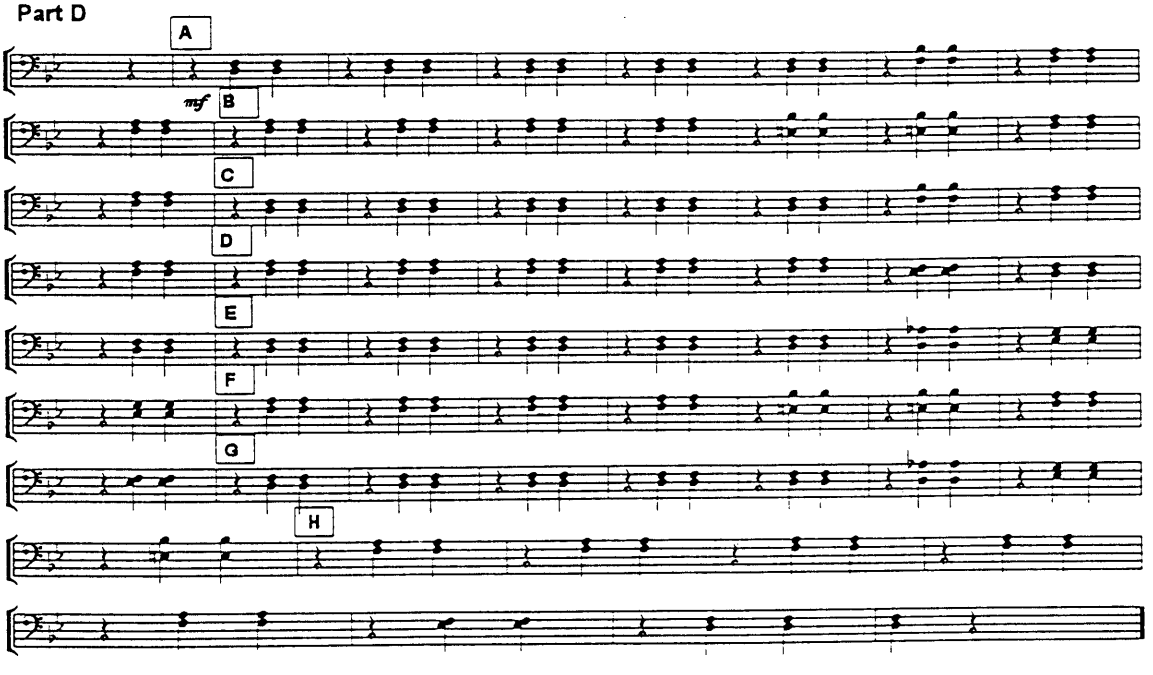
BLESS 'EM ALL

Trombone
Baritone B.C.
Bassoon
Part C



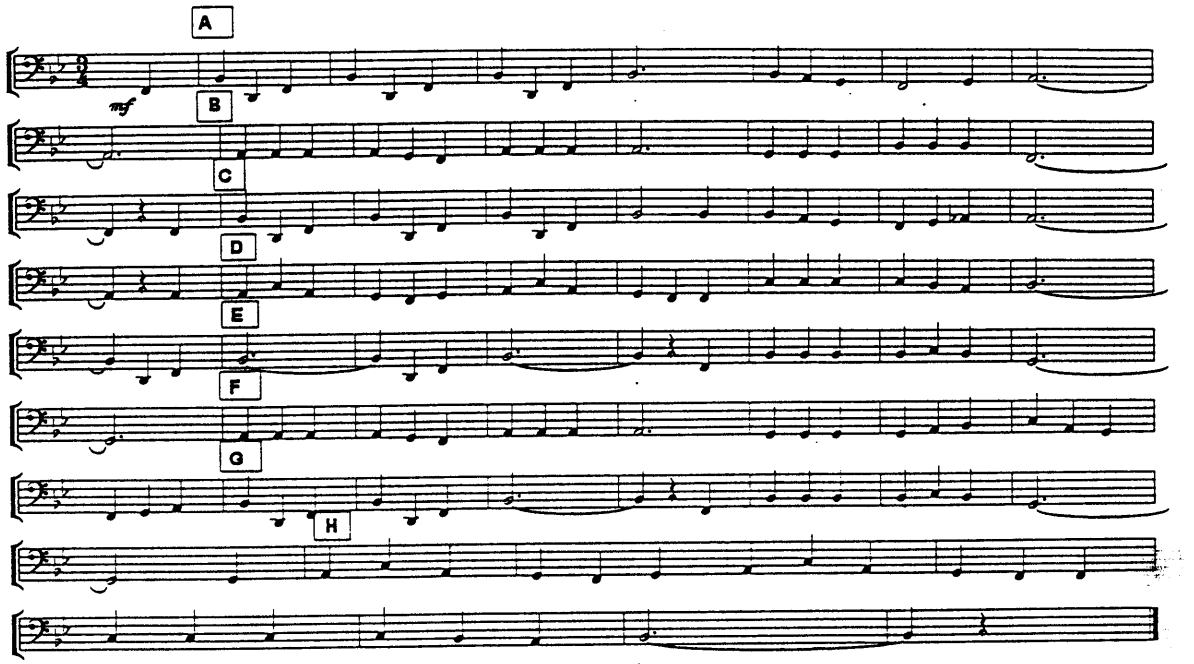
BLESS 'EM ALL

Trombone
Baritone B.C.
Bassoon
Part D



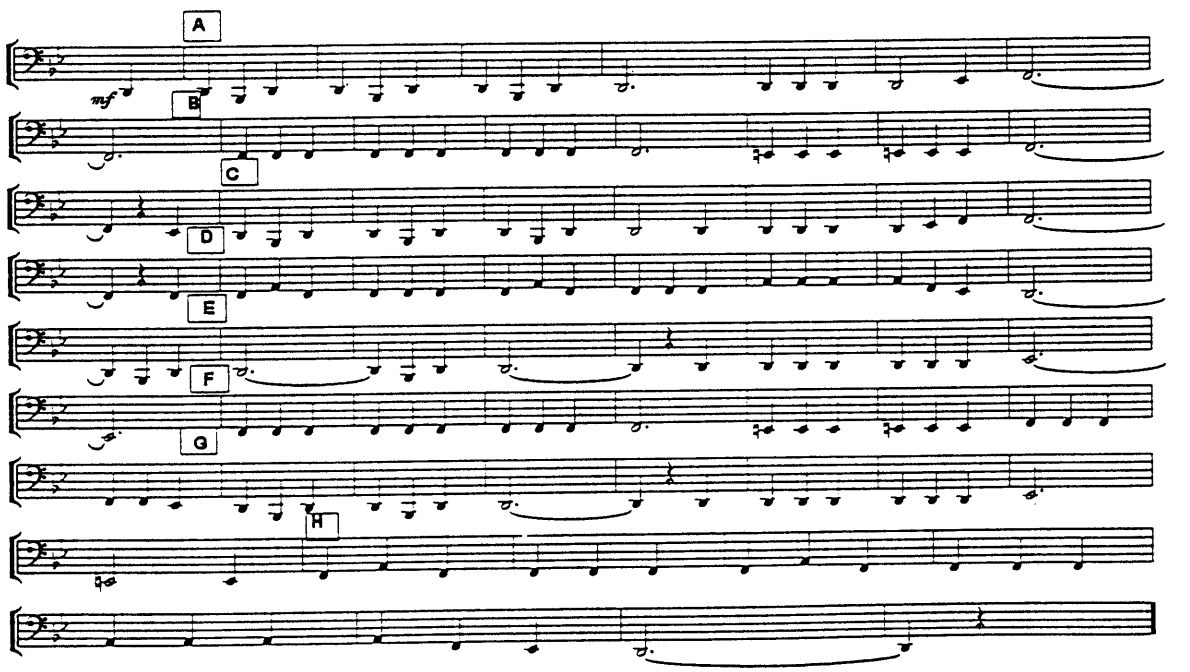
Tuba
Part A

BLESS 'EM ALL



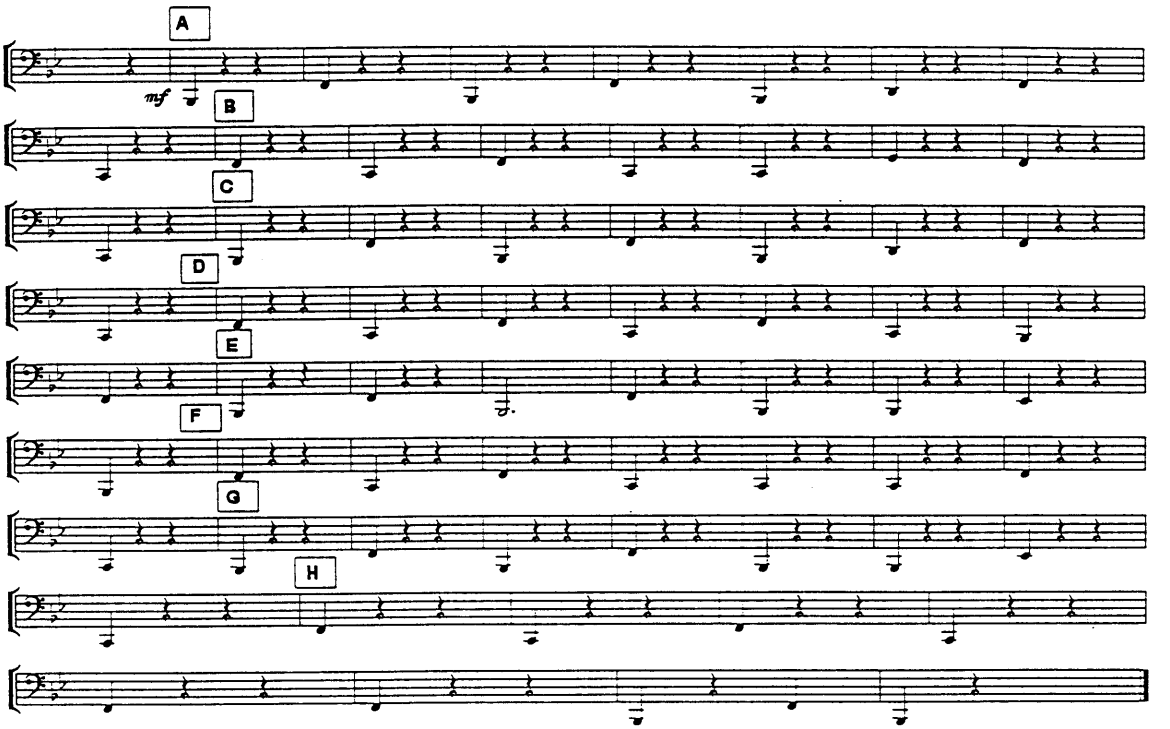
Tuba
Part B

BLESS 'EM ALL



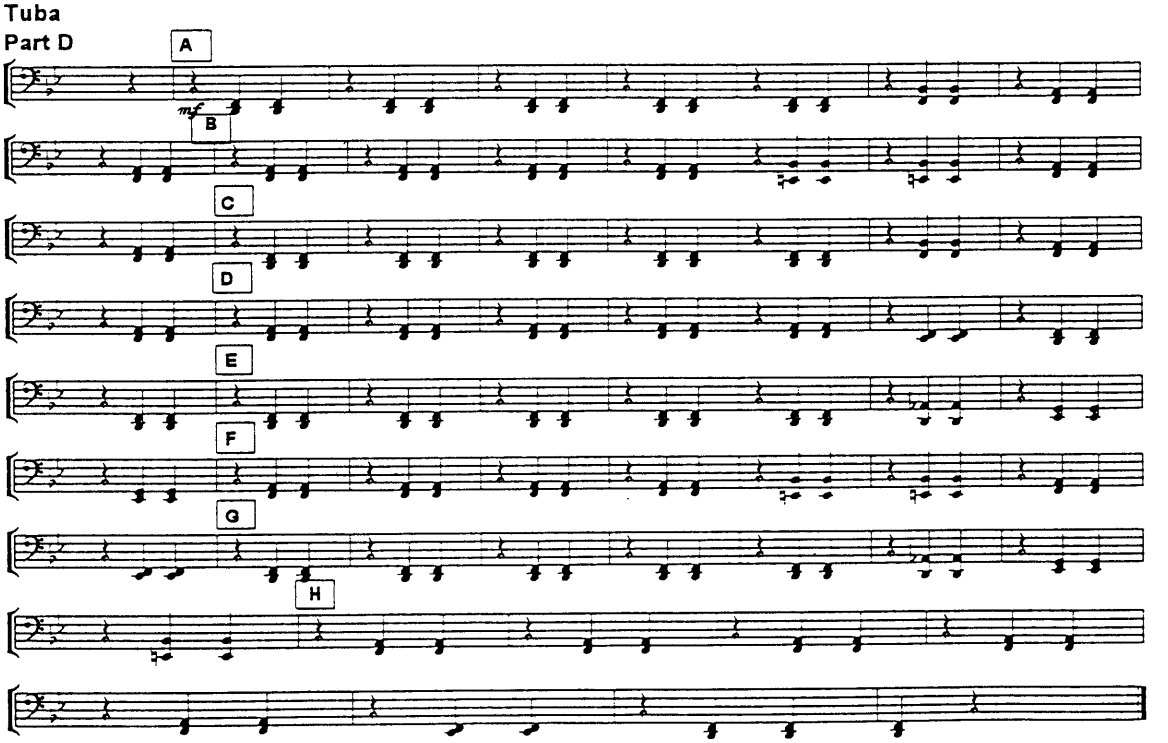
BLESS 'EM ALL

Tuba
Part C



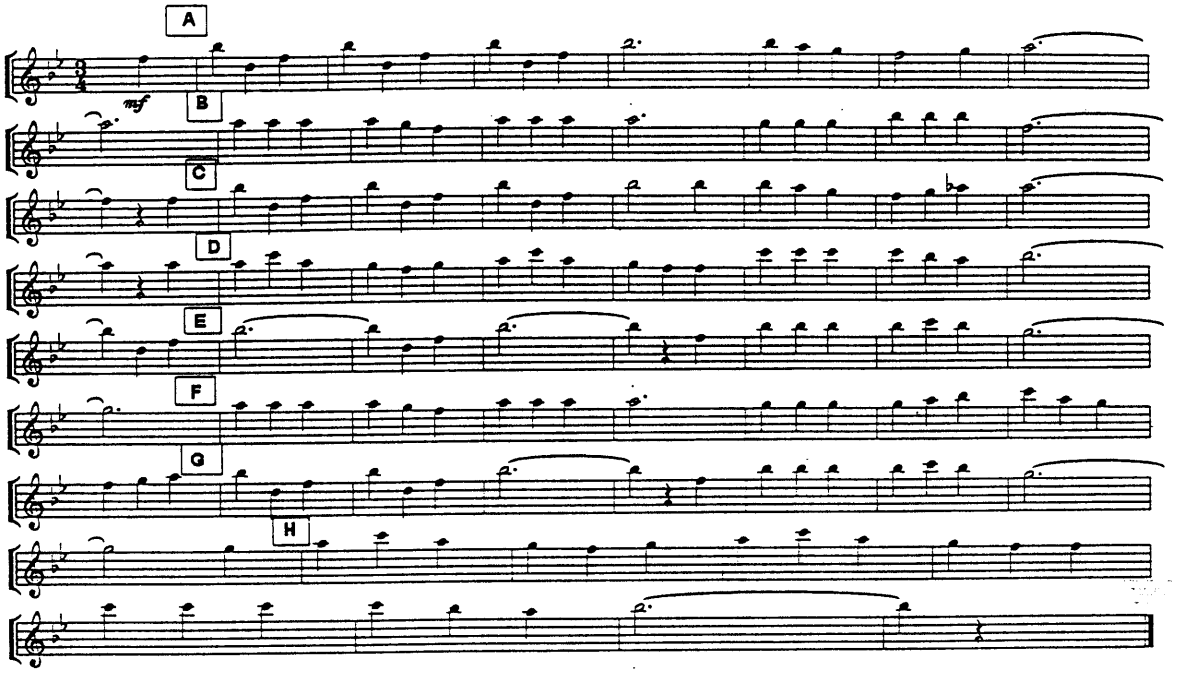
BLESS 'EM ALL

Tuba
Part D



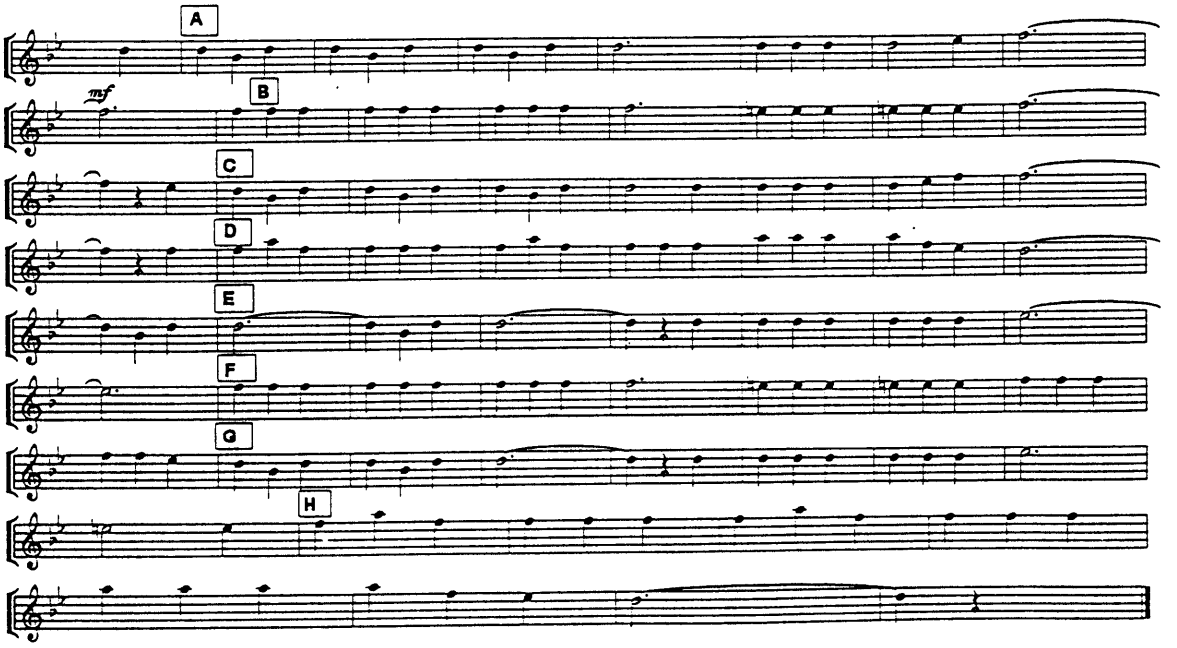
Bells
Part A

BLESS 'EM ALL



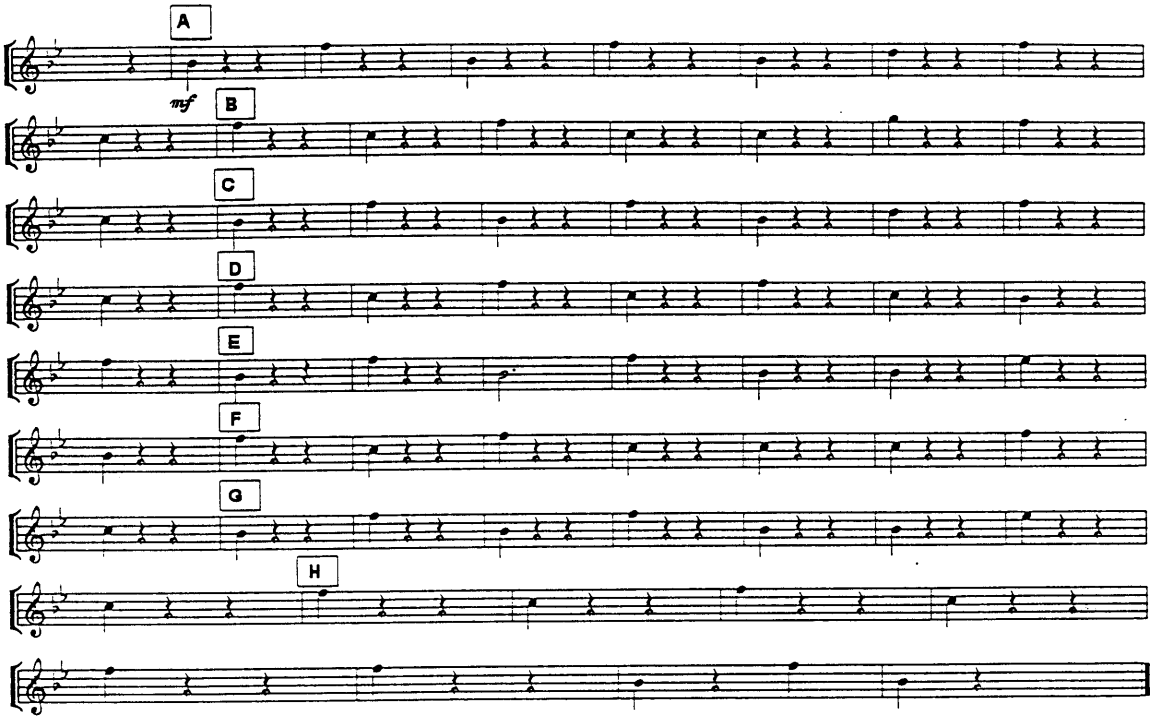
BLESS 'EM ALL

Bells
Part B



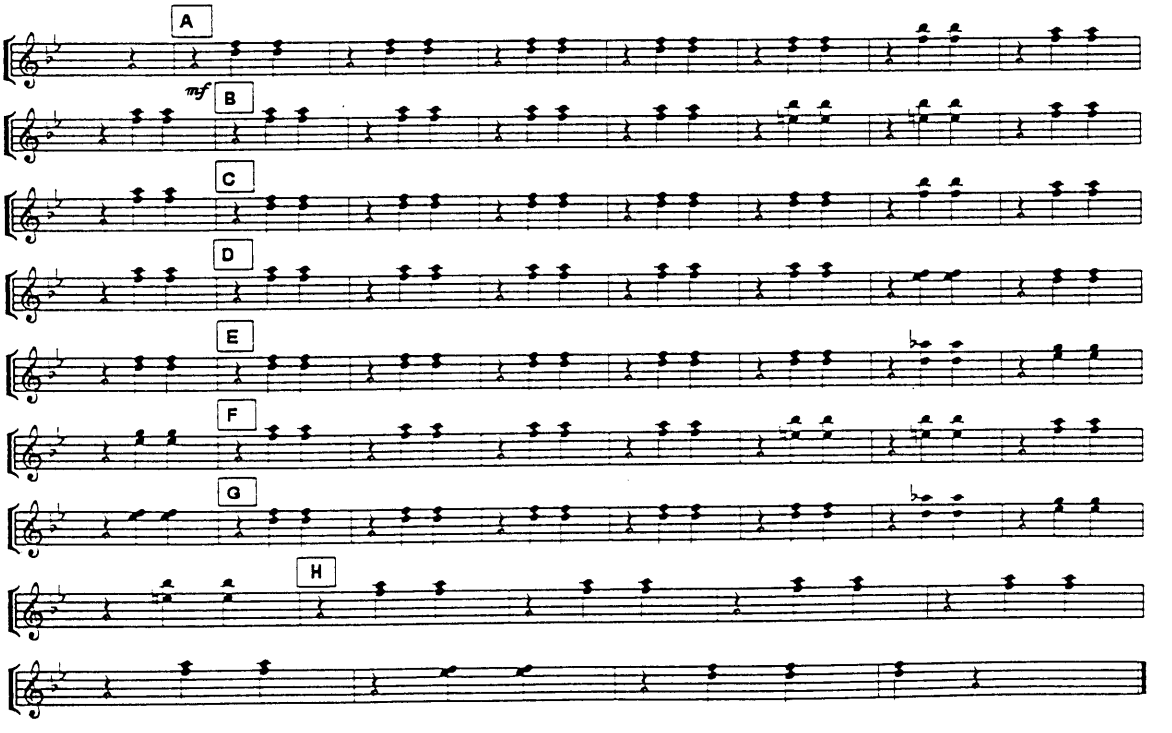
Bells
Part C

BLESS 'EM ALL



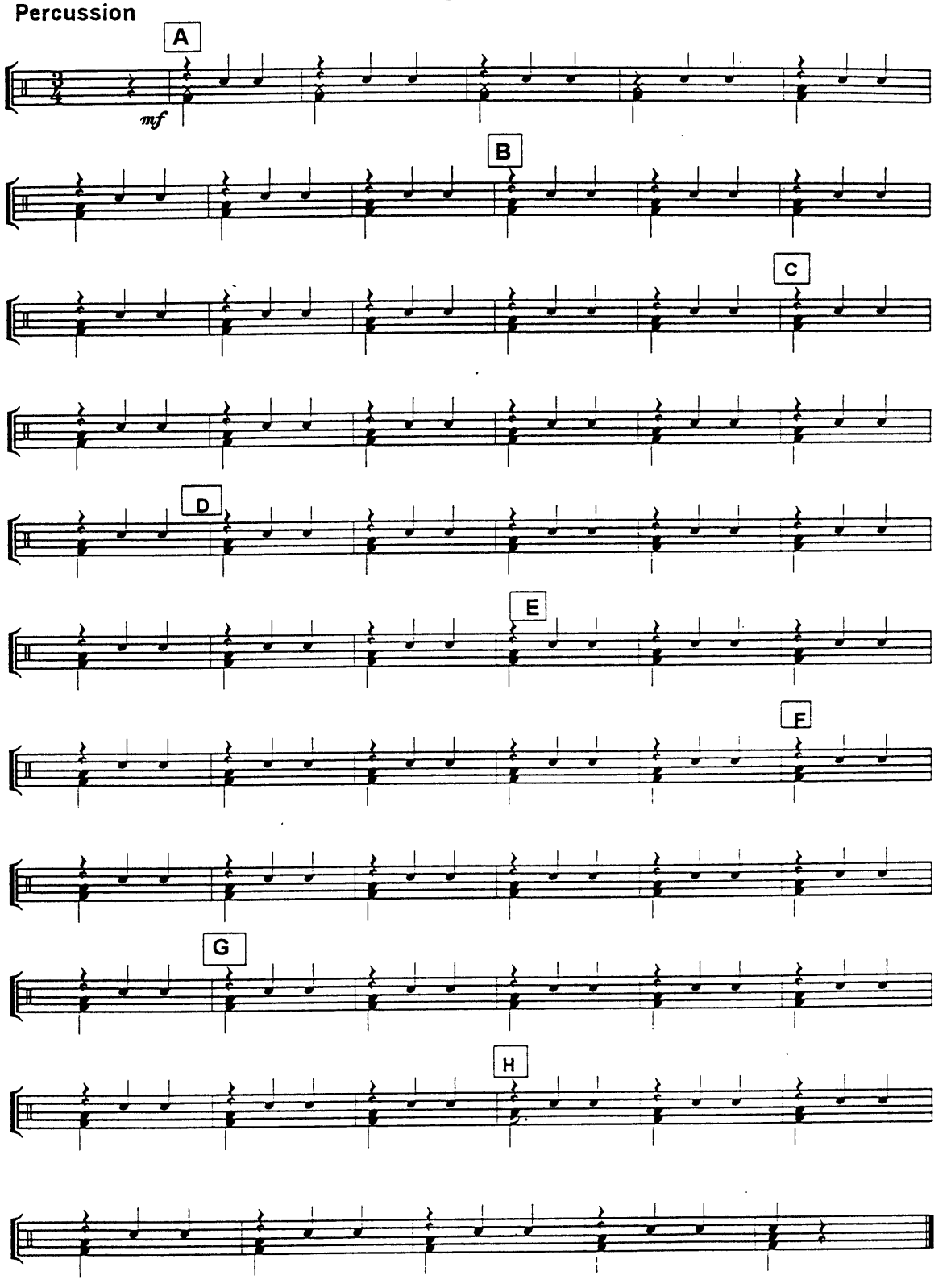
BLESS 'EM ALL

Bells
Part D

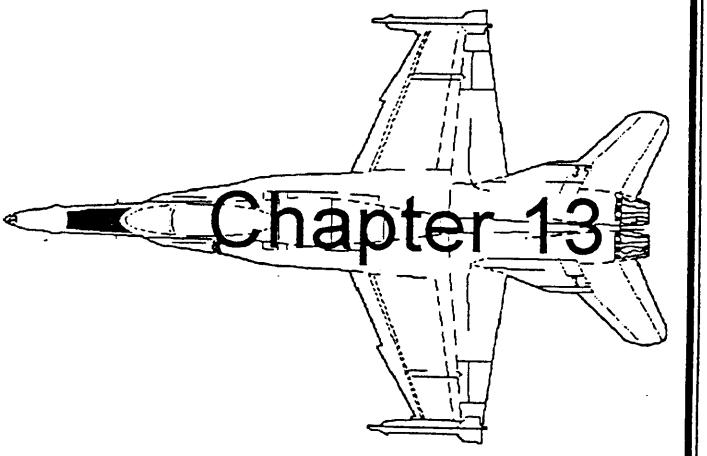


BLESS 'EM ALL

Percussion



The Bold Aviator

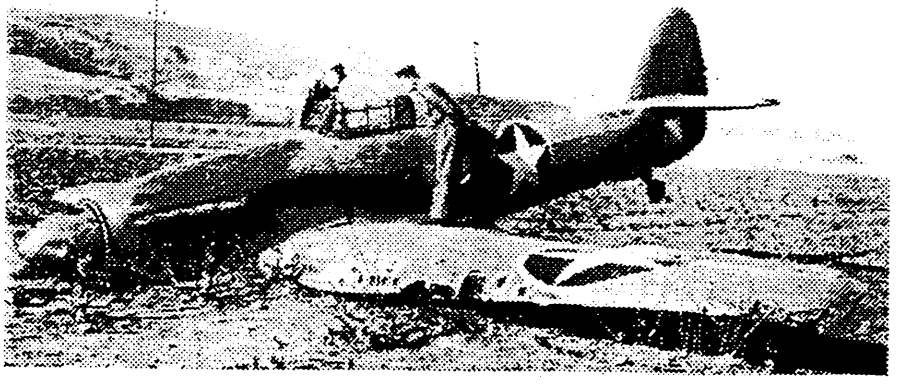


This song has been identified as the oldest airman's song, predating the formation of the Royal Flying Corps in 1916. The tune is "The Tarpaulin Jacket", a song from the Crimean War period. Although more versus were written, they simply extend and lengthen the list of pieces of a man that can be made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

The Bold Aviator

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

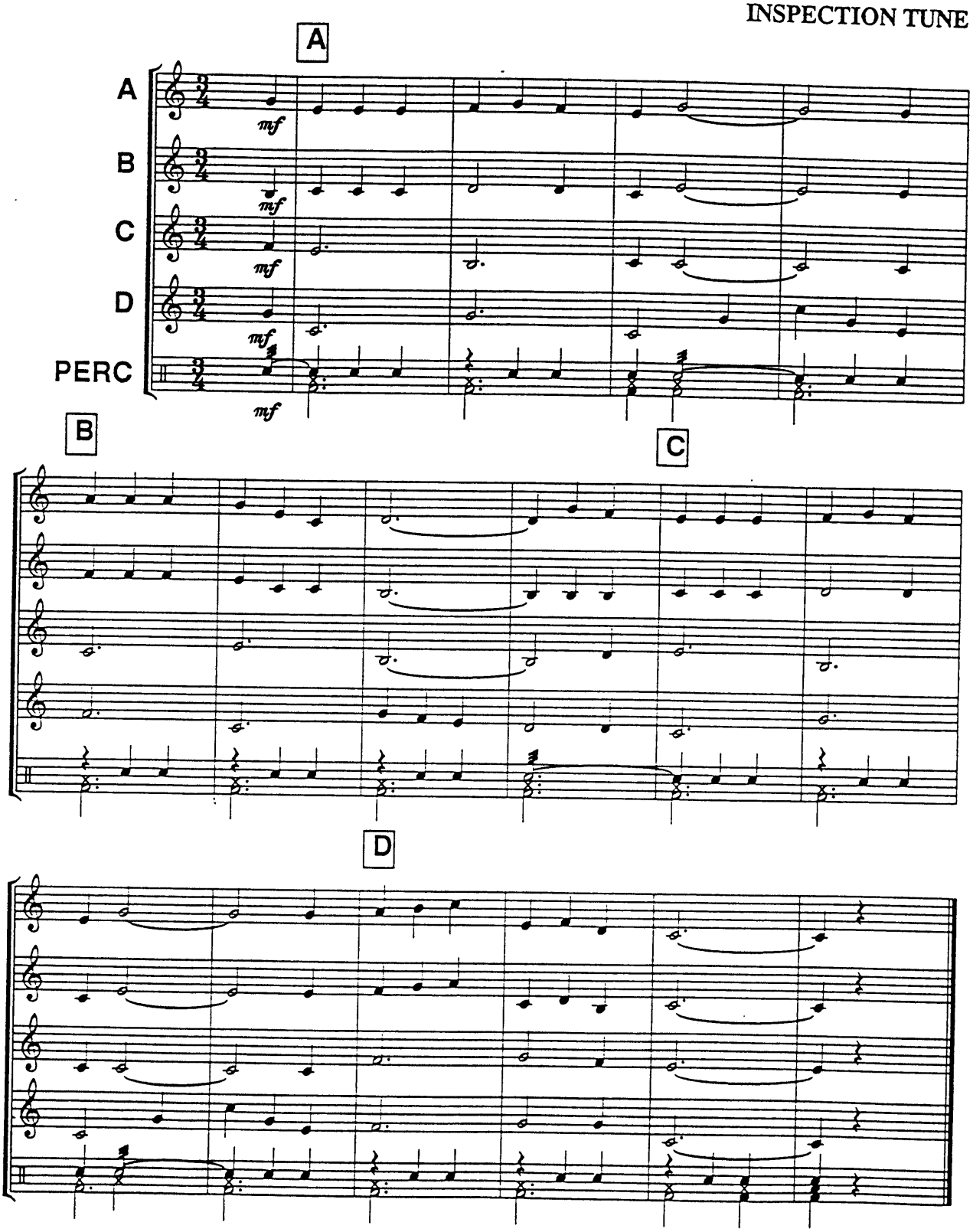
"Take the cylinders out of my kidneys
The connecting rod out of my brain, my brain,
From the small of my back get the crankshaft
And assemble the engine again."



THE BOLD AVIATOR

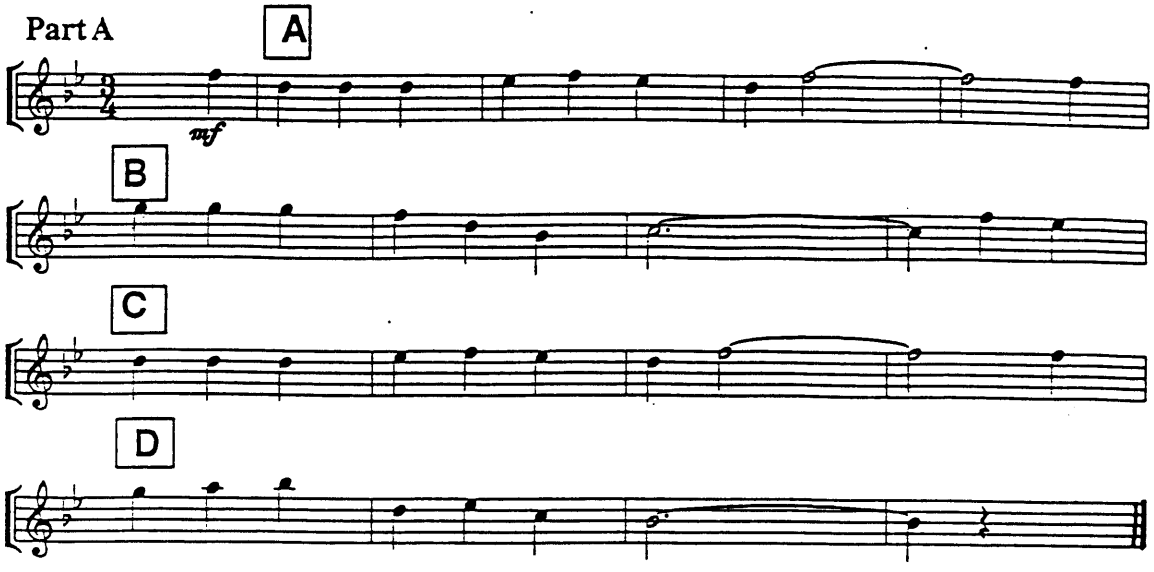
Bb CONDUCTOR

SLOW MARCH or
INSPECTION TUNE



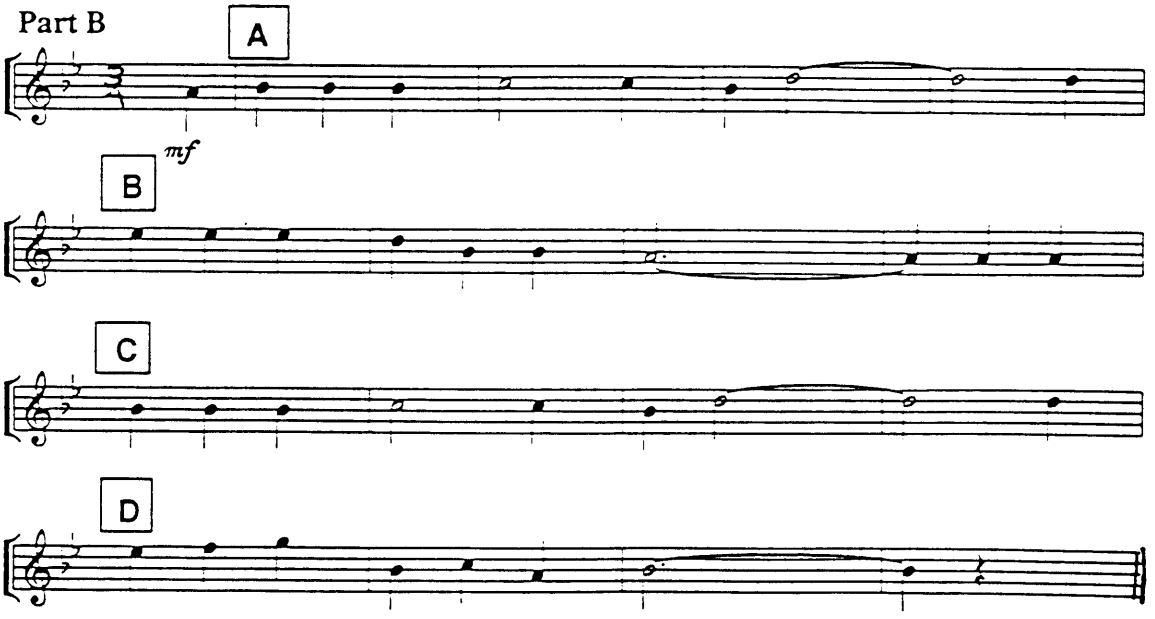
THE BOLD AVIATOR

Flute
Part A



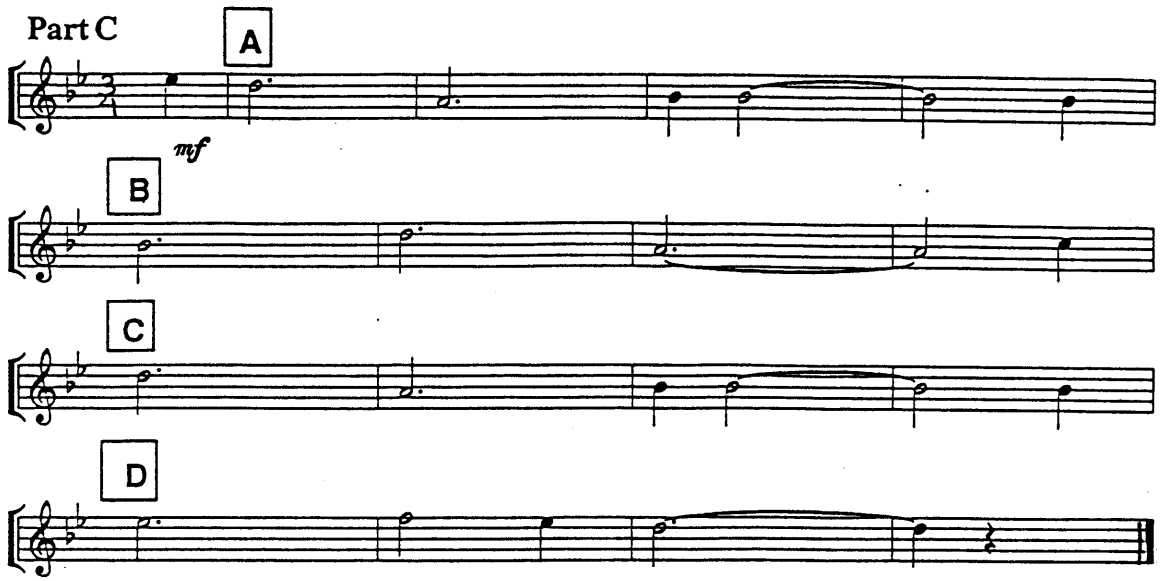
THE BOLD AVIATOR

Flute
Part B



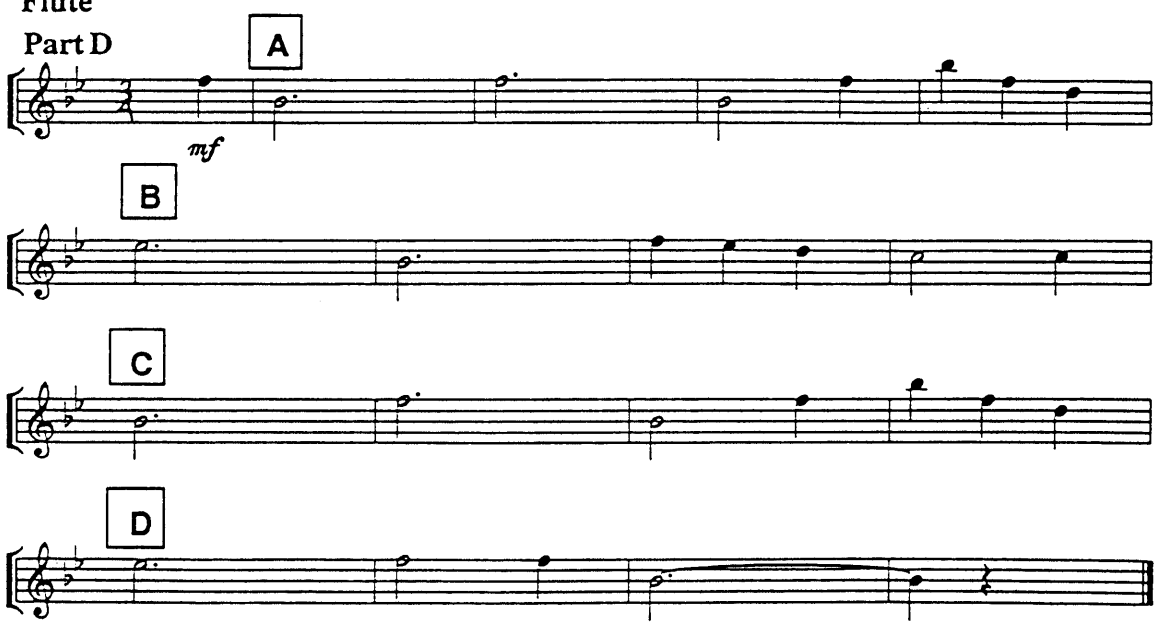
THE BOLD AVIATOR

Flute
Part C



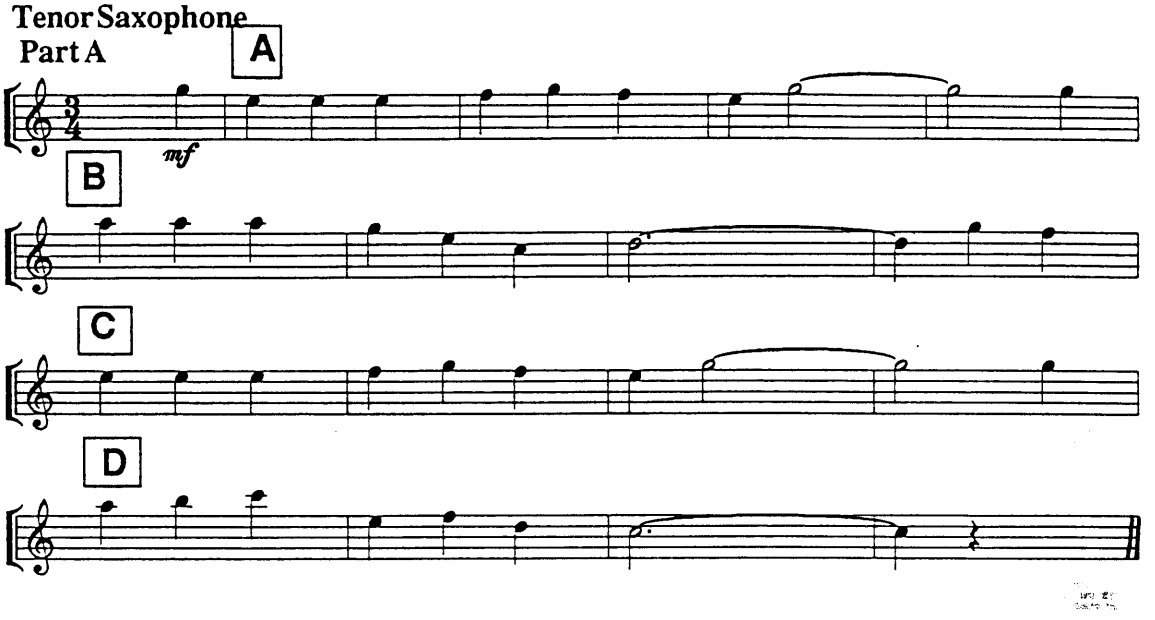
THE BOLD AVIATOR

Flute
Part D



THE BOLD AVIATOR

Clarinet (high)
Tenor Saxophone
Part A

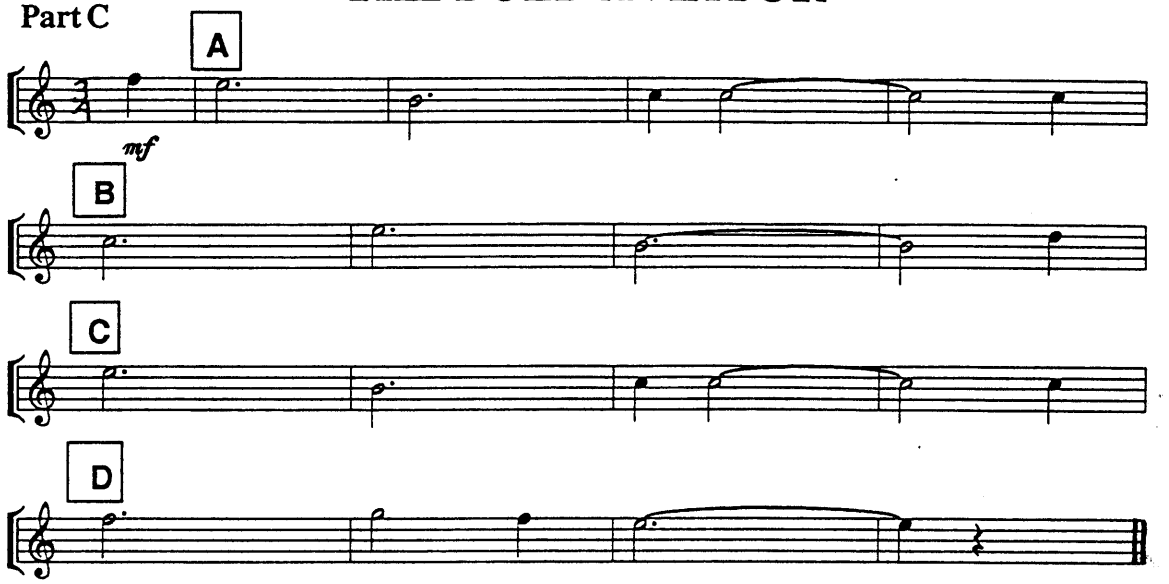


THE BOLD AVIATOR

Clarinet (high)
Tenor Saxophone
Part B

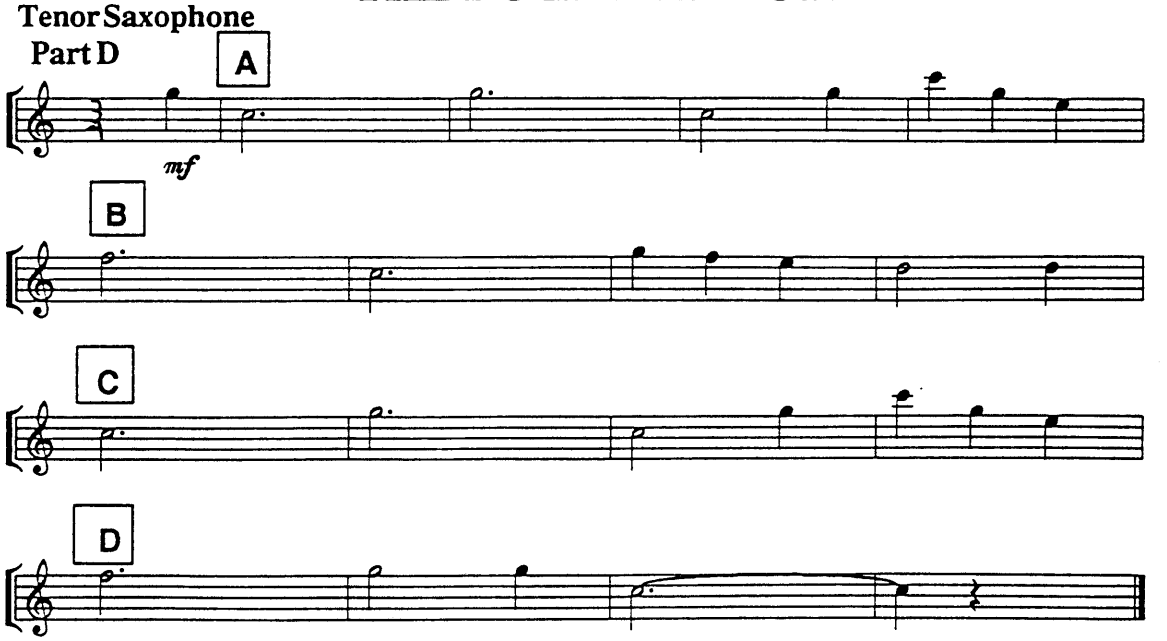
Clarinet (high)
Tenor Saxophone
Part C

THE BOLD AVIATOR



Clarinet (high)
Tenor Saxophone
Part D

THE BOLD AVIATOR

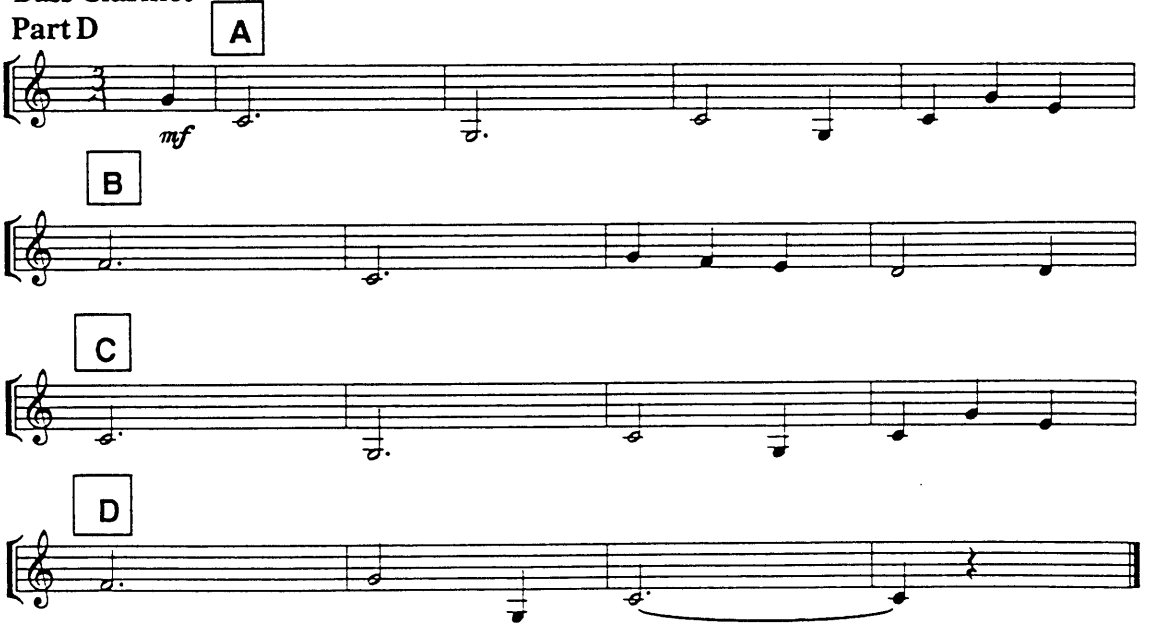


THE BOLD AVIATOR

Bass Clarinet
Part C

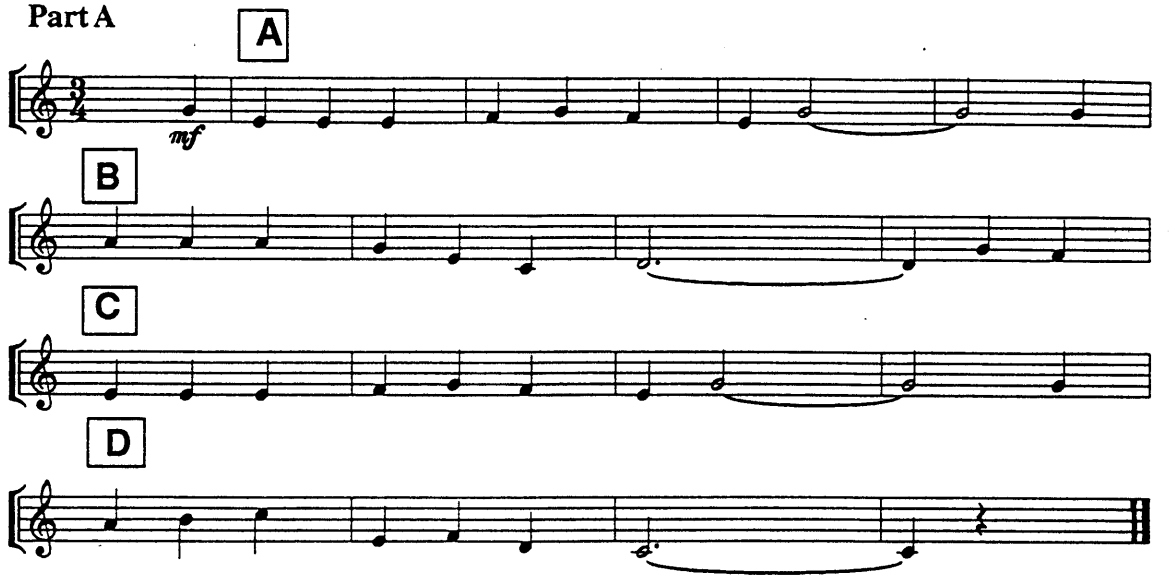
THE BOLD AVIATOR

Bass Clarinet
Part D



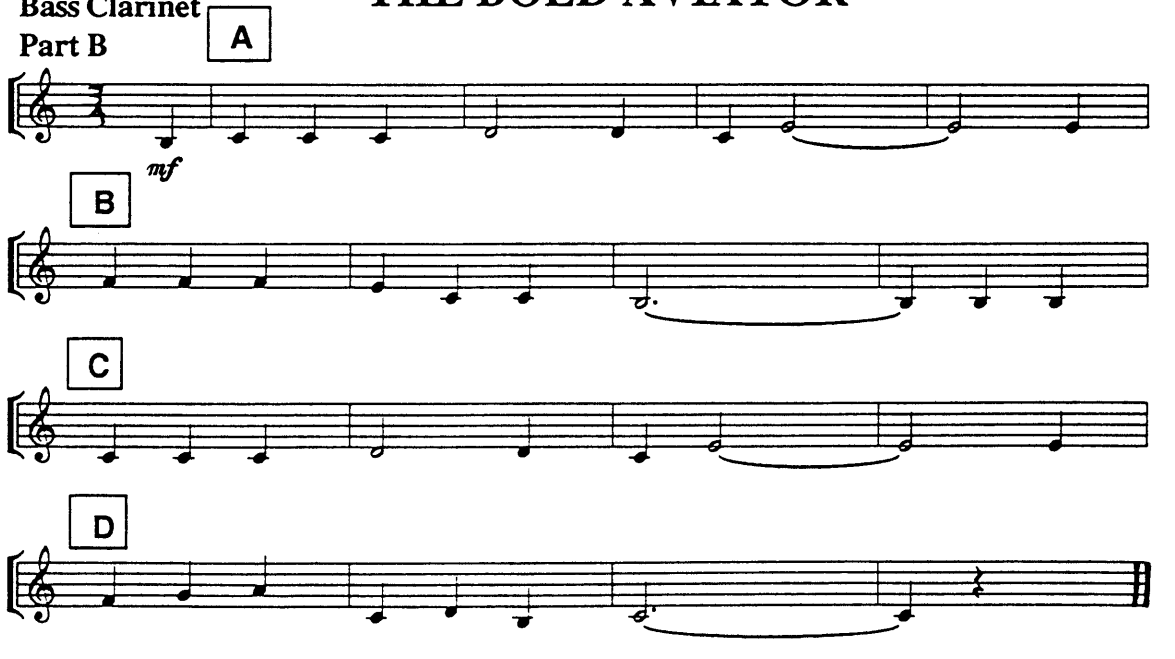
Bass Clarinet
Part A

THE BOLD AVIATOR



Bass Clarinet
Part B

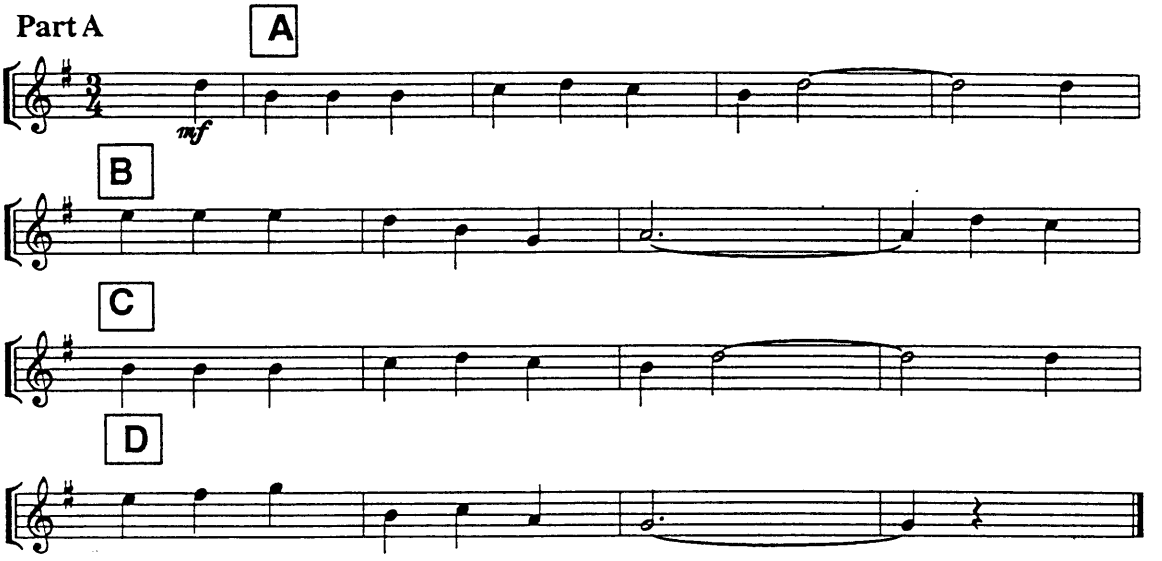
THE BOLD AVIATOR



Alto Saxophone
Baritone Saxophone

THE BOLD AVIATOR

Part A



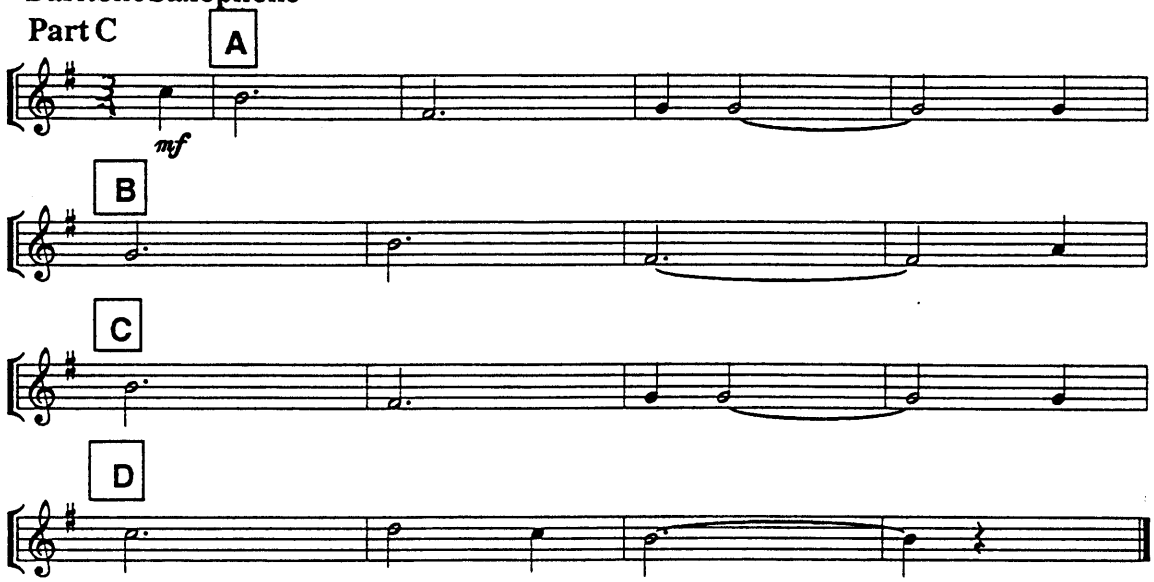
Alto Saxophone
Baritone Saxophone

THE BOLD AVIATOR

Part B

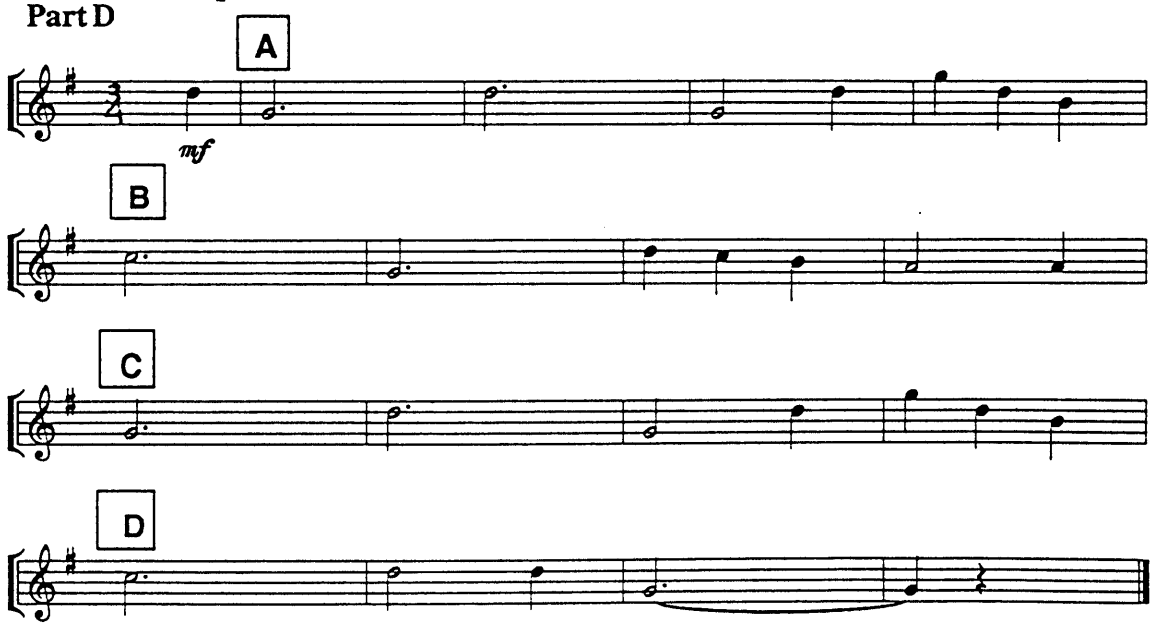
THE BOLD AVIATOR

Alto Saxophone
Baritone Saxophone
Part C



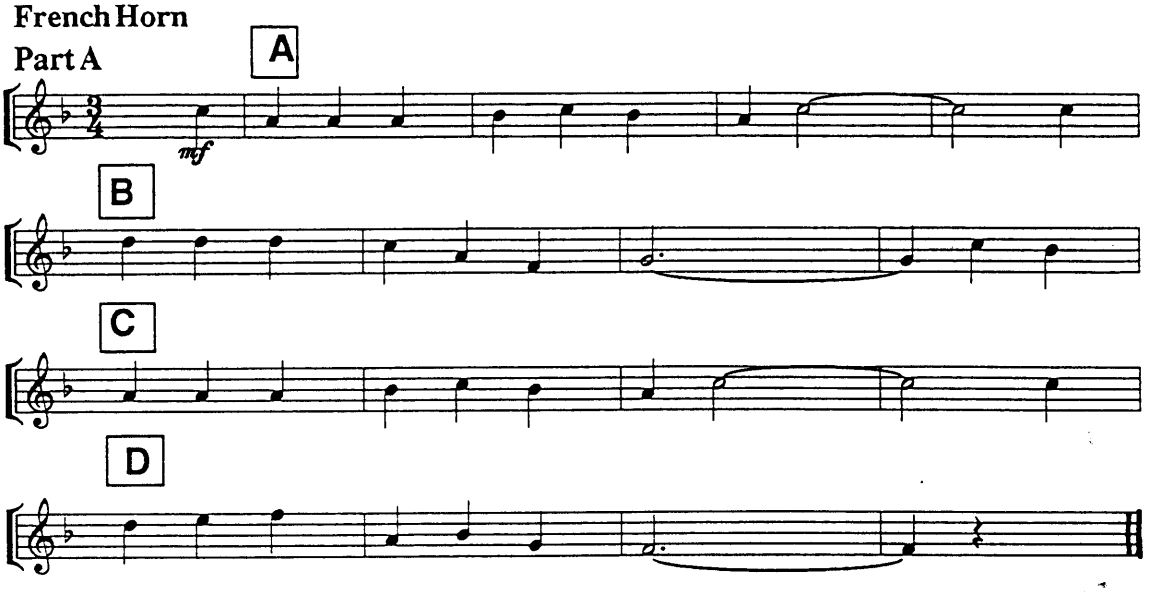
THE BOLD AVIATOR

Alto Saxophone
Baritone Saxophone
Part D



THE BOLD AVIATOR

French Horn
Part A



THE BOLD AVIATOR

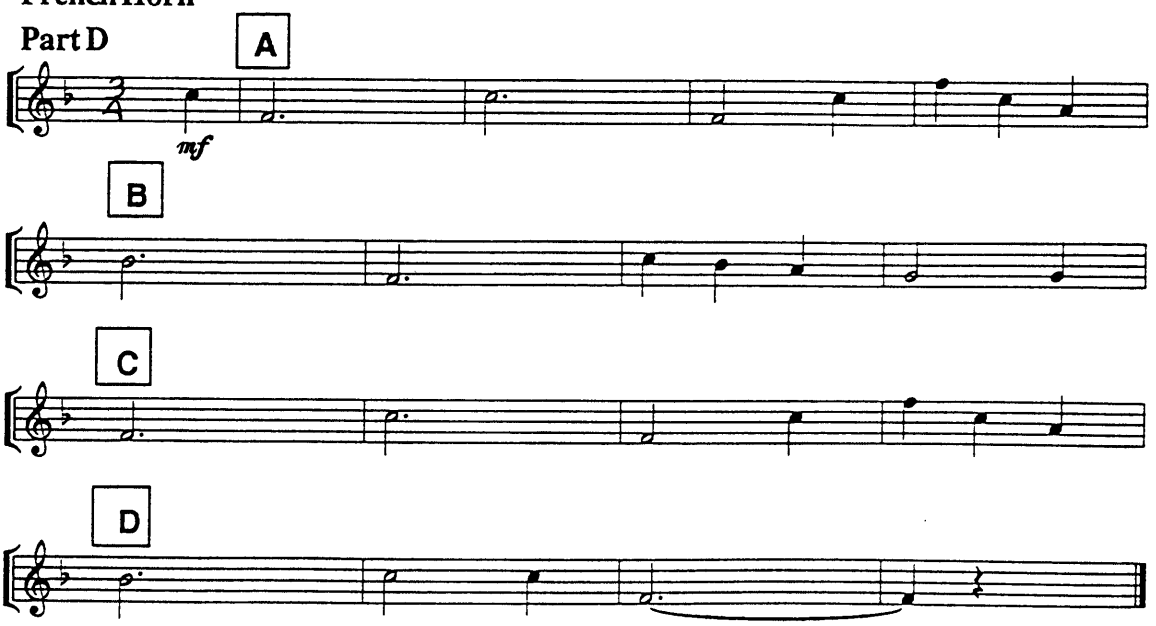
French Horn
Part B

THE BOLD AVIATOR

French Horn
Part C

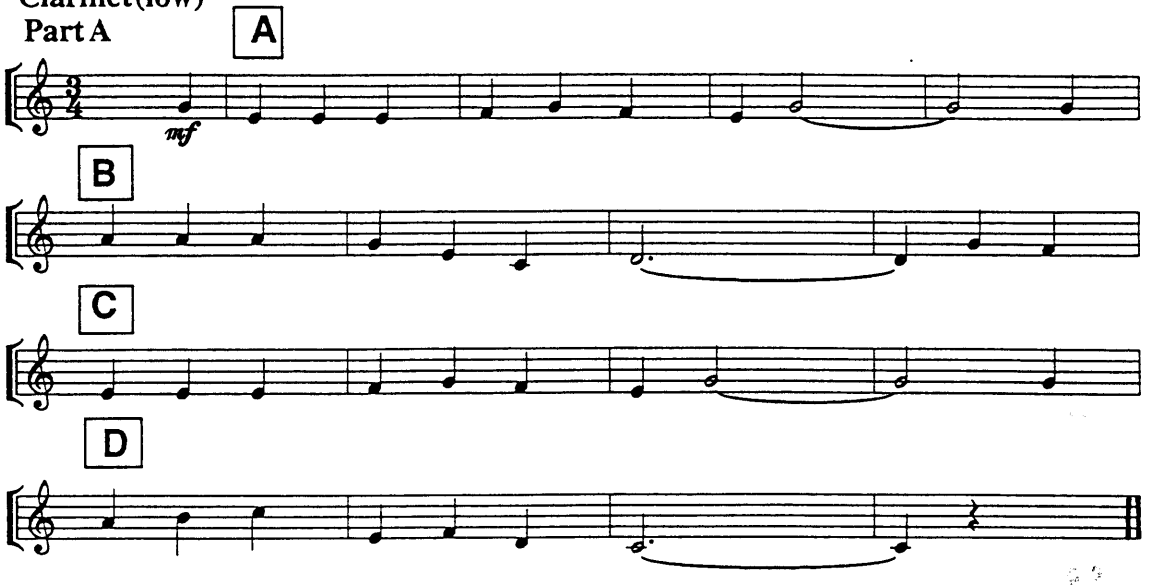
THE BOLD AVIATOR

French Horn
Part D



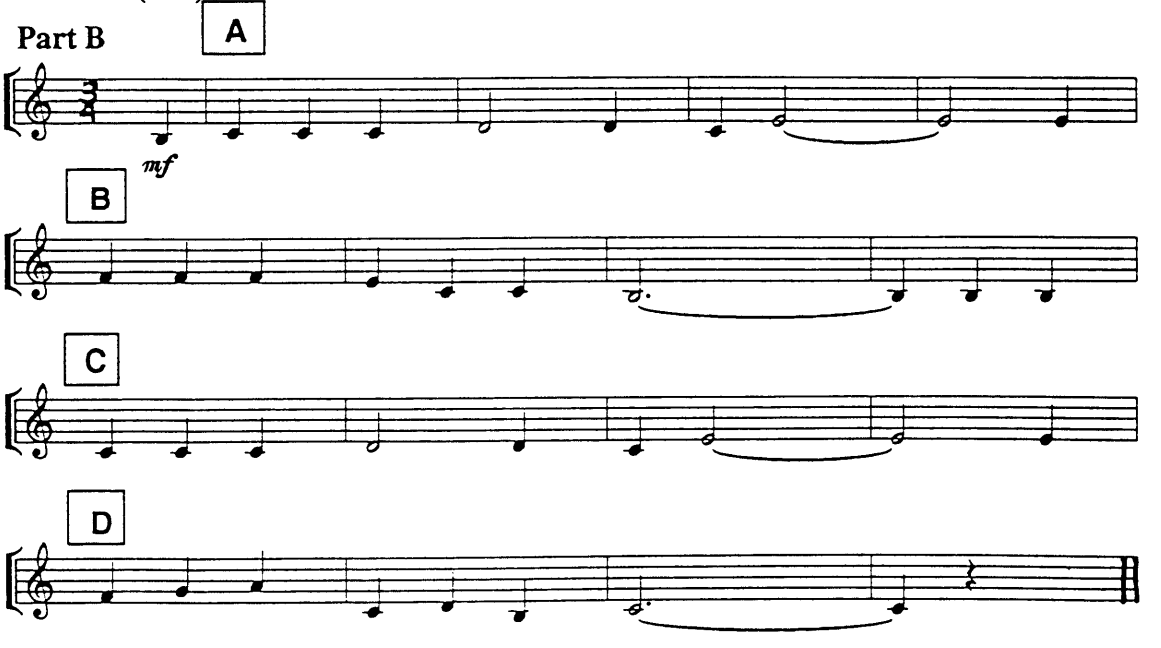
Trumpet
Baritone T.C.
Clarinet (low)
Part A

THE BOLD AVIATOR



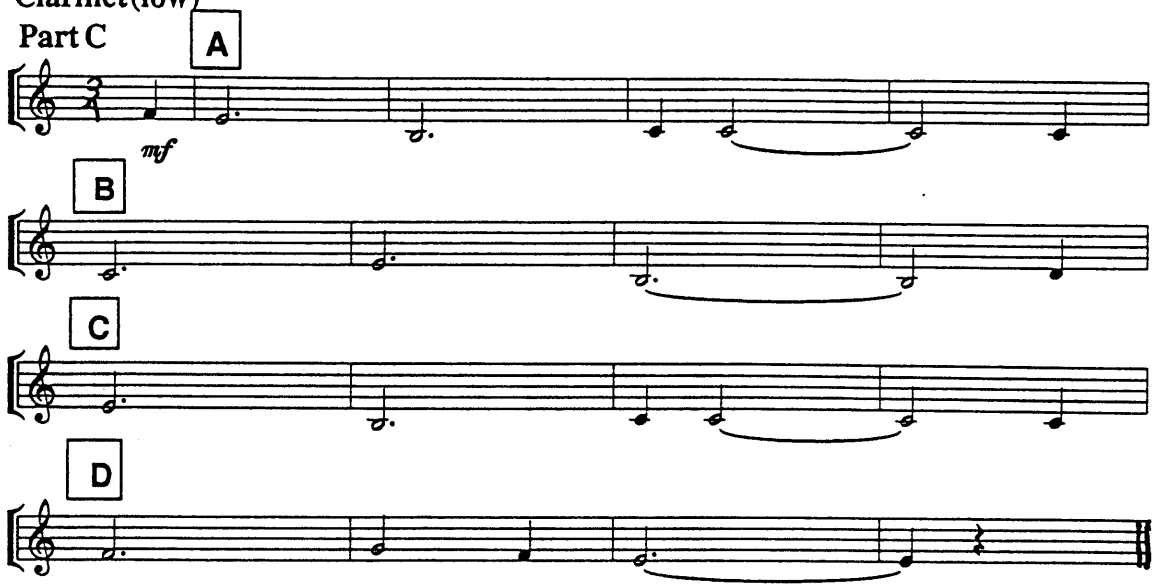
Trumpet
Baritone T.C.
Clarinet (low)
Part B

THE BOLD AVIATOR



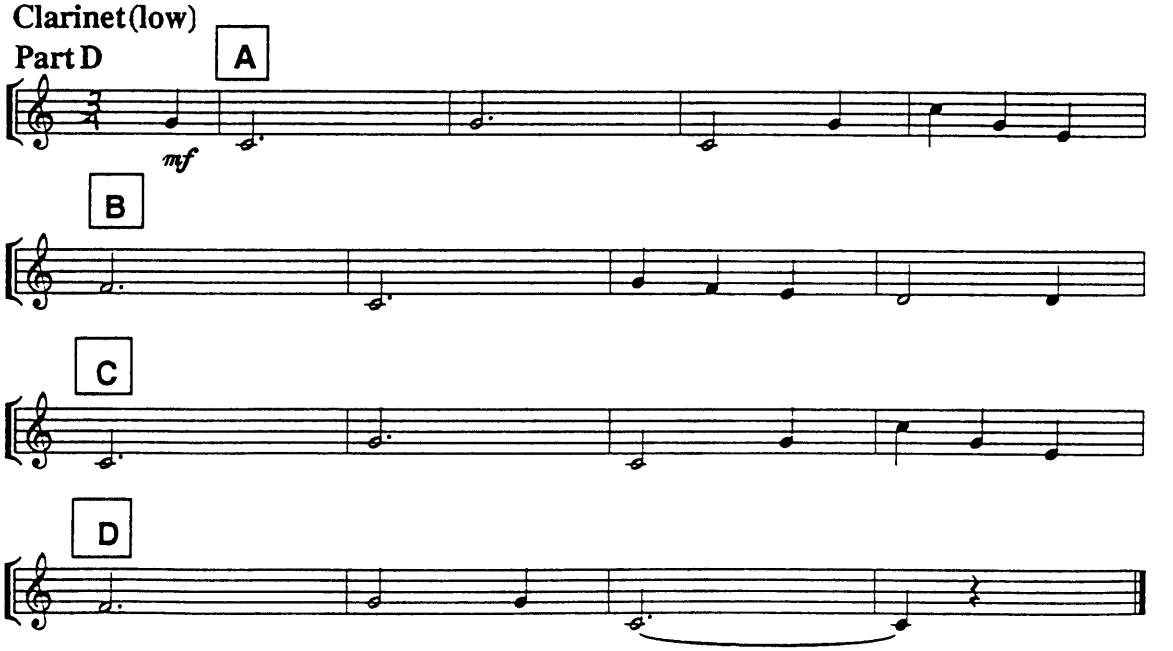
Trumpet
Baritone T.C
Clarinet(low)
Part C

THE BOLD AVIATOR



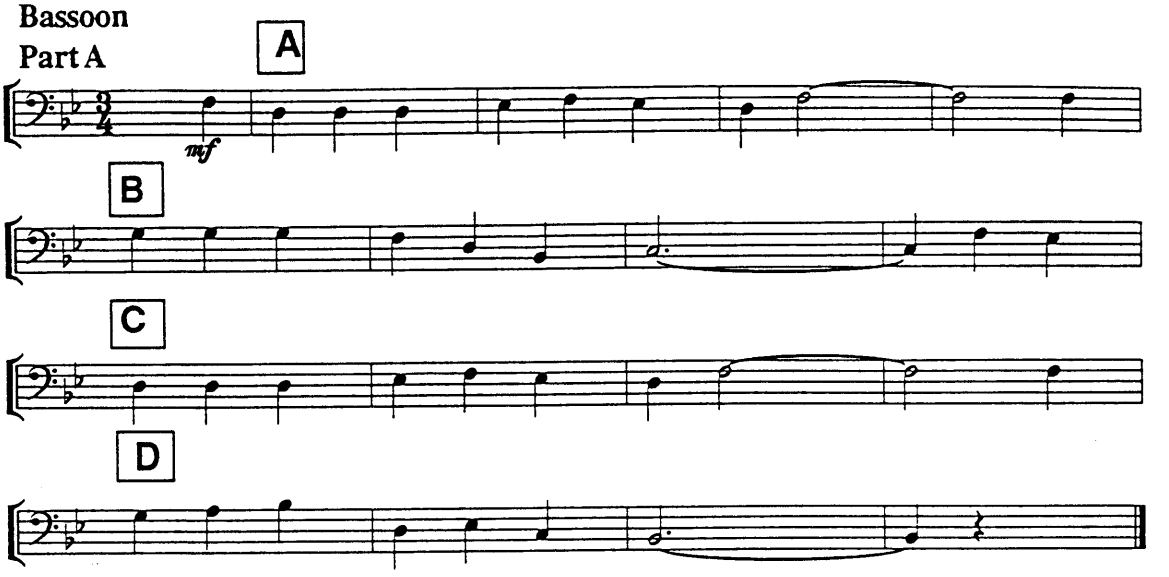
Trumpet
Baritone T.C.
Clarinet(low)
Part D

THE BOLD AVIATOR



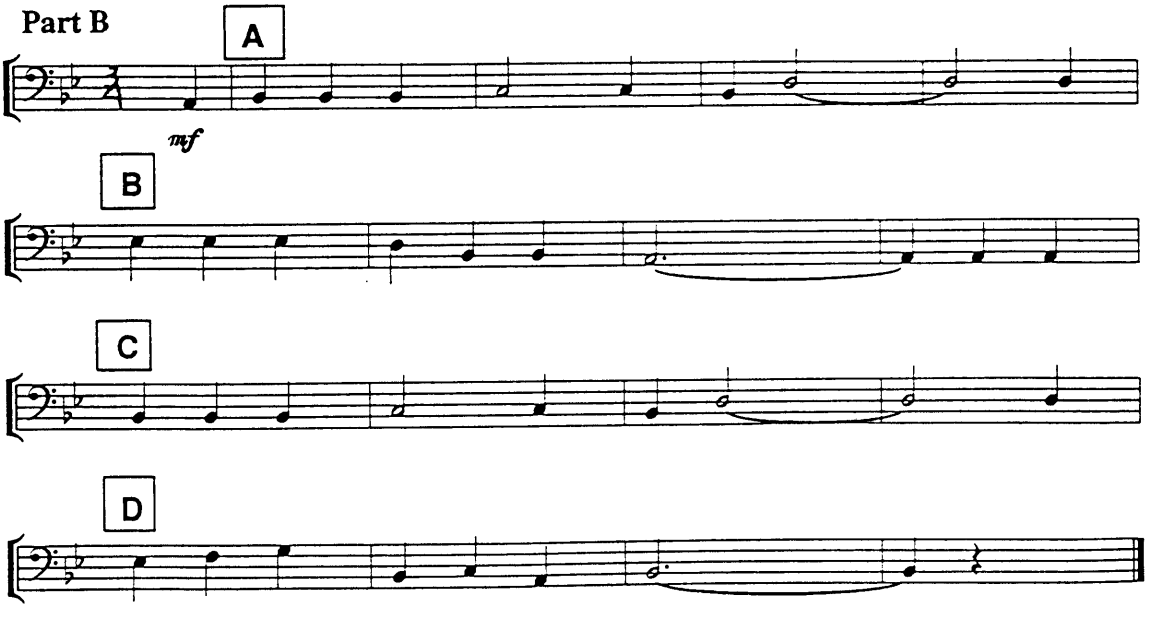
Trombone
Baritone B.C.
Bassoon
Part A

THE BOLD AVIATOR



Trombone
Baritone B.C.
Bassoon
Part B

THE BOLD AVIATOR

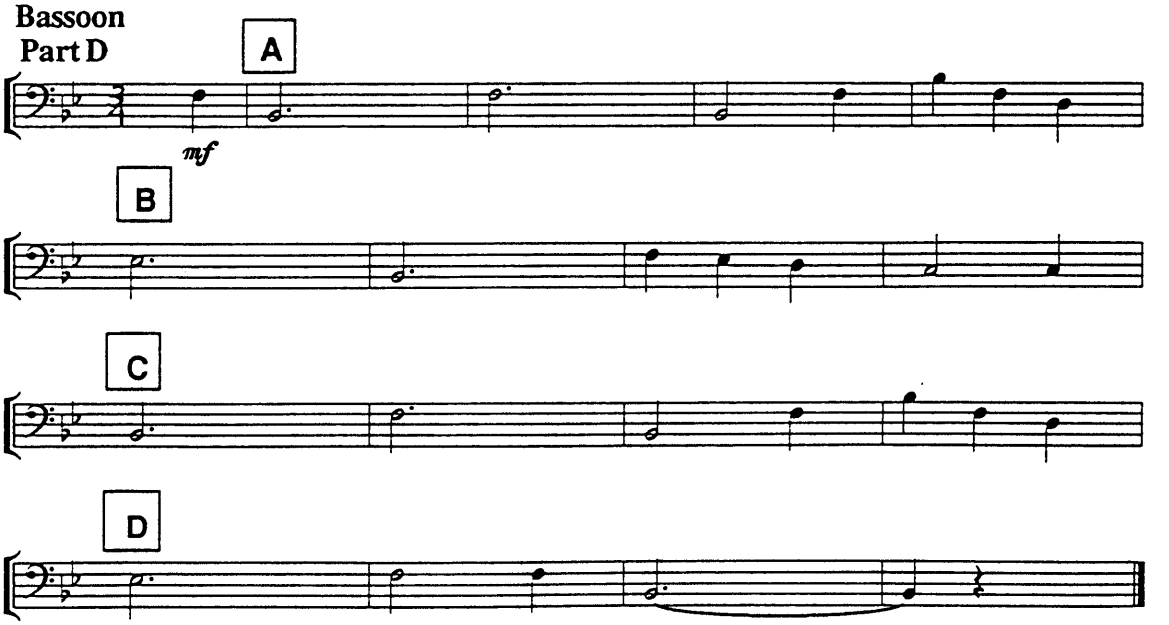


Trombone
Baritone B.C.
Bassoon
Part C

THE BOLD AVIATOR

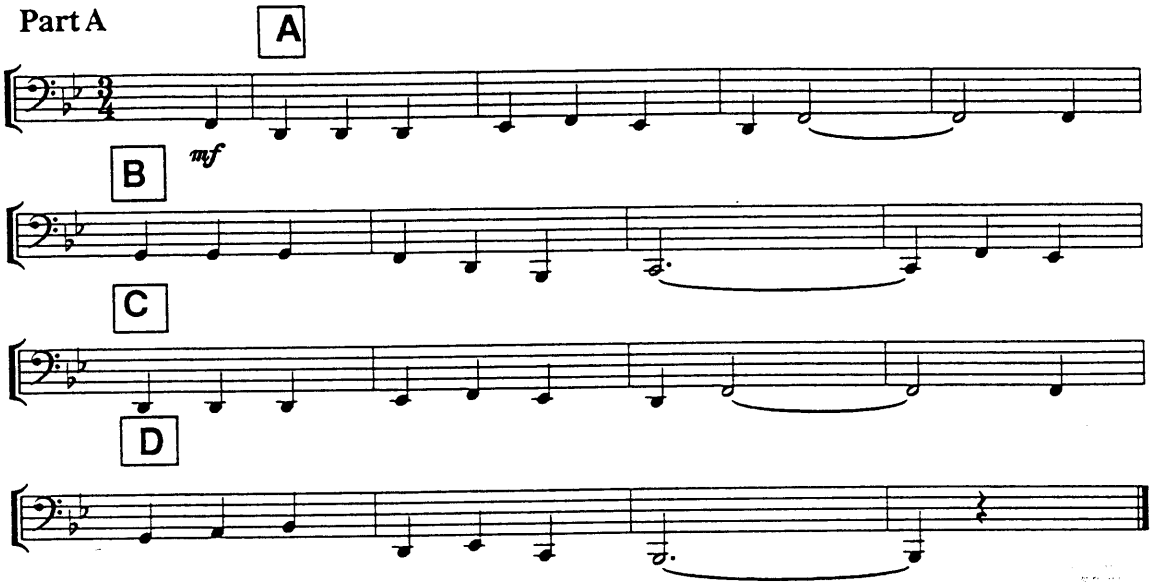
Trombone
Baritone B.C.
Bassoon
Part D

THE BOLD AVIATOR



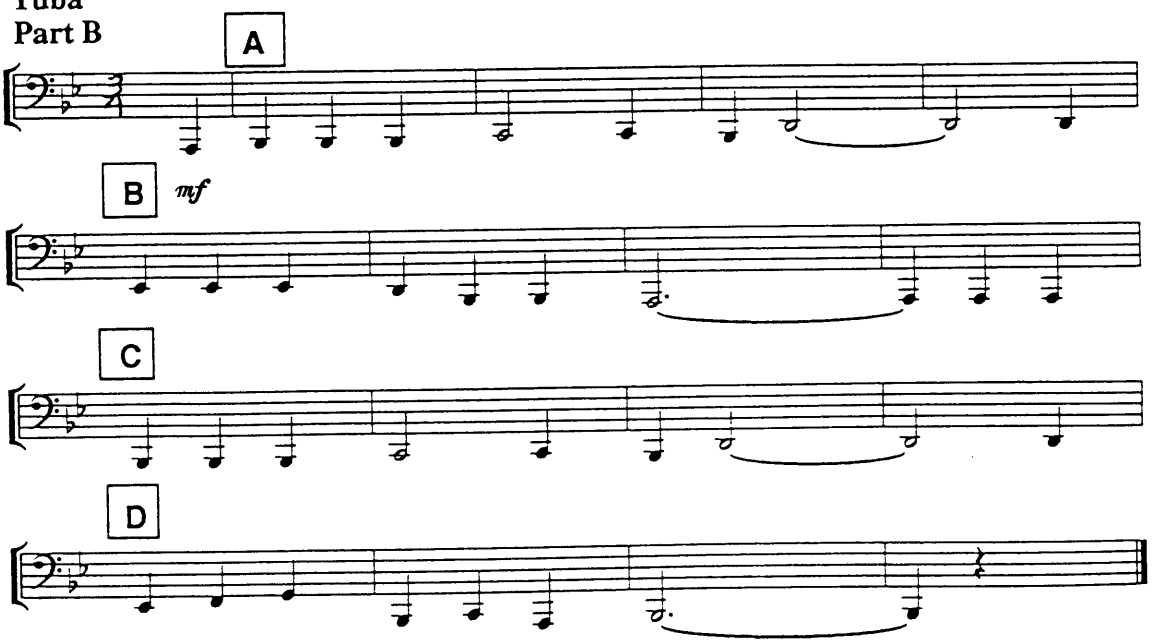
THE BOLD AVIATOR

Tuba
Part A



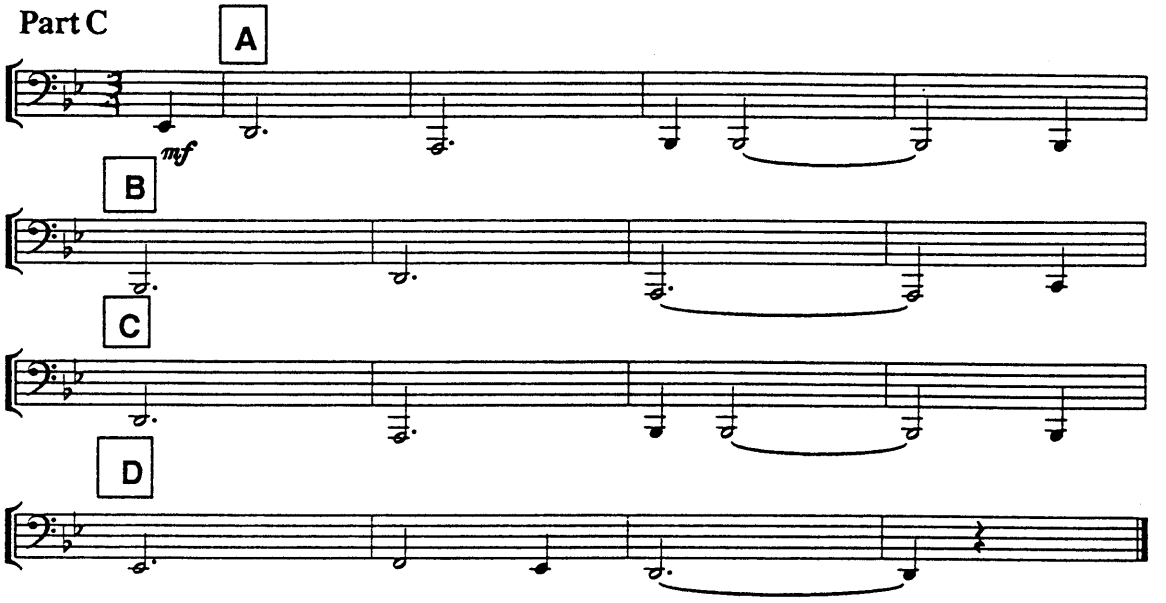
THE BOLD AVIATOR

Tuba
Part B



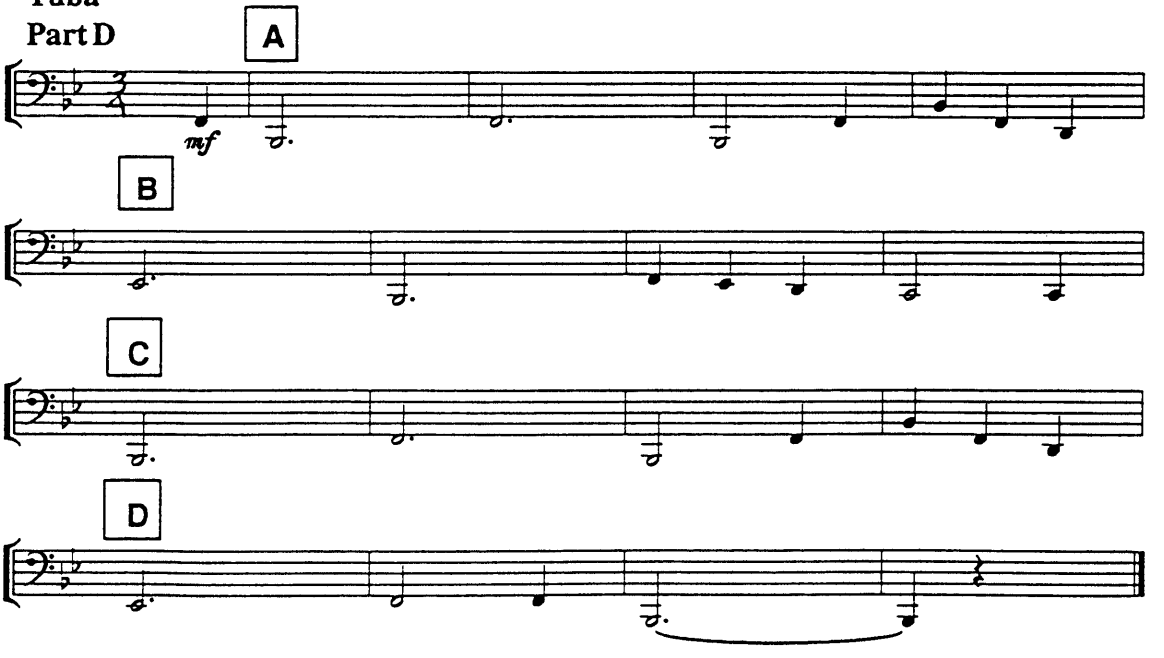
THE BOLD AVIATOR

Tuba
Part C



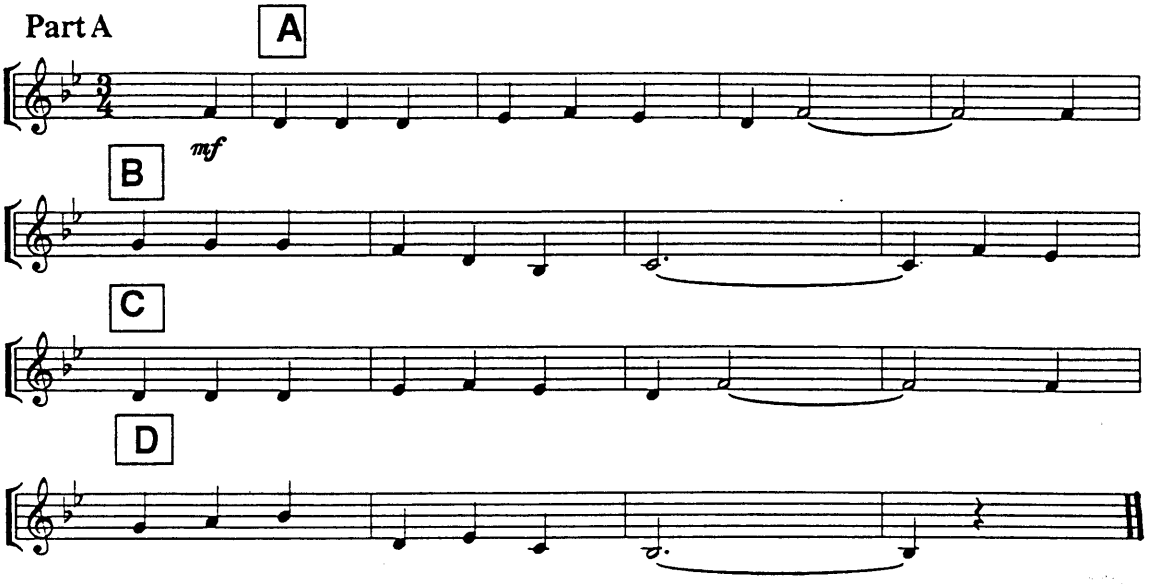
THE BOLD AVIATOR

Tuba
Part D



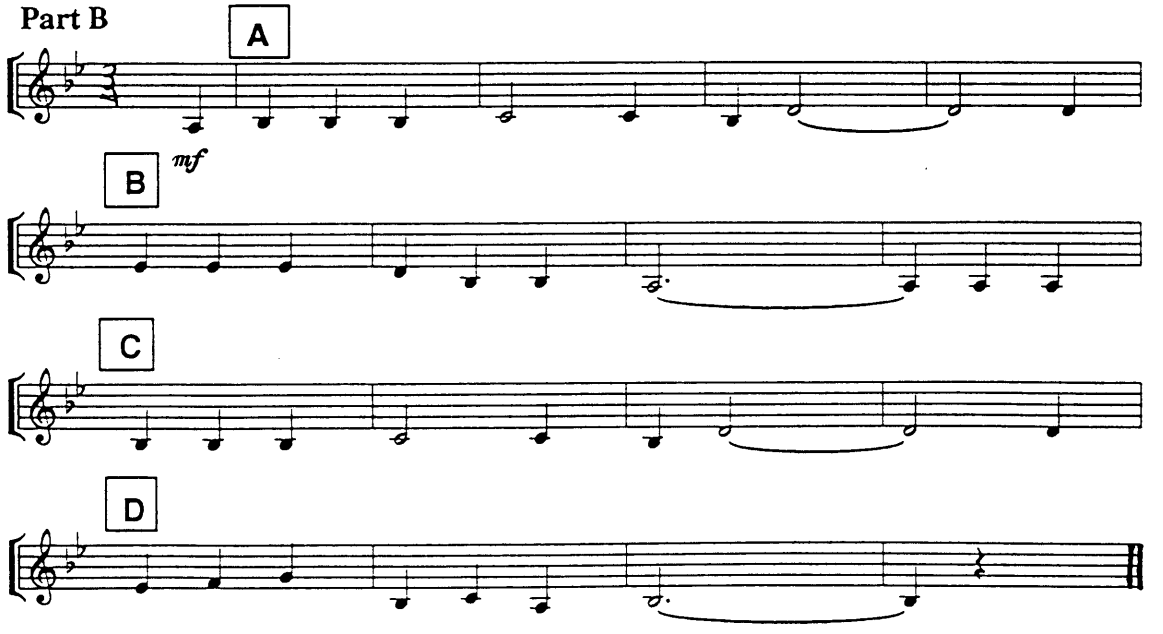
THE BOLD AVIATOR

Bells
Part A



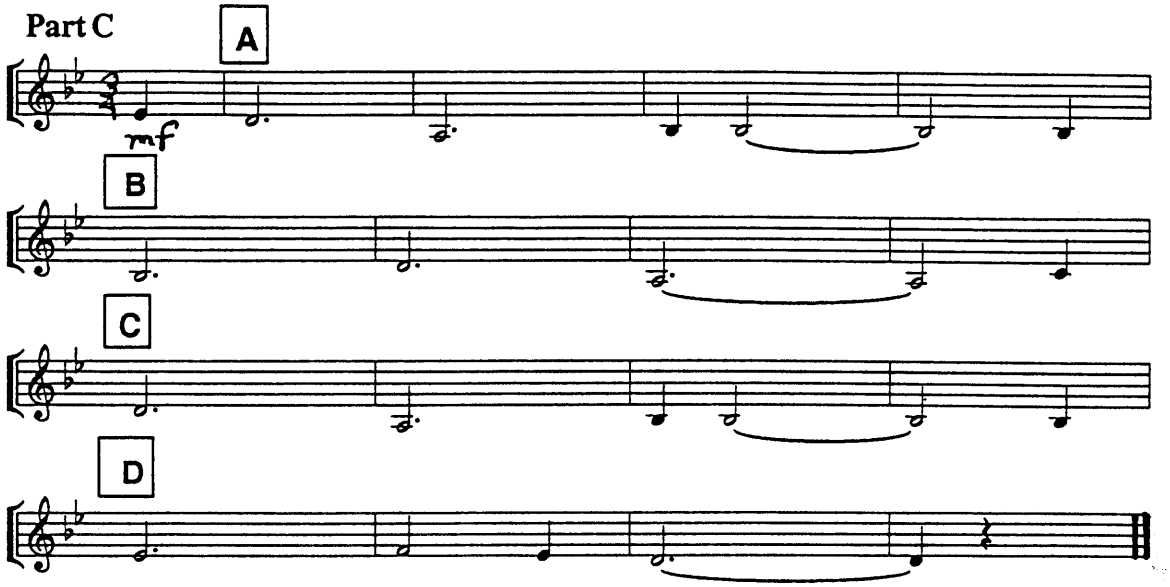
THE BOLD AVIATOR

Bells
Part B



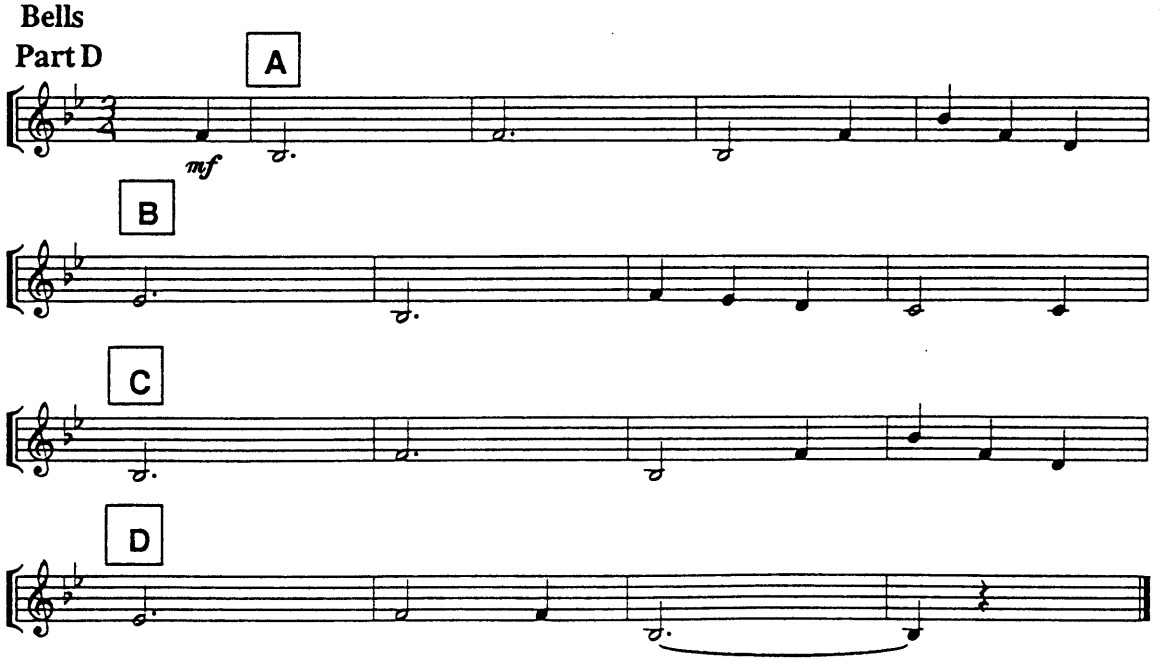
THE BOLD AVIATOR

Bells
Part C

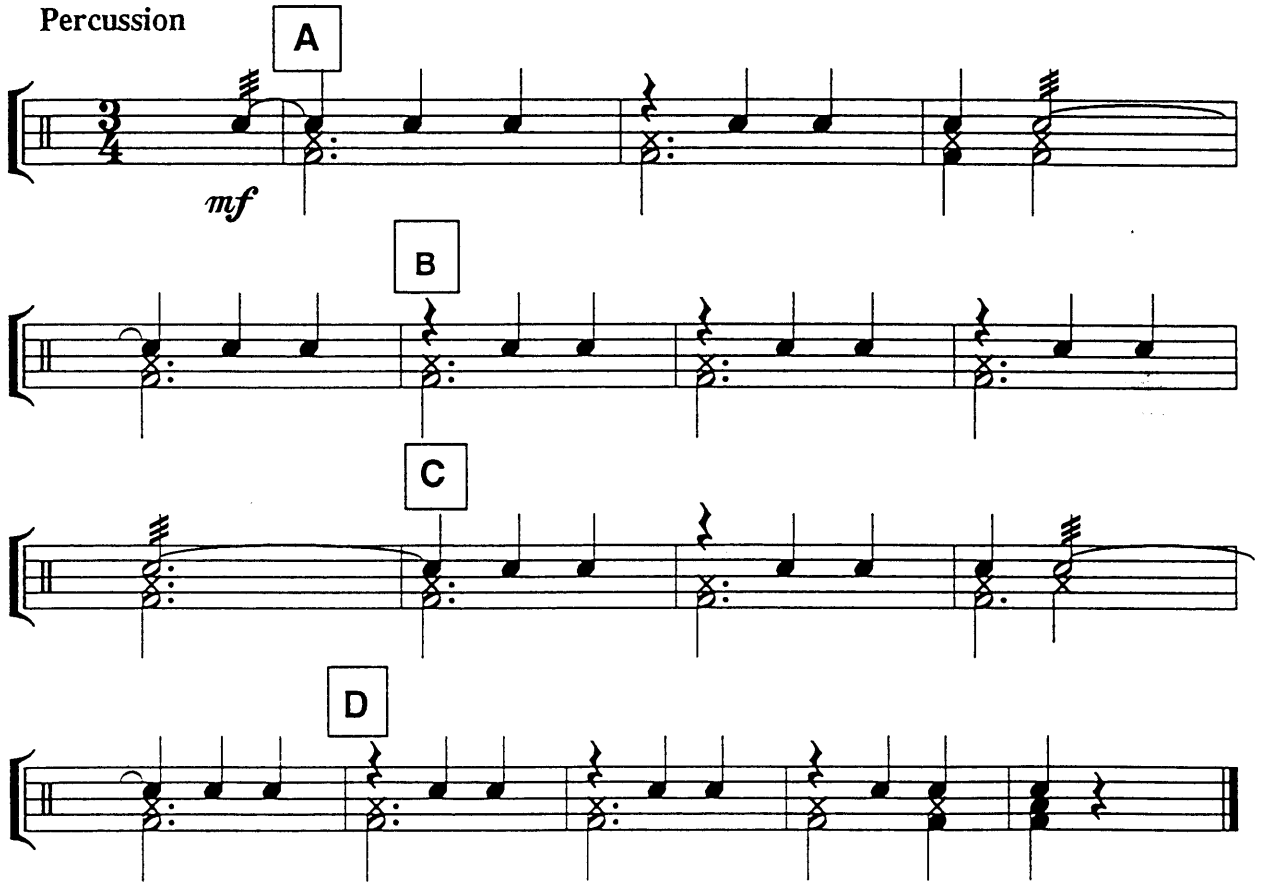


THE BOLD AVIATOR

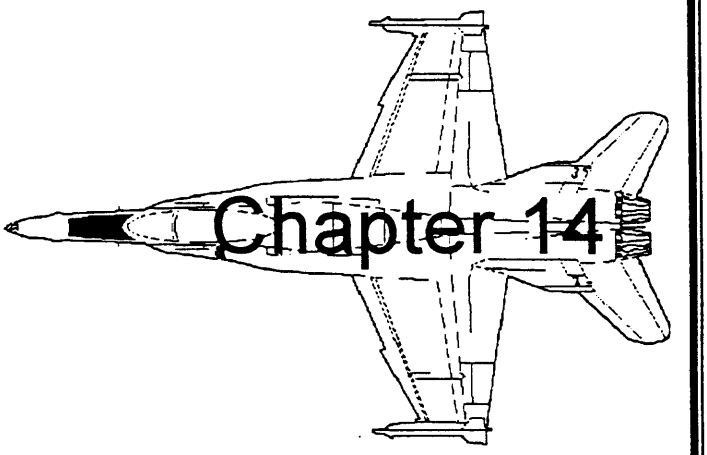
Bells
Part D



THE BOLD AVIATOR



Cavalry of the Clouds



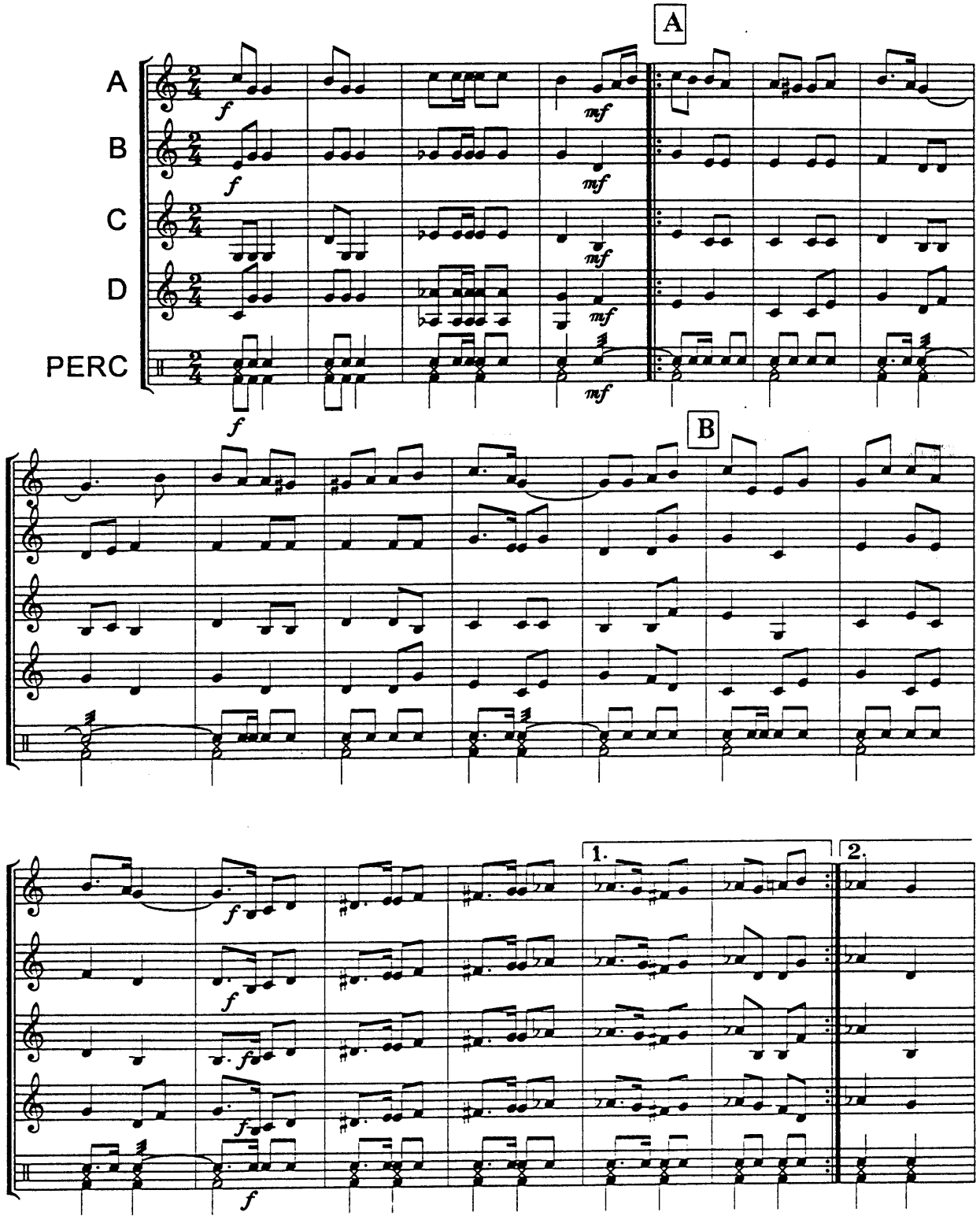
Chapter 14

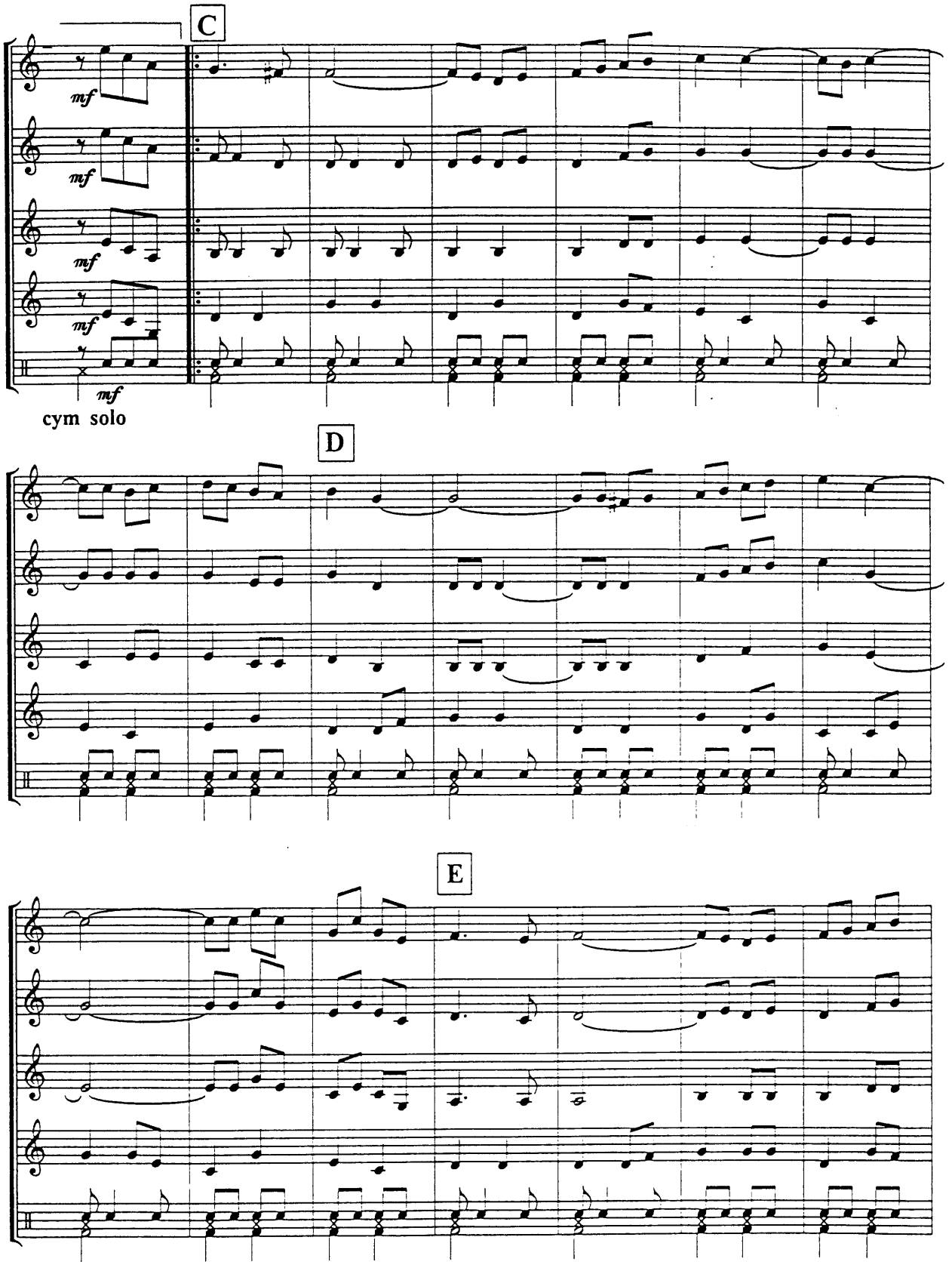
Cavalry of the Clouds has been adopted as the marchpast for the Canadian Armed Forces Special Service Force. The Special Service Force was formed in 1977 as an immediate response force capable of responding to disasters or emergencies in a national or international situation. The first Special Service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

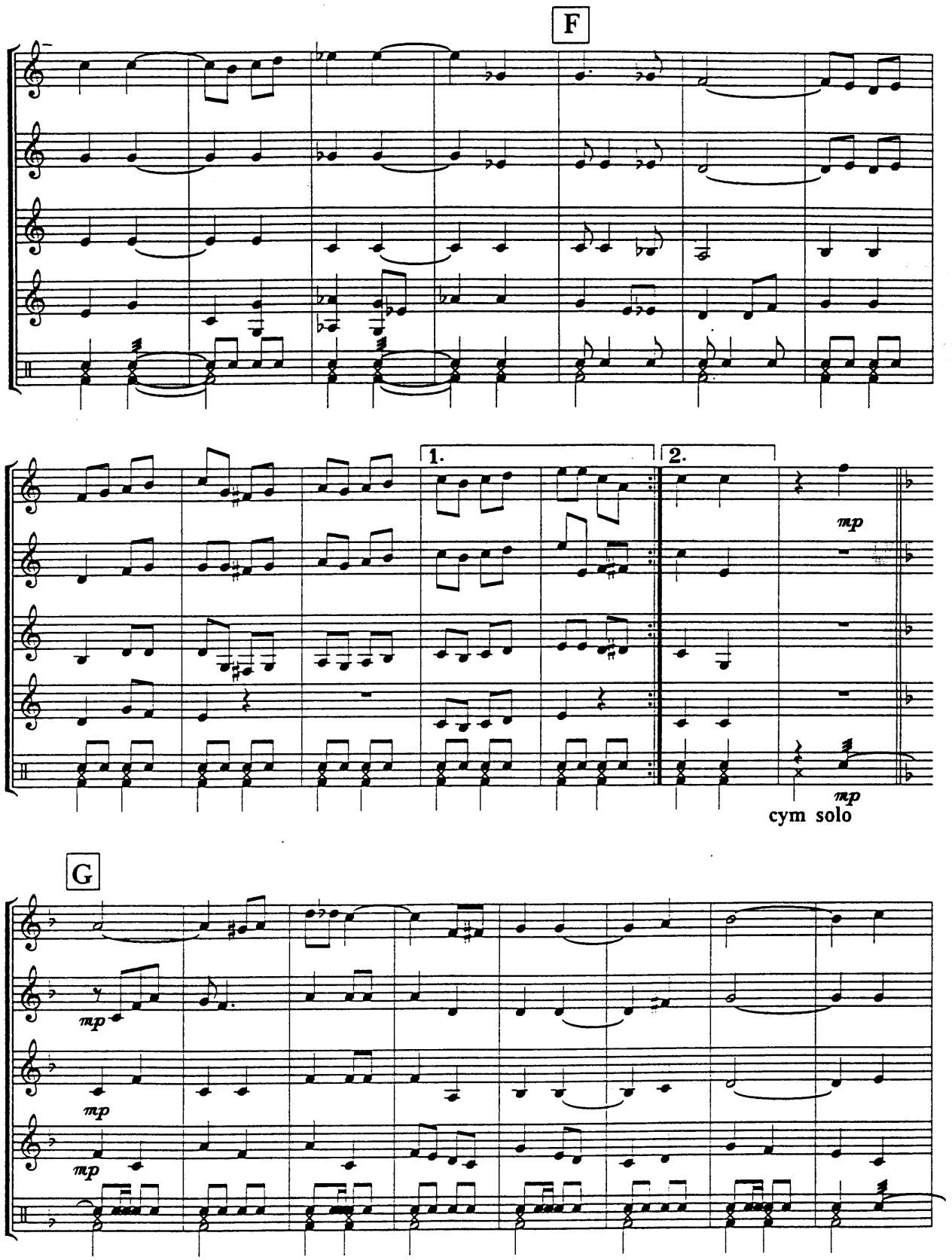
The quick march "Cavalry of the Clouds" was composed by Kenneth J. Alford who wrote such famous marches as "The Standard of St. George", "Army of the Nile", "On the Quarter Deck" and "The Great Little Army" to name a few. Born in London in 1881, Alford retired as a Major in the British Army in 1944 and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

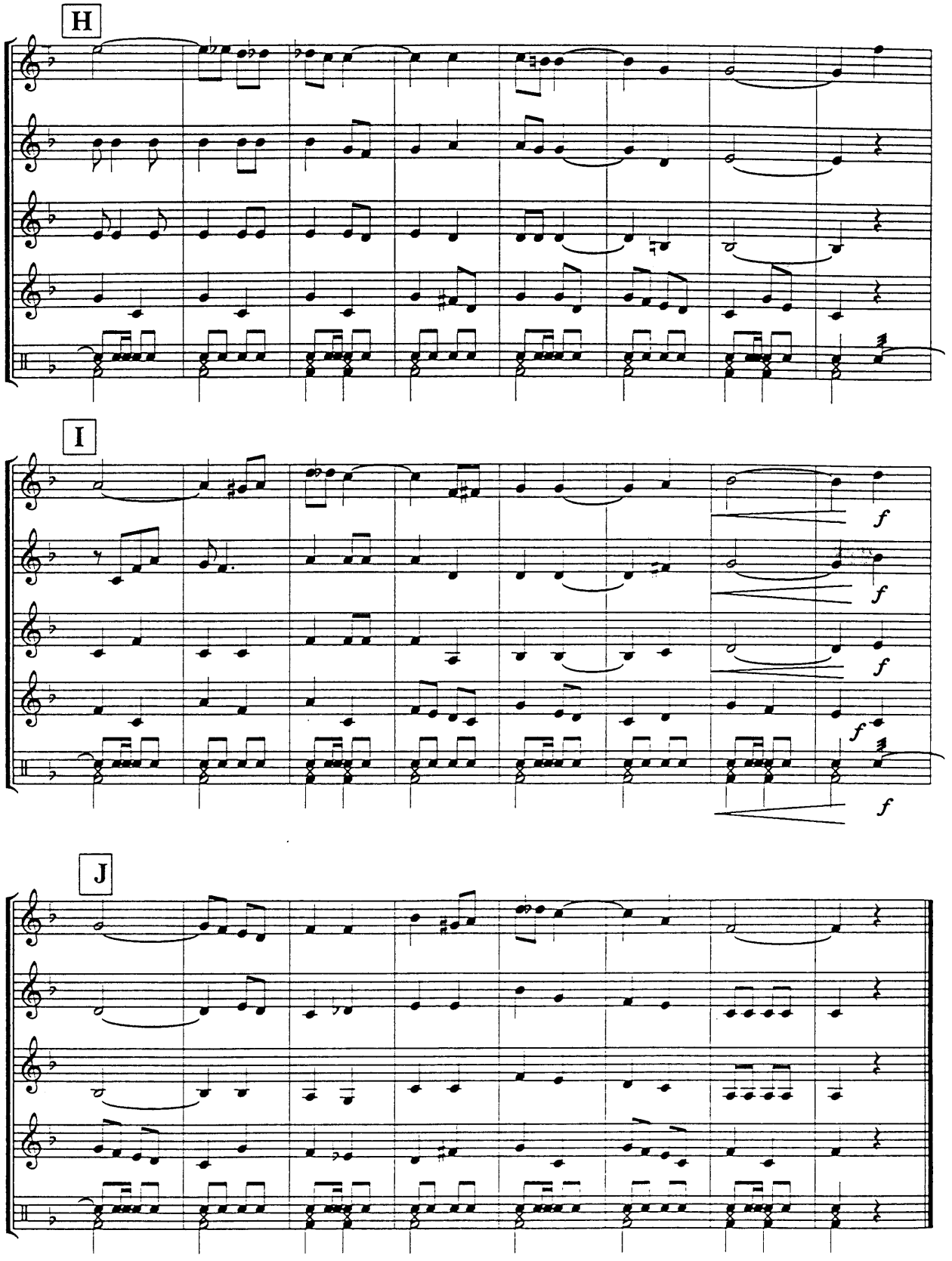
CAVALRY OF THE CLOUDS

Bb CONDUCTOR **QUICK MARCH**



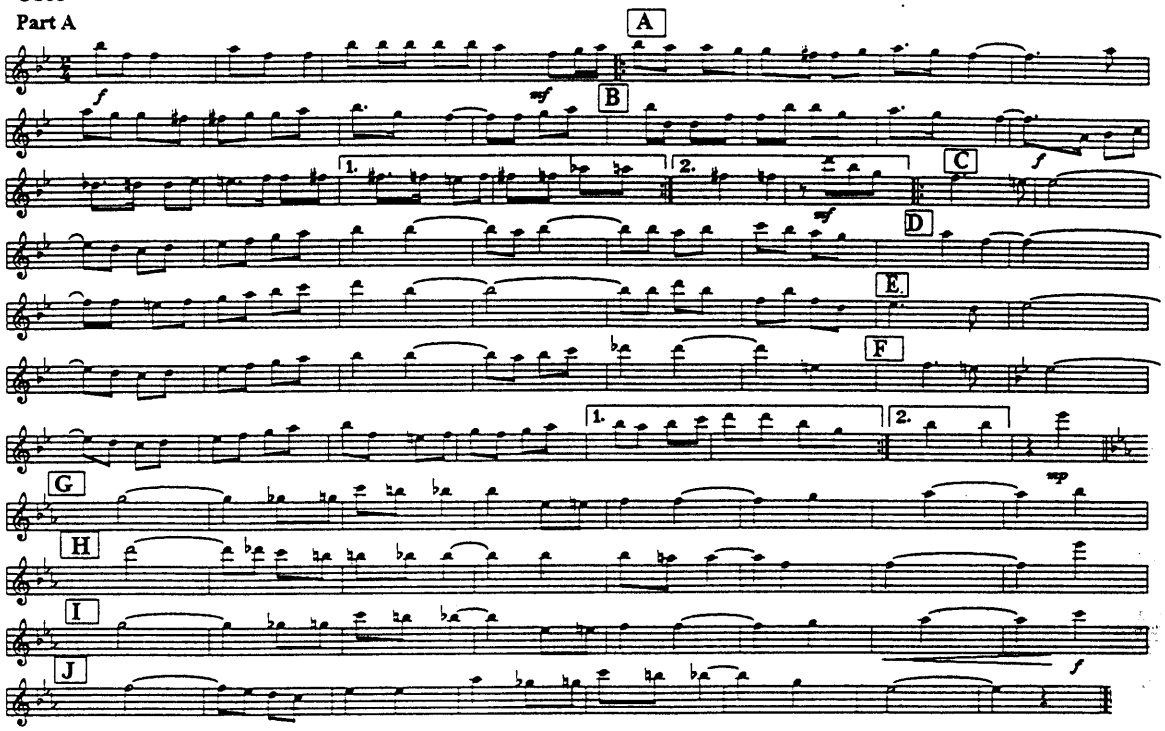

C
mf
mf
mf
mf
mf
cym solo
D
E


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


H
I
f
f
f
f
f
J

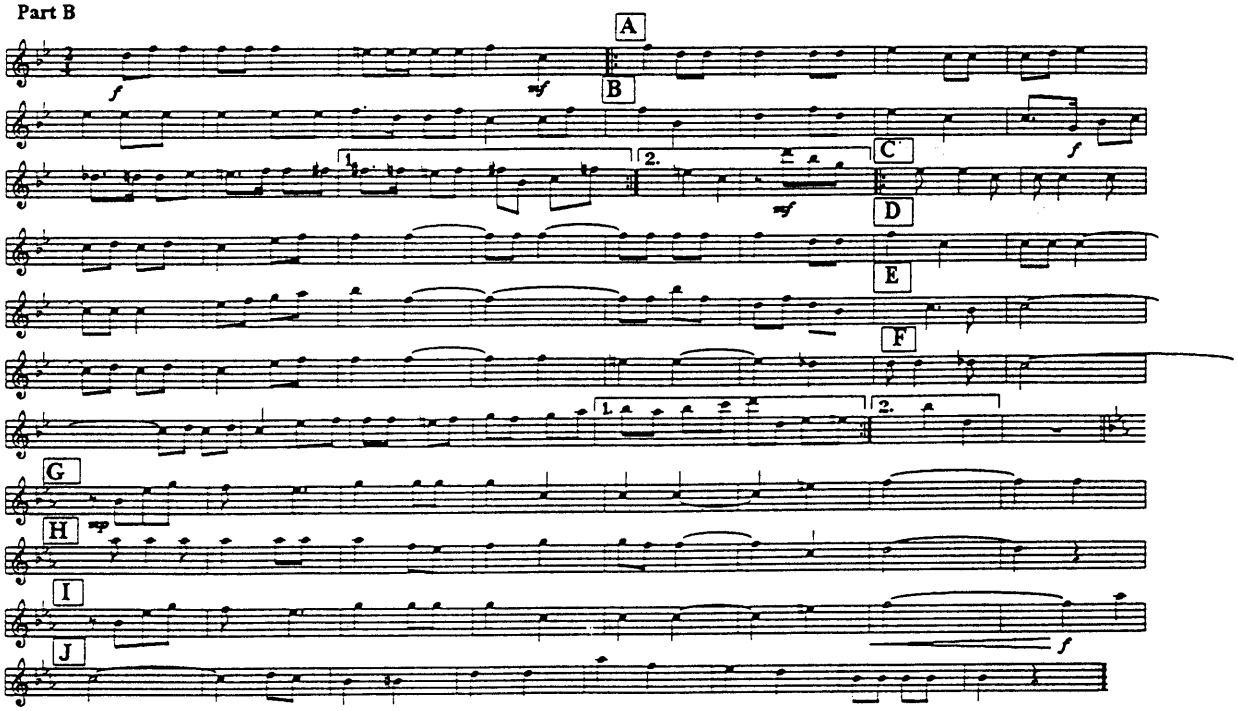
Flute
Oboe
Part A

CAVALRY OF THE CLOUDS



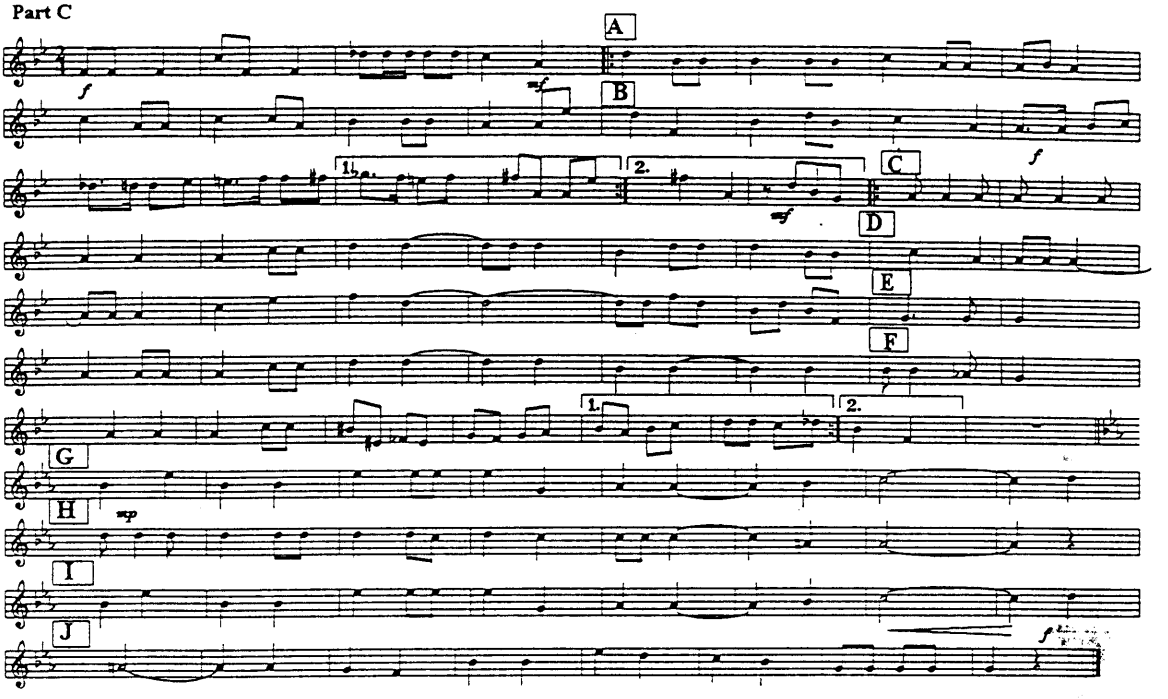
Flute
Oboe
Part B

CAVALRY OF THE CLOUDS



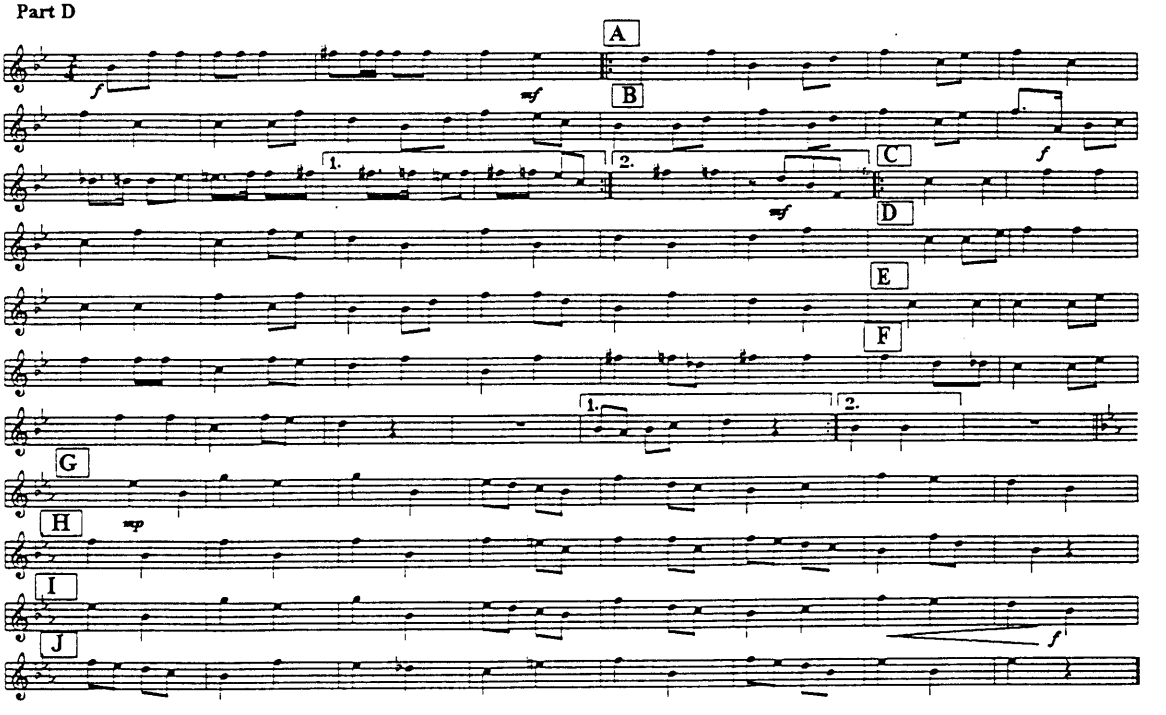
Elute
Oboe
Part C

CAVALRY OF THE CLOUDS



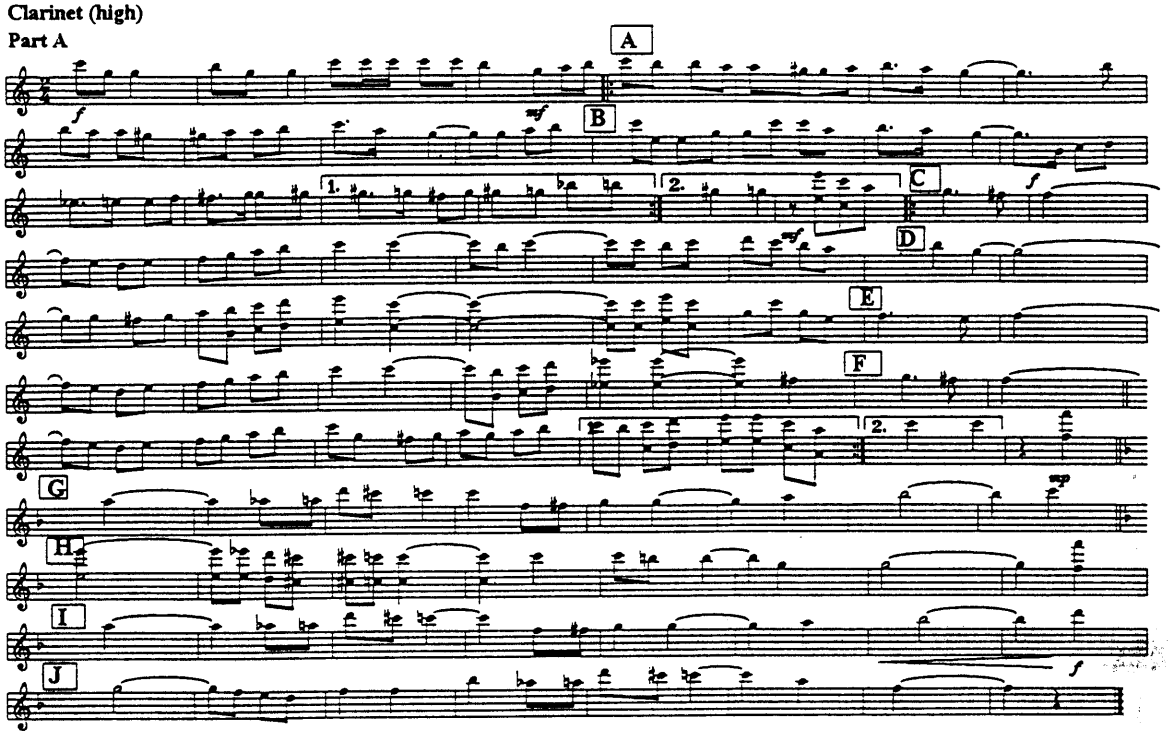
Flute
Oboe
Part D

CAVALRY OF THE CLOUDS



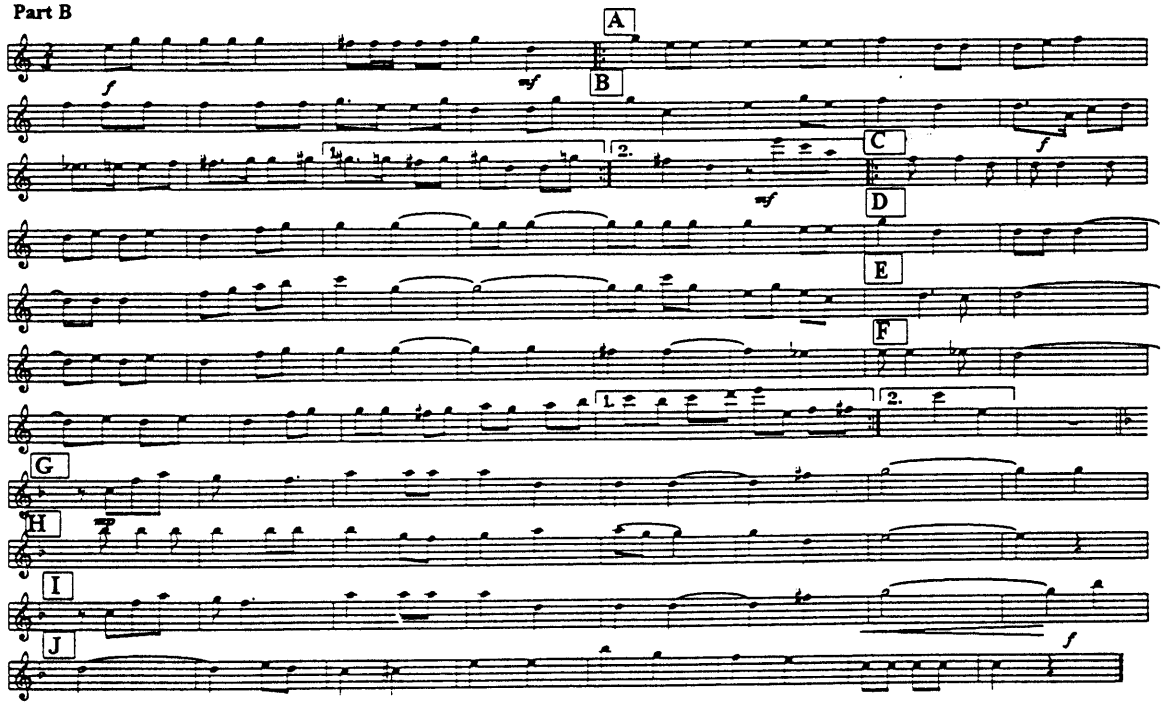
Tenor Saxophone
Clarinet (high)
Part A

CAVALRY OF THE CLOUDS



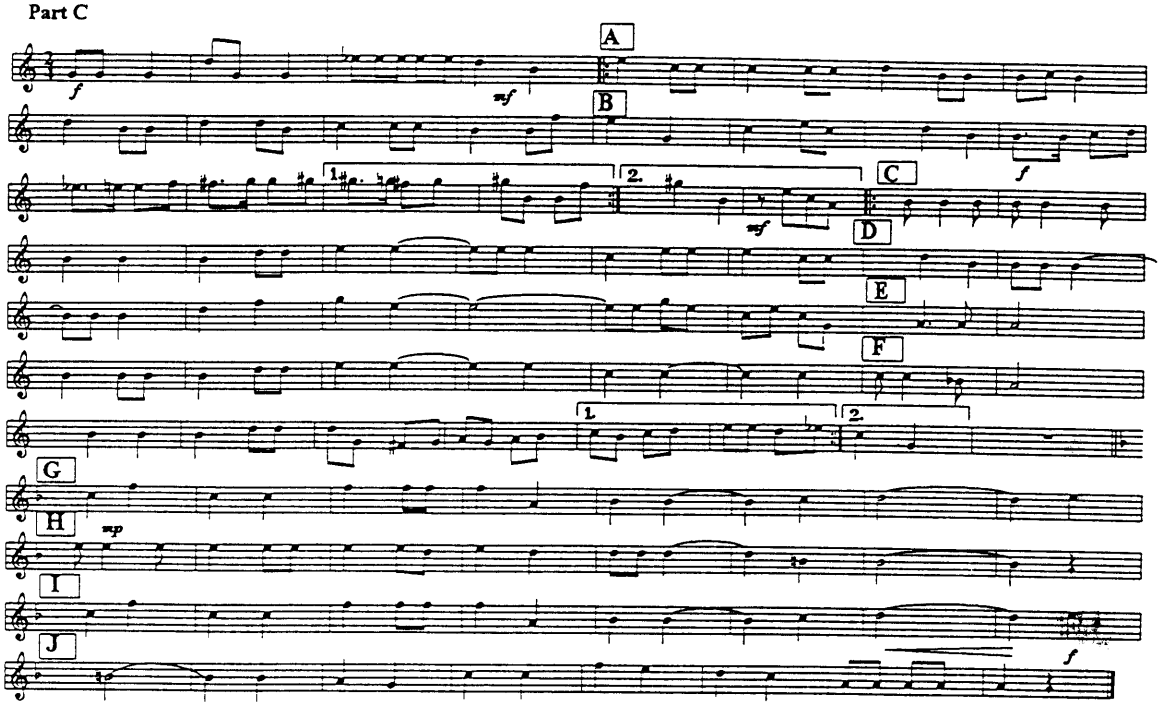
Tenor Saxophone
Clarinet (high)
Part B

CAVALRY OF THE CLOUDS



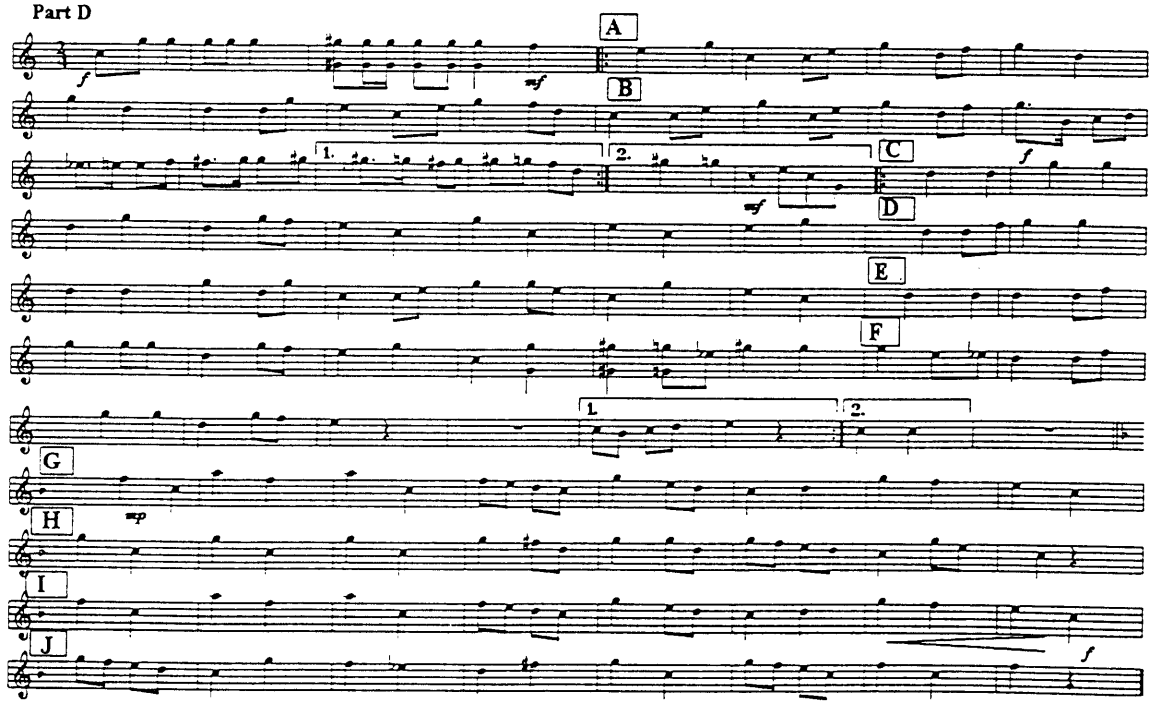
Tenor Saxophone
Clarinet (high)
Part C

CAVALRY OF THE CLOUDS



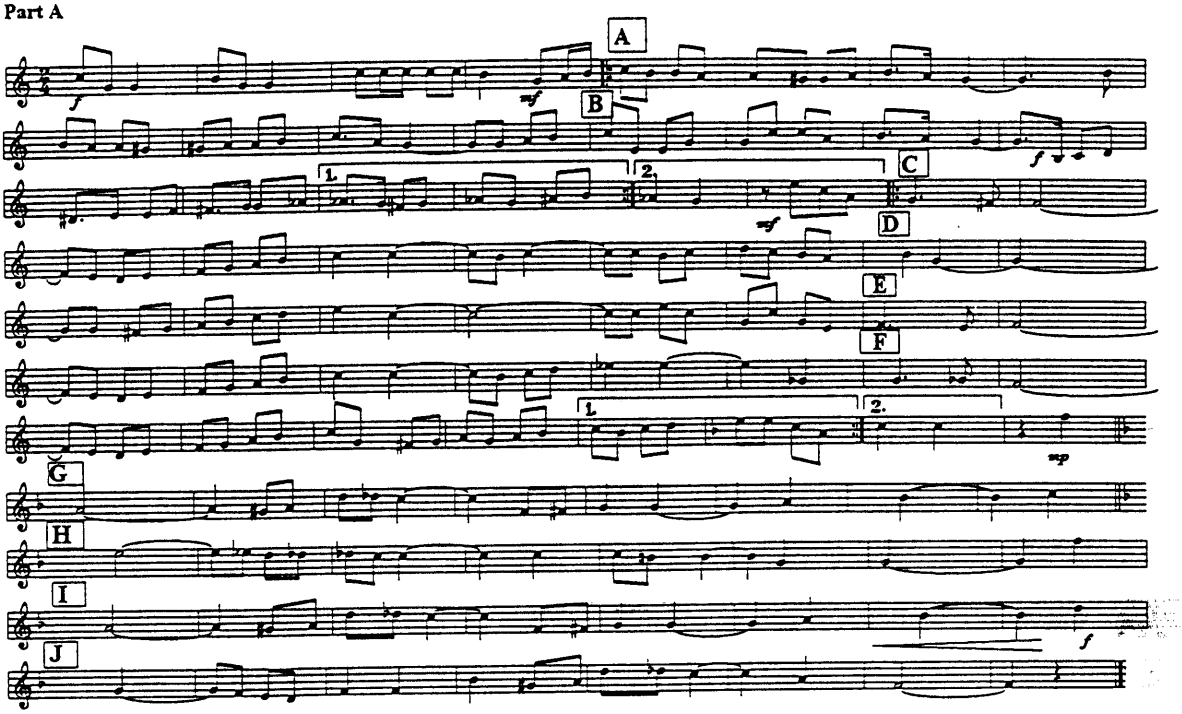
Tenor Saxophone
Clarinet (high)
Part D

CAVALRY OF THE CLOUDS



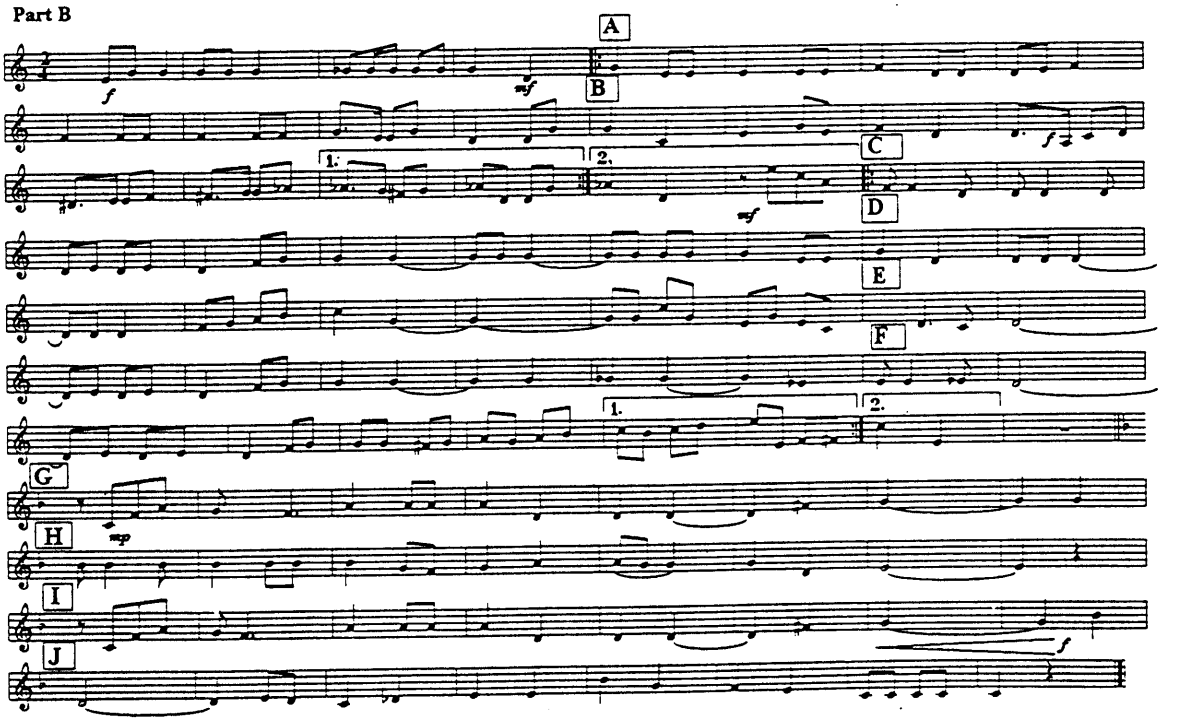
CAVALRY OF THE CLOUDS

Bass Clarinet
Part A



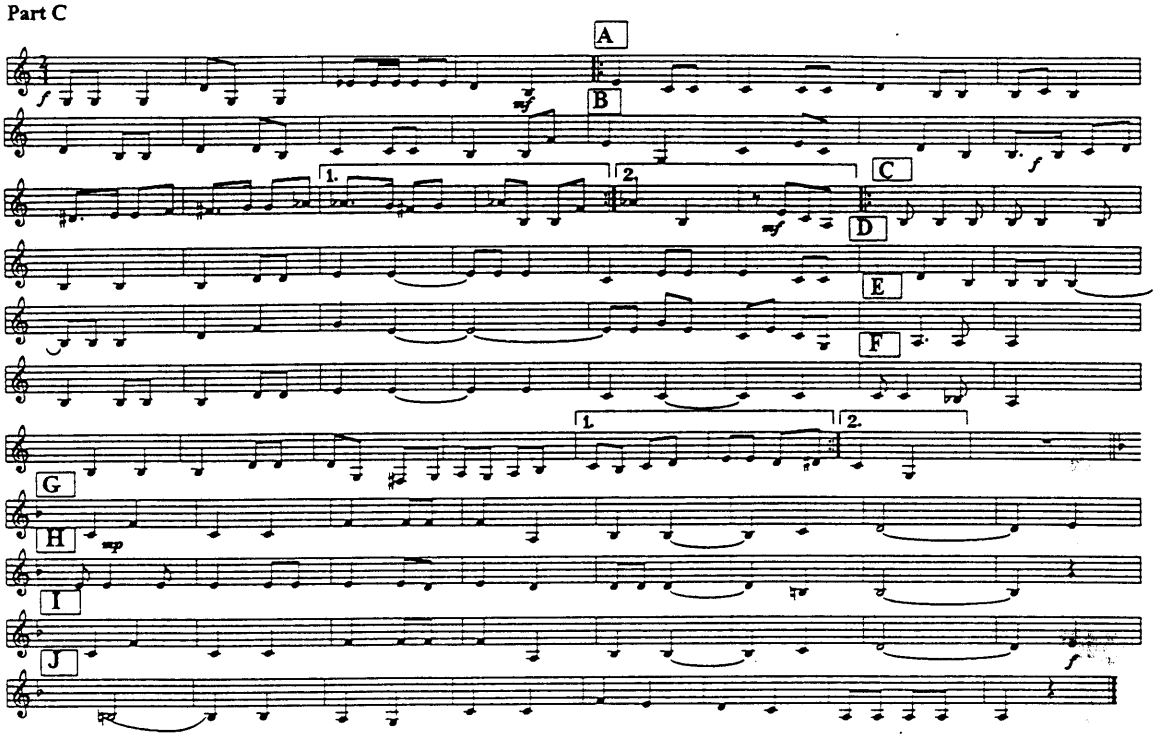
CAVALRY OF THE CLOUDS

Bass Clarinet
Part B



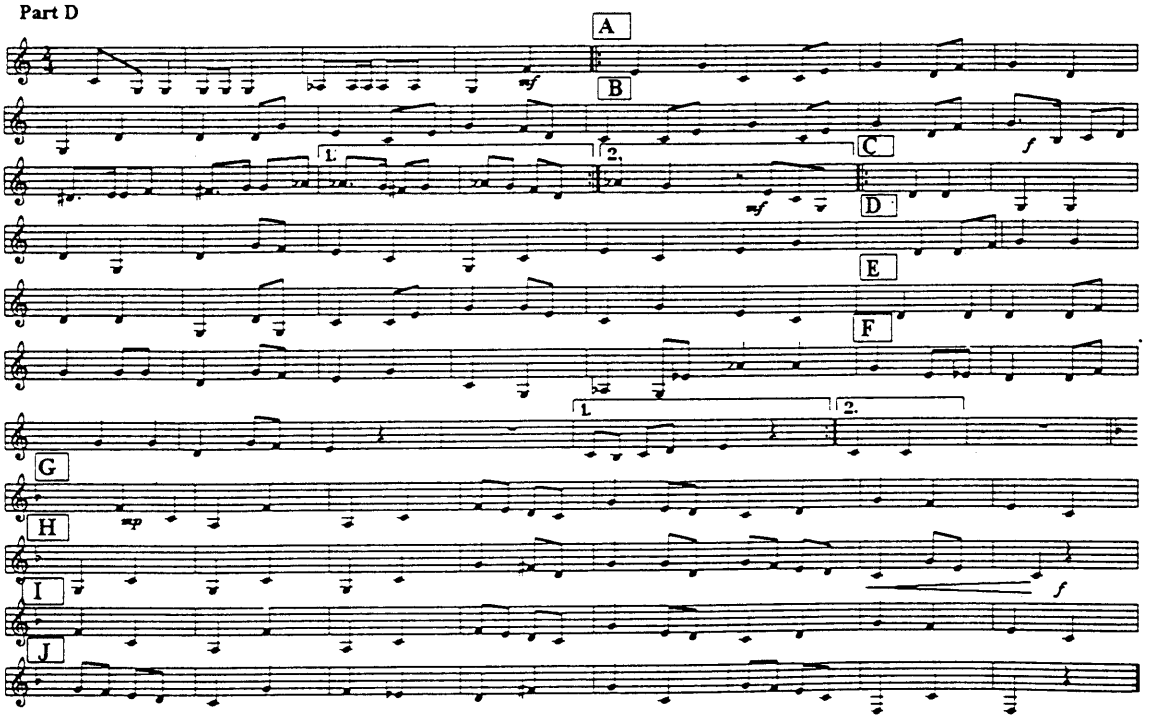
Bass Clarinet
Part C

CAVALRY OF THE CLOUDS



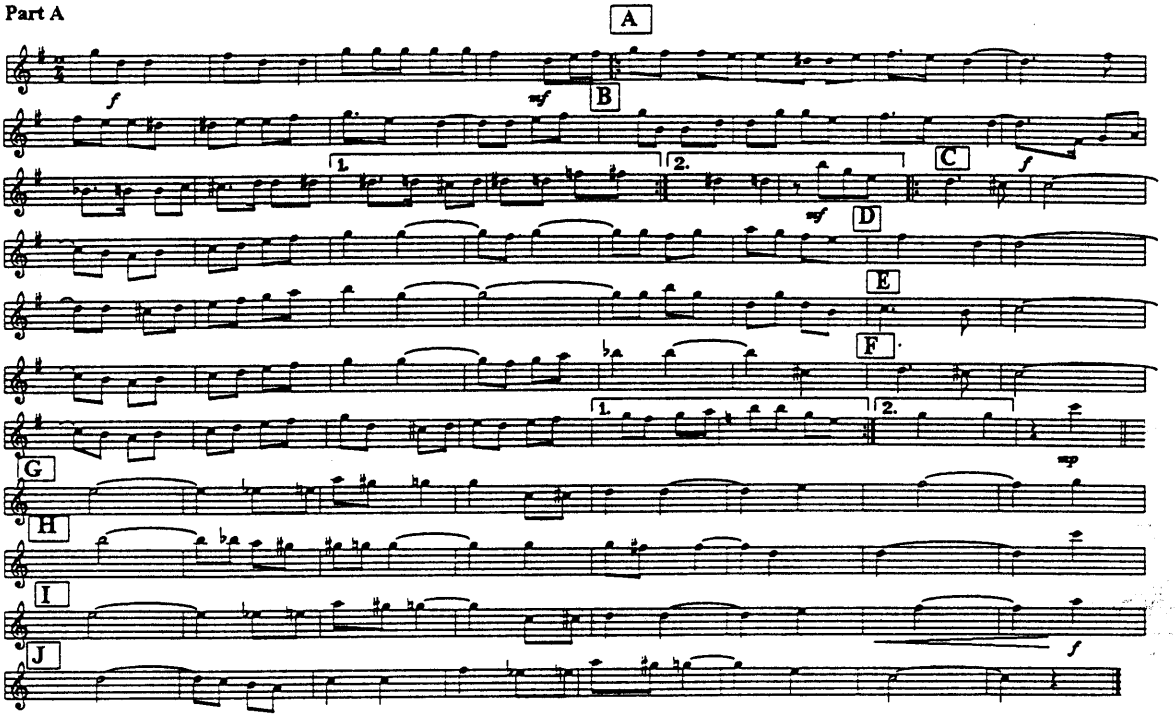
CAVALRY OF THE CLOUDS

Bass Clarinet
Part D



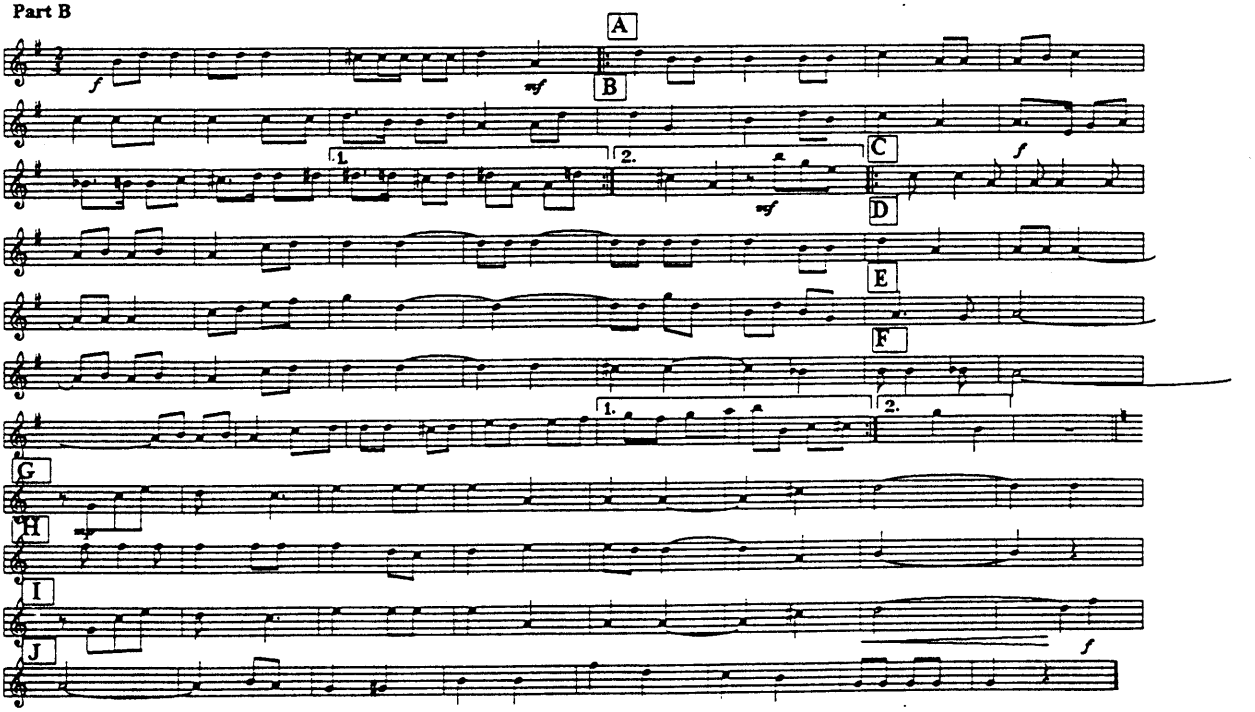
Alto Saxophone
Baritone Saxophone
Part A

CAVALRY OF THE CLOUDS



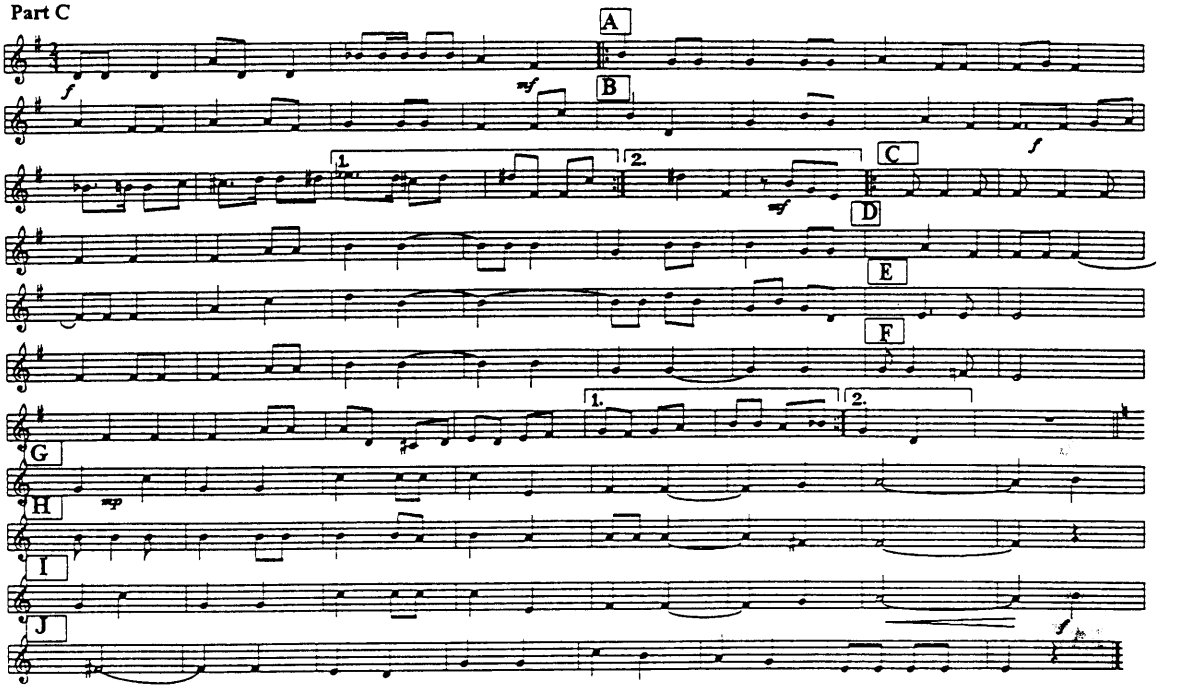
CAVALRY OF THE CLOUDS

Alto Saxophone
Baritone Saxophone
Part B



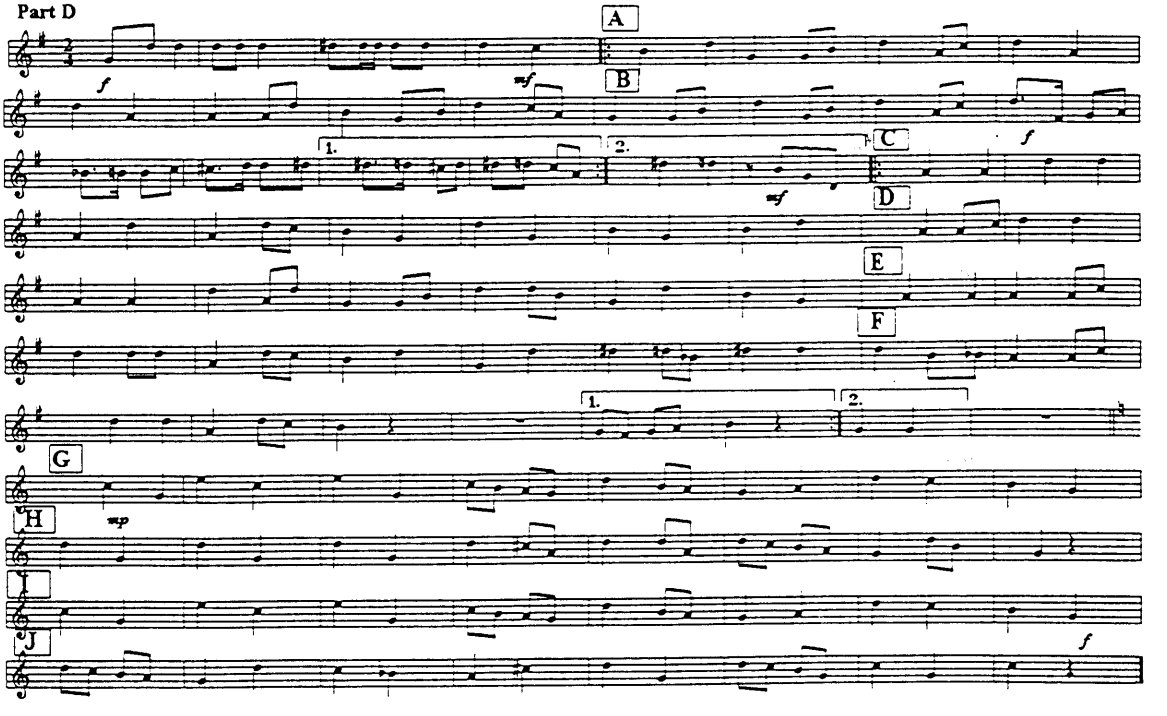
Alto Saxophone
Baritone Saxophone
Part C

CAVALRY OF THE CLOUDS



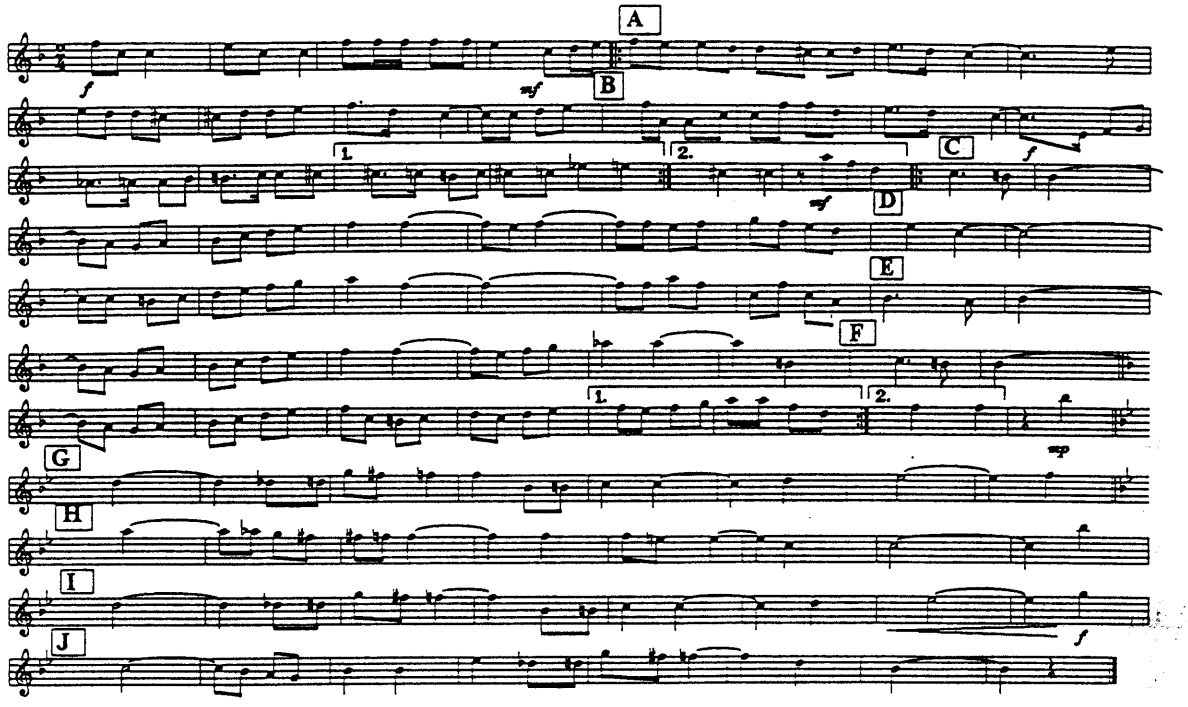
Alto Saxophone
Baritone Saxophone
Part D

CAVALRY OF THE CLOUDS



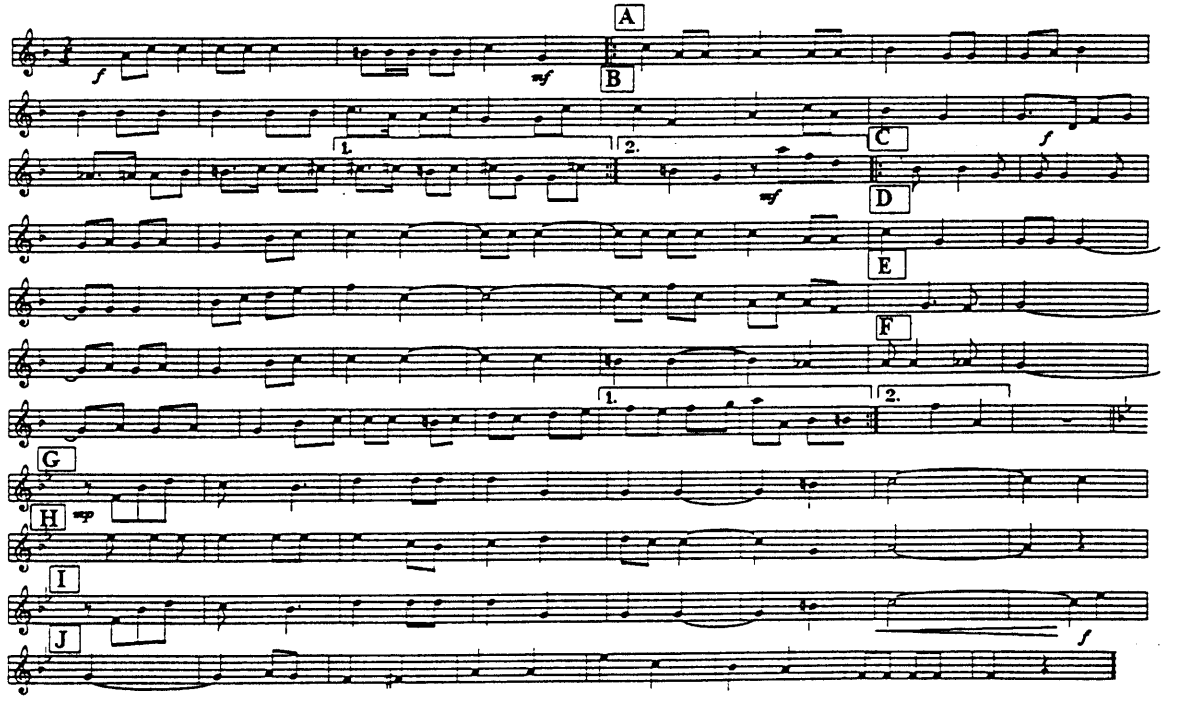
French Horn
Part A

CAVALRY OF THE CLOUDS



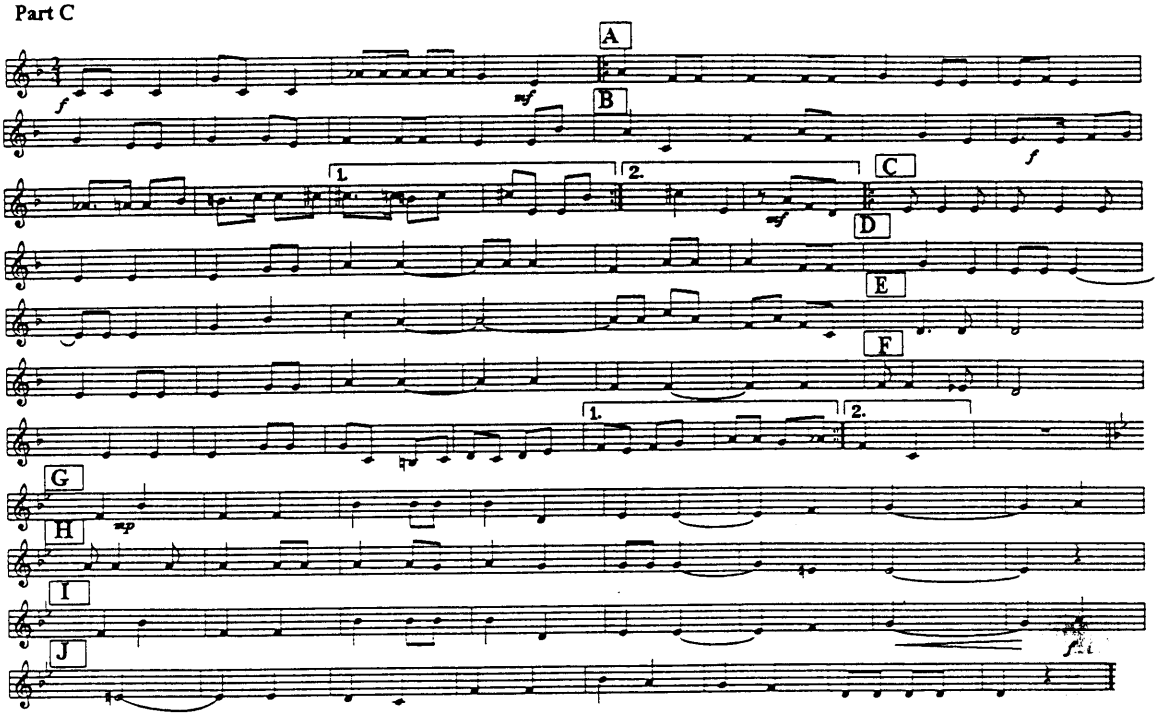
French Horn
Part B

CAVALRY OF THE CLOUDS



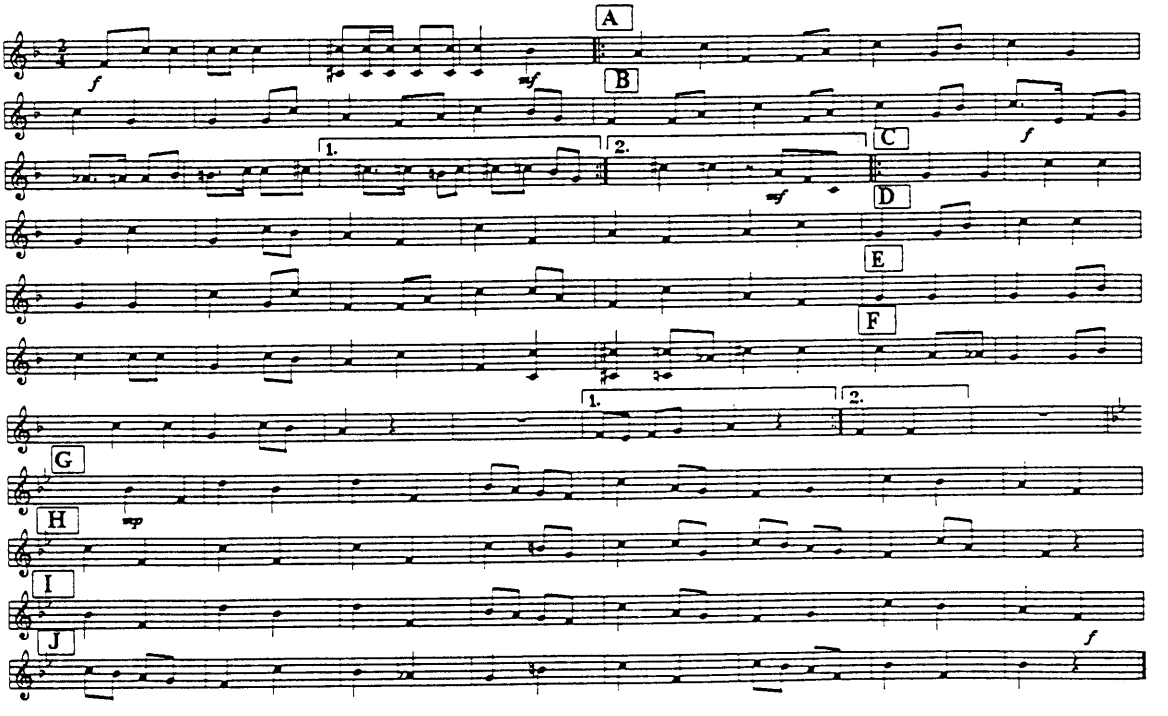
French Horn
Part C

CAVALRY OF THE CLOUDS



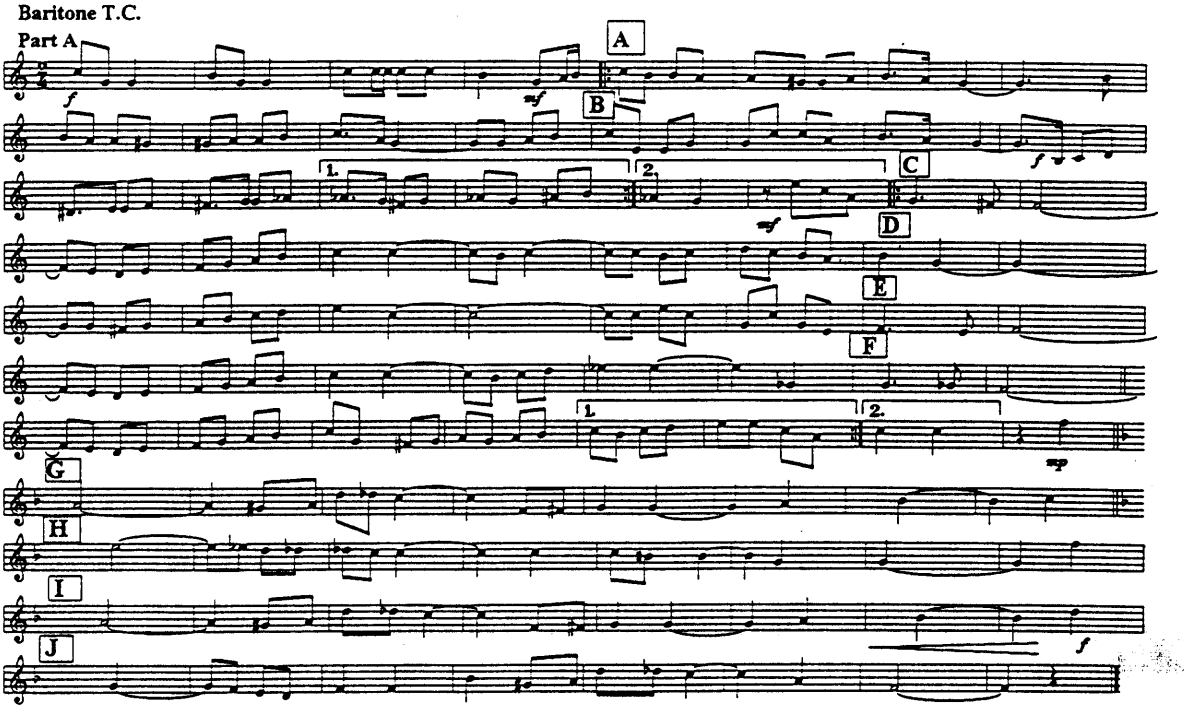
French Horn
Part D

CAVALRY OF THE CLOUDS



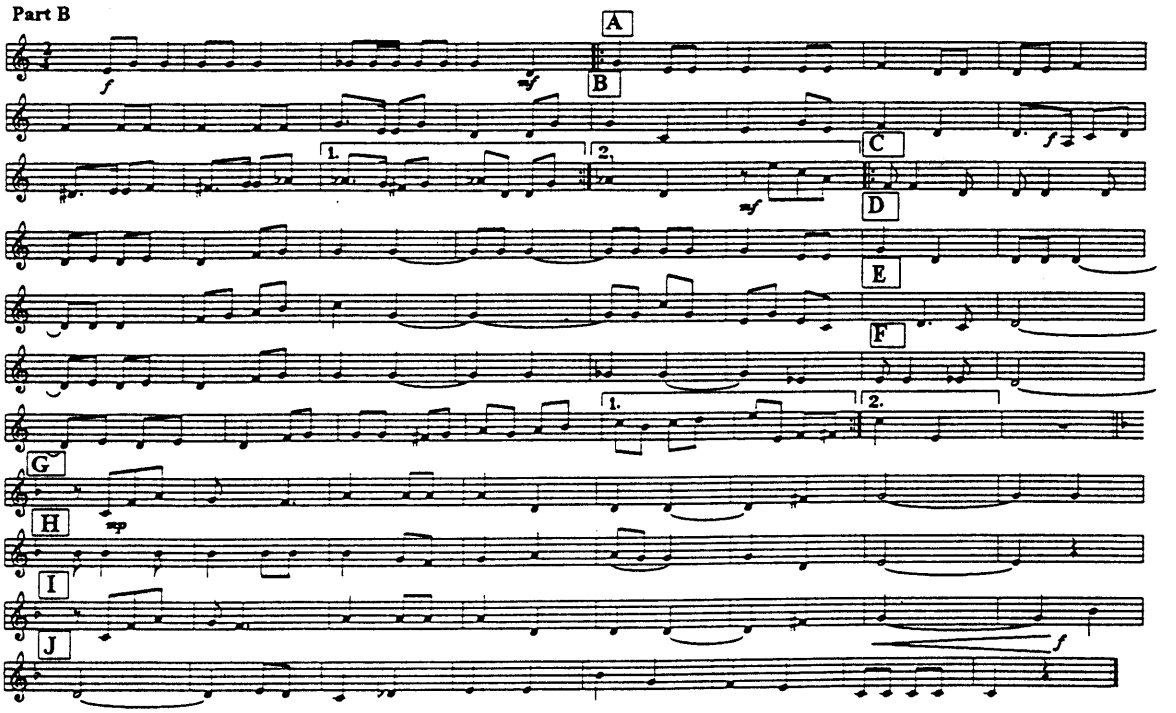
Trumpet
Clarinet (low)
Baritone T.C.
Part A

CAVALRY OF THE CLOUDS



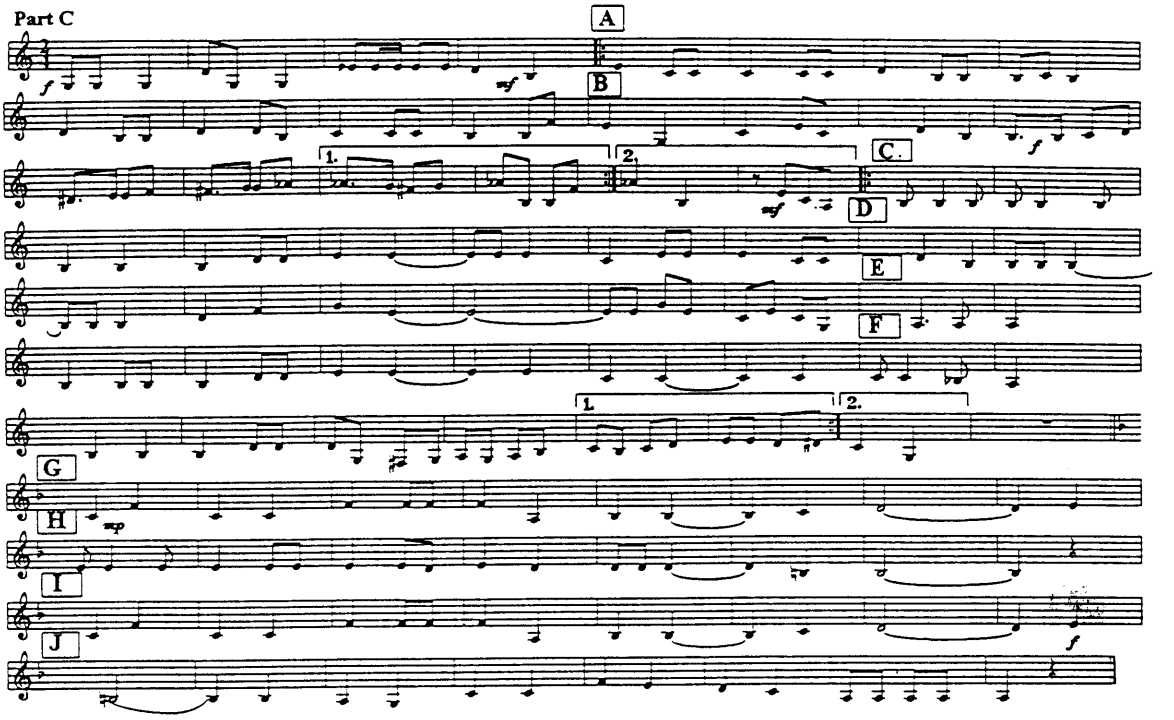
Trumpet
Clarinet (low)
Baritone T.C.
Part B

CAVALRY OF THE CLOUDS



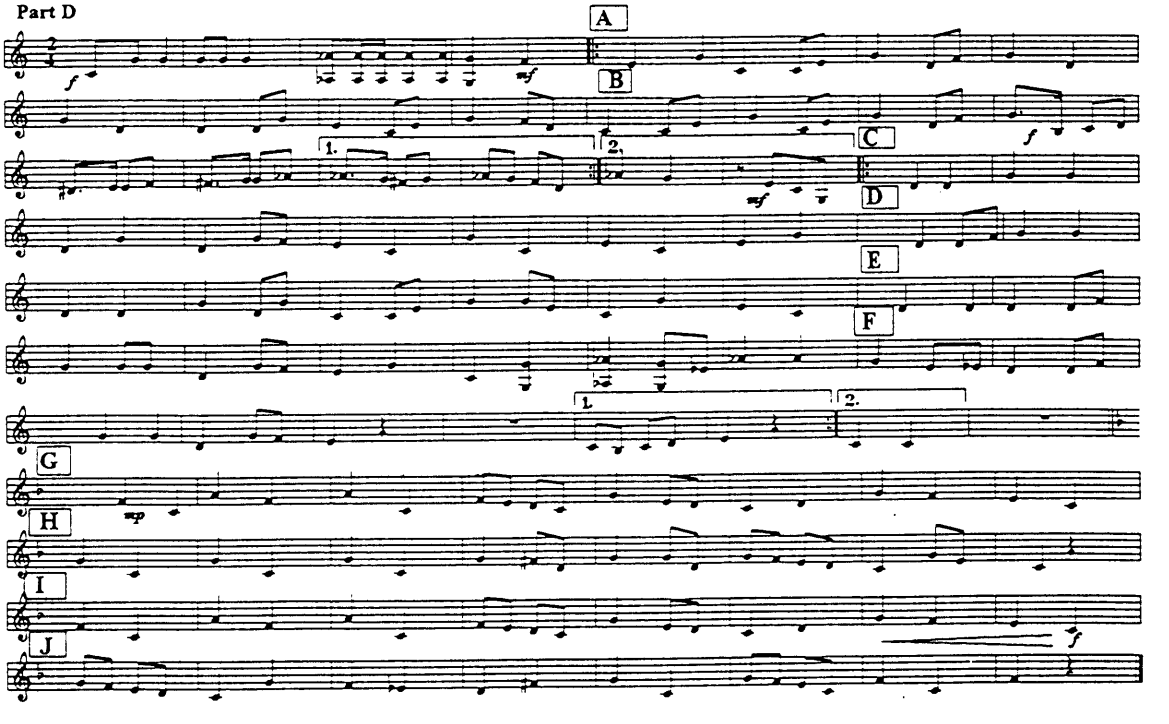
Trumpet
Clarinet (low)
Baritone T.C.
Part C

CAVALRY OF THE CLOUDS



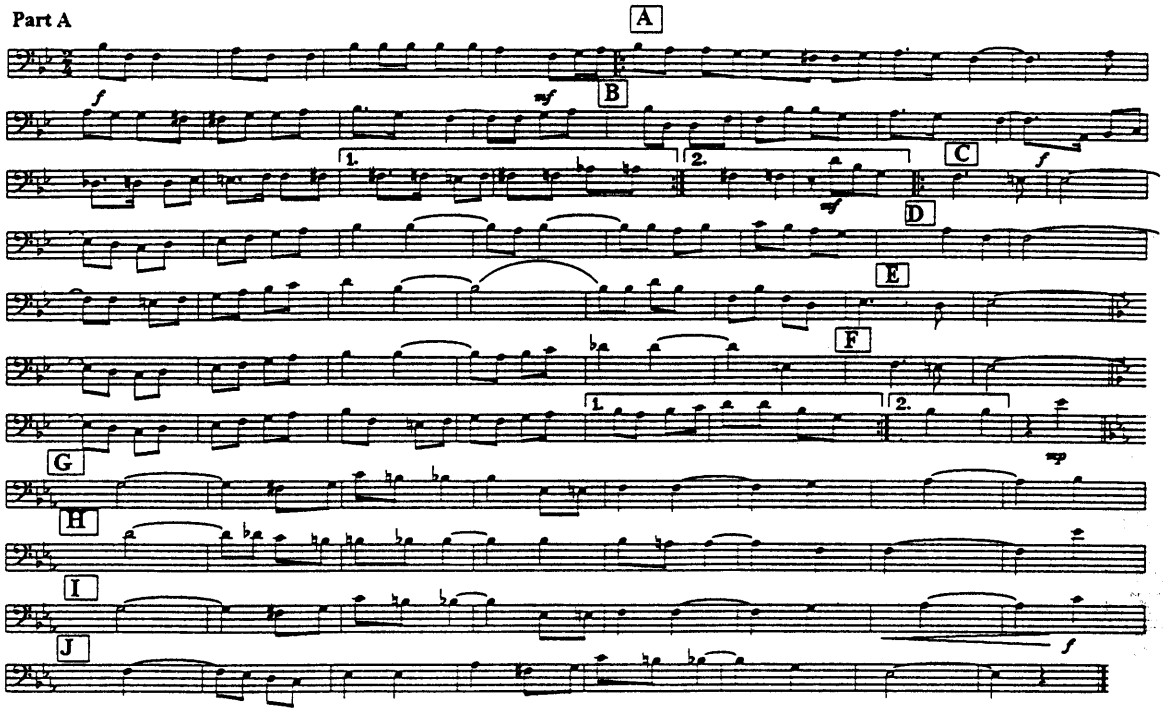
Trumpet
Clarinet (low)
Baritone T.C.
Part D

CAVALRY OF THE CLOUDS



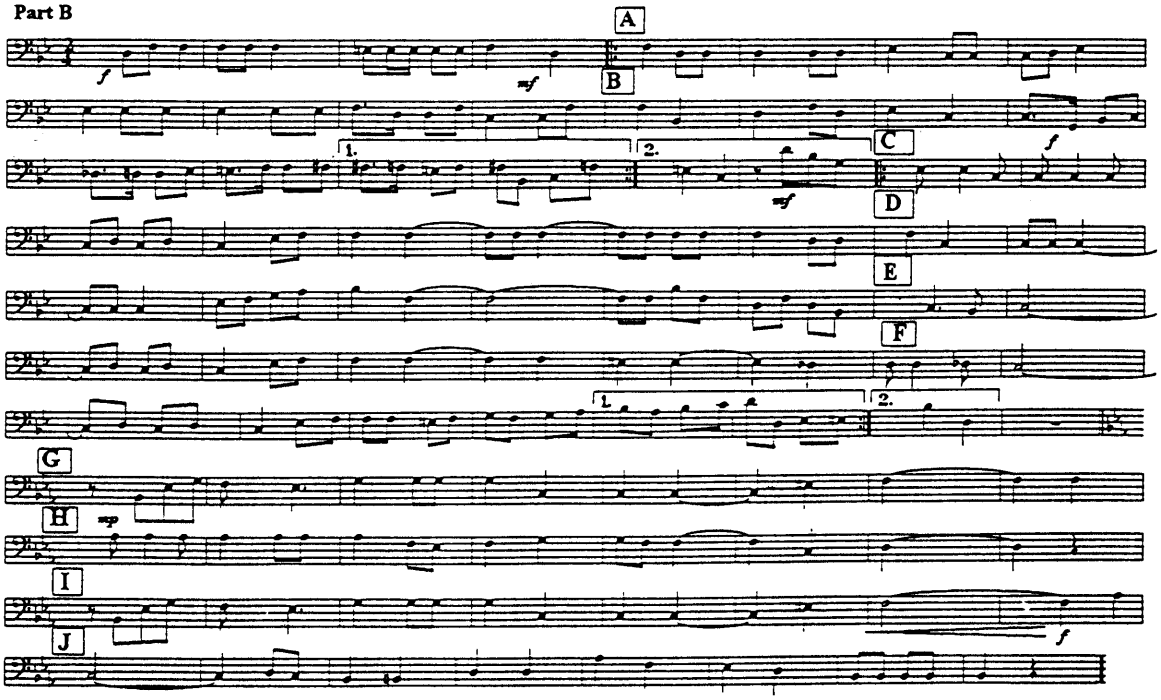
Trombone
Baritone B.C.
Bassoon
Part A

CAVALRY OF THE CLOUDS



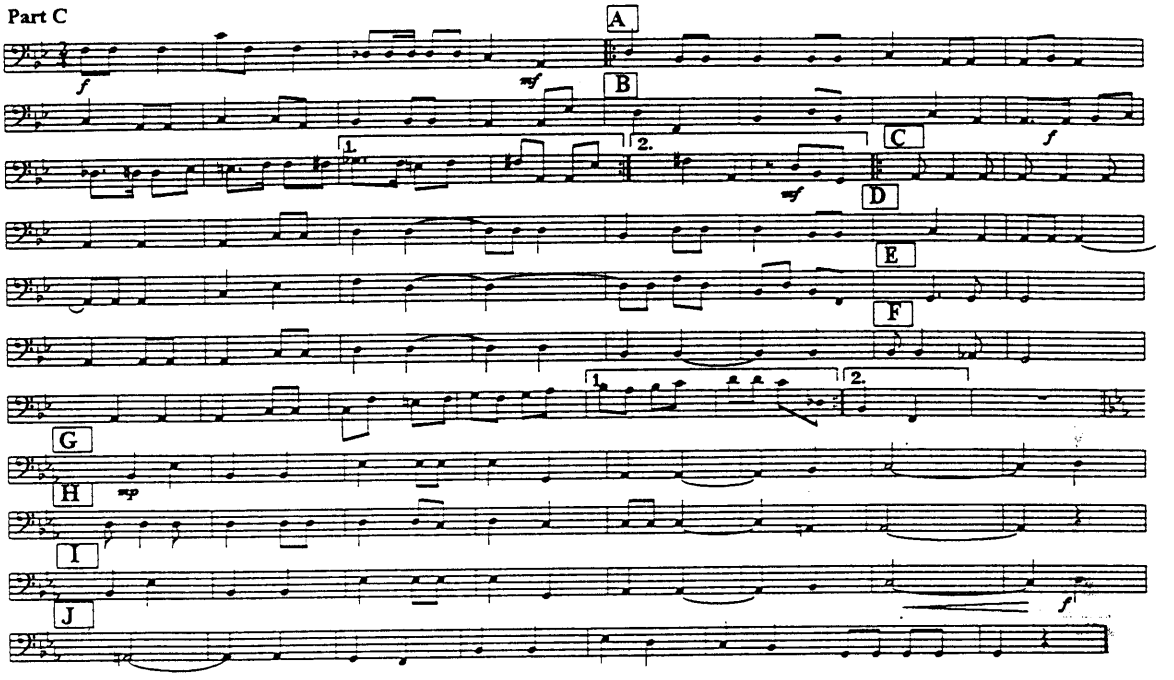
Trombone
Baritone B.C.
Bassoon
Part B

CAVALRY OF THE CLOUDS



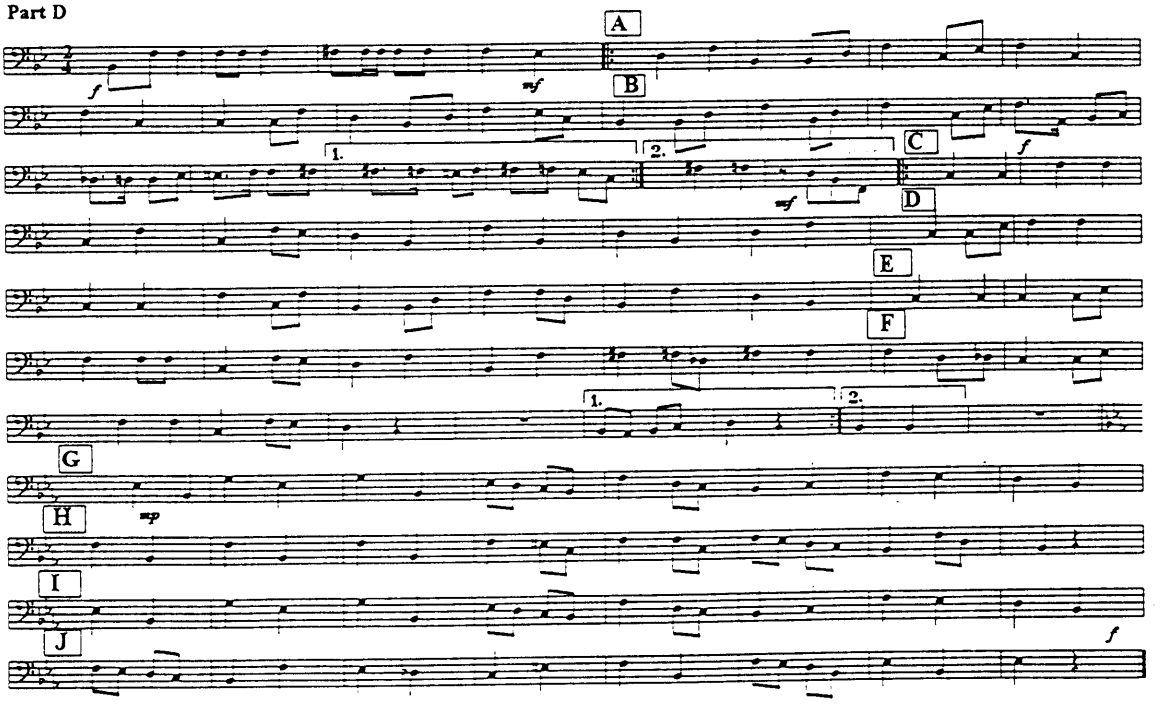
Trombone
Baritone B.C.
Bassoon
Part C

CAVALRY OF THE CLOUDS



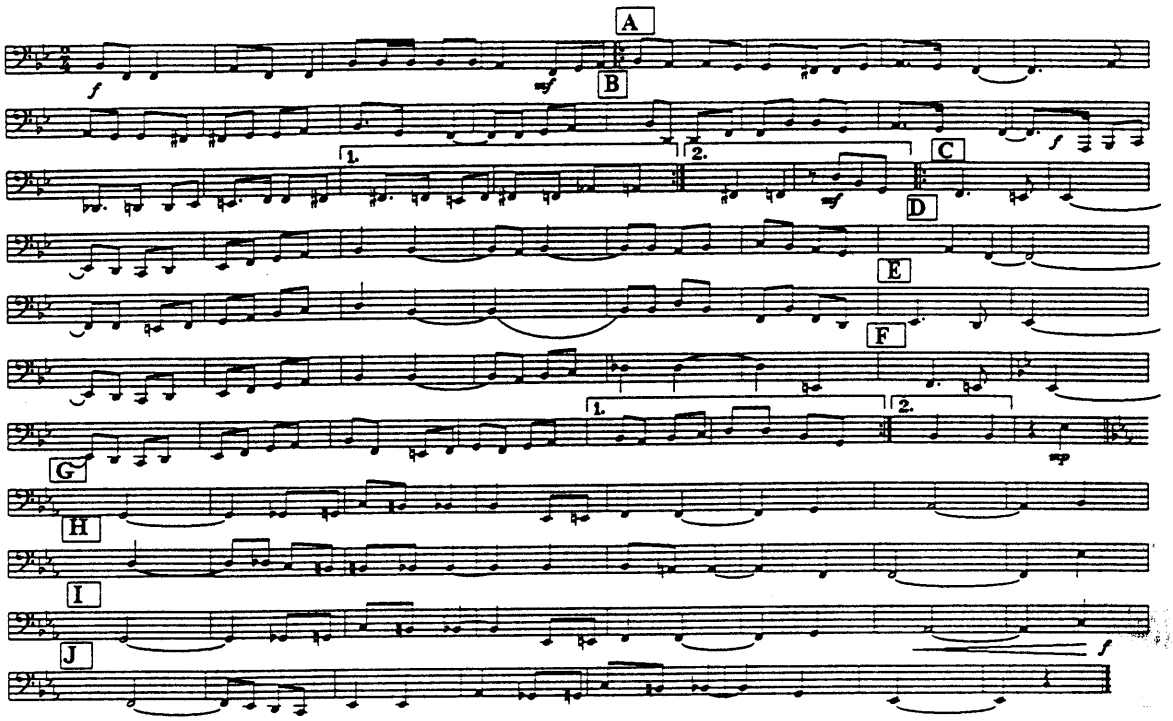
Trombone
Baritone B.C.
Bassoon
Part D

CAVALRY OF THE CLOUDS



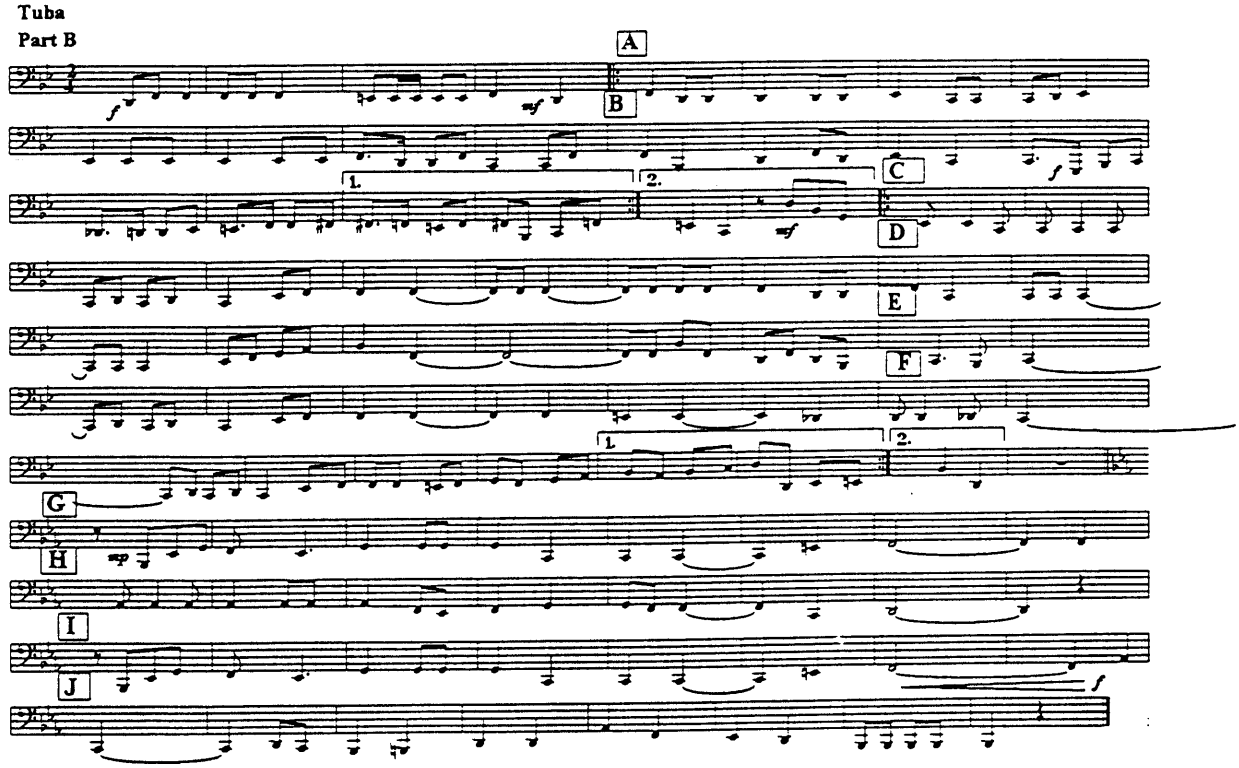
CAVALRY OF THE CLOUDS

Tuba
Part A



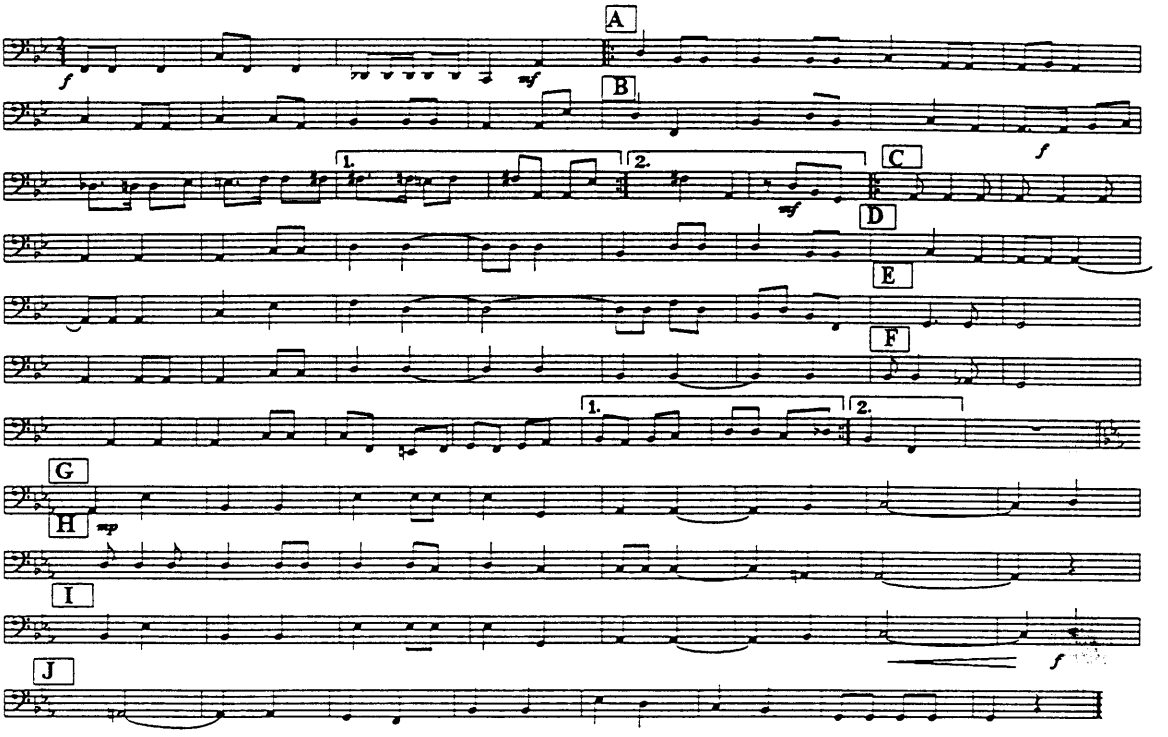
CAVALRY OF THE CLOUDS

Tuba
Part B



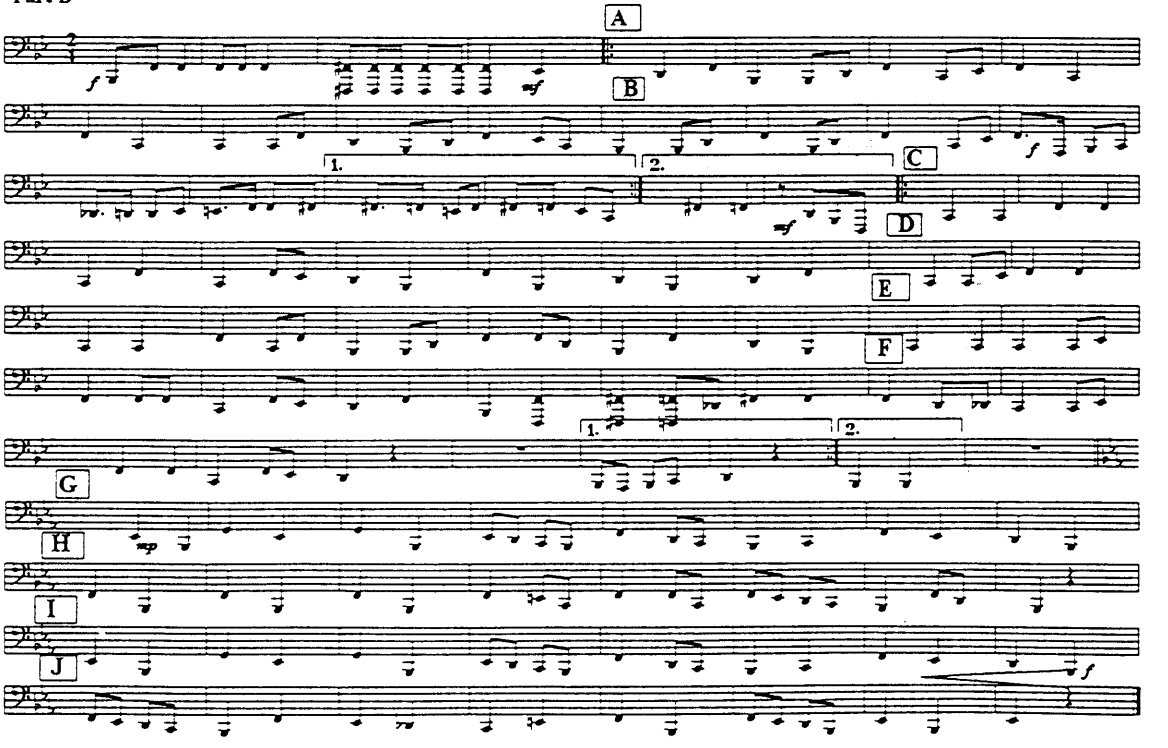
Tuba
Part C

CAVALRY OF THE CLOUDS



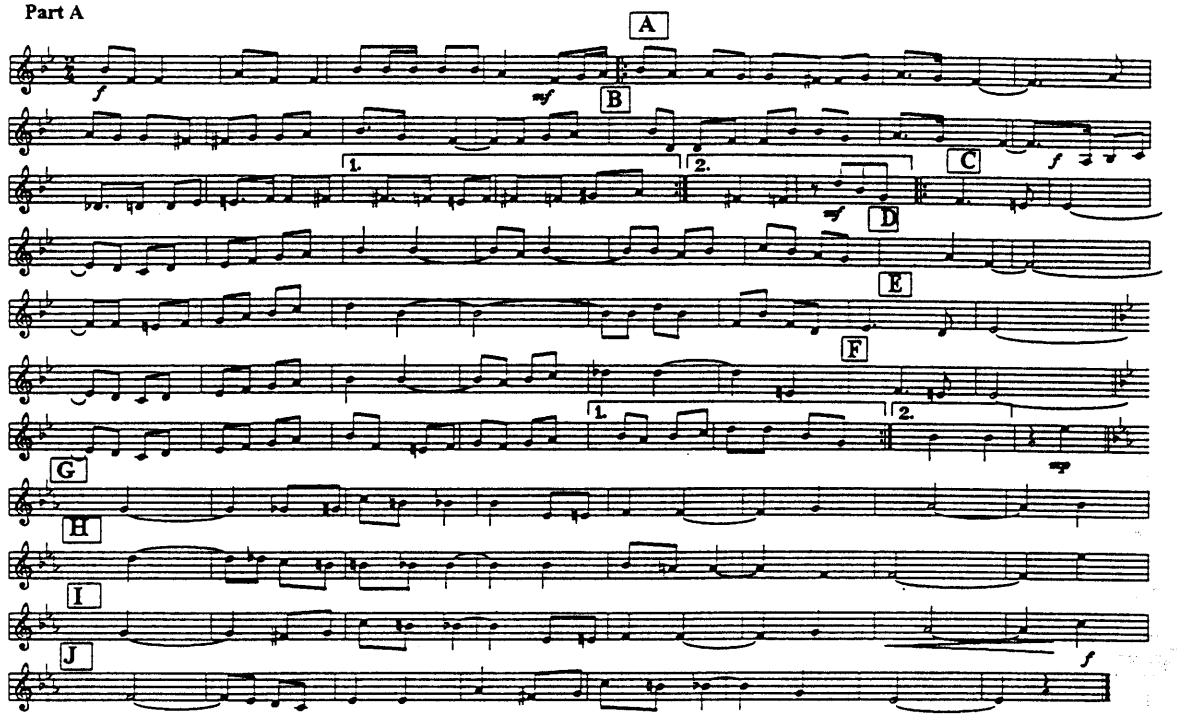
Tuba
Part D

CAVALRY OF THE CLOUDS



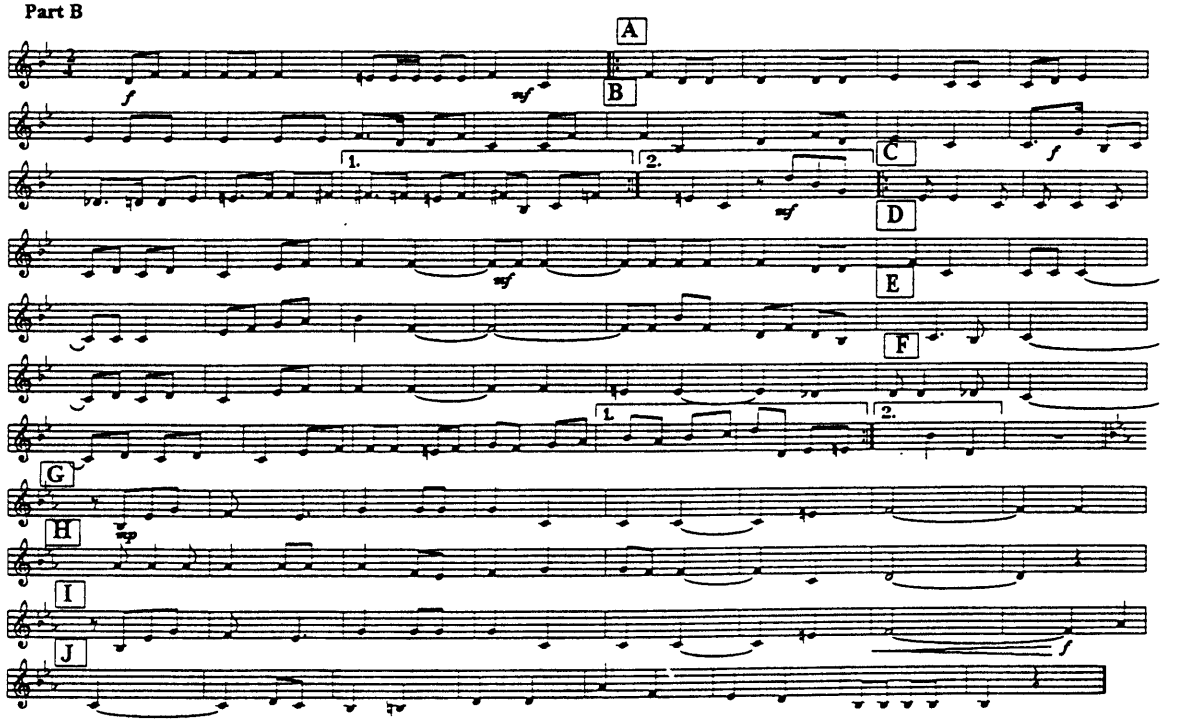
Bells
Part A

CAVALRY OF THE CLOUDS



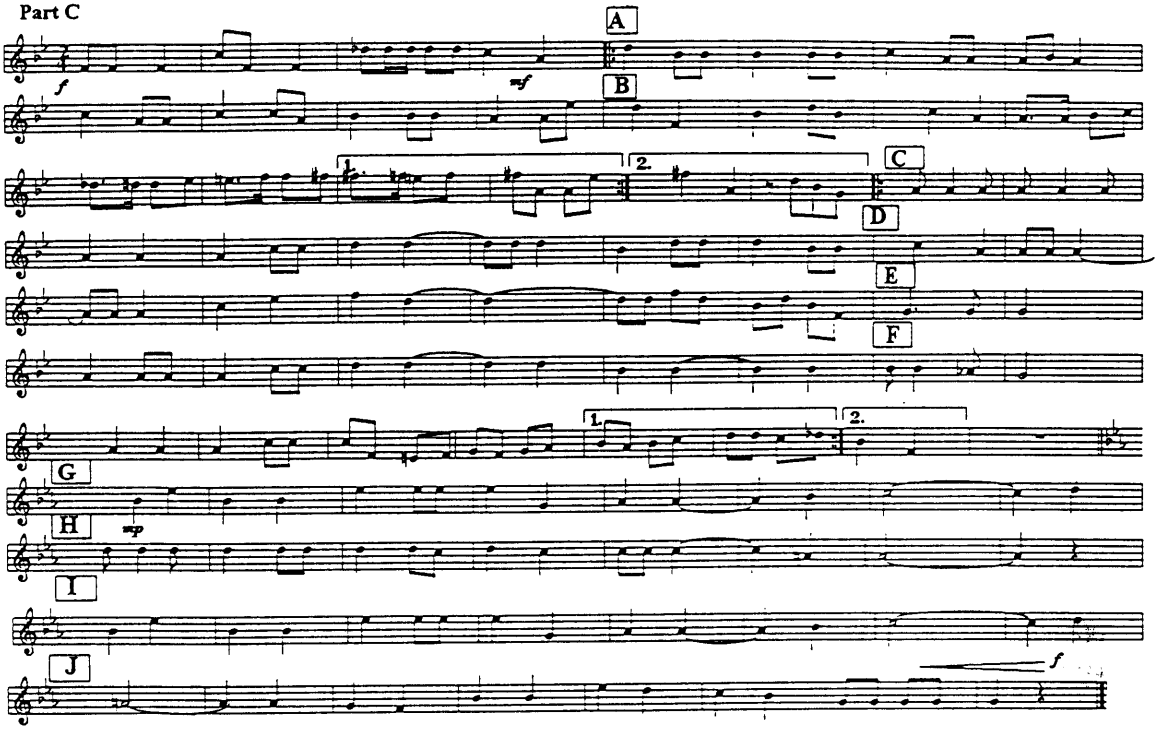
Bells
Part B

CAVALRY OF THE CLOUDS



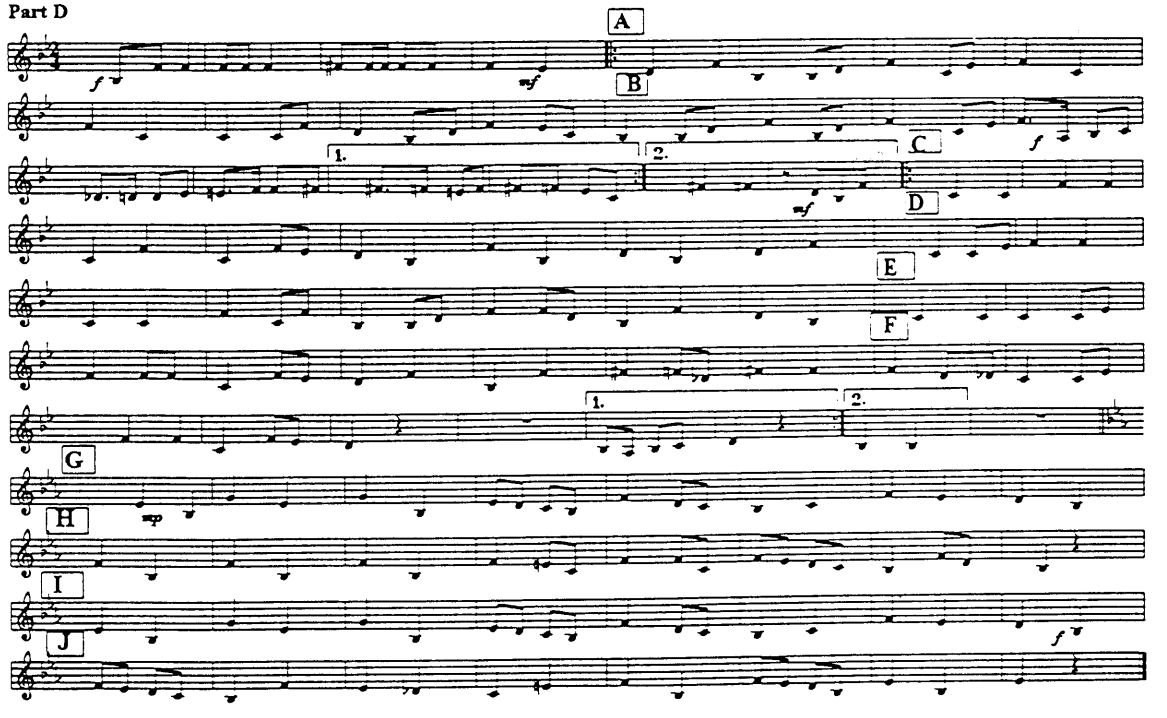
CAVALRY OF THE CLOUDS

Bells
Part C



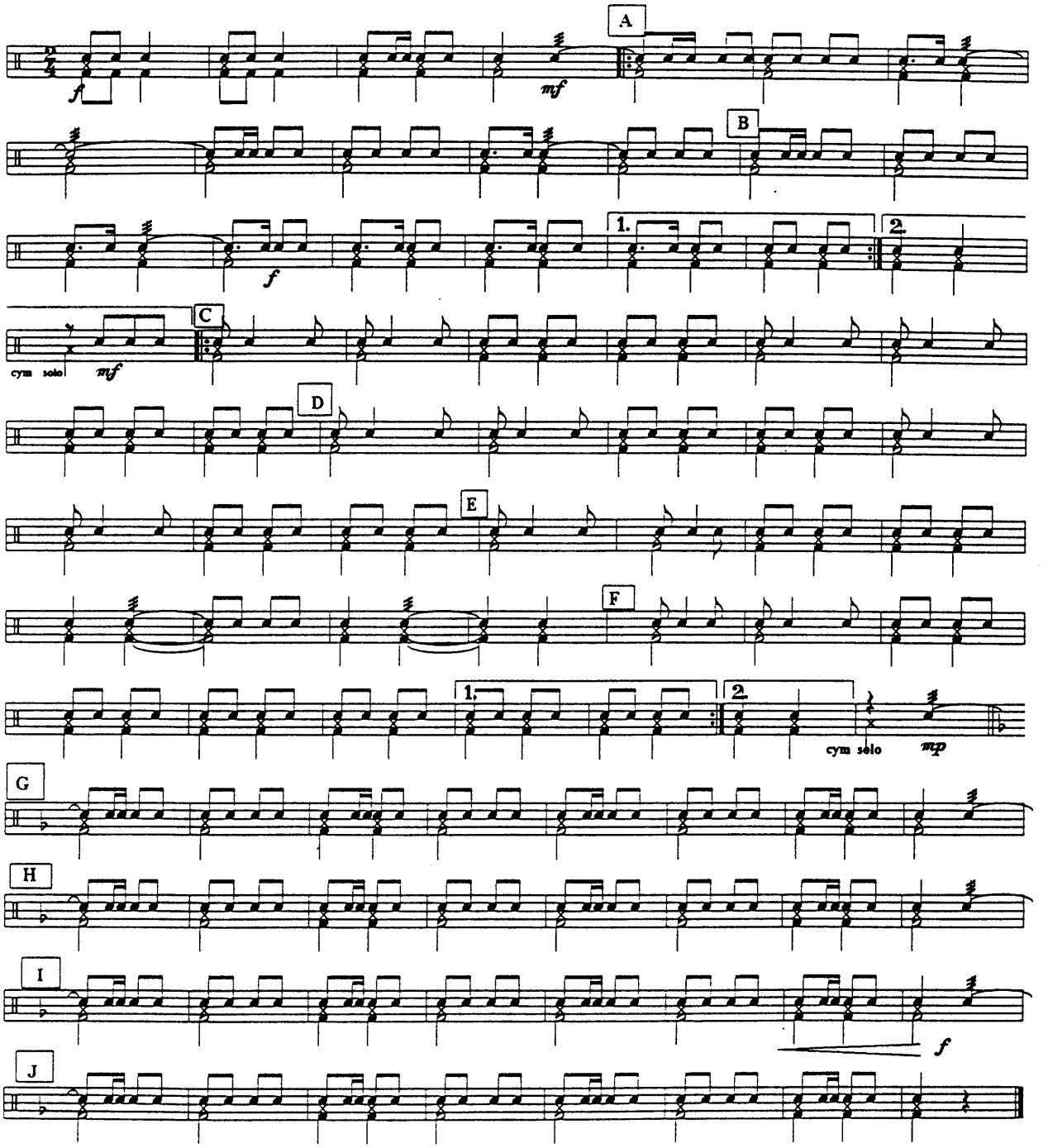
CAVALRY OF THE CLOUDS

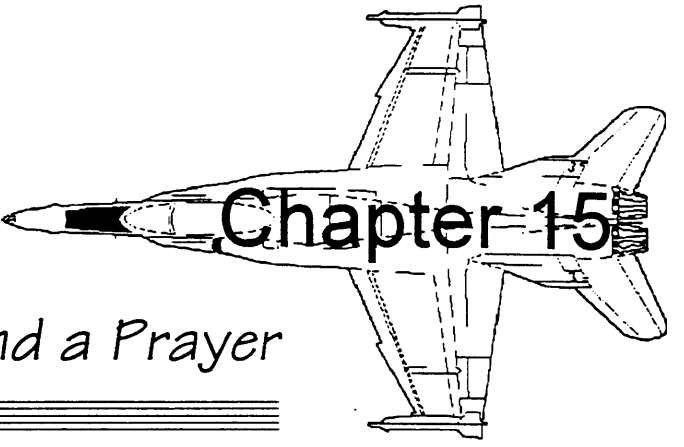
Bells
Part D



CAVALRY OF THE CLOUDS

Percussion





Chapter 15

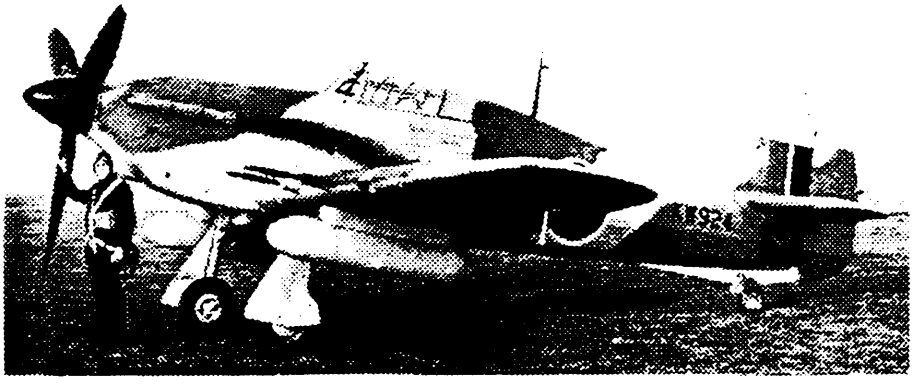
Coming in on a Wing and a Prayer

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

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

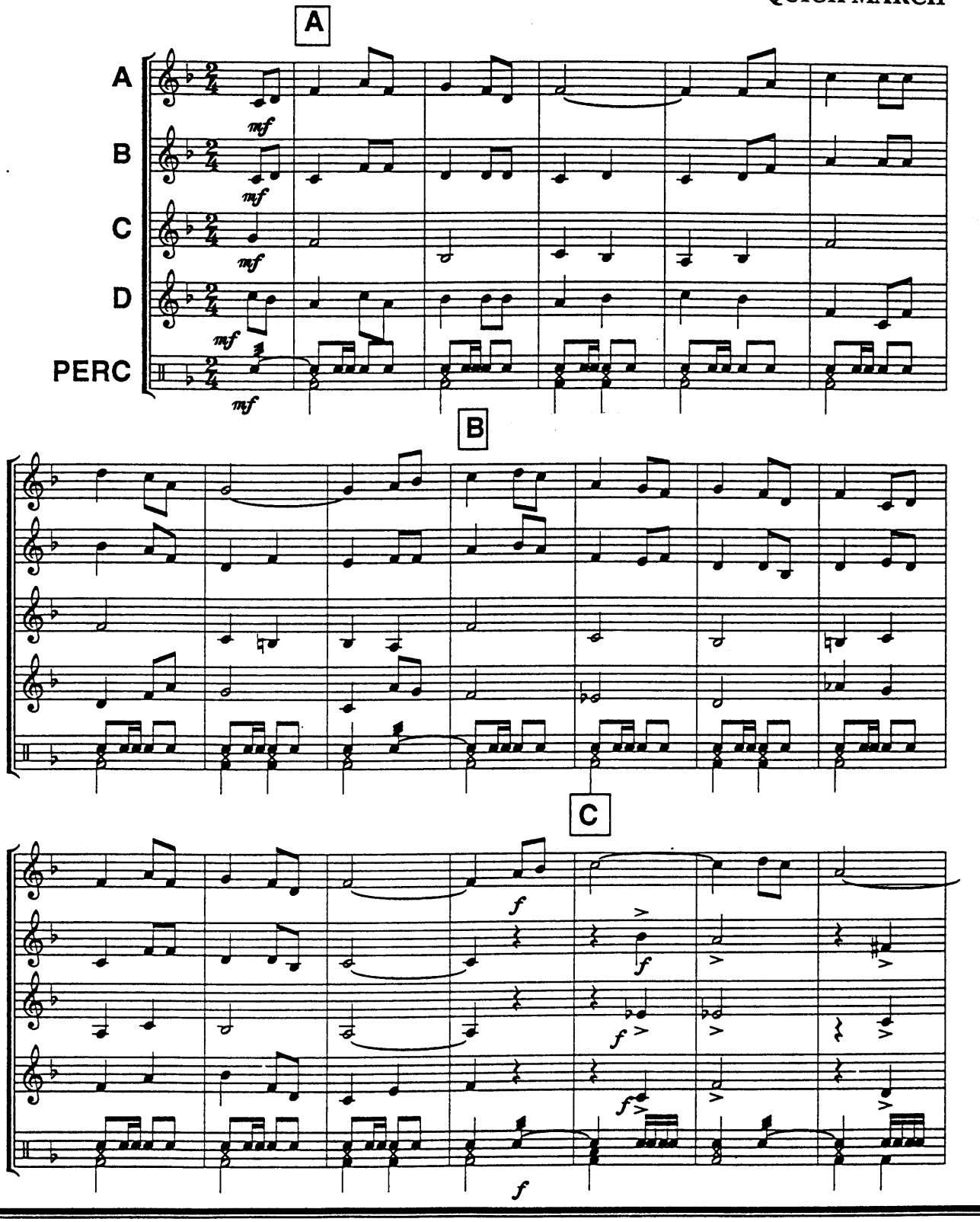
What a show, what a fight,
Yes we really hit our target for tonight,
How we sing as we limp through the air,
Look below, there's our field over there

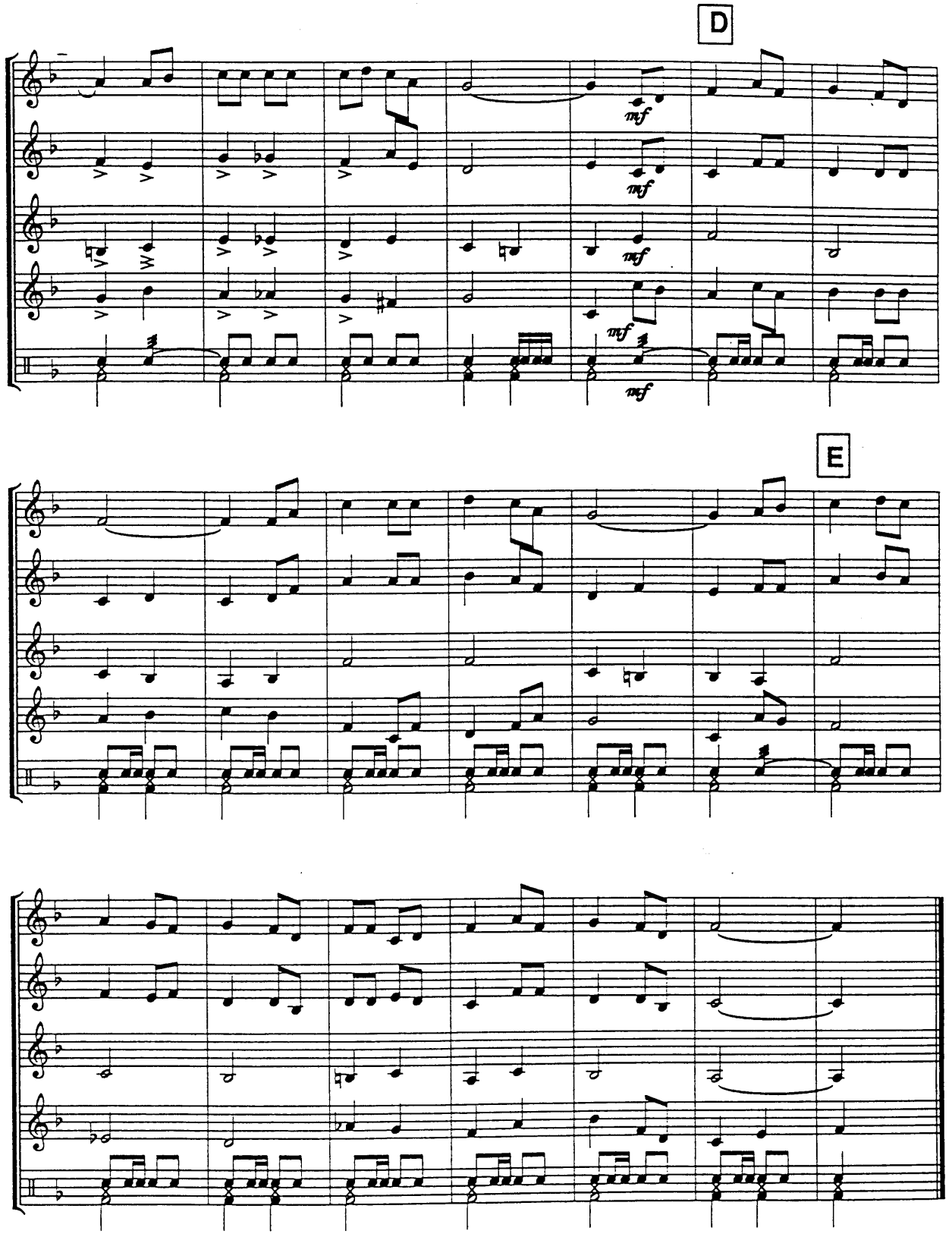
With a full crew a board and our trust in the Lord,
We're comin' in on a wing and a prayer.



COMIN' IN ON A WING AND A PRAYER

Bb CONDUCTOR **QUICK MARCH**

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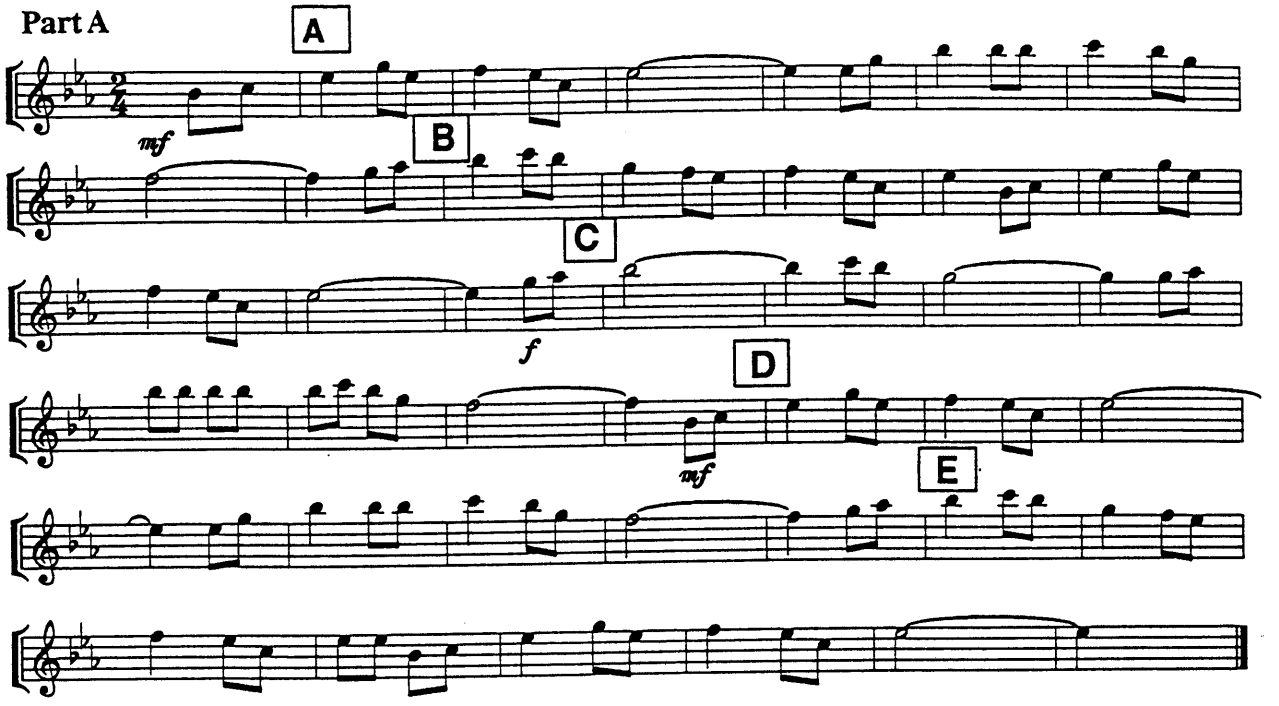
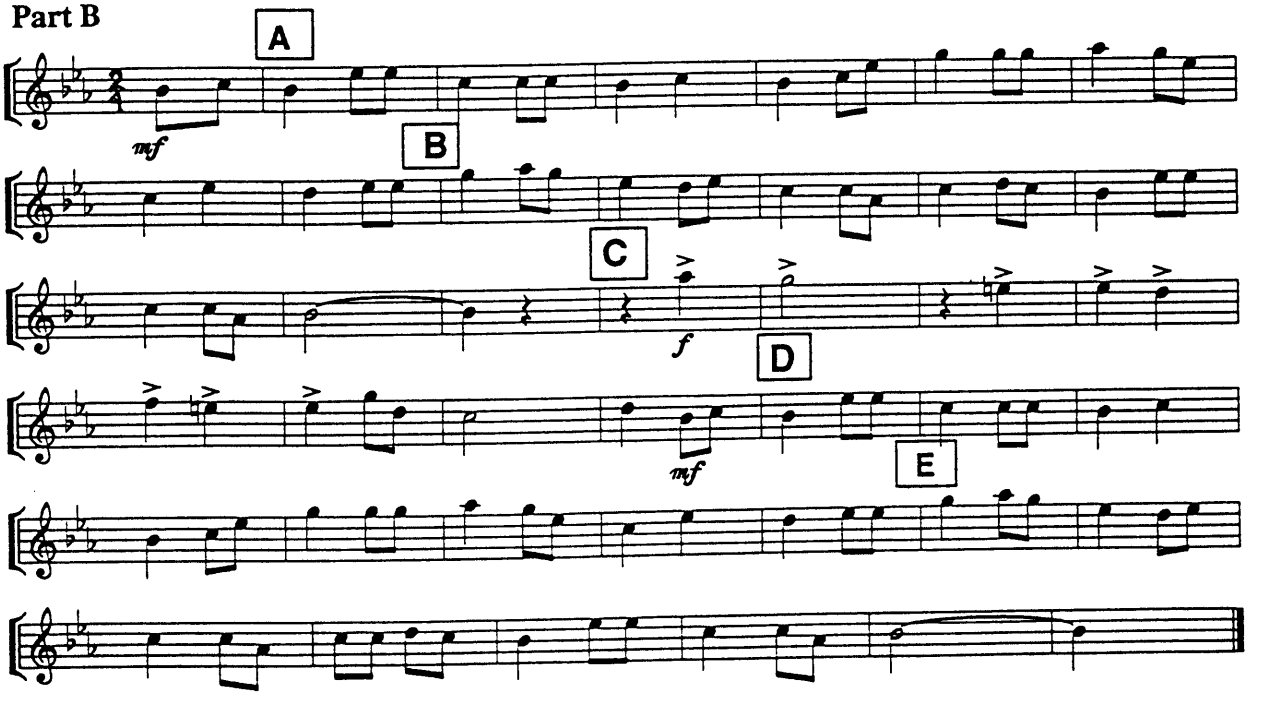
COMIN' IN ON A WING AND A PRAYER

Flute
Oboe
Part A



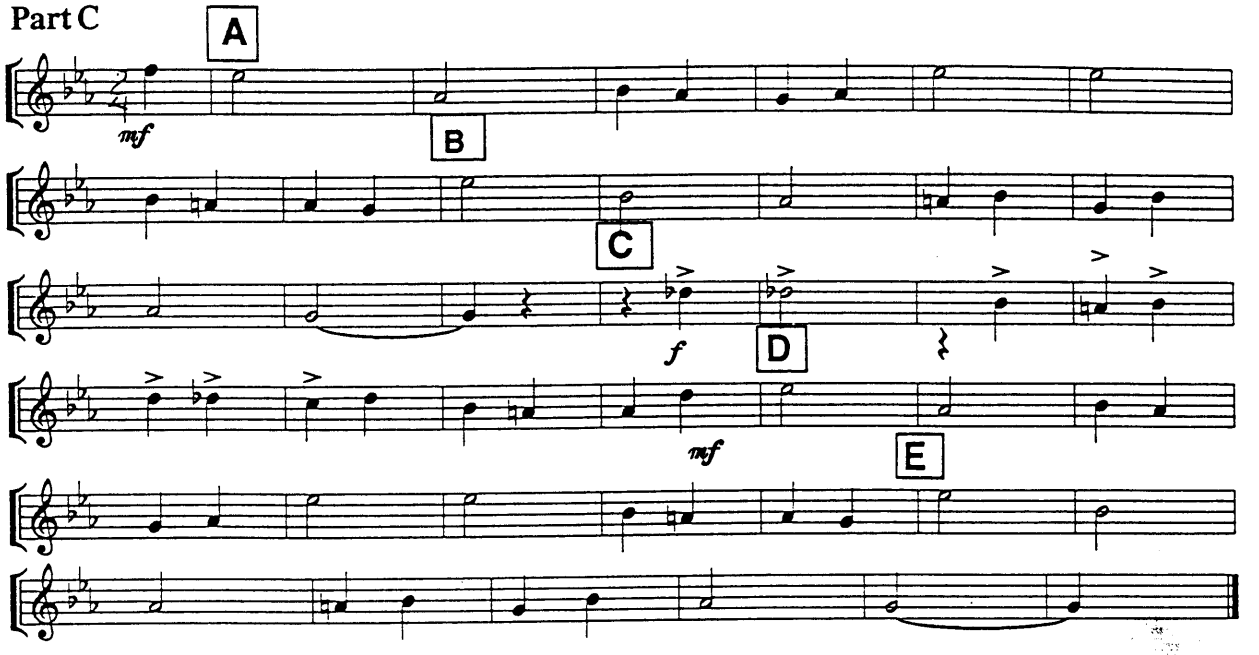
COMIN' IN ON A WING AND A PRAYER

Flute
Oboe
Part B



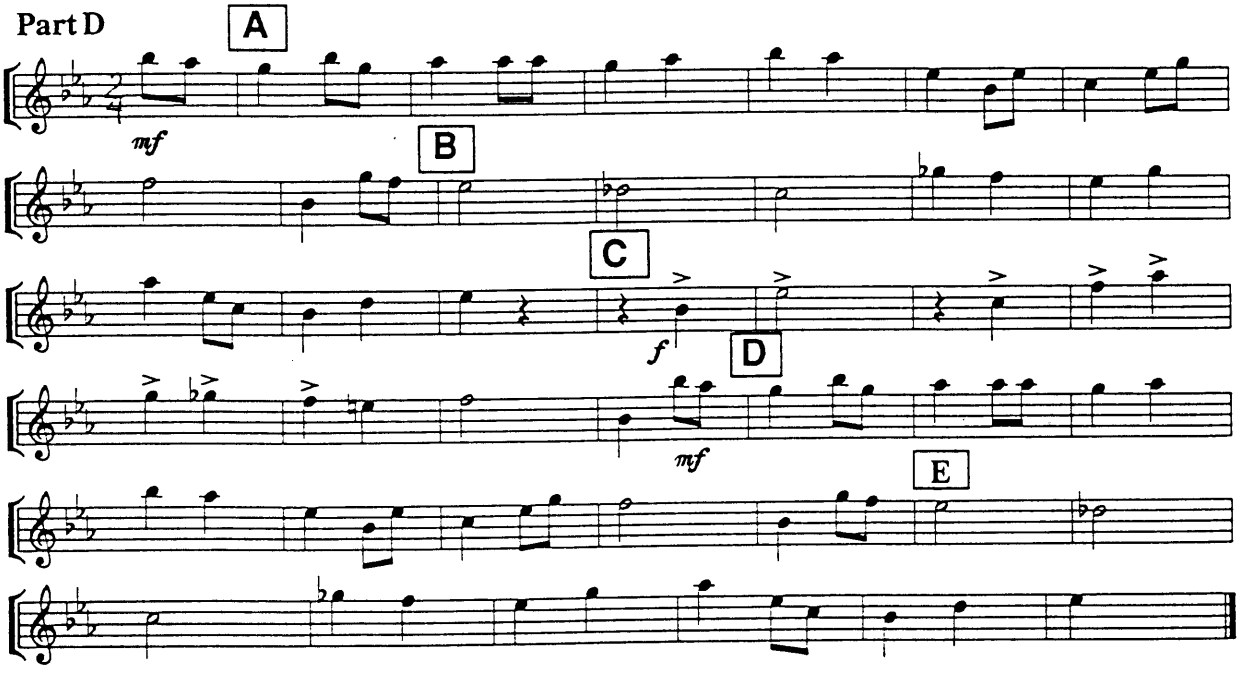
COMIN' IN ON A WING AND A PRAYER

Flute
Oboe
Part C



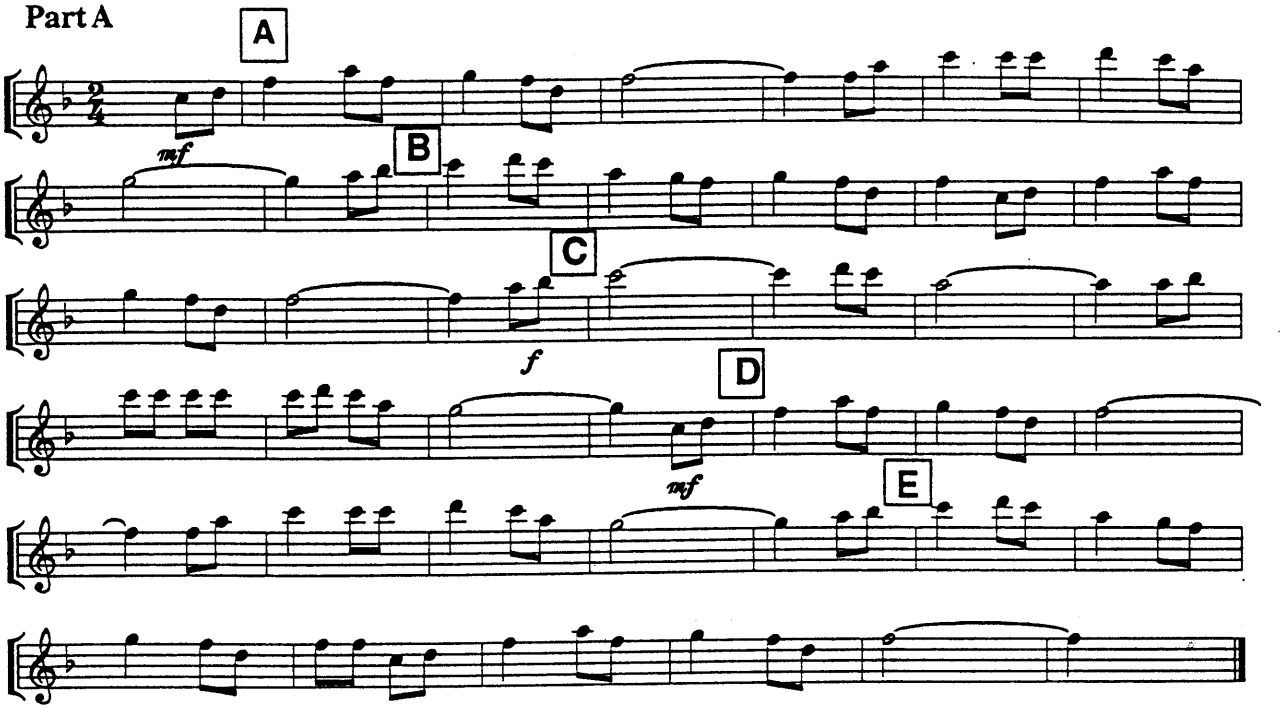
COMIN' IN ON A WING AND A PRAYER

Flute
Oboe
Part D



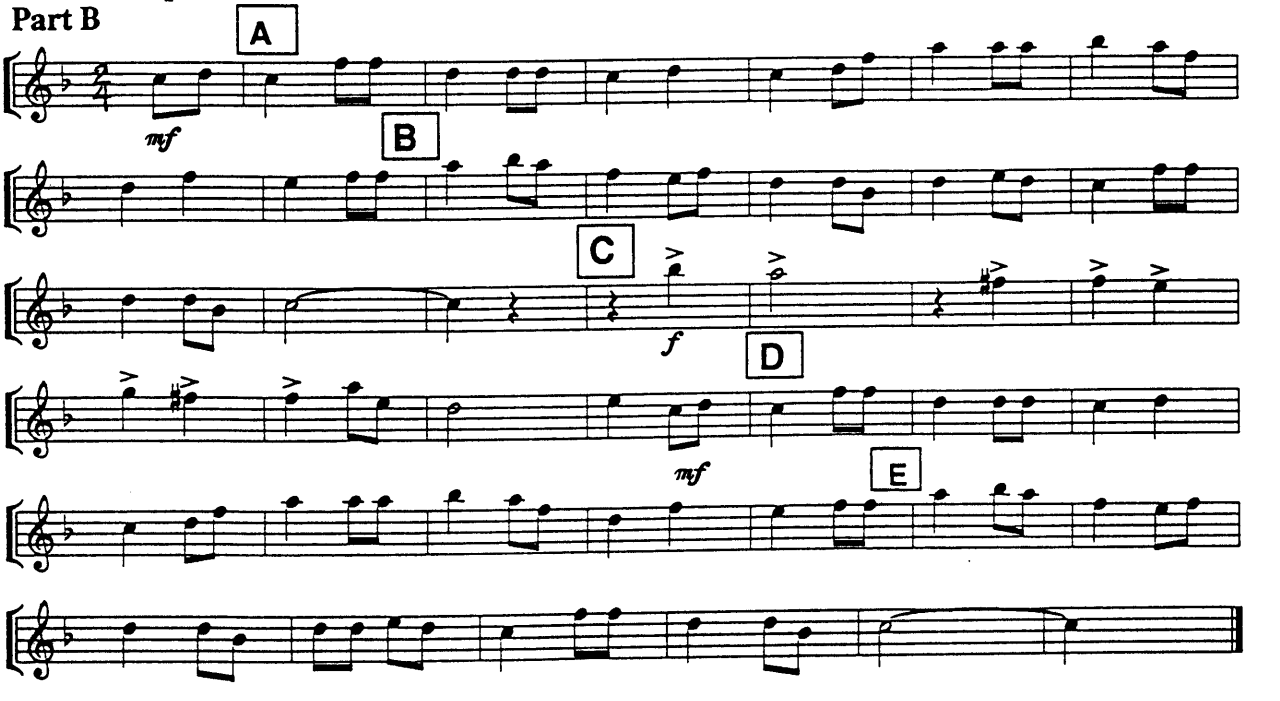
COMIN' IN ON A WING AND A PRAYER

Clarinet (high)
Tenor Saxophone
Part A



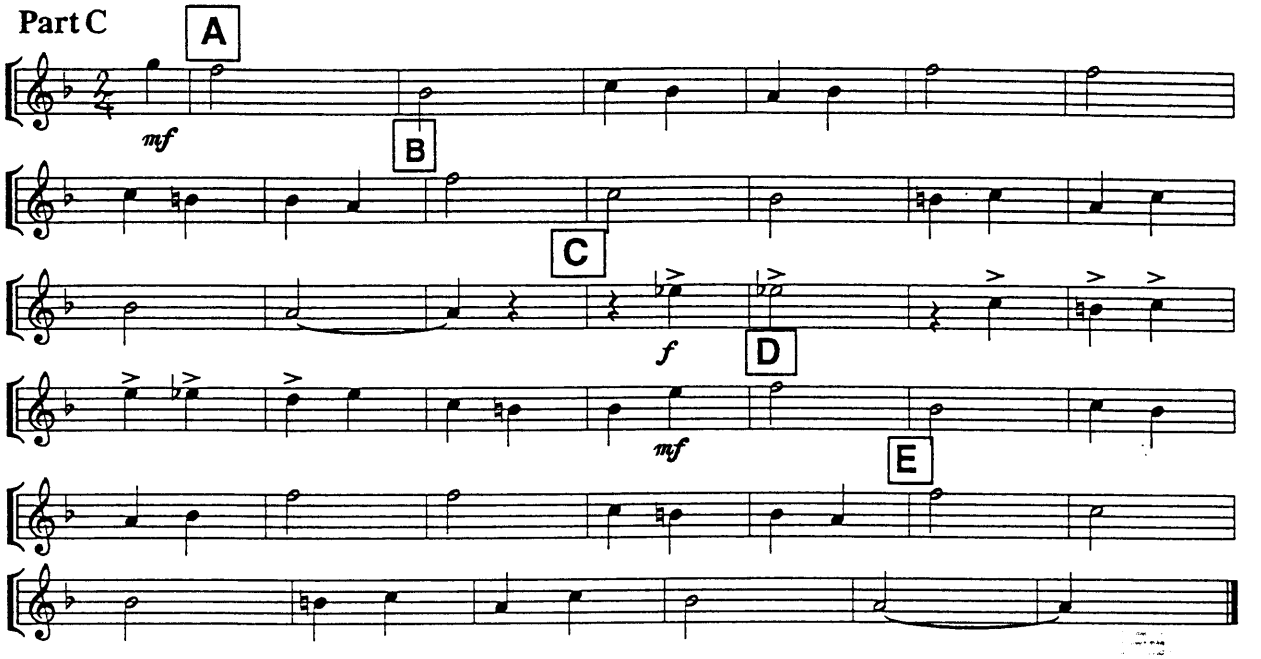
COMIN' IN ON A WING AND A PRAYER

Clarinet (high)
Tenor Saxophone
Part B



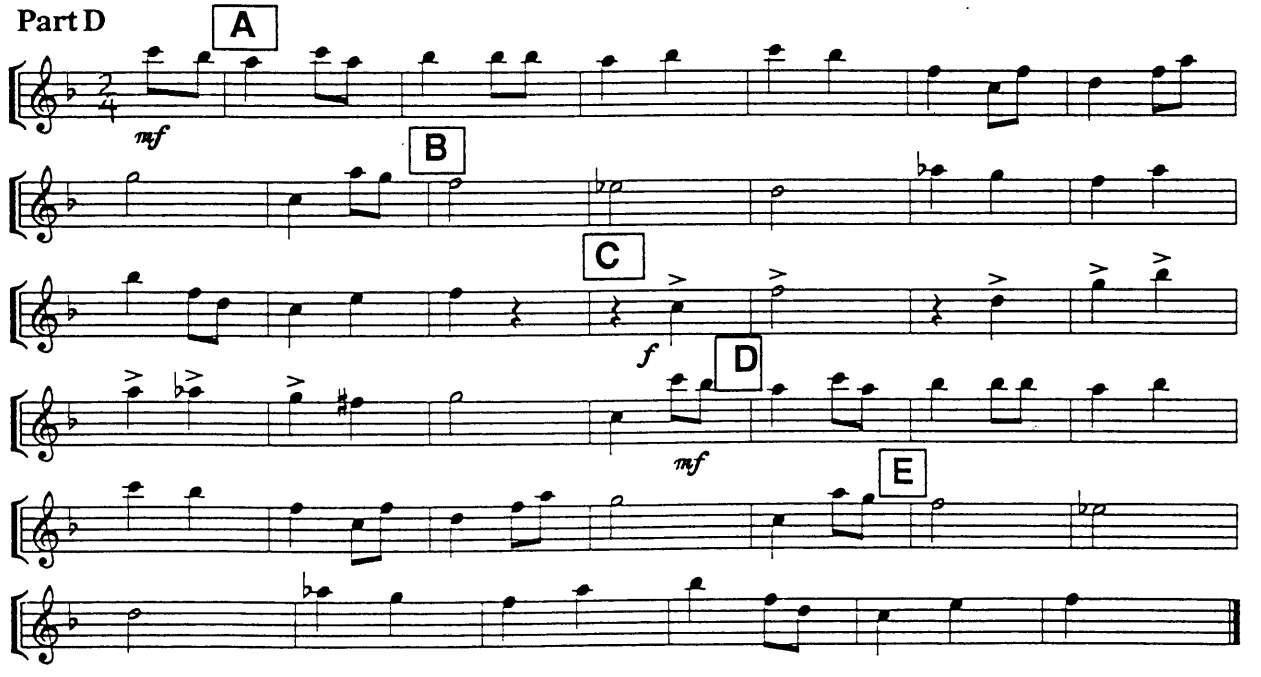
COMIN' IN ON A WING AND A PRAYER

Clarinet (high)
Tenor Saxophone
Part C



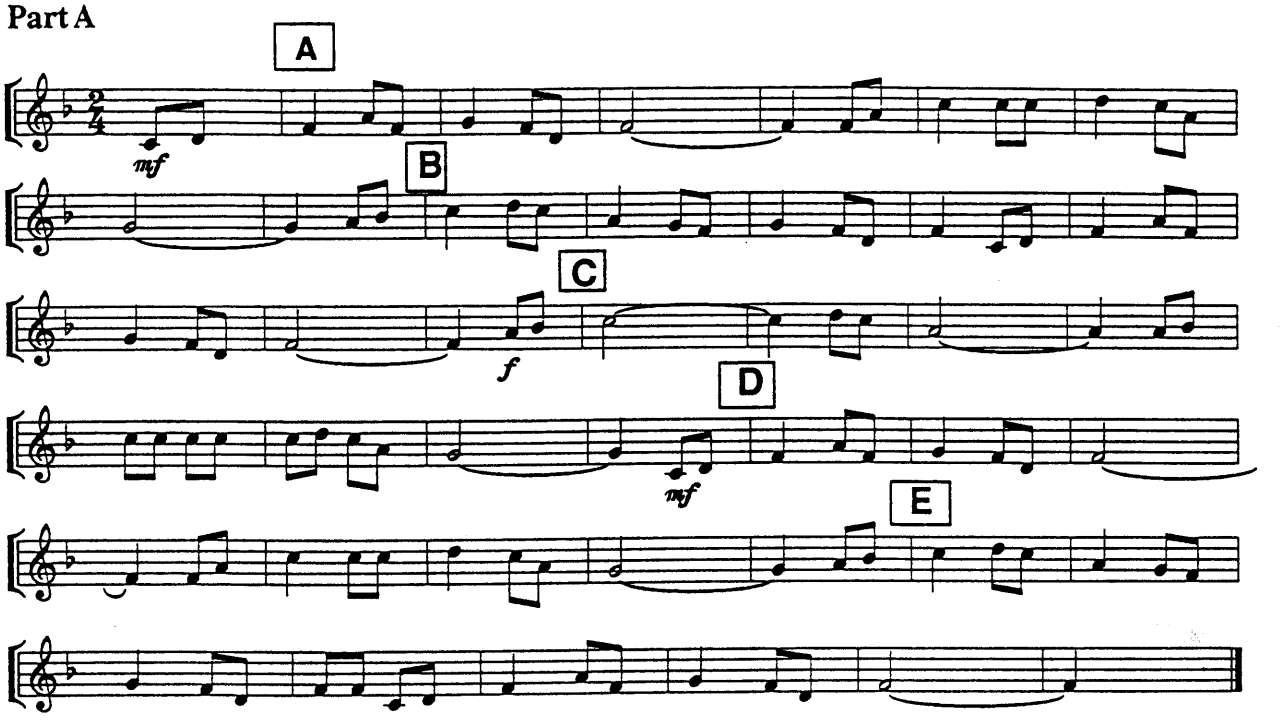
COMIN' IN ON A WING AND A PRAYER

Clarinet (high)
Tenor Saxophone
Part D



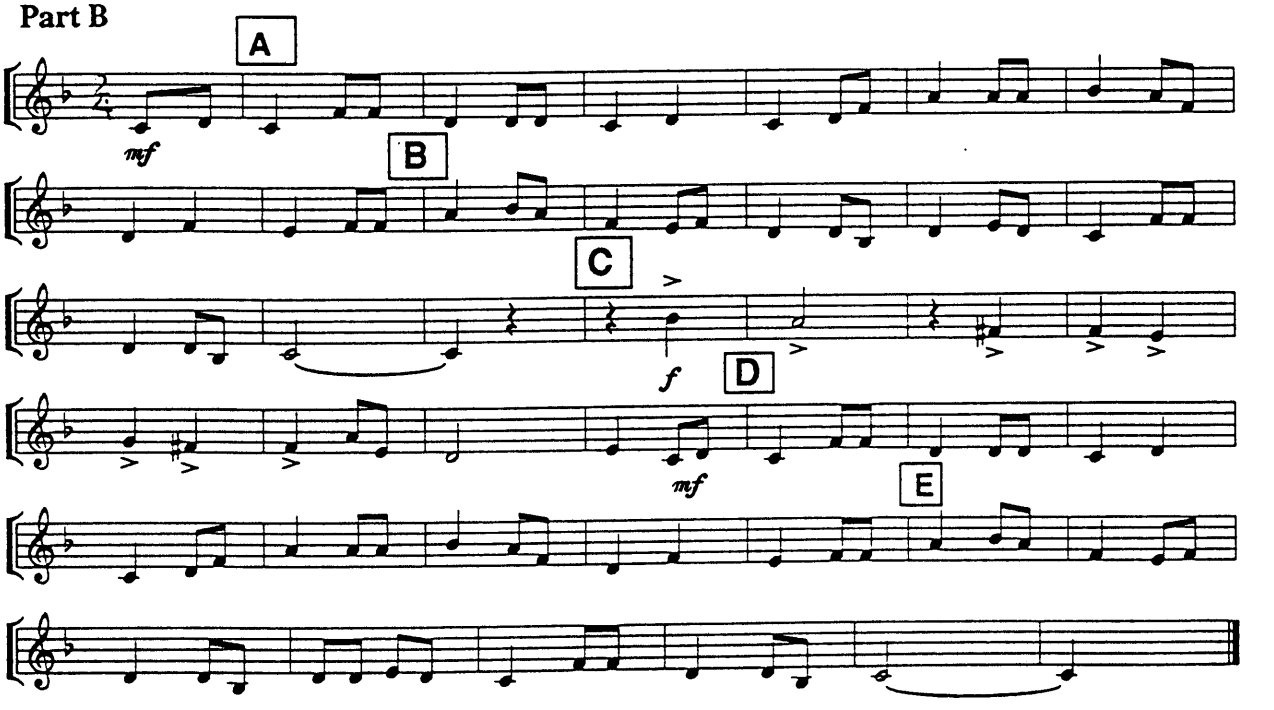
COMIN' IN ON A WING AND A PRAYER

Bass Clarinet
Part A



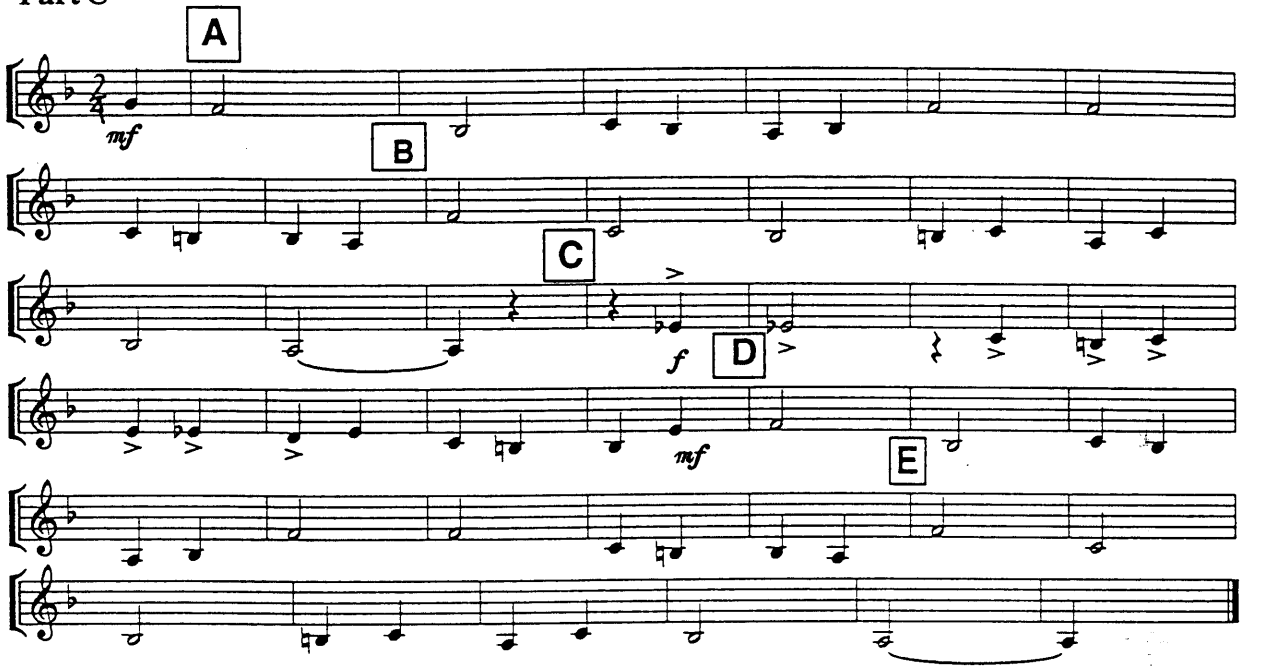
COMIN' IN ON A WING AND A PRAYER

Bass Clarinet
Part B



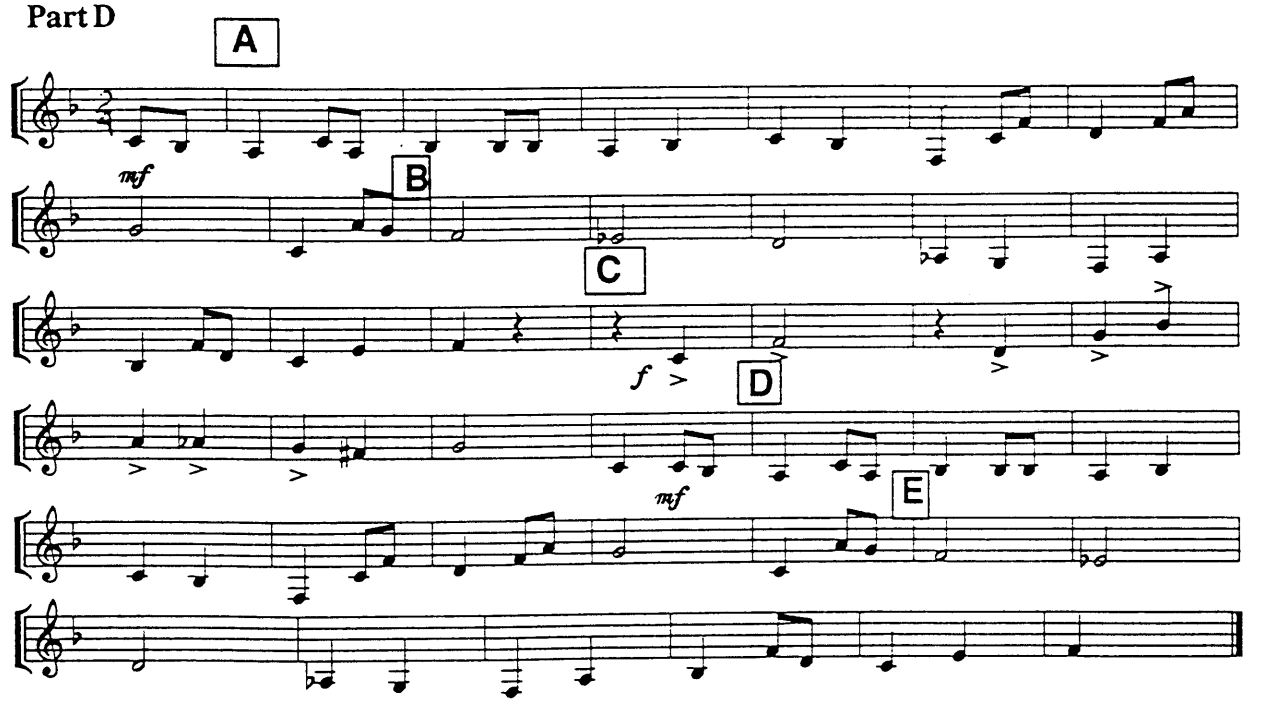
COMIN' IN ON A WING AND A PRAYER

Bass Clarinet
Part C



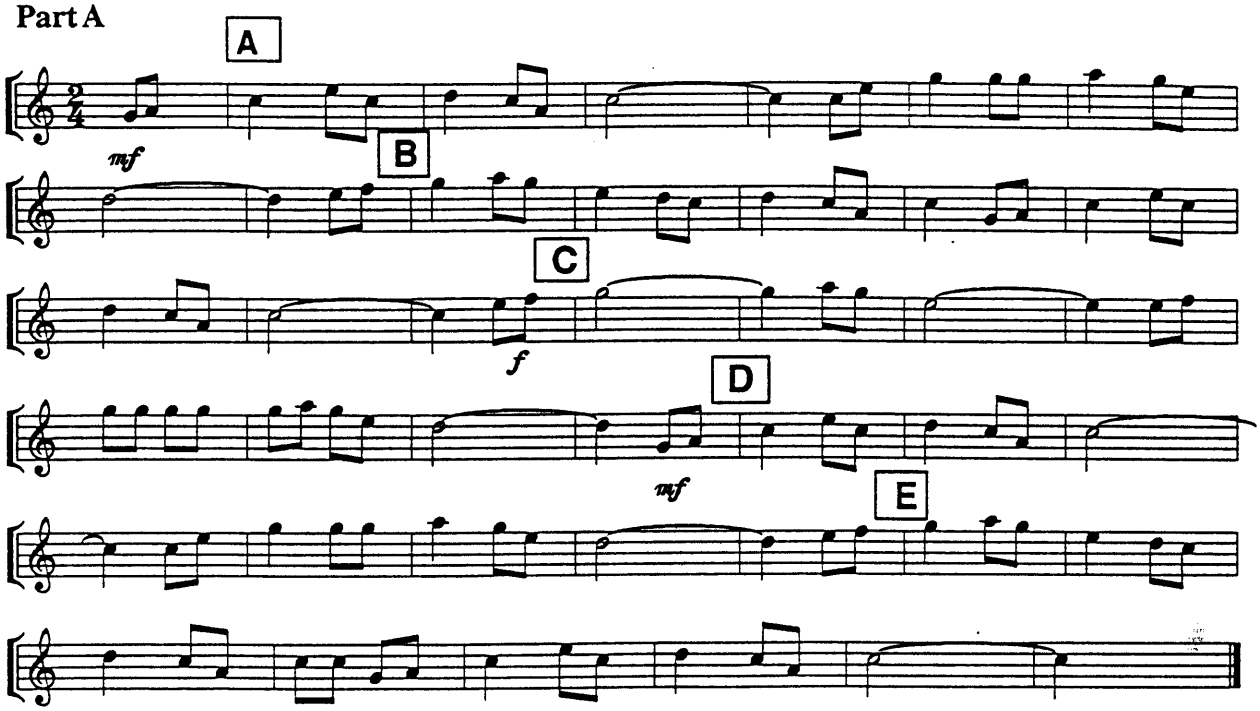
COMIN' IN ON A WING AND A PRAYER

Bass Clarinet
Part D



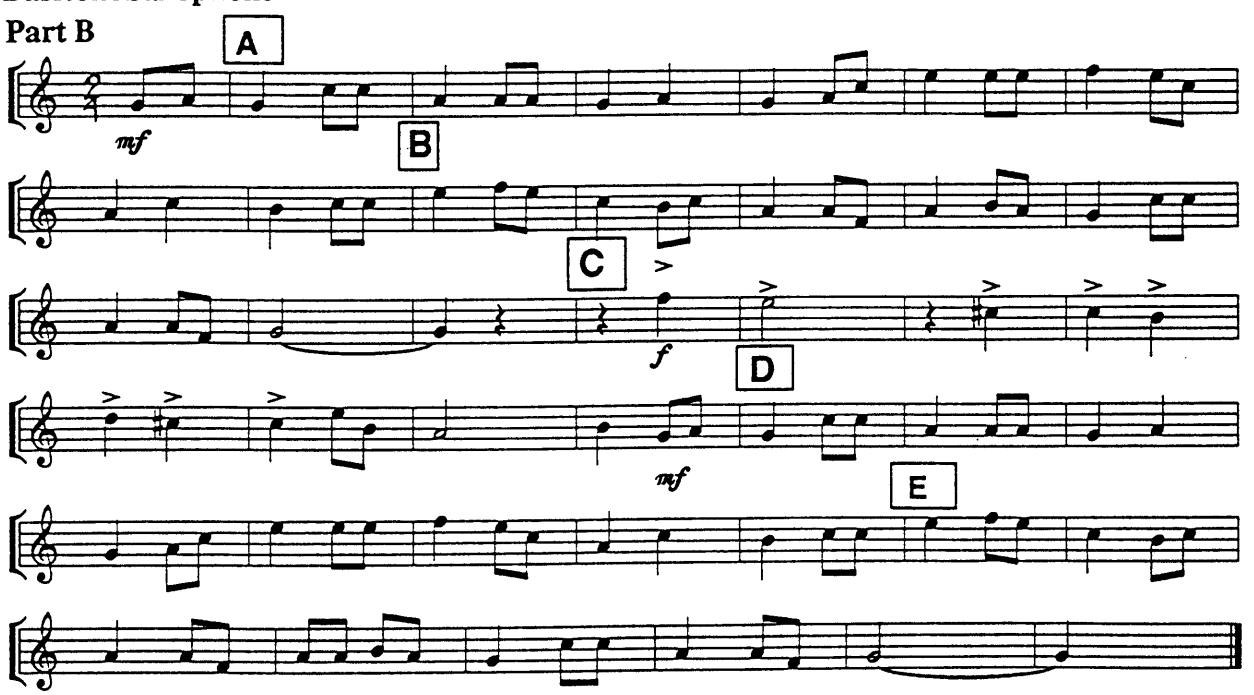
Alto Saxophone
Baritone Saxophone
Part A

COMIN' IN ON A WING AND A PRAYER



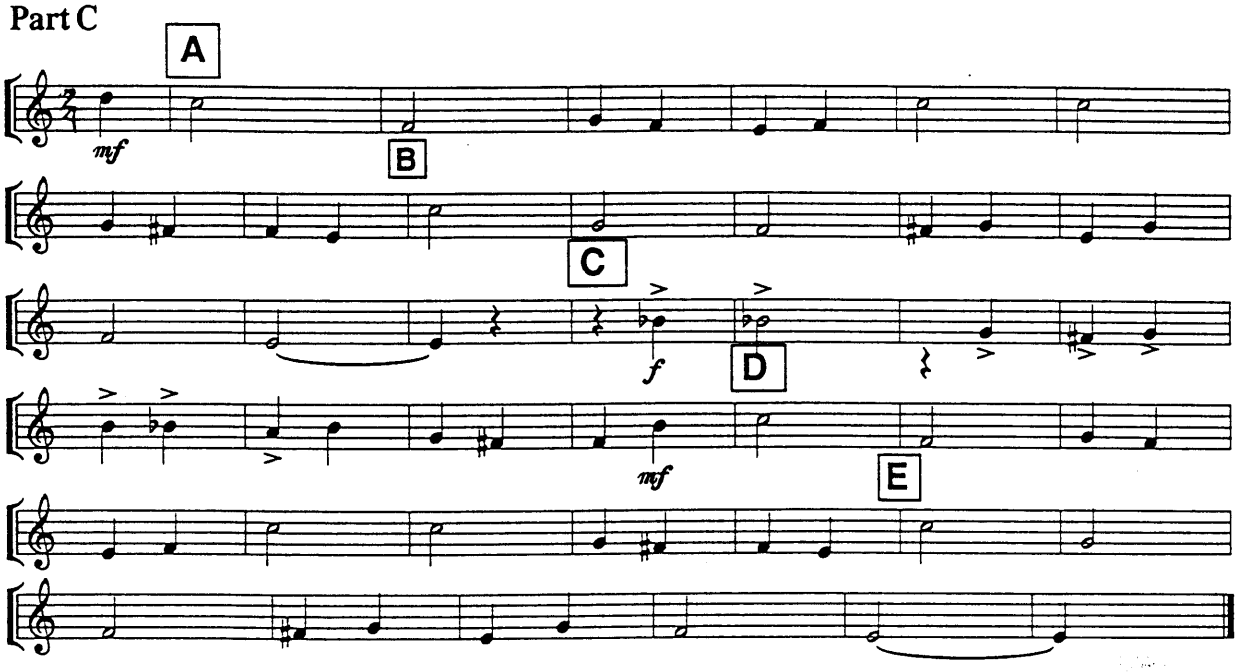
Alto Saxophone
Baritone Saxophone
Part B

COMIN' IN ON A WING AND A PRAYER



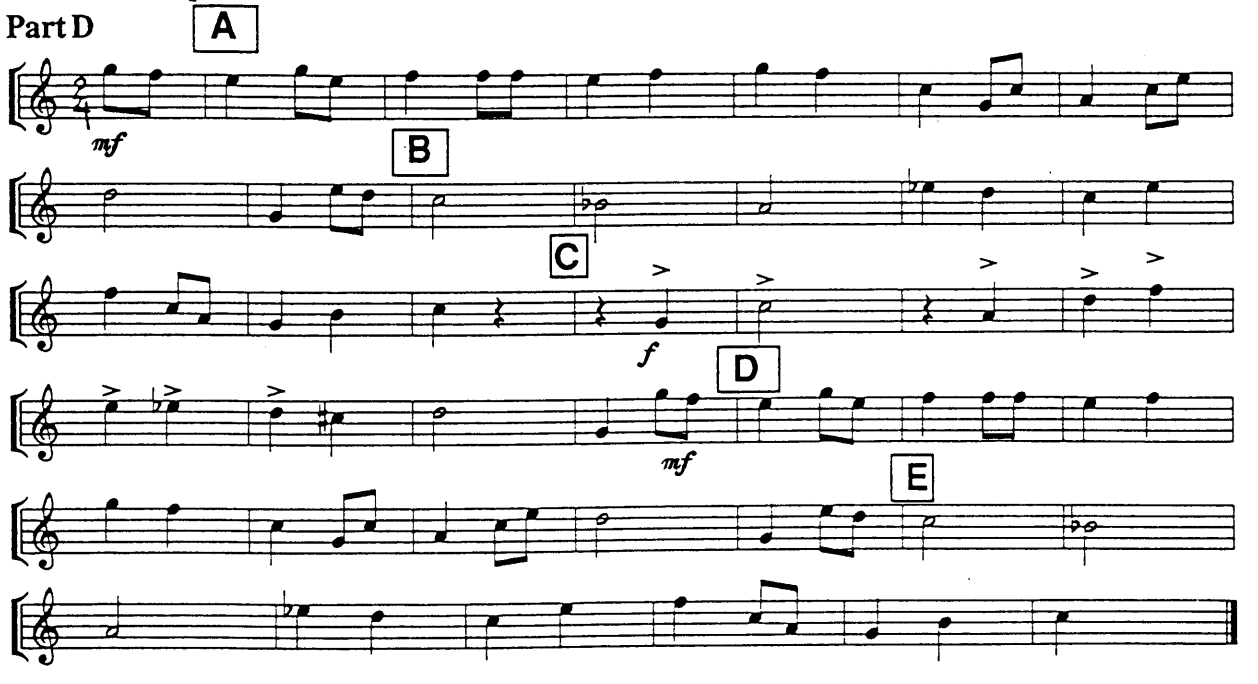
COMIN' IN ON A WING AND A PRAYER

Alto Saxophone
Baritone Saxophone
Part C



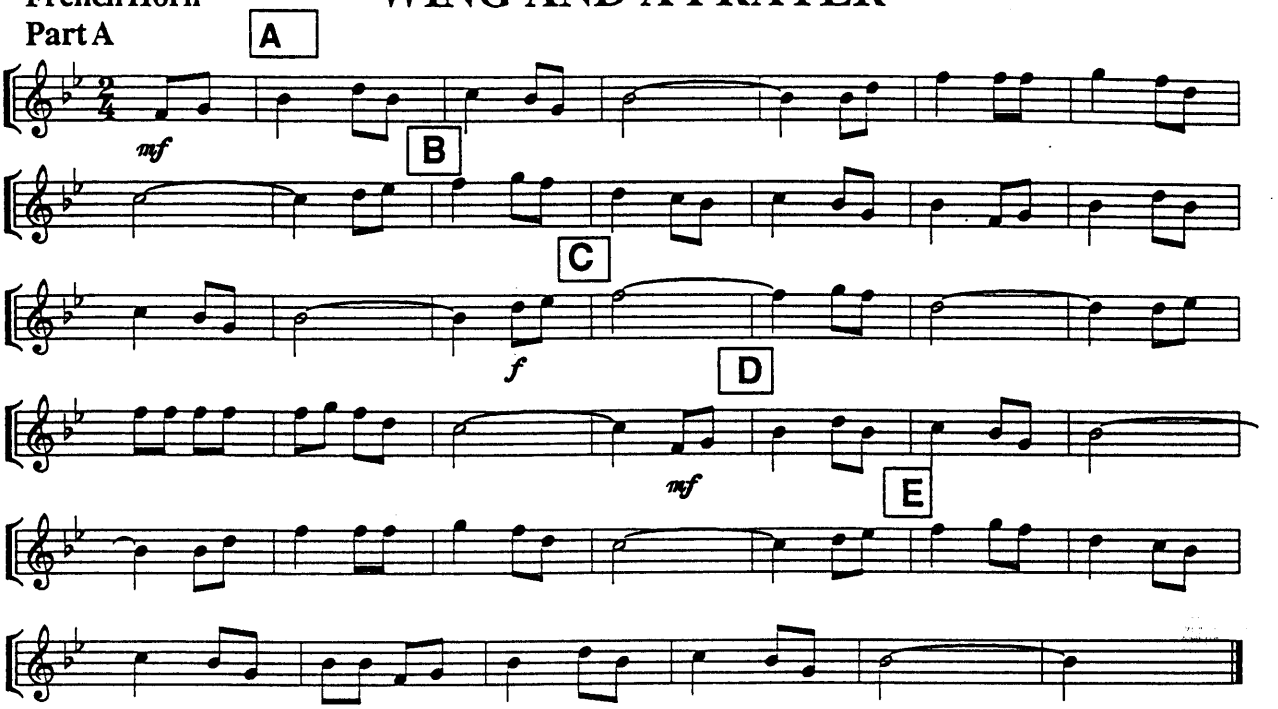
COMIN' IN ON A WING AND A PRAYER

Alto Saxophone
Baritone Saxophone
Part D



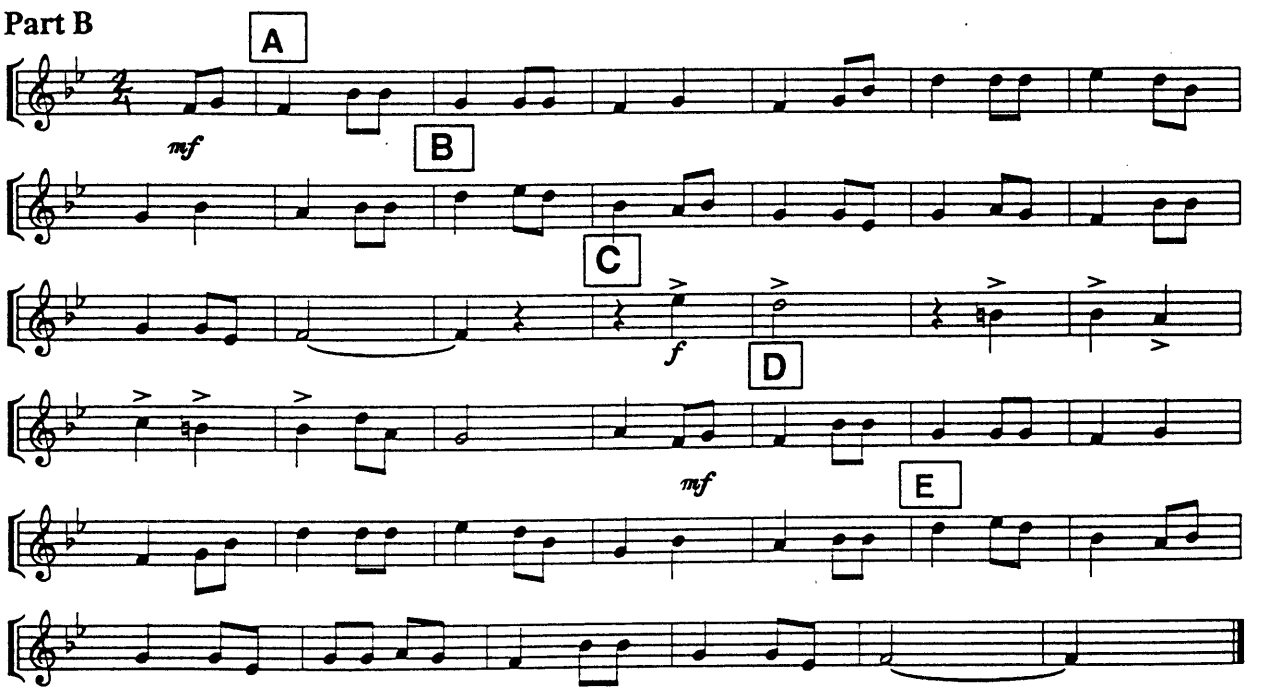
COMIN' IN ON A WING AND A PRAYER

French Horn
Part A



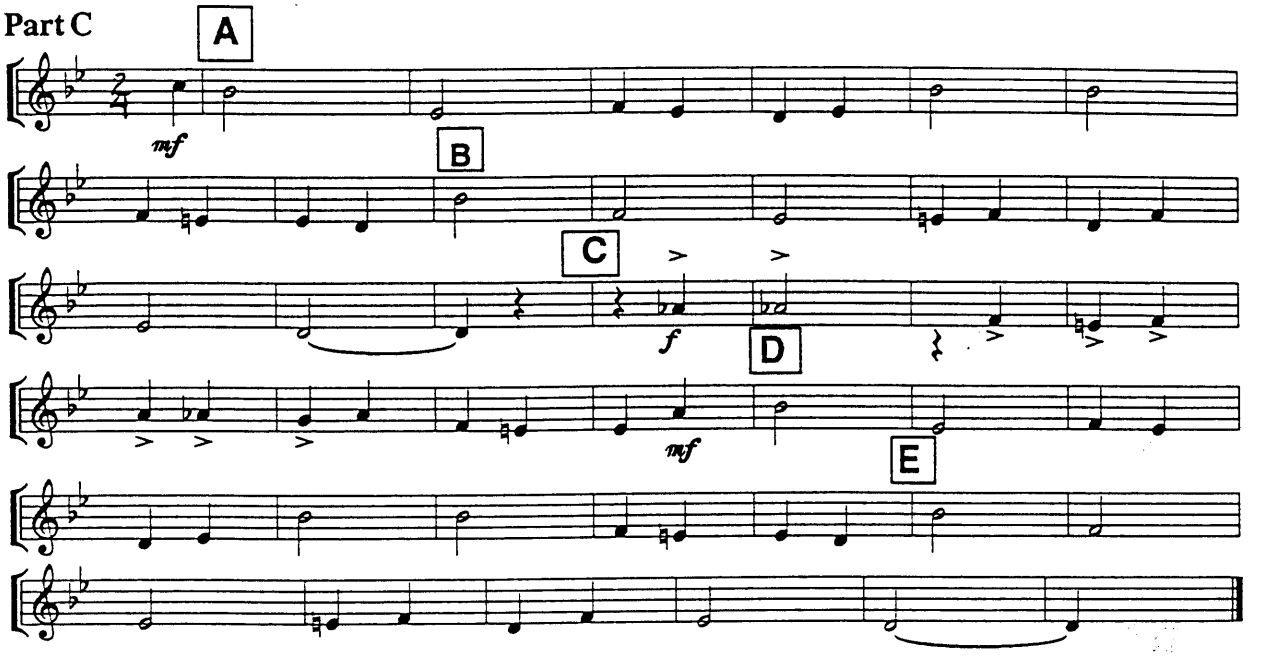
COMIN' IN ON A WING AND A PRAYER

French Horn
Part B



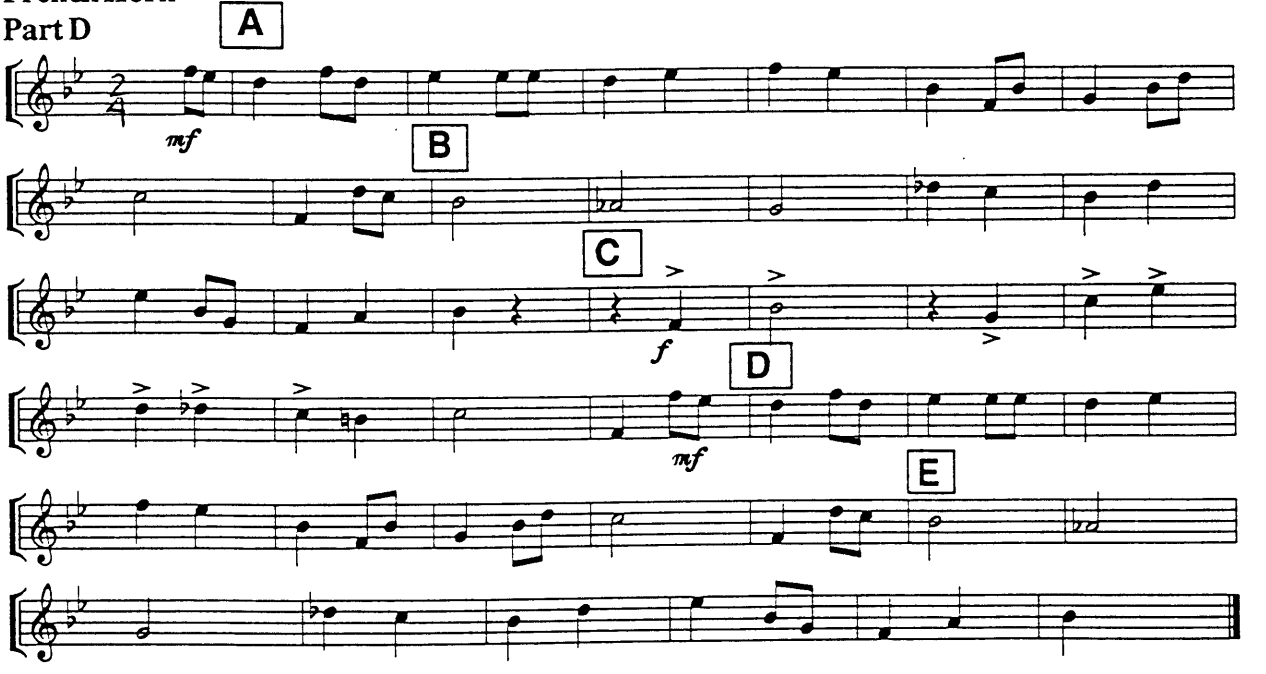
COMIN' IN ON A WING AND A PRAYER

French Horn
Part C



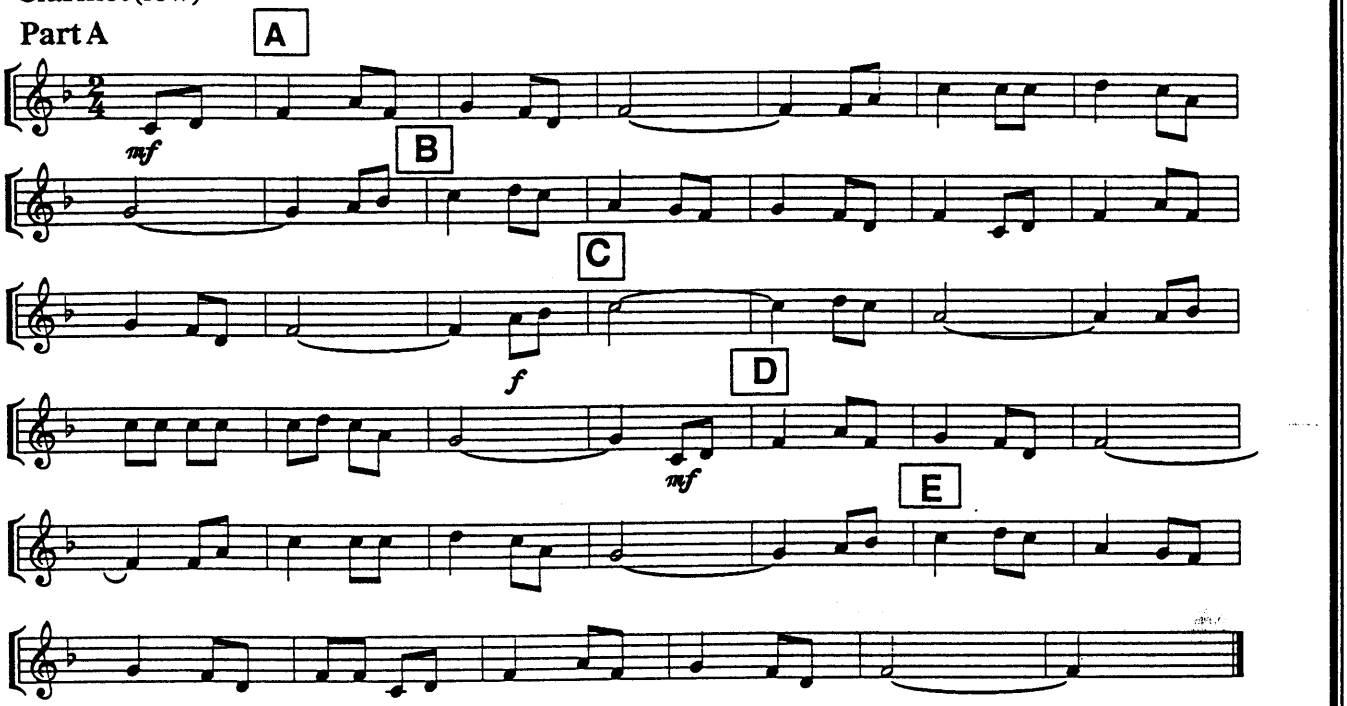
COMIN' IN ON A WING AND A PRAYER

French Horn
Part D



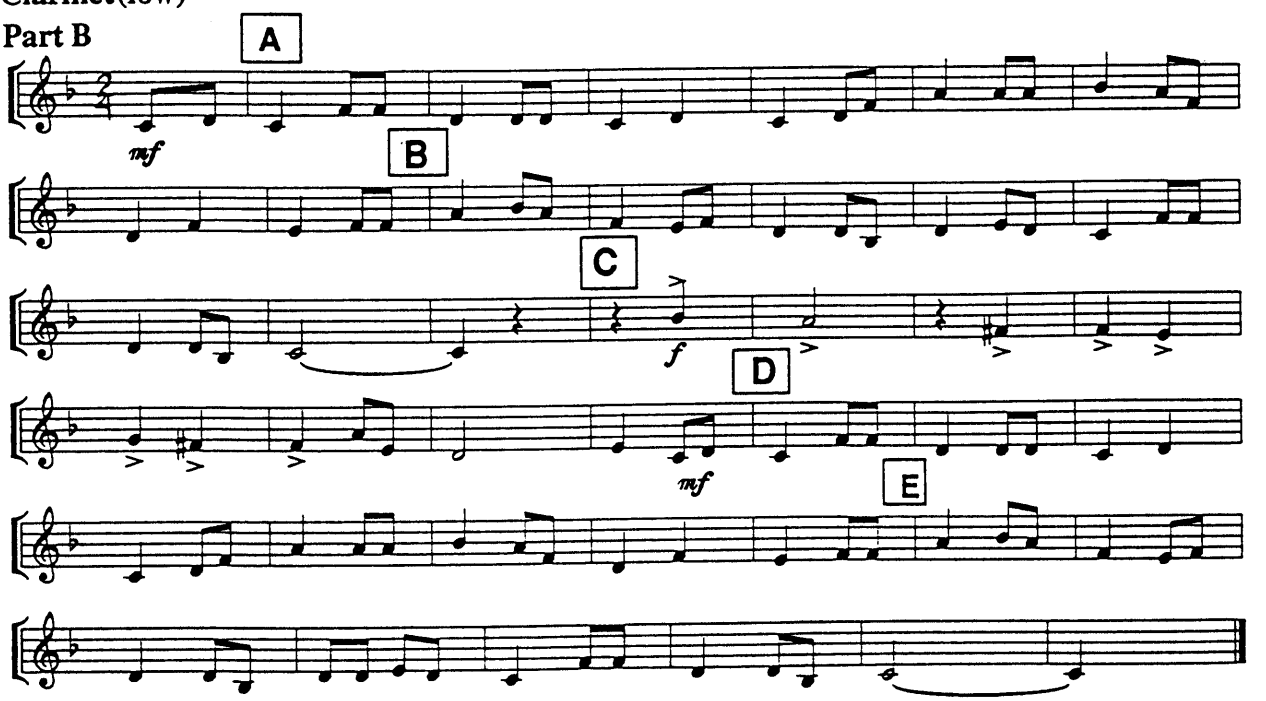
Trumpet
Baritone T.C.
Clarinet(low)
Part A

COMIN' IN ON A WING AND A PRAYER



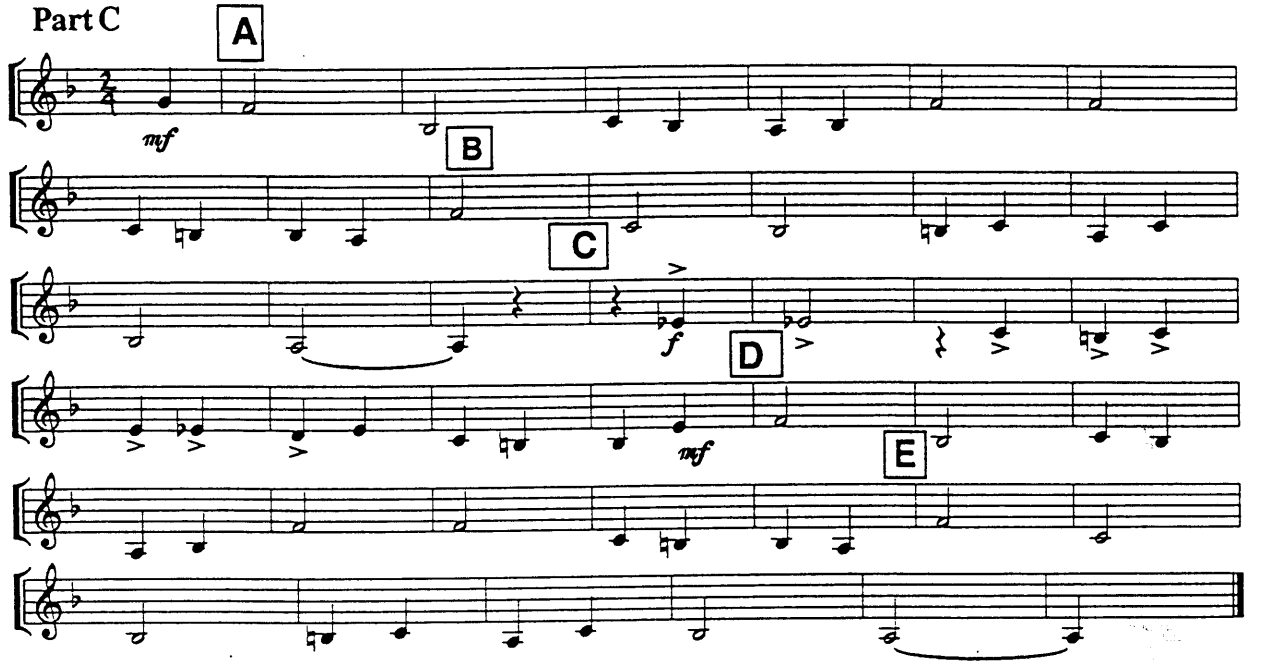
Trumpet
Baritone T.C.
Clarinet(low)
Part B

COMIN' IN ON A WING AND A PRAYER



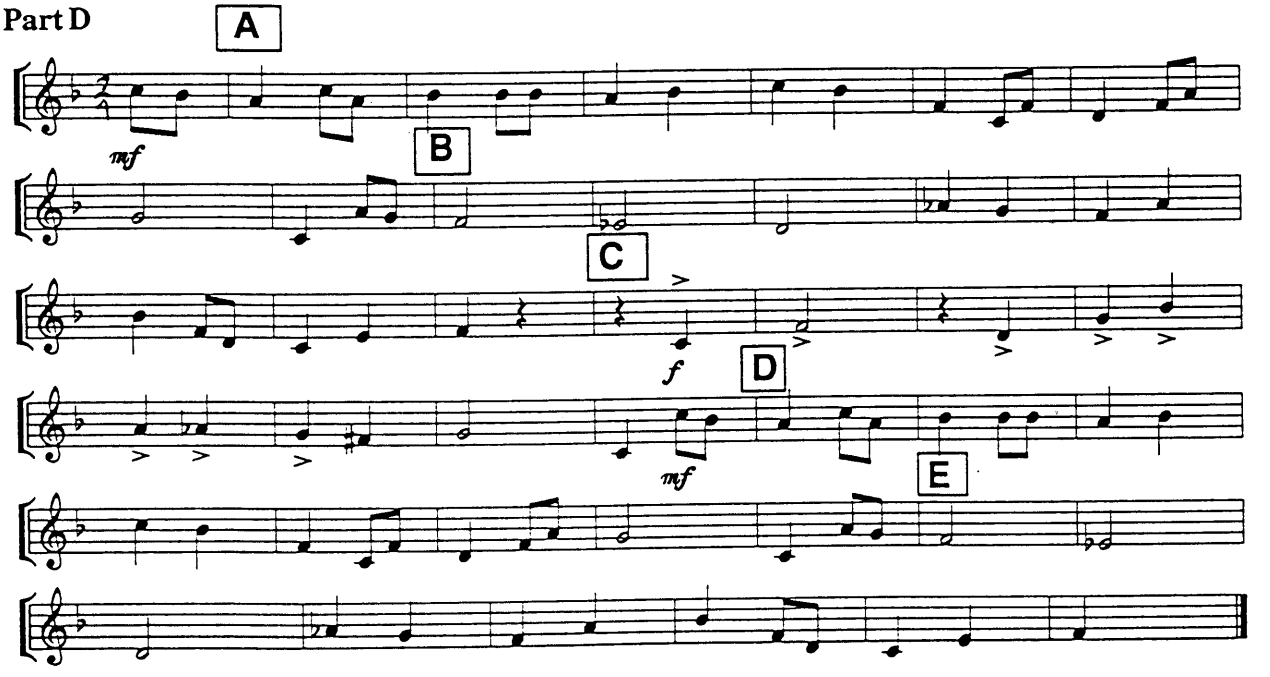
Trumpet
Baritone T.C.
Clarinet (low)
Part C

COMIN' IN ON A WING AND A PRAYER



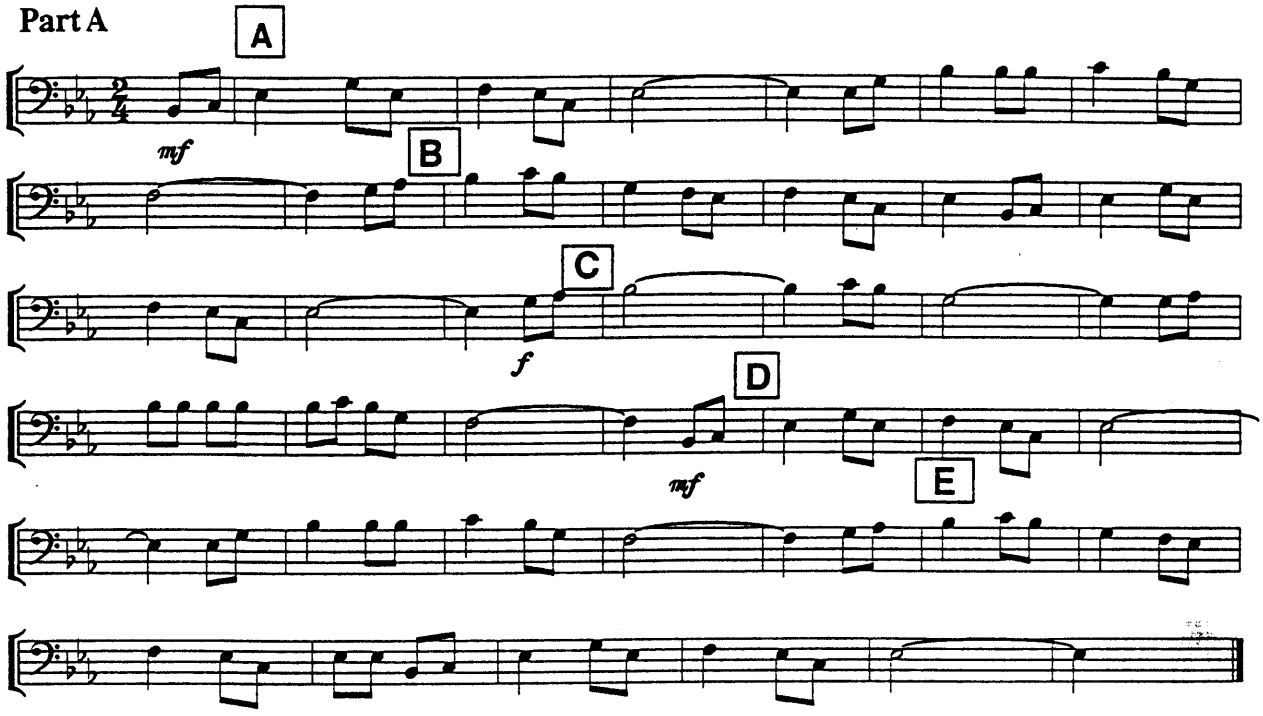
Trumpet
Baritone T.C.
Clarinet (low)
Part D

COMIN' IN ON A WING AND A PRAYER



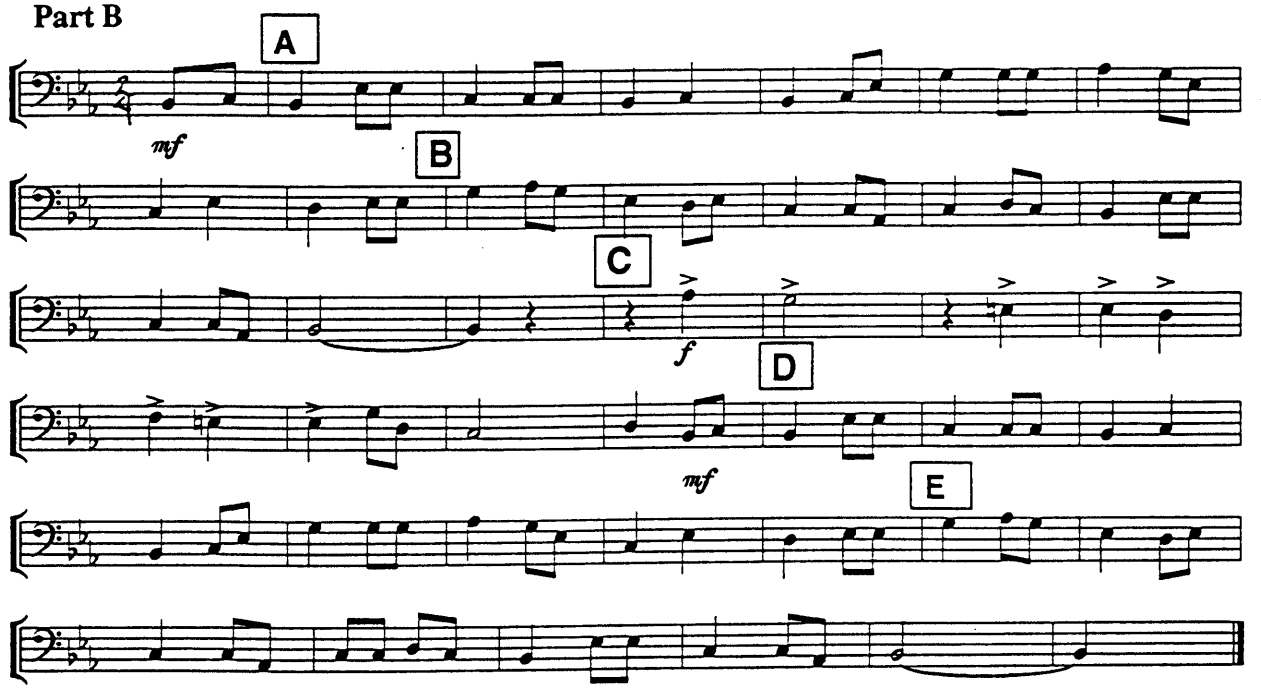
Trombone
Baritone B.C.
Bassoon
Part A

COMIN' IN ON A WING AND A PRAYER



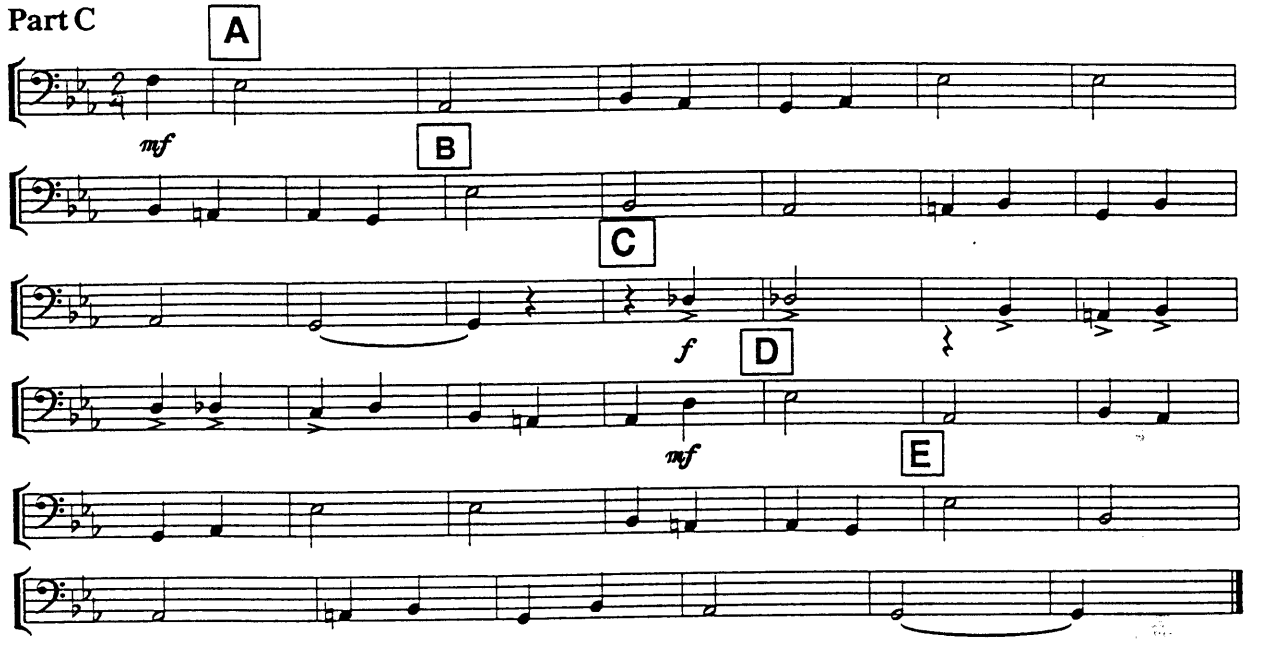
Trombone
Baritone B.C.
Bassoon
Part B

COMIN' IN ON A WING AND A PRAYER



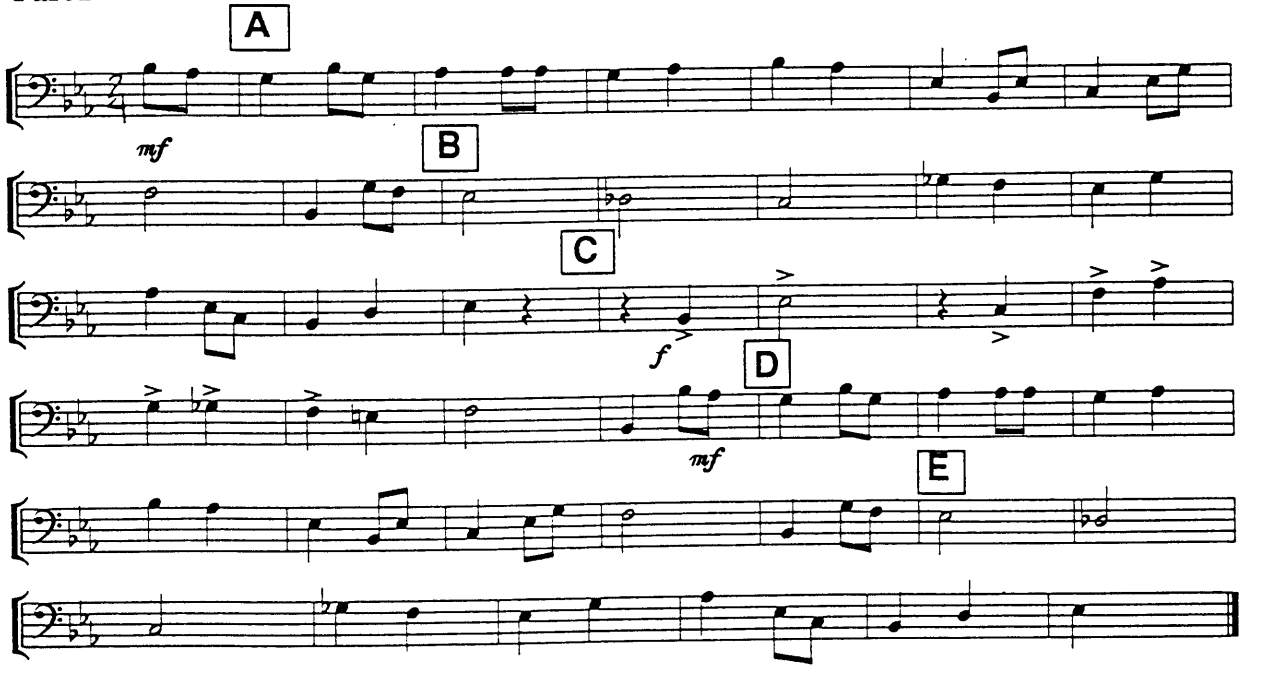
Trombone
Baritone B.C.
Bassoon
Part C

COMIN' IN ON A WING AND A PRAYER



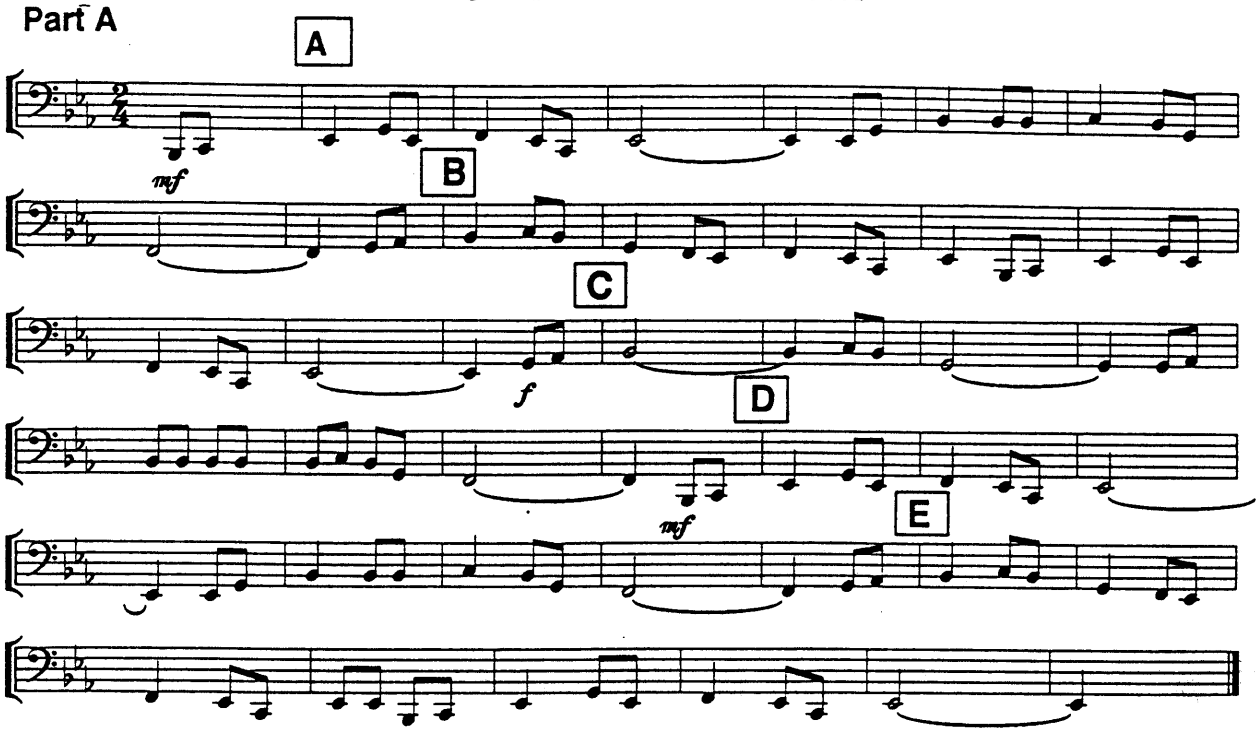
Trombone
Baritone B.C.
Bassoon
Part D

COMIN' IN ON A WING AND A PRAYER



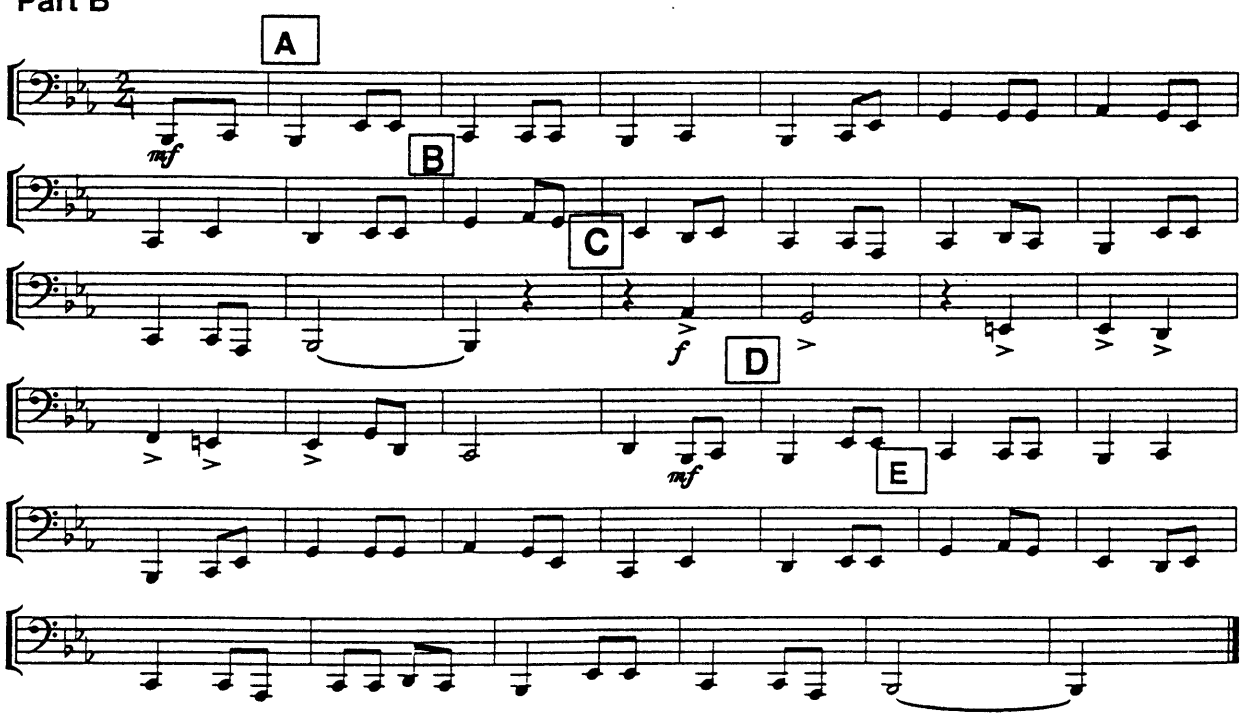
COMIN' IN ON A WING AND A PRAYER

Tuba
Part A



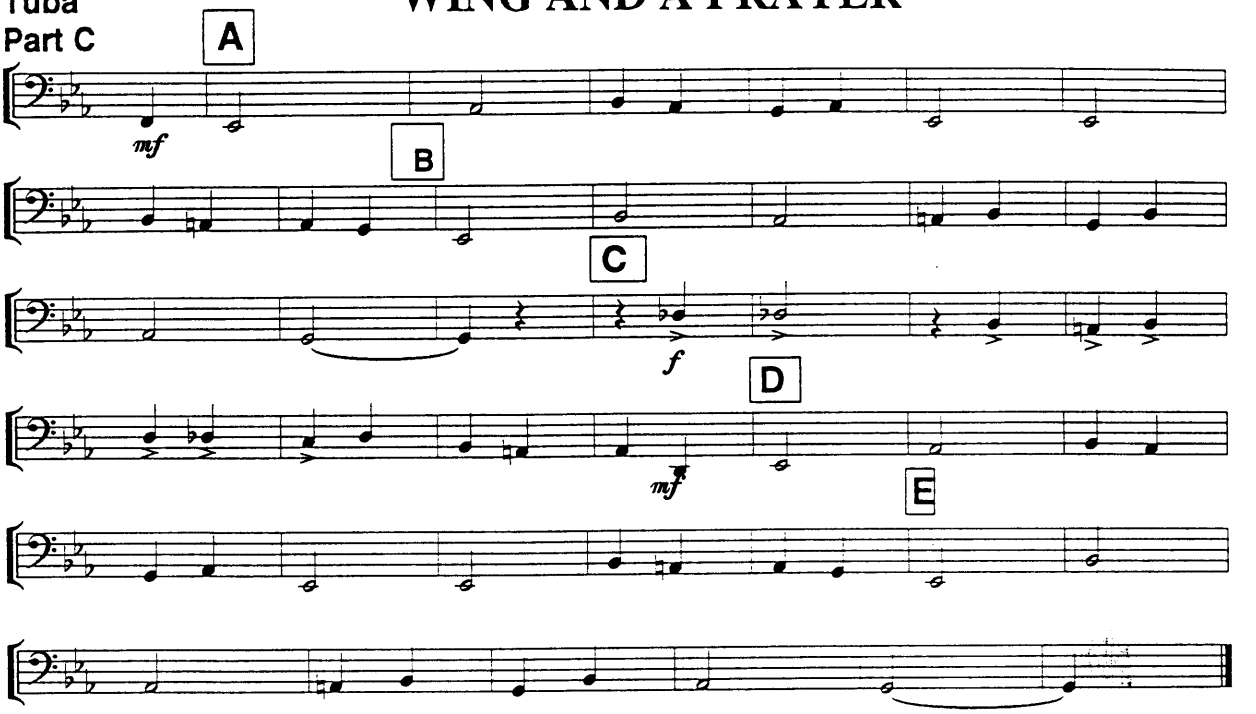
COMIN' IN ON A WING AND A PRAYER

Tuba
Part B



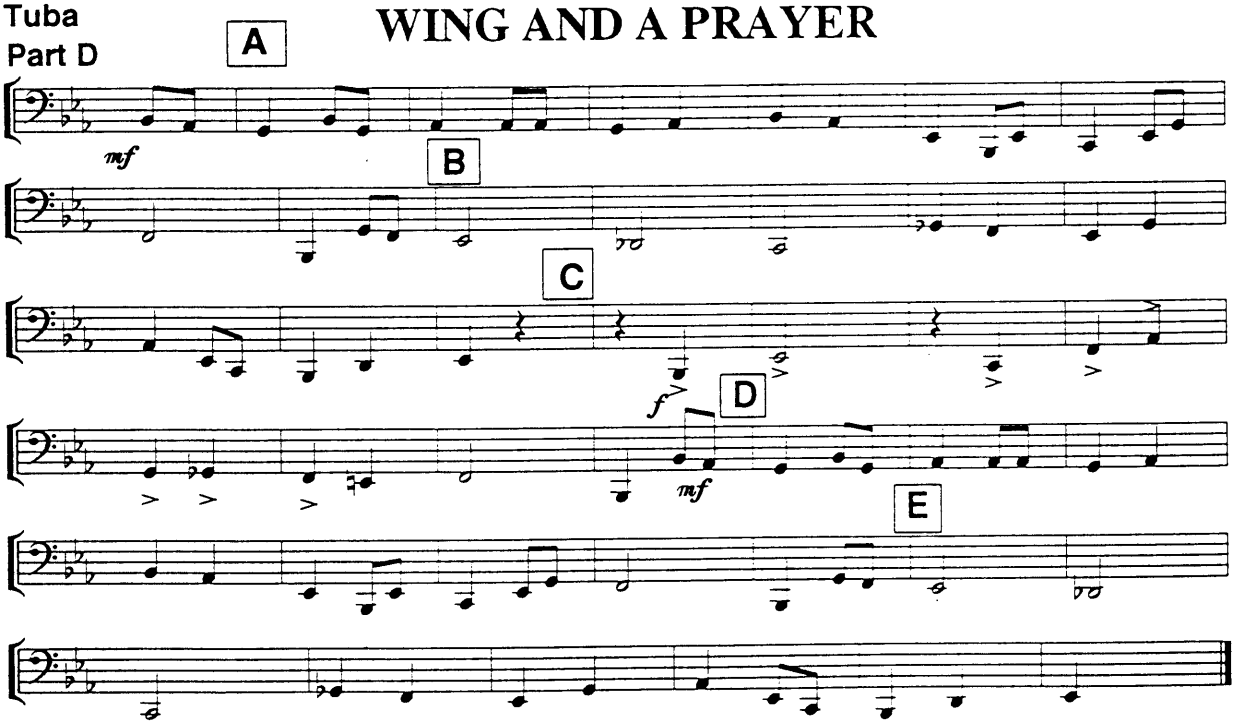
COMIN' IN ON A WING AND A PRAYER

Tuba
Part C



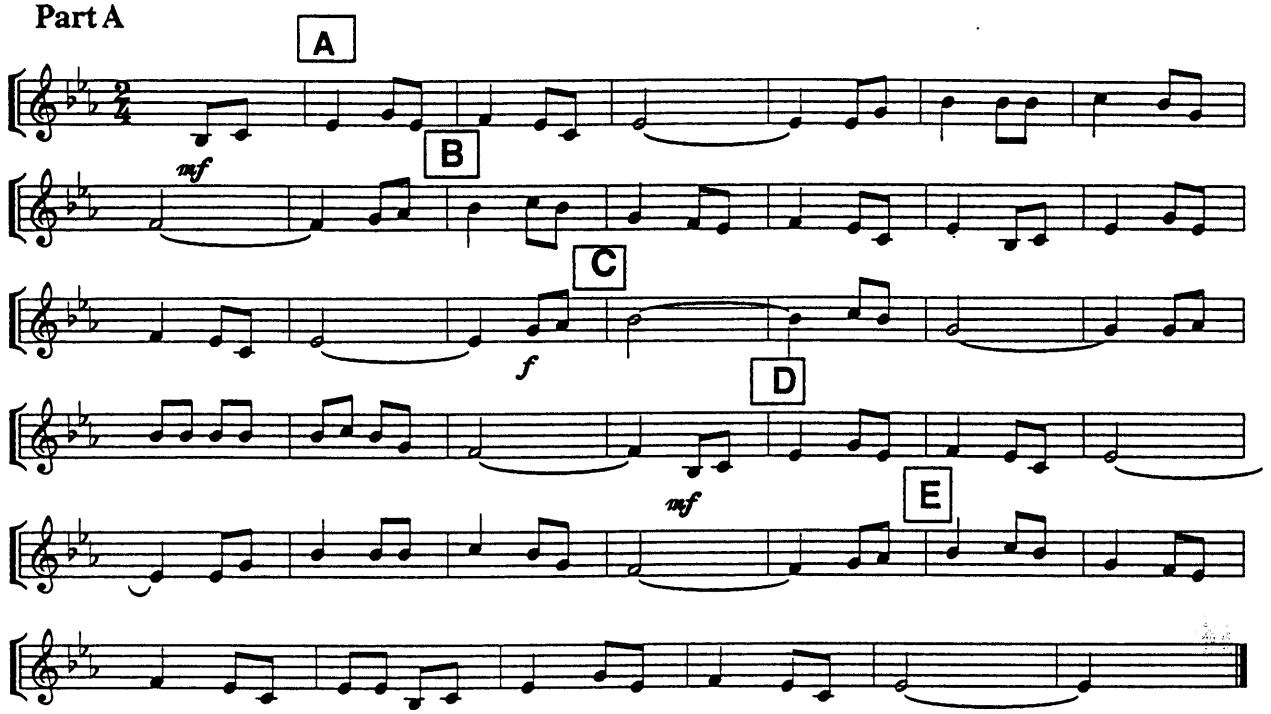
COMIN' IN ON A WING AND A PRAYER

Tuba
Part D



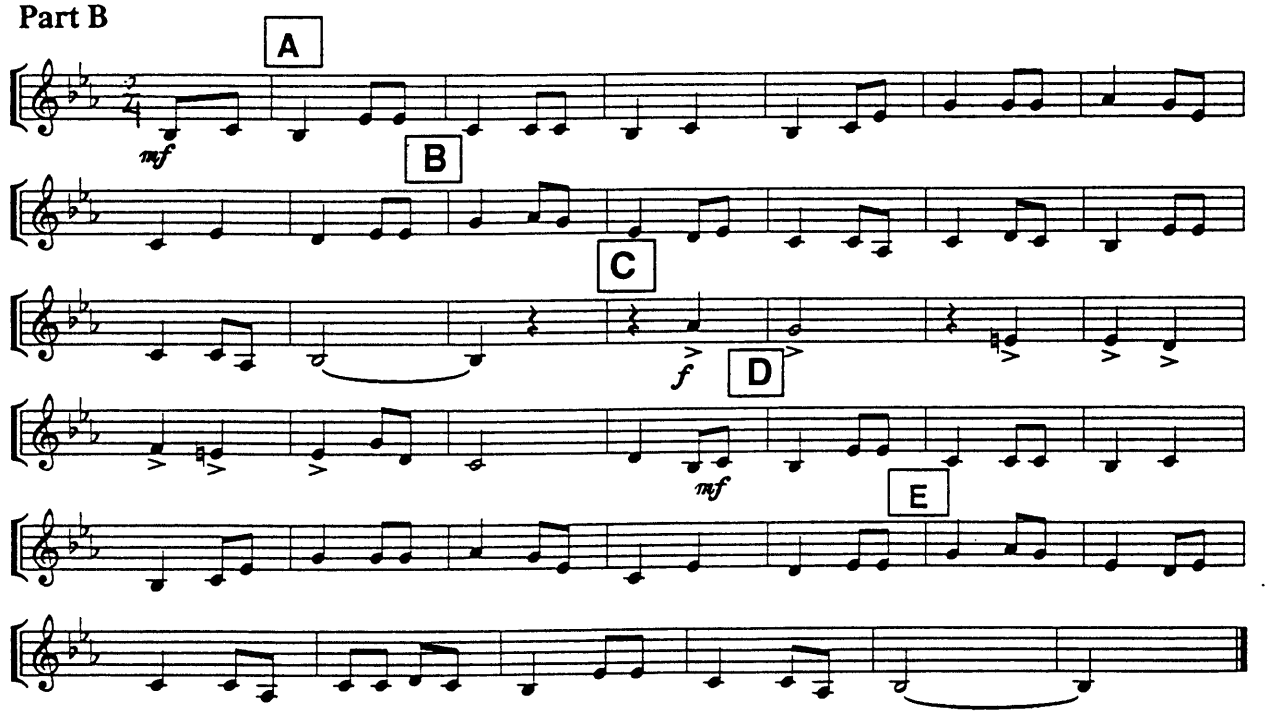
COMIN' IN ON A WING AND A PRAYER

Bells
Part A



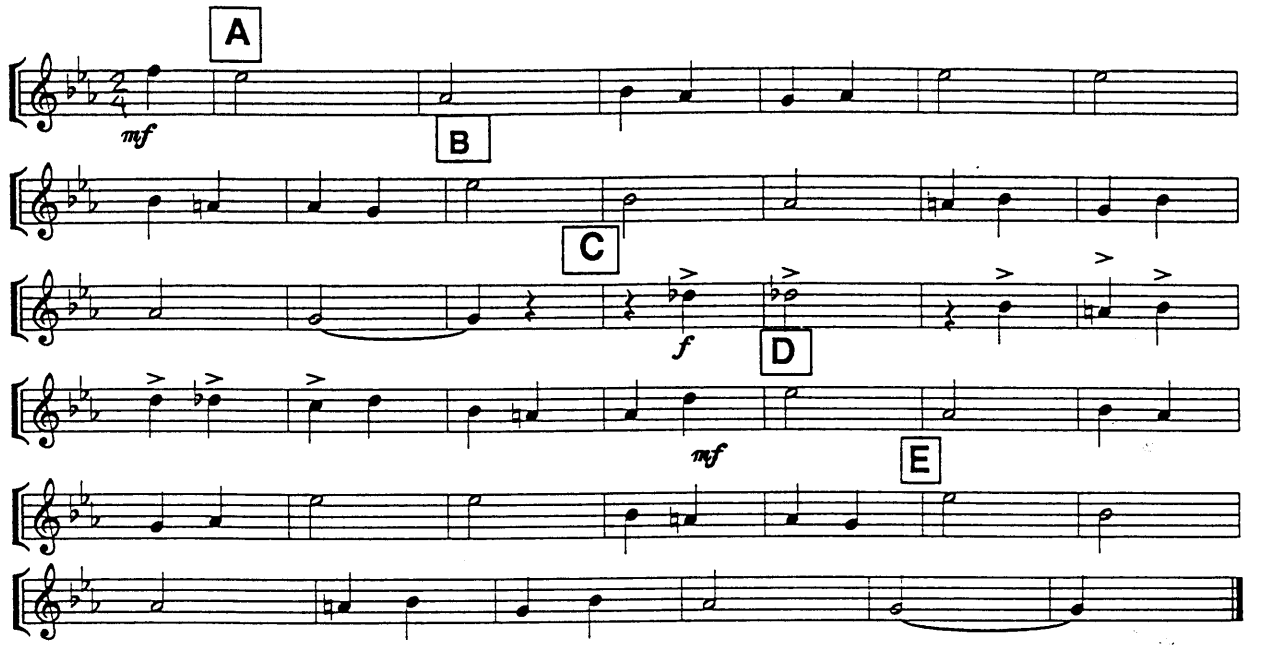
COMIN' IN ON A WING AND A PRAYER

Bells
Part B



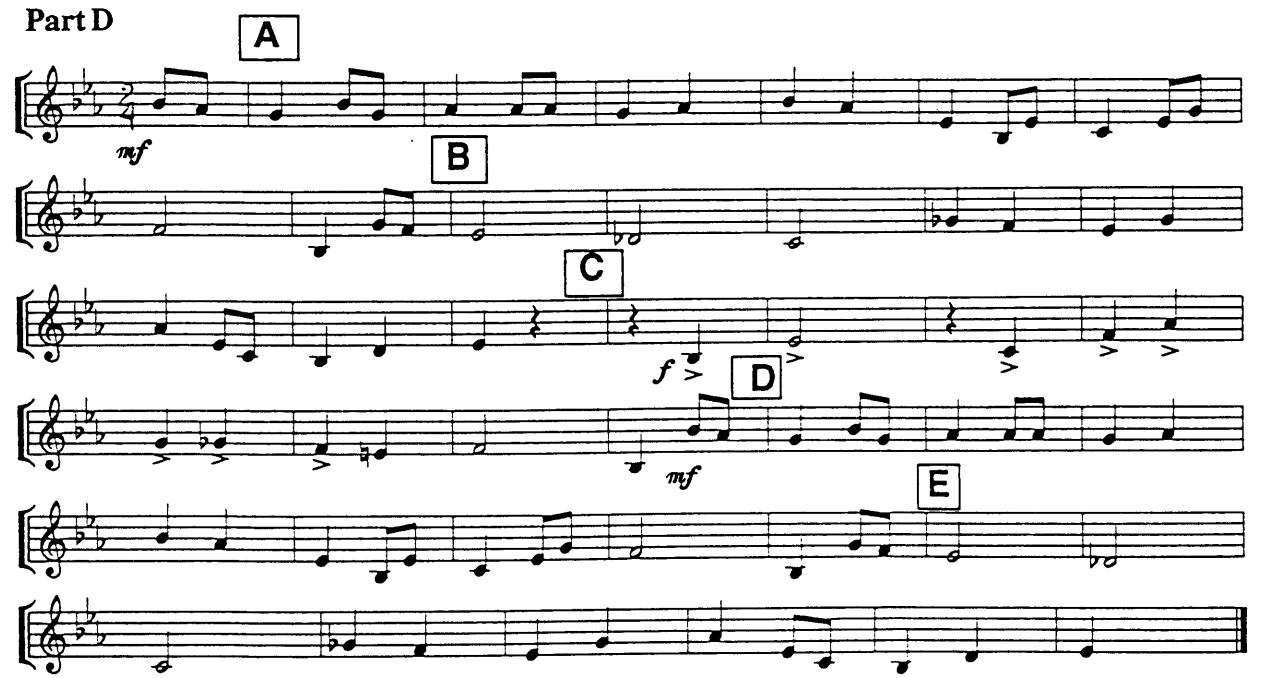
COMIN' IN ON A WING AND A PRAYER

Bells -
Part C

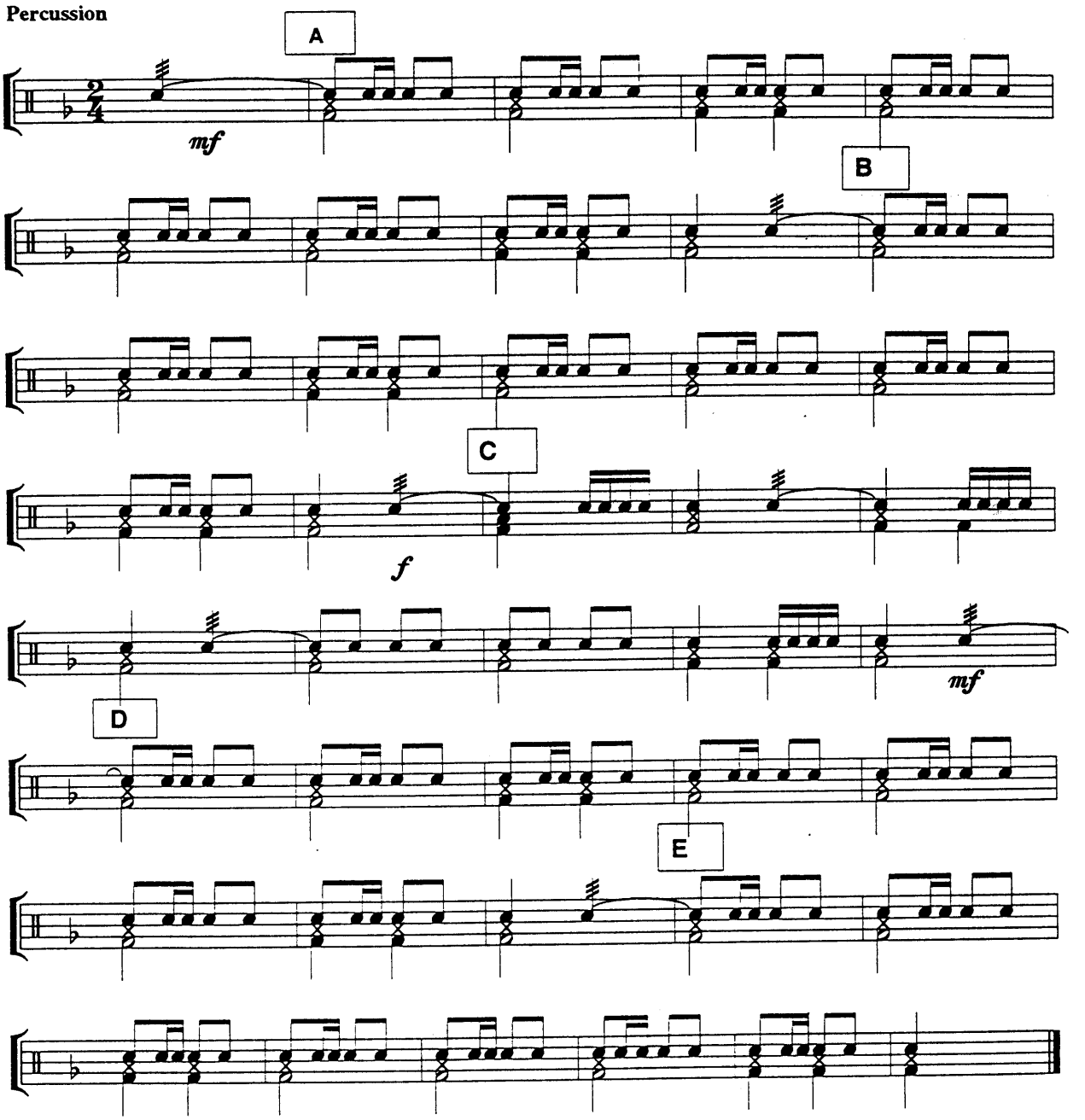


COMIN' IN ON A WING AND A PRAYER

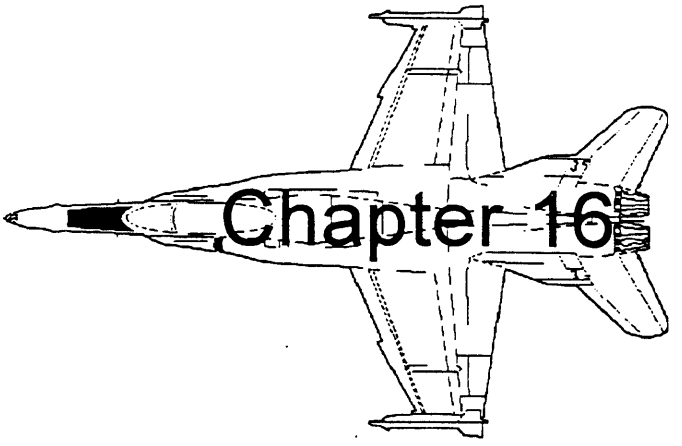
Bells
Part D



COMIN' IN ON A WING AND A PRAYER



Crimond



Chapter 16

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

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

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

Lyrics

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

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

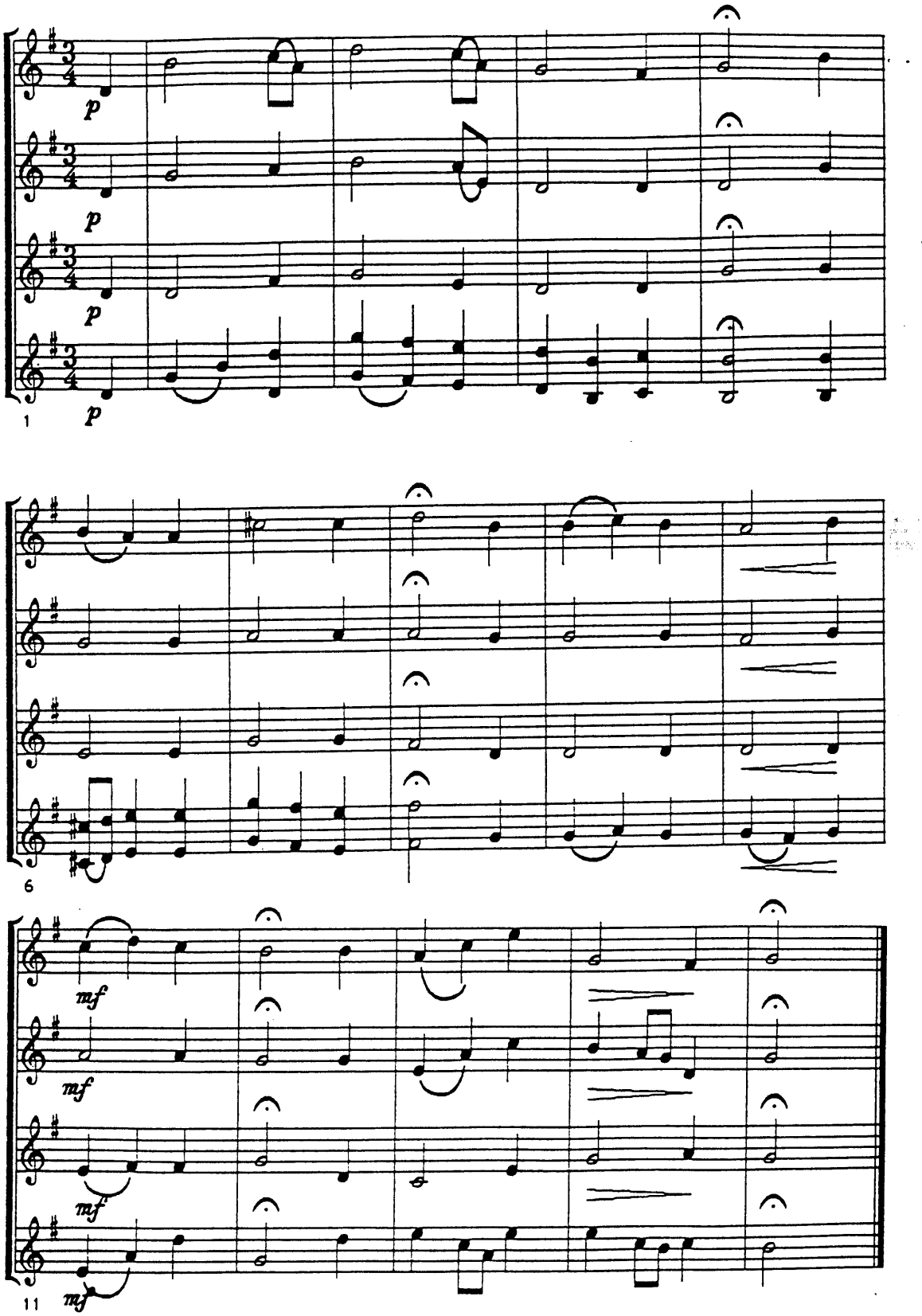
Yea, though I walk through death's dark vale,
yet will I fear no ill;
for Thou art with me, and thy rod
and staff me comfort still.

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

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

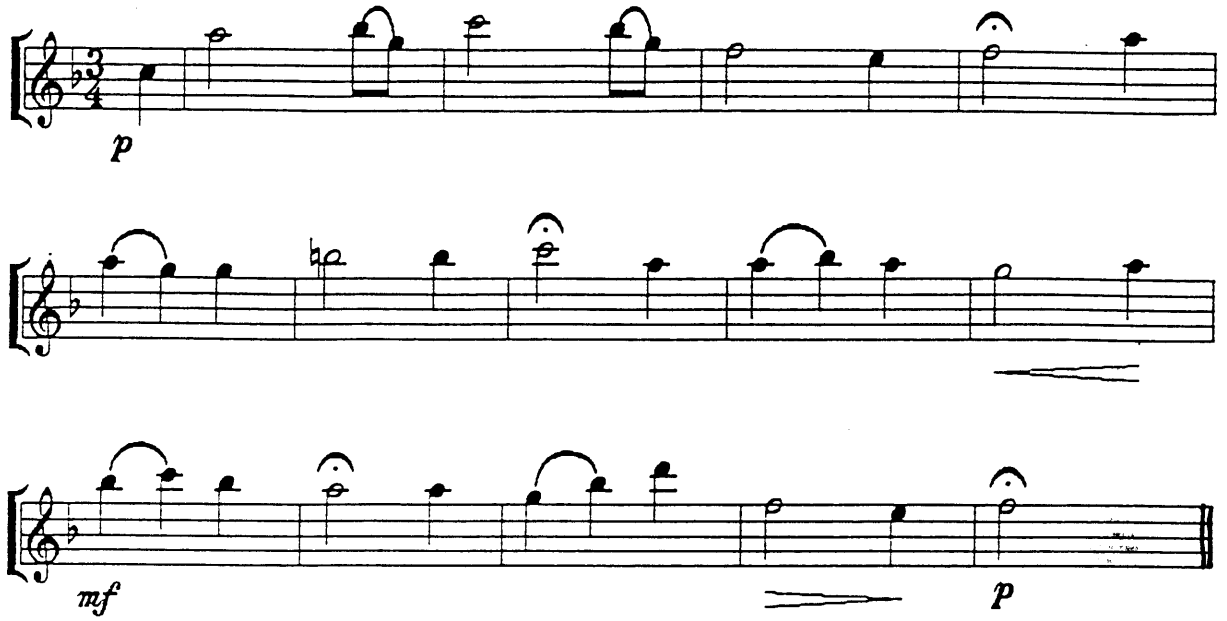
Bb Conductor

CRIMOND



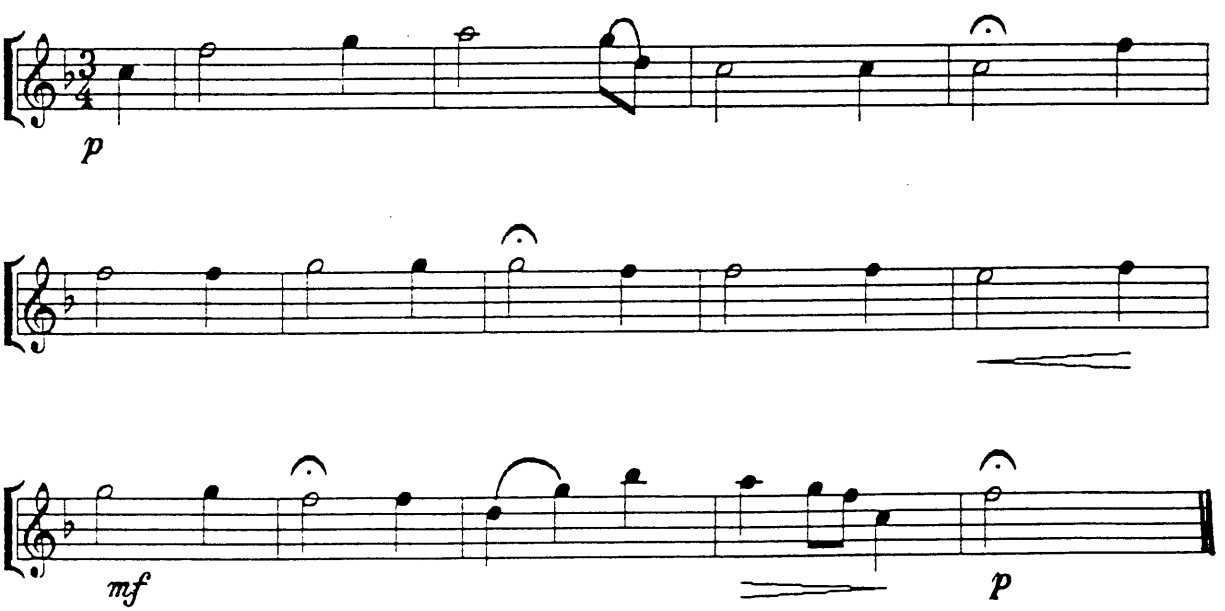
Flute/Oboe **Part A**

CRIMOND



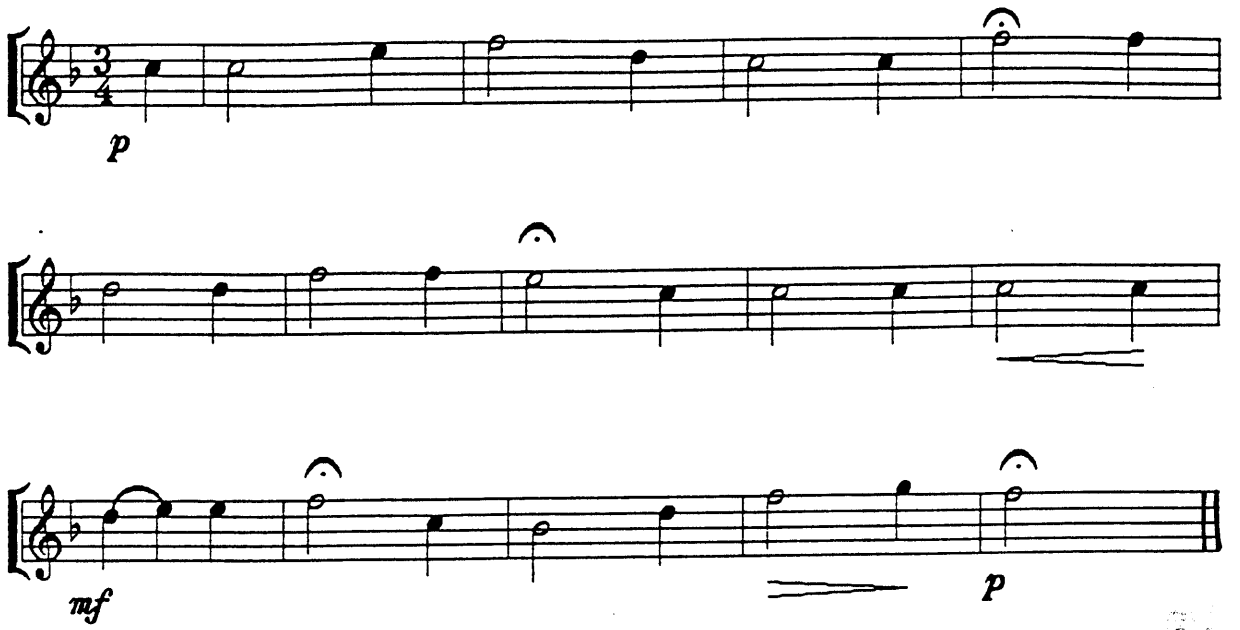
Flute/Oboe **Part B**

CRIMOND



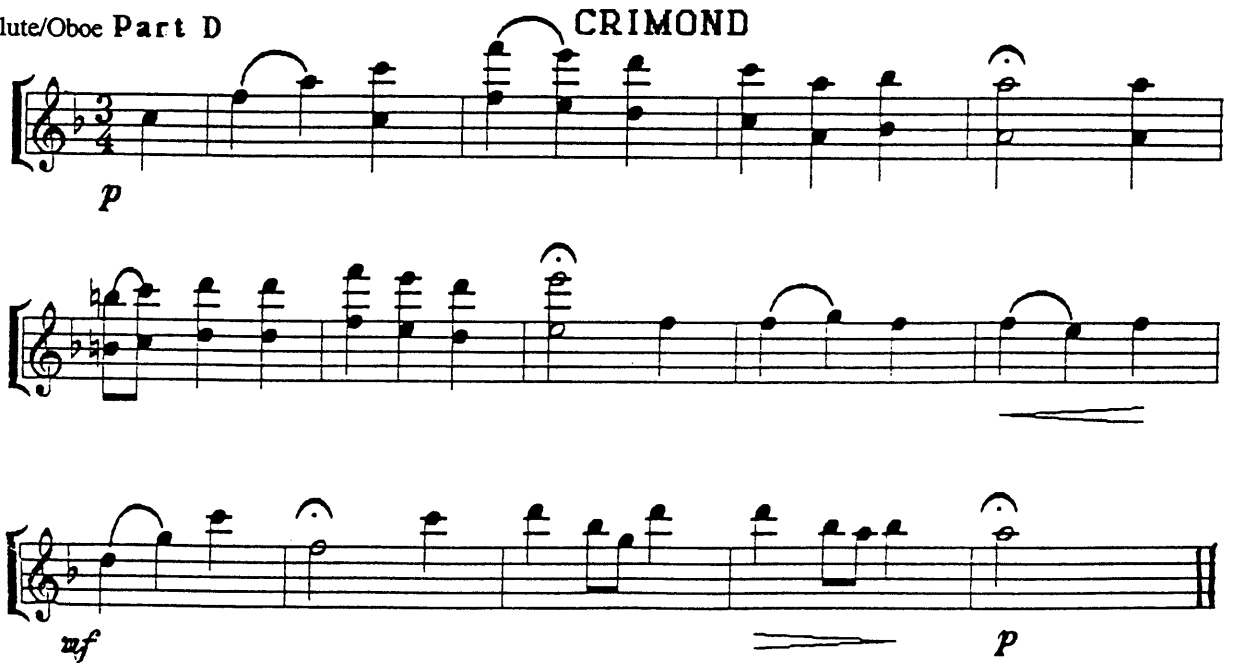
Flute/Oboe **Part C**

CRIMOND



Flute/Oboe **Part D**

CRIMOND



Clarinet/Tenor Sax **Part A**

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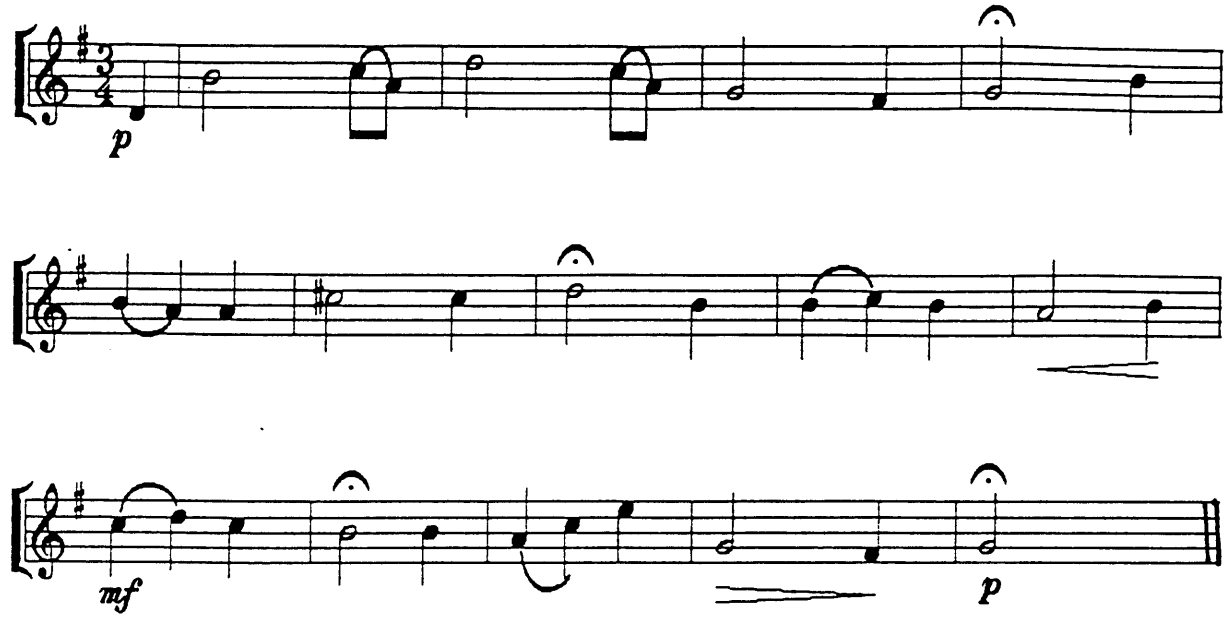

Clarinet/Tenor Sax

Part B

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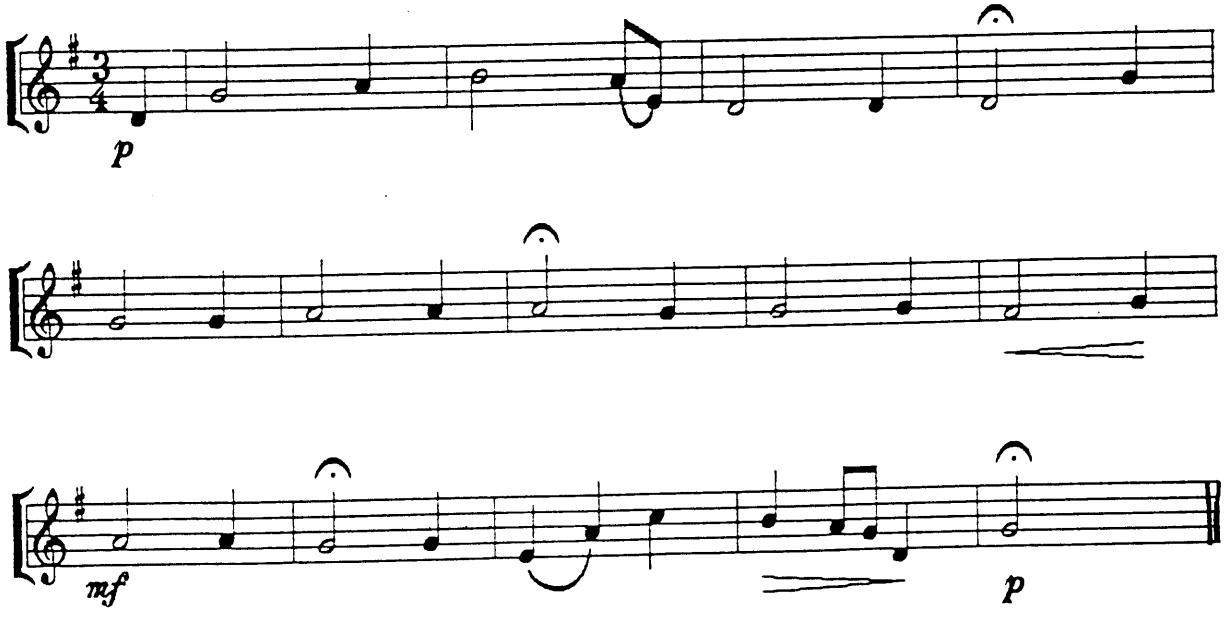
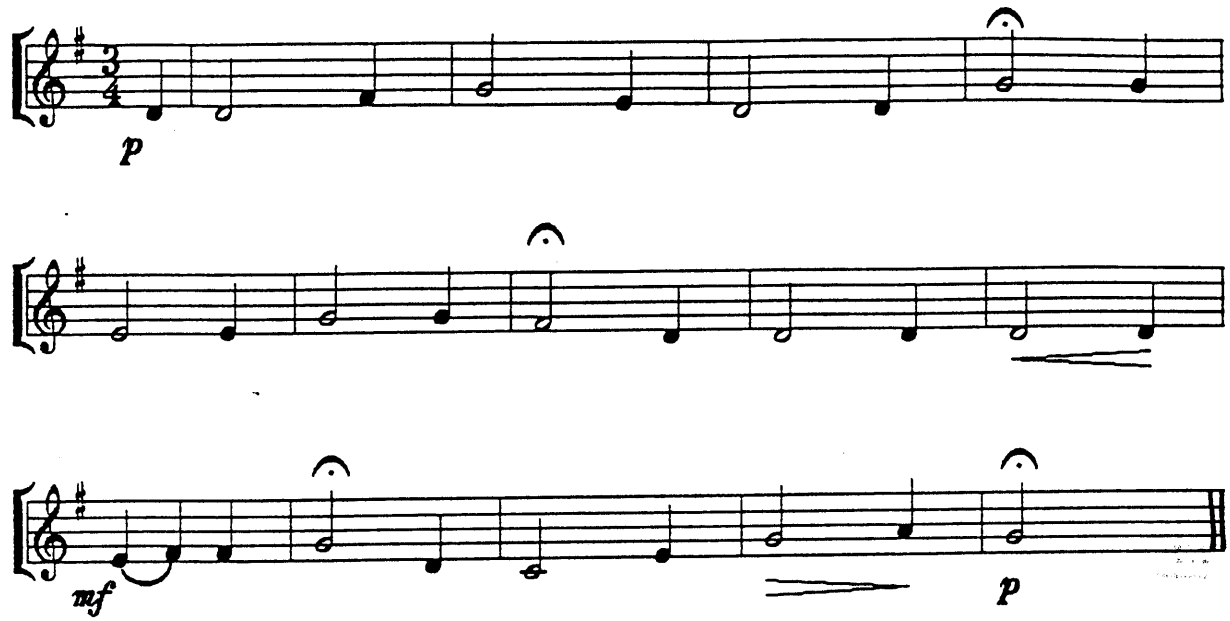


Clarinet/Tenor Sax **Part C**

CRIMOND



Clarinet/Tenor Sax **Part D**

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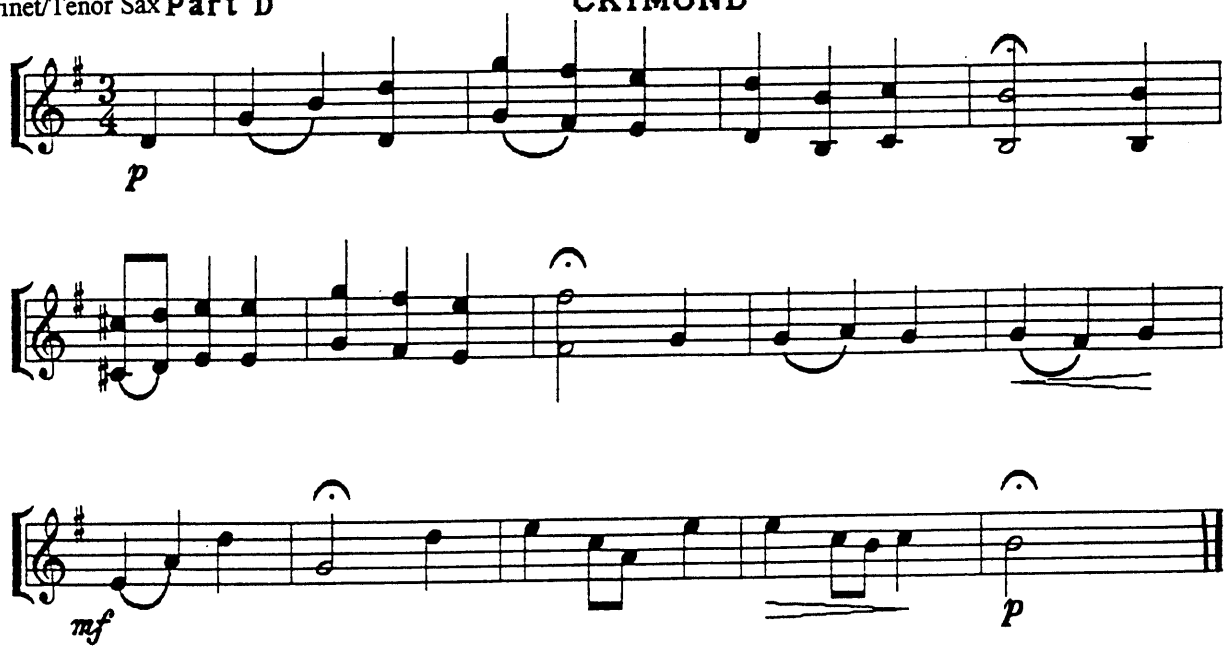
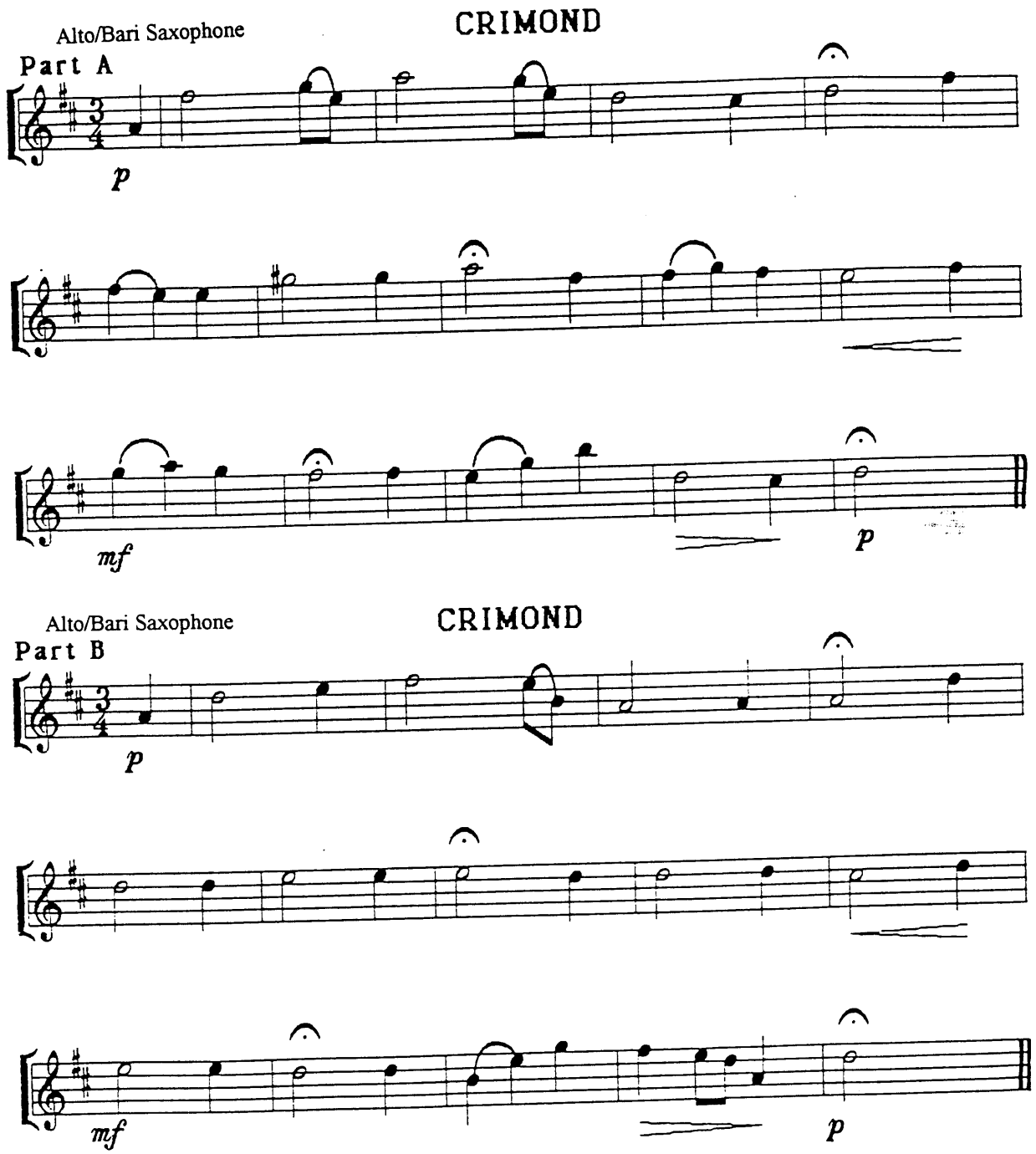
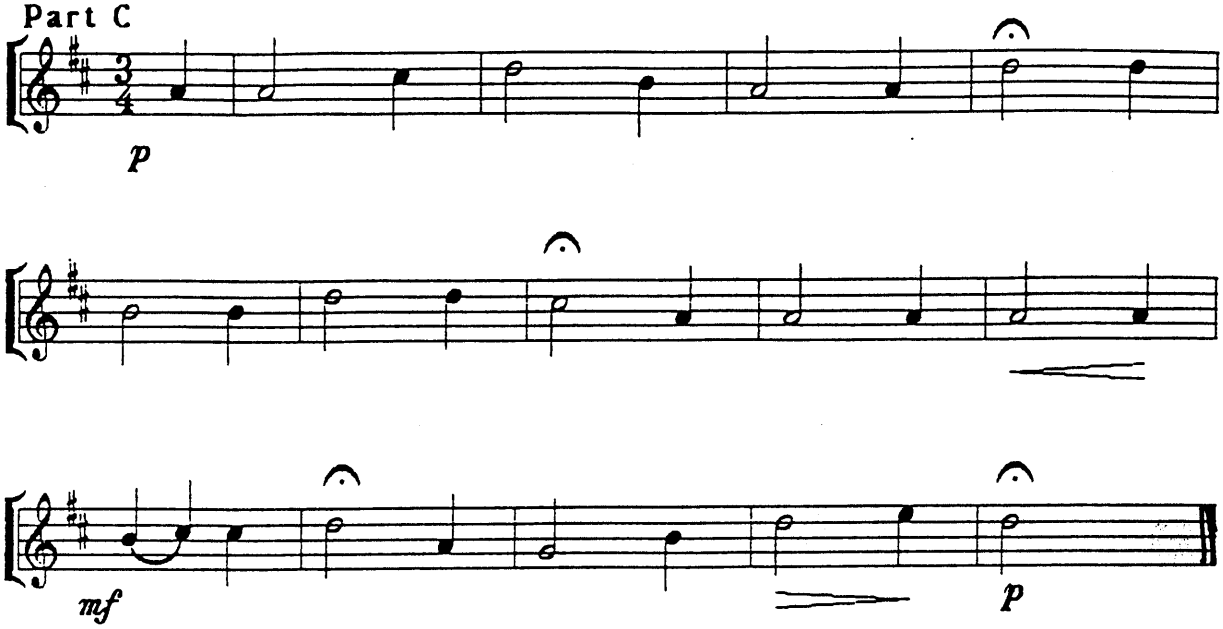



Alto/Bari Saxophone
CRIMOND
Part A
p
mf
p
Alto/Bari Saxophone
CRIMOND
Part B
p
mf
p

Alto/Bari Saxophone

CRIMOND

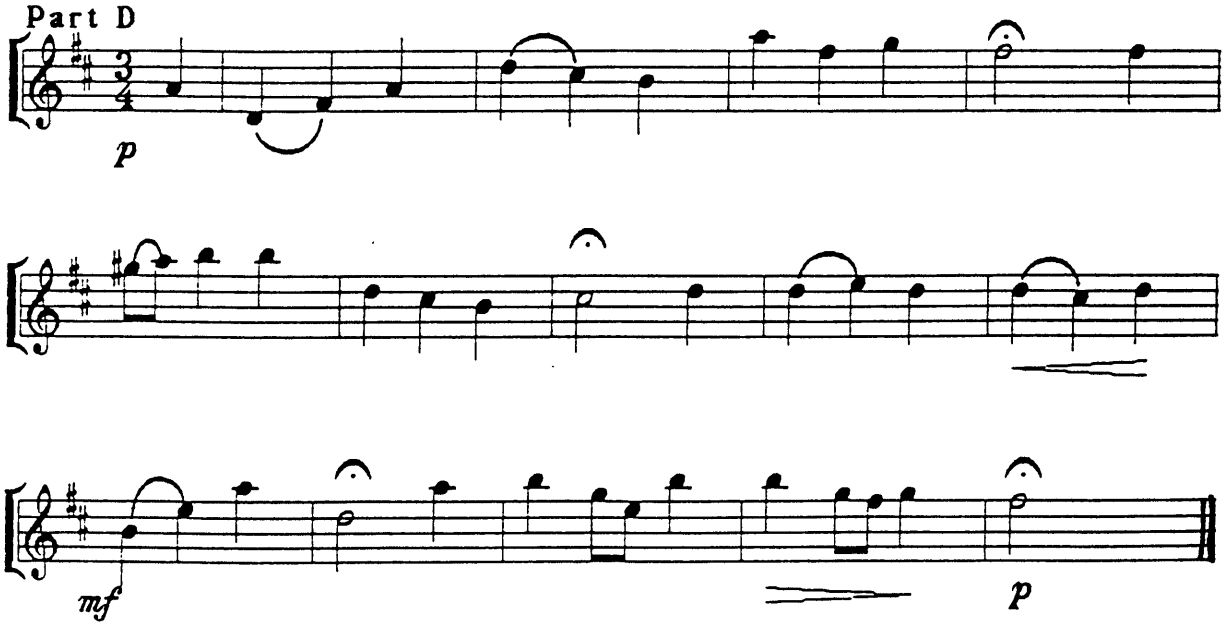
Part C



Alto/Bari Saxophone

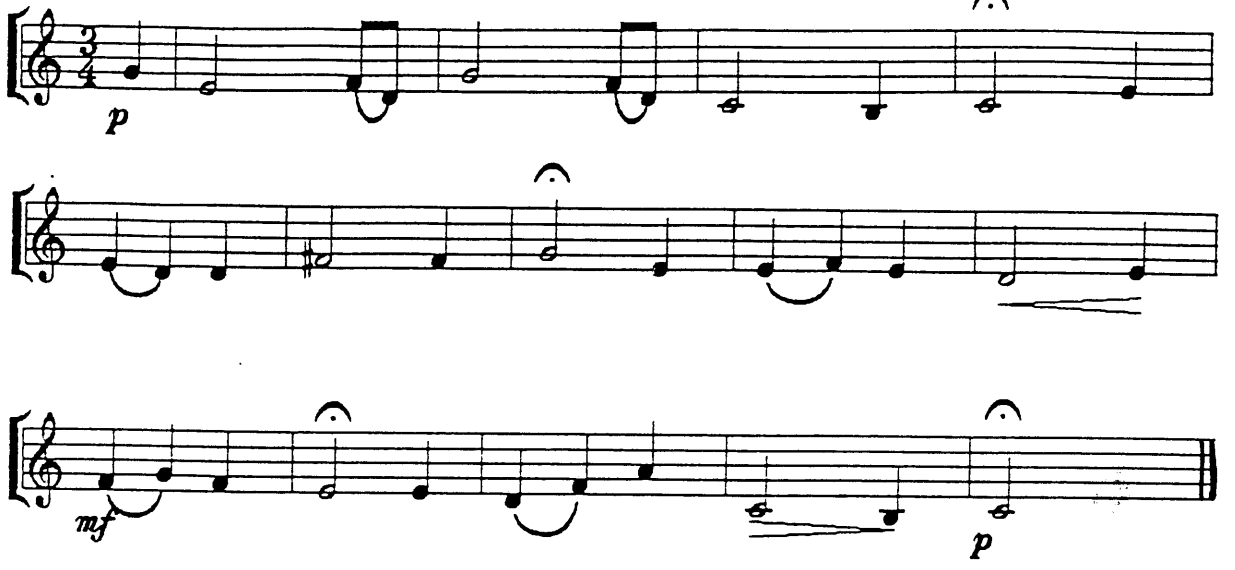
CRIMOND

Part D



French Horn
Part A

CRIMOND



French Horn
Part B

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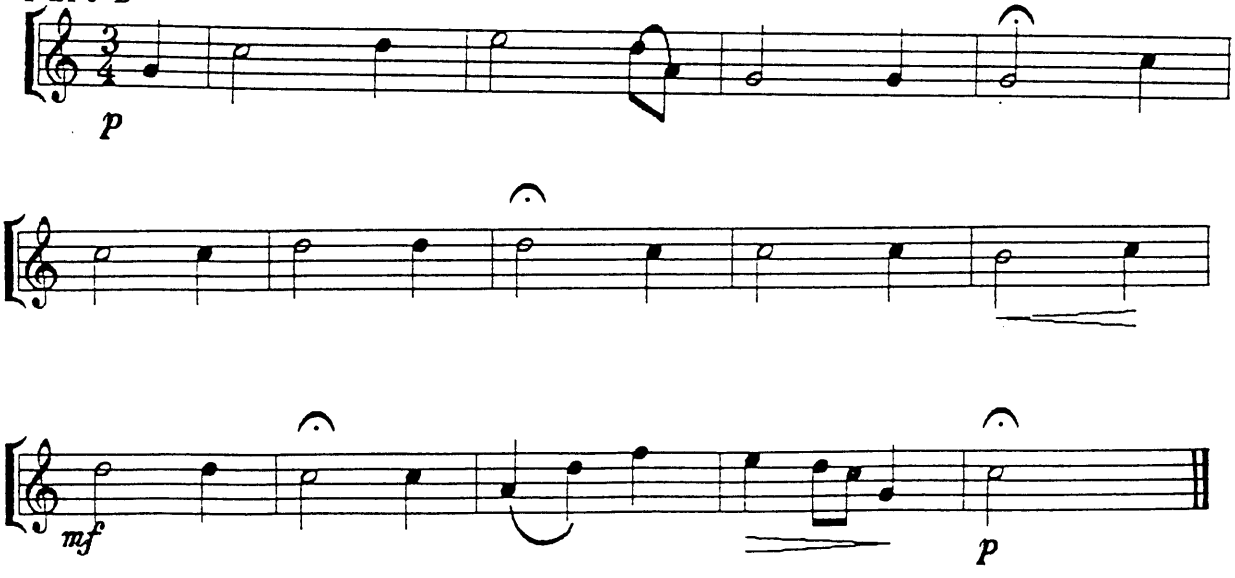
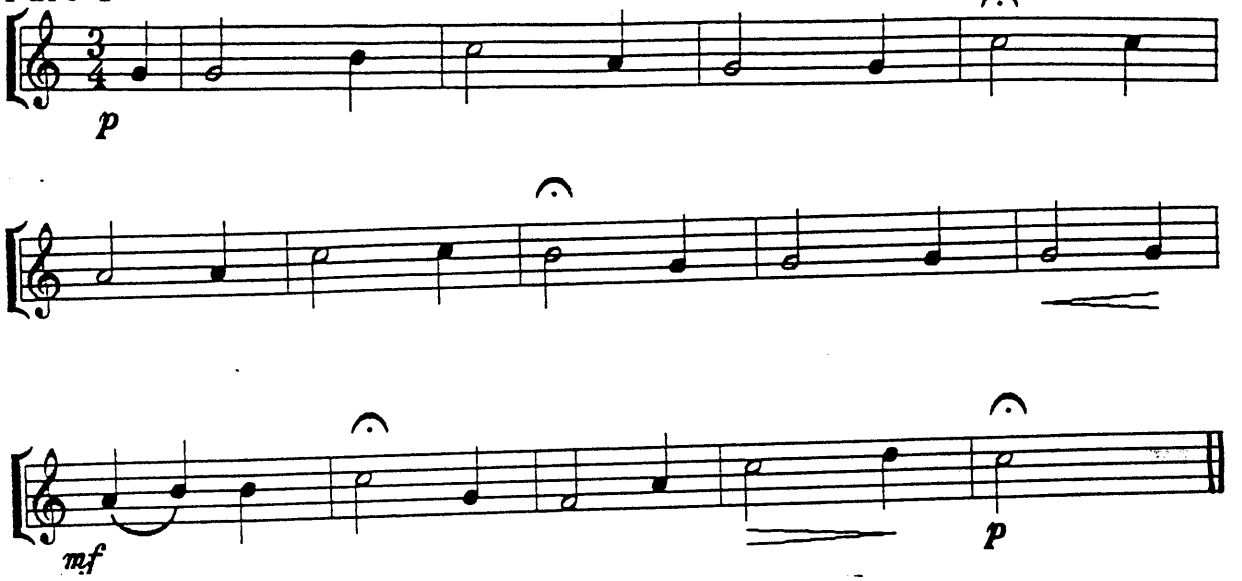


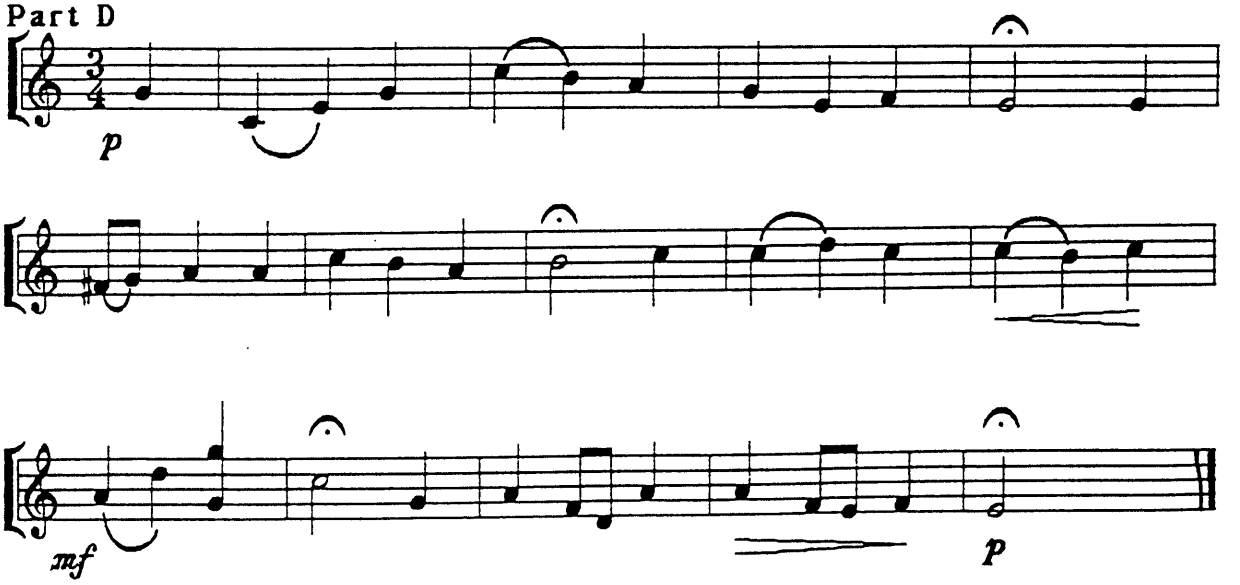
French Horn
Part C

CRIMOND



French Horn
Part D

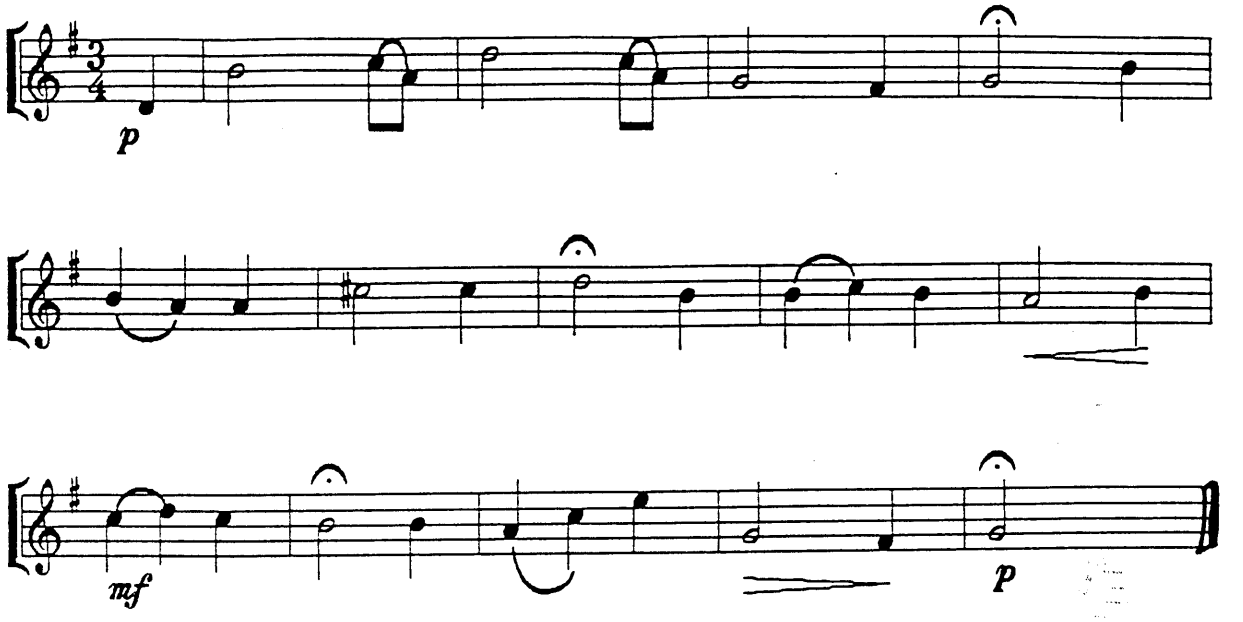
CRIMOND



Trumpet/Baritone T.C. /Bass Clarinet

Part A

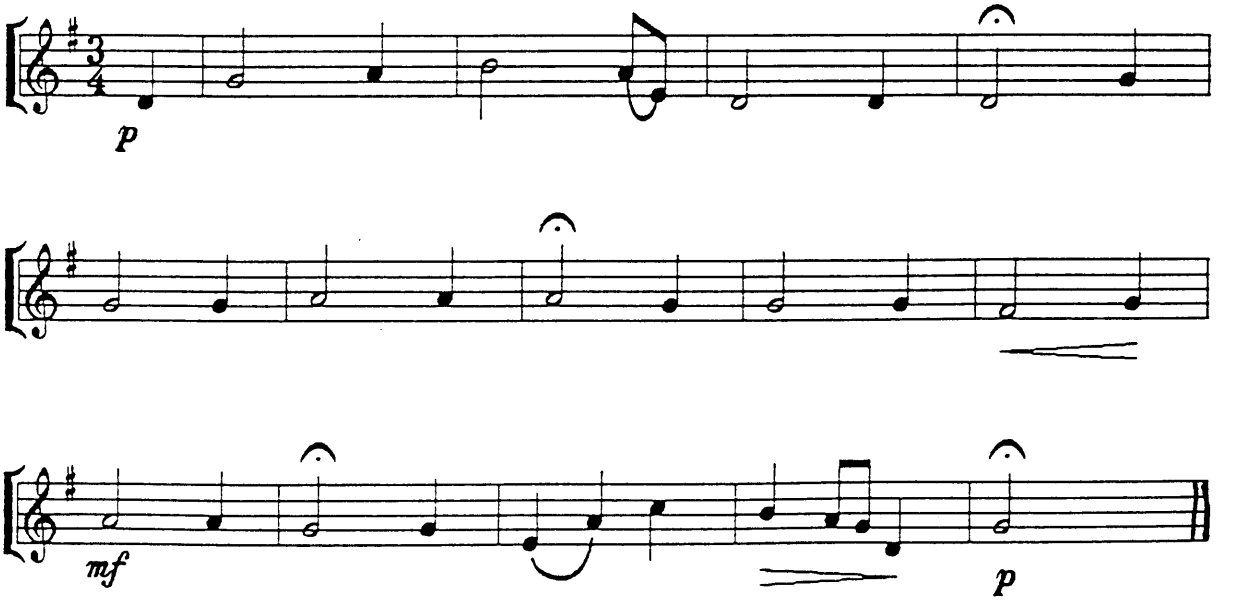
CRIMOND



Trumpet/Baritone T.C. /Bass Clarinet

Part B

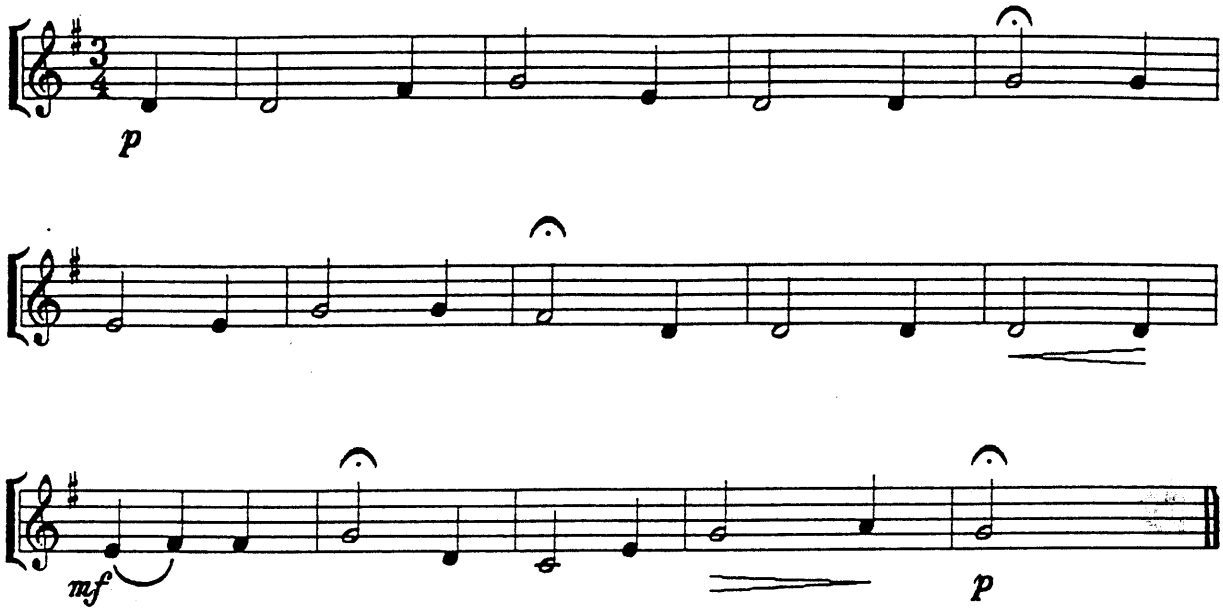
CRIMOND



Trumpet/Baritone T.C.
/Bass Clarinet

Part C

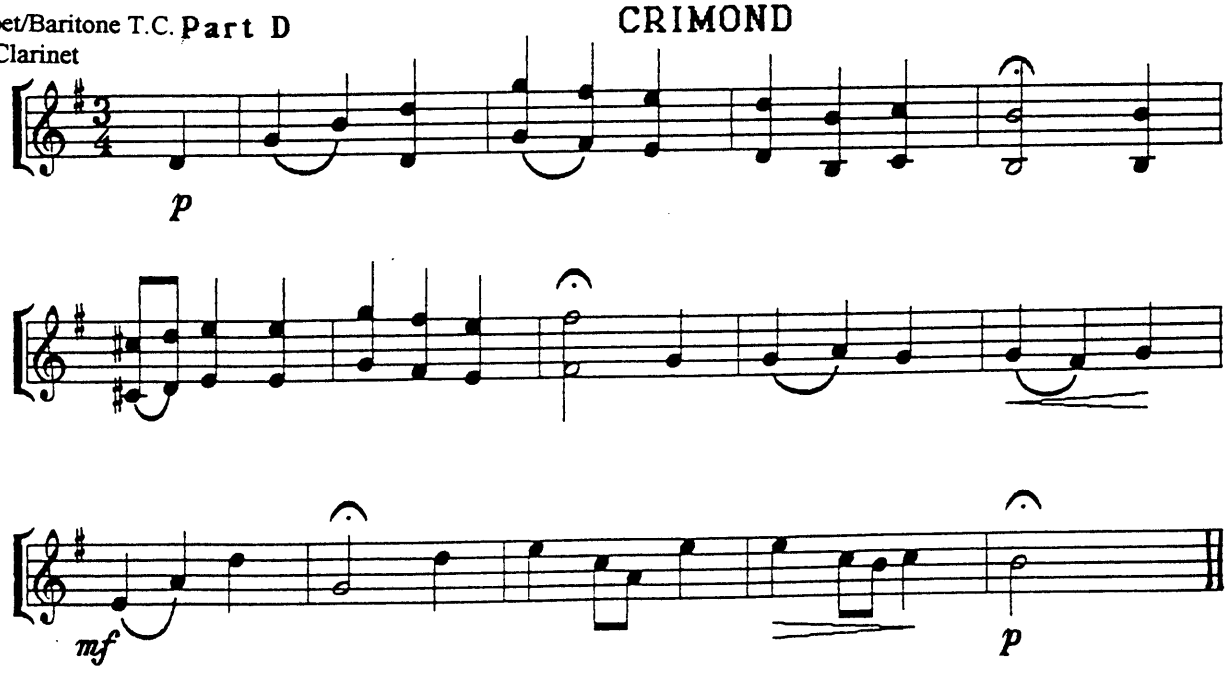
CRIMOND



Trumpet/Baritone T.C.
/Bass Clarinet

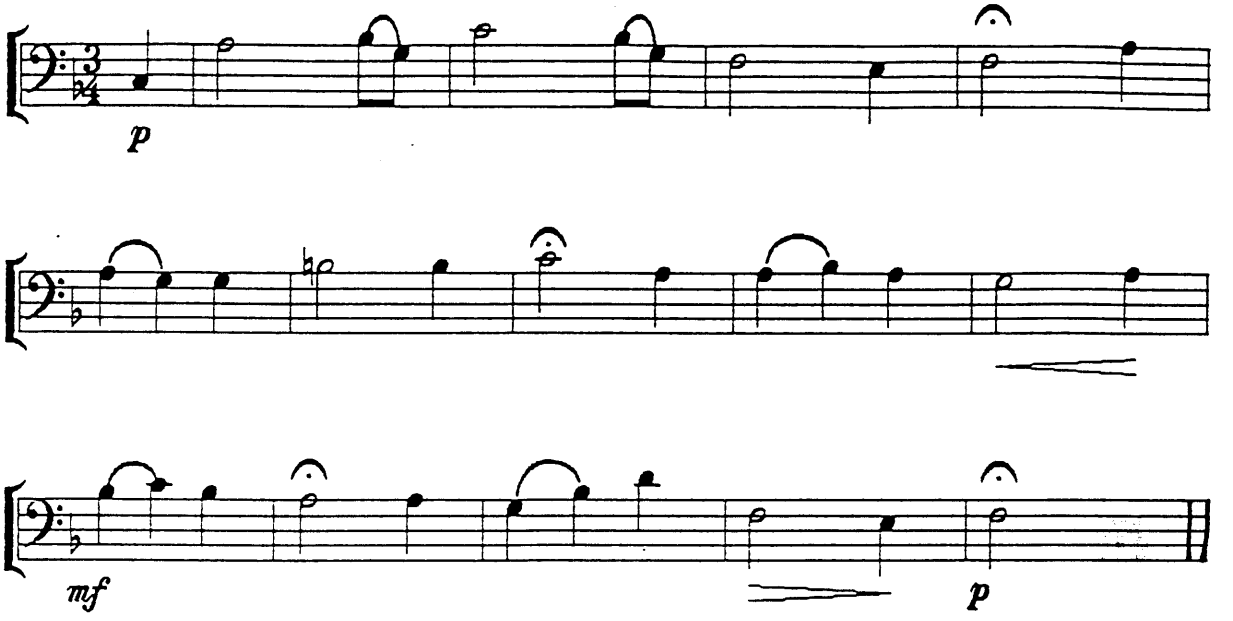
Part D

CRIMOND



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

CRIMOND



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

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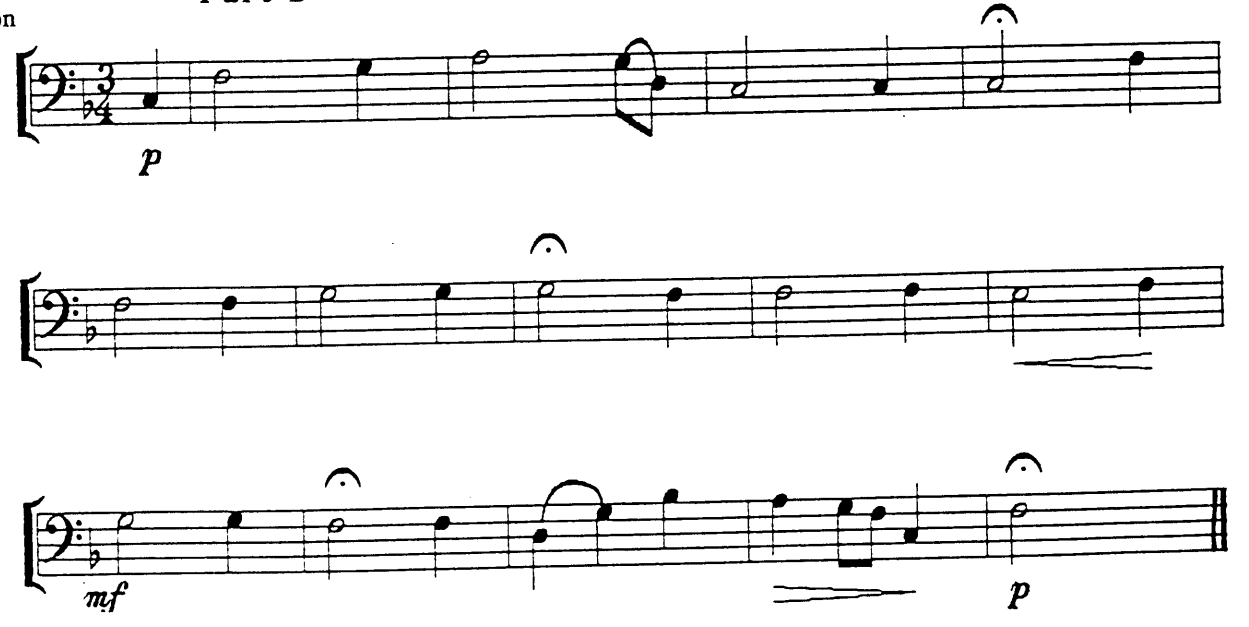

Trombone/Baritone B.C. **Part C**
Bassoon

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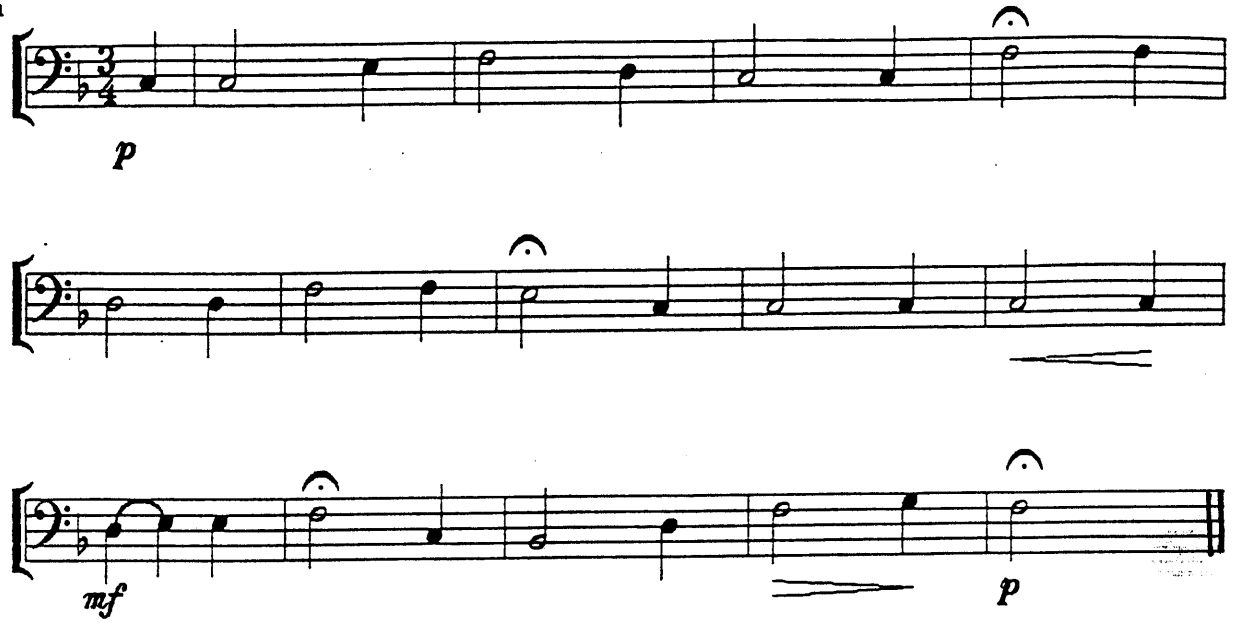

Trombone/Baritone B.C. **Part D**
Bassoon

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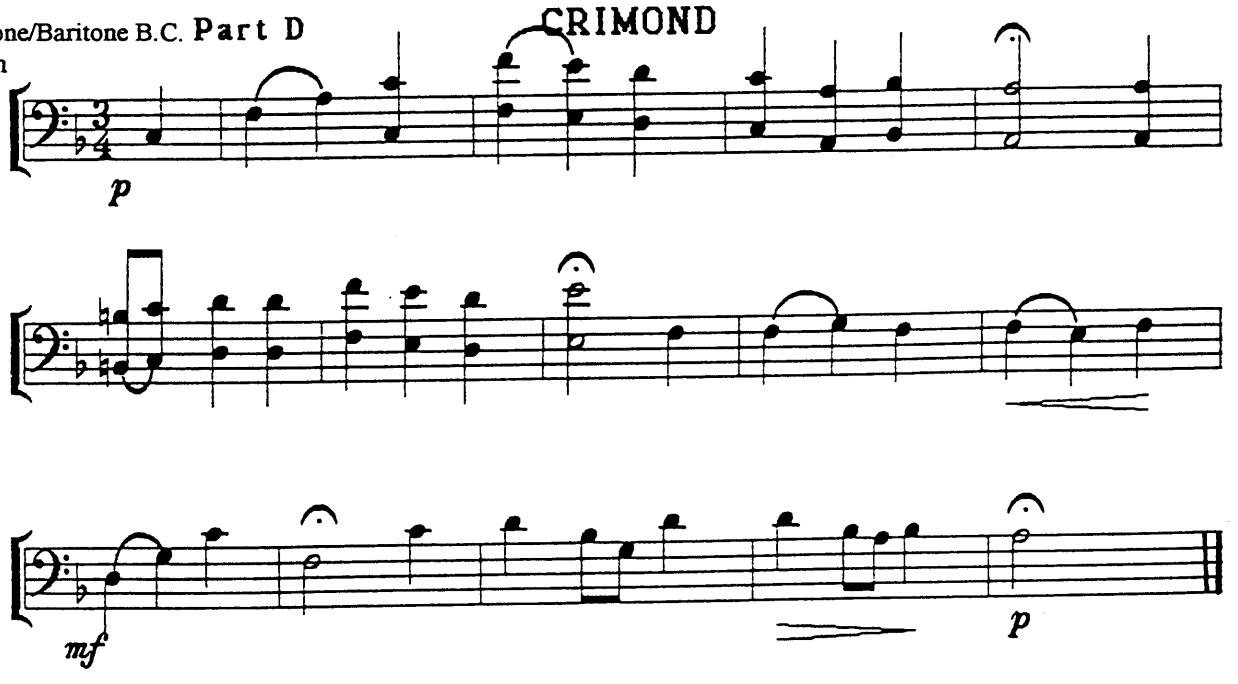
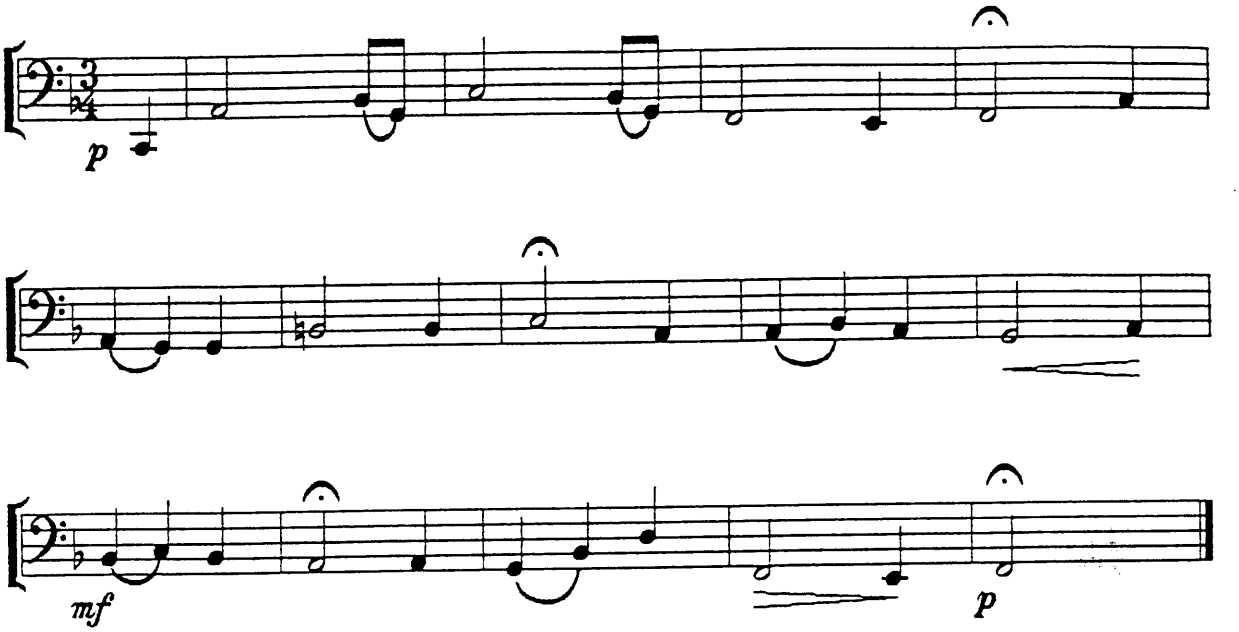


Tuba Part A

CRIMOND



Tuba Part B

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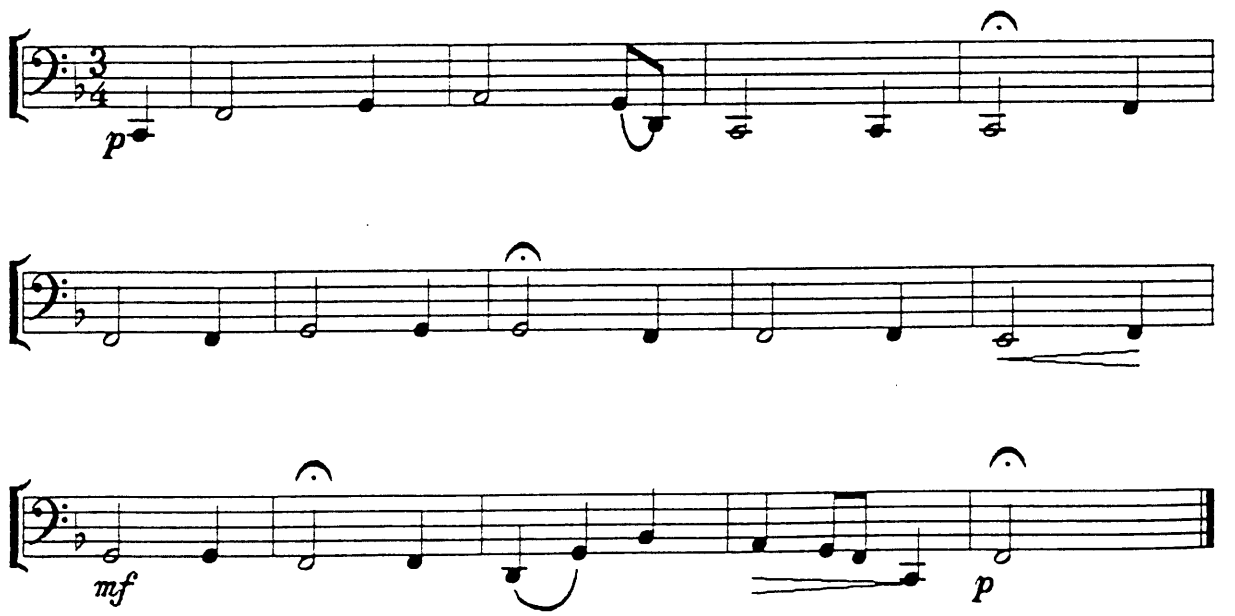
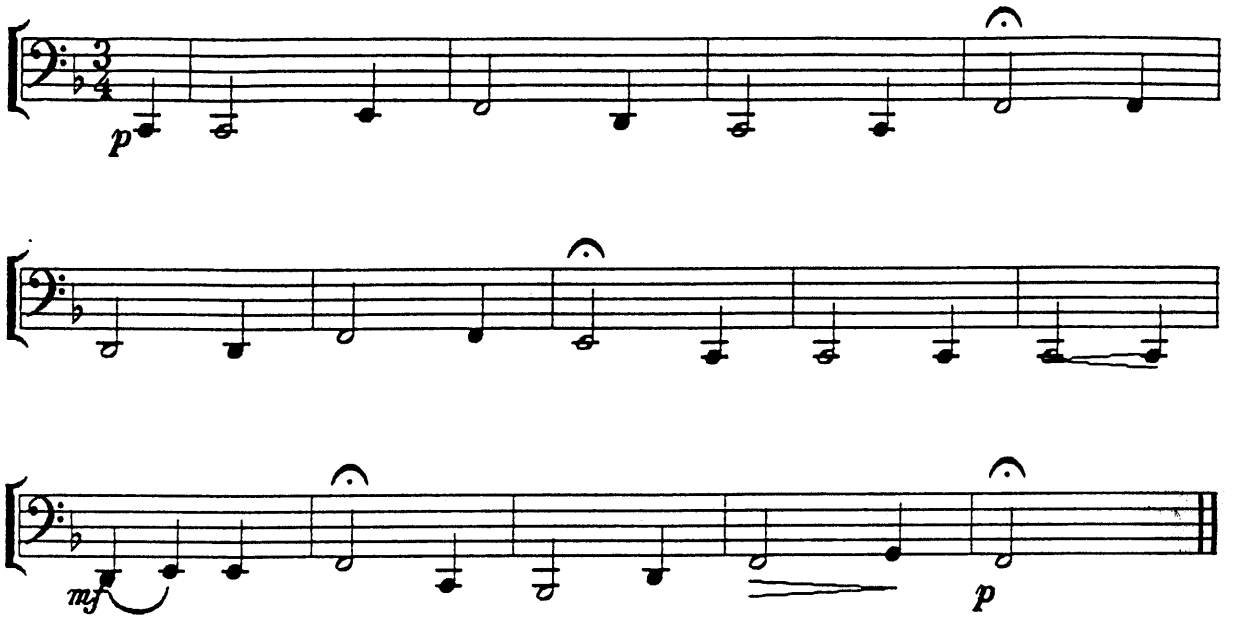


Tuba Part C

CRIMOND



Tuba Part D

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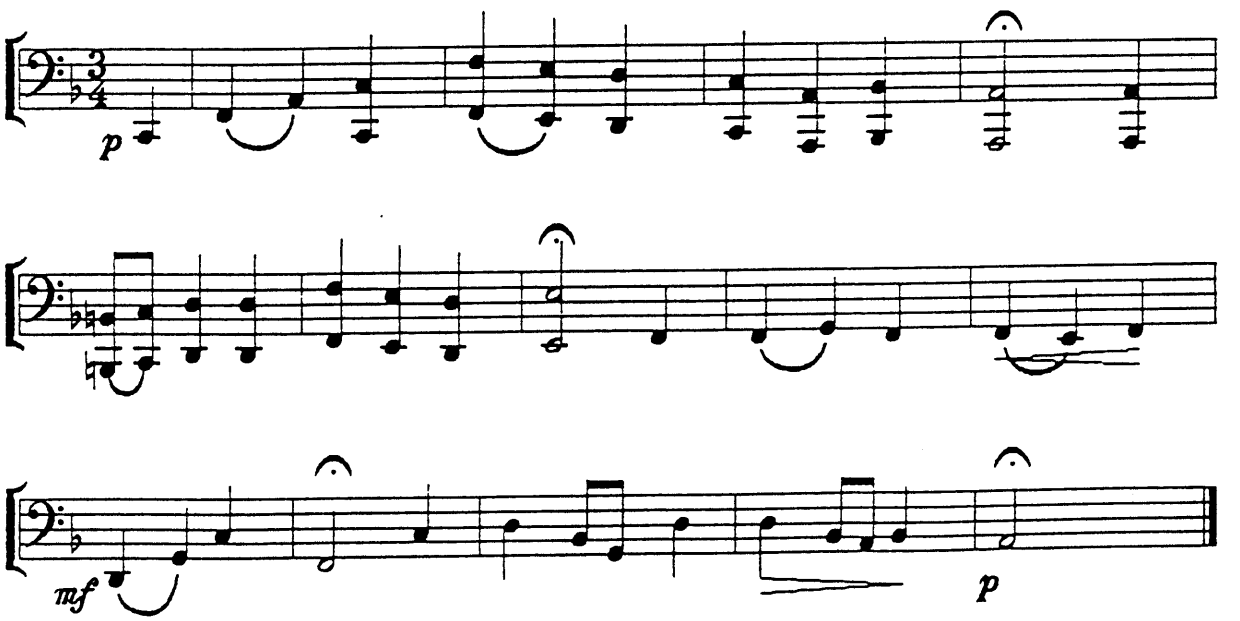
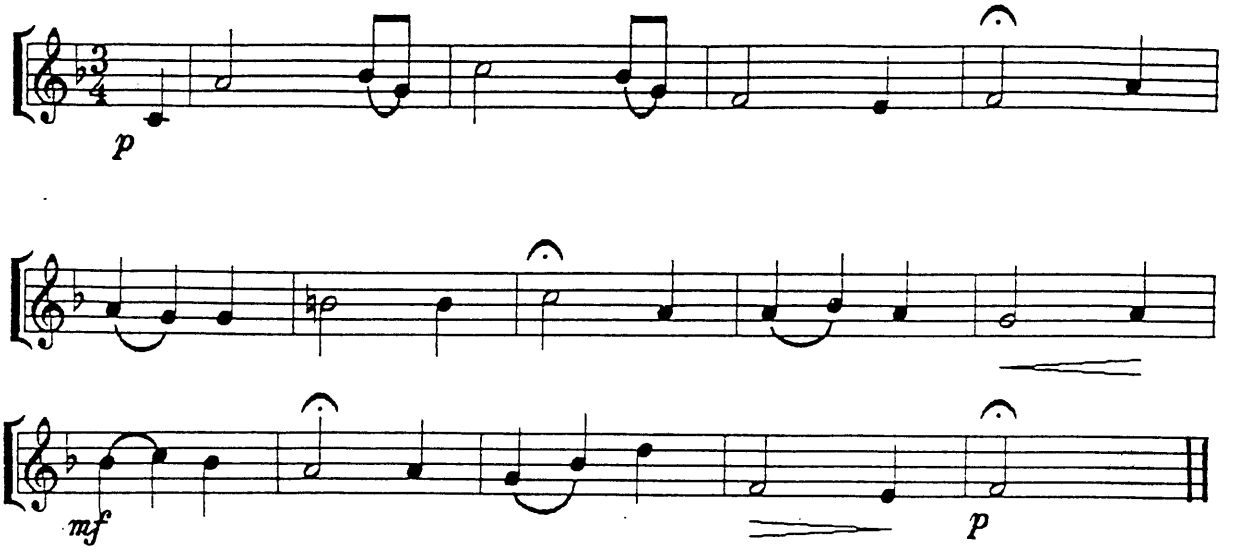


Bells Part A

CRIMOND



Bells Part B

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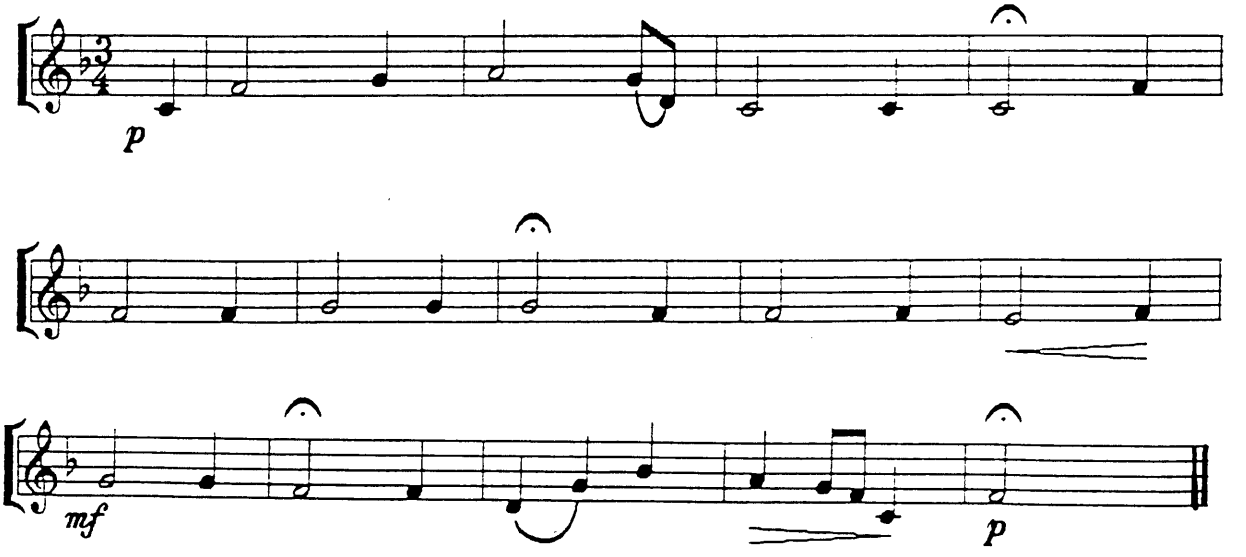
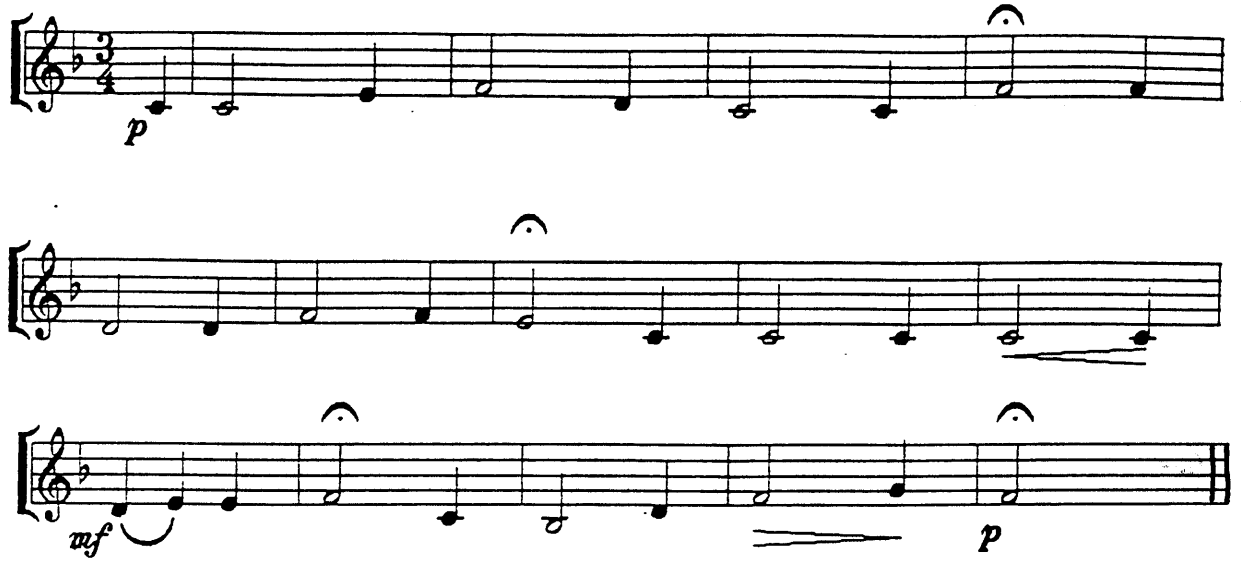


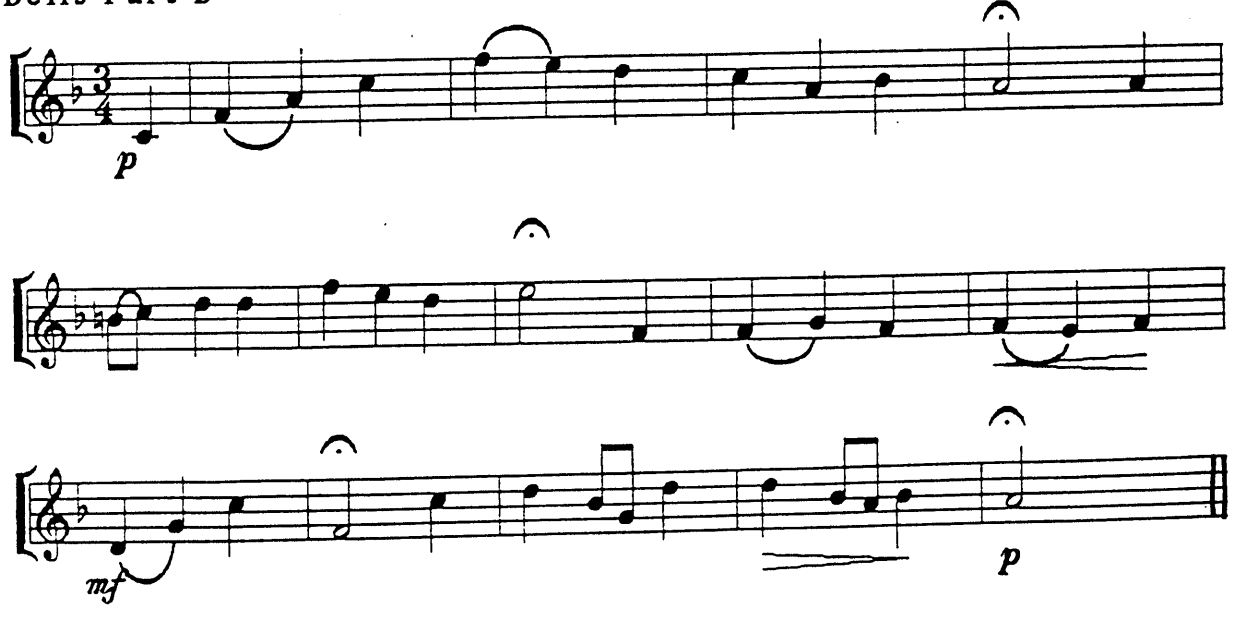
Bells Part C

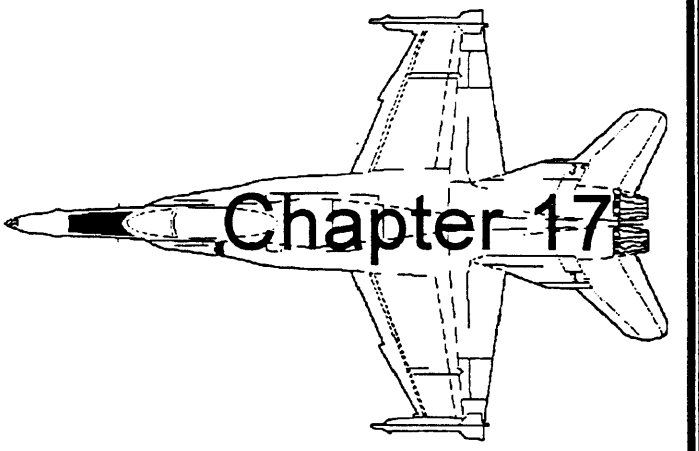
CRIMOND



Bells Part D

CRIMOND



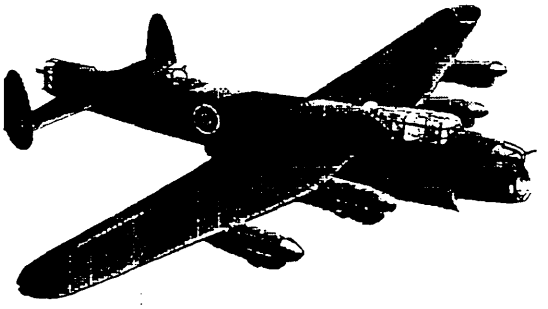


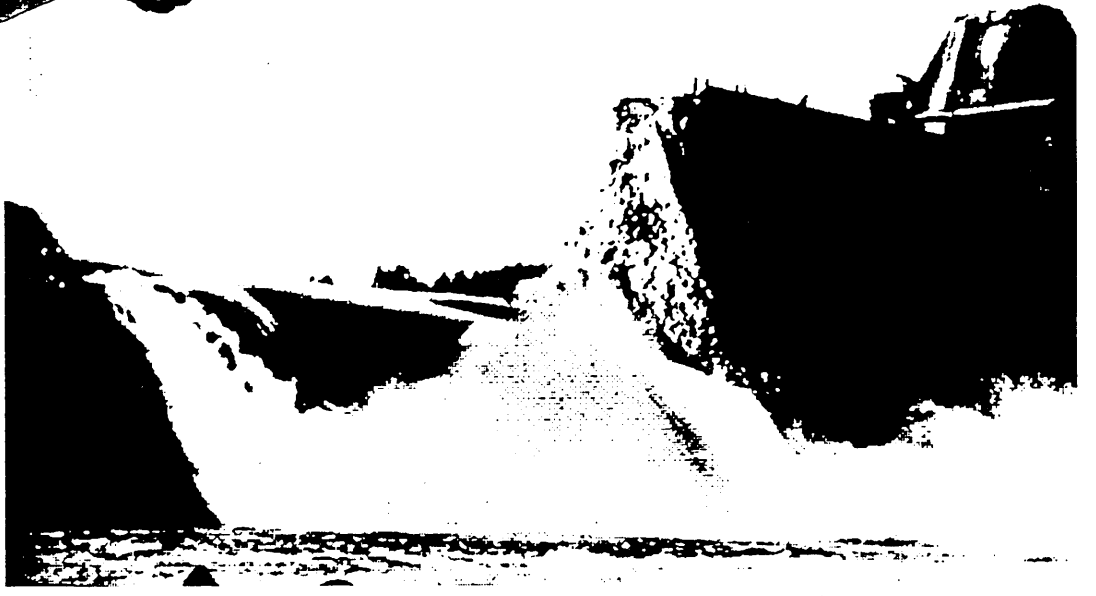
Chapter 17

The Dambusters

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

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

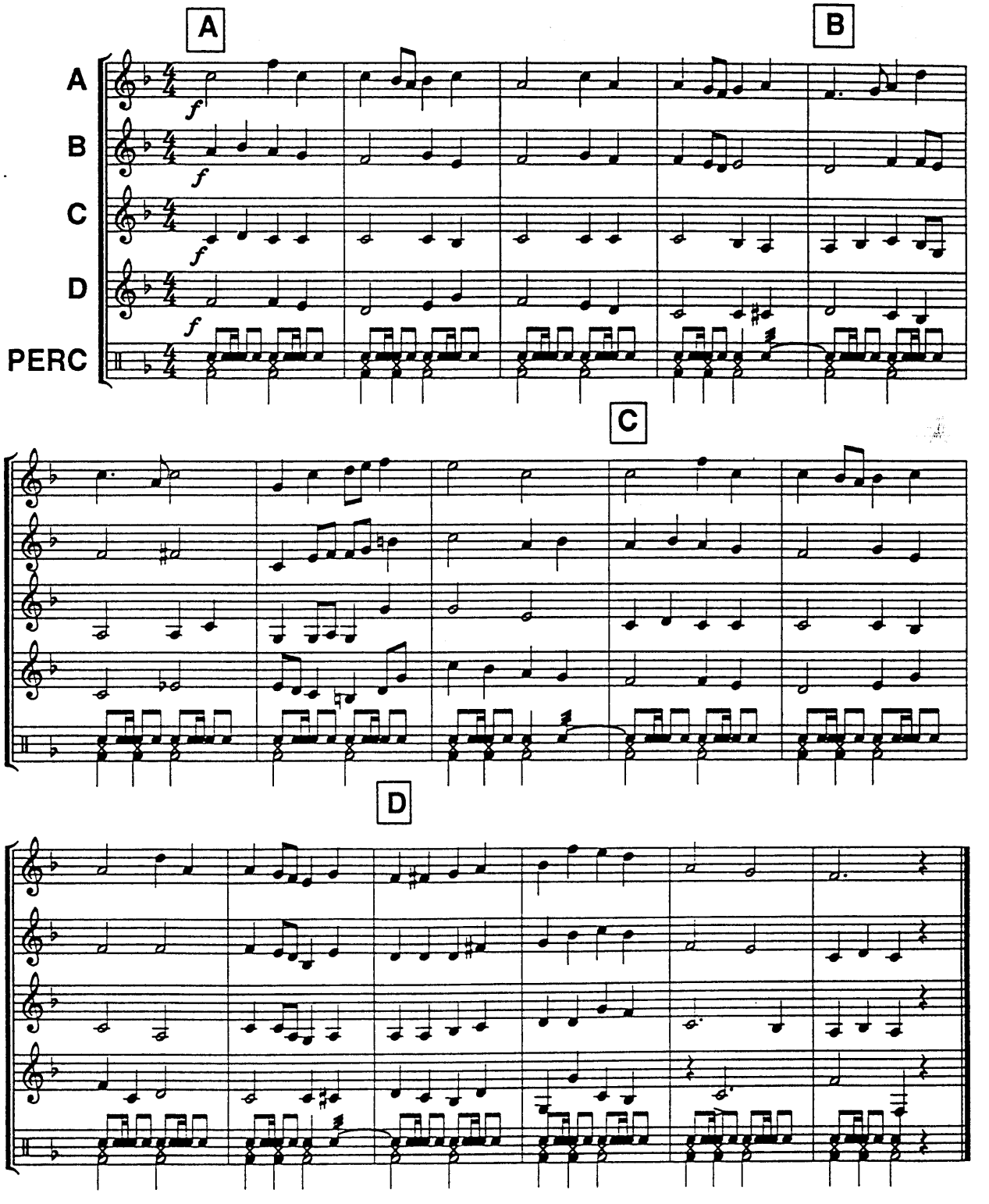




The Möhne Dam, the morning after a bombing raid

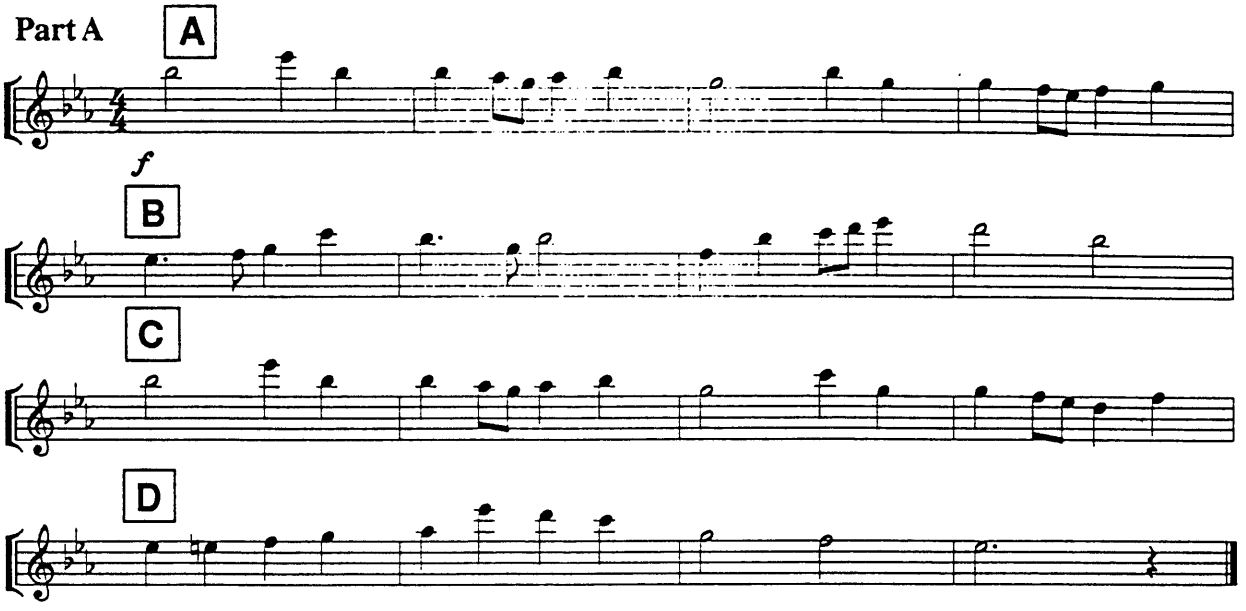
DAMBUSTERS

Bb CONDUCTOR **QUICK MARCH**



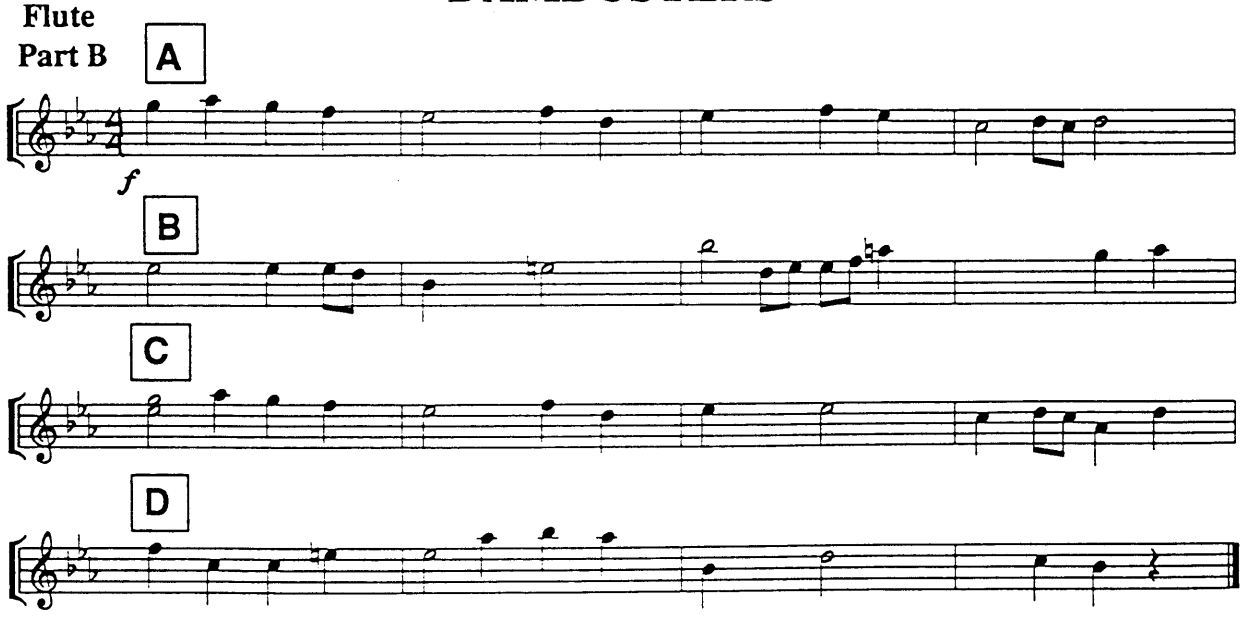
Oboe
Flute
Part A

DAMBUSTERS



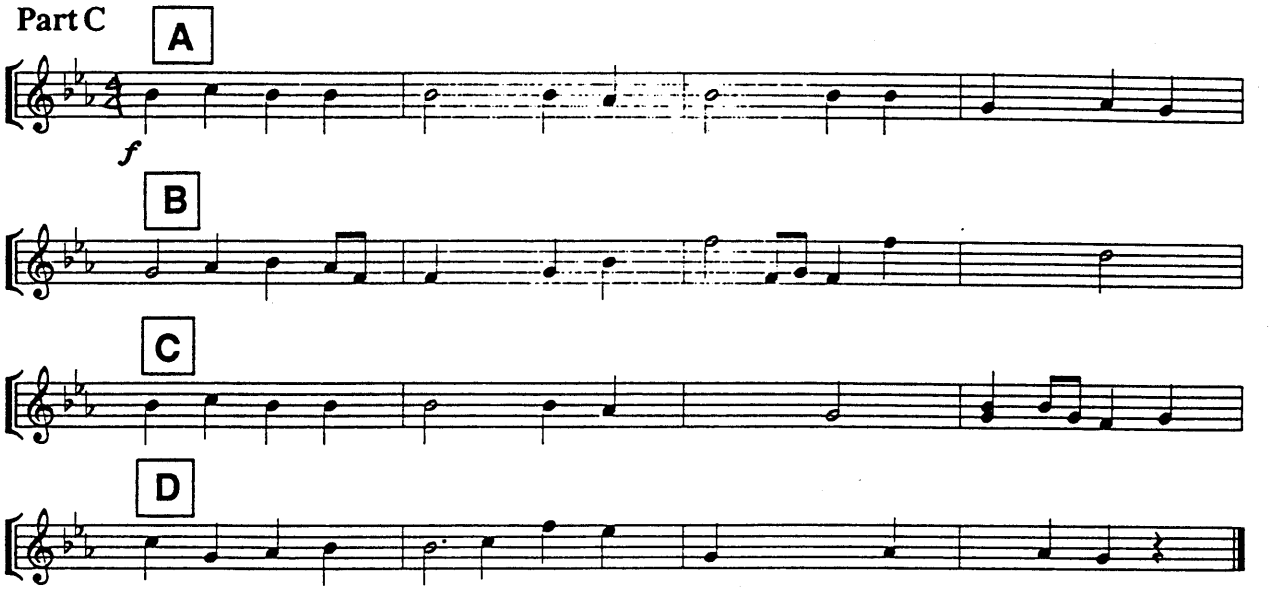
Oboe
Flute
Part B

DAMBUSTERS



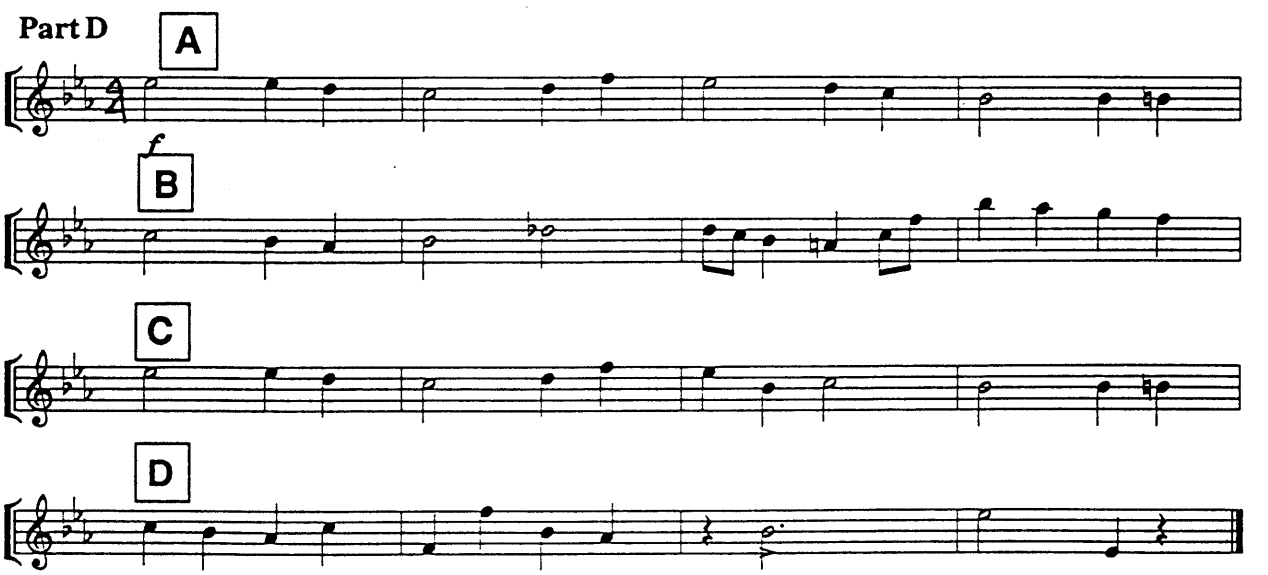
Oboe
Flute
Part C

DAMBUSTERS



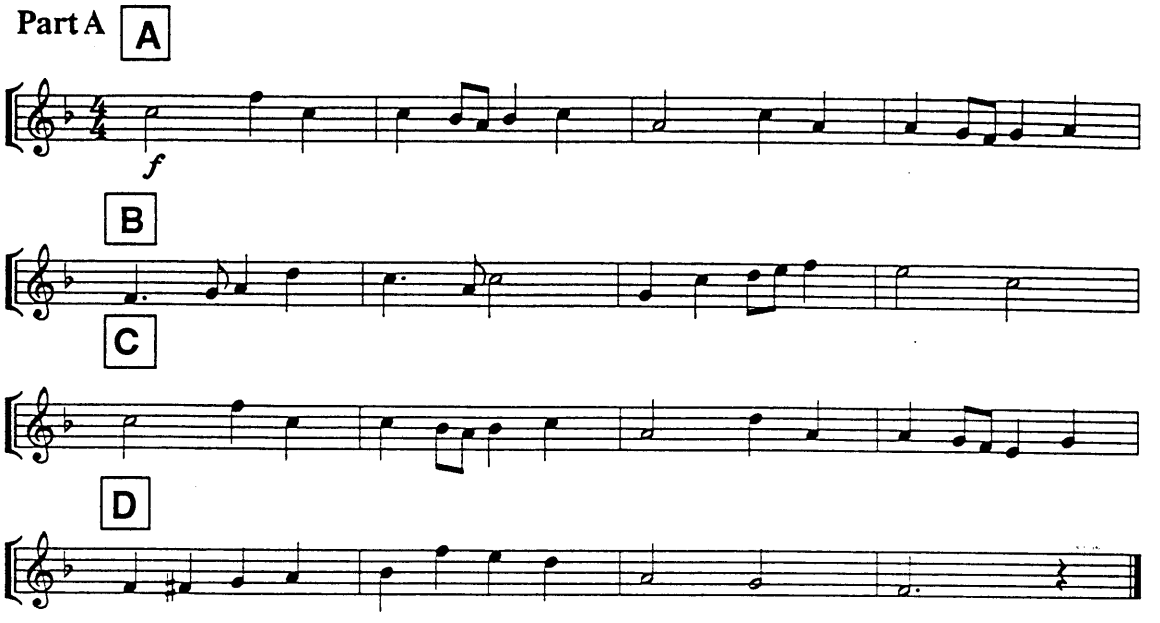
Oboe
Flute
Part D

DAMBUSTERS



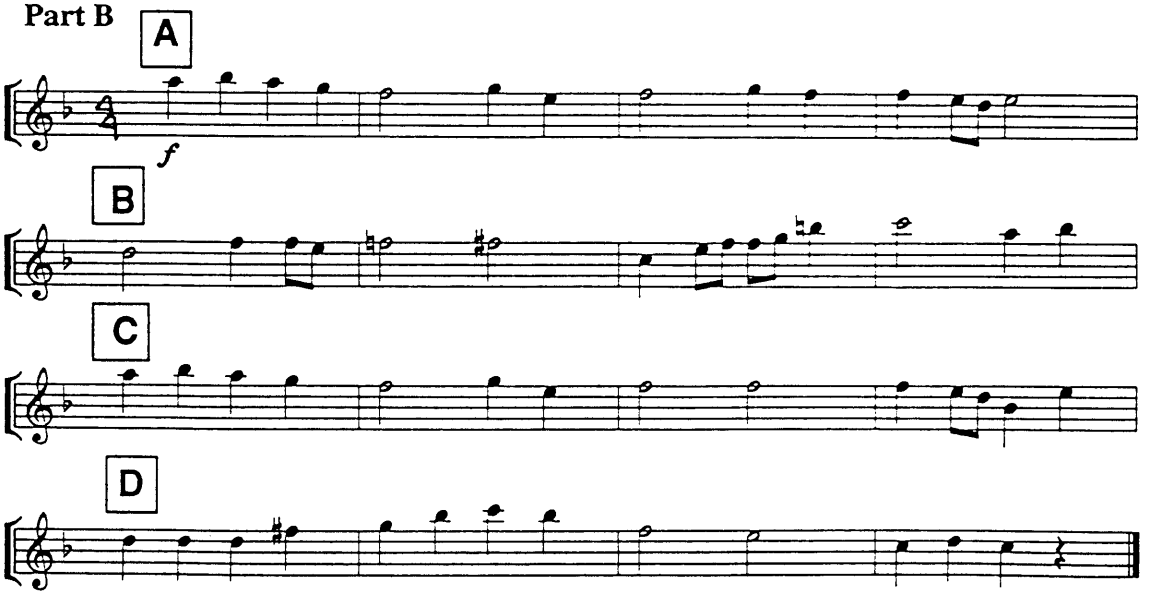
Clarinet (high)
Tenor Saxophone
Part A

DAMBUSTERS



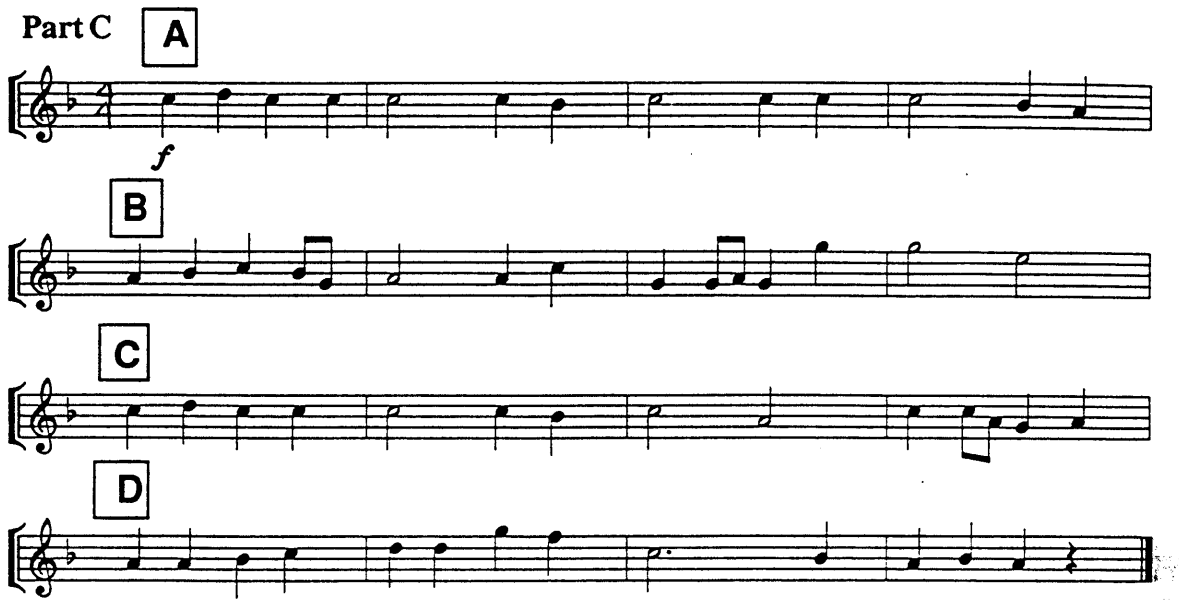
Clarinet (high)
Tenor Saxophone
Part B

DAMBUSTERS



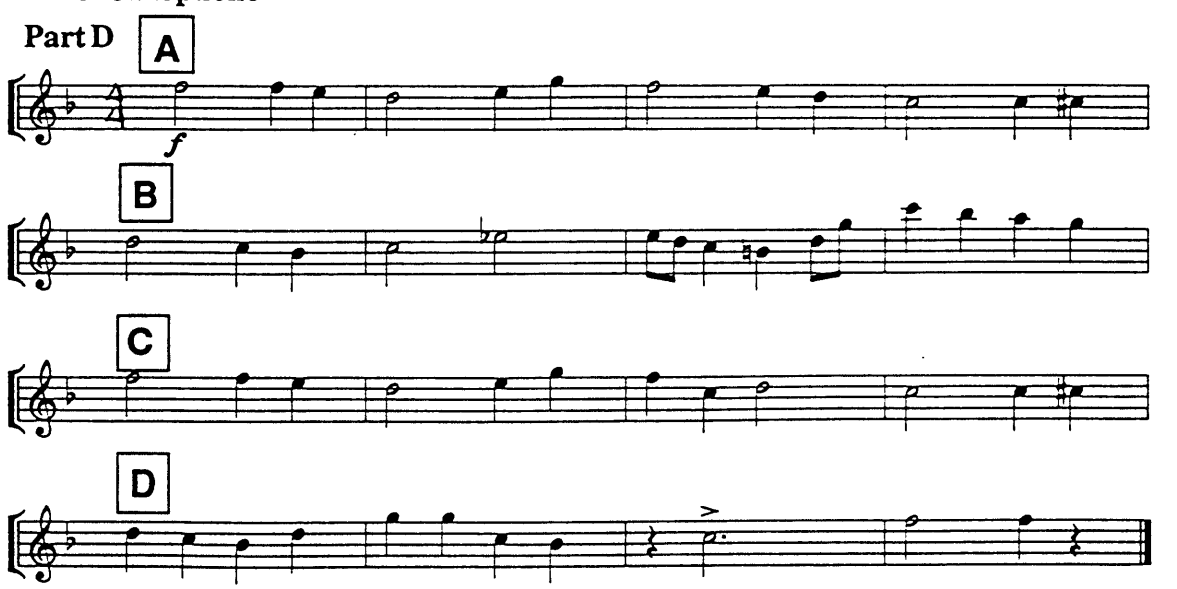
Clarinet (high)
Tenor Saxophone
Part C

DAMBUSTERS



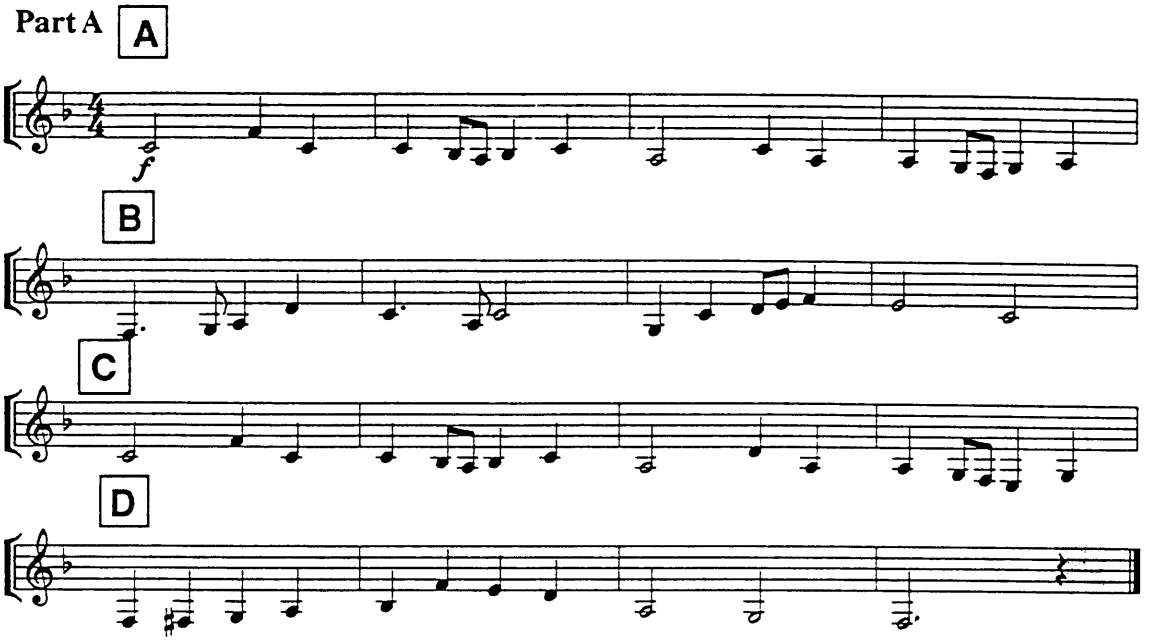
Clarinet (high)
Tenor Saxophone
Part D

DAMBUSTER



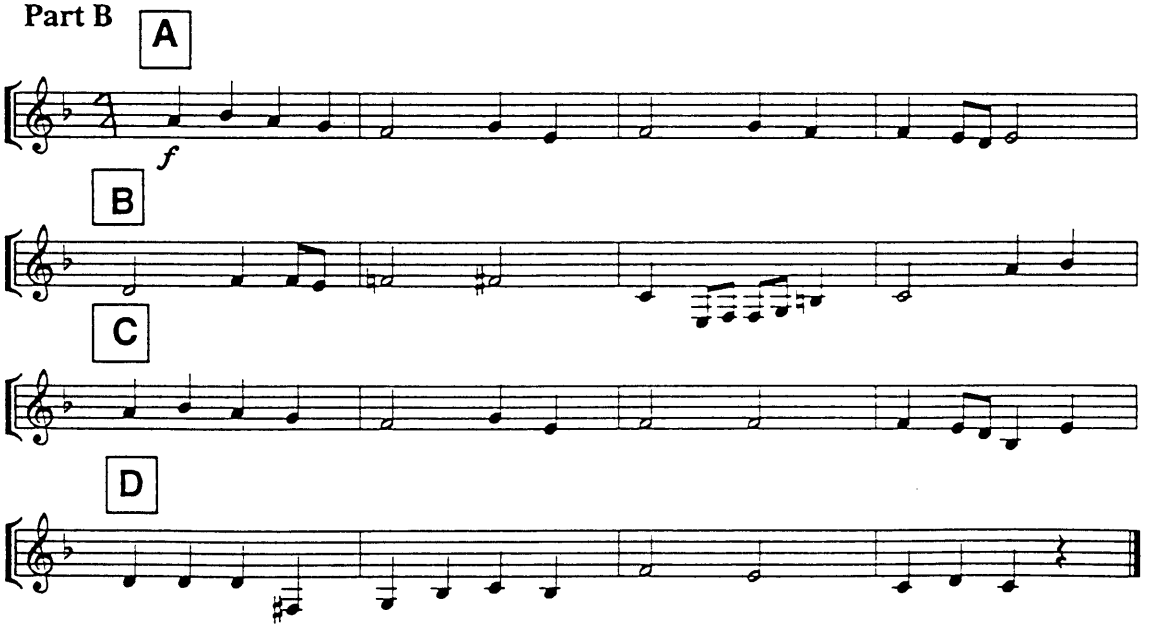
DAMBUSTERS

Bass Clarinet
Part A



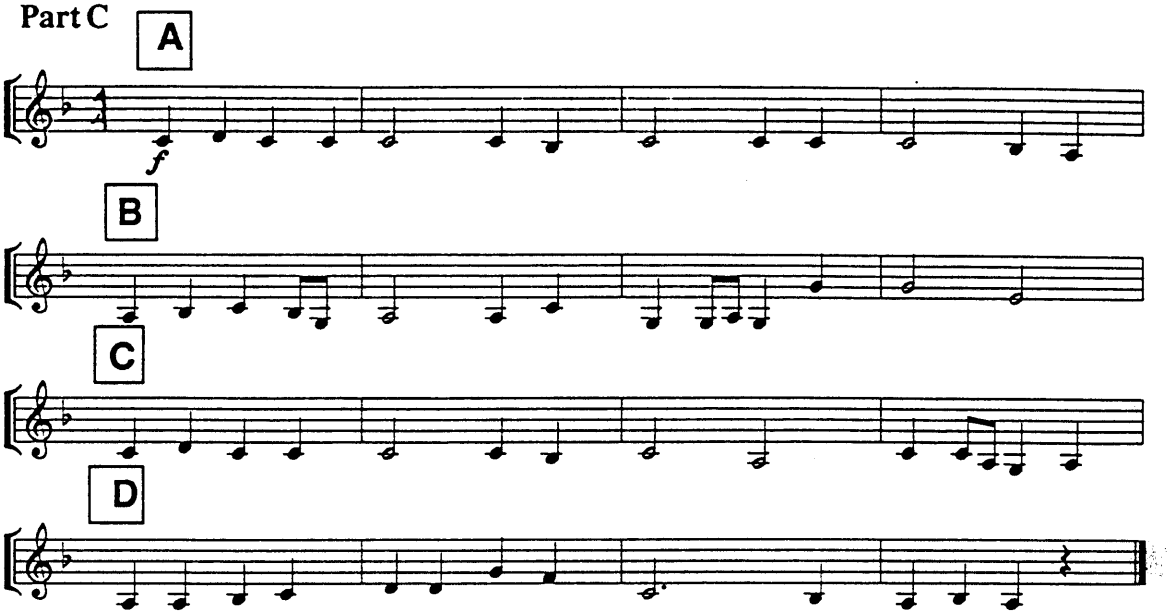
DAMBUSTERS

Bass Clarinet
Part B



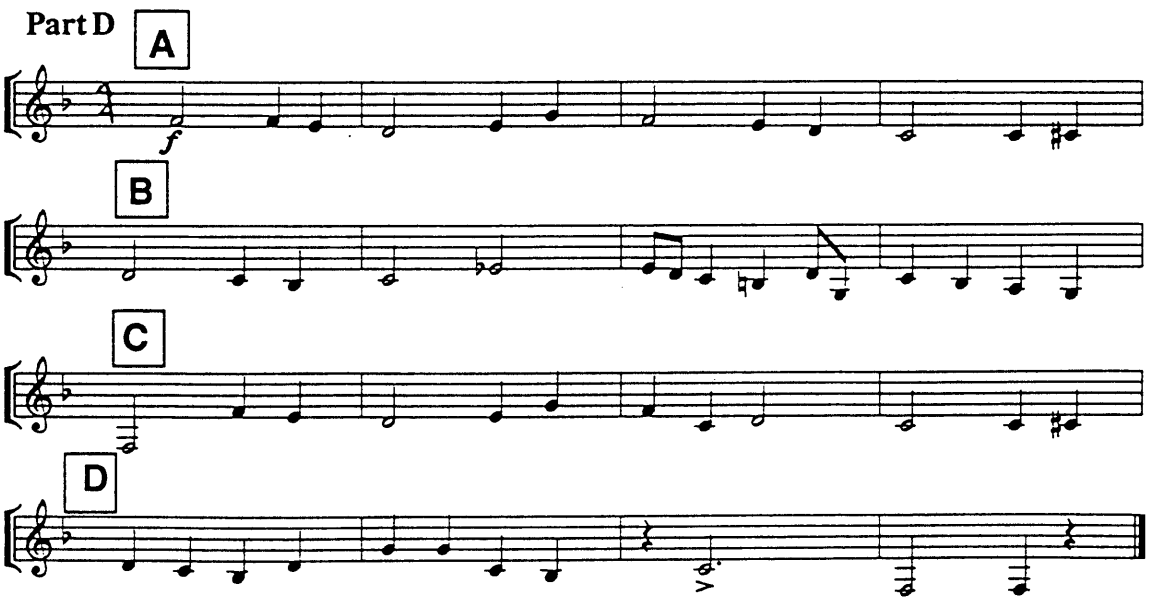
DAMBUSTERS

Bass Clarinet
Part C



DAMBUSTER

Bass Clarinet
Part D

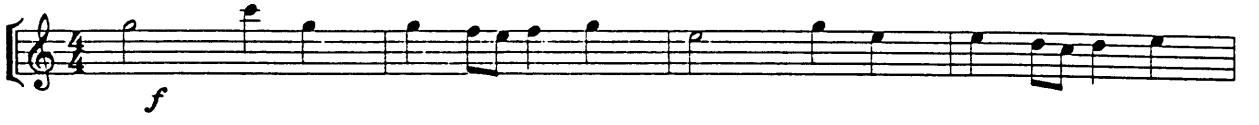


Alto Saxophone
Baritone Saxophone

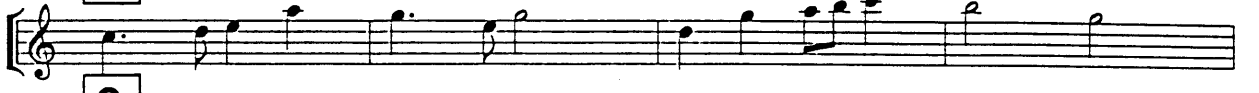
DAMBUSTERS

Part A

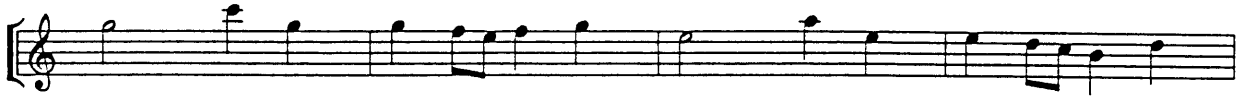
A



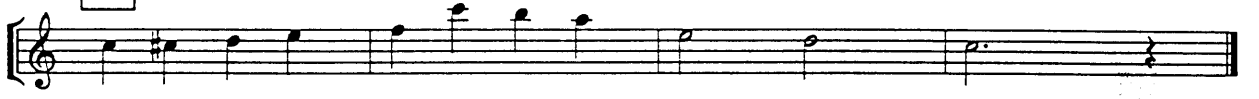
B



C



D

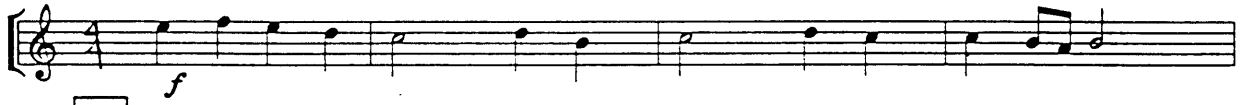


Alto Saxophone
Baritone Saxophone

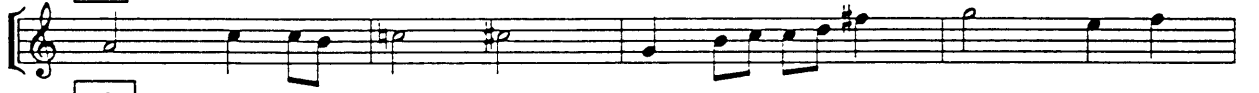
DAMBUSTERS

Part B

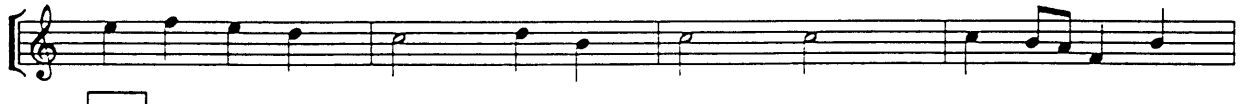
A



B



C



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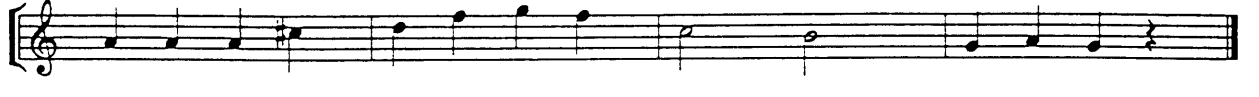
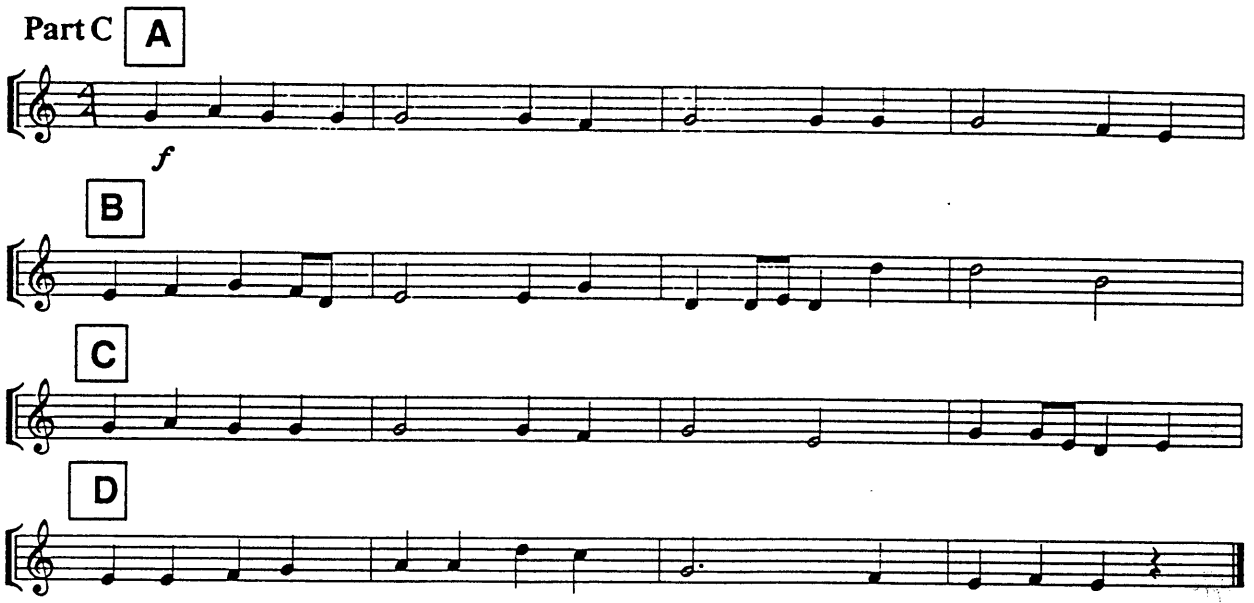


Alto Saxophone
Baritone Saxophone

DAMBUSTERS

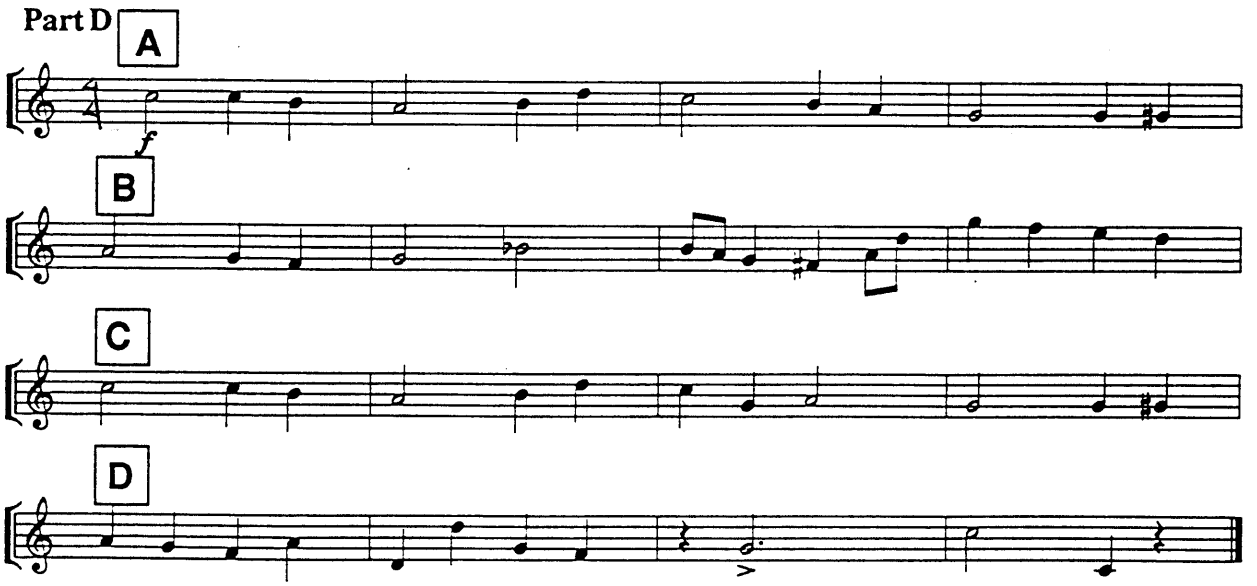
Part C



Alto Saxophone
Baritone Saxophone

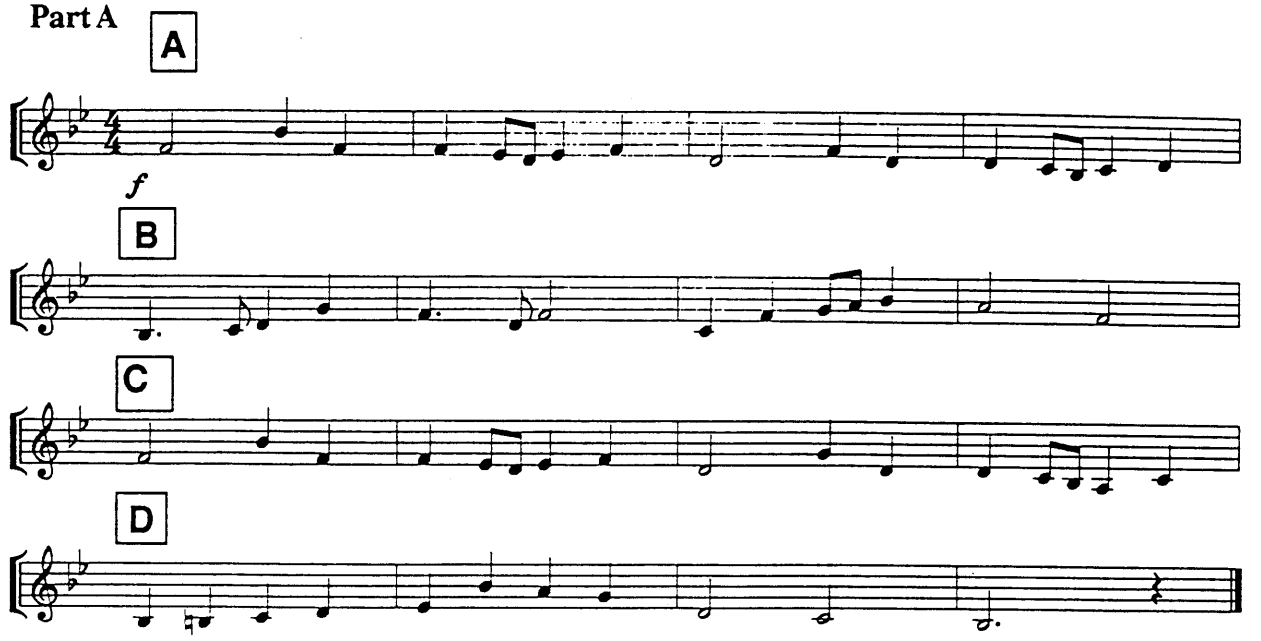
DAMBUSTERS

Part D



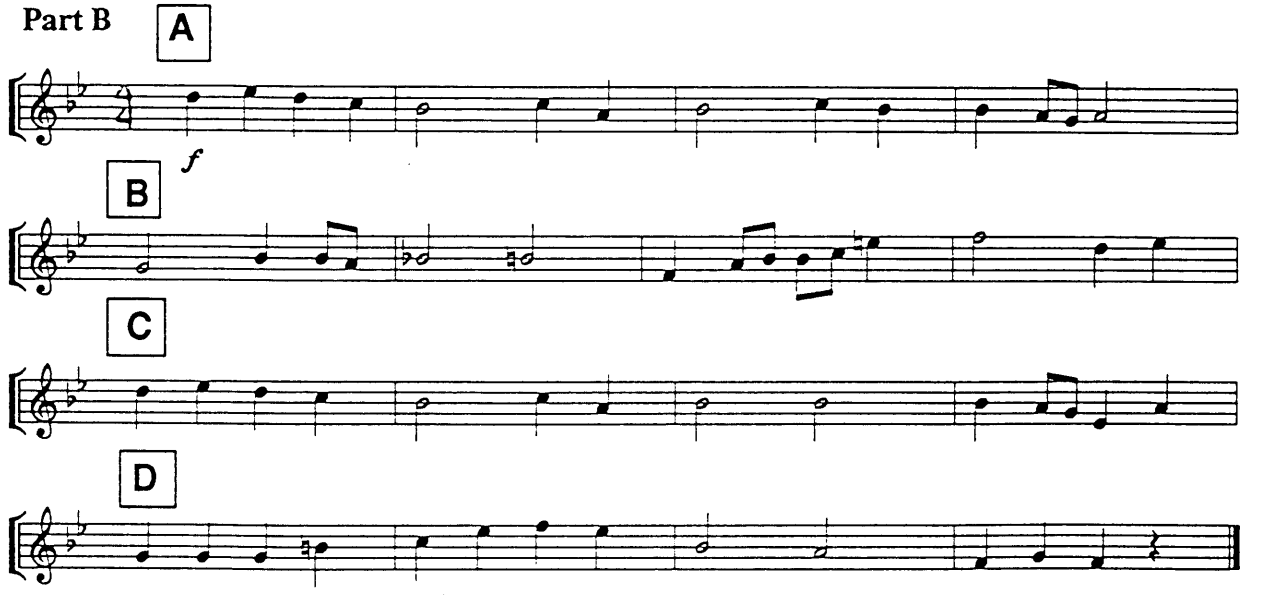
French Horn
Part A

DAMBUSTERS



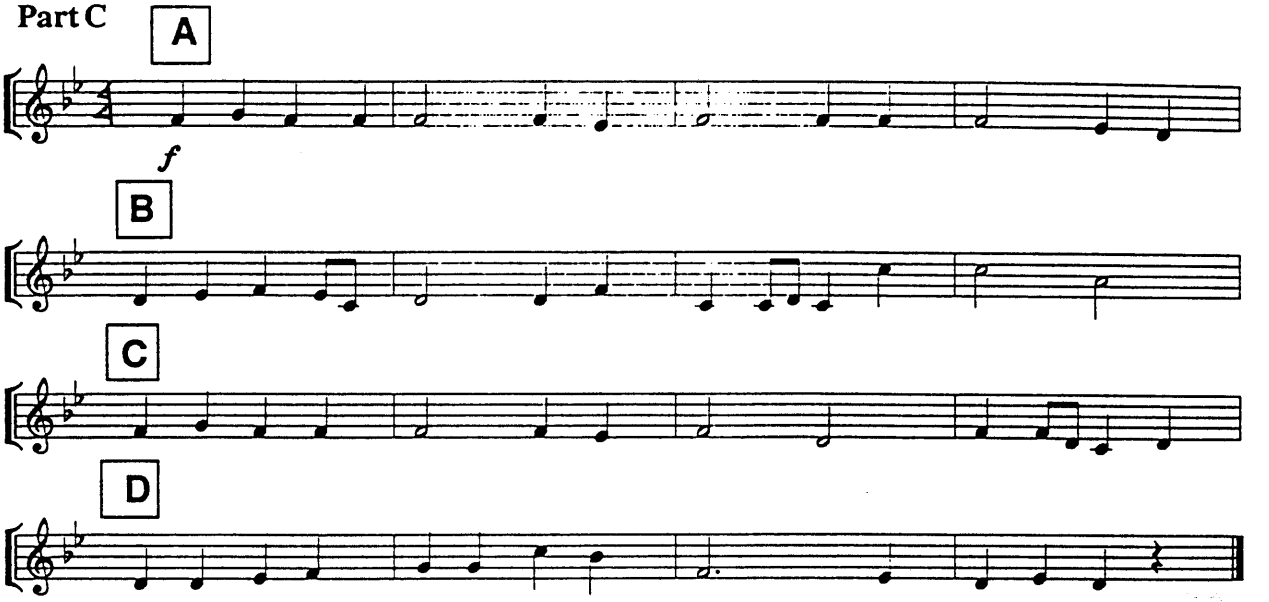
French Horn
Part B

DAMBUSTERS



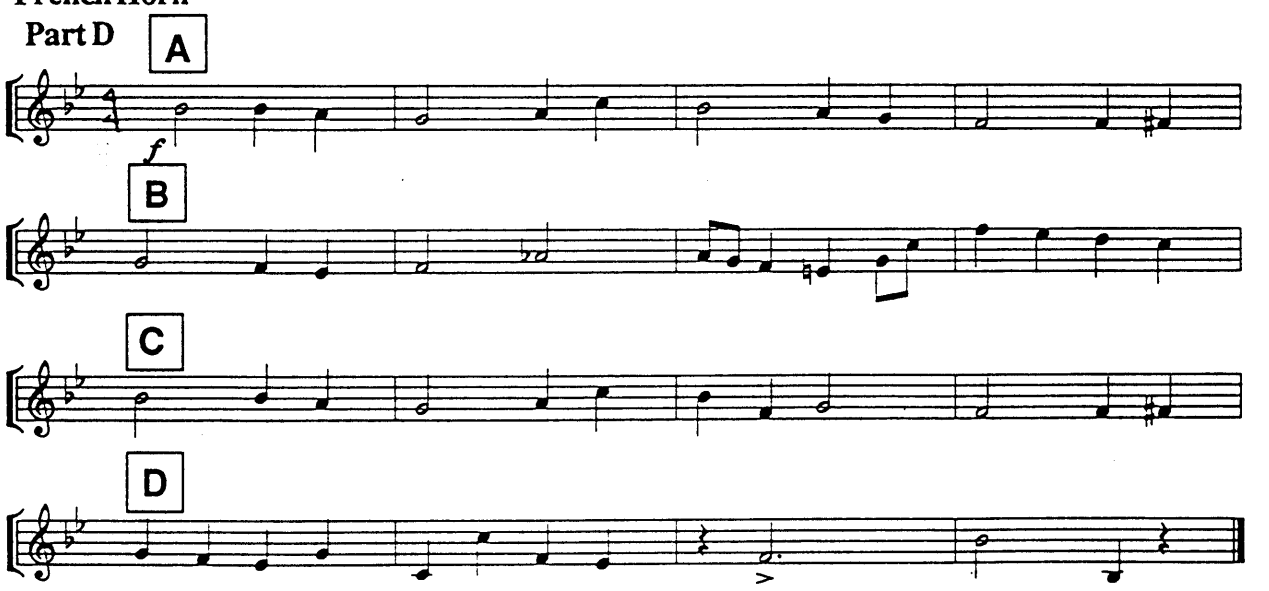
DAMBUSTERS

French Horn
Part C



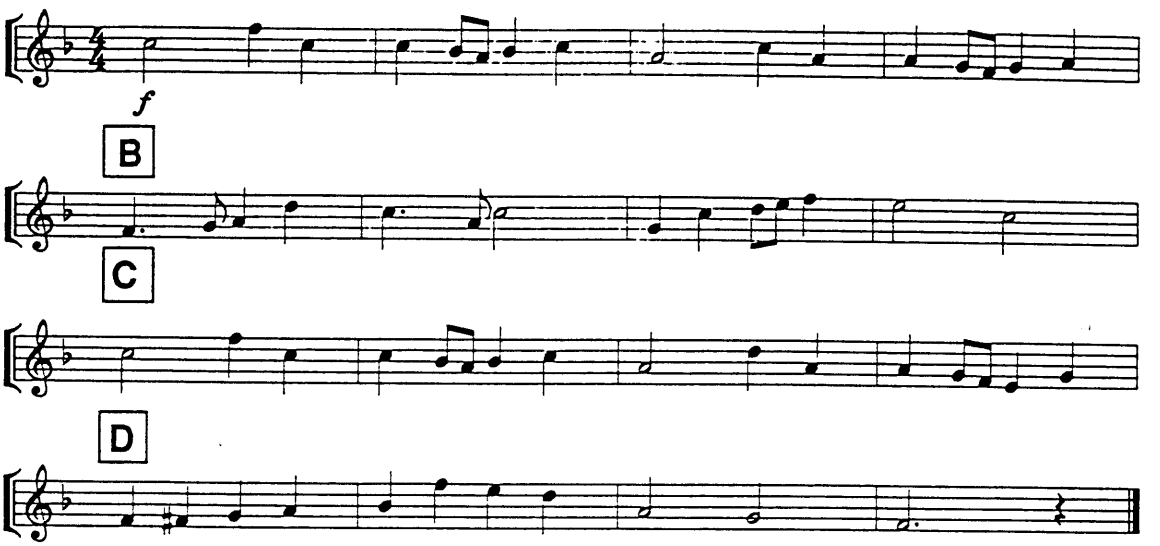
DAMBUSTERS

French Horn
Part D



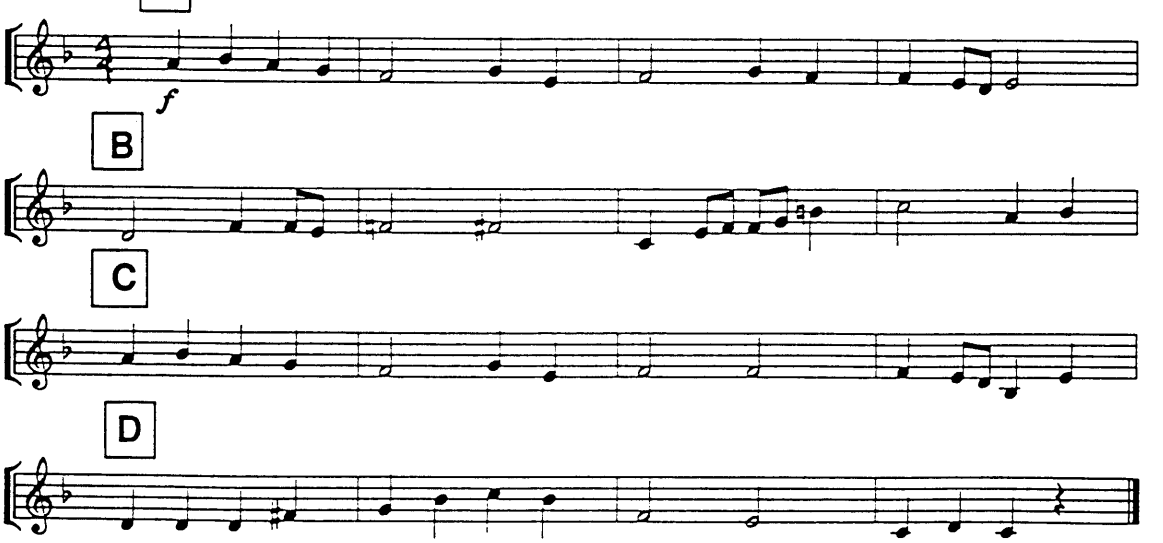
Trumpet
Baritone T.C.
Clarinet (low)
Part A

DAMBUSTERS



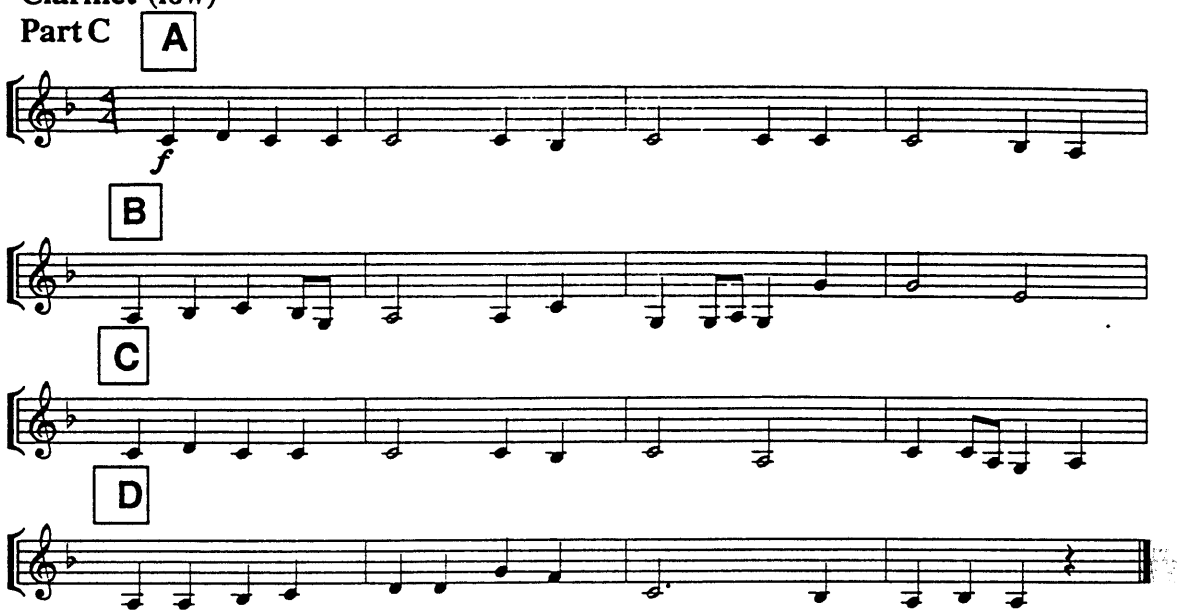
Trumpet
Baritone T.C.
Clarinet (low)
Part B

DAMBUSTERS



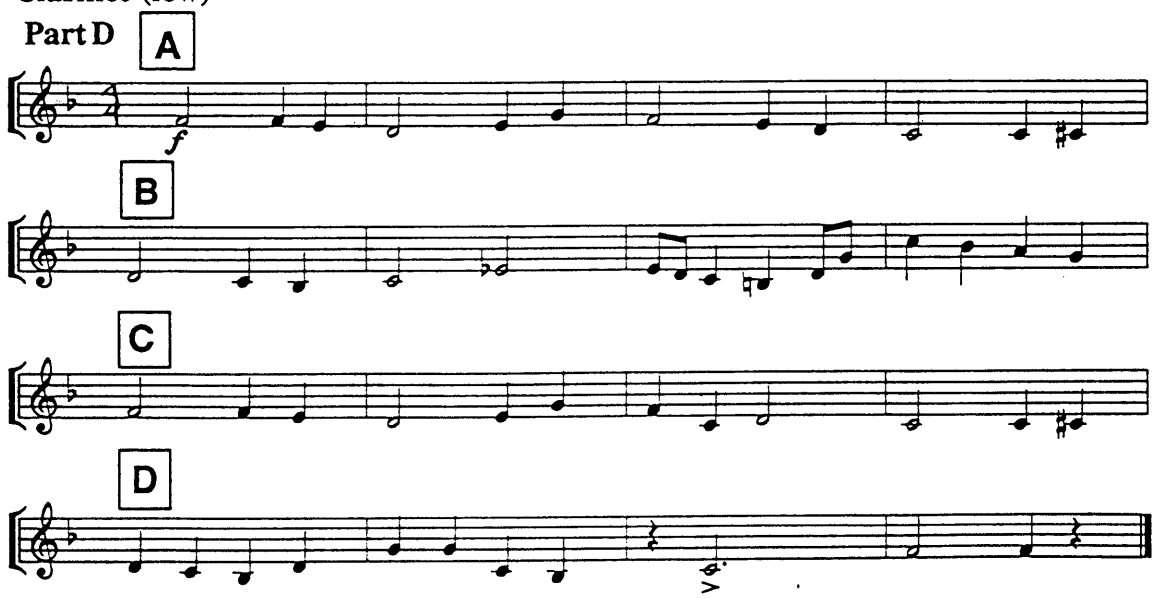
Trumpet
Baritone T.C.
Clarinet (low)
Part C

DAMBUSTERS



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

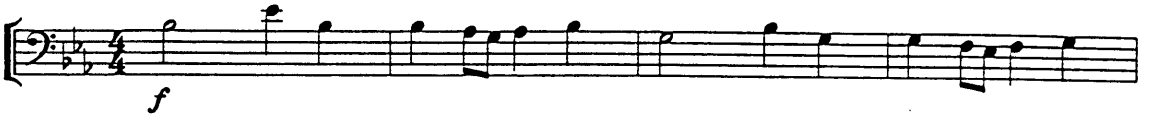
DAMBUSTER



Trombone
Baritone B.C.
Bassoon
Part A

DAMBUSTERS

A



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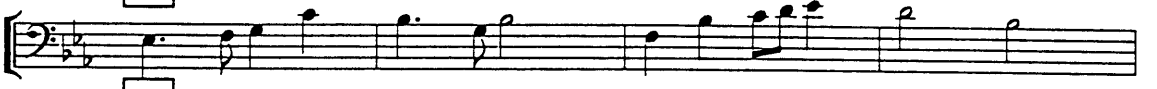

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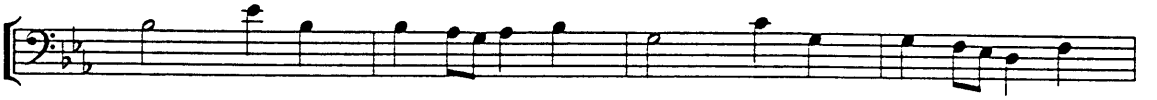

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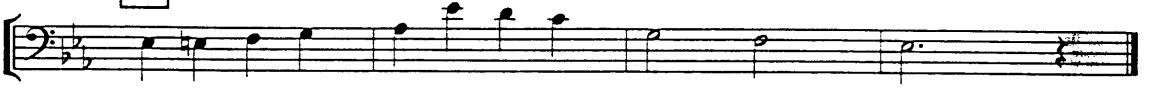
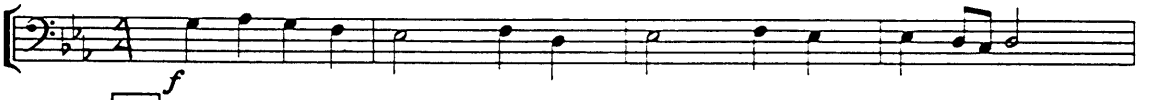


Trombone
Baritone B.C.
Bassoon
Part B

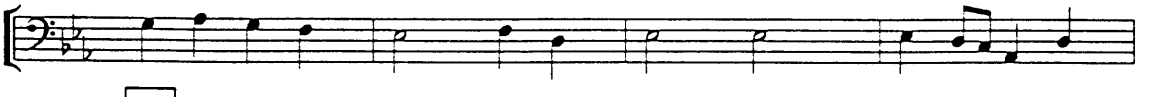
DAMBUSTERS

A



B

C



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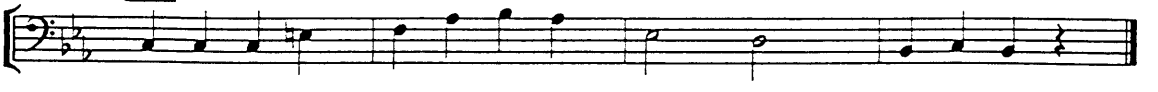
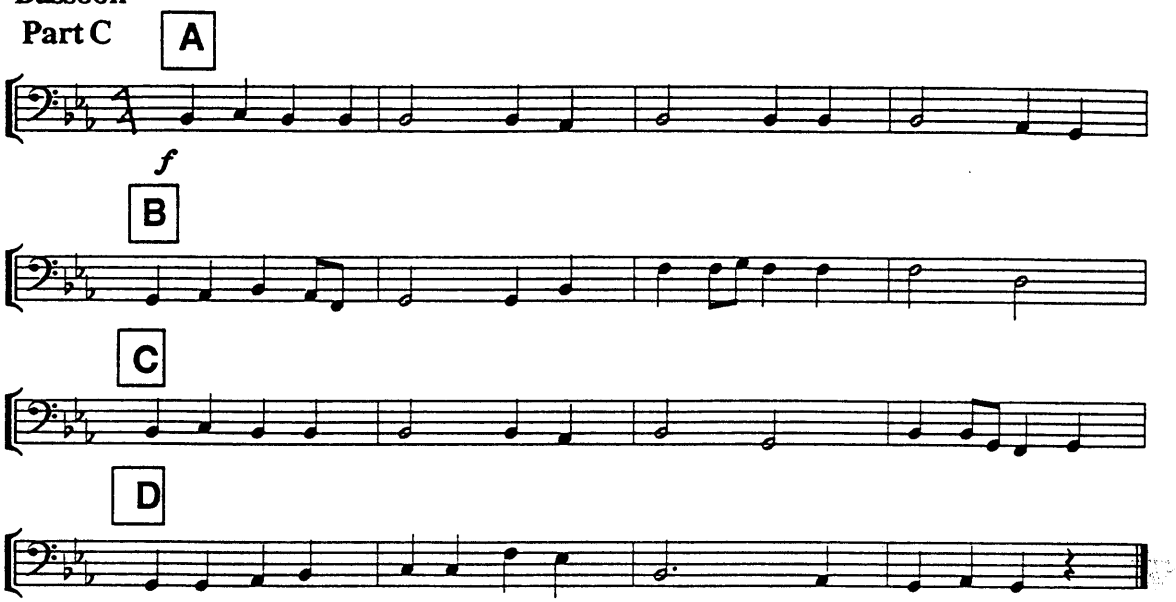


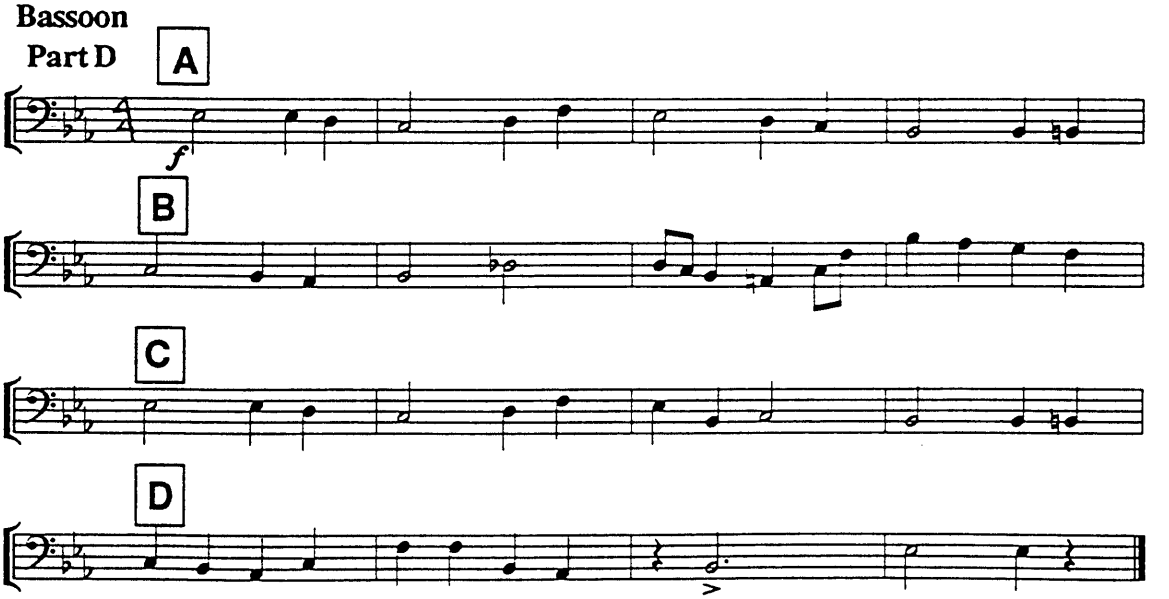
Trombone
Baritone B.C.
Bassoon
Part C

DAMBUSTERS



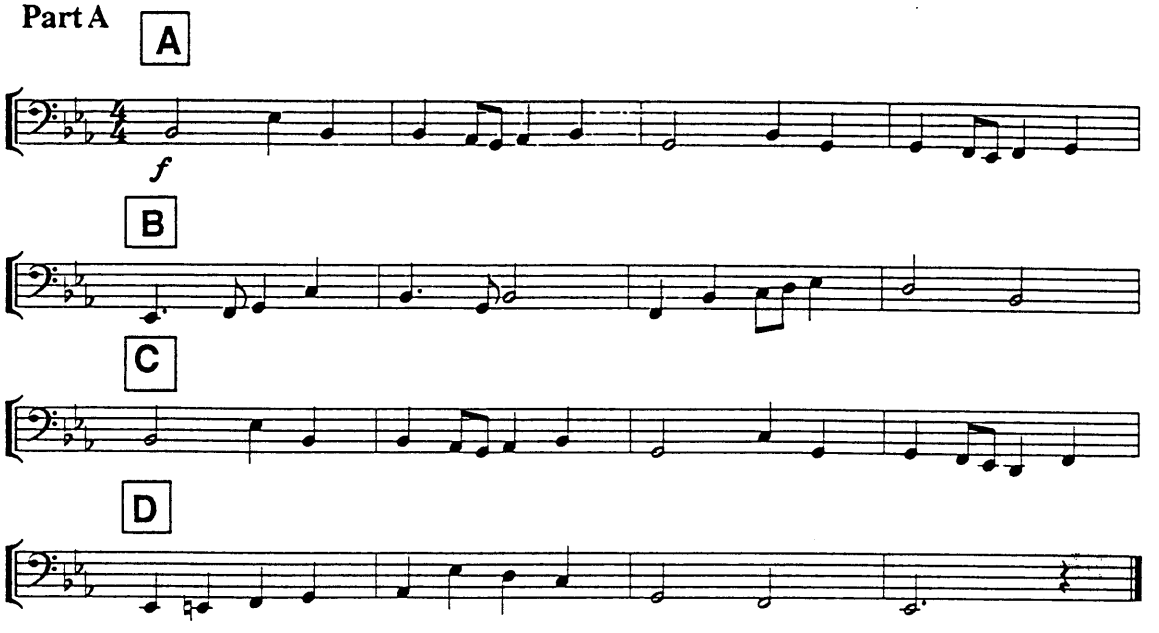
Trombone
Baritone B.C.
Bassoon
Part D

DAMBUSTER



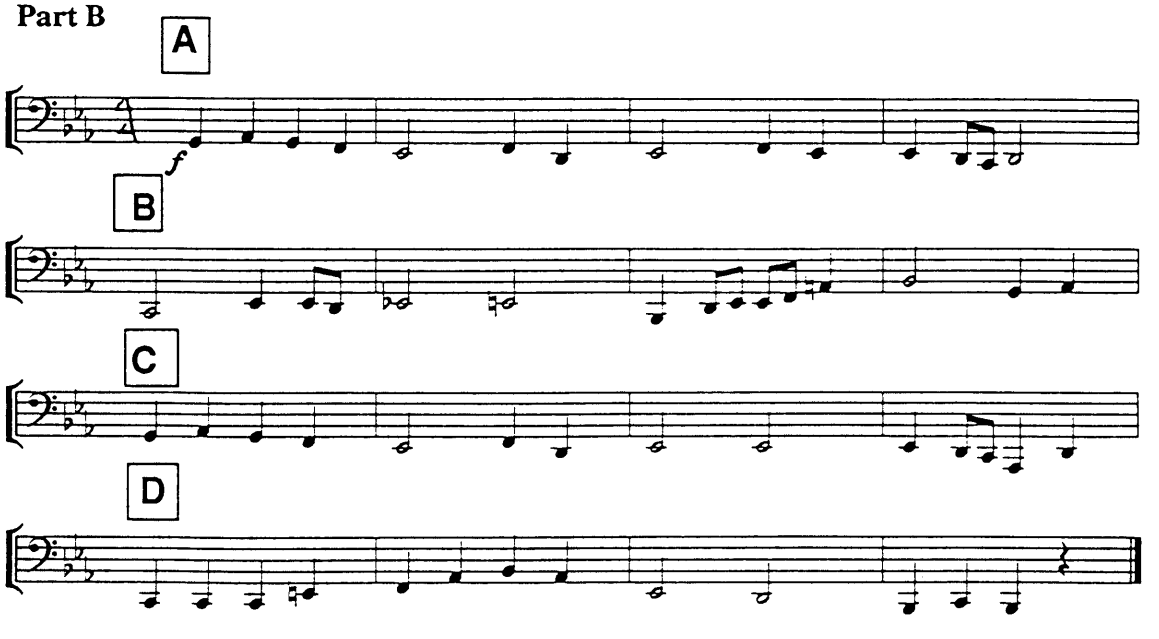
DAMBUSTERS

Tuba
Part A



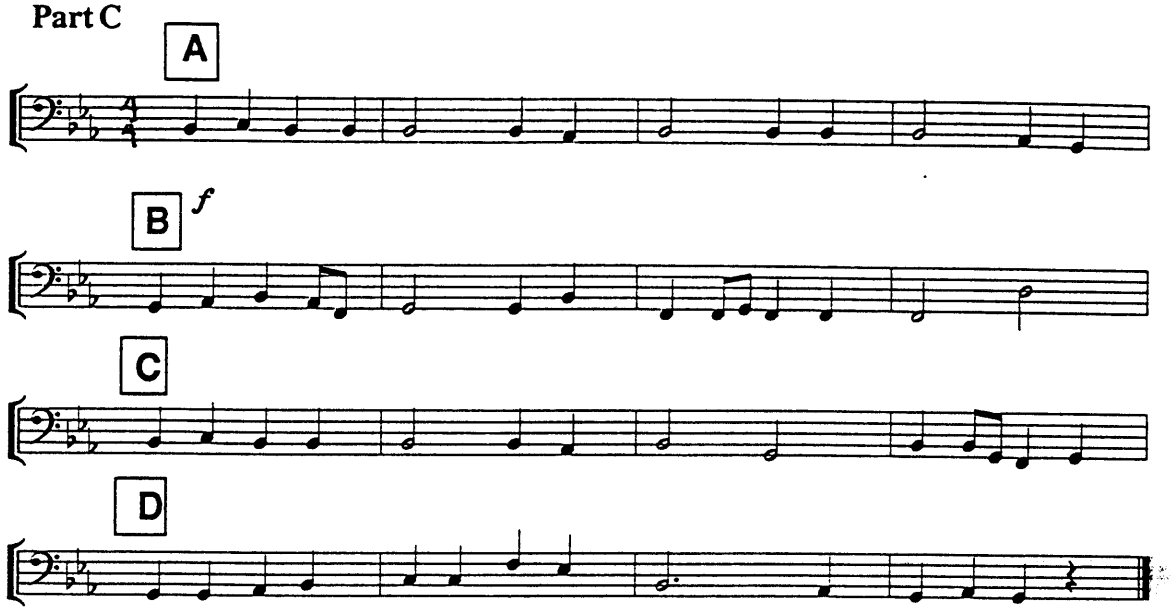
DAMBUSTERS

Tuba
Part B



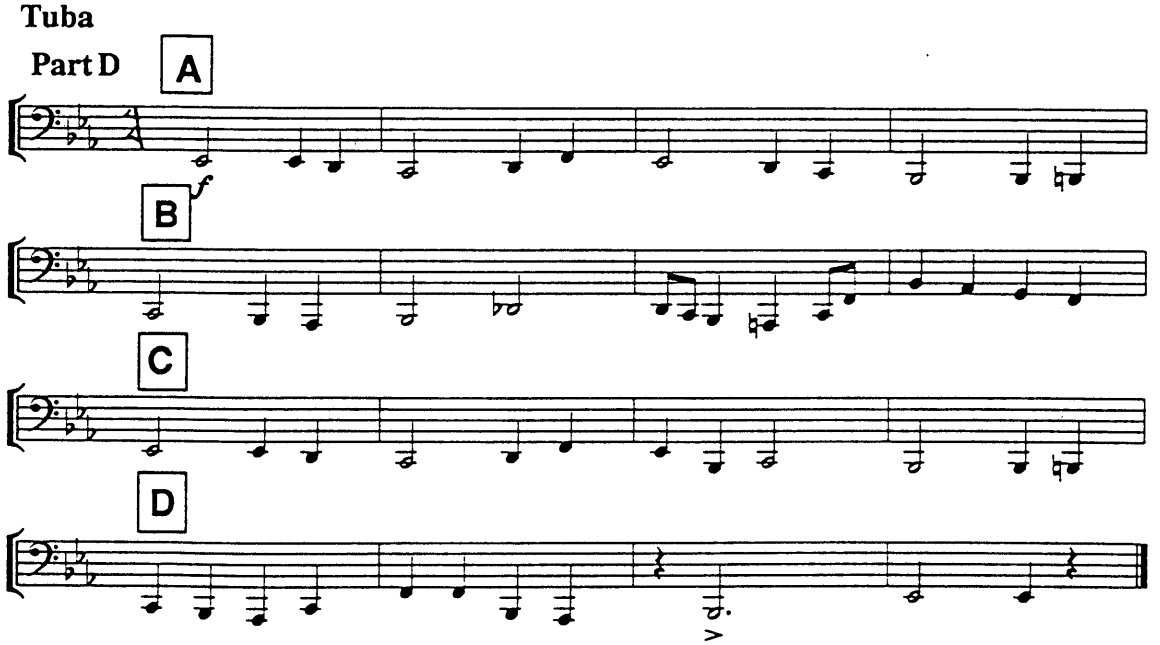
DAMBUSTERS

Tuba
Part C



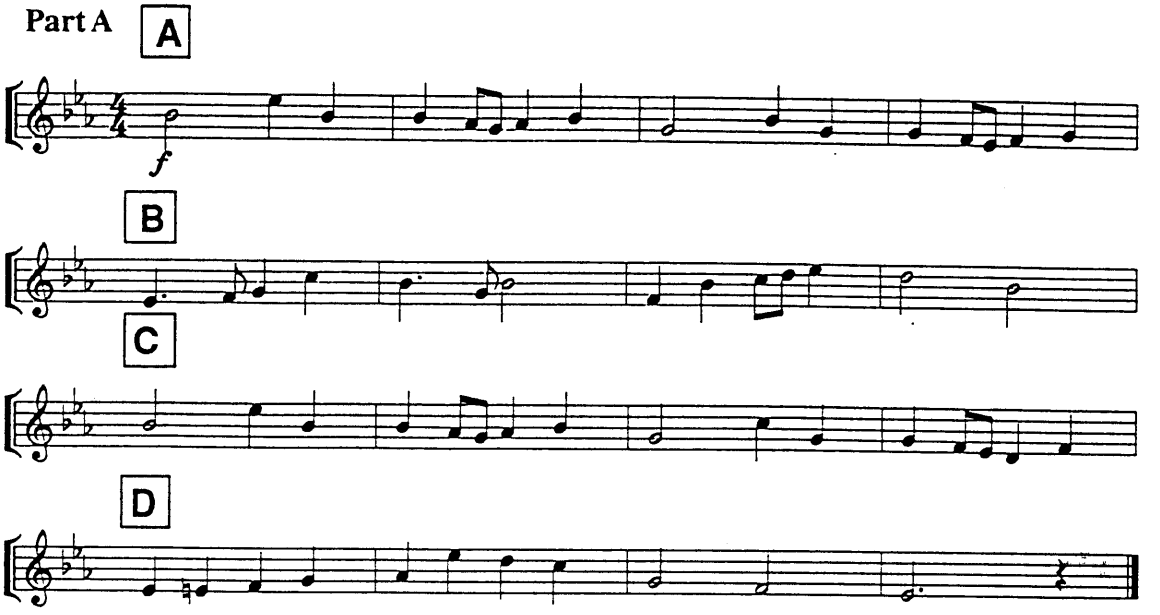
DAMBUSTER

Tuba
Part D



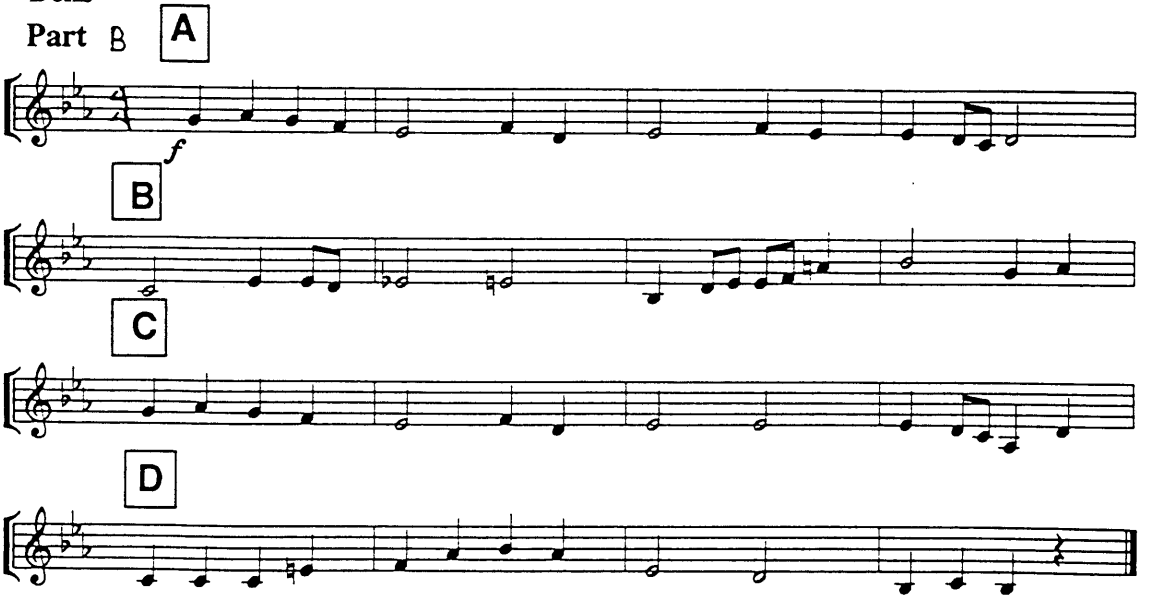
DAMBUSTERS

Bells
Part A



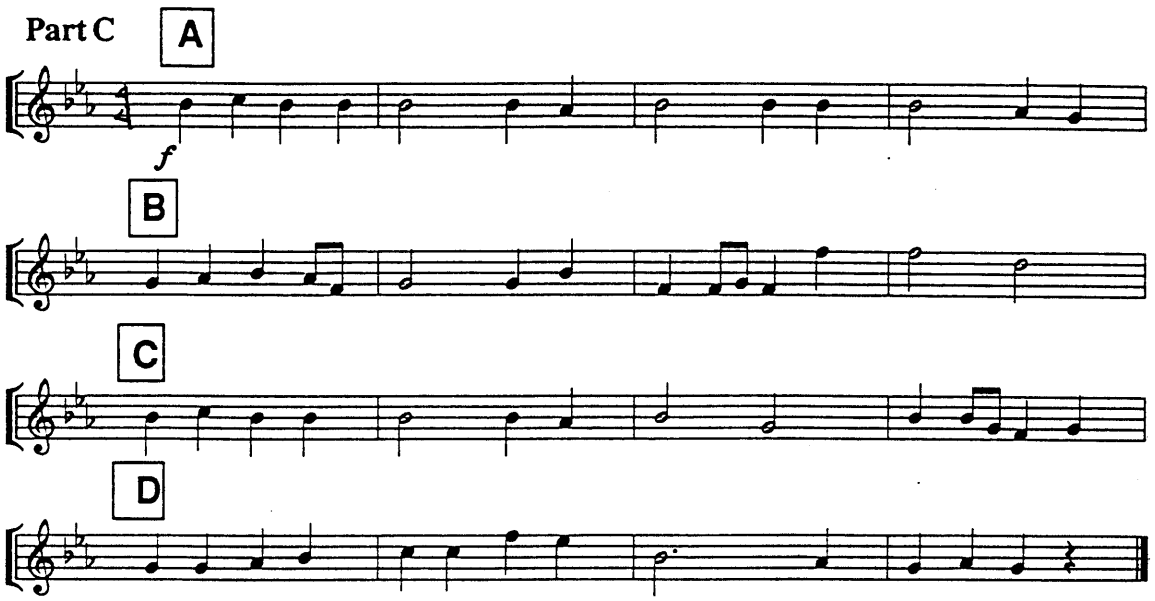
DAMBUSTERS

Bells
Part B



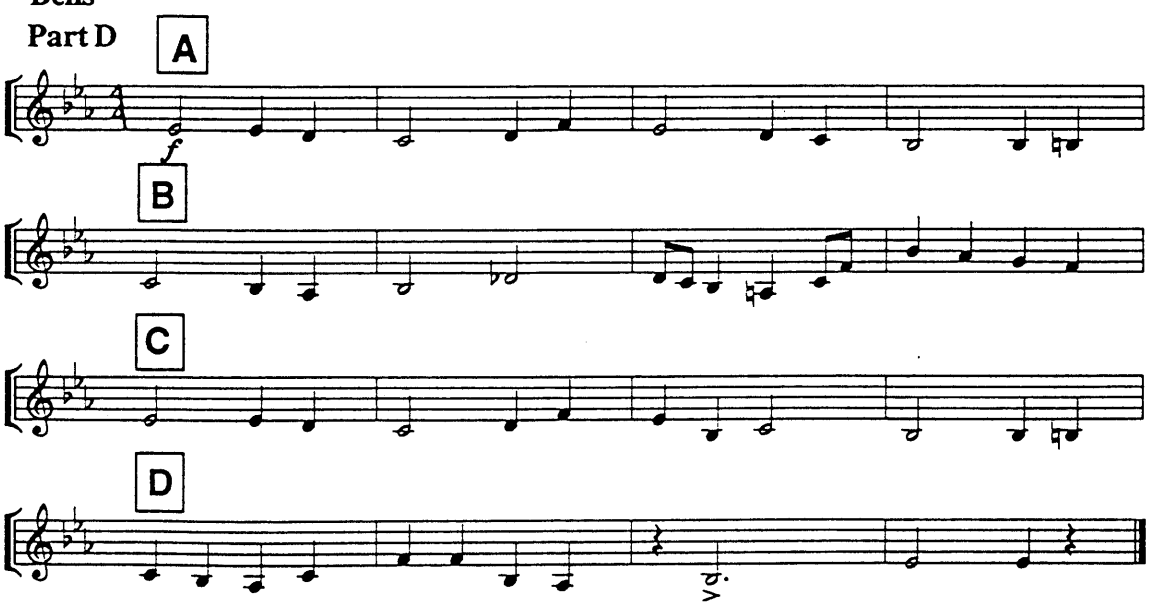
DAMBUSTERS

Bells
Part C



DAMBUSTER

Bells
Part D



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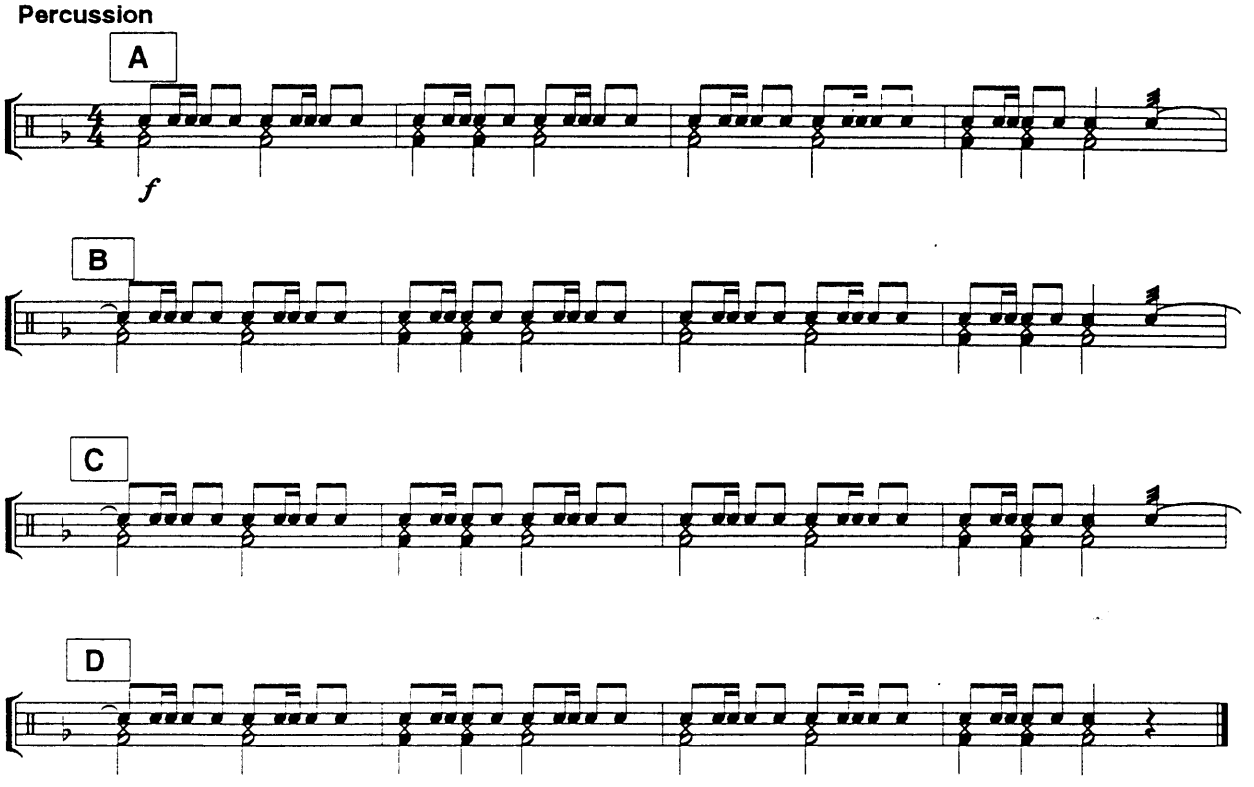
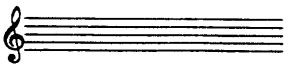
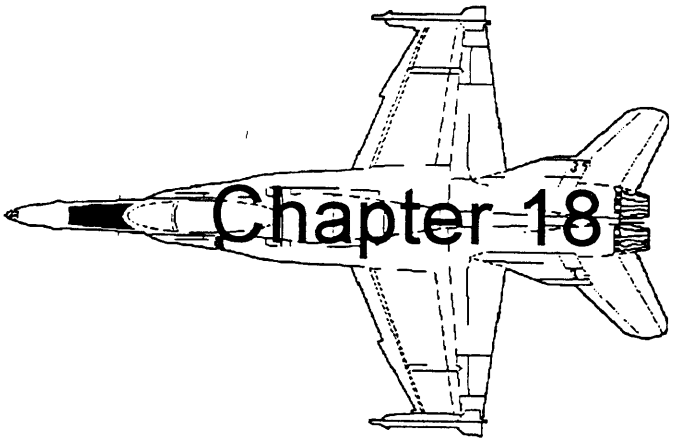


Danny Boy





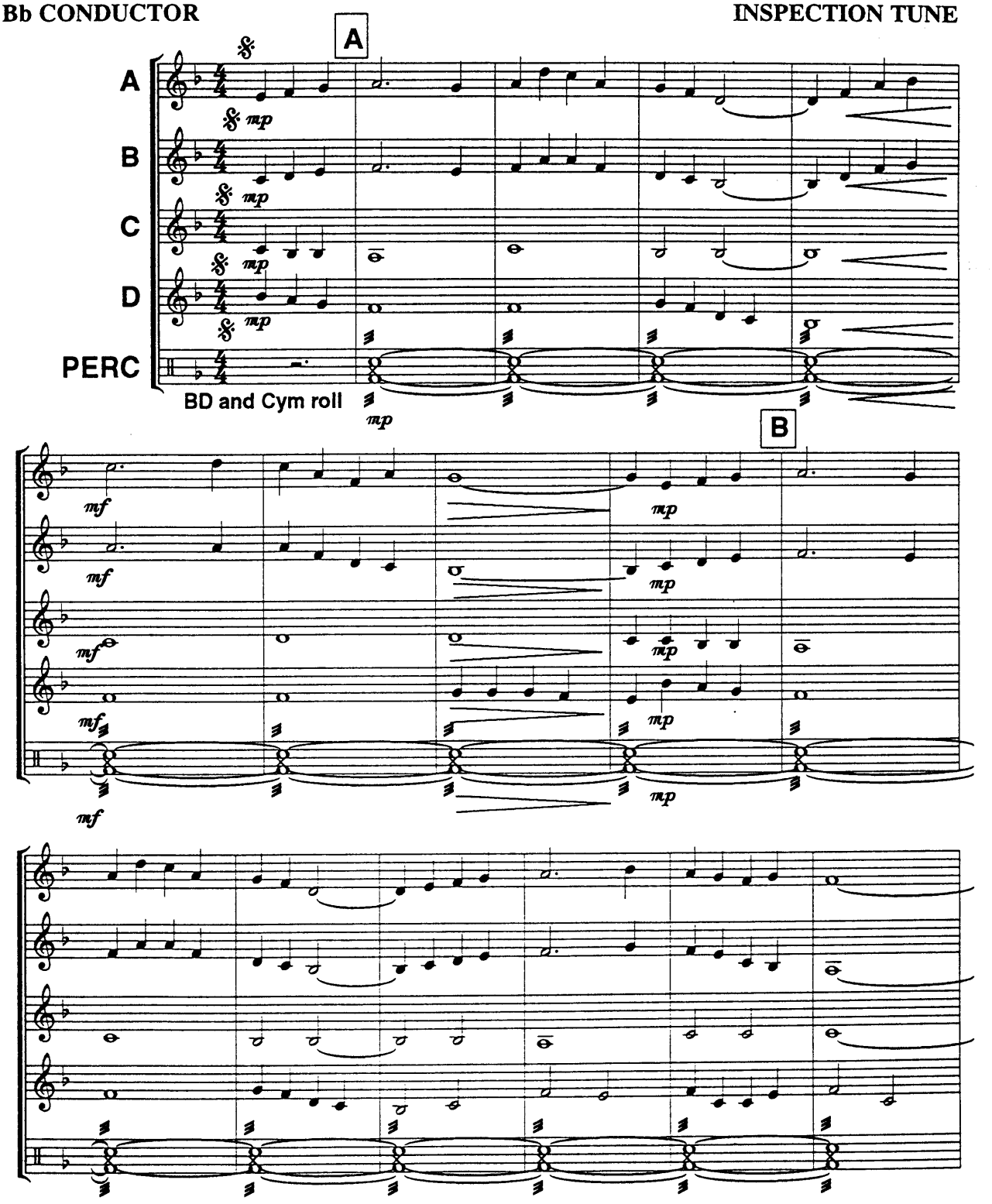
Danny Boy is an old Irish Air that would be suitable as an inspection piece. This arrangement is simple enough that an inexperienced band will be able to play it easily.

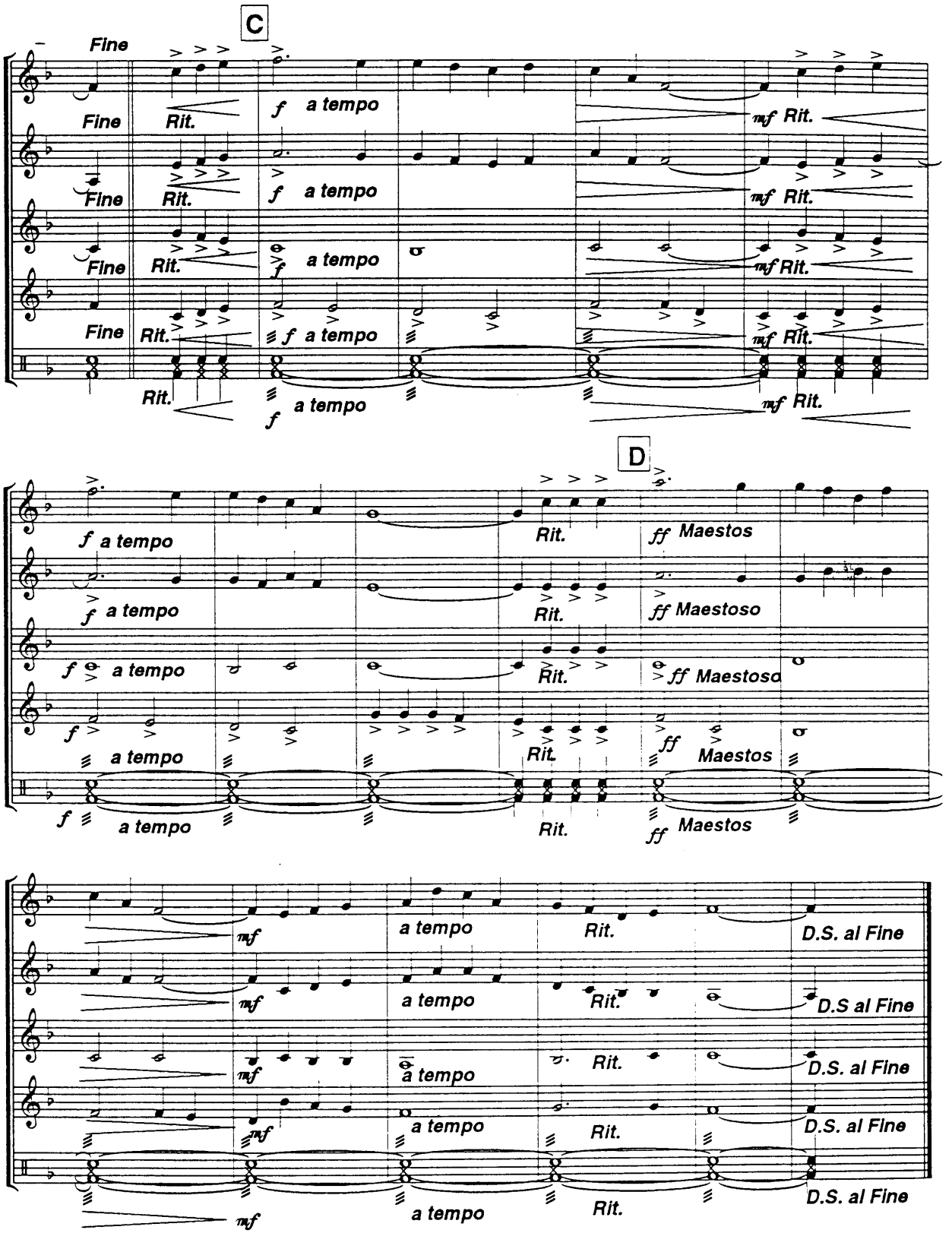
Oh, Danny Boy, the pipes are calling
From glen to glen, and down the mountain side,
The summer's gone, and all the roses falling,
It's you, it's you must go and I must bide.

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

DANNY BOY
(Londonderry Air)

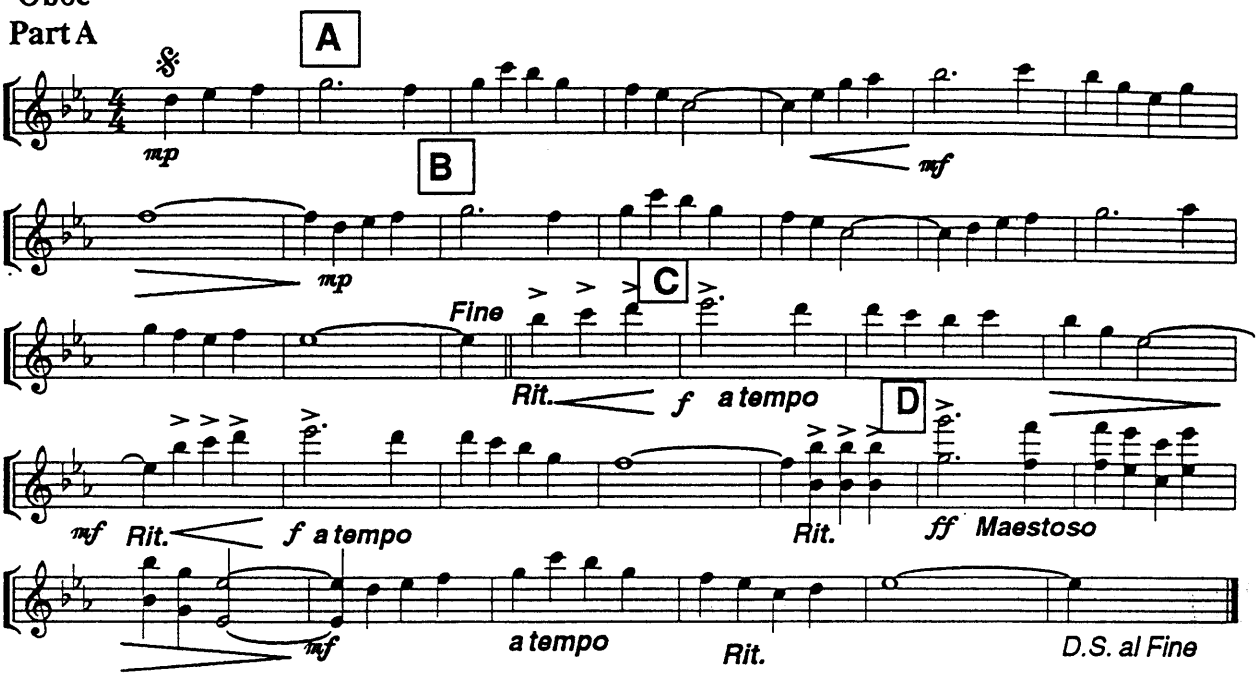
Bb CONDUCTOR **INSPECTION TUNE**




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

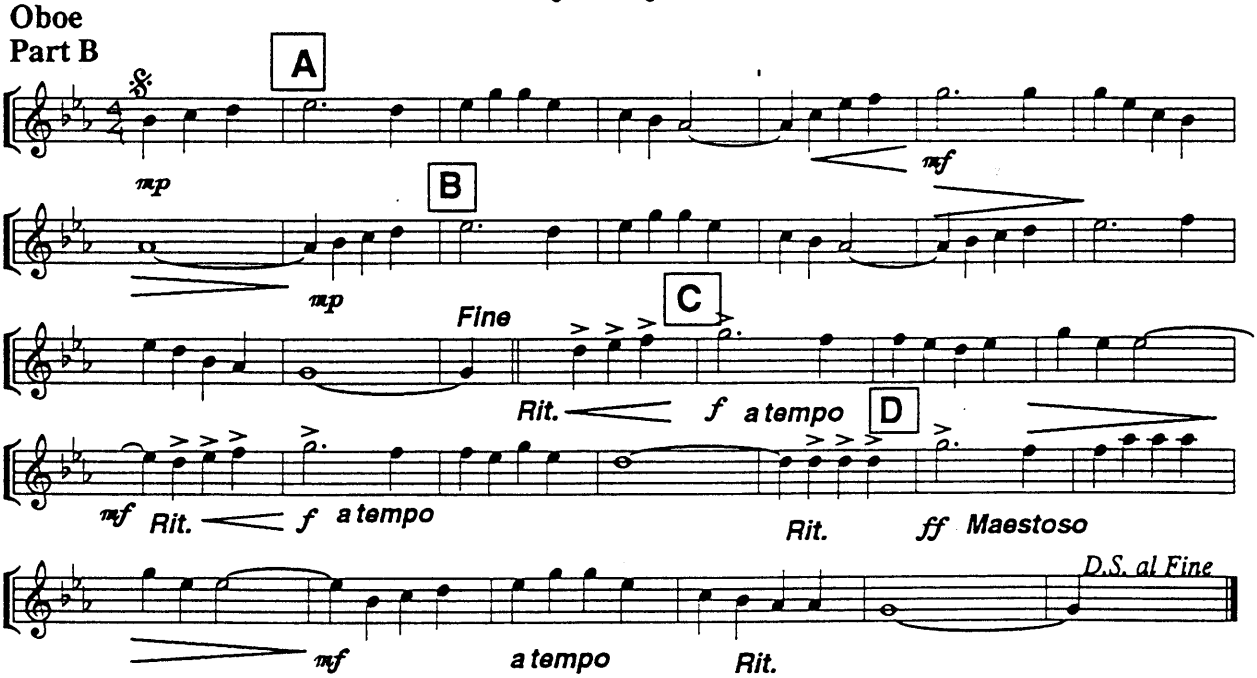
Flute
Oboe
Part A

Danny Boy



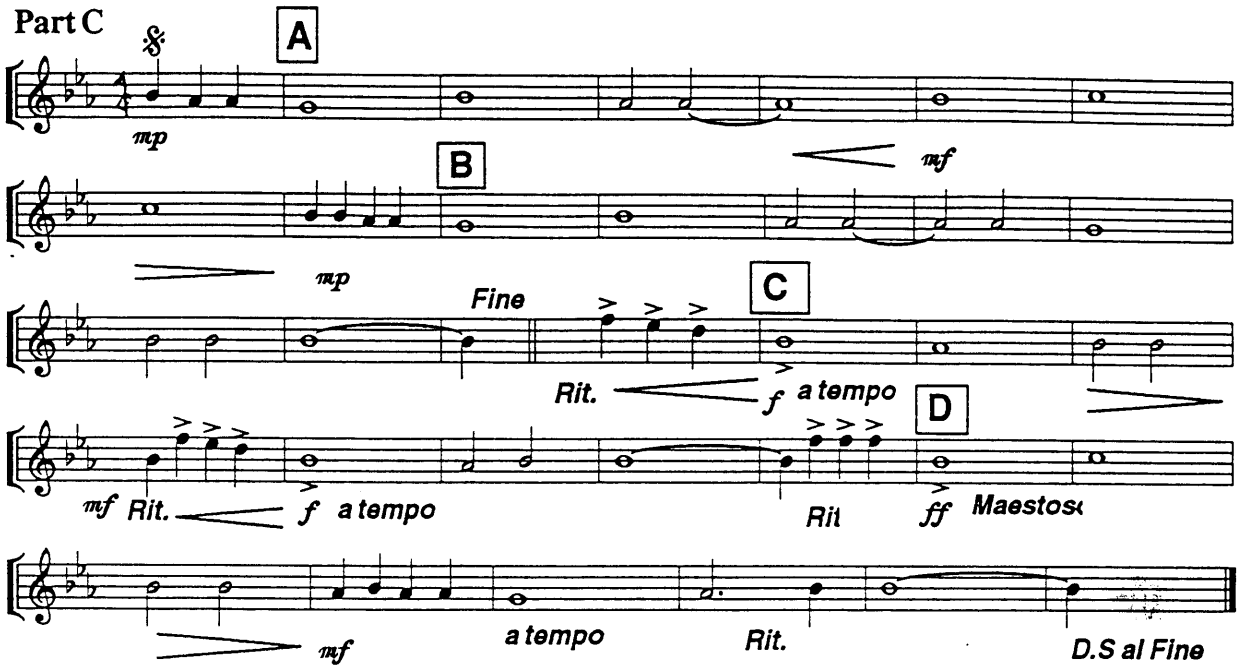
Flute
Oboe
Part B

Danny Boy



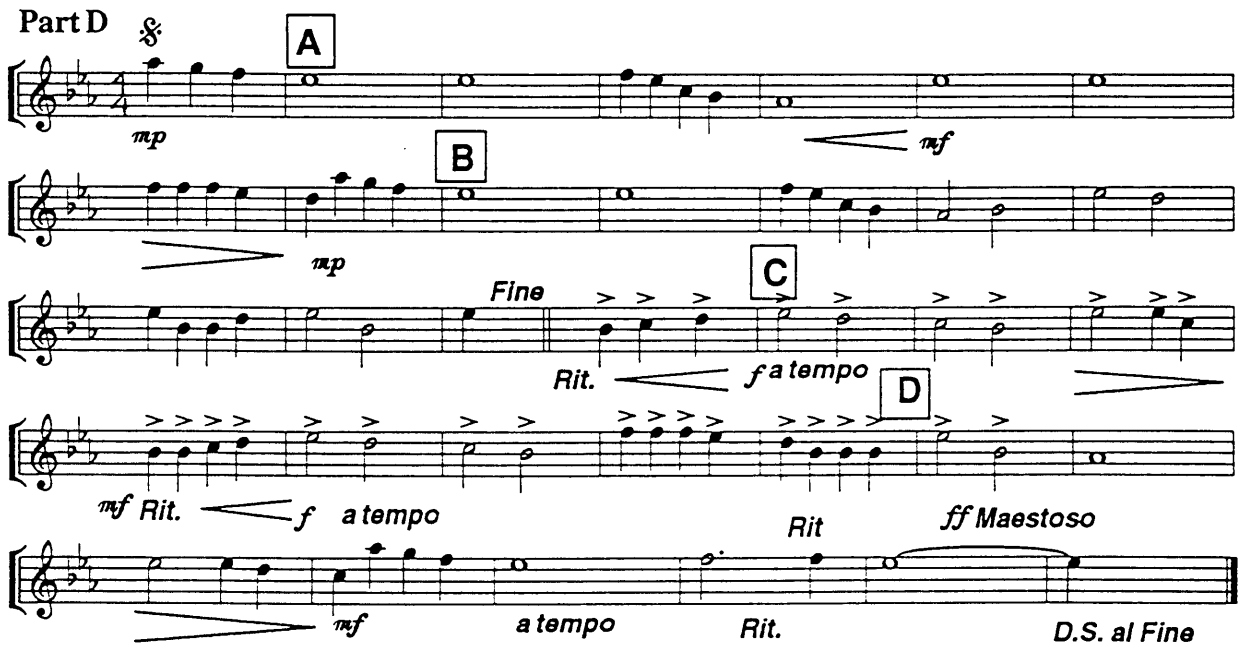
Danny Boy

Flute
Oboe
Part C



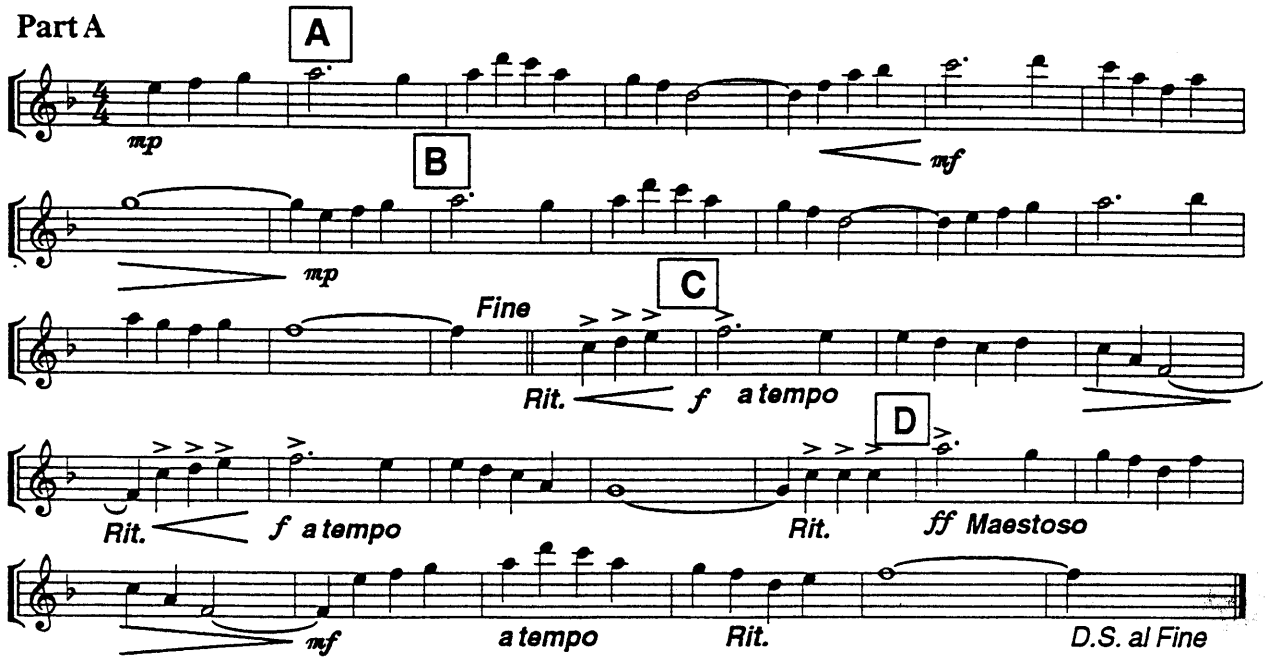
Danny Boy

Flute
Oboe
Part D



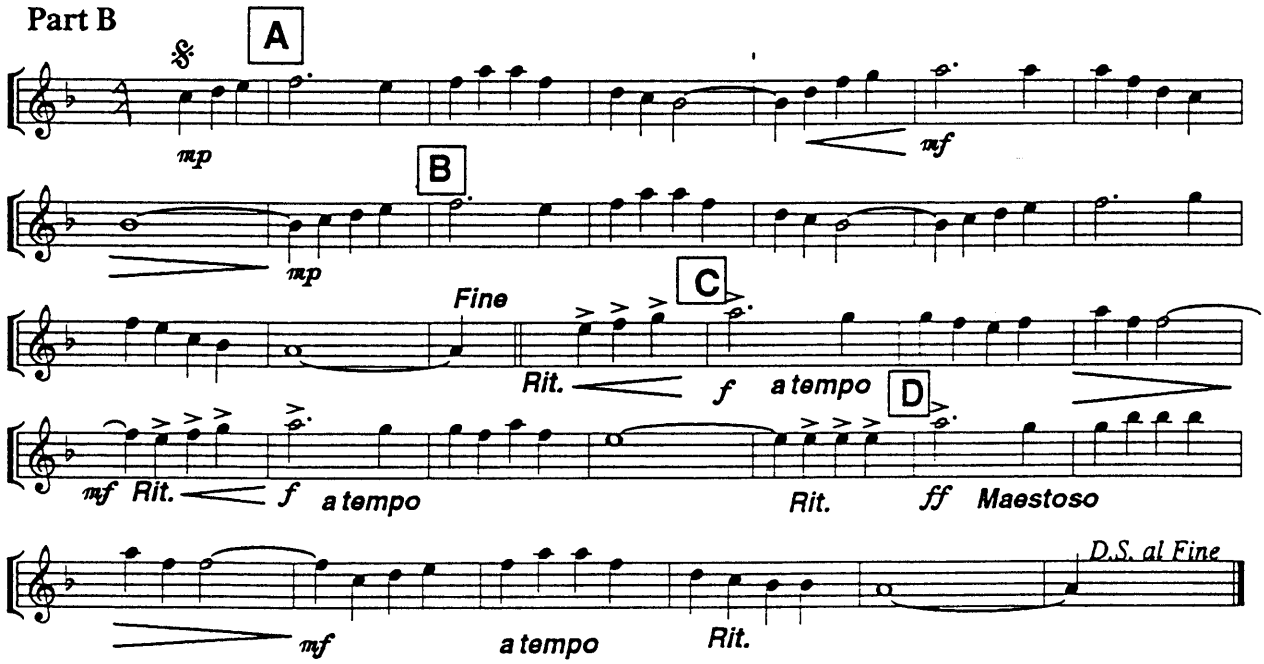
Clarinet (high)
Tenor Saxophone
Part A

Danny Boy



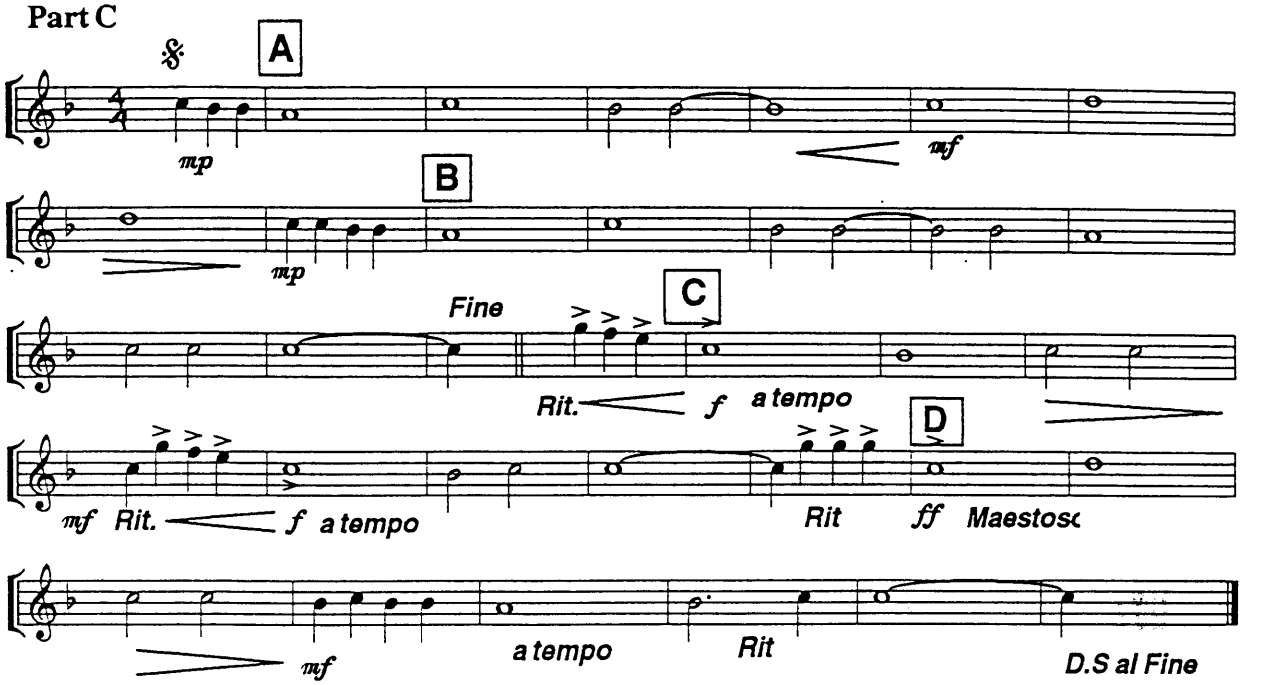
Clarinet (high)
Tenor Saxophone
Part B

Danny Boy



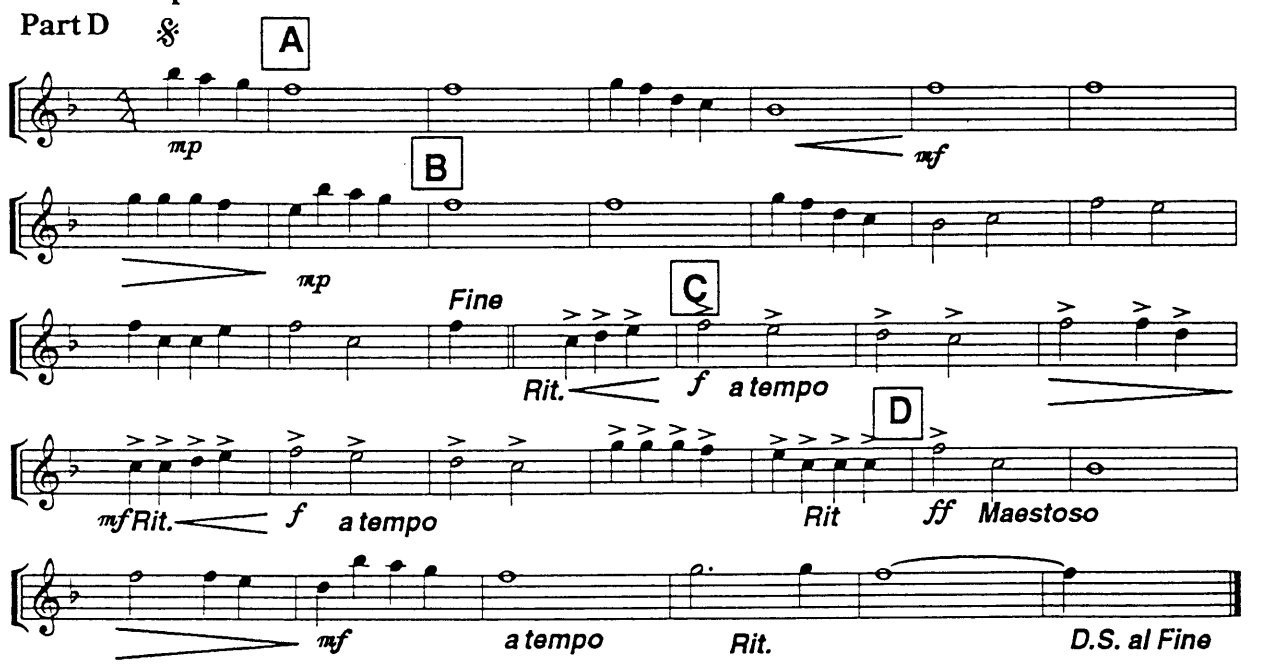
Danny Boy

Clarinet (high)
Tenor Saxophone
Part C



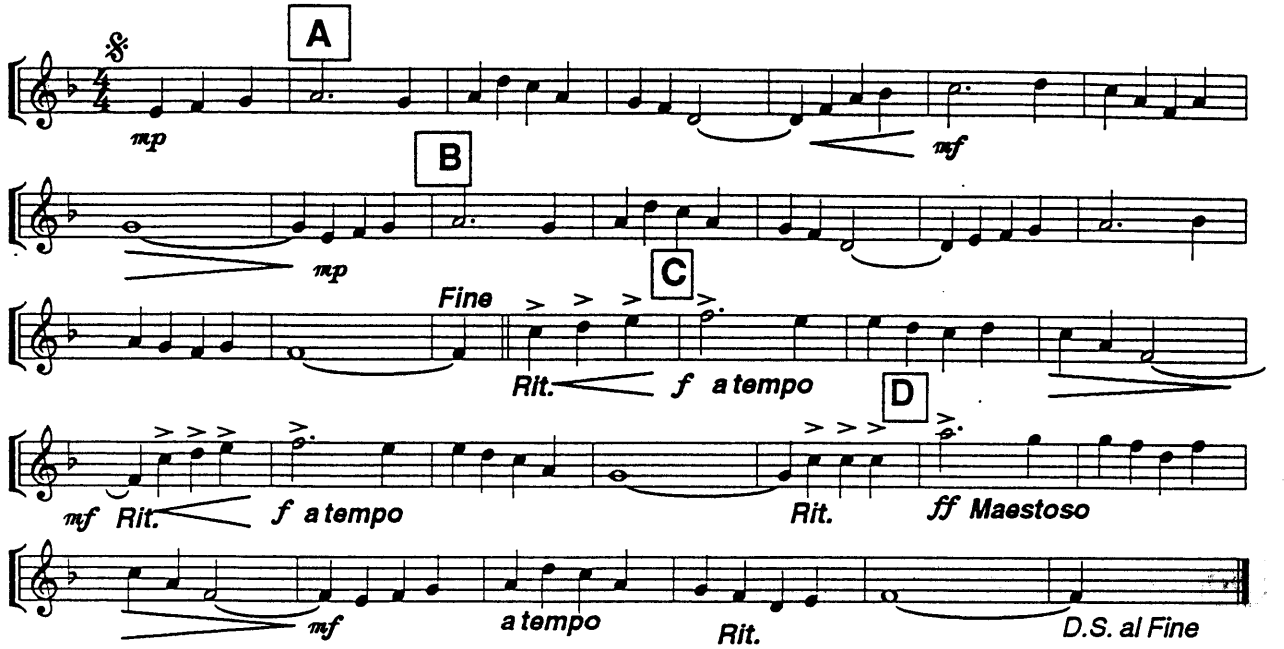
Danny Boy

Clarinet (high)
Tenor Saxophone
Part D



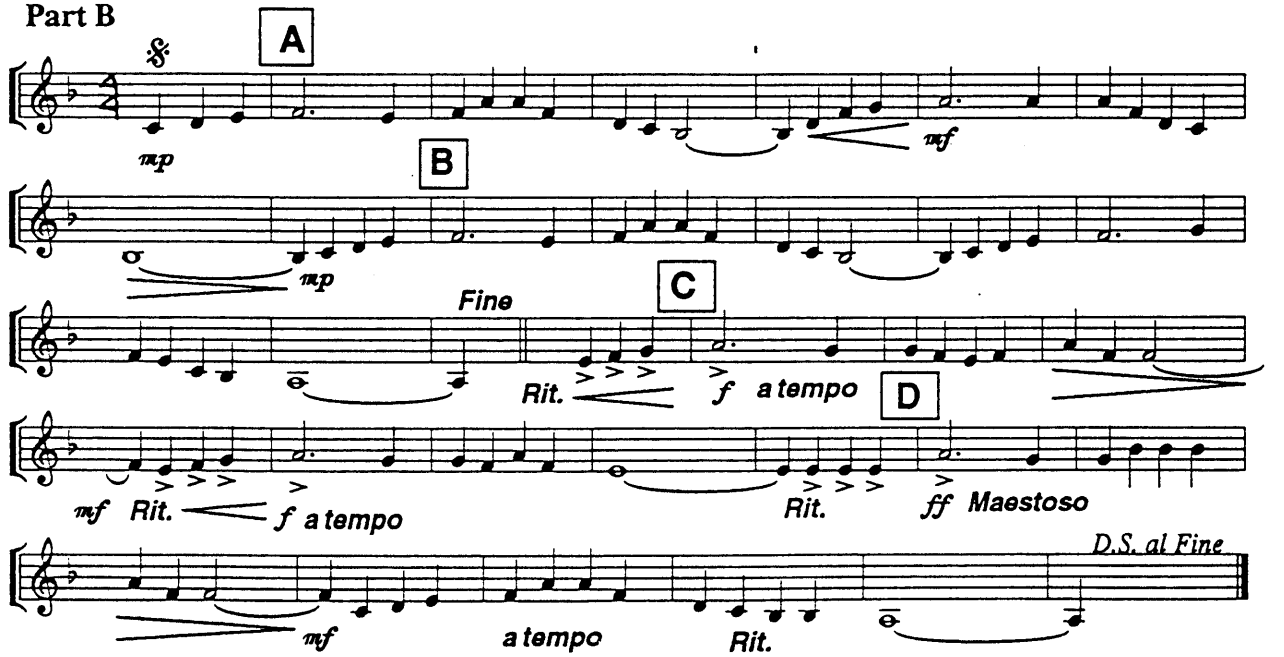
Danny Boy

Bass Clarinet
Part A



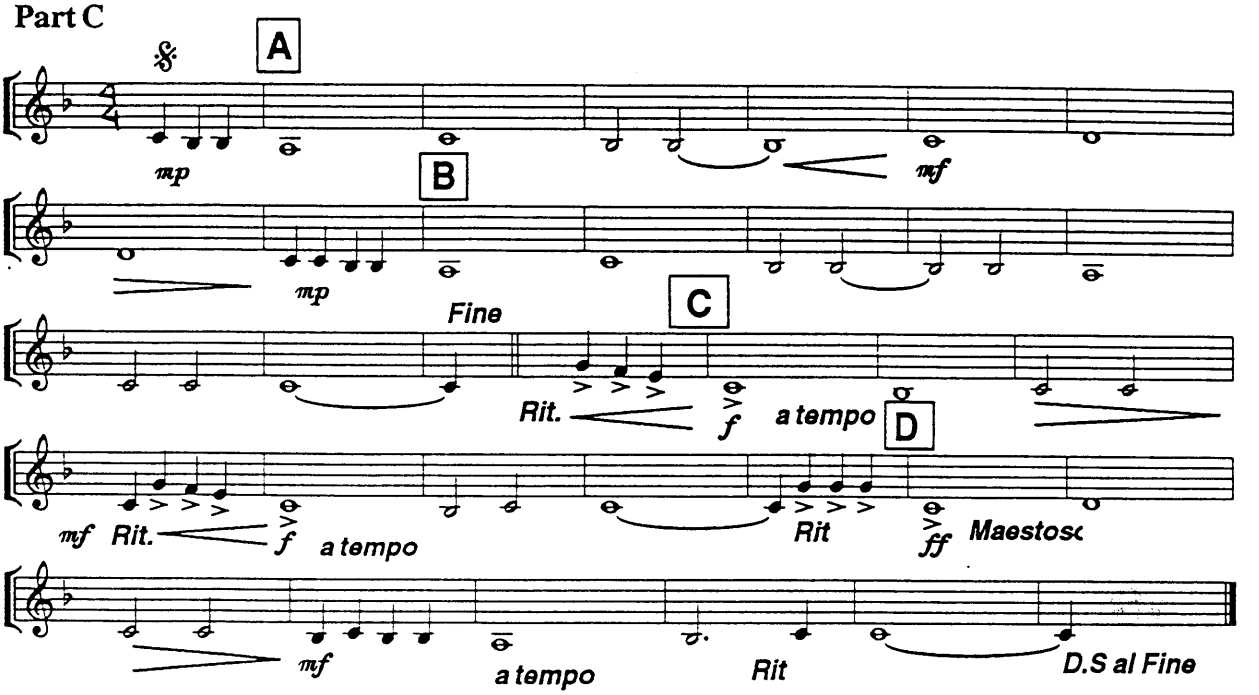
Danny Boy

Bass Clarinet
Part B



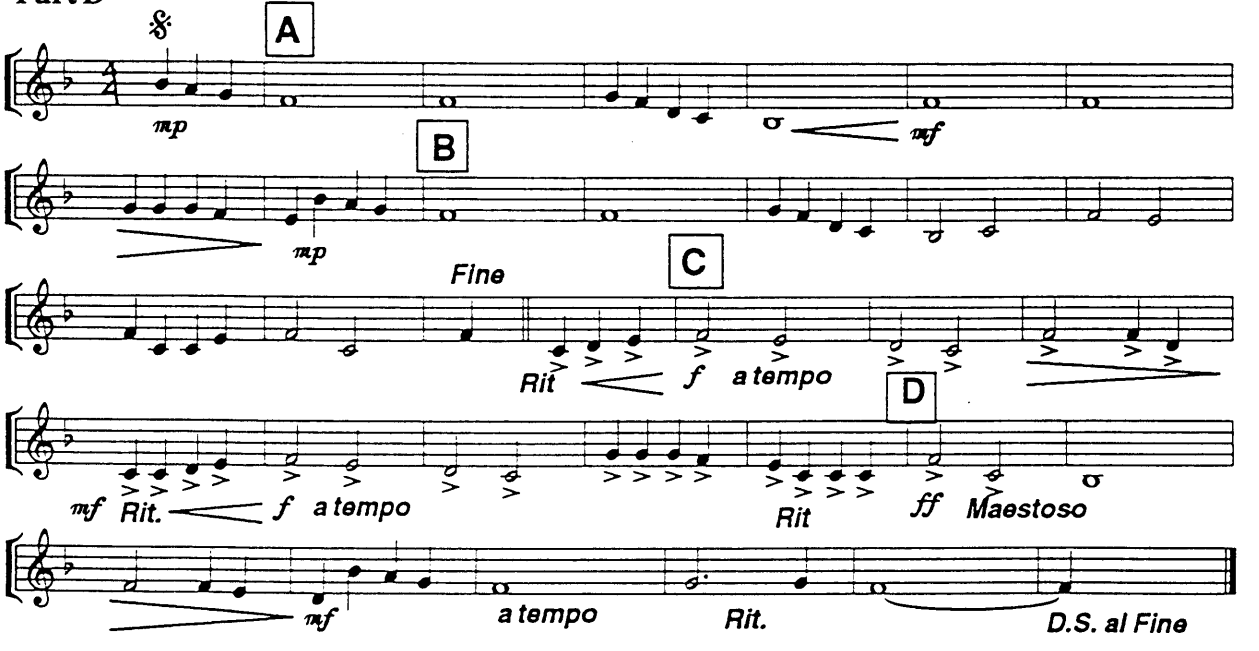
Danny Boy

Bass Clarinet
Part C



Danny Boy

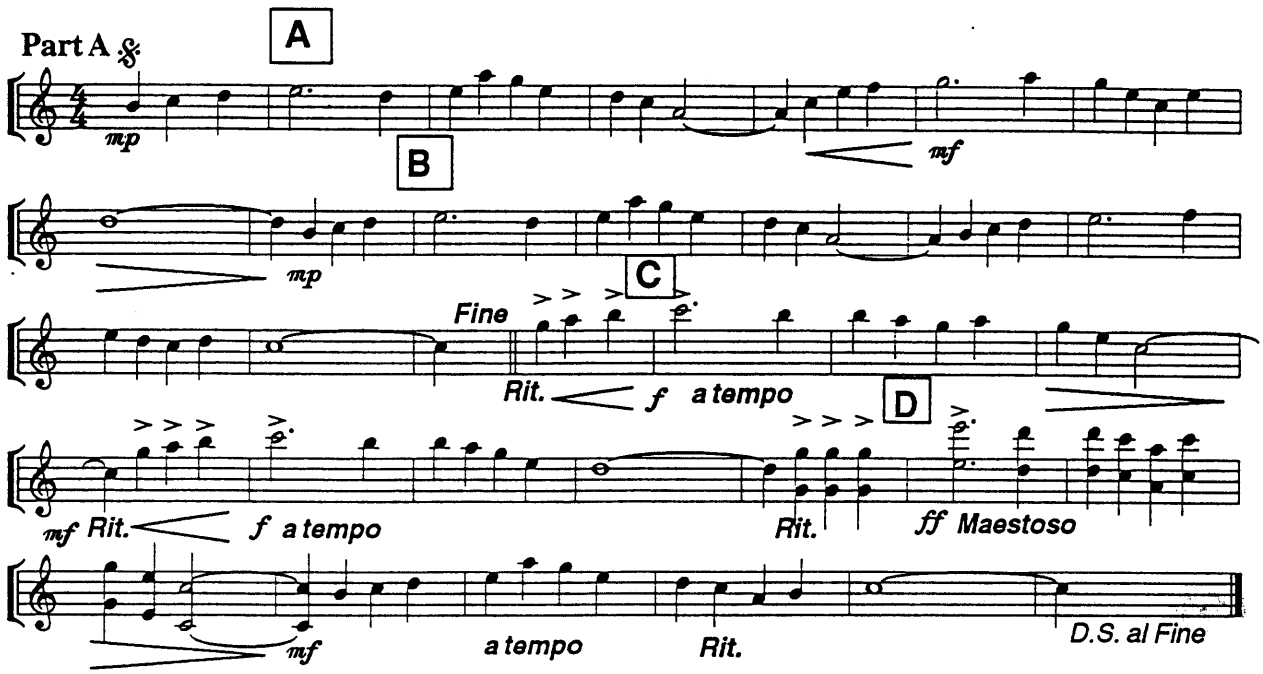
Bass Clarinet
Part D



Alto Saxophone
Baritone Saxophone

Danny Boy

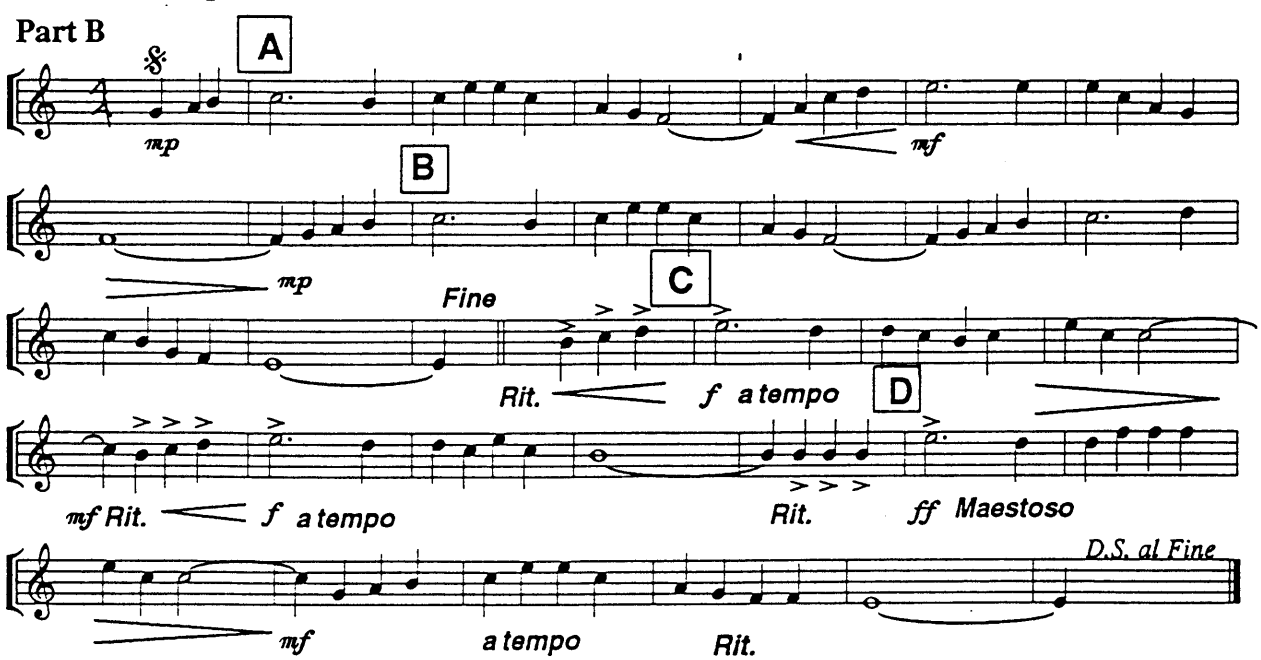
Part A



Alto Saxophone
Baritone Saxophone

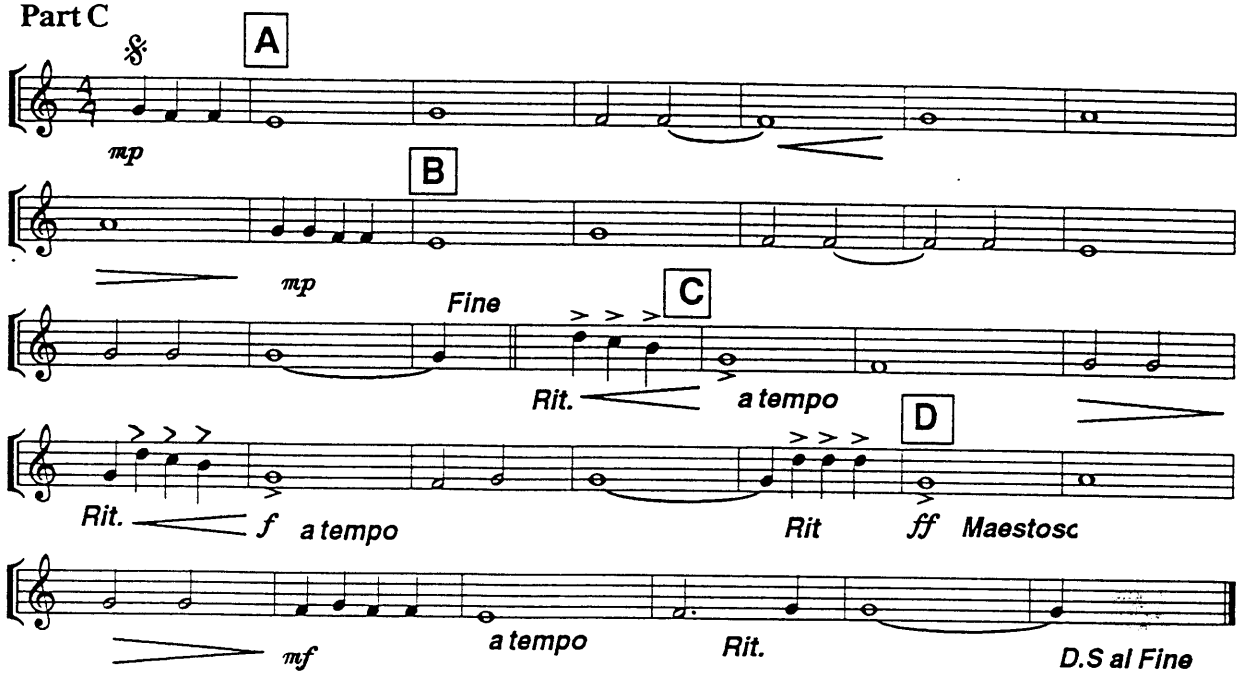
Danny Boy

Part B



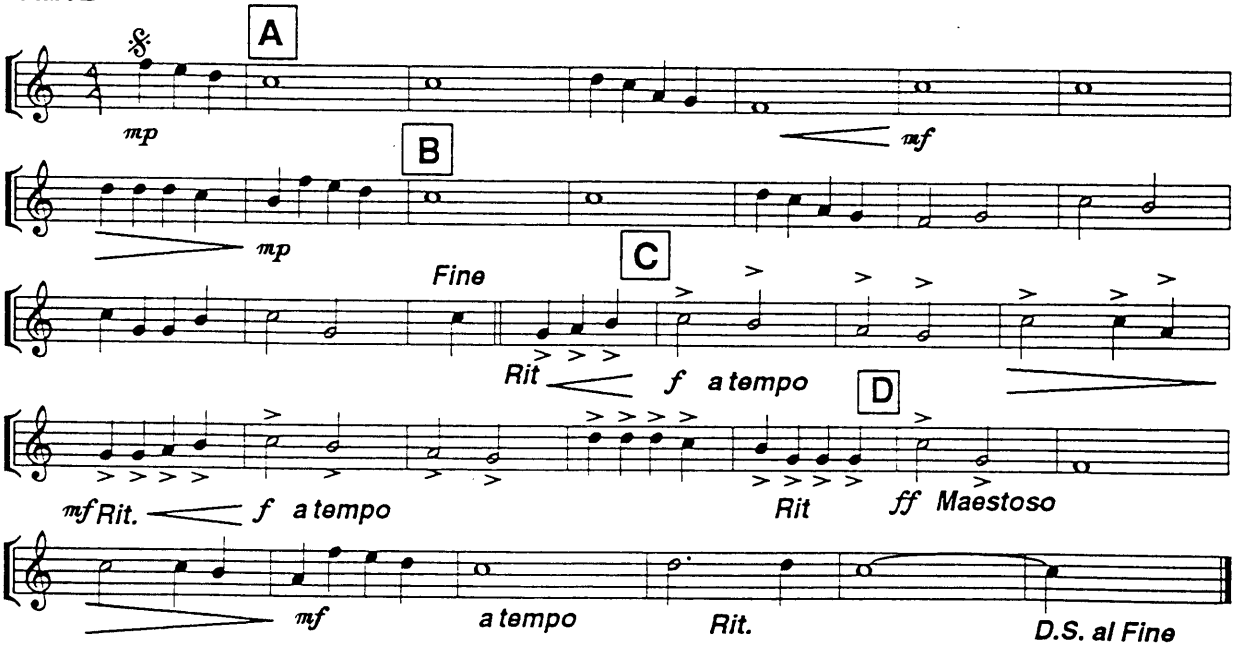
Danny Boy

Alto Saxophone
Baritone Saxophone
Part C



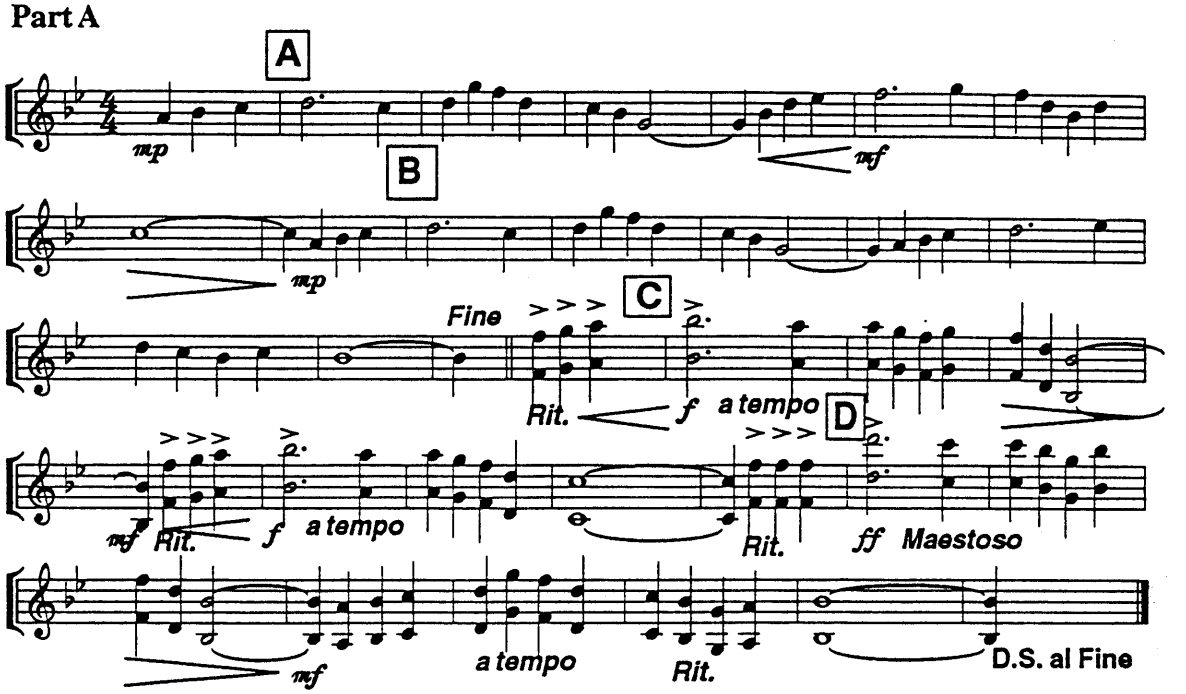
Danny Boy

Alto Saxophone
Baritone Saxophone
Part D



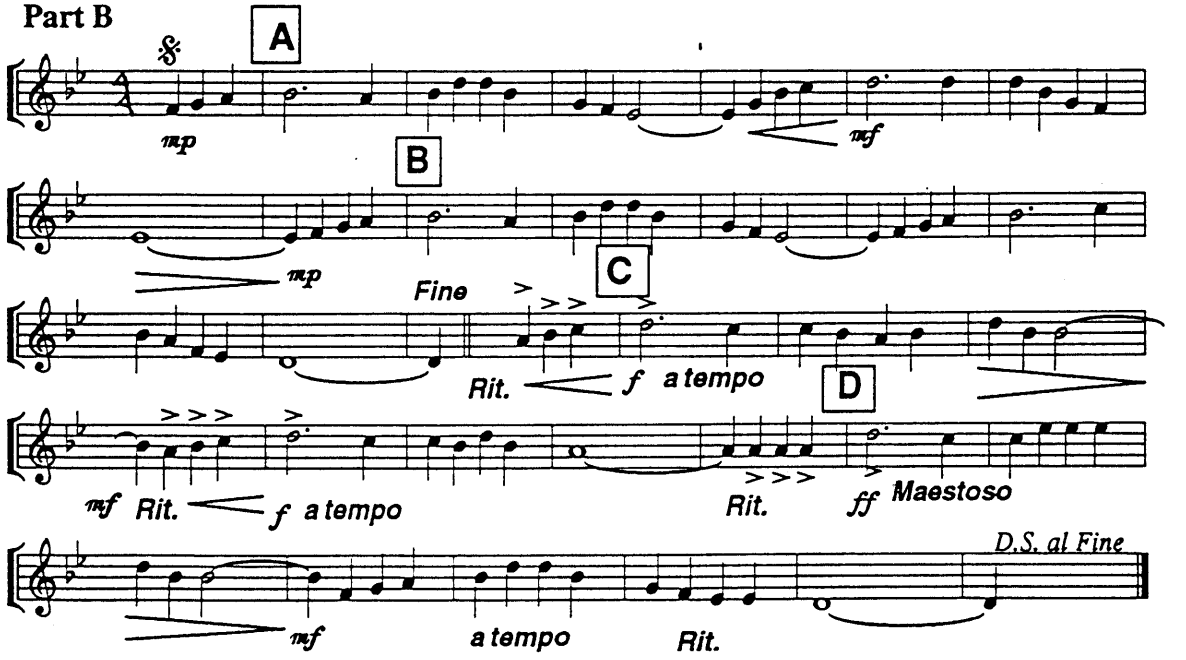
Danny Boy

French Horn
Part A



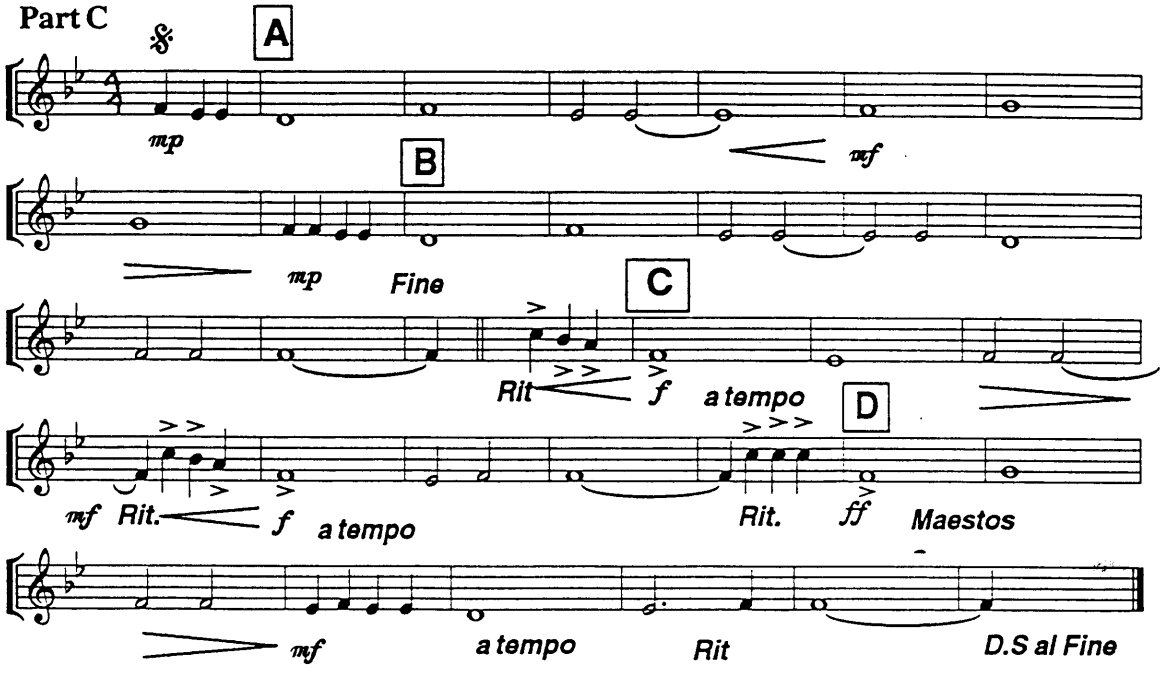
Danny Boy

French Horn
Part B



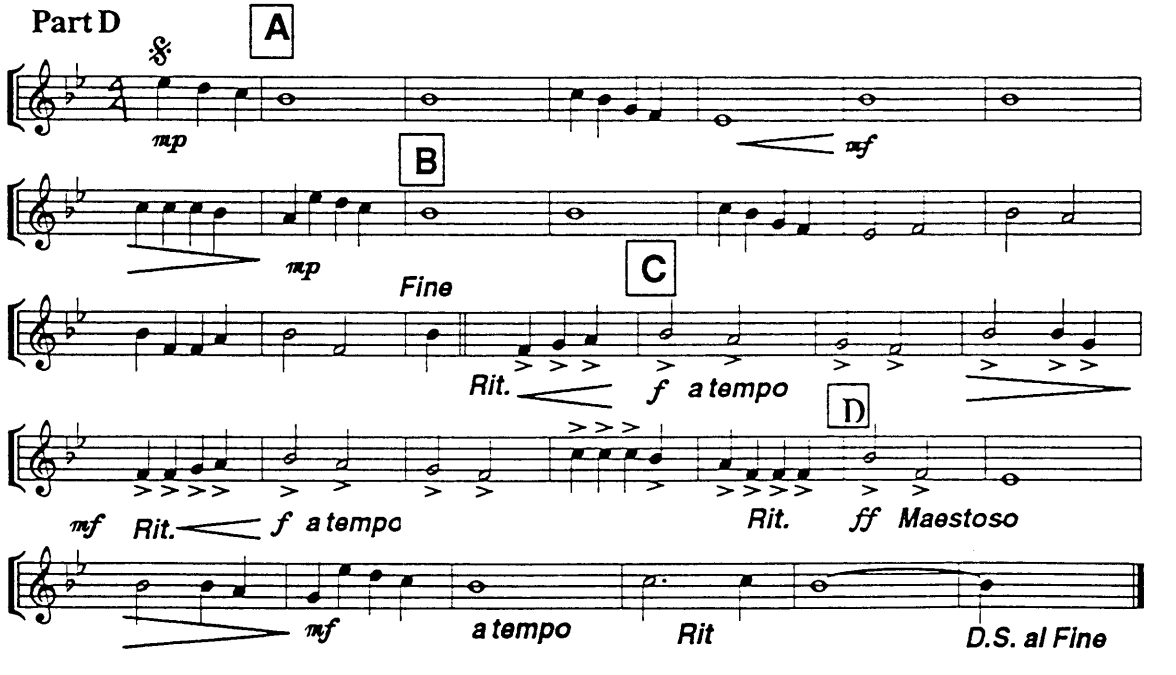
Danny Boy

French Horn
Part C



Danny Boy

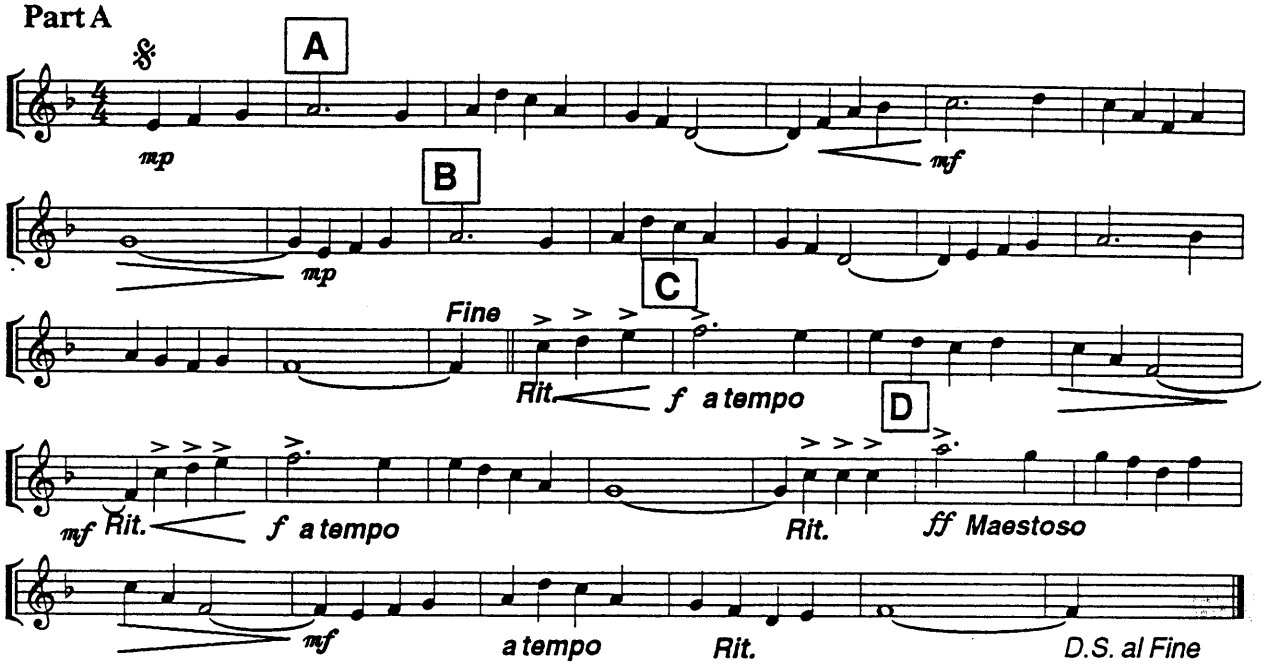
French Horn
Part D



D

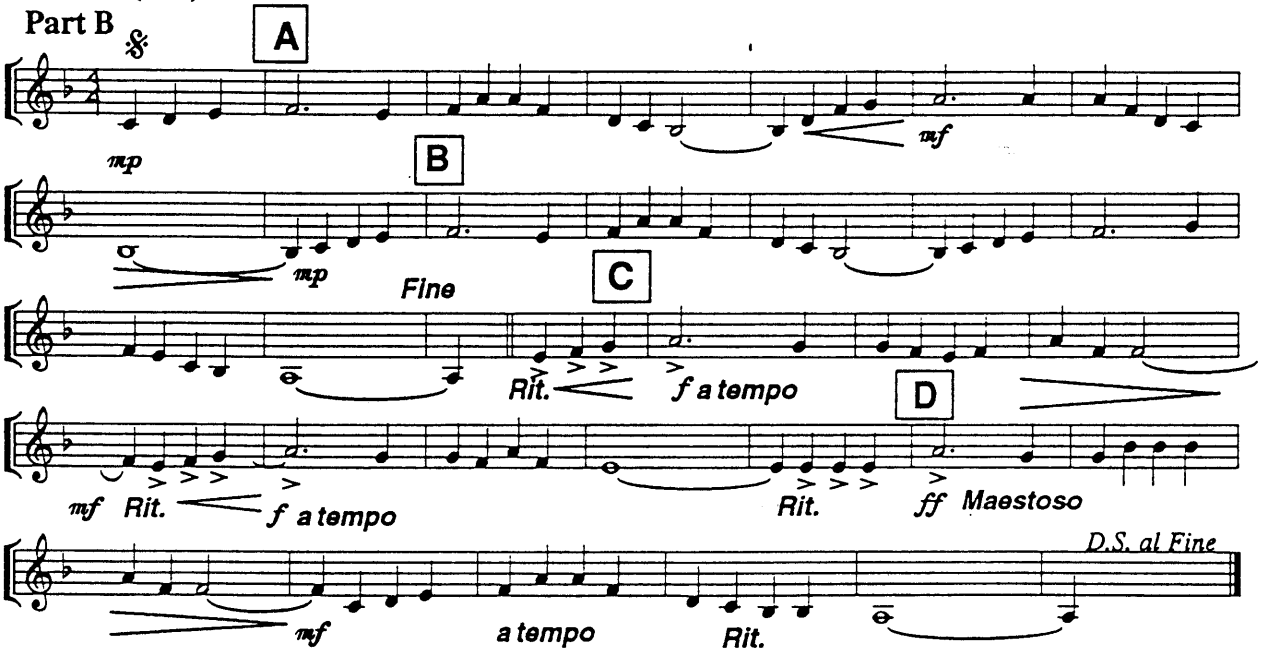
Trumpet
Baritone T.C.
Clarinet(low)
Part A

Danny Boy



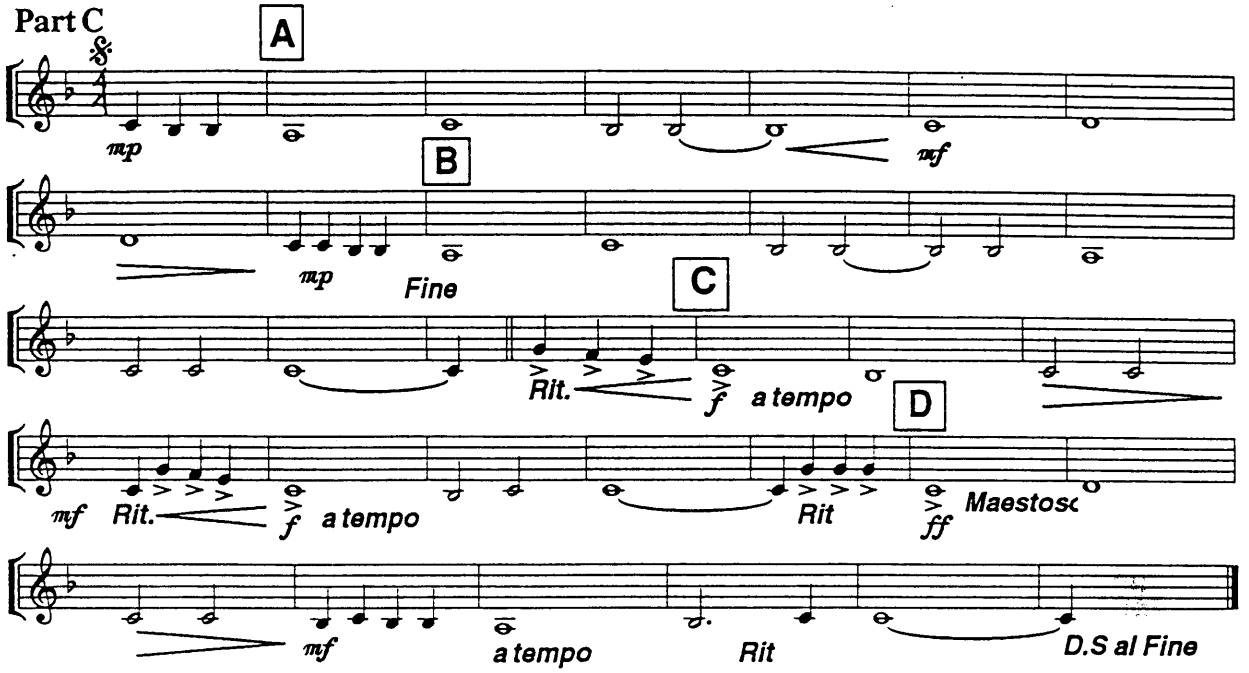
Trumpet
Baritone T.C.
Clarinet(low)
Part B

Danny Boy



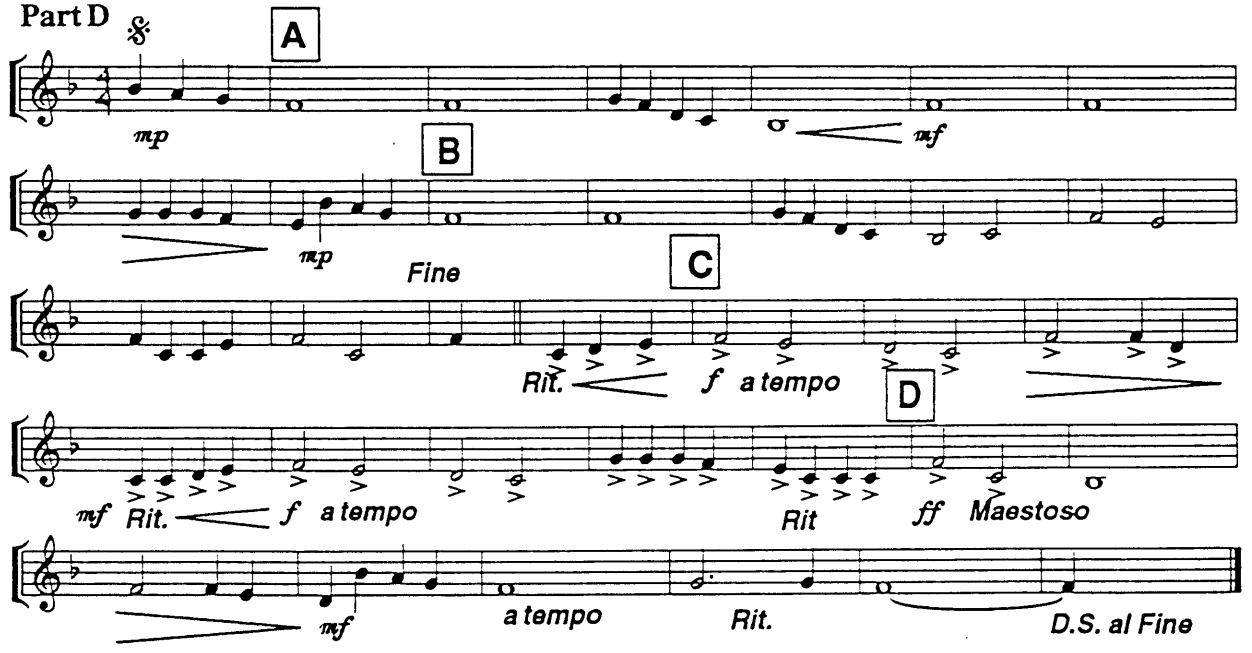
Trumpet
Baritone T.C.
Clarinet(low)
Part C

Danny Boy



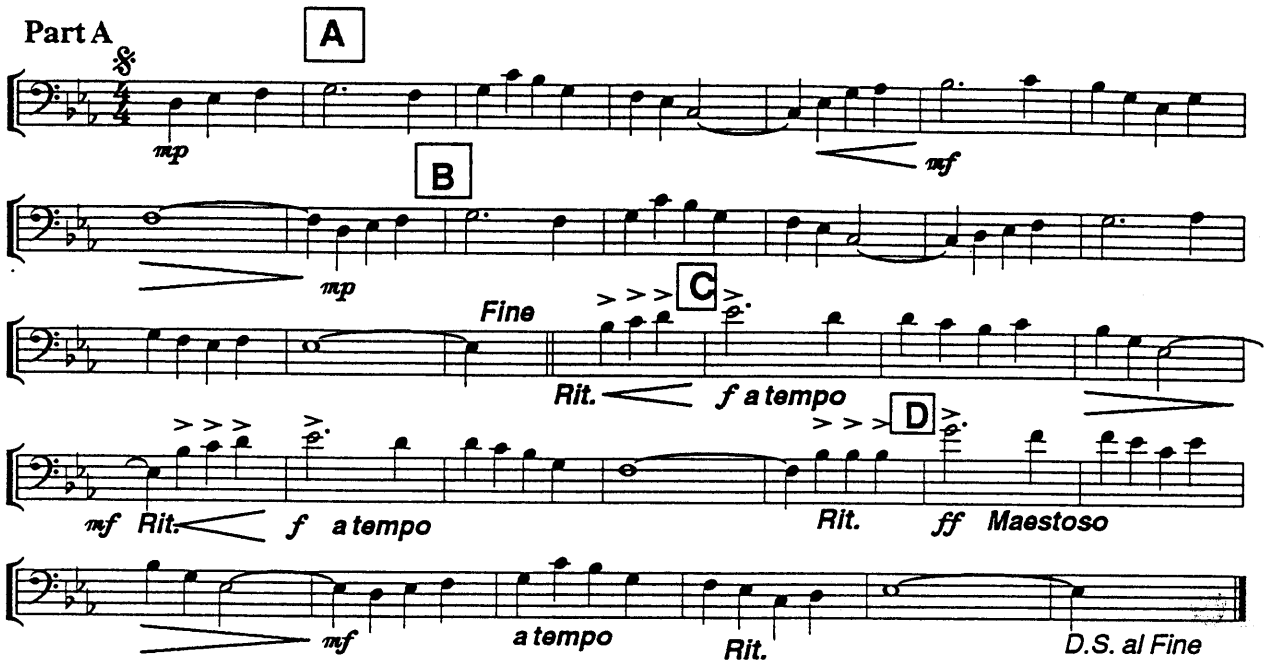
Trumpet
Baritone T.C.
Clarinet(low)
Part D

Danny Boy



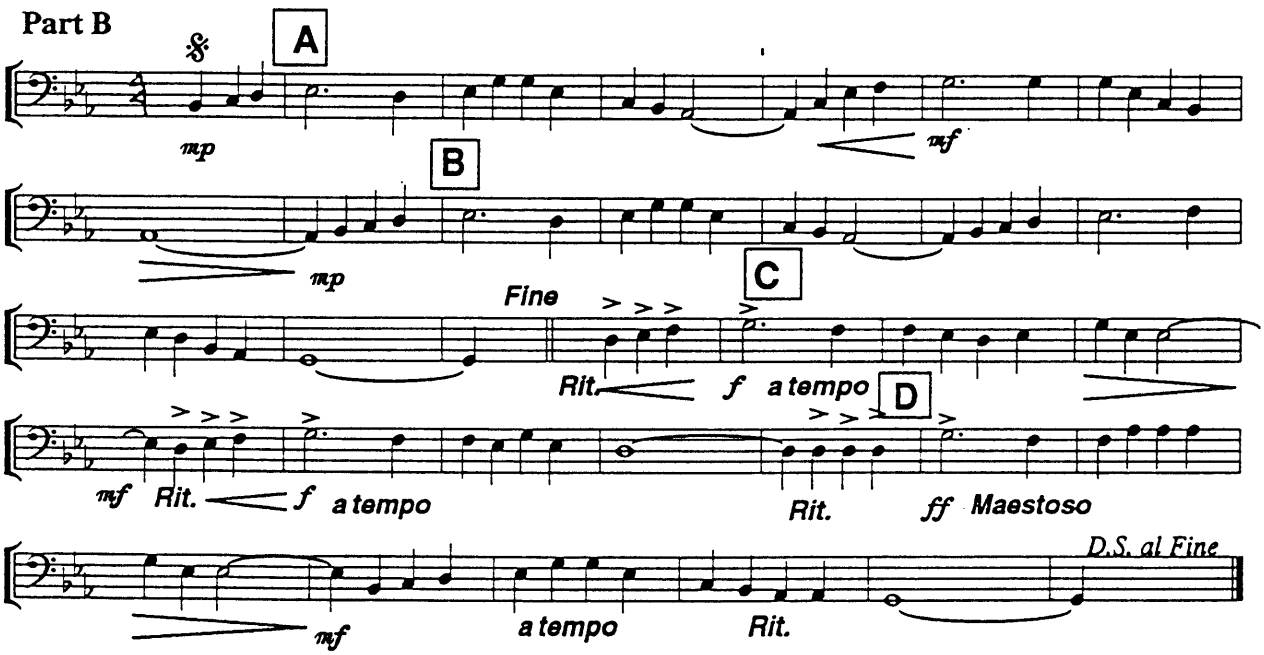
Trombone
Baritone B.C.
Bassoon
Part A

Danny Boy



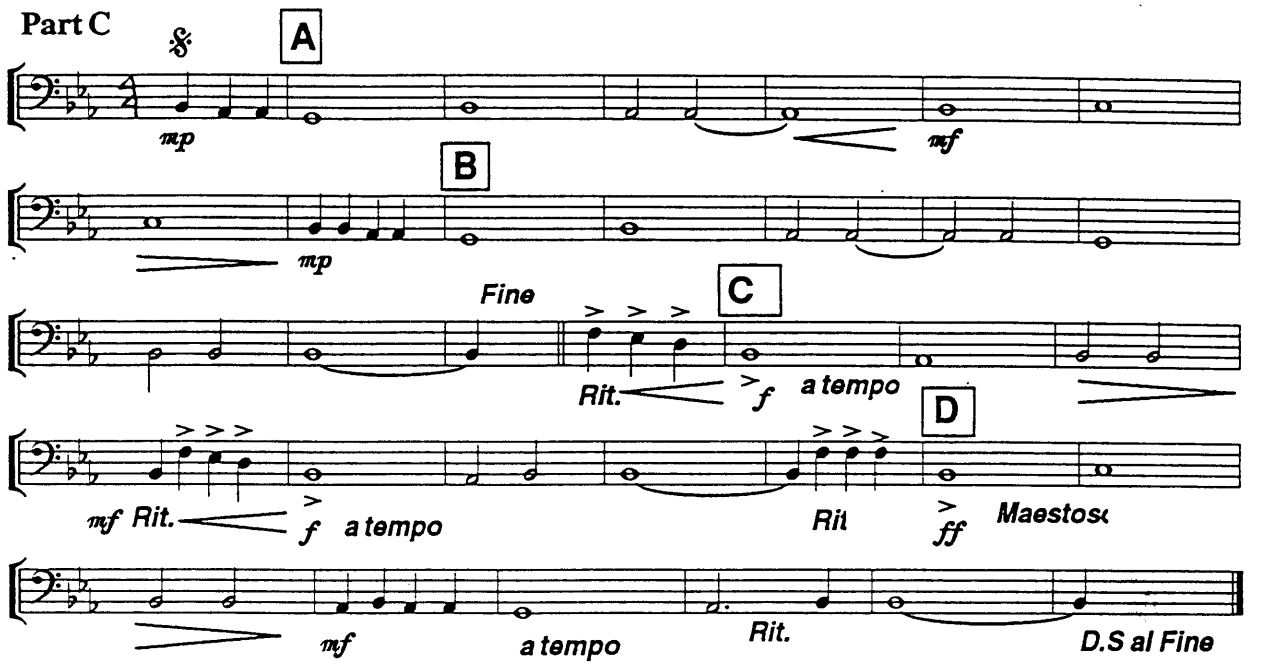
Trombone
Baritone B.C.
Bassoon
Part B

Danny Boy



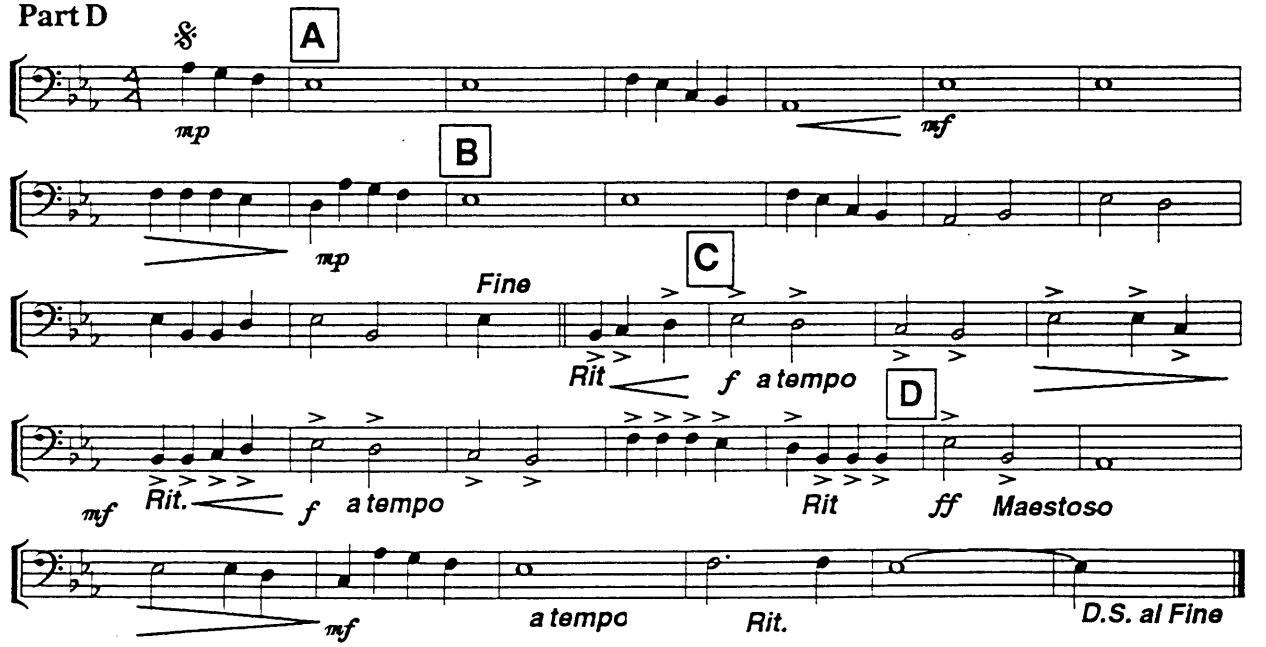
Trombone
Baritone B.C.
Bassoon
Part C

Danny Boy



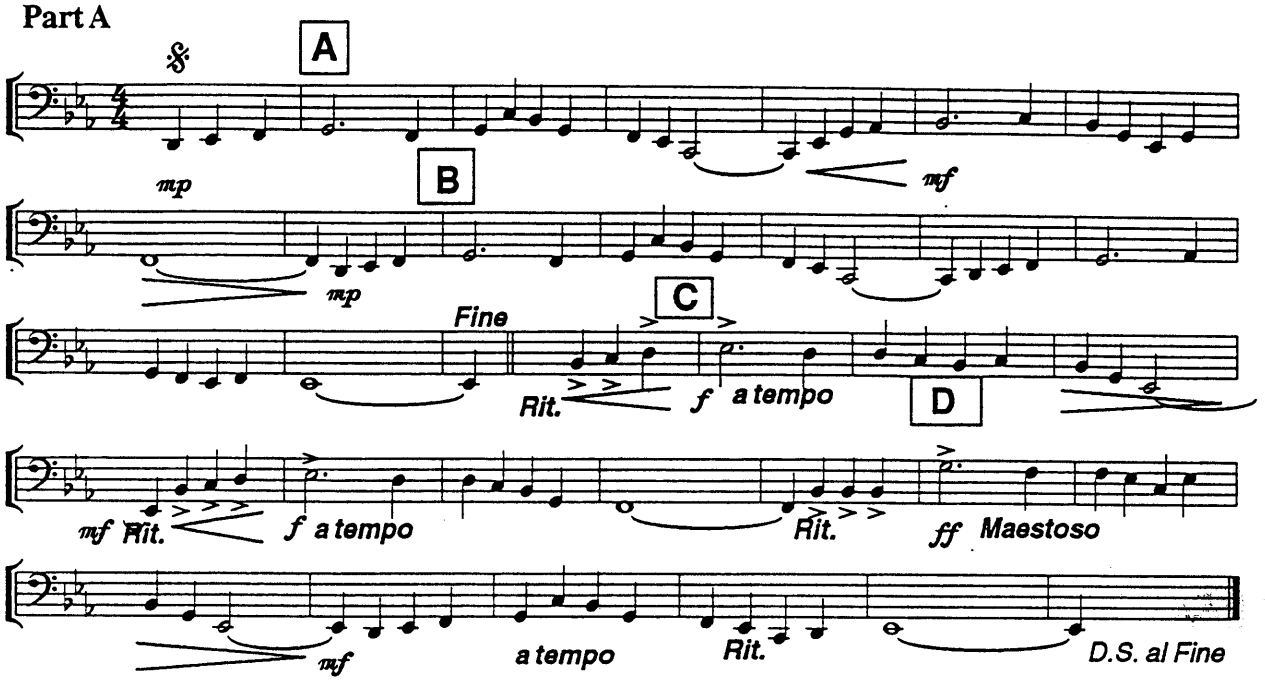
Trombone
Baritone B.C.
Bassoon
Part D

Danny Boy



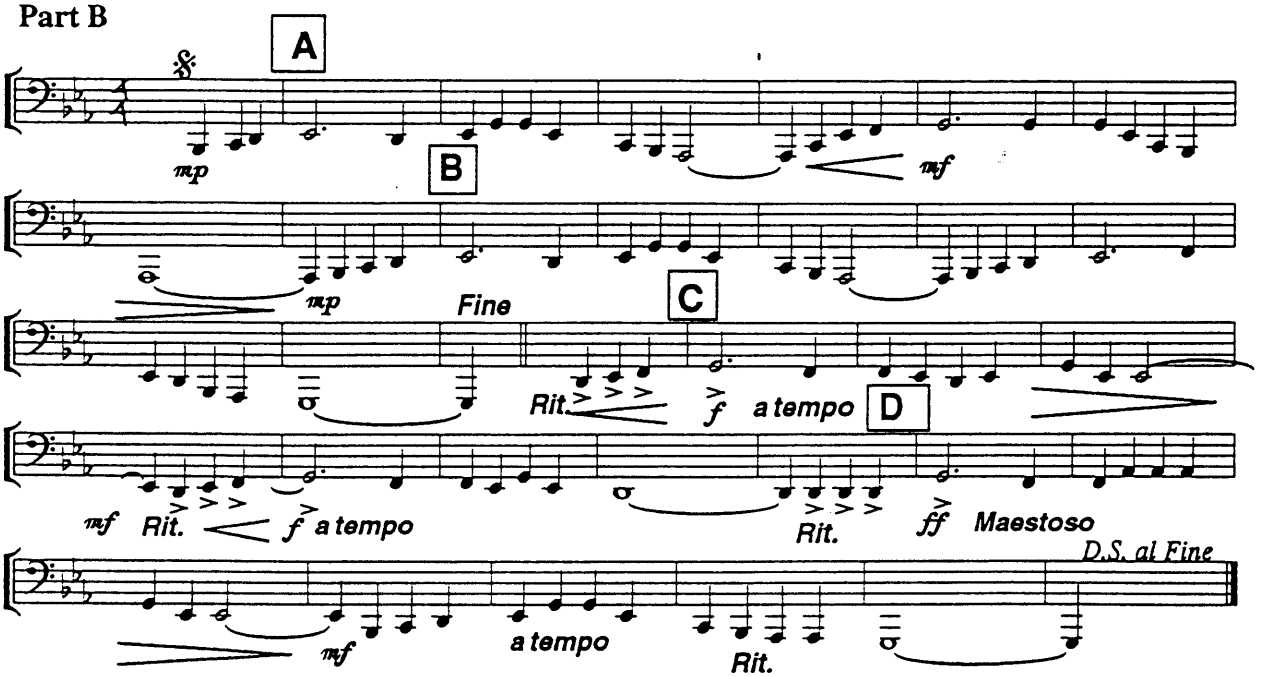
Danny Boy

Tuba
Part A



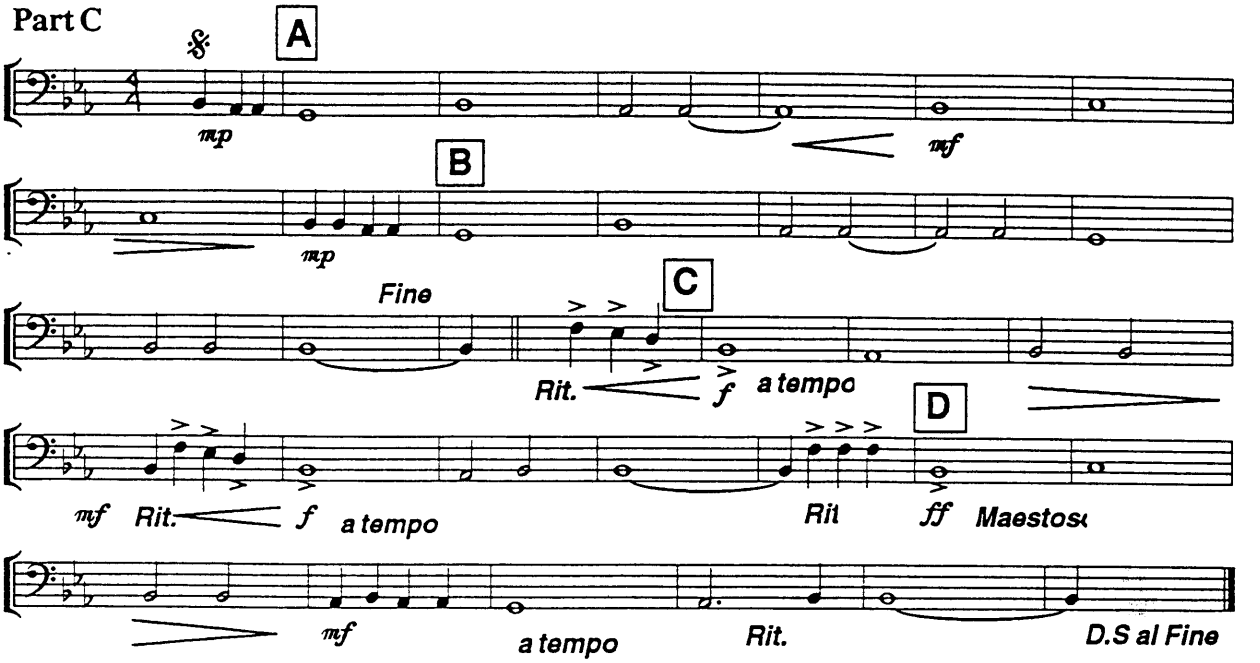
Danny Boy

Tuba
Part B



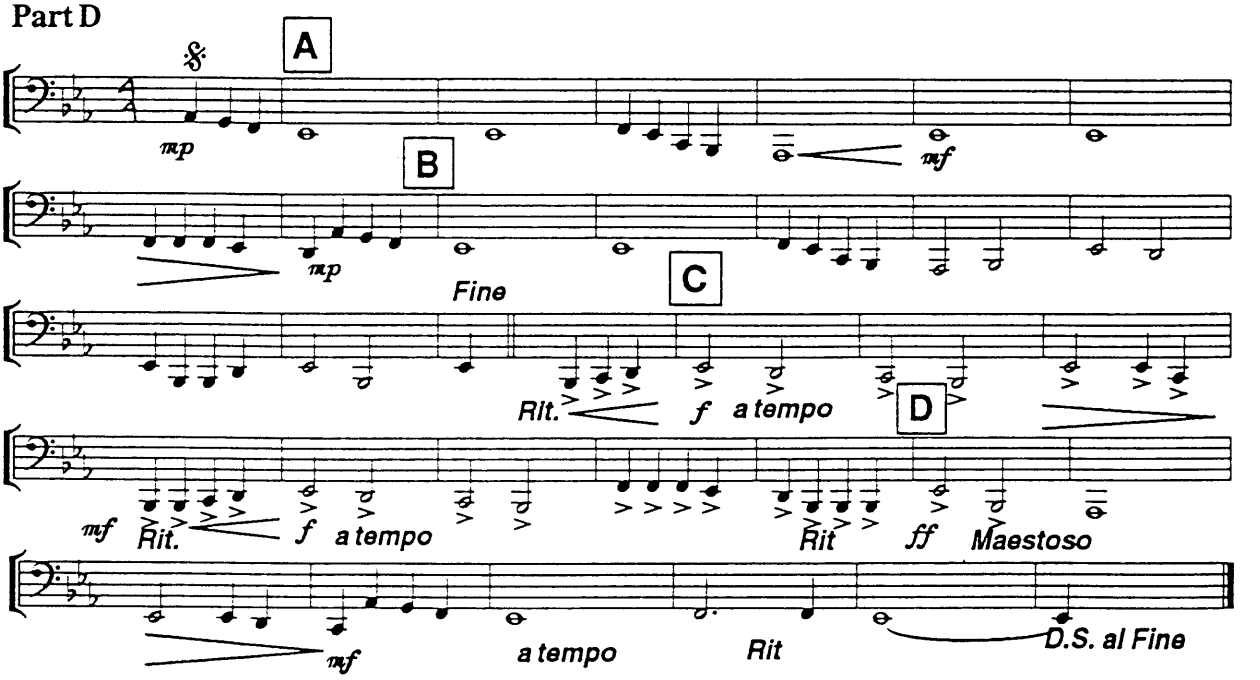
Danny Boy

Tuba
Part C



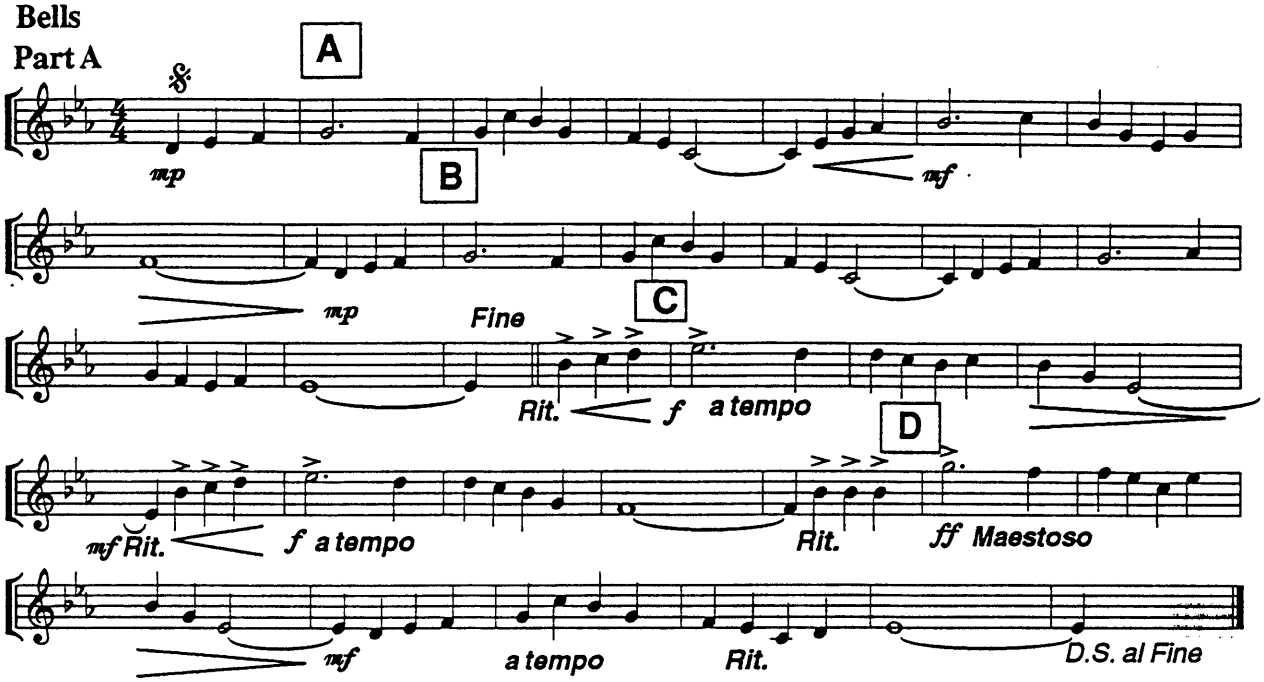
Danny Boy

Tuba
Part D



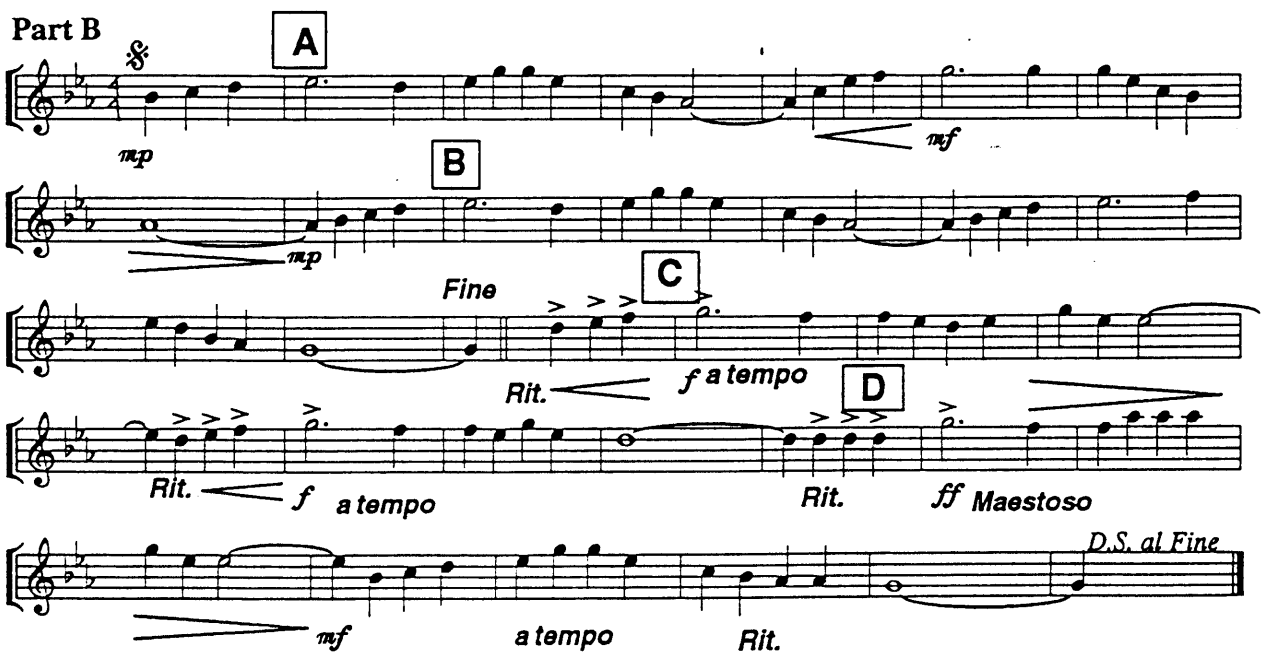
Danny Boy

Bells
Part A



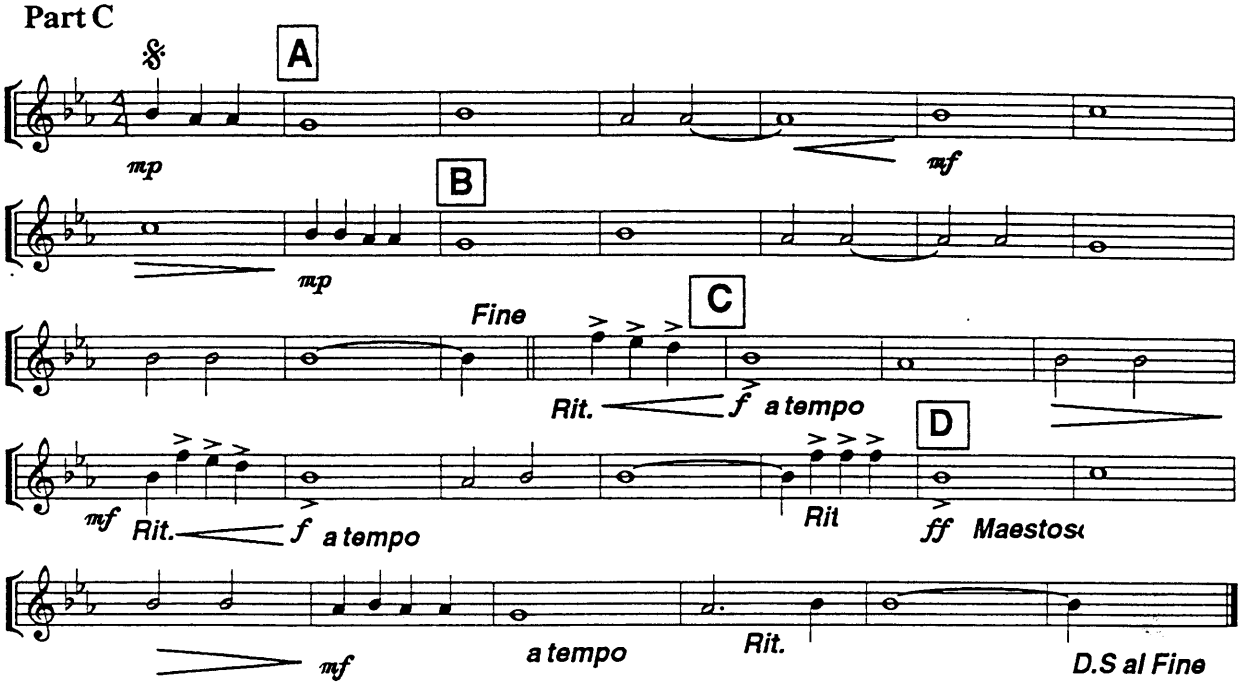
Danny Boy

Bells
Part B



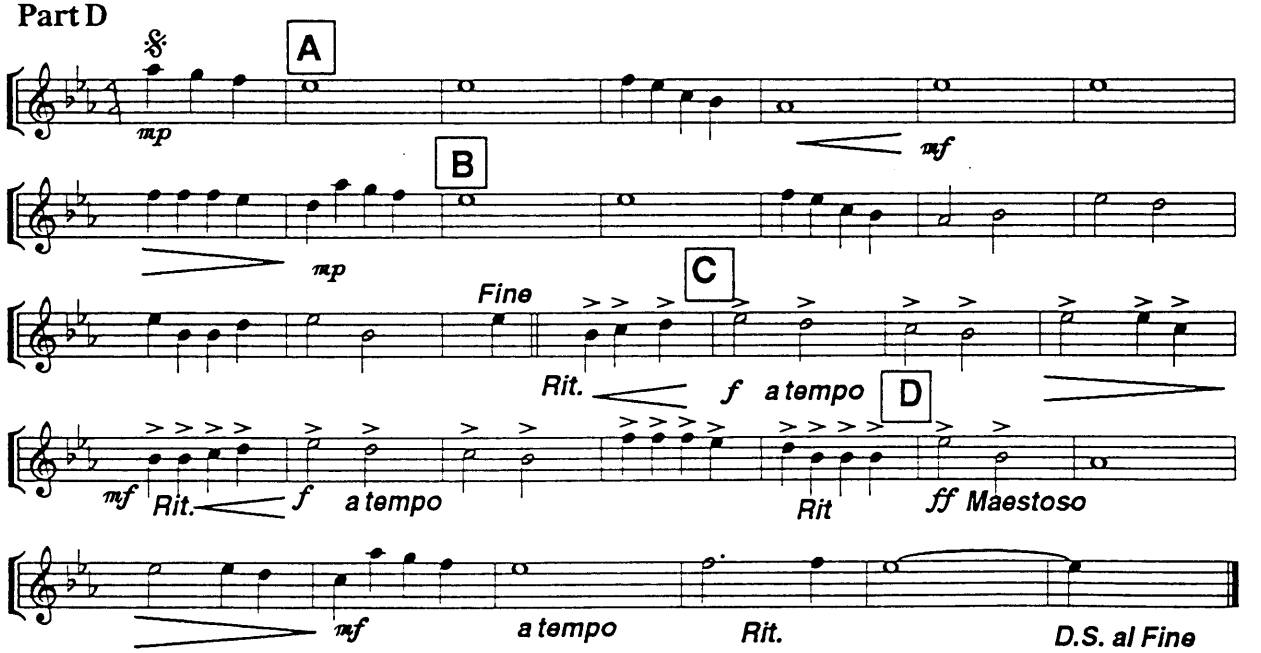
Danny Boy

Bells
Part C

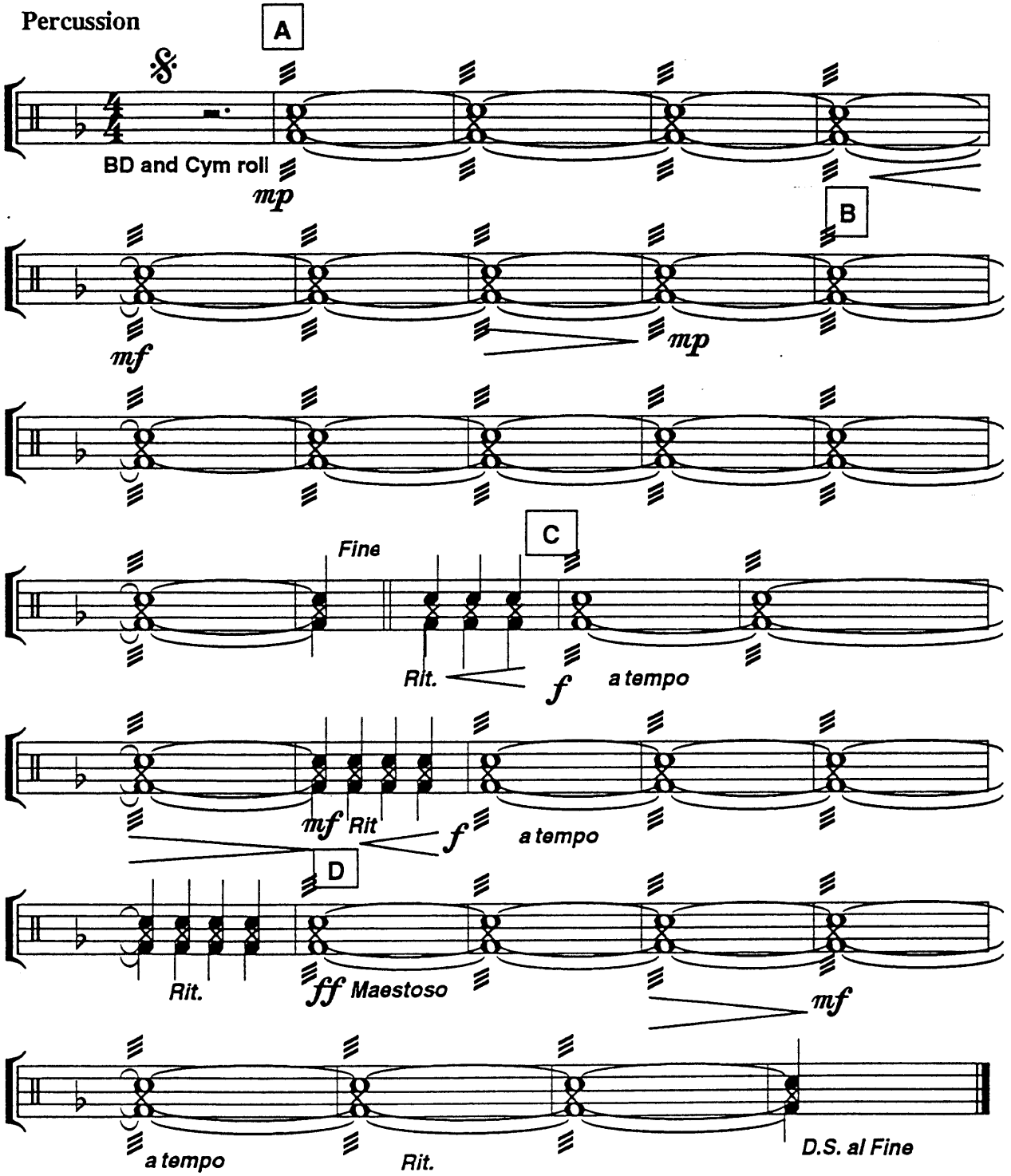


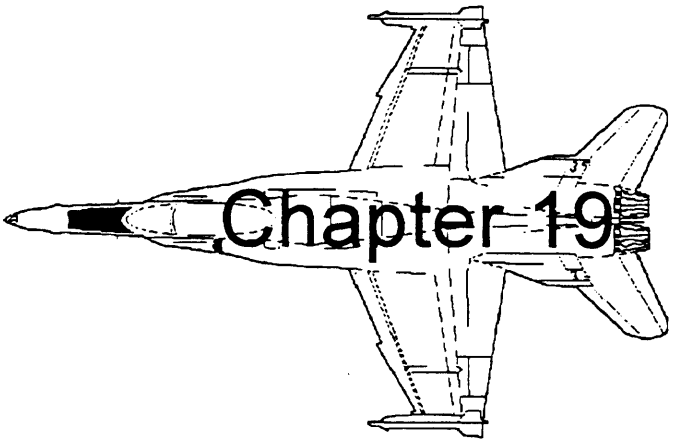
Danny Boy

Bells
Part D



DANNY BOY


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



Day Thou Gavest

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

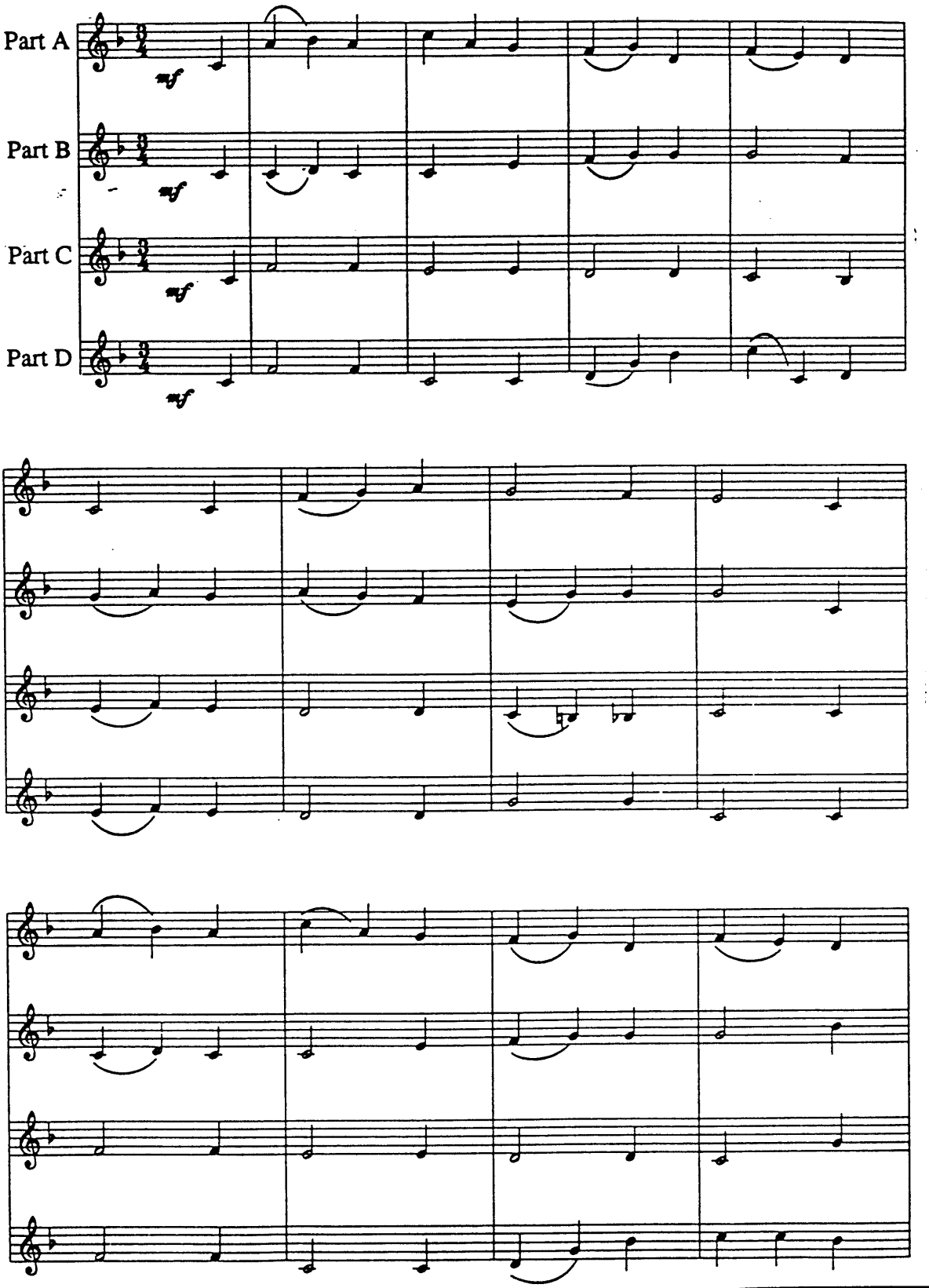
Practicing hymns such as "Crimond" and "Day Thou Gavest" is an excellent method of developing tone, balance and blend in an ensemble. "Day Thou Gavest" is particularly good for developing flexibility in the embouchure as the cadets will learn to slur smoothly with practice.

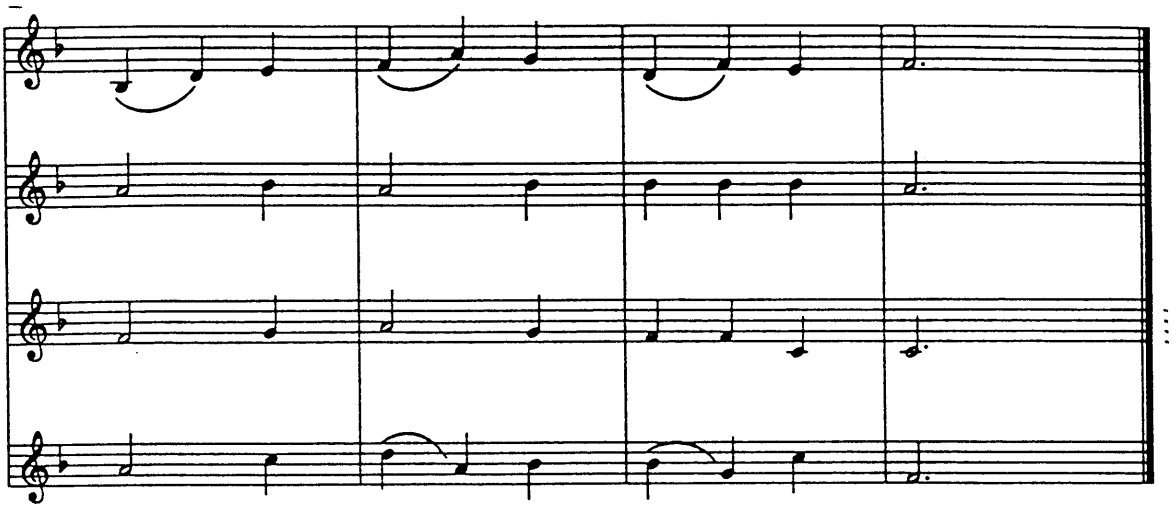
Lyrics

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

The Day Thou Gavest

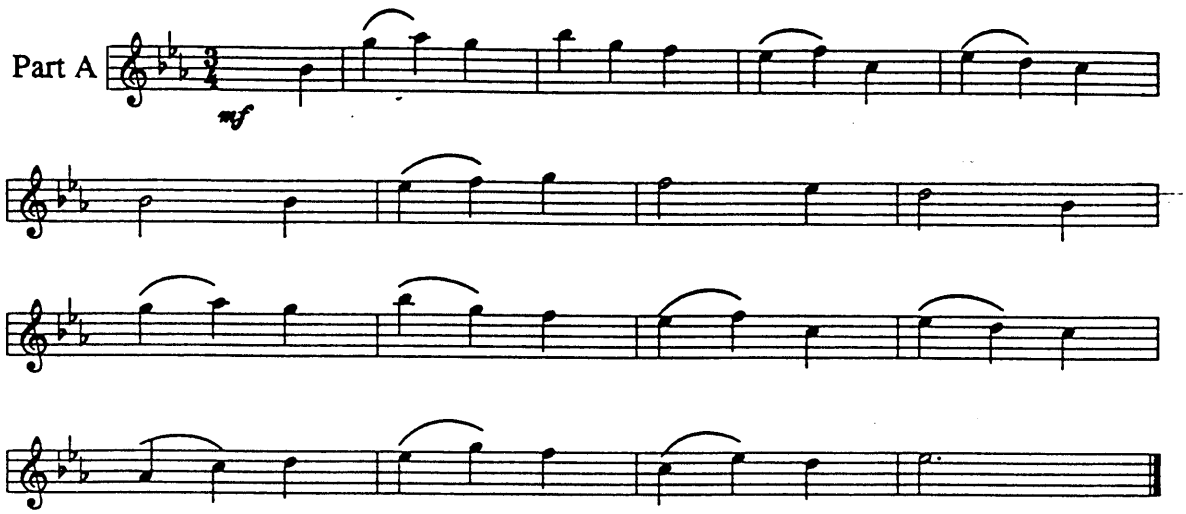
B♭ Conductor





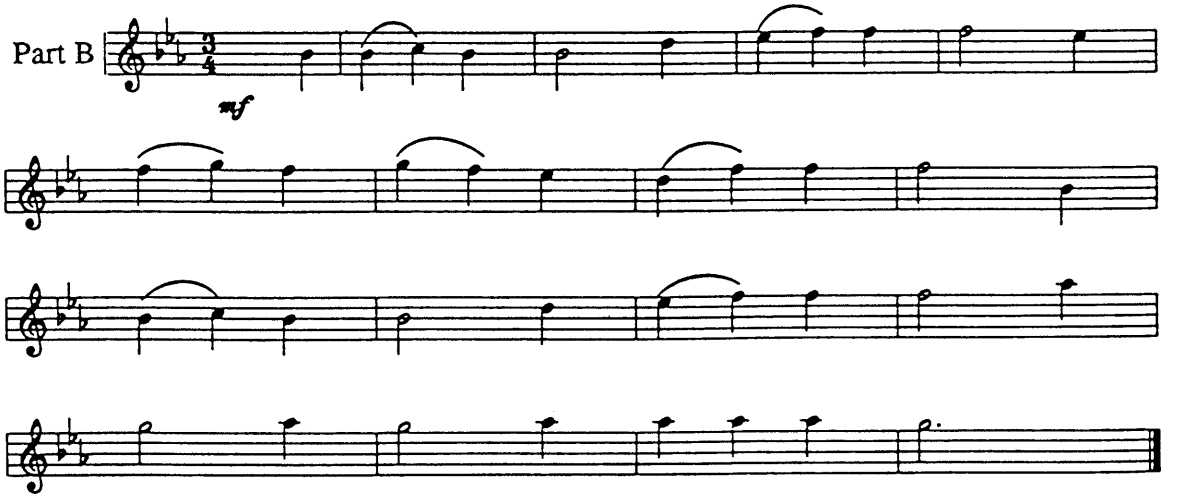
The Day Thou Gavest

Flute/Oboe



The Day Thou Gavest

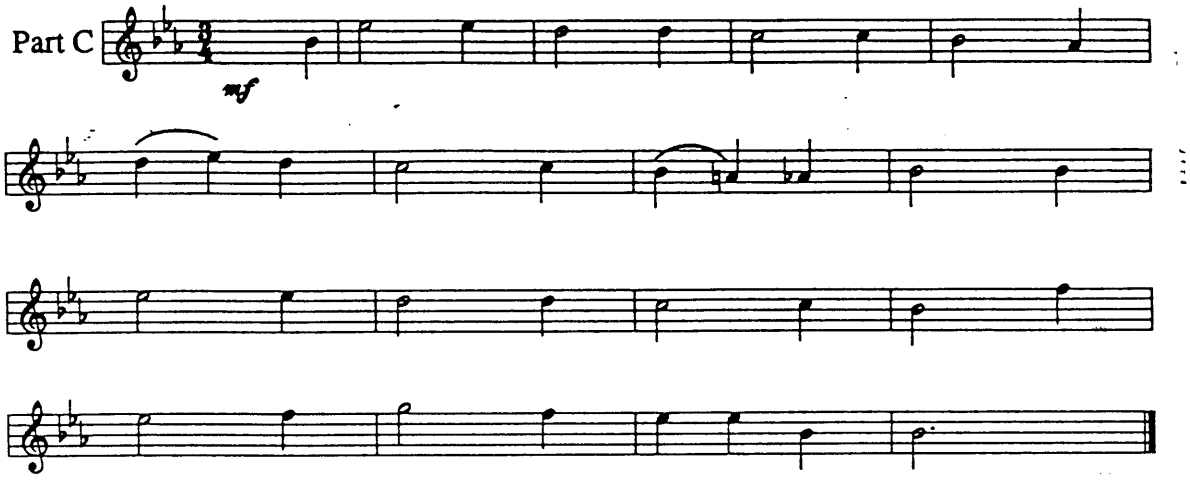
Flute/Oboe



The Day Thou Gavest

Flute/Oboe

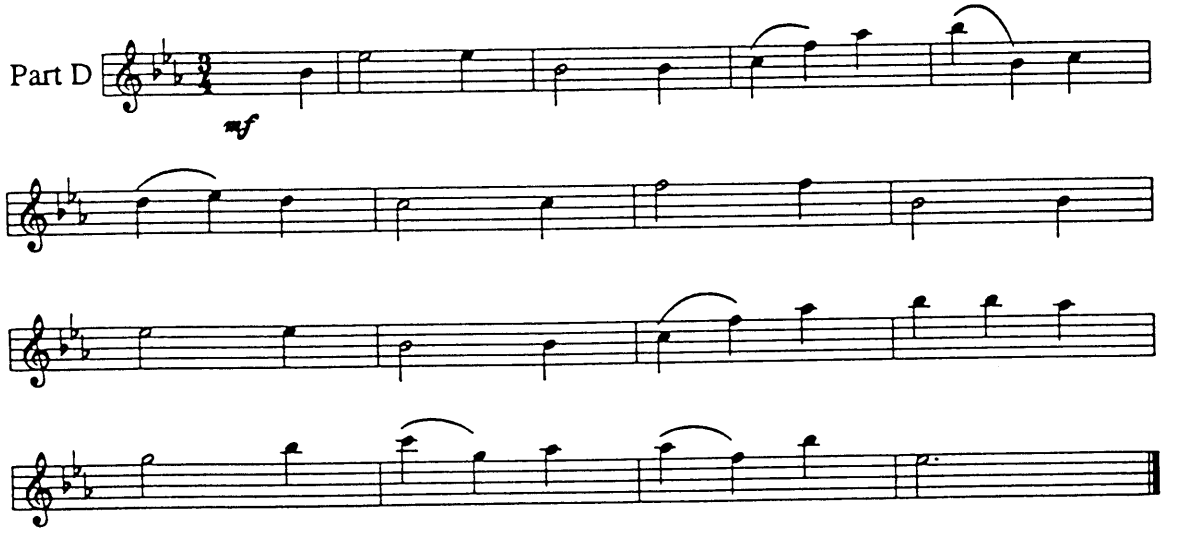
Part C



The Day Thou Gavest

Flute/Oboe

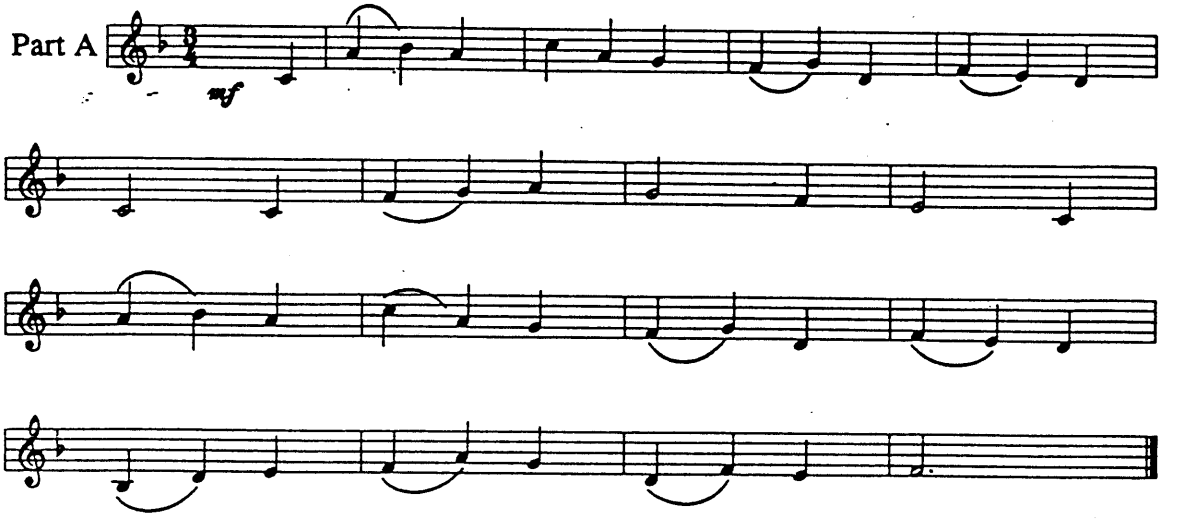
Part D



The Day Thou Gavest

Trumpet/Clarinet
Baritone T.C.

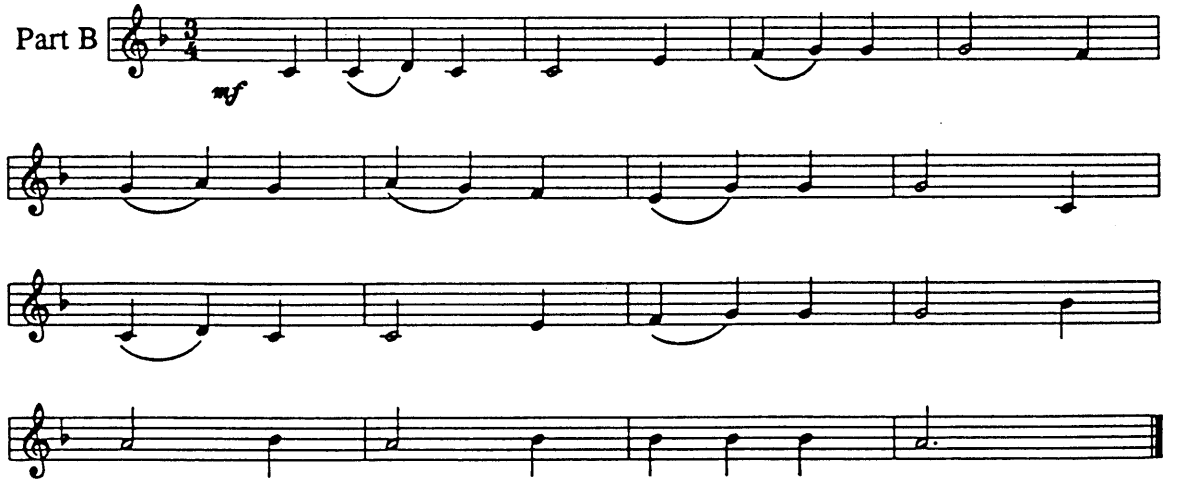
Part A



The Day Thou Gavest

Trumpet/Clarinet
Baritone T.C.

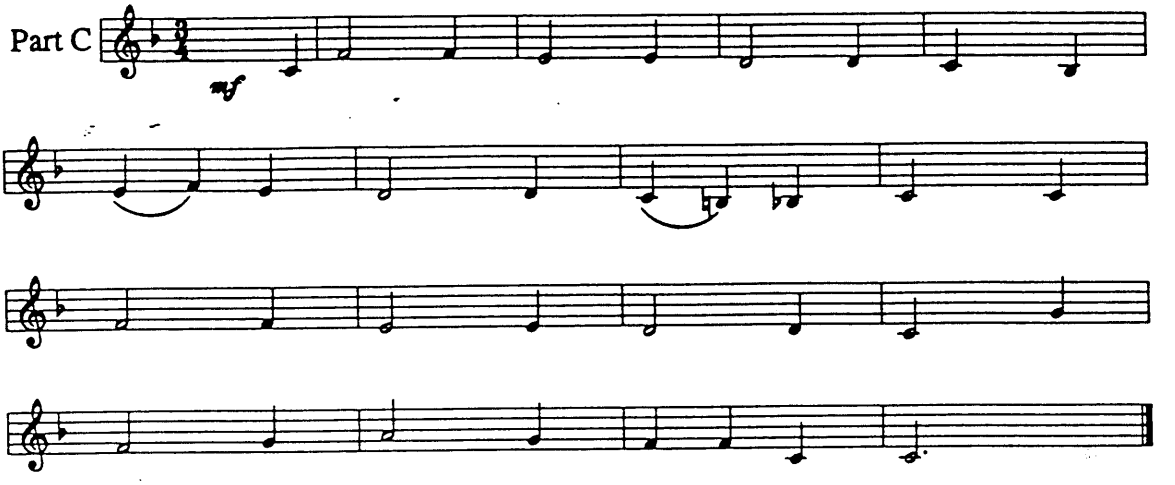
Part B



The Day Thou Gavest

Trumpet/Clarinet
Baritone T.C.

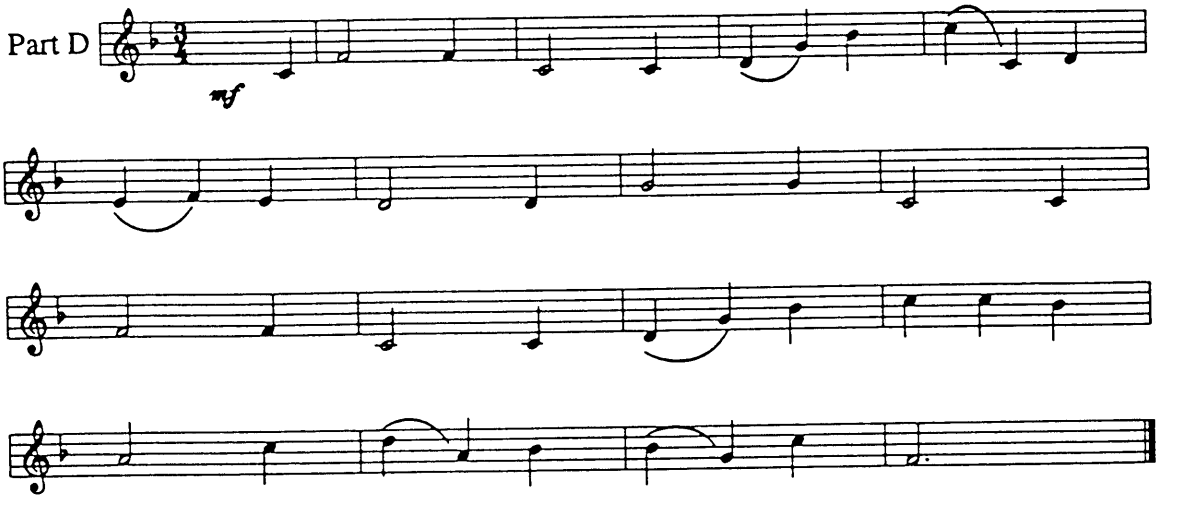
Part C



The Day Thou Gavest

Trumpet/Clarinet
Baritone T.C.

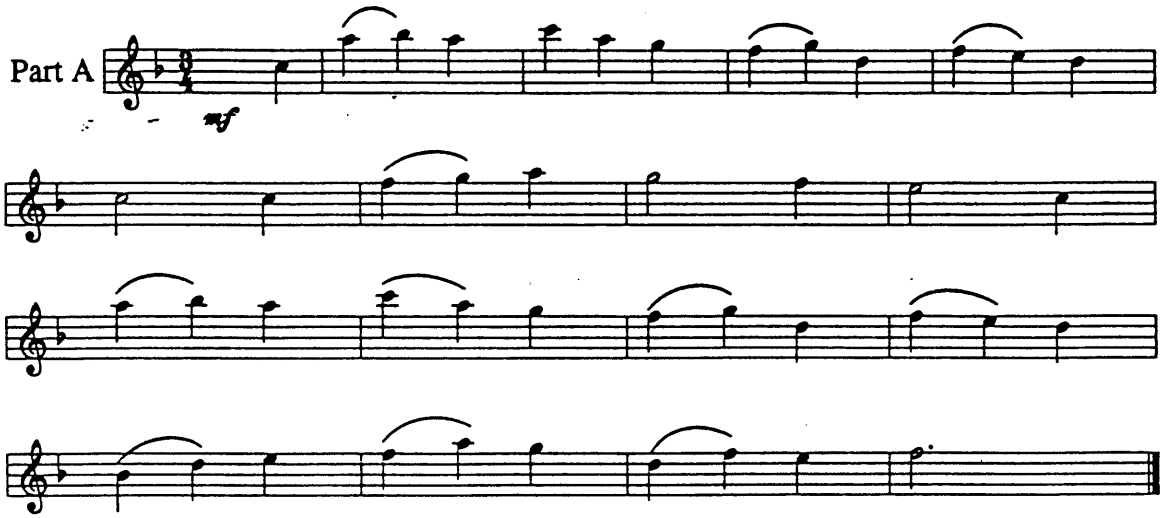
Part D



The Day Thou Gavest

Clarinet/Tenor Sax

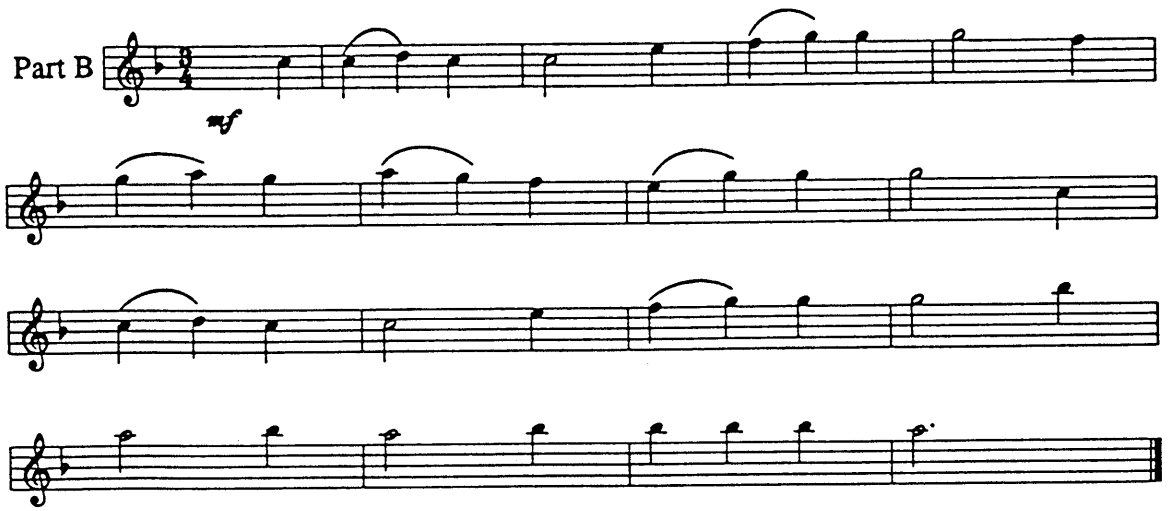
Part A



The Day Thou Gavest

Clarinet/Tenor Sax

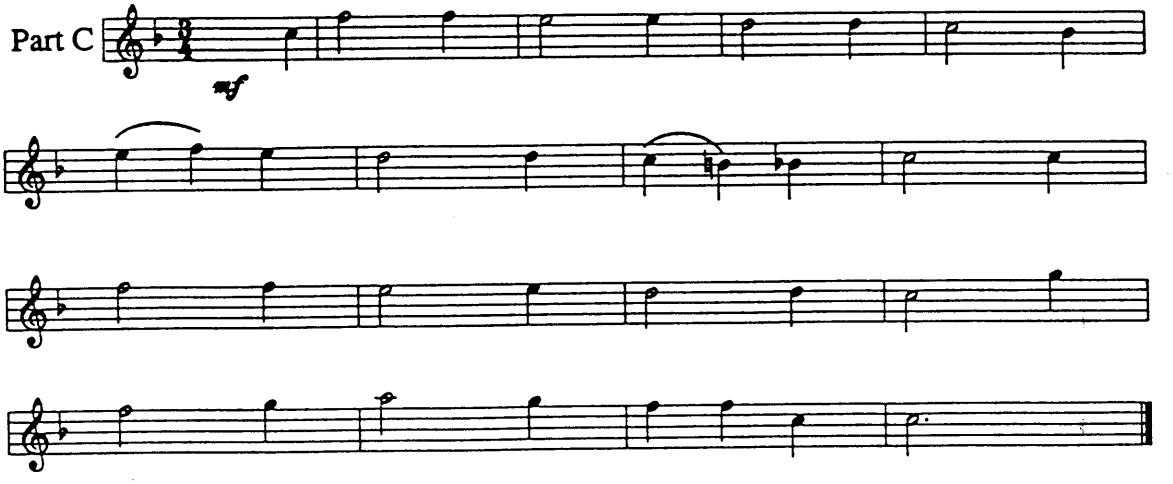
Part B



Clarinet/Tenor Sax

The Day Thou Gavest

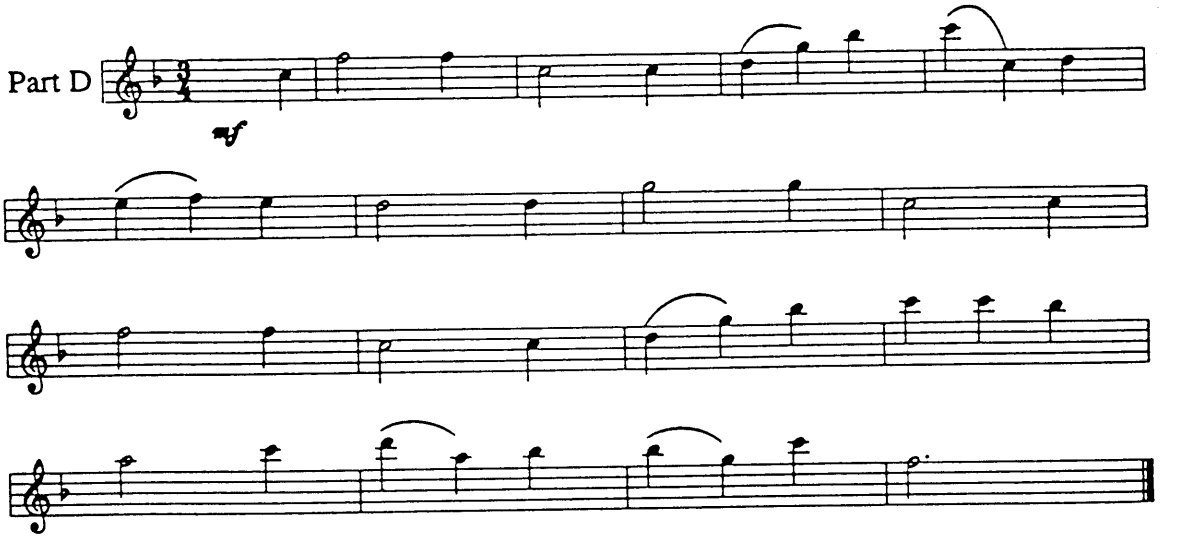
Part C



Clarinet/Tenor Sax

The Day Thou Gavest

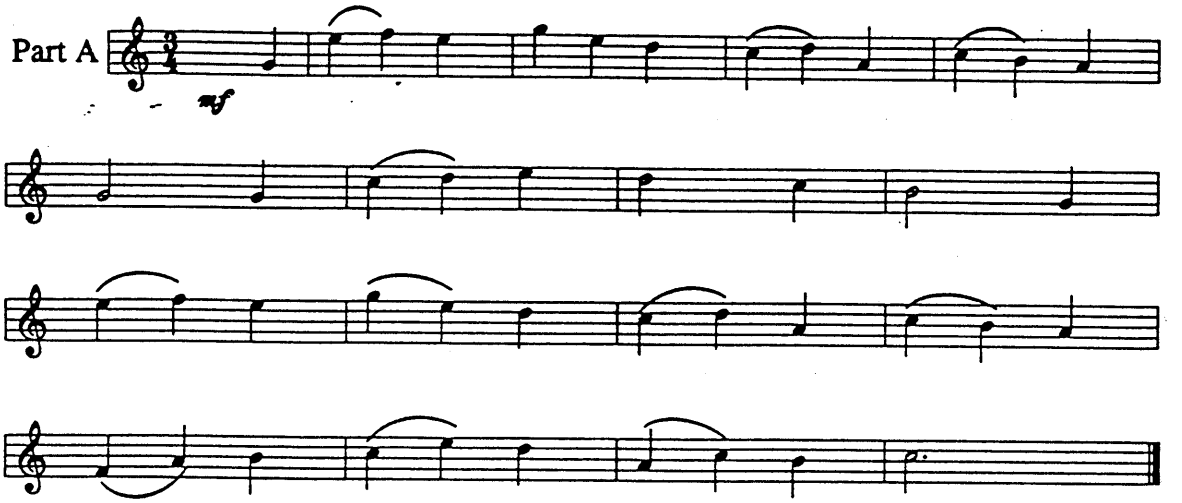
Part D



The Day Thou Gavest

Alto/Bari Saxophone

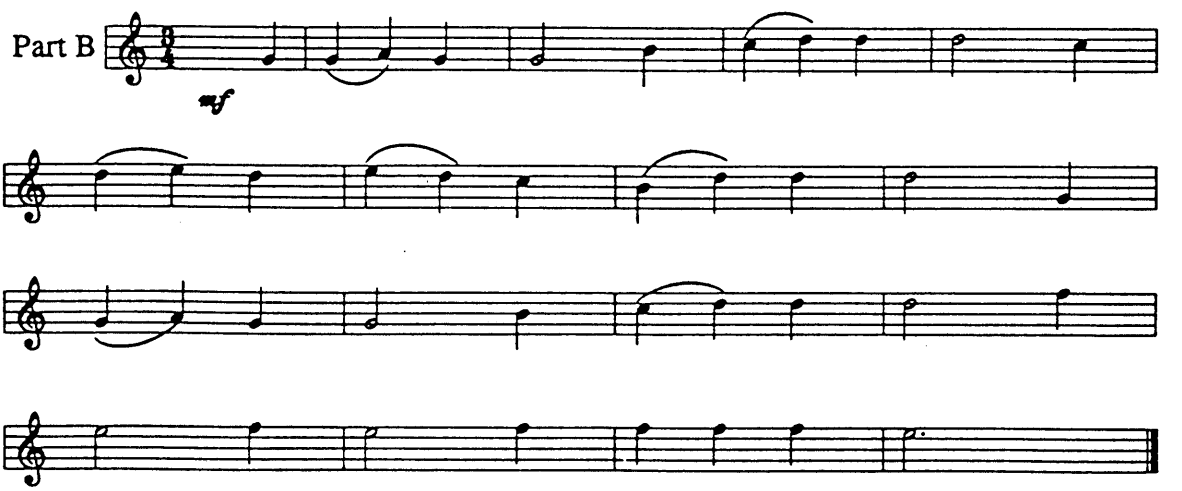
Part A



The Day Thou Gavest

Alto/Bari Saxophone

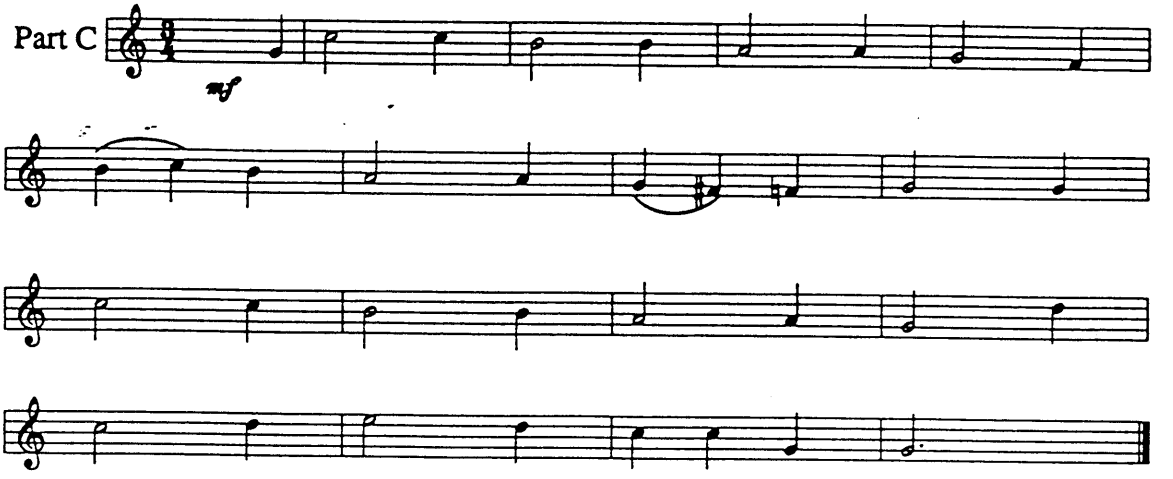
Part B



The Day Thou Gavest

Alto/Bari Saxophone

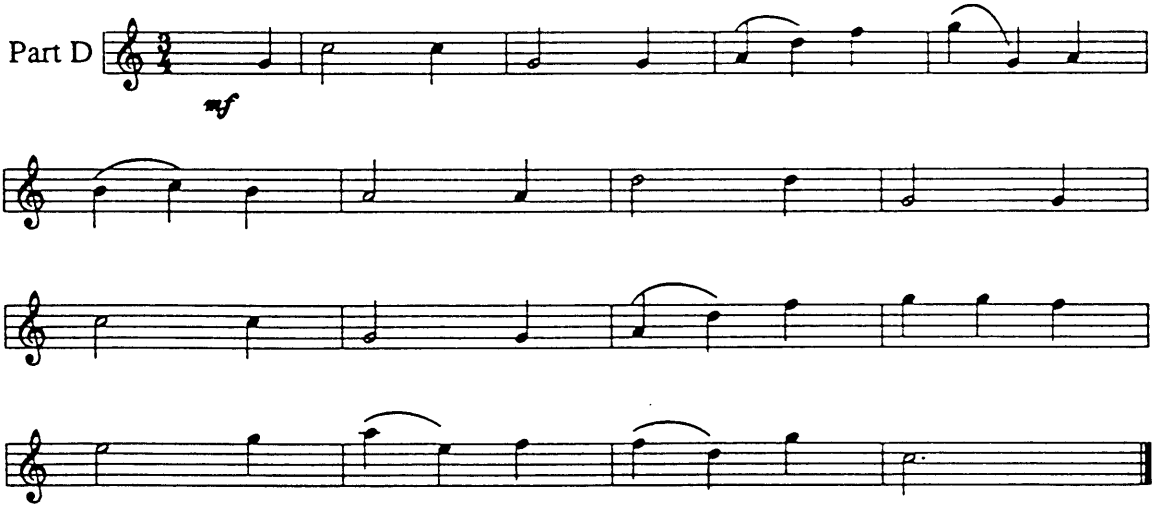
Part C



The Day Thou Gavest

Alto/Bari Saxophone

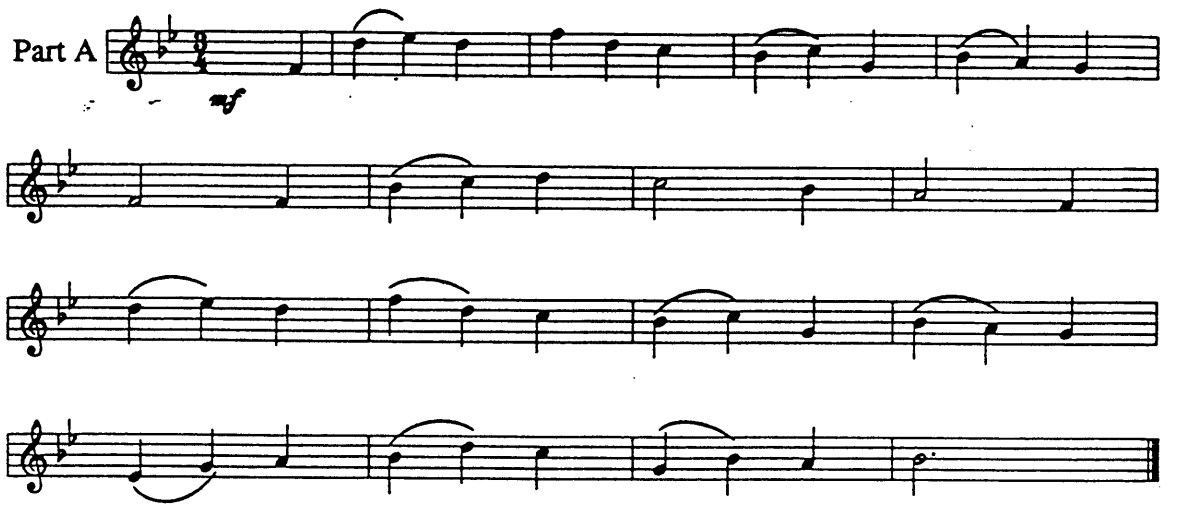
Part D



The Day Thou Gavest

French Horn

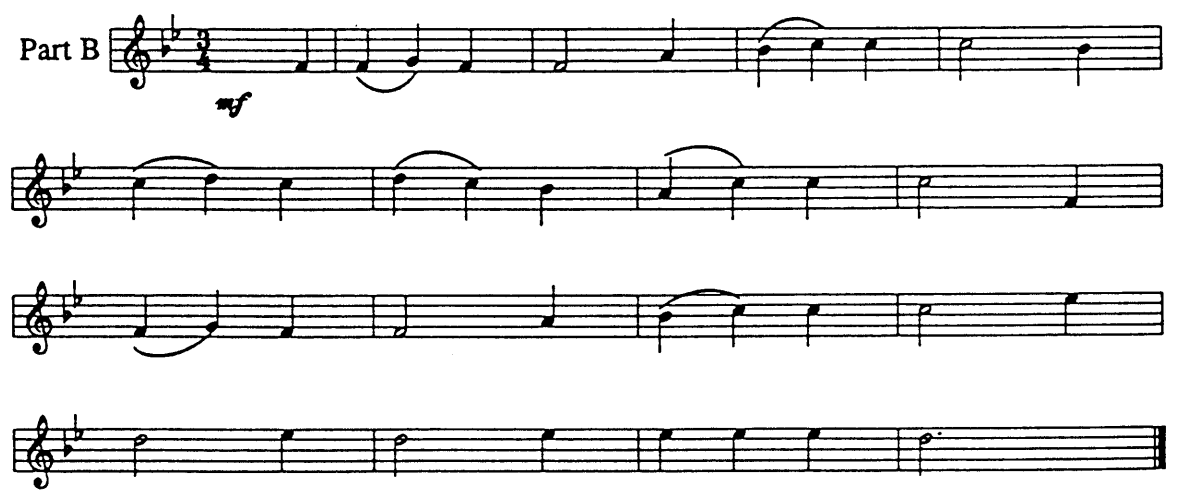
Part A



The Day Thou Gavest

French Horn

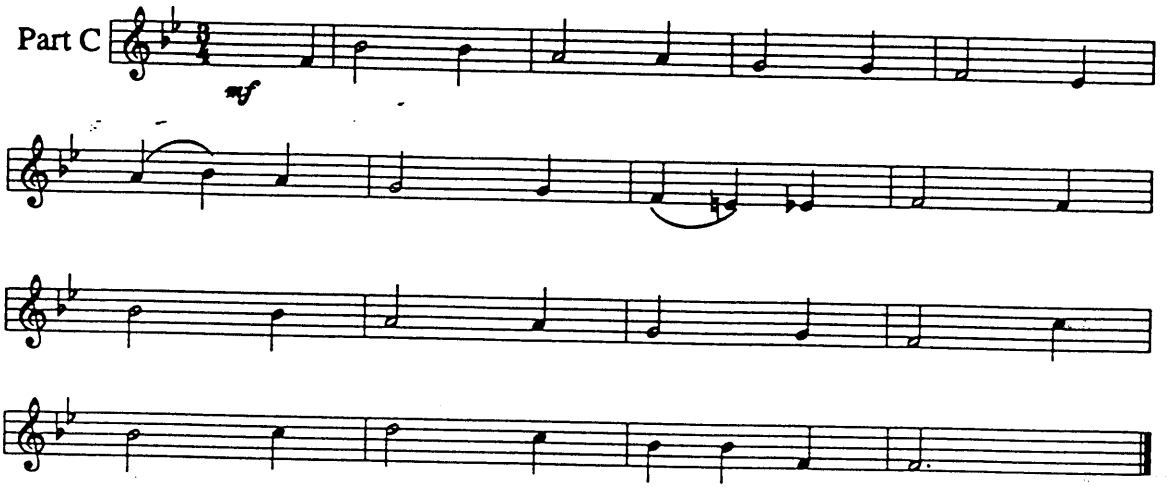
Part B



The Day Thou Gavest

French Horn

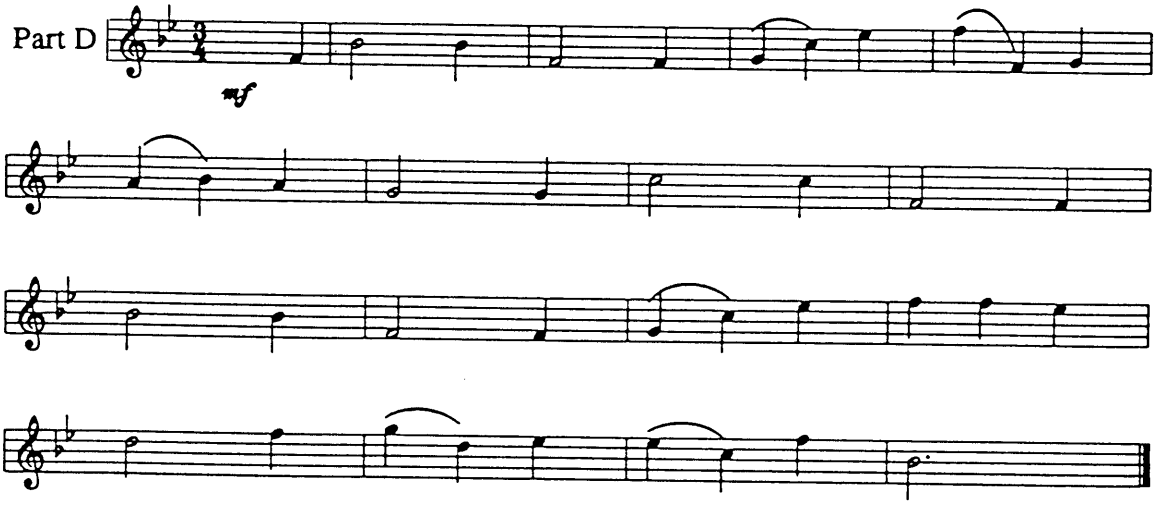
Part C



The Day Thou Gavest

French Horn

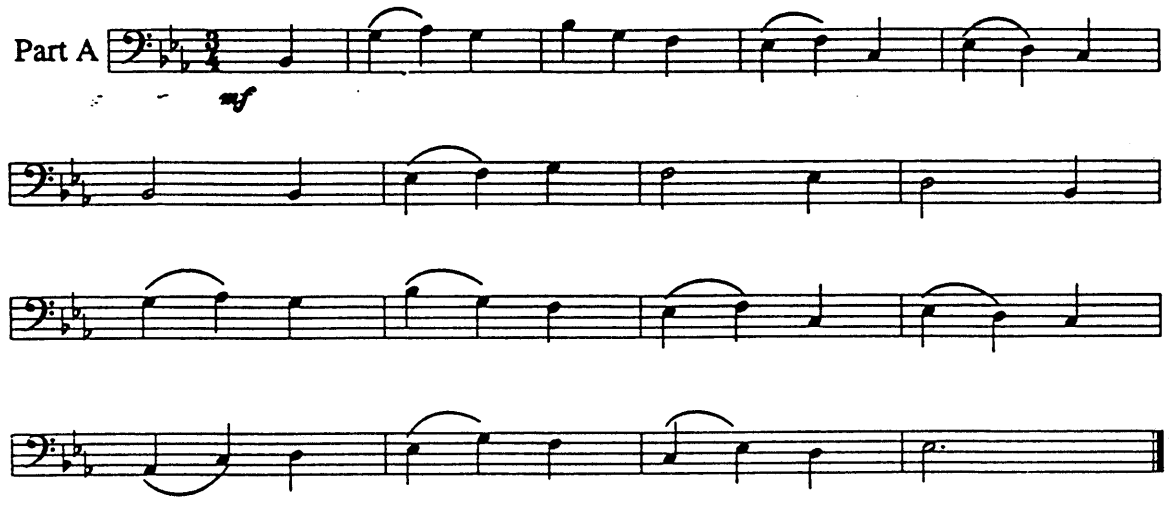
Part D



The Day Thou Gavest

Trombone/Baritone B.C.
Bassoon

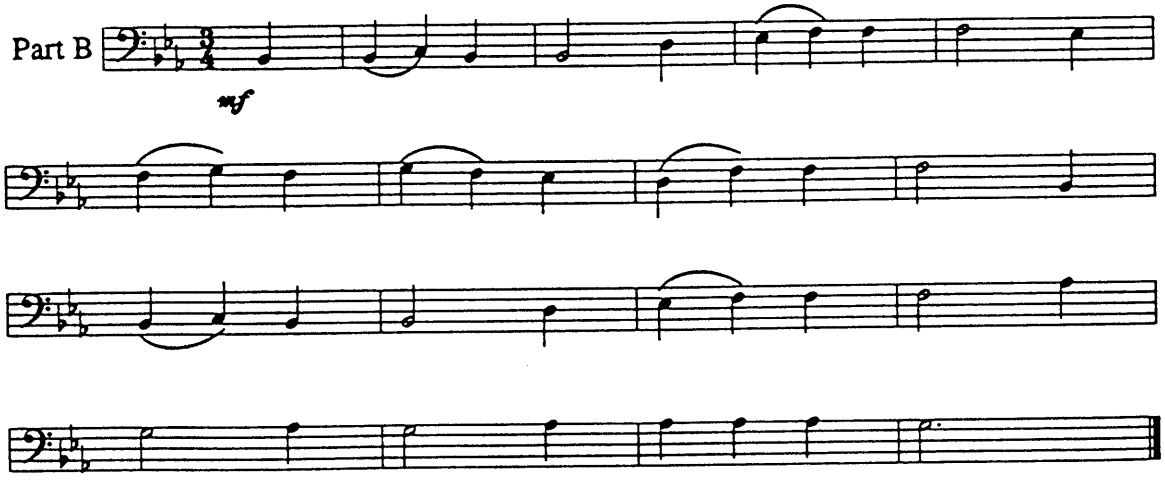
Part A



The Day Thou Gavest

Trombone/Baritone B.C.
Bassoon

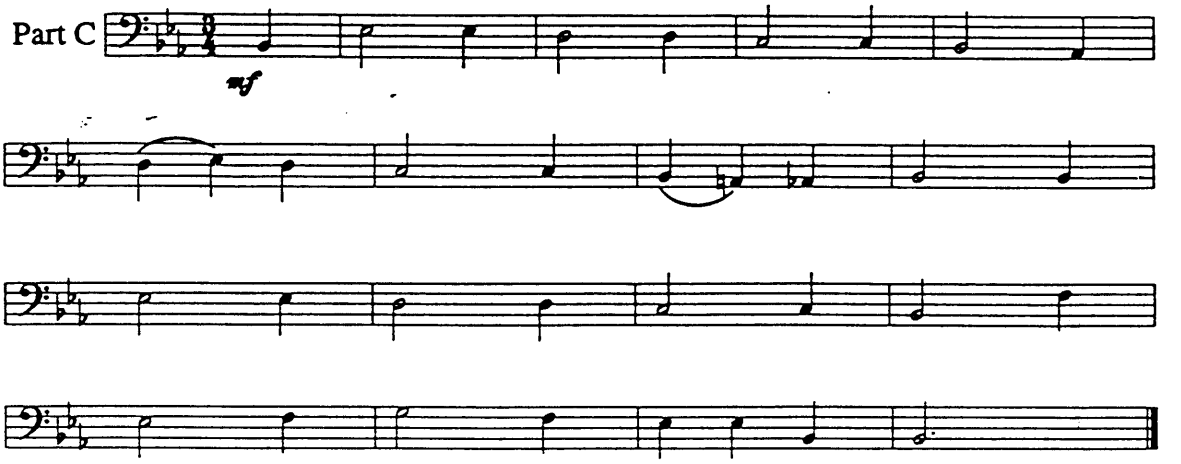
Part B



The Day Thou Gavest

Trombone/Baritone B.C.
Bassoon

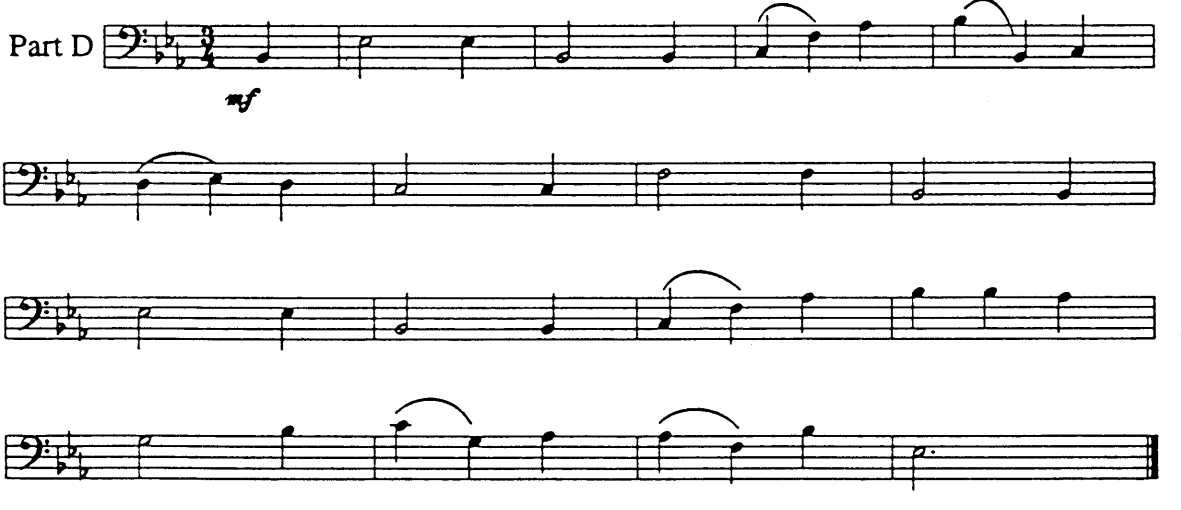
Part C



The Day Thou Gavest

Trombone/Baritone B.C.
Bassoon

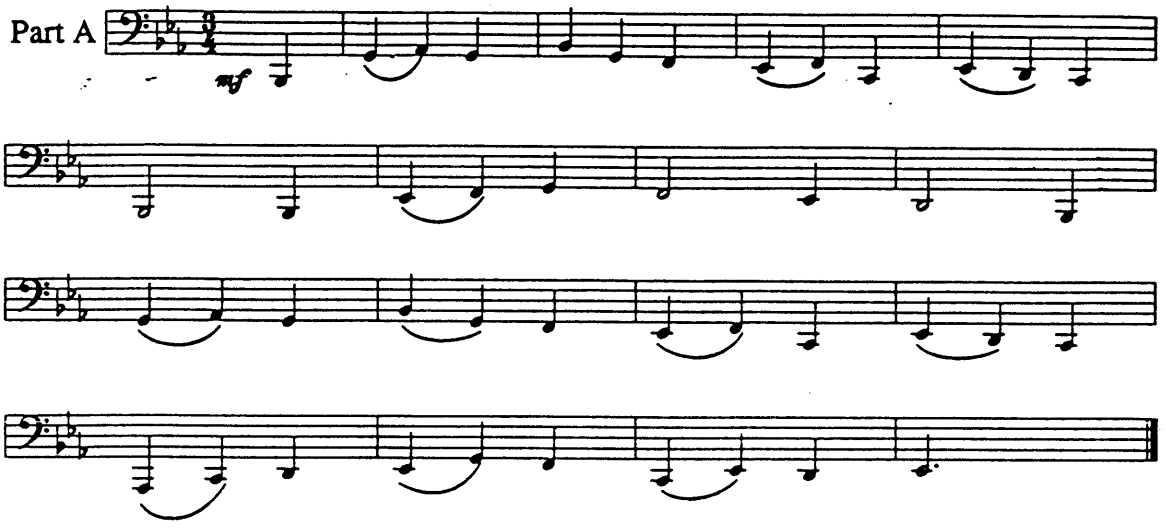
Part D



The Day Thou Gavest

Tuba

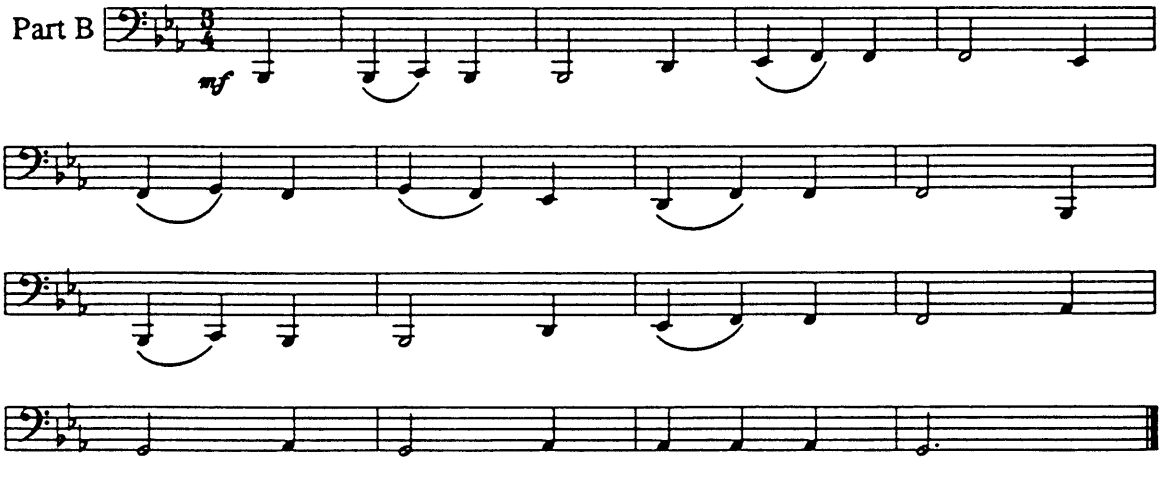
Part A



The Day Thou Gavest

Tuba

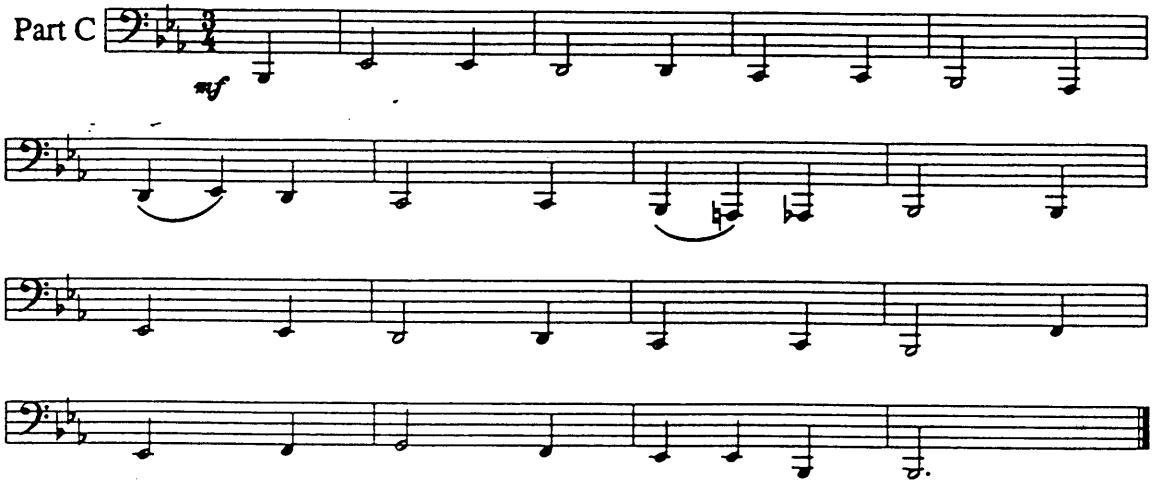
Part B



The Day Thou Gavest

Tuba

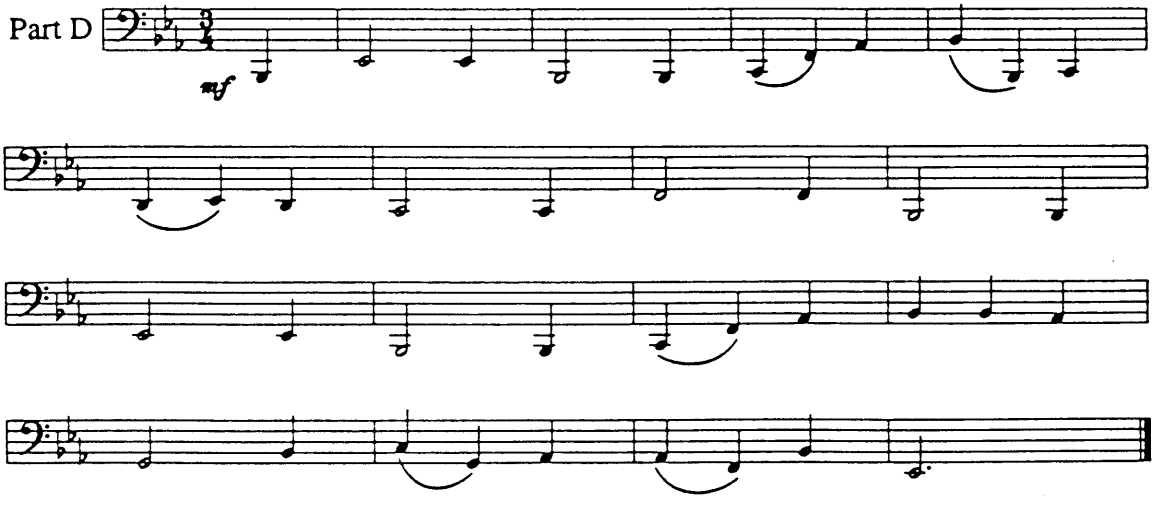
Part C



The Day Thou Gavest

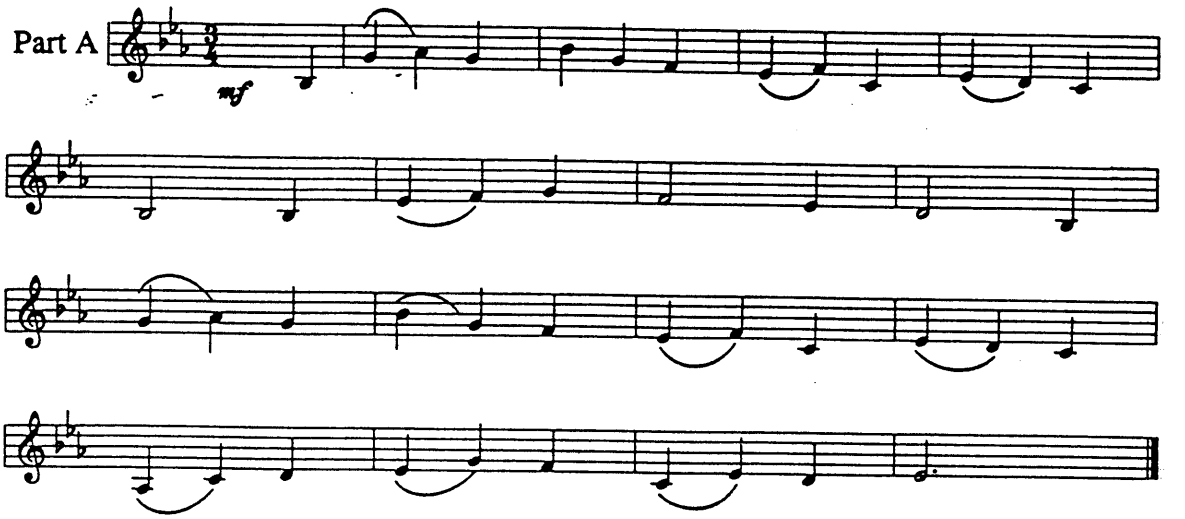
Tuba

Part D



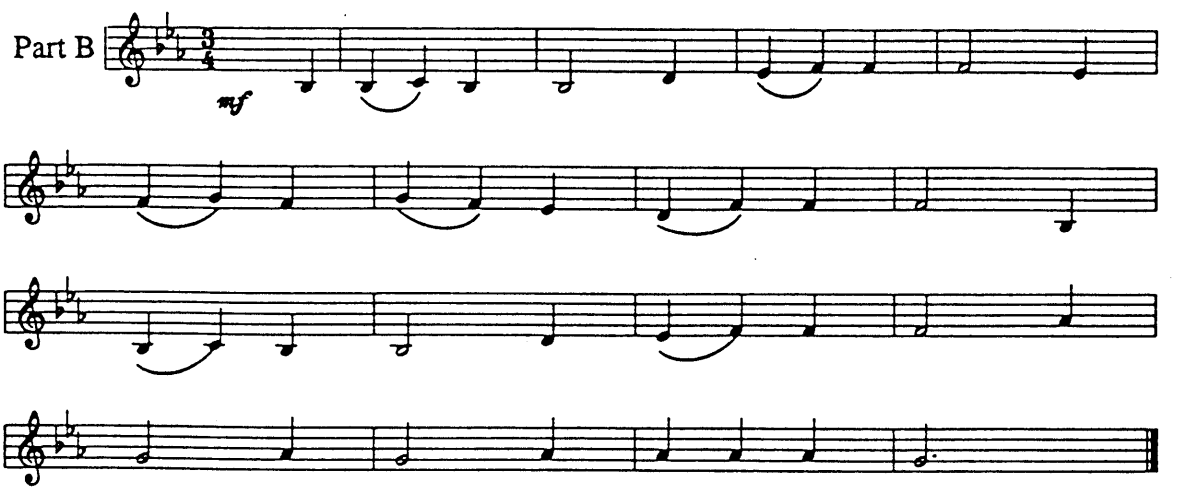
The Day Thou Gavest

Oboe/Bells



The Day Thou Gavest

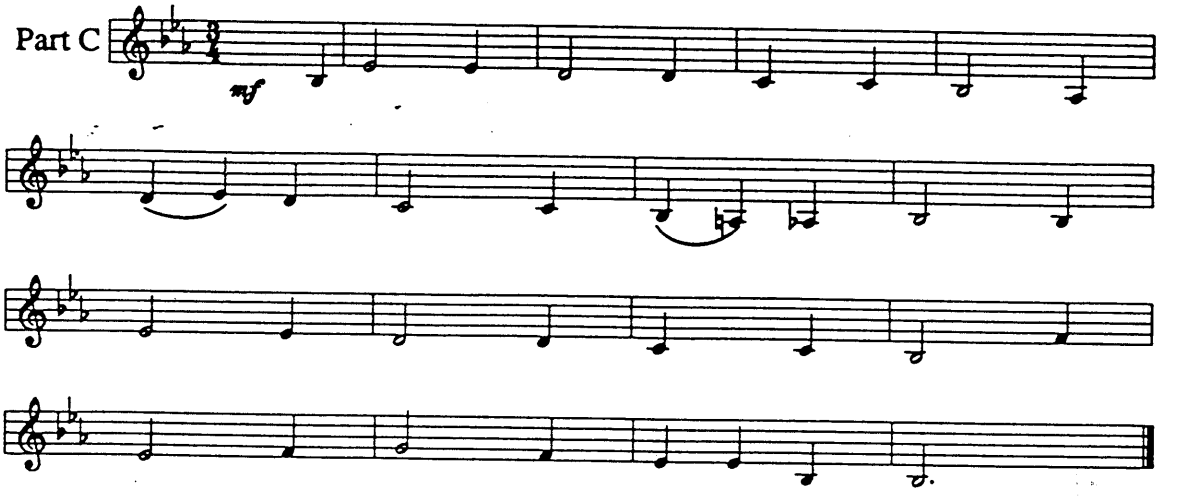
Oboe/Bells



The Day Thou Gavest

Oboe/Bells

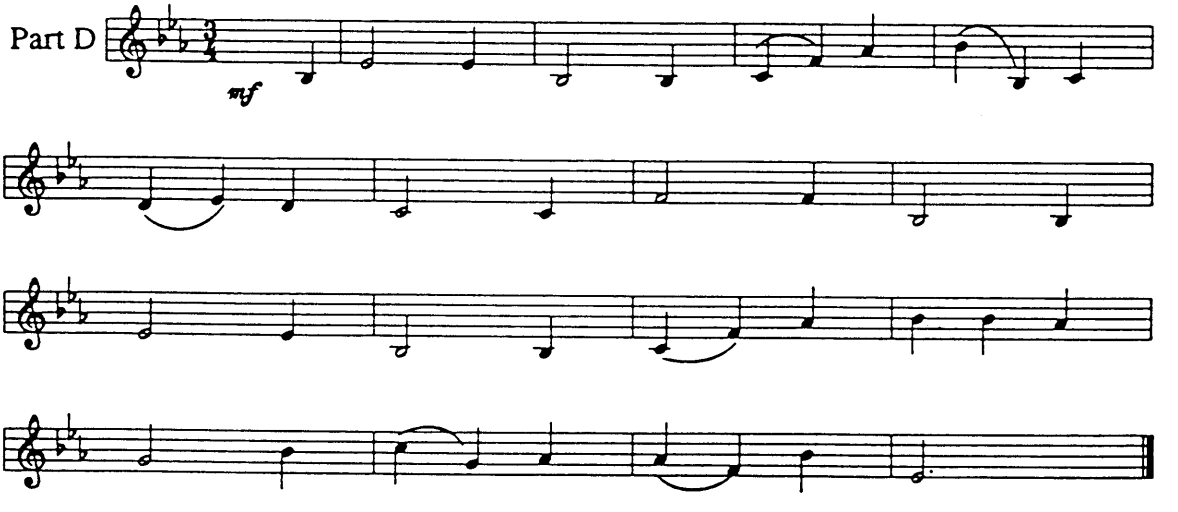
Part C



The Day Thou Gavest

Oboe/Bells

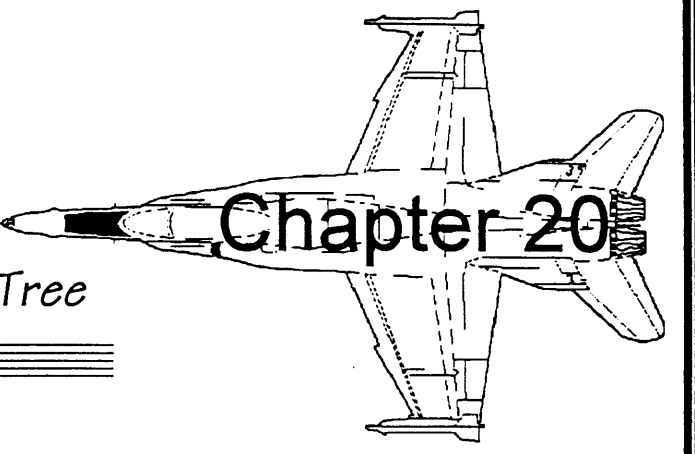
Part D



THE DAY THOU GAVEST

Percussion

TACET

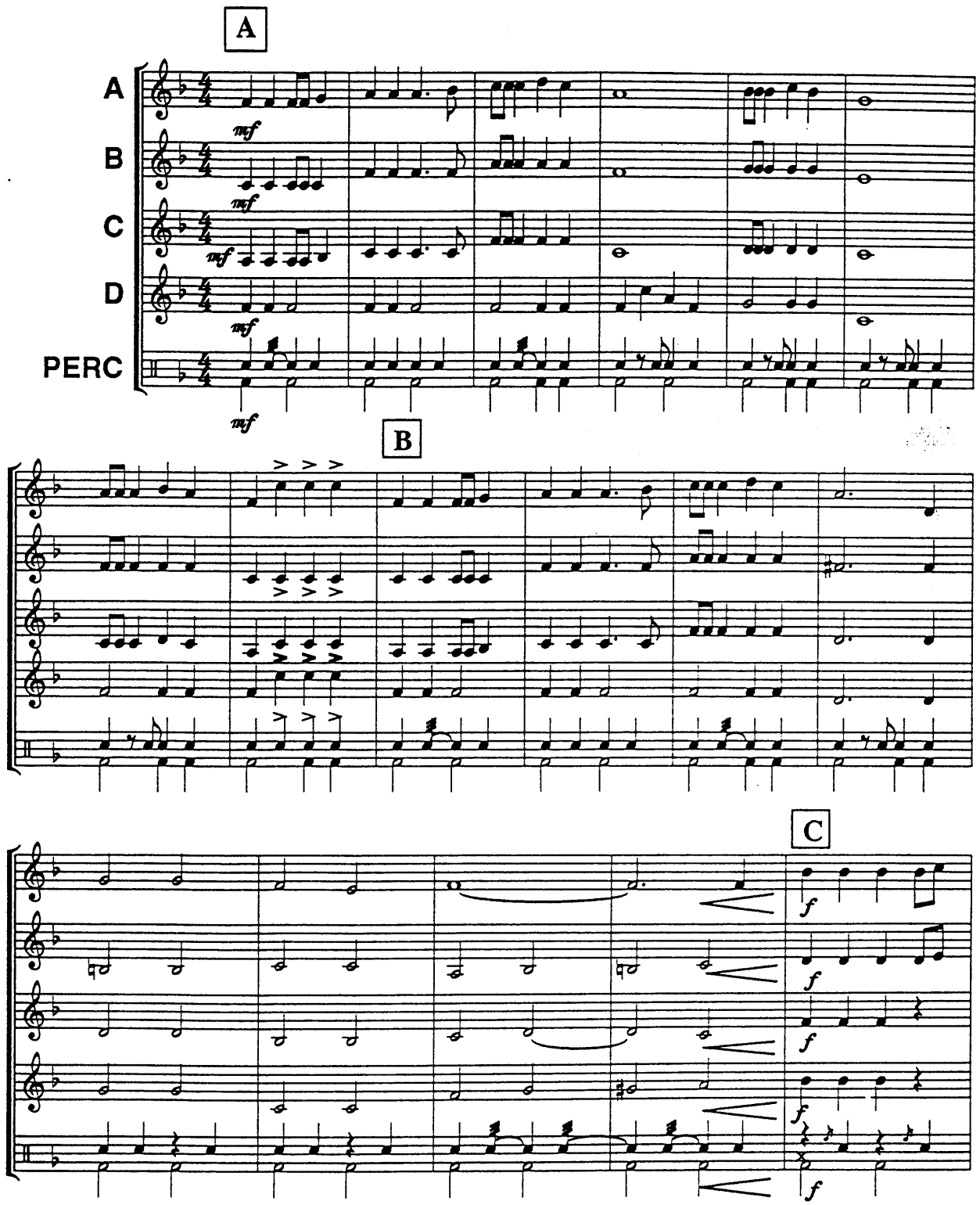


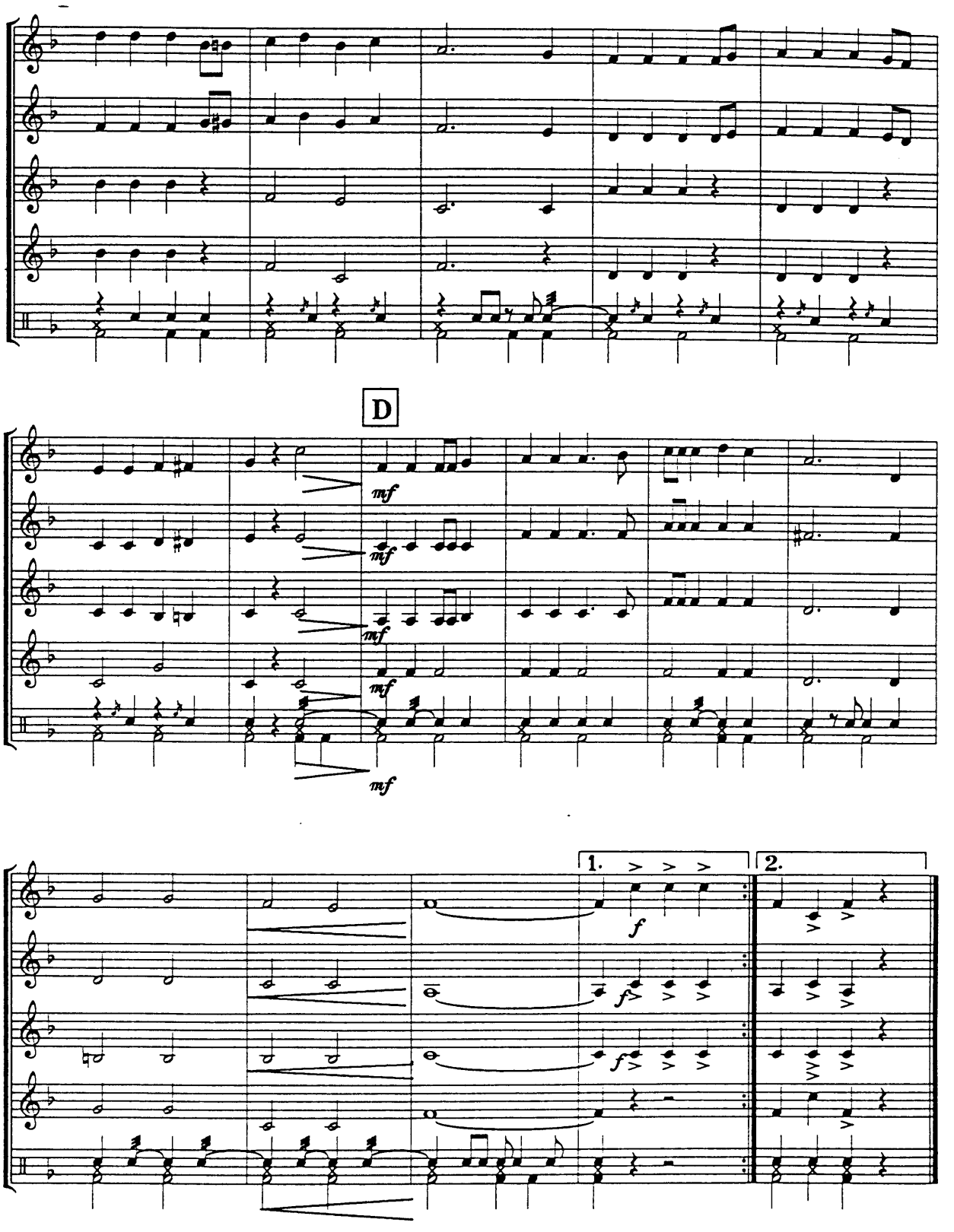
Chapter 20

Don't Sit Under the Apple Tree

DON'T SIT UNDER THE APPLE TREE

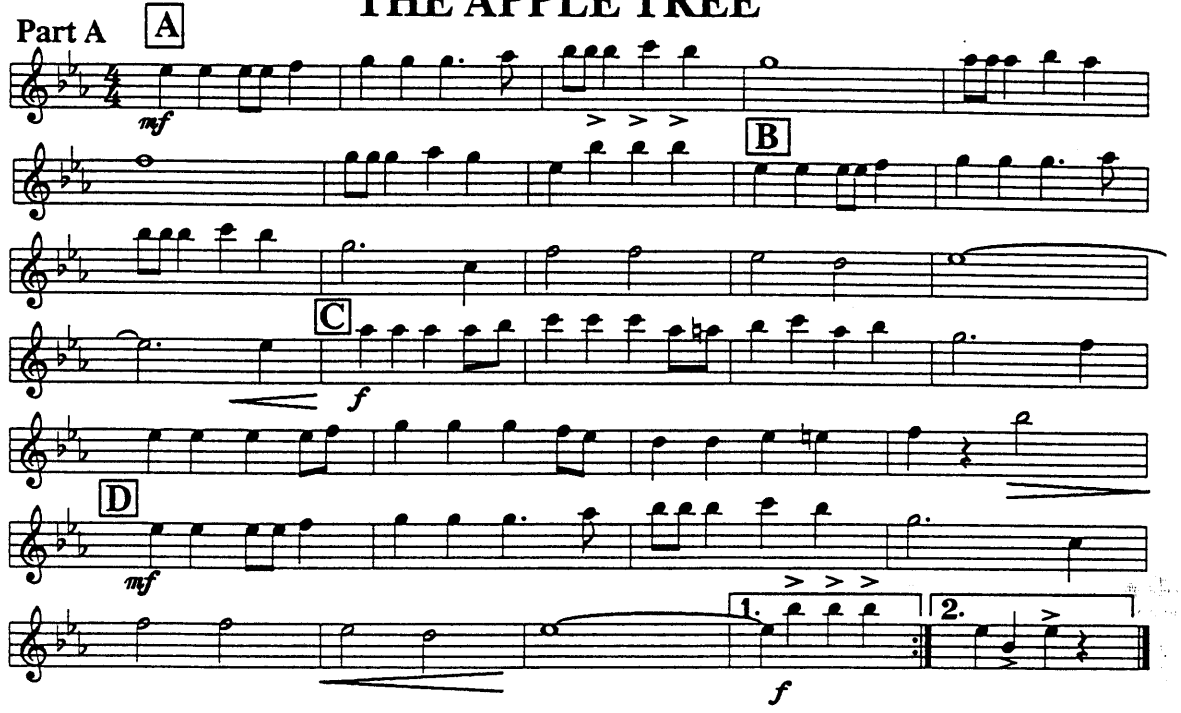
Bb CONDUCTOR **INSPECTION TUNE mm ♩=140**




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

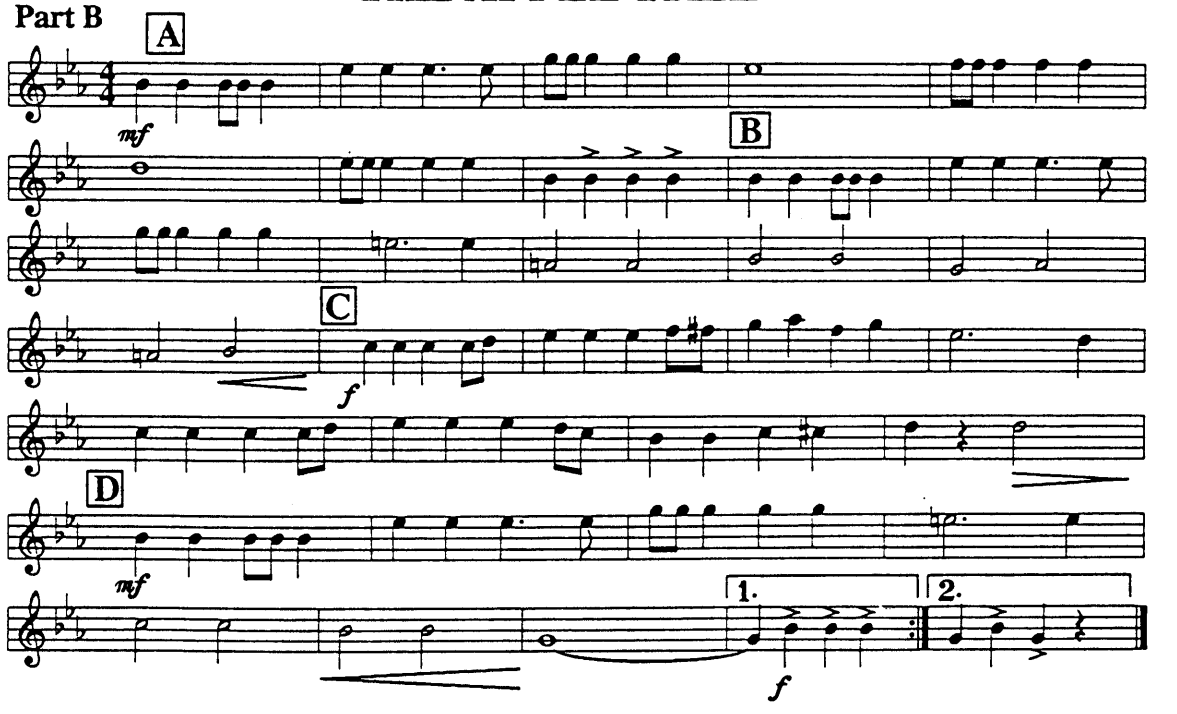
Flute
Oboe
Part A

DON'T SIT UNDER THE APPLE TREE



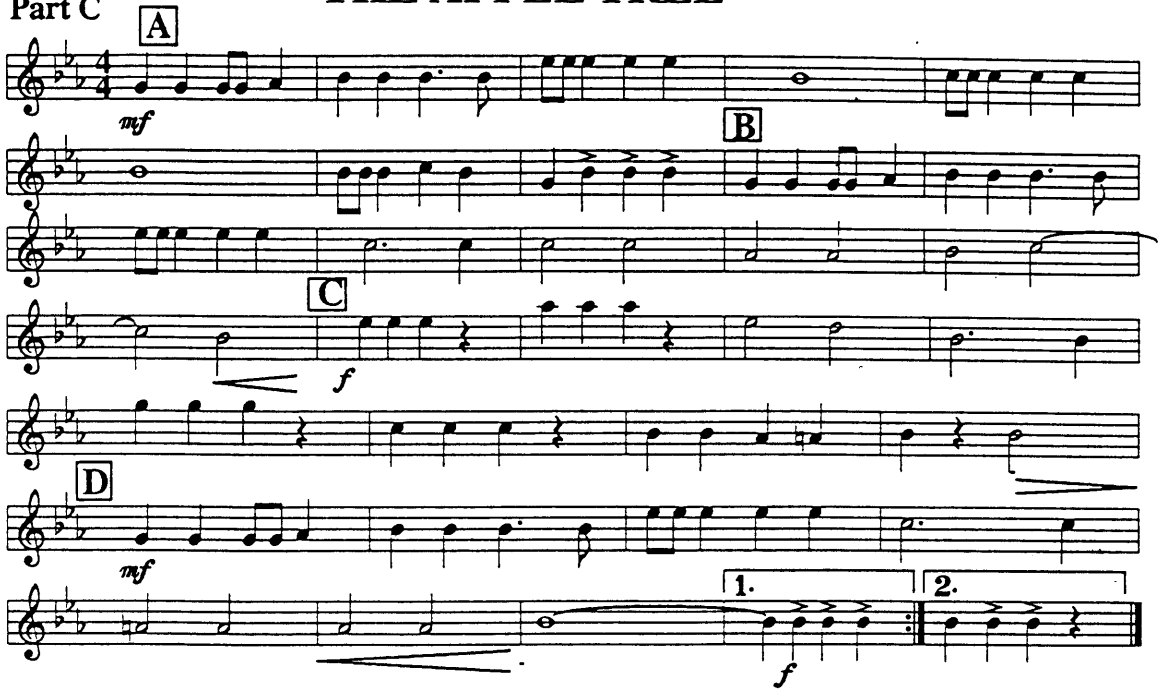
Flute
Oboe
Part B

DON'T SIT UNDER THE APPLE TREE



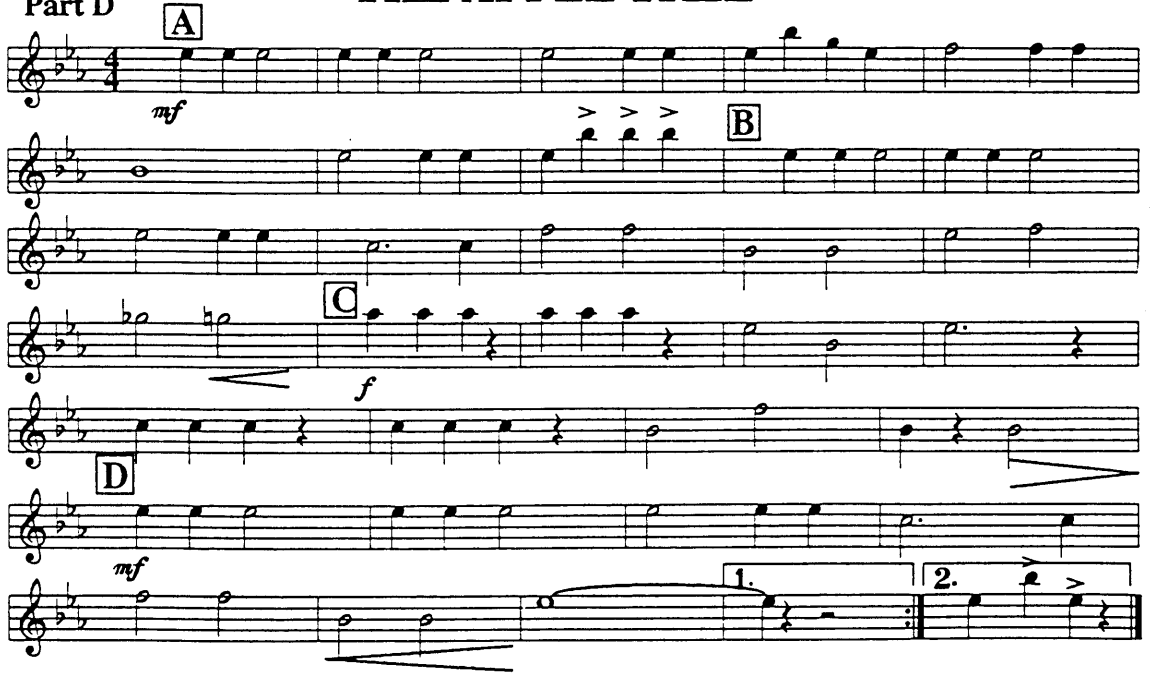
Flute
Oboe
Part C

DON'T SIT UNDER THE APPLE TREE



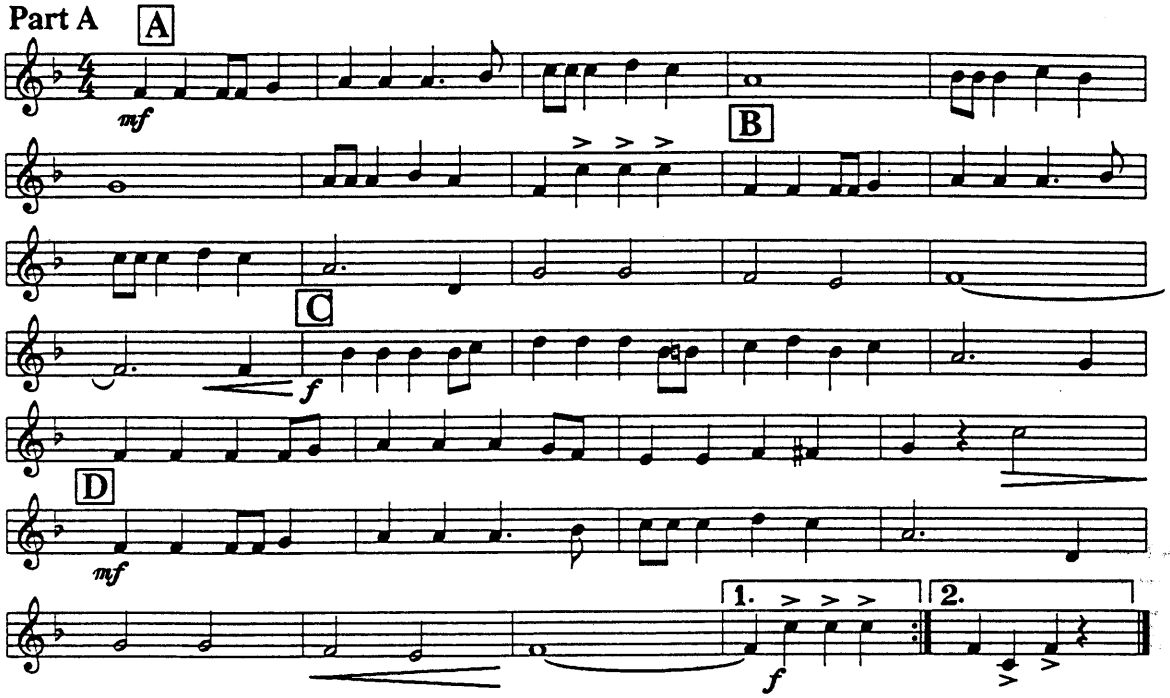
Flute
Oboe
Part D

DON'T SIT UNDER THE APPLE TREE



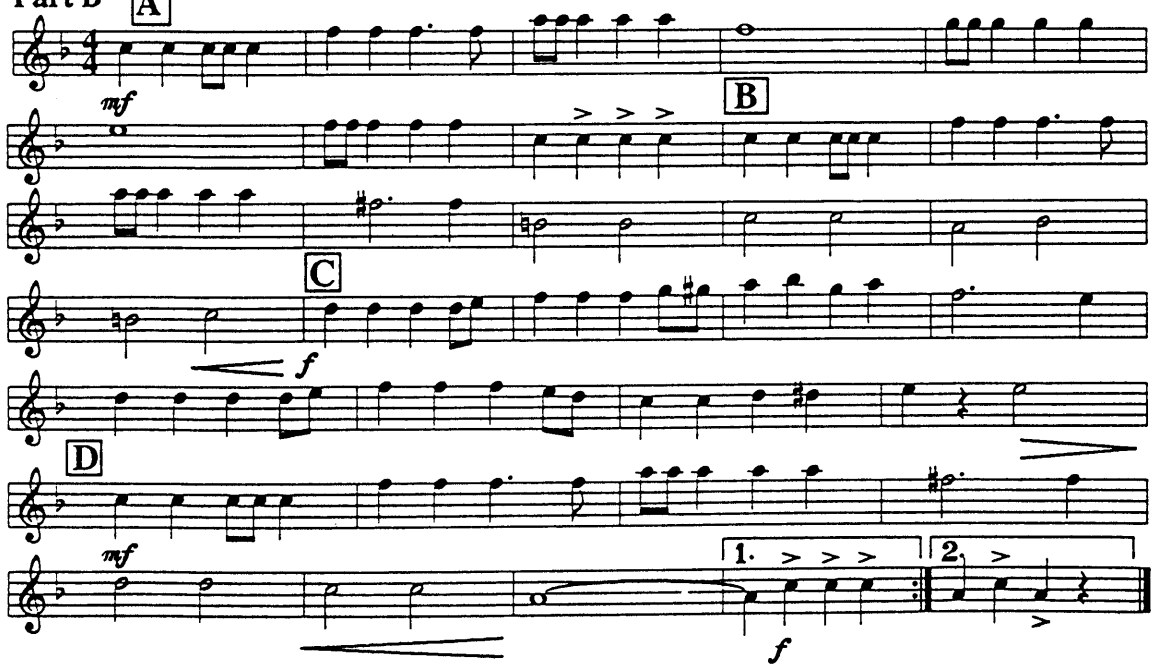
Tenor Saxophone
Clarinet (high)
Part A

DON'T SIT UNDER THE APPLE TREE



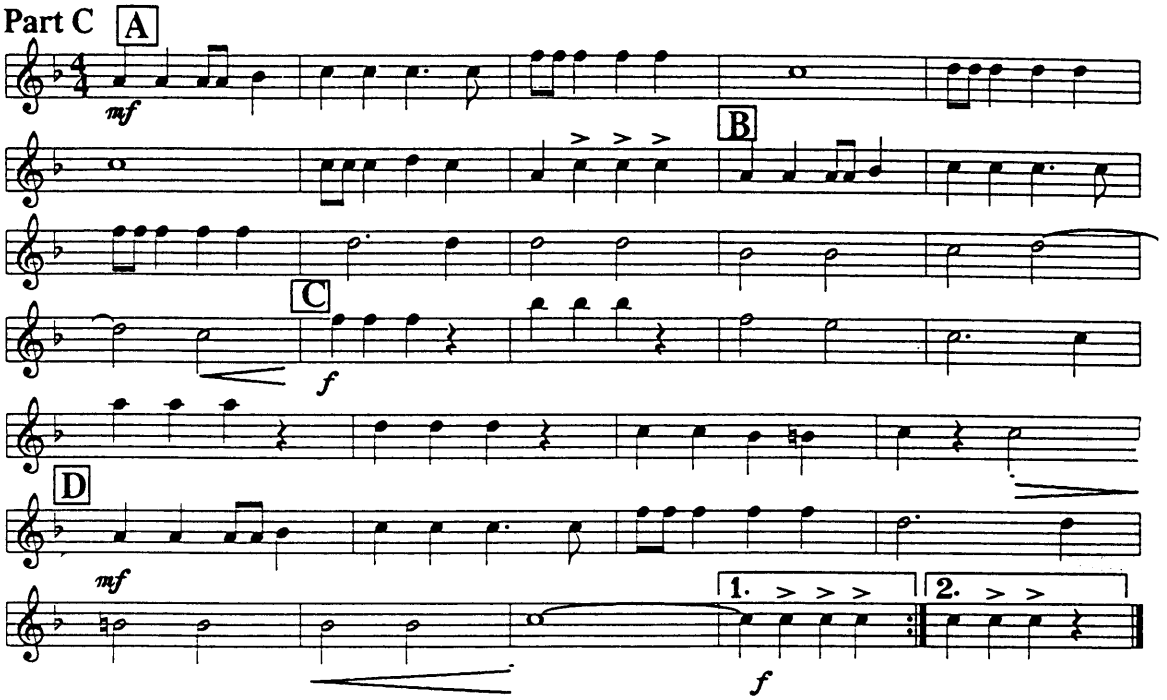
Tenor Saxophone
Clarinet (high)
Part B

DON'T SIT UNDER THE APPLE TREE



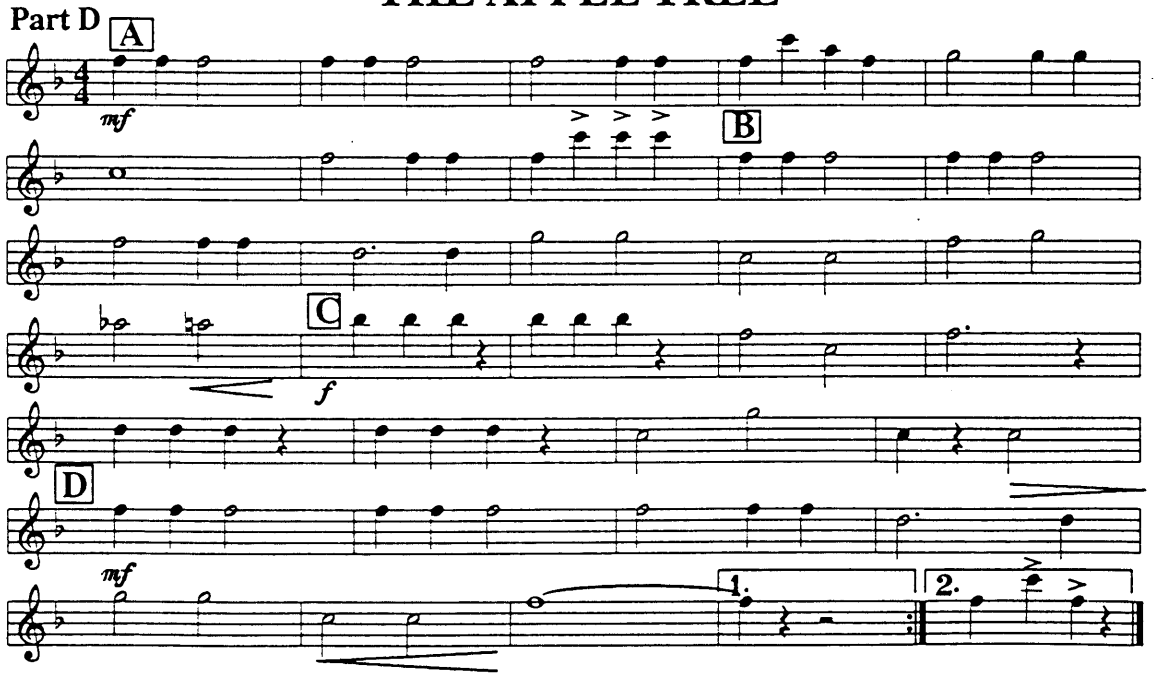
Tenor Saxophone
Clarinet (high)
Part C

DON'T SIT UNDER THE APPLE TREE



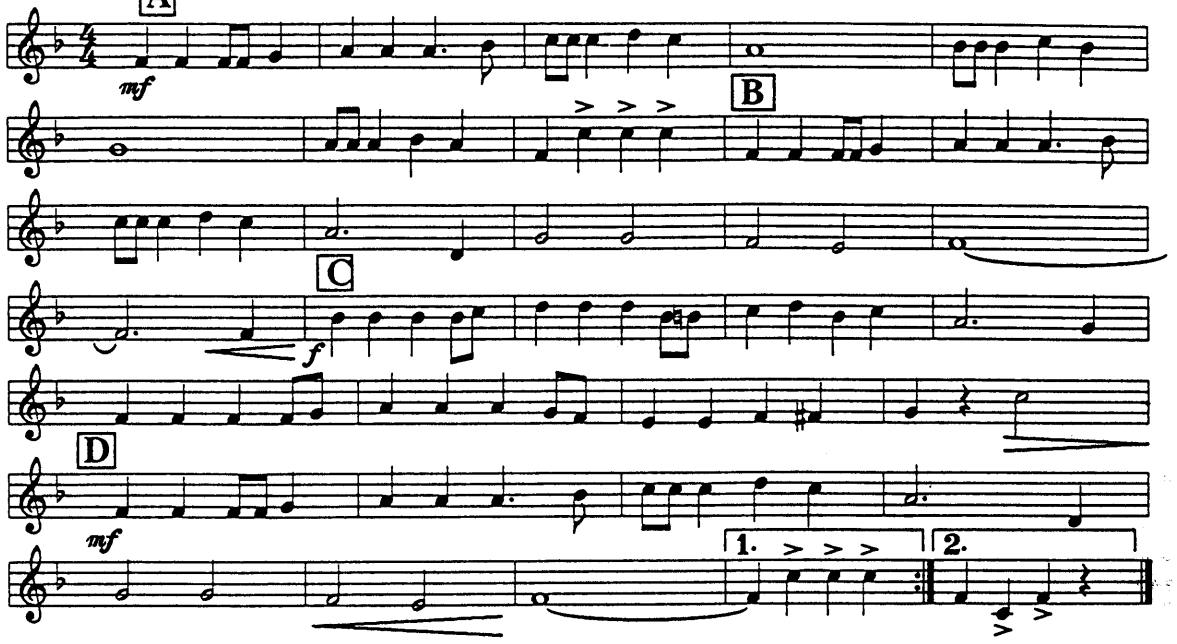
Tenor Saxophone
Clarinet (high)
Part D

DON'T SIT UNDER THE APPLE TREE



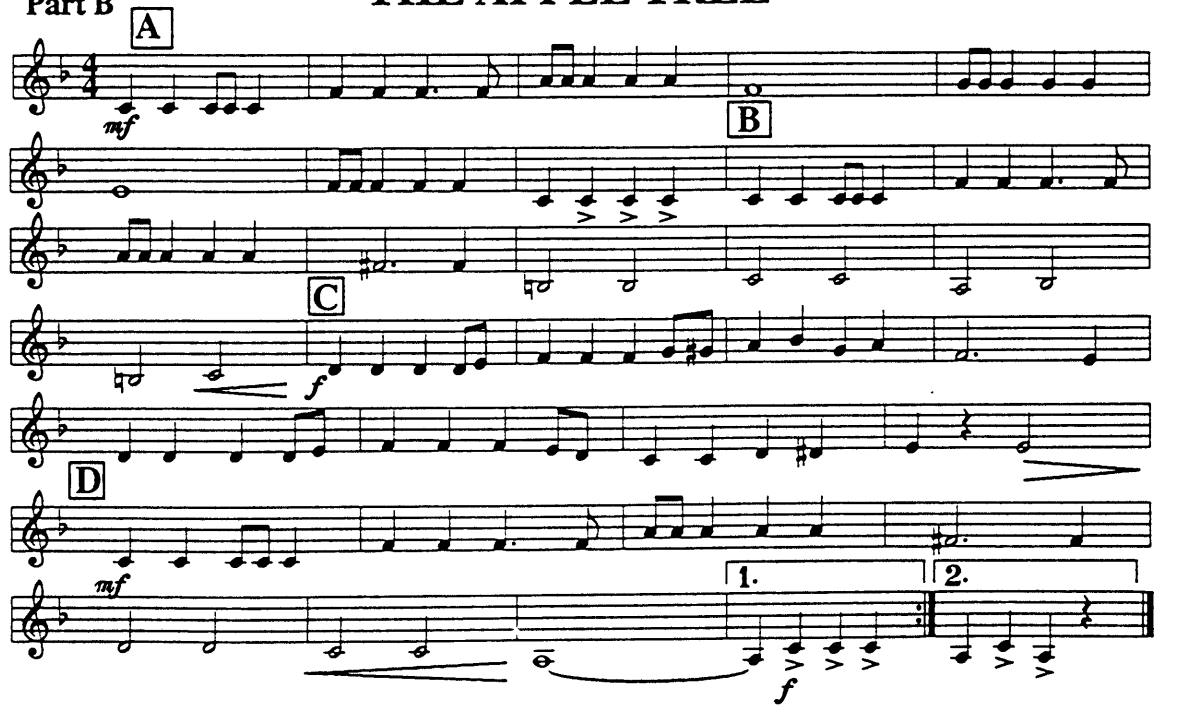
DON'T SIT UNDER THE APPLE TREE

Bass Clarinet
Part A



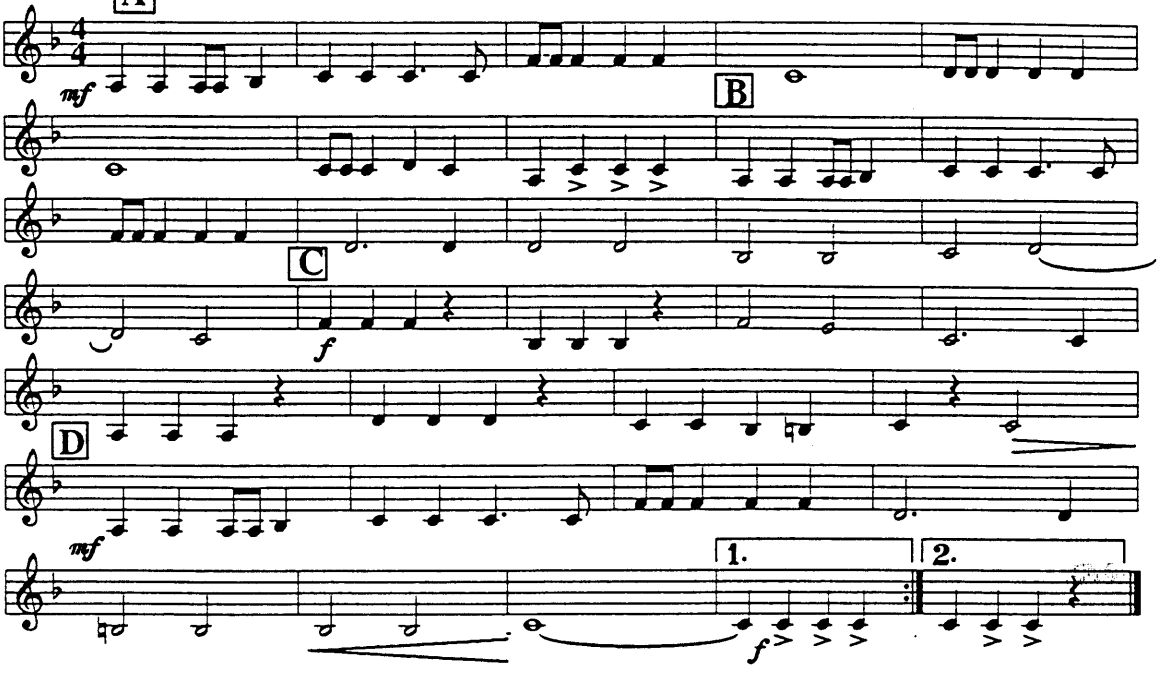
DON'T SIT UNDER THE APPLE TREE

Bass Clarinet
Part B



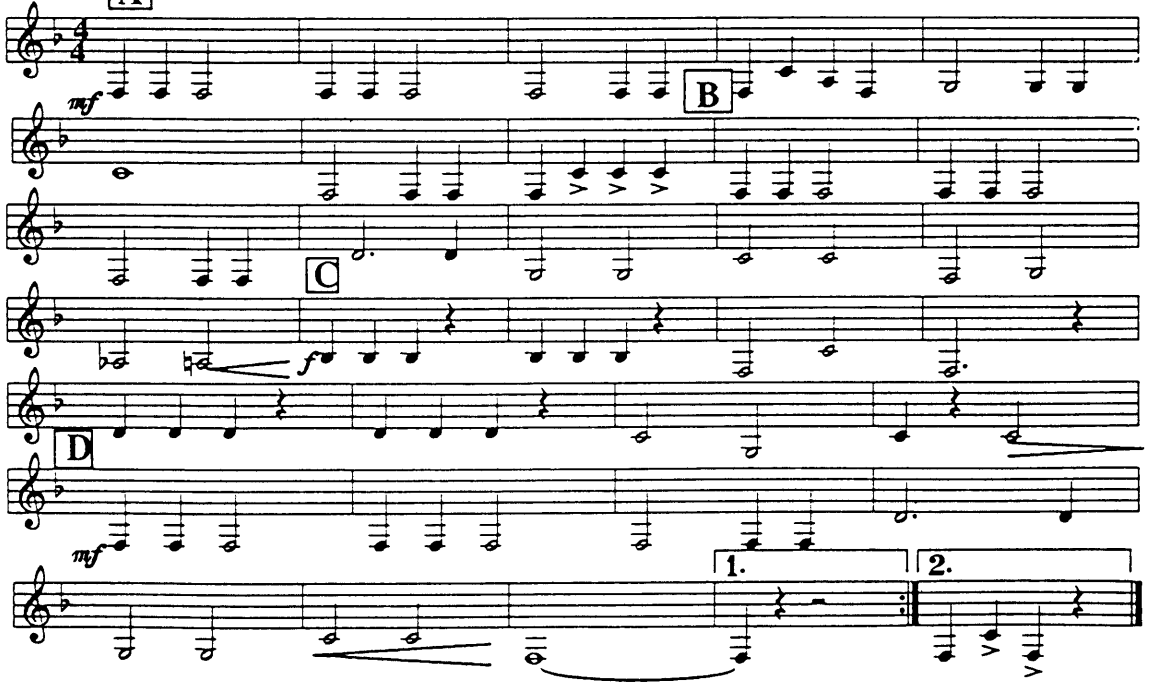
DON'T SIT UNDER THE APPLE TREE

Bass Clarinet
Part C



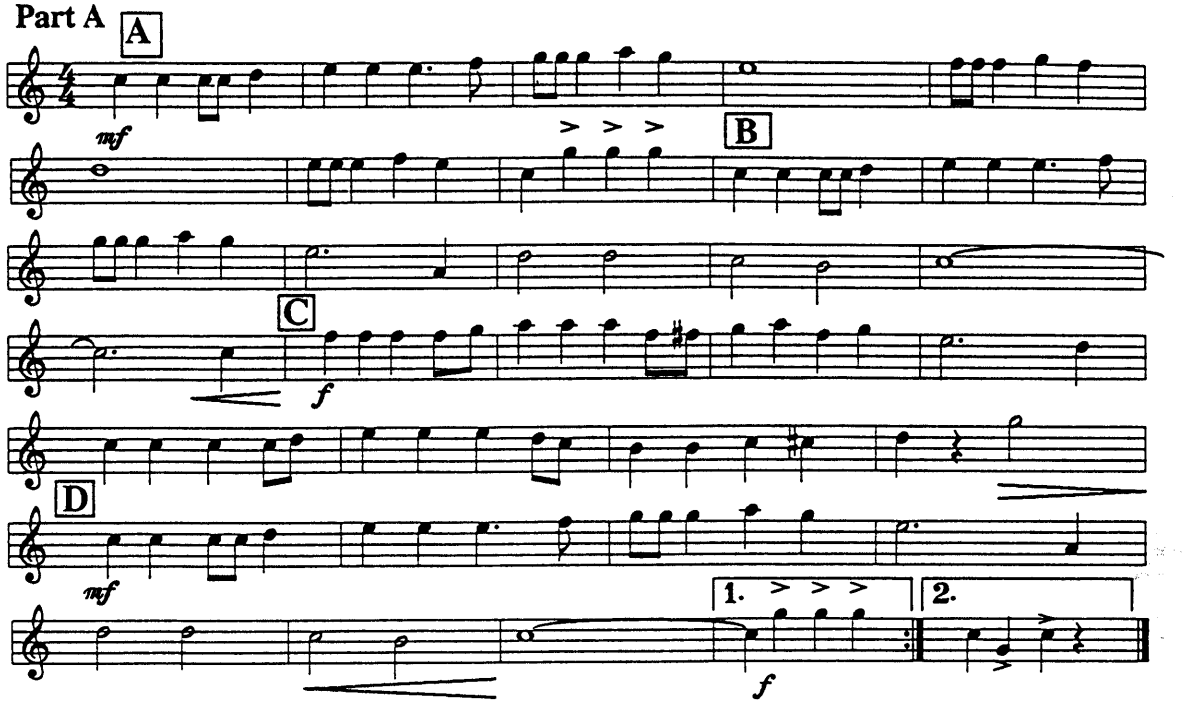
DON'T SIT UNDER THE APPLE TREE

Bass Clarinet
Part D



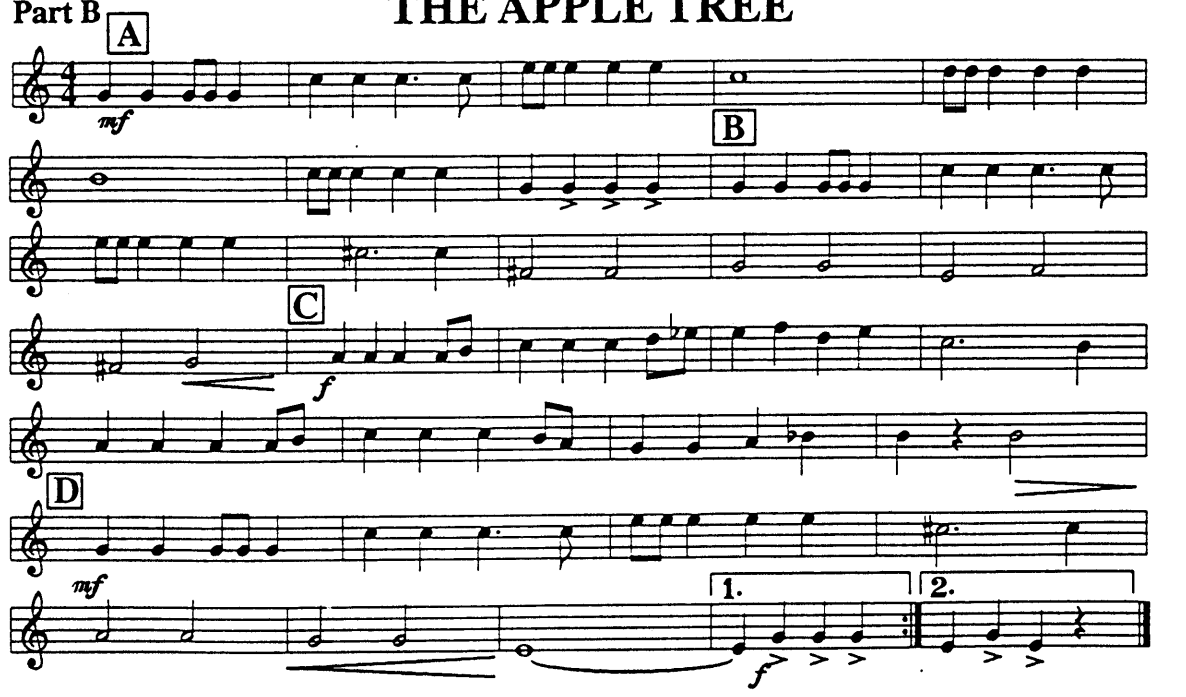
Alto Saxophone
Baritone Saxophone
Part A

DON'T SIT UNDER THE APPLE TREE



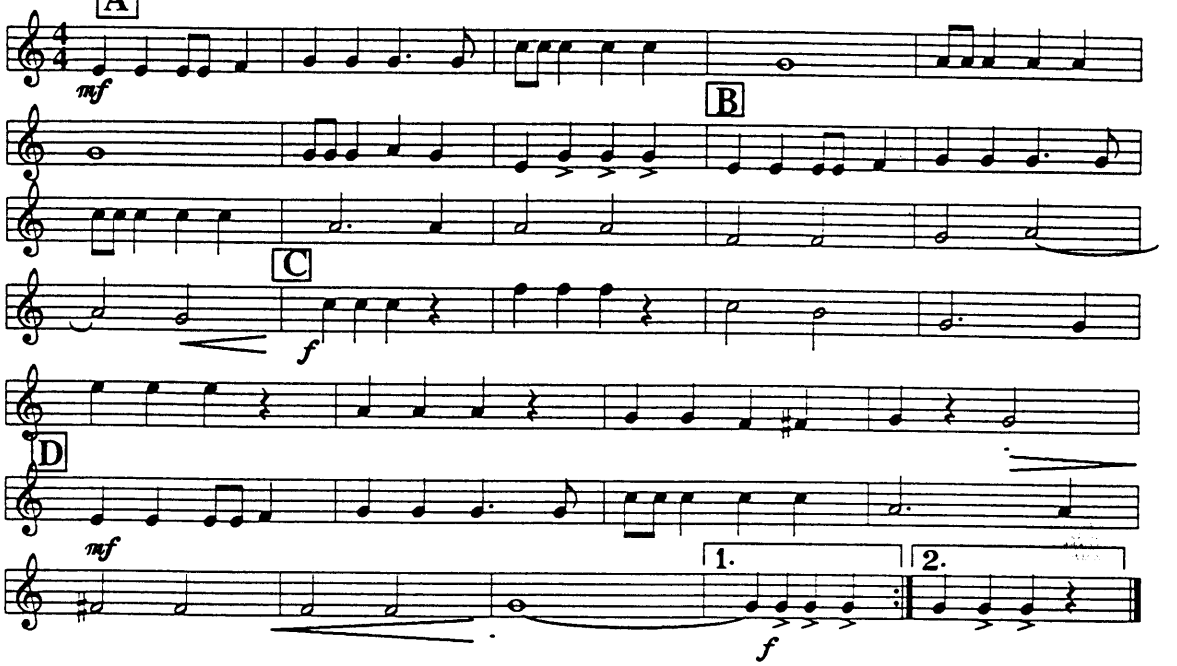
Alto Saxophone
Baritone Saxophone
Part B

DON'T SIT UNDER THE APPLE TREE



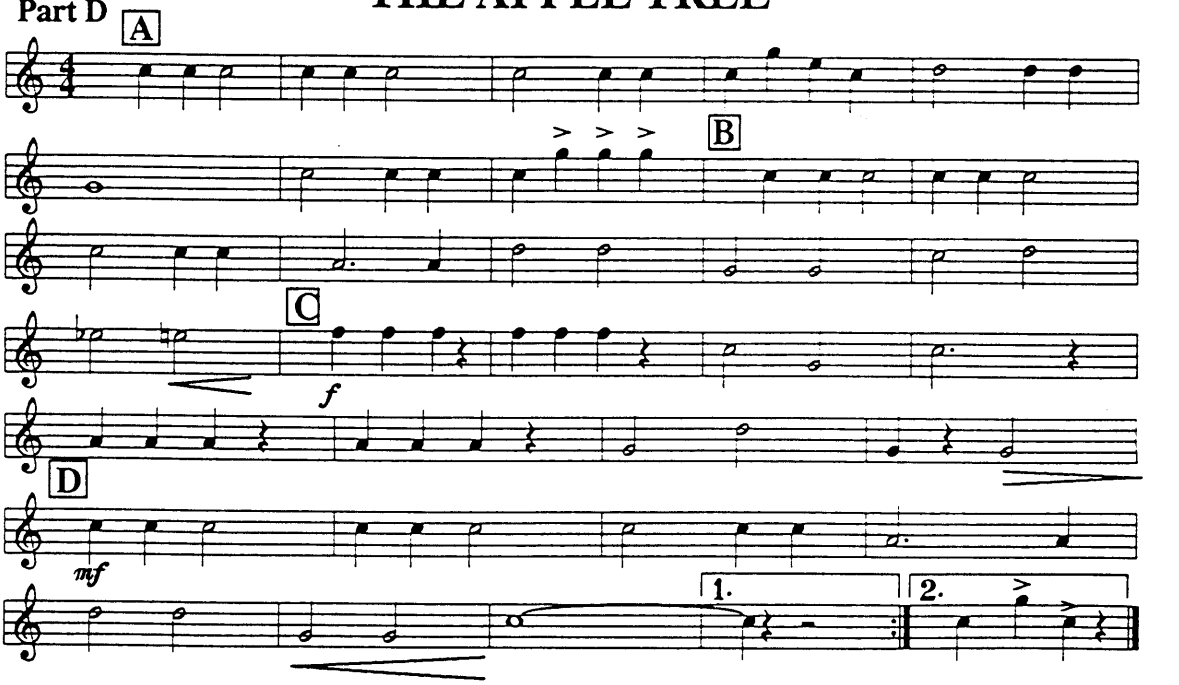
Alto Saxophone
Baritone Saxophone
Part C

DON'T SIT UNDER THE APPLE TREE



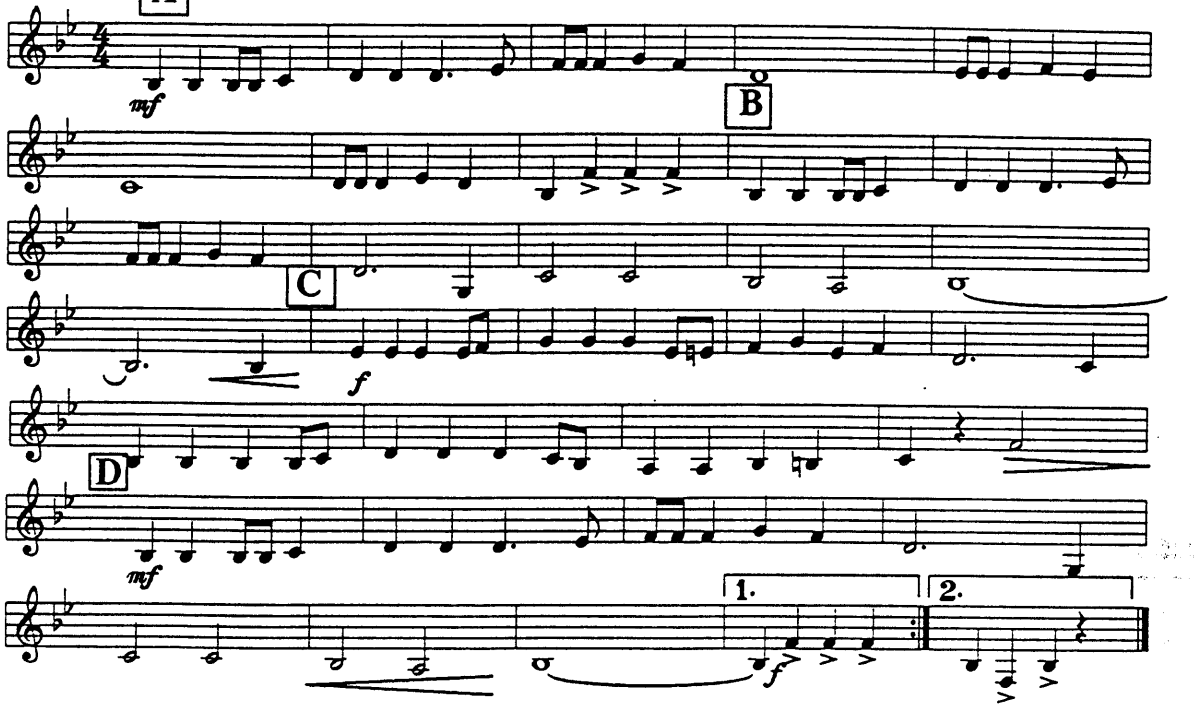
Alto Saxophone
Baritone Saxophone
Part D

DON'T SIT UNDER THE APPLE TREE



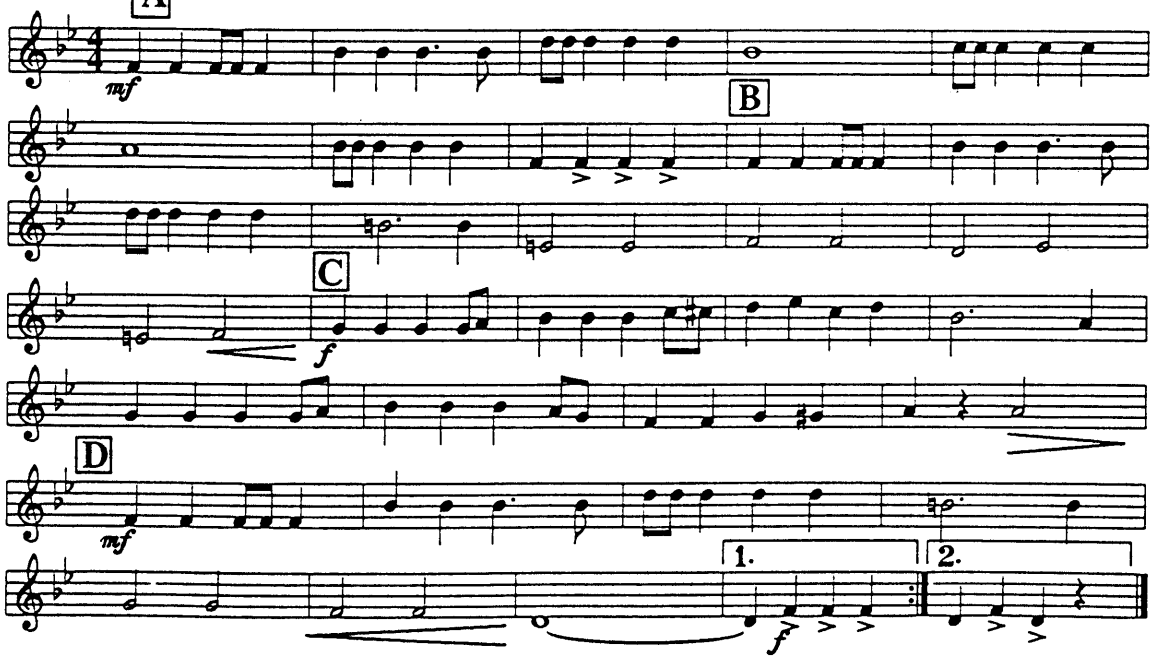
French Horn
Part A

DON'T SIT UNDER THE APPLE TREE



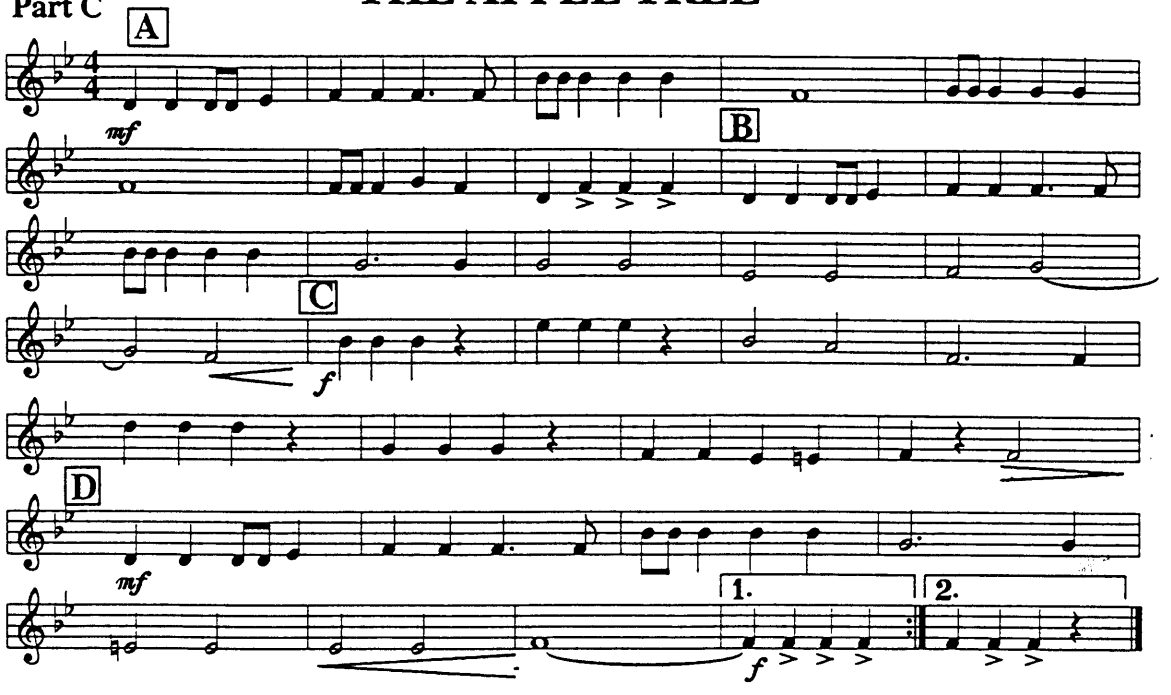
French Horn
Part B

DON'T SIT UNDER THE APPLE TREE



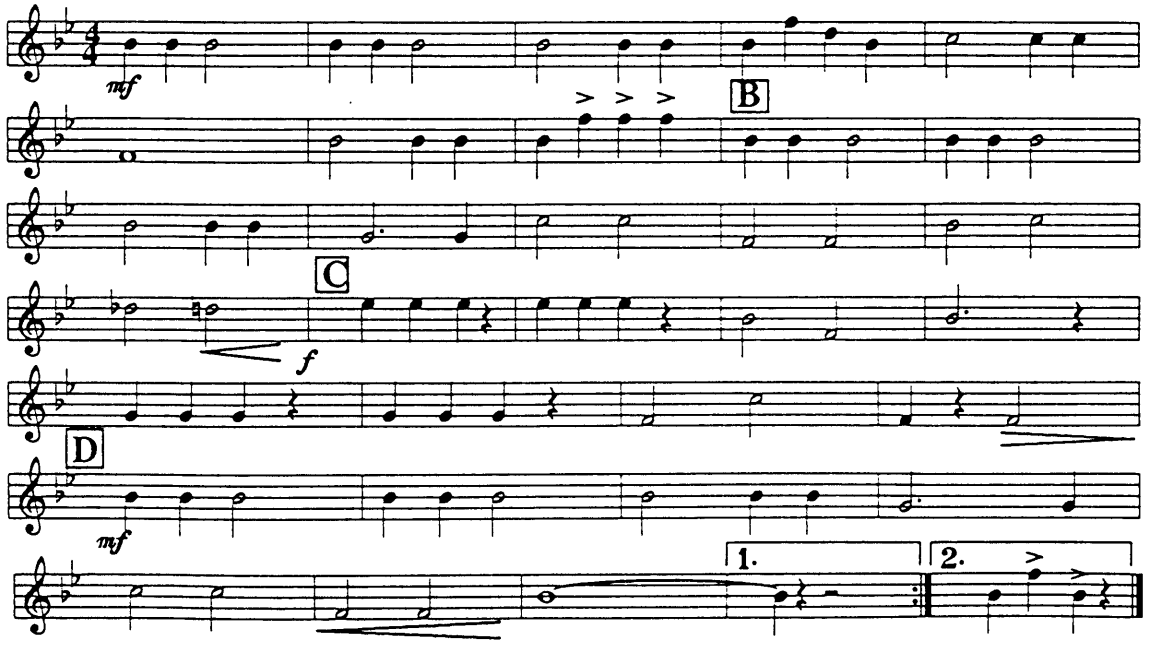
DON'T SIT UNDER THE APPLE TREE

French Horn
Part C



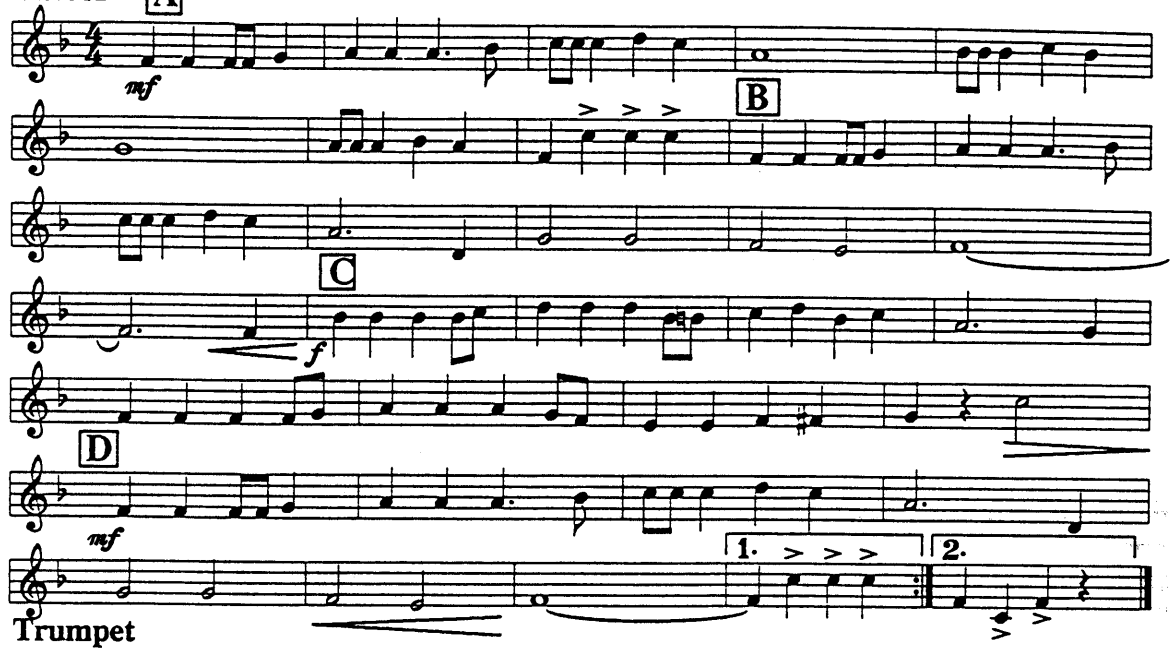
DON'T SIT UNDER THE APPLE TREE

French Horn
Part D



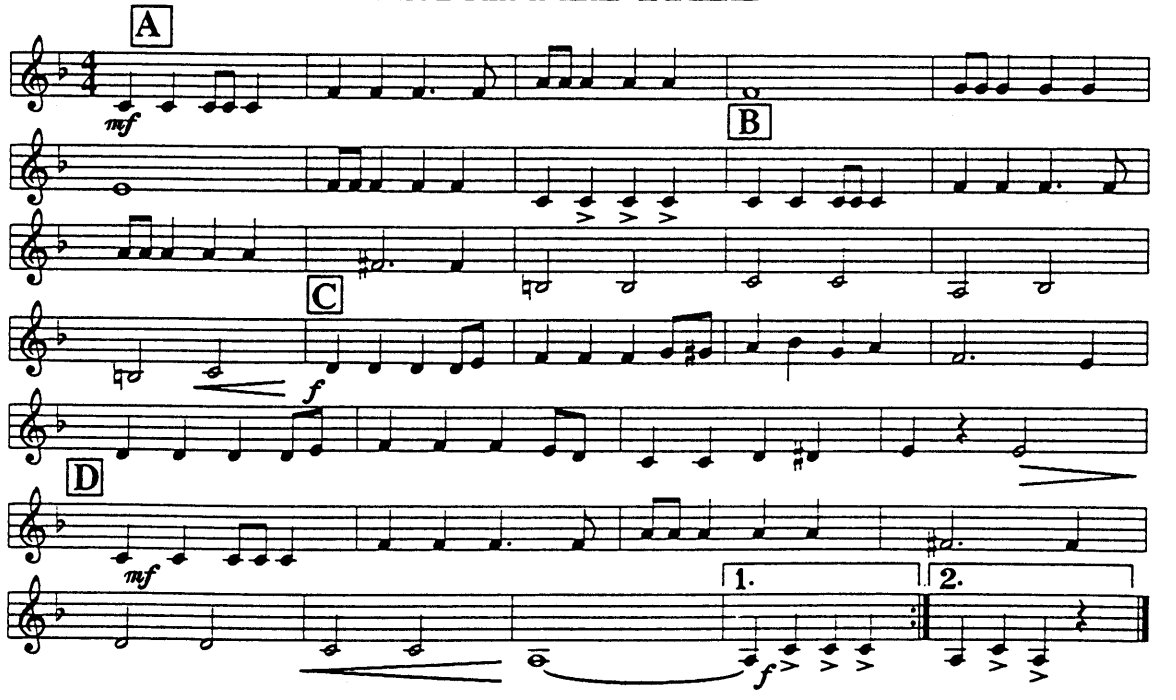
Trumpet
Clarinet (low)
Baritone T.C.
Part A

DON'T SIT UNDER THE APPLE TREE



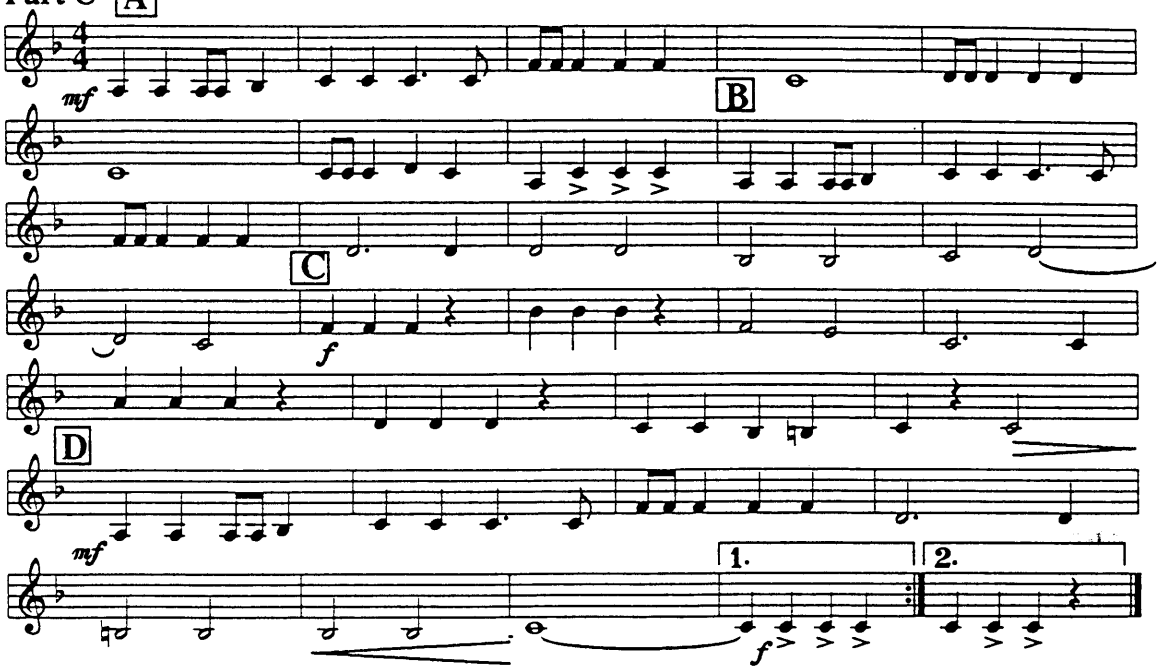
Trumpet
Clarinet (low)
Baritone T.C.
Part B

DON'T SIT UNDER THE APPLE TREE



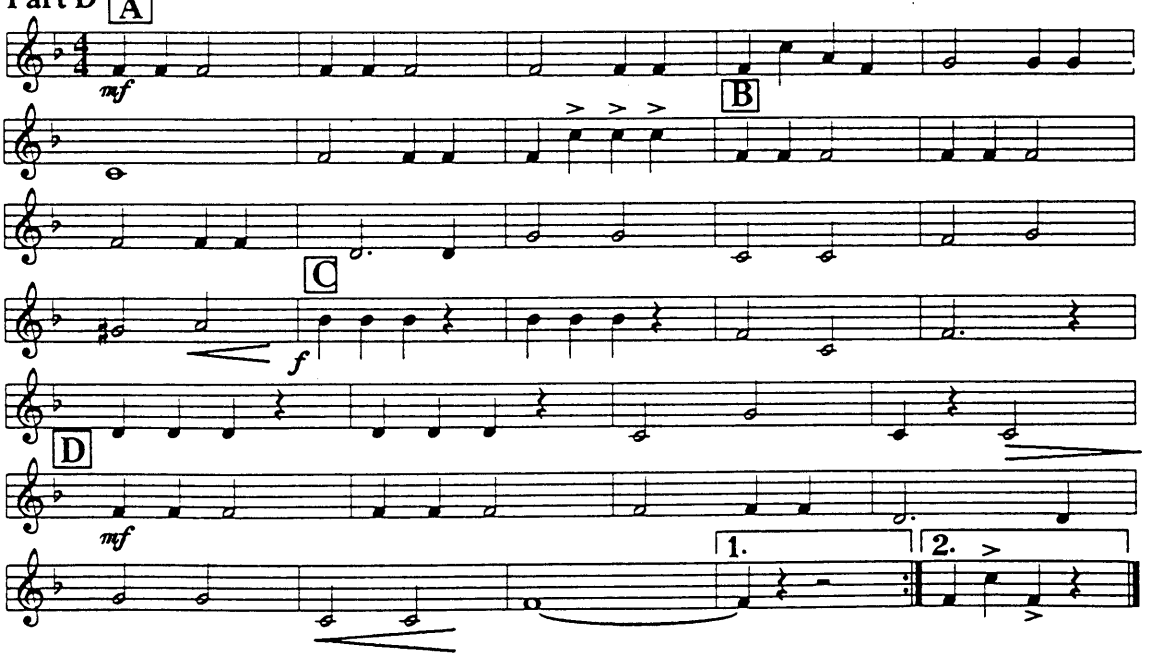
Trumpet
Clarinet (low)
Baritone T.C.
Part C

DON'T SIT UNDER THE APPLE TREE



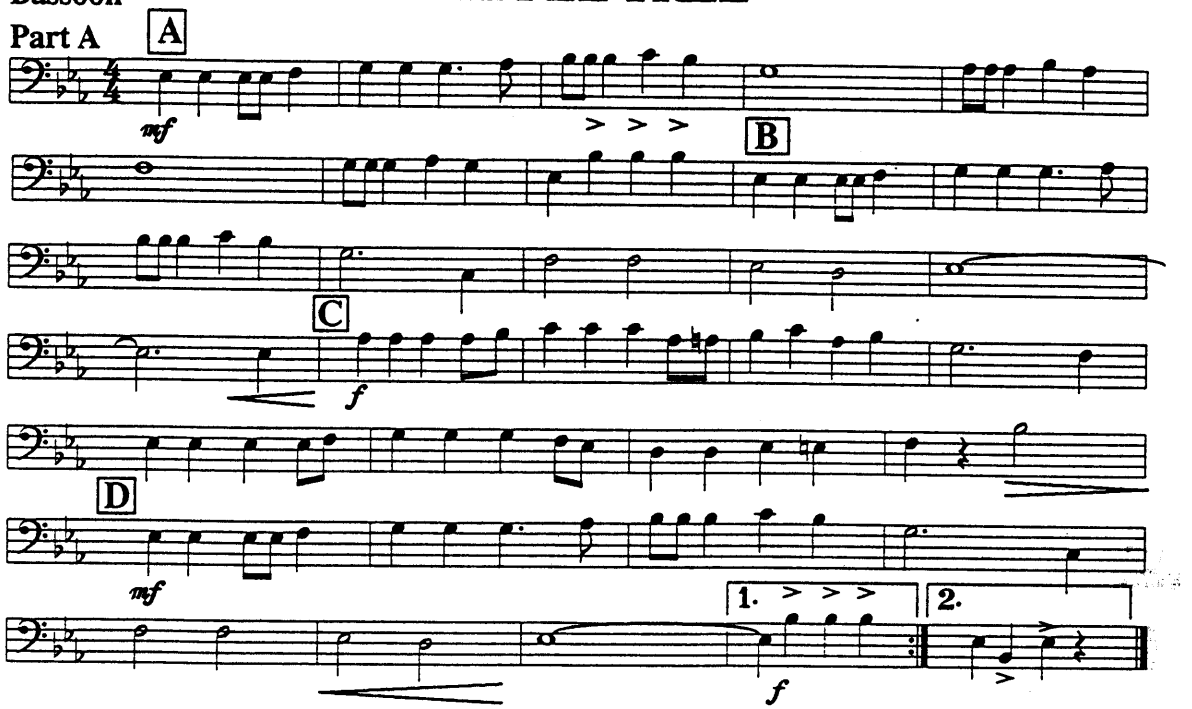
Trumpet
Clarinet (low)
Baritone T.C.
Part D

DON'T SIT UNDER THE APPLE TREE



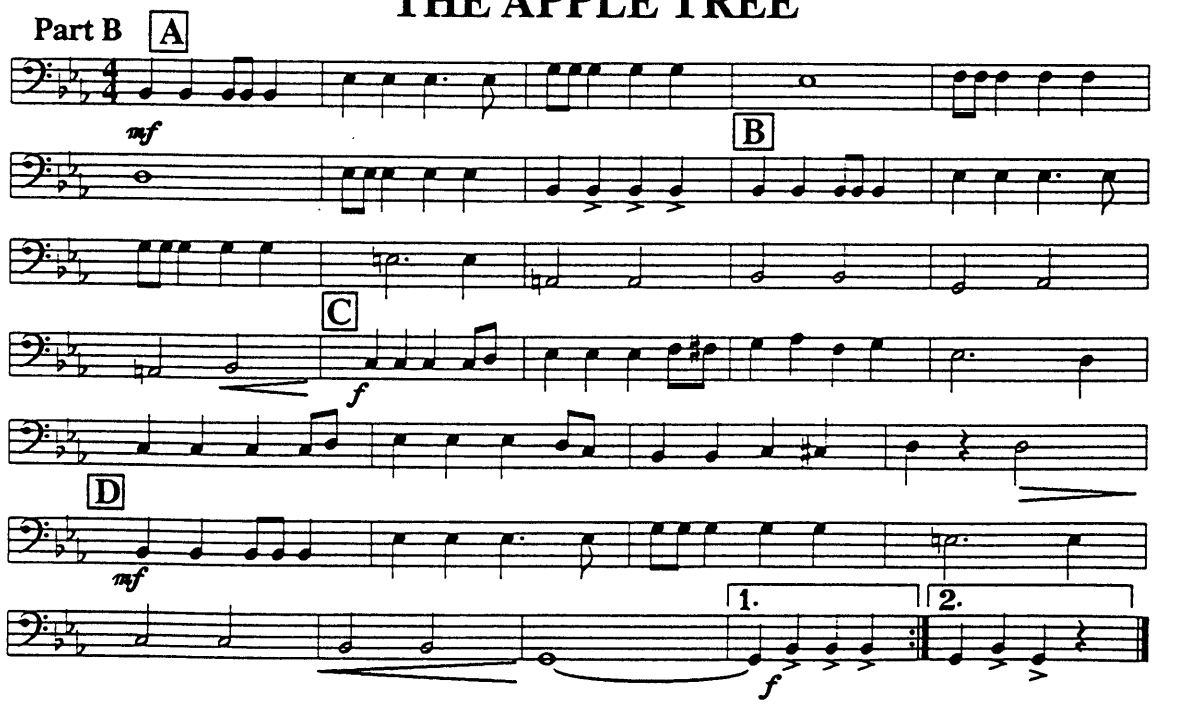
Trombone
Baritone B.C.
Bassoon
Part A

DON'T SIT UNDER THE APPLE TREE



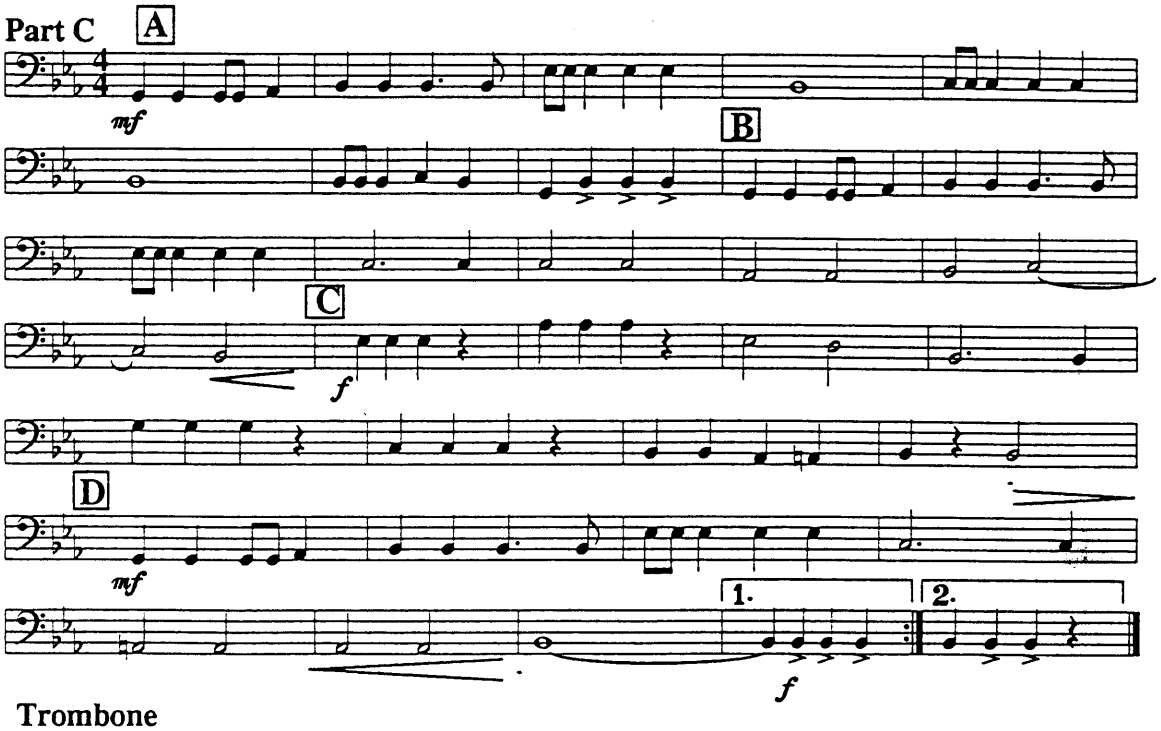
Trombone
Baritone B.C.
Bassoon
Part B

DON'T SIT UNDER THE APPLE TREE



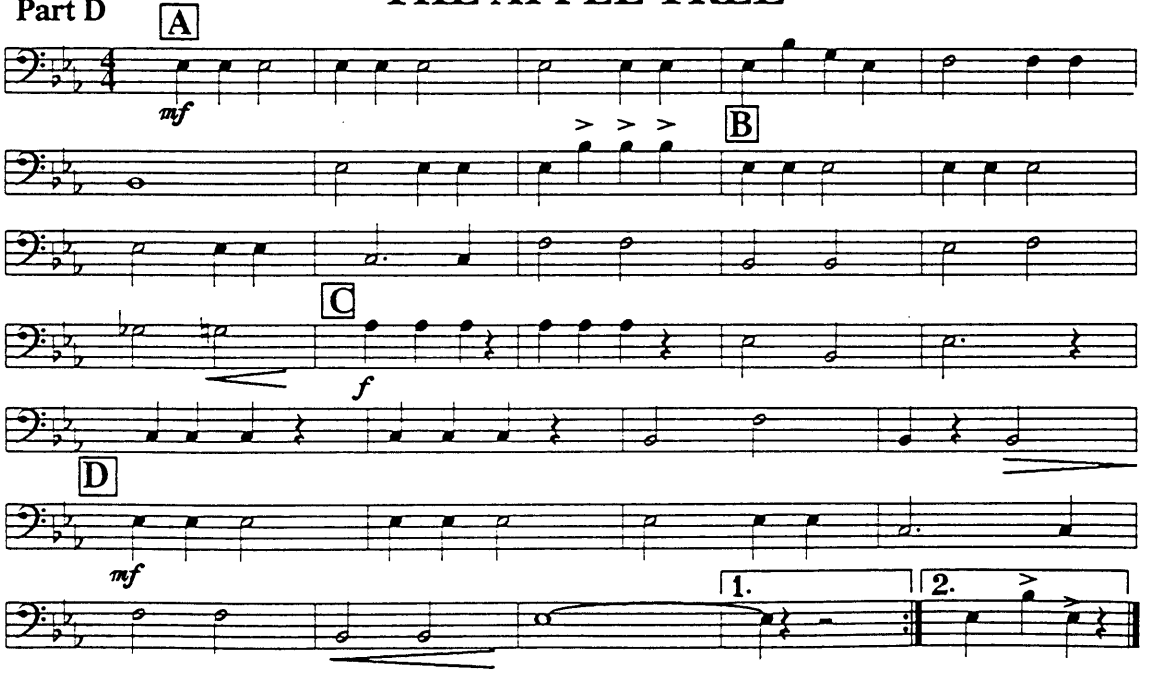
Trombone
Baritone B.C.
Bassoon
Part C

DON'T SIT UNDER THE APPLE TREE



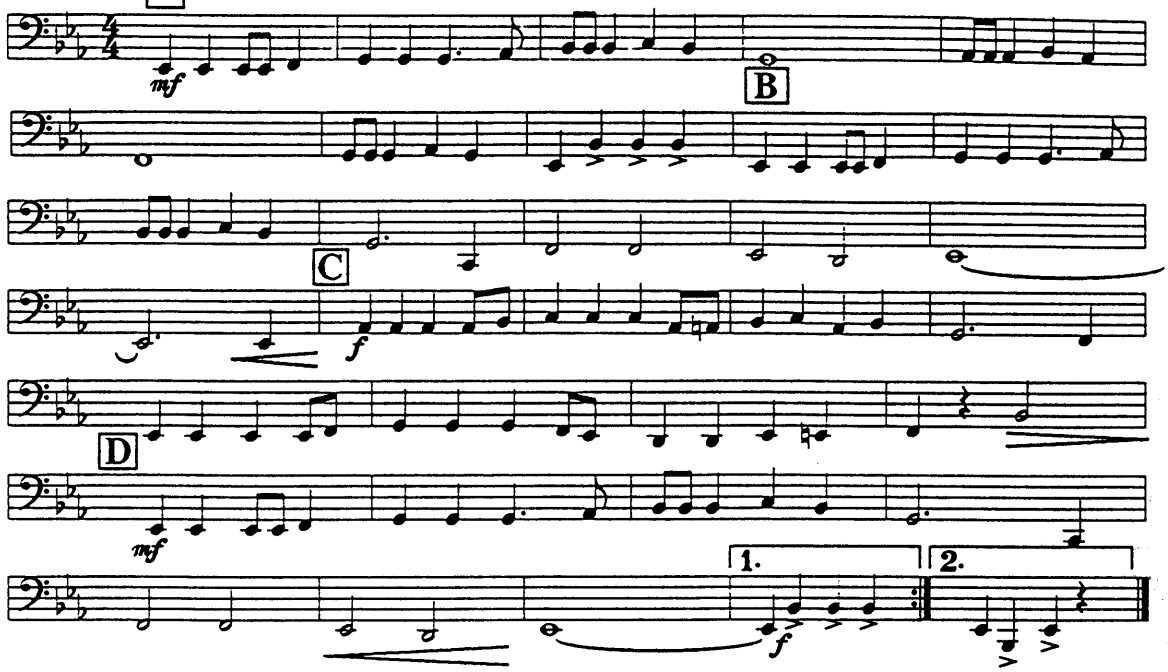
Trombone
Baritone B.C.
Bassoon
Part D

DON'T SIT UNDER THE APPLE TREE



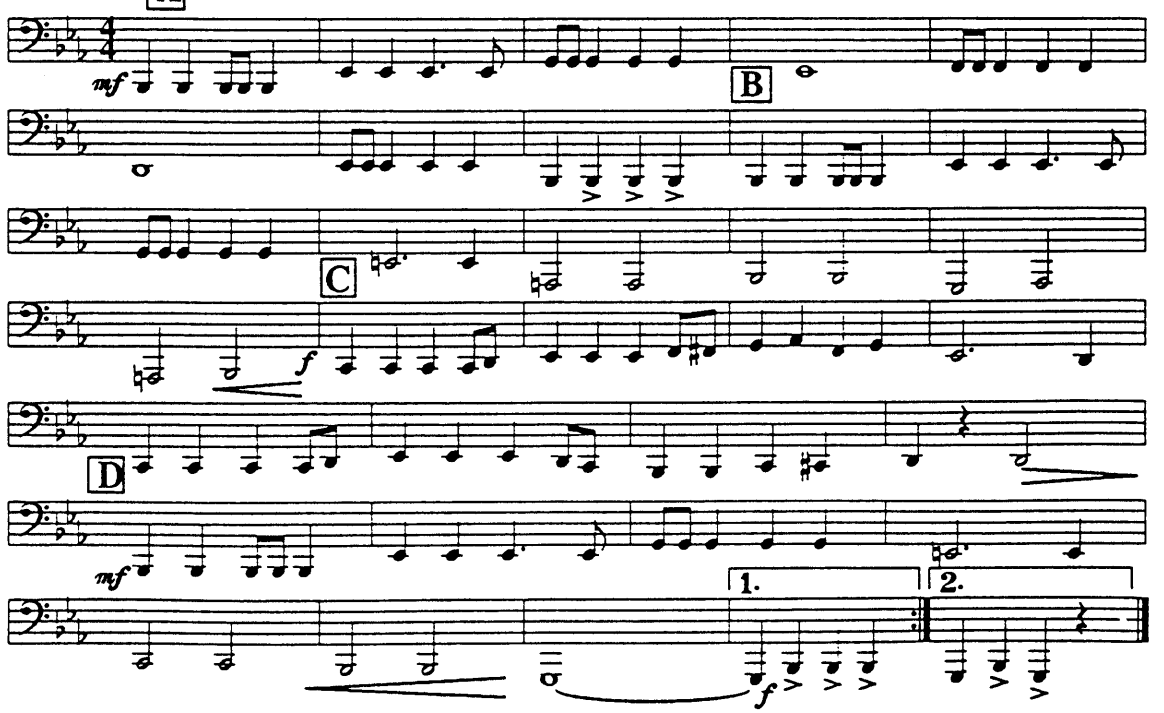
Tuba
Part A

DON'T SIT UNDER THE APPLE TREE



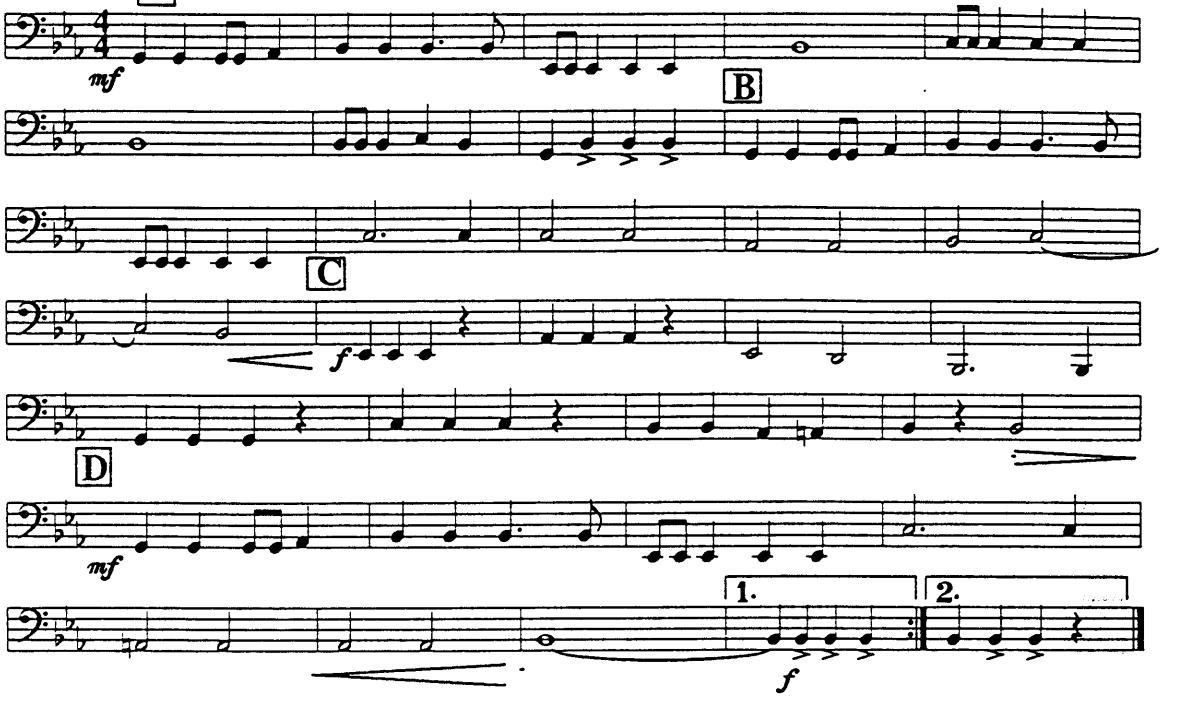
Tuba
Part B

DON'T SIT UNDER THE APPLE TREE



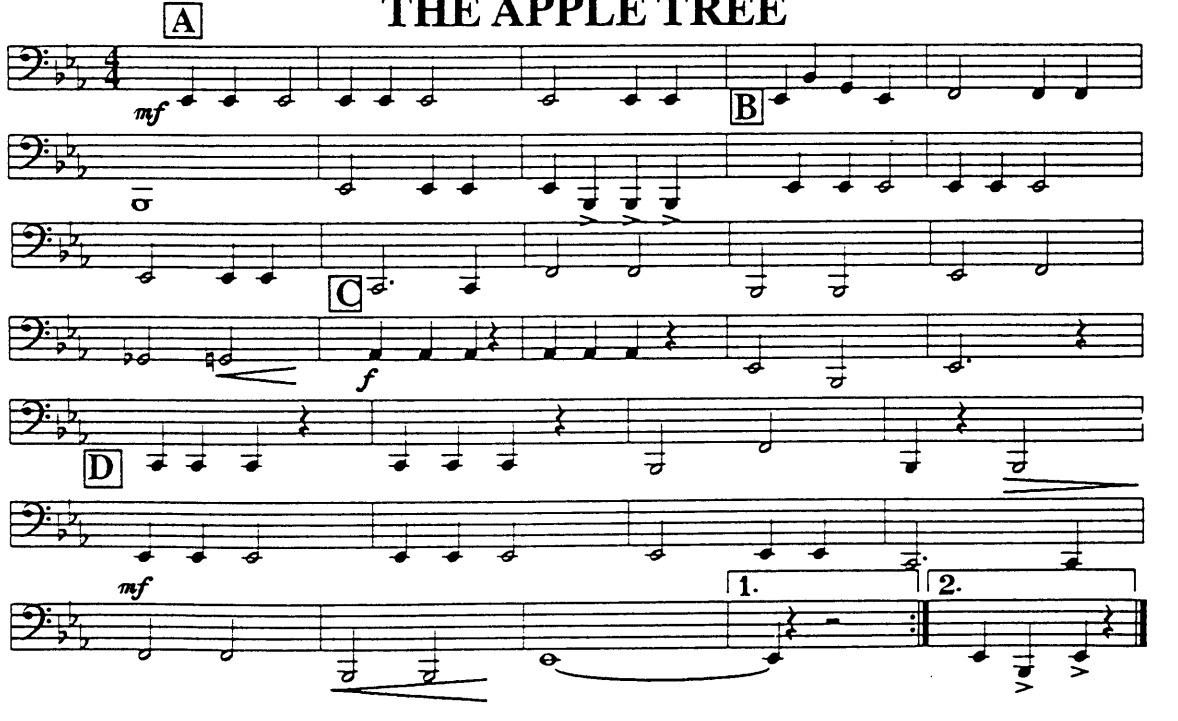
Tuba
Part C

DON'T SIT UNDER THE APPLE TREE



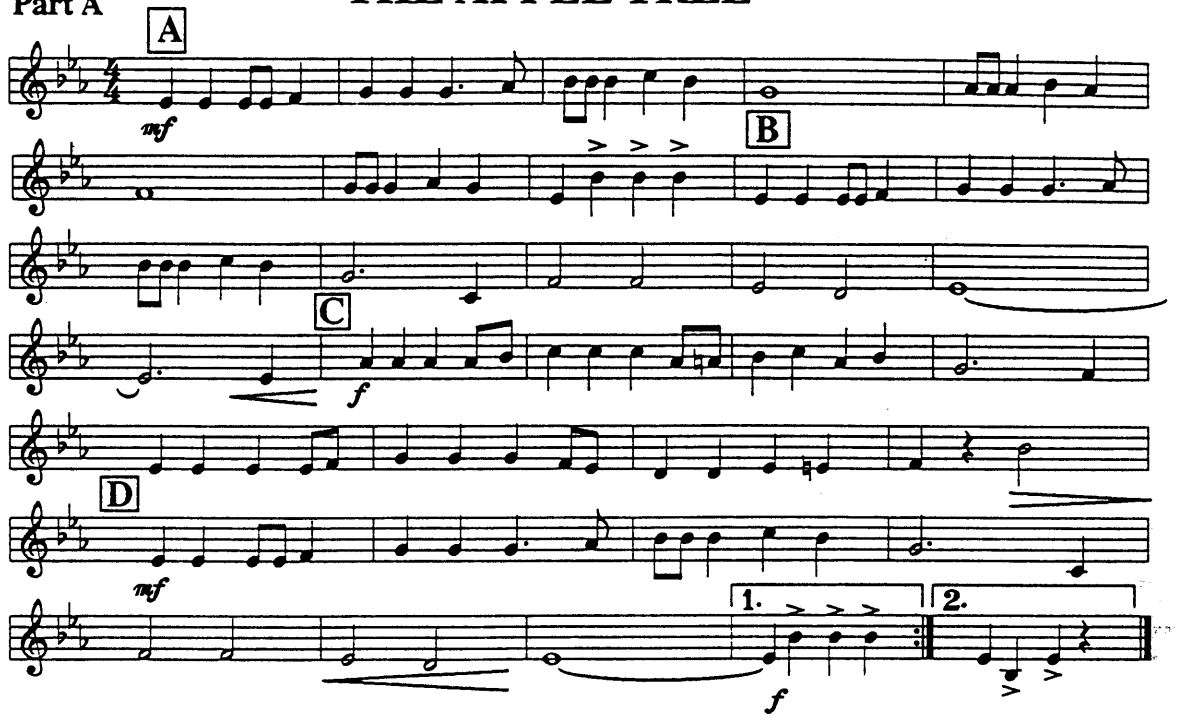
Tuba
Part D

DON'T SIT UNDER THE APPLE TREE



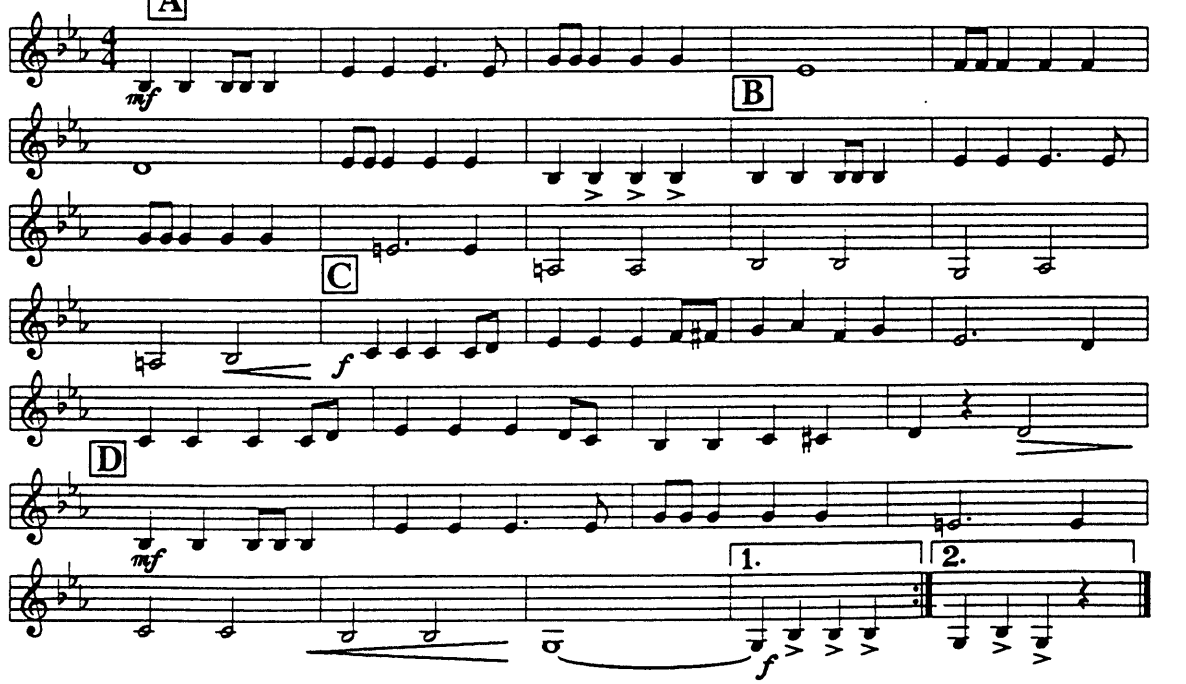
DON'T SIT UNDER THE APPLE TREE

Bells
Part A



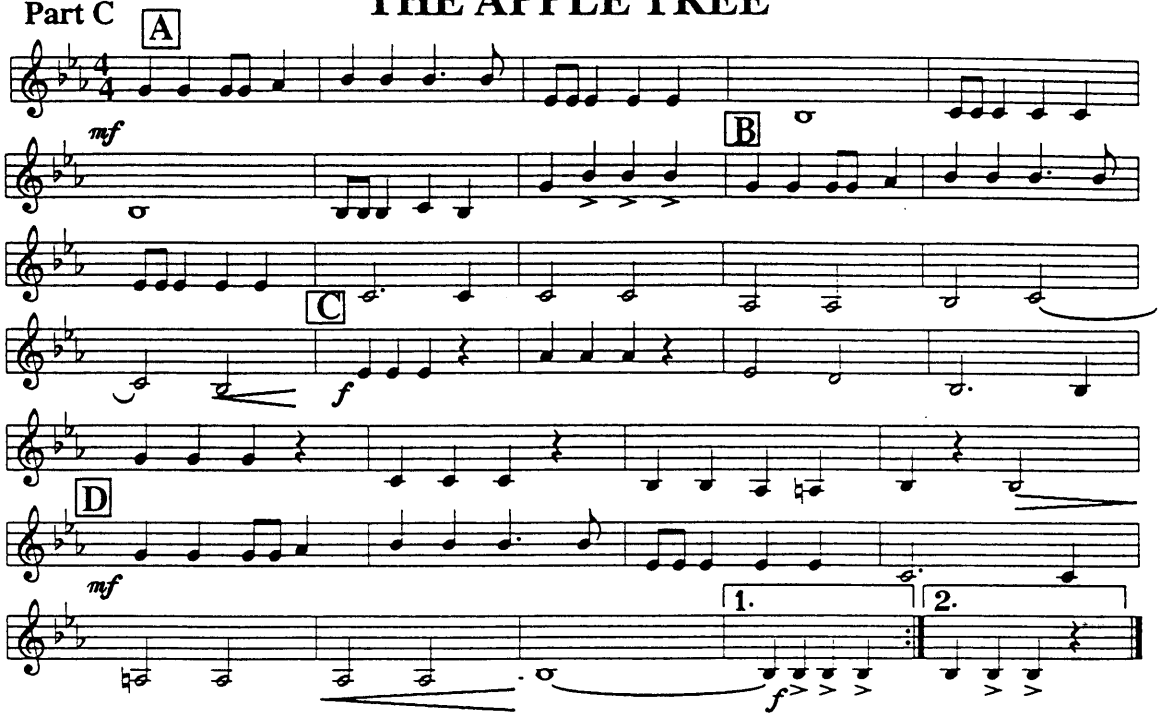
DON'T SIT UNDER THE APPLE TREE

Bells
Part B



DON'T SIT UNDER THE APPLE TREE

Bells
Part C

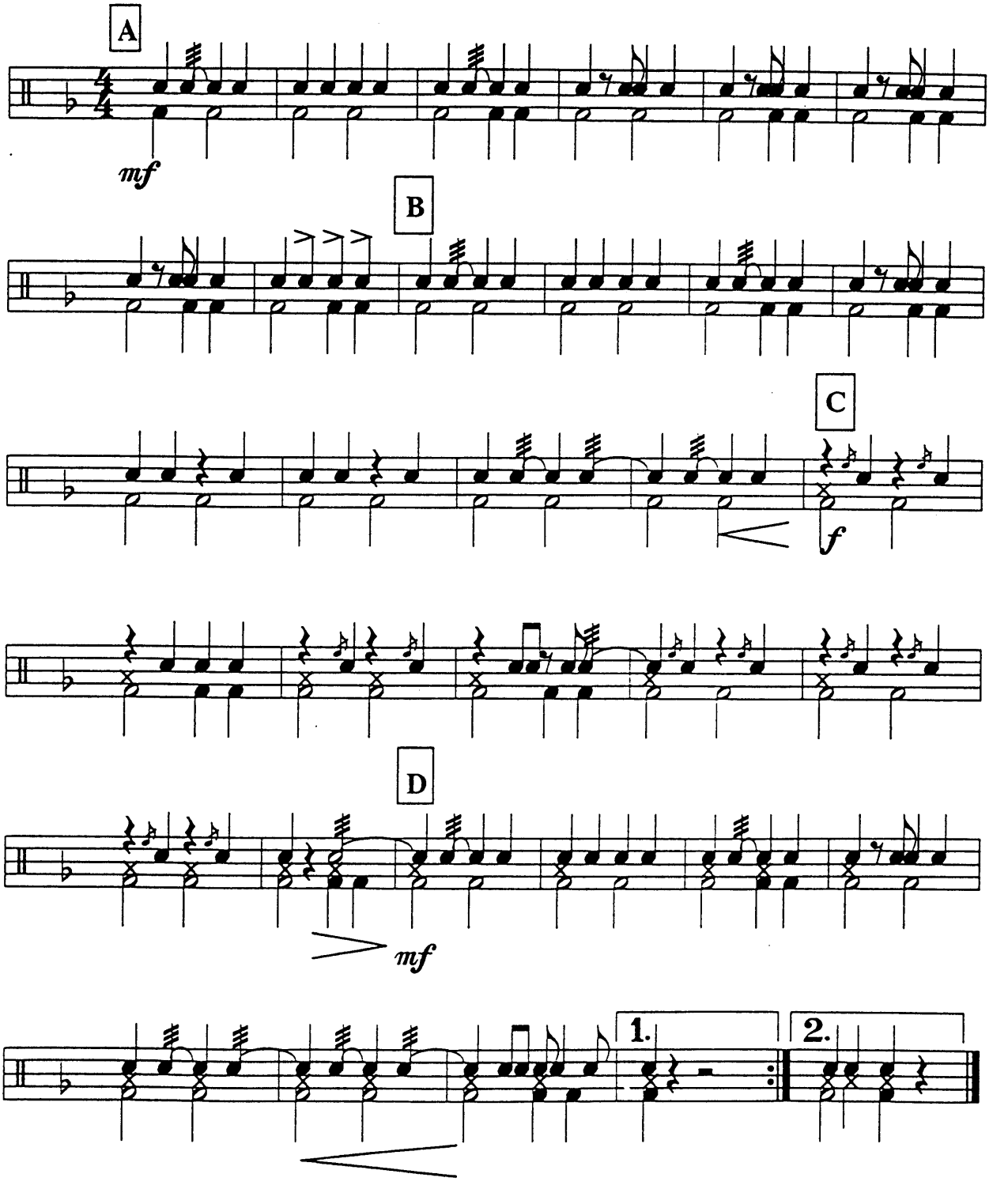


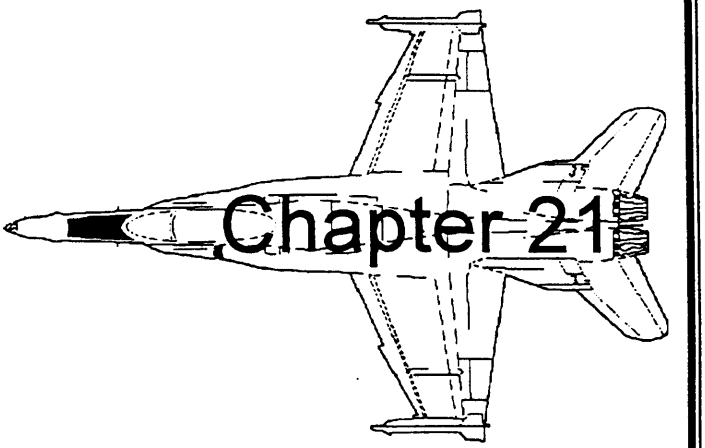
DON'T SIT UNDER THE APPLE TREE

Bells
Part D

DON'T SIT UNDER THE APPLE TREE

Percussion





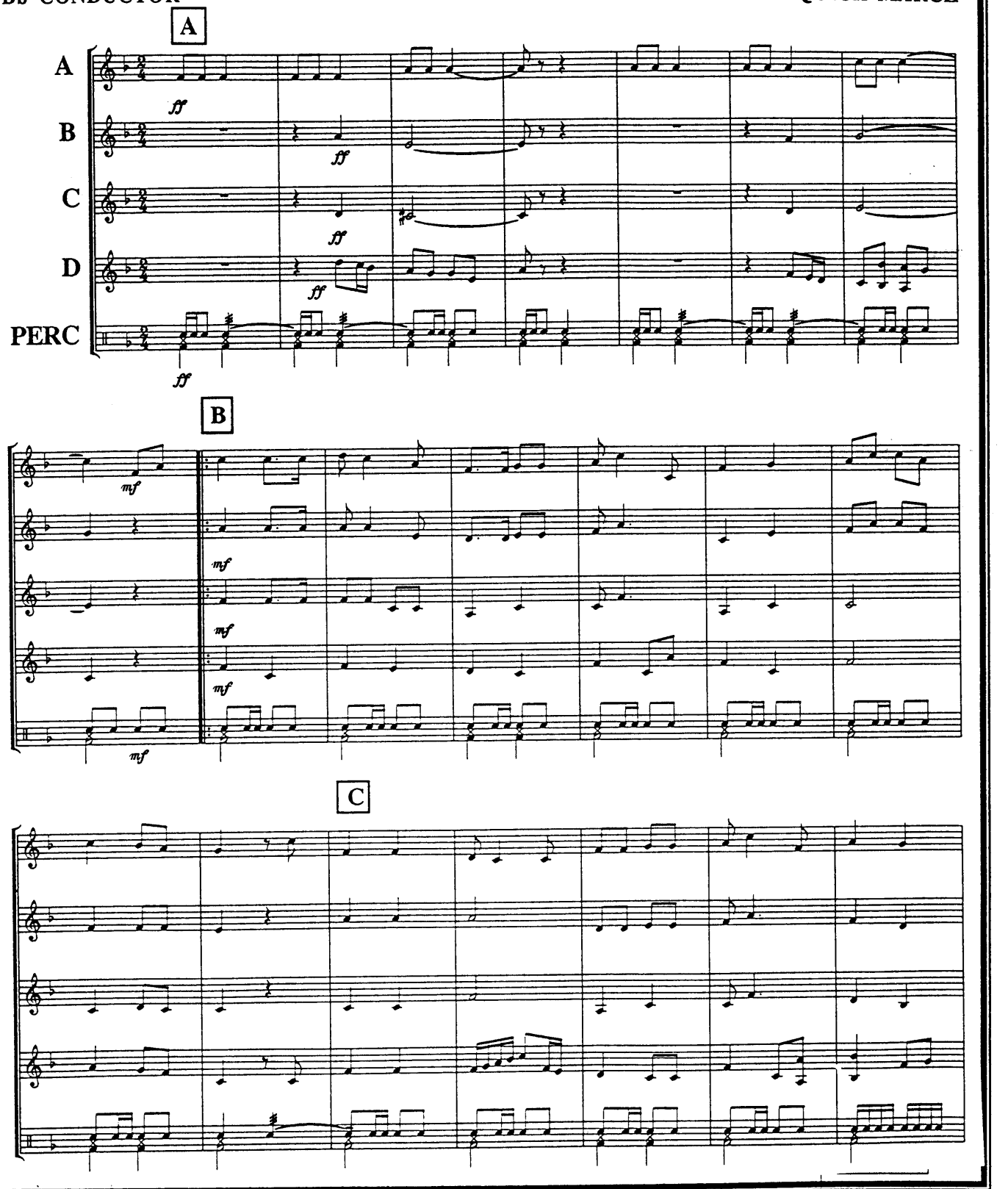
Eagle Squadron

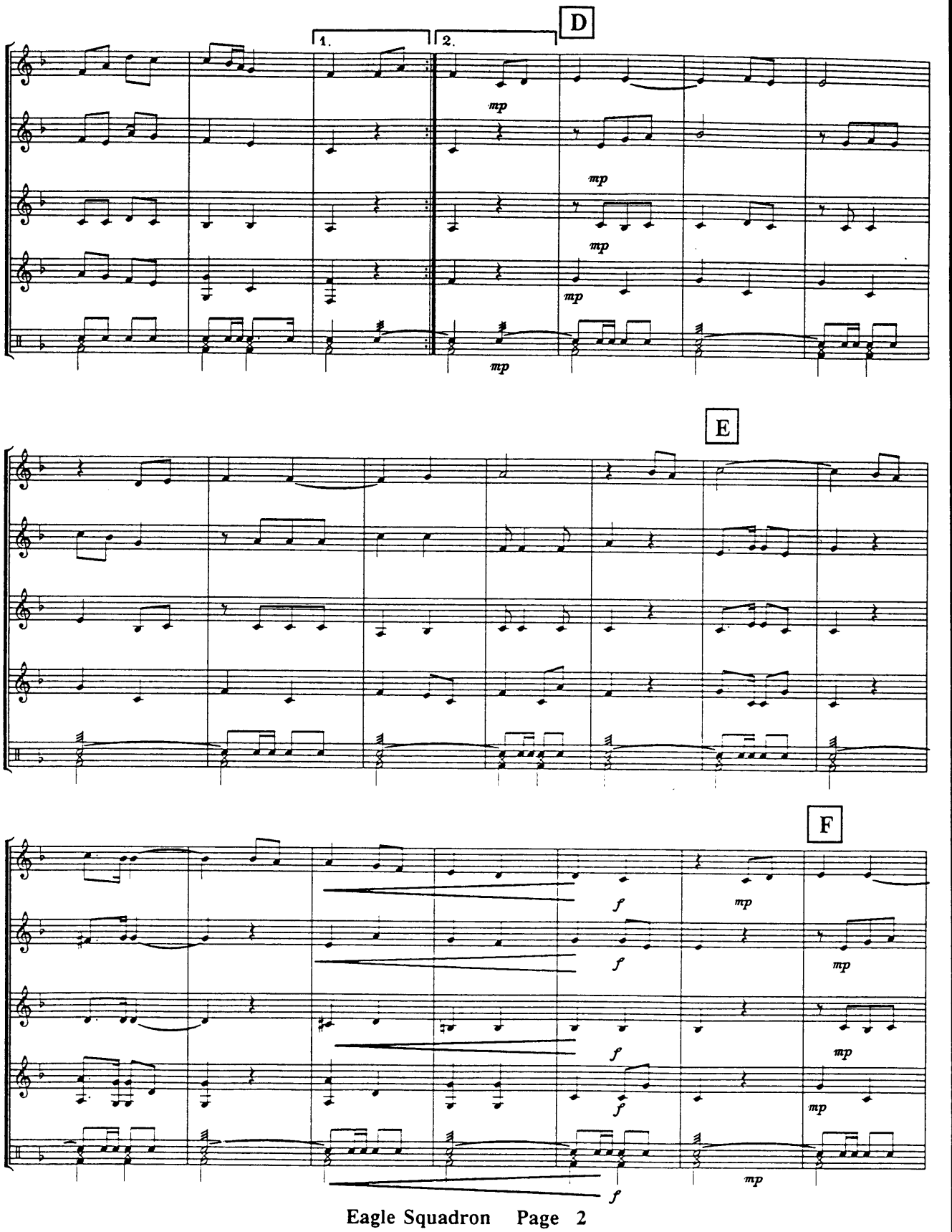
The "Eagle" Squadrons of WOII were all-American units of the Royal Air Force, made up of men who made their way to England to fly in the name of freedom and adventure. Many had to evade the Federal Bureau of Investigations to get there as the United States remained neutral at that time. Some padded their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

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

EAGLE SQUADRON

Bb CONDUCTOR QUICK MARCH

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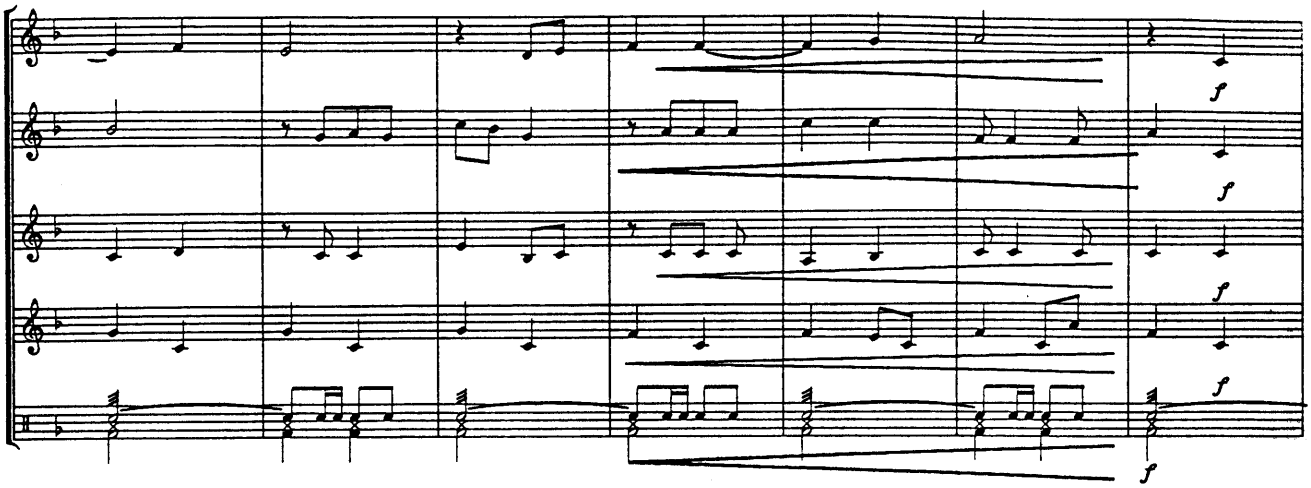

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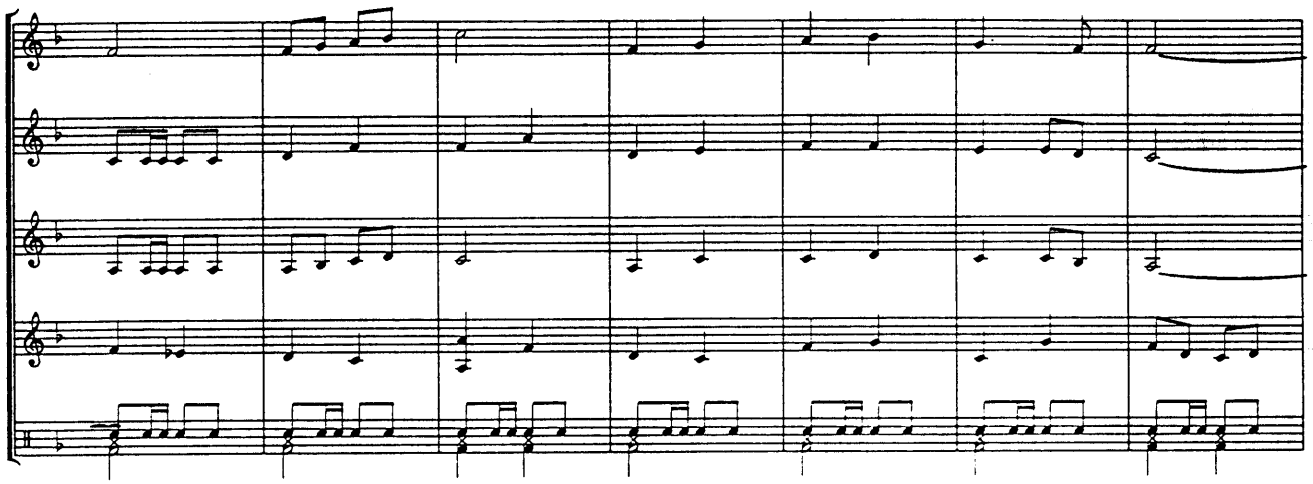

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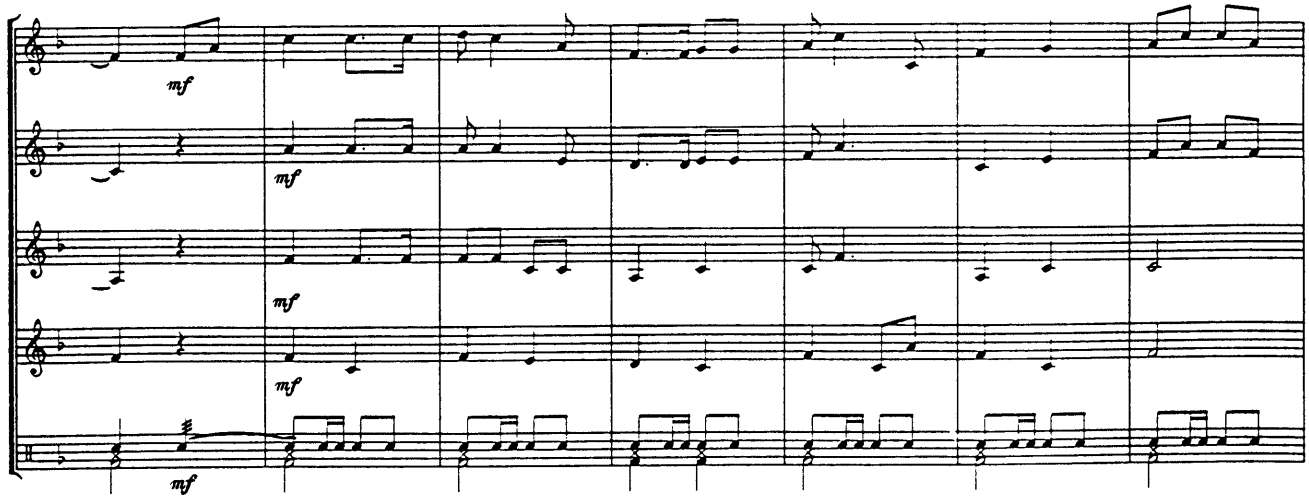

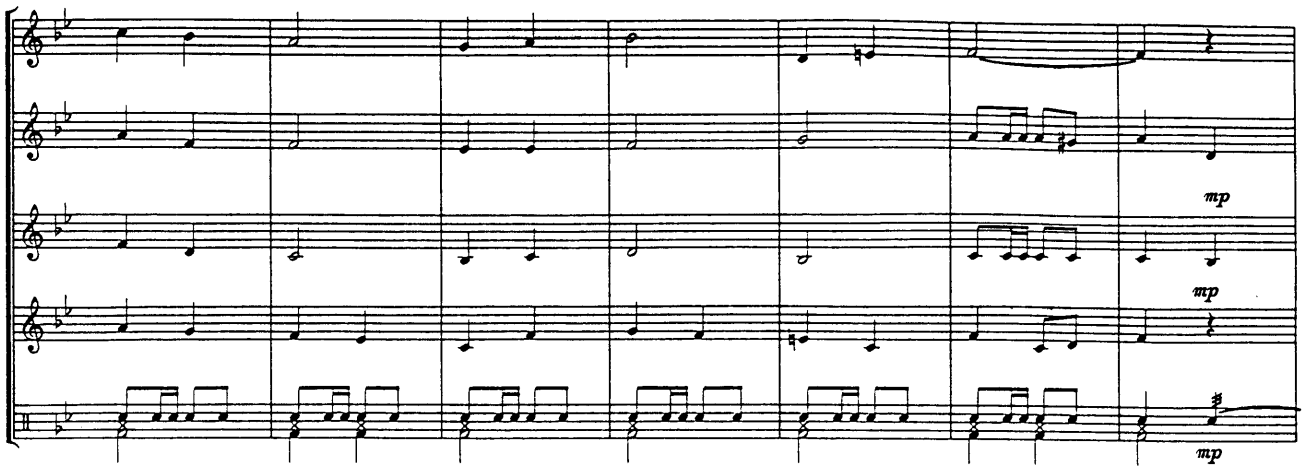

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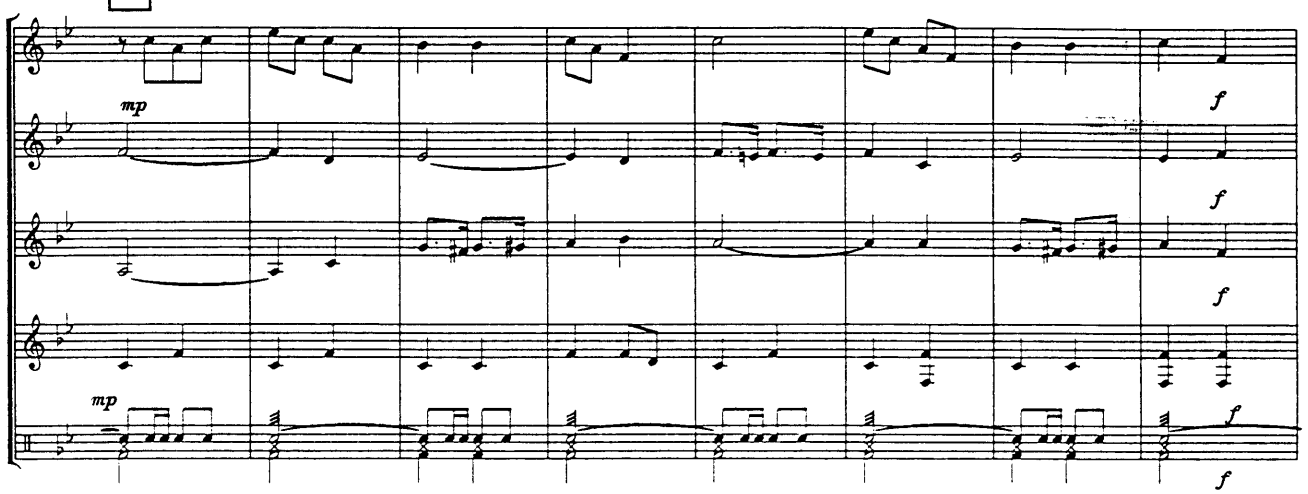

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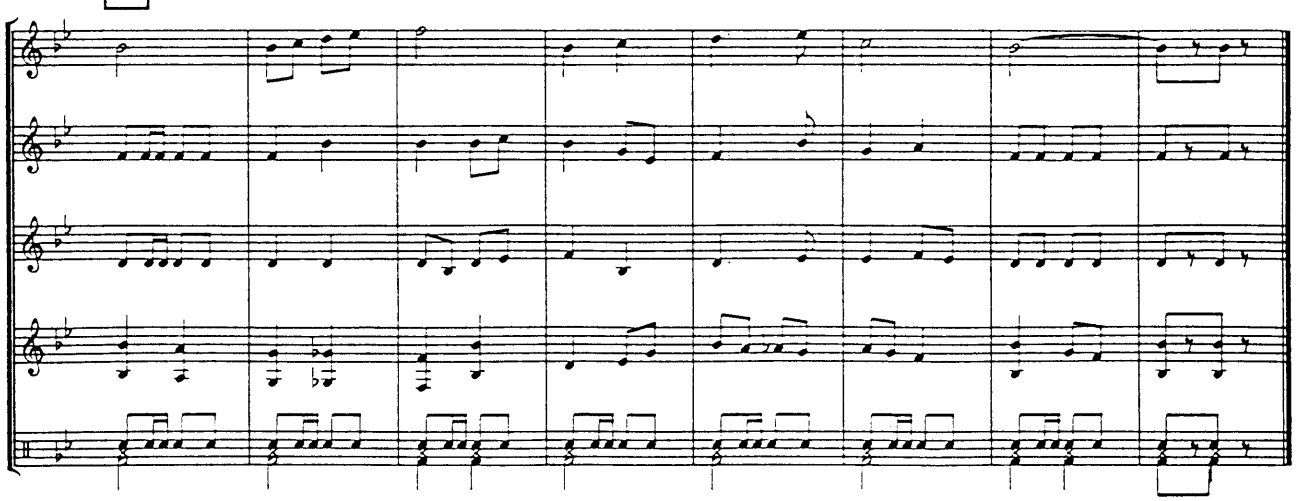

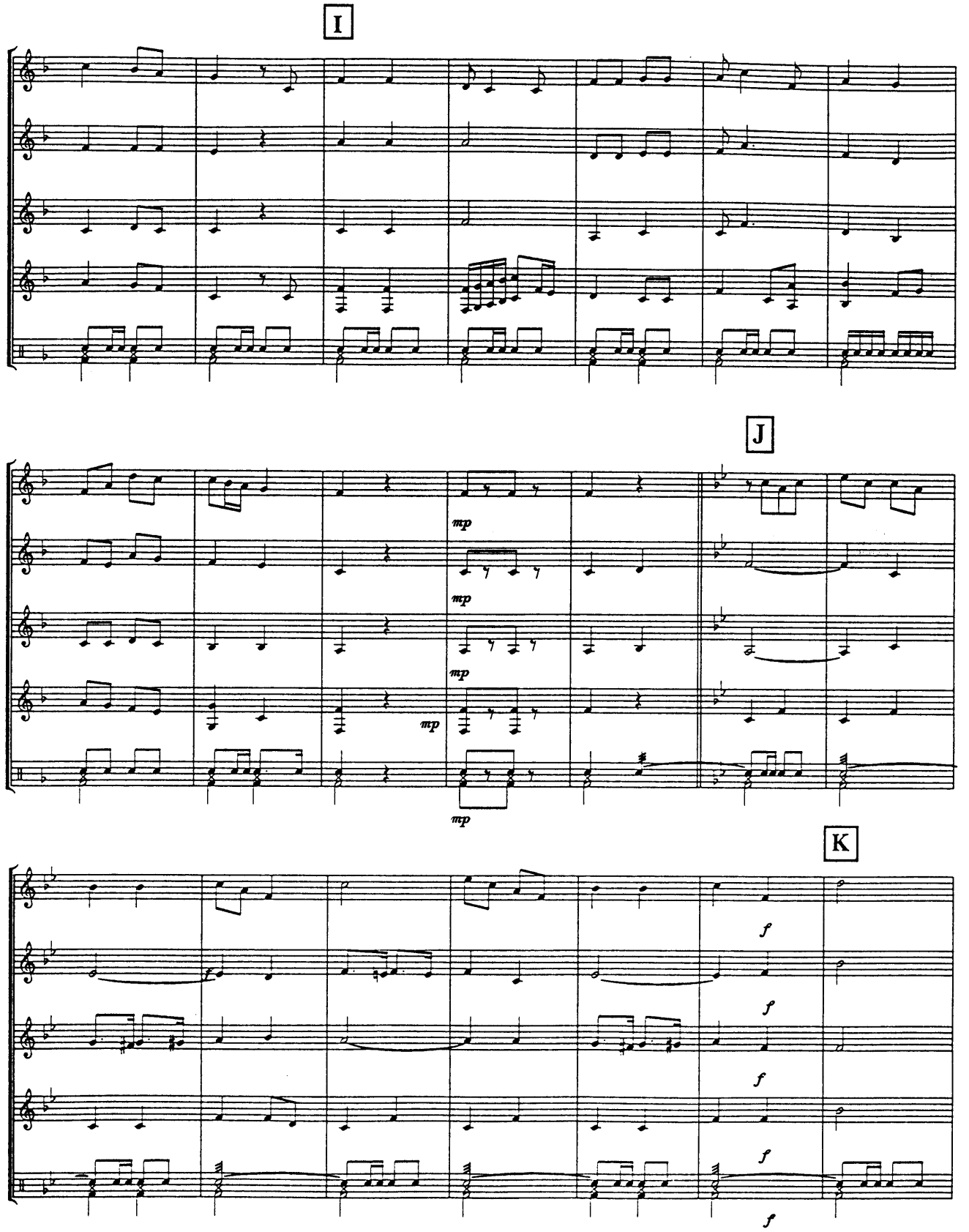
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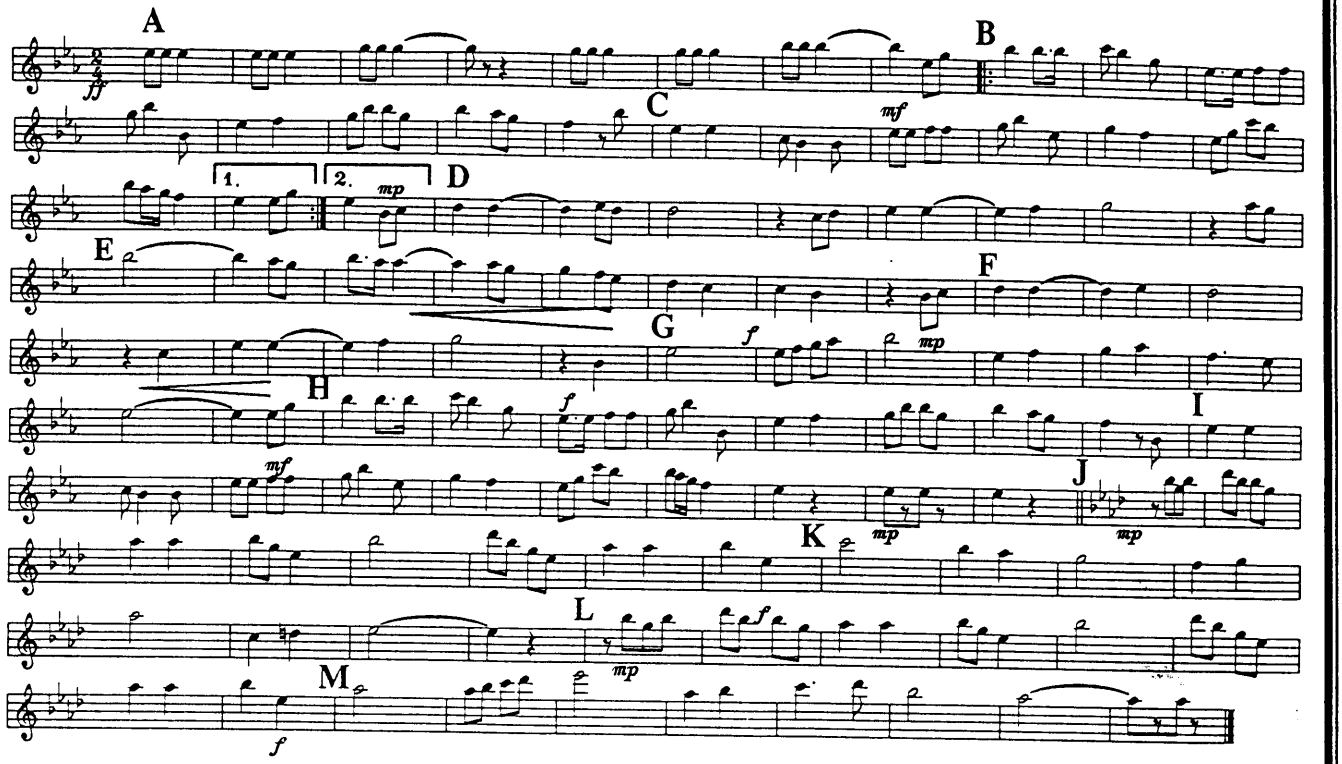
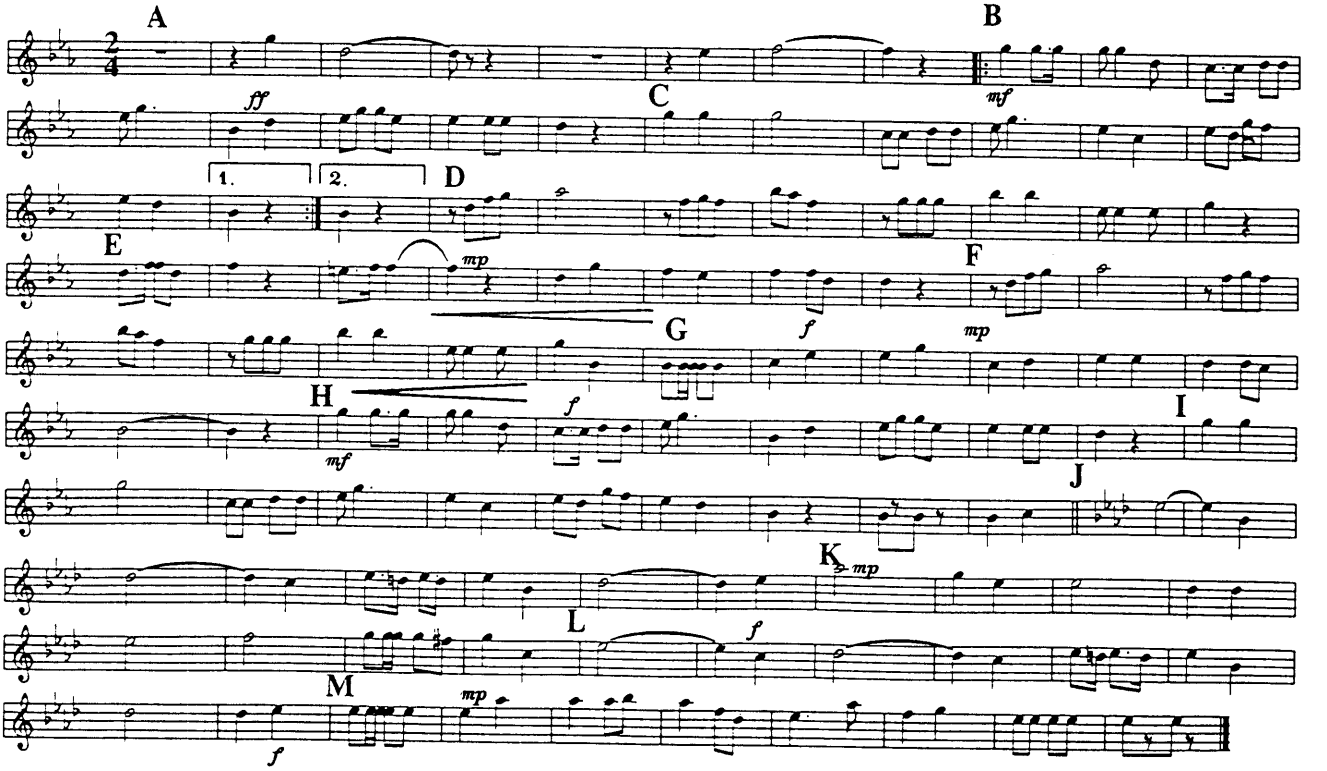
Flute
Oboe
Part A

Eagle Squadron



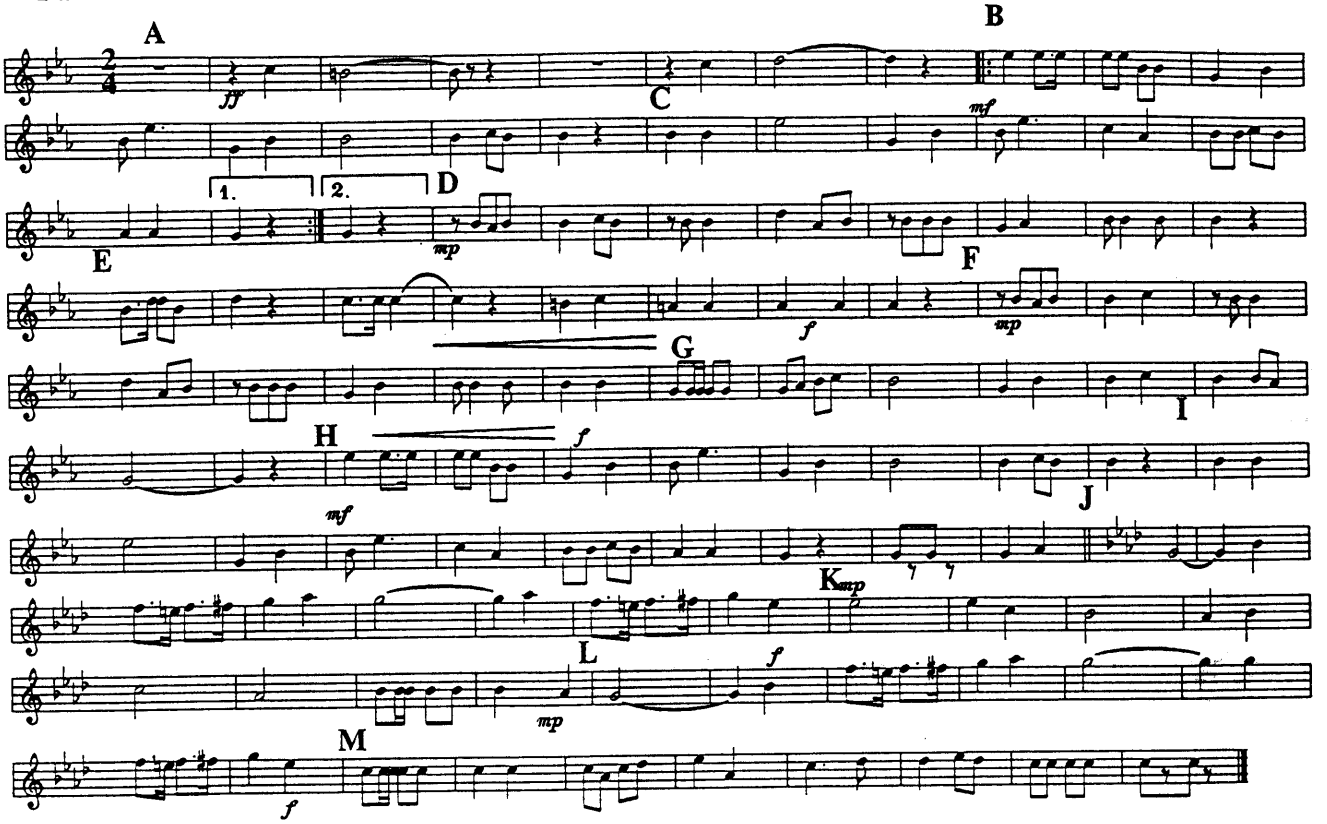
Flute
Oboe
Part B

Eagle Squadron



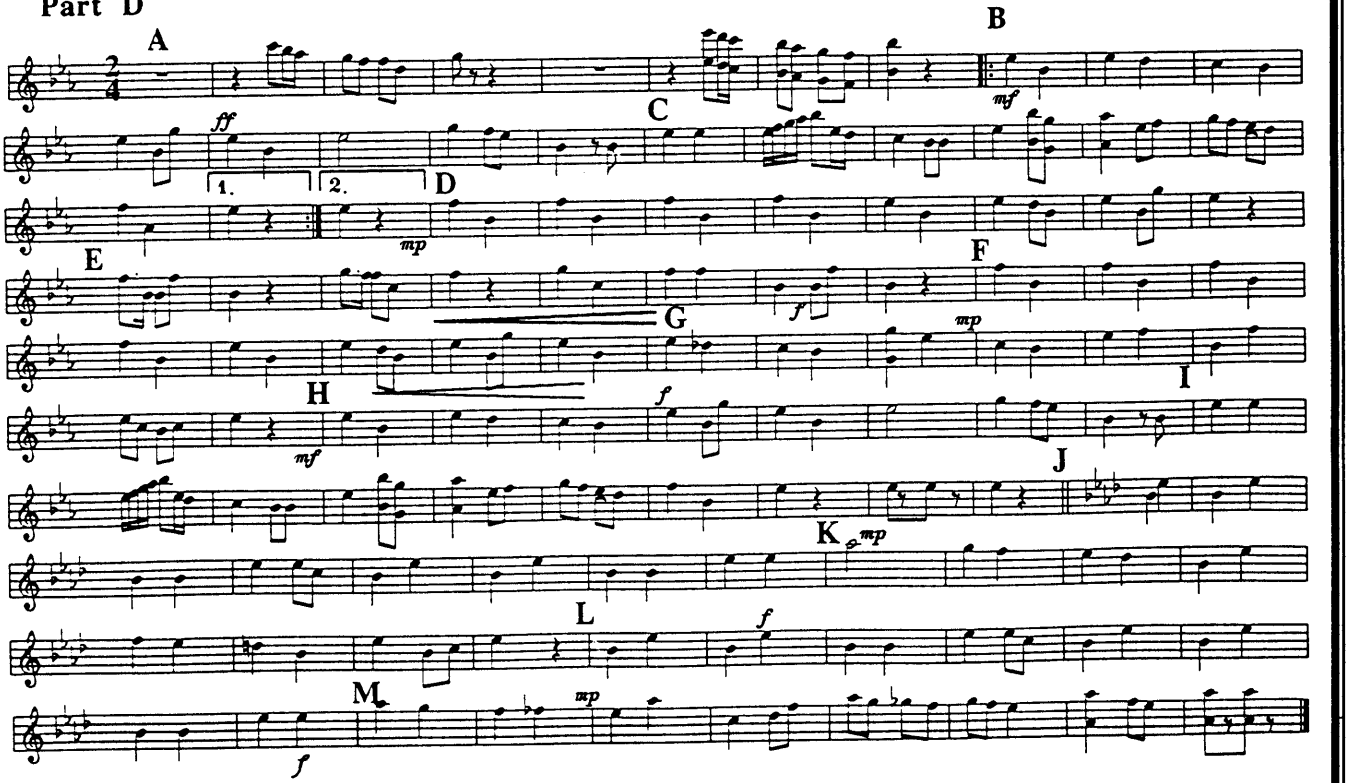
Flute
Oboe
Part C

Eagle Squadron



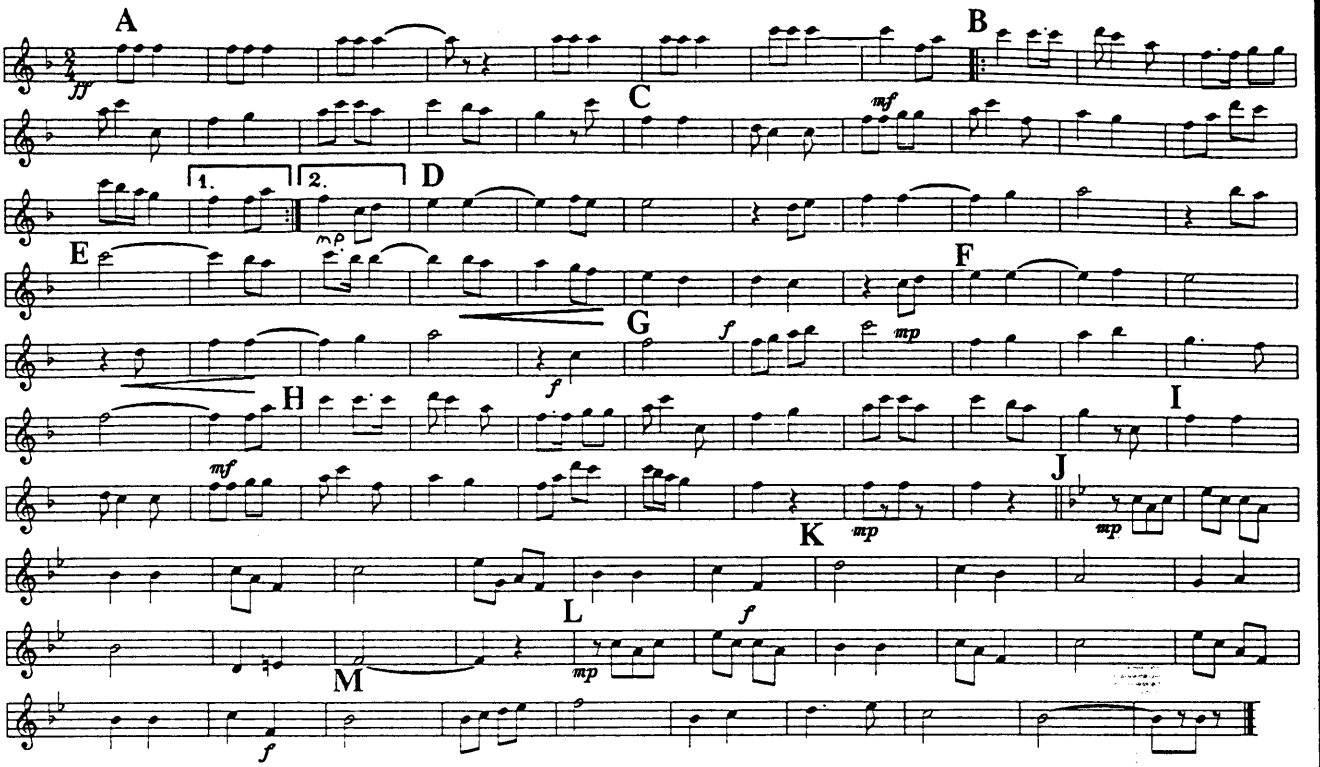
Flute
Oboe
Part D

Eagle Squadron



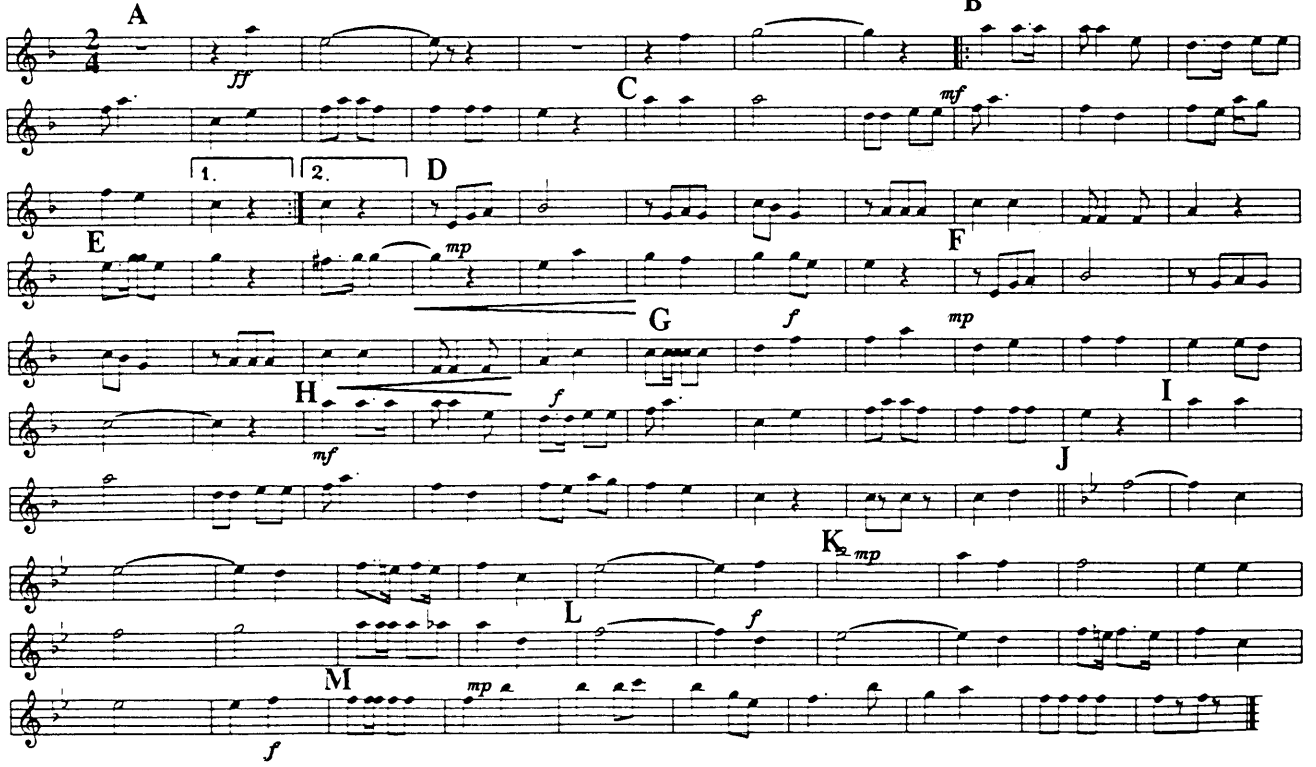
Tenor Saxophone
Clarinet (high)
Part A

Eagle Squadron



Tenor Saxophone
Clarinet (high)
Part B

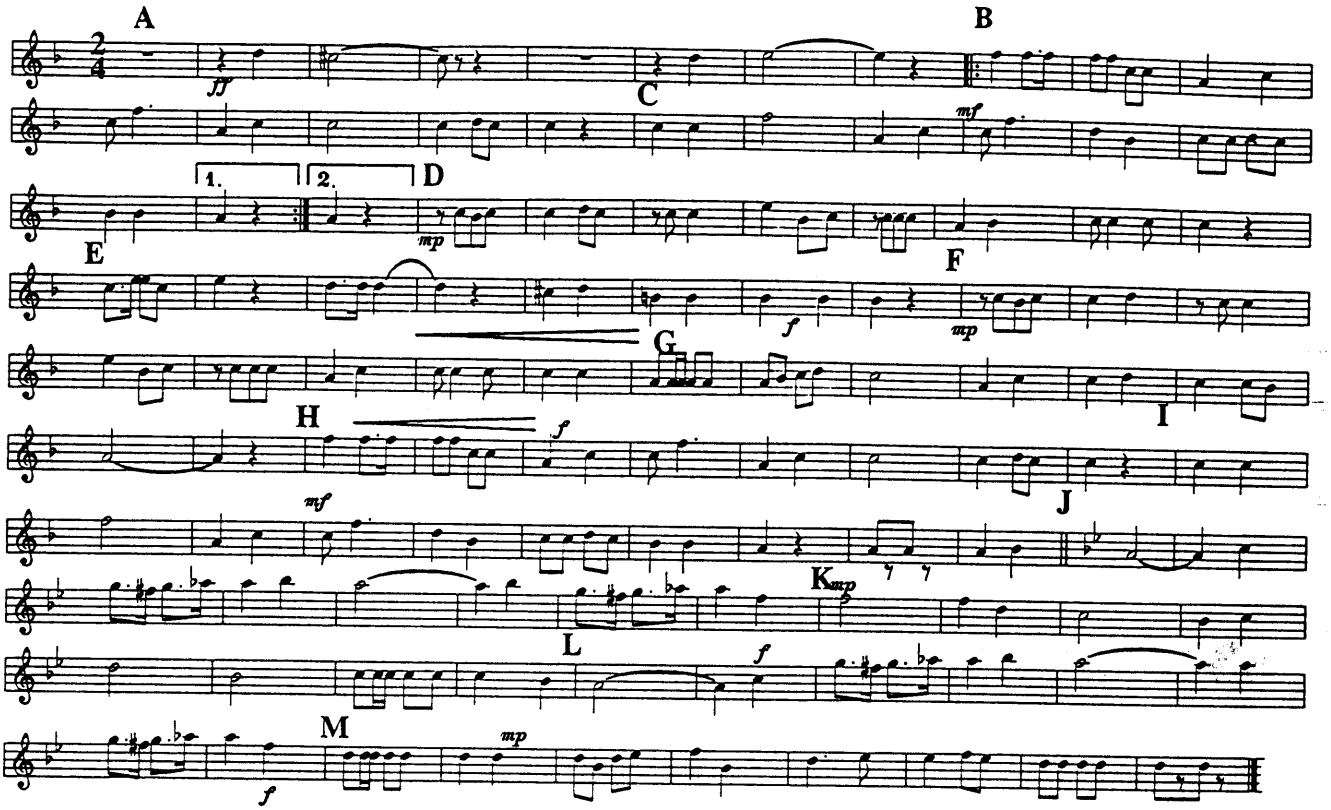
Eagle Squadron



Tenor Saxophone
Clarinet (high)

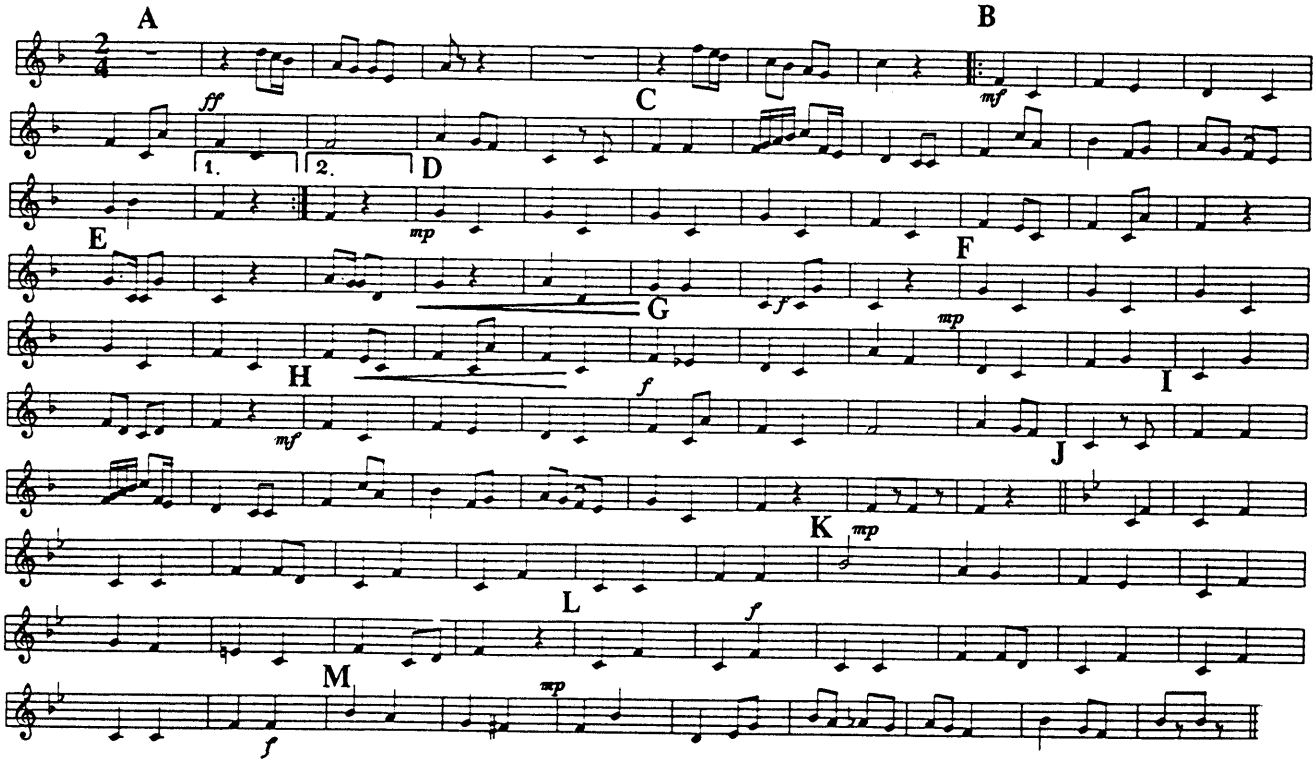
Eagle Squadron

Part C



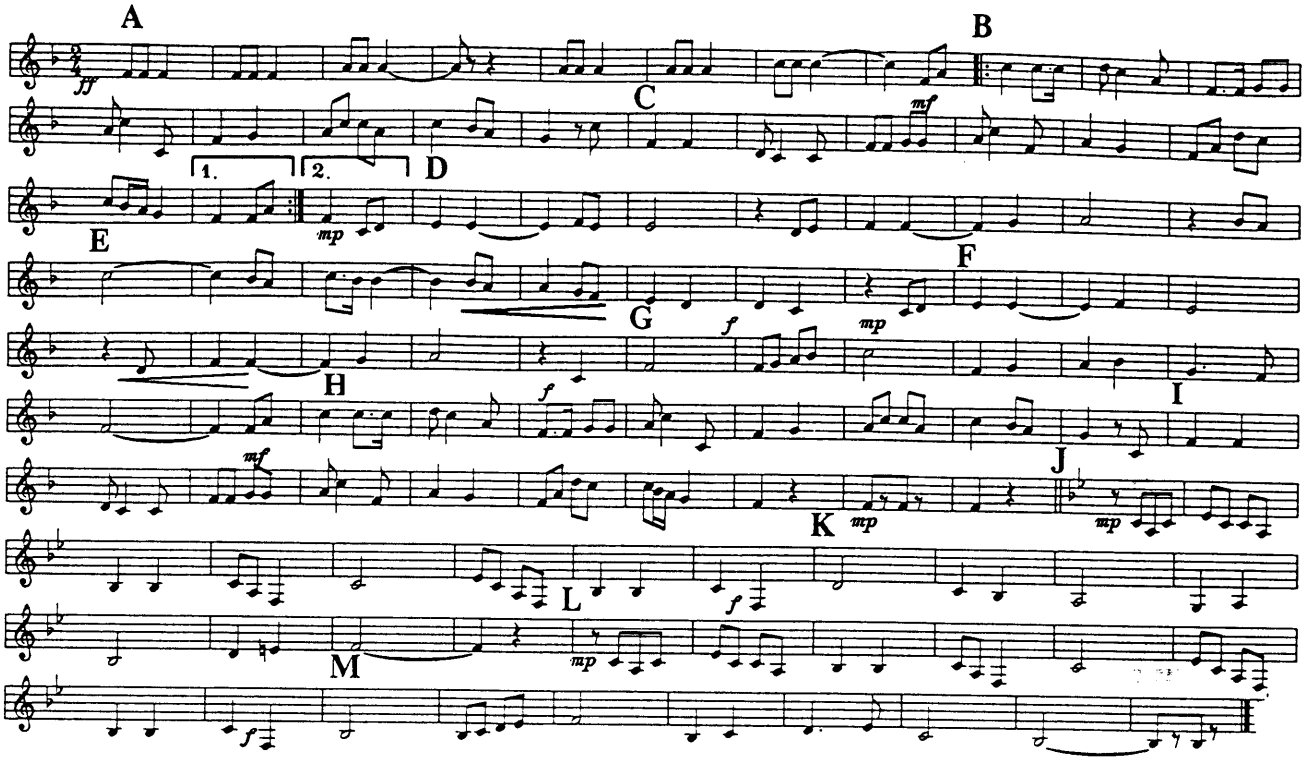
Tenor Saxophone
Clarinet (high)

Part D



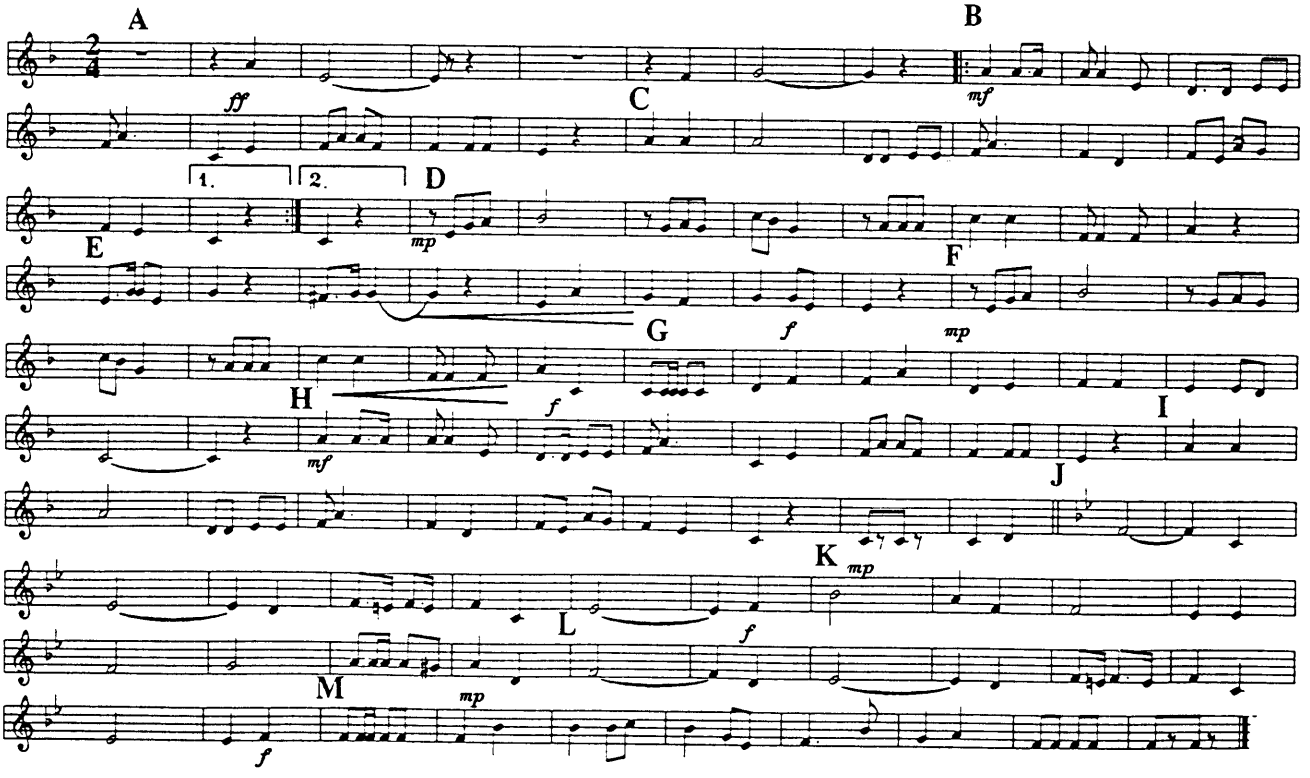
Baritone Treble Clef
Bass Clarinet
Part A

Eagle Squadron



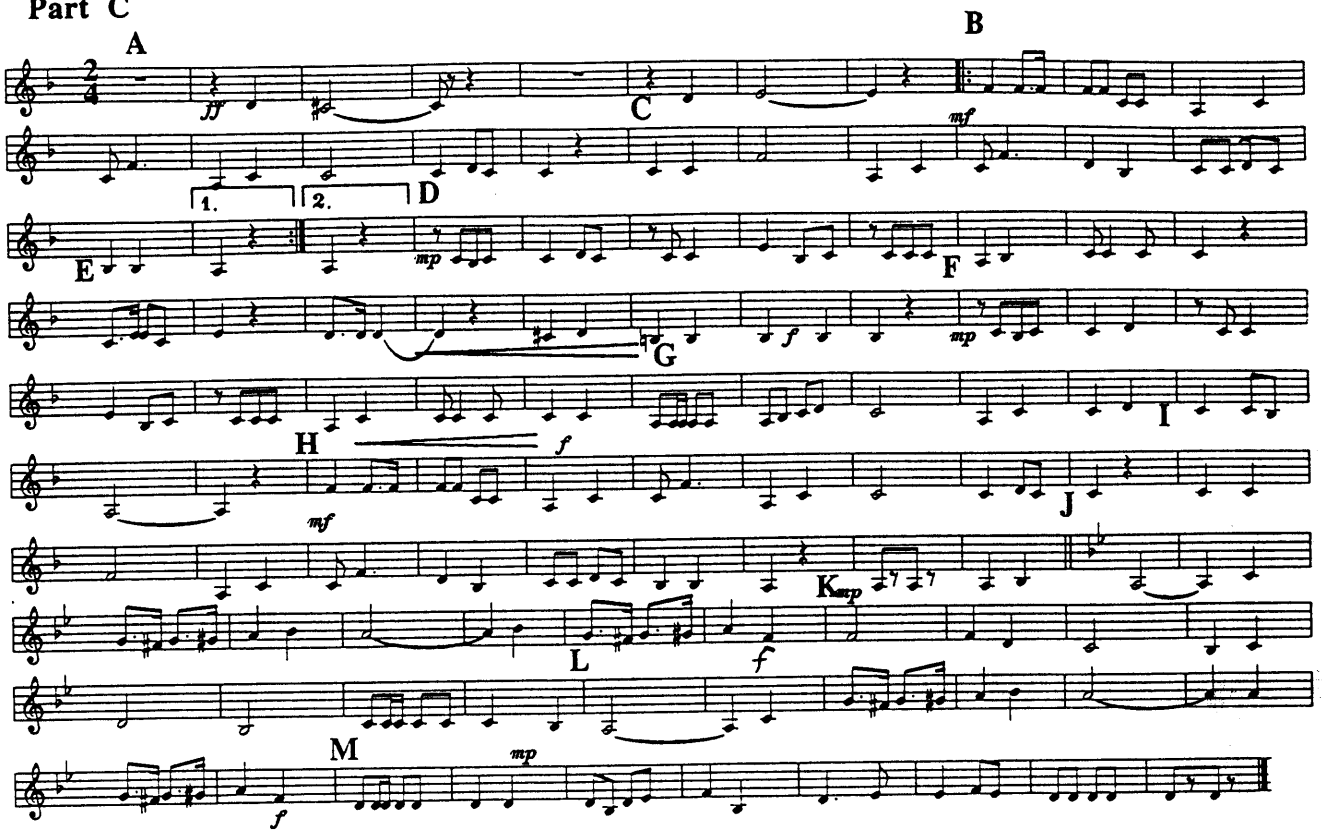
Baritone Treble Clef
Bass Clarinet
Part B

Eagle Squadron



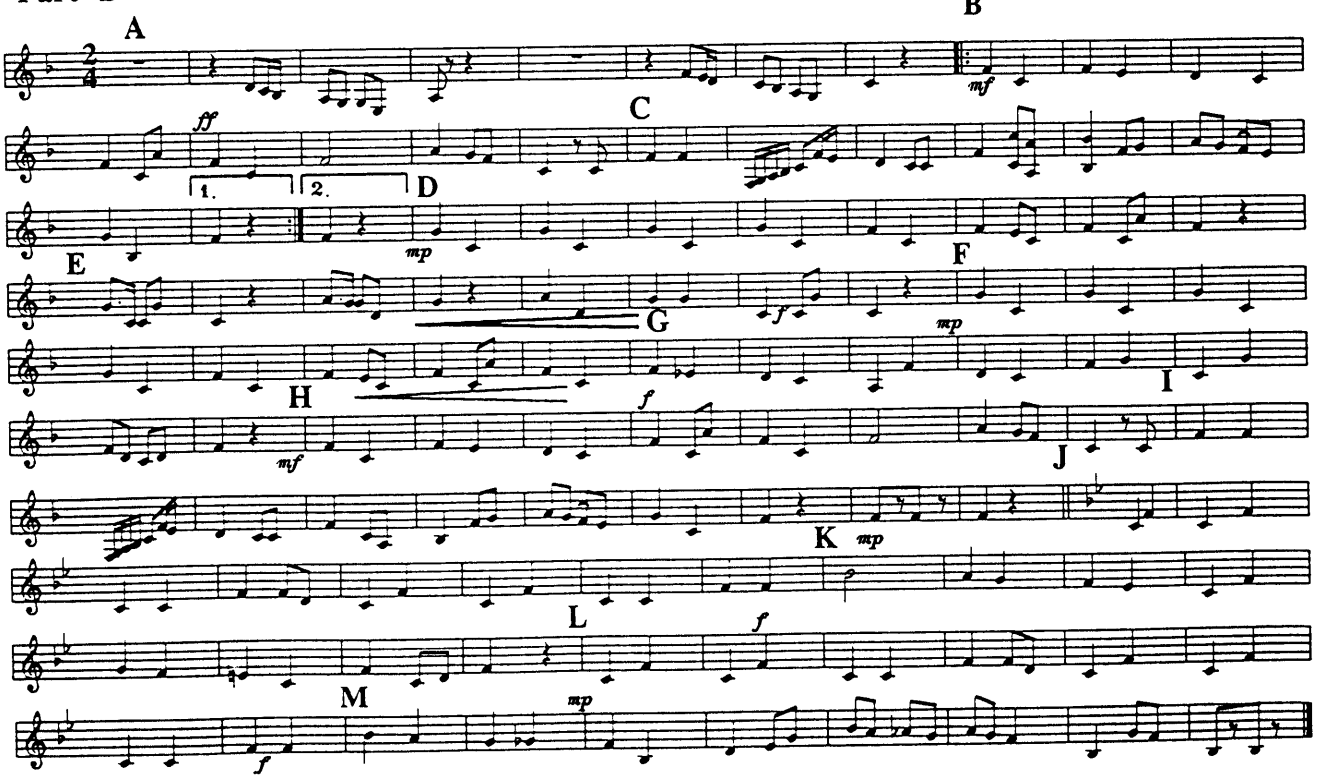
Baritone Treble Clef
Bass Clarinet
Part C

Eagle Squadron



Bass Clarinet
Part D

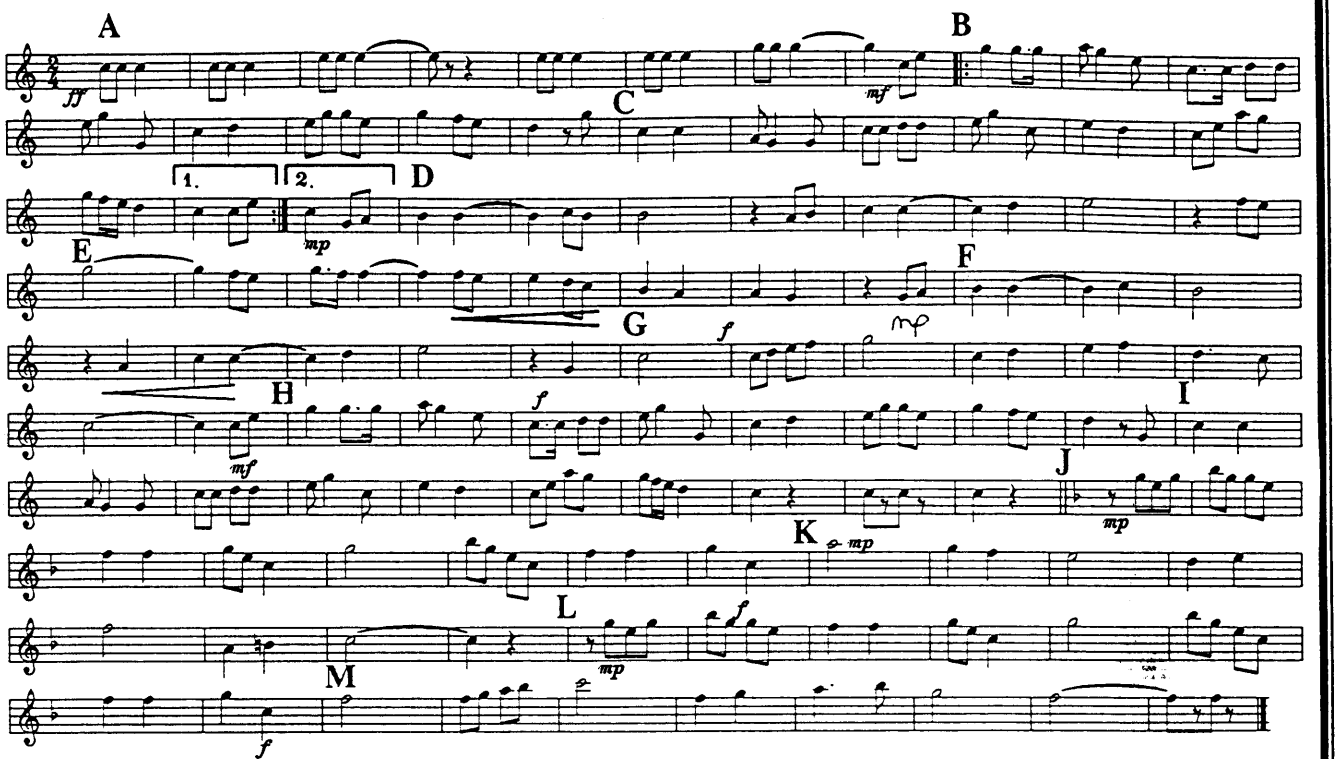
Eagle Squadron



Alto Saxophone
Baritone Saxophone

Eagle Squadron

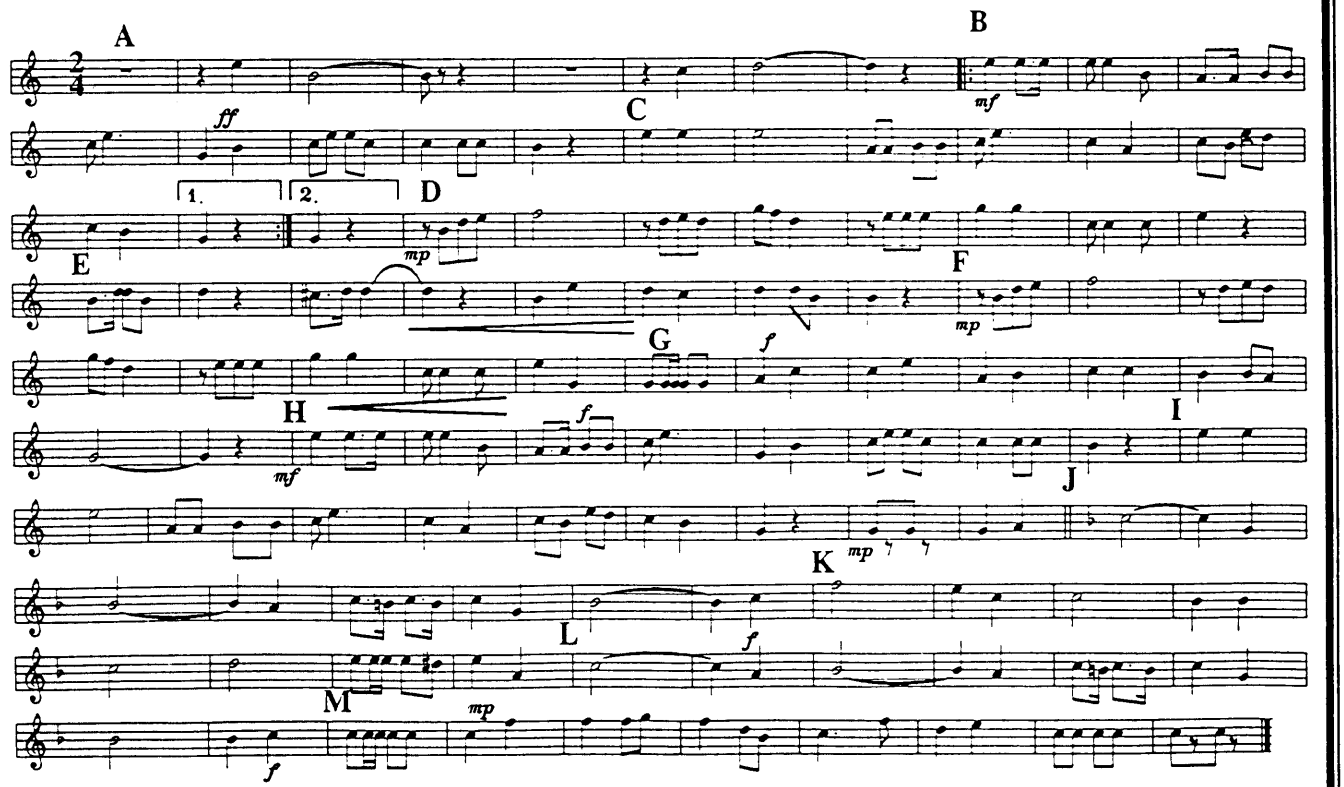
Part A



Alto Saxophone
Baritone Saxophone

Eagle Squadron

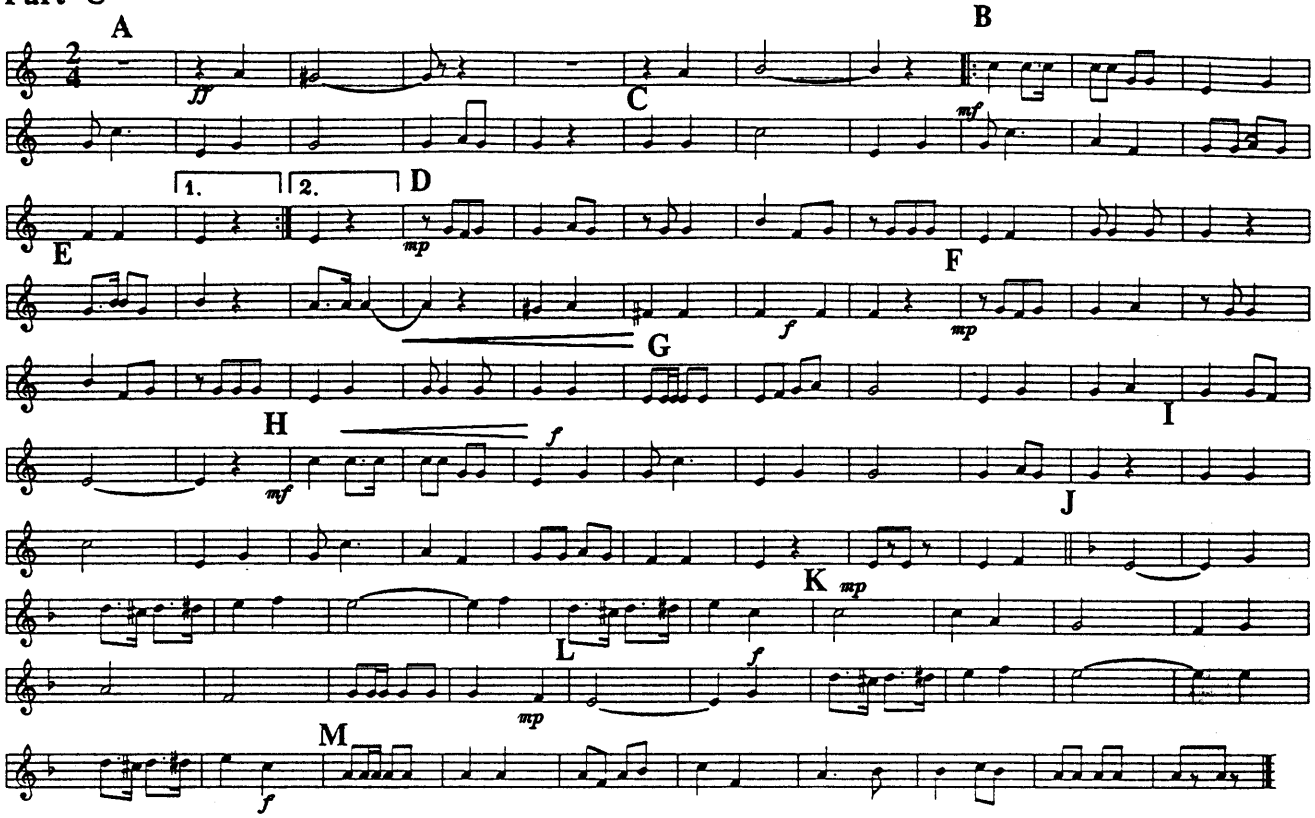
Part B



Alto Saxophone
Baritone Saxophone

Eagle Squadron

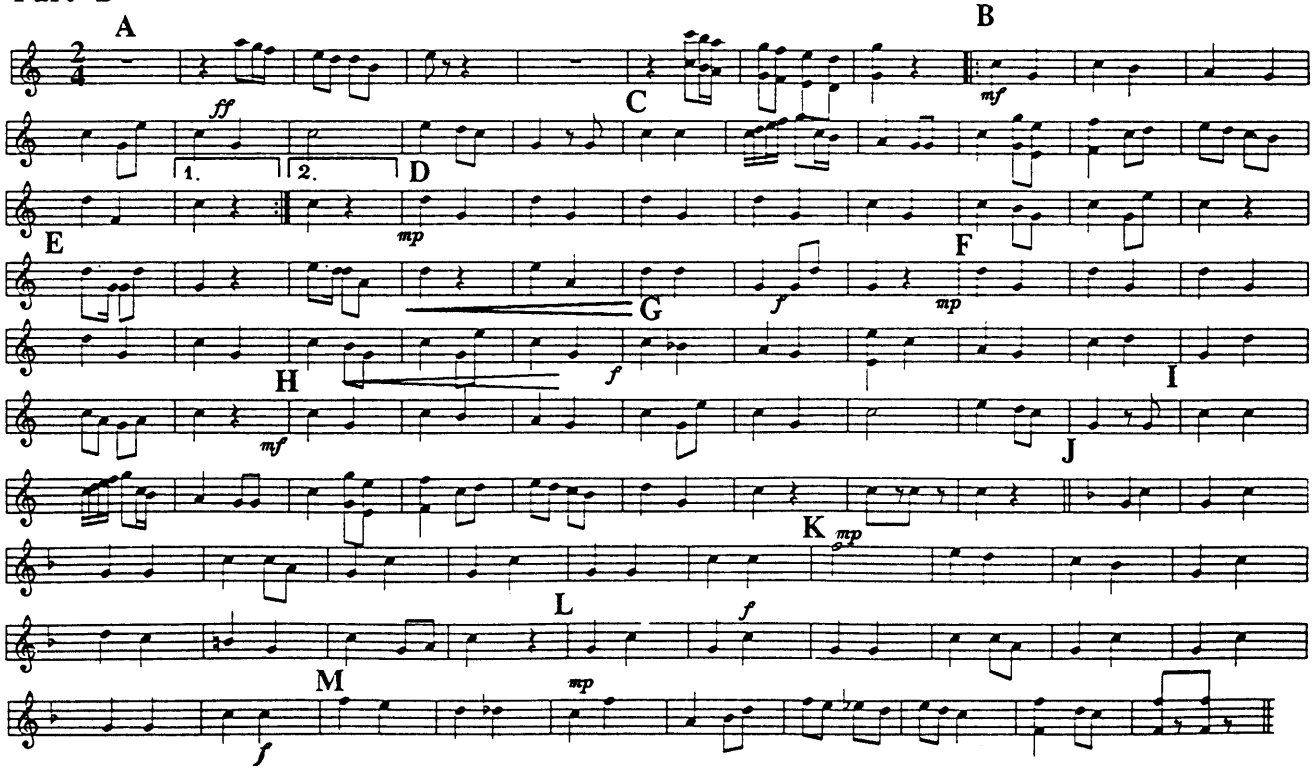
Part C



Alto Saxophone
Baritone Saxophone

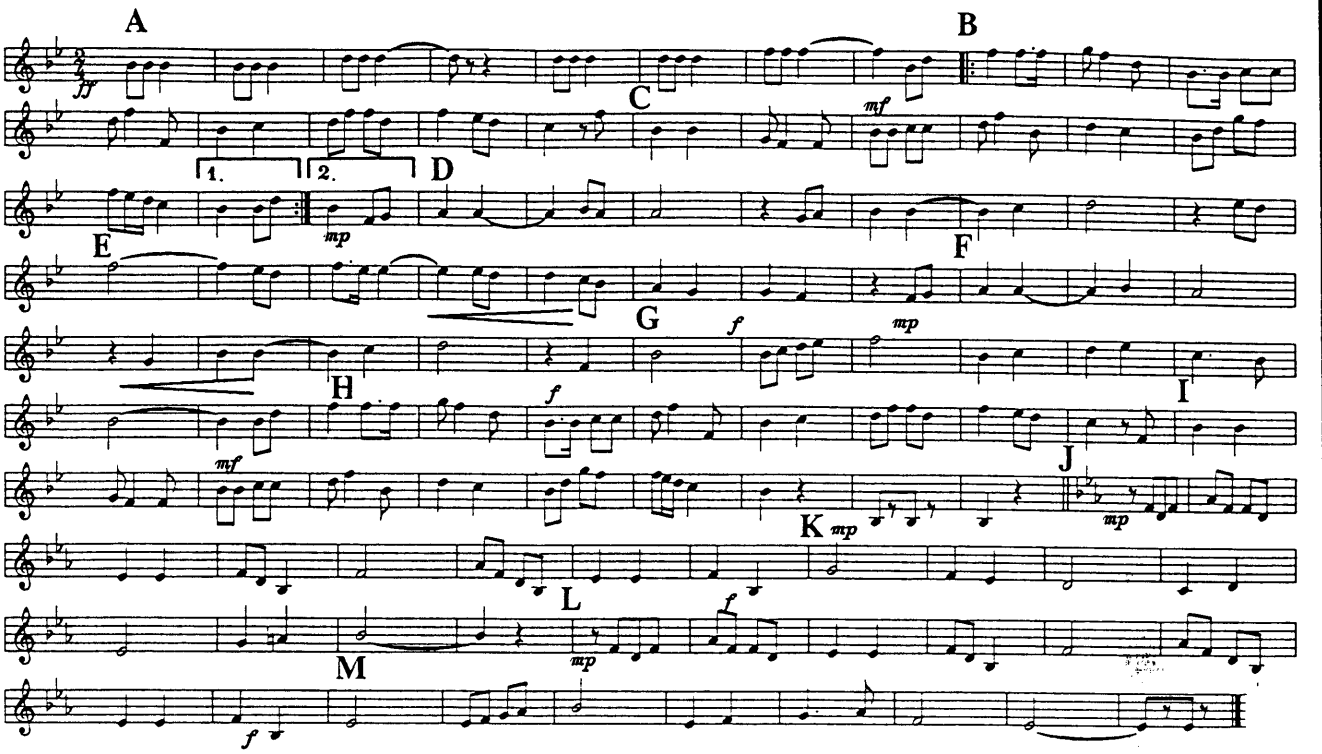
Eagle Squadron

Part D



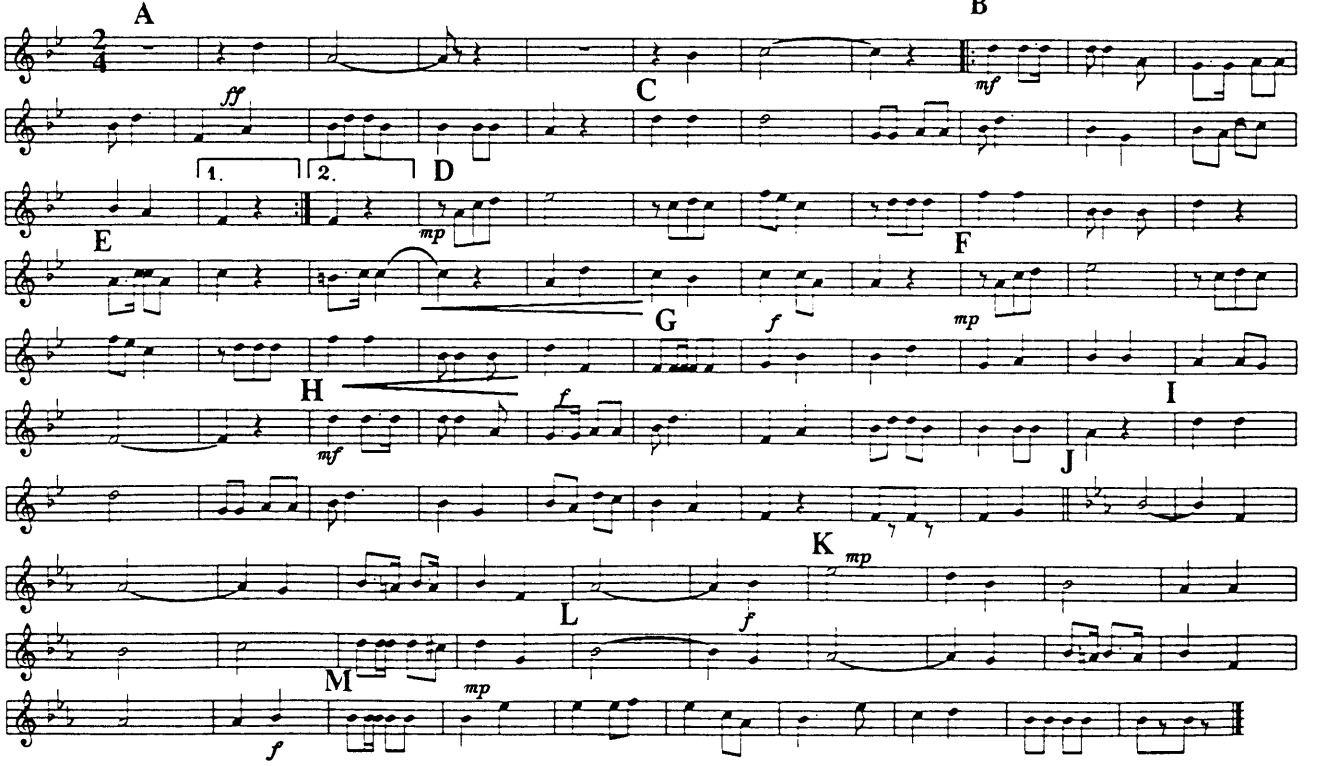
French Horn
Part A

Eagle Squadron



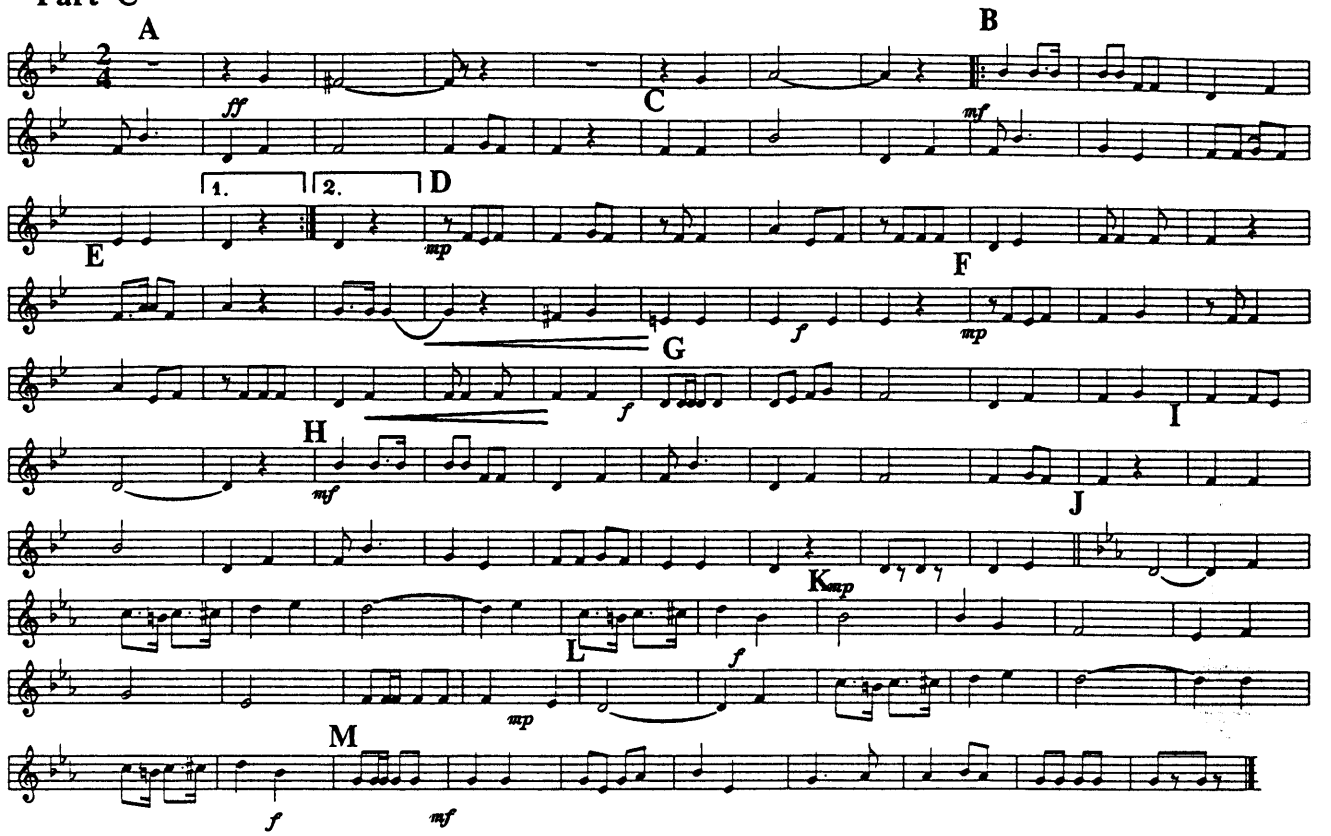
French Horn
Part B

Eagle Squadron



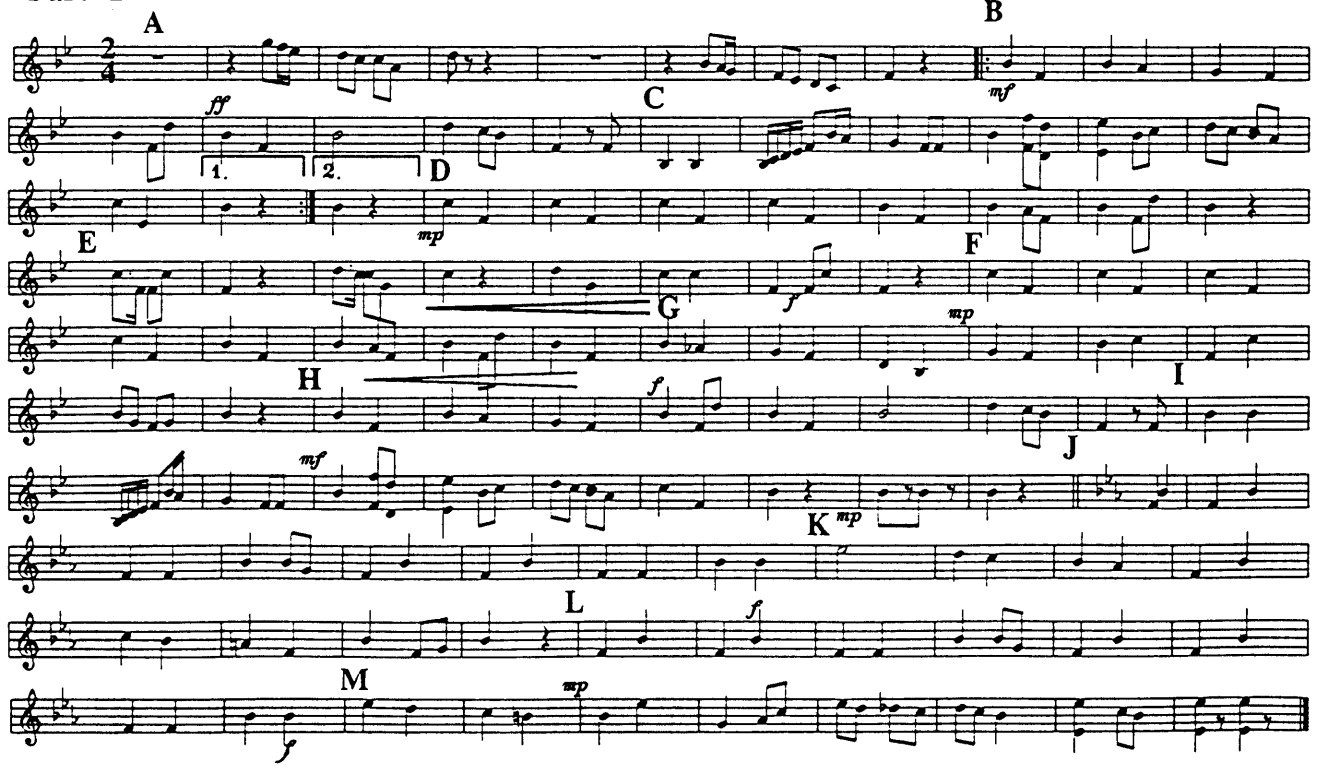
French Horn
Part C

Eagle Squadron



French Horn
Part D

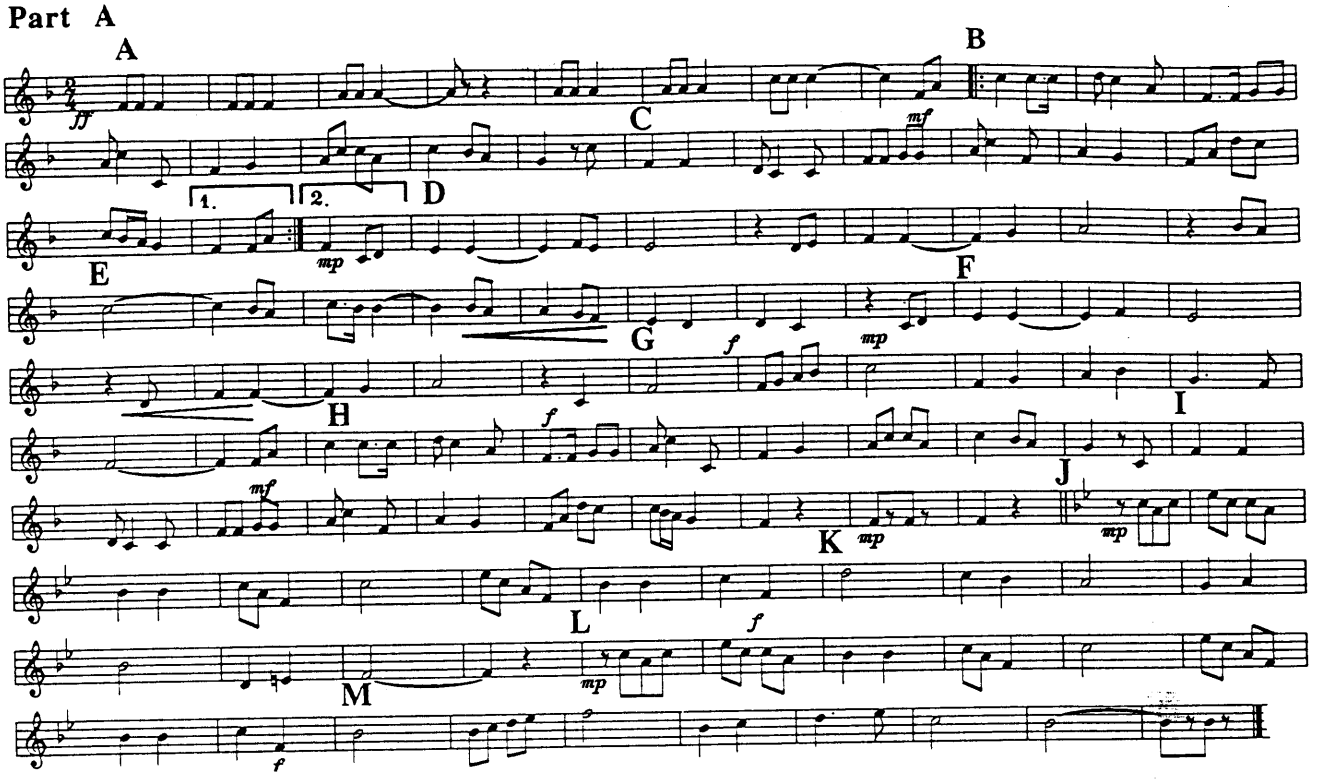
Eagle Squadron



Trumpet
Clarinet (low)
Baritone T.C.

Eagle Squadron

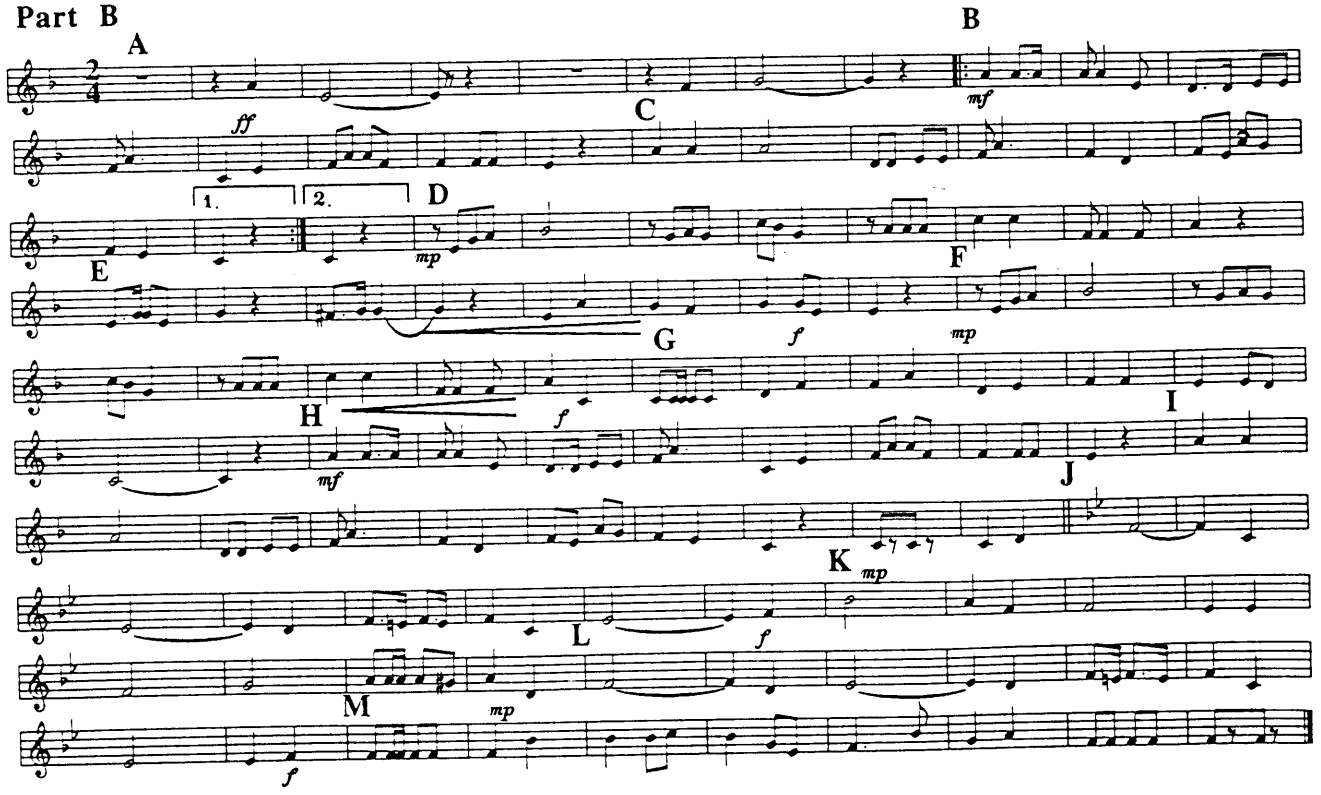
Part A



Trumpet
Clarinet (low)
Baritone T.C.

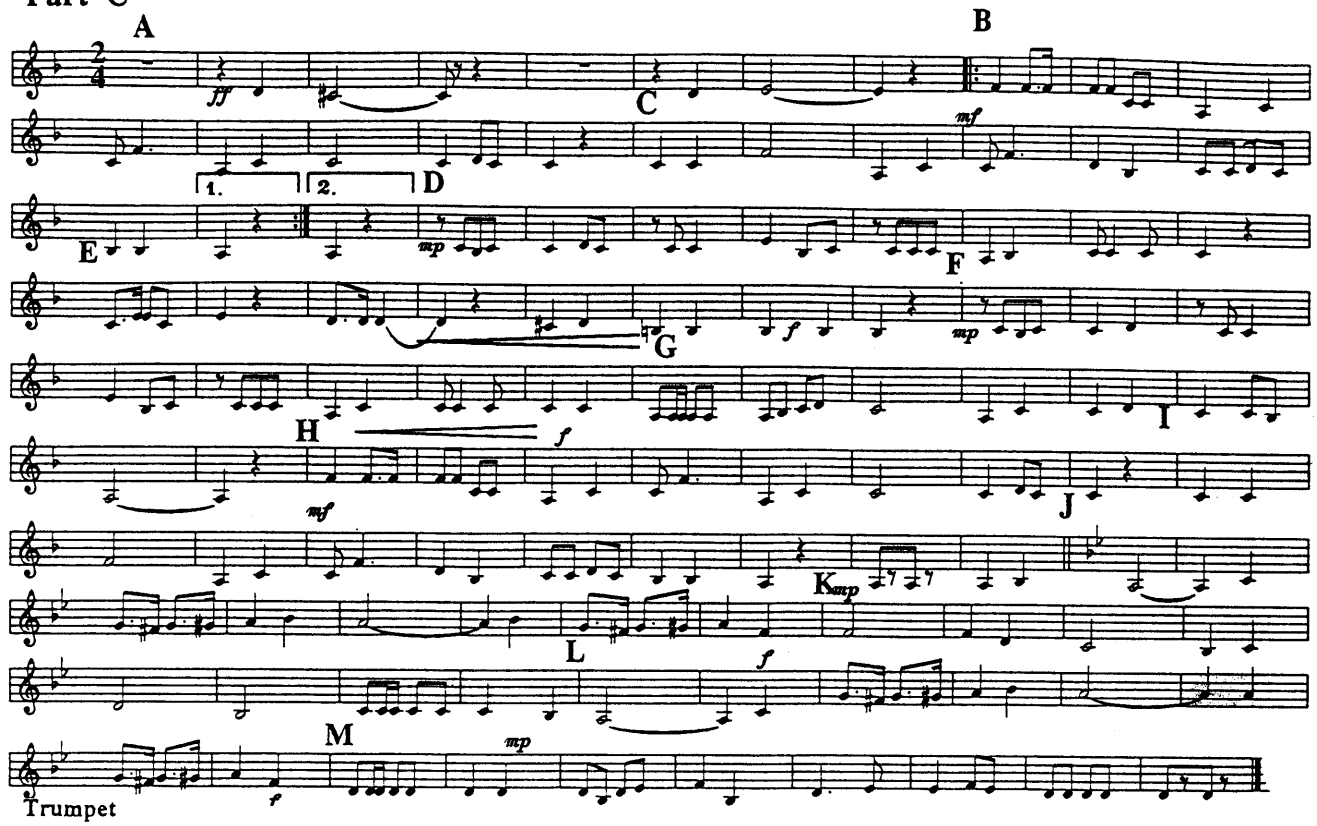
Eagle Squadron

Part B



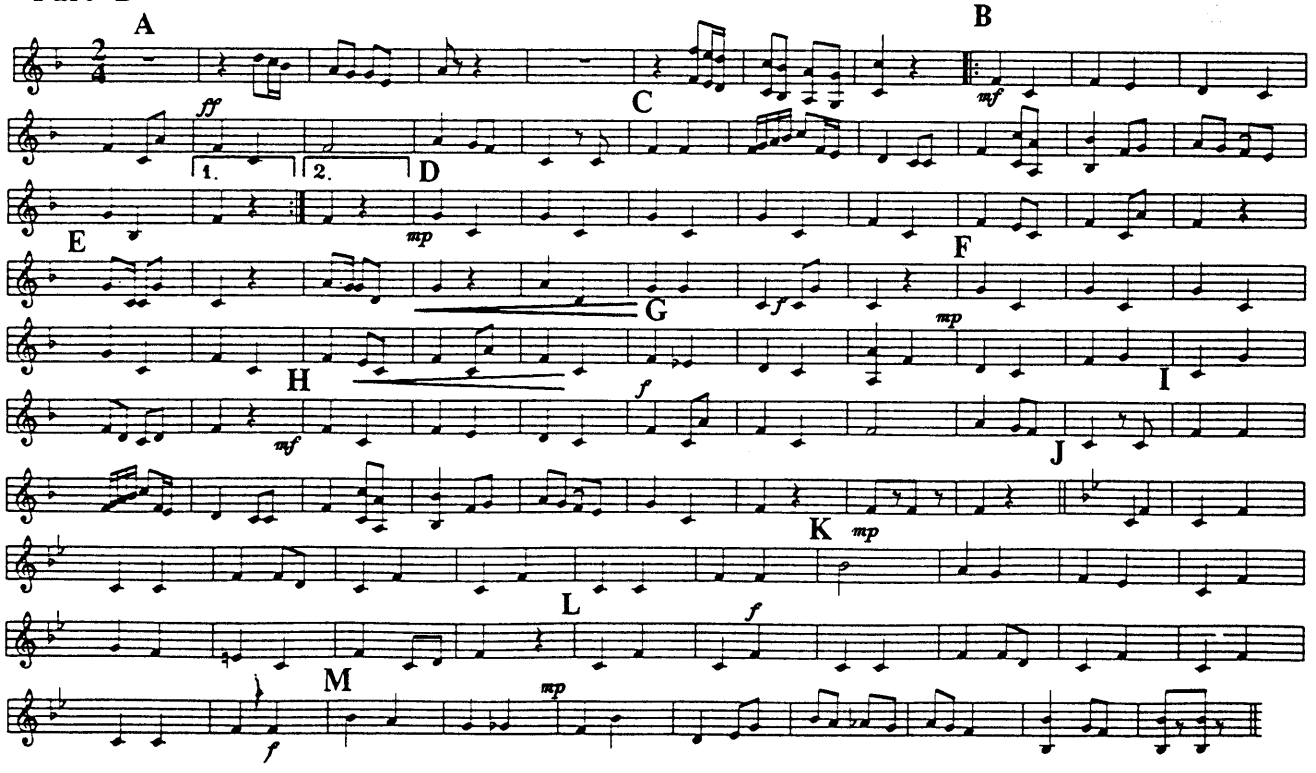
Trumpet
Clarinet (low)
Baritone T.C.
Part C

Eagle Squadron



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

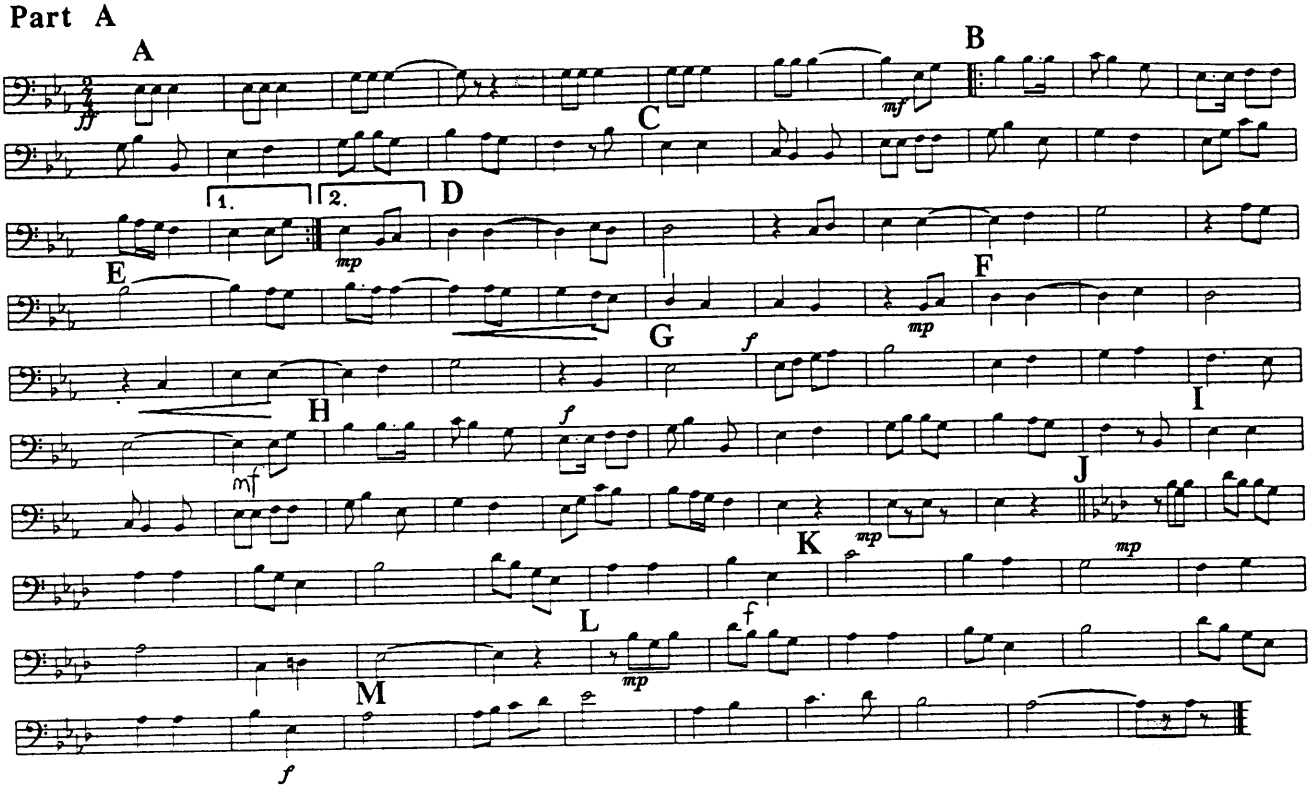
Eagle Squadron



Trombone
Baritone B.C.
Bassoon

Eagle Squadron

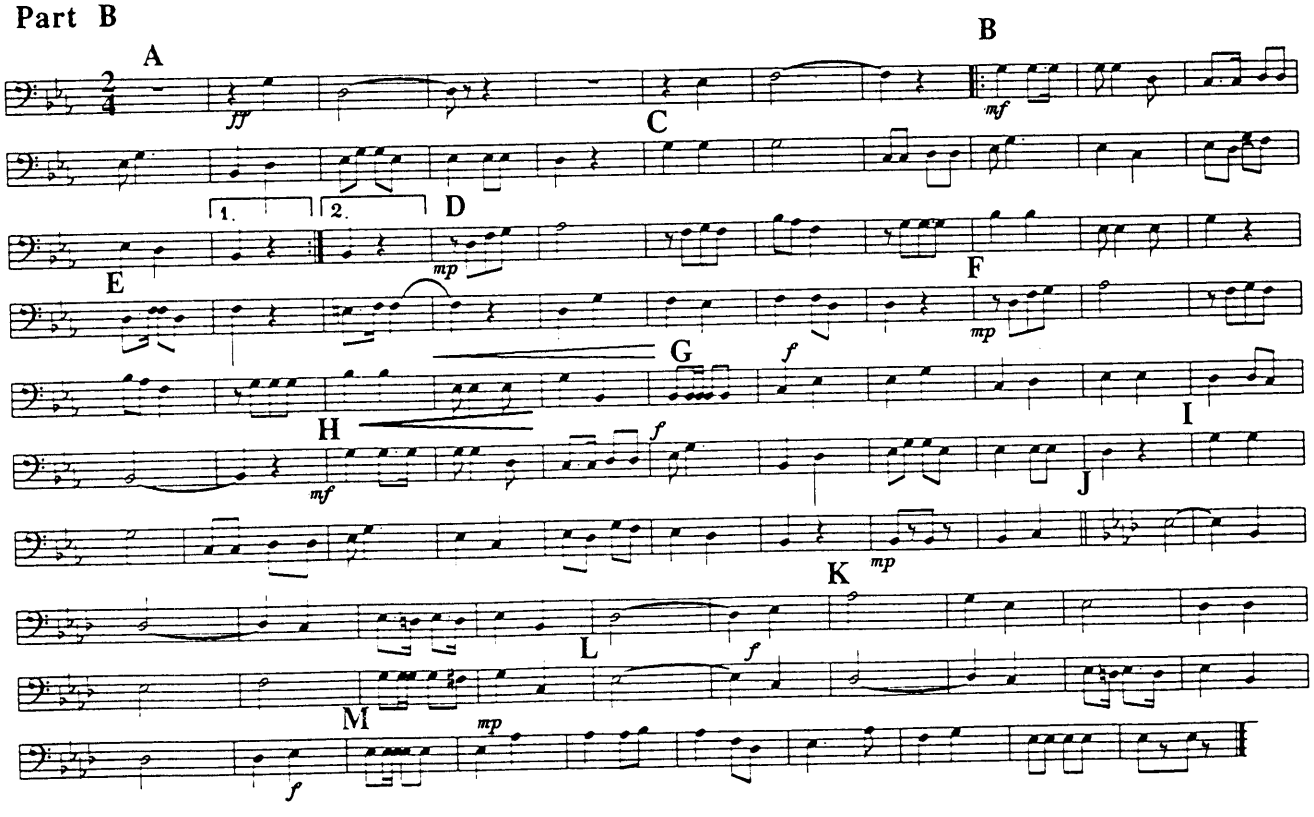
Part A



Trombone
Baritone B.C.
Bassoon

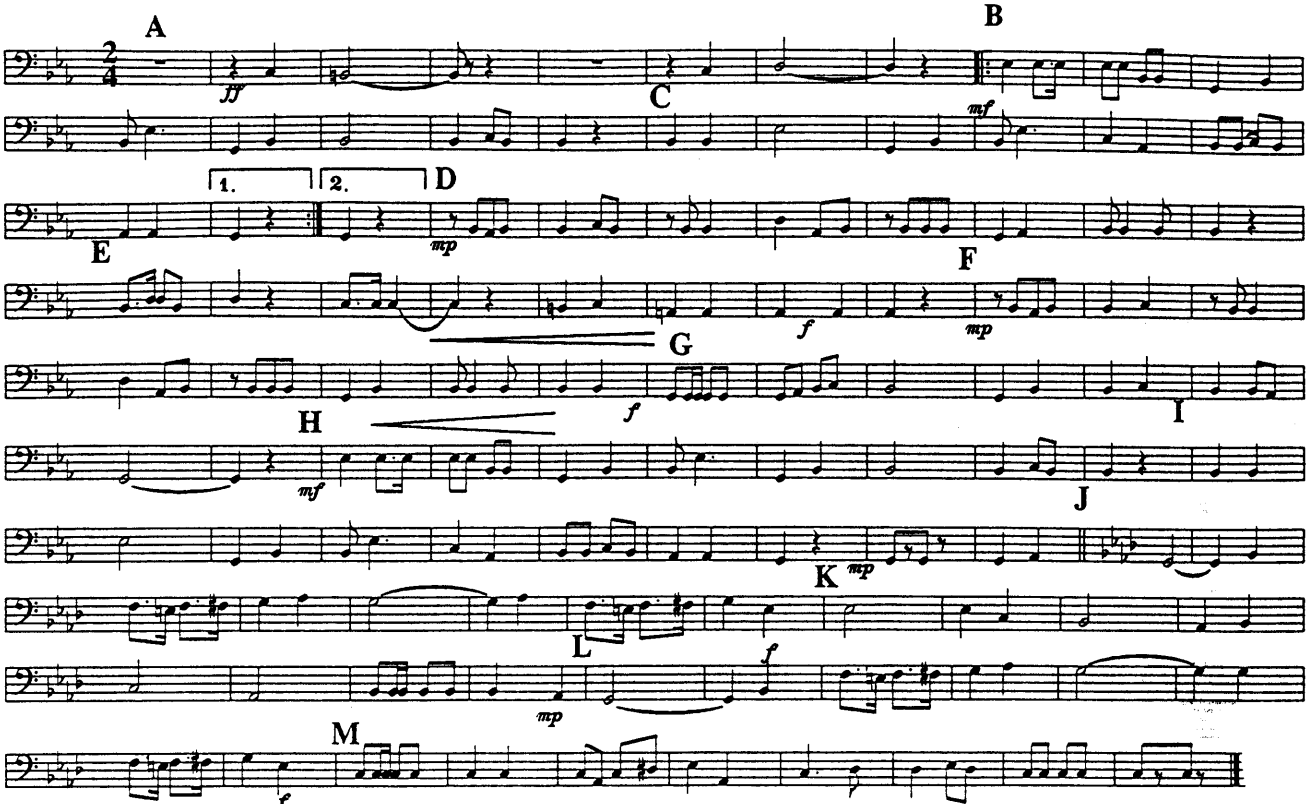
Eagle Squadron

Part B



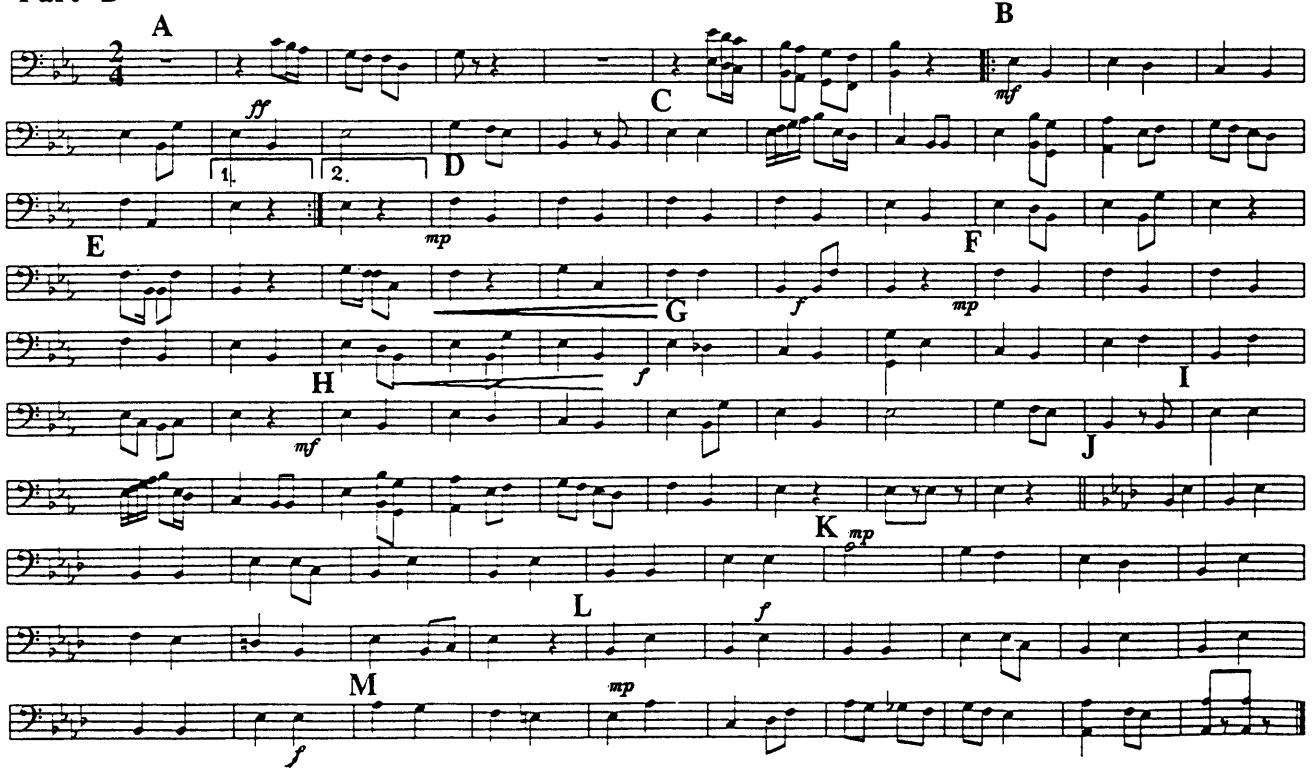
Trombone
Baritone B.C.
Bassoon
Part C

Eagle Squadron



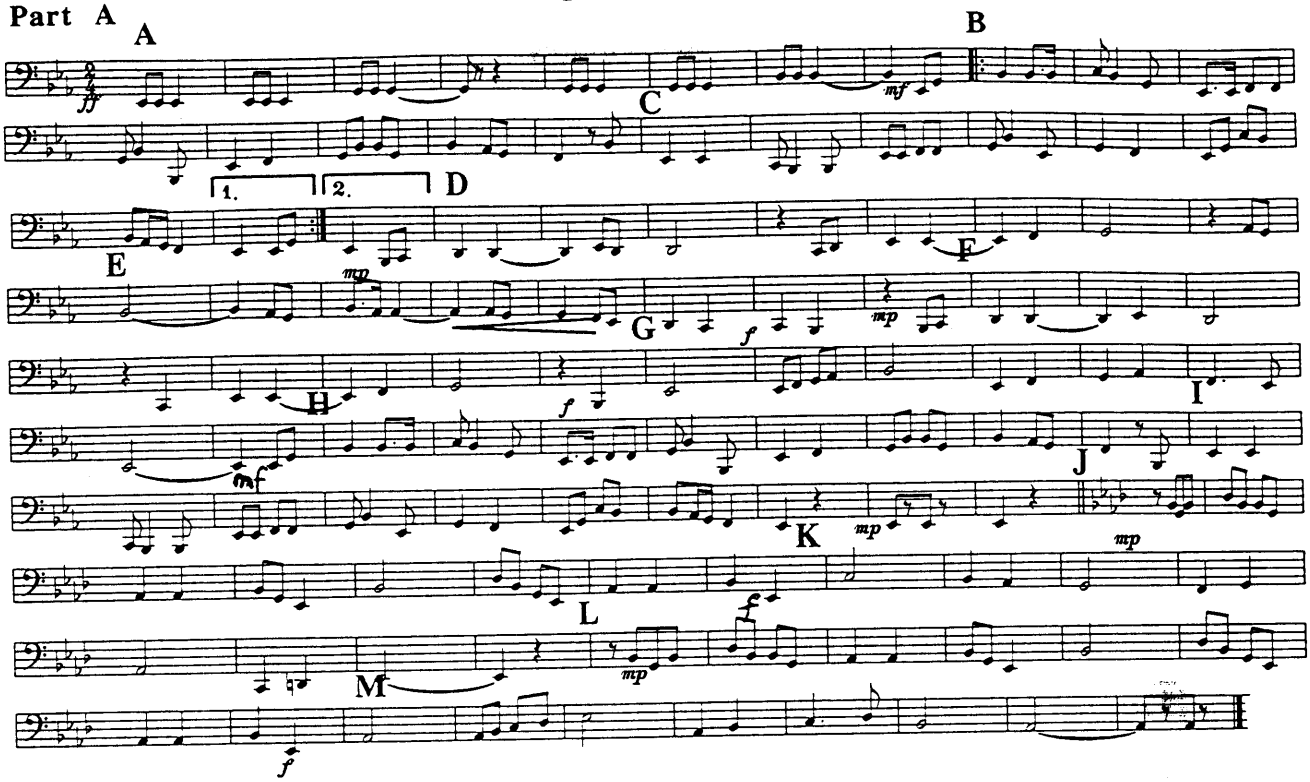
Trombone
Baritone B.C.
Bassoon
Part D

Eagle Squadron



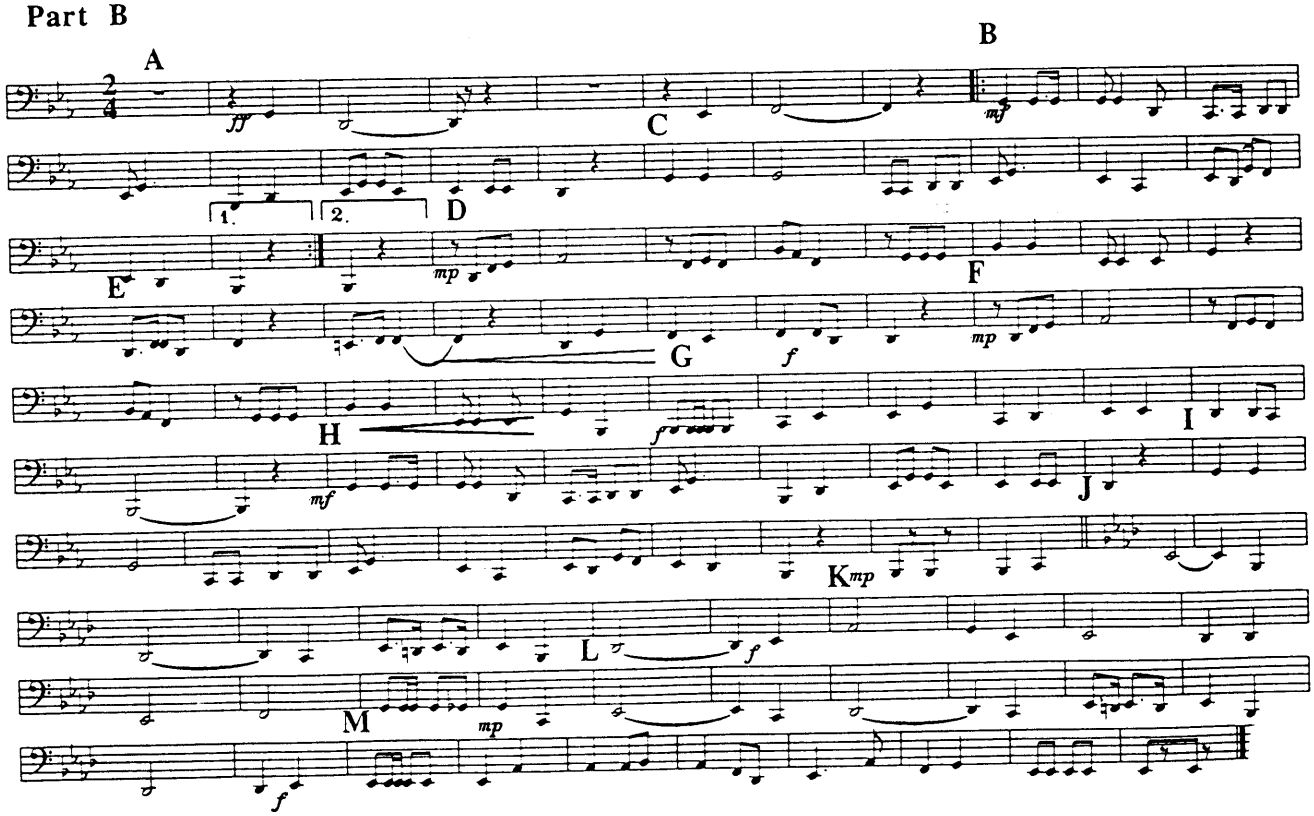
Tuba
Part A

Eagle Squadron



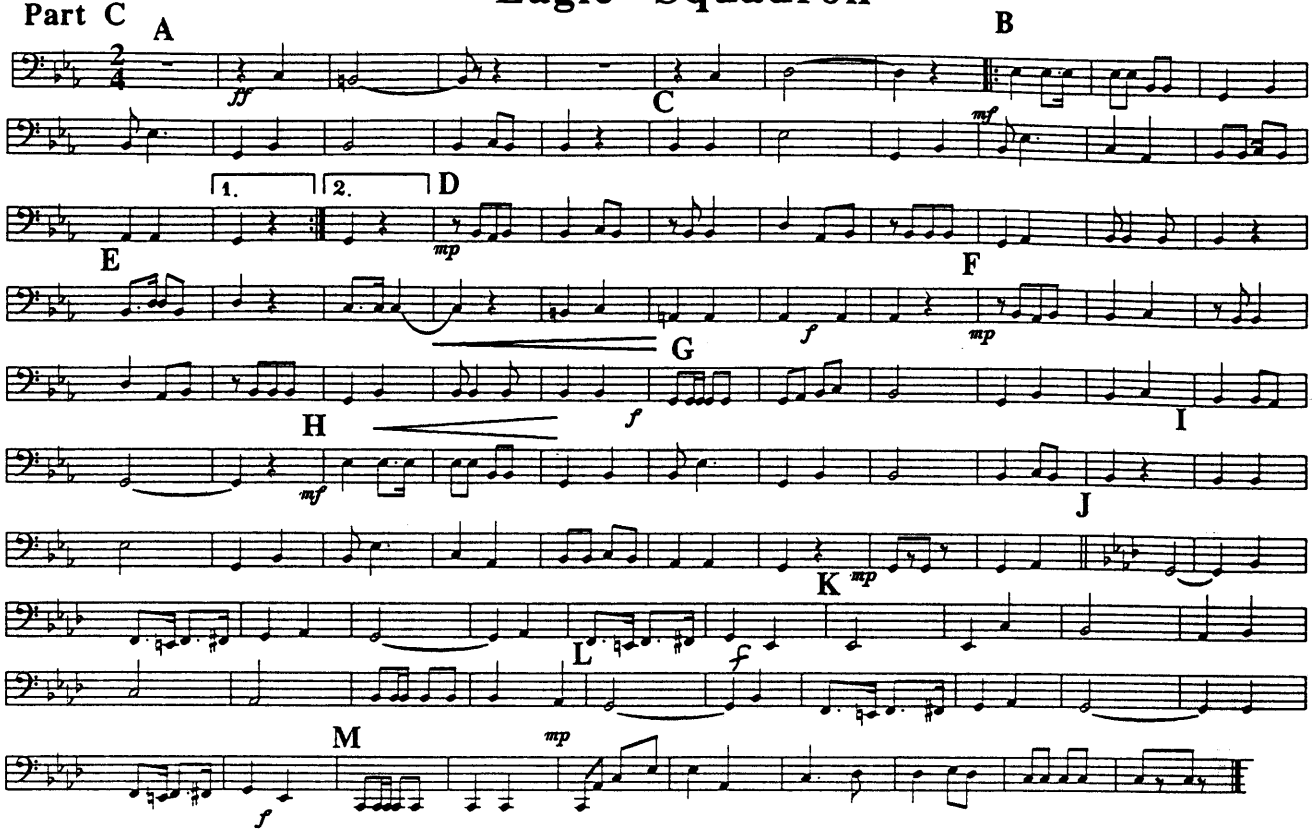
Tuba
Part B

Eagle Squadron



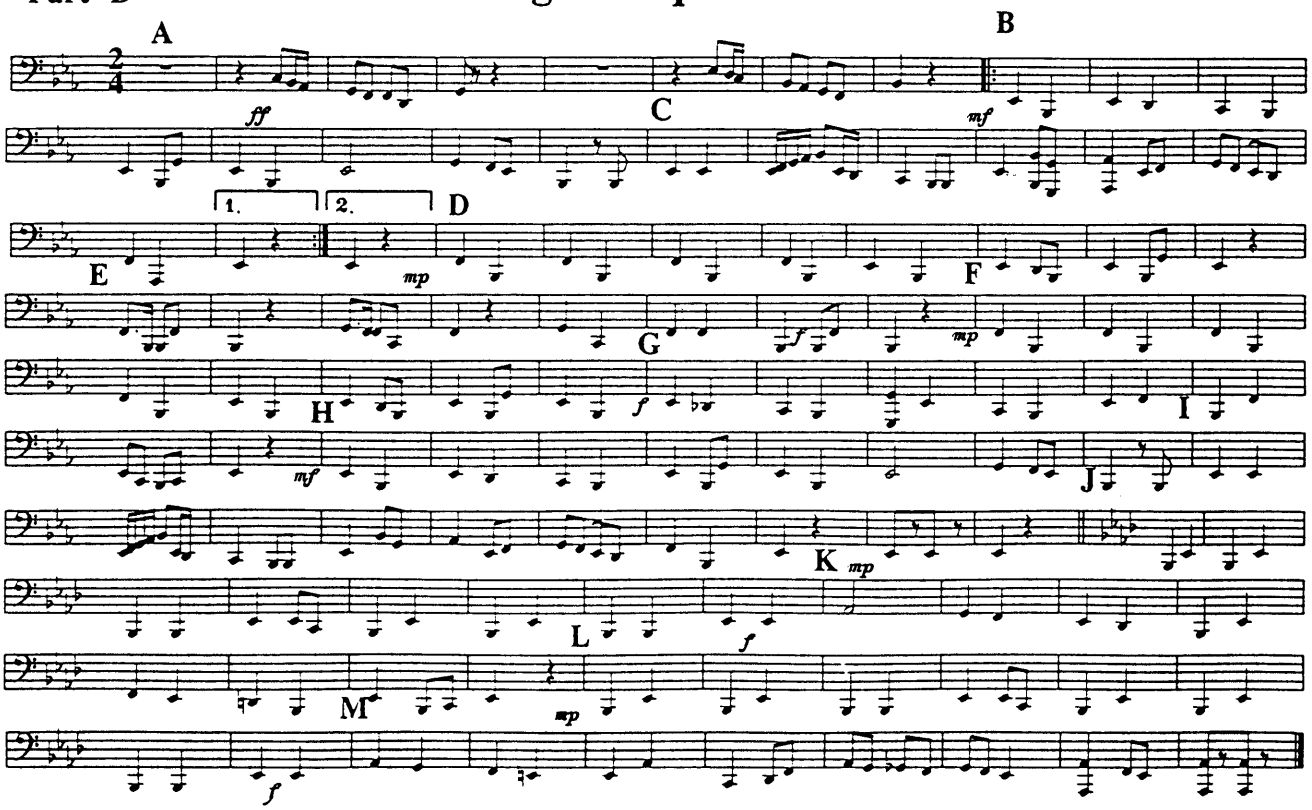
Tuba
Part C

Eagle Squadron



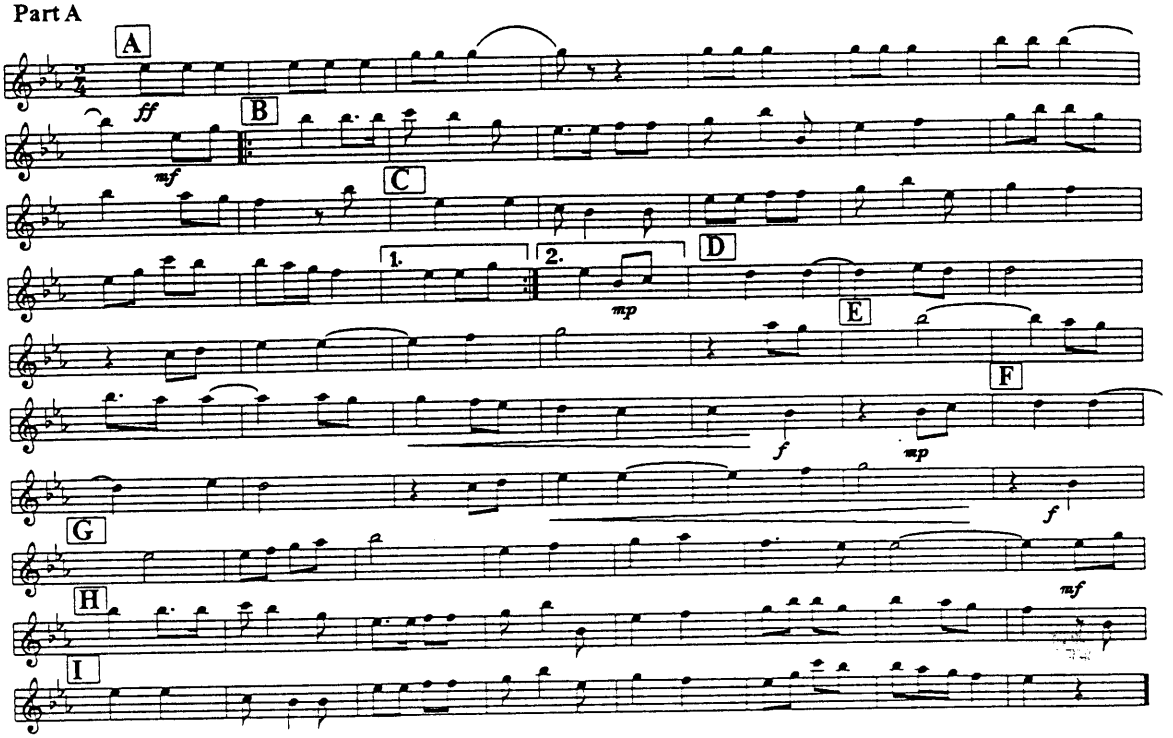
Tuba
Part D

Eagle Squadron



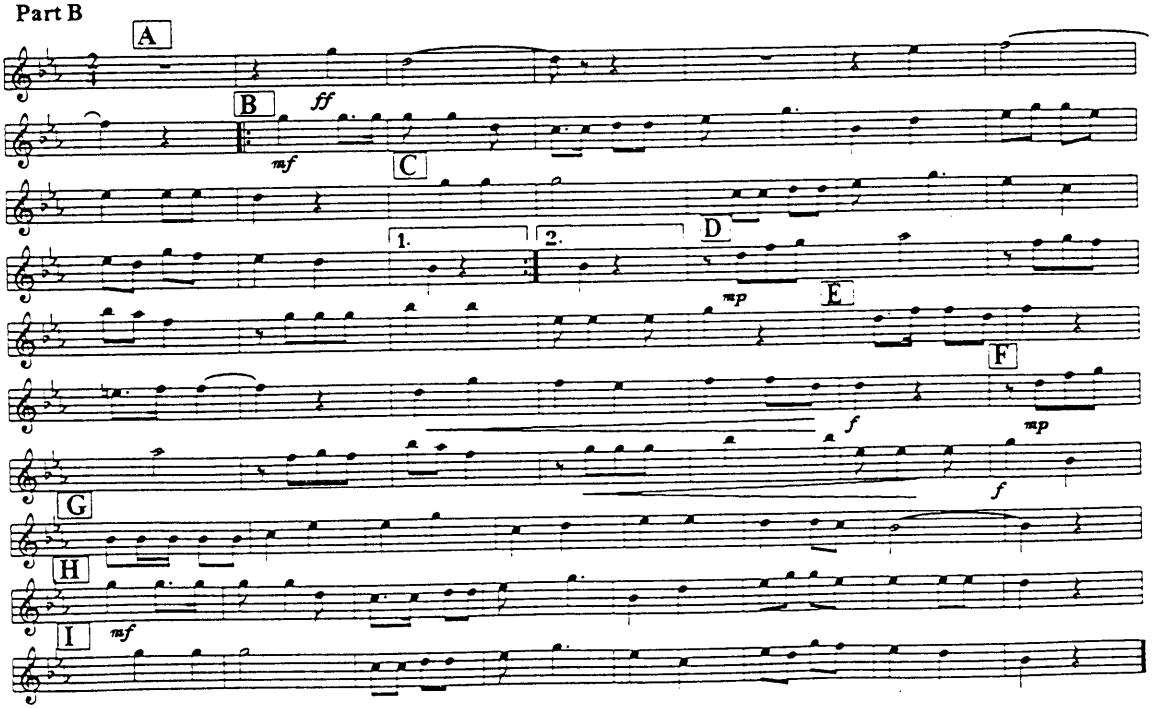
EAGLE SQUADRON

Bells
Part A



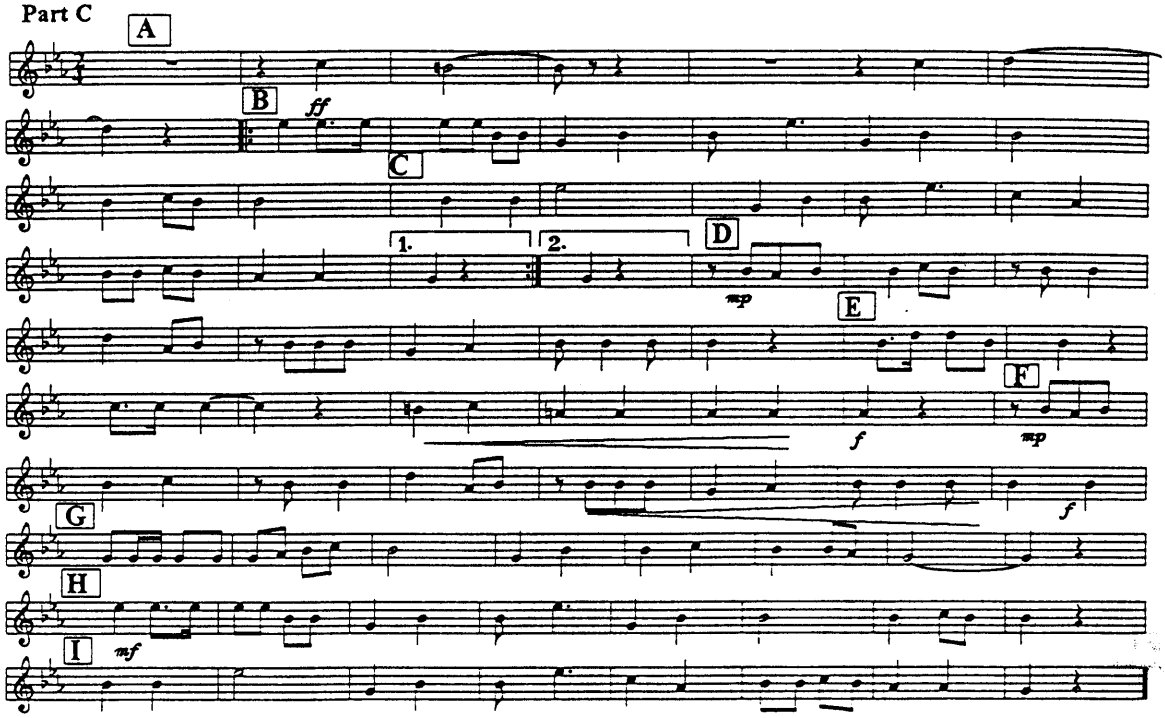
EAGLE SQUADRON

Bells
Part B



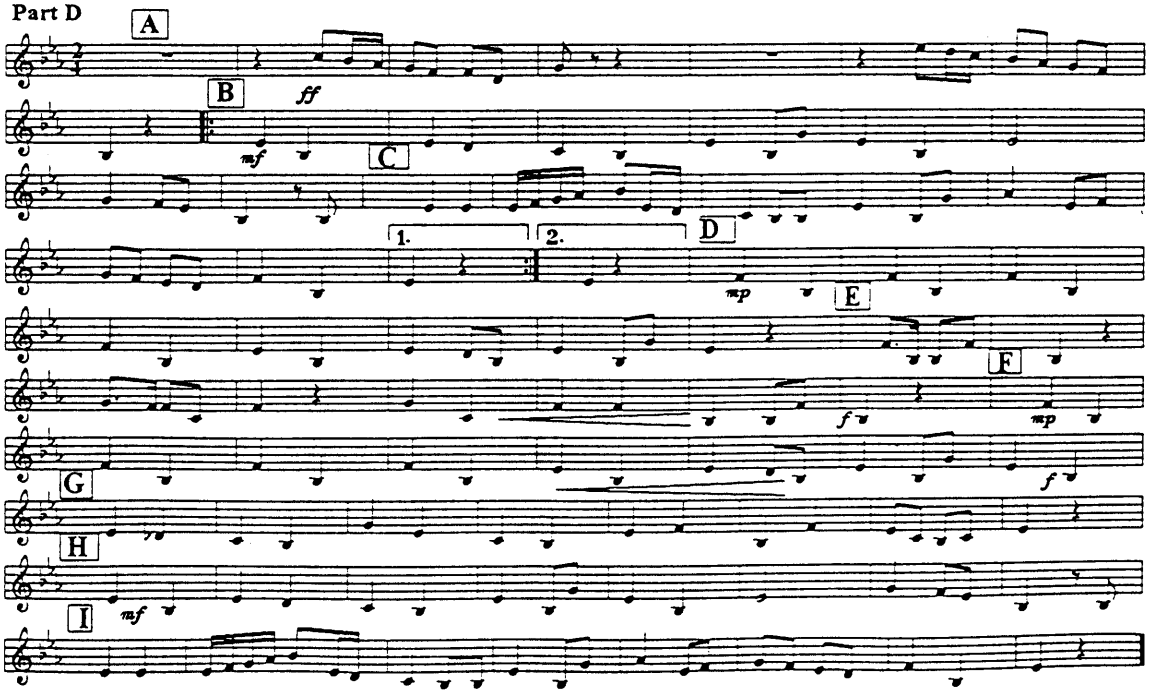
EAGLE SQUADRON

Bells
Part C



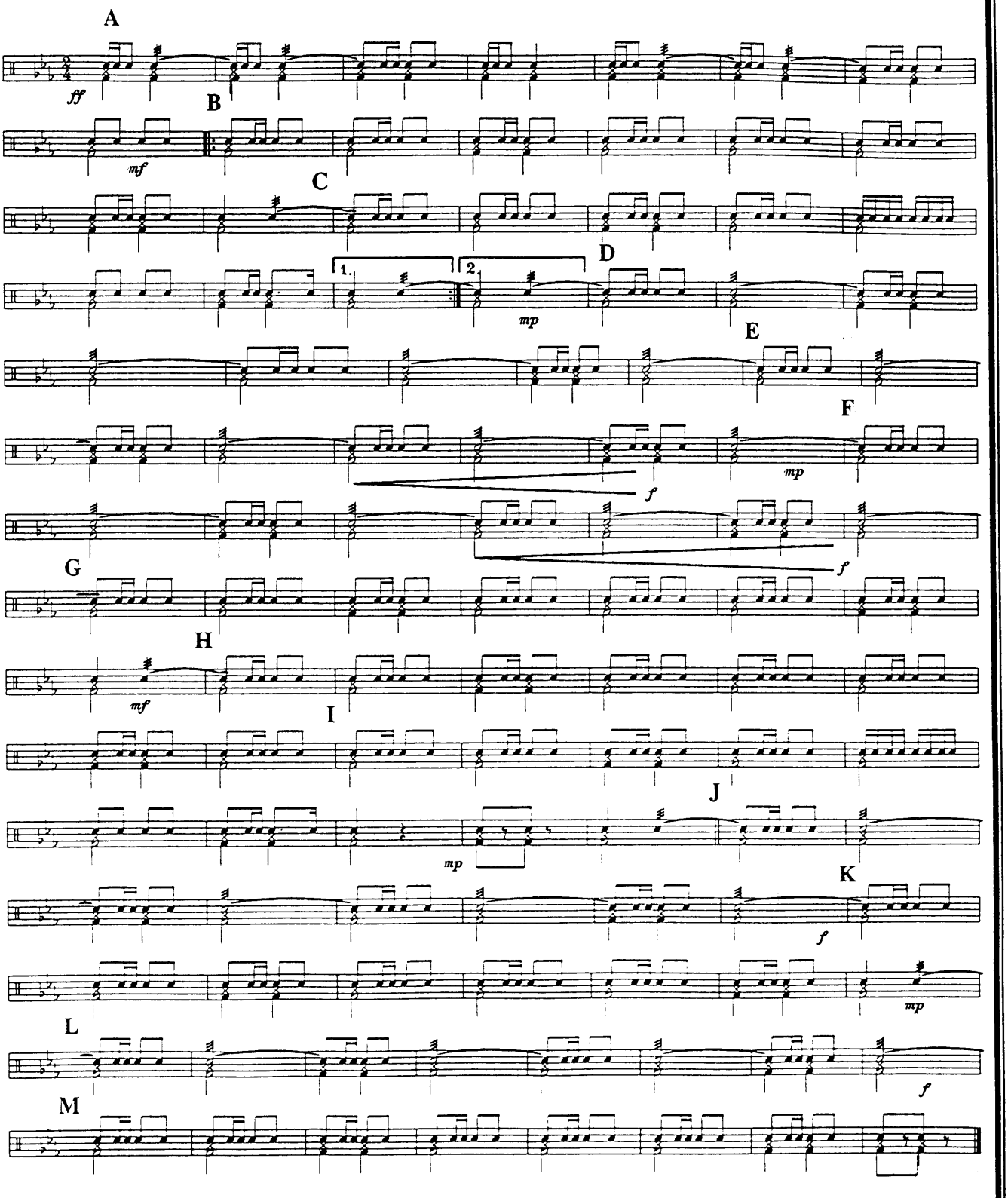
EAGLE SQUADRON

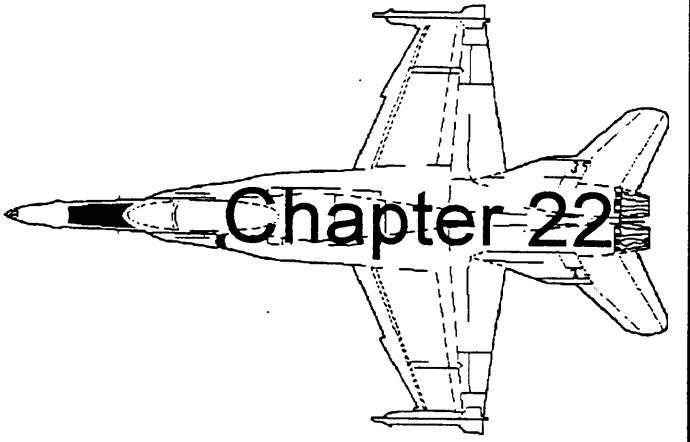
Bells
Part D



Eagle Squadron

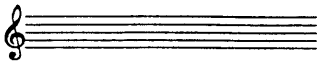
Percussion



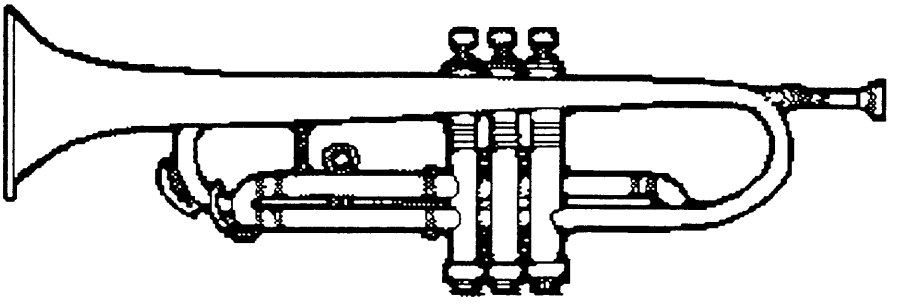


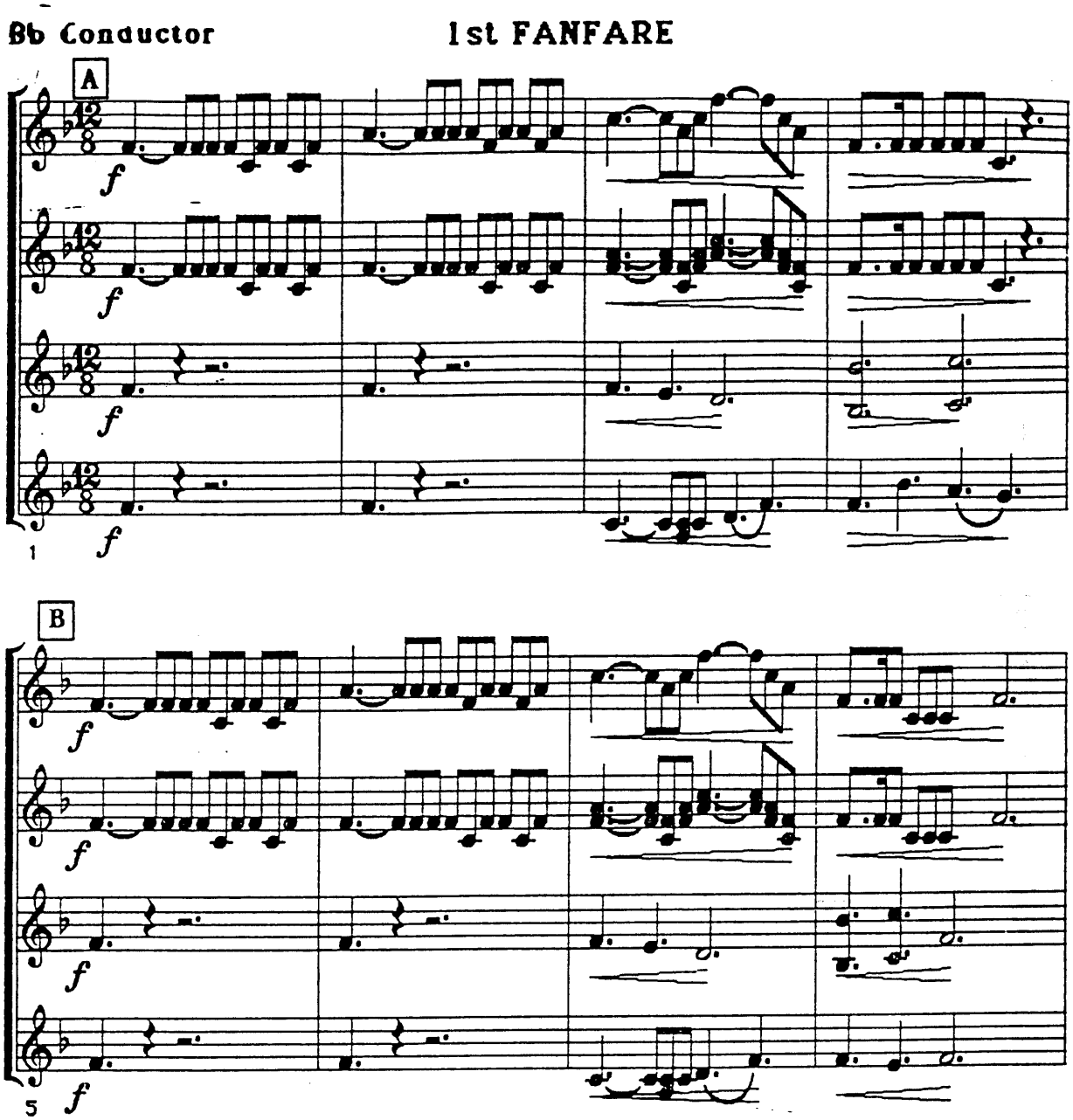
Chapter 22

First Fanfare



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




Bb Conductor
1st FANFARE
A
B
f
1
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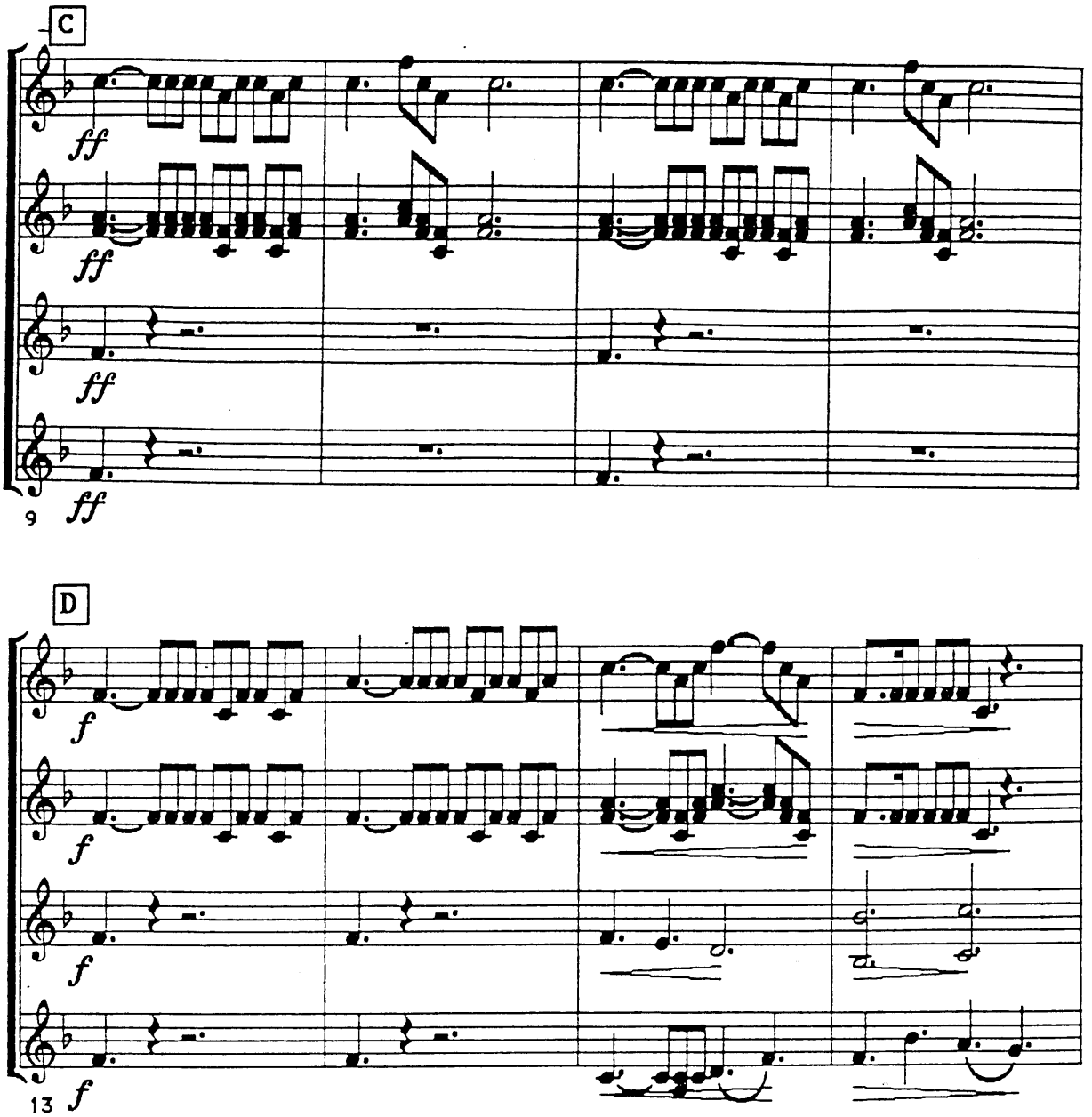
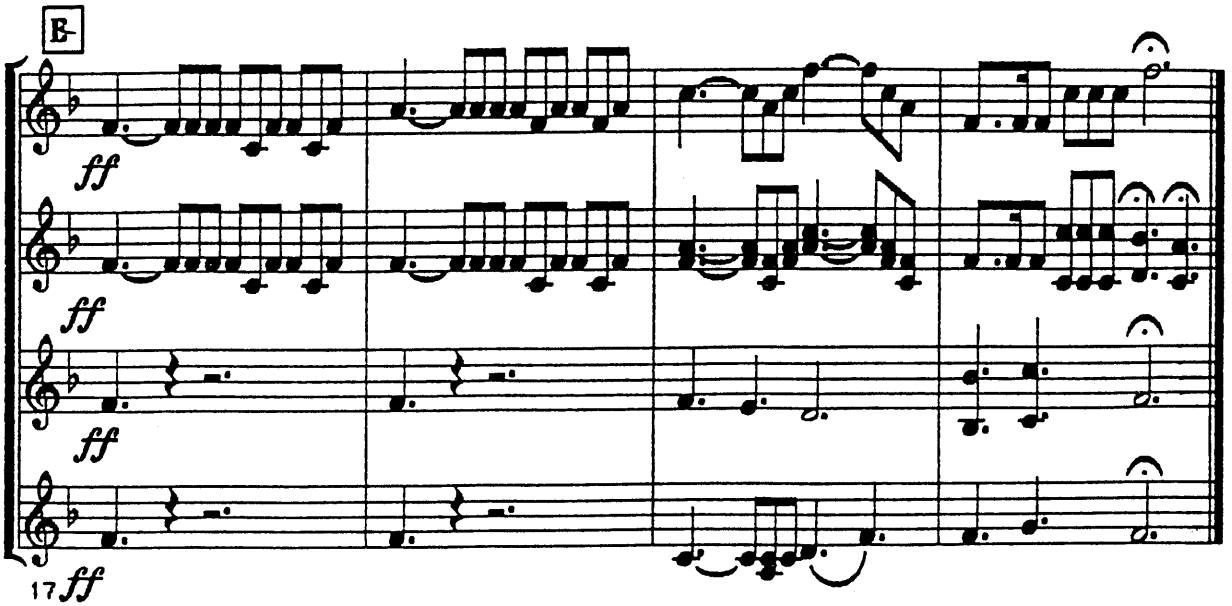
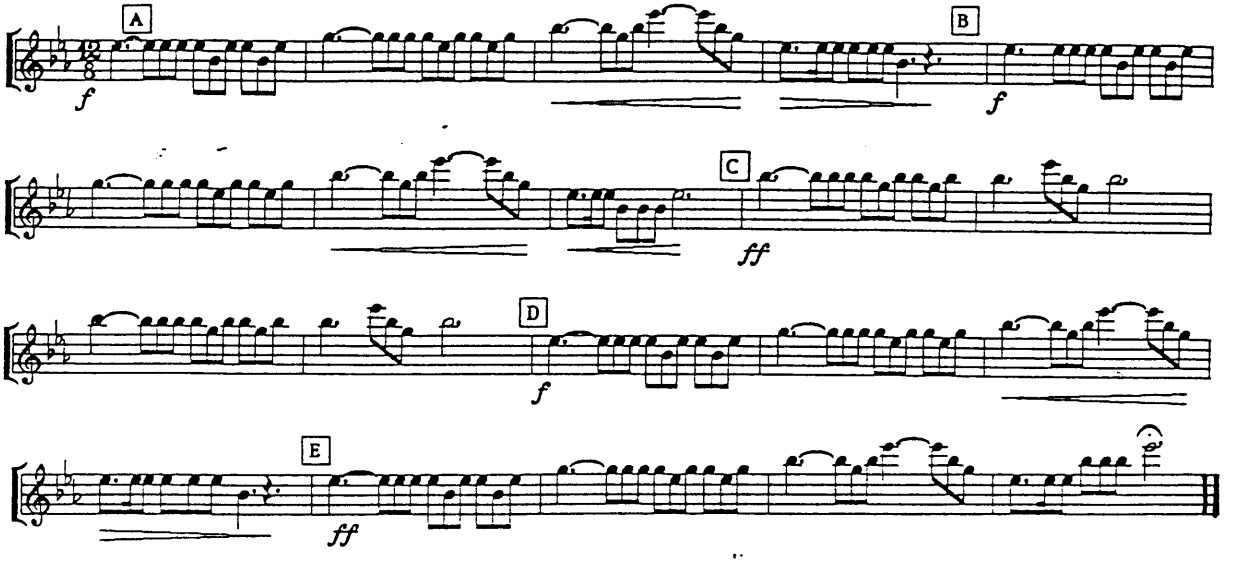

C
ff
ff
ff
9 ff
D
f
f
f
13 f


B-
ff
ff
ff
17 ff

Flute/Oboe Part A

1st FANFARE



Flute/Oboe Part B

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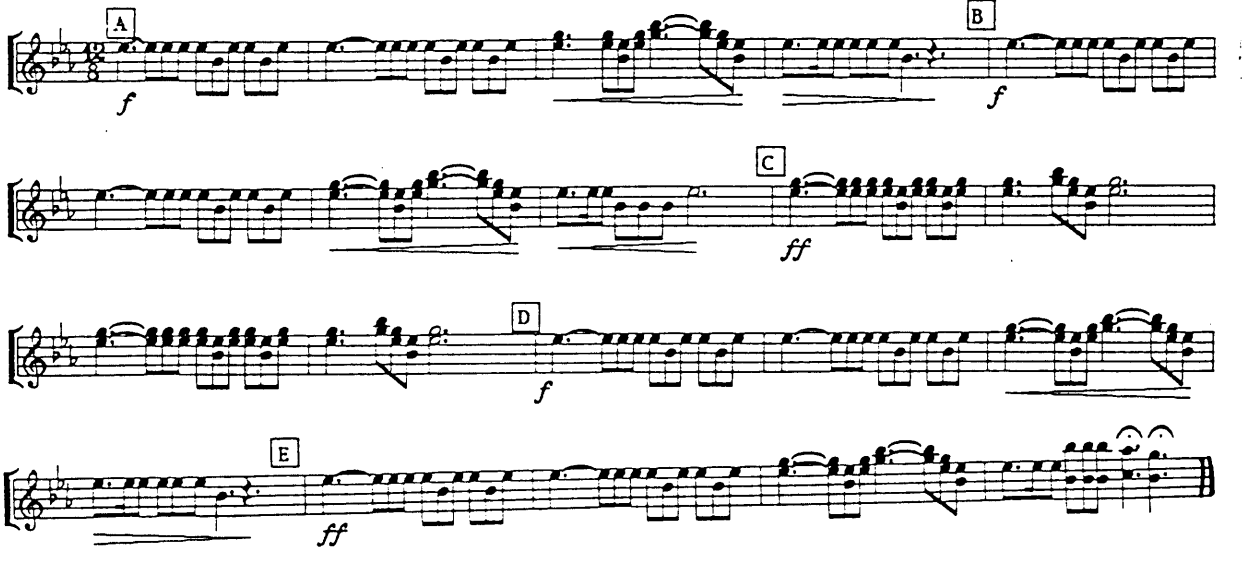
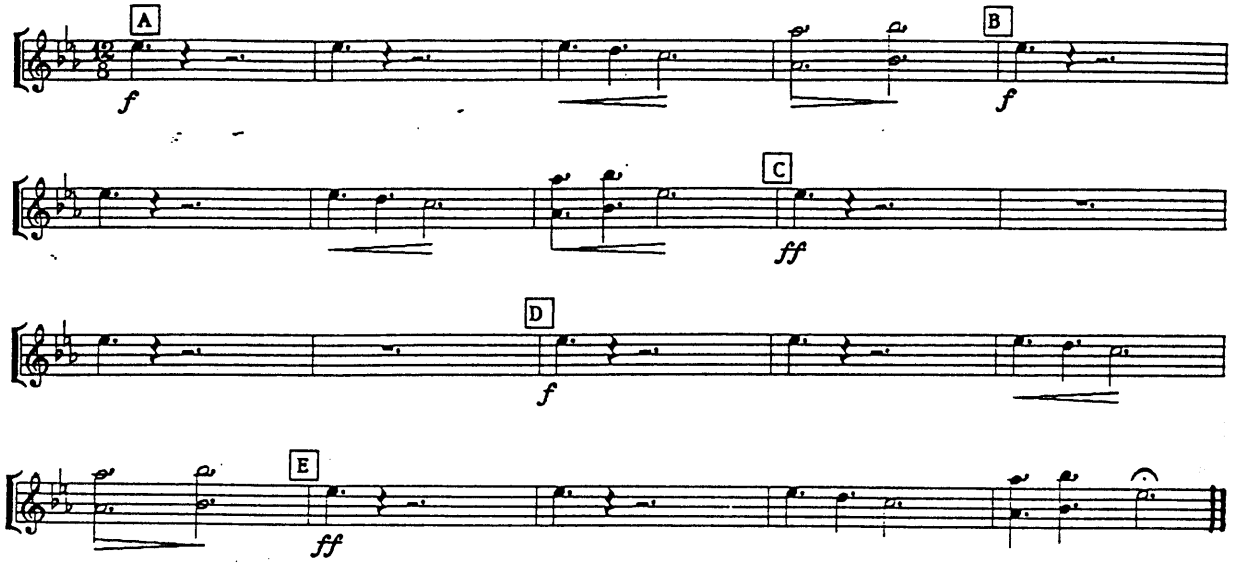


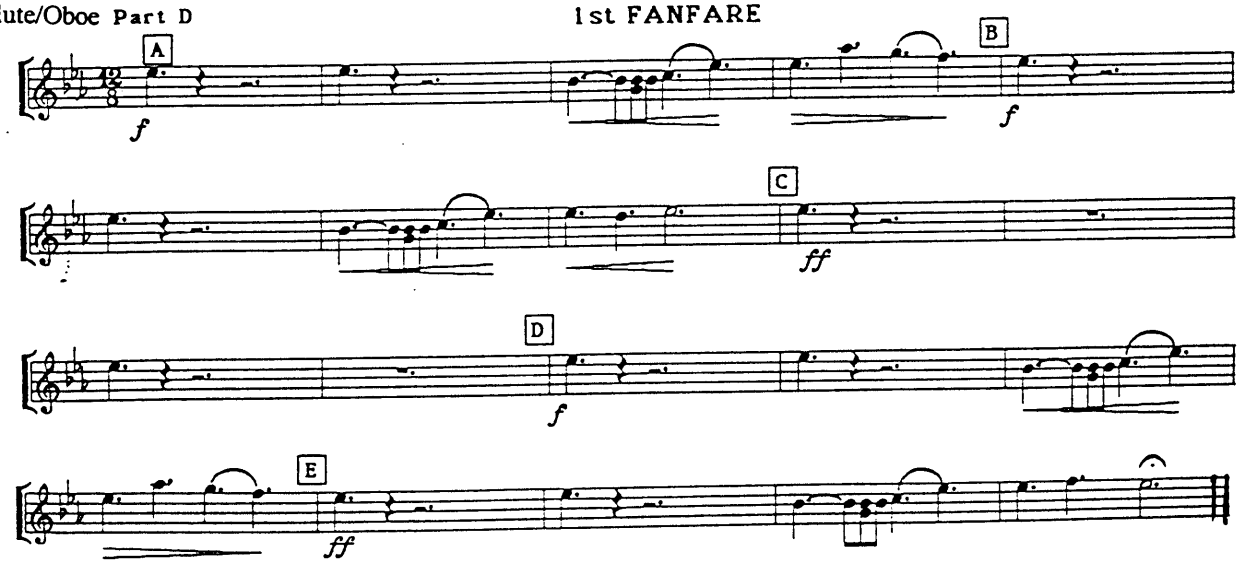
Flute/Oboe Part C

1st FANFARE



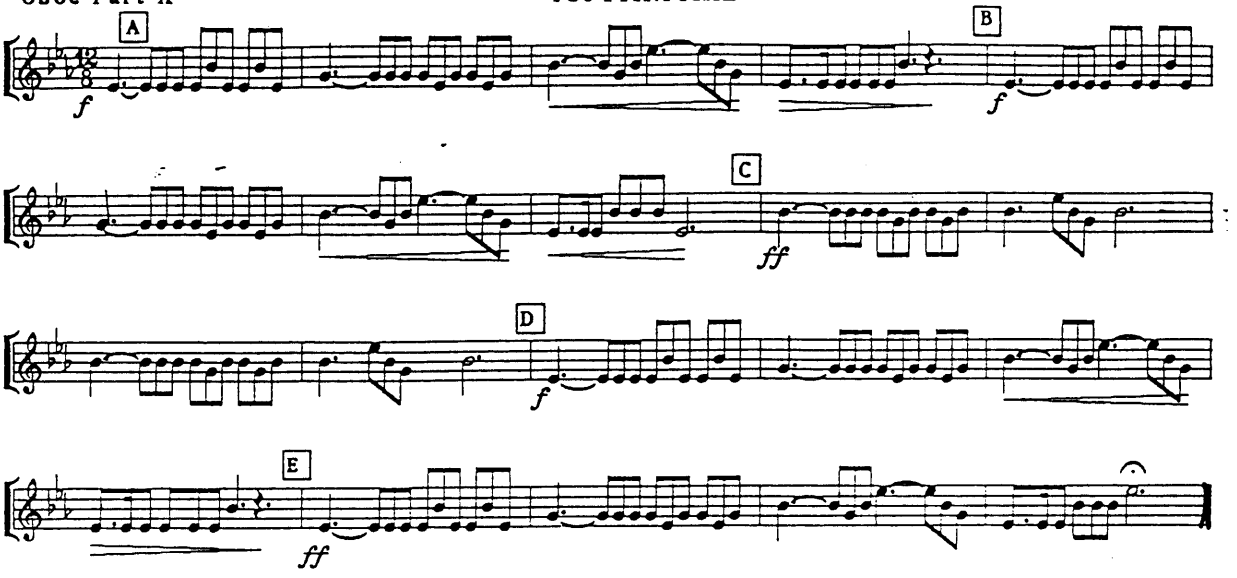
Flute/Oboe Part D

1st FANFARE



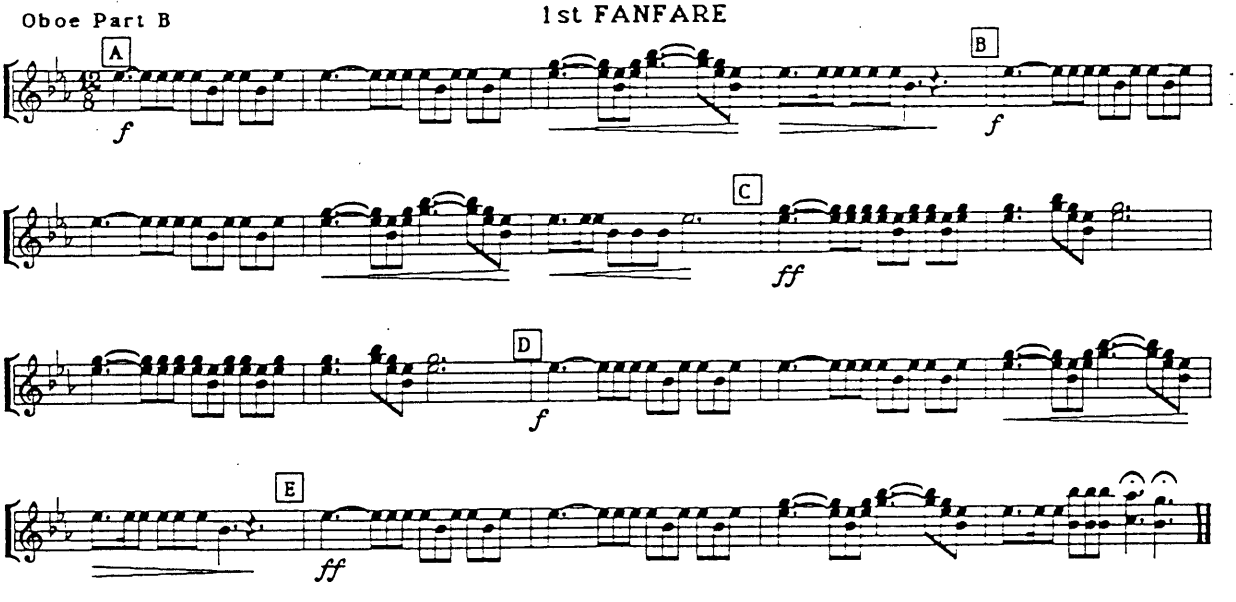
Oboe Part A

1st FANFARE



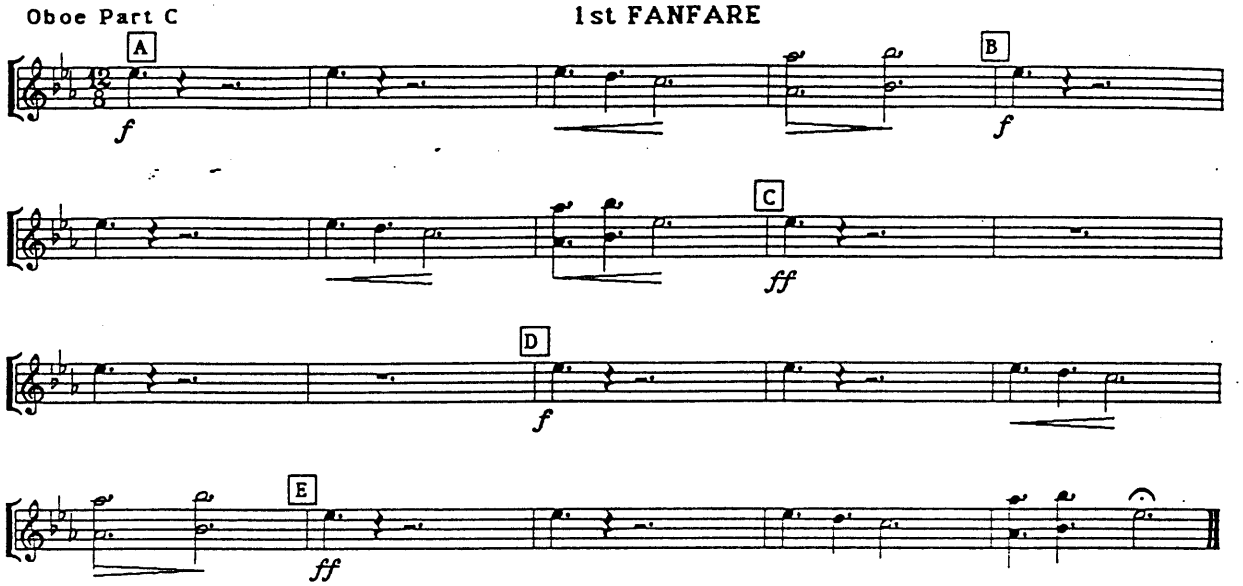
Oboe Part B

1st FANFARE



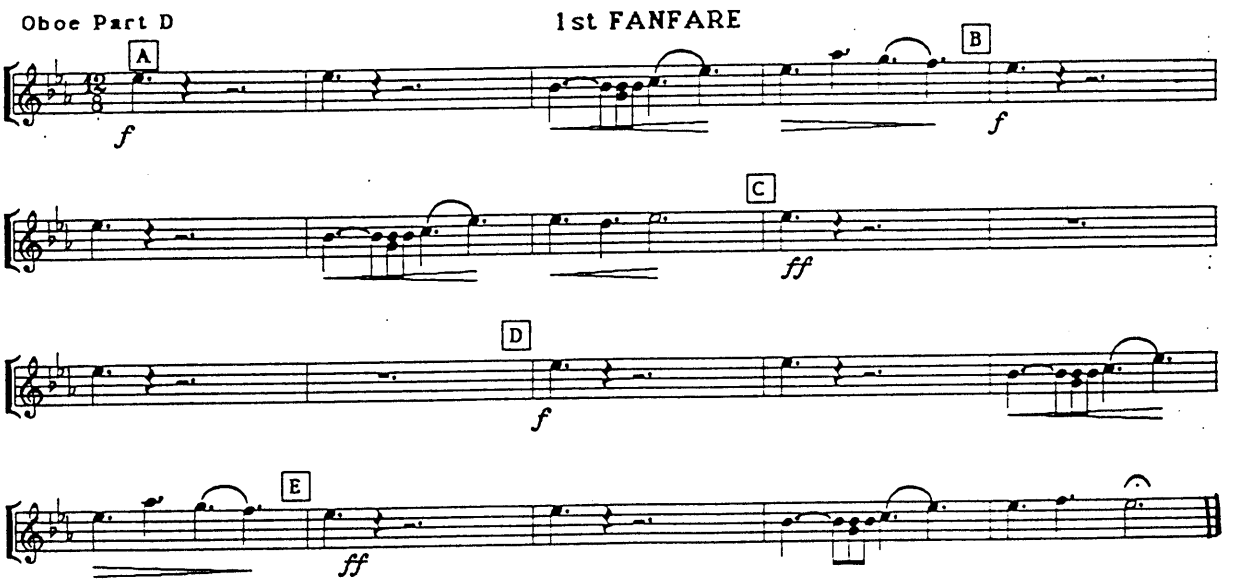
Oboe Part C

1st FANFARE



Oboe Part D

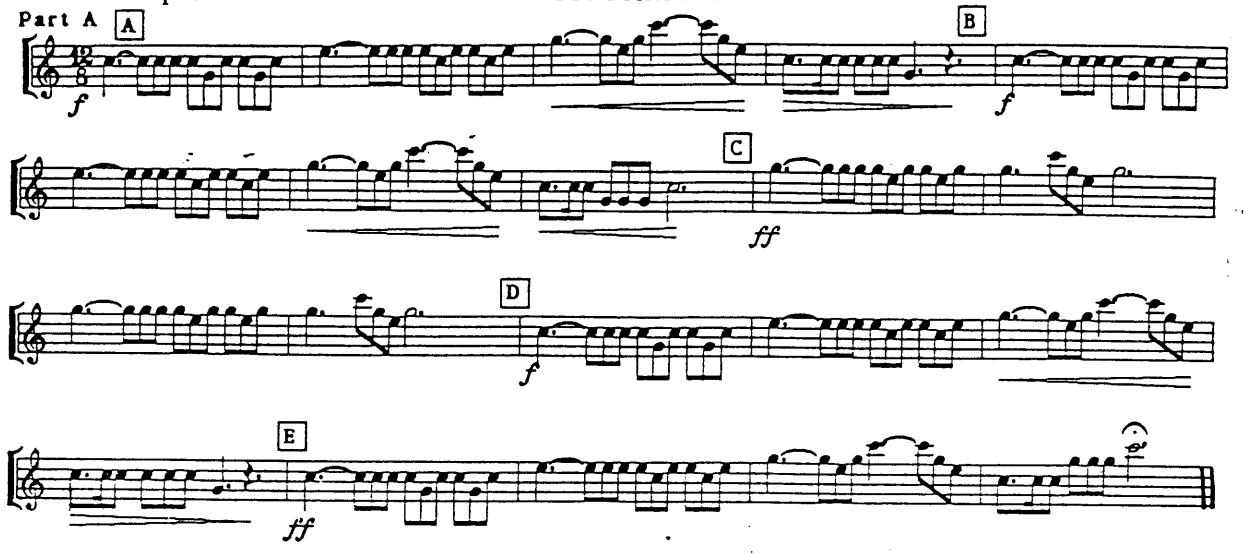
1st FANFARE



Alto/Bari Saxophone

1st FANFARE

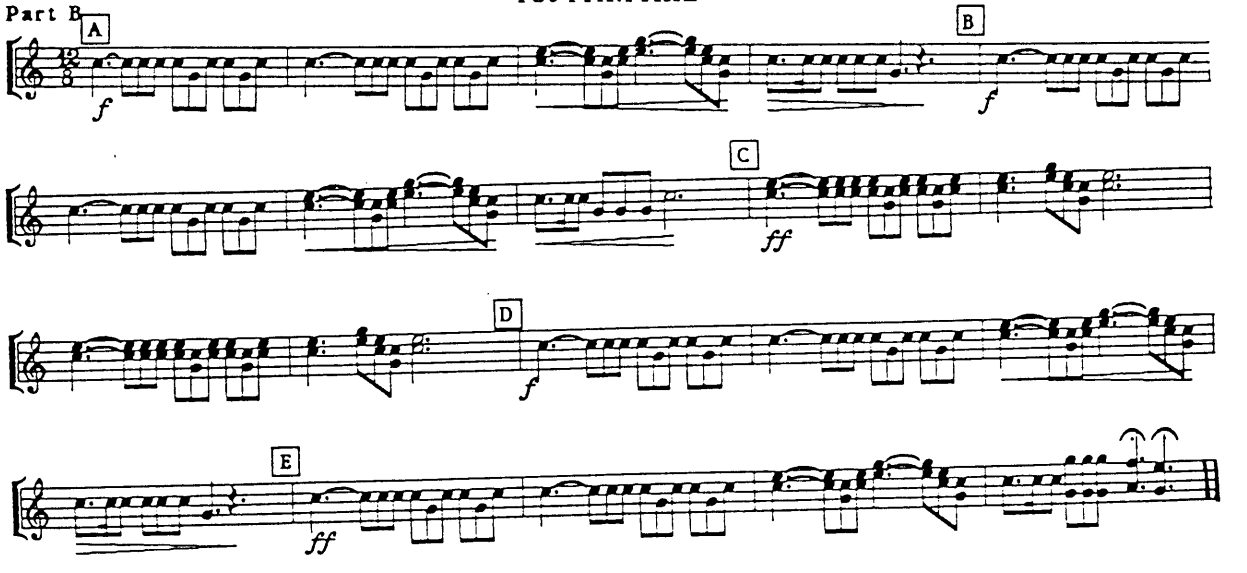
Part A



Alto/Bari Saxophone

1st FANFARE

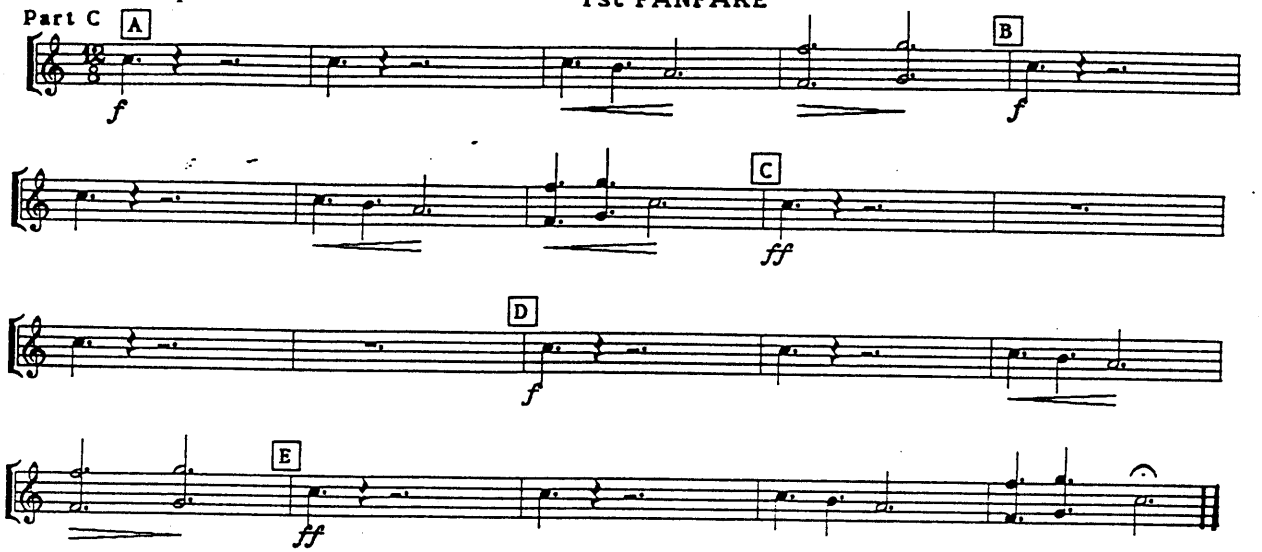
Part B



Alto/Bari Saxophone

Part C

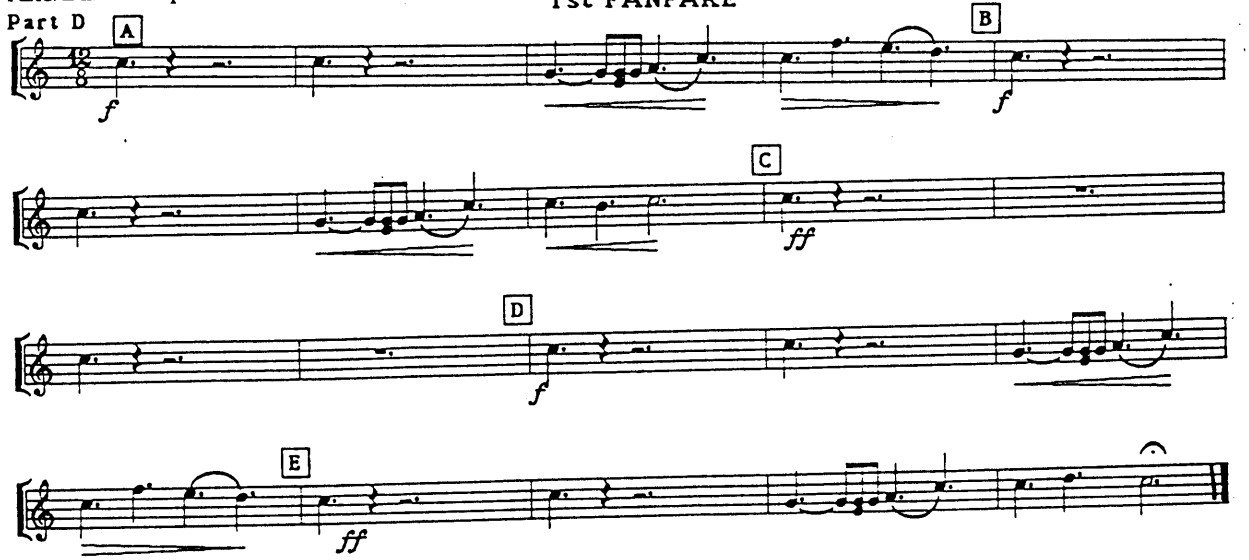
1st FANFARE



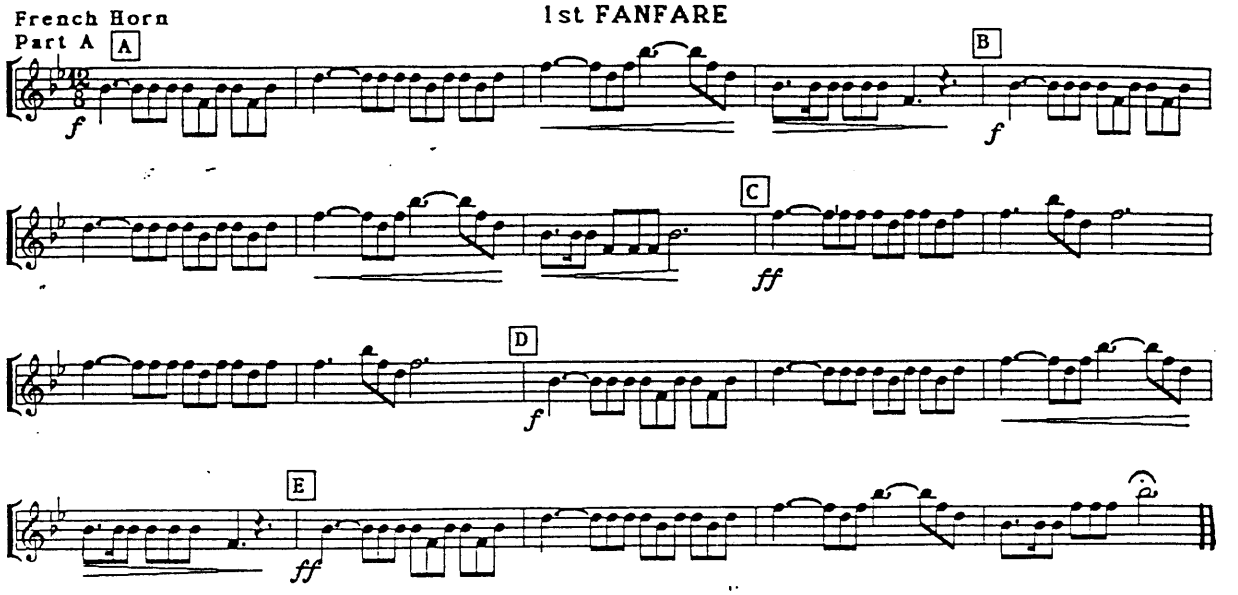
Alto/Bari Saxophone

Part D

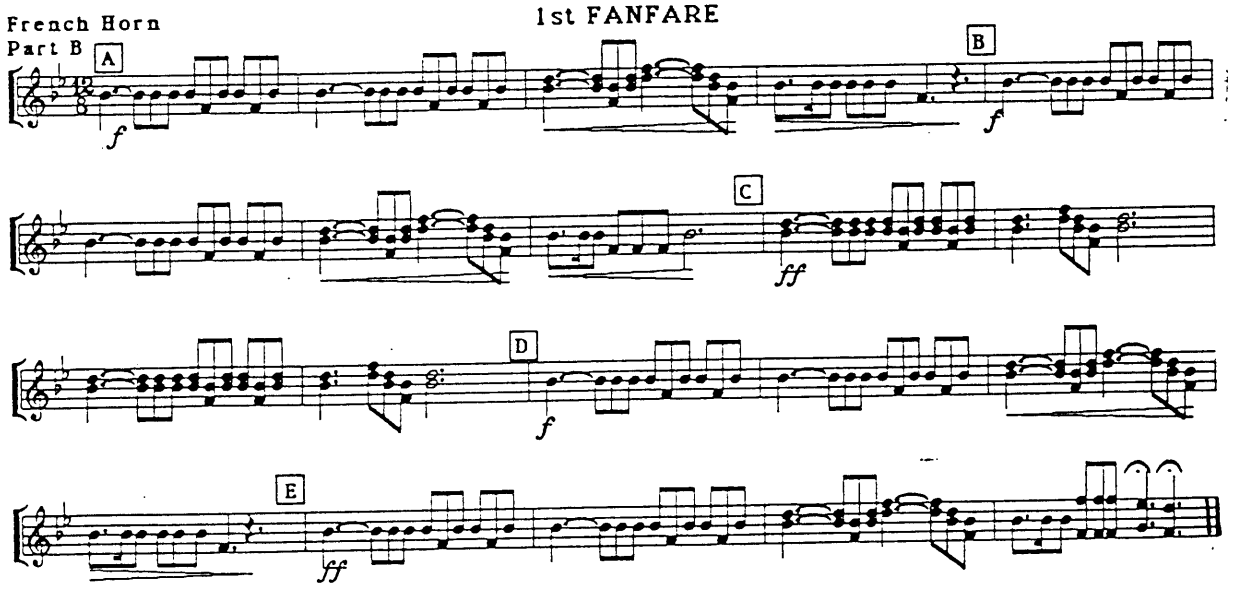
1st FANFARE

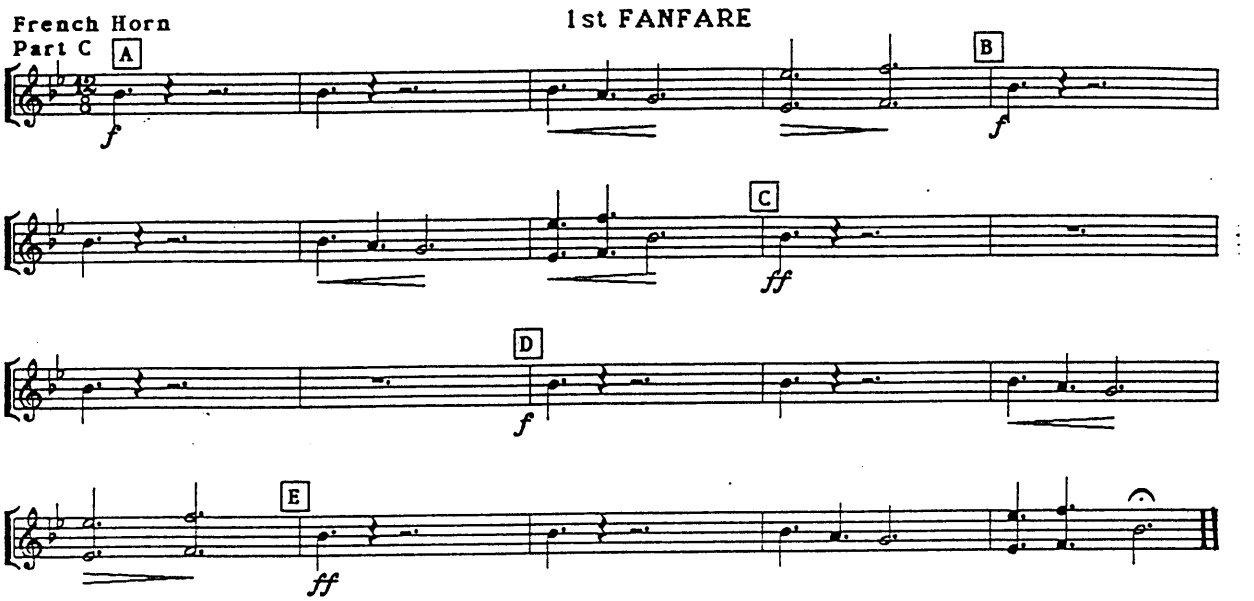


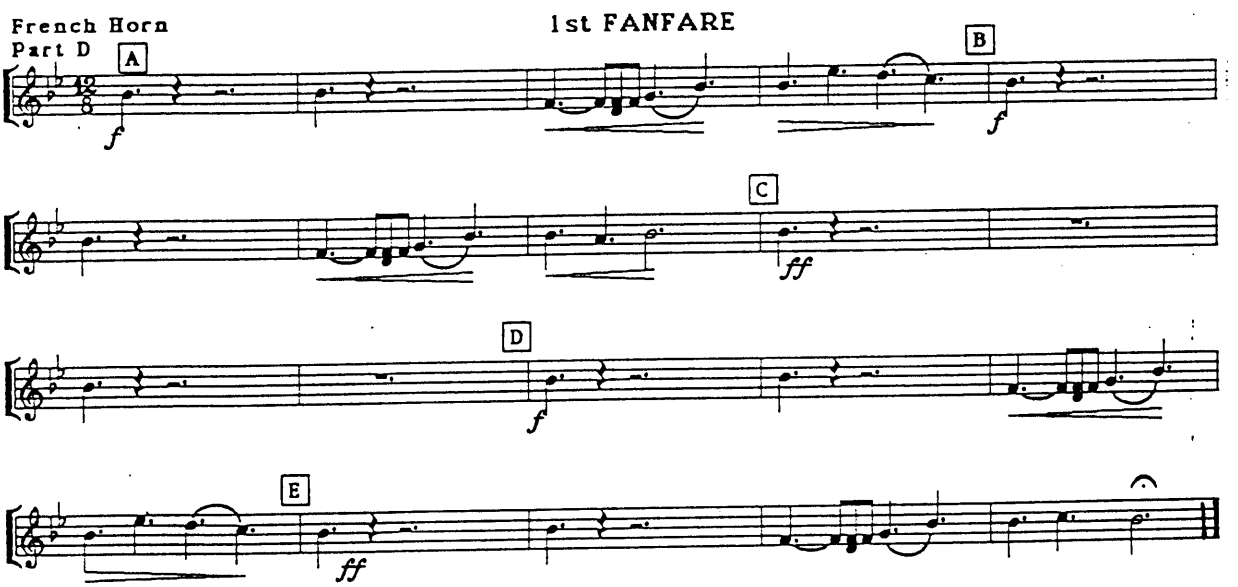
French Horn
Part A



French Horn
Part B

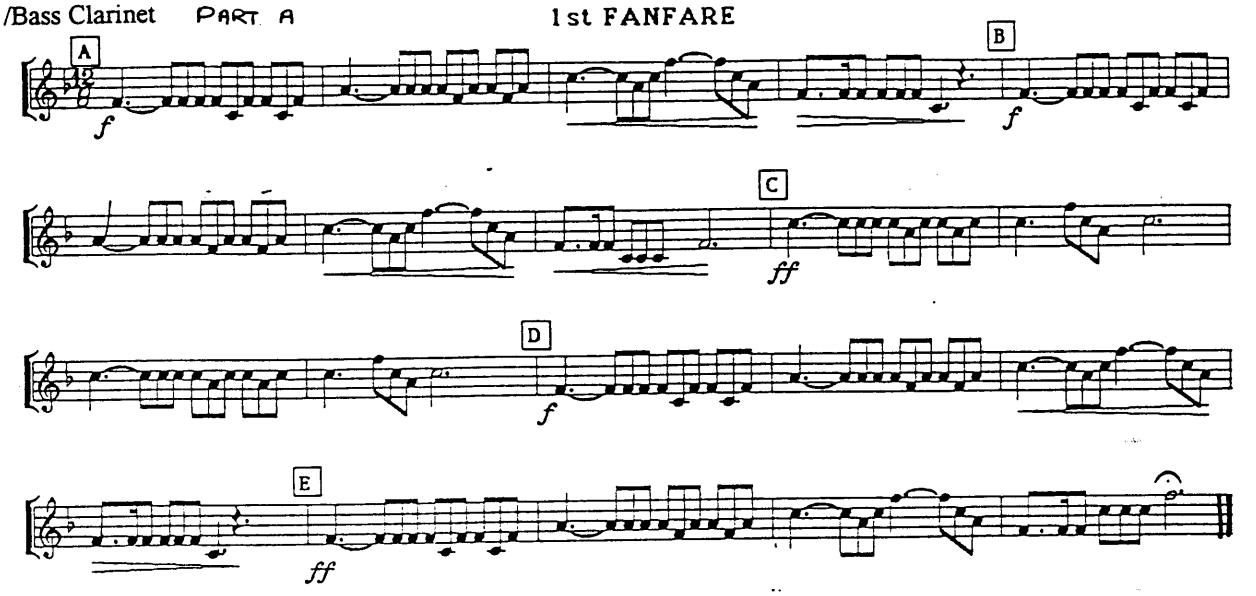



French Horn
Part C
1st FANFARE
A
B
C
D
E
f
ff


French Horn
Part D
1st FANFARE
A
B
C
D
E
f
ff

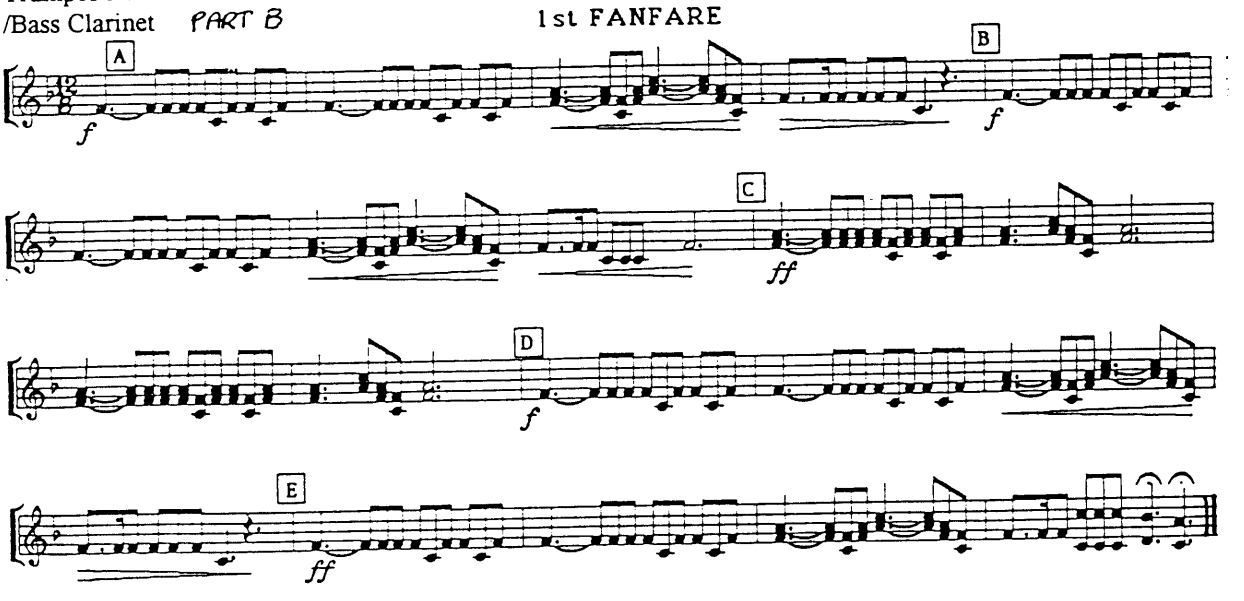
Trumpet/Baritone T.C.
/Bass Clarinet PART A

1st FANFARE



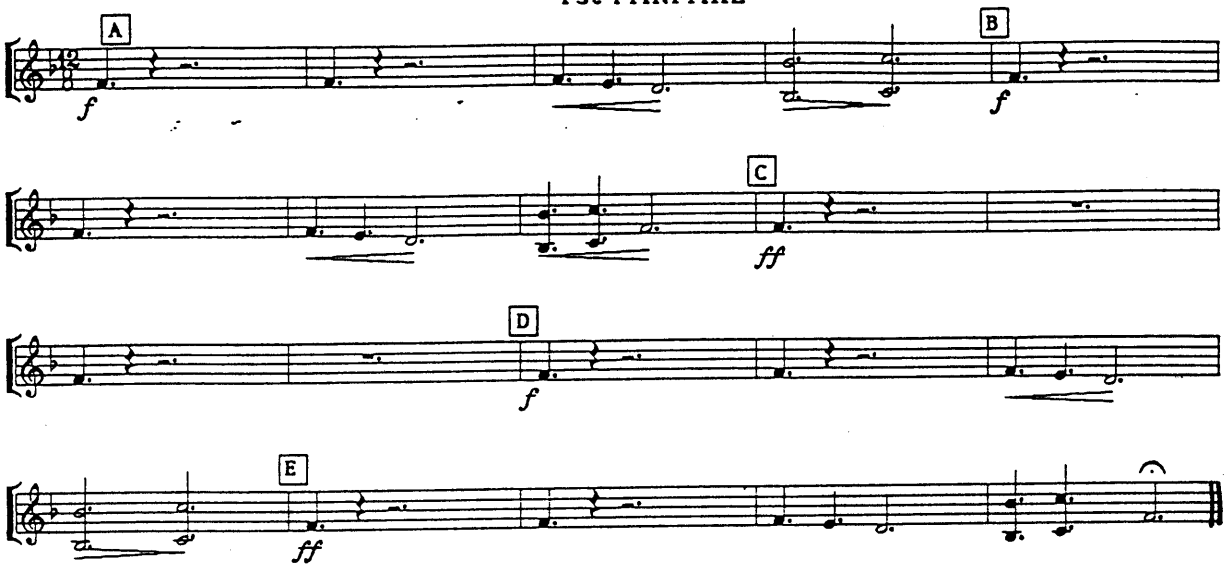
Trumpet/Baritone T.C.
/Bass Clarinet PART B

1st FANFARE



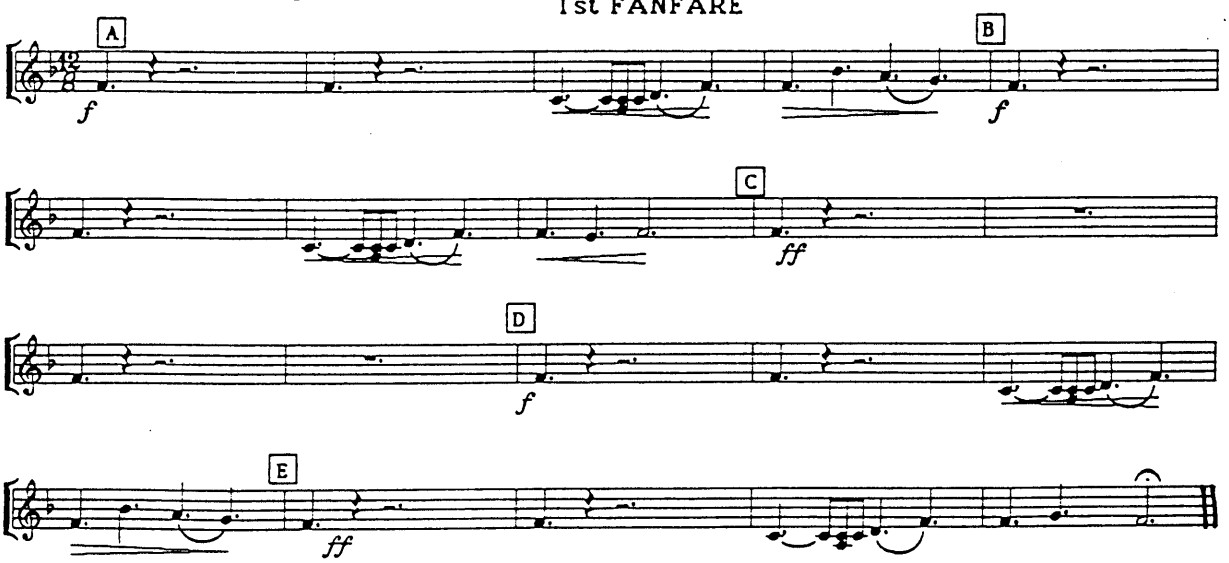
Trumpet/Baritone T.C.
./Bass Clarinet PART C

1st FANFARE



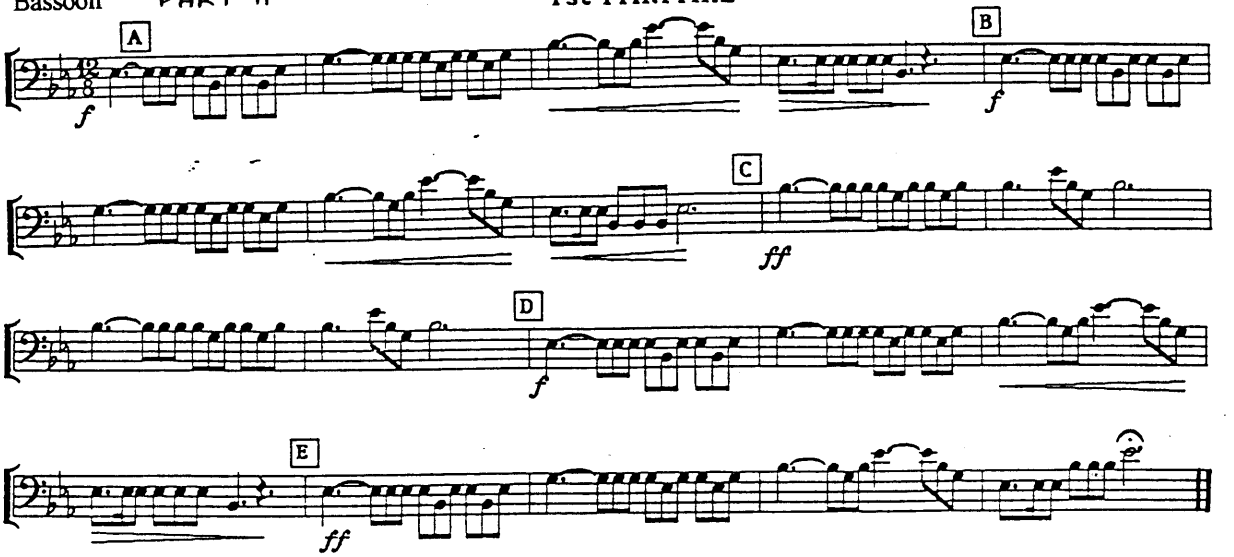
Trumpet/Baritone T.C.
/Bass Clarinet PART D

1st FANFARE



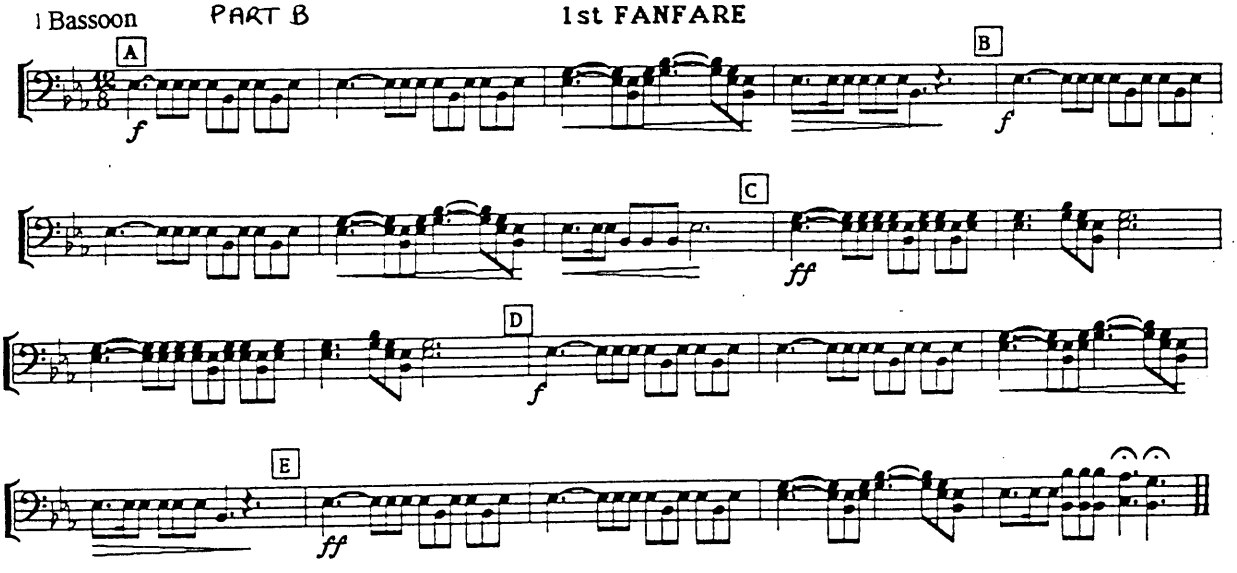
Trombone/Baritone B.C.
Bassoon PART A

1st FANFARE

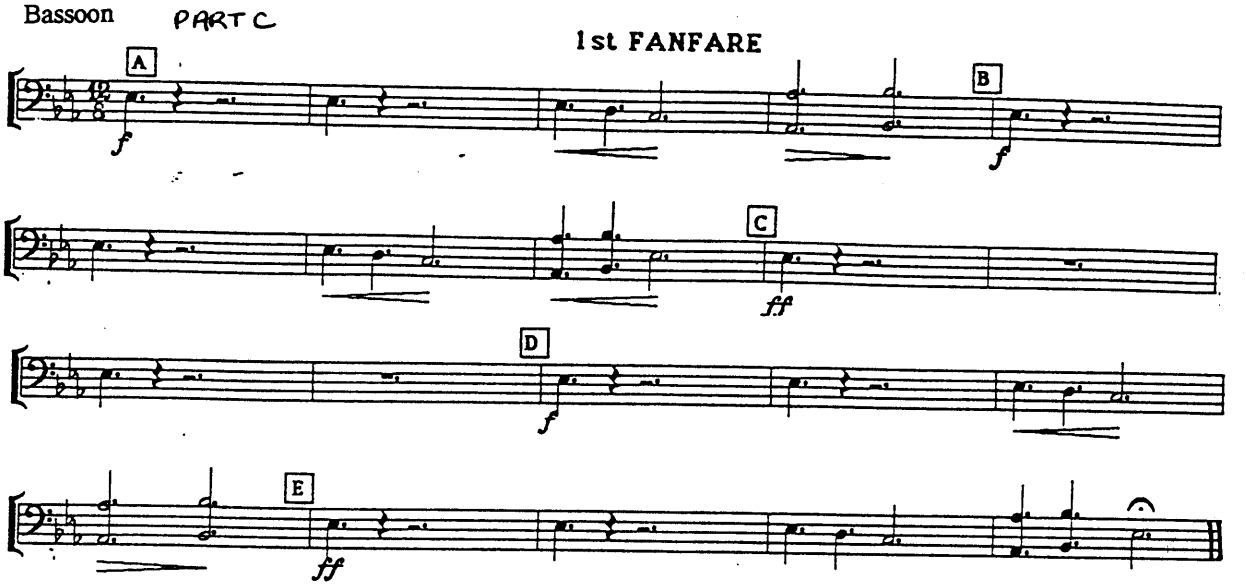


Trombone/Baritone B.C.
Bassoon PART B

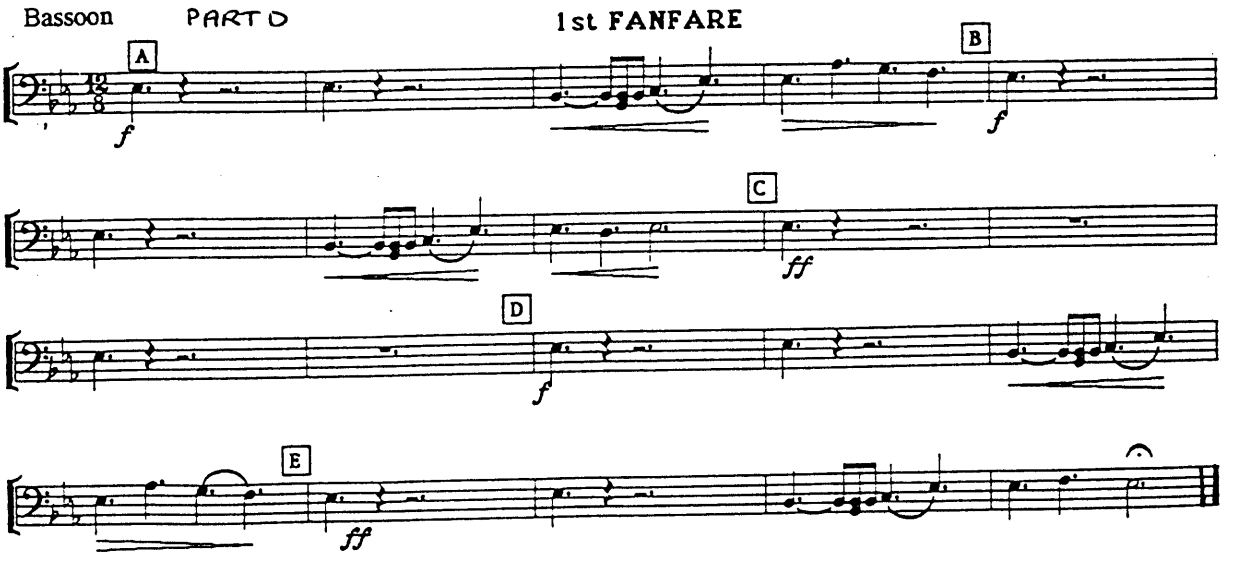
1st FANFARE



Trombone/Baritone B.C.
Bassoon PART C

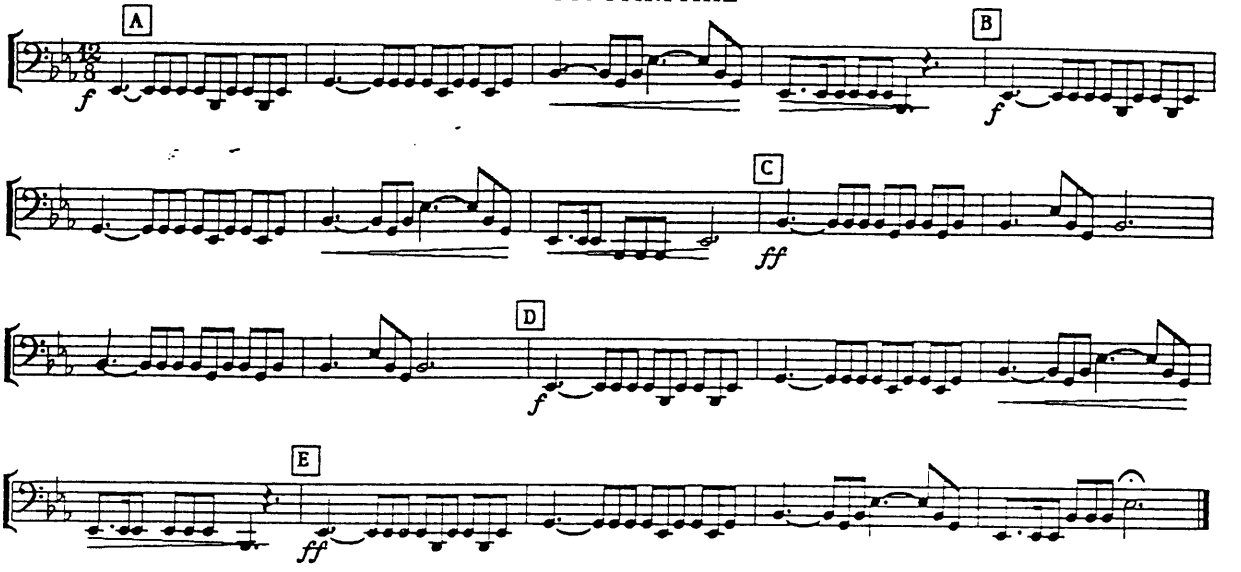


Trombone/Baritone B.C.
Bassoon PART D



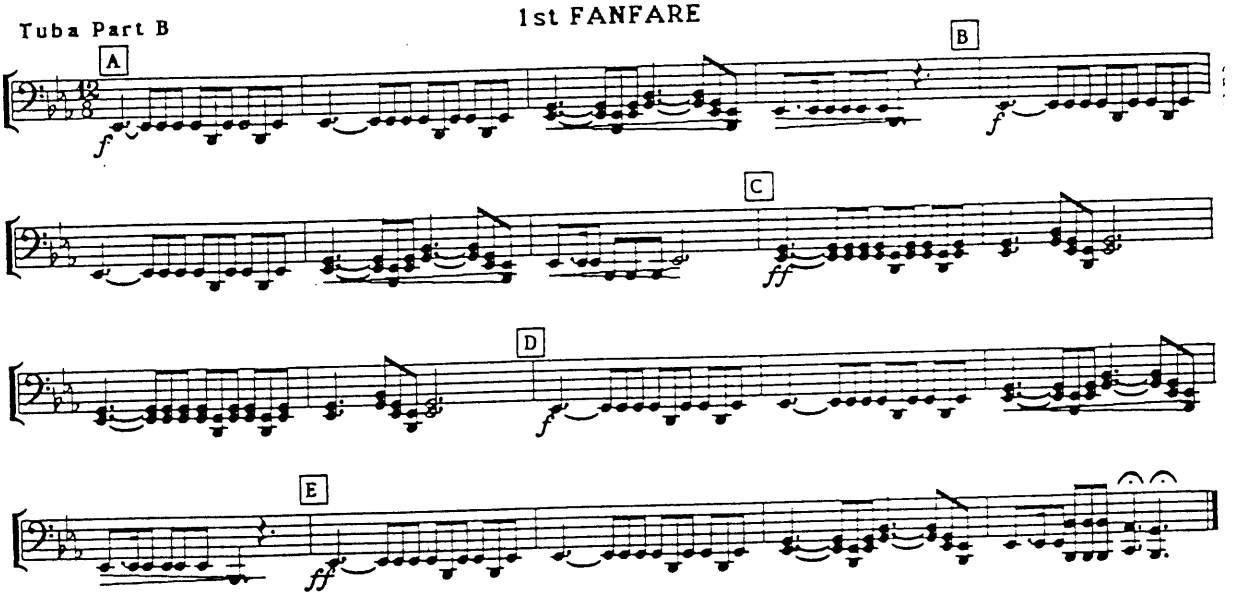
Tuba Part A

1st FANFARE



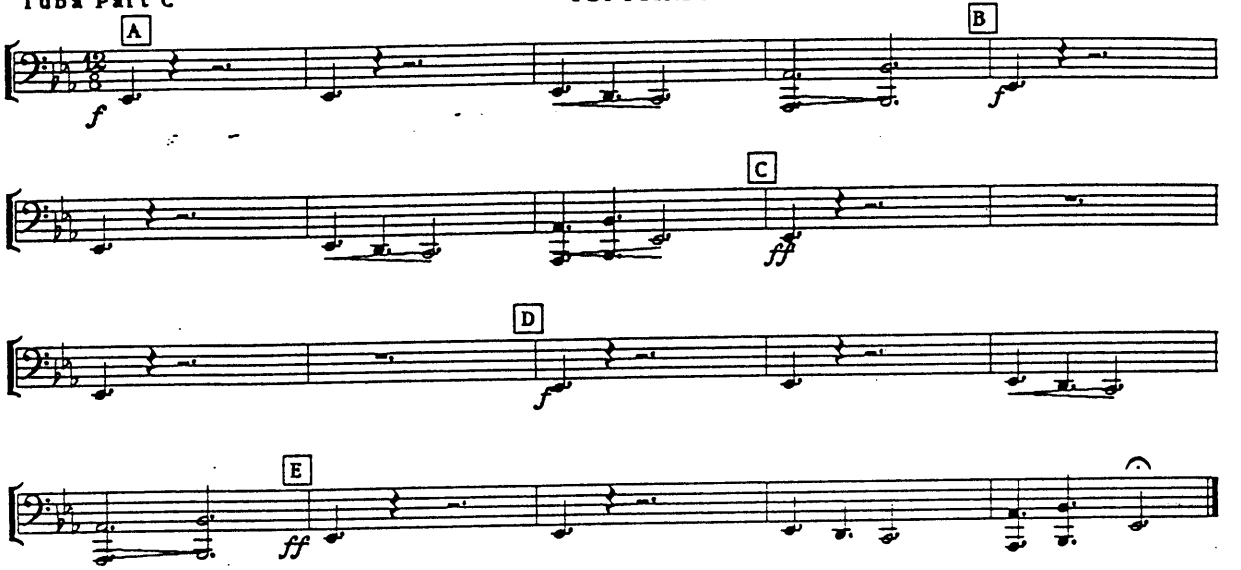
Tuba Part B

1st FANFARE



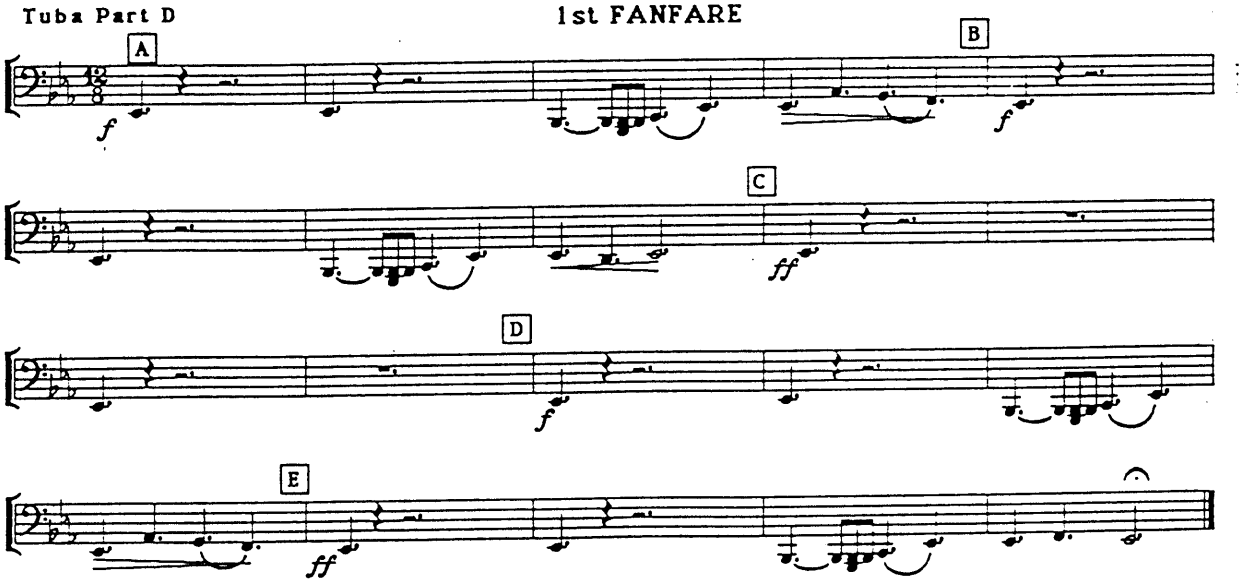
Tuba Part C

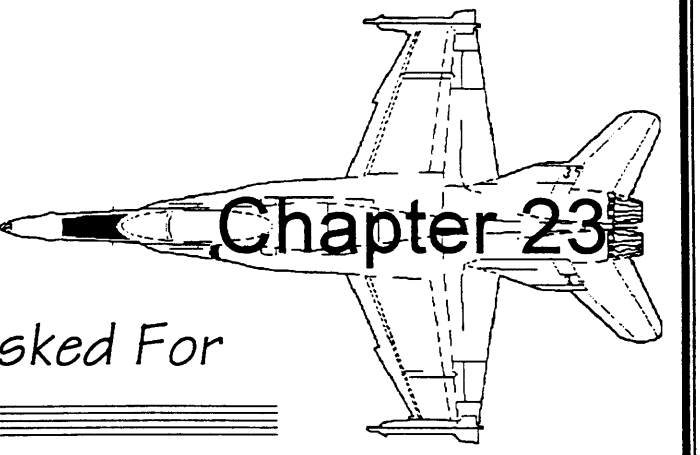
1st FANFARE



Tuba Part D

1st FANFARE





Chapter 23

The First Thing They Asked For

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

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

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

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

Chorus

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

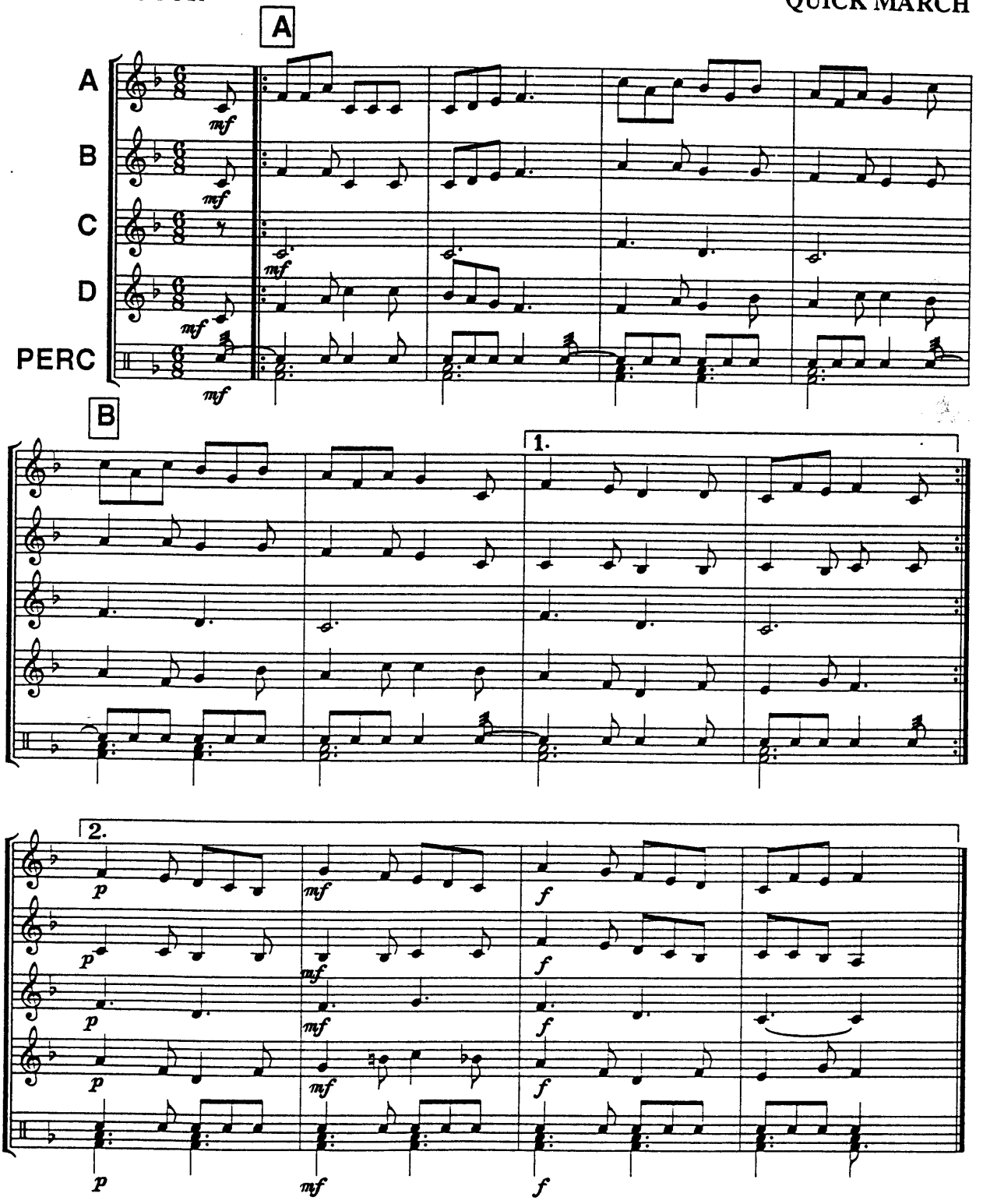
Chorus

Ac2 = Air Crewman Second Class

THE FIRST THING THEY ASKED FOR

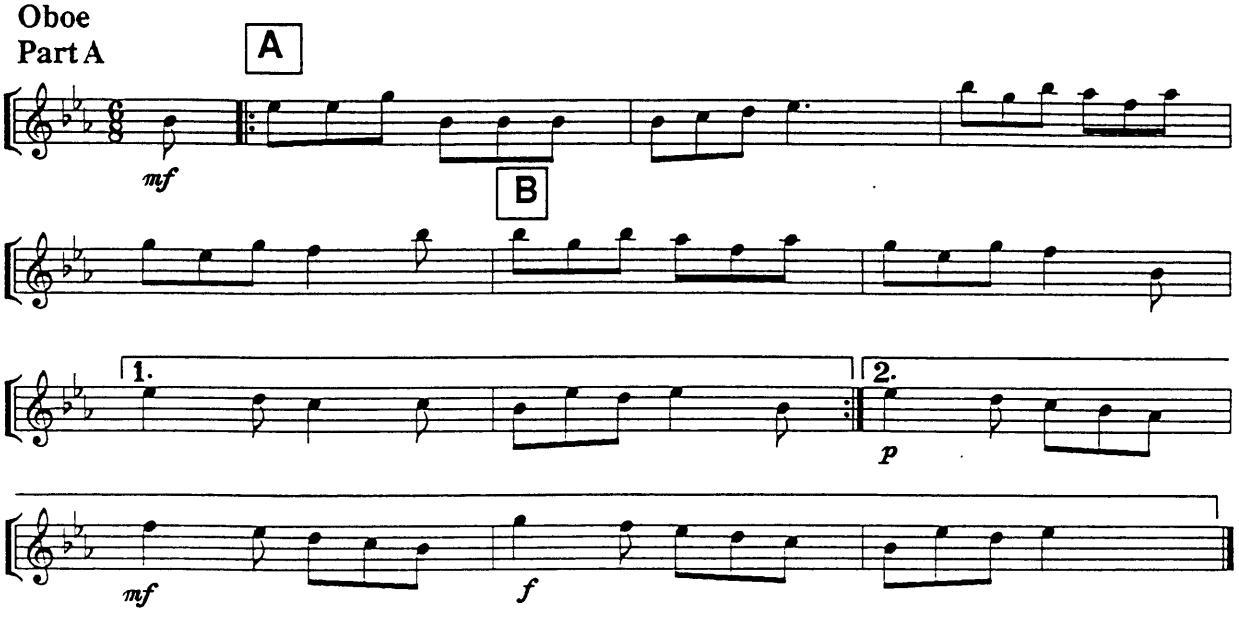
Bb CONDUCTOR

QUICK MARCH



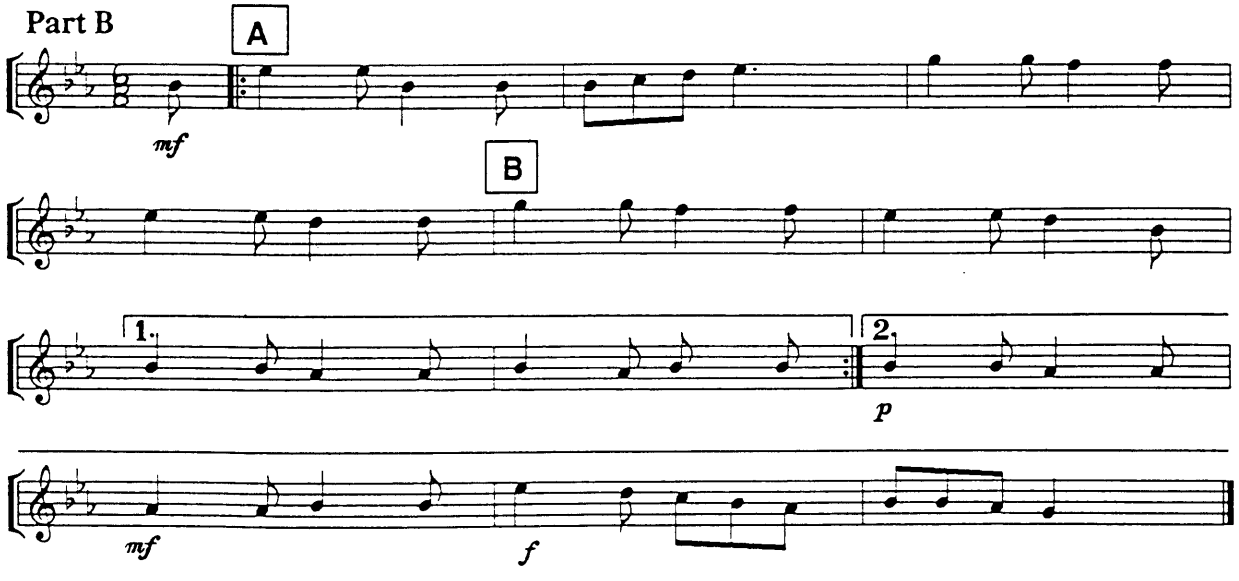
THE FIRST THING THEY ASKED FOR

Flute
Oboe
Part A



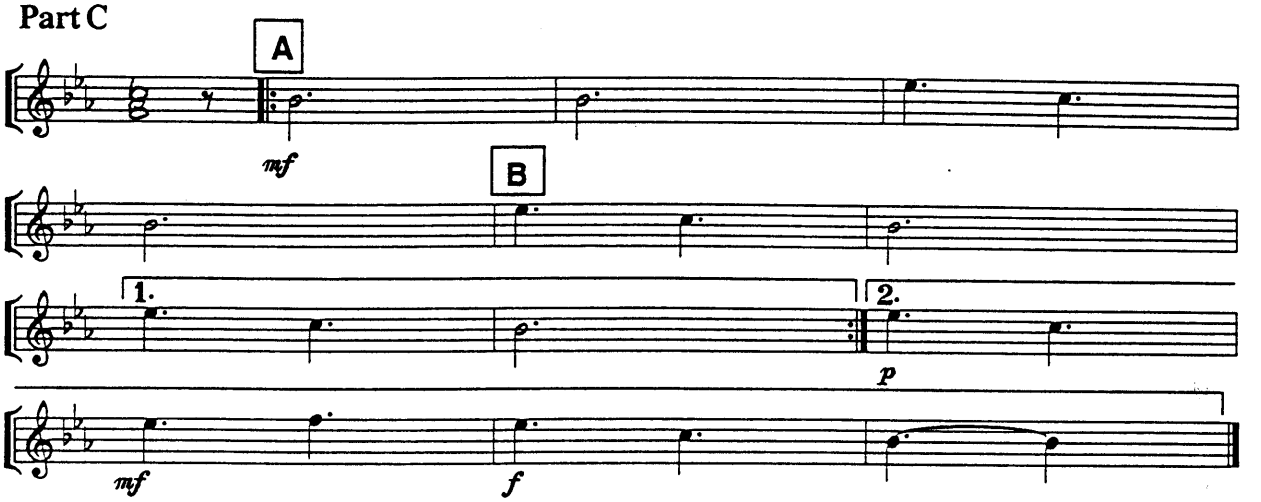
THE FIRST THING THEY ASKED FOR

Flute
Oboe
Part B



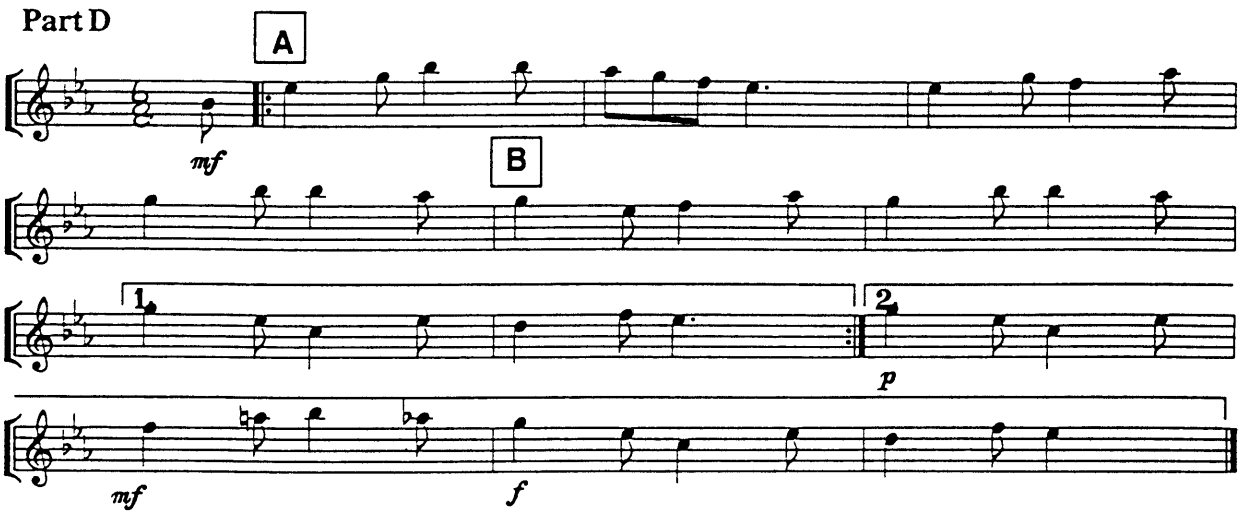
THEY FIRST THING THEY ASKED FOR

Flute
Oboe
Part C



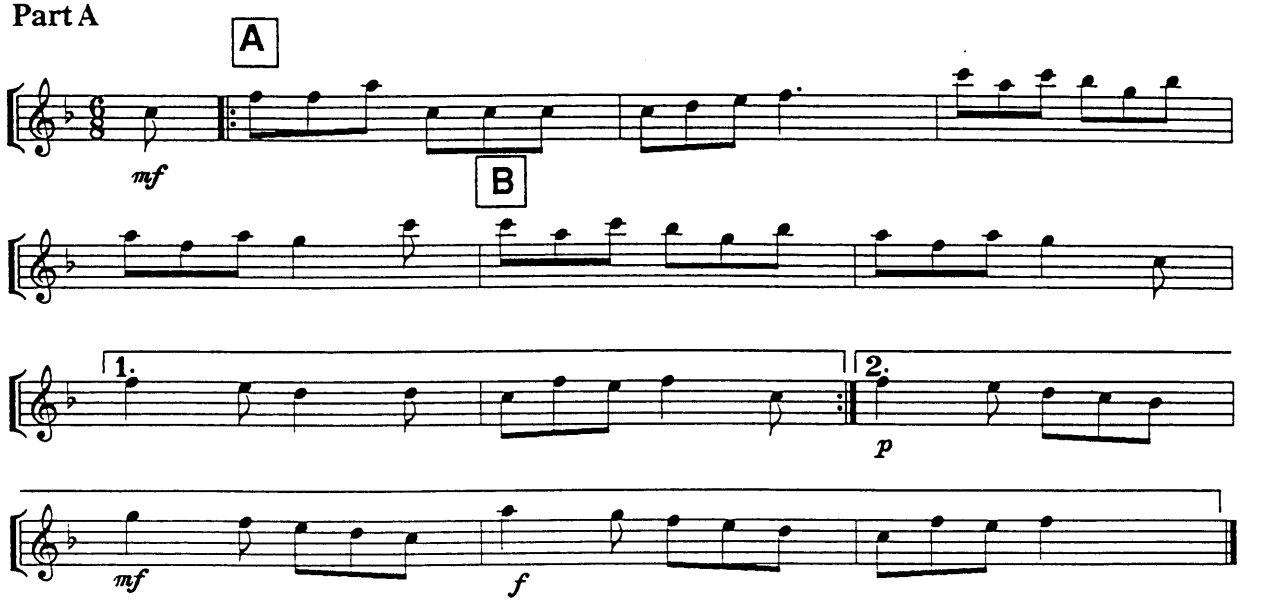
THE FIRST THING THEY ASKED FOR

Flute
Oboe
Part D



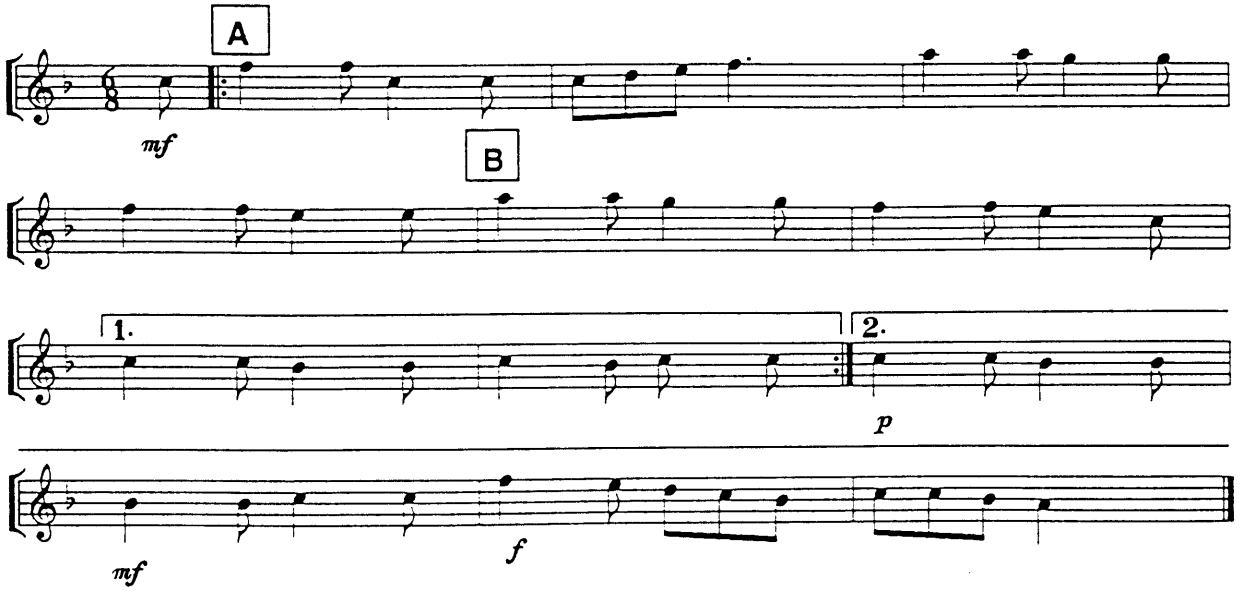
Clarinet (high)
Tenor Saxophone
Part A

THE FIRST THING THEY ASKED FOR



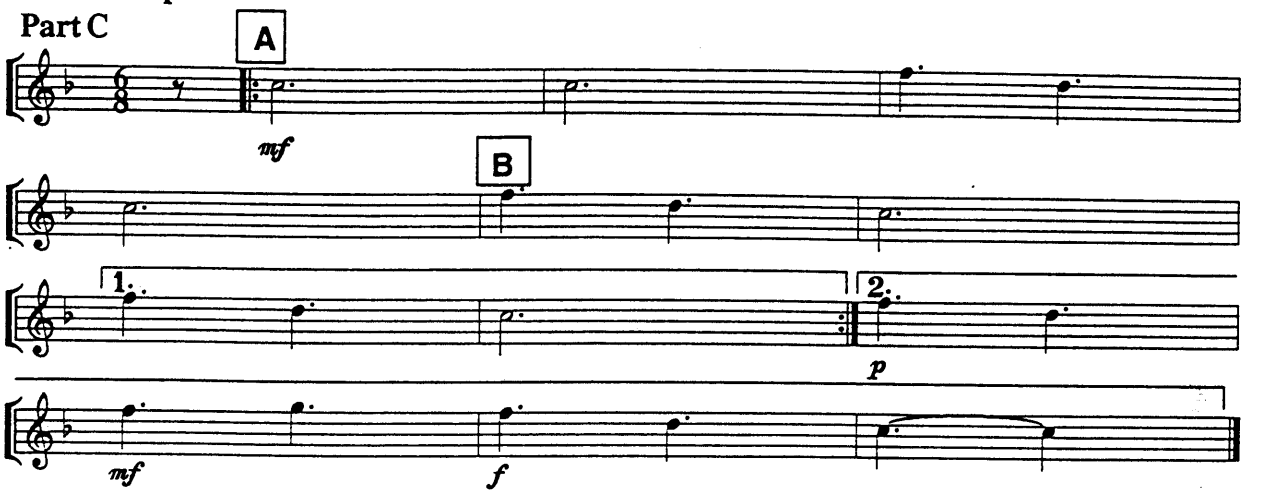
Clarinet (high)
Tenor Saxophone
Part B

THE FIRST THING THEY ASKED FOR



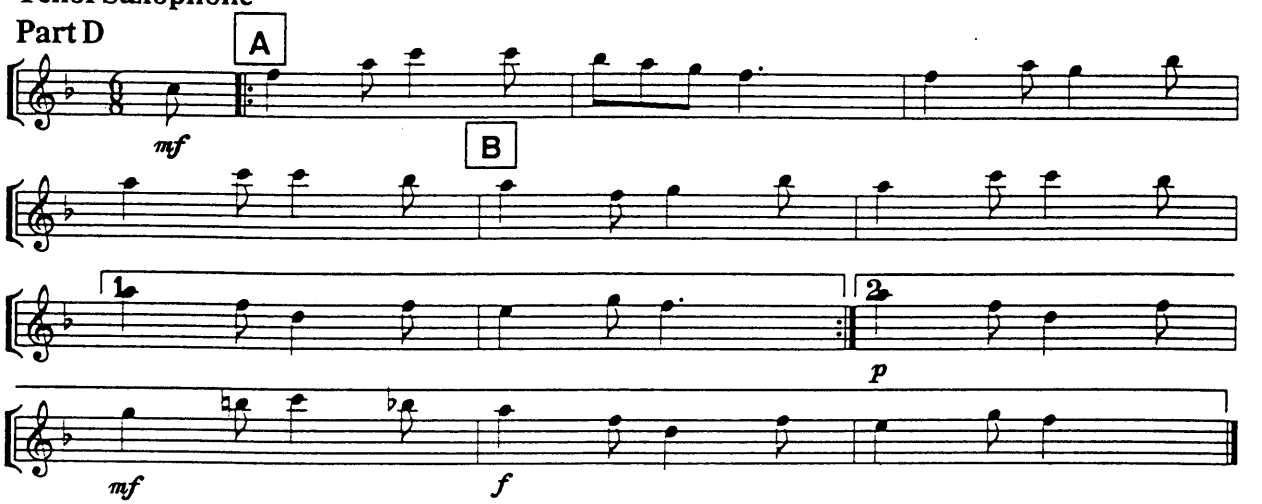
THEY FIRST THING THEY ASKED FOR

Clarinet (high)
Tenor Saxophone
Part C



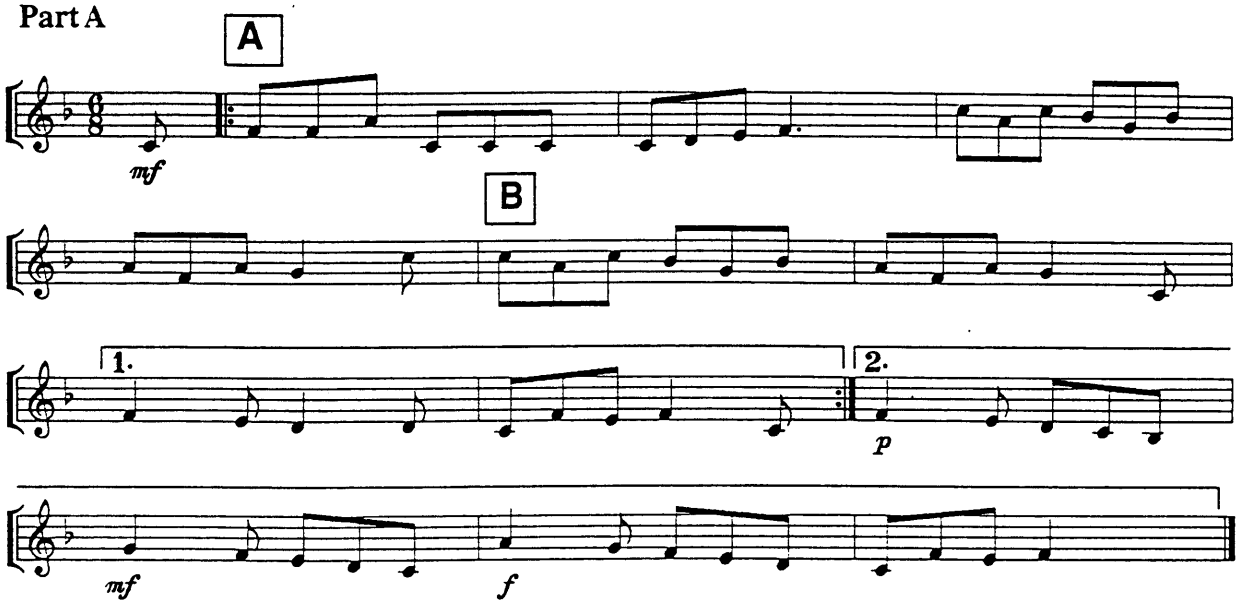
THE FIRST THING THEY ASKED FOR

Clarinet (high)
Tenor Saxophone
Part D



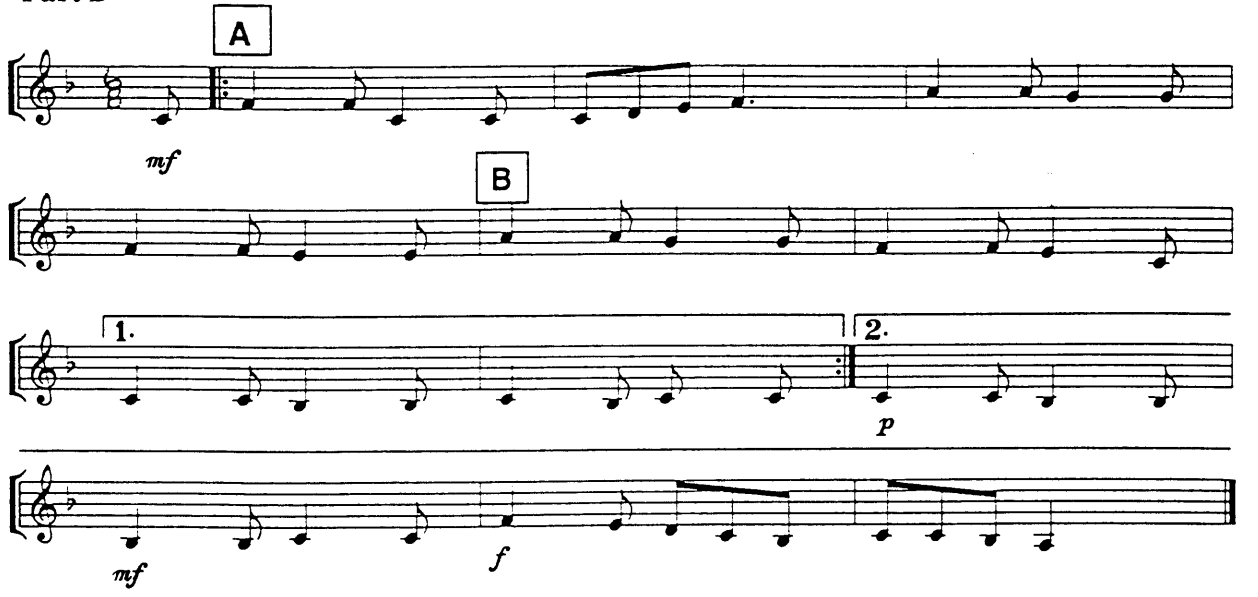
THE FIRST THING THEY ASKED FOR

Bass Clarinet
Part A



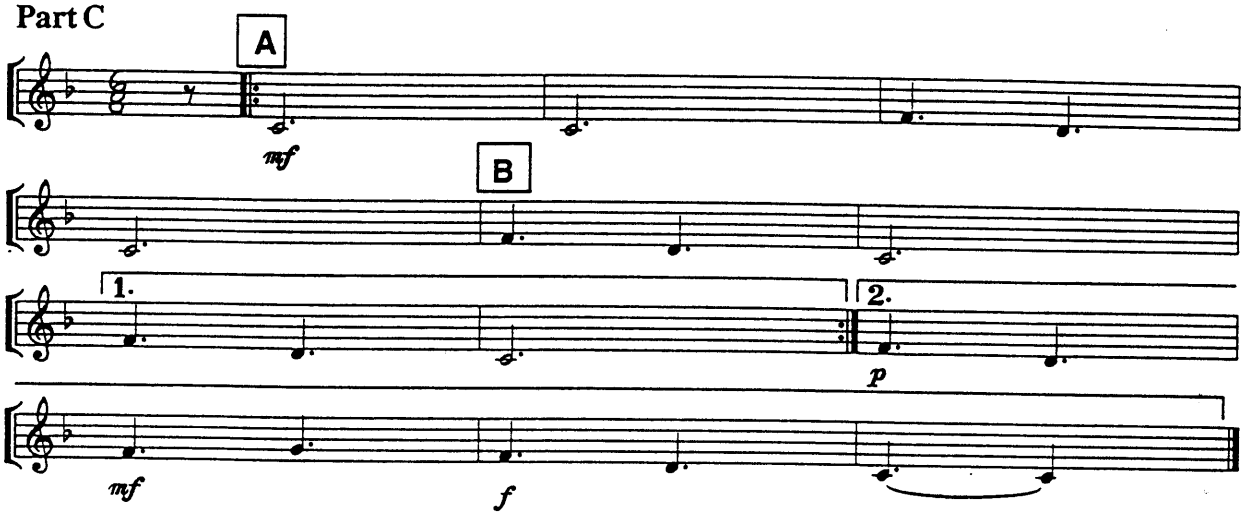
THE FIRST THING THEY ASKED FOR

Bass Clarinet
Part B



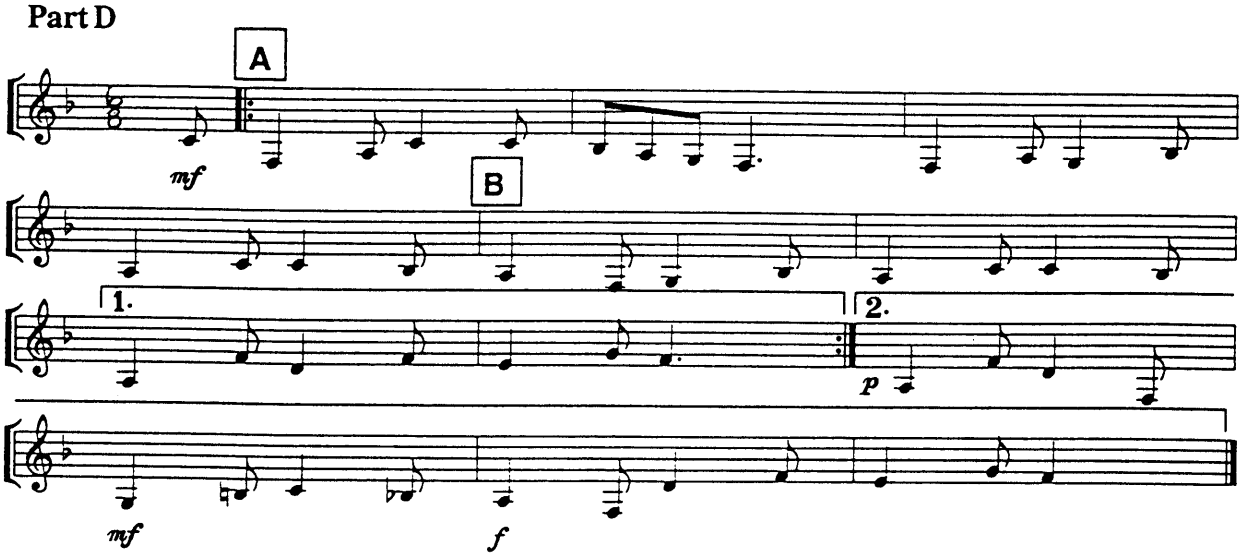
THEY FIRST THING
THEY ASKED FOR

Bass Clarinet
Part C



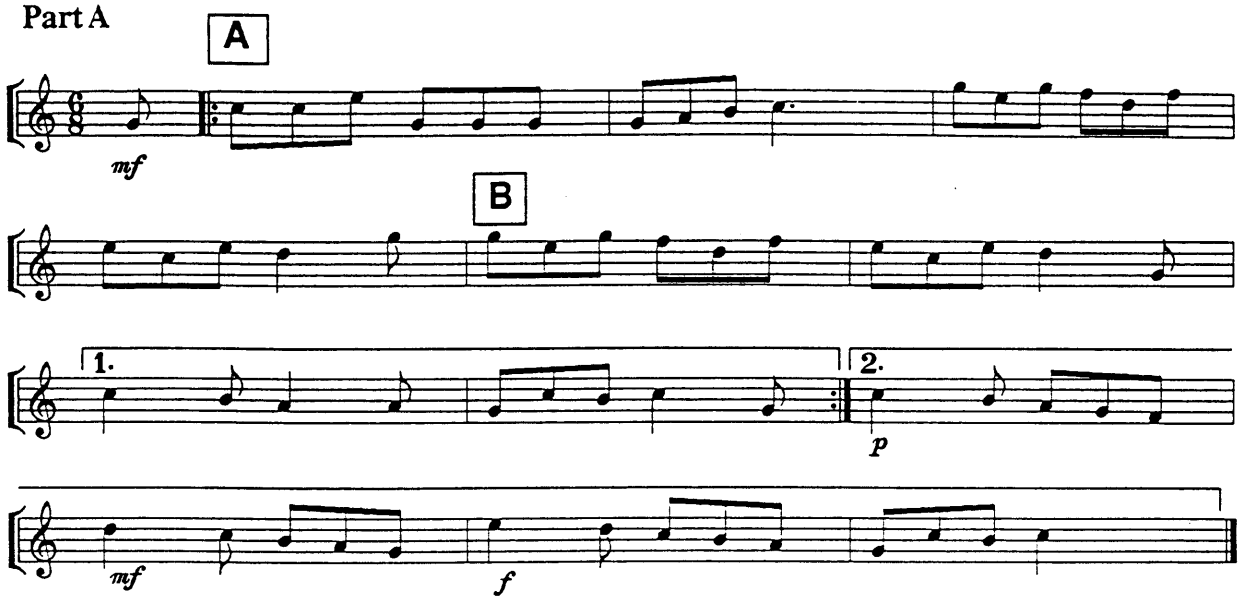
THE FIRST THING
THEY ASKED FOR

Bass Clarinet
Part D



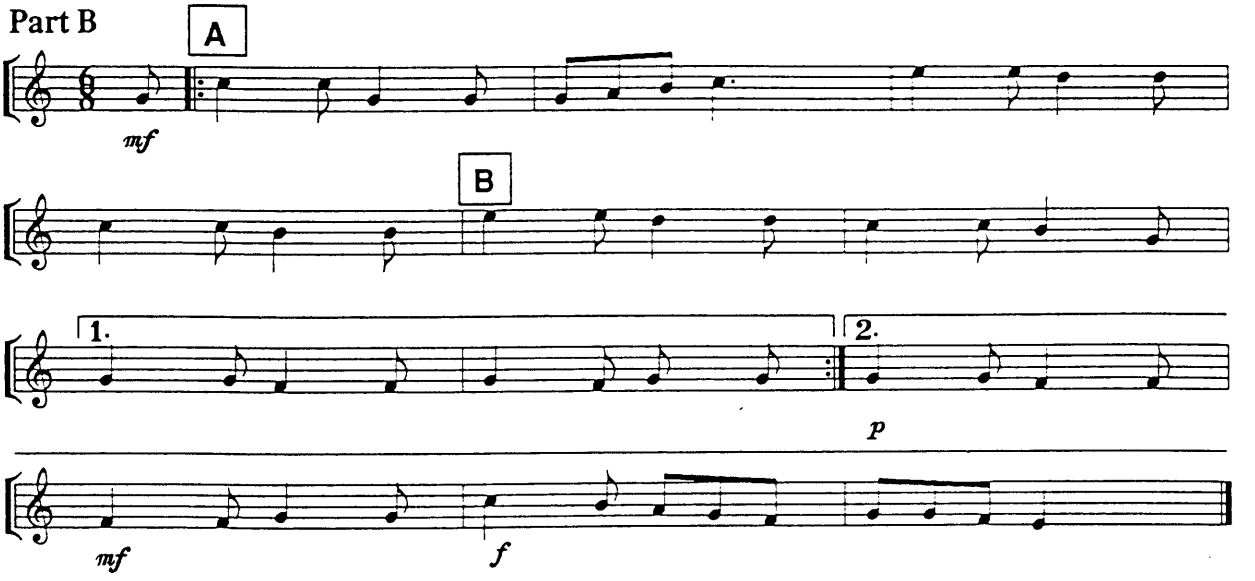
Alto Saxophone
Baritone Saxophone
Part A

THE FIRST THING THEY ASKED FOR



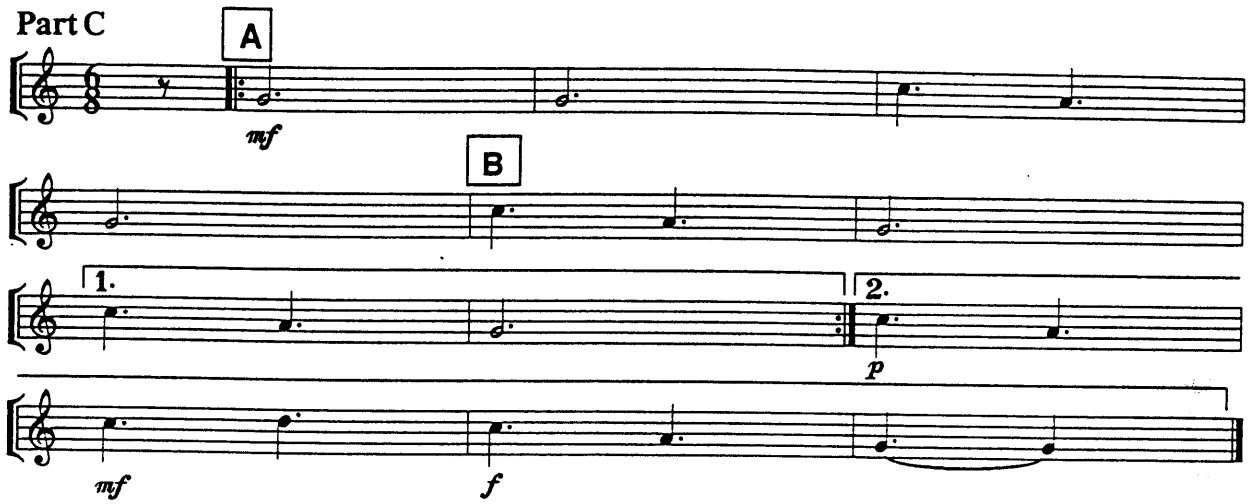
Alto Saxophone
Baritone Saxophone
Part B

THE FIRST THING THEY ASKED FOR



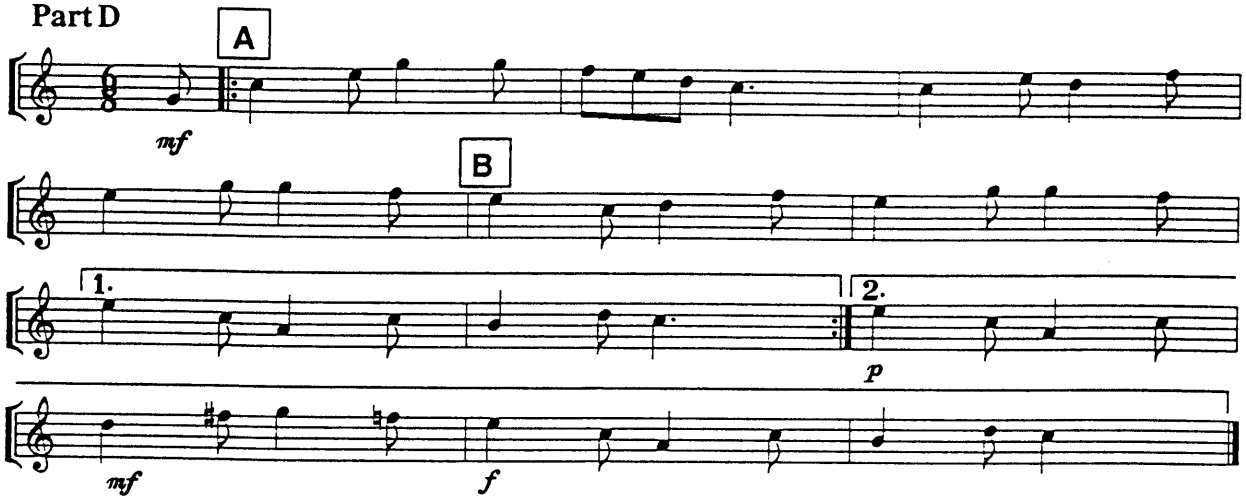
THEY FIRST THING THEY ASKED FOR

Alto Saxophone
Baritone Saxophone
Part C



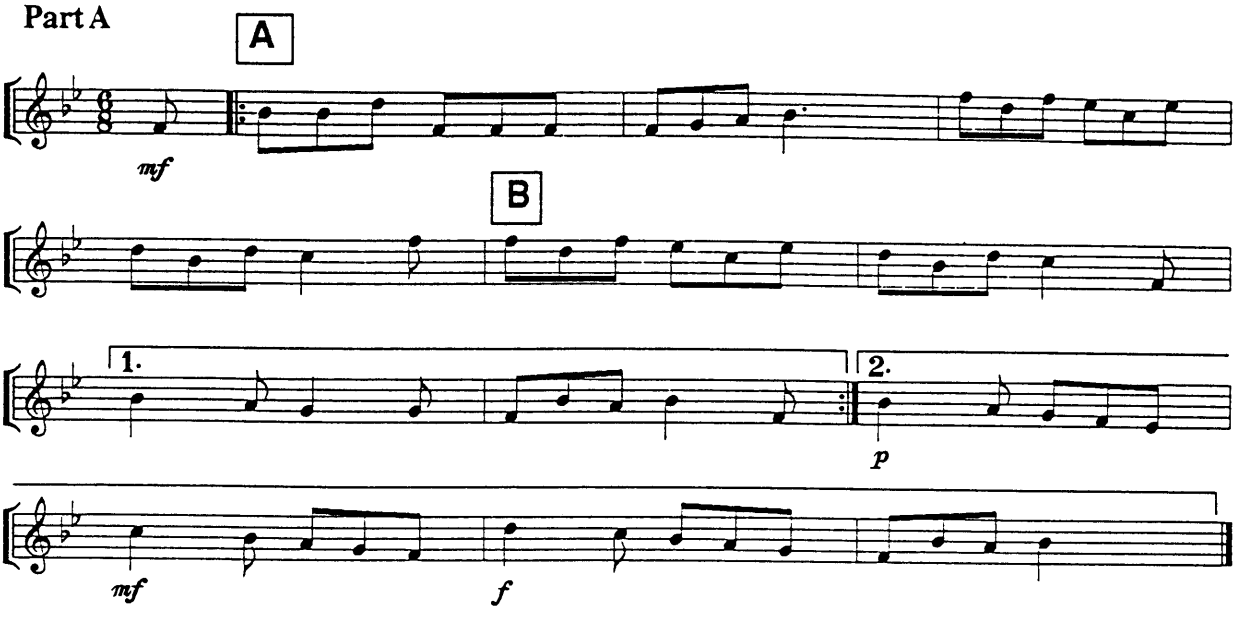
THE FIRST THING THEY ASKED FOR

Alto Saxophone
Baritone Saxophone
Part D



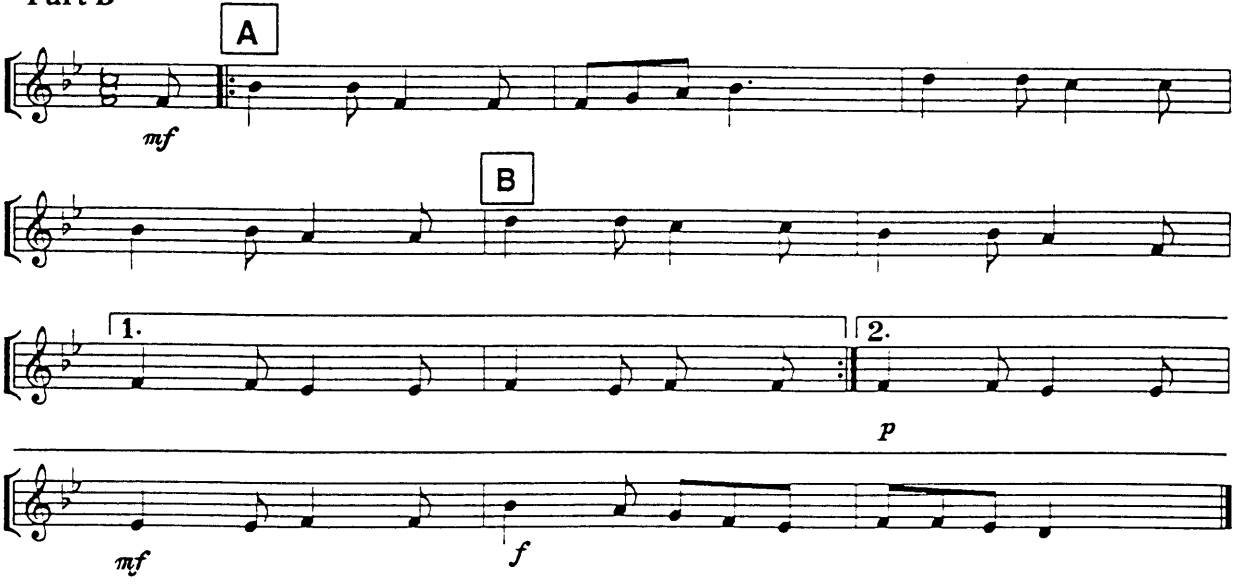
THE FIRST THING THEY ASKED FOR

French Horn
Part A



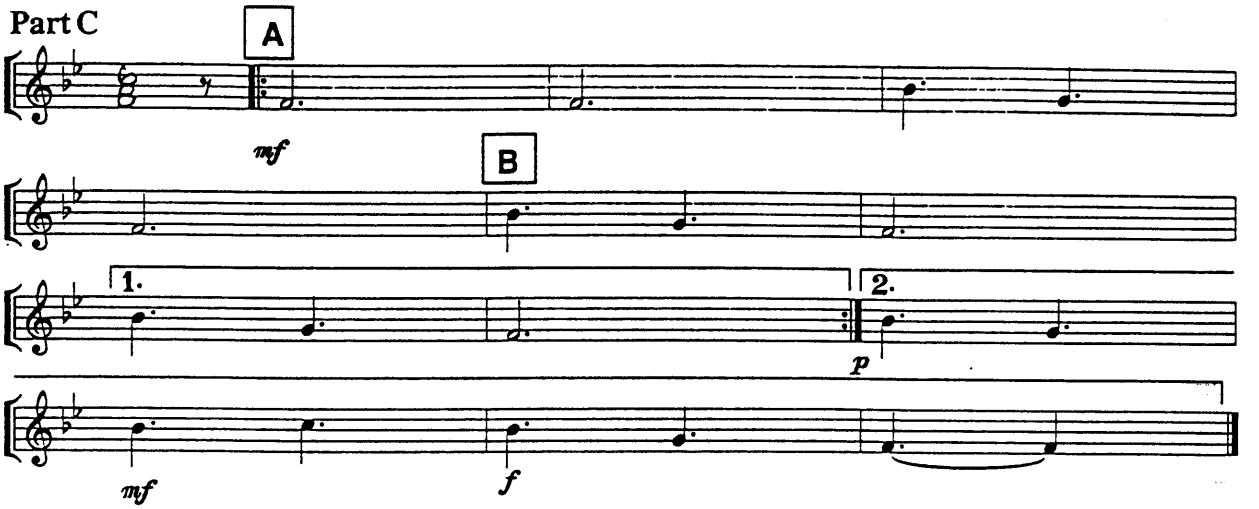
THE FIRST THING THEY ASKED FOR

French Horn
Part B



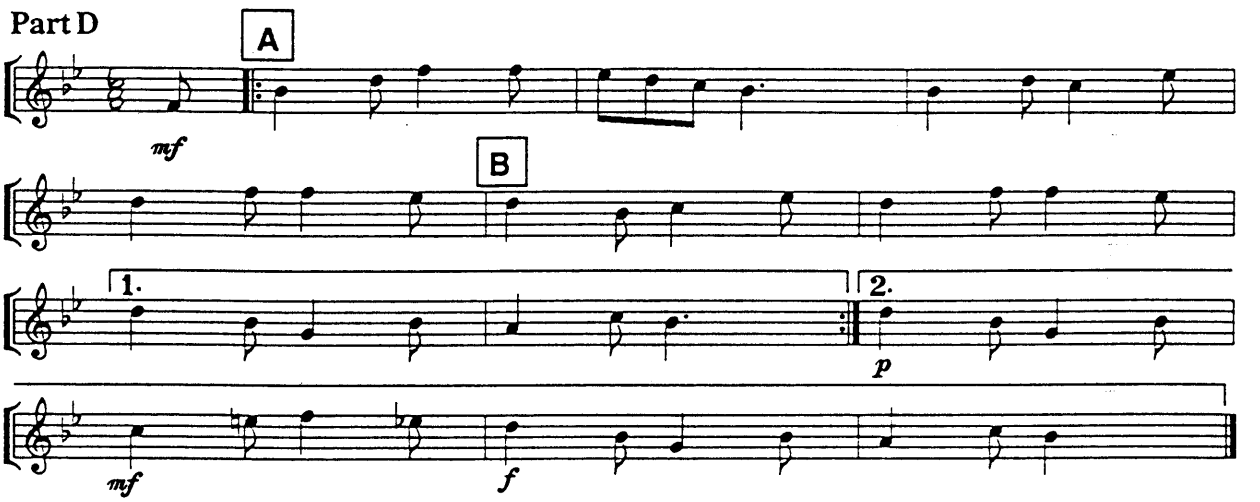
THEY FIRST THING
THEY ASKED FOR

French Horn
Part C



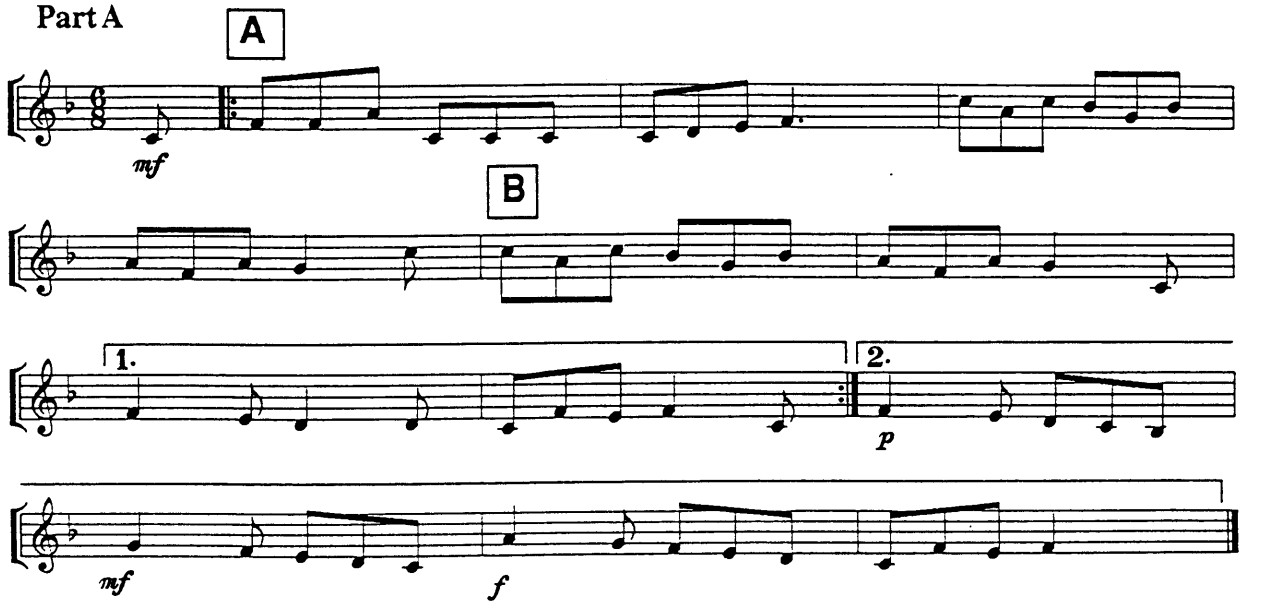
THE FIRST THING
THEY ASKED FOR

French Horn
Part D



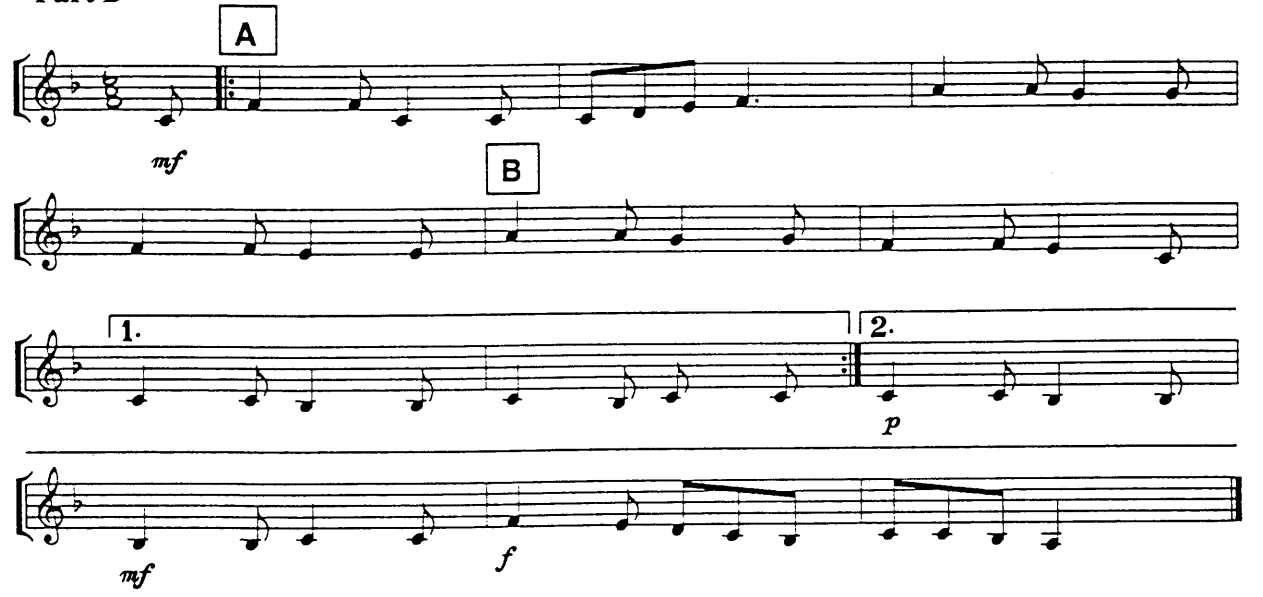
Trumpet
Baritone T.C.
Clarinet(low)
Part A

THE FIRST THING THEY ASKED FOR



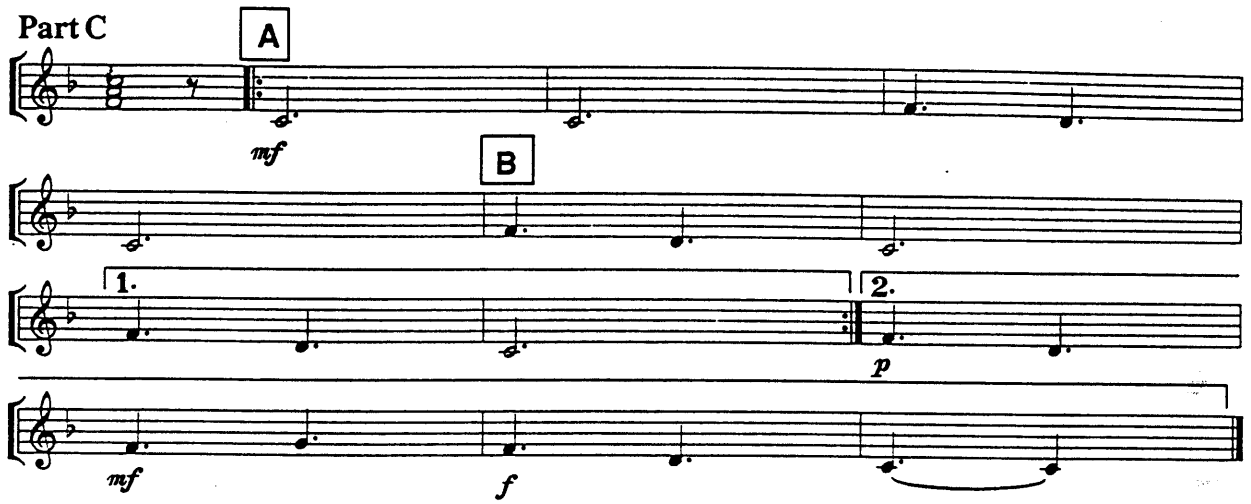
Trumpet
Baritone T.C.
Clarinet(low)
Part B

THE FIRST THING THEY ASKED FOR



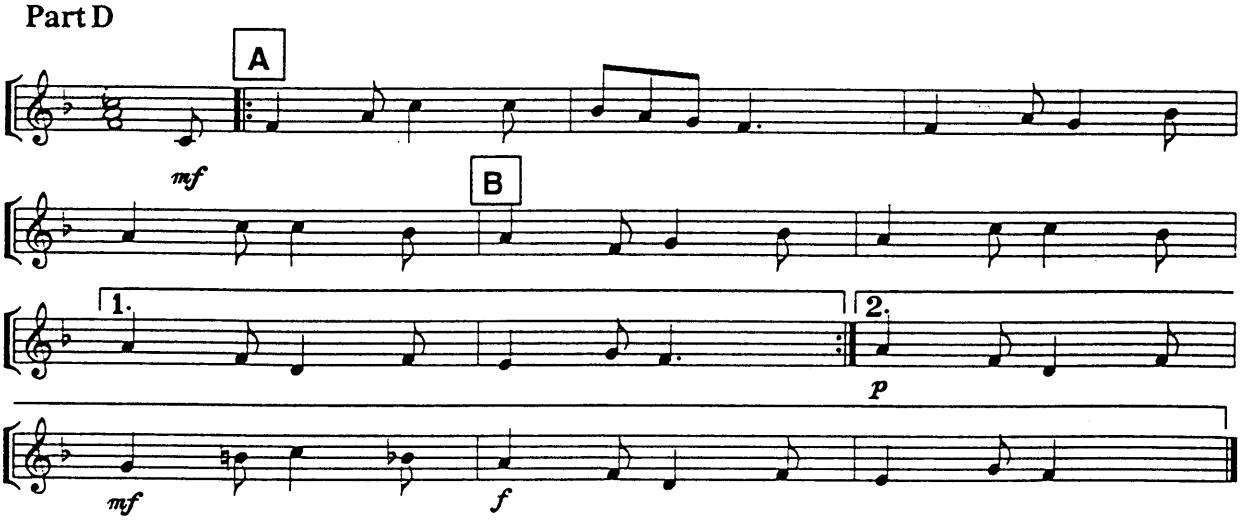
Trumpet
Baritone T.C.
Clarinet(low)
Part C

THEY FIRST THING THEY ASKED FOR



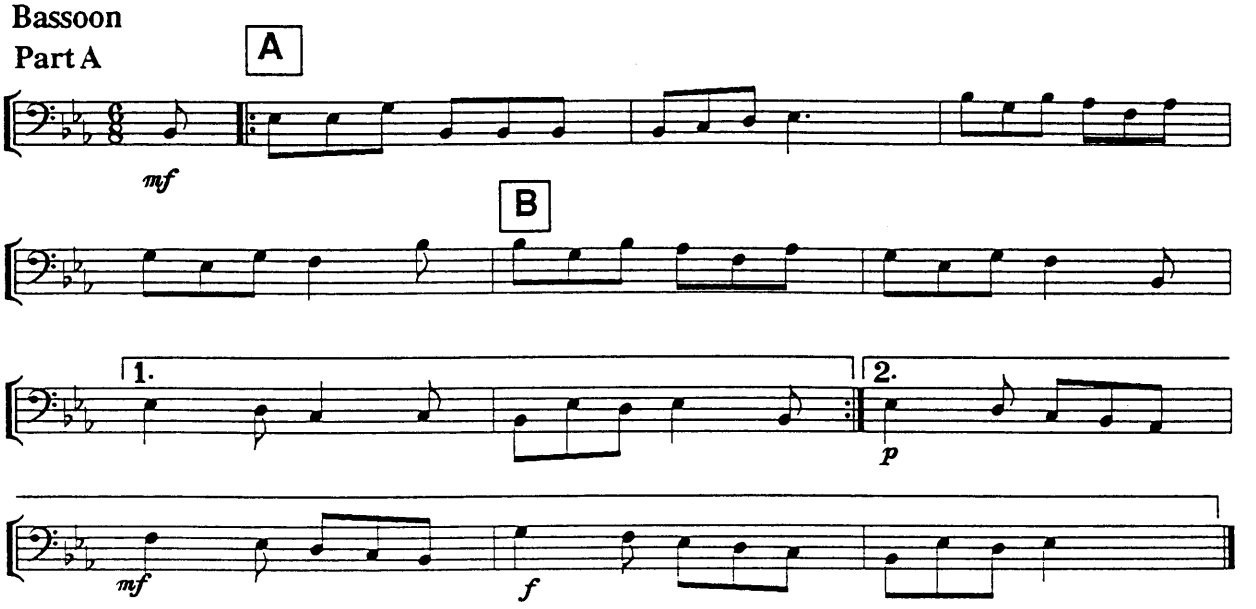
Trumpet
Baritone T.C.
Clarinet(low)
Part D

THE FIRST THING THEY ASKED FOR



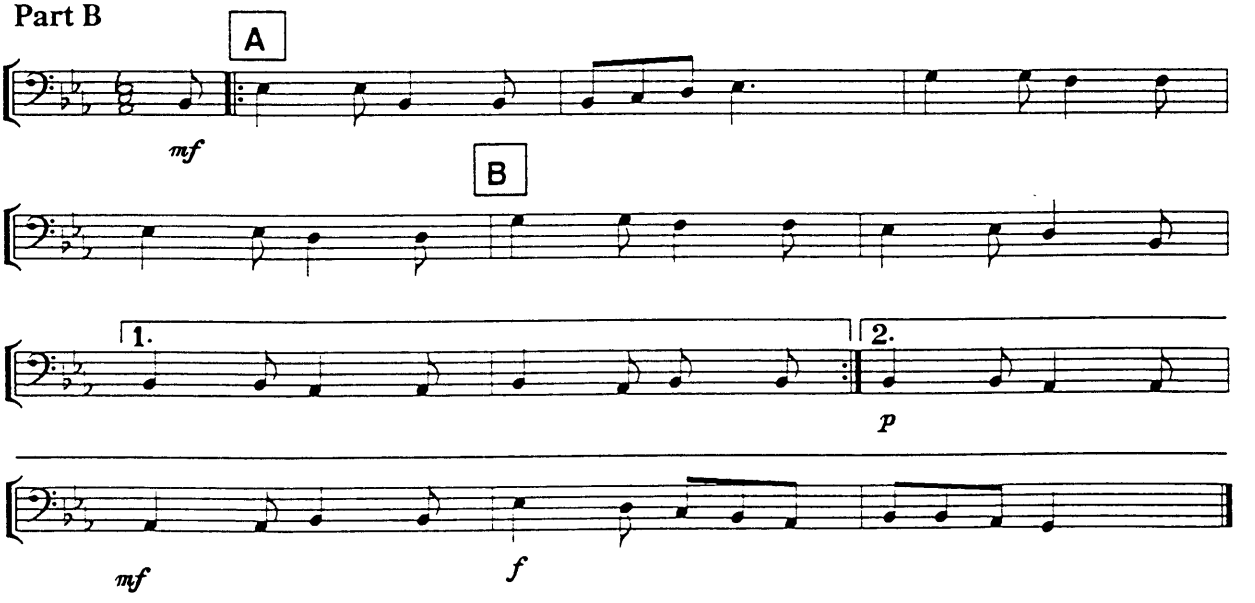
Trombone
Baritone B.C.
Bassoon
Part A

THE FIRST THING THEY ASKED FOR



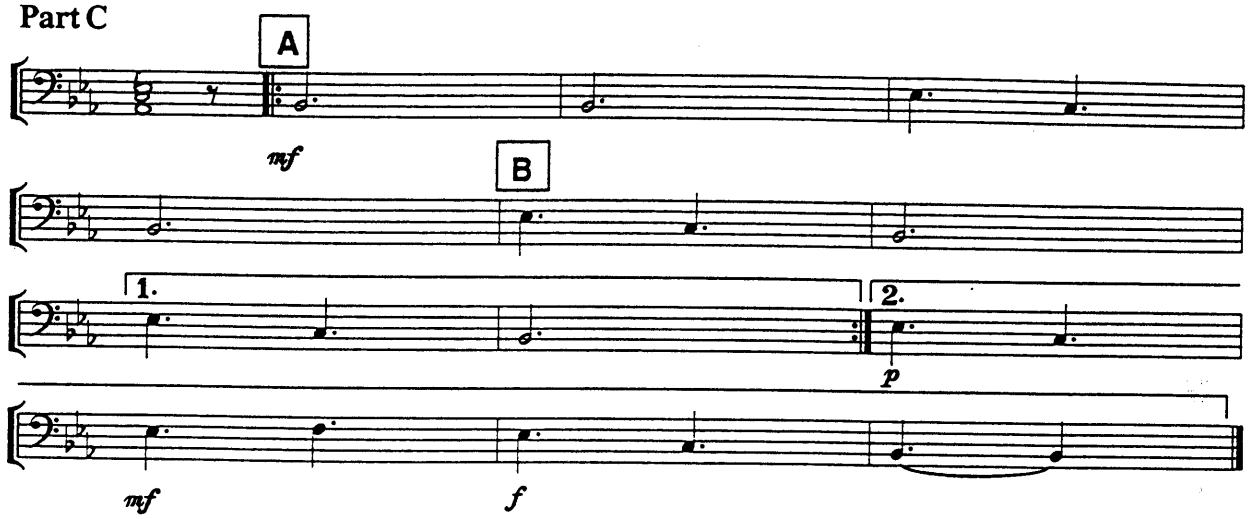
Trombone
Baritone B.C.
Bassoon
Part B

THE FIRST THING THEY ASKED FOR



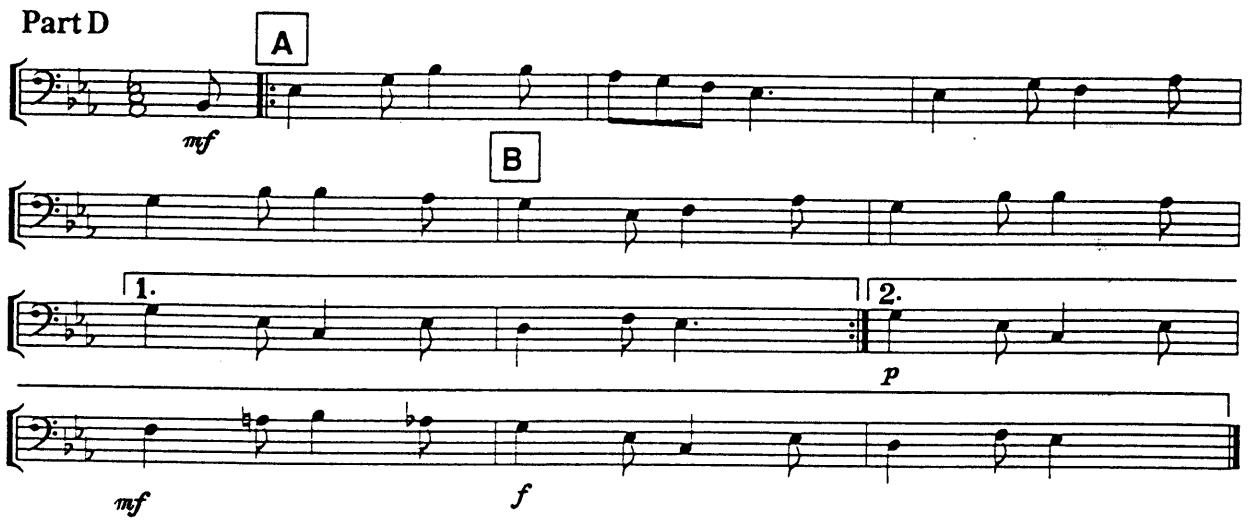
Trombone
Baritone B.C.
Bassoon
Part C

THEY FIRST THING THEY ASKED FOR



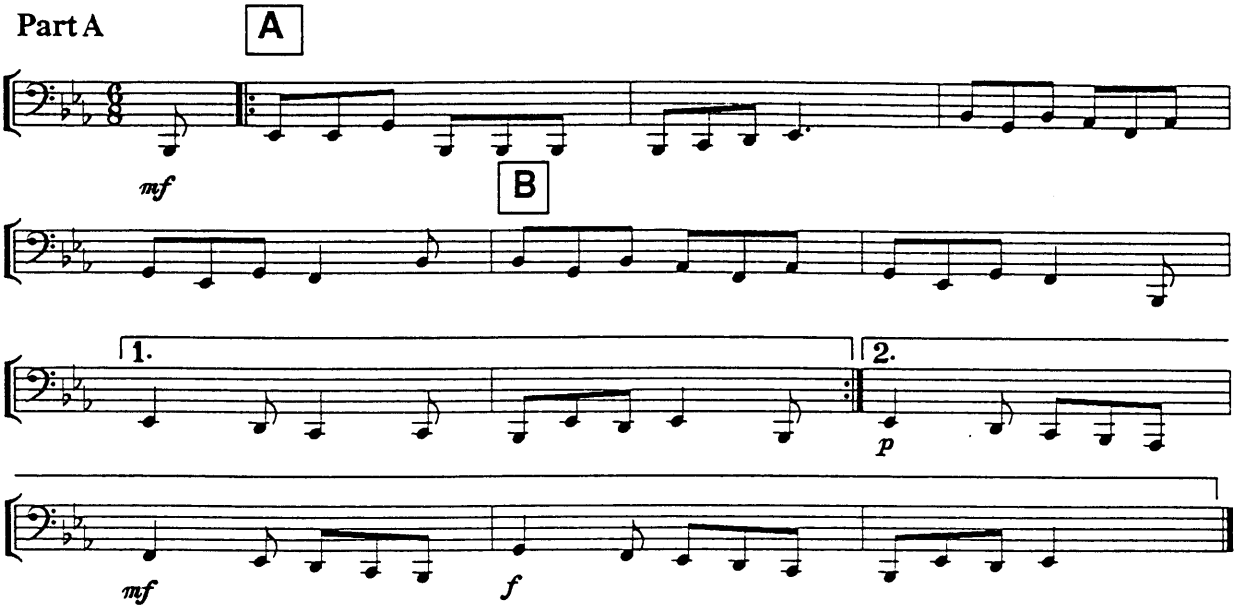
Trombone
Baritone B.C.
Bassoon
Part D

THE FIRST THING THEY ASKED FOR



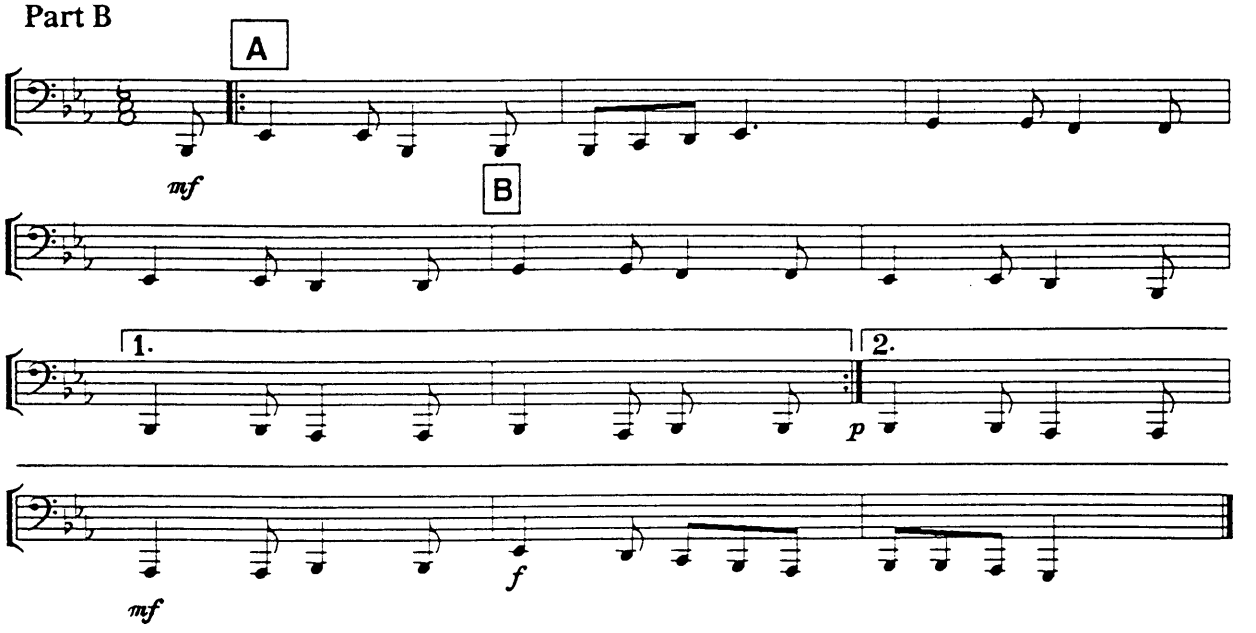
THE FIRST THING THEY ASKED FOR

Tuba
Part A



THE FIRST THING THEY ASKED FOR

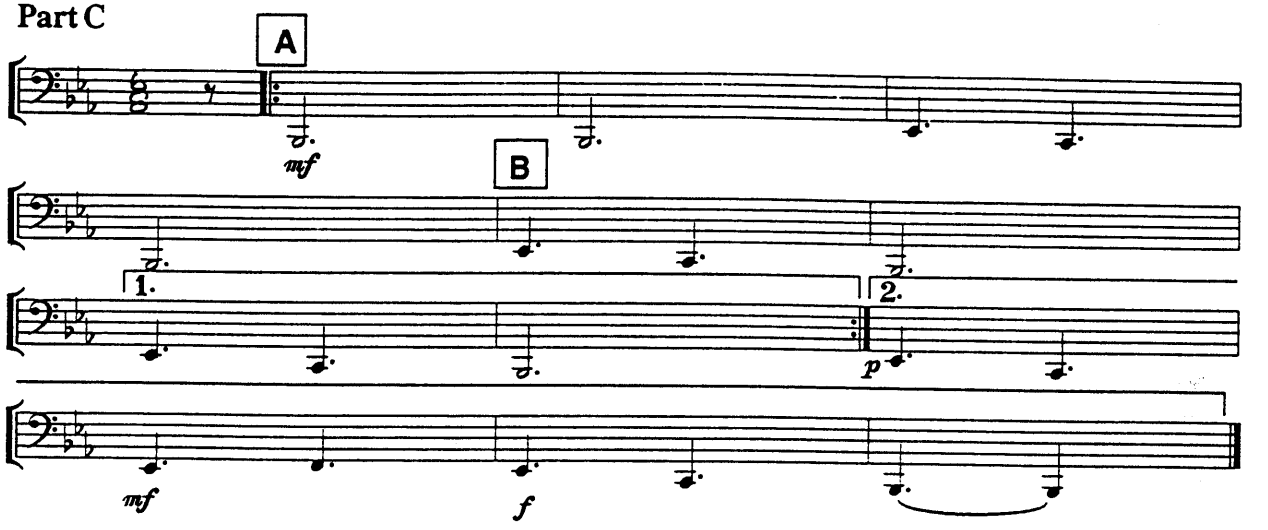
Tuba
Part B



THEY FIRST THING
THEY ASKED FOR

Tuba

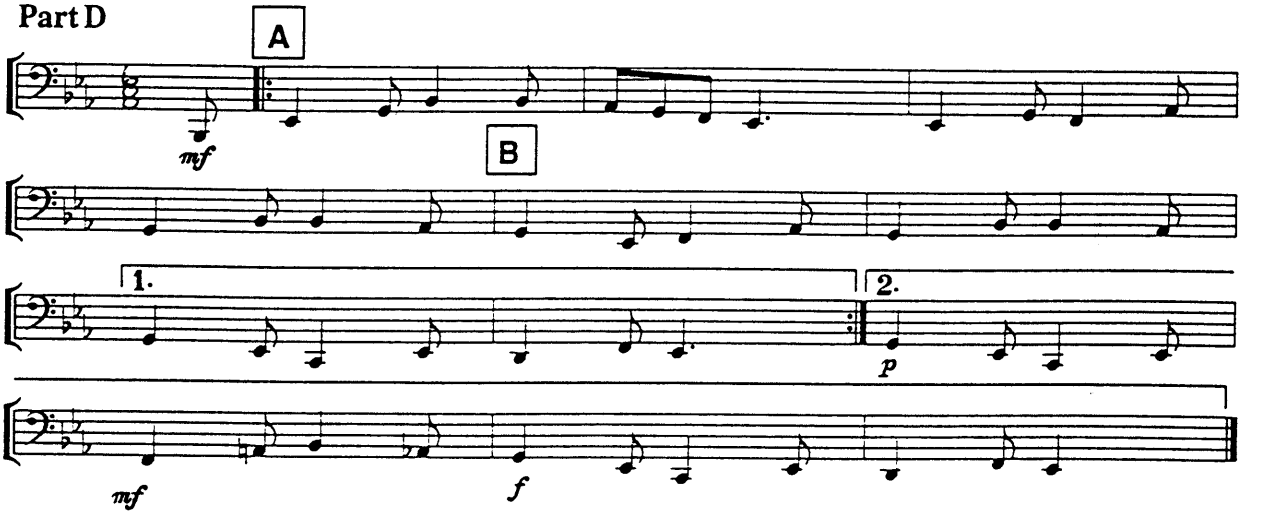
Part C



THE FIRST THING
THEY ASKED FOR

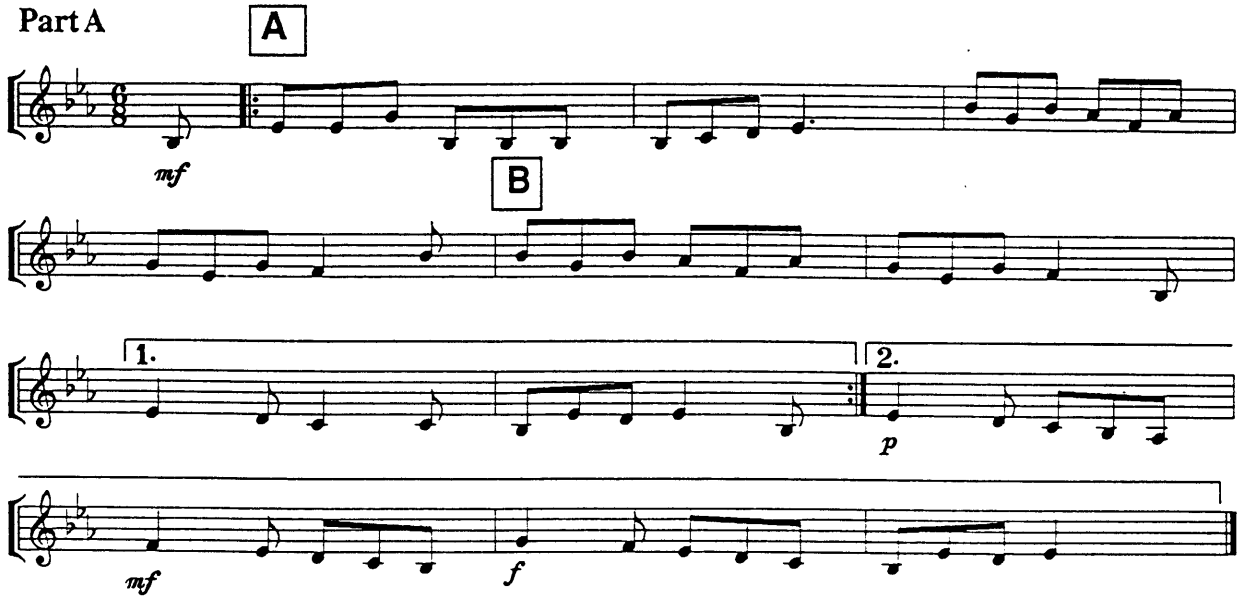
Tuba

Part D



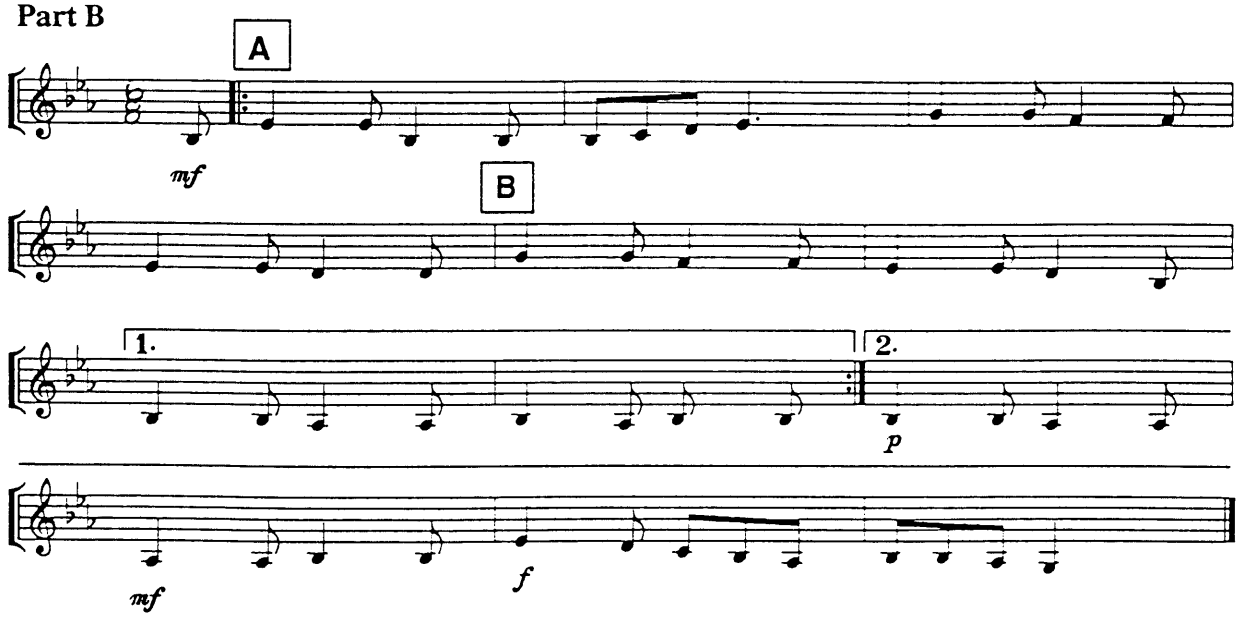
THE FIRST THING THEY ASKED FOR

Bells
Part A



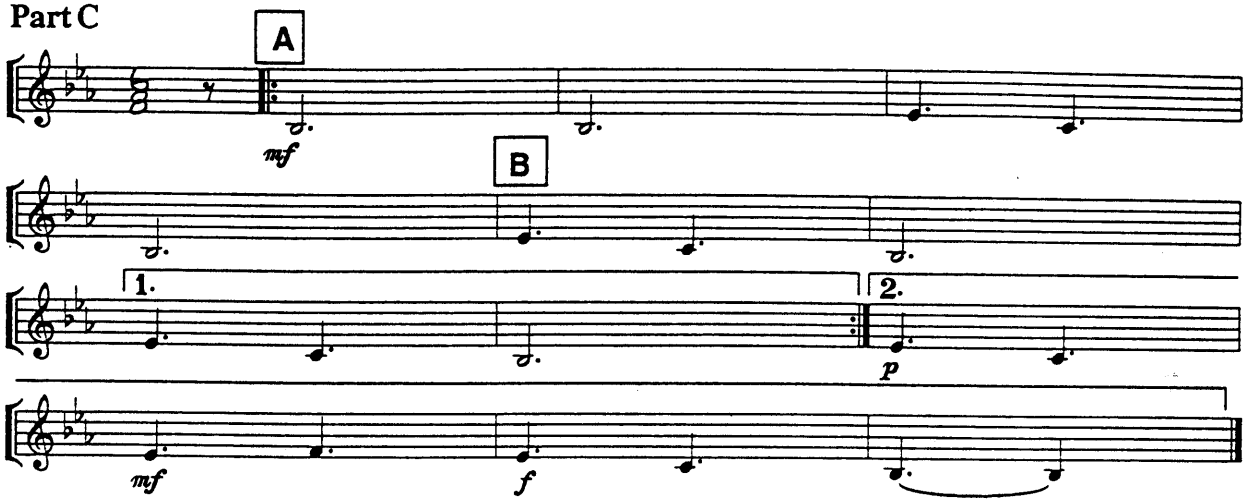
THE FIRST THING THEY ASKED FOR

Bells
Part B



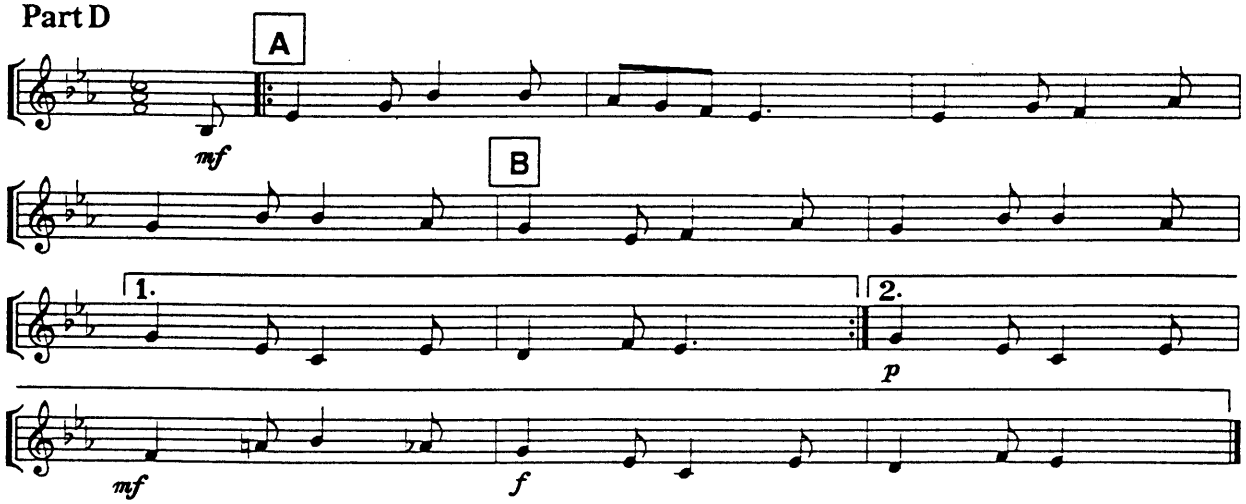
THEY FIRST THING
THEY ASKED FOR

Bells
Part C

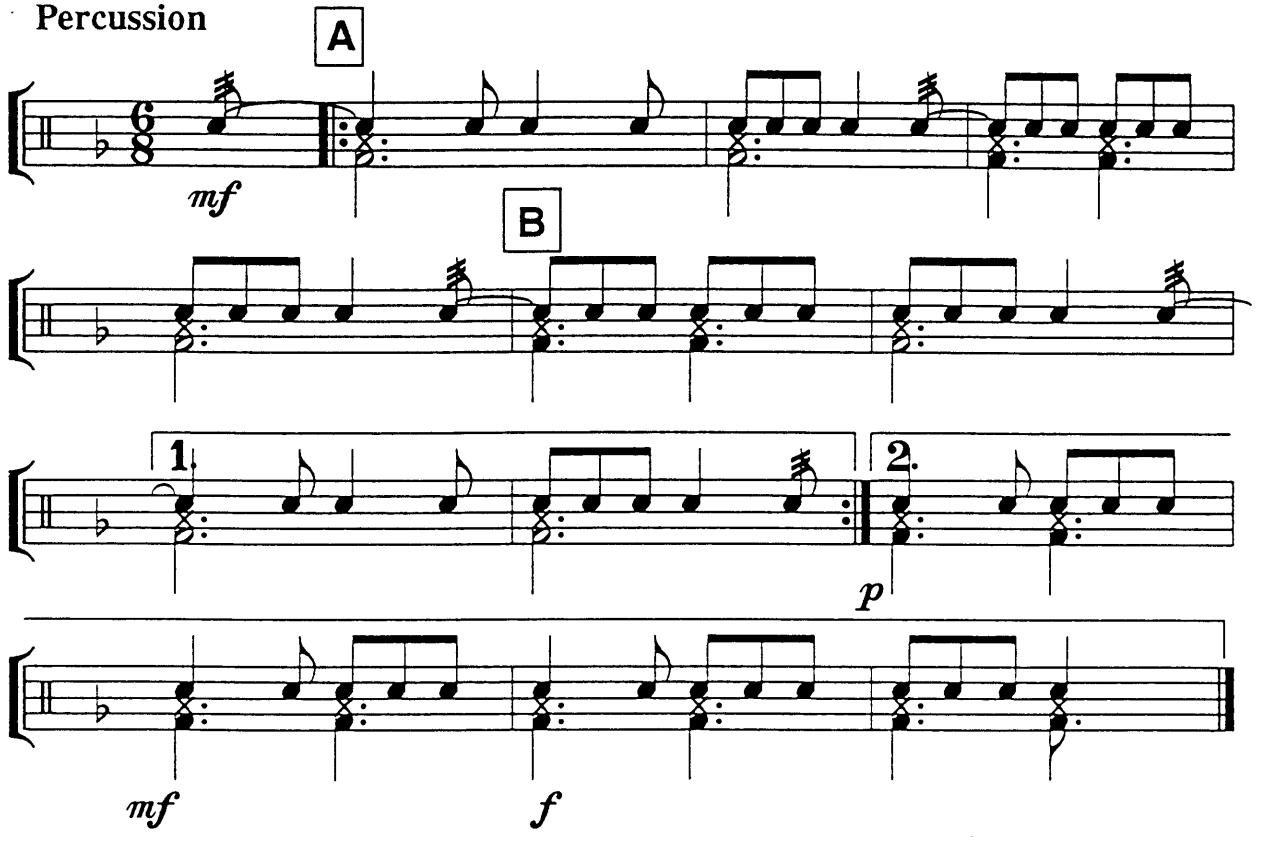


THE FIRST THING
THEY ASKED FOR

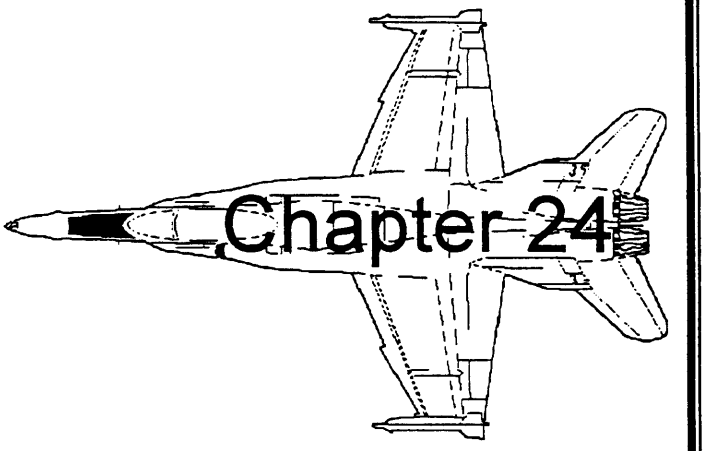
Bells
Part D



THE FIRST THING THEY ASKED FOR



Flagships of the Air

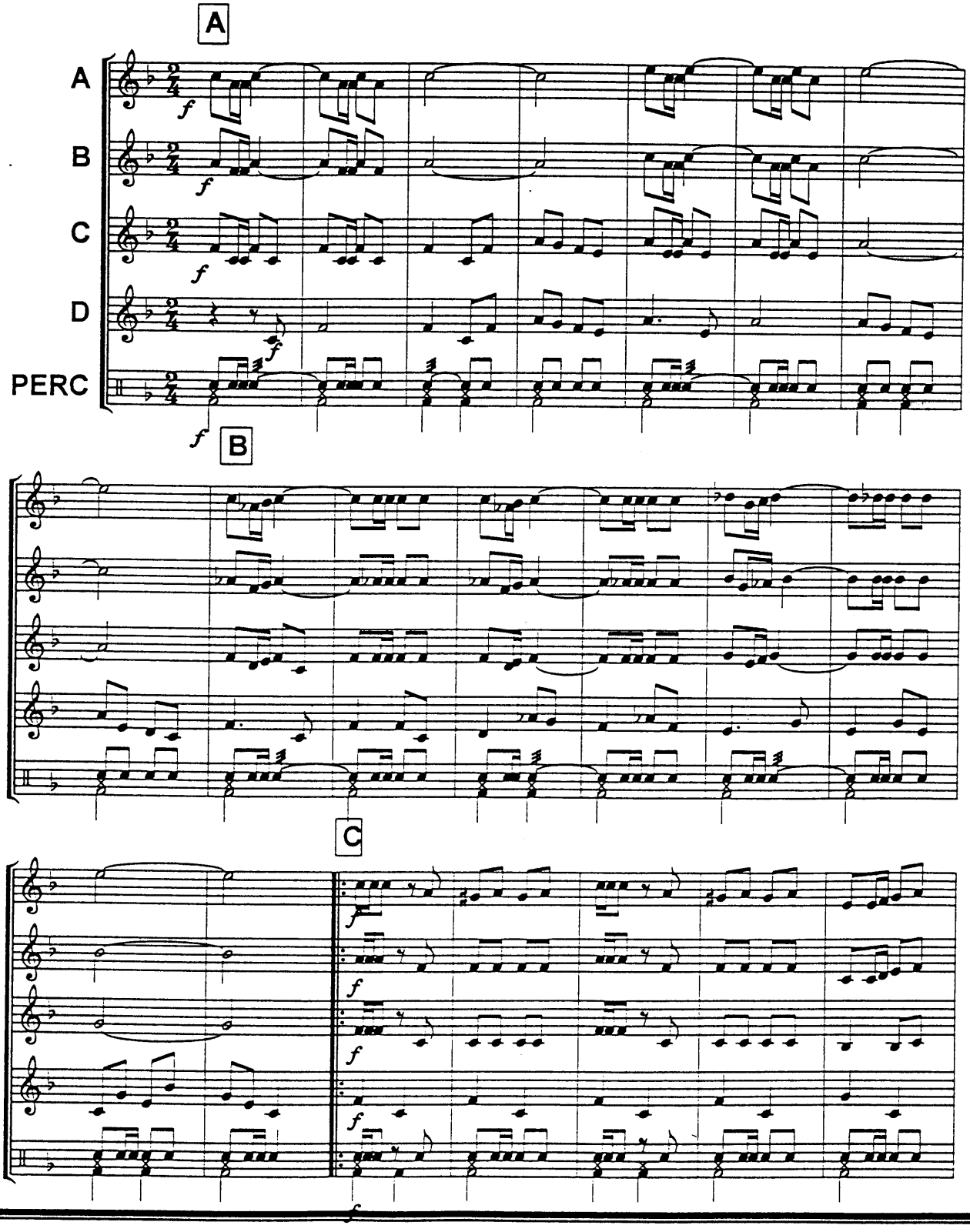


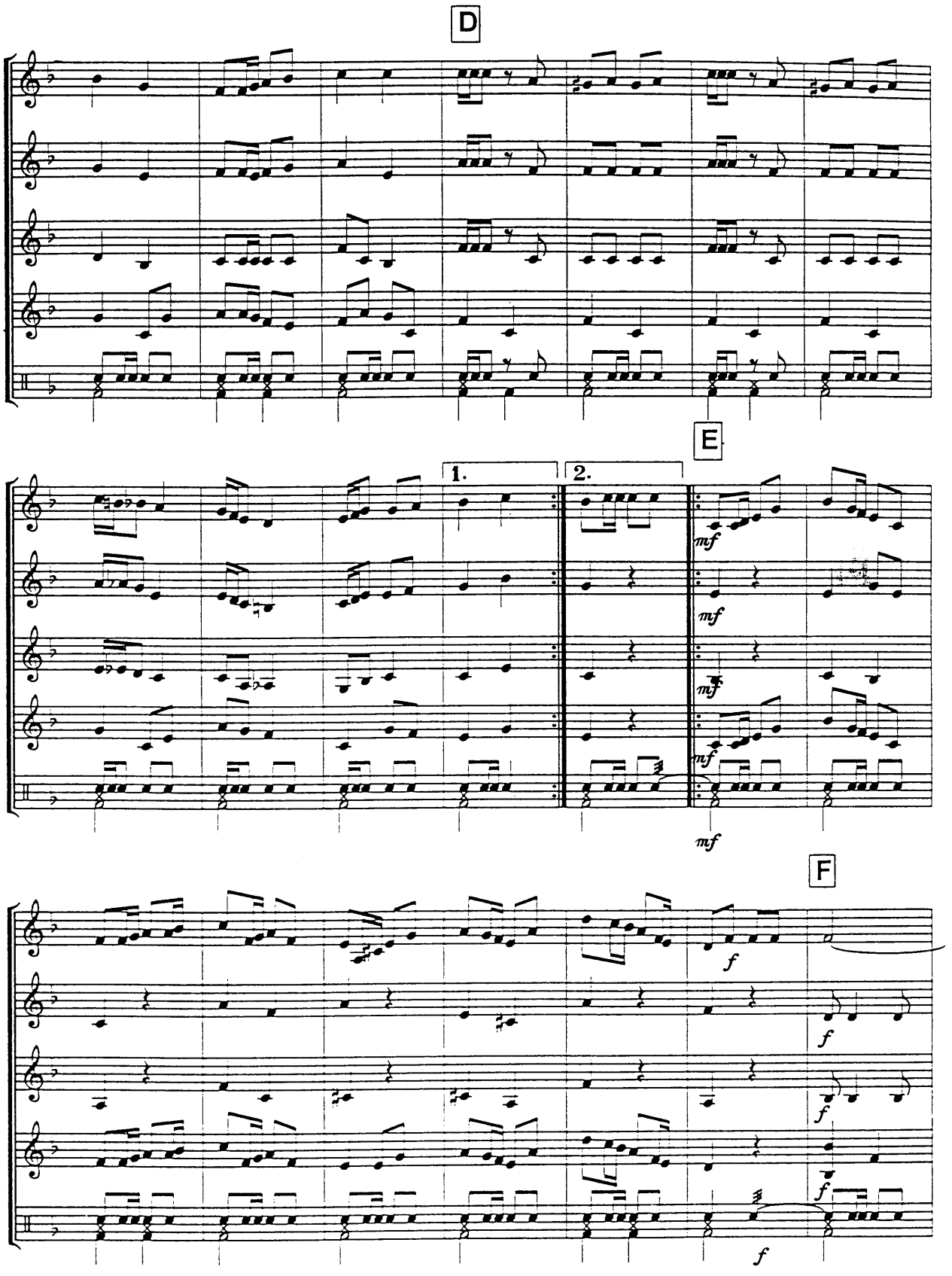
Chapter 24

FLAGSHIPS OF THE AIR

Bb CONDUCTOR

QUICK MARCH

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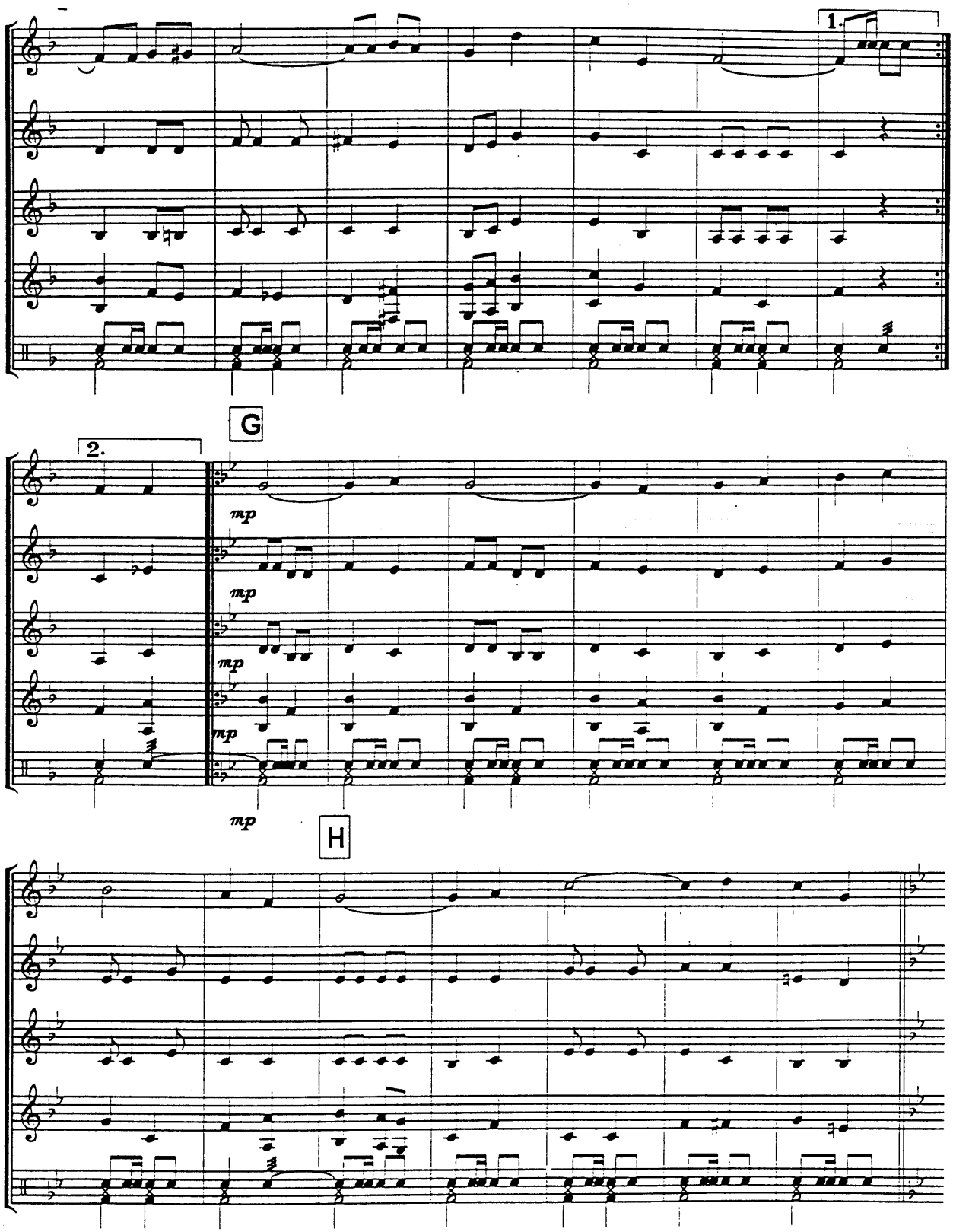
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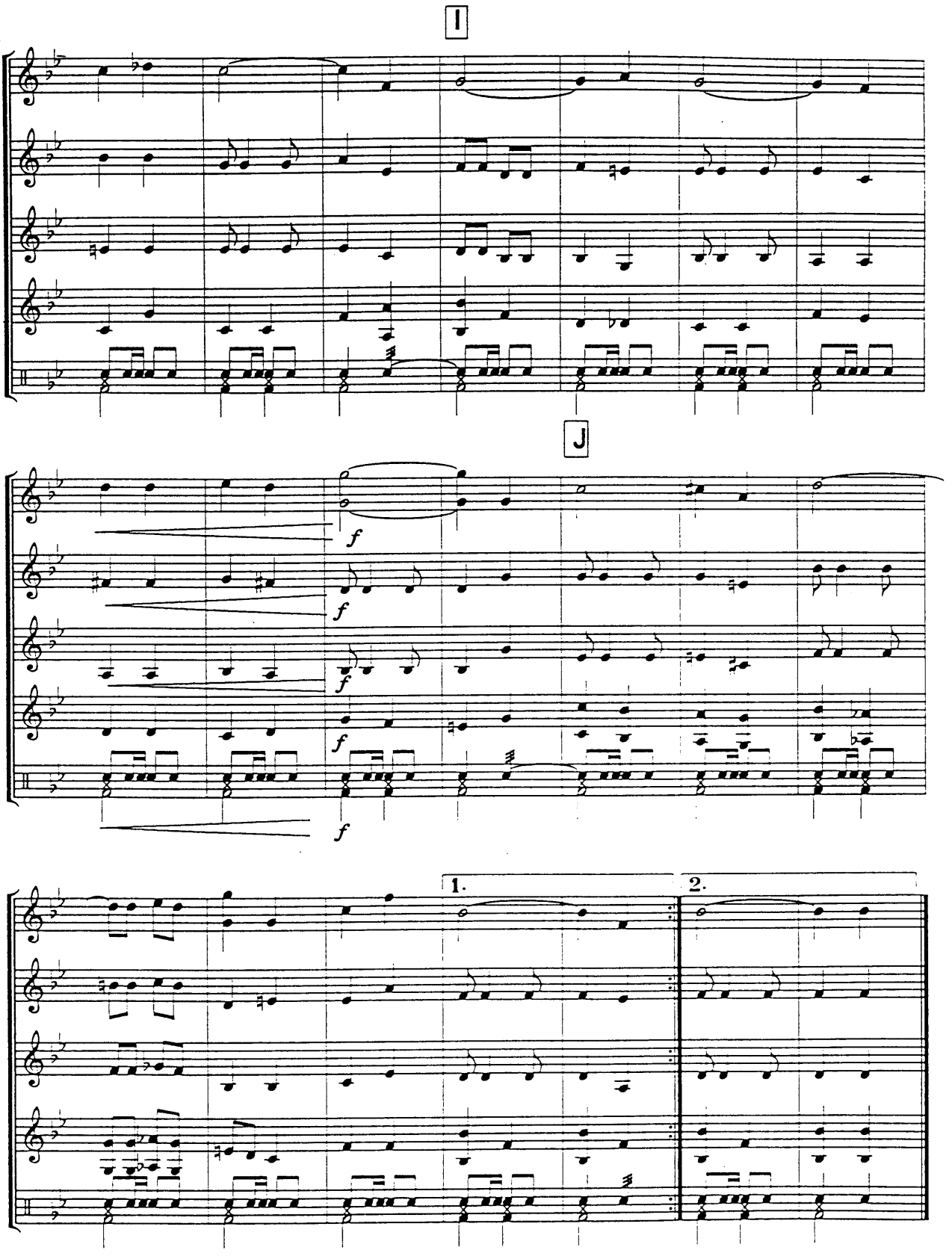
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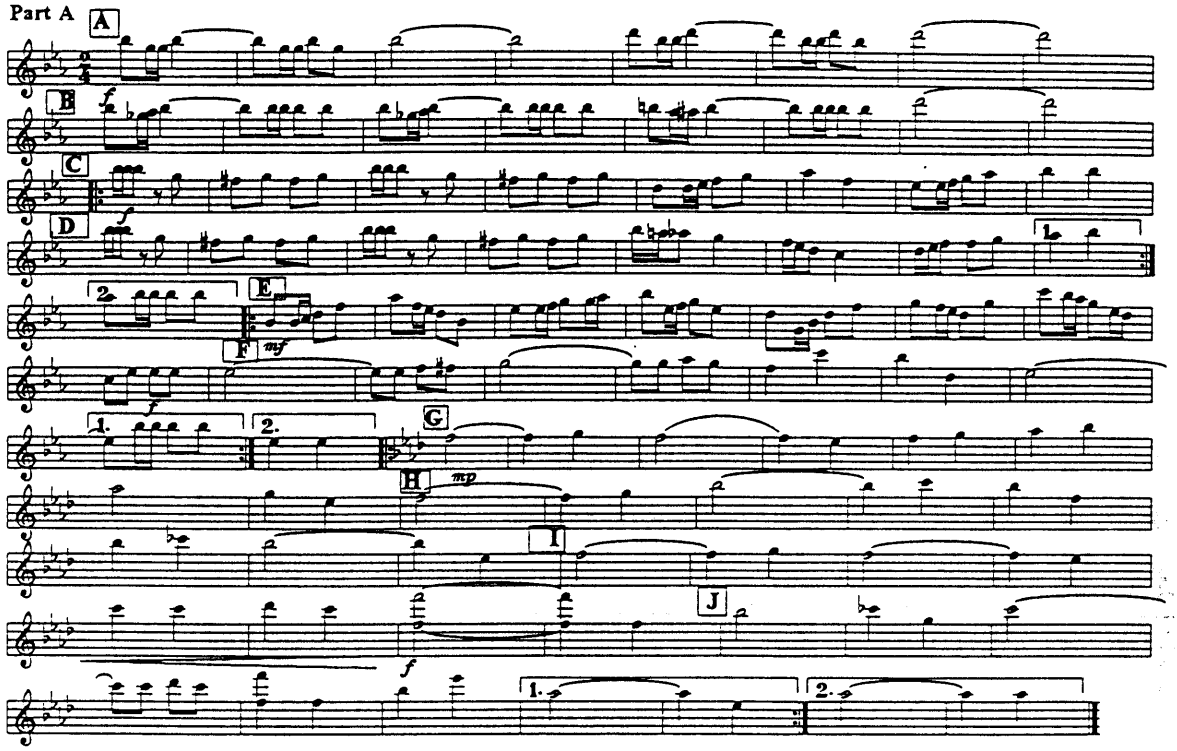
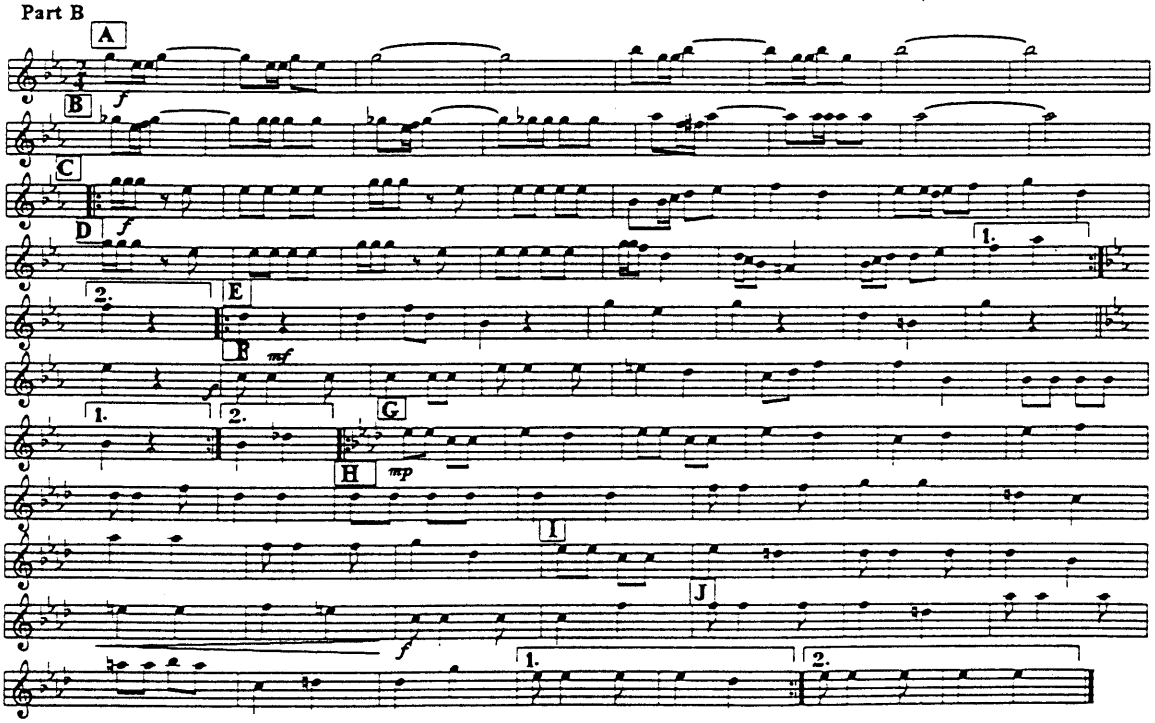
Flute
Oboe
Part A

FLAGSHIPS OF THE AIR



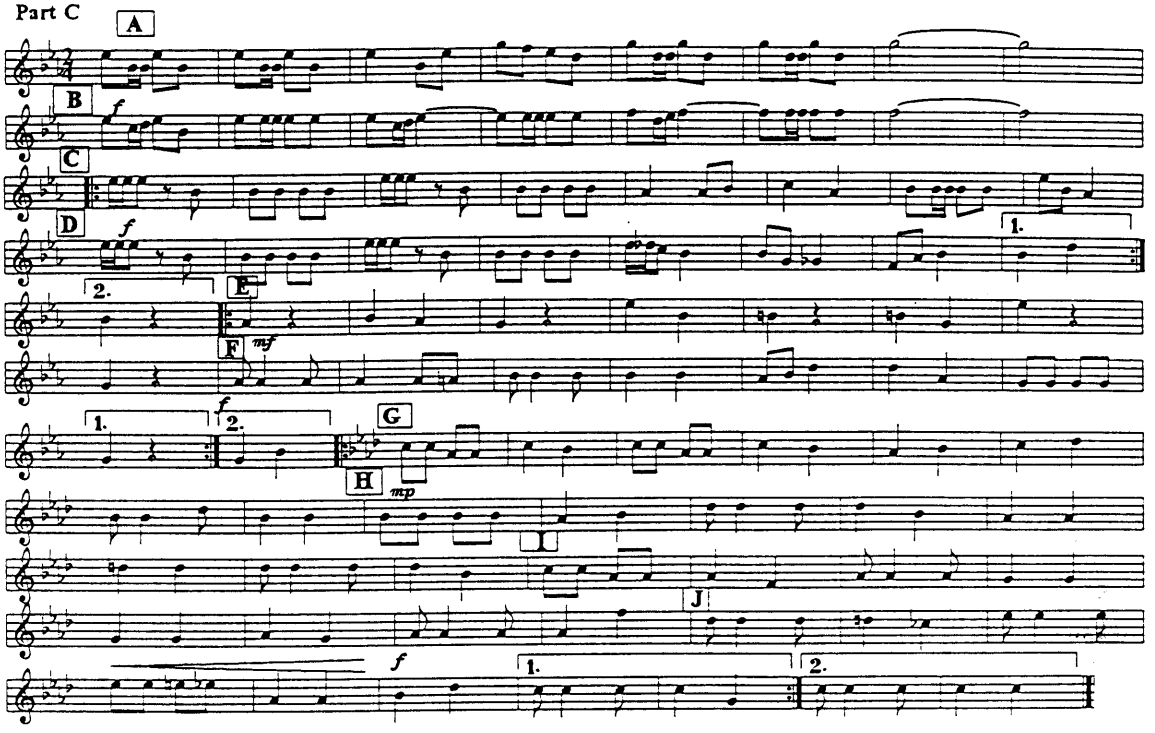
Flute
Oboe
Part B

FLAGSHIPS OF THE AIR



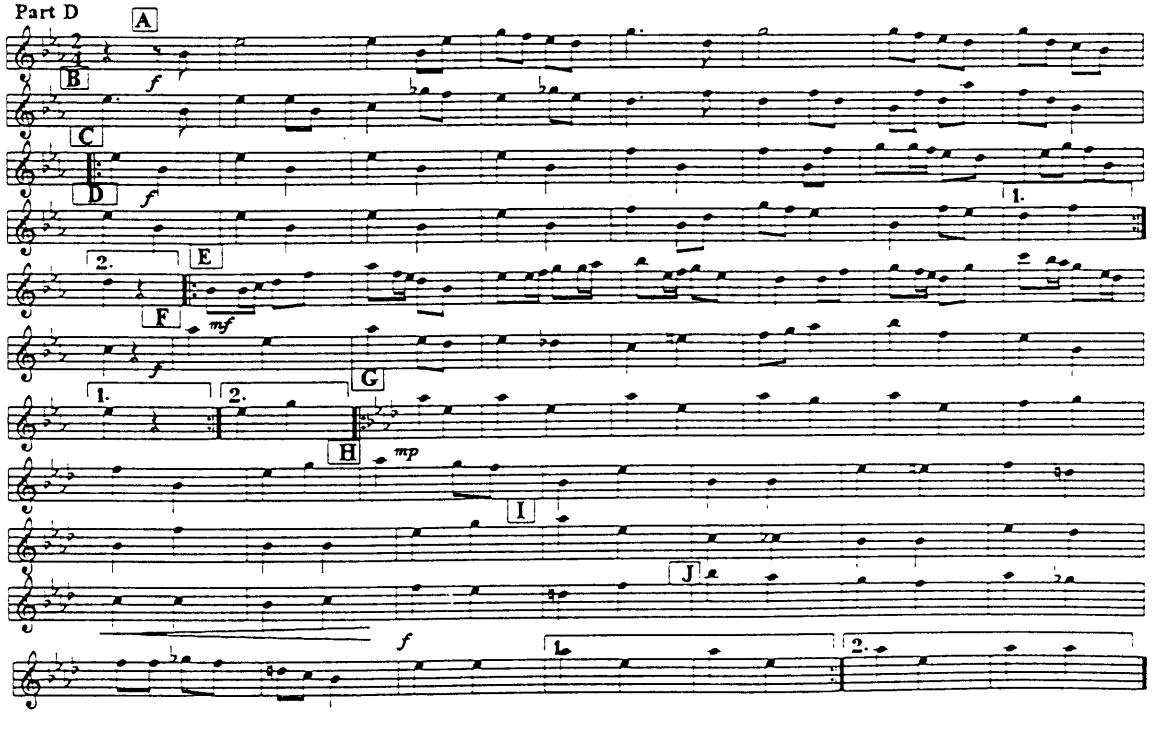
Flute
Oboe
Part C

FLAGSHIPS OF THE AIR



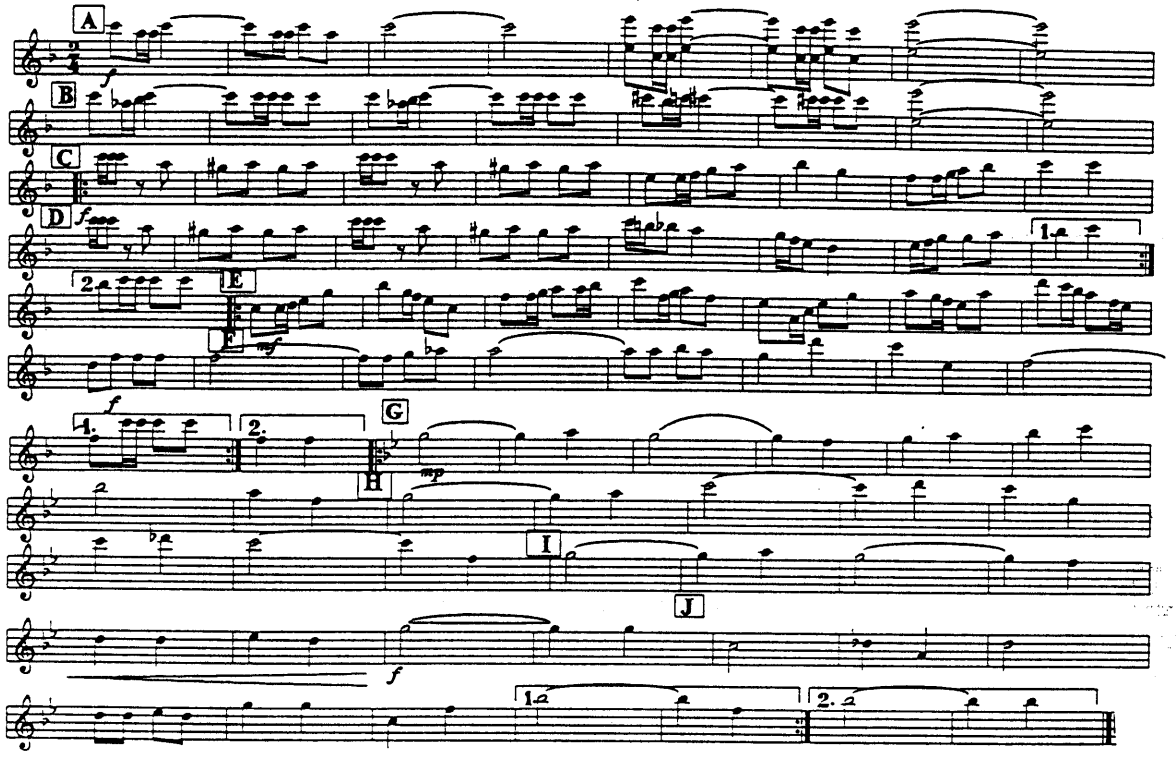
Flute
Oboe
Part D

FLAGSHIPS OF THE AIR



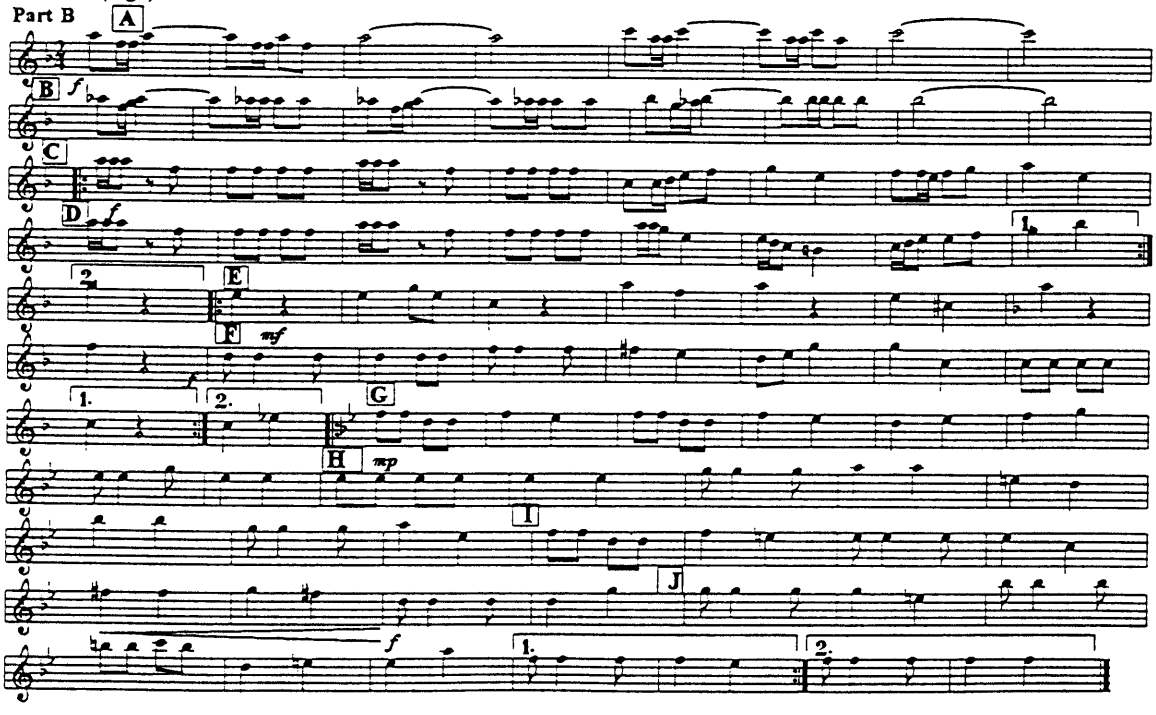
Tenor Saxophone
Clarinet (high)
Part A

FLAGSHIPS OF THE AIR



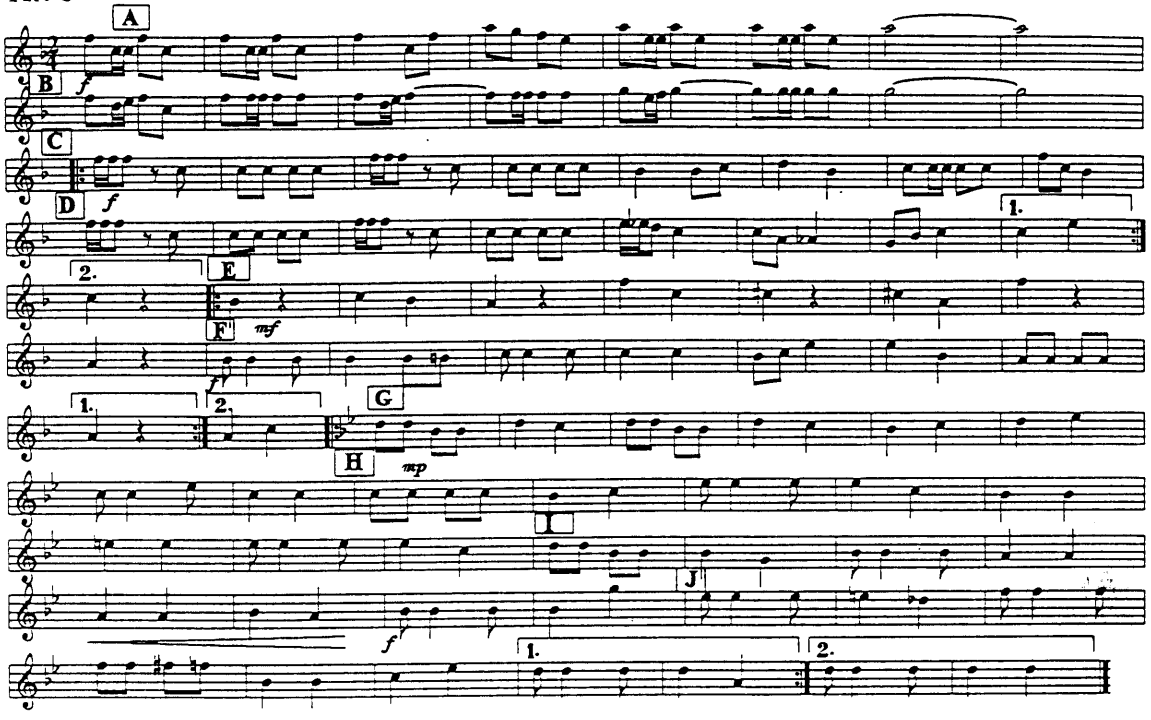
Tenor Saxophone
Clarinet (high)
Part B

FLAGSHIPS OF THE AIR



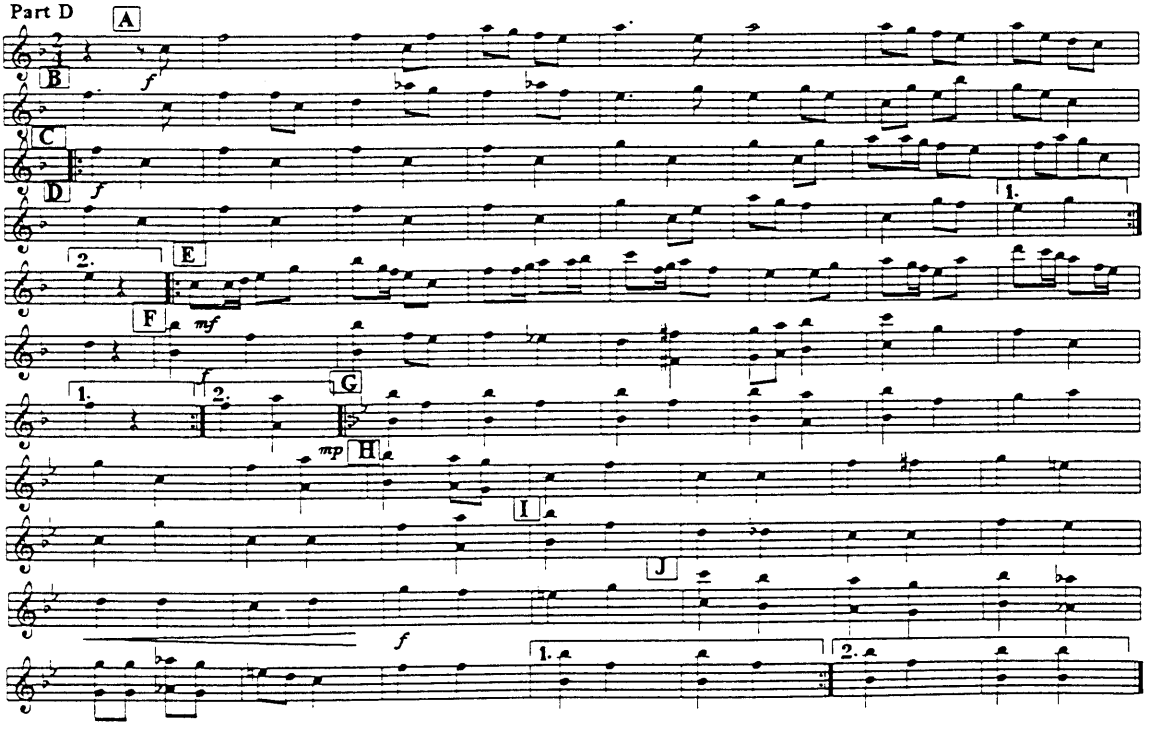
Tenor Saxophone
Clarinet (high)
Part C

FLAGSHIPS OF THE AIR



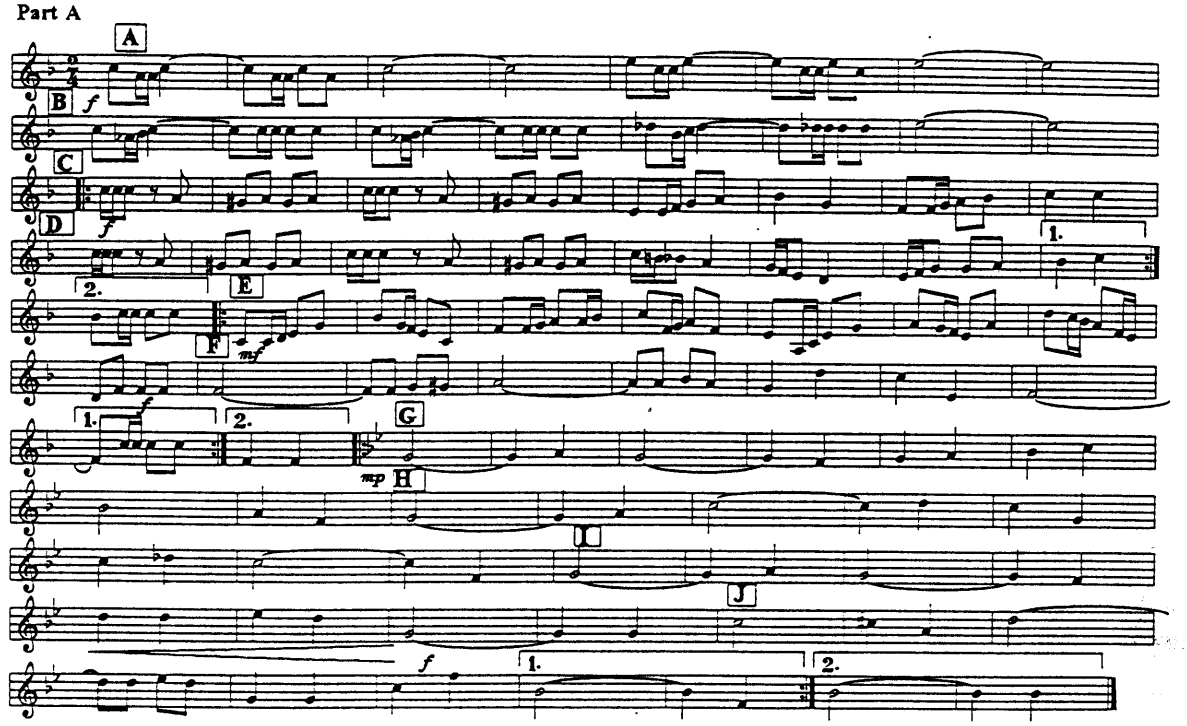
Tenor Saxophone
Clarinet (high)
Part D

FLAGSHIPS OF THE AIR



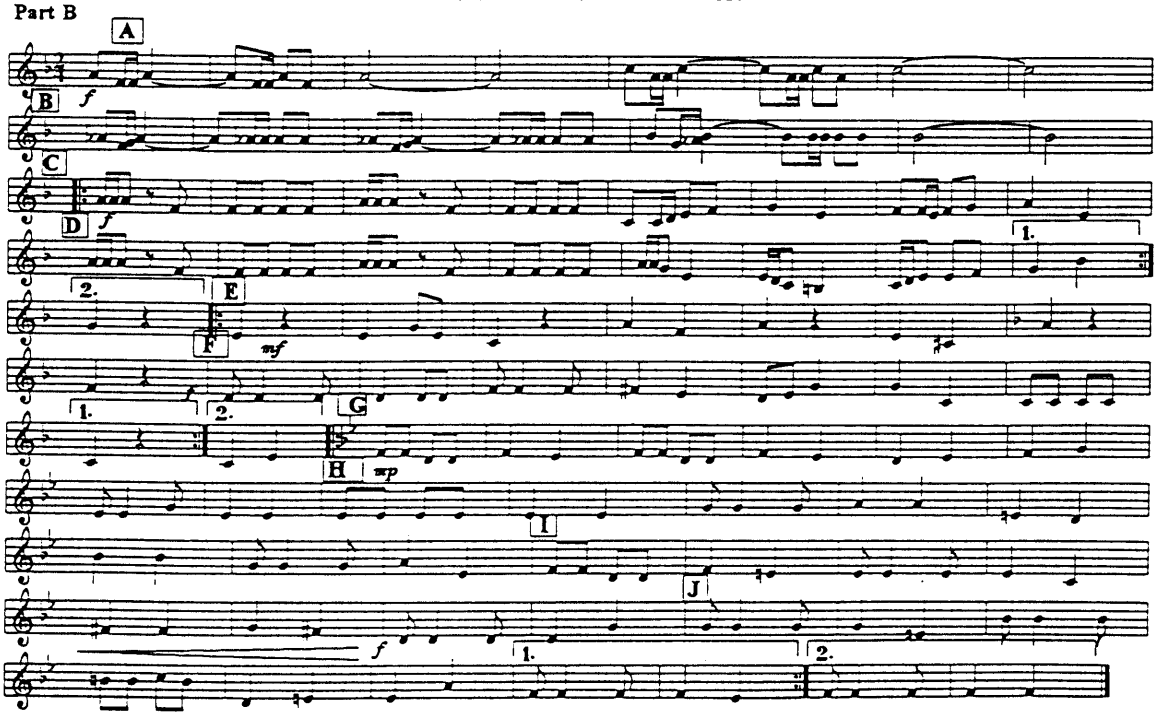
Bass Clarinet
Part A

FLAGSHIPS OF THE AIR



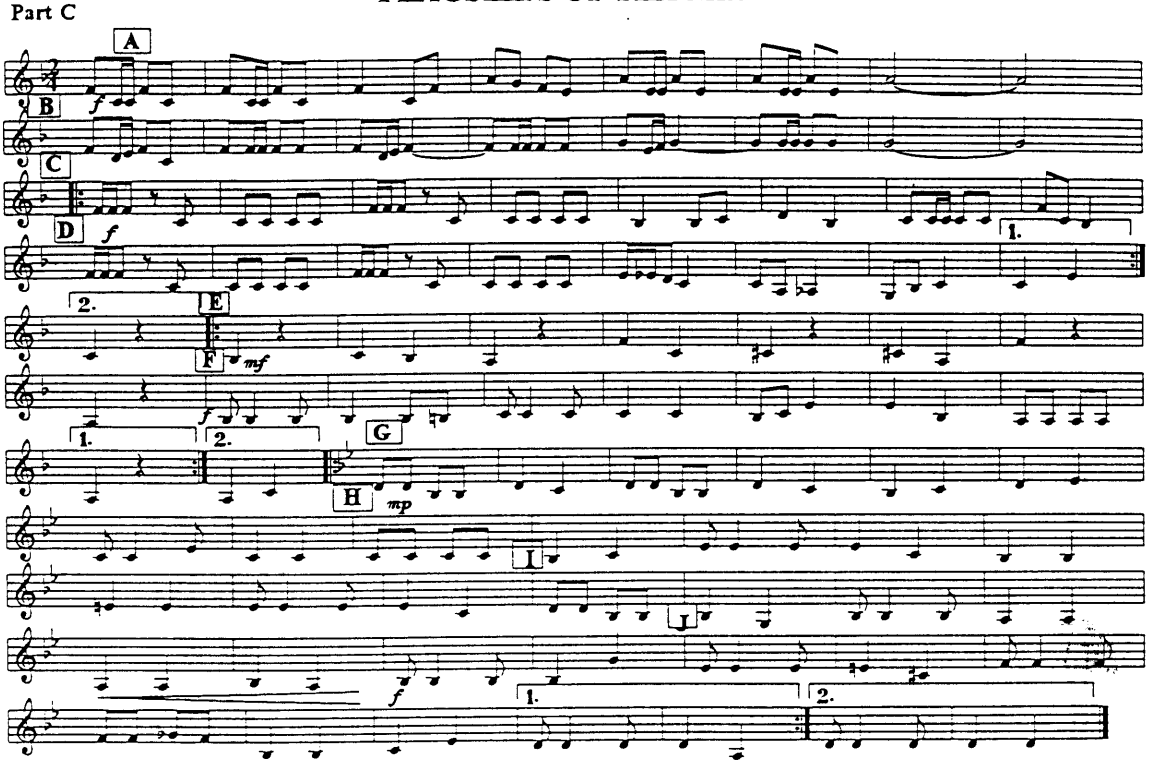
Bass Clarinet
Part B

FLAGSHIPS OF THE AIR



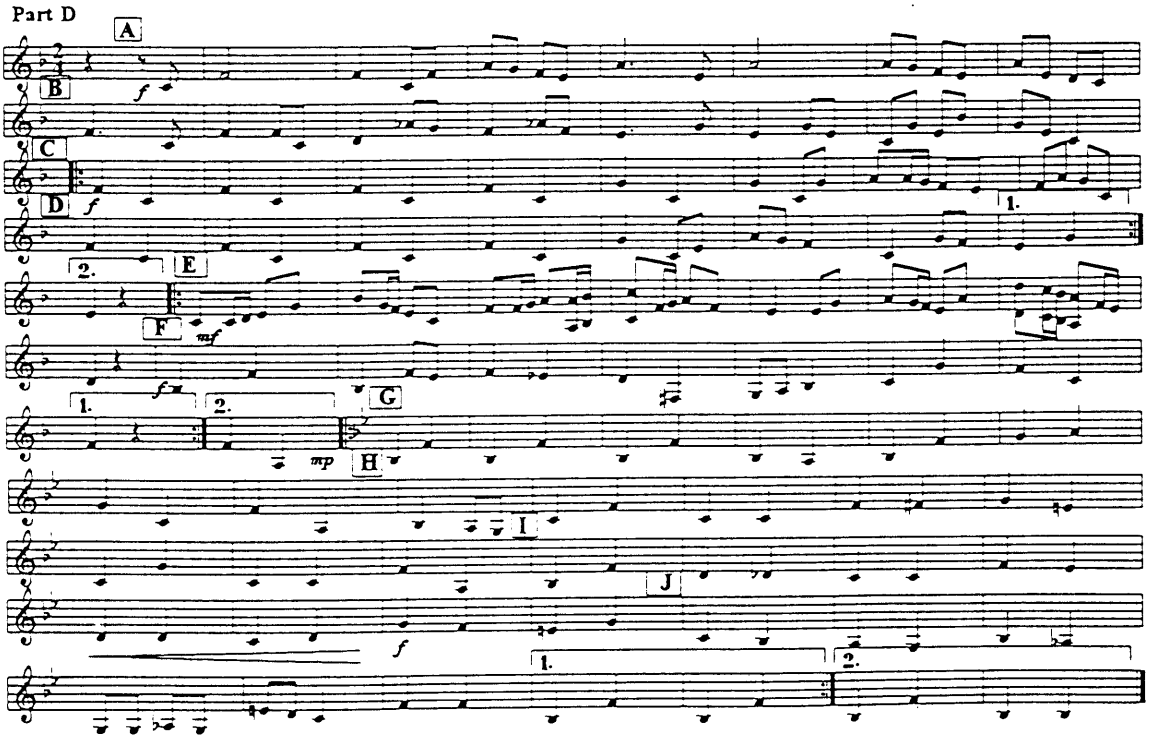
Bass Clarinet
Part C

FLAGSHIPS OF THE AIR



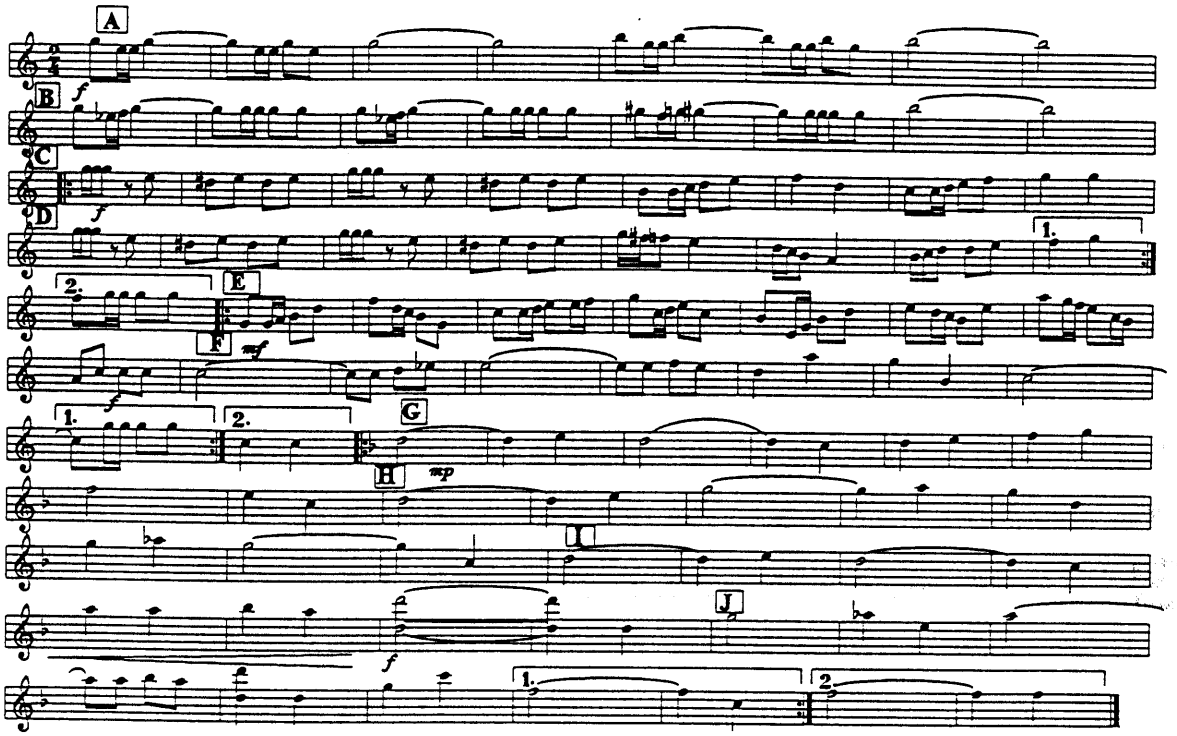
Bass Clarinet
Part D

FLAGSHIPS OF THE AIR



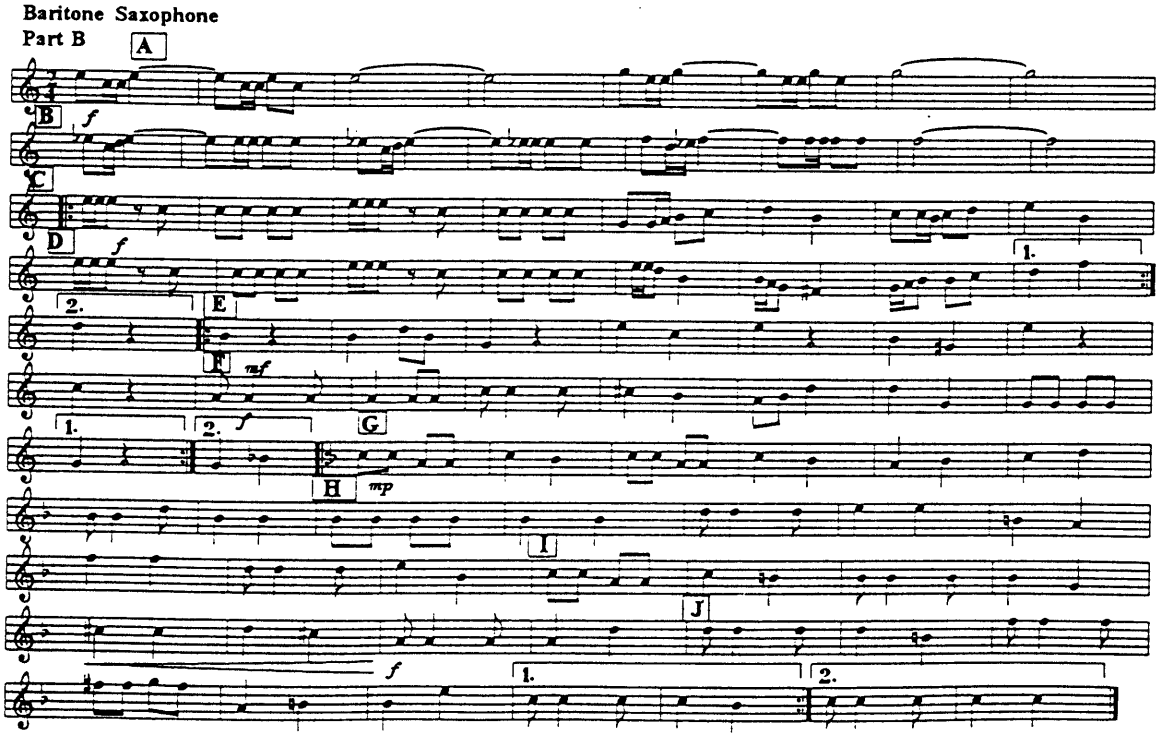
Alto Saxophone
Baritone Saxophone
Part A

FLAGSHIPS OF THE AIR



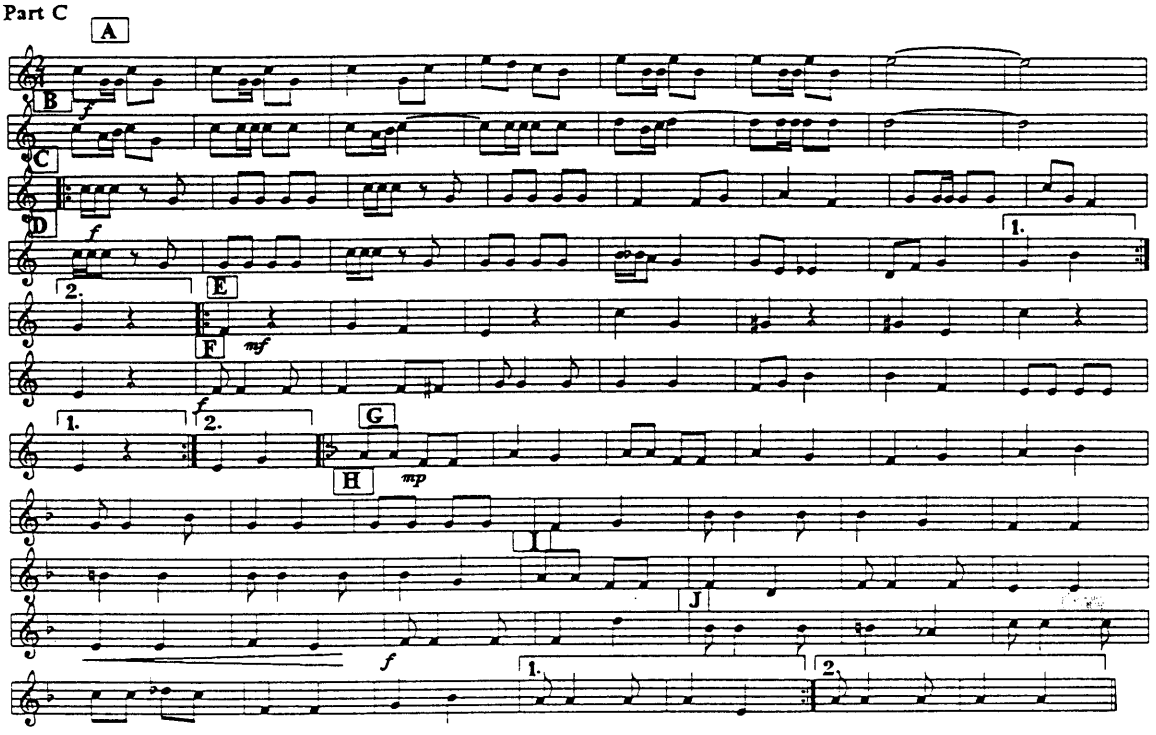
Alto Saxophone
Baritone Saxophone
Part B

FLAGSHIPS OF THE AIR



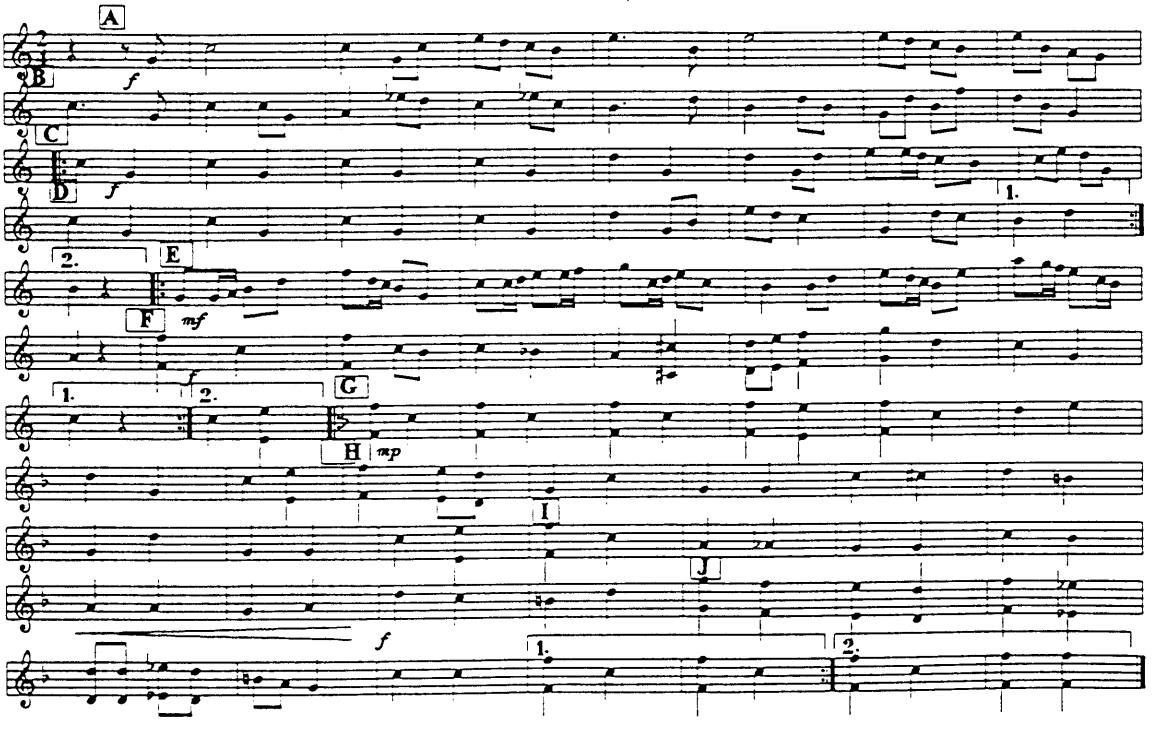
Alto Saxophone
Baritone Saxophone
Part C

FLAGSHIPS OF THE AIR



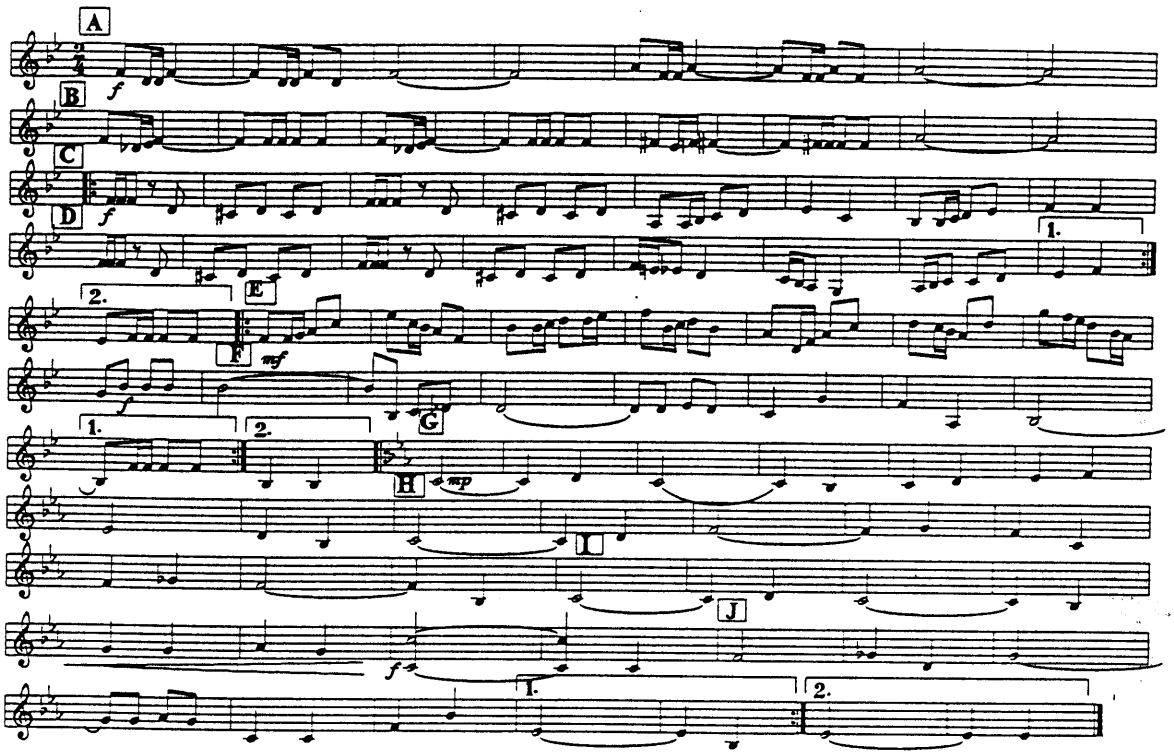
Alto Saxophone
Baritone Saxophone
Part D

FLAGSHIPS OF THE AIR



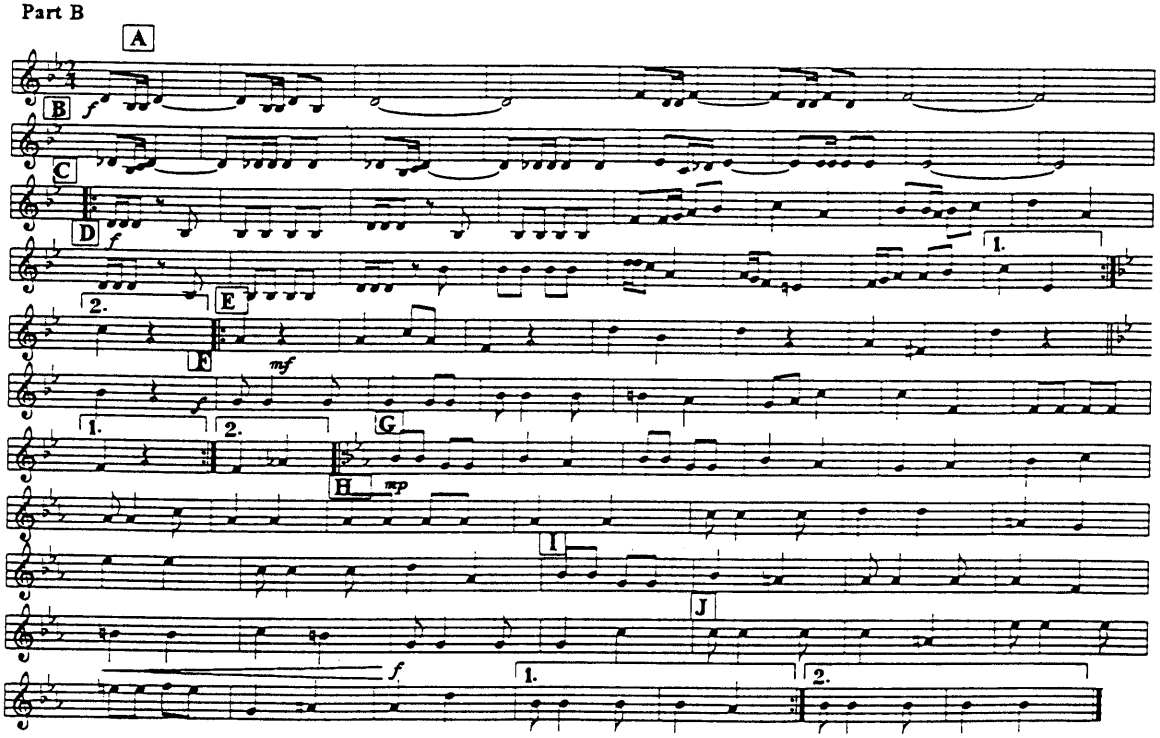
French Horn
Part A

FLAGSHIPS OF THE AIR



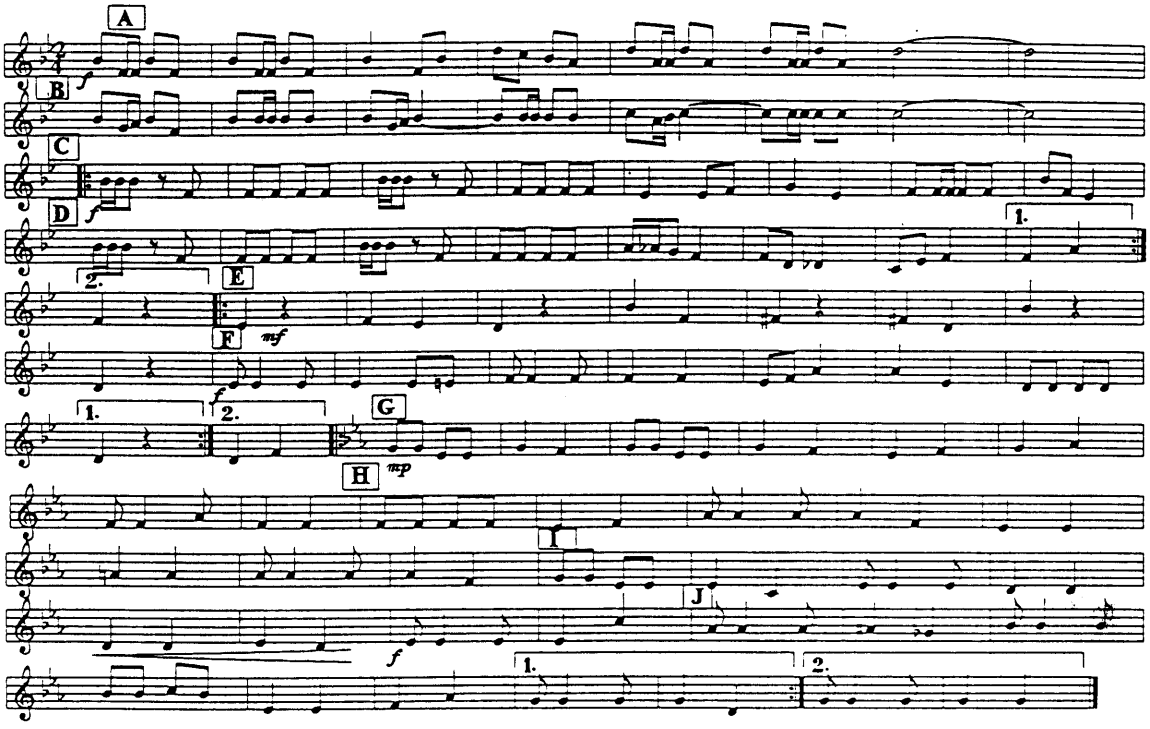
FLAGSHIPS OF THE AIR

French Horn
Part B



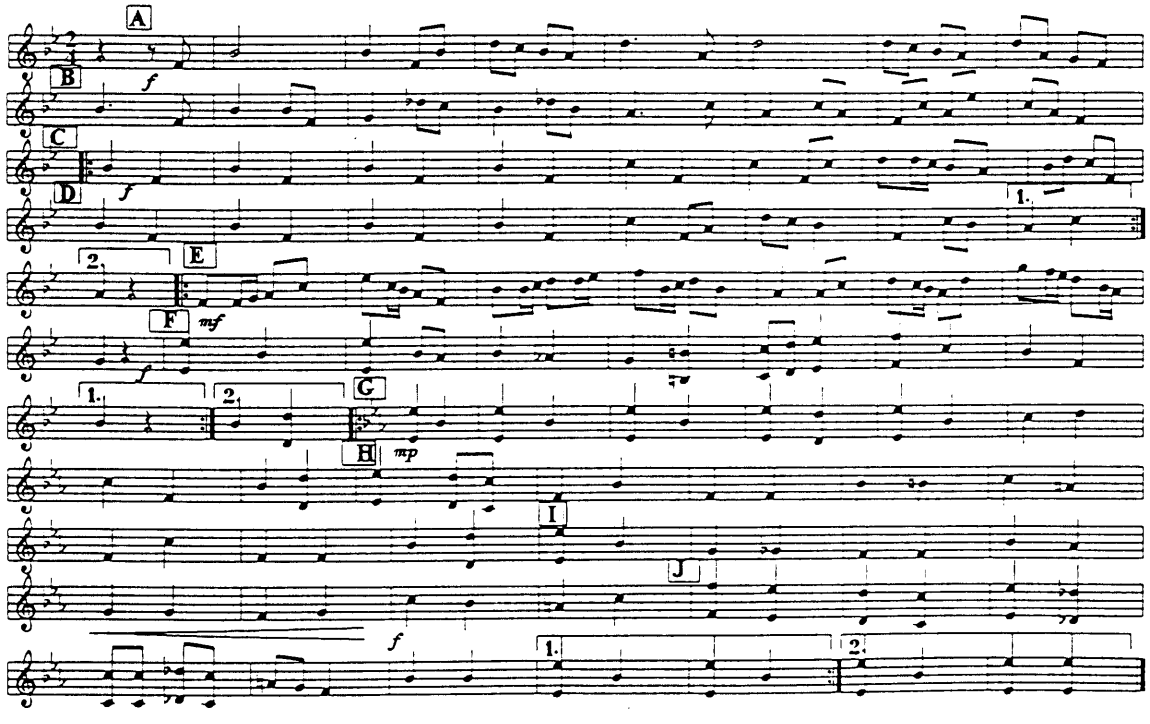
FLAGSHIPS OF THE AIR

French Horn
Part C



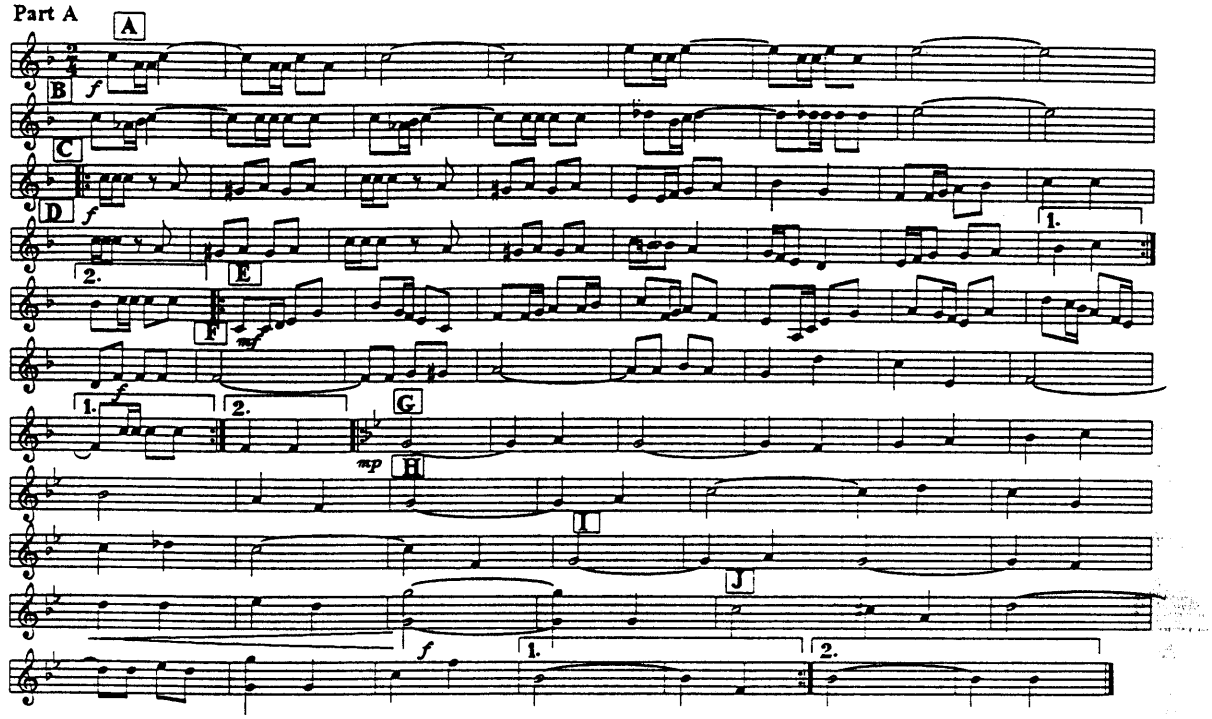
FLAGSHIPS OF THE AIR

French Horn
Part D



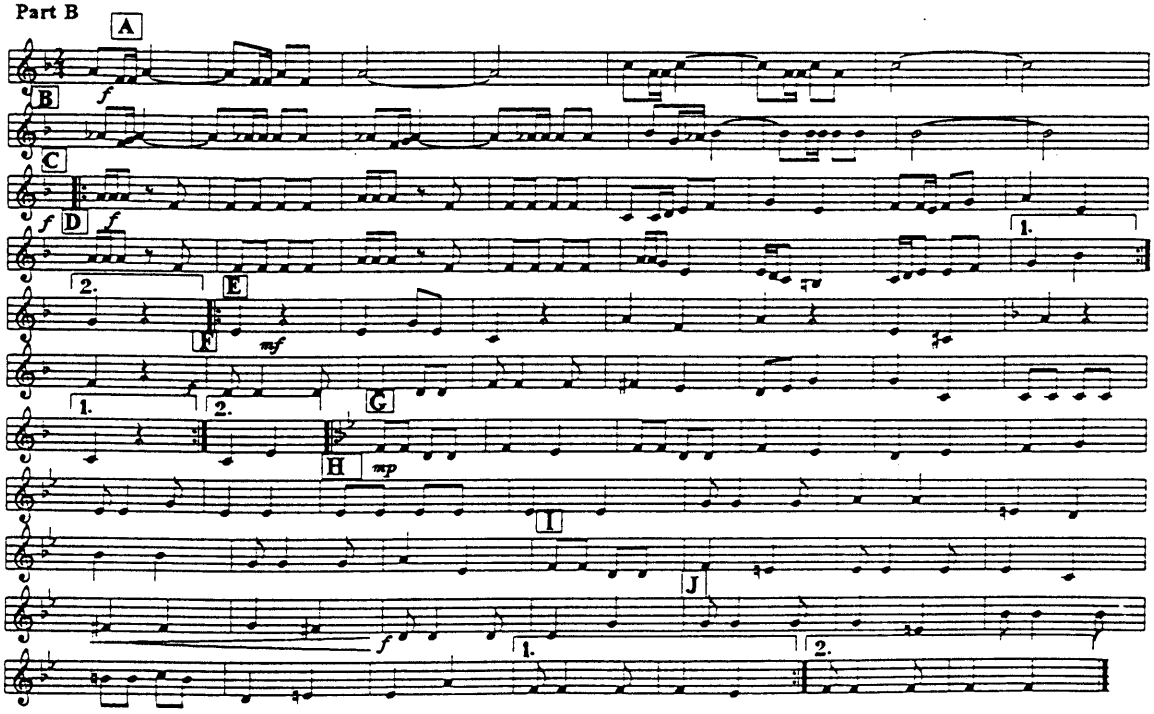
Trumpet
Clarinet (low)
Baritone T.C.
Part A

FLAGSHIPS OF THE AIR



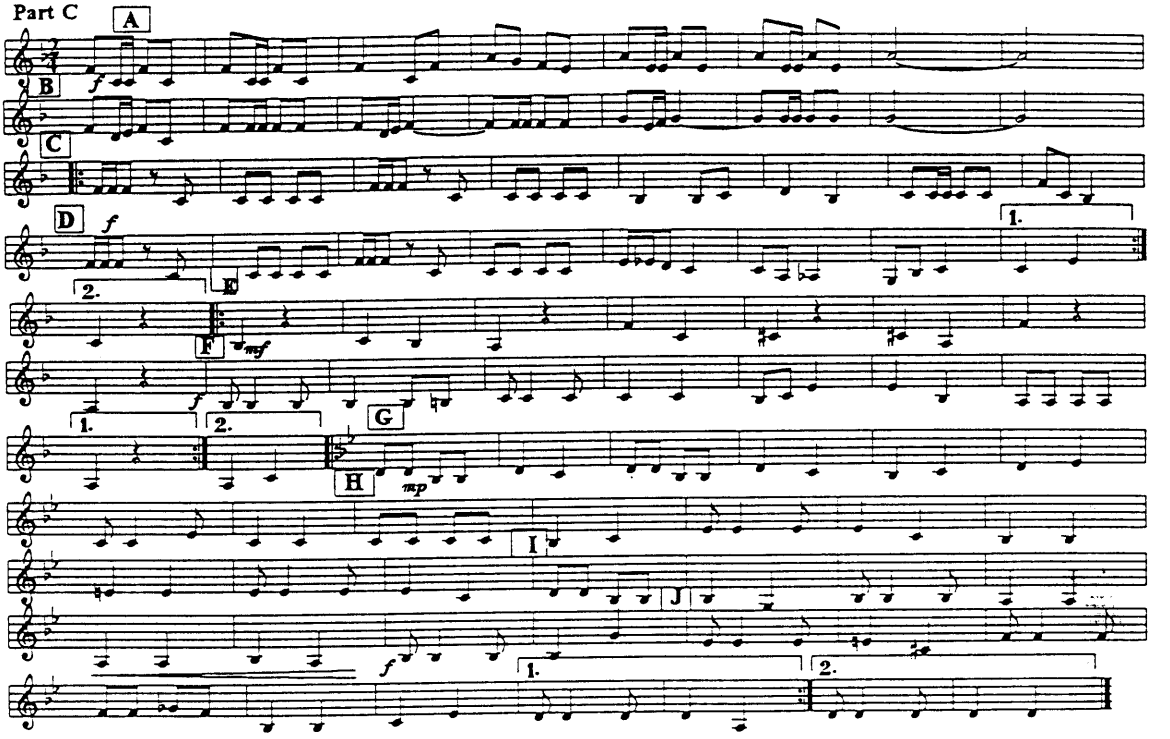
Trumpet
Clarinet (low)
Baritone T.C.
Part B

FLAGSHIPS OF THE AIR



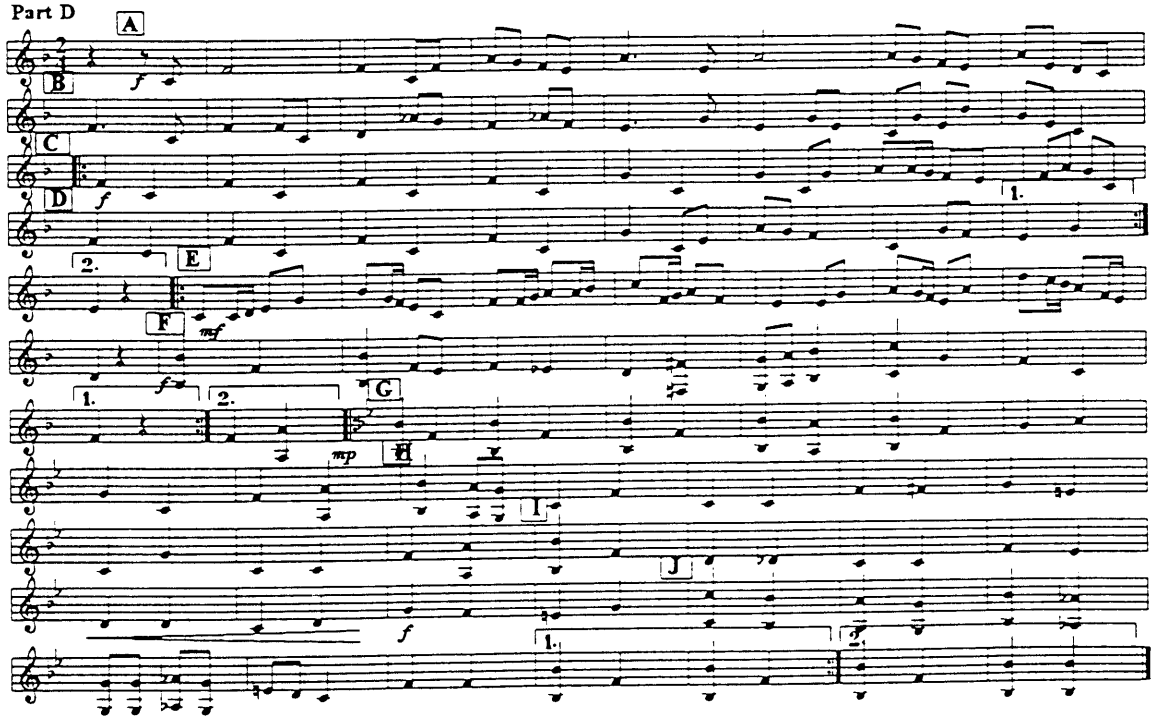
Trumpet
Clarinet (low)
Baritone T.C.
Part C

FLAGSHIPS OF THE AIR



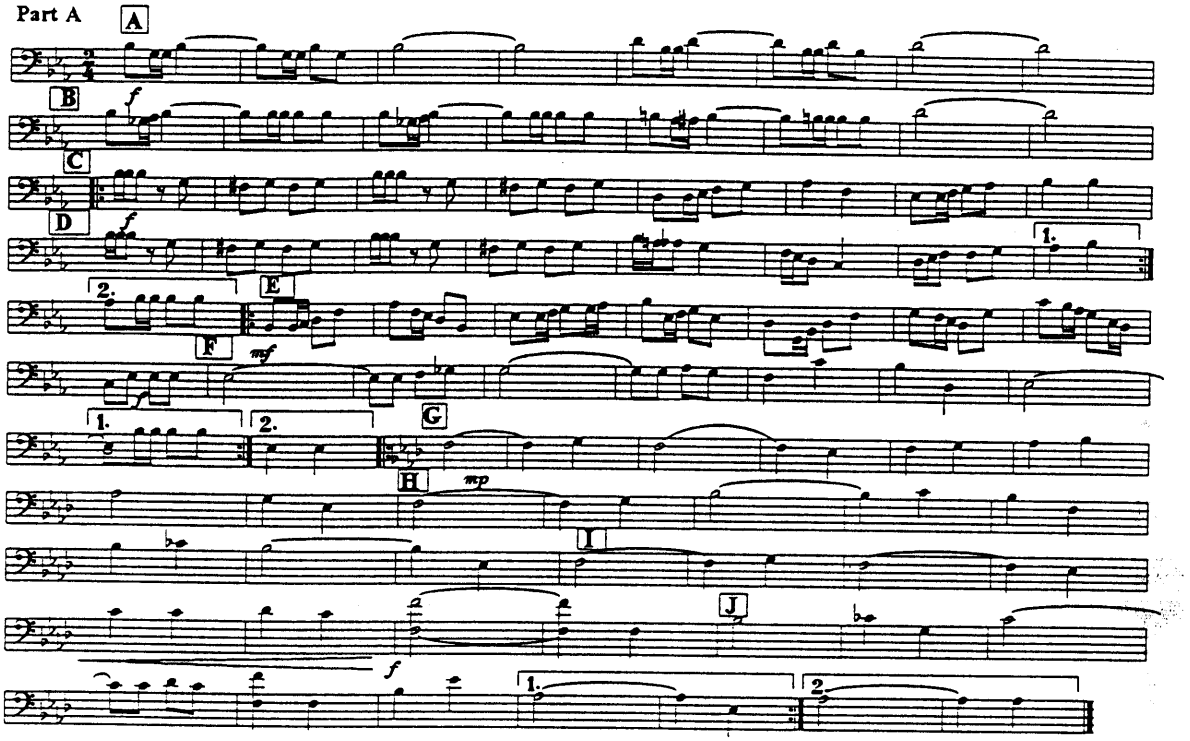
Trumpet
Clarinet (low)
Baritone T.C.
Part D

FLAGSHIPS OF THE AIR



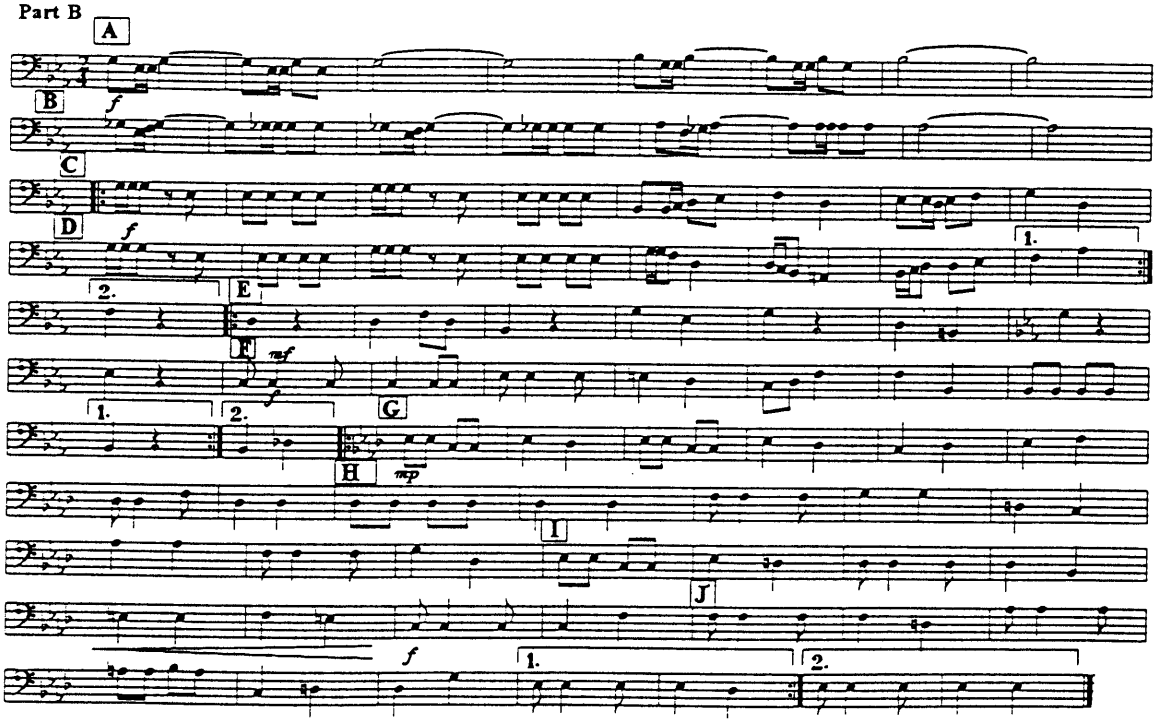
Trombone
Baritone B.C.
Bassoon
Part A

FLAGSHIPS OF THE AIR



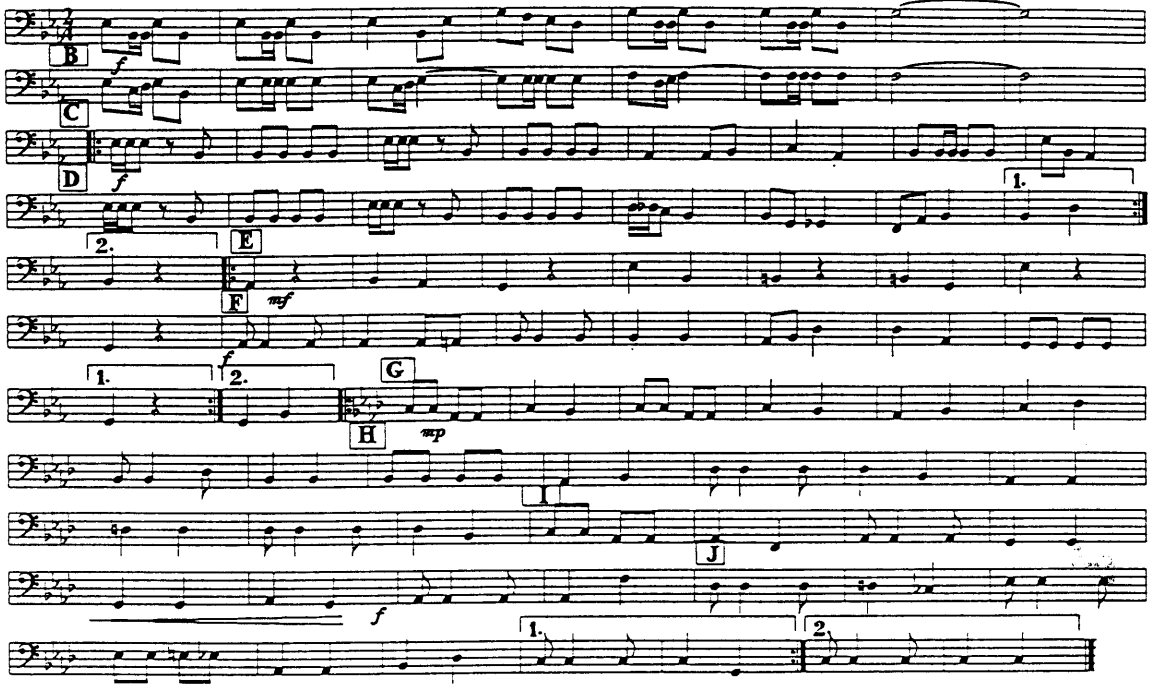
Trombone
Baritone B.C.
Bassoon
Part B

FLAGSHIPS OF THE AIR



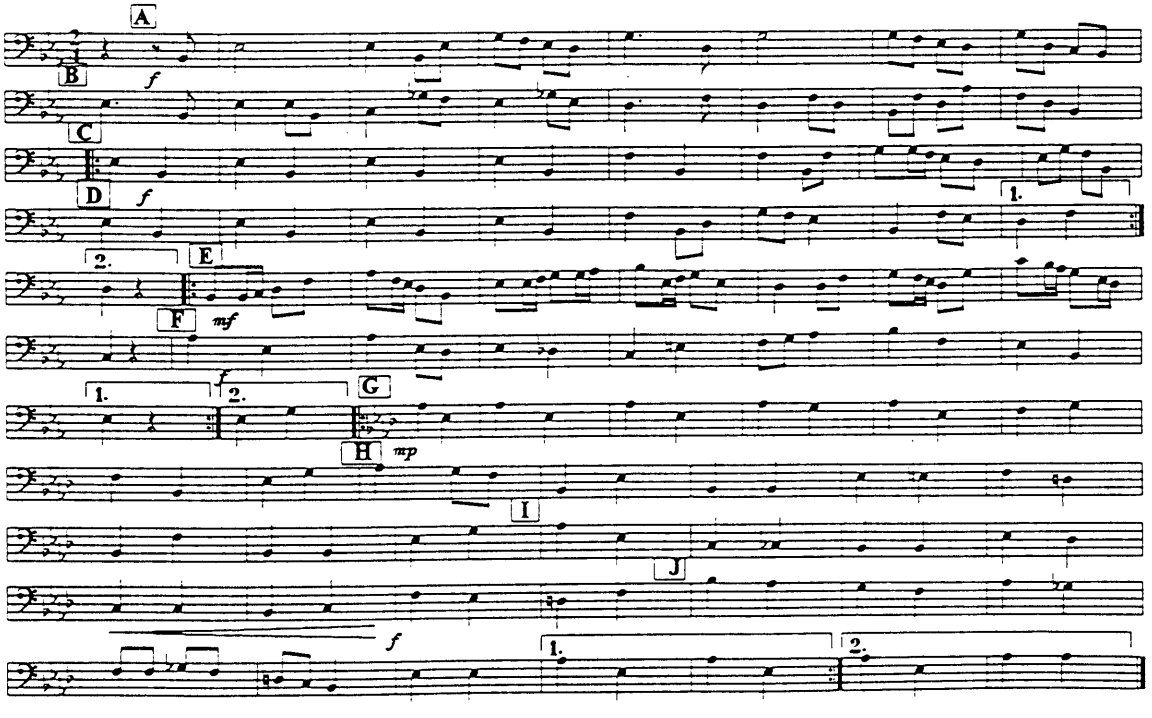
Trombone
Baritone B.C.
Bassoon
Part C

FLAGSHIPS OF THE AIR



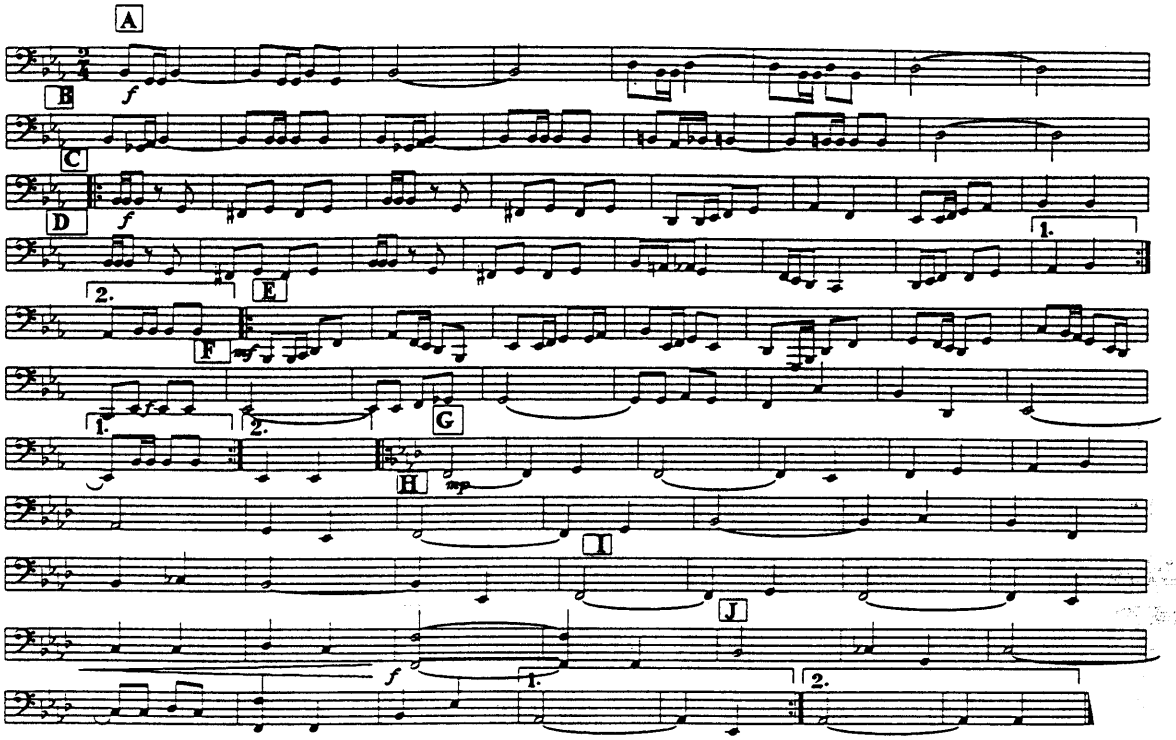
Trombone
Baritone B.C.
Bassoon
Part D

FLAGSHIPS OF THE AIR



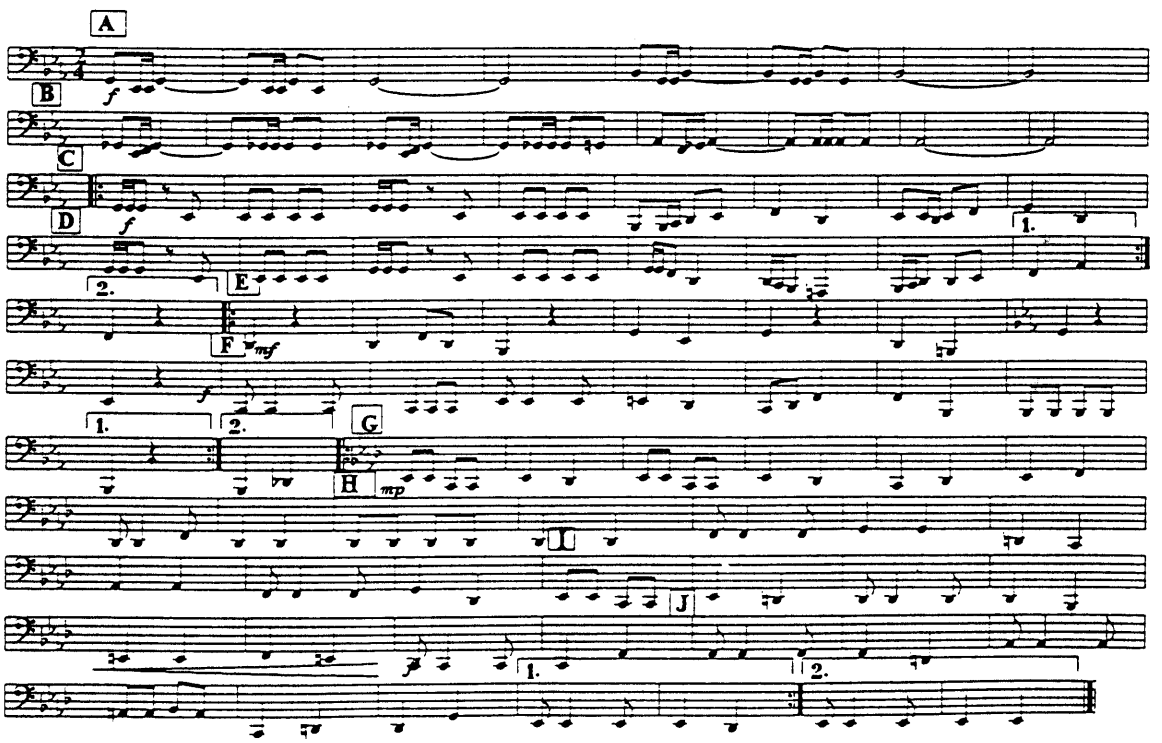
Tuba
Part A

FLAGSHIPS OF THE AIR



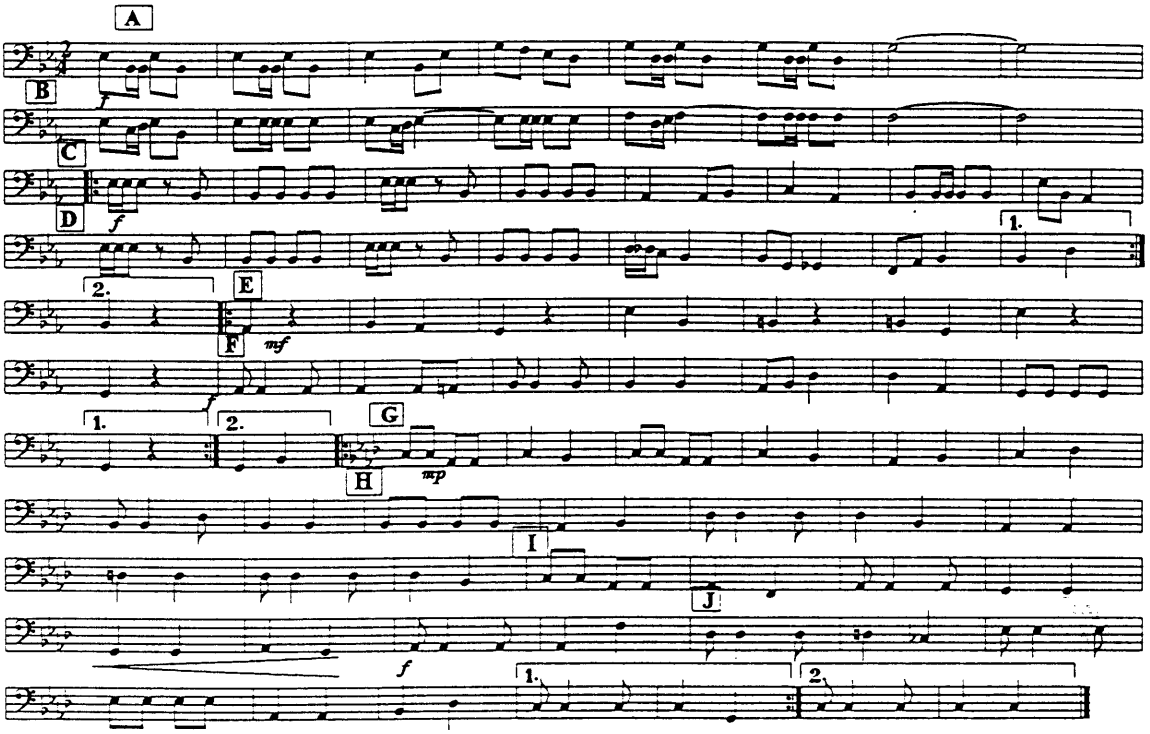
Tuba
Part B

FLAGSHIPS OF THE AIR



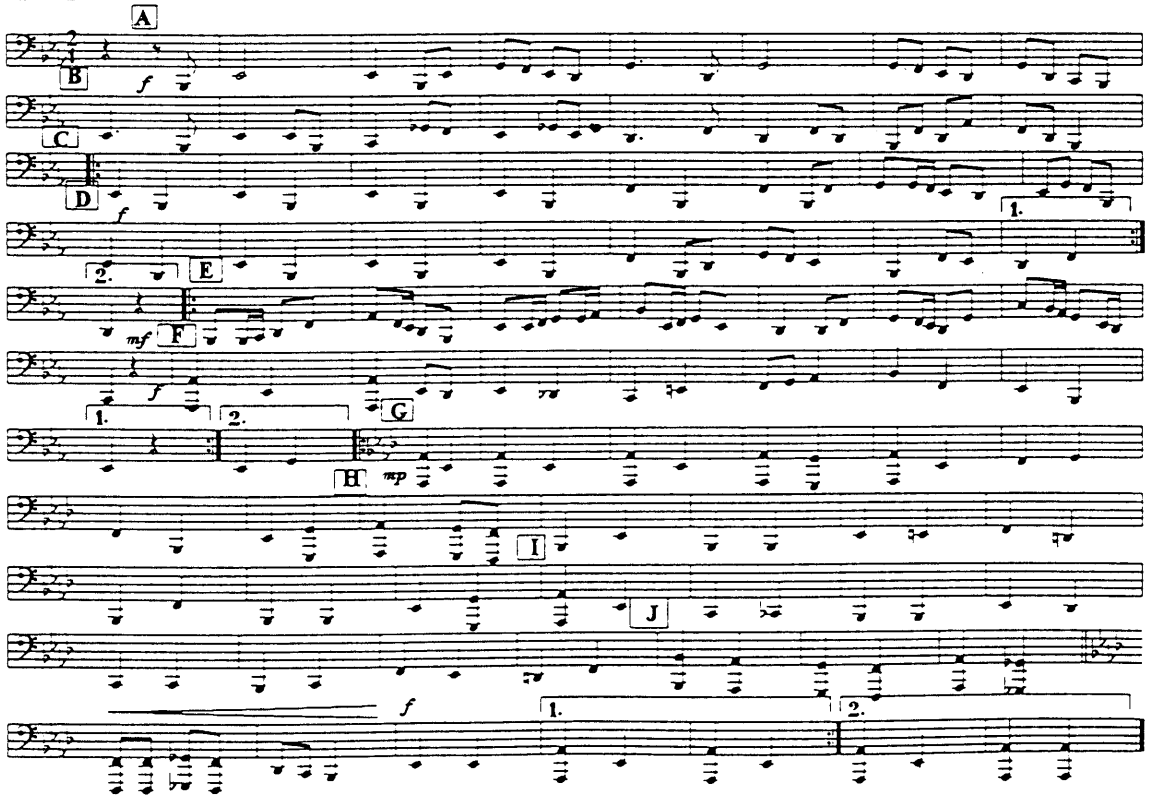
Tuba
Part C

FLAGSHIPS OF THE AIR



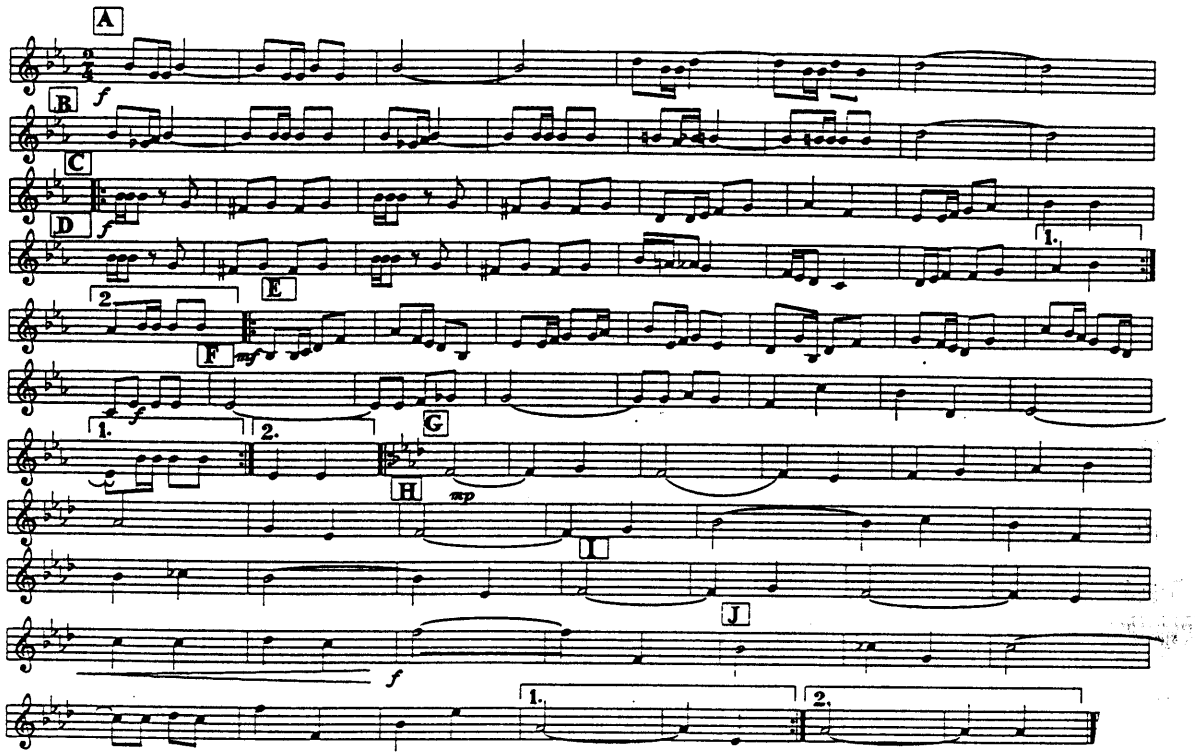
FLAGSHIPS OF THE AIR

Tuba
Part D



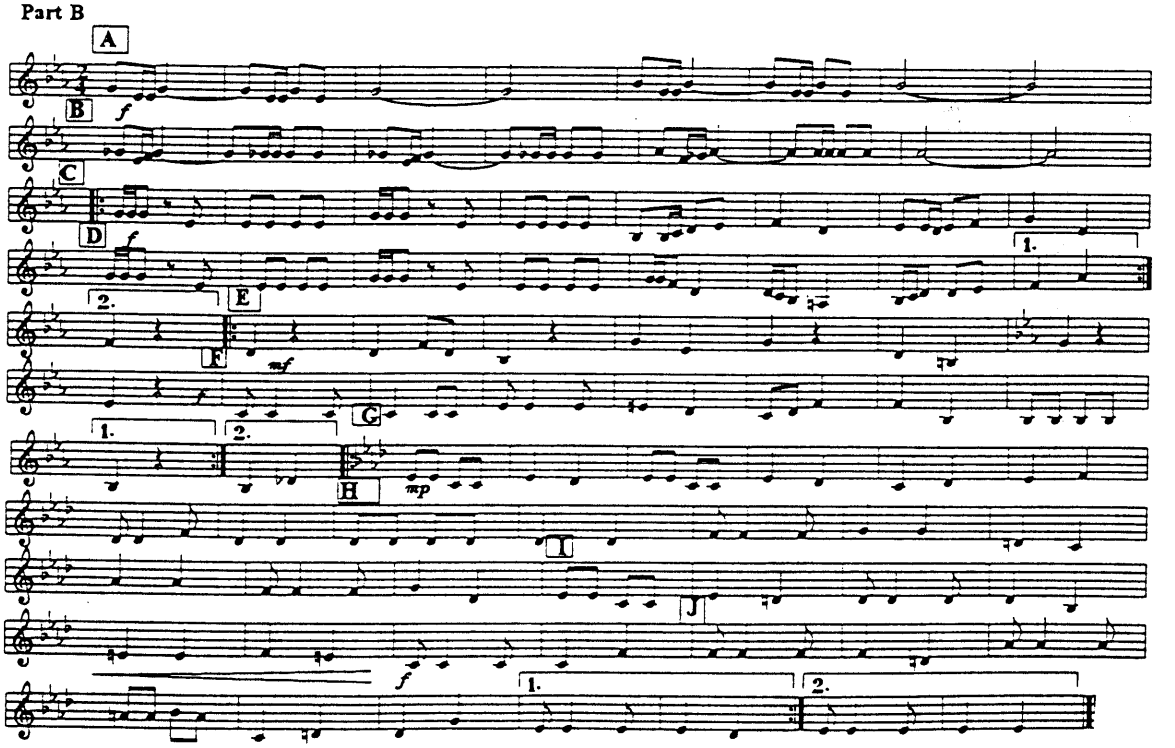
Bells
Part A

FLAGSHIPS OF THE AIR



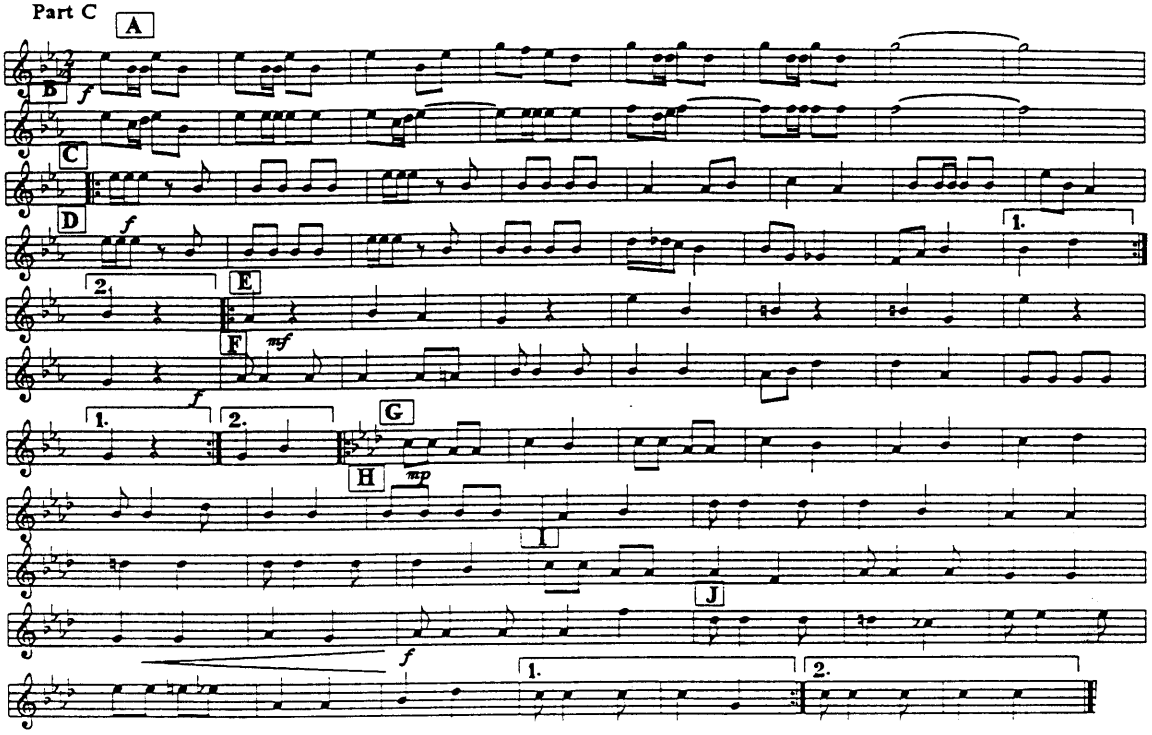
Bells
Part B

FLAGSHIPS OF THE AIR



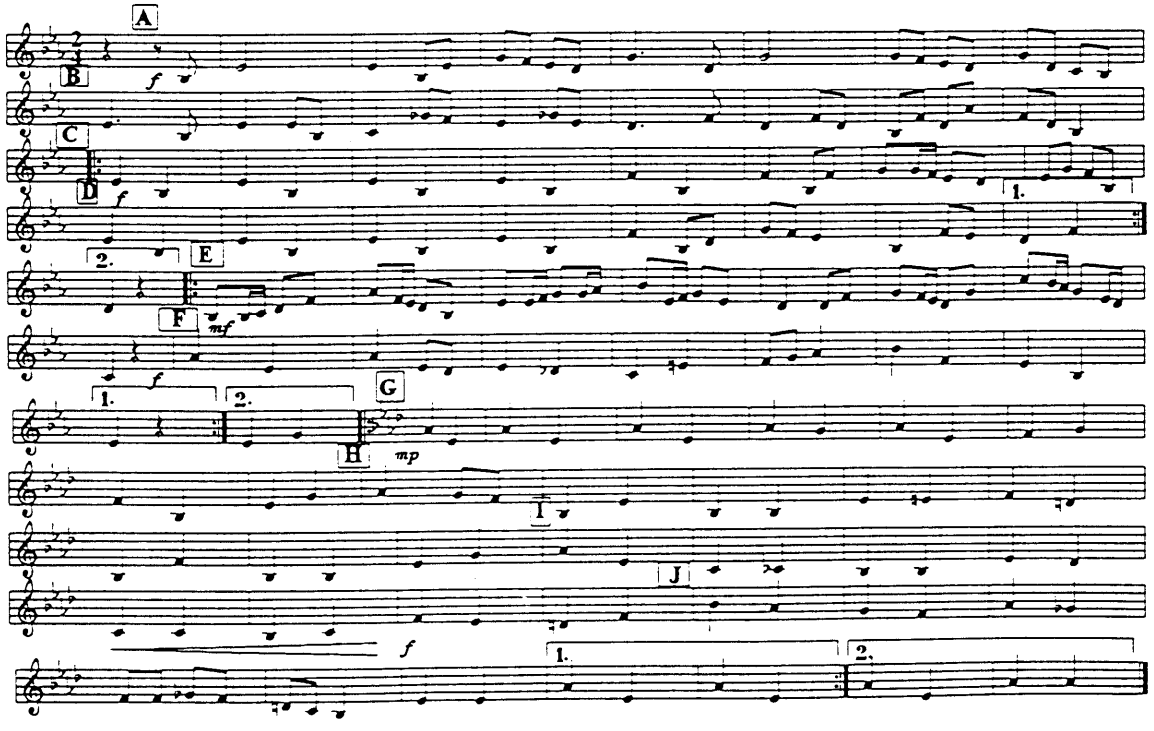
FLAGSHIPS OF THE AIR

Bells
Part C



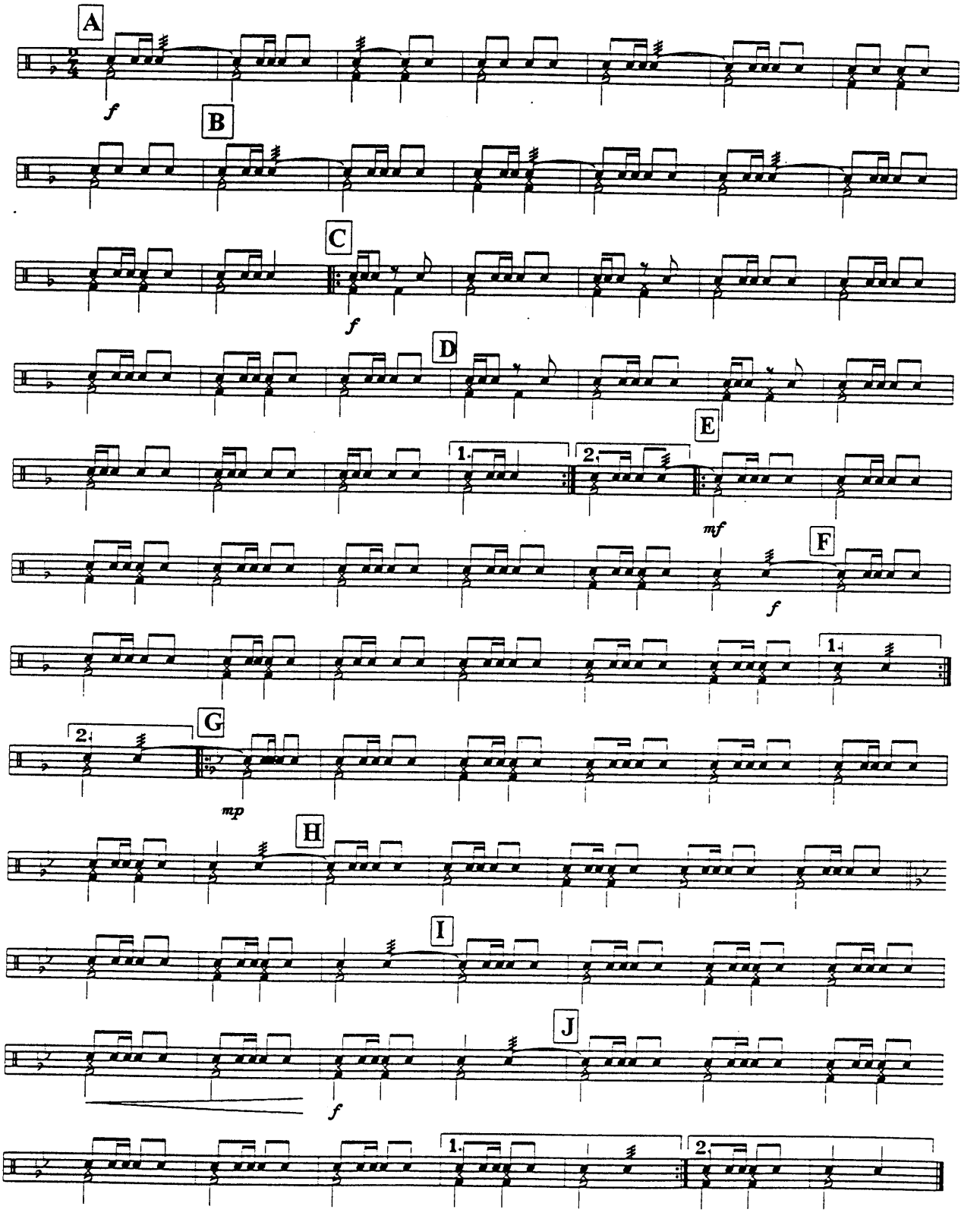
FLAGSHIPS OF THE AIR

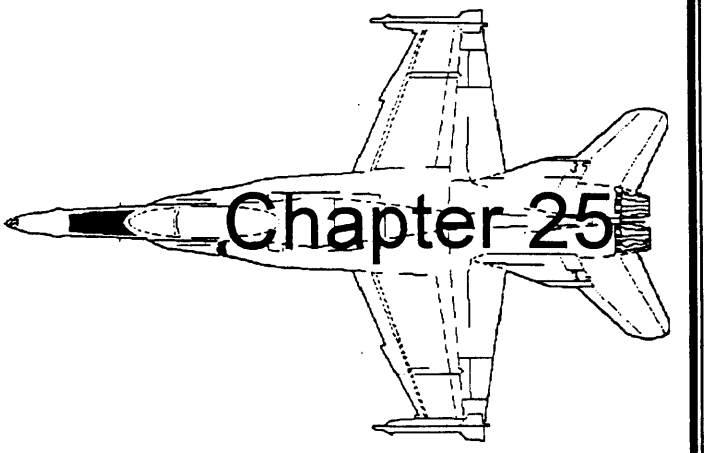
Bells
Part D



FLAGSHIPS OF THE AIR

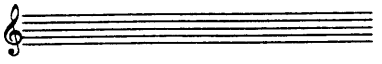
Percussion





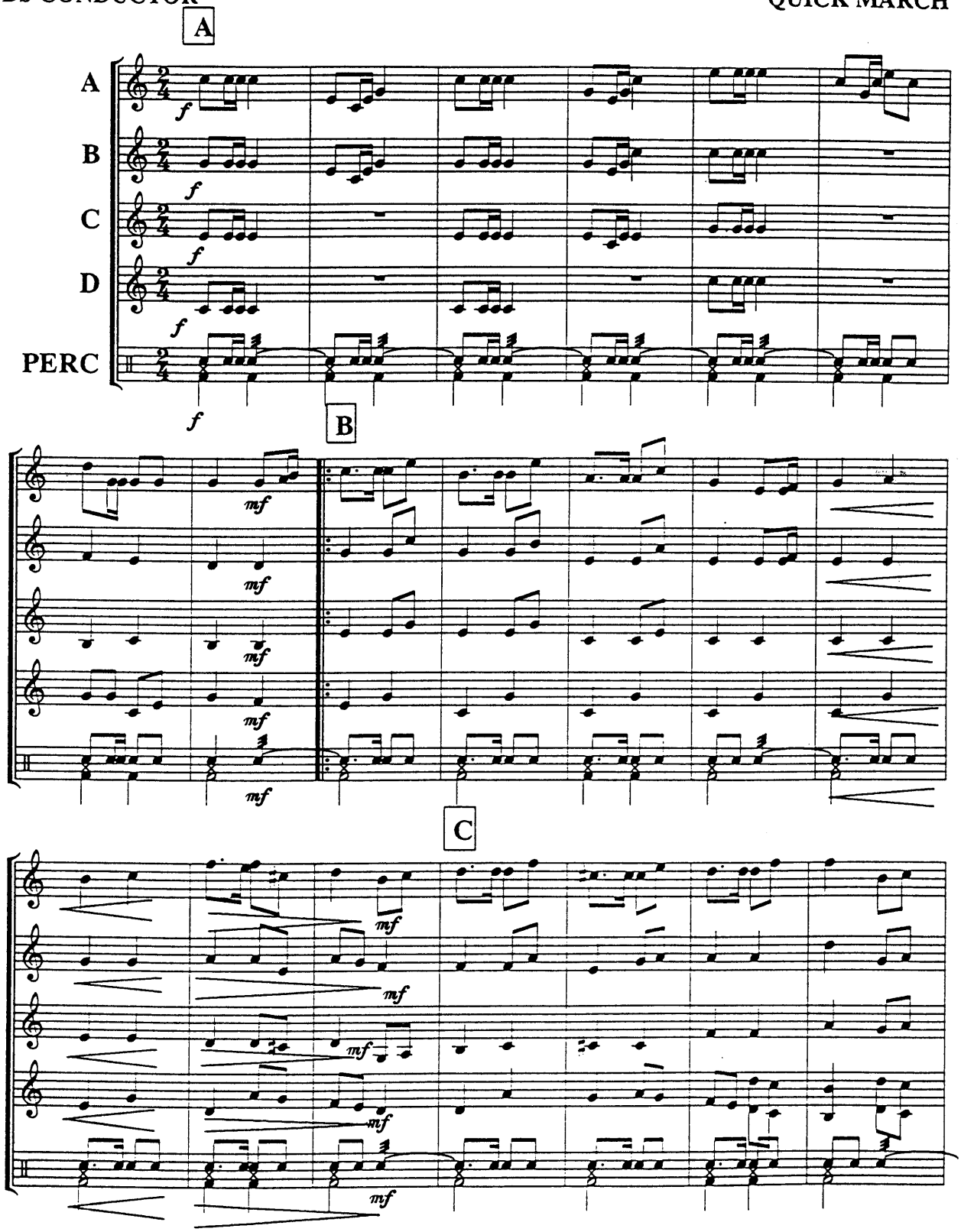
Chapter 25

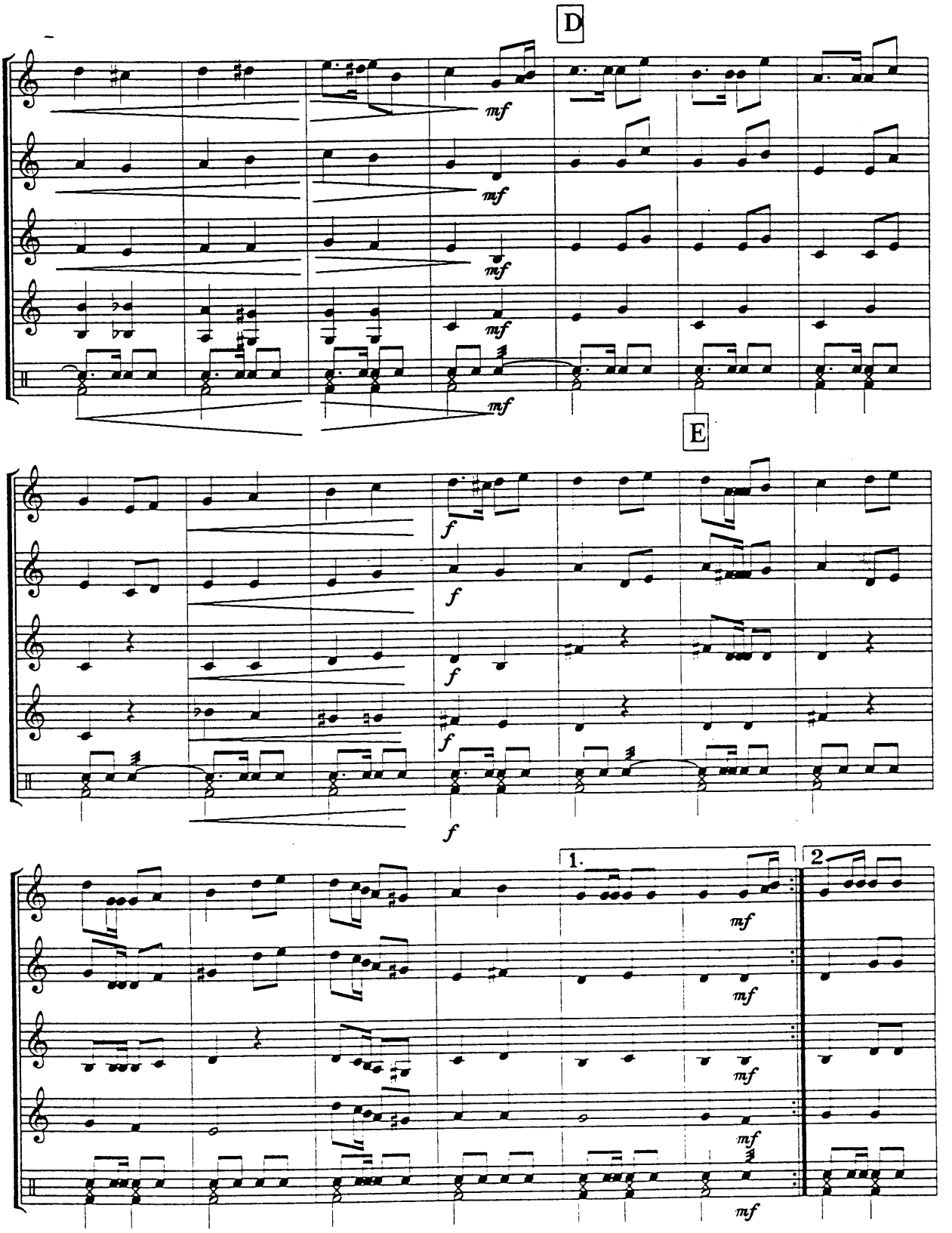
Flying Eagle



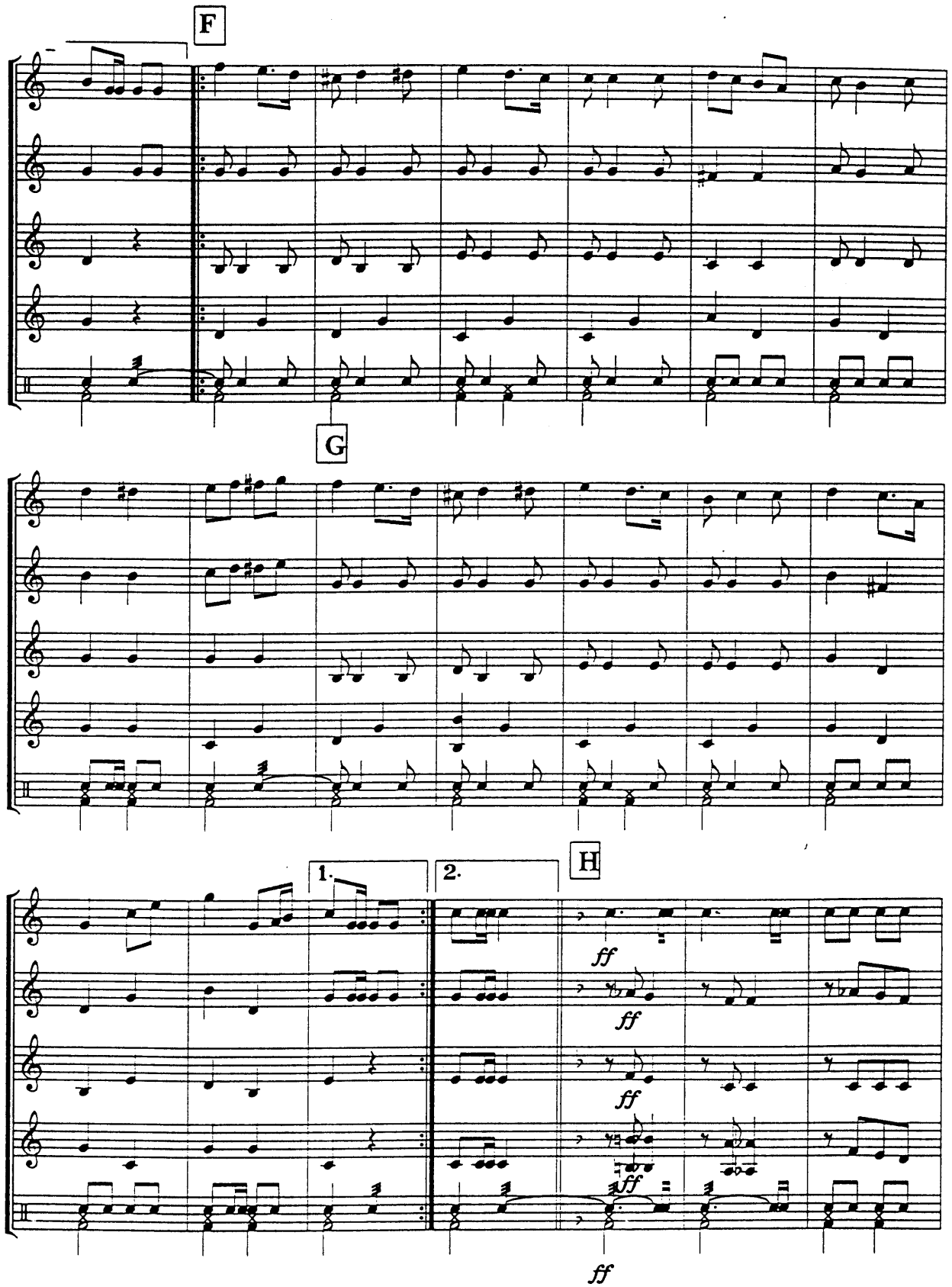
FLYING EAGLE

Bb CONDUCTOR **QUICK MARCH**

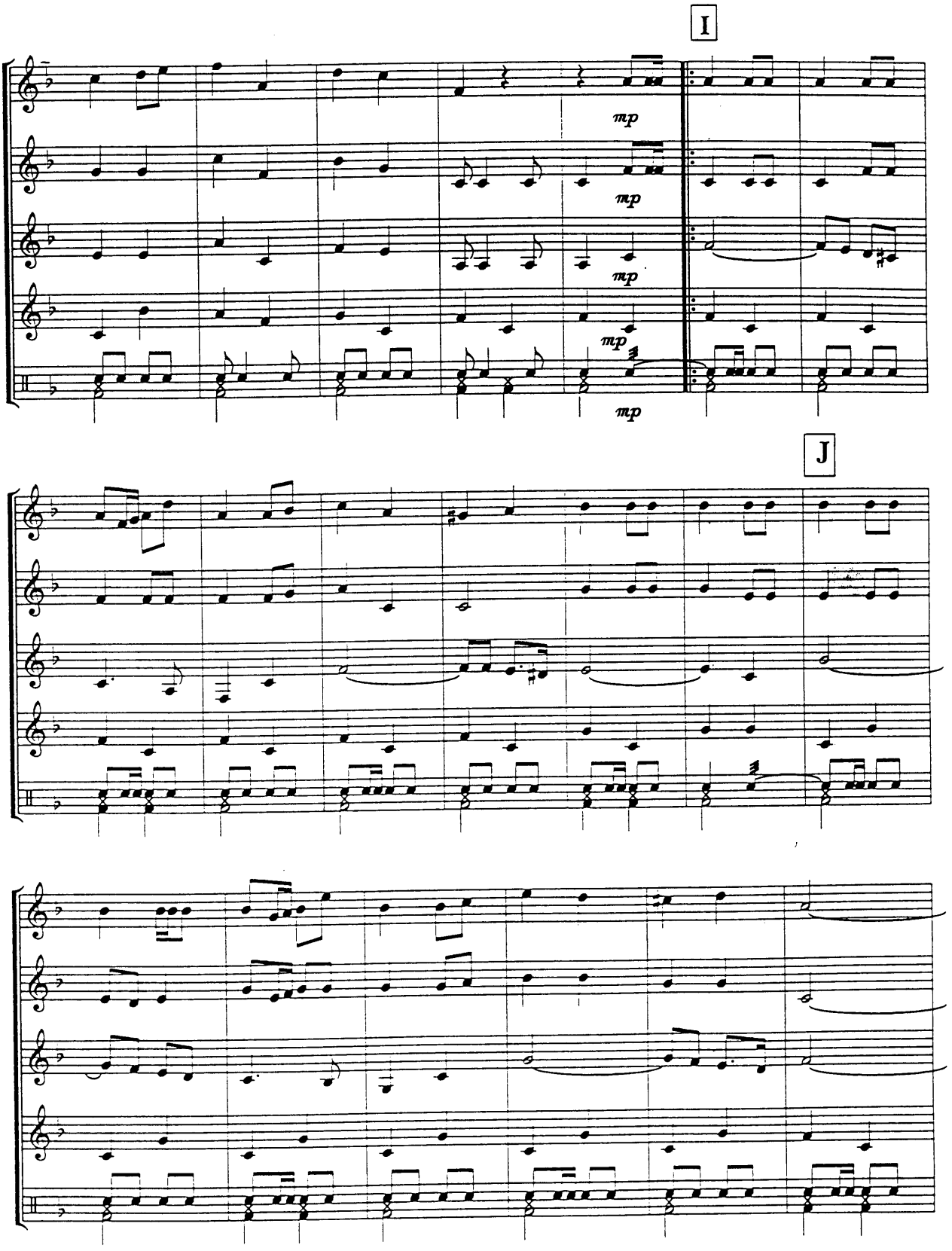




Flying Eagle Page 2



Flying Eagle Page 3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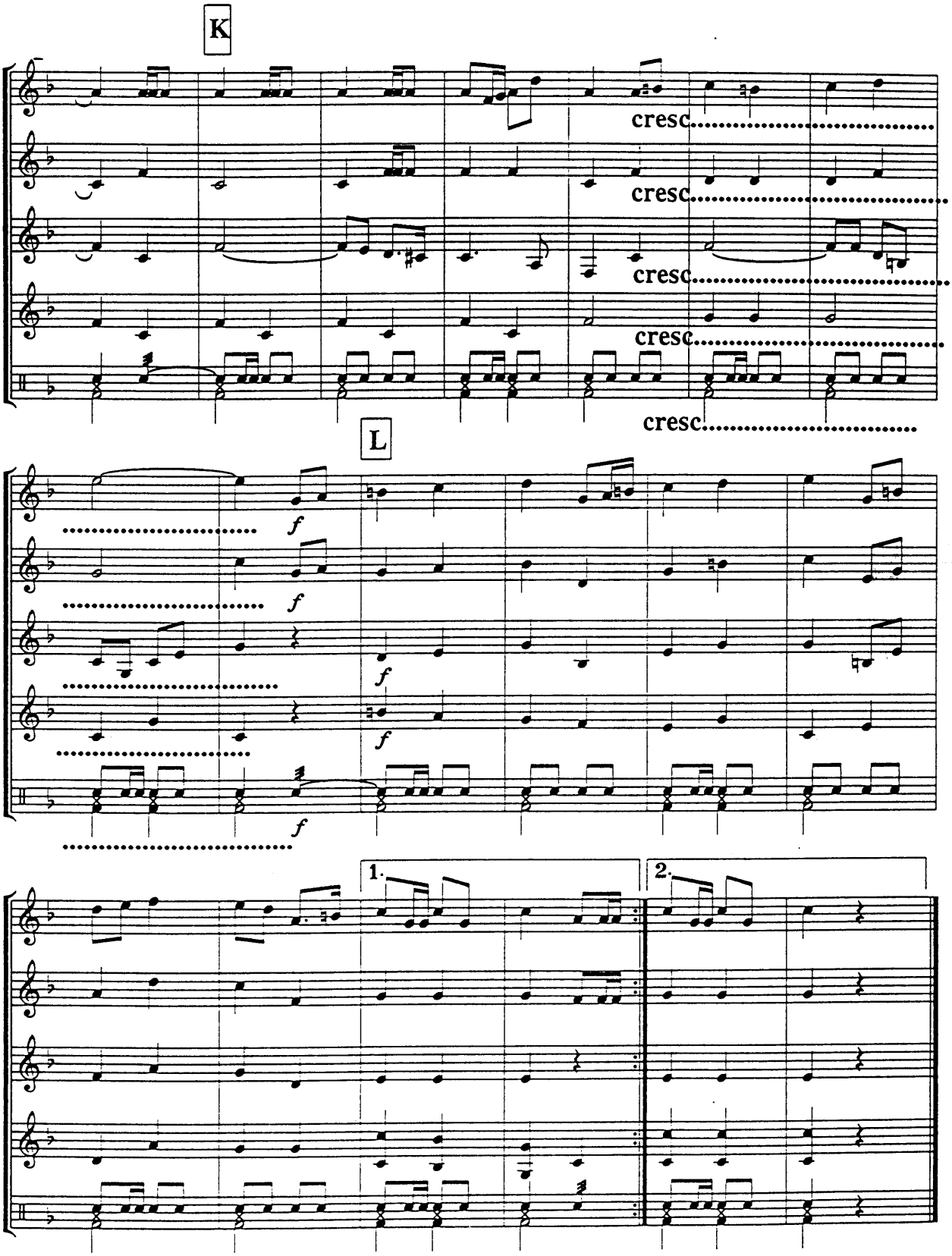
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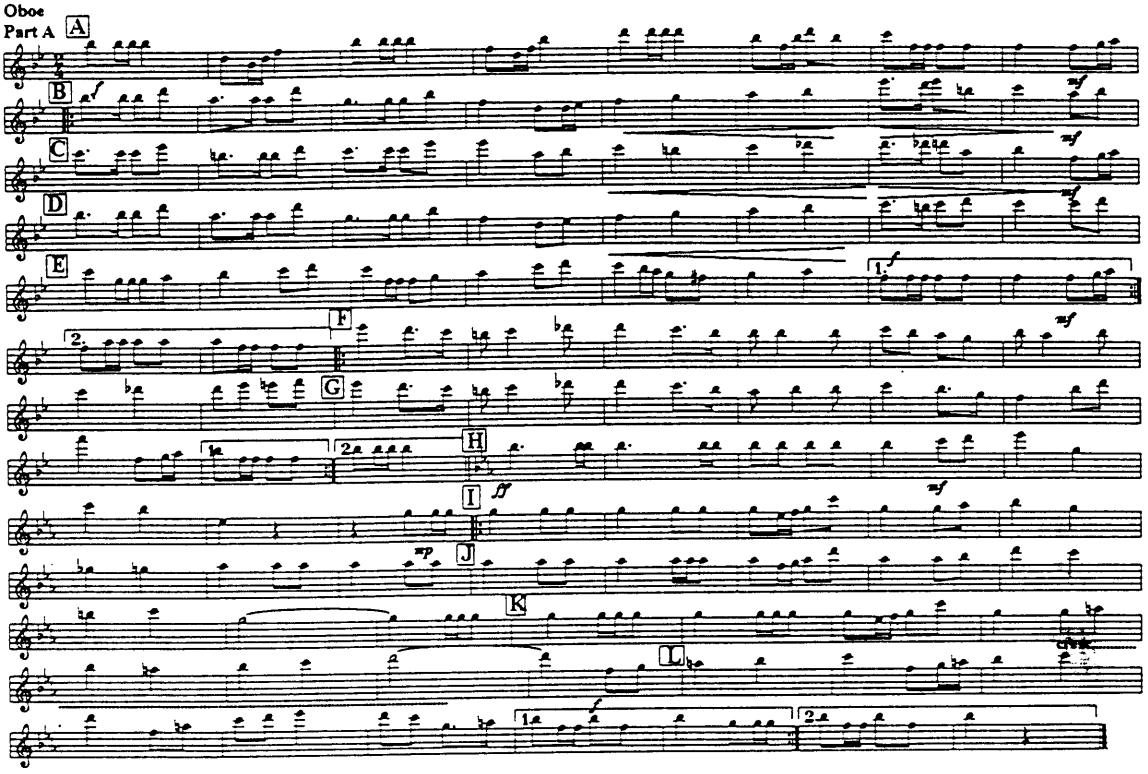
2.

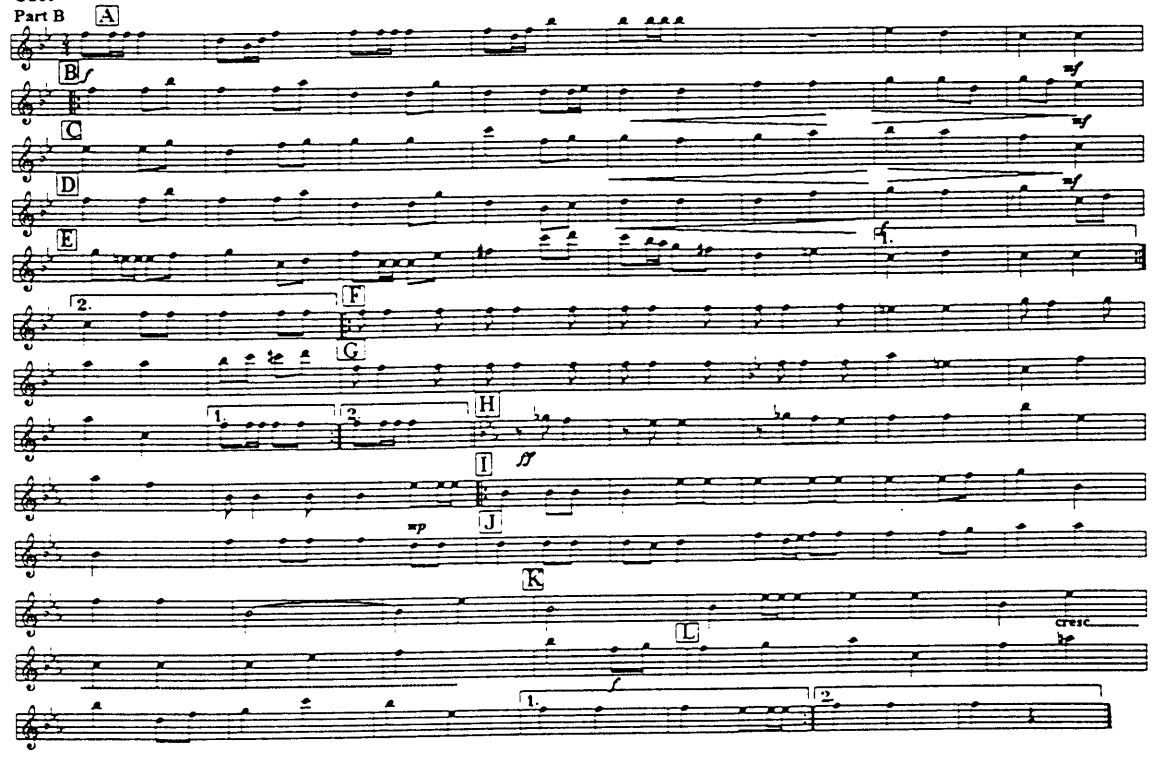
FLYING EAGLE

Flute
Oboe
Part A



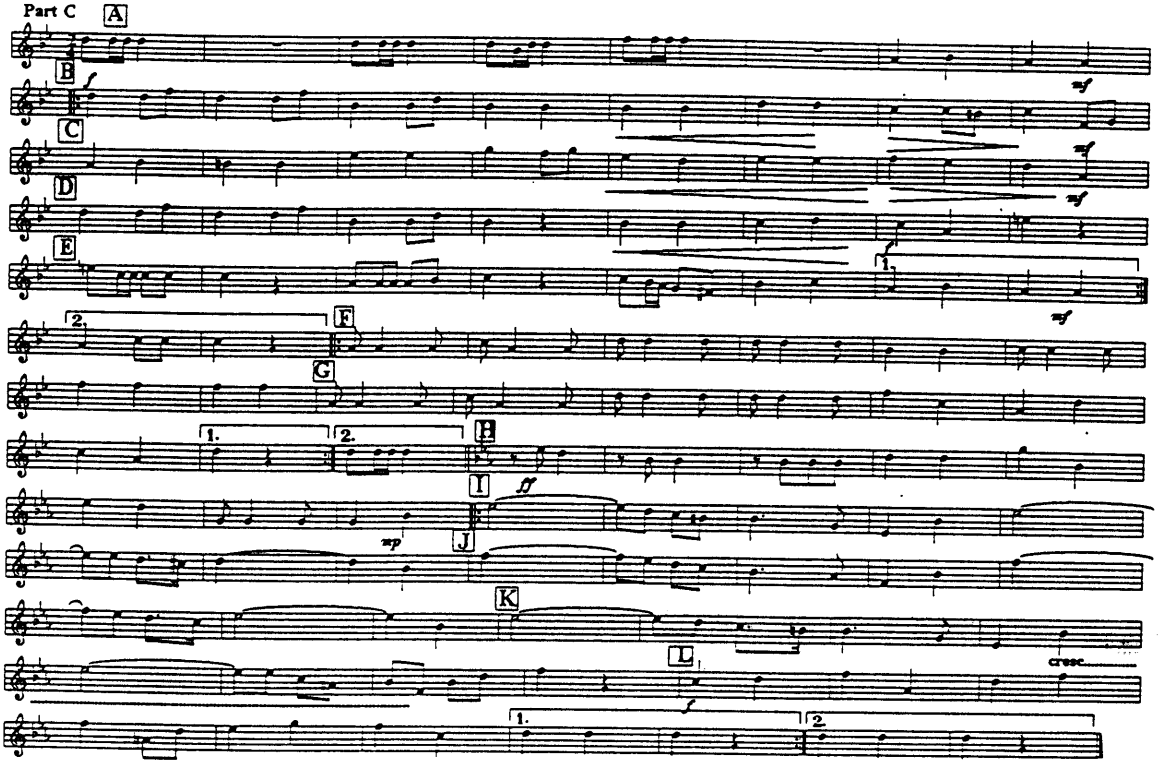
FLYING EAGLE

Flute
Oboe
Part B



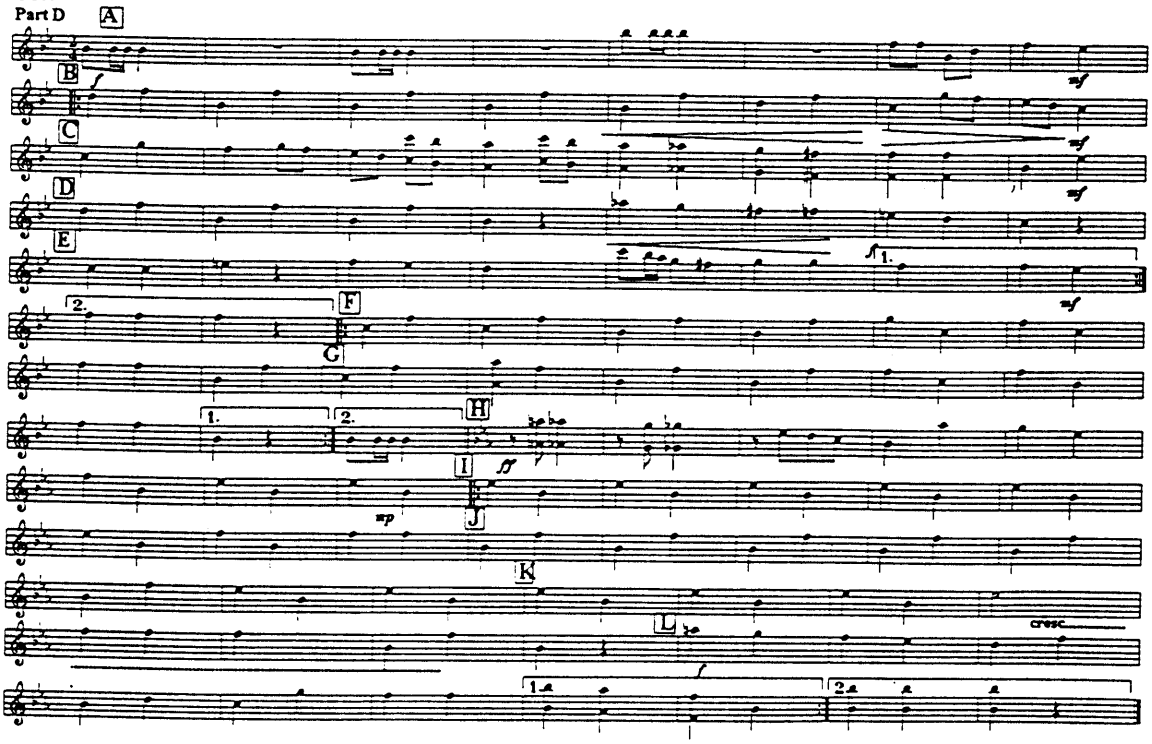
FLYING EAGLE

Flute
Oboe
Part C



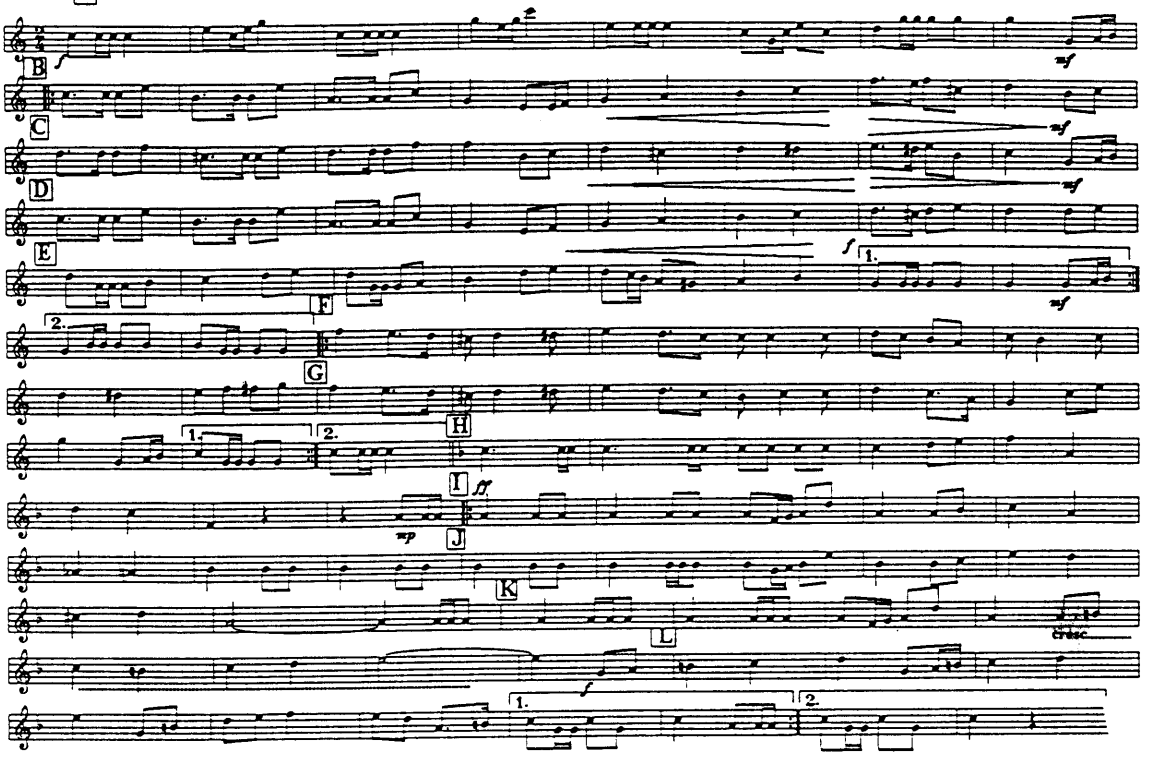
FLYING EAGLE

Flute
Oboe
Part D



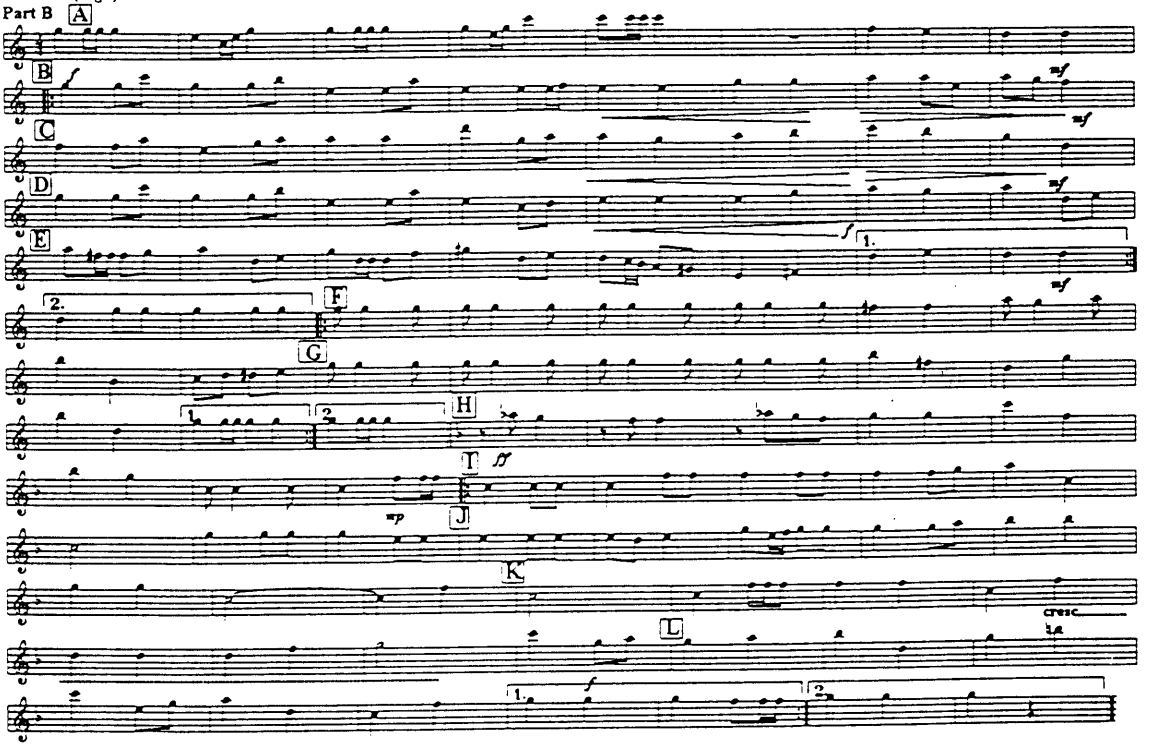
Tenor Saxophone
Clarinet (high)
Part A

FLYING EAGLE



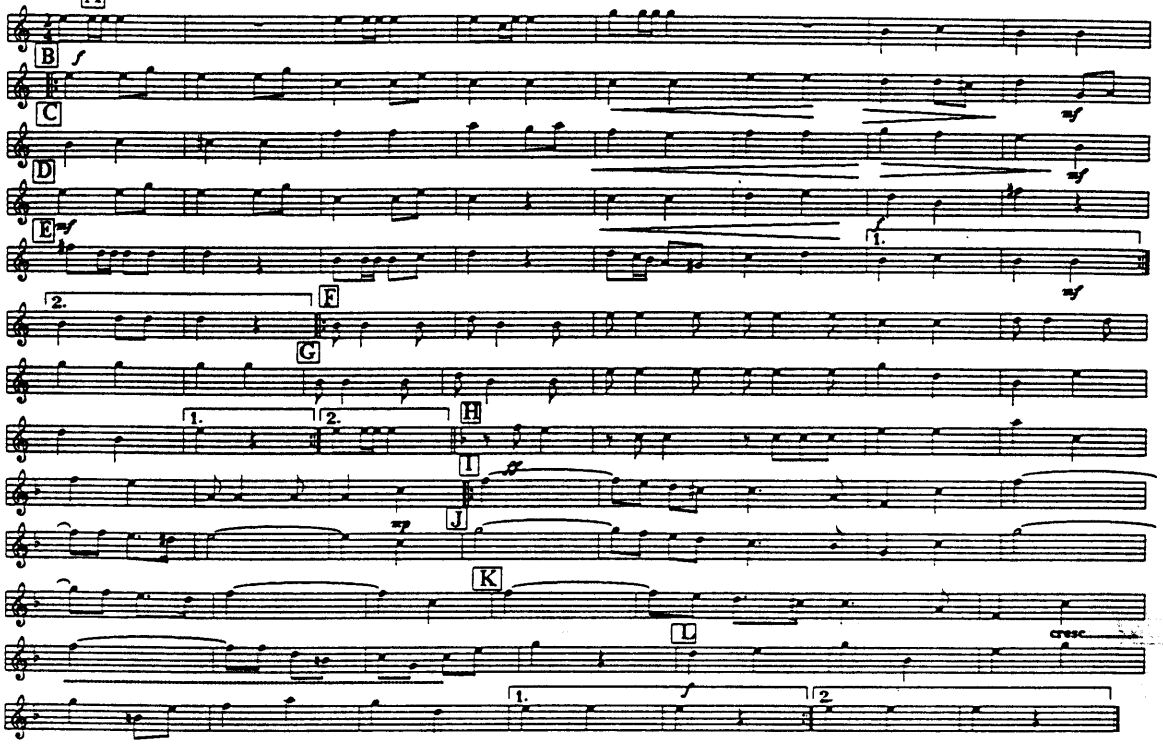
Tenor Saxophone
Clarinet (high)
Part B

FLYING EAGLE



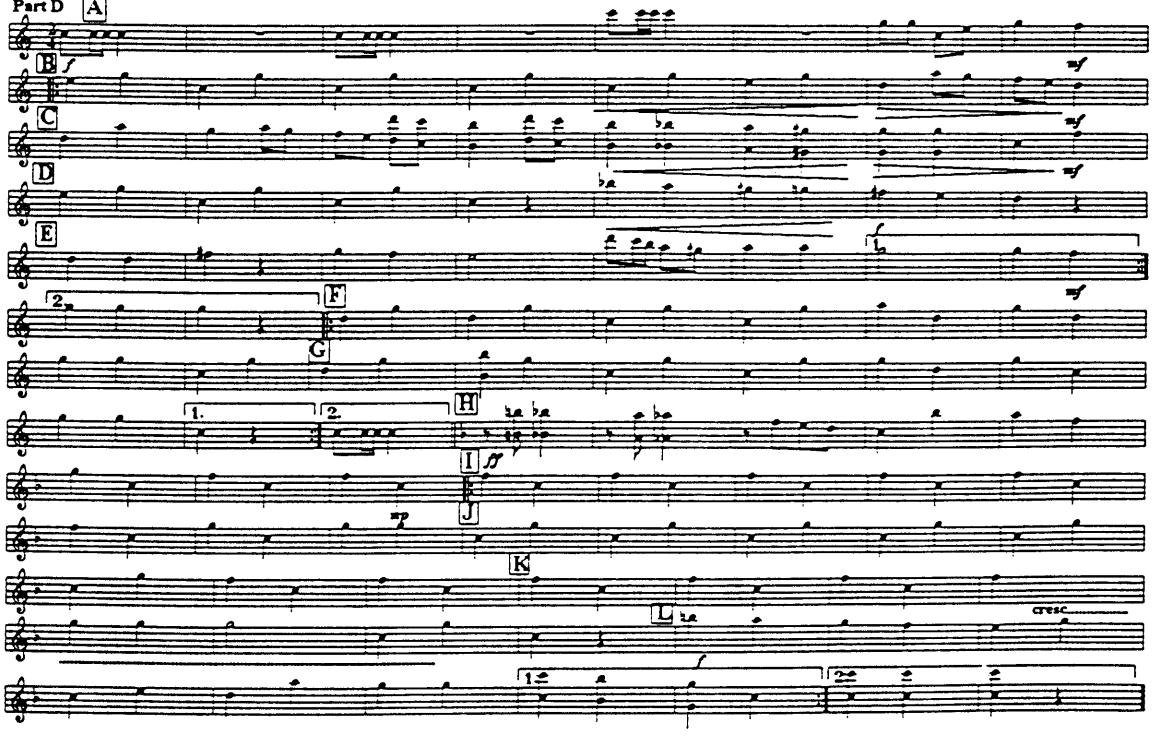
Tenor Saxophone
Clarinet (high)
Part C

FLYING EAGLE



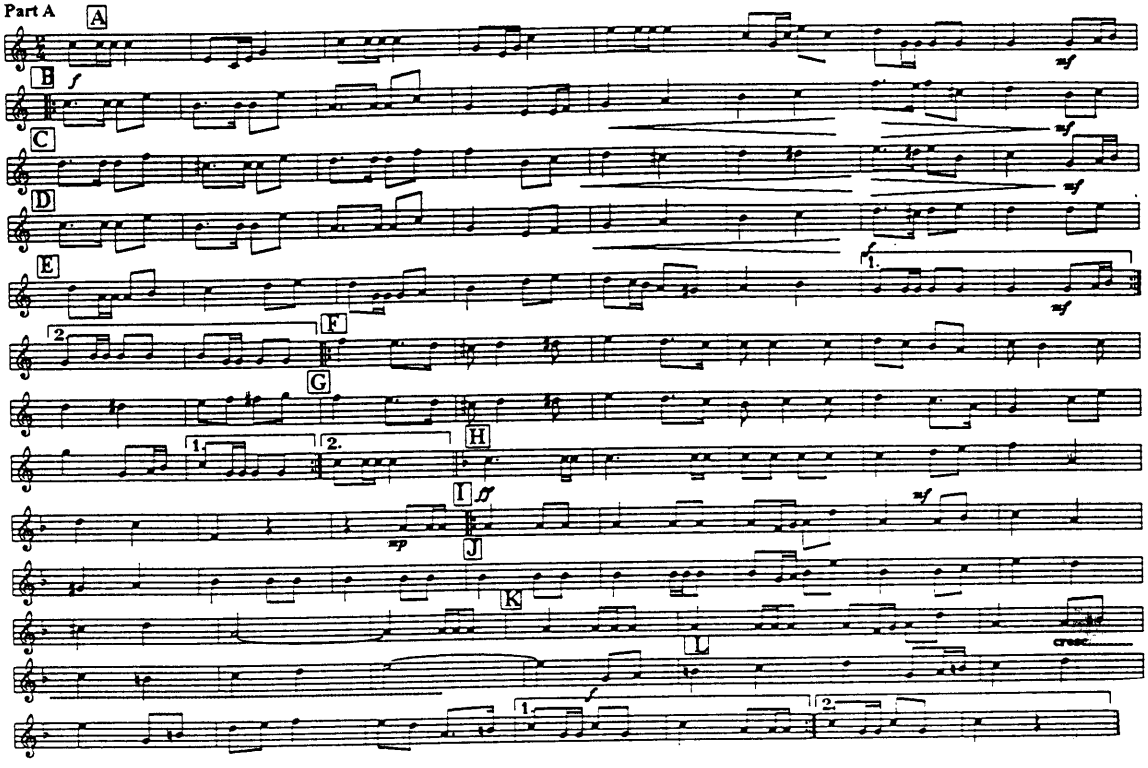
Tenor Saxophone
Clarinet (high)
Part D

FLYING EAGLE



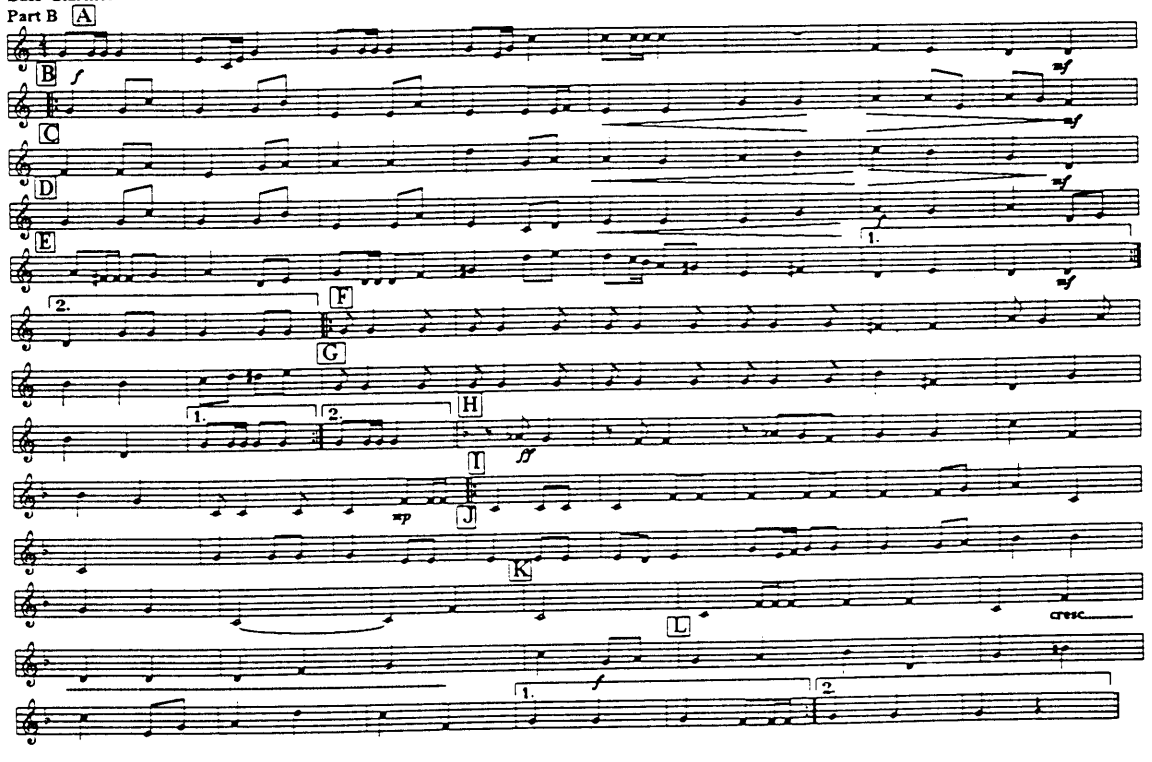
FLYING EAGLE

Bass Clarinet
Part A



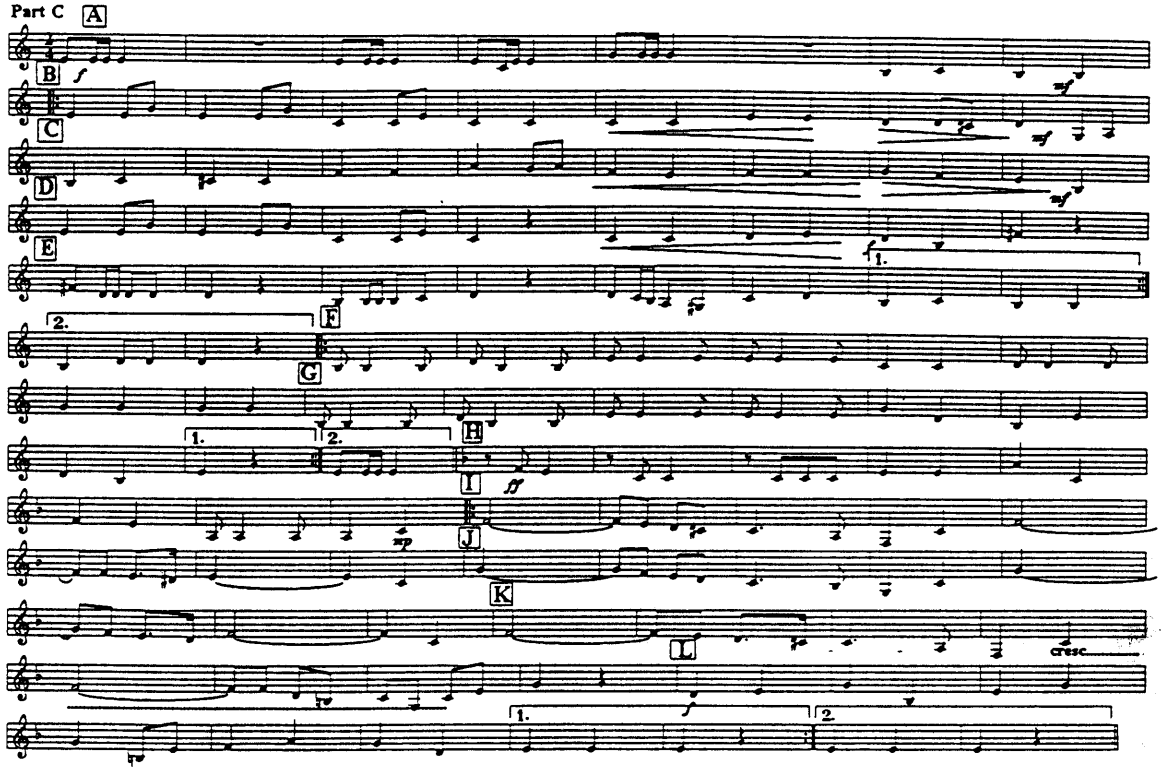
FLYING EAGLE

Bass Clarinet
Part B



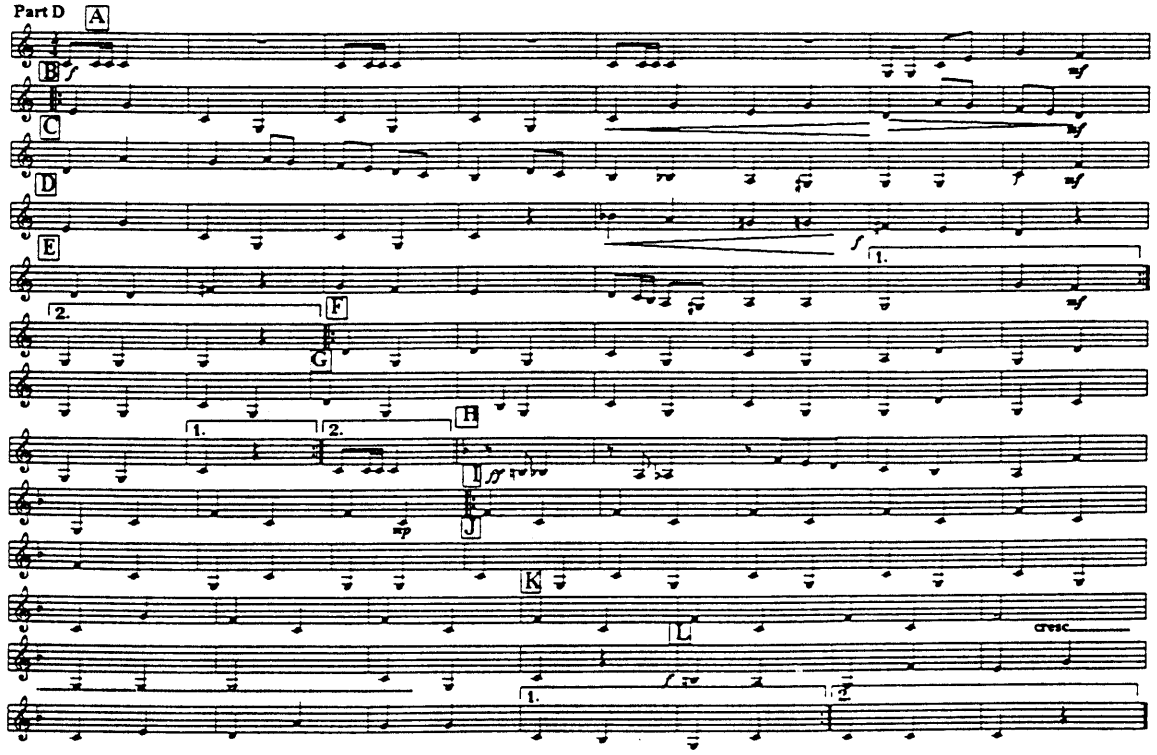
FLYING EAGLE

Bass Clarinet
Part C



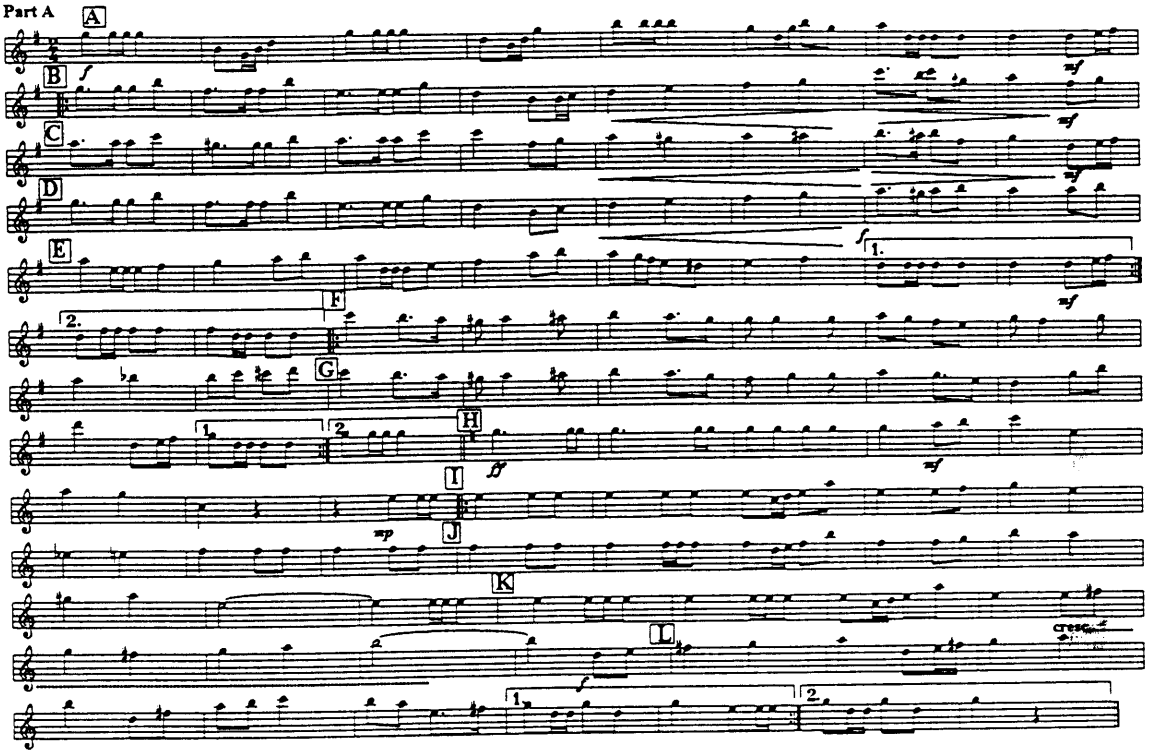
FLYING EAGLE

Bass Clarinet
Part D



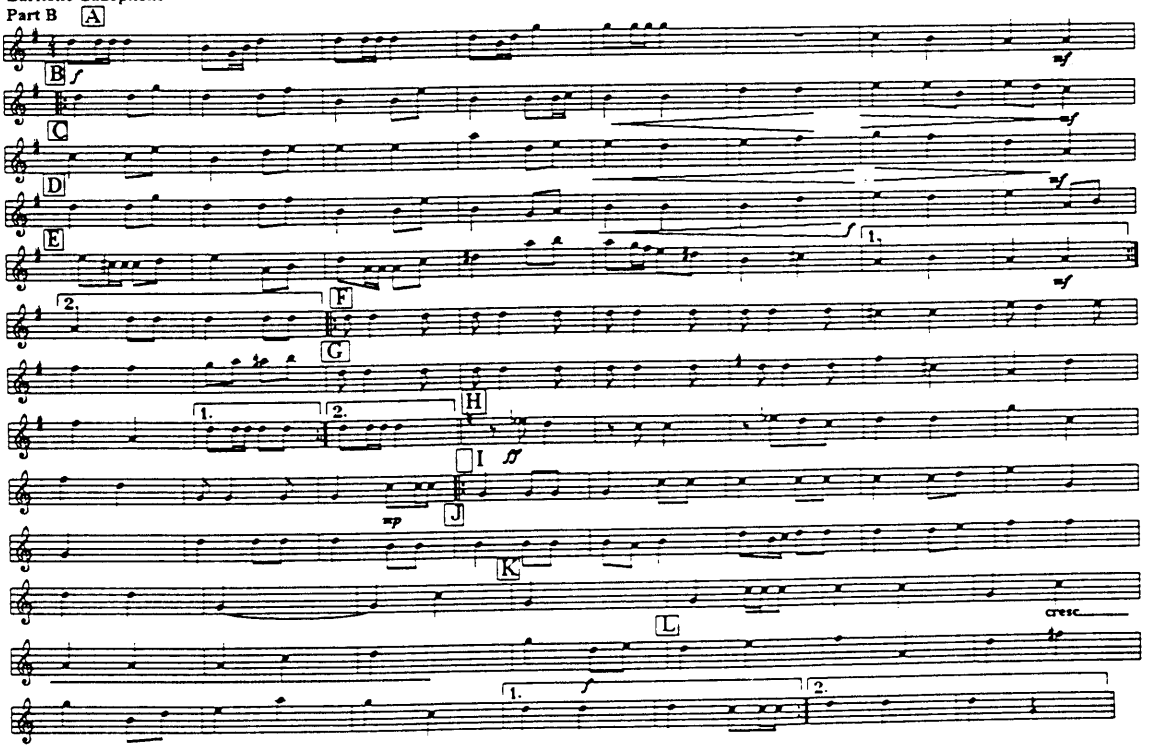
FLYING EAGLE

Alto Saxophone
Baritone Saxophone
Part A



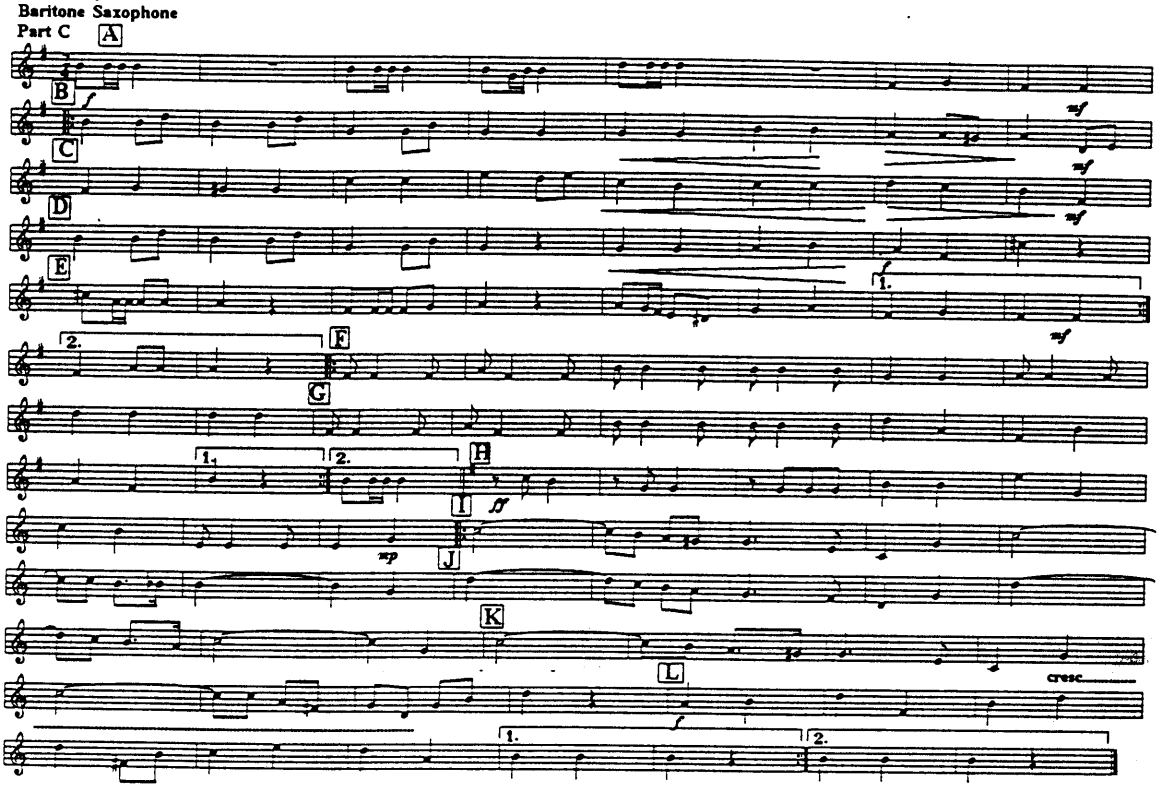
FLYING EAGLE

Alto Saxophone
Baritone Saxophone
Part B



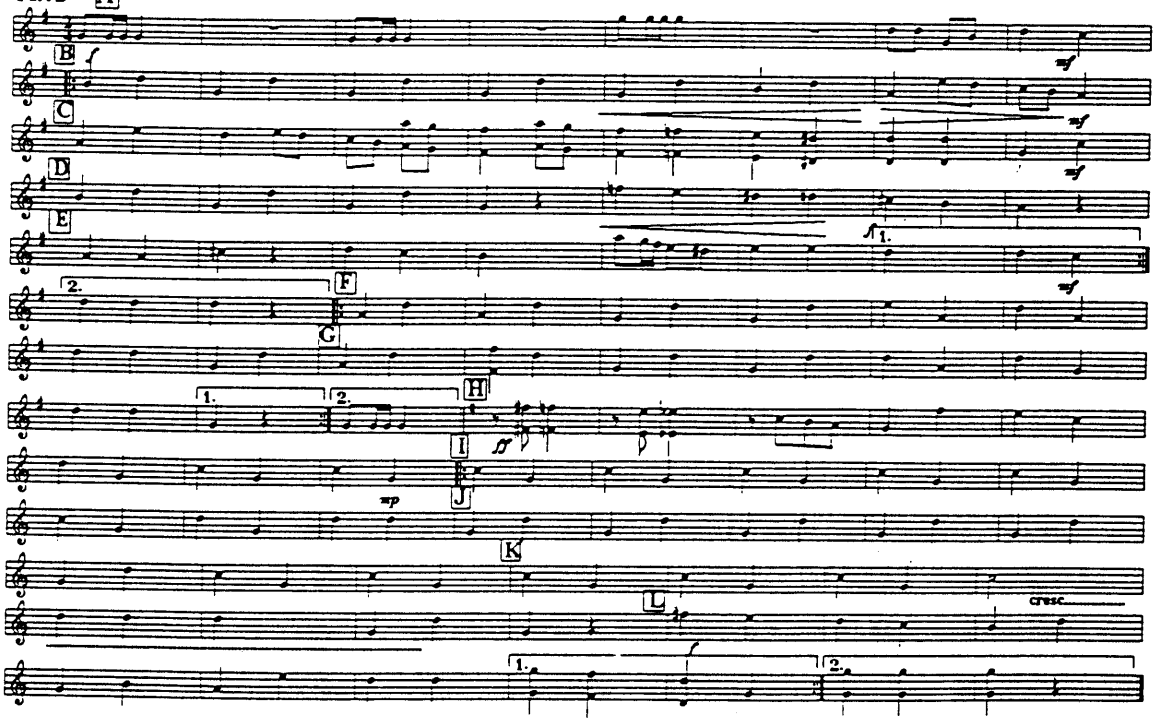
FLYING EAGLE

Alto Saxophone
Baritone Saxophone
Part C



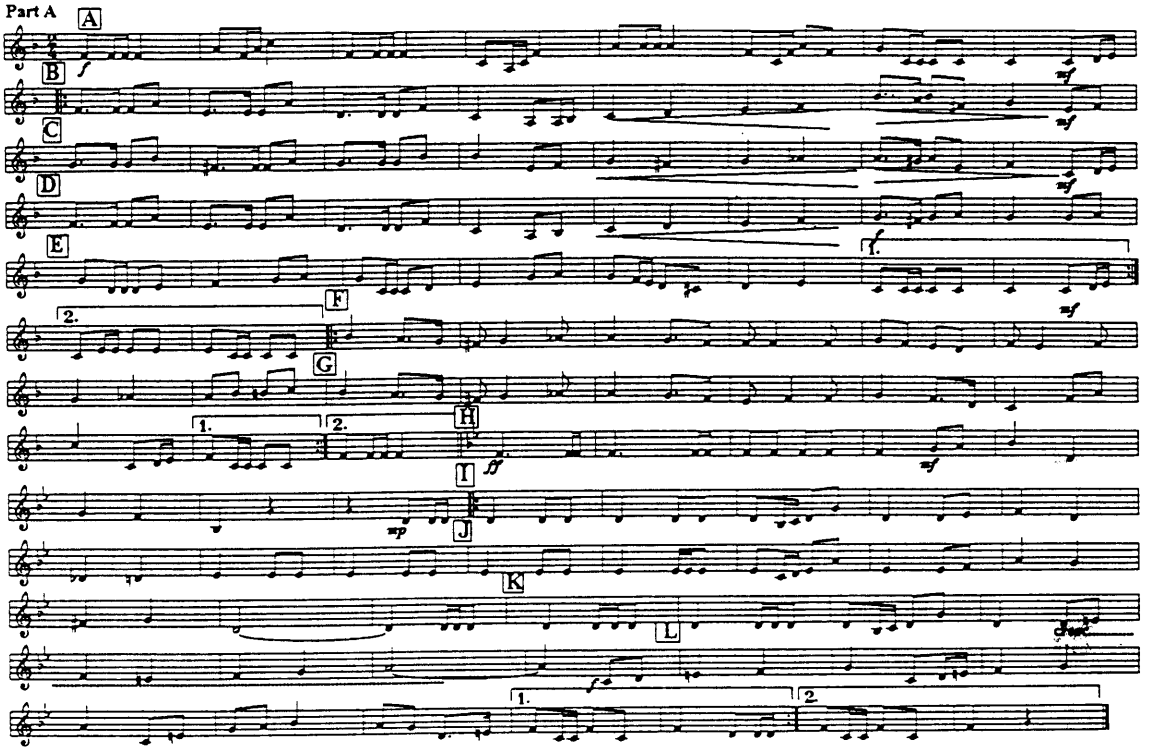
FLYING EAGLE

Alto Saxophone
Baritone Saxophone
Part D



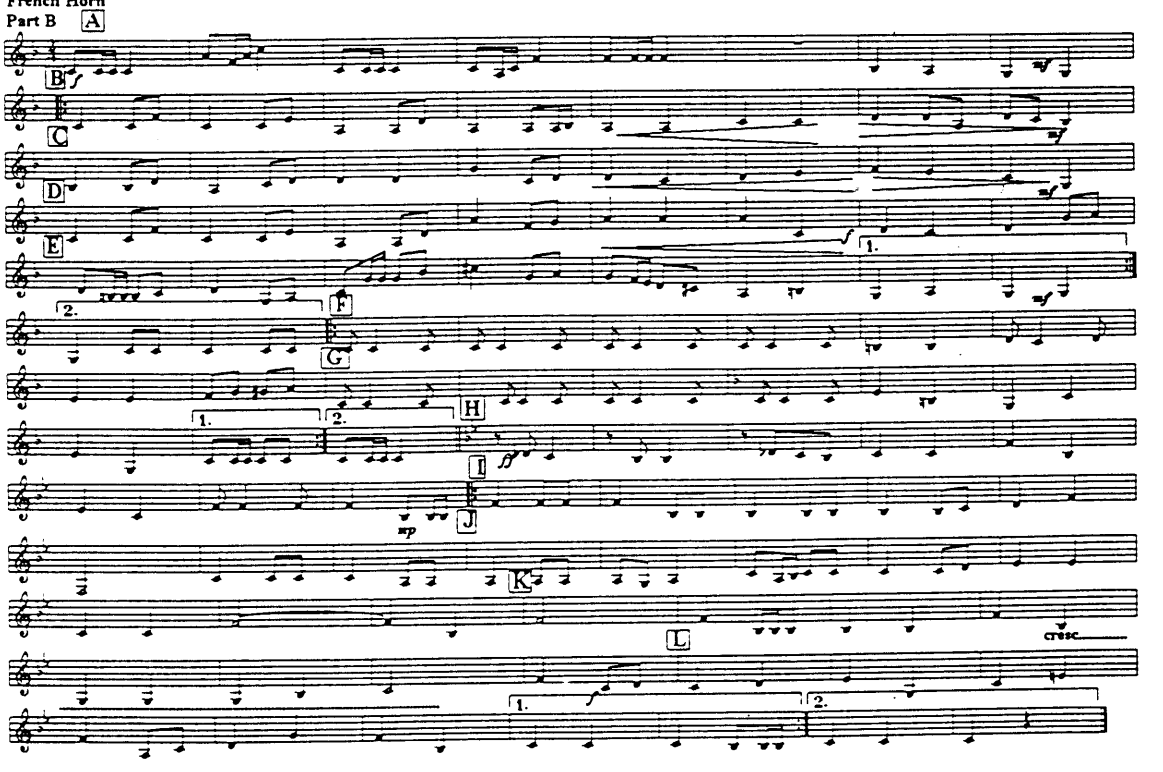
FLYING EAGLE

French Horn
Part A



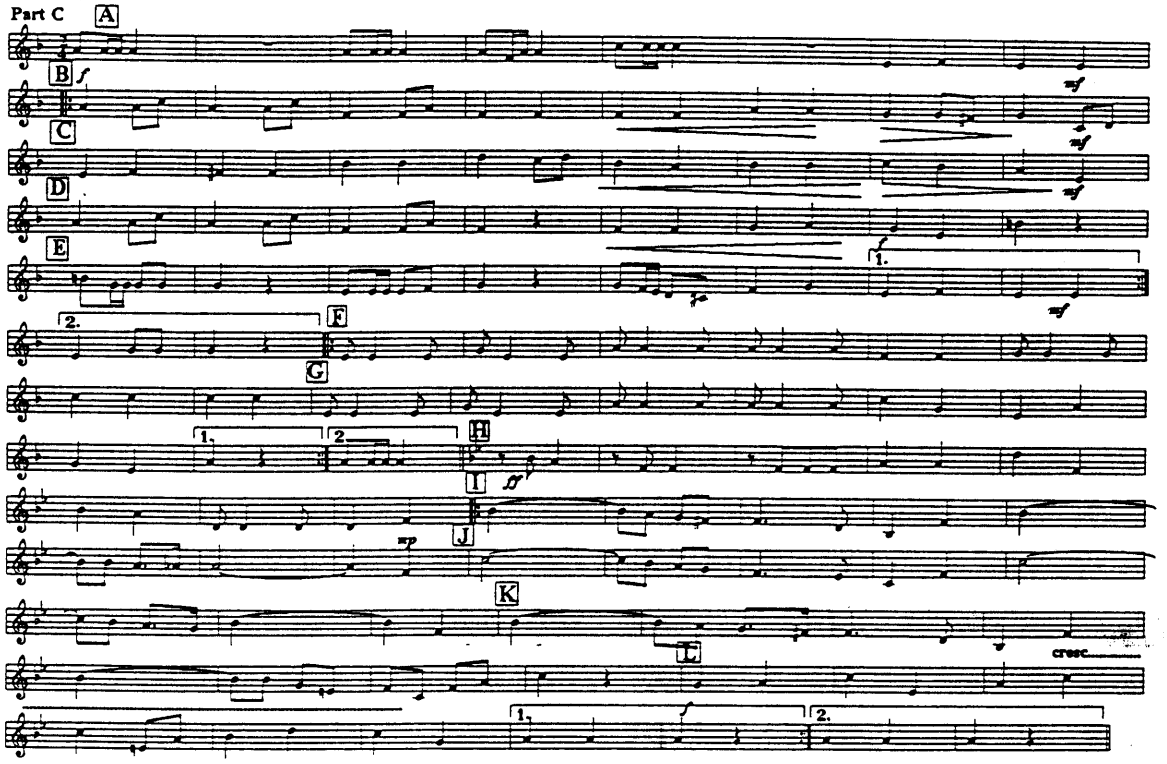
FLYING EAGLE

French Horn
Part B



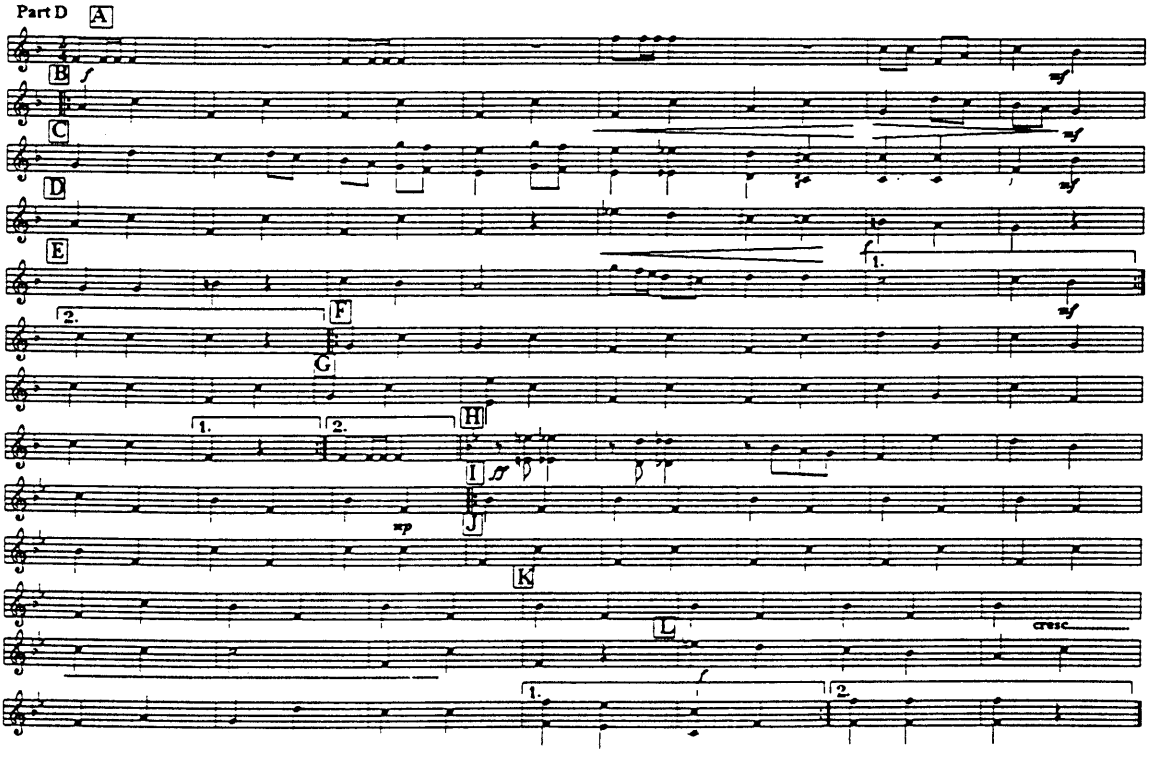
FLYING EAGLE

French Horn
Part C



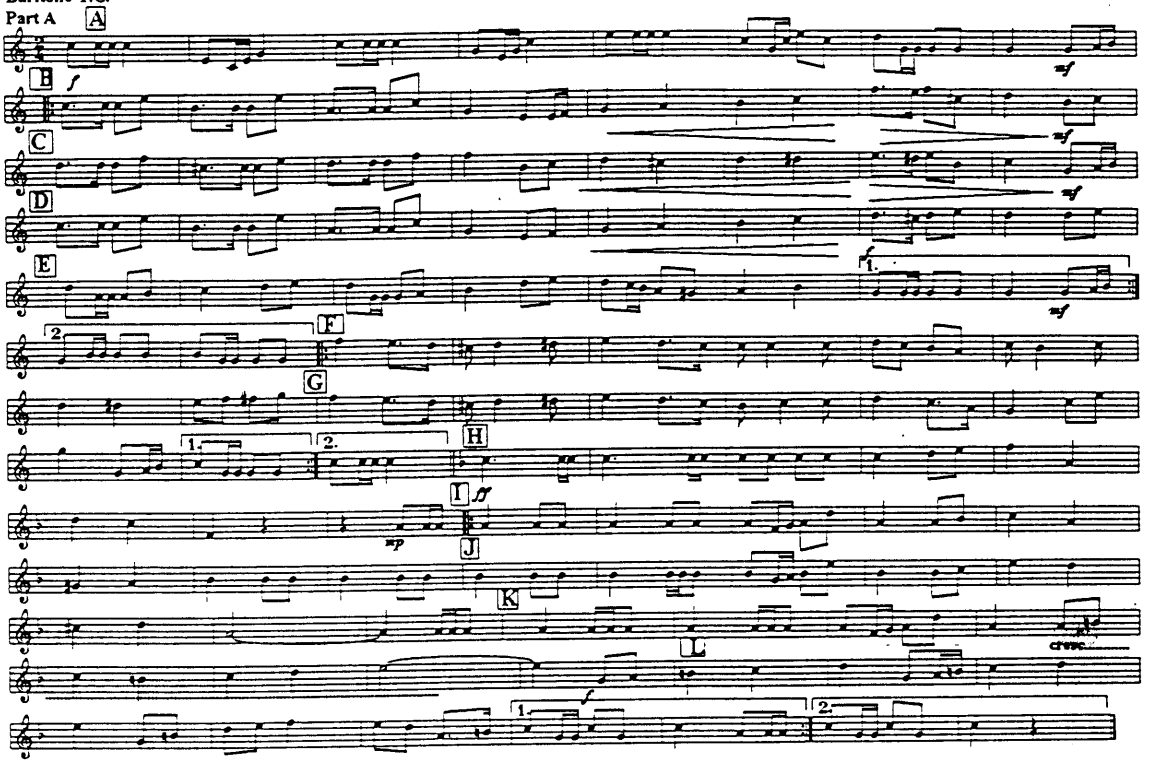
FLYING EAGLE

French Horn
Part D



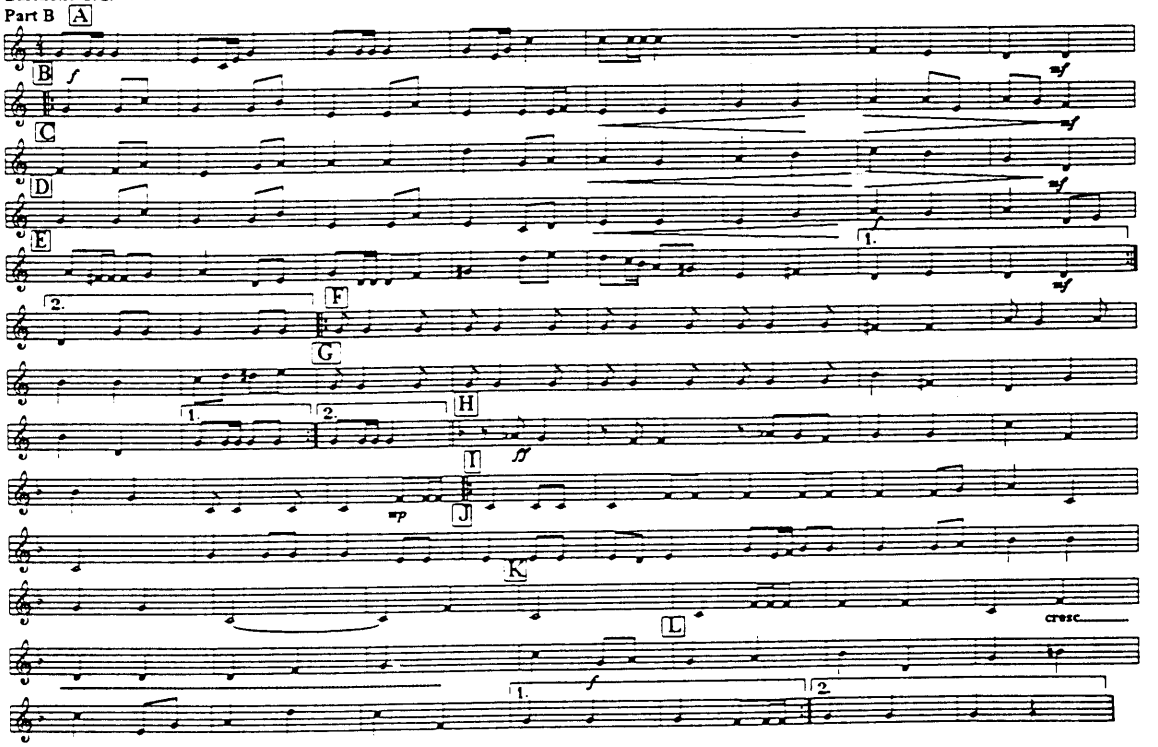
Trumpet
Clarinet (low)
Baritone T.C.
Part A

FLYING EAGLE



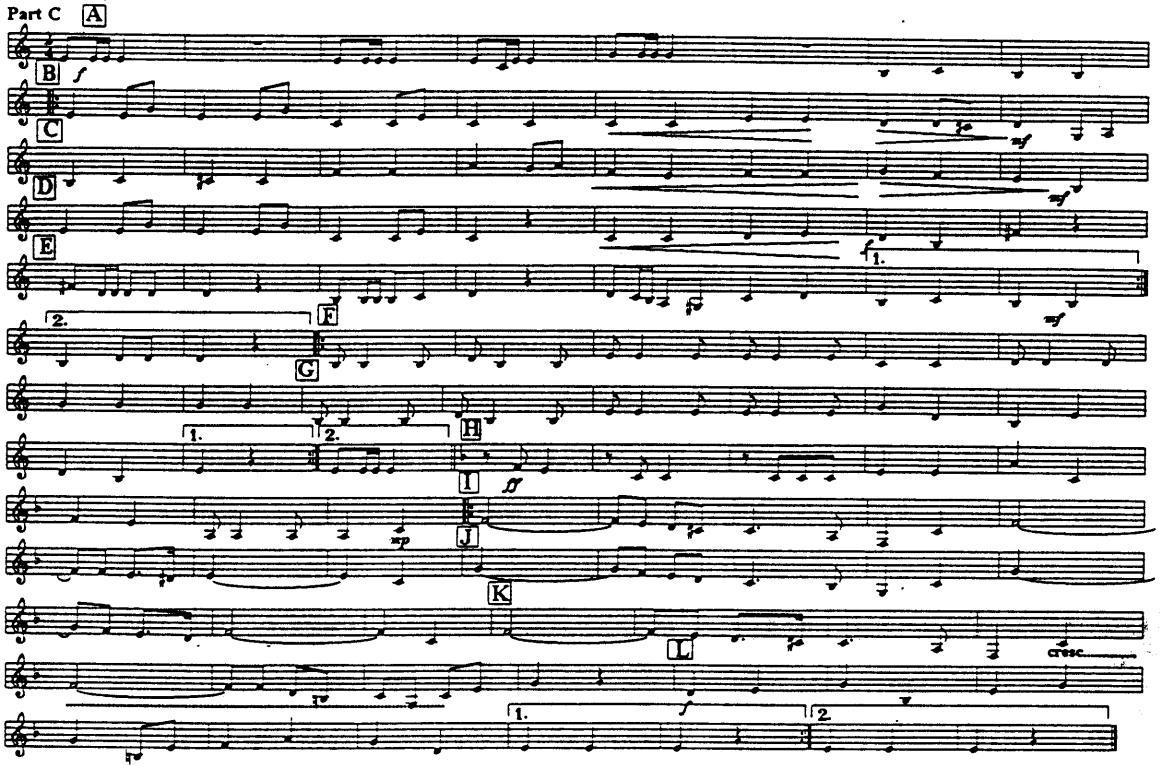
Trumpet
Clarinet (low)
Baritone T.C.
Part B

FLYING EAGLE



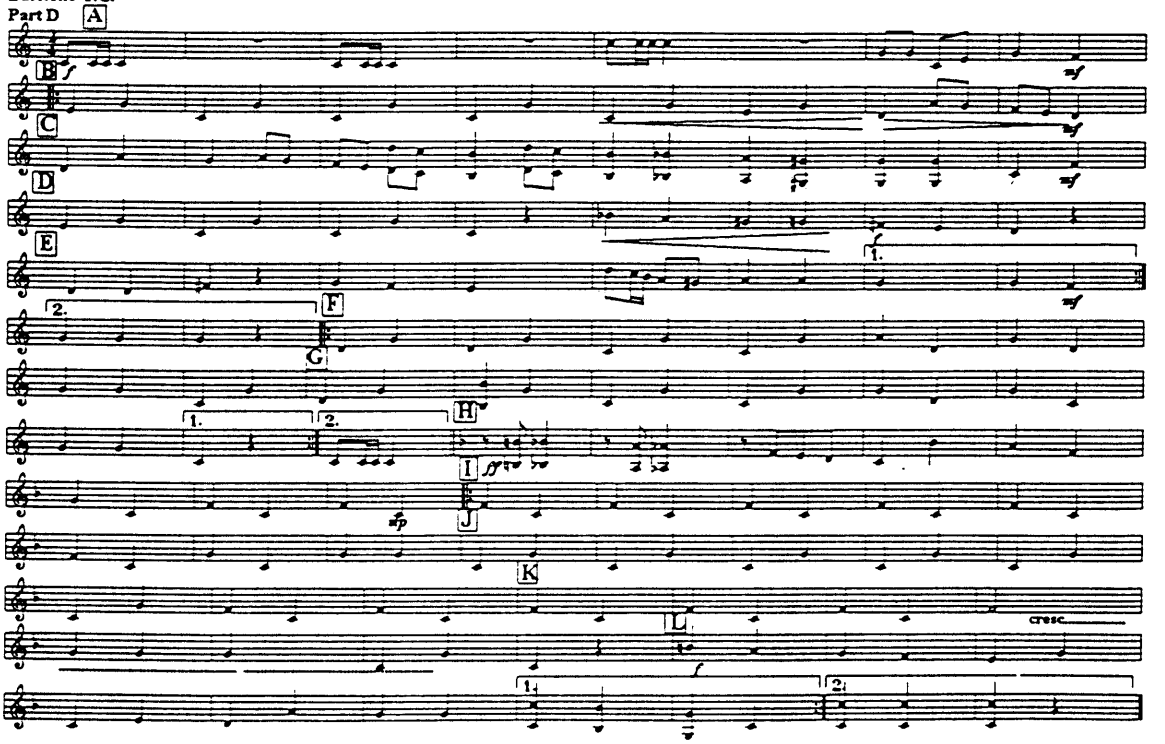
Trumpet
Clarinet (low)
Baritone T.C.
Part C

FLYING EAGLE



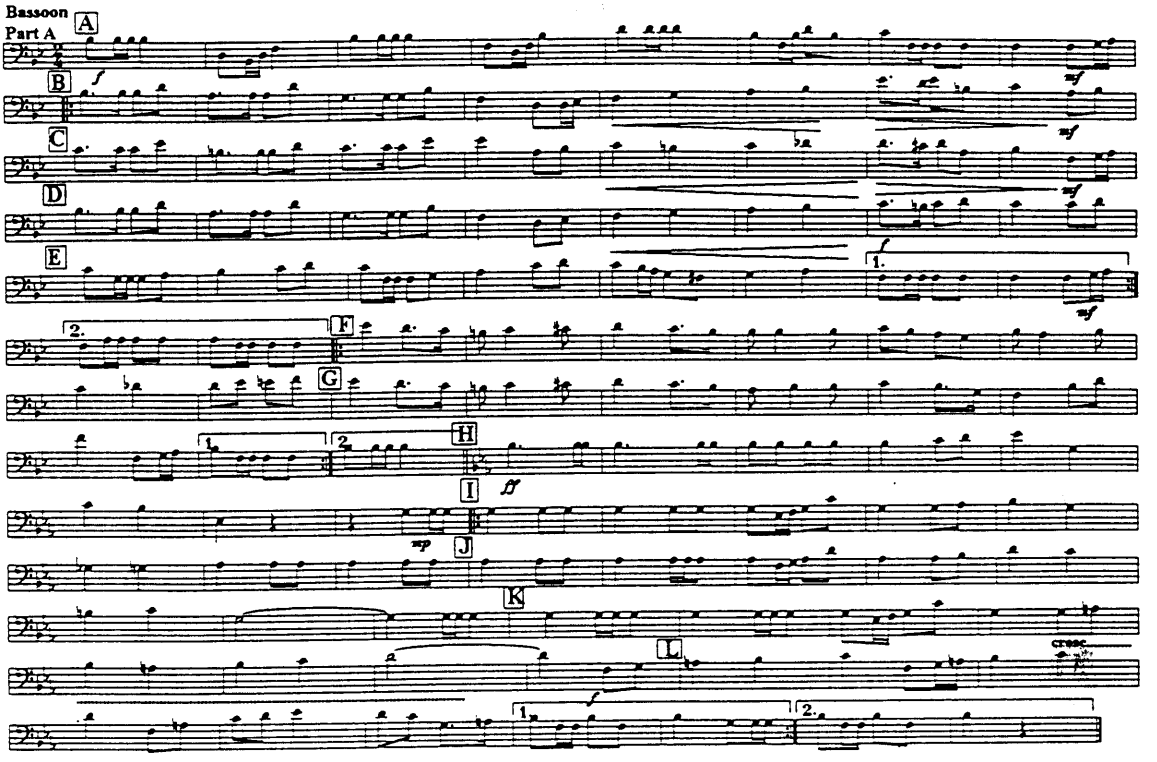
Trumpet
Clarinet (low)
Baritone T.C.
Part D

FLYING EAGLE



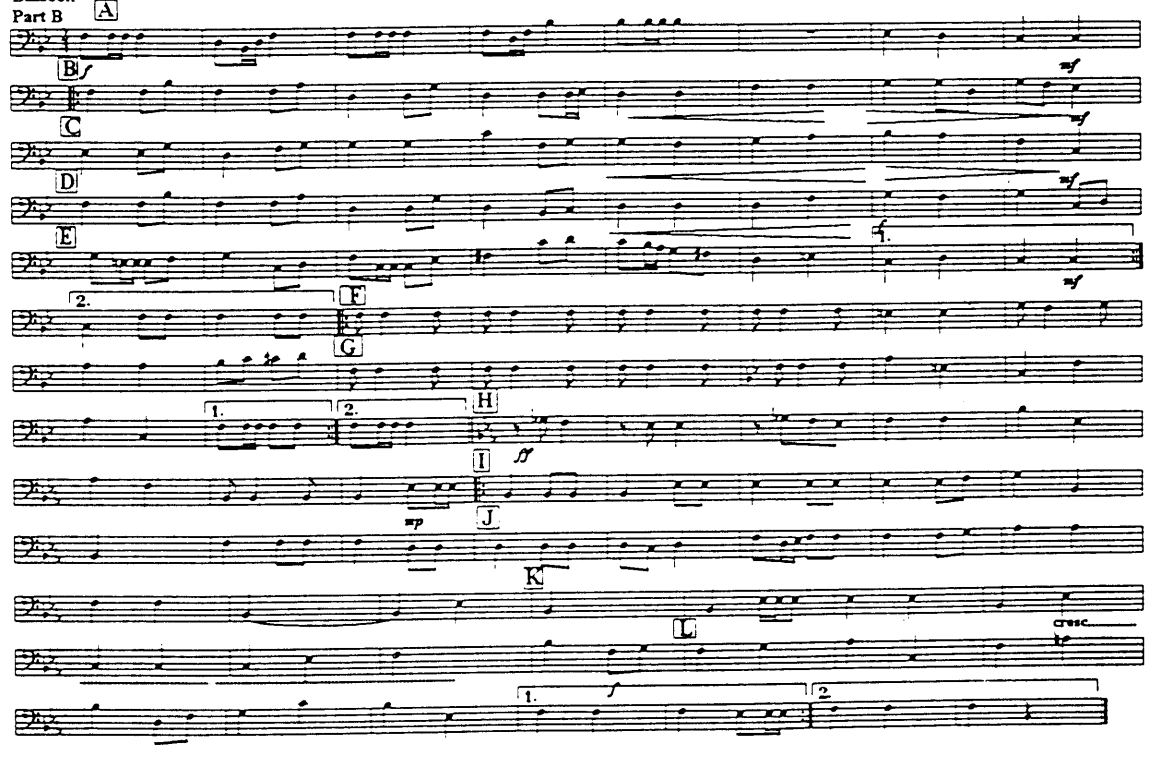
Trombone
Baritone B.C.
Bassoon
Part A

FLYING EAGLE



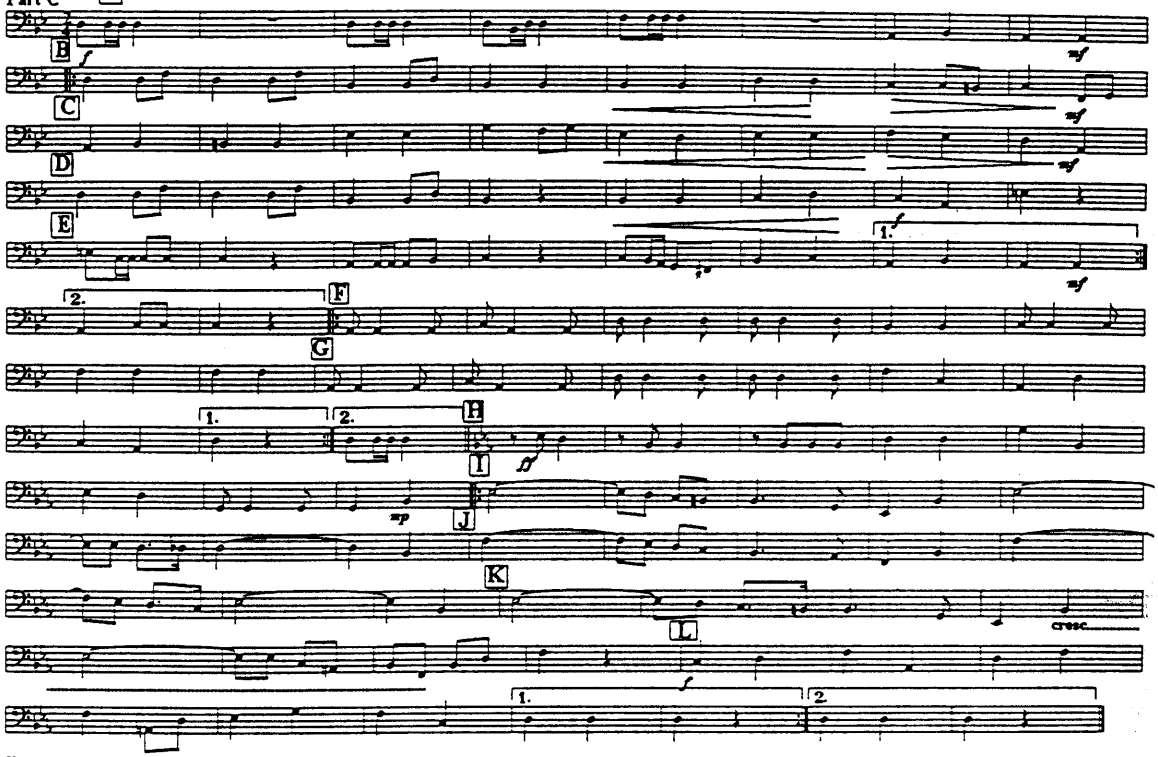
Trombone
Baritone B.C.
Bassoon
Part B

FLYING EAGLE



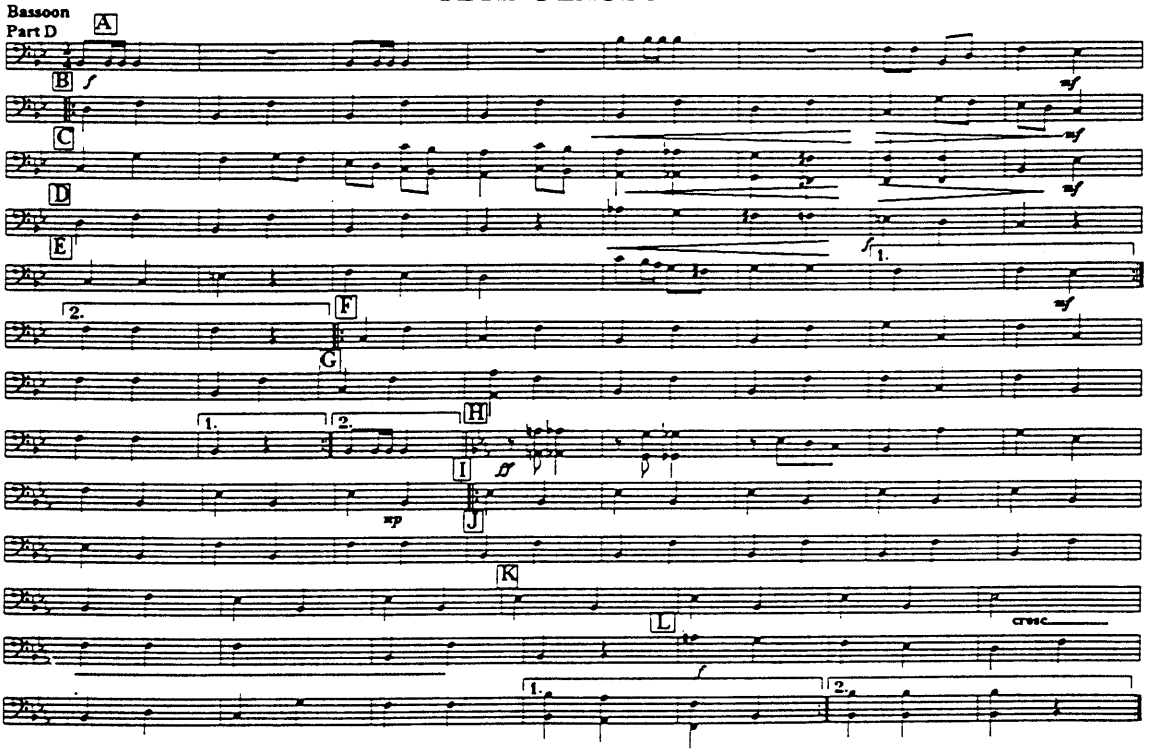
Trombone
Baritone B.C.
Bassoon
Part C

FLYING EAGLE



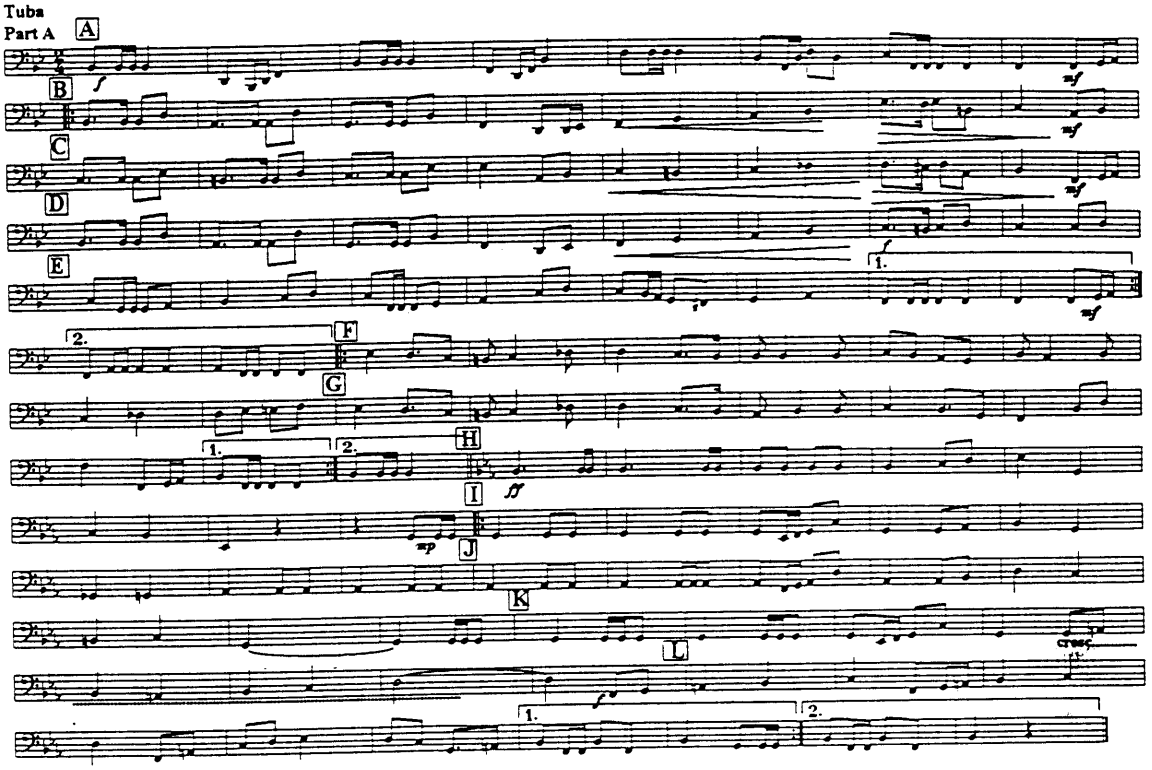
Trombone
Baritone B.C.
Bassoon
Part D

FLYING EAGLE



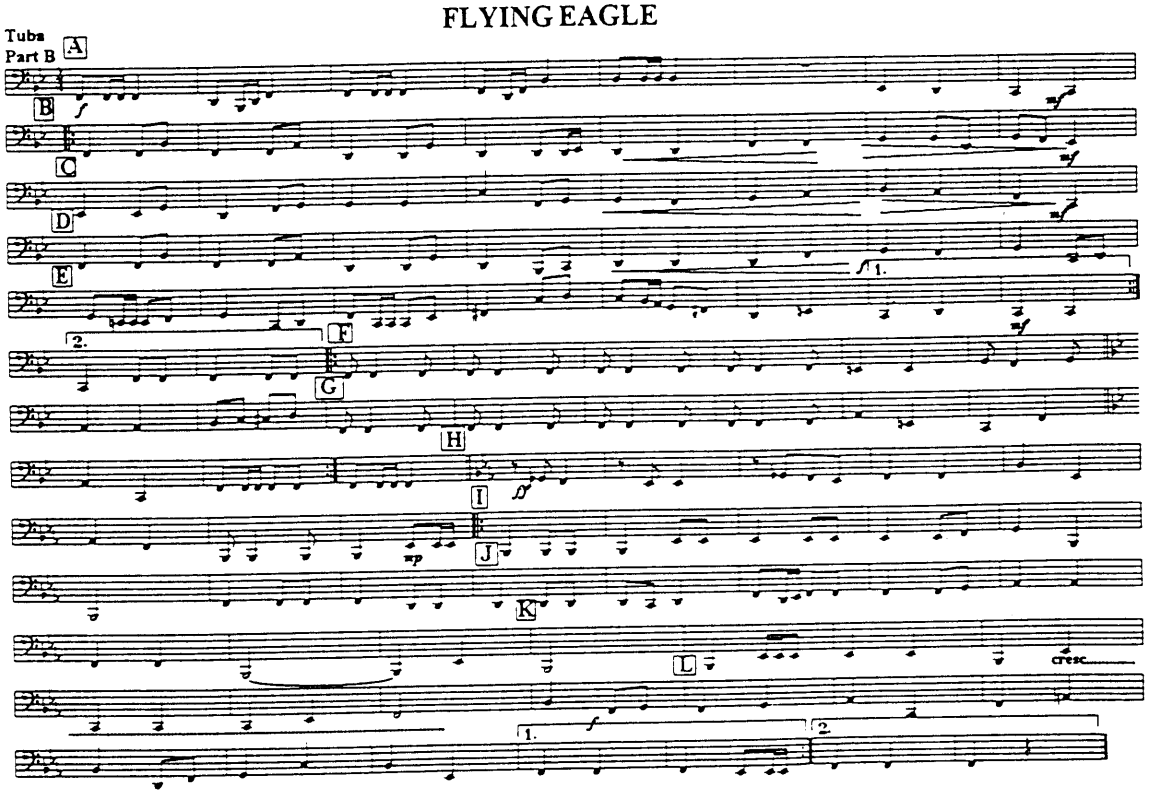
FLYING EAGLE

Tuba
Part A



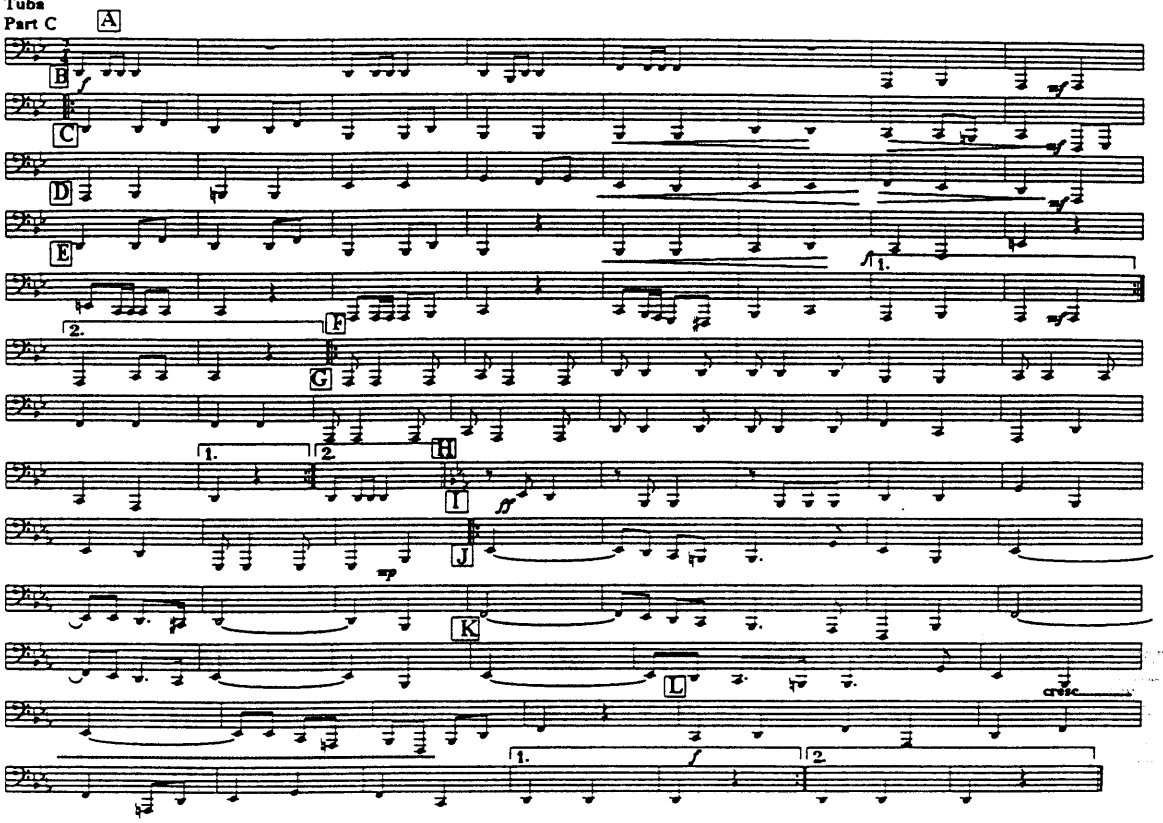
FLYING EAGLE

Tuba
Part B



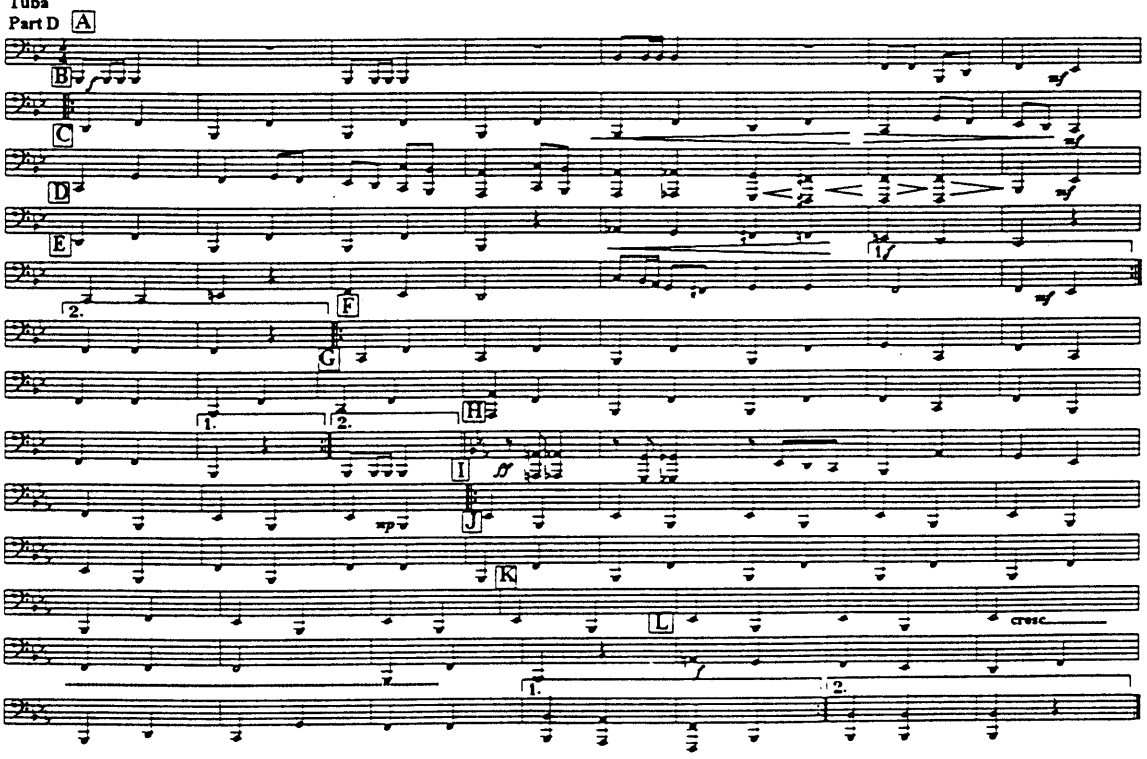
FLYING EAGLE

Tuba
Part C



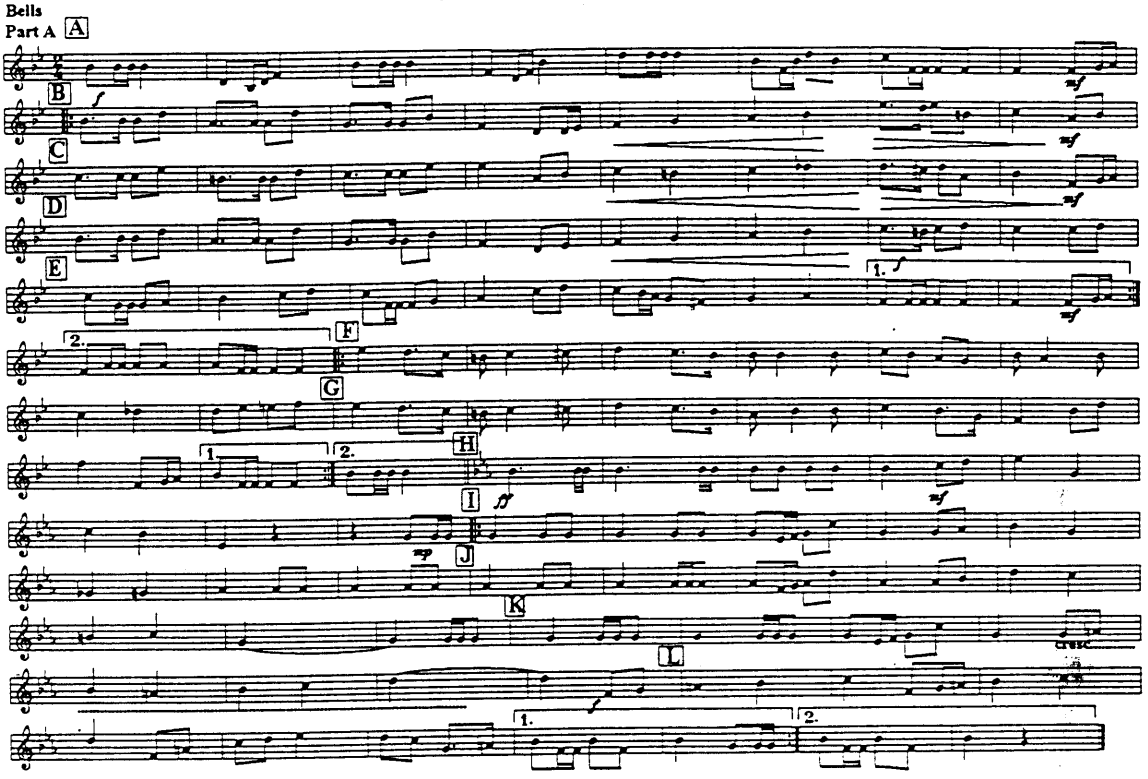
FLYING EAGLE

Tuba
Part D



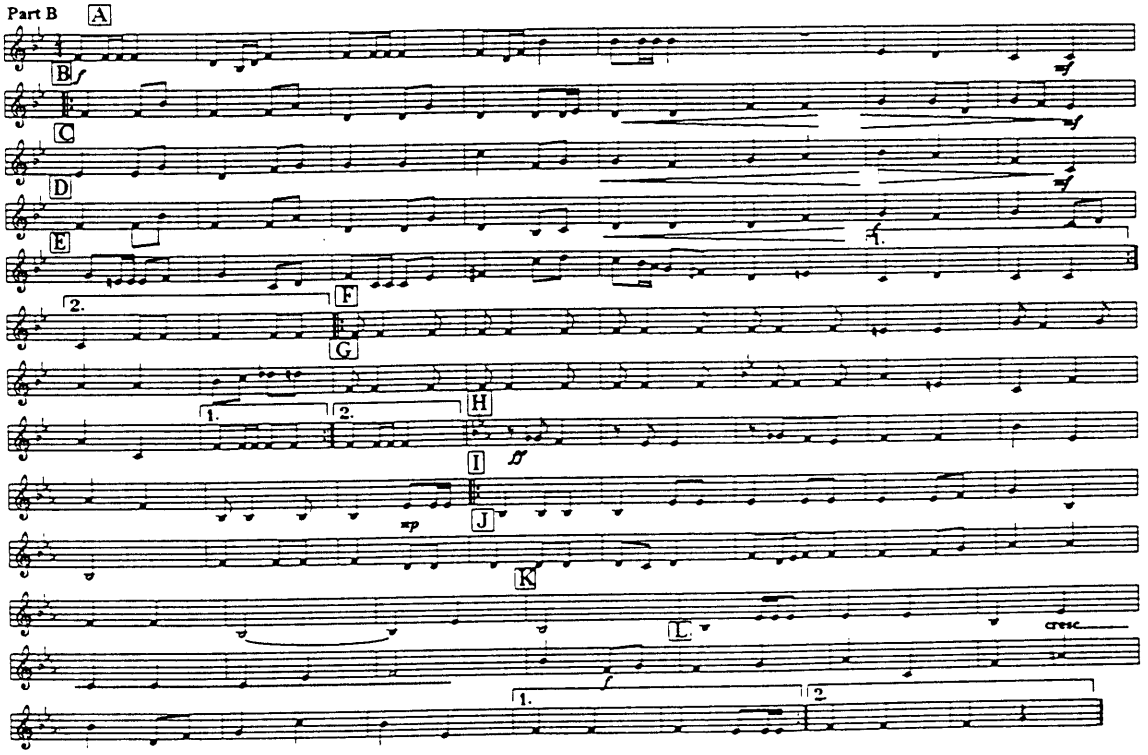
FLYING EAGLE

Bells
Part A



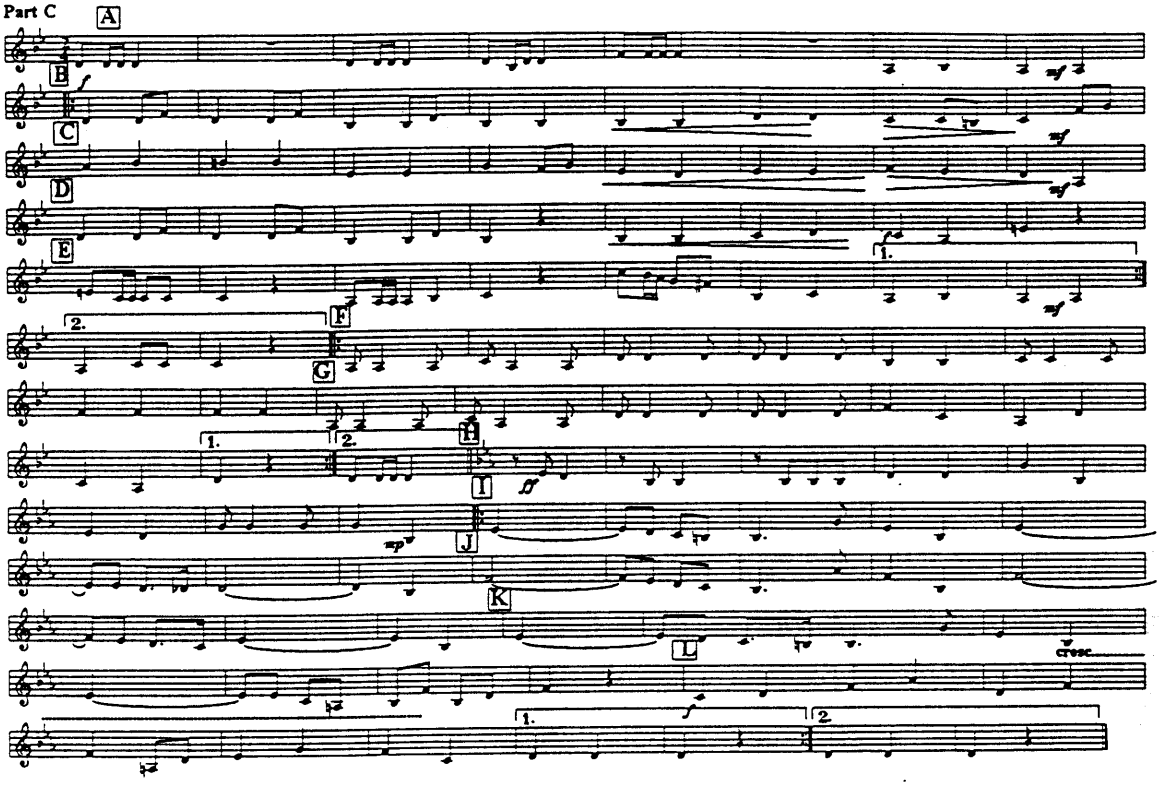
FLYING EAGLE

Bells
Part B



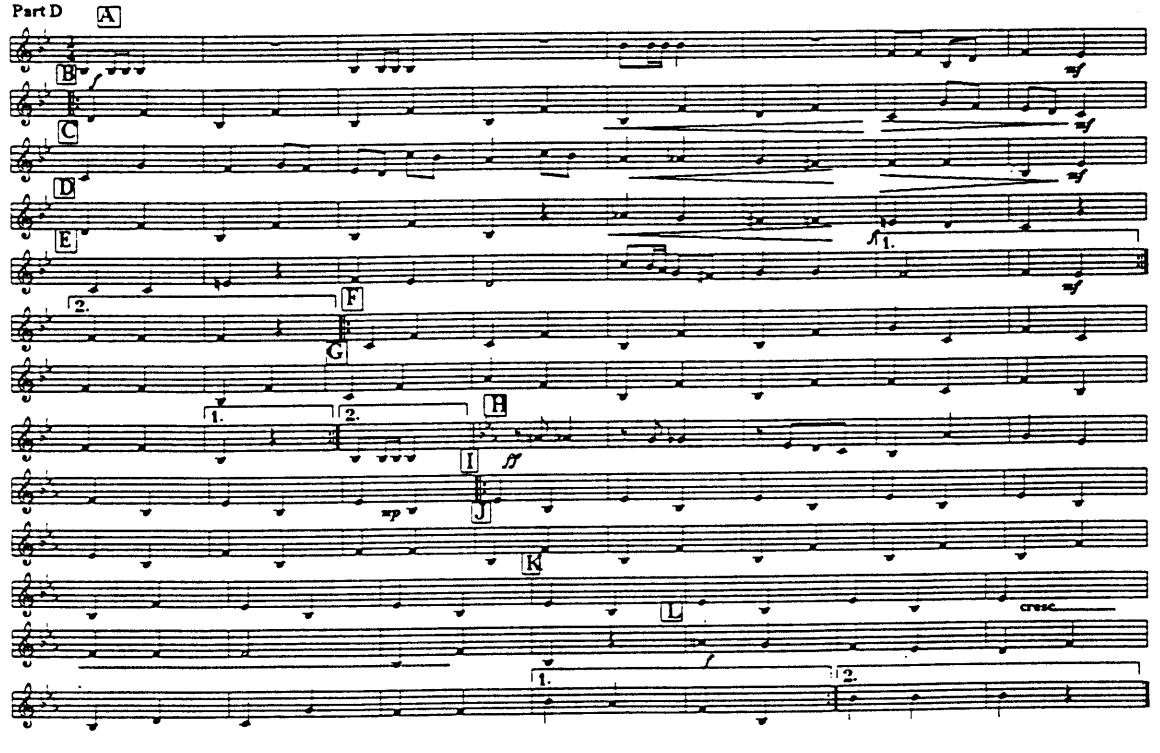
FLYING EAGLE

Bells
Part C



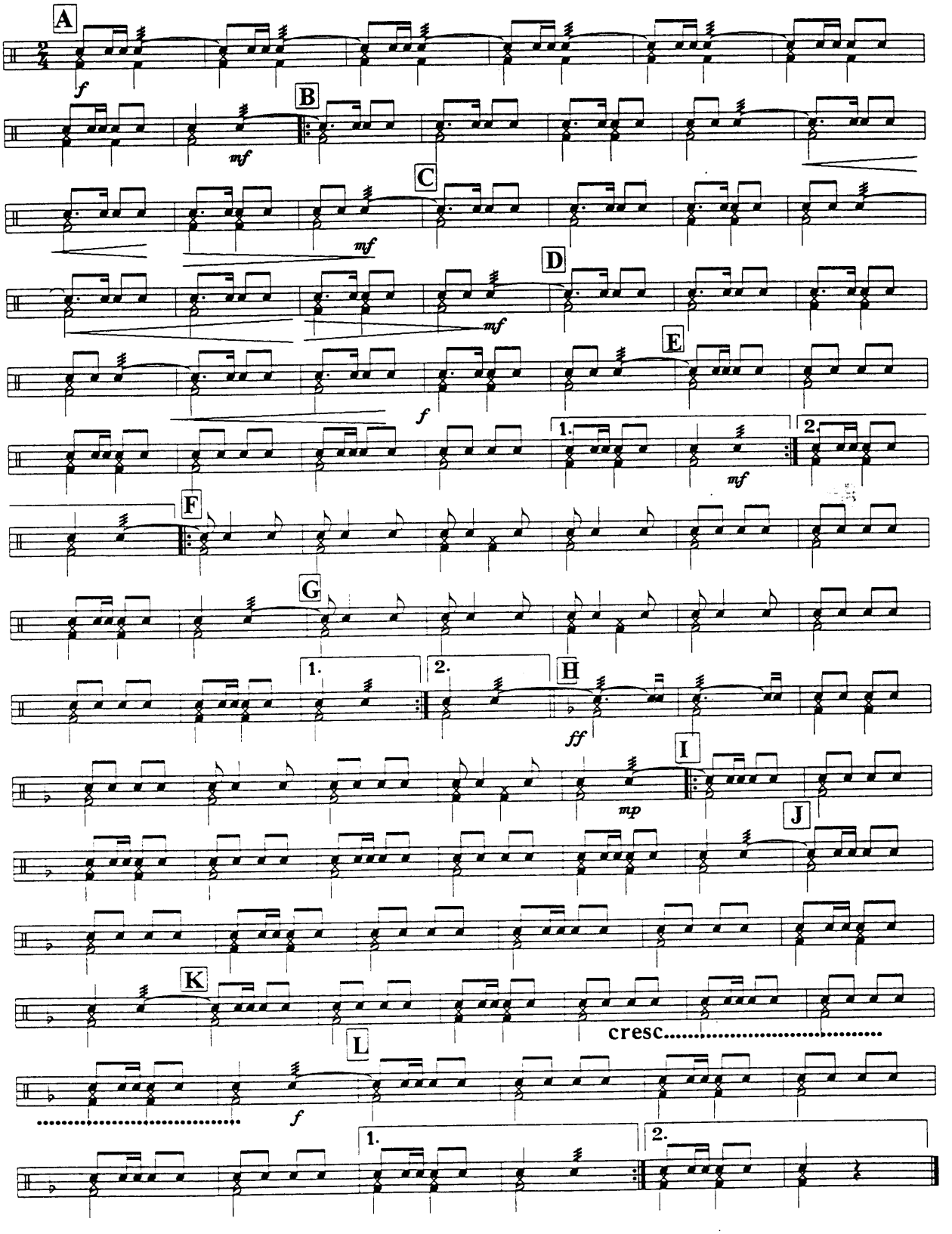
FLYING EAGLE

Bells
Part D

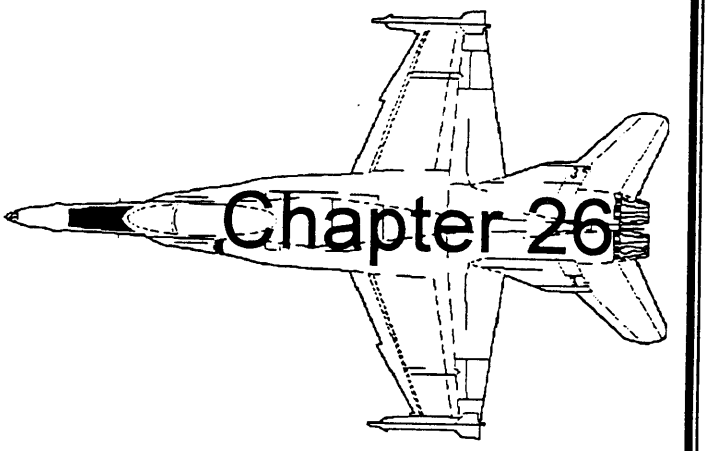


FLYING EAGLE

Percussion



Flying Fortress

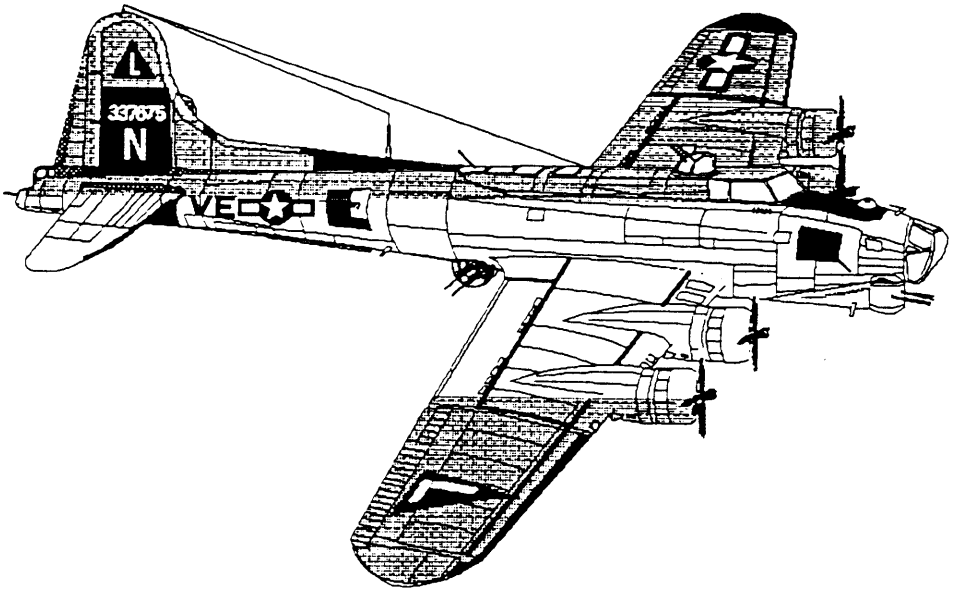


Chapter 26

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

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

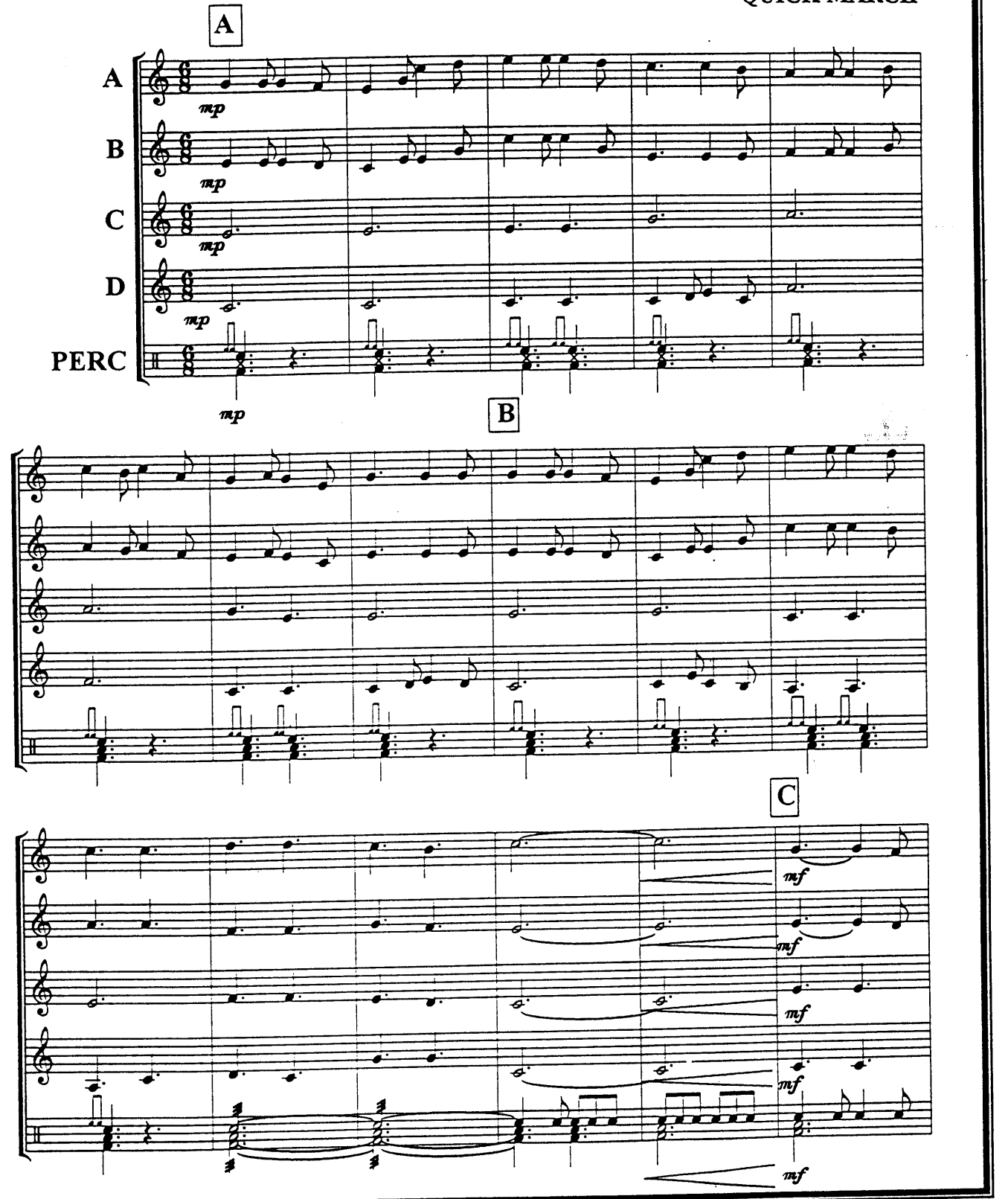
2. The RAF were flying Lancasters at zero-zero feet,
   The RAF were flying Lancasters at zero-zero feet,
   The RAF were flying Lancasters at zero-zero feet,
   With little ammunition and a BLOODY GREAT BOMB.

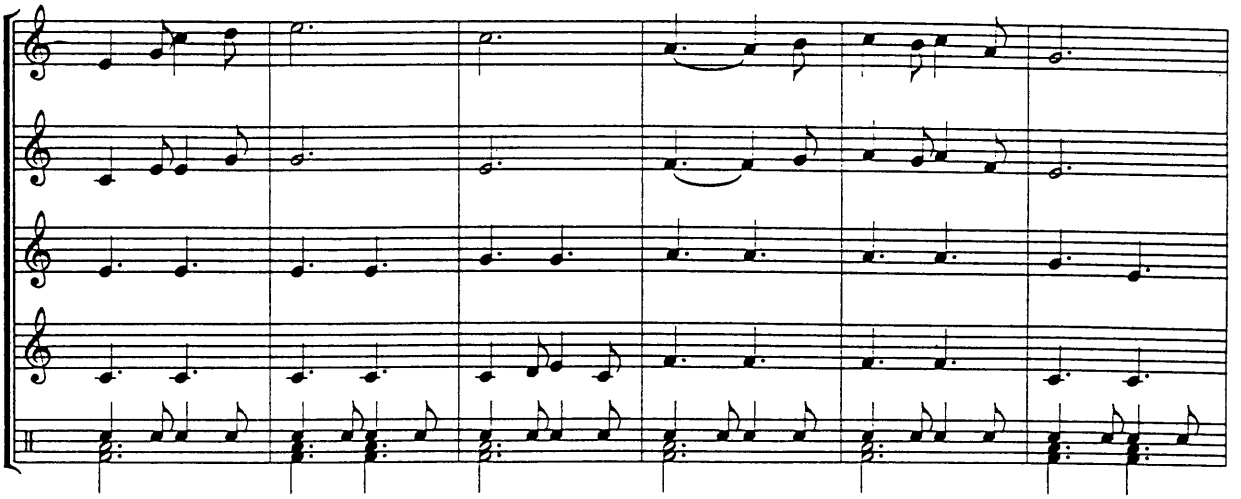


THE FLYING FORTRESS

Bb CONDUCTOR

SLOW OR QUICK MARCH





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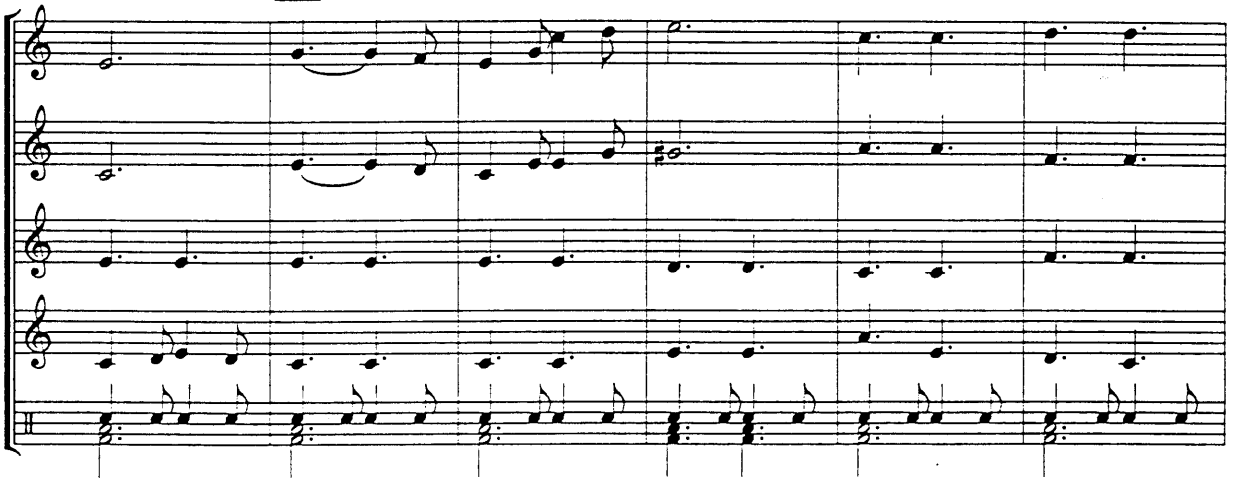

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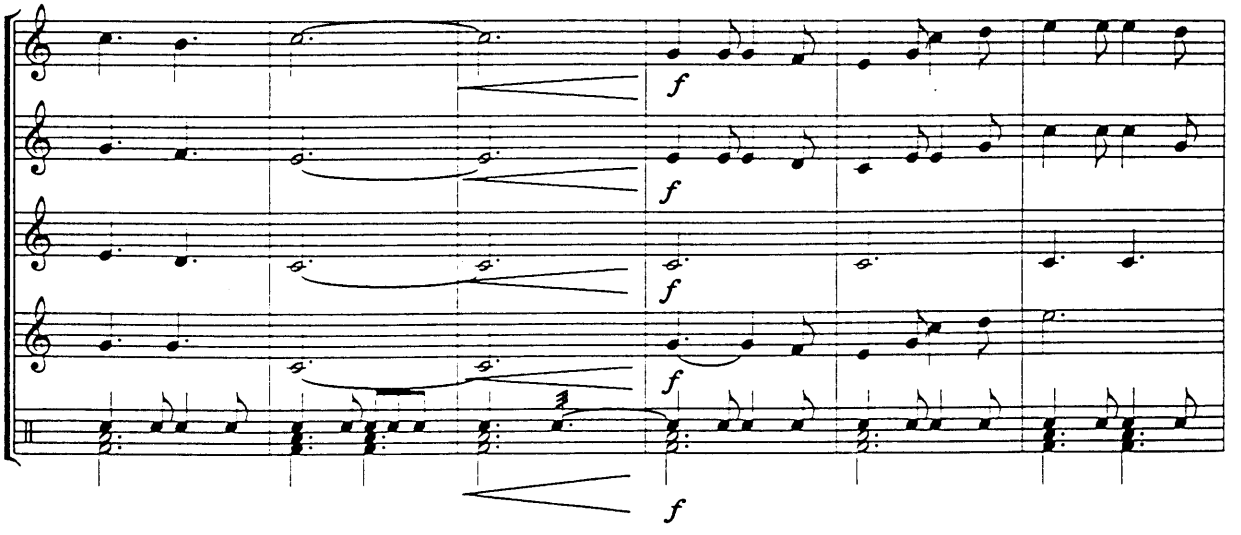
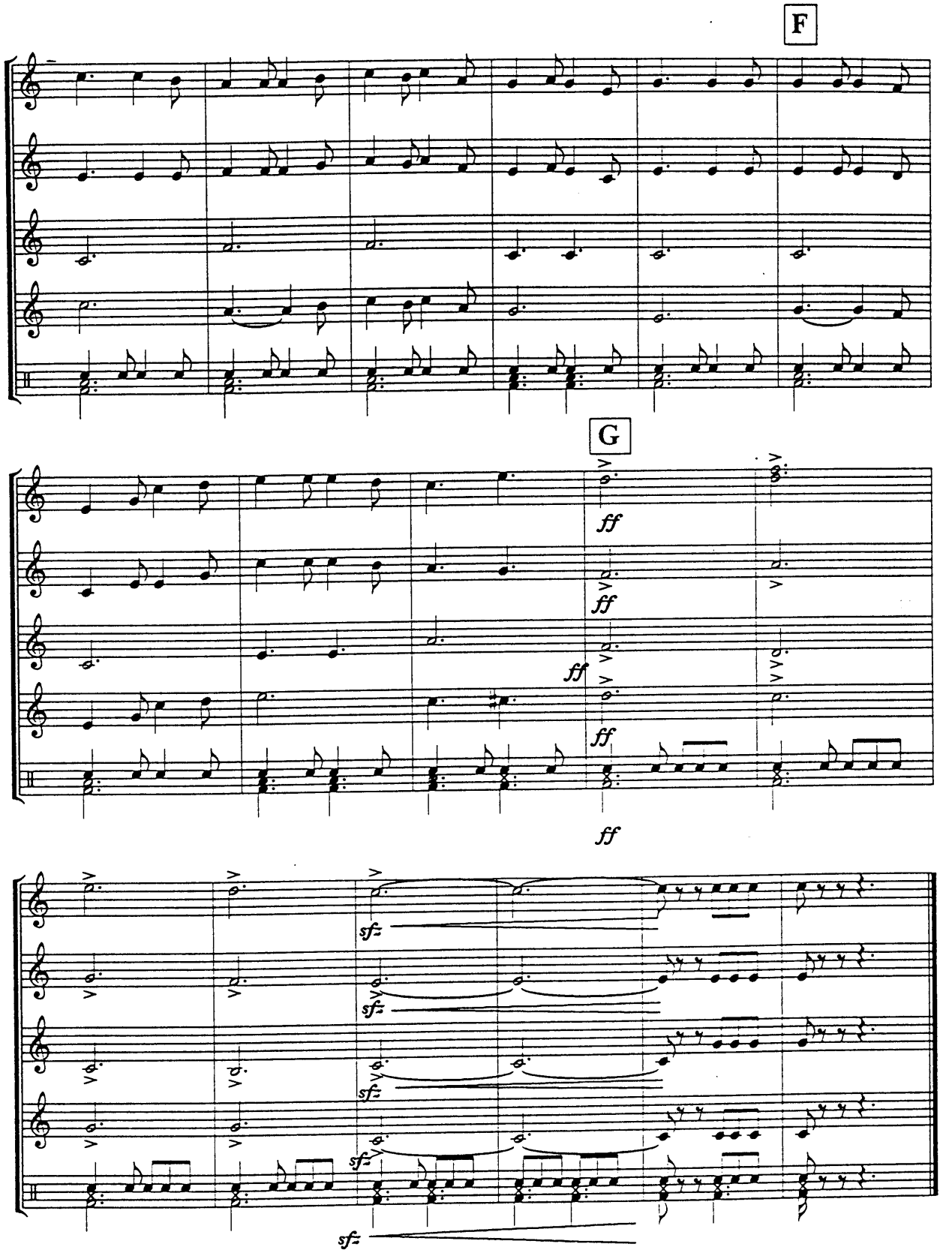
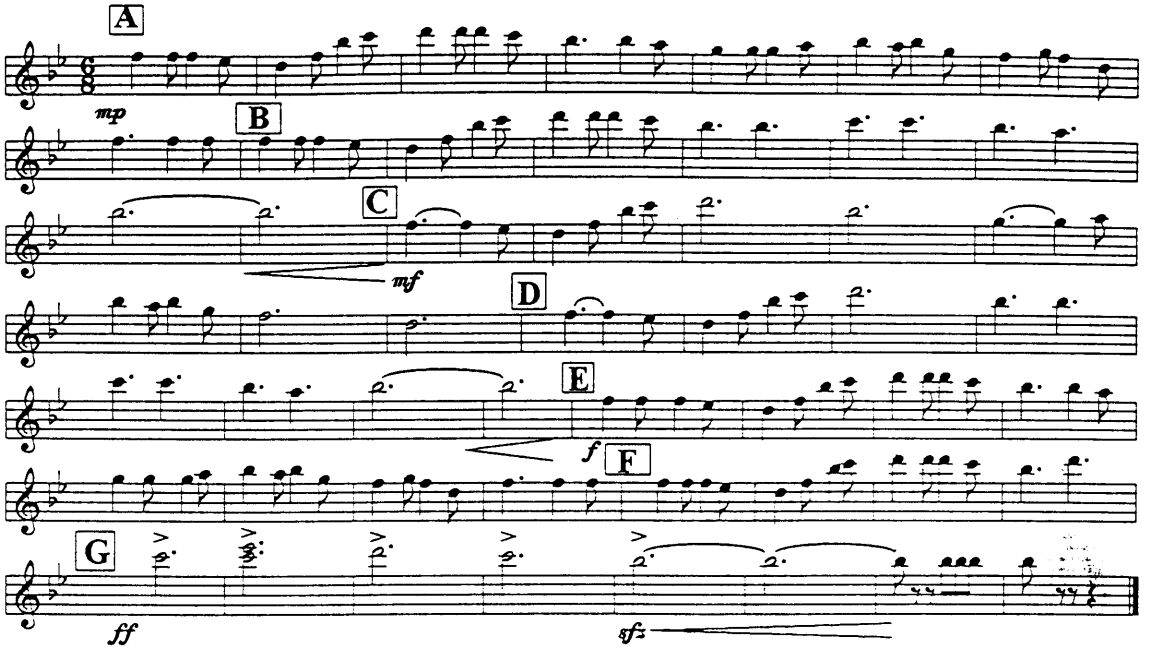


The Flying Fortress Page 2


F
G
ff
ff
ff
ff
ff
sfz
sfz
sfz
sfz
sfz

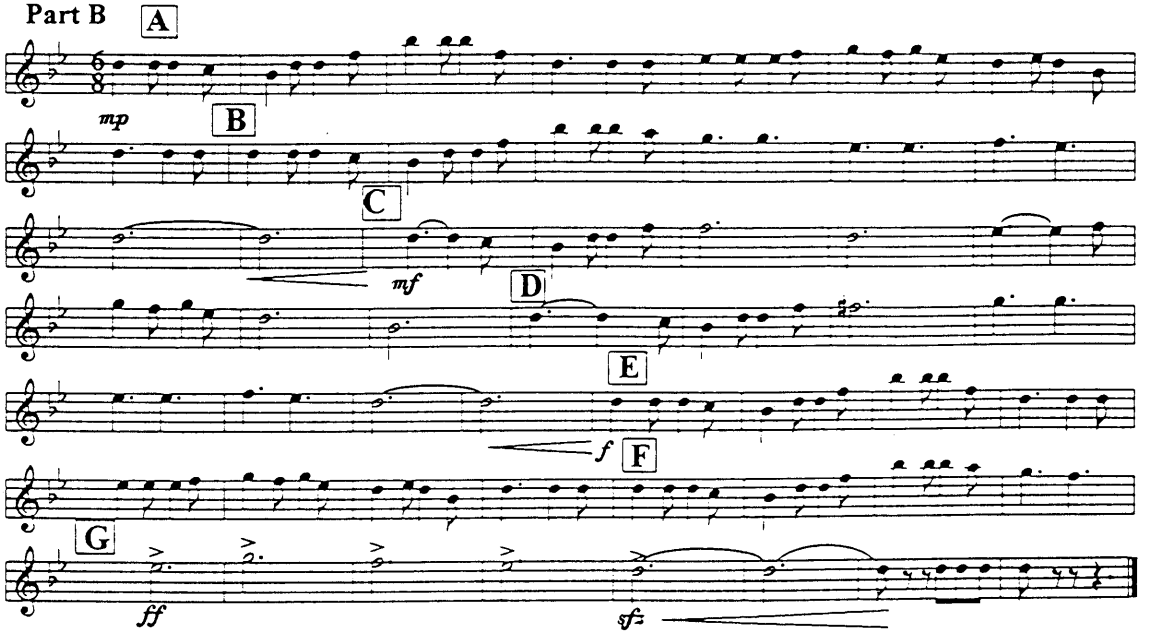
Flute
Oboe
Part A

THE FLYING FORTRESS



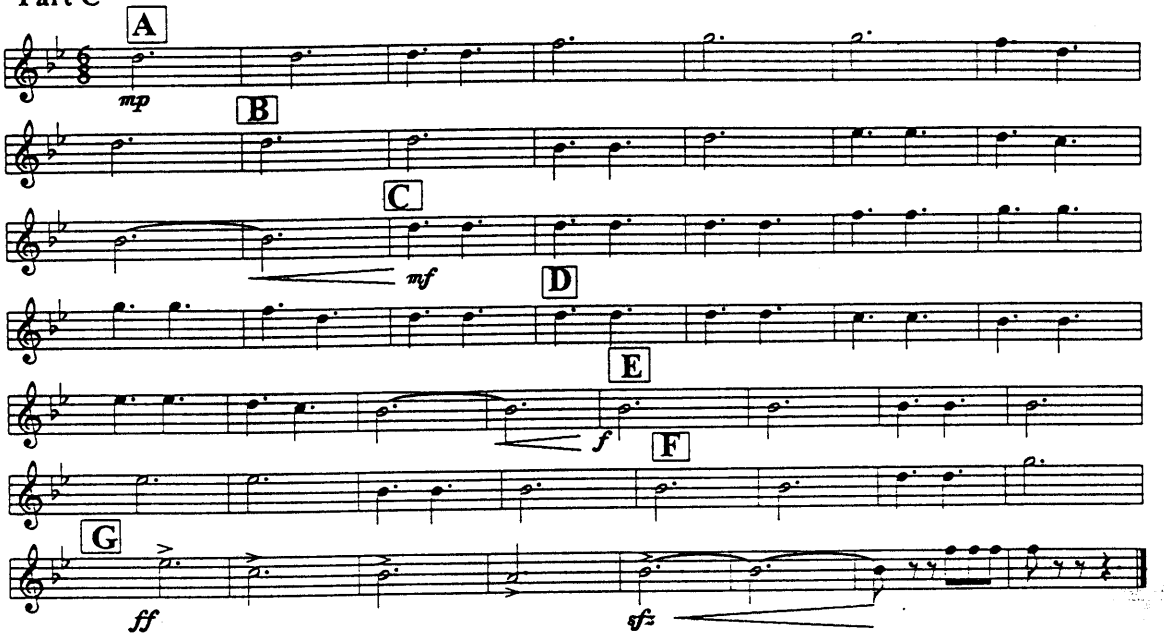
Flute
Oboe
Part B

THE FLYING FORTRESS



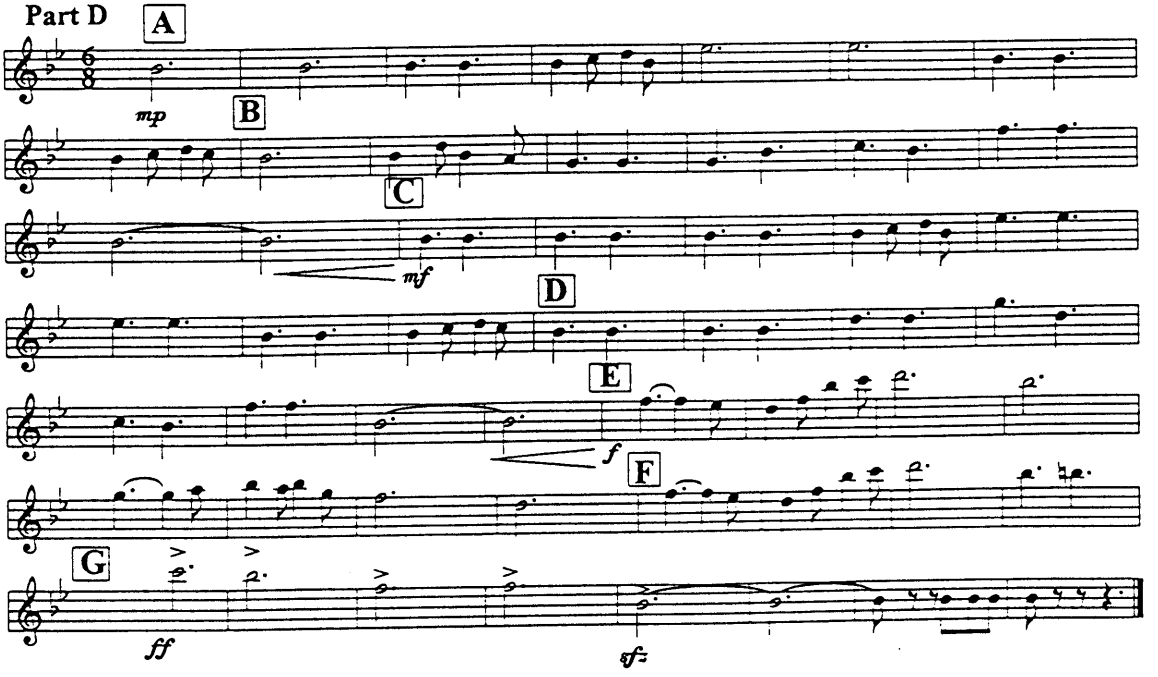
Flute
Oboe
Part C

THE FLYING FORTRESS



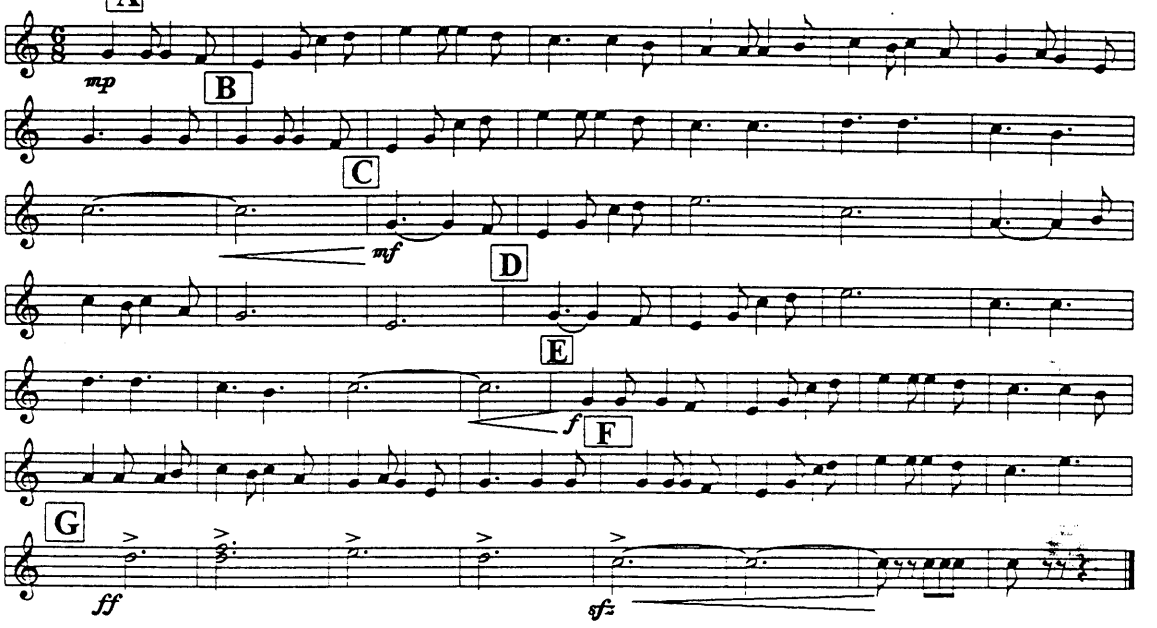
Flute
Oboe
Part D

THE FLYING FORTRESS



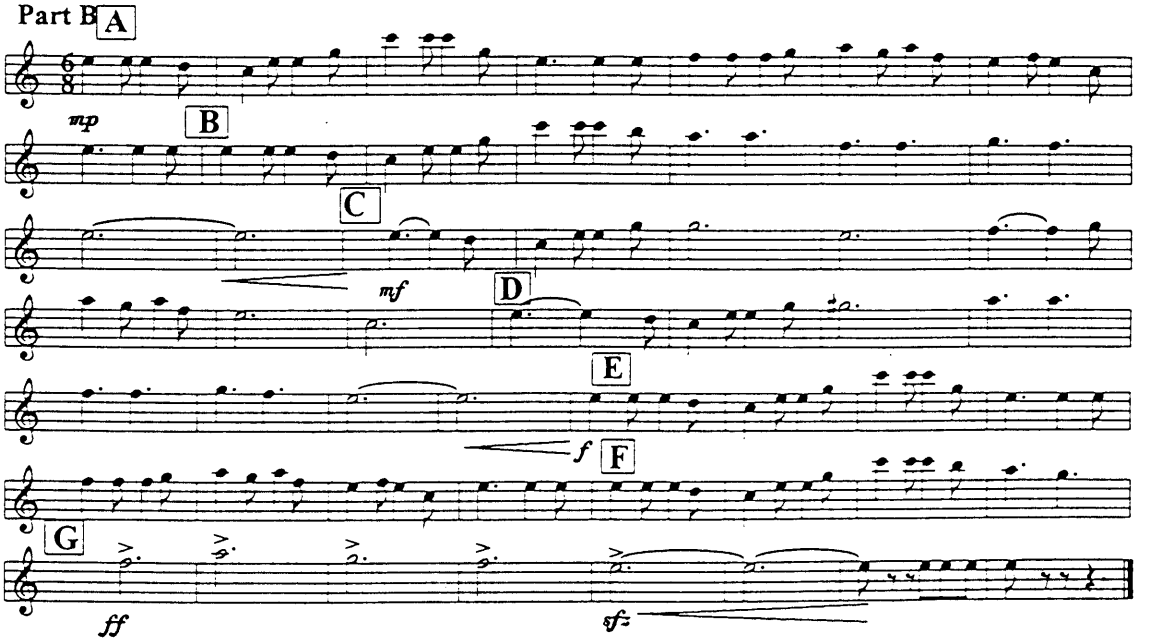
Tenor Saxophone
Clarinet (high)
Part A

THE FLYING FORTRESS



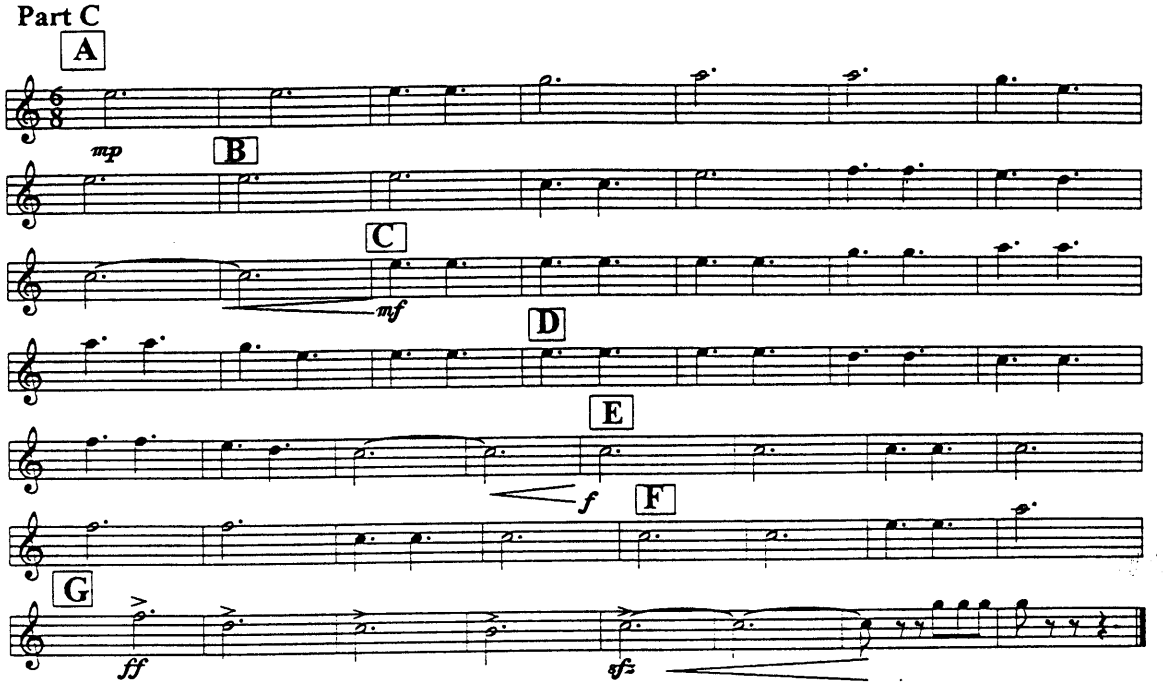
Tenor Saxophone
Clarinet (high)
Part B

THE FLYING FORTRESS



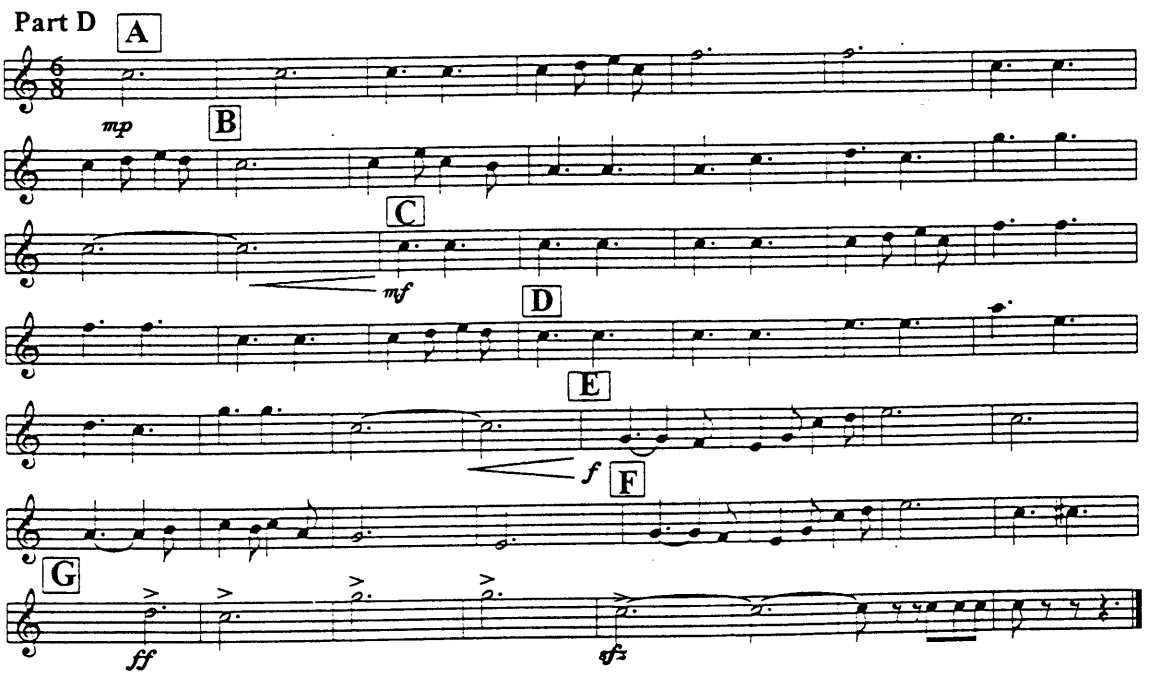
Tenor Saxophone
Clarinet (high)
Part C

THE FLYING FORTRESS



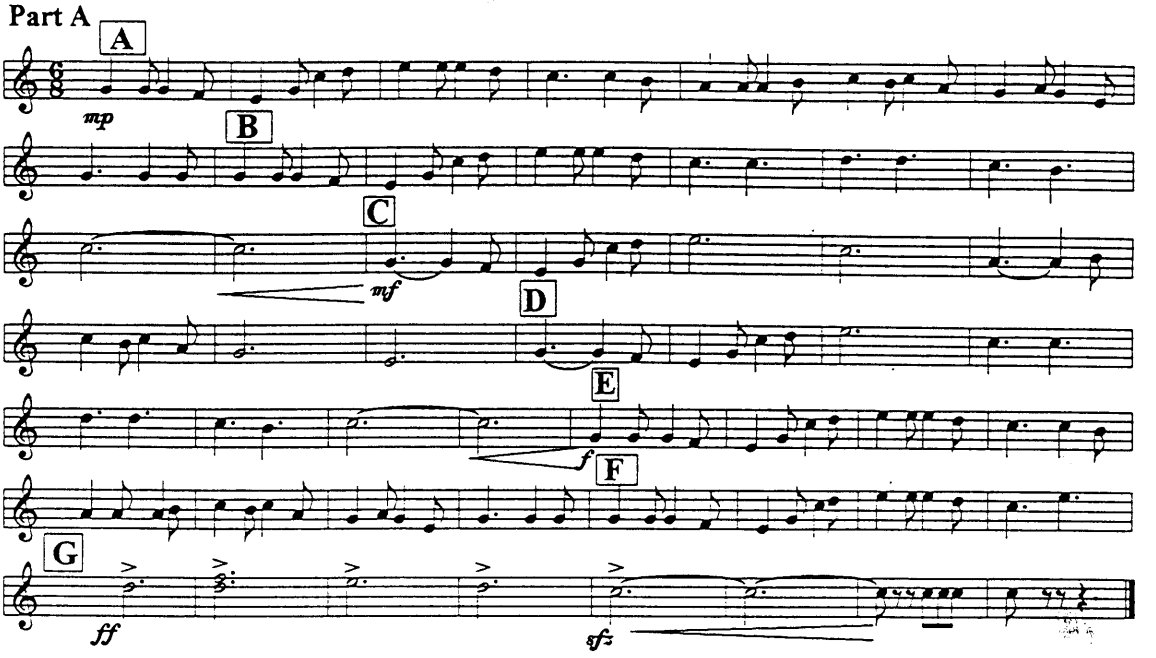
Tenor Saxophone
Clarinet (high)
Part D

THE FLYING FORTRESS



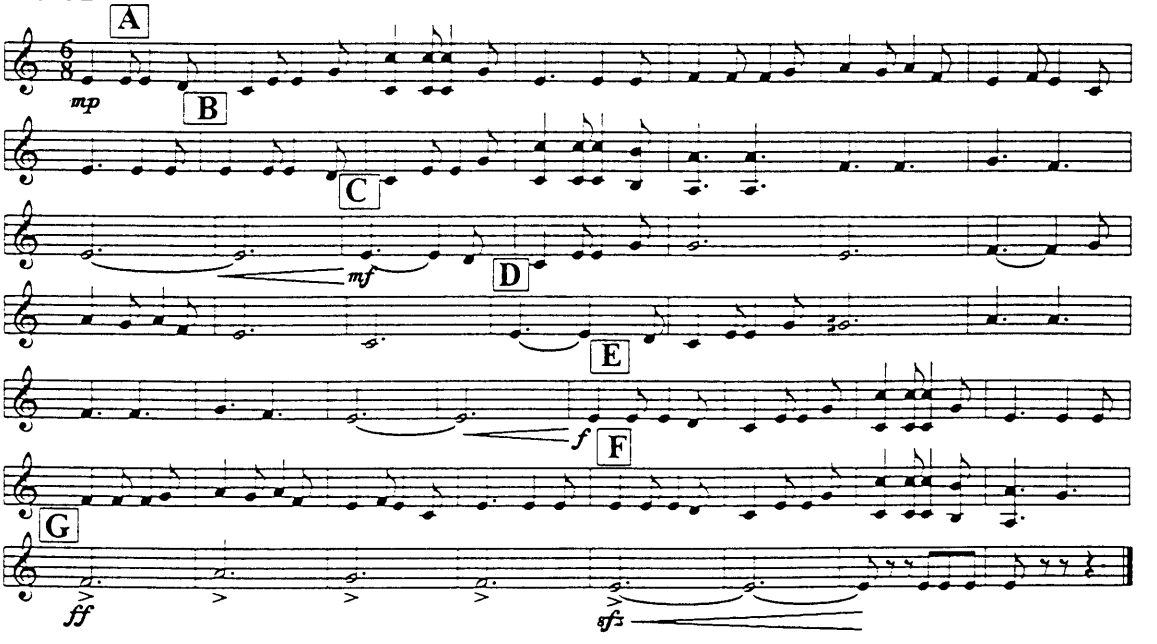
THE FLYING FORTRESS

Bass Clarinet
Part A



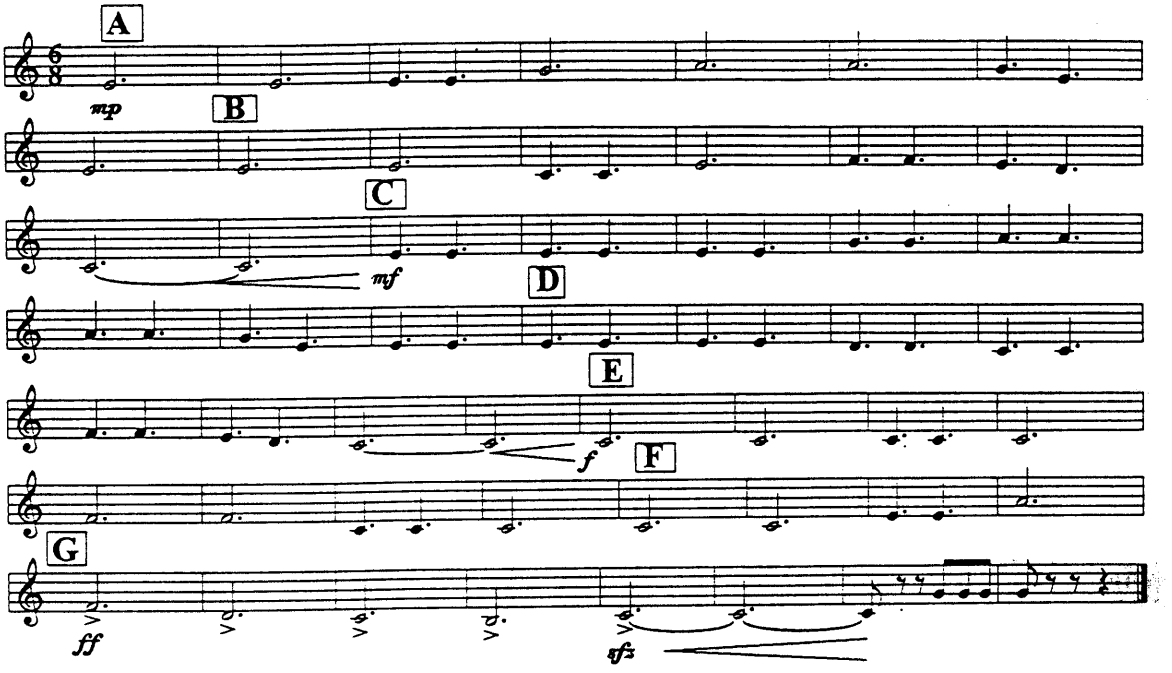
THE FLYING FORTRESS

Bass Clarinet
Part B



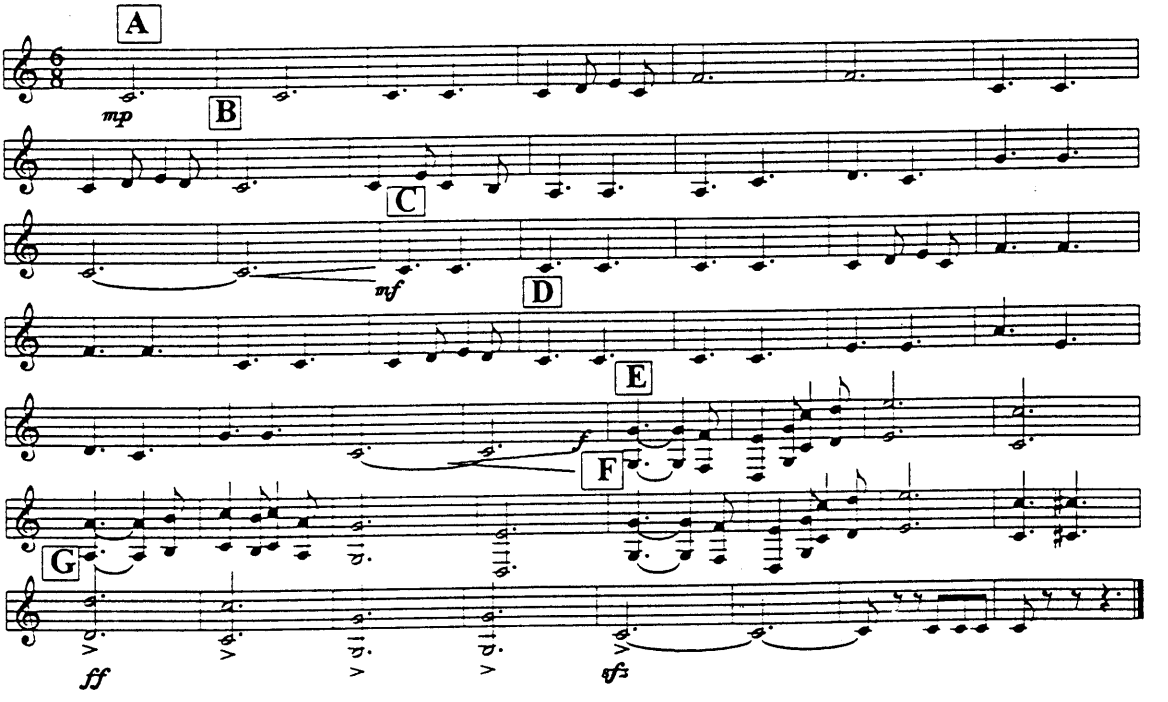
THE FLYING FORTRESS

Bass Clarinet
Part C



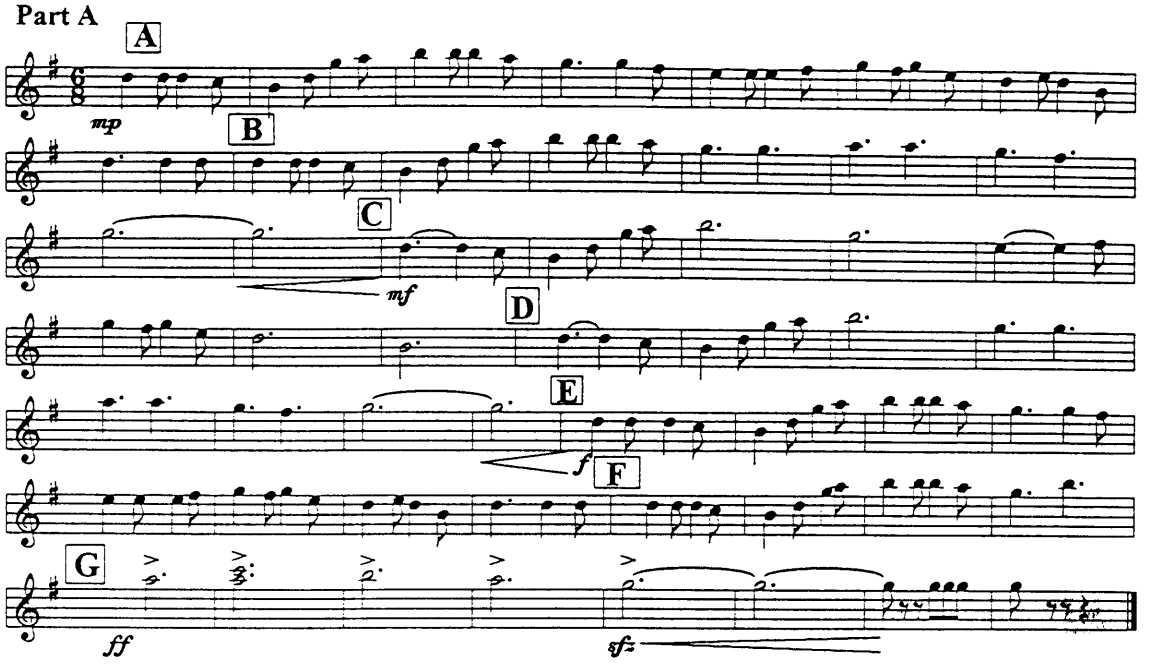
THE FLYING FORTRESS

Bass Clarinet
Part D



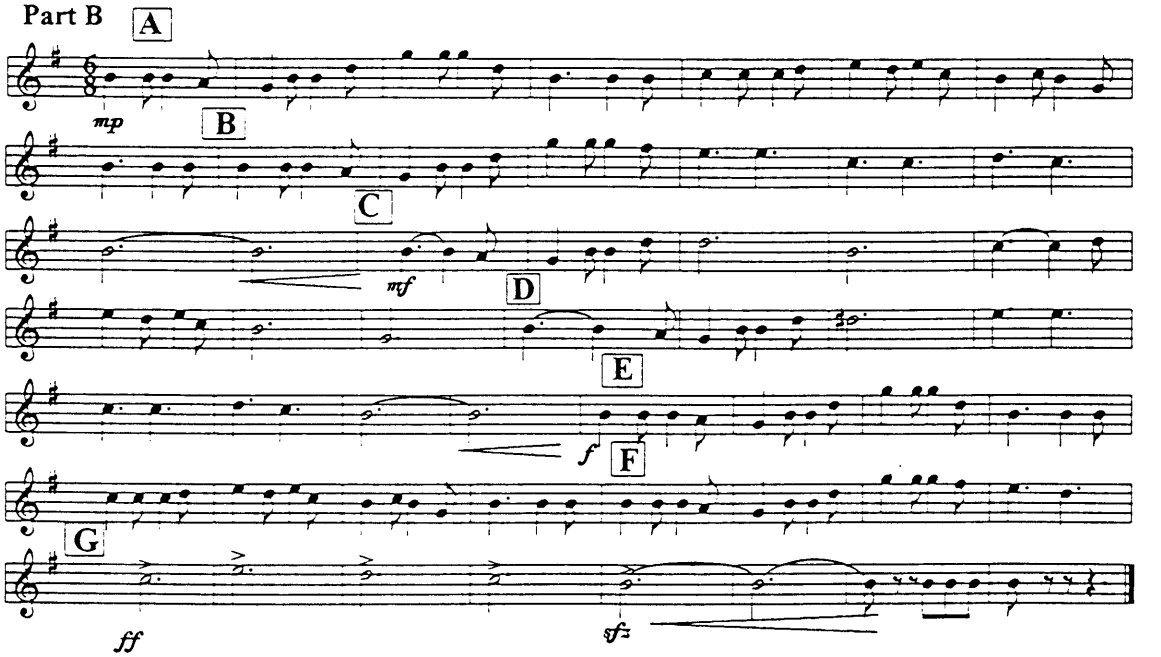
Alto Saxophone
Baritone Saxophone
Part A

THE FLYING FORTRESS



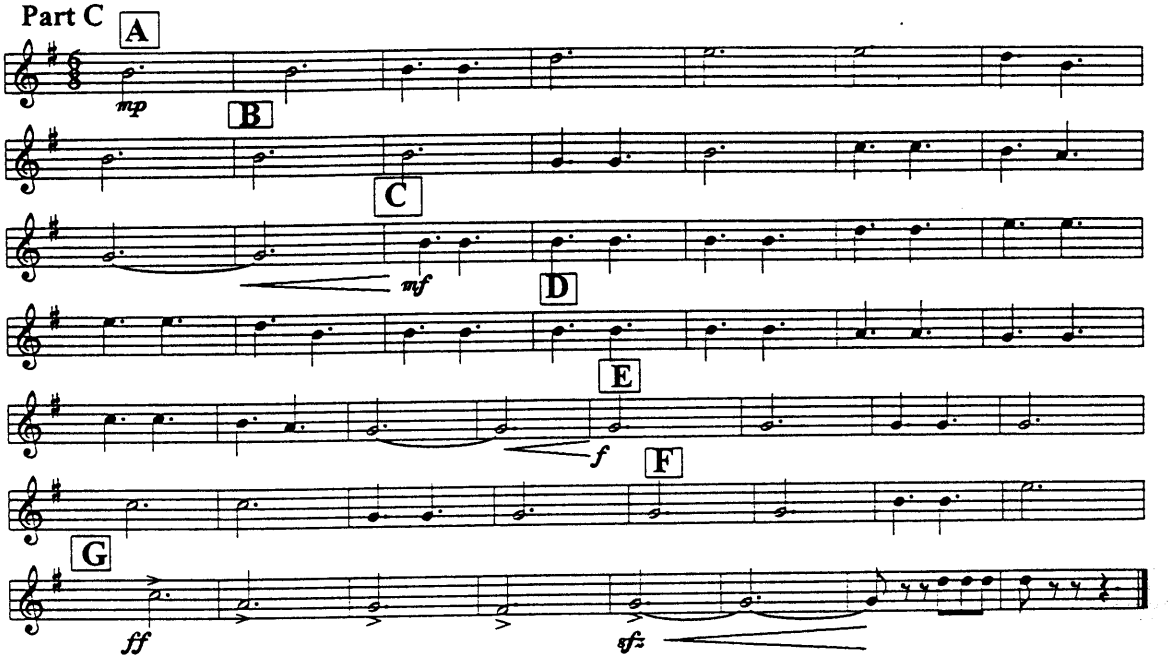
Alto Saxophone
Baritone Saxophone
Part B

THE FLYING FORTRESS



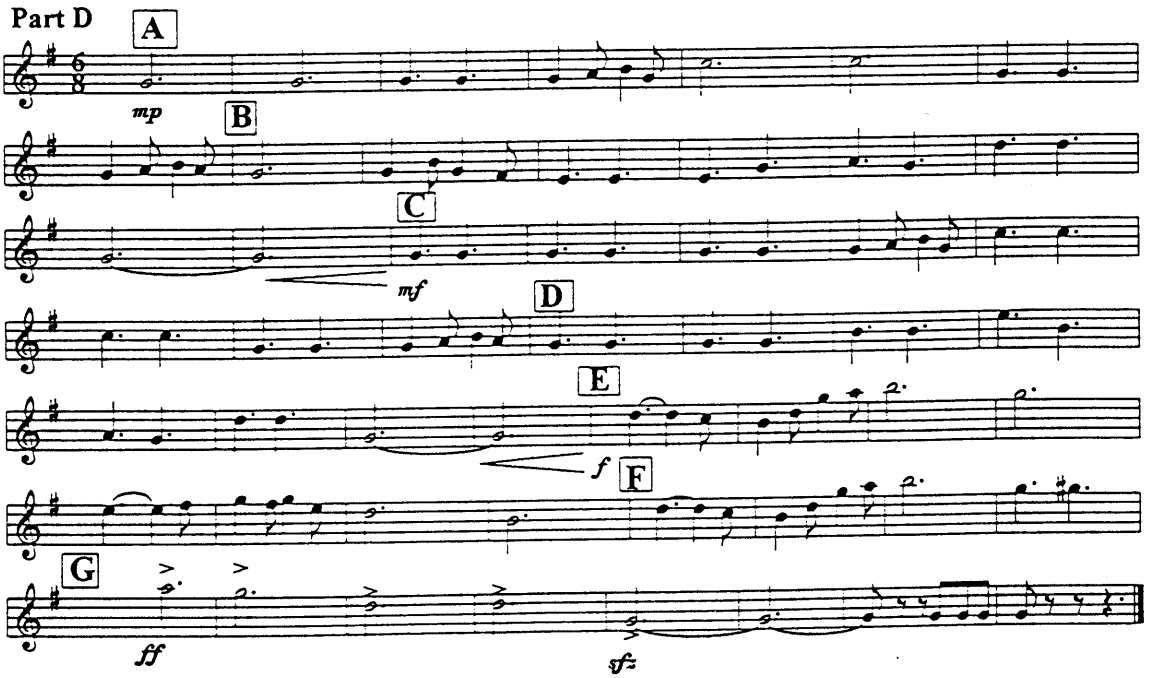
Alto Saxophone
Baritone Saxophone
Part C

THE FLYING FORTRESS



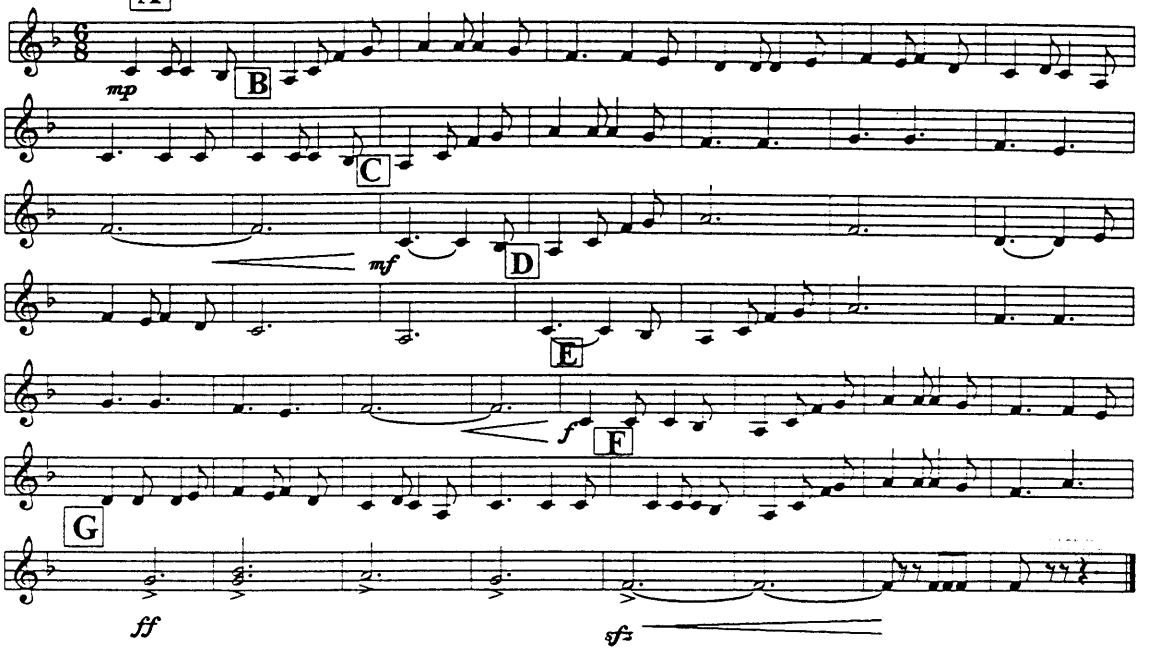
Alto Saxophone
Baritone Saxophone
Part D

THE FLYING FORTRESS



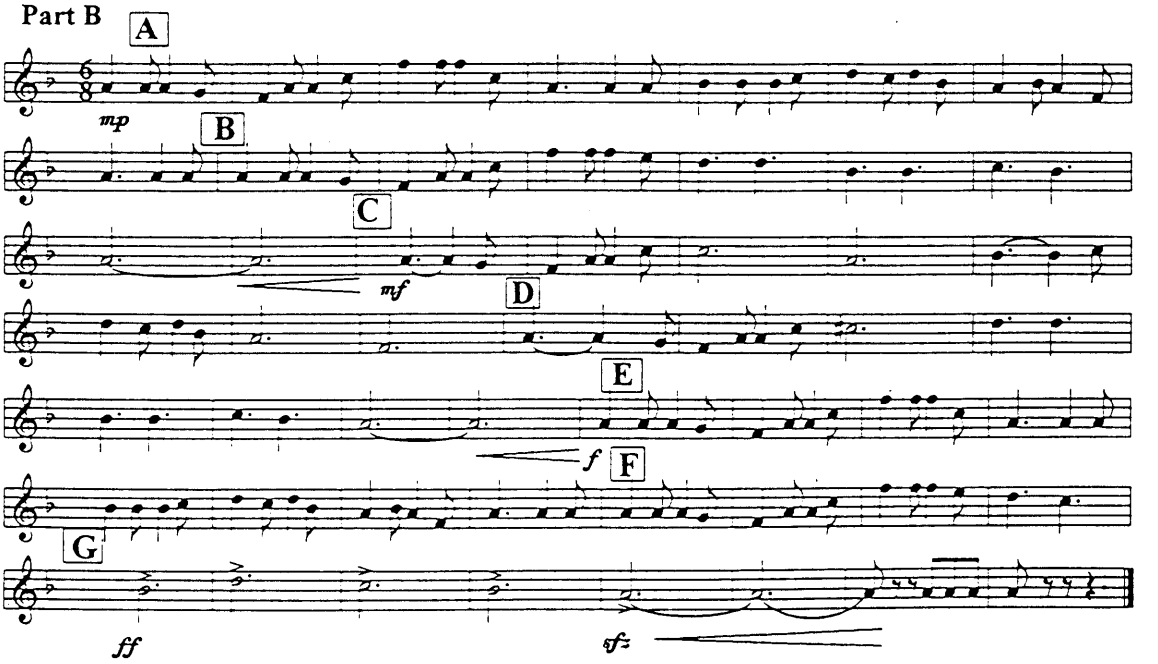
THE FLYING FORTRESS

French Horn
Part A



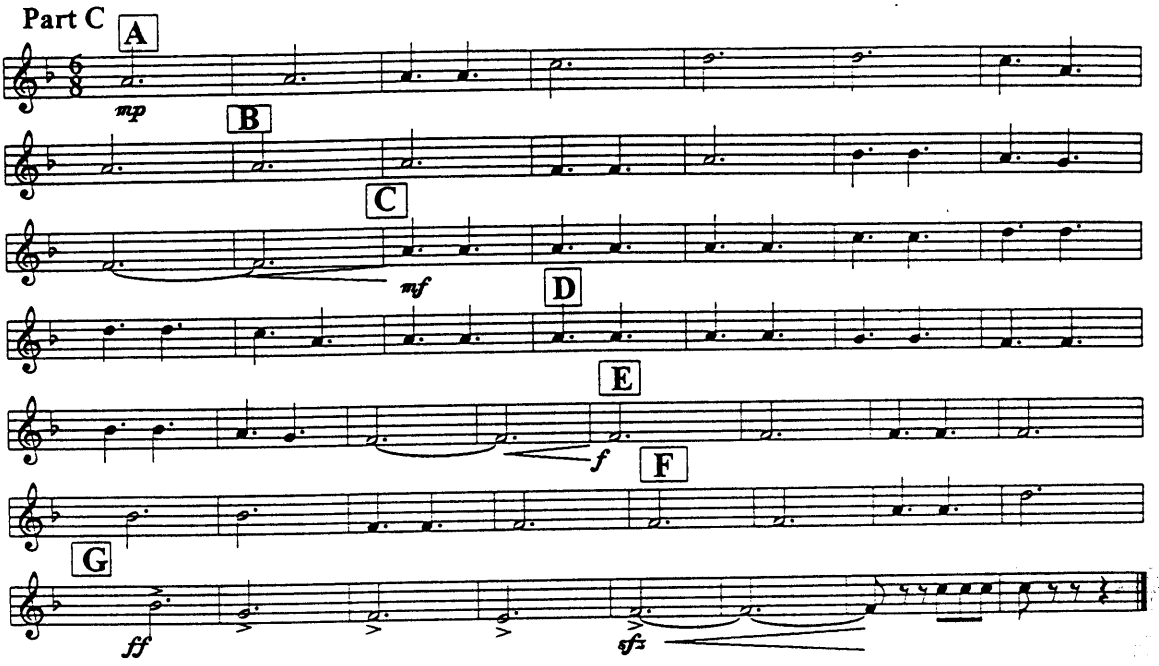
THE FLYING FORTRESS

French Horn
Part B



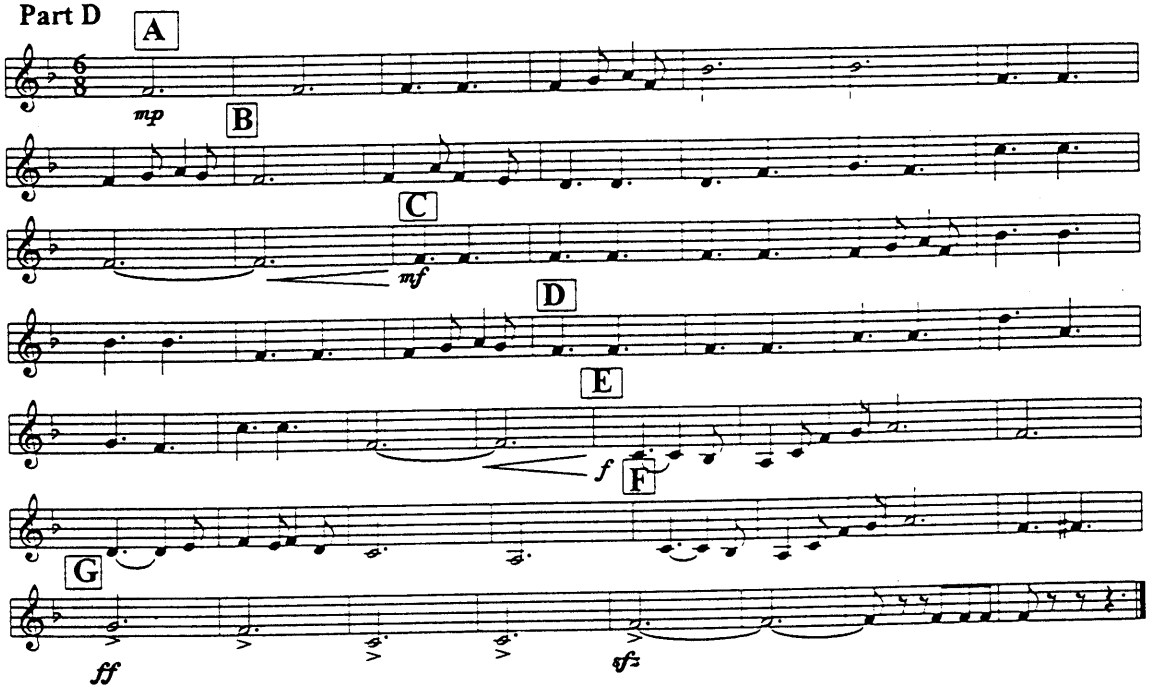
THE FLYING FORTRESS

French Horn
Part C



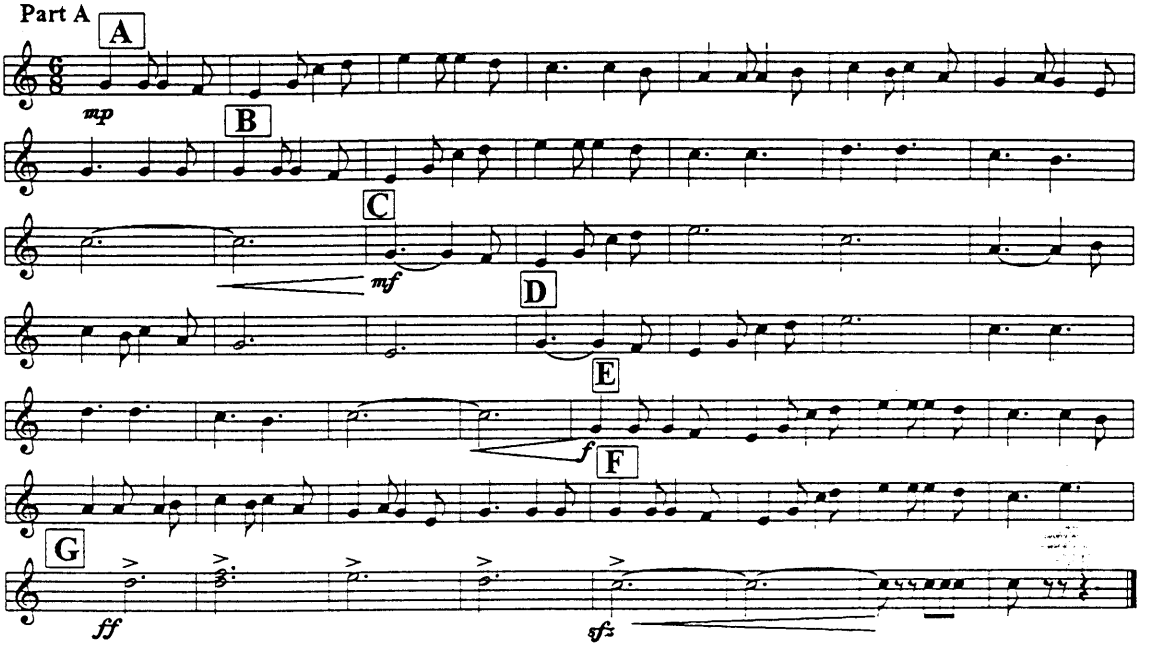
THE FLYING FORTRESS

French Horn
Part D



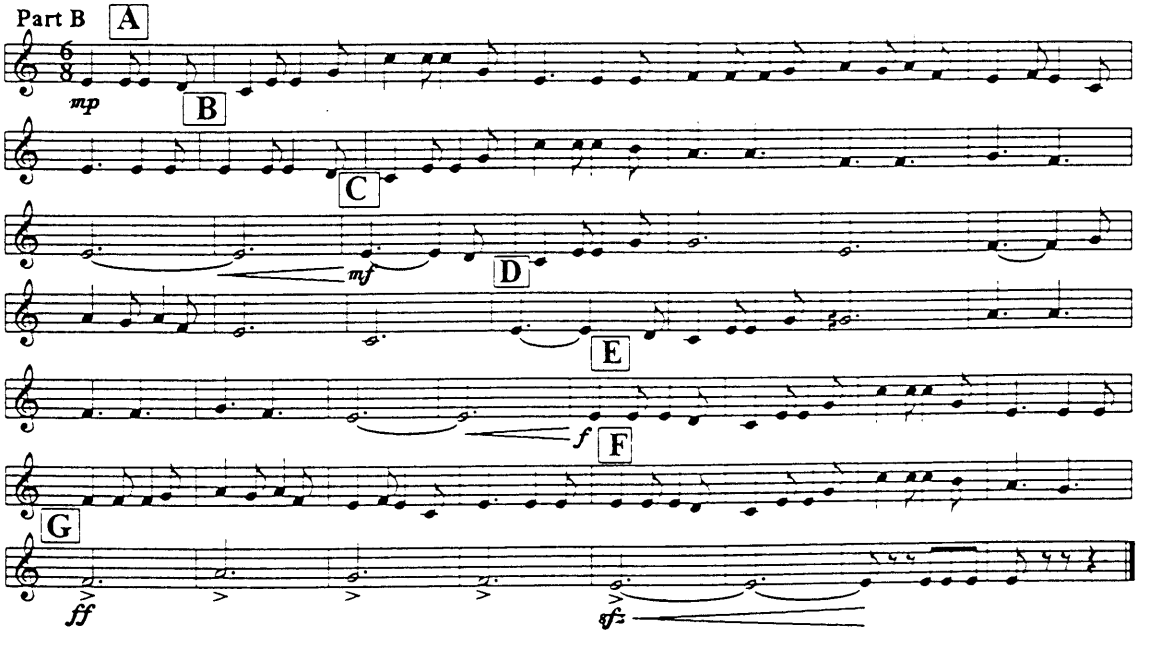
Trumpet
Clarinet (low)
Baritone T.C.
Part A

THE FLYING FORTRESS



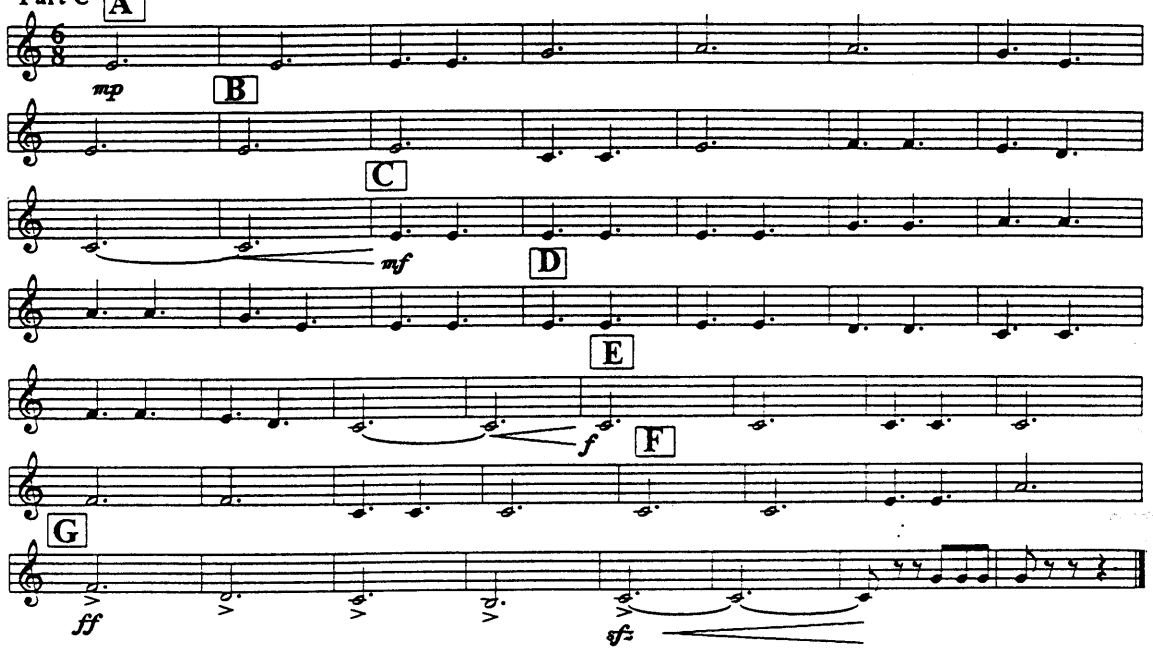
Trumpet
Clarinet (low)
Baritone T.C.
Part B

THE FLYING FORTRESS



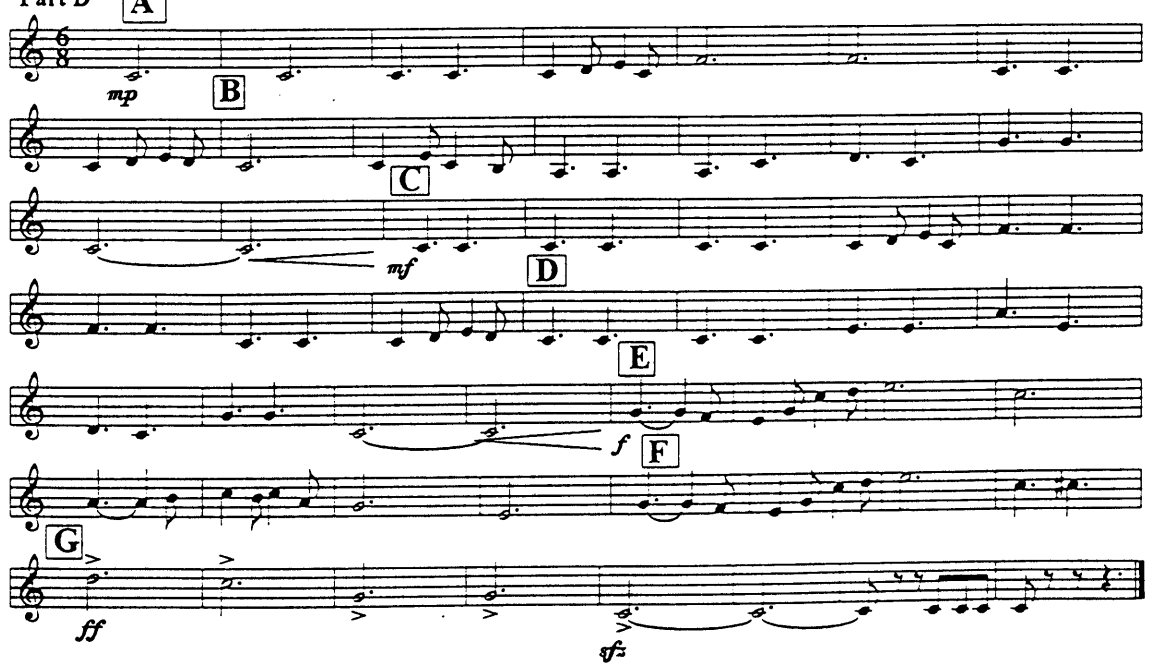
Trumpet
Clarinet (low)
Baritone T.C.
Part C

THE FLYING FORTRESS



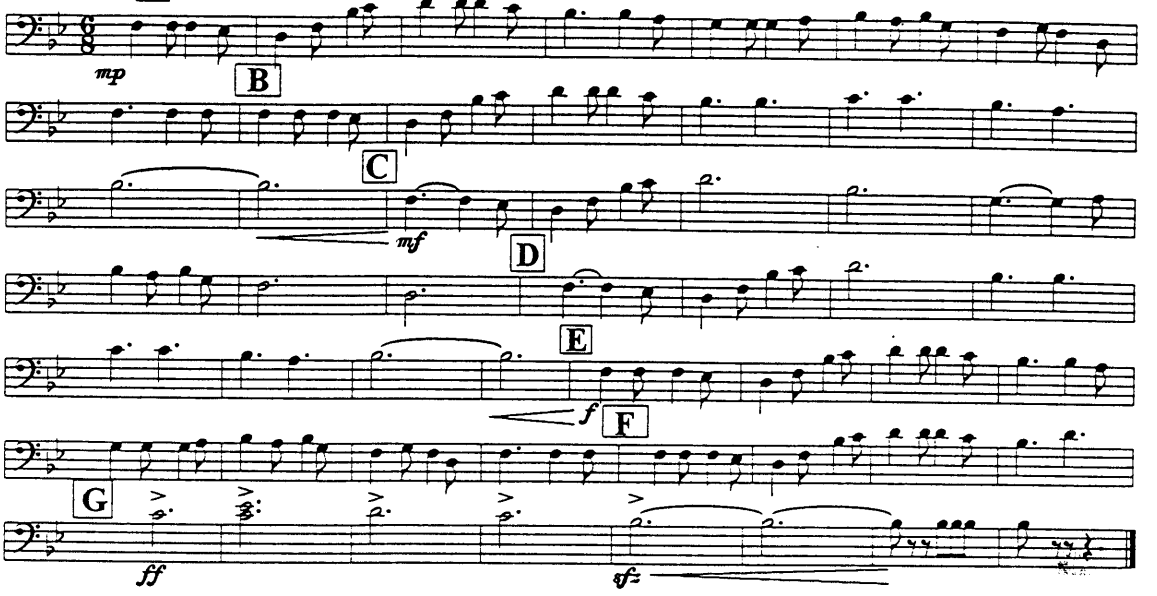
Trumpet
Clarinet (low)
Baritone T.C.
Part D

THE FLYING FORTRESS



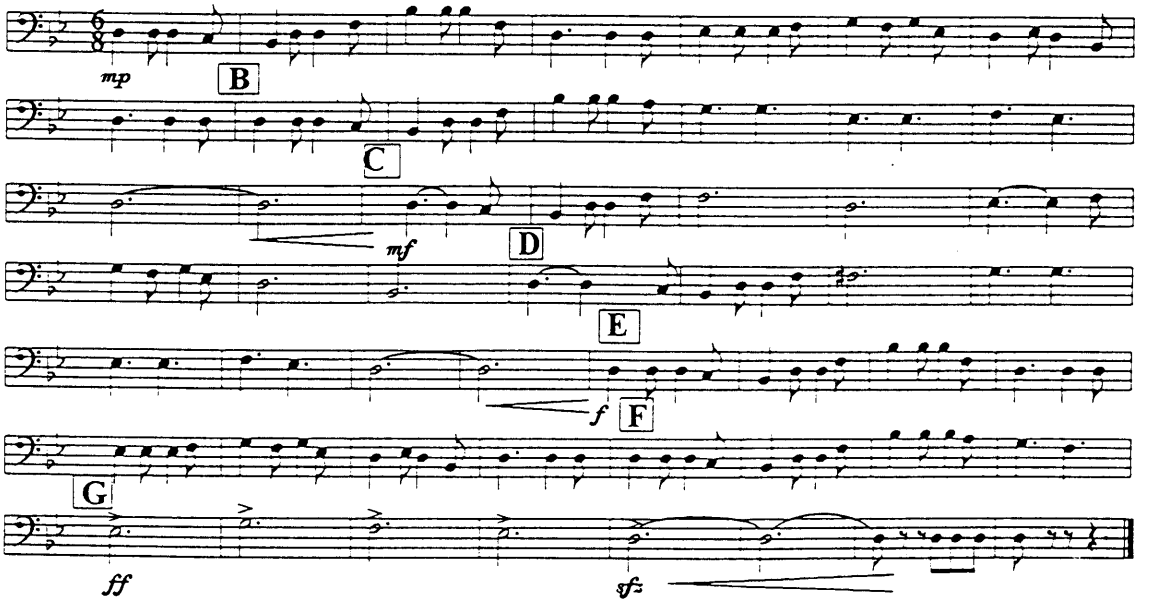
THE FLYING FORTRESS

Trombone
Baritone B.C.
Bassoon
Part A



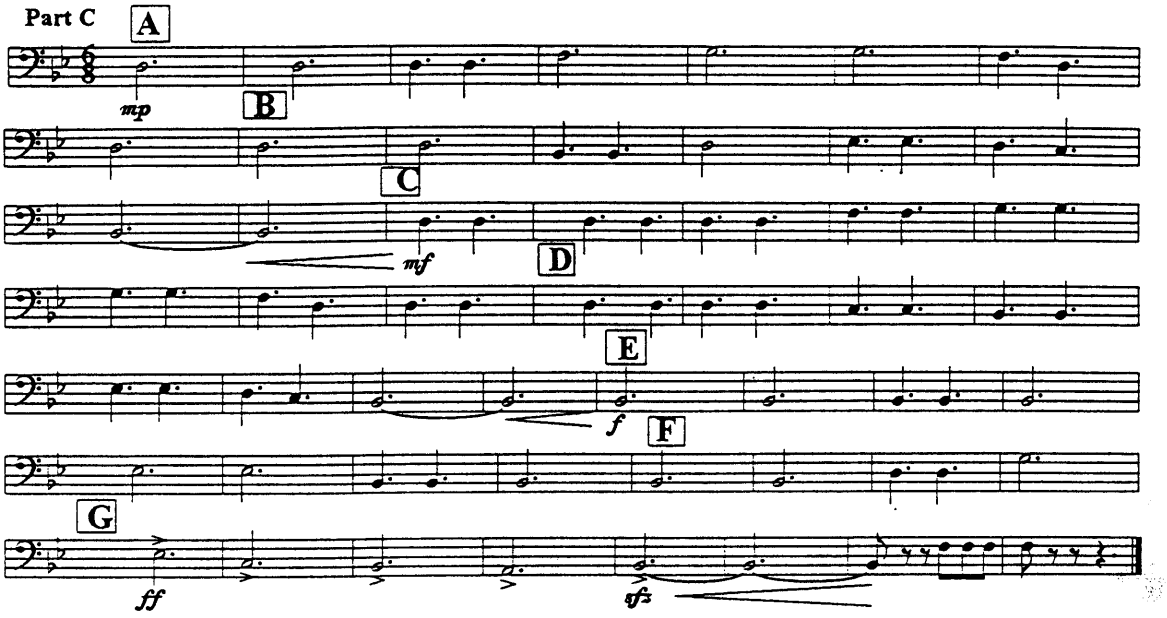
THE FLYING FORTRESS

Trombone
Baritone B.C.
Bassoon
Part B



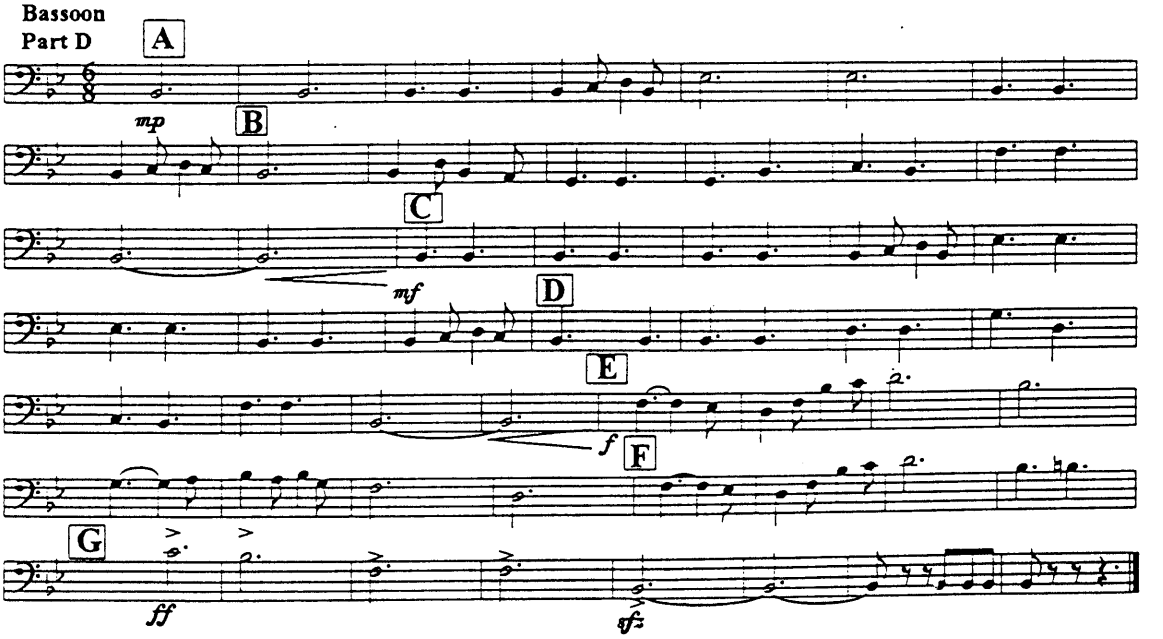
Trombone
Baritone B.C.
Bassoon
Part C

THE FLYING FORTRESS



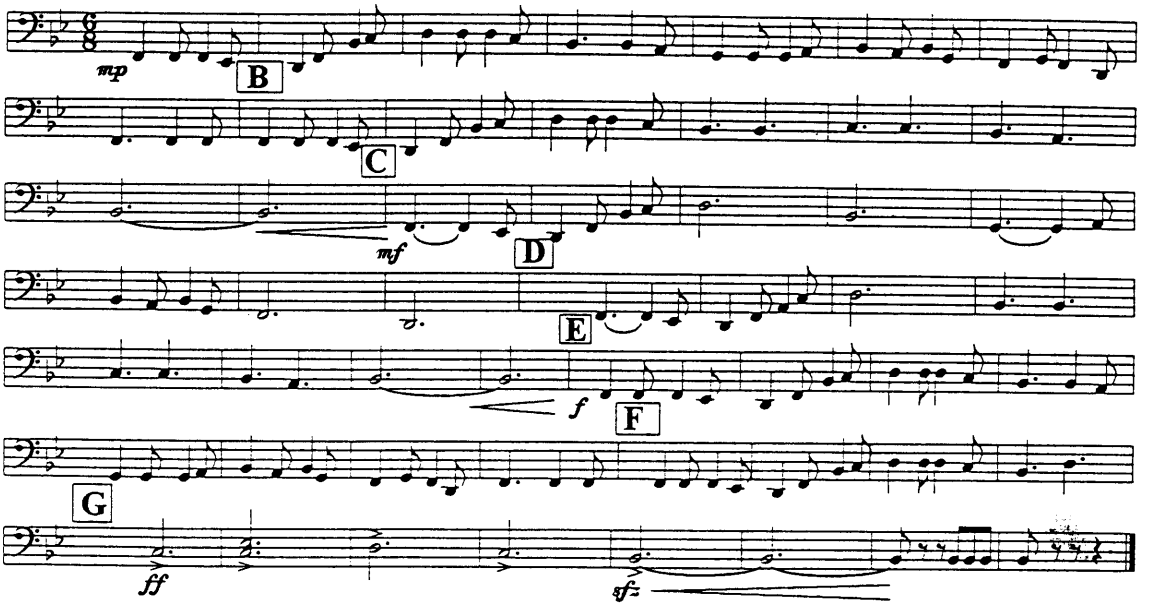
Trombone
Baritone B.C.
Bassoon
Part D

THE FLYING FORTRESS



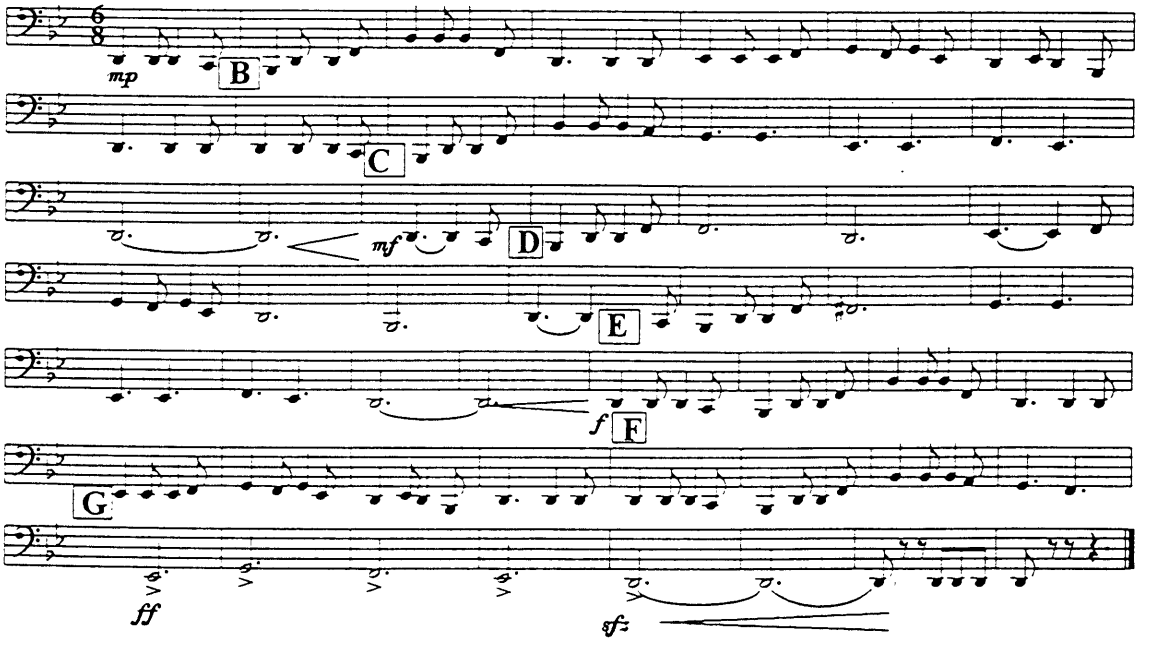
THE FLYING FORTRESS

Tuba
Part A A



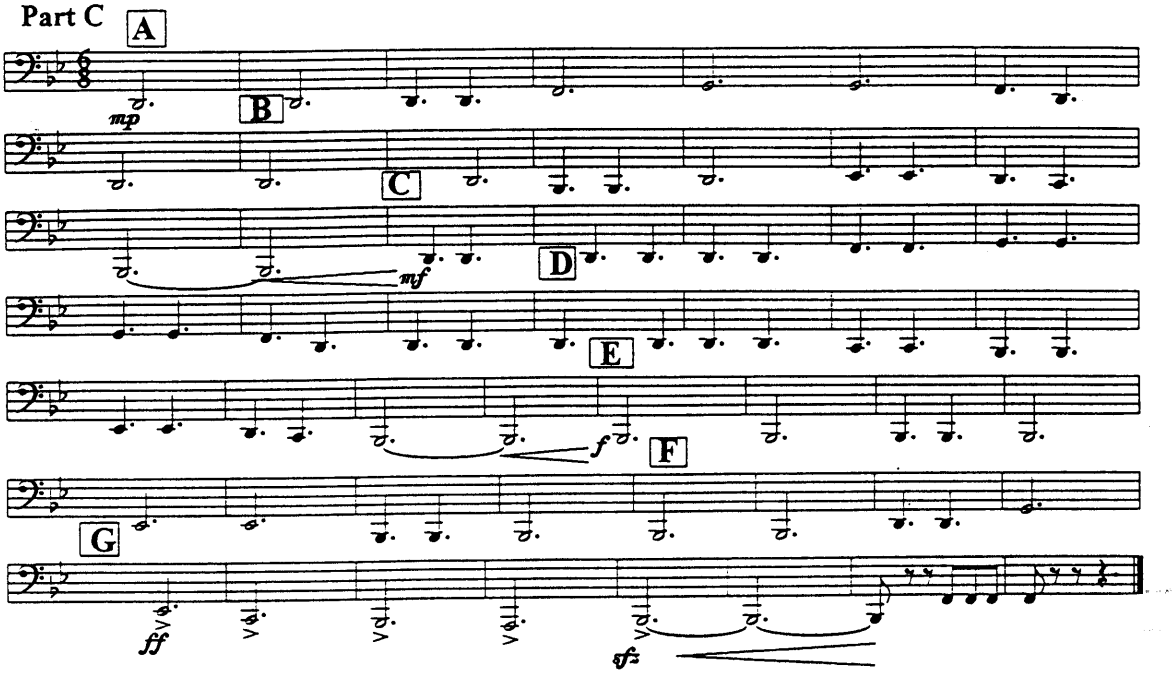
THE FLYING FORTRESS

Tuba
Part B A



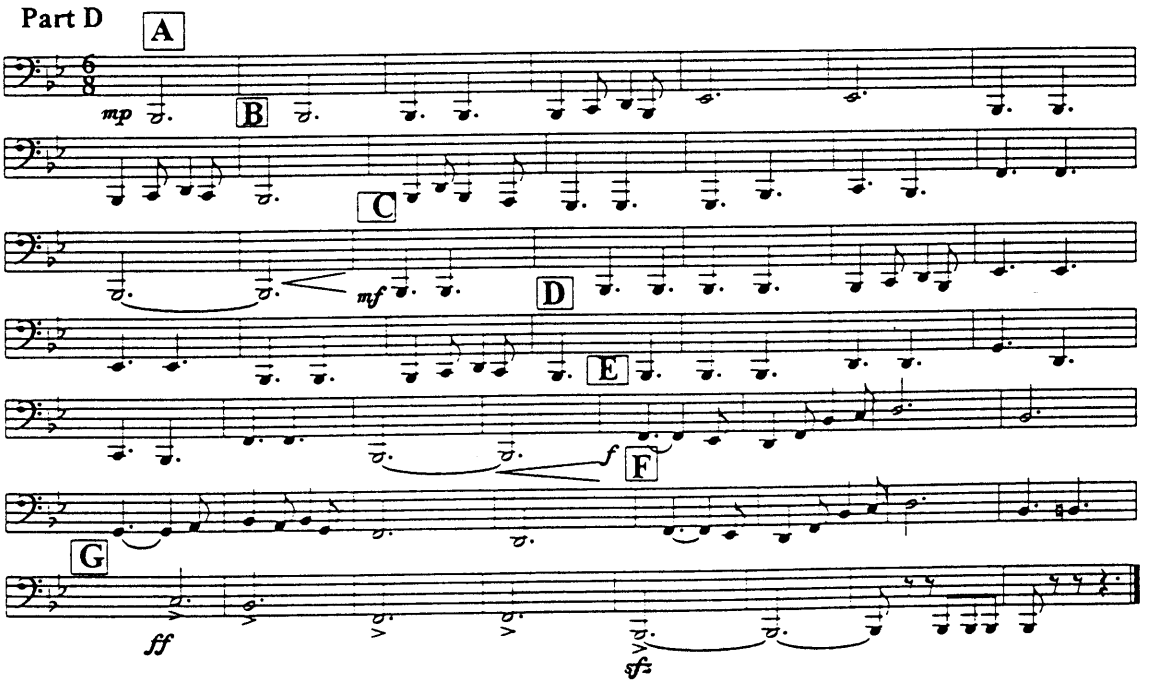
Tuba
Part C

THE FLYING FORTRESS



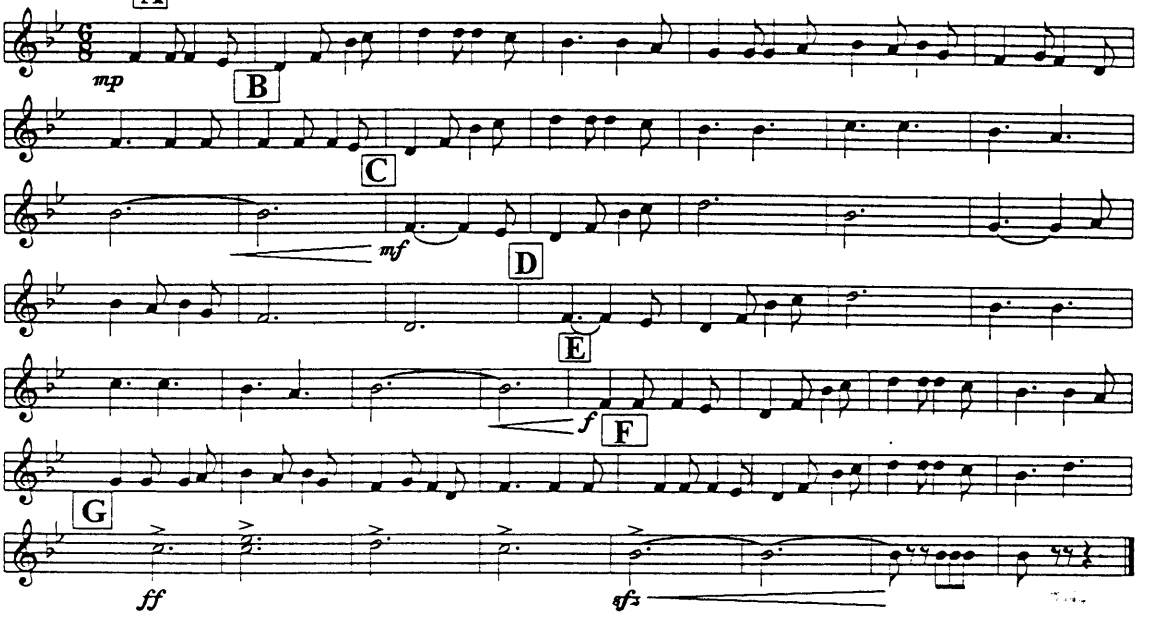
Tuba
Part D

THE FLYING FORTRESS



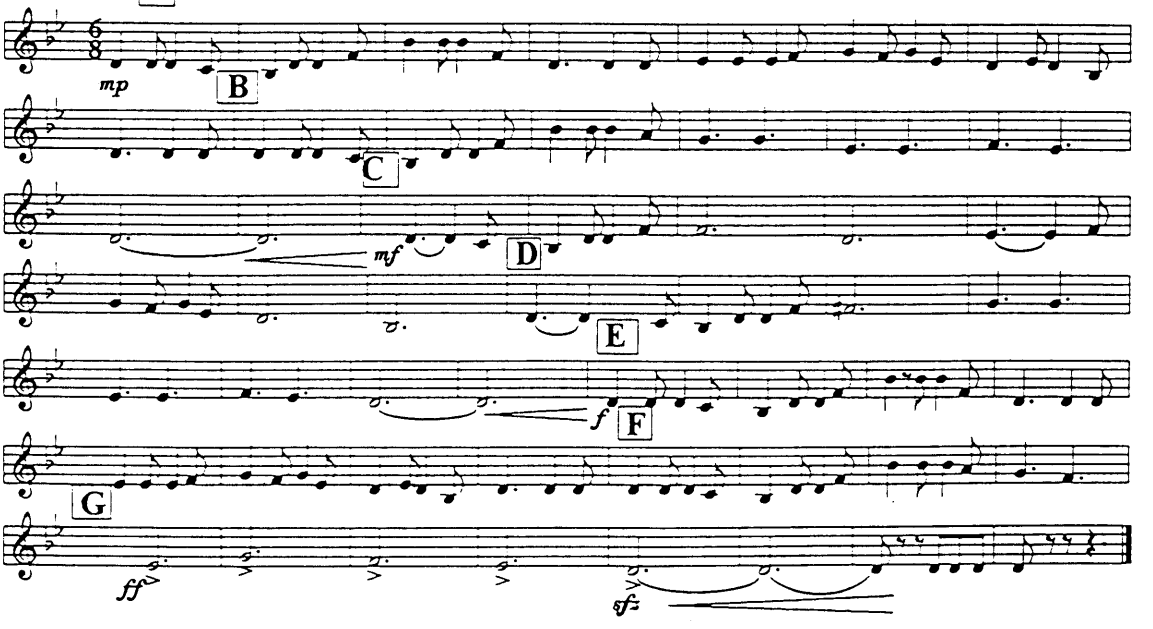
Bells
Part A

THE FLYING FORTRESS



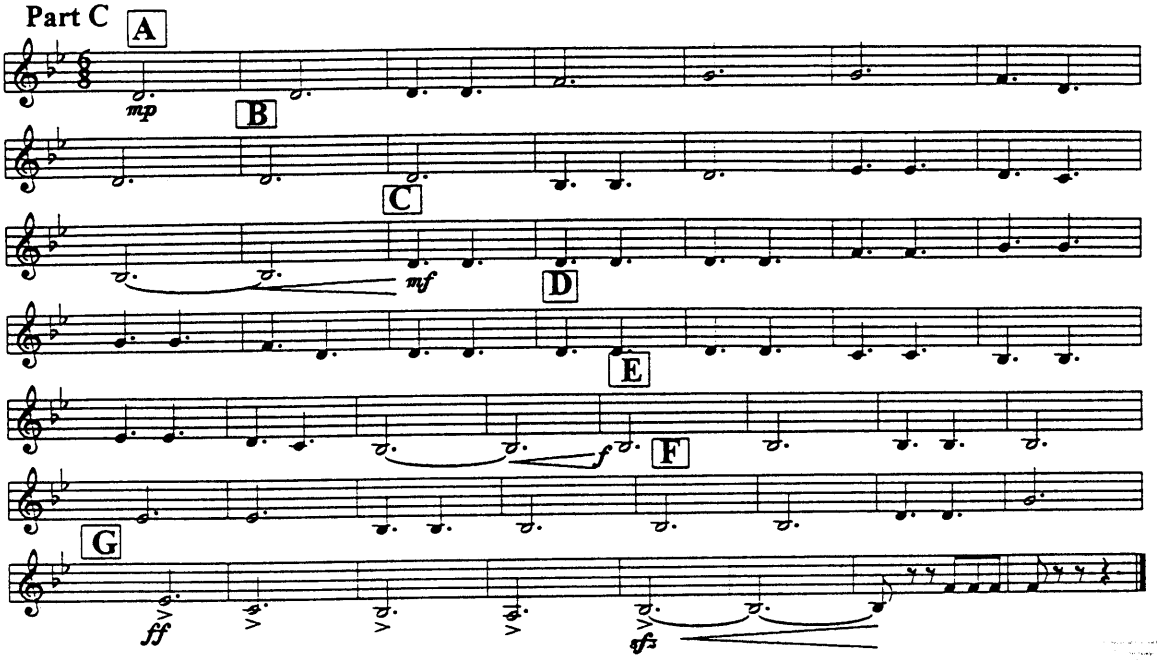
Bells
Part B

THE FLYING FORTRESS



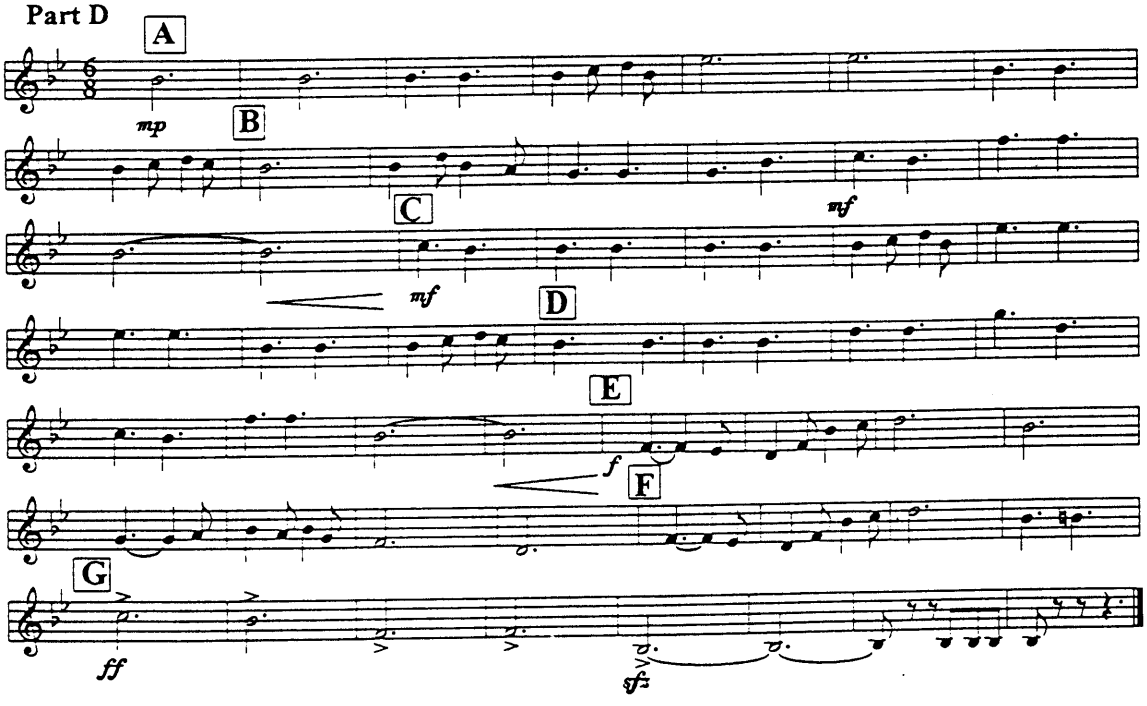
Bells
Part C

THE FLYING FORTRESS



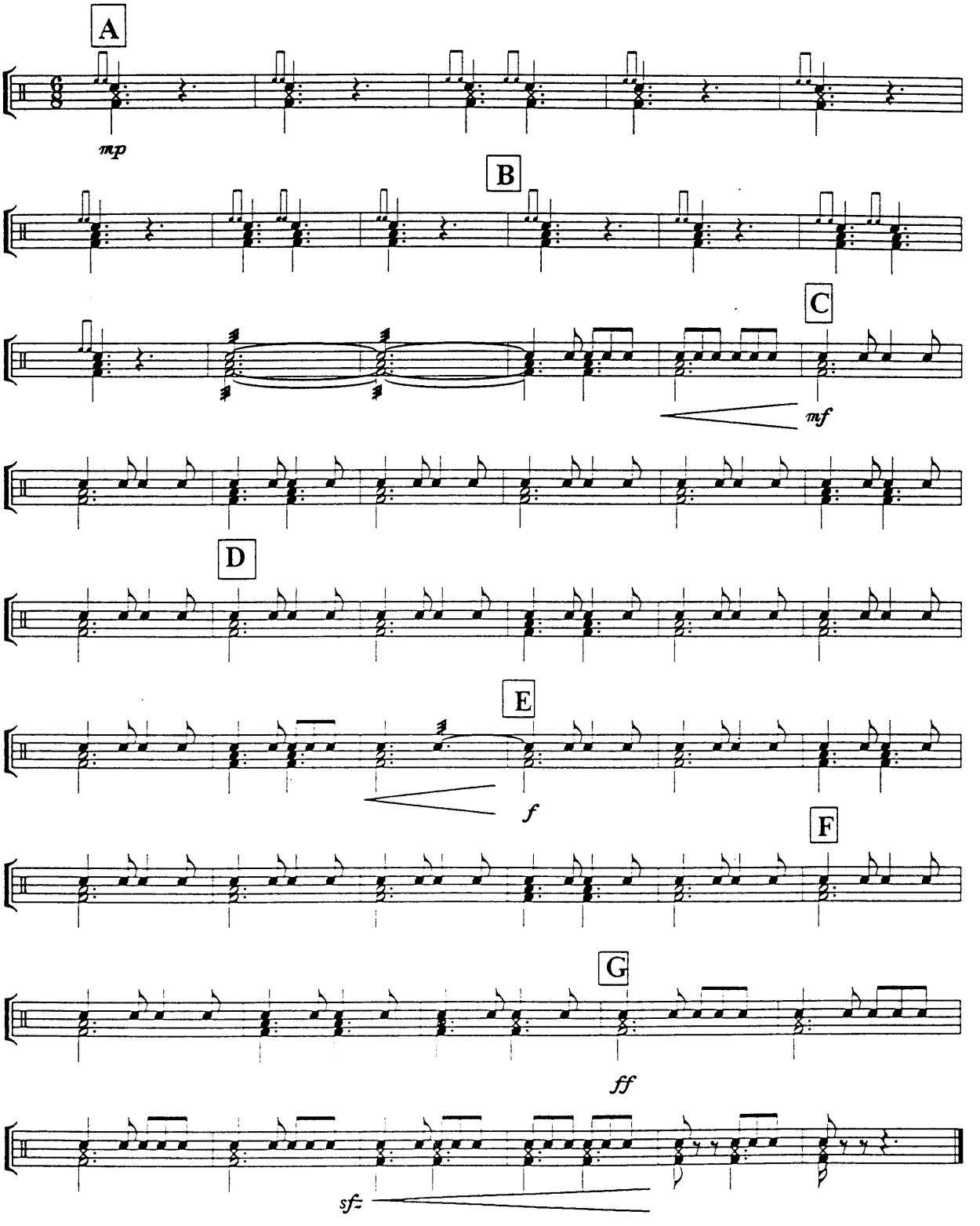
Bells
Part D

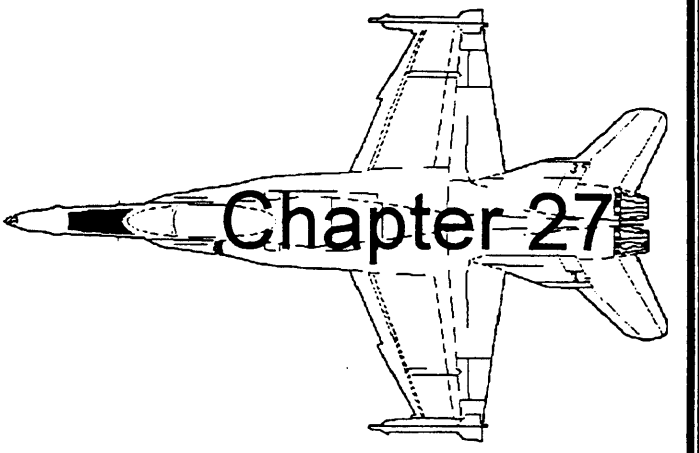
THE FLYING FORTRESS



THE FLYING FORTRESS

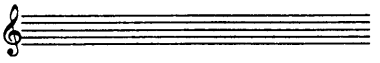
Percussion





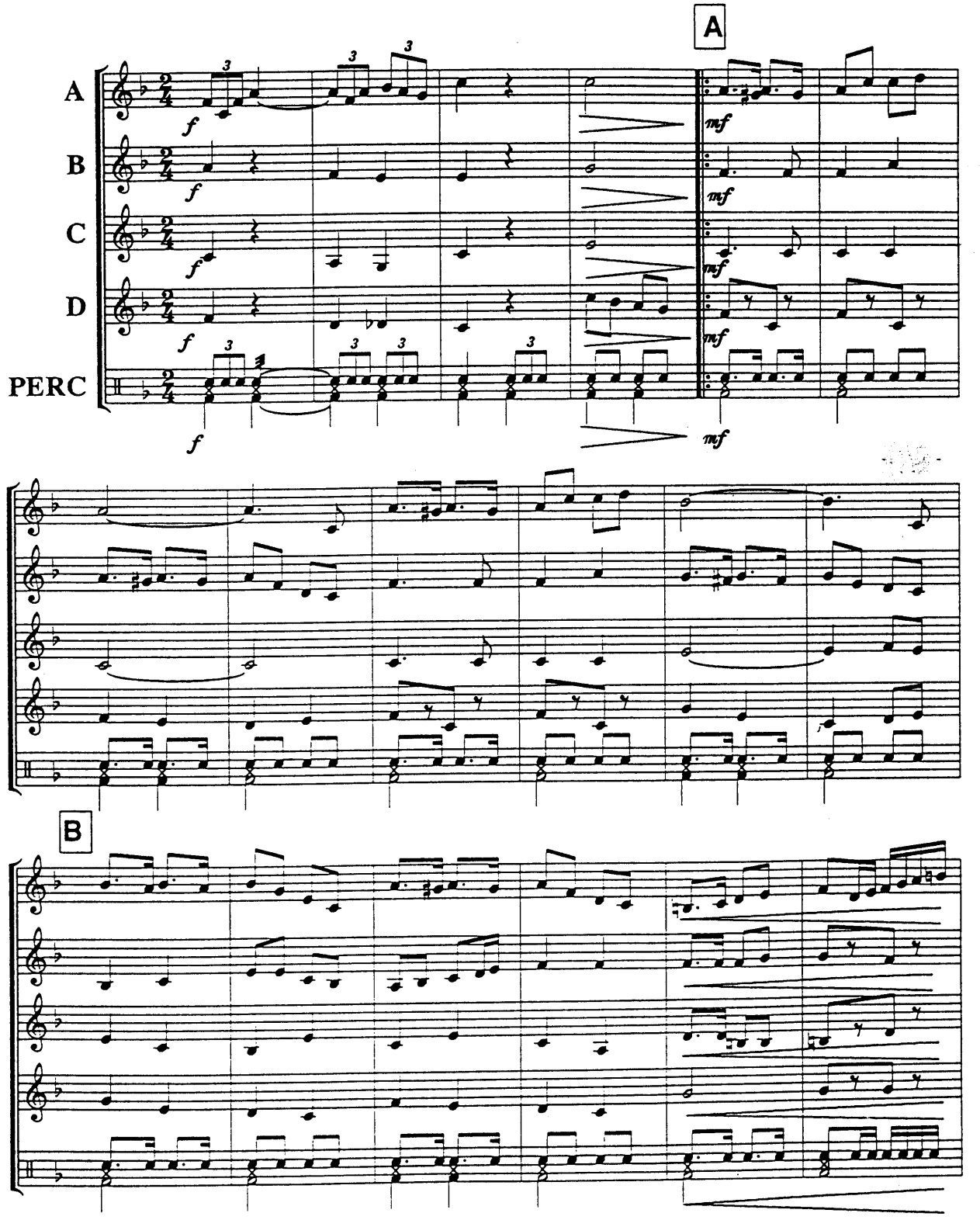
Chapter 27

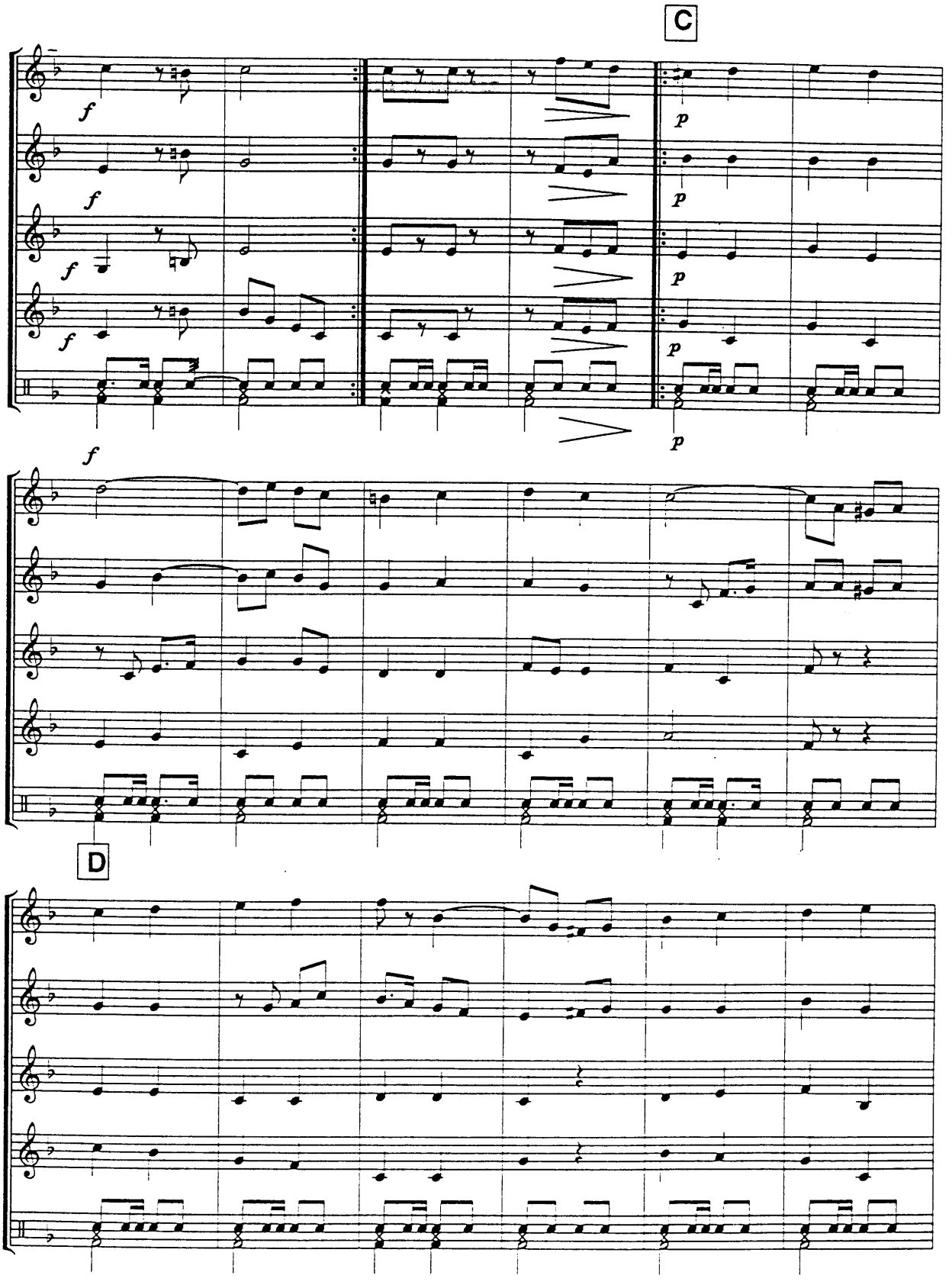
Flying Review



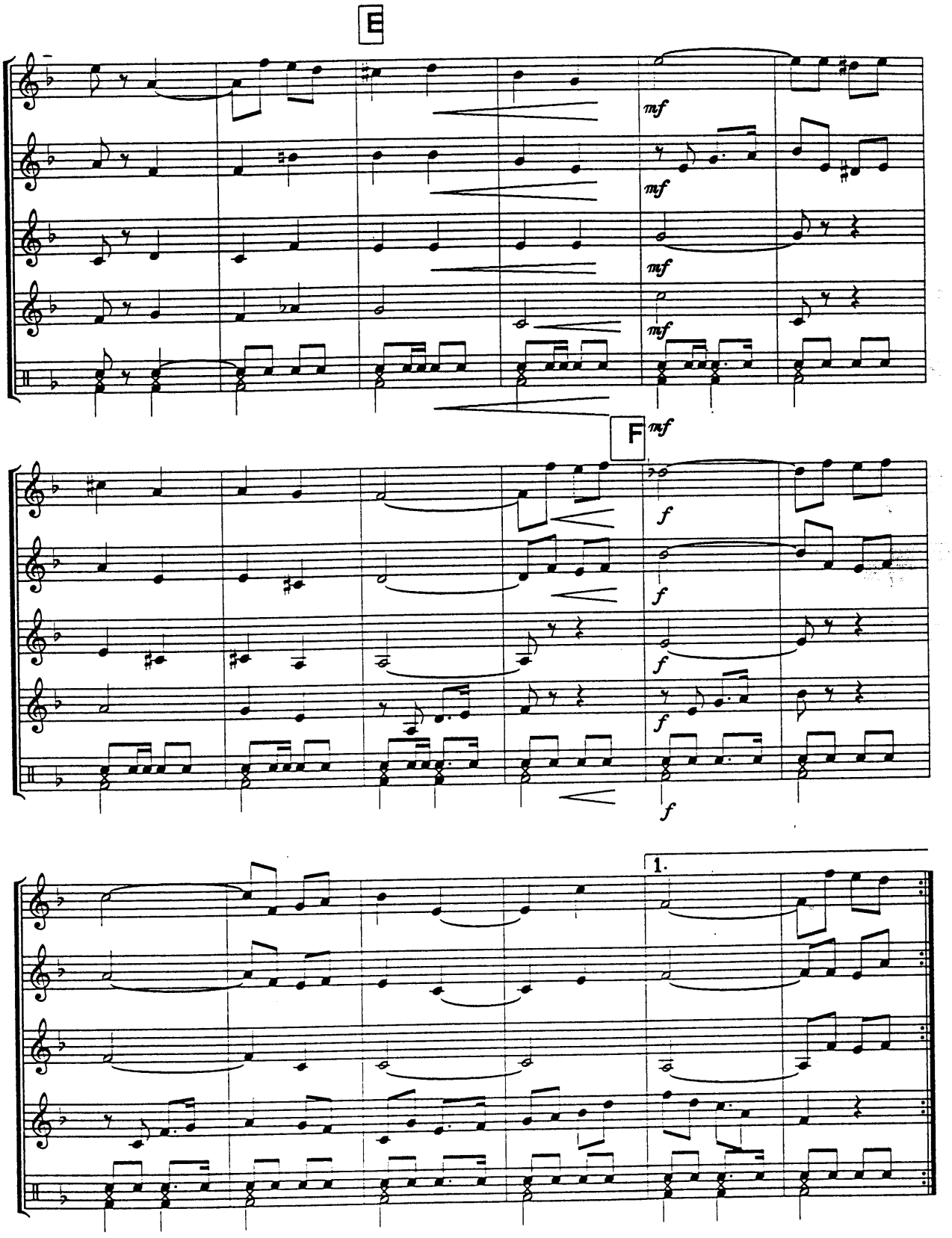
FLYING REVIEW

Bb CONDUCTOR **QUICK MARCH**





Flying Review Page 2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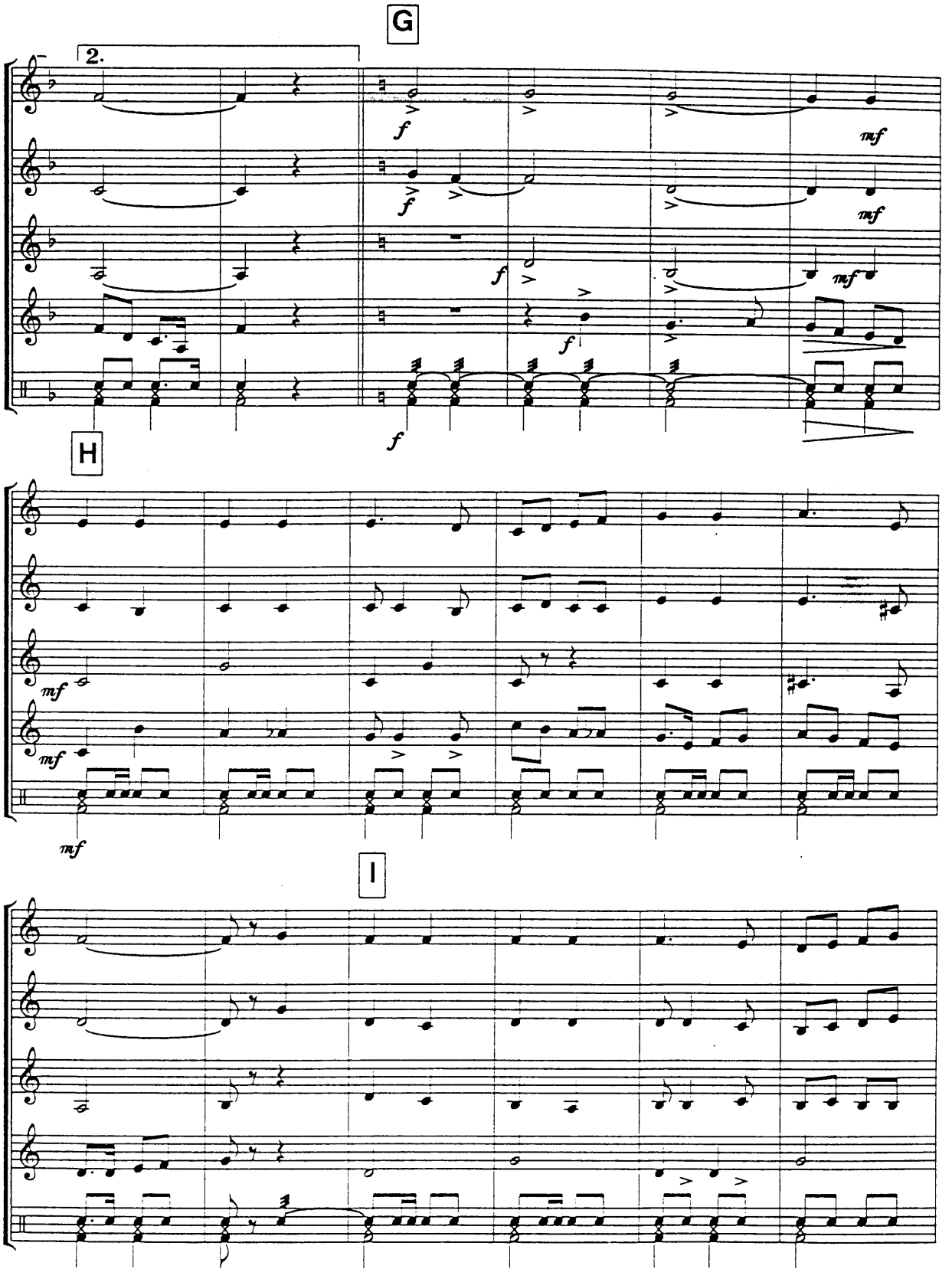
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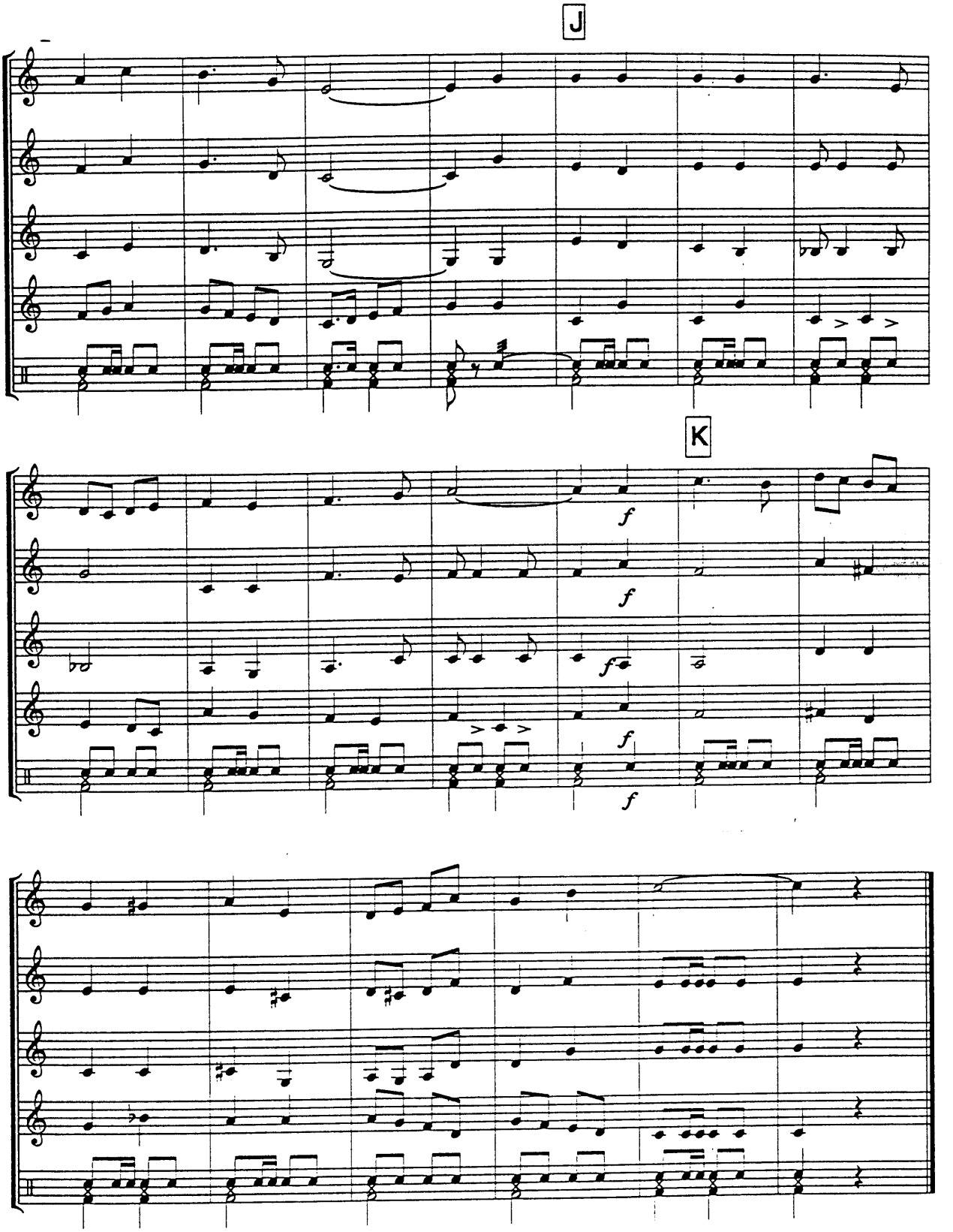
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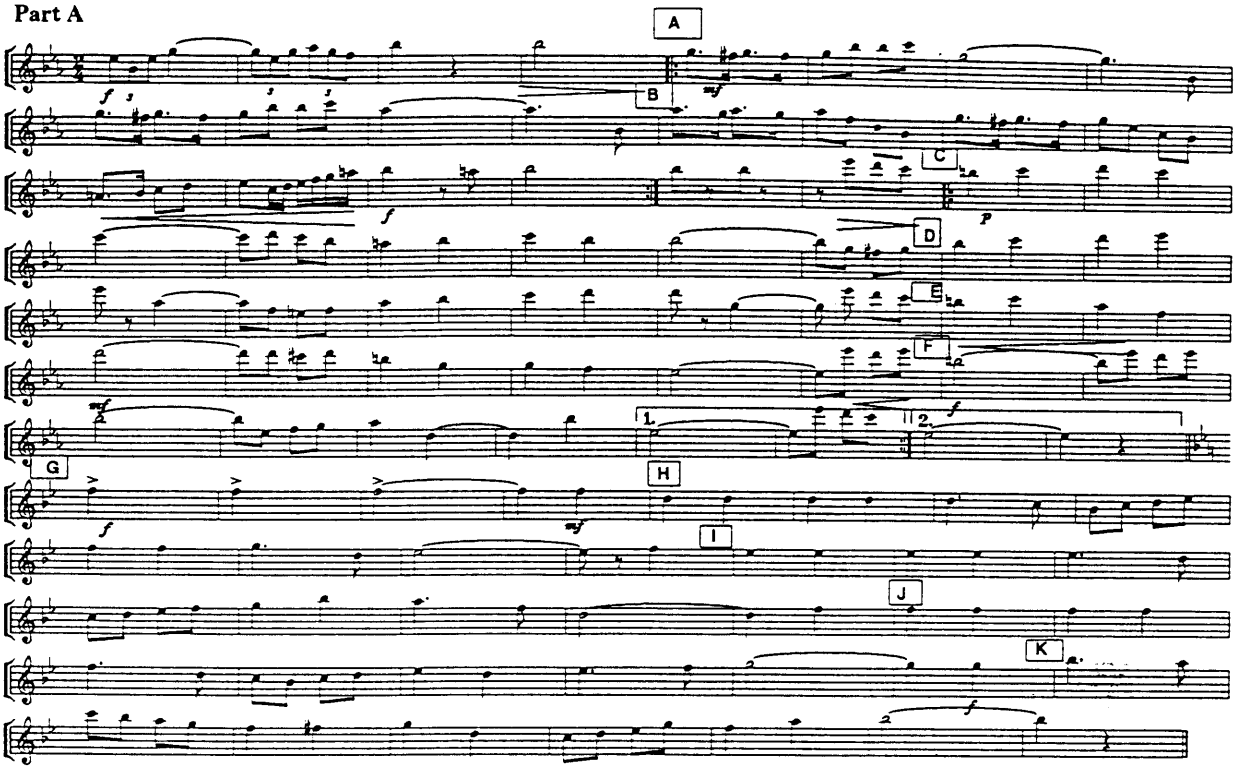
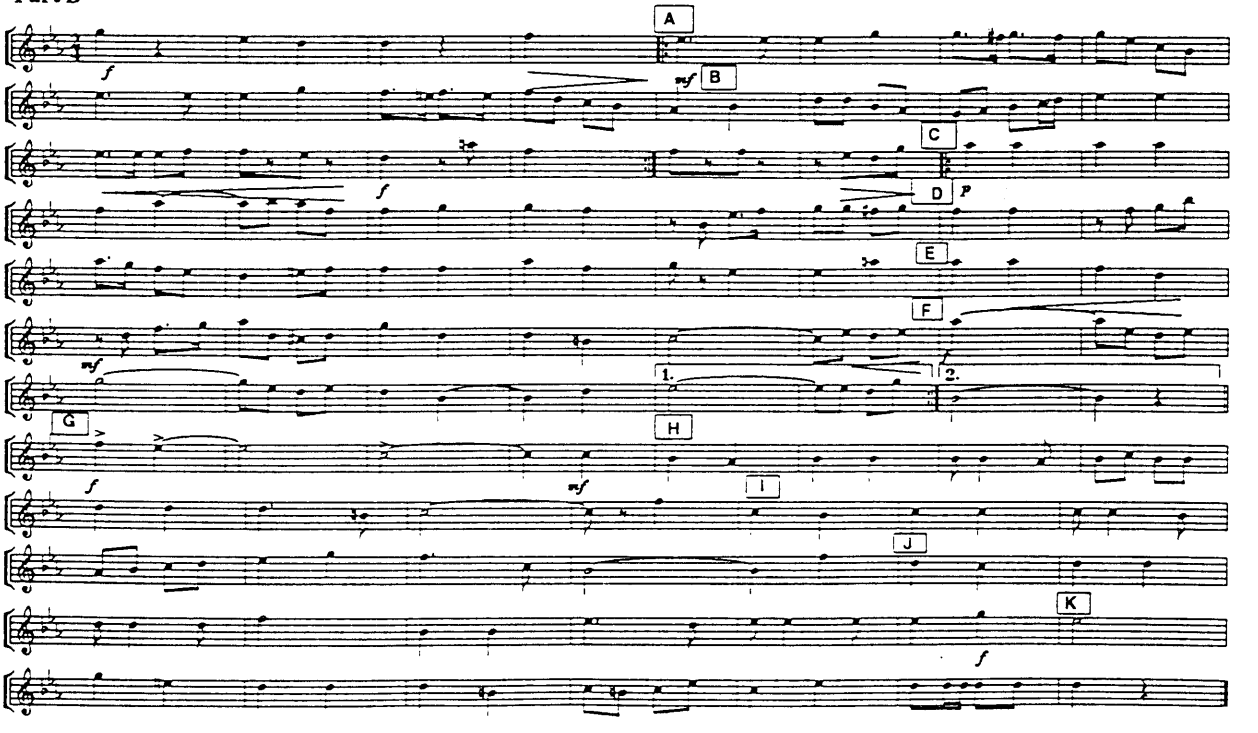
Flute
Oboe
Part A

FLYING REVIEW



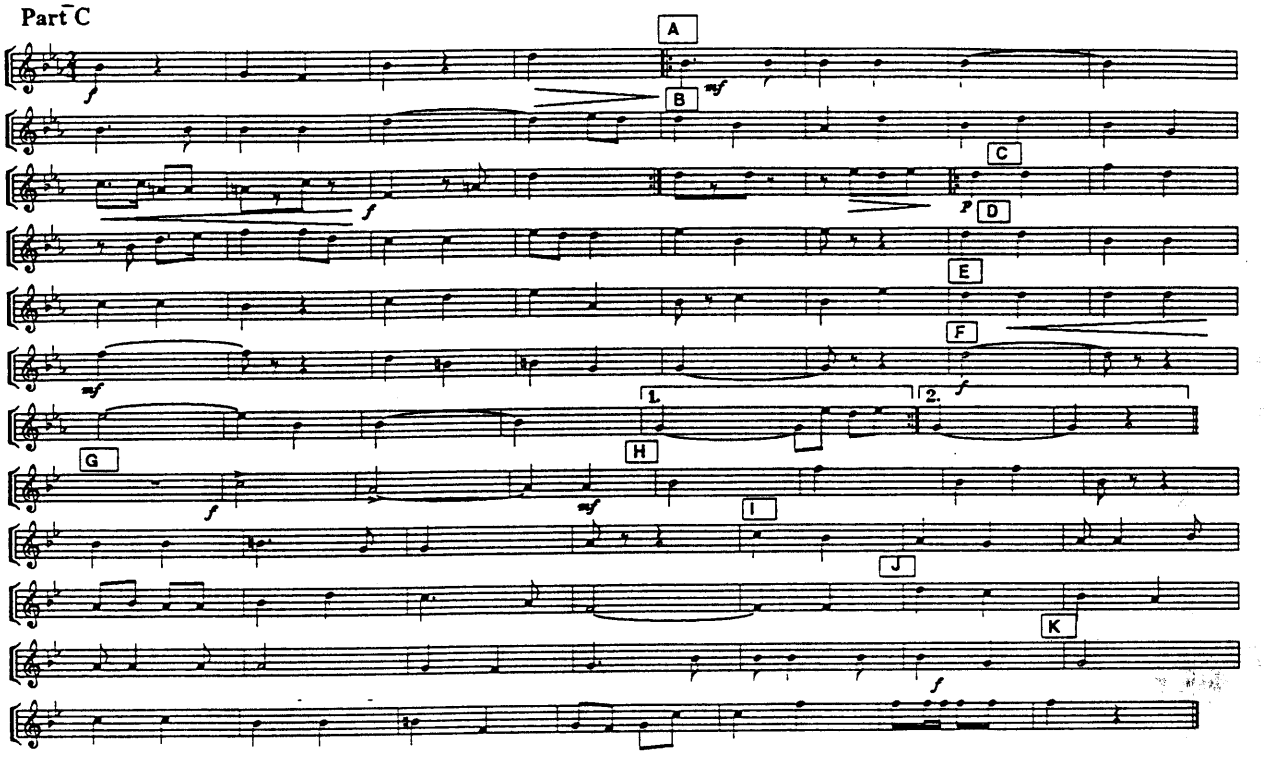
Flute
Oboe
Part B

FLYING REVIEW



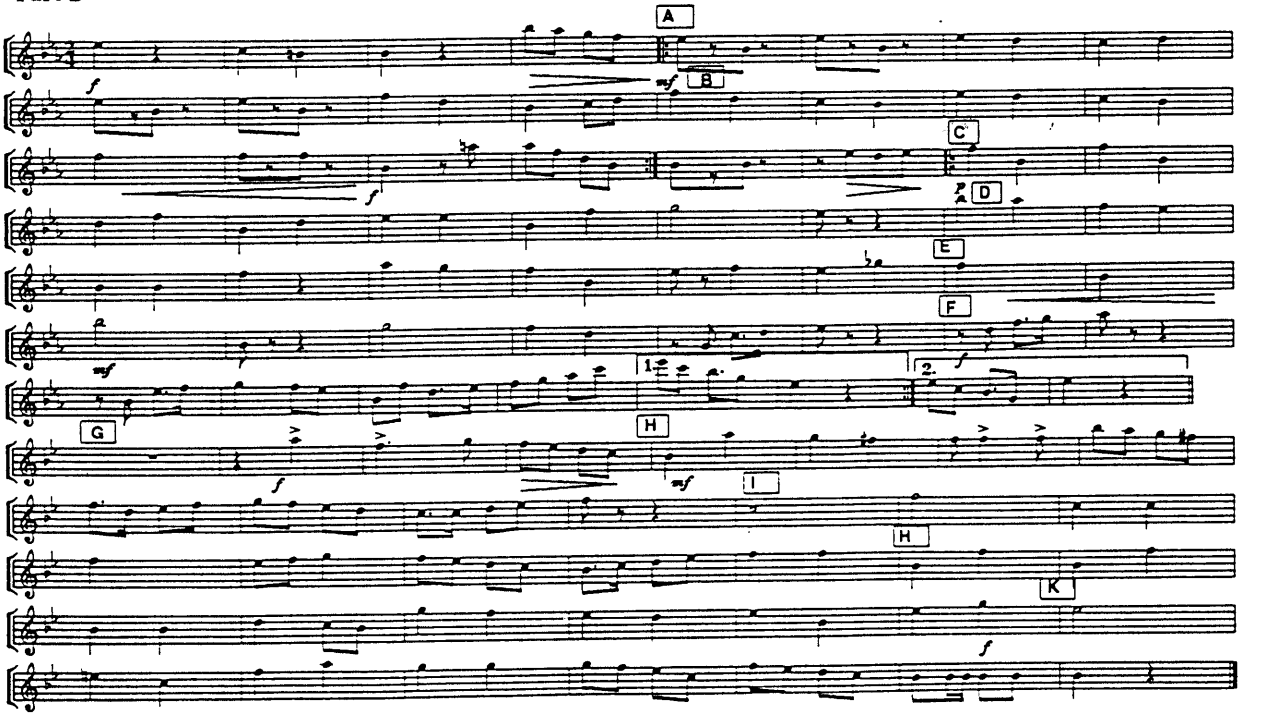
Flute
Oboe
Part C

FLYING REVIEW



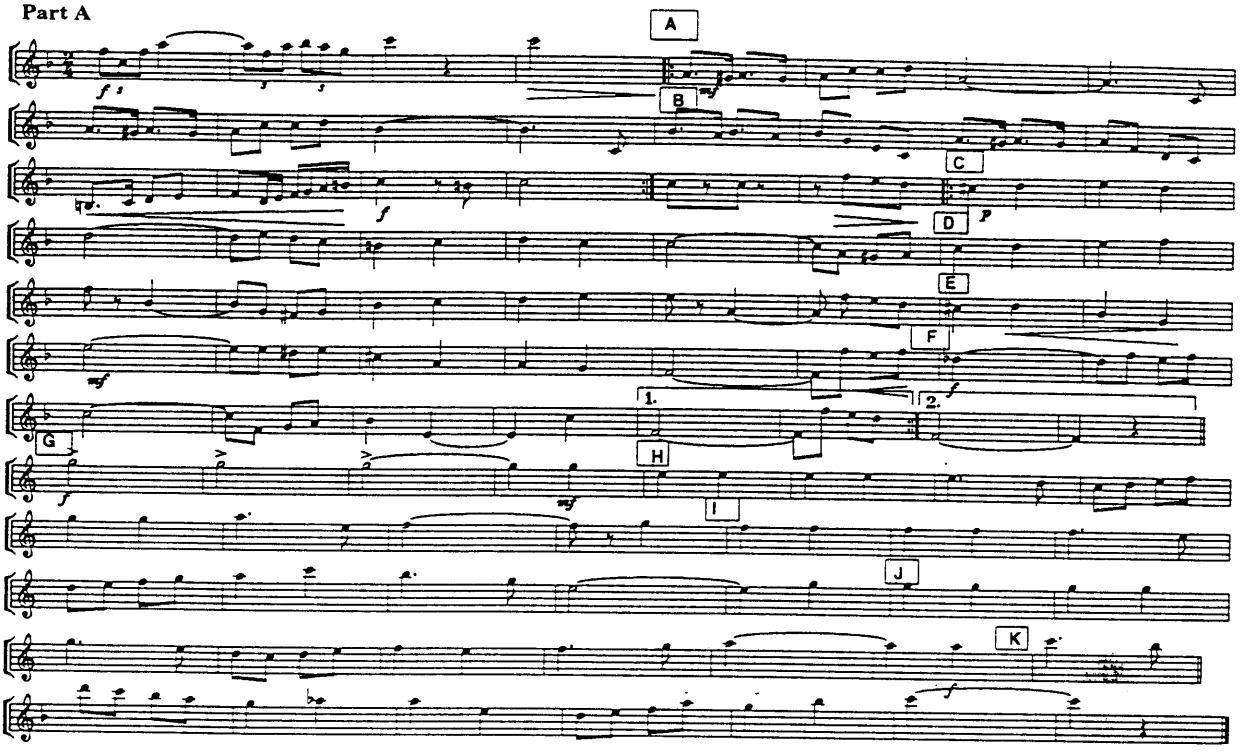
Flute
Oboe
Part D

FLYING REVIEW



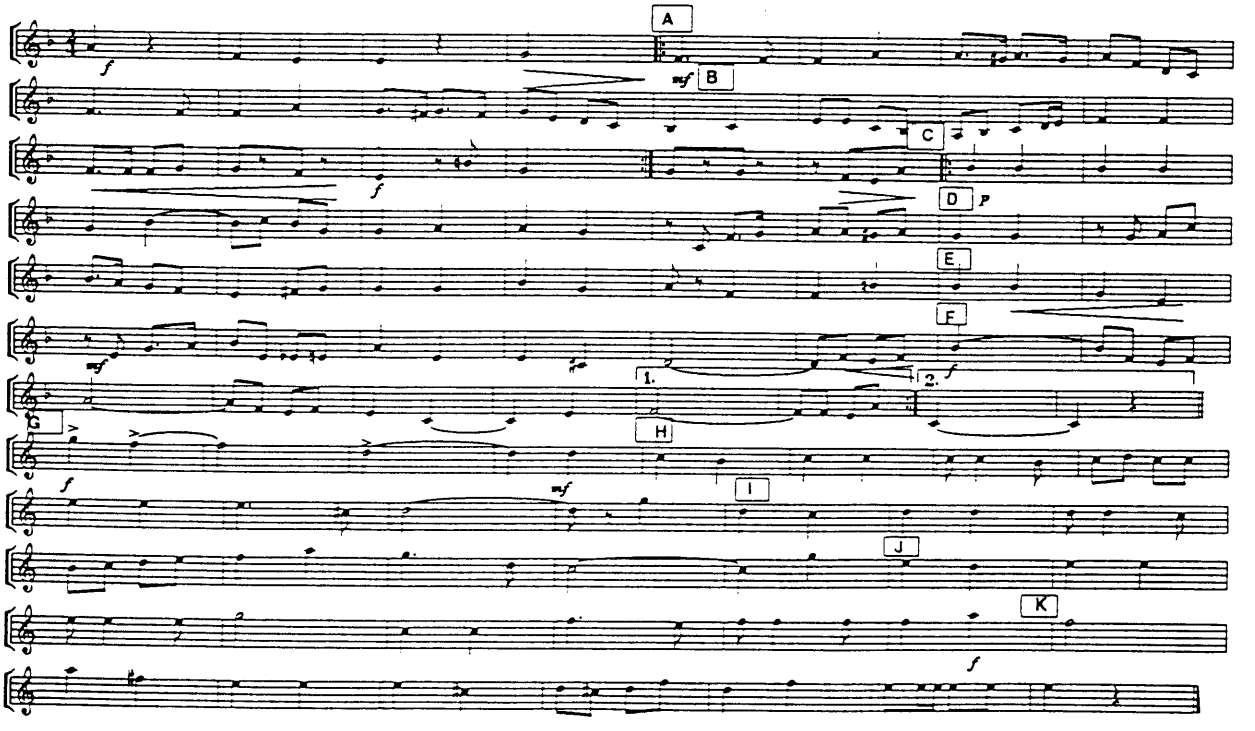
Clarinet (high)
Tenor Saxophone
Part A

FLYING REVIEW



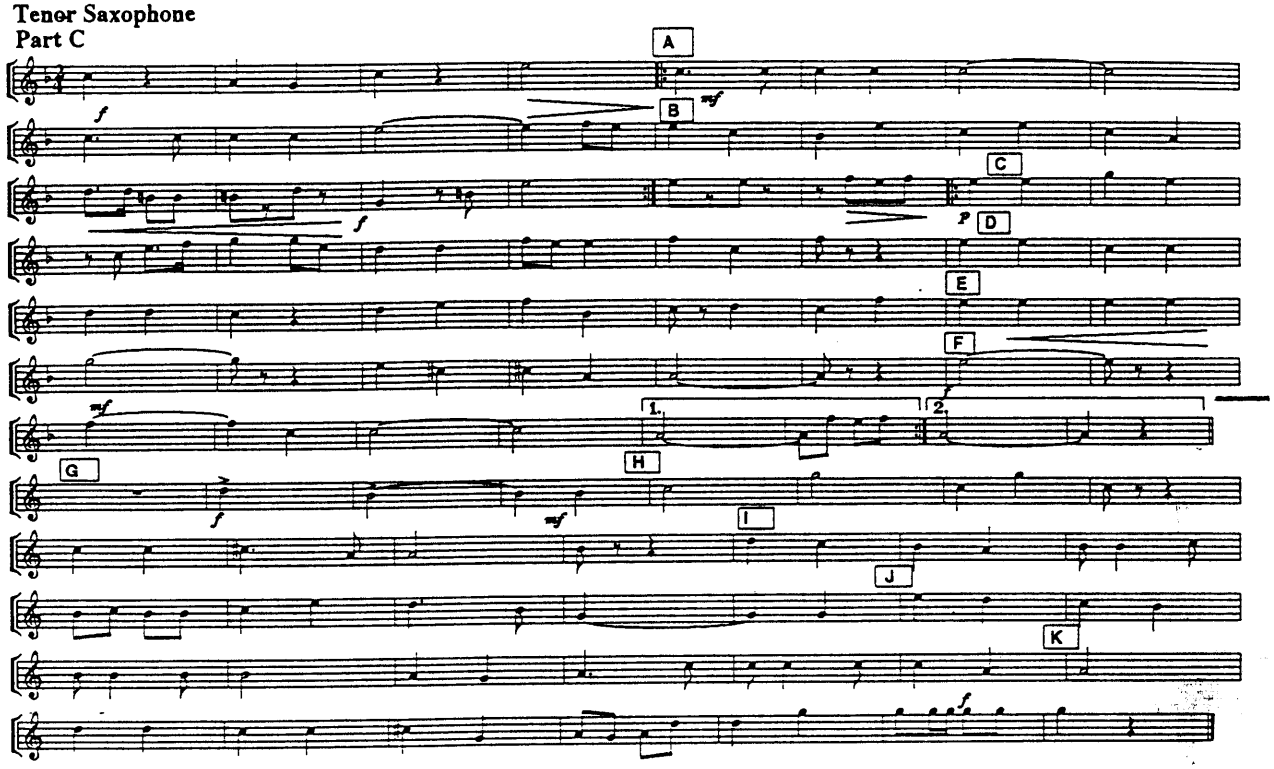
Clarinet (high)
Tenor Saxophone
Part B

FLYING REVIEW



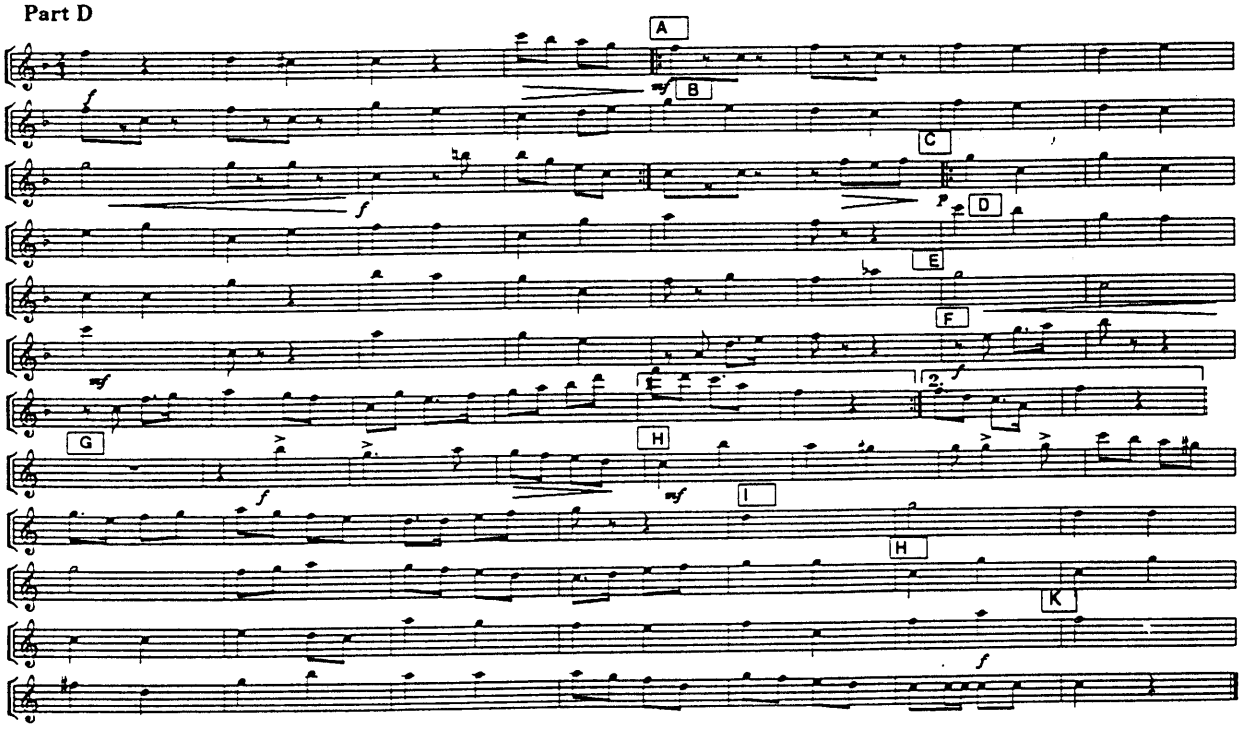
Clarinet (high)
Tenor Saxophone
Part C

FLYING REVIEW



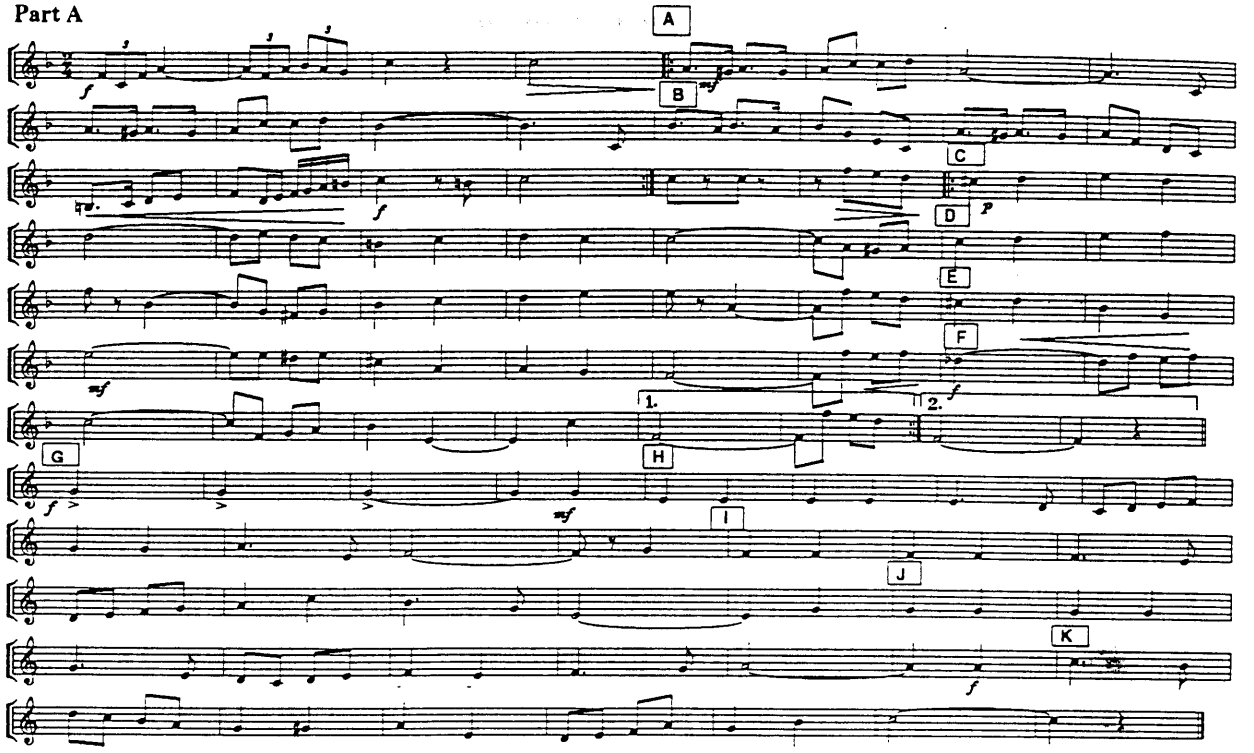
Clarinet (high)
Tenor Saxophone
Part D

FLYING REVIEW



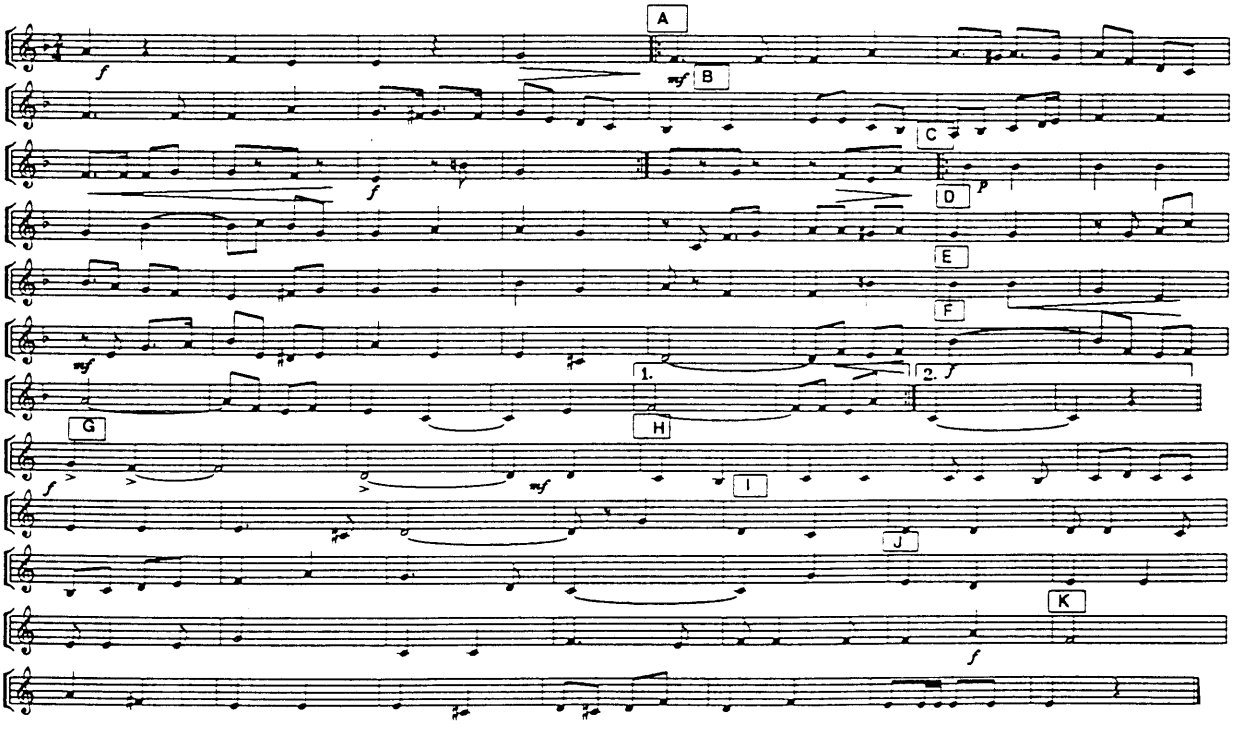
FLYING REVIEW

Bass Clarinet
Part A



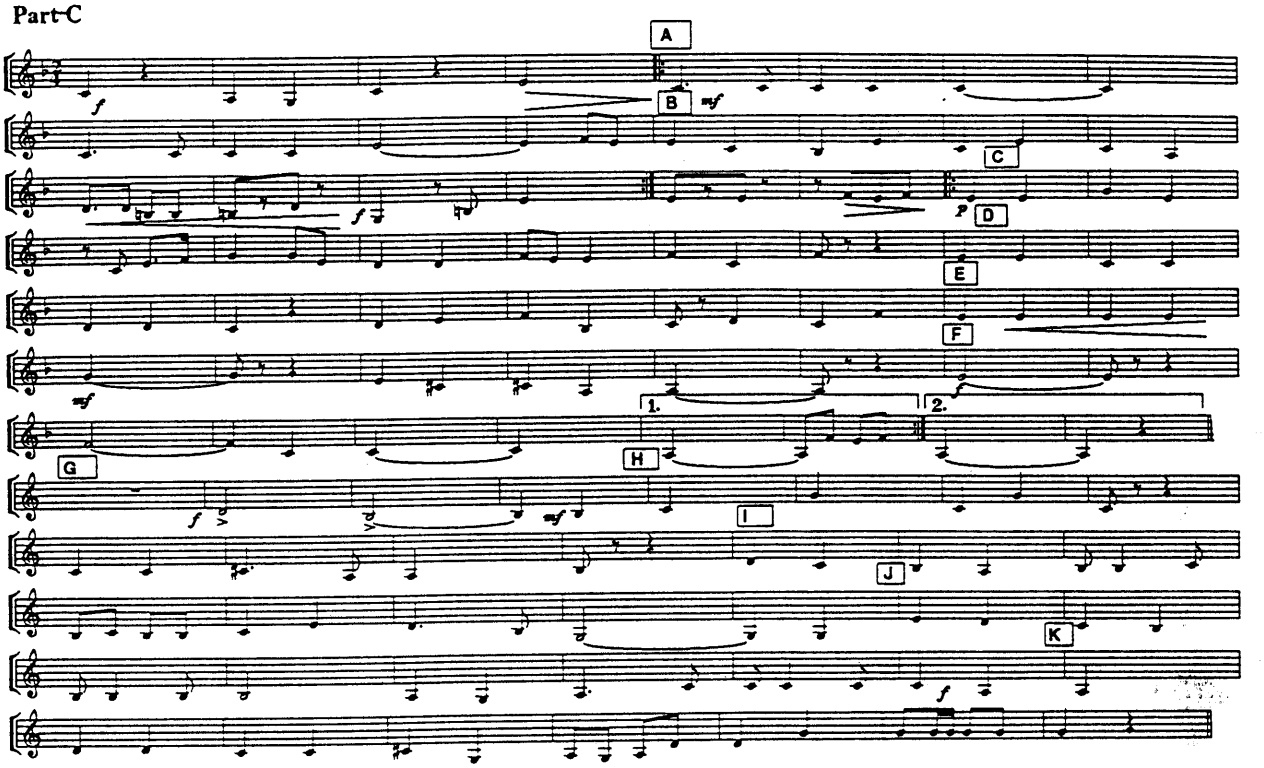
FLYING REVIEW

Bass Clarinet
Part B



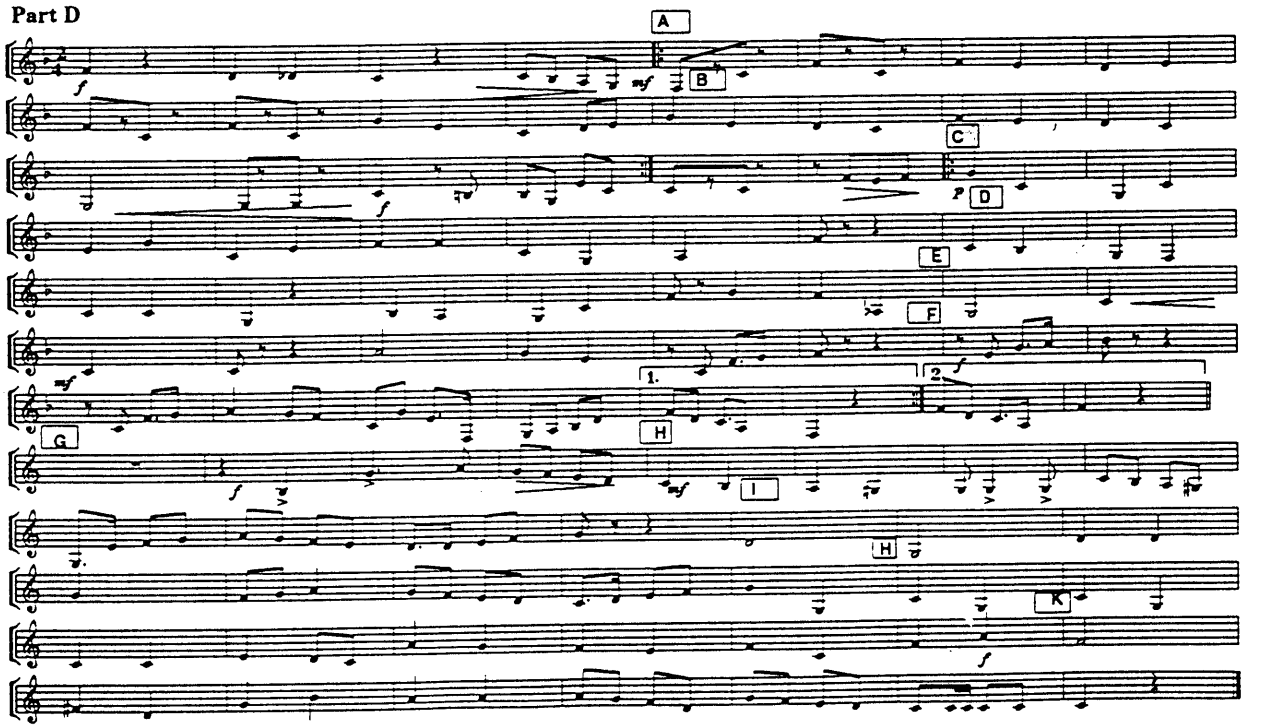
FLYING REVIEW

Bass Clarinet
Part C



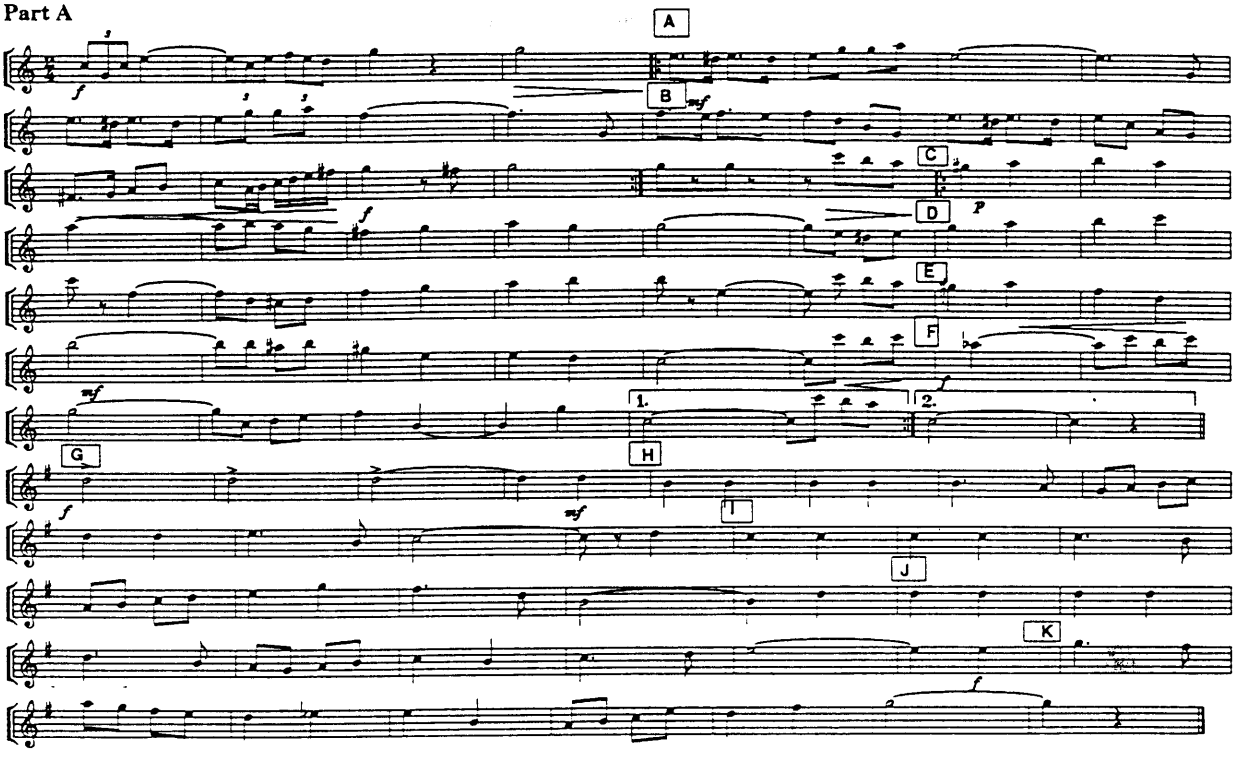
FLYING REVIEW

Bass Clarinet
Part D



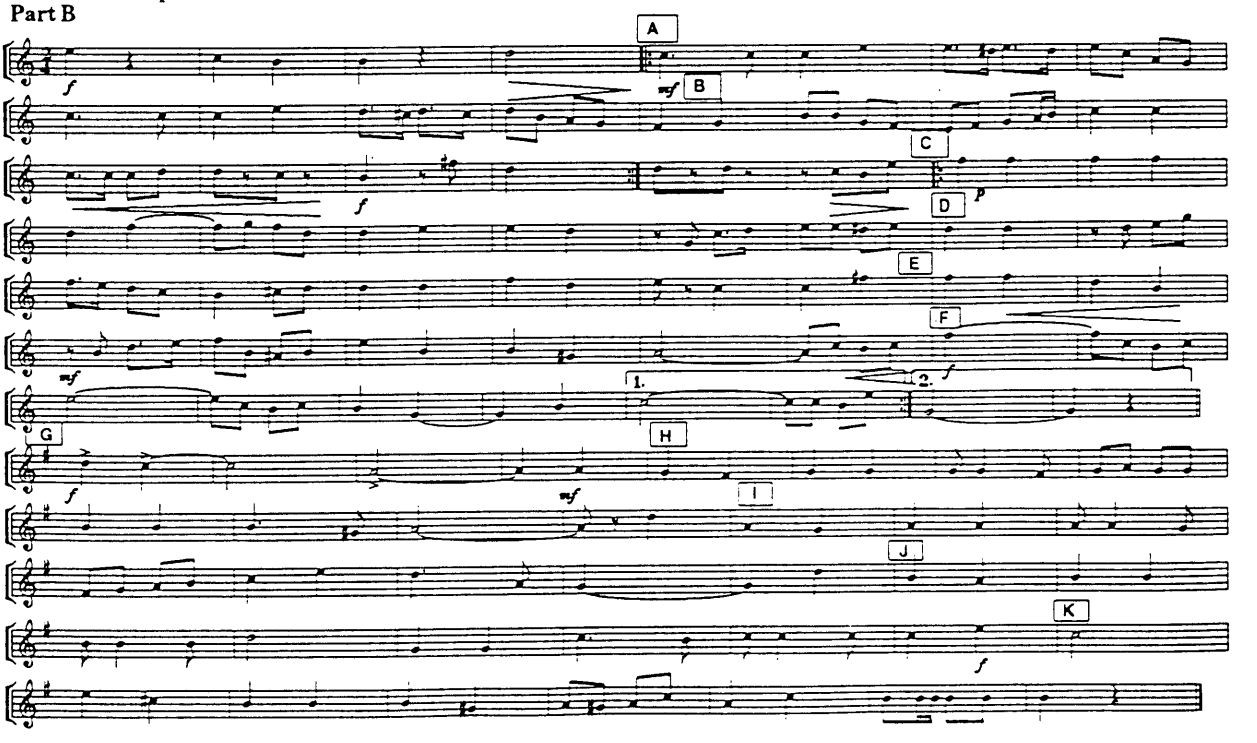
Alto Saxophone
Baritone Saxophone
Part A

FLYING REVIEW



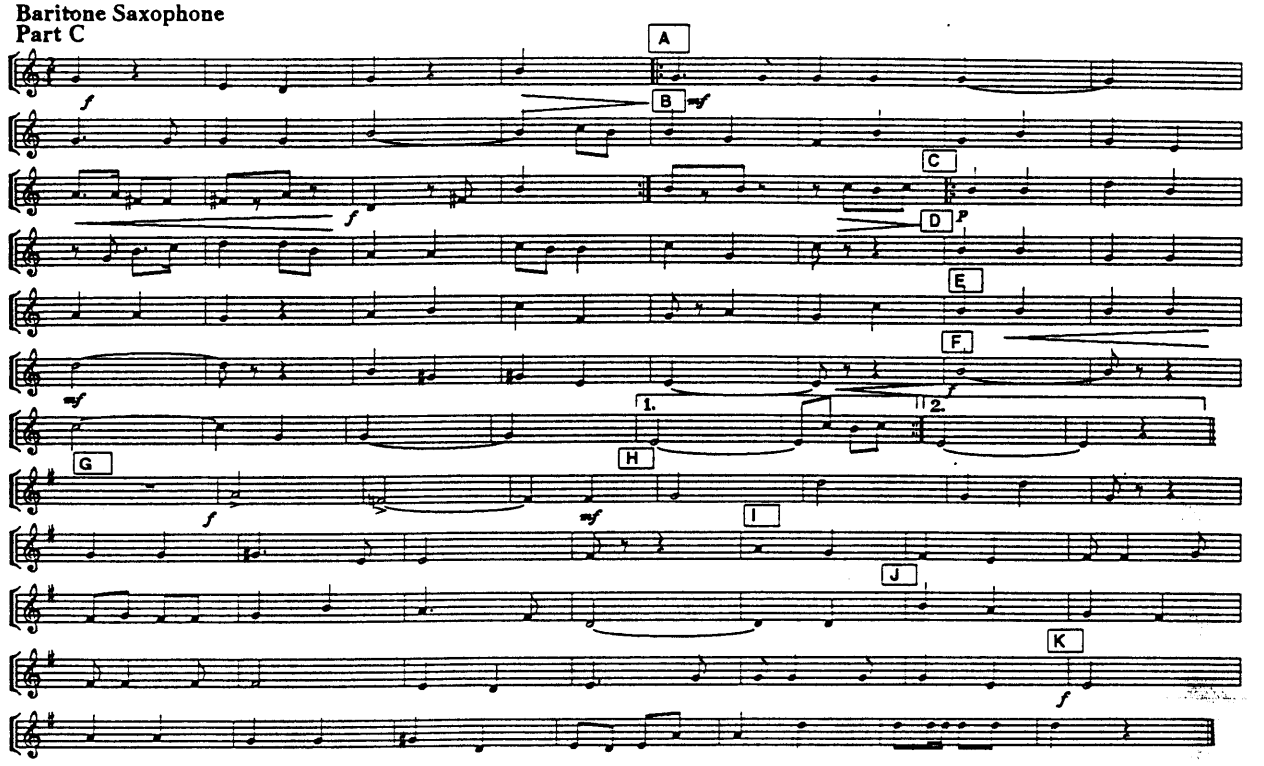
Alto Saxophone
Baritone Saxophone
Part B

FLYING REVIEW



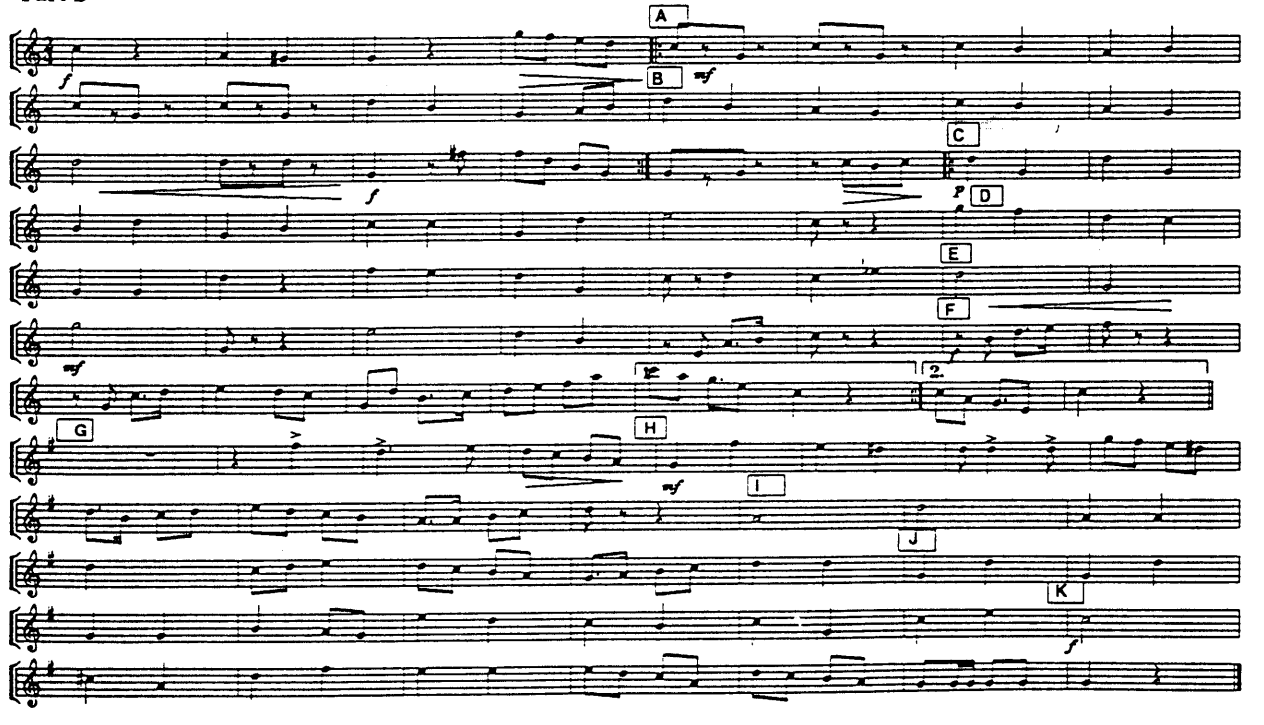
Alto Saxophone
Baritone Saxophone
Part C

FLYING REVIEW



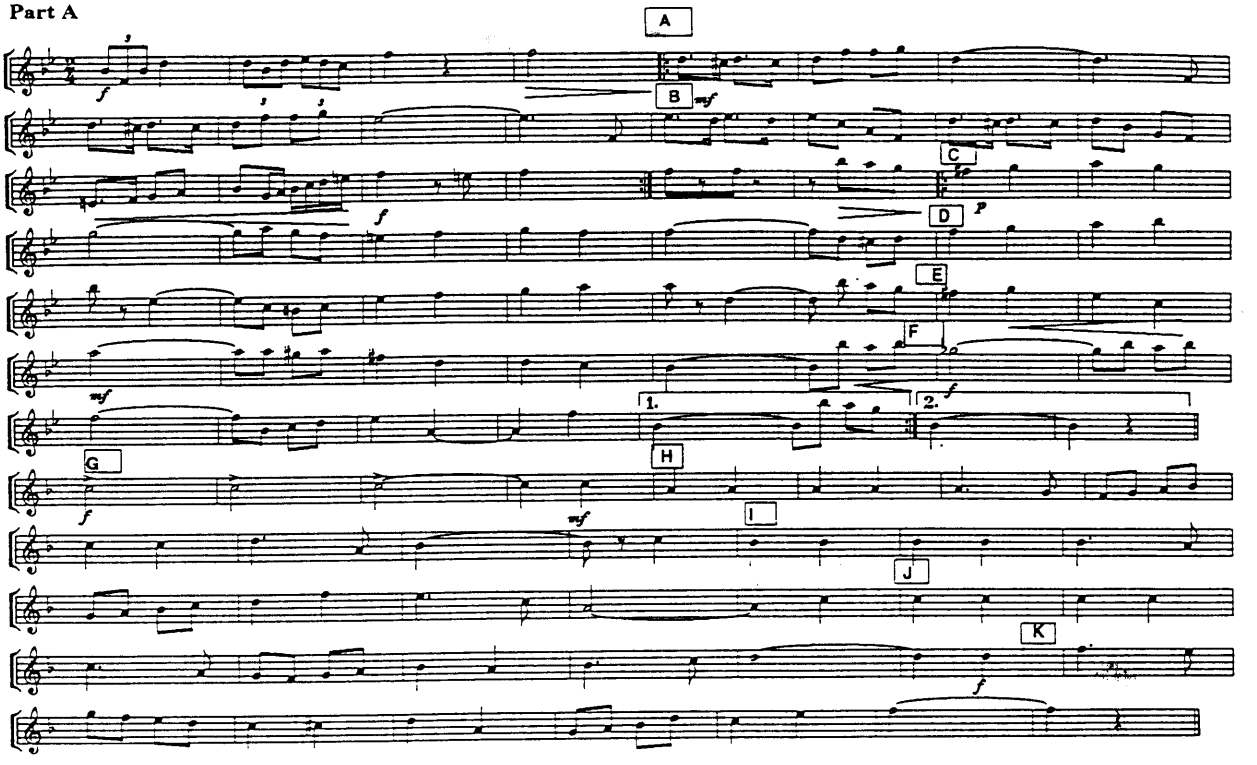
Alto Saxophone
Baritone Saxophone
Part D

FLYING REVIEW



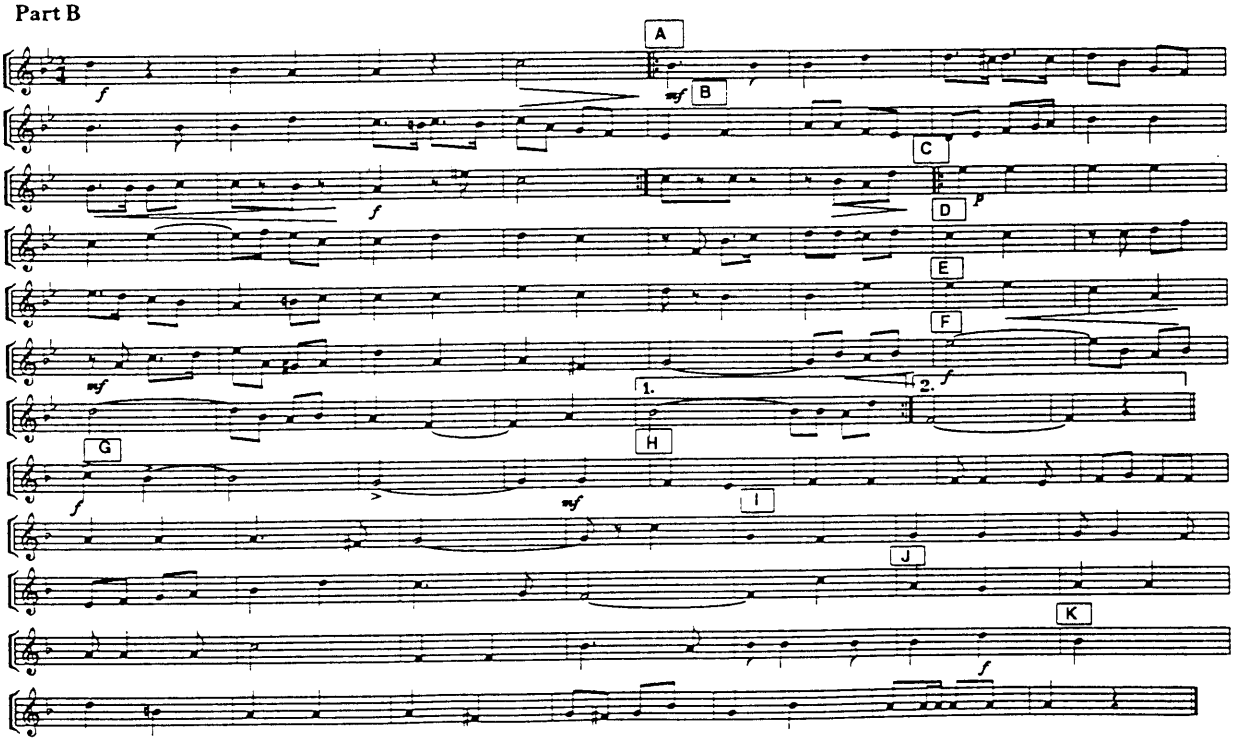
FLYING REVIEW

French Horn
Part A



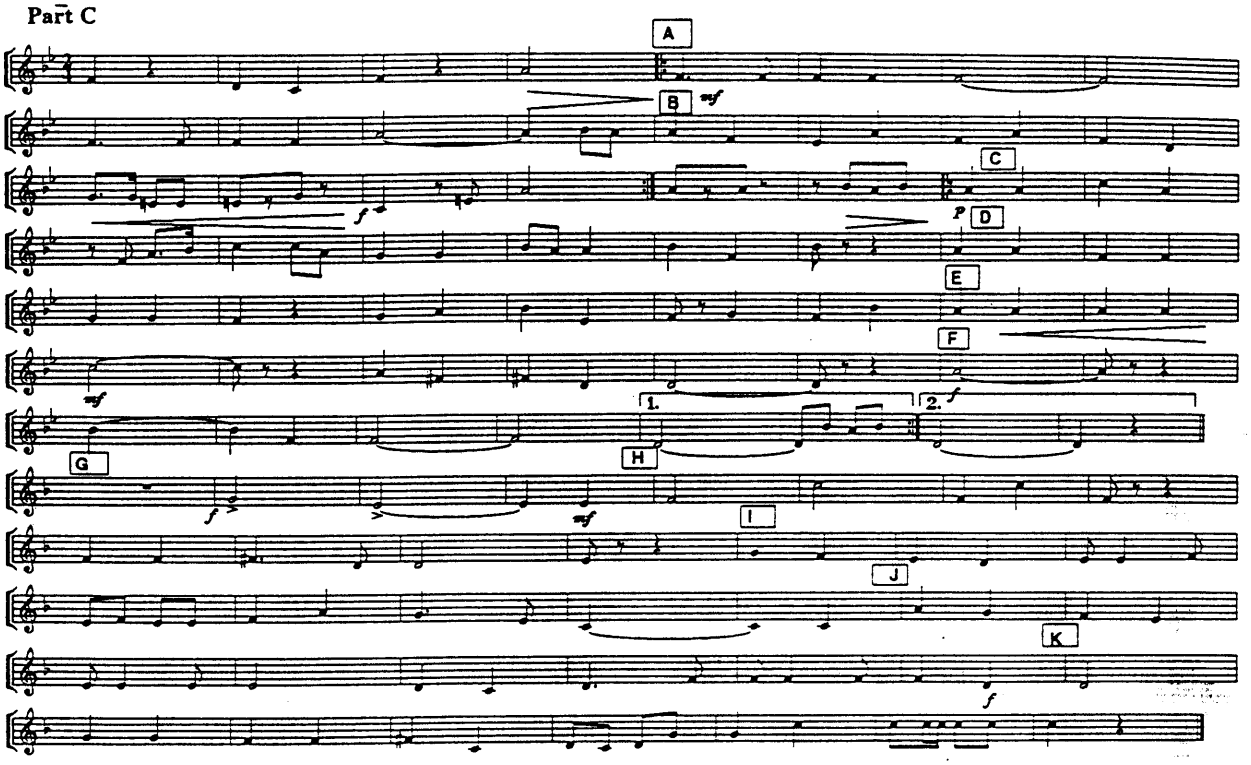
FLYING REVIEW

French Horn
Part B



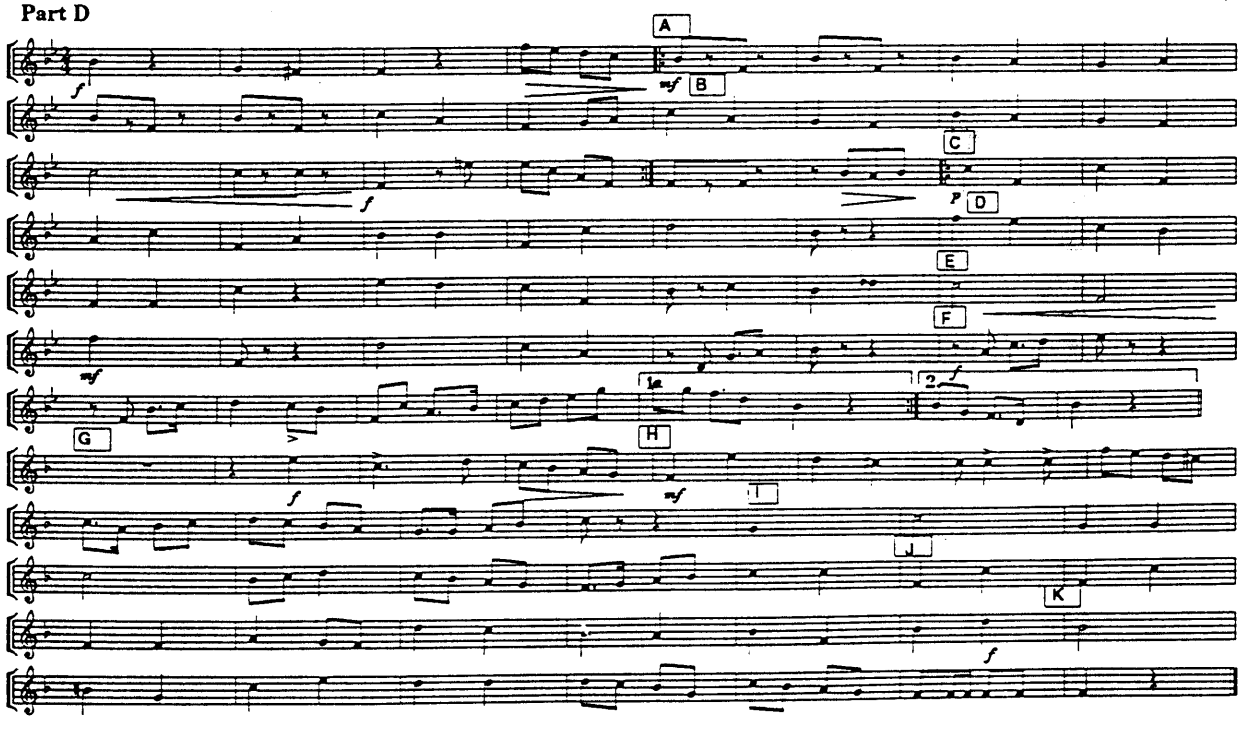
FLYING REVIEW

French Horn
Part C



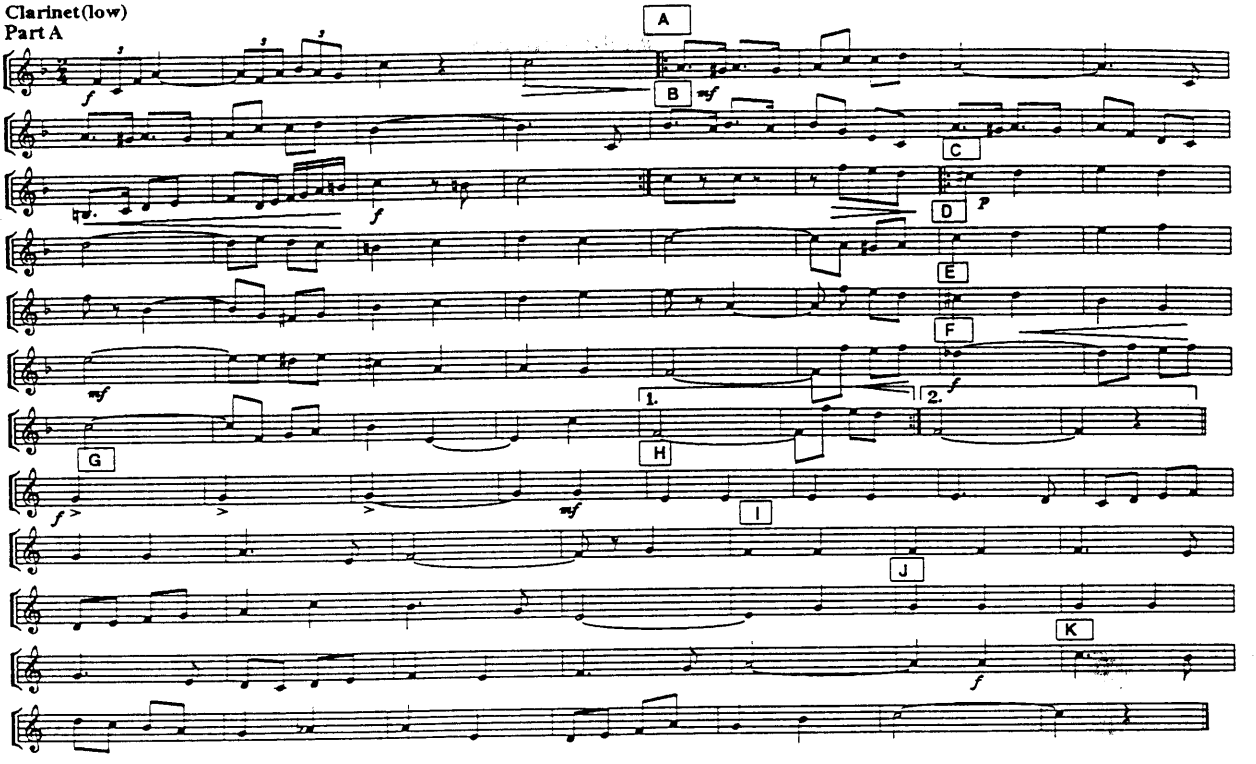
FLYING REVIEW

French Horn
Part D



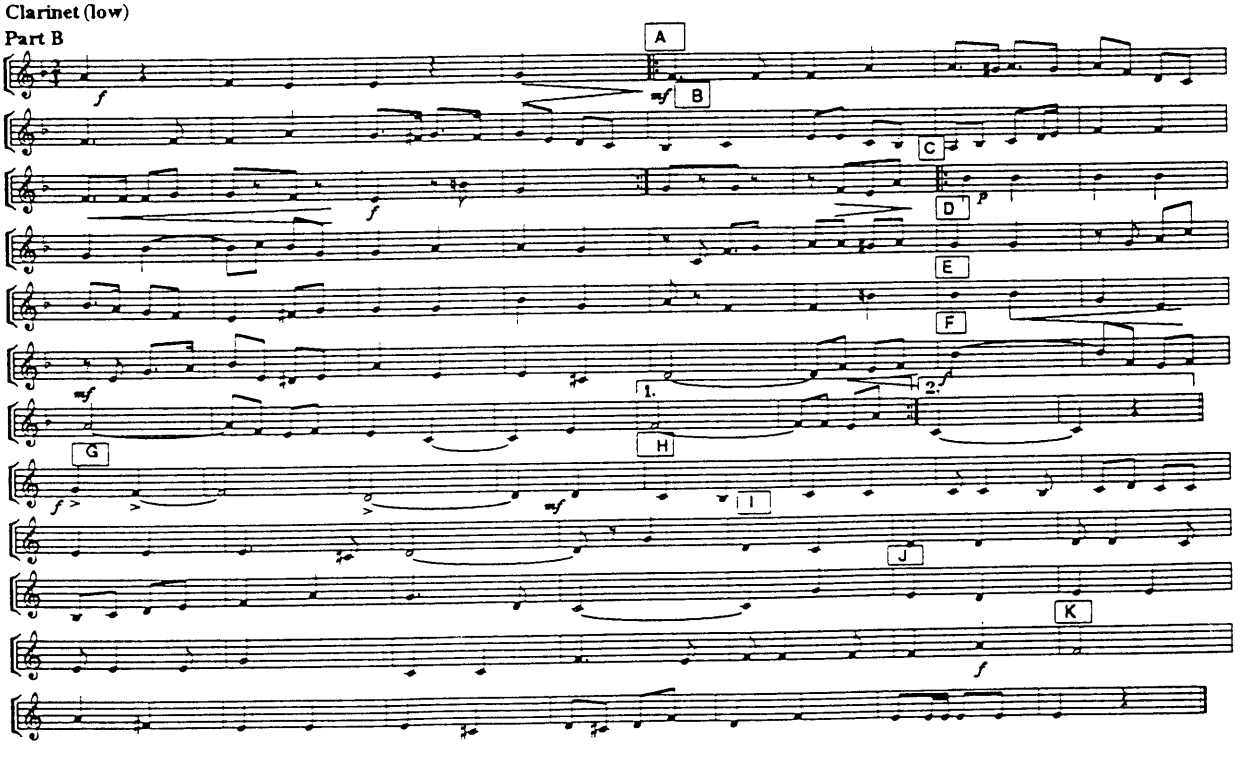
Trumpet
Baritone T.C.
Clarinet (low)
Part A

FLYING REVIEW



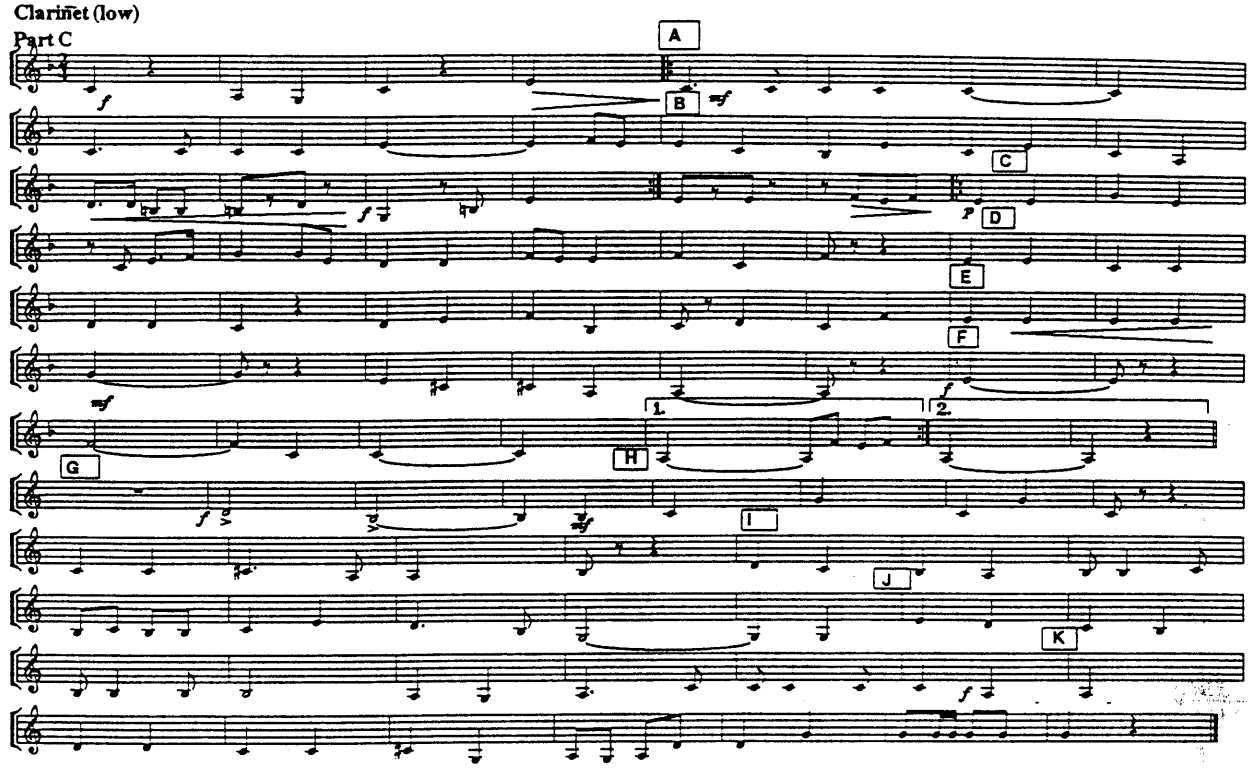
Trumpet
Baritone T.C.
Clarinet (low)
Part B

FLYING REVIEW



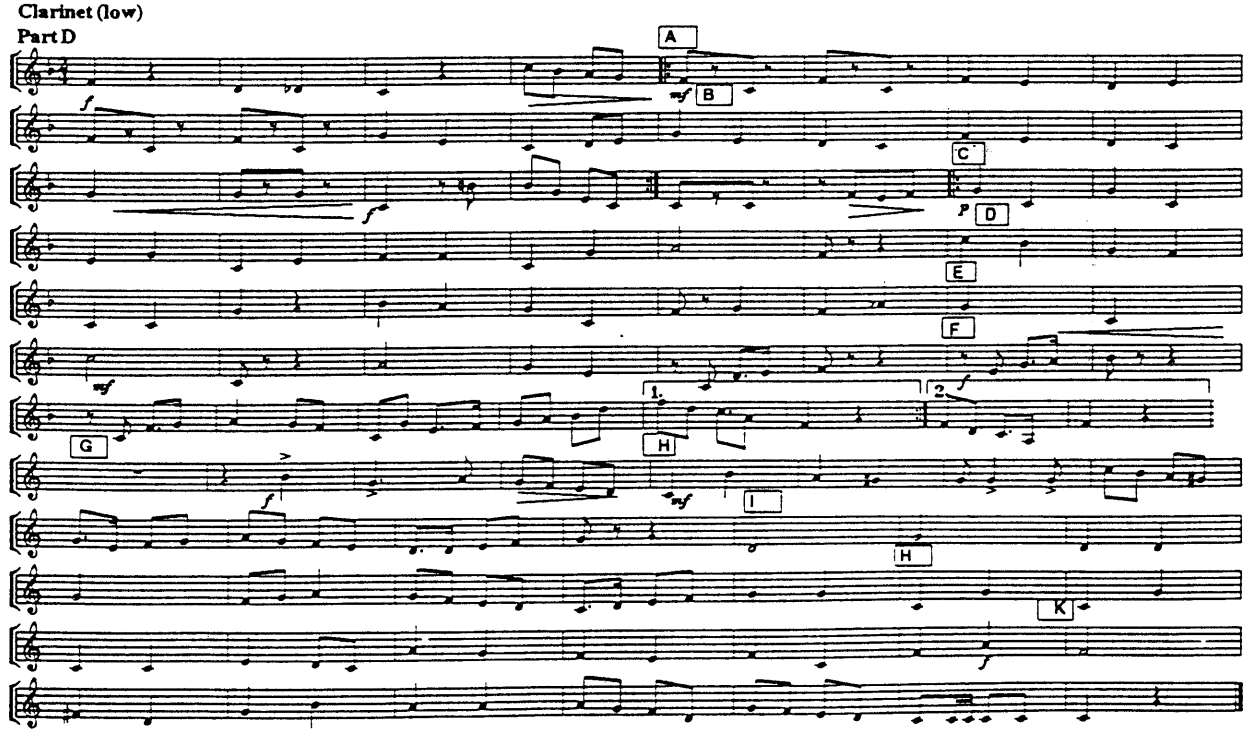
Trumpet
Baritone T.C.
Clarinet (low)
Part C

FLYING REVIEW



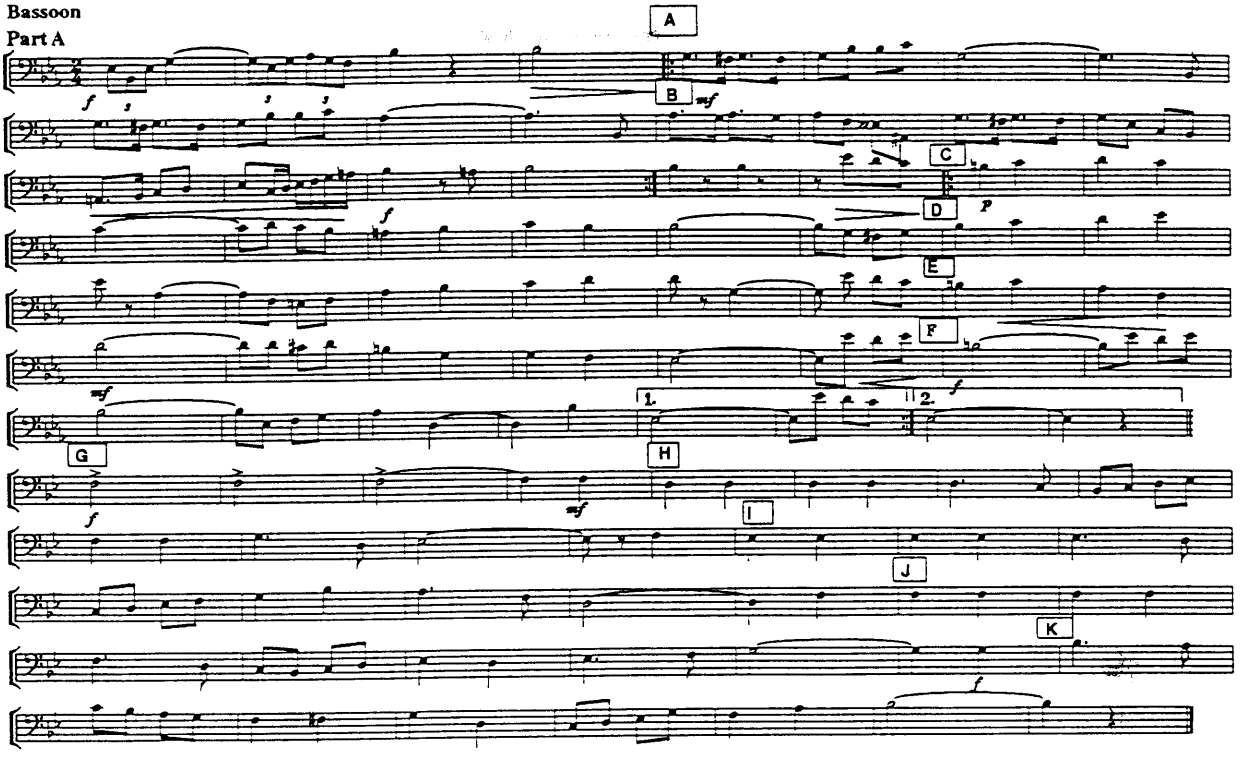
Trumpet
Baritone T.C.
Clarinet (low)
Part D

FLYING REVIEW



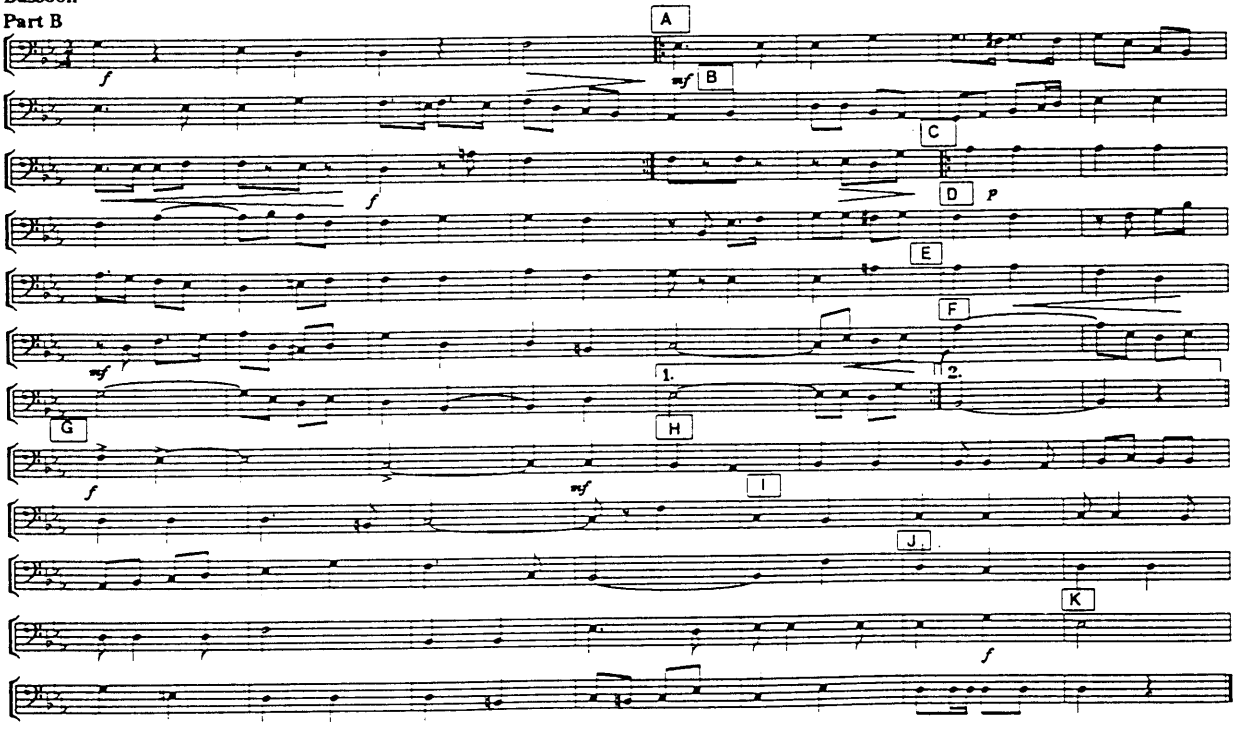
Trombone
Baritone B.C.
Bassoon
Part A

FLYING REVIEW



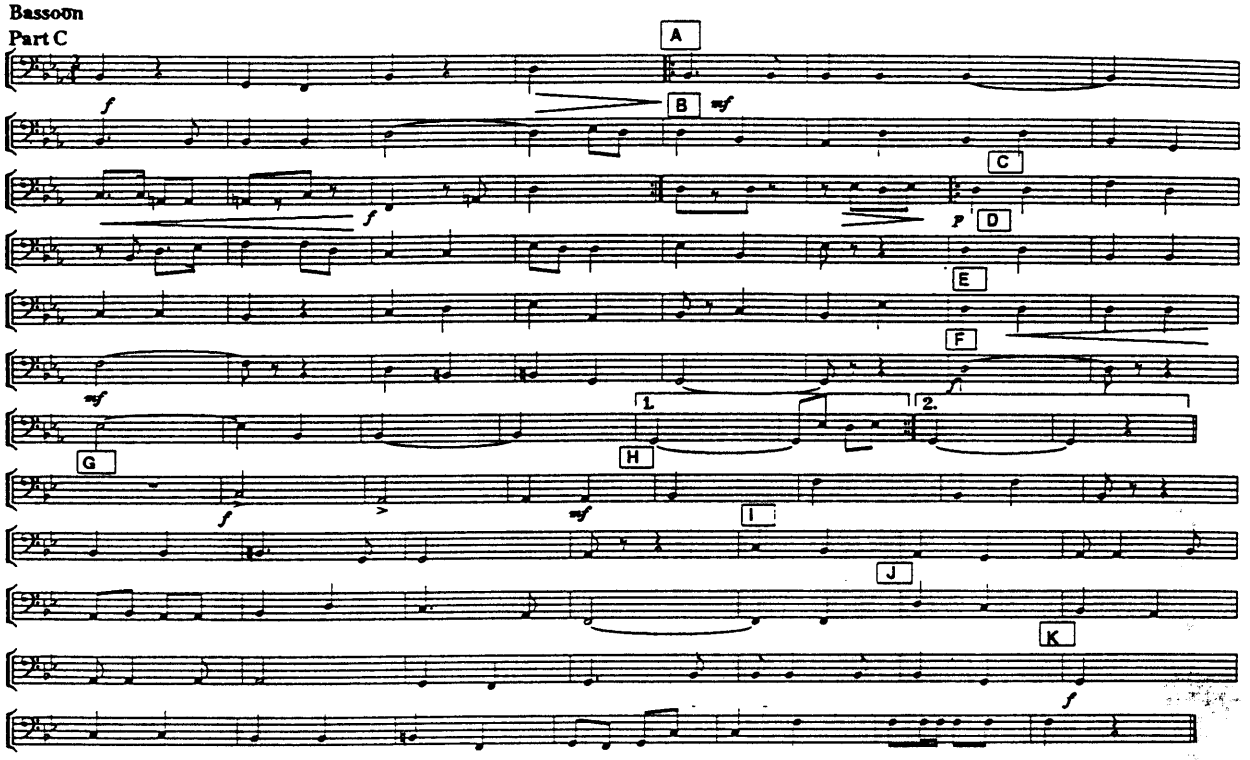
Trombone
Baritone B.C.
Bassoon
Part B

FLYING REVIEW



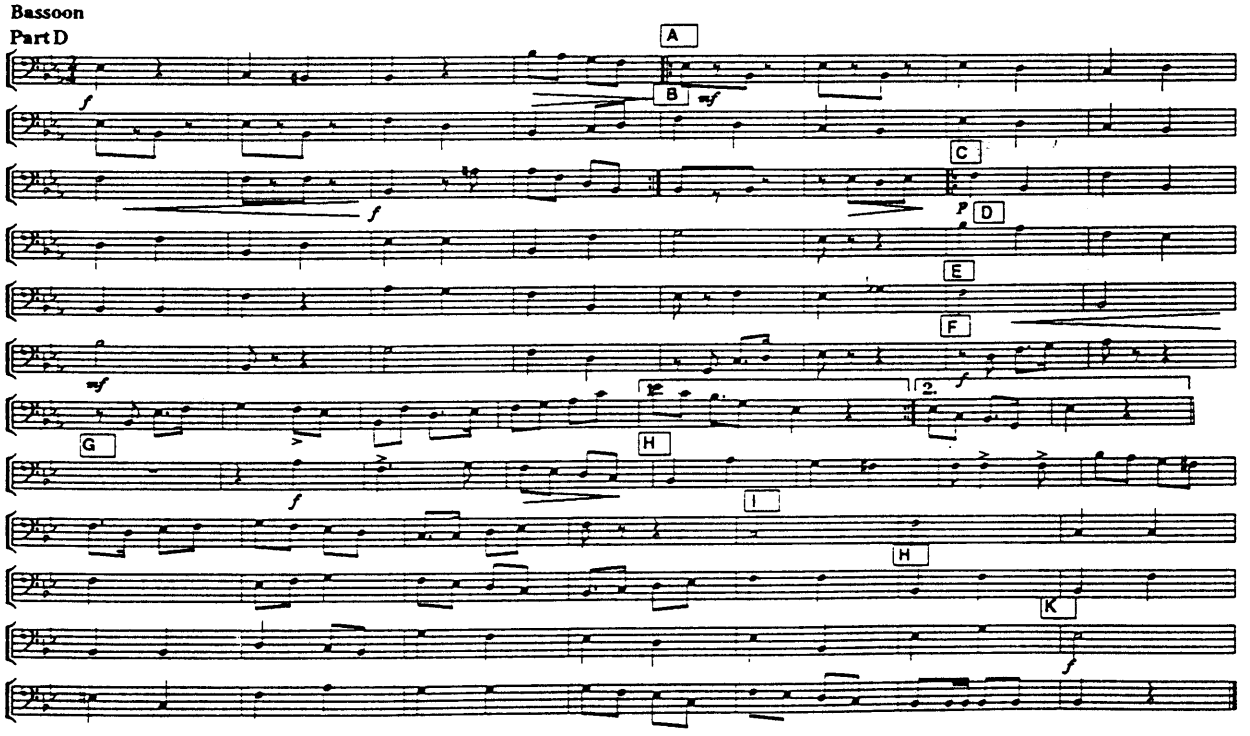
Trombone
Baritone B.C.
Bassoon
Part C

FLYING REVIEW



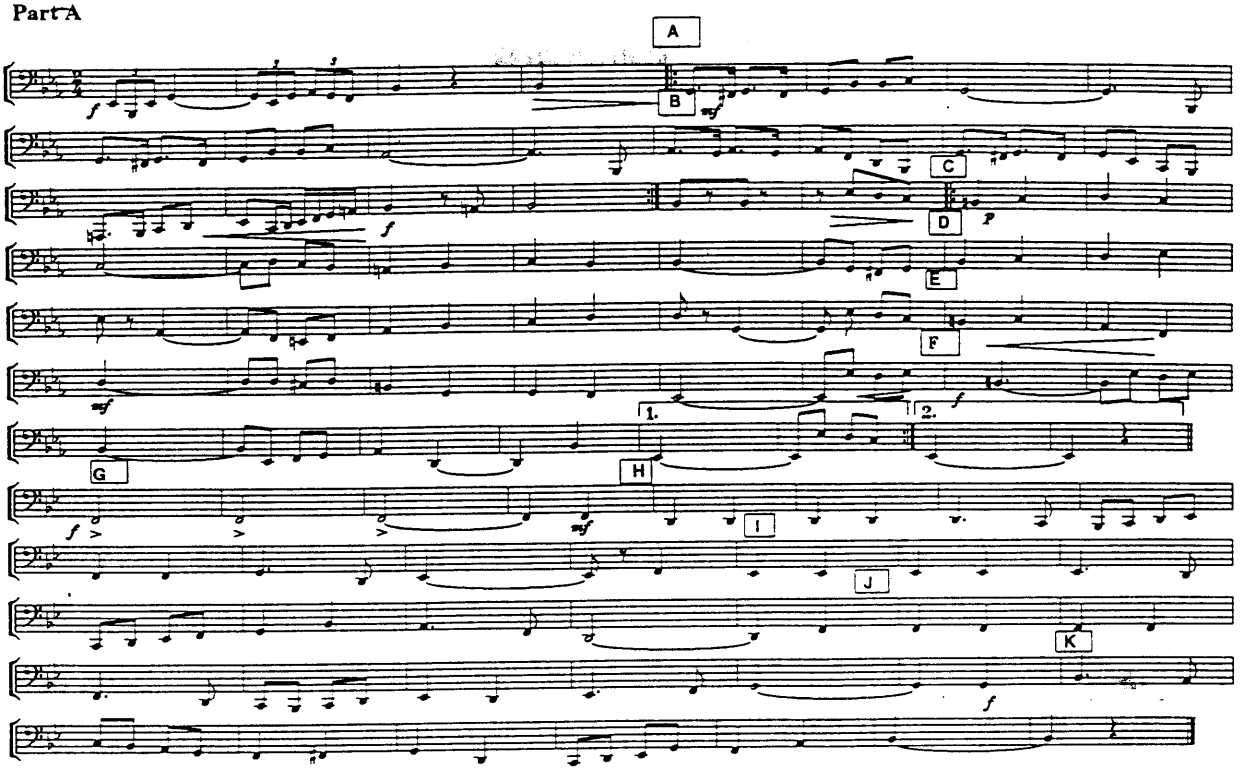
Trombone
Baritone B.C.
Bassoon
Part D

FLYING REVIEW



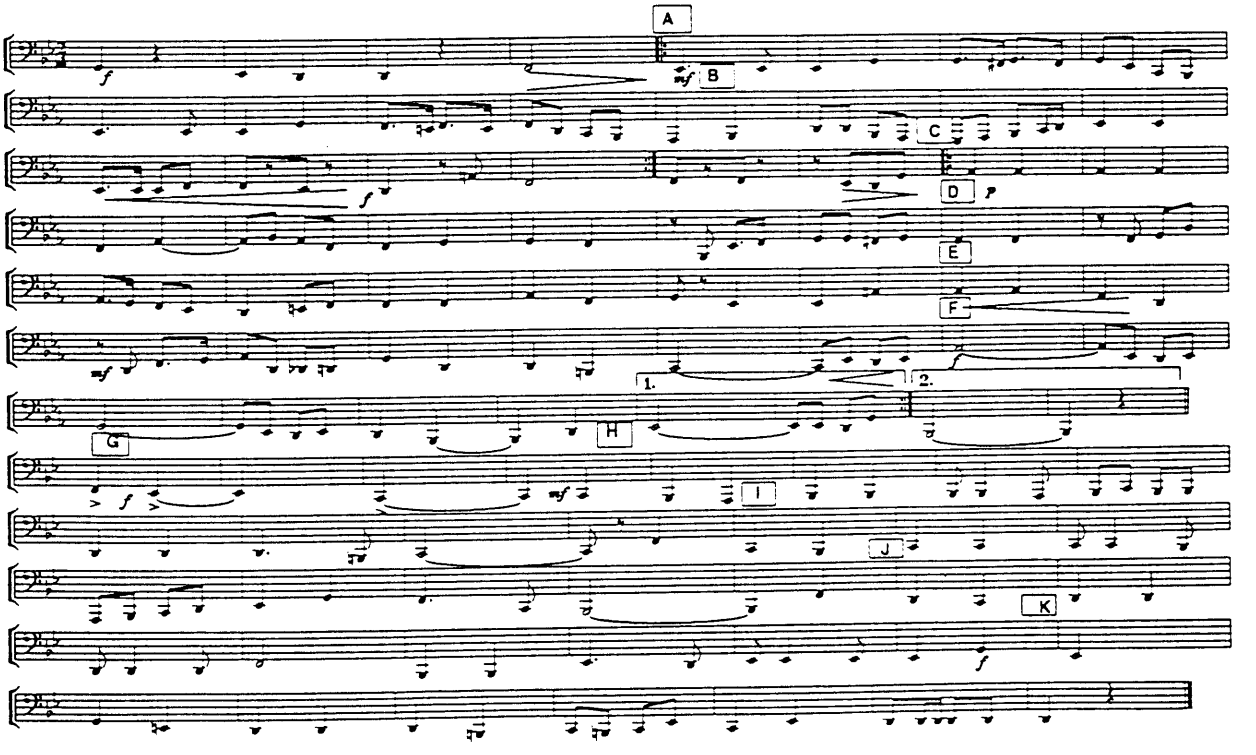
FLYING REVIEW

Tuba
Part A



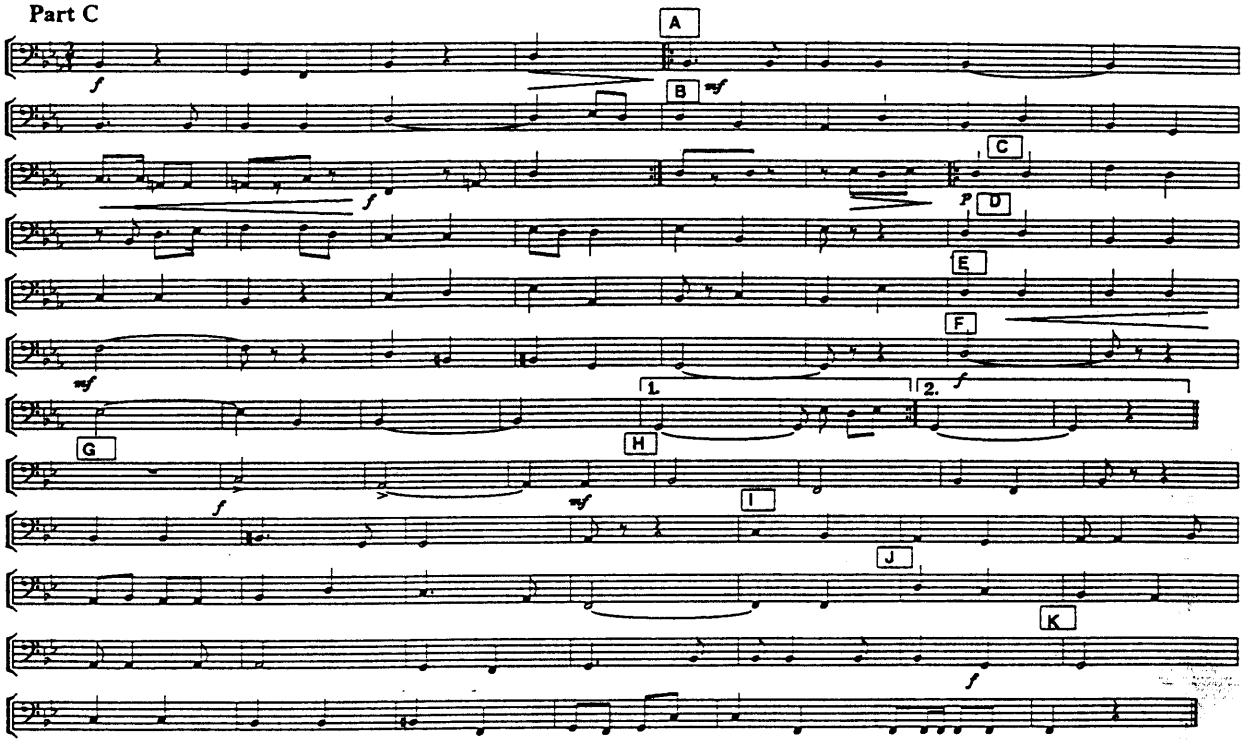
FLYING REVIEW

Tuba
Part B



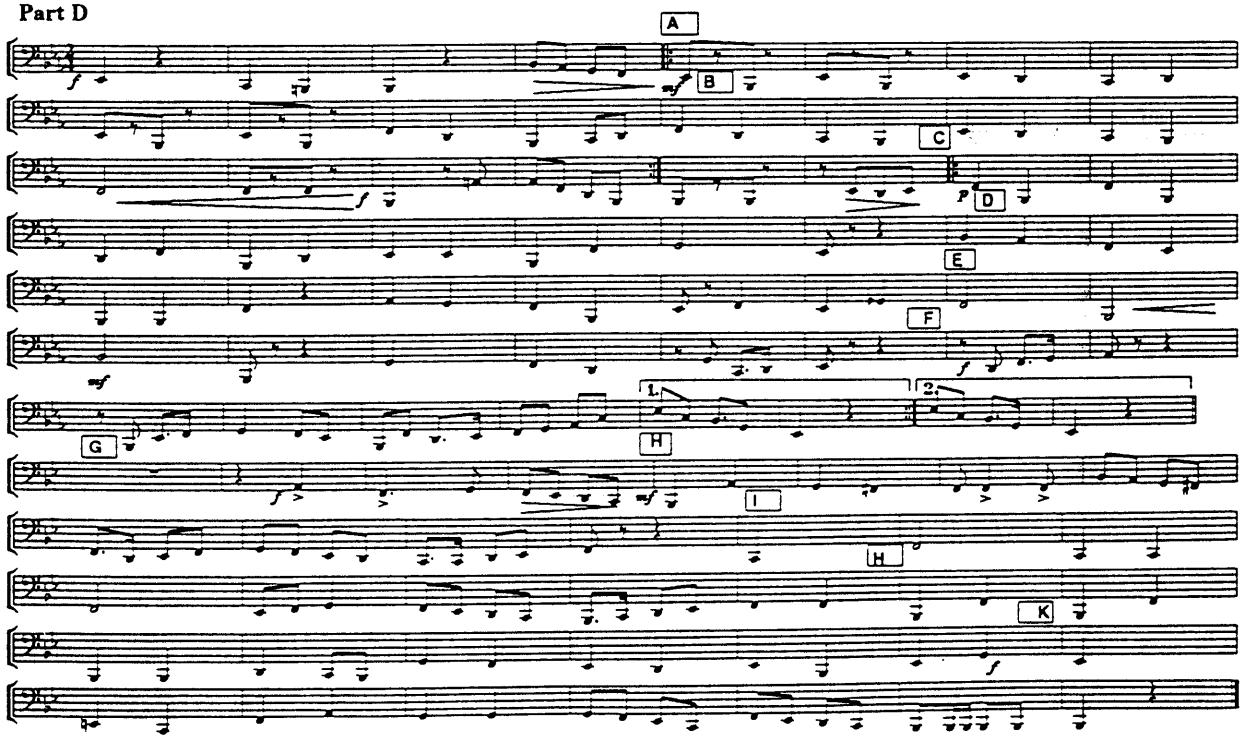
FLYING REVIEW

Tuba
Part C



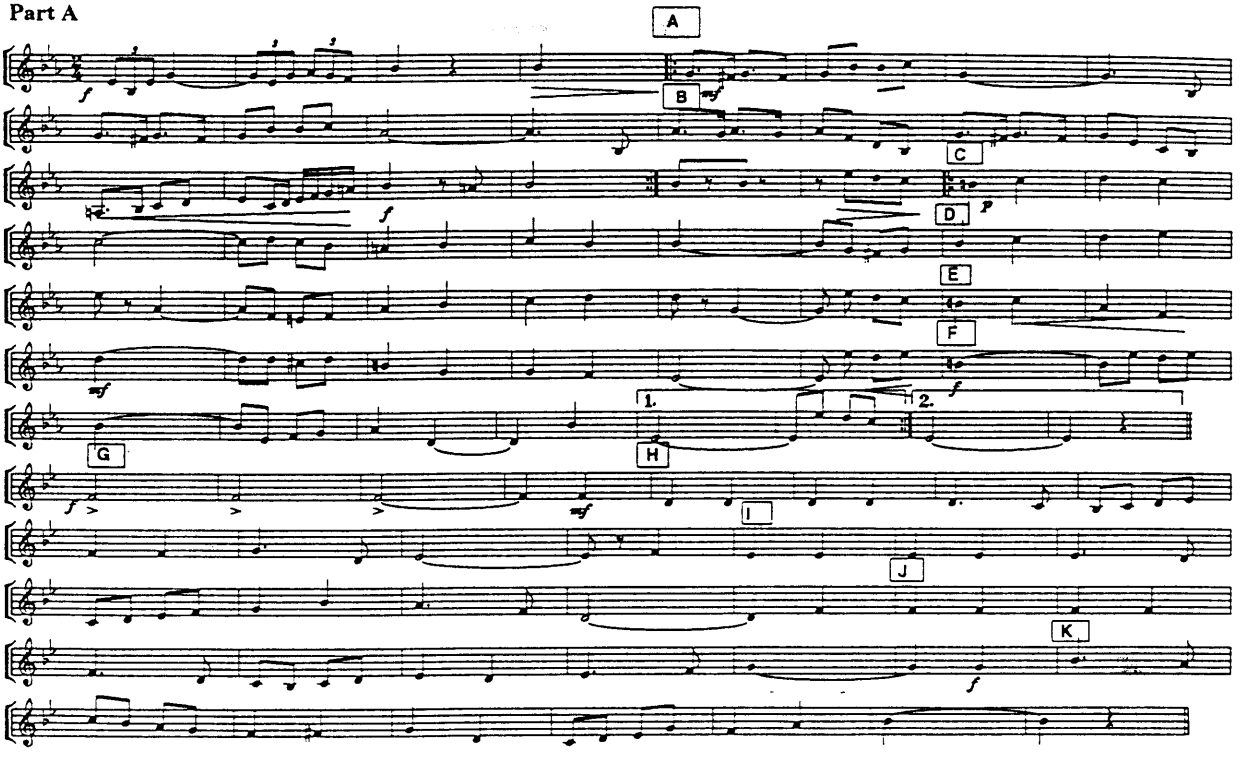
FLYING REVIEW

Tuba
Part D



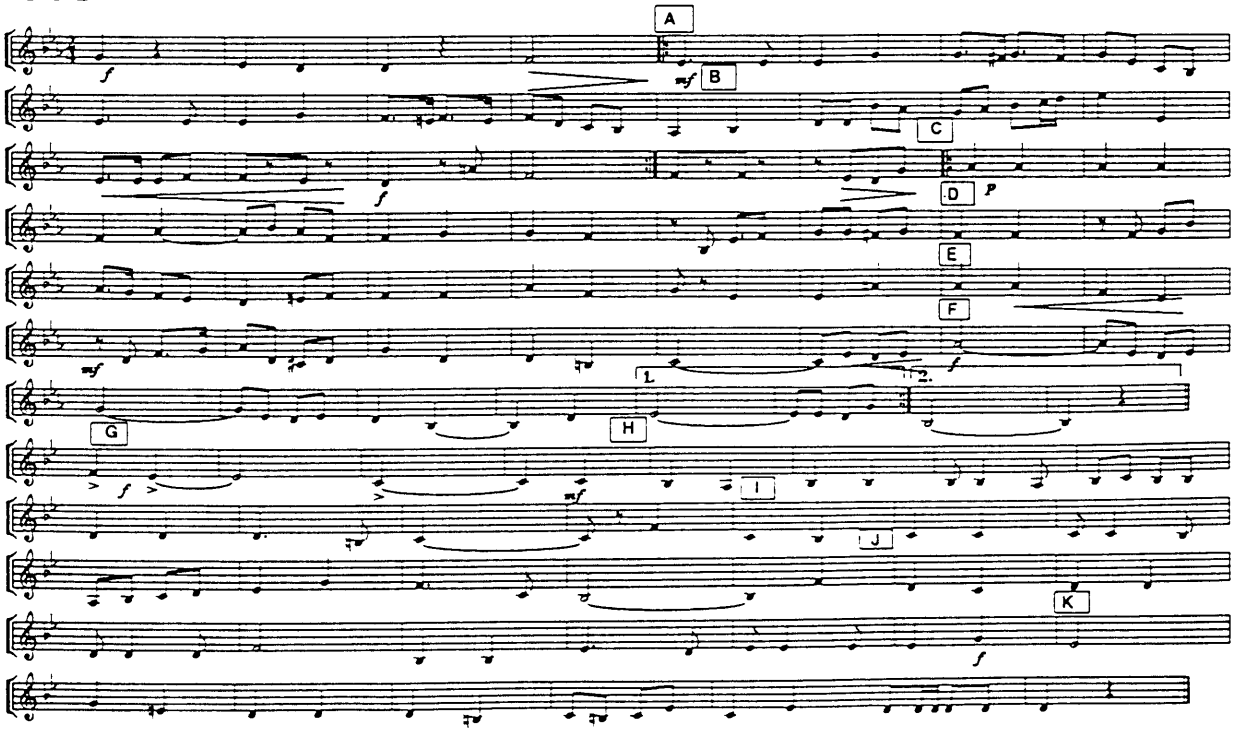
FLYING REVIEW

Bells–
Part A



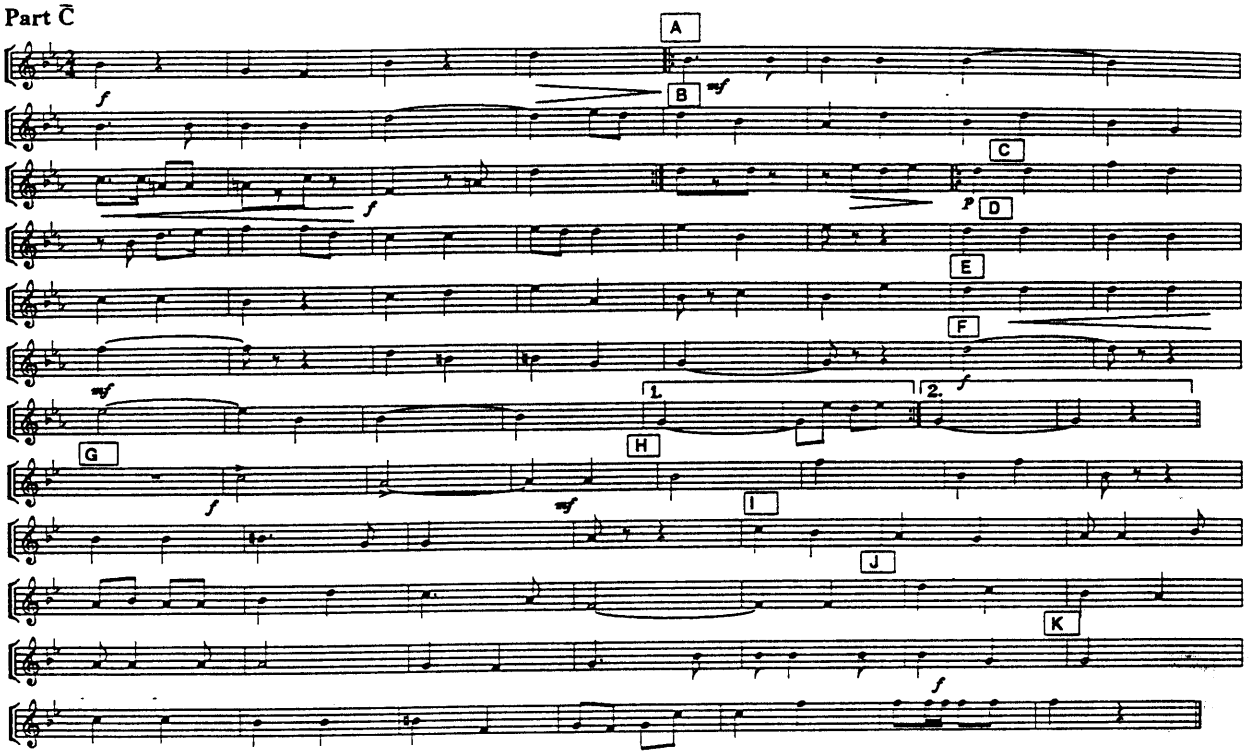
FLYING REVIEW

Bells
Part B



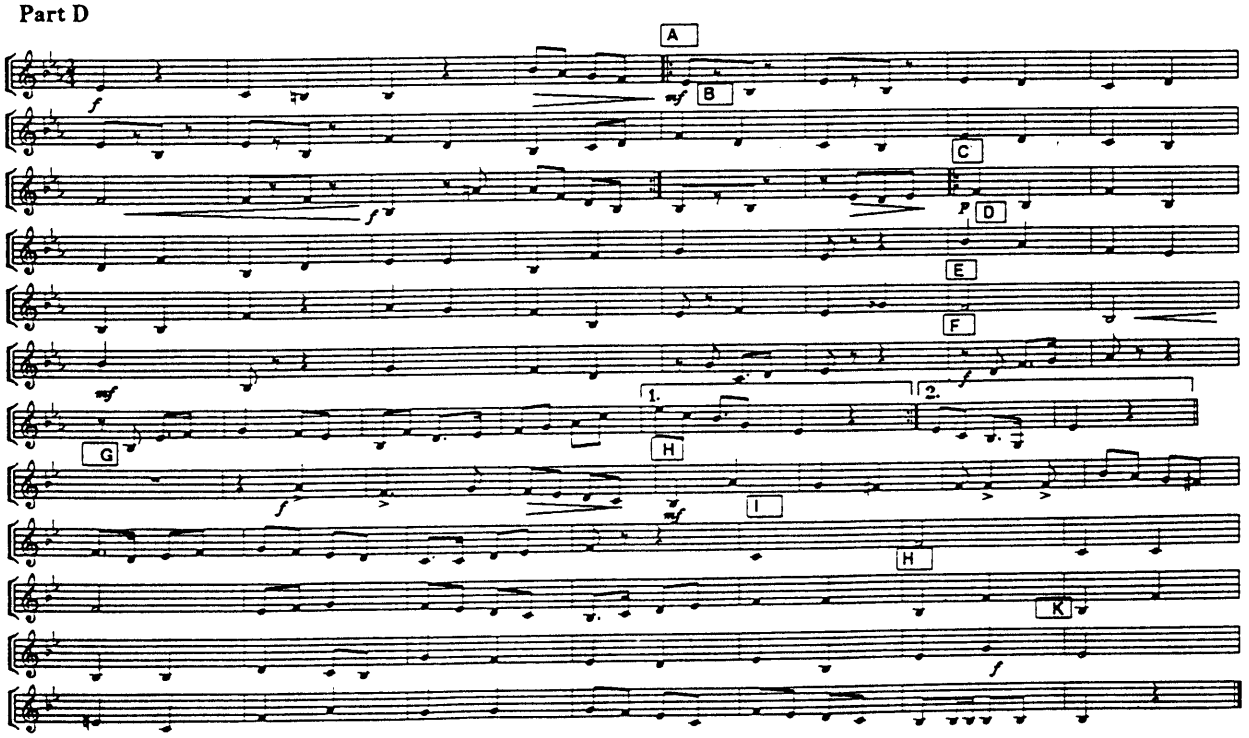
FLYING REVIEW

Bells
Part C



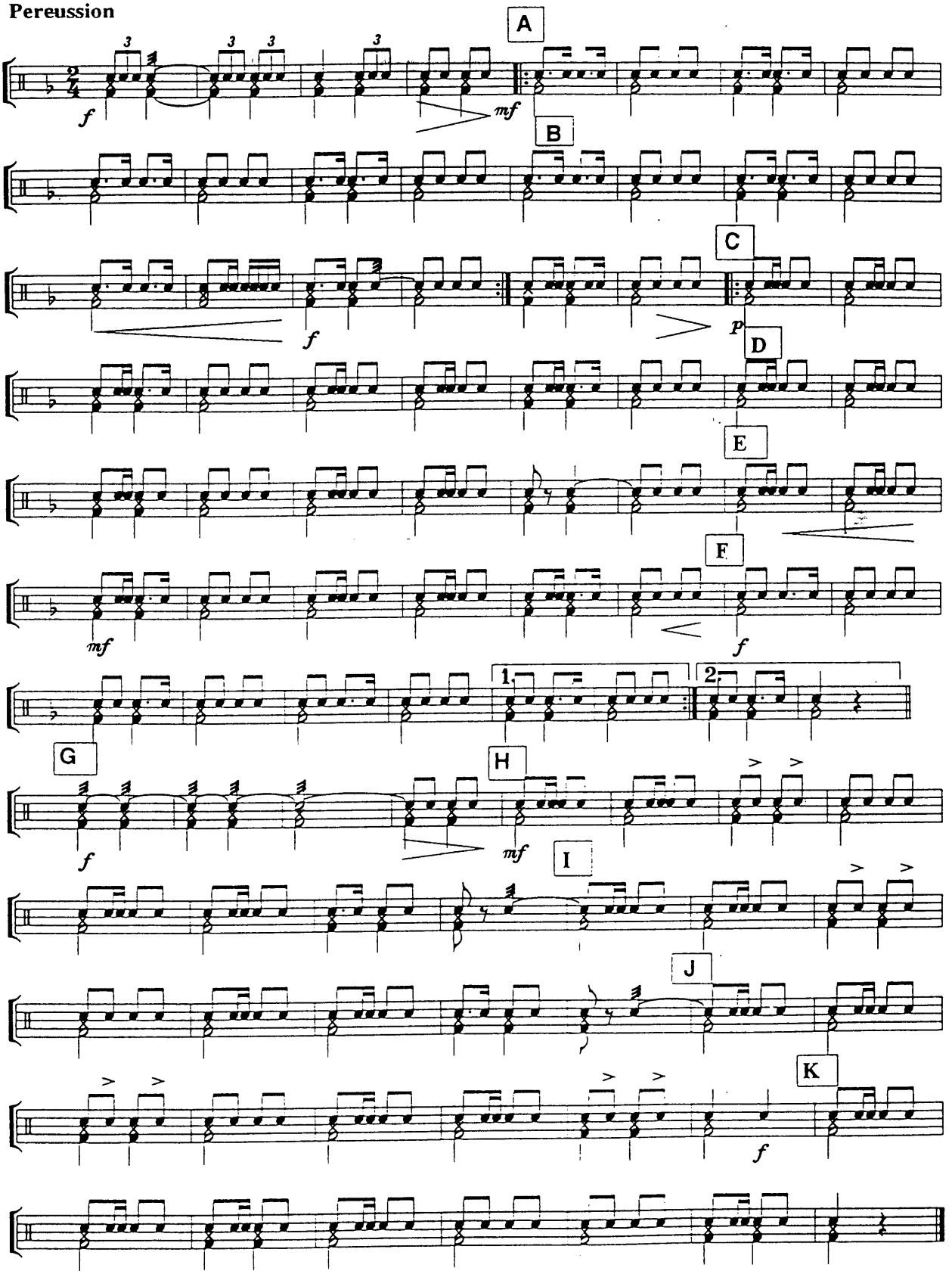
FLYING REVIEW

Bells
Part D

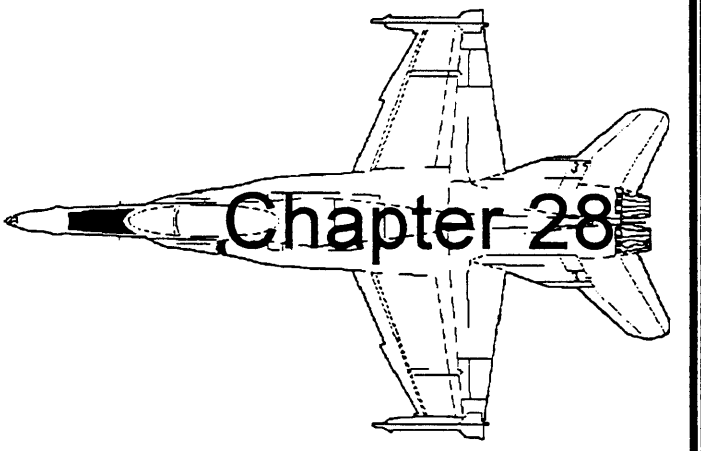


FLYING REVIEW

Pereussion



Golden Hawks

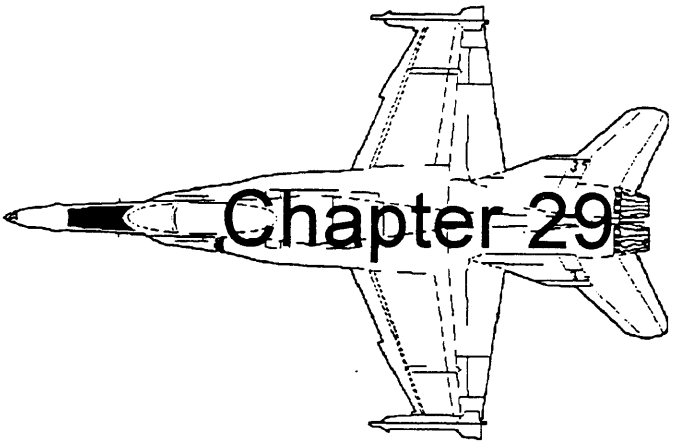


One of the predecessors to the "Snowbirds" was the Royal Canadian Air Force aerobatic team called the "Golden Hawks". Formed in 1959 in Trenton Ontario, they were to help celebrate 50 years of flight in Canada and the 35th anniversary of the Royal Canadian Air Force. The Golden Hawks flew Canadair Sabres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

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

The music was not available at the time of publication.

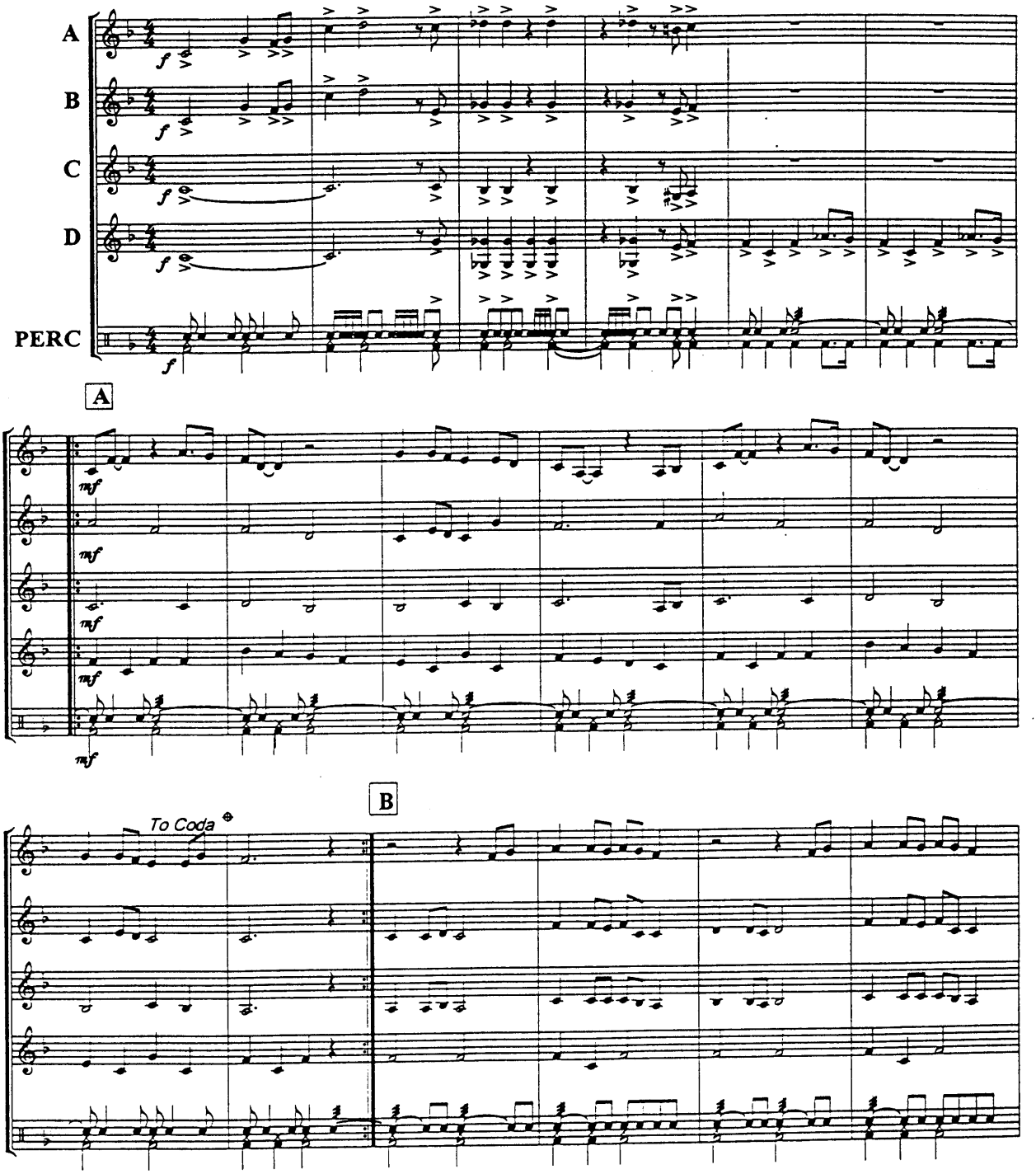
The Great Escape

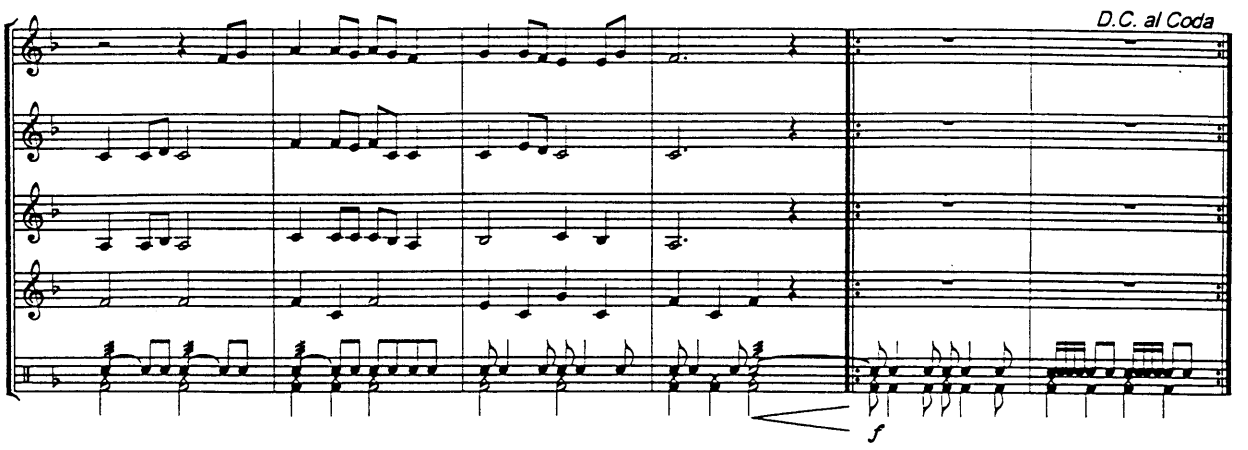


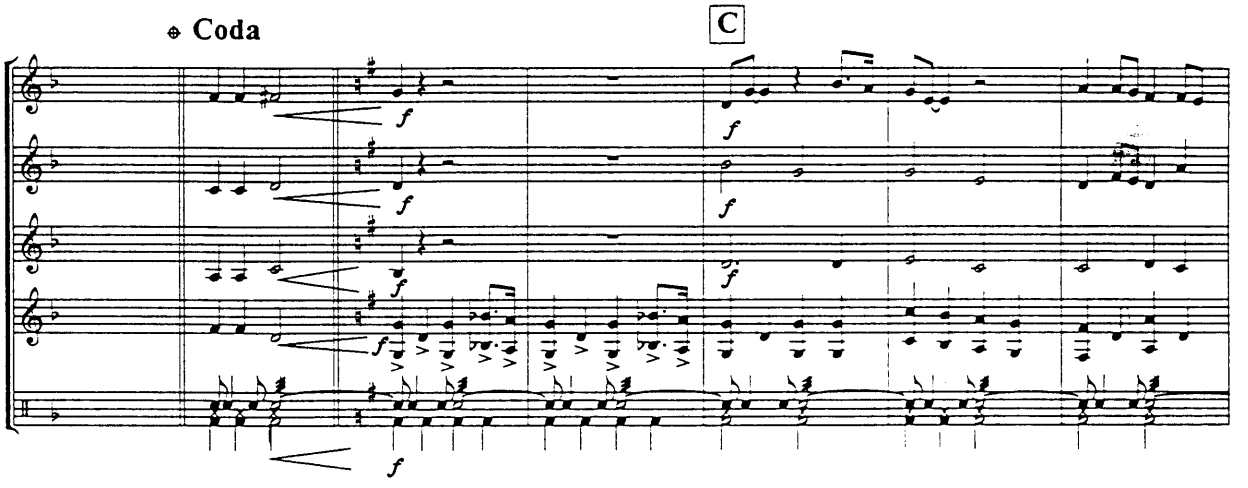
"The Great Escape" was a movie produced in 1963 depicting one of the largest escapes of allied prisoners from a German prisoner of war camp. The escape plan included a tunnel dug under the prison camp coming out beyond the border fence. Details such as appropriate clothing, identification papers and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

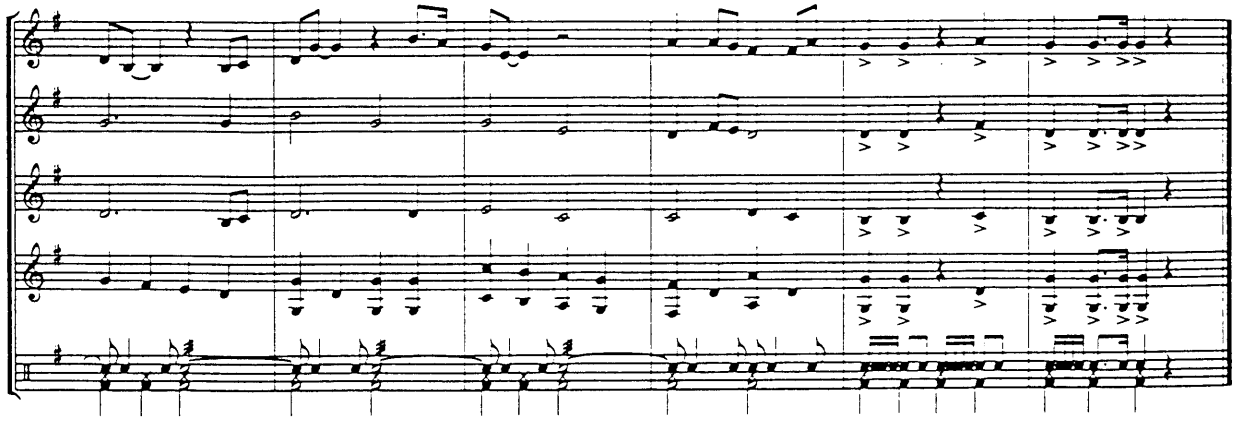
GREAT ESCAPE

Bb CONDUCTOR **QUICK MARCH**



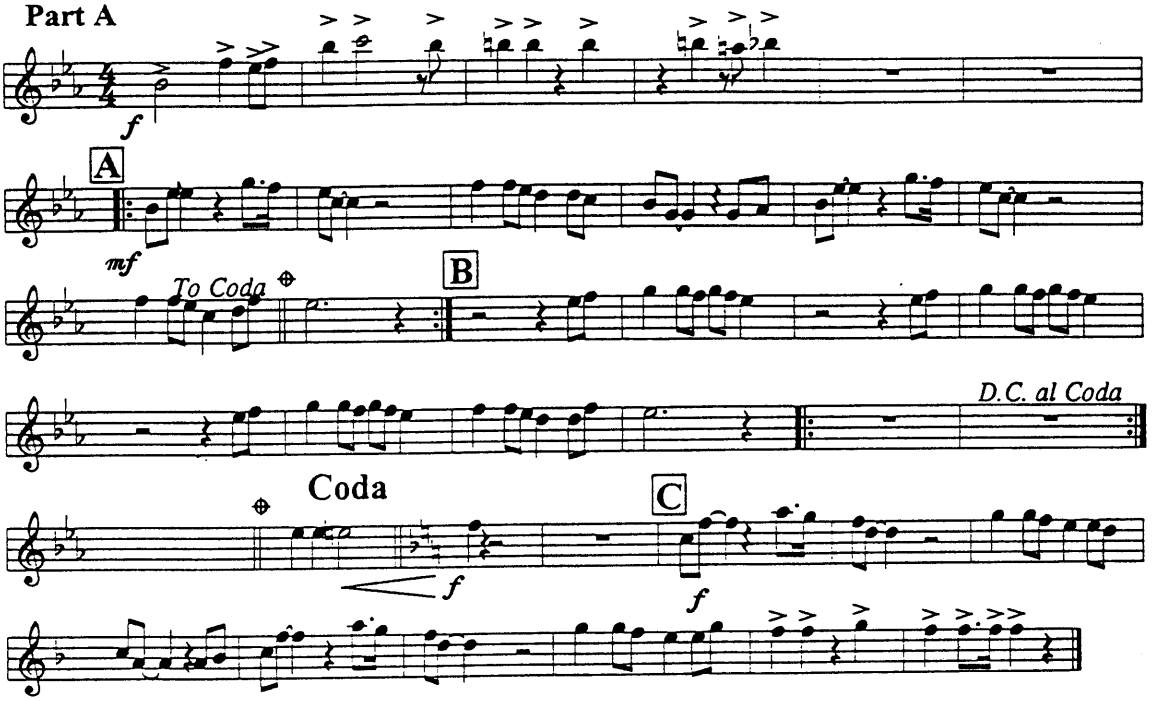

D.C. al Coda
f


Coda
C
f



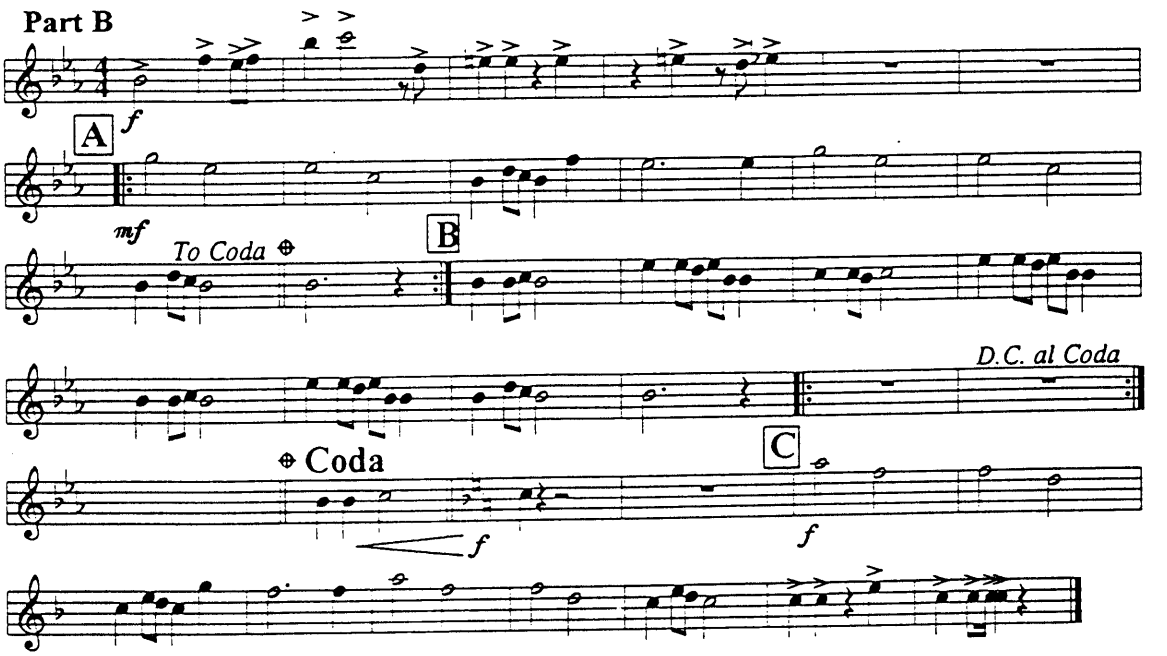
GREAT ESCAPE

Flute
Oboe
Part A



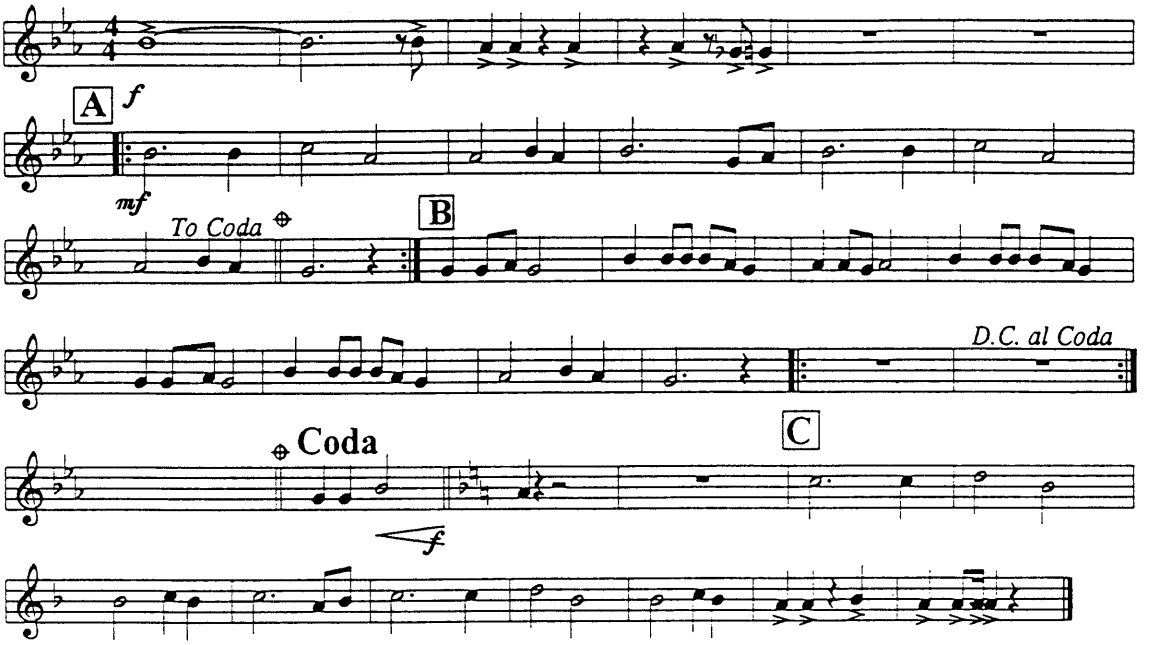
GREAT ESCAPE

Flute
Oboe
Part B



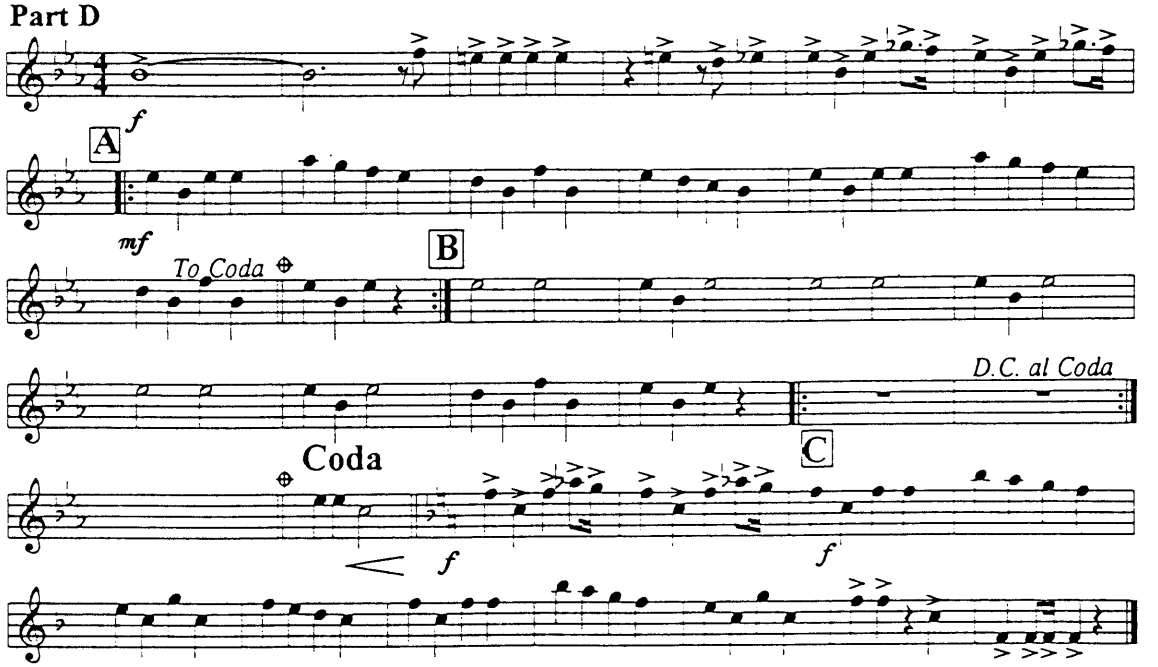
- Flute
Oboe
Part C

GREAT ESCAPE



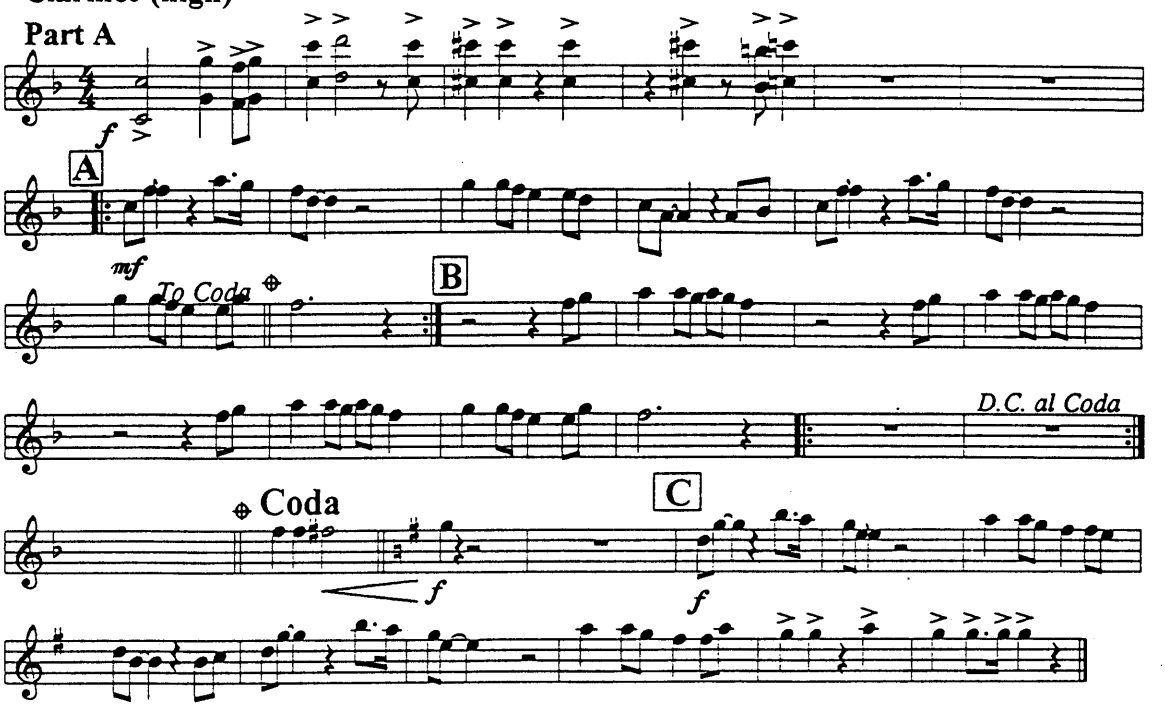
Flute
Oboe
Part D

GREAT ESCAPE



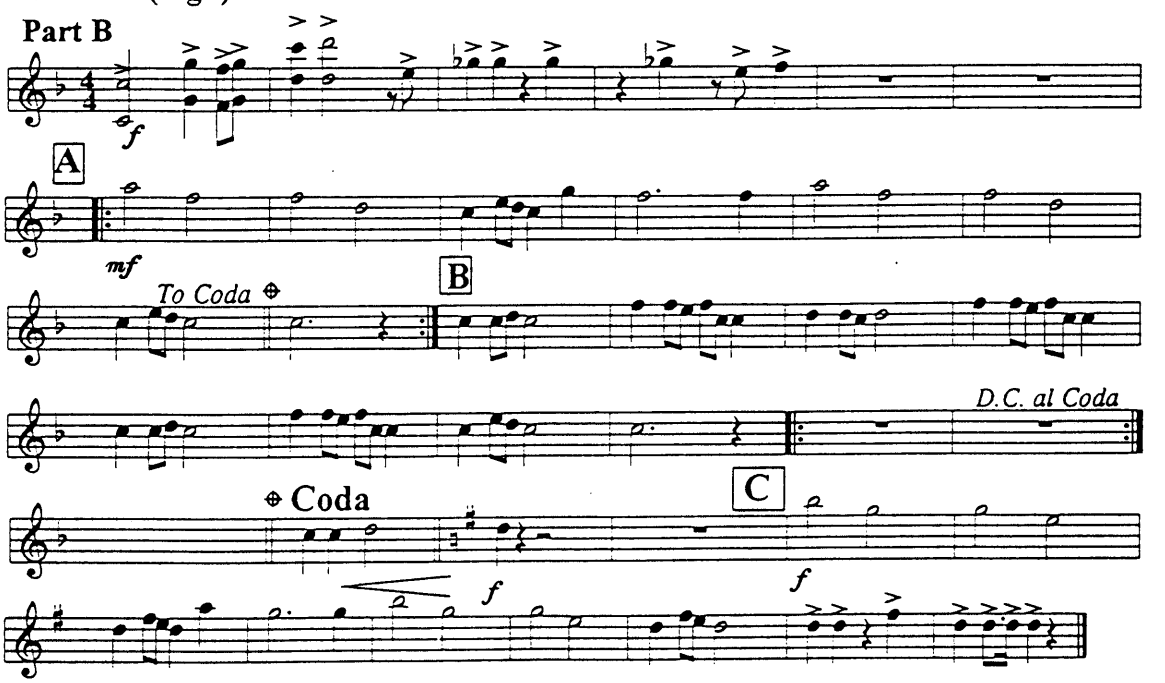
Tenor Saxophone
Clarinet (high)
Part A

GREAT ESCAPE



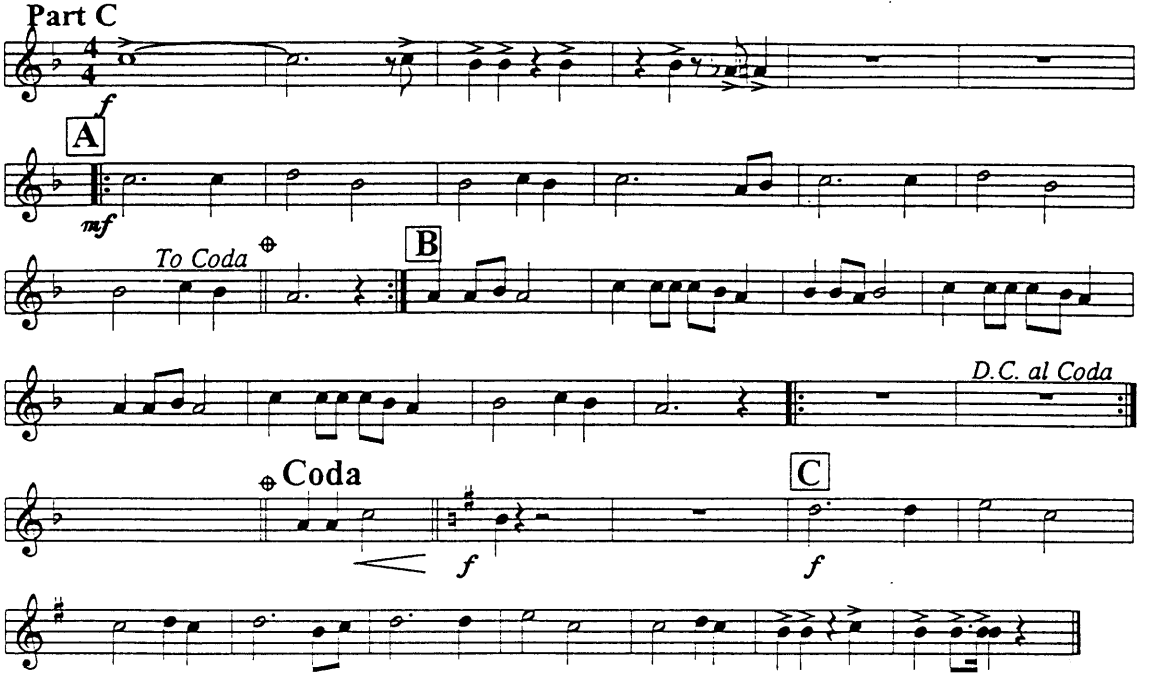
Tenor Saxophone
Clarinet (high)
Part B

GREAT ESCAPE



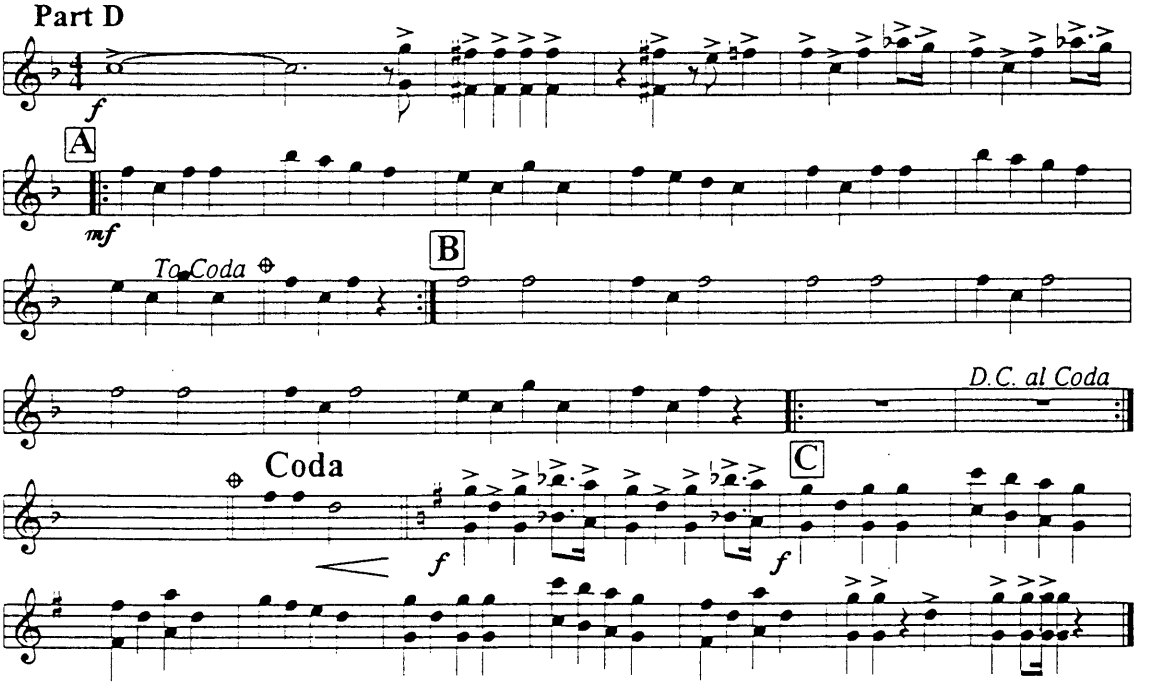
- Tenor Saxophone
Clarinet (high)
Part C

GREAT ESCAPE



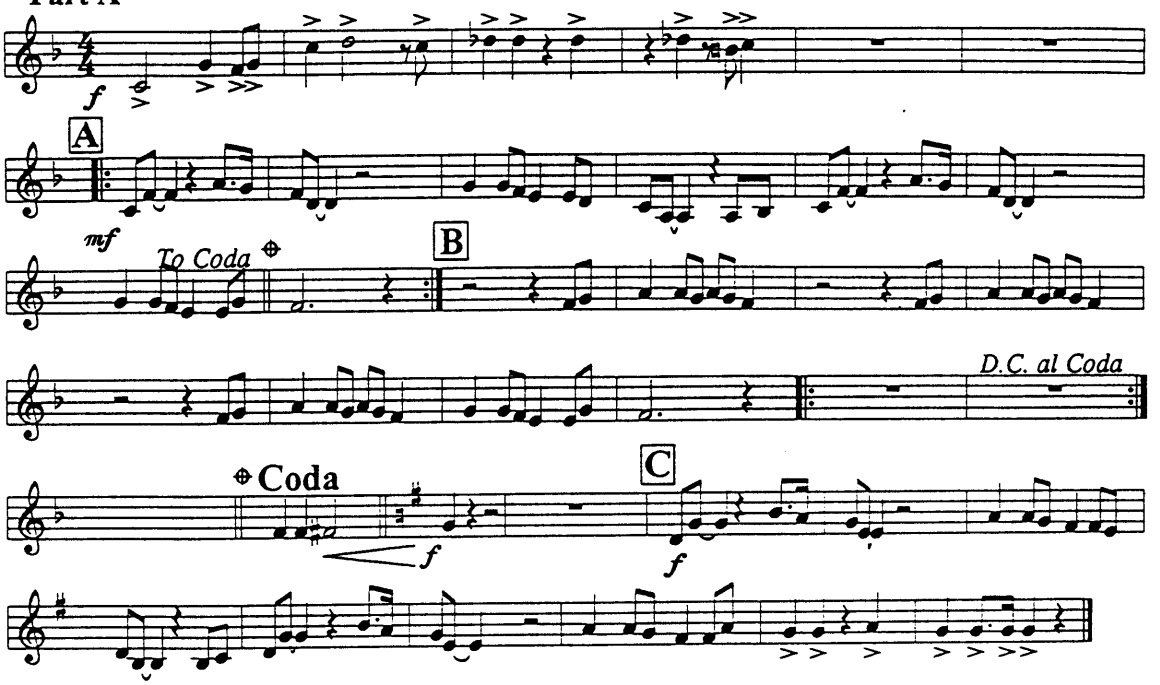
Tenor Saxophone
Clarinet (high)
Part D

GREAT ESCAPE



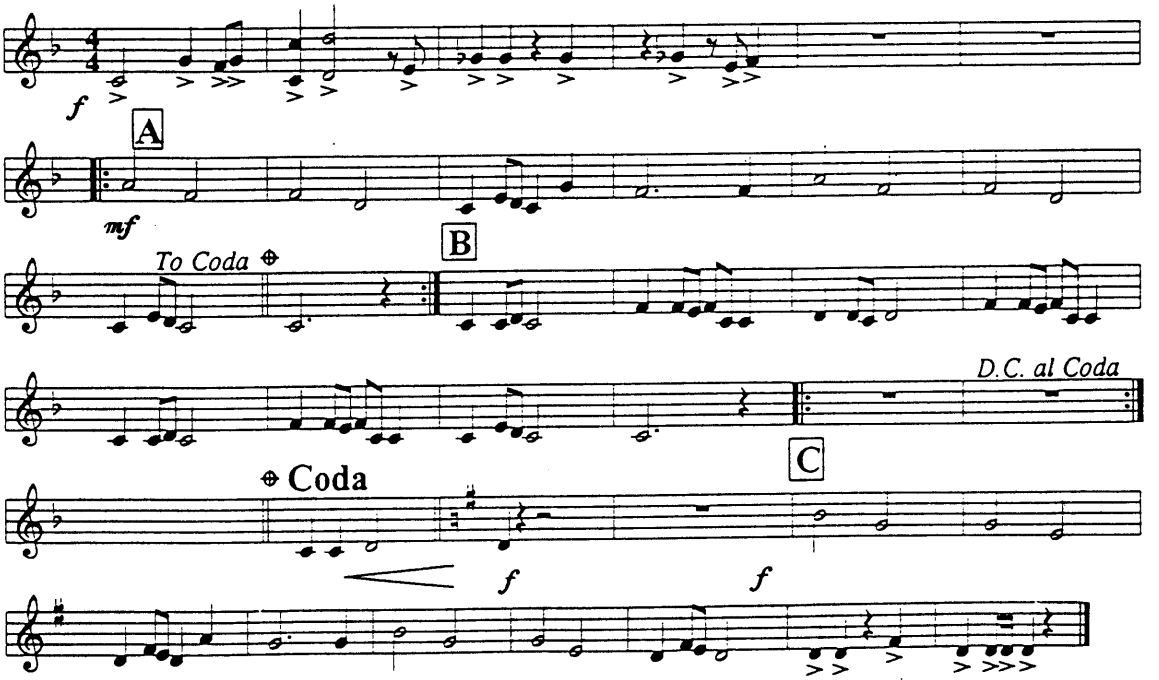
GREAT ESCAPE

Bass Clarinet
Part A



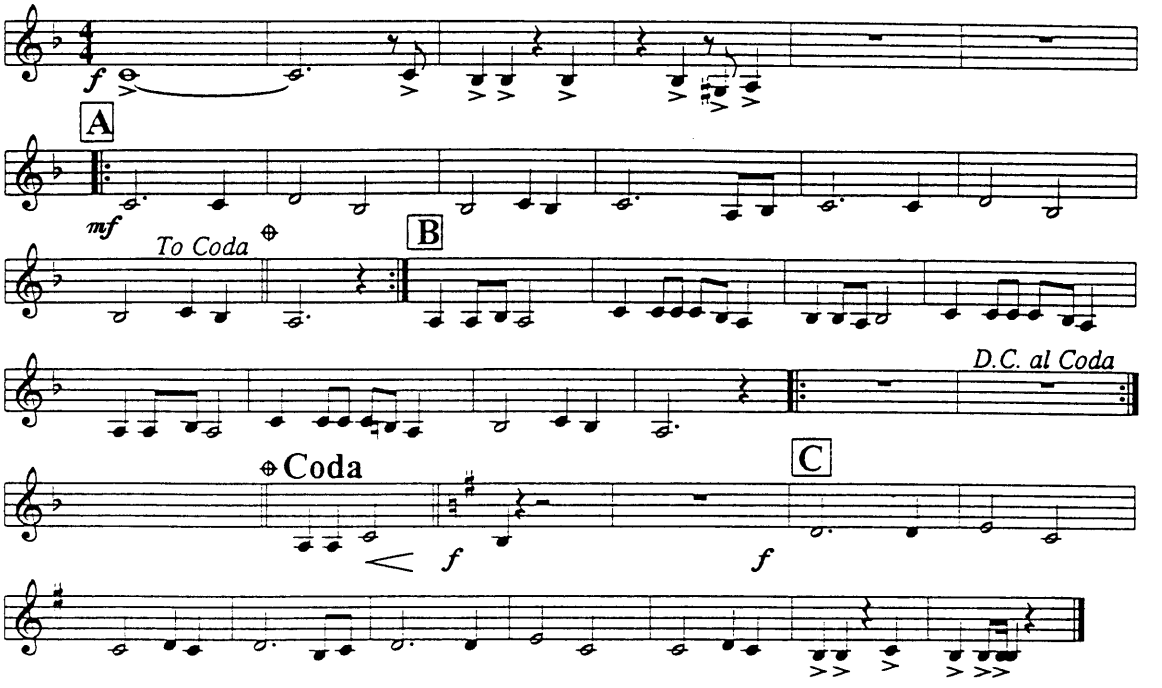
GREAT ESCAPE

Bass Clarinet
Part B



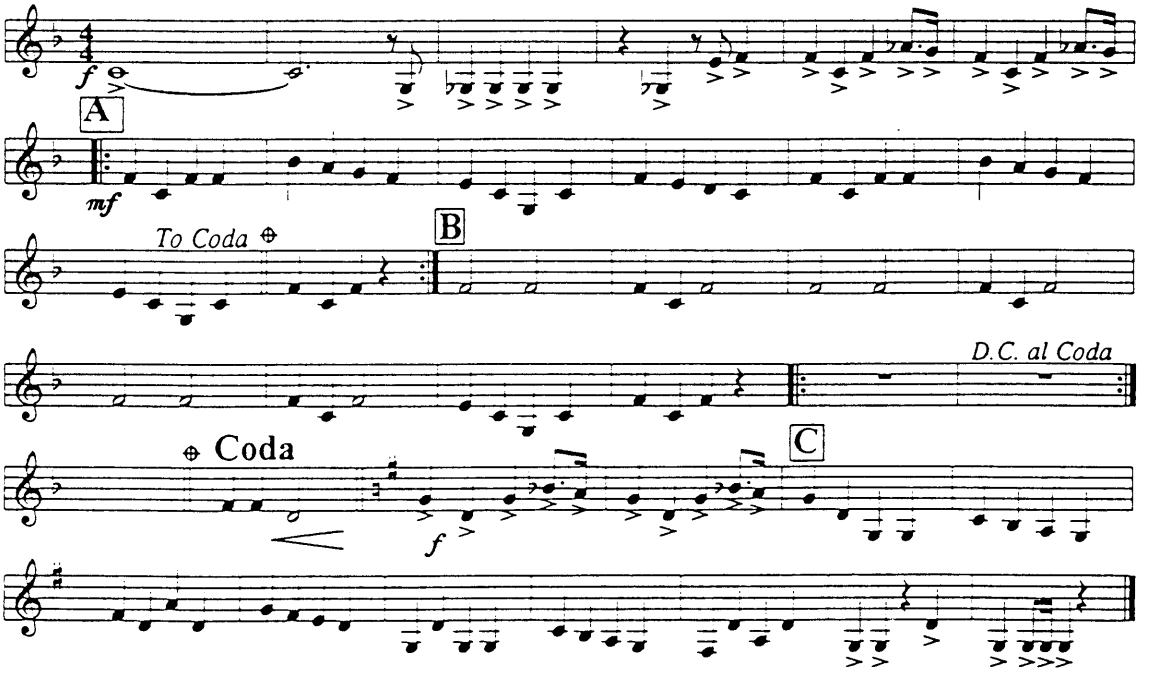
Bass Clarinet
Part C

GREAT ESCAPE



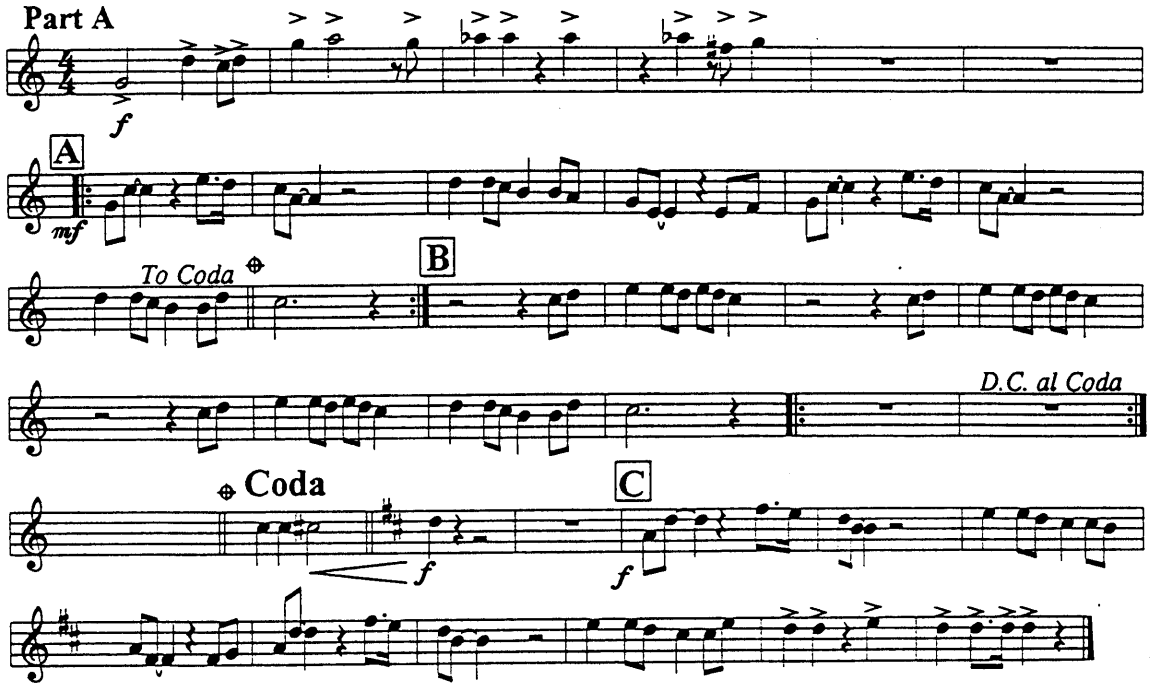
Bass Clarinet
Part D

GREAT ESCAPE



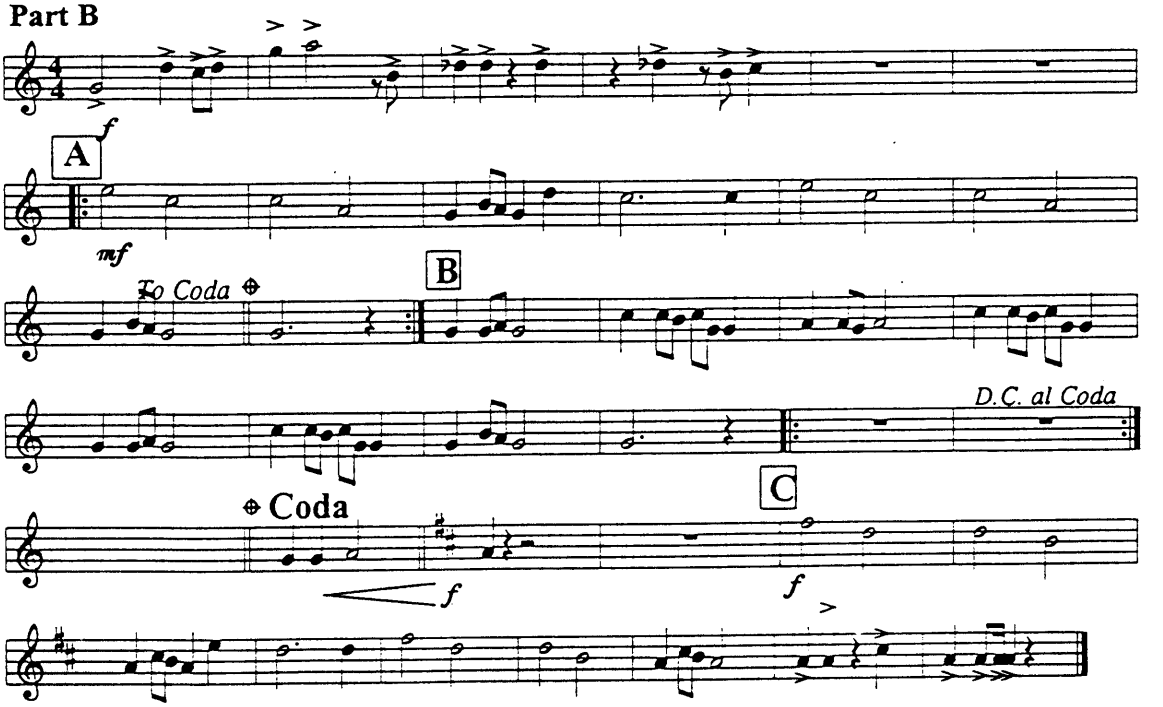
Alto Saxophone
Baritone Saxophone
Part A

GREAT ESCAPE



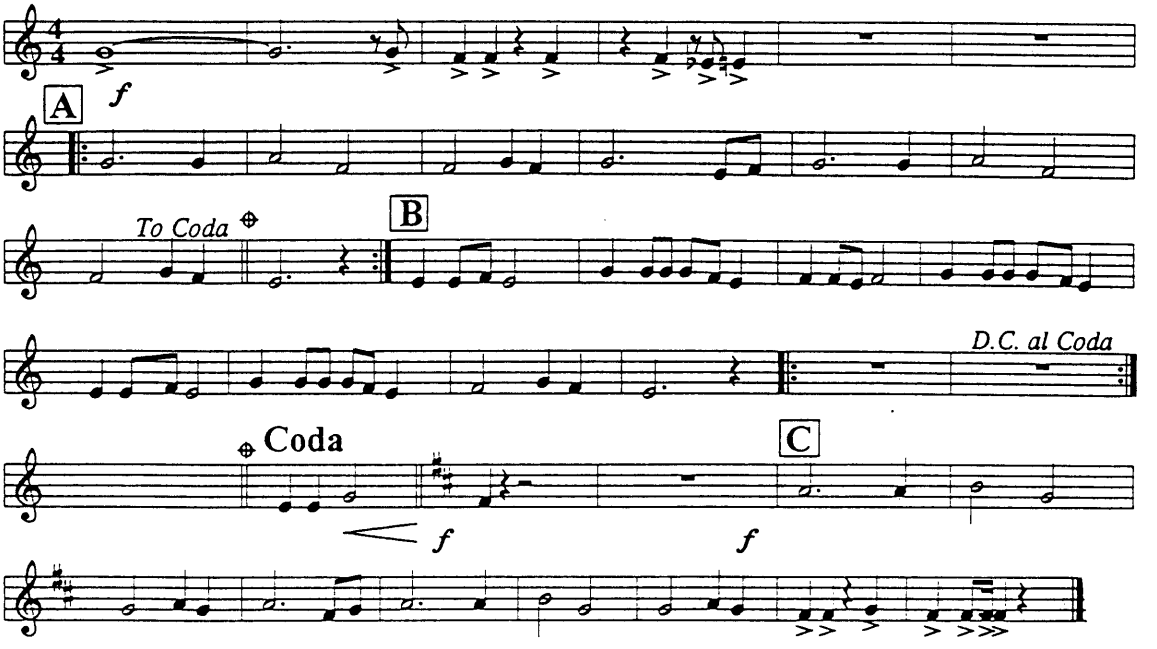
Alto Saxophone
Baritone Saxophone
Part B

GREAT ESCAPE



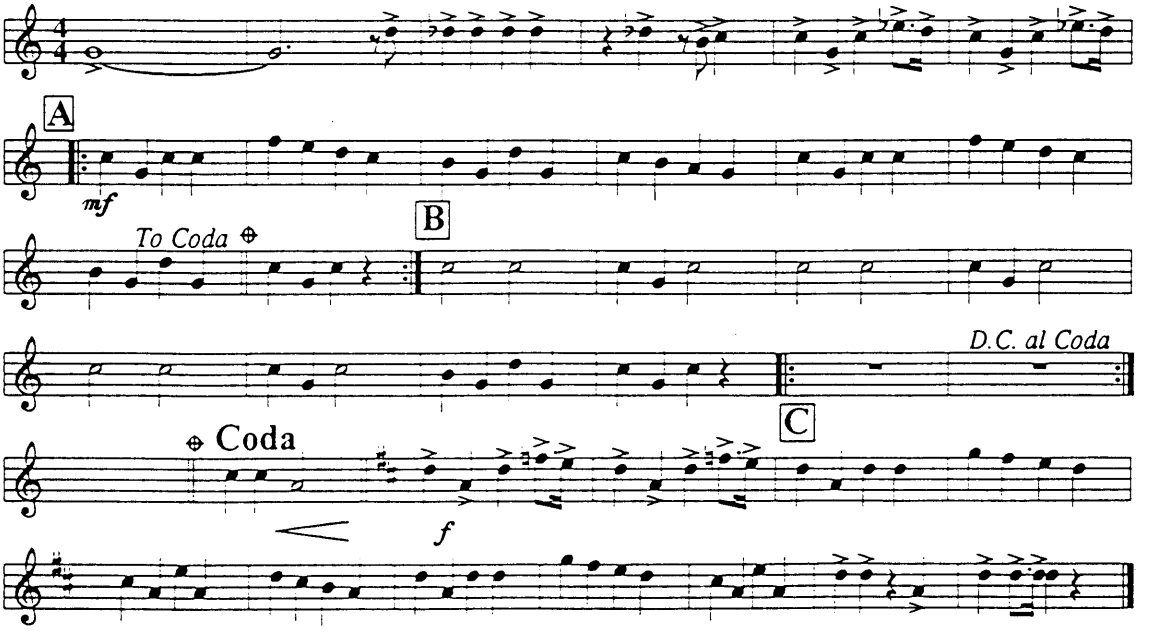
Alto Saxophone
Baritone Saxophone
Part C

GREAT ESCAPE



Alto Saxophone
Baritone Saxophone
Part D

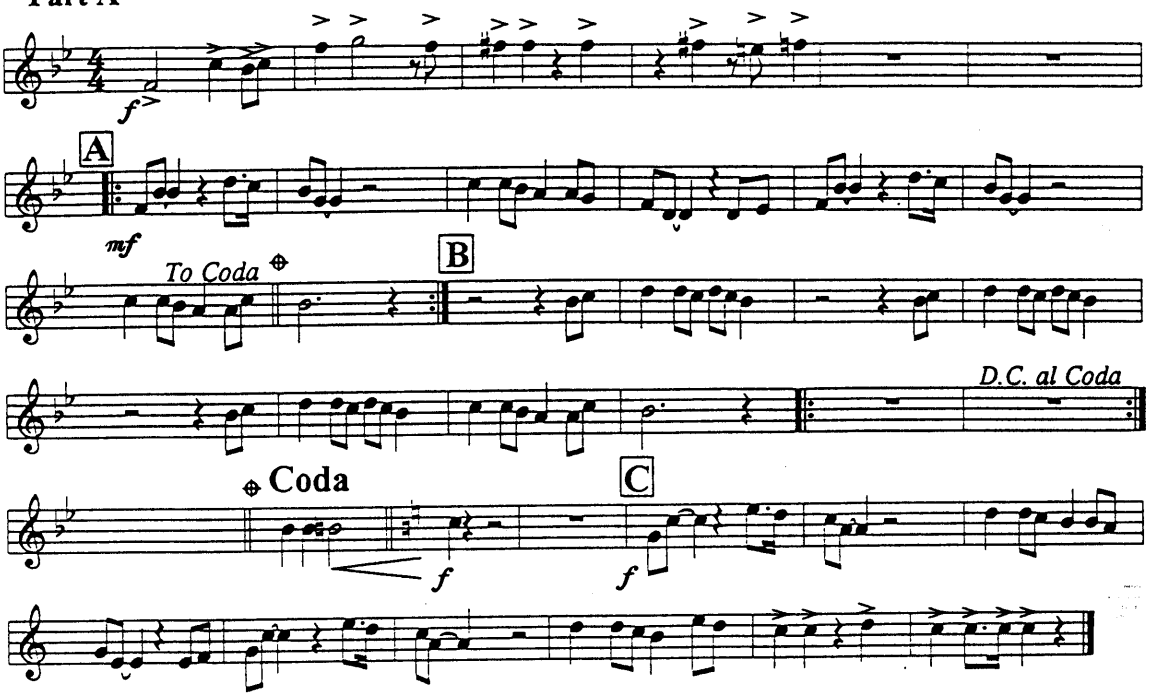
GREAT ESCAPE



French Horn

GREAT ESCAPE

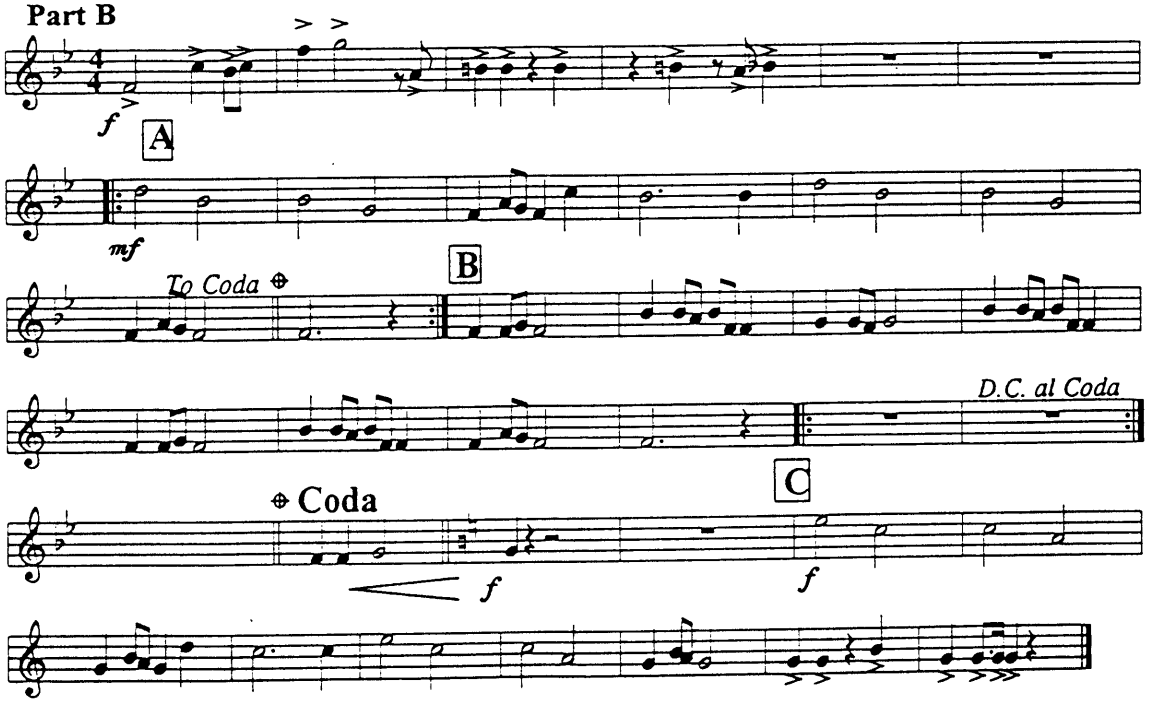
Part A



French Horn

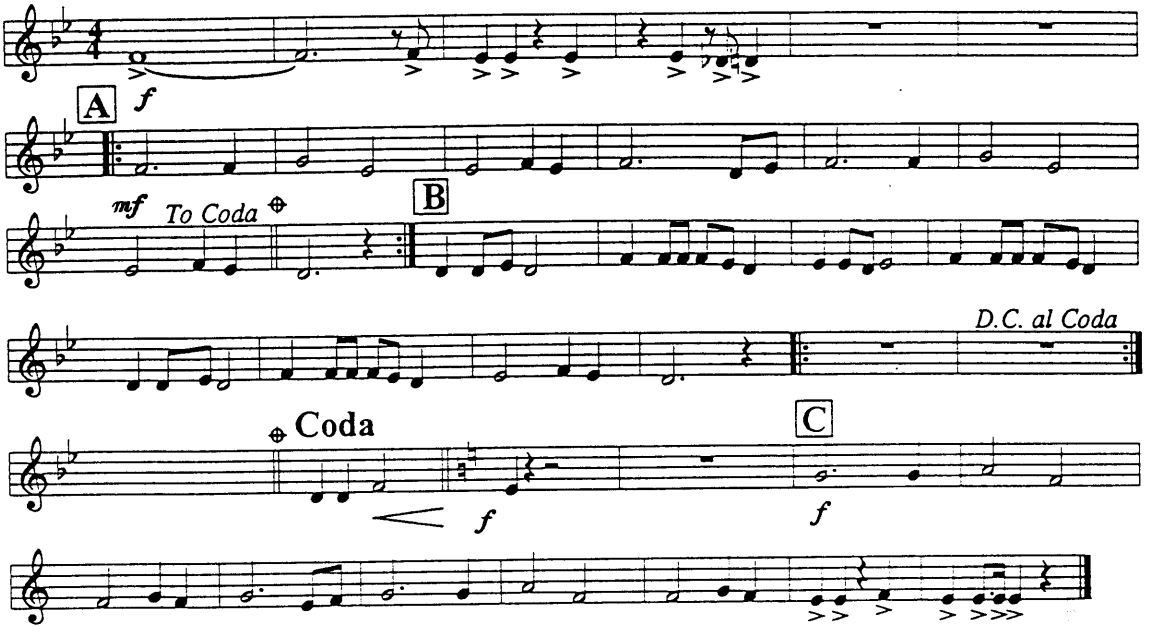
GREAT ESCAPE

Part B



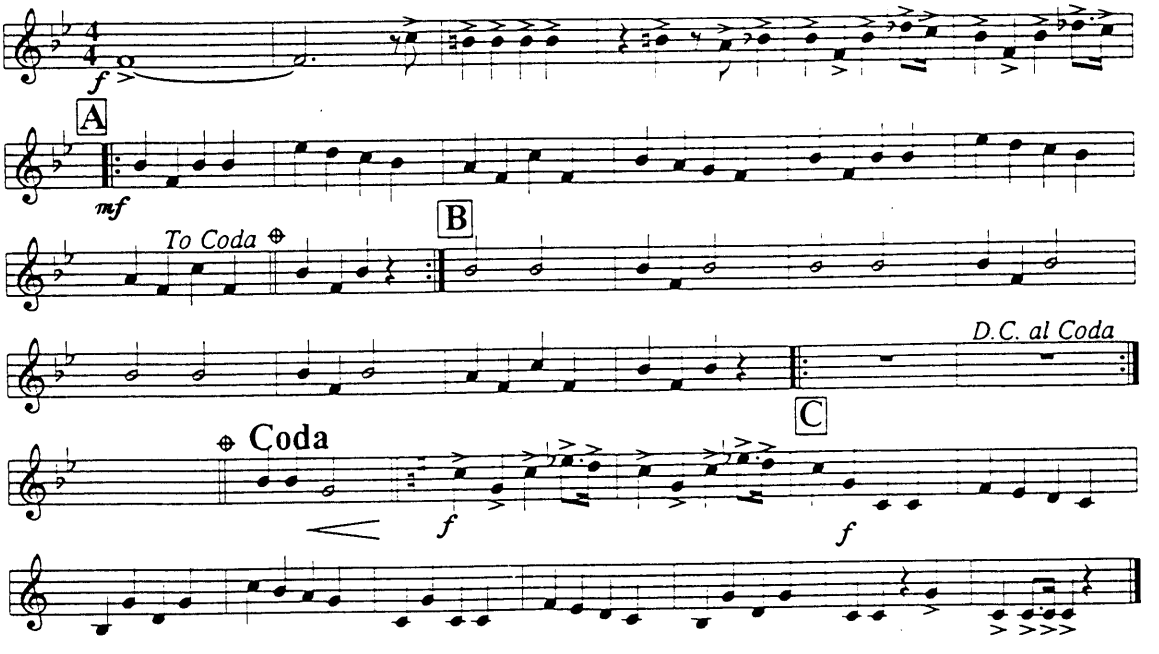
GREAT ESCAPE

French Horn
Part C



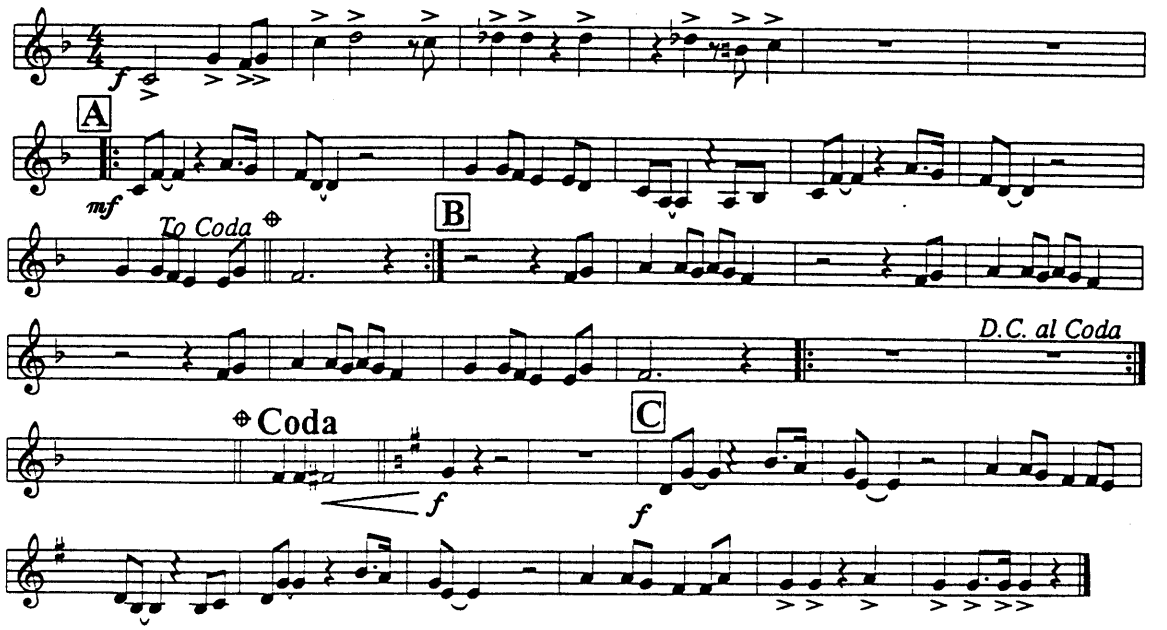
GREAT ESCAPE

French Horn
Part D



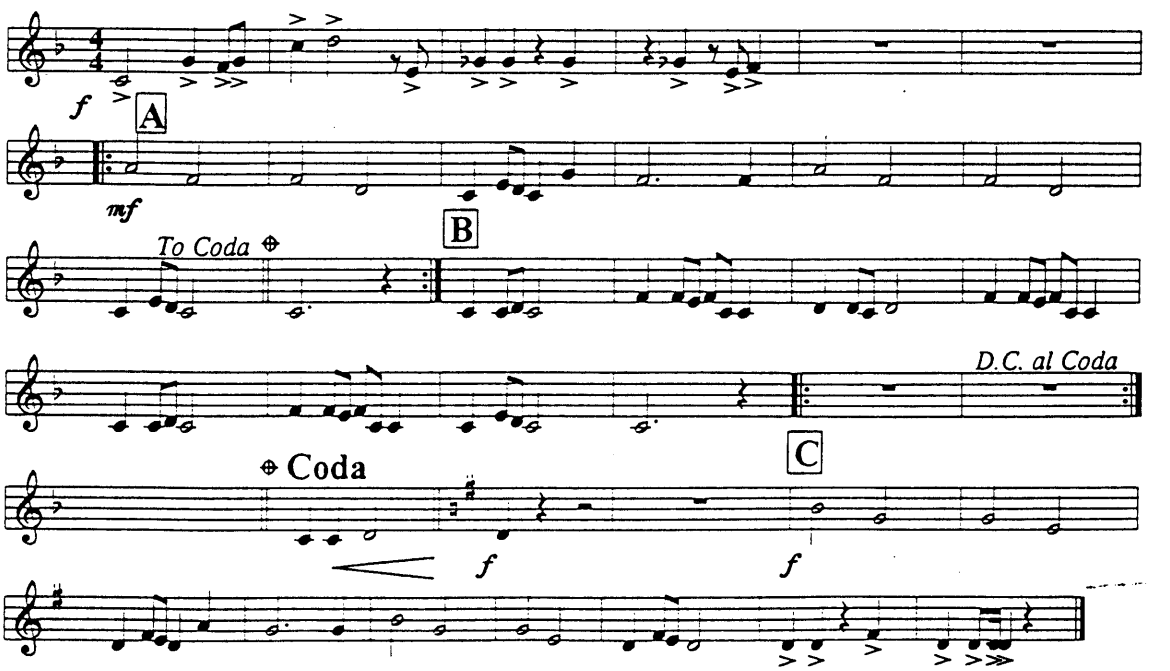
Trumpet
Clarinet (low)
Baritone T.C. Part A

GREAT ESCAPE



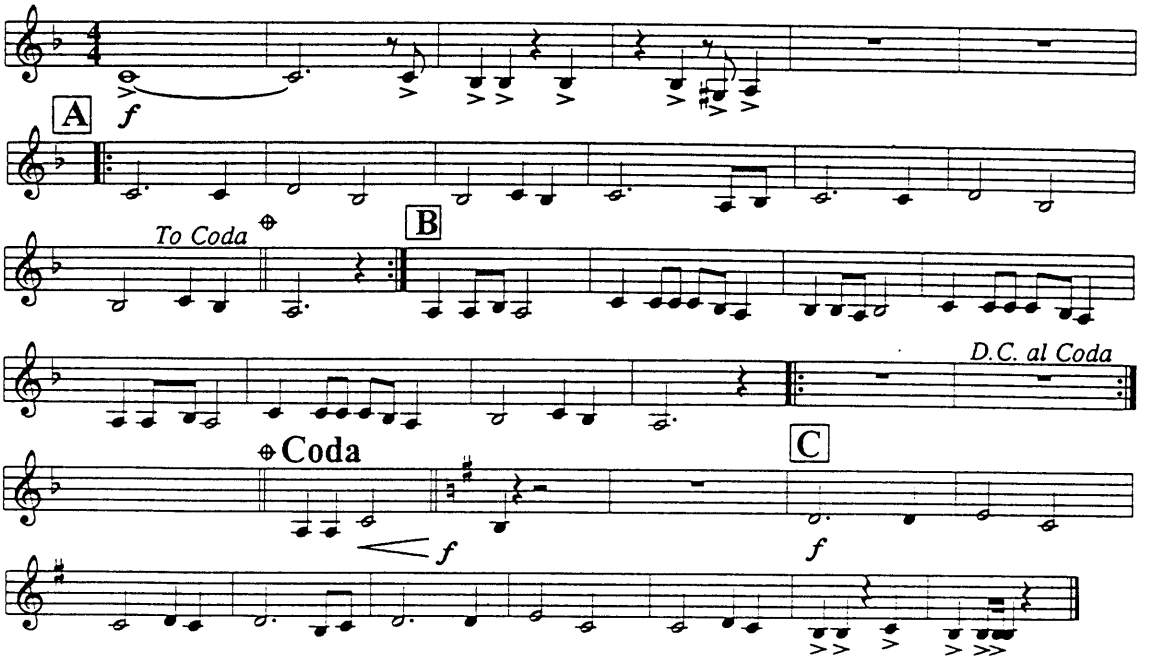
Trumpet
Clarinet (low)
Baritone T.C. Part B

GREAT ESCAPE



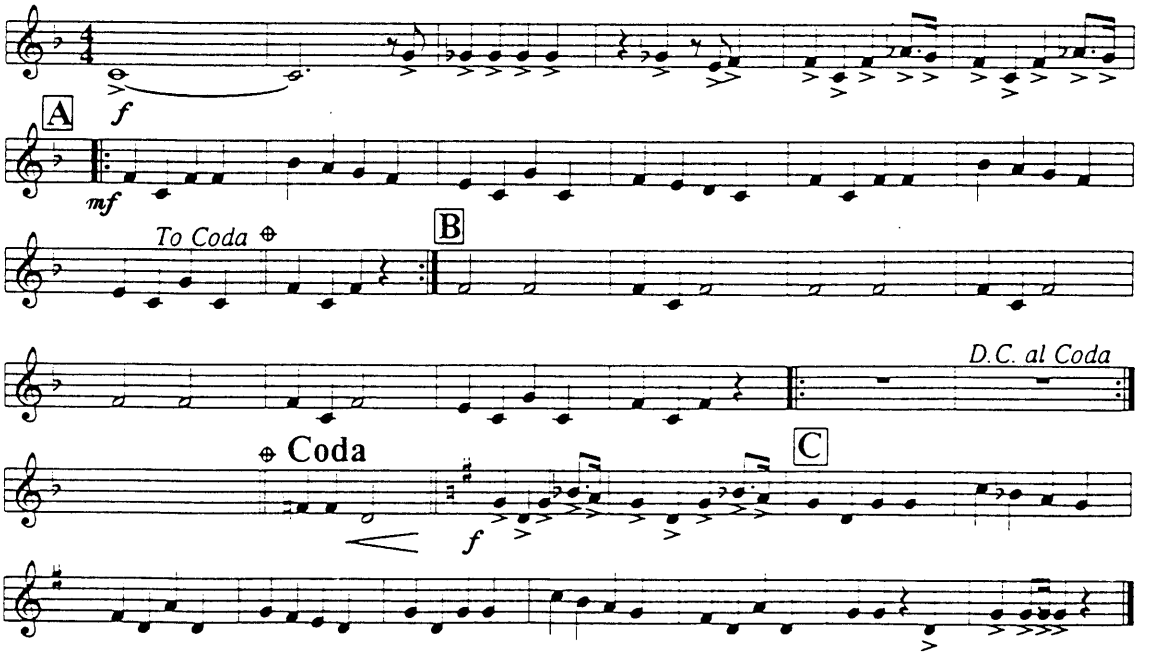
GREAT ESCAPE

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



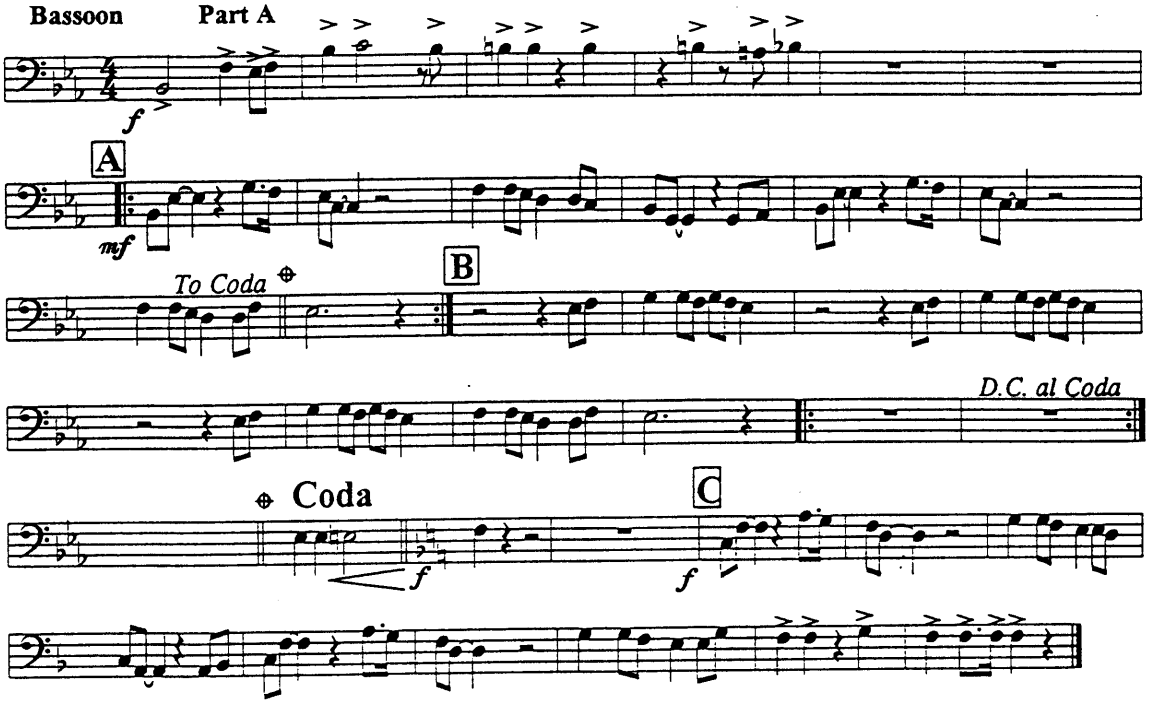
GREAT ESCAPE

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



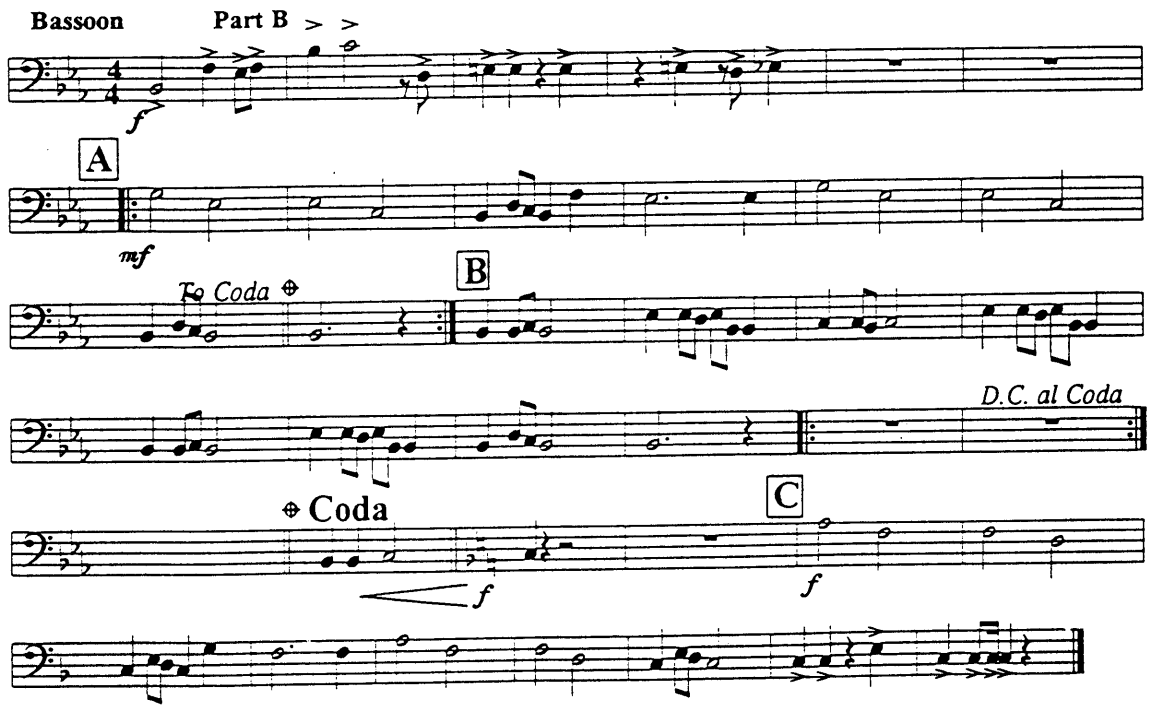
GREAT ESCAPE

Trombone
Baritone B.C.
Bassoon Part A



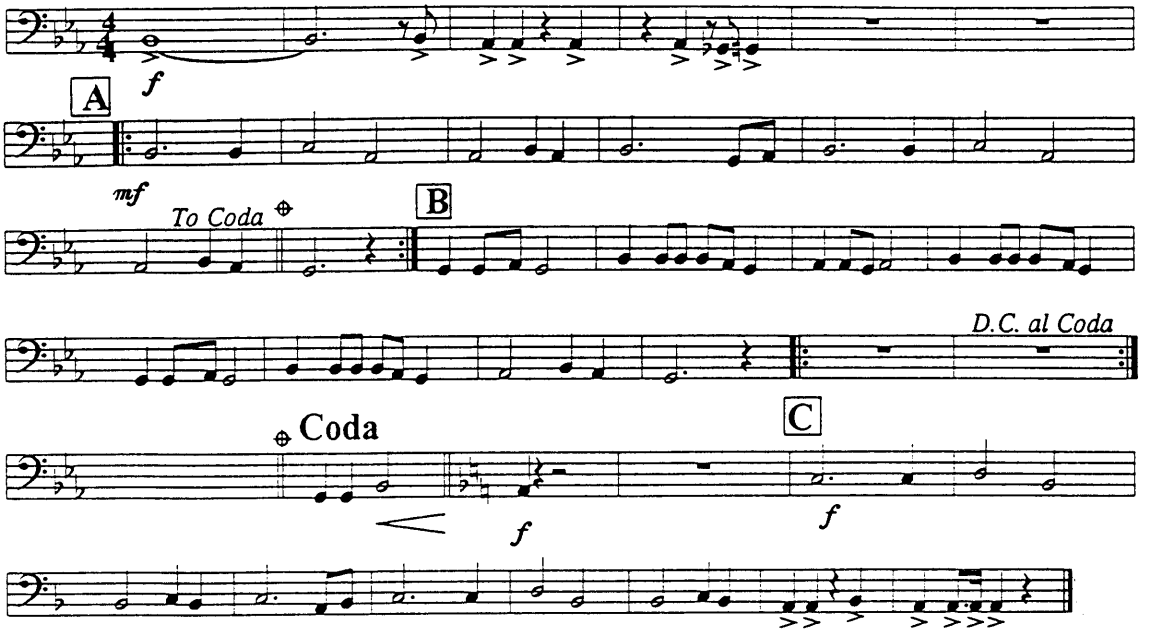
GREAT ESCAPE

Trombone
Baritone B.C.
Bassoon Part B



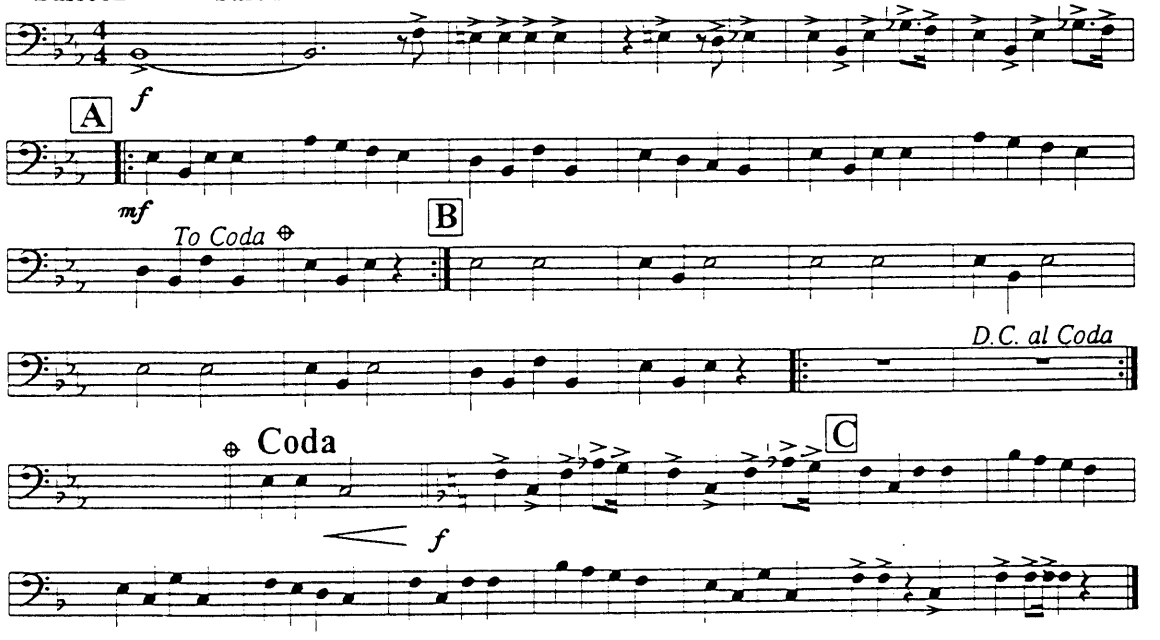
GREAT ESCAPE

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



GREAT ESCAPE

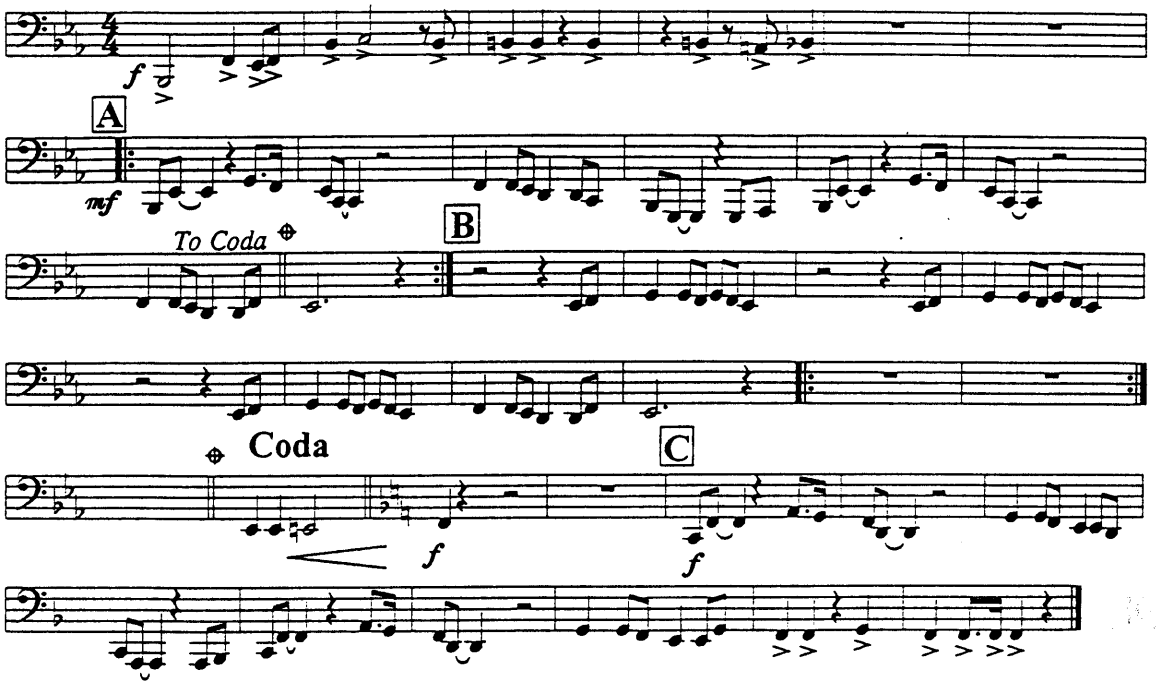
Trombone
Baritone B.C.
Bassoon **Part D**



GREAT ESCAPE

Tuba

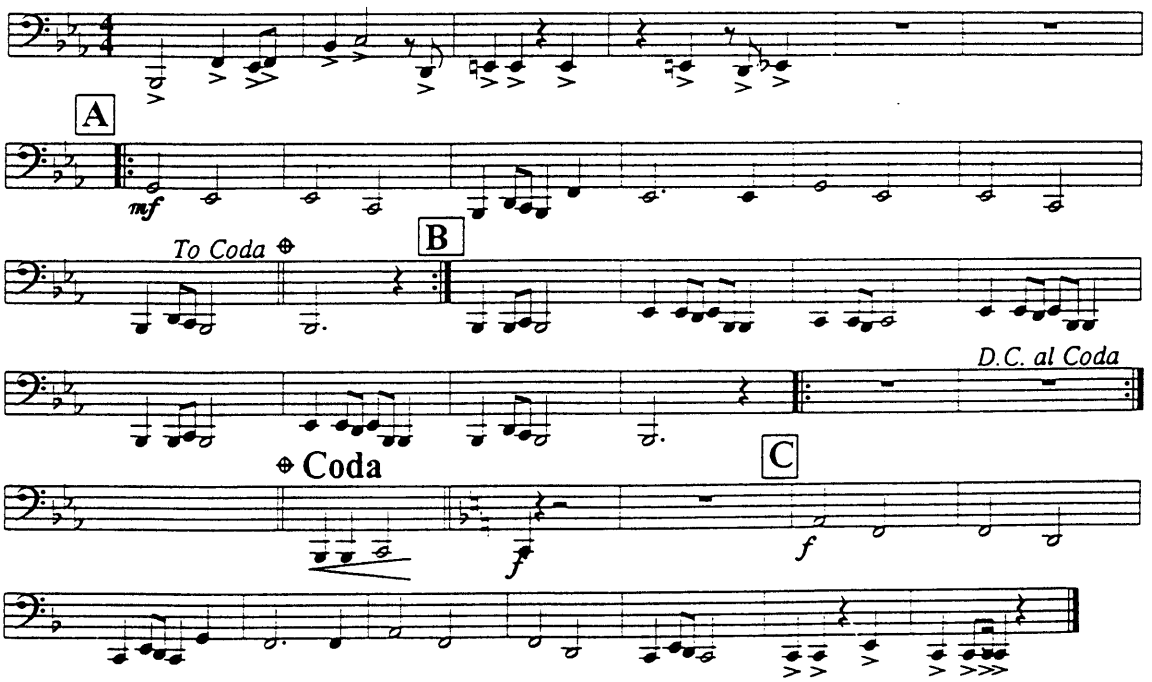
Part A



GREAT ESCAPE

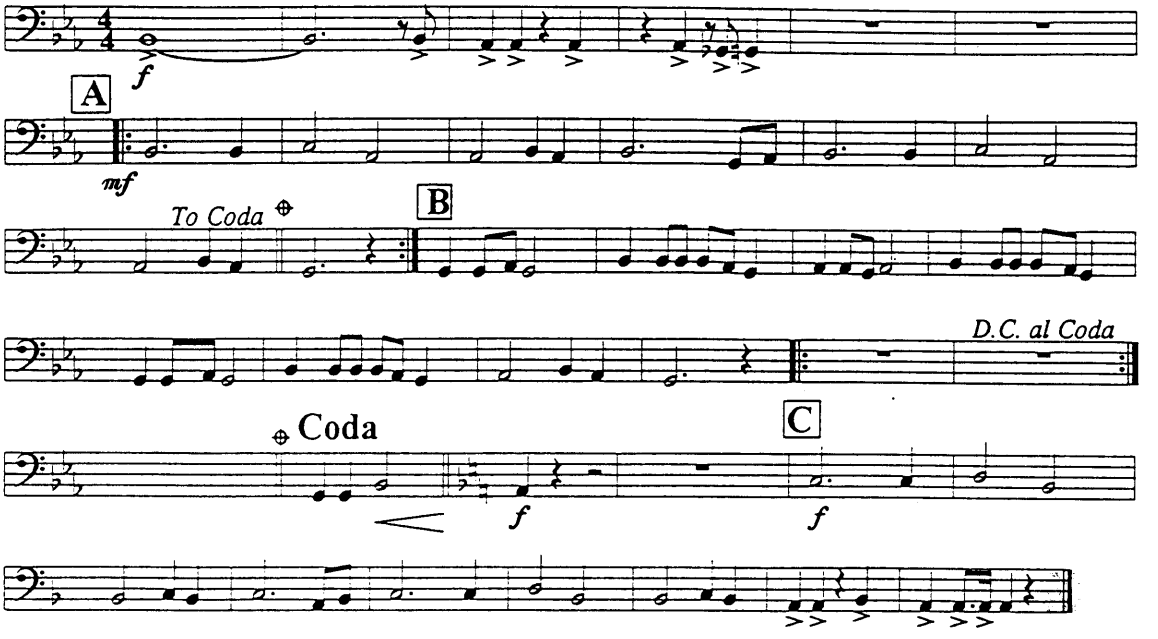
Tuba

Part B



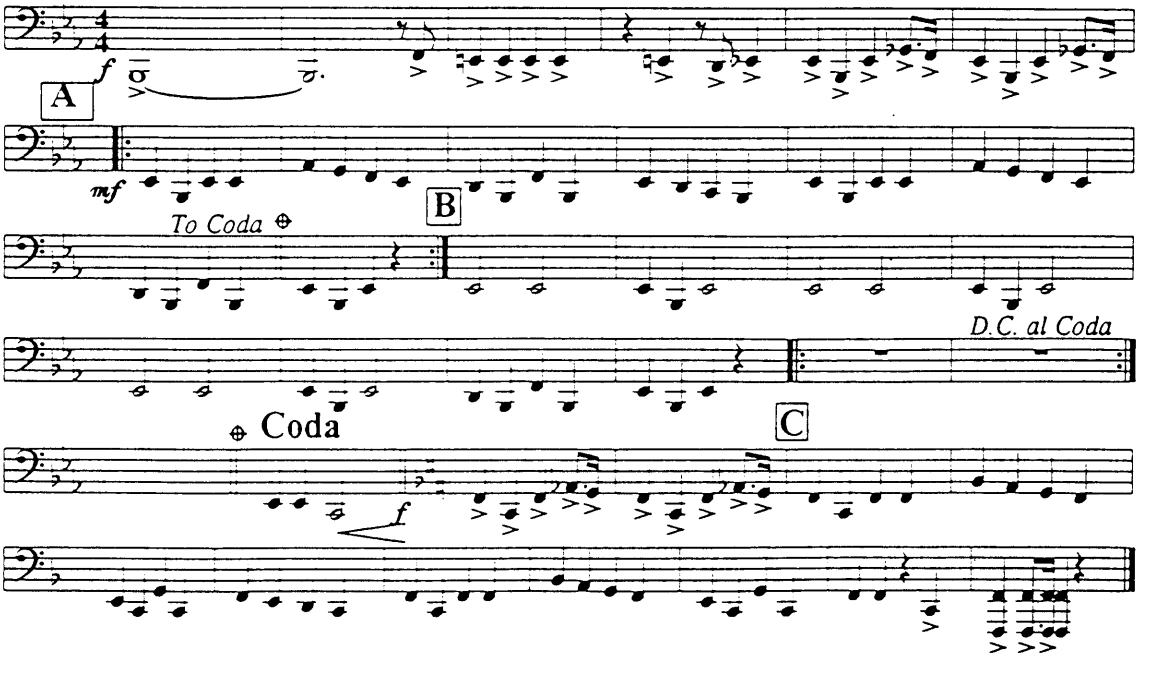
GREAT ESCAPE

Tuba
Part C



GREAT ESCAPE

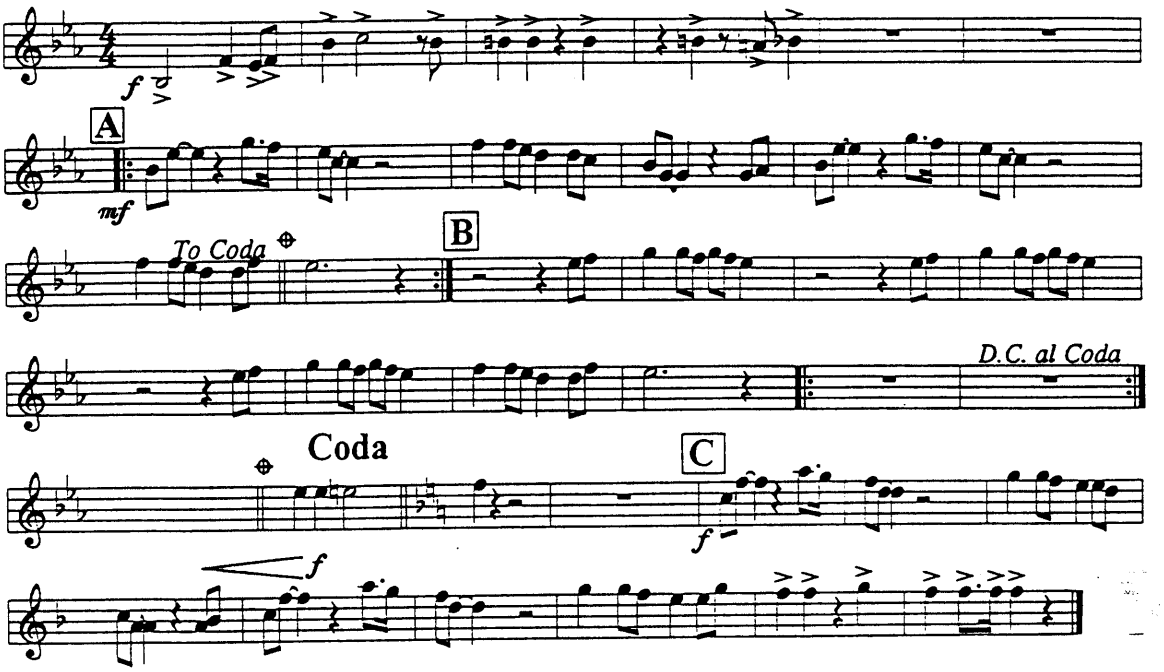
Tuba
Part D



GREAT ESCAPE

Bells

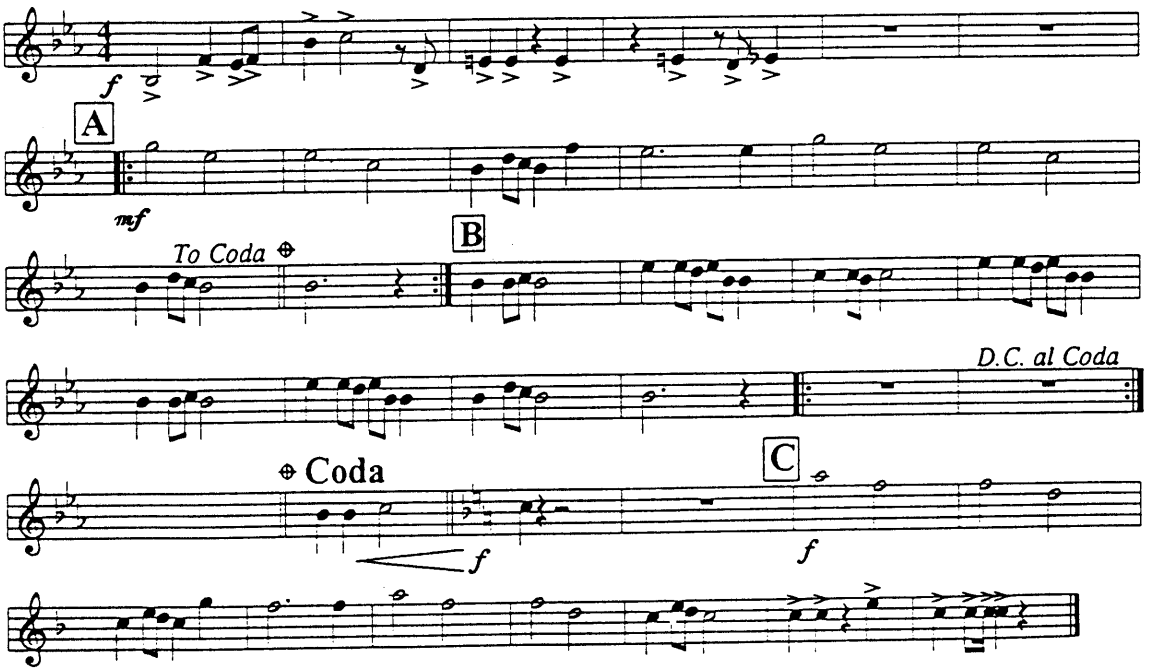
Part A



GREAT ESCAPE

Bells

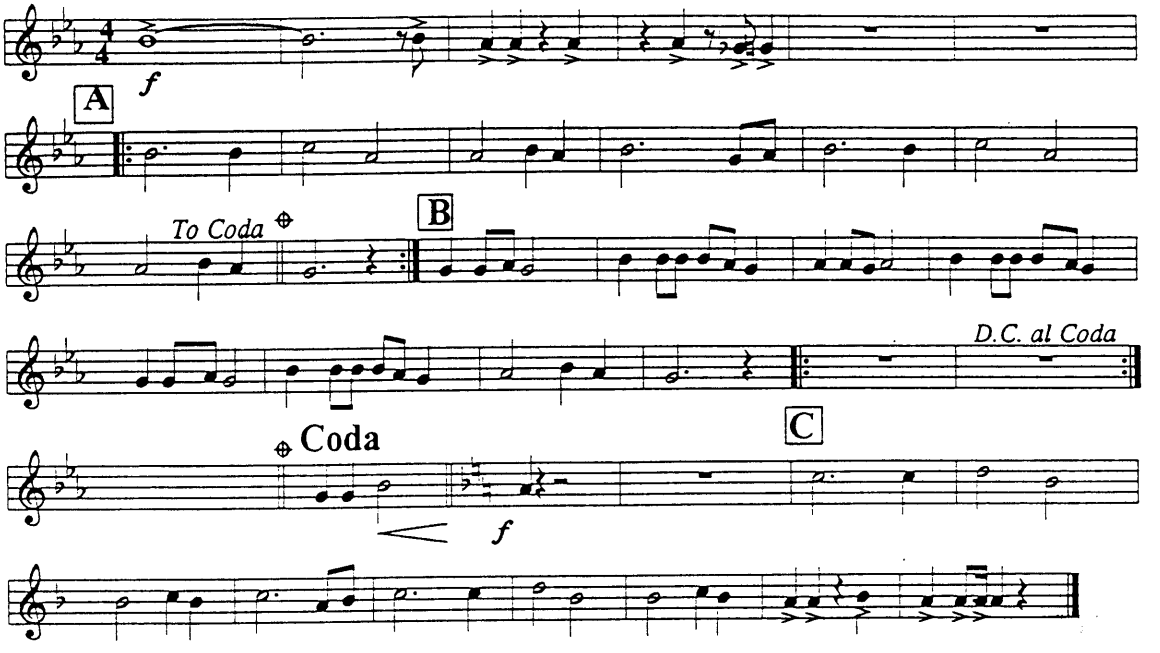
Part B



GREAT ESCAPE

Bells

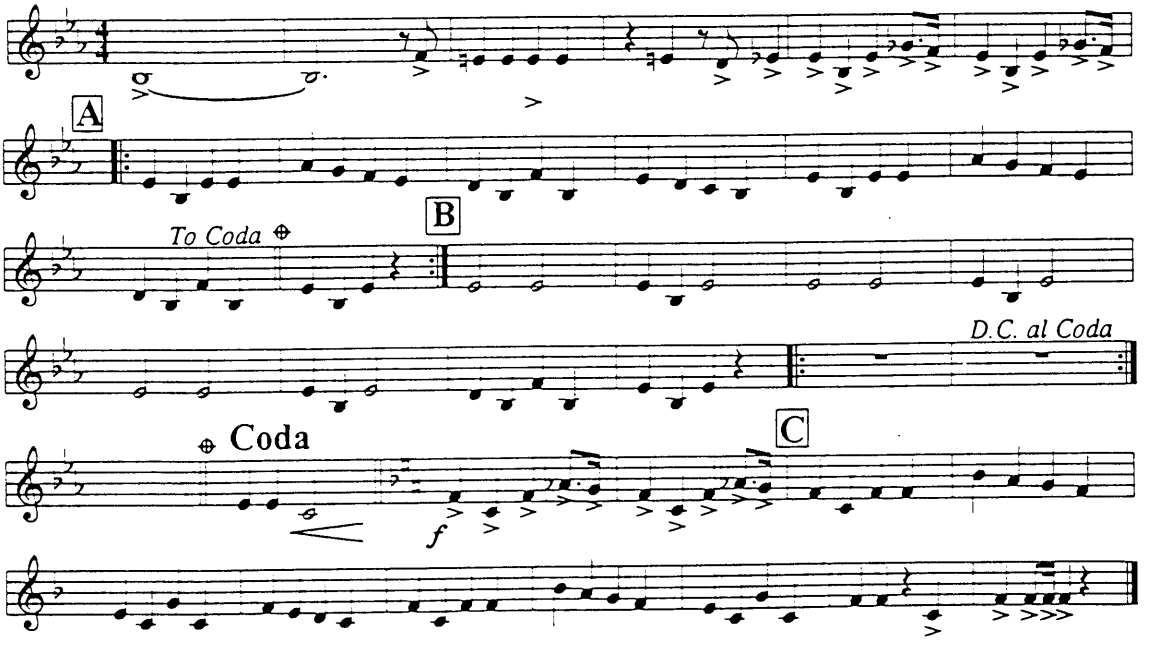
Part C



GREAT ESCAPE

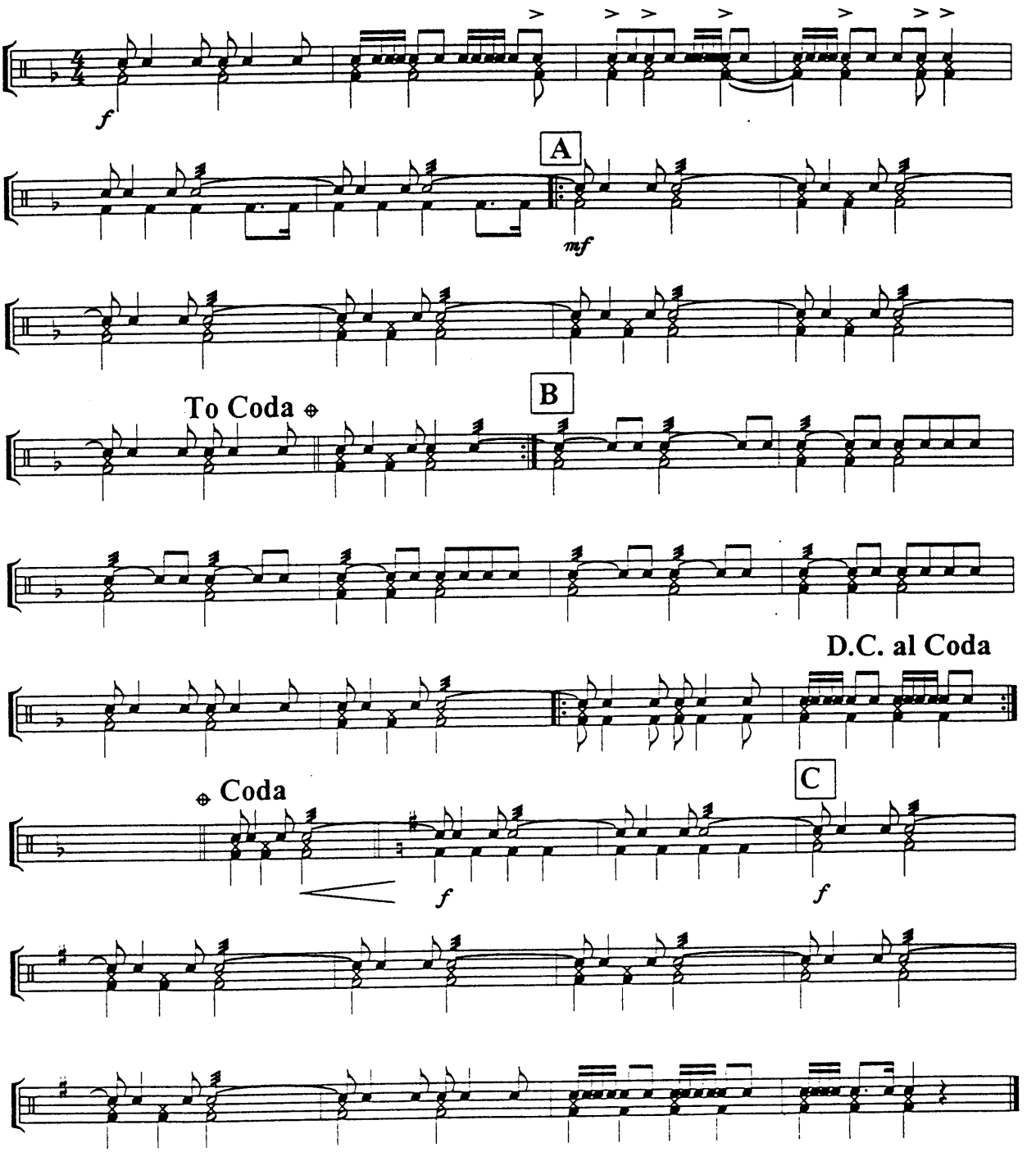
Bells

Part D

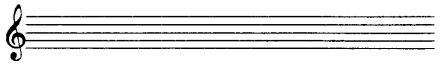


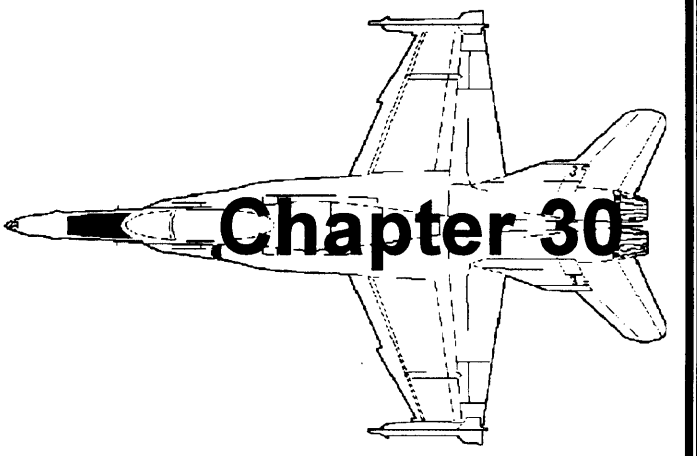
GREAT ESCAPE

Percussion



Hey Look Me Over



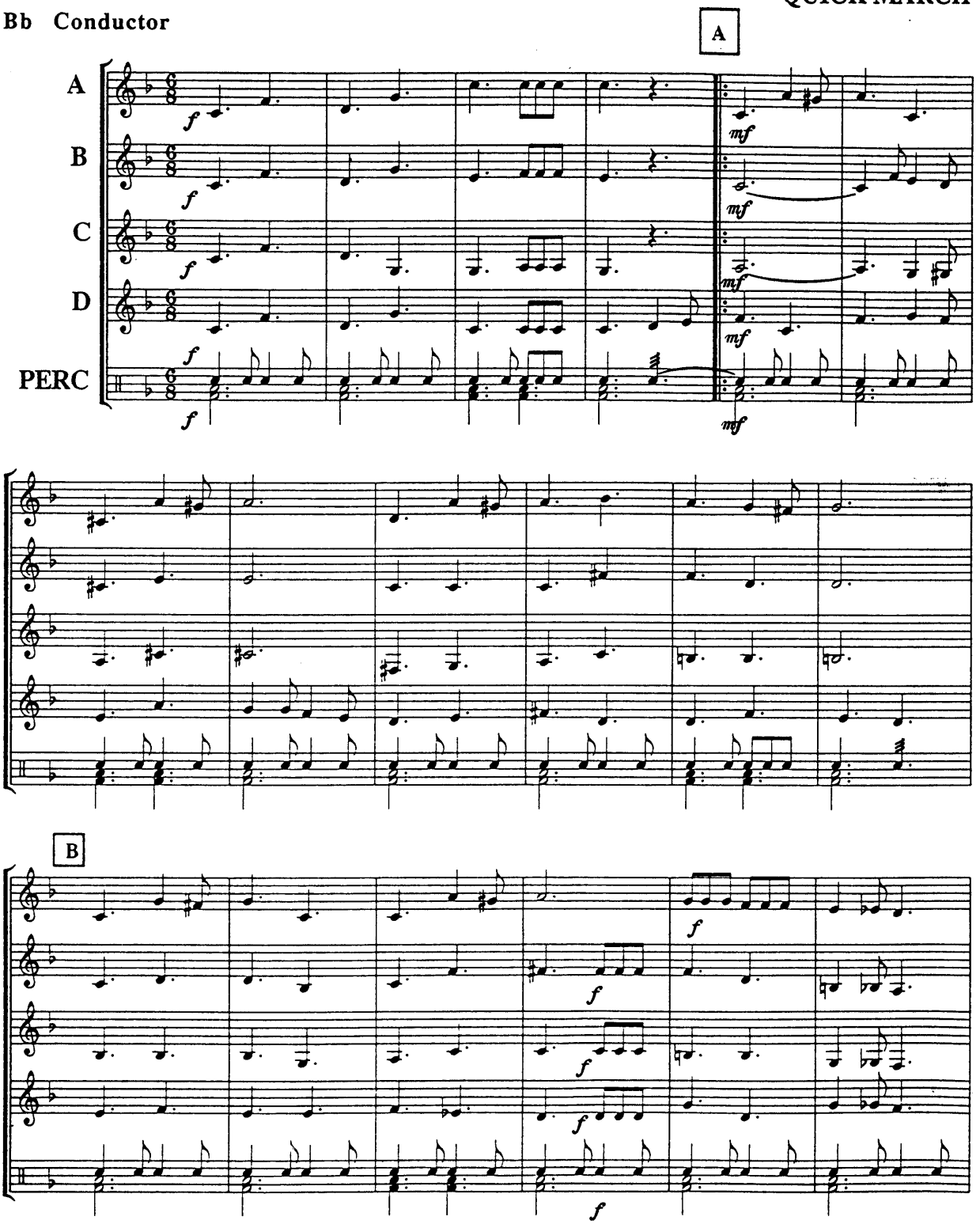


Chapter 30

HEY LOOK ME OVER

QUICK MARCH

Bb Conductor



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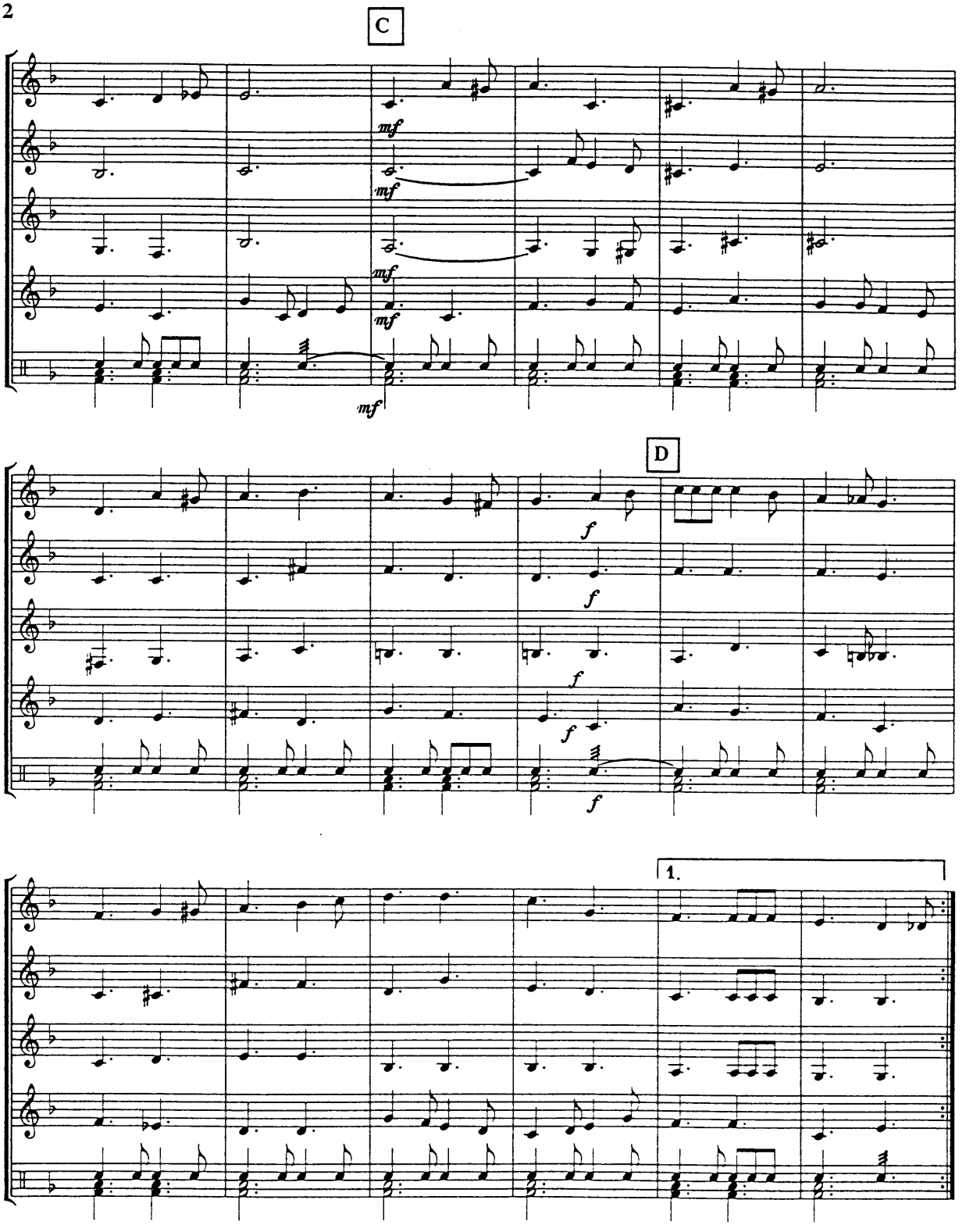
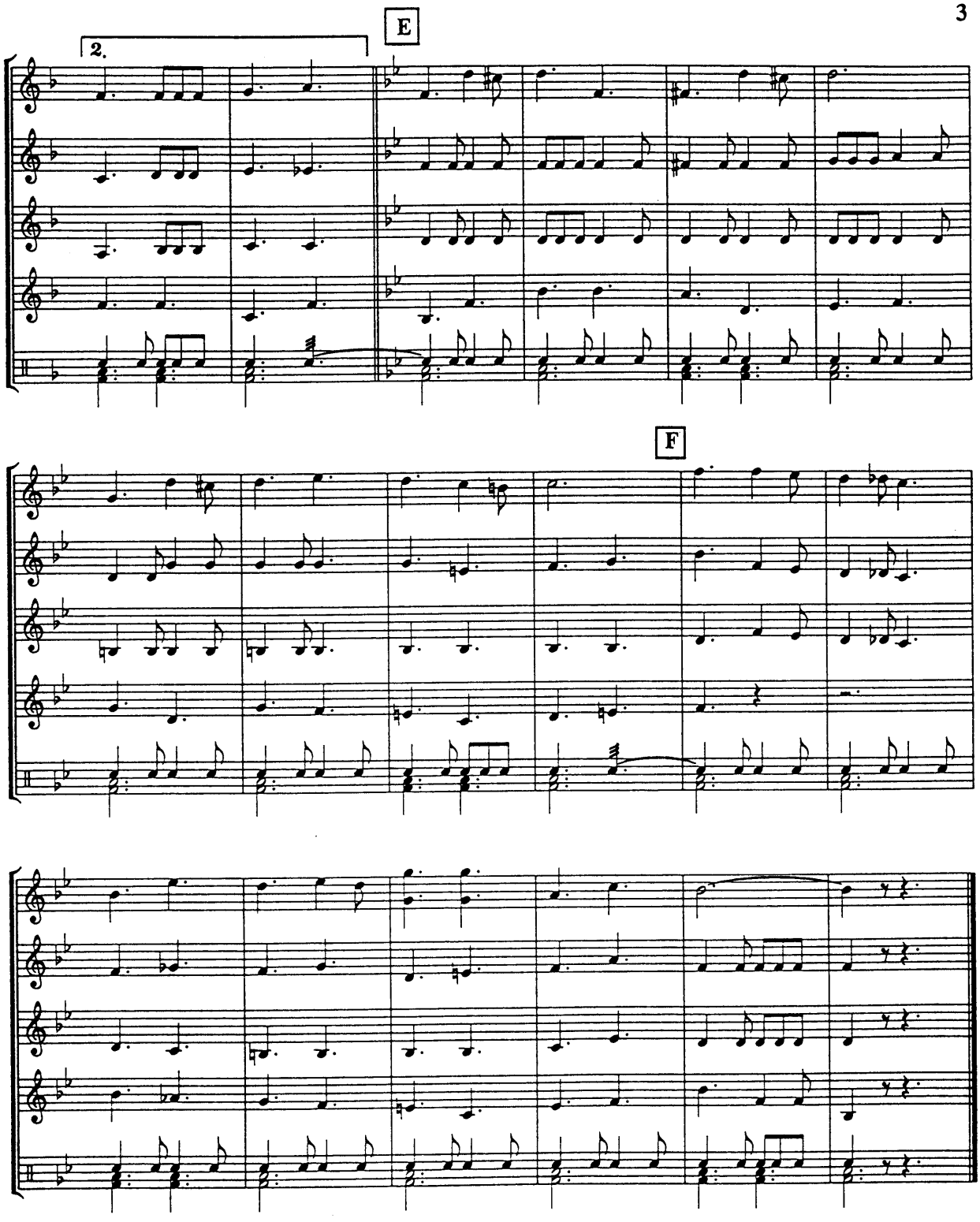
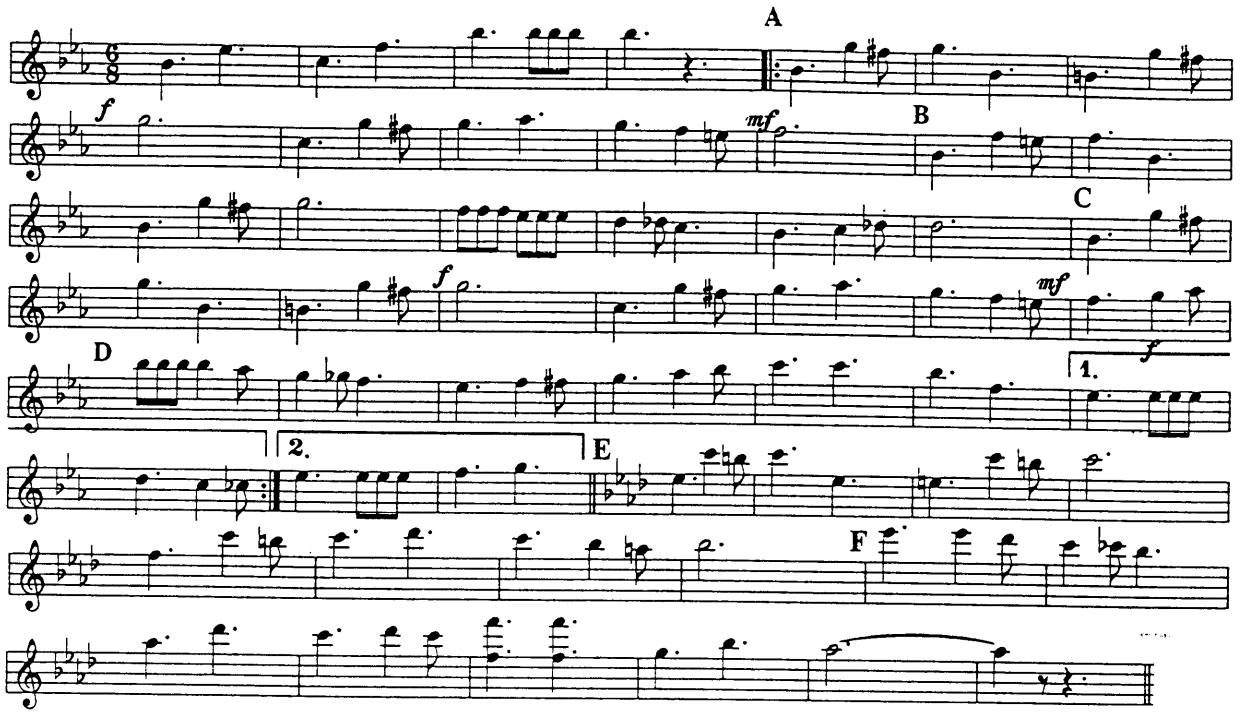



E
2.
F

Flute
Part A

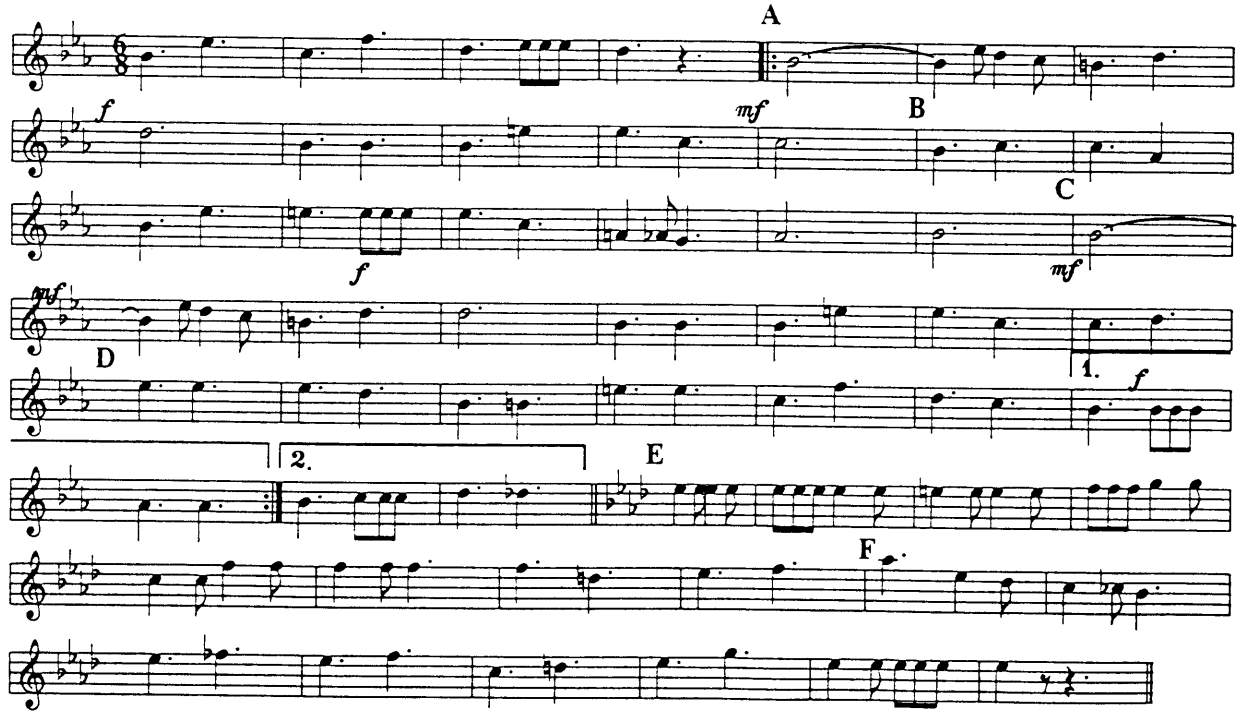
Hey Look Me Over

1



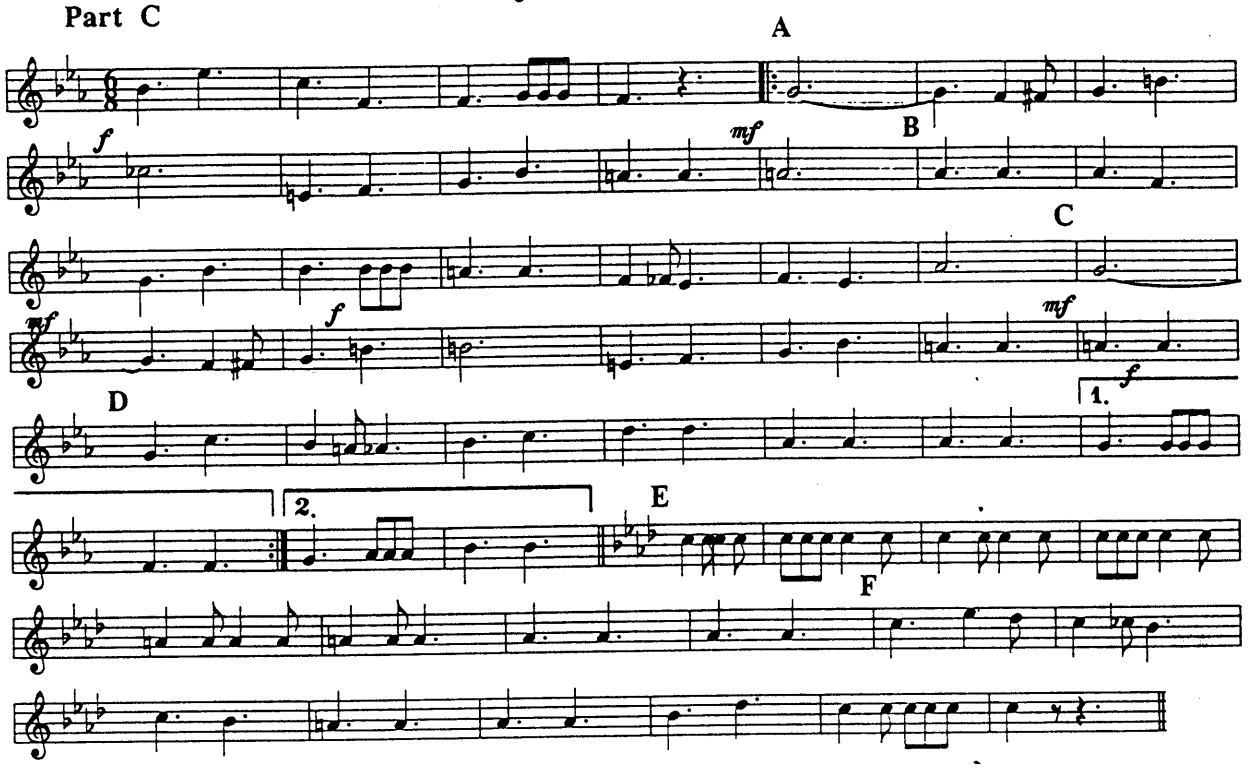
Flute
Part B

Hey Look Me Over



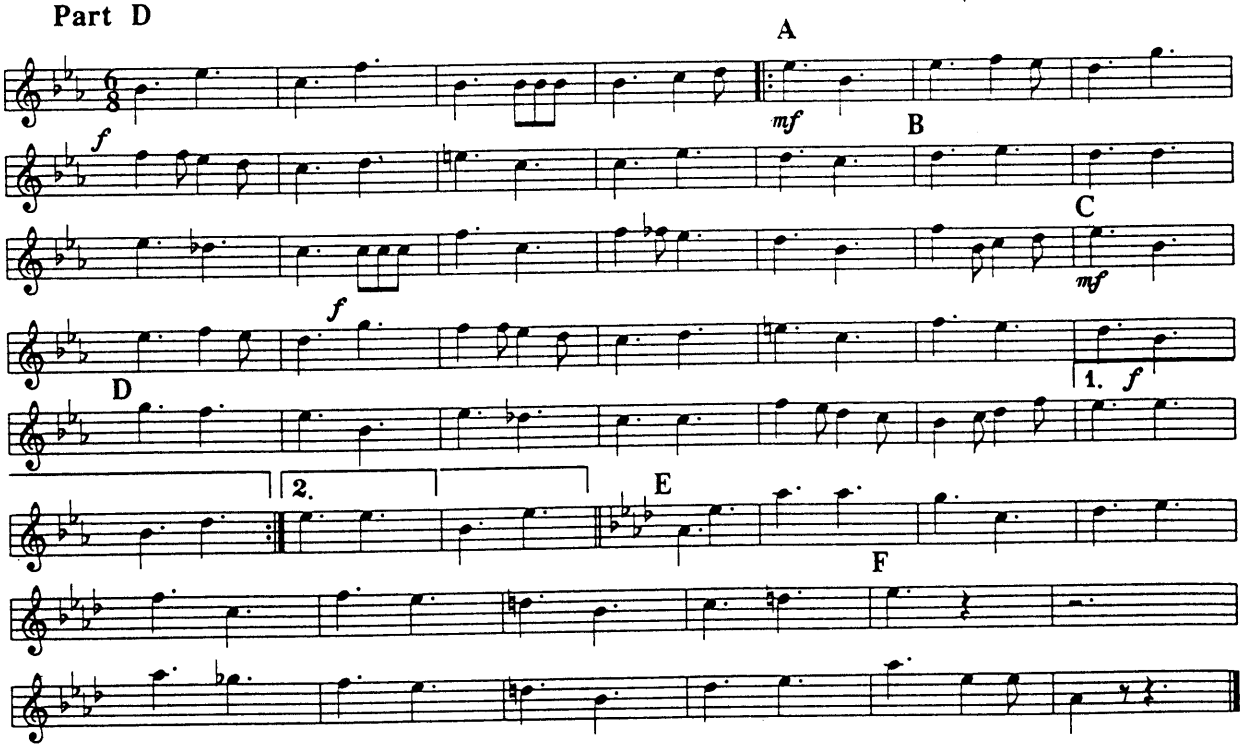
2 Flute
Part C

Hey Look Me Over



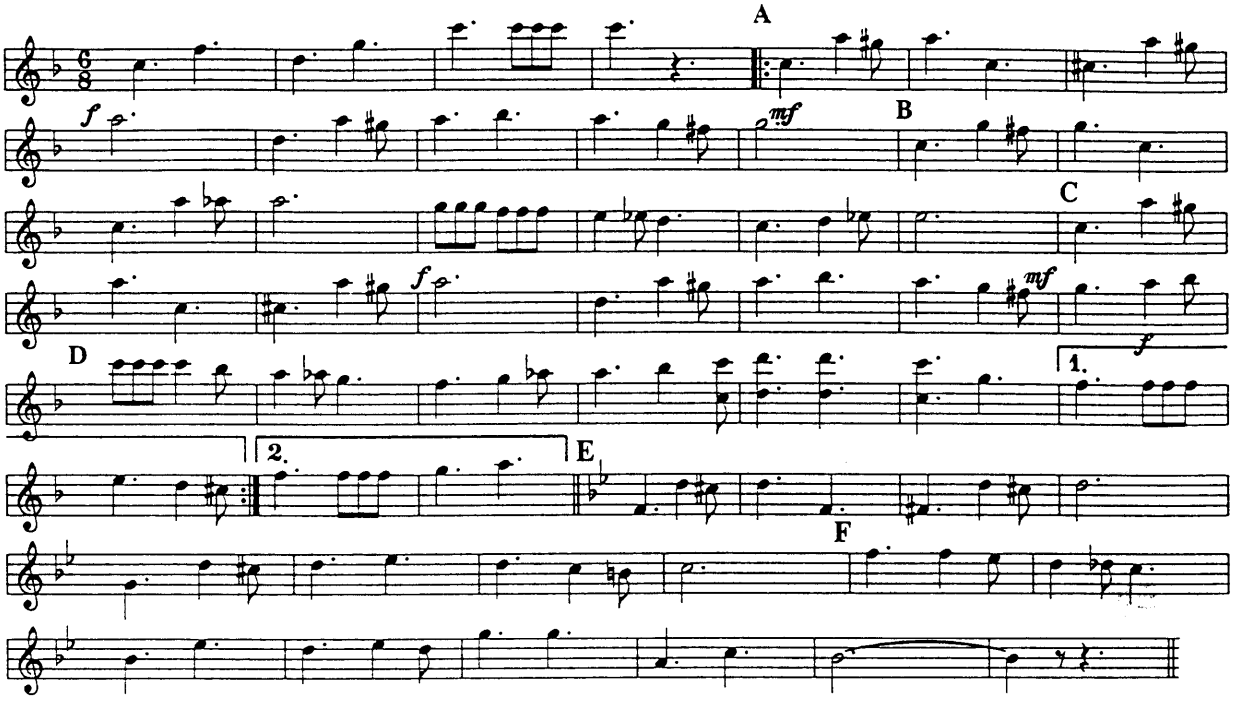
Flute
Part D

Hey Look Me Over



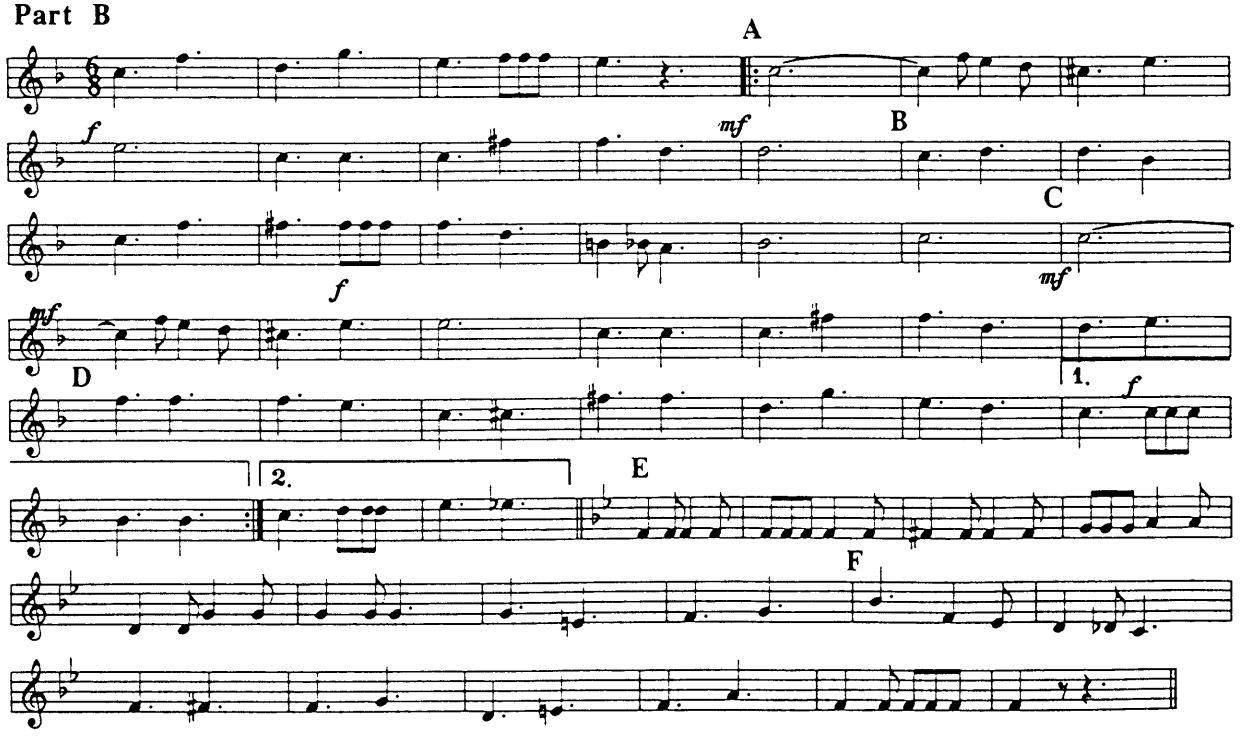
Clarinet
Tenor Saxophone
Part A

Hey Look Me Over



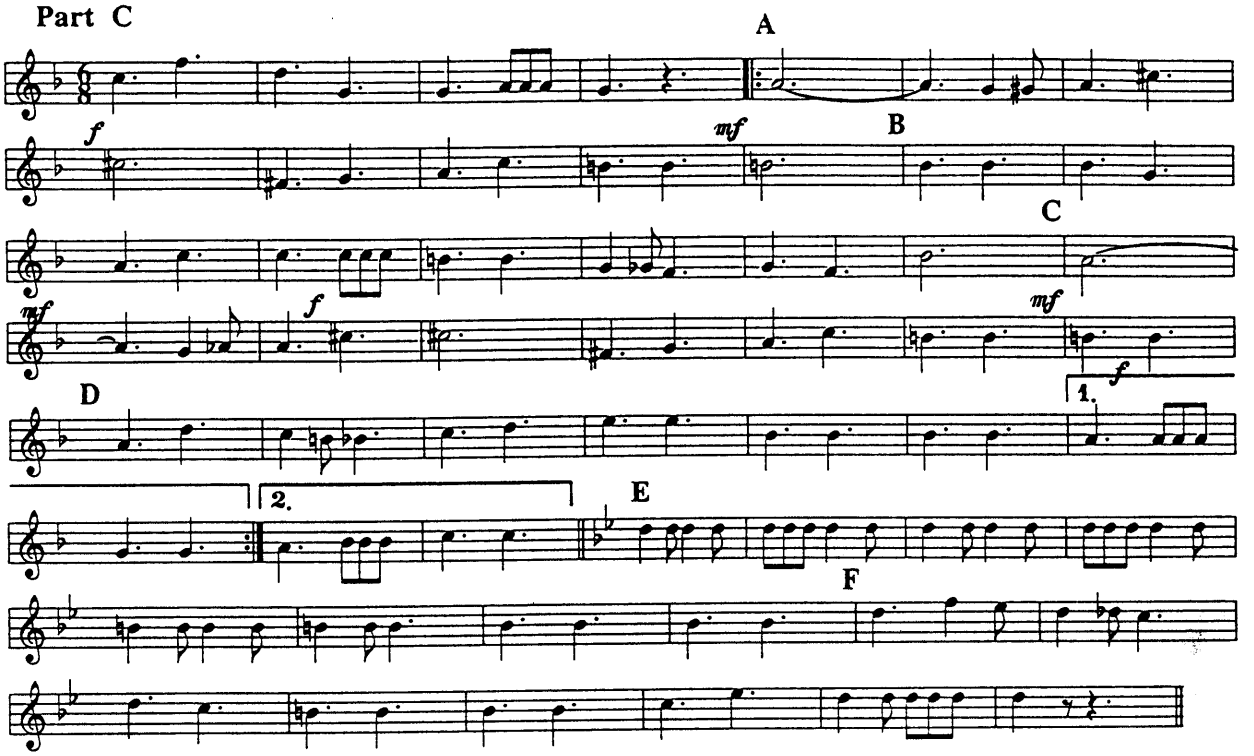
Clarinet
Tenor Saxophone
Part B

Hey Look Me Over



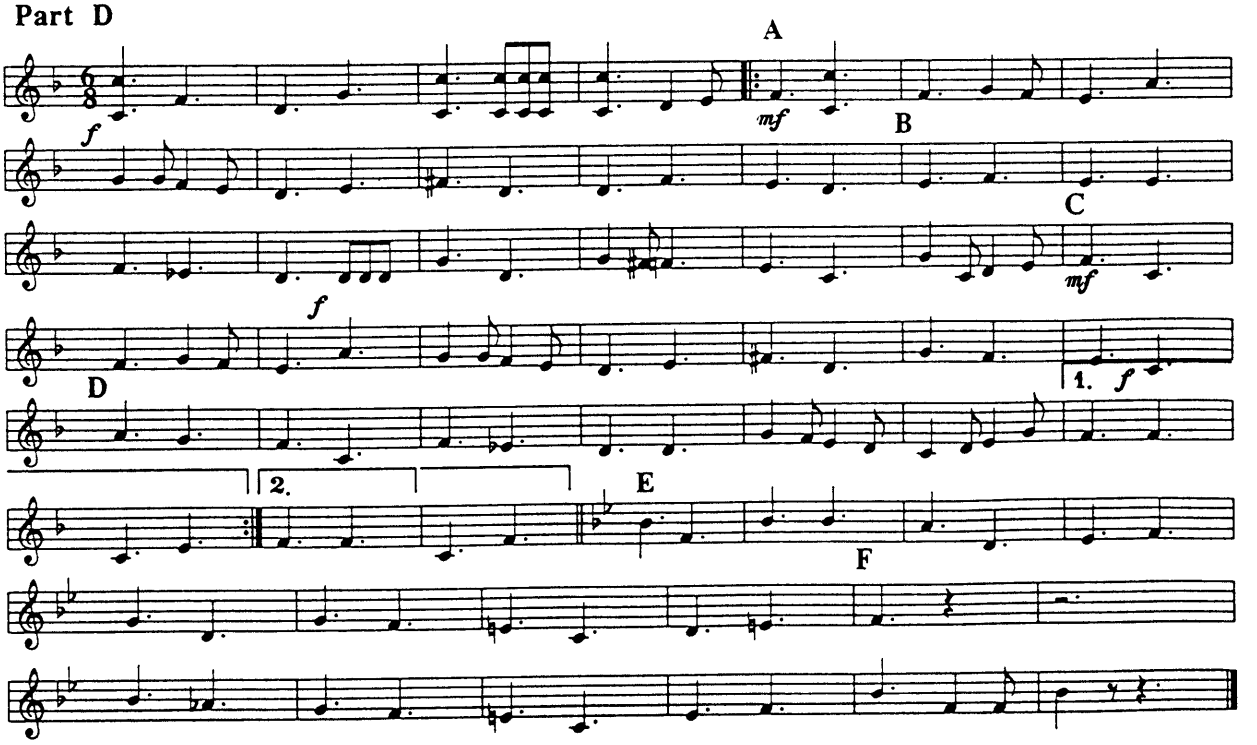
Clarinet
Tenor Saxophone
Part C

Hey Look Me Over



Clarinet
Tenor Saxophone
Part D

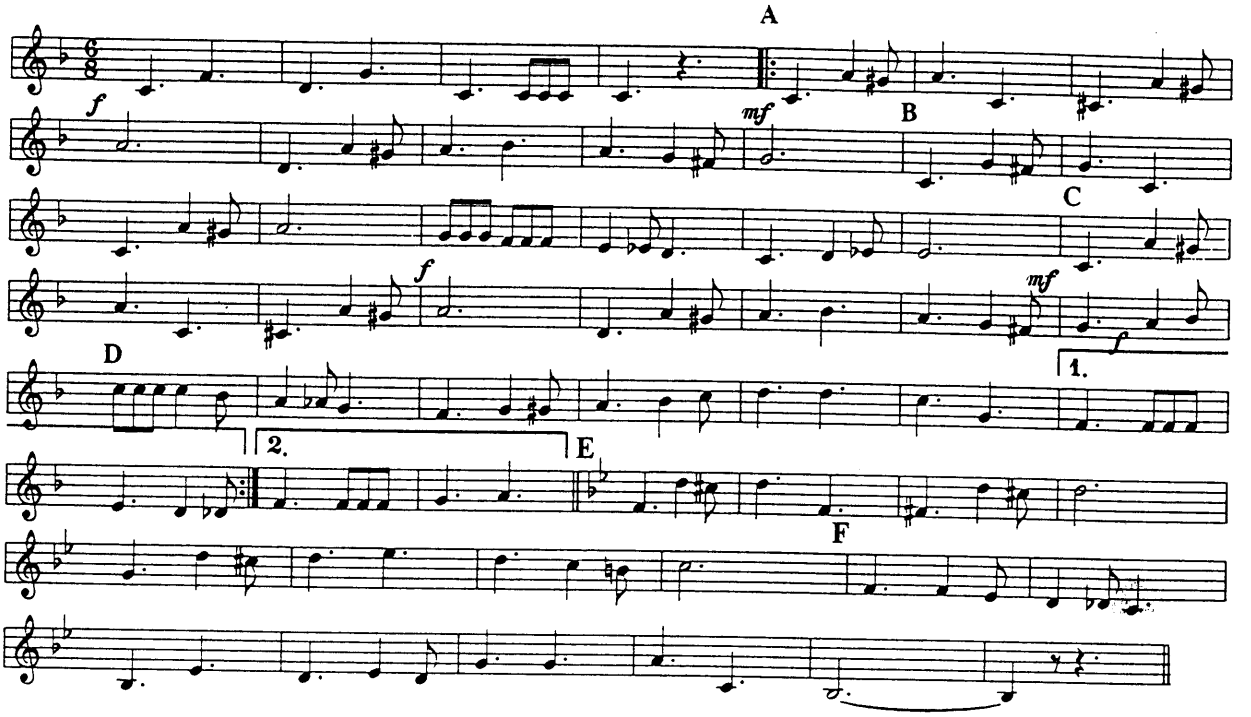
Hey Look Me Over



Baritone Treble Clef
Bass Clarinet
Part A

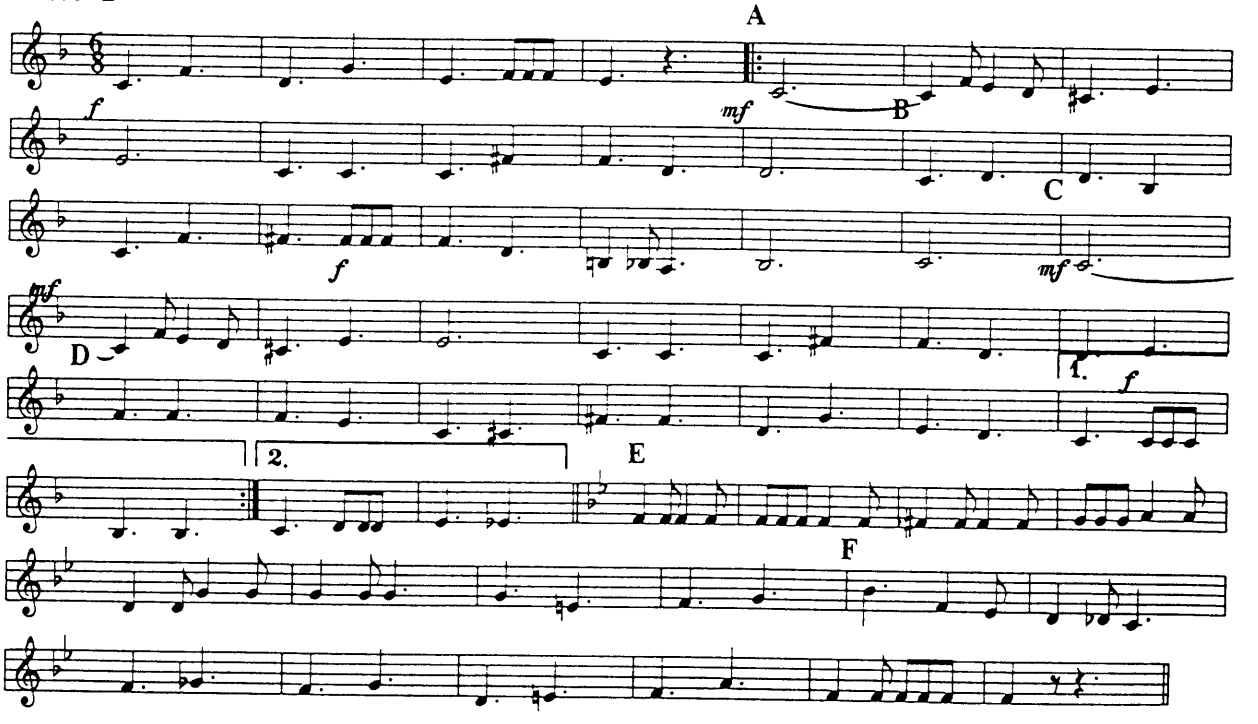
Hey Look Me Over

1



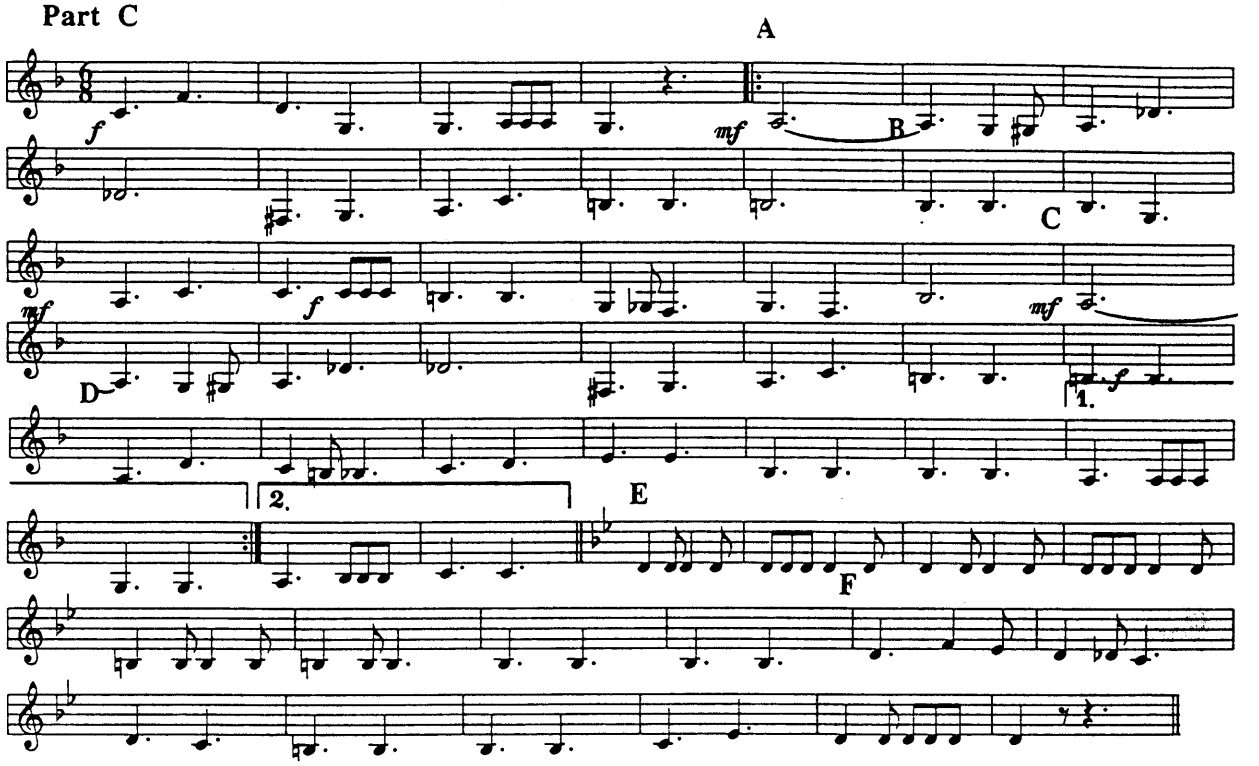
Baritone Treble Clef
Bass Clarinet
Part B

Hey Look Me Over



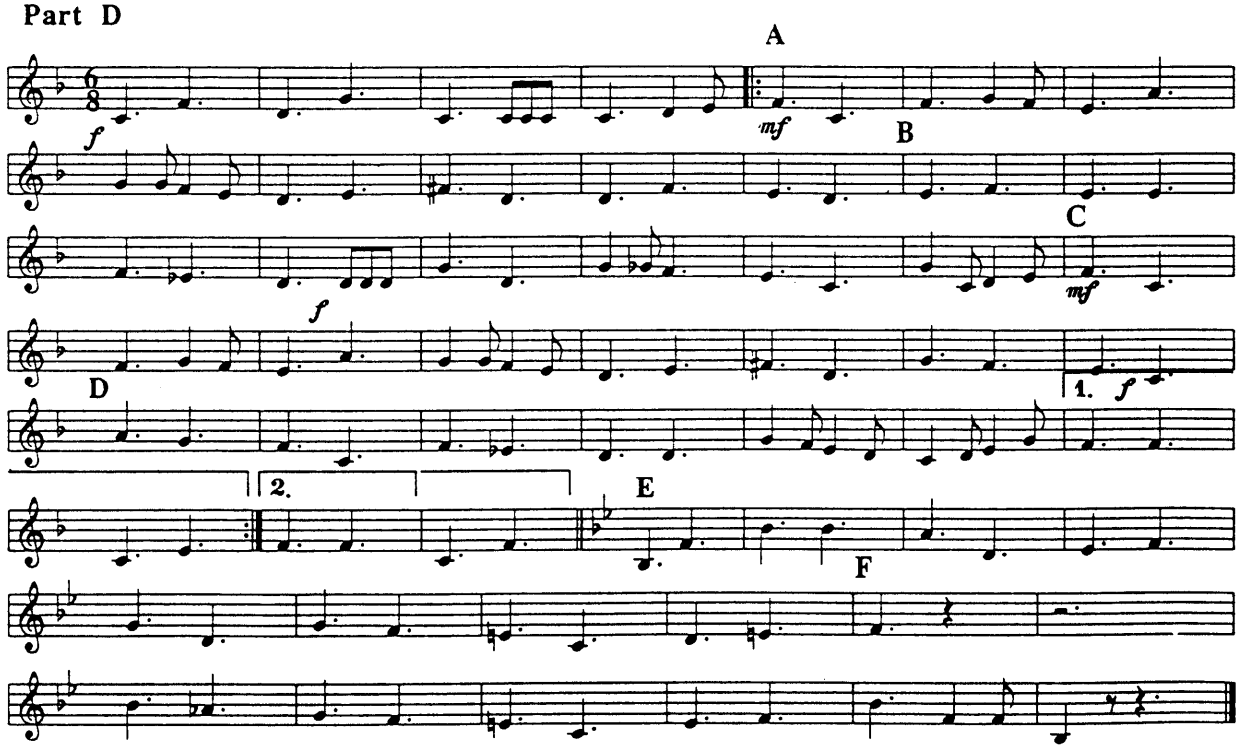
Baritone Treble Clef
Bass Clarinet
Part C

Hey Look Me Over



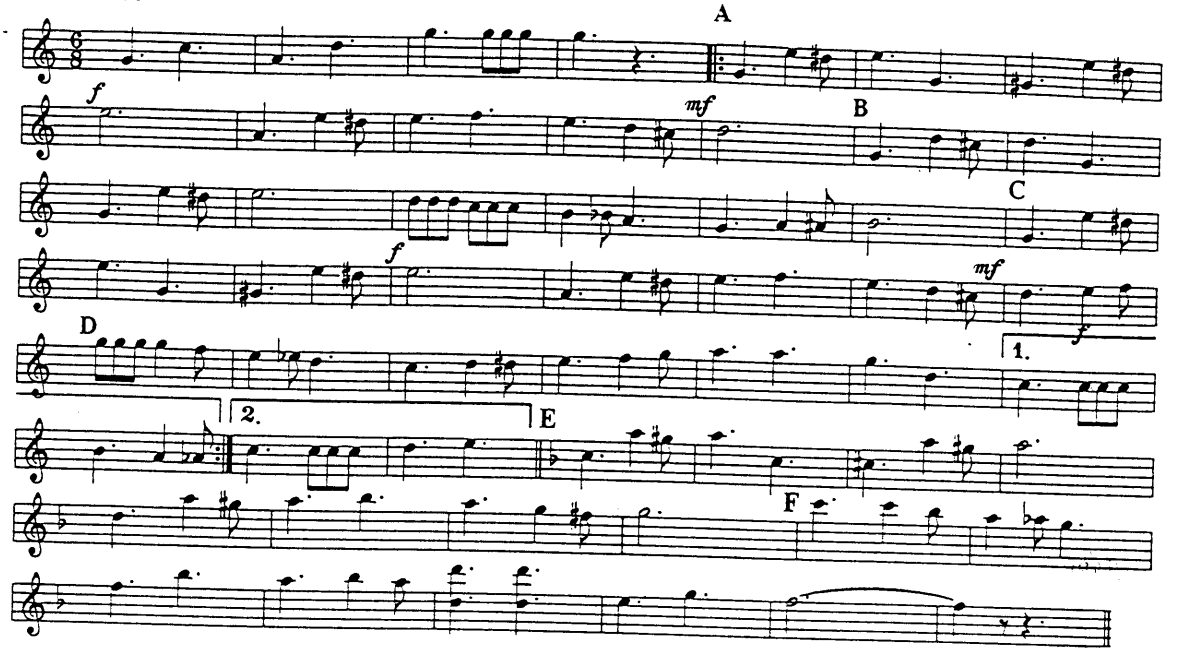
Baritone Treble Clef
Bass Clarinet
Part D

Hey Look Me Over



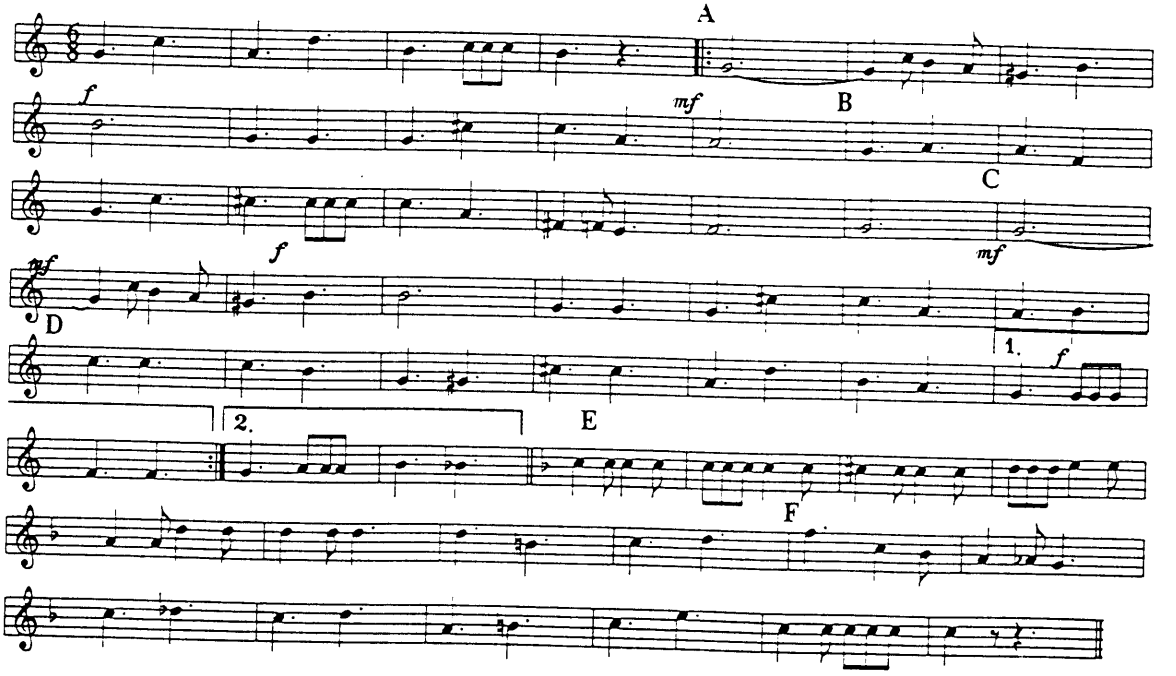
Alto Saxophone
Baritone Saxophone
Part A

Hey Look Me Over



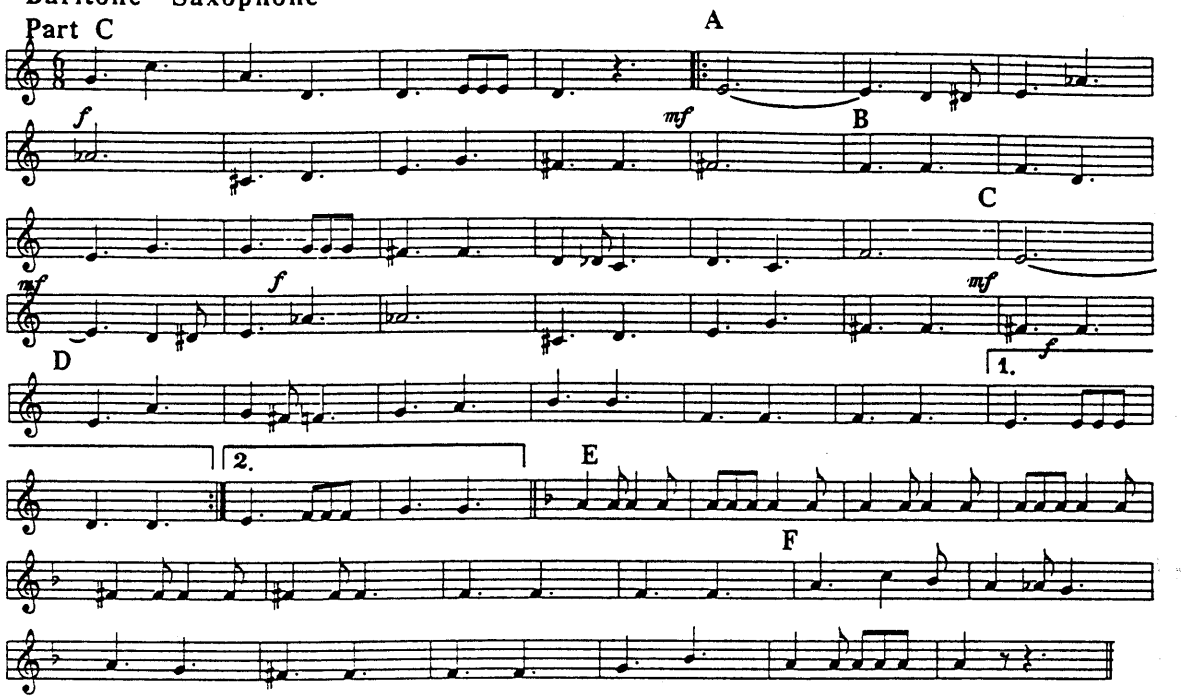
Alto Saxophone
Baritone Saxophone
Part B

Hey Look Me Over



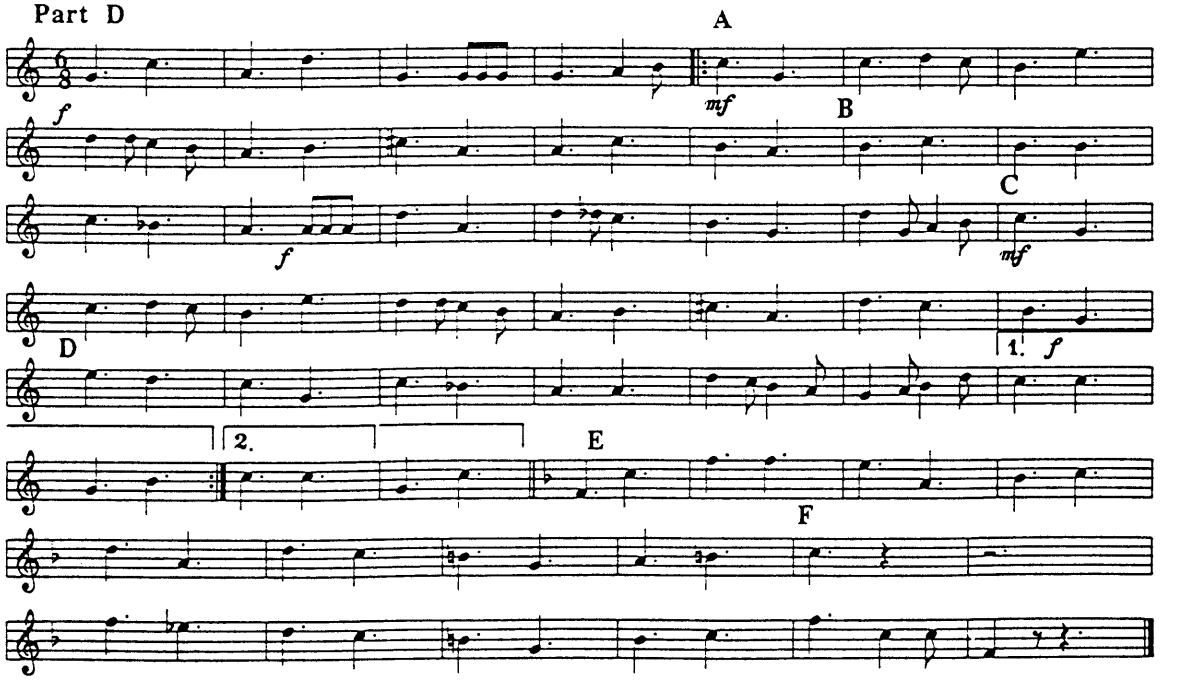
2 Alto Saxophone
Baritone Saxophone
Part C

Hey Look Me Over



Alto Saxophone
Baritone Saxophone
Part D

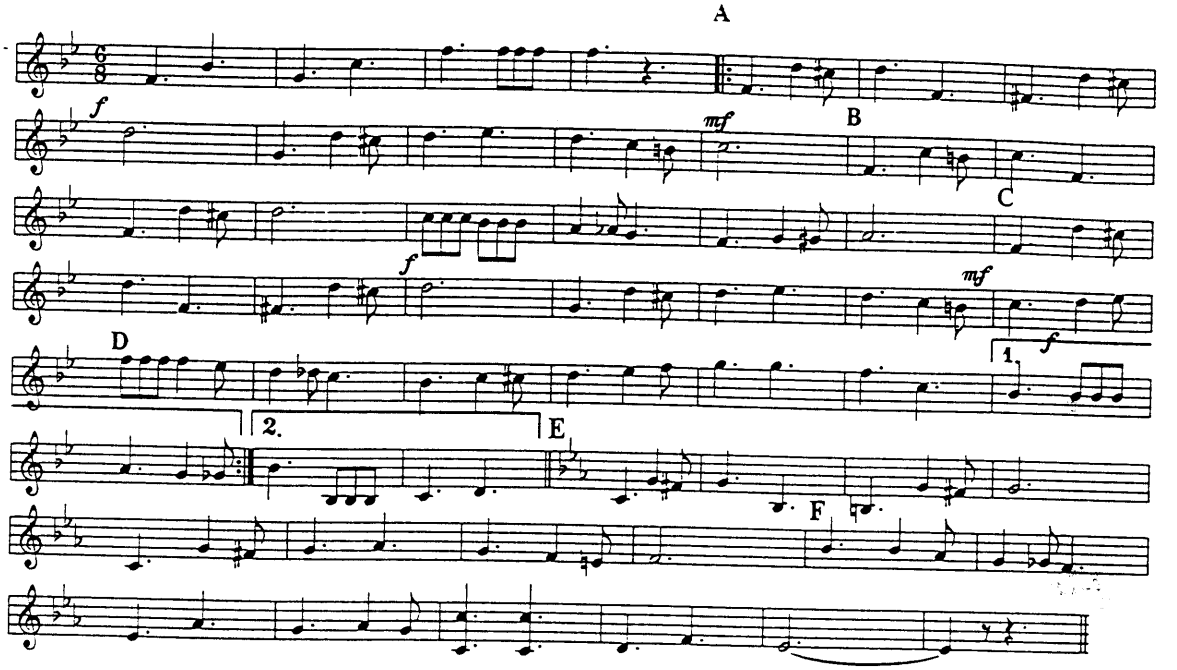
Hey Look Me Over



French Horn
Part A

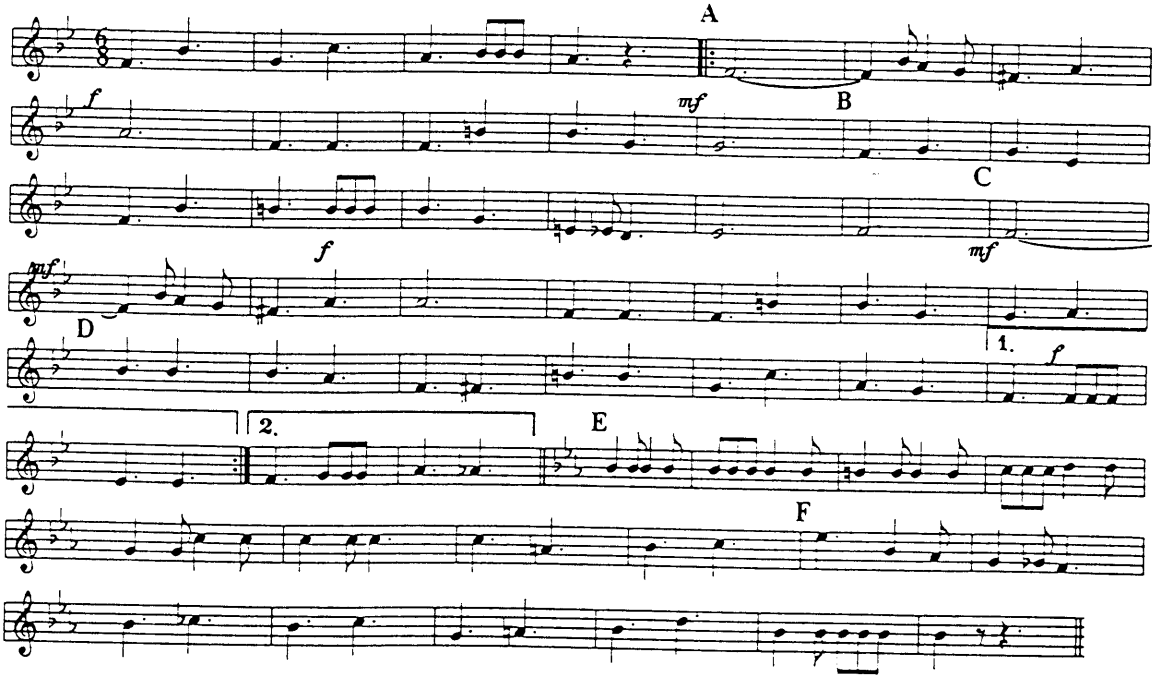
Hey Look Me Over

1



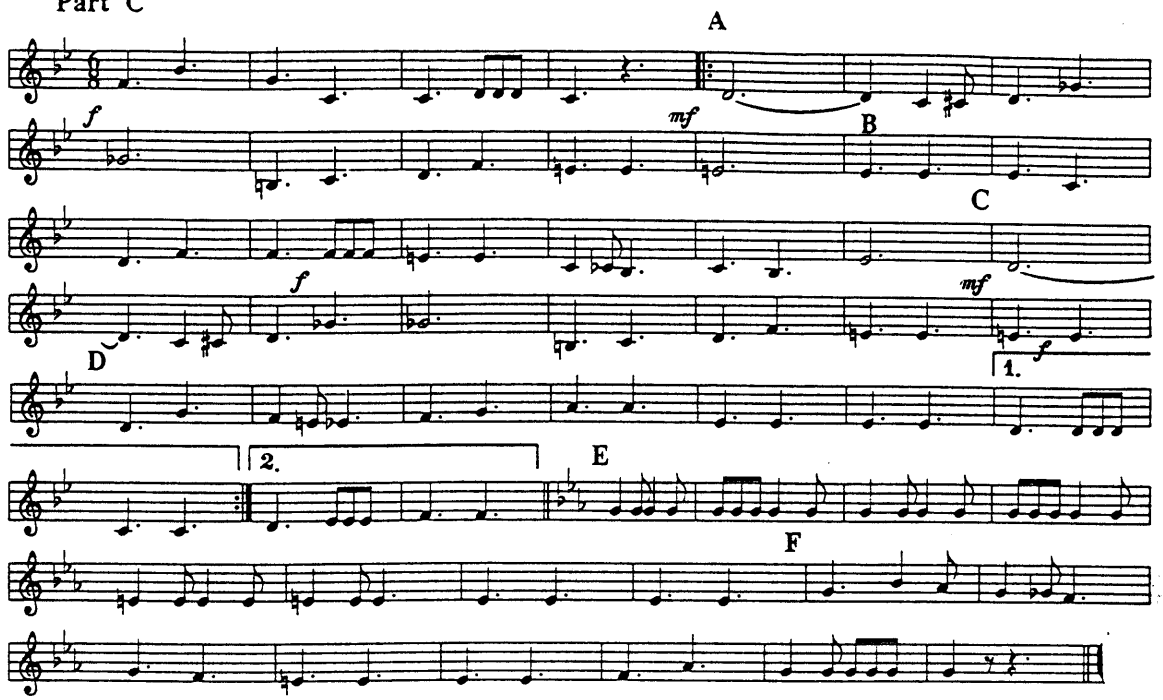
French Horn
Part B

Hey Look Me Over



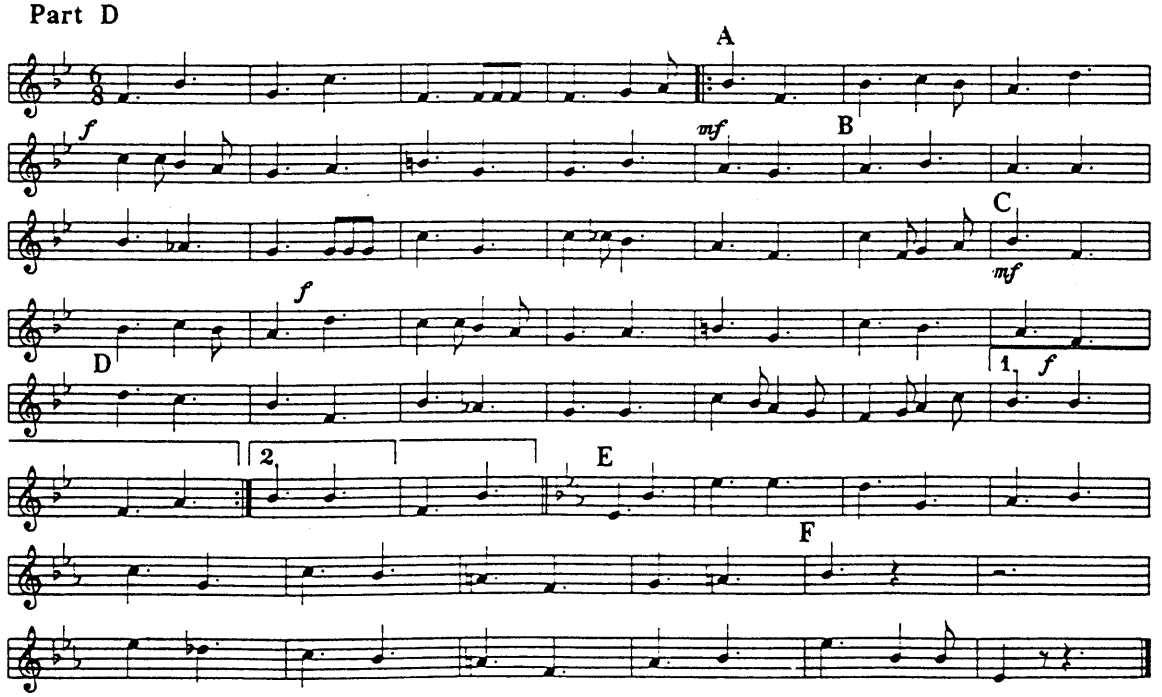
French Horn
Part C

Hey Look Me Over



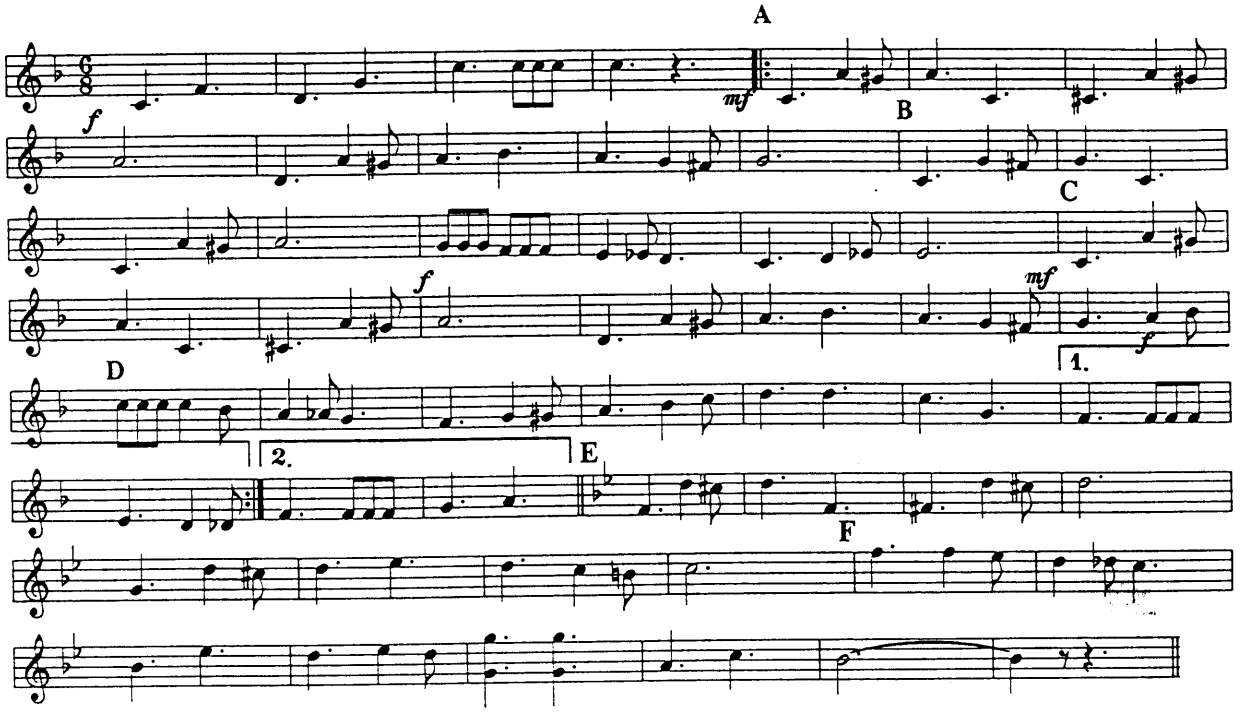
French Horn
Part D

Hey Look Me Over



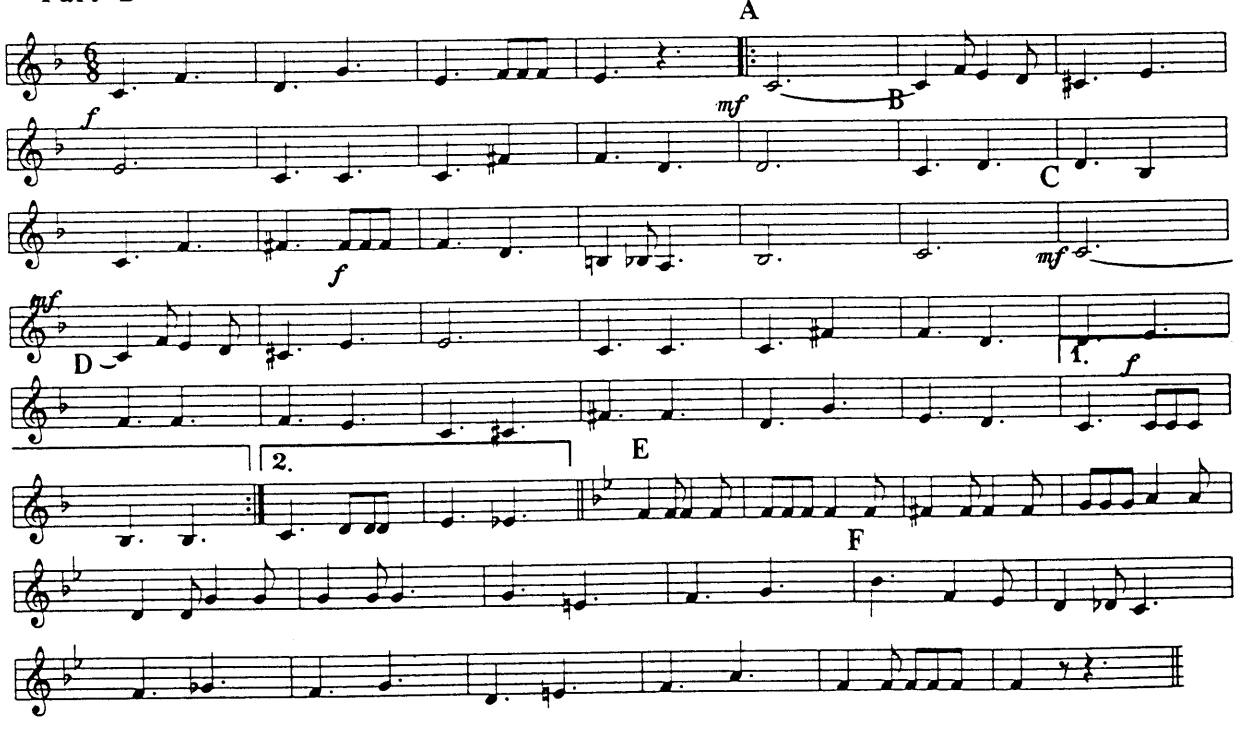
Trumpet
Clarinet (low)
Baritone T.C.
Part A

Hey Look Me Over



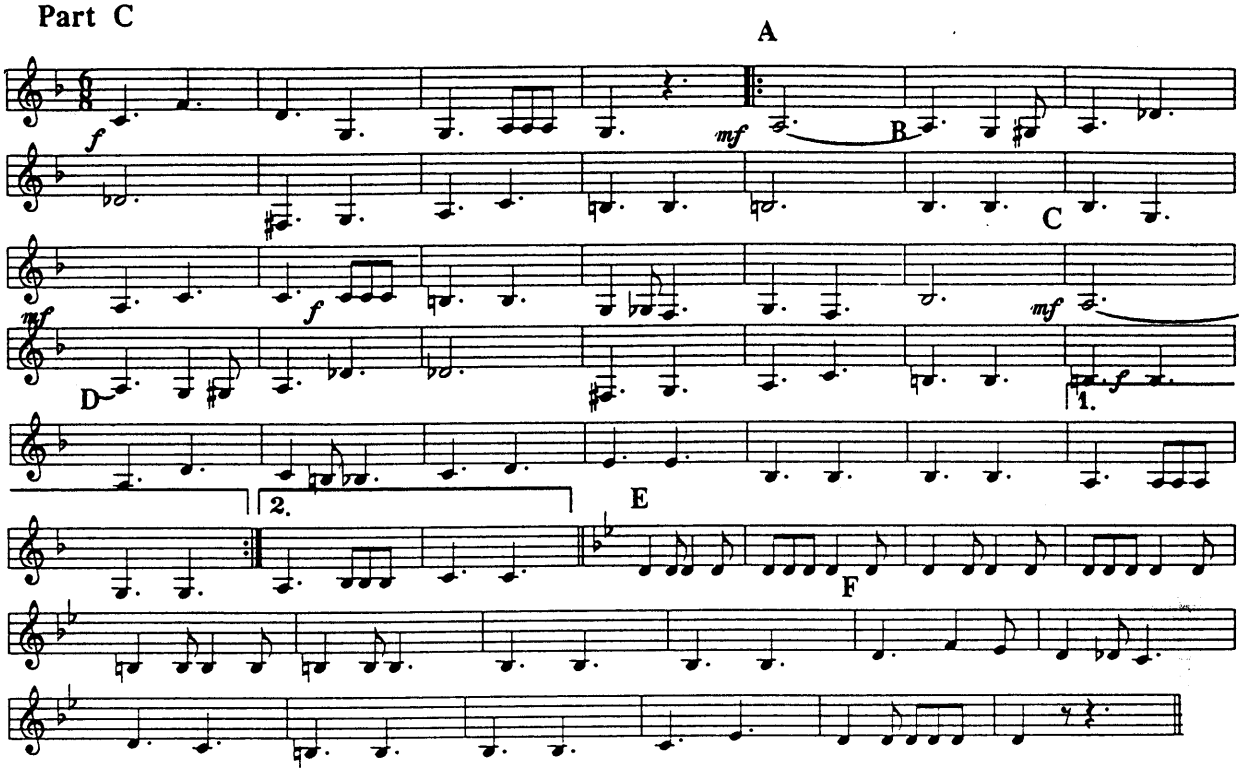
Trumpet
Part B

Hey Look Me Over



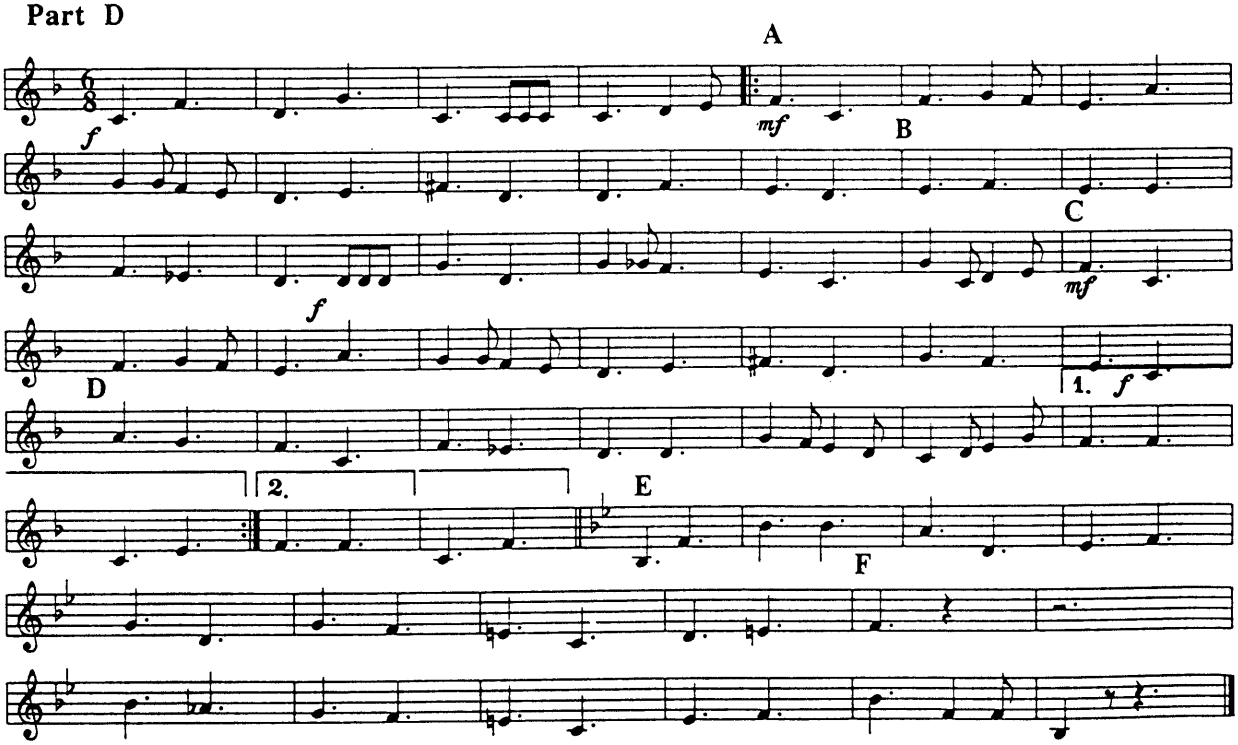
Trumpet
Clarinet (low)
Baritone T.C.
Part C

HEY LOOK ME OVER



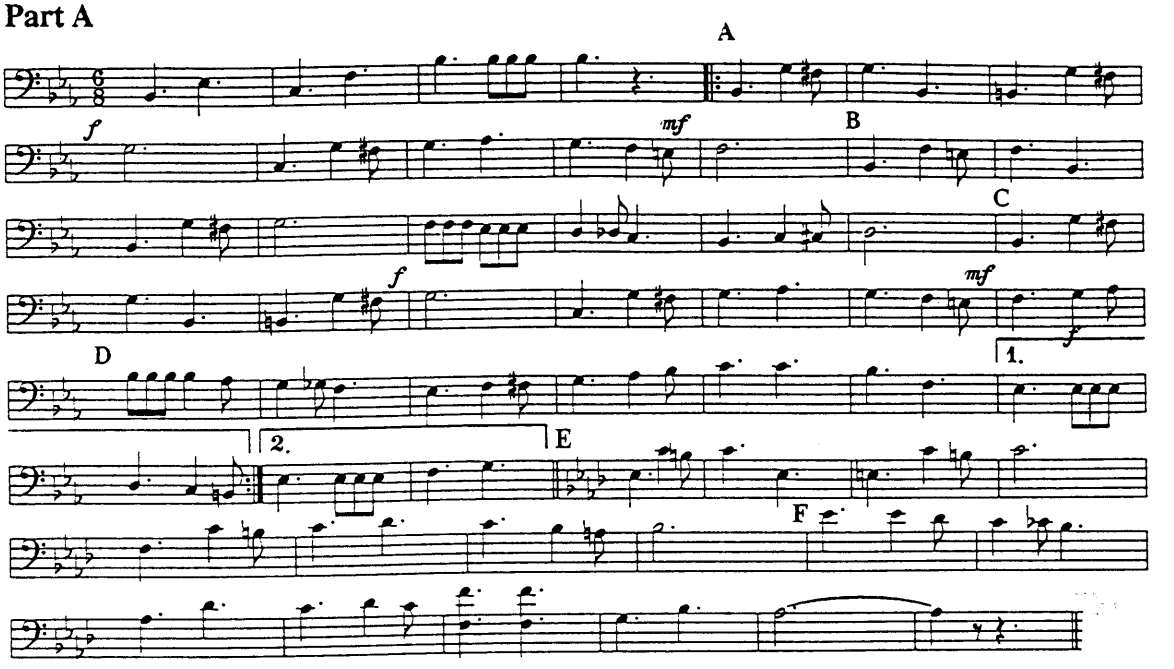
Trumpet
Part D

Hey Look Me Over



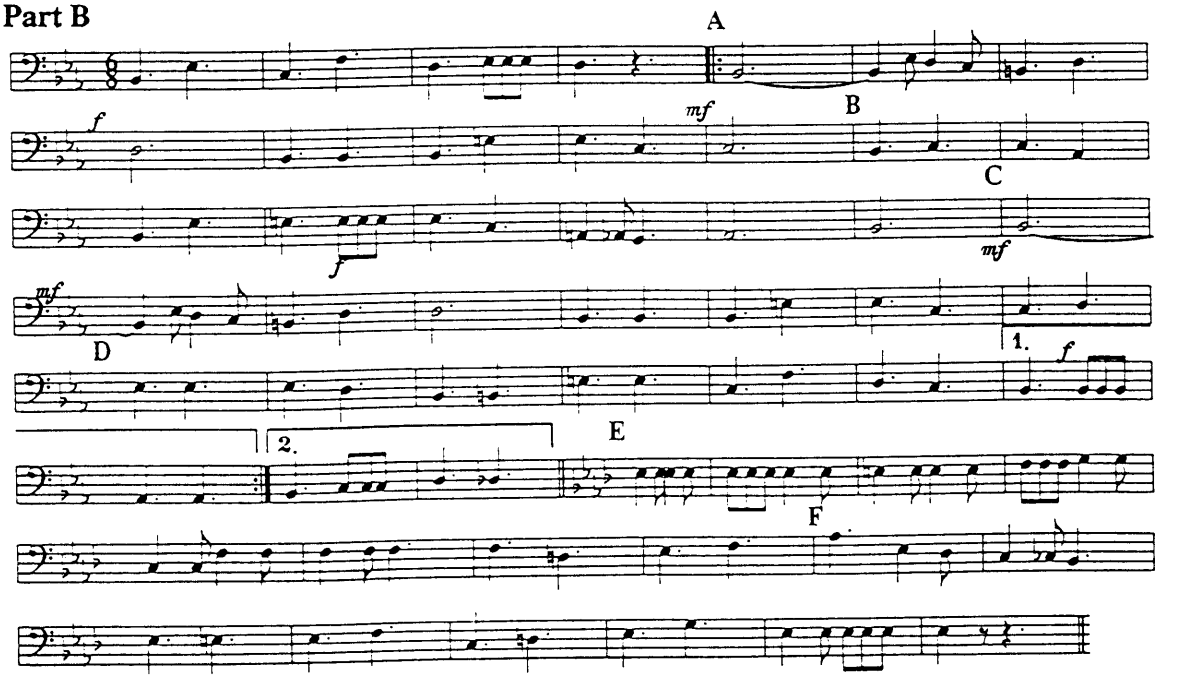
Trombone
Baritone B.C.
Bassoon
Part A

HEY LOOK ME OVER



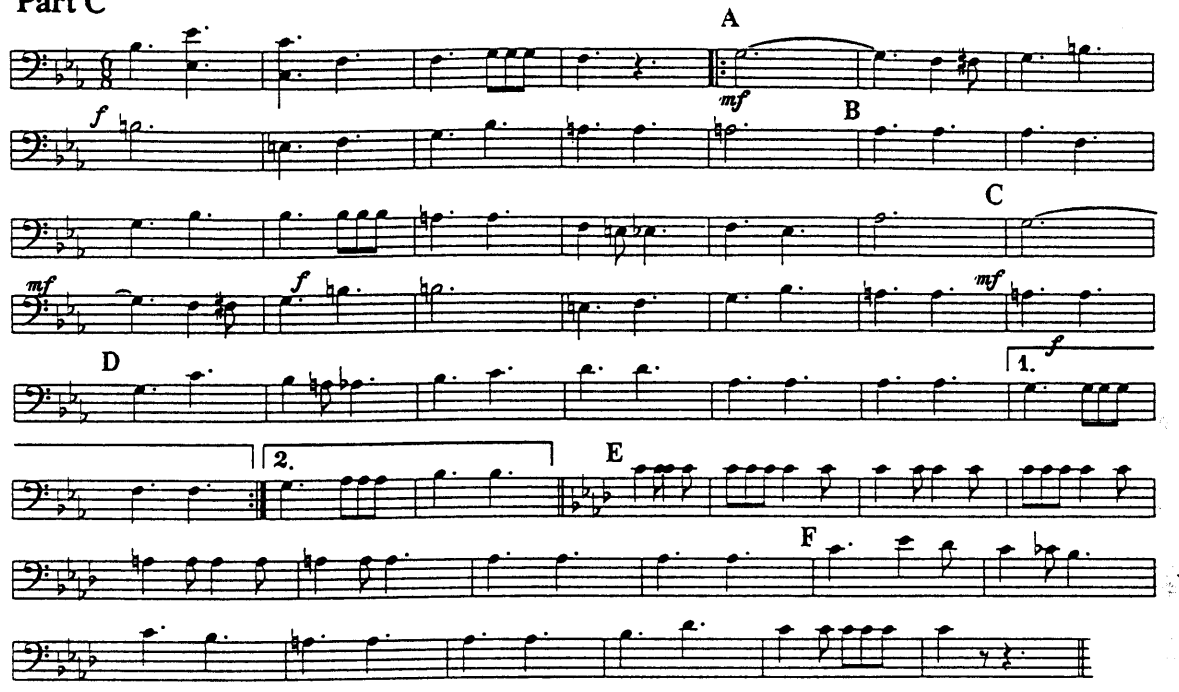
Trombone
Baritone B.C.
Bassoon
Part B

HEY LOOK ME OVER



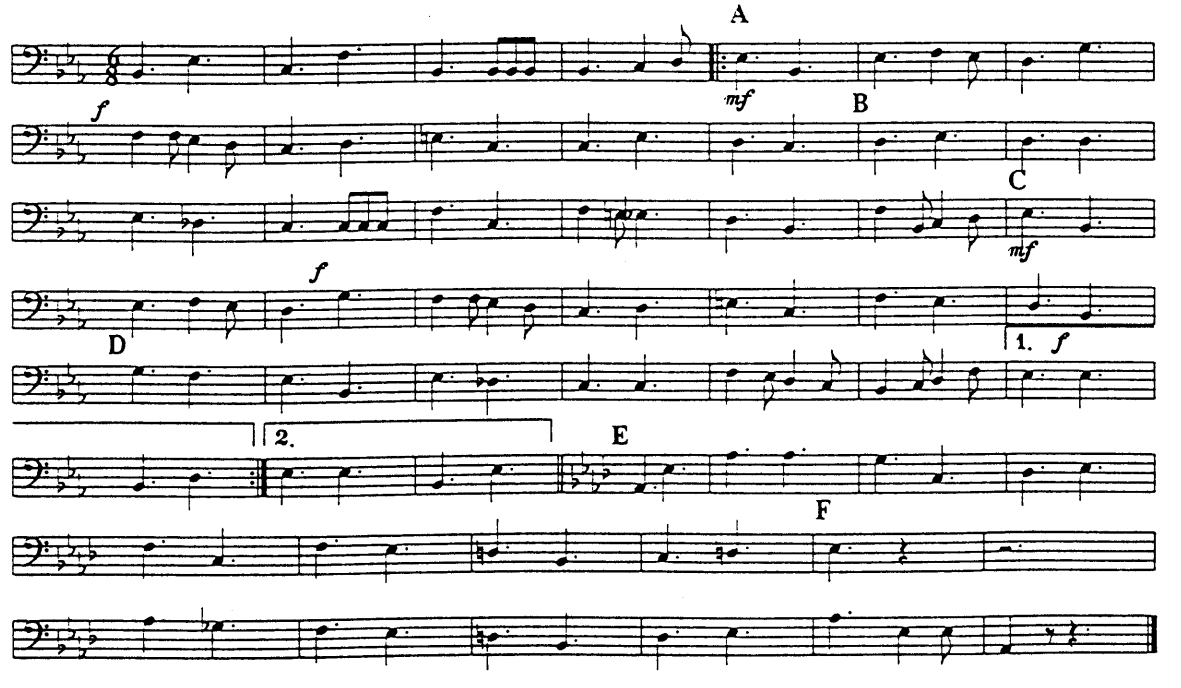
Trombone
Baritone B.C.
Bassoon
Part C

Hey Look Me Over



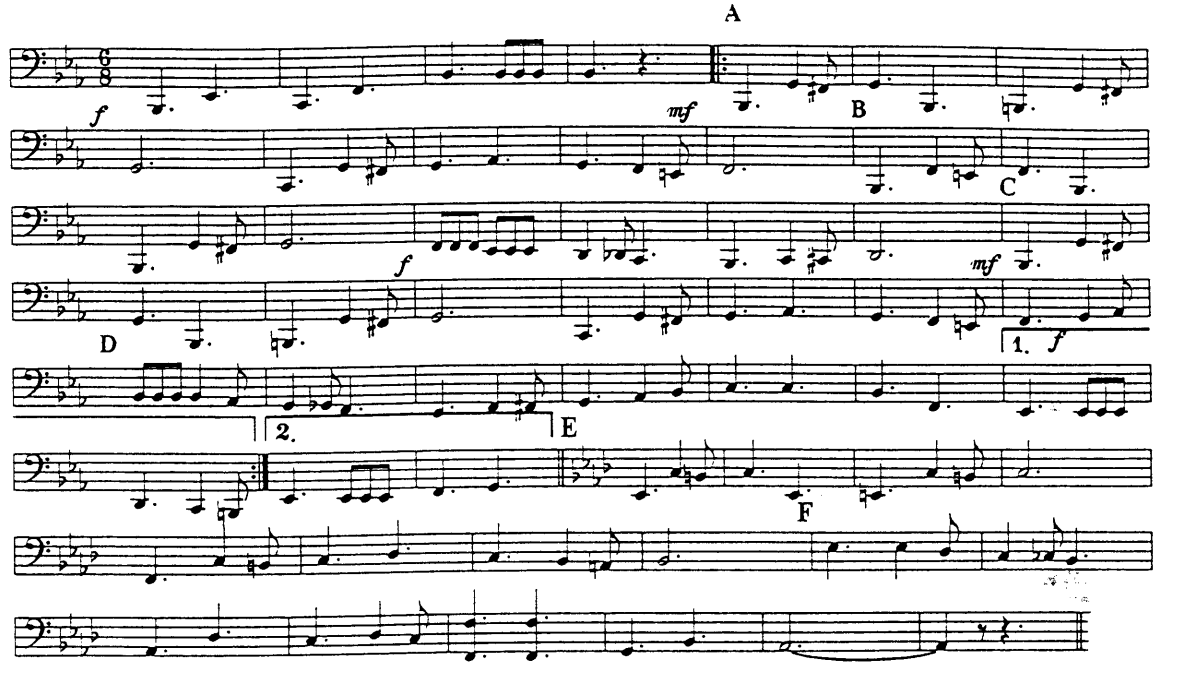
Trombone
Baritone B.C.
Bassoon

Hey Look Me Over



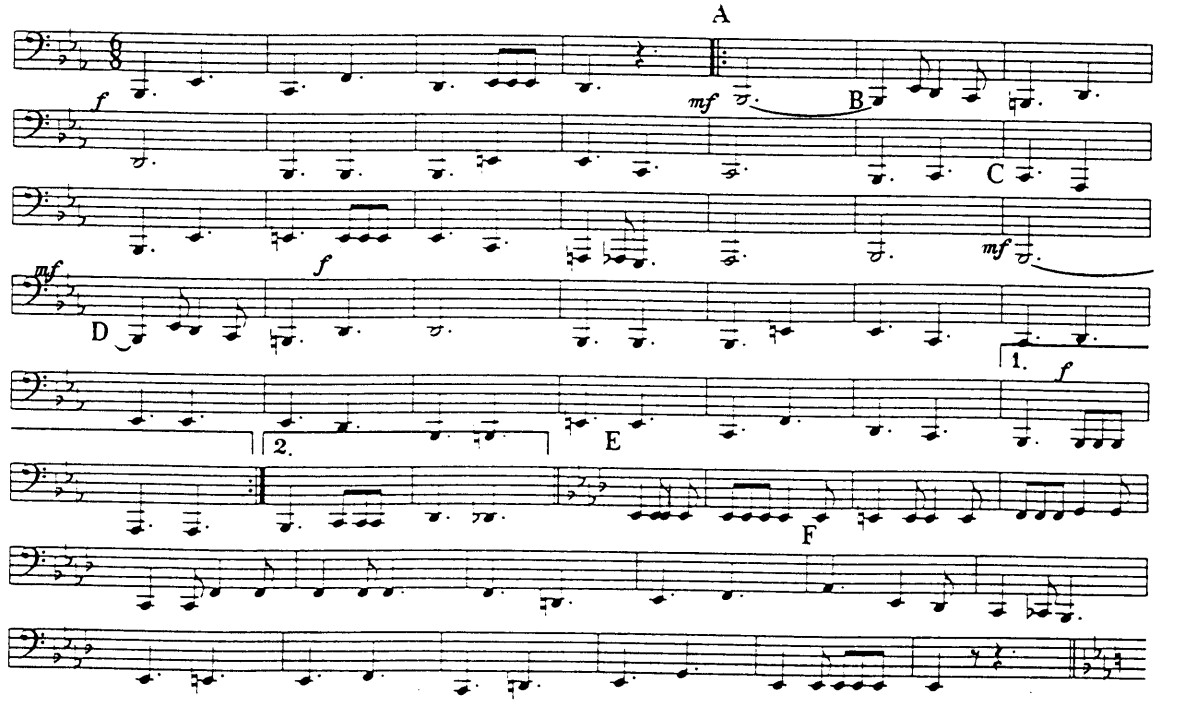
Tuba
Part A

Hey Look Me Over



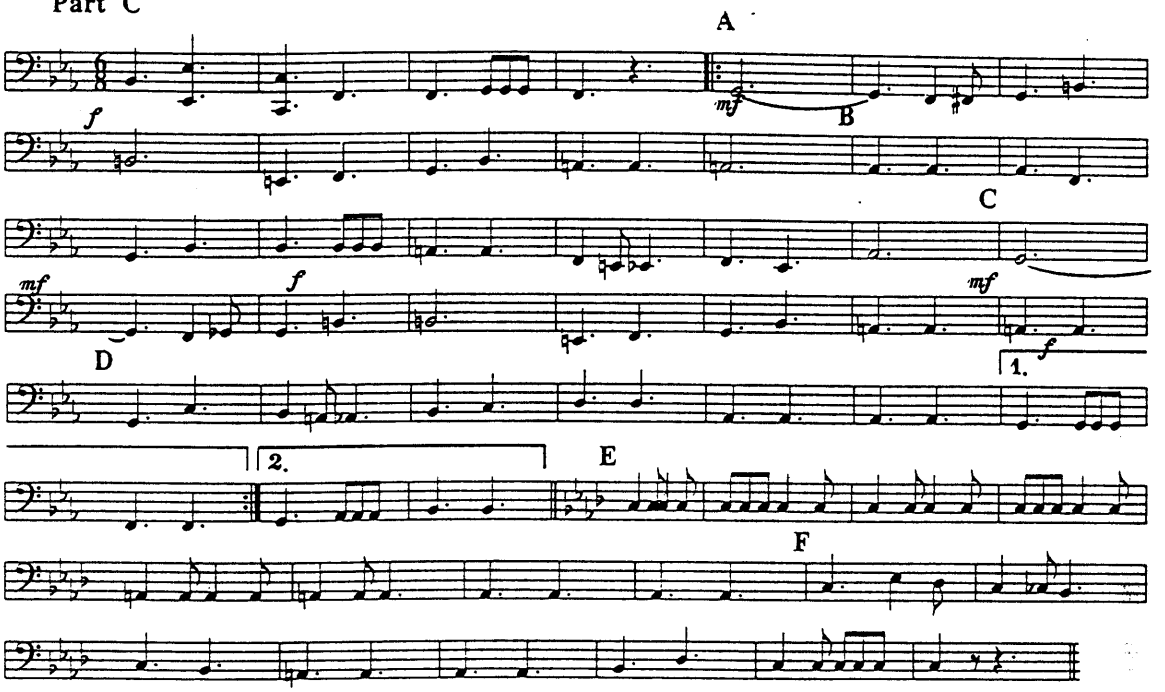
Tuba
Part B

Hey Look Me Over



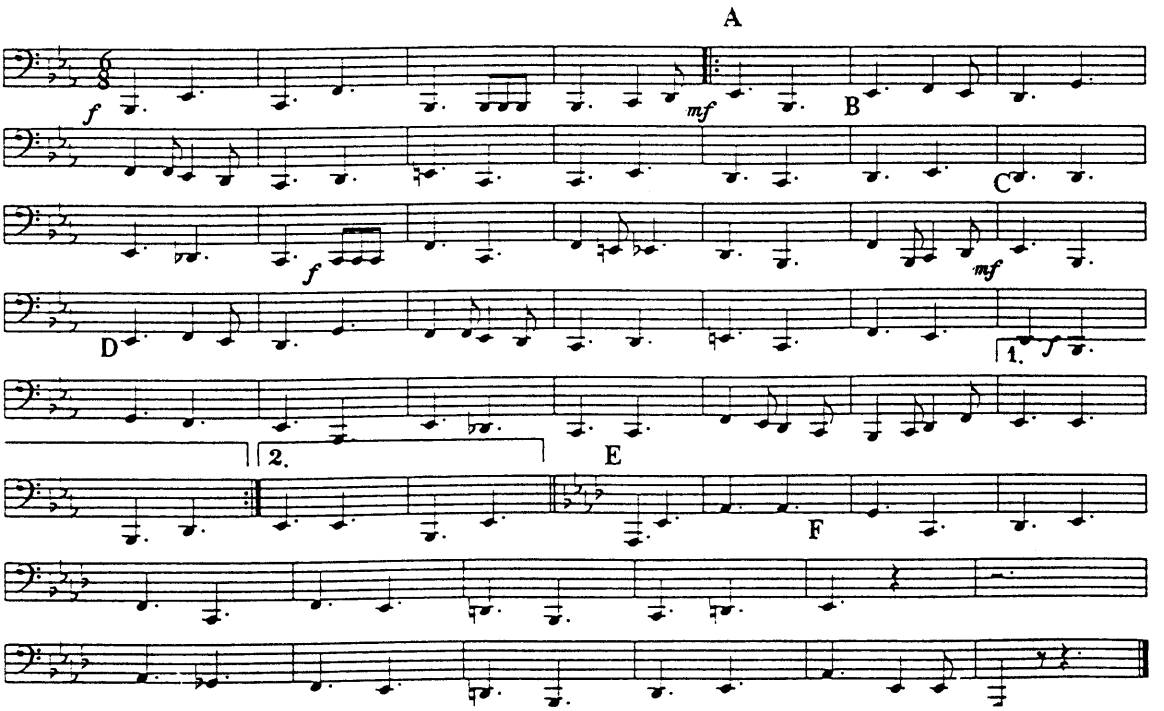
2 Tuba
Part C

Hey Look Me Over



Tuba
Part D

Hey Look Me Over

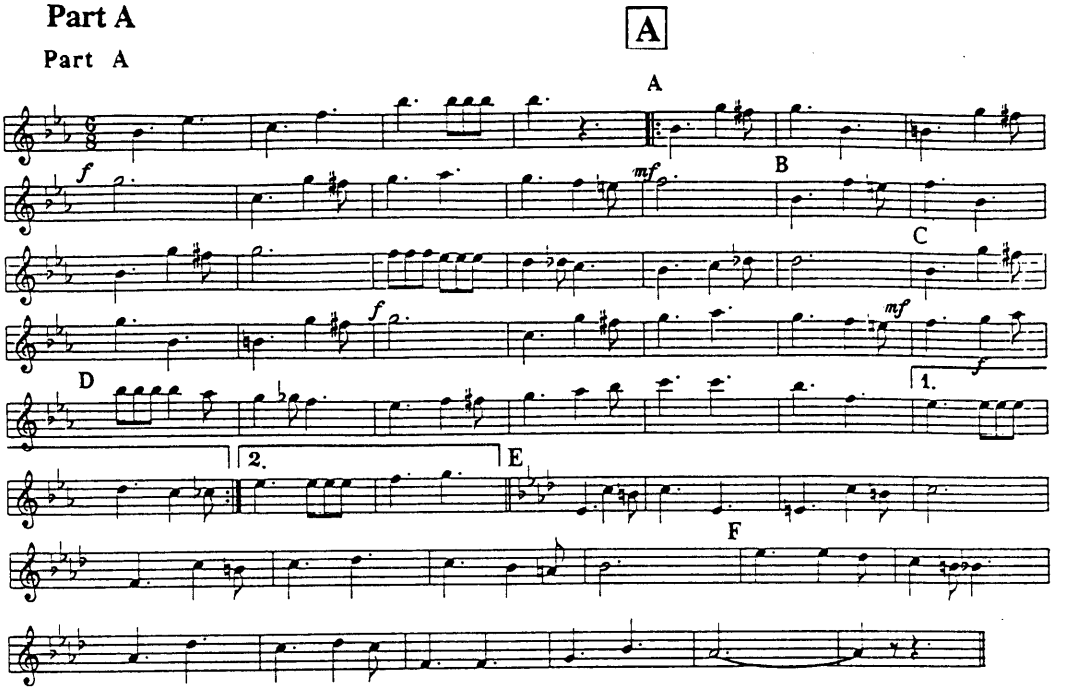


HEY LOOK ME OVER

Bells

Part A

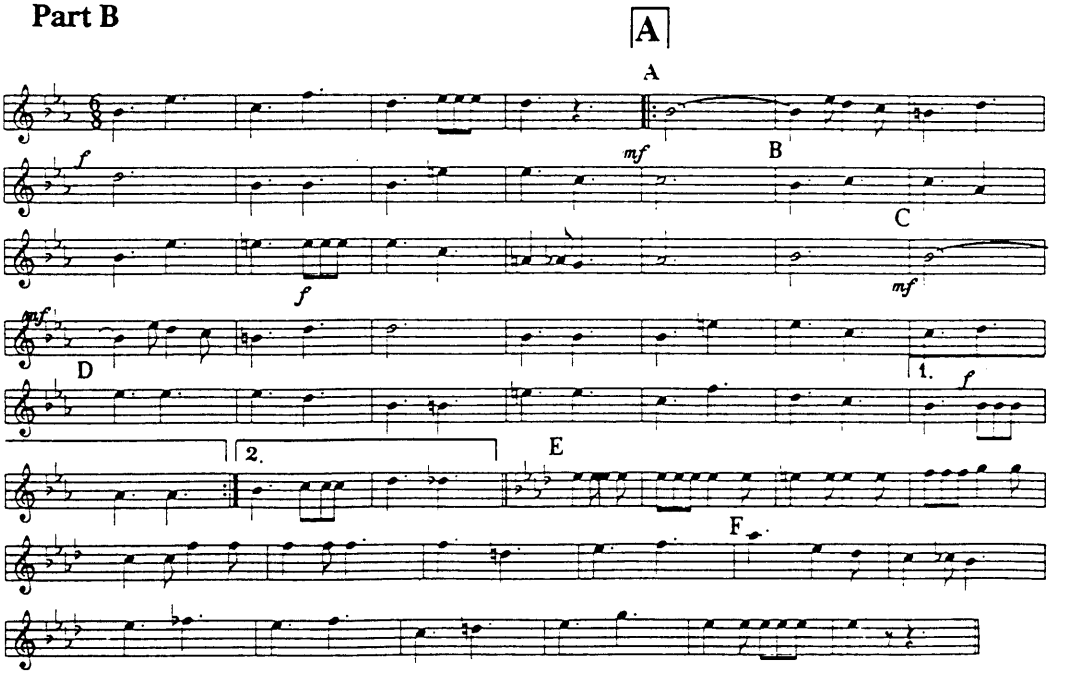
Part A



HEY LOOK ME OVER

Bells

Part B

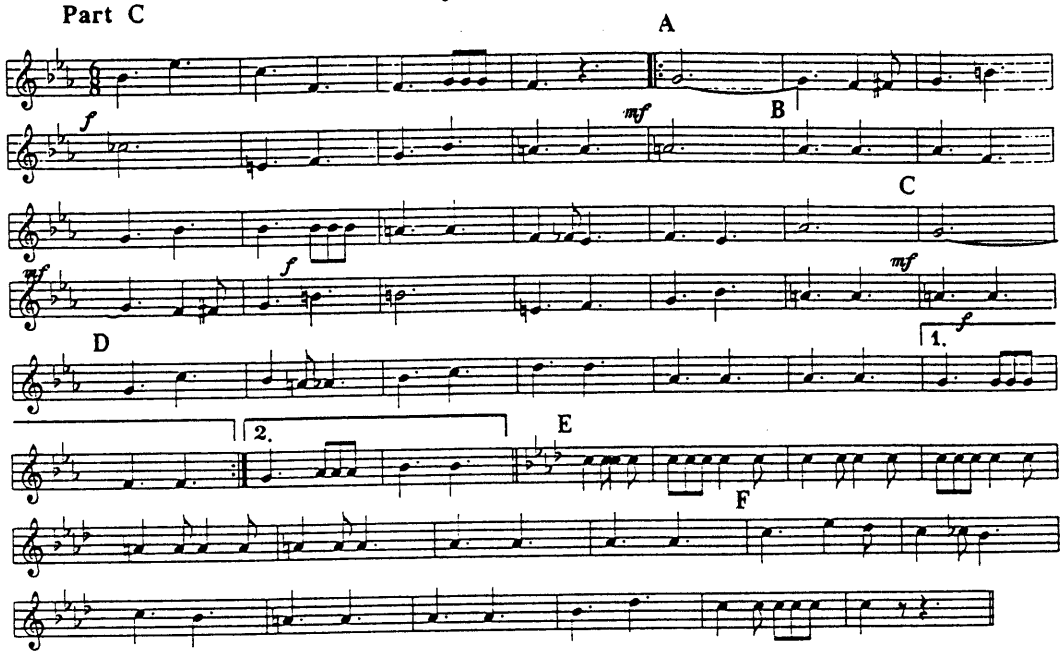


HEY LOOK ME OVER

Bells
Part C

Hey Look Me Over

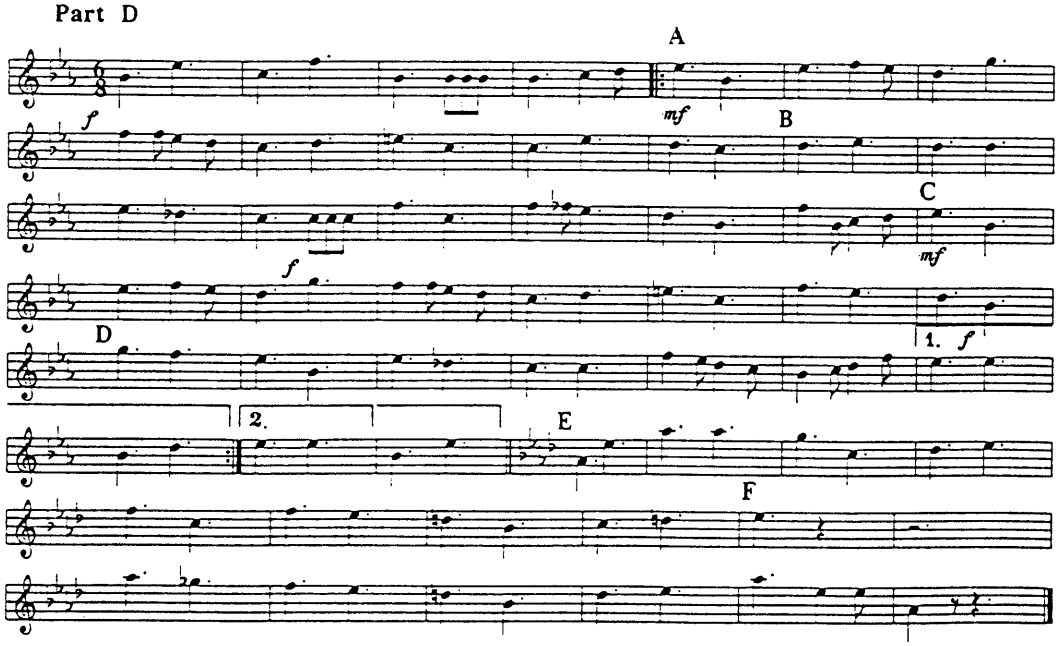
Part C



Bells

Hey Look Me Over

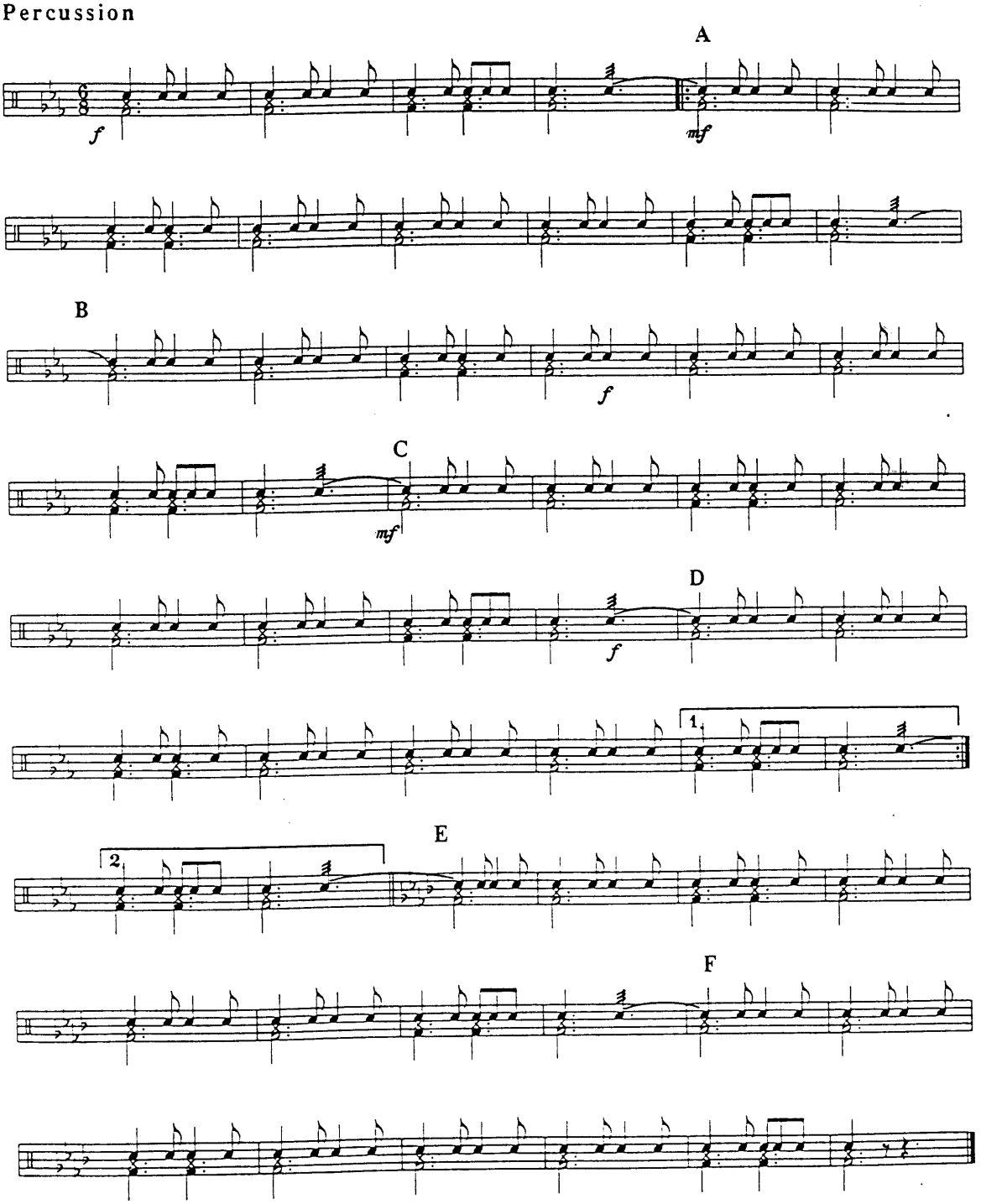
Part D



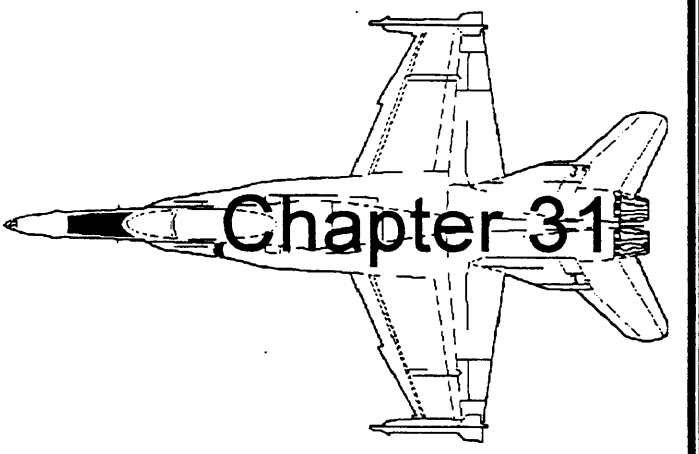
HEY LOOK ME OVER

Hey Look Me Over

Percussion



Chapter 31



High Flight

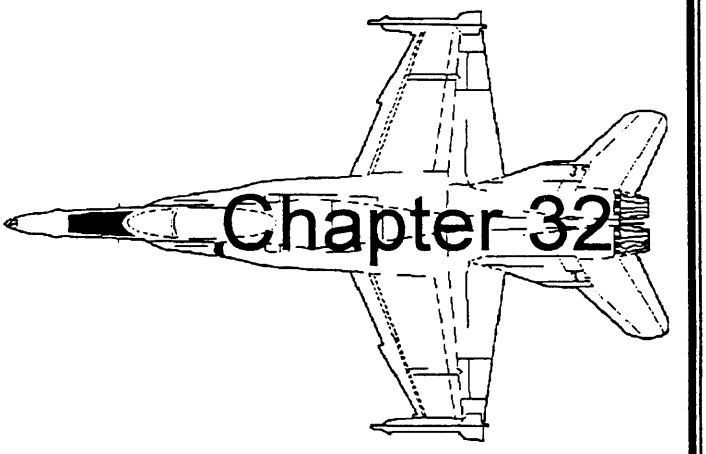
The original poem "High Flight" was written by Pilot Officer John Gillespie Jr.. The words came to him while flying at 30, 000 feet. The melody was written by Robert Fleming, January, 1951. Pilot Officer John Gillespie served in the Royal Canadian Air Force from September 1940 until December 11, 1941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

HIGH FLIGHT

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

Pilot Officer J.G. Magee, Jr. RCAF

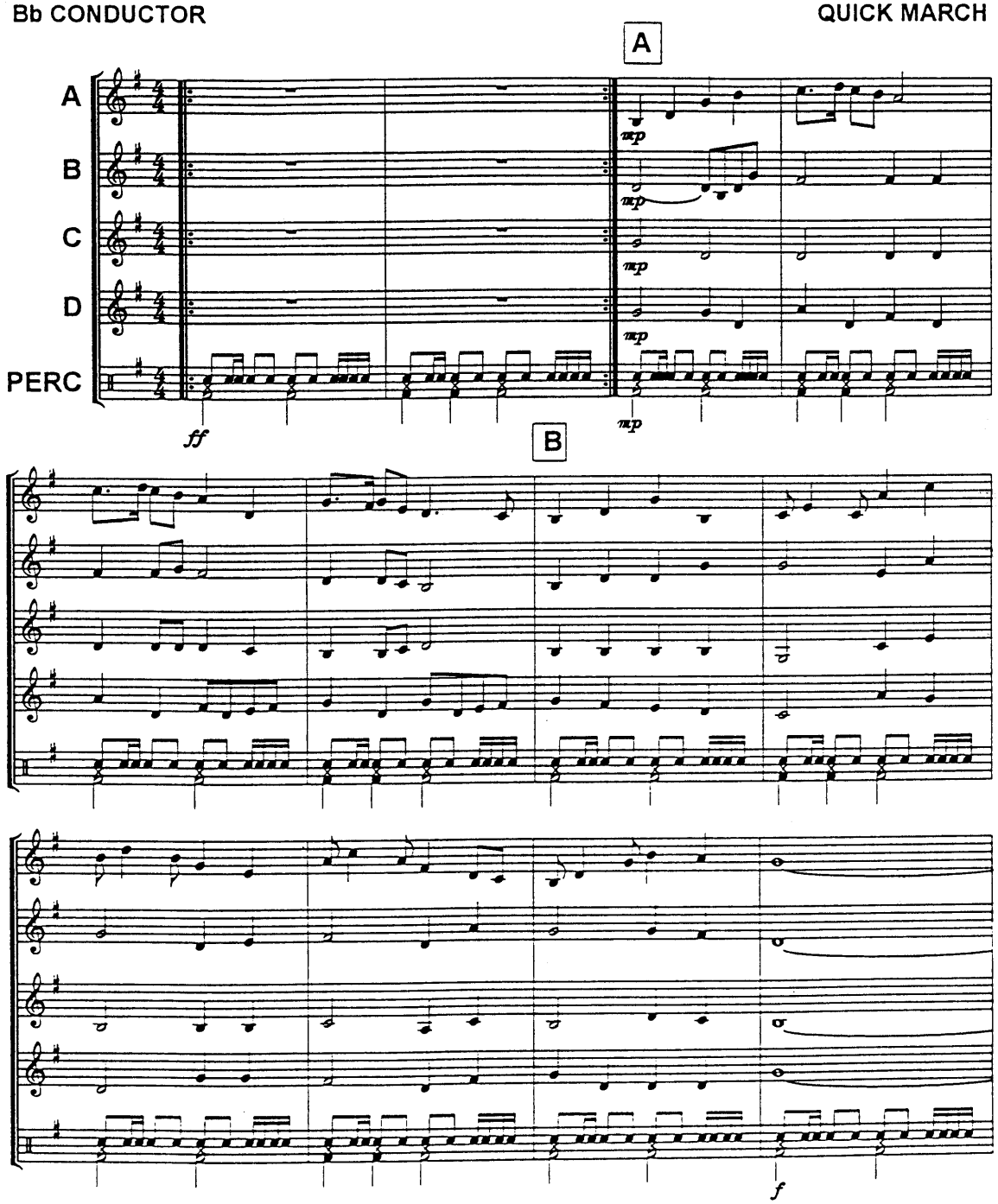
Hogan's Heroes

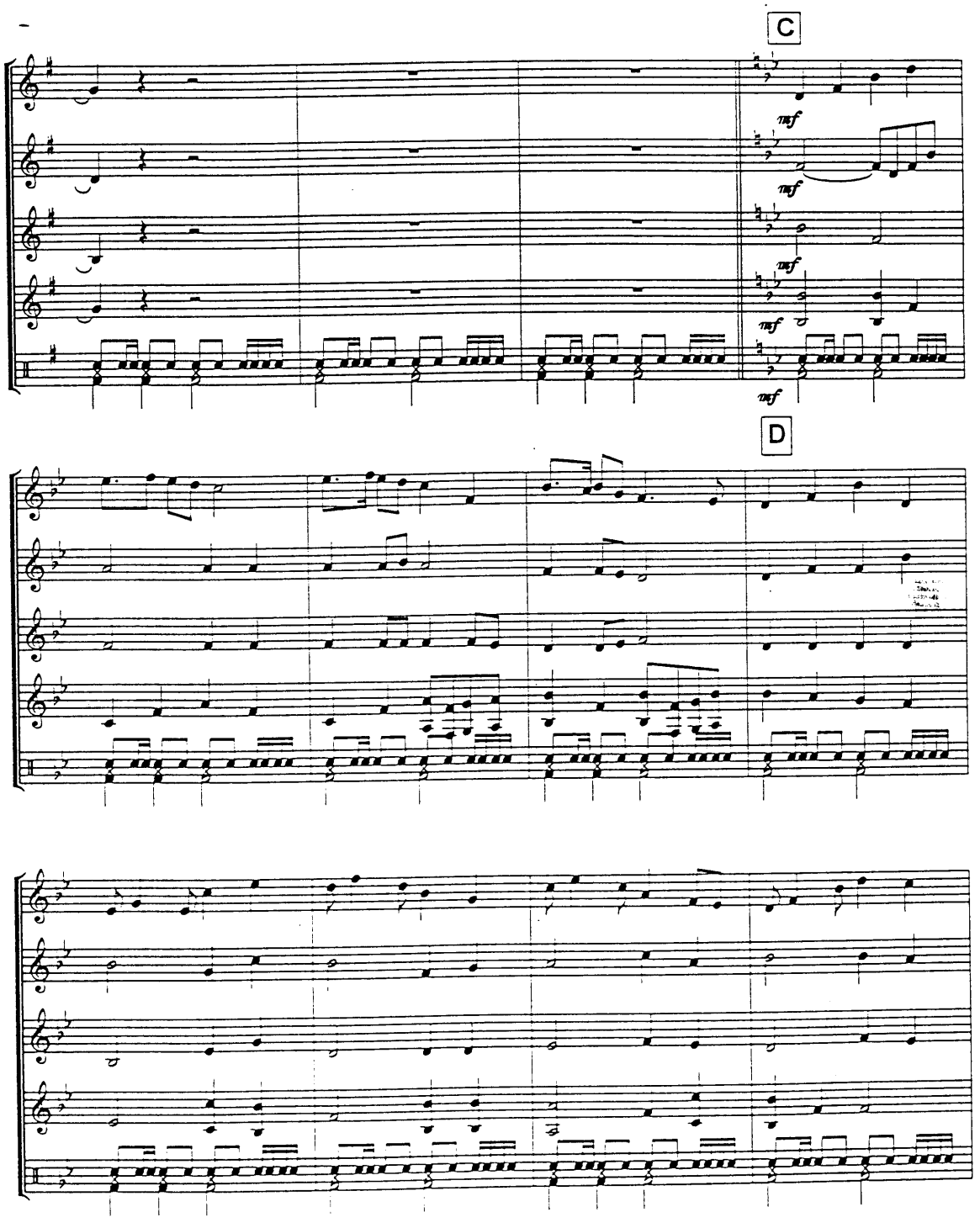


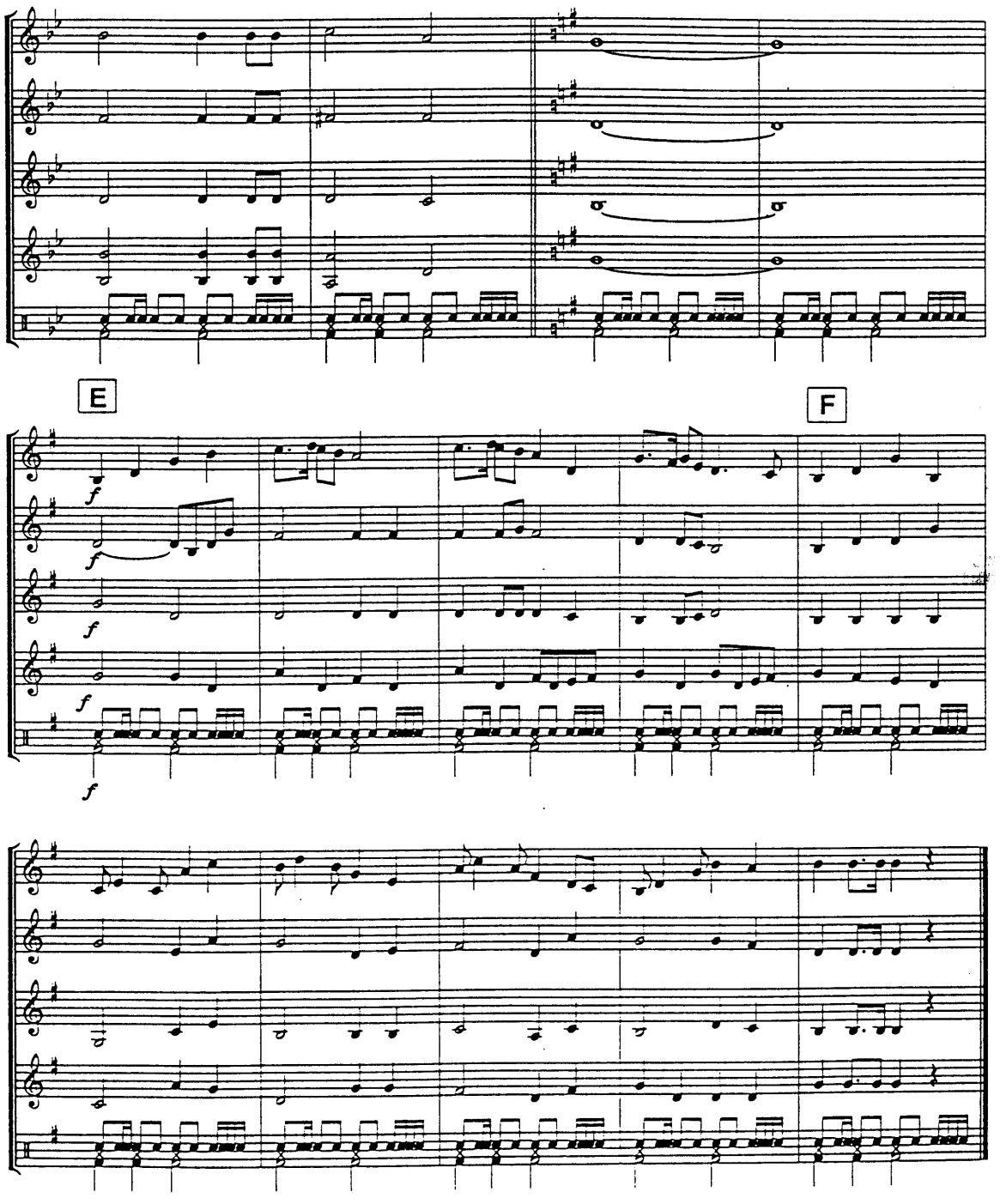
Hogan's Heroes was a television series first released in the 1960's depicting the imprisonment of several allied personnel during World War II. In this comedy series, "Hogan" was the ring leader of a group of prisoners who had built an escape tunnel through which they came and went as they pleased. The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

HOGAN'S HEROES

Bb CONDUCTOR QUICK MARCH

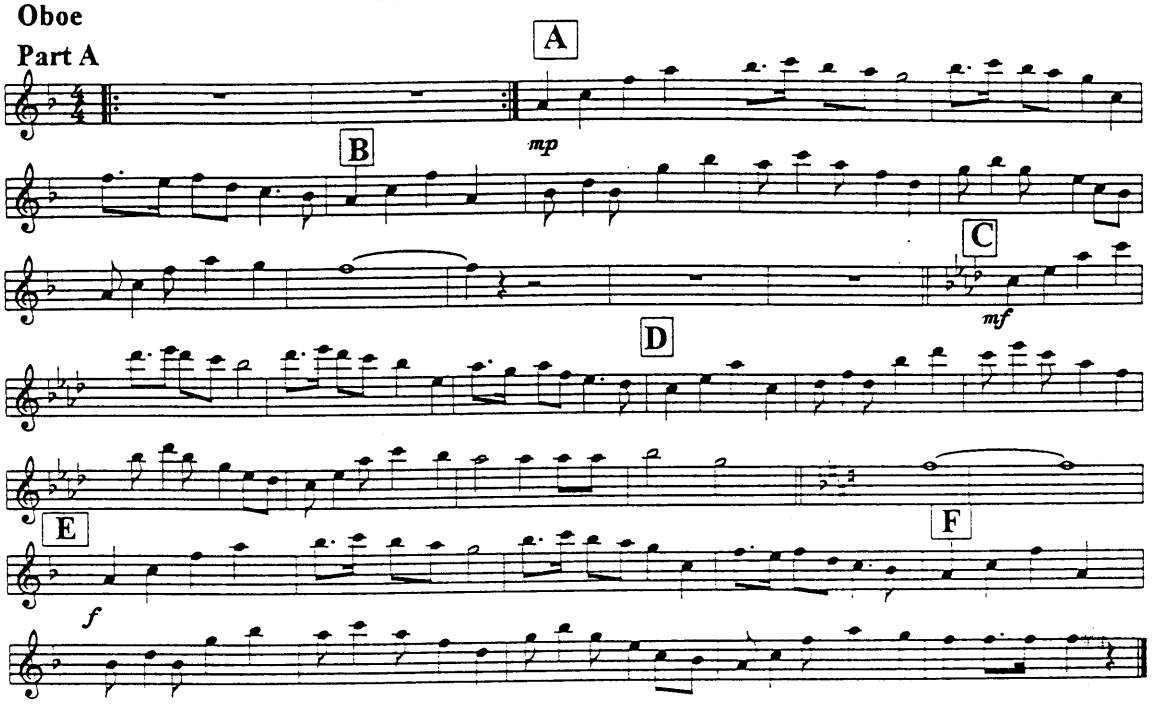



C
mf
mf
mf
mf
mf
D


E
F
f
f
f
f
f

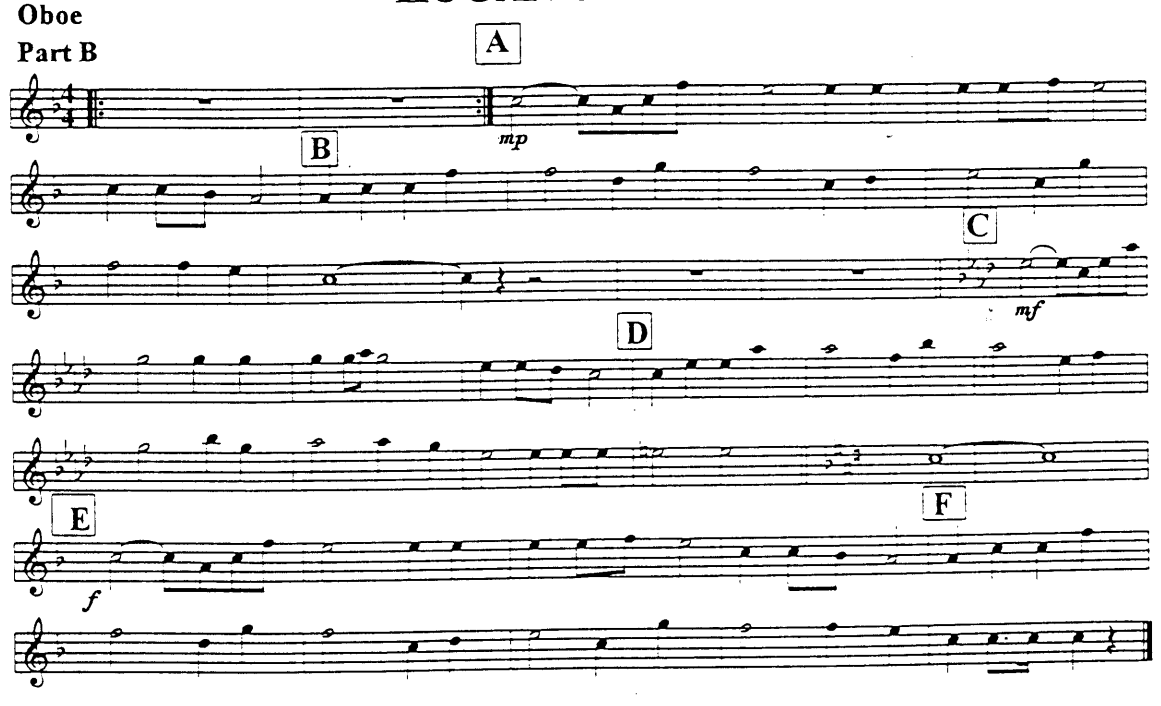
Flute
Oboe
Part A

HOGAN'S HEROES



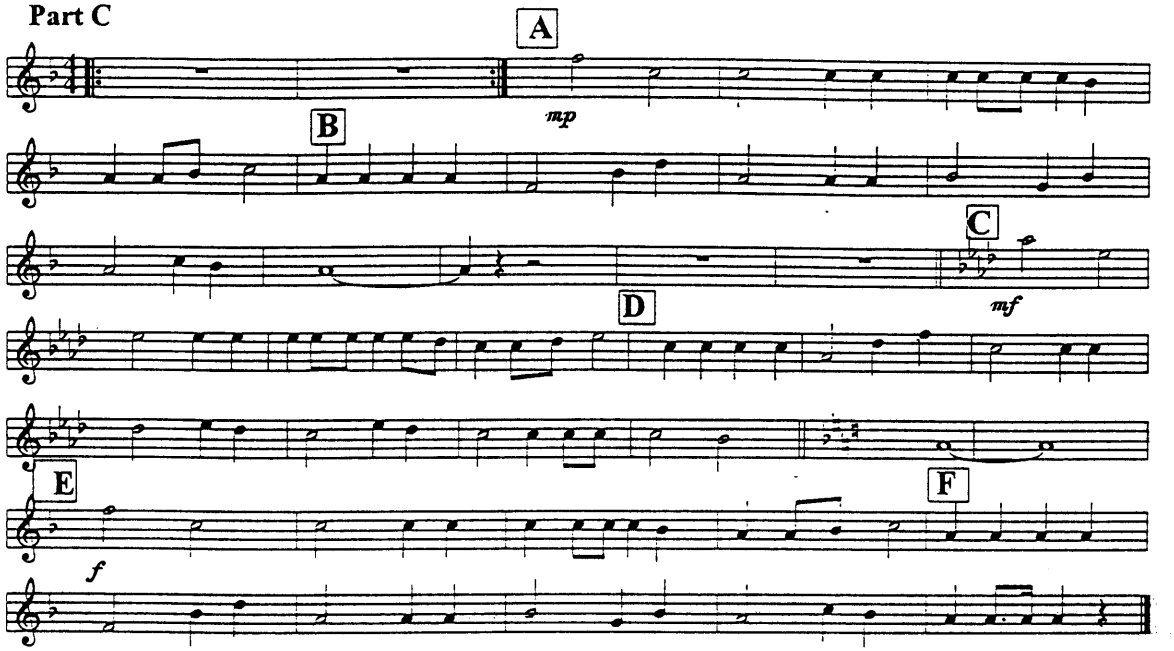
Flute
Oboe
Part B

HOGAN'S HEROES



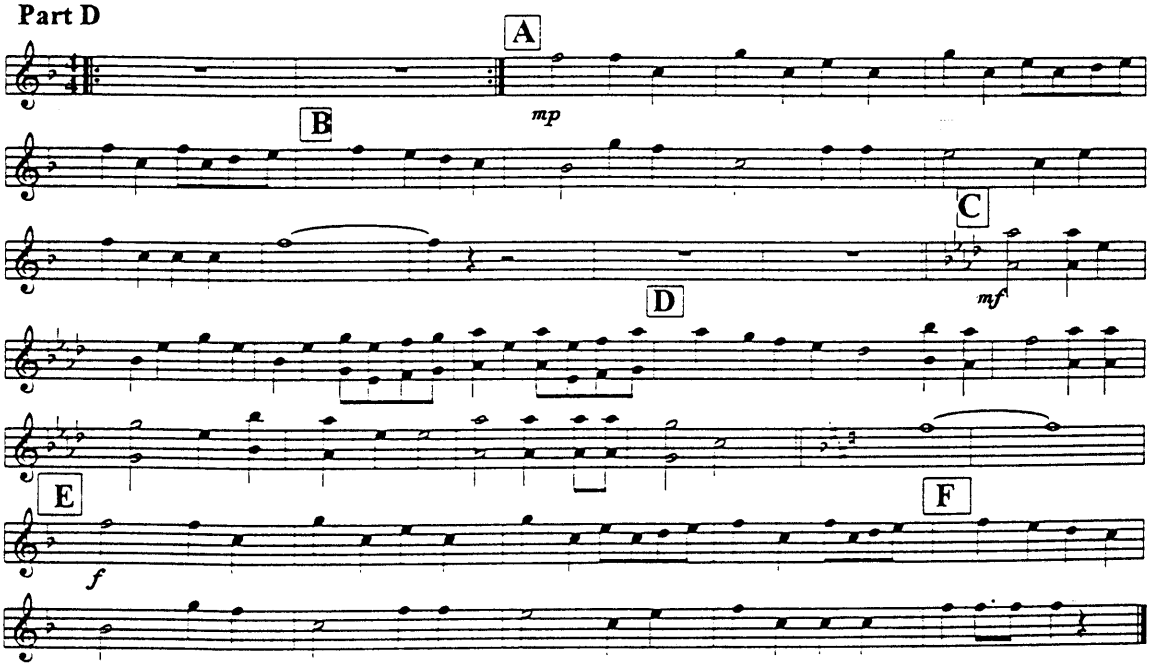
Flute
Oboe
Part C

HOGAN'S HEROES



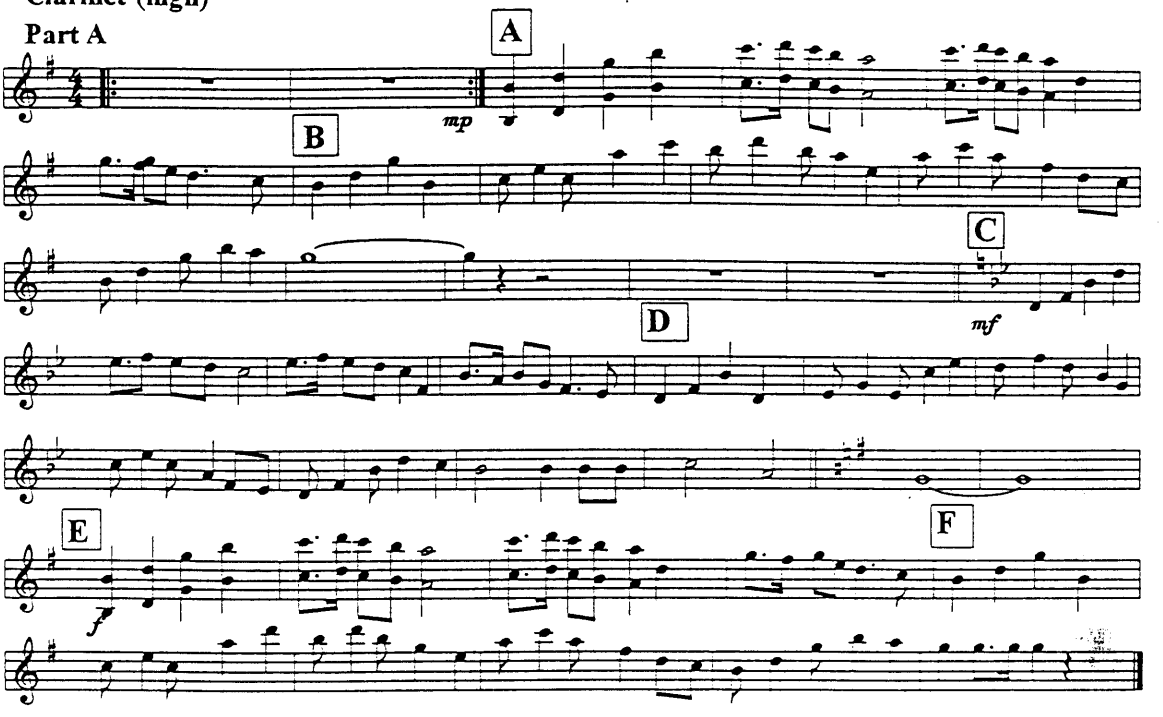
Flute
Oboe
Part D

HOGAN'S HEROES



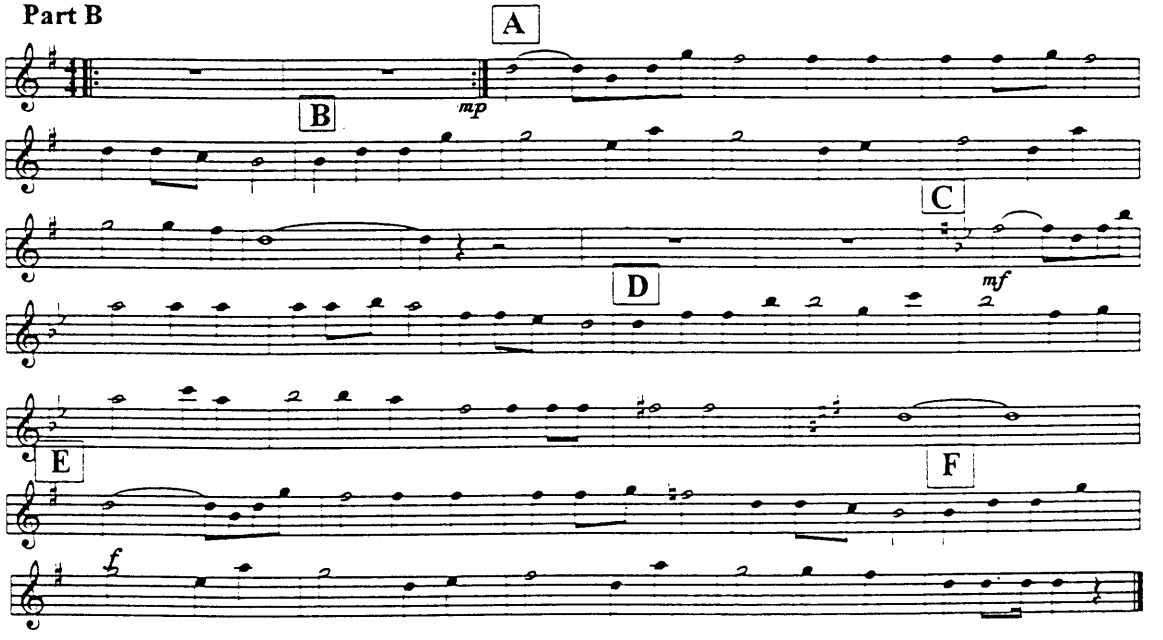
Tenor Saxophone
Clarinet (high)
Part A

HOGAN'S HEROES



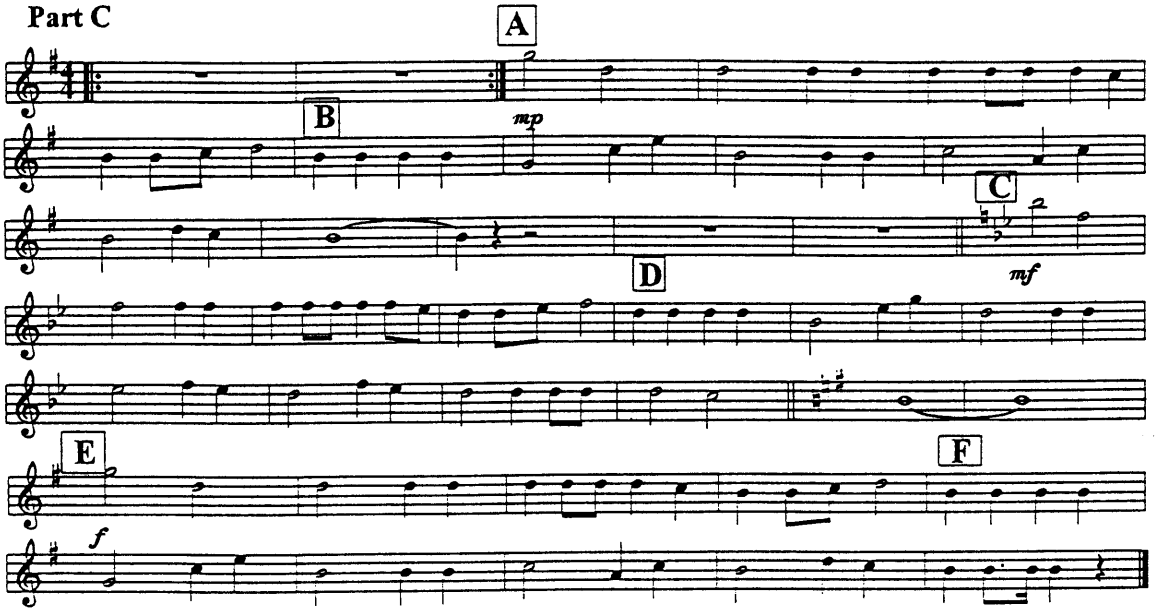
Tenor Saxophone
Clarinet (high)
Part B

HOGAN'S HEROES



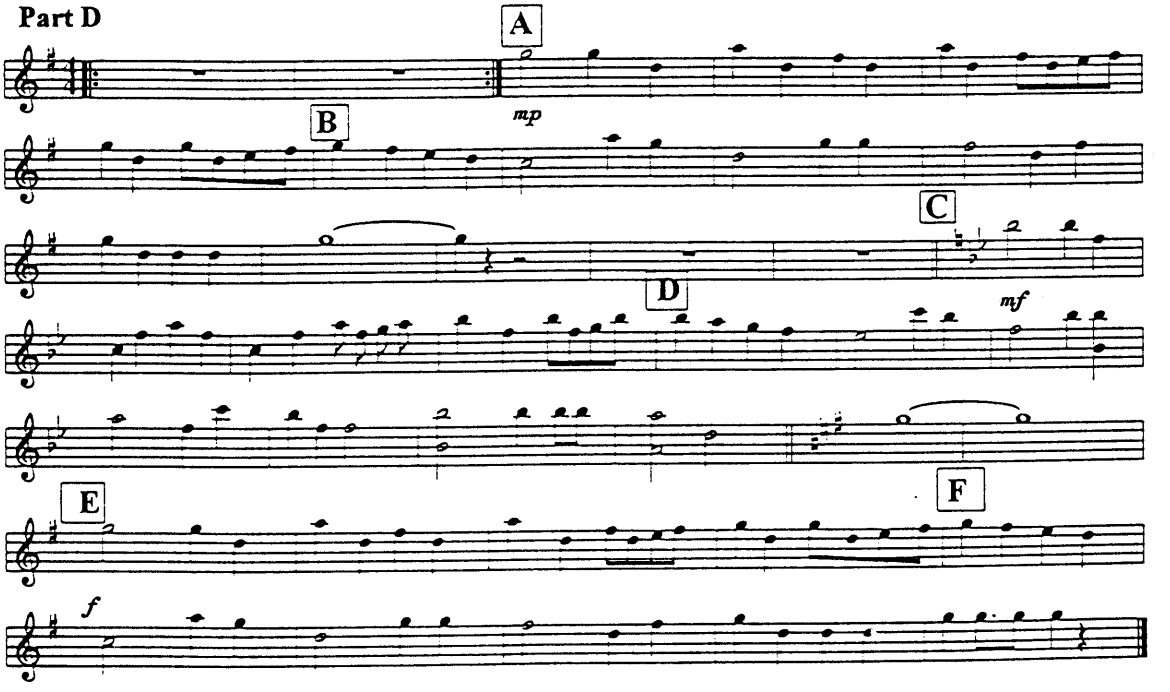
Tenor Saxophone
Clarinet (high)
Part C

HOGAN'S HEROES



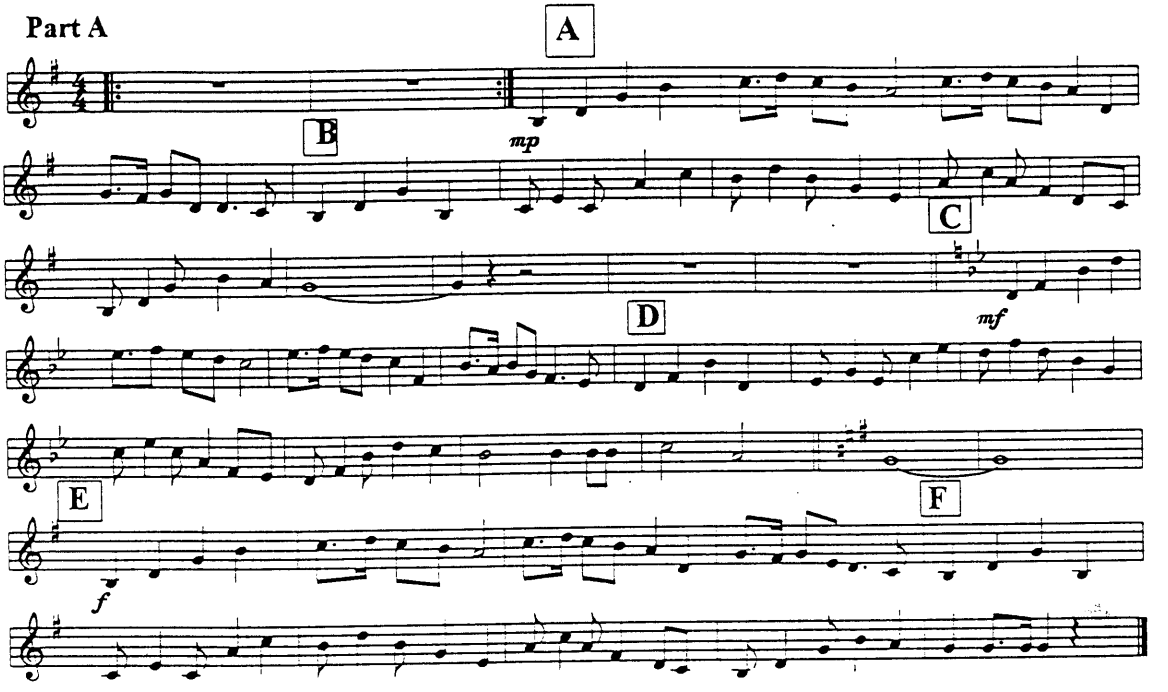
Tenor Saxophone
Clarinet (high)
Part D

HOGAN'S HEROES



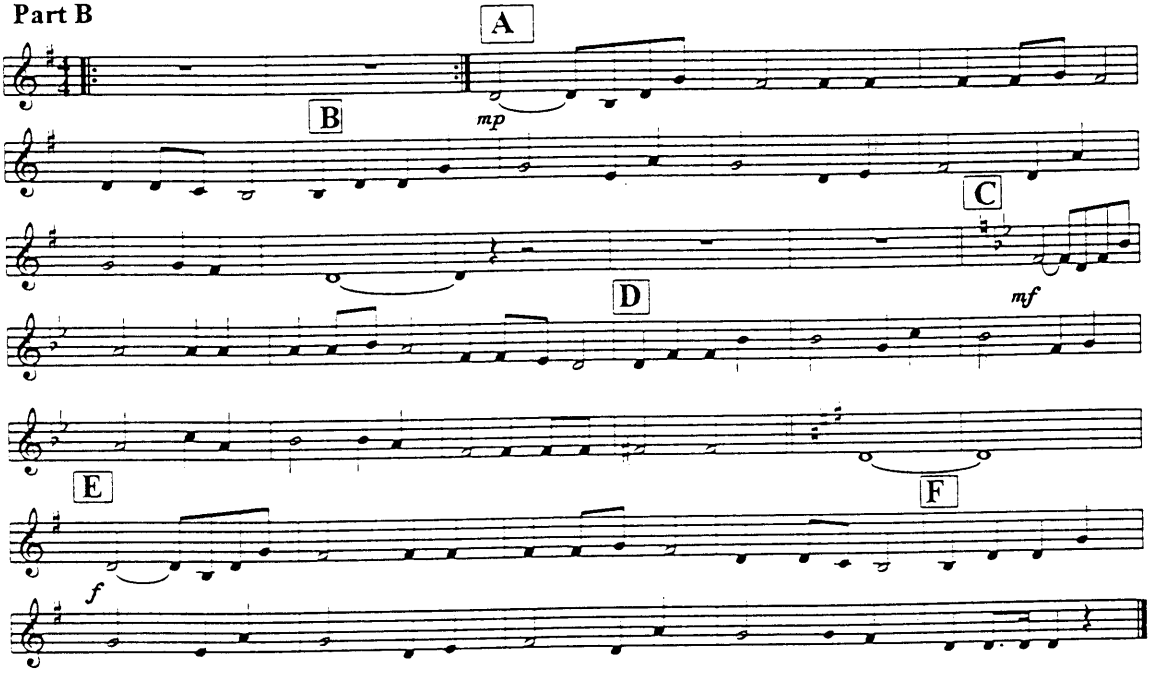
HOGAN'S HEROES

Bass Clarinet
Part A



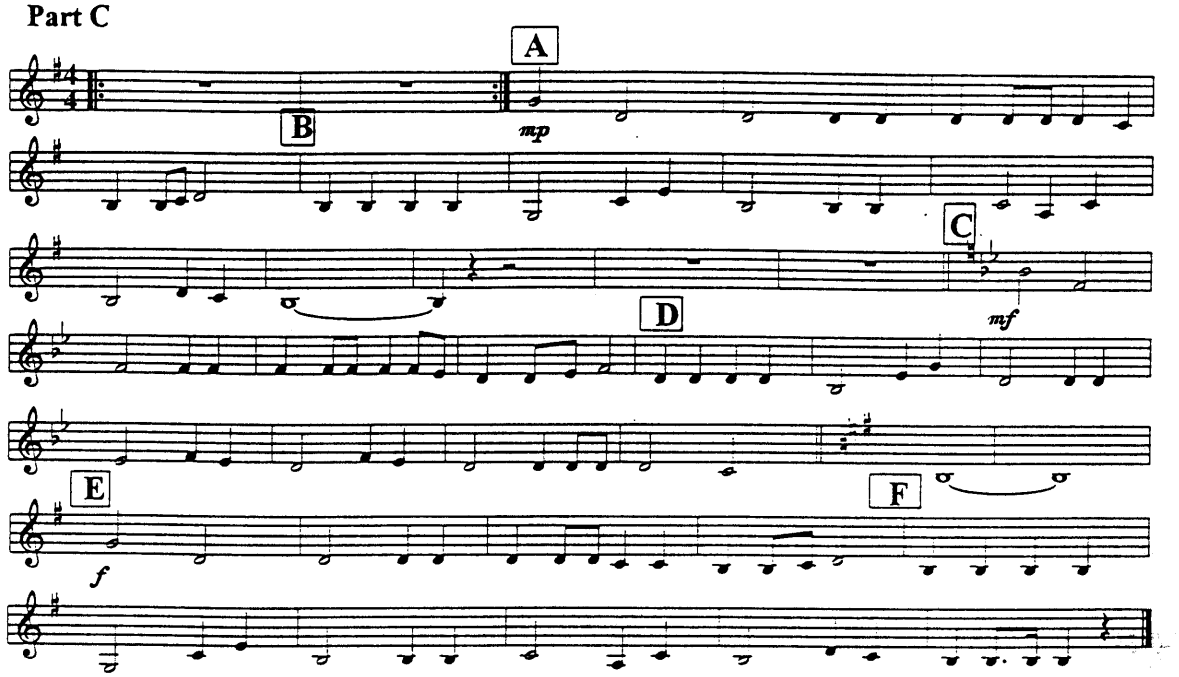
HOGAN'S HEROES

Bass Clarinet
Part B



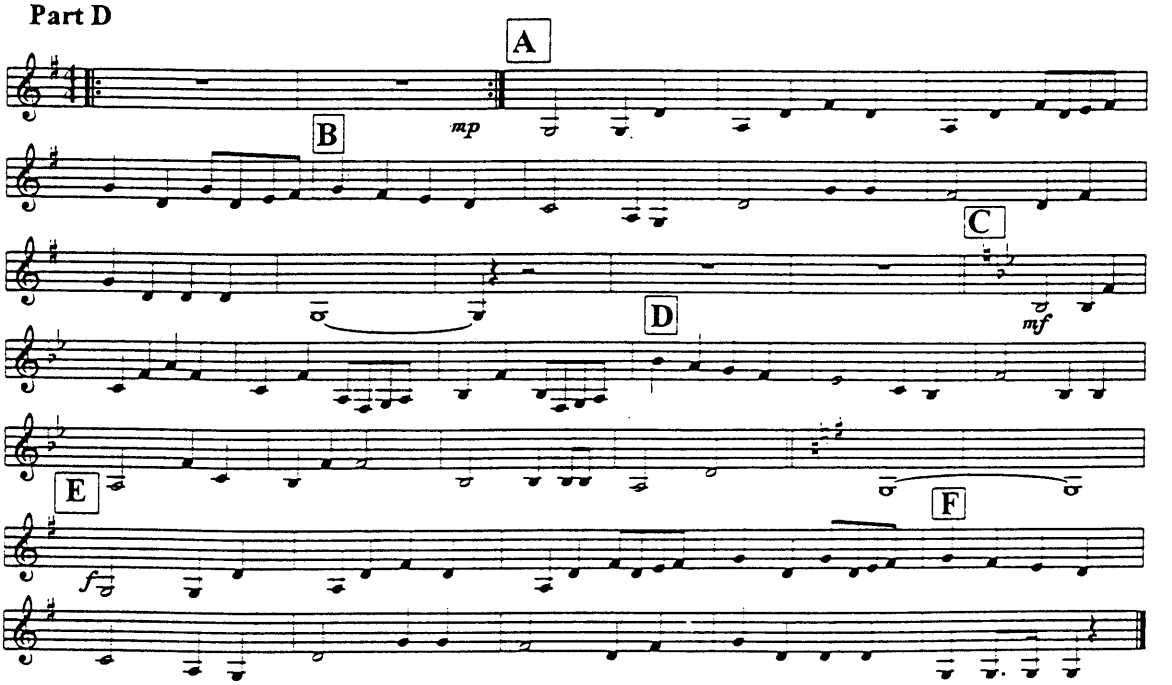
Bass Clarinet
Part C

HOGAN'S HEROES



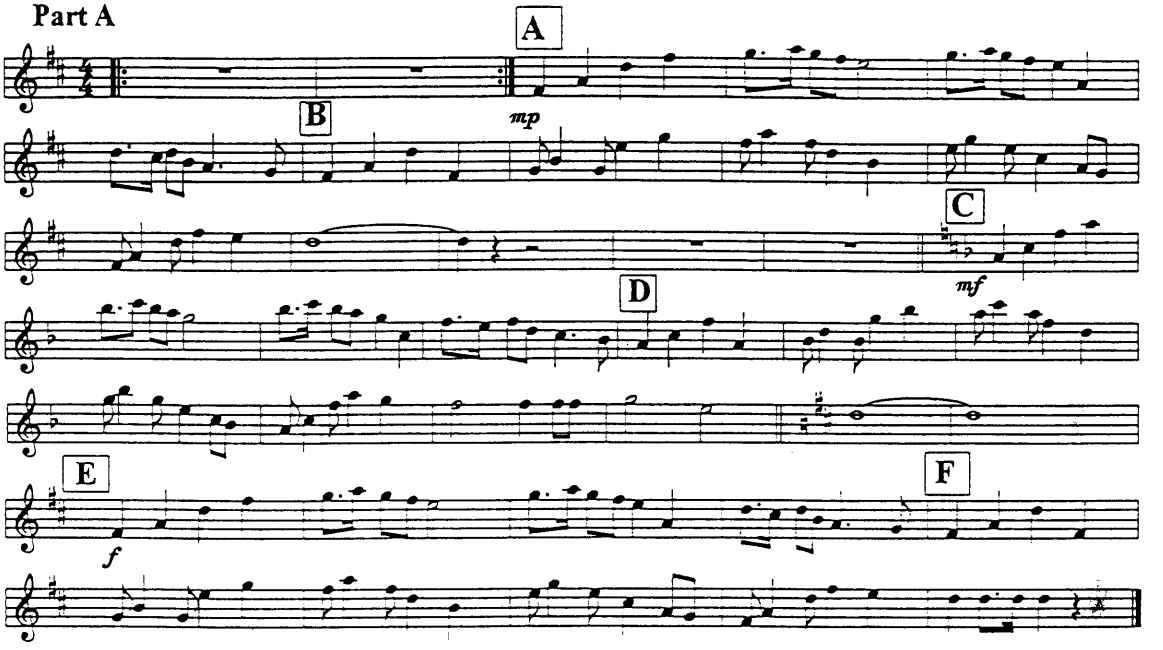
Bass Clarinet
Part D

HOGAN'S HEROES



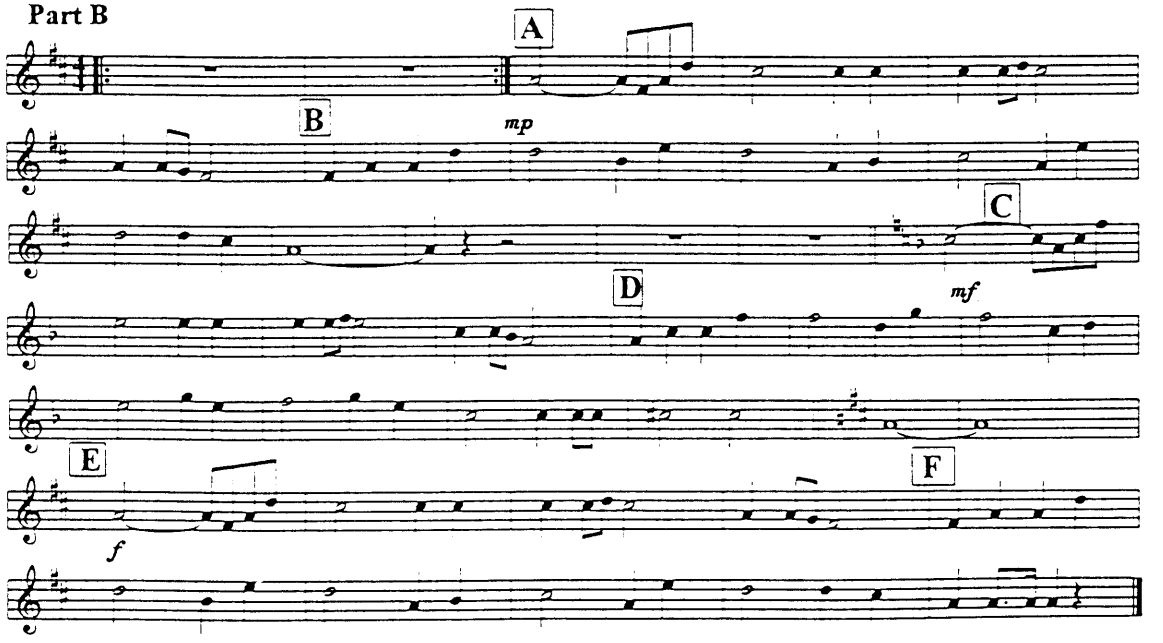
Alto Saxophone
Baritone Saxophone
Part A

HOGAN'S HEROES



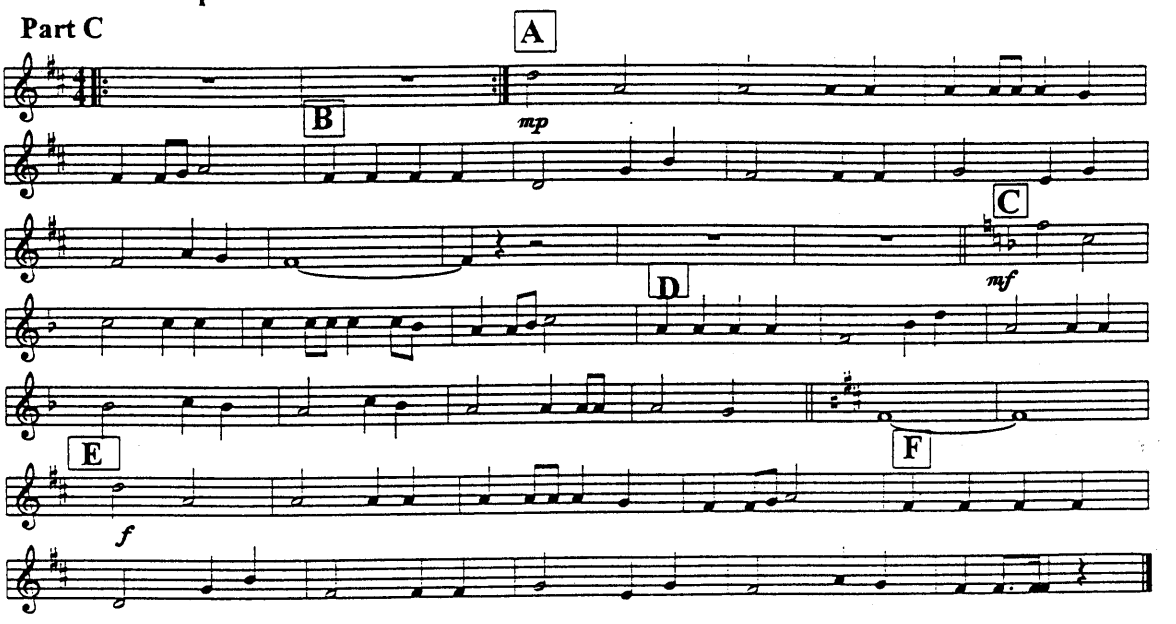
Alto Saxophone
Baritone Saxophone
Part B

HOGAN'S HEROES



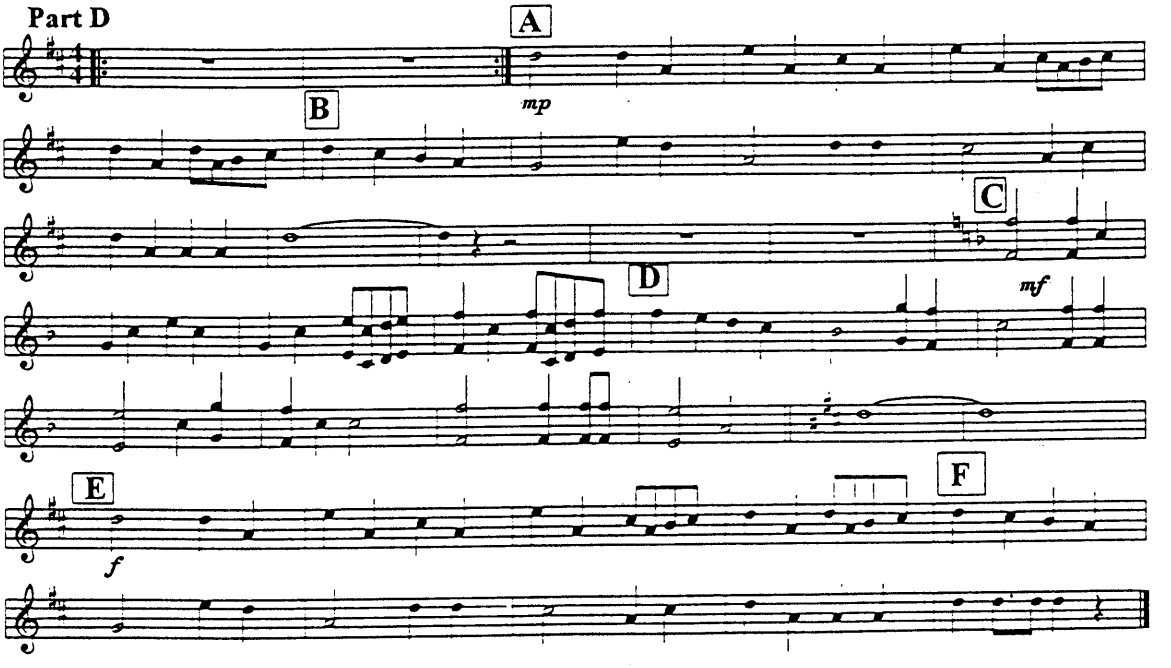
Alto Saxophone
Baritone Saxophone
Part C

HOGAN'S HEROES



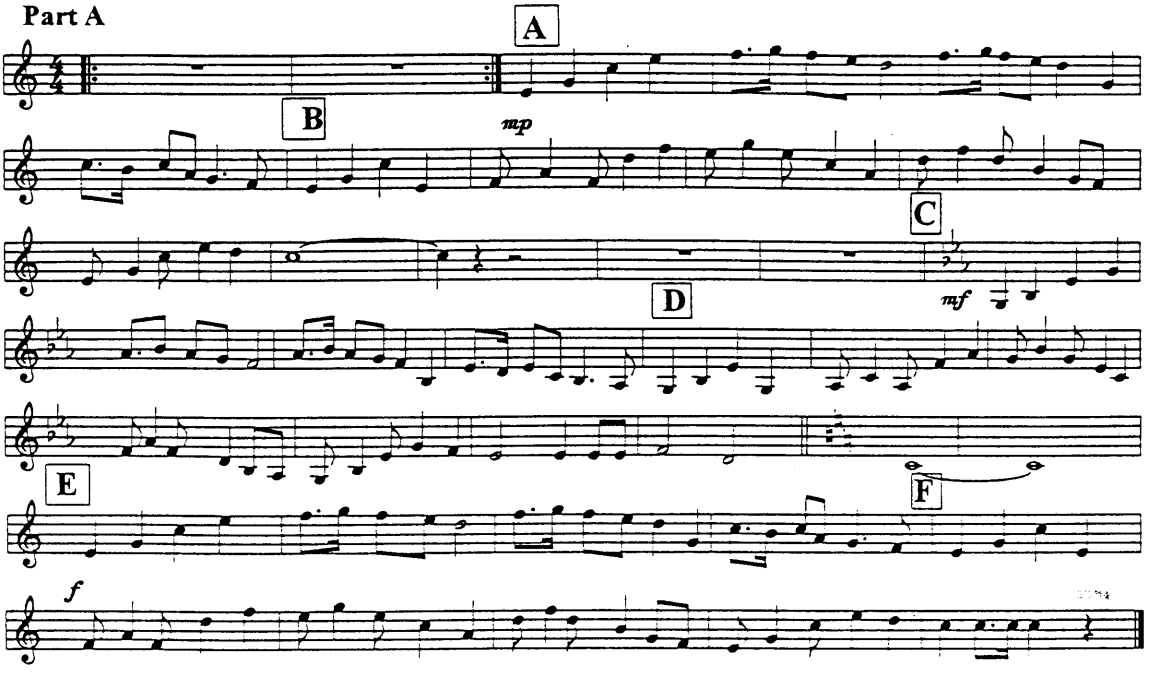
Alto Saxophone
Baritone Saxophone
Part D

HOGAN'S HEROES



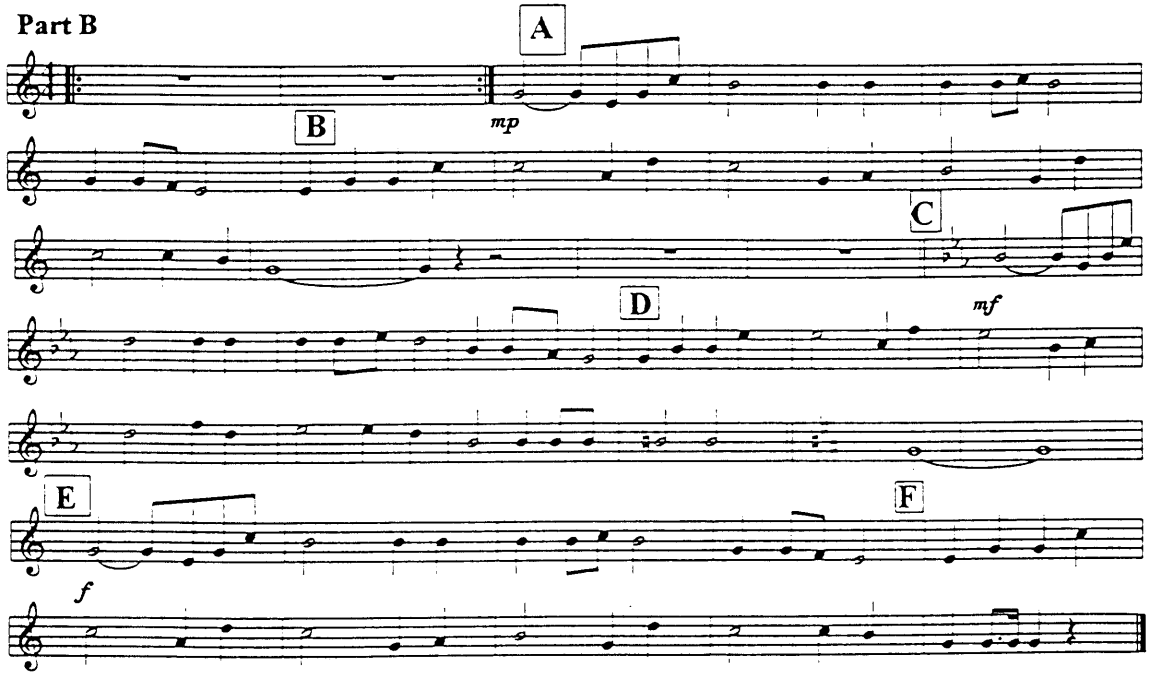
HOGAN'S HEROES

French Horn
Part A



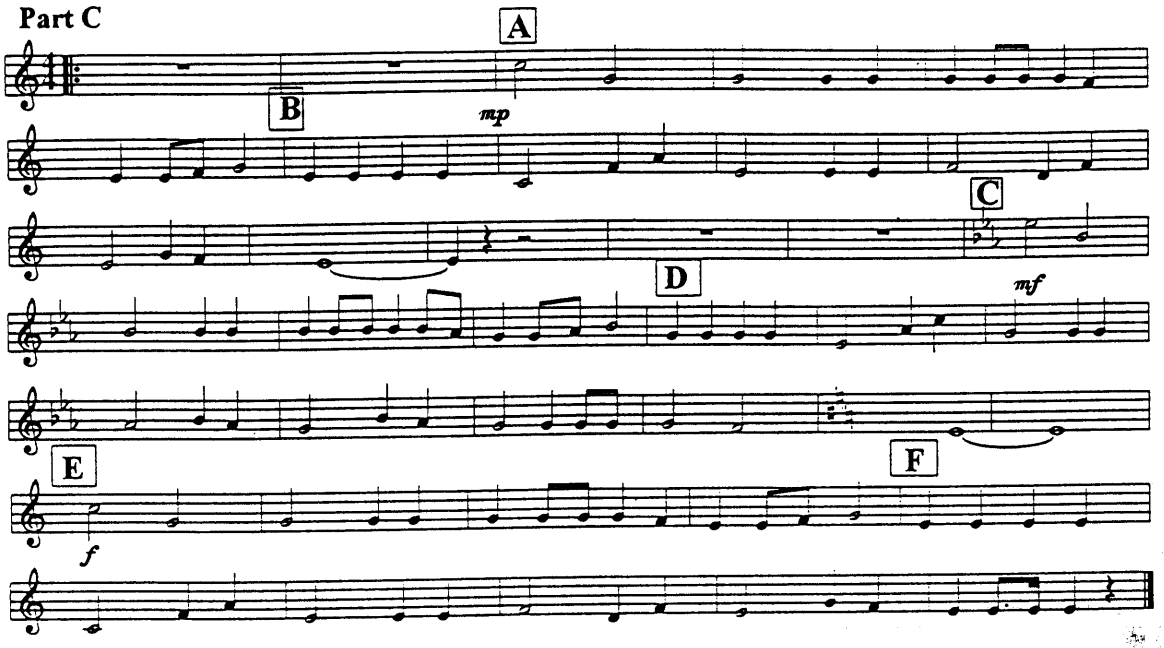
HOGAN'S HEROES

French Horn
Part B



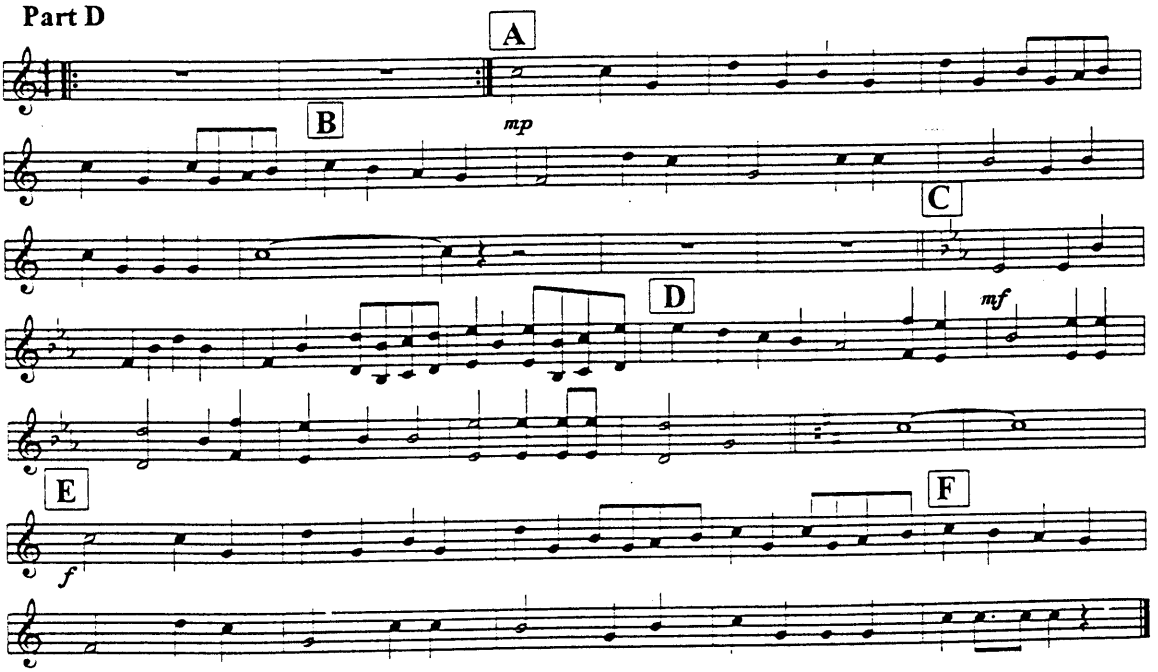
HOGAN'S HEROES

French Horn
Part C



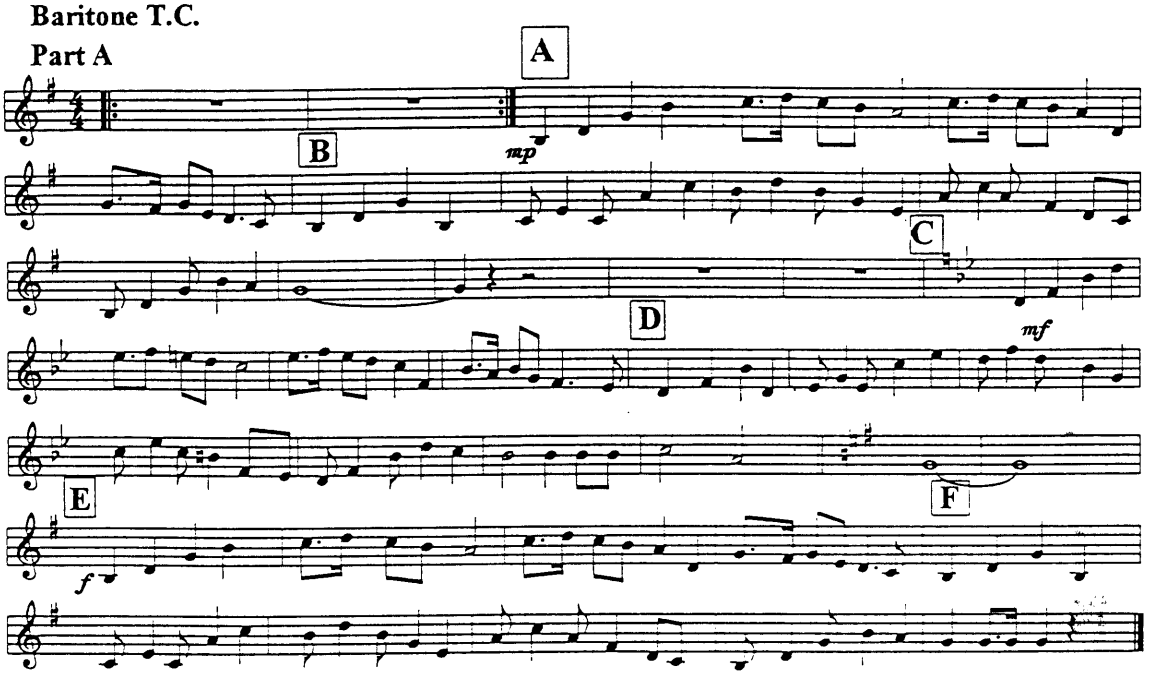
HOGAN'S HEROES

French Horn
Part D



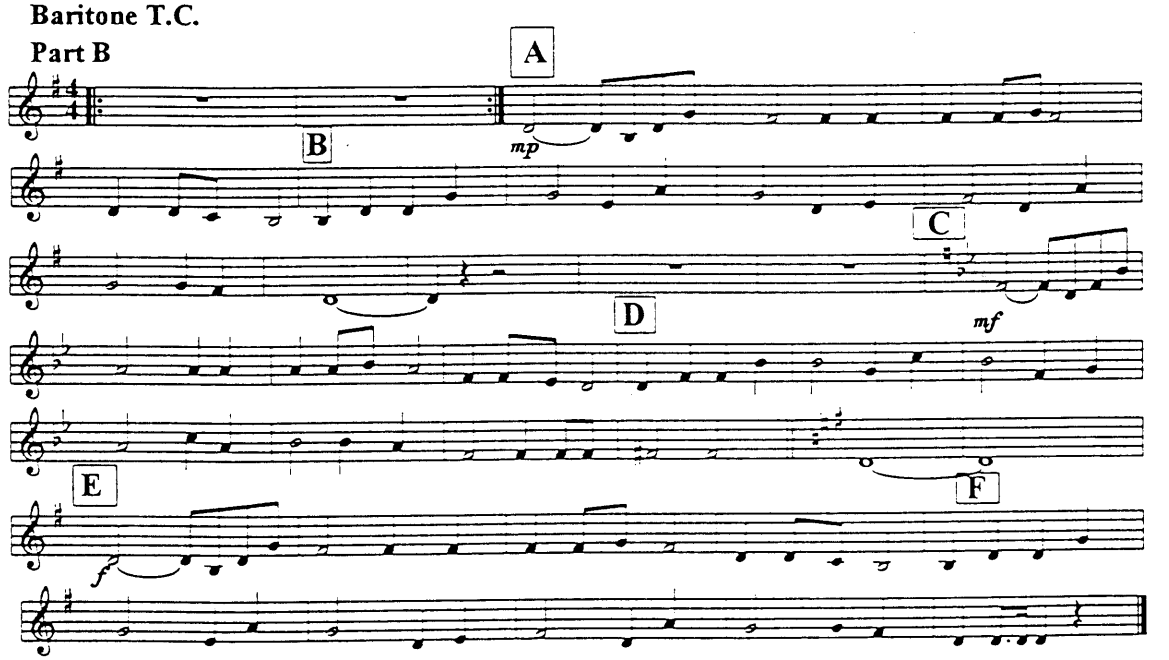
Trumpet
Clarinet (low)
Baritone T.C.
Part A

HOGAN'S HEROES



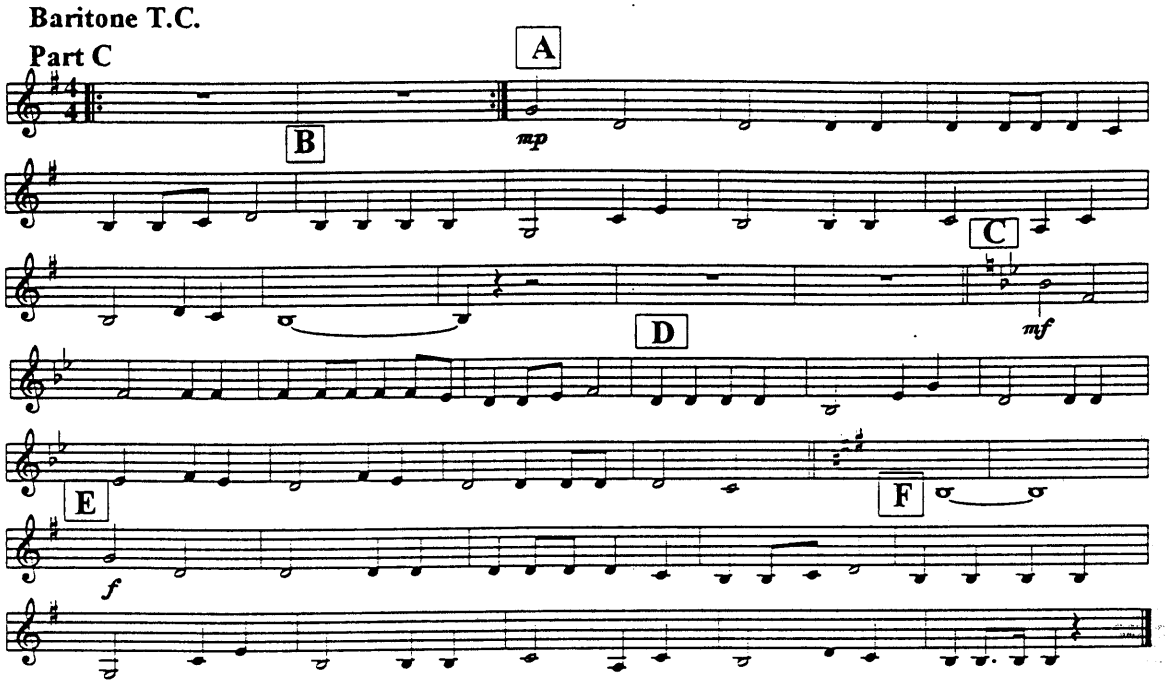
Trumpet
Clarinet (low)
Baritone T.C.
Part B

HOGAN'S HEROES



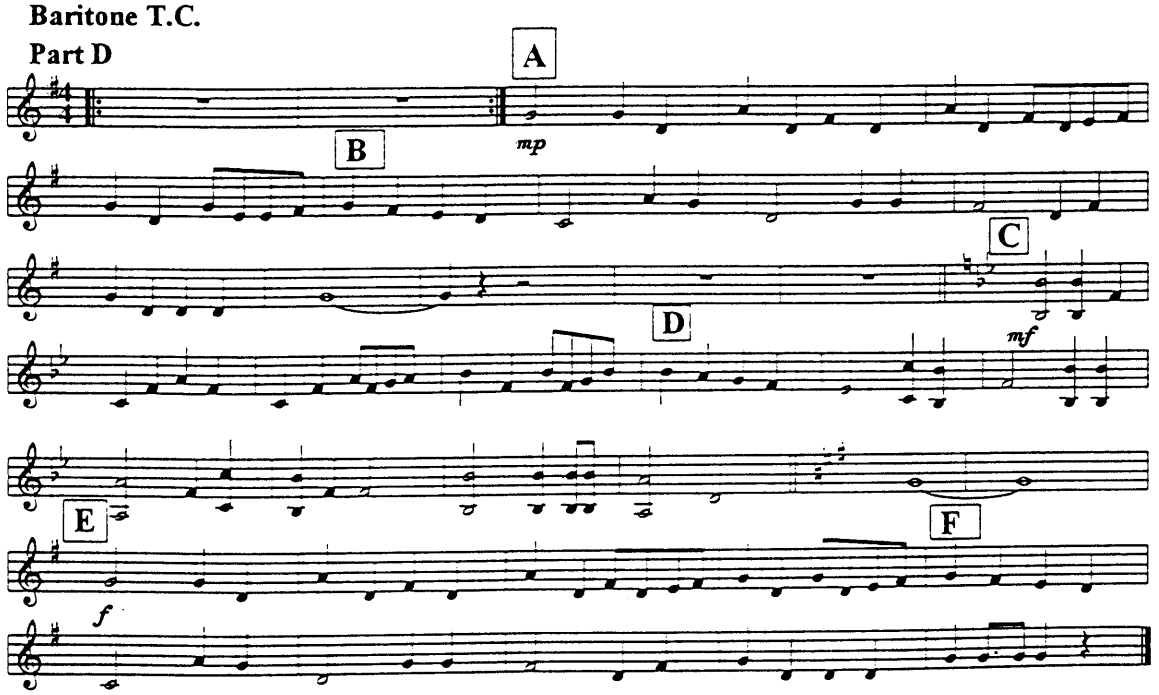
Trumpet
Clarinet (low)
Baritone T.C.
Part C

HOGAN'S HEROES



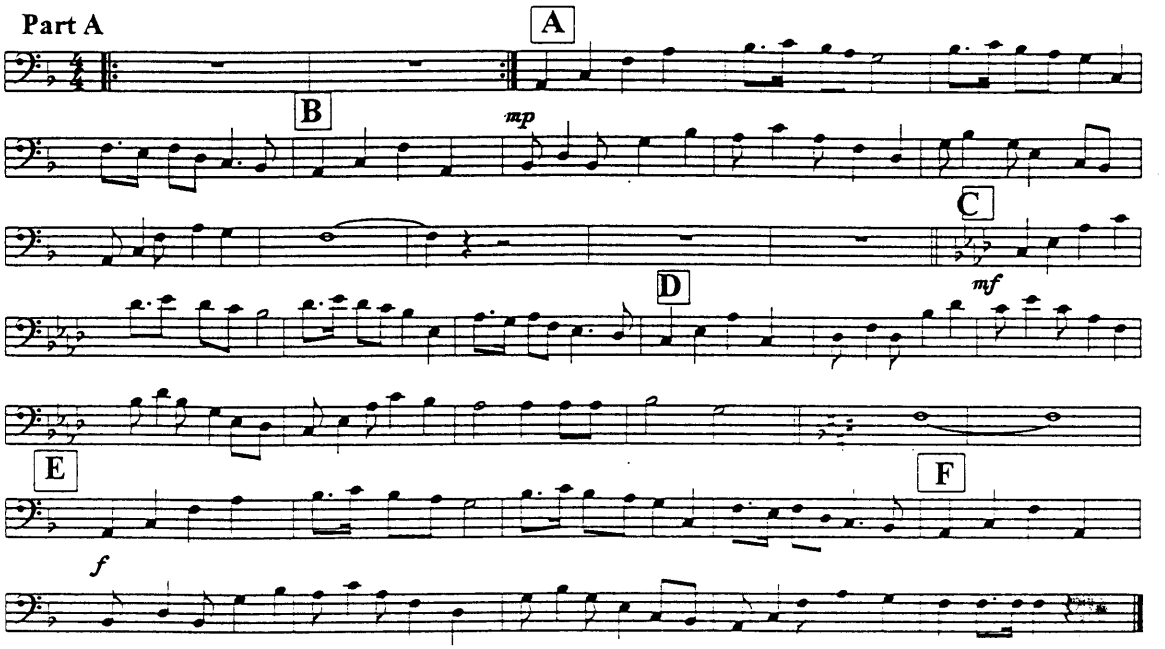
Trumpet
Clarinet (low)
Baritone T.C.
Part D

HOGAN'S HEROES



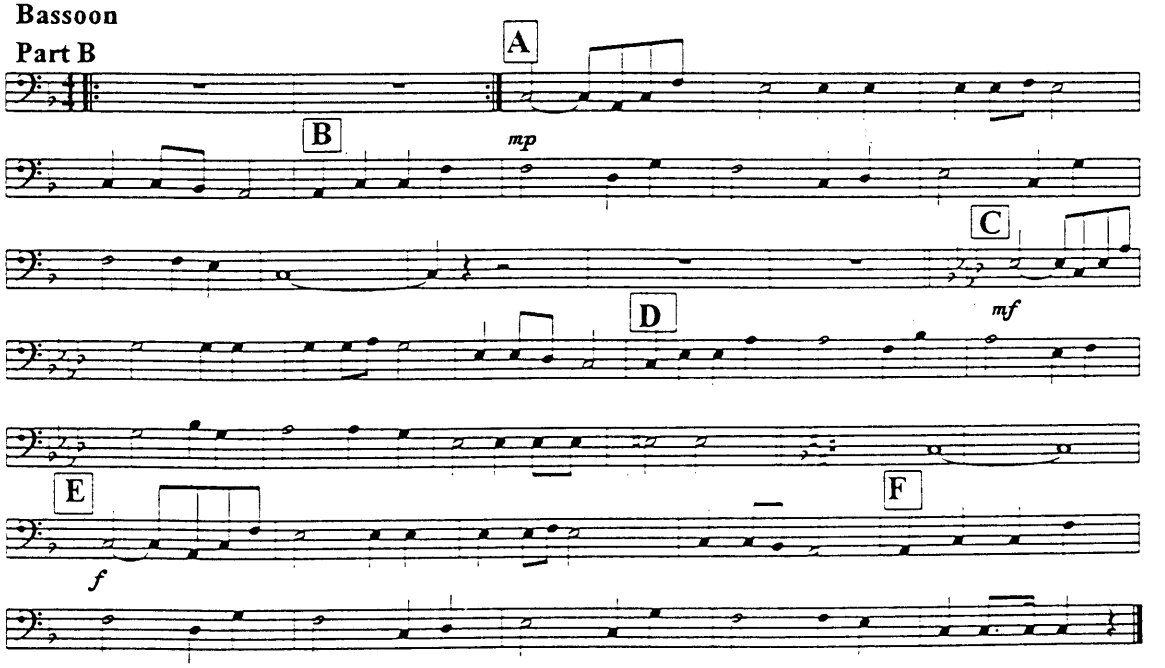
Trombone
Baritone B.C.
Bassoon
Part A

HOGAN'S HEROES



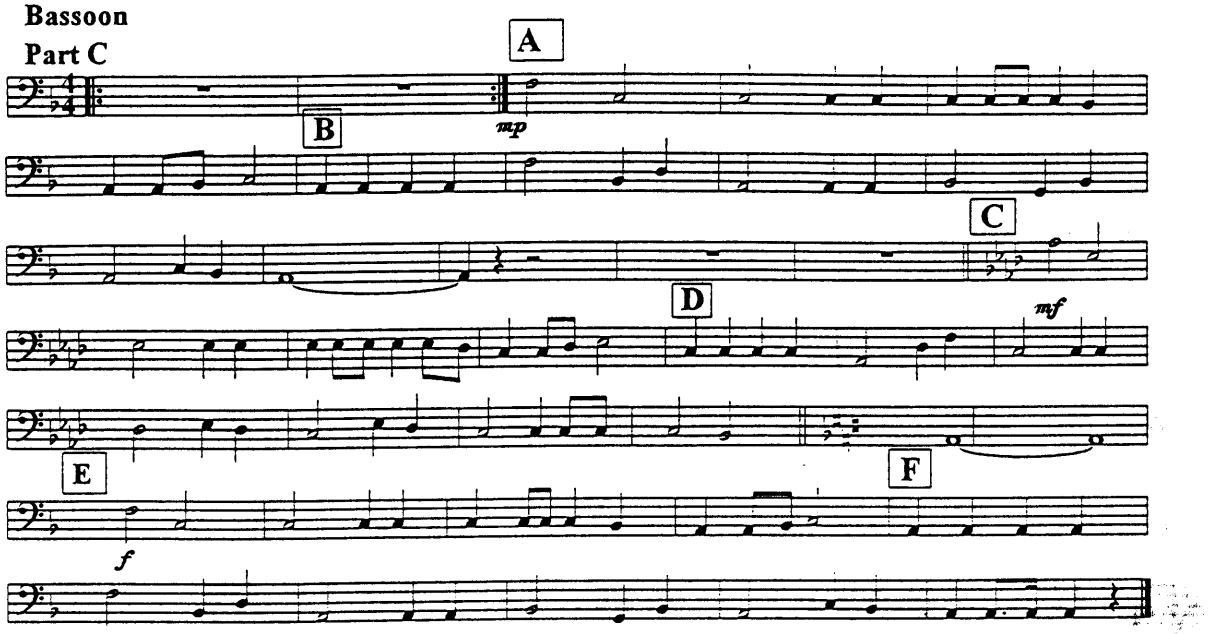
Trombone
Baritone B.C.
Bassoon
Part B

HOGAN'S HEROES



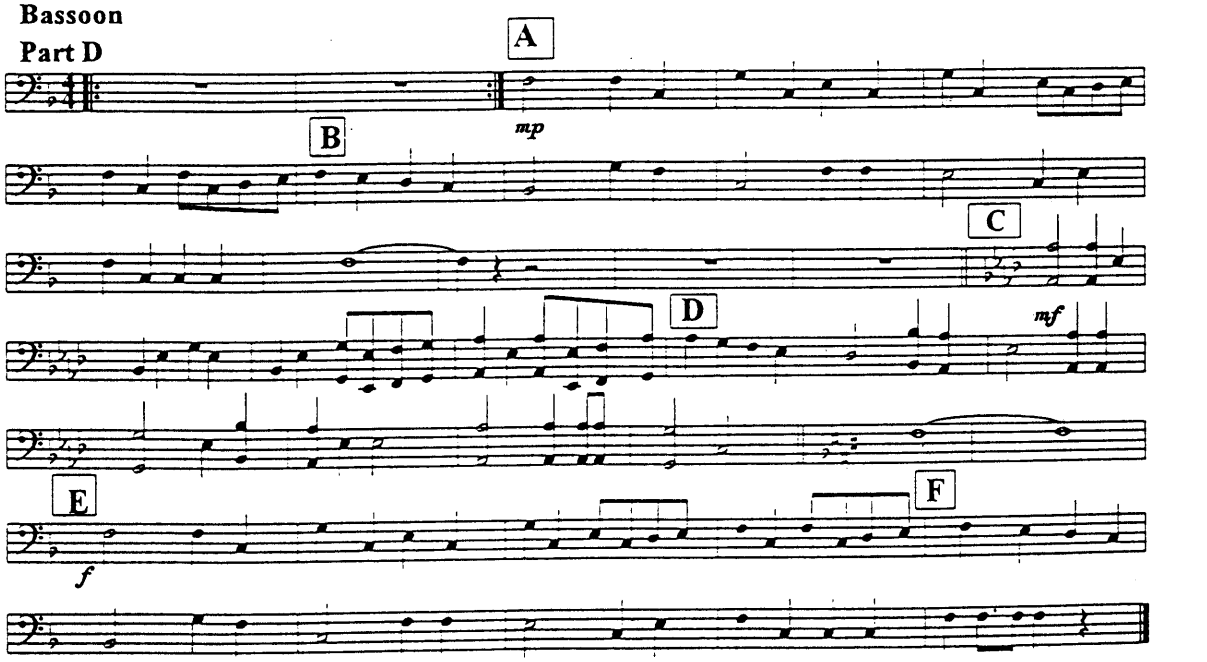
Trombone
Baritone T.C.
Bassoon
Part C

HOGAN'S HEROES



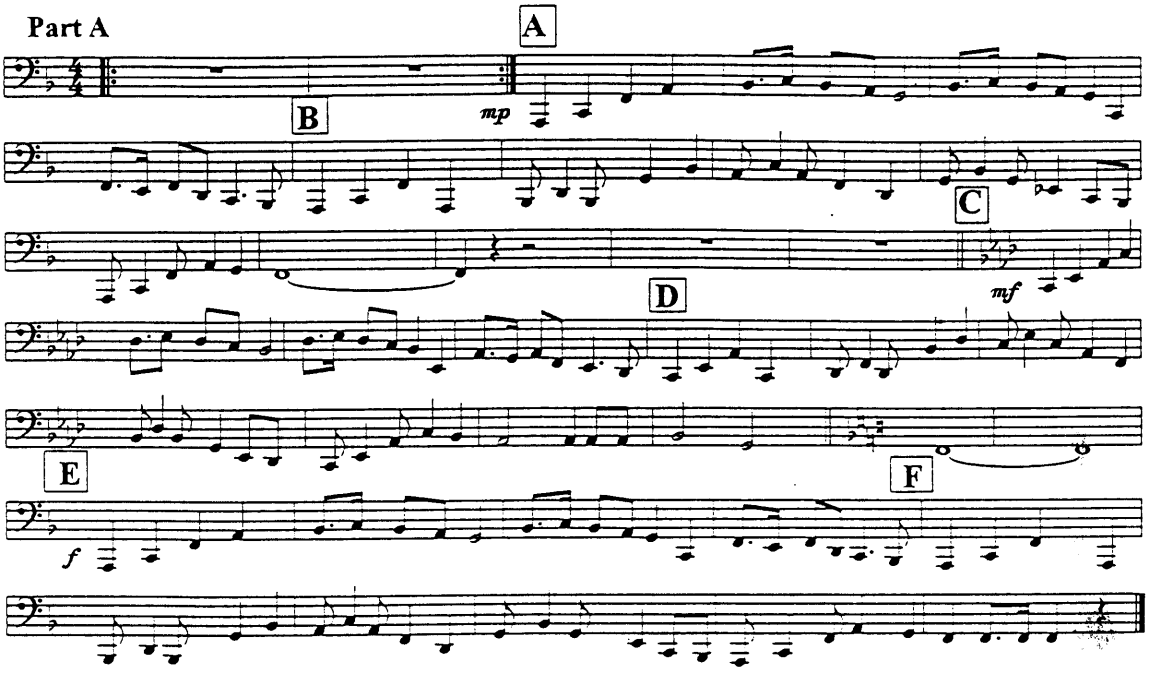
Trombone
Baritone T.C.
Bassoon
Part D

HOGAN'S HEROES



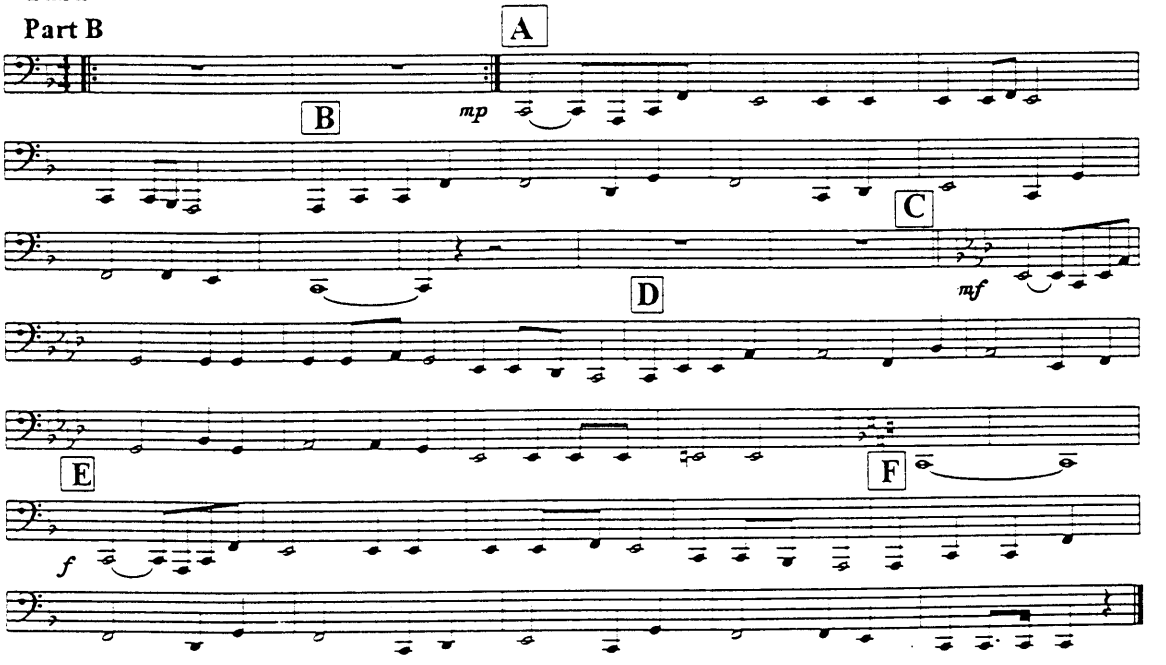
HOGAN'S HEROES

Tuba
Part A



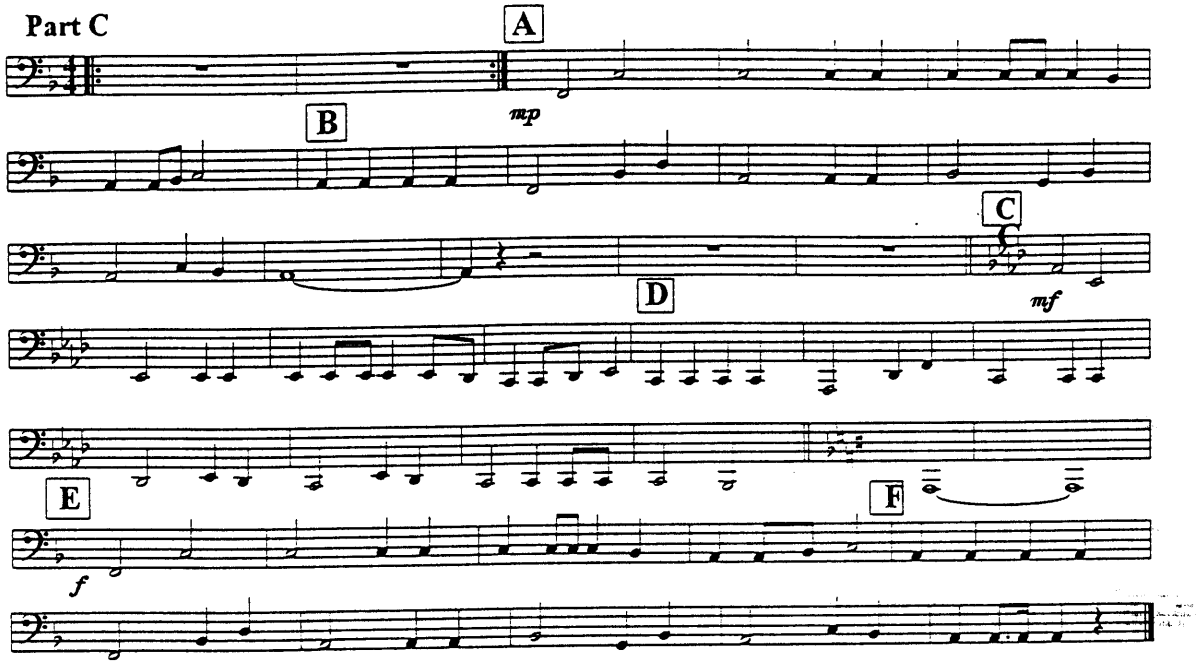
HOGAN'S HEROES

Tuba
Part B



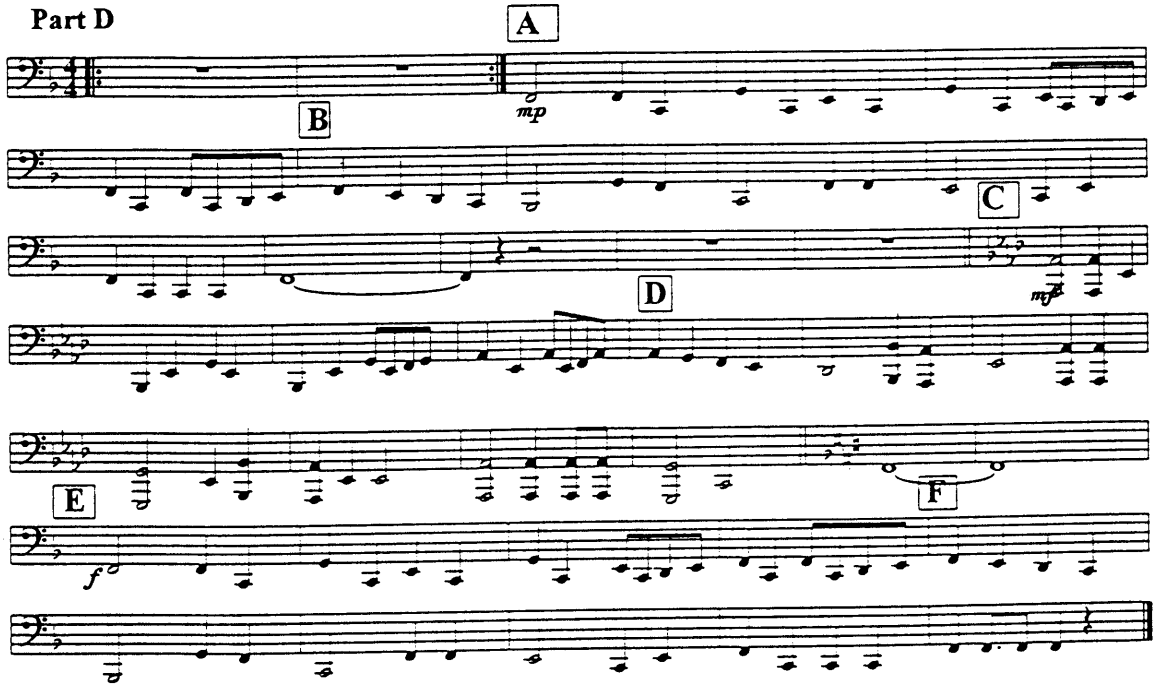
HOGAN'S HEROES

Tuba
Part C



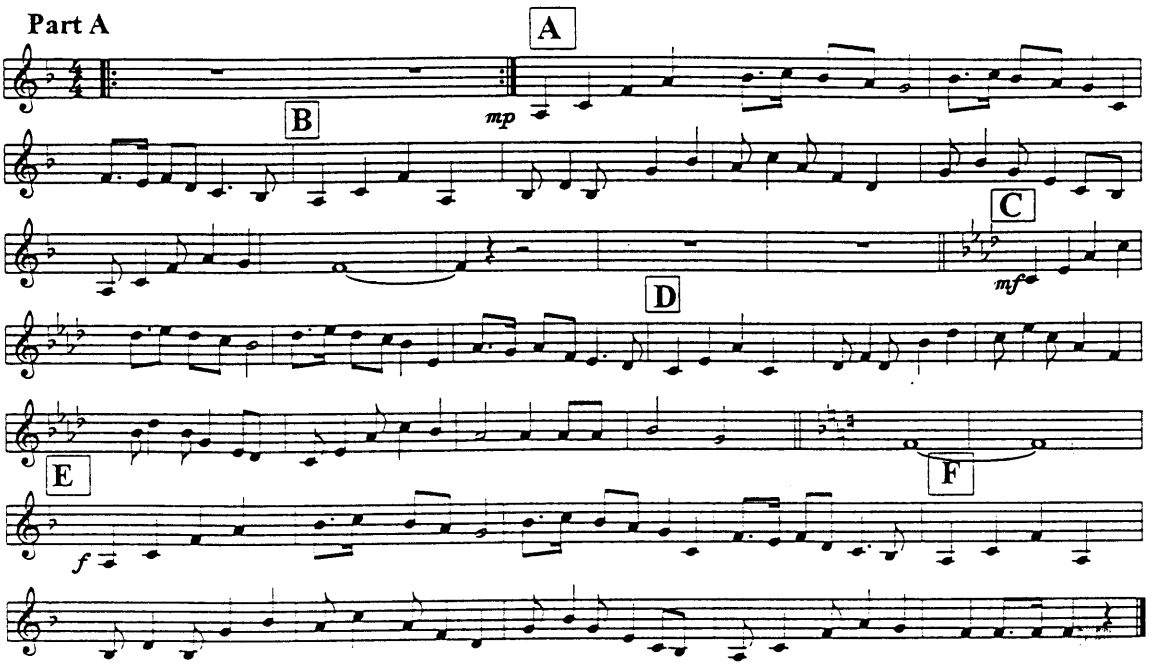
HOGAN'S HEROES

Tuba
Part D



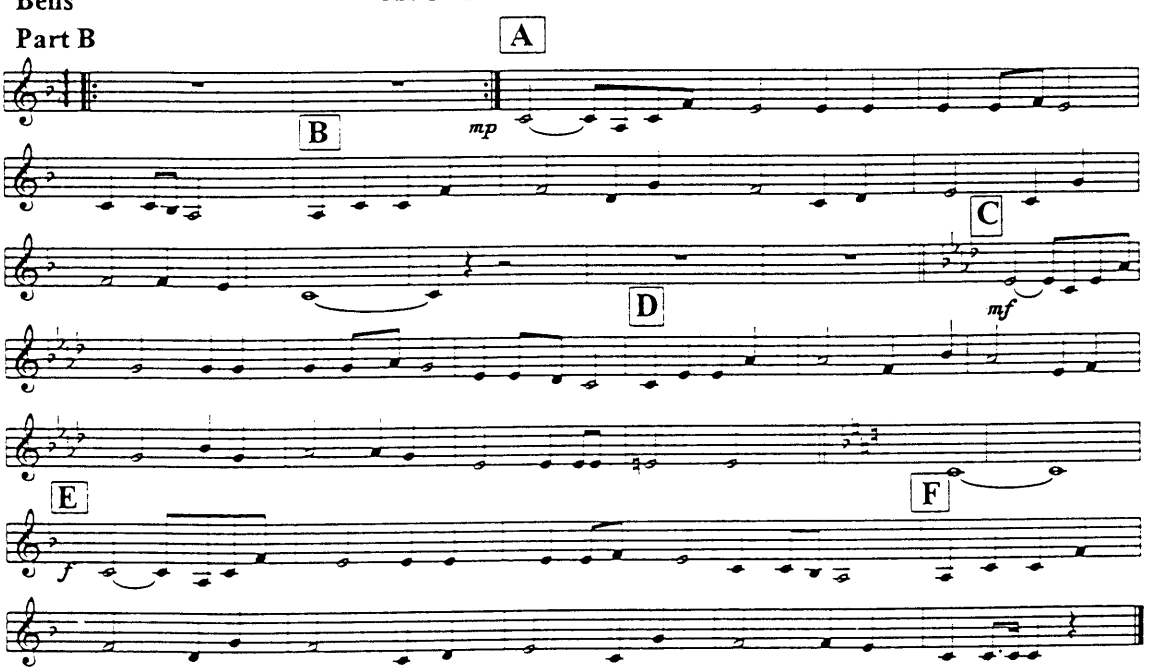
HOGAN'S HEROES

Bells
Part A



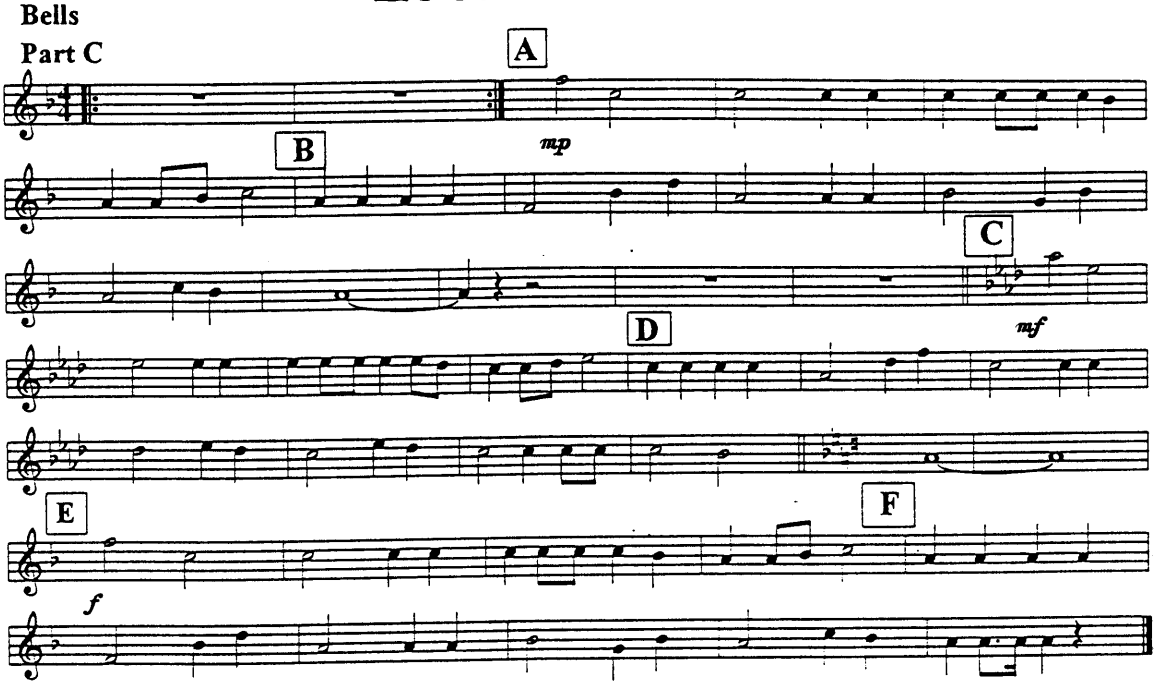
HOGAN'S HEROES

Bells
Part B



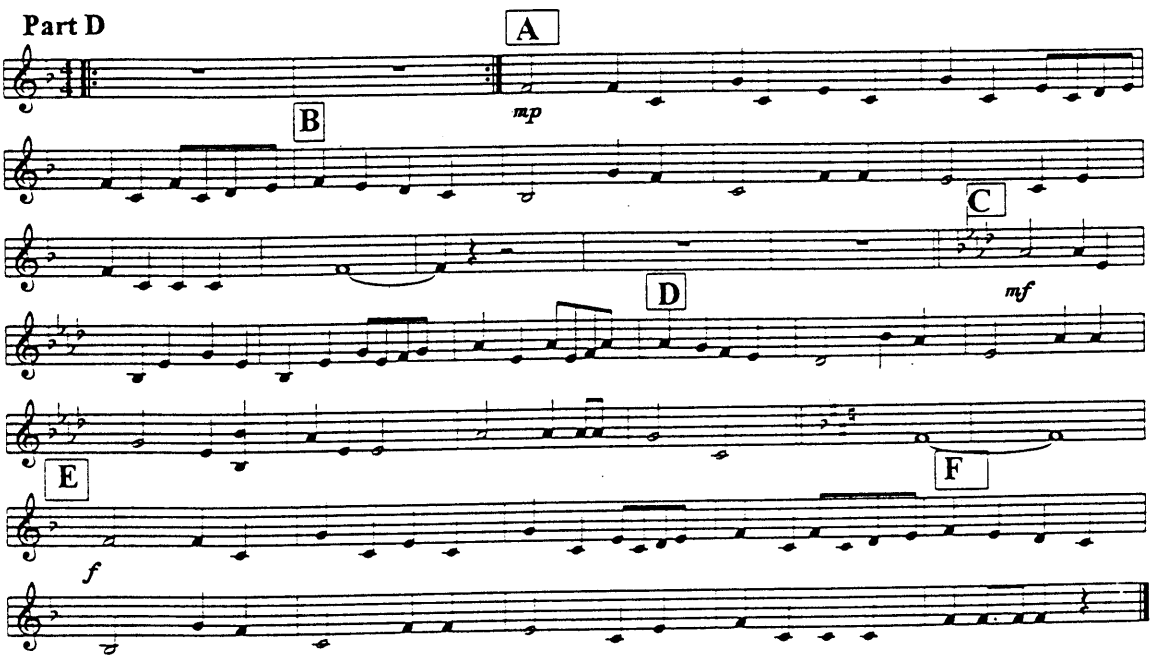
HOGAN'S HEROES

Bells
Part C



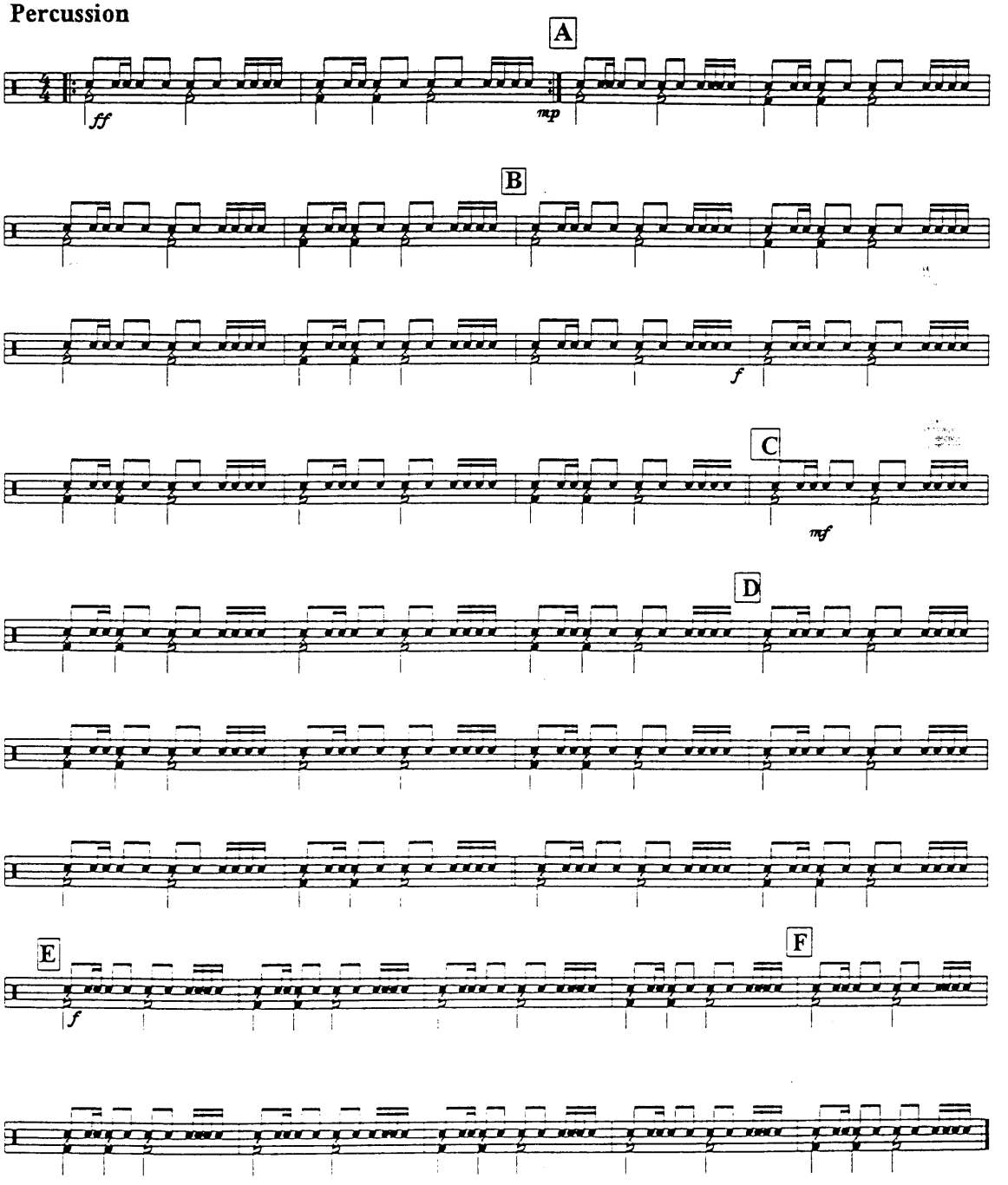
HOGAN'S HEROES

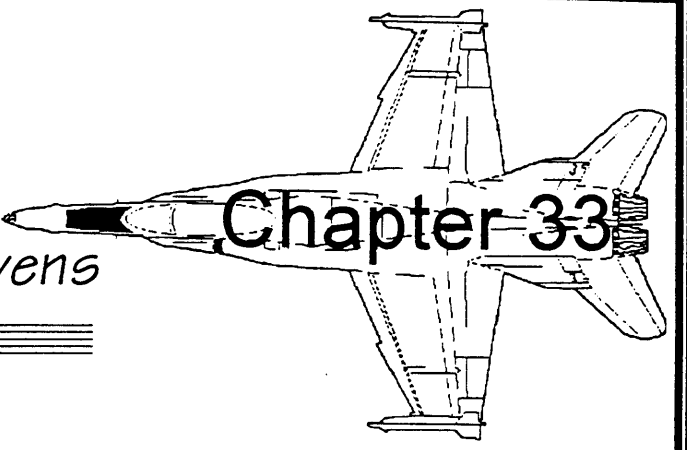
Bells
Part D



HOGAN'S HEROES

Percussion





Chapter 33

I Was Chasing One-Elevens

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

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

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

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

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

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

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

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

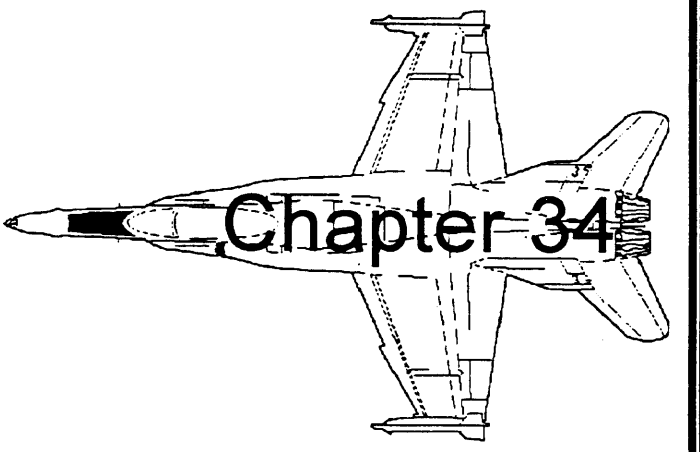
4. I was dodging bloody debris just above the Zuider Zee,
I was dodging bloody debris just above the Zuider Zee,
I was dodging bloody debris just above the Zuider Zee,
When the bloody Hun exploded right in front of bloody me.

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

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

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

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



Chapter 34

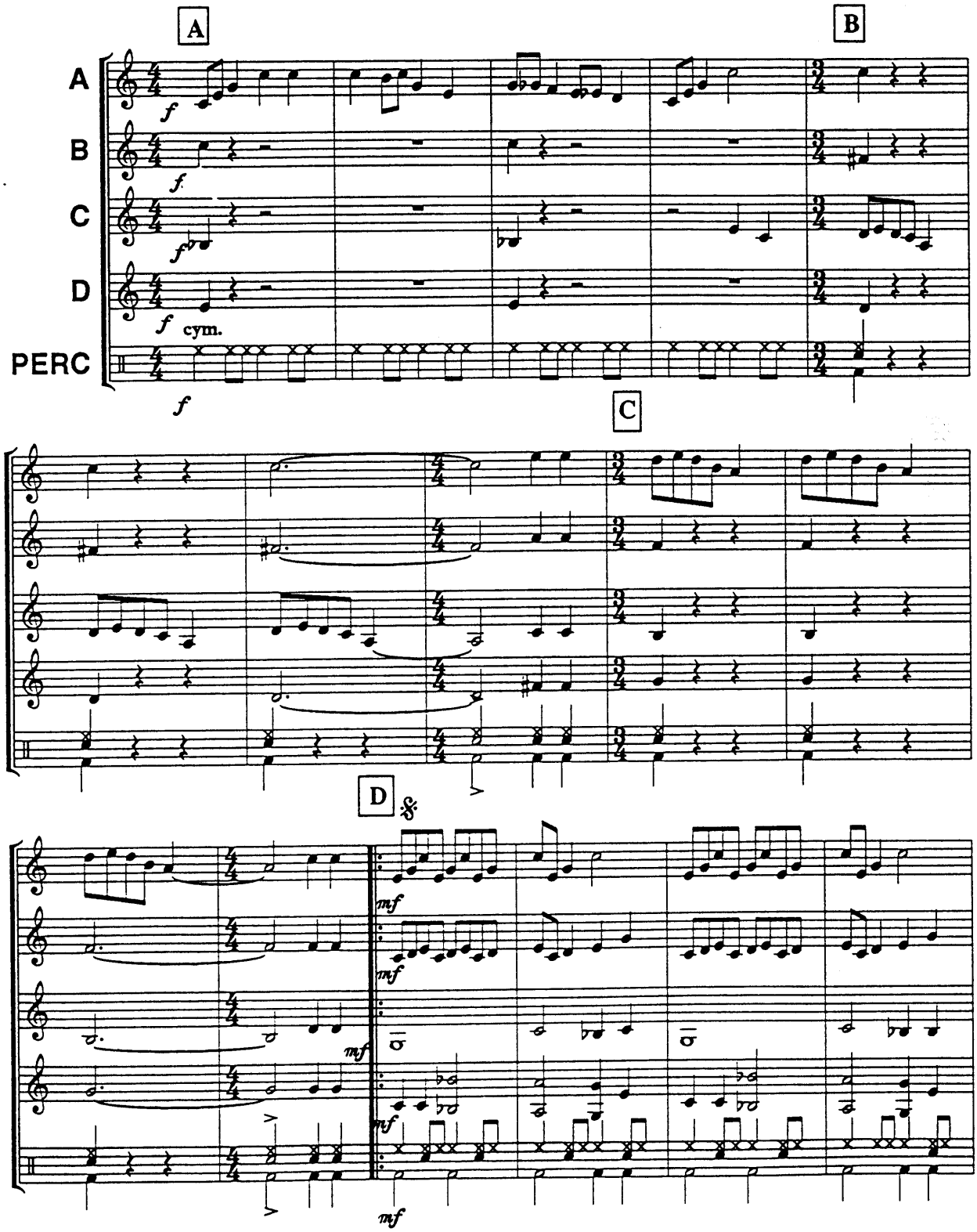
In The Mood

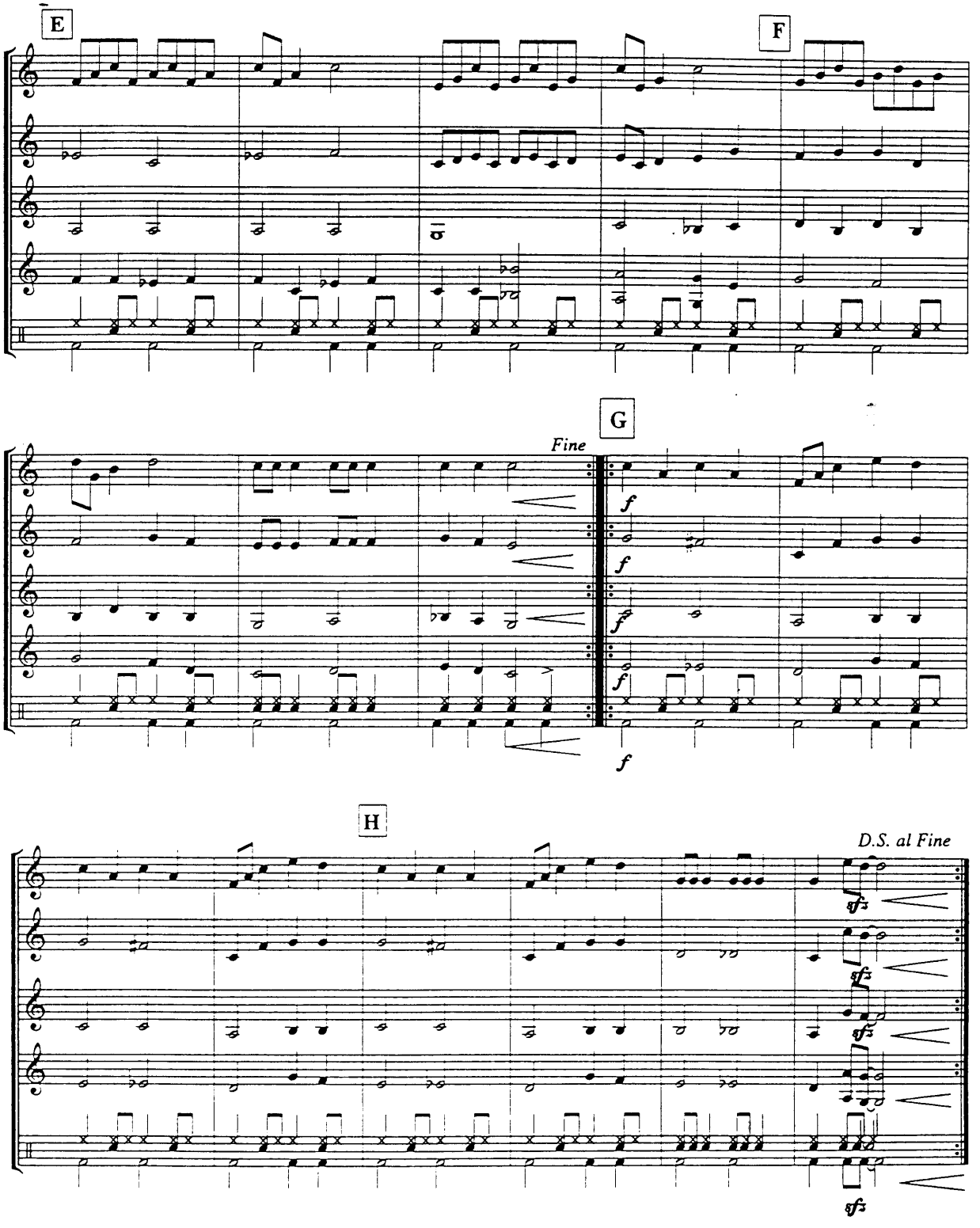
The Big Band sound became very popular during World War II. No other piece really represented the style of WWII better than "In The Mood". It soon became everybody's favourite number. It was originally written as a light instrumental piece for Artie Shaw, who frequently performed it. The initial piece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

IN THE MOOD

Bb CONDUCTOR
(swing style)

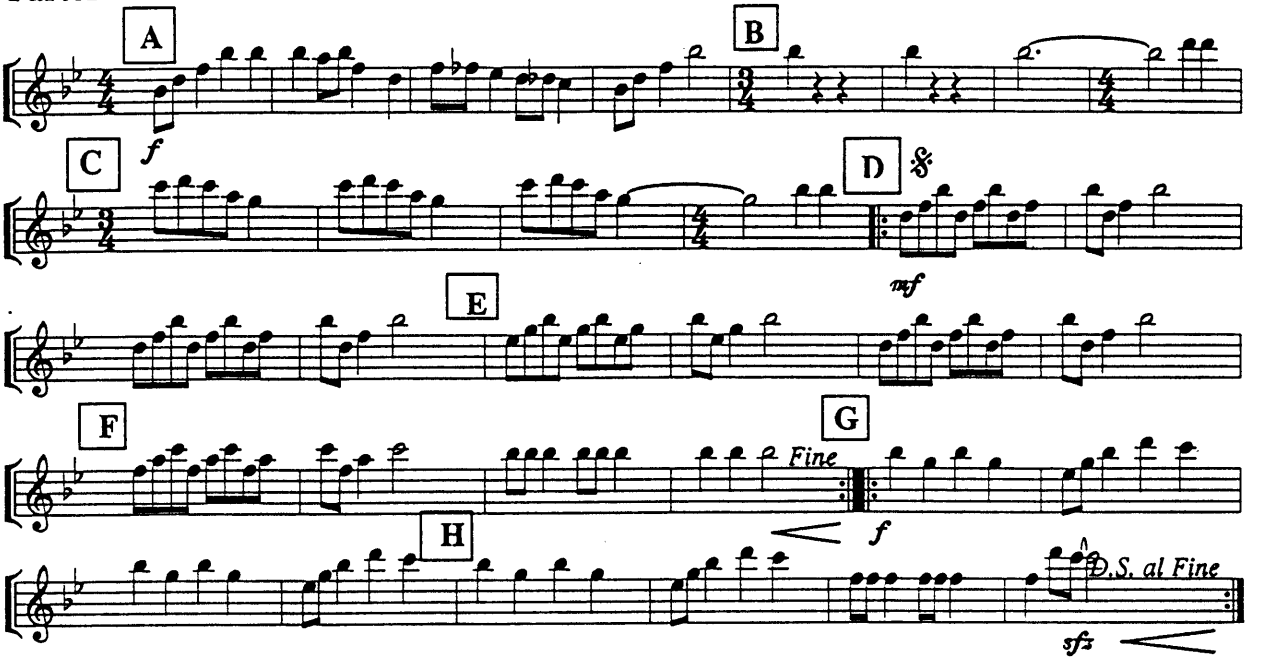
INSPECTION TUNE




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

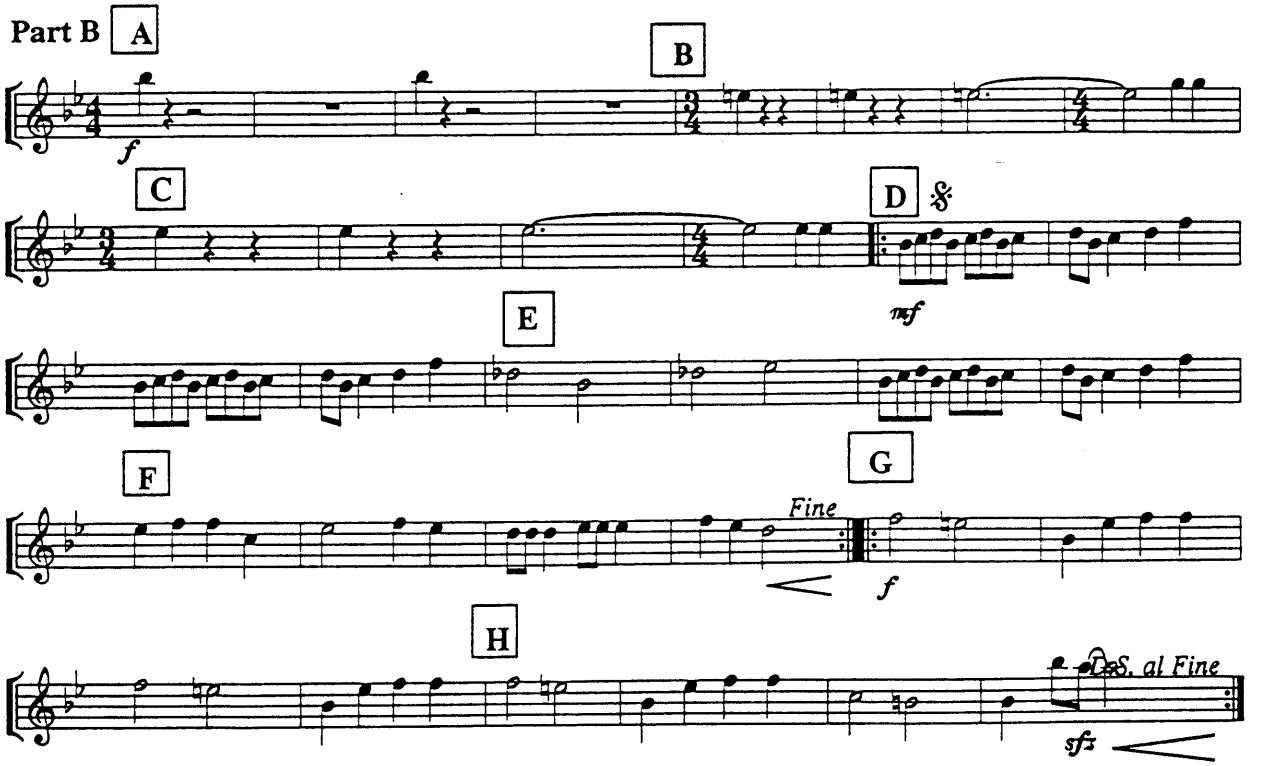
IN THE MOOD

Flute
Oboe
Part A



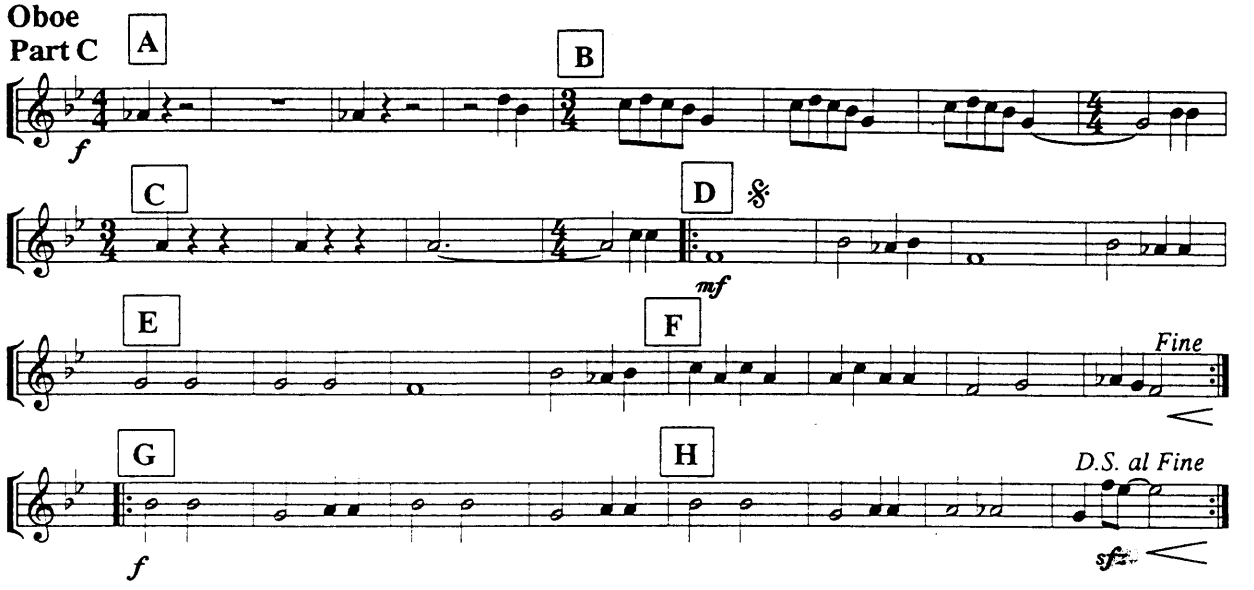
IN THE MOOD

Flute
Oboe
Part B



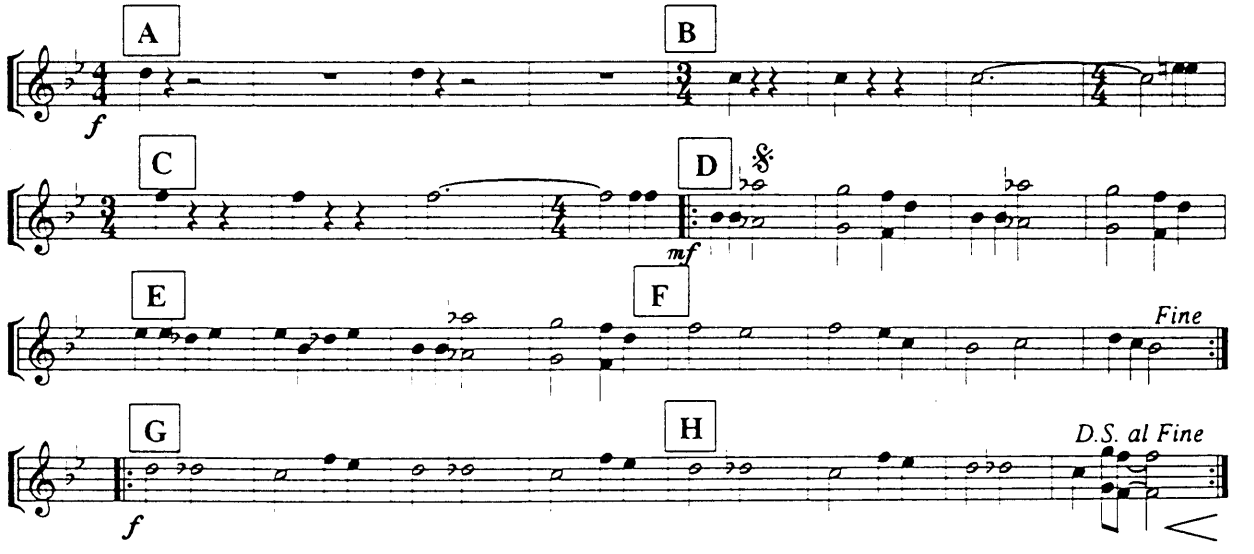
IN THE MOOD

Flute
Oboe
Part C



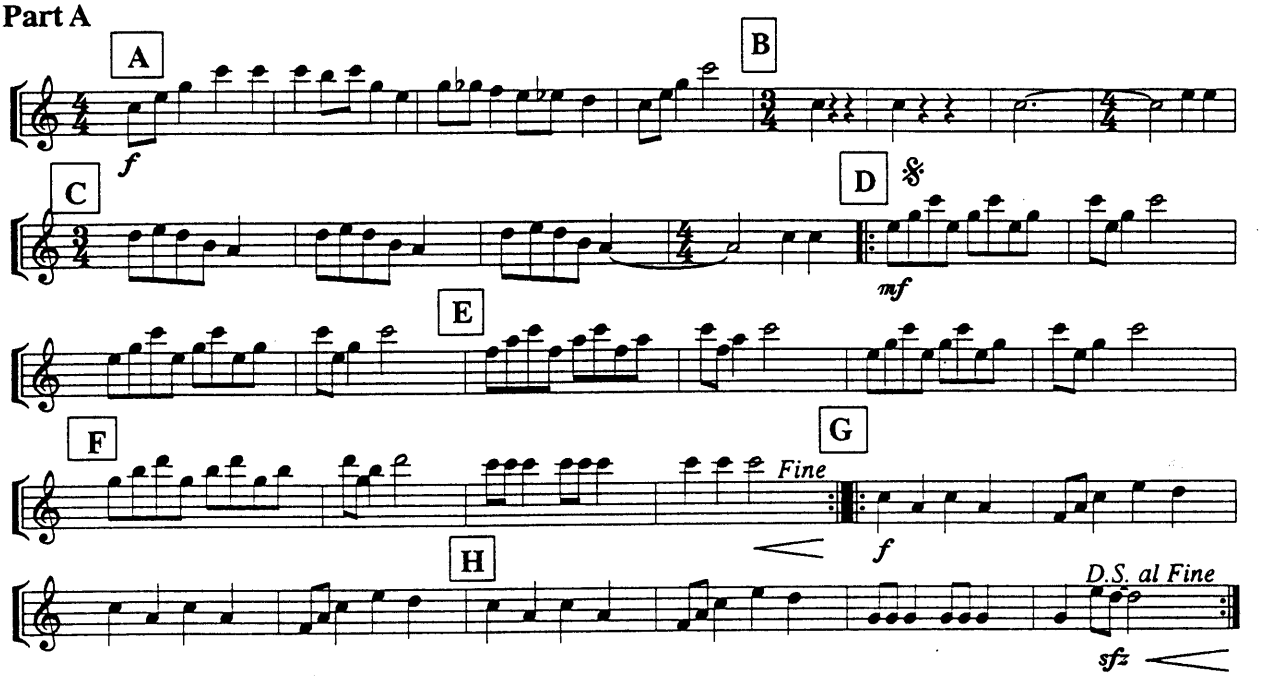
IN THE MOOD

Flute
Oboe
Part D



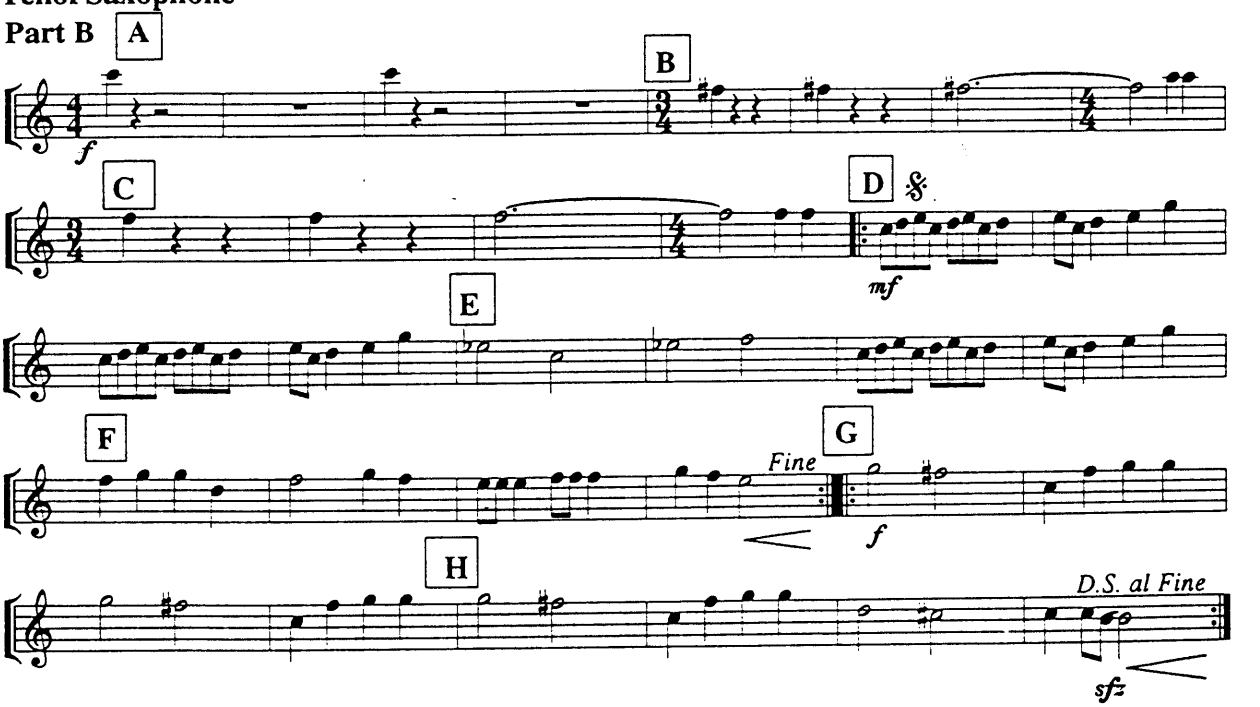
Clarinet (high)
Tenor Saxophone
Part A

IN THE MOOD



Clarinet (high)
Tenor Saxophone
Part B

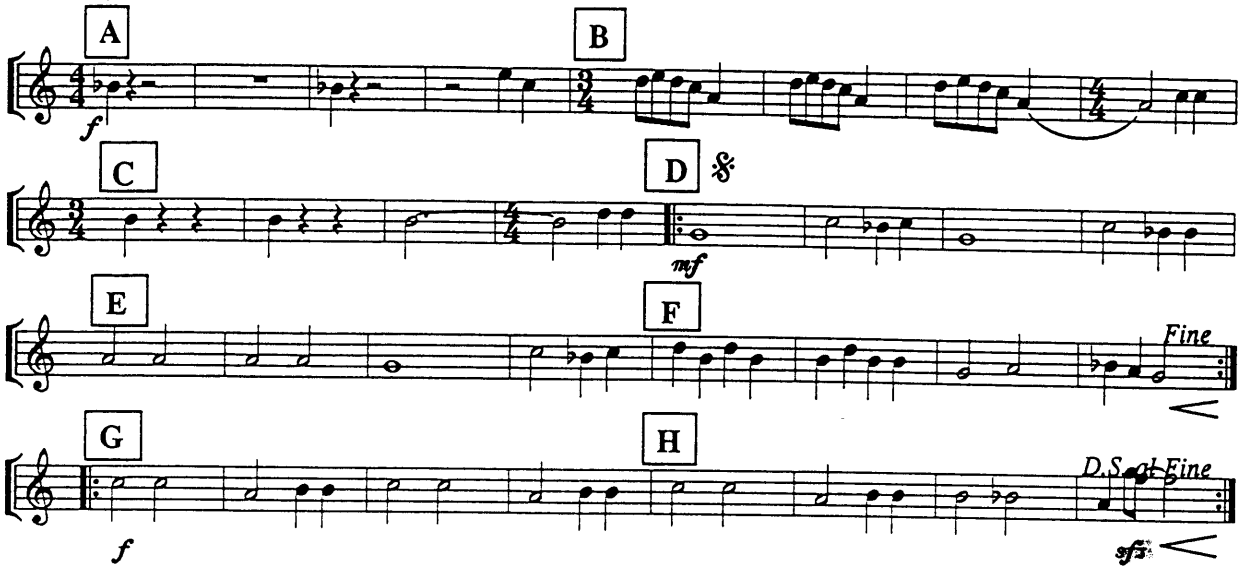
IN THE MOOD



IN THE MOOD

Clarinet (high)
Tenor Saxophone

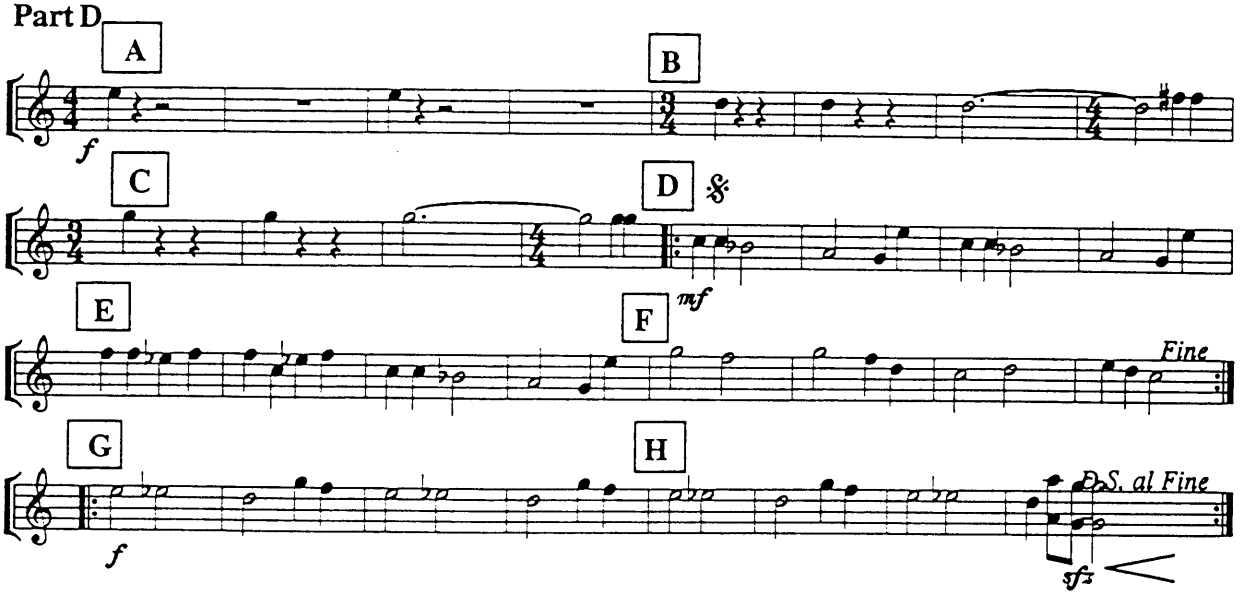
Part C



IN THE MOOD

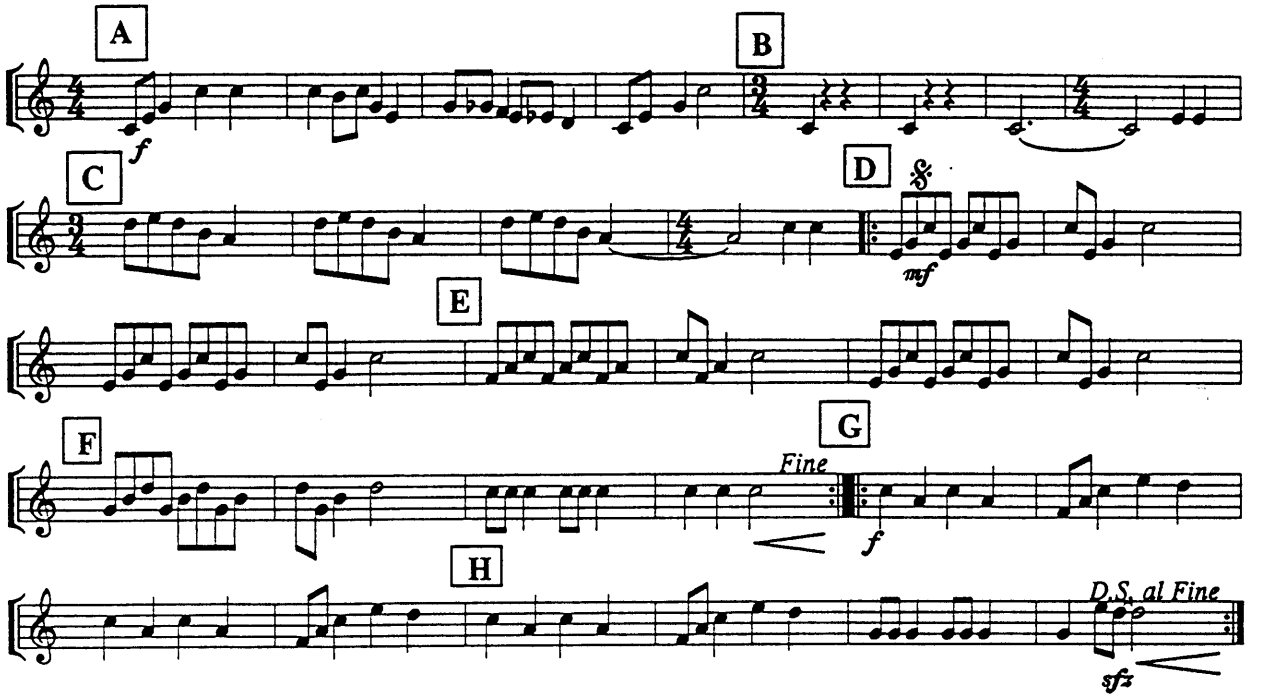
Clarinet (high)
Tenor Saxophone

Part D



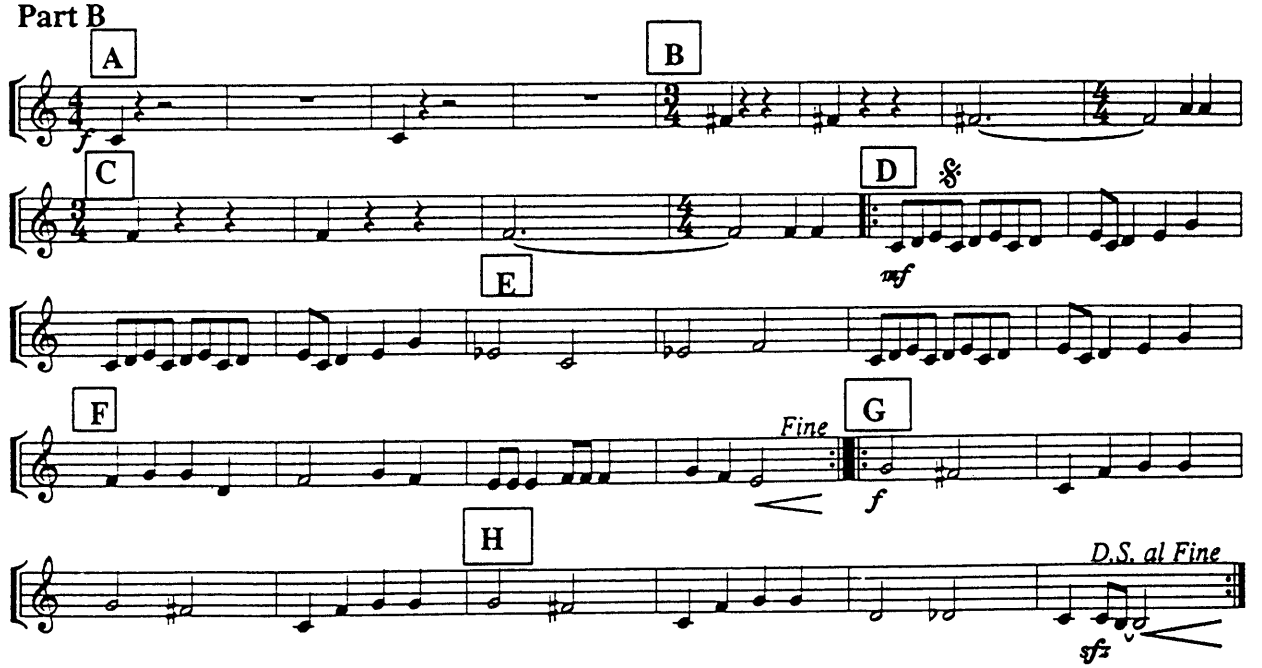
IN THE MOOD

Bass Clarinet
Part A



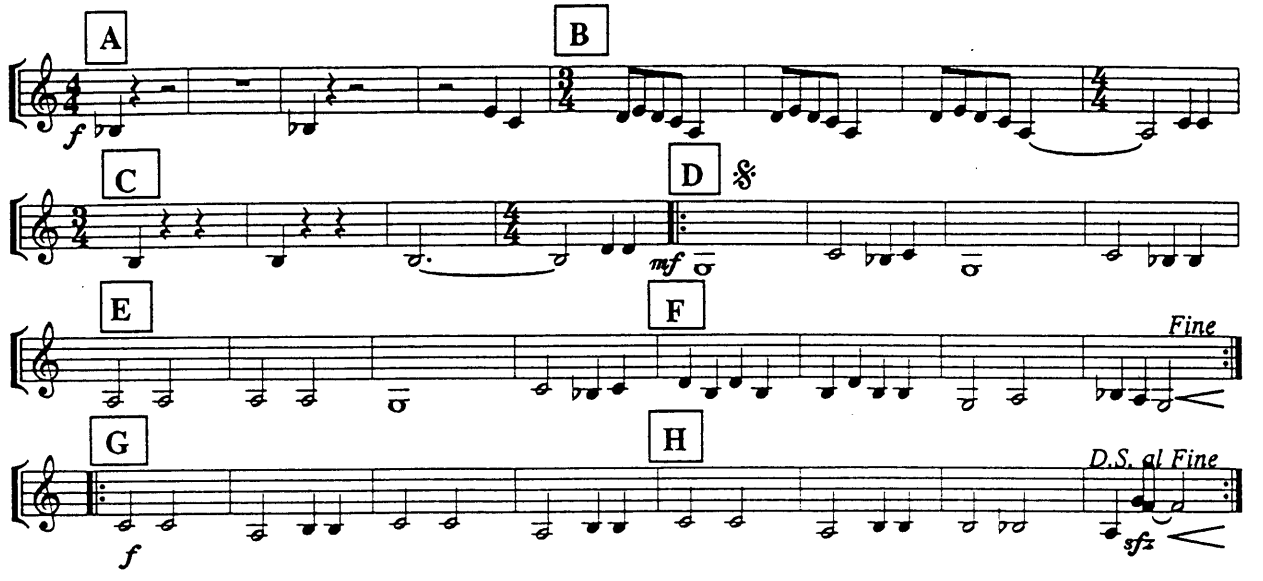
IN THE MOOD

Bass Clarinet
Part B



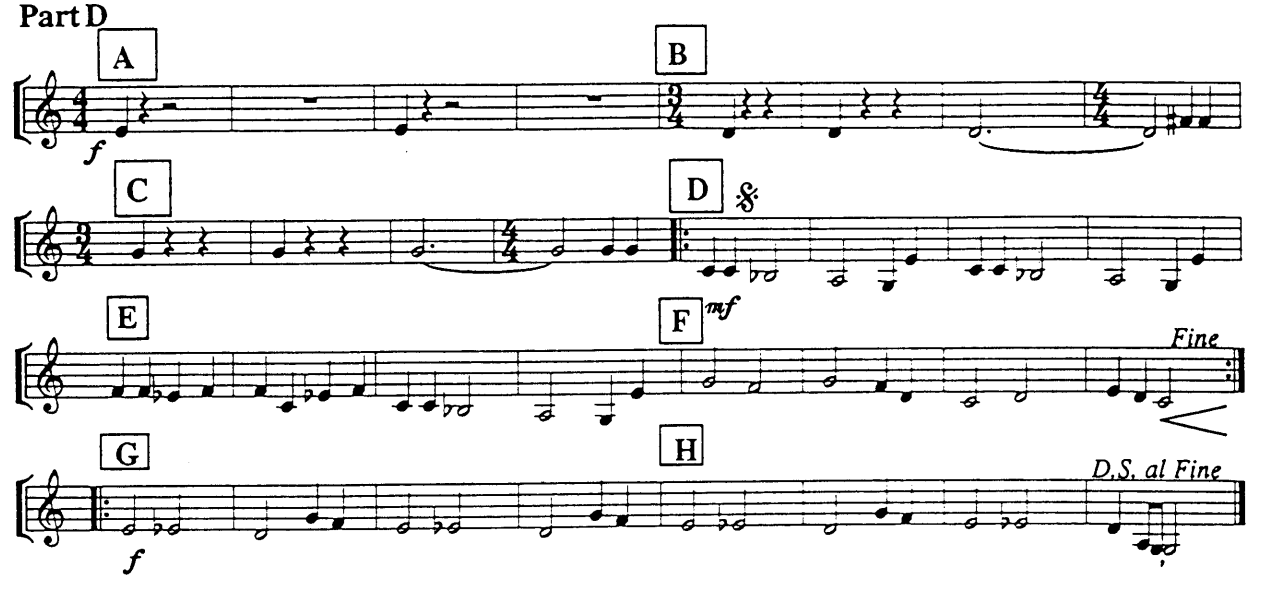
IN THE MOOD

Bass Clarinet
Part C



IN THE MOOD

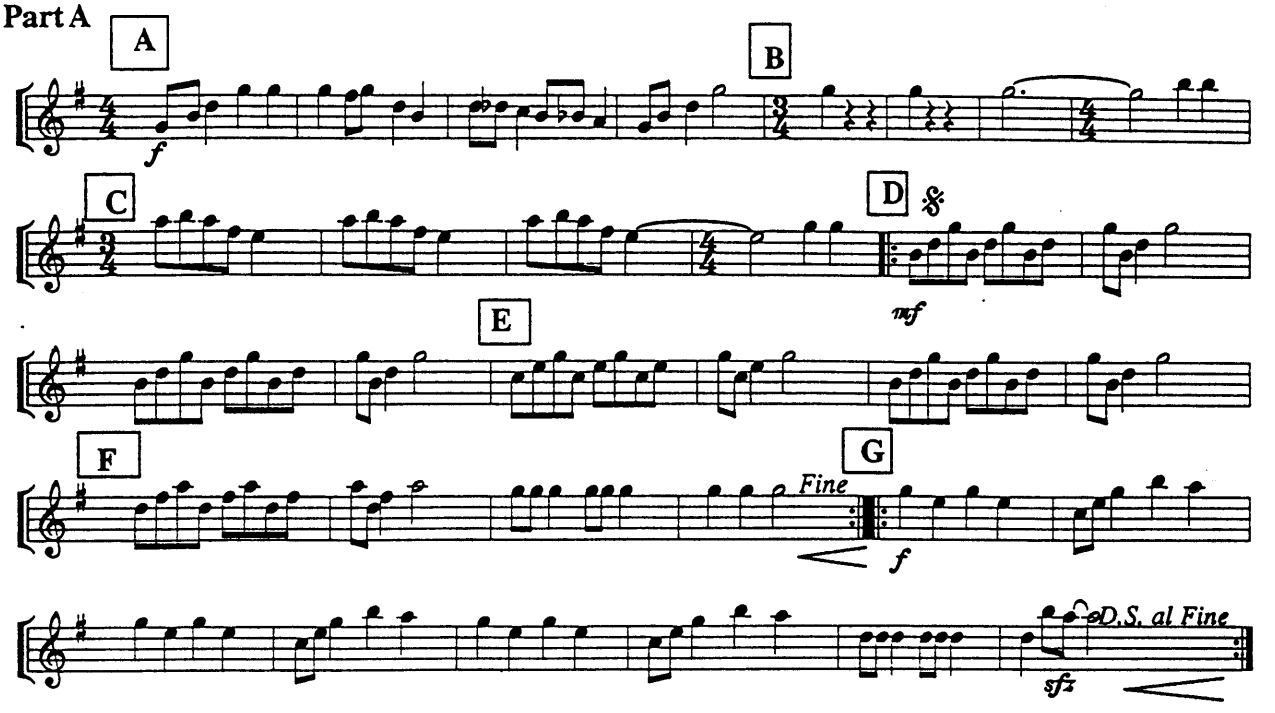
Bass Clarinet
Part D



IN THE MOOD

Alto Saxophone
Baritone Saxophone

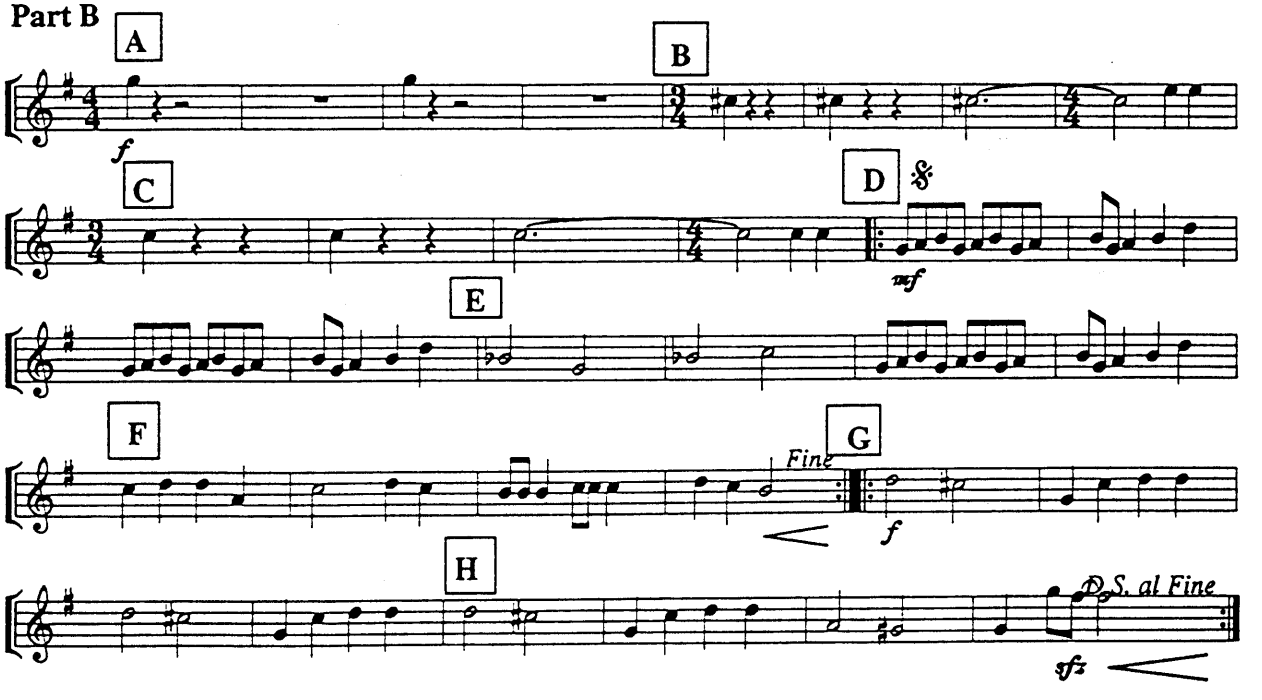
Part A



IN THE MOOD

Alto Saxophone
Baritone Saxophone

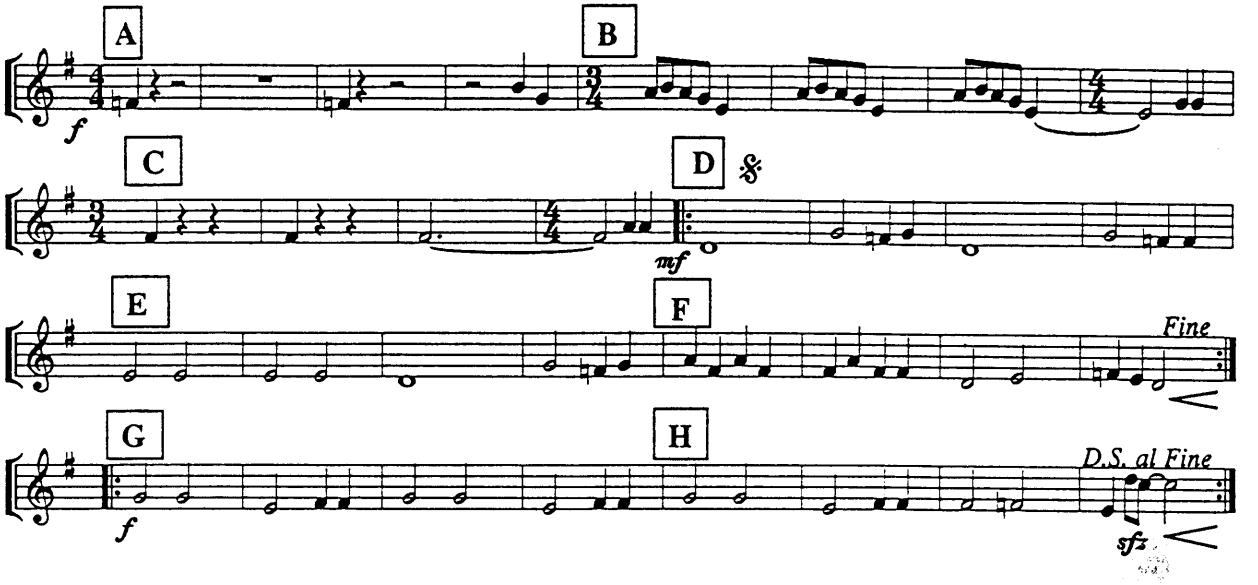
Part B



Alto Saxophone
Baritone Saxophone

IN THE MOOD

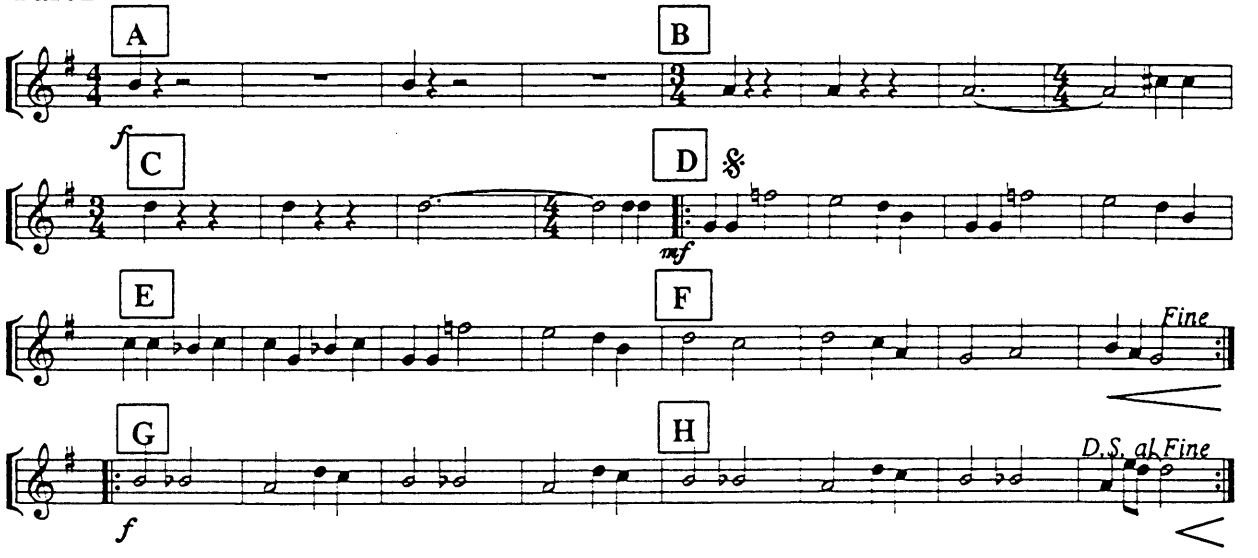
Part C



IN THE MOOD

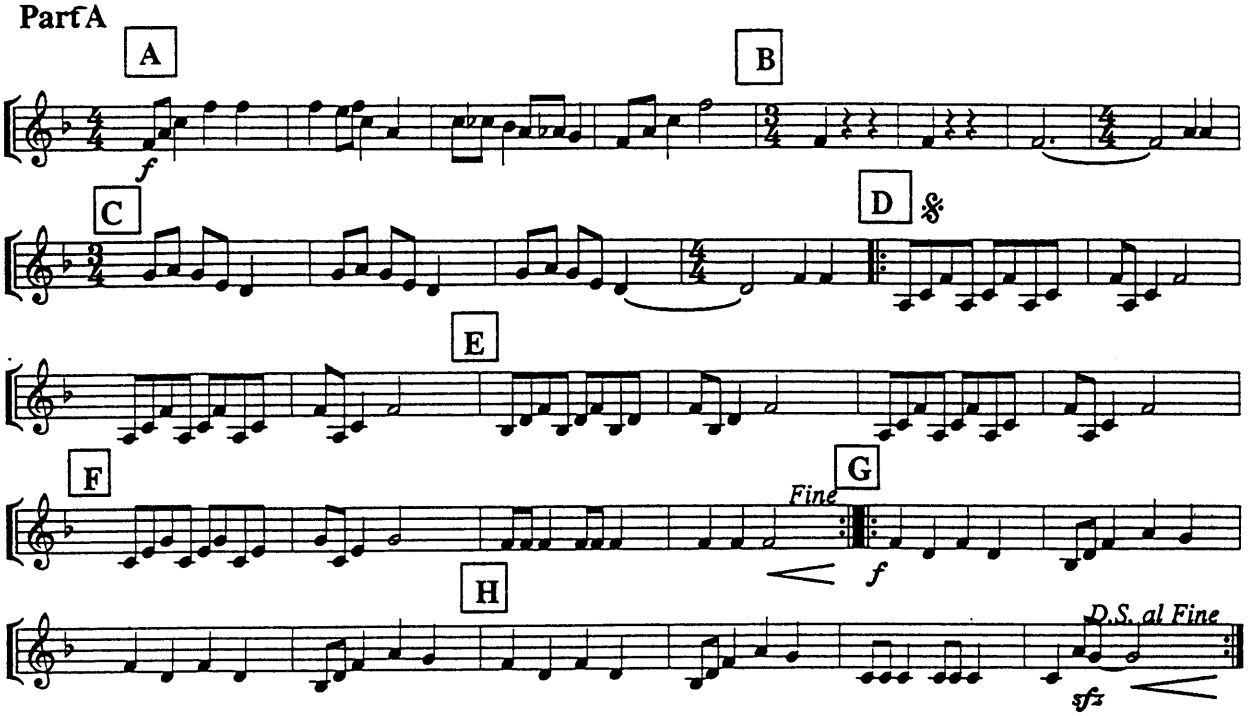
Alto Saxophone
Baritone Saxophone

Part D



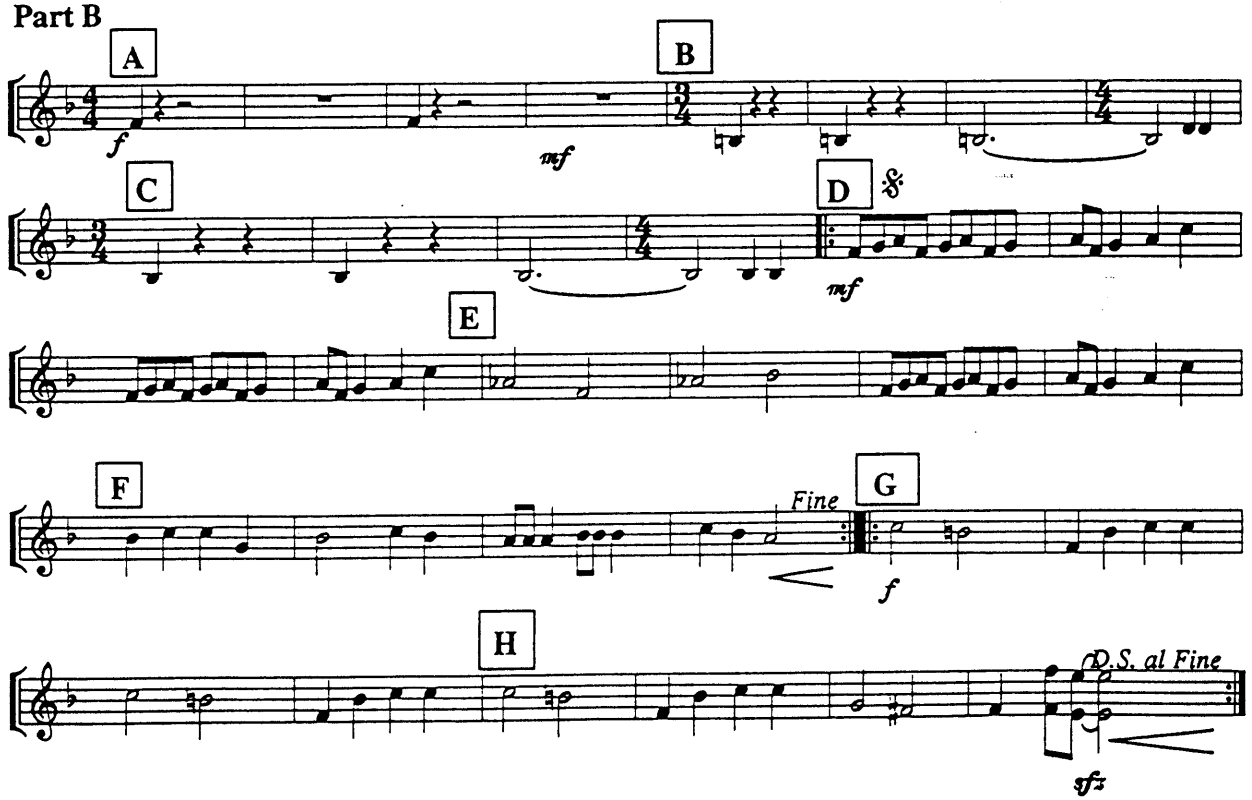
IN THE MOOD

French Horn
Part A



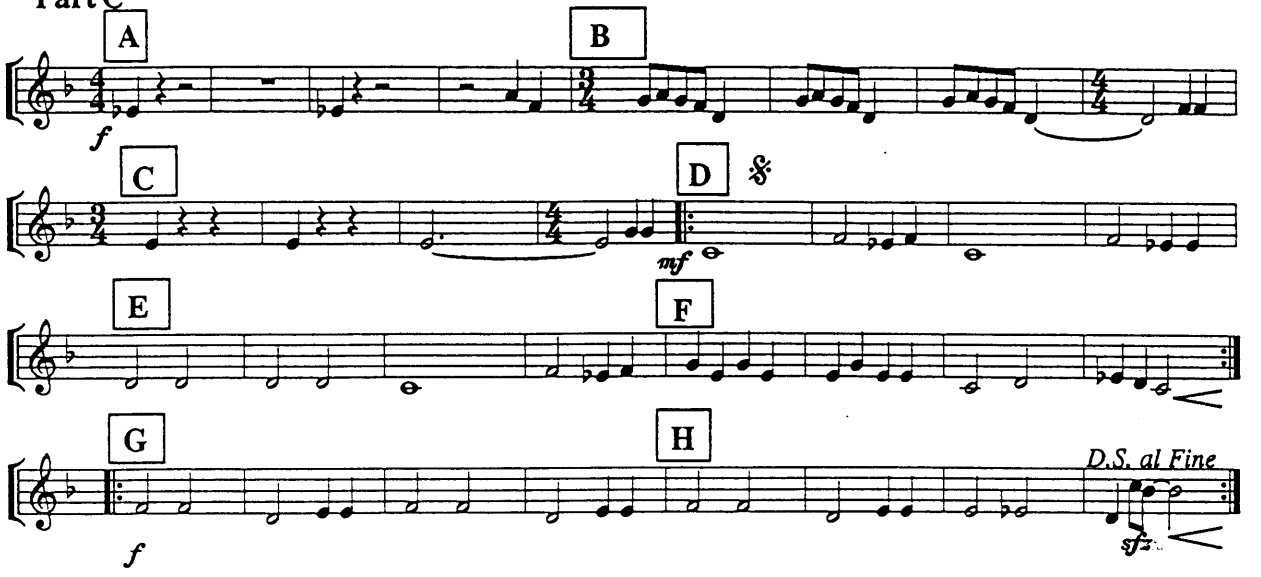
IN THE MOOD

French Horn
Part B



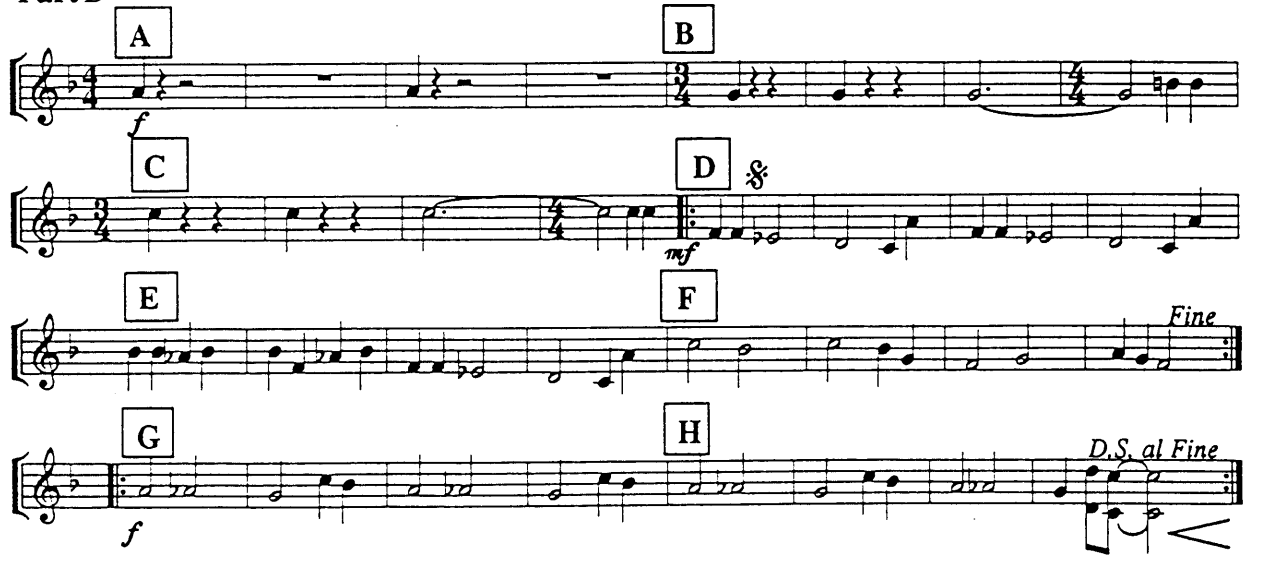
IN THE MOOD

French Horn
Part C



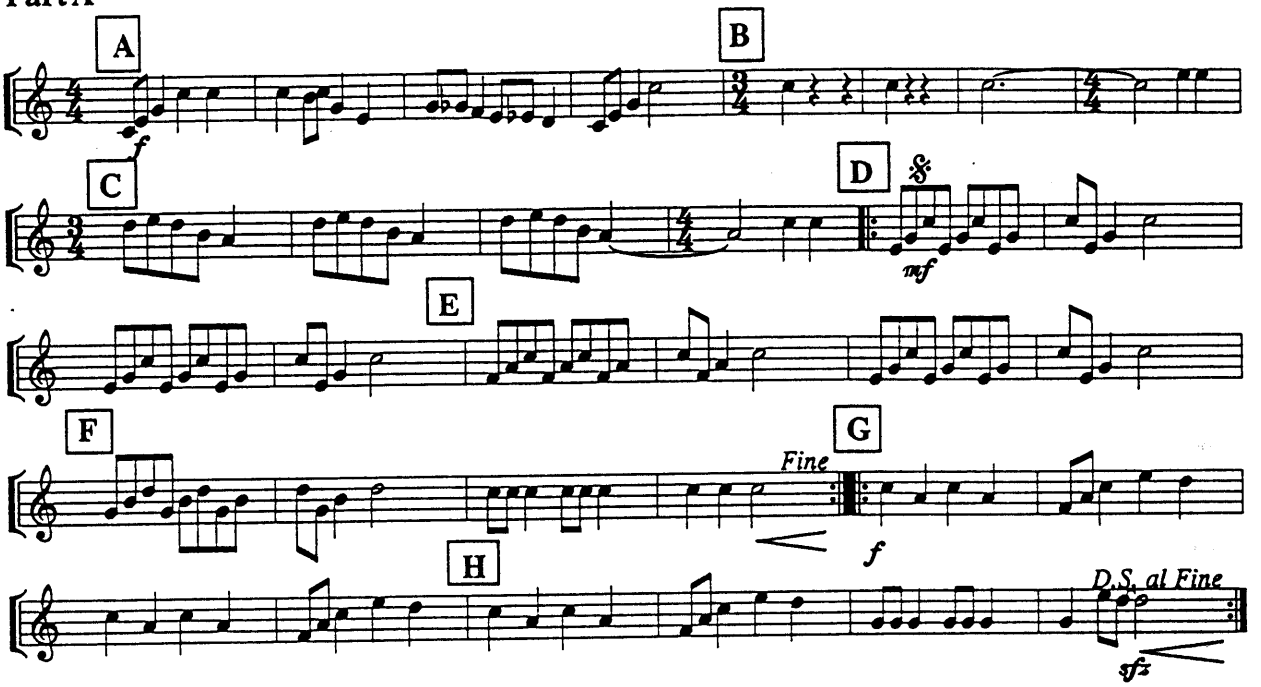
IN THE MOOD

French Horn
Part D



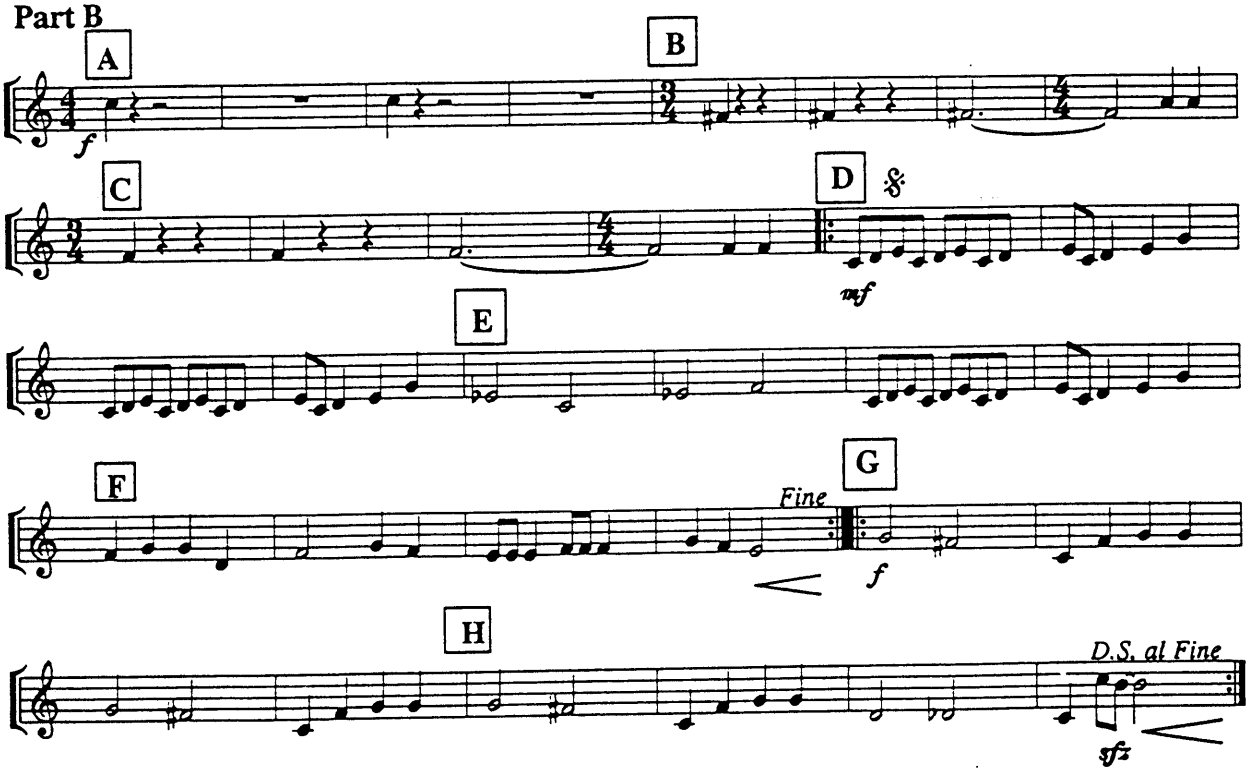
Trumpet
Baritone T.C.
Clarinet(low)
Part A

IN THE MOOD



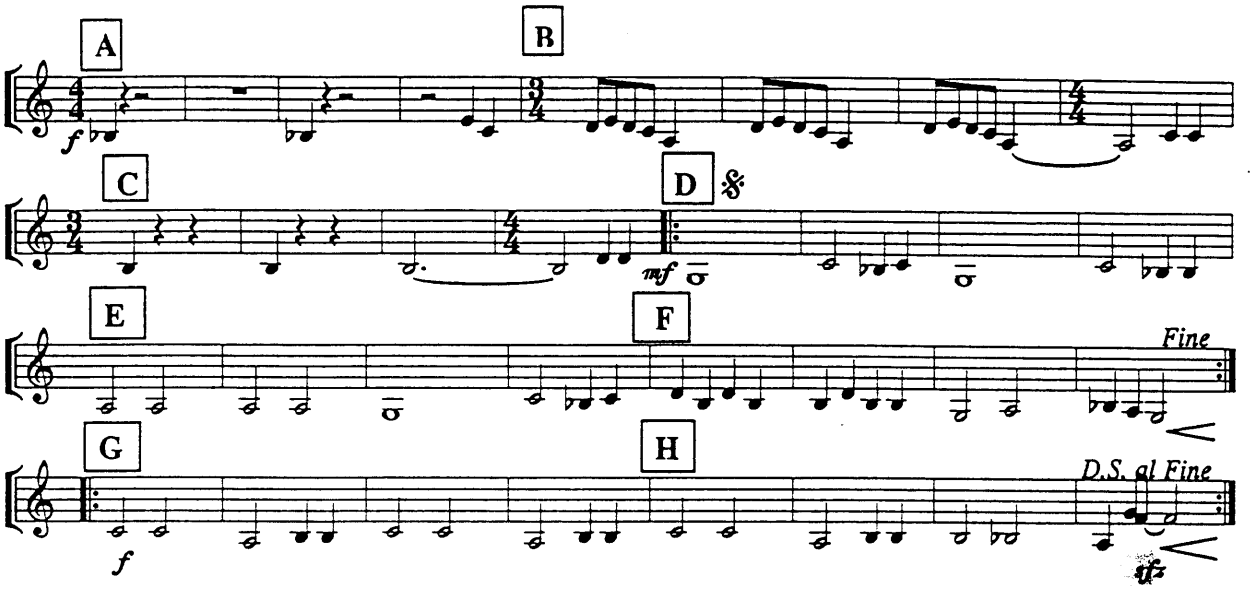
Trumpet
Baritone T.C.
Clarinet(low)
Part B

IN THE MOOD



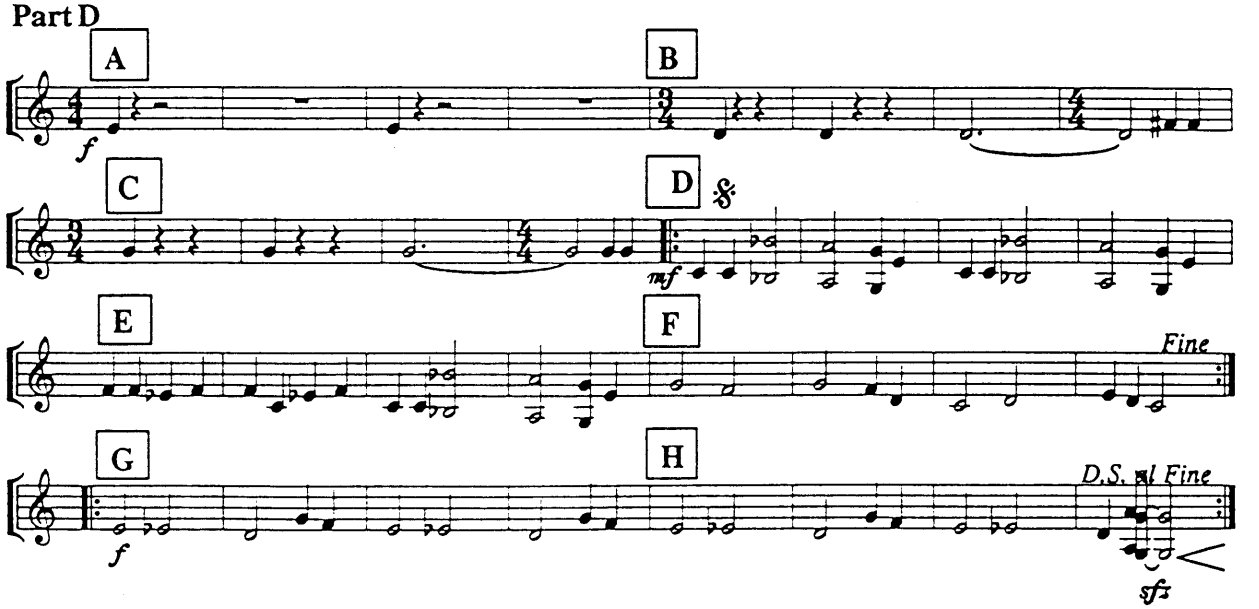
Trumpet
Baritone T.C.
Clarinet (low)
Part C

IN THE MOOD



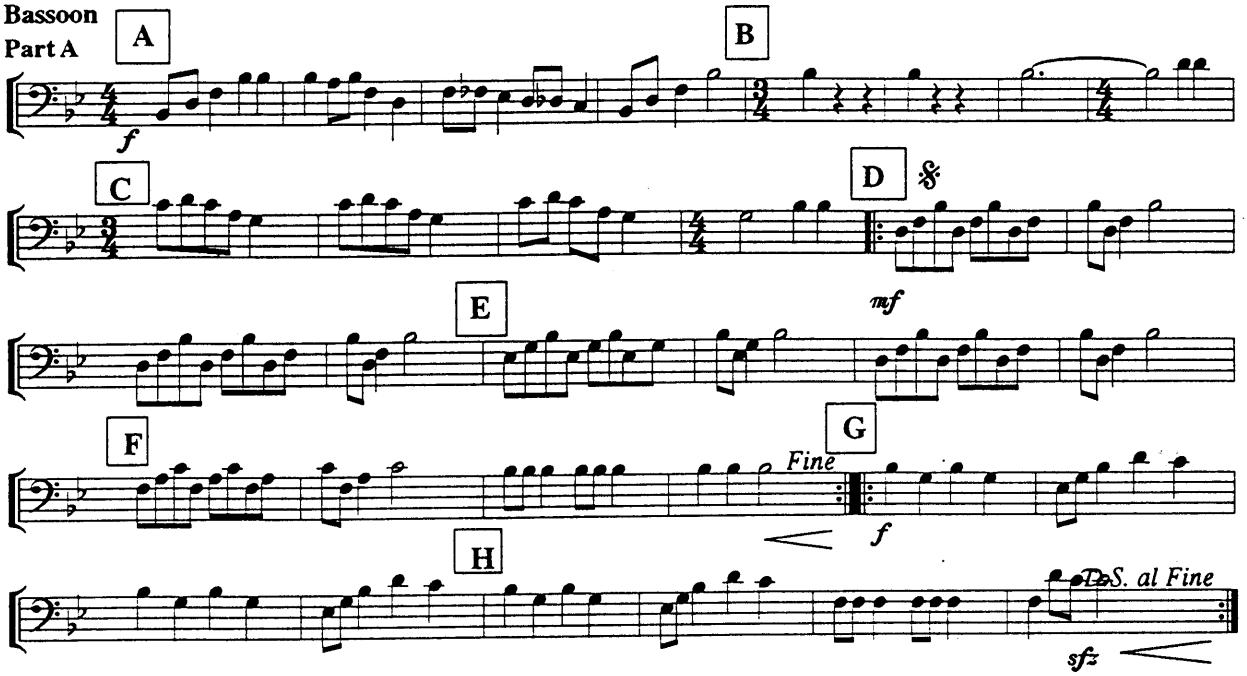
Trumpet
Baritone T.C.
Clarinet (low)
Part D

IN THE MOOD



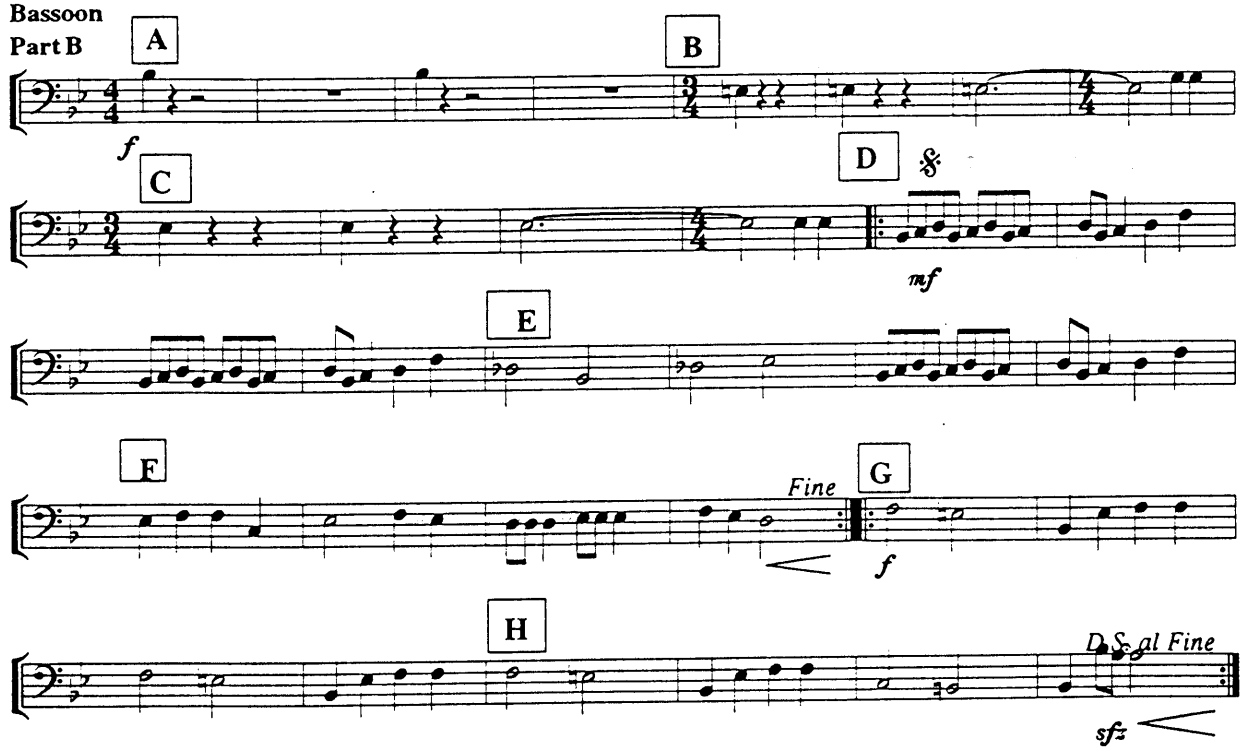
IN THE MOOD

Trombone
Baritone B.C.
Bassoon
Part A



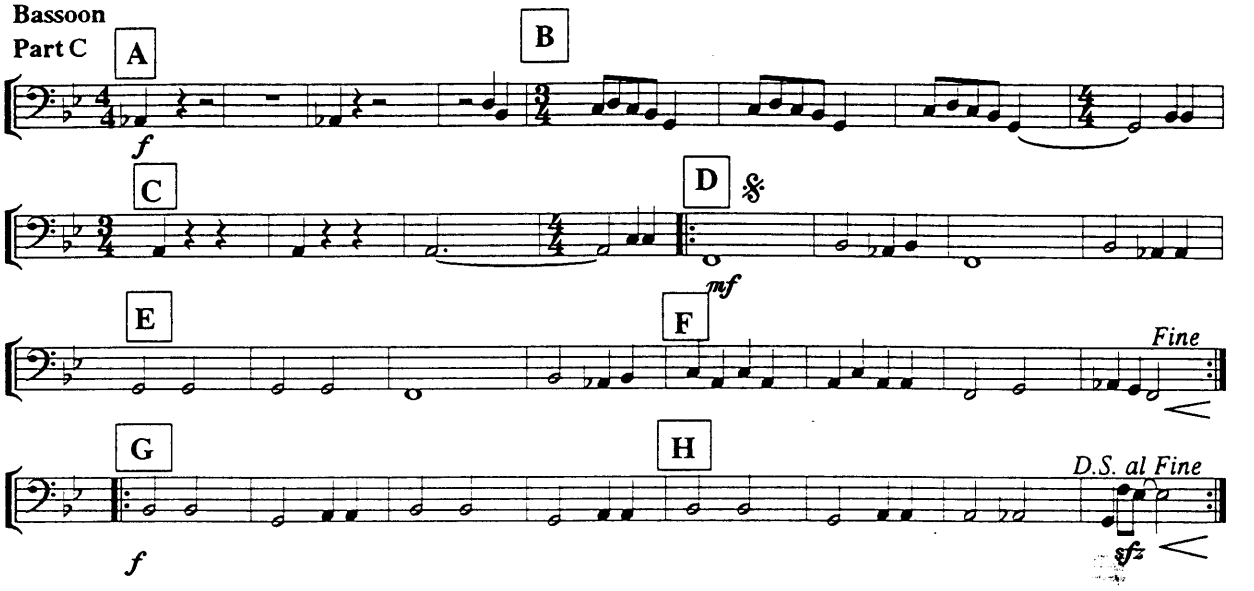
IN THE MOOD

Trombone
Baritone B.C.
Bassoon
Part B



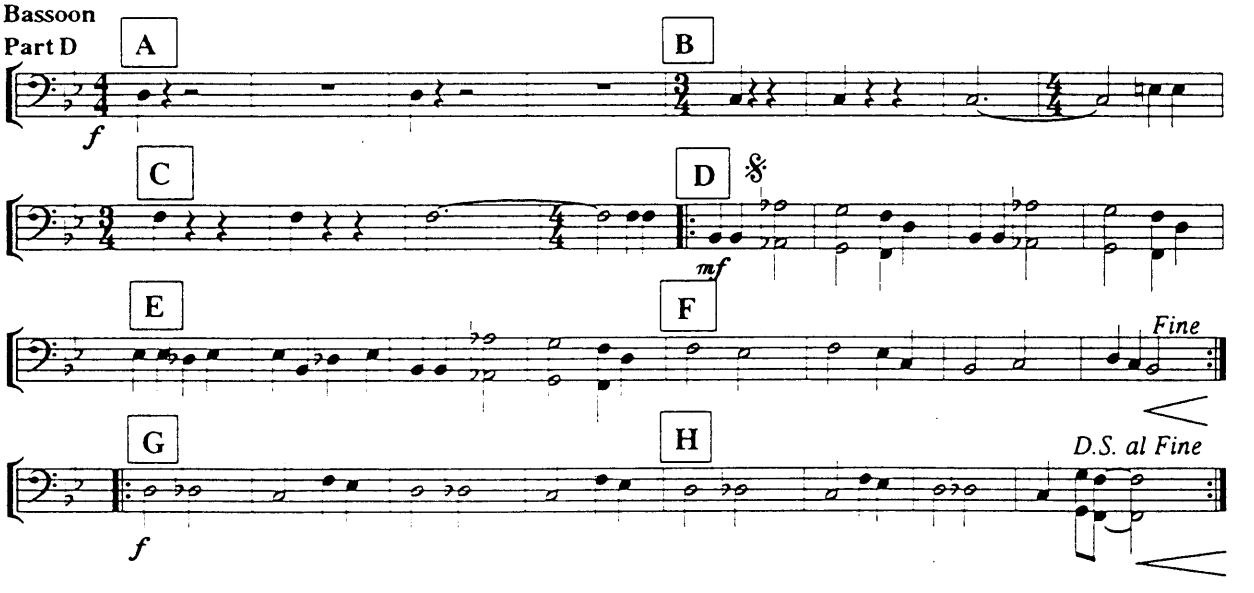
IN THE MOOD

Trombone
Baritone B.C.
Bassoon
Part C



IN THE MOOD

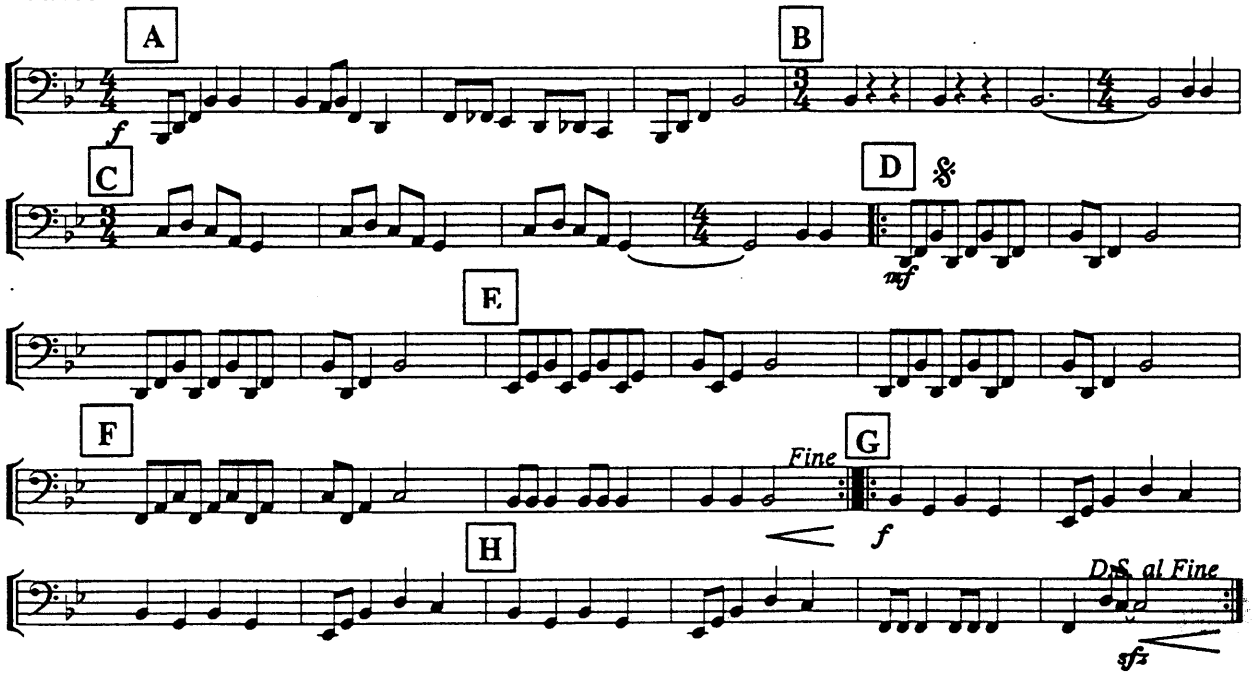
Trombone
Baritone B.C.
Bassoon
Part D



IN THE MOOD

Tuba

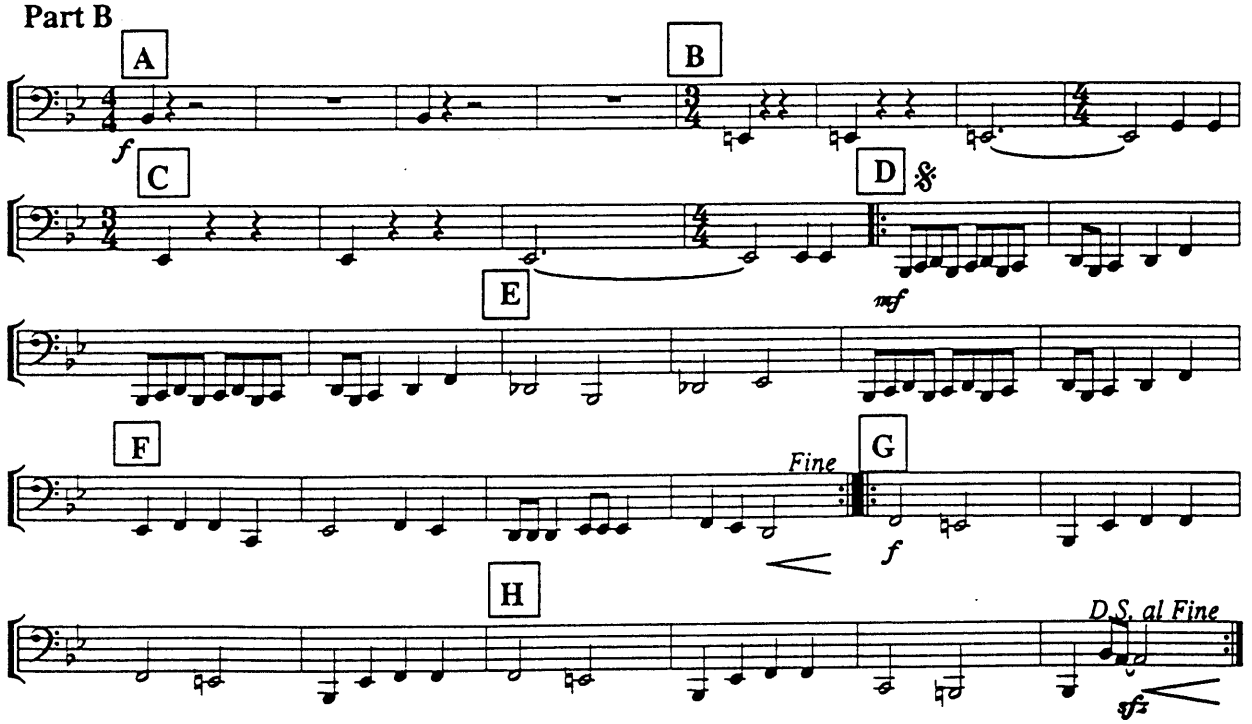
Part A



IN THE MOOD

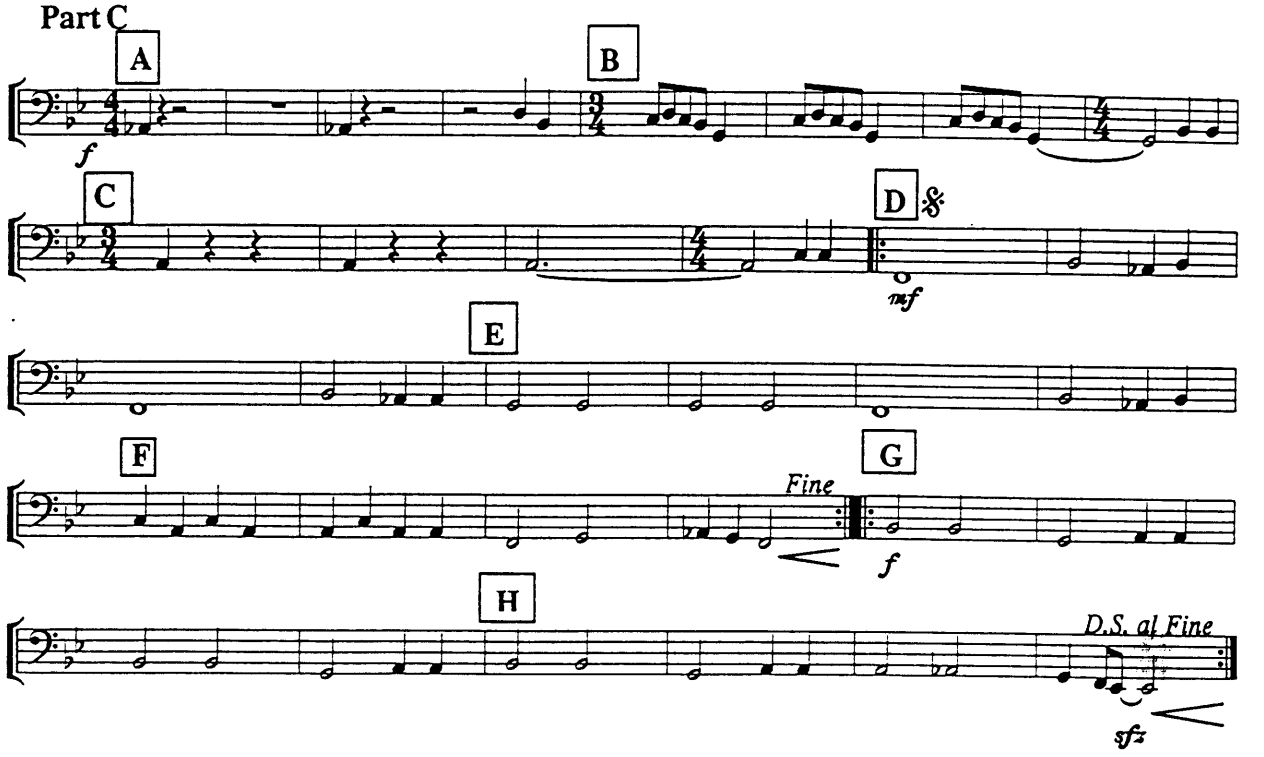
Tuba

Part B



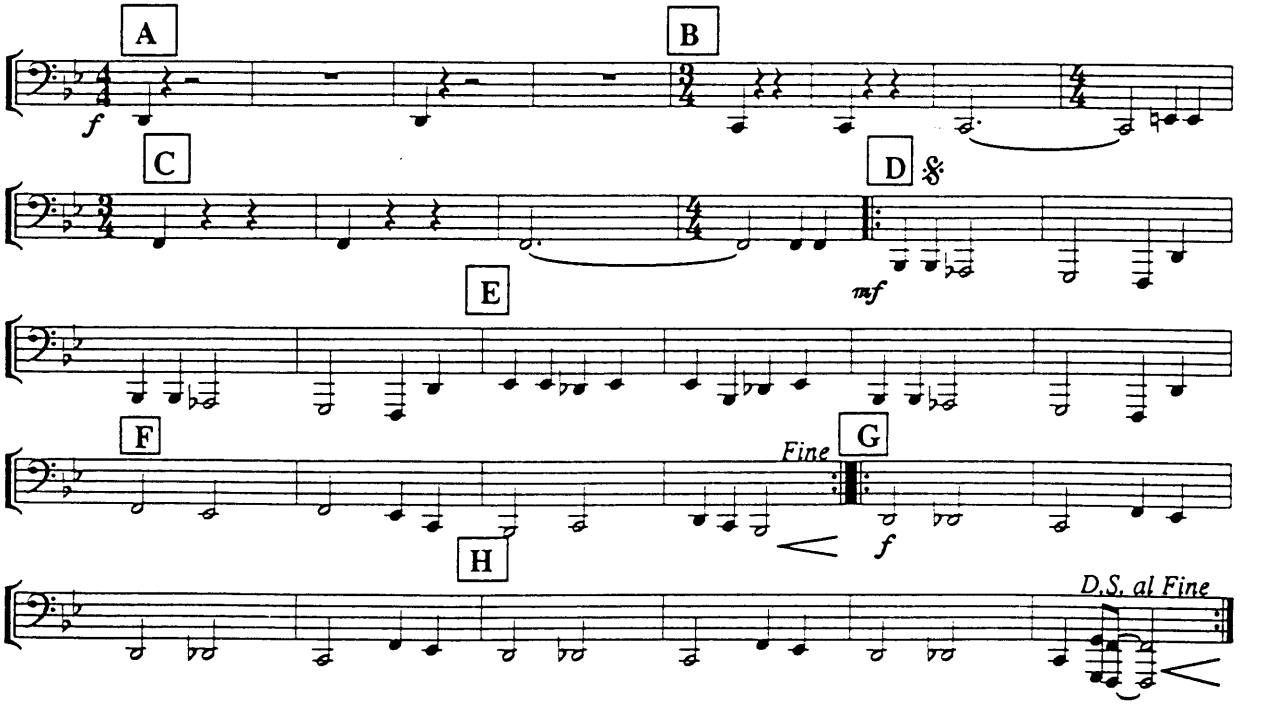
IN THE MOOD

Tuba
Part C



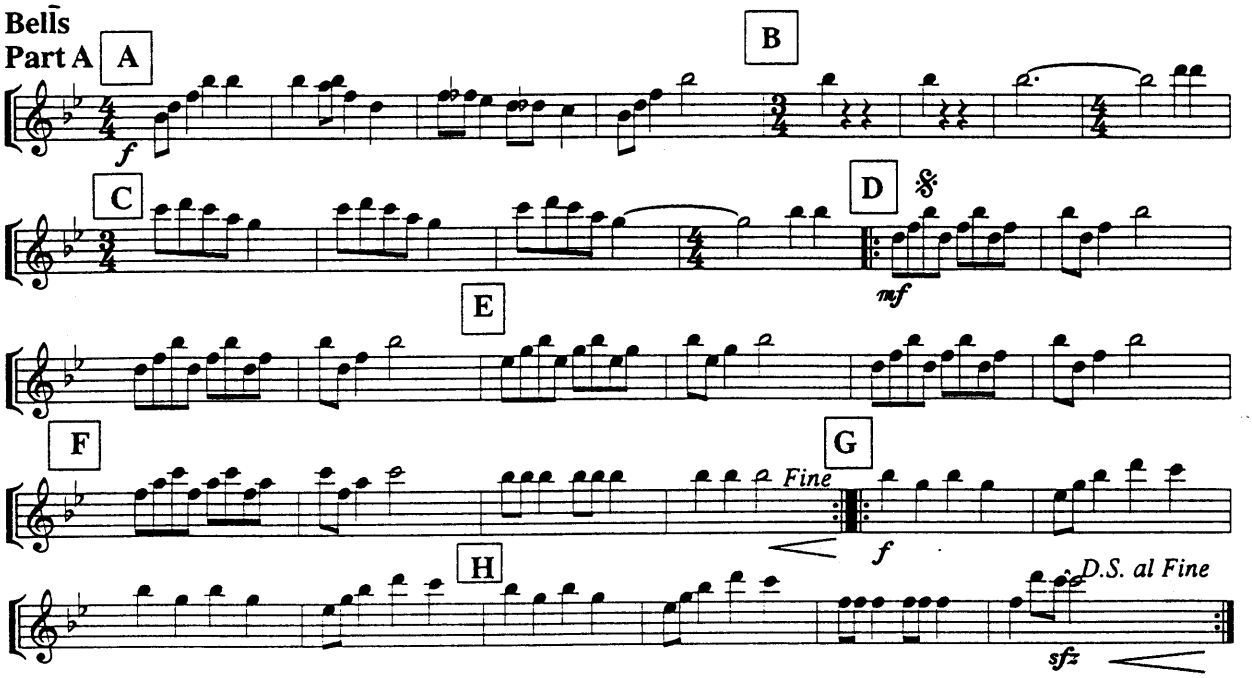
IN THE MOOD

Tuba
Part D



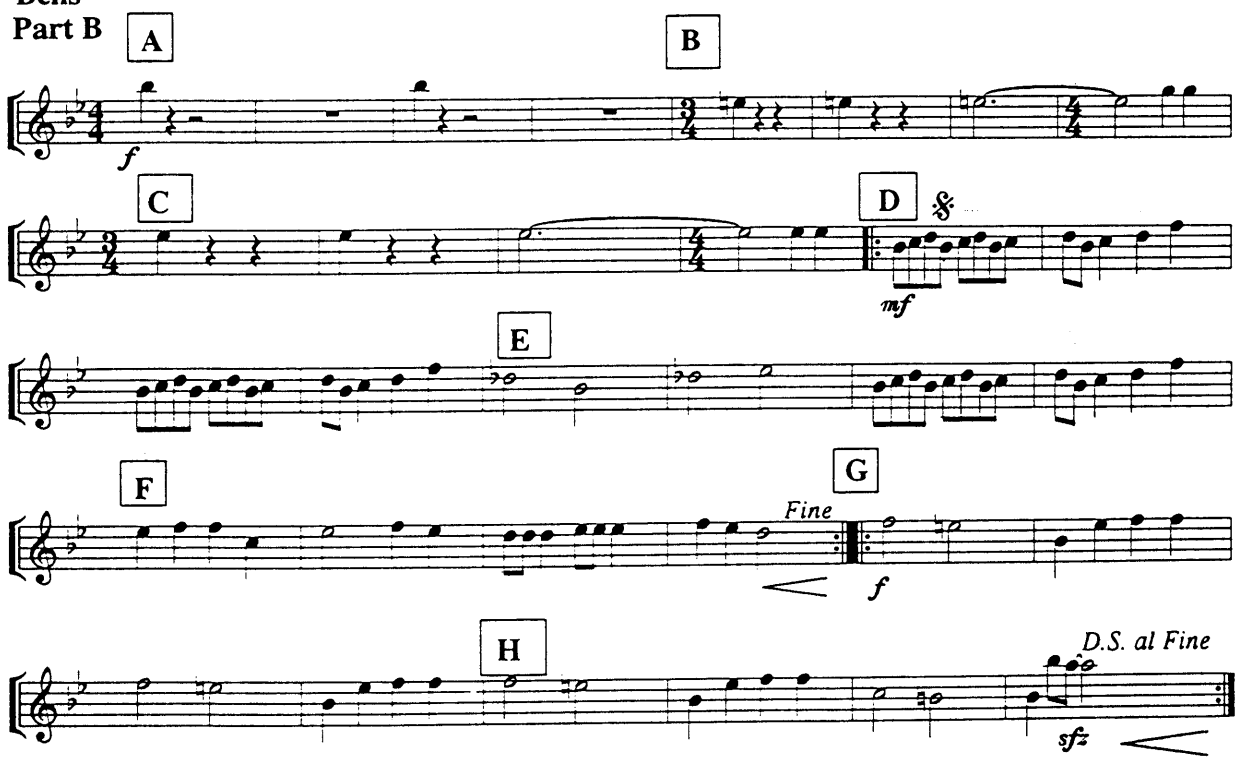
IN THE MOOD

Bells
Part A



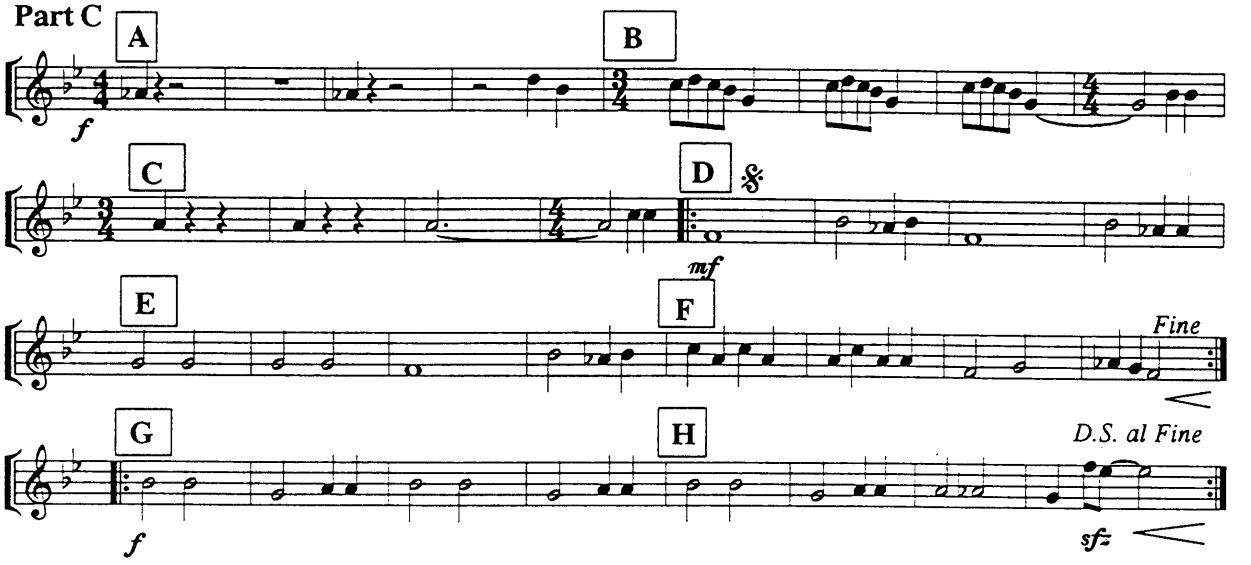
IN THE MOOD

Bells
Part B



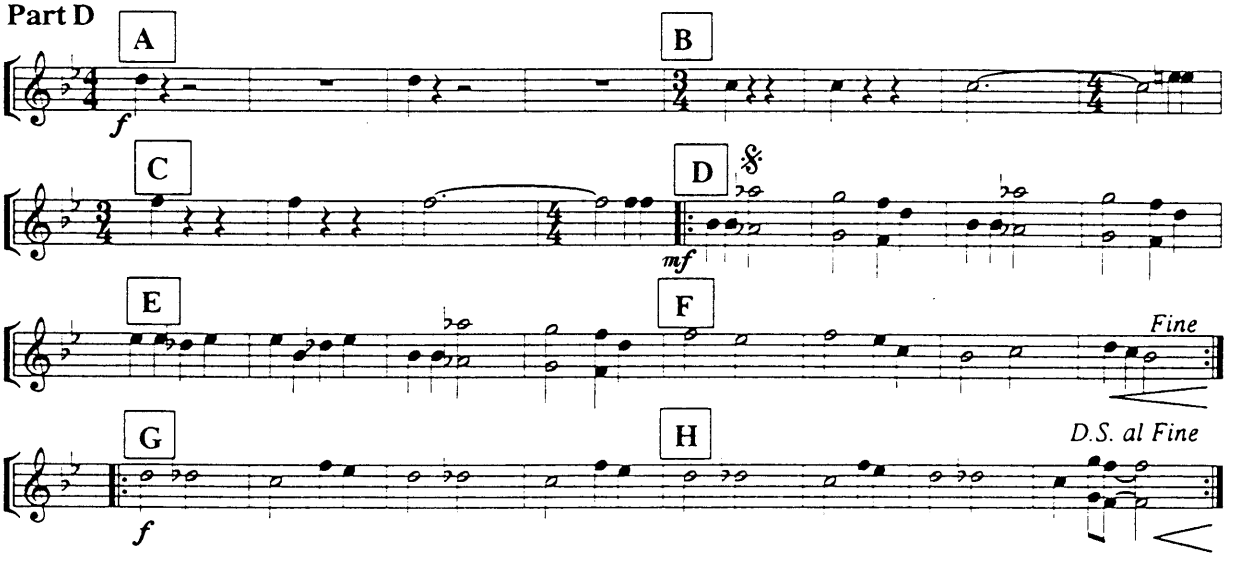
IN THE MOOD

Bells
Part C



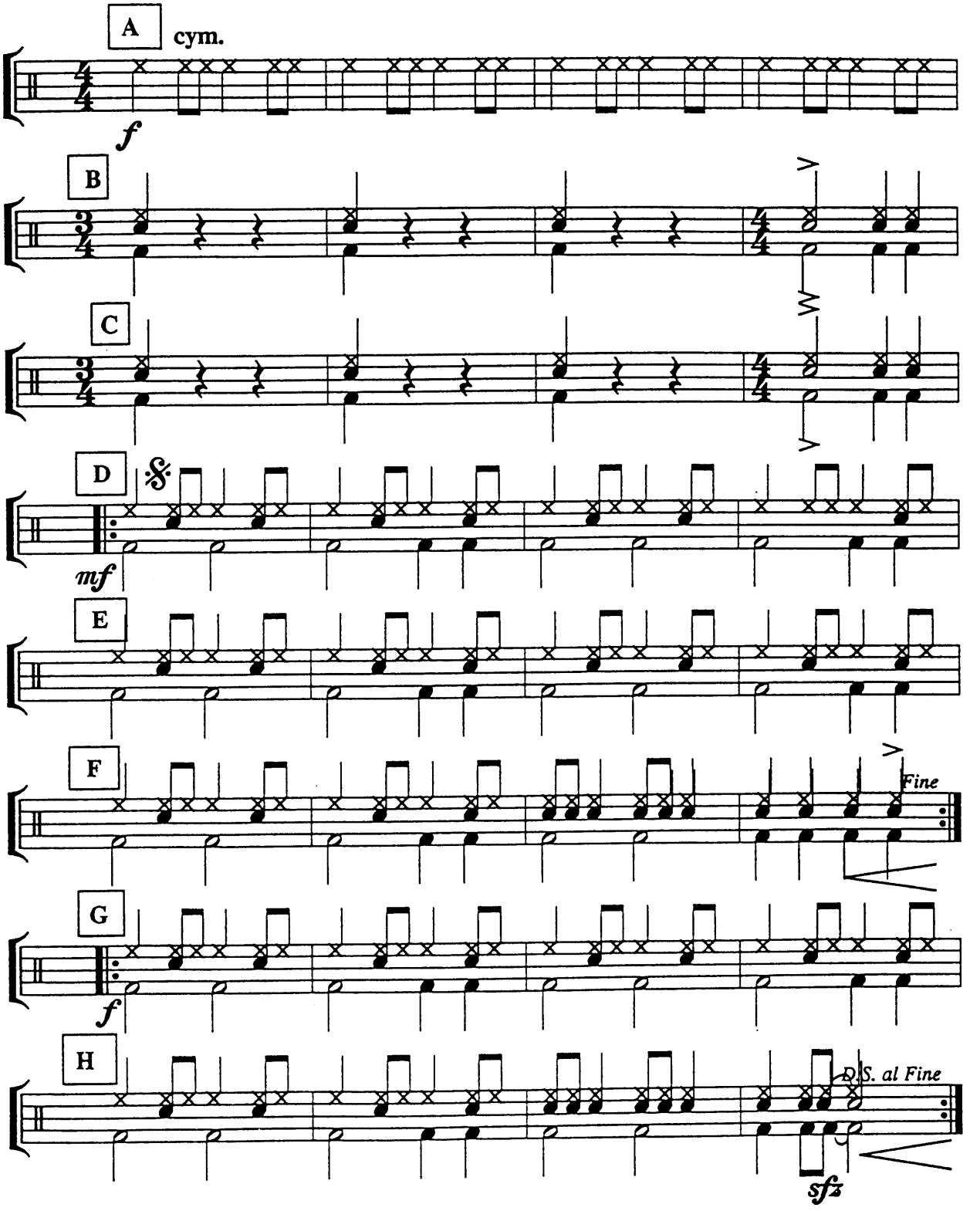
IN THE MOOD

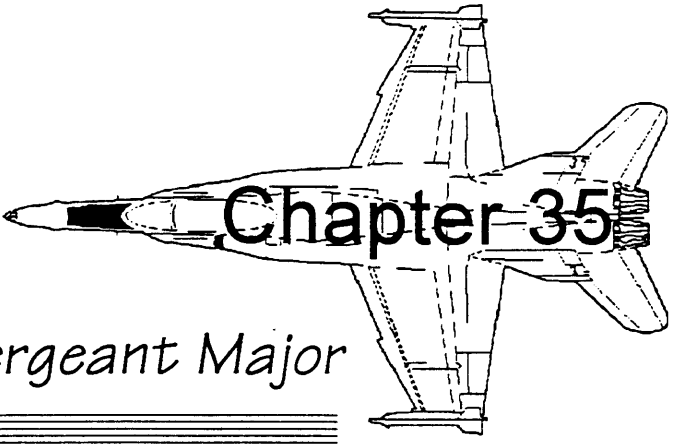
Bells
Part D



IN THE MOOD

Percussion





Chapter 35

Kiss Me Goodnight Sergeant Major

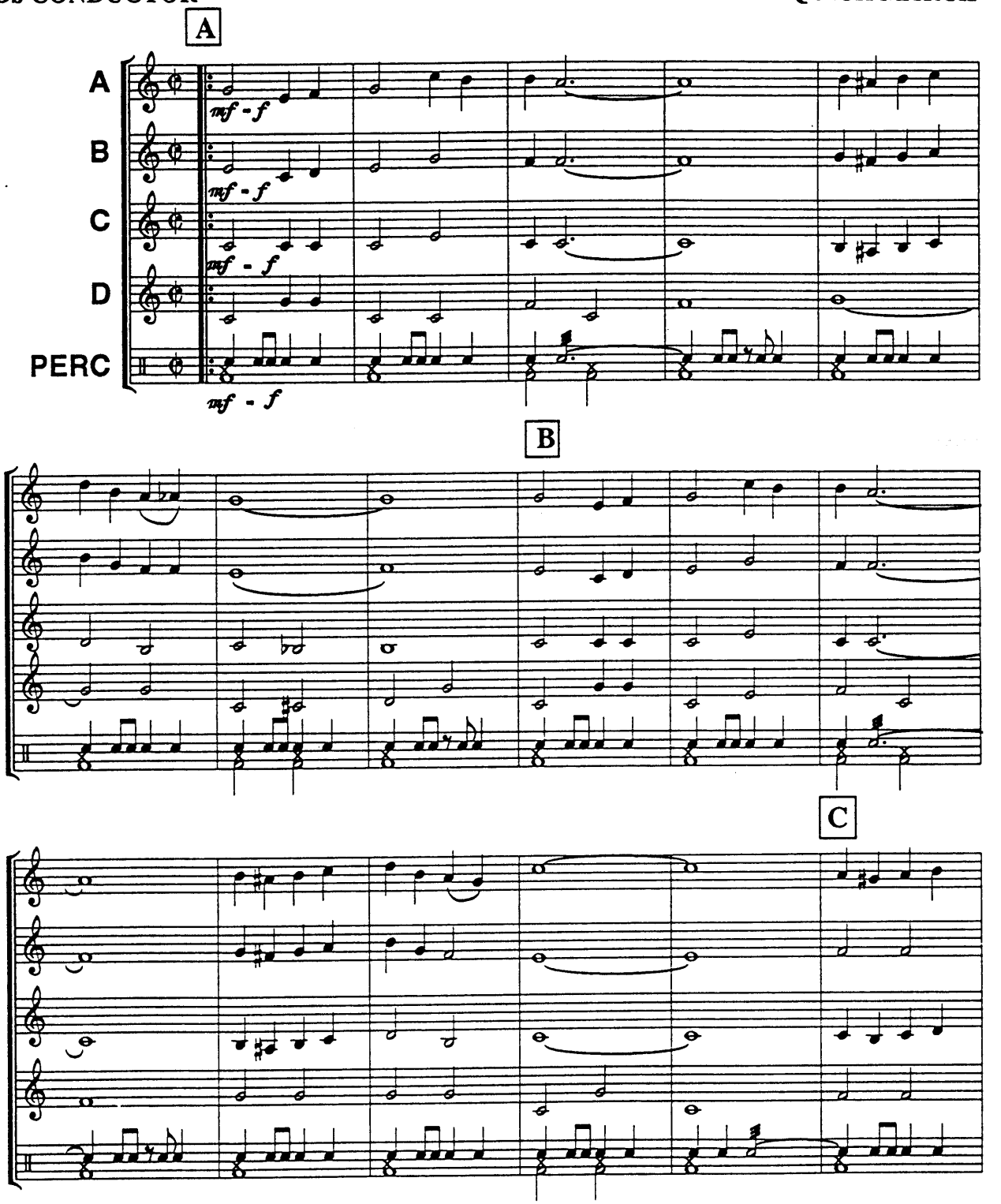
Although Sergeant-Majors have always been the backbone of the army, they are often looked upon as filling a motherly role. The Sergeant-Major will tell the men when to get up, when to eat, what chores are to be done and how to dress, much as a mother would tell her children.

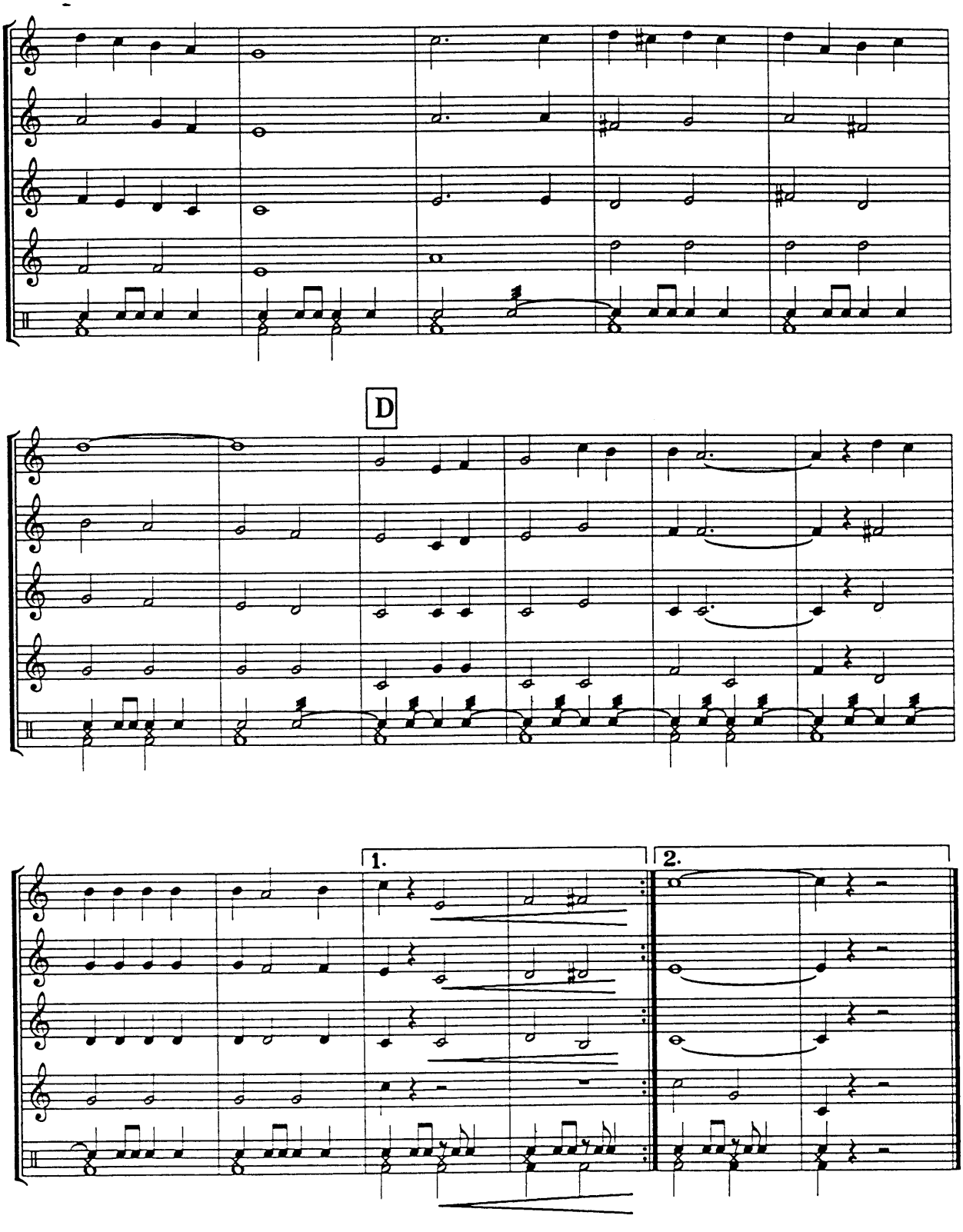
Private Jones came in one night,
Full of cheer and very bright.
He'd been out all day upon the spree.
He bumped into Sergeant Smeck,
Put his arms around his neck,
And in his ear he whispered tenderly.

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

KISS ME GOODNIGHT, SERGEANT MAJOR

Bb CONDUCTOR **QUICK MARCH**

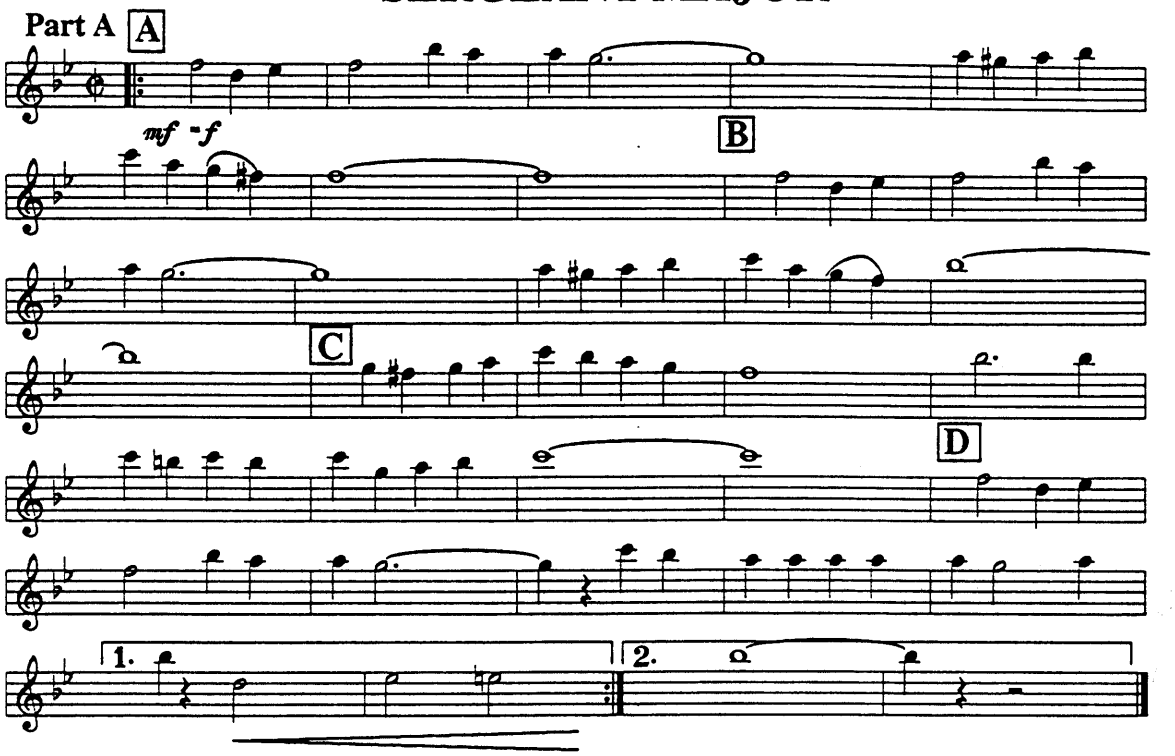




Kiss Me Goodnight, Sergeant Major Page 2

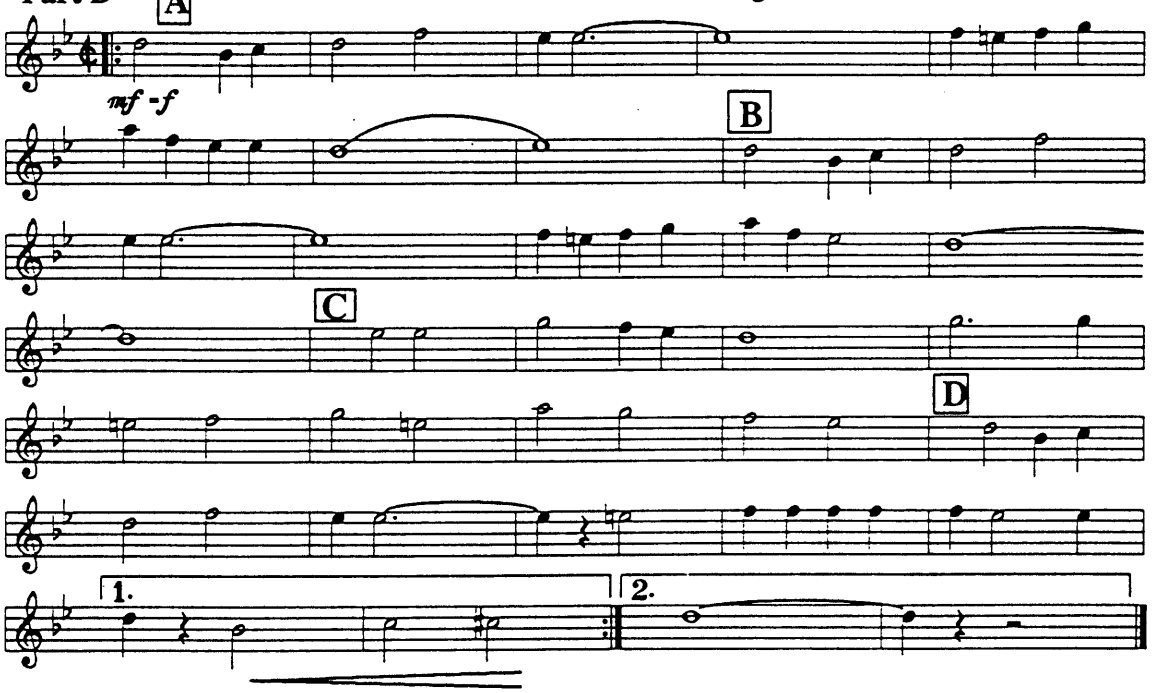
Flute
Oboe
Part A

KISS ME GOODNIGHT, SERGEANT MAJOR



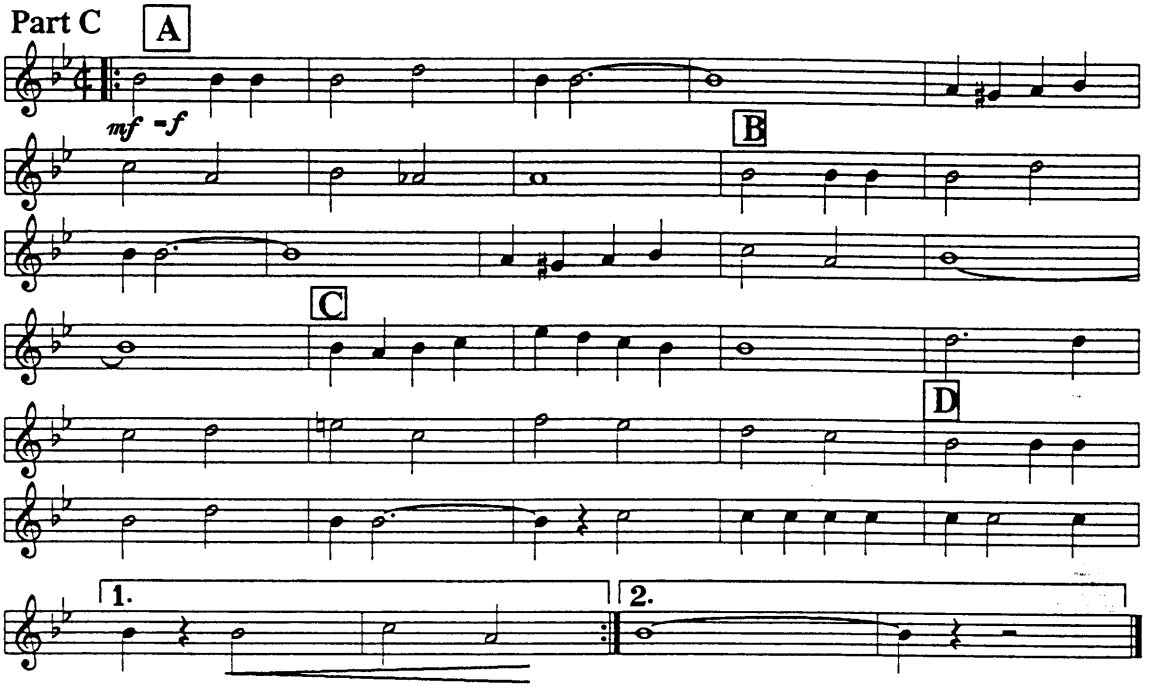
Flute
Oboe
Part B

KISS ME GOODNIGHT, SERGEANT MAJOR



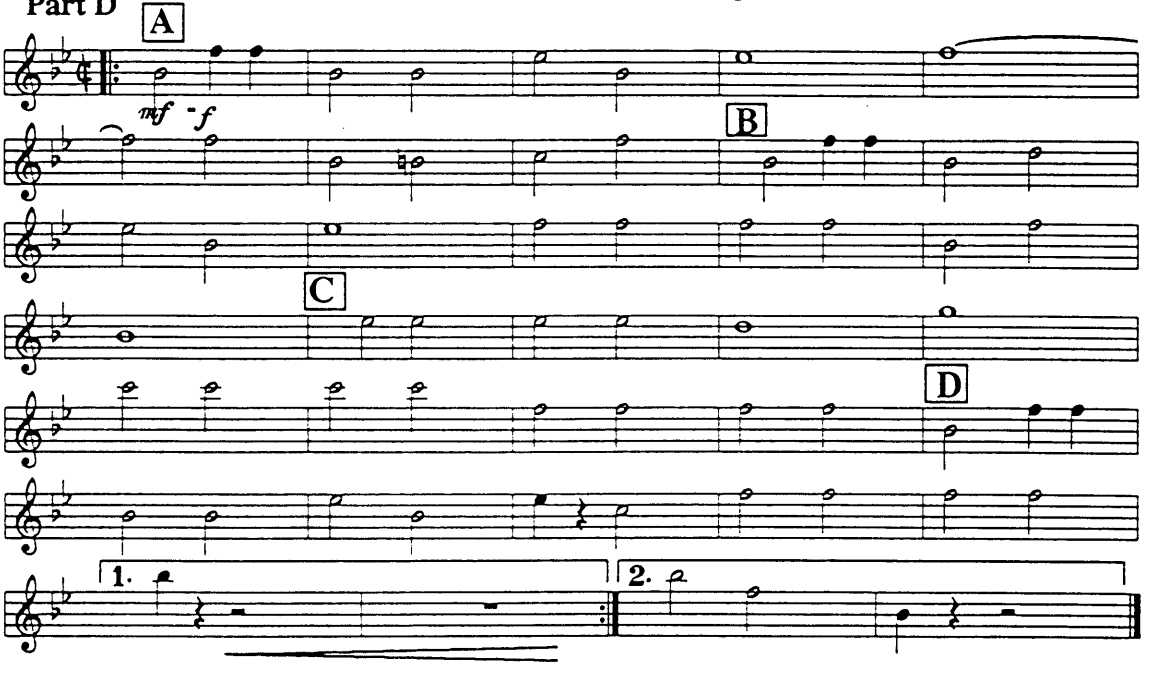
KISS ME GOODNIGHT, SERGEANT MAJOR

Flute
Oboe
Part C



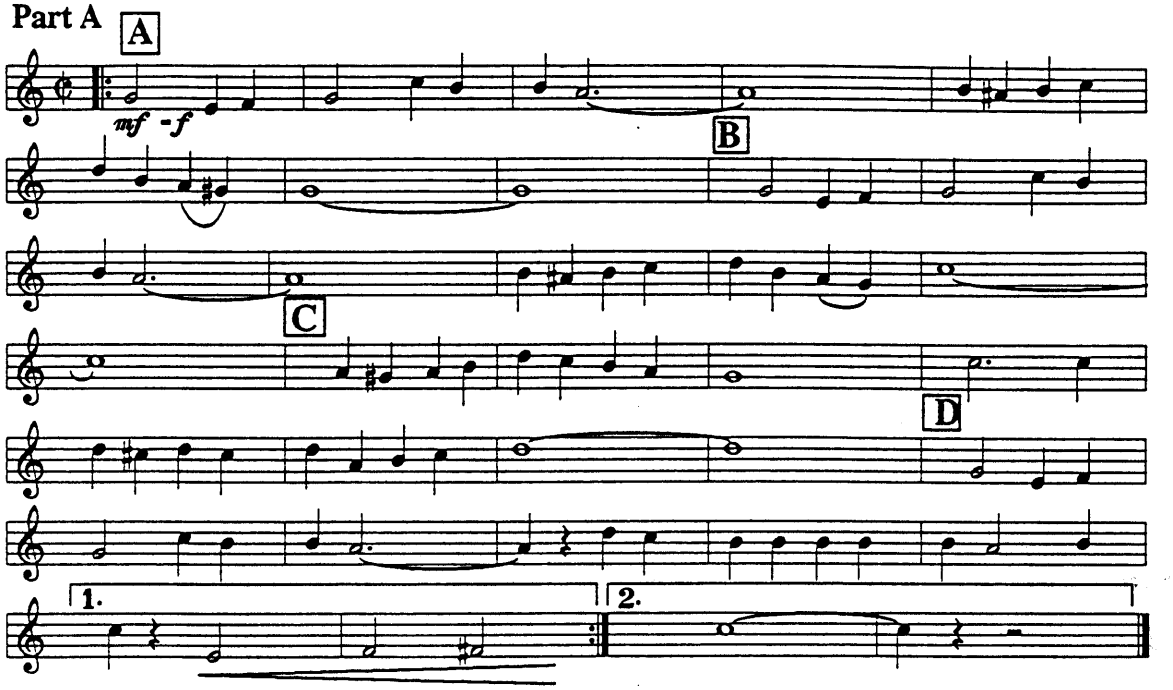
KISS ME GOODNIGHT. SERGEANT MAJOR

Flute
Oboe
Part D



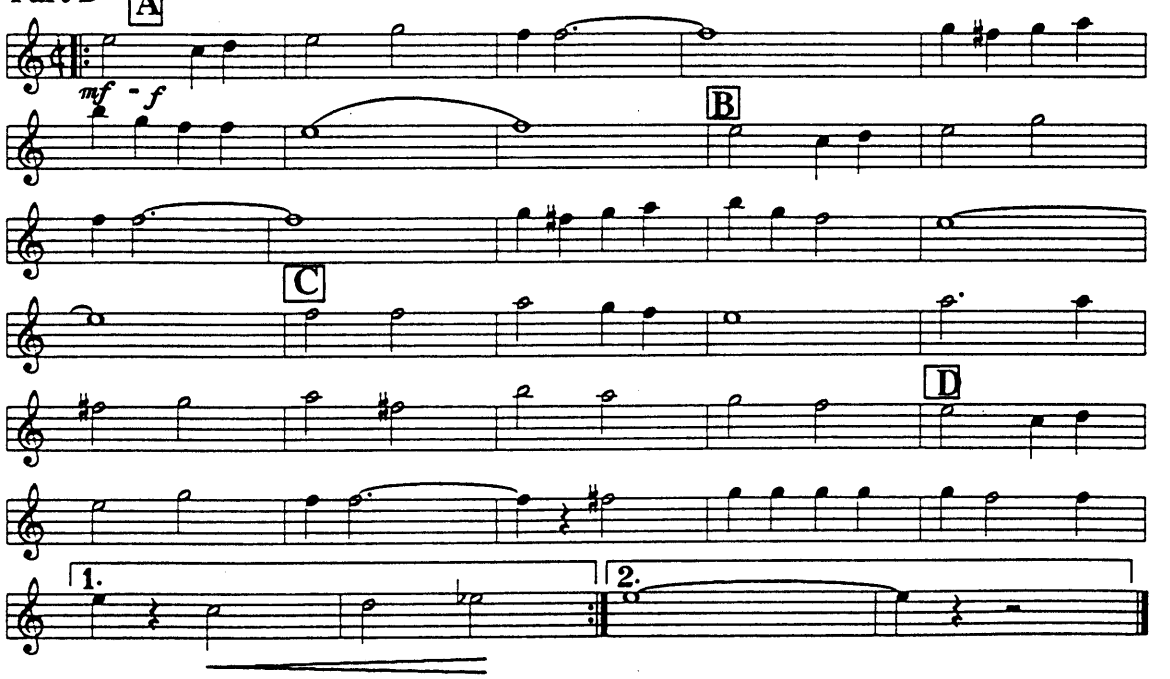
Tenor Saxophone
Clarinet (high)
Part A

KISS ME GOODNIGHT, SERGEANT MAJOR



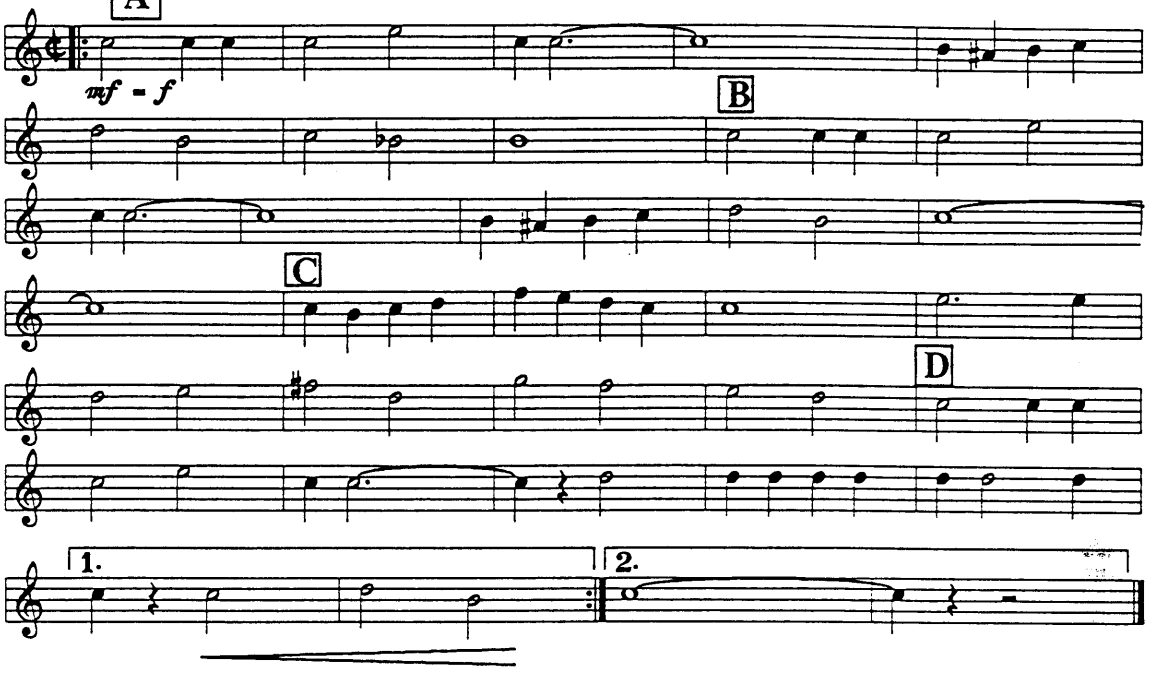
Tenor Saxophone
Clarinet (high)
Part B

KISS ME GOODNIGHT, SERGEANT MAJOR



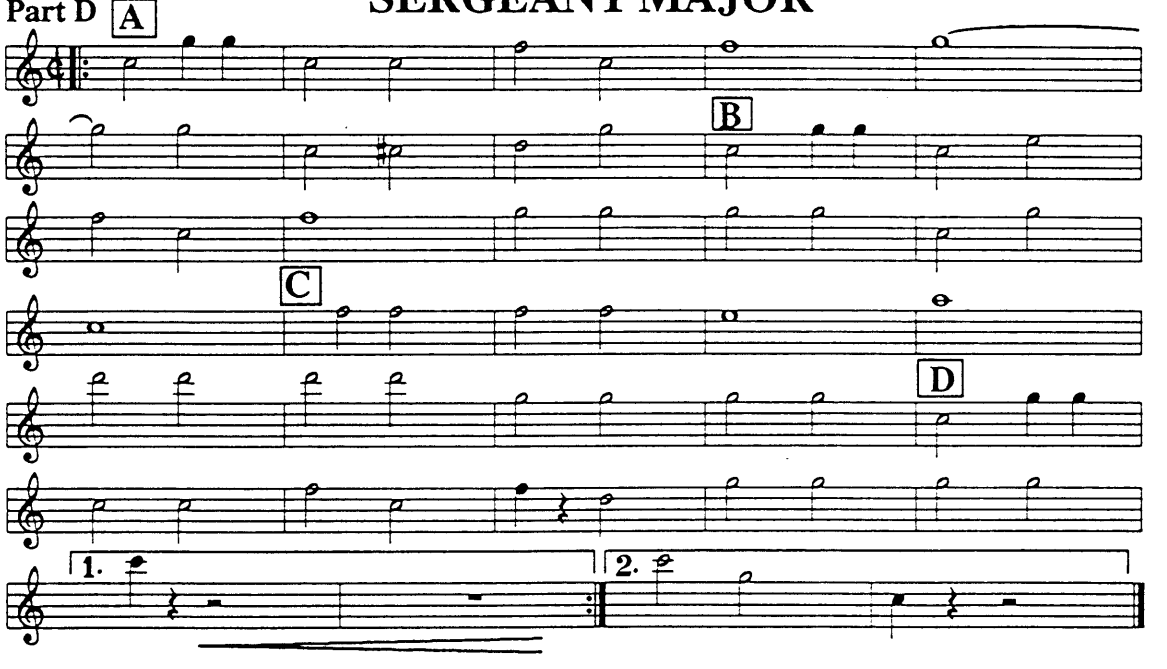
Tenor Saxophone
Clarinet (high)
Part C

KISS ME GOODNIGHT, SERGEANT MAJOR



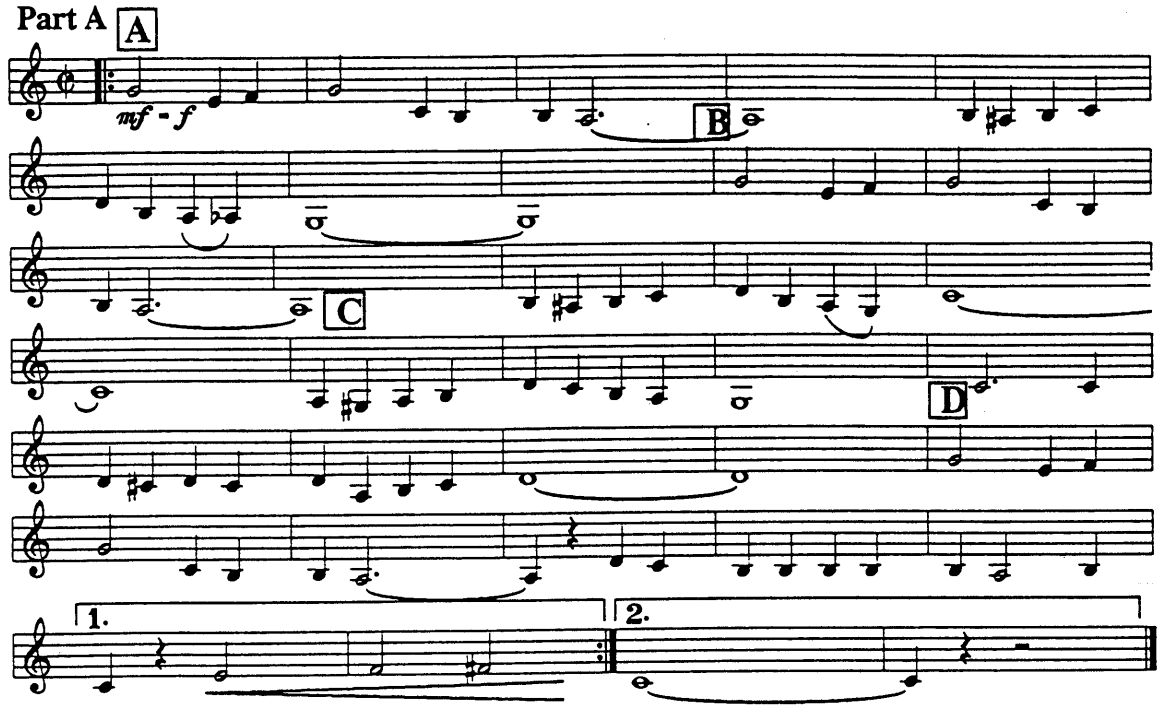
Tenor Saxophone
Clarinet (high)
Part D

KISS ME GOODNIGHT. SERGEANT MAJOR



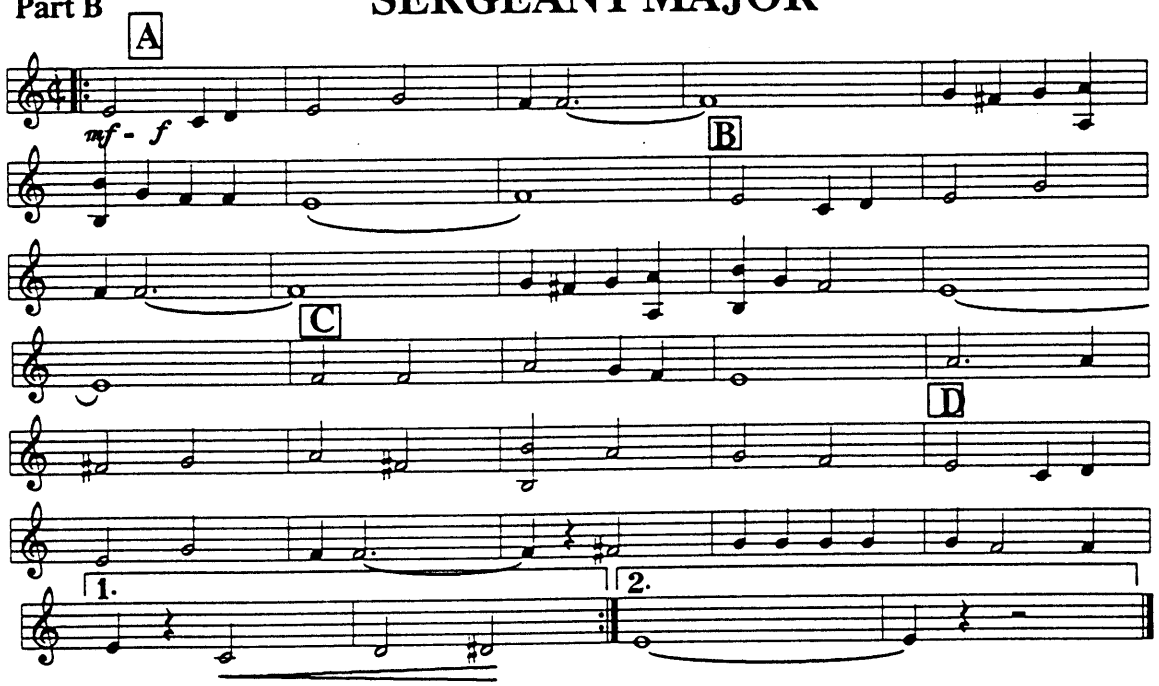
KISS ME GOODNIGHT, SERGEANT MAJOR

Bass Clarinet
Part A



KISS ME GOODNIGHT, SERGEANT MAJOR

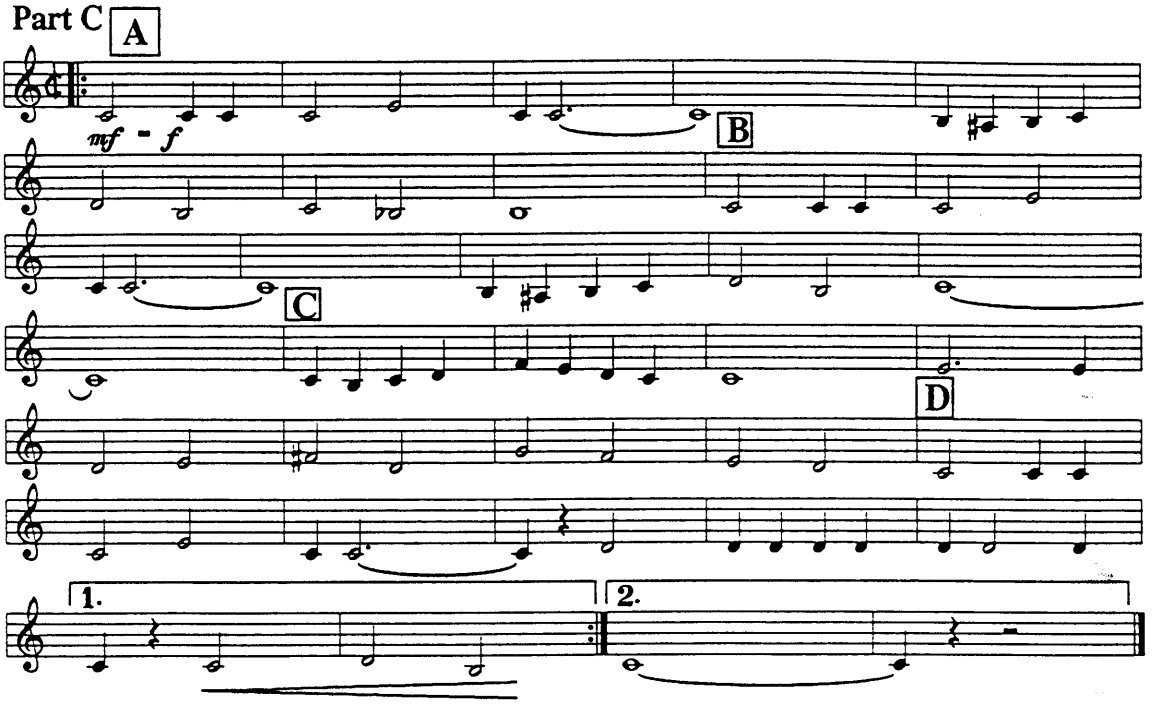
Bass Clarinet
Part B



KISS ME GOODNIGHT, SERGEANT MAJOR

Bass Clarinet

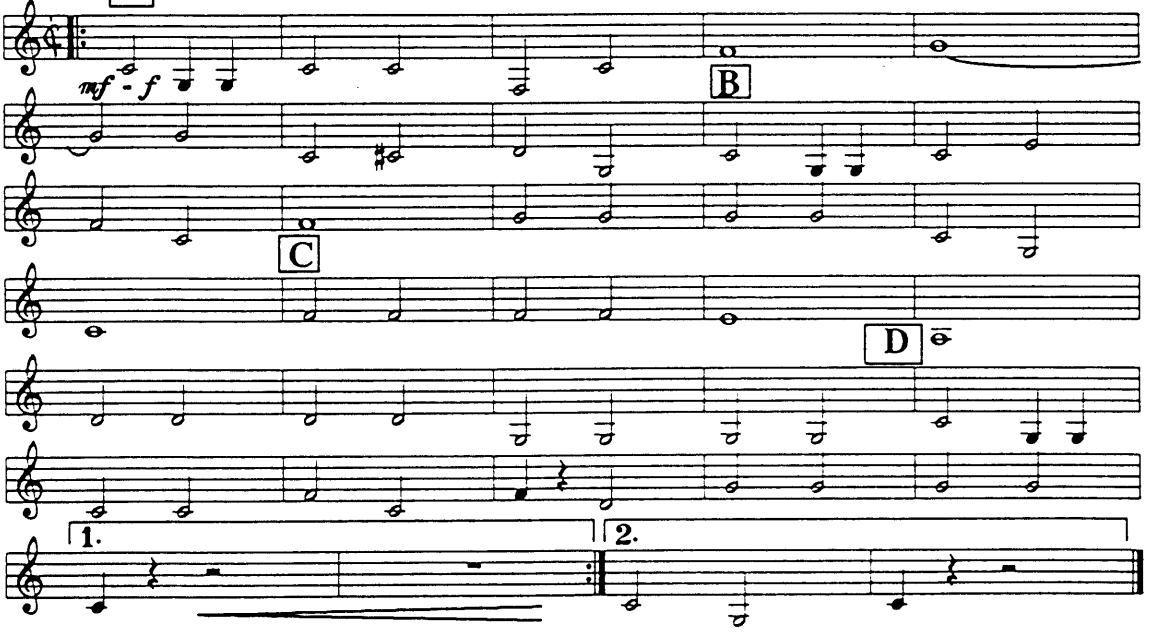
Part C



KISS ME GOODNIGHT, SERGEANT MAJOR

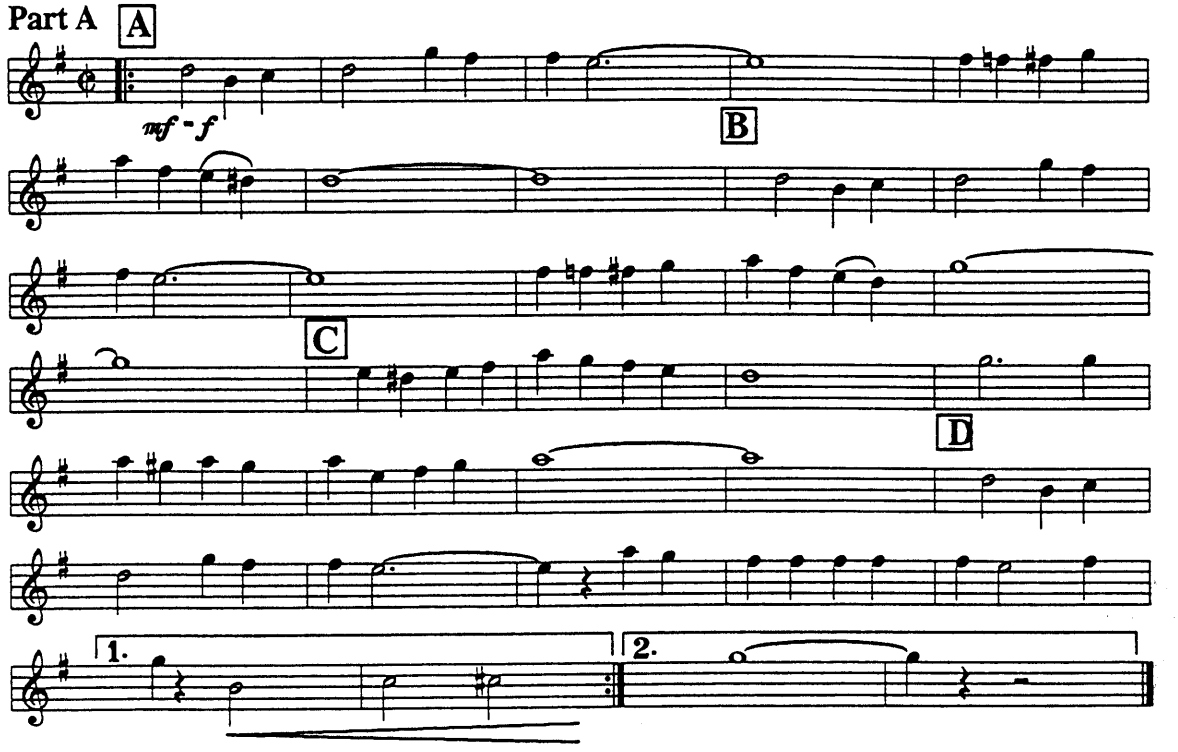
Bass Clarinet

Part D



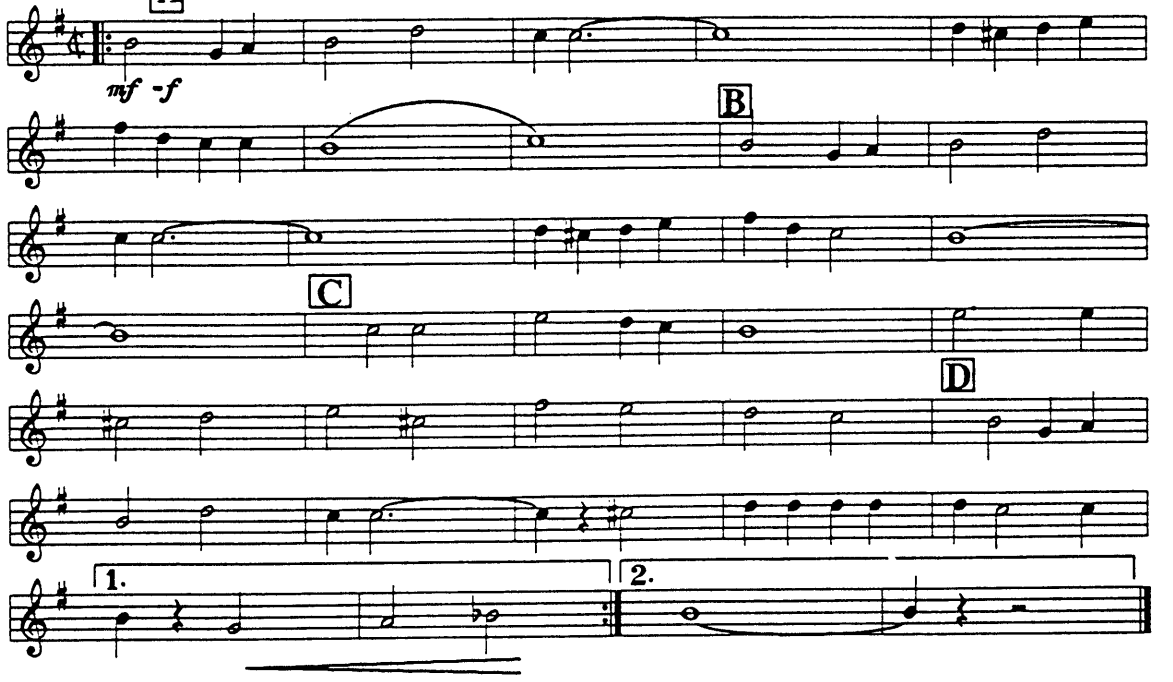
Alto Saxophone
Baritone Saxophone
Part A

KISS ME GOODNIGHT, SERGEANT MAJOR



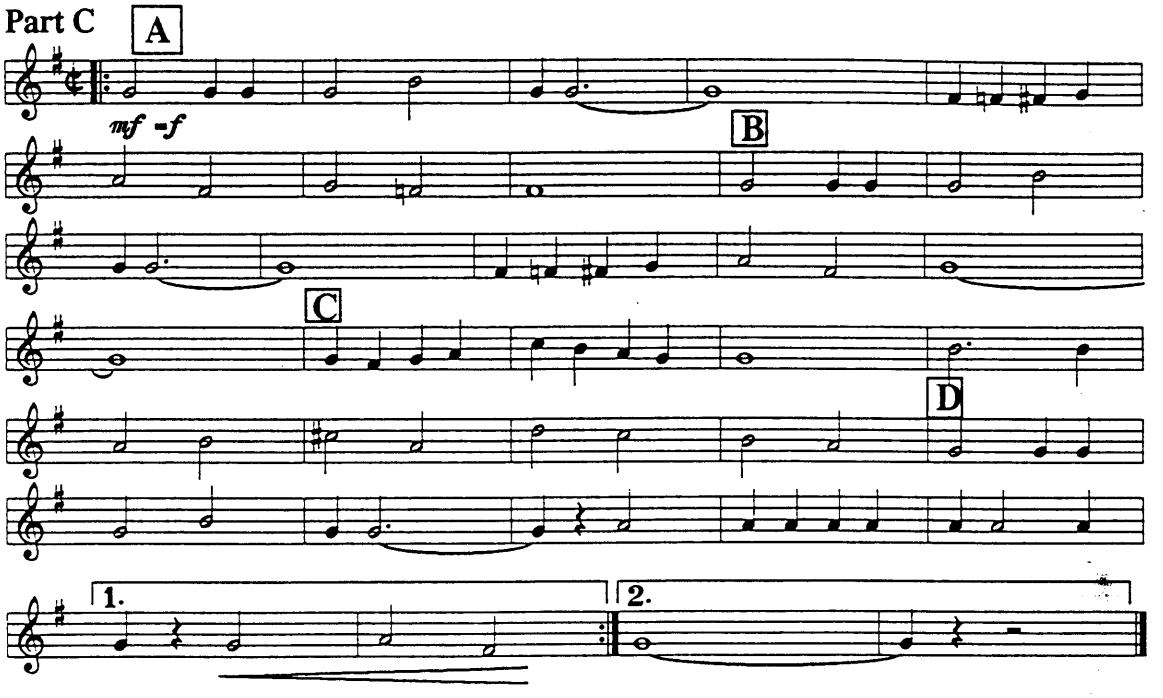
Alto Saxophone
Baritone Saxophone
Part B

KISS ME GOODNIGHT, SERGEANT MAJOR



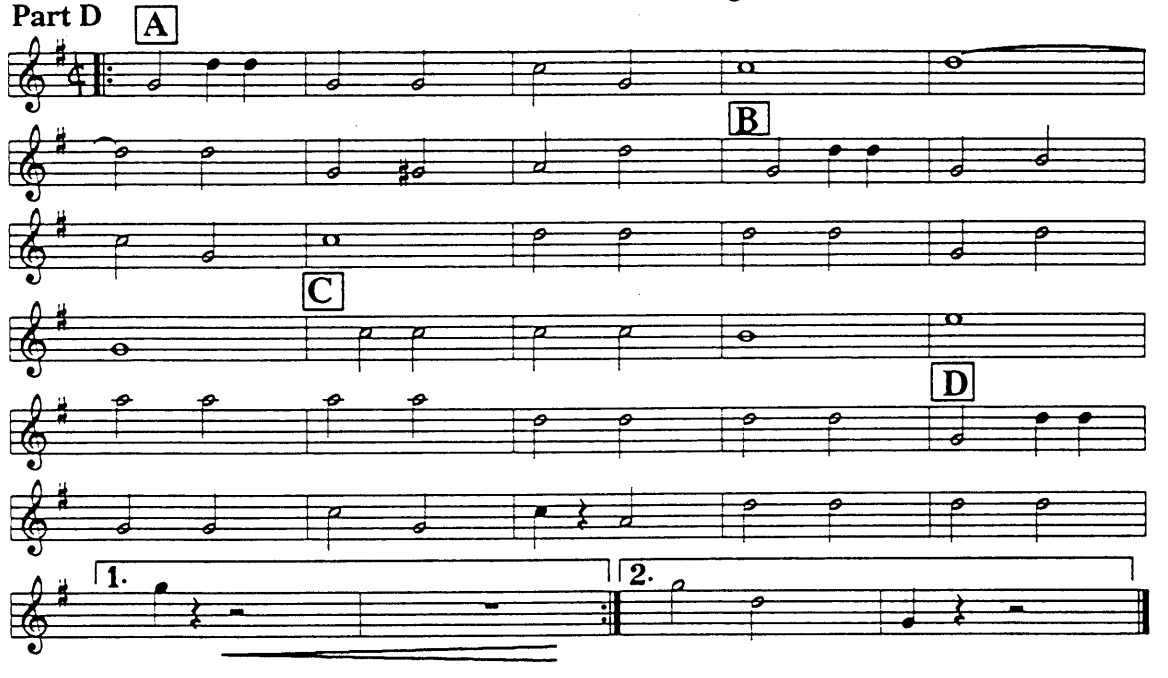
KISS ME GOODNIGHT, SERGEANT MAJOR

Alto Saxophone
Baritone Saxophone
Part C



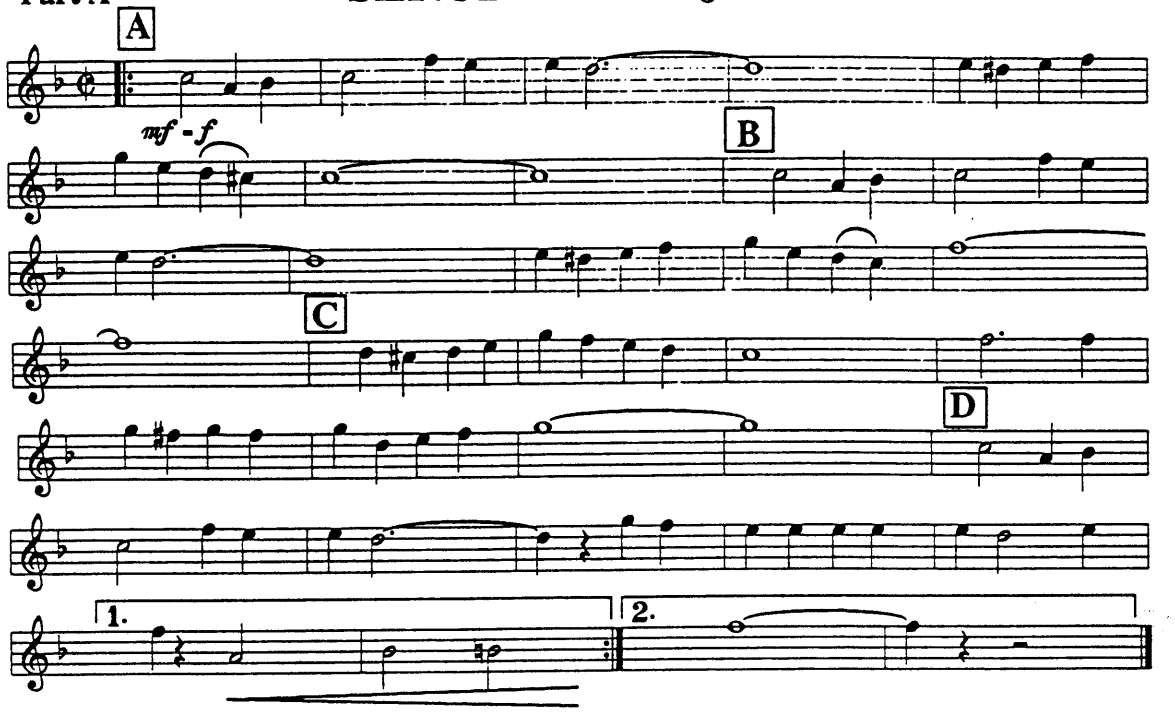
KISS ME GOODNIGHT. SERGEANT MAJOR

Alto Saxophone
Baritone Saxophone
Part D



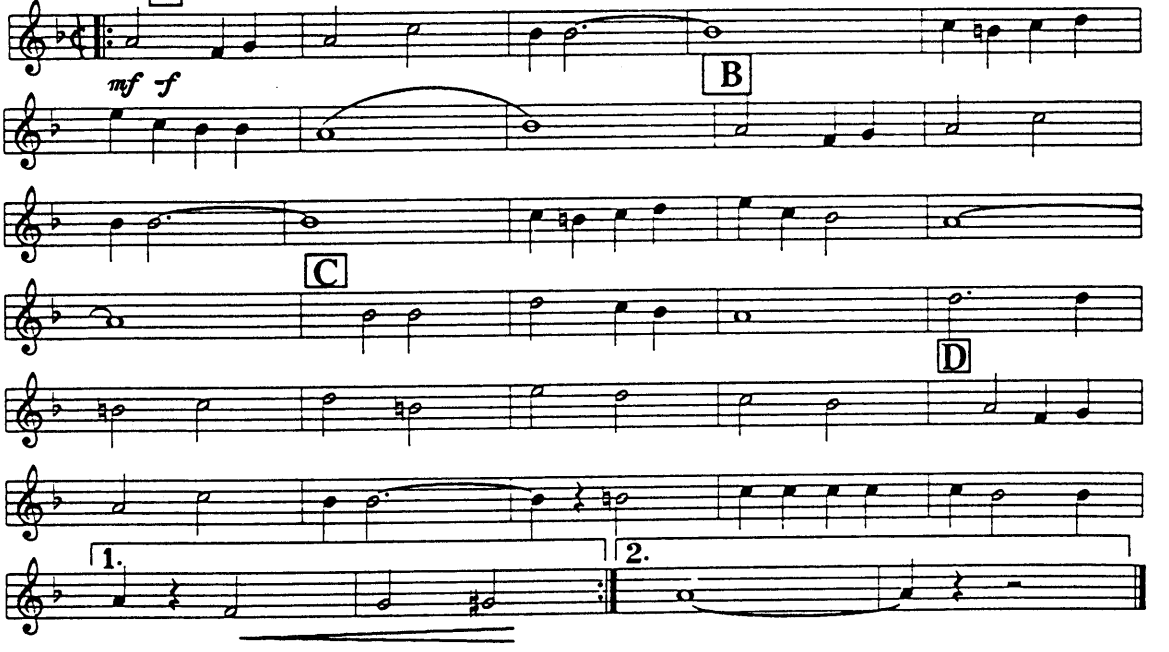
French Horn
Part A

KISS ME GOODNIGHT, SERGEANT MAJOR



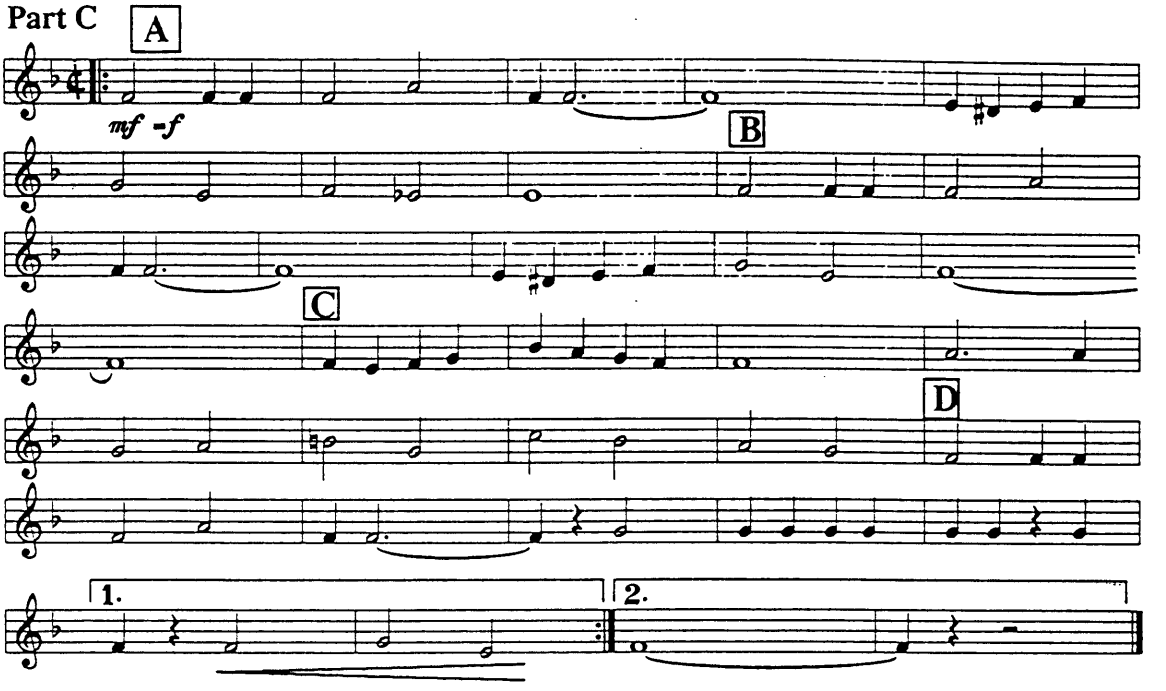
French Horn
Part B

KISS ME GOODNIGHT, SERGEANT MAJOR



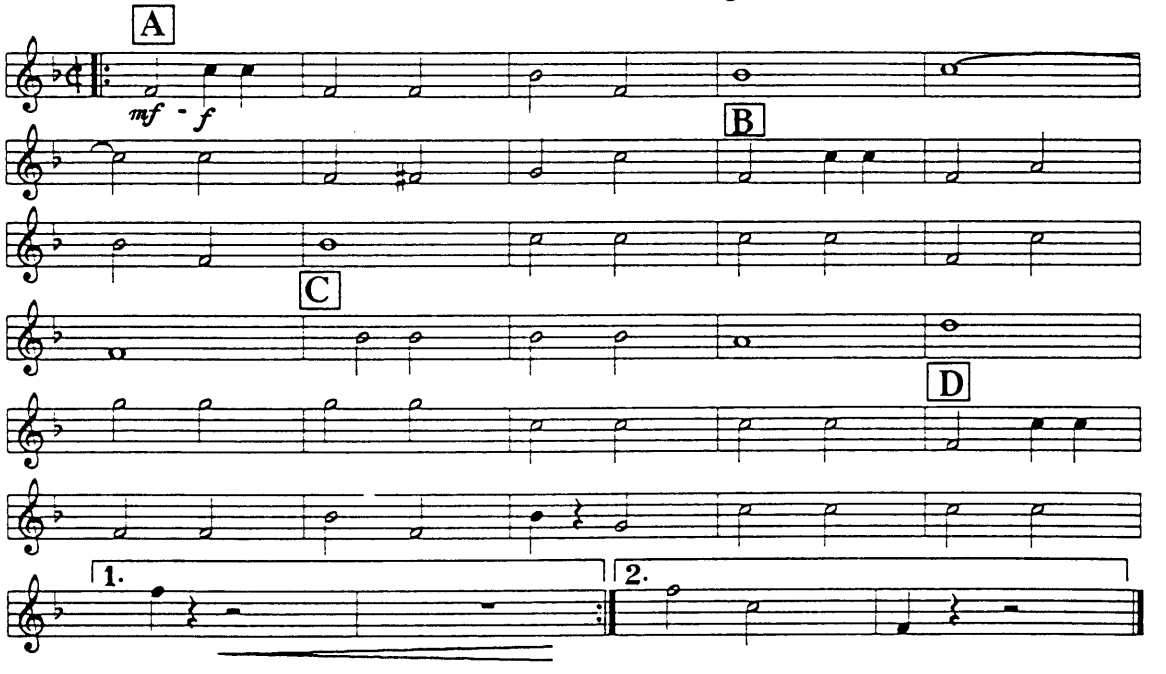
KISS ME GOODNIGHT, SERGEANT MAJOR

French Horn
Part C



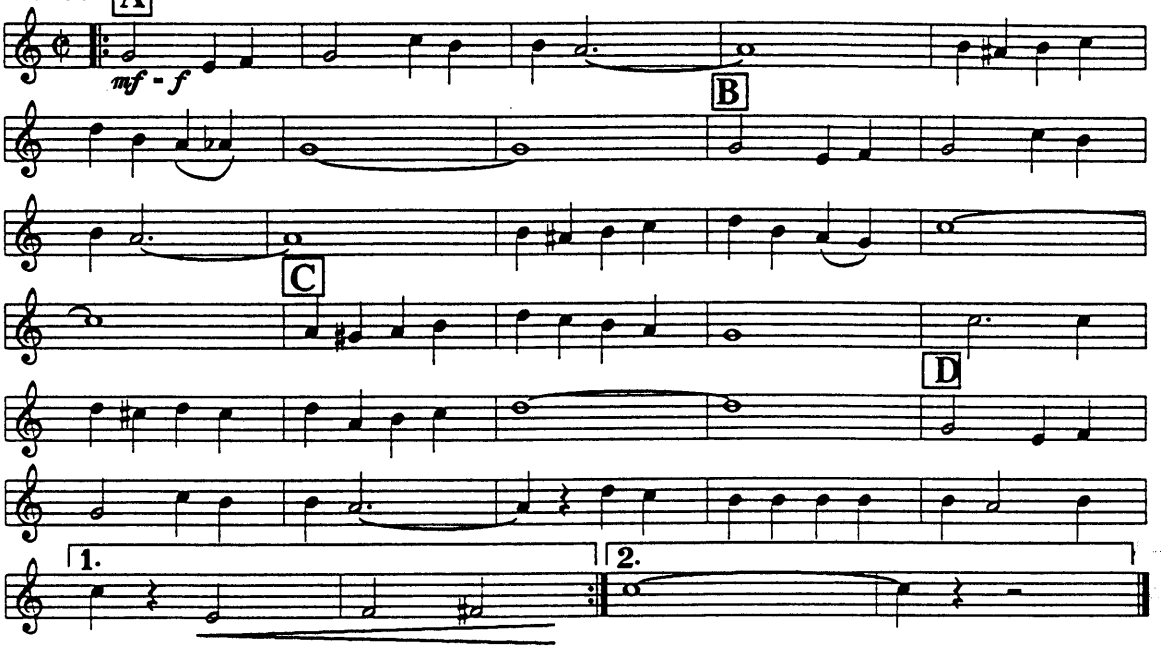
KISS ME GOODNIGHT. SERGEANT MAJOR

French Horn
Part D



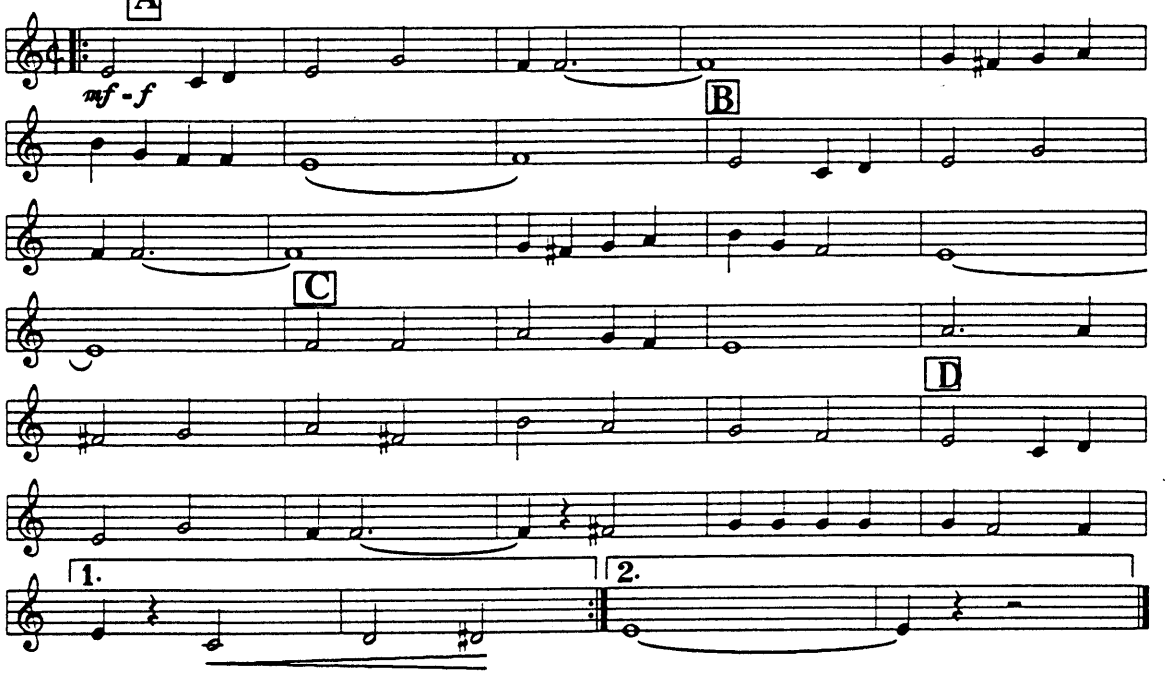
Trumpet
Clarinet (low)
Baritone T.C.
Part A

KISS ME GOODNIGHT, SERGEANT MAJOR



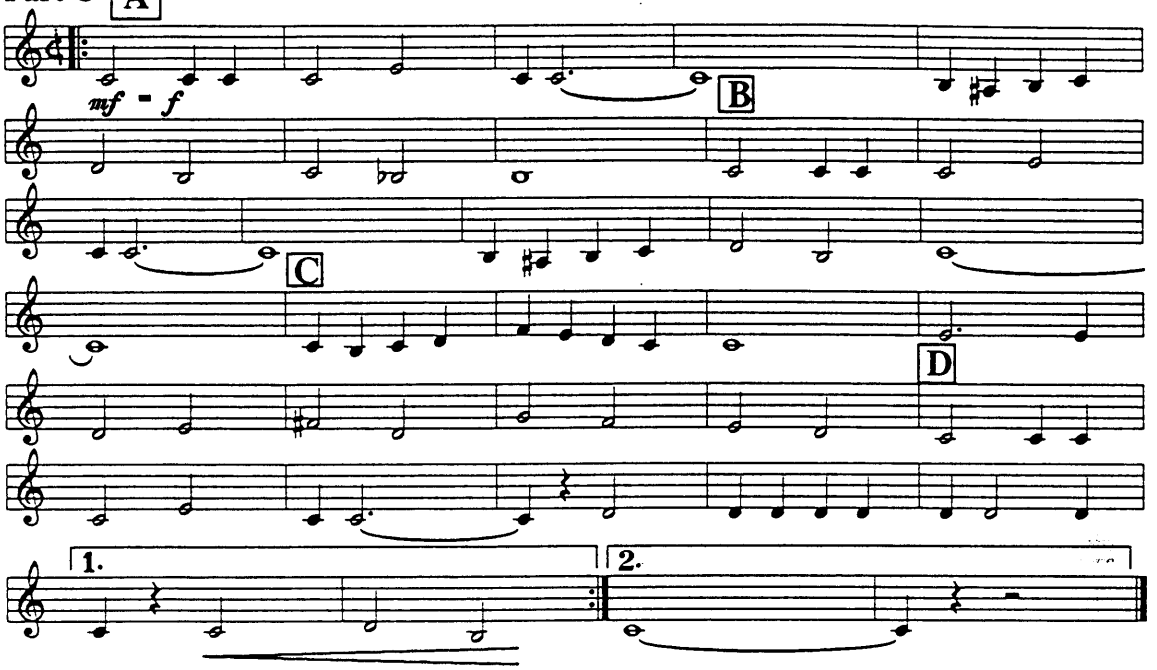
Trumpet
Clarinet (low)
Baritone T.C.
Part B

KISS ME GOODNIGHT, SERGEANT MAJOR



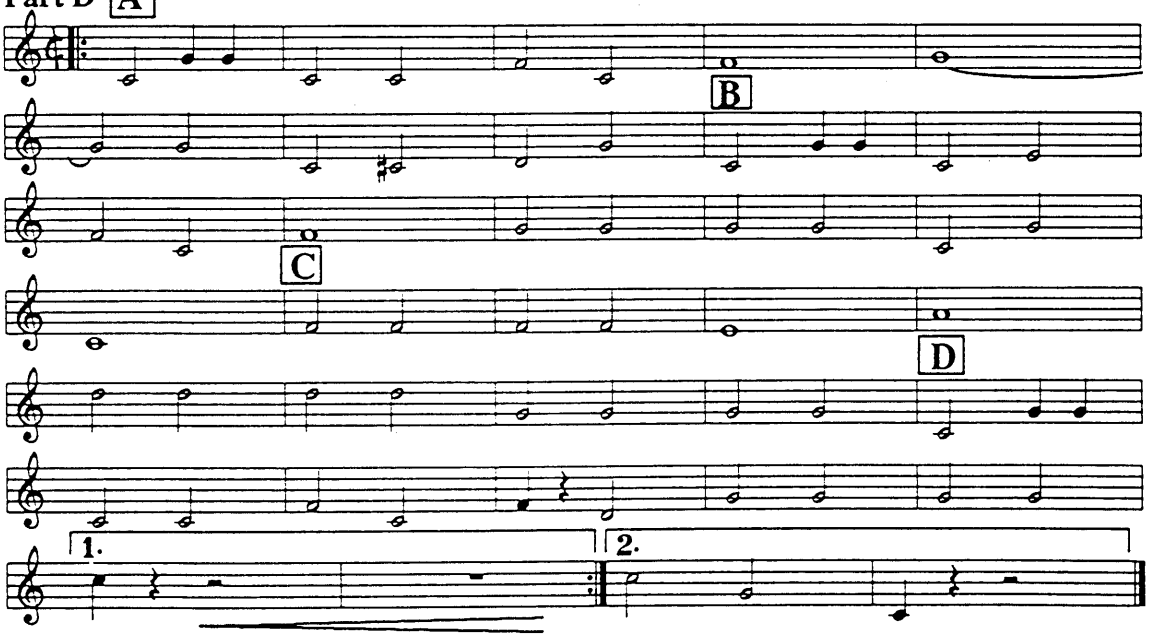
Trumpet
Clarinet (low)
Baritone T.C.
Part C

KISS ME GOODNIGHT, SERGEANT MAJOR



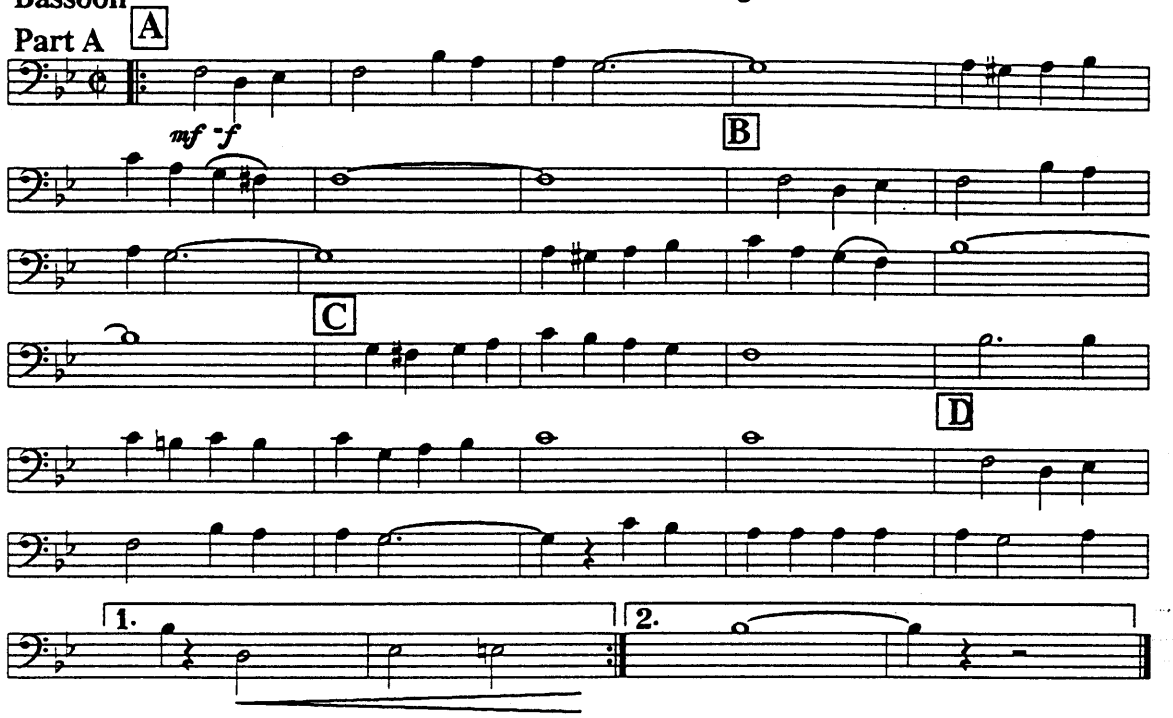
Trumpet
Clarinet (low)
Baritone T.C.
Part D

KISS ME GOODNIGHT, SERGEANT MAJOR



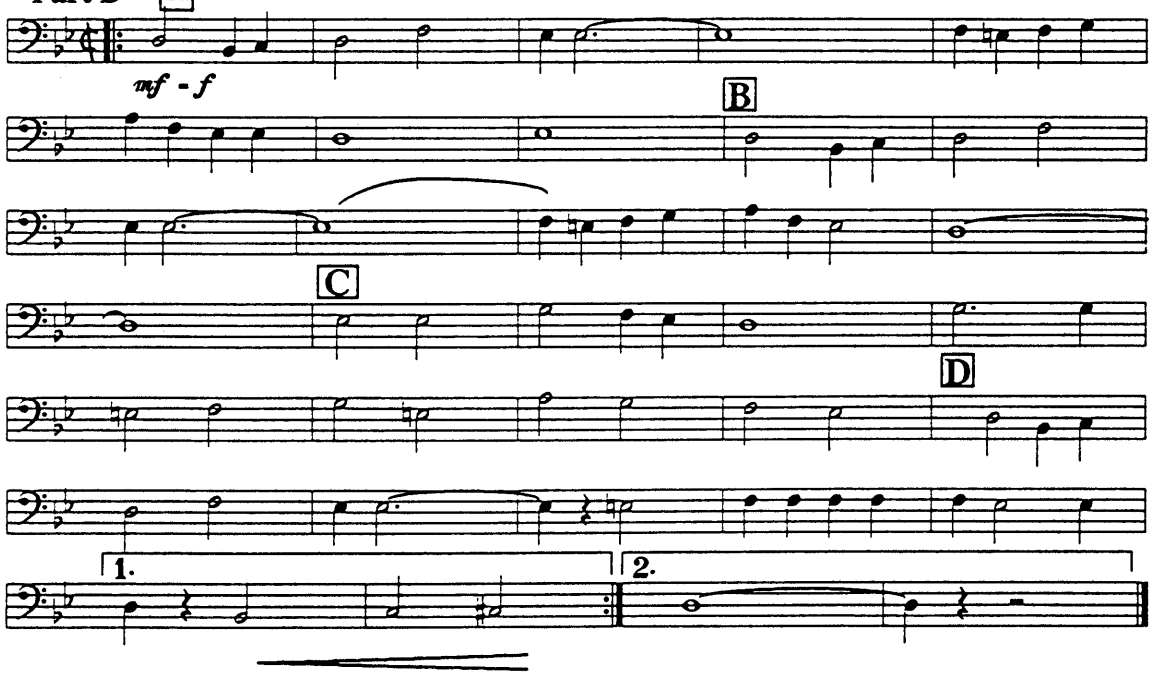
Trombone
Baritone B.C.
Bassoon
Part A

KISS ME GOODNIGHT, SERGEANT MAJOR



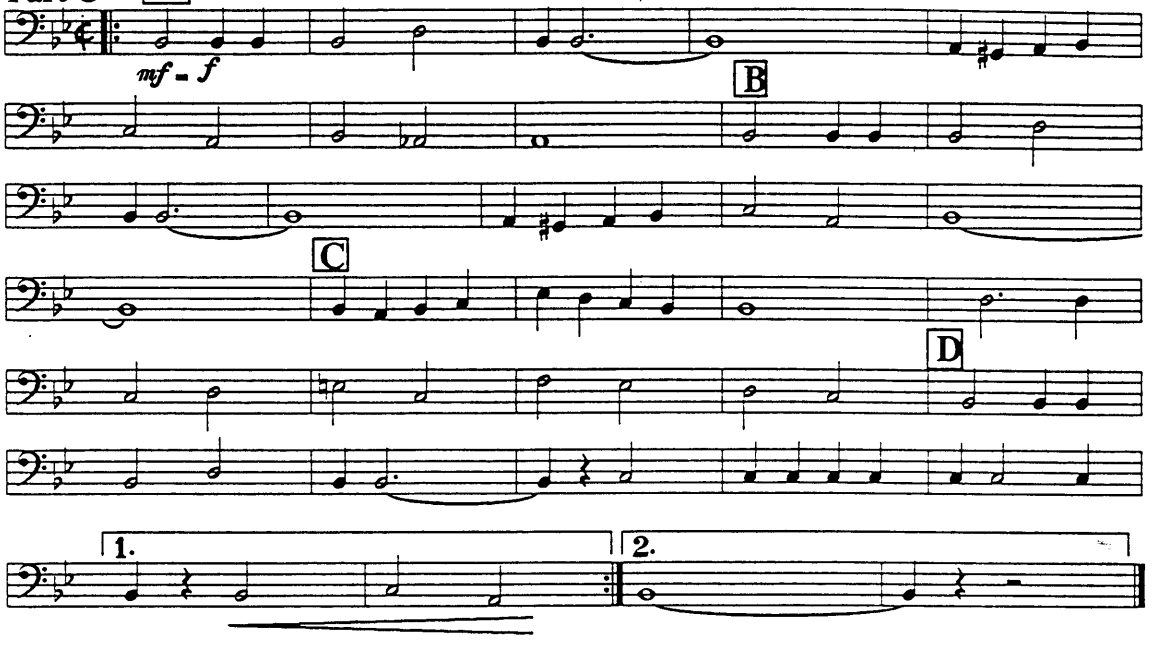
Trombone
Baritone B.C.
Bassoon
Part B

KISS ME GOODNIGHT, SERGEANT MAJOR



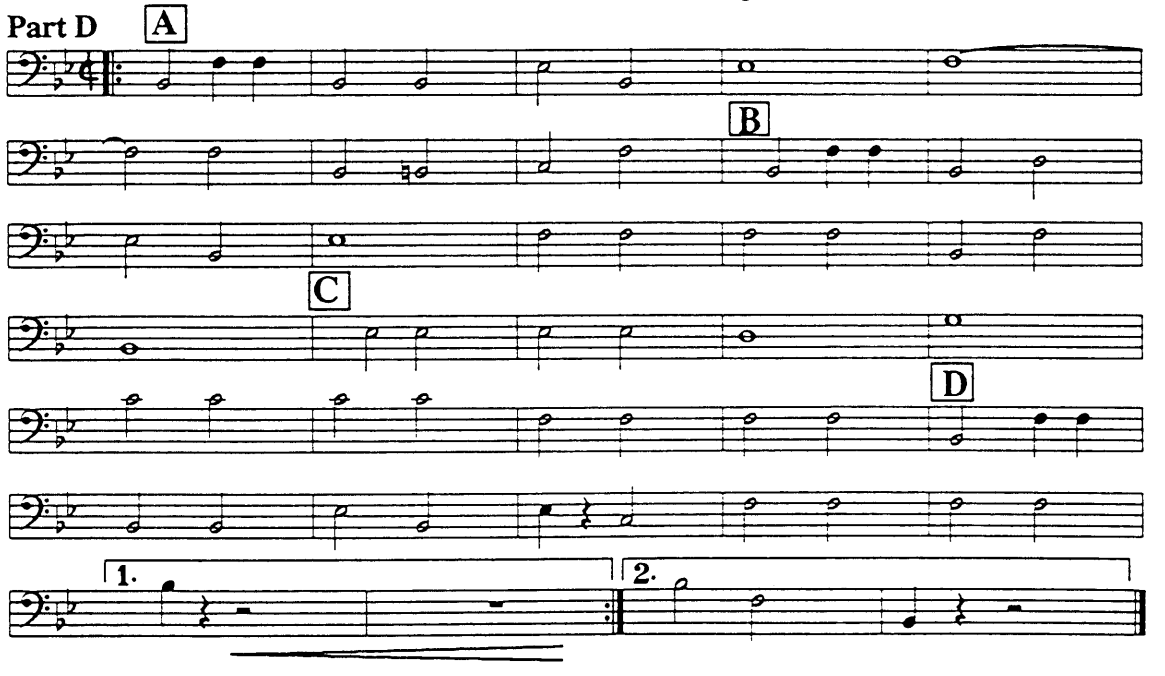
Trombone
Baritone B.C.
Bassoon
Part C

KISS ME GOODNIGHT, SERGEANT MAJOR



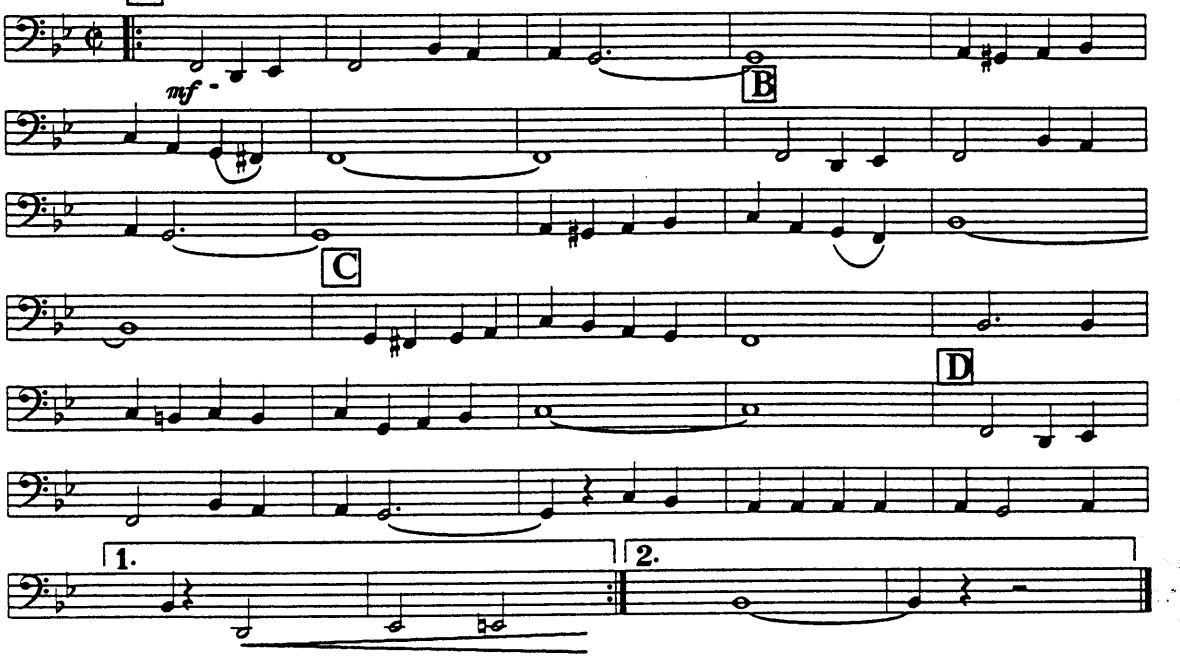
Trombone
Baritone B.C.
Bassoon
Part D

KISS ME GOODNIGHT. SERGEANT MAJOR



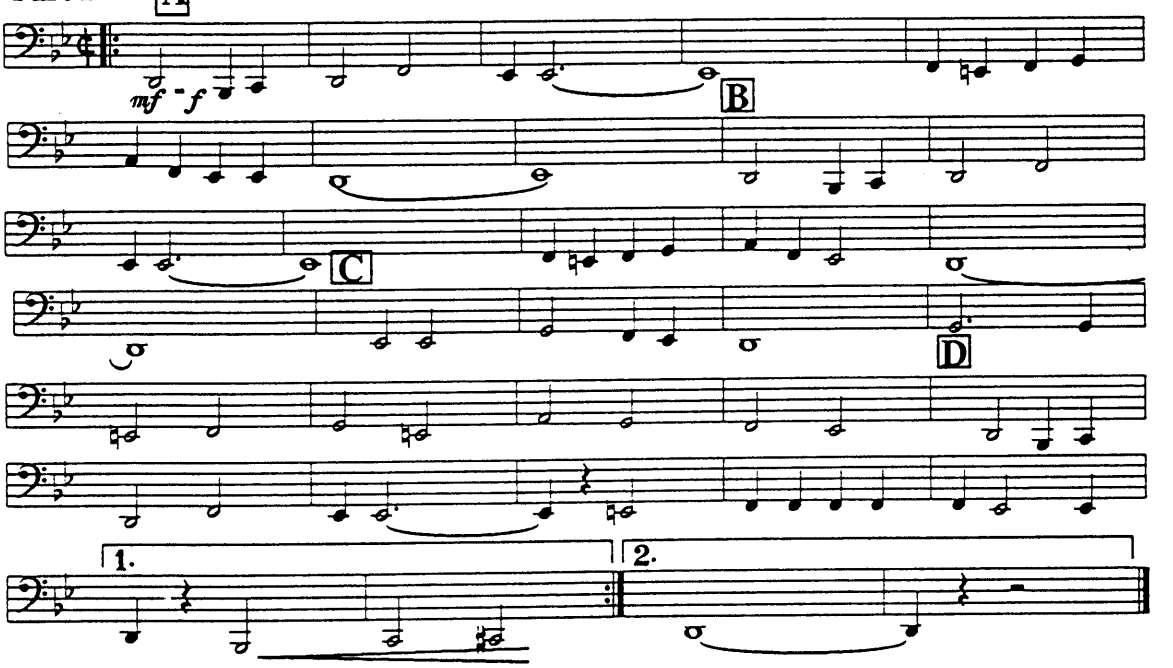
KISS ME GOODNIGHT, SERGEANT MAJOR

Tuba
Part A



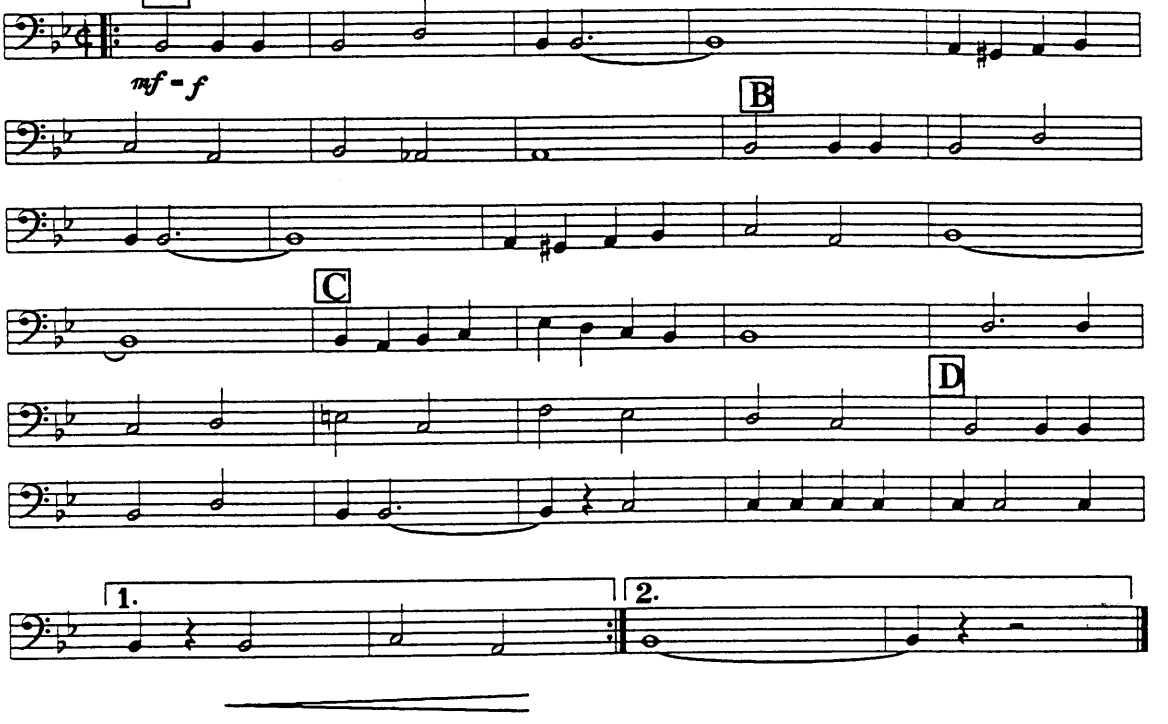
KISS ME GOODNIGHT, SERGEANT MAJOR

Tuba
Part B



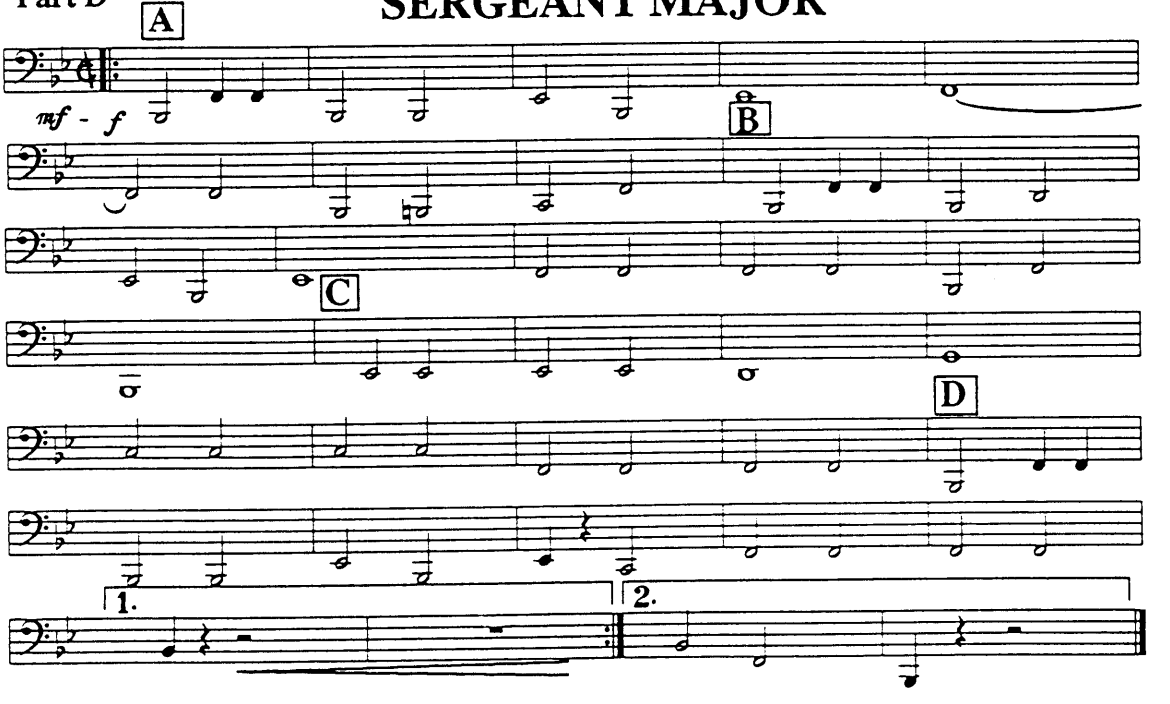
Tuba
Part C

KISS ME GOODNIGHT, SERGEANT MAJOR



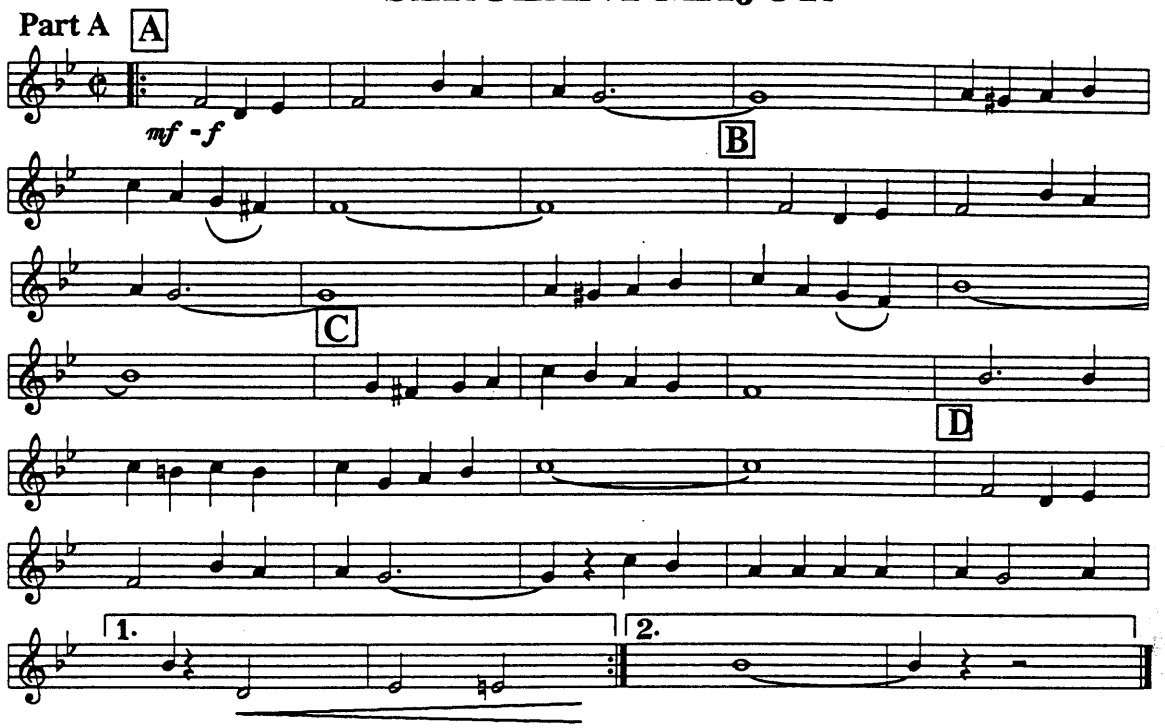
Tuba
Part D

KISS ME GOODNIGHT. SERGEANT MAJOR



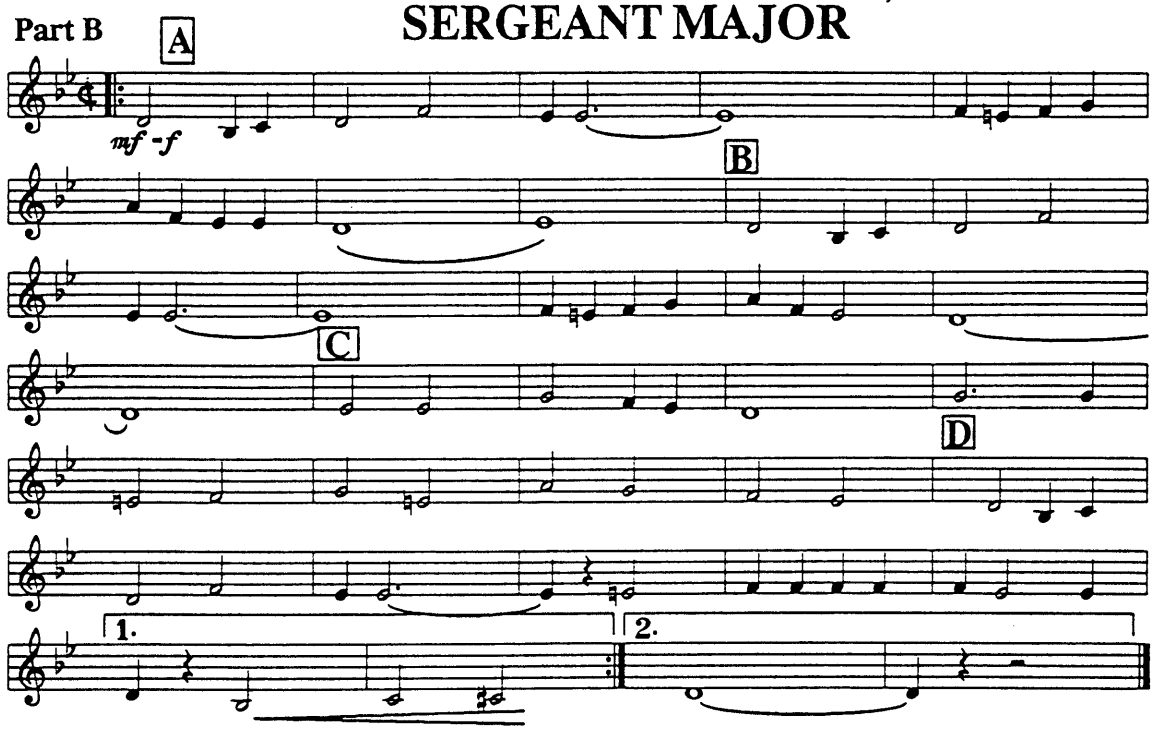
KISS ME GOODNIGHT, SERGEANT MAJOR

Bells
Part A



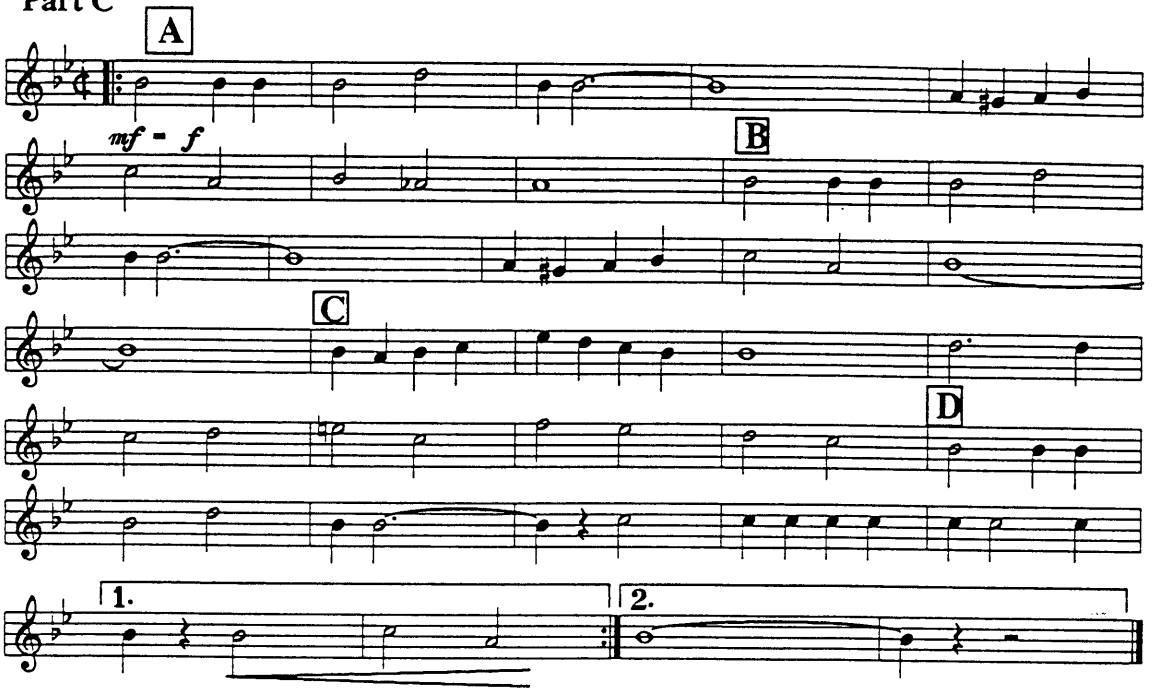
KISS ME GOODNIGHT, SERGEANT MAJOR

Bells
Part B



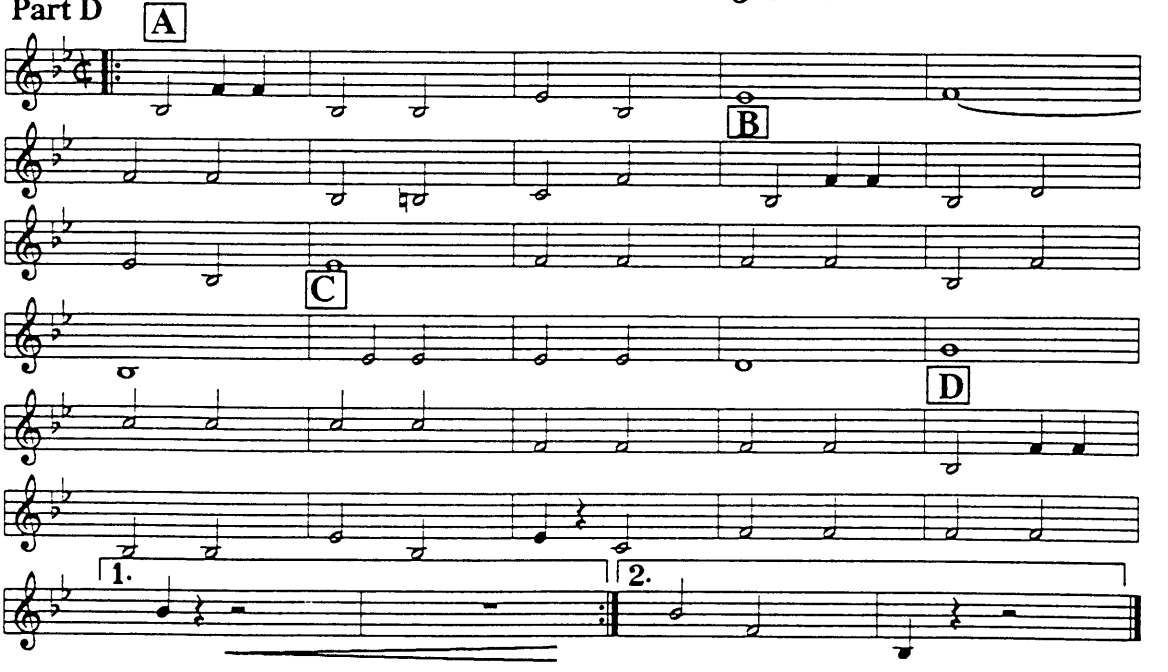
KISS ME GOODNIGHT, SERGEANT MAJOR

Bells
Part C



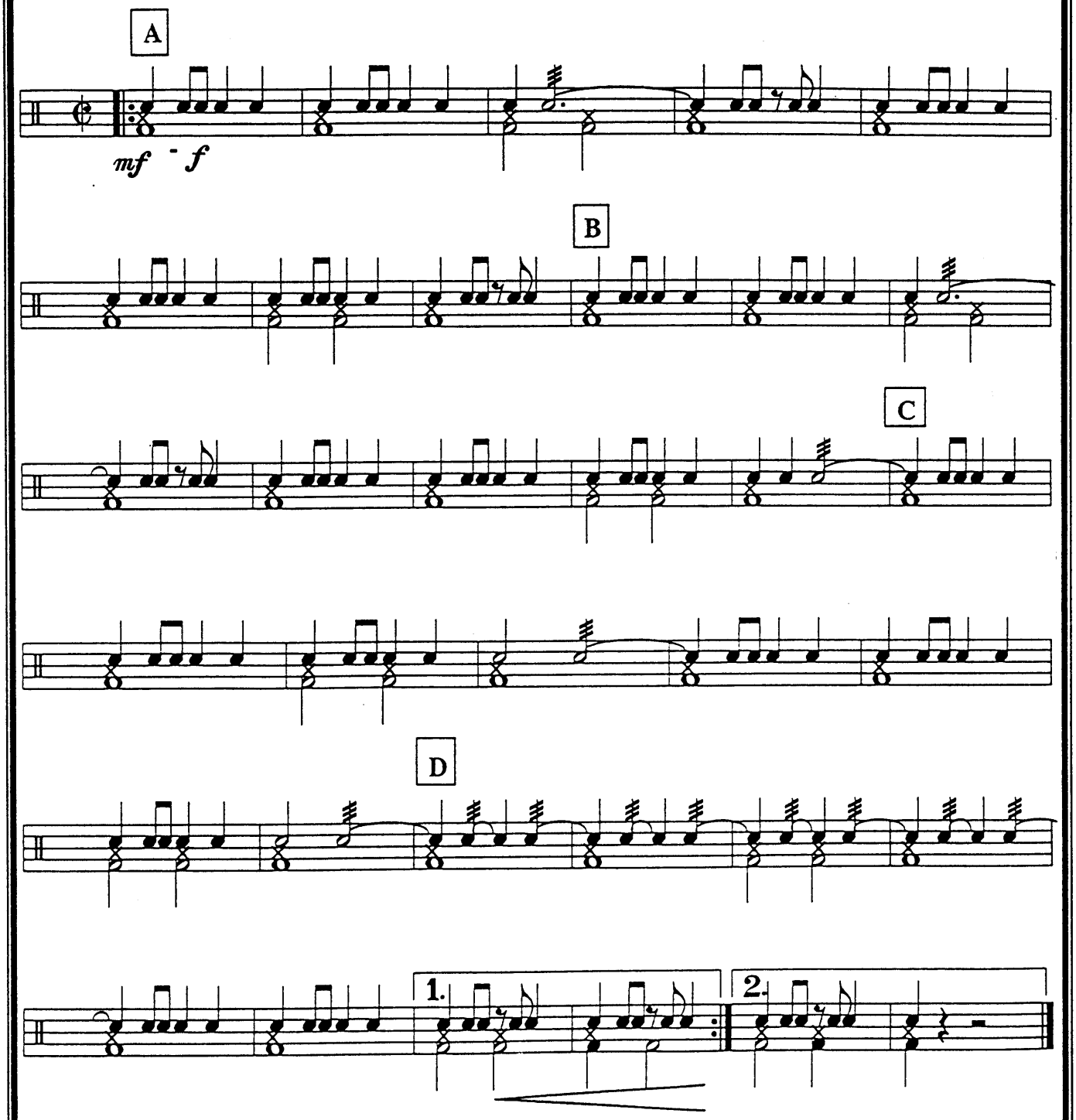
KISS ME GOODNIGHT. SERGEANT MAJOR

Bells
Part D

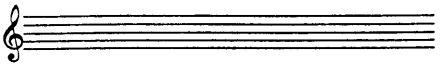


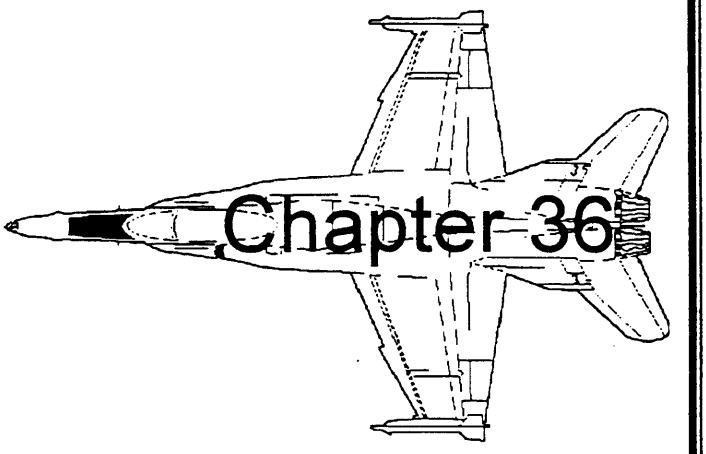
KISS ME GOODNIGHT, SERGEANT MAJOR

Percussion



La feuille d'erable



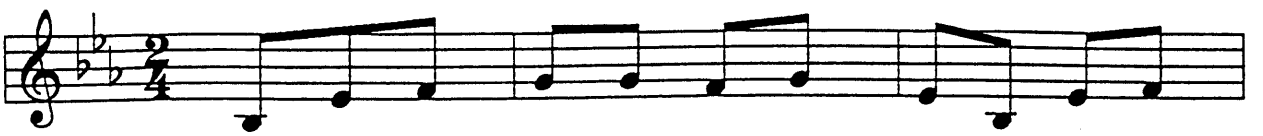


La feuille d'erable has been adopted as the official marchpast of the Cadet Instructor Cadre. CIC officers are reserve officers that fill positions such as Administration Officer, Supply Officer, Training Officer and Commanding Officer in cadet units across Canada. The officers are not only trained to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

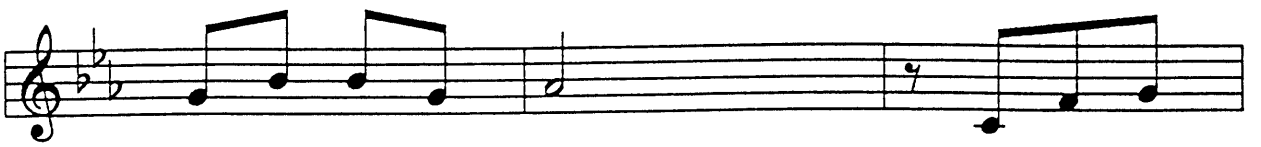
LA FEUILLE D'ERABLE

VOCAL SCORE MARCH TEMPO

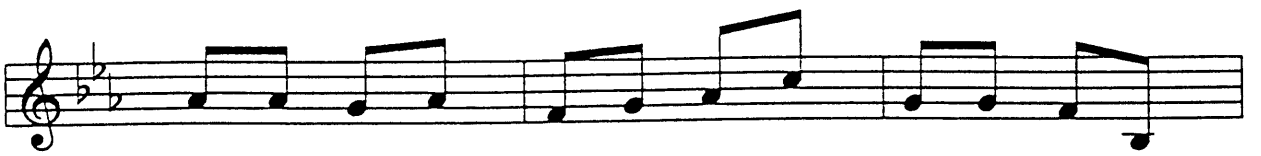
A



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

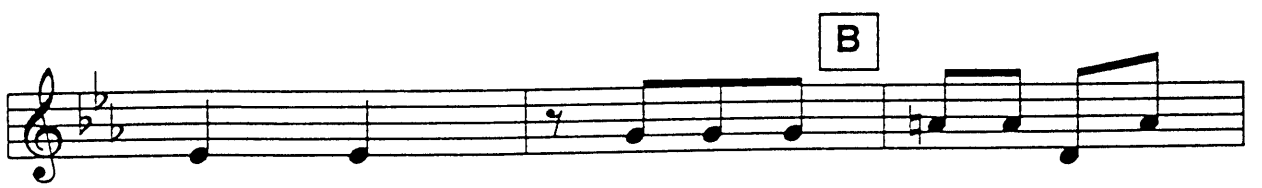


peo- ple of the earth, "Let each of
voys had gath- ered there. France chose the
in his coat of fur, a- las, a-
gen- er- os- i- ty. The Lord He

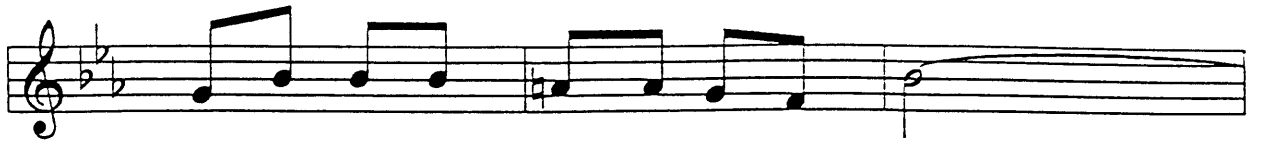


you go choose a flo- wer and then send an e- mis-
Li- ly and the Car- na- tion was cho- sen by the
las all that re- mained there were just left some leaves and
dug in- to the pile and off- ered them a ma- ple

B

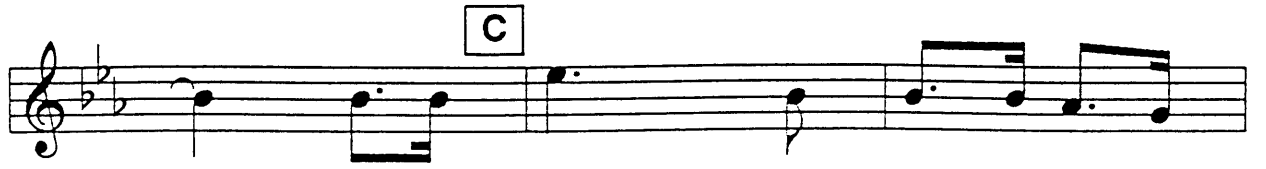


sar- y. Make sure that they are all on
En- glish. The Spa- nish got a morn- ing
boughs. St. Pe- ter was full of re-
leaf. And e- ver since that glo- rious

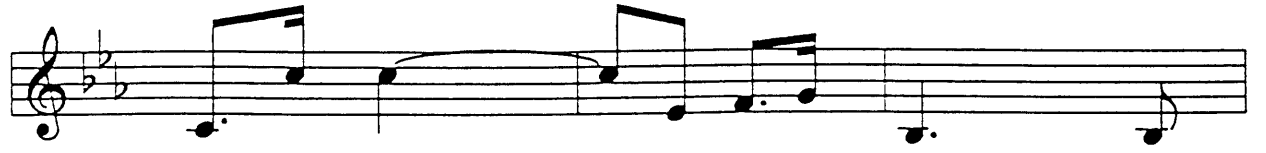


time. Each take a flow- er that he loves.
glo- ry the A- mer- i- cans pink Dahlia.
gret and as he stroked his long white beard,
day here, there in the coun- try side,

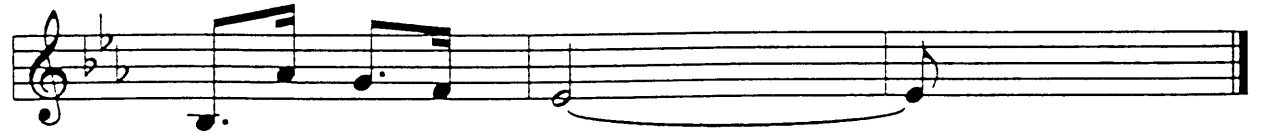
C



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



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

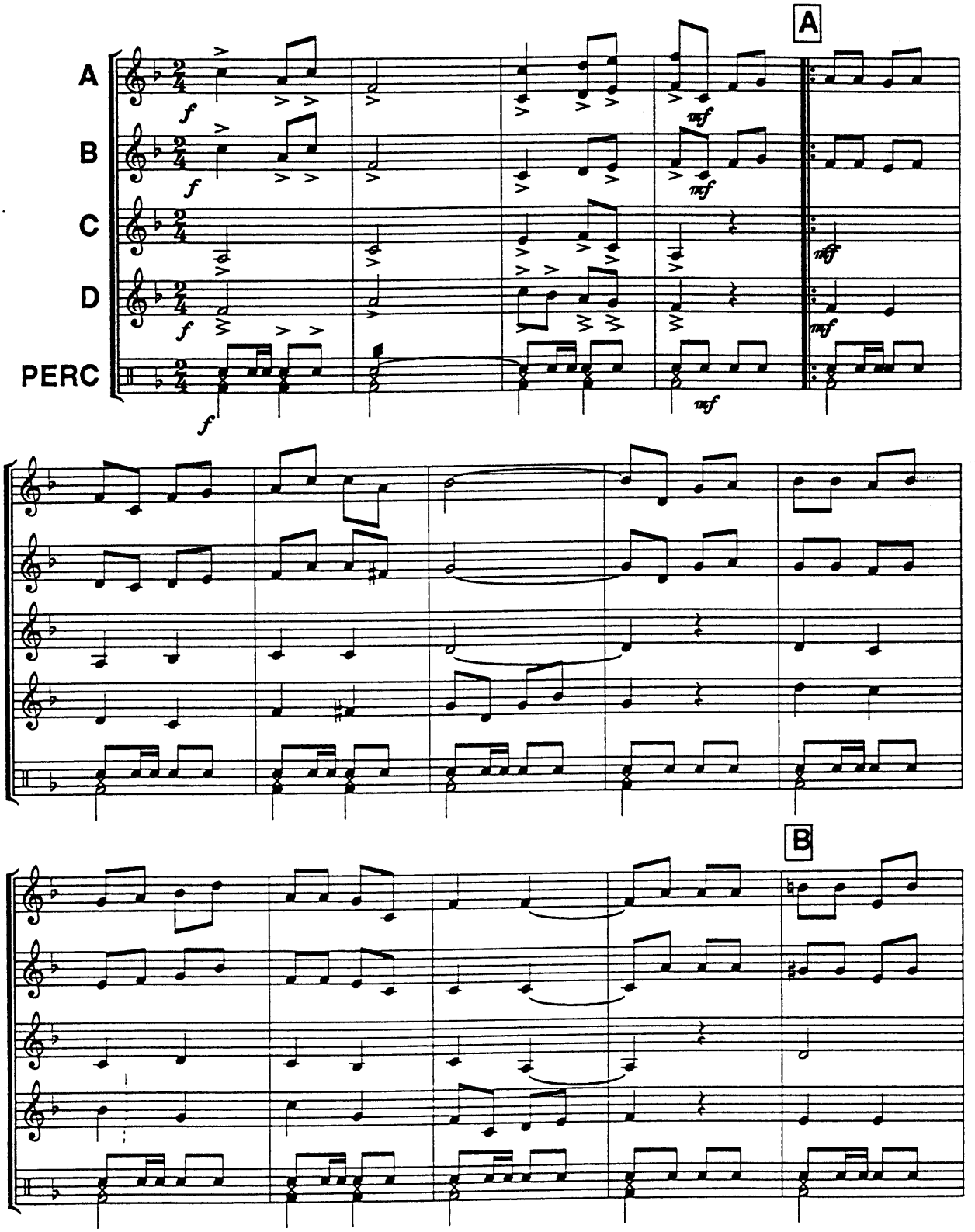


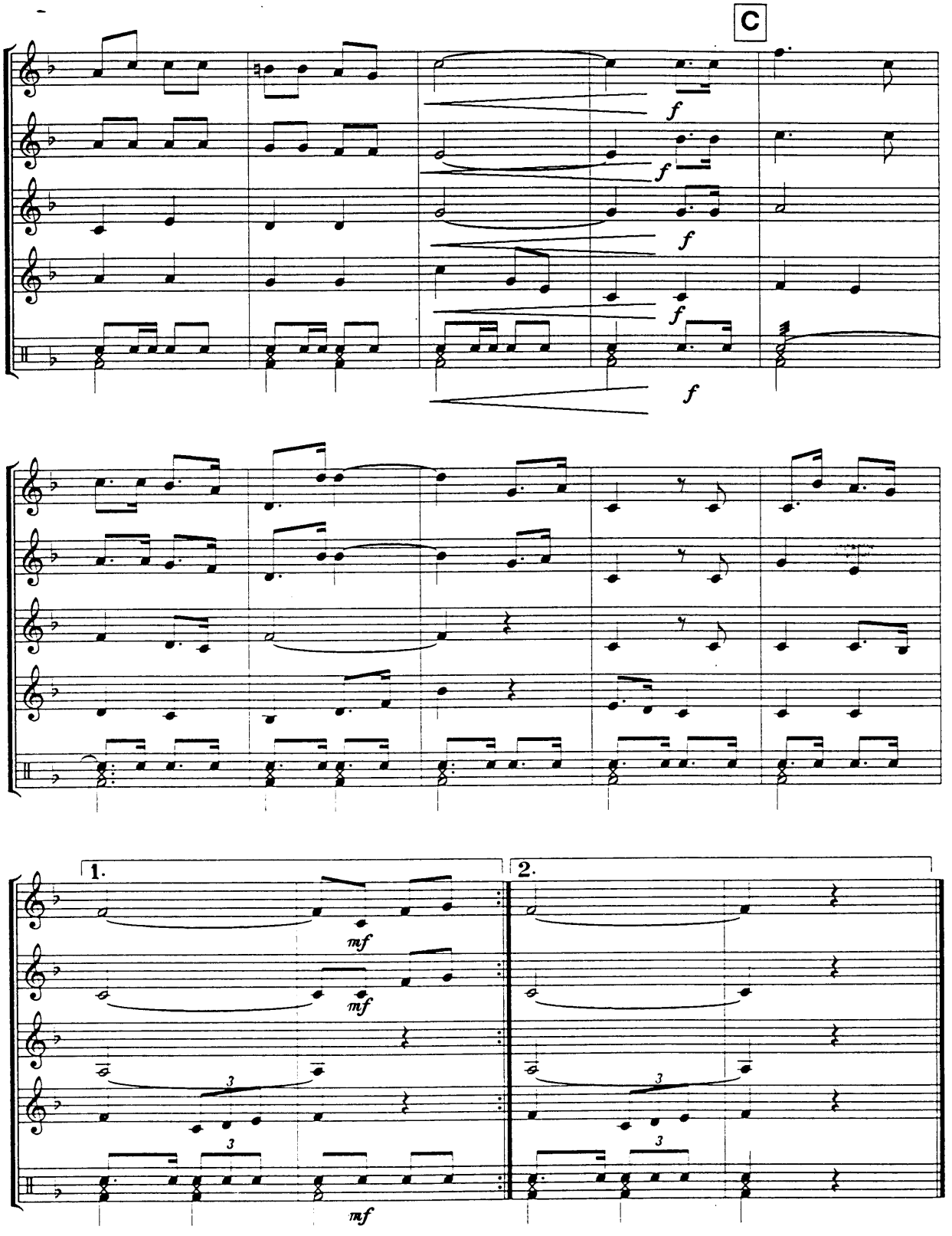
Love I have for you."
Ger- mans chose a thistle.
to your for- est home."
grows in Can- a- da

La Feuille D'erable Page 2

LA FEUILLE D'ERABLE

Bb CONDUCTOR **QUICK MARCH**

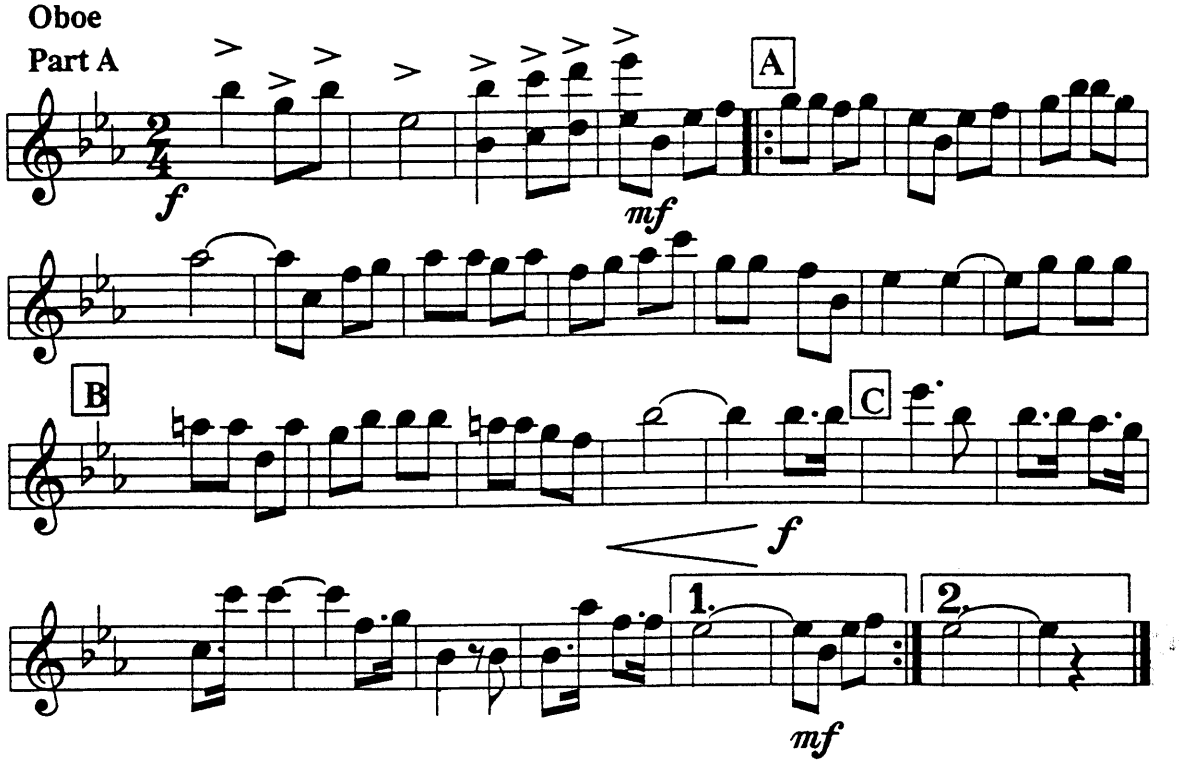




La Feuille D'erable Page 2

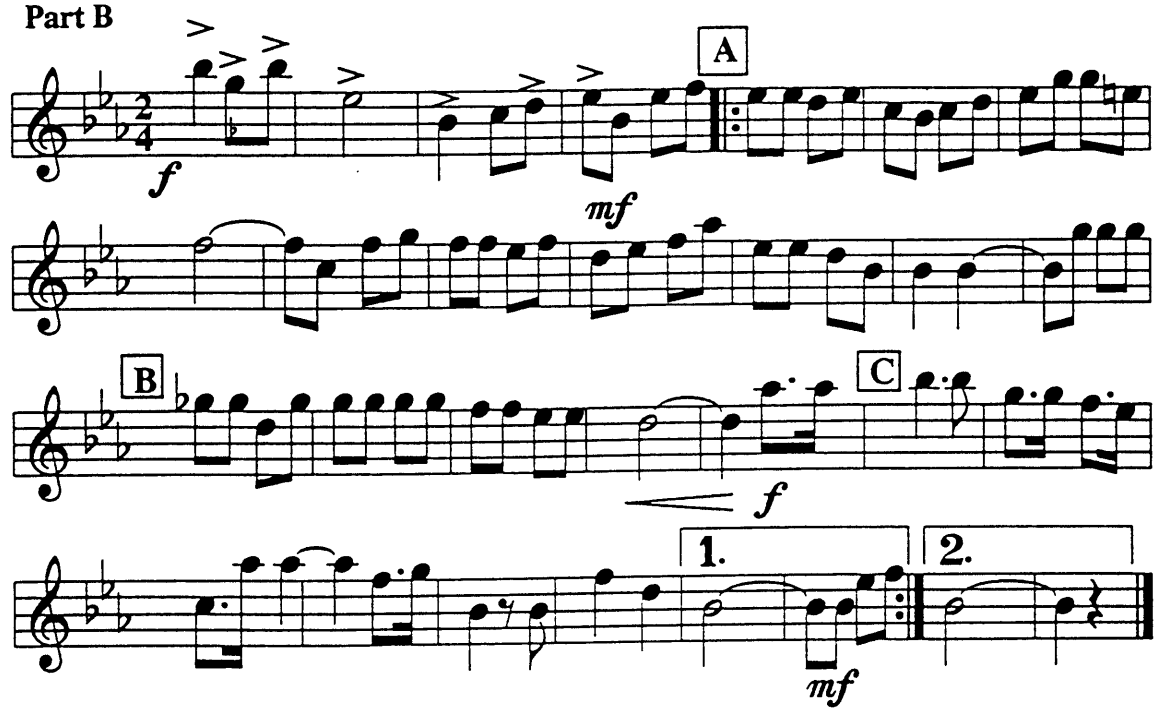
Flute
Oboe
Part A

LA FEUILLE D'ERABLE



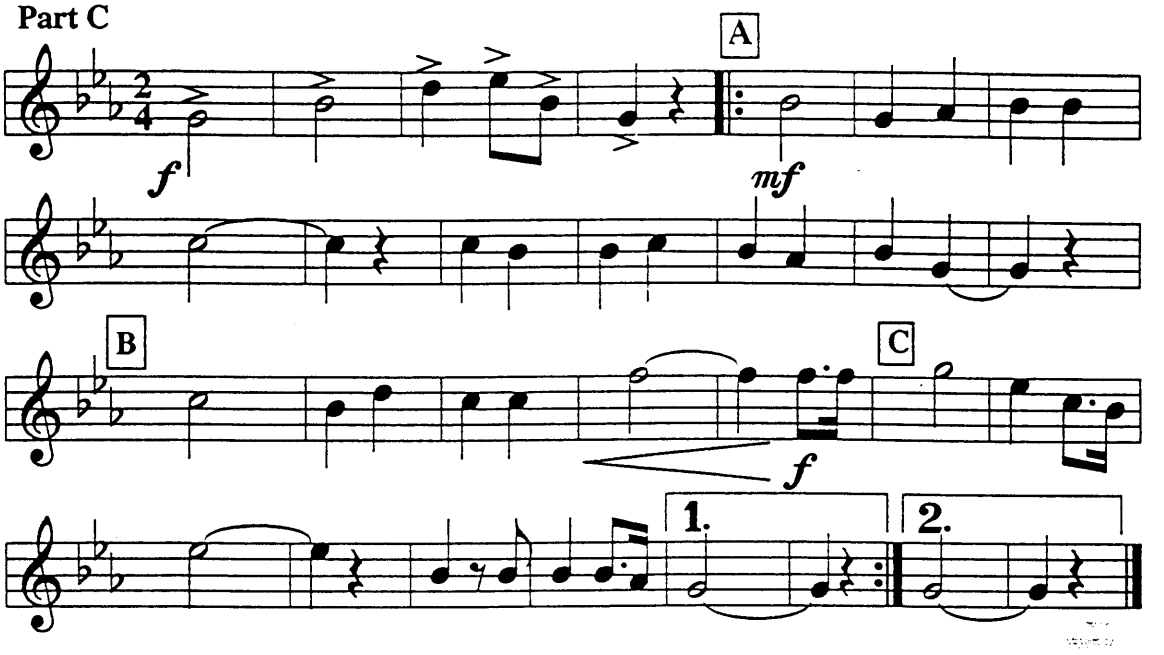
Flute
Oboe
Part B

LA FEUILLE D'ERABLE



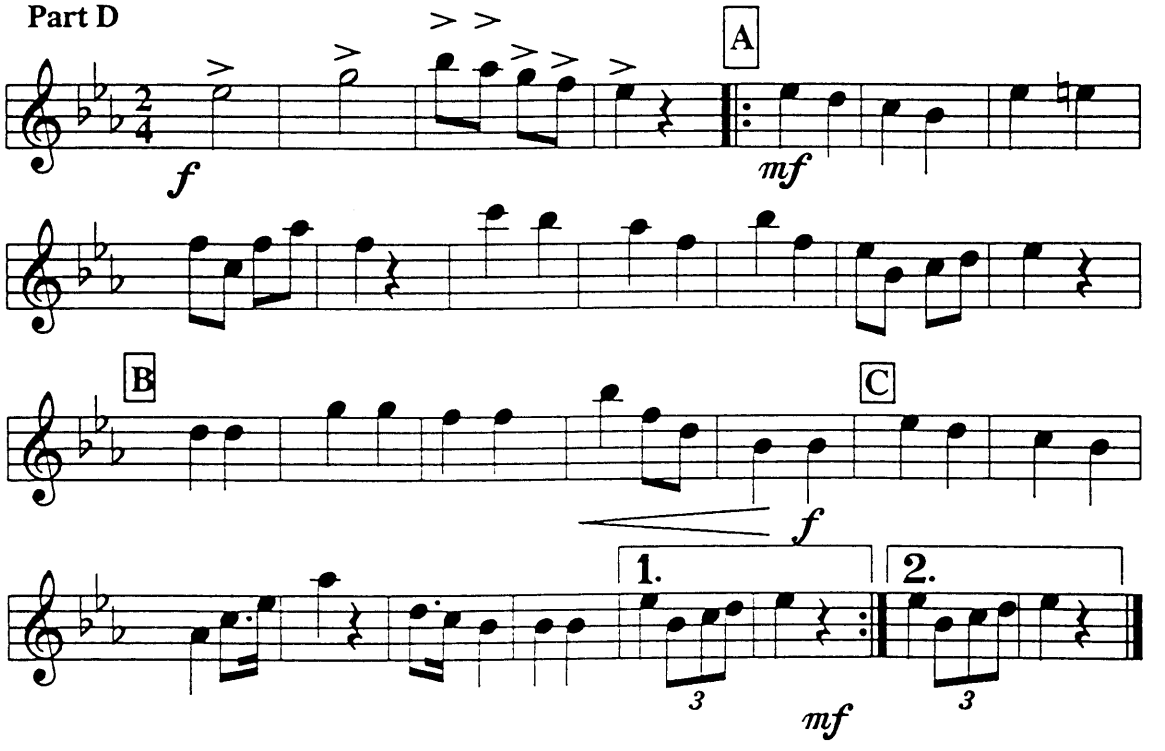
Flute
Oboe
Part C

LA FEUILLE D'ERABLE



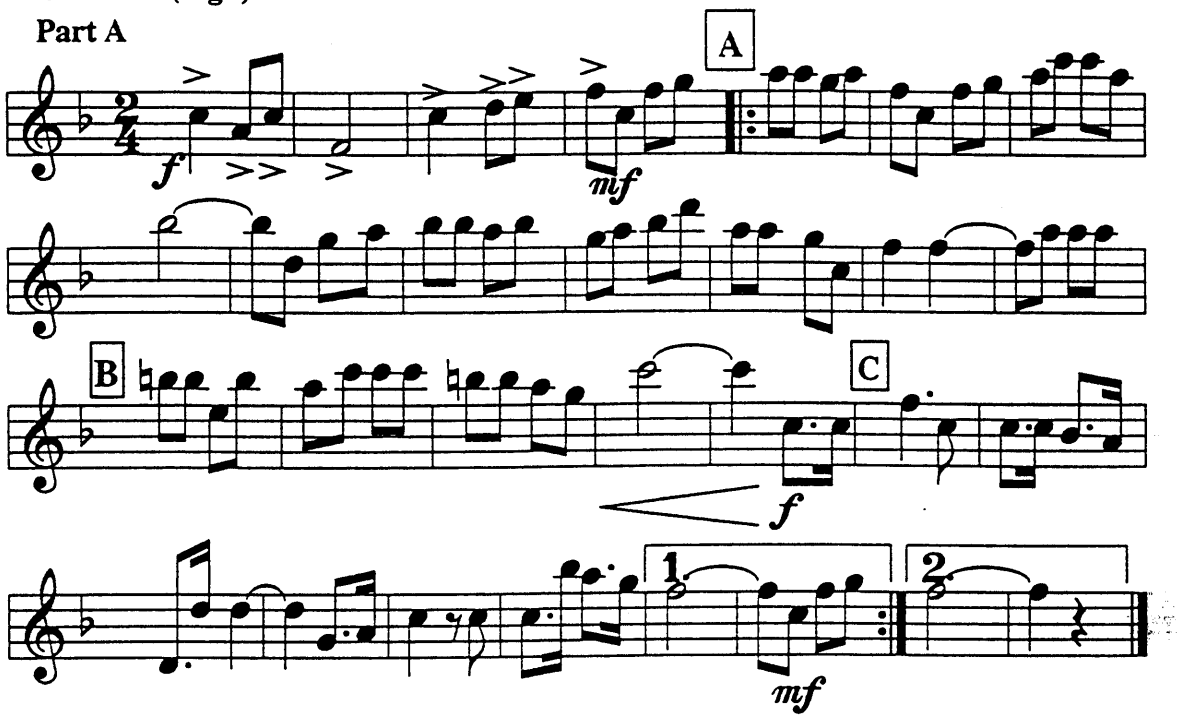
Flute
Oboe
Part D

LA FEUILLE D'ERABLE



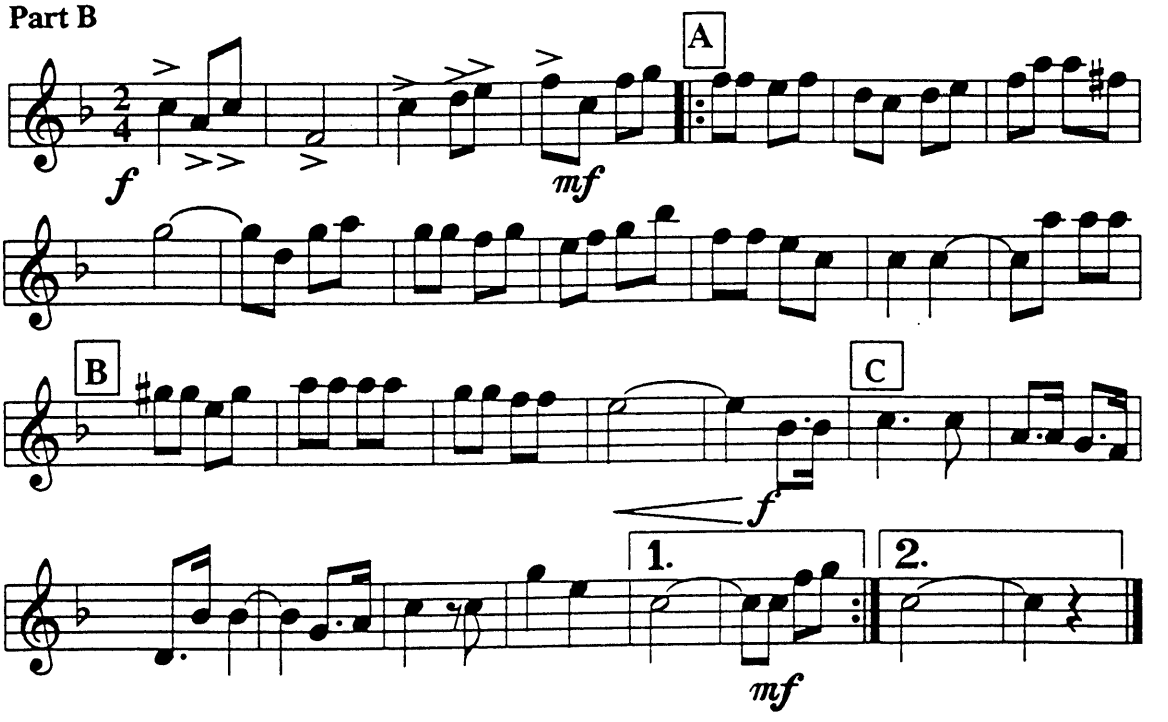
Tenor Saxophone
Clarinet (high)
Part A

LA FEUILLE D'ERABLE



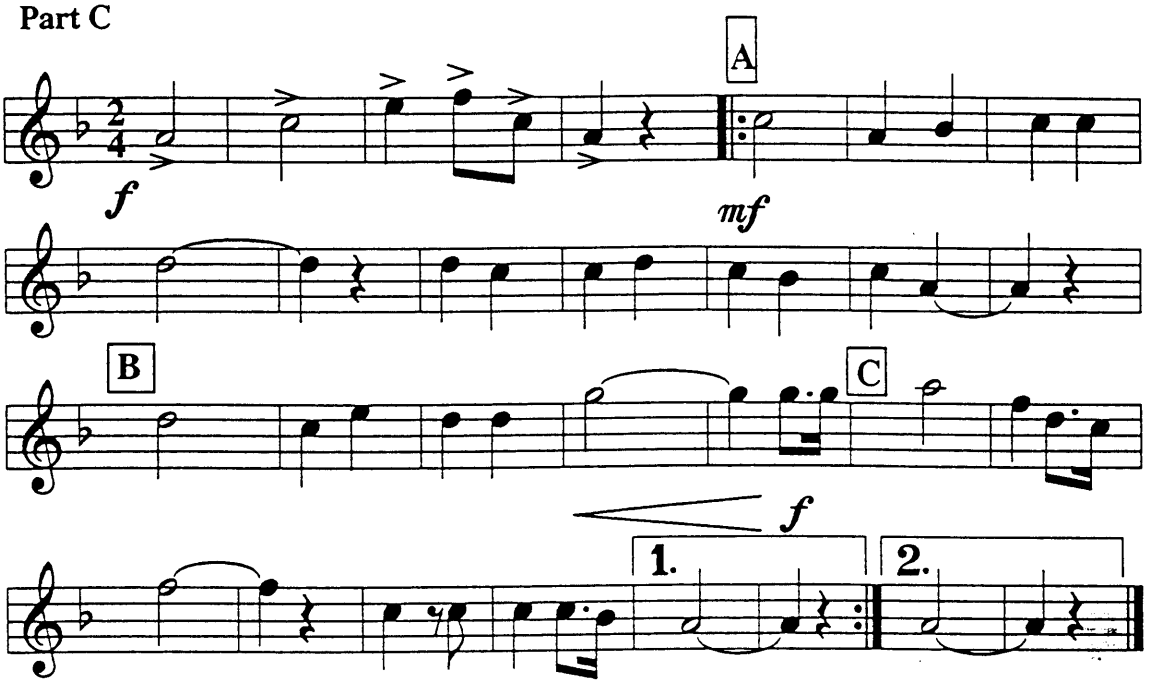
Tenor Saxophone
Clarinet (high)
Part B

LA FEUILLE D'ERABLE



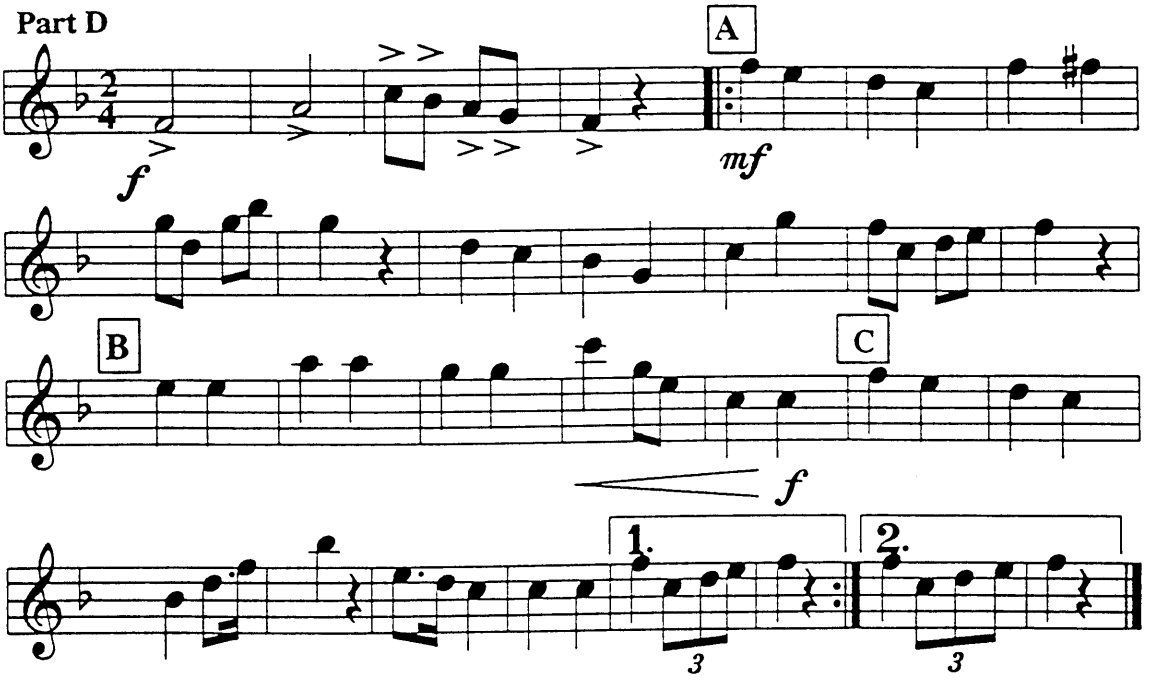
Tenor Saxophone
Clarinet (high)
Part C

LA FEUILLE D'ERABLE



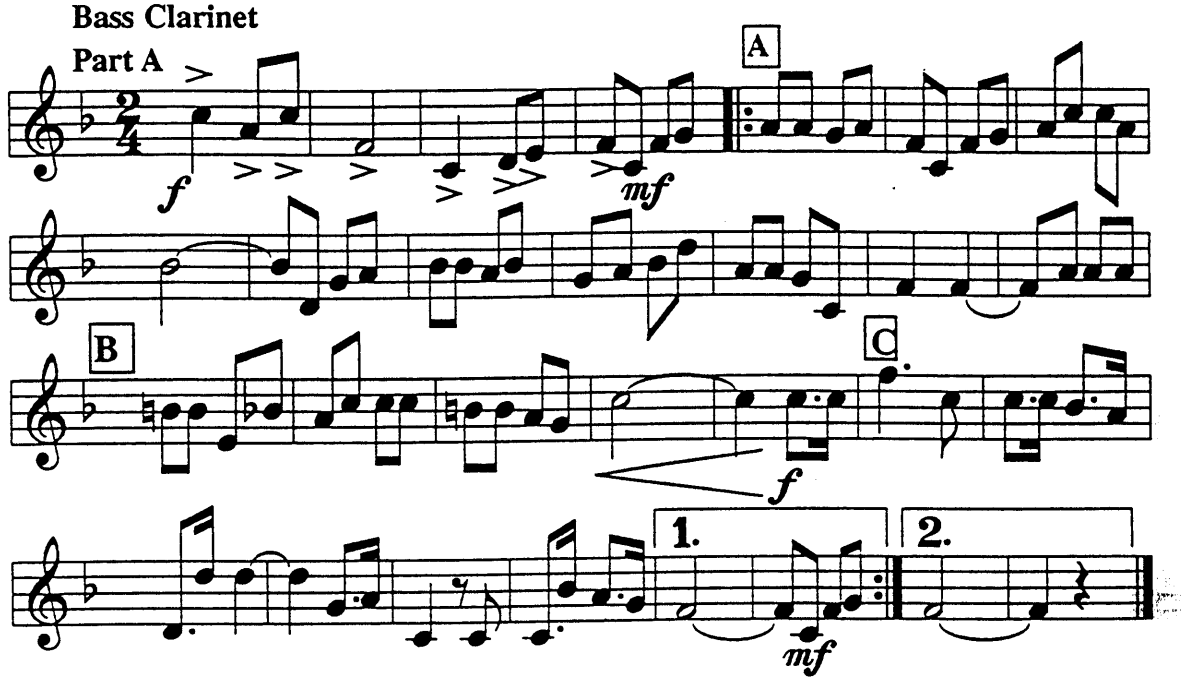
Tenor Saxophone
Clarinet (high)
Part D

LA FEUILLE D'ERABLE



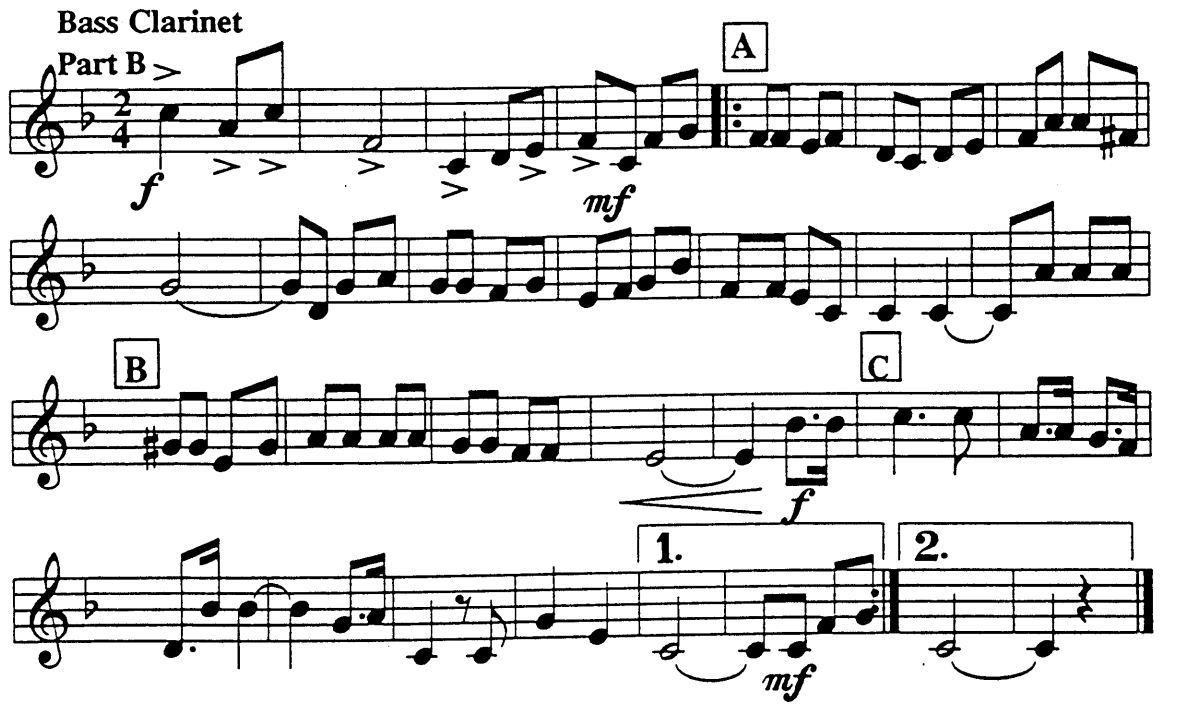
LA FEUILLE D'ERABLE

Bass Clarinet
Part A



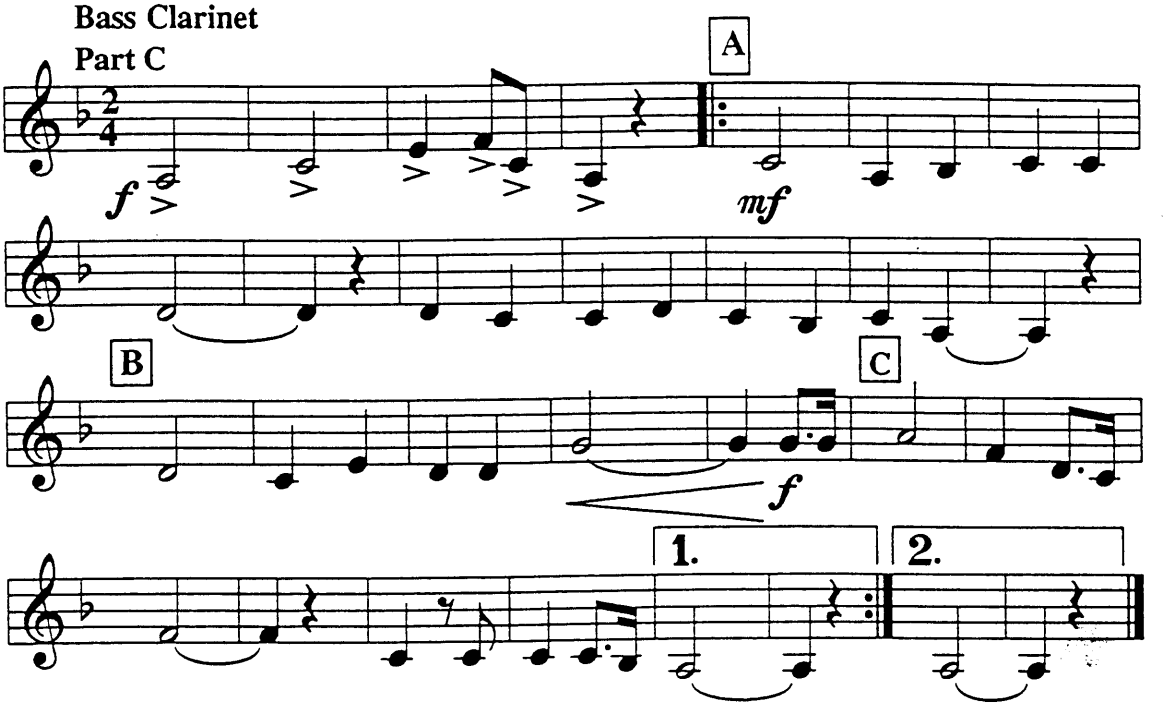
LA FEUILLE D'ERABLE

Bass Clarinet
Part B



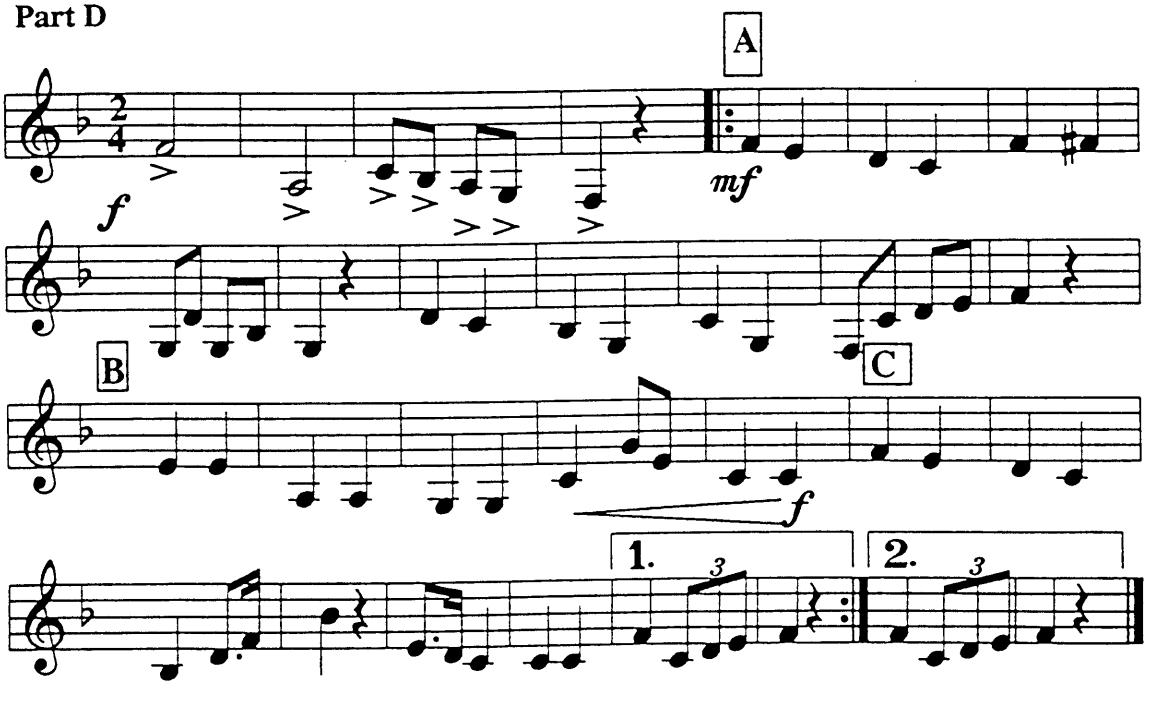
LA FEUILLE D'ERABLE

Bass Clarinet
Part C



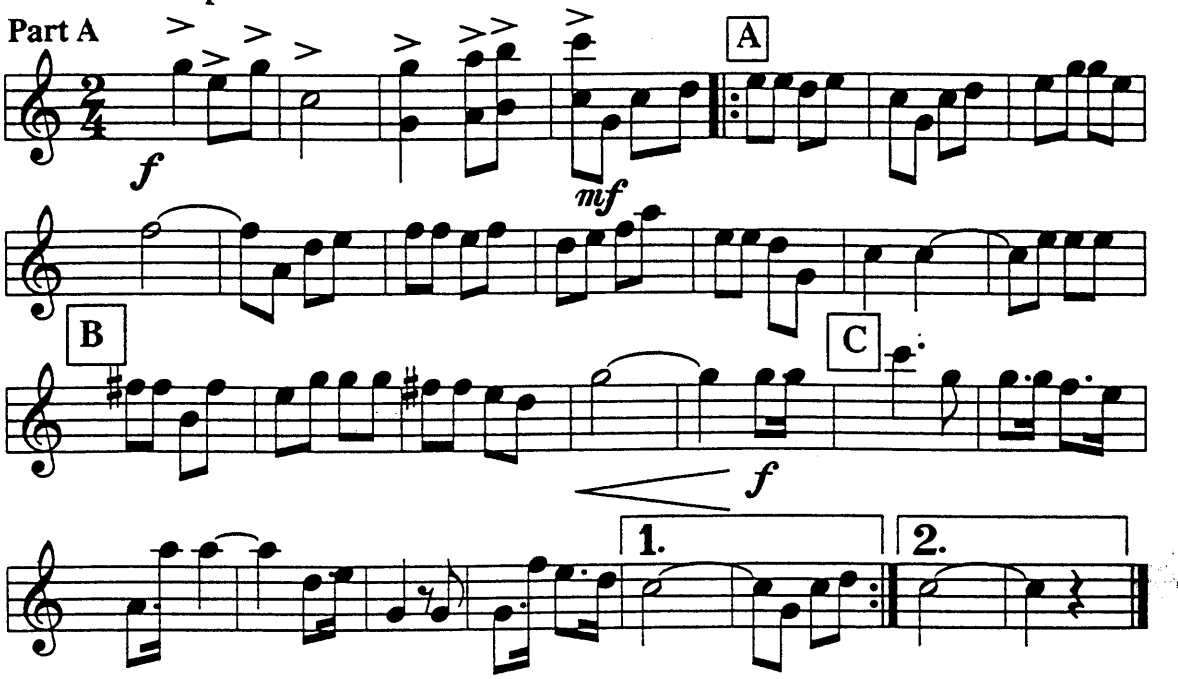
Bass Clarinet
Part D

LA FEUILLE D'ERABLE



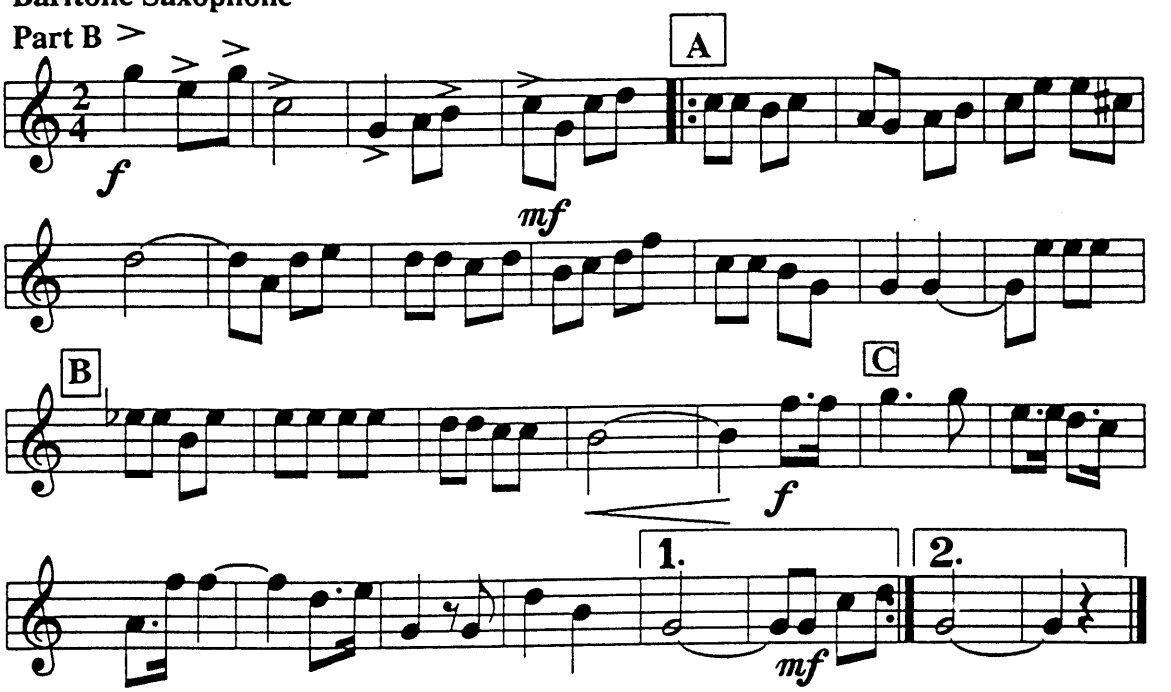
Alto Saxophone
Baritone Saxophone
Part A

LA FEUILLE D'ERABLE



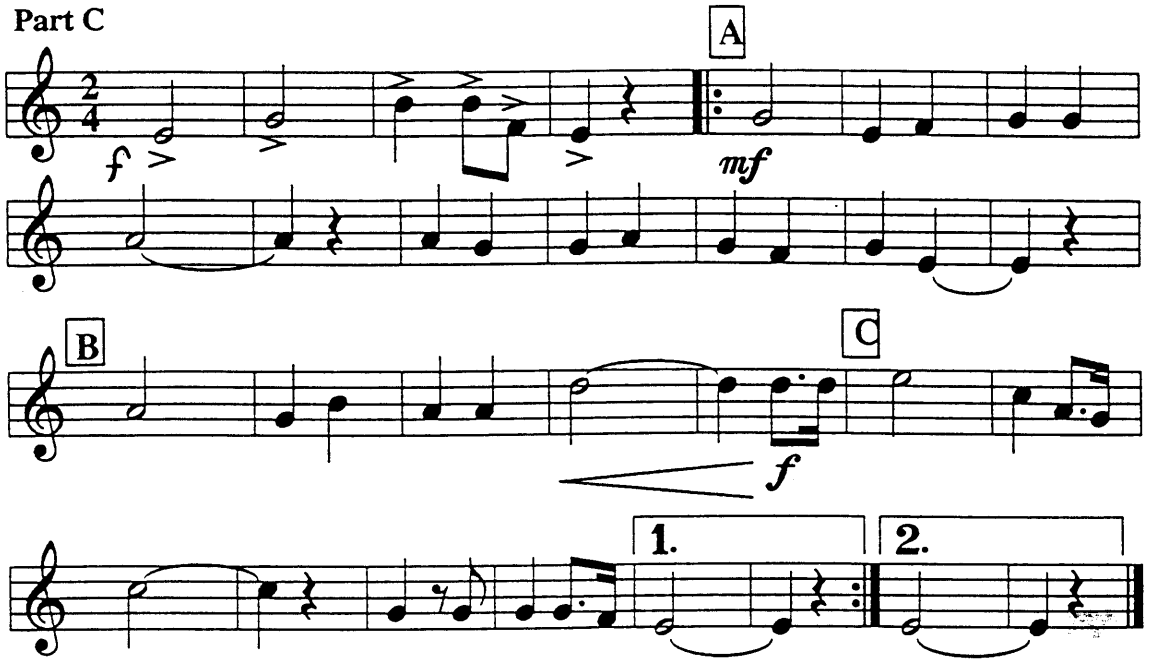
Alto Saxophone
Baritone Saxophone
Part B

LA FEUILLE D'ERABLE



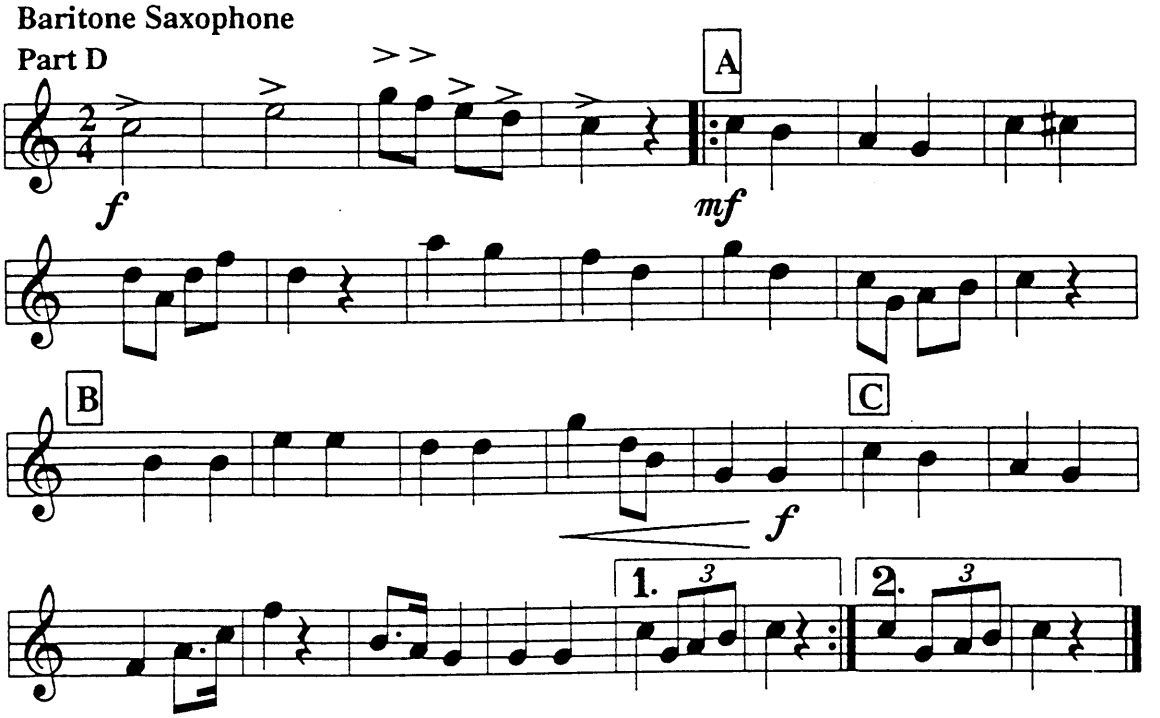
Alto Saxophone
Baritone Saxophone
Part C

LA FEUILLE D'ERABLE



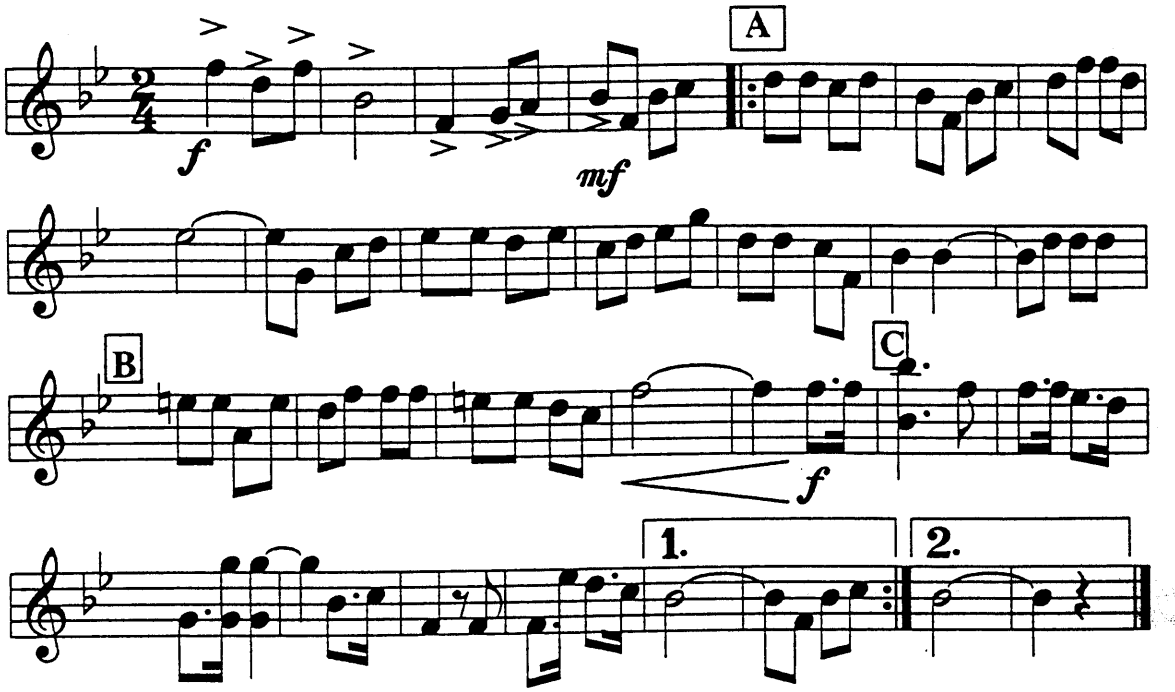
Alto Saxophone
Baritone Saxophone
Part D

LA FEUILLE D'ERABLE



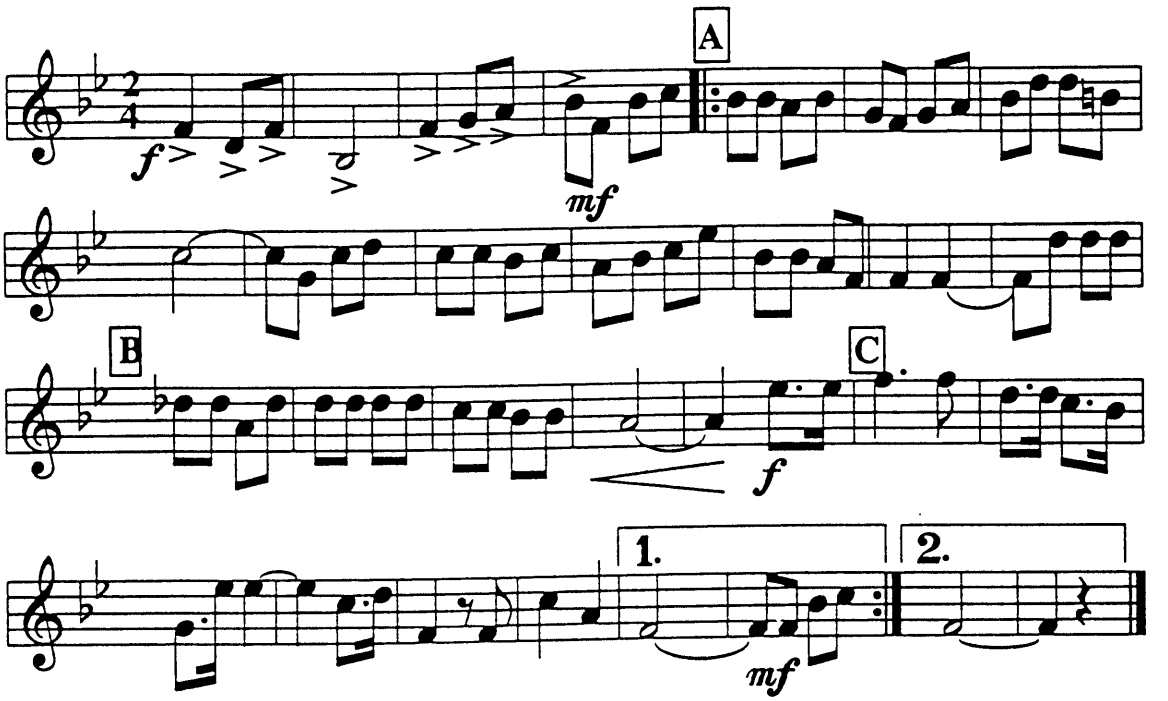
French Horn
Part A

LA FEUILLE D'ERABLE



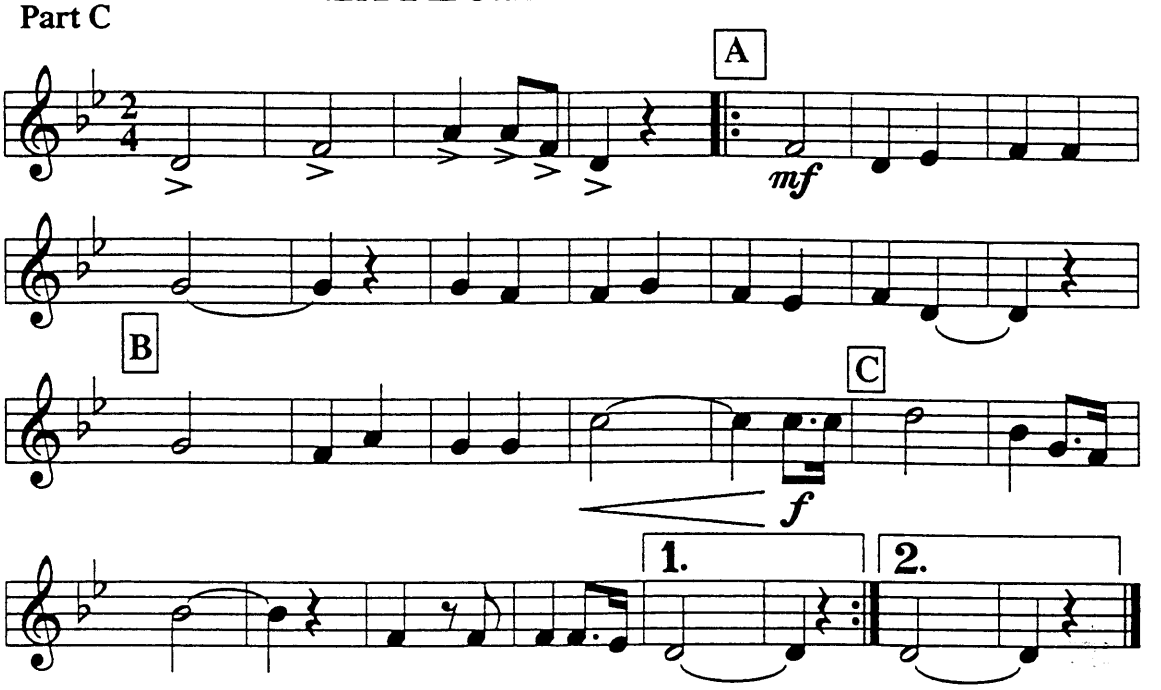
French Horn
Part B

LA FEUILLE D'ERABLE



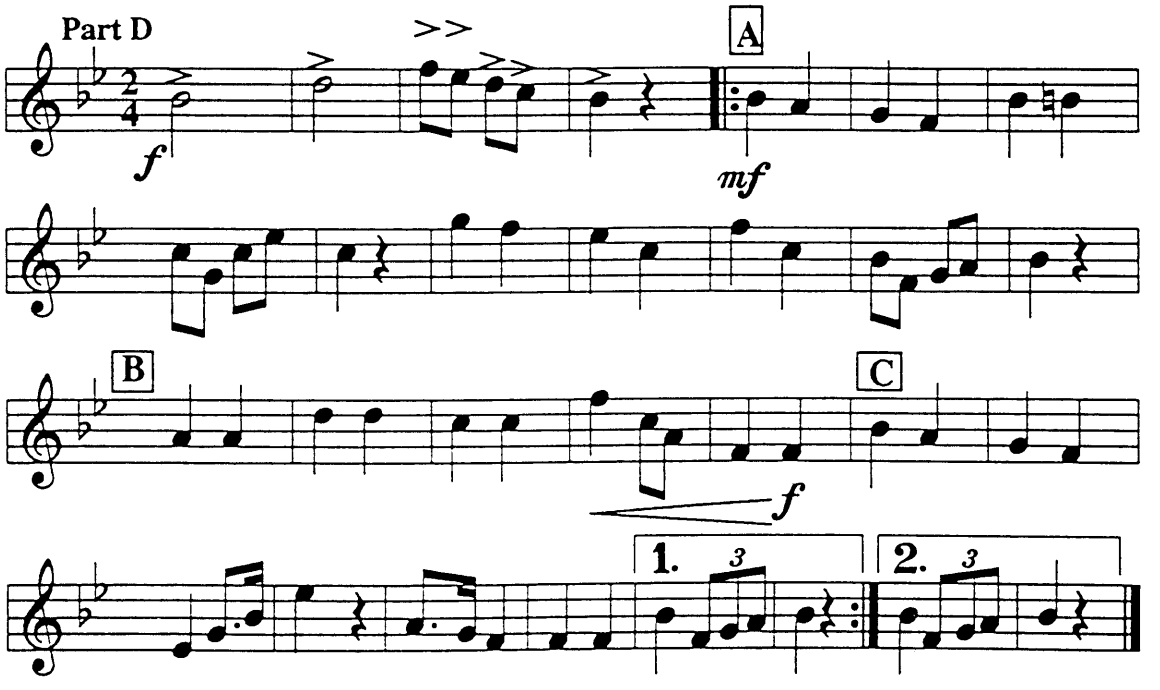
French Horn
Part C

LA FEUILLE D'ERABLE



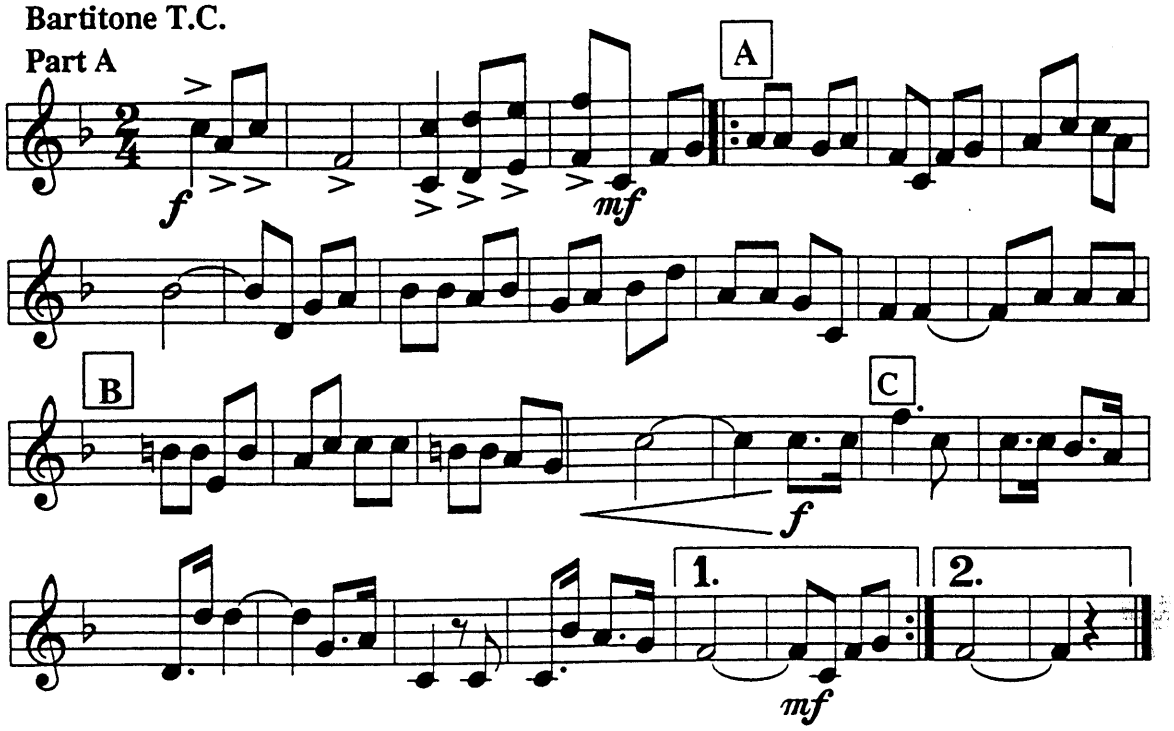
LA FEUILLE D'ERABLE

French Horn
Part D



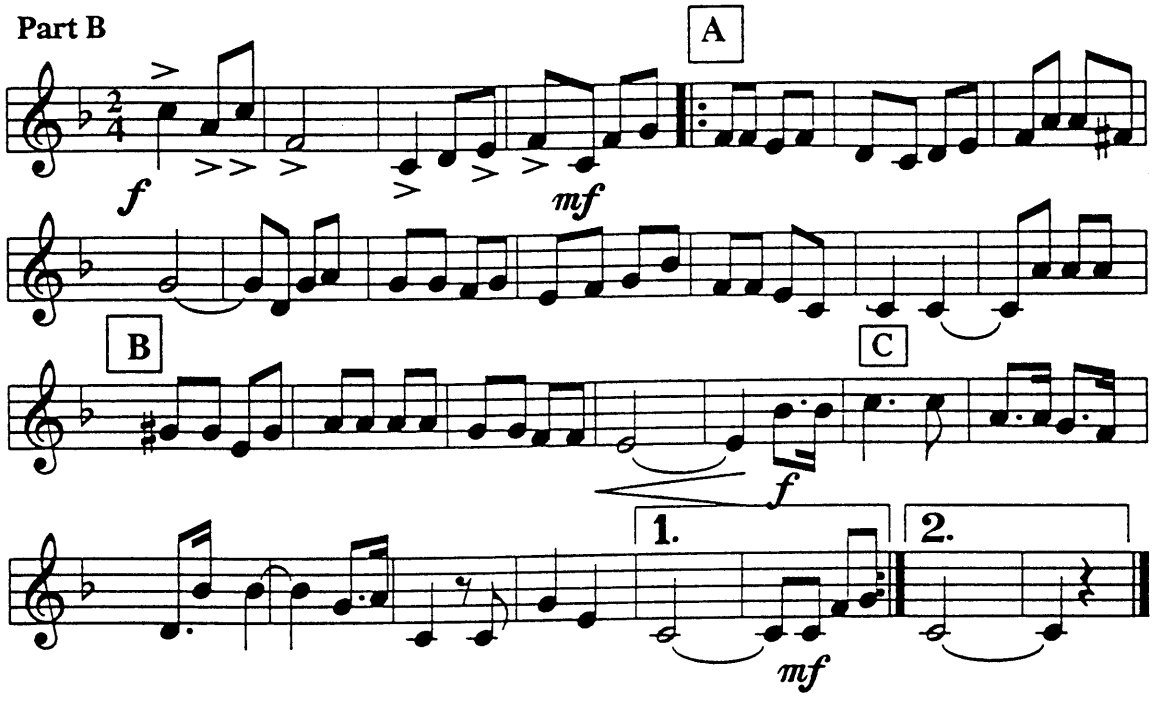
Trumpet
Clarinet (low)
Bartitone T.C.
Part A

LA FEUILLE D'ERABLE



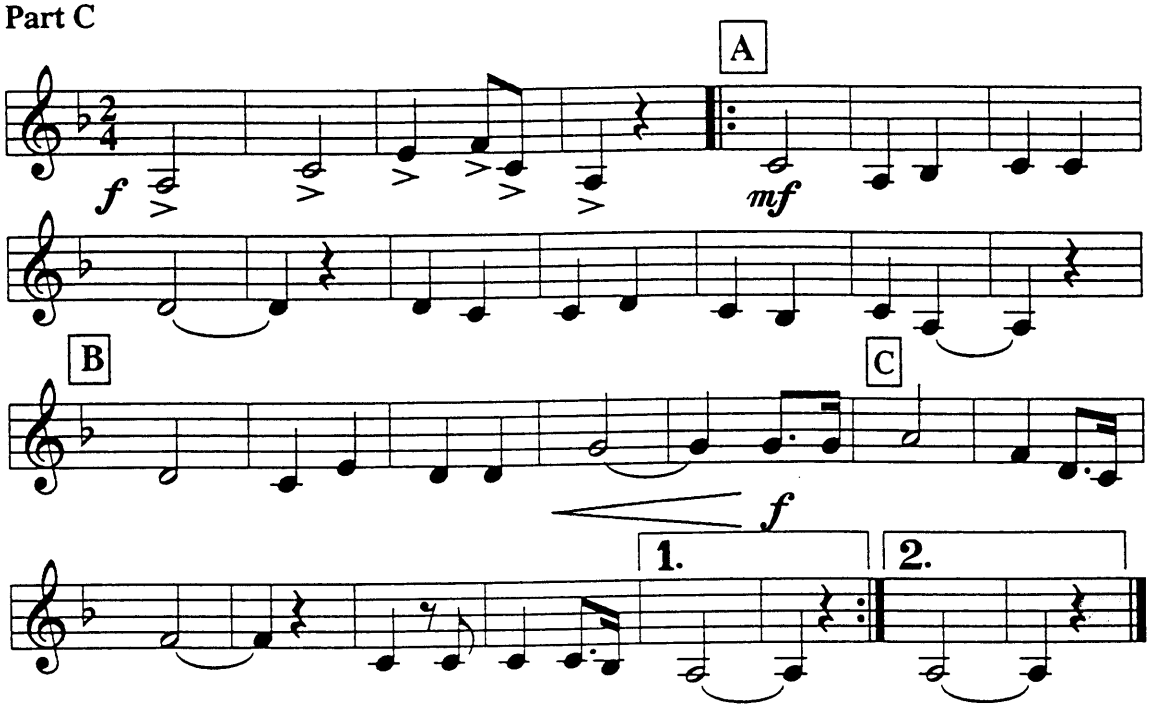
Trumpet
Clarinet (low)
Baritone T.C.
Part B

LA FEUILLE D'ERABLE



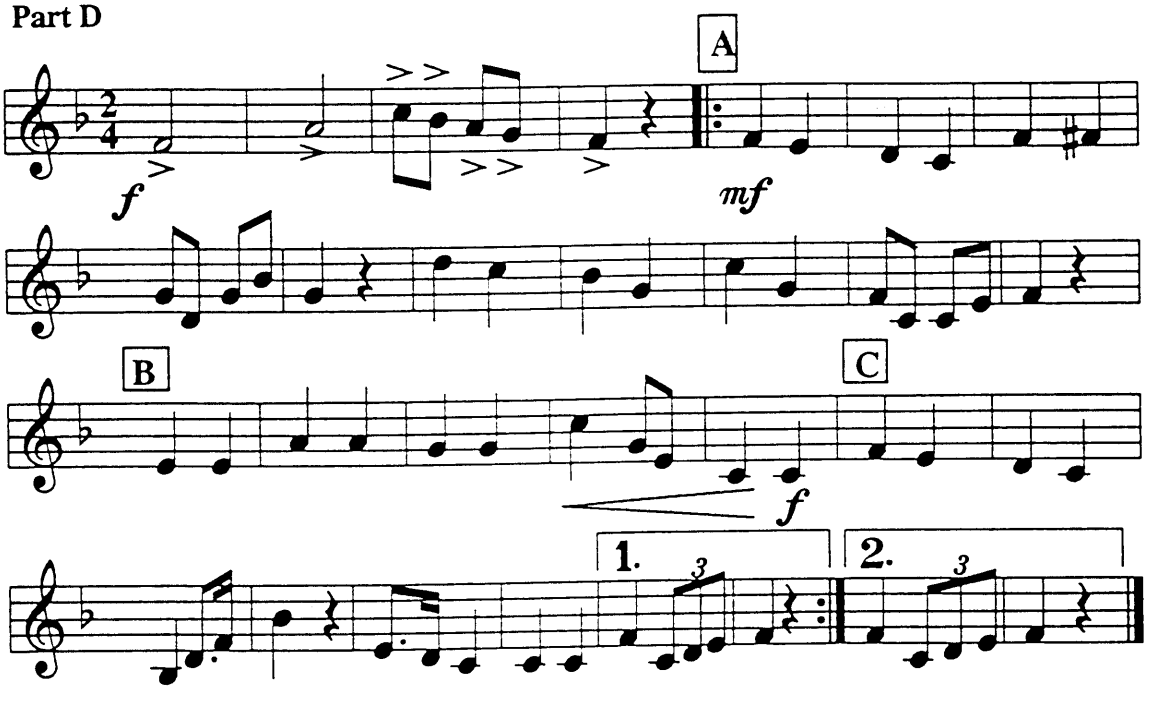
Trumpet
Clarinet (low)
Baritone T.C.
Part C

LA FEUILLE D'ERABLE



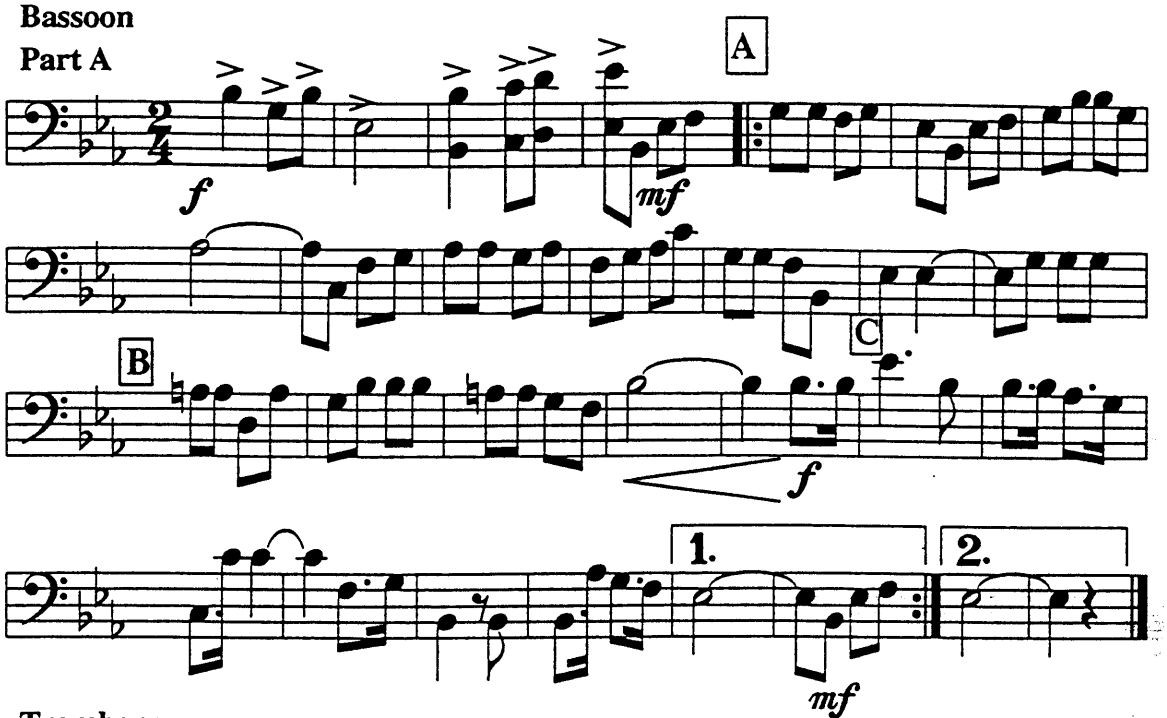
Trumpet
Clarinet (low)
Baritone T.C.
Part D

LA FEUILLE D'ERABLE



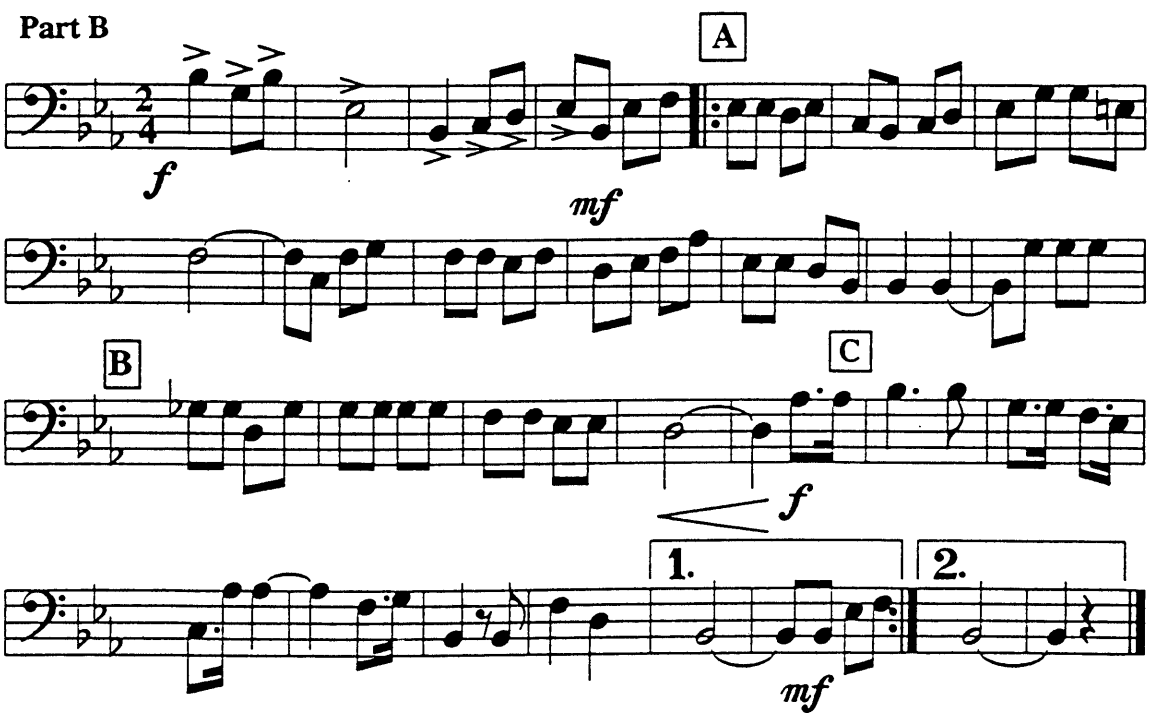
Trombone
Baritone B.C.
Bassoon
Part A

LA FEUILLE D'ERABLE



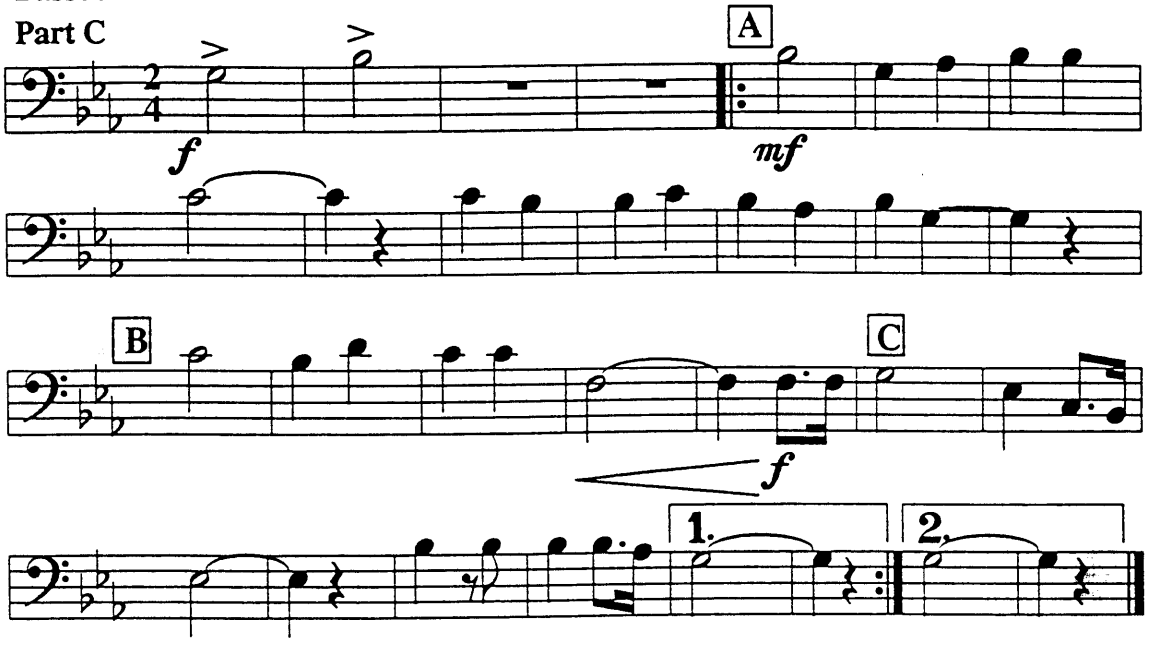
Trombone
Baritone B.C.
Bassoon
Part B

LA FEUILLE D'ERABLE



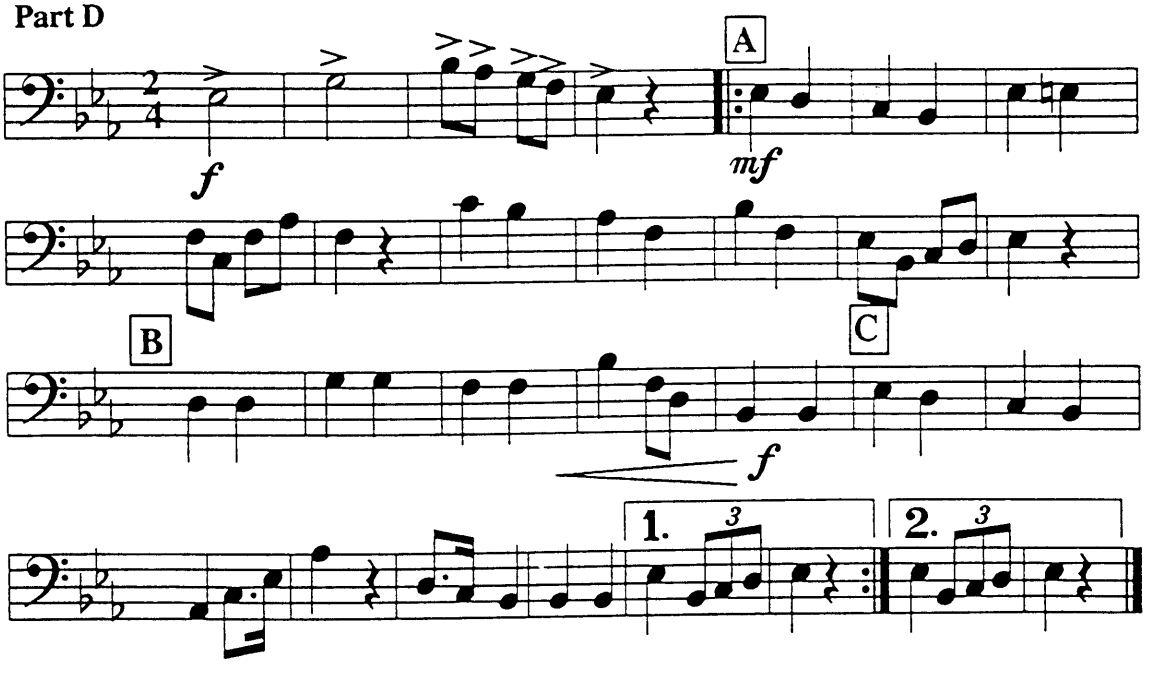
Trombone
Baritone B.C.
Bassoon
Part C

LA FEUILLE D'ERABLE



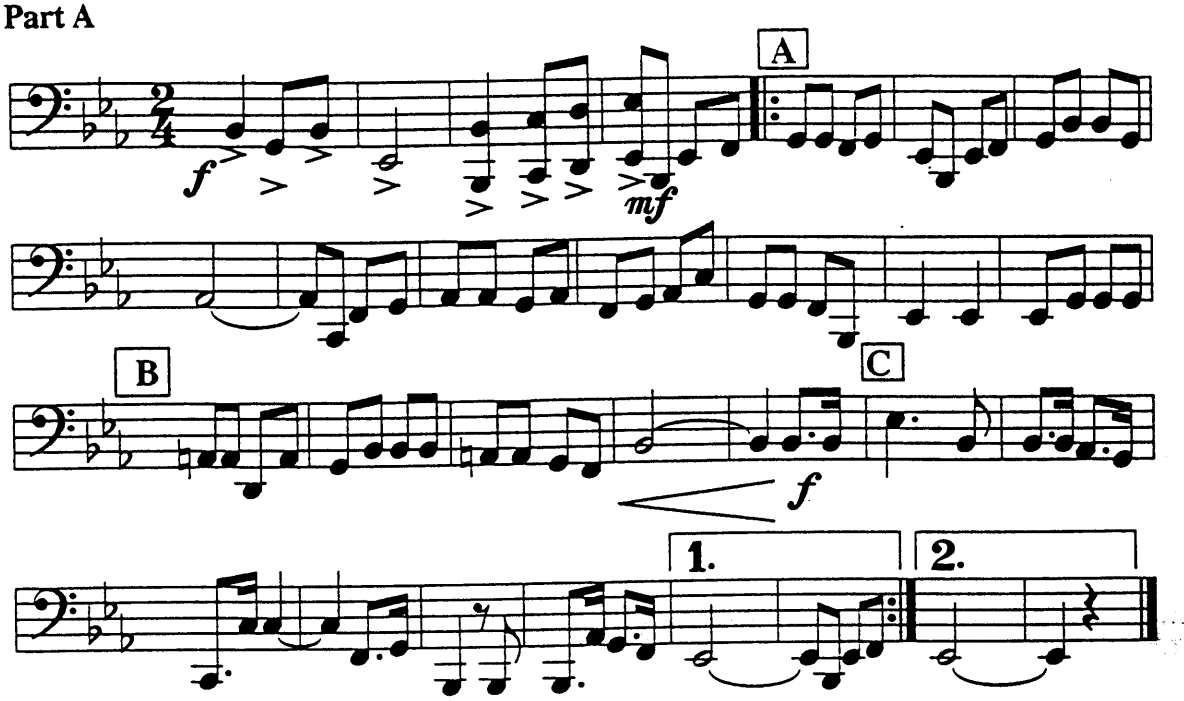
Trombone
Baritone B.C.
Bassoon
Part D

LA FEUILLE D'ERABLE



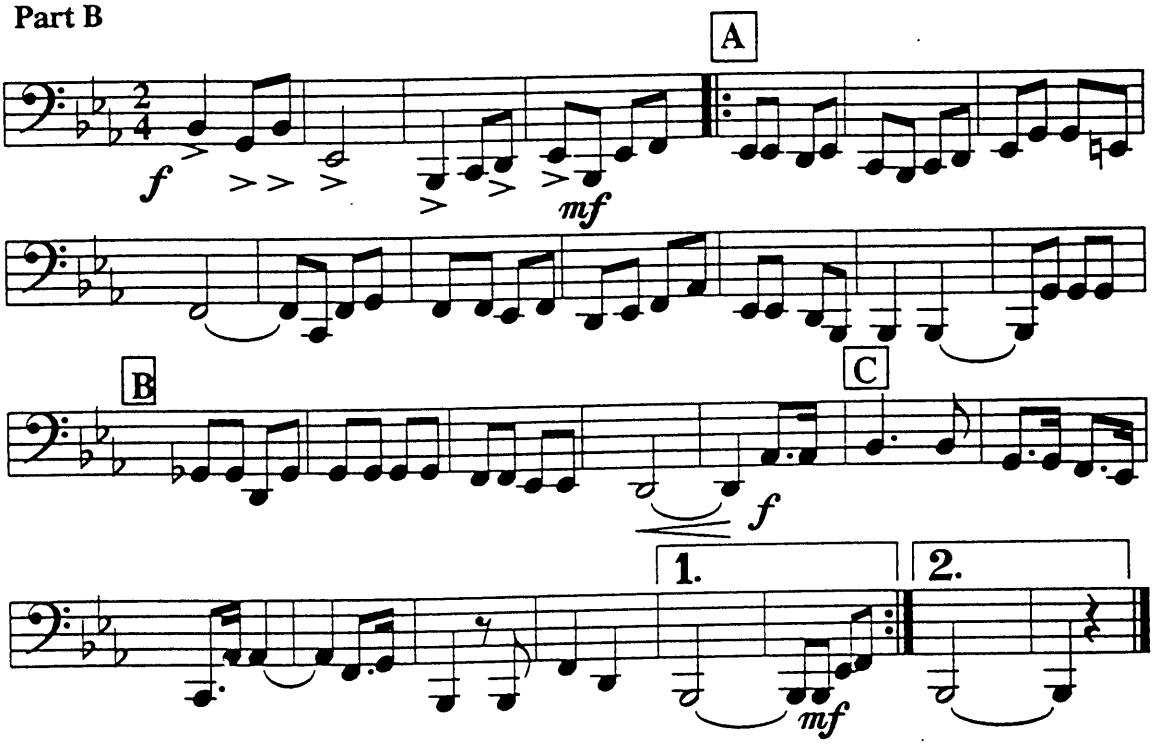
Tuba
Part A

LA FEUILLE D'ERABLE



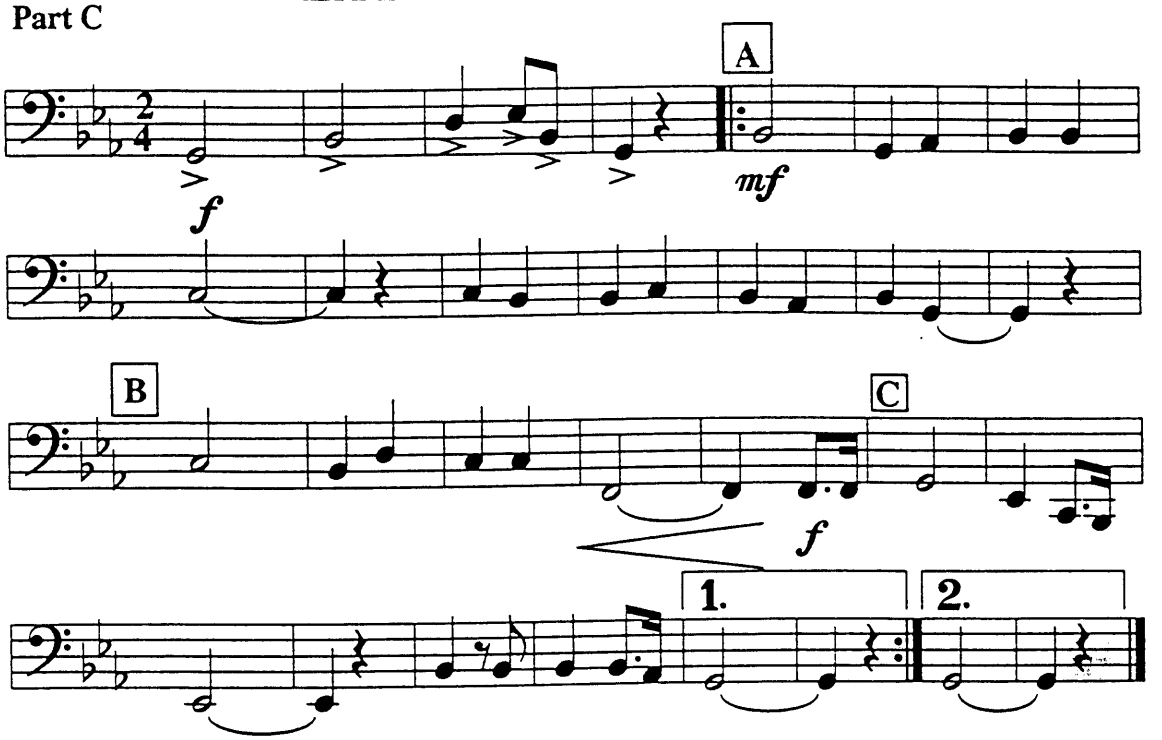
Tuba
Part B

LA FEUILLE D'ERABLE



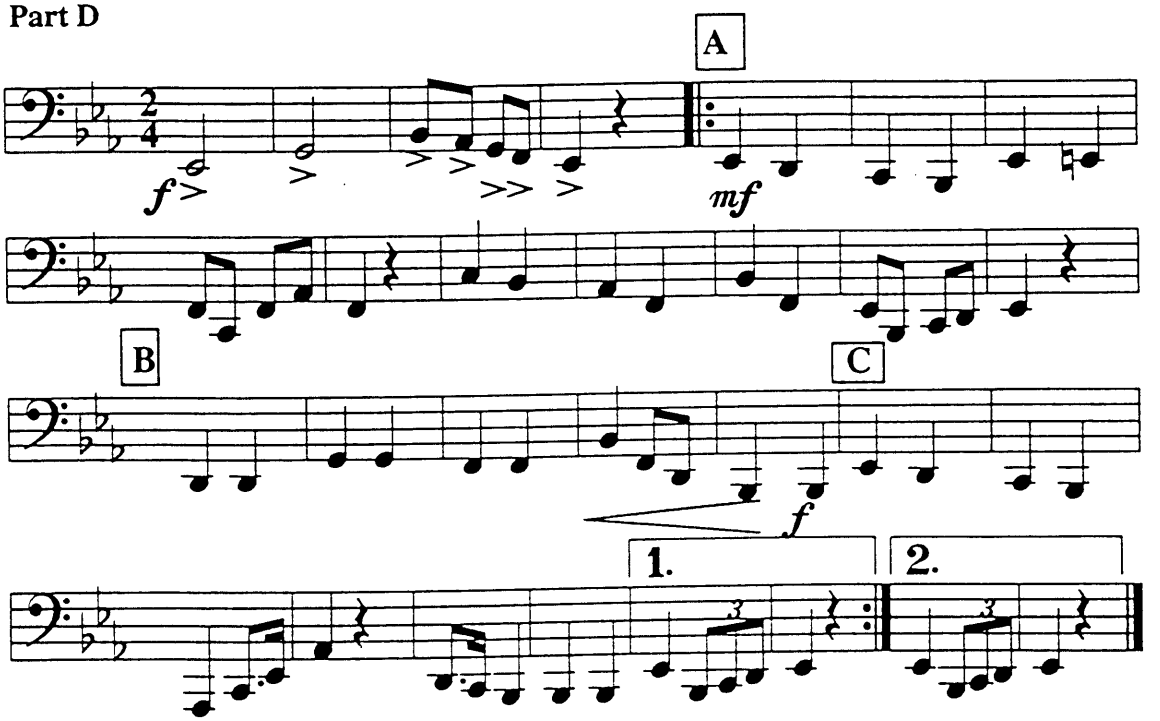
Tuba
Part C

LA FEUILLE D'ERABLE



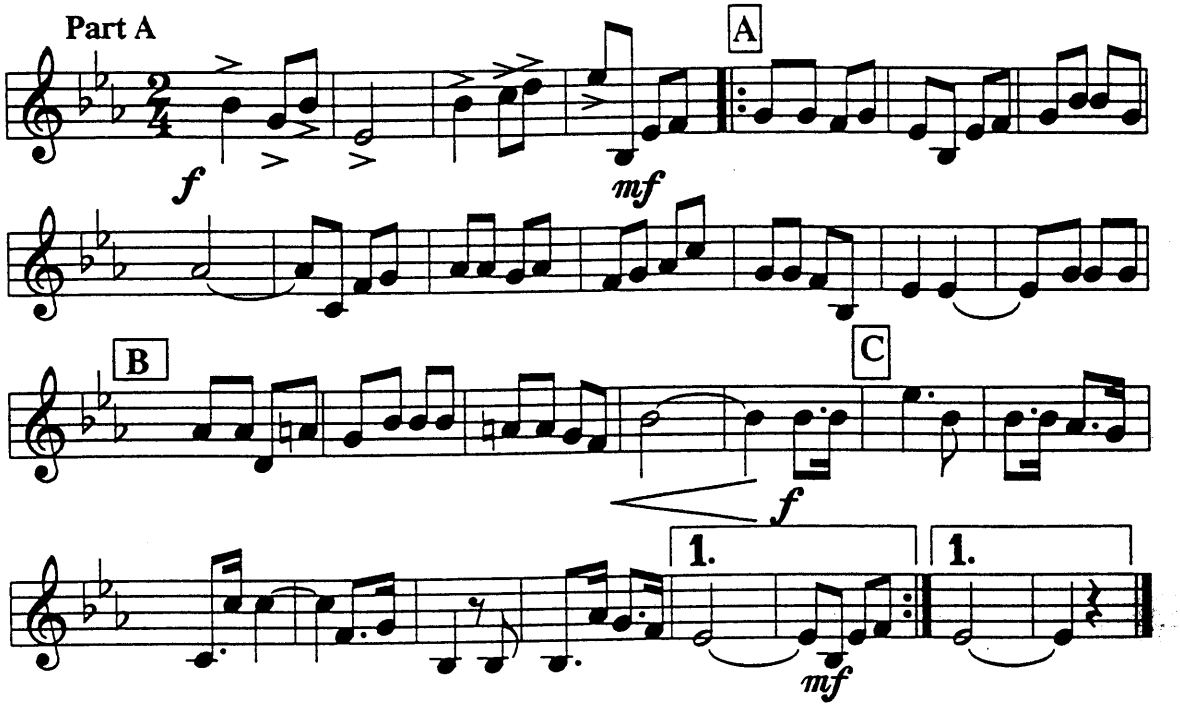
Tuba
Part D

LA FEUILLE D'ERABLE



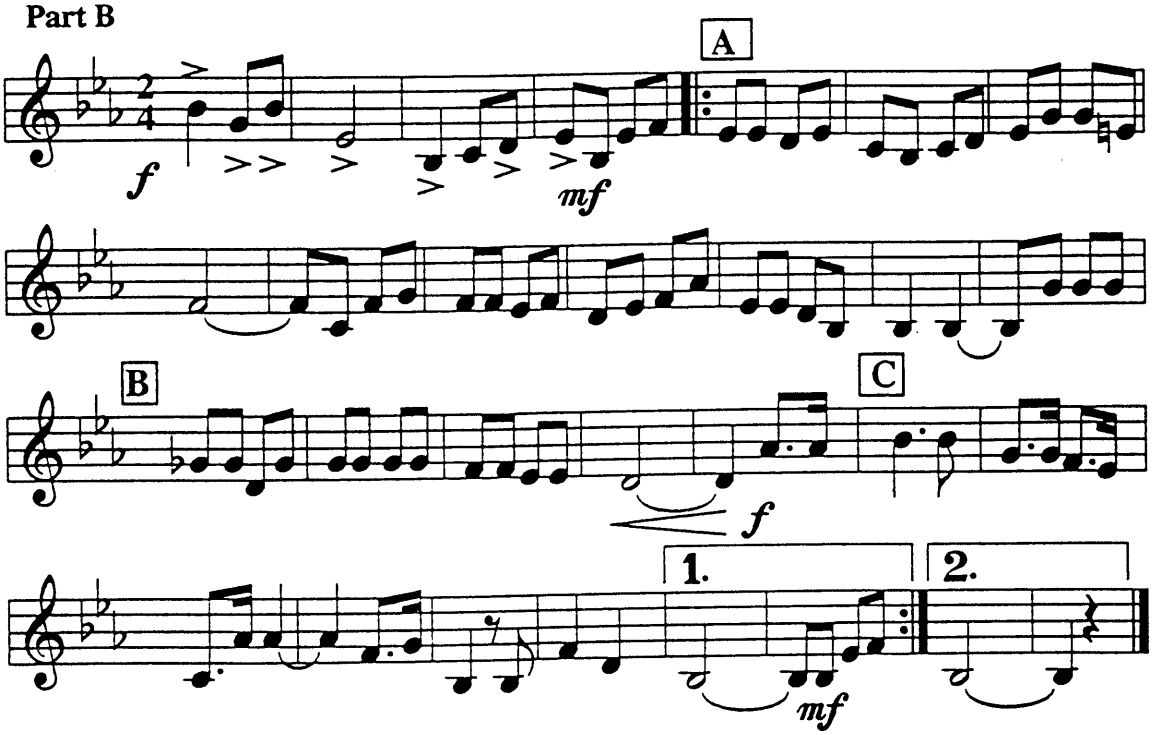
LA FEUILLE D'ERABLE

Bells
Part A



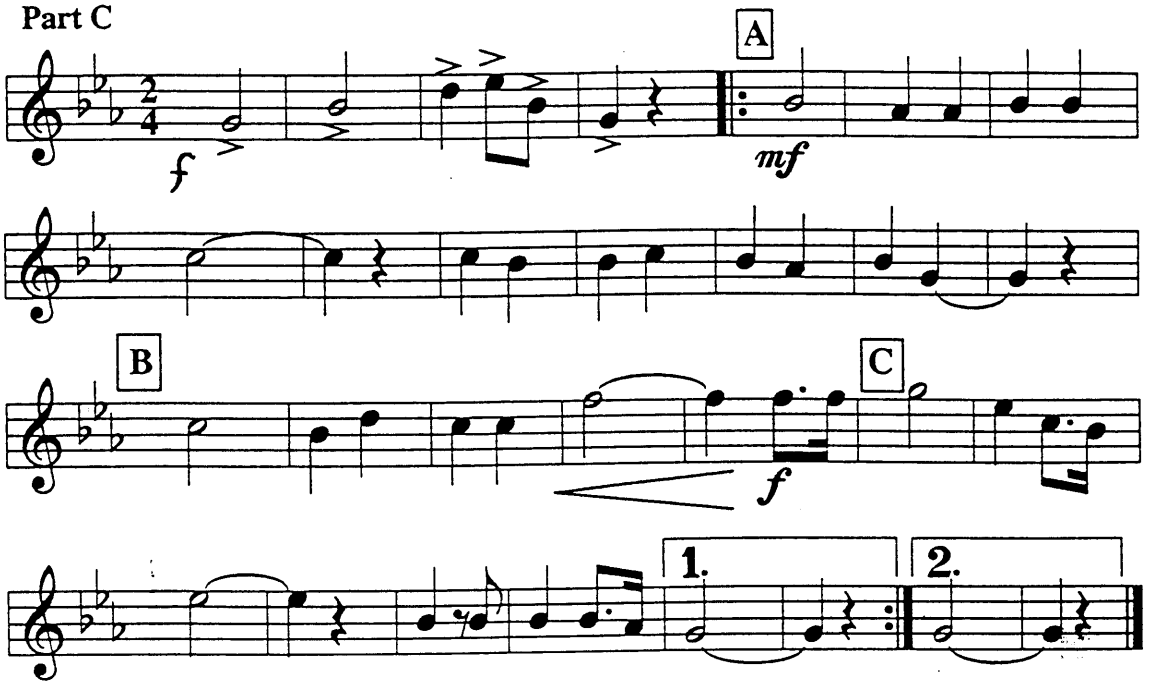
LA FEUILLE D'ERABLE

Bells
Part B



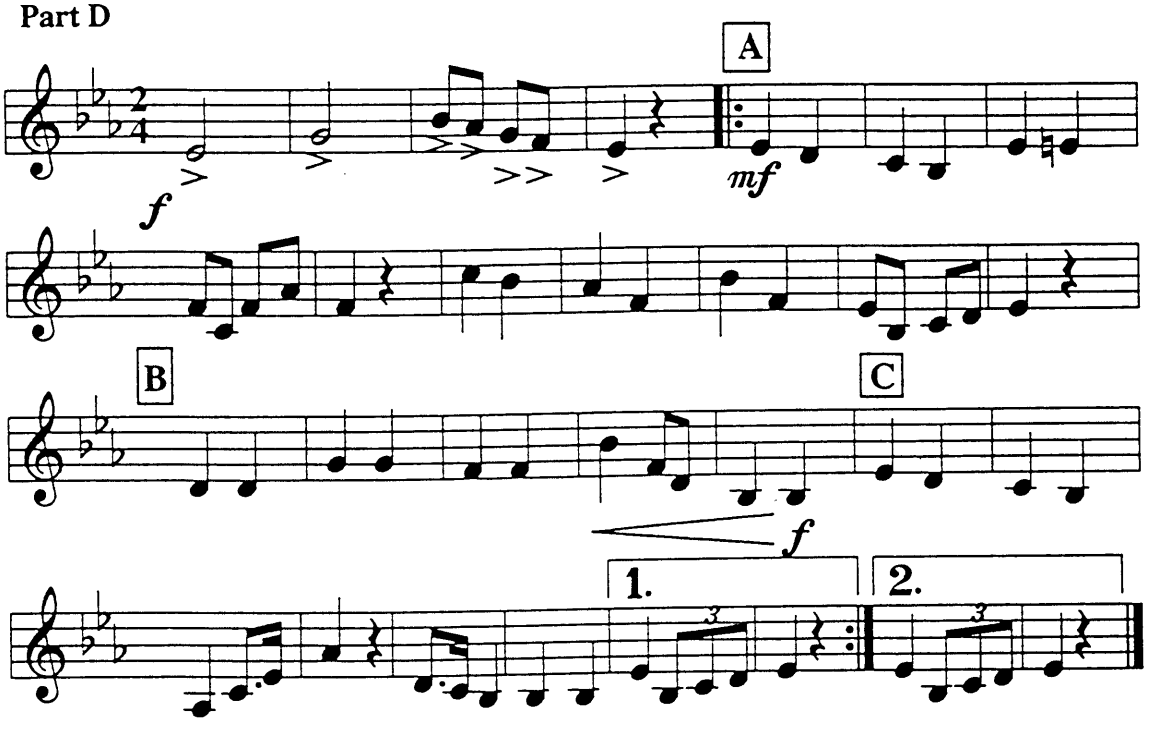
Bells
Part C

LA FEUILLLE D'ERABLE



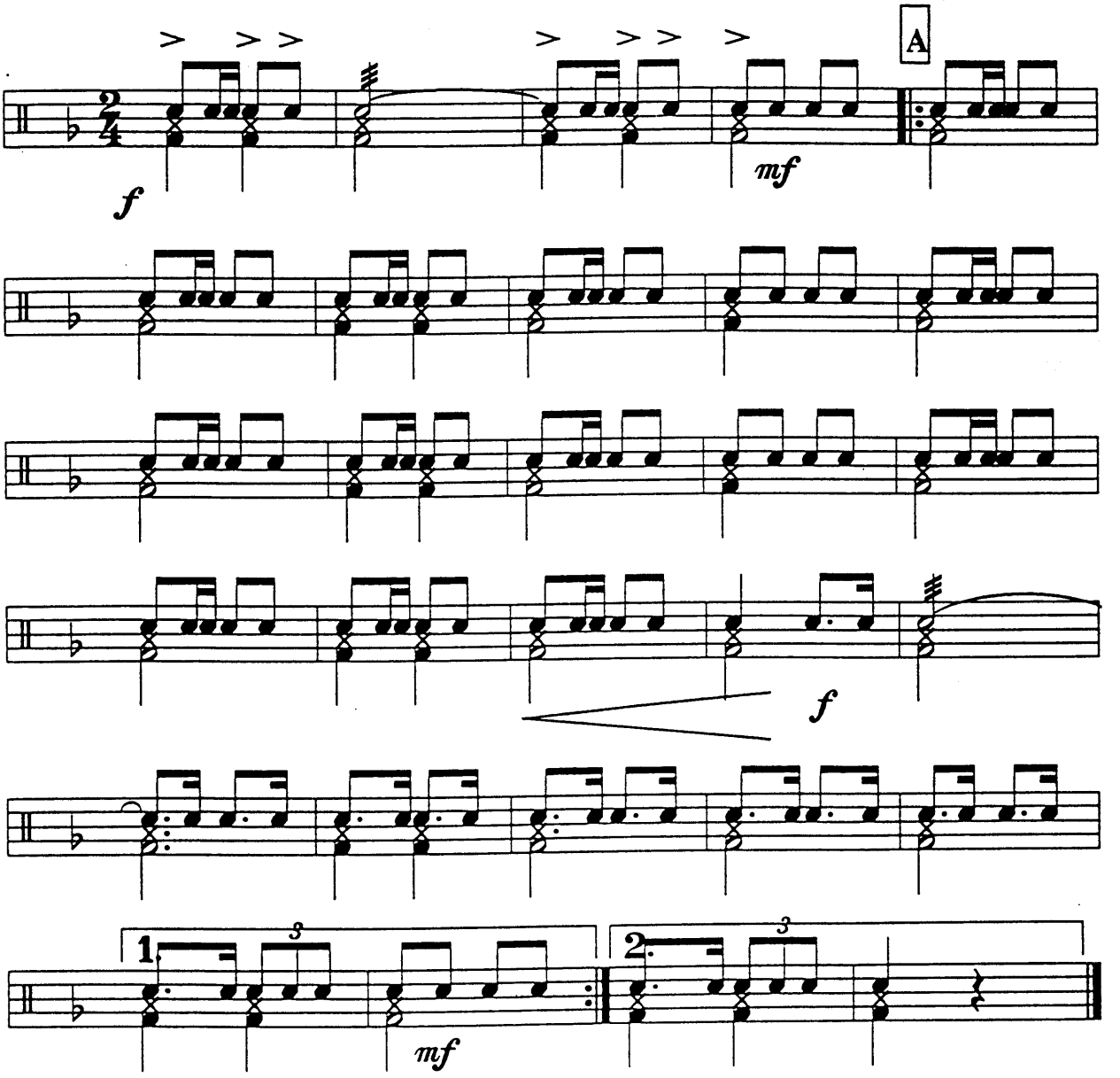
Bells
Part D

LA FEUILLE D'ERABLE

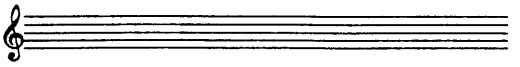


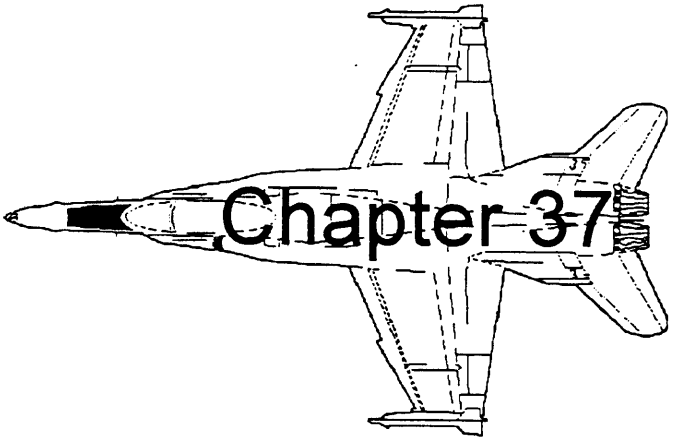
LA FEUILLE D'ERABLE

Percussion



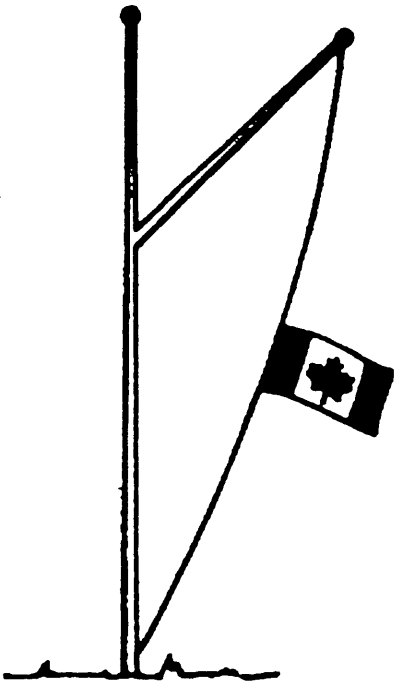
Last Post (orchestrated)





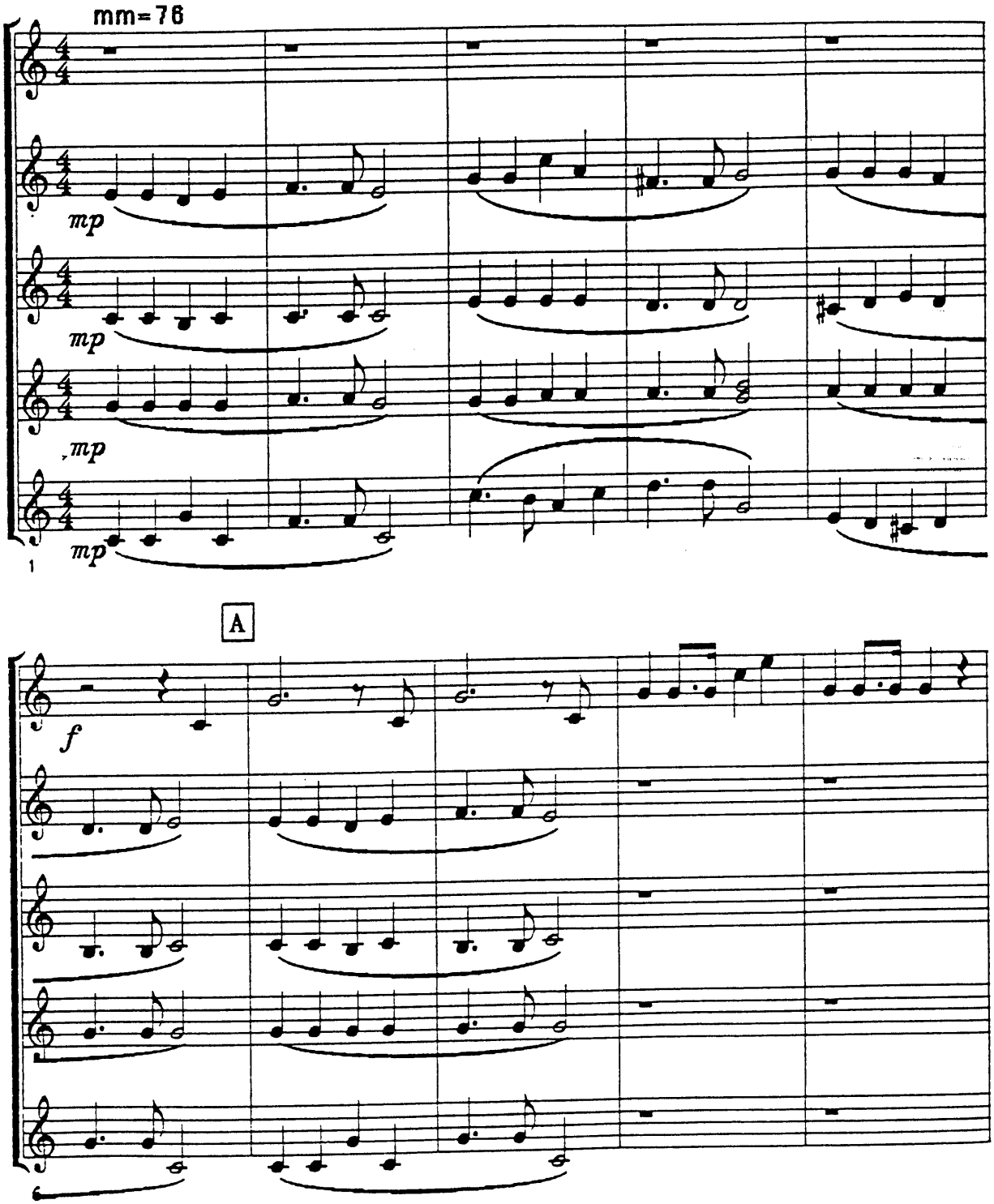
At the end of the day in a Canadian Forces Base, the bugle call "Last Post" is sounded to indicate to personnel they should be within the protective walls of the garrison. In a ship at sea, the last post is only used for funerals. For more formal occasions, when a full band is present, the following,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

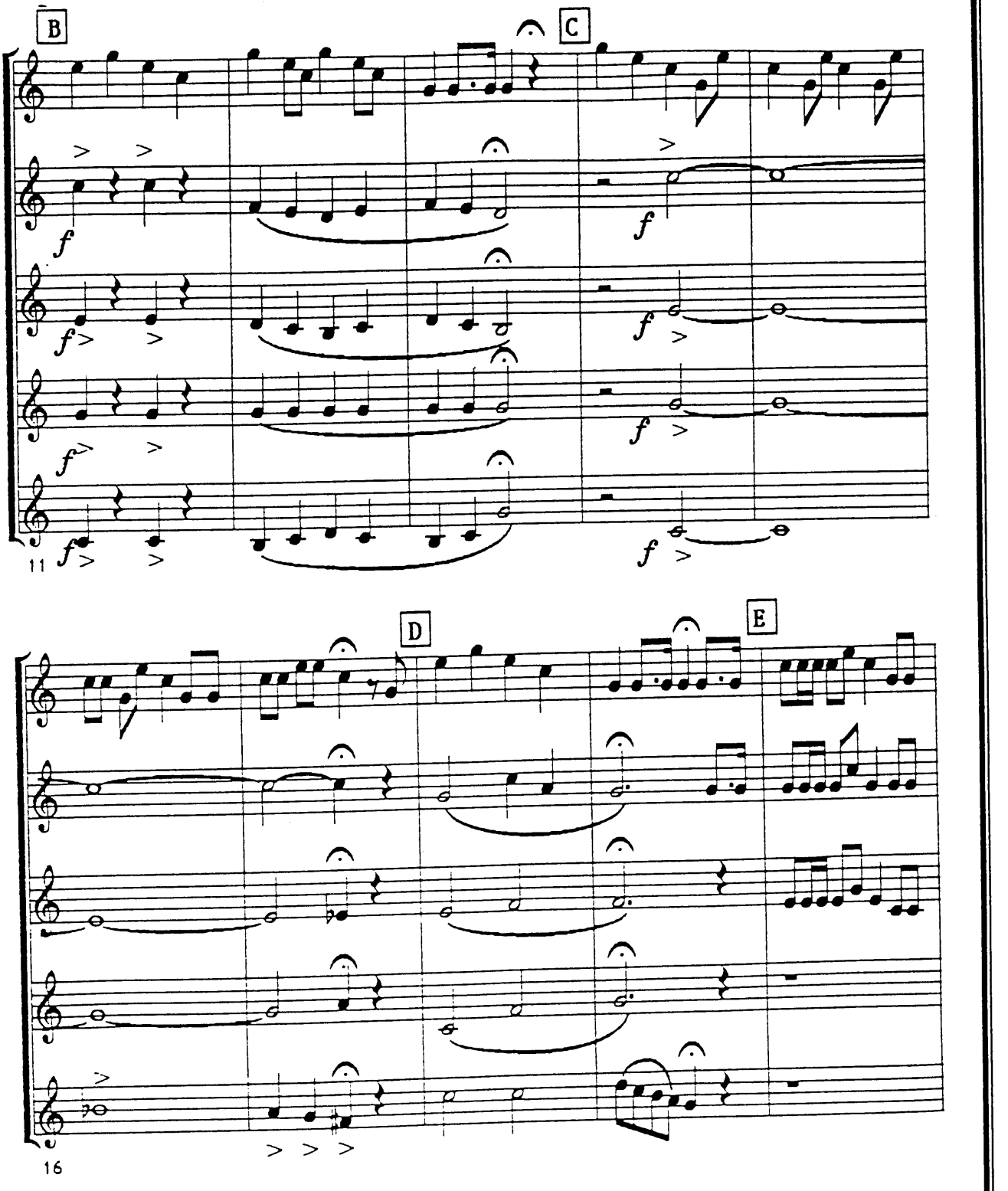
Today , "Orchestrated Last Post" is used invariably during naval Sunset Ceremonies and during the Ceremony of the Flags. The bugle call is more often used on its own during Remembrance Day ceremonies, and as such it is recommended that if you intend to use this arrangement for such a service, it be discussed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



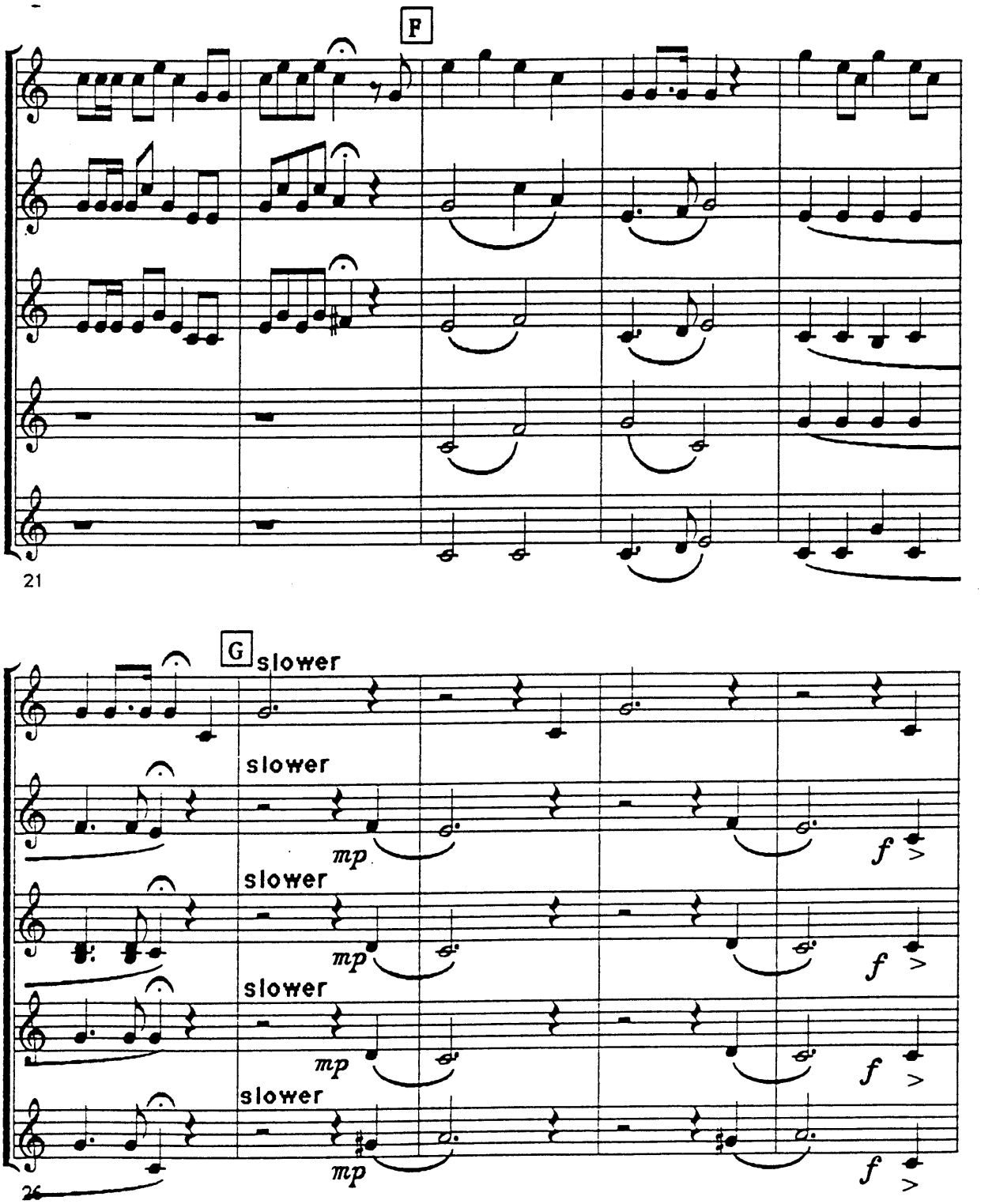
Bb Conductor

LAST POST (ORCHESTRATED)

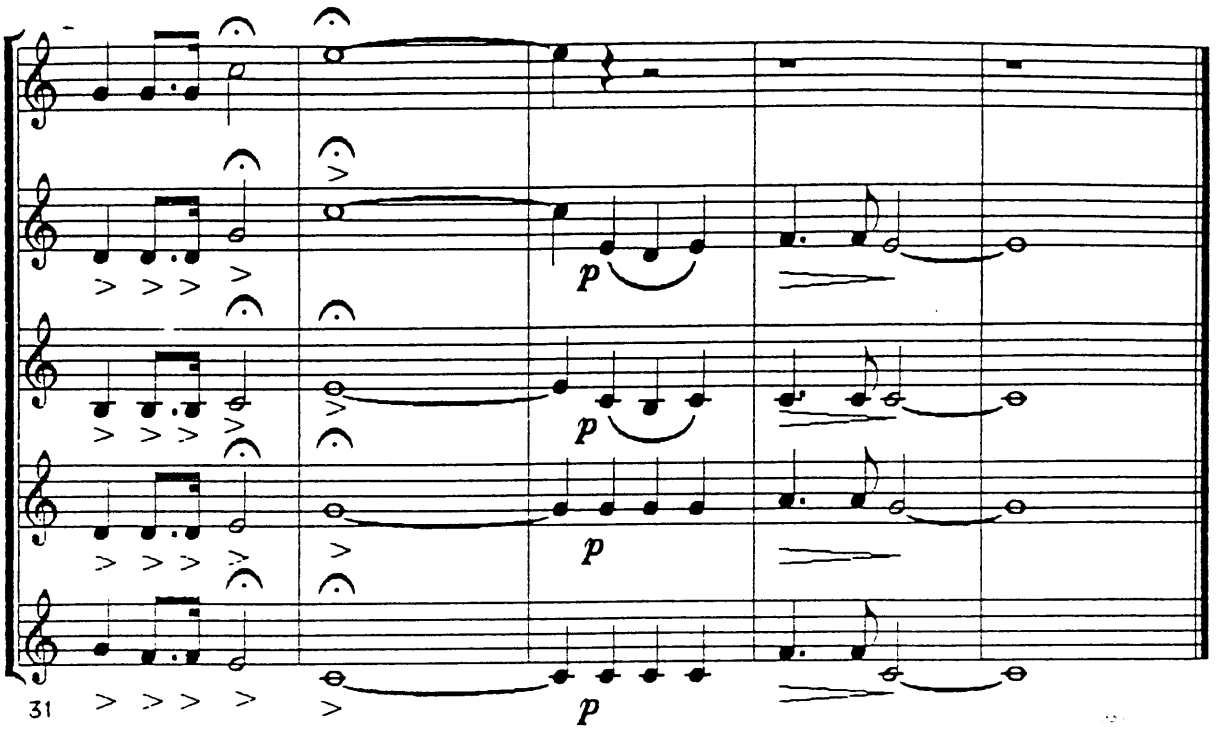




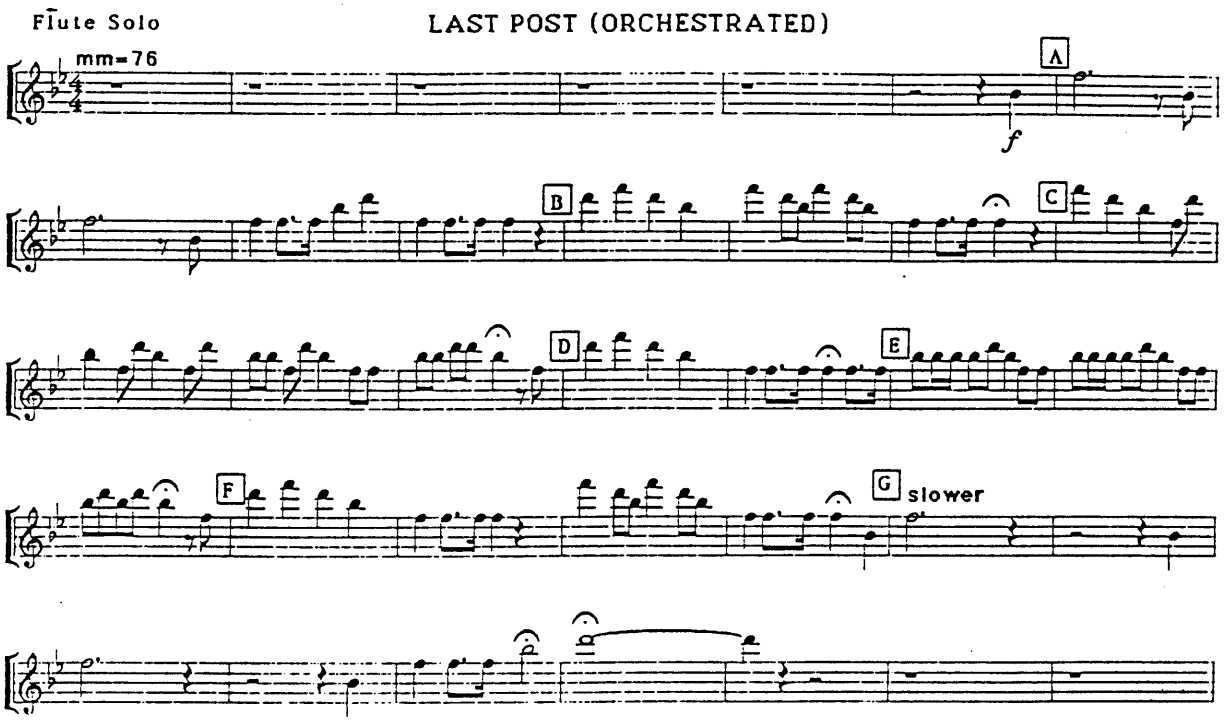
LAST POST PG 2



LAST POST PG 3

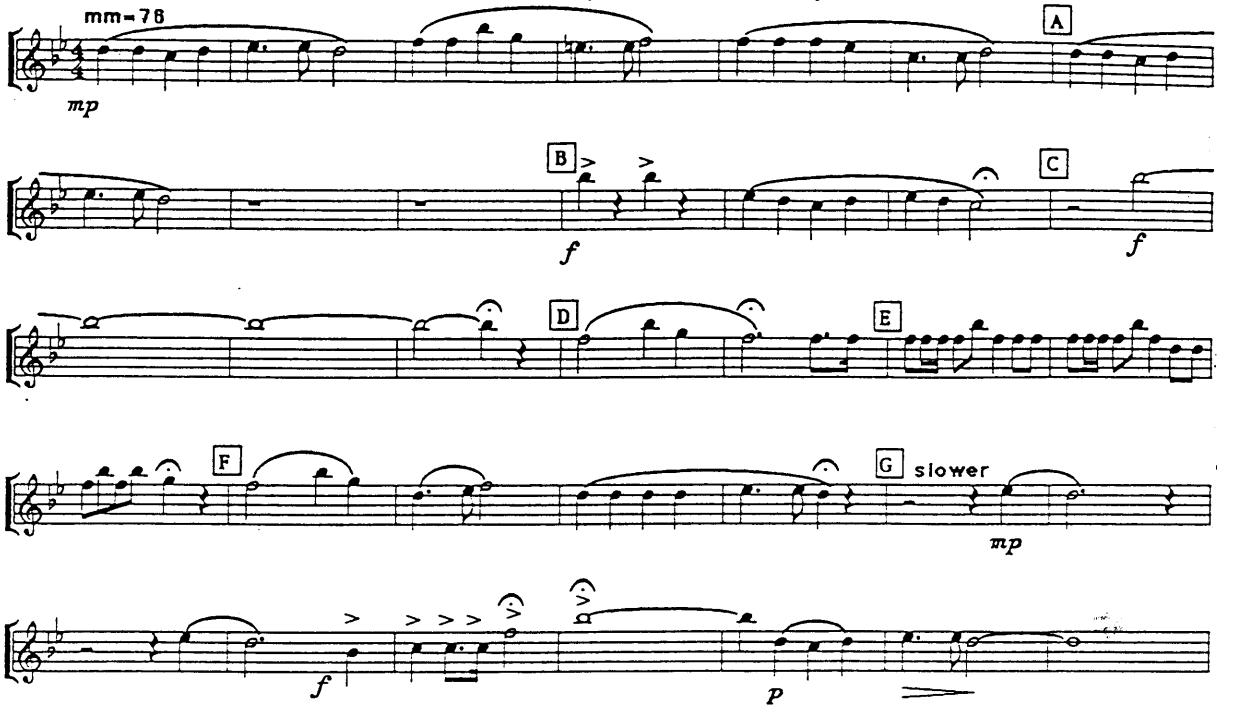


LAST POST PG 4


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

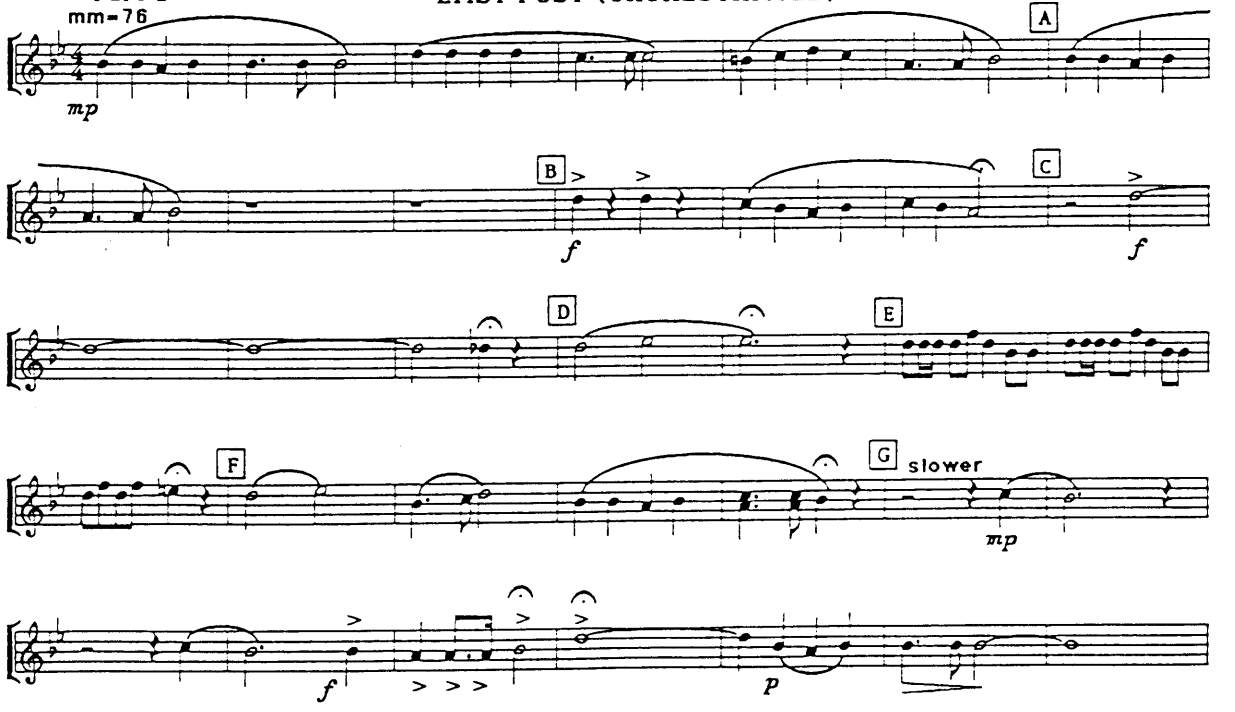
Flute/Oboe Part A

LAST POST (ORCHESTRATED)



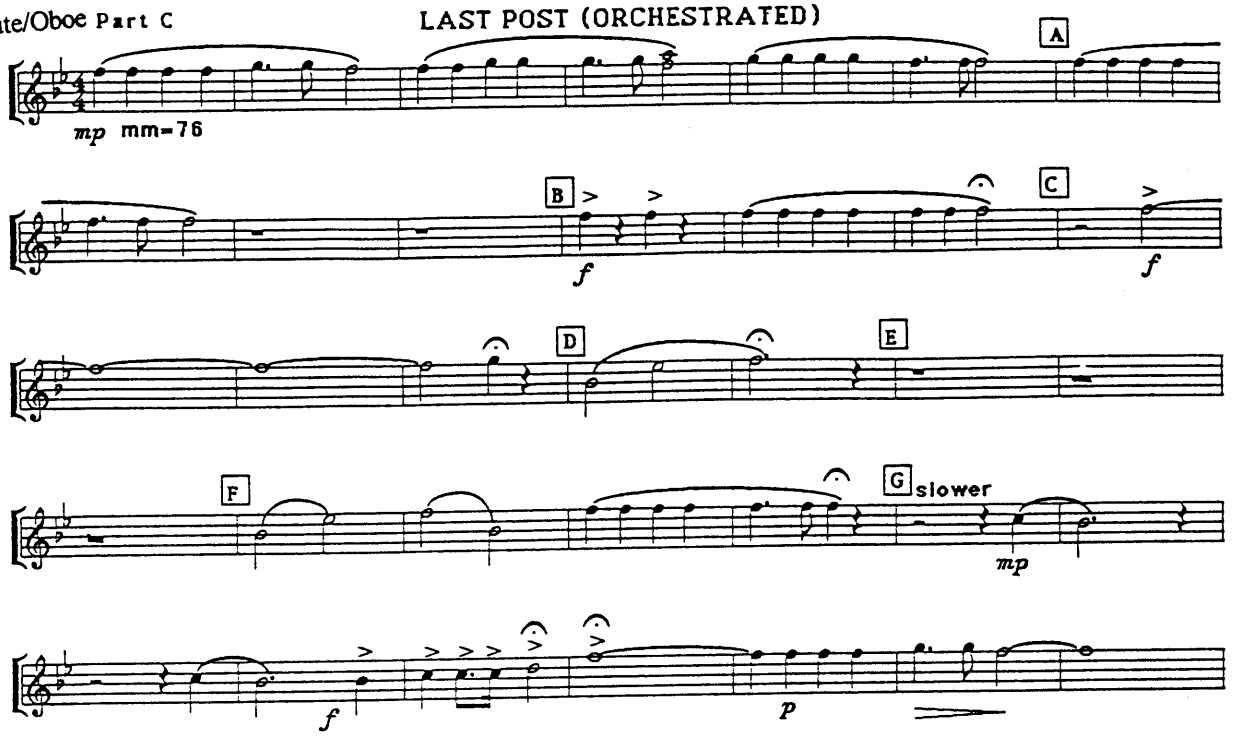
Flute/Oboe Part B

LAST POST (ORCHESTRATED)



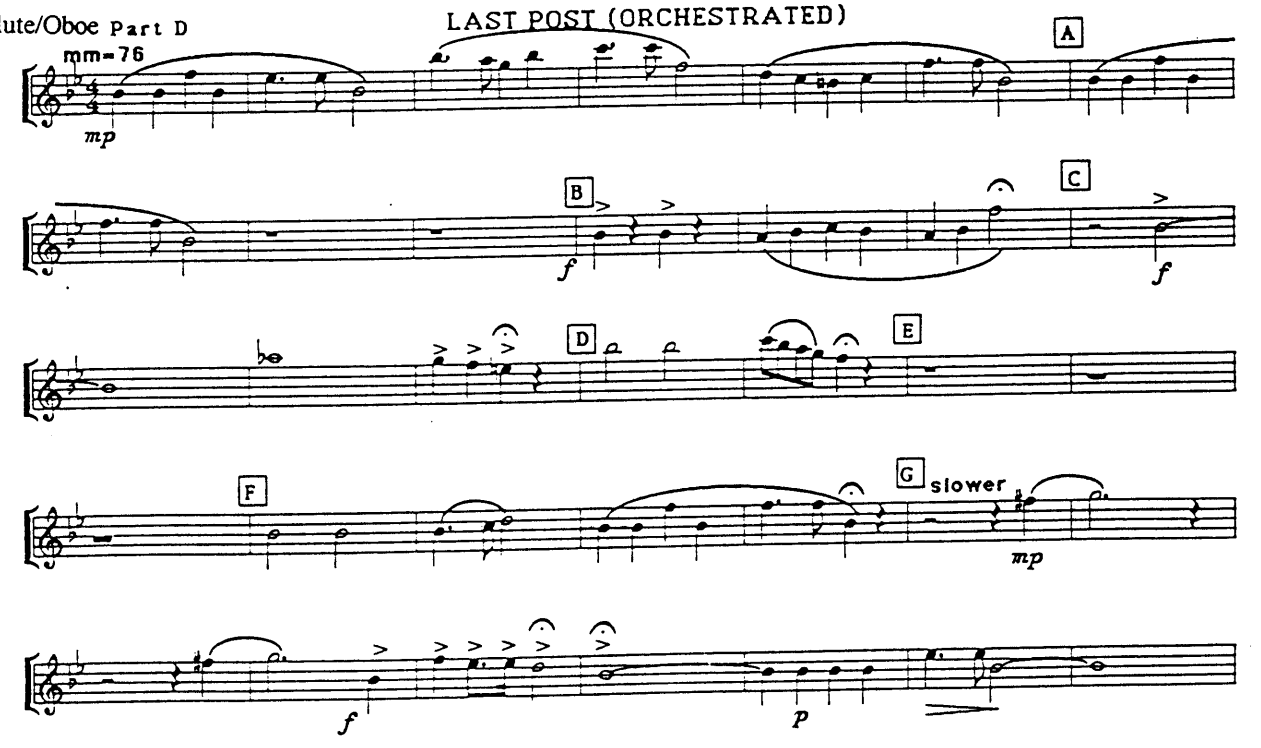
Flute/Oboe Part C

LAST POST (ORCHESTRATED)



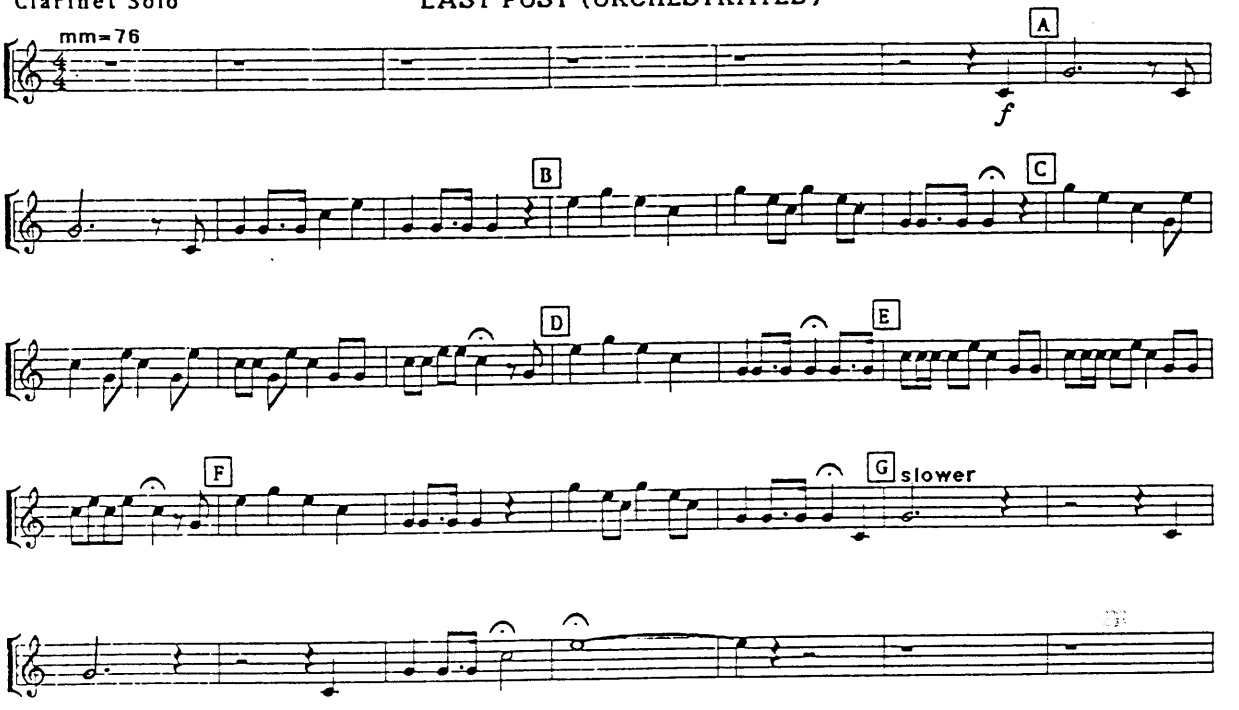
Flute/Oboe Part D

LAST POST (ORCHESTRATED)



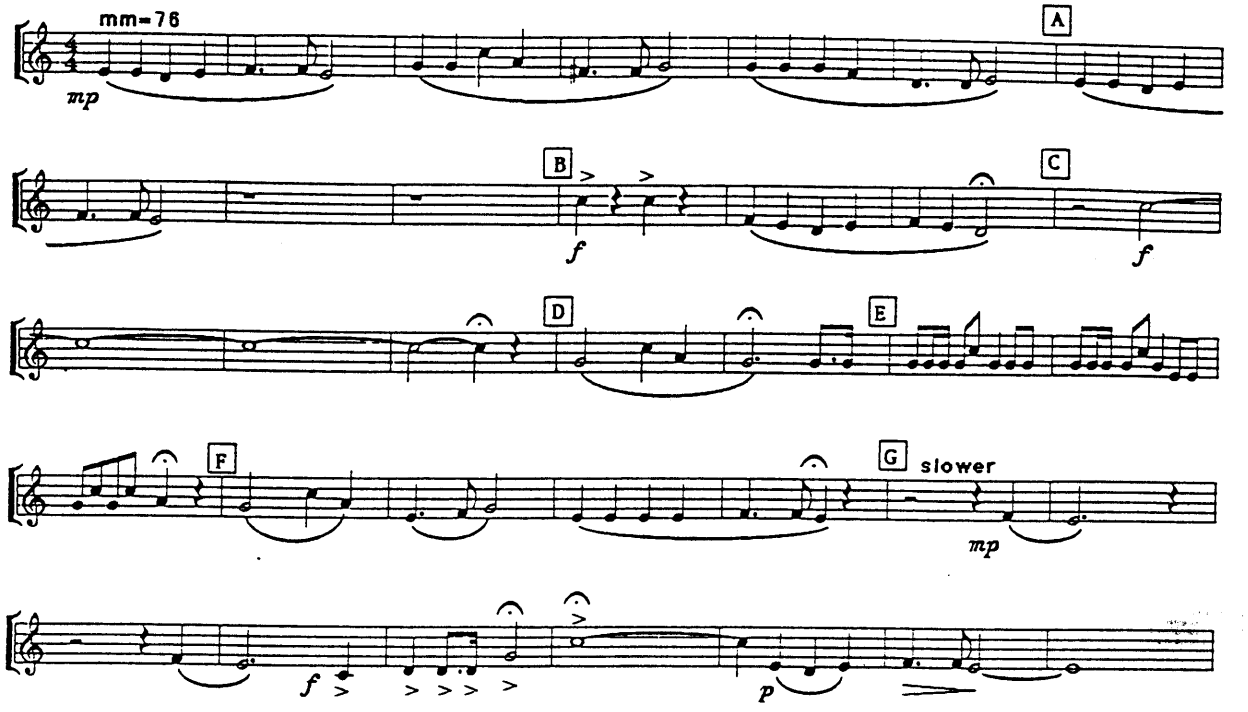
Clarinet Solo

LAST POST (ORCHESTRATED)



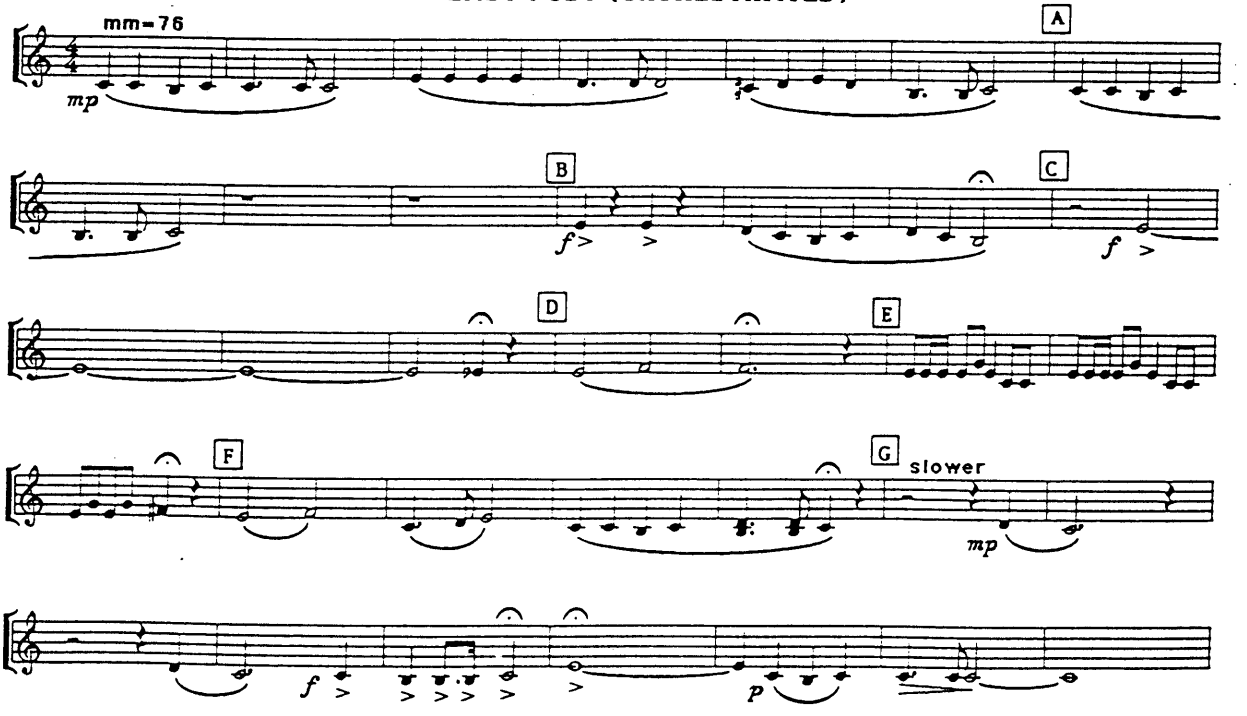
Clarinet/Tenor Sax PART A

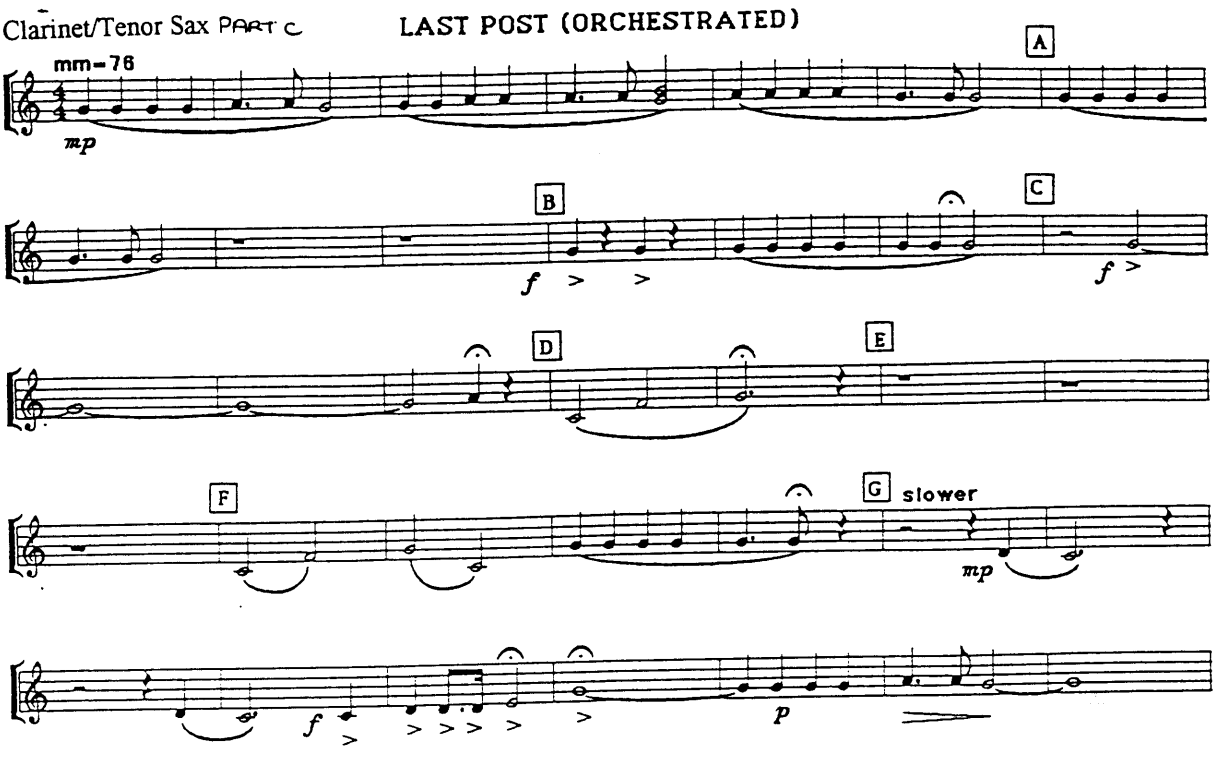
LAST POST (ORCHESTRATED)

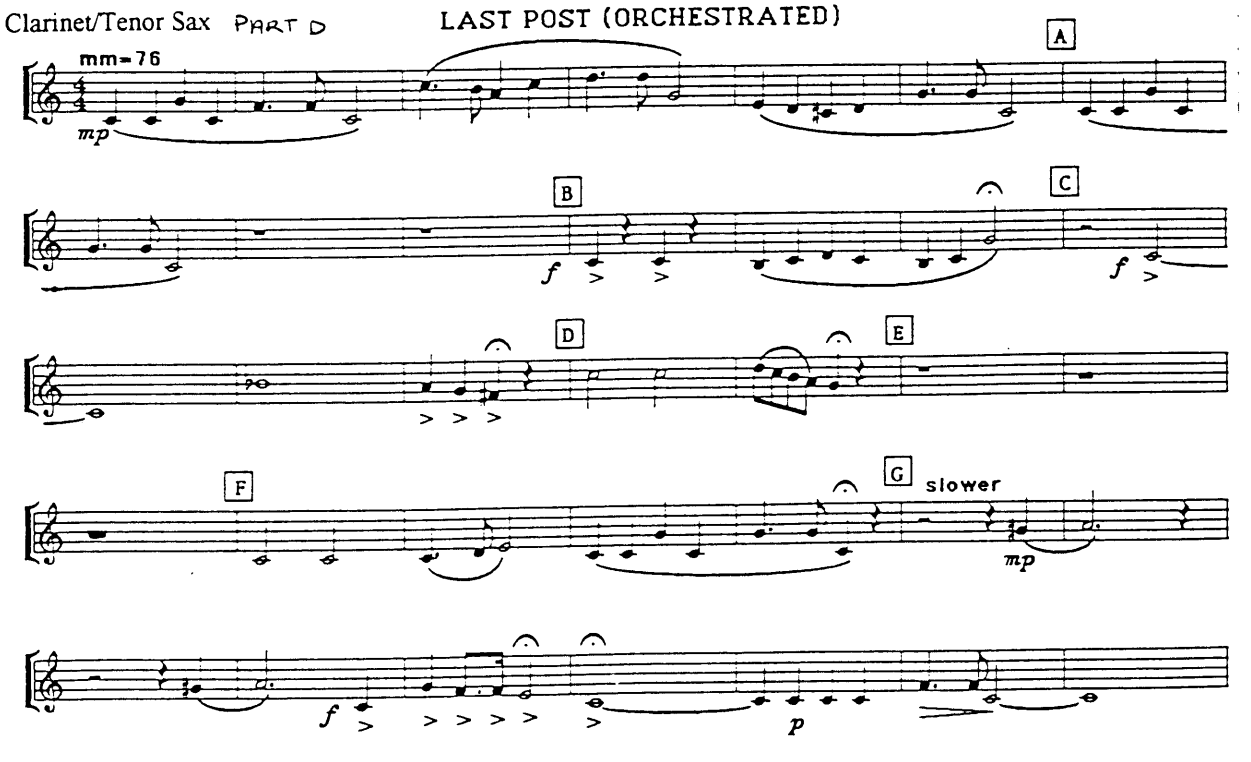


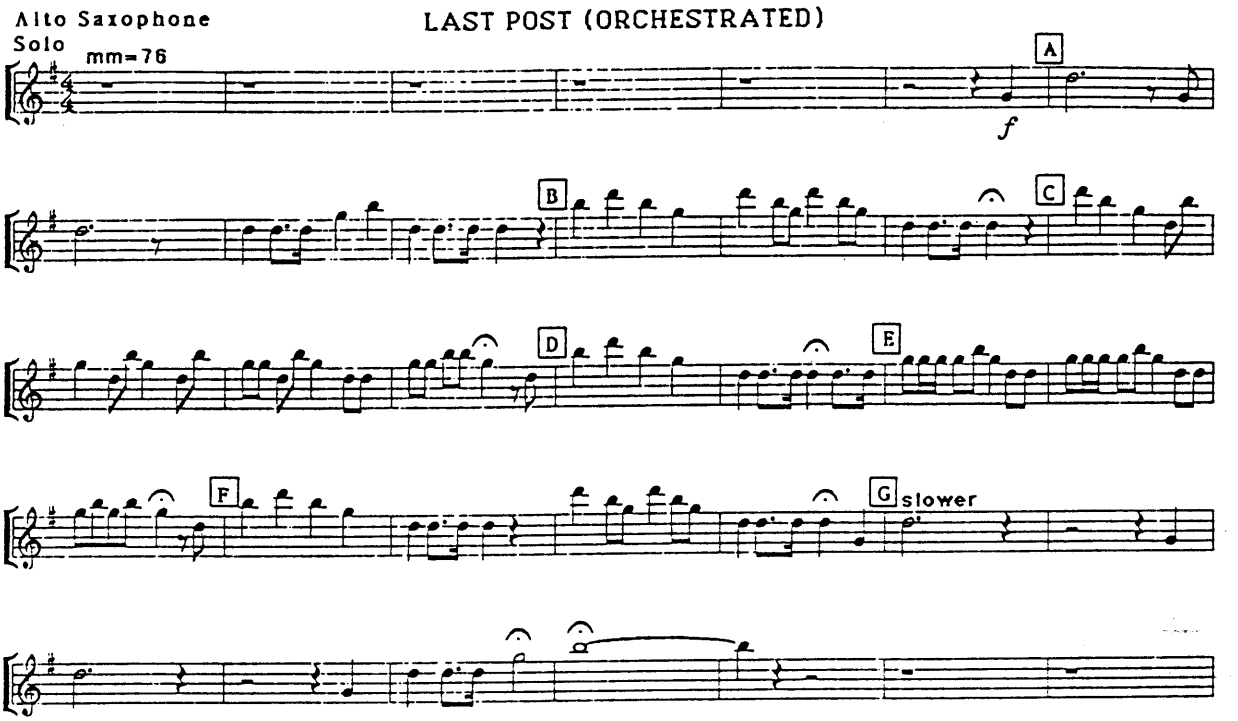
Clarinet/Tenor Sax PART B

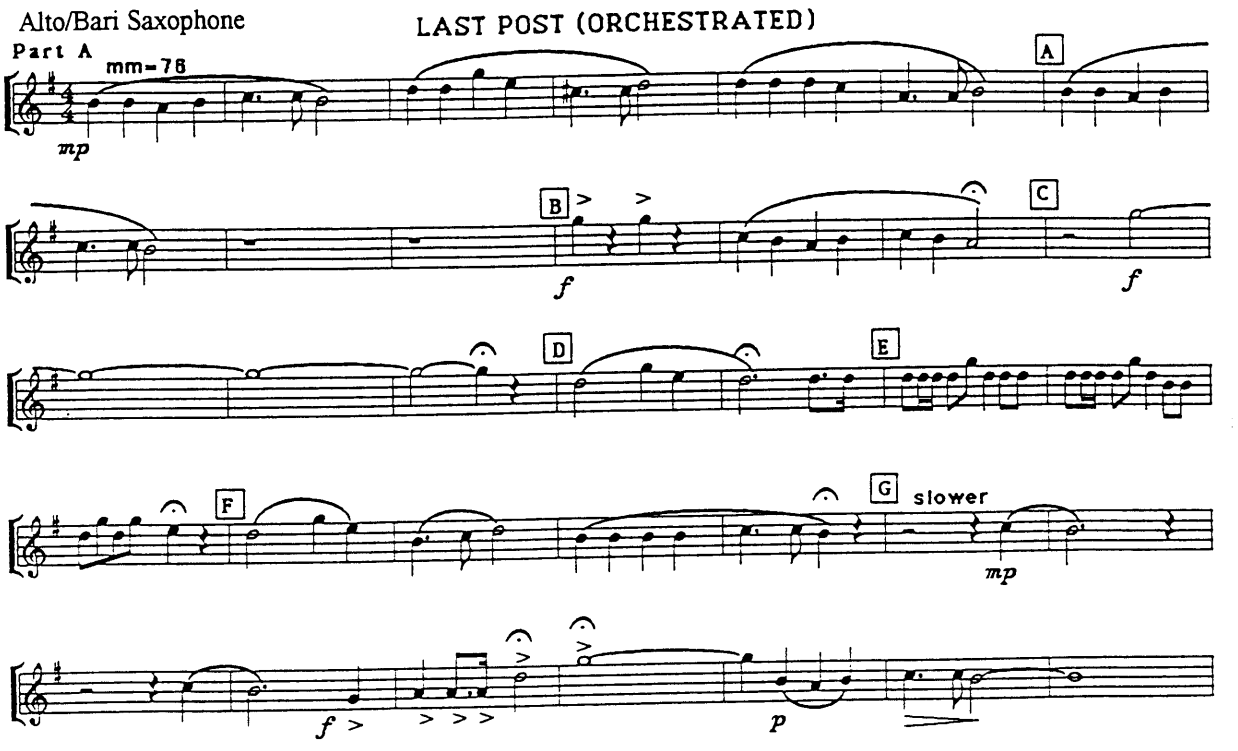
LAST POST (ORCHESTRATED)

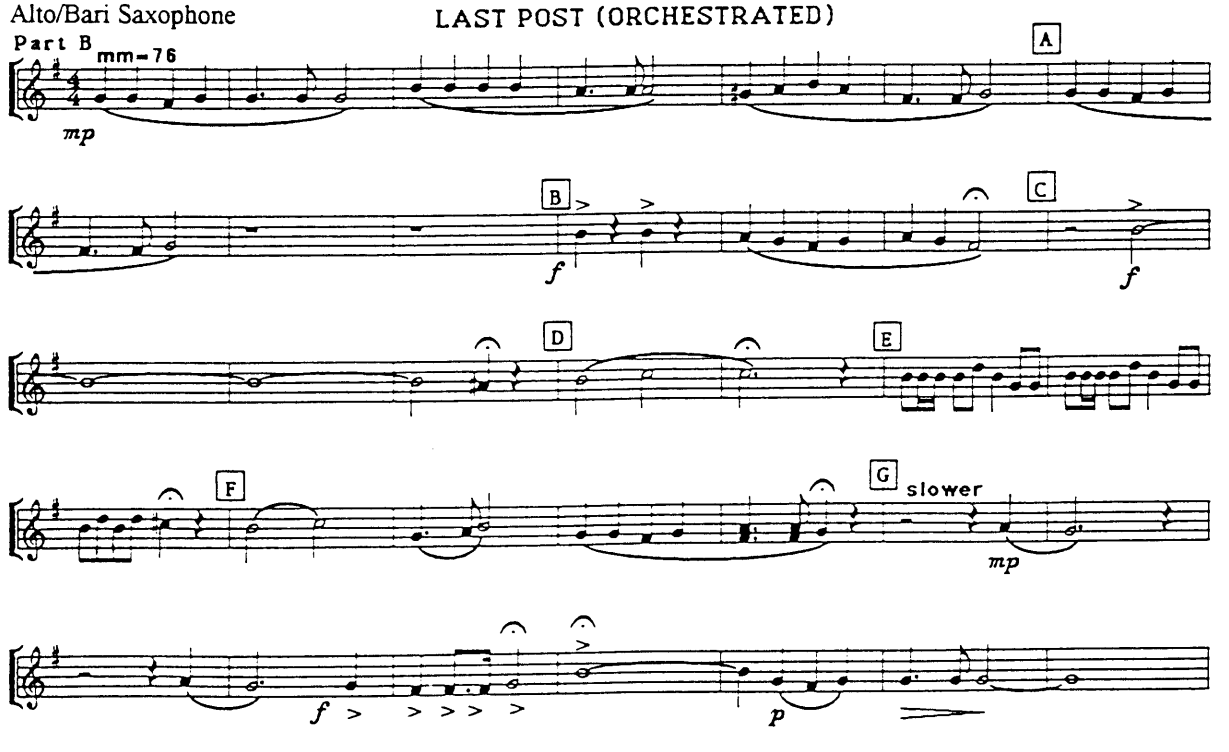


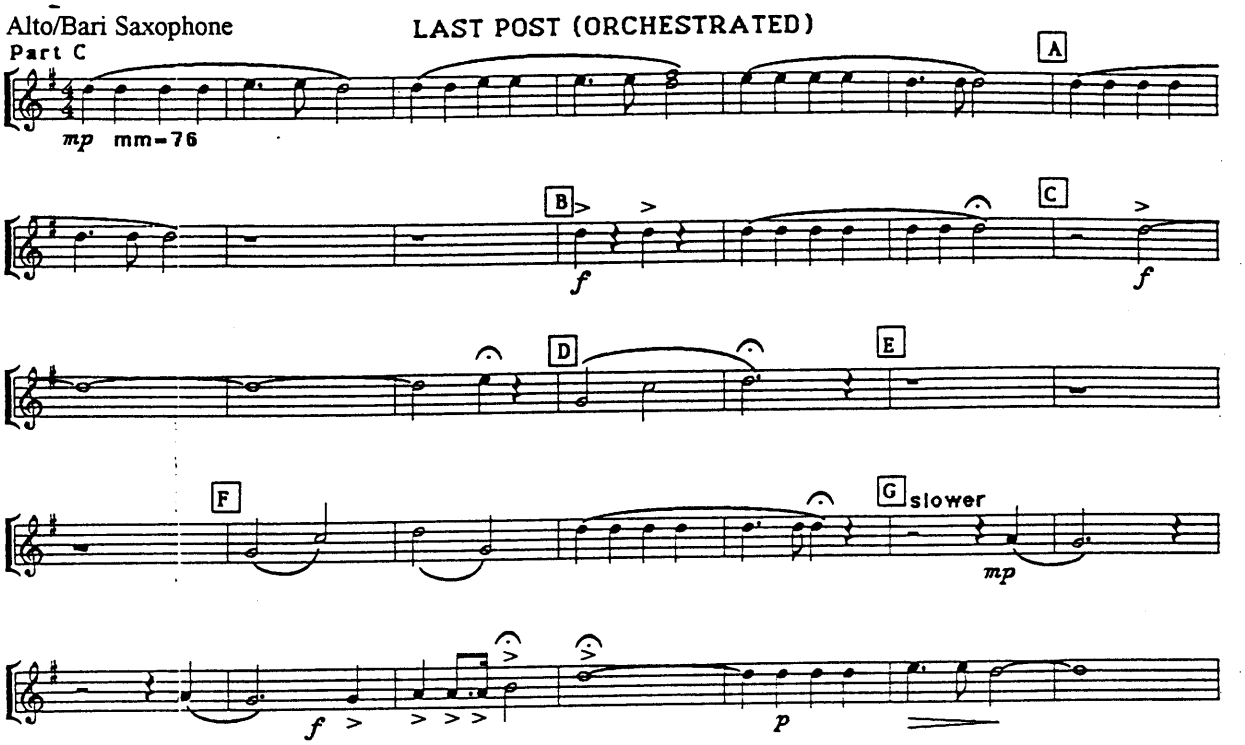

Clarinet/Tenor Sax PART C
LAST POST (ORCHESTRATED)
mm=76
mp
A
B
f
C
f
D
E
F
G
slower
mp
f
p

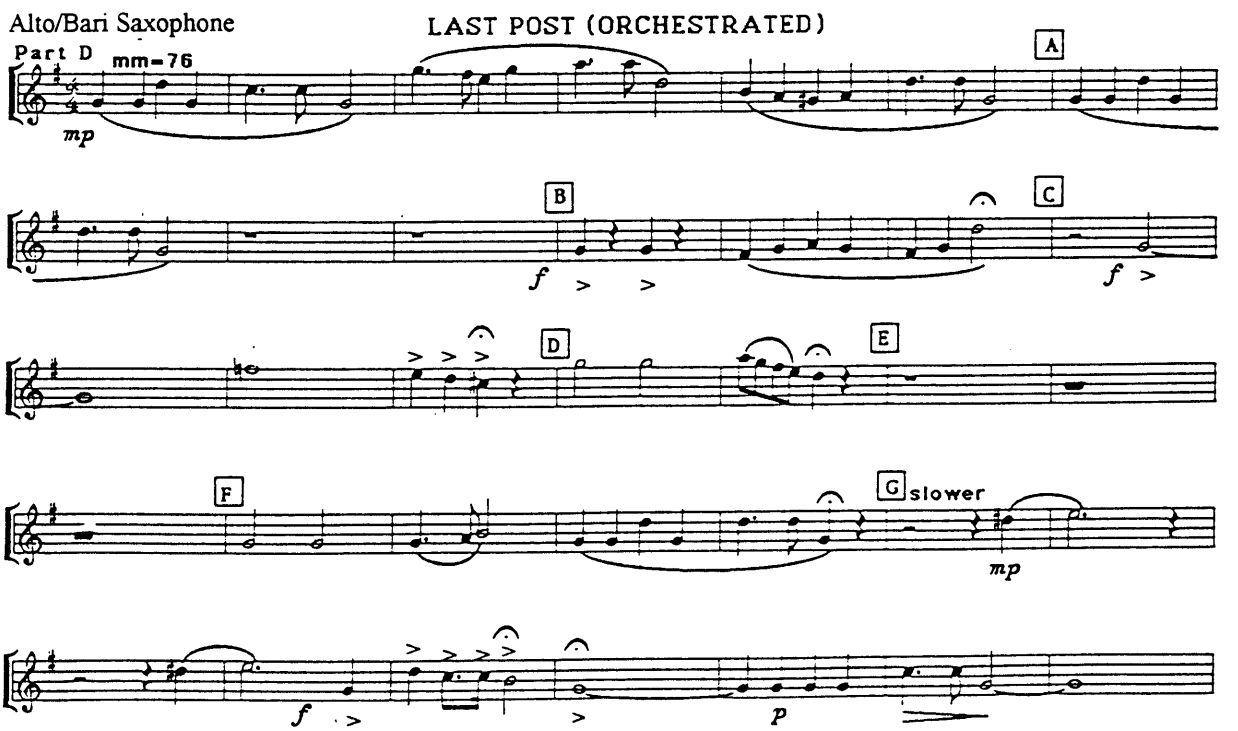

Clarinet/Tenor Sax PART D
LAST POST (ORCHESTRATED)
mm=76
mp
A
B
f
C
f
D
E
F
G
slower
mp
f
p

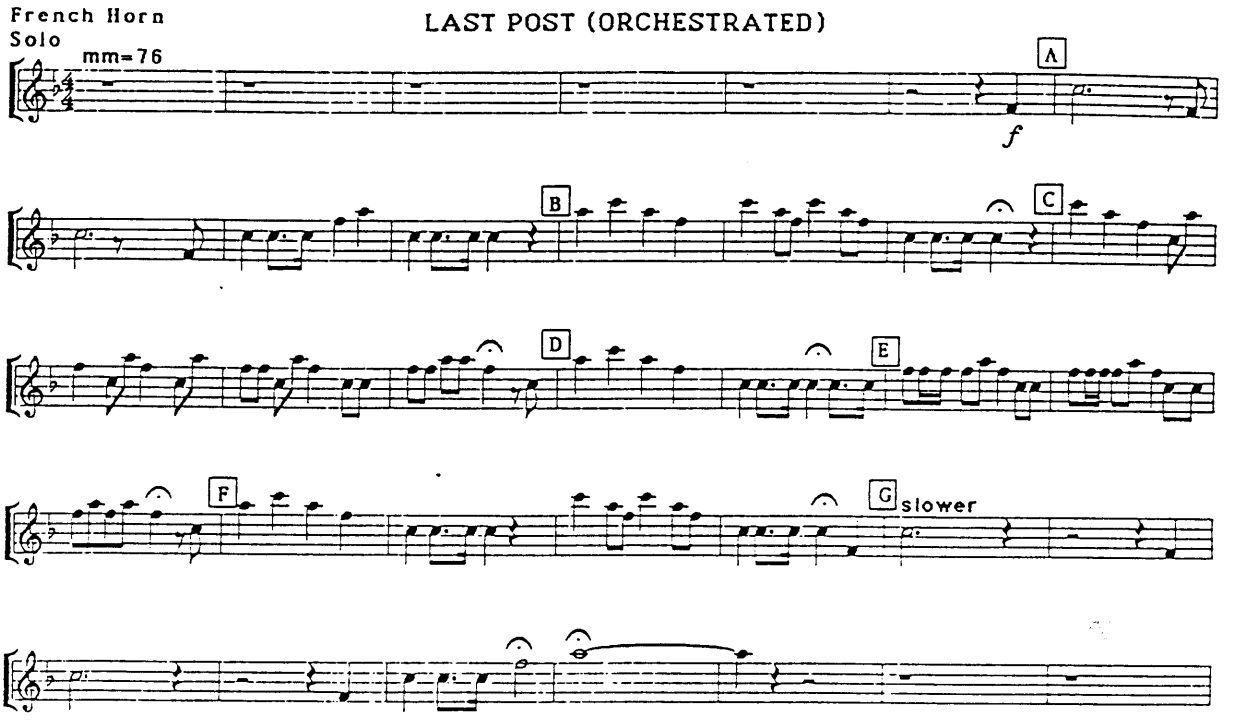

Alto Saxophone
Solo
mm=76
LAST POST (ORCHESTRATED)
A
f
B
C
D
E
F
G
slower


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


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

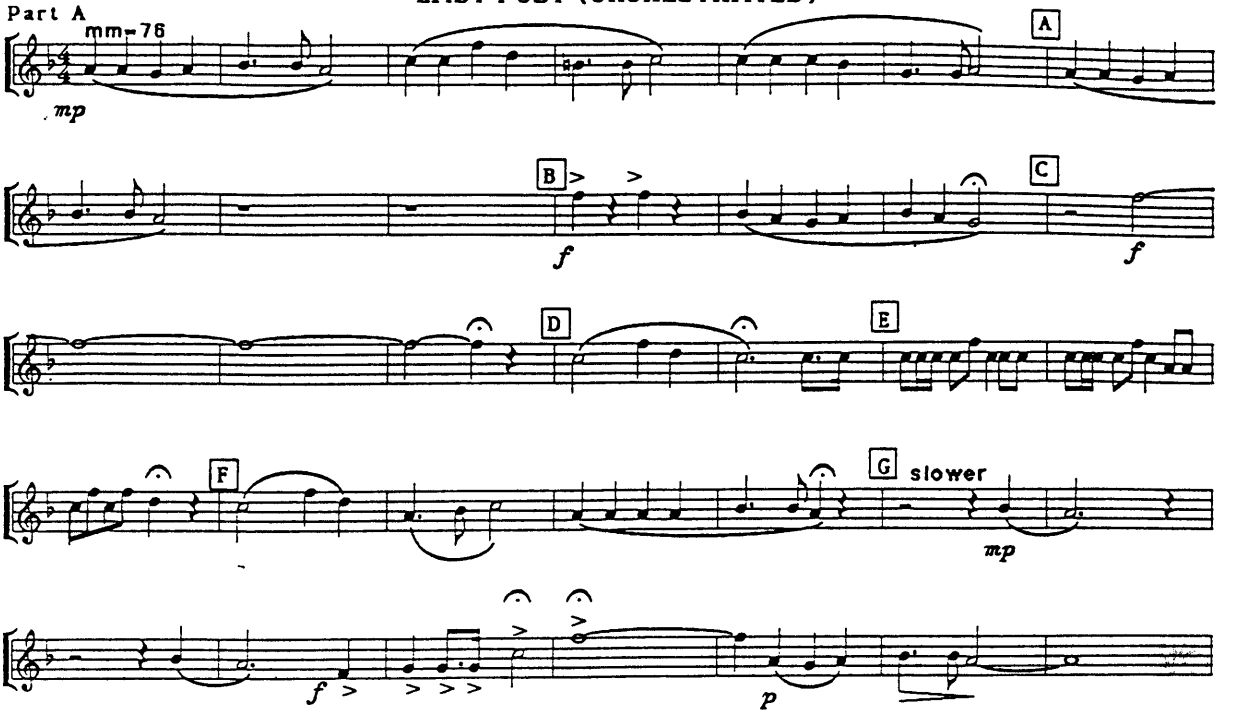

Alto/Bari Saxophone
LAST POST (ORCHESTRATED)
Part C
mp mm=76
A
B
f
C
f
D
E
F
G slower
mp
f
p


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


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

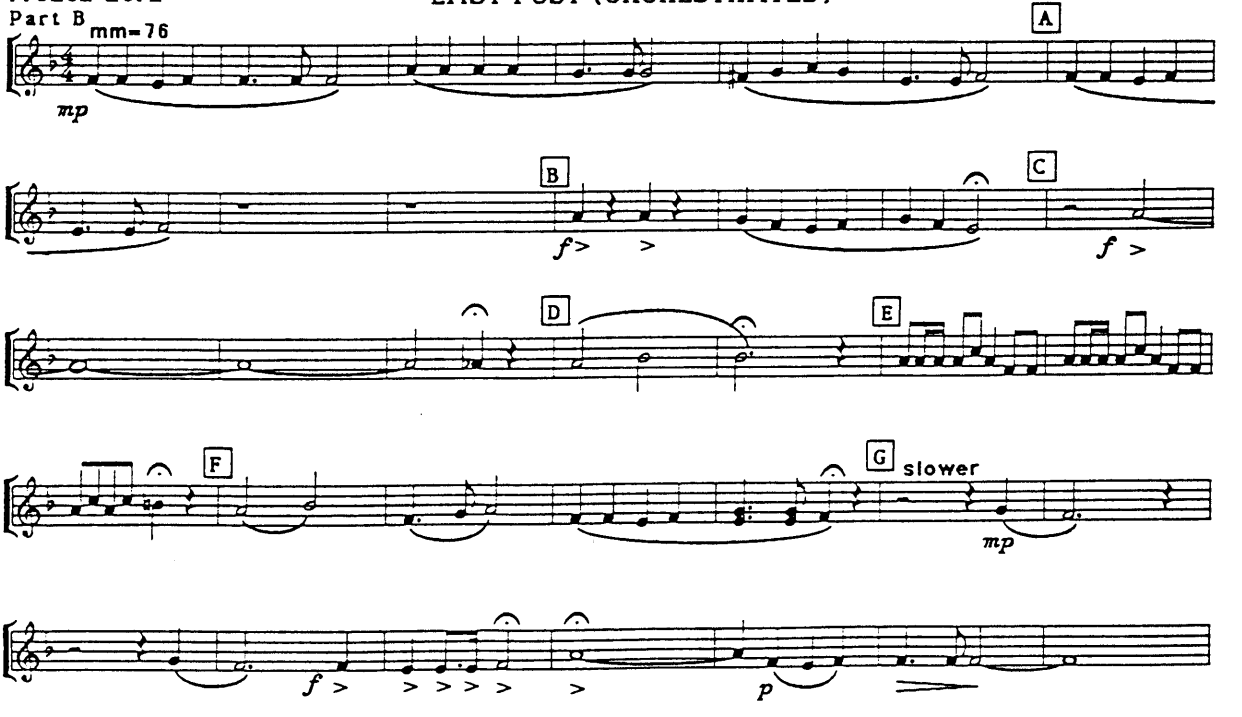
French Horn
Part A

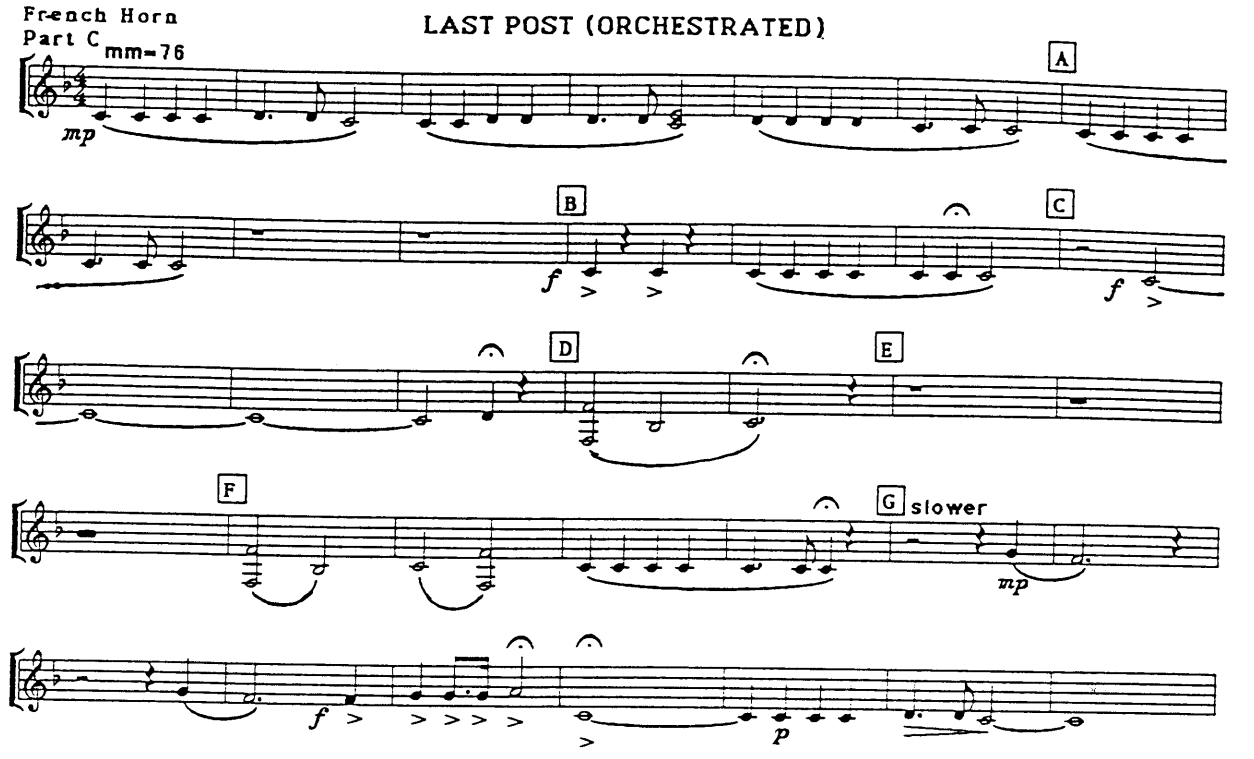
LAST POST (ORCHESTRATED)

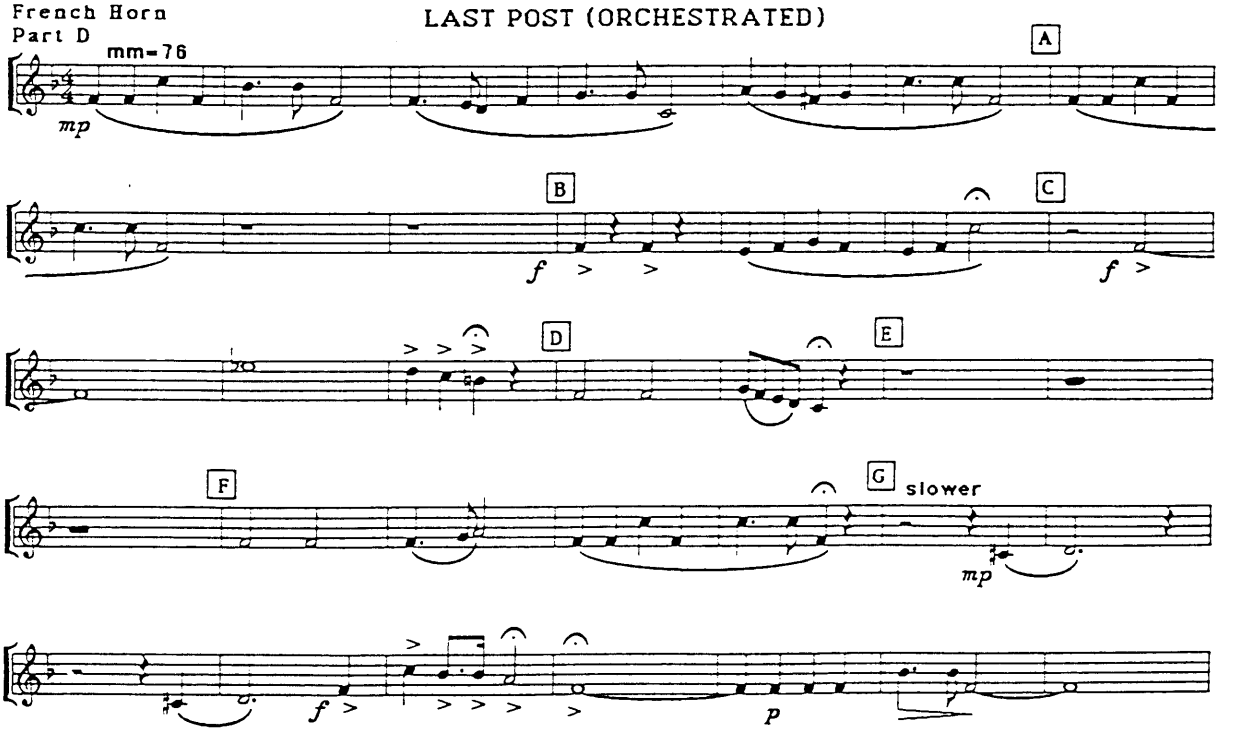


French Horn
Part B

LAST POST (ORCHESTRATED)

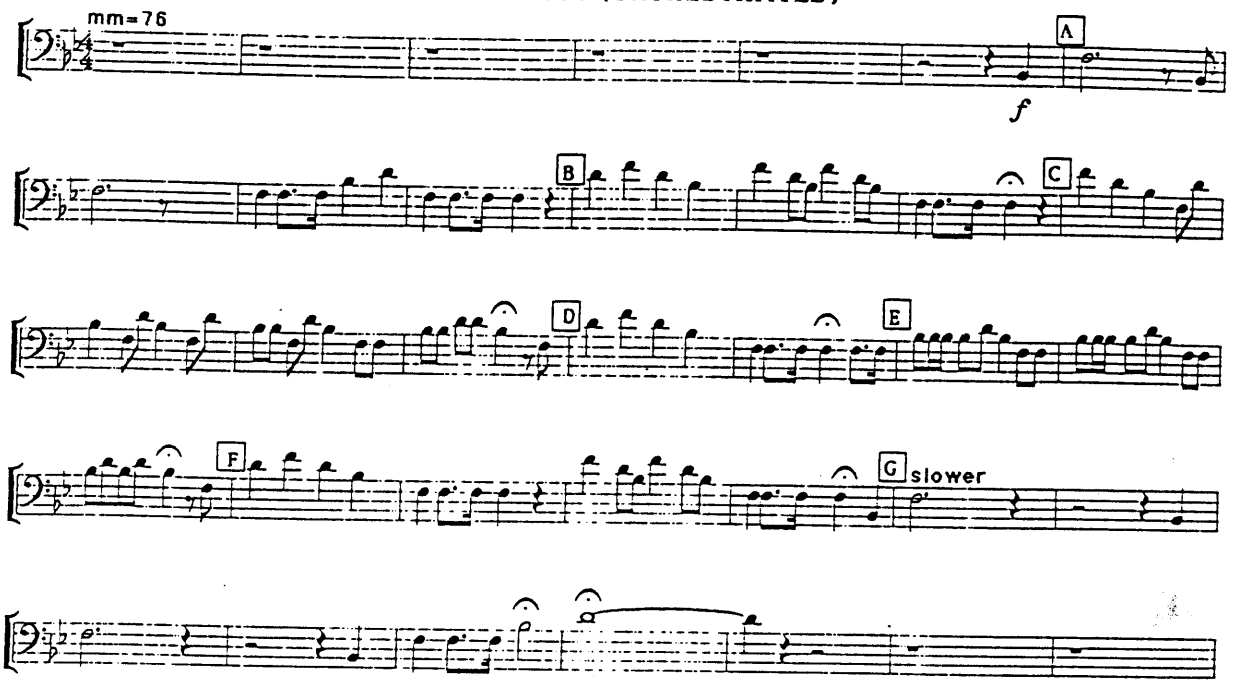



French Horn
Part C
LAST POST (ORCHESTRATED)
mm=76
A
B
C
D
E
F
G slower

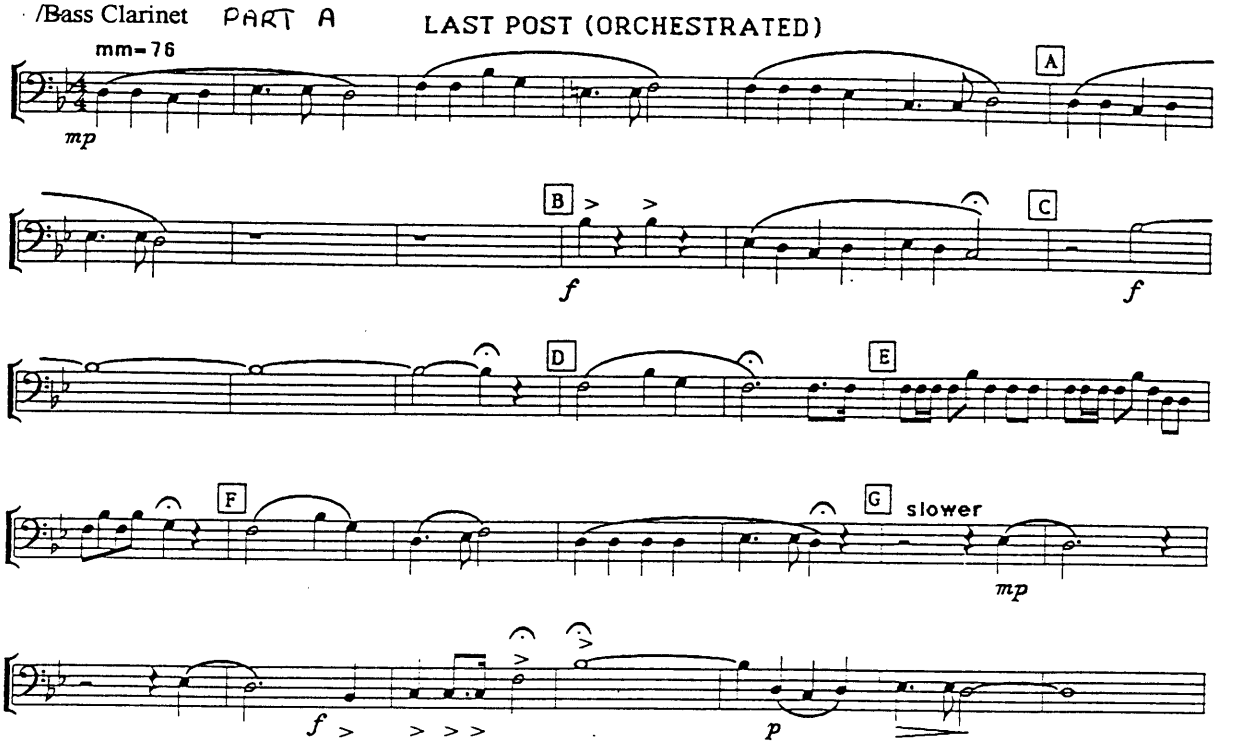

French Horn
Part D
LAST POST (ORCHESTRATED)
mm=76
A
B
C
D
E
F
G slower

Trombone Solo

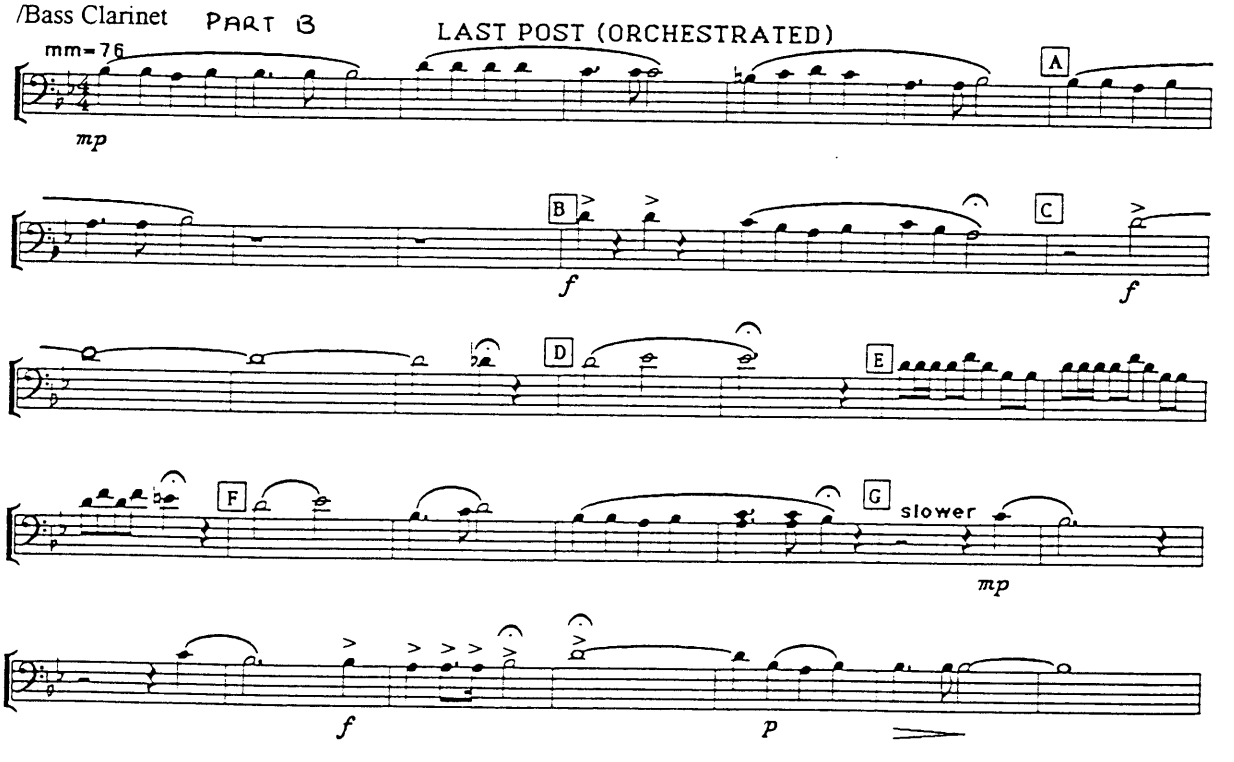
LAST POST (ORCHESTRATED)



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

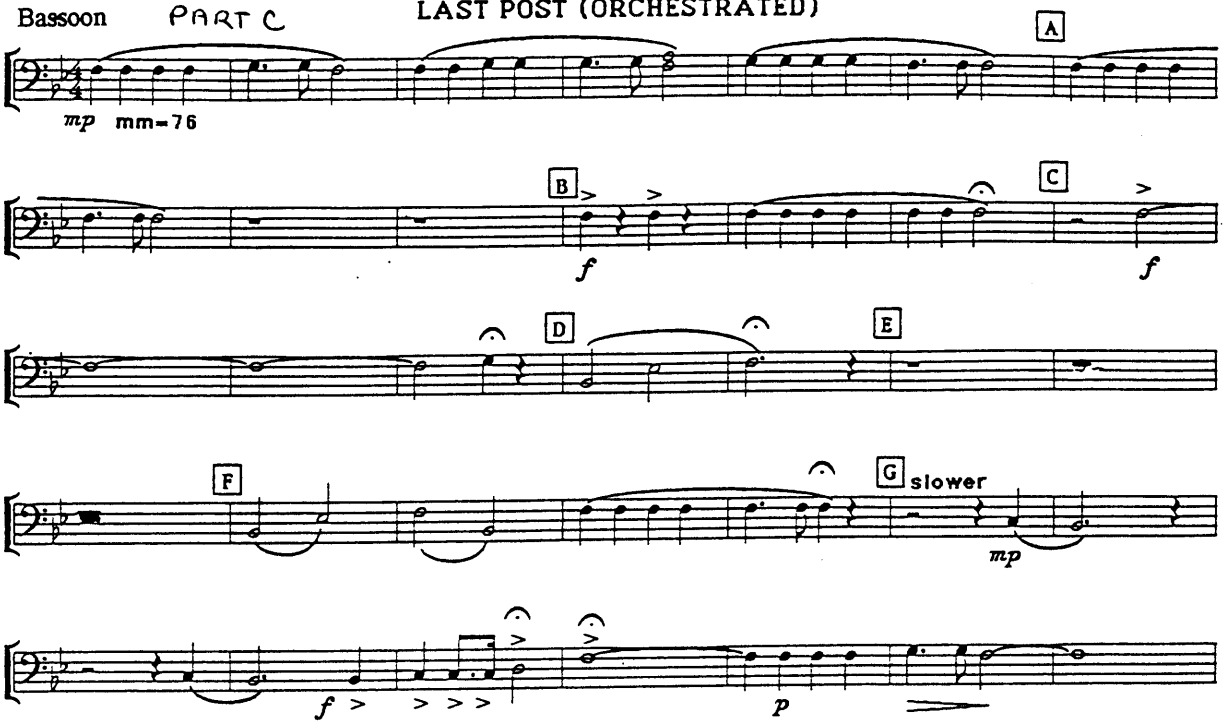


Trumpet/Baritone T.C.
/Bass Clarinet PART B



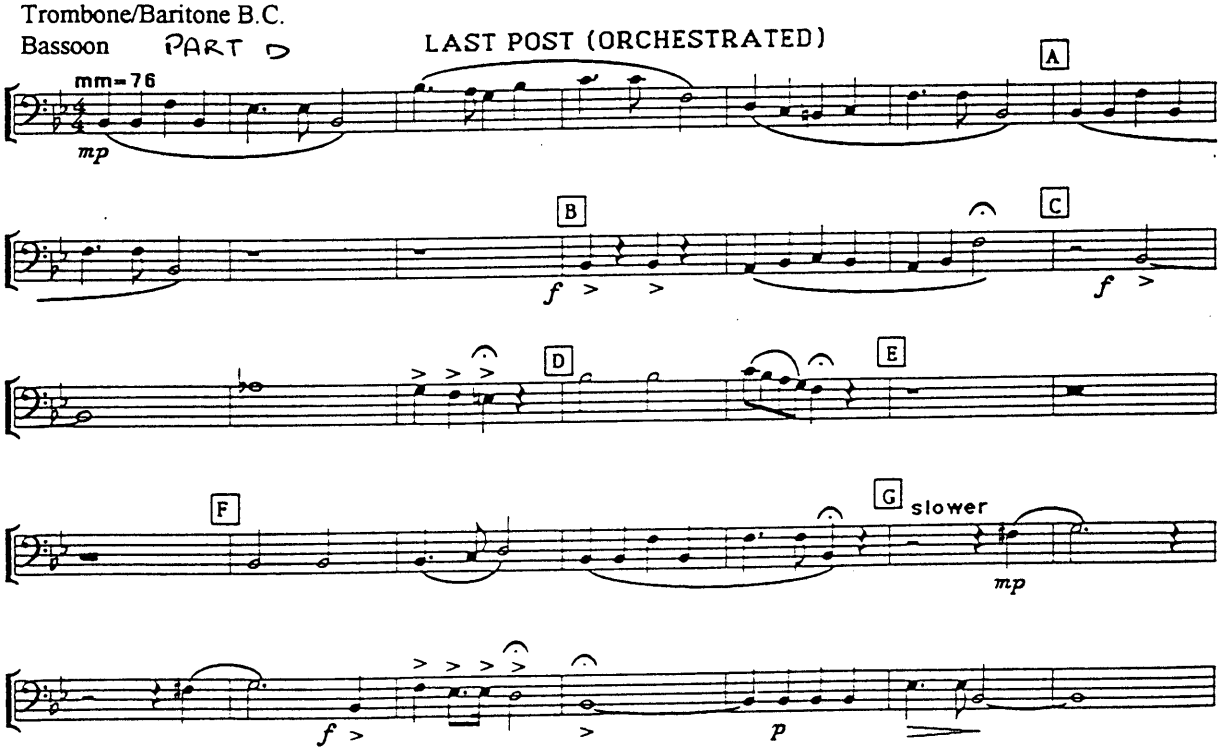
Trombone/Baritone B.C.
Bassoon PART C

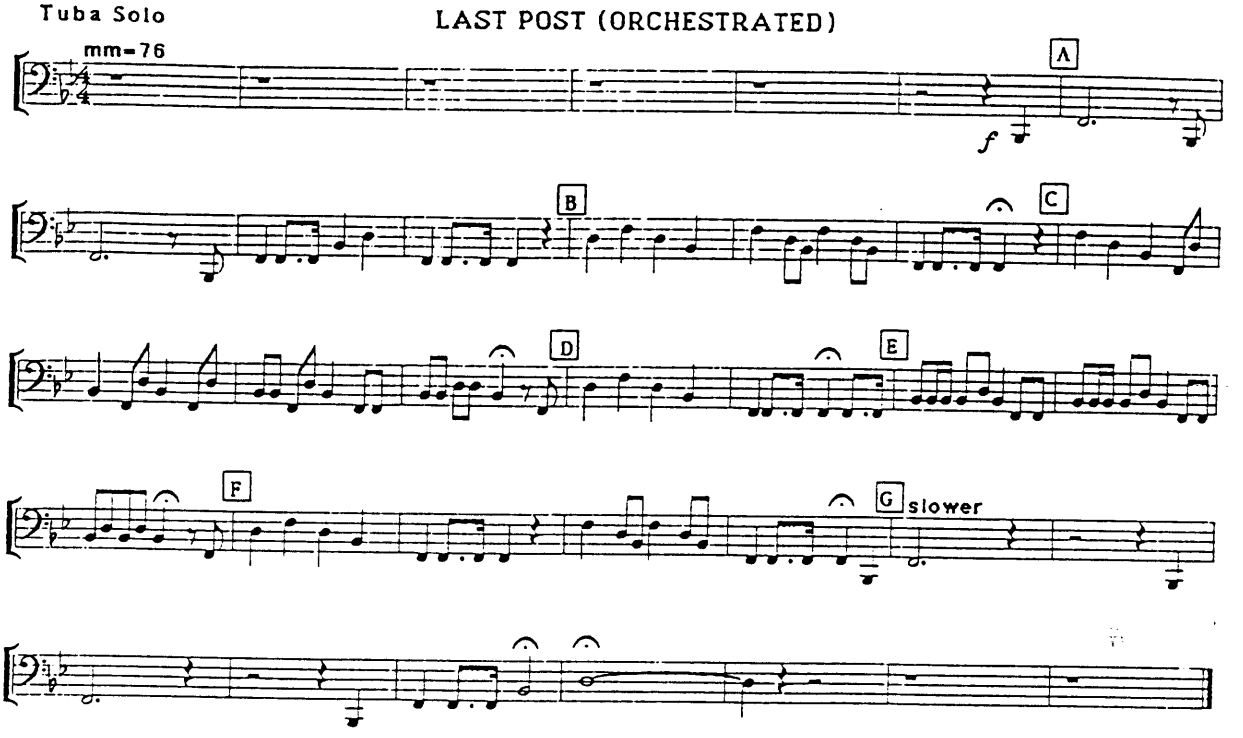
LAST POST (ORCHESTRATED)



Trombone/Baritone B.C.
Bassoon PART D

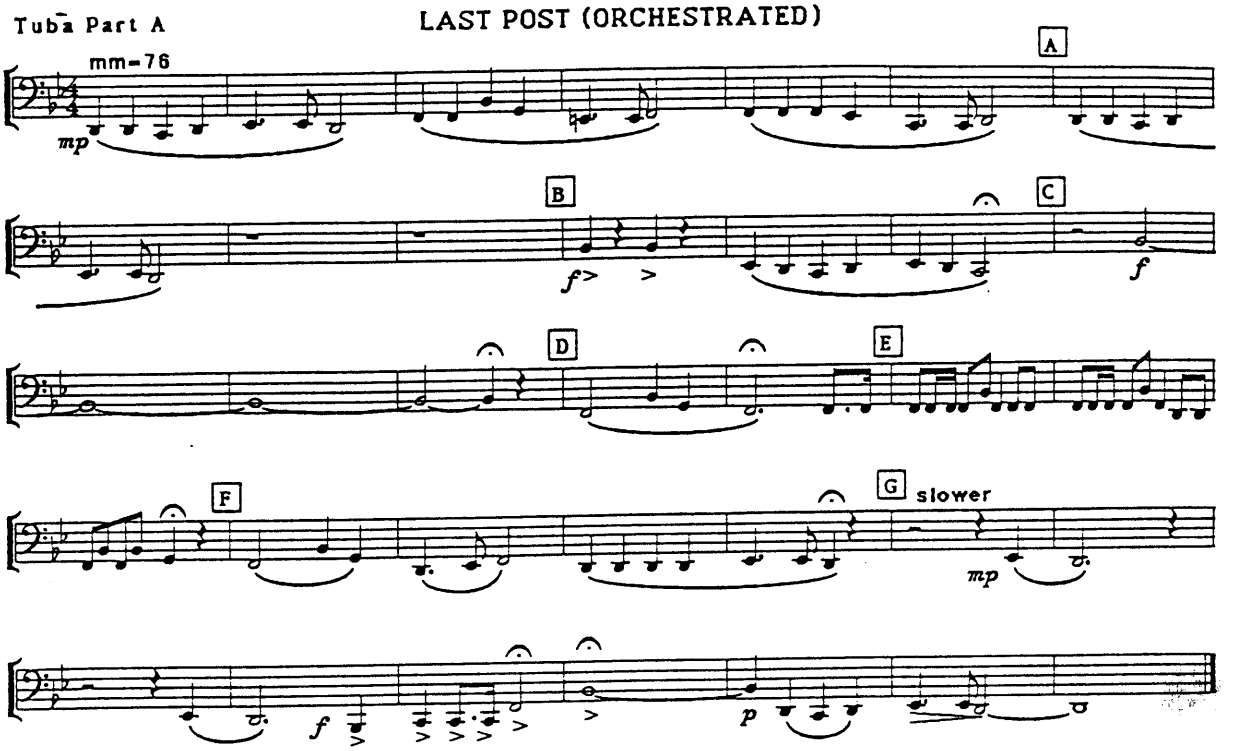
LAST POST (ORCHESTRATED)




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

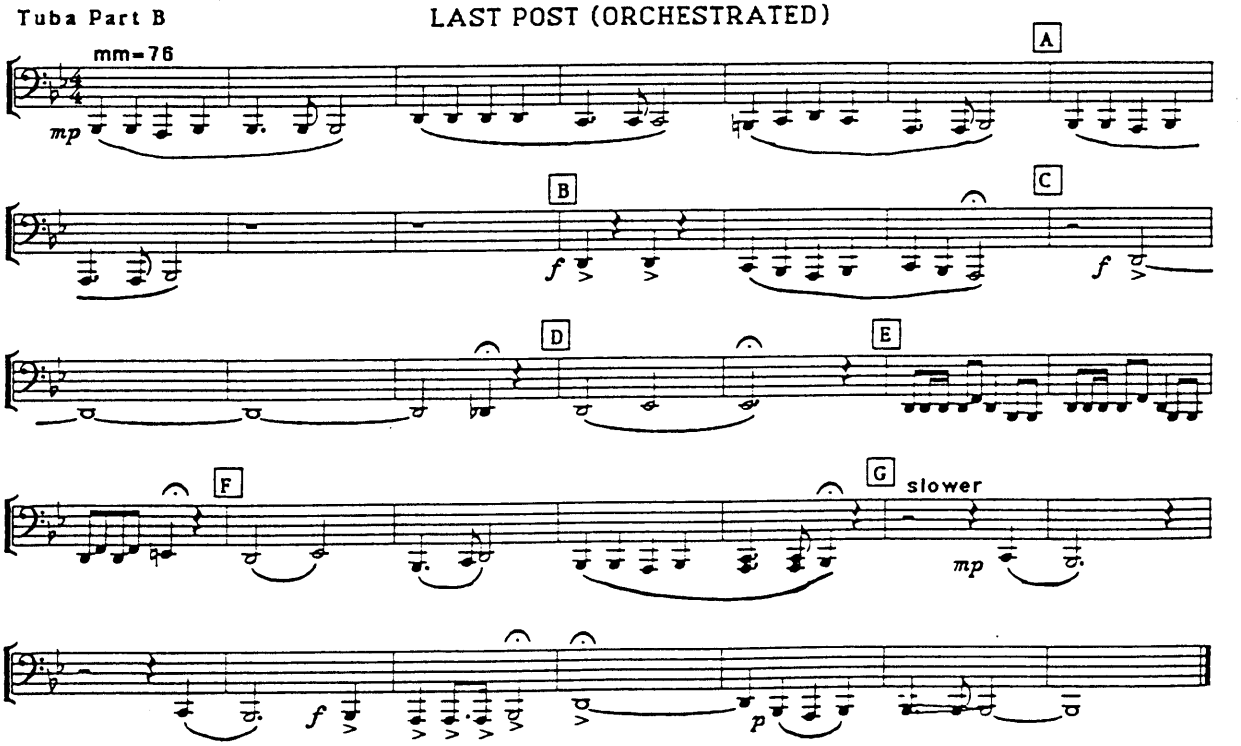
Tuba Part A

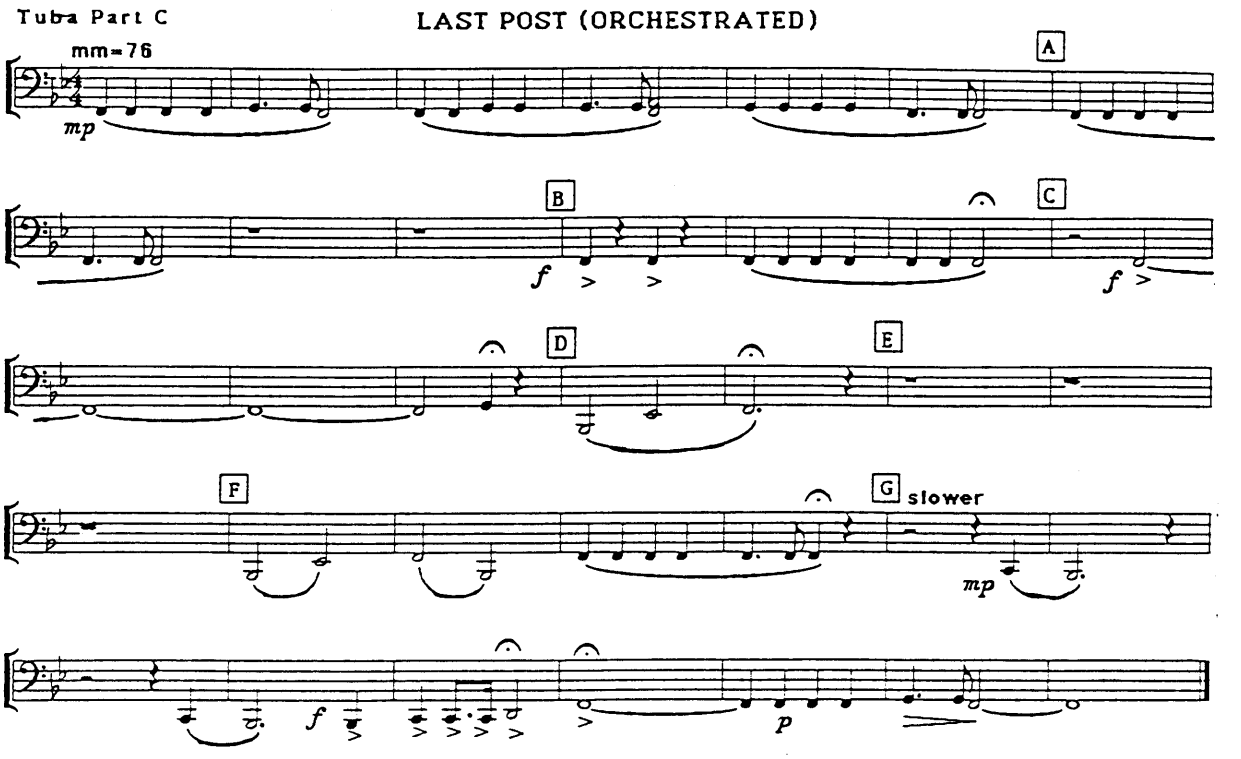
LAST POST (ORCHESTRATED)

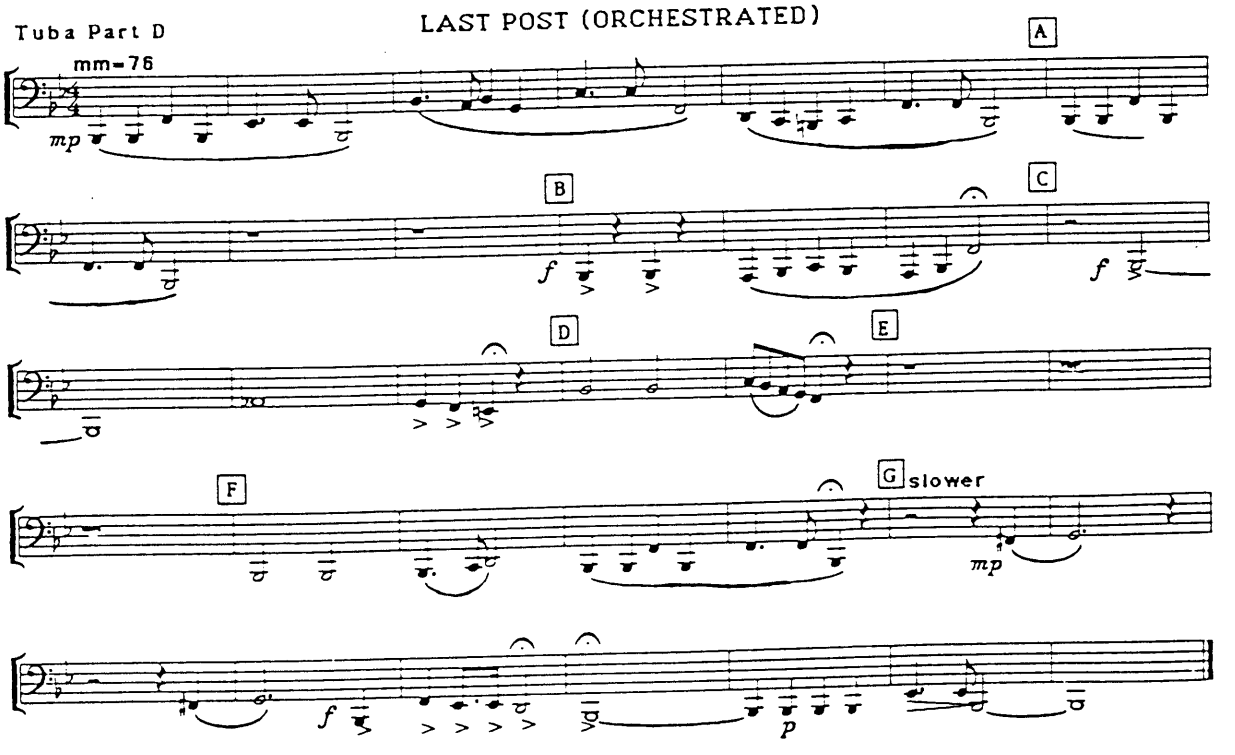


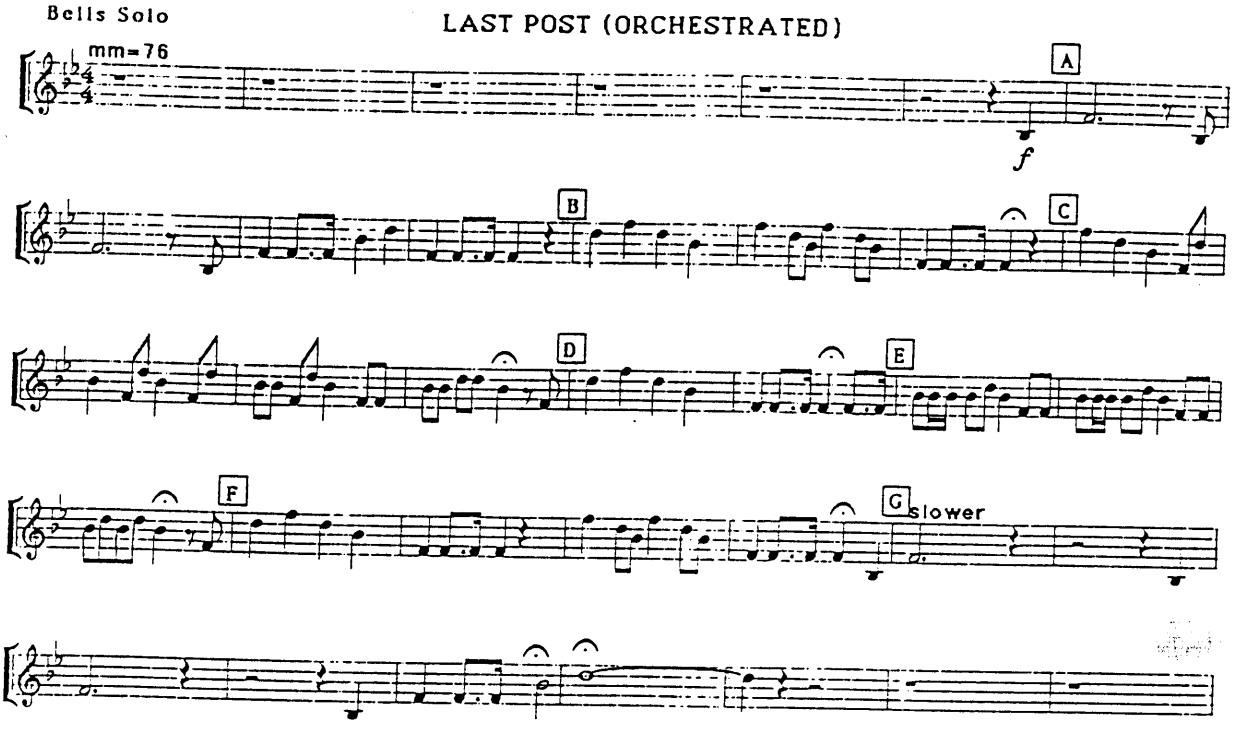
Tuba Part B

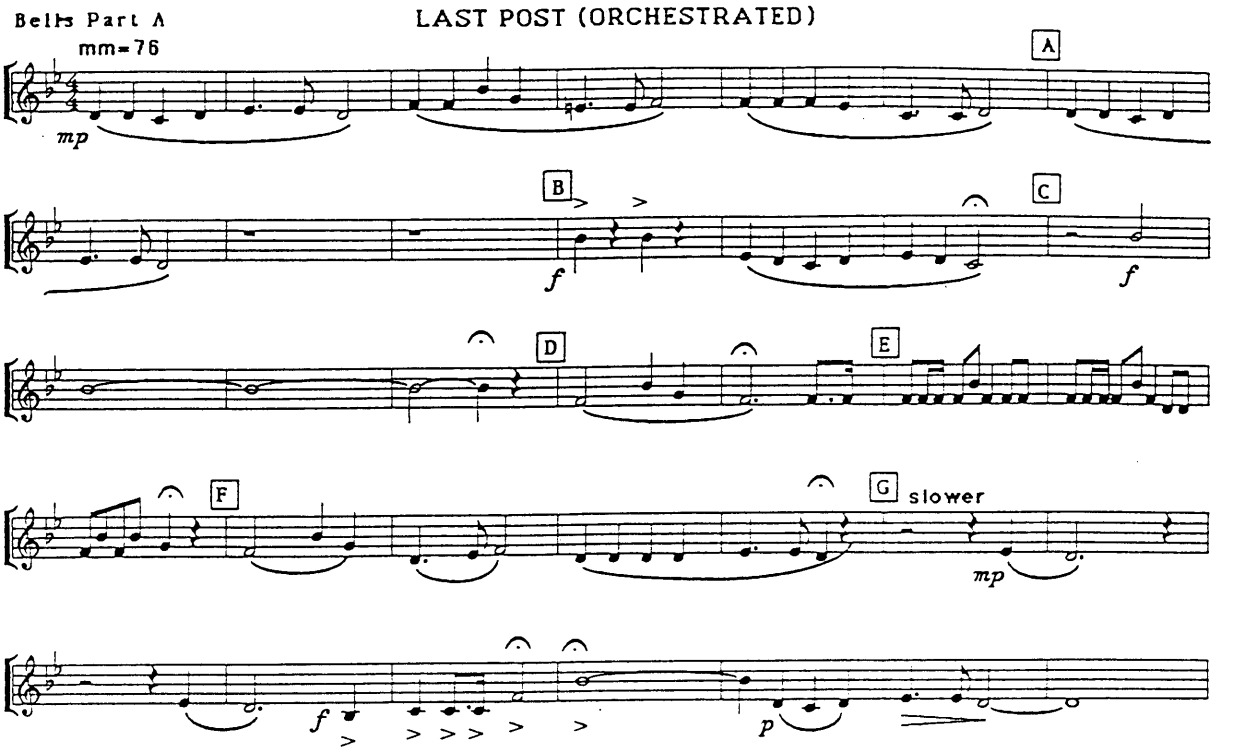
LAST POST (ORCHESTRATED)

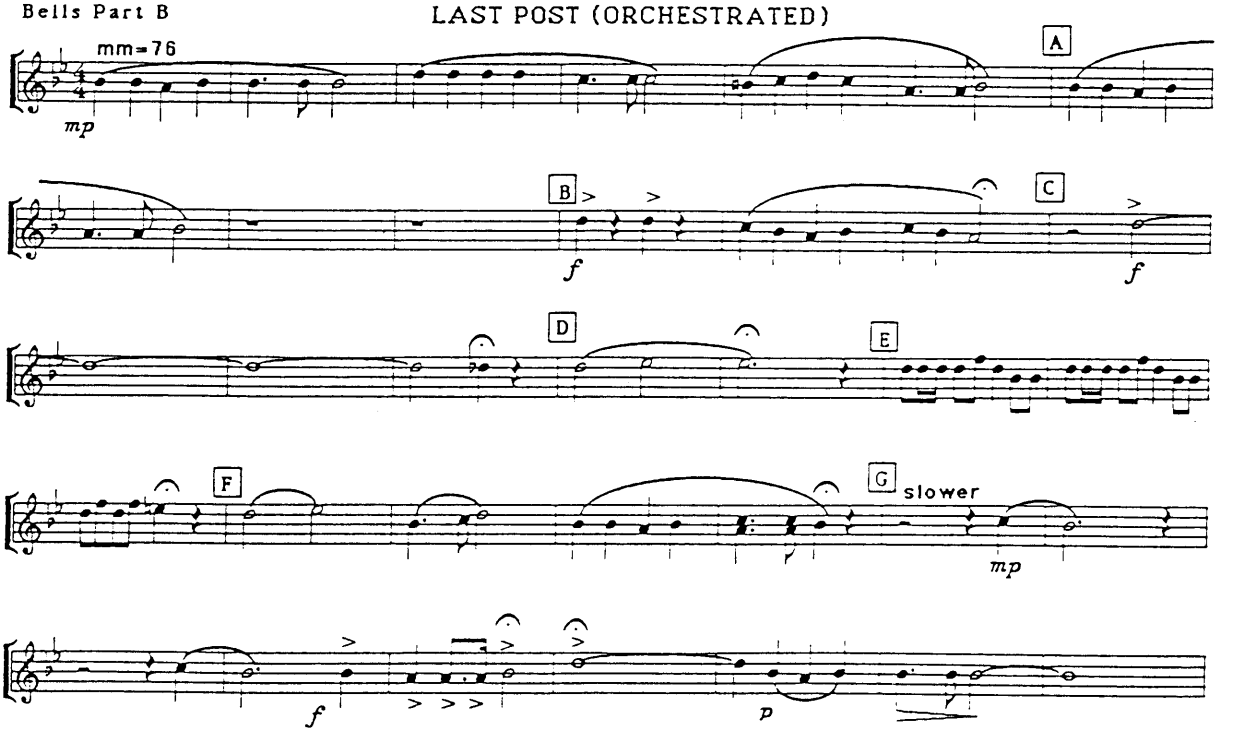


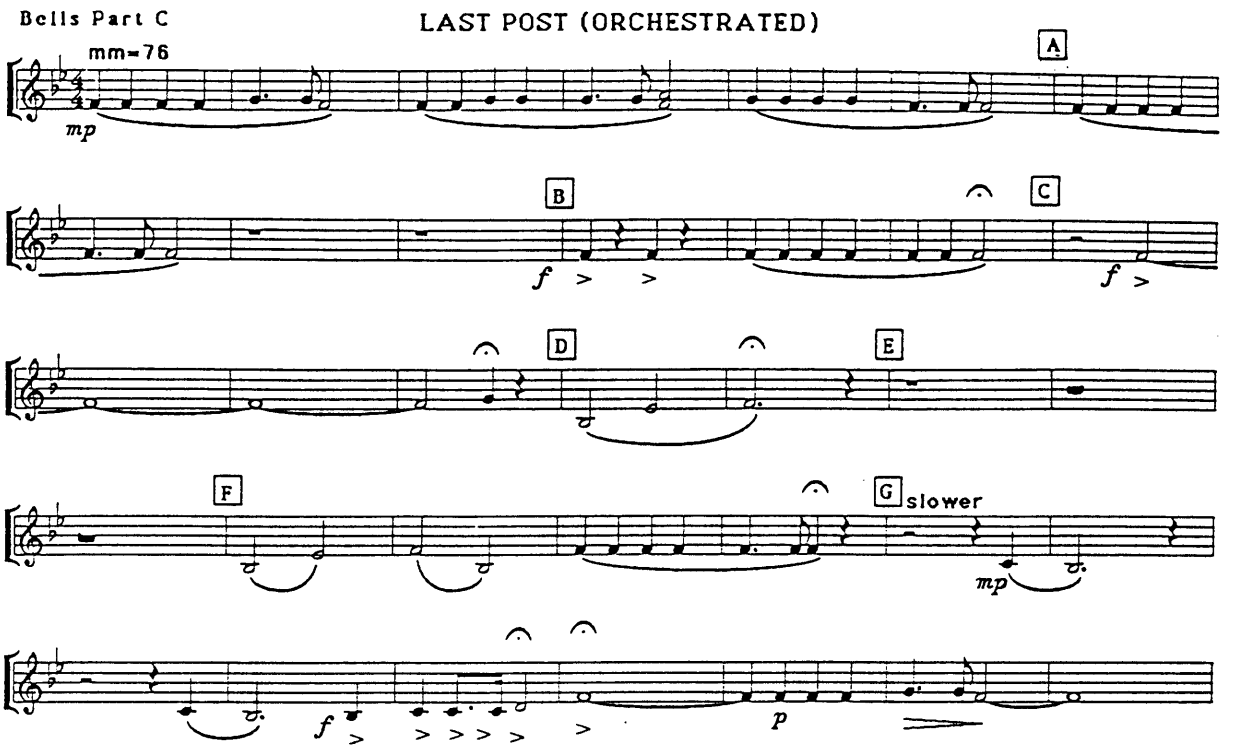

Tuba Part C
LAST POST (ORCHESTRATED)
mm=76
A
B
C
D
E
F
G slower

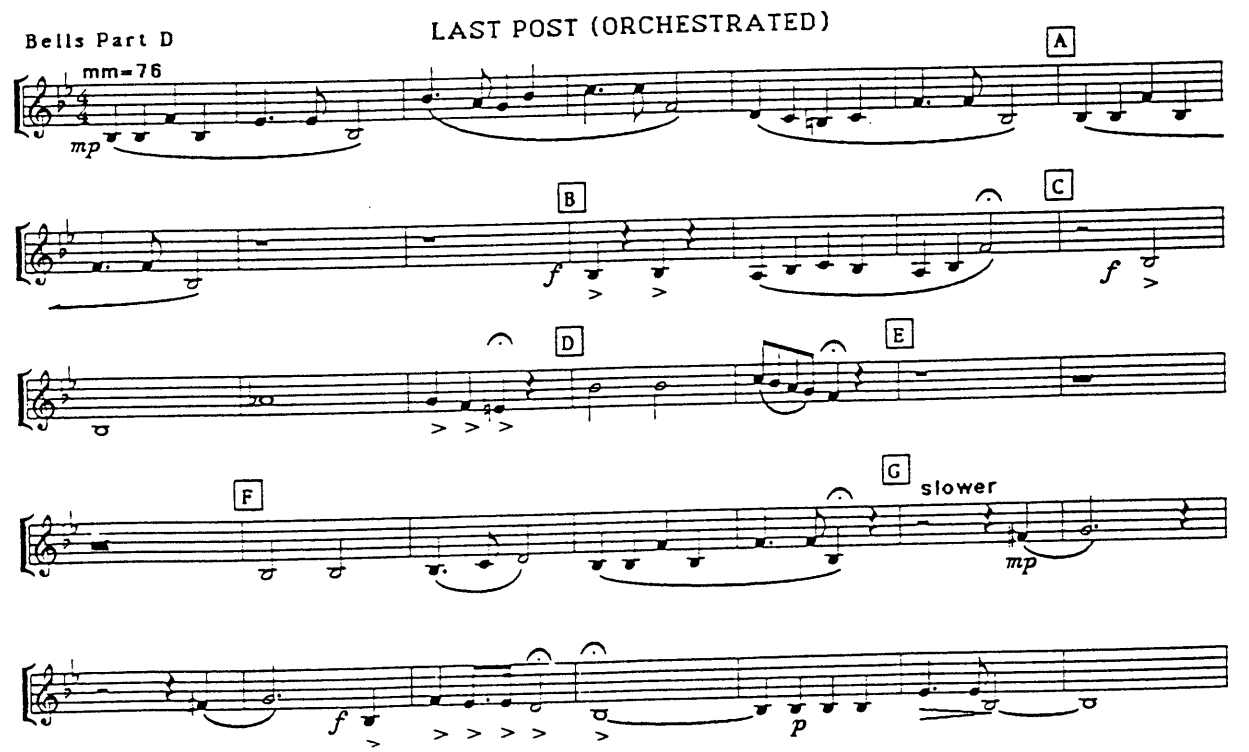

Tuba Part D
LAST POST (ORCHESTRATED)
mm=76
A
B
C
D
E
F
G slower


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

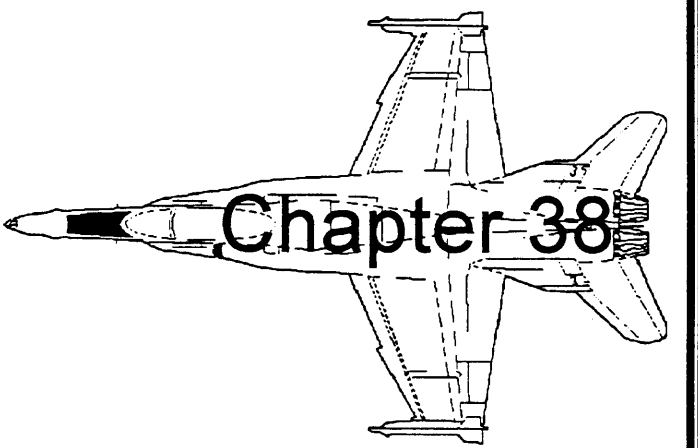

Bells Part A
LAST POST (ORCHESTRATED)
mm=76
A
mp
B
f
C
f
D
E
F
G
slower
mp
f
p


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


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


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

Lilli Marlene



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

Lyrics:

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

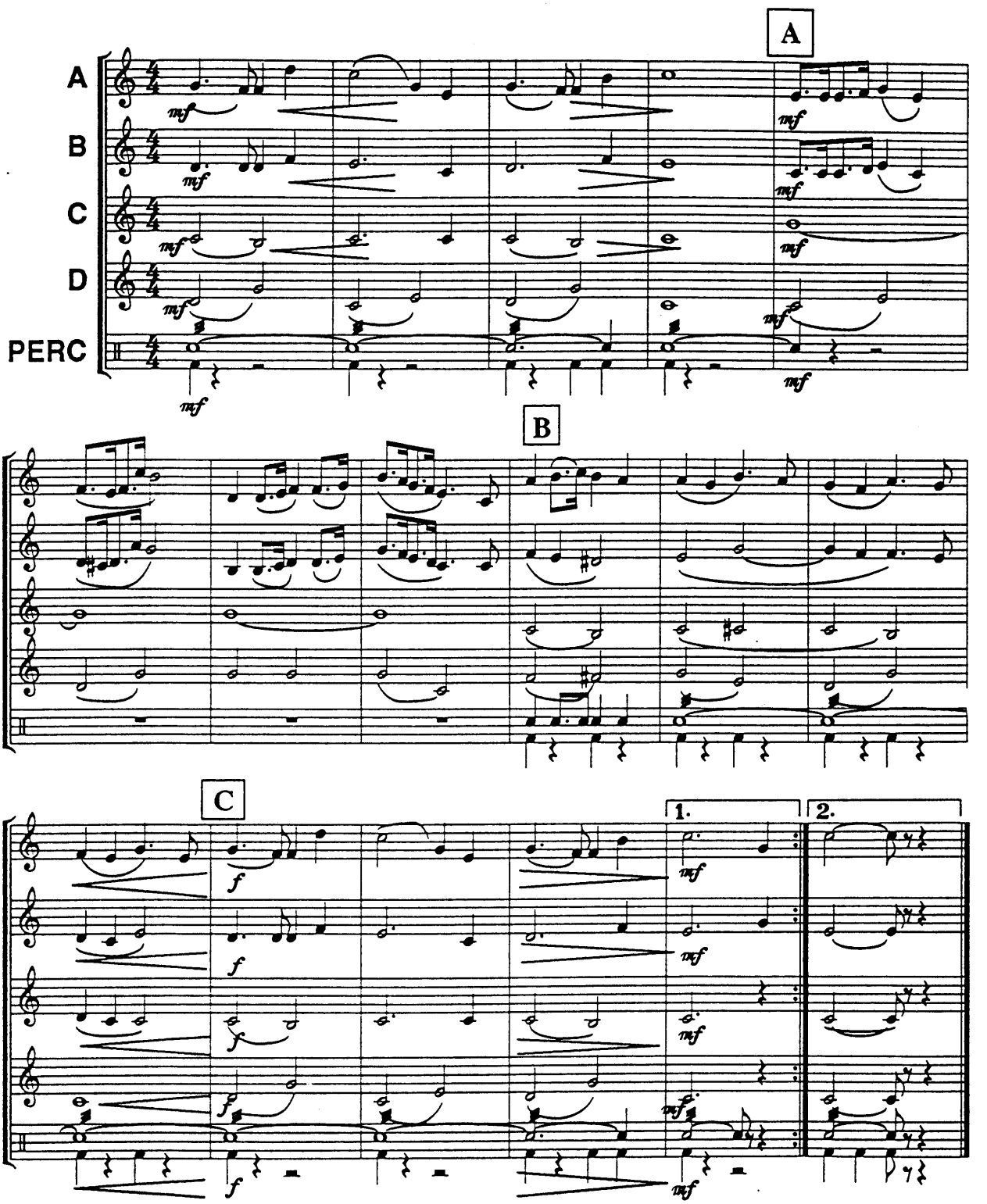
Time would come for roll call, time for us to part.
Darling I'd caress you and press you to my heart
And there 'neath that far off lantern light,
I'd hold you tight, we'd kiss "Good-night",
My Lilli of the lamplight,
My own Lilli Marlene.

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

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

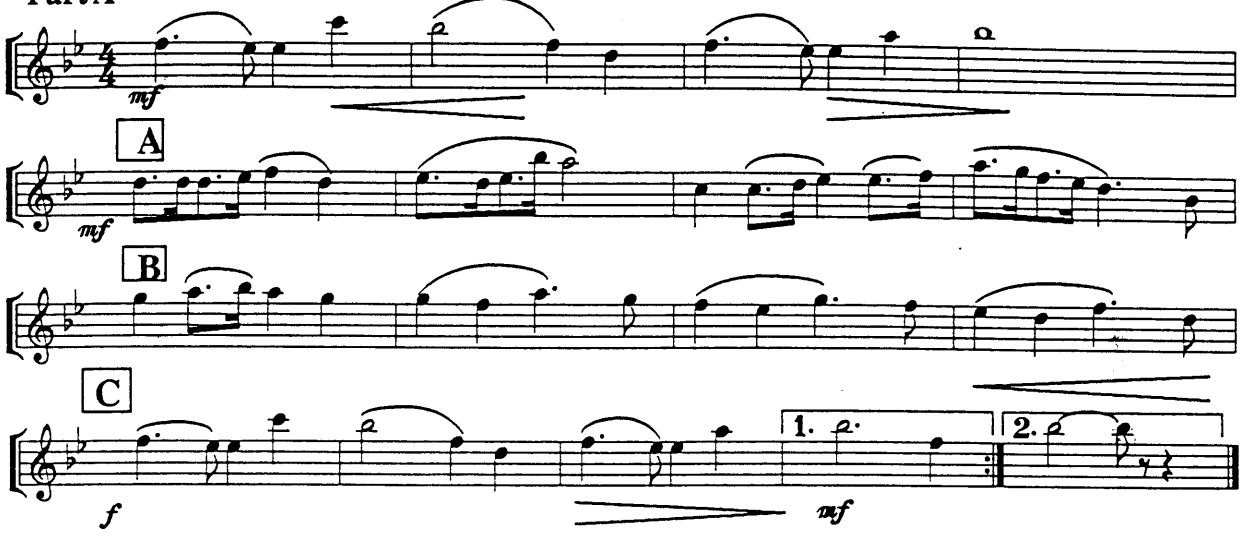
LILI MARLENE

Bb CONDUCTOR **INSPECTION TUNE**



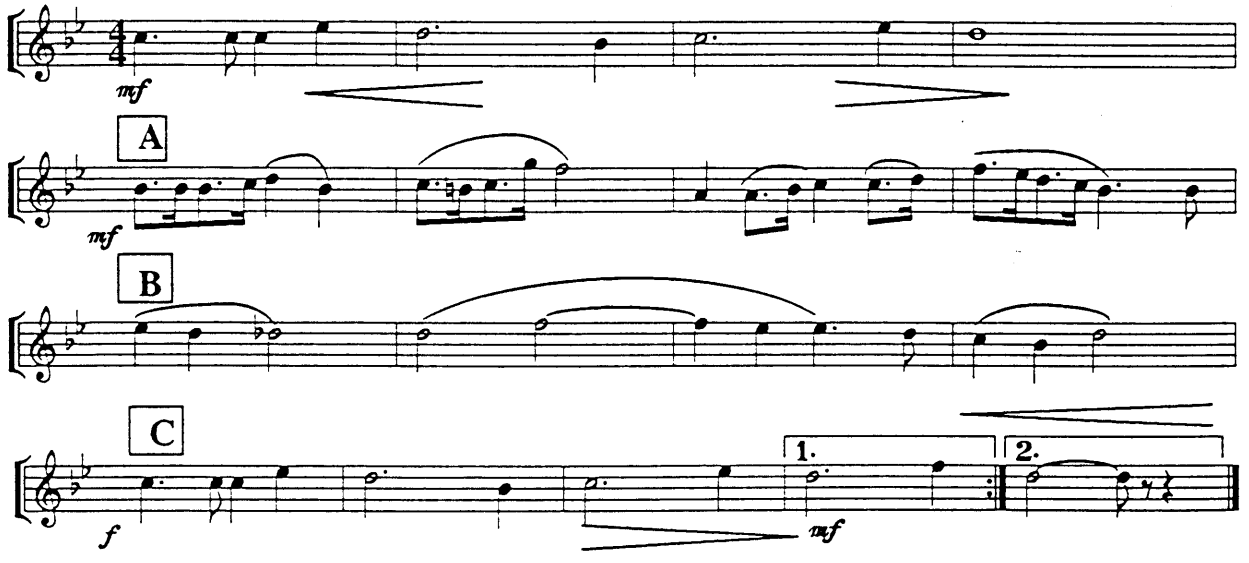
LILI MARLENE

Flute
Oboe
Part A



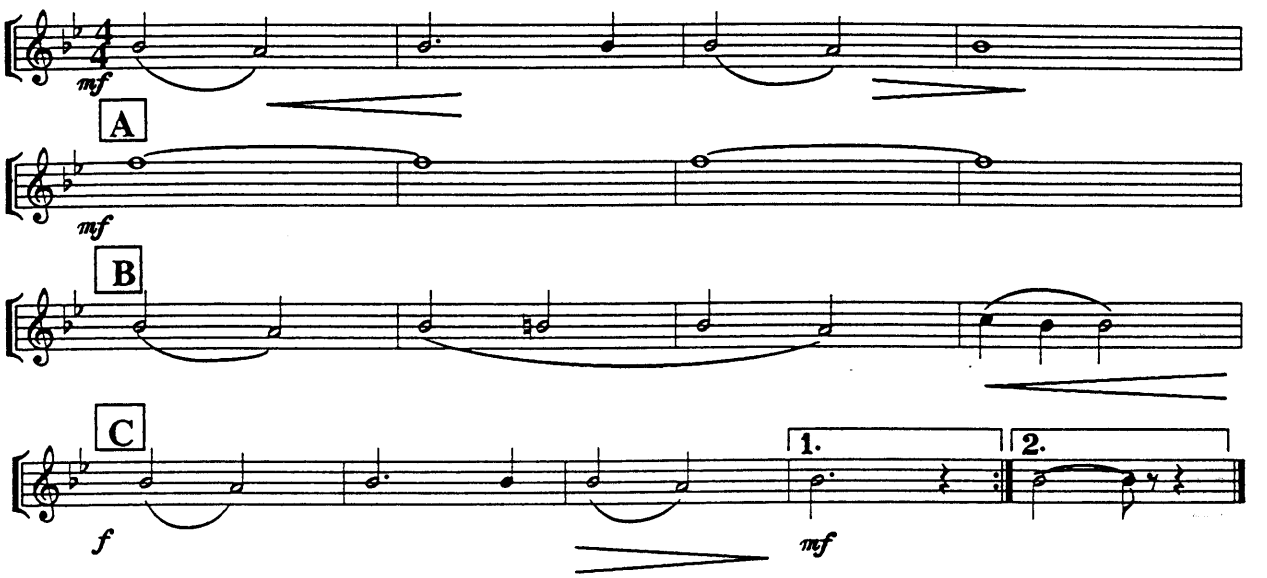
LILI MARLENE

Flute
Oboe
Part B



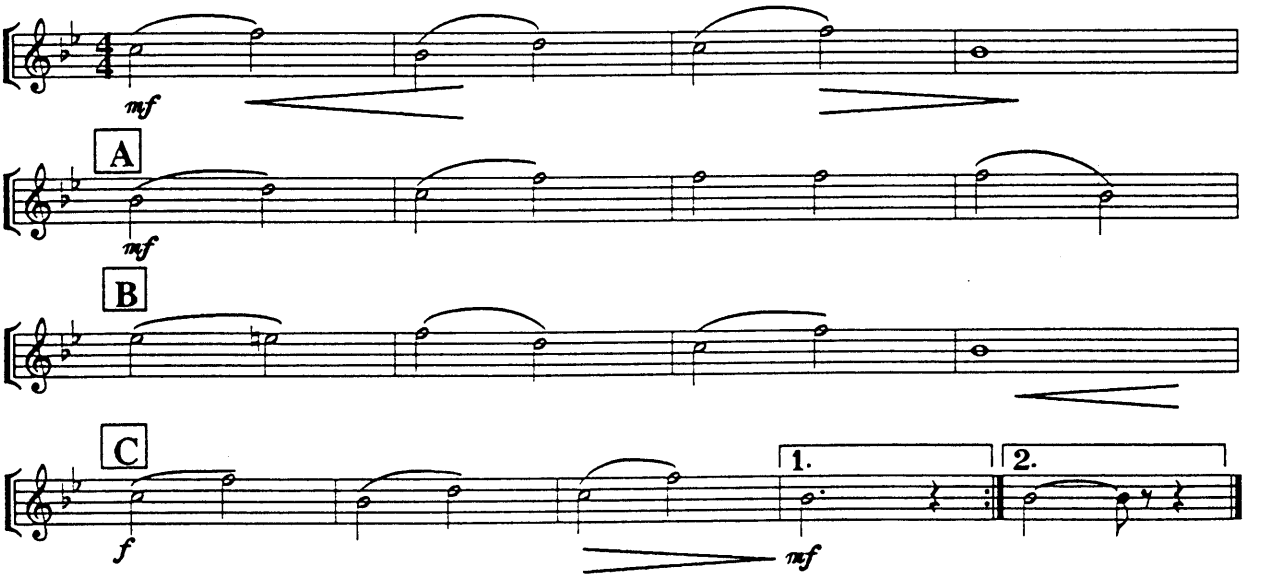
LILI MARLENE

Flute
Oboe
Part C



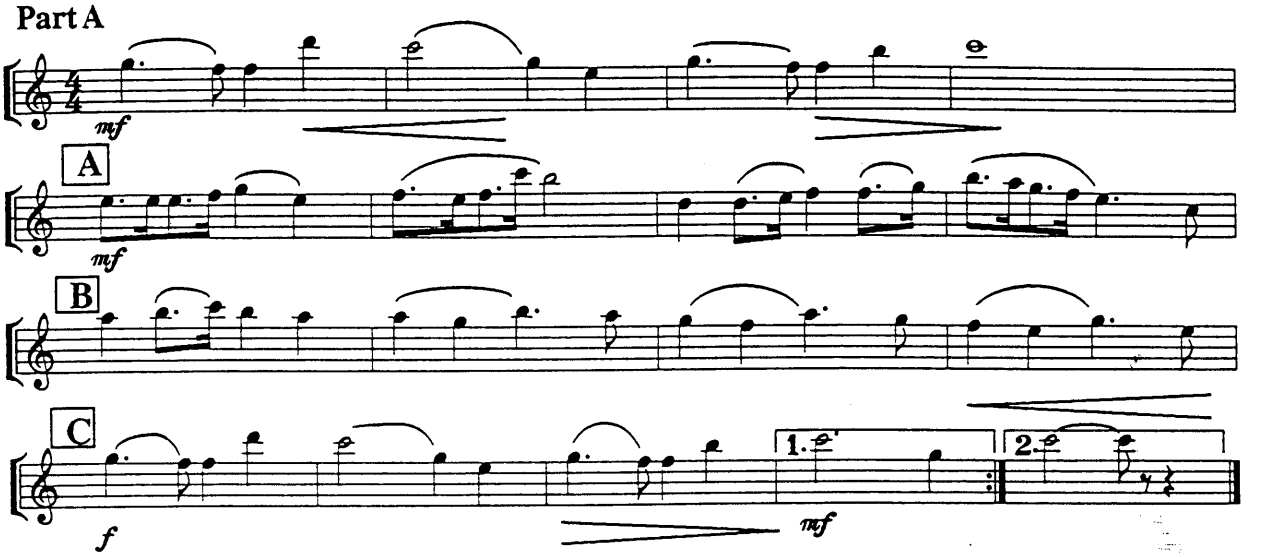
LILI MARLENE

Flute
Oboe
Part D



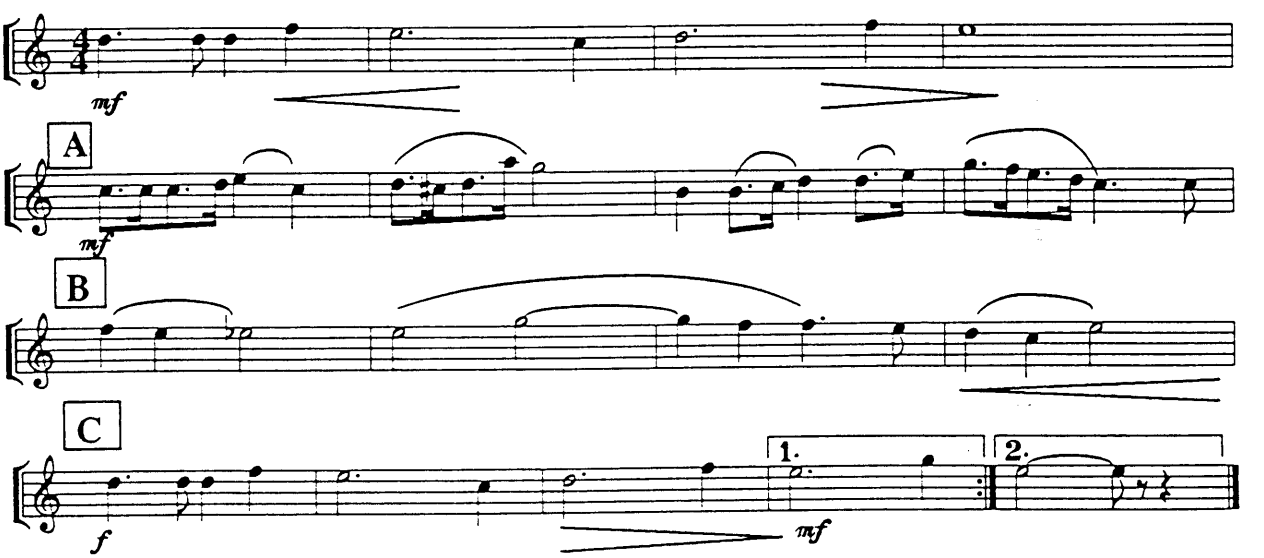
LILI MARLENE

Clarinet (high)
Tenor Saxophone
Part A



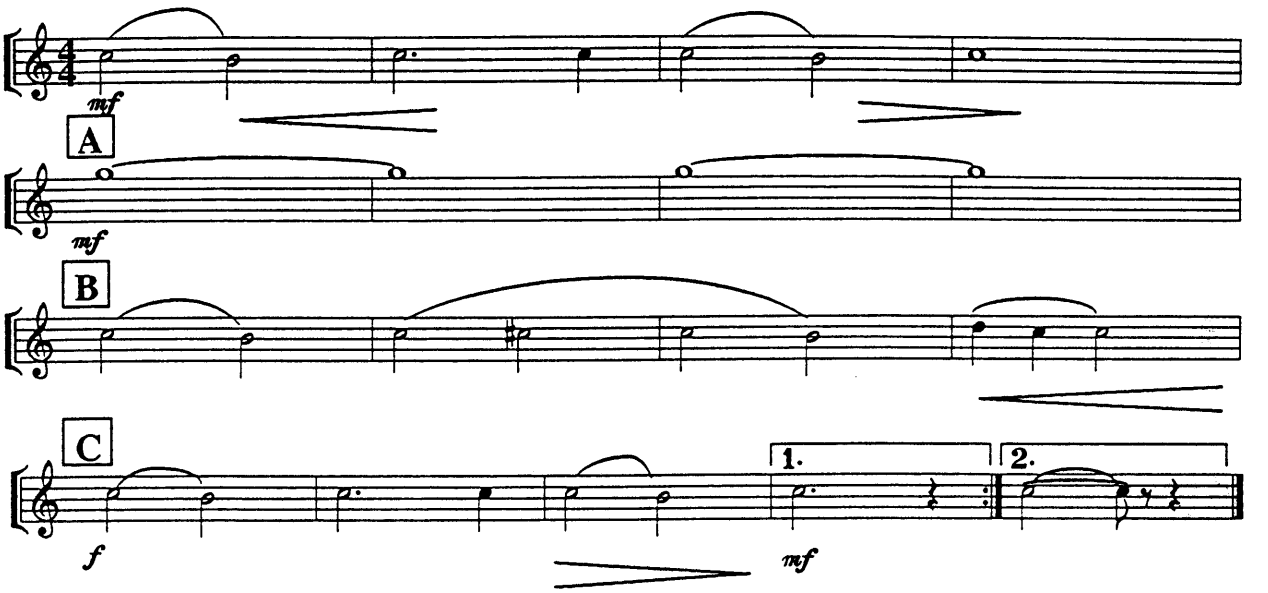
LILI MARLENE

Clarinet (high)
Tenor Saxophone
Part B



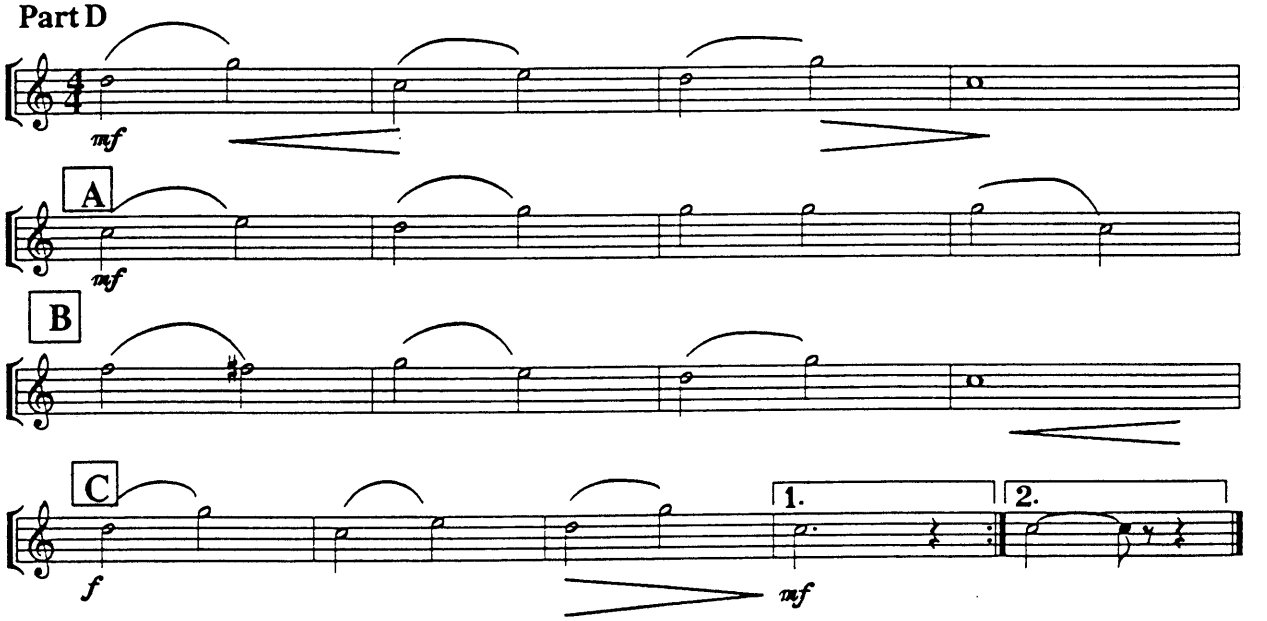
LILI MARLENE

Clarinet (high)
Tenor Saxophone
Part C



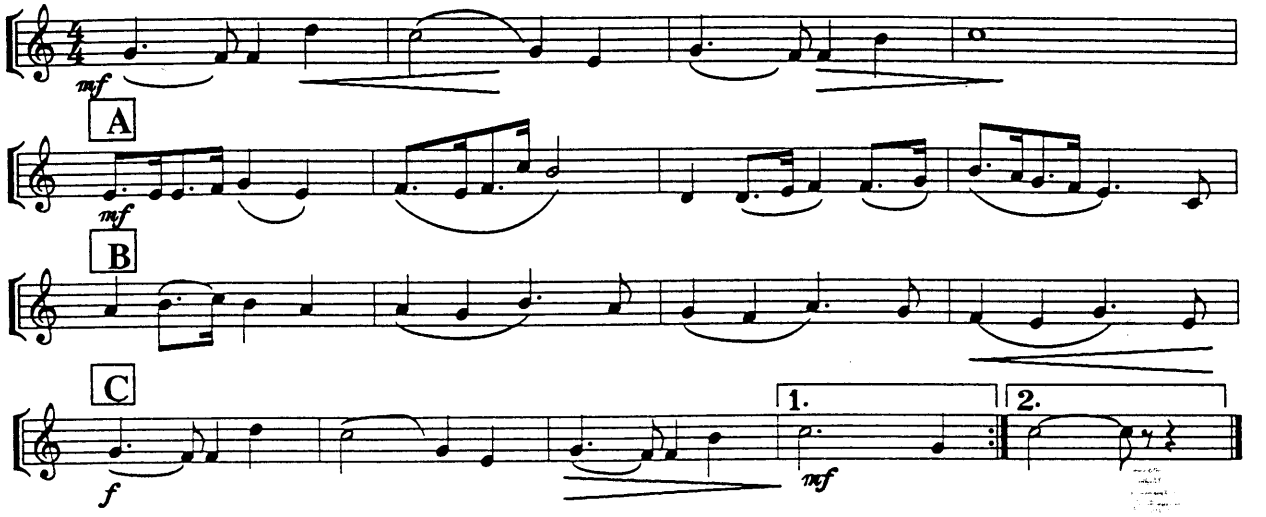
LILI MARLENE

Clarinet (high)
Tenor Saxophone
Part D



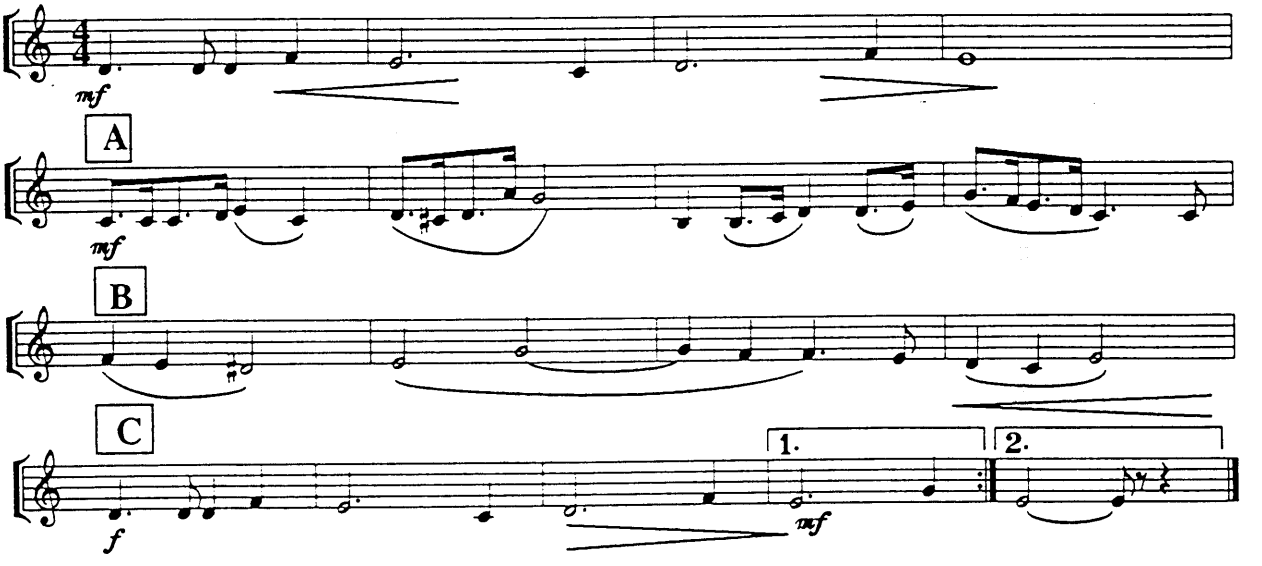
LILI MARLENE

Bass Clarinet
Part A



LILI MARLENE

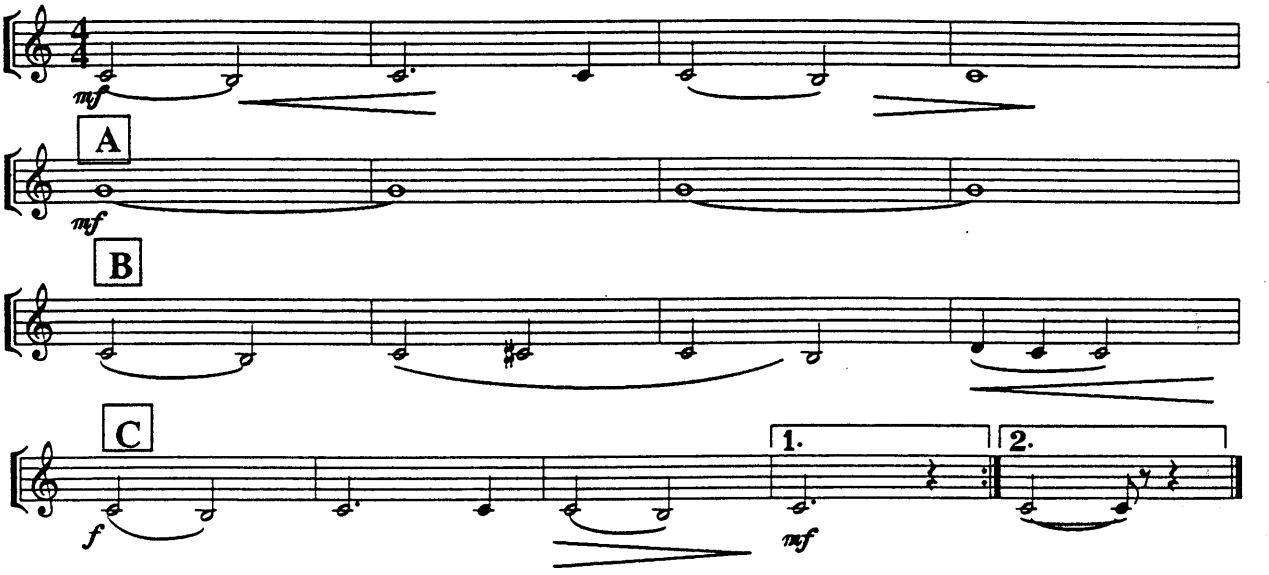
Bass Clarinet
Part A



LILI MARLENE

Bass Clarinet

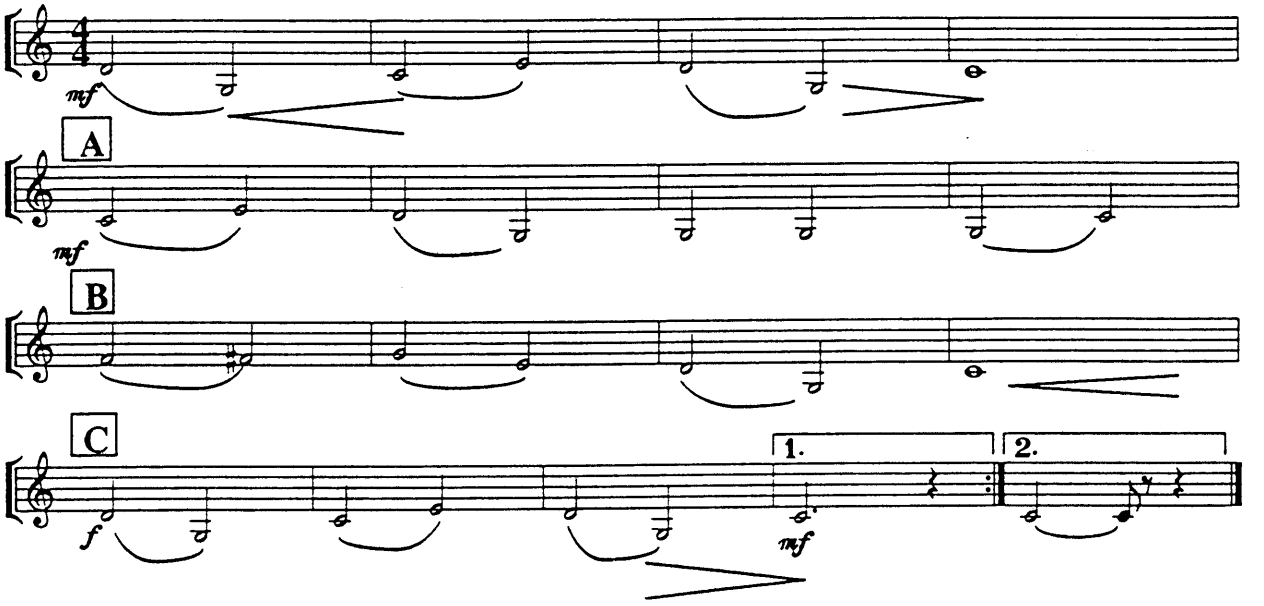
Part C



LILI MARLENE

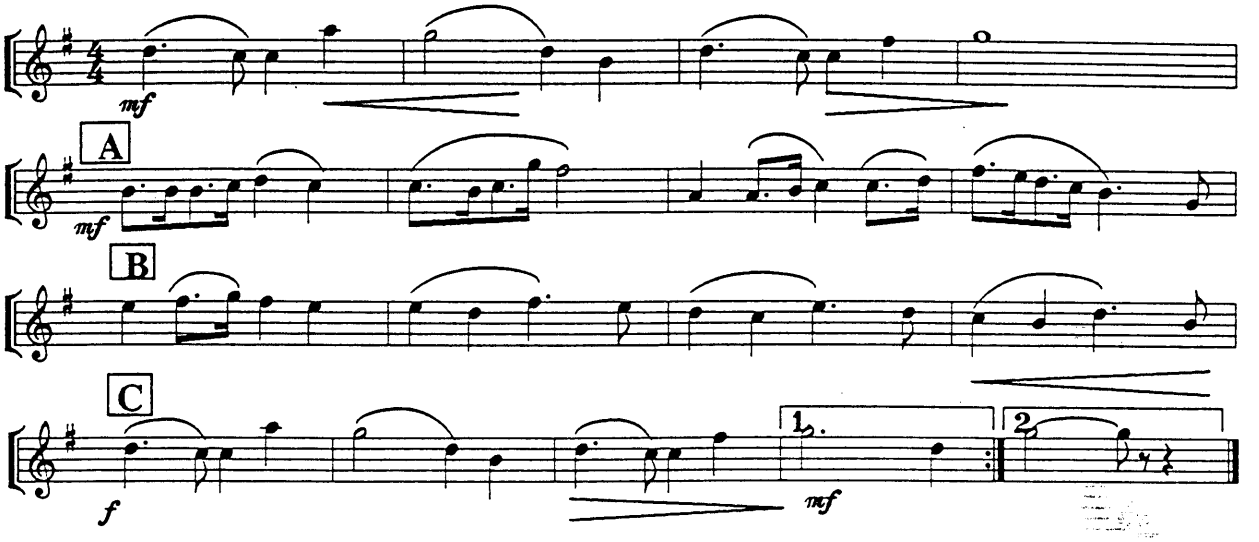
Bass Clarinet

Part D



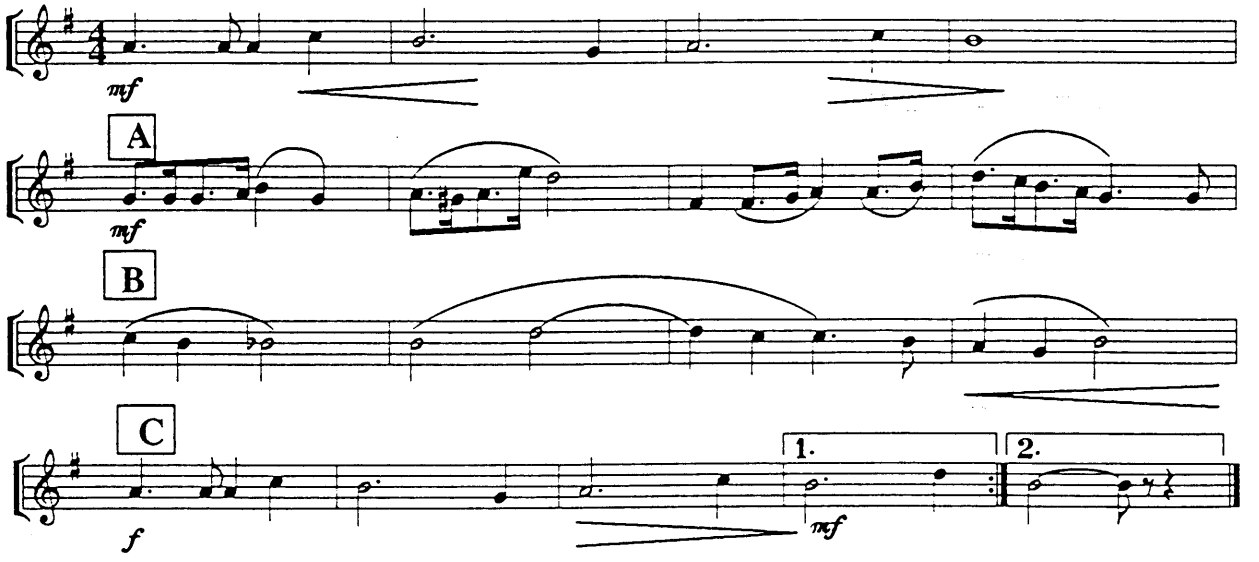
Alto Saxophone
Baritone Saxophone
Part A

LILI MARLENE



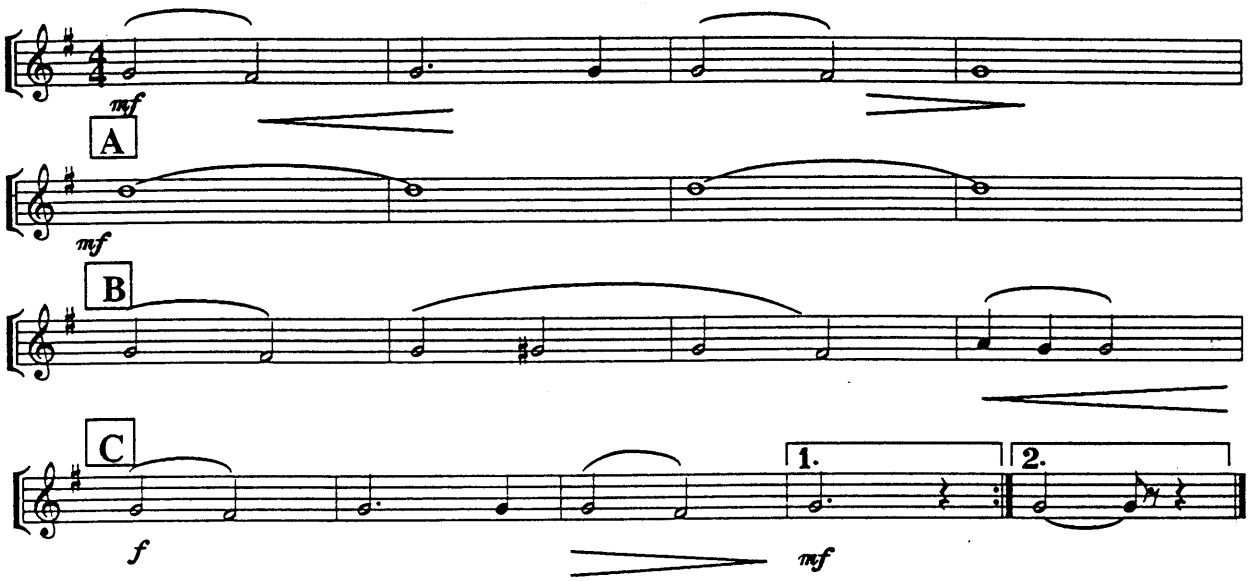
Alto Saxophone
Baritone Saxophone
Part B

LILI MARLENE



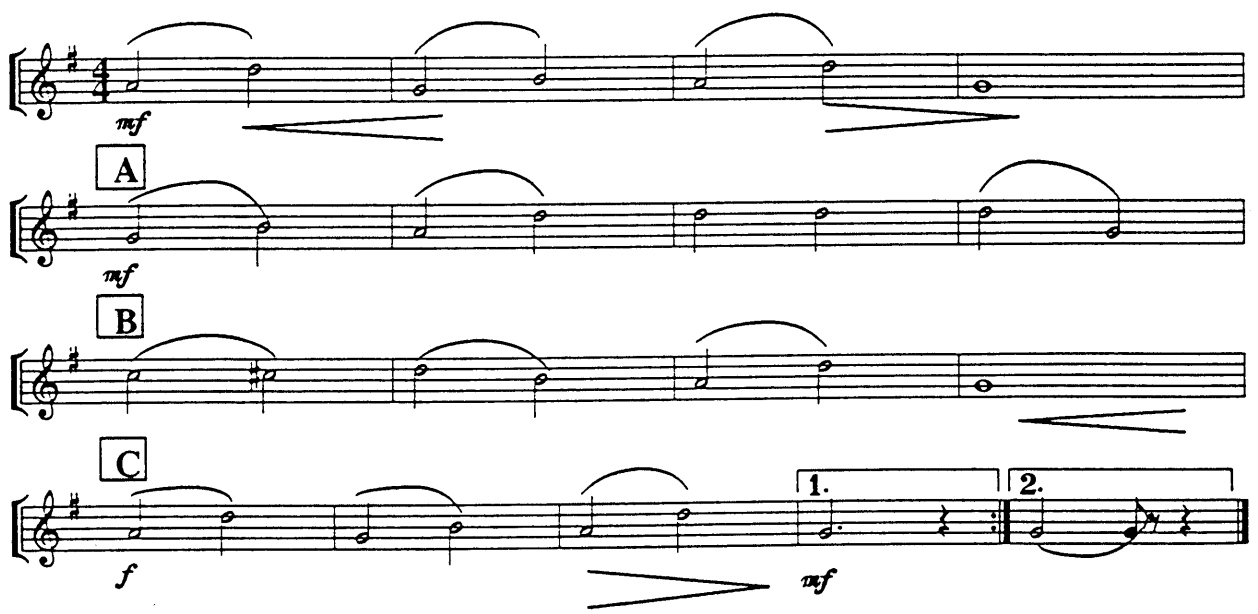
Alto Saxophone
Baritone Saxophone
Part C

LILI MARLENE



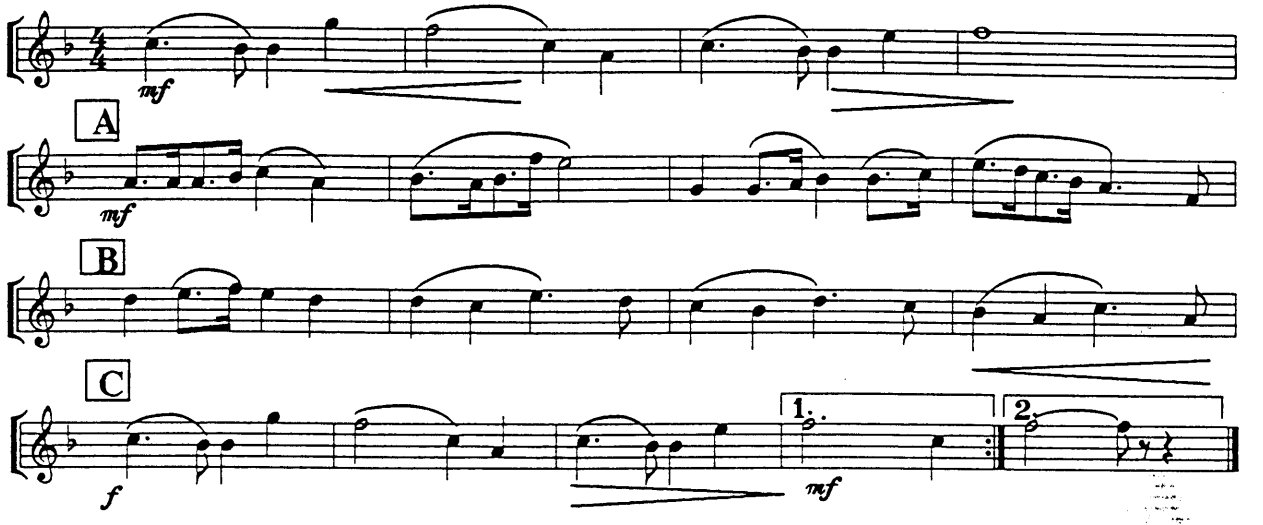
Alto Saxophone
Baritone Saxophone
Part D

LILI MARLENE



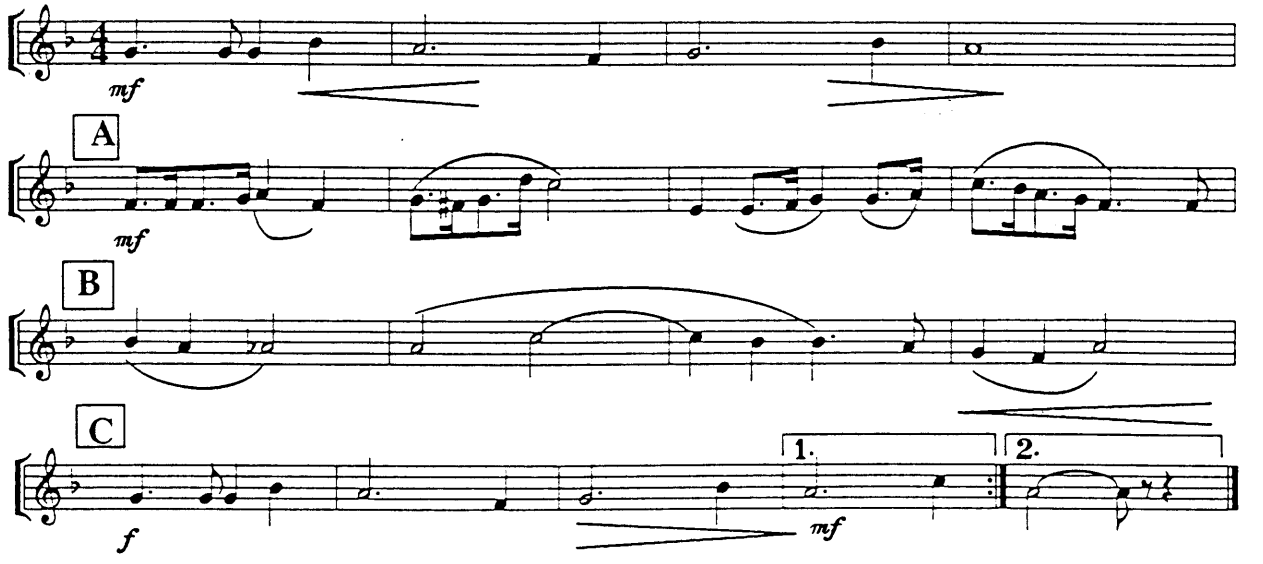
LILI MARLENE

Frenh Horn
Part A



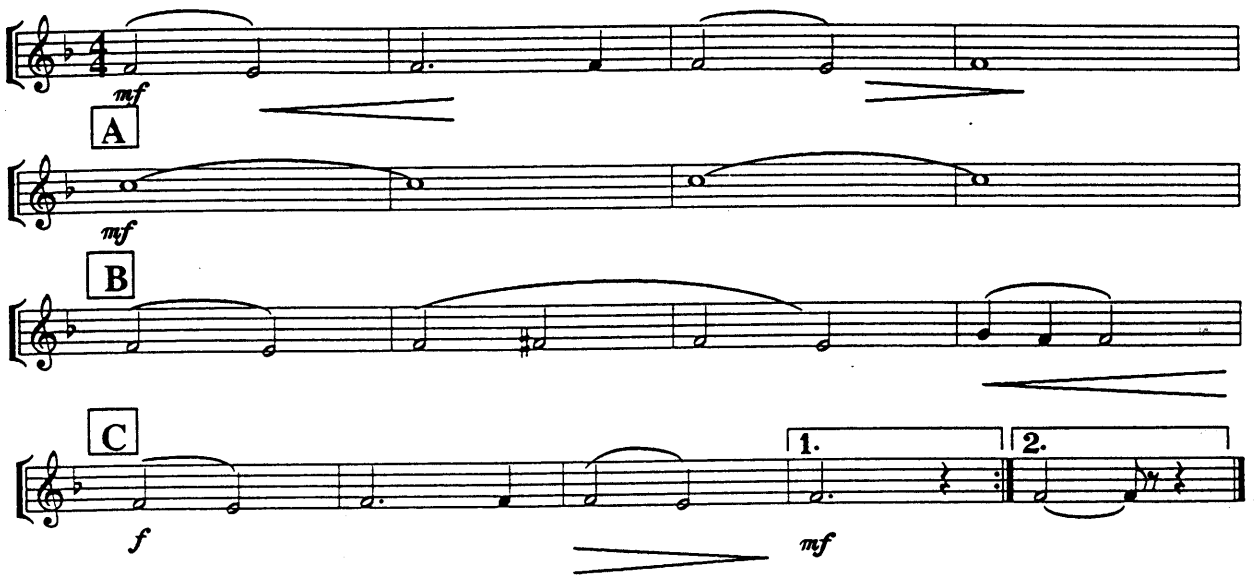
LILI MARLENE

French Horn
Part B



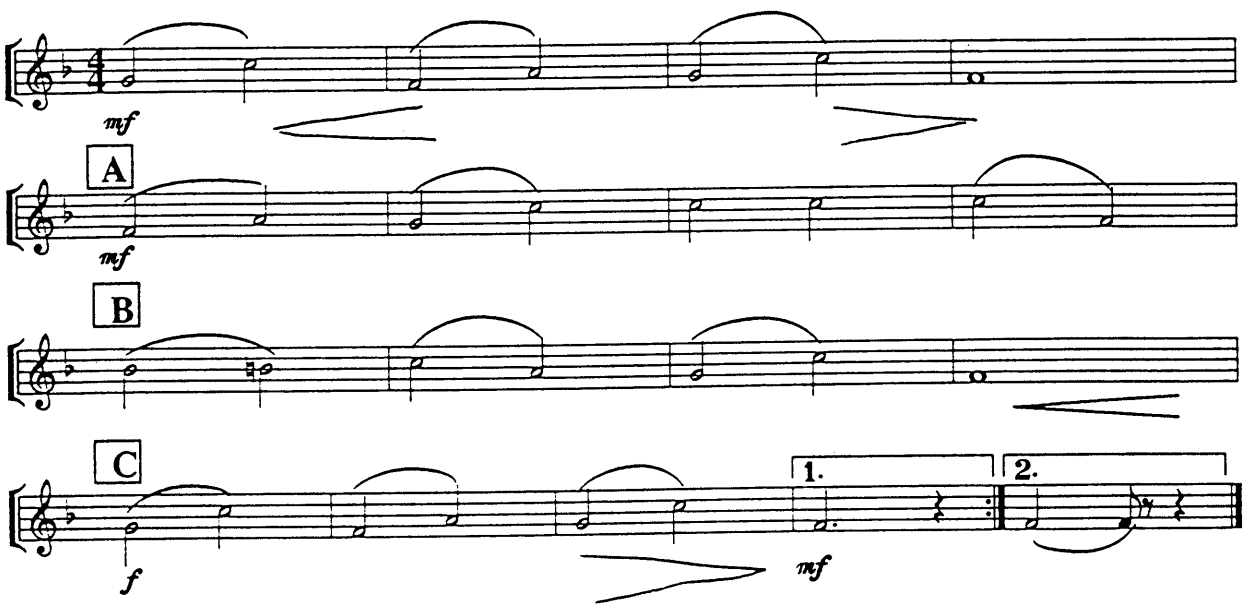
LILI MARLENE

French Horn
Part C



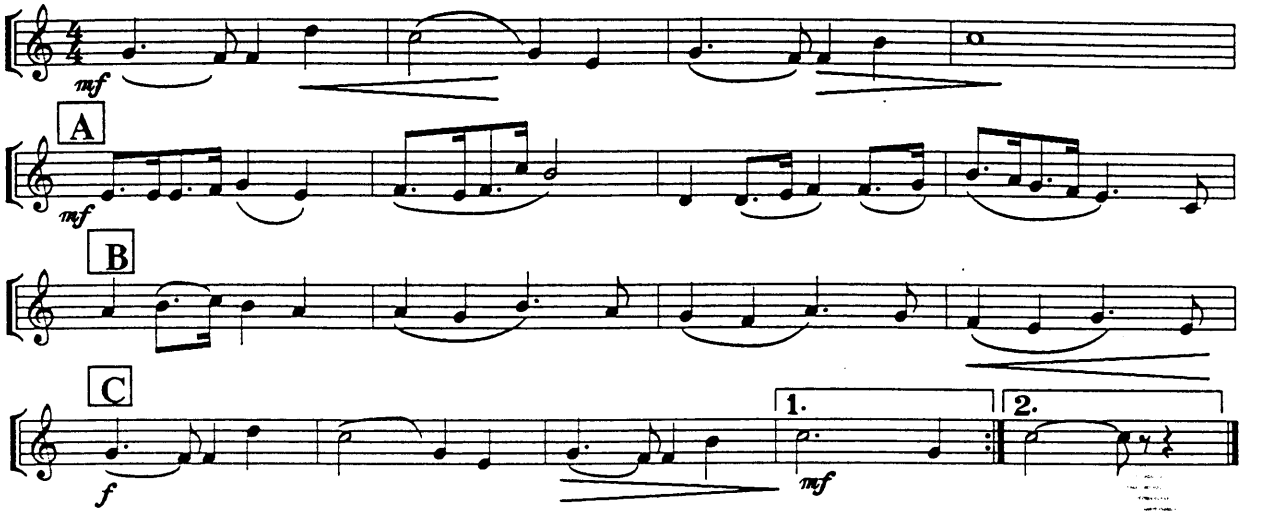
LILI MARLENE

French Horn
Part D



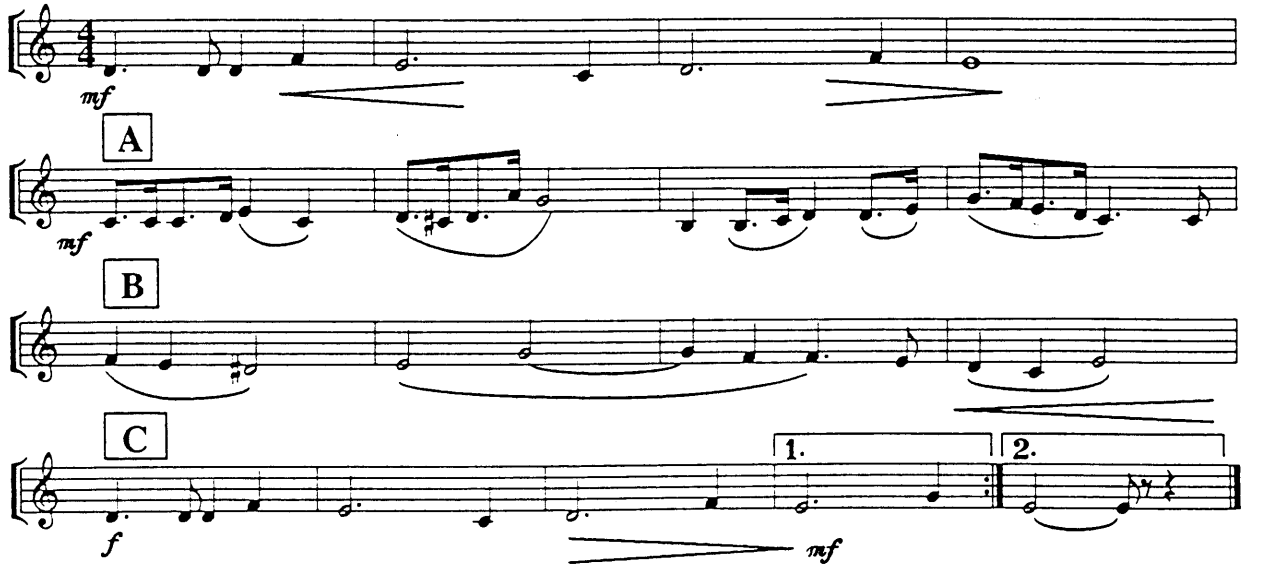
Trumpet
Baritone T.C.
Clarinet (low)
Part A

LILI MARLENE



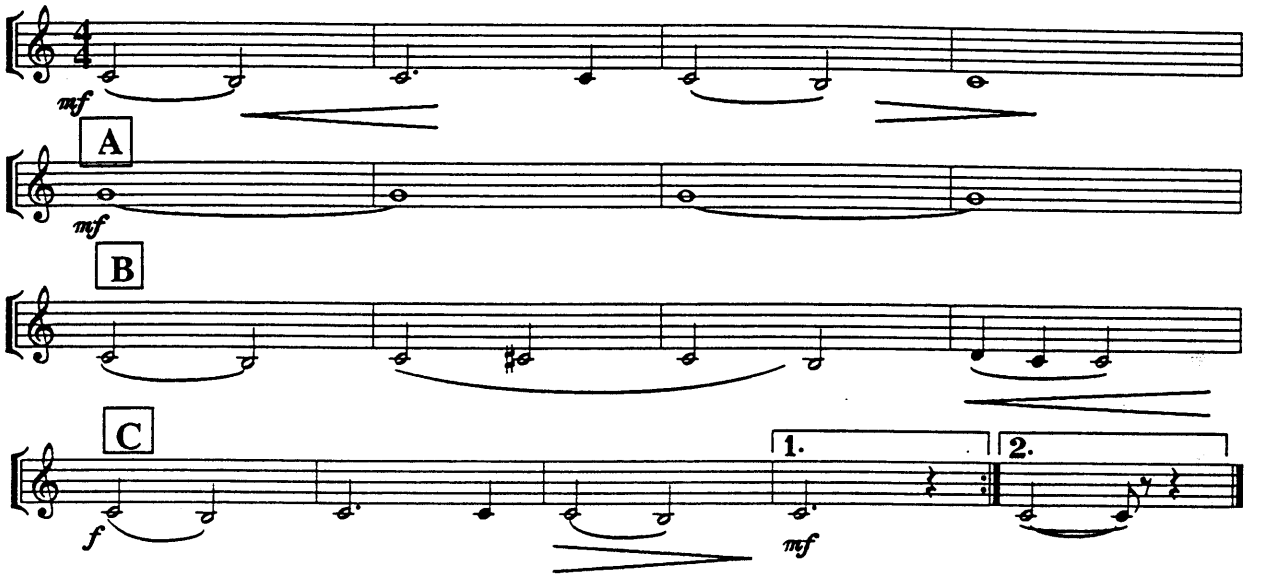
Trumpet
Baritone T.C.
Clarinet (low)
Part B

LILI MARLENE



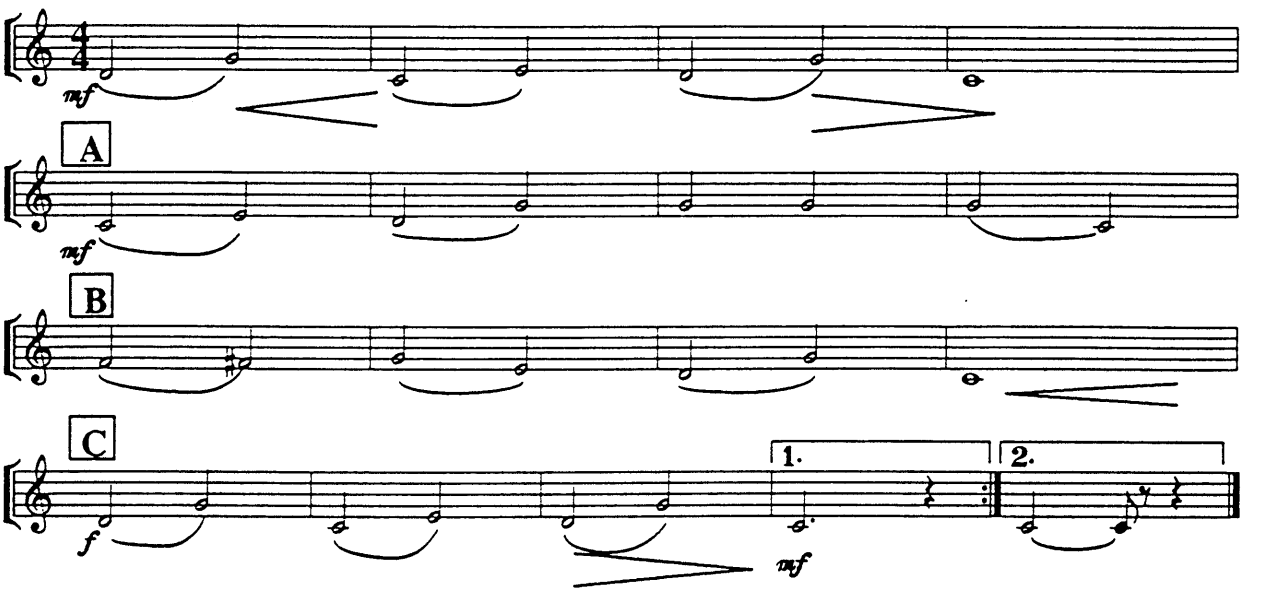
LILI MARLENE

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



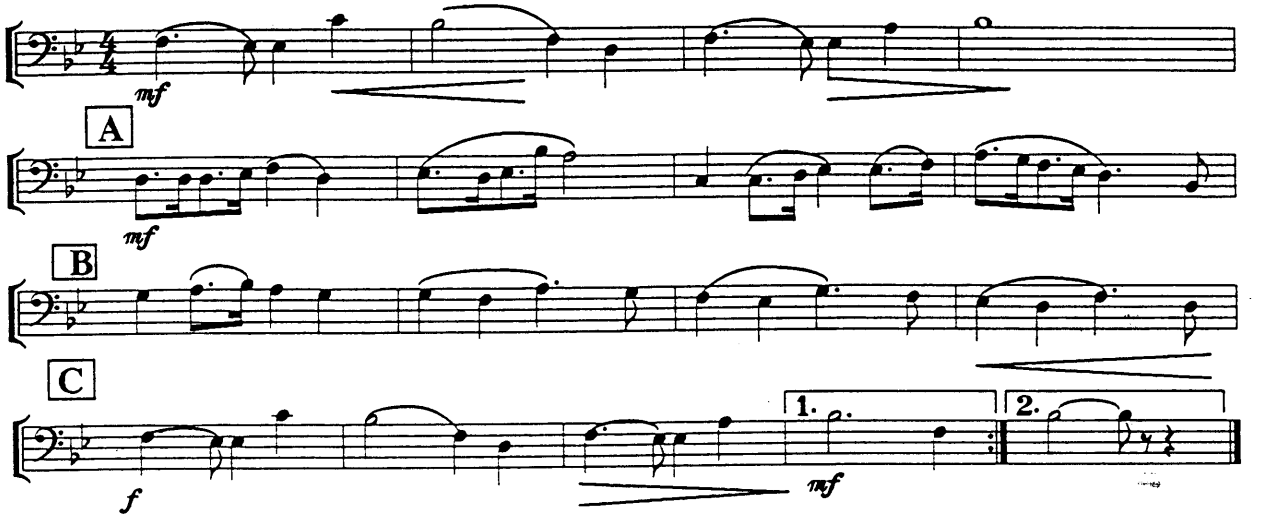
LILI MARLENE

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



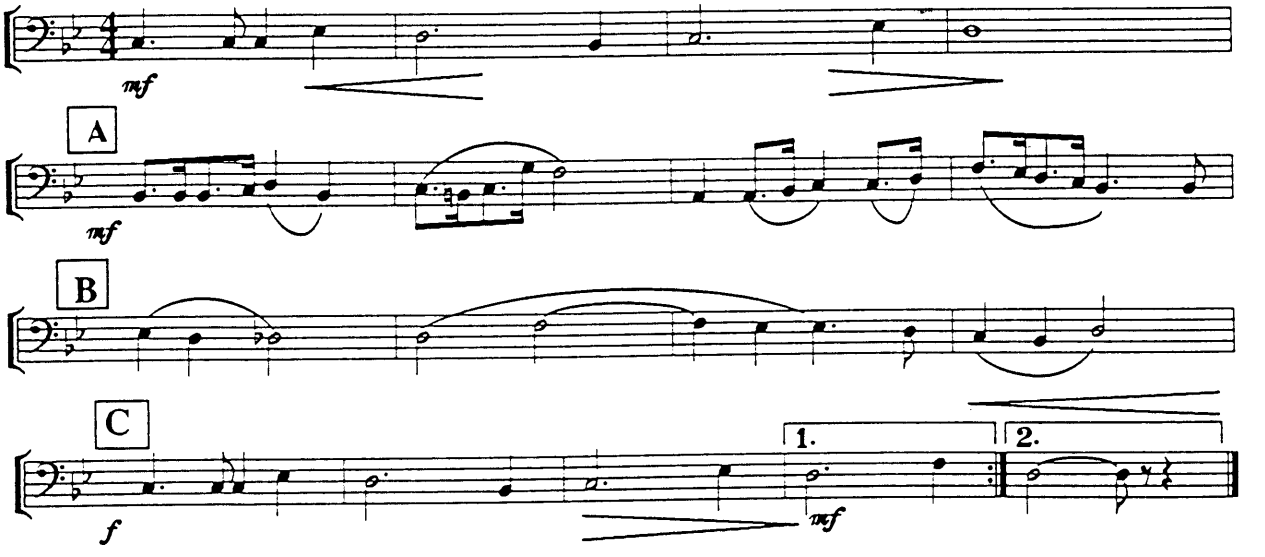
LILI MARLENE

Trombone
Baritone B.C.
Bassoon
Part A



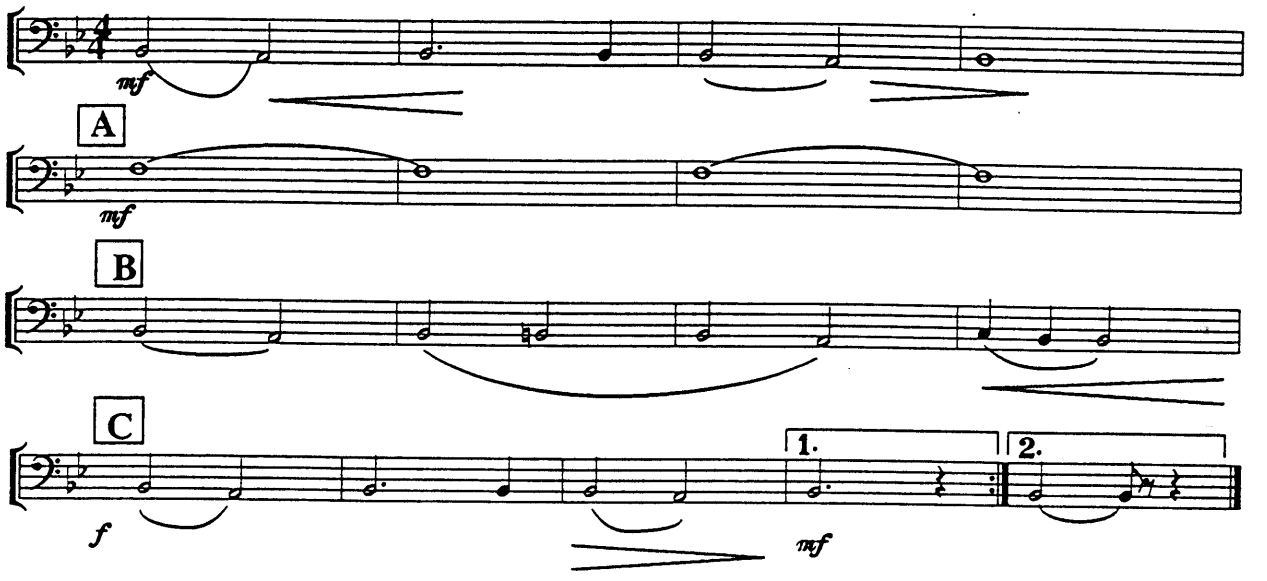
LILI MARLENE

Trombone
Baritone B.C.
Bassoon
Part B



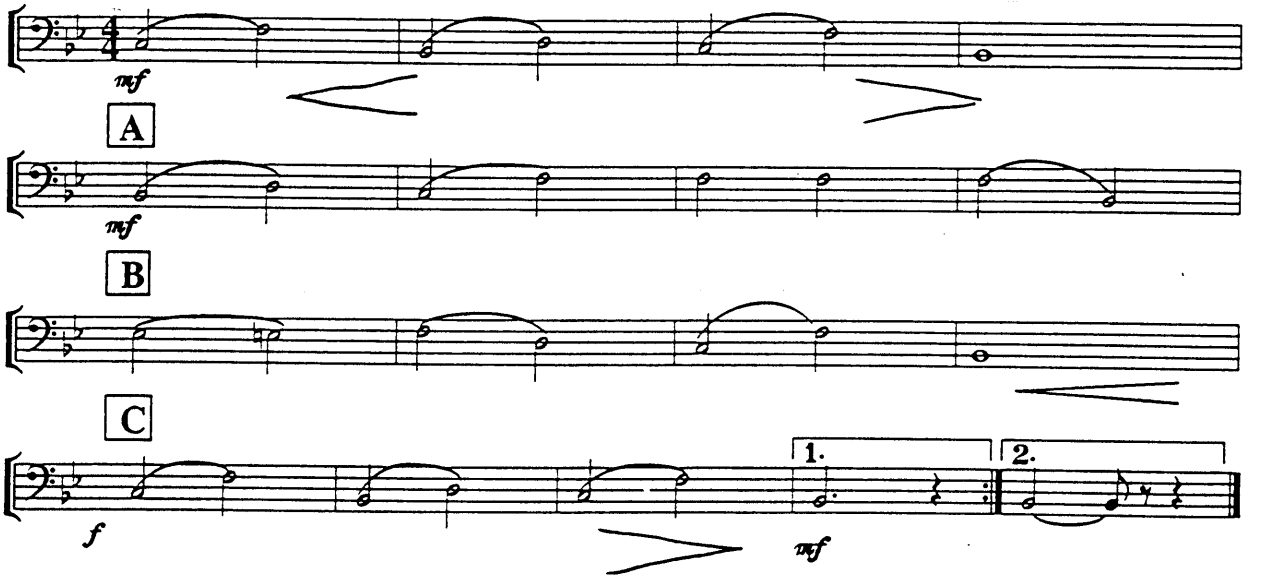
Trombone
Baritone B.C.
Bassoon
Part C

LILI MARLENE



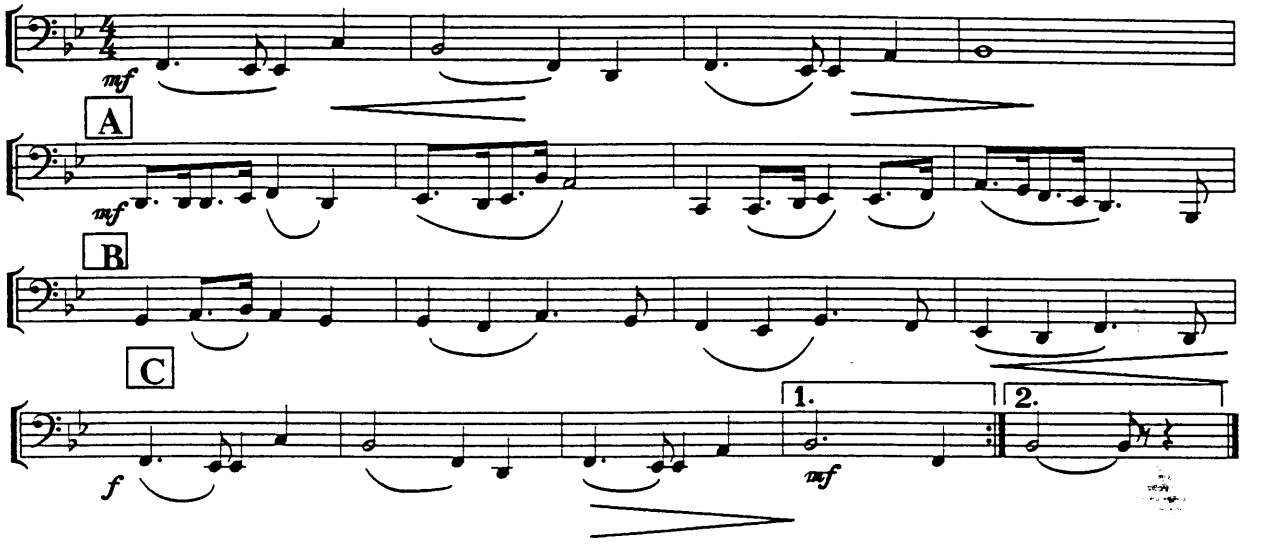
Trombone
Baritone B.C.
Bassoon
Part D

LILI MARLENE



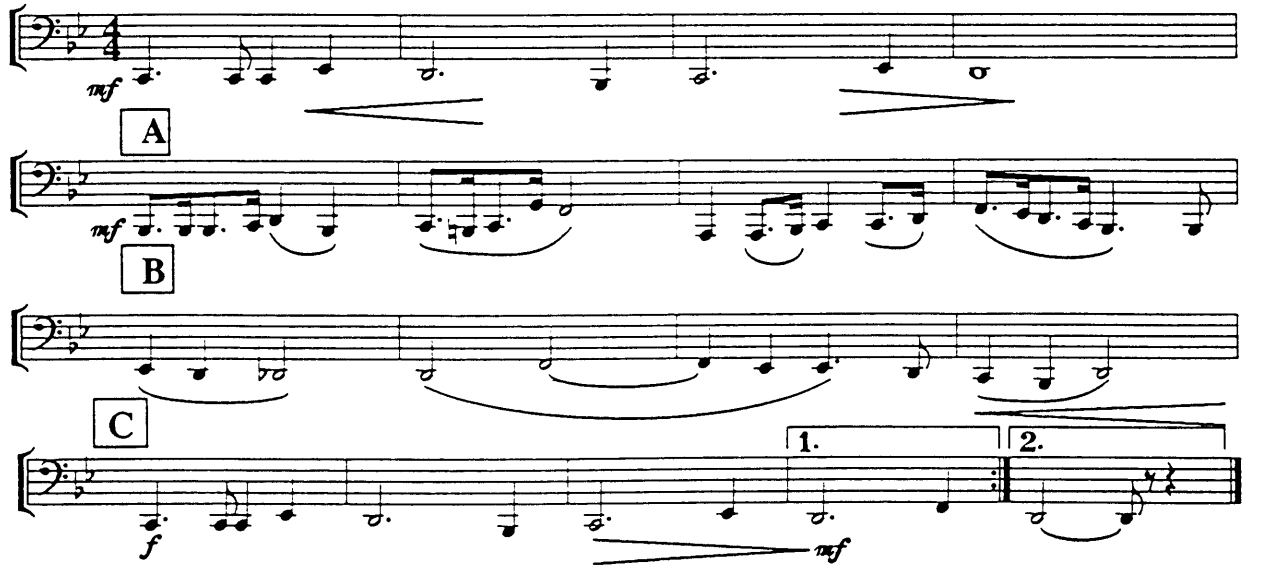
LILI MARLENE

Tuba
Part A



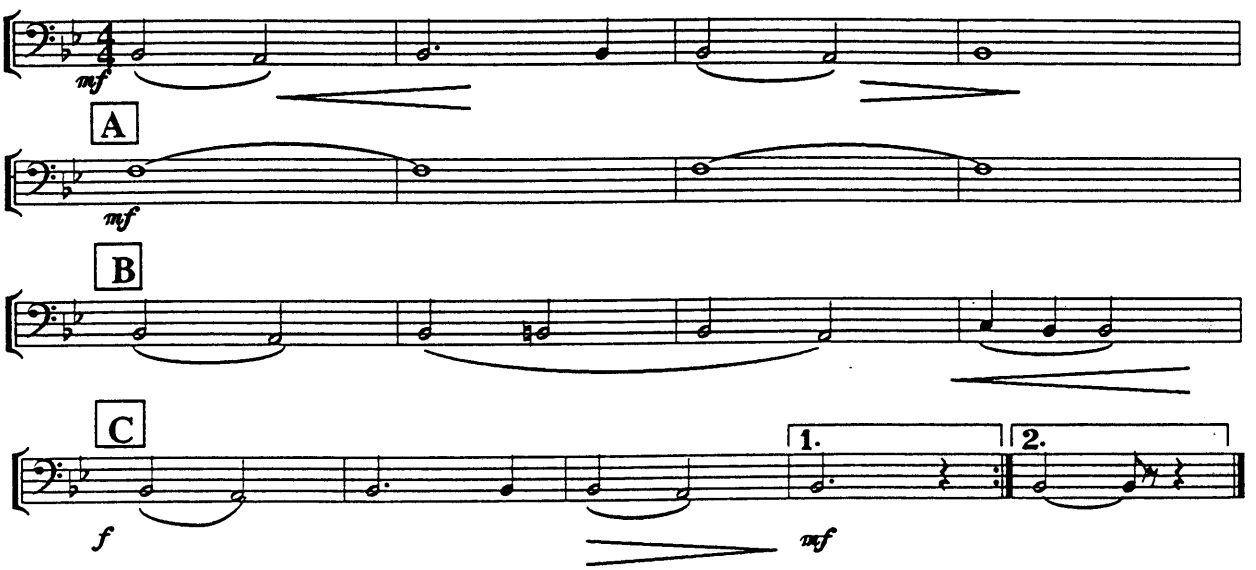
LILI MARLENE

Tuba
Part B



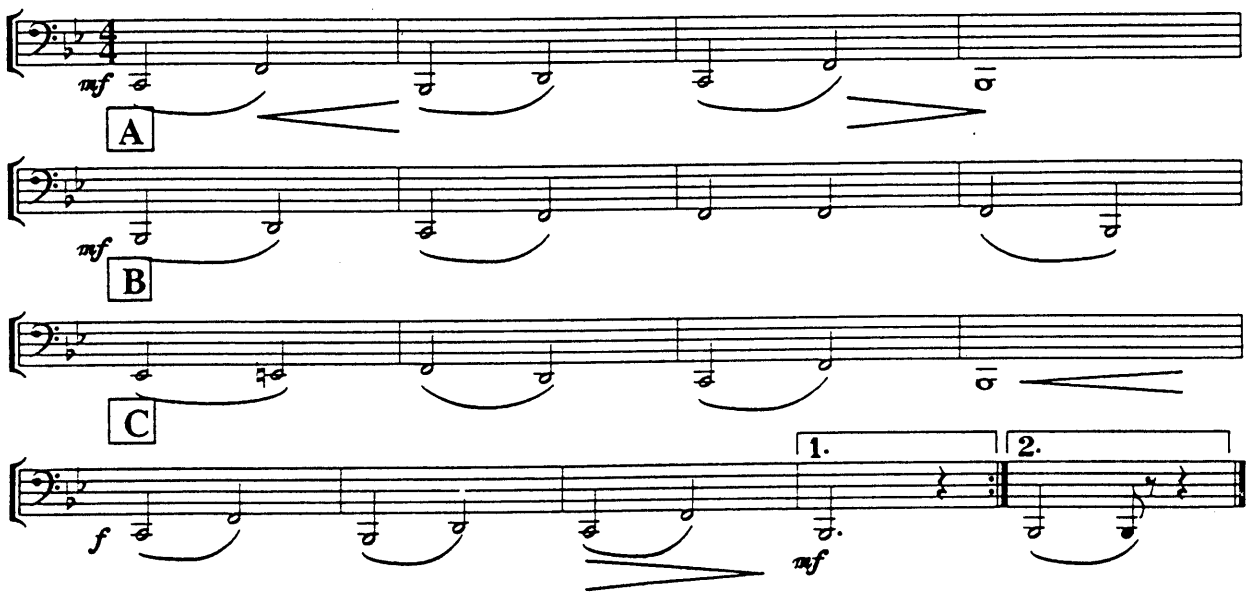
LILI MARLENE

Tuba
Part C



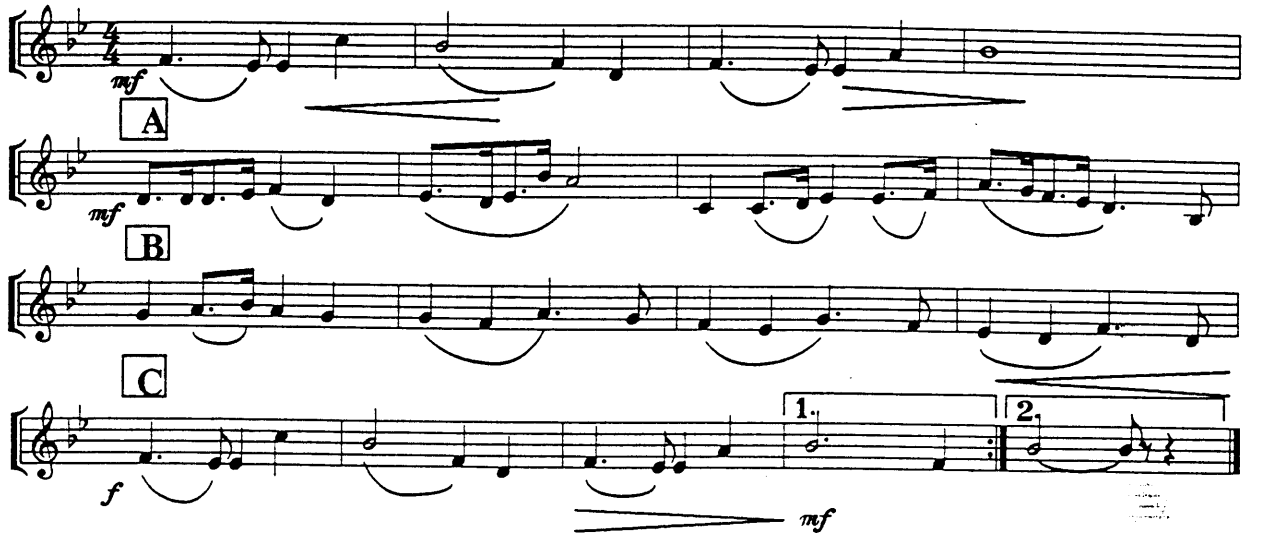
LILI MARLENE

Tuba
Part D



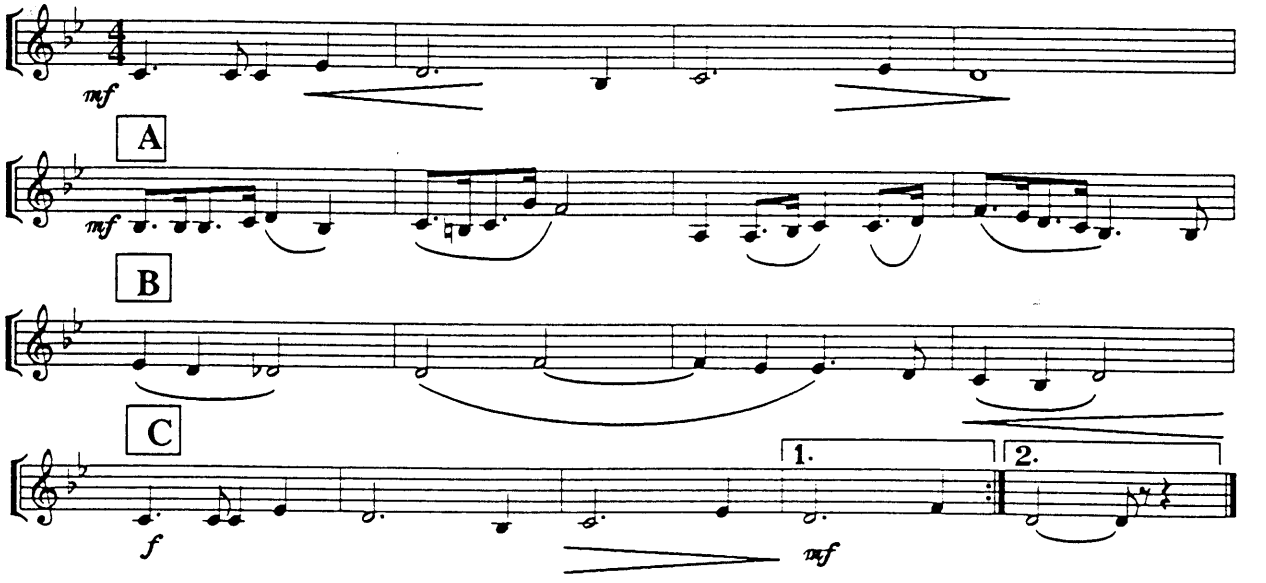
LILI MARLENE

Bells
Part A



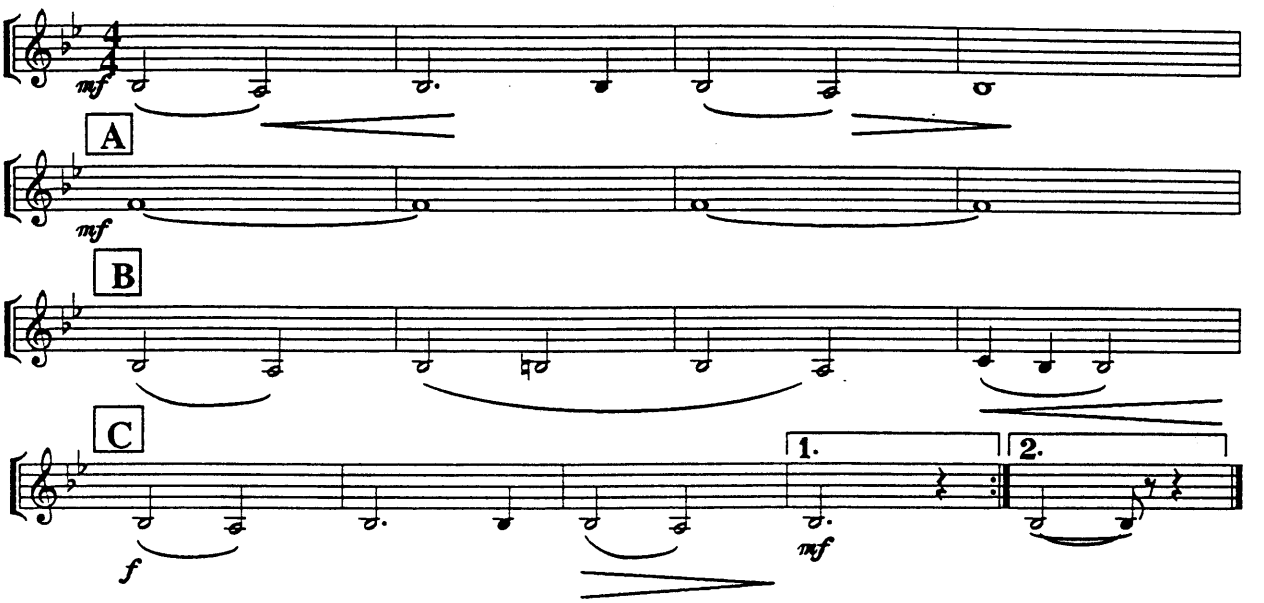
LILI MARLENE

Bells
Part B



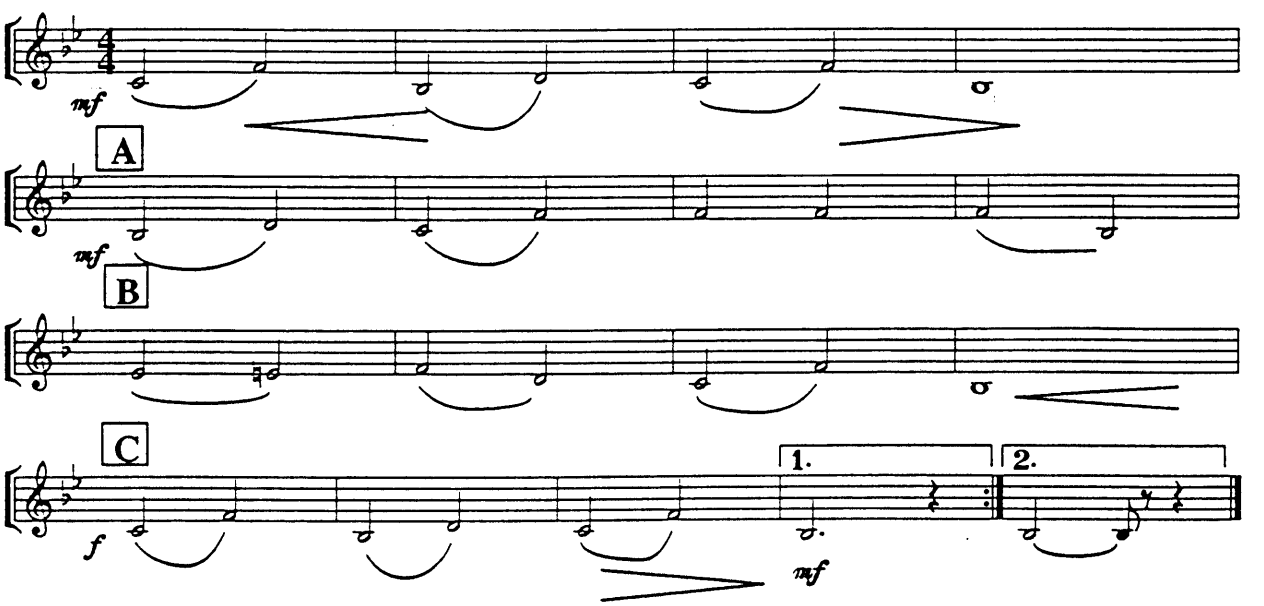
LILI MARLENE

Bells
Part C



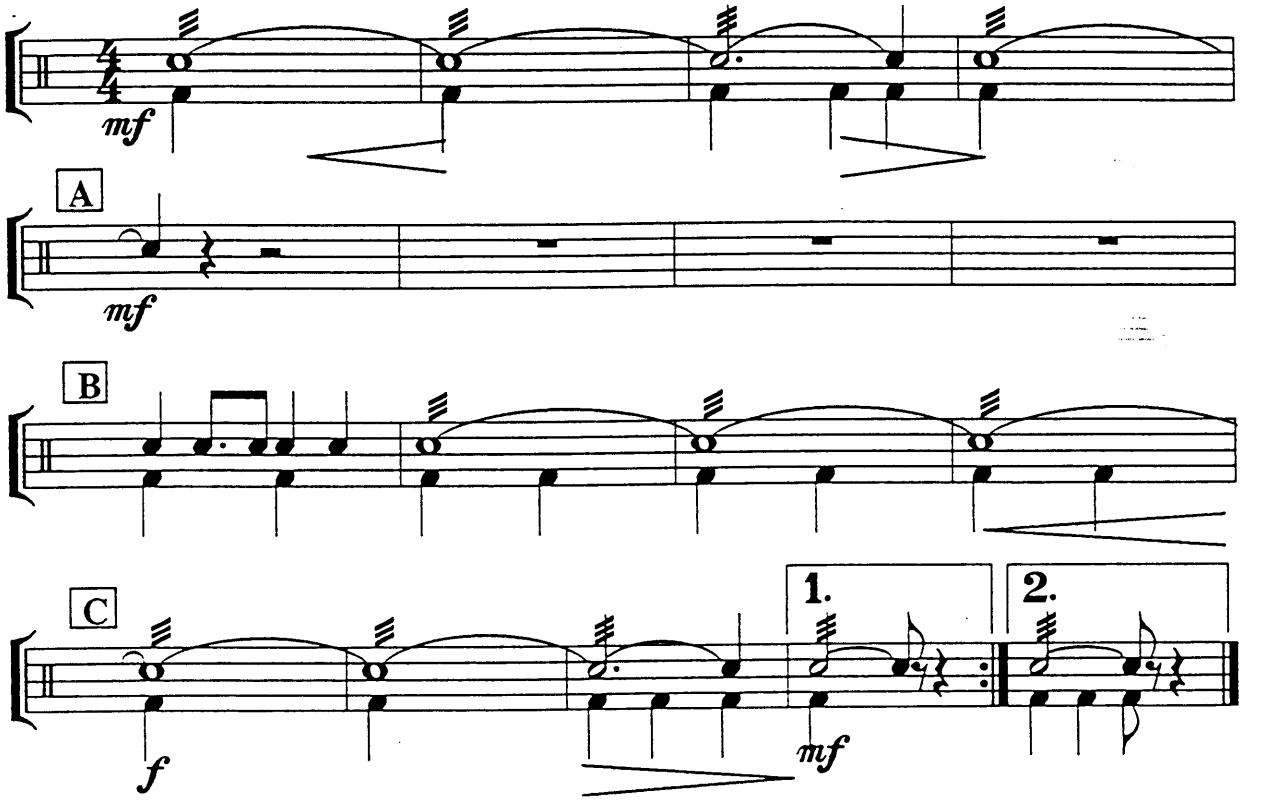
LILI MARLENE

Bells
Part D

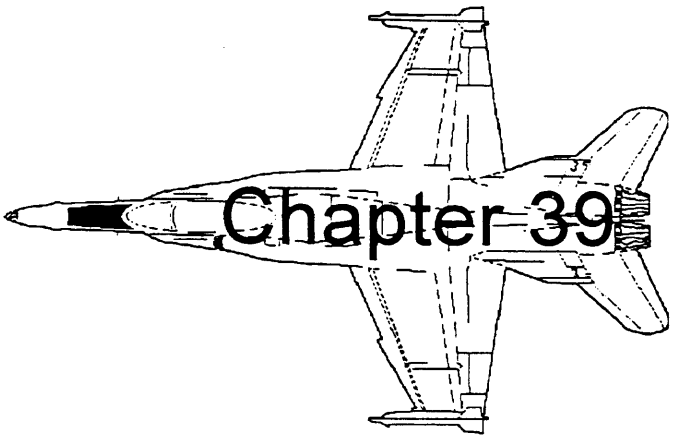


LILI MARLENE

Percussion

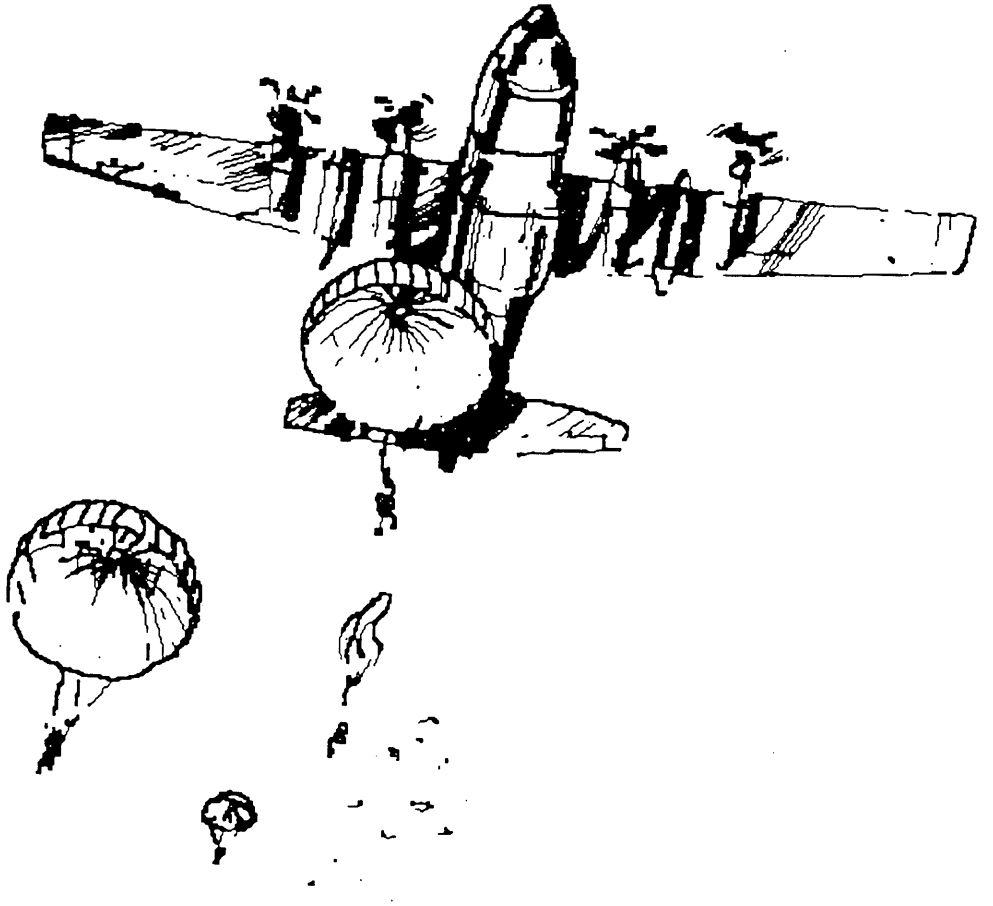


The Longest Day



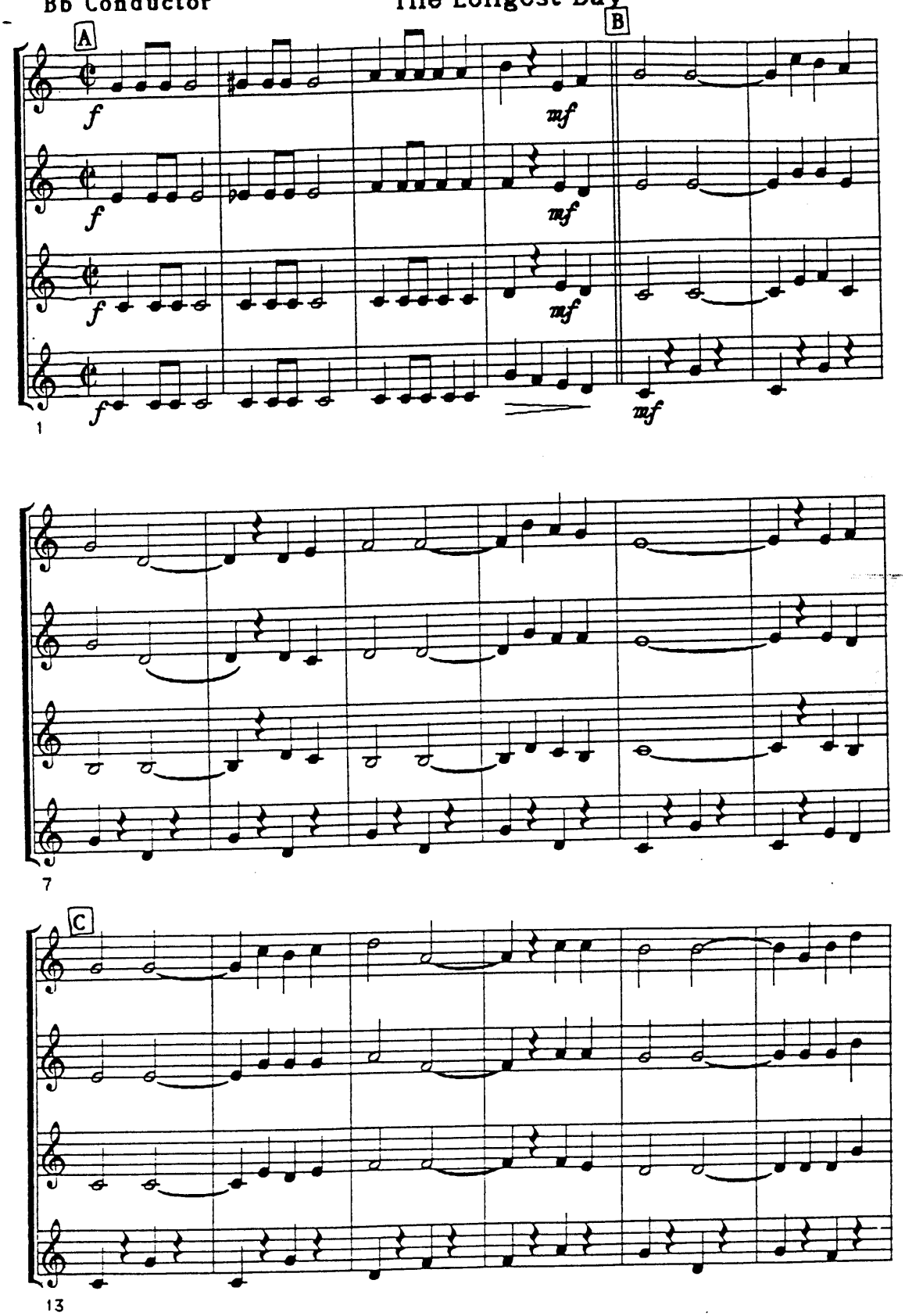
Chapter 39

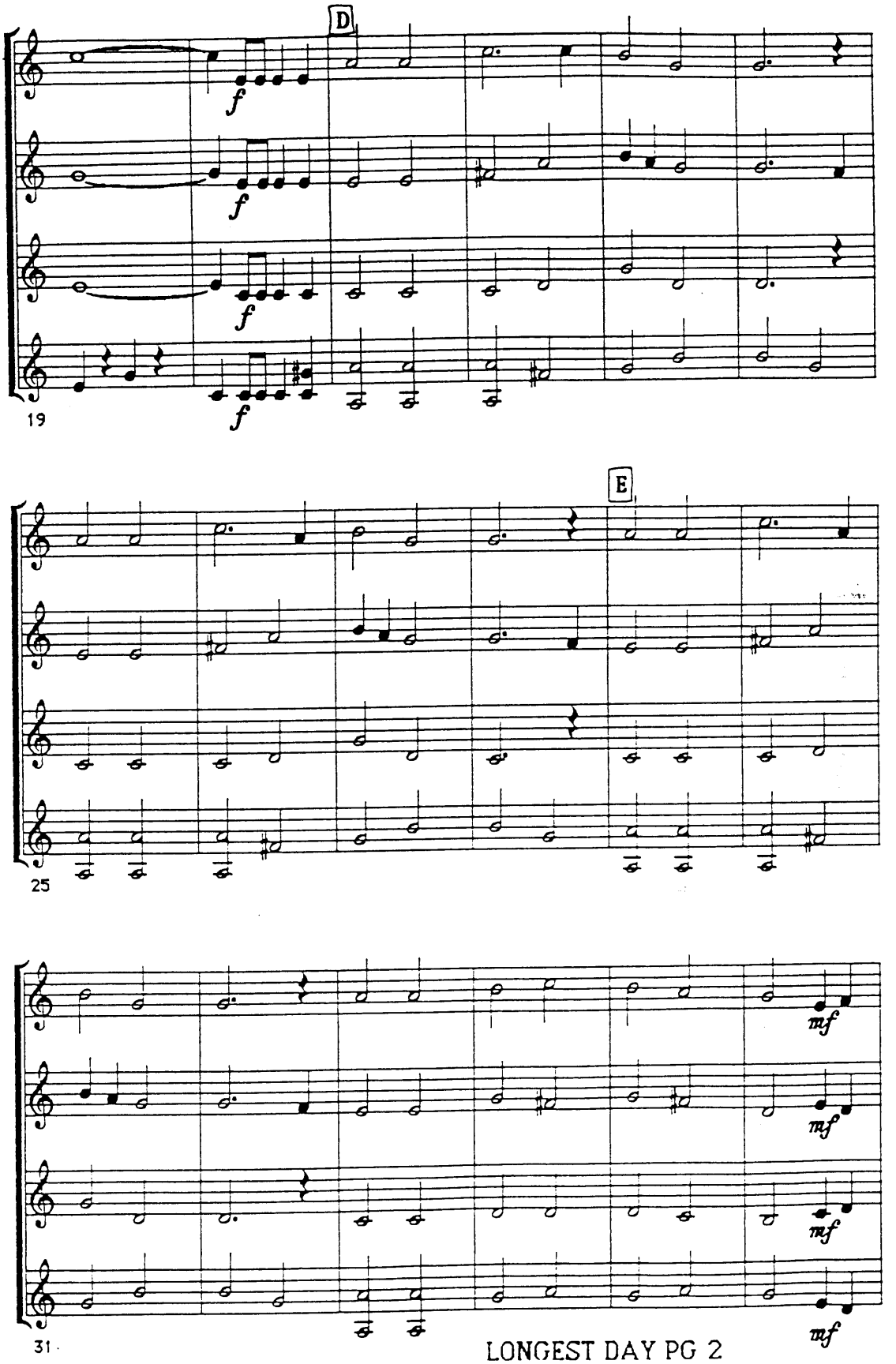
"The Longest Day" has been adopted as the official Marchpast of both the Canadian Airborne Regiment and Le Regiment de la Chaudiere. Although the Canadian Airborne Regiment was comprised of army personnel, they were trained paratroopers. The Airborne no longer exists as a seperate Regiment and the personnel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

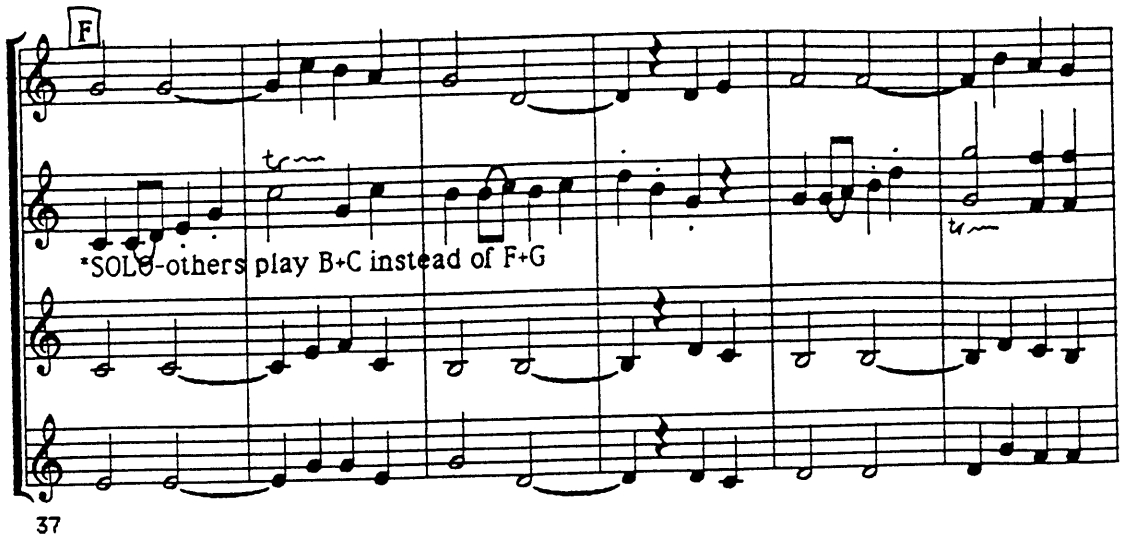


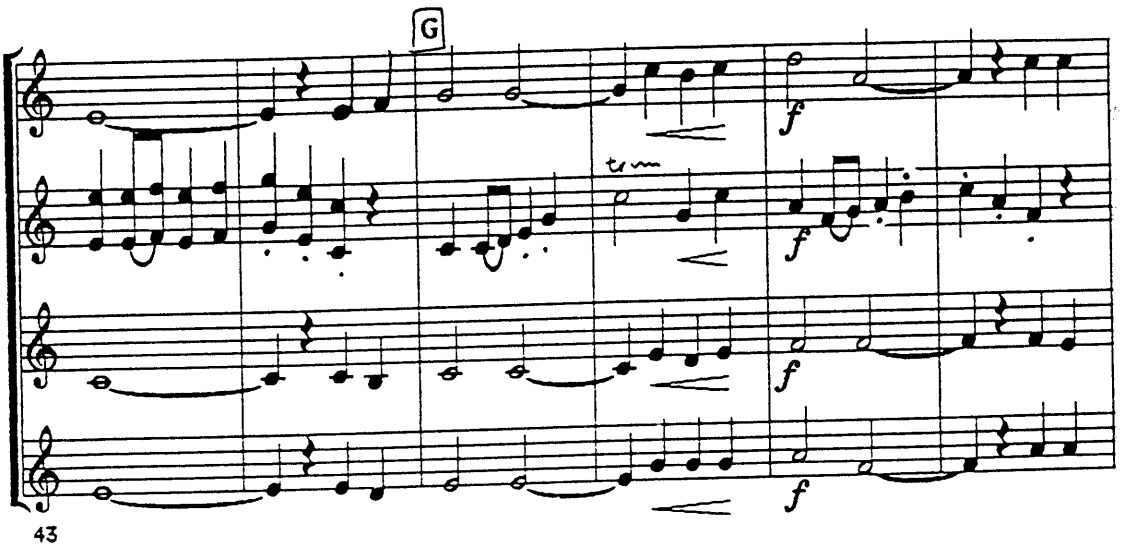
Bb Conductor

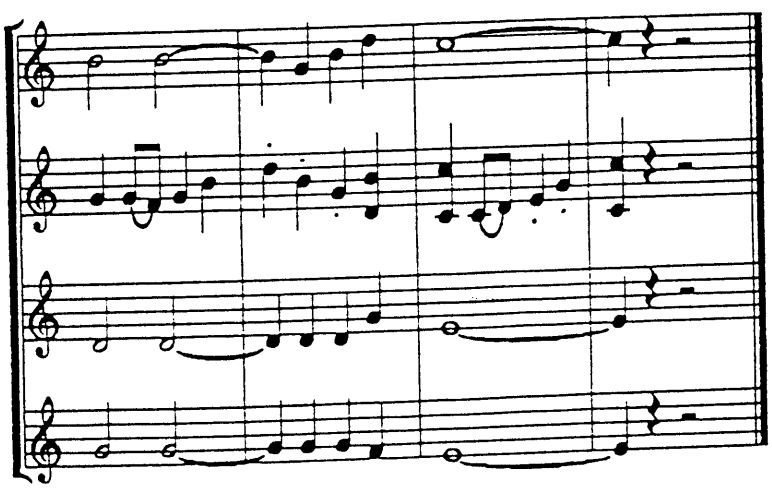
The Longest Day




D
f
19
E
25
mf
31
LONGEST DAY PG 2



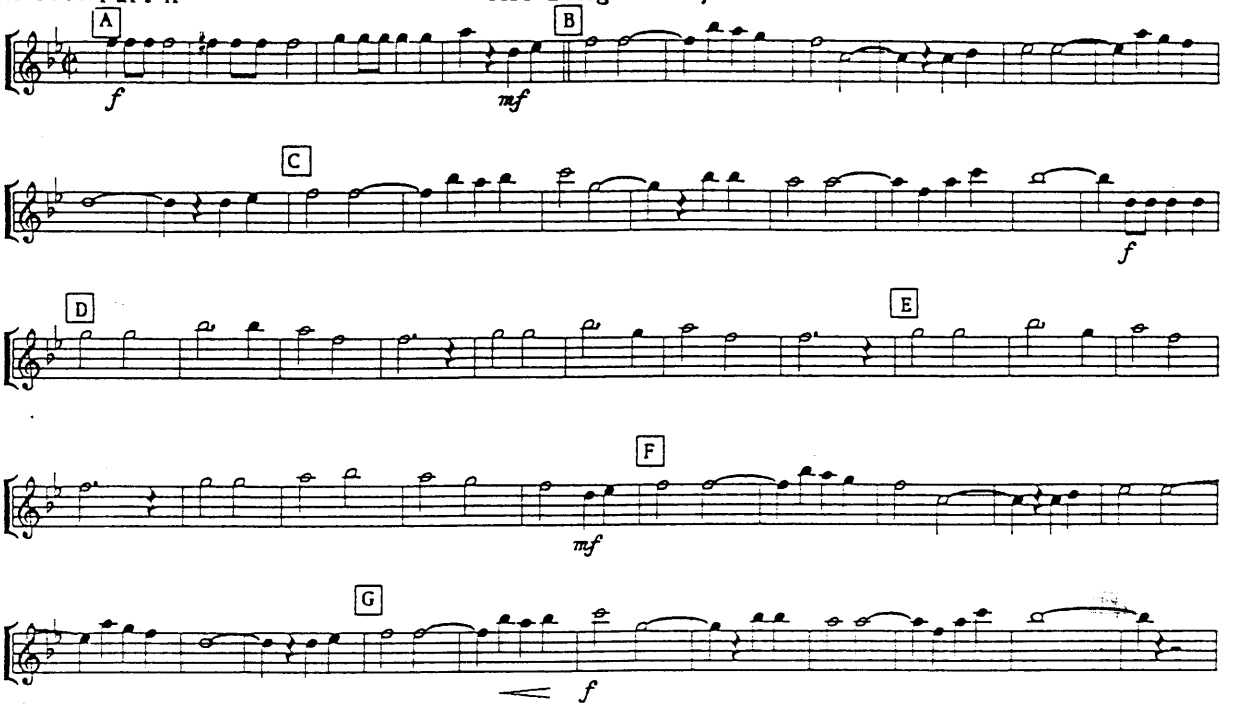




LONGEST DAY PG 3

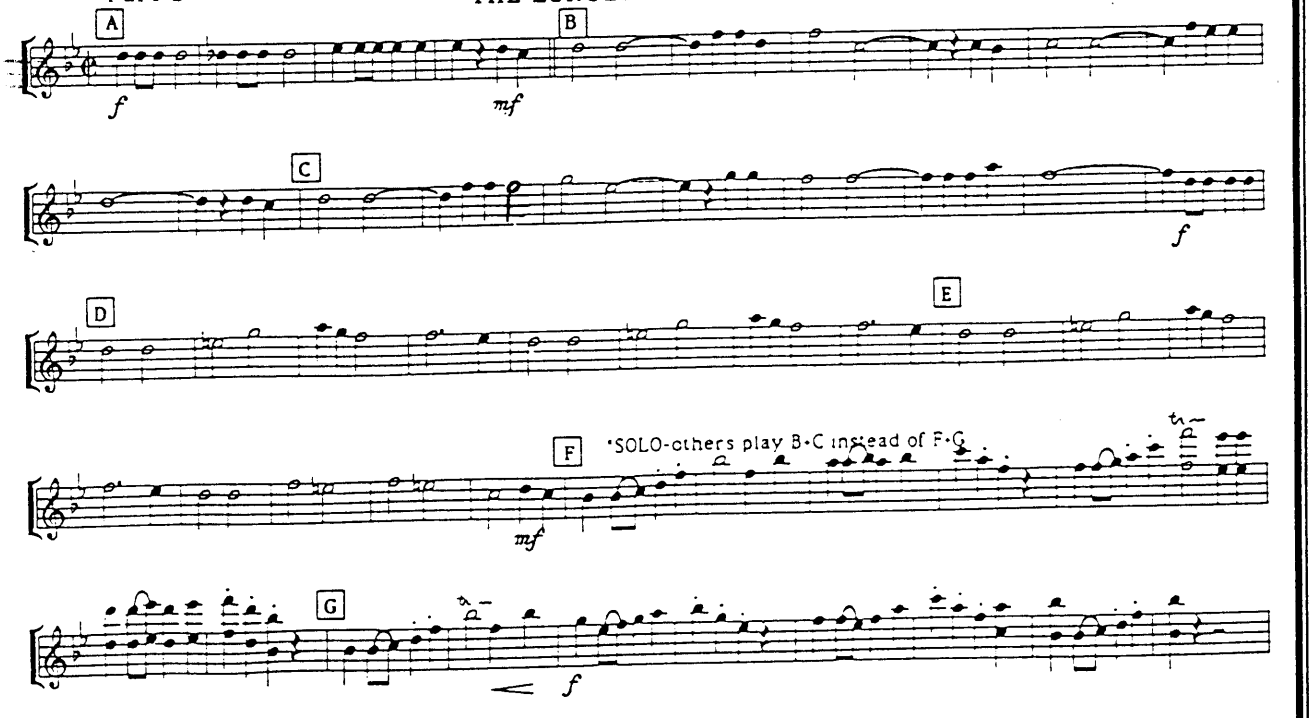
Flute/Oboe Part A

The Longest Day

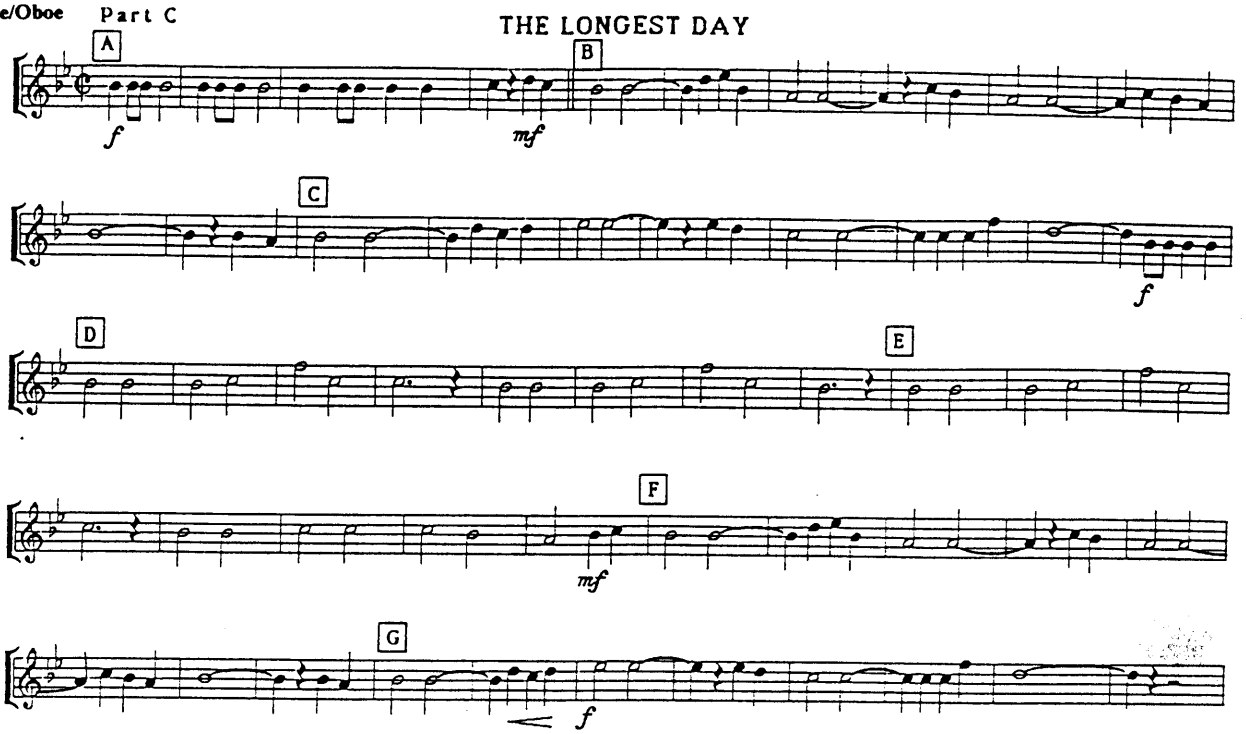


Flute/Oboe Part B

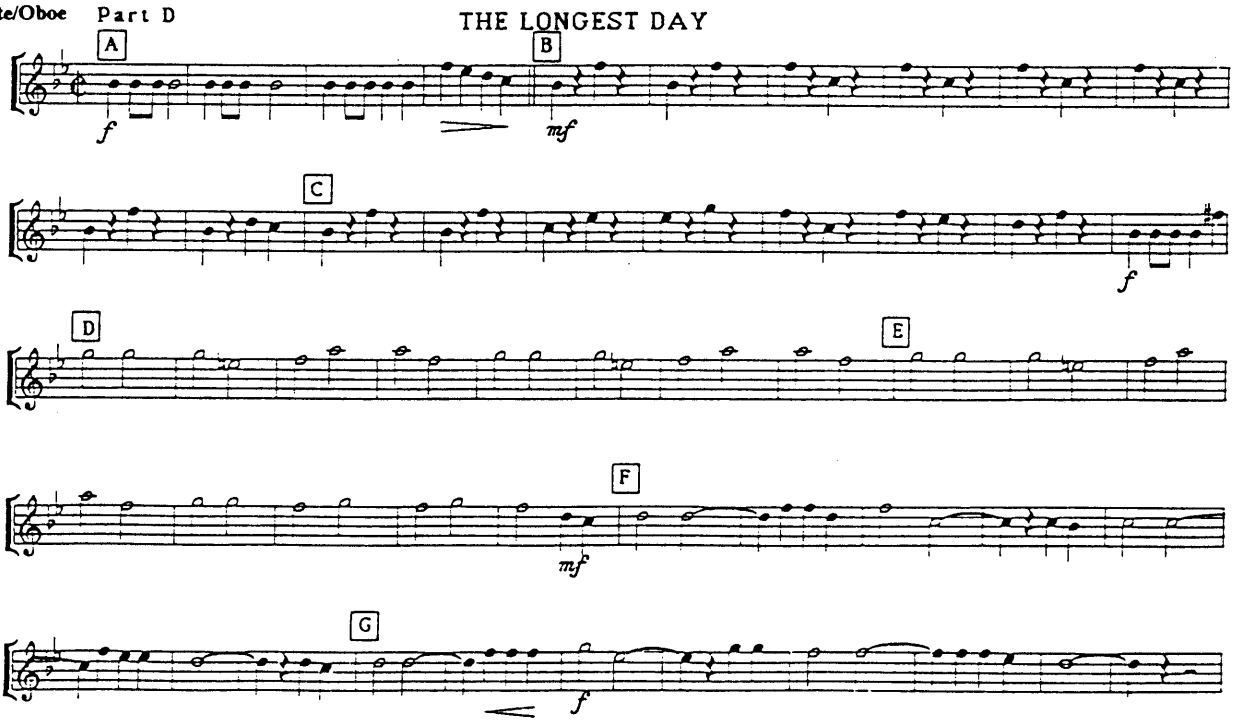
THE LONGEST DAY



Flute/Oboe Part C

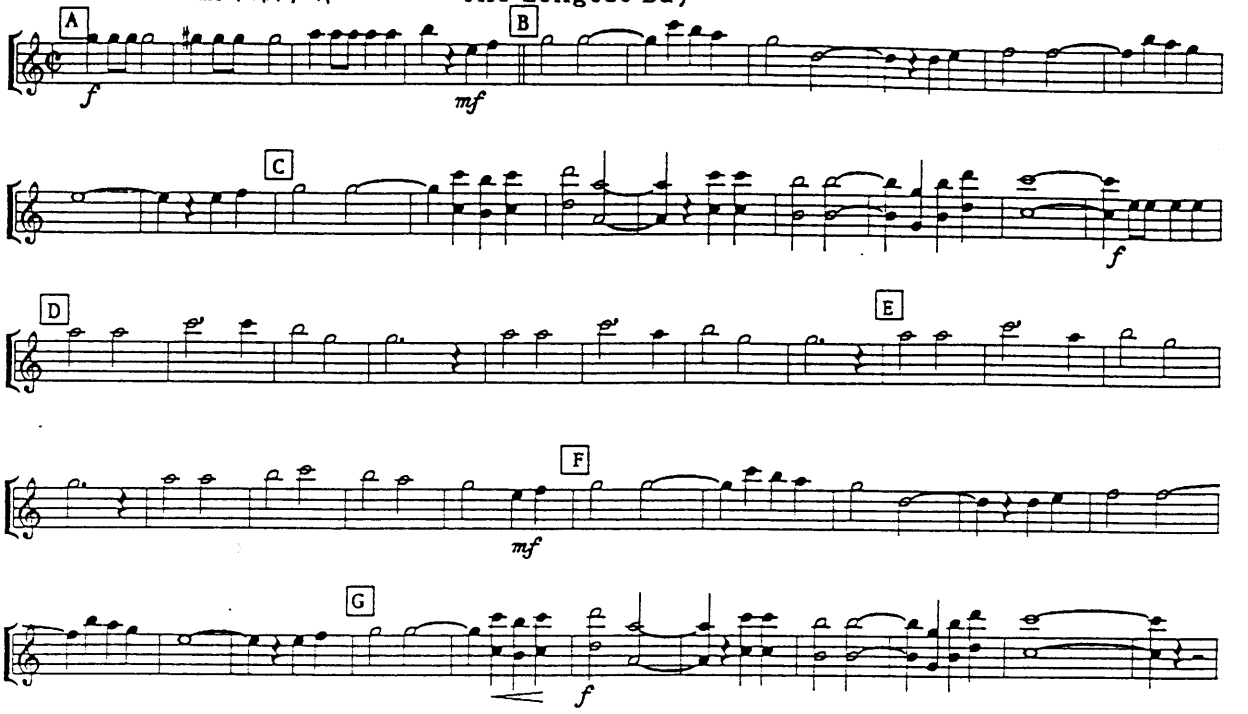


Flute/Oboe Part D



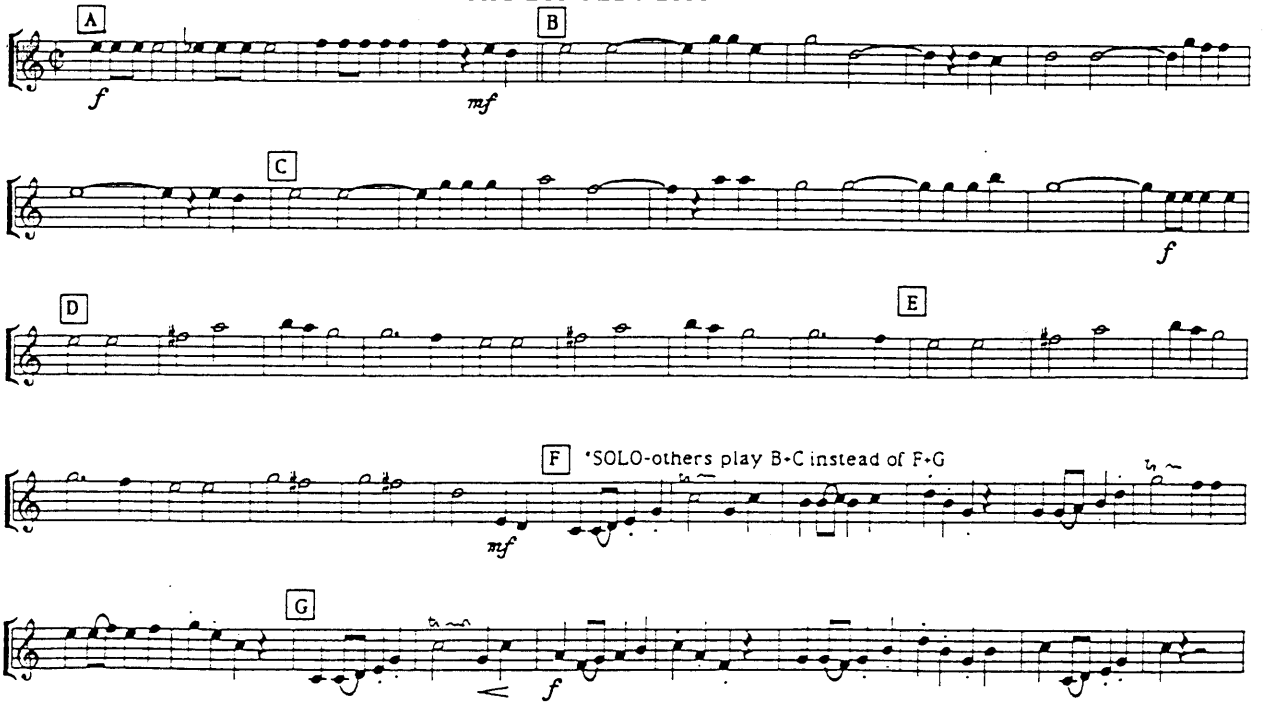
Clarinet/Tenor Sax PART A

The Longest Day



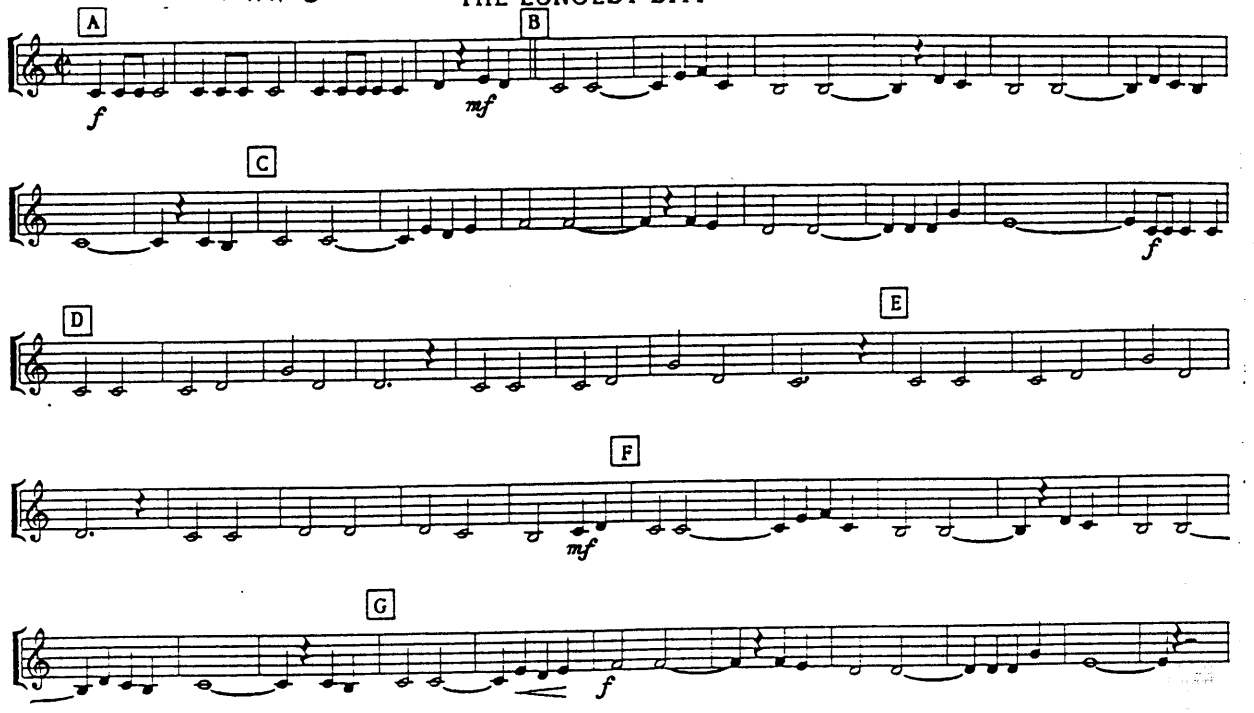
Clarinet/Tenor Sax PART B

THE LONGEST DAY



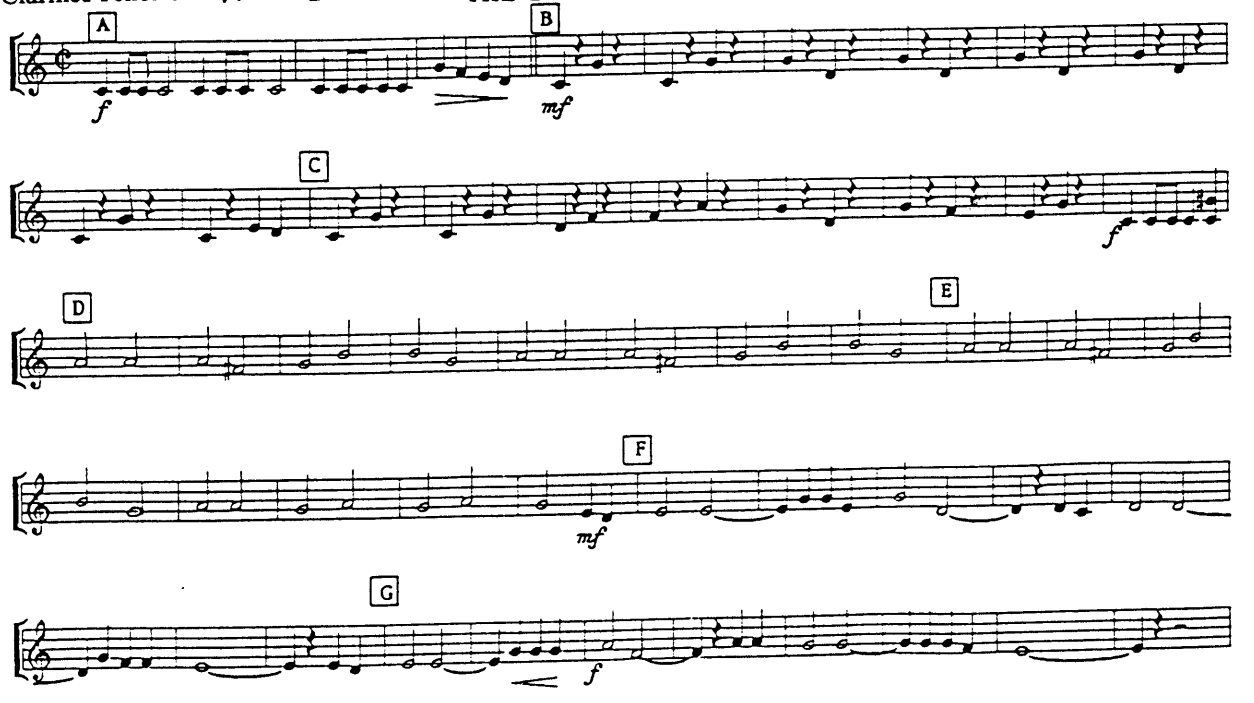
Clarinet/Tenor Sax PART C

THE LONGEST DAY



Clarinet/Tenor Sax PART D

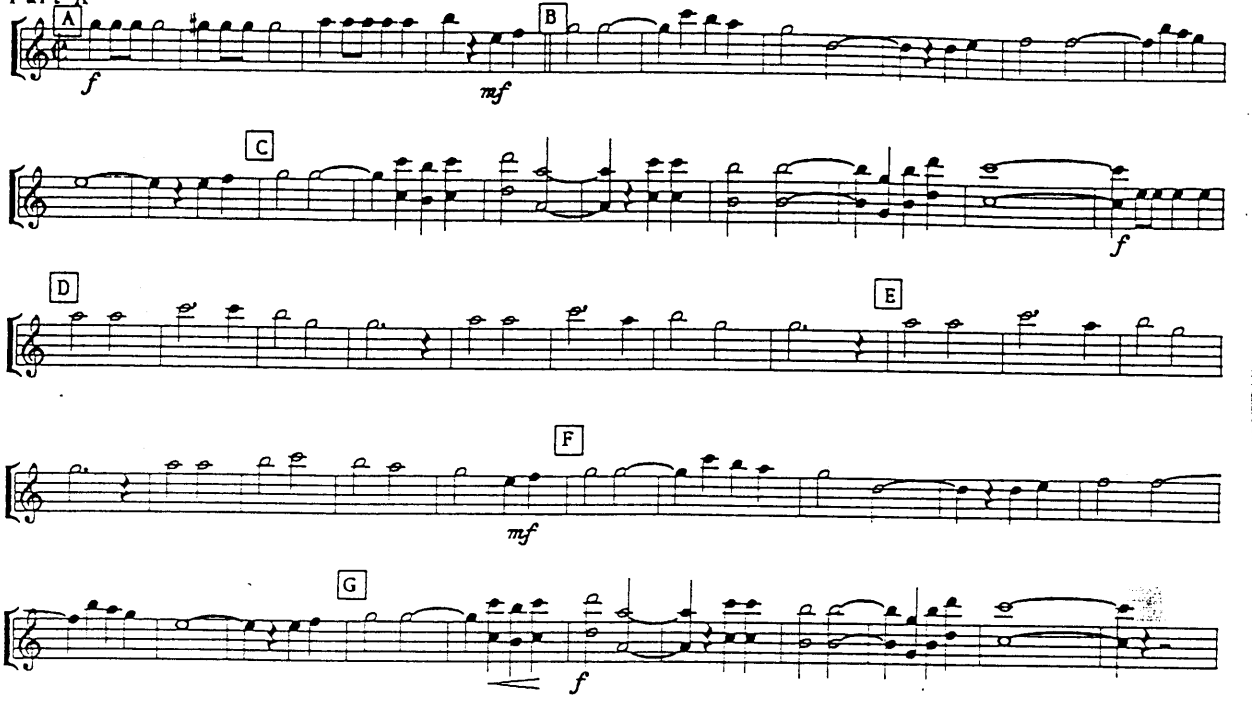
THE LONGEST DAY



Clarinet/Tenor Sax

Part A

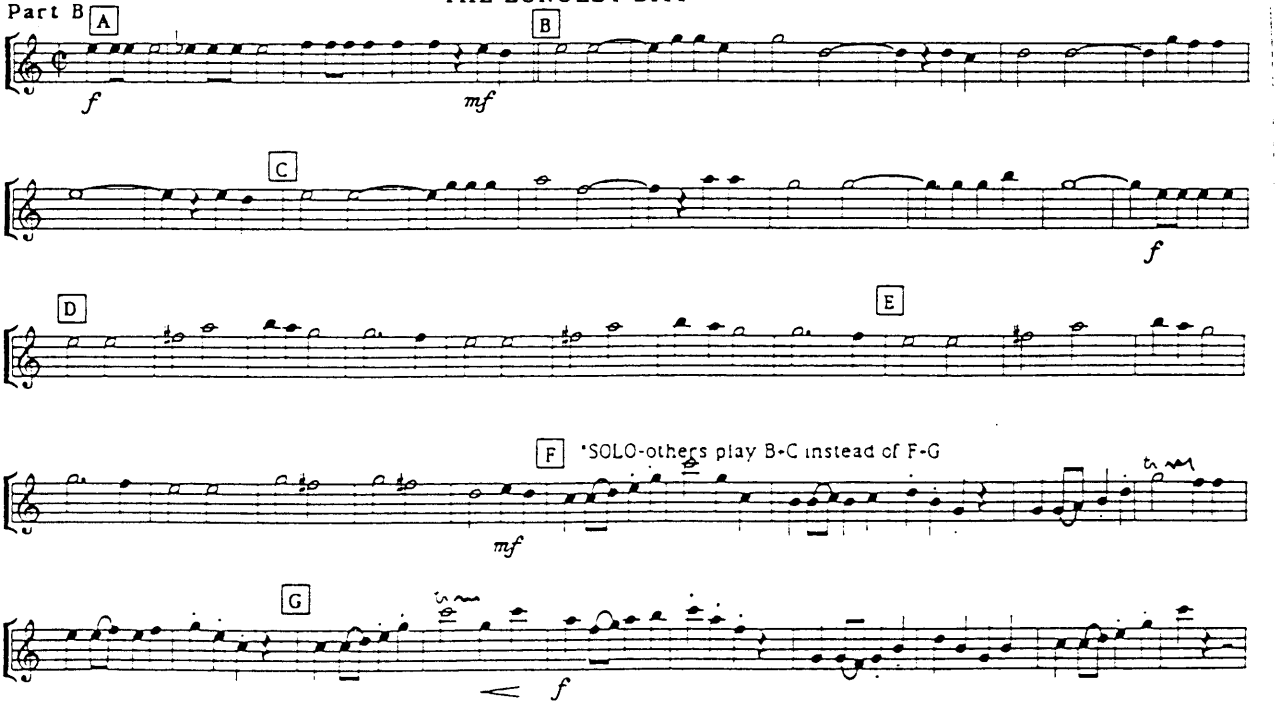
The Longest Day



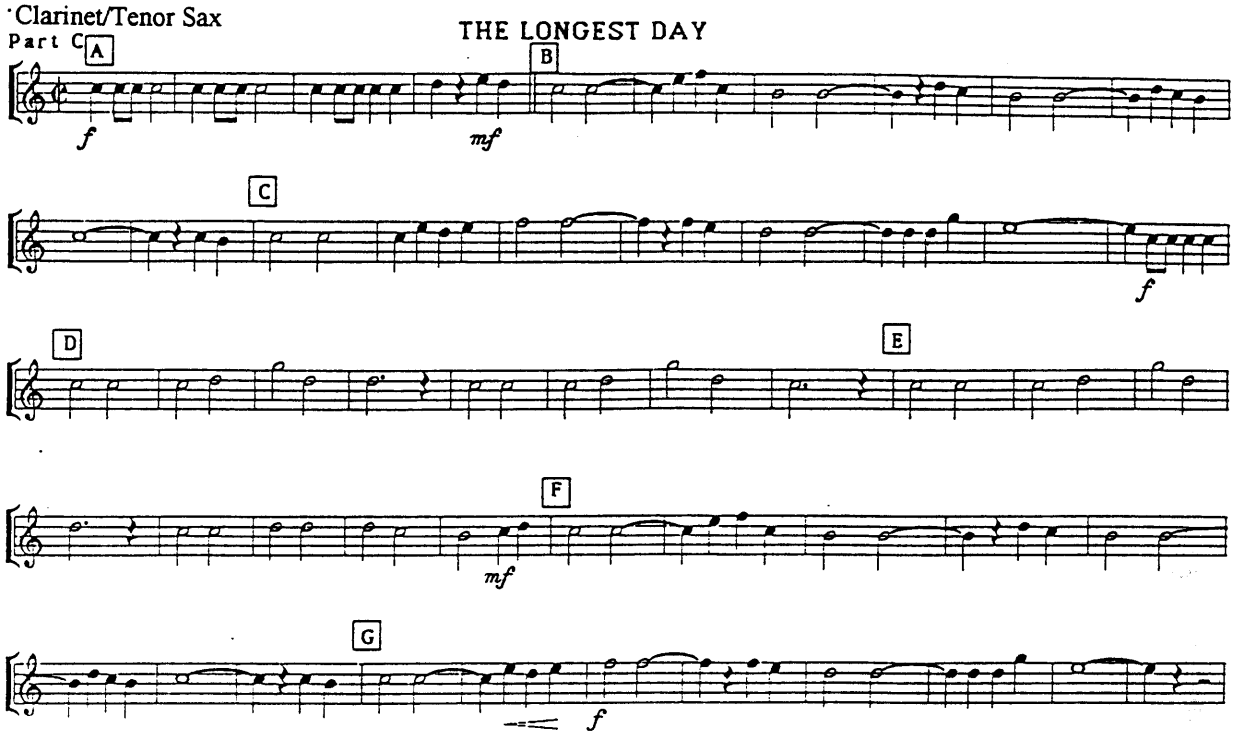
Clarinet/Tenor Sax

Part B

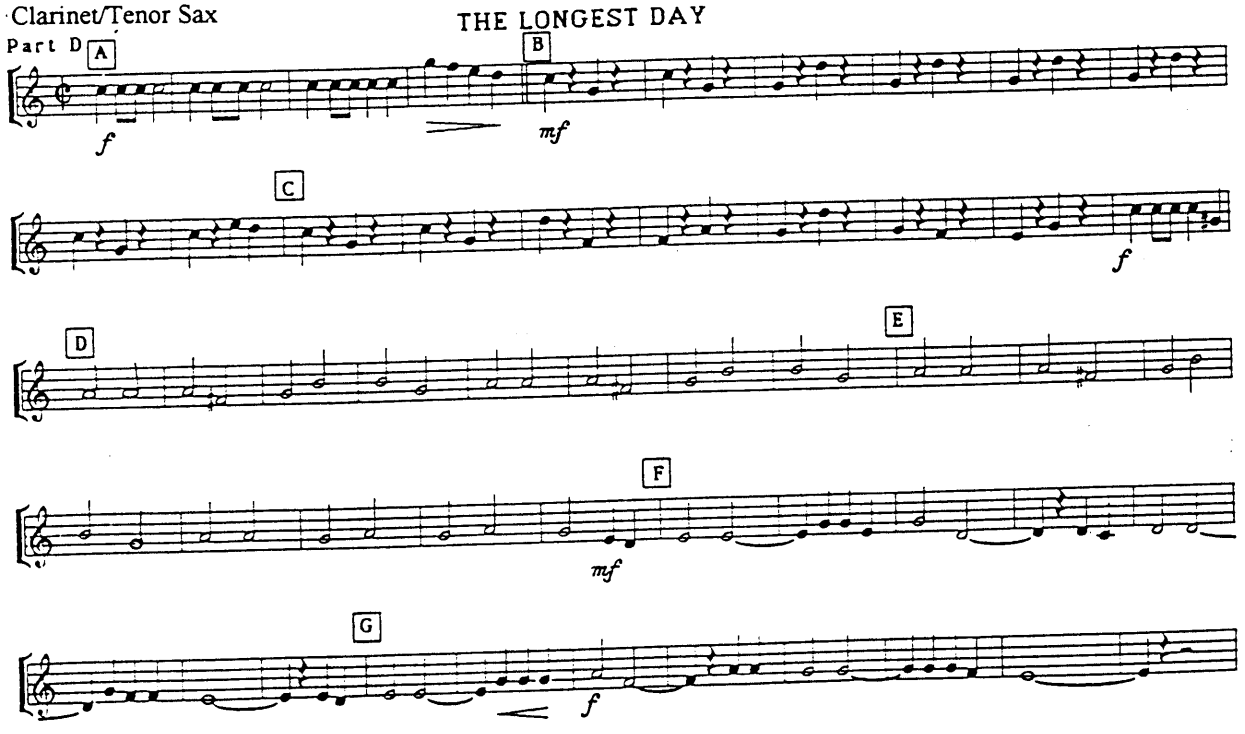
THE LONGEST DAY



Clarinet/Tenor Sax
Part C



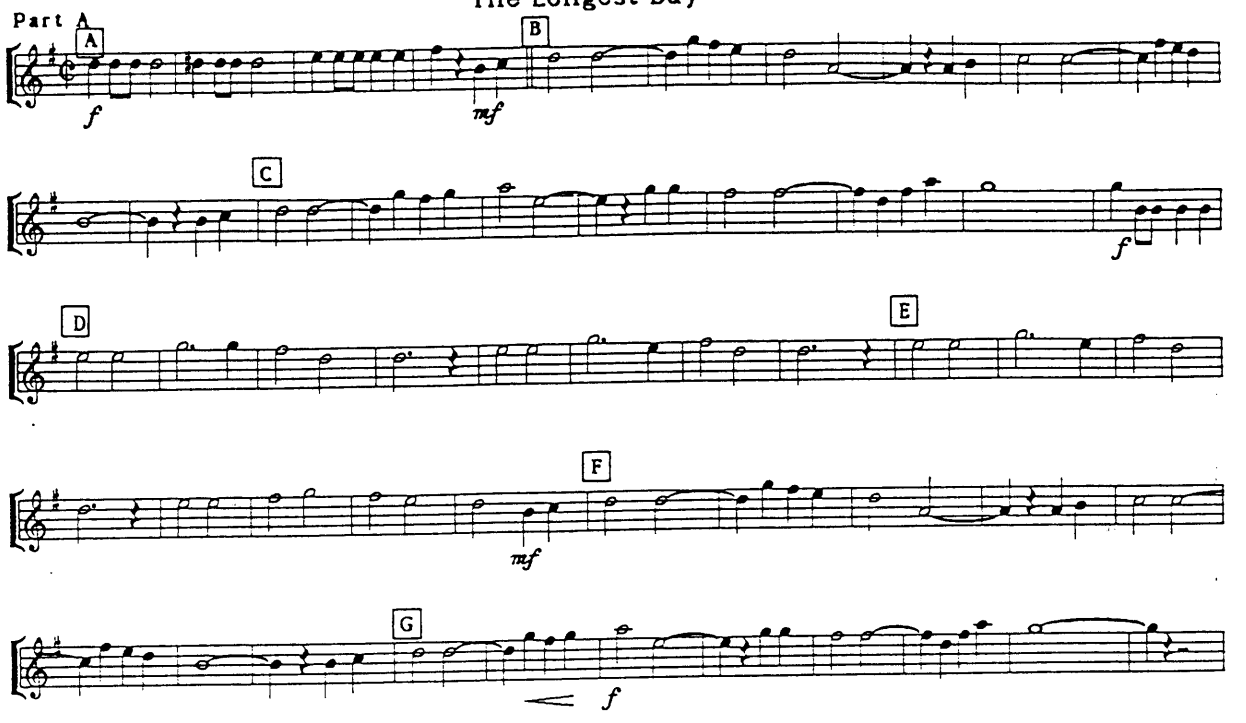
Clarinet/Tenor Sax
Part D



Alto/Bari Saxophone

The Longest Day

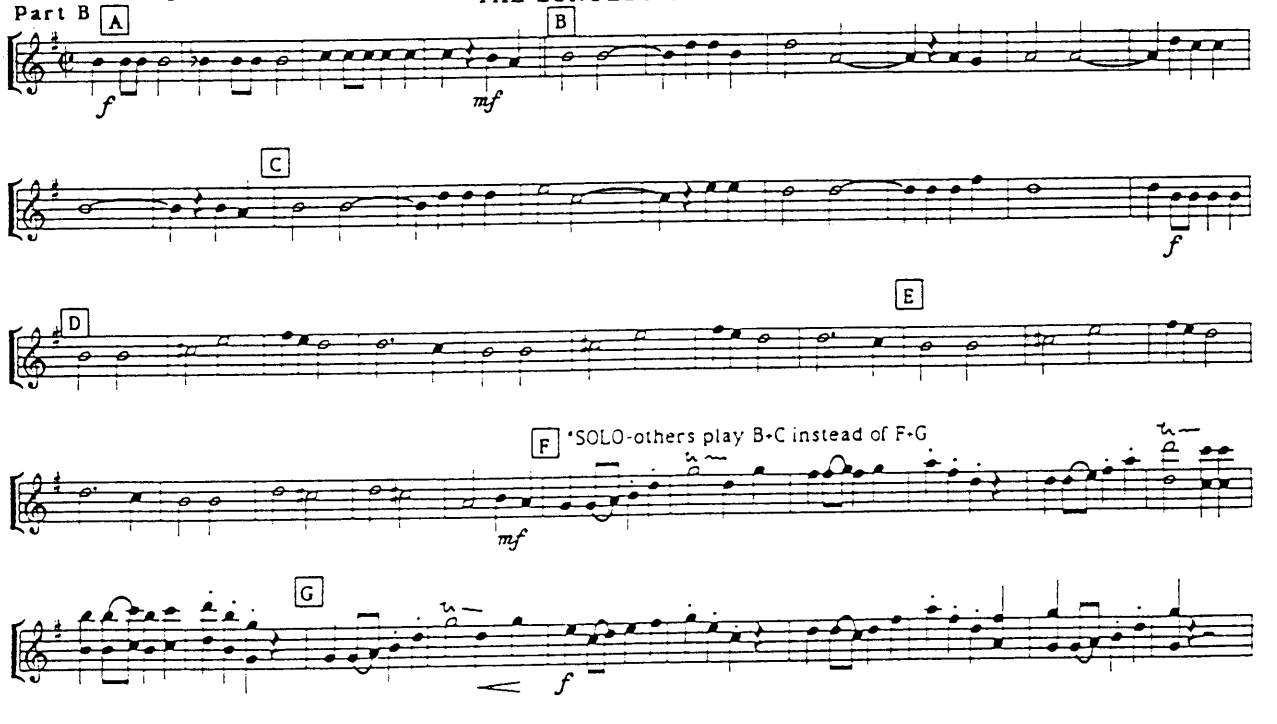
Part A



Alto/Bari Saxophone

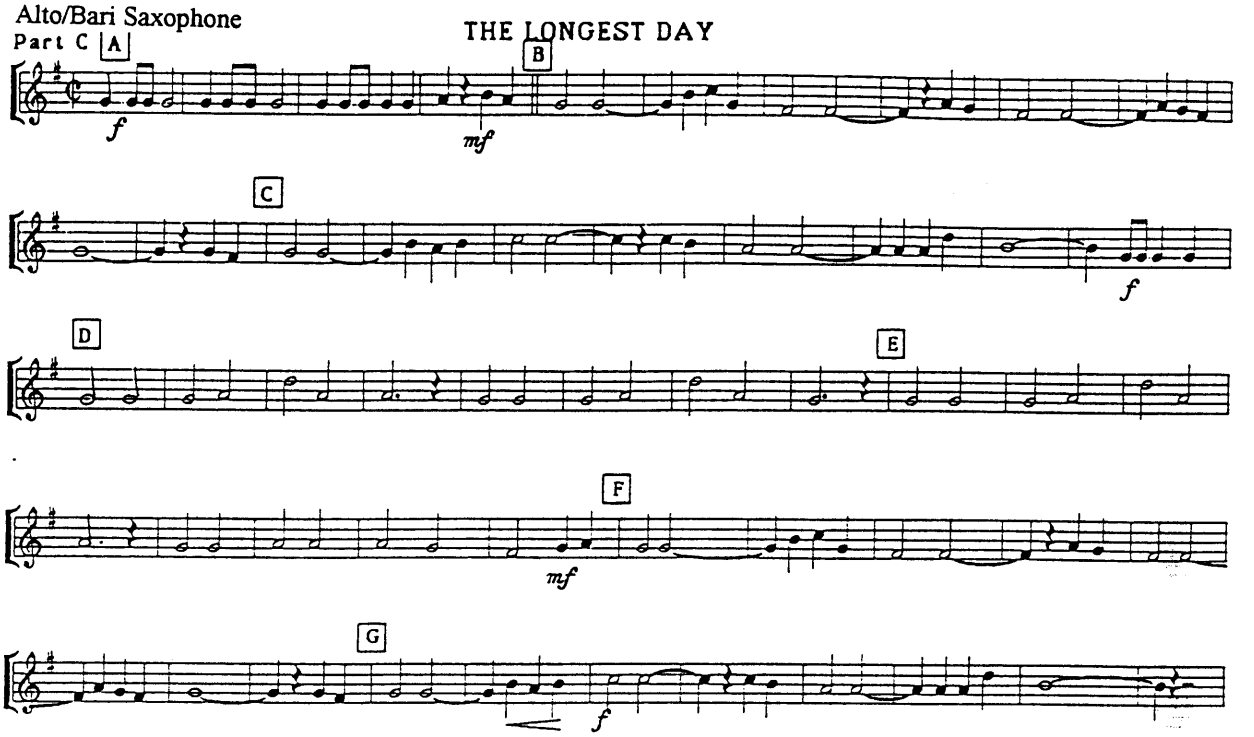
THE LONGEST DAY

Part B



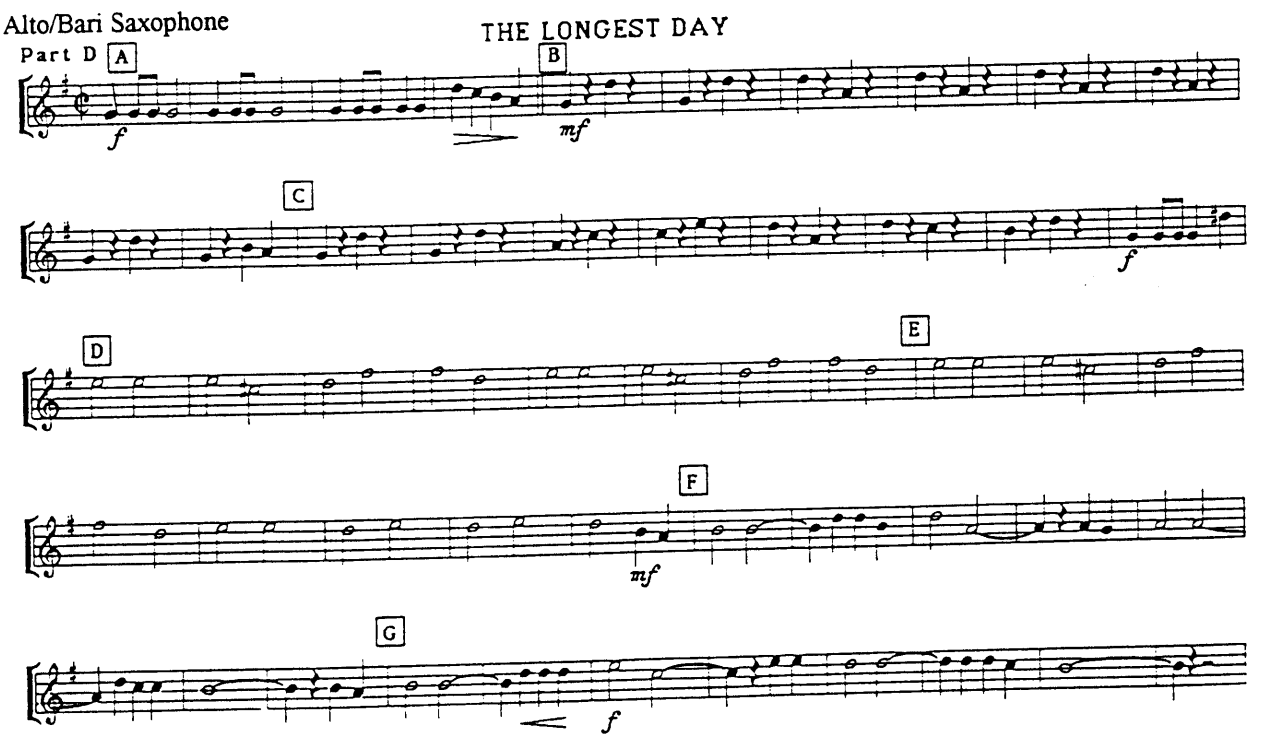
Alto/Bari Saxophone
Part C

THE LONGEST DAY



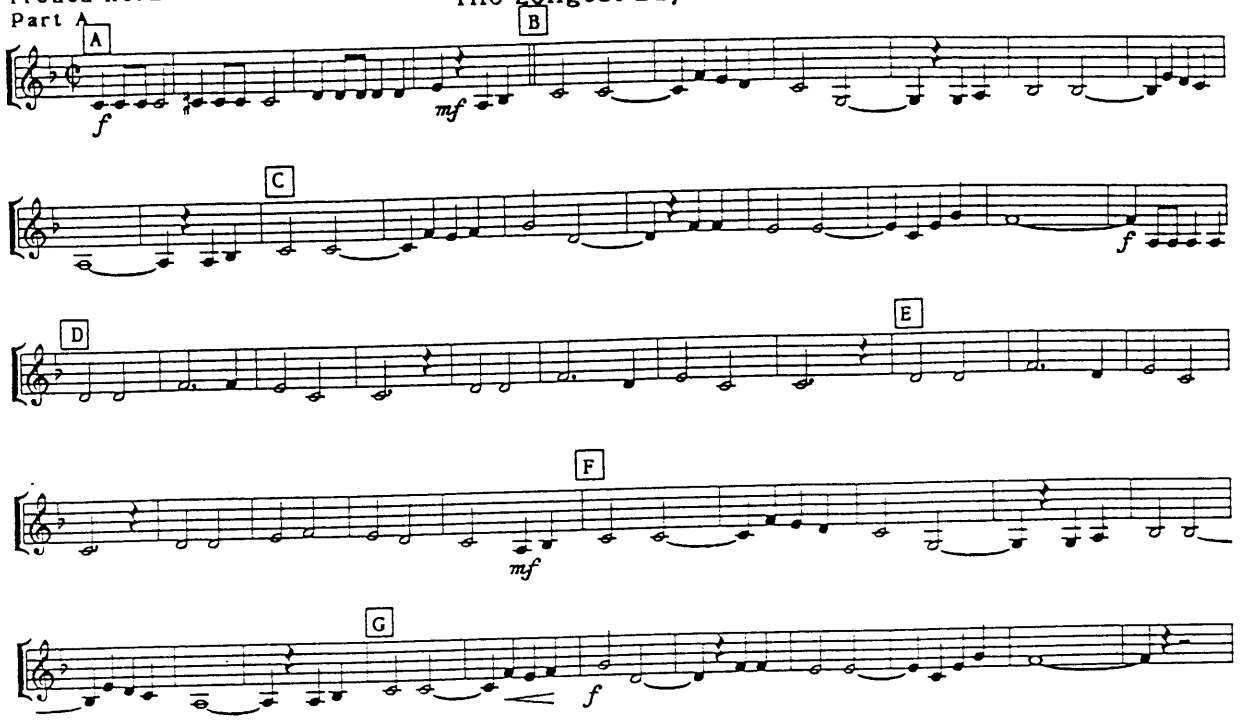
Alto/Bari Saxophone
Part D

THE LONGEST DAY



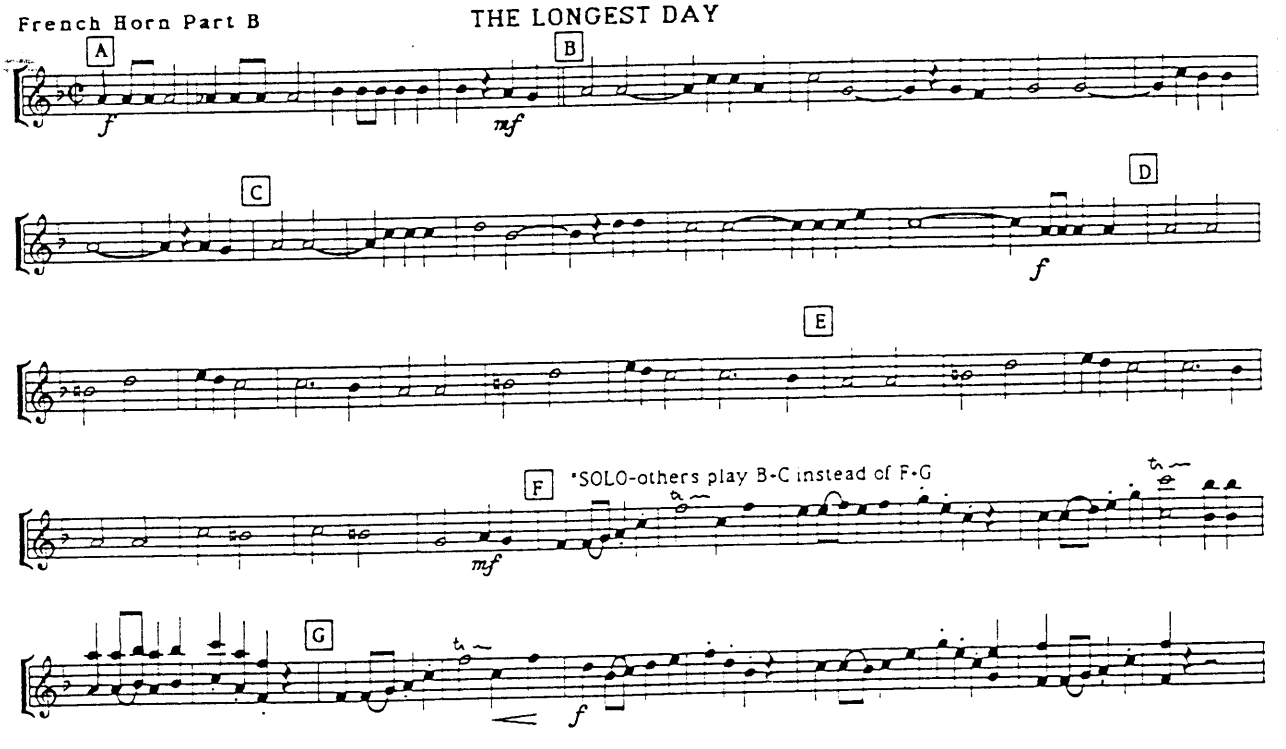
French Horn
Part A

The Longest Day



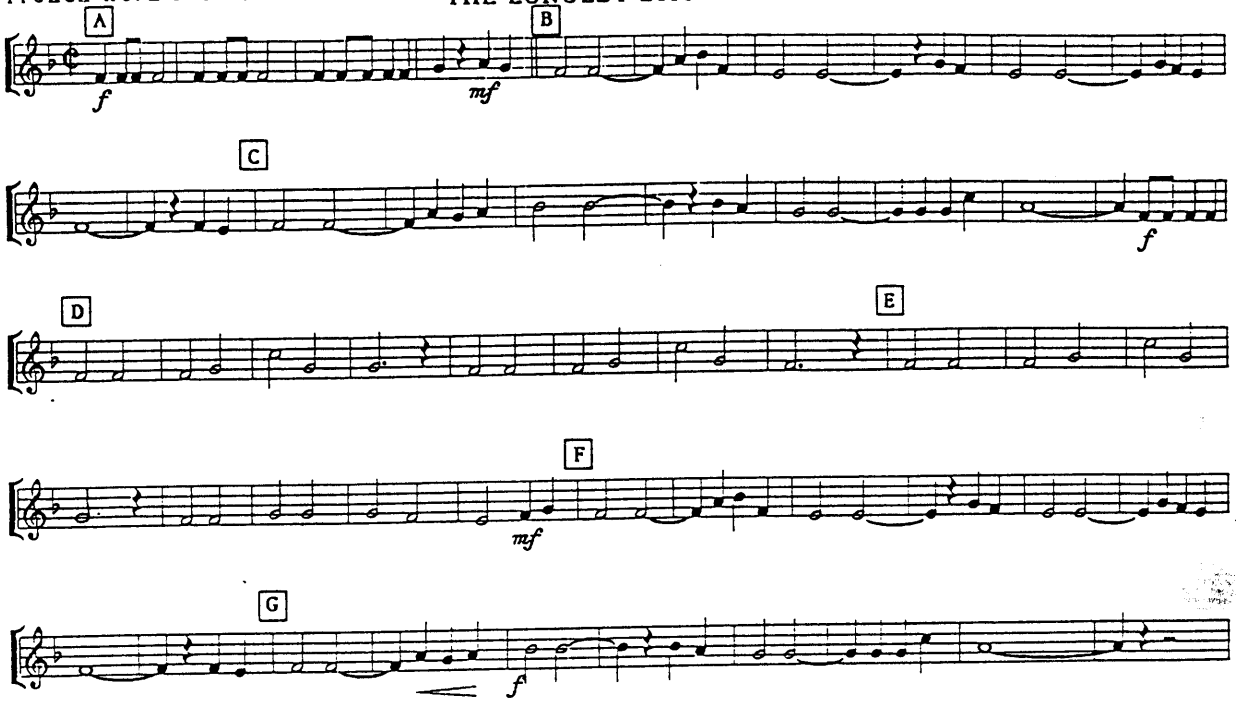
French Horn Part B

THE LONGEST DAY



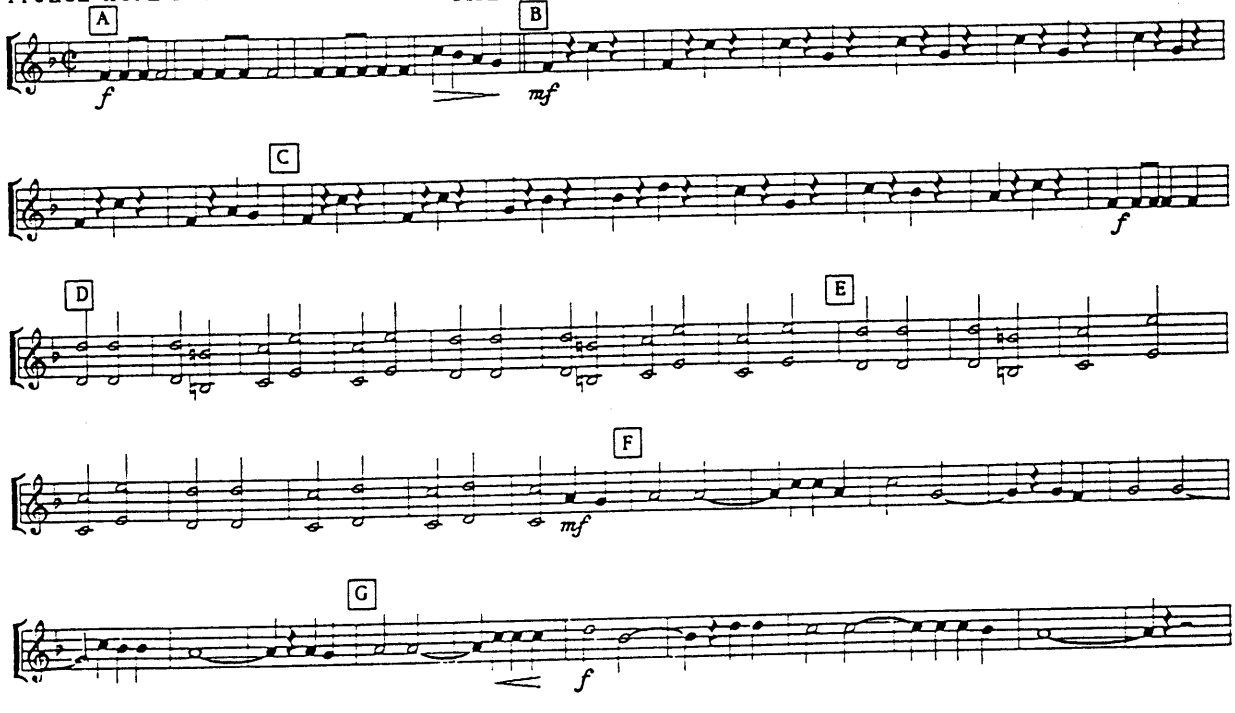
French Horn Part C

THE LONGEST DAY

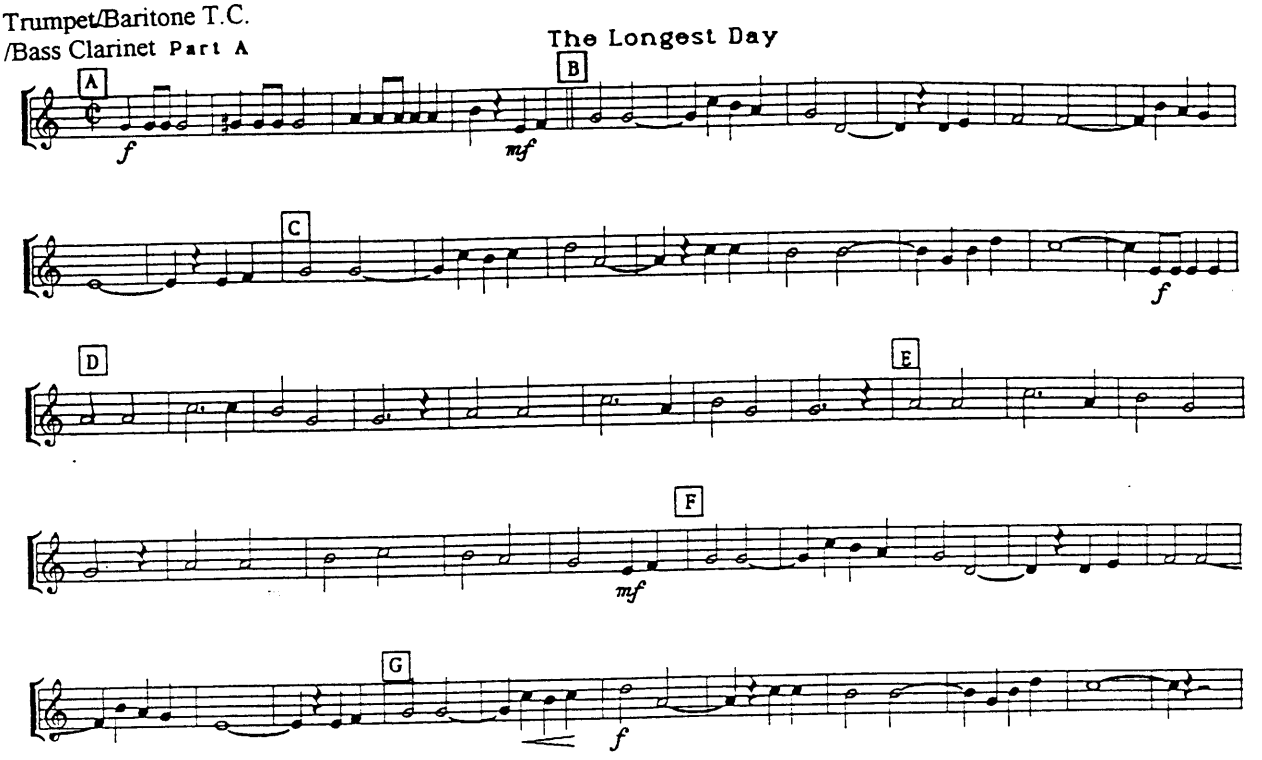


French Horn Part D

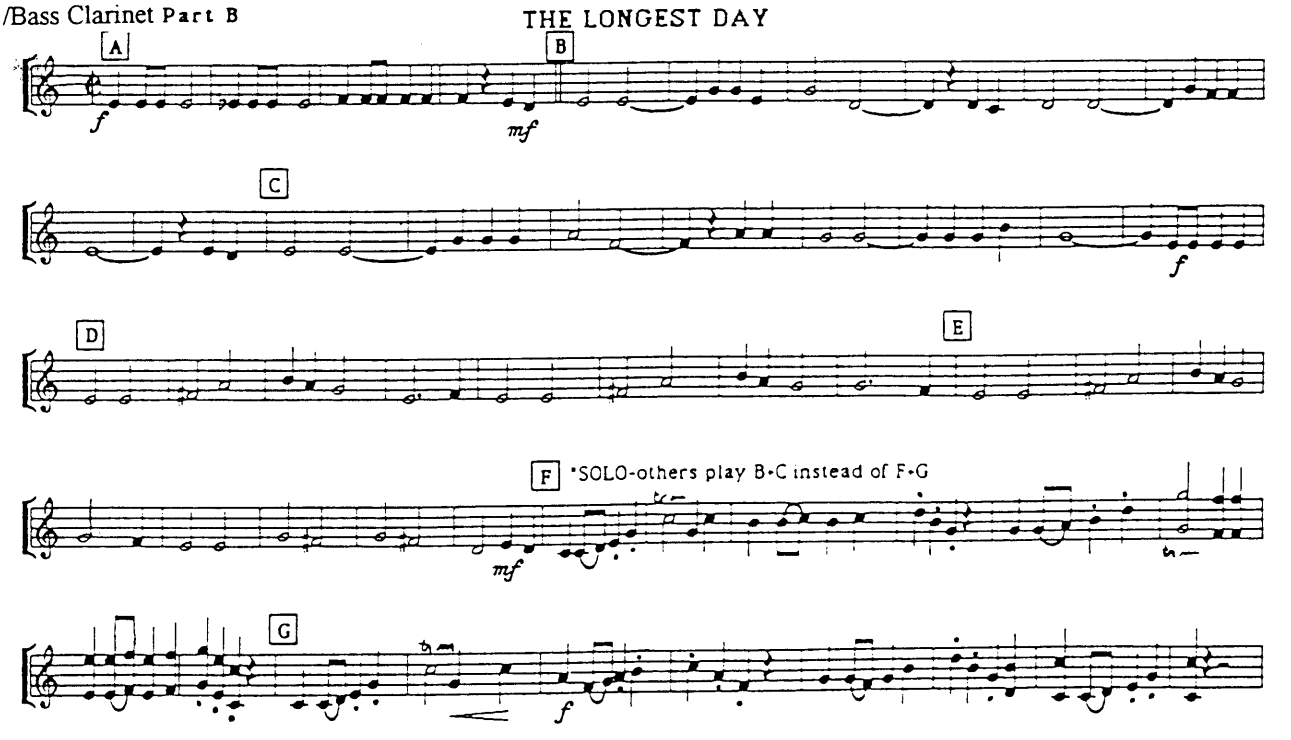
THE LONGEST DAY



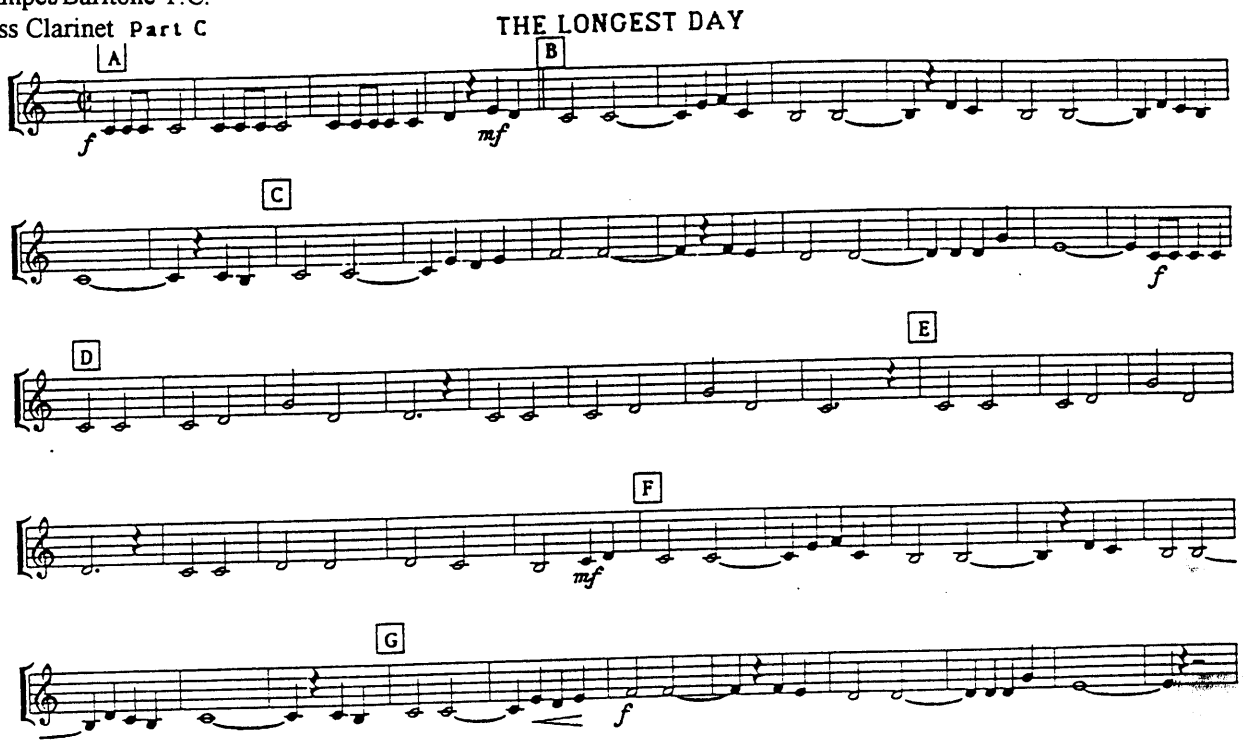
Trumpet/Baritone T.C.
/Bass Clarinet Part A



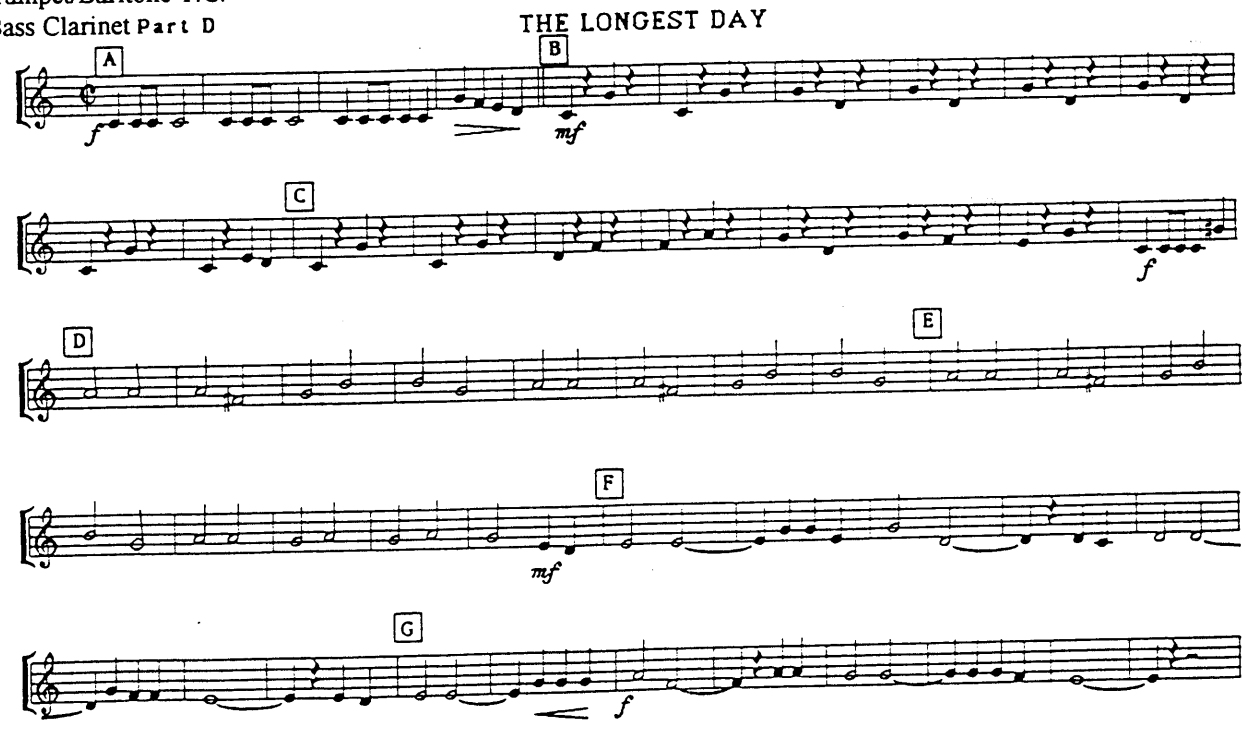
Trumpet/Baritone T.C.
/Bass Clarinet Part B



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

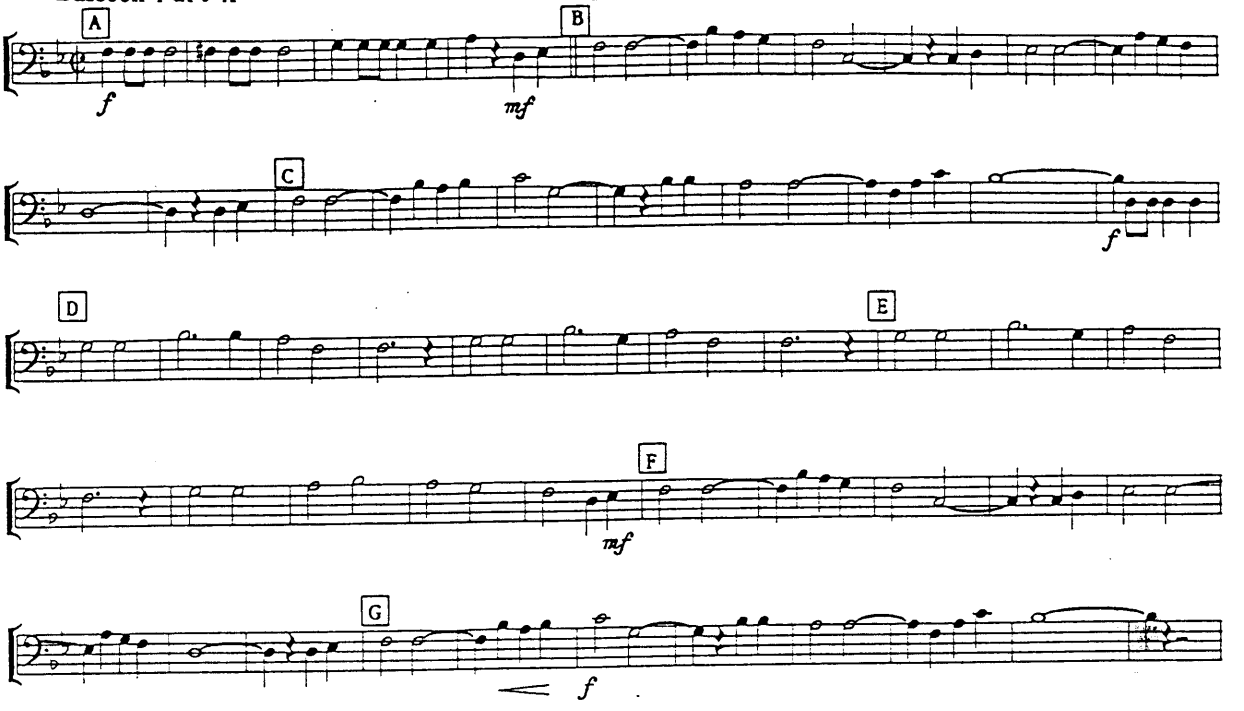


Trumpet/Baritone T.C.
/Bass Clarinet Part D



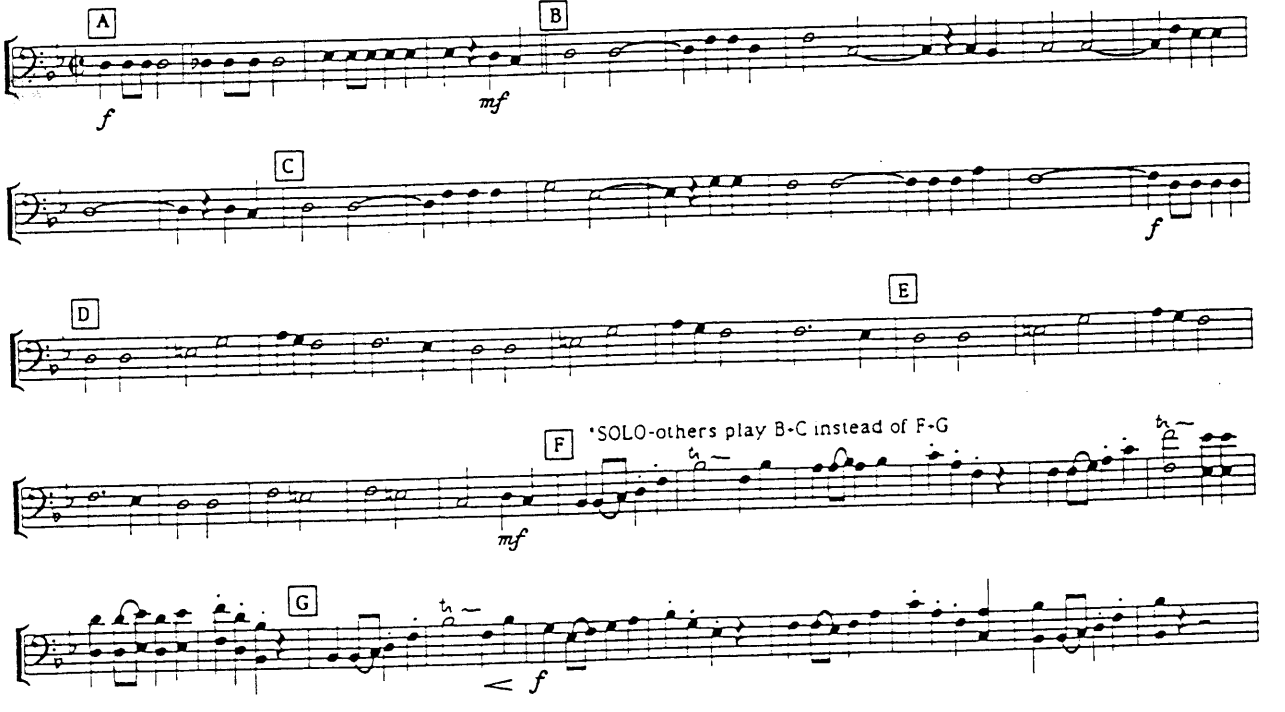
Trombone/Baritone B.C.
Bassoon Part A

The Longest Day

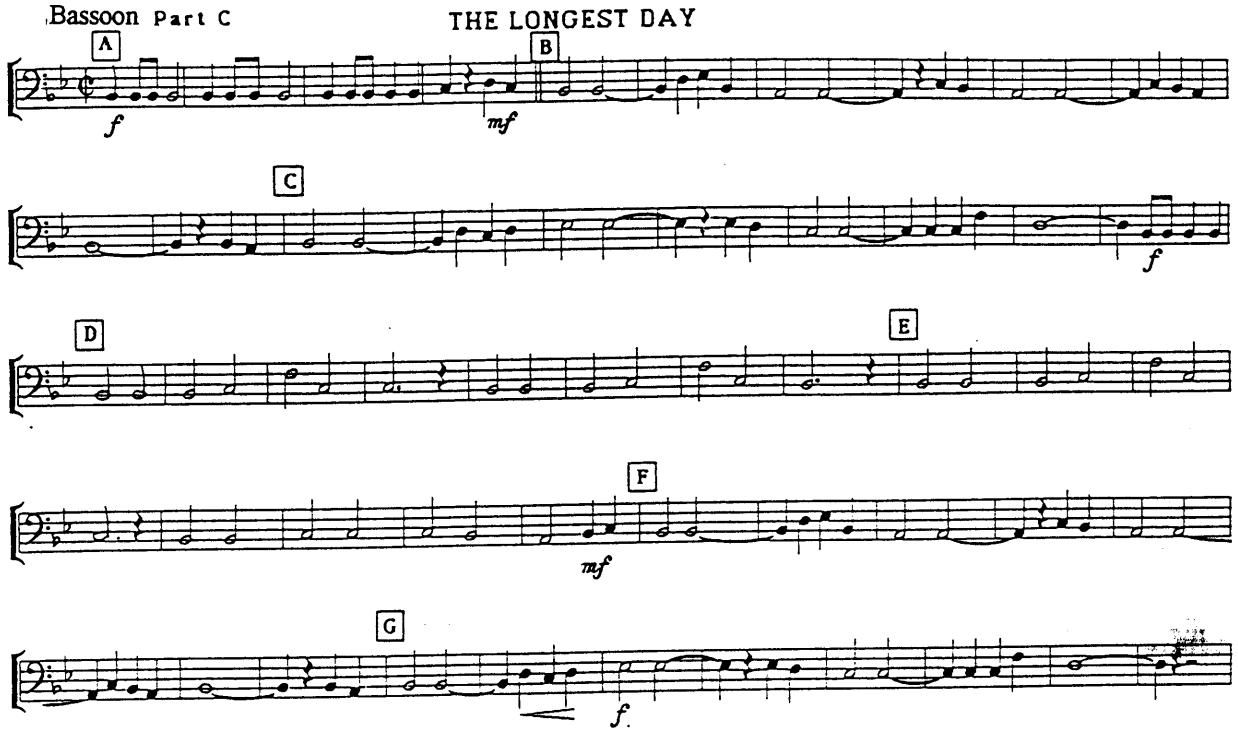


Trombone/Baritone B.C.
Bassoon Part B

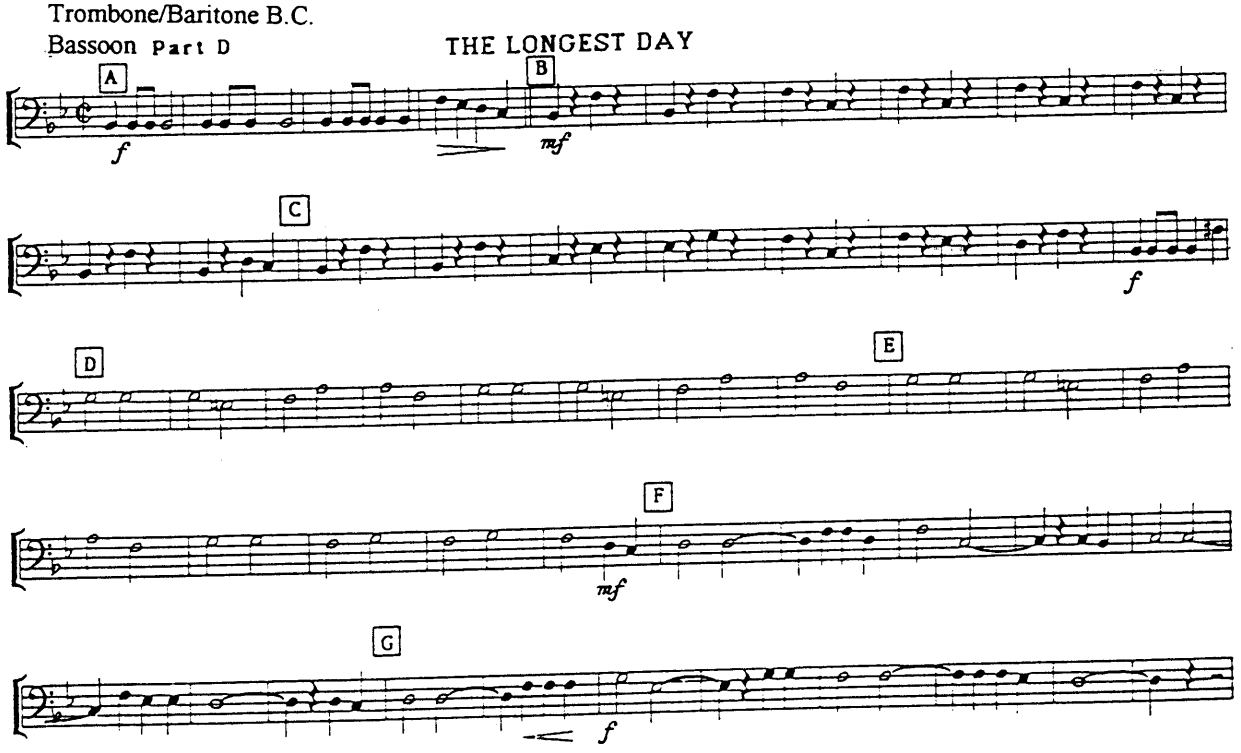
THE LONGEST DAY



Trombone/Baritone B.C.
Bassoon Part C

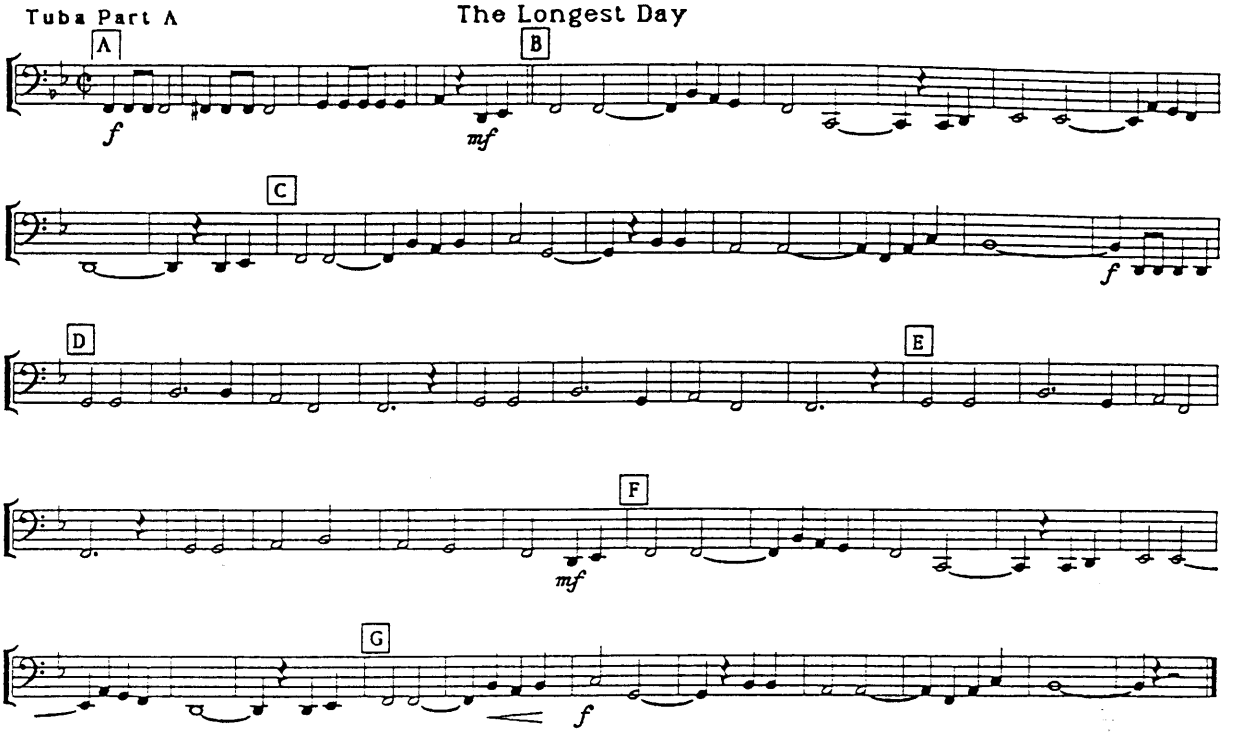


Trombone/Baritone B.C.
Bassoon Part D



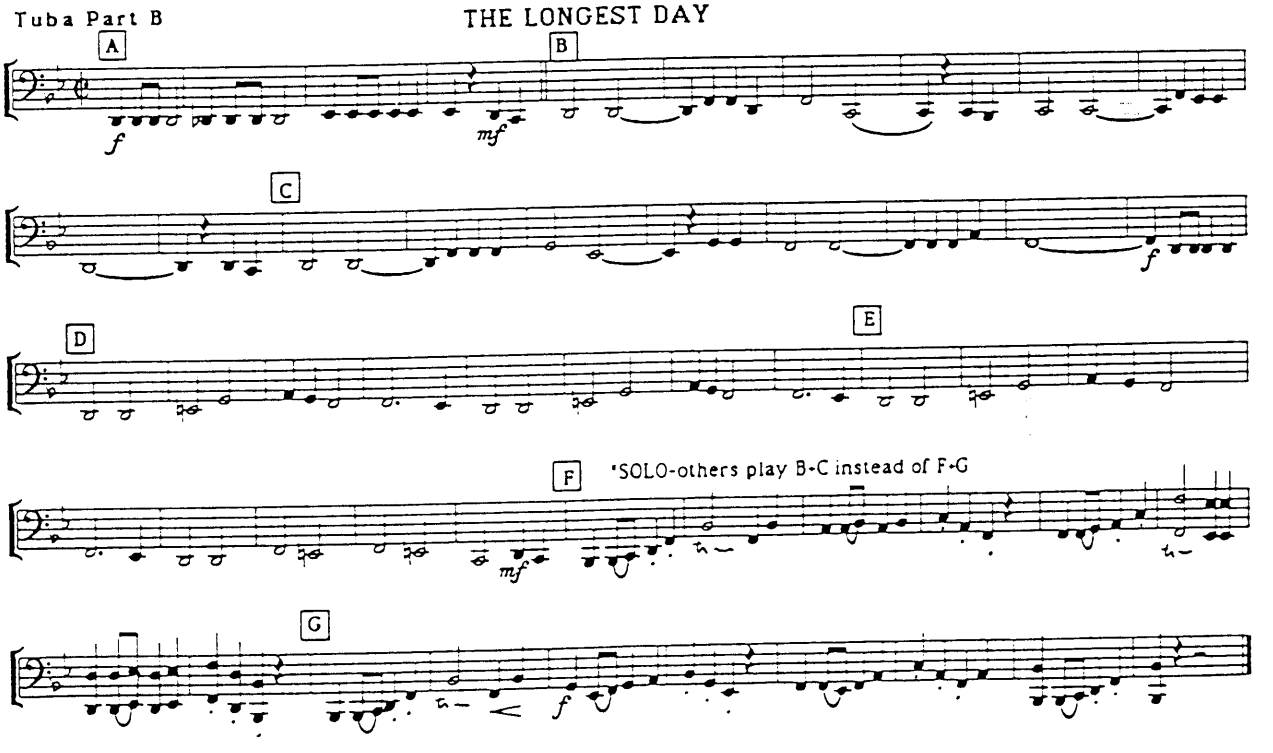
Tuba Part A

The Longest Day

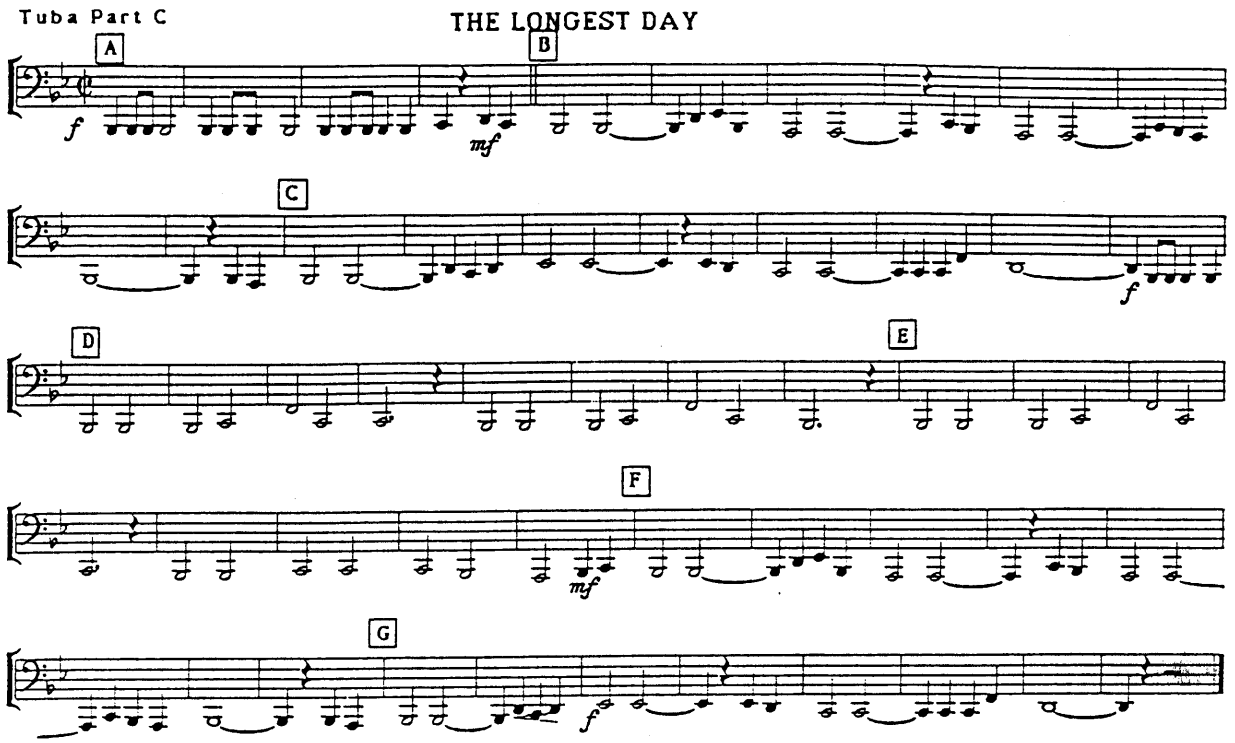


Tuba Part B

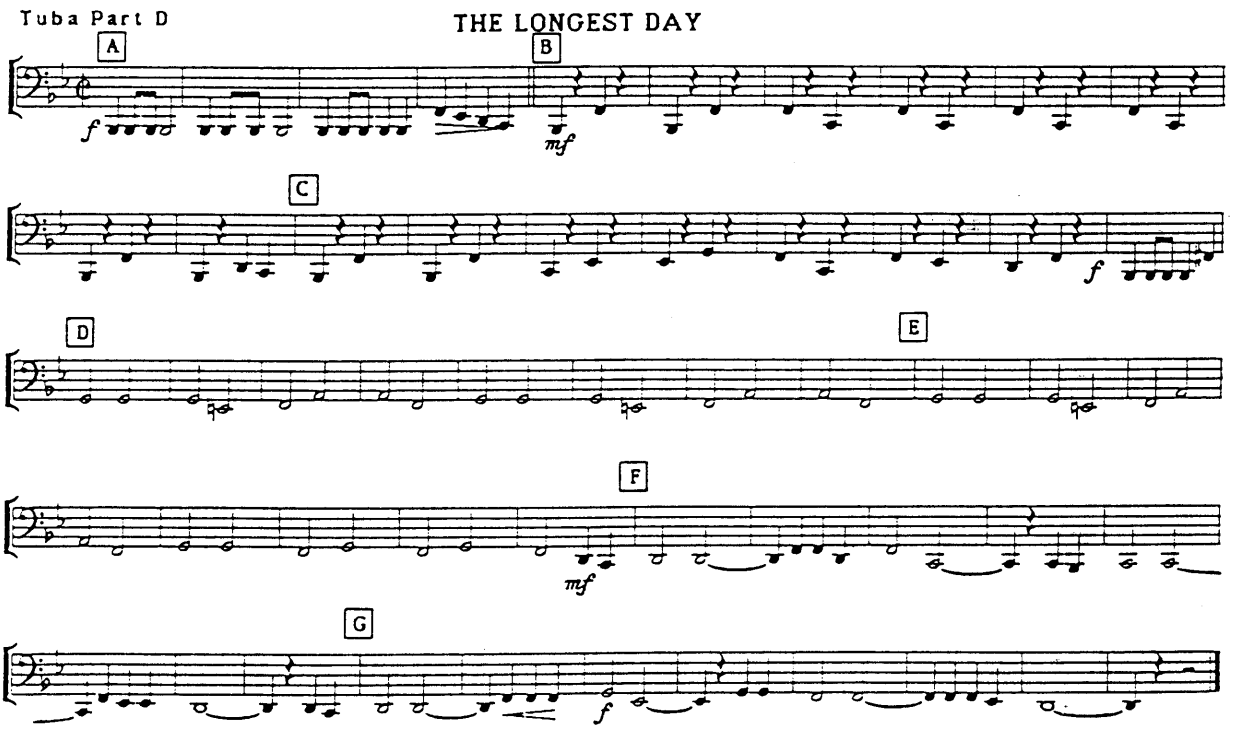
THE LONGEST DAY

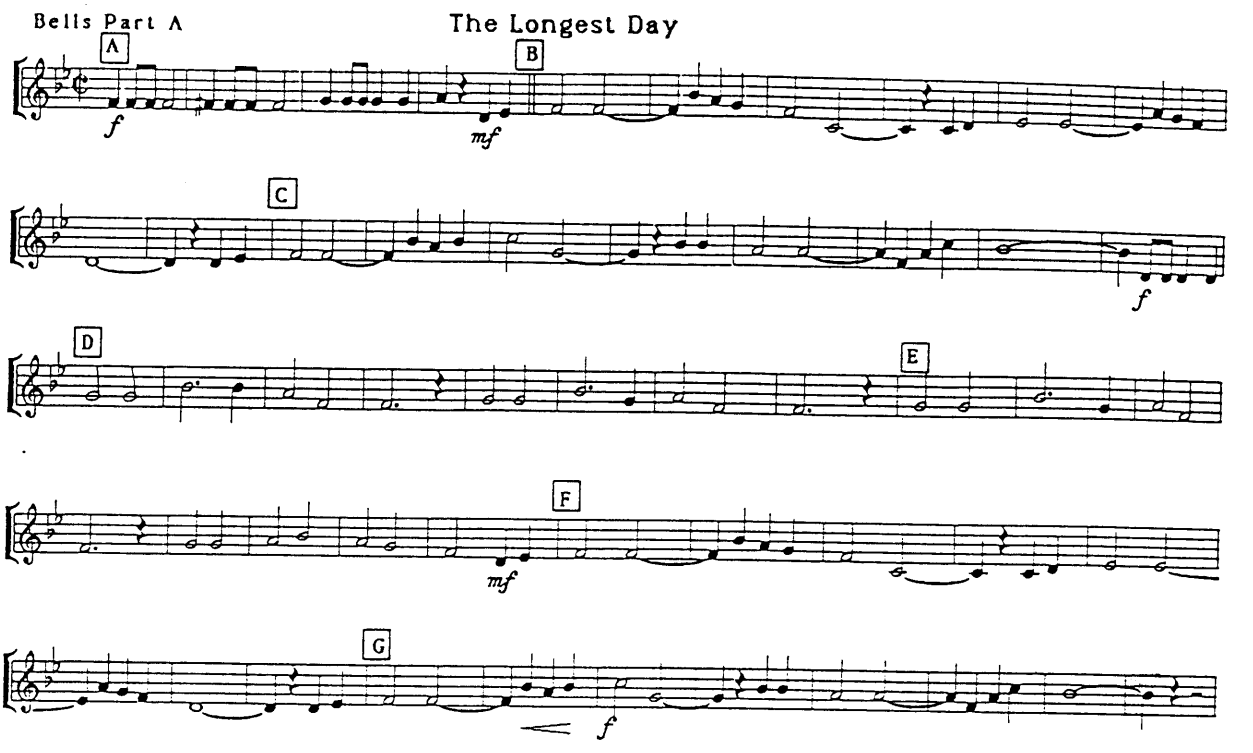


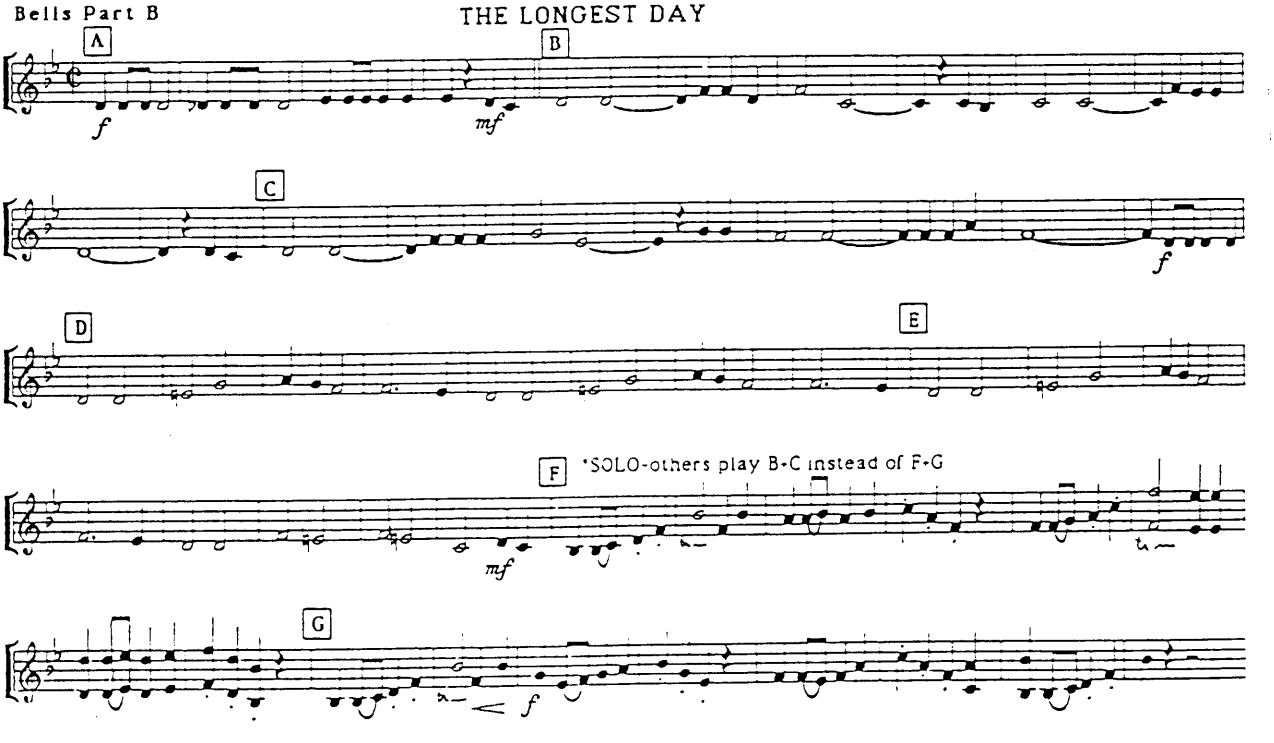
Tuba Part C

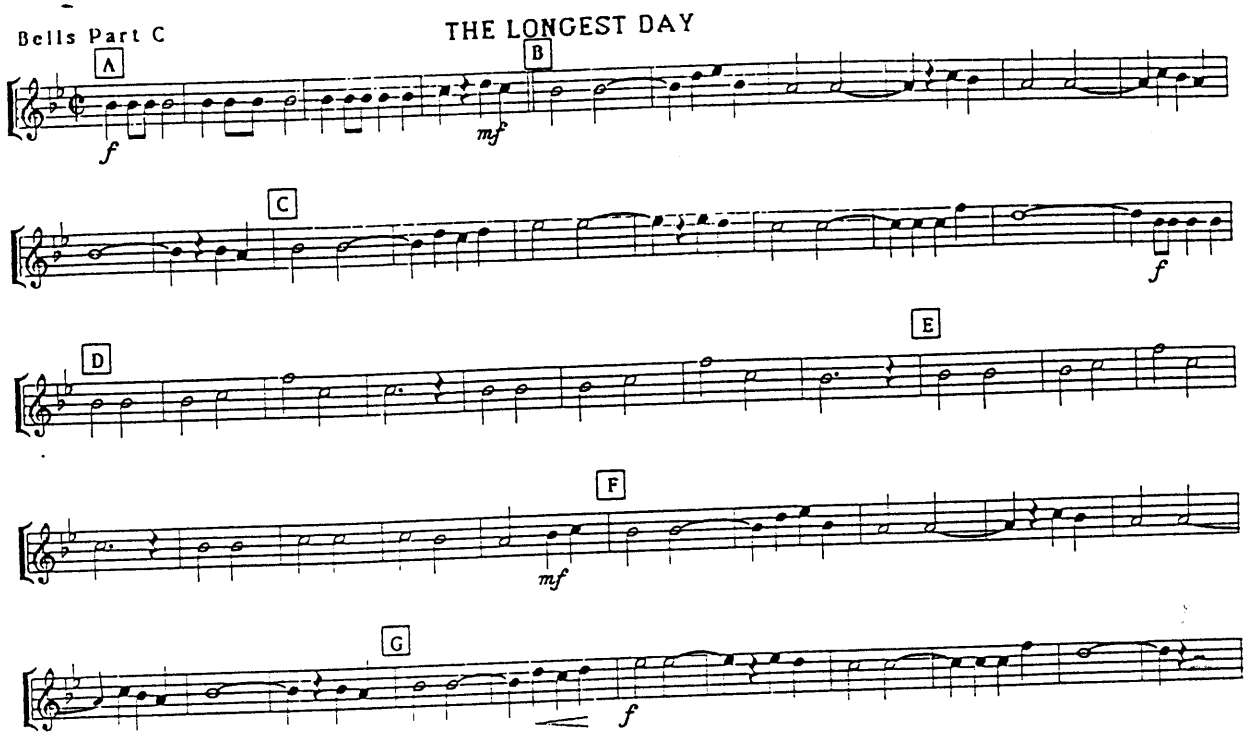


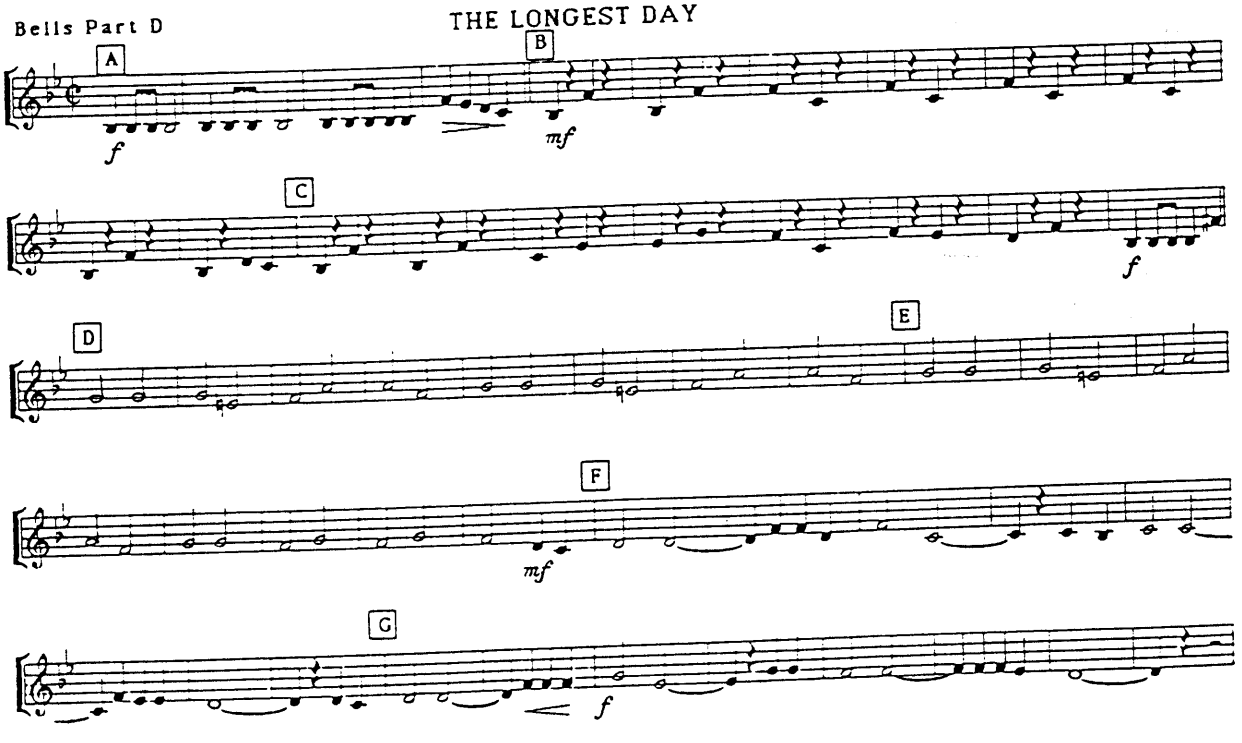
Tuba Part D




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

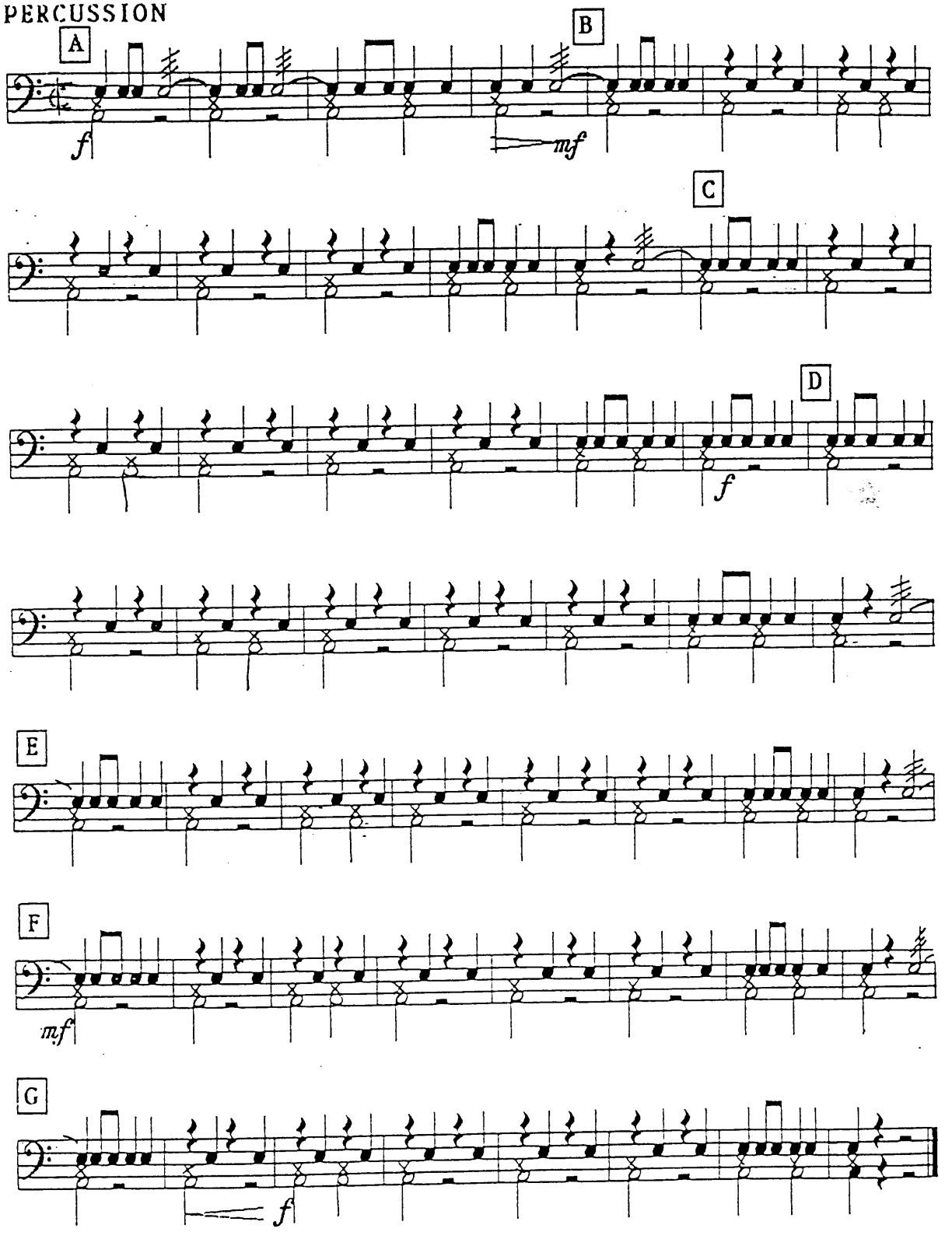

Bells Part B
THE LONGEST DAY
A
B
C
D
E
F
G
*SOLO-others play B-C instead of F-G
f
mf
f
mf
f


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

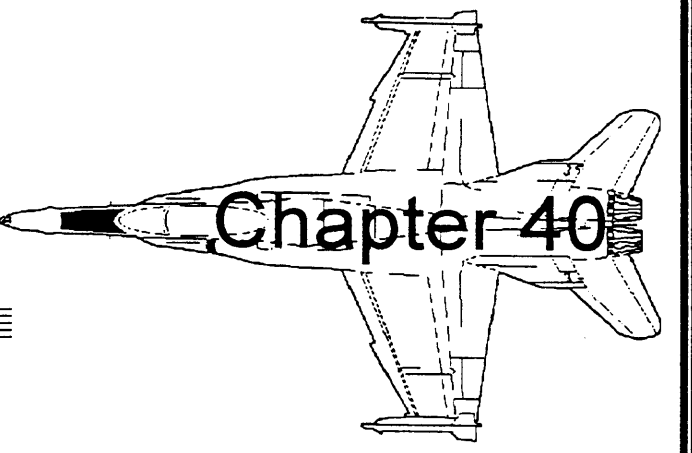

Bells Part D
THE LONGEST DAY
A
B
C
D
E
F
G
f
mf

THE LONGEST DAY

PERCUSSION



Chapter 40



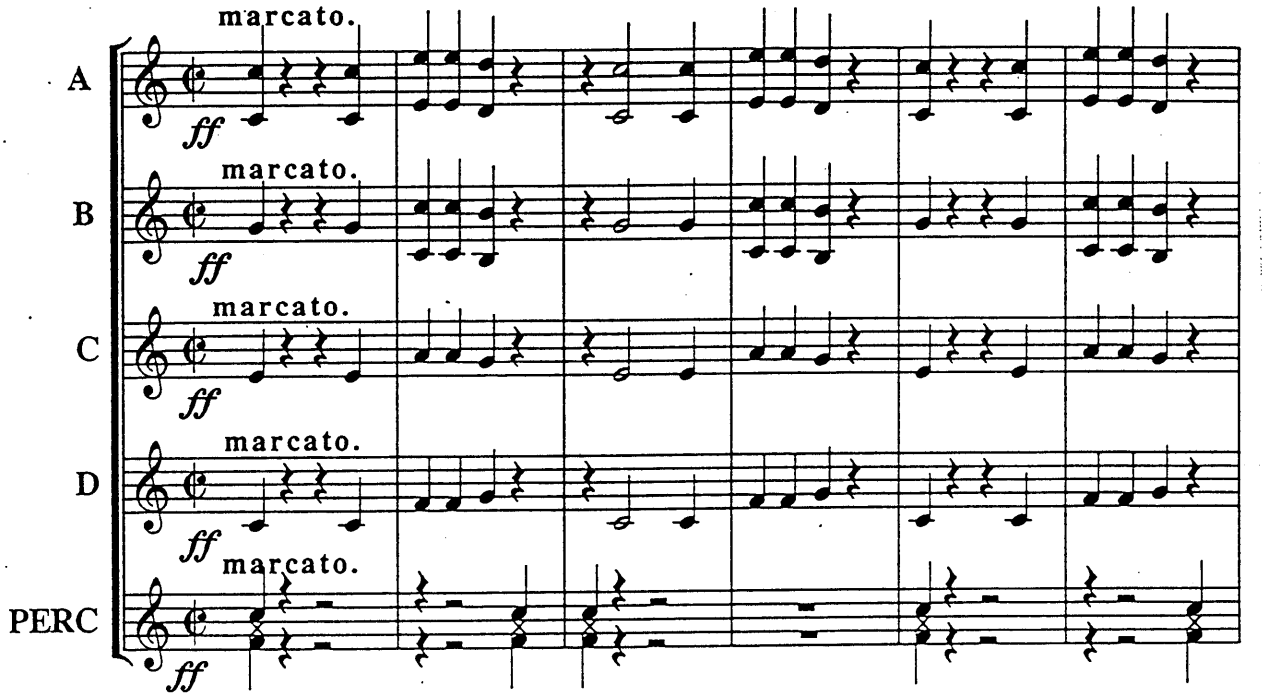
The Magnificent Seven

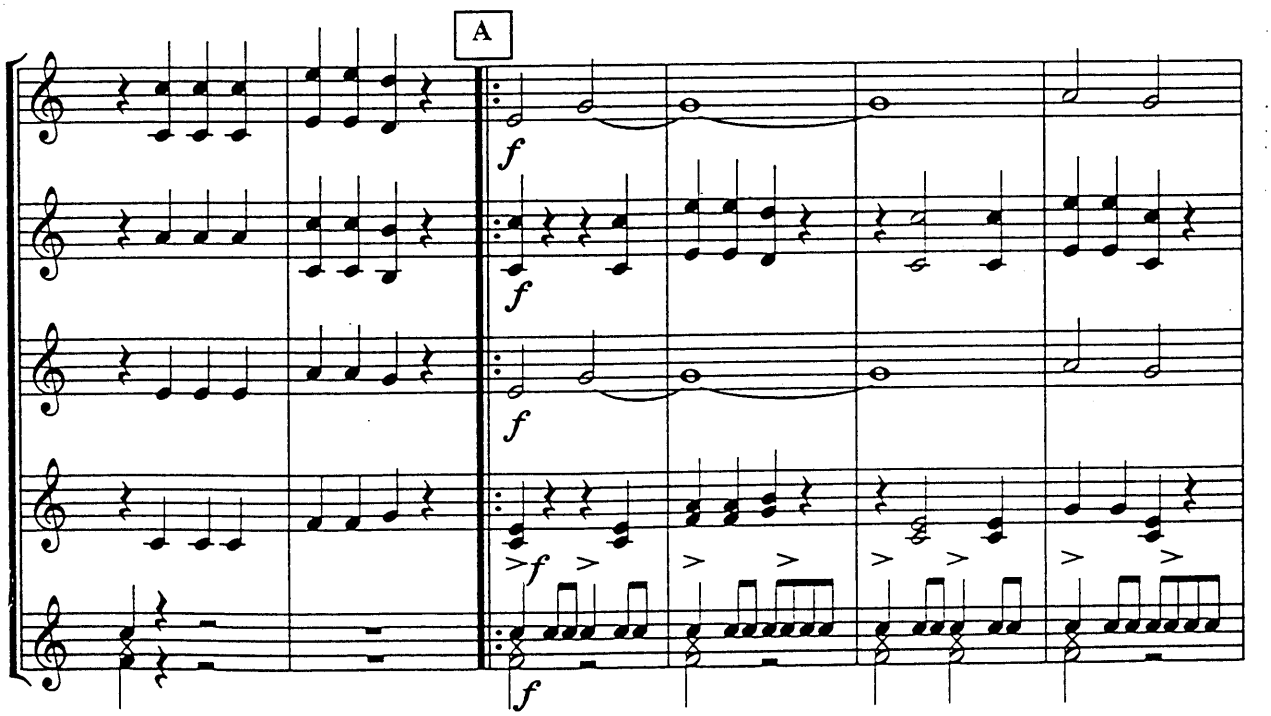
Magnificent Seven has been used over the years as the un-official march to which the graduating cadets of the Senior Leaders Course march on to for their graduation ceremony. The Senior Leaders Course is held in Cold Lake Alberta and focuses on developing leadership skills in senior cadets from Squadrons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

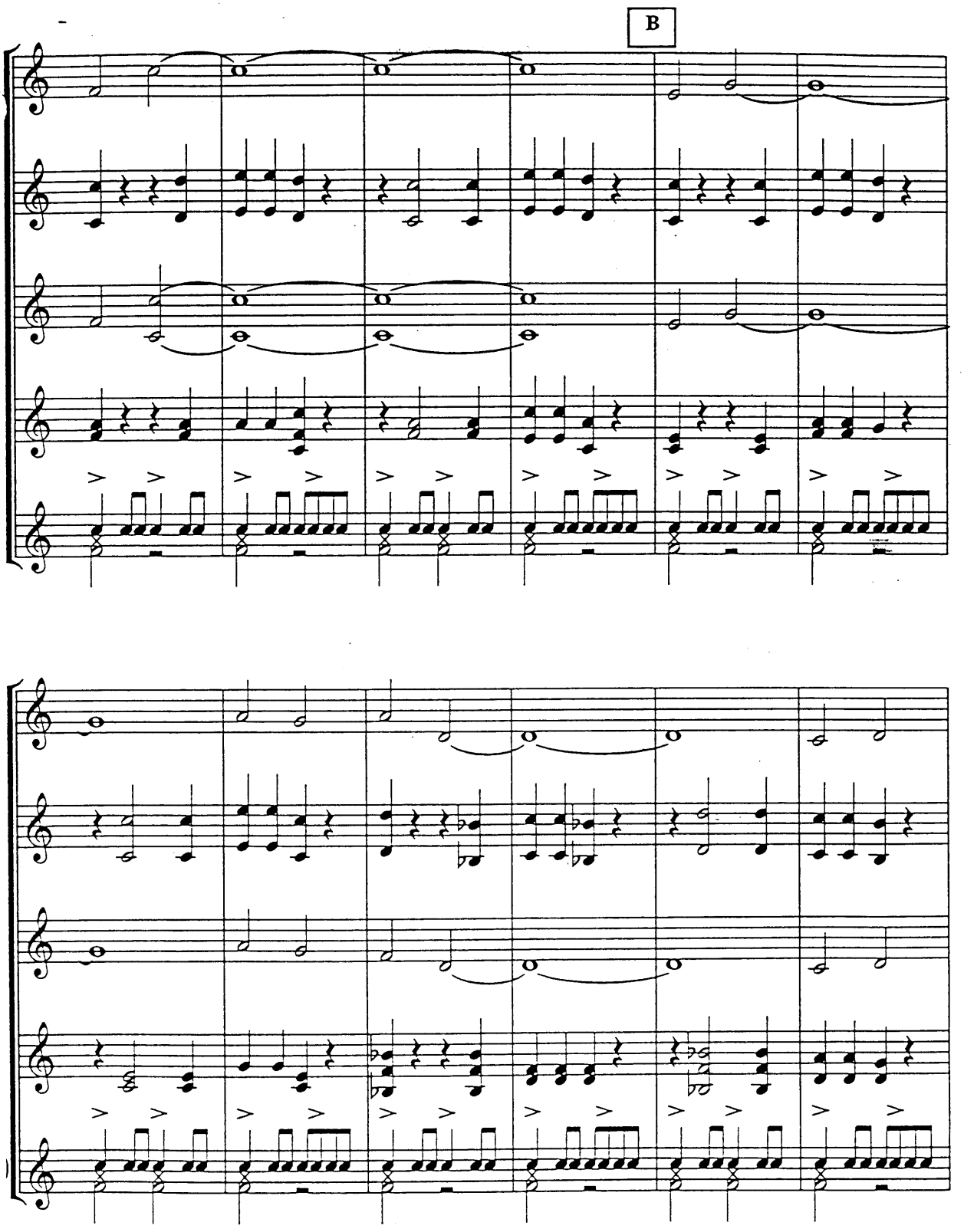
THE MAGNIFICENT SEVEN

B♭ Conductor

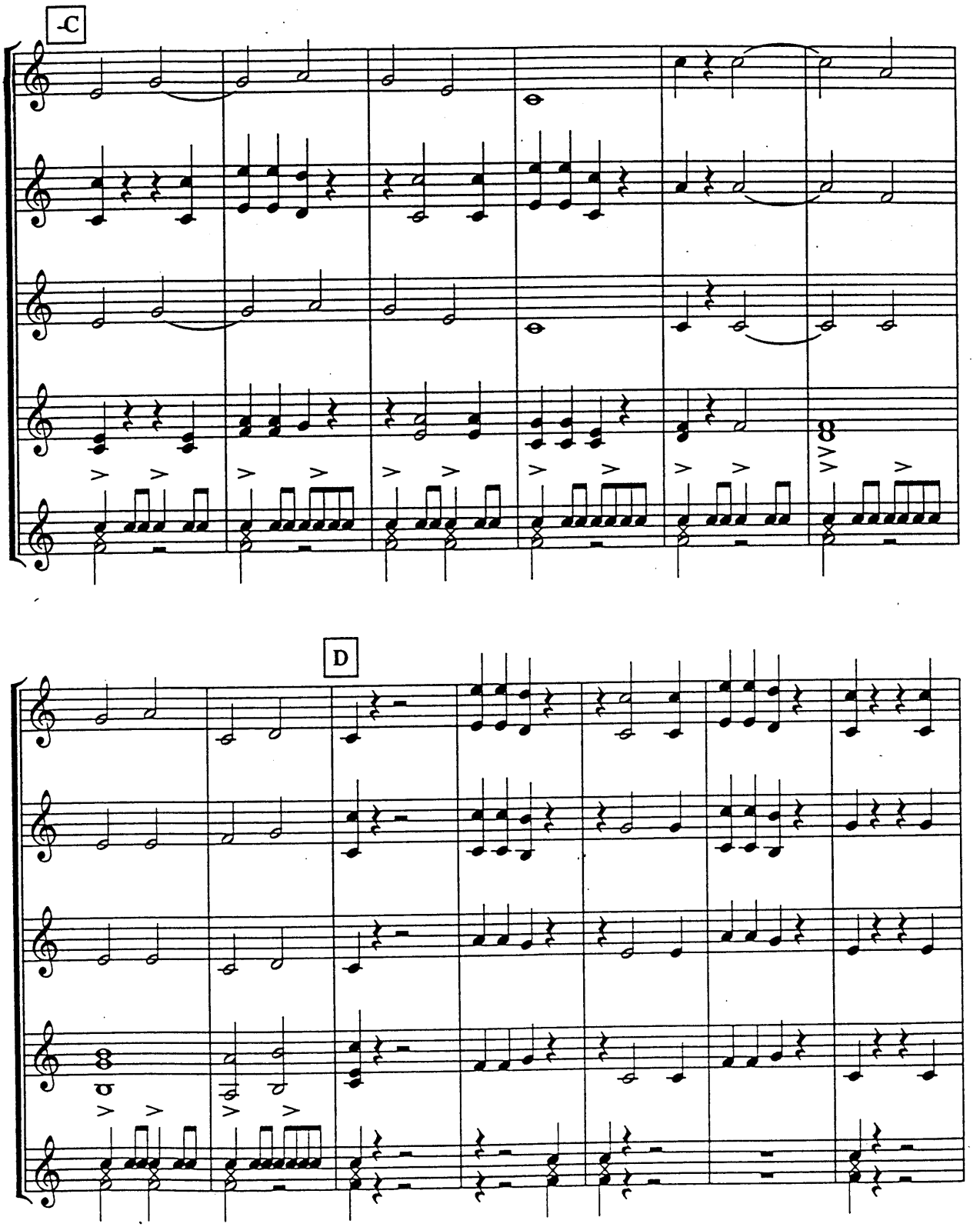
QUICK MARCH



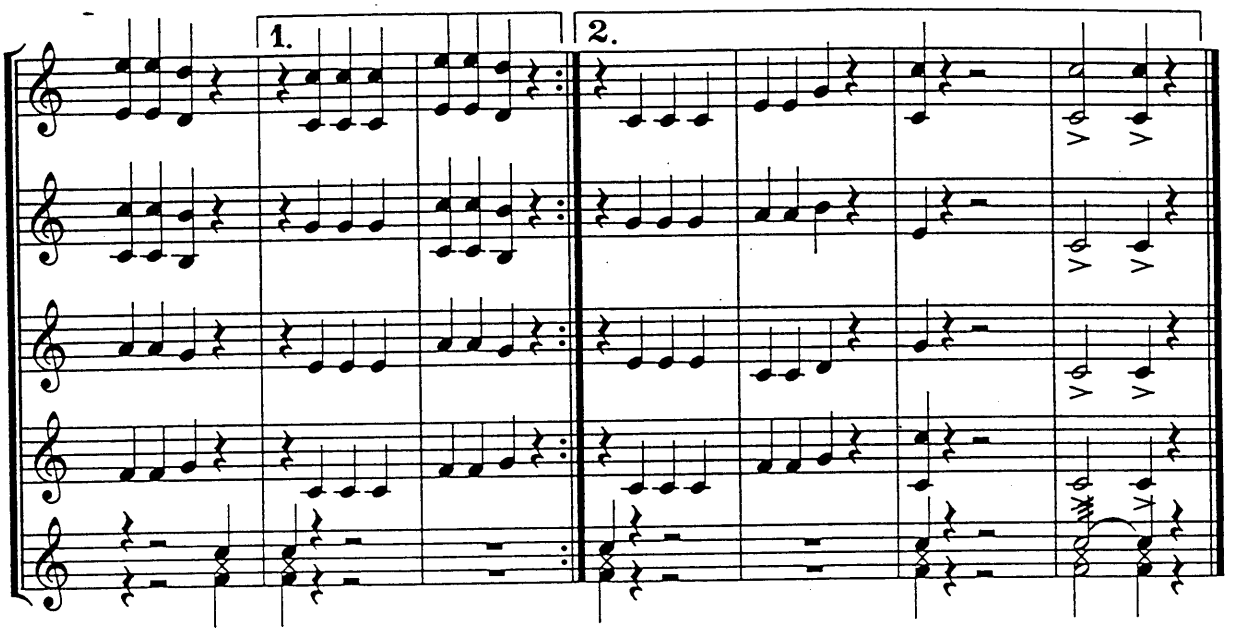




THE MAGNIFICENT SEVEN PAGE 2

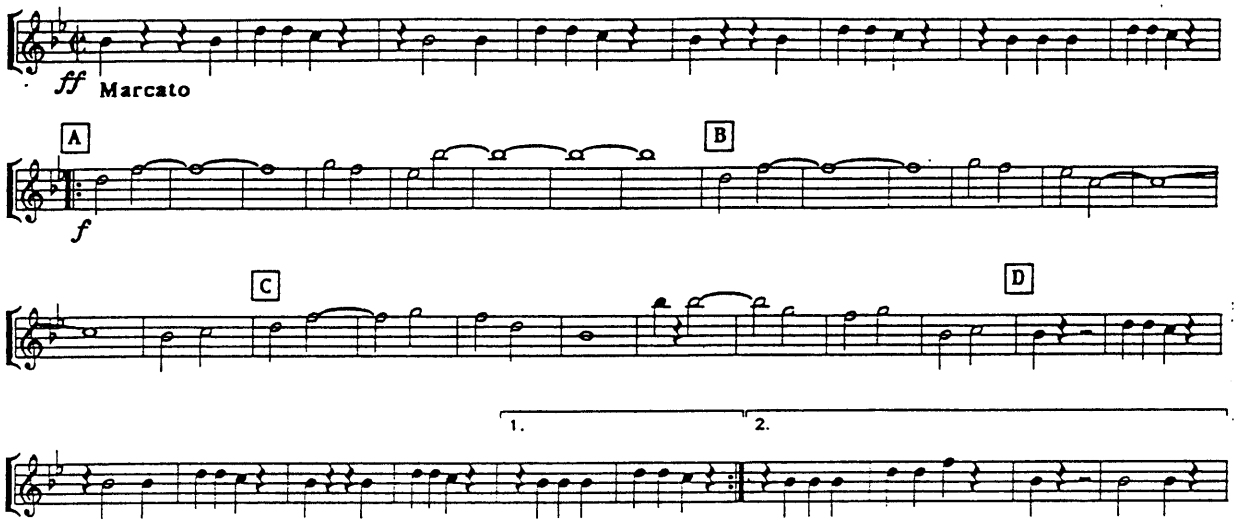


THE MAGNIFICENT SEVEN PAGE 3


1.
2.

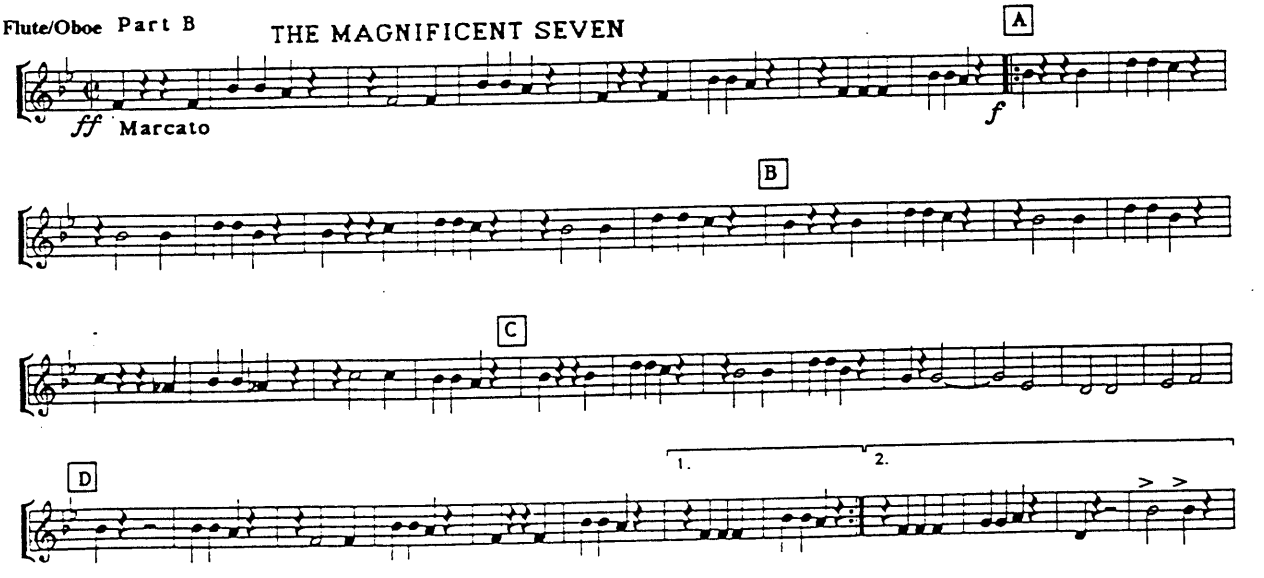
Flute/Oboe Part A

THE MAGNIFICENT SEVEN



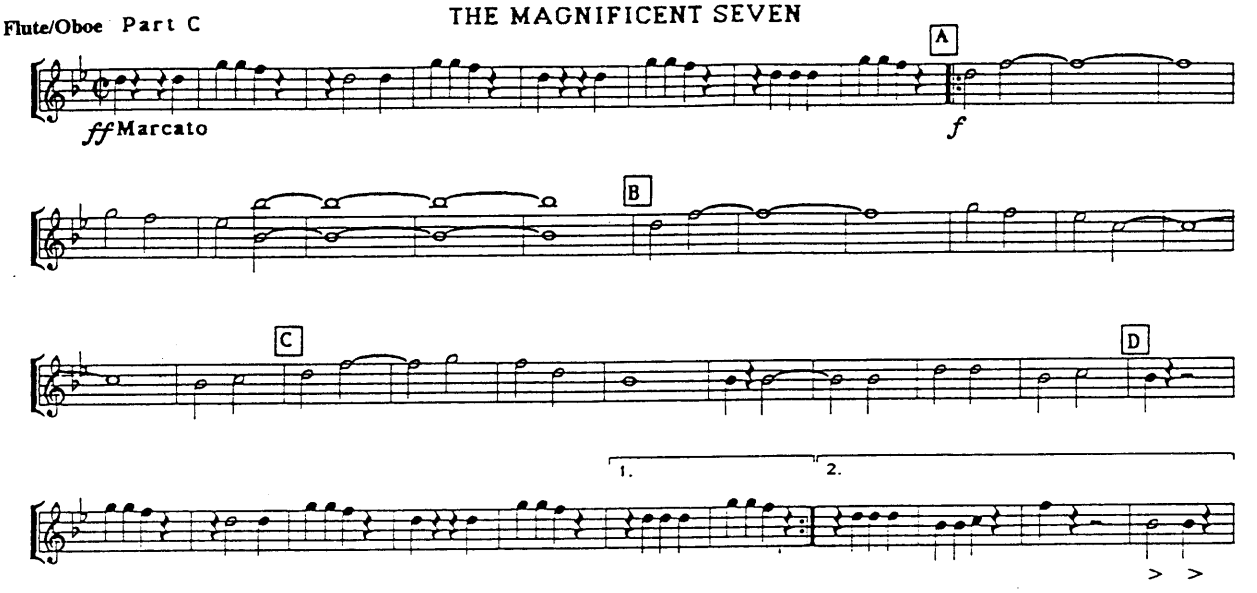
Flute/Oboe Part B

THE MAGNIFICENT SEVEN



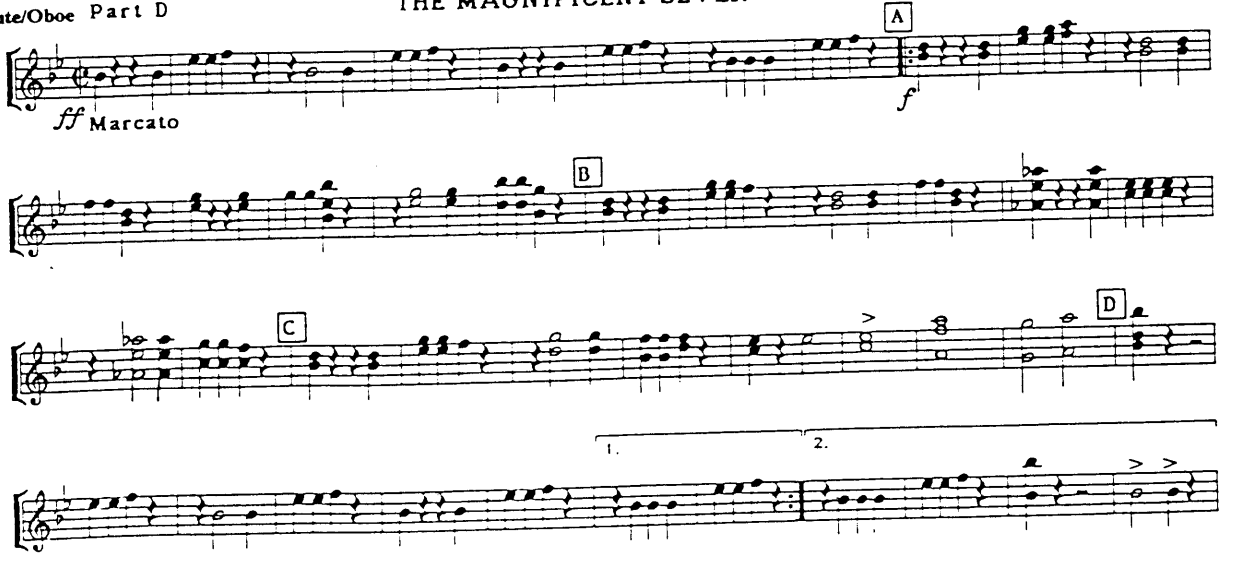
Flute/Oboe Part C

THE MAGNIFICENT SEVEN



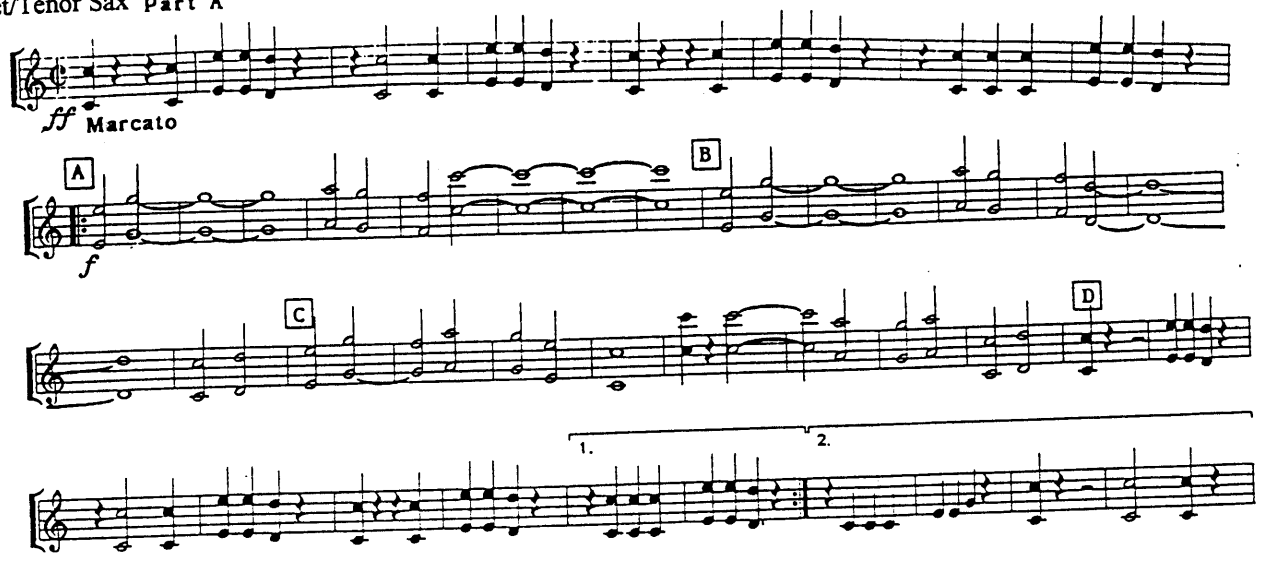
Flute/Oboe Part D

THE MAGNIFICENT SEVEN



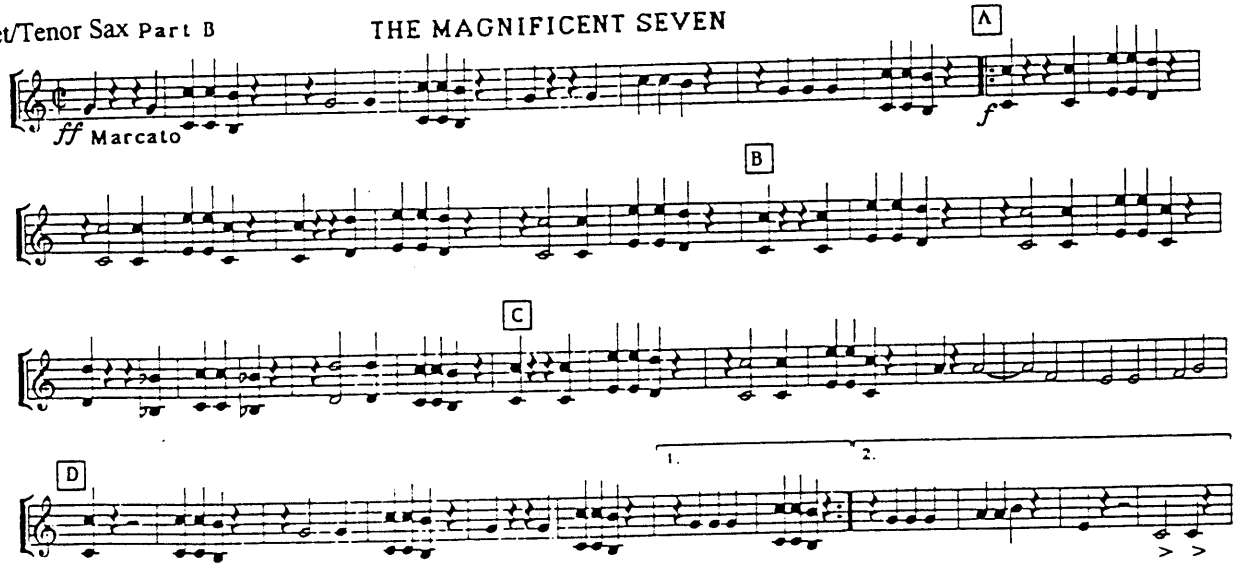
Clarinet/Tenor Sax Part A

THE MAGNIFICENT SEVEN



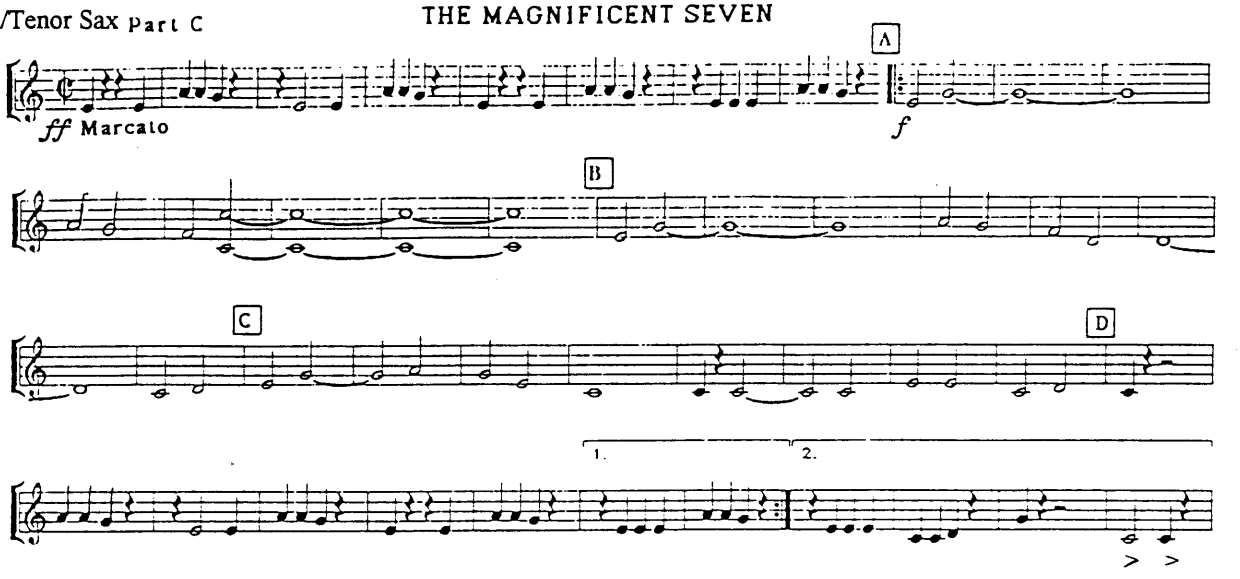
Clarinet/Tenor Sax Part B

THE MAGNIFICENT SEVEN



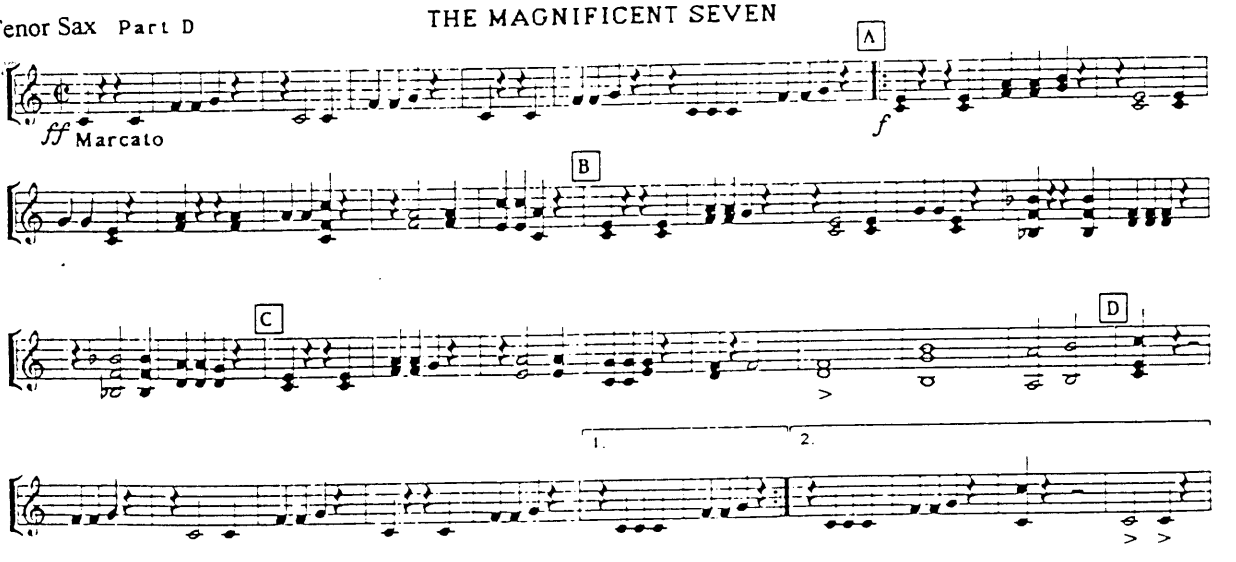
Clarinet/Tenor Sax Part C

THE MAGNIFICENT SEVEN



Clarinet/Tenor Sax Part D

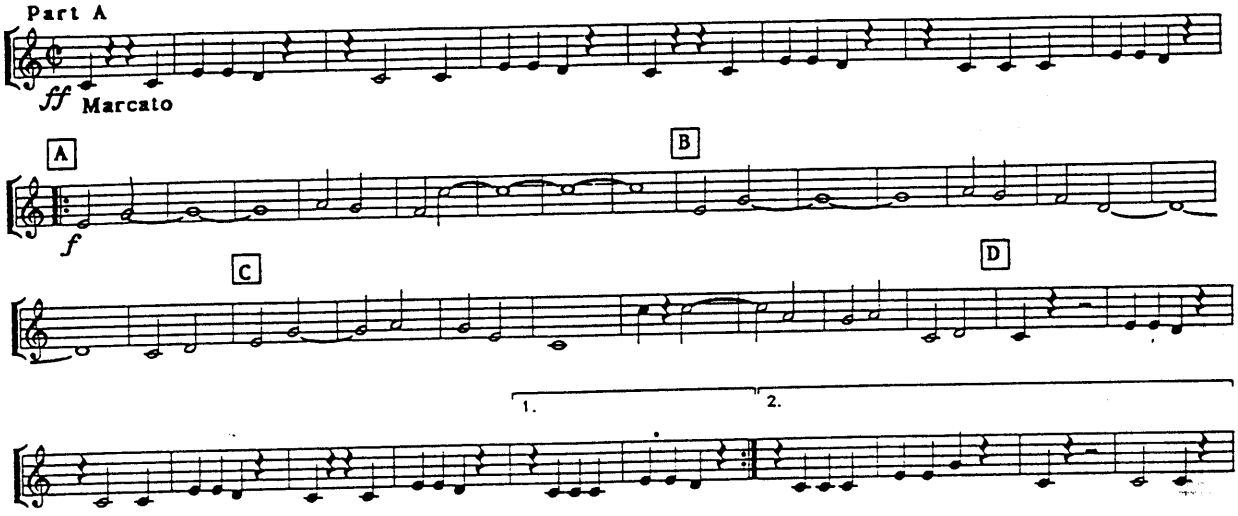
THE MAGNIFICENT SEVEN



Trumpet/Baritone T.C.
/Bass Clarinet

THE MAGNIFICENT SEVEN

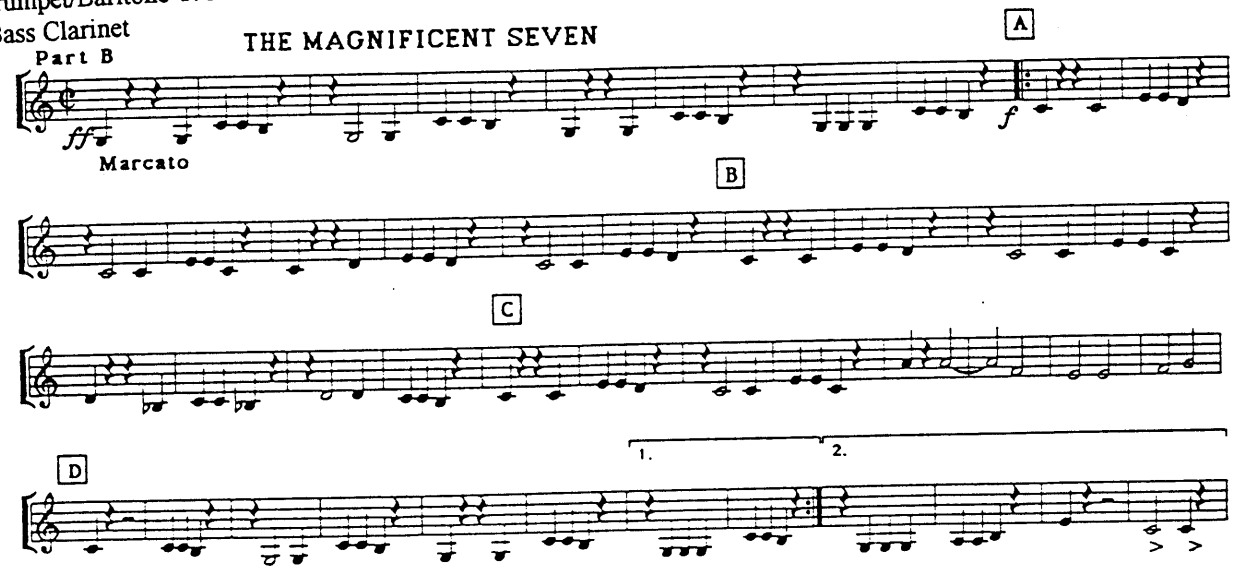
Part A



Trumpet/Baritone T.C.
/Bass Clarinet

THE MAGNIFICENT SEVEN

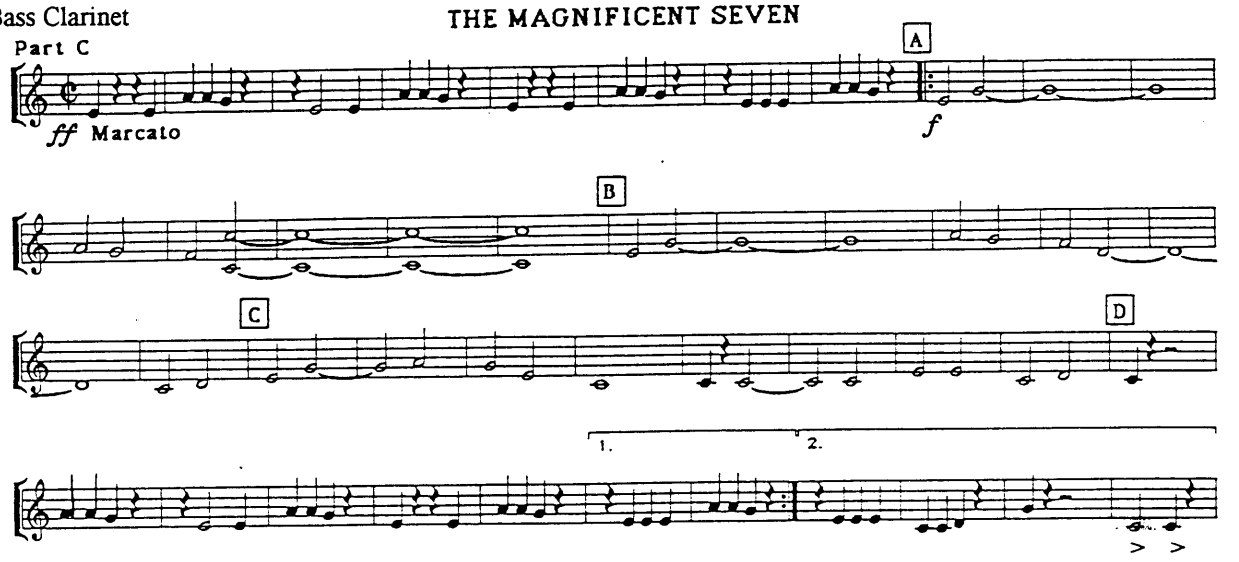
Part B



Trumpet/Baritone T.C.
/Bass Clarinet

THE MAGNIFICENT SEVEN

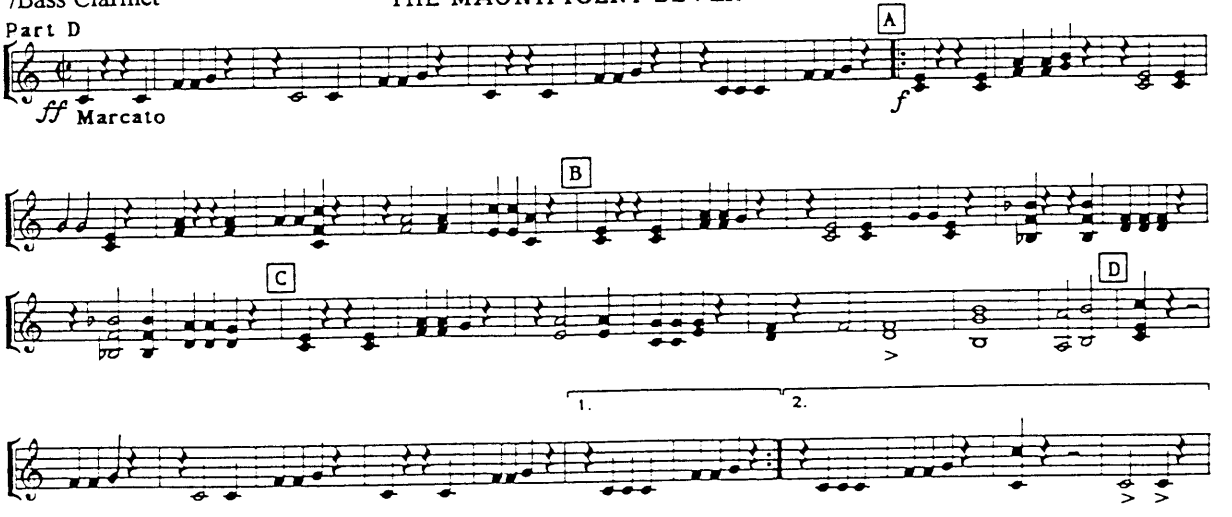
Part C



Trumpet/Baritone T.C.
/Bass Clarinet

THE MAGNIFICENT SEVEN

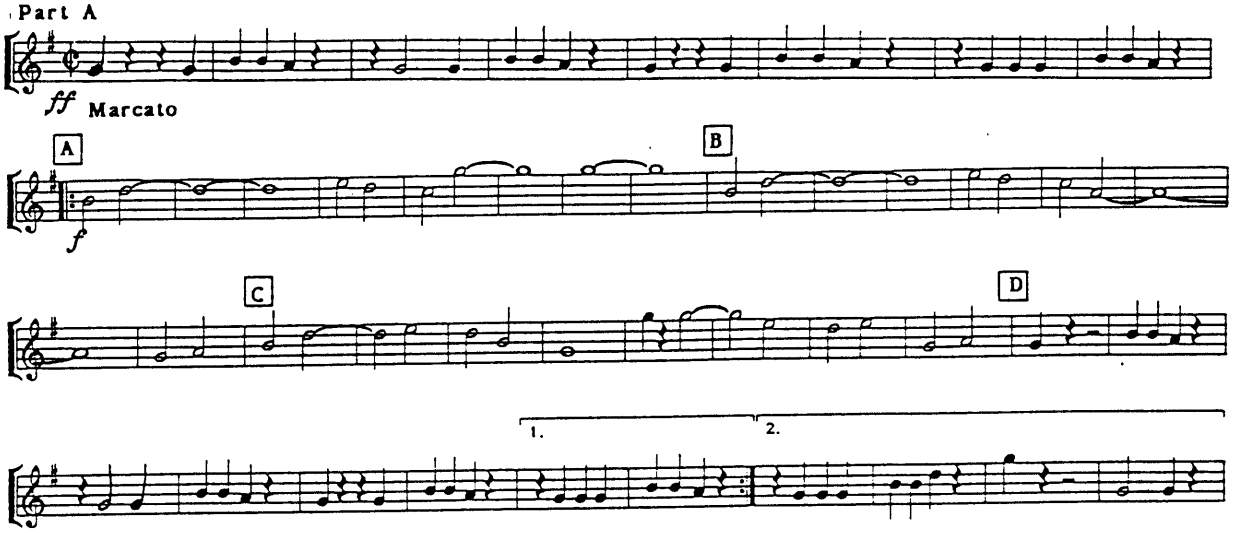
Part D



Alto/Bari Saxophone

THE MAGNIFICENT SEVEN

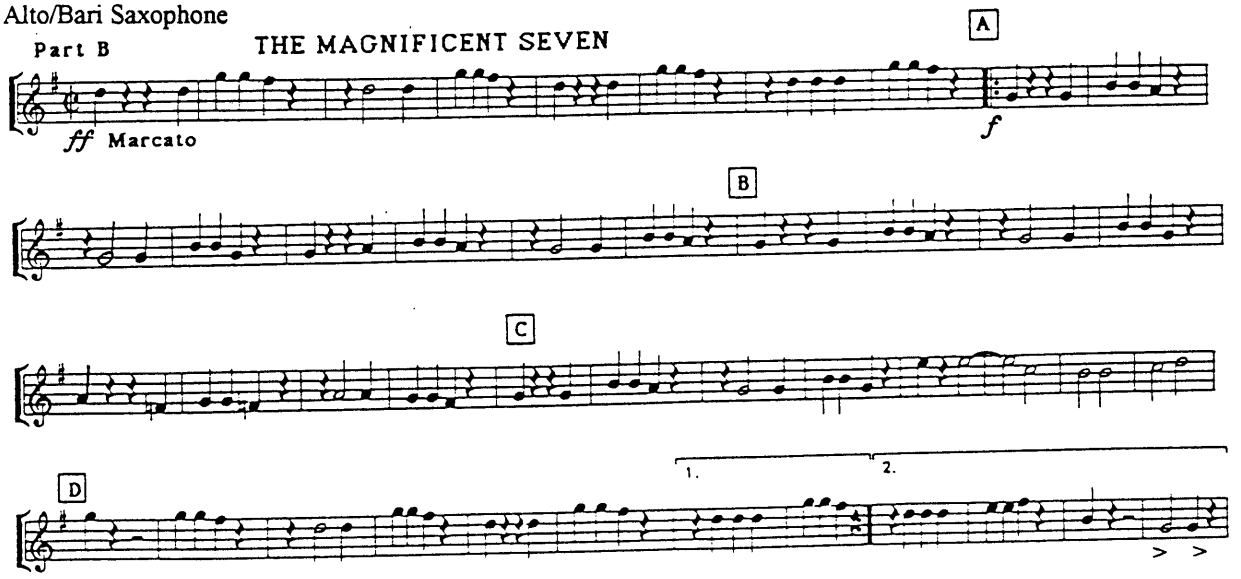
Part A



Alto/Bari Saxophone

Part B

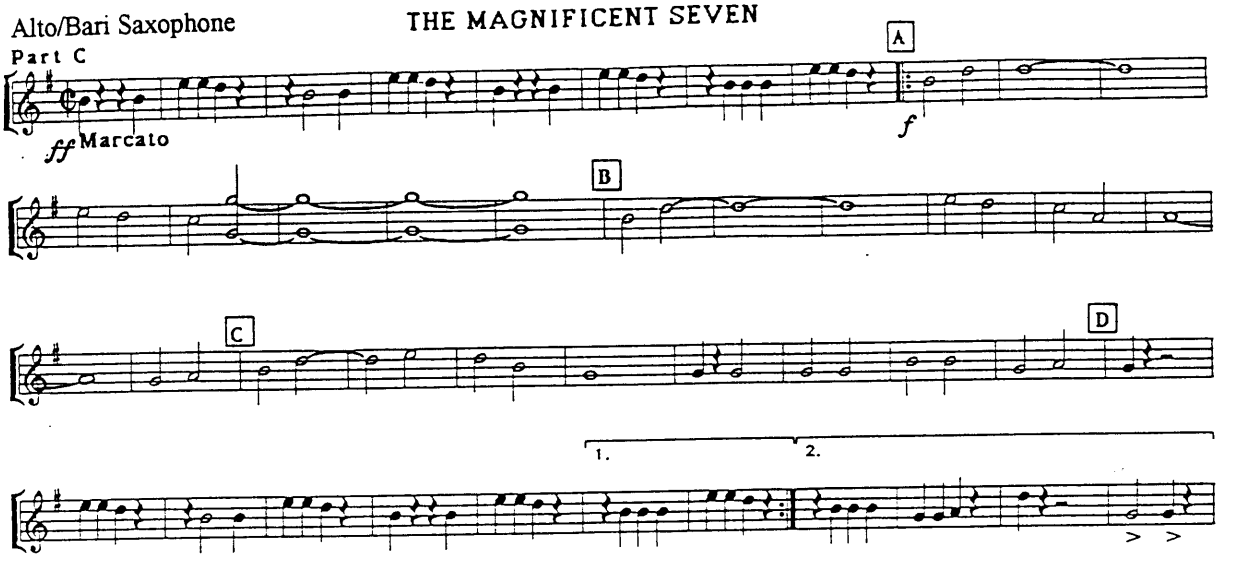
THE MAGNIFICENT SEVEN



Alto/Bari Saxophone

THE MAGNIFICENT SEVEN

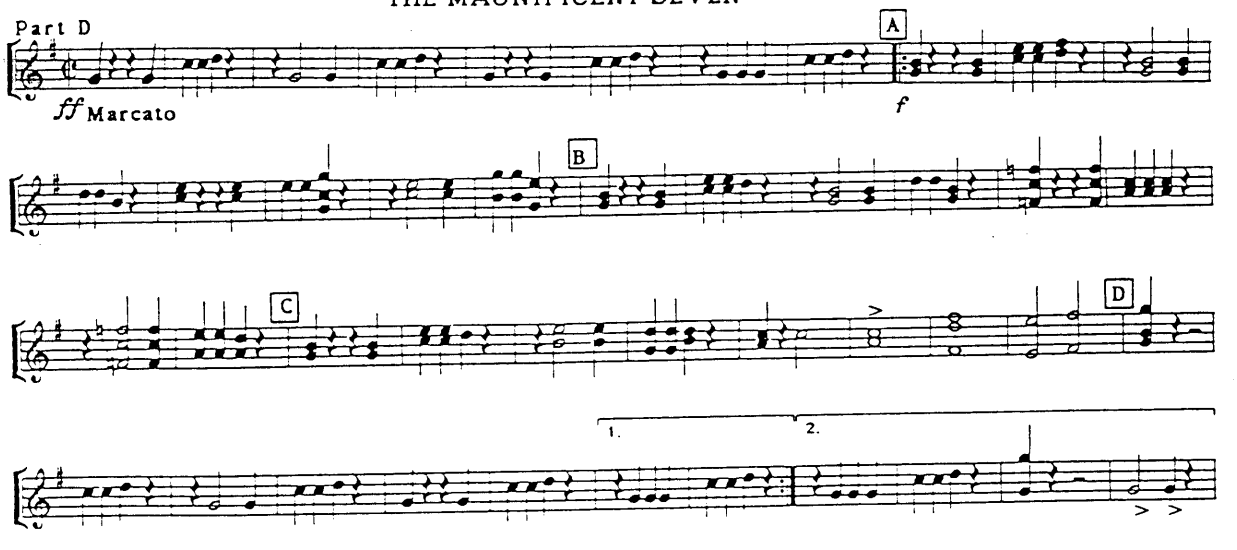
Part C



Alto/Bari Saxophone

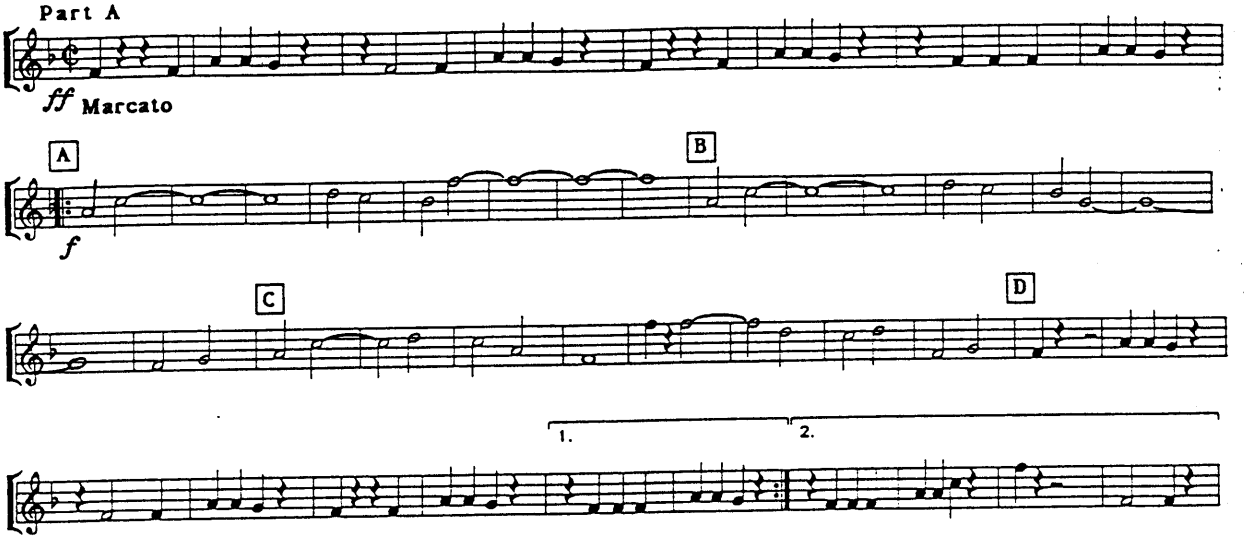
THE MAGNIFICENT SEVEN

Part D



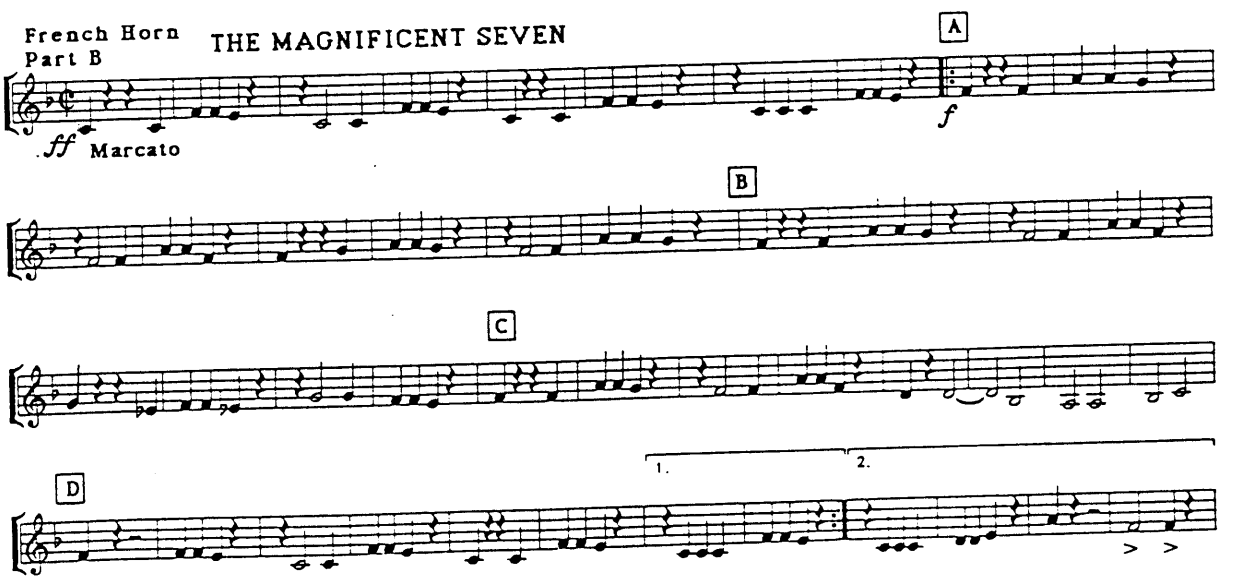
THE MAGNIFICENT SEVEN

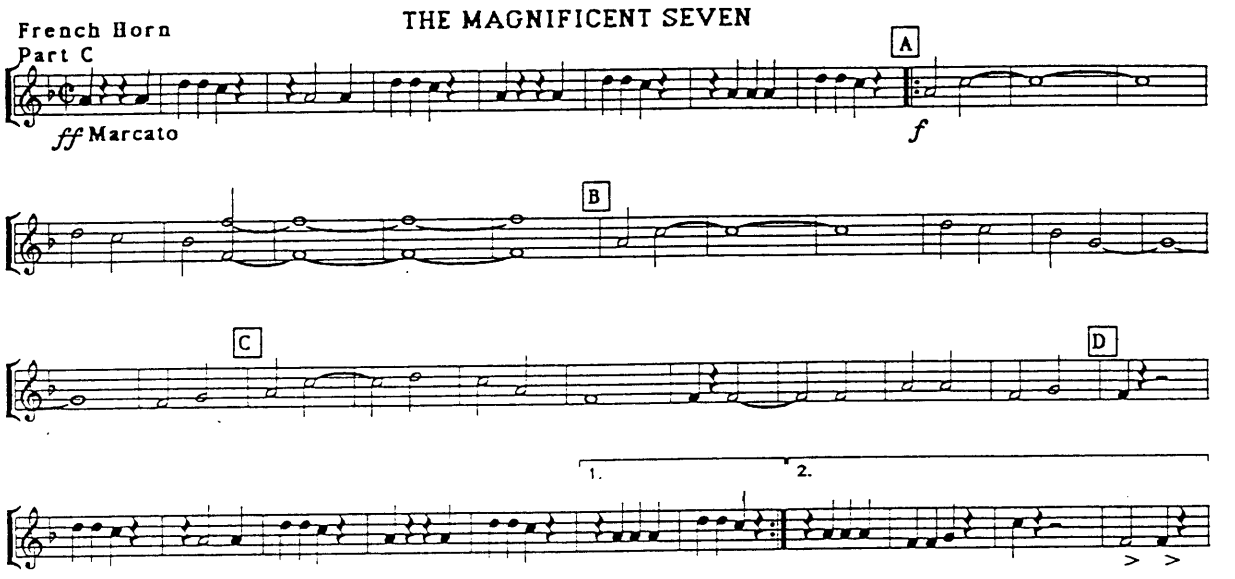
French Horn
Part A

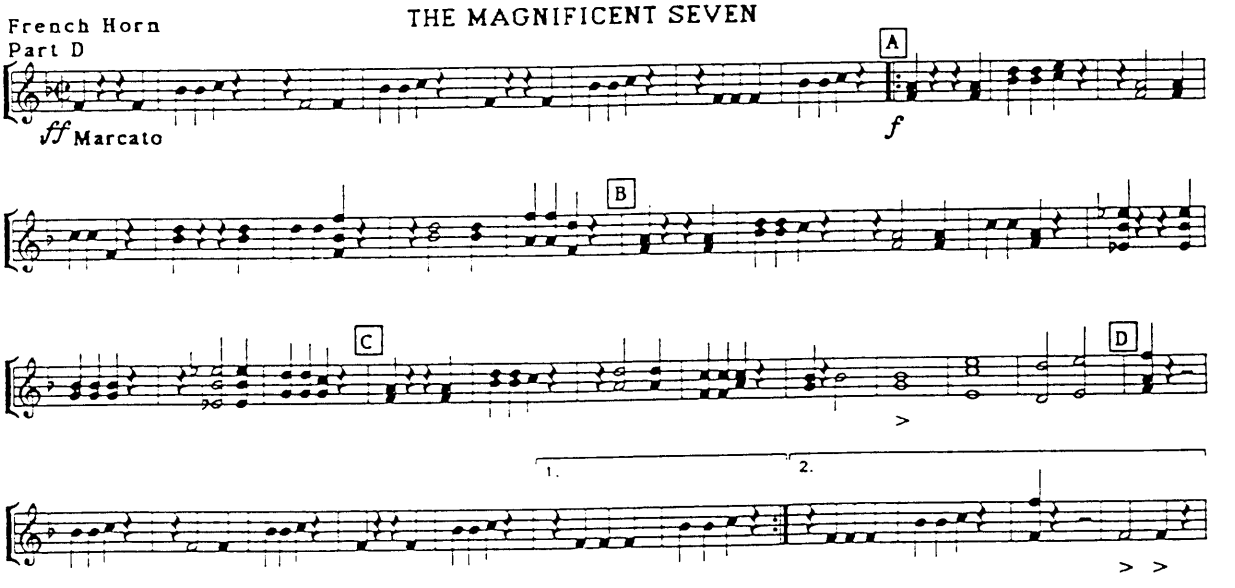


French Horn
Part B

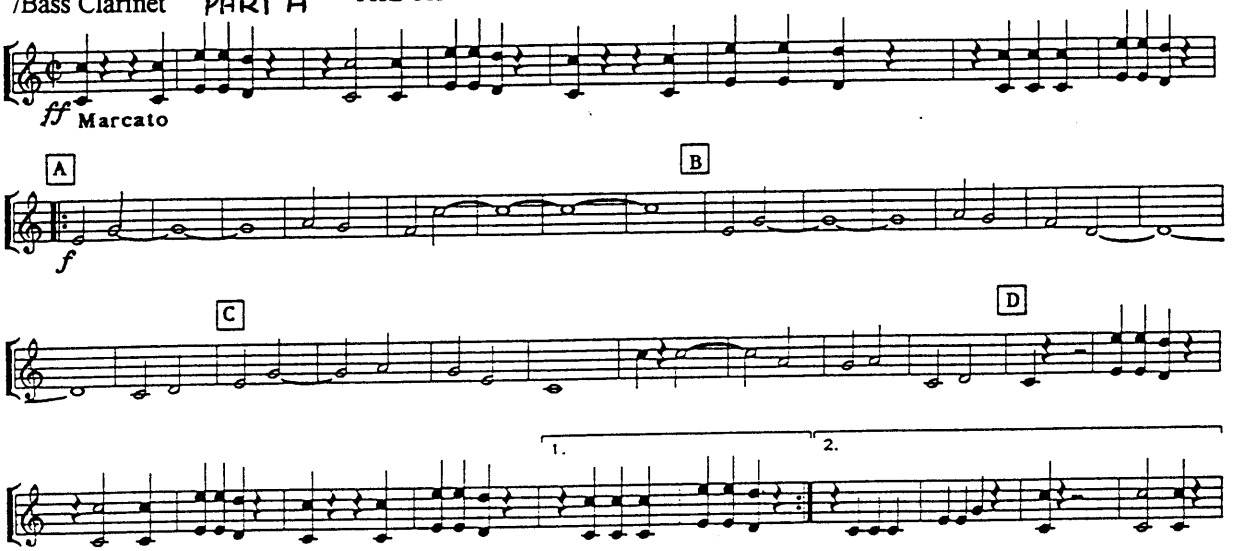
THE MAGNIFICENT SEVEN



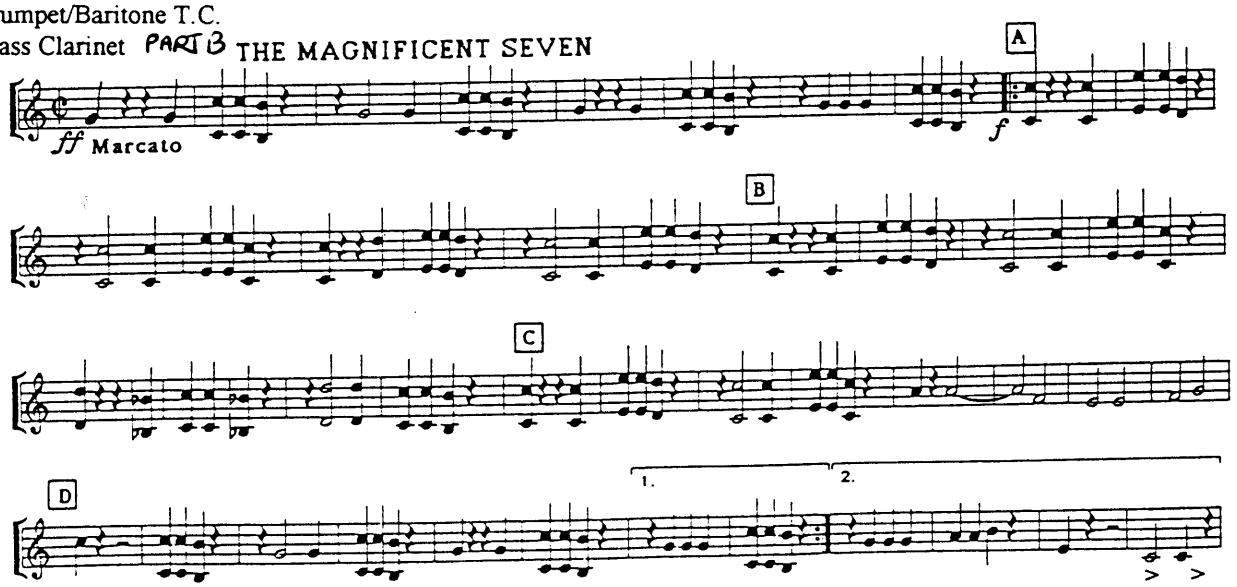

THE MAGNIFICENT SEVEN
French Horn
Part C
ff Marcato
A
f
B
C
D
1.
2.


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

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

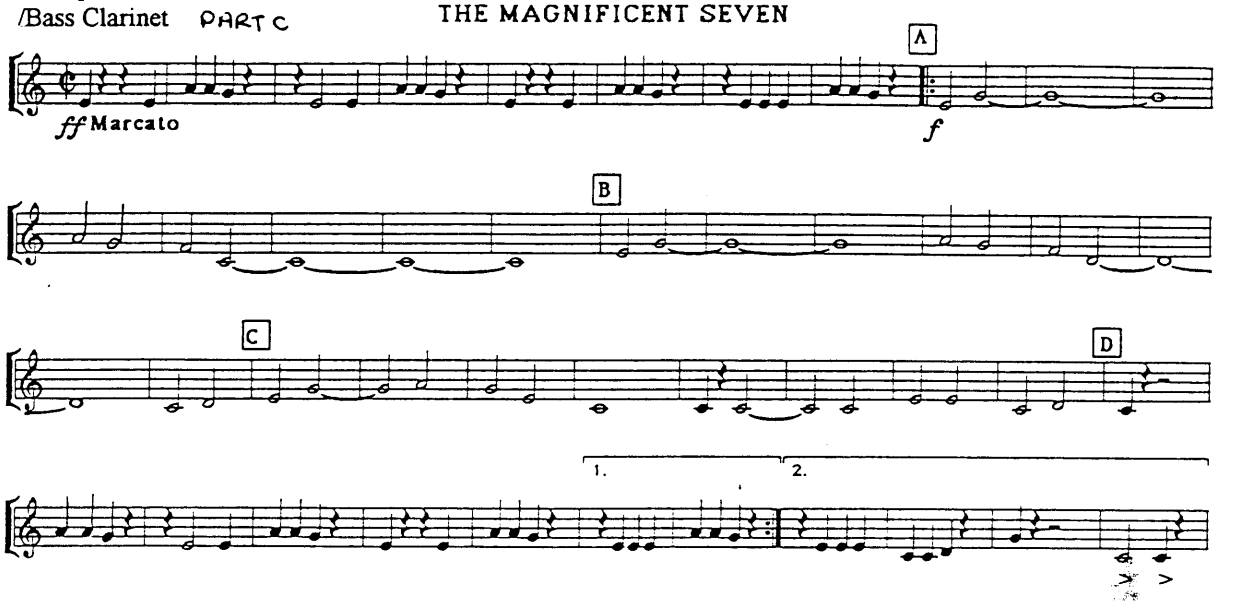


Trumpet/Baritone T.C.
/Bass Clarinet PART B THE MAGNIFICENT SEVEN



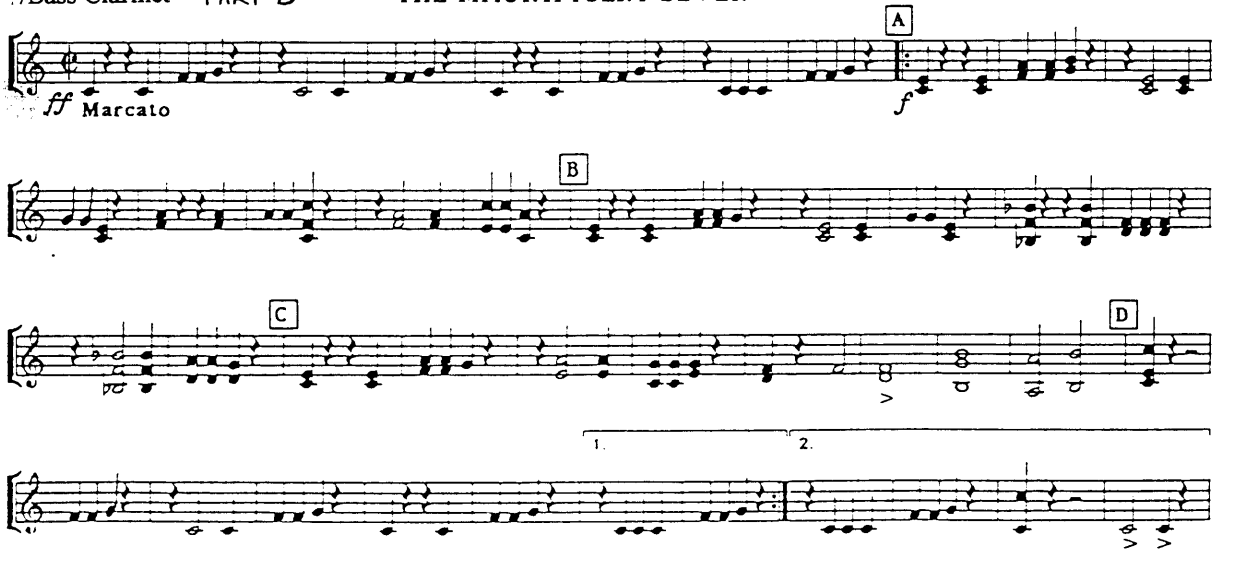
Trumpet/Baritone T.C.
/Bass Clarinet PART C

THE MAGNIFICENT SEVEN



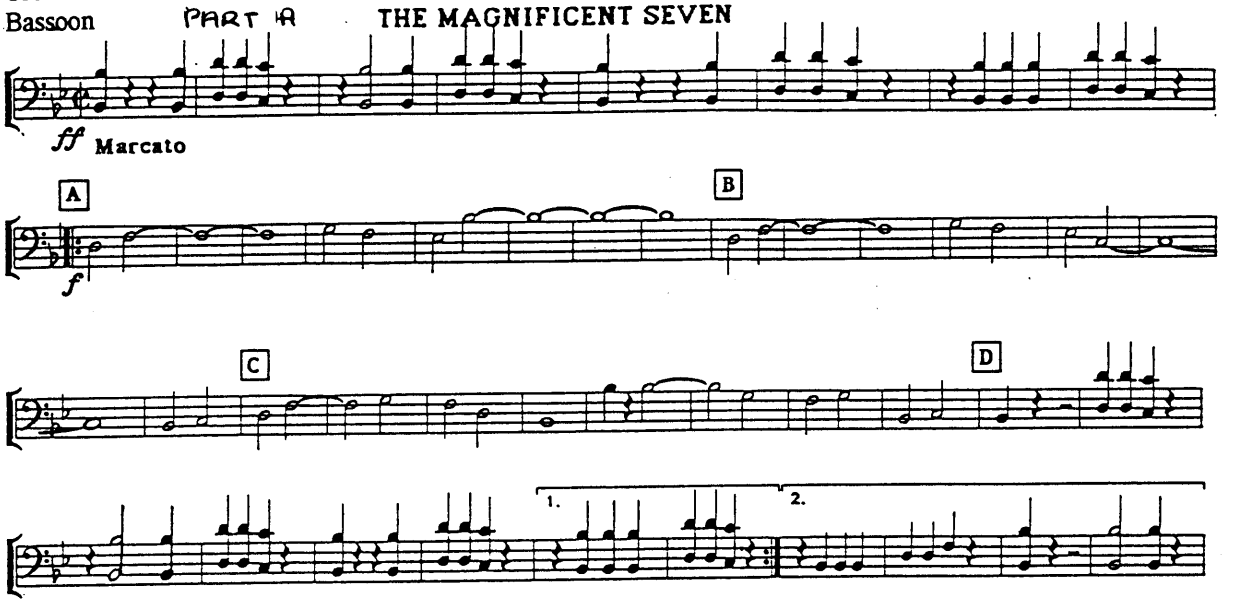
Trumpet/Baritone T.C.
/Bass Clarinet PART D

THE MAGNIFICENT SEVEN



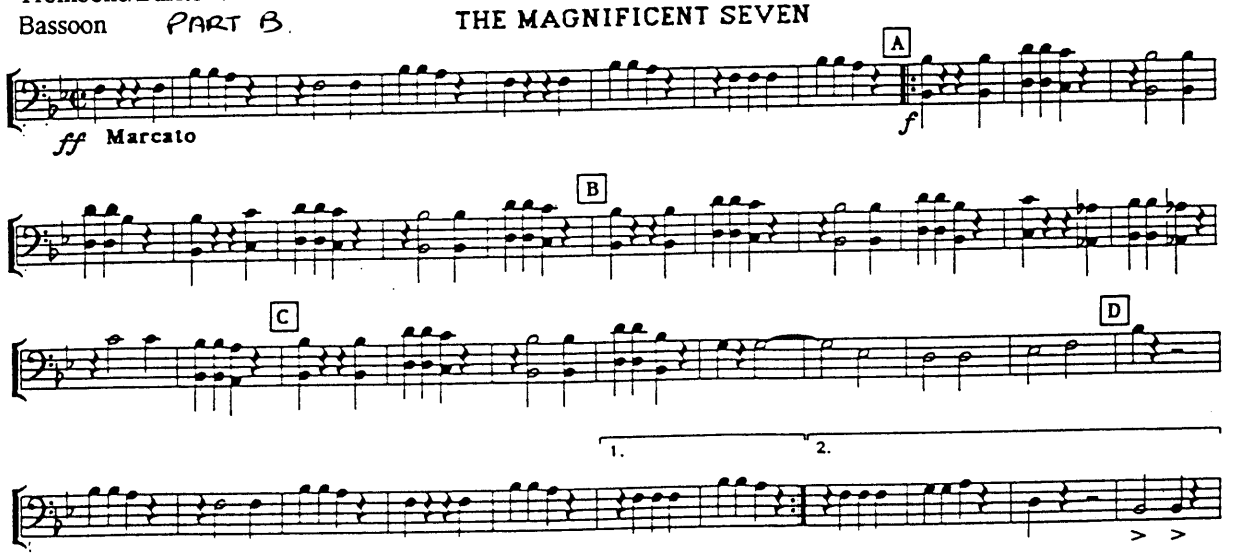
Trombone/Baritone B.C.
Bassoon PART A

THE MAGNIFICENT SEVEN



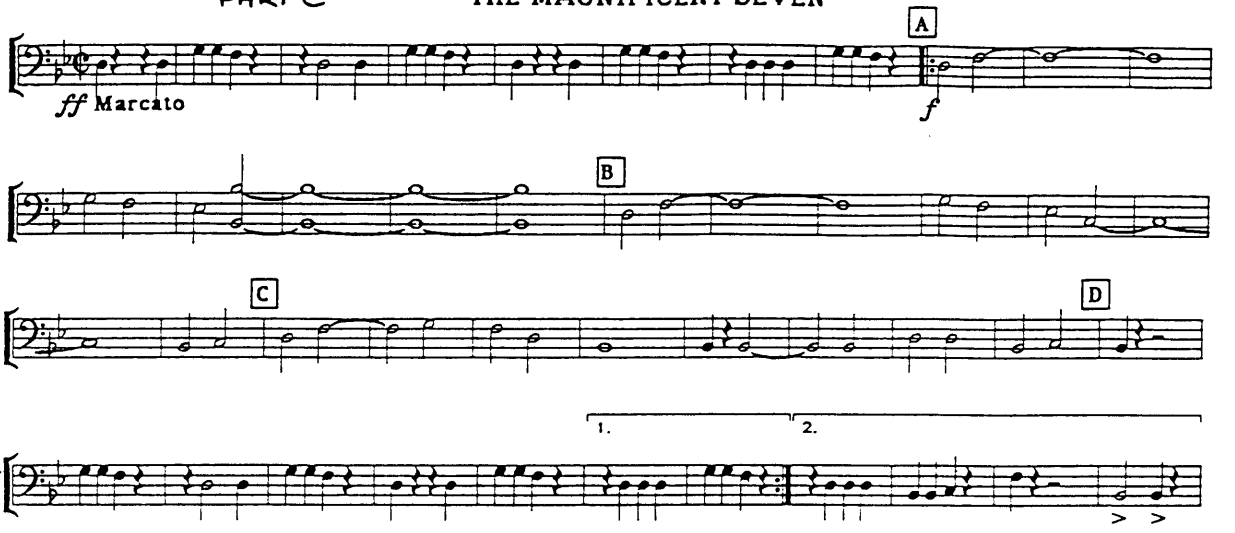
Trombone/Baritone B.C.
Bassoon PART B.

THE MAGNIFICENT SEVEN



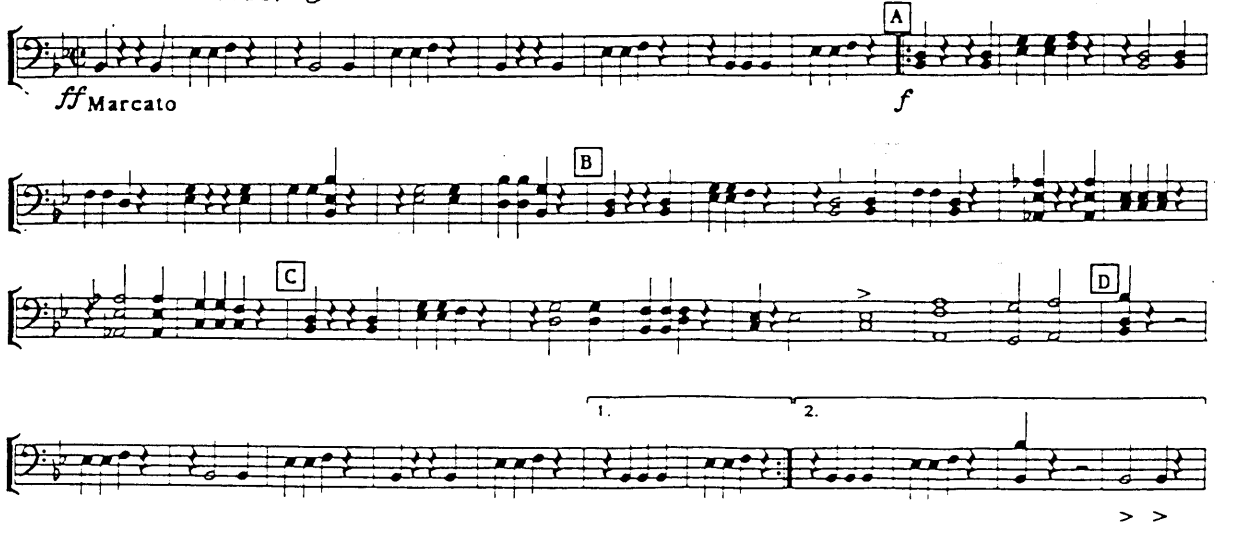
Trombone/Baritone B.C.
Bassoon PART C

THE MAGNIFICENT SEVEN



Trombone/Baritone B.C.
Bassoon PART D

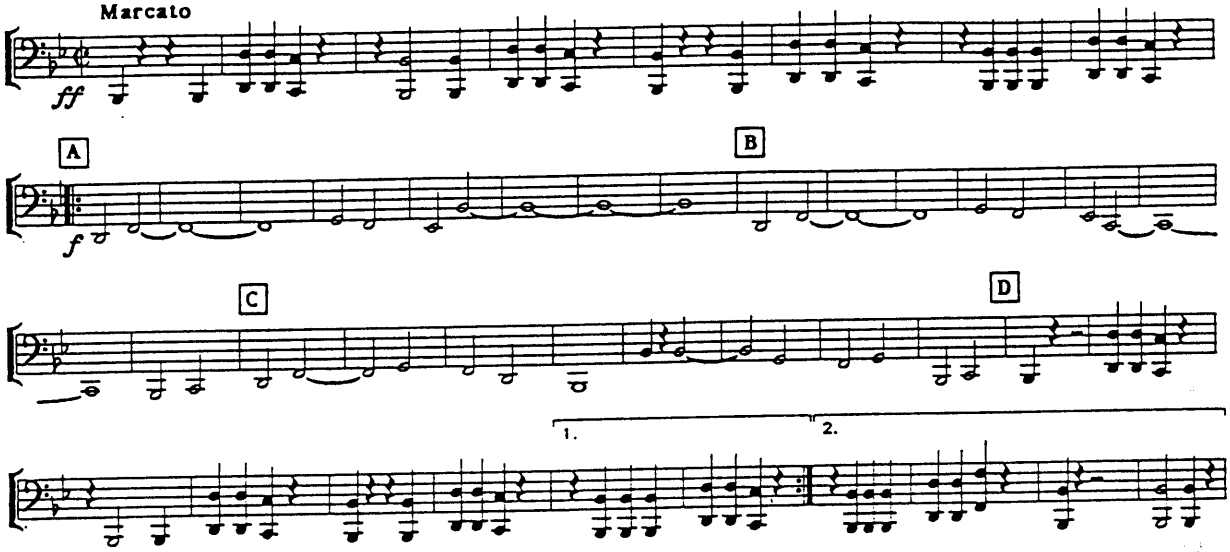
THE MAGNIFICENT SEVEN



THE MAGNIFICENT SEVEN

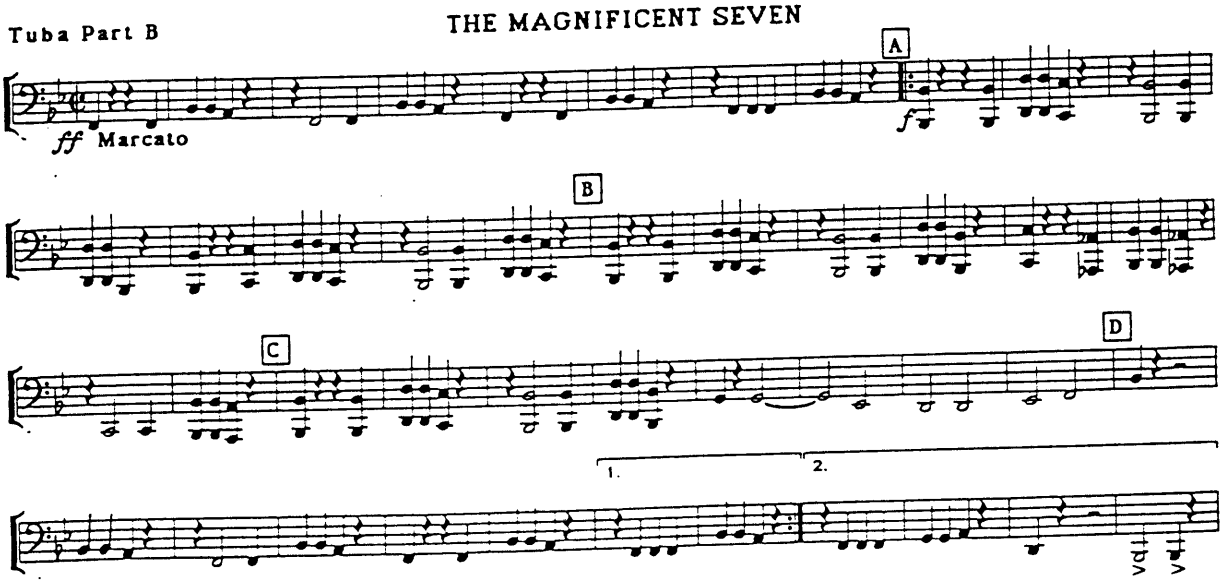
Tuba Part A

Marcato



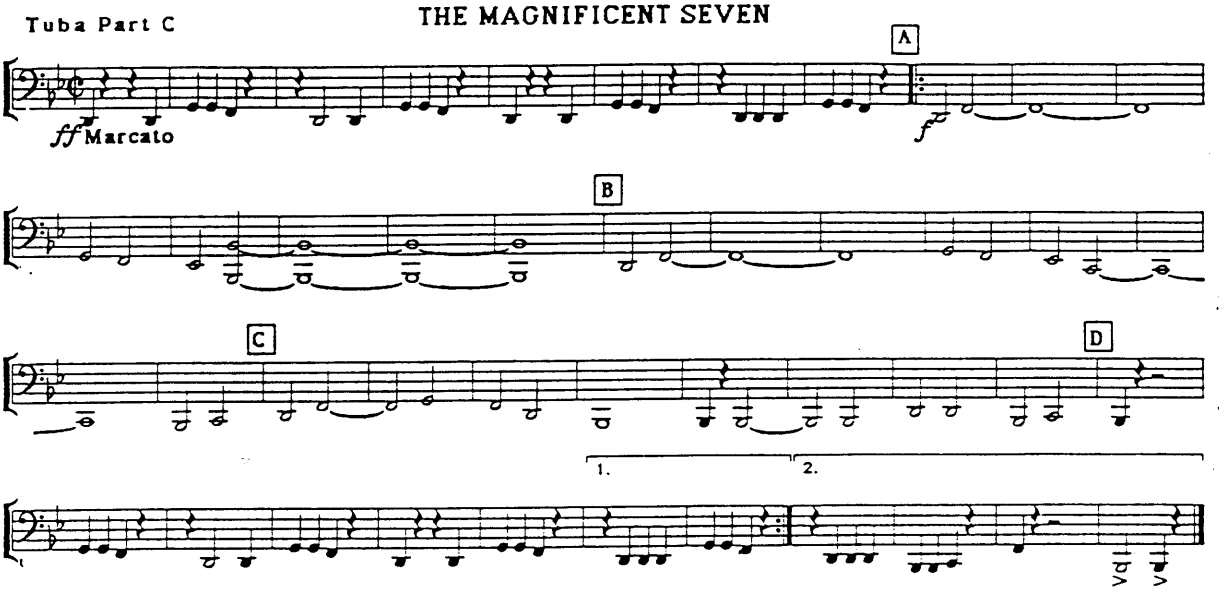
THE MAGNIFICENT SEVEN

Tuba Part B



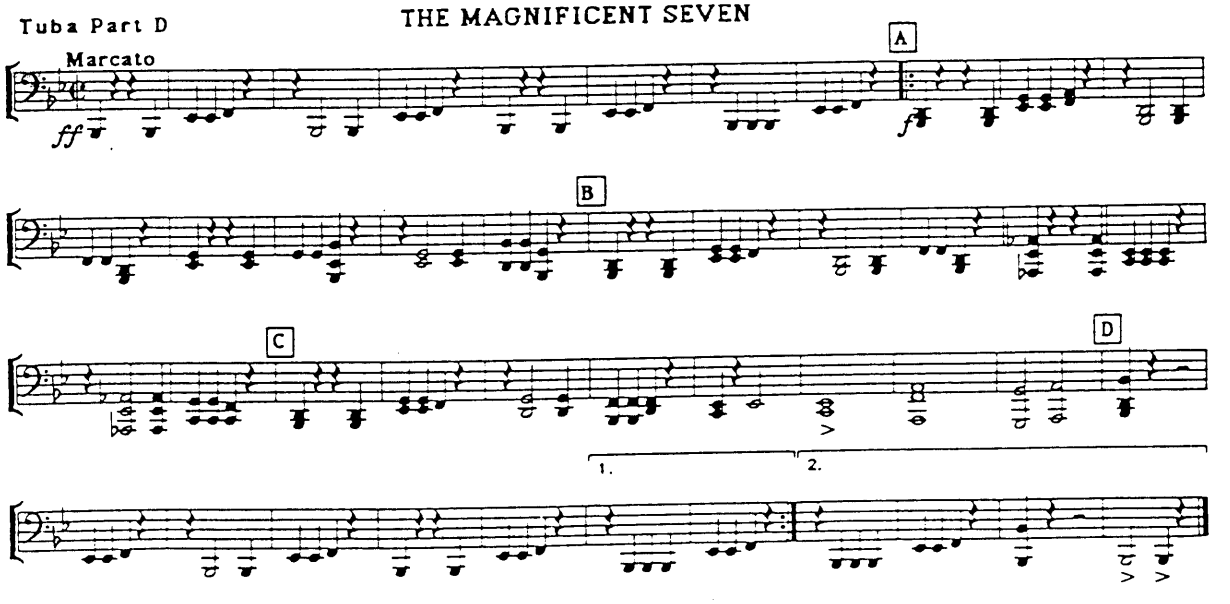
Tuba Part C

THE MAGNIFICENT SEVEN



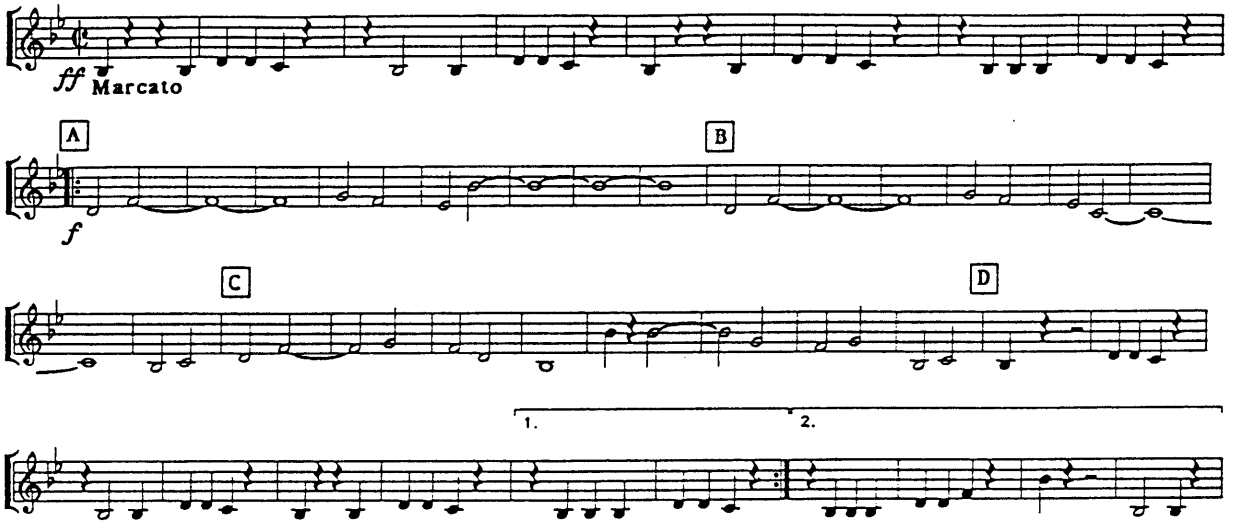
Tuba Part D

THE MAGNIFICENT SEVEN



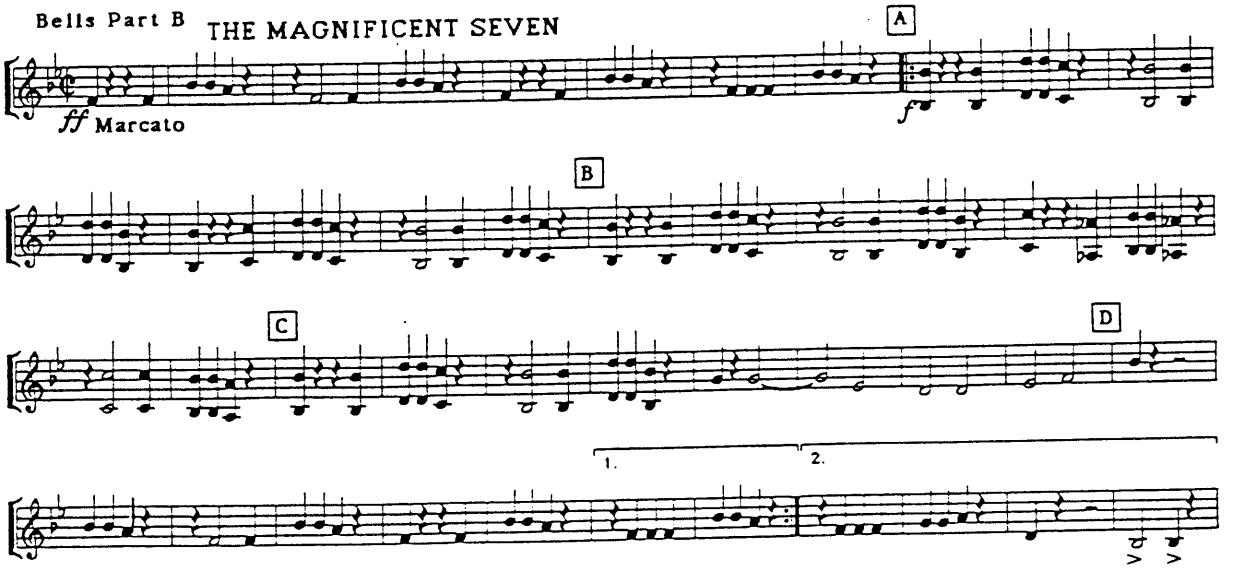
Bells Part A

THE MAGNIFICENT SEVEN



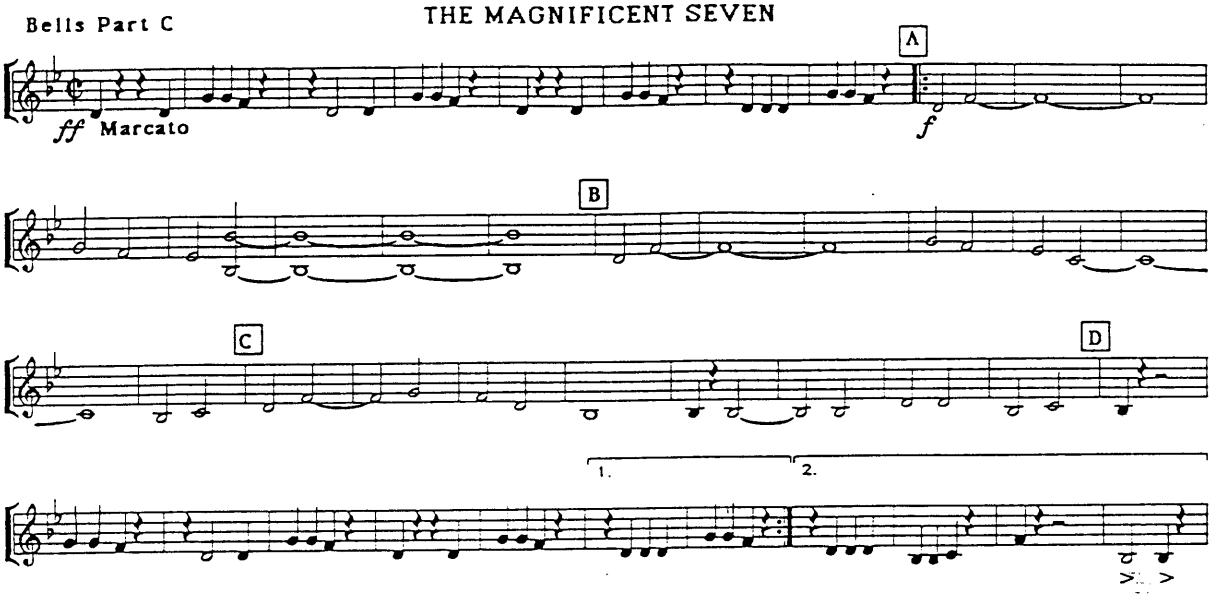
Bells Part B

THE MAGNIFICENT SEVEN



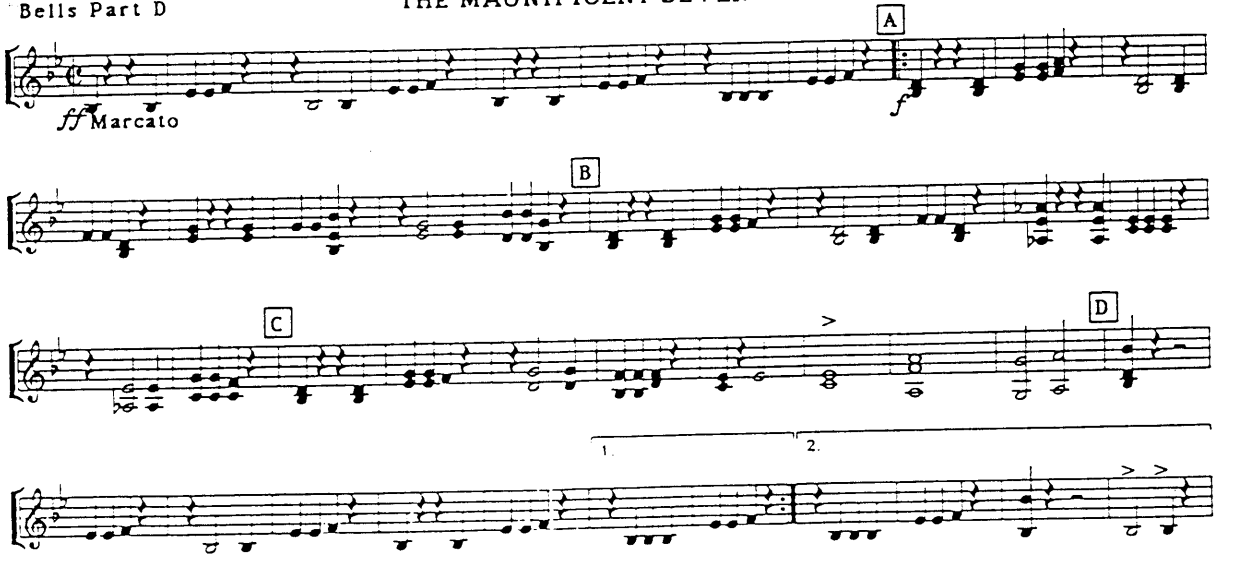
Bells Part C

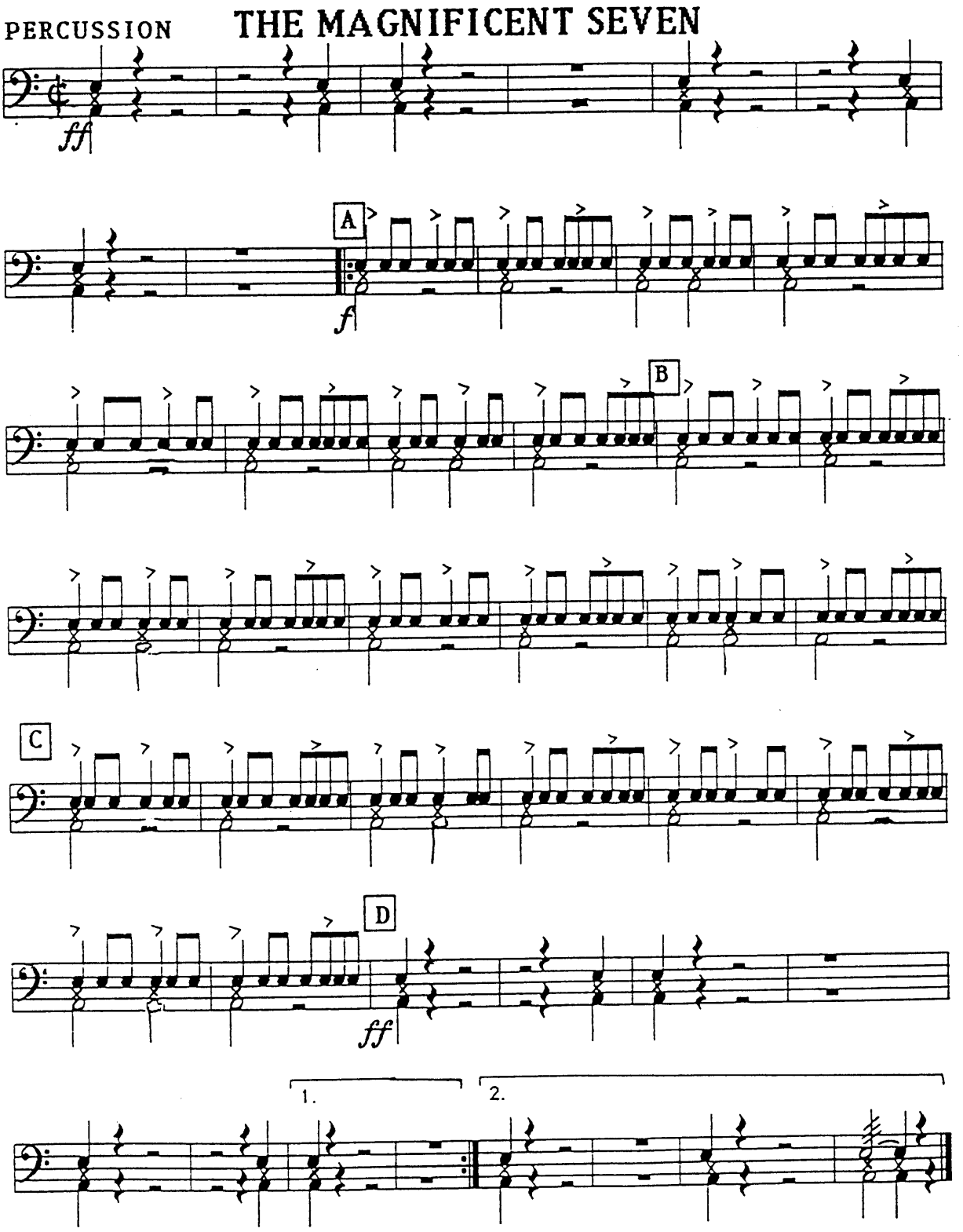
THE MAGNIFICENT SEVEN



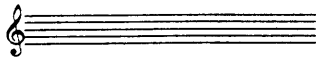
Bells Part D

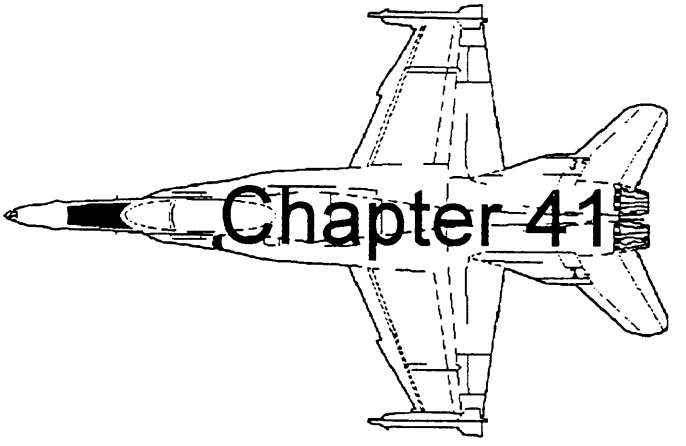
THE MAGNIFICENT SEVEN




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

My Home

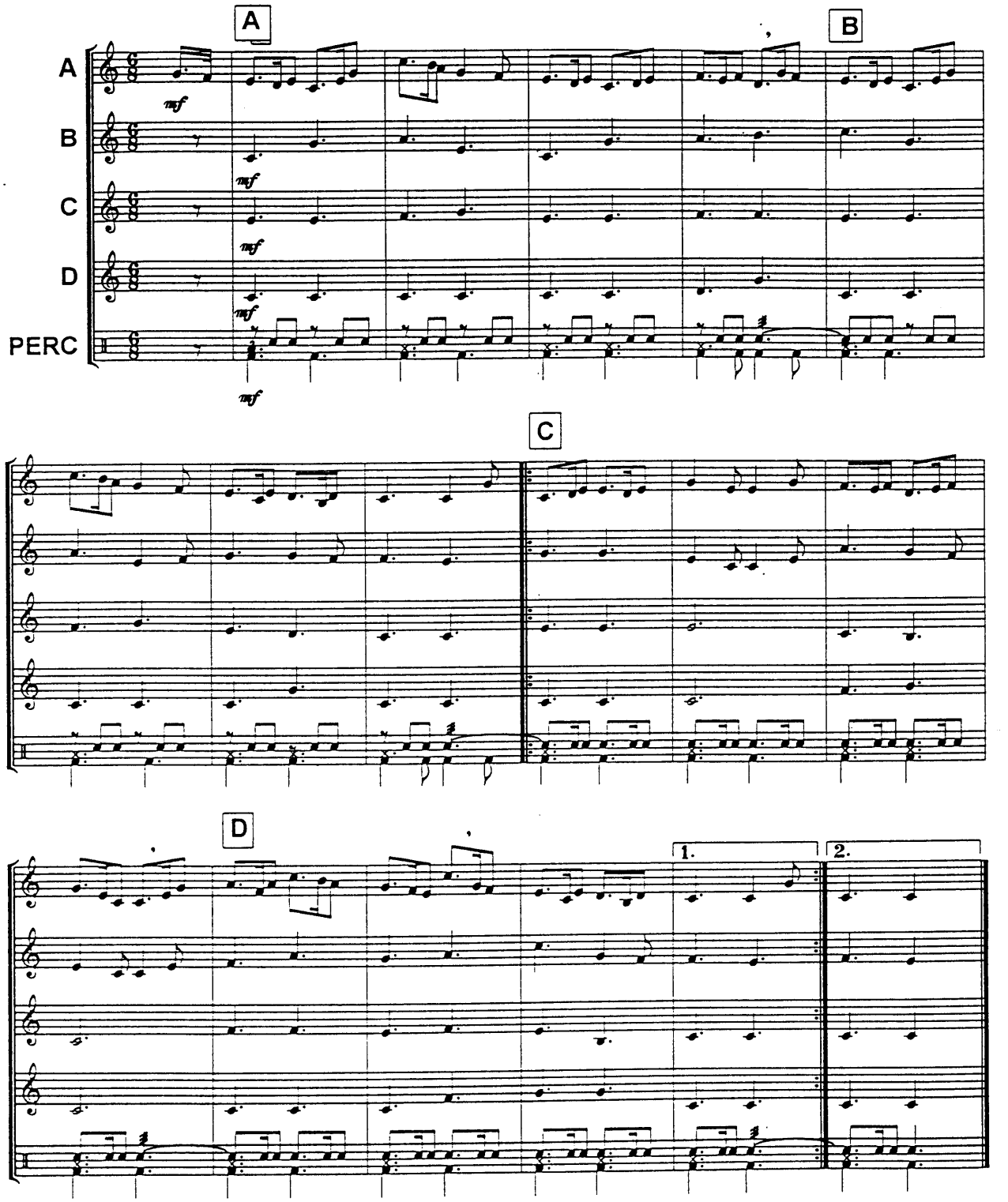




Chapter 41

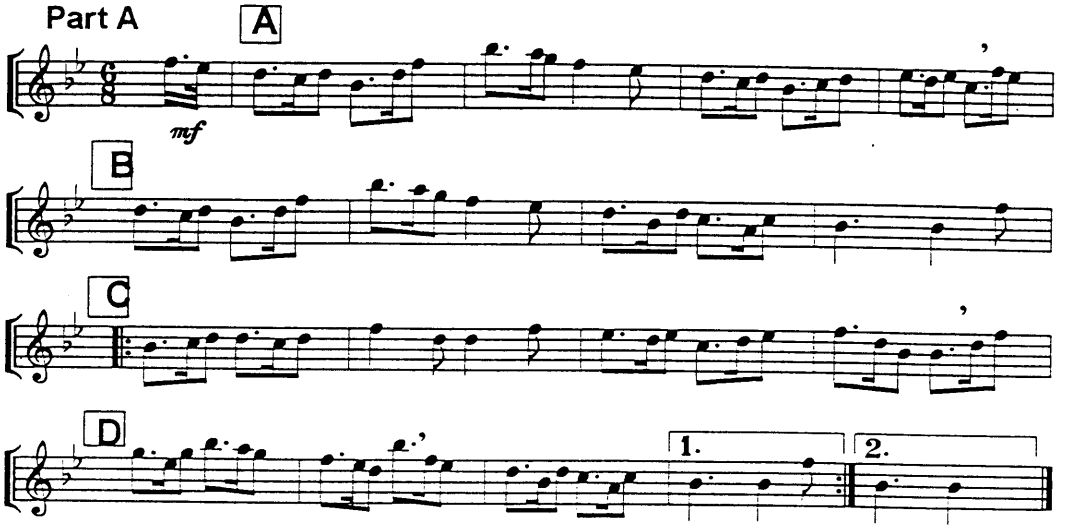
MY HOME

Bb CONDUCTOR SLOW MARCH



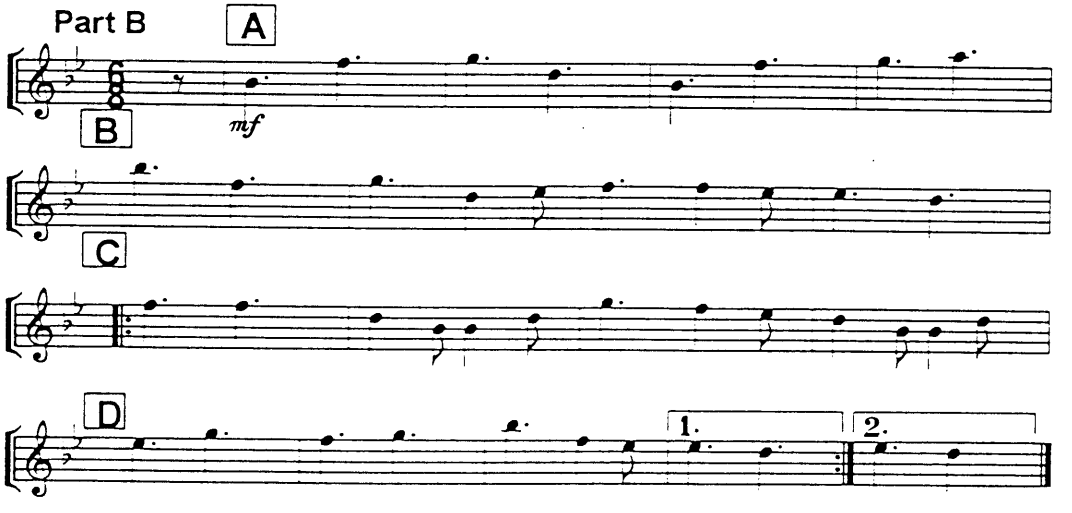
Flute, Oboe,
Bells
Part A

MY HOME



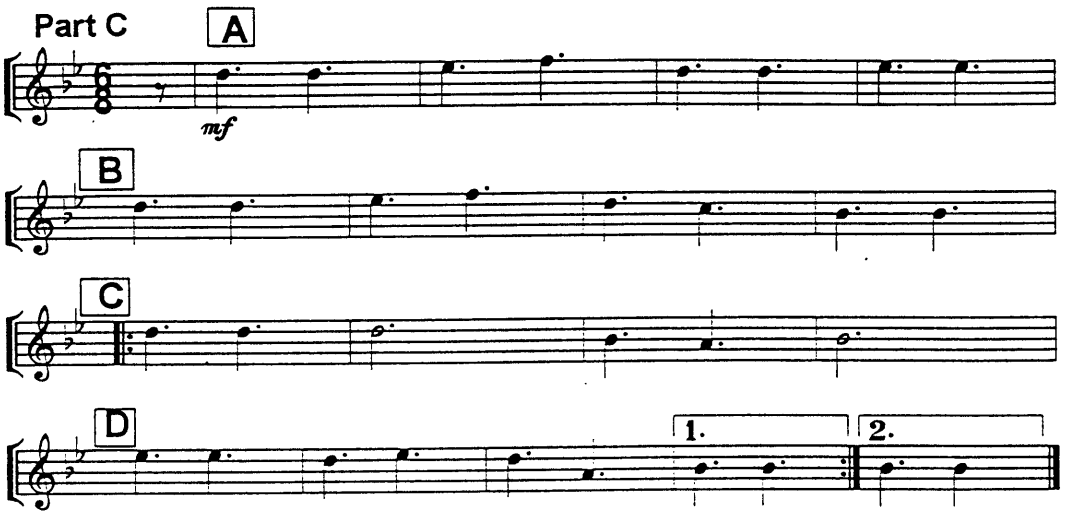
Flute, Oboe,
Bells
Part B

MY HOME



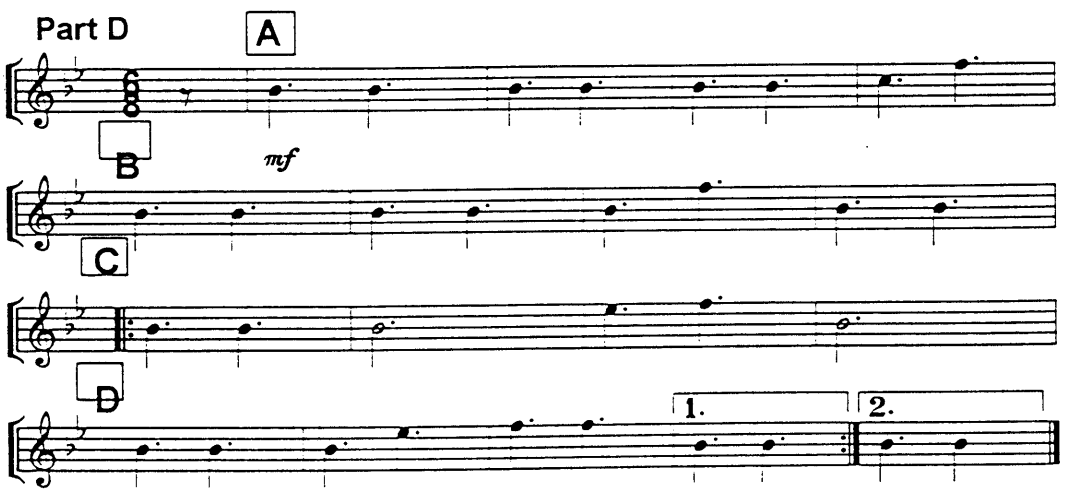
Flute, Oboe,
Bells
Part C

MY HOME



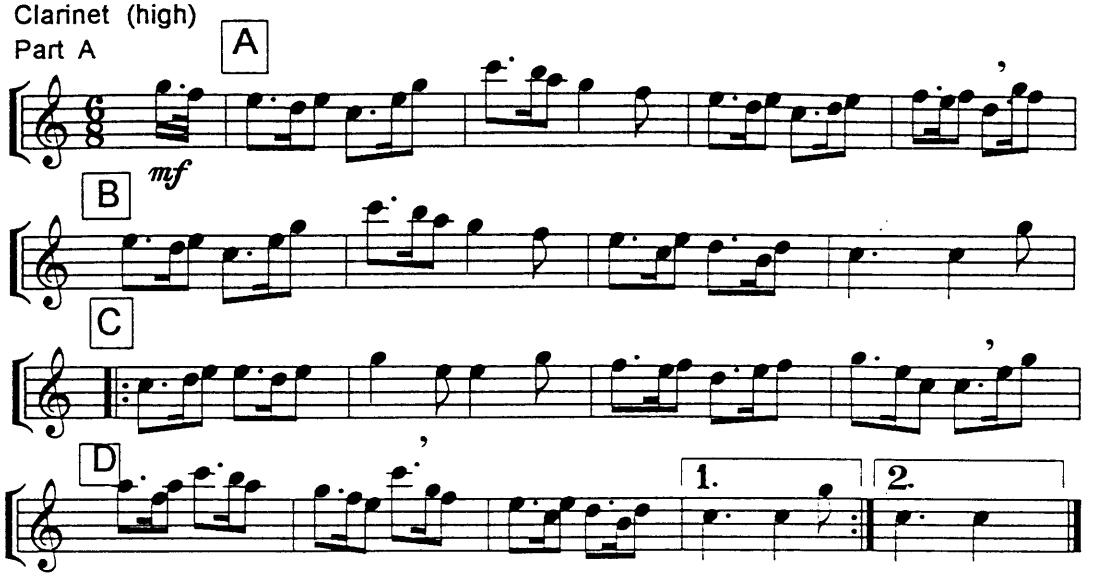
Flute, Oboe,
Bells
Part D

MY HOME



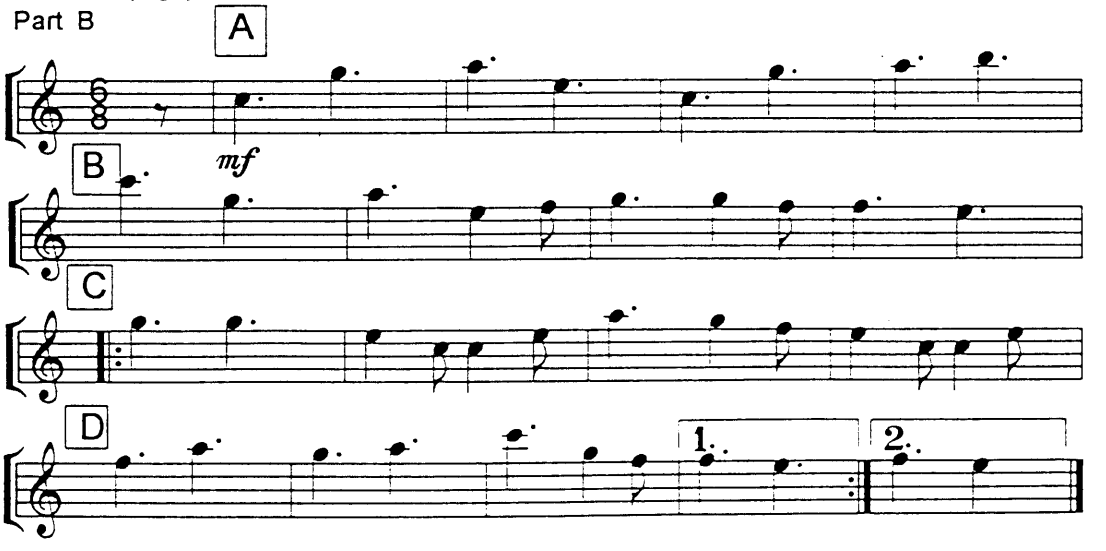
Tenor Sax,
Clarinet (high)
Part A

MY HOME



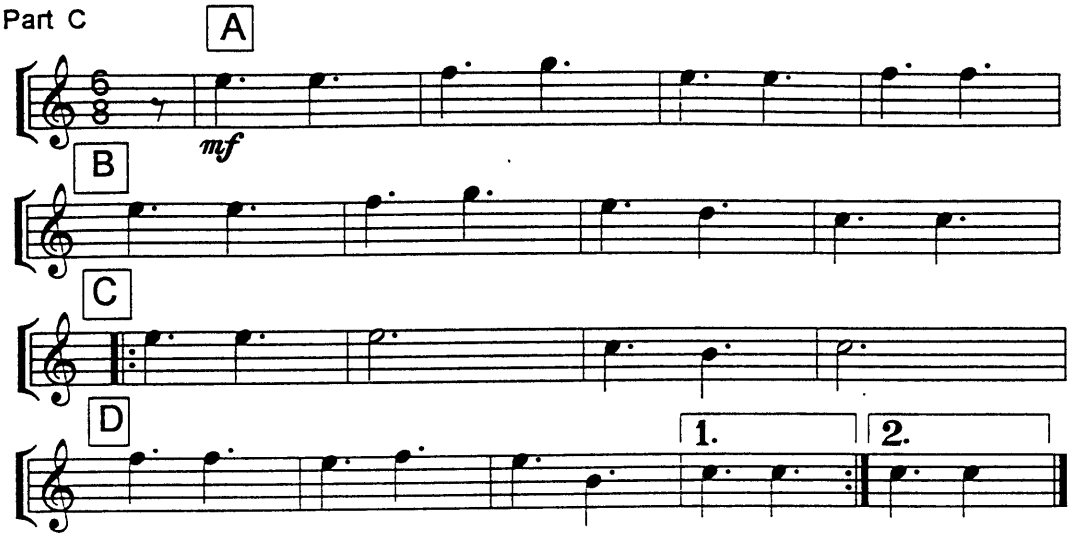
Tenor Sax
Clarinet (high)
Part B

MY HOME



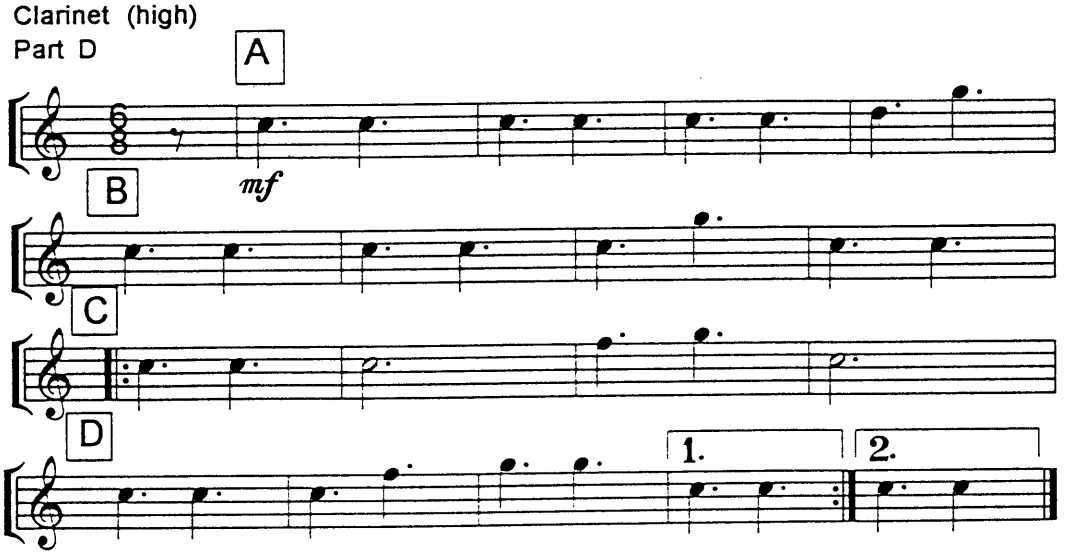
Tenor Sax,
Clarinet (high)
Part C

MY HOME



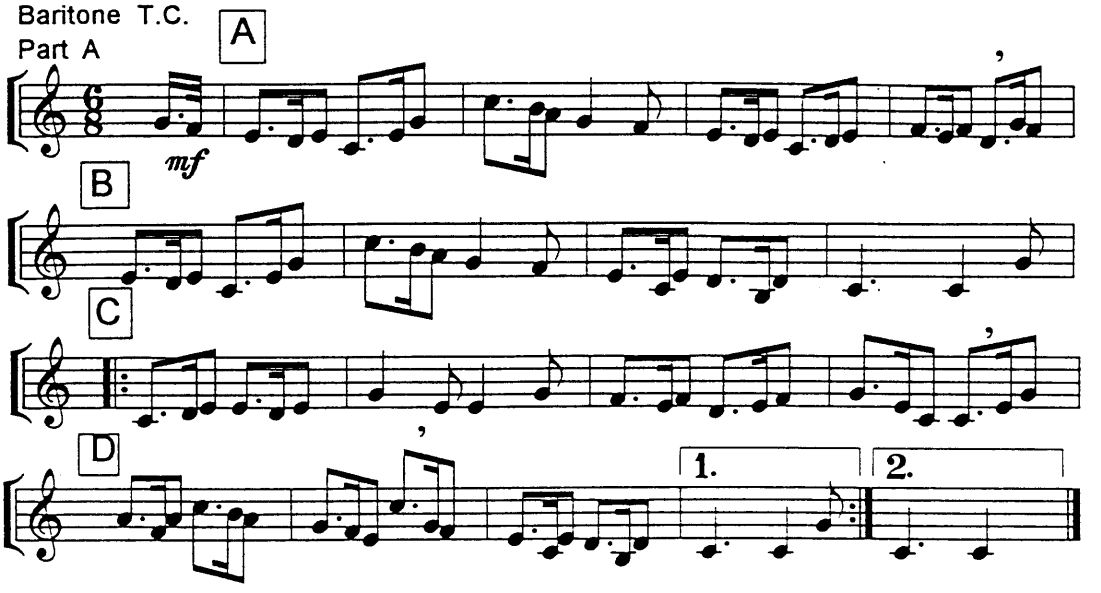
Tenor Sax,
Clarinet (high)
Part D

MY HOME



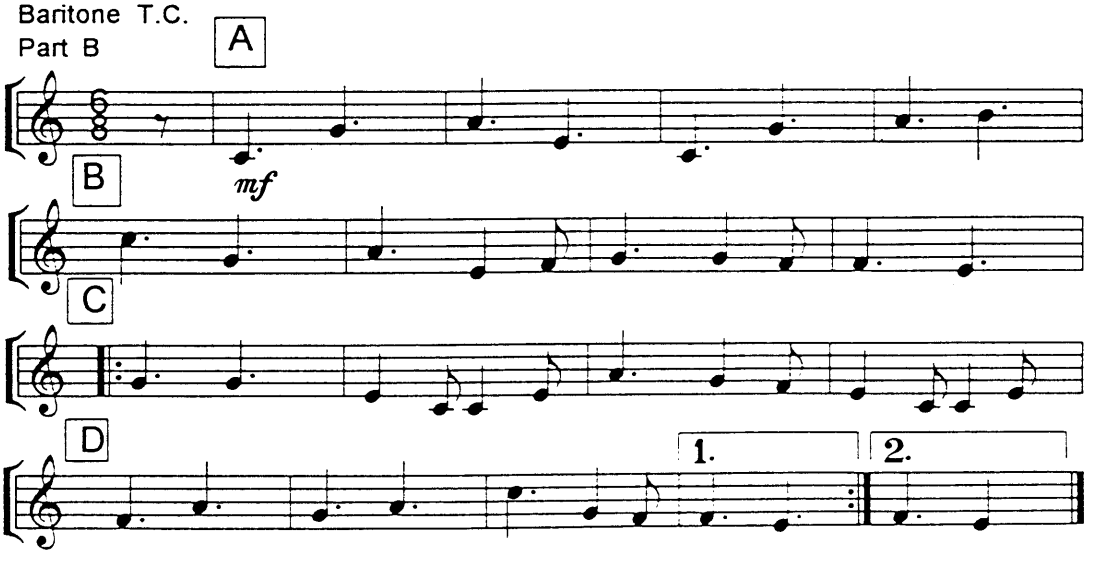
MY HOME

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



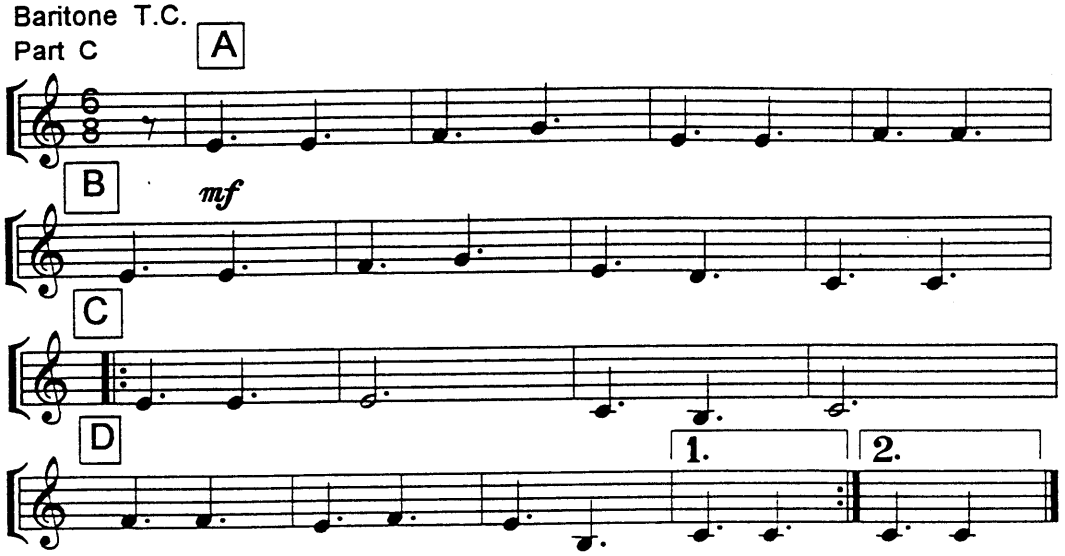
MY HOME

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



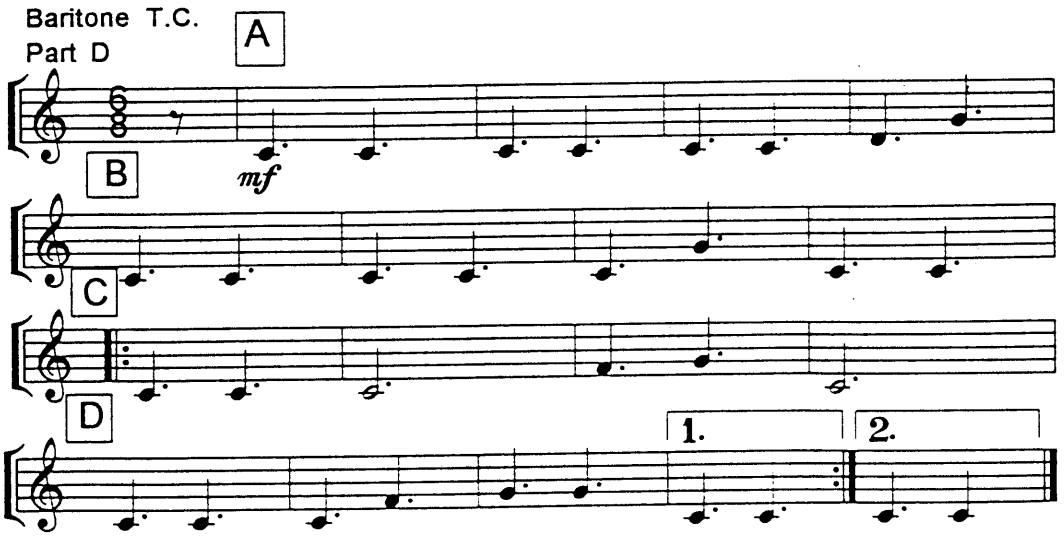
MY HOME

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



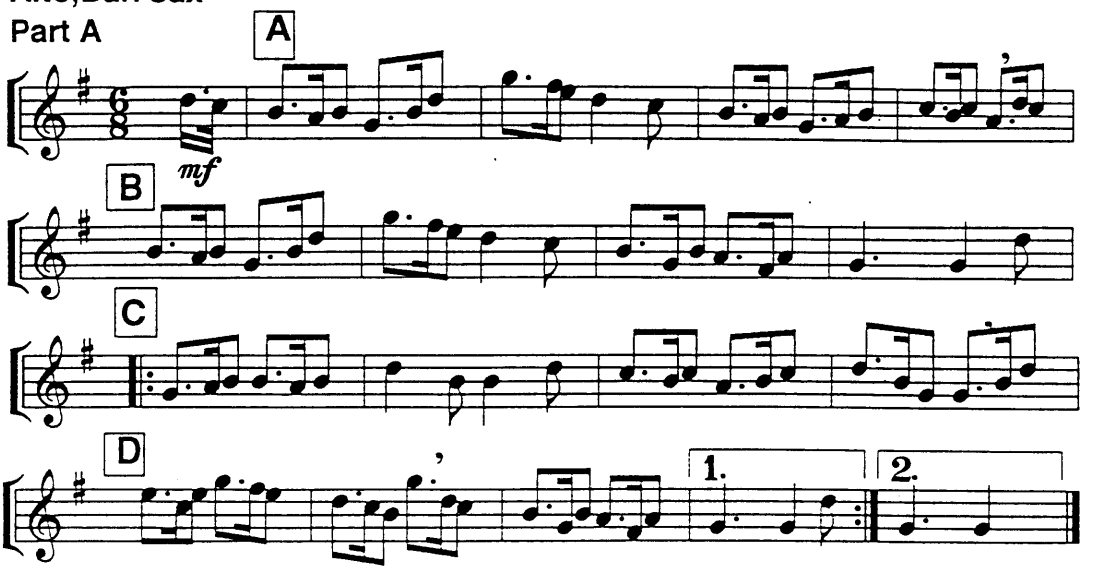
MY HOME

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



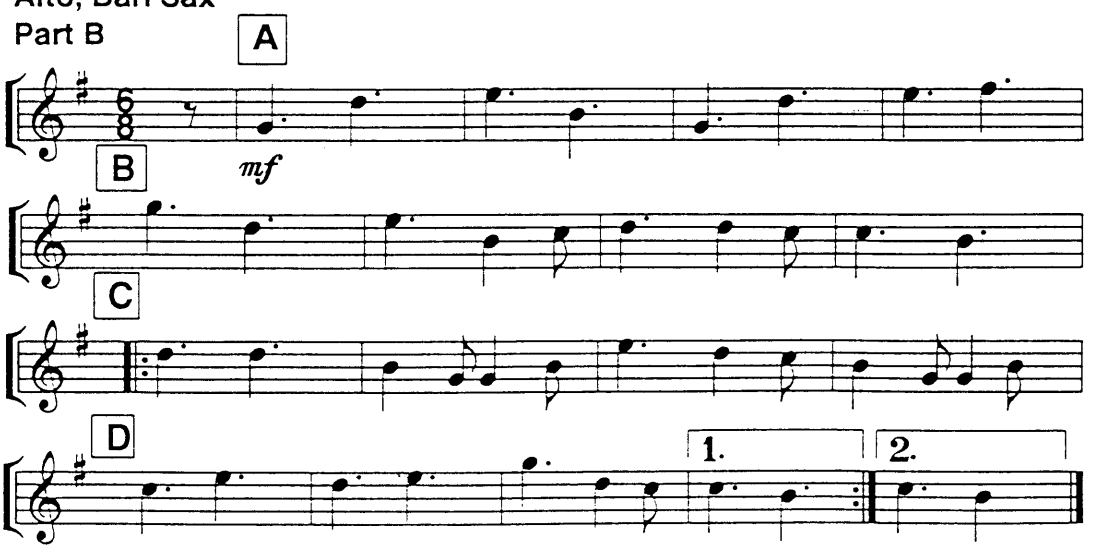
MY HOME

Alto,Bari Sax
Part A



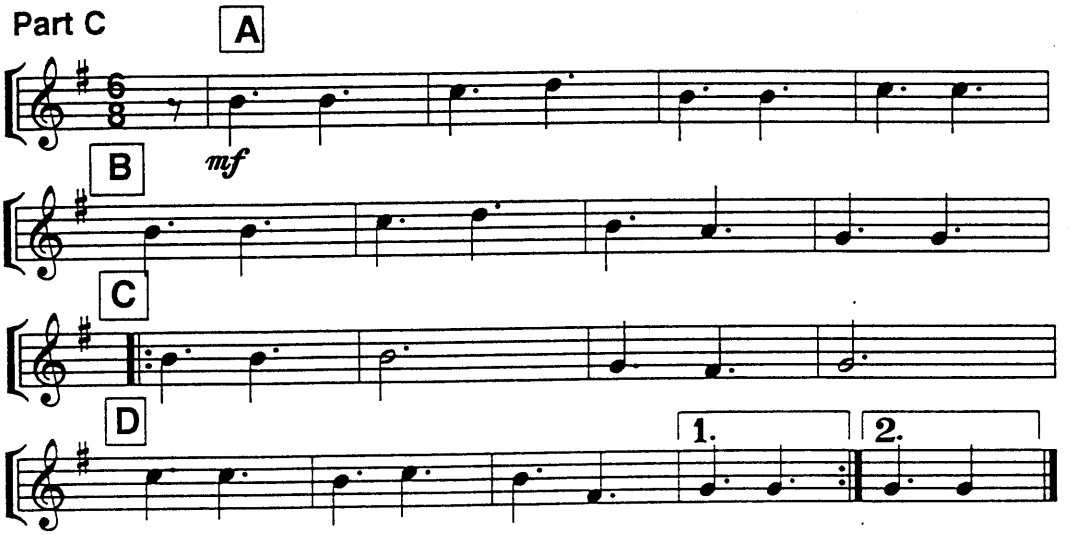
MY HOME

Alto, Bari Sax
Part B



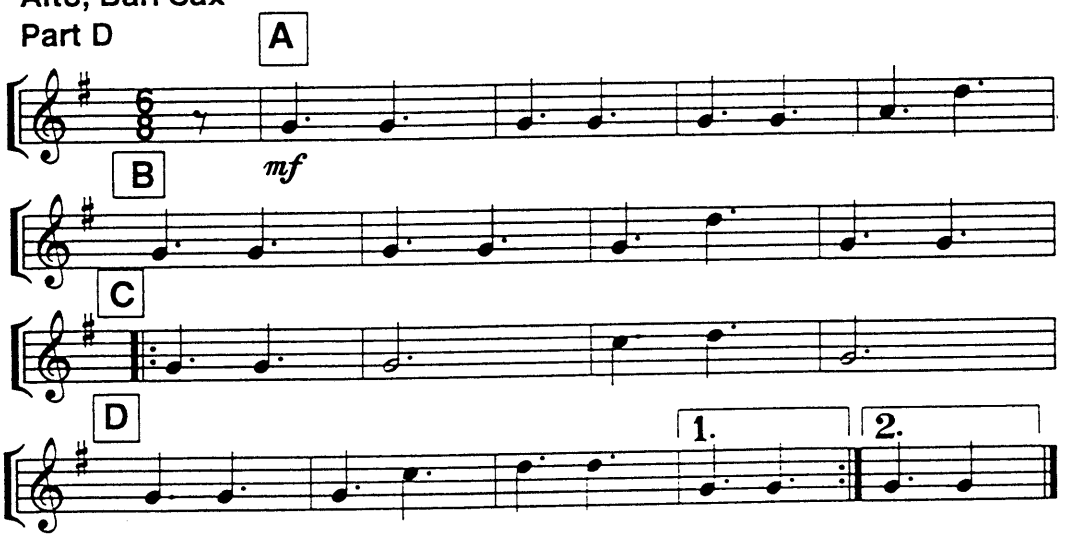
MY HOME

Alto, Bari Sax
Part C



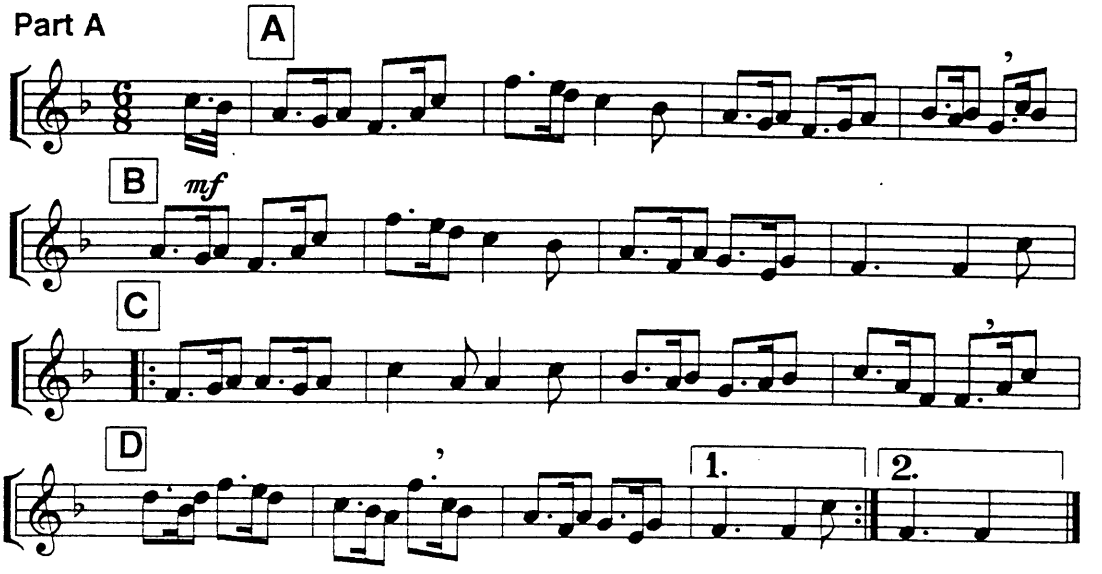
MY HOME

Alto, Bari Sax
Part D



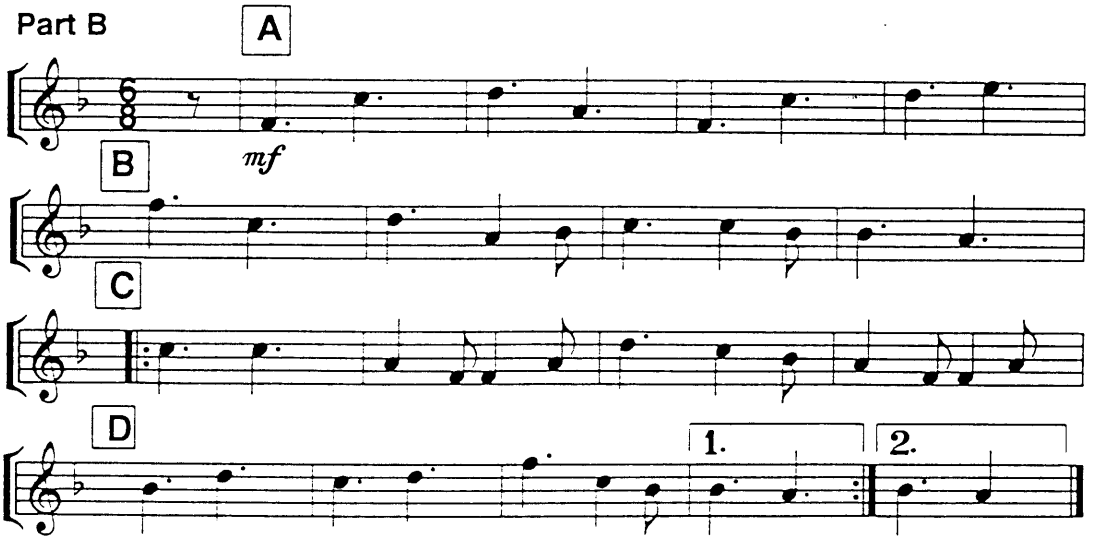
MY HOME

French Horn
Part A



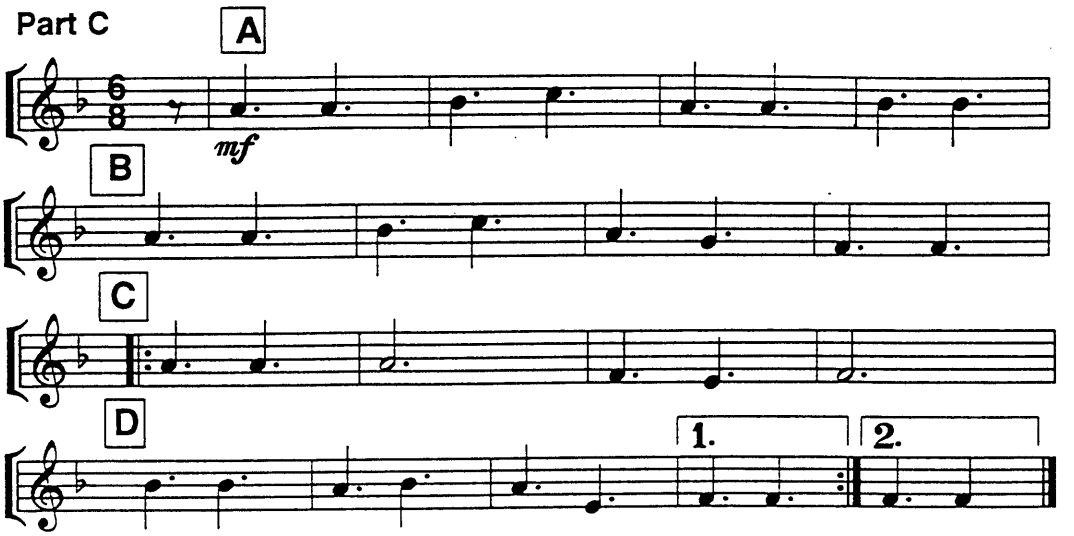
MY HOME

French Horn
Part B



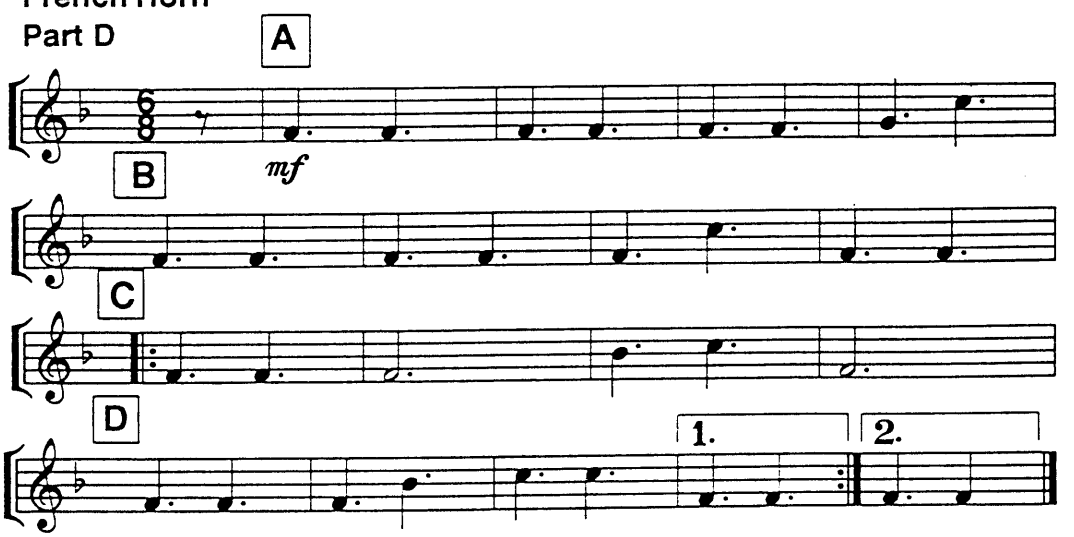
MY HOME

French Horn
Part C



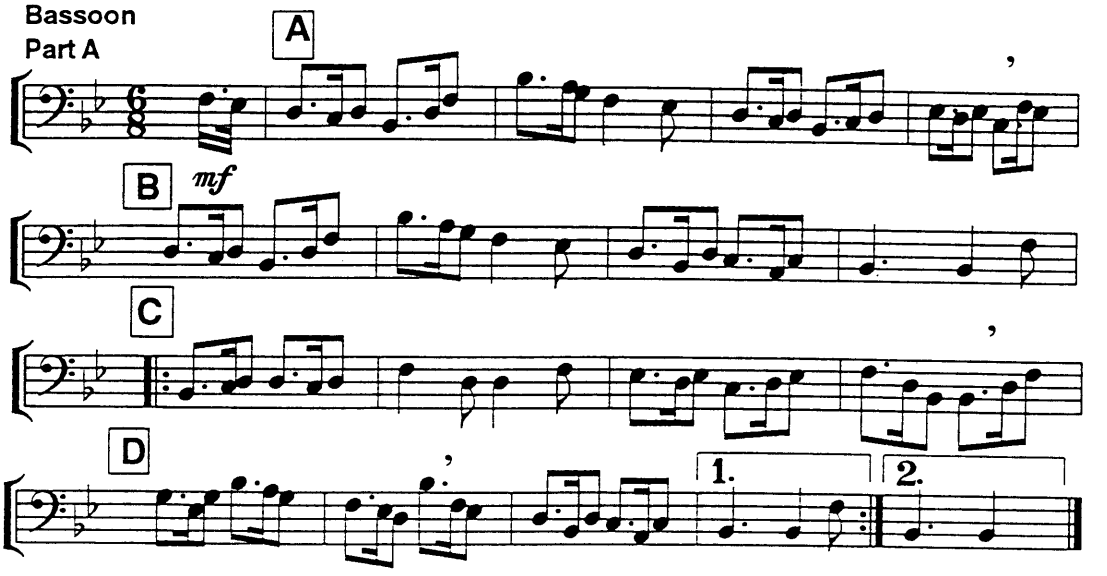
MY HOME

French Horn
Part D



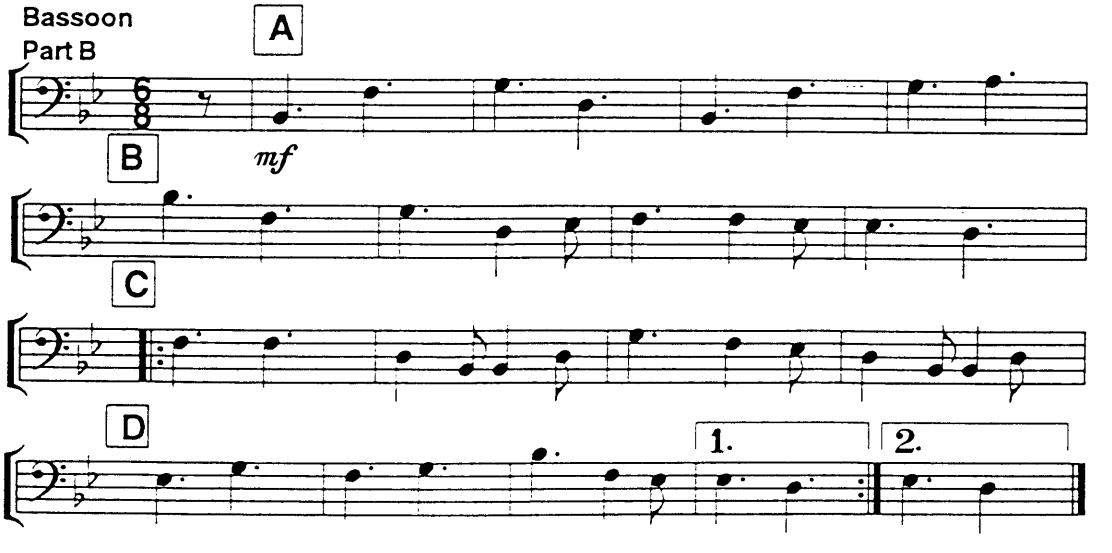
Trombone
Baritone Bass Clef
Bassoon
Part A

MY HOME



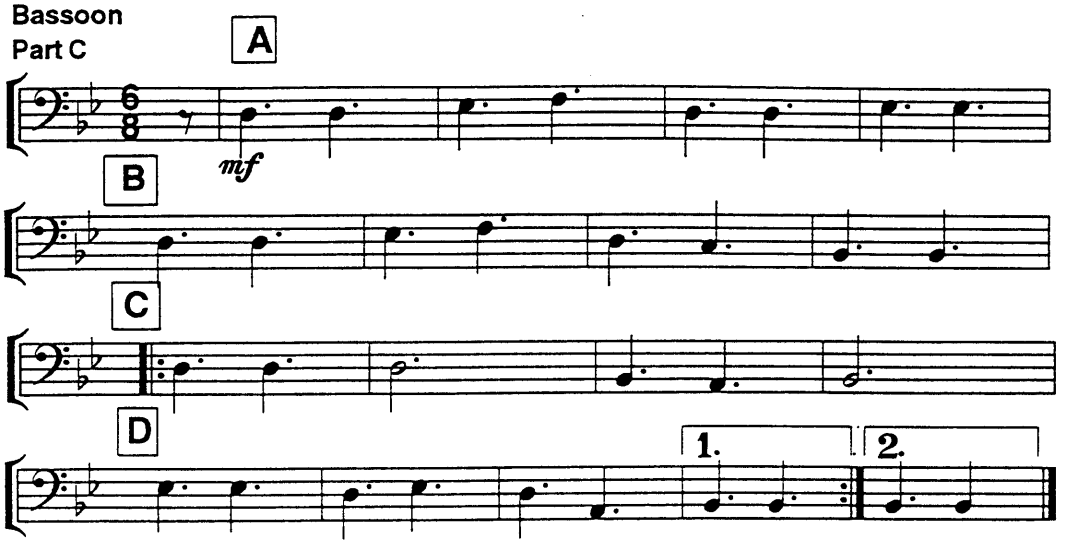
Trombone
Baritone Bass Clef
Bassoon
Part B

MY HOME



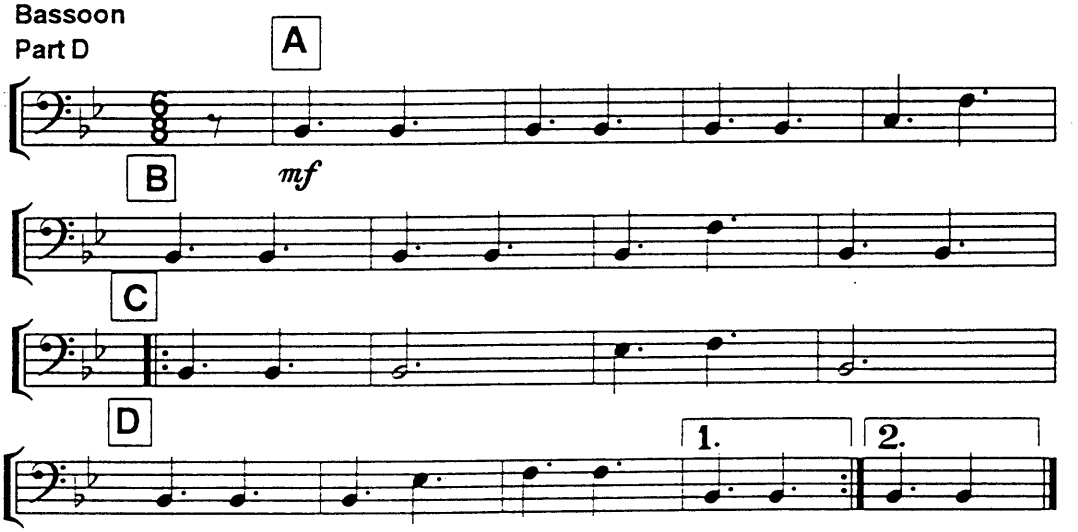
MY HOME

Trombone
Baritone Bass Clef
Bassoon
Part C



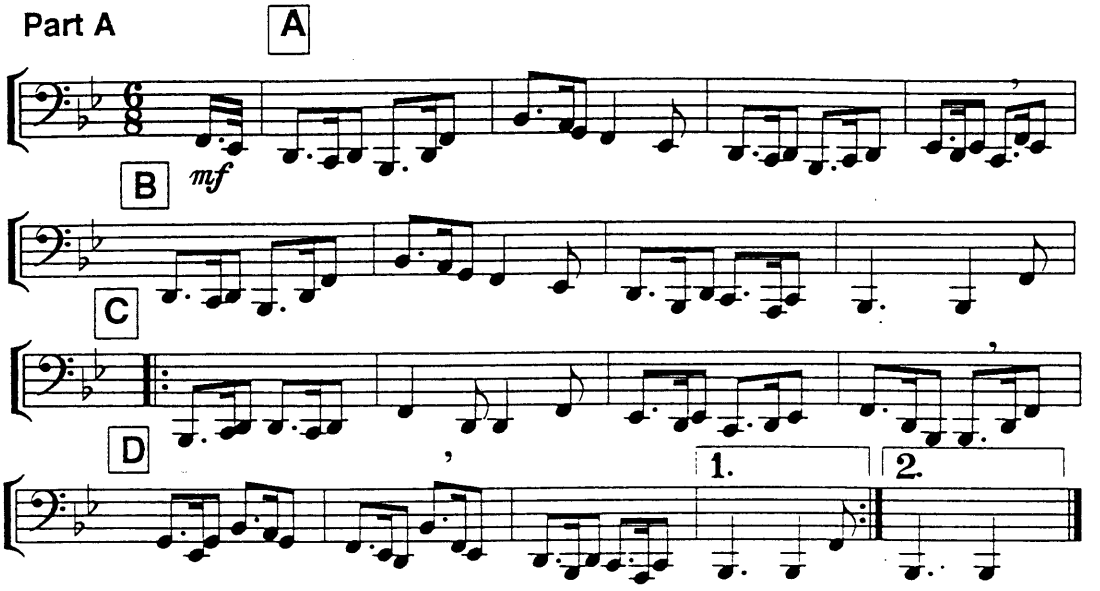
MY HOME

Trombone
Baritone Bass Clef
Bassoon
Part D



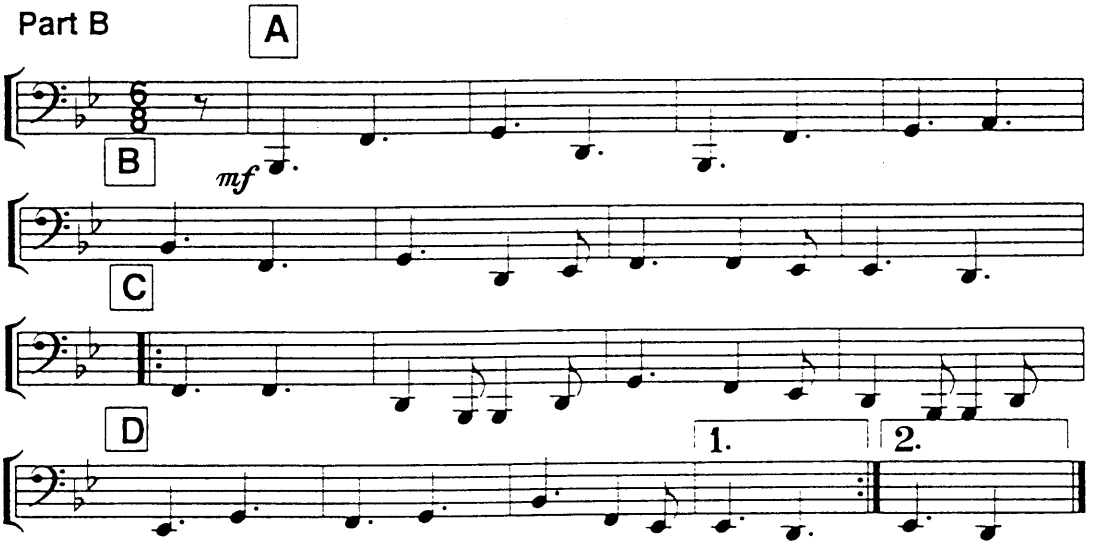
MY HOME

Tuba
Part A



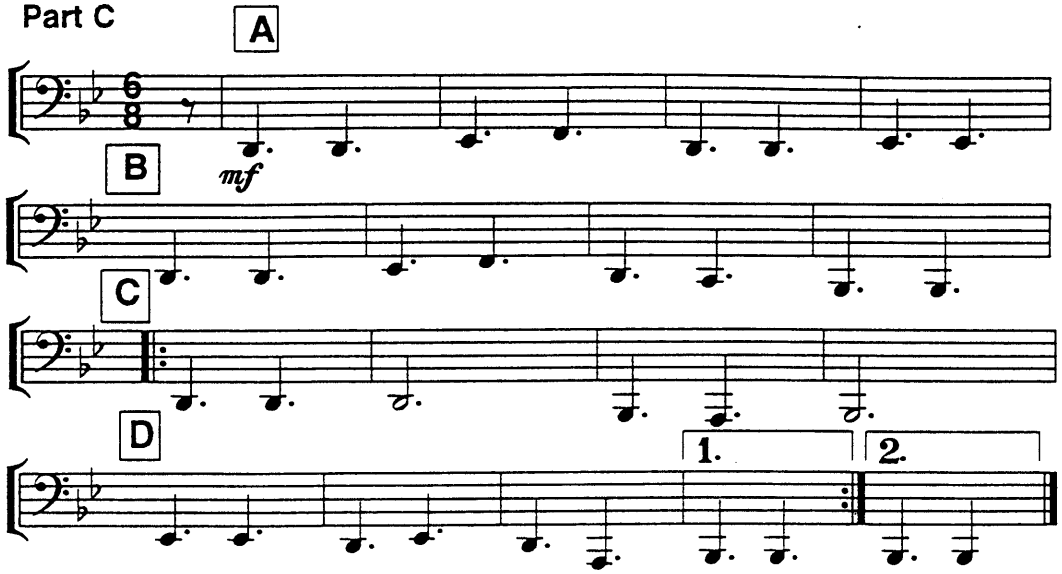
MY HOME

Tuba
Part B



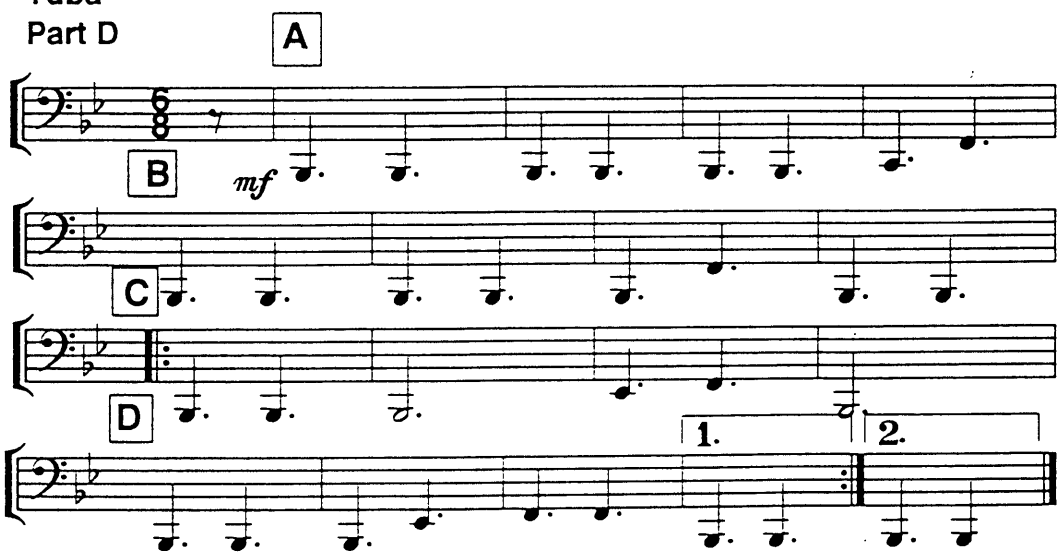
MY HOME

Tuba
Part C



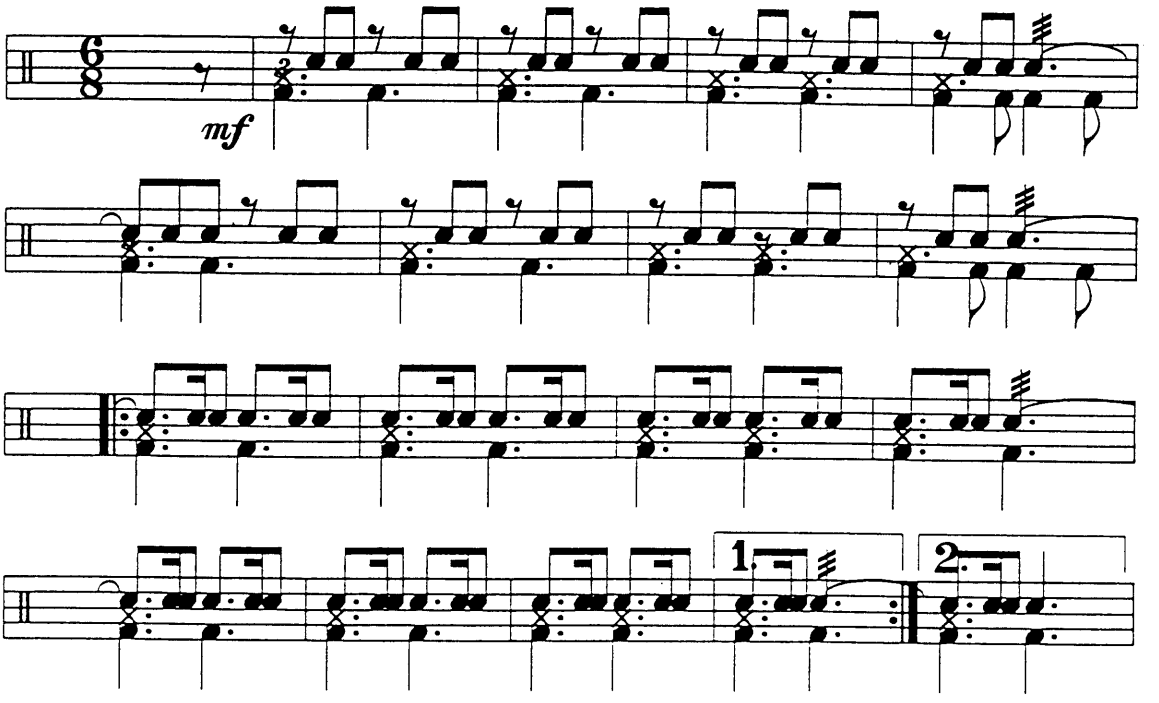
MY HOME

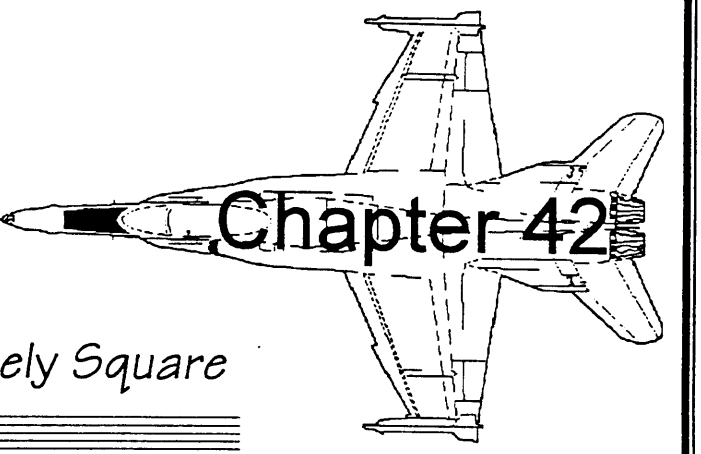
Tuba
Part D



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.

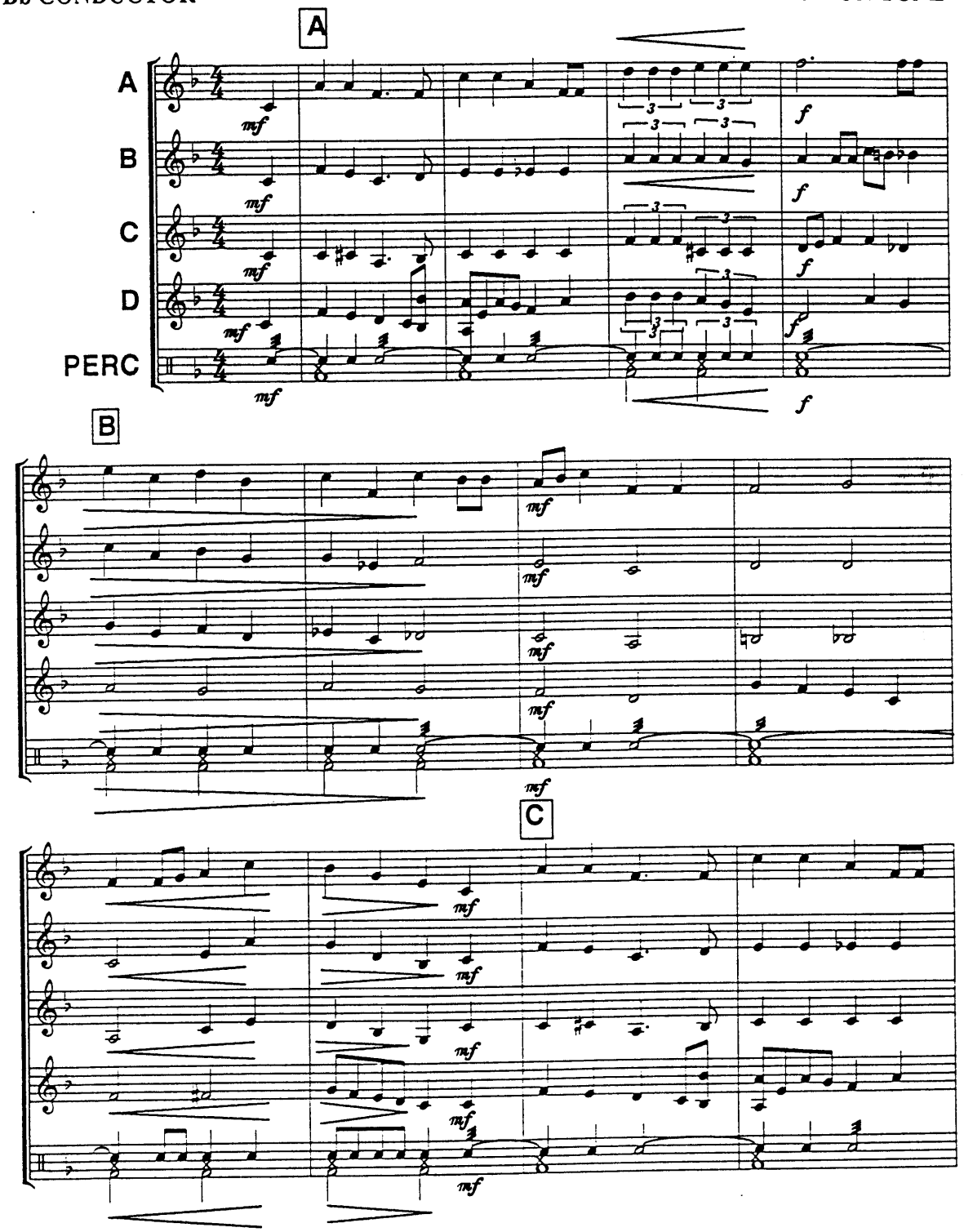
I may be right. I may be wrong.
But I'm perfectly willing to swear,
That when you turned and smiled at me.
A Nightingale sang in Berkeley Square.

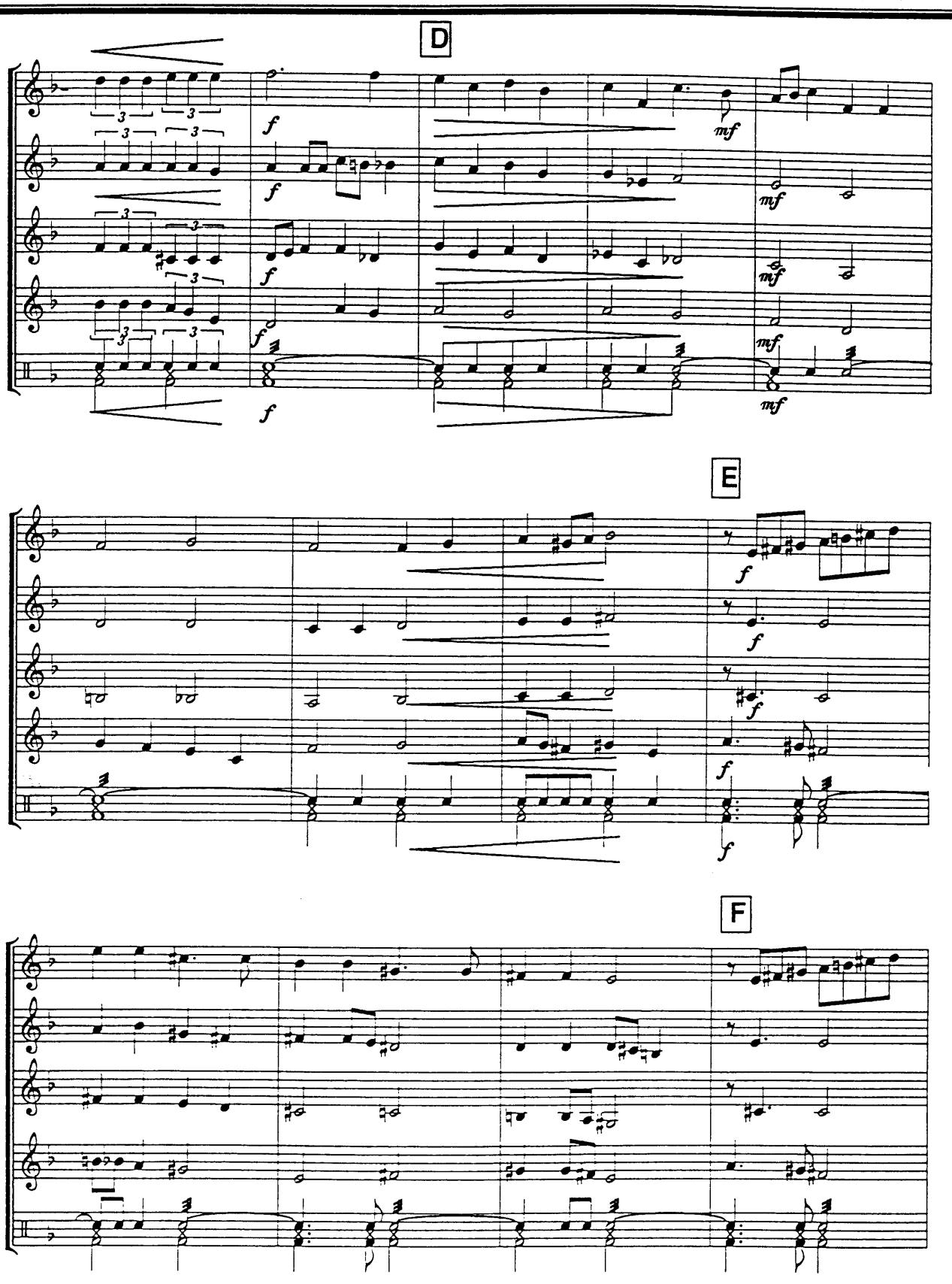
The moon that lingered cover London Town.
Poor puzzled moon, he wore a frown.
How could he know we two were so in love?
The whole darn world seemed up-side down.

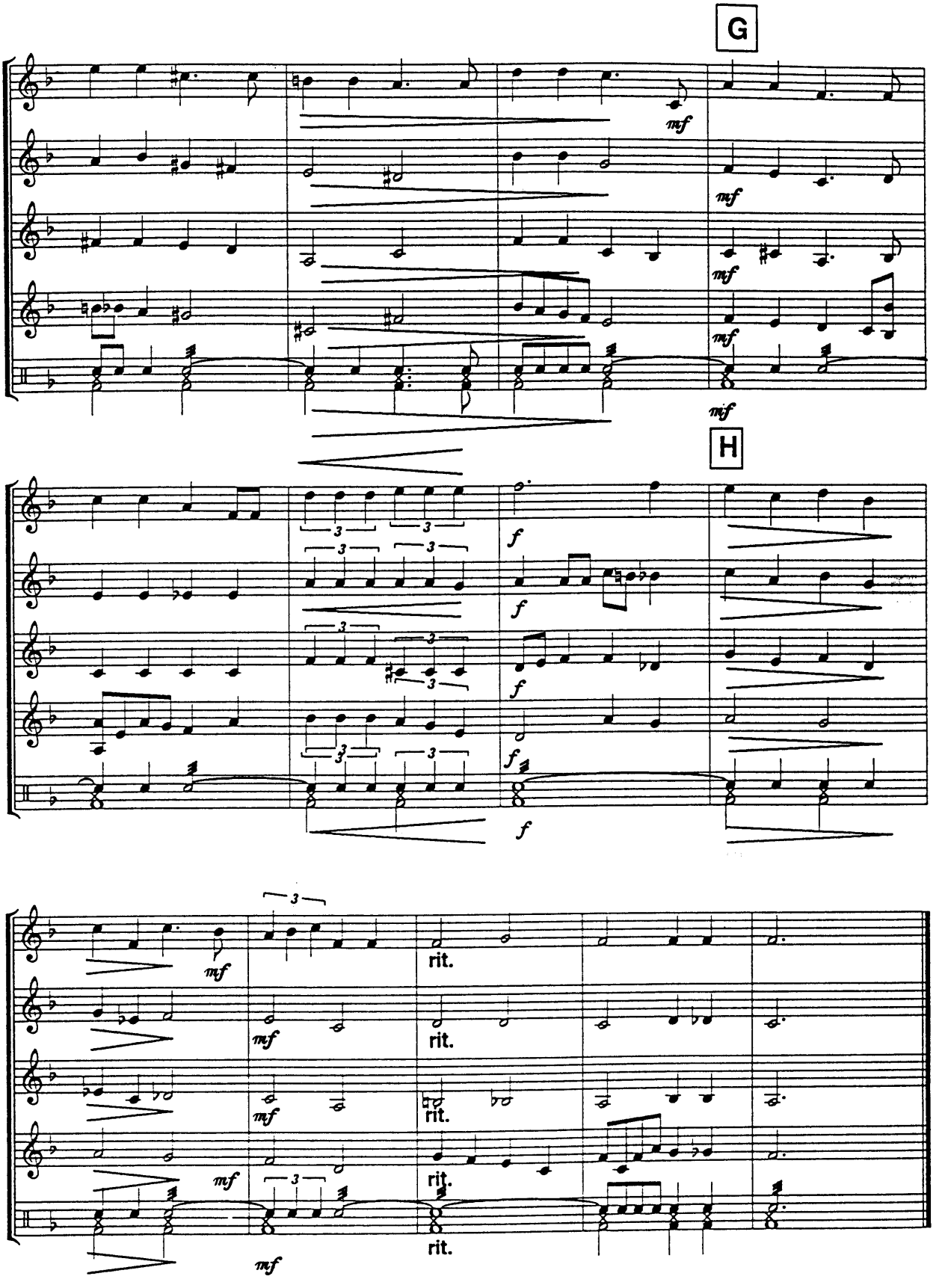
The streets of town were paved with stars.
It was such a romantic affair.
And as we kissed and said goodnight.
A Nightingale sang in Berkeley Square.

A NIGHTINGALE SANG IN BERKLEY SQUARE

Bb CONDUCTOR INSPECTION TUNE



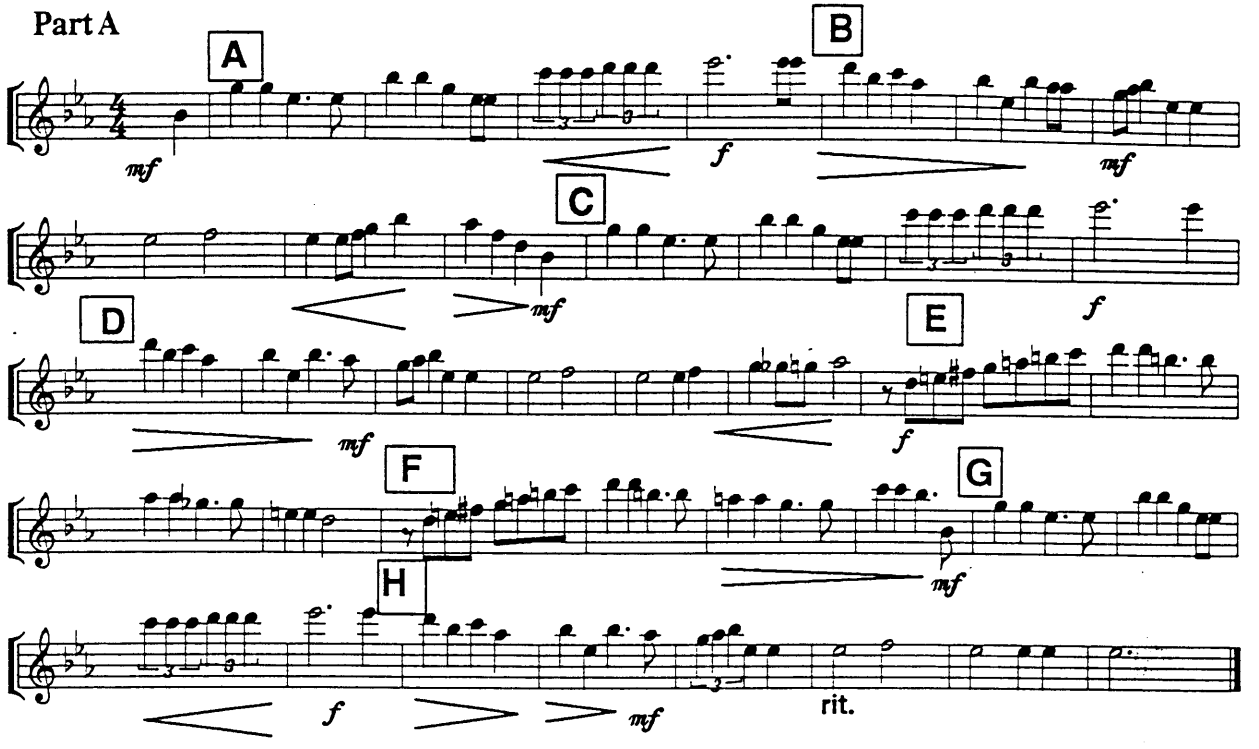

D
E
F



A Nightingale Sang Page 3

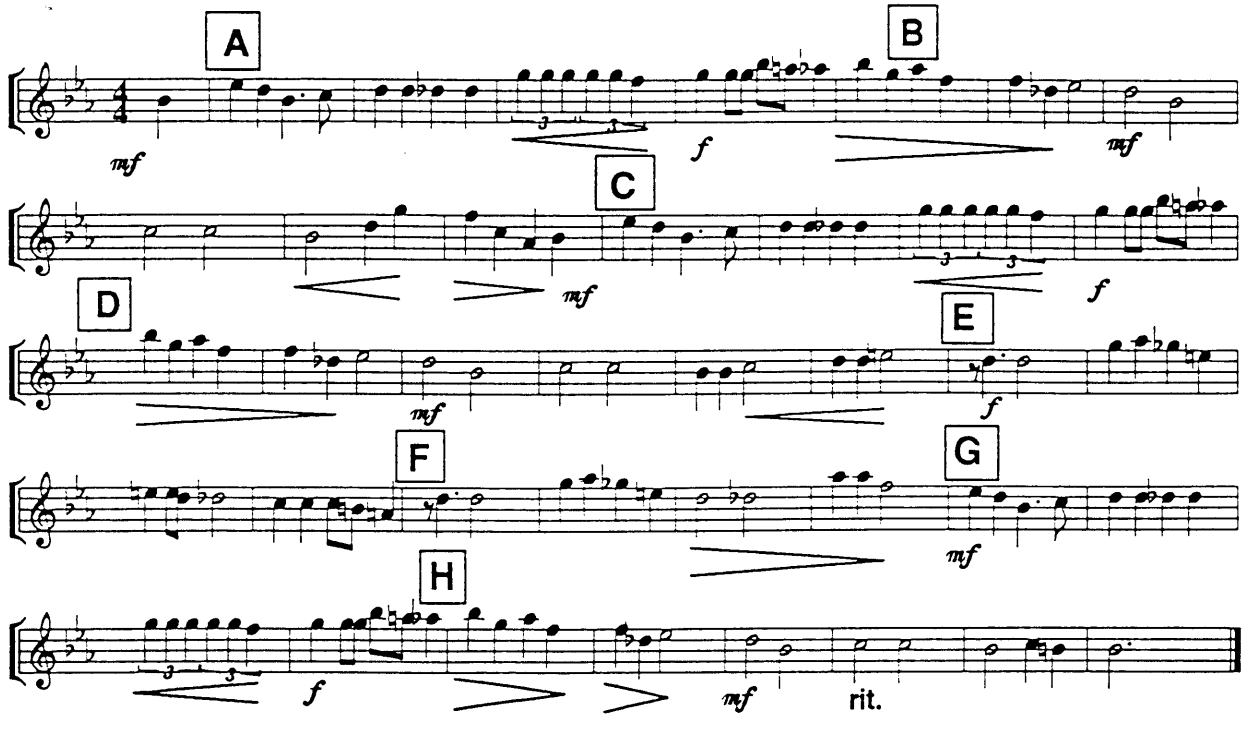
A NIGHTINGALE SANG IN BERKLEY SQUARE

Flute
Oboe
Part A



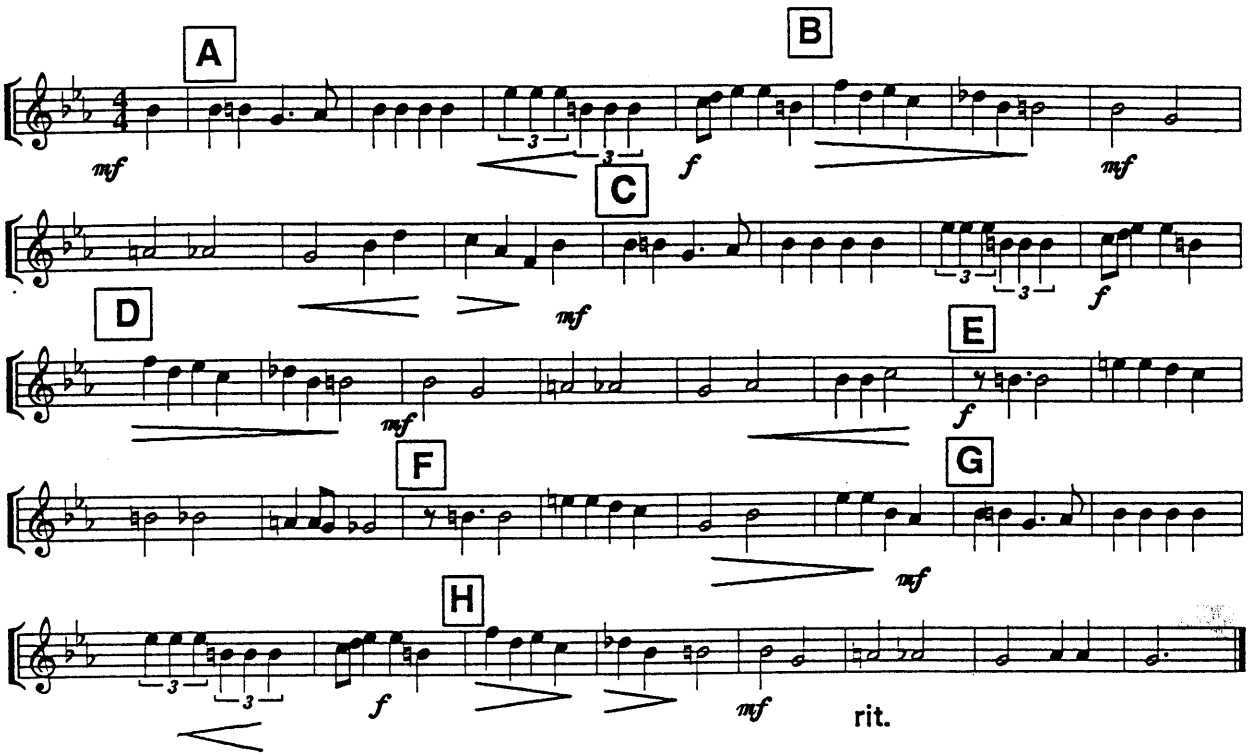
A NIGHTINGALE SANG IN BERKLEY SQUARE

Flute
Oboe
Part B



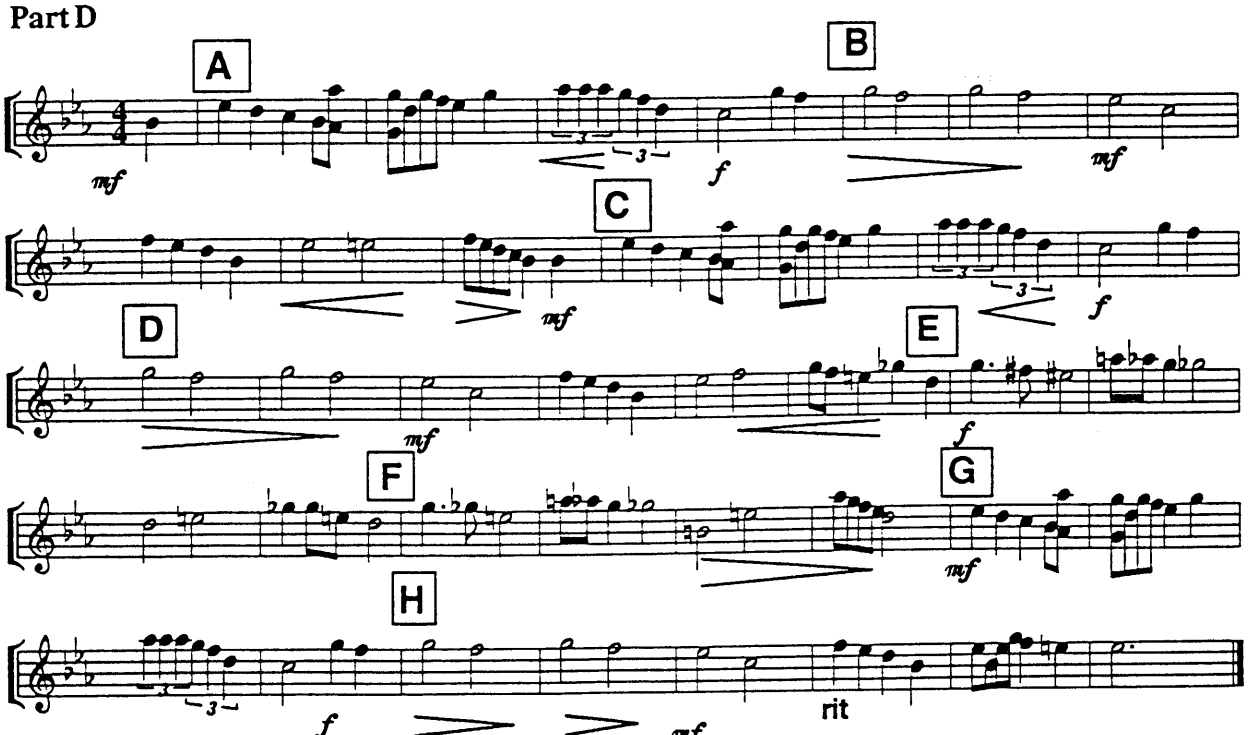
Flute
Oboe
Part C

A NIGHTINGALE SANG IN BERKLEY SQUARE



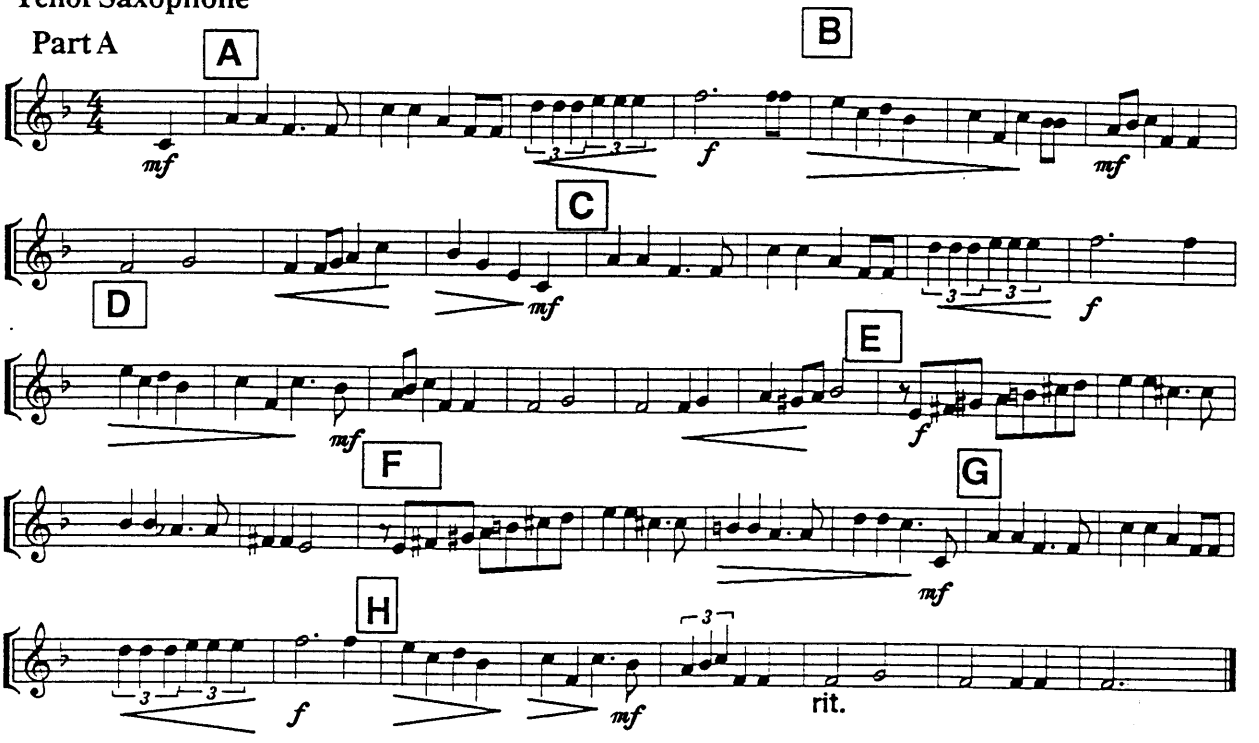
Flute
Oboe
Part D

A NIGHTINGALE SANG IN BERKLEY SQUARE



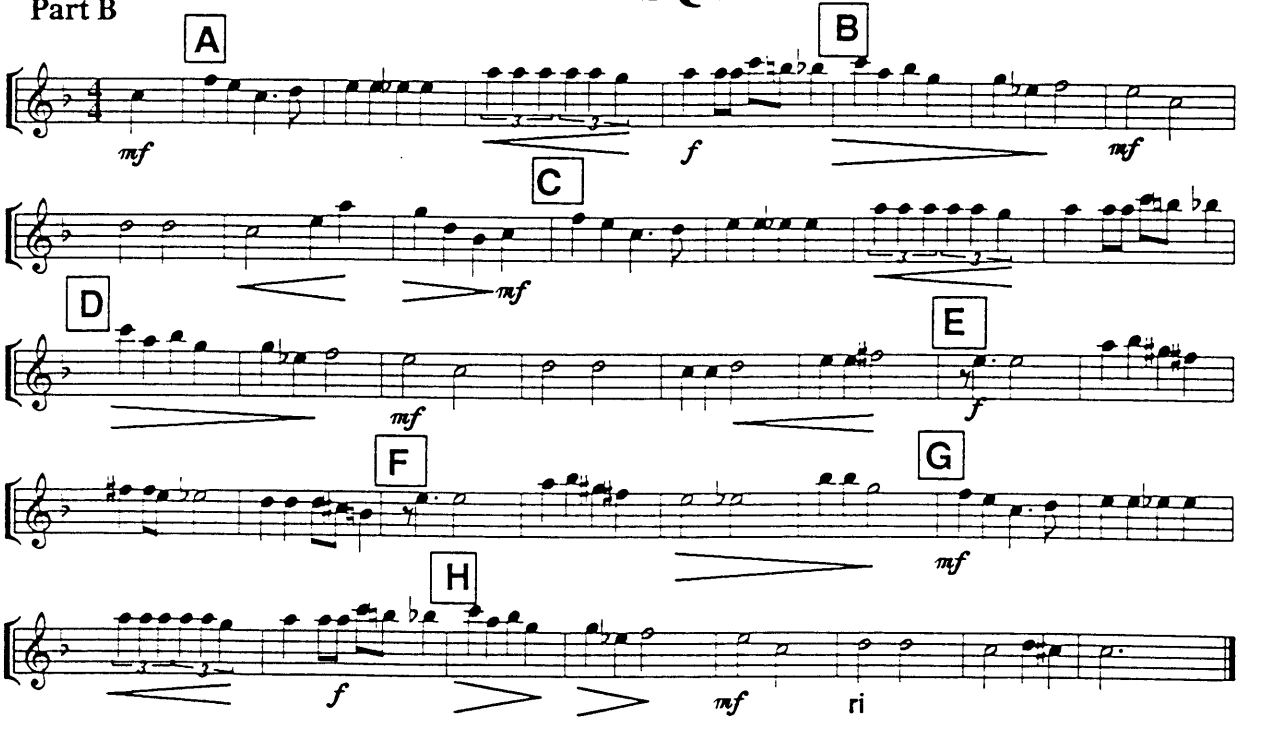
A NIGHTINGALE SANG IN BERKLEY SQUARE

Clarinet (high)
Tenor Saxophone
Part A



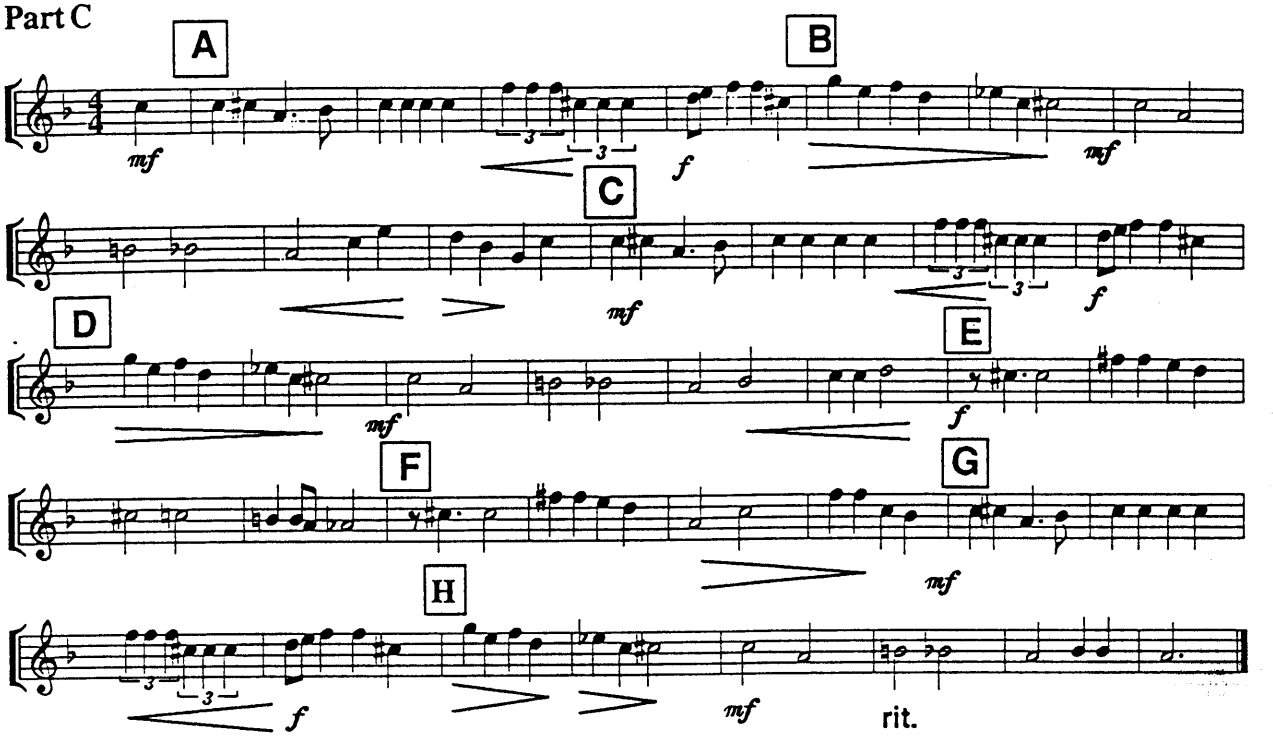
A NIGHTINGALE SANG IN BERKLEY SQUARE

Clarinet (high)
Tenor Saxophone
Part B



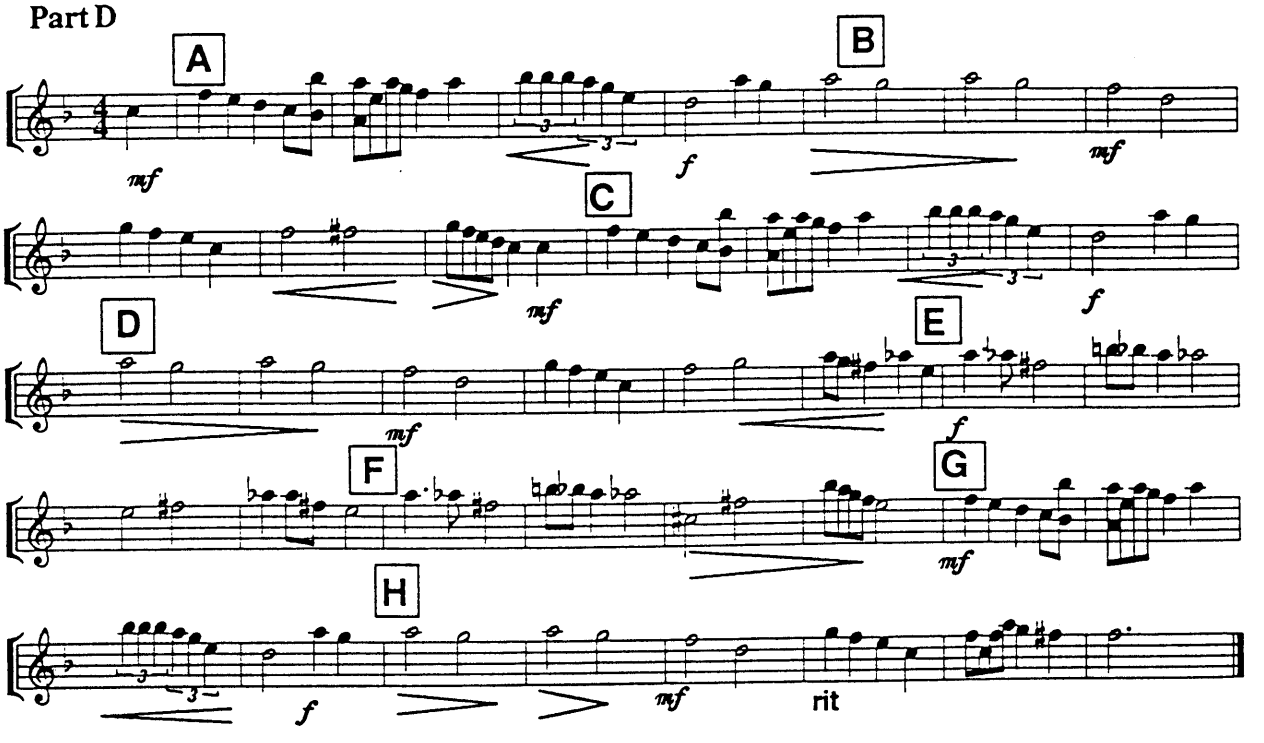
A NIGHTINGALE SANG IN BERKLEY SQUARE

Clarinet (high)
Tenor Saxophone
Part C



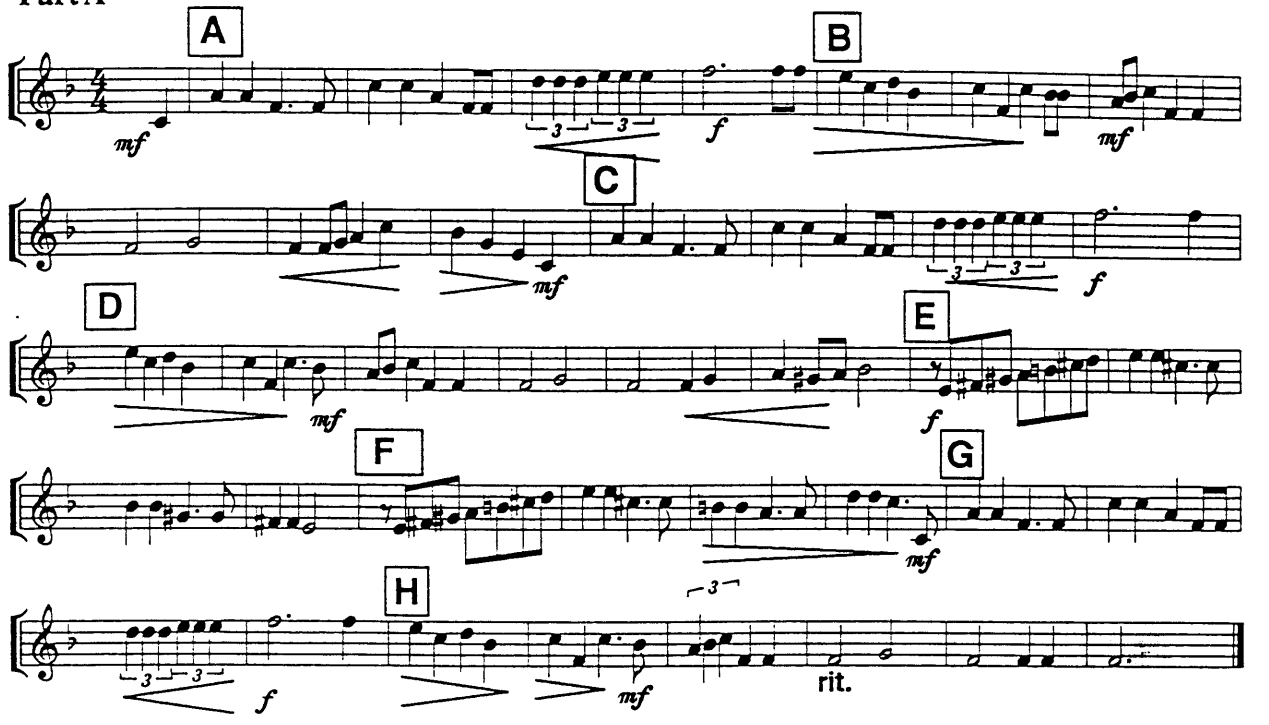
A NIGHTINGALE SANG IN BERKLEY SQUARE

Clarinet (high)
Tenor Saxophone
Part D



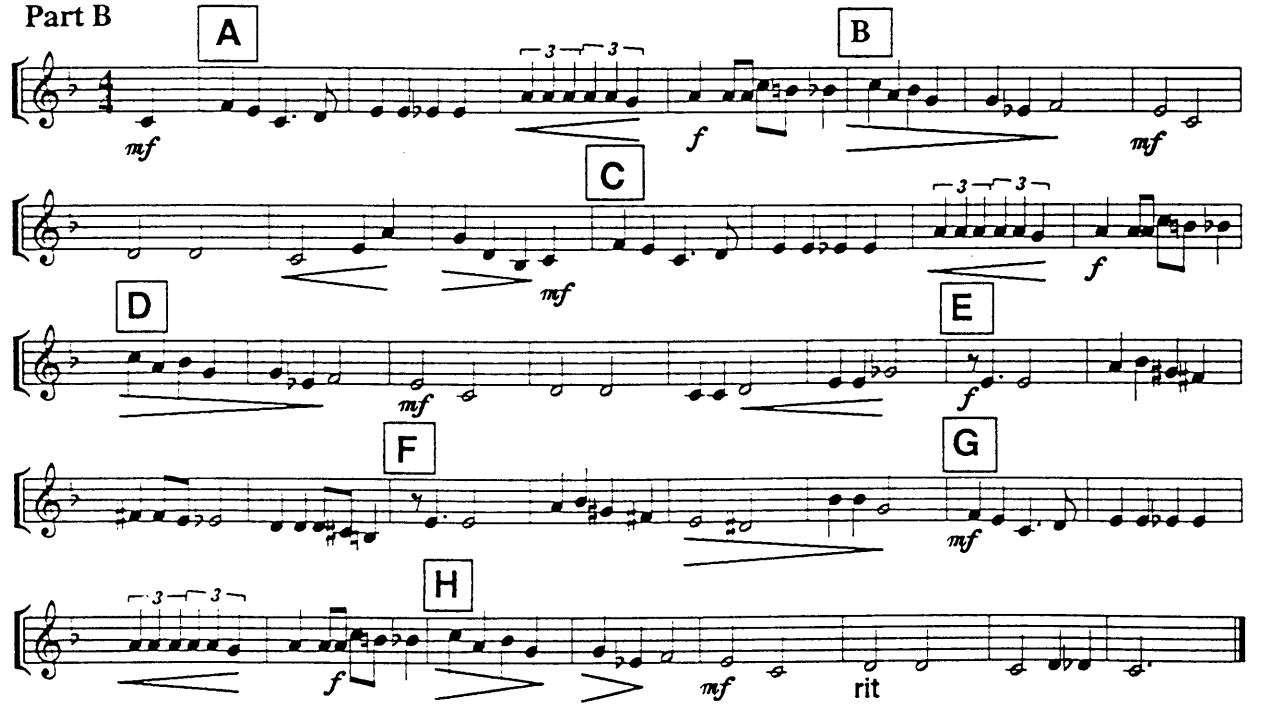
A NIGHTINGALE SANG IN BERKLEY SQUARE

Bass Clarinet
Part A



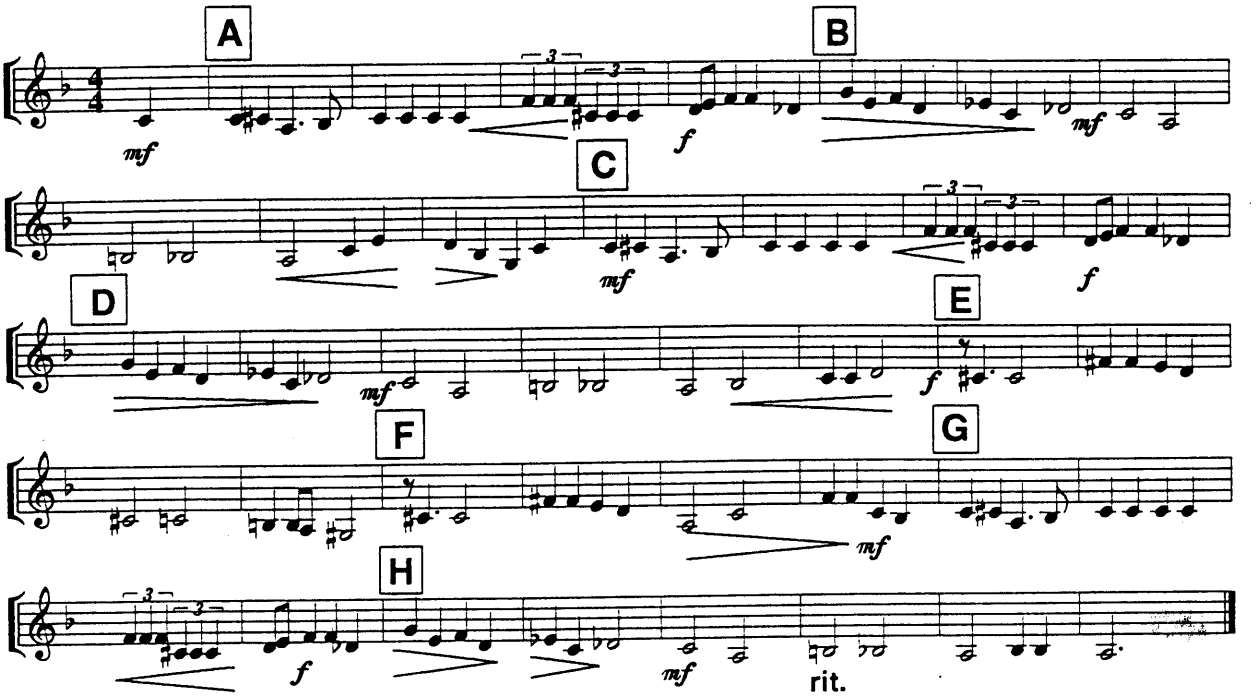
A NIGHTINGALE SANG IN BERKLEY SQUARE

Bass Clarinet
Part B



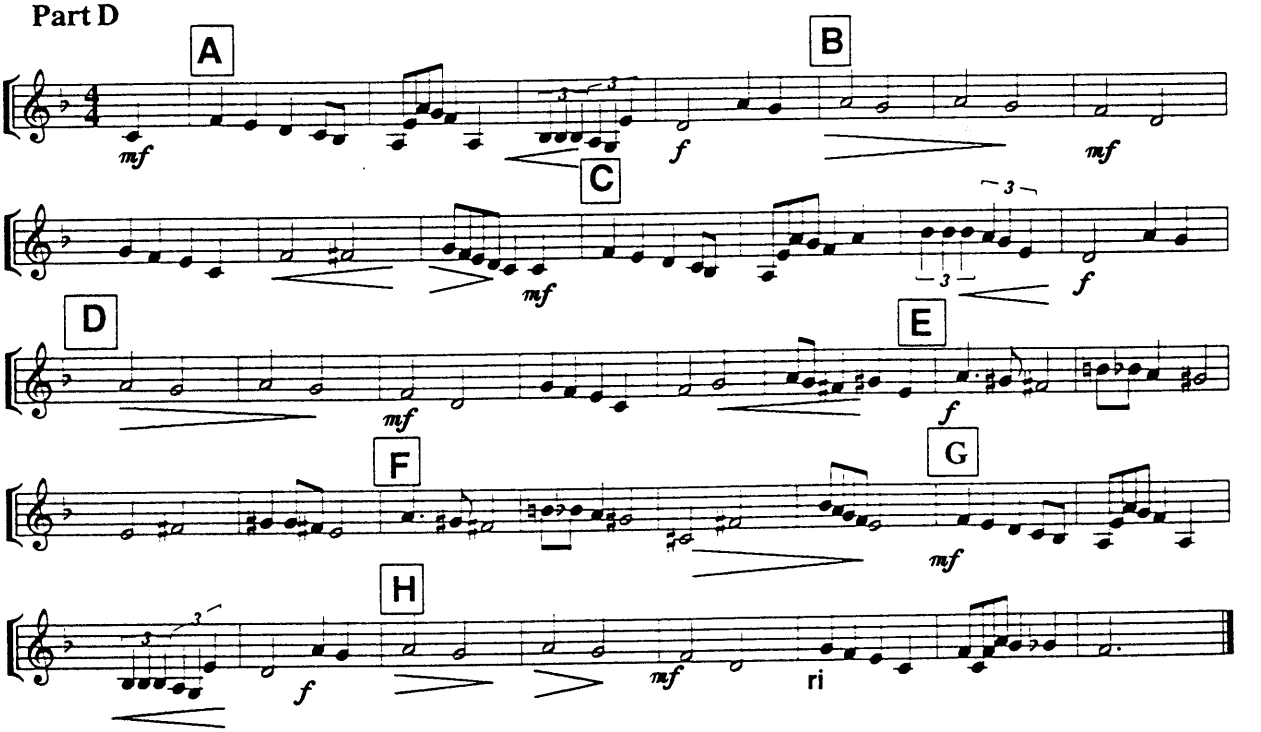
Bass Clarinet
Part C

A NIGHTINGALE SANG IN BERKLEY SQUARE



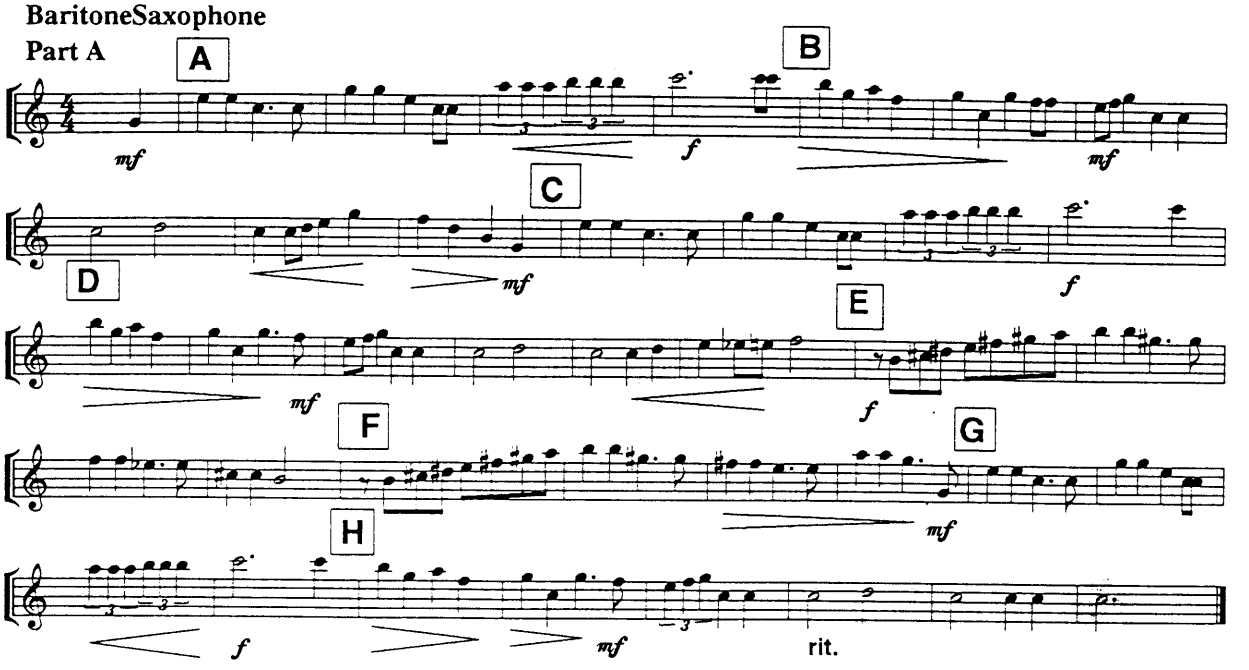
Bass Clarinet
Part D

A NIGHTINGALE SANG IN BERKLEY SQUARE



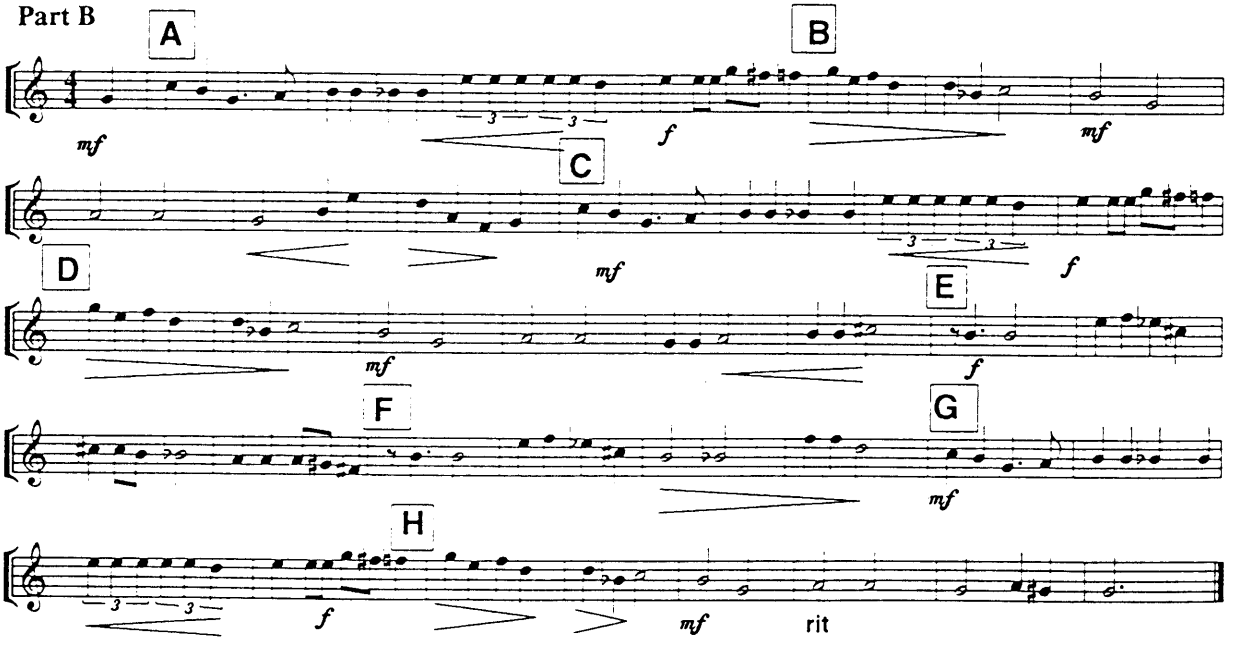
A NIGHTINGALE SANG IN BERKLEY SQUARE

Alto Saxophone
BaritoneSaxophone
Part A



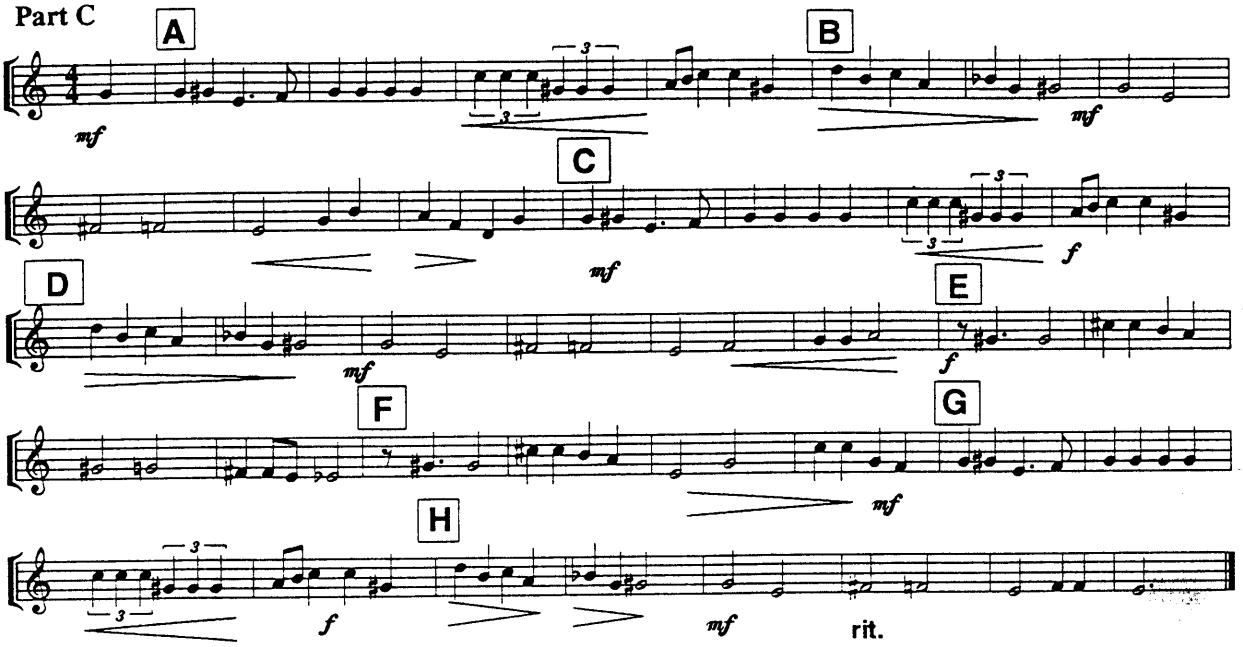
A NIGHTINGALE SANG IN BERKLEY SQUARE

Alto Saxophone
BaritoneSaxophone
Part B



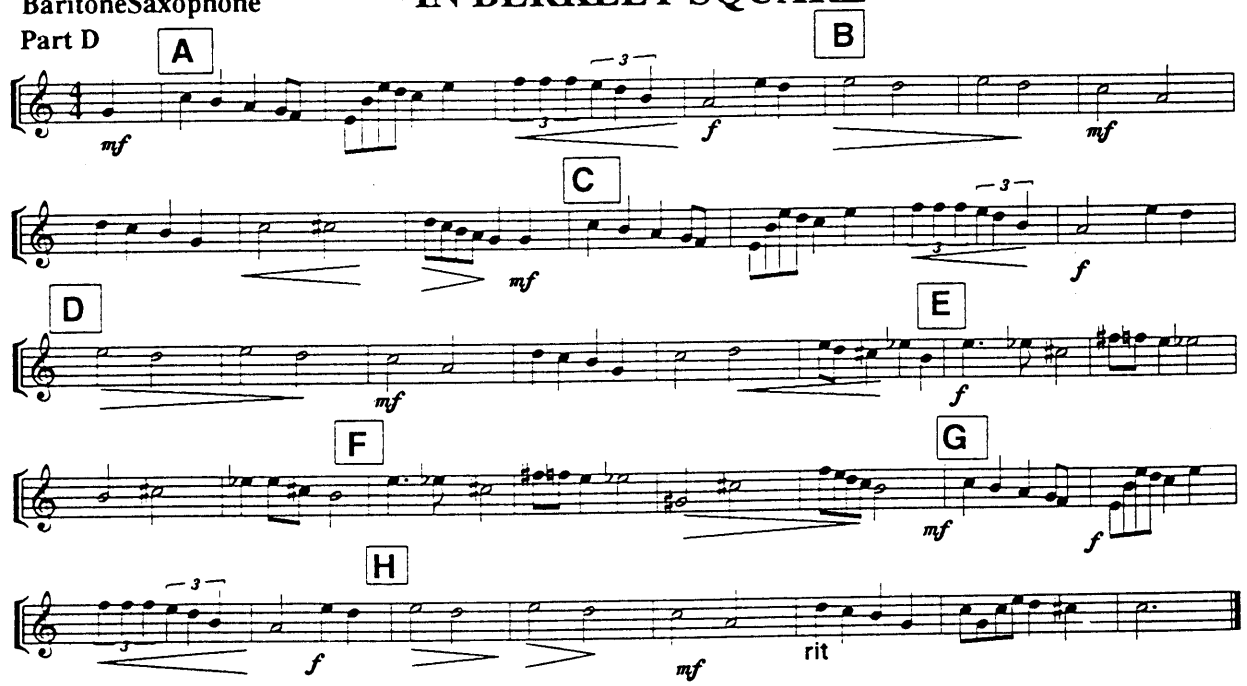
A NIGHTINGALE SANG IN BERKLEY SQUARE

Alto Saxophone
BaritoneSaxophone
Part C



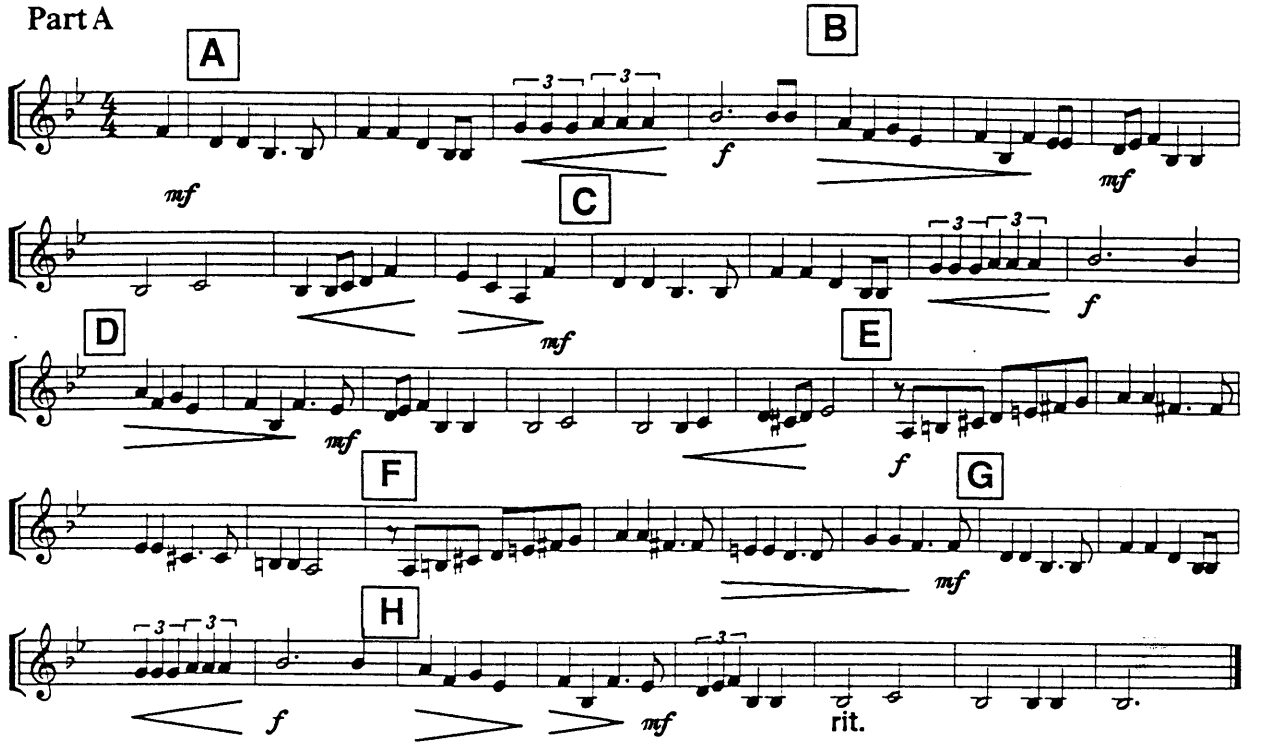
A NIGHTINGALE SANG IN BERKLEY SQUARE

Alto Saxophone
BaritoneSaxophone
Part D



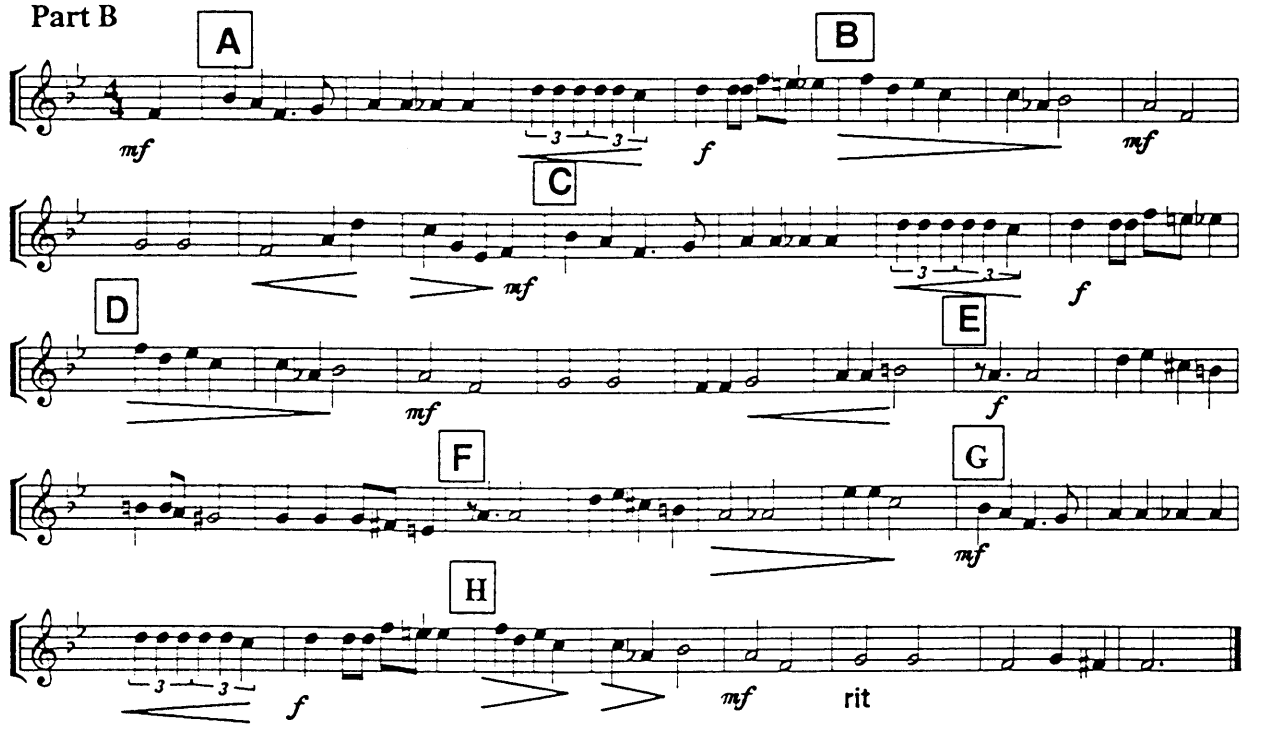
A NIGHTINGALE SANG IN BERKLEY SQUARE

Freneh Horn
Part A



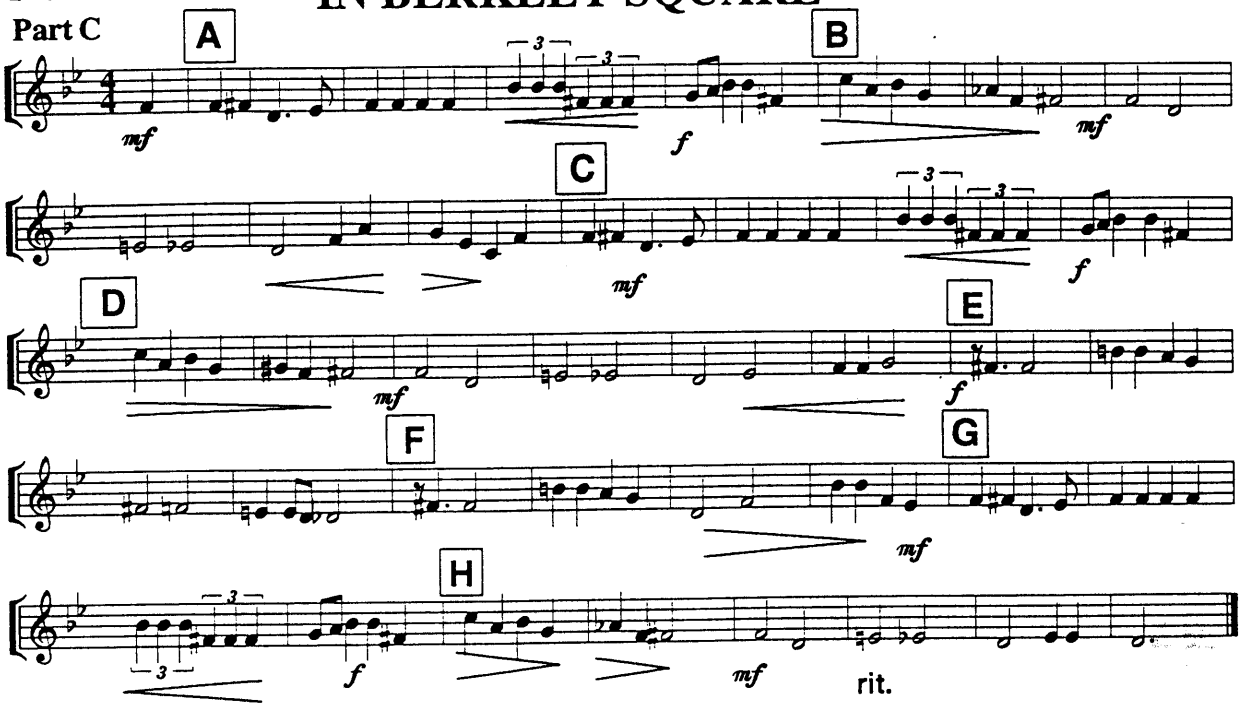
A NIGHTINGALE SANG IN BERKLEY SQUARE

French Horn
Part B



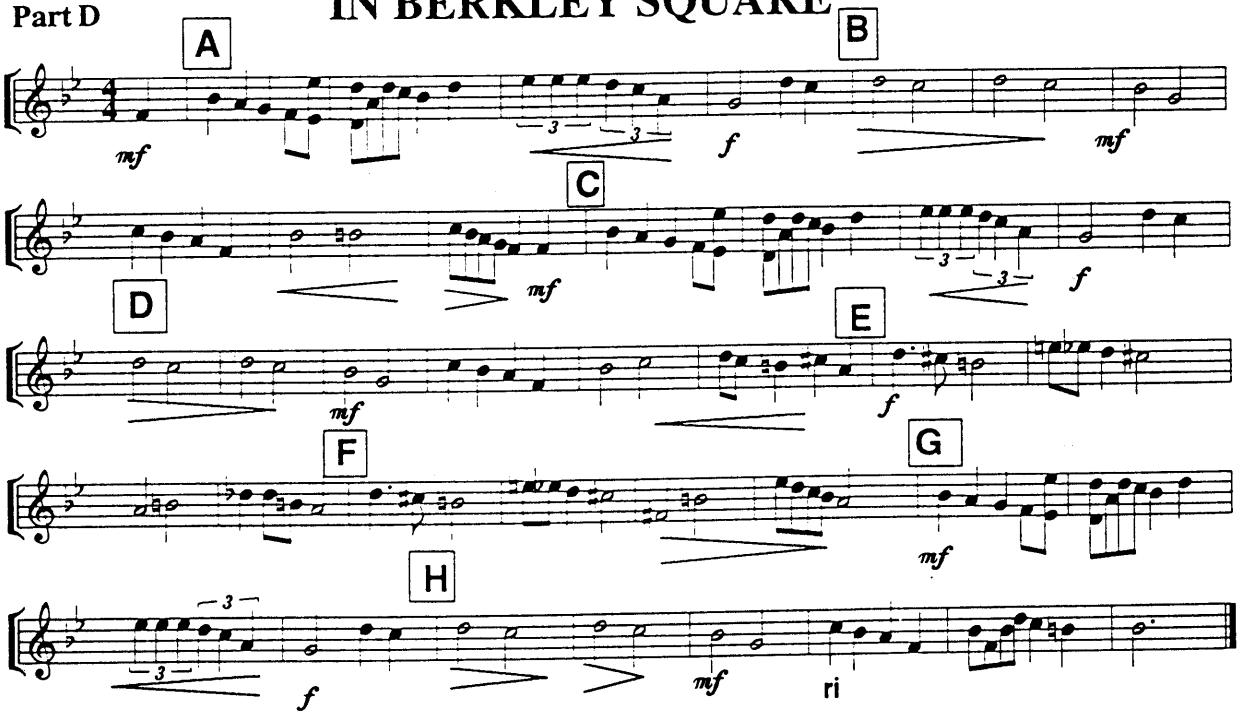
A NIGHTINGALE SANG IN BERKLEY SQUARE

French Hor
Part C



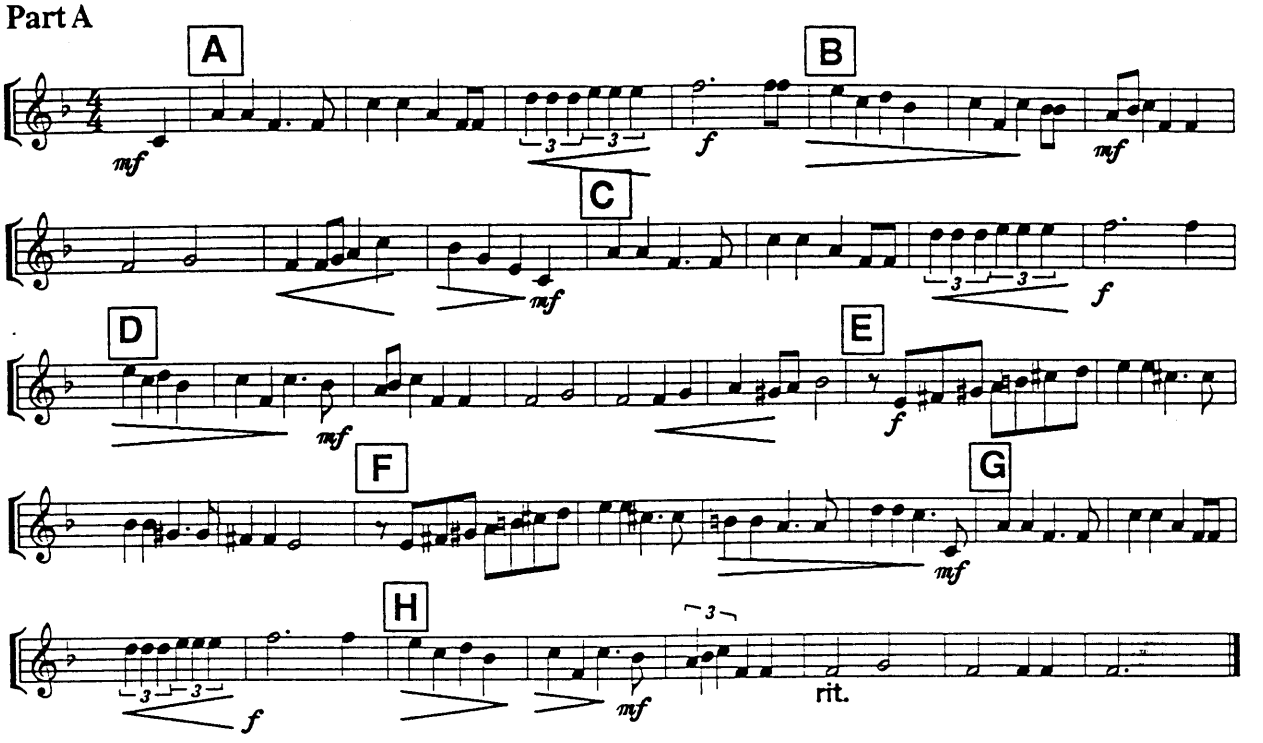
A NIGHTINGALE SANG IN BERKLEY SQUARE

French Horn
Part D



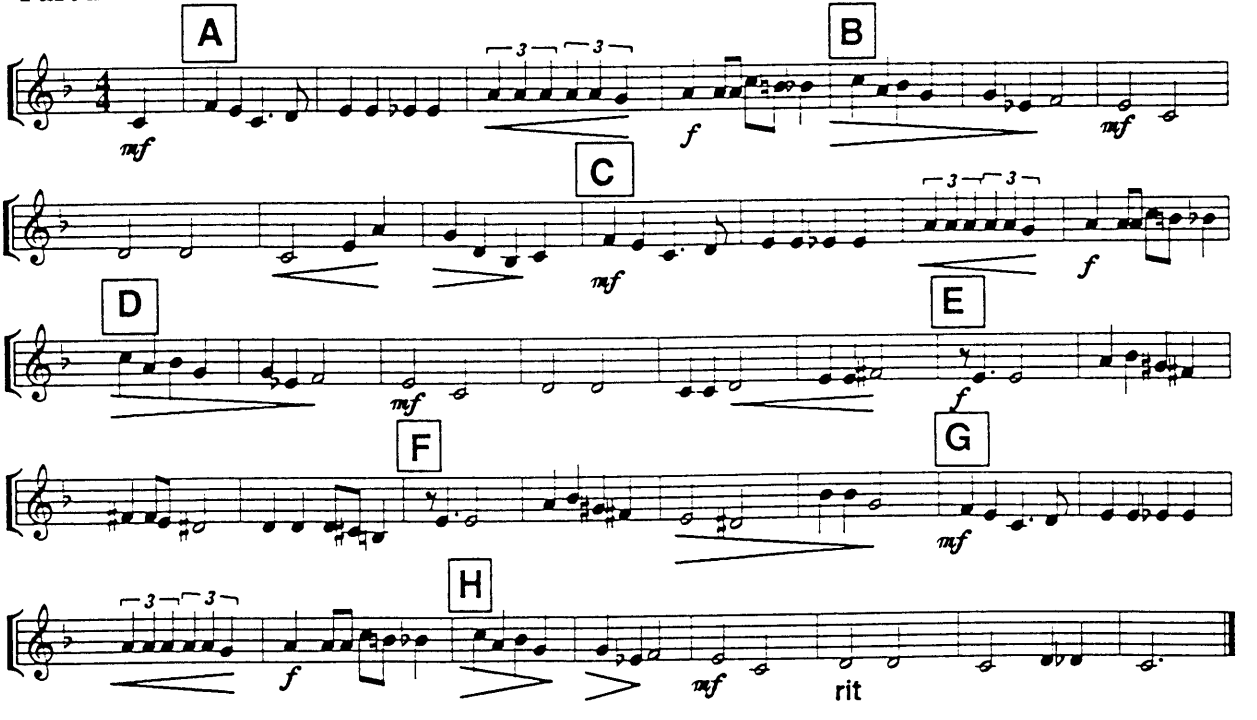
Trumpet
Baritone T.C.
Clarinet (low)
Part A

A NIGHTINGALE SANG IN BERKLEY SQUARE



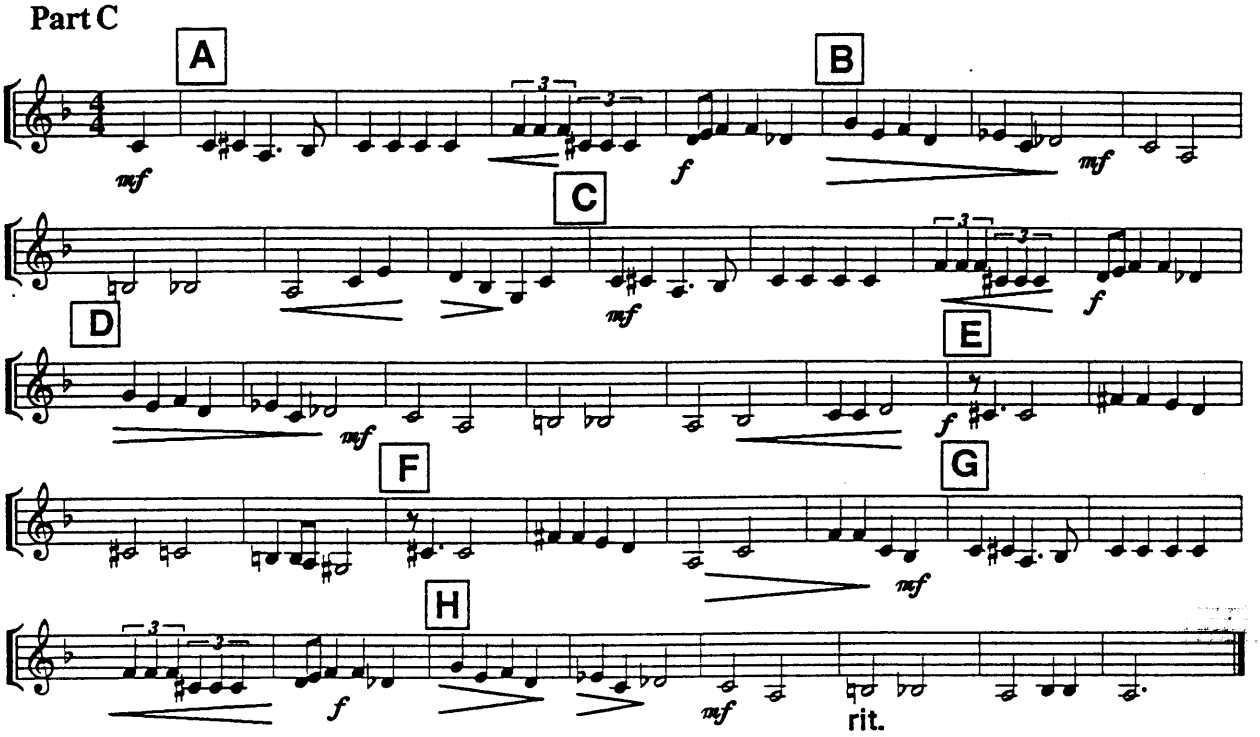
Trumpet
Baritone T.C.
Clarinet (low)
Part B

A NIGHTINGALE SANG IN BERKLEY SQUARE



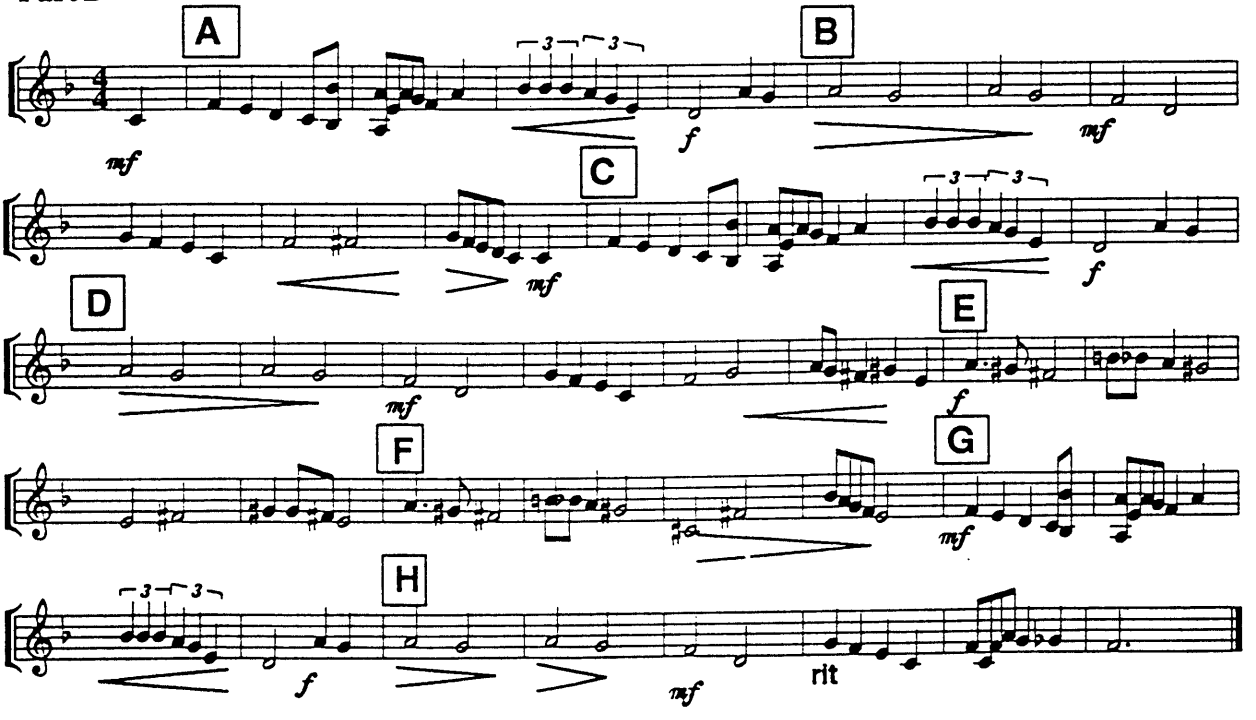
Trumpet
Baritone T.C.
Clarinet (low)
Part C

A NIGHTINGALE SANG IN BERKLEY SQUARE



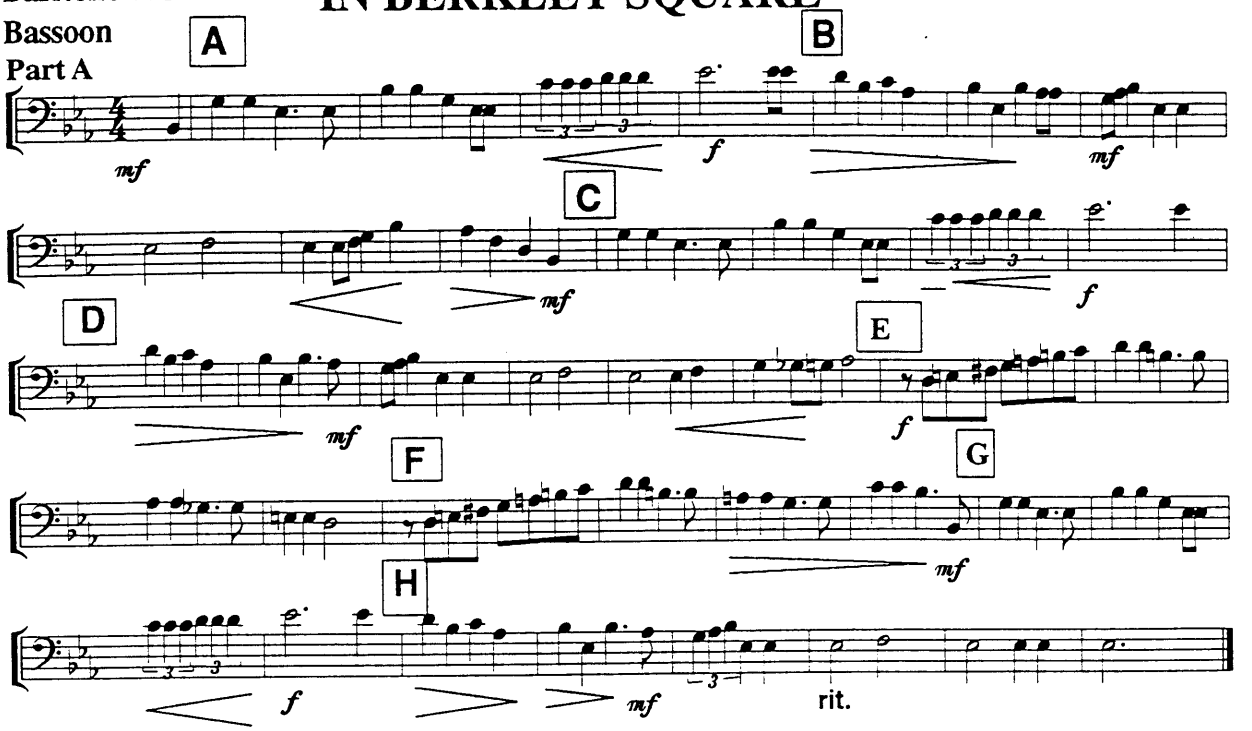
Trumpet
Baritone T.C.
Clarinet (low)
Part D

A NIGHTINGALE SANG IN BERKLEY SQUARE



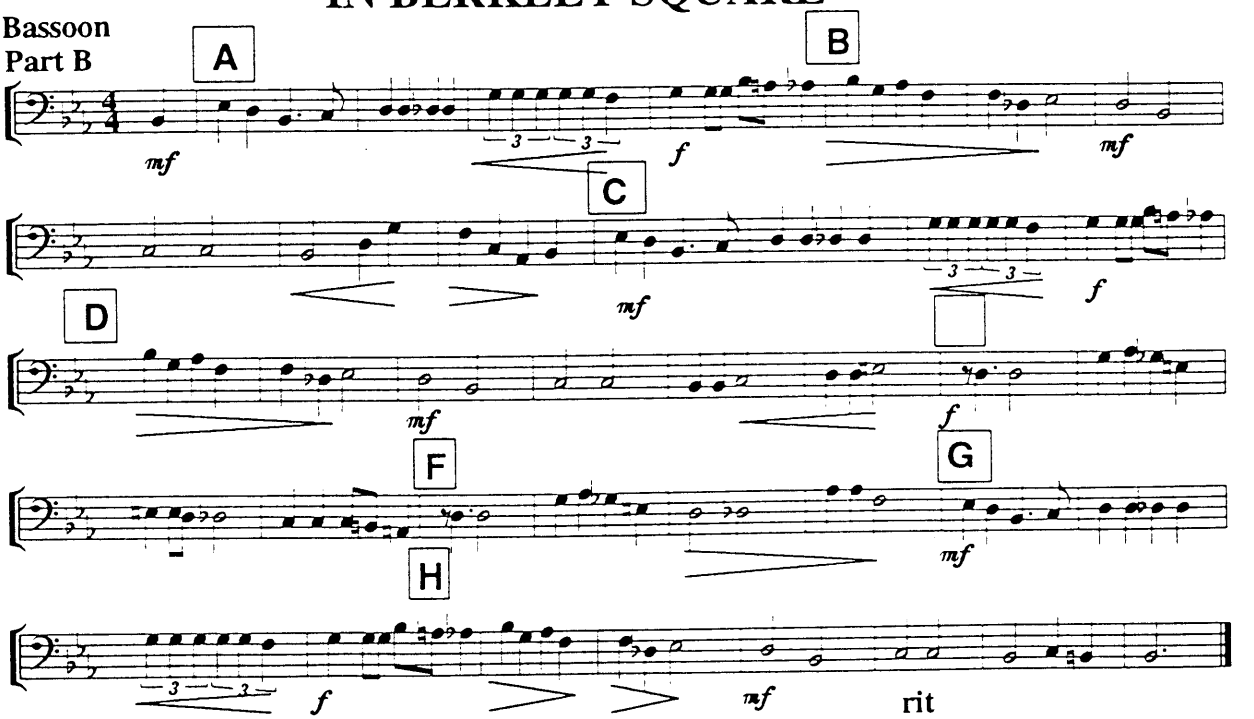
Trombone
Baritone B.C.
Bassoon
Part A

A NIGHTINGALE SANG IN BERKLEY SQUARE



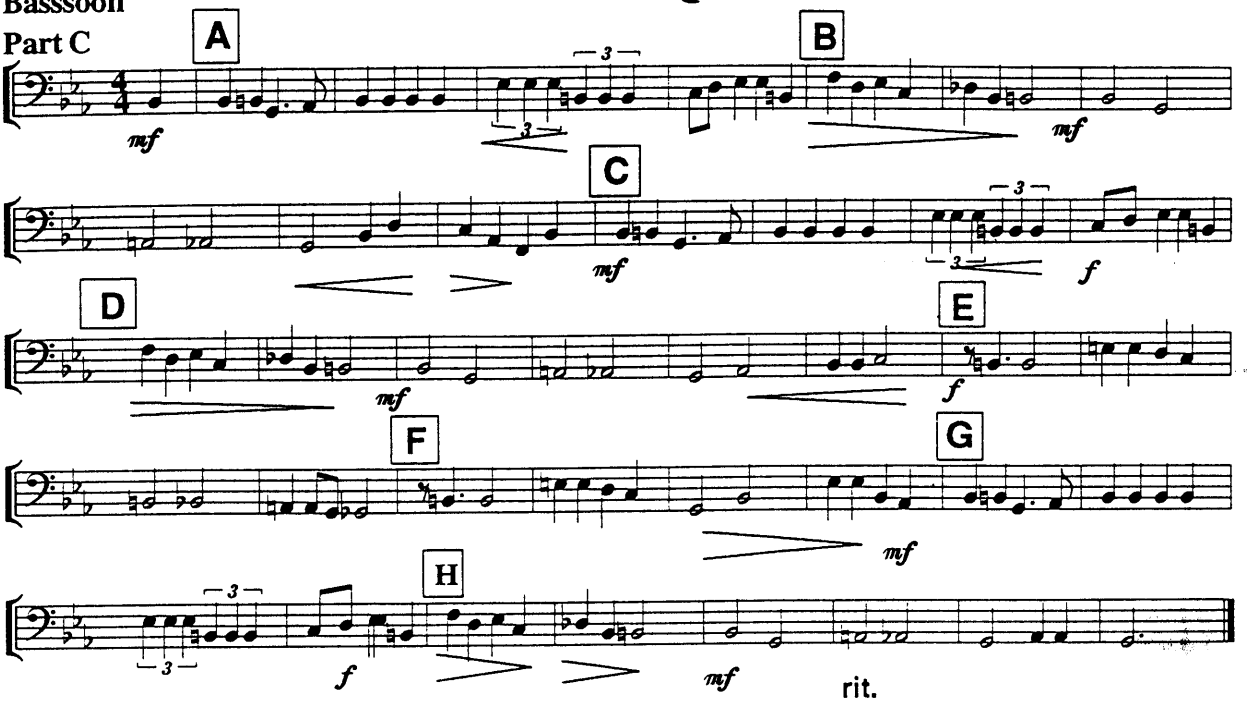
Trombone
Baritone B.C.
Bassoon
Part B

A NIGHTINGALE SANG IN BERKLEY SQUARE



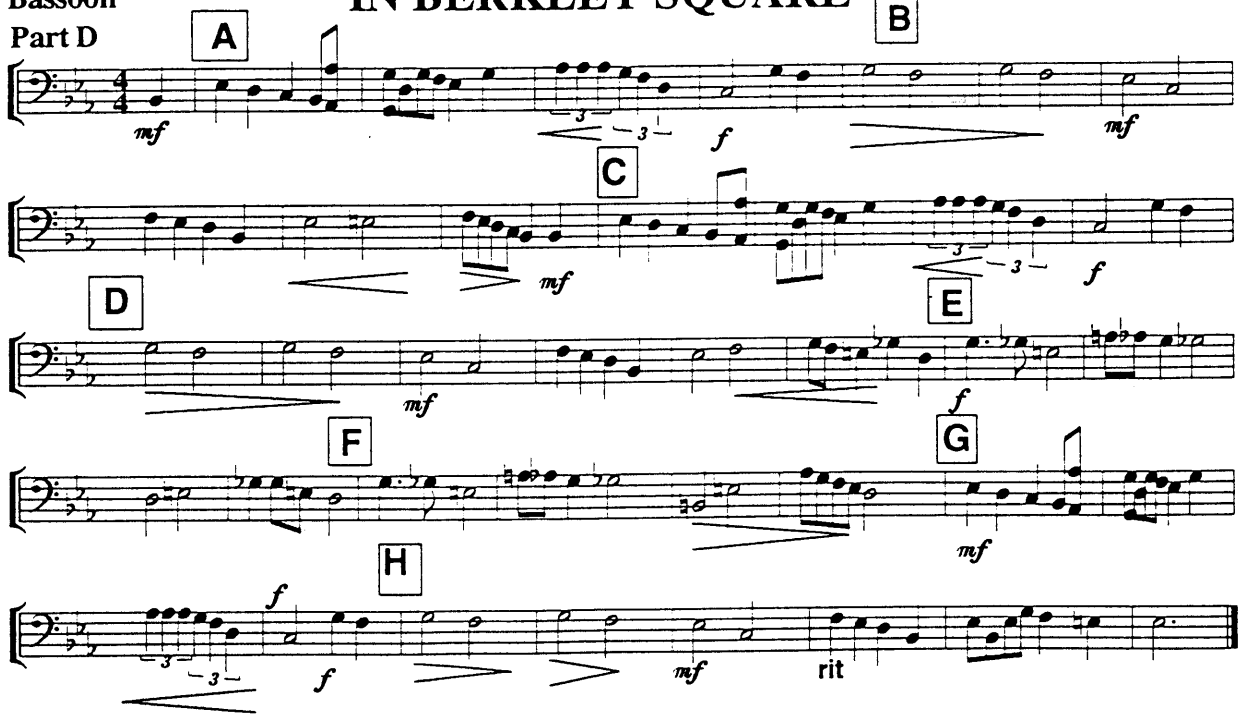
Trombone
Baritone B.C.
Basssoon
Part C

A NIGHTINGALE SANG IN BERKLEY SQUARE



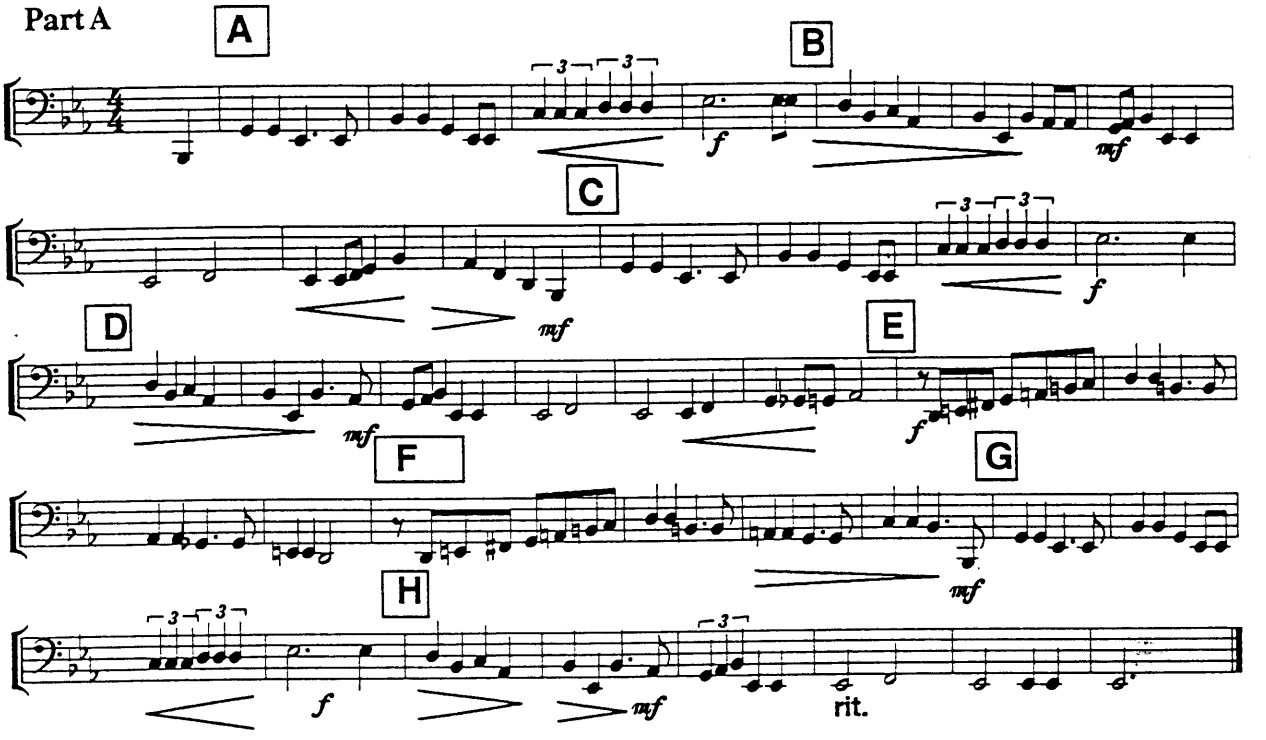
Trombone
Baritone B.C.
Bassoon
Part D

A NIGHTINGALE SANG IN BERKLEY SQUARE



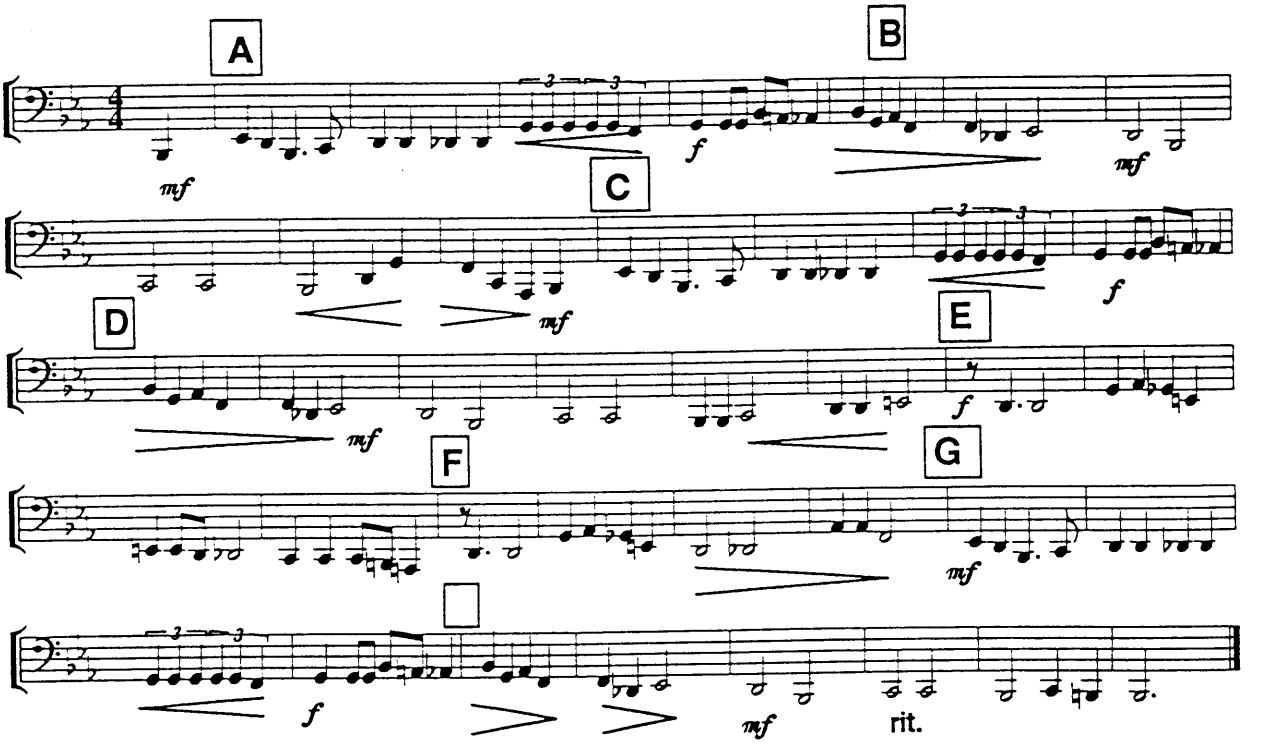
A NIGHTINGALE SANG IN BERKLEY SQUARE

Tuba
Part A



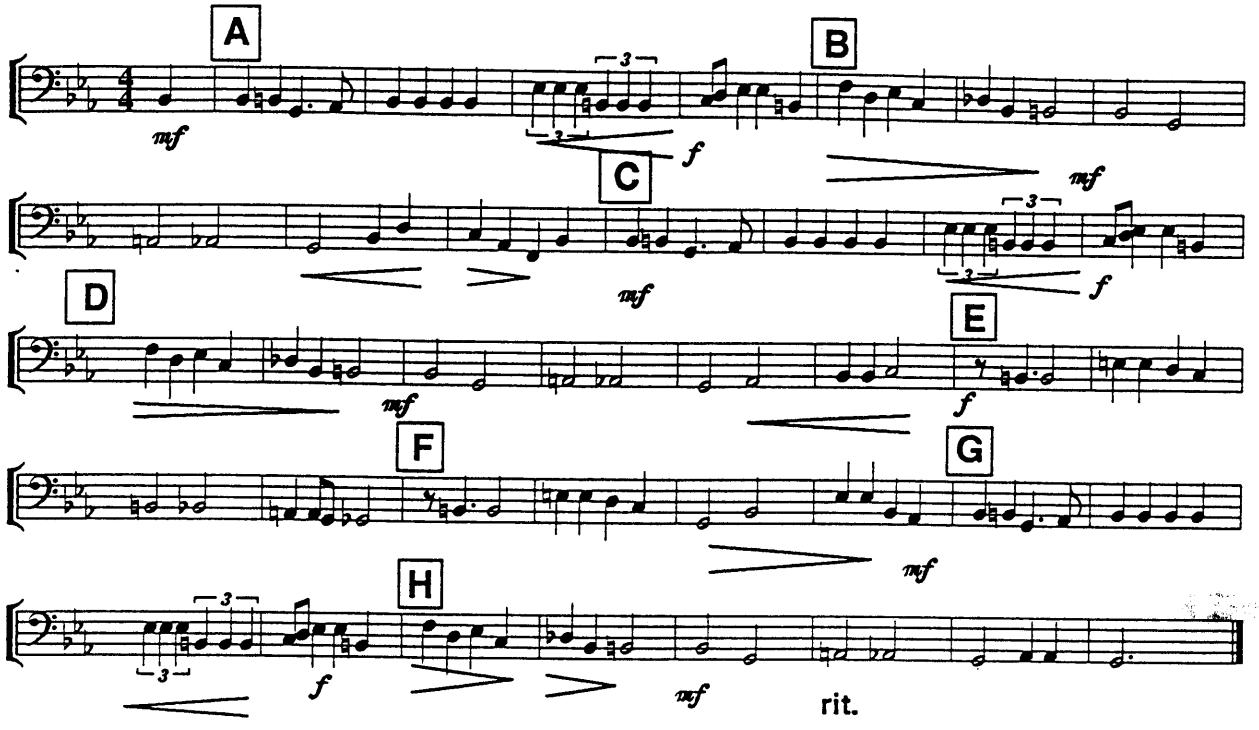
A NIGHTINGALE SANG IN BERKLEY SQUARE

Tuba
Part B



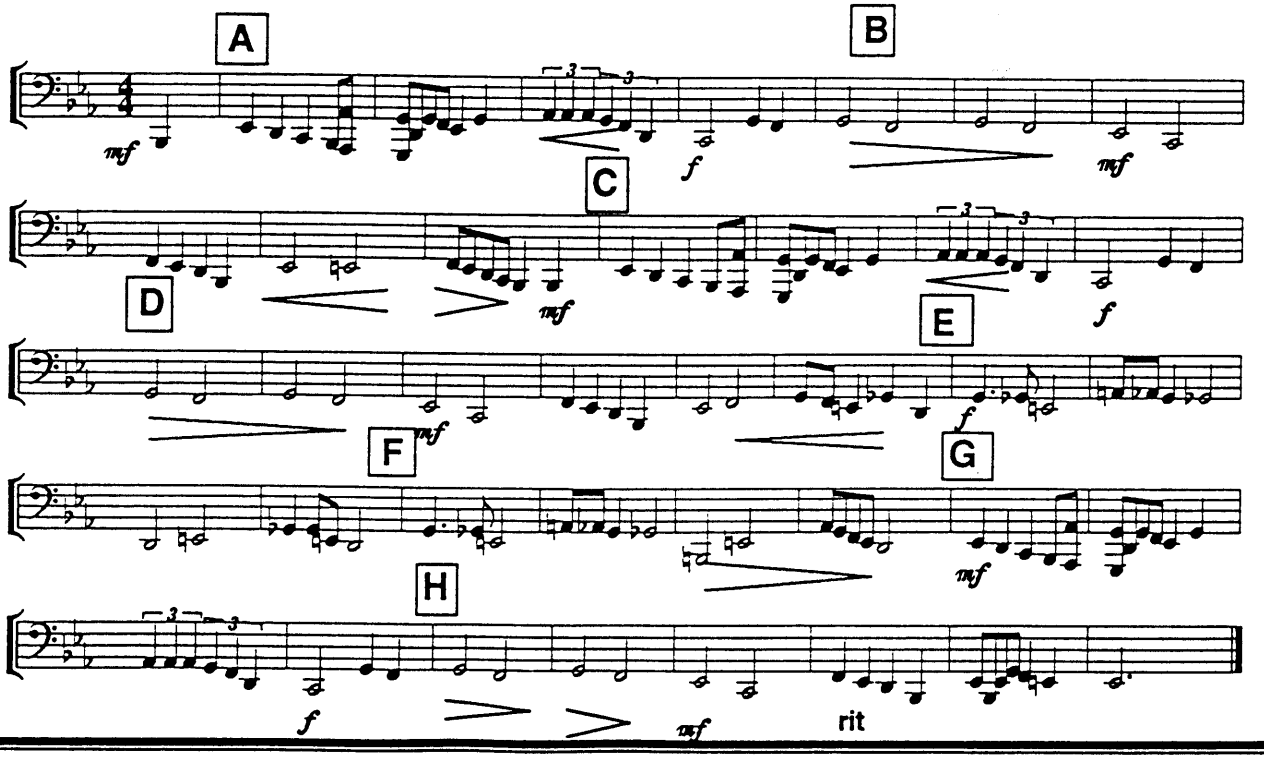
A NIGHTINGALE SANG IN BERKLEY SQUARE

Tuba-
Part C



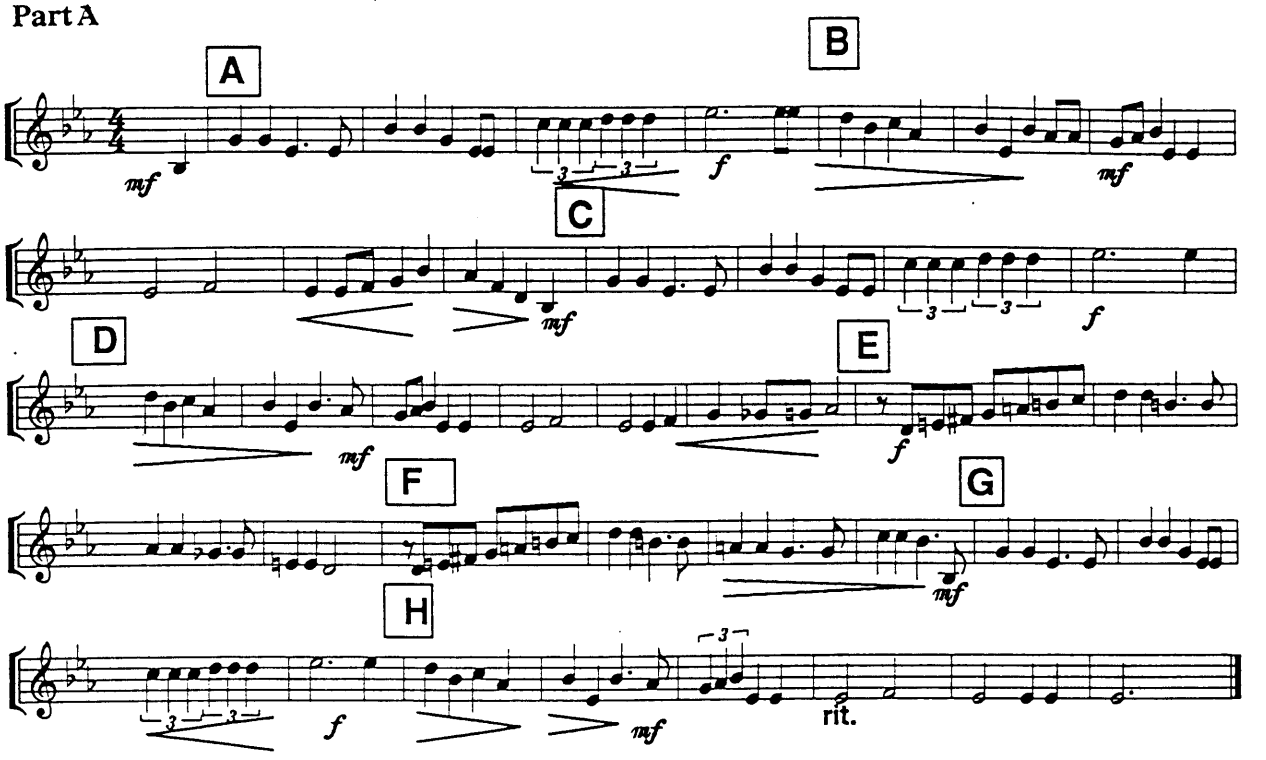
A NIGHTINGALE SANG IN BERKLEY SQUARE

Tuba
Part D



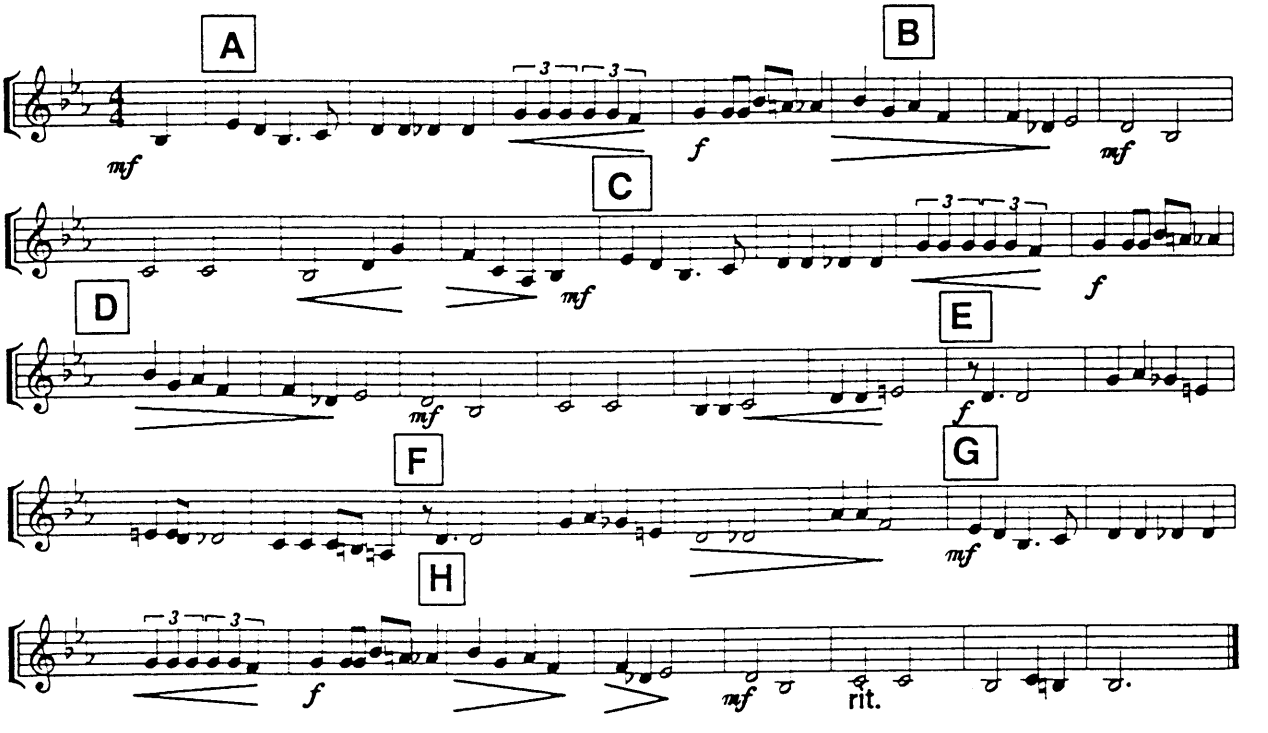
A NIGHTINGALE SANG IN BERKLEY SQUARE

Bells
Part A



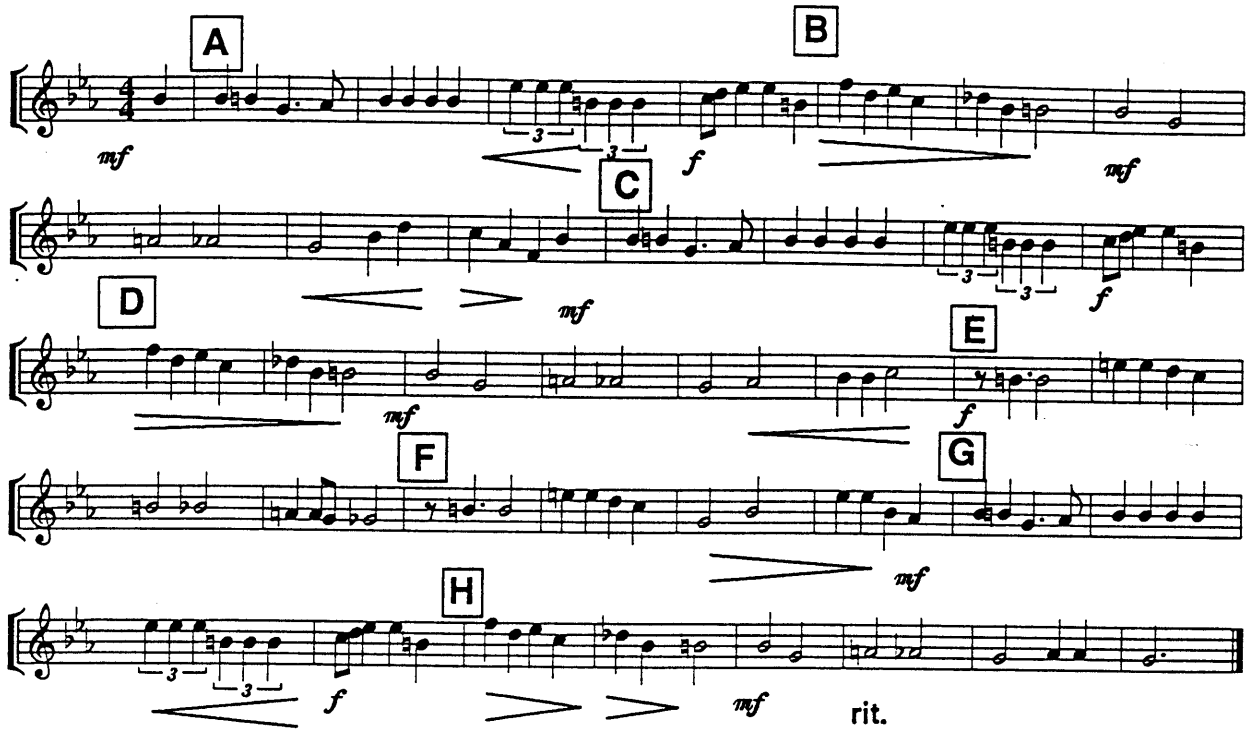
A NIGHTINGALE SANG IN BERKLEY SQUARE

Bells
Part B



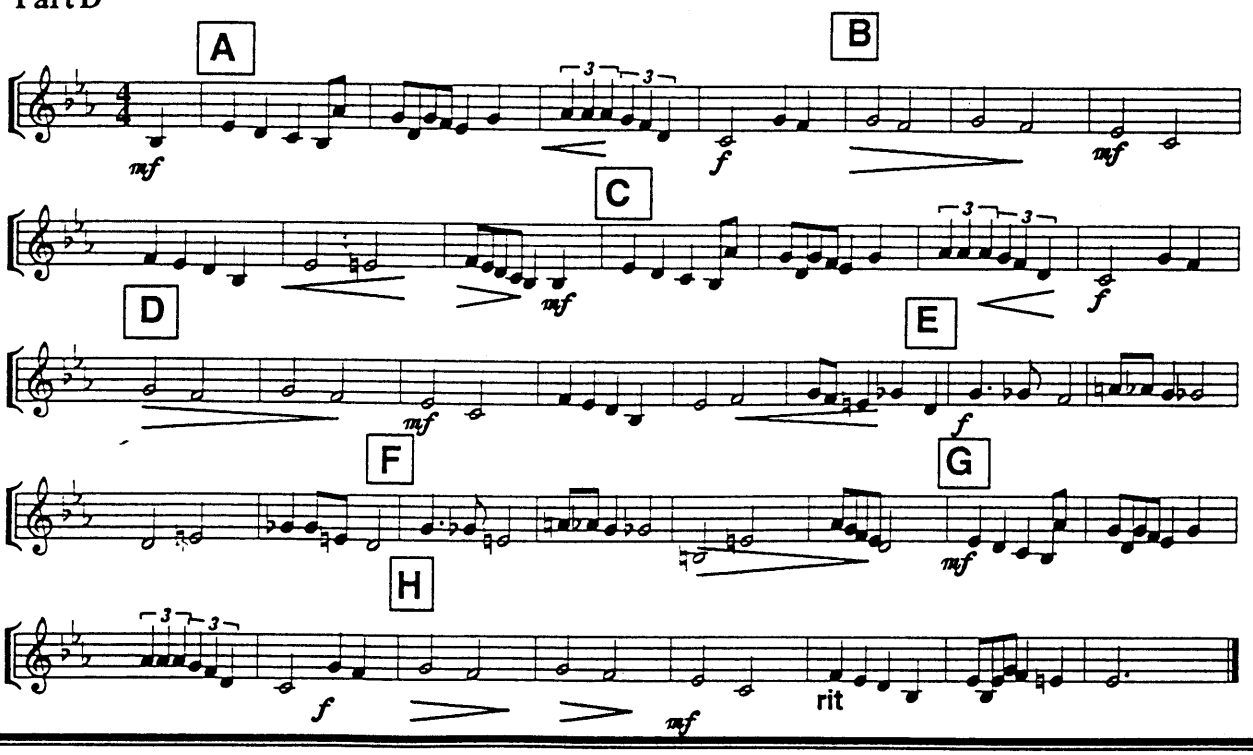
A NIGHTINGALE SANG IN BERKLEY SQUARE

Bells
Part C



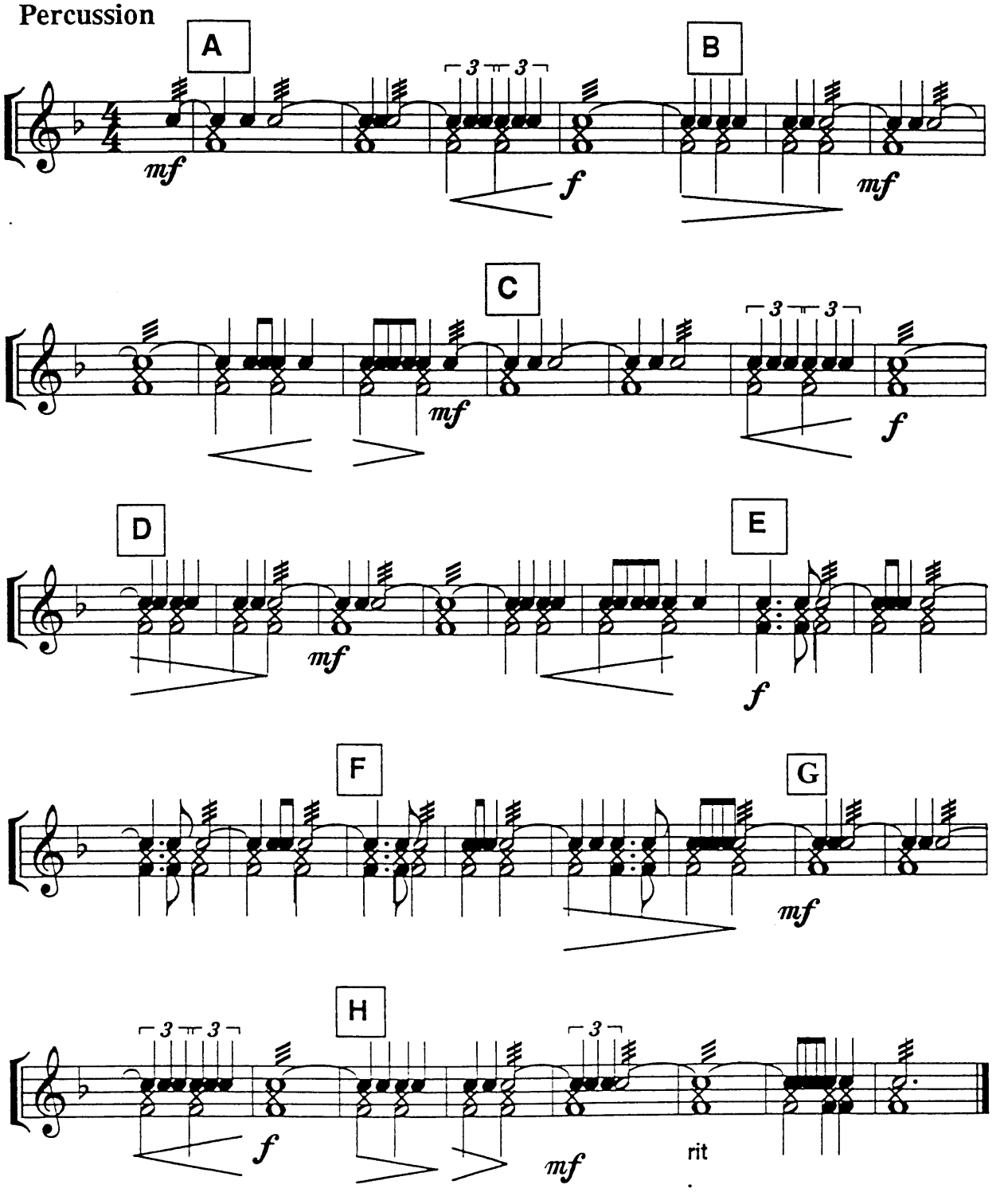
A NIGHTINGALE SANG IN BERKLEY SQUARE

Bells
Part D

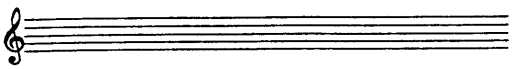


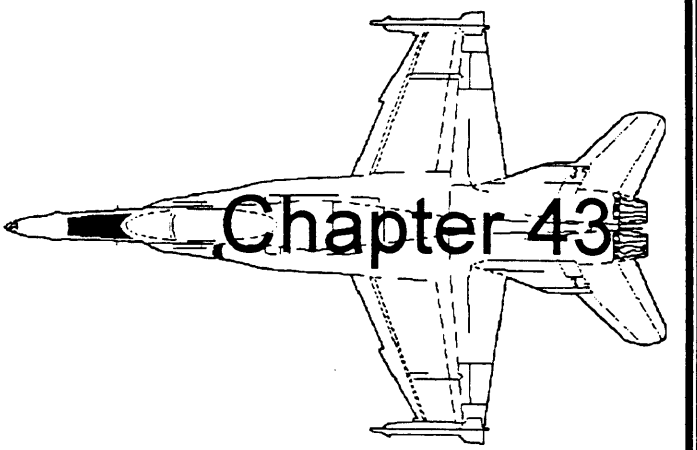
A NIGHTINGALE SANG IN BERKLEY SQUARE

Percussion



Pack Up Your Troubles



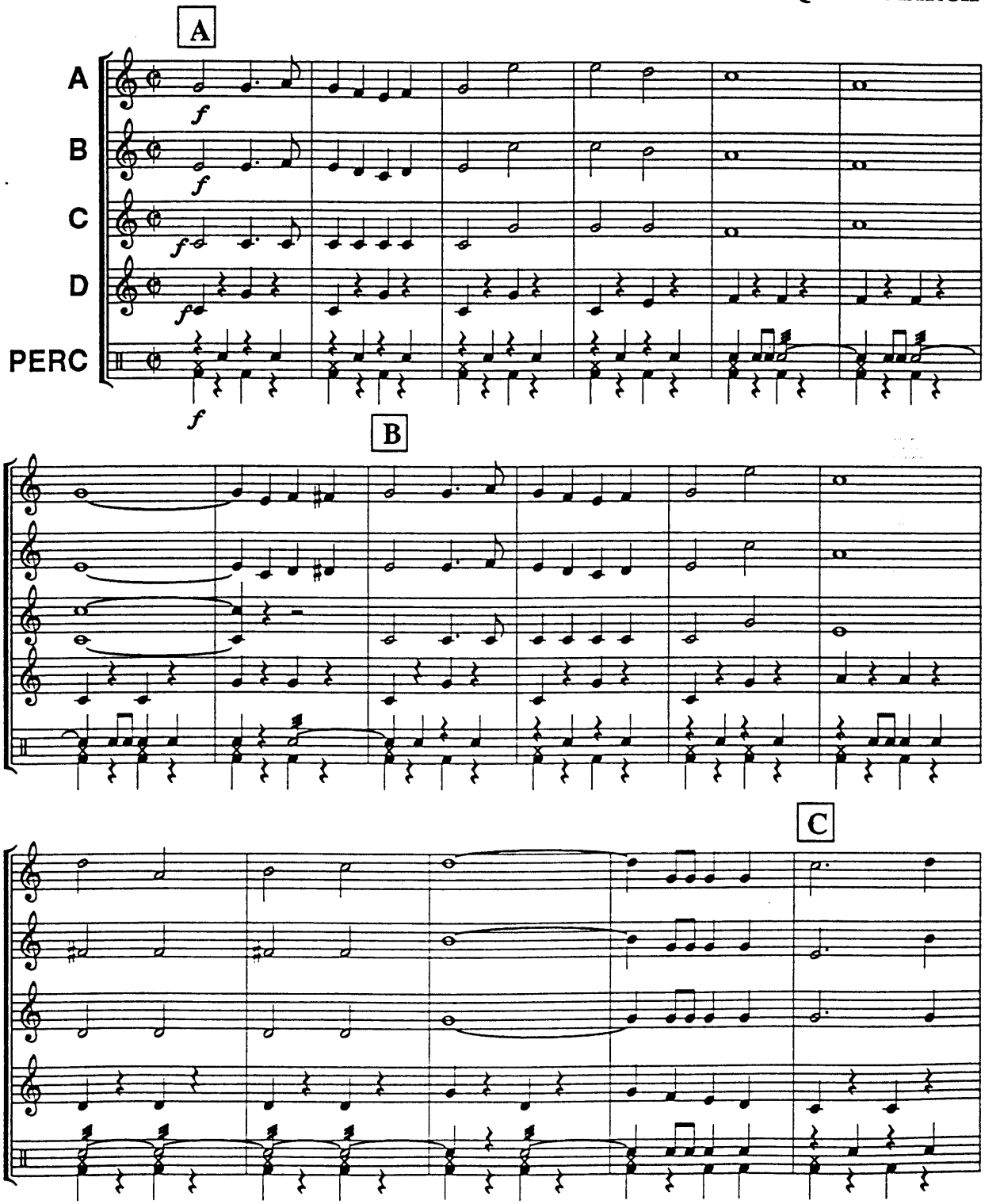


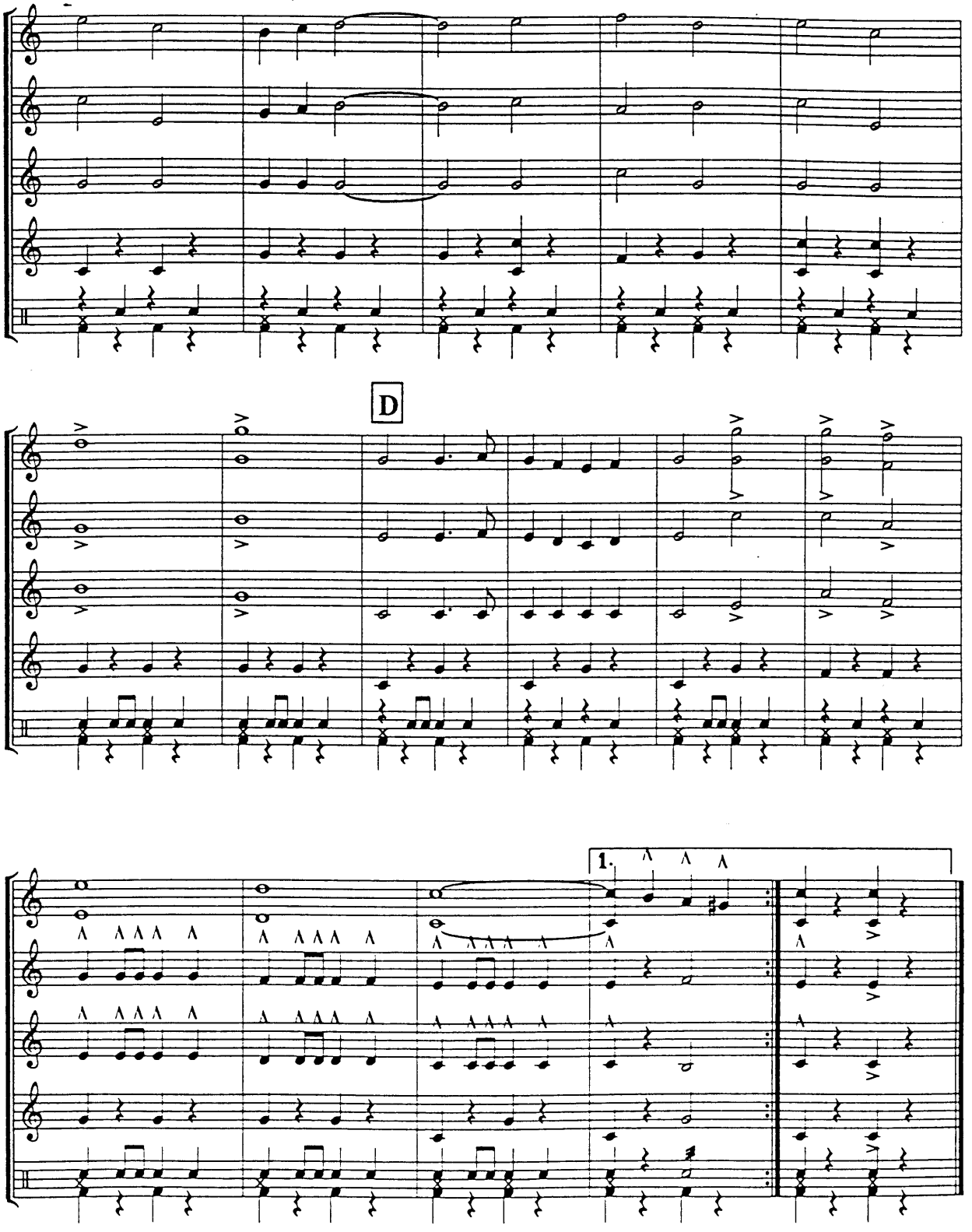
'Pack Up Your Troubles' exhibits a cheerfulness and lack of care and worry which was uncharacteristic of most of servicemen's songs. Songs adopted and sang by servicemen usually indicated a pessimistic attitude about the war and the conditions endured by servicemen. A *lucifer* is a brand of matches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

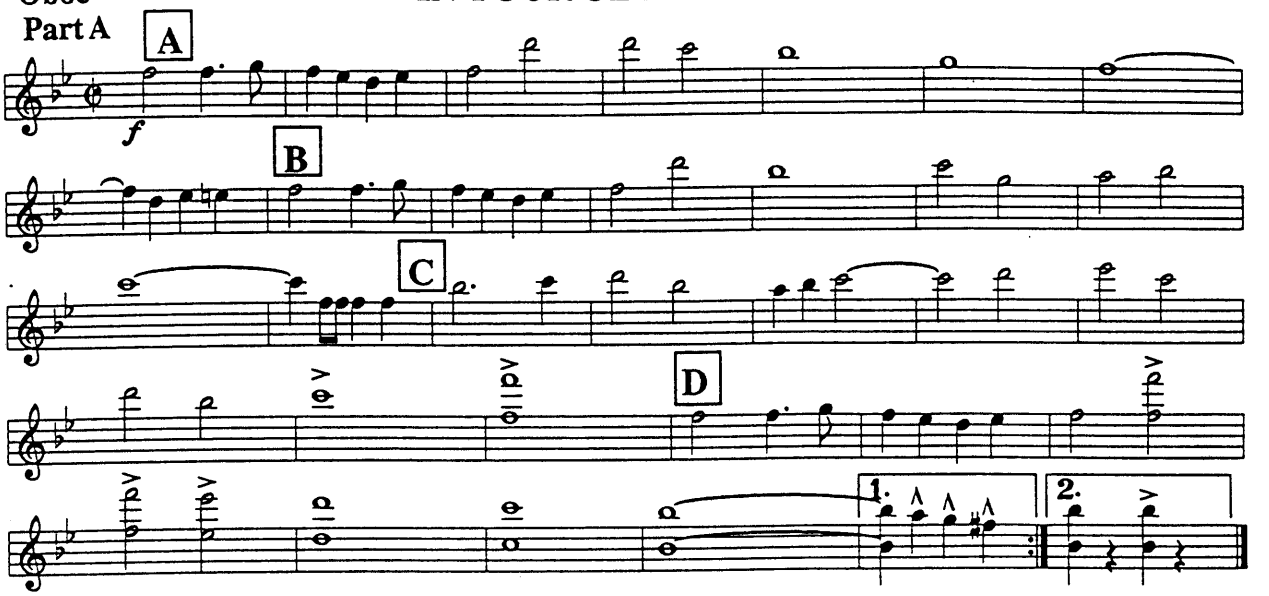
Bb CONDUCTOR **QUICK MARCH**




D
1.

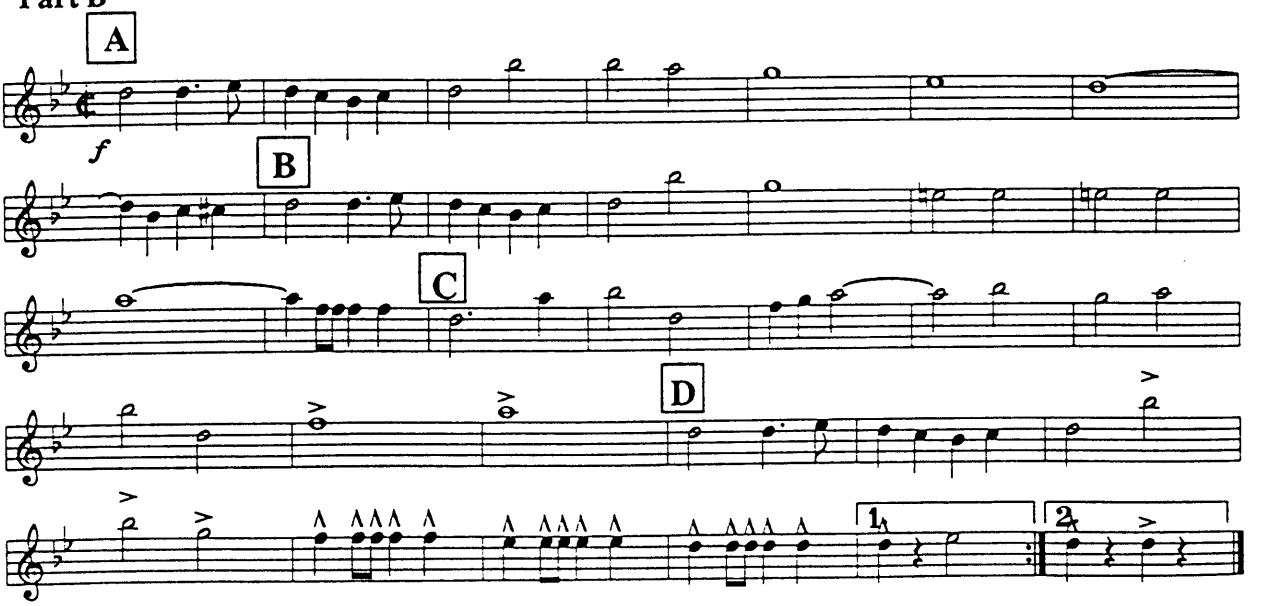
PACK UP YOUR TROUBLES IN YOUR OLD KIT BAG

Flute
Oboe
Part A



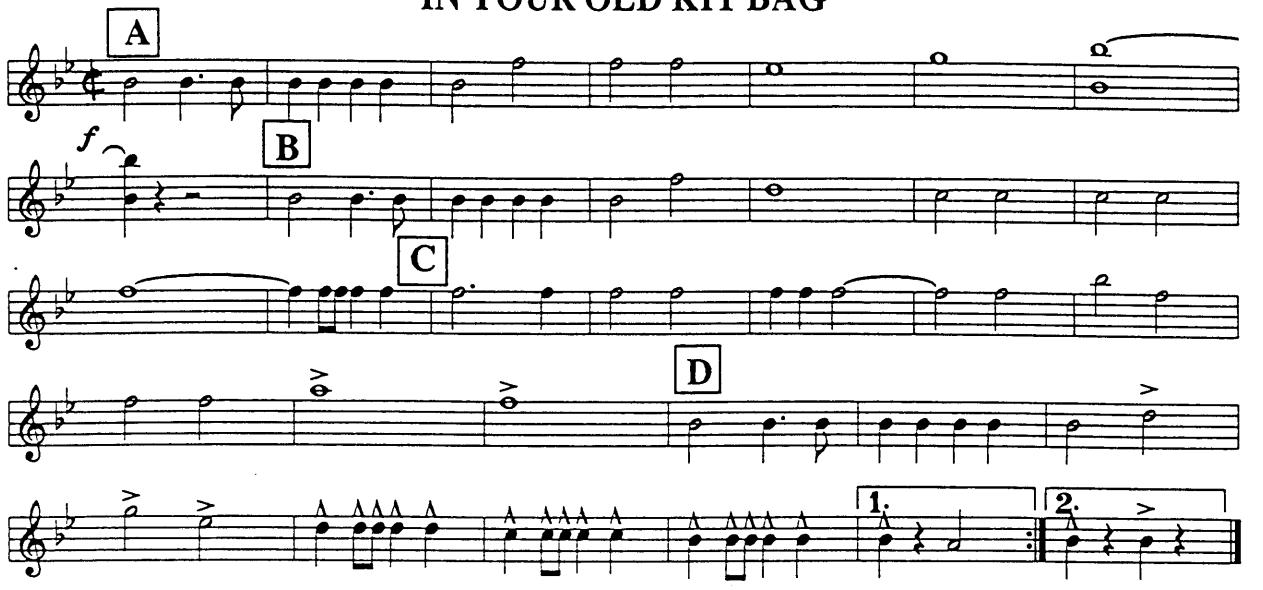
PACK UP YOUR TROUBLES IN YOUR OLD KIT BAG

Flute
Oboe
Part B



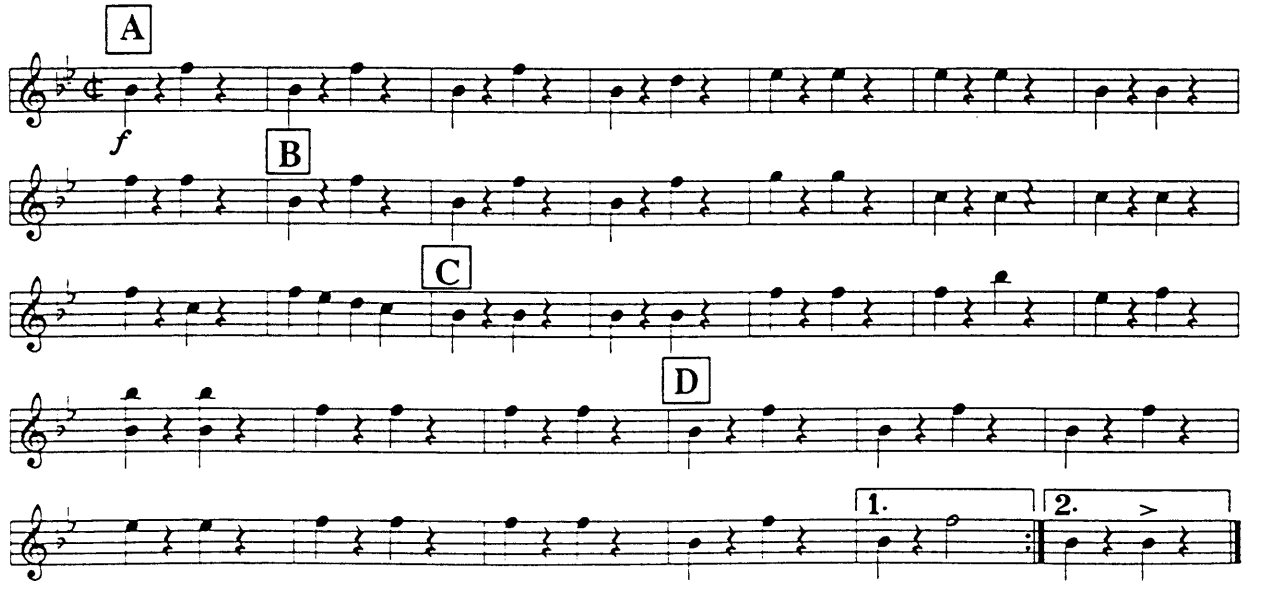
Flute
Oboe
Part C

PACK UP YOUR TROUBLES IN YOUR OLD KIT BAG



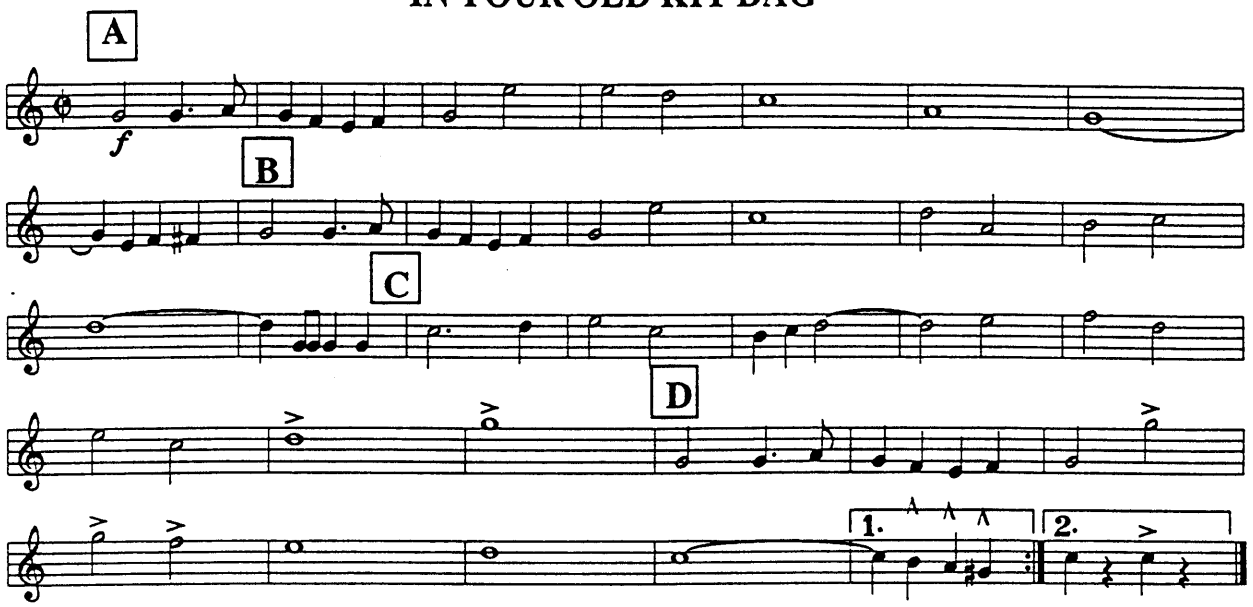
Flute
Oboe
Part D

PACK UP YOUR TROUBLES IN YOUR OLD KIT BAG



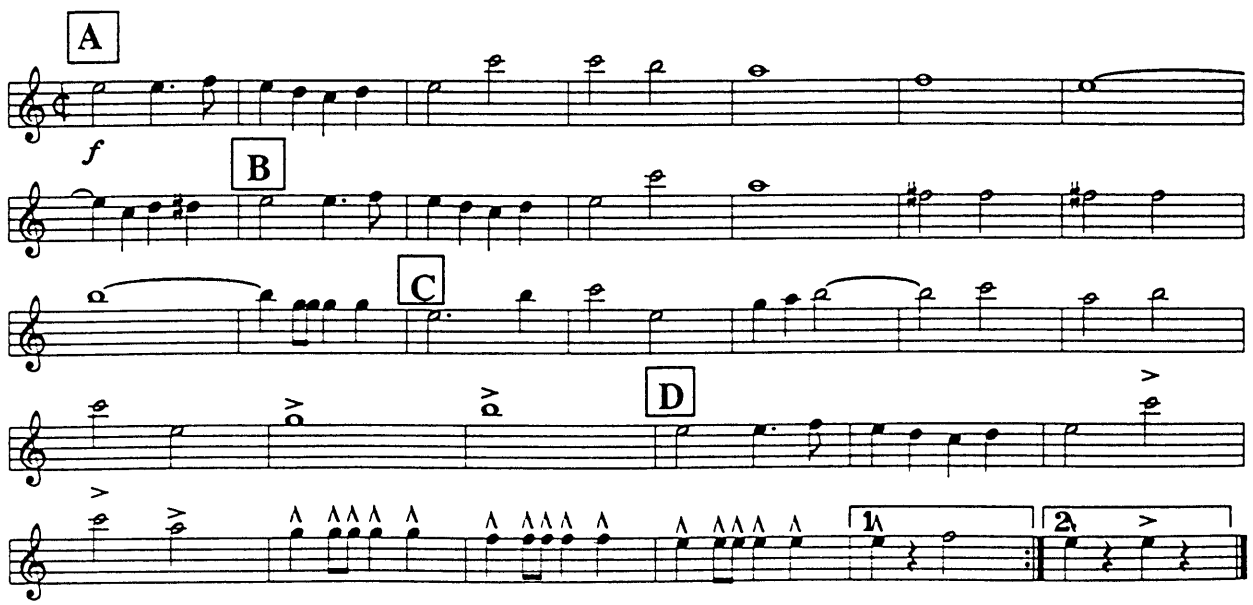
Clarinet (high)
Tenor Saxophone
Part A

PACK UP YOUR TROUBLES IN YOUR OLD KIT BAG



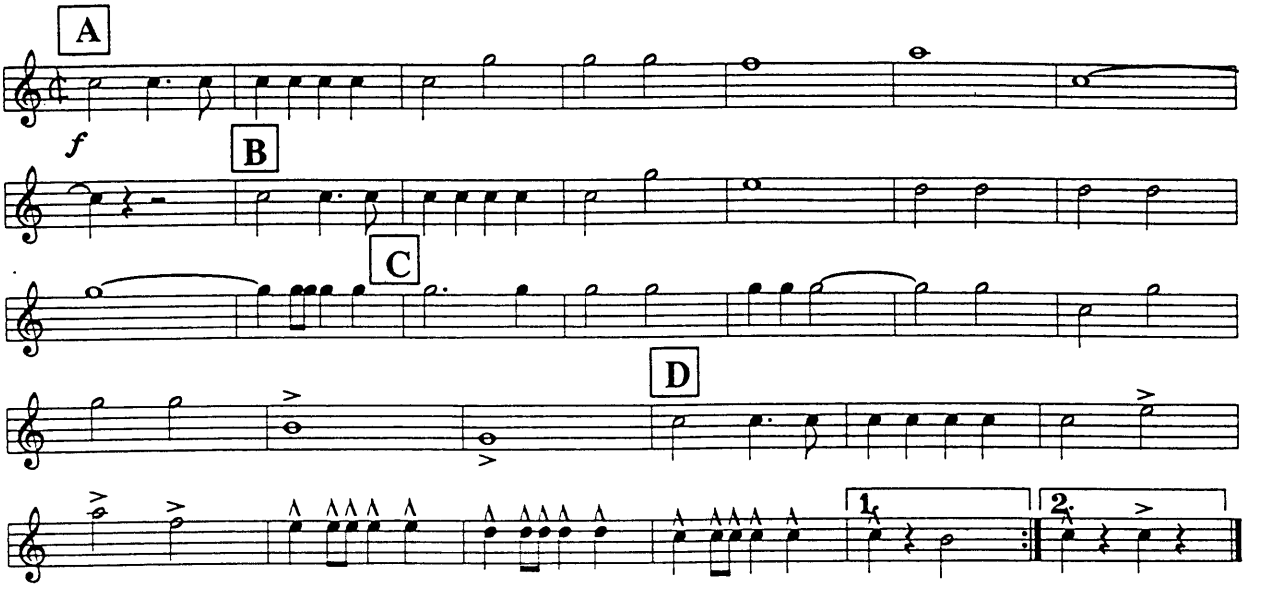
Clarinet (high)
Tenor Saxophone
Part B

PACK UP YOUR TROUBLES IN YOUR OLD KIT BAG



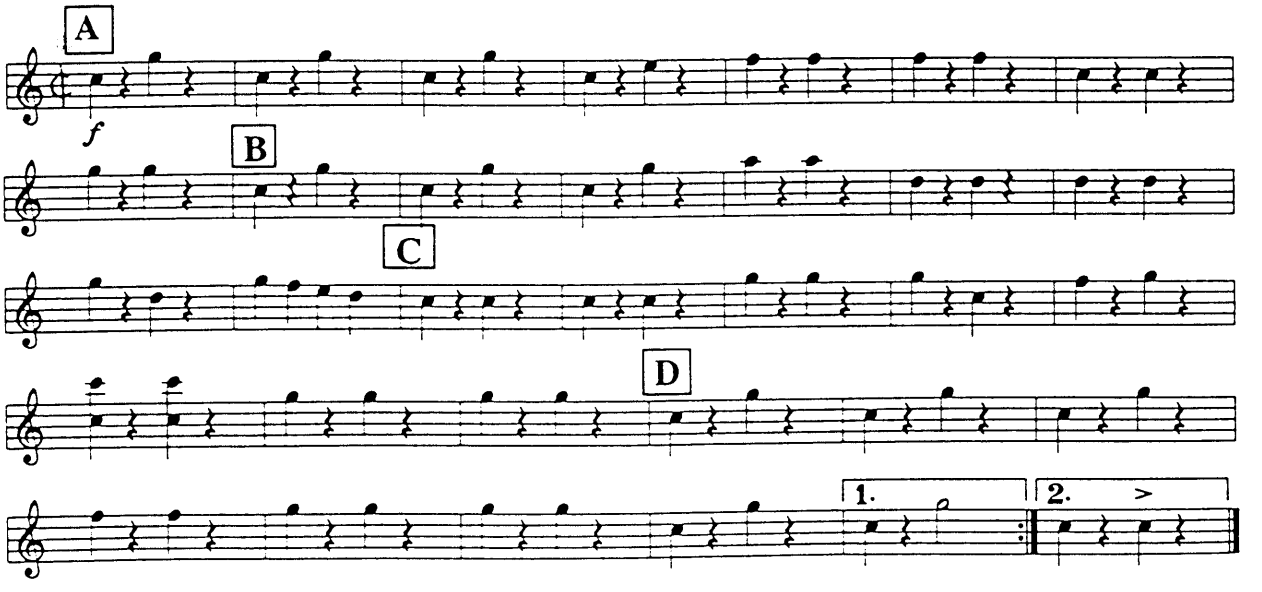
Clarinet (high)
Tenor Saxophone
Part C

PACK UP YOUR TROUBLES IN YOUR OLD KIT BAG



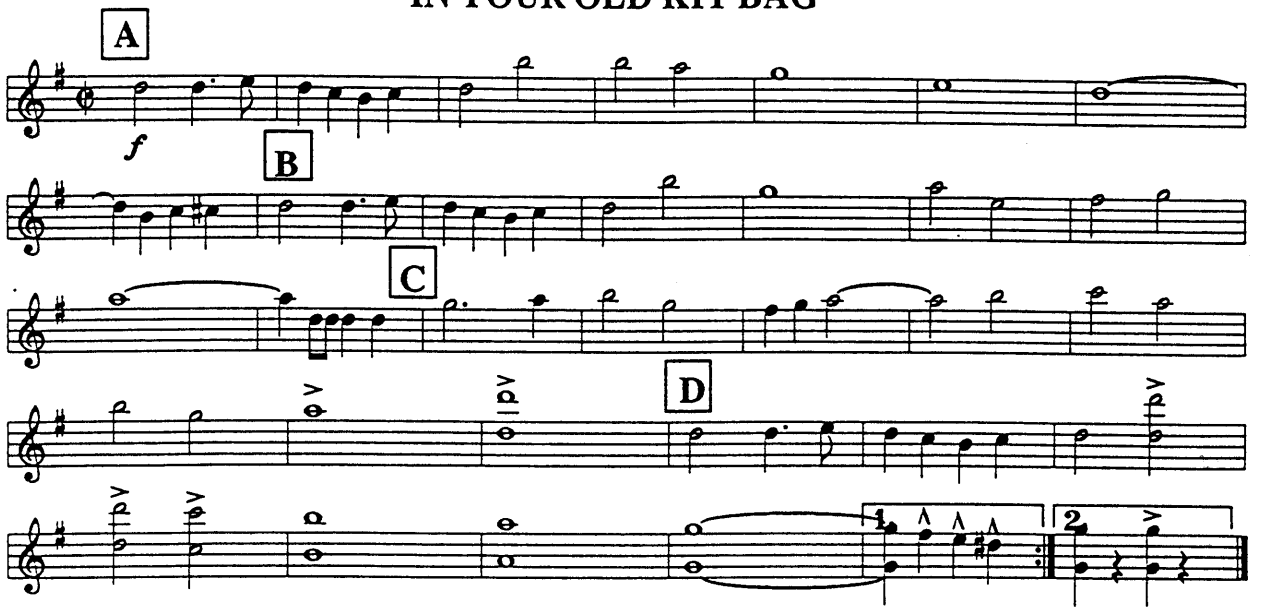
Clarinet (high)
Tenor Saxophone
Part D

PACK UP YOUR TROUBLES IN YOUR OLD KIT BAG



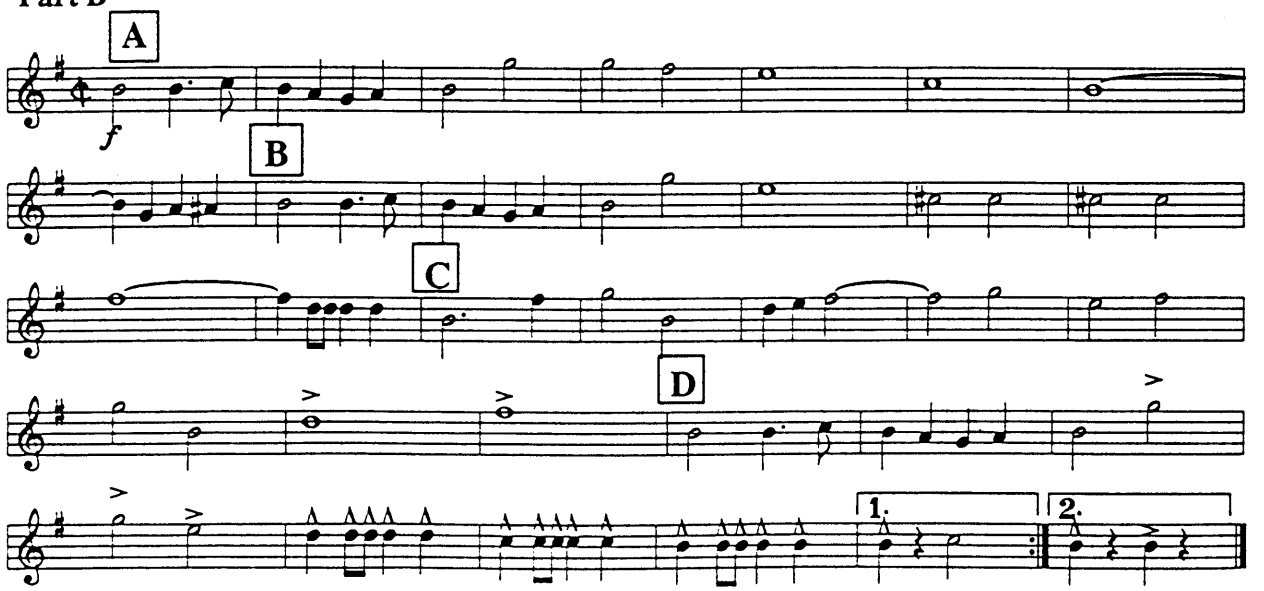
Alto Saxophone
Baritone Saxophone
Part A

PACK UP YOUR TROUBLES IN YOUR OLD KIT BAG



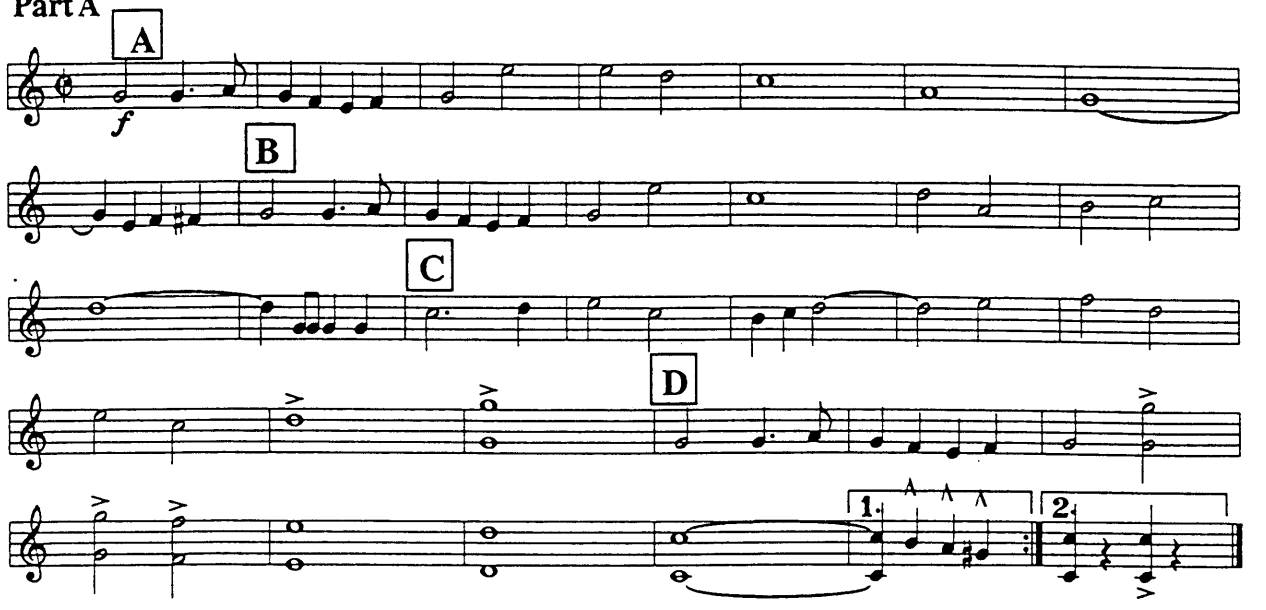
Alto Saxophone
Baritone Saxophone
Part B

PACK UP YOUR TROUBLES IN YOUR OLD KIT BAG



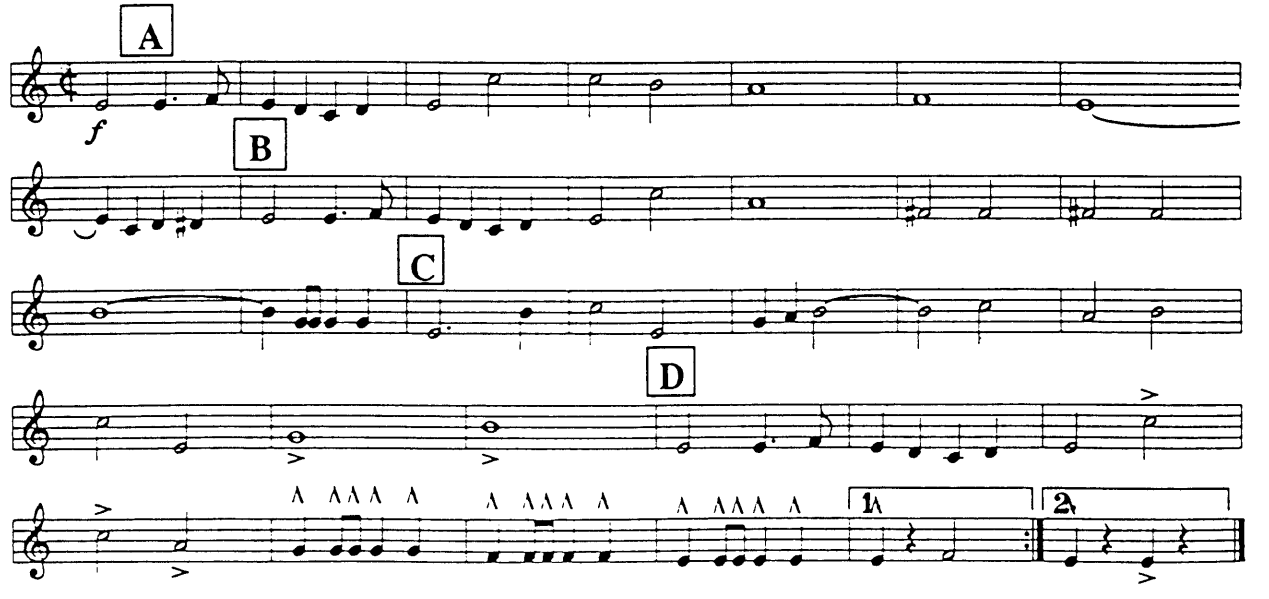
Trumpet
Baritone T.C.
Clarinet(low)
Part A

PACK UP YOUR TROUBLES IN YOUR OLD KIT BAG



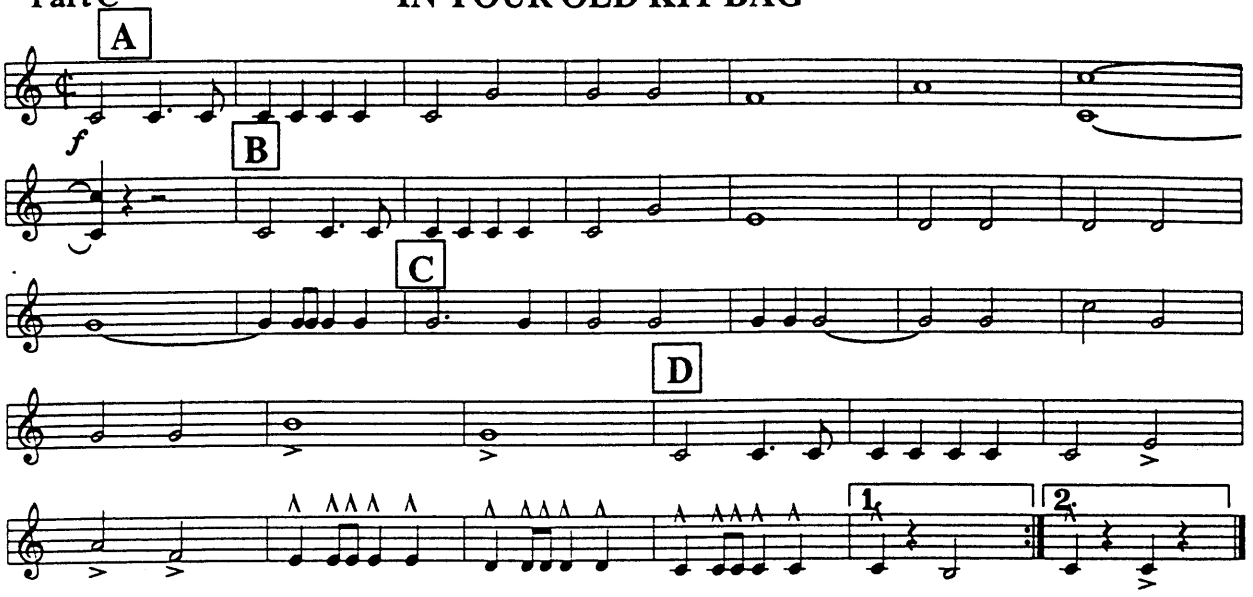
Trumpet
Baritone T.C.
Clarinet(low)
Part B

PACK UP YOUR TROUBLES IN YOUR OLD KIT BAG



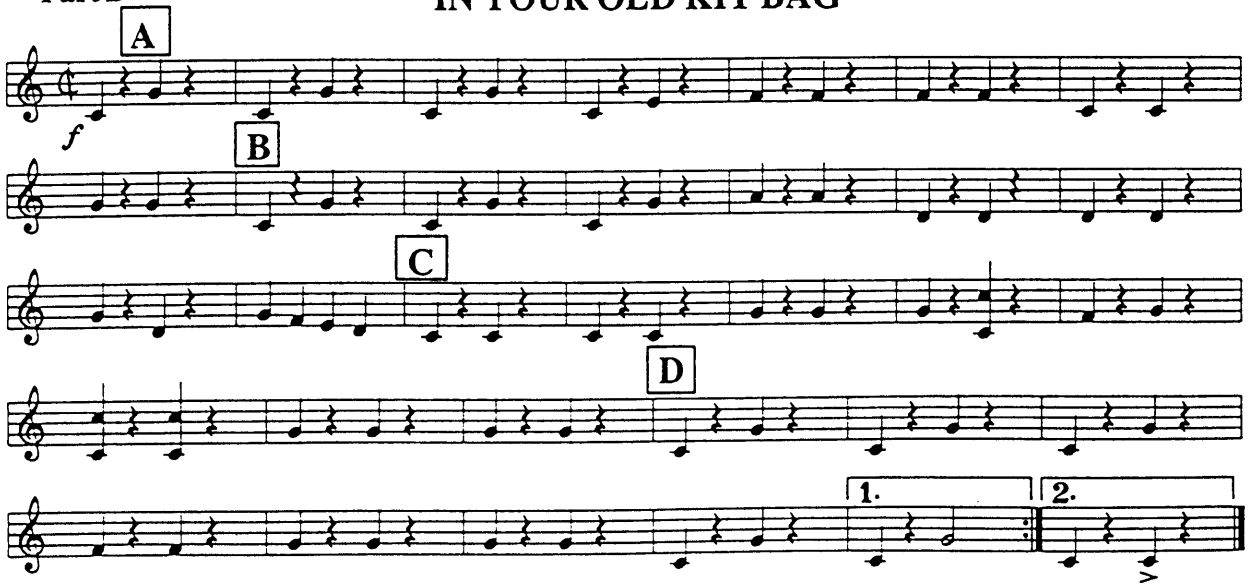
Trumpet
Baritone T.C.
Clarinet (low)
Part C

PACK UP YOUR TROUBLES IN YOUR OLD KIT BAG



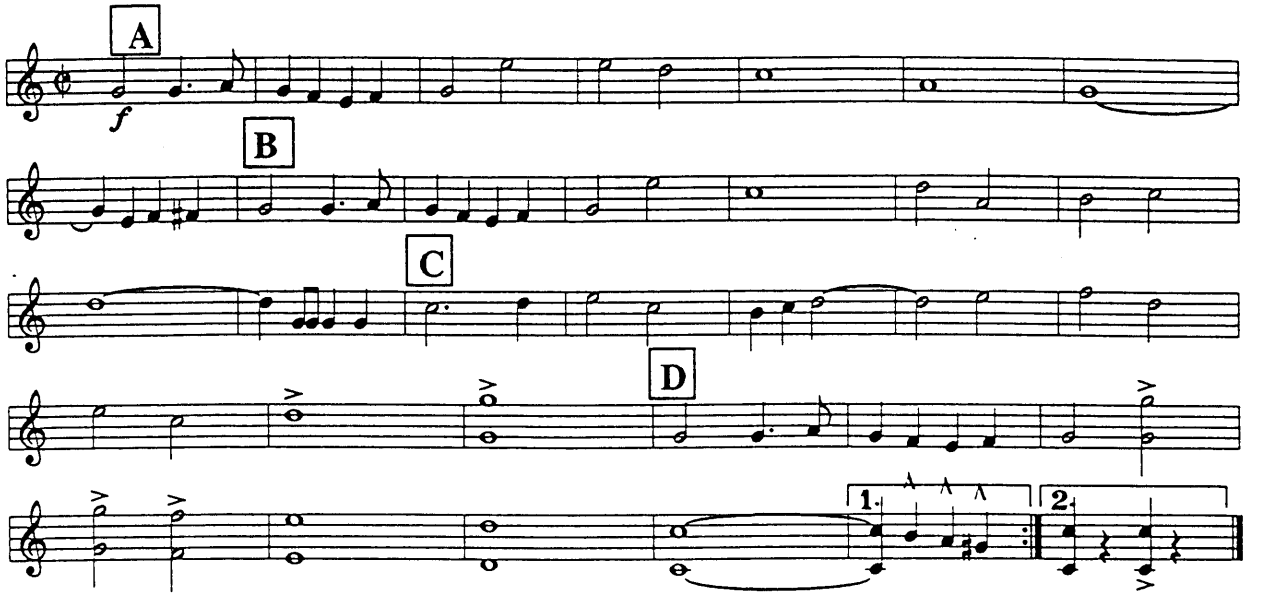
Trumpet
Baritone T.C.
Clarinet (low)
Part D

PACK UP YOUR TROUBLES IN YOUR OLD KIT BAG



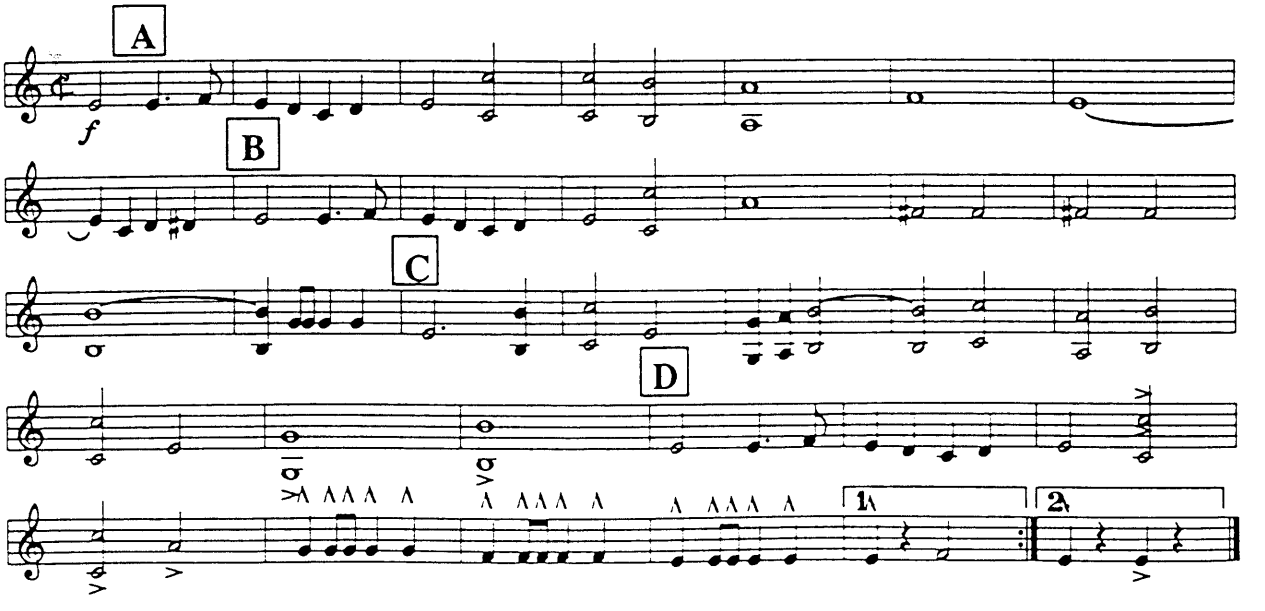
PACK UP YOUR TROUBLES IN YOUR OLD KIT BAG

Bass Clarinet
Part A



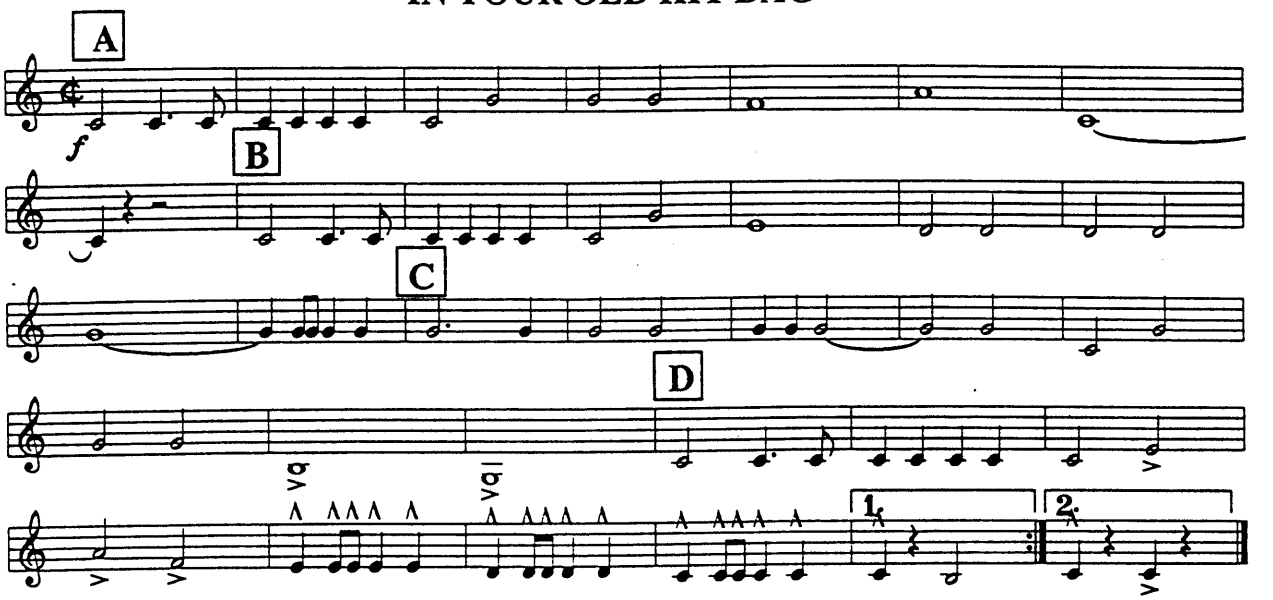
PACK UP YOUR TROUBLES IN YOUR OLD KIT BAG

Bass Clarinet
Part B



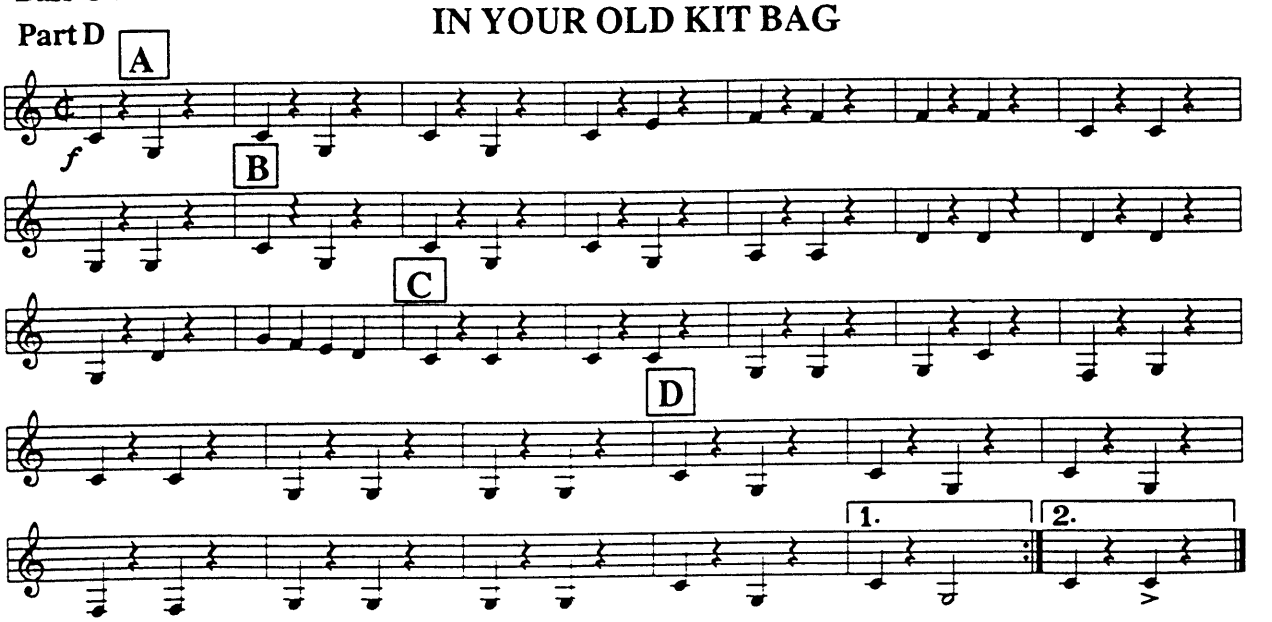
PACK UP YOUR TROUBLES IN YOUR OLD KIT BAG

Bass Clarinet
Part C



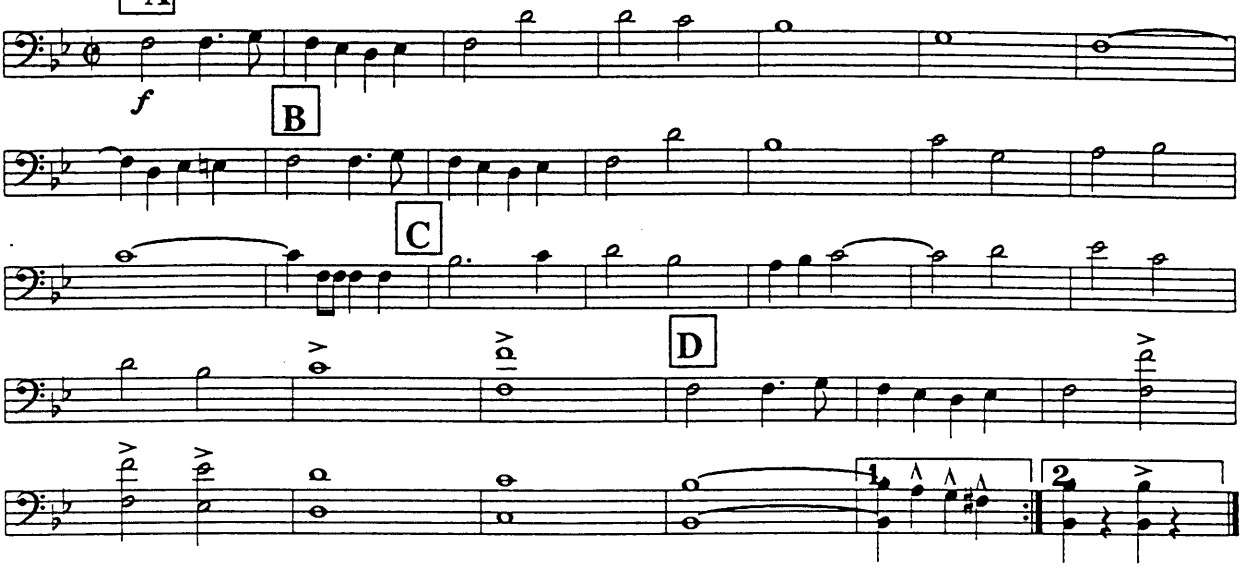
PACK UP YOUR TROUBLES IN YOUR OLD KIT BAG

Bass Clarinet
Part D



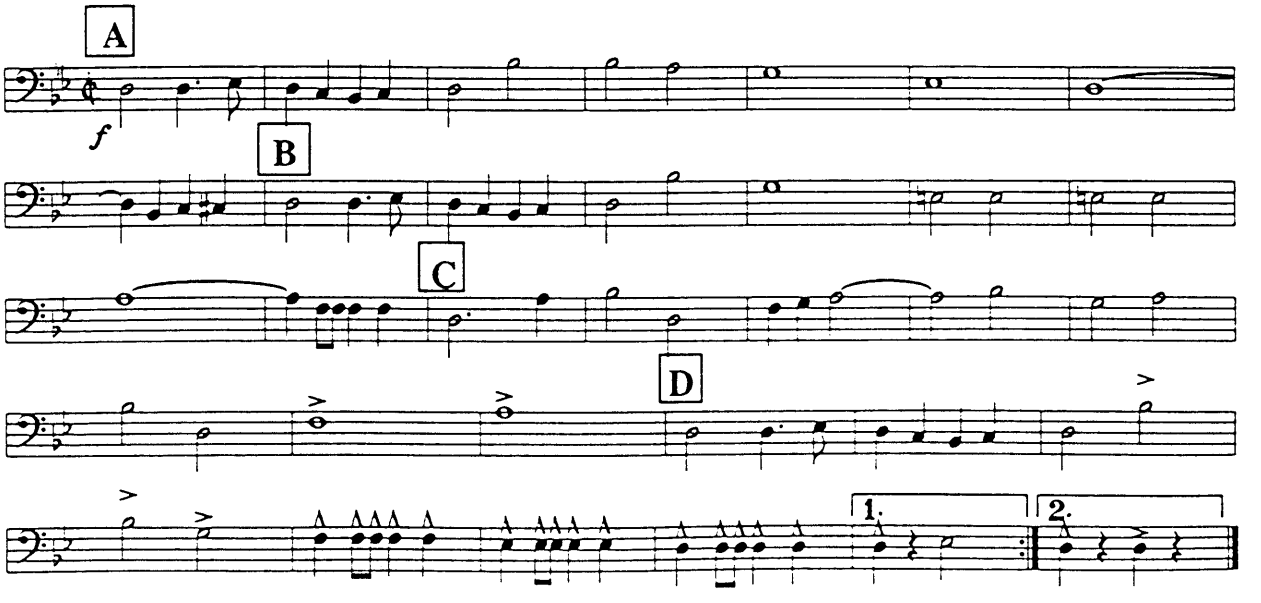
Trombone
Baritone B.C.
Bassoon
Part A

PACK UP YOUR TROUBLES IN YOUR OLD KIT BAG



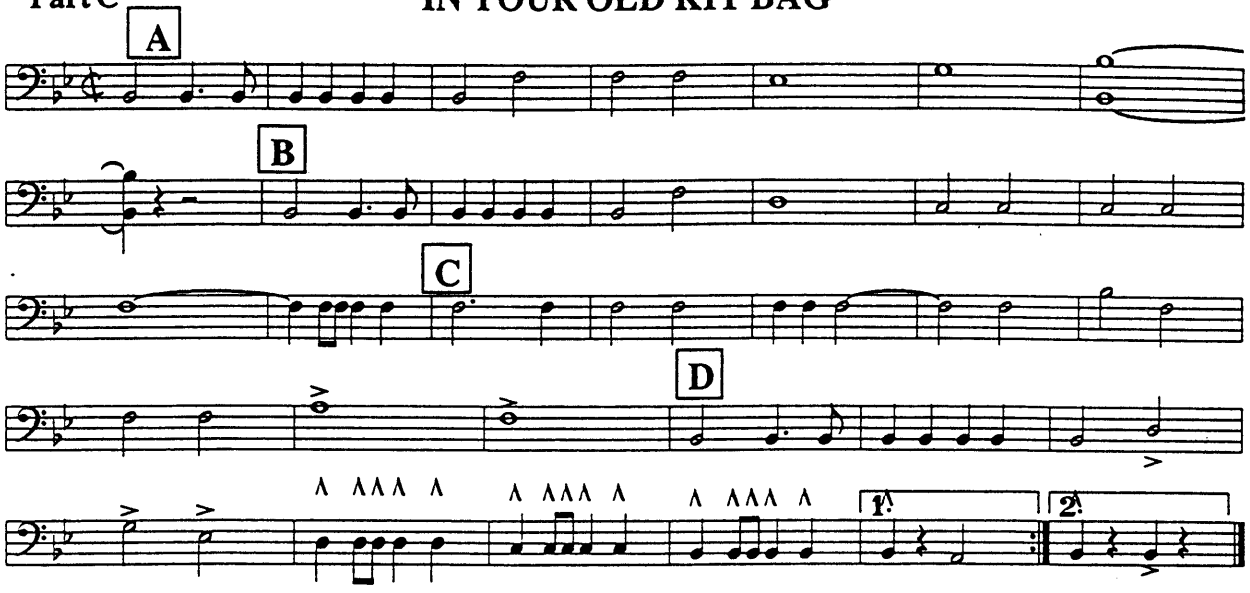
Trombone
Baritone B.C.
Bassoon
Part B

PACK UP YOUR TROUBLES IN YOUR OLD KIT BAG



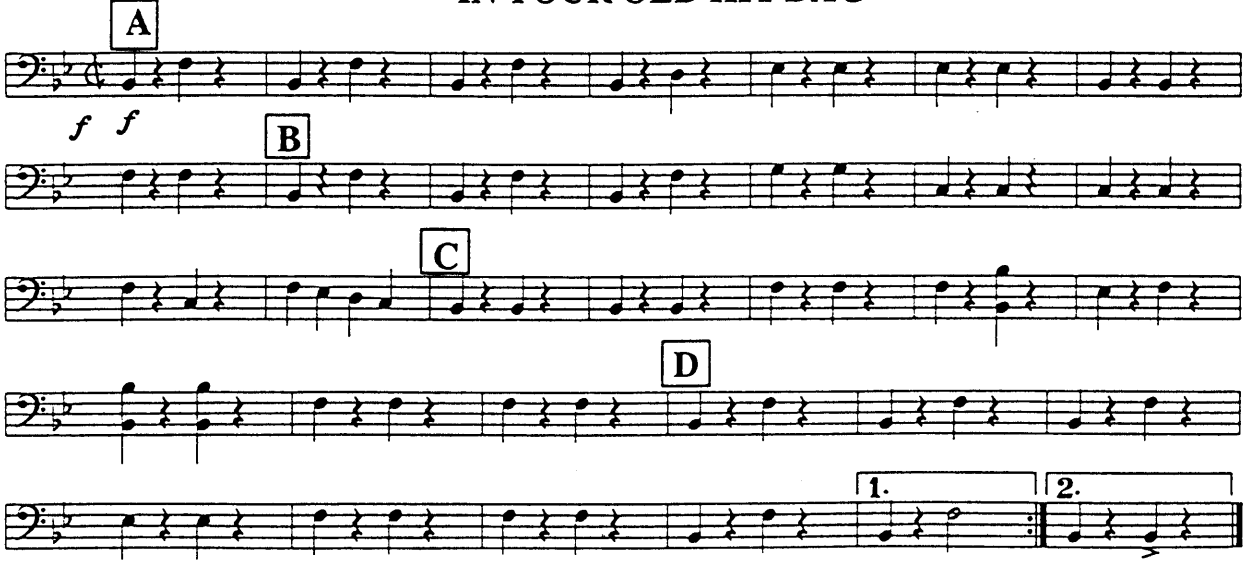
Trombone
Baritone B.C.
Bassoon
Part C

PACK UP YOUR TROUBLES IN YOUR OLD KIT BAG



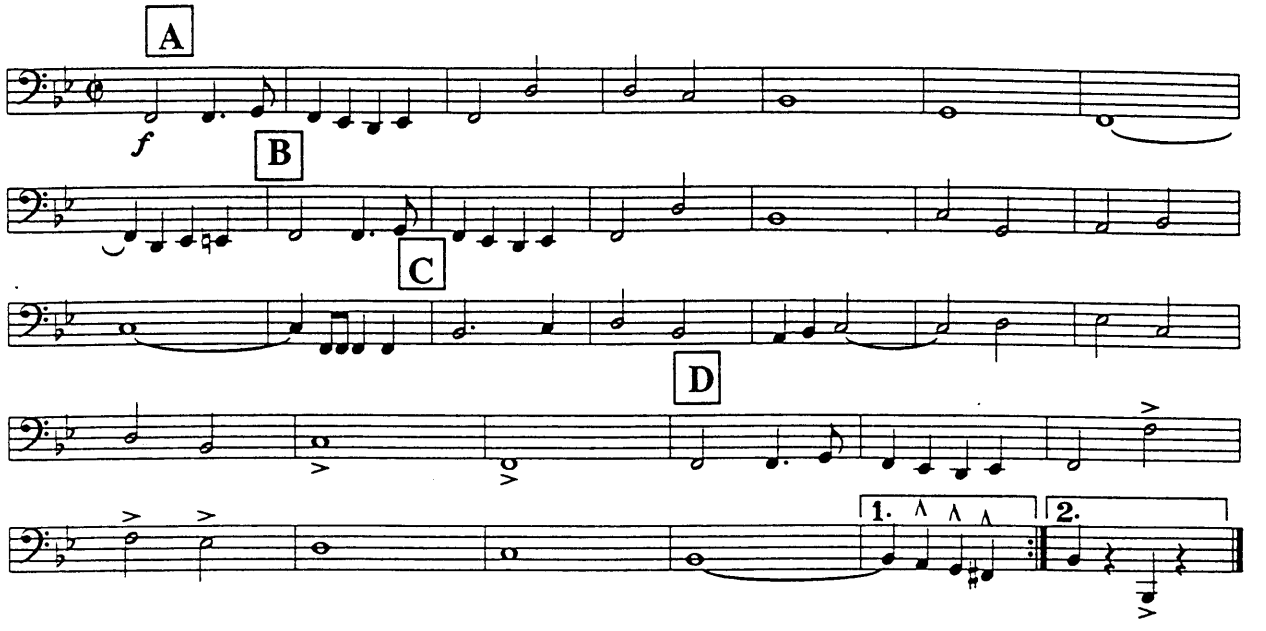
Trombone
Baritone B.C.
Bassoon
Part D

PACK UP YOUR TROUBLES IN YOUR OLD KIT BAG



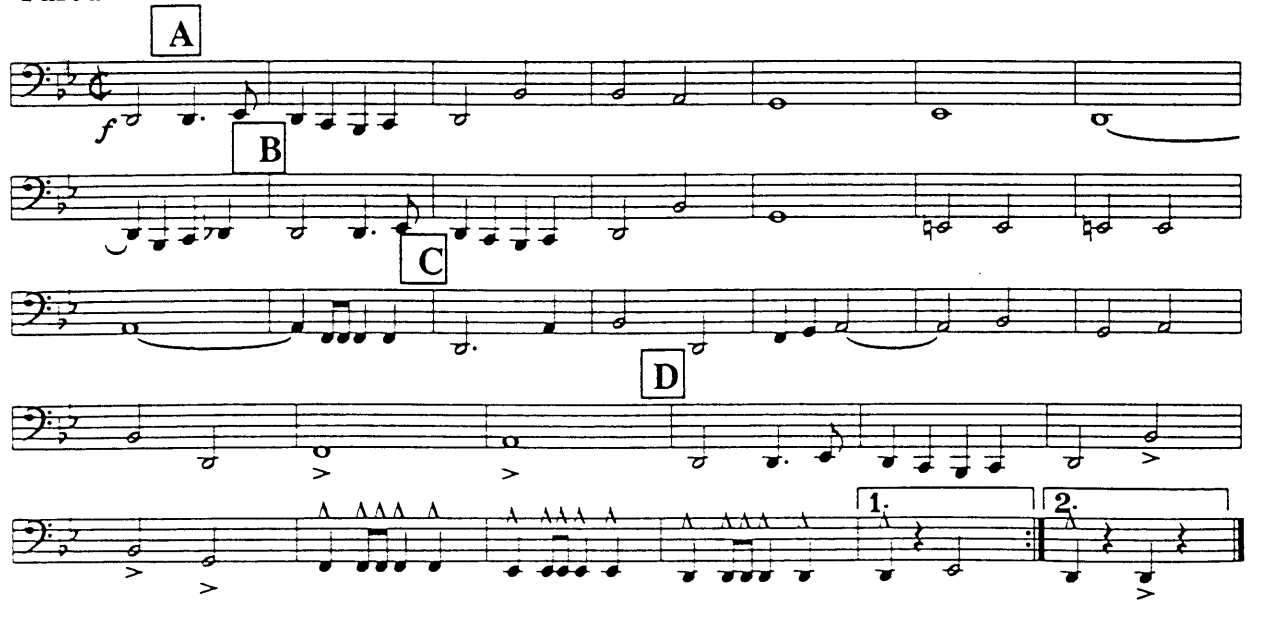
PACK UP YOUR TROUBLES IN YOUR OLD KIT BAG

Tuba
Part A



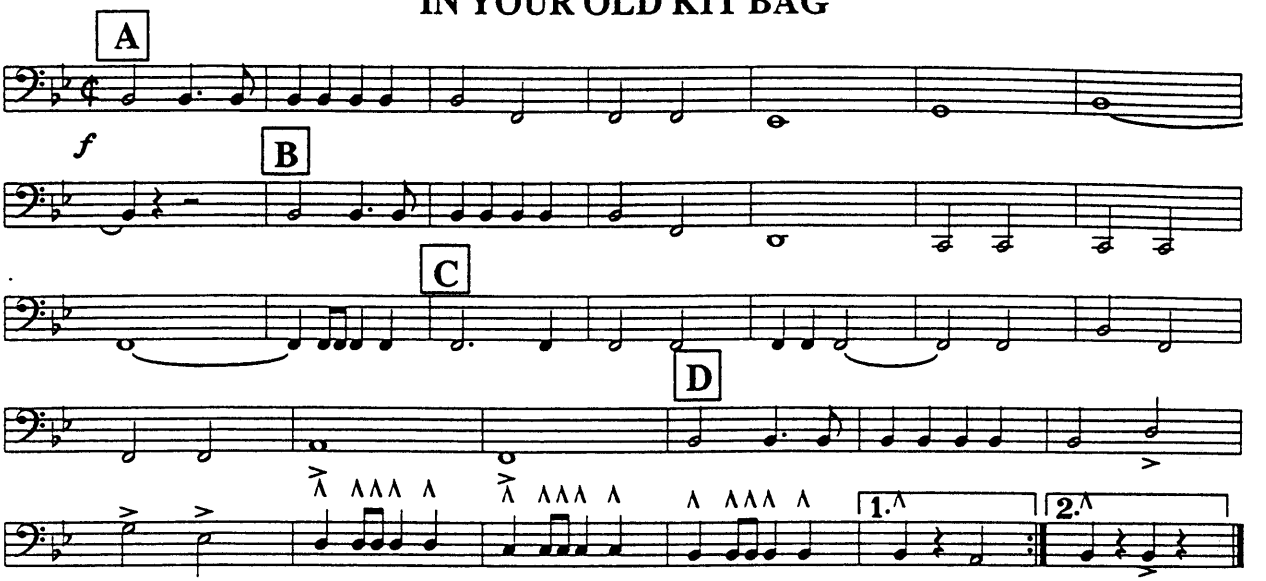
PACK UP YOUR TROUBLES IN YOUR OLD KIT BAG

Tuba
Part B



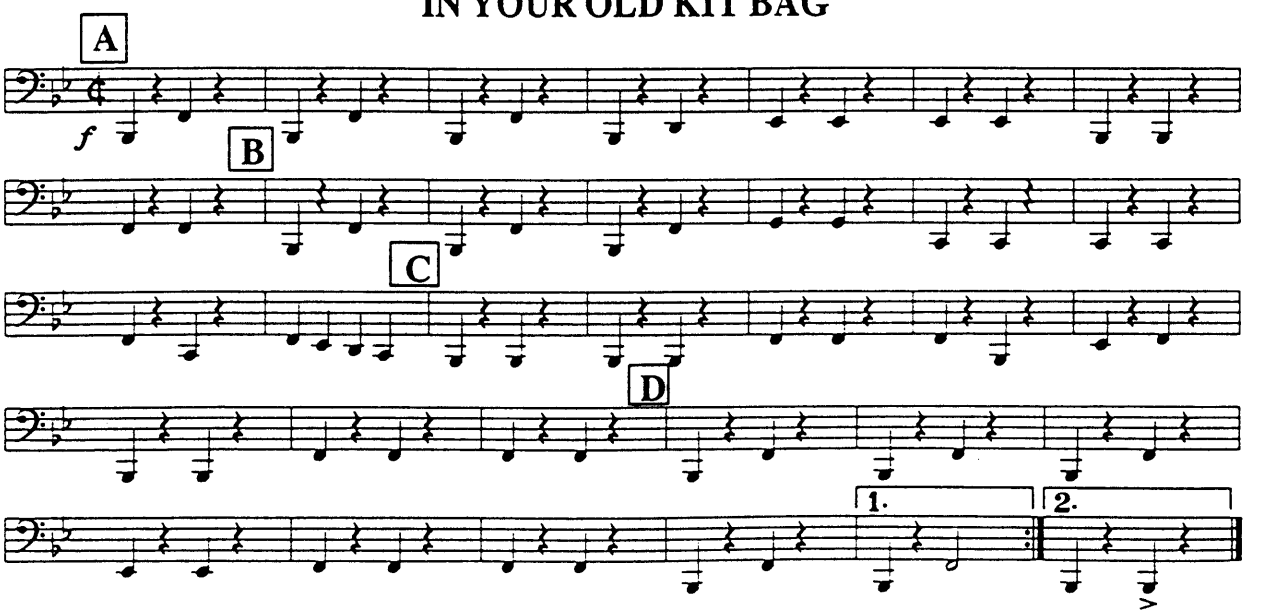
Tuba
Part C

PACK UP YOUR TROUBLES IN YOUR OLD KIT BAG



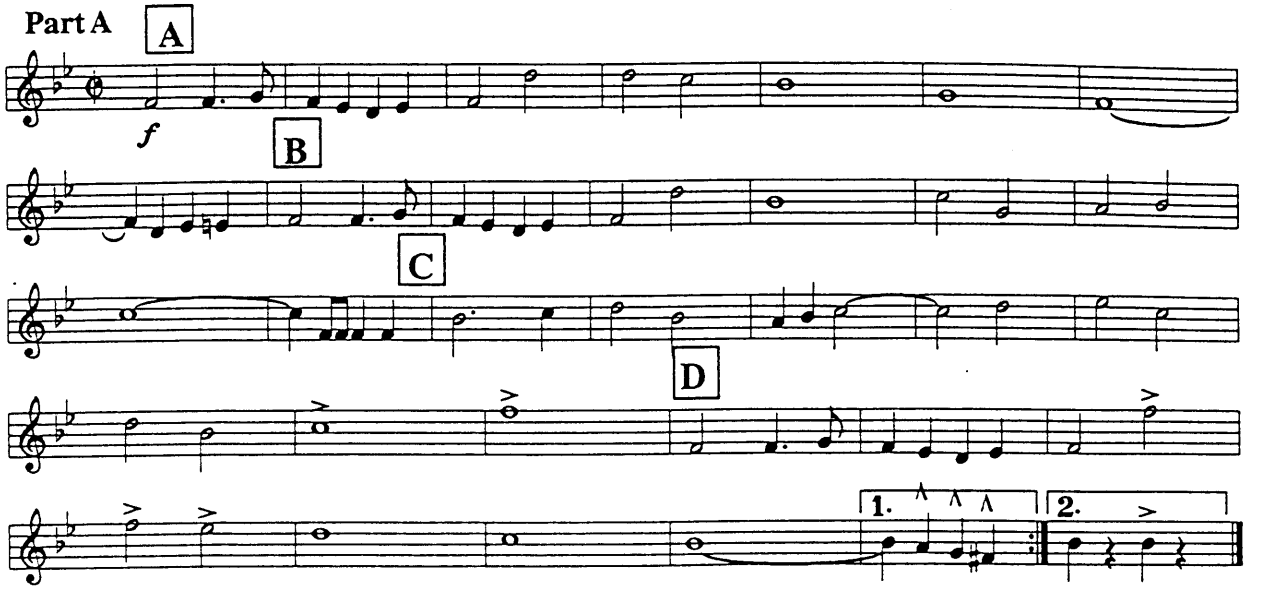
Tuba
Part D

PACK UP YOUR TROUBLES IN YOUR OLD KIT BAG



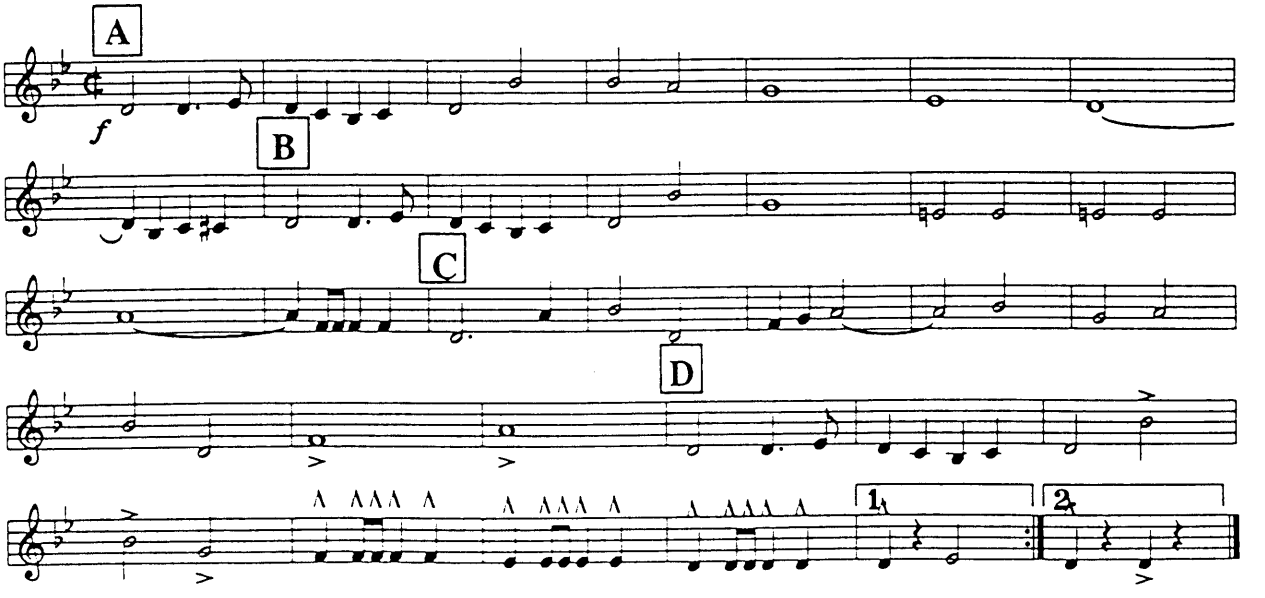
PACK UP YOUR TROUBLES IN YOUR OLD KIT BAG

Bells
Part A



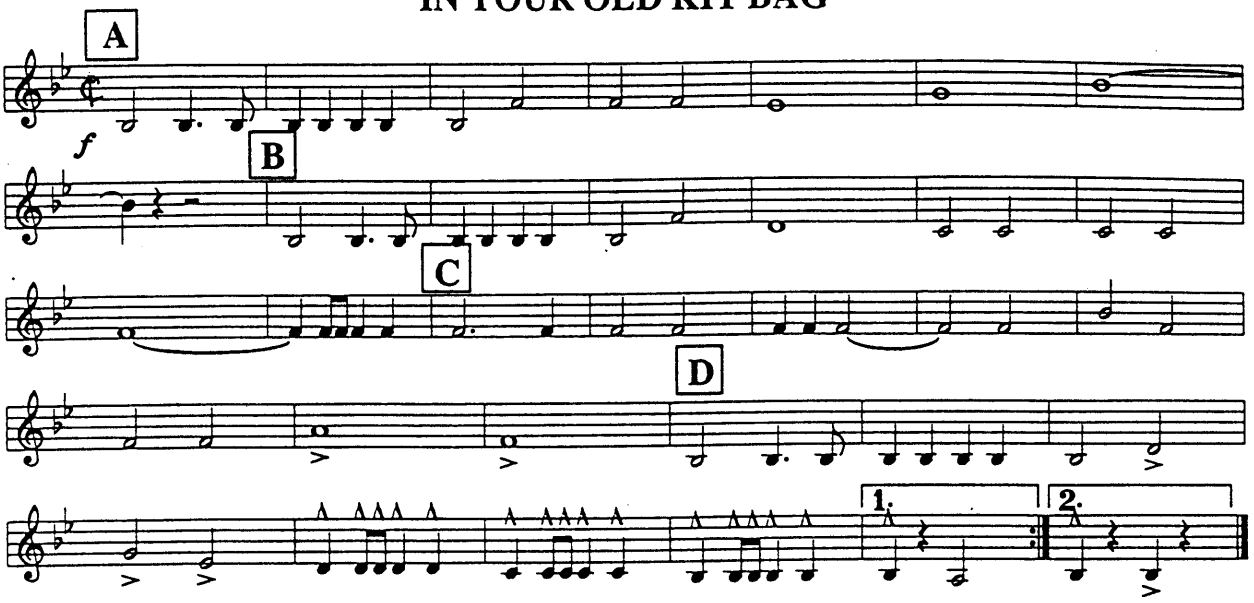
PACK UP YOUR TROUBLES IN YOUR OLD KIT BAG

Bells
Part B



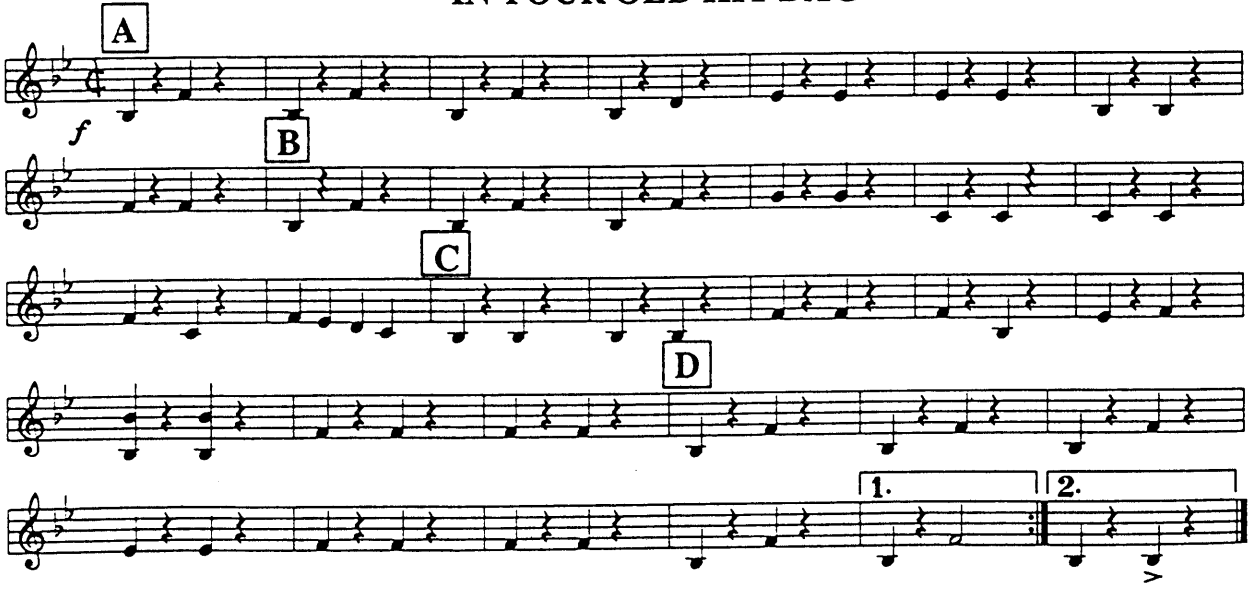
Bells
Part C

PACK UP YOUR TROUBLES IN YOUR OLD KIT BAG



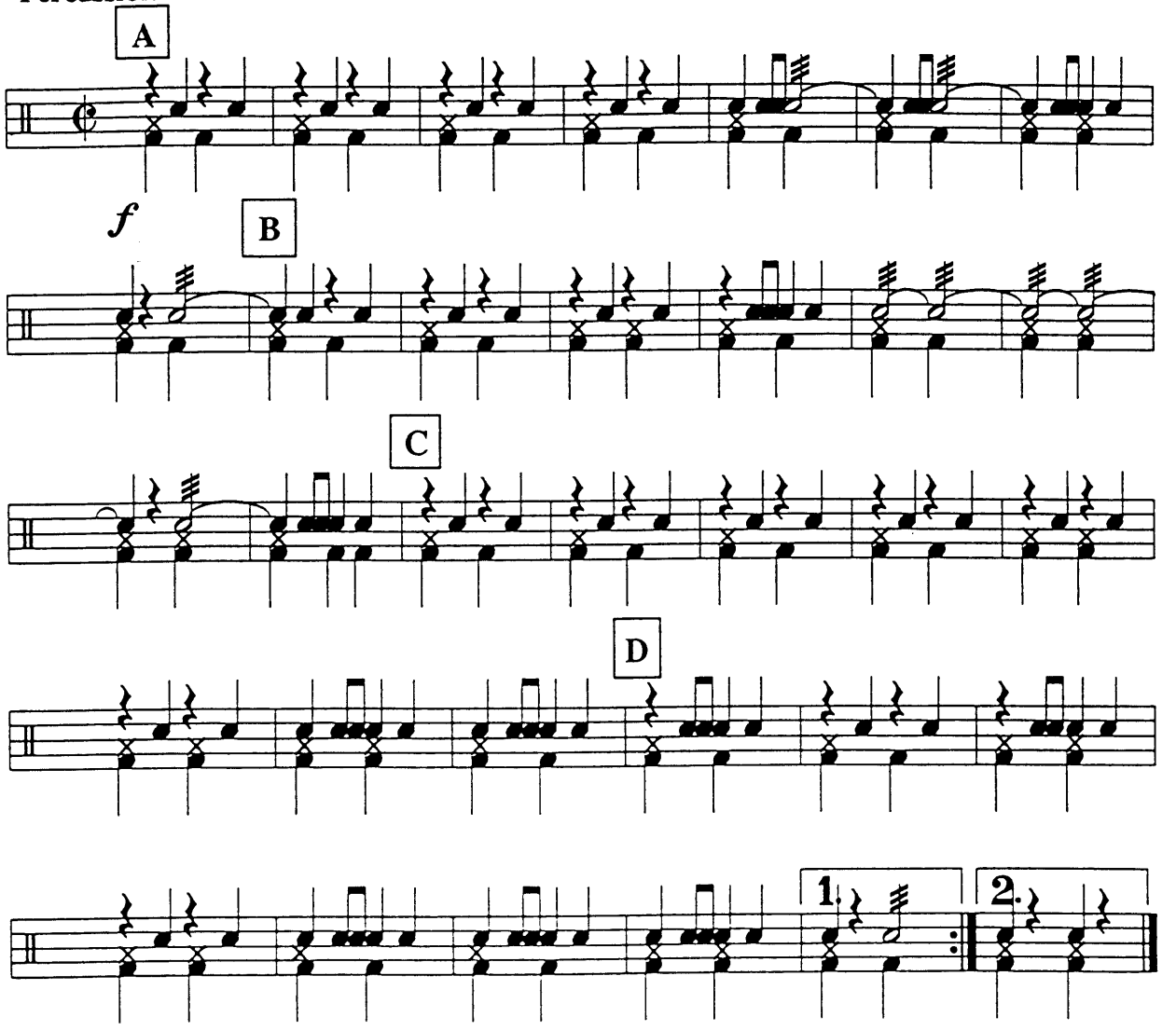
Bells
Part D

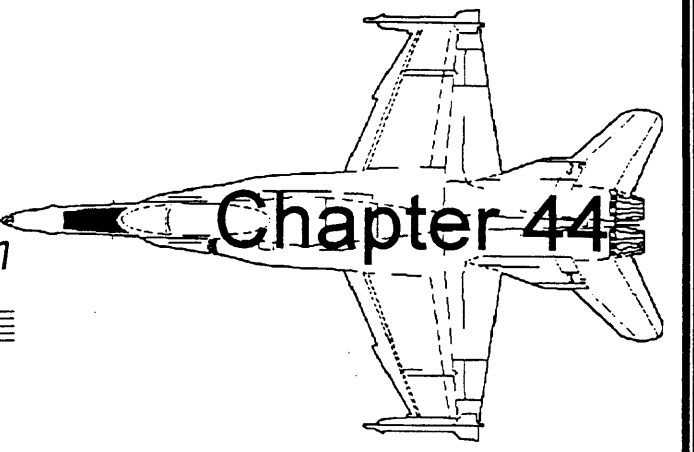
PACK UP YOUR TROUBLES IN YOUR OLD KIT BAG



PACK UP YOUR TROUBLES IN YOUR OLD KIT BAG

Percussion



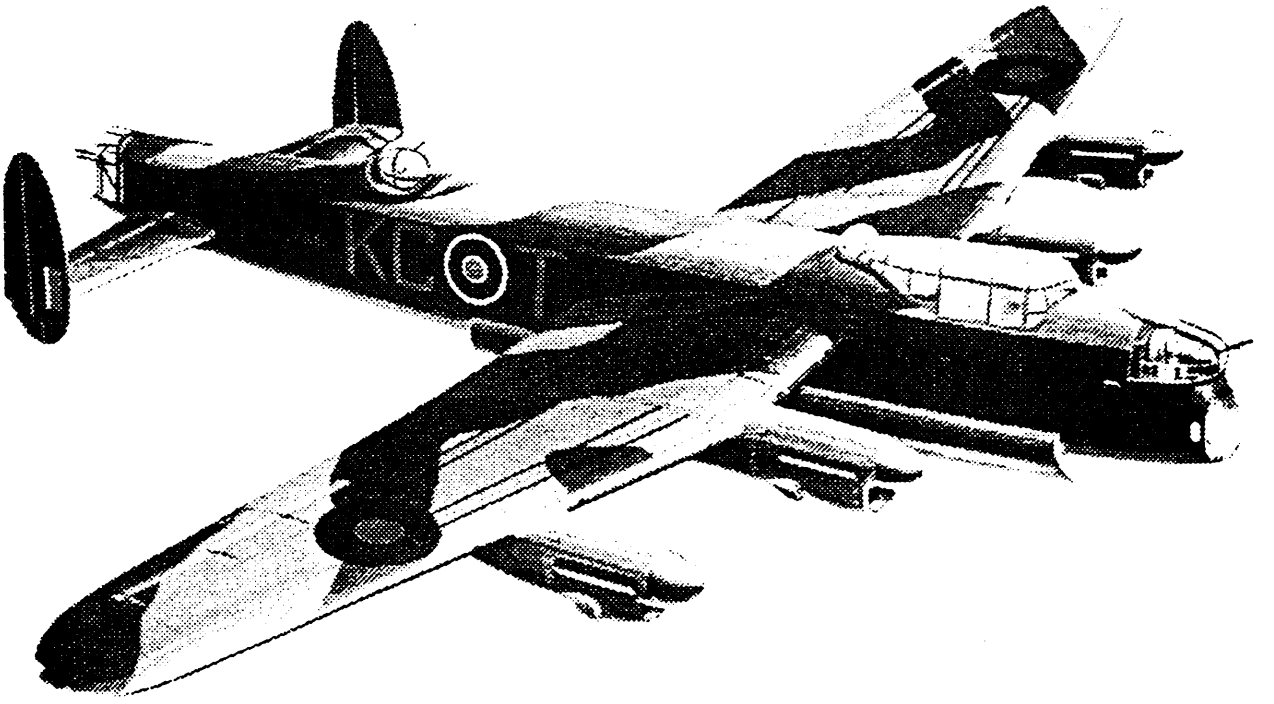


Chapter 44

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.

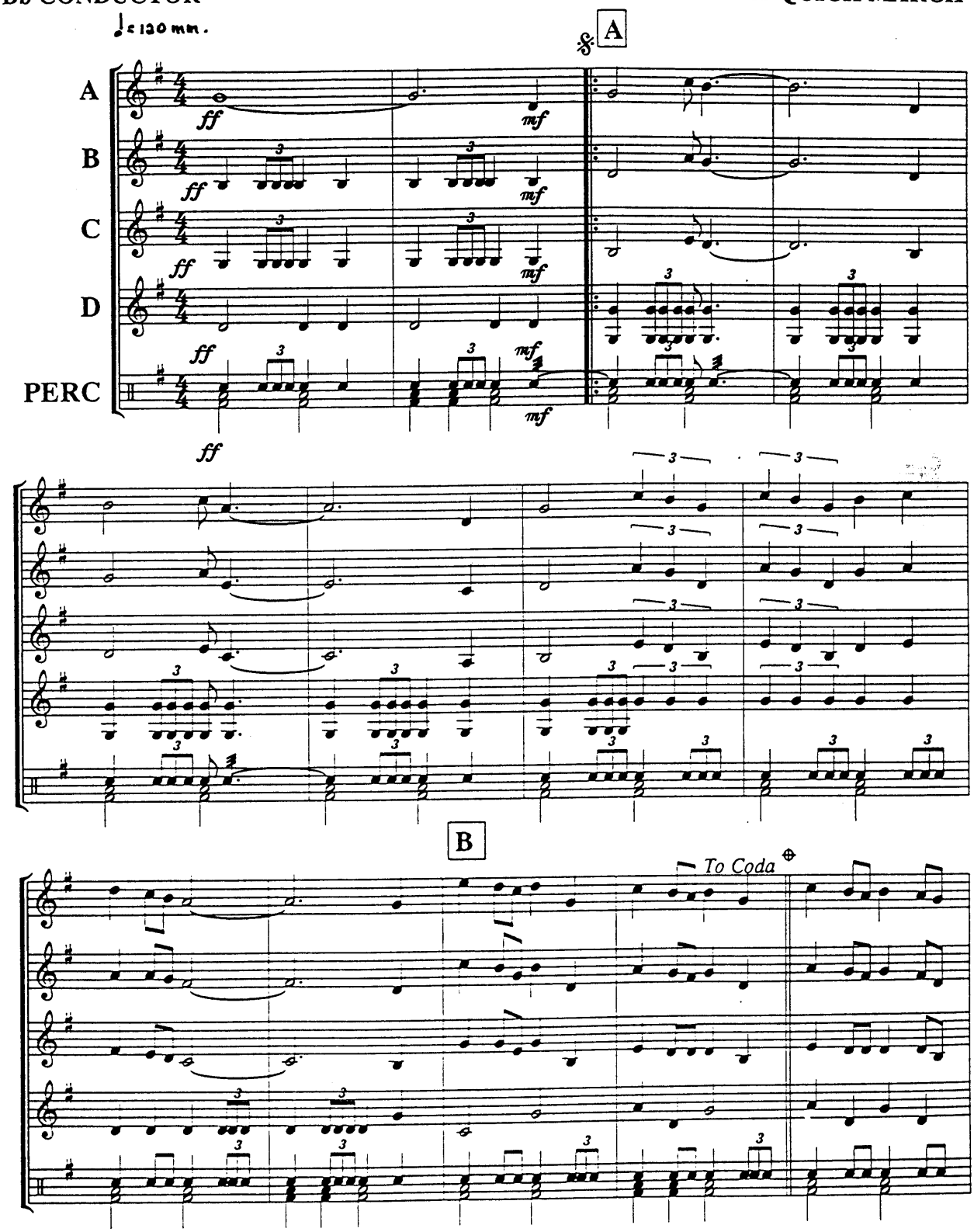
The "King of the Pathfinders" was a Canadian bomber pilot, J. Fauquier. He was one of the most decorated bomber pilots and was picked to lead precision bombing raids on a German rocket base and Hitler's personal Headquarters.

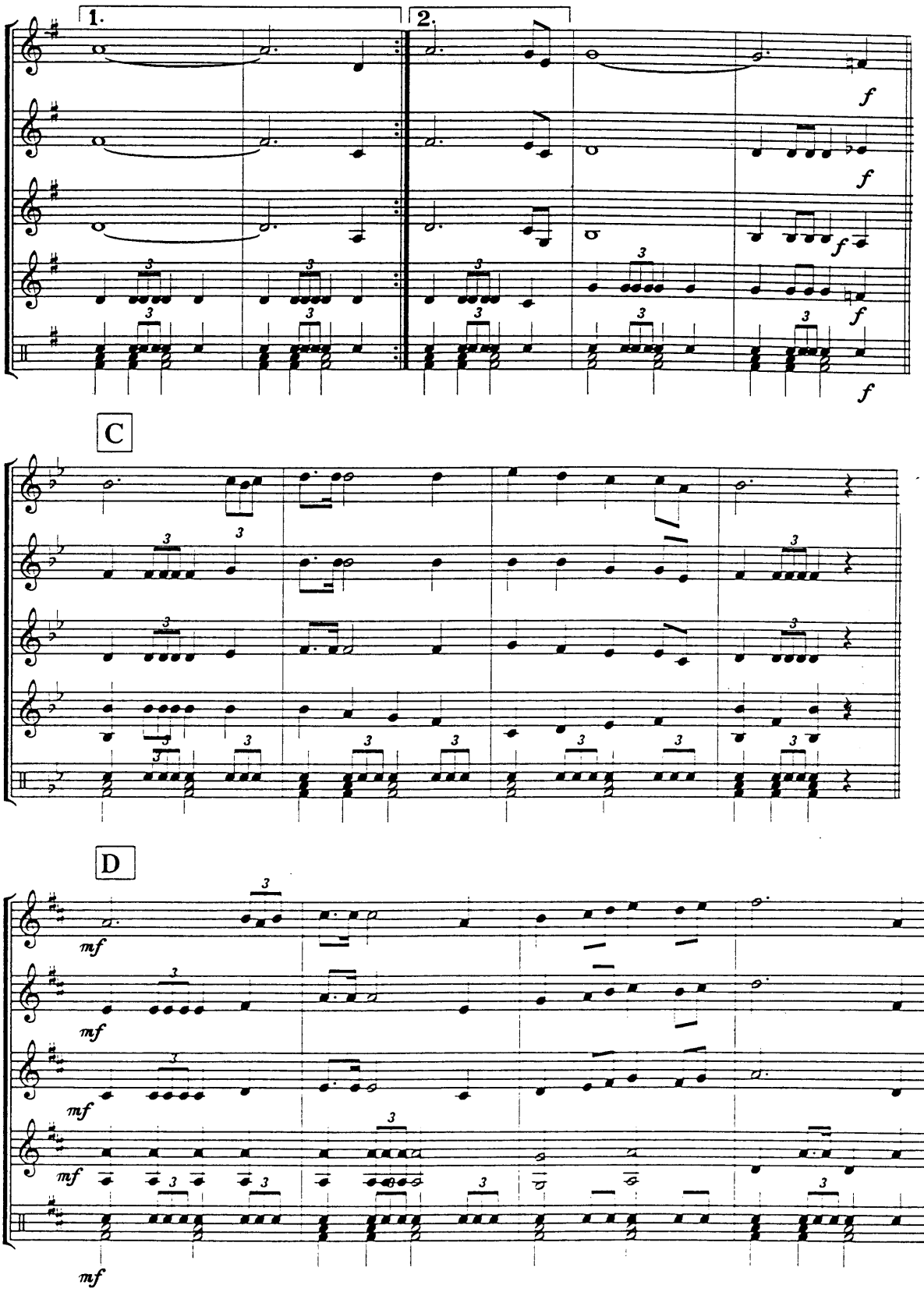


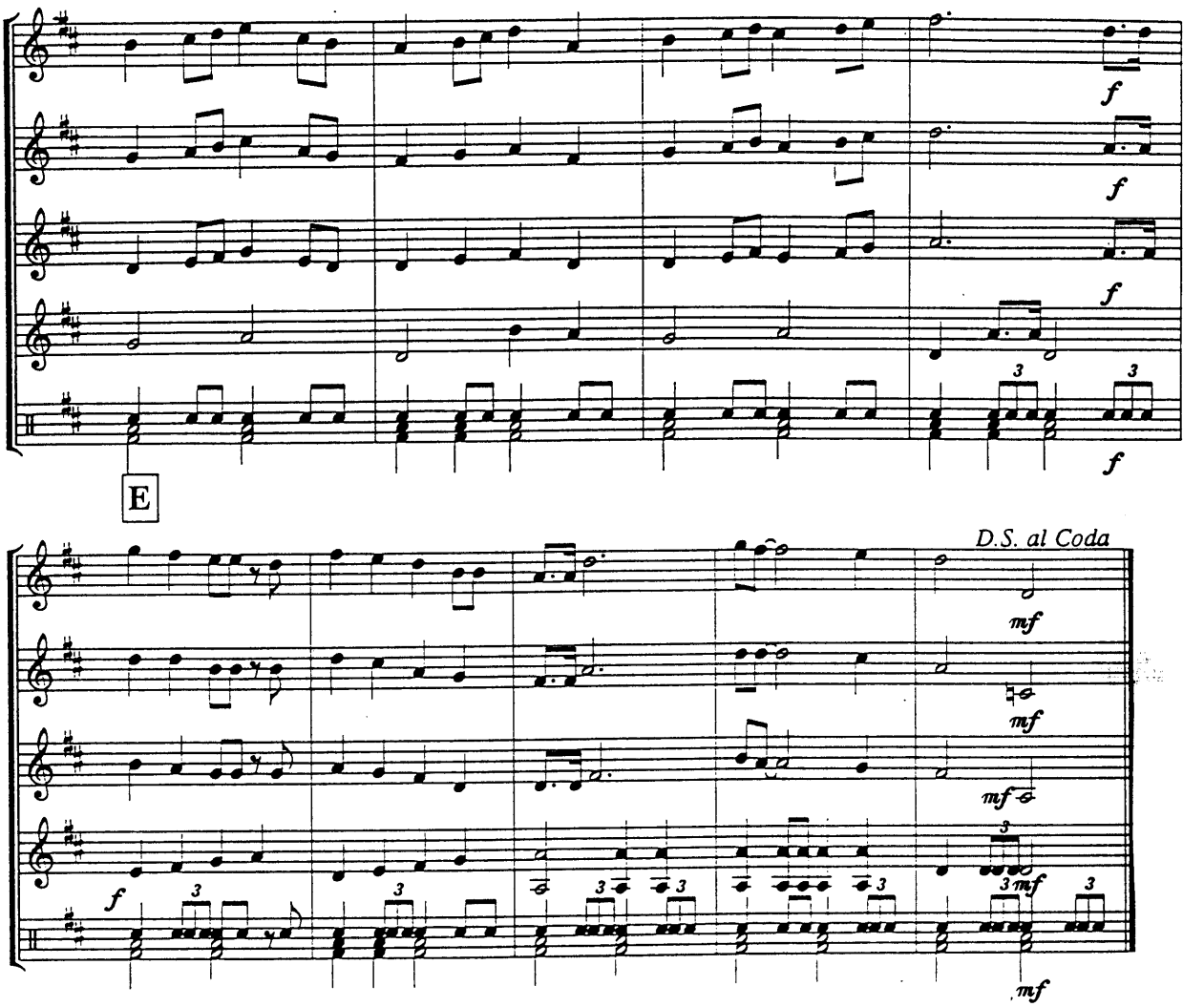
PATHFINDERS

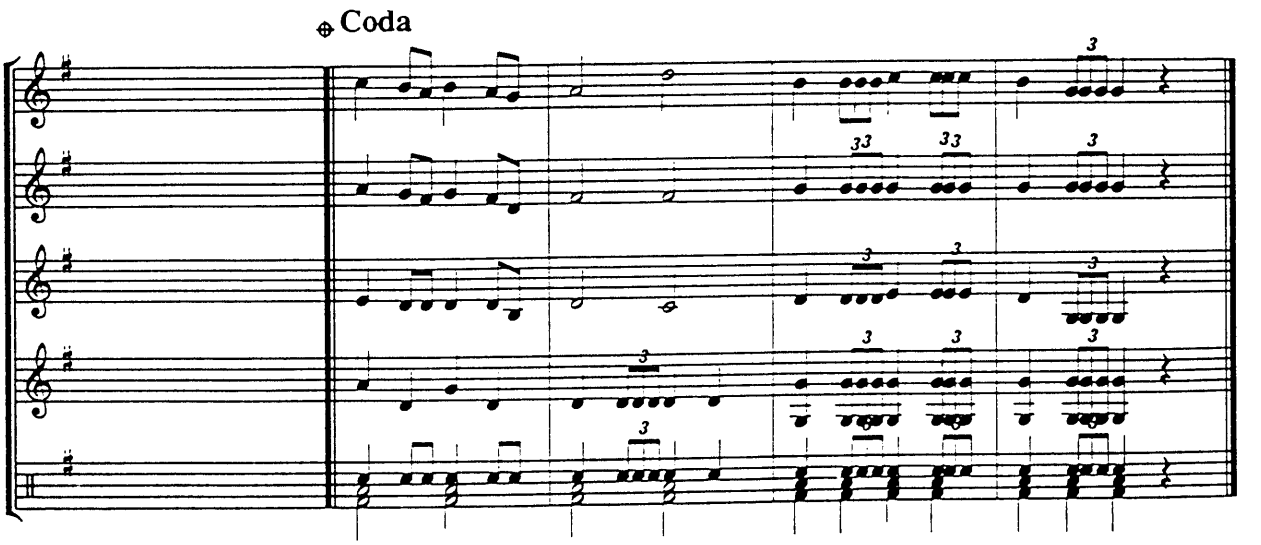
Bb CONDUCTOR

SLOW or QUICK MARCH



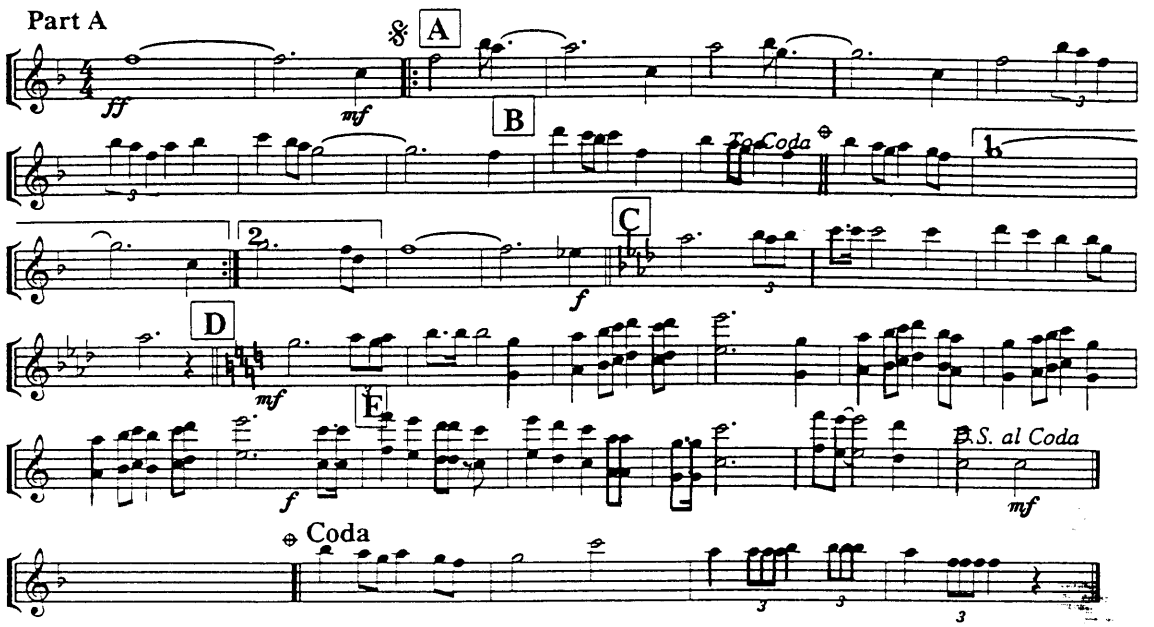

1.
2.
f
C
D
mf


f
E
D.S. al Coda
mf
f
3


Coda
3

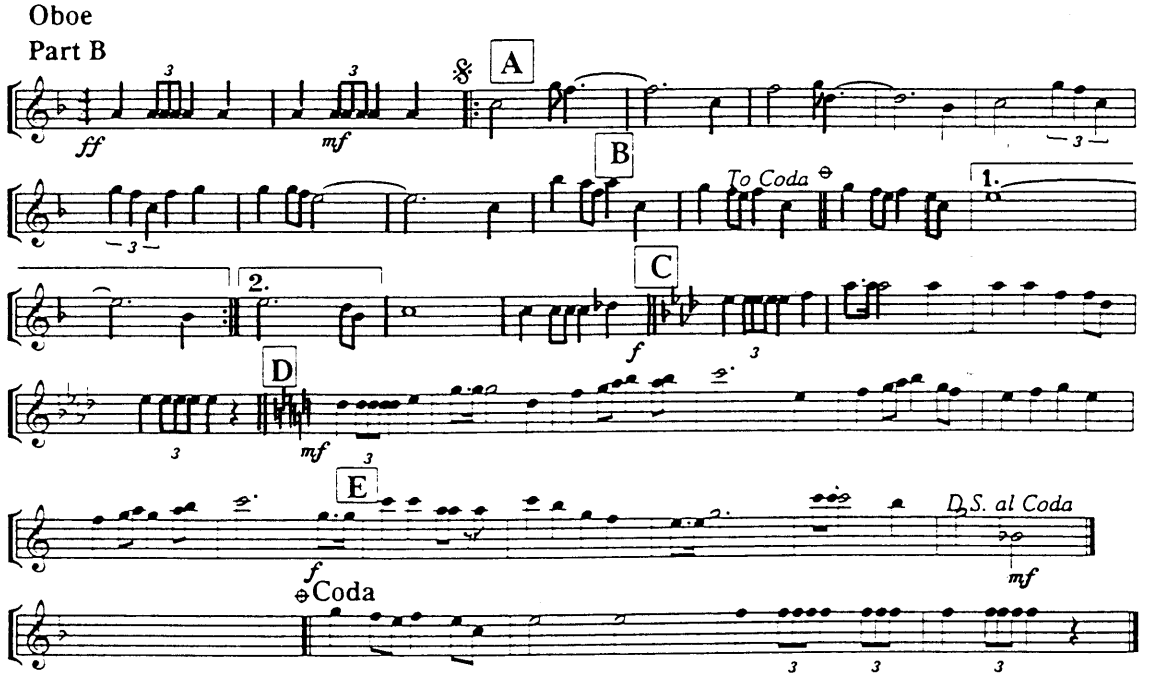
PATHFINDERS

Flute
Oboe
Part A



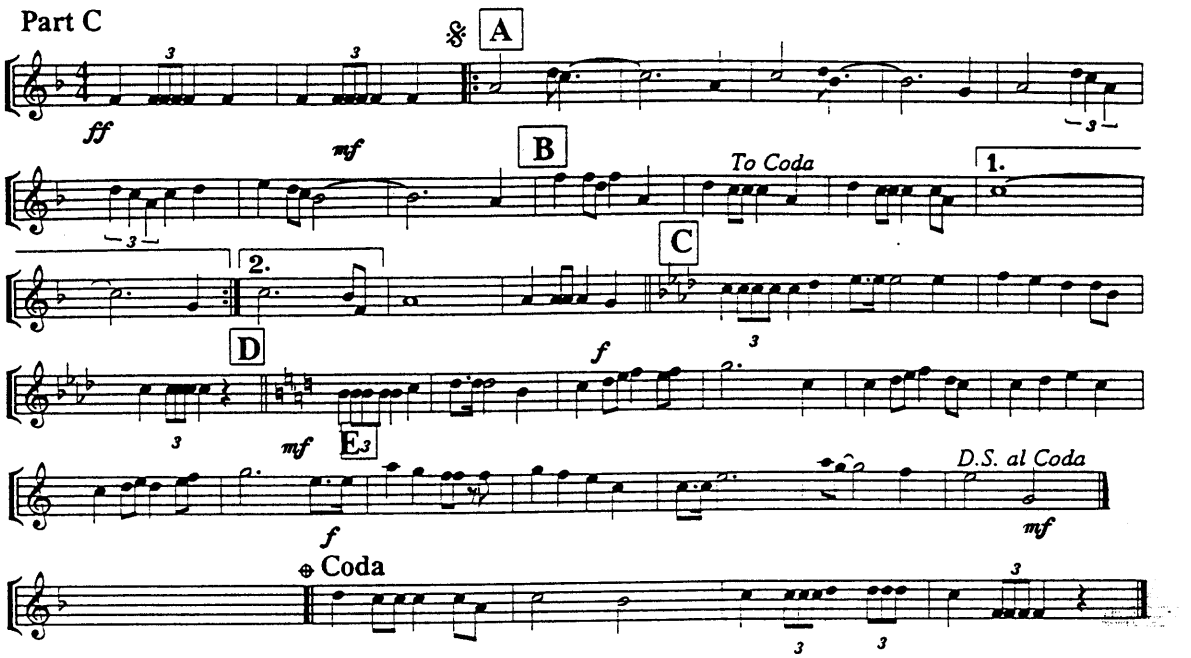
PATHFINDERS

Flute
Oboe
Part B



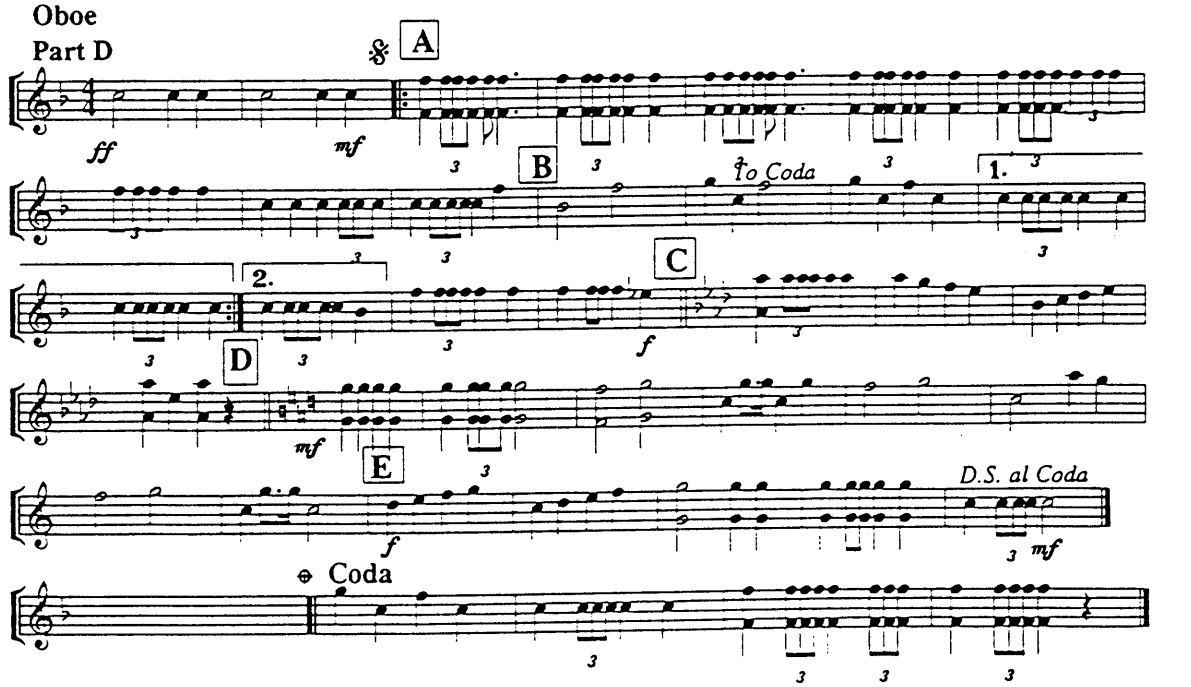
PATHFINDERS

Flute
Oboe
Part C



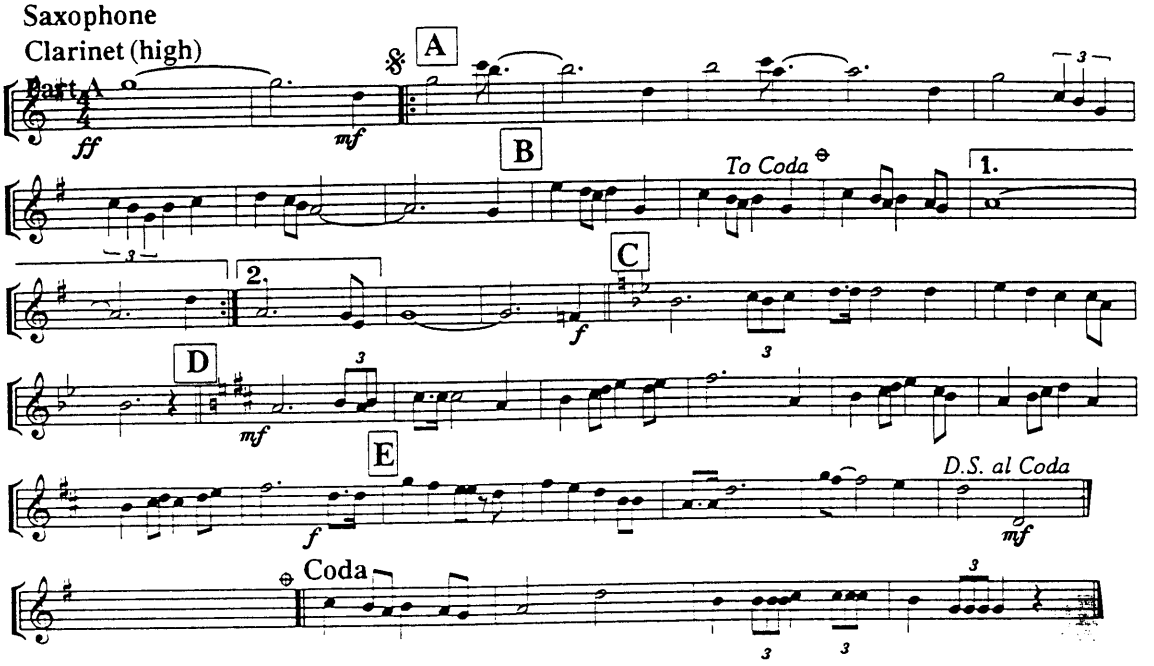
PATHFINDERS

Flute
Oboe
Part D



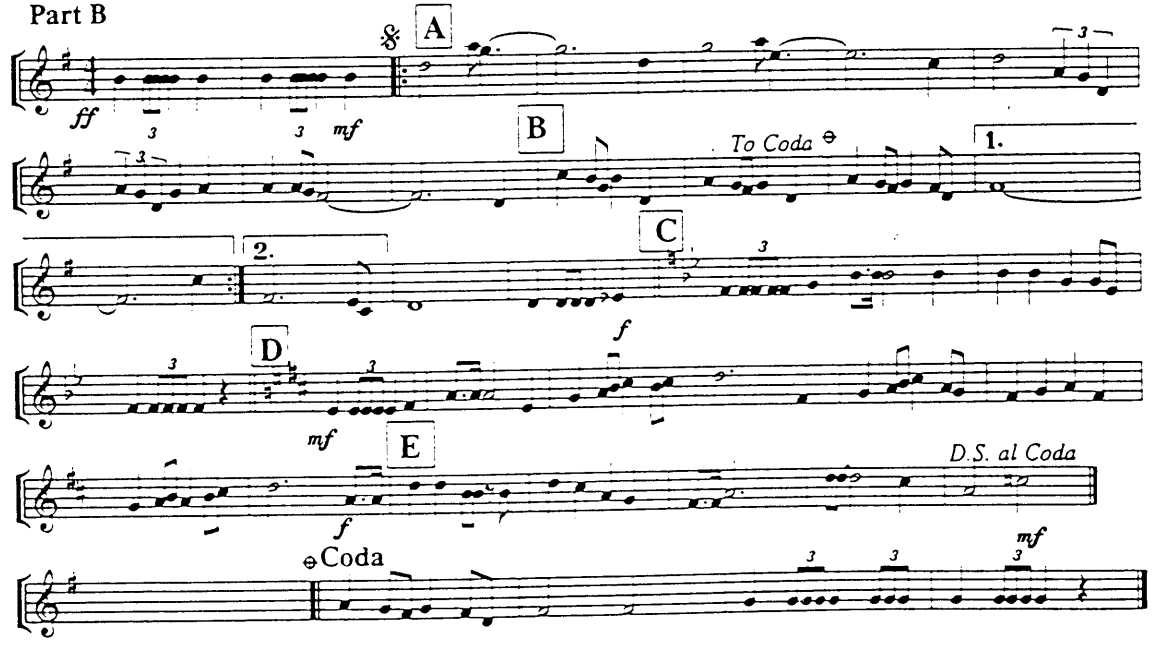
PATHFINDERS

Tenor
Saxophone
Clarinet (high)



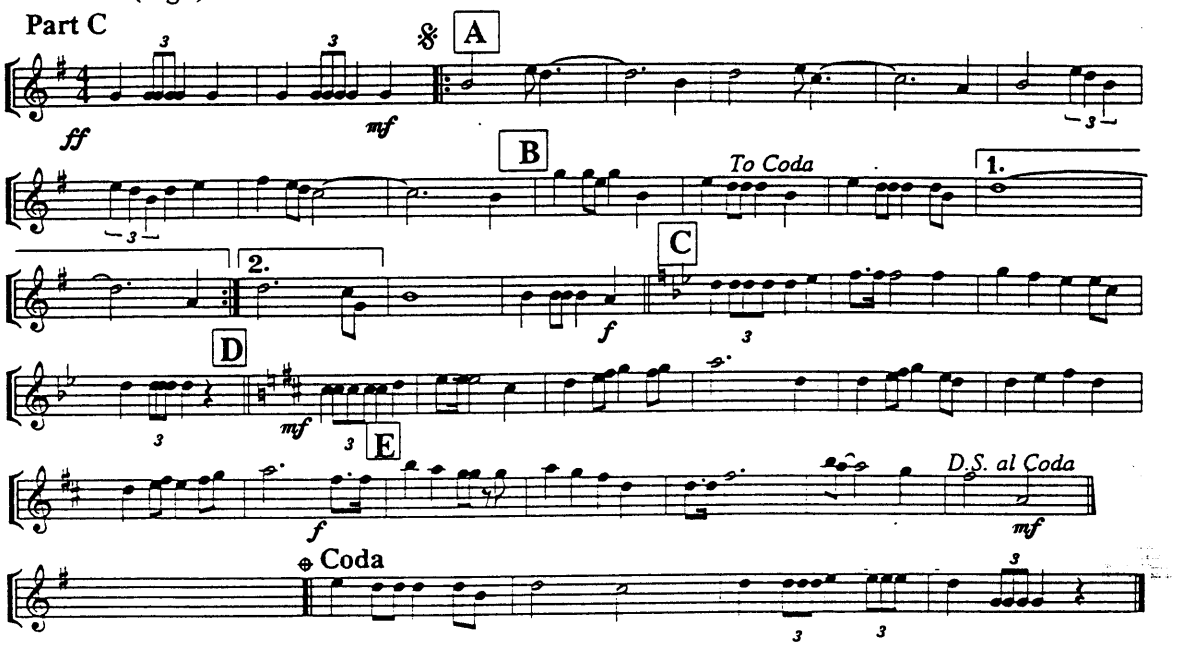
PATHFINDERS

Tenor Saxophon
Clarinet (high)
Part B



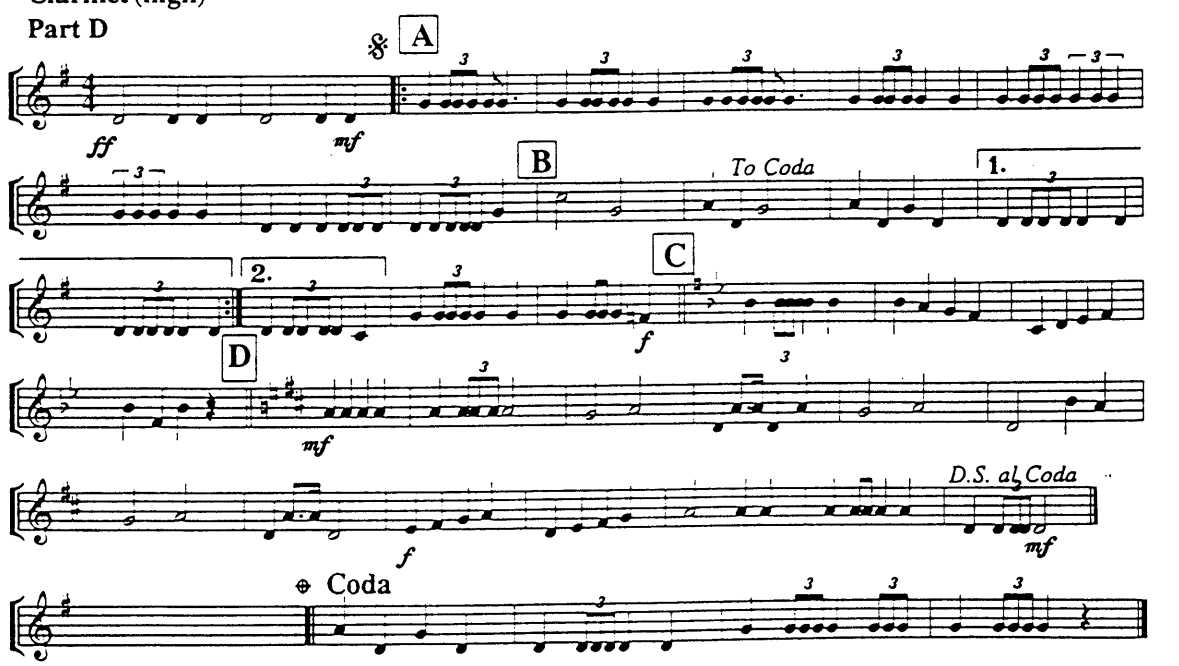
PATHFINDERS

Tenor Saxophone
Clarinet (high)
Part C



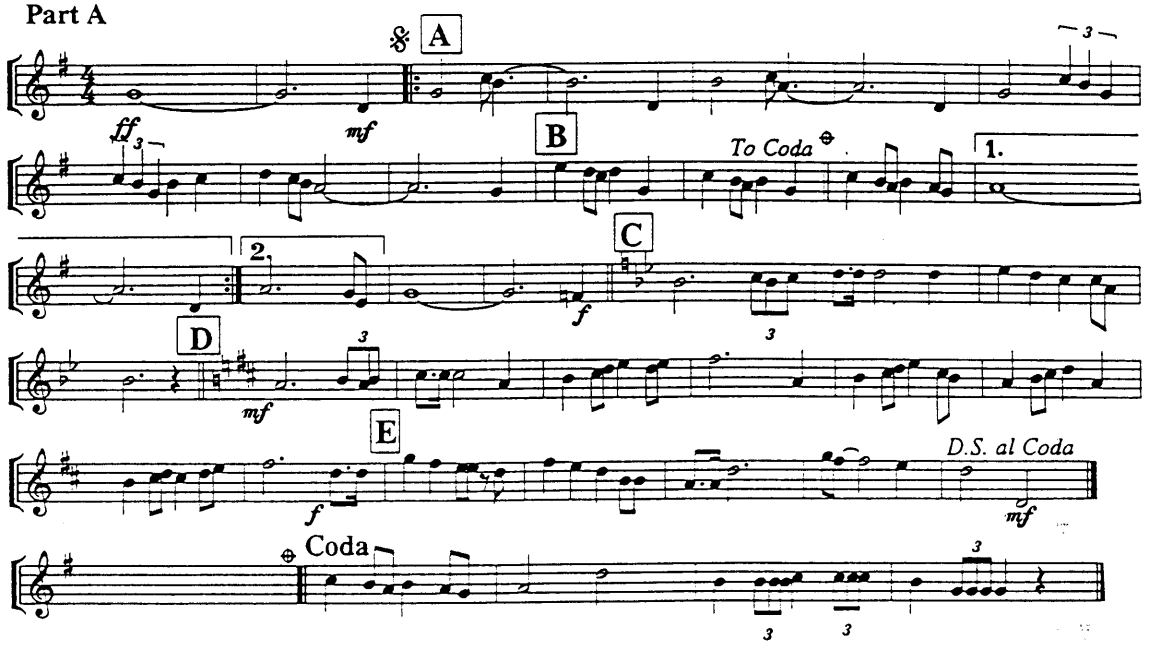
PATHFINDERS

Tenor Saxophone
Clarinet (high)
Part D



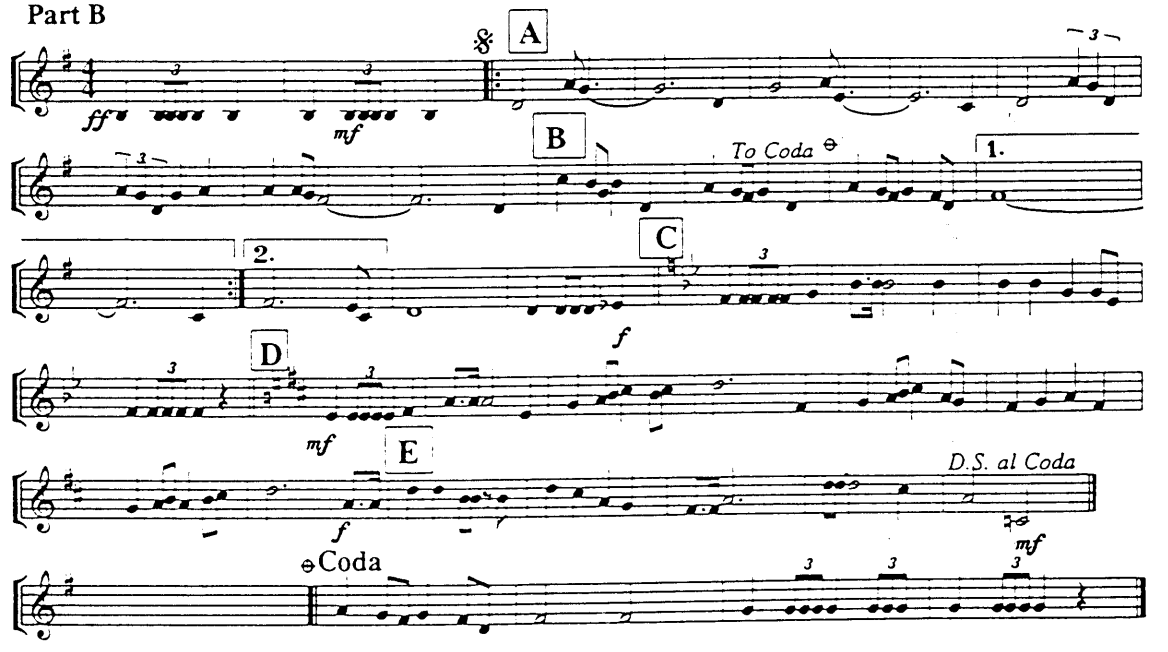
PATHFINDERS

Bass Clarinet
Part A



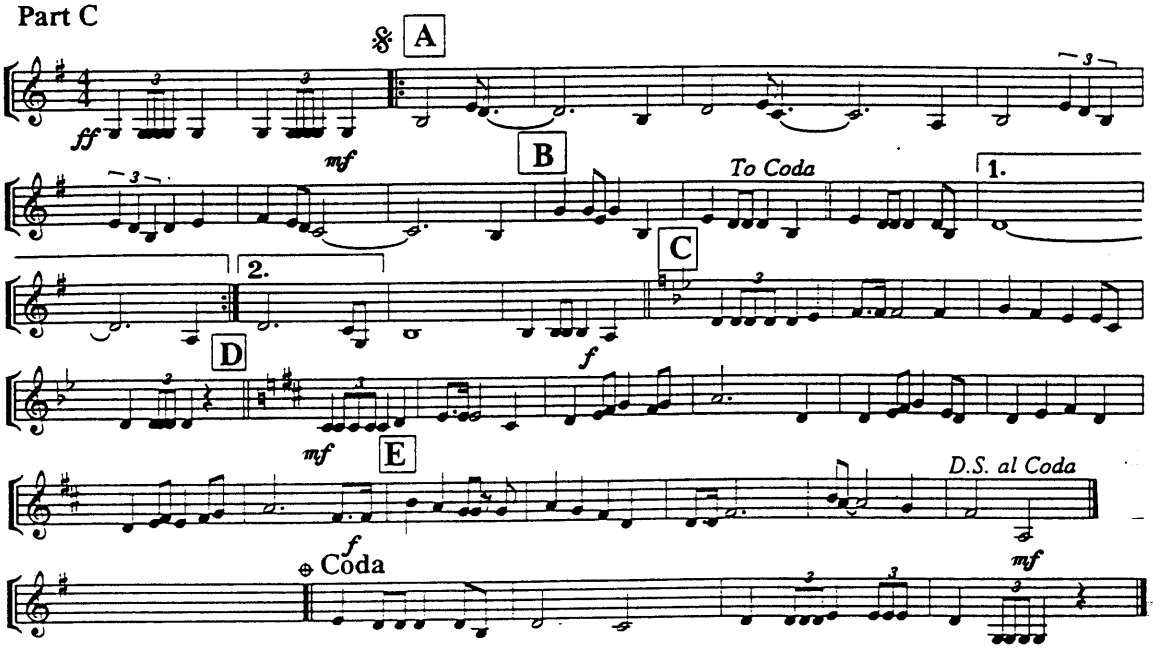
PATHFINDERS

Bass Clarinet
Part B



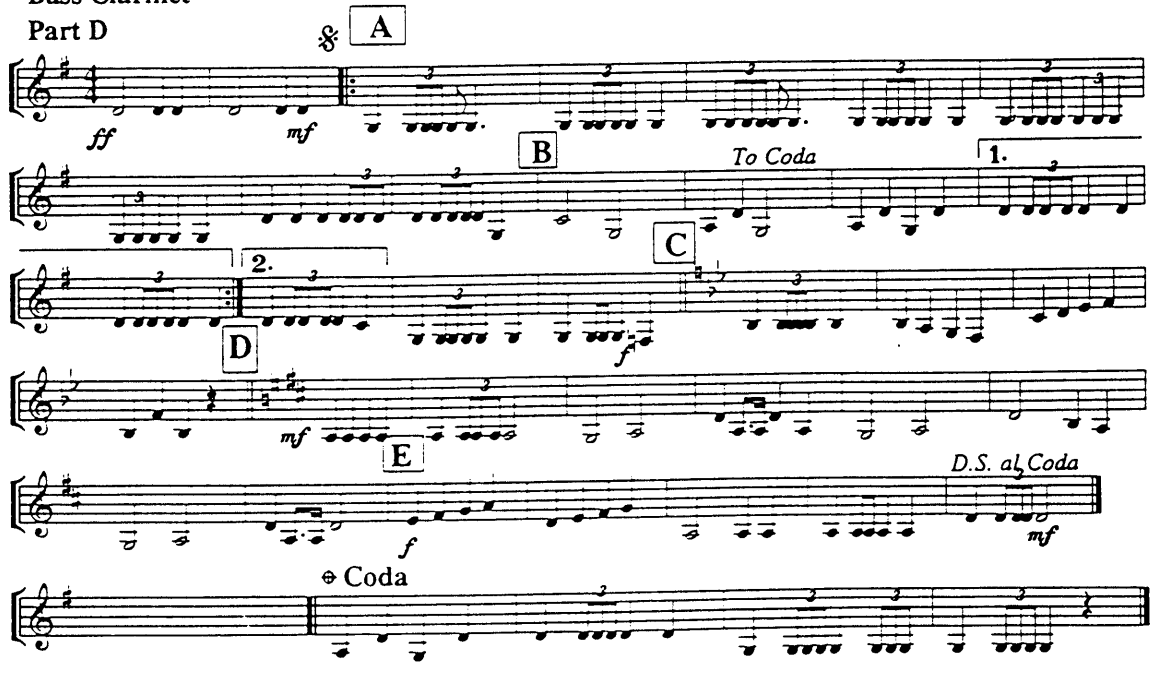
PATHFINDERS

Bass Clarinet
Part C



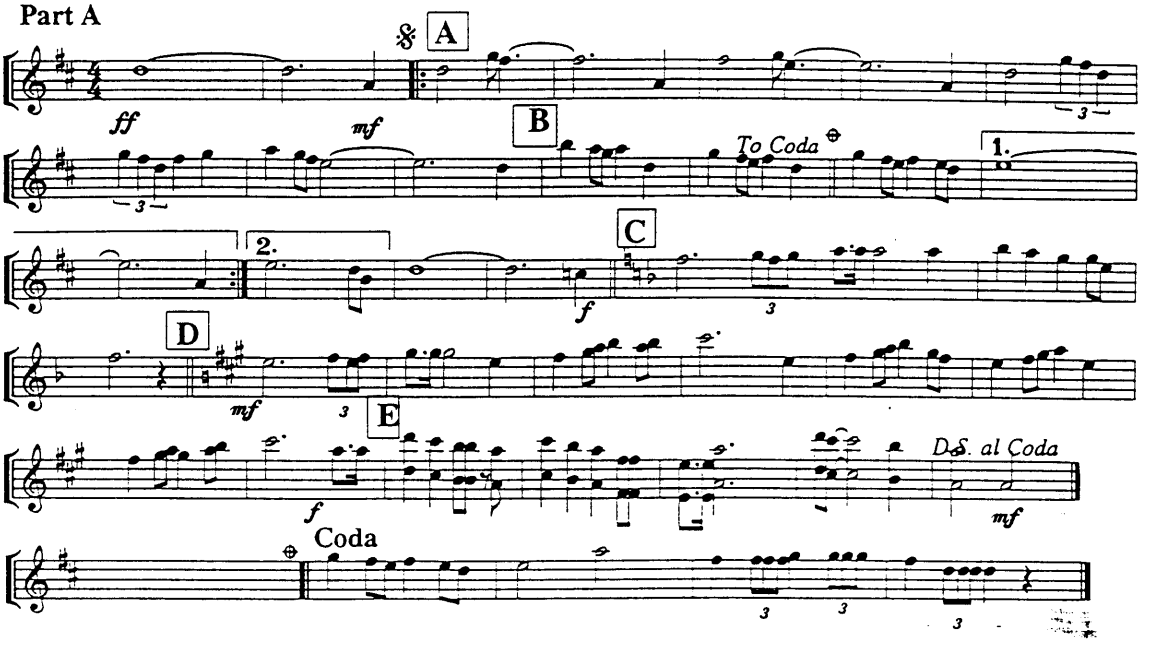
PATHFINDERS

Bass Clarinet
Part D



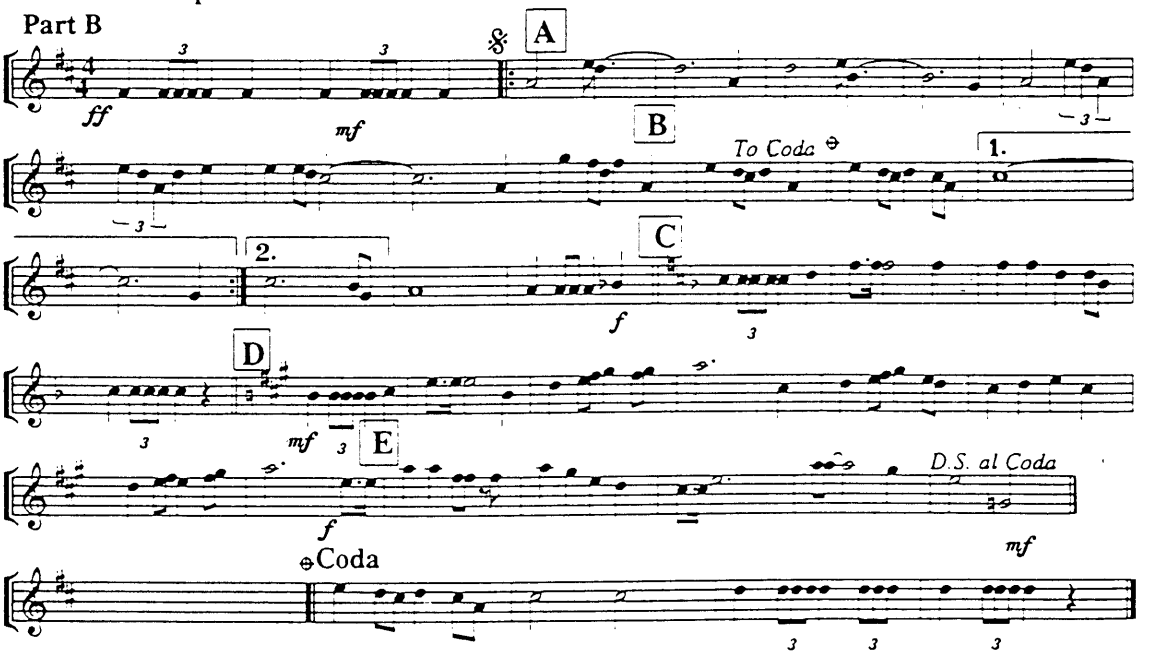
PATHFINDERS

Alto Saxophone
Baritone Saxophone
Part A



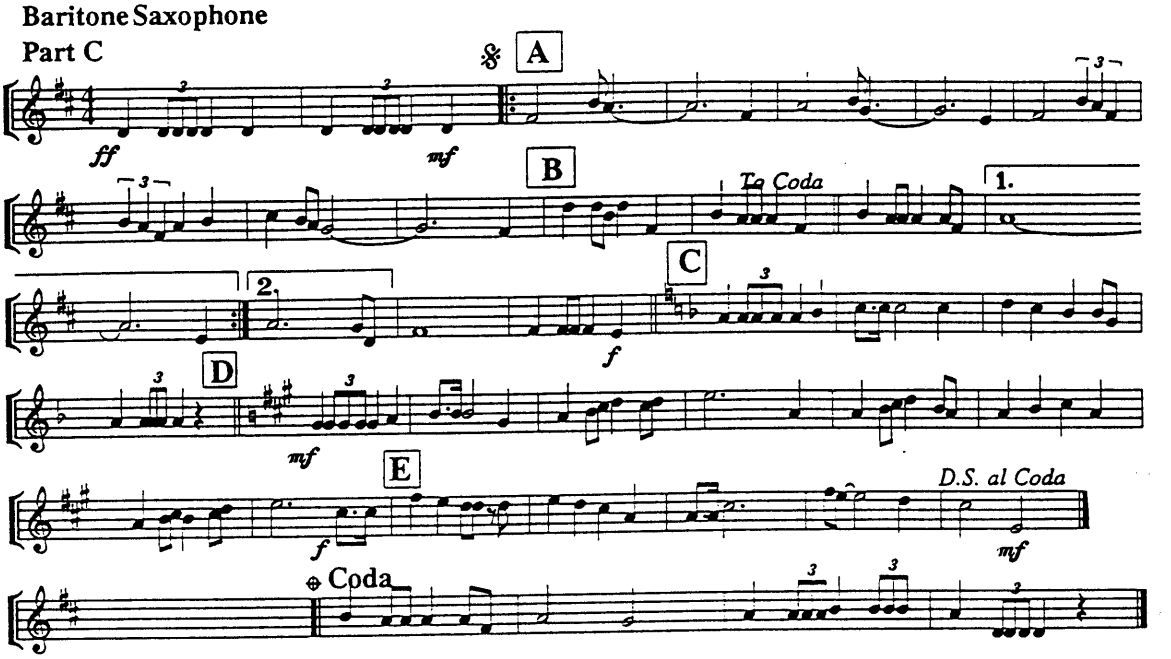
PATHFINDERS

Alto Saxophone
Baritone Saxophone
Part B



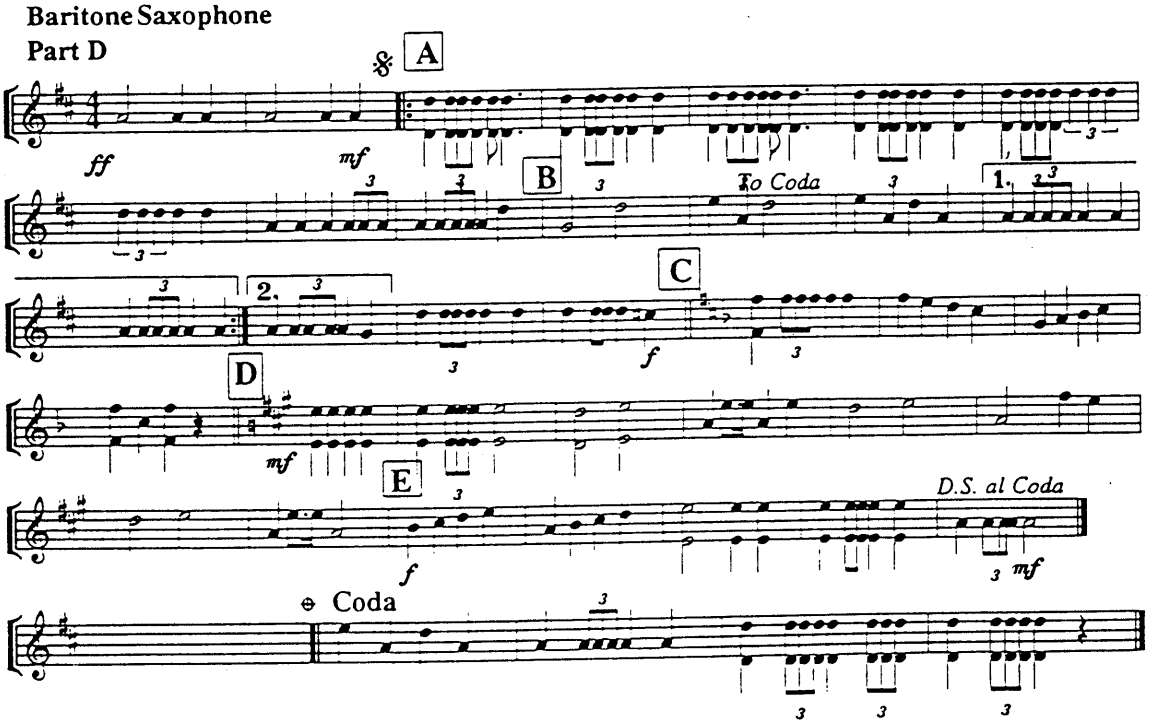
PATHFINDERS

Alto Saxophone
Baritone Saxophone
Part C



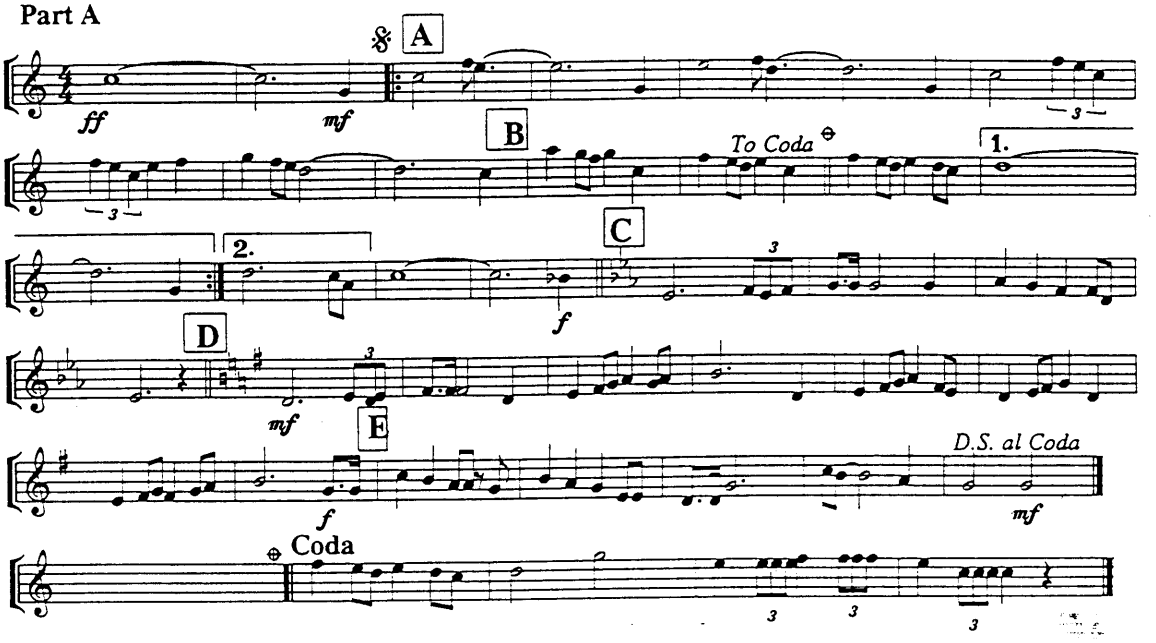
PATHFINDERS

Alto Saxophone
Baritone Saxophone
Part D



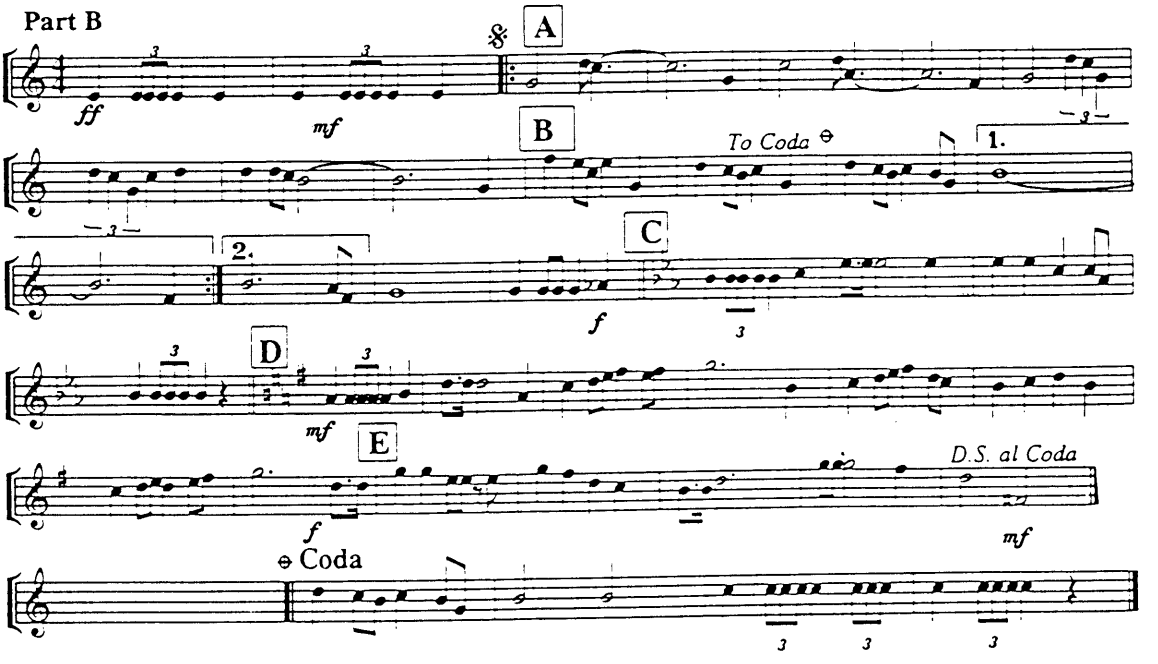
PATHFINDERS

French Horn
Part A



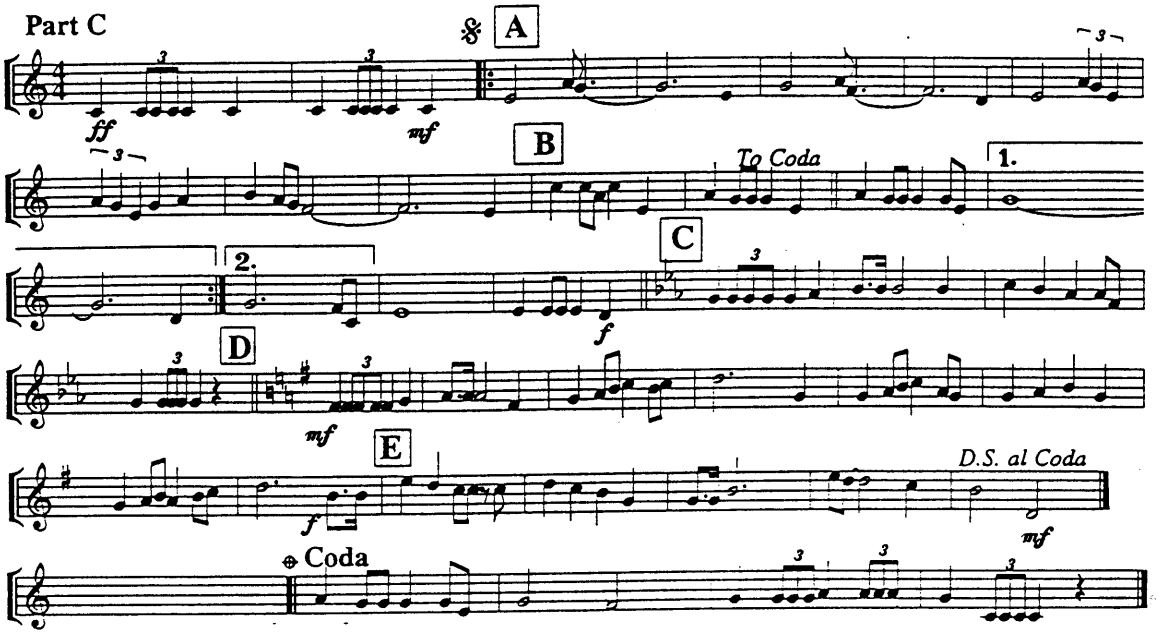
PATHFINDERS

French Horn
Part B



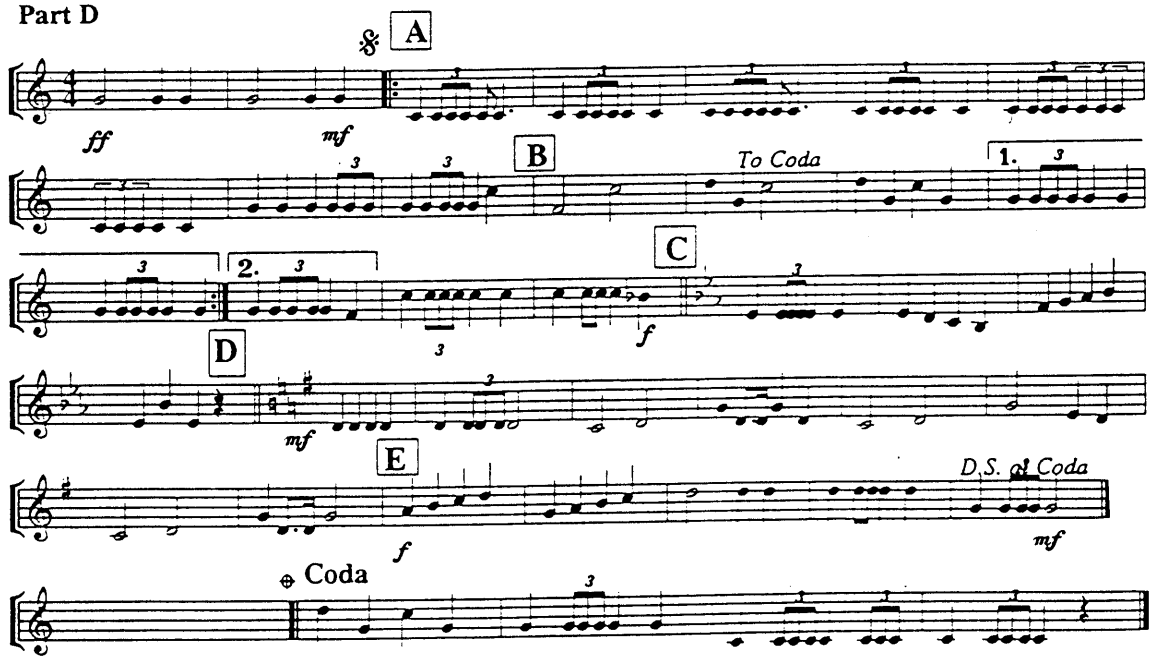
PATHFINDERS

French Horn
Part C



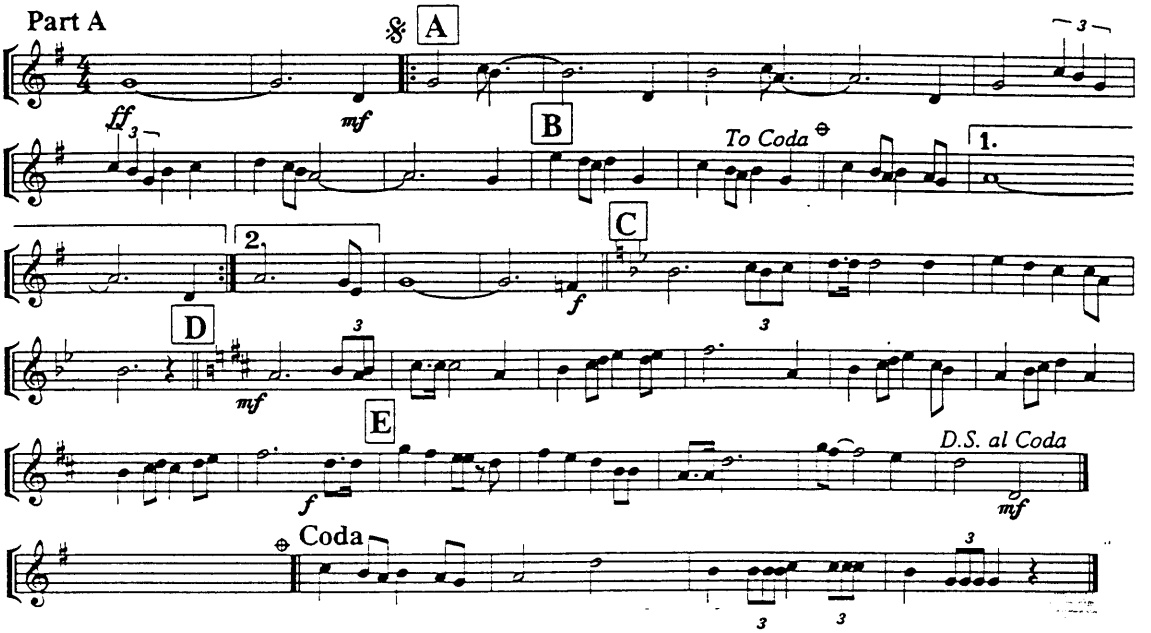
PATHFINDERS

French Horn
Part D



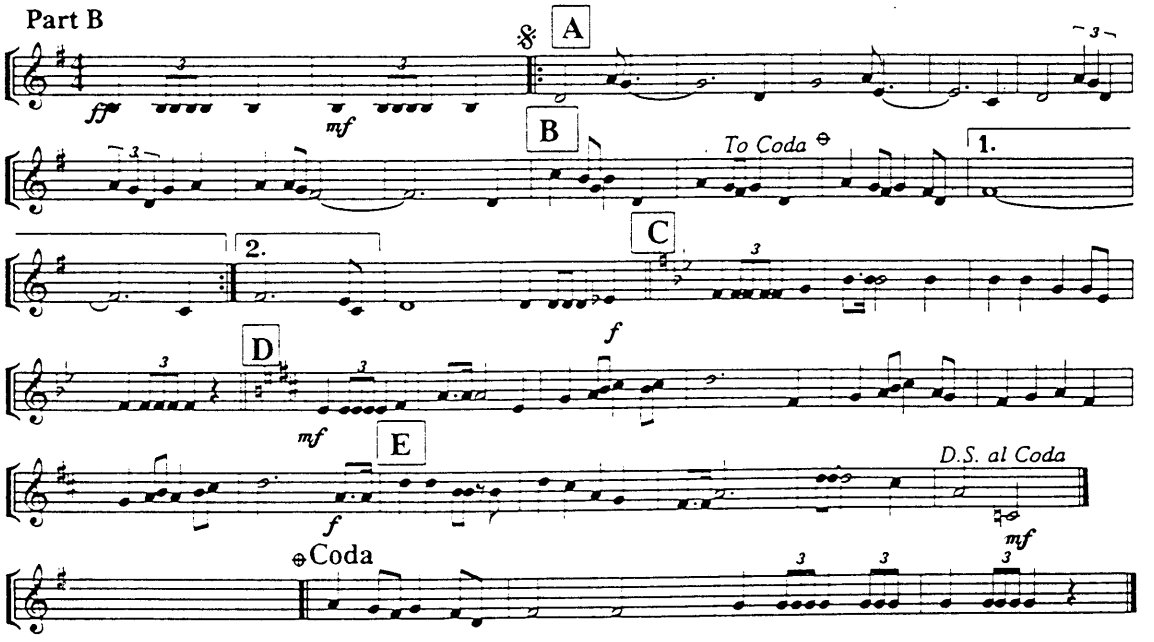
- Trumpet
Baritone B.c.
Clarinet (low)
Part A

PATHFINDERS



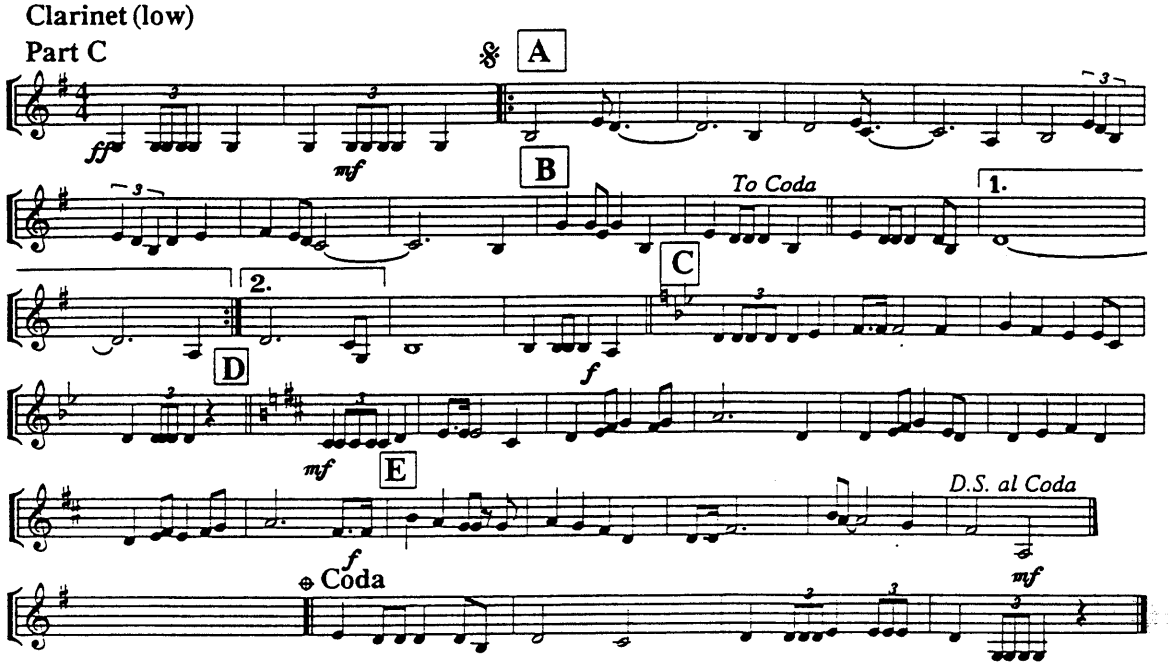
Trumpet
Baritone T.C.
Clarinet (low)
Part B

PATHFINDERS



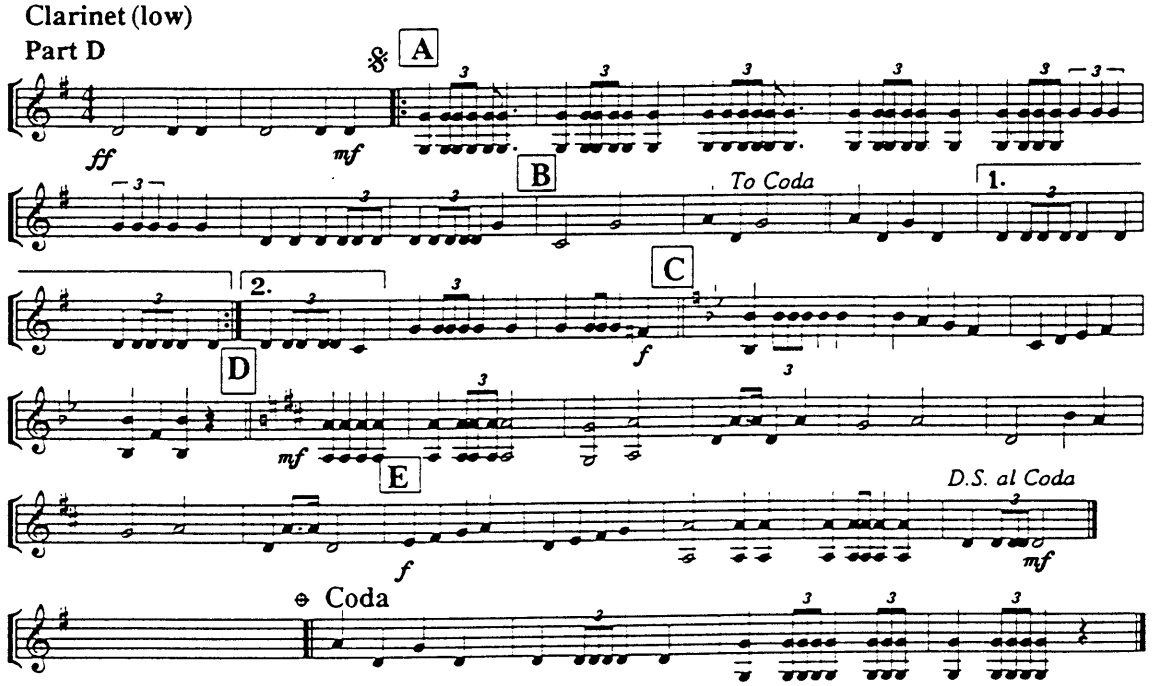
Trumpet
Baritone T.C.
Clarinet (low)
Part C

PATHFINDERS



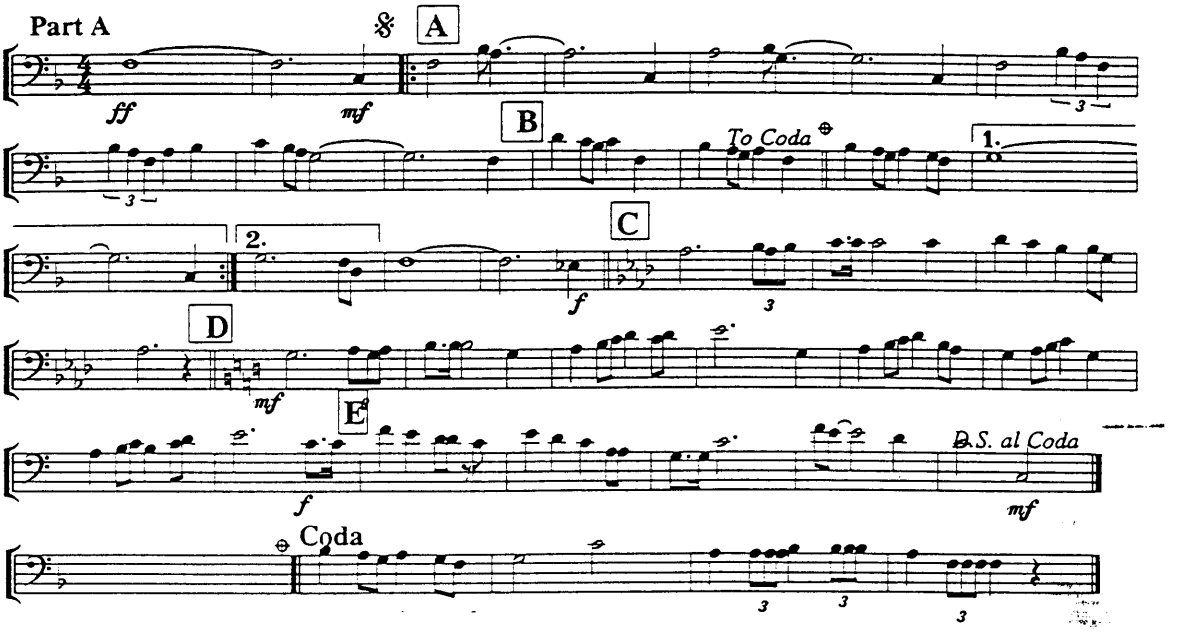
Trumpet
Baritone T.C.
Clarinet (low)
Part D

PATHFINDERS



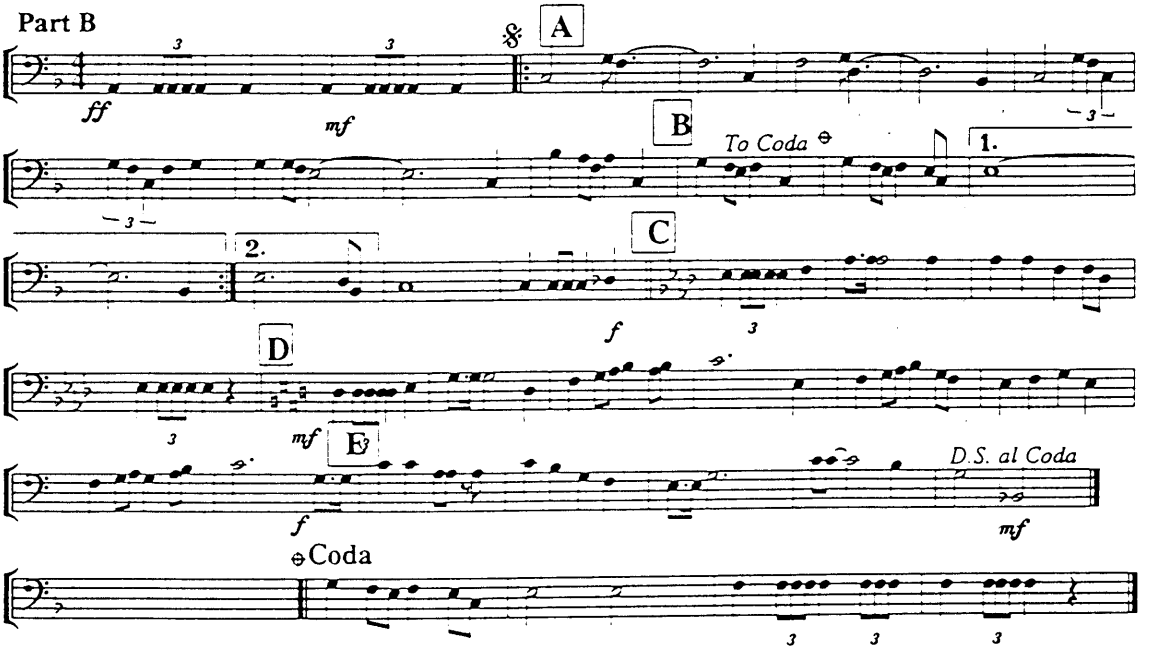
- Trombone
Baritone B.C.
Bassoon
Part A

PATHFINDERS



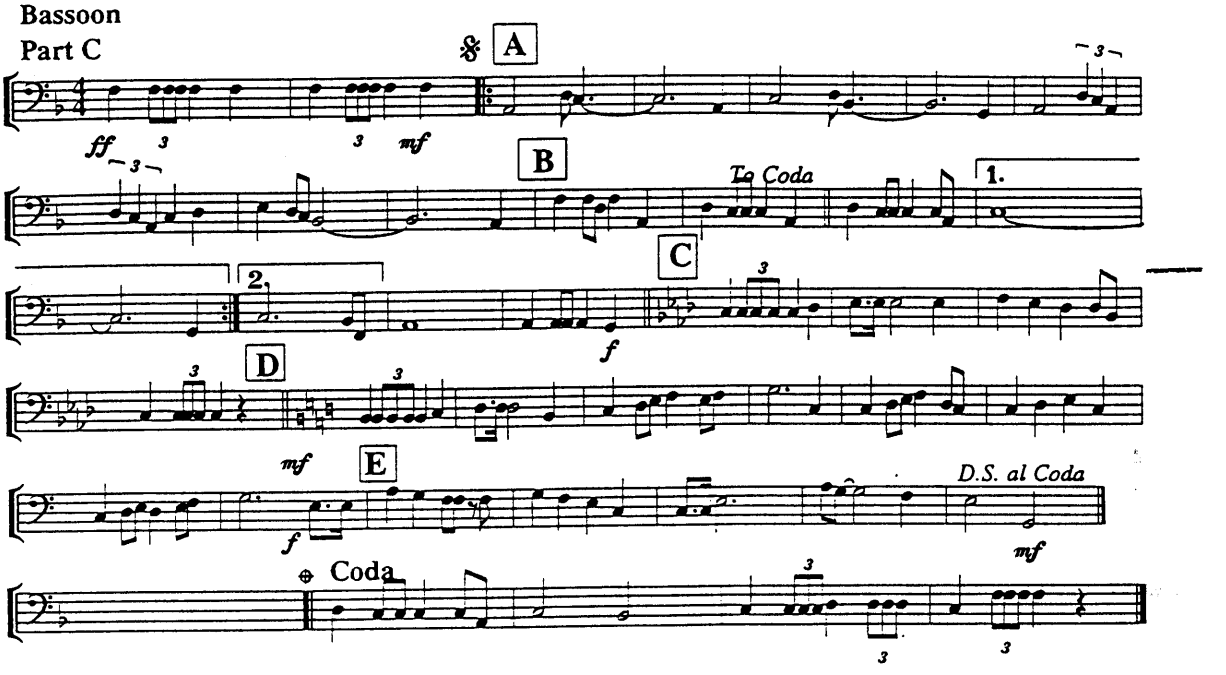
Trombone
Baritone B.C.
Bassoon
Part B

PATHFINDERS



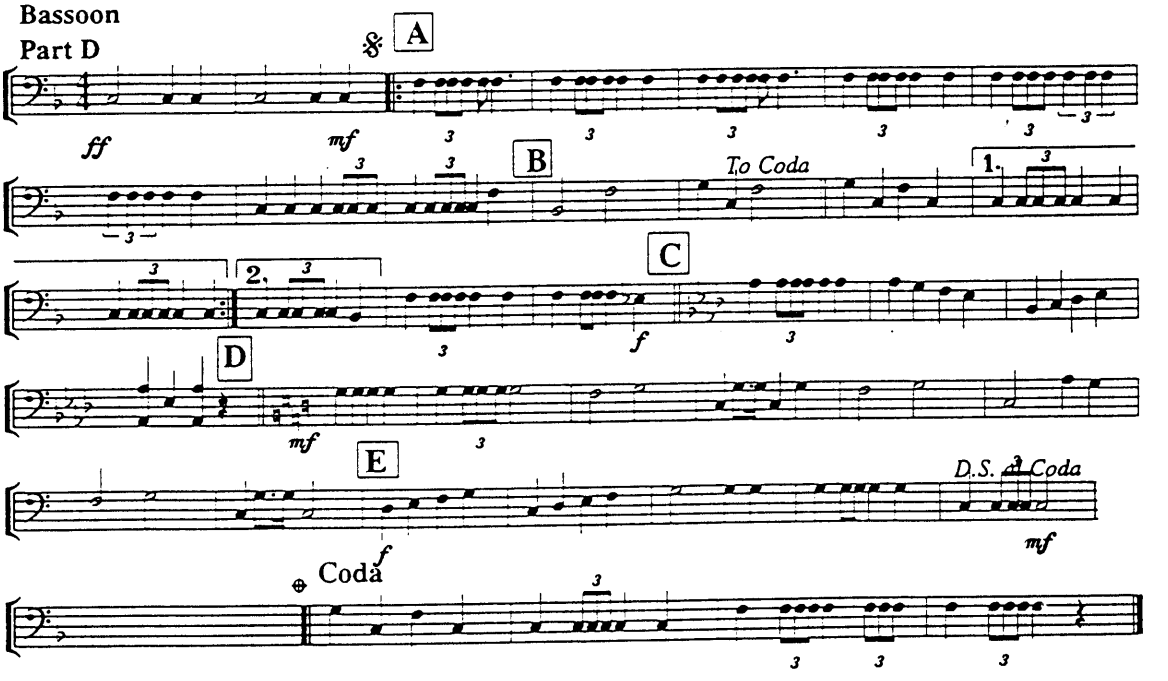
Trombone
Baritone B.C.
Bassoon
Part C

PATHFINDERS



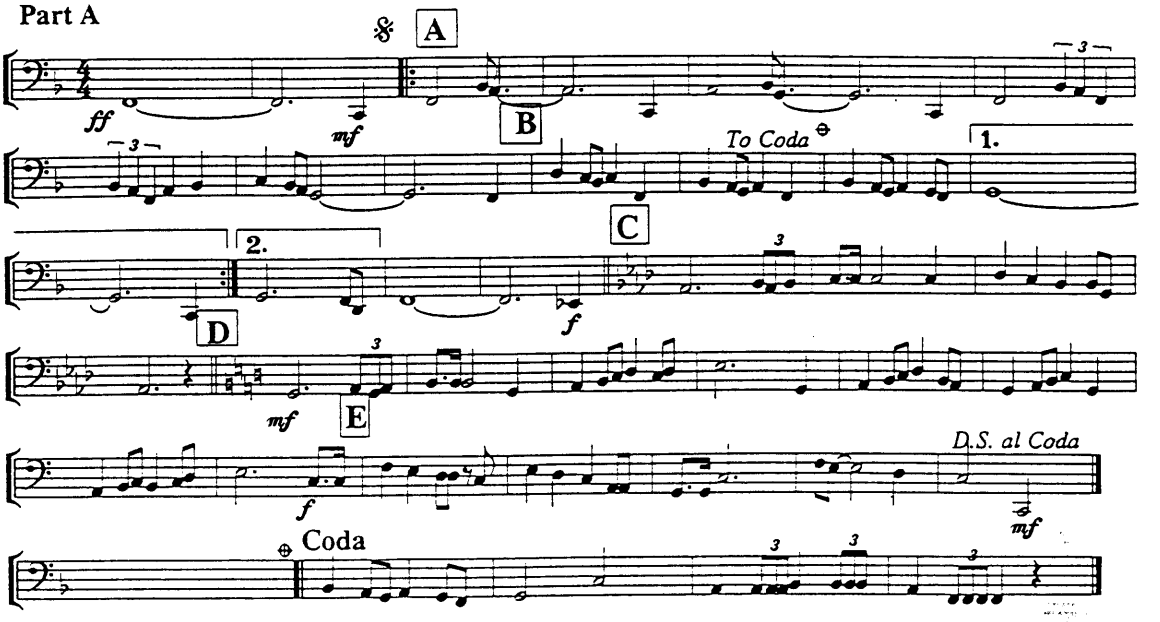
Trombone
Baritone B.C.
Bassoon
Part D

PATHFINDERS



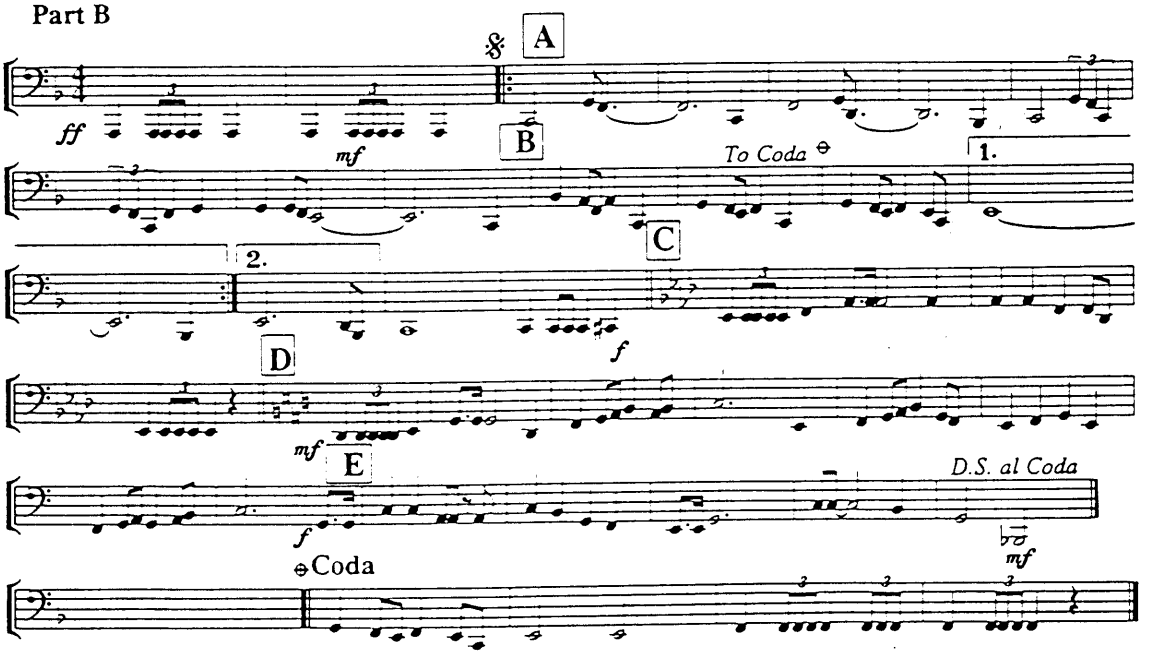
PATHFINDERS

Tuba
Part A



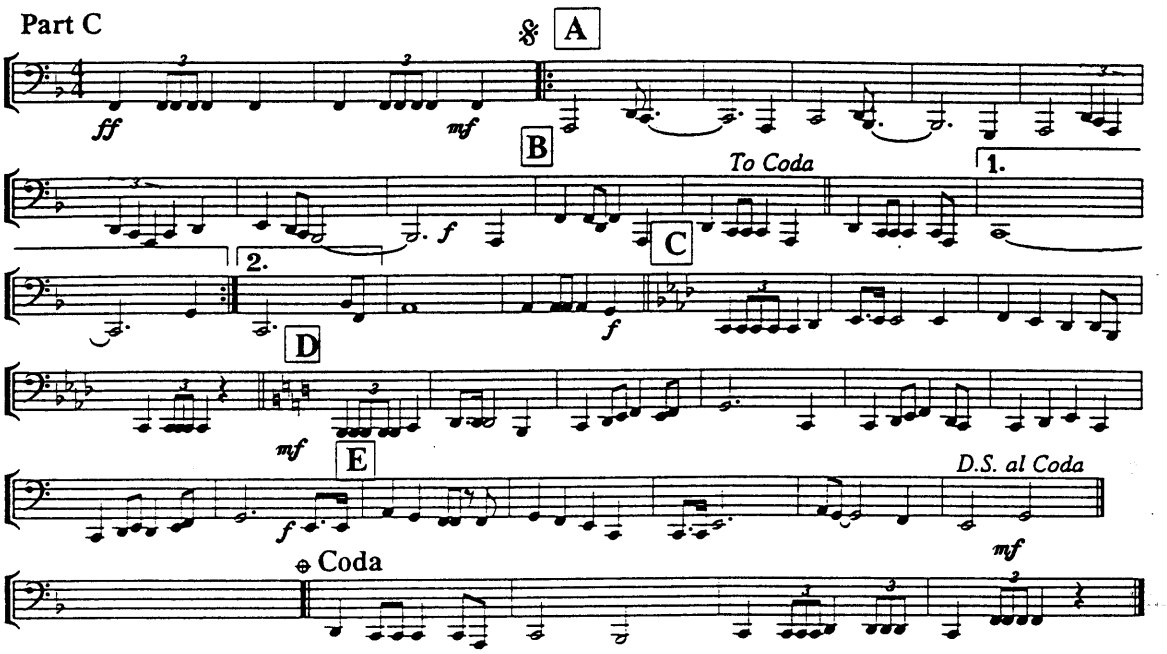
PATHFINDERS

Tuba
Part B



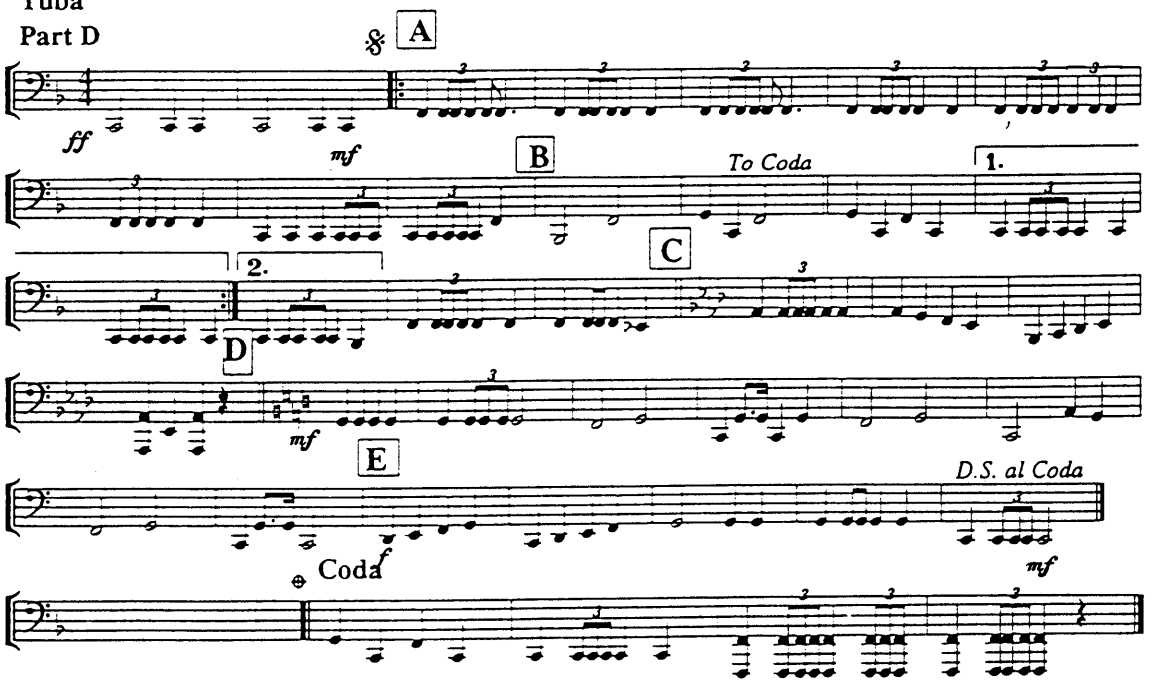
PATHFINDERS

Tuba
Part C



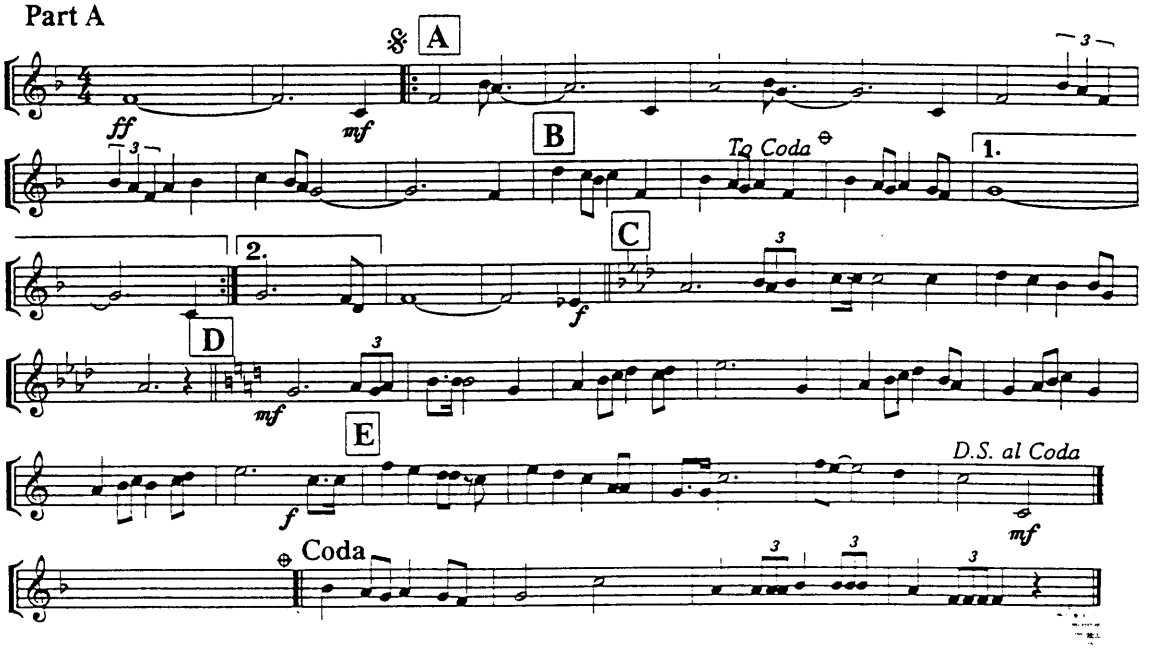
PATHFINDERS

Tuba
Part D



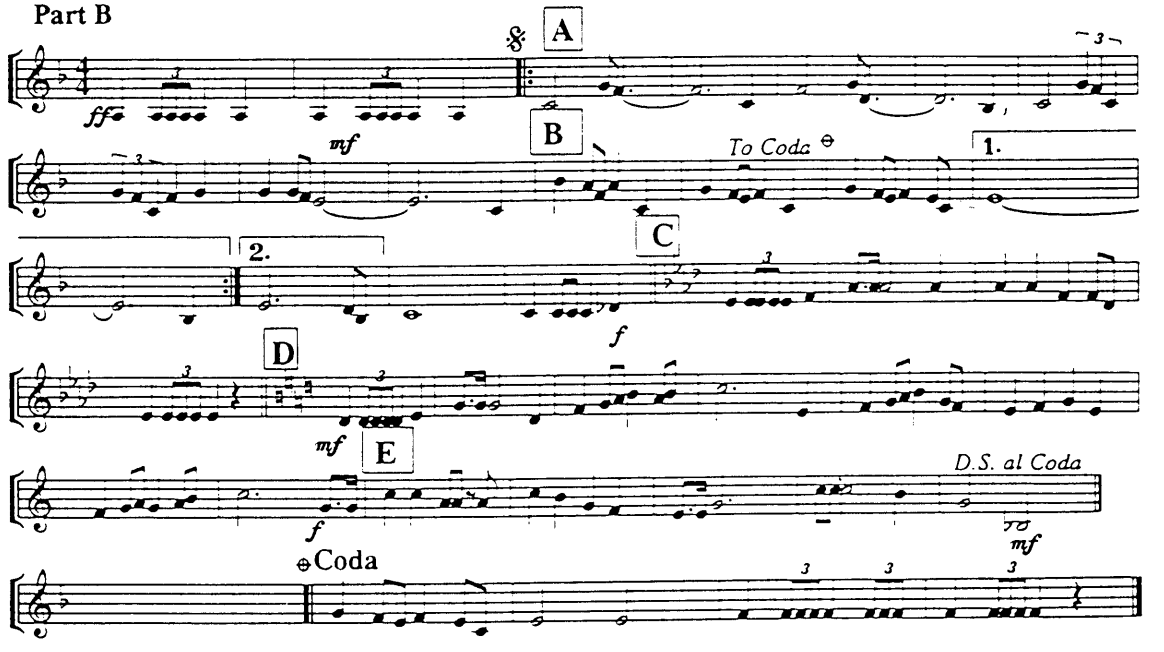
PATHFINDERS

Bells
Part A



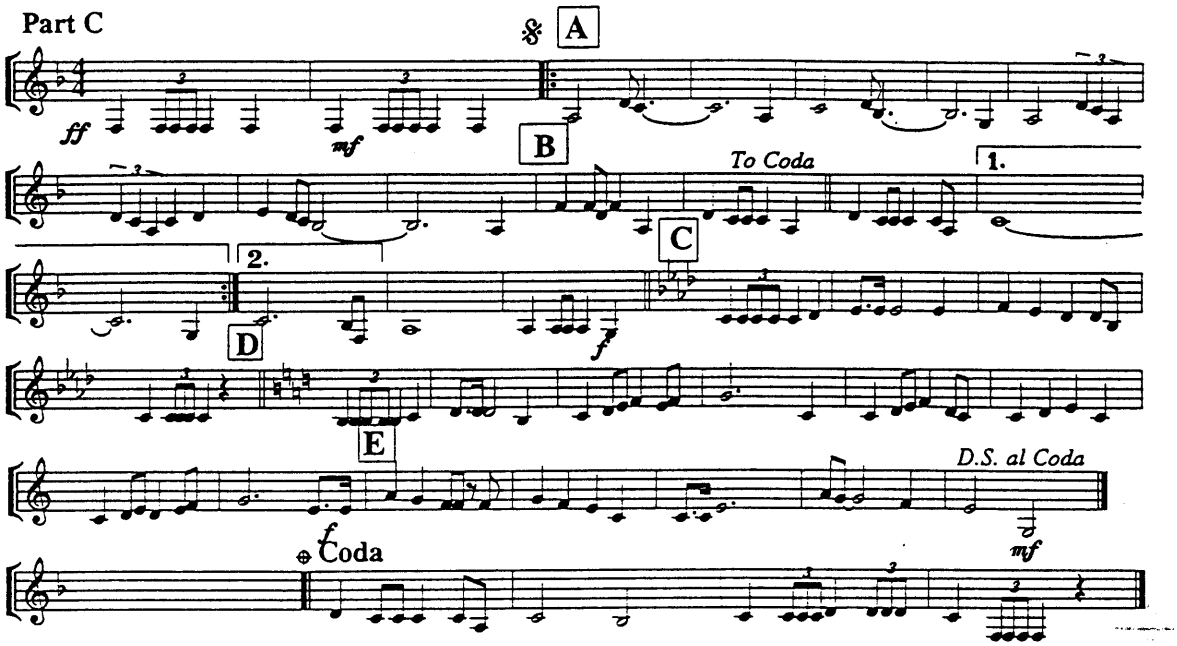
PATHFINDERS

Bells
Part B



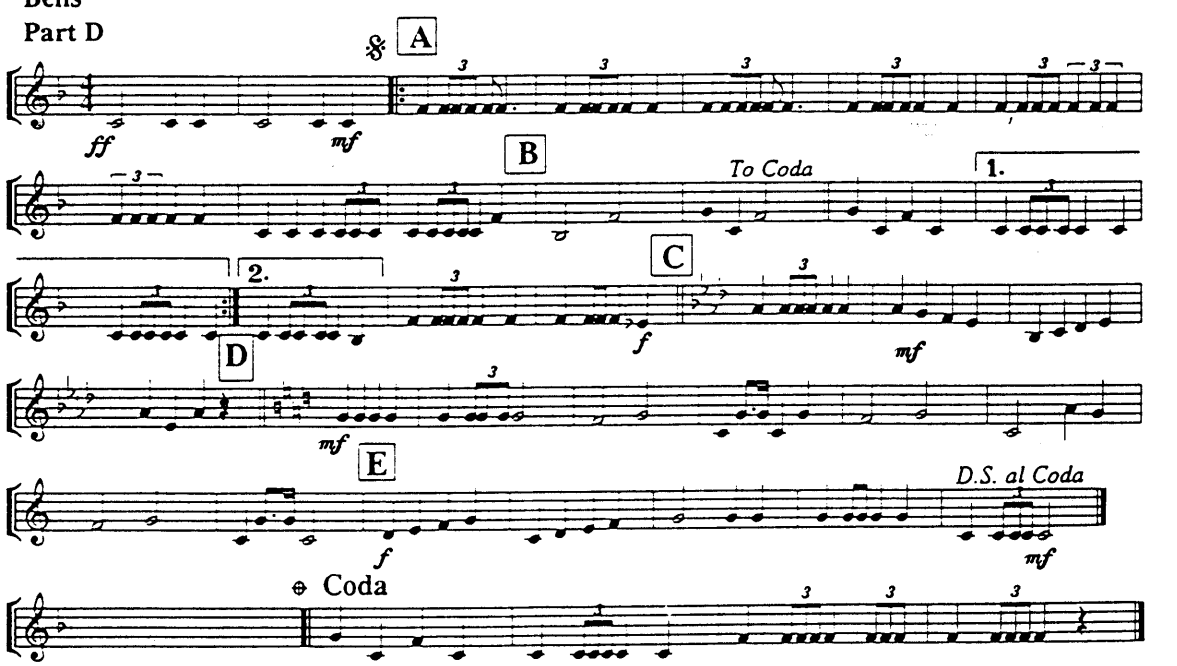
PATHFINDERS

Bells
Part C

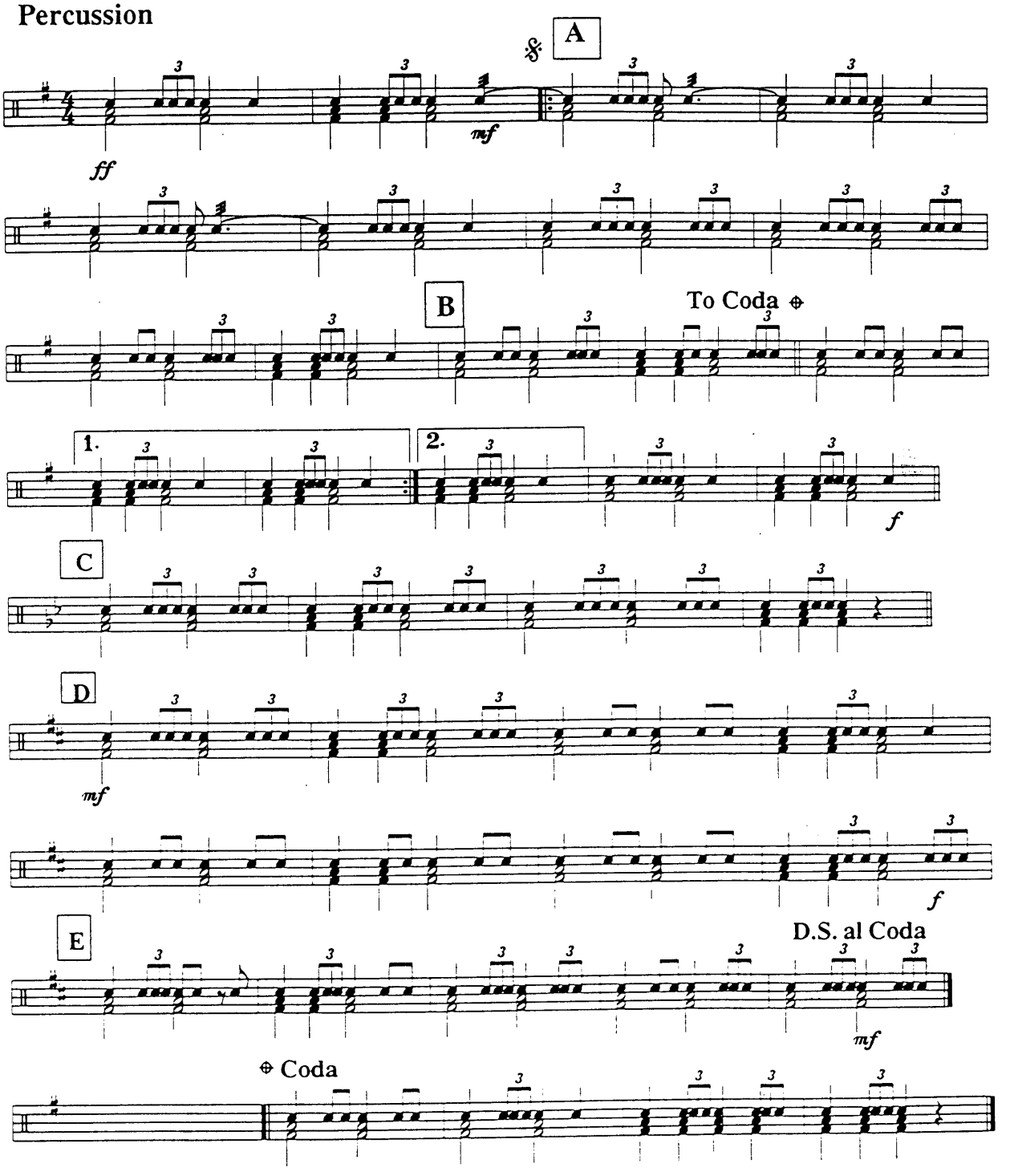


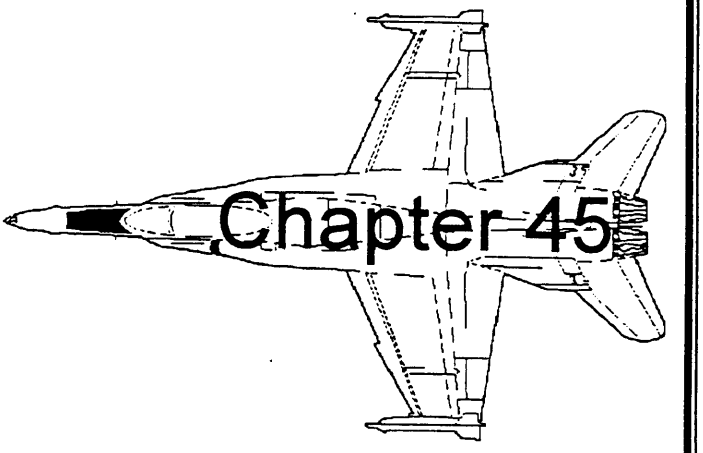
PATHFINDERS

Bells
Part D



PATHFINDERS

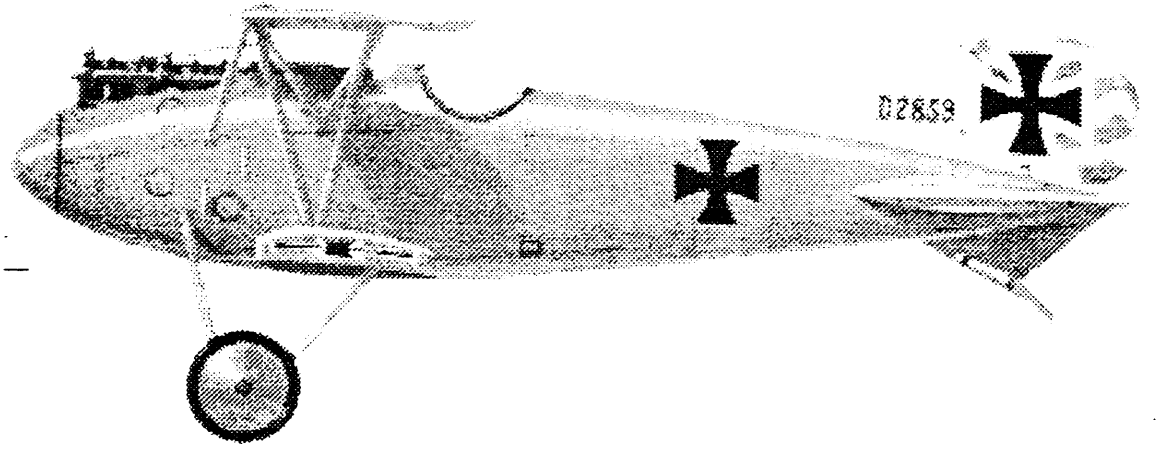




Chapter 45

The Red Baron

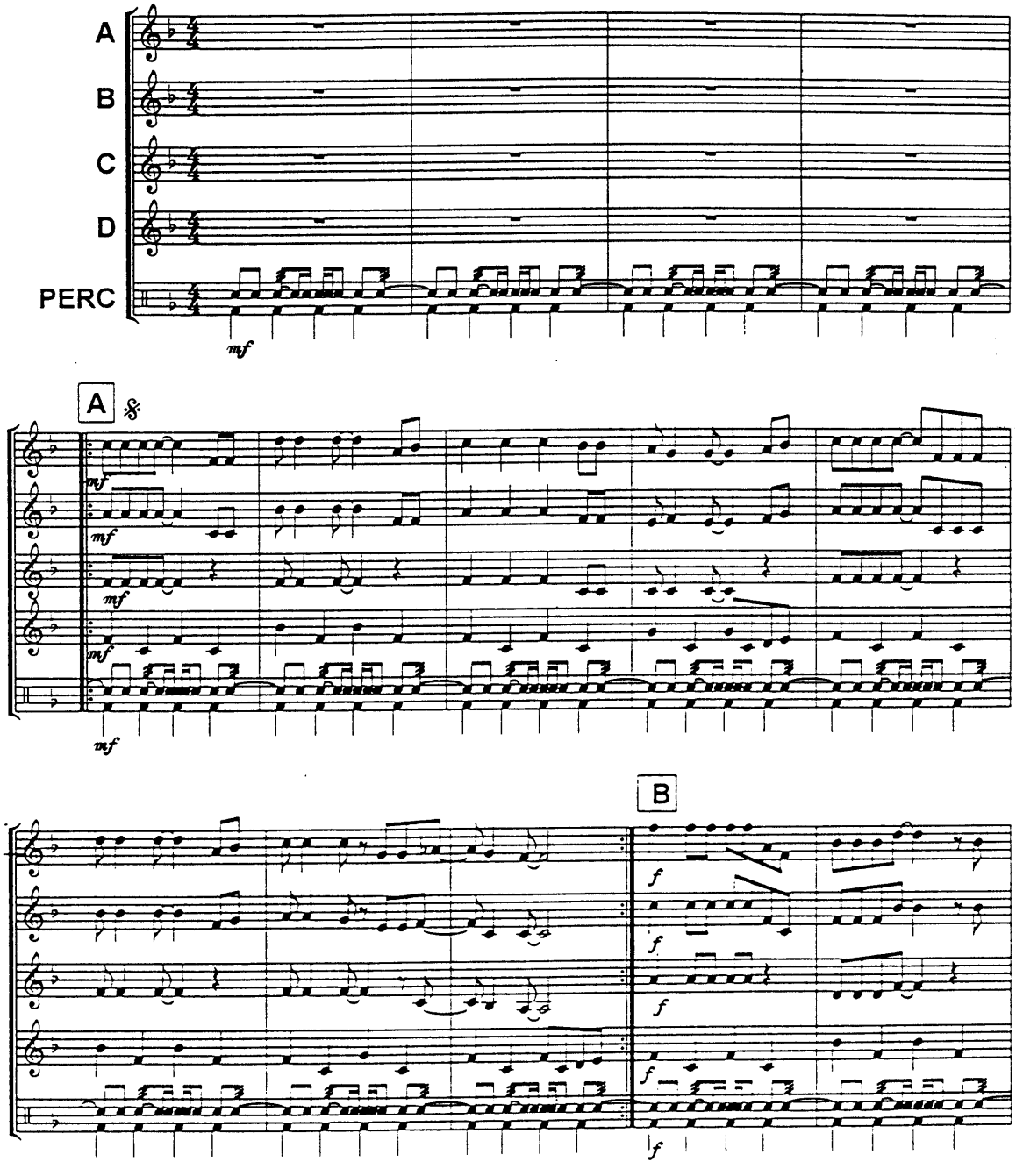
The "Red Baron" remained the highest scoring 'ace' throughout World War I with 80 allied planes shot down. His real name was Baron Manfred Von Richtofen and he flew an Albatros DV biplane for the *Jagdstaffeln* (German Fighter units). His Albatros was painted a bright red which is where the nickname "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.

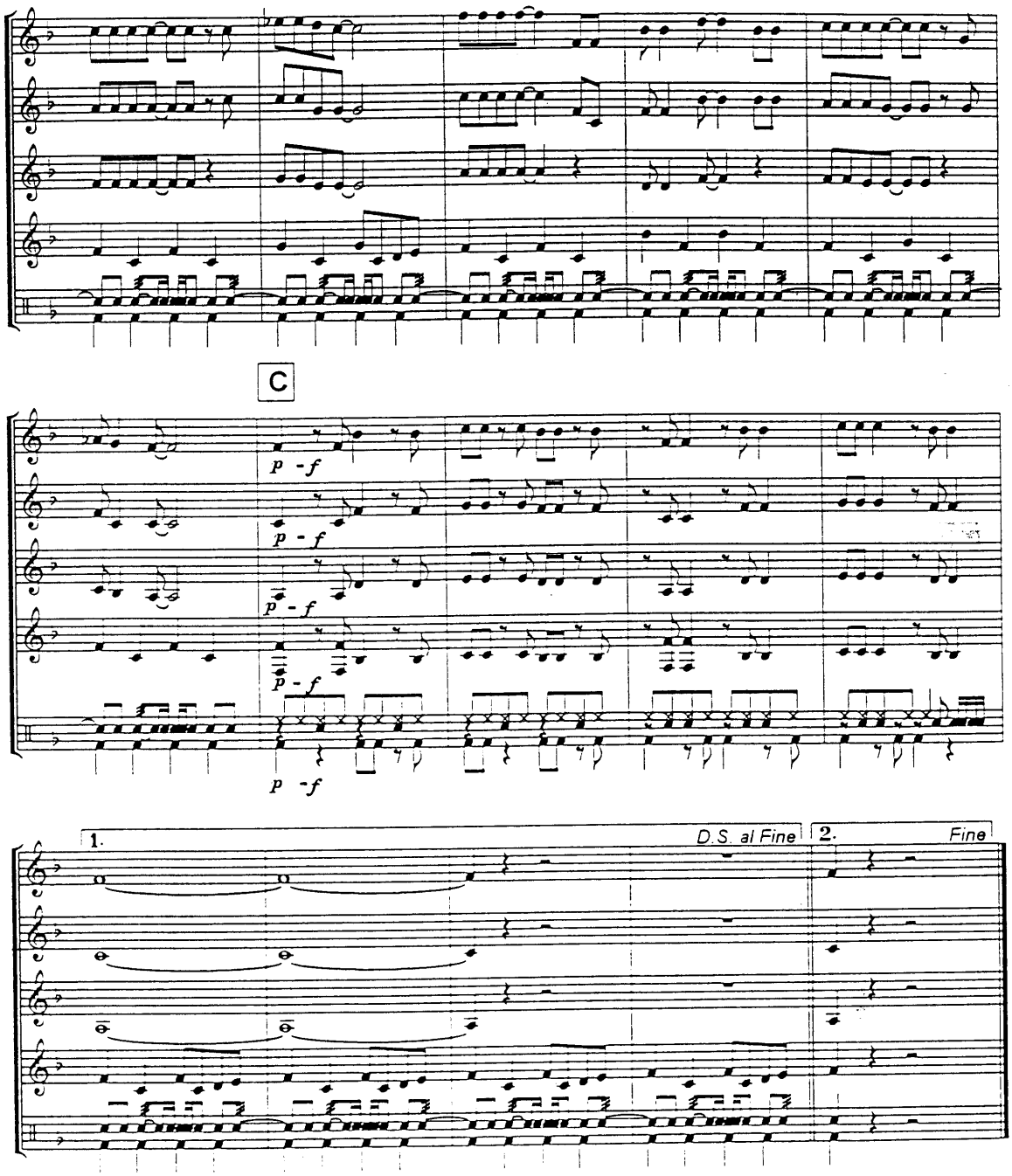


Albatros DV Biplane

RED BARON

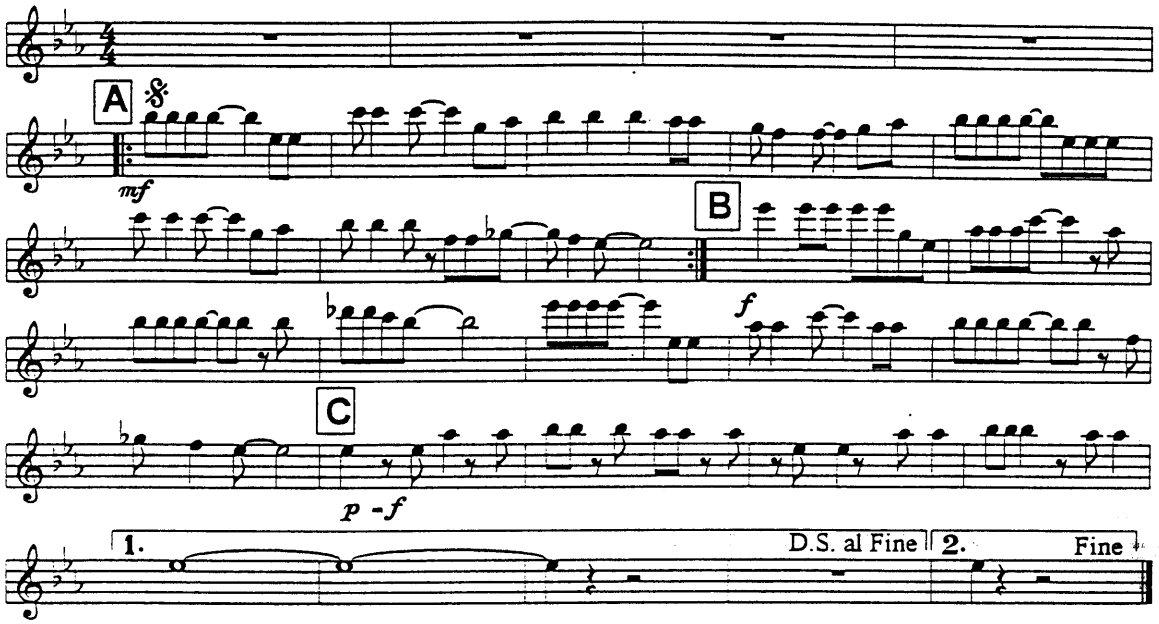
Bb CONDUCTOR INSPECTION TUNE




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

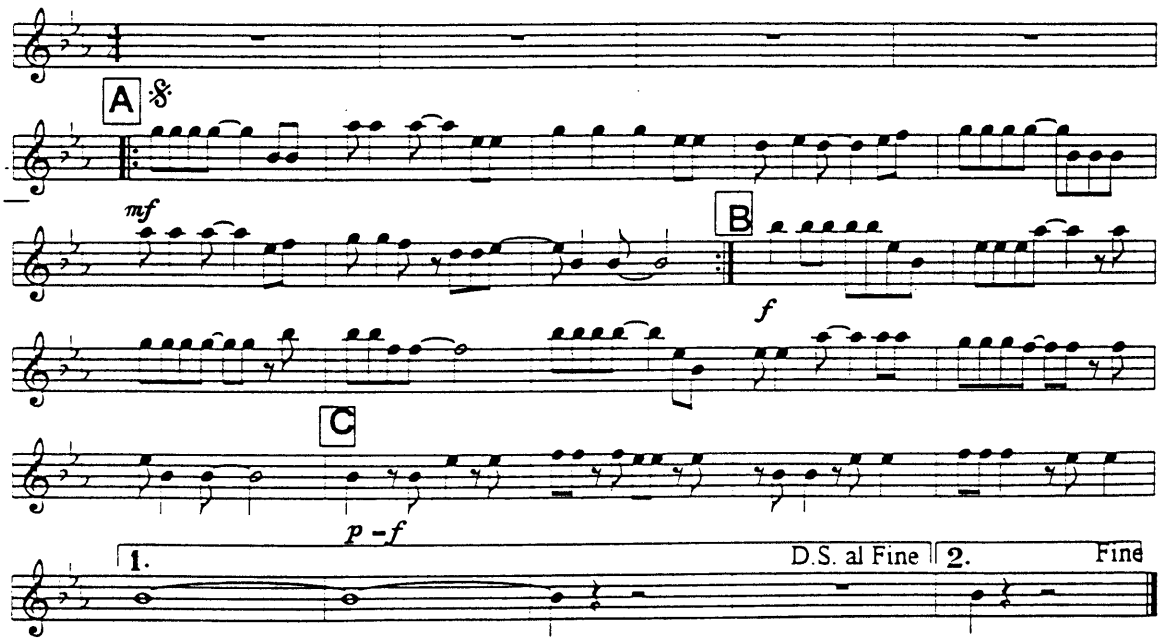
Flute
Oboe
Part A

RED BARON



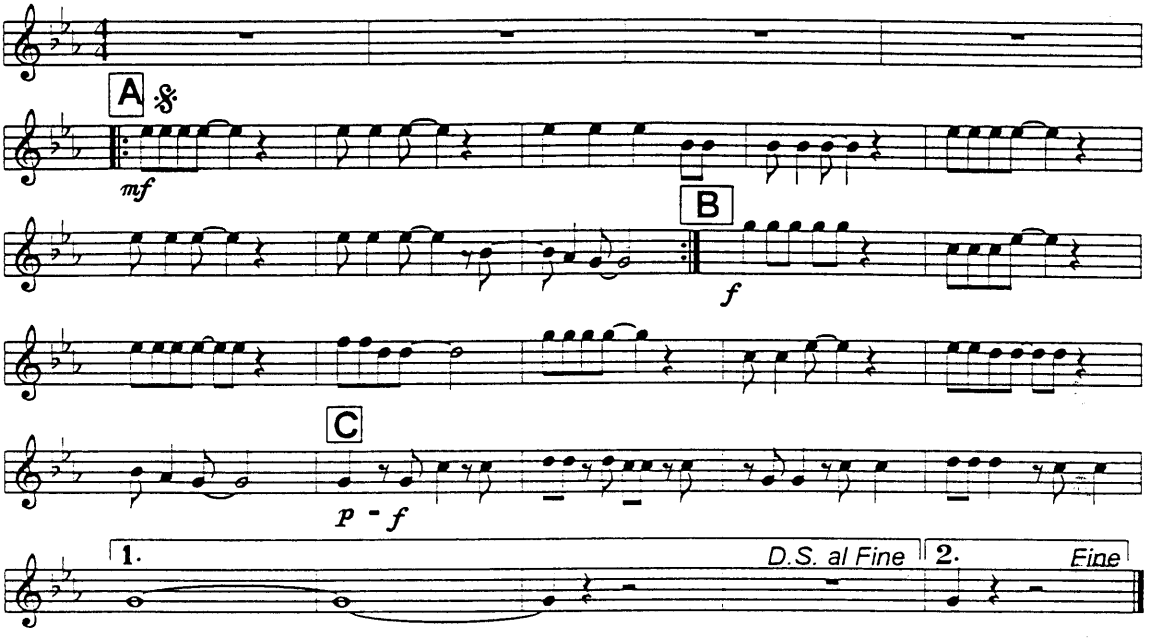
Flute
Oboe
Part B

RED BARON



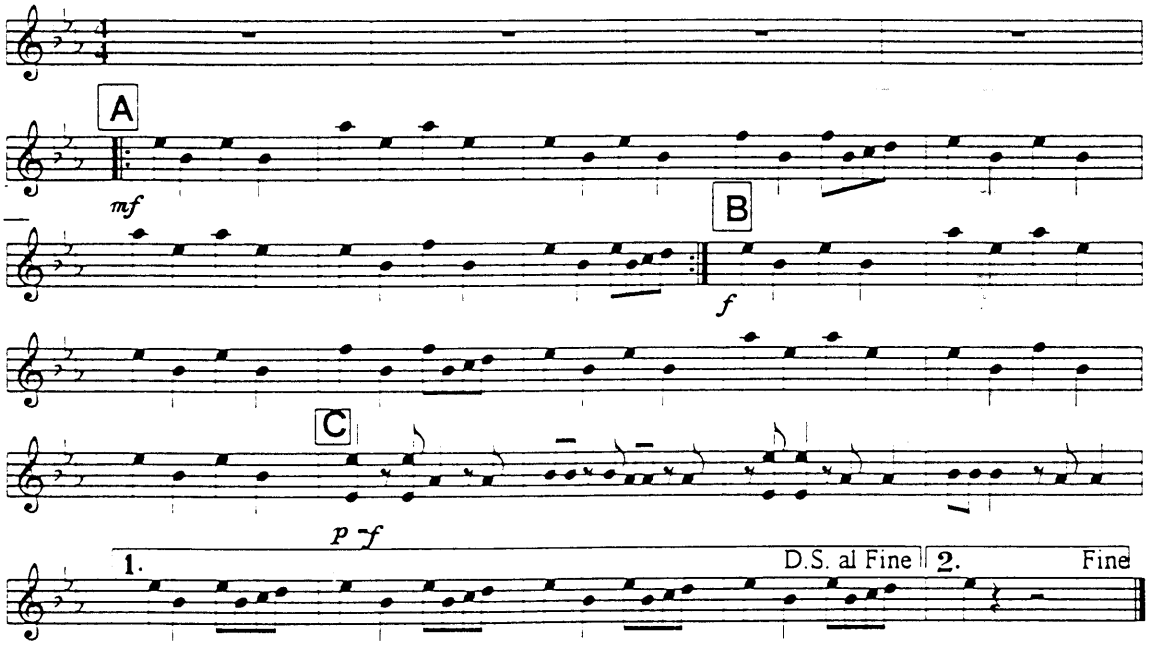
RED BARON

Flute
Oboe
Part C



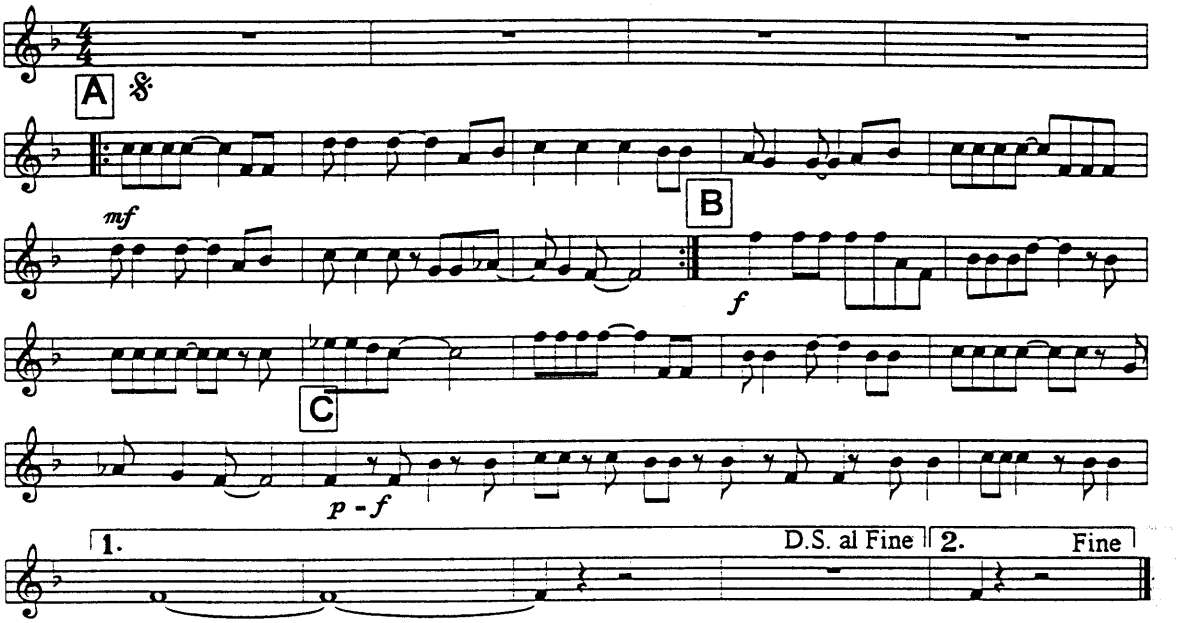
RED BARON

Flute
Oboe
Part D



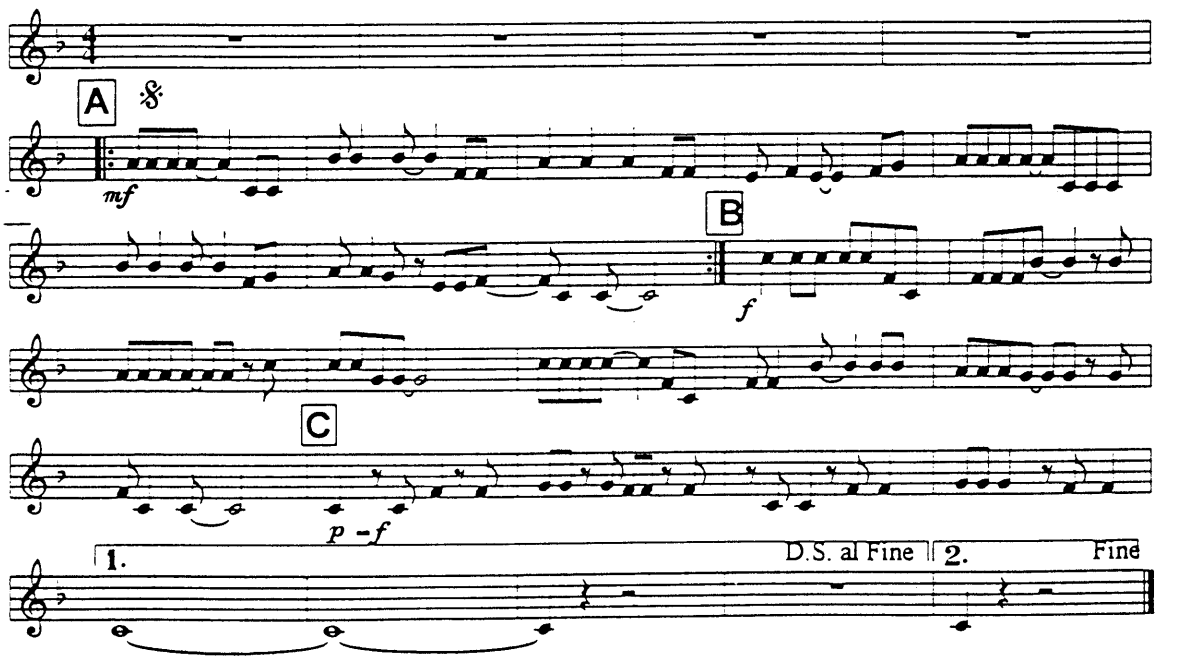
Tenor Saxophone
Clarinet (high)
Part A

RED BARON



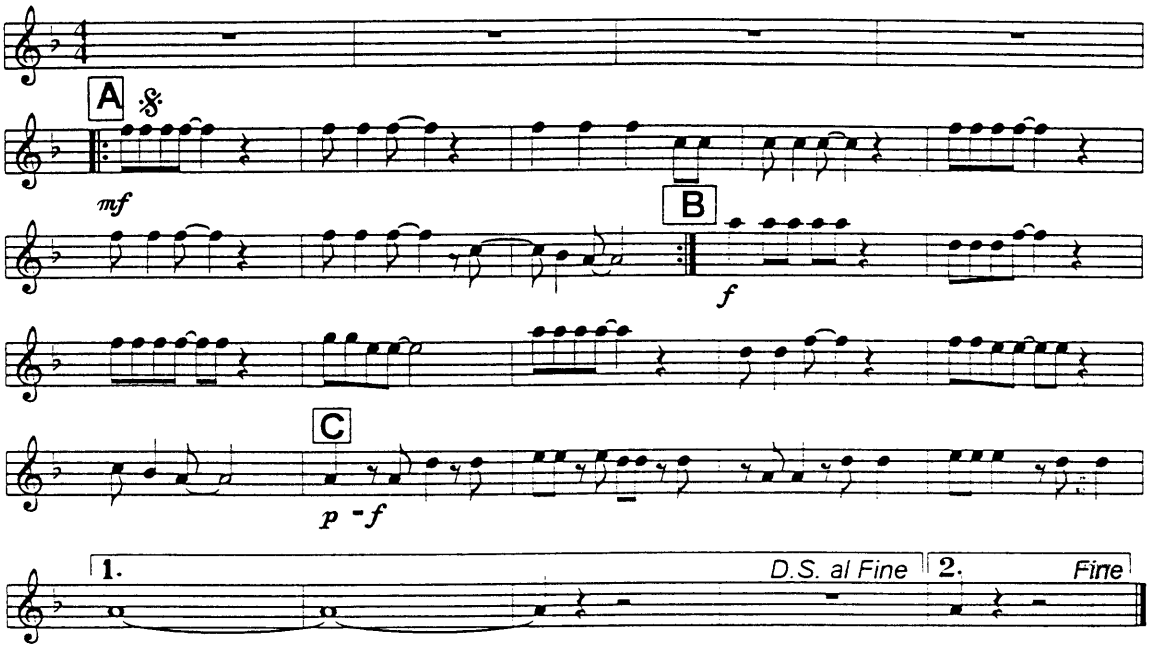
Tenor Saxophone
Clarinet (high)
Part B

RED BARON



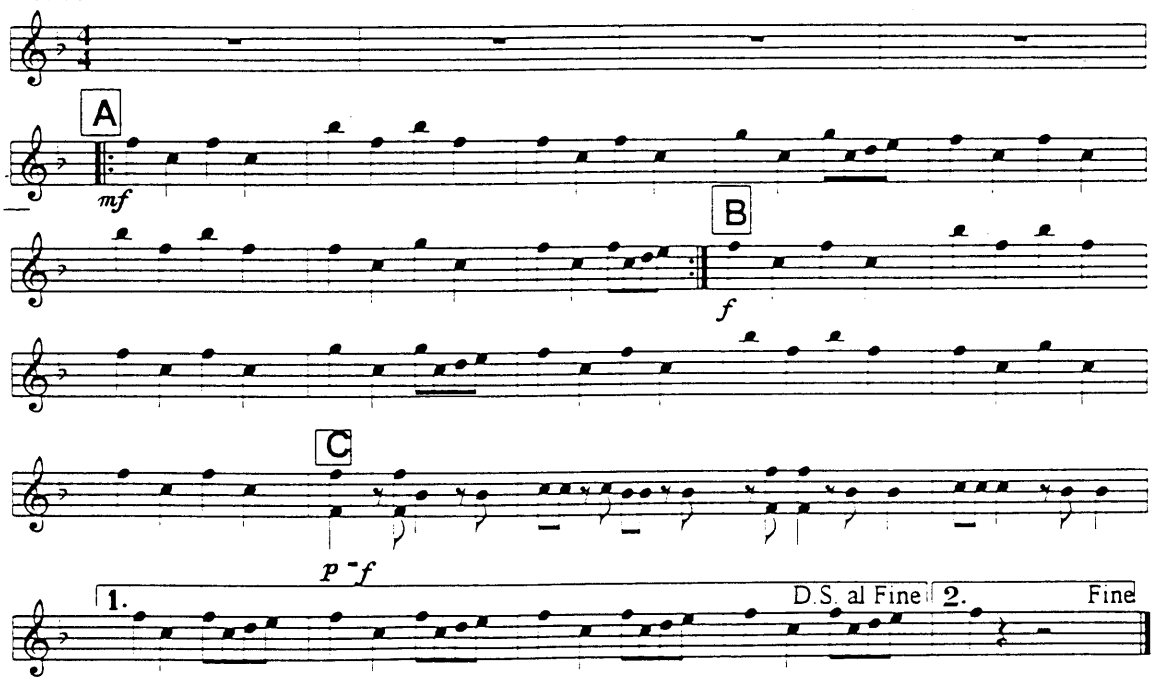
Tenor Saxophone
Clarinet (high)
Part C

RED BARON



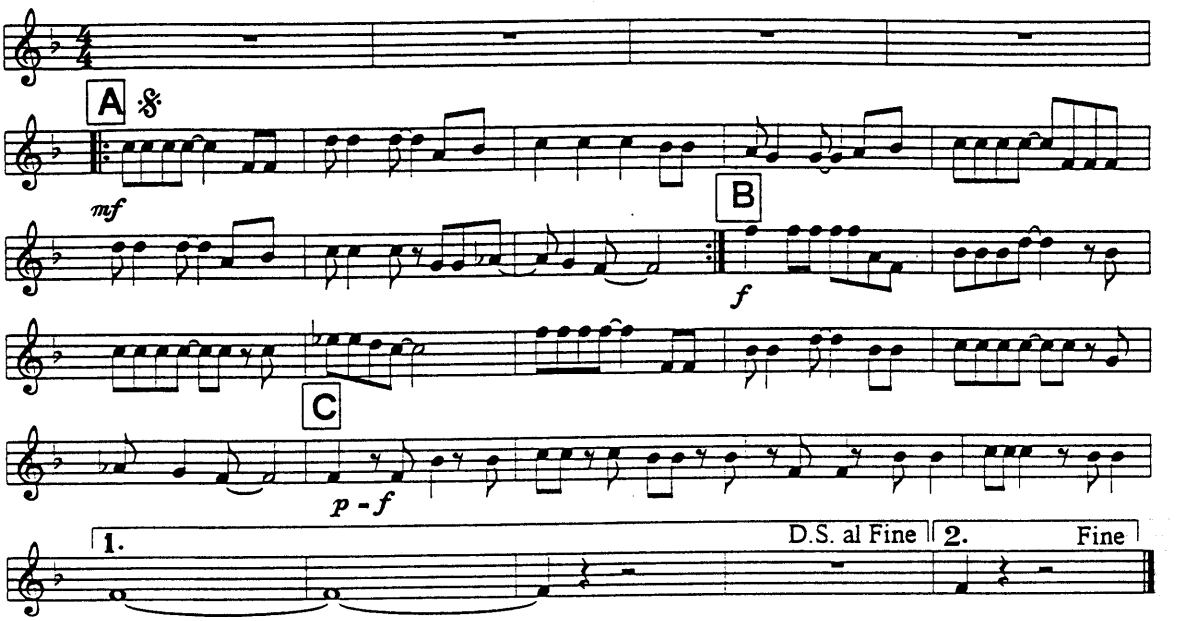
Tenor Saxophone
Clarinet (high)
Part D

RED BARON



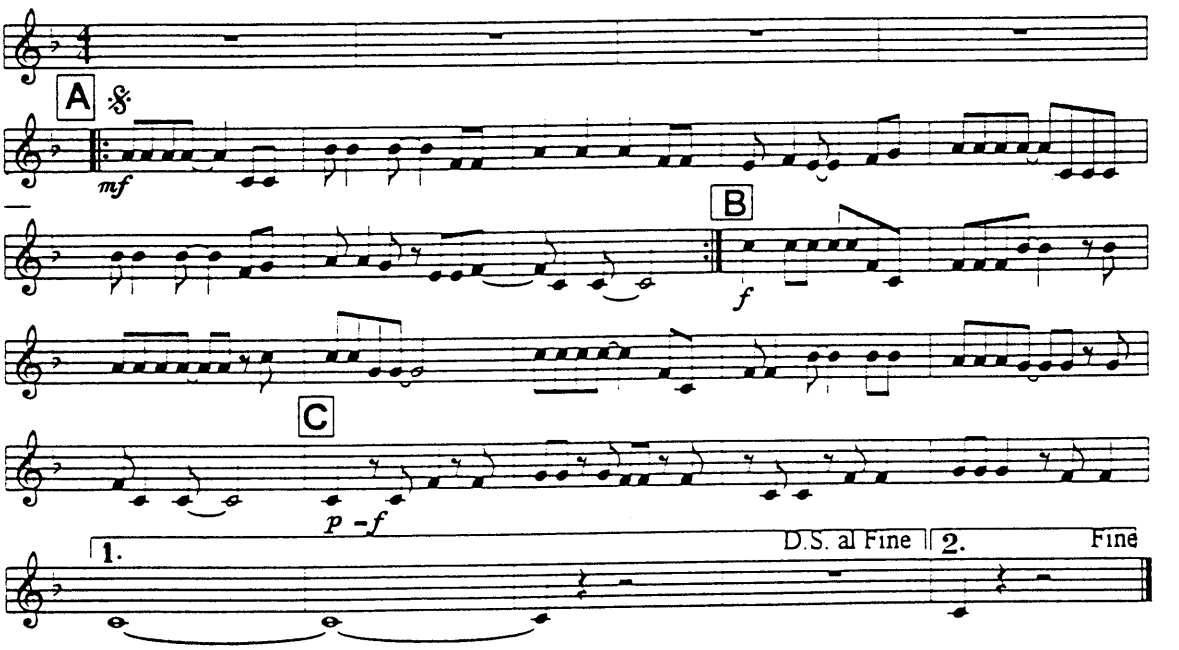
RED BARON

Bass Clarinet
Part A



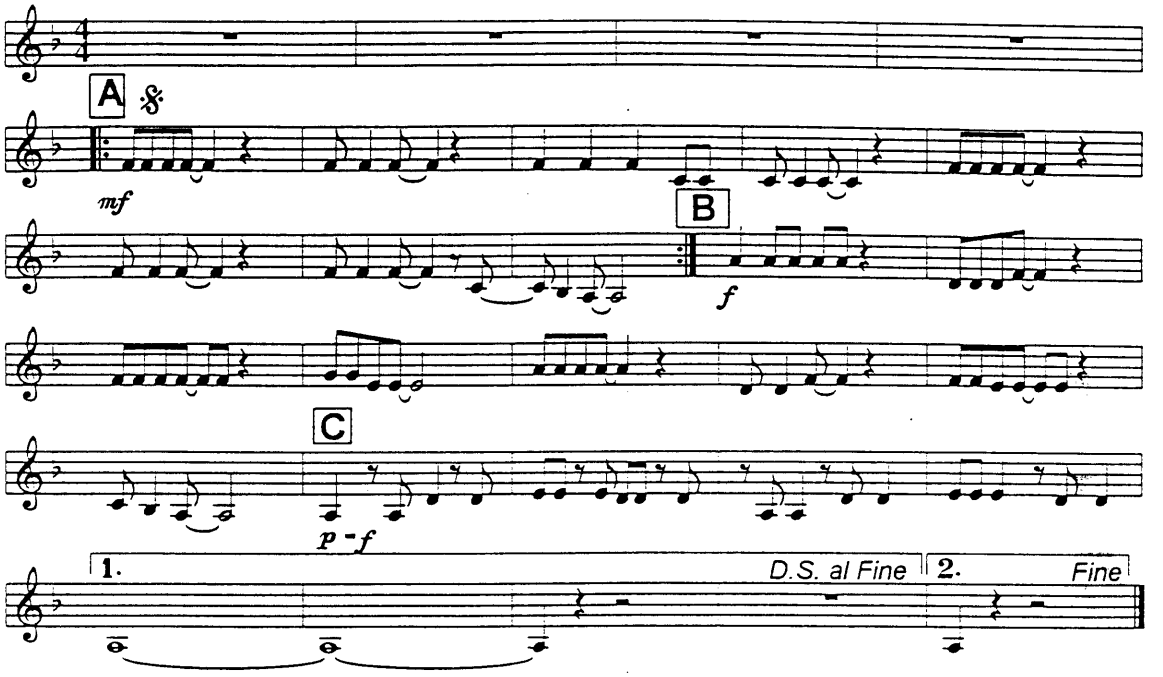
RED BARON

Bass Clarinet
Part B



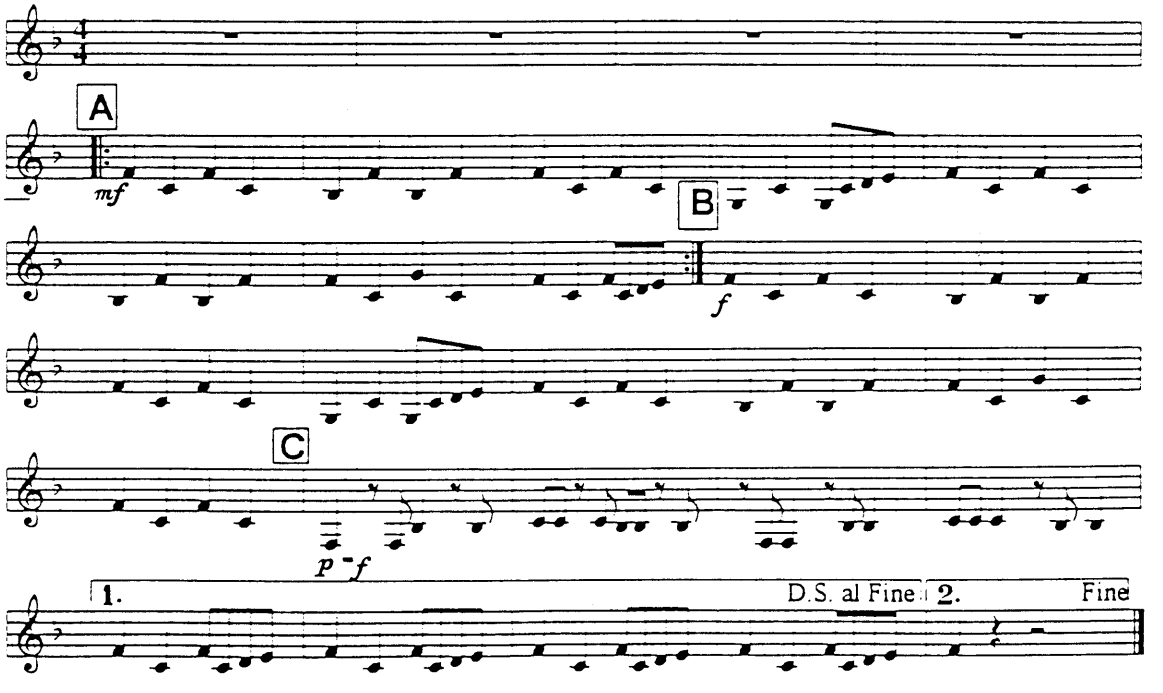
RED BARON

Bass Clarinet
Part C



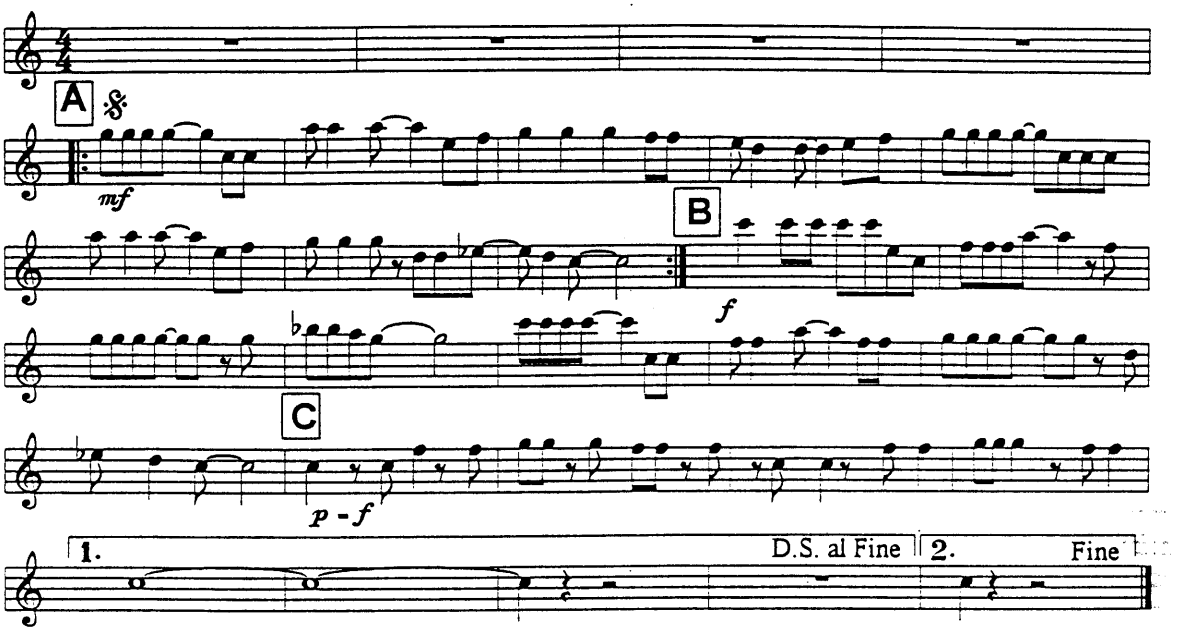
RED BARON

Bass Clarinet
Part D



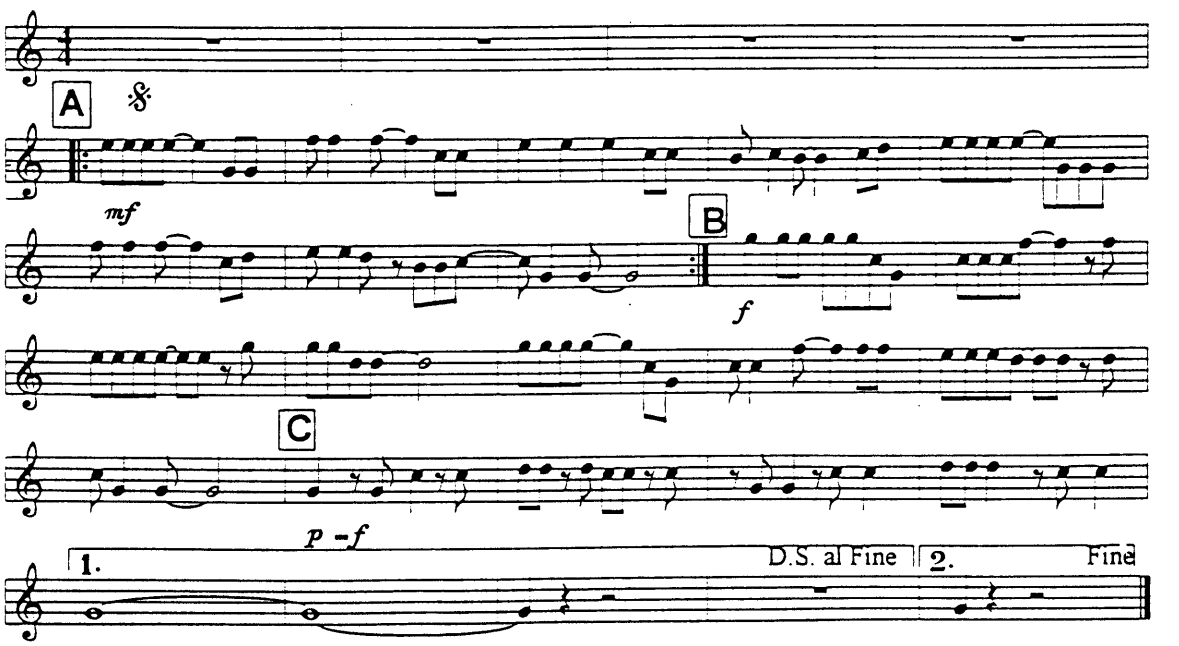
Alto Saxophone
Baritone Saxophone
Part A

RED BARON



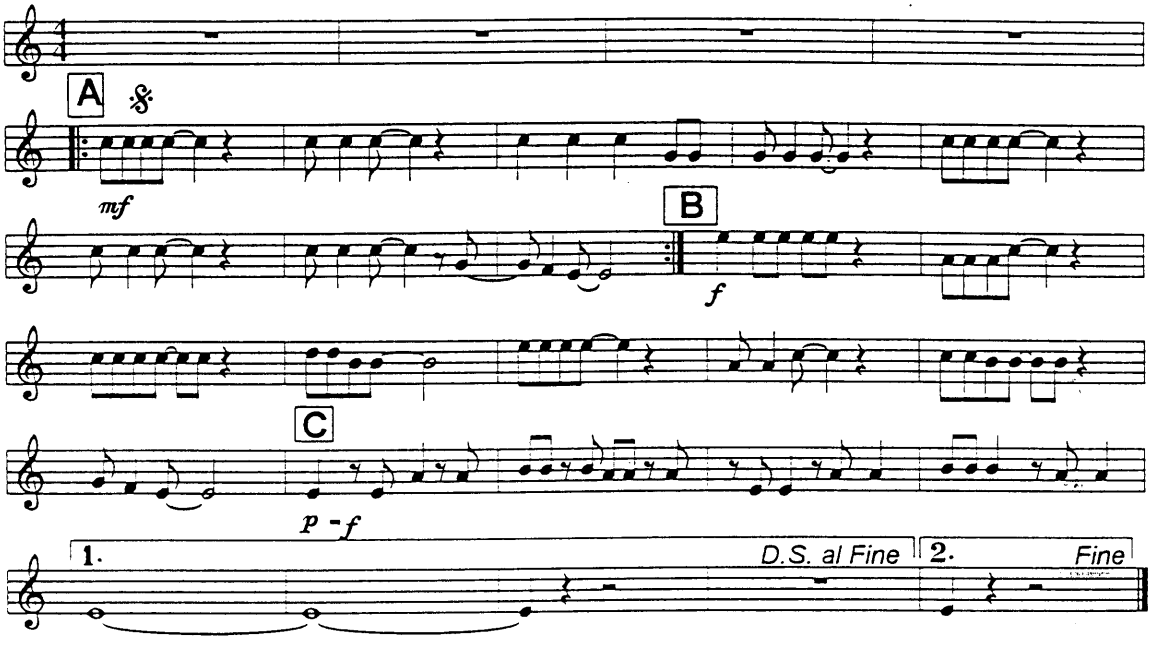
Alto Saxophone
Baritone Saxophone
Part B

RED BARON



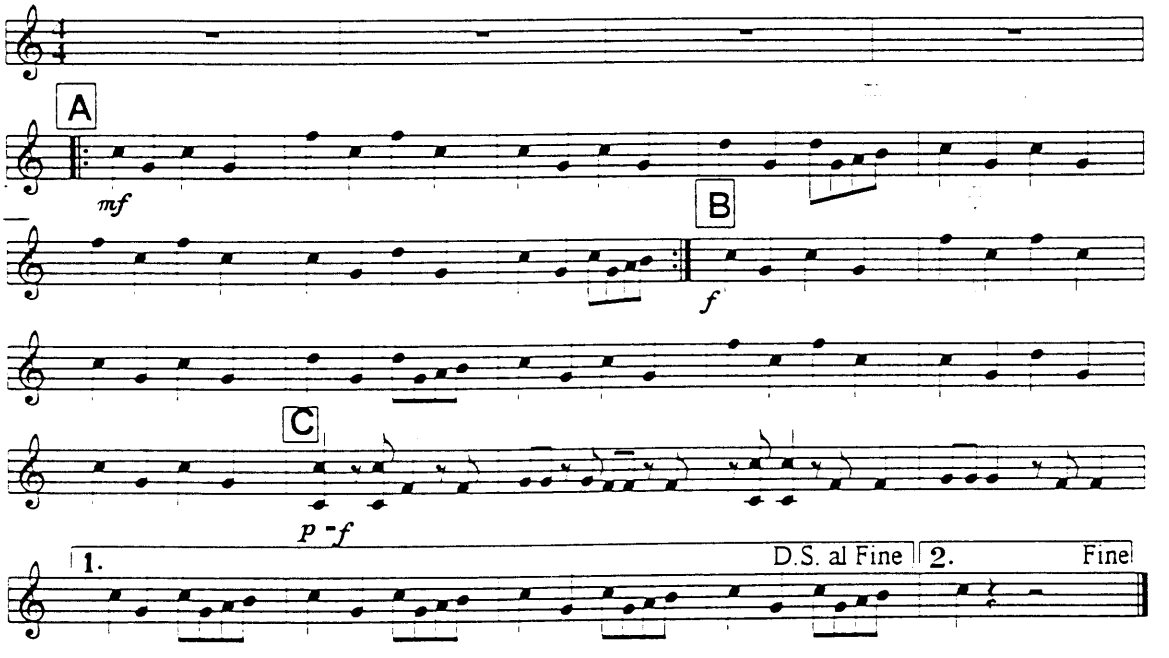
Alto Saxophone
Baritone Saxophone
Part C

RED BARON



Alto Saxophone
Baritone Saxophone
Part D

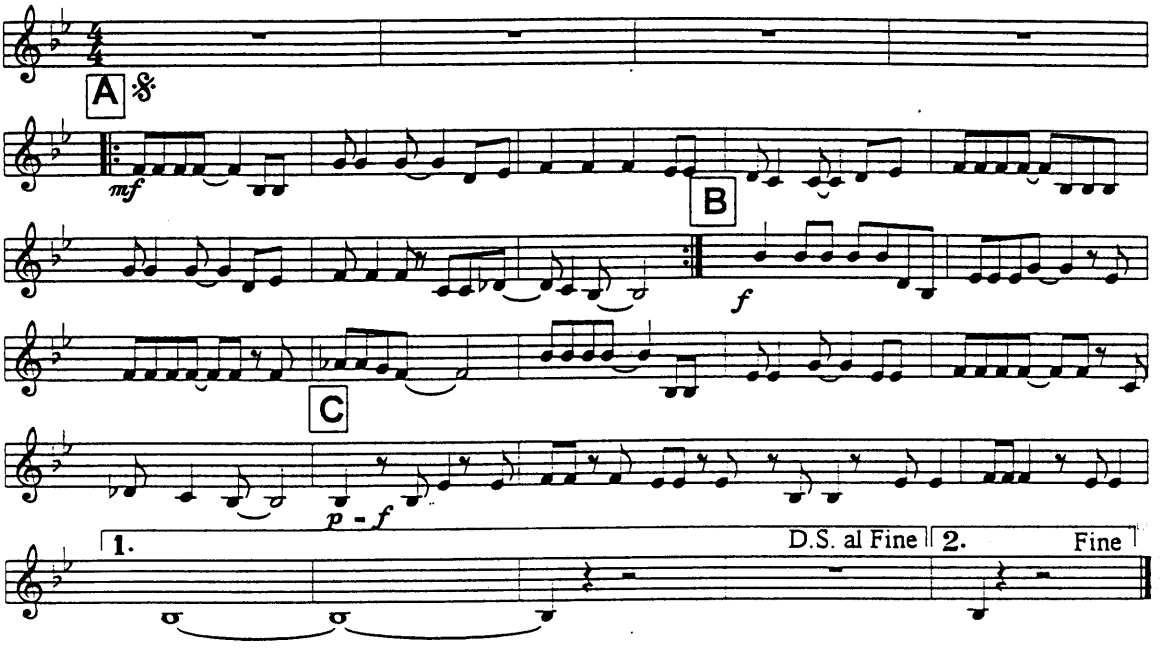
RED BARON



RED BARON

French Horn

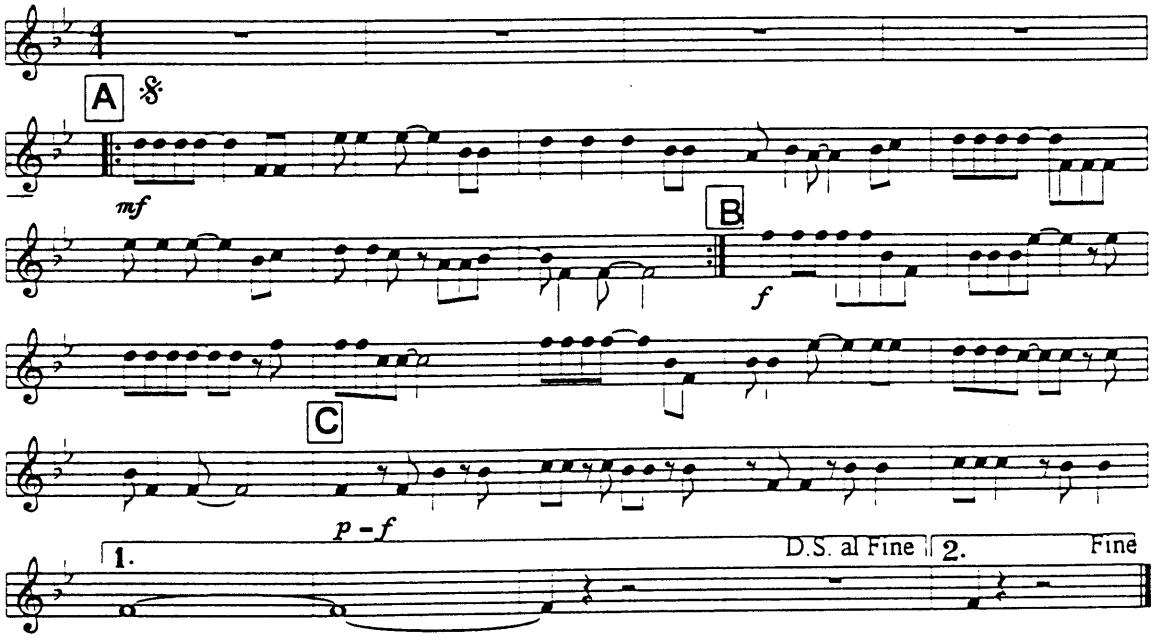
Part A



RED BARON

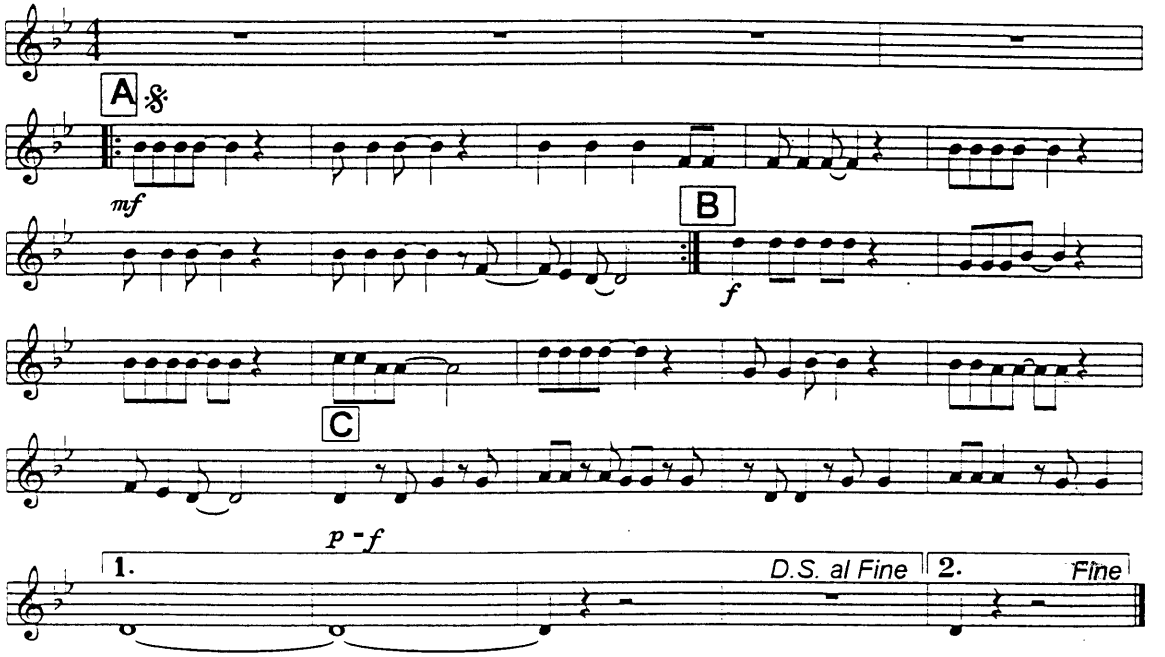
French Horn

Part B



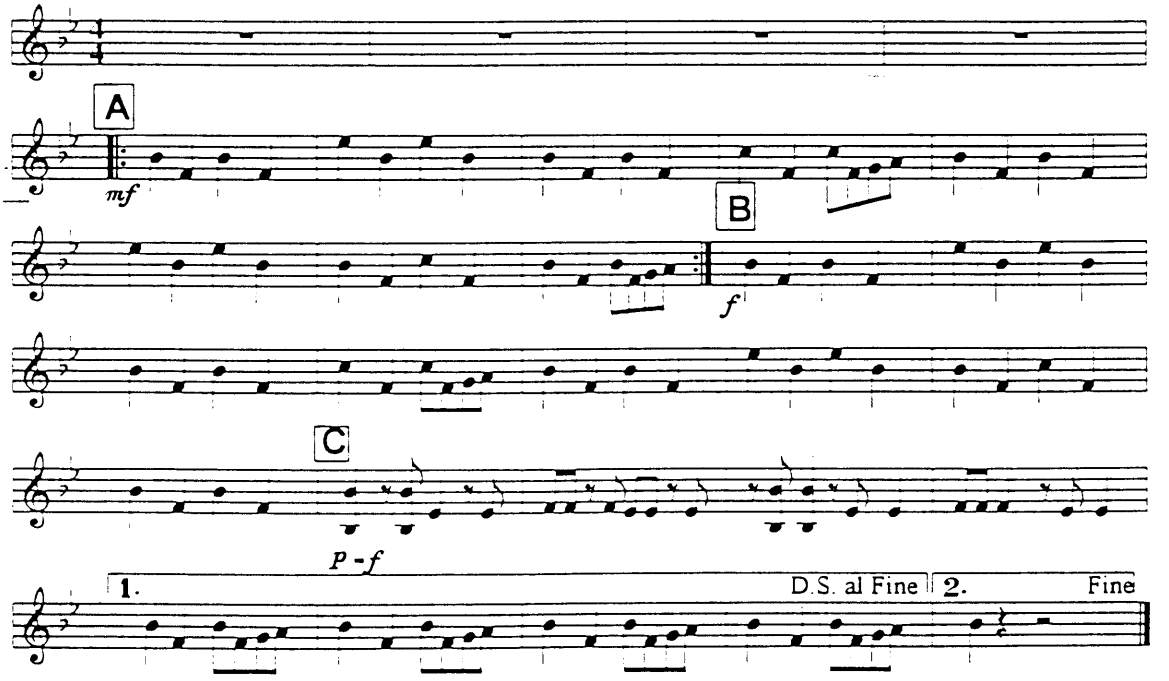
RED BARON

French Horn
Part C



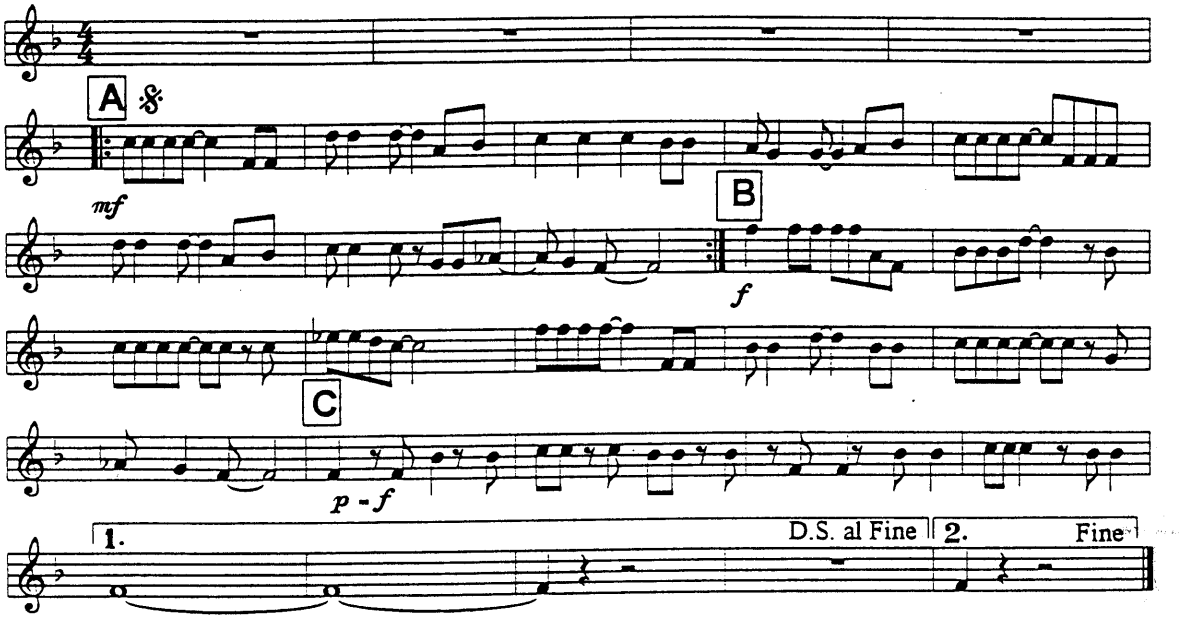
RED BARON

French Horn
Part D



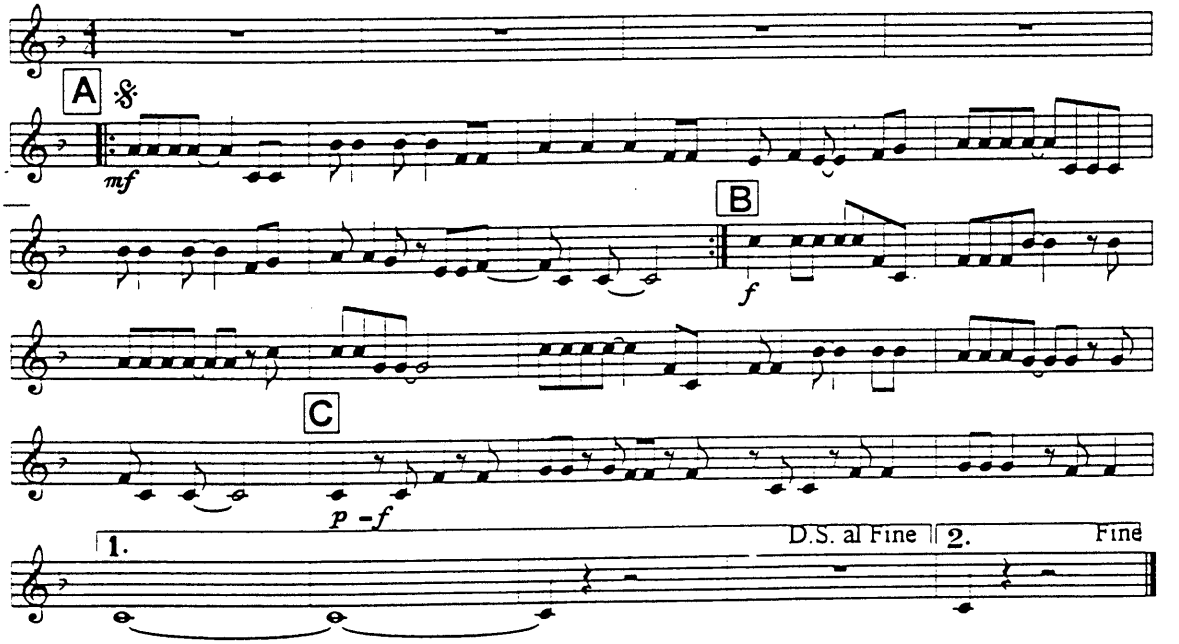
Trumpet
Clarinet (low)
Baritone T.C.
Part A

RED BARON



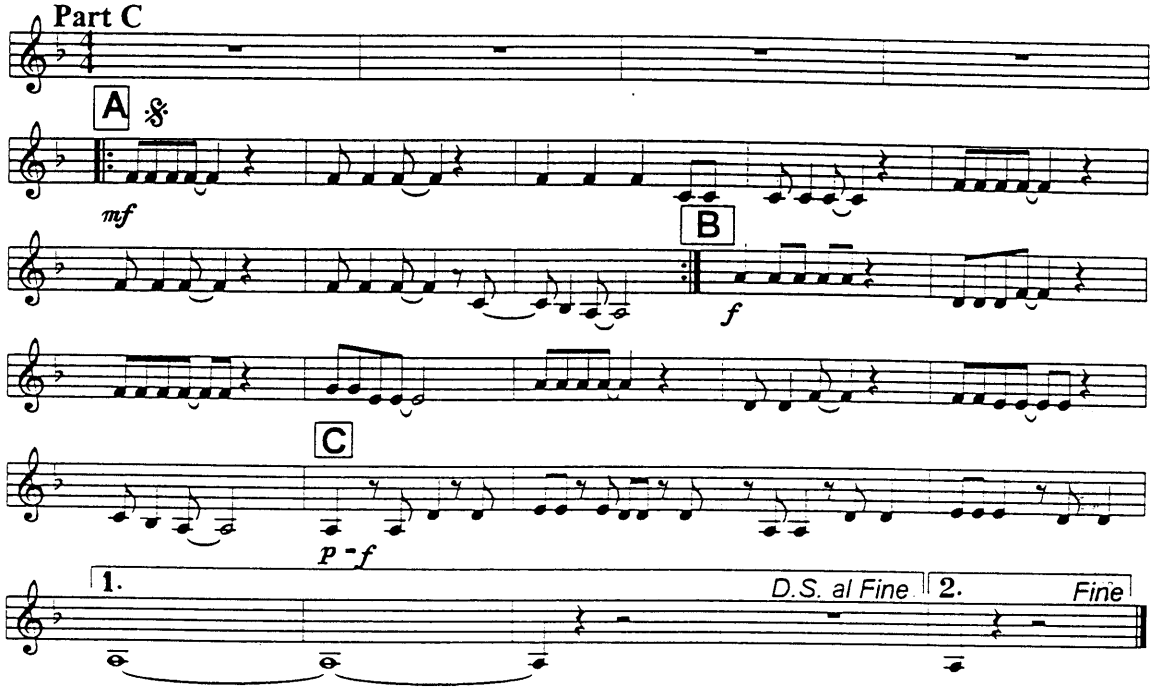
Trumpet
Clarinet (low)
Baritone T.C.
Part B

RED BARON



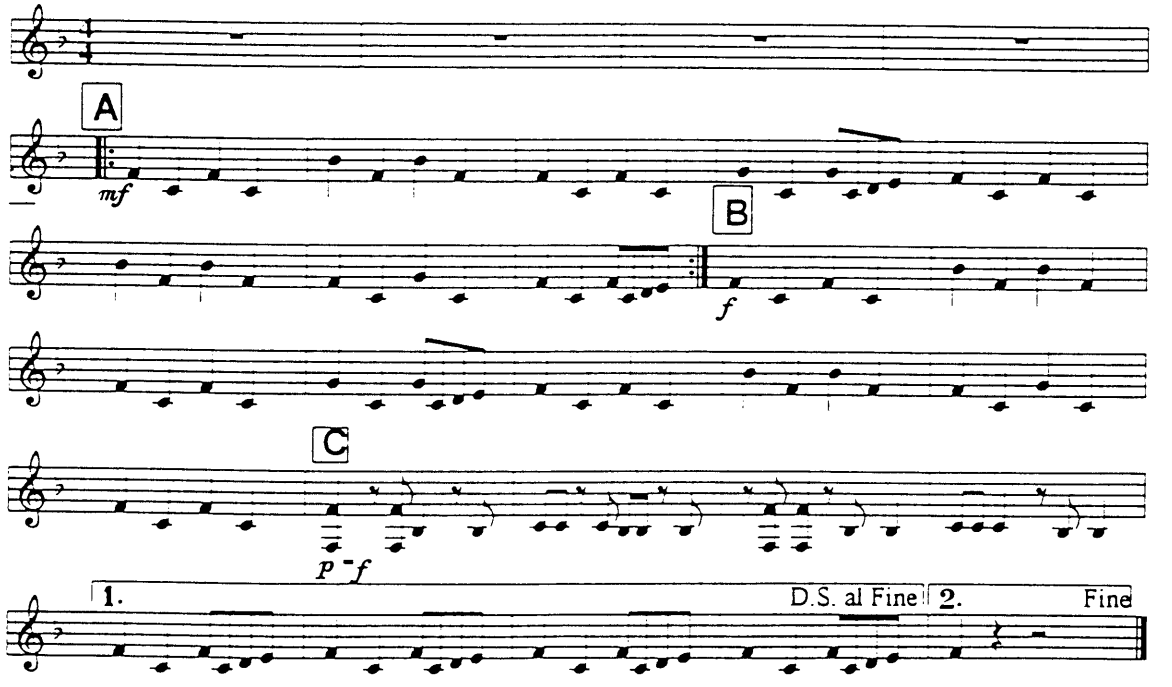
Trumpet
Clarinet (low)
Baritone T.C.
Part C

RED BARON



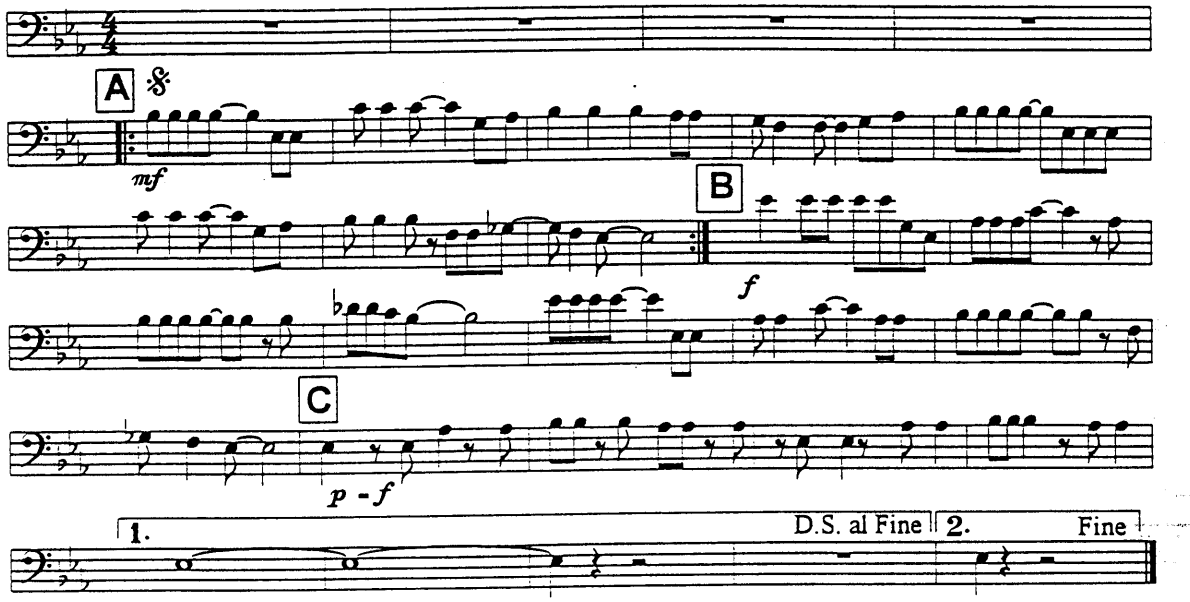
Trumpet
Clarinet (low)
Baritone T.C.
Part D

RED BARON



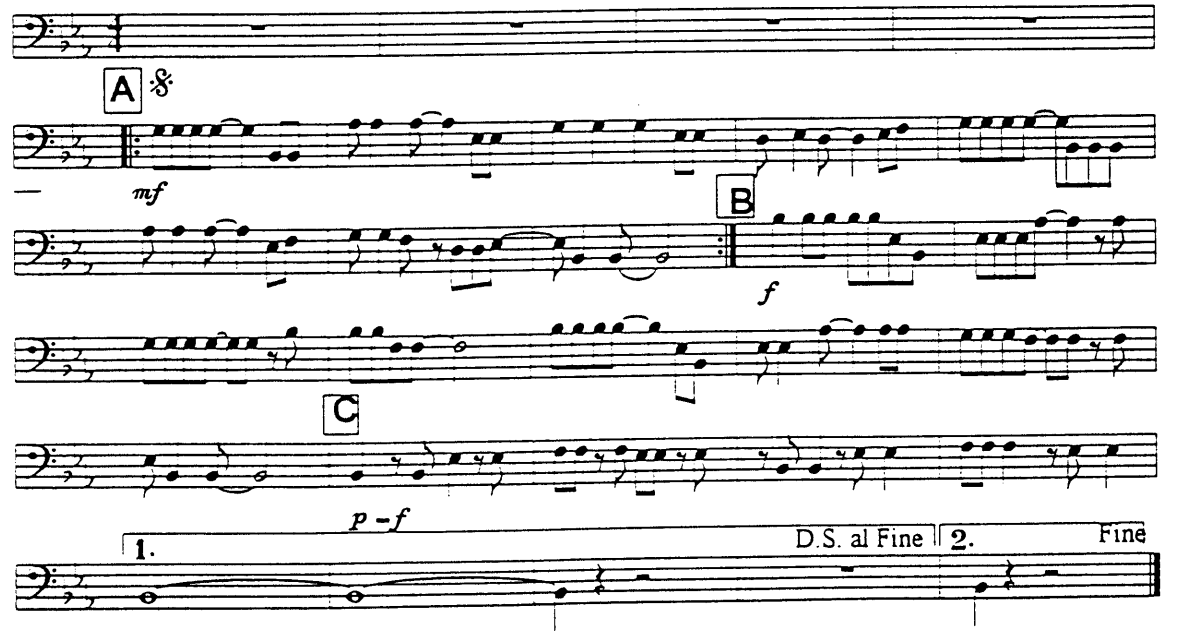
Trombone
Baritone B.C.
Bassoon
Part A

RED BARON



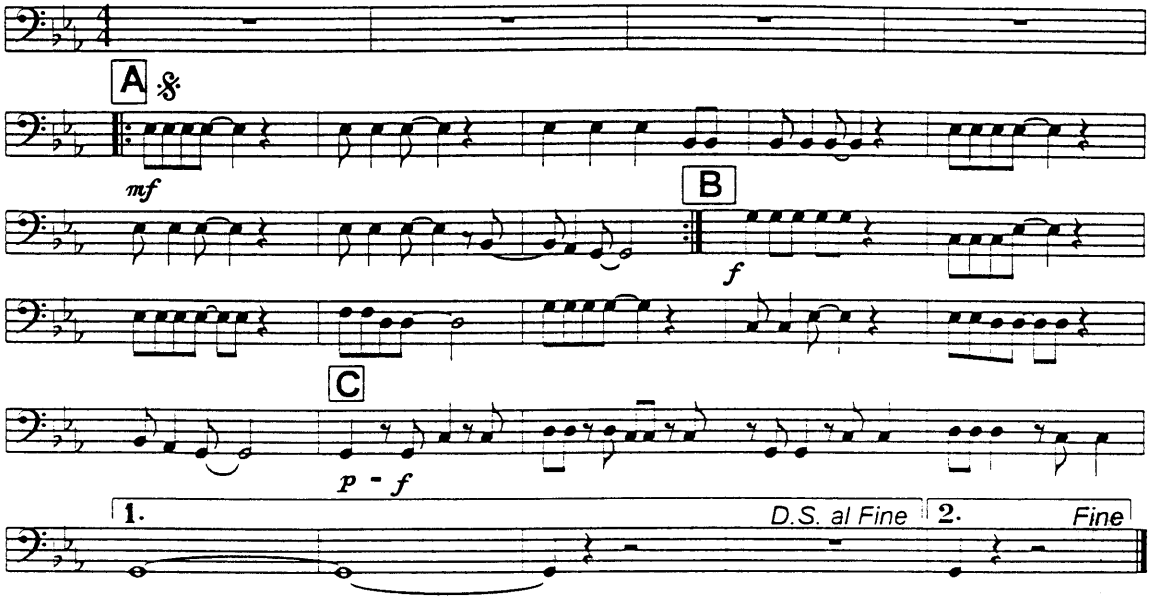
Trombone
Baritone B.C.
Bassoon
Part B

RED BARON



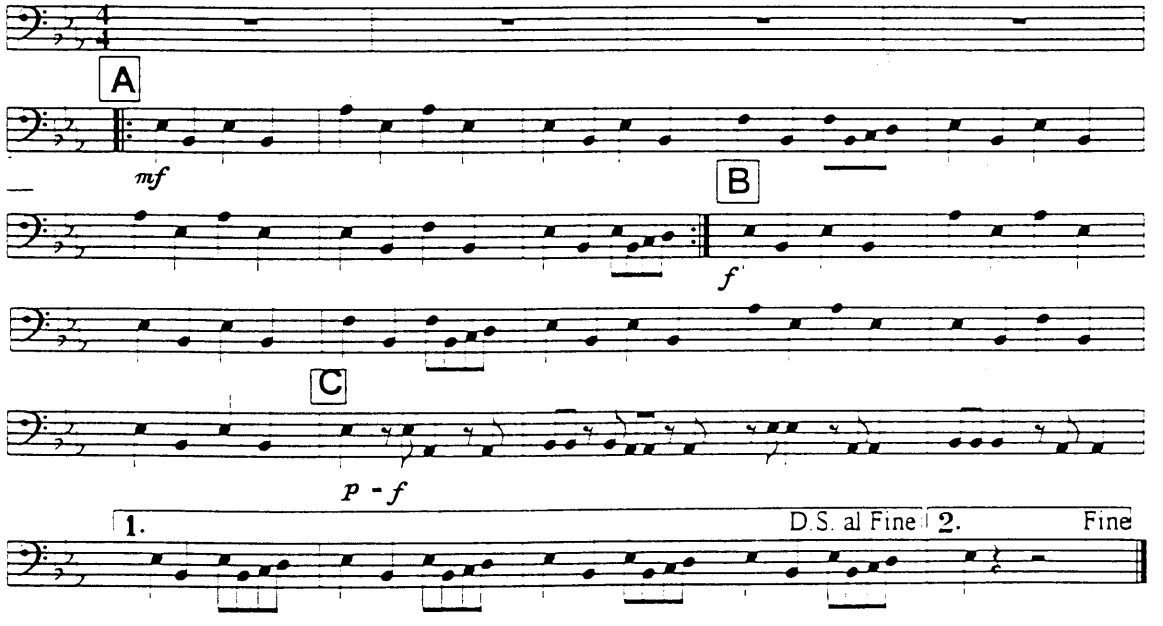
Trombone
Baritone B.C.
Bassoon
Part C

RED BARON



Trombone
Baritone B.C.
Bassoon
Part D

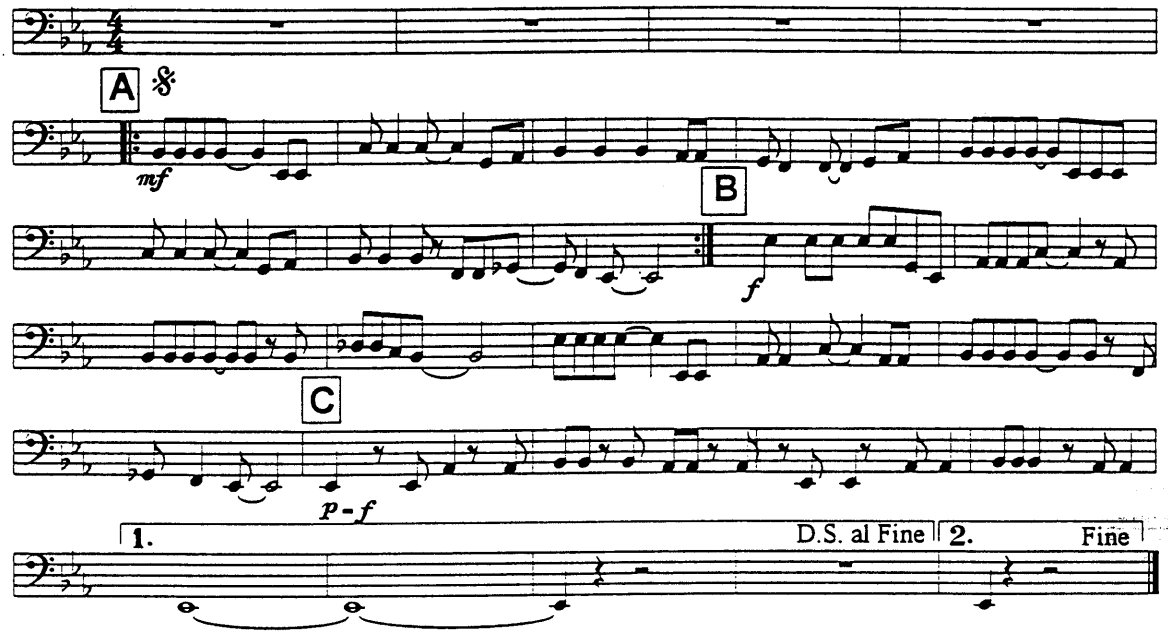
RED BARON



RED BARON

Tuba

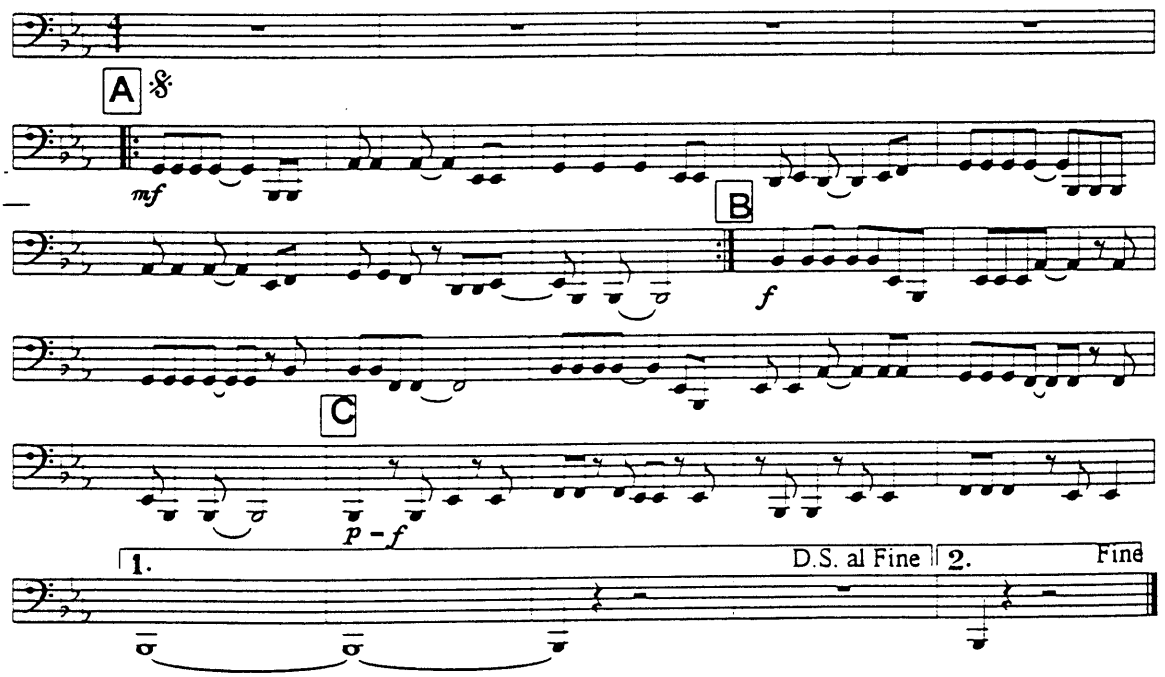
Part A



RED BARON

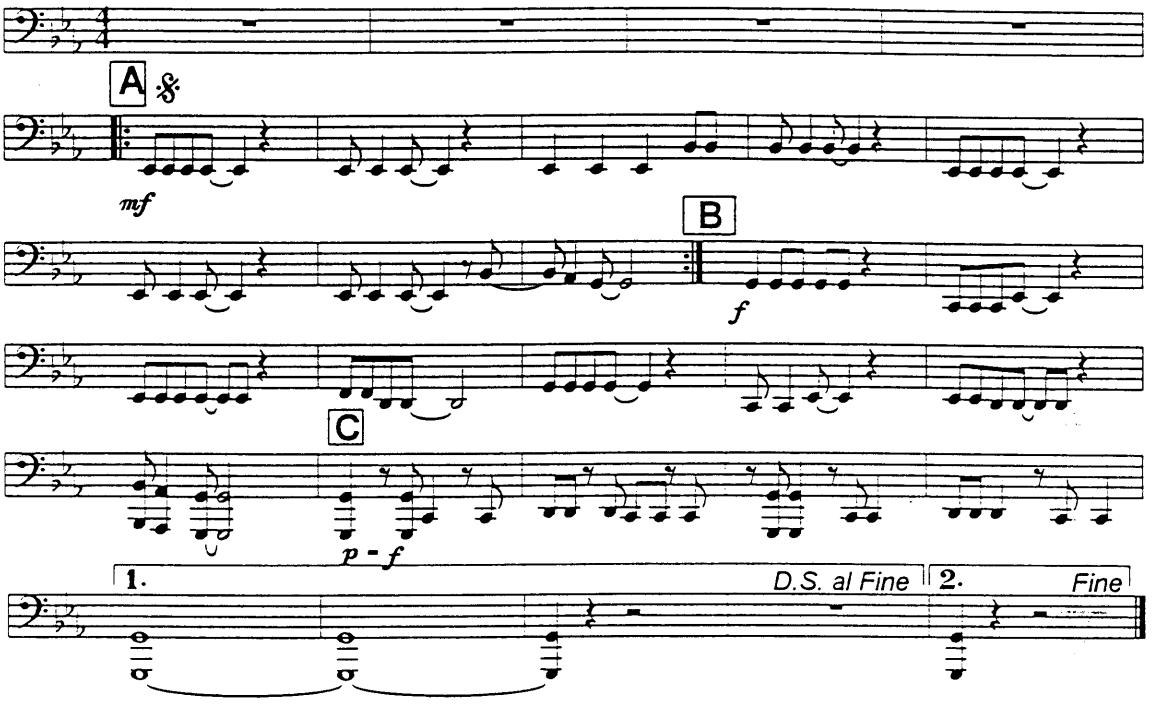
Tuba

Part B



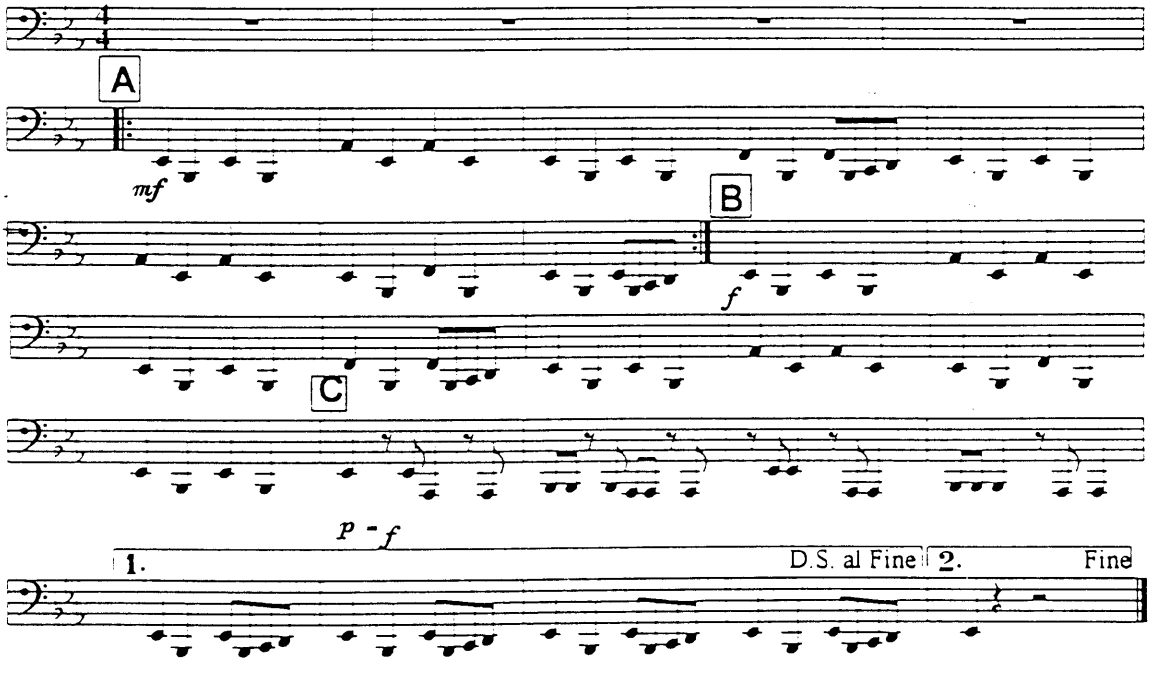
RED BARON

Tuba
Part C



RED BARON

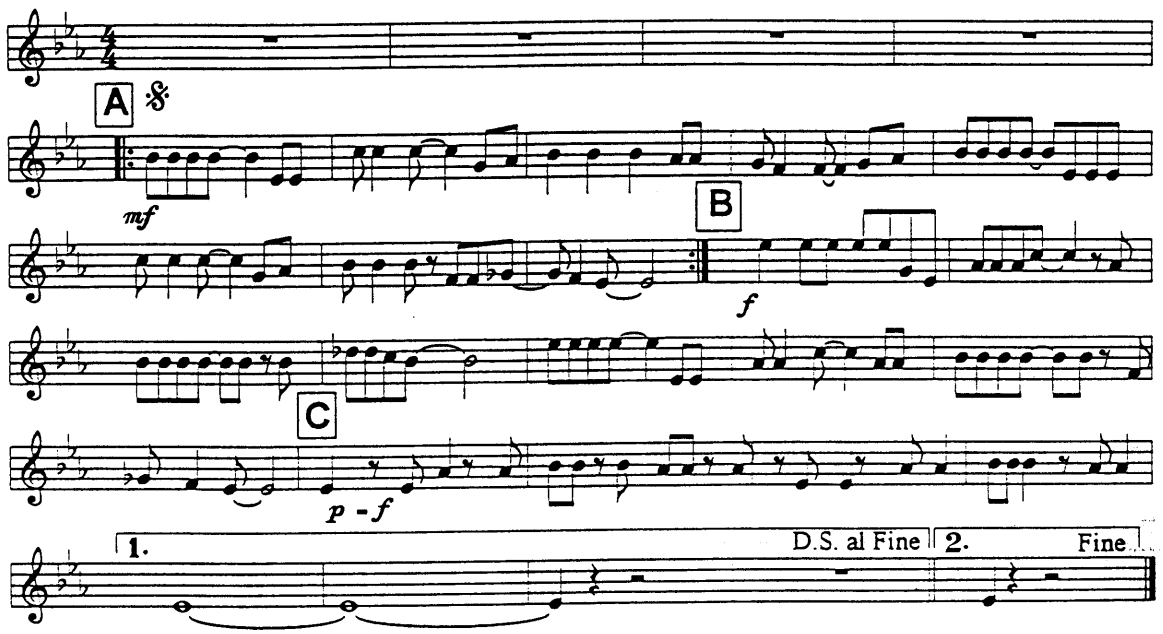
Tuba
Part D



RED BARON

Bells

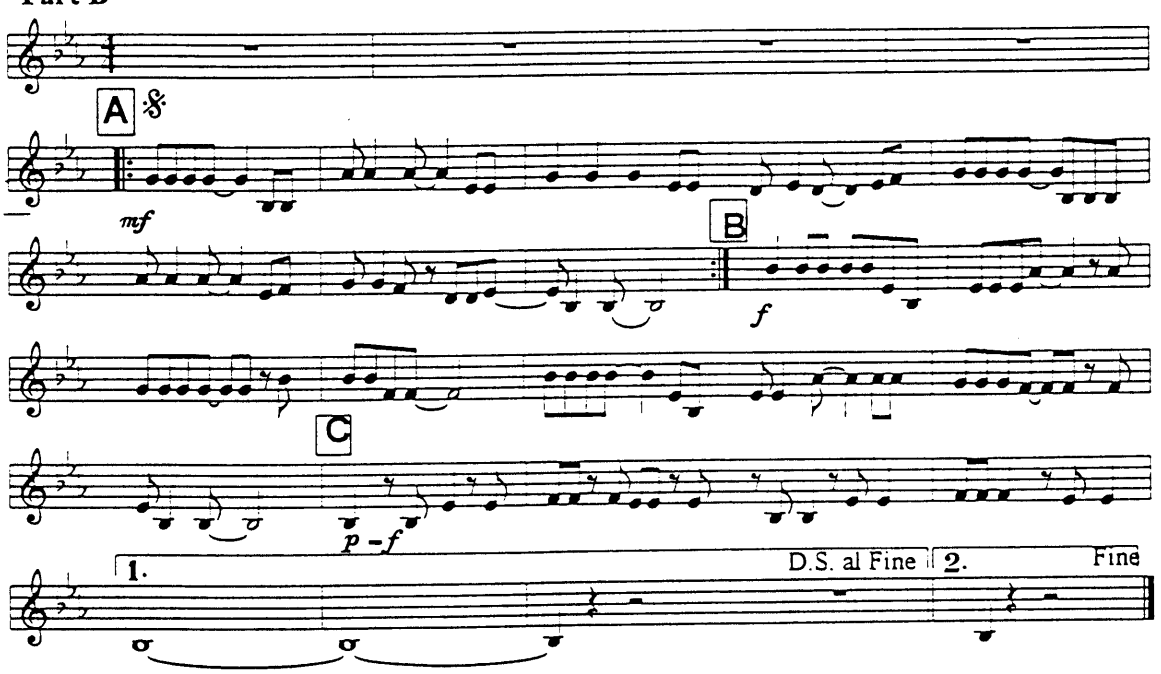
Part A



RED BARON

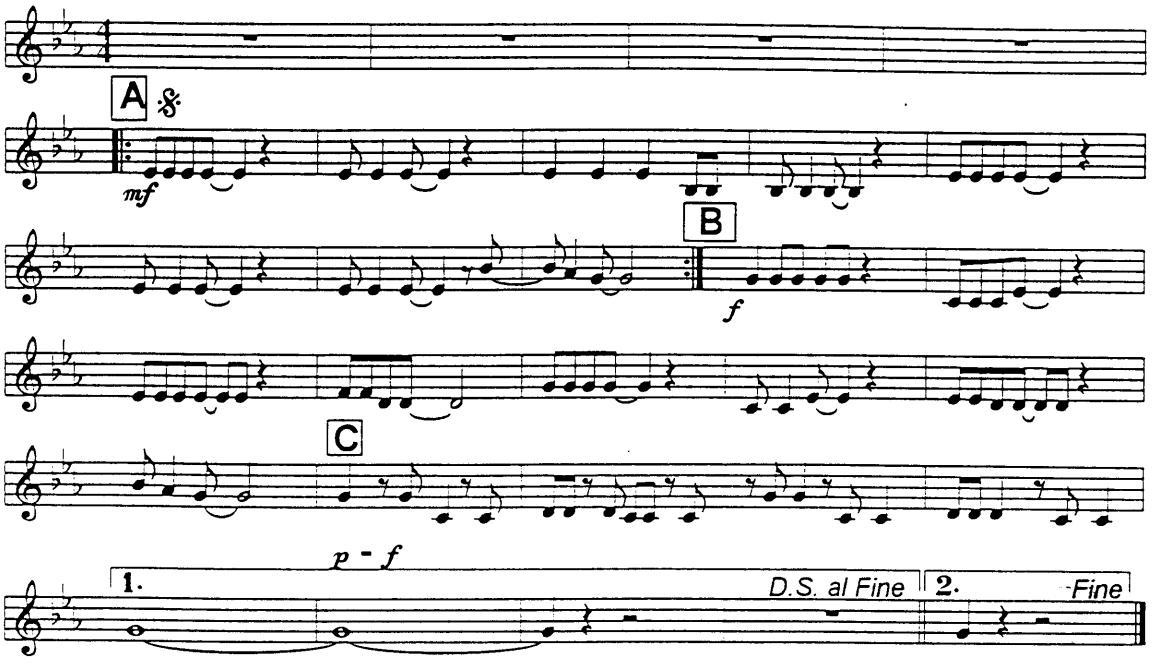
Bells

Part B



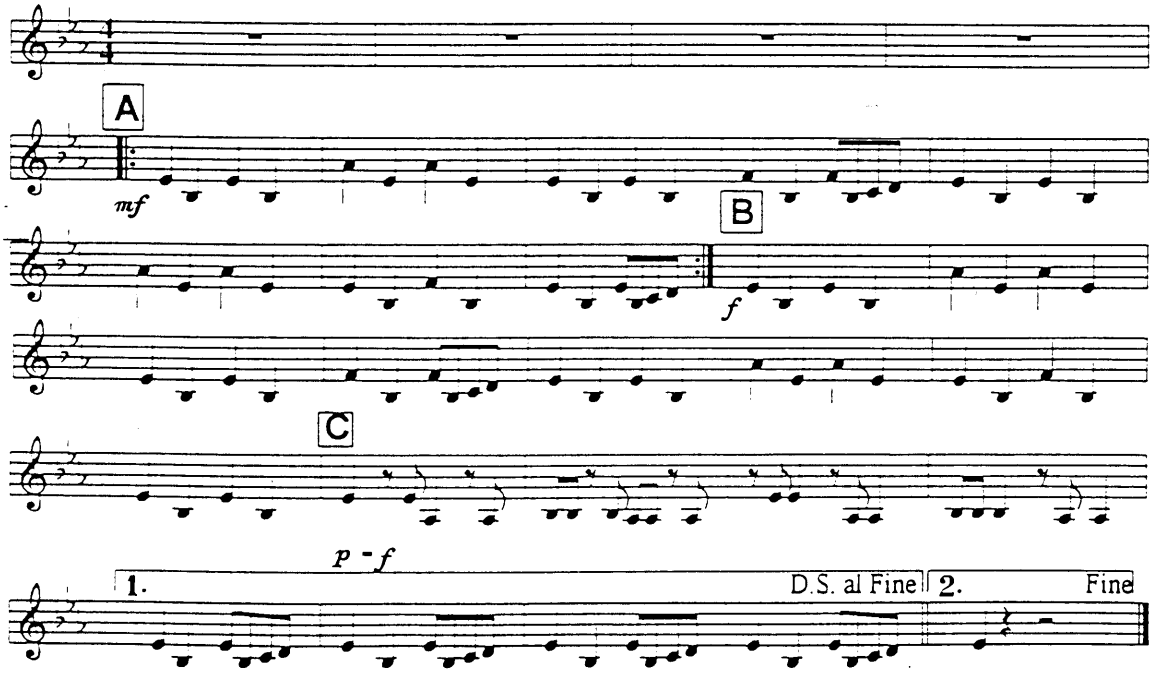
RED BARON

Bells
Part C



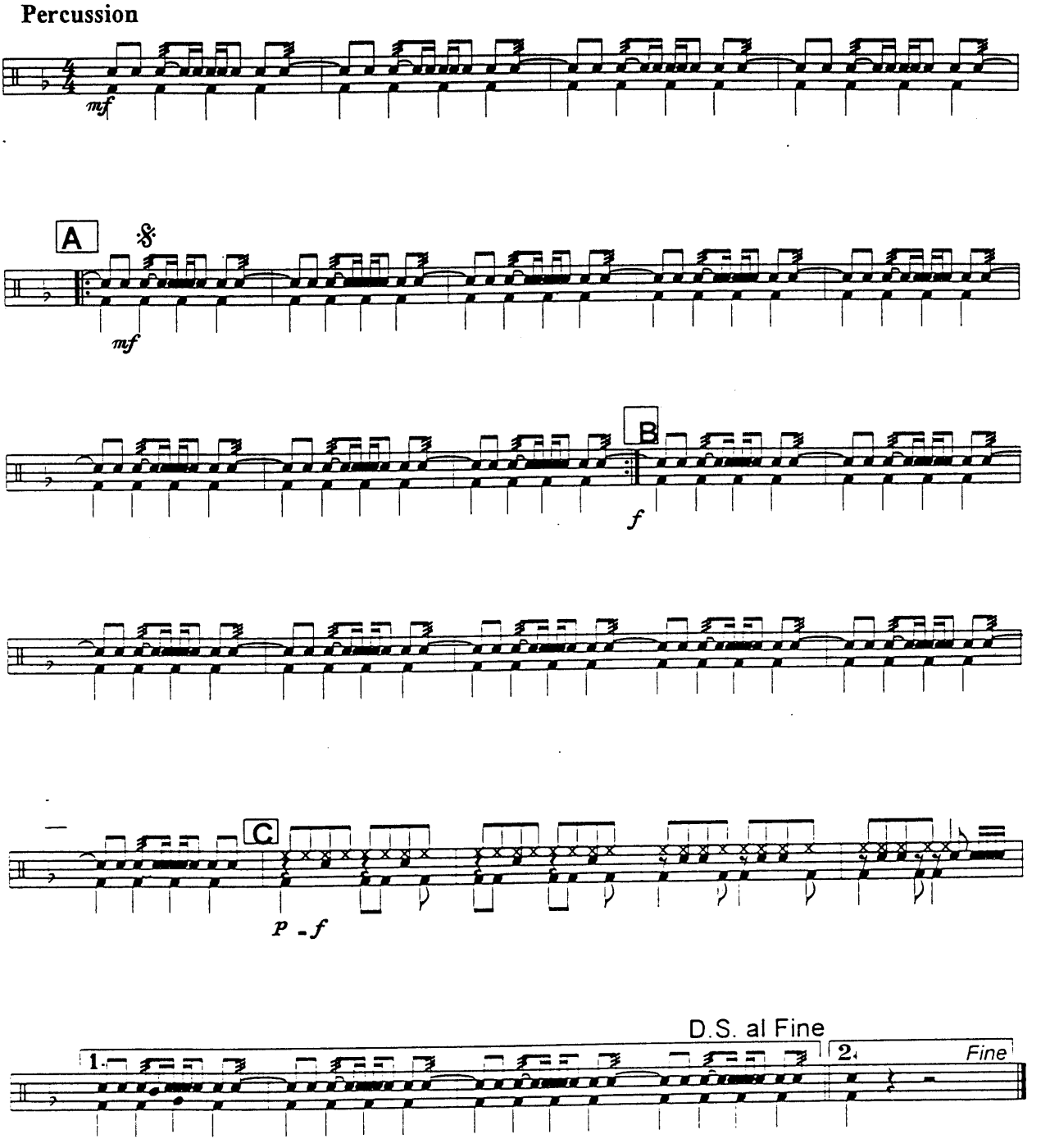
RED BARON

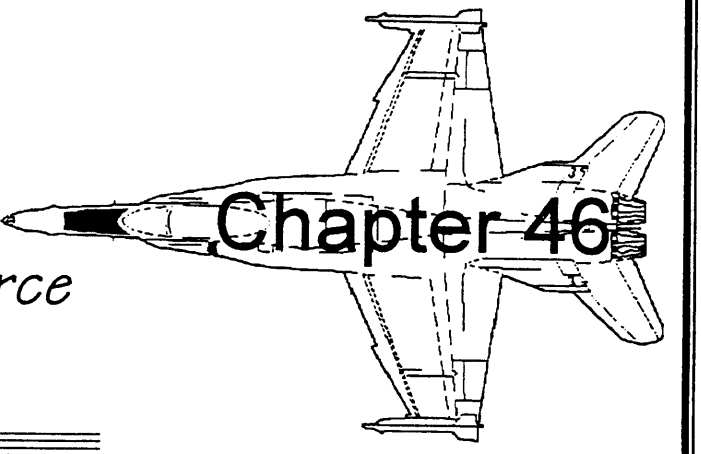
Bells
Part D



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"

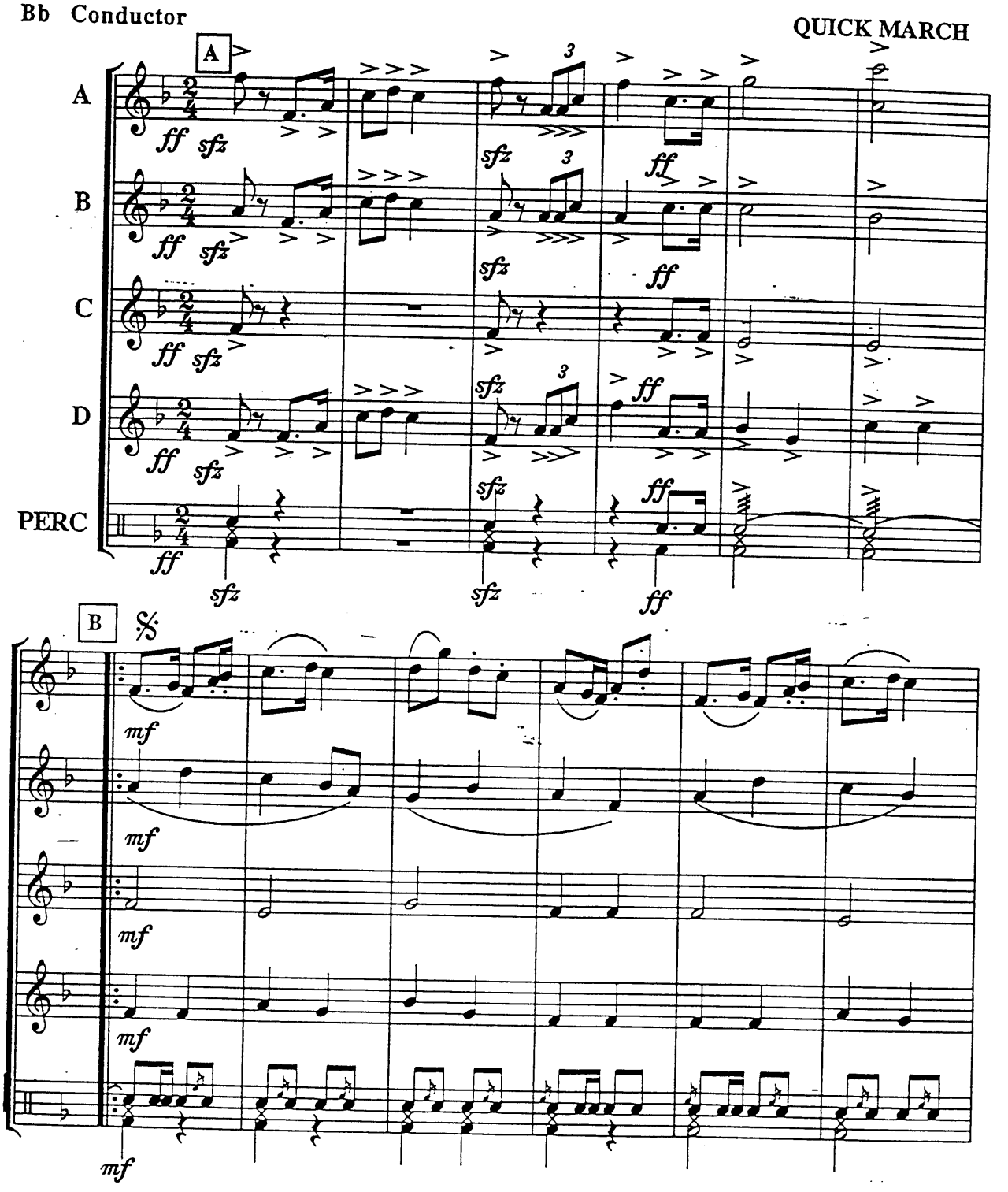
Through Adversity to the Stars

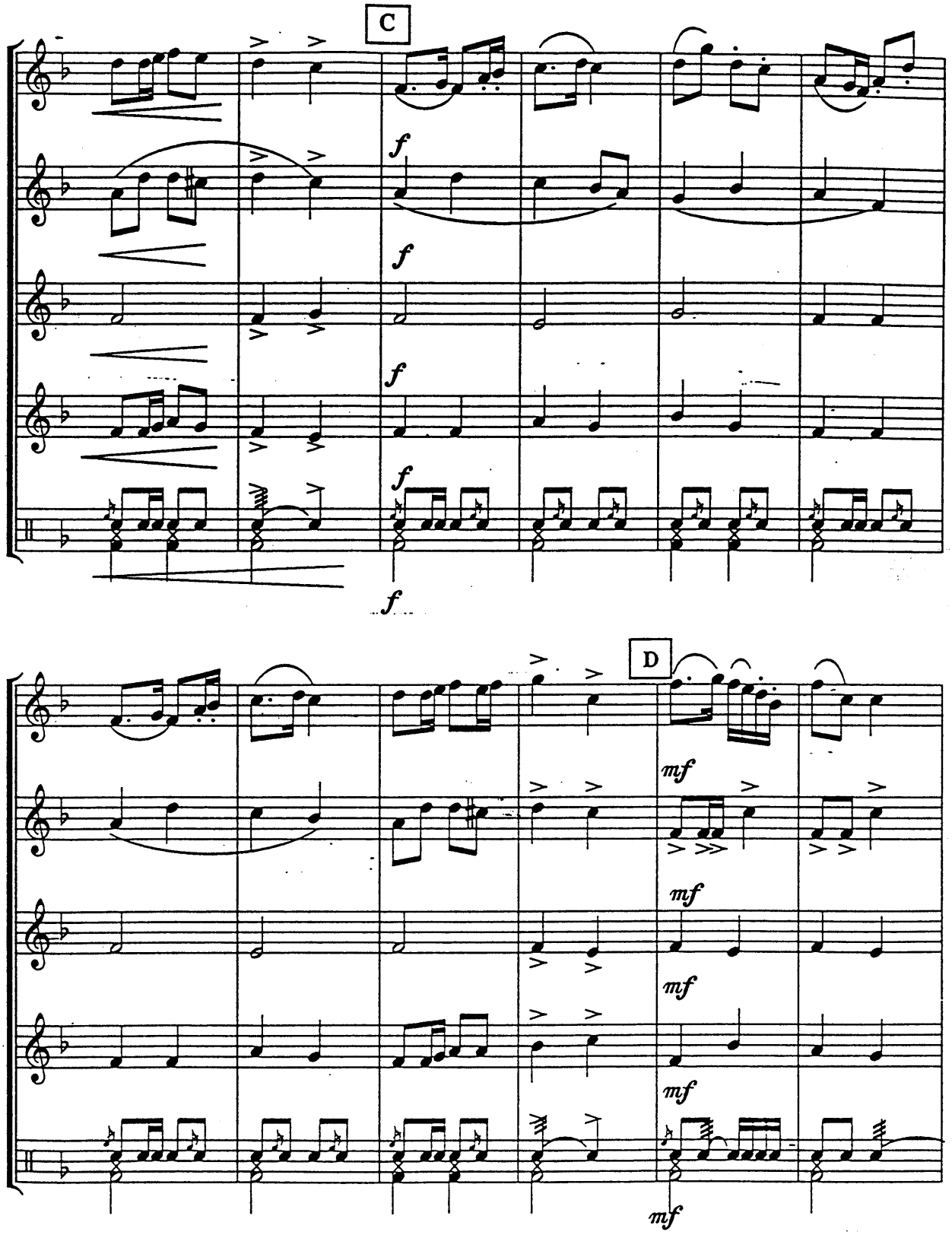
Trio

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

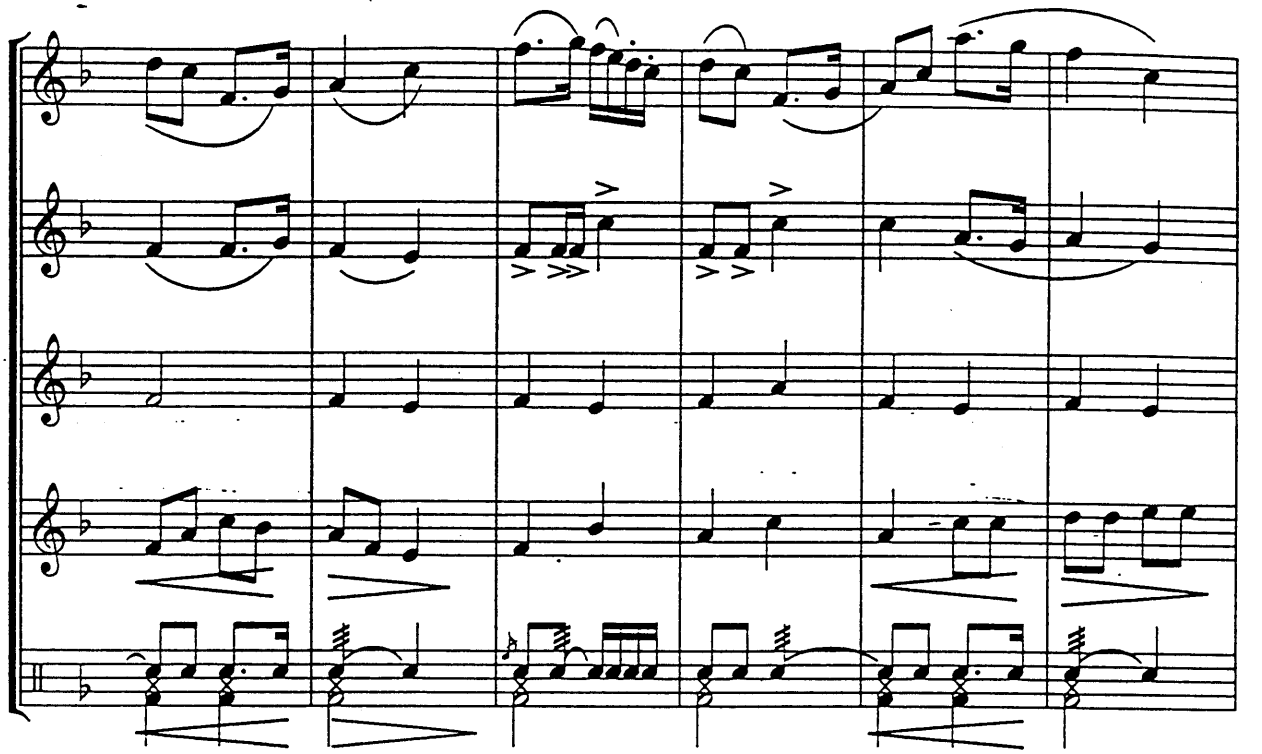
Men in blue the skies are winging
in each heart one thought is ringing.
Fight for the right!
God is our might!
We shall be free.

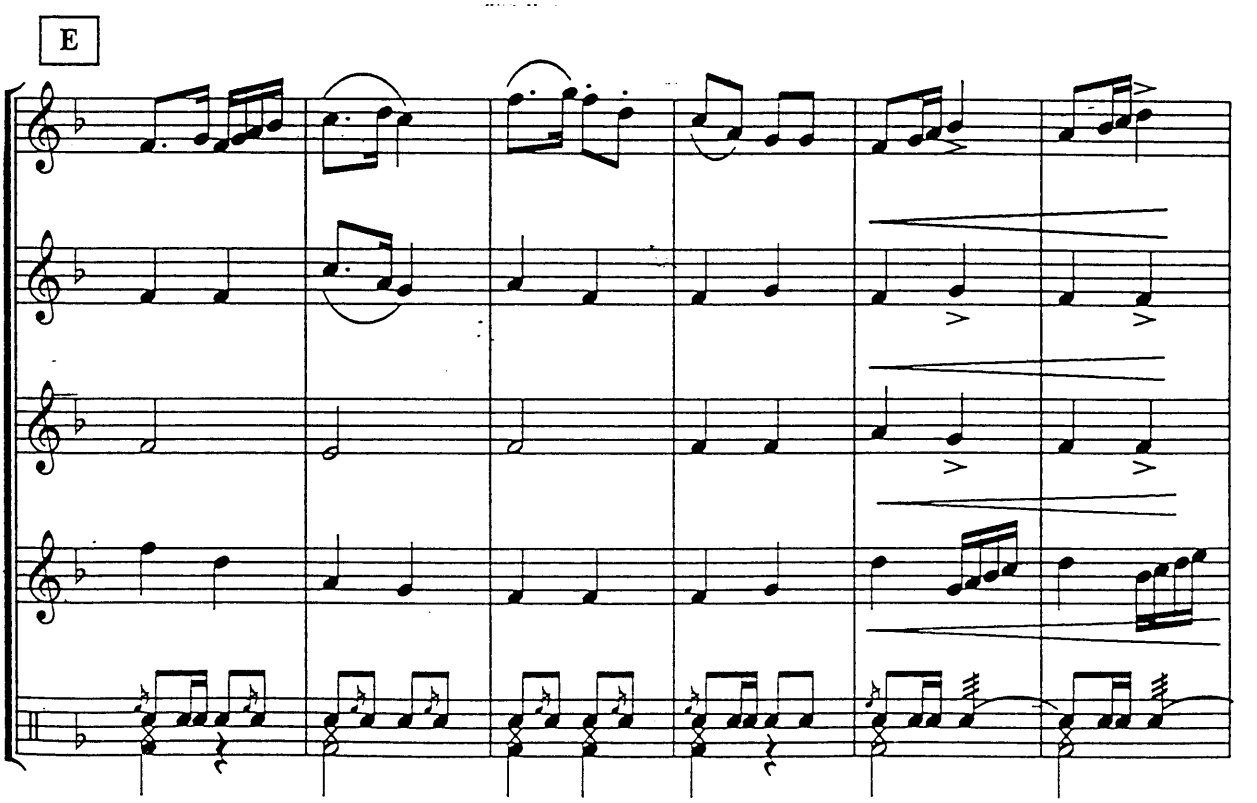
ROYAL AIR FORCE MARCH PAST
(ORIGINAL KEY)





RAF (origial key) PAGE 2





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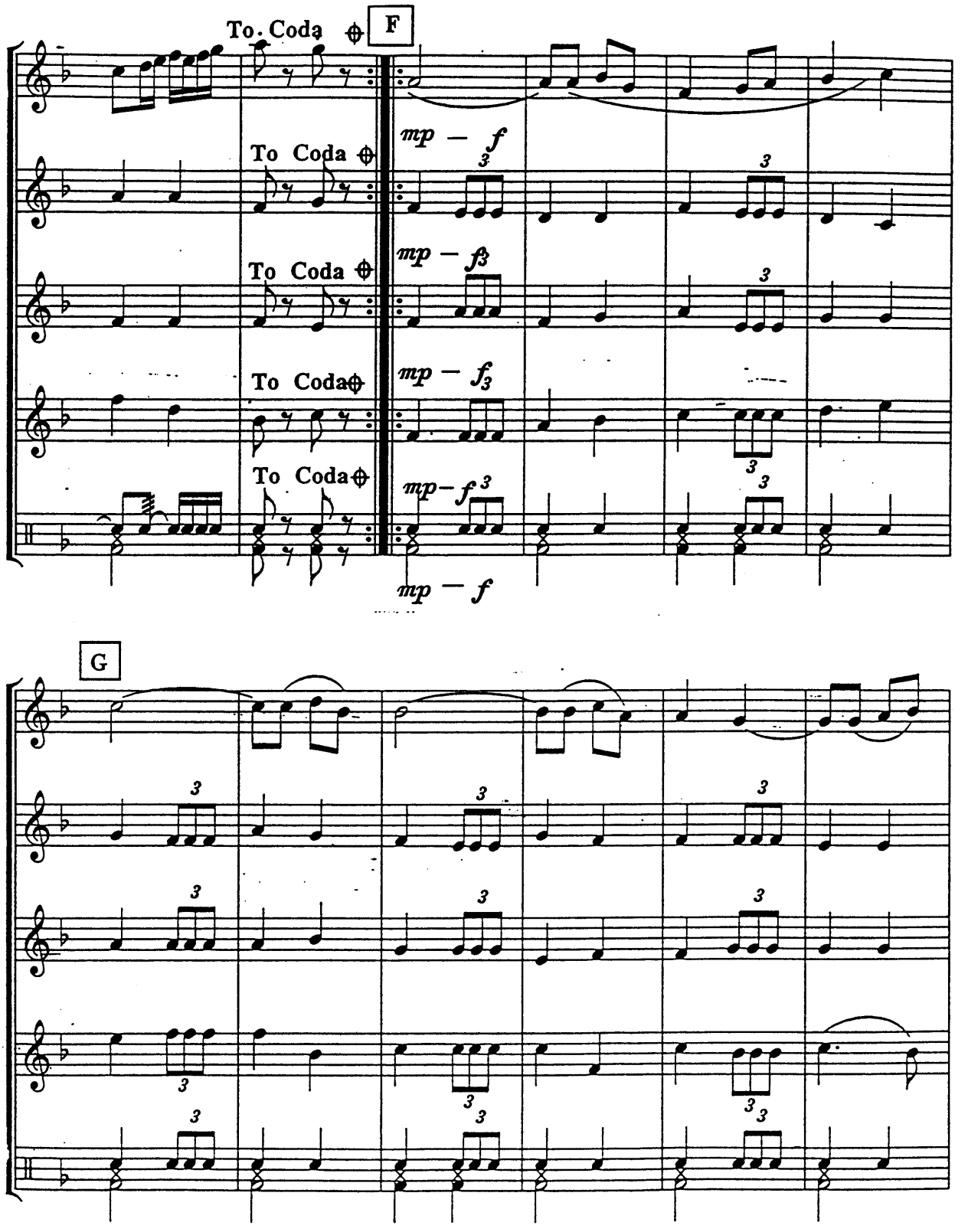

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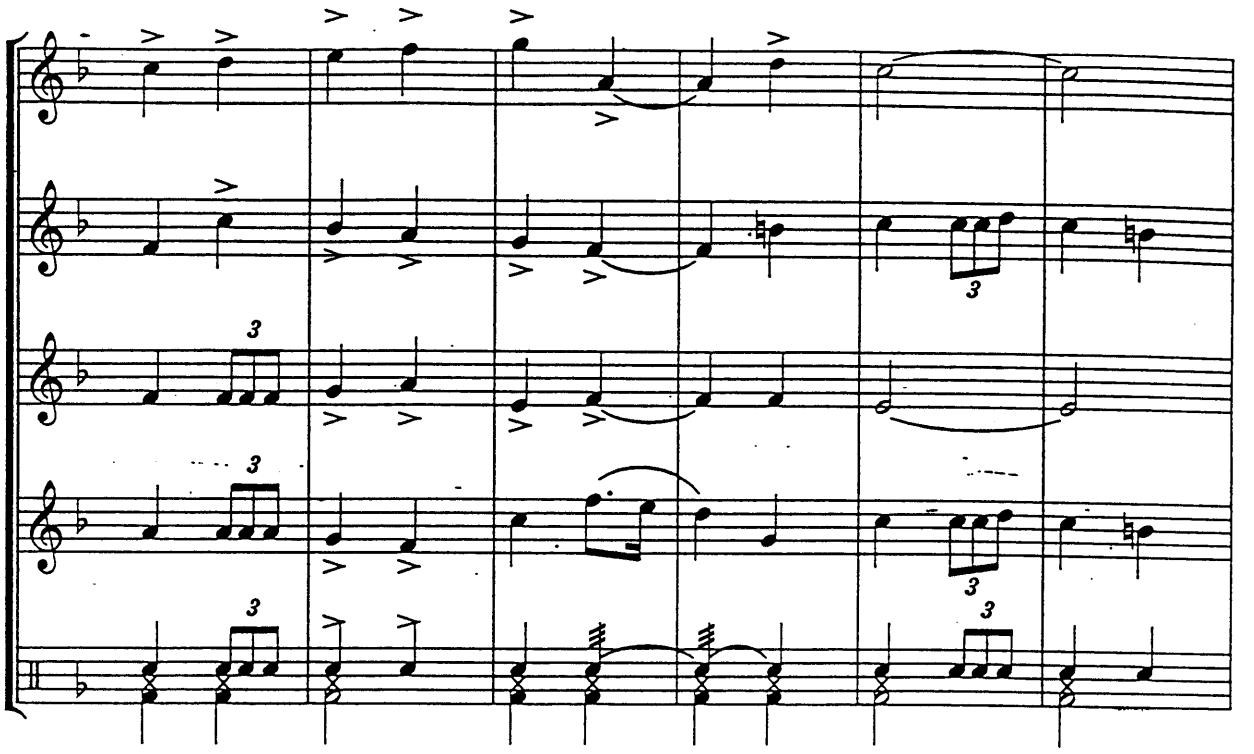
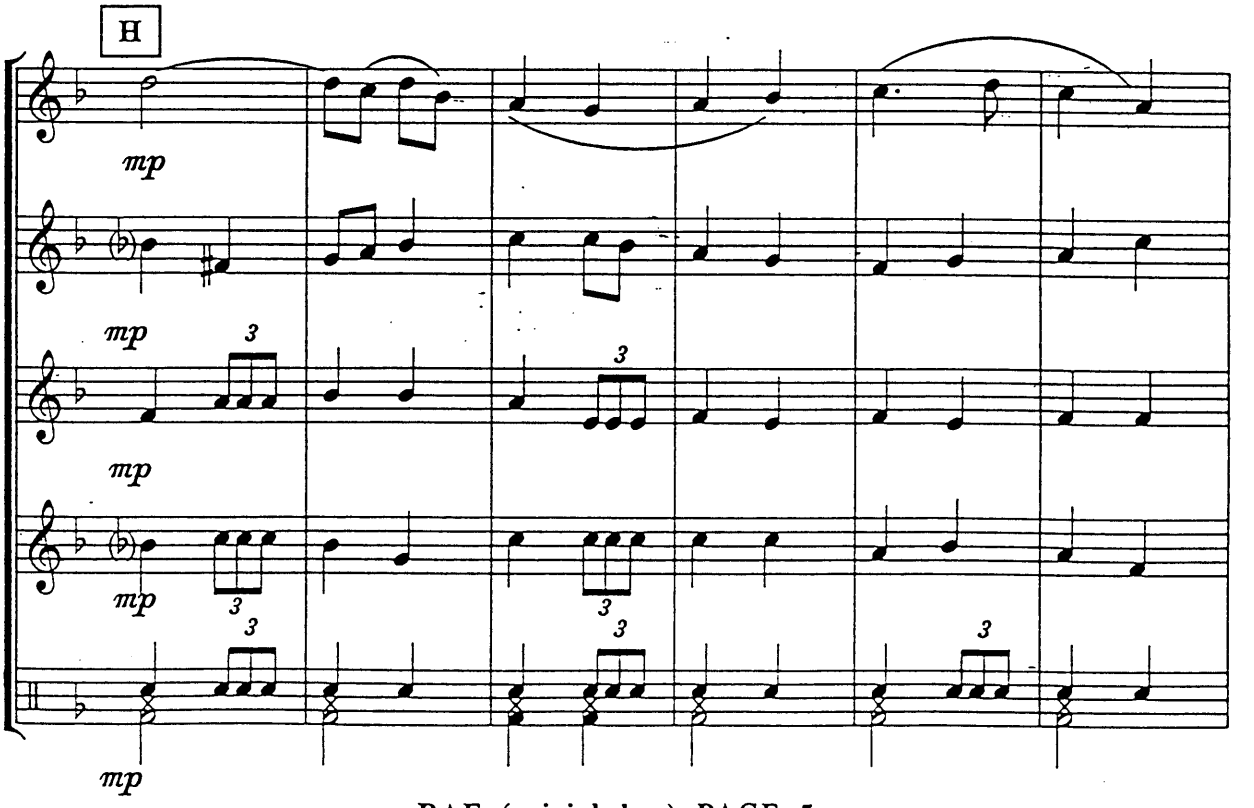
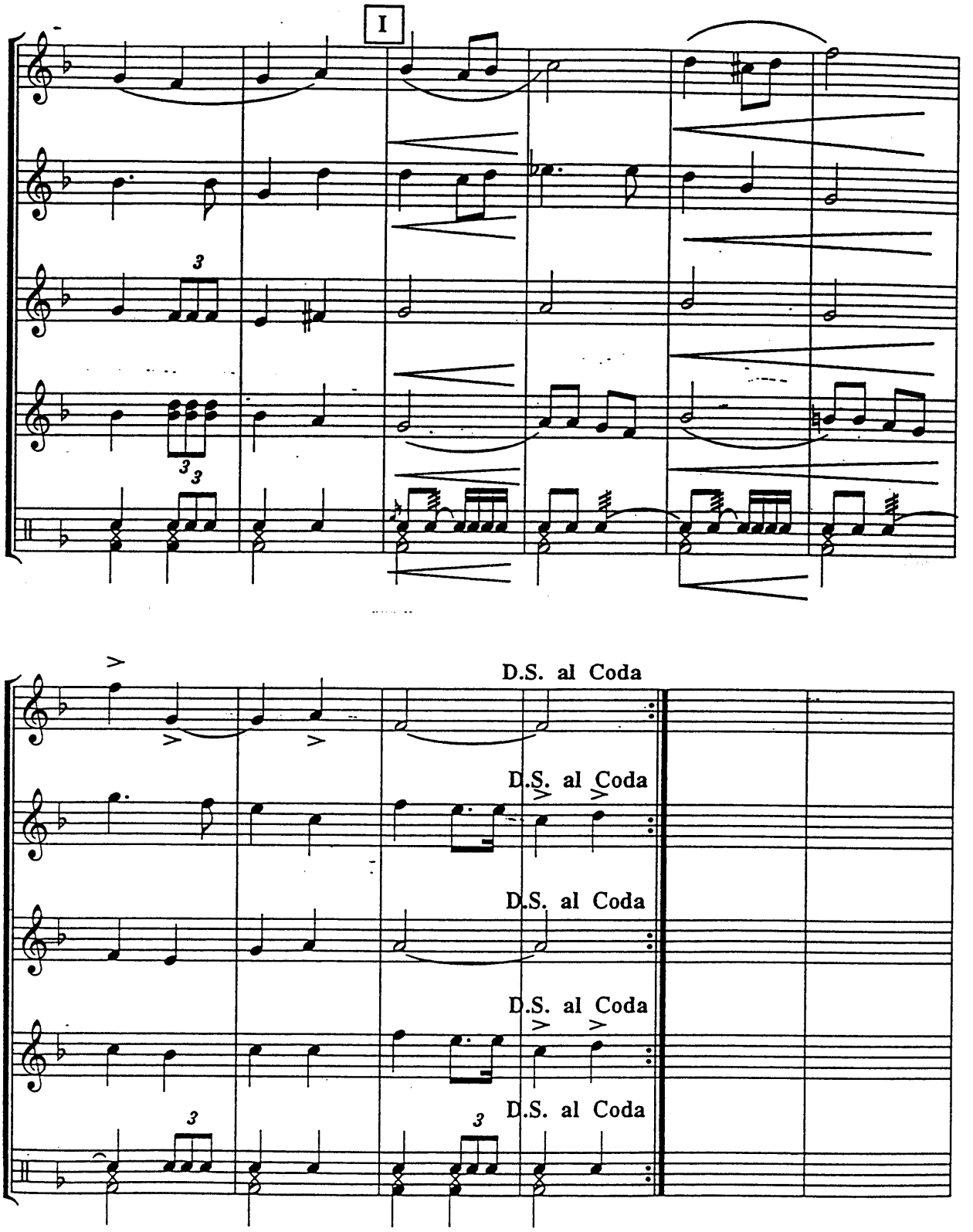




RAF (origial key) PAGE 5



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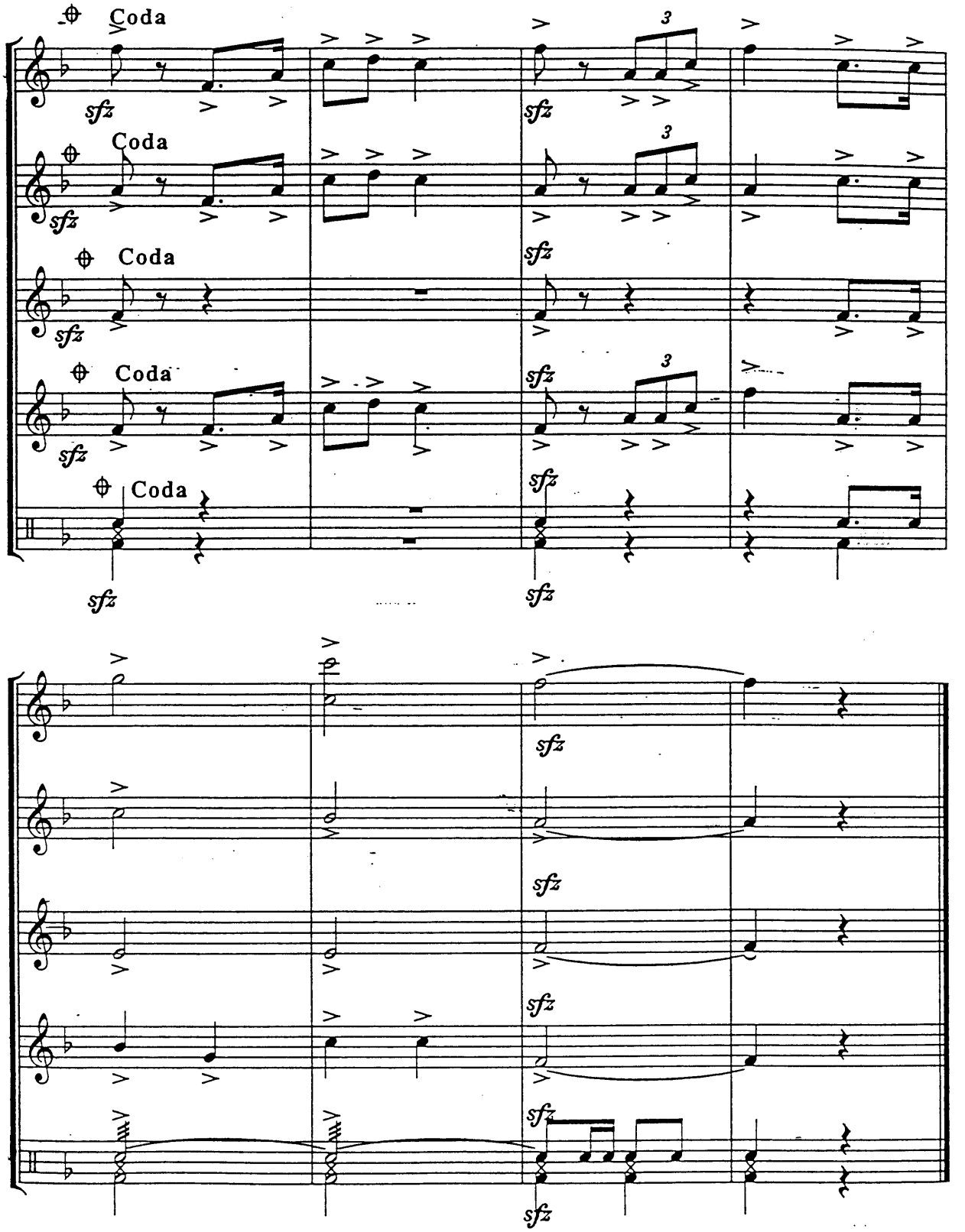
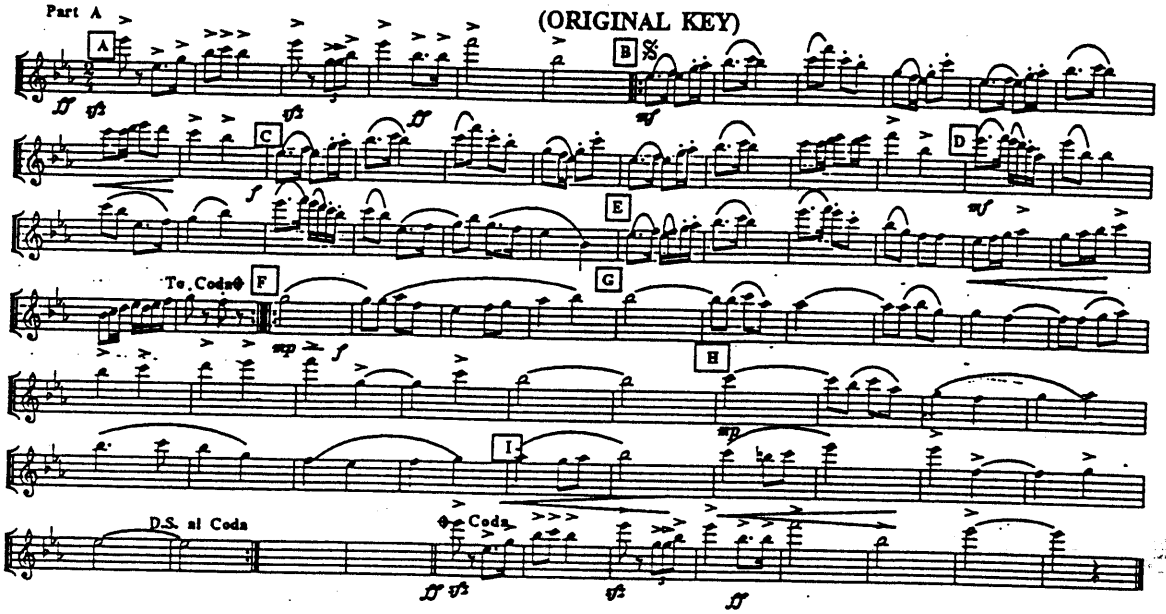


RAF (origial key) PAGE 7

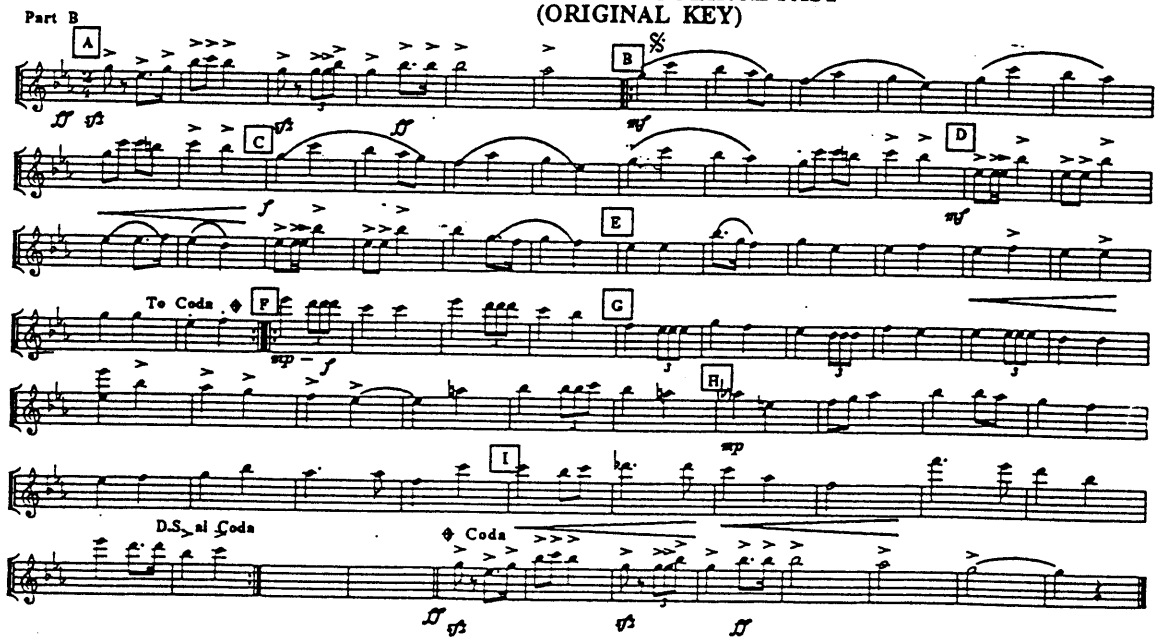
Flute/Oboe
Part A

ROYAL AIR FORCE MARCH PAST
(ORIGINAL KEY)



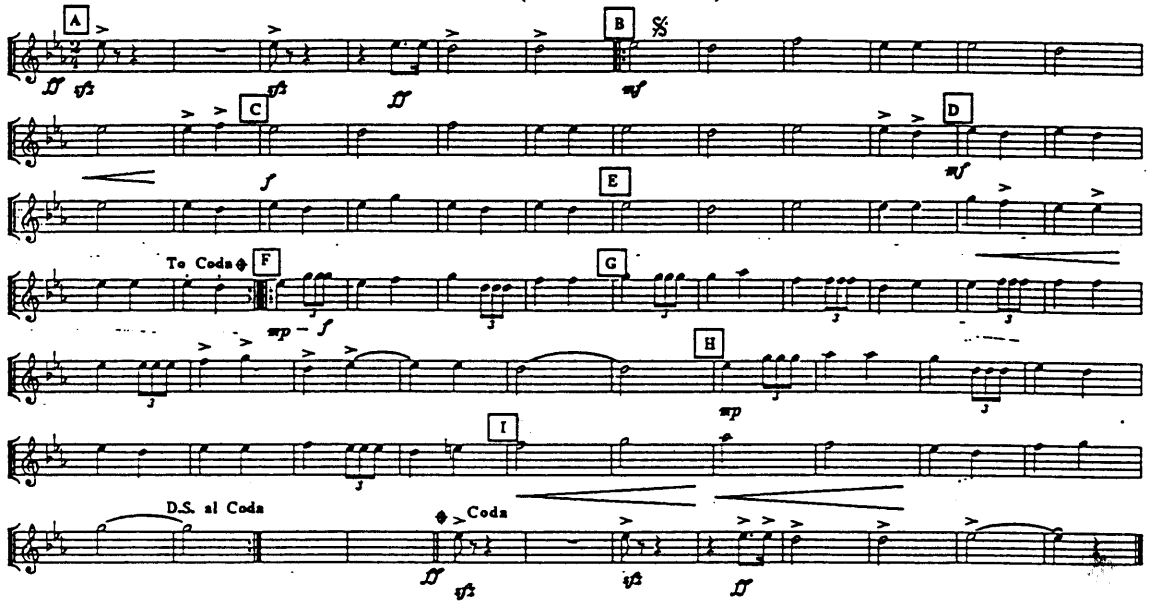
Flute/Oboe
Part B

ROYAL AIR FORCE MARCH PAST
(ORIGINAL KEY)



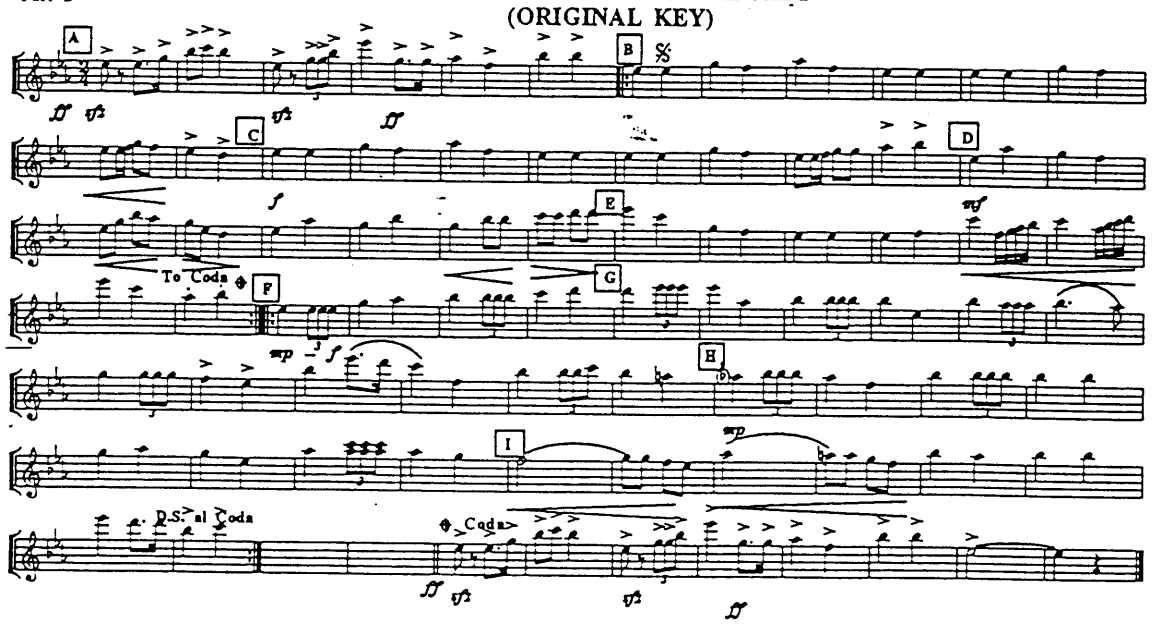
Flute/Oboe
Part C

ROYAL AIR FORCE MARCH PAST
(ORIGINAL KEY)



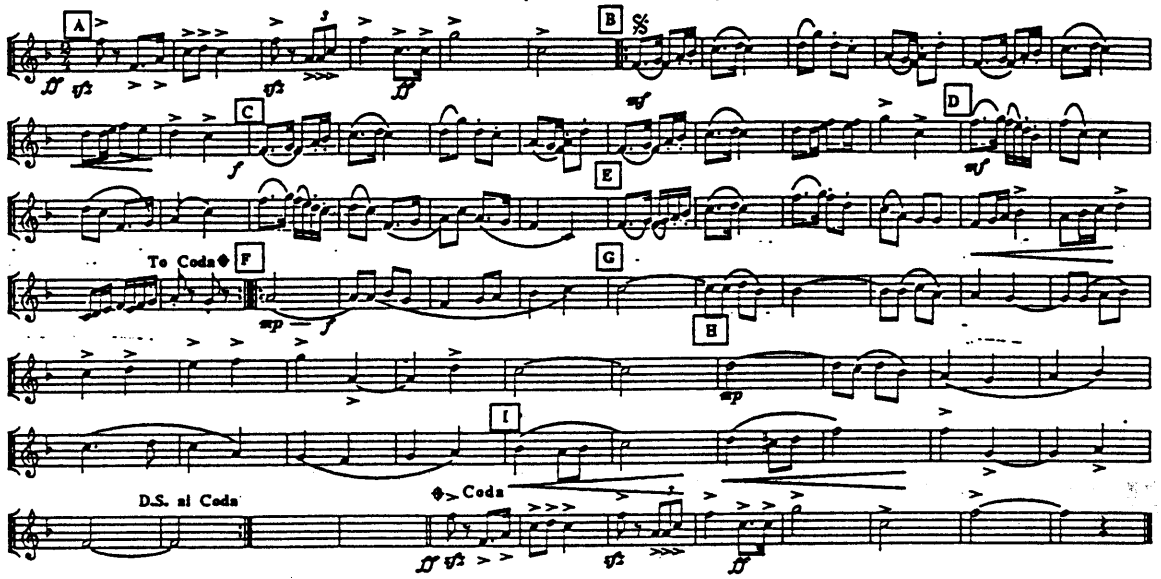
Flute/Oboe
Part D

ROYAL AIR FORCE MARCH PAST
(ORIGINAL KEY)



Clarinet/Tenor Sax
Part A

ROYAL AIR FORCE MARCH PAST
(ORIGINAL KEY)



Clarinet/Tenor Sax
Part B

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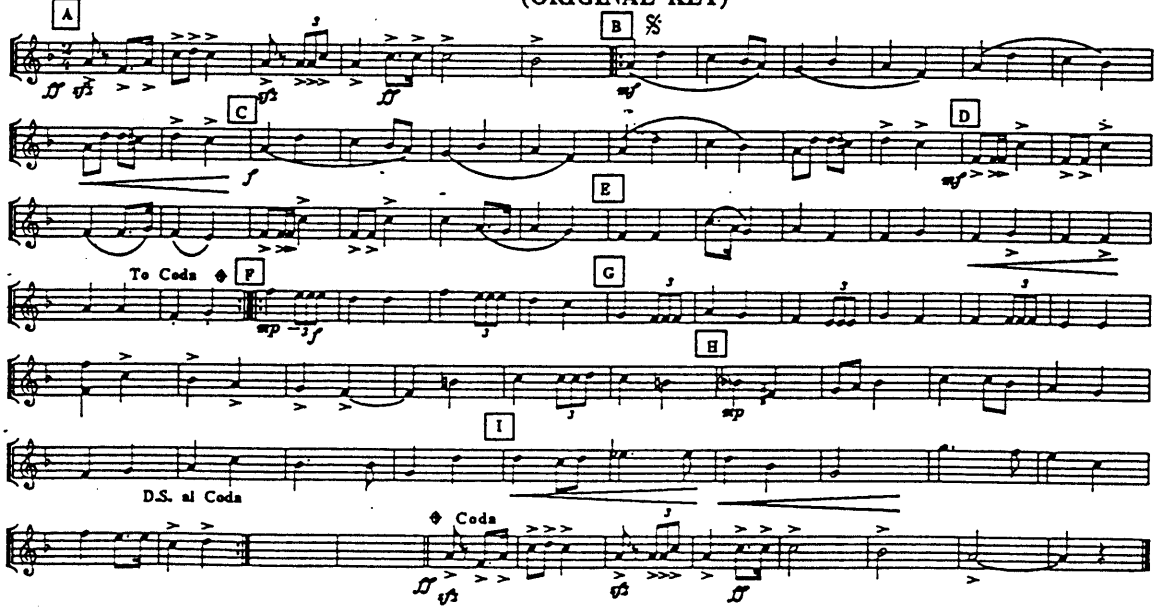
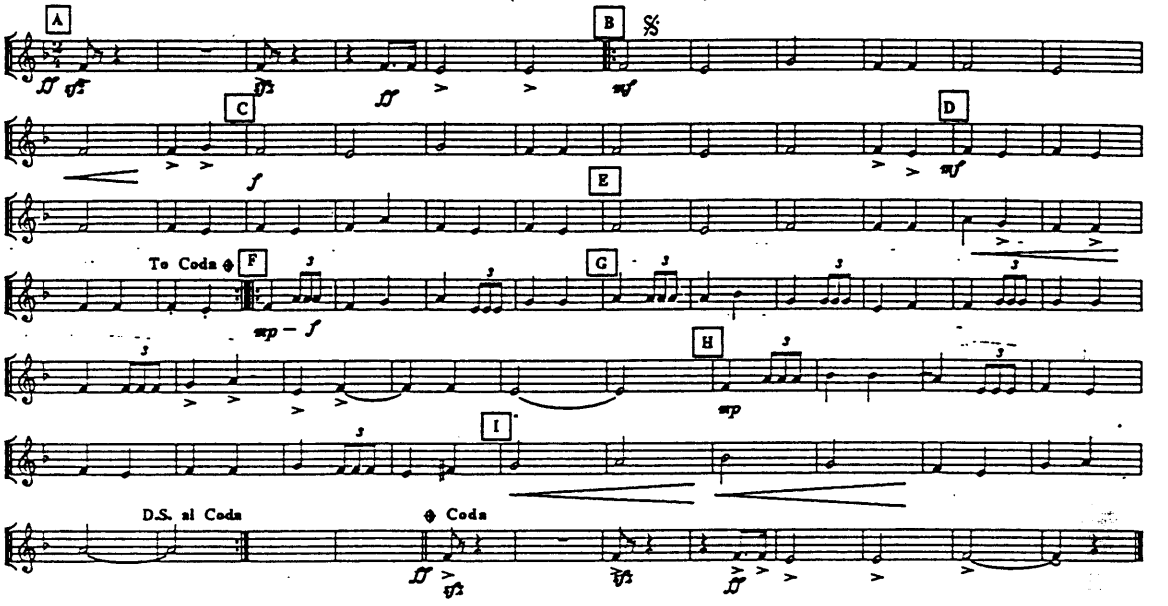
(ORIGINAL KEY)



Clarinet/Tenor Sax

Part C

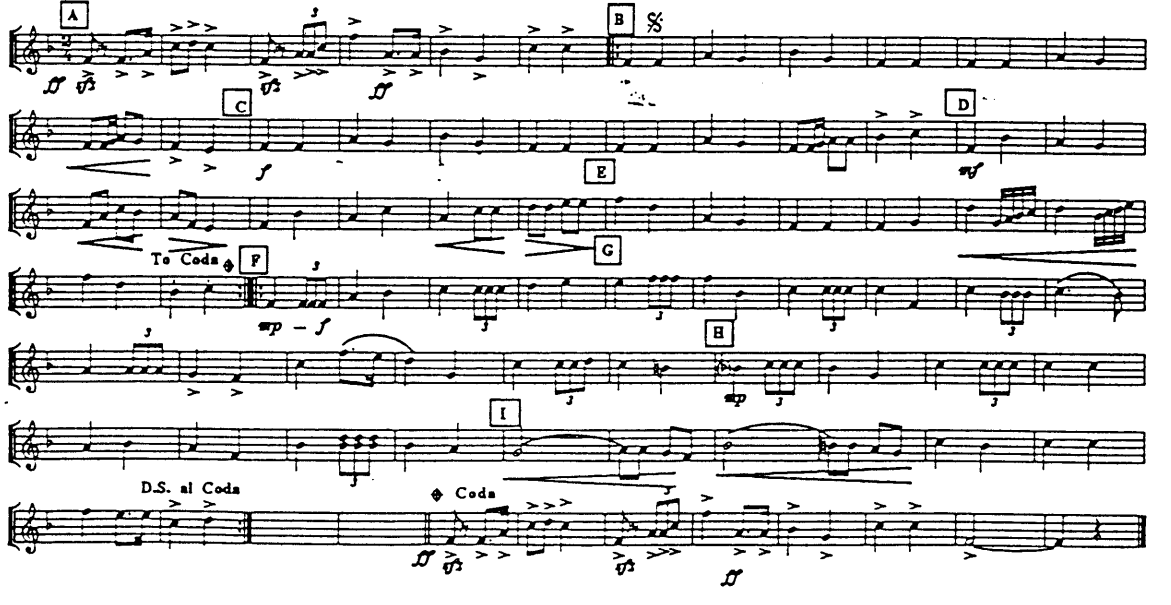
ROYAL AIR FORCE MARCH PAST
(ORIGINAL KEY)



Clarinet/Tenor Sax

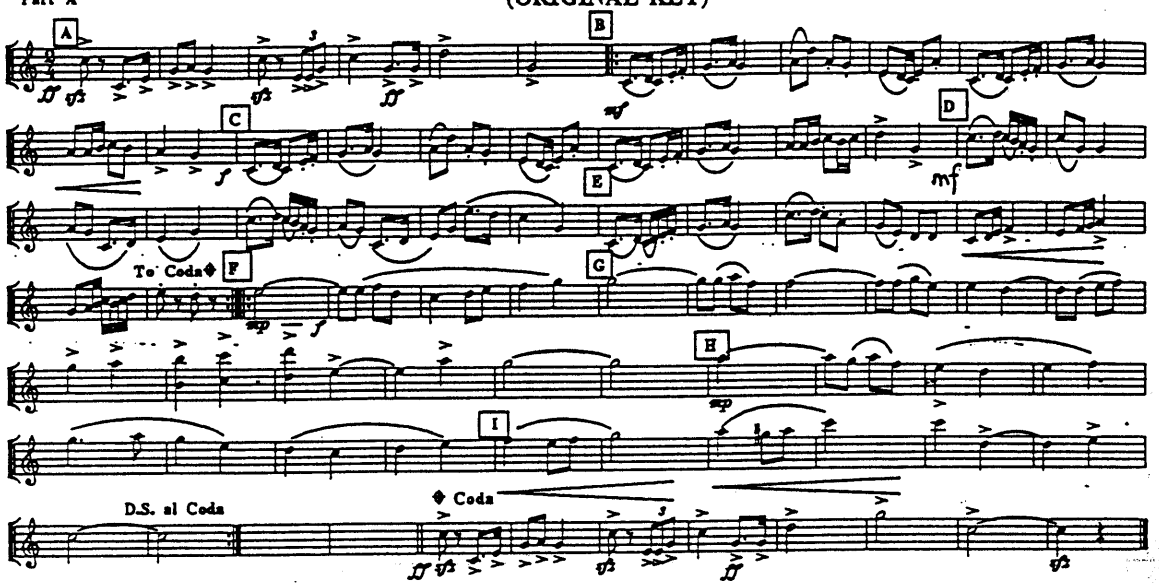
Part D

ROYAL AIR FORCE MARCH PAST
(ORIGINAL KEY)



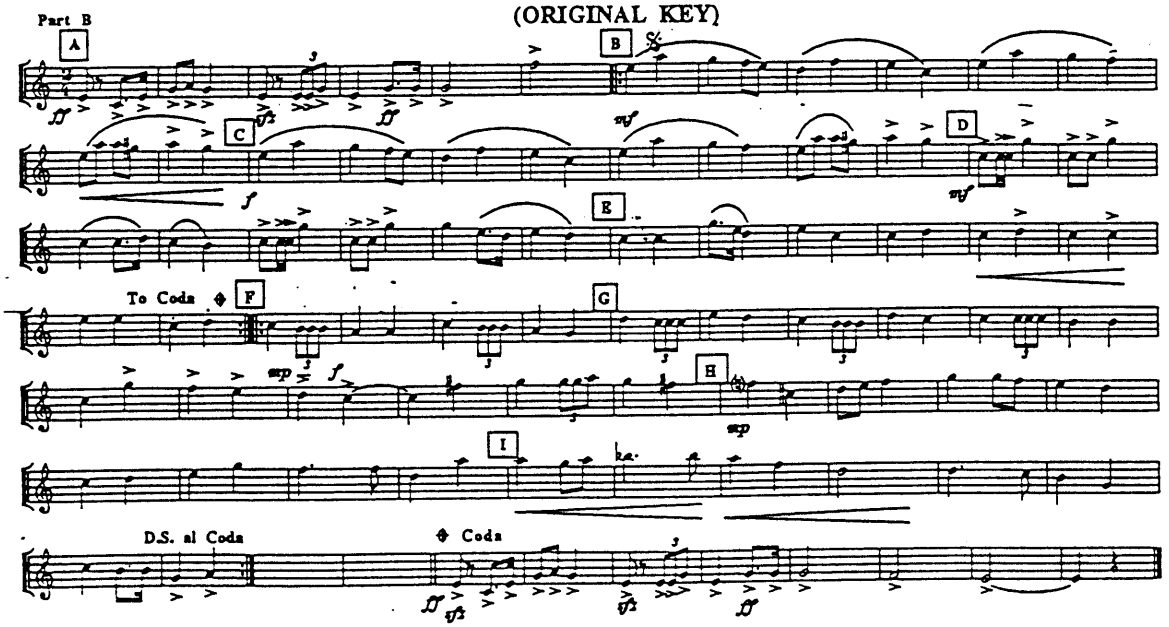
Alto/Bari Sax
Part A

ROYAL AIR FORCE MARCH PAST
(ORIGINAL KEY)



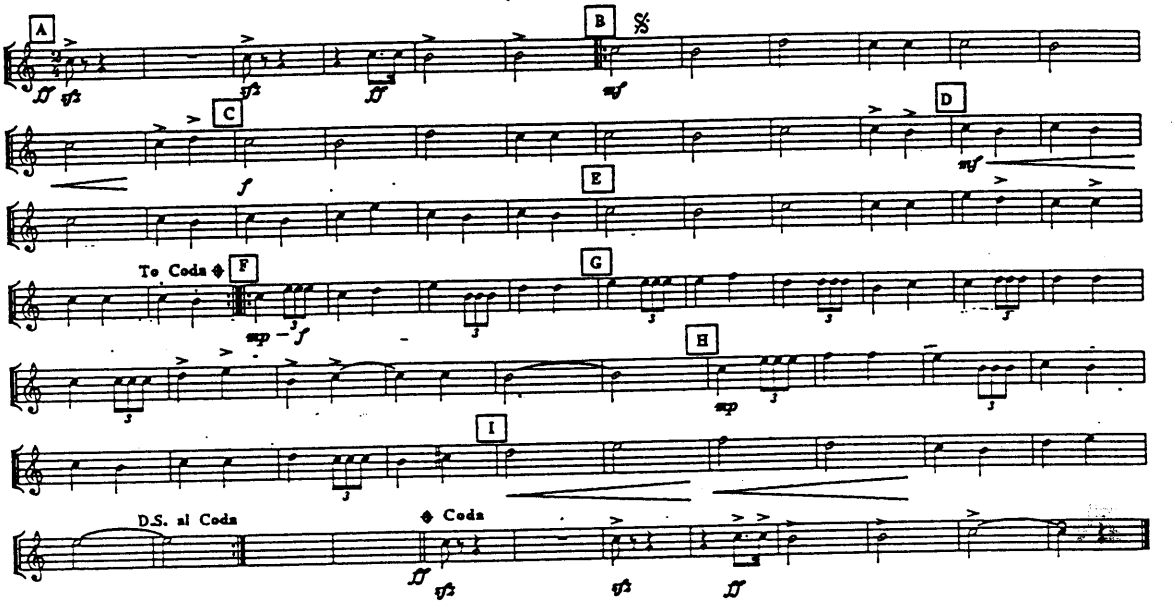
Alto/Bari Sax
Part B

ROYAL AIR FORCE MARCH PAST
(ORIGINAL KEY)



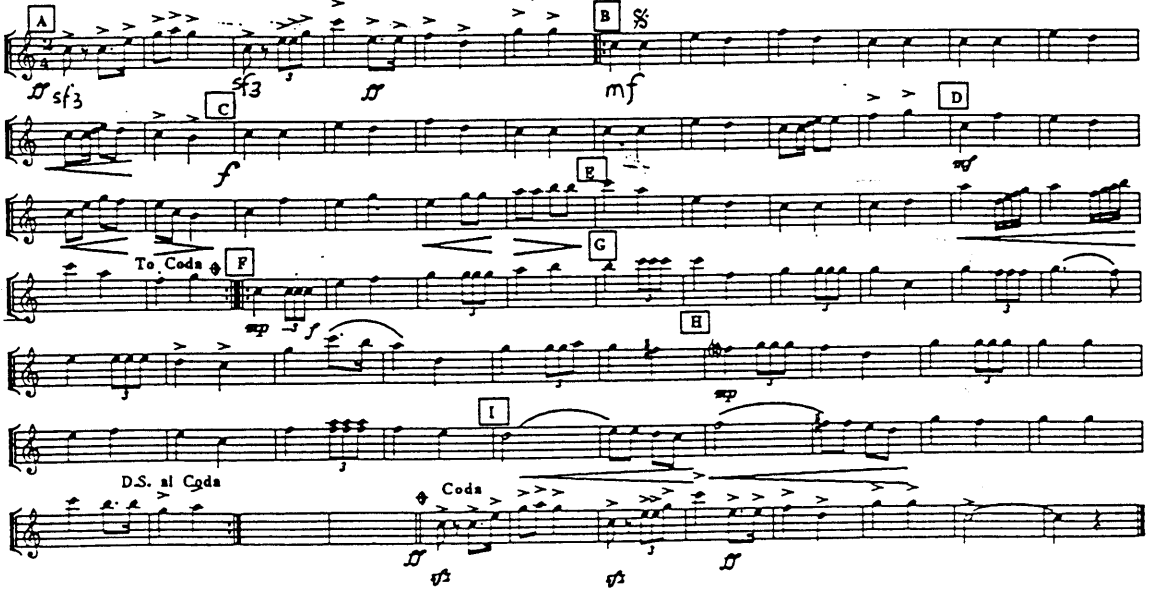
Alto/Bari Sax
Part C

ROYAL AIR FORCE MARCH PAST
(ORIGINAL KEY)



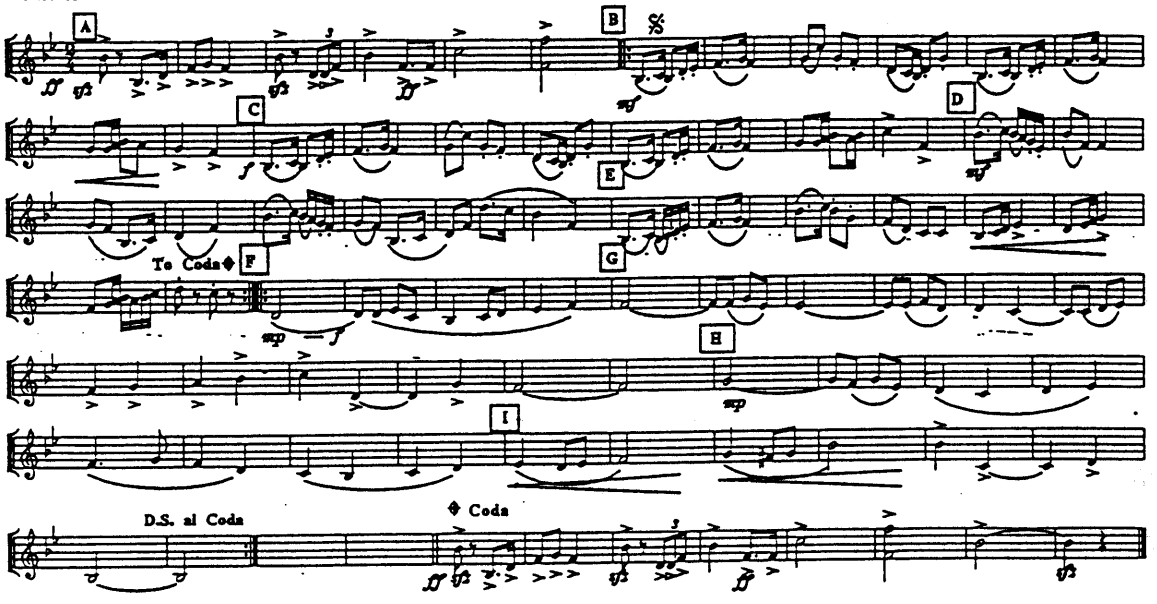
Alto/Bari Sax
Part D

ROYAL AIR FORCE MARCH PAST
(ORIGINAL KEY)



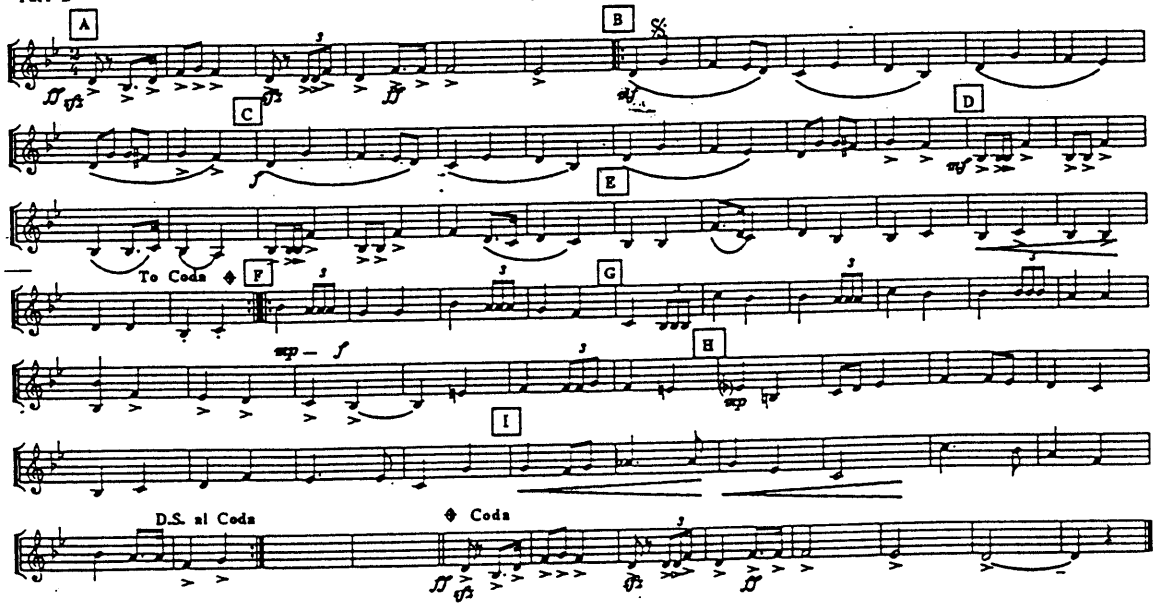
ROYAL AIR FORCE MARCH PAST
(ORIGINAL KEY)

French Horn
Part A



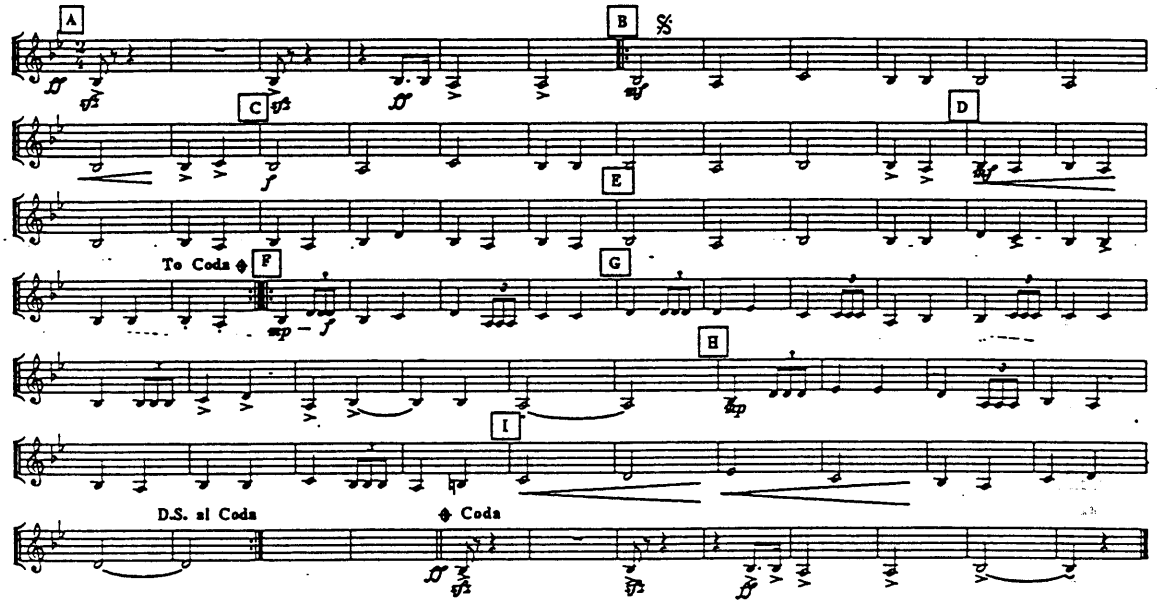
ROYAL AIR FORCE MARCH PAST
(ORIGINAL KEY)

French Horn
Part B



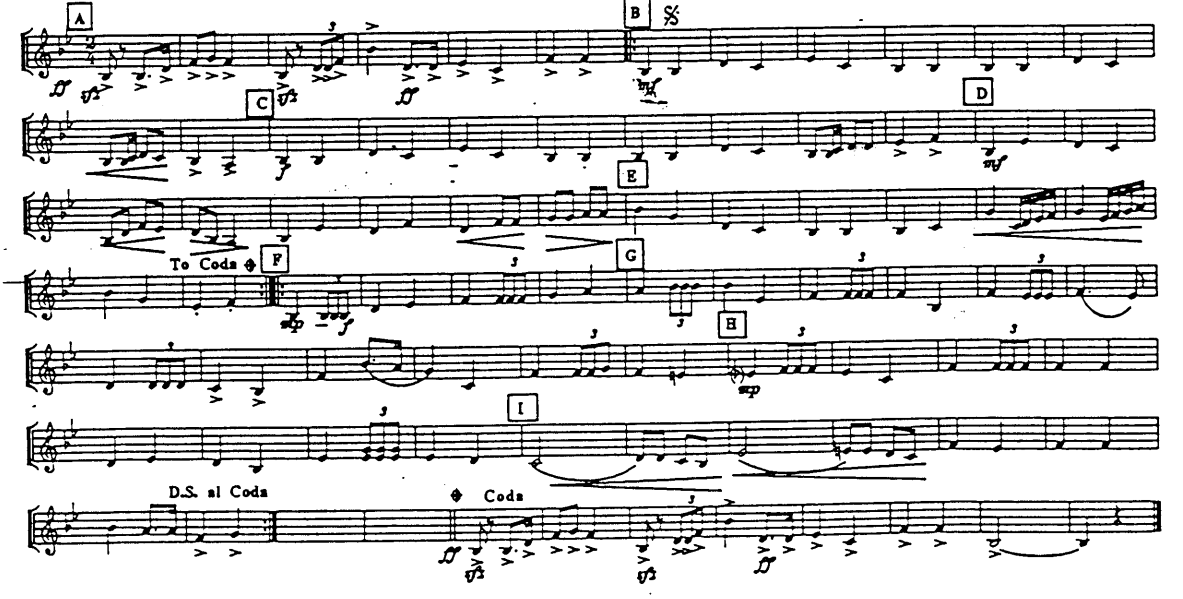
French Horn
Part C

ROYAL AIR FORCE MARCH PAST
(ORIGINAL KEY)



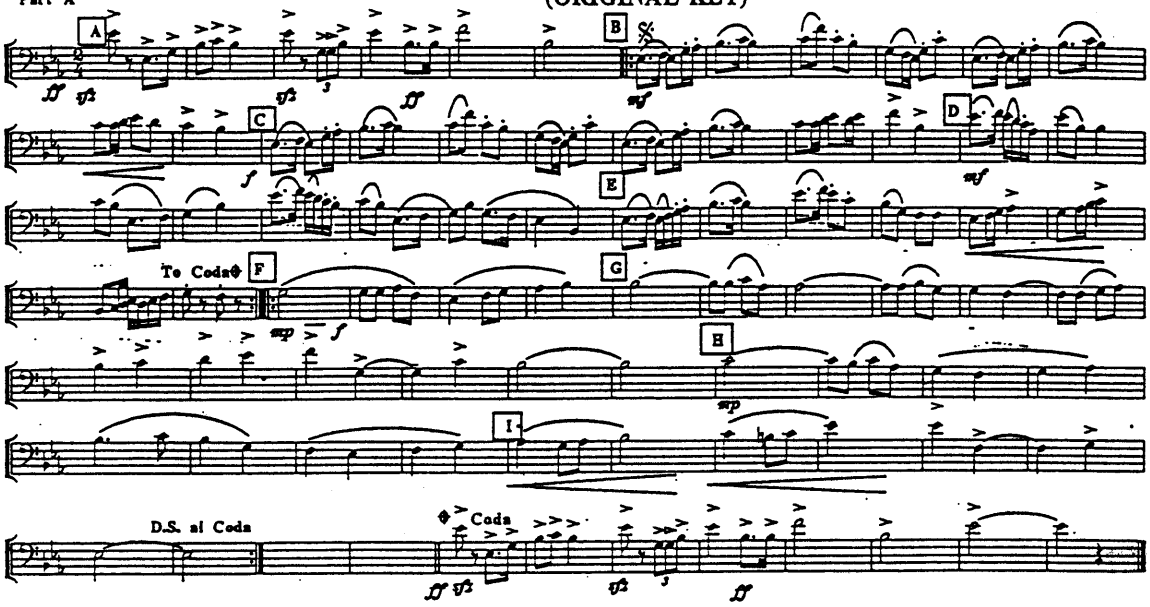
French Horn
Part D

ROYAL AIR FORCE MARCH PAST
(ORIGINAL KEY)



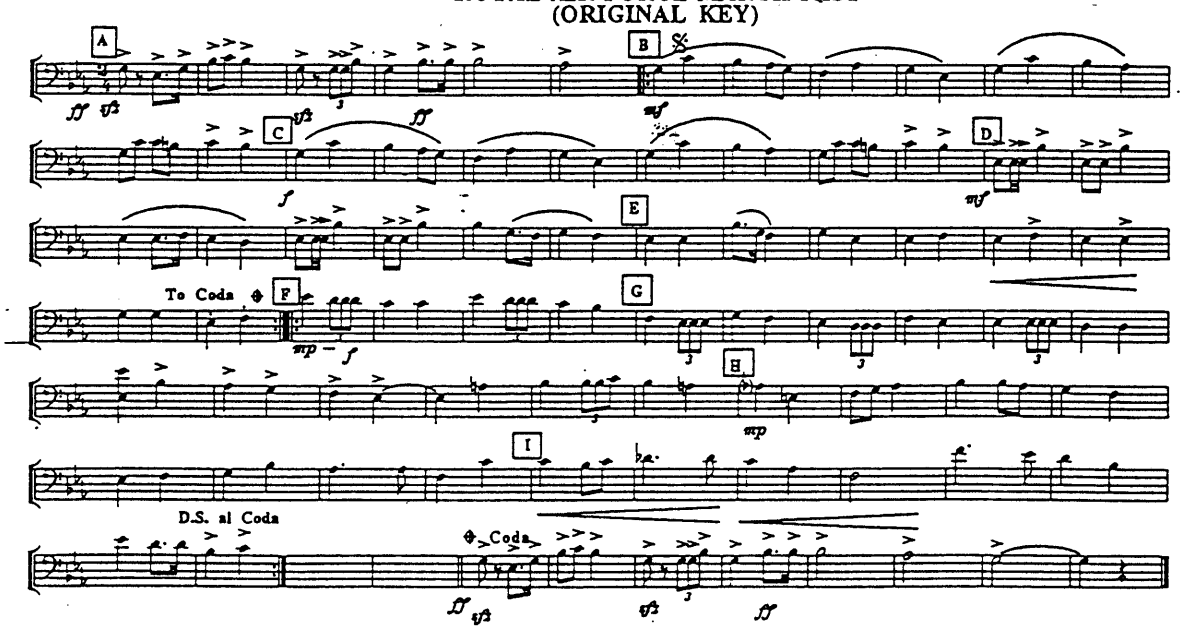
Trumpet/Baritone T.C./
Bass Clarinet
Part A

ROYAL AIR FORCE MARCH PAST
(ORIGINAL KEY)



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

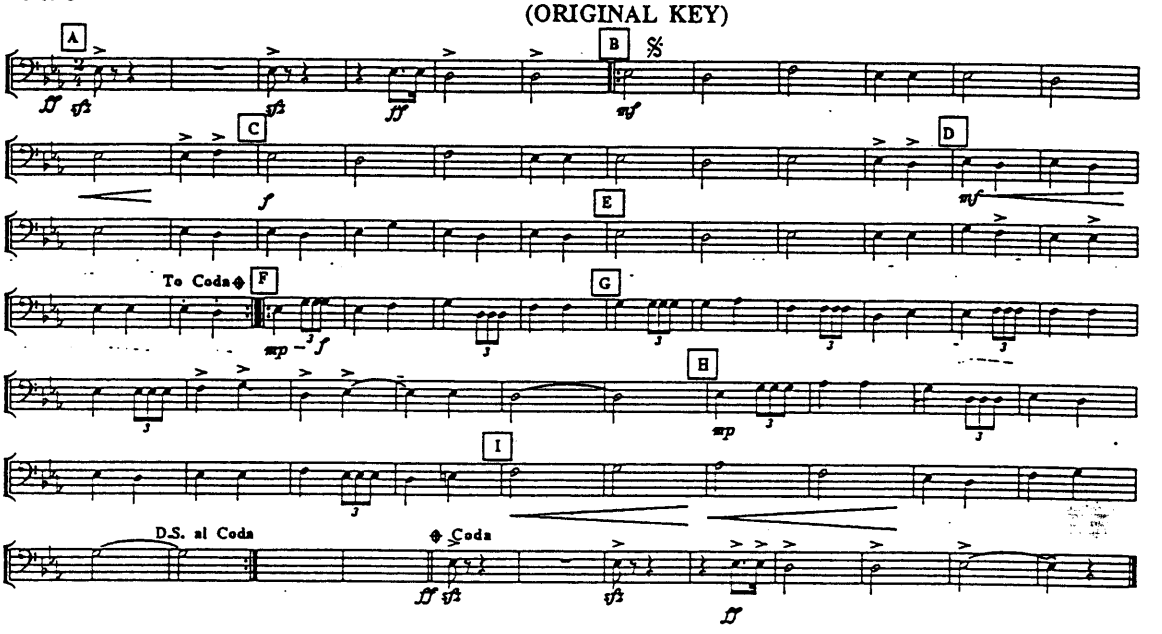
ROYAL AIR FORCE MARCH PAST
(ORIGINAL KEY)



Trumpet/Baritone T.C./
Bass Clarinet

Part C

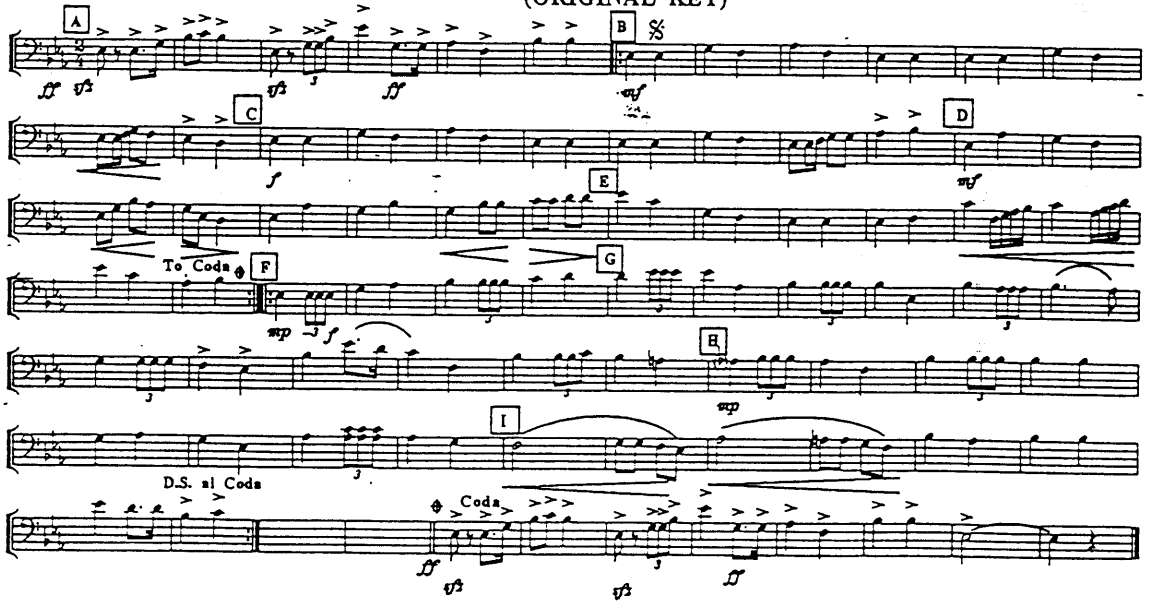
ROYAL AIR FORCE MARCH PAST
(ORIGINAL KEY)



Trumpet/Baritone T.C./
Bass Clarinet

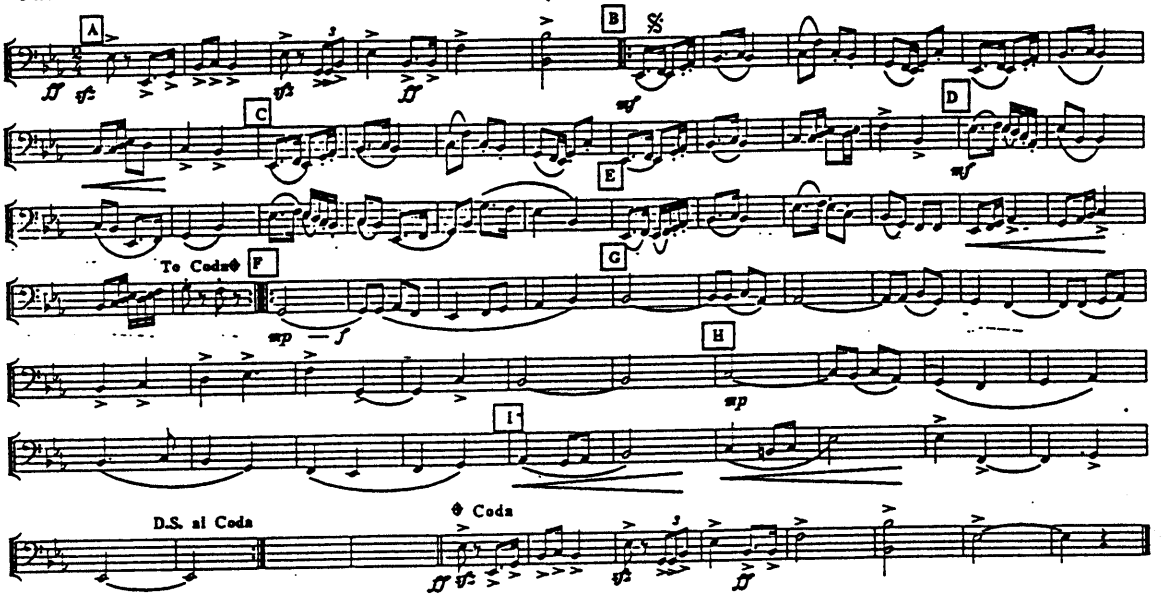
Part D

ROYAL AIR FORCE MARCH PAST
(ORIGINAL KEY)



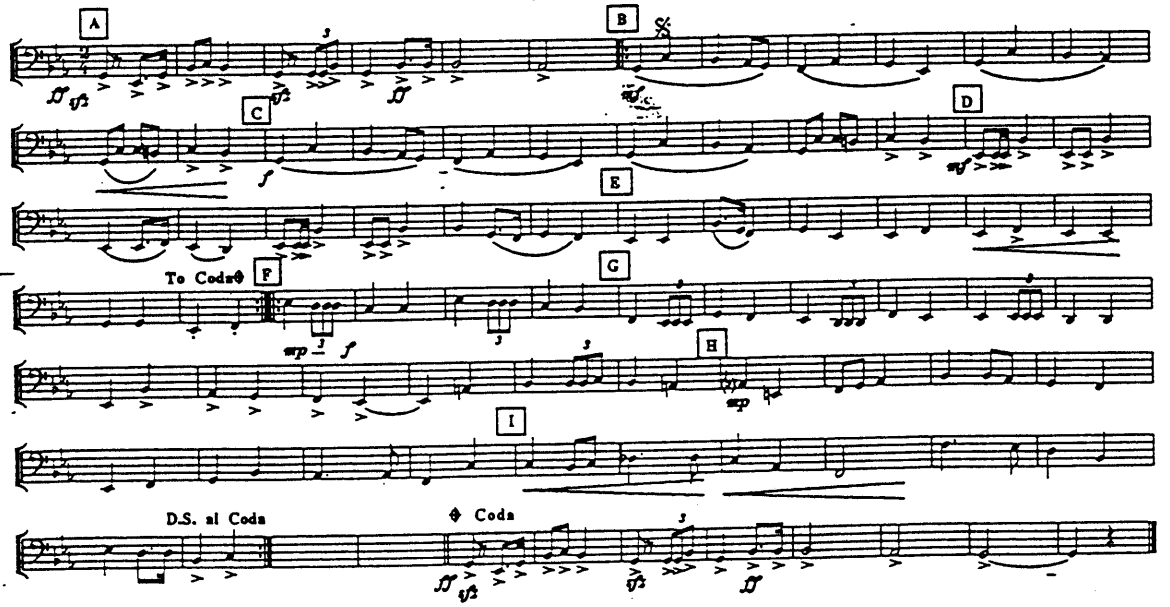
ROYAL AIR FORCE MARCH PAST
(ORIGINAL KEY)

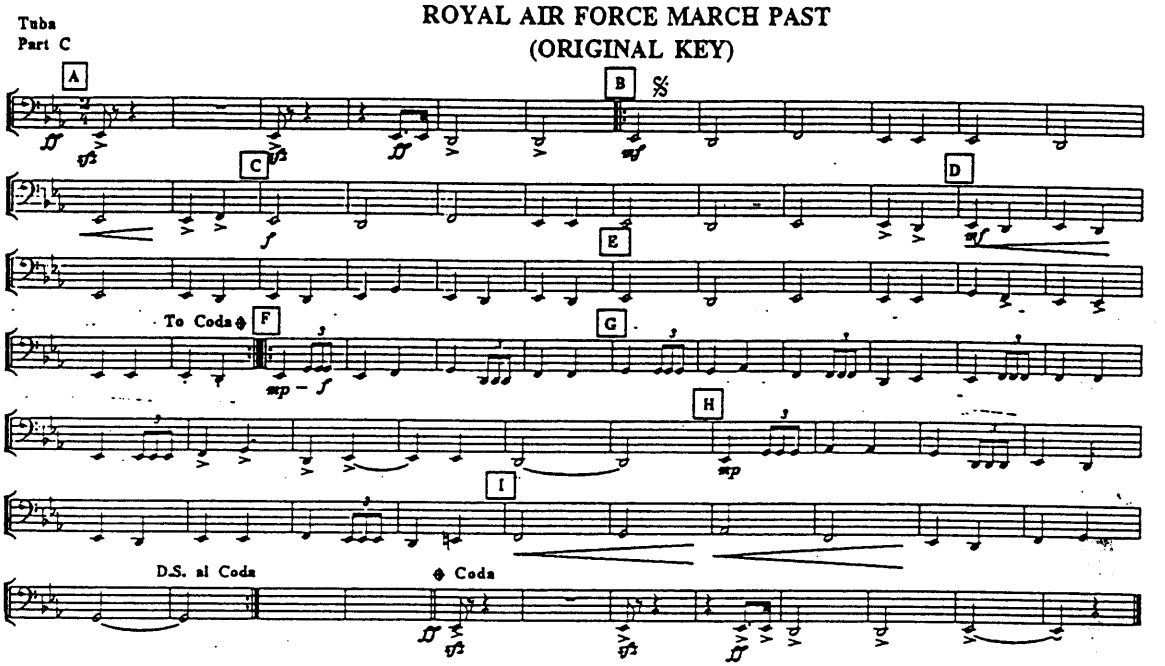
Tuba
Part A

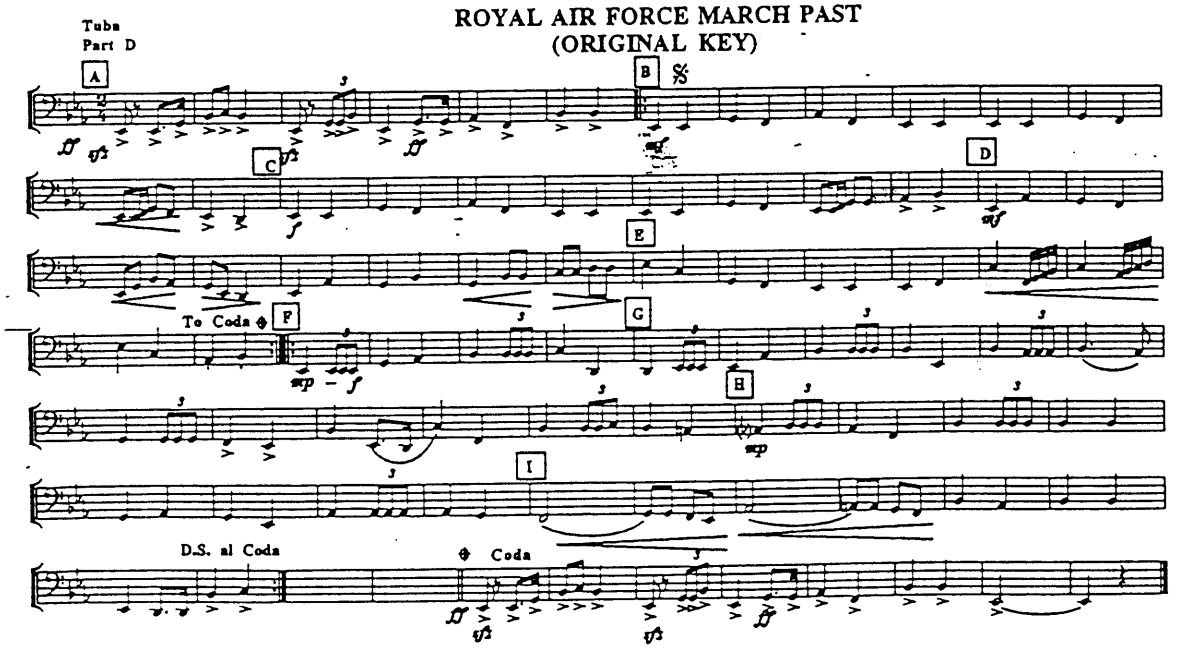


ROYAL AIR FORCE MARCH PAST
(ORIGINAL KEY)

Tuba
Part B

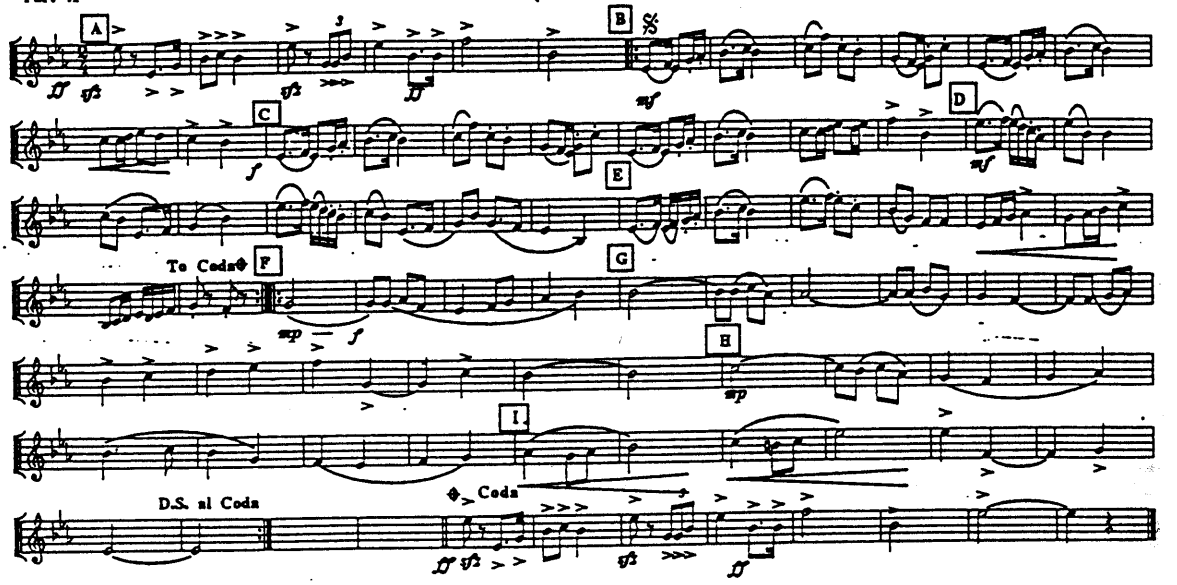



ROYAL AIR FORCE MARCH PAST
(ORIGINAL KEY)
Tuba
Part C
A
B
C
D
E
To Coda
F
G
H
I
D.S. al Coda
Coda


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

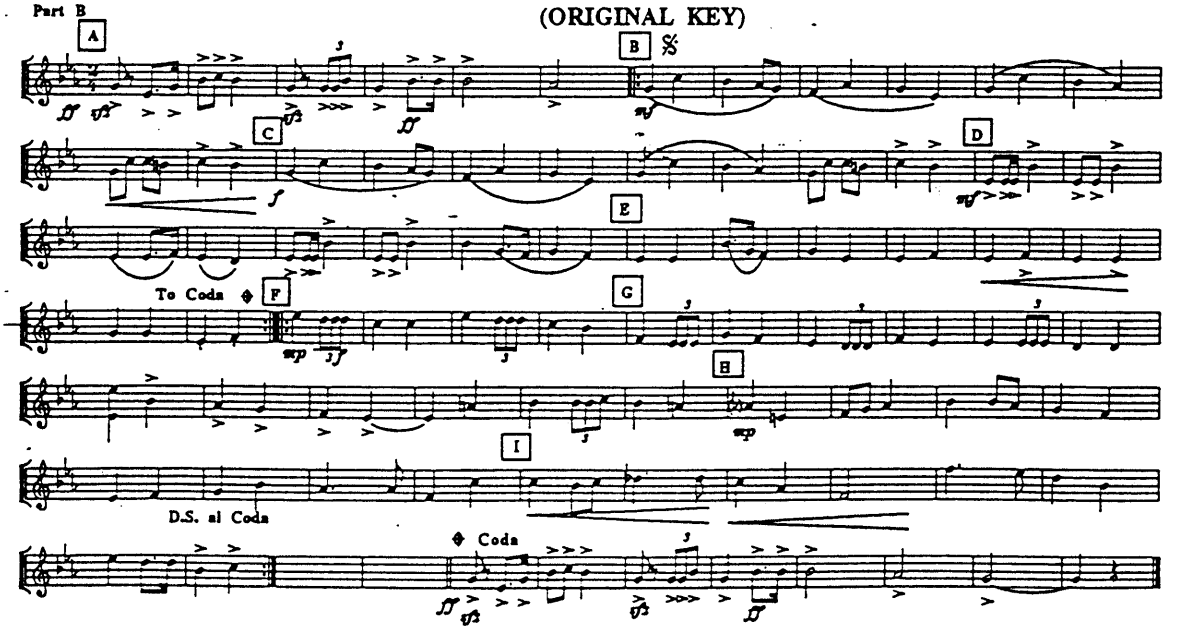
ROYAL AIR FORCE MARCH PAST
(ORIGINAL KEY)

Bells
Part A



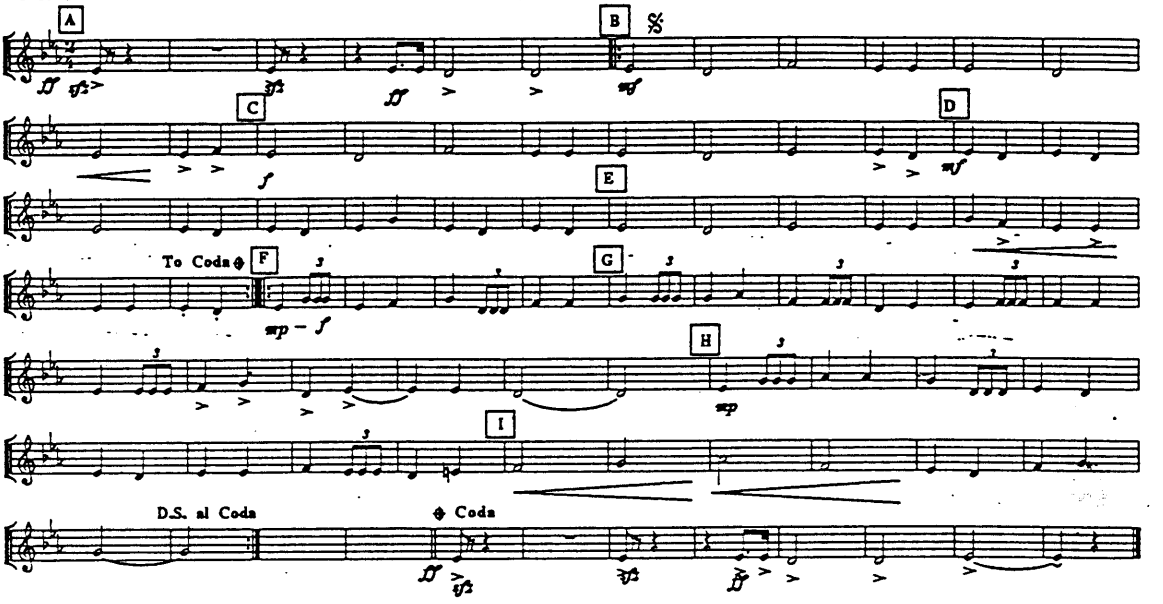
ROYAL AIR FORCE MARCH PAST.
(ORIGINAL KEY)

Bells
Part B



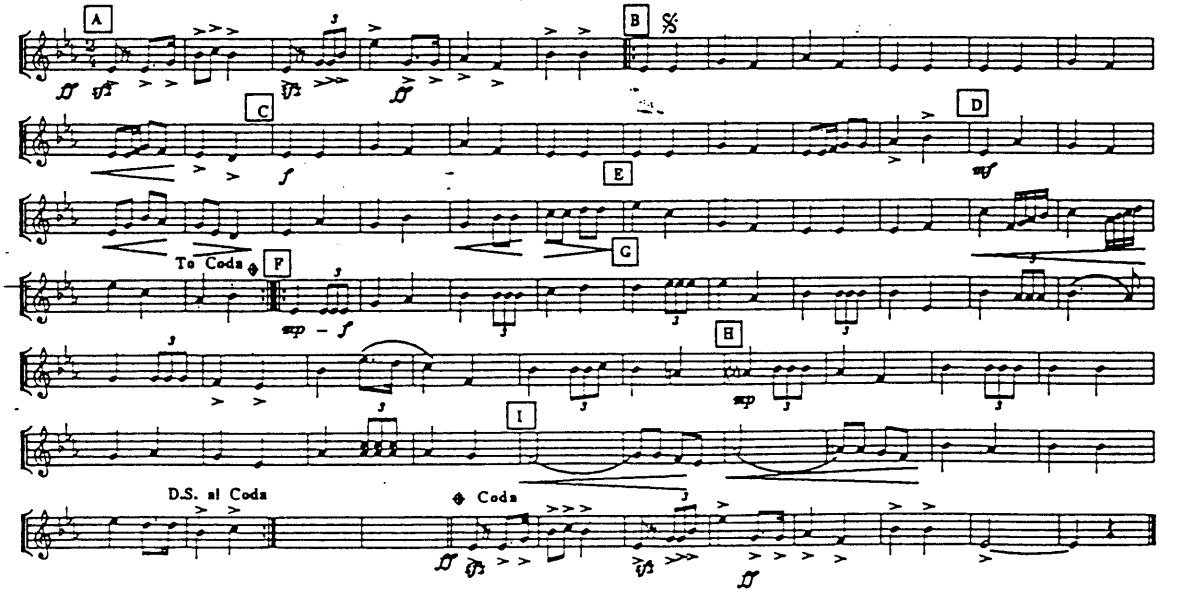
ROYAL AIR FORCE MARCH PAST
(ORIGINAL KEY)

Bells
Part C

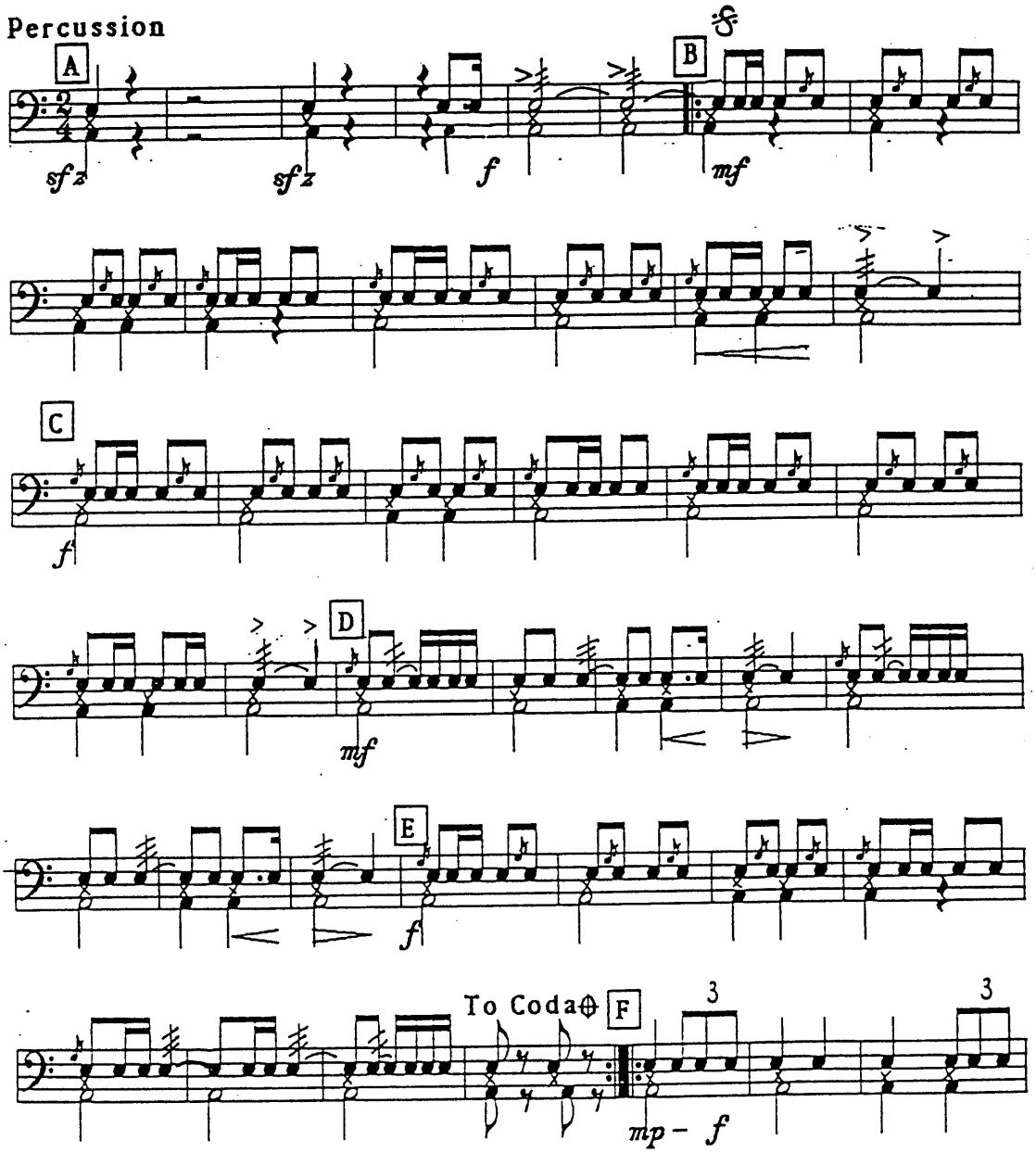


ROYAL AIR FORCE MARCH PAST
(ORIGINAL KEY)

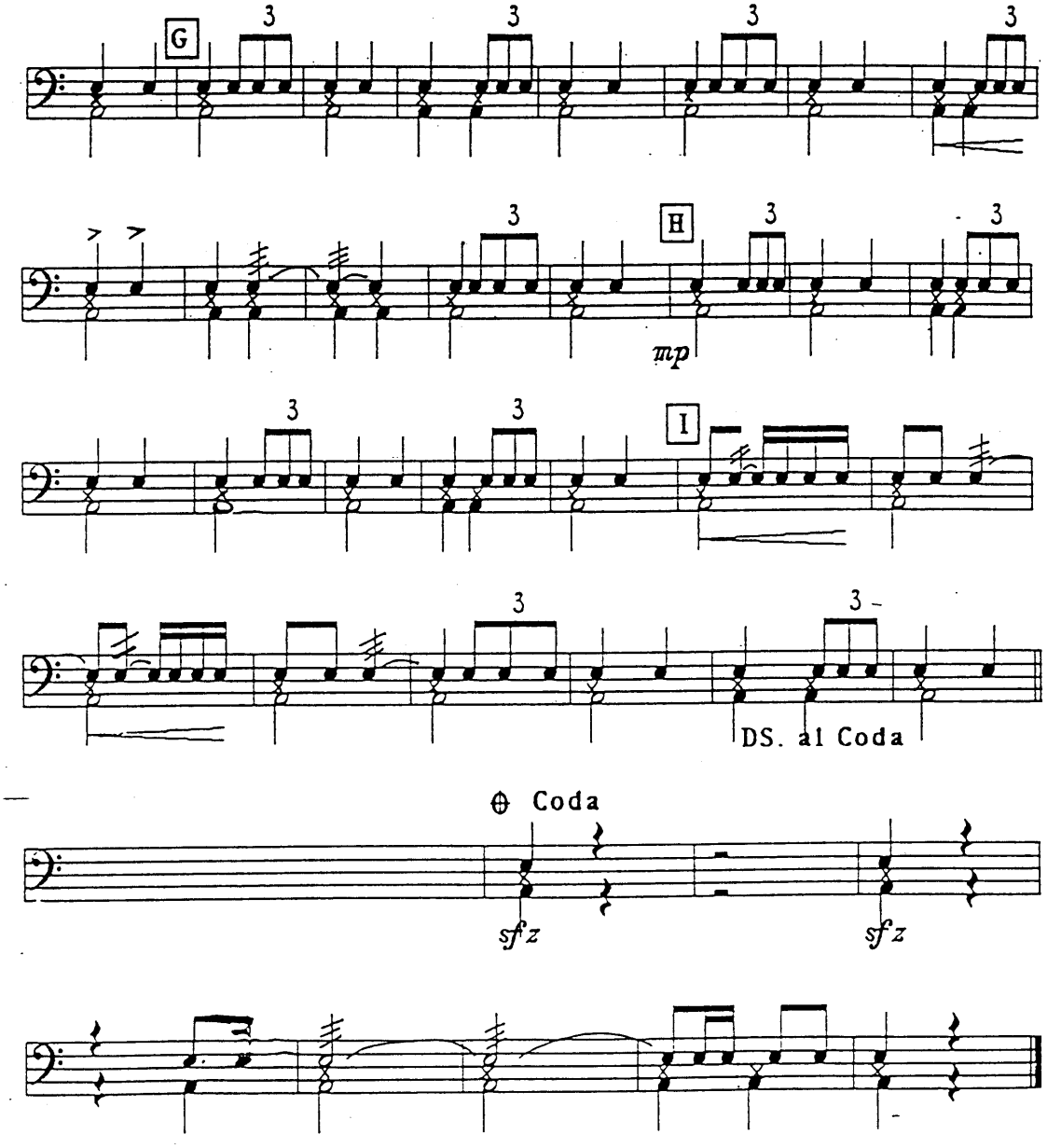
Bells
Part D



ROYAL AIR FORCE MARCH PAST



RAF
Perc. Page 2



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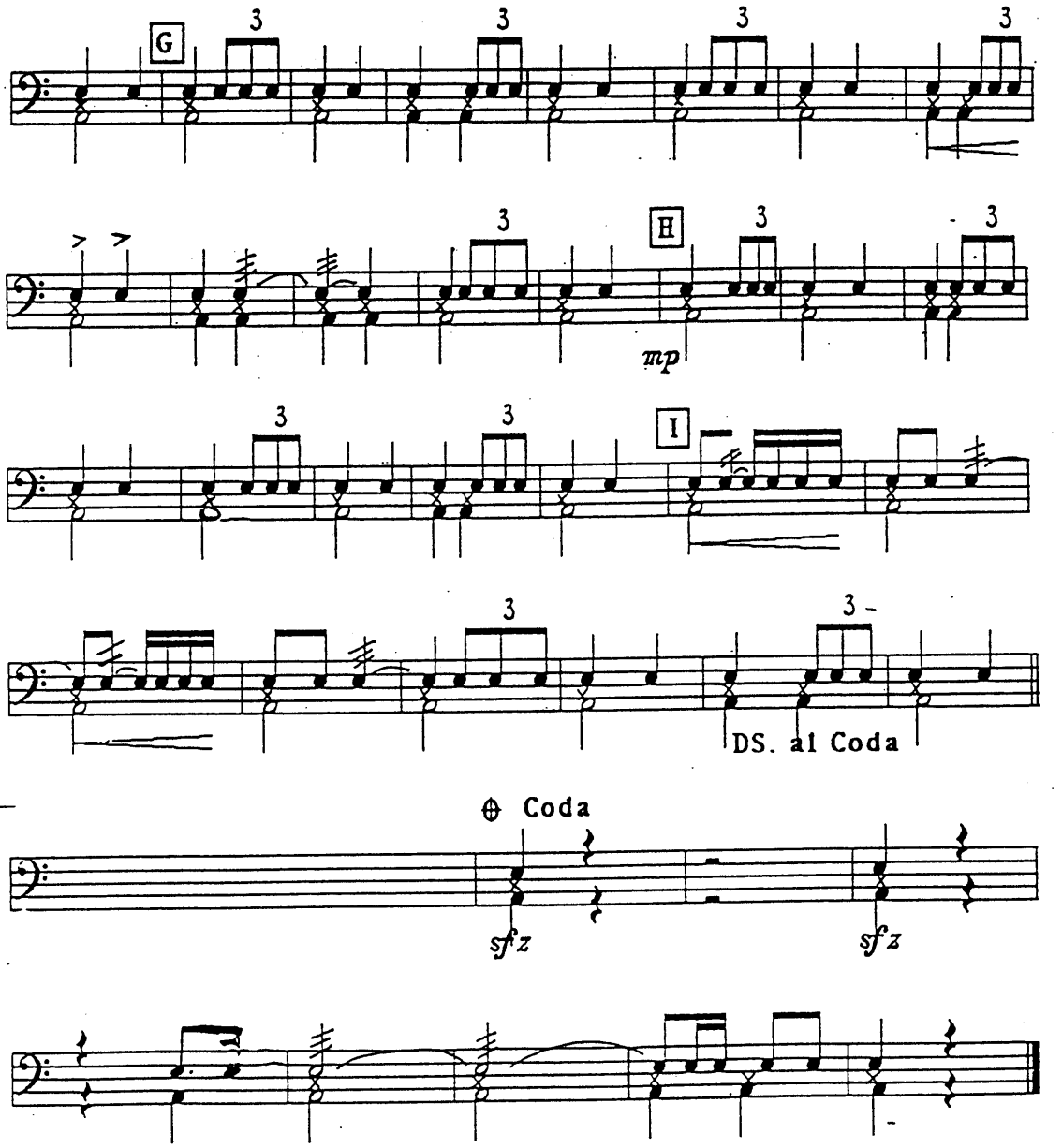
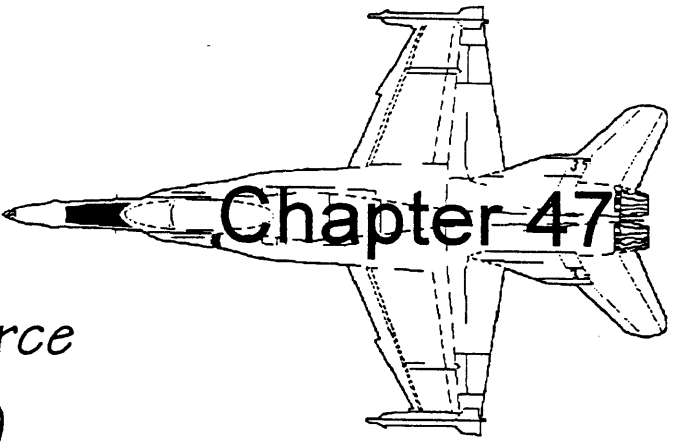
Perc. Page 2





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.

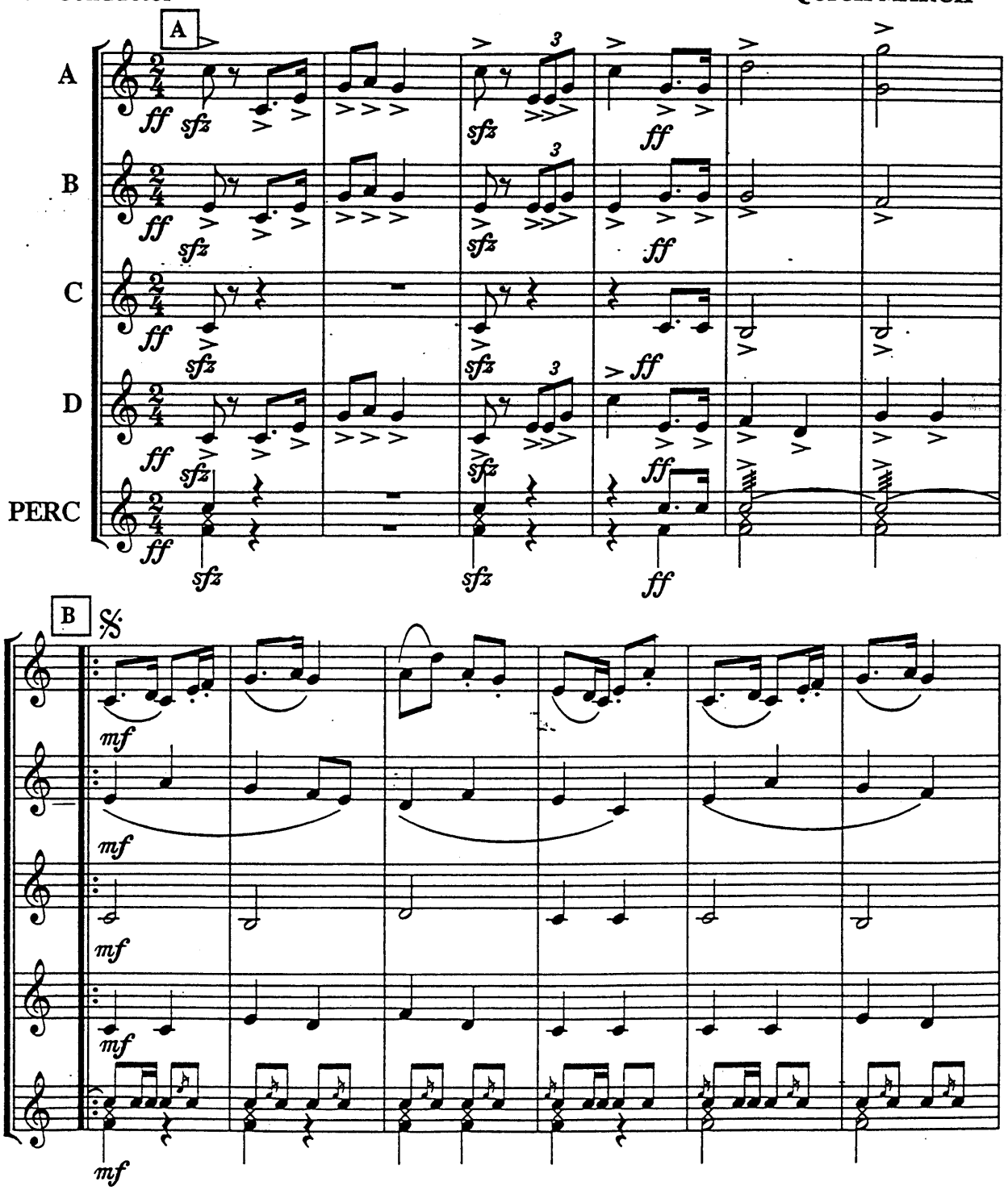
Trio

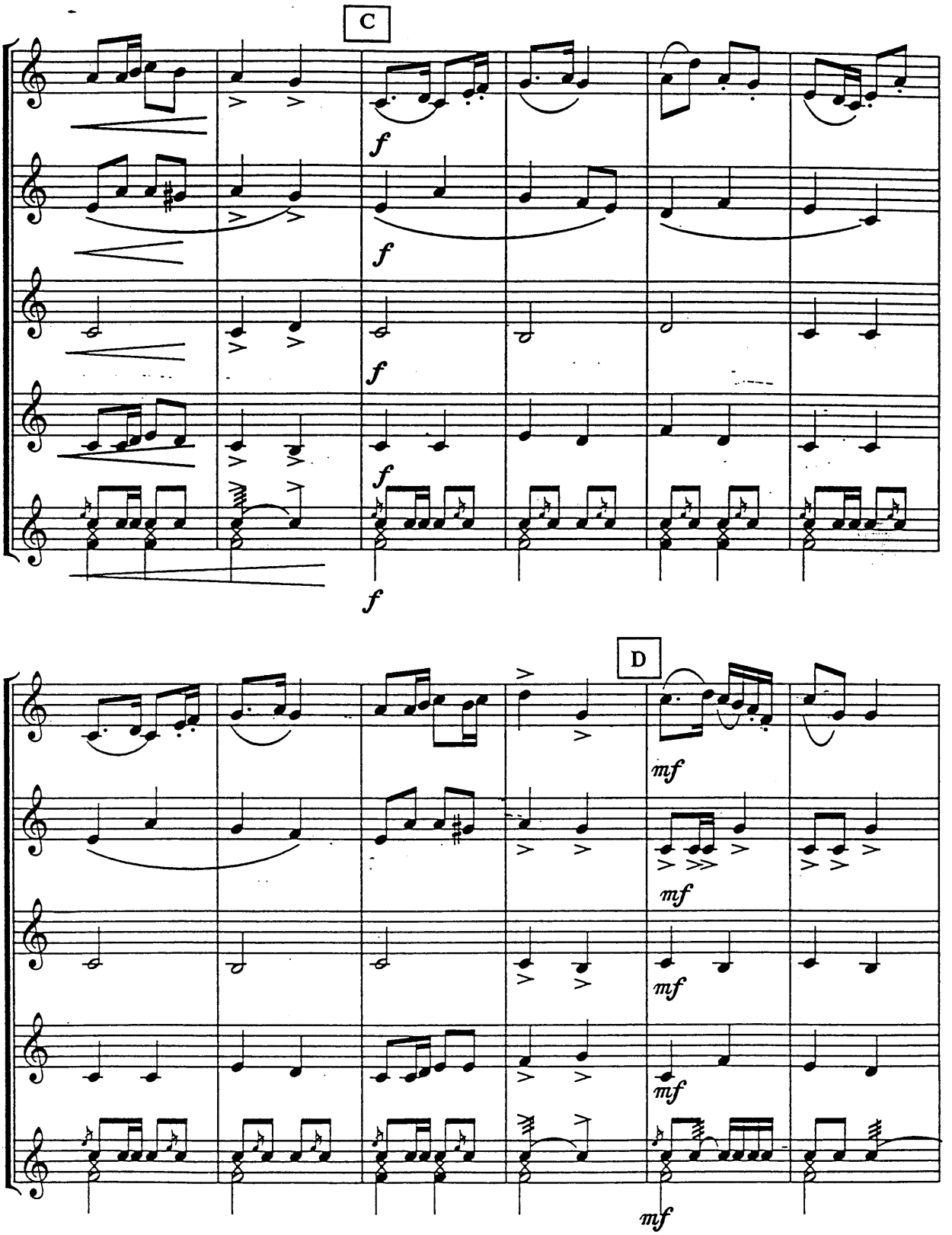
Through adversities we'll conquer
Blaze into the stars.
A trail of glory
will live on land and sea
'till victory is won.

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**





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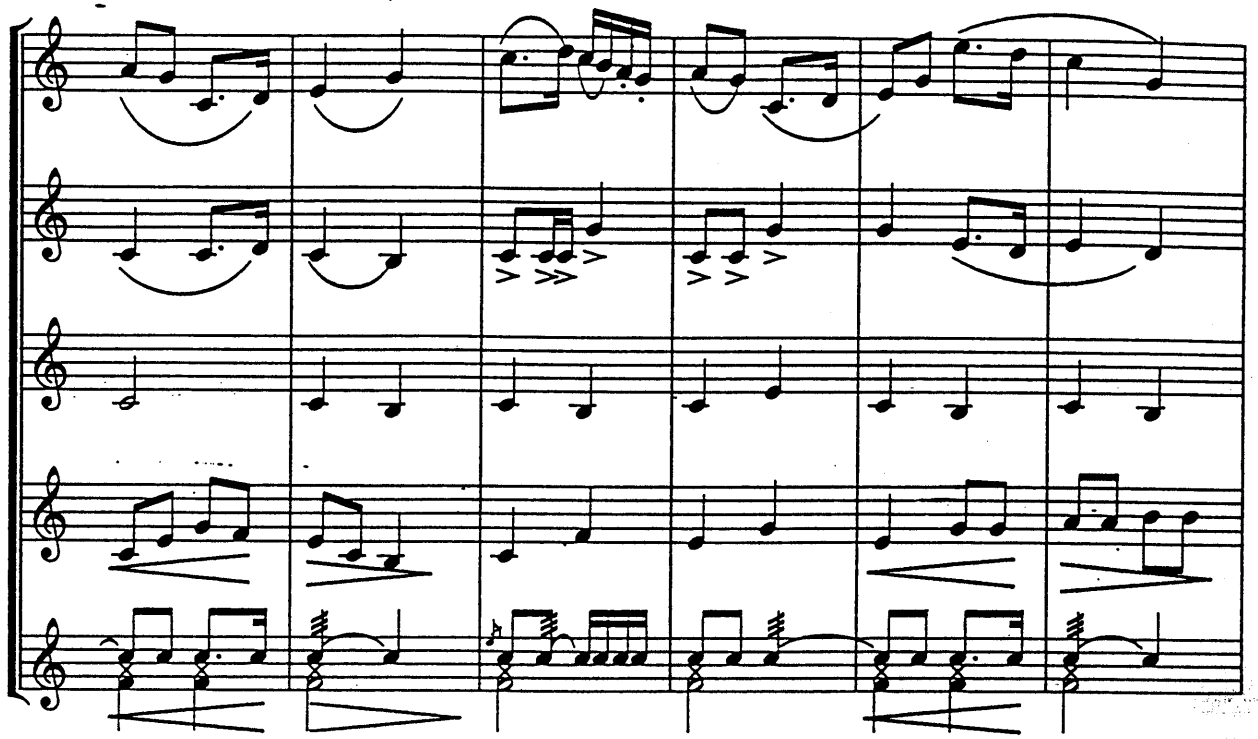

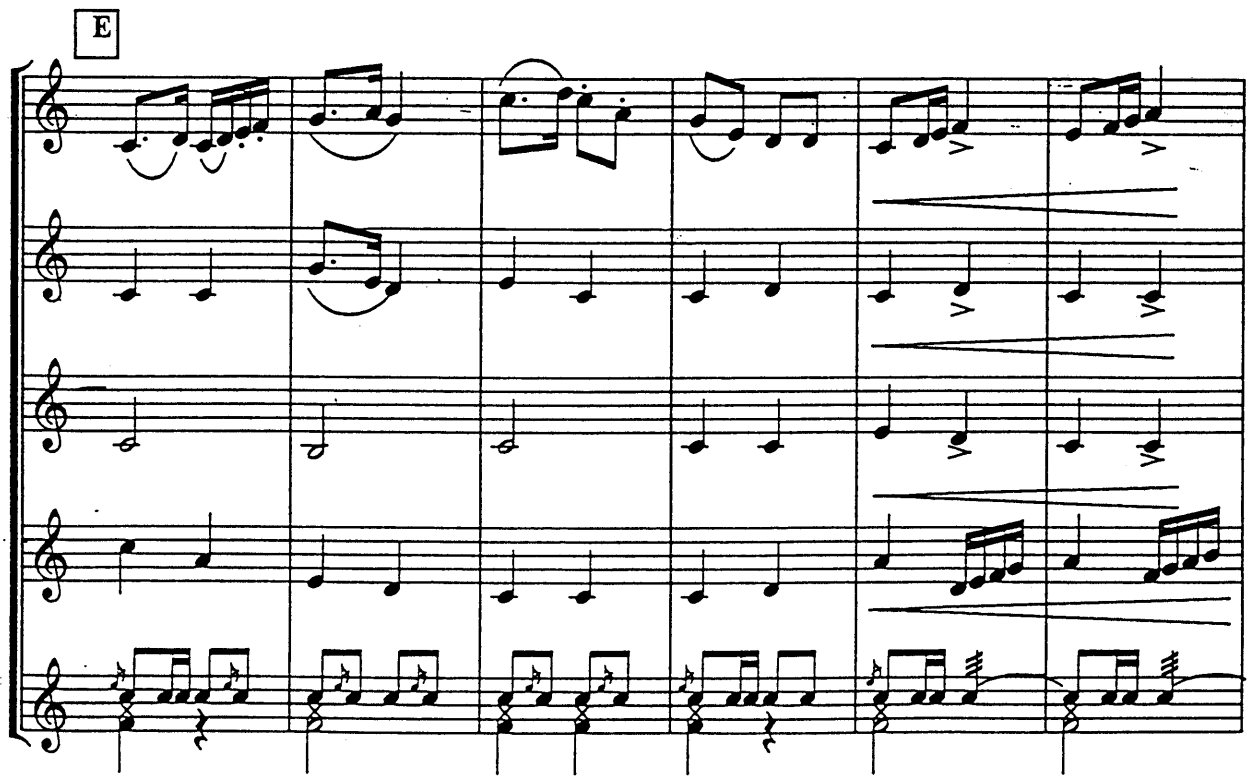

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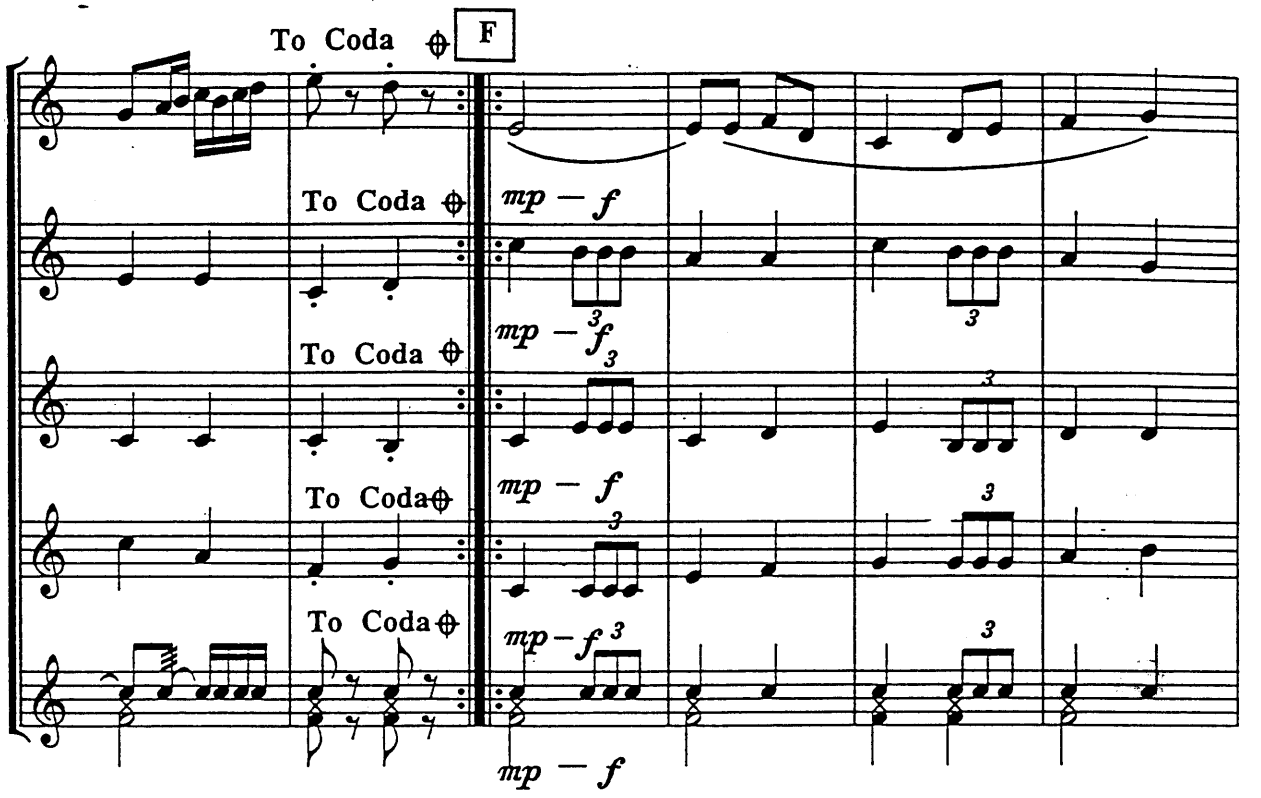

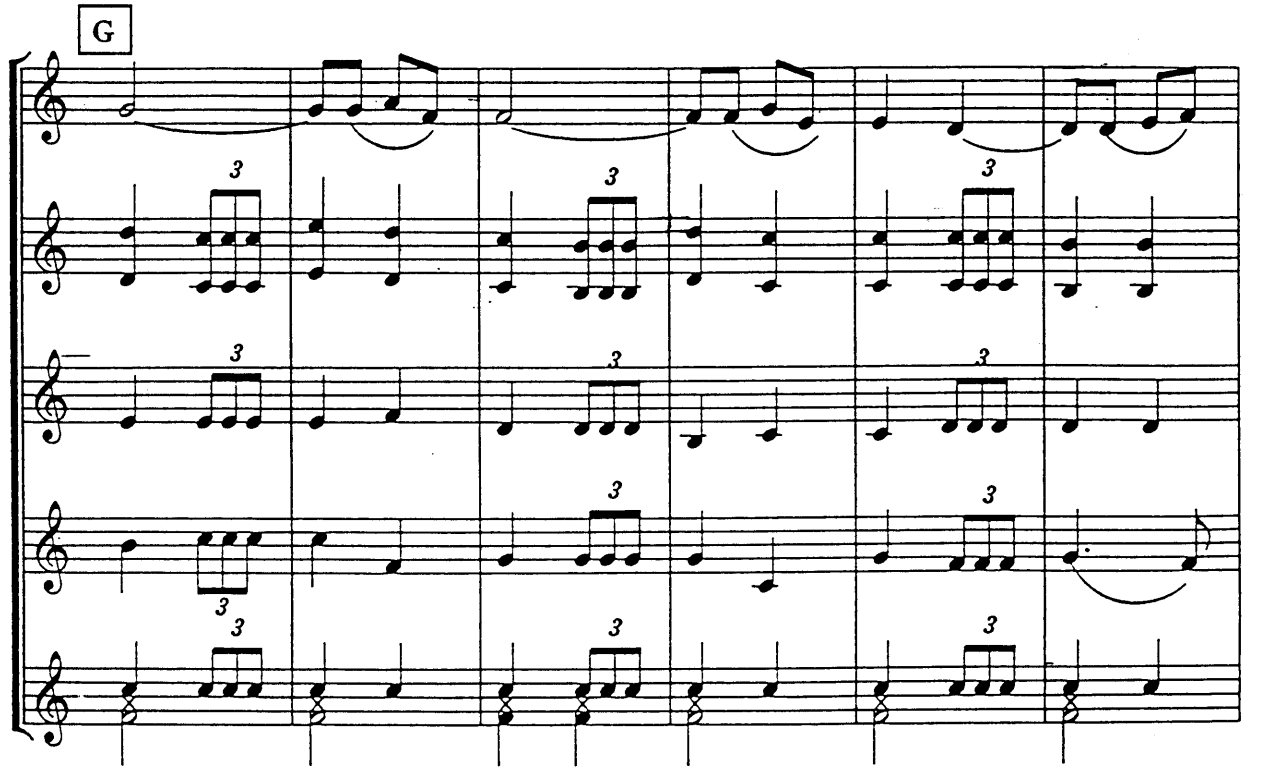

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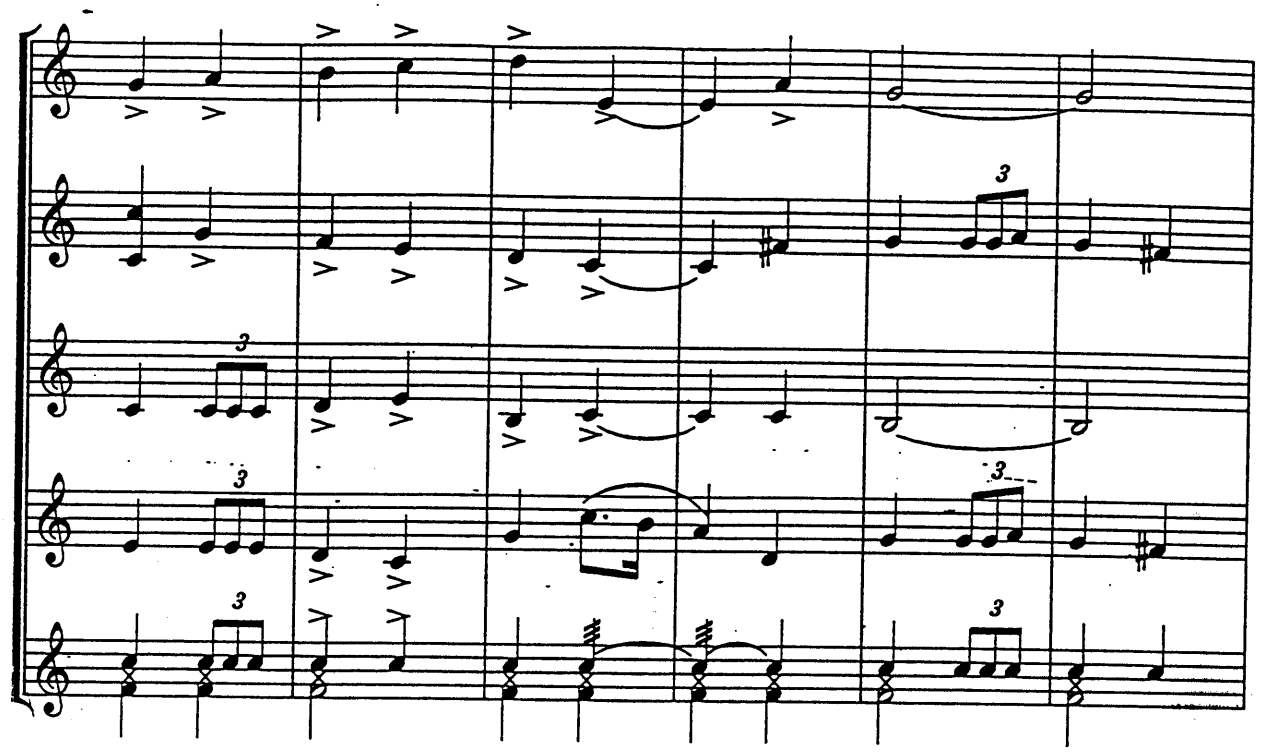

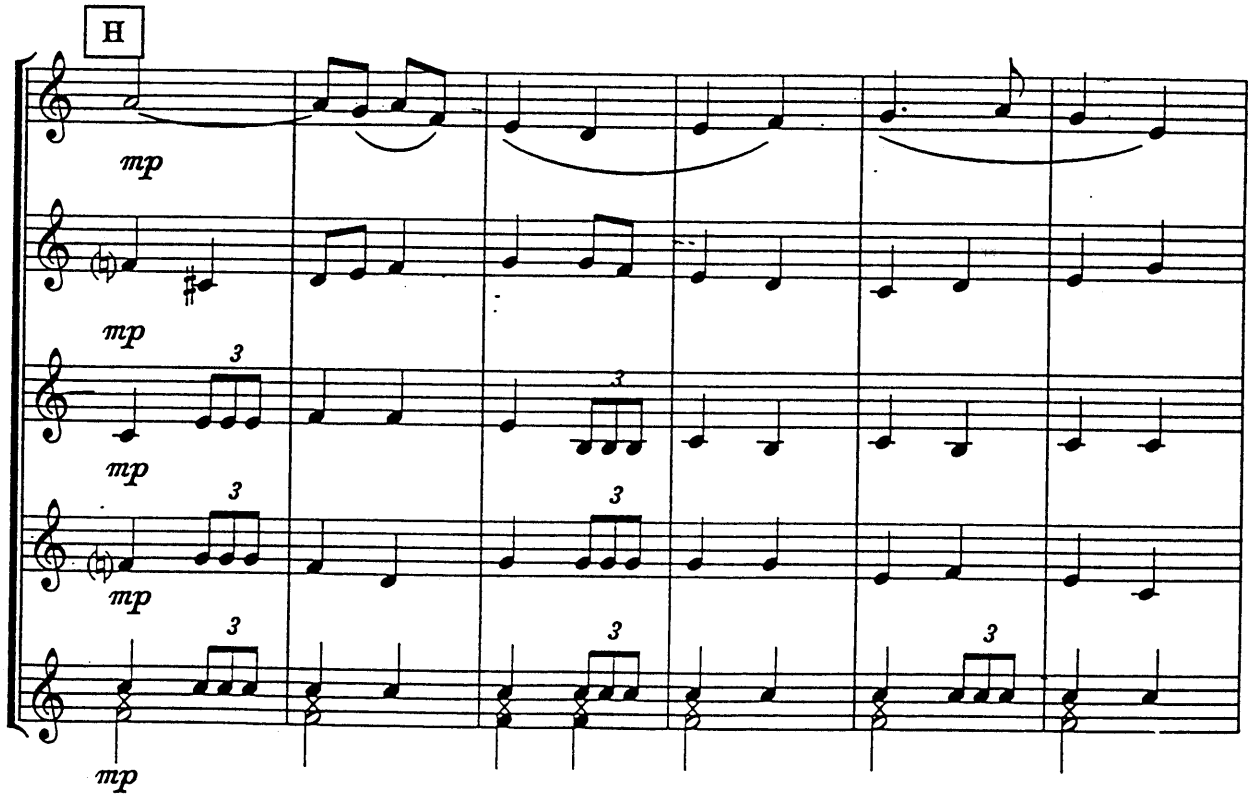

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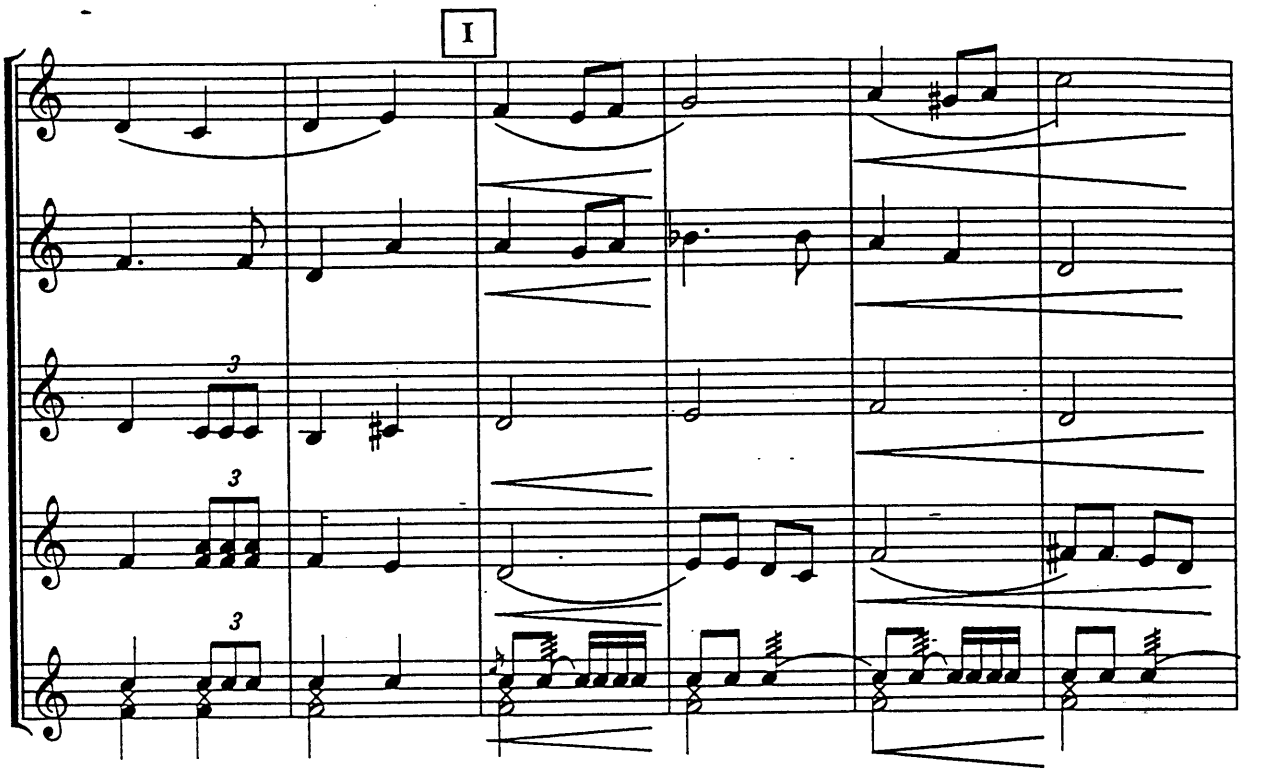

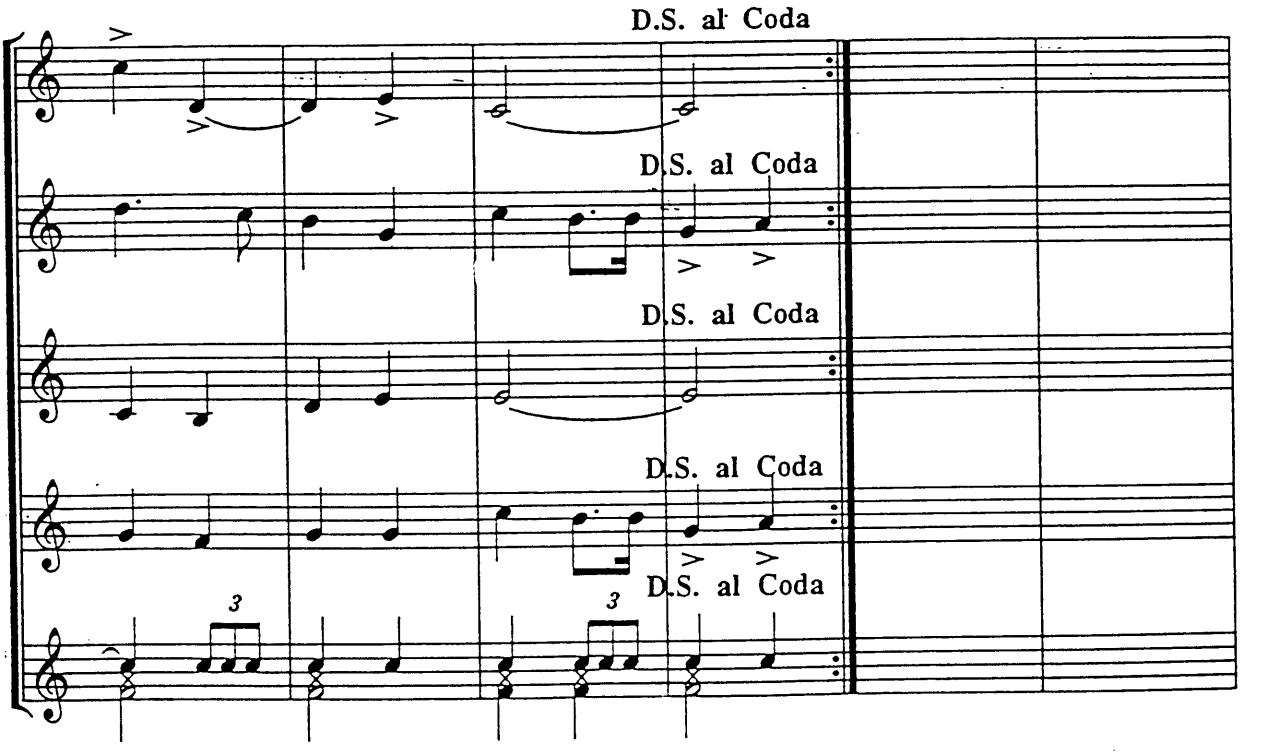

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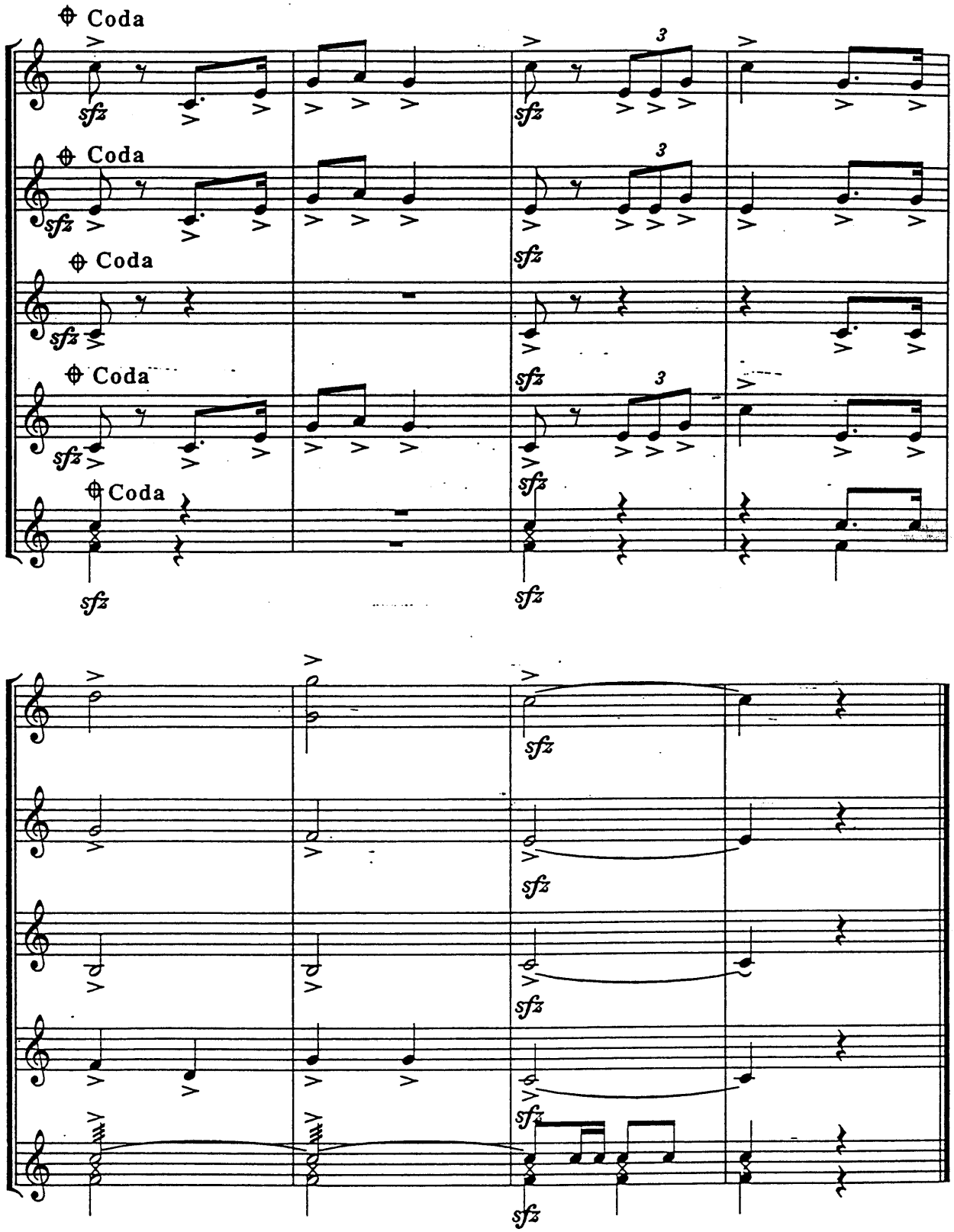
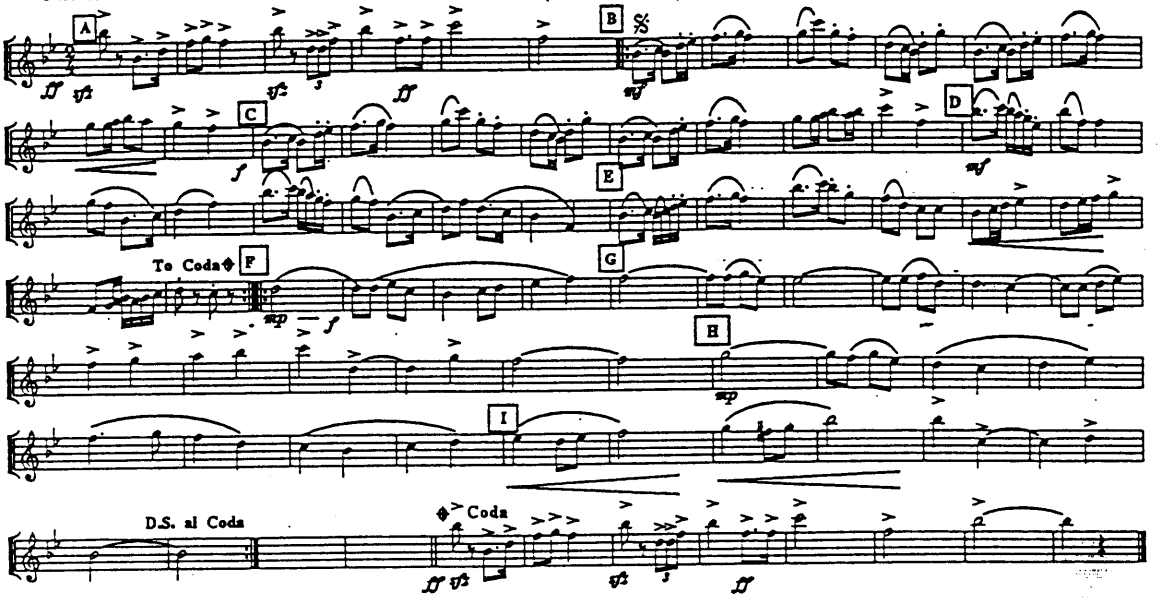


RAF (MODIFIED) PAGE 7

Flute/Oboe

Part A

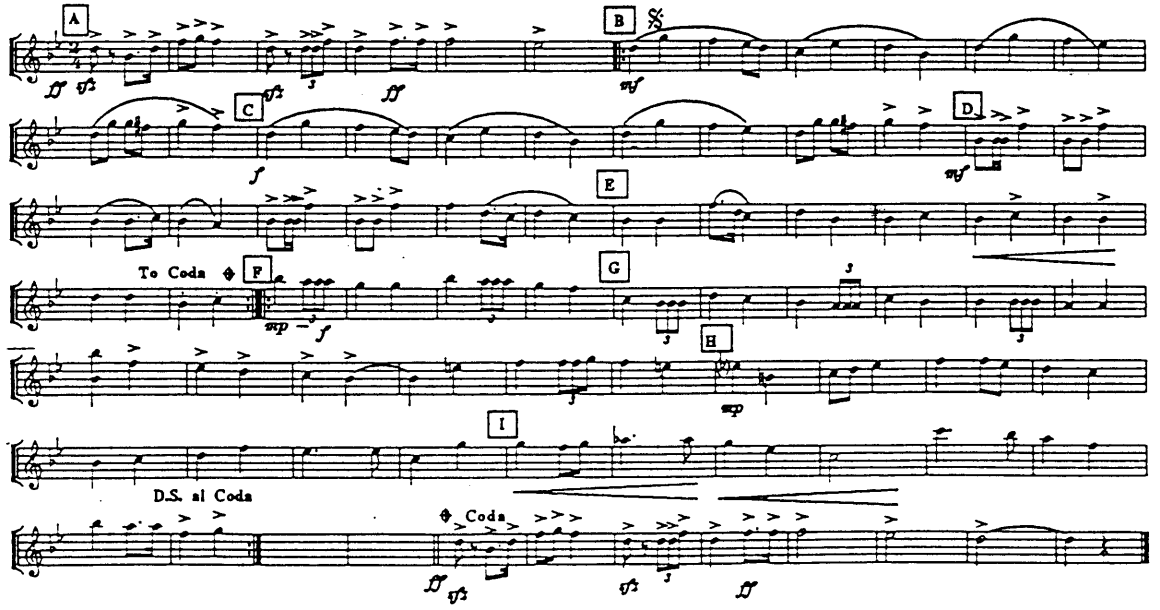
ROYAL AIR FORCE MARCH PAST
(MODIFIED)



Flute/Oboe

Part B

ROYAL AIR FORCE MARCH PAST
(MODIFIED)



Flute/Oboe
Part C

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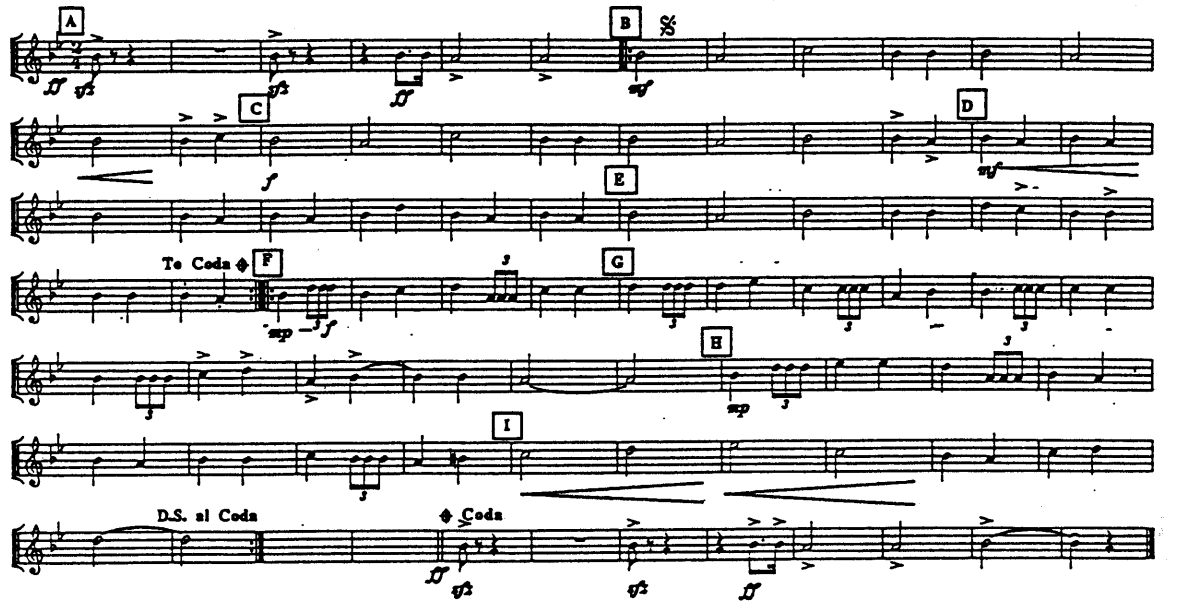

Flute/Oboe
Part D

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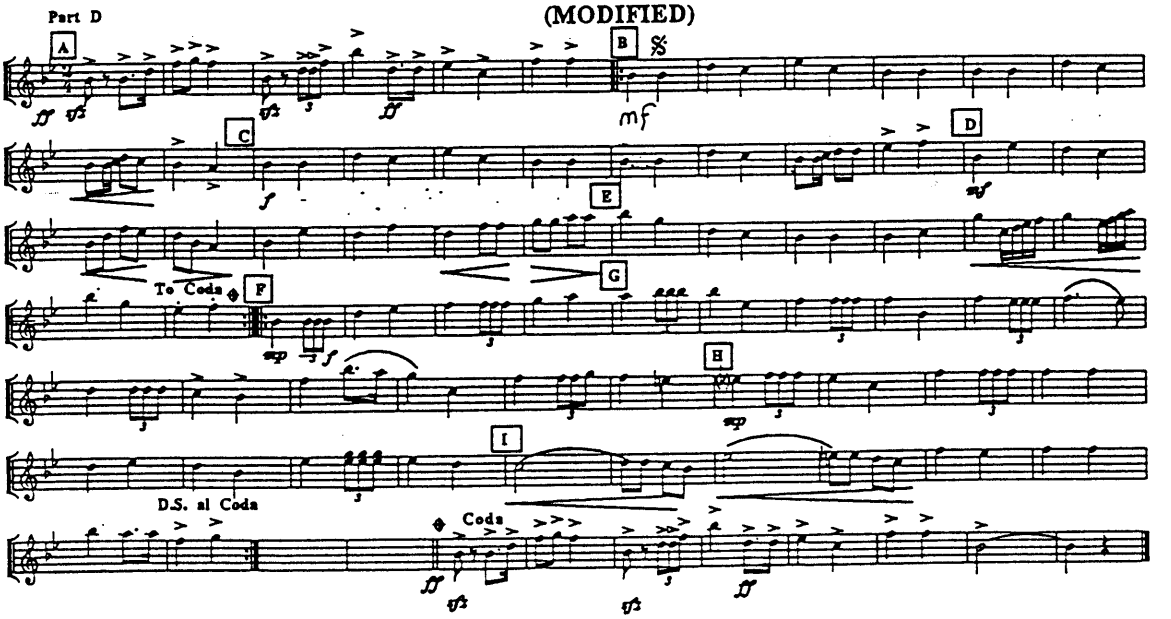

Clarinet/Tenor Sax
Part A

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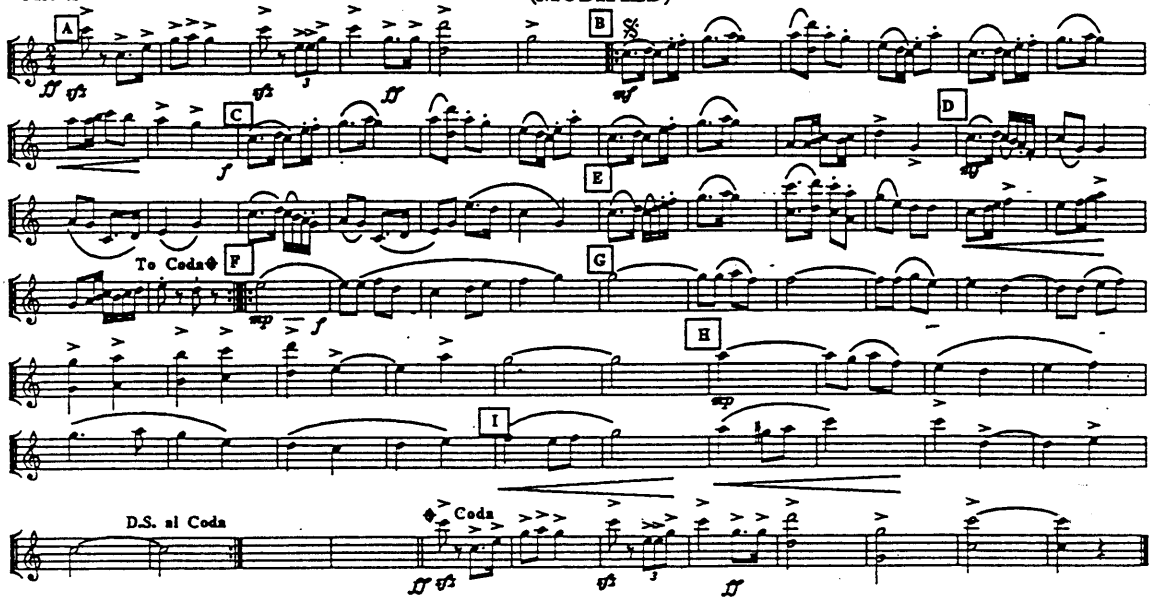

Clarinet/Tenor Sax
Part B

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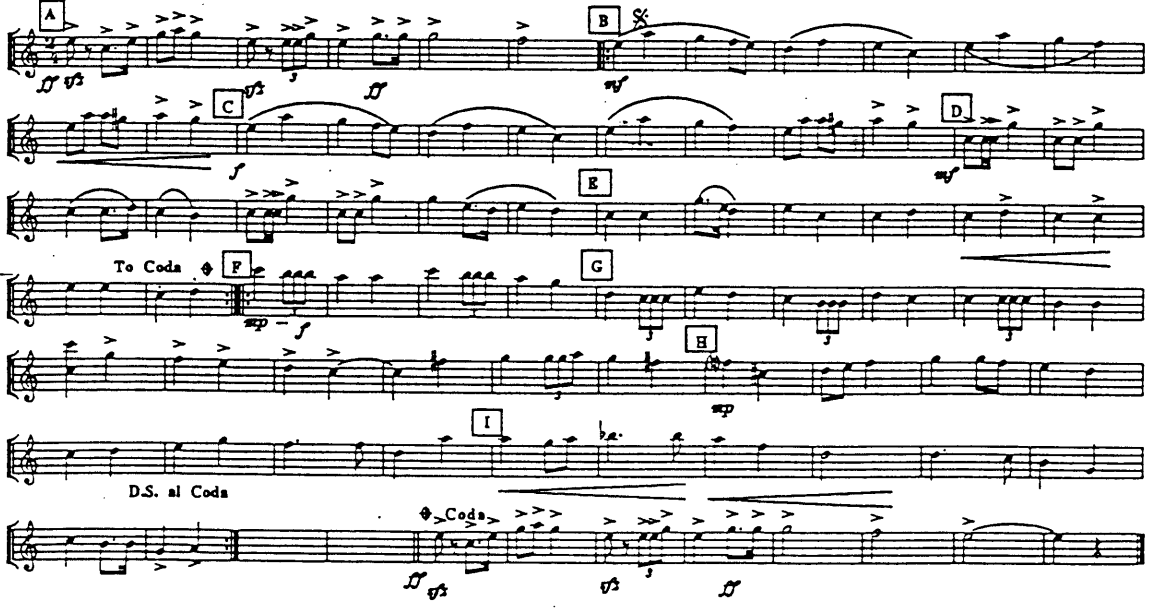

Clarinet/Tenor Sax
Part C

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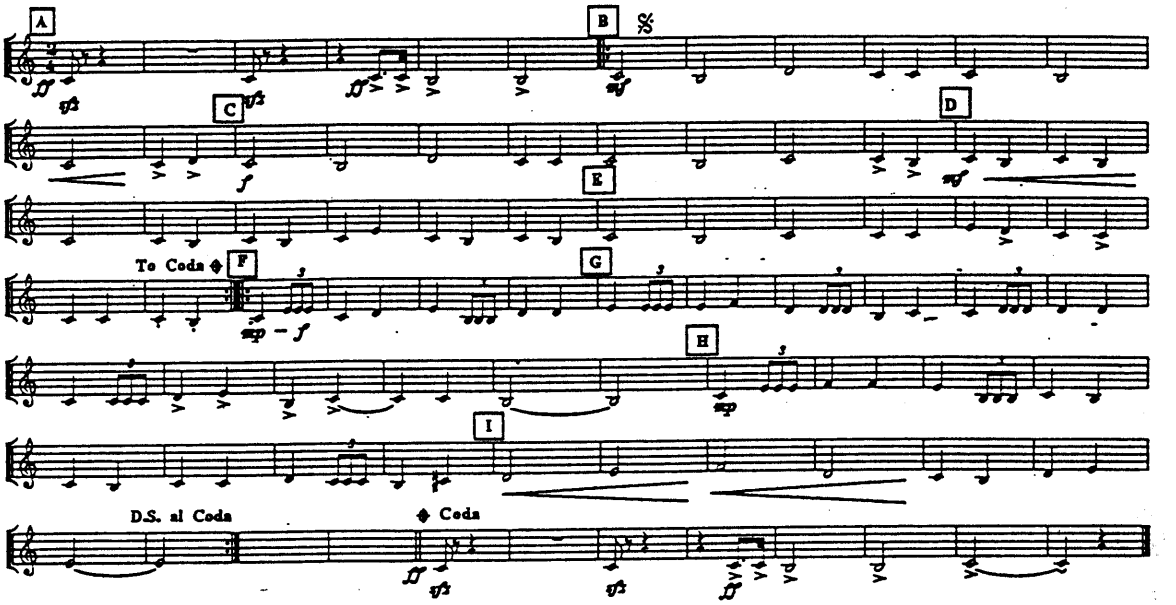

Clarinet/Tenor Sax
Part D

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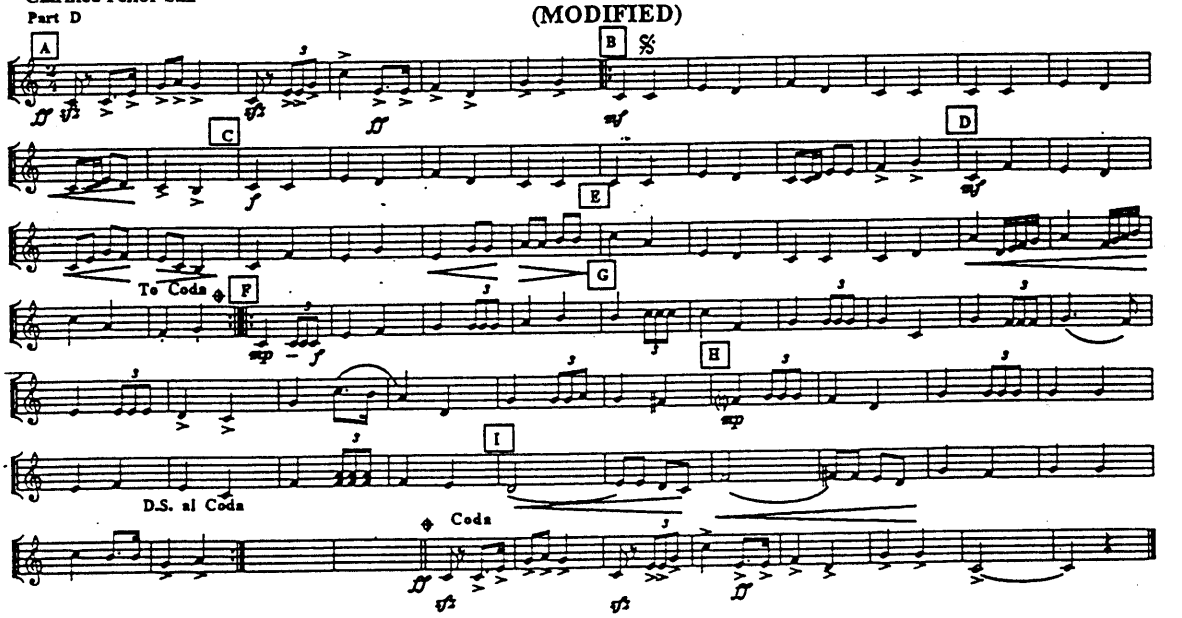
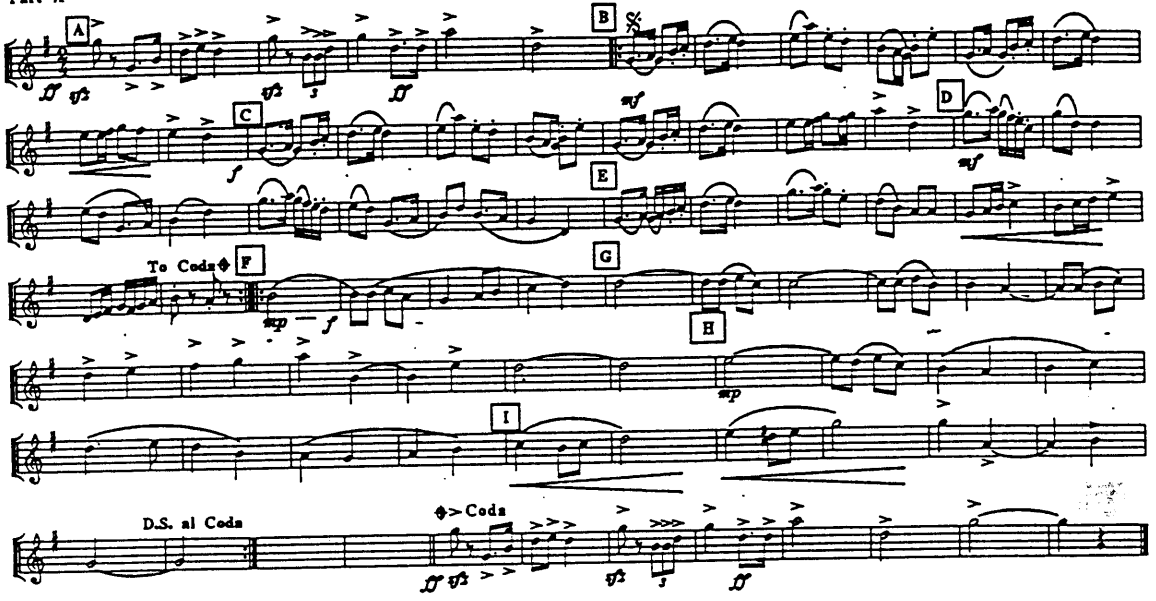


Alto/Bari Sax

Part A

ROYAL AIR FORCE MARCH PAST (MODIFIED)



Alto/Bari Sax

Part B

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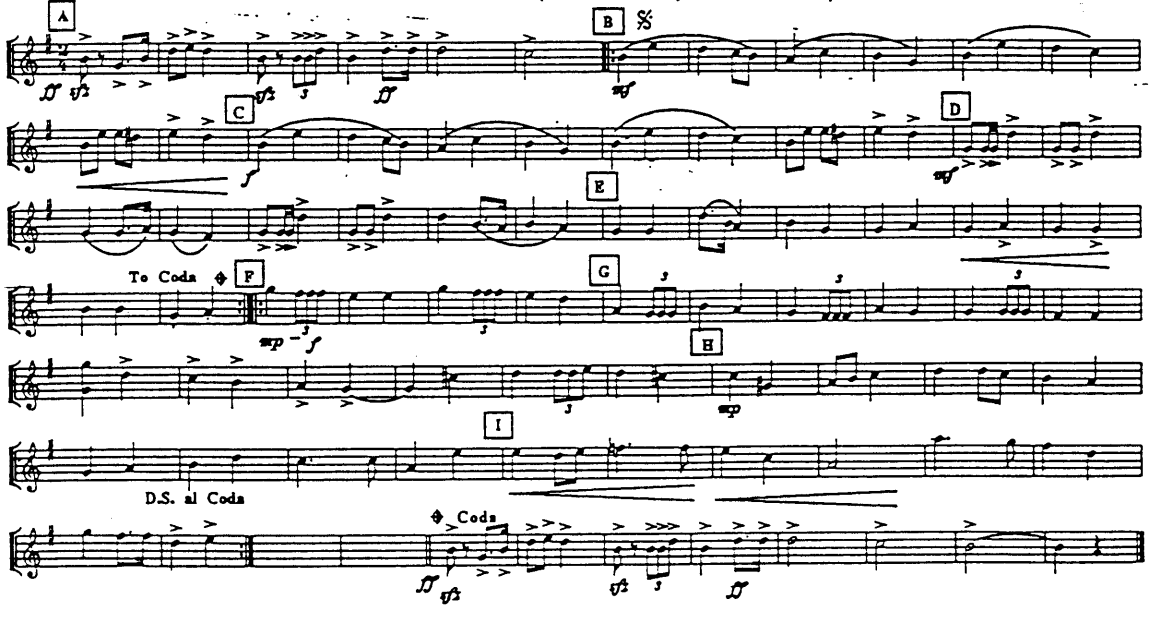

Alto/Bari Sax
Part C

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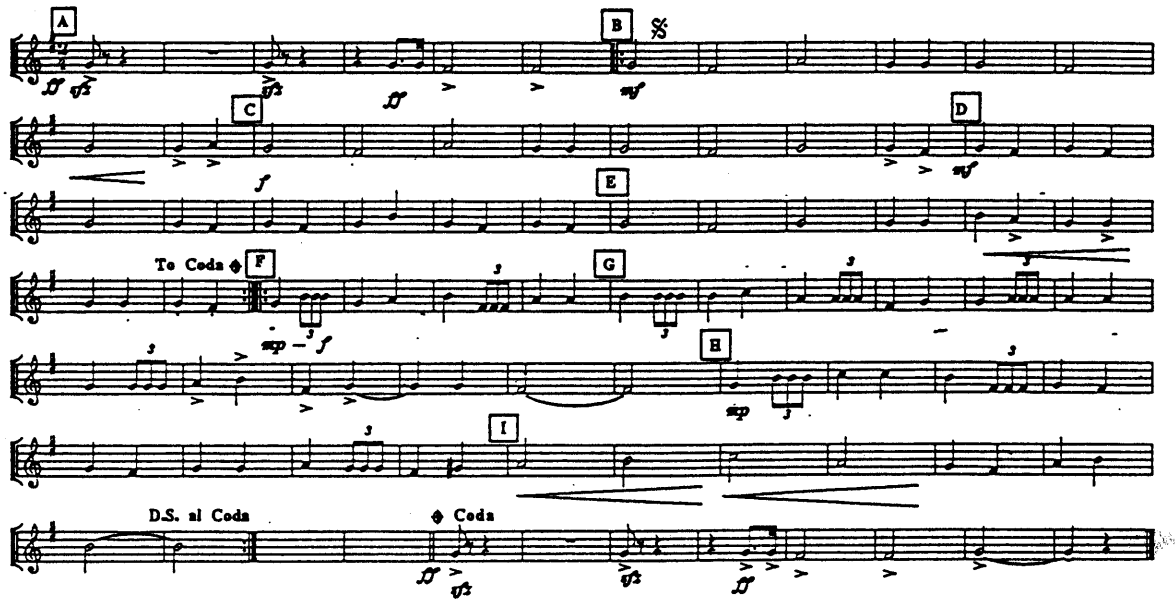
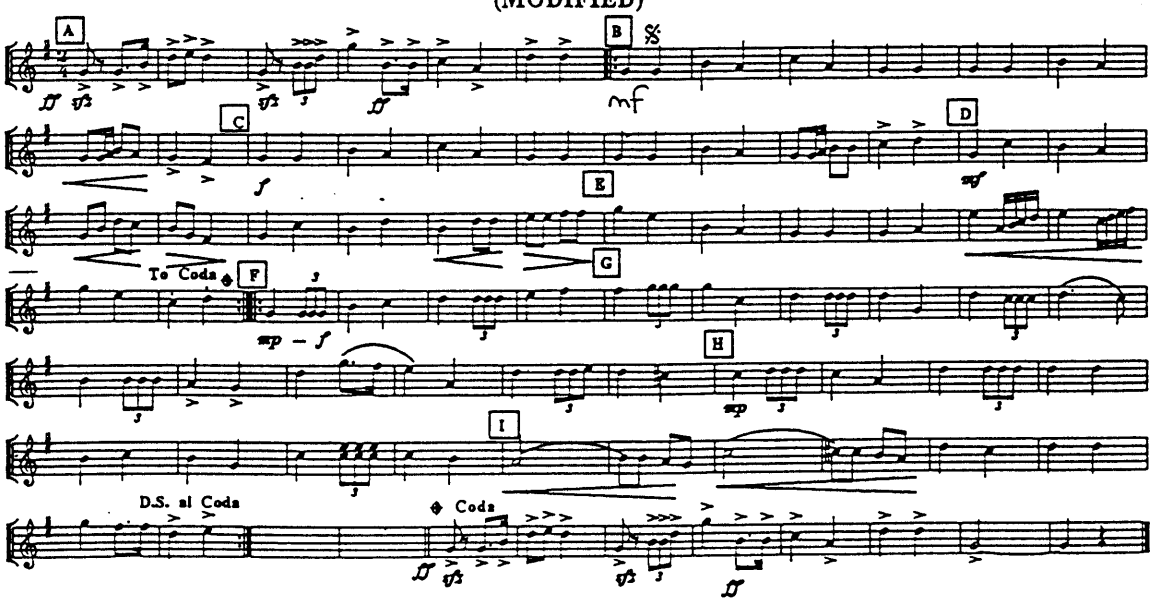
(MODIFIED)



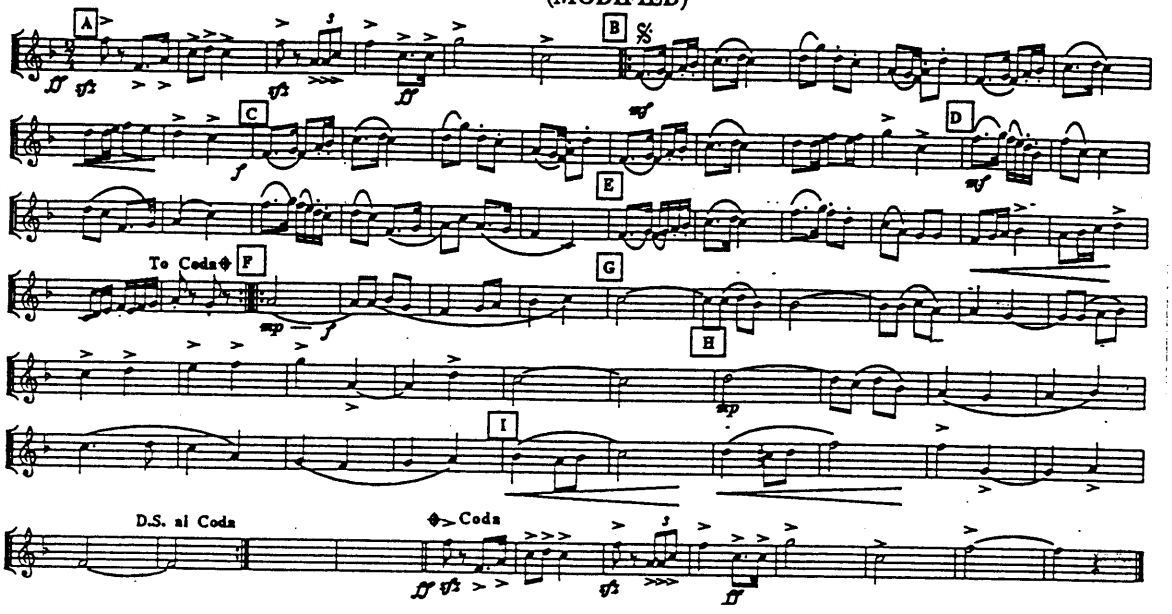
Alto/Bari Sax
Part D

ROYAL AIR FORCE MARCH PAST
(MODIFIED)



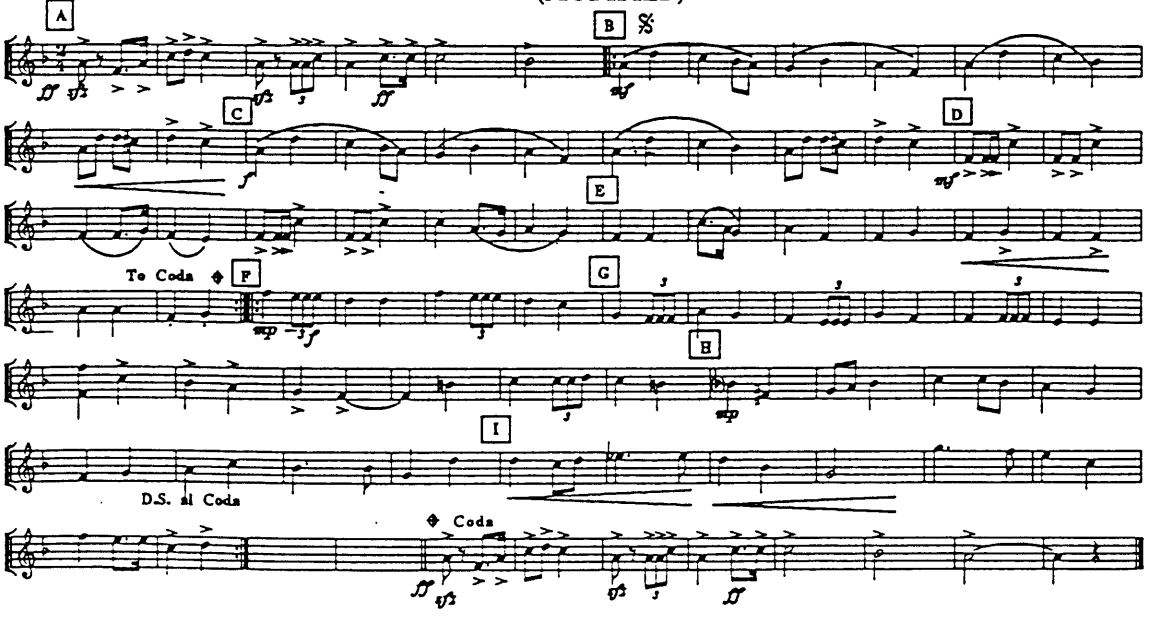
French Horn
Part A

ROYAL AIR FORCE MARCH PAST
(MODIFIED)



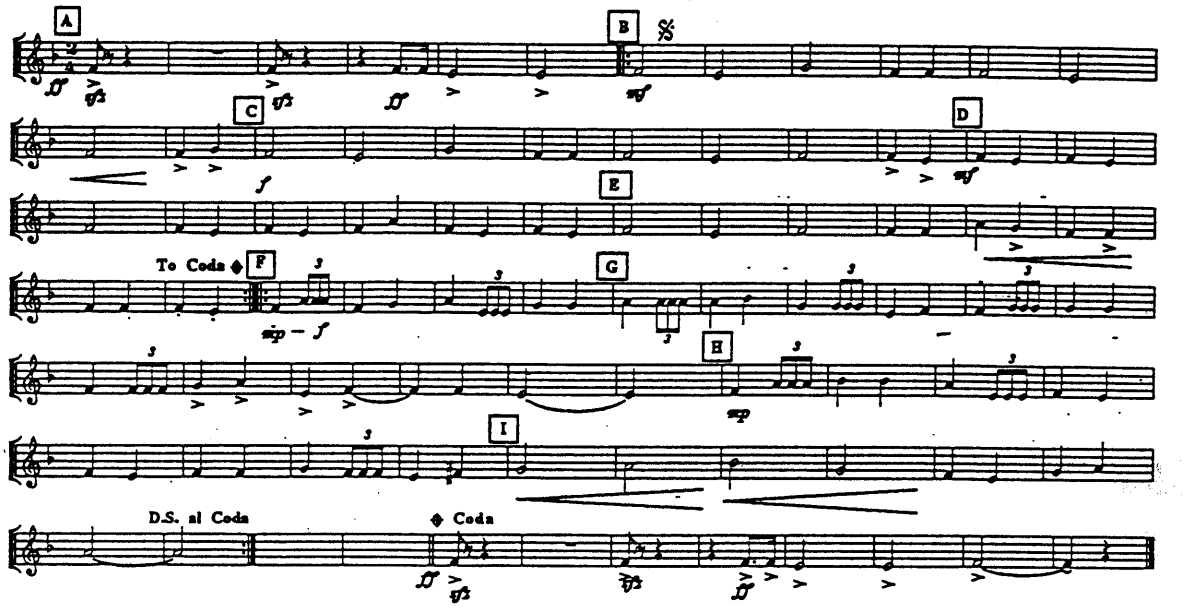
French Horn
Part B

ROYAL AIR FORCE MARCH PAST
(MODIFIED)



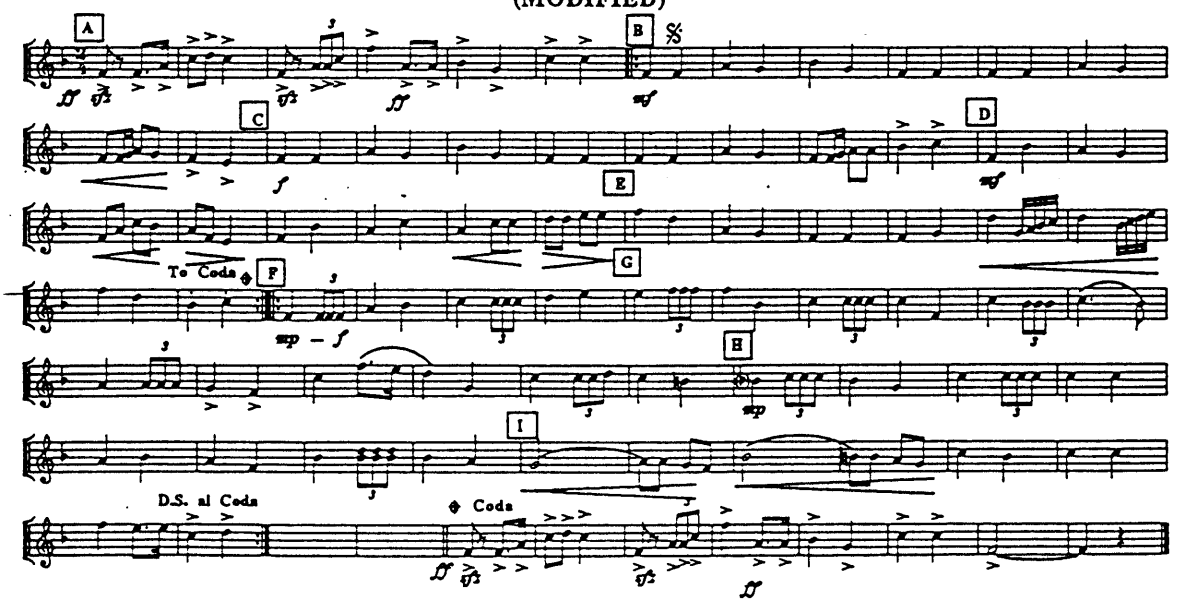
French Horn
Part C

ROYAL AIR FORCE MARCH PAST
(MODIFIED)



French Horn
Part D

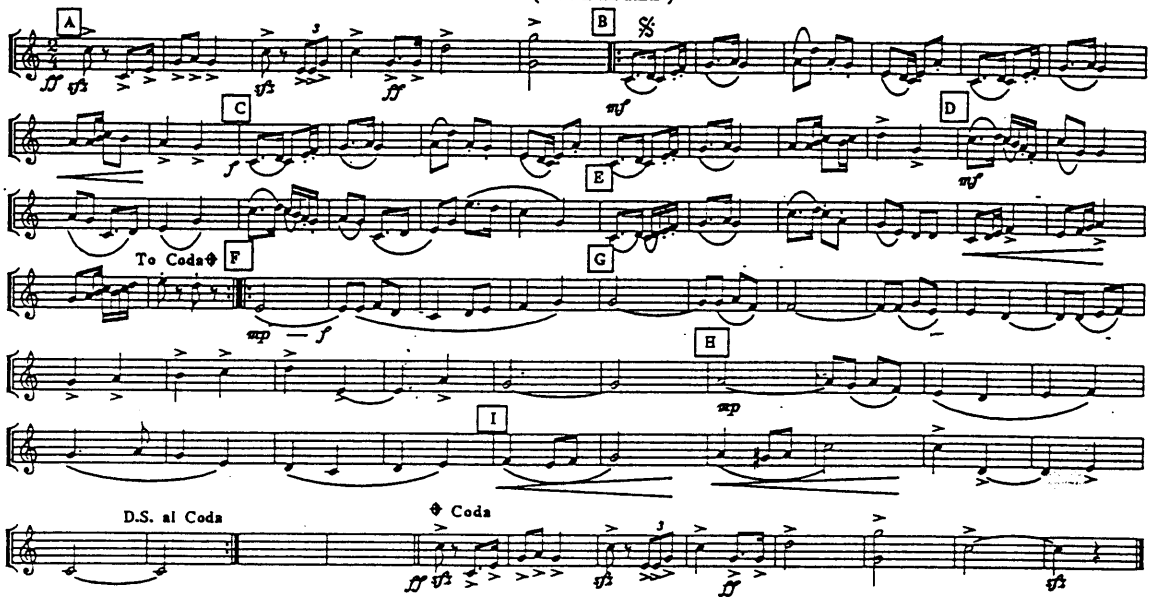
ROYAL AIR FORCE MARCH PAST
(MODIFIED)



Trumpet/Baritone T.C./
Bass Clarinet

ROYAL AIR FORCE MARCH PAST
(MODIFIED)

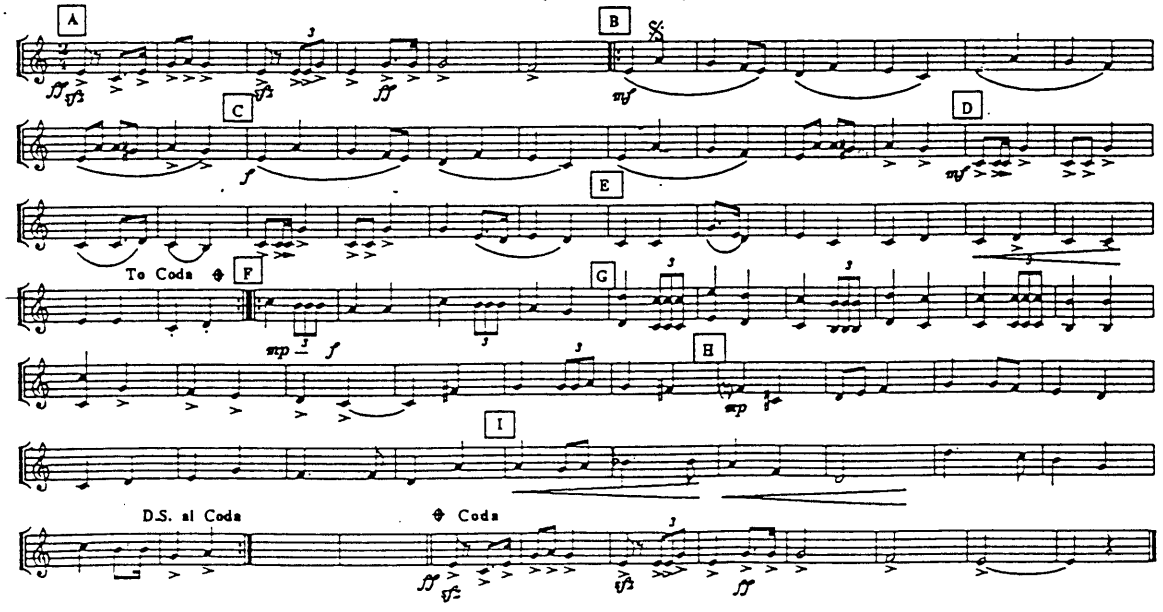
Part A



Trumpet/Baritone T.C./
Bass Clarinet

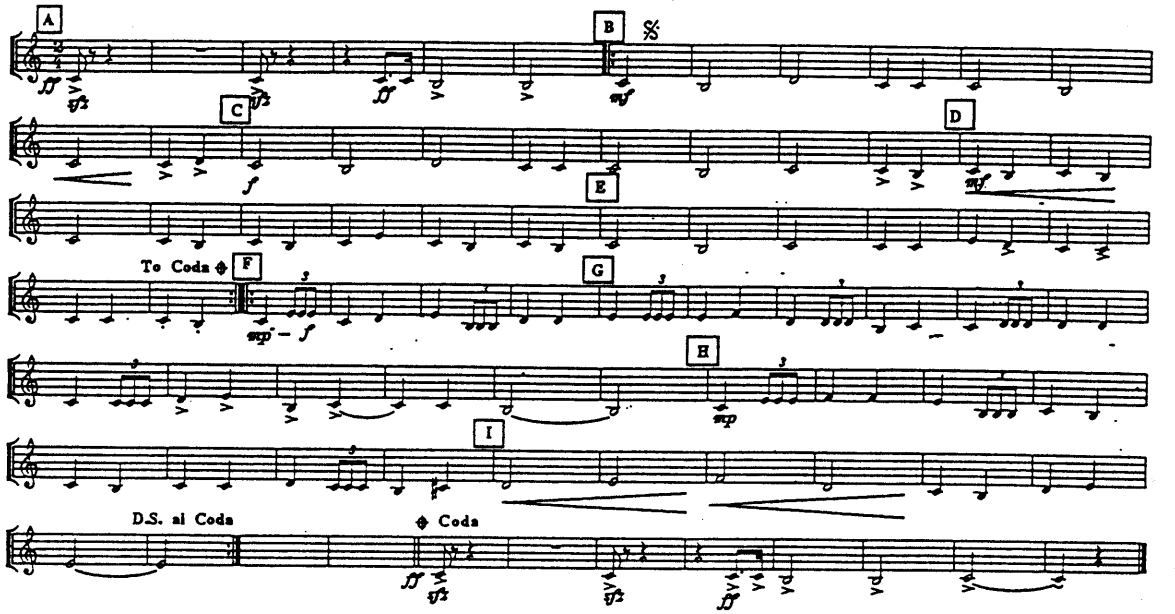
ROYAL AIR FORCE MARCH PAST
(MODIFIED)

Part B



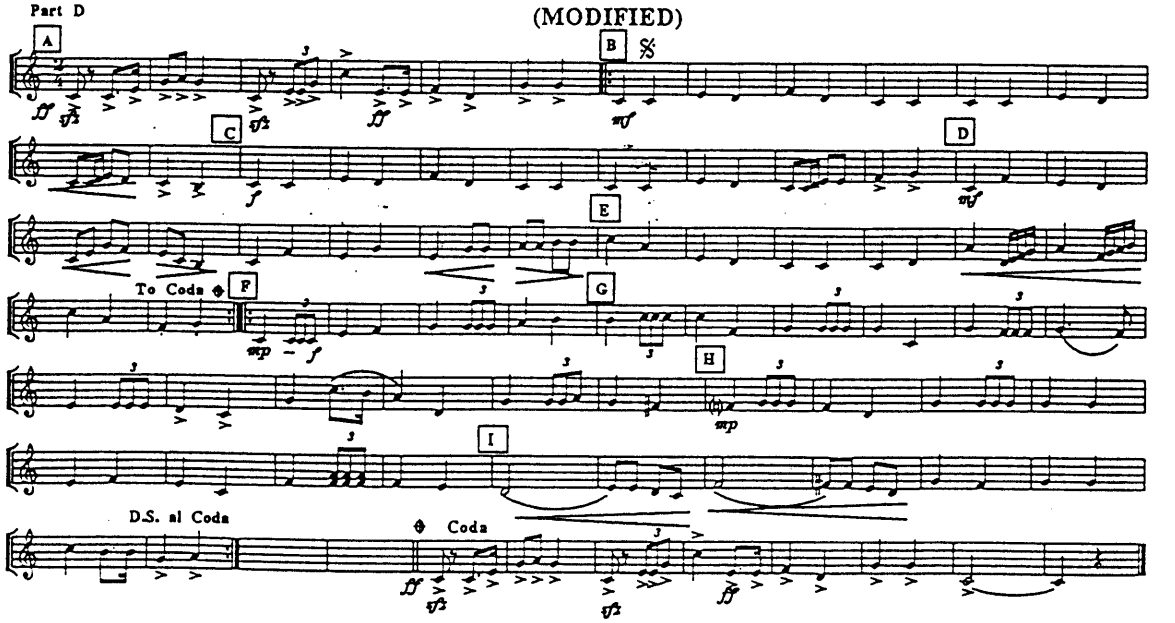
Trumpet/Baritone T.C./
Bass Clarinet
Part C

ROYAL AIR FORCE MARCH PAST
(MODIFIED)



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

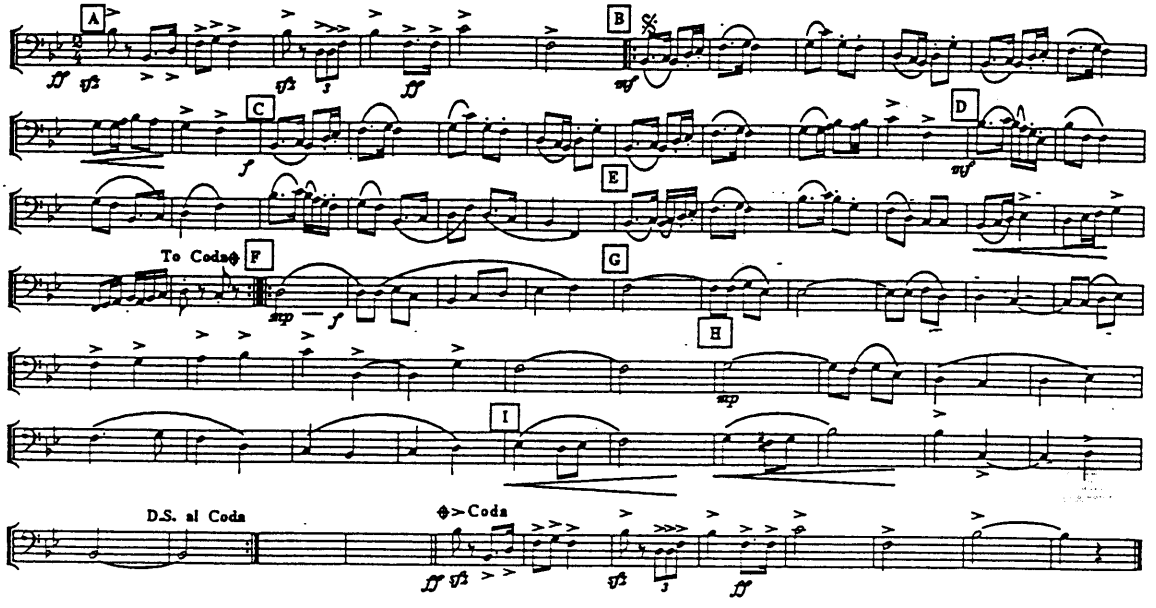
ROYAL AIR FORCE MARCH PAST
(MODIFIED)



Trombone/Baritone B.C./
Bassoon

Part A

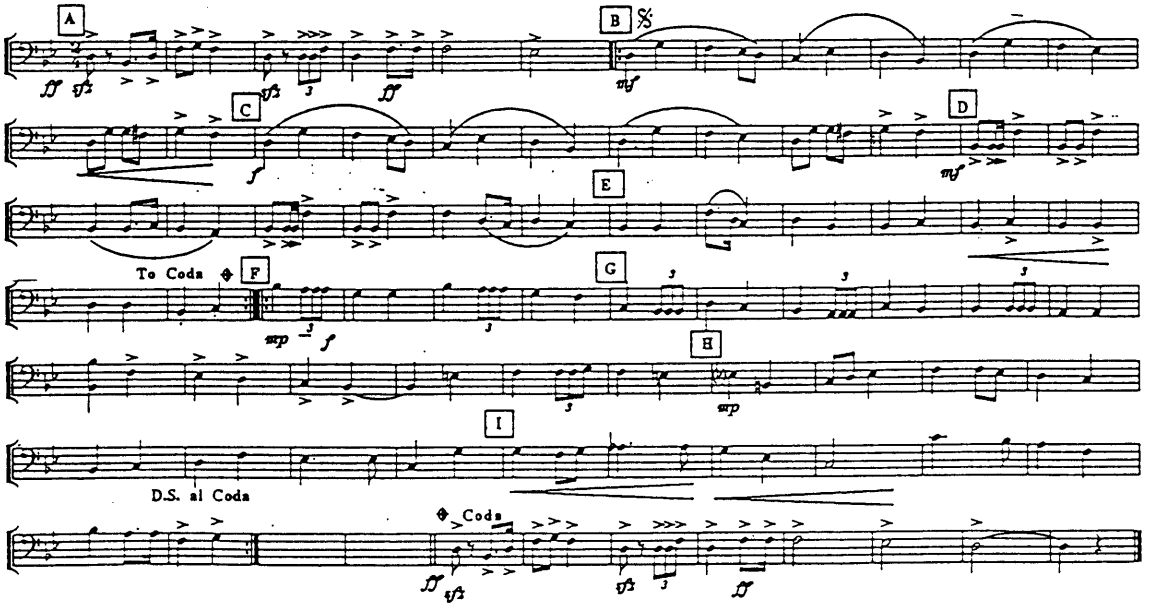
ROYAL AIR FORCE MARCH PAST
(MODIFIED)



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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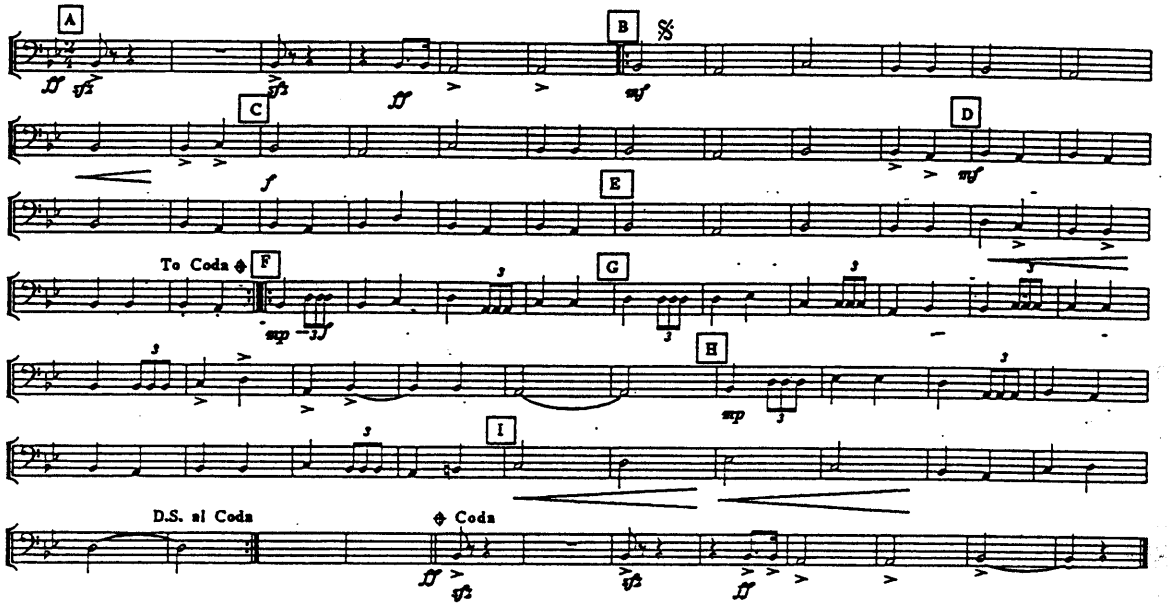

Trombone/Baritone B.C./
Bassoon

Part D

ROYAL AIR FORCE MARCH PAST
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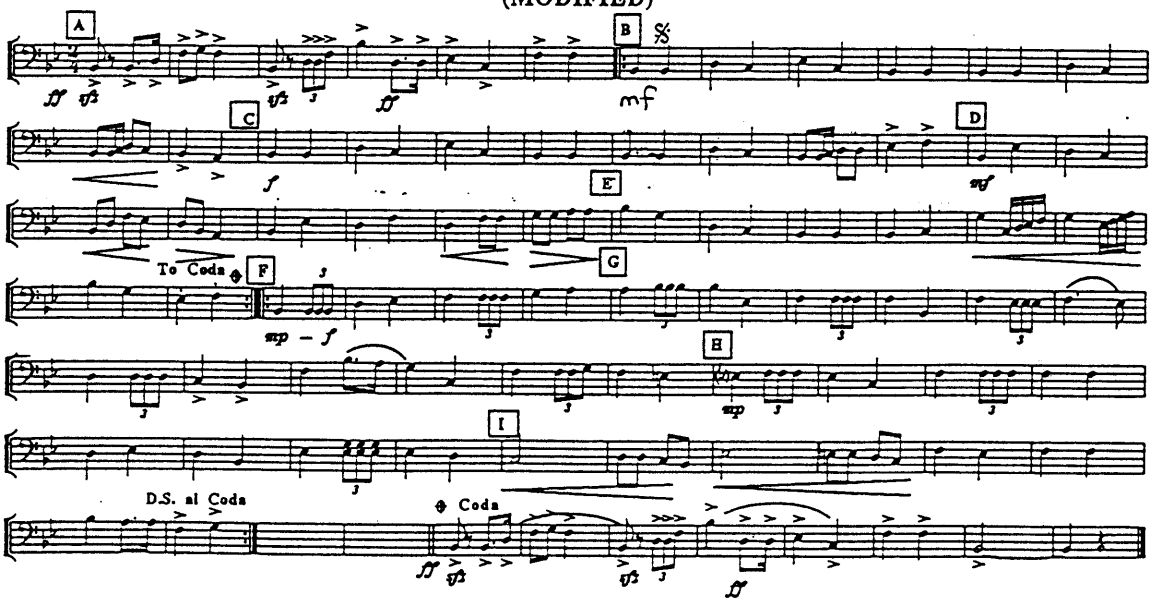
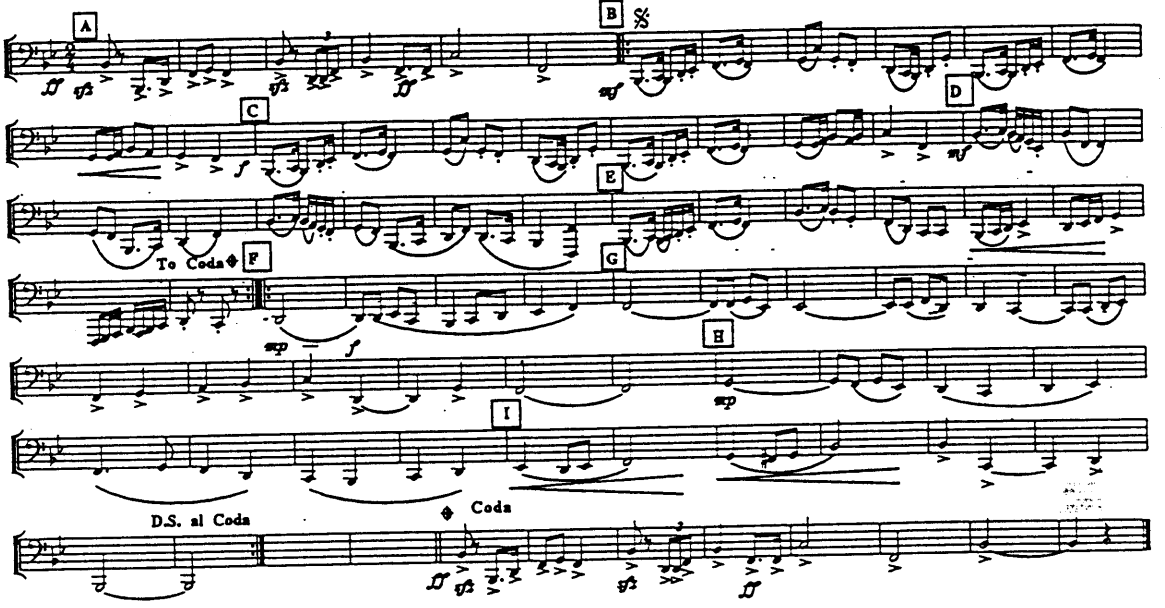


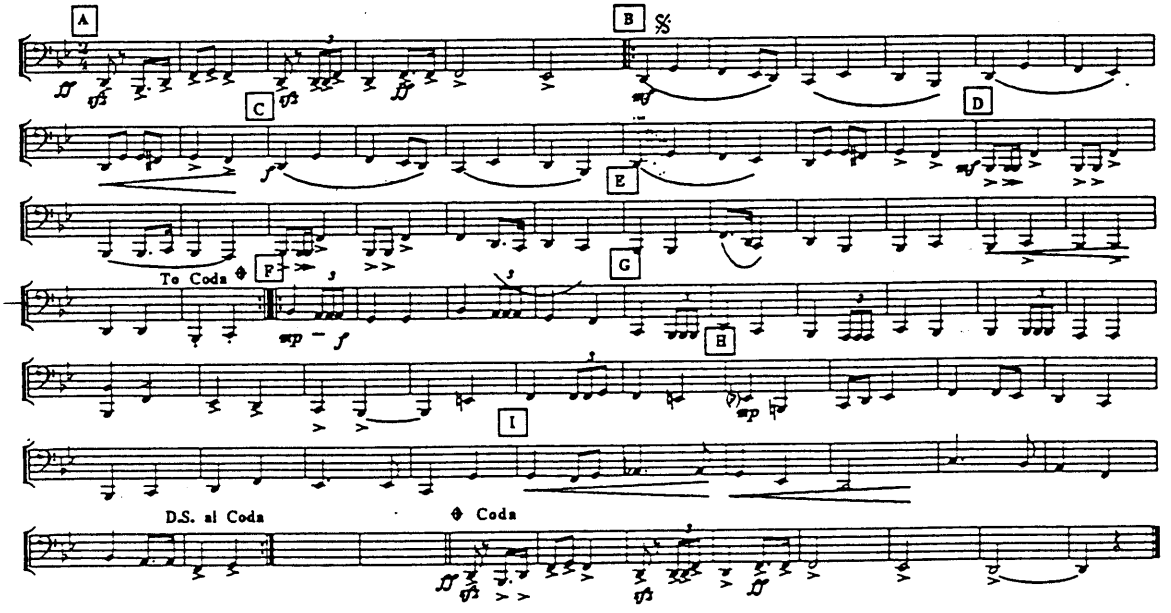
ROYAL AIR FORCE MARCH PAST
(MODIFIED)

Tuba
Part A



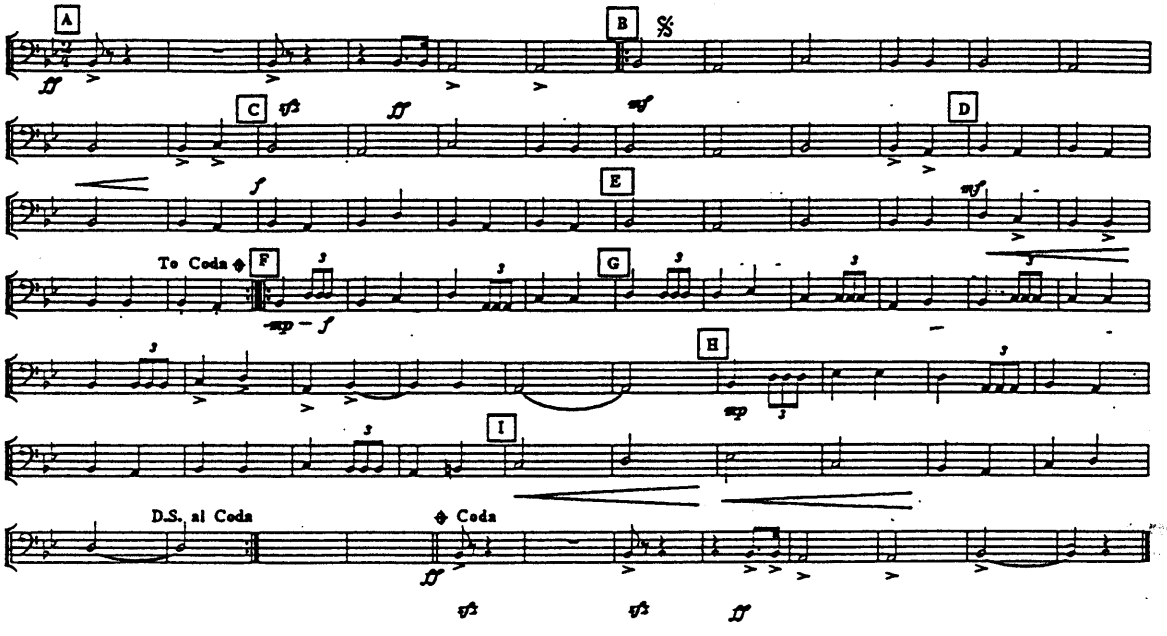
ROYAL AIR FORCE MARCH PAST
(MODIFIED)

Tuba
Part B



Tuba
Part C

ROYAL AIR FORCE MARCH PAST
(MODIFIED)



Tuba
Part D

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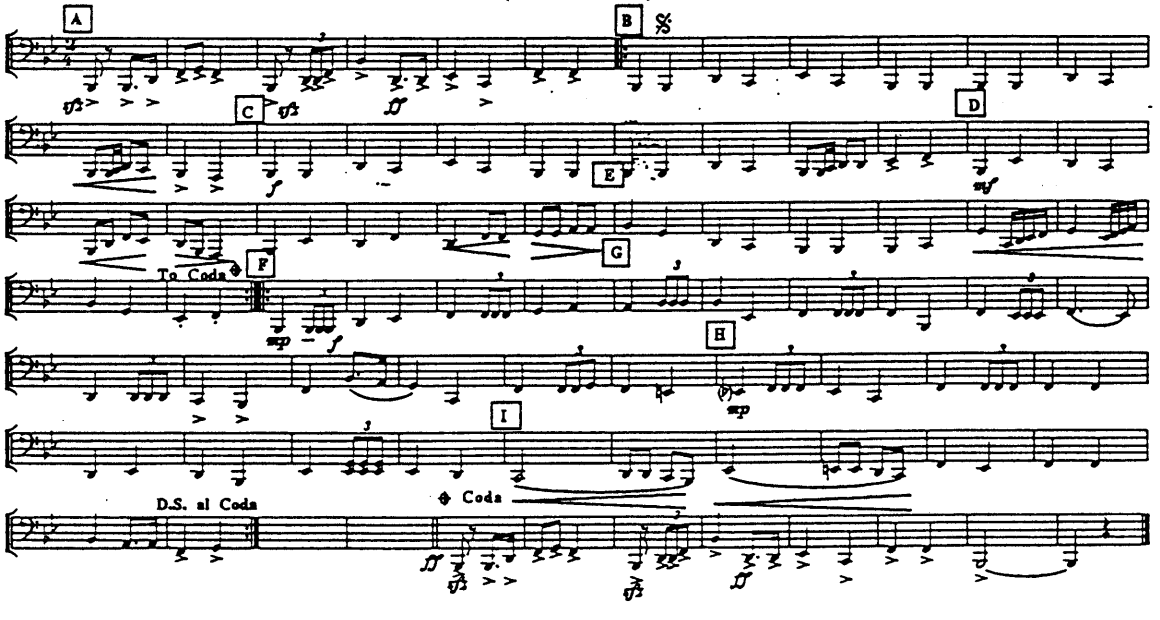
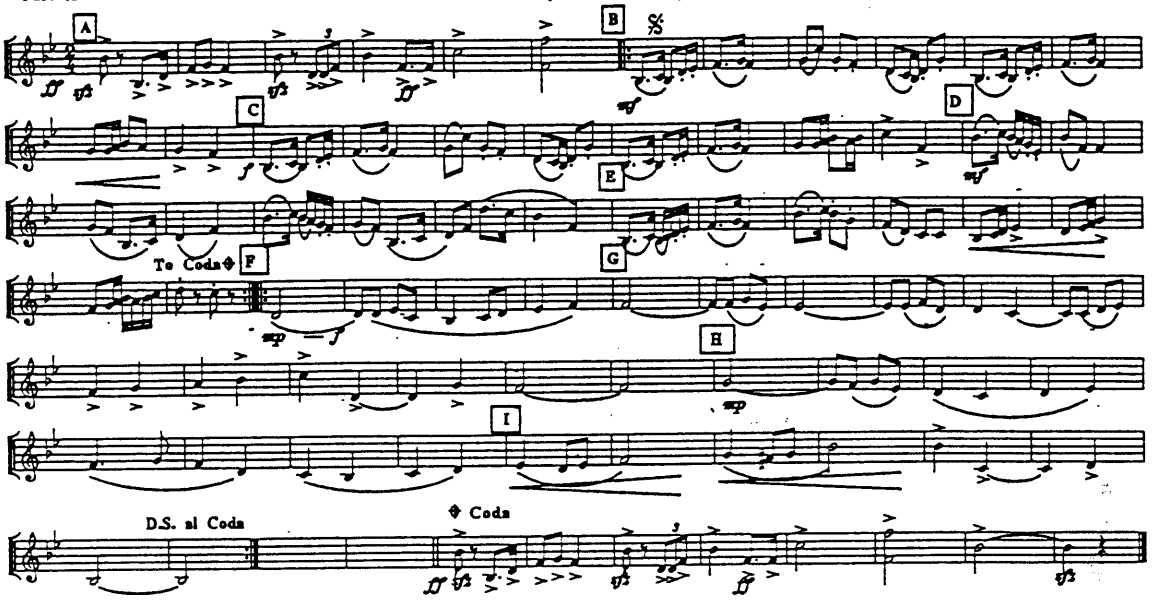


ROYAL AIR FORCE MARCH PAST
(MODIFIED)

Bells
Part A



ROYAL AIR FORCE MARCH PAST
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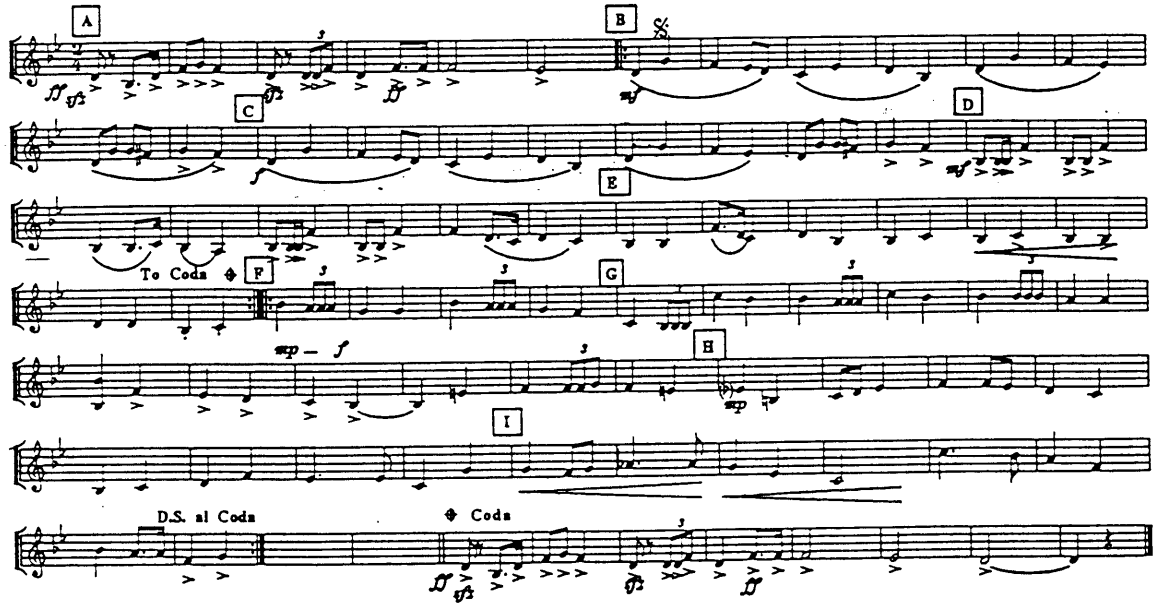
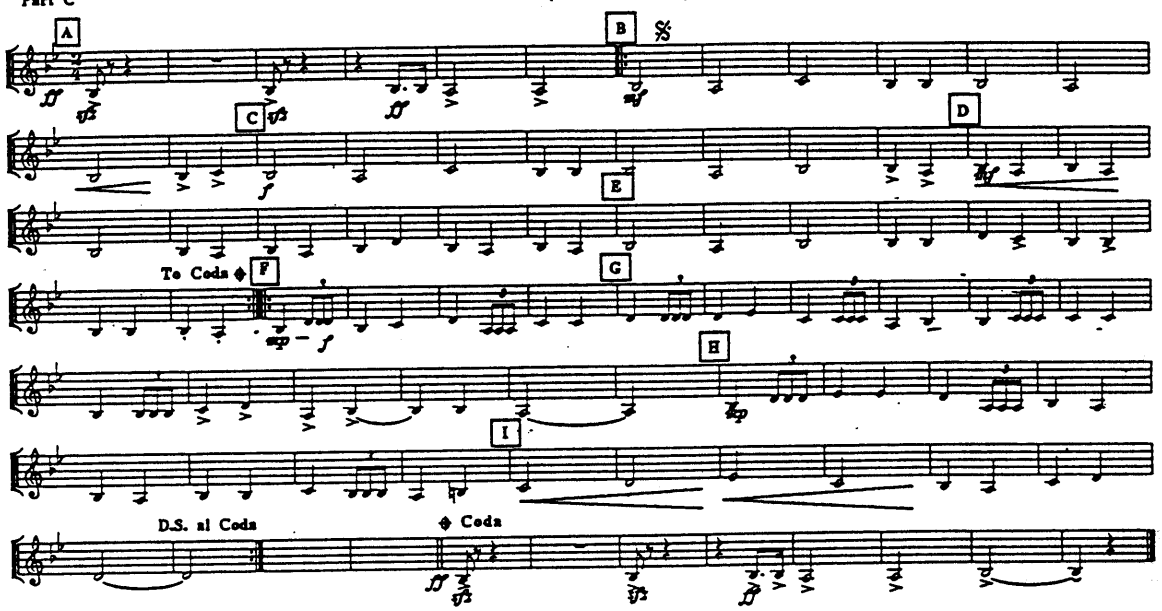
Bells
Part B



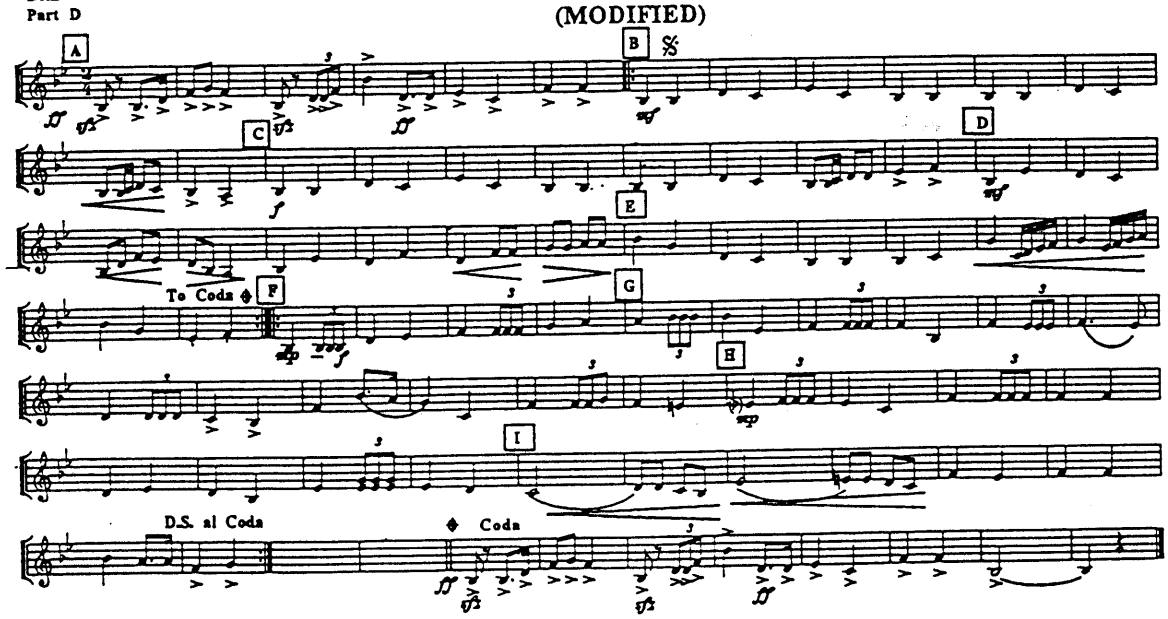
ROYAL AIR FORCE MARCH PAST
(MODIFIED)

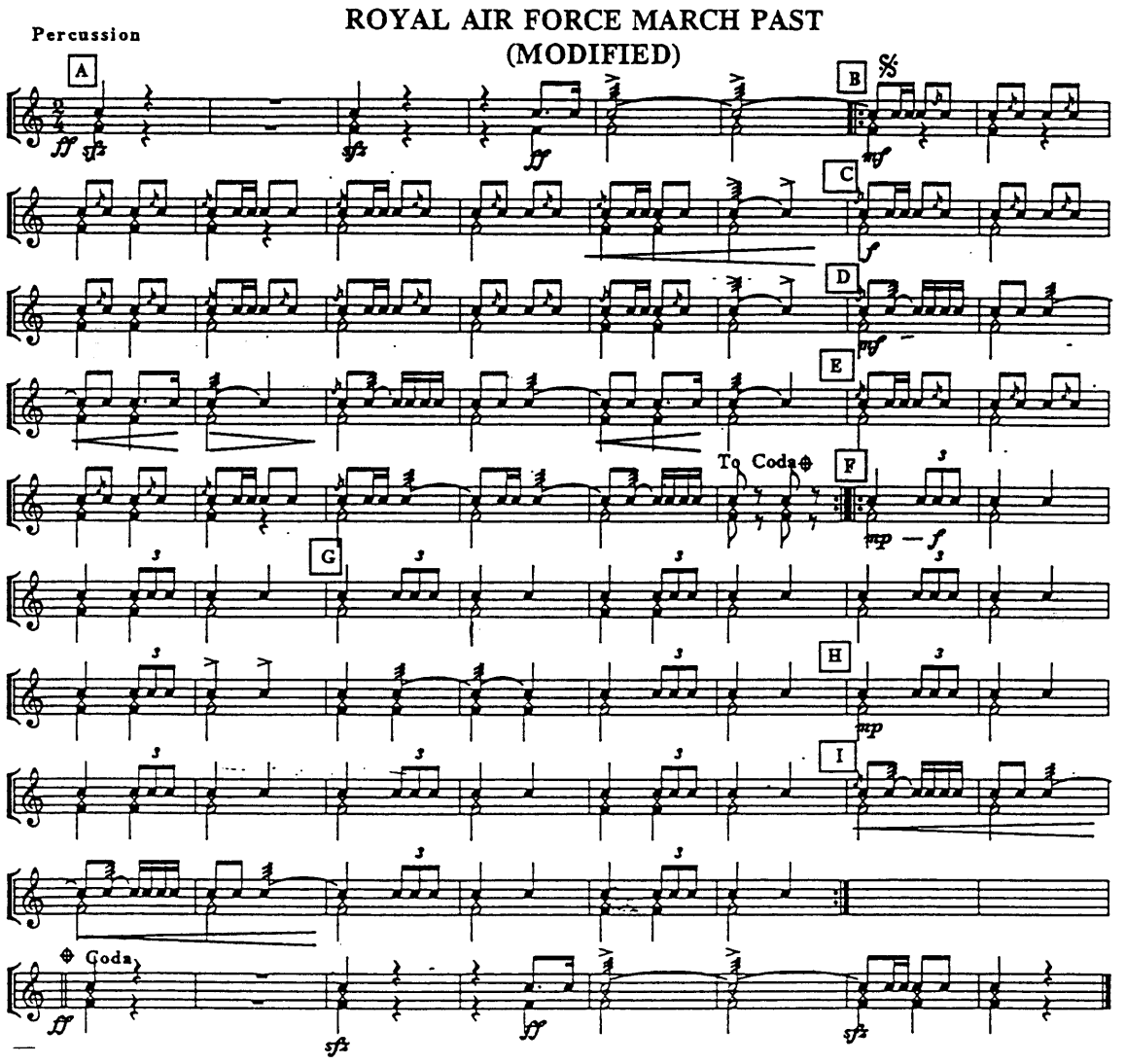
Bells
Part C

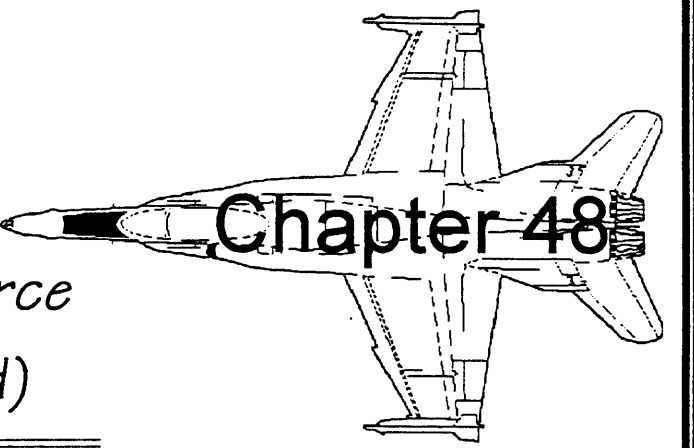


ROYAL AIR FORCE MARCH PAST
(MODIFIED)

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.

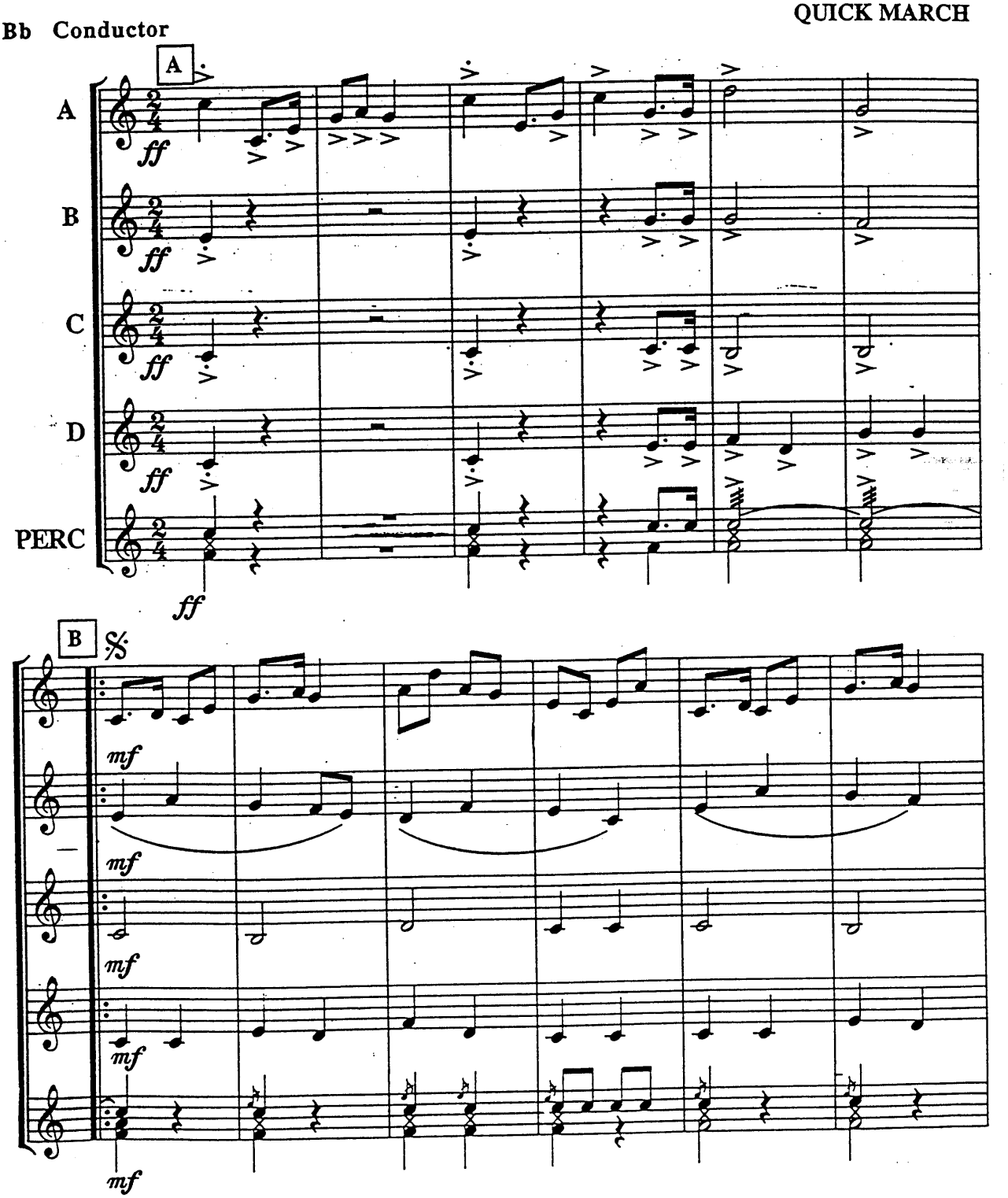
Trio

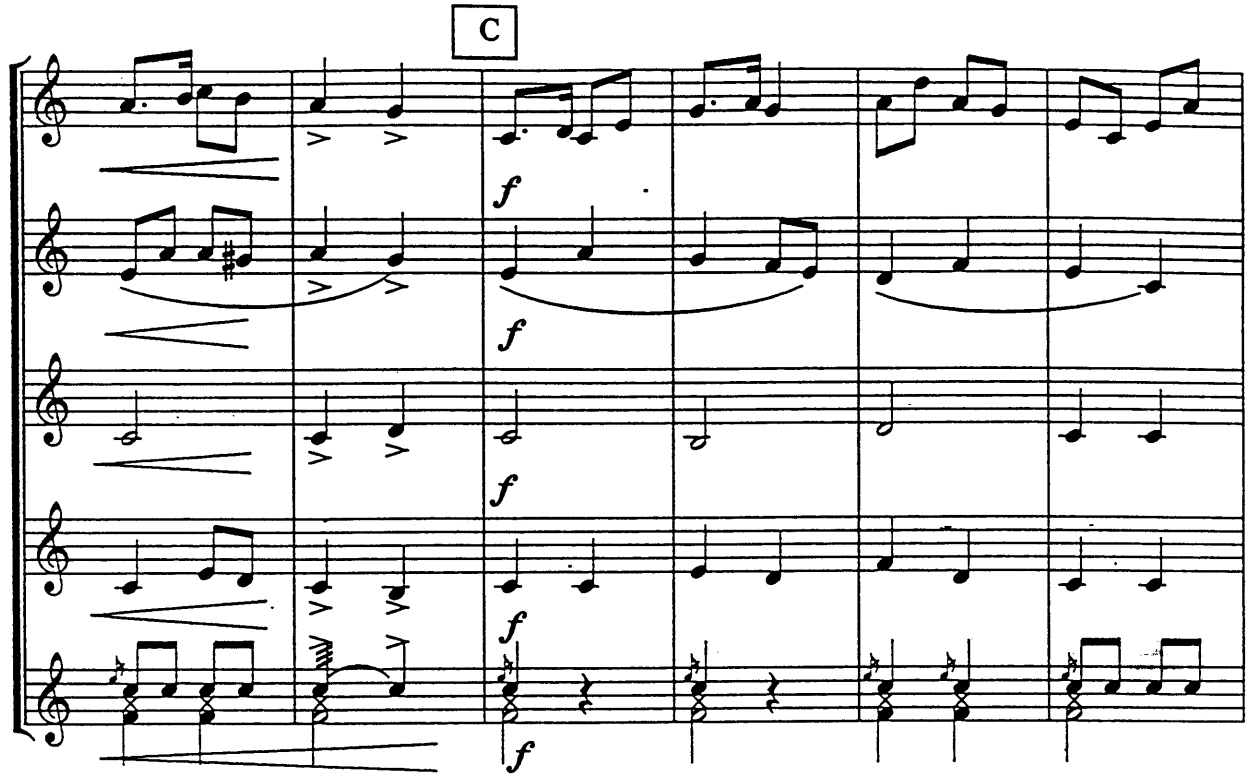
Through adversities we'll conquer
Blaze into the stars.
A trail of glory
will live on land and sea
'till victory is won.

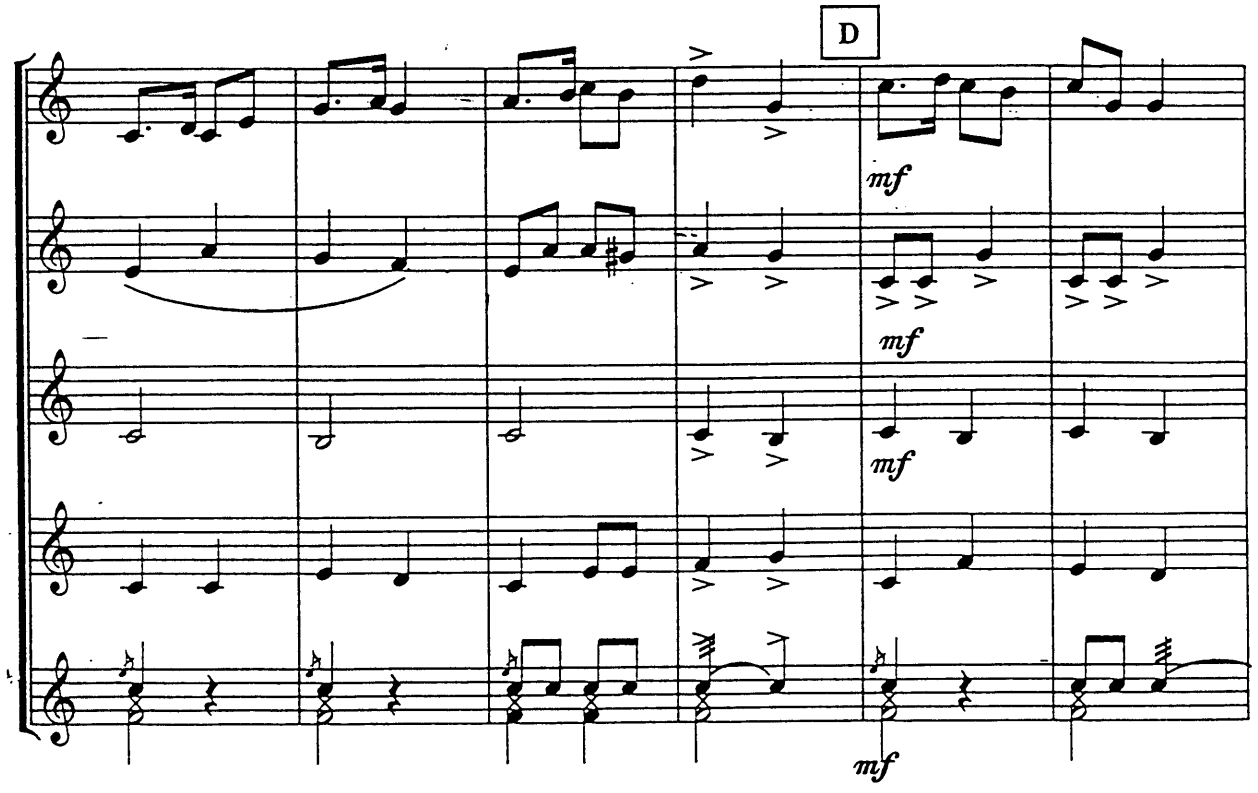
Men in blue the skies are winging
in each heart one thought is ringing.
Fight for the right!
God is our might!
We shall be free.

ROYAL AIR FORCE MARCH PAST (SIMPLIFIED)

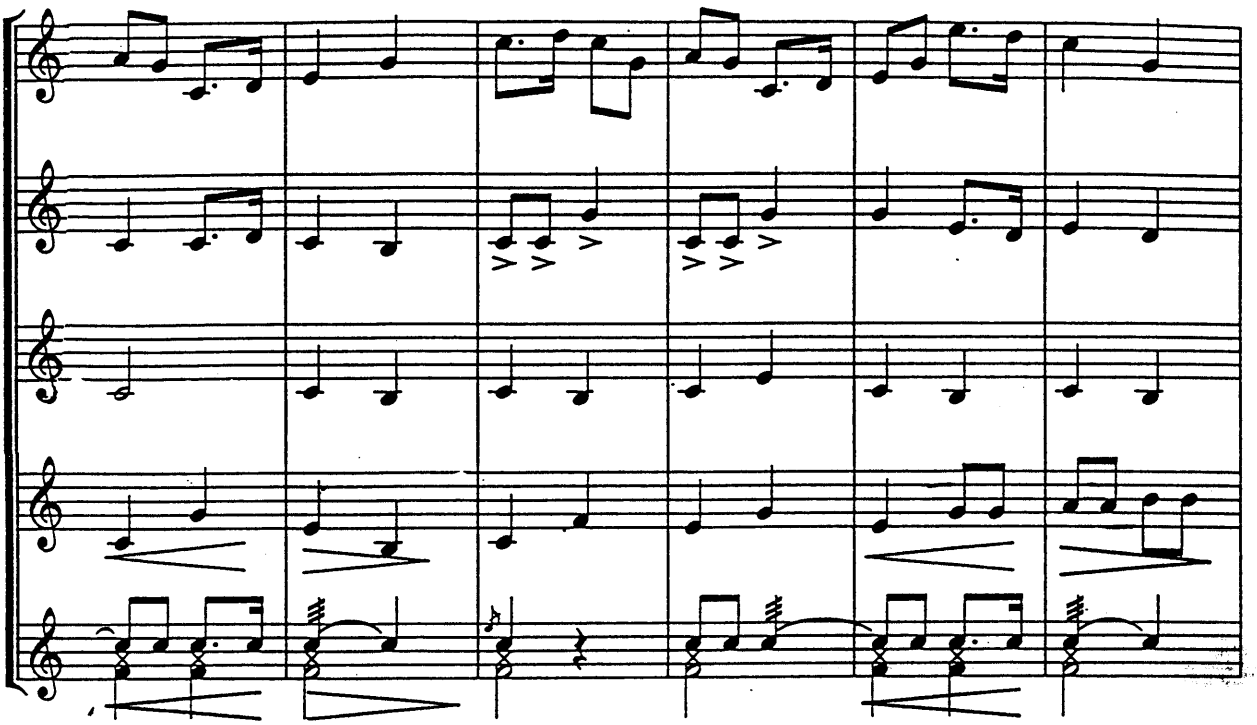
QUICK MARCH

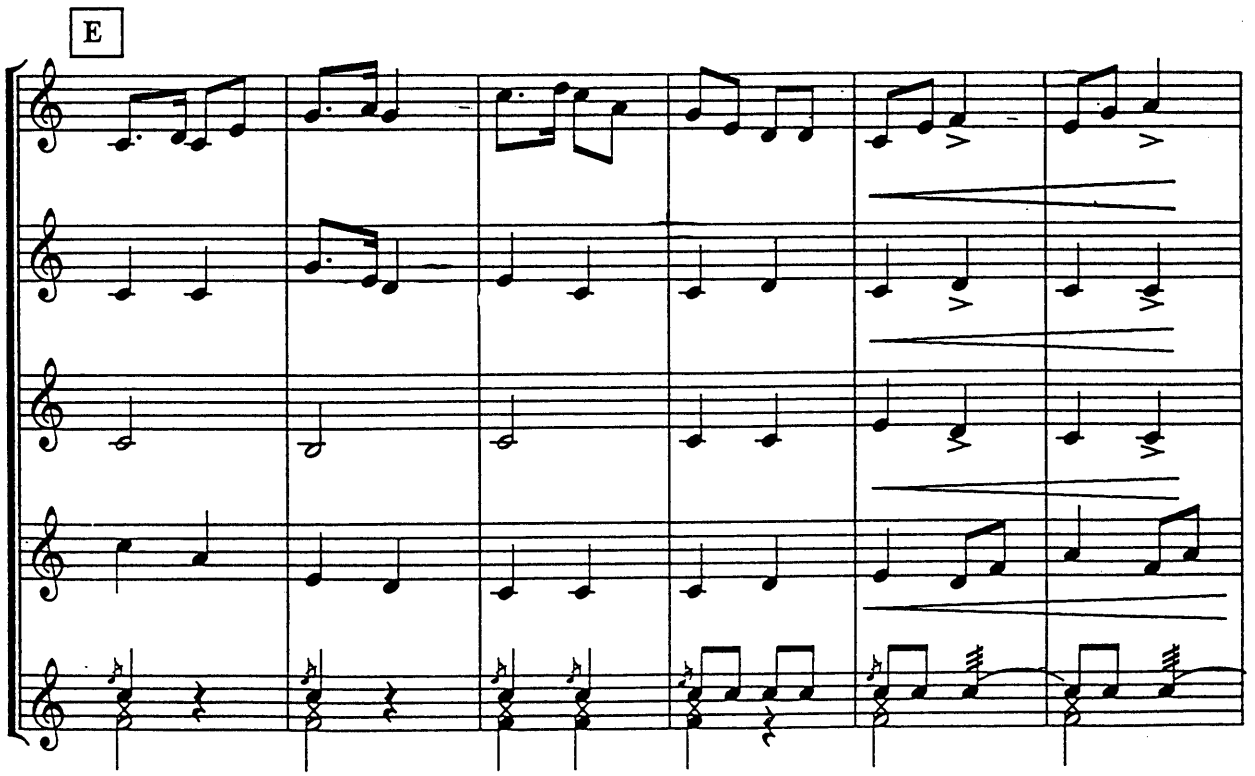




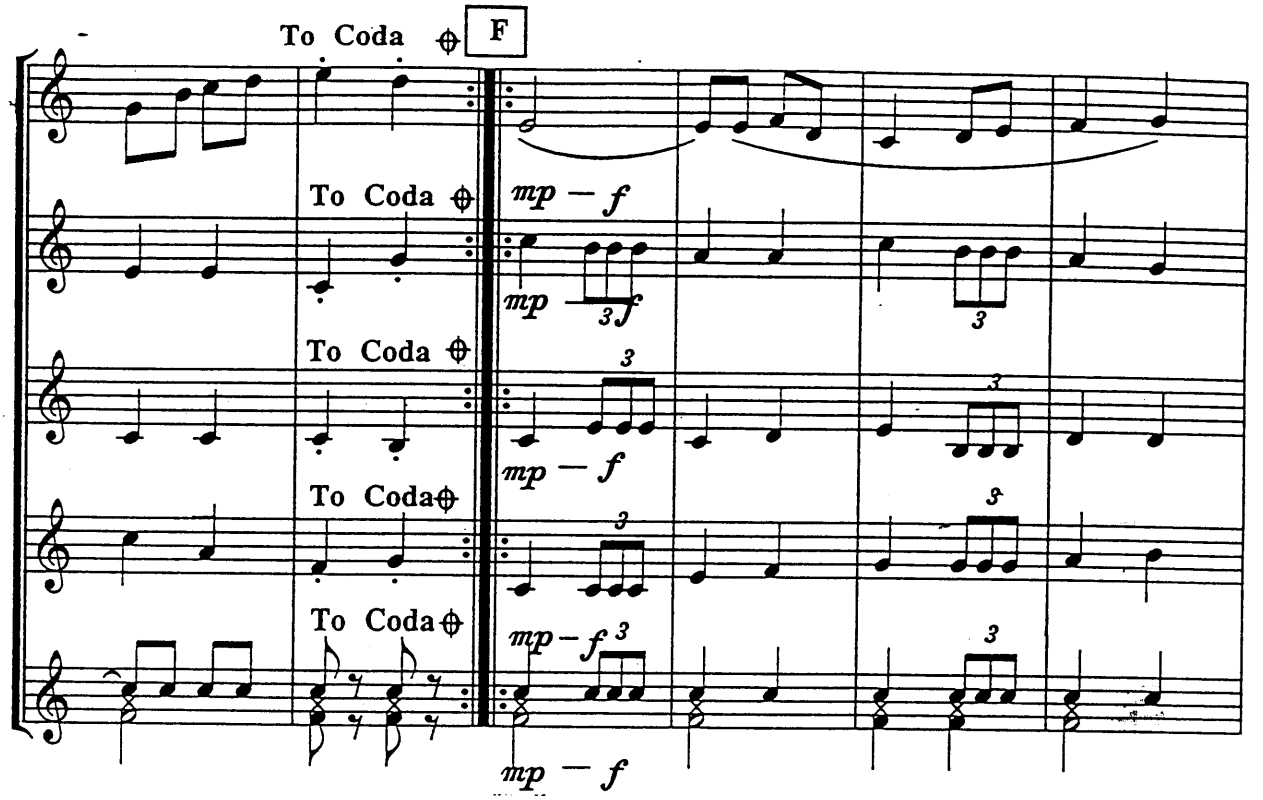


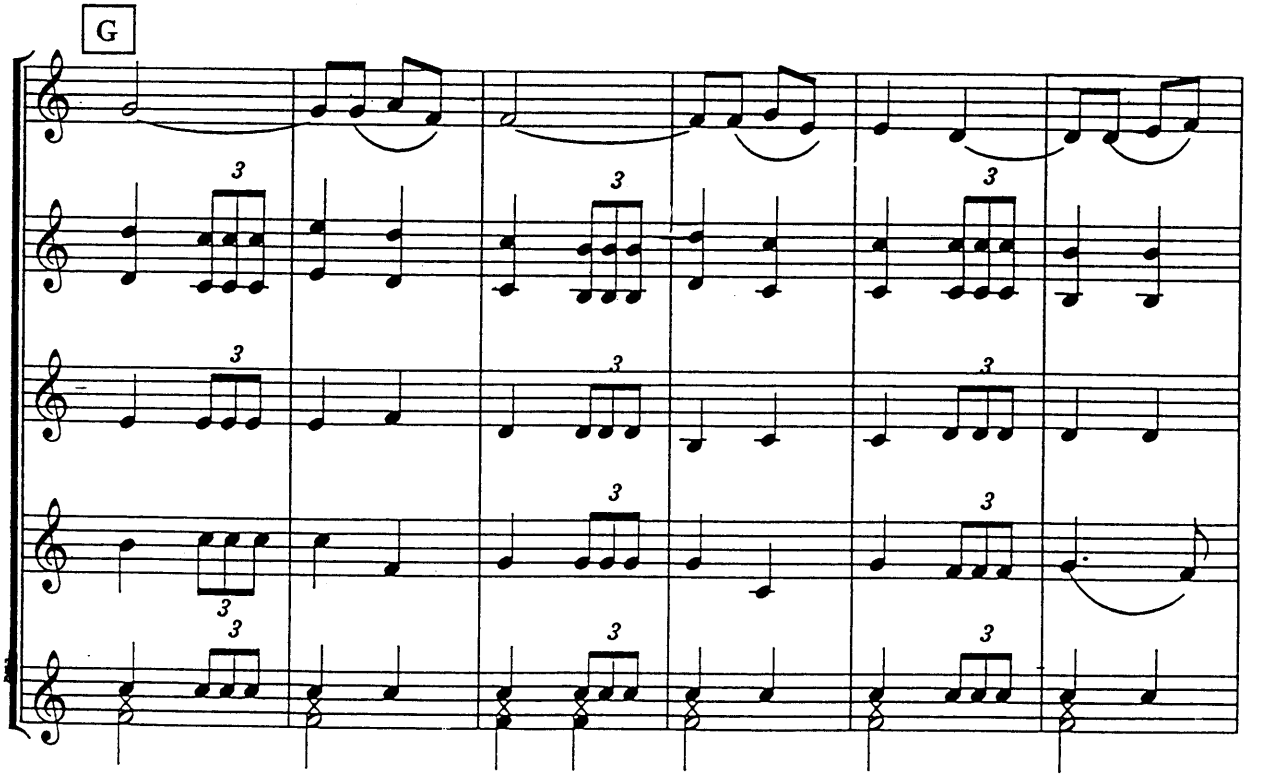
RAF (SIMPLIFIED) PAGE 2





RAF (SIMPLIFIED) PAGE 3





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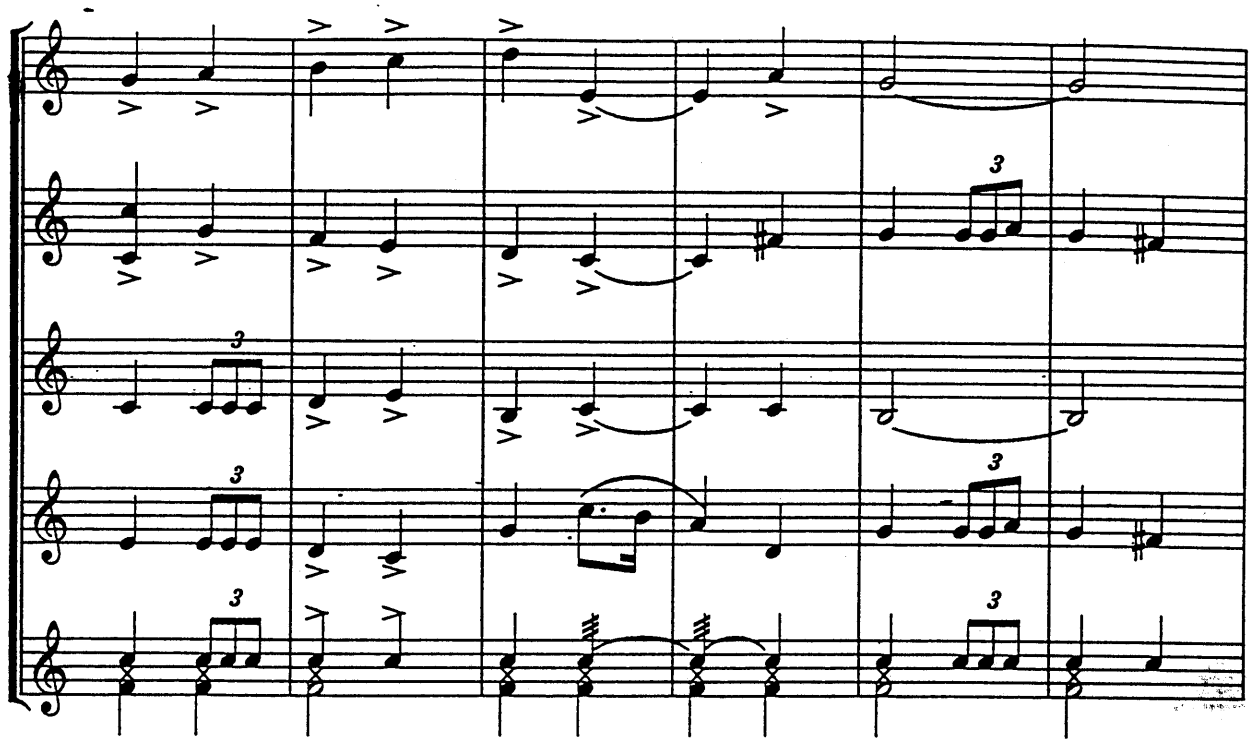
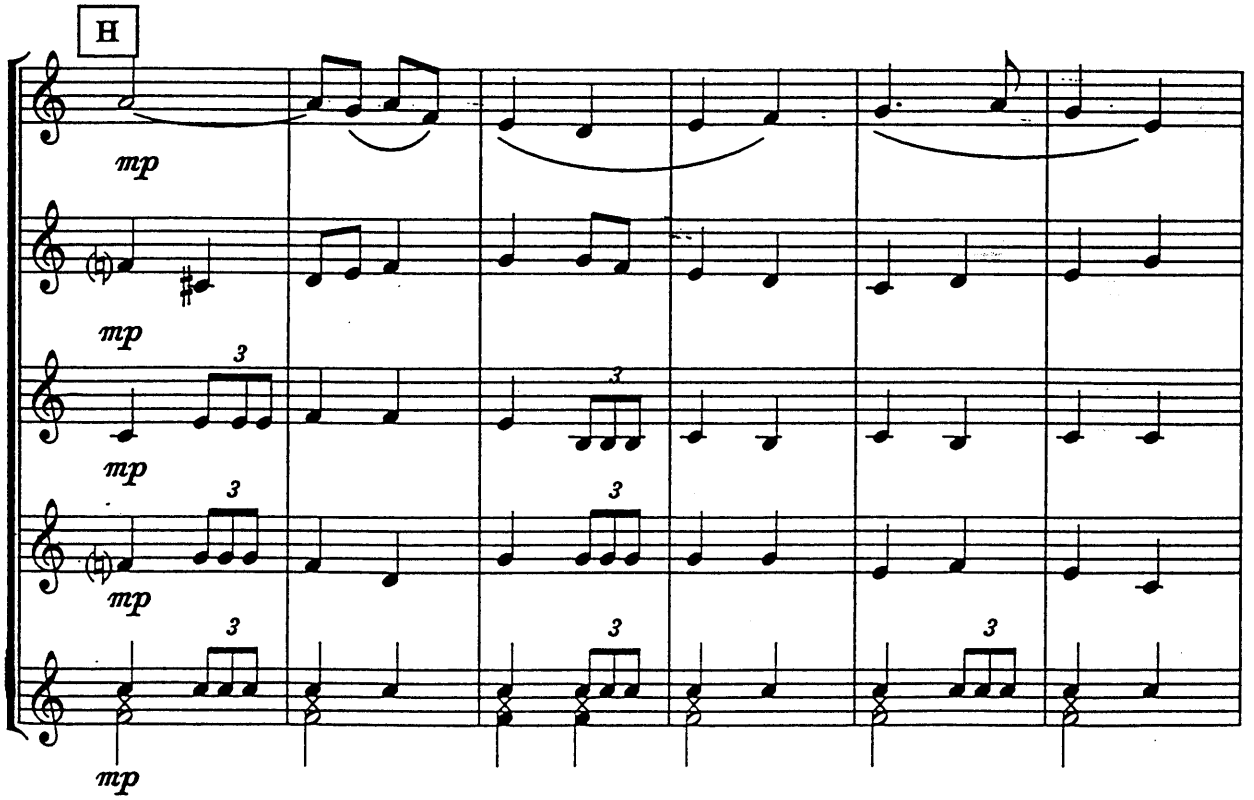
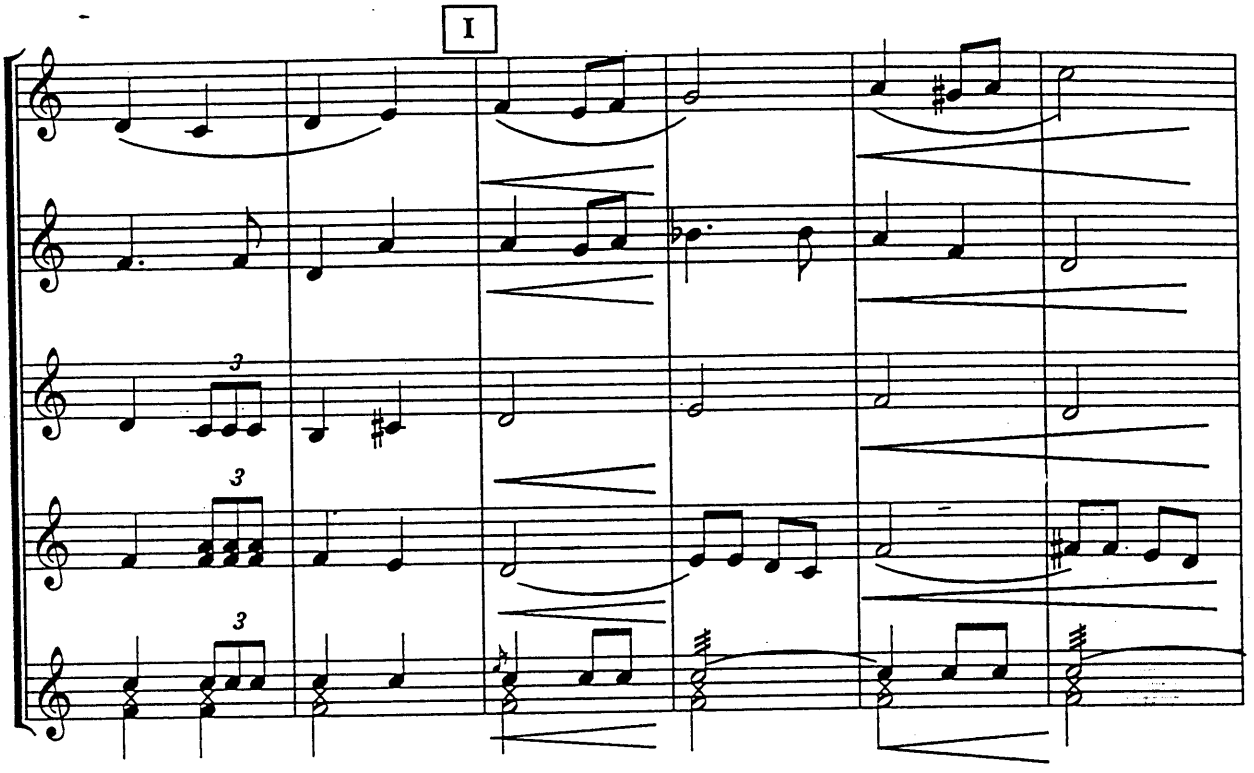
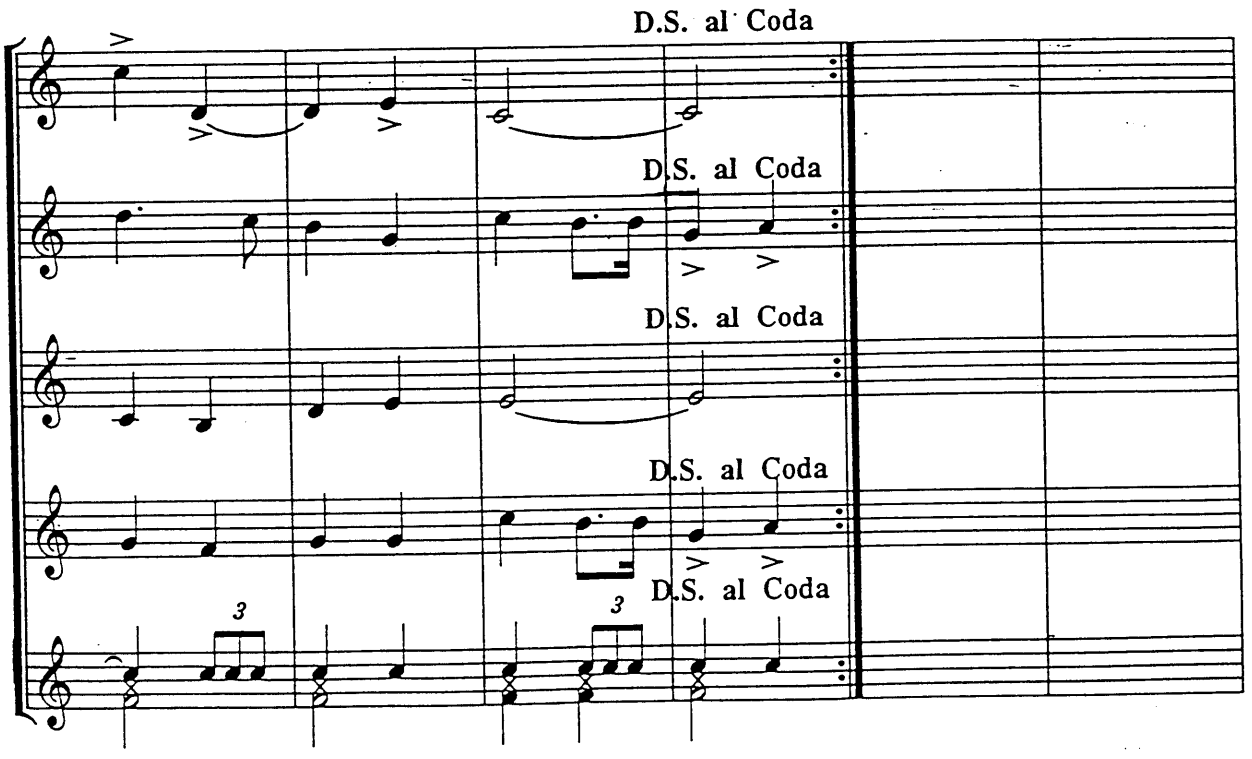


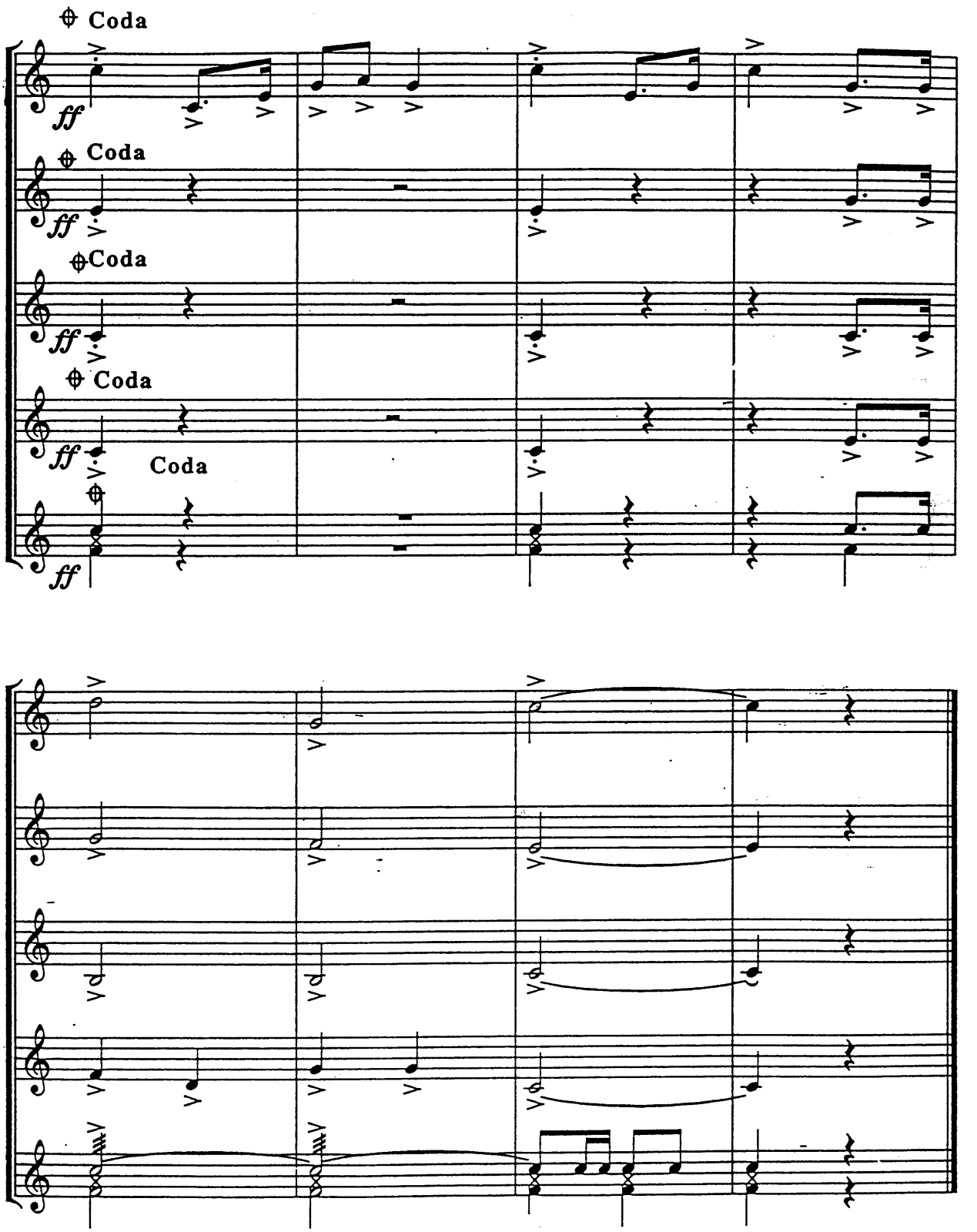


RAF (SIMPLIFIED) PAGE 5





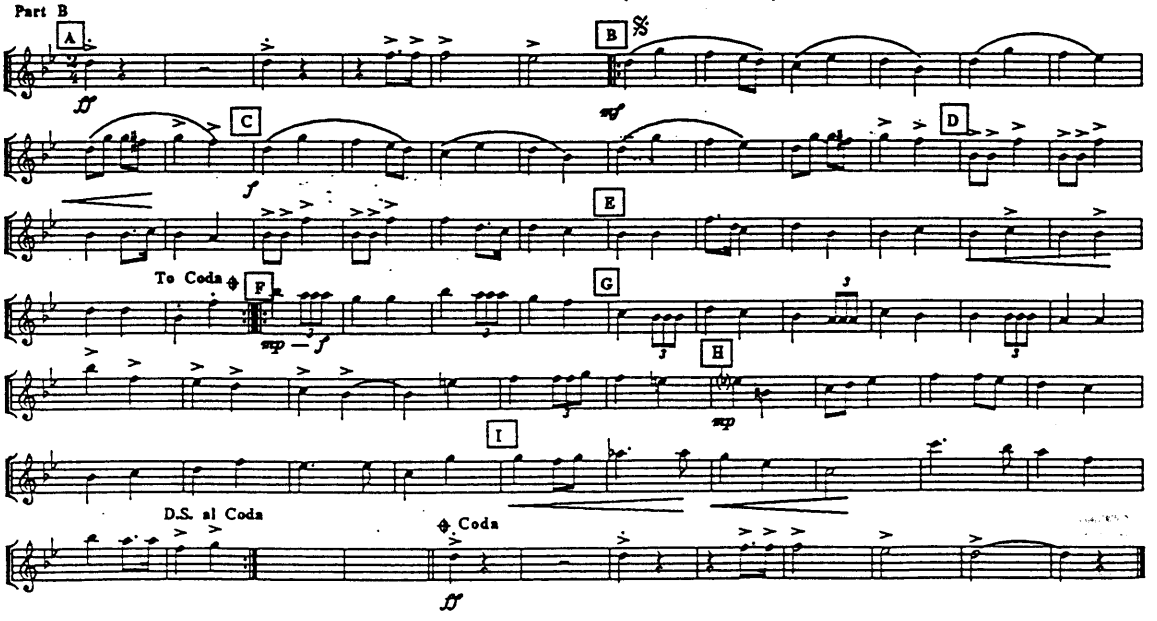
RAF (SIMPLIFIED) PAGE 6



RAF (SIMPLIFIED) PAGE 7

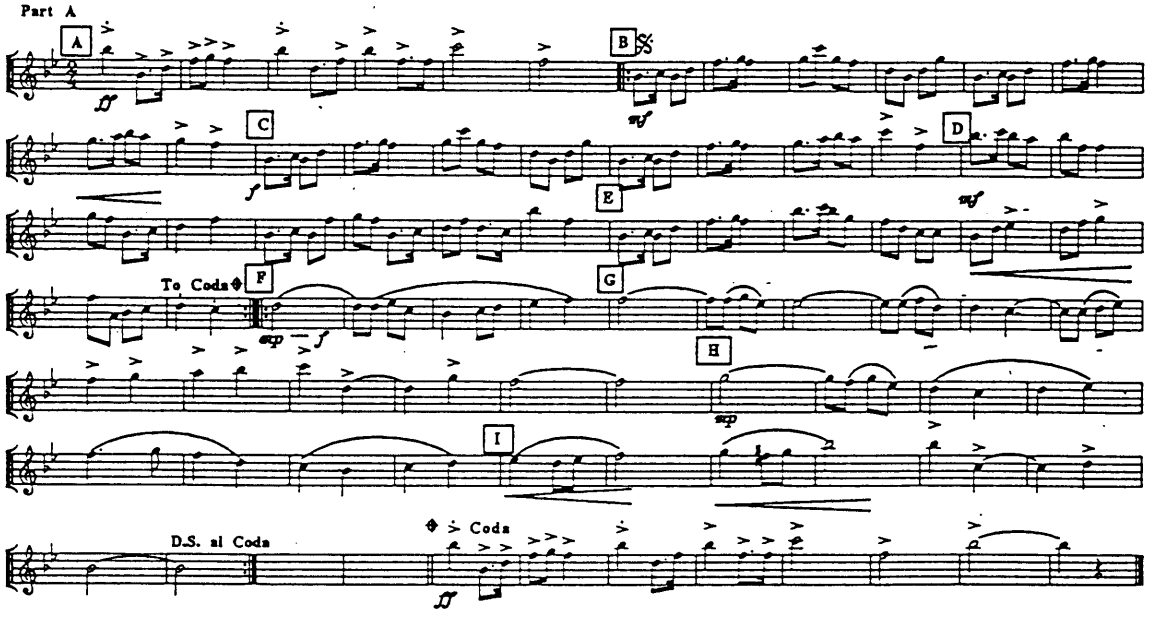
ROYAL AIR FORCE
MARCH PAST (SIMPLIFIED)

Flute/Oboe
Part B



ROYAL AIR FORCE
MARCH PAST (SIMPLIFIED)

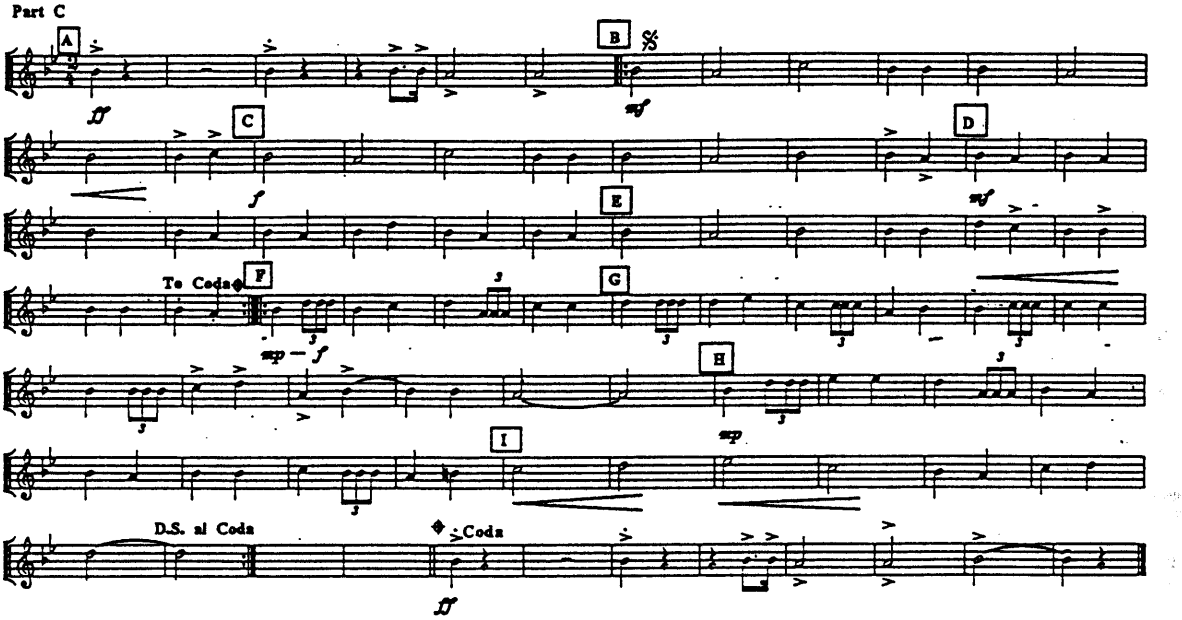
Flute/Oboe
Part A



ROYAL AIR FORCE
MARCH PAST (SIMPLIFIED)

Flute/Oboe

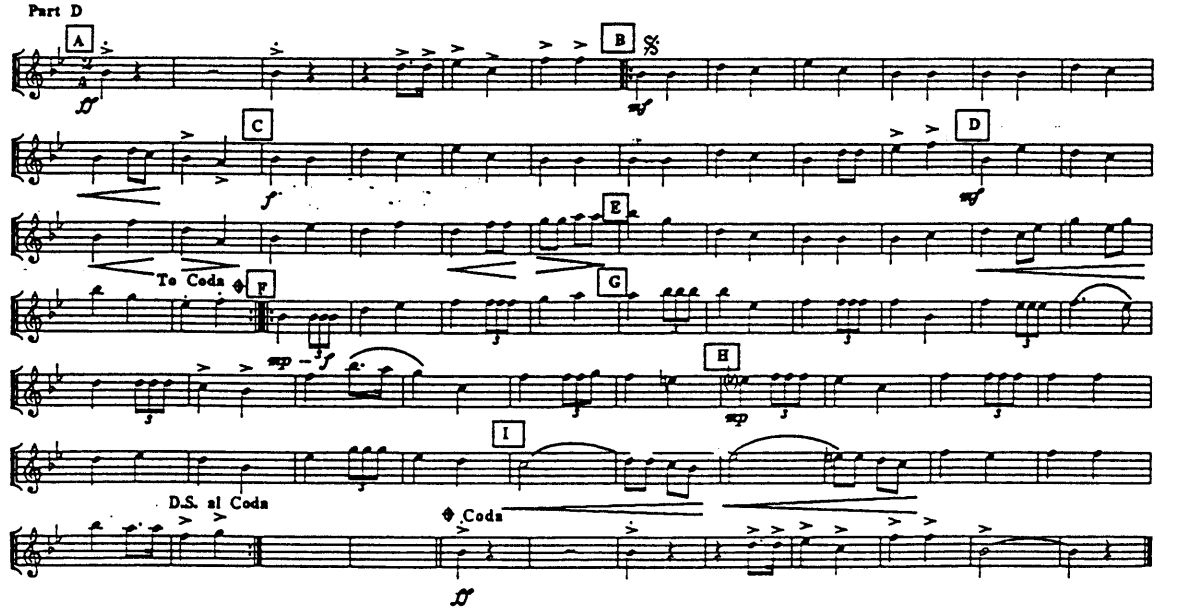
Part C



ROYAL AIR FORCE
MARCH PAST (SIMPLIFIED)

Flute/Oboe

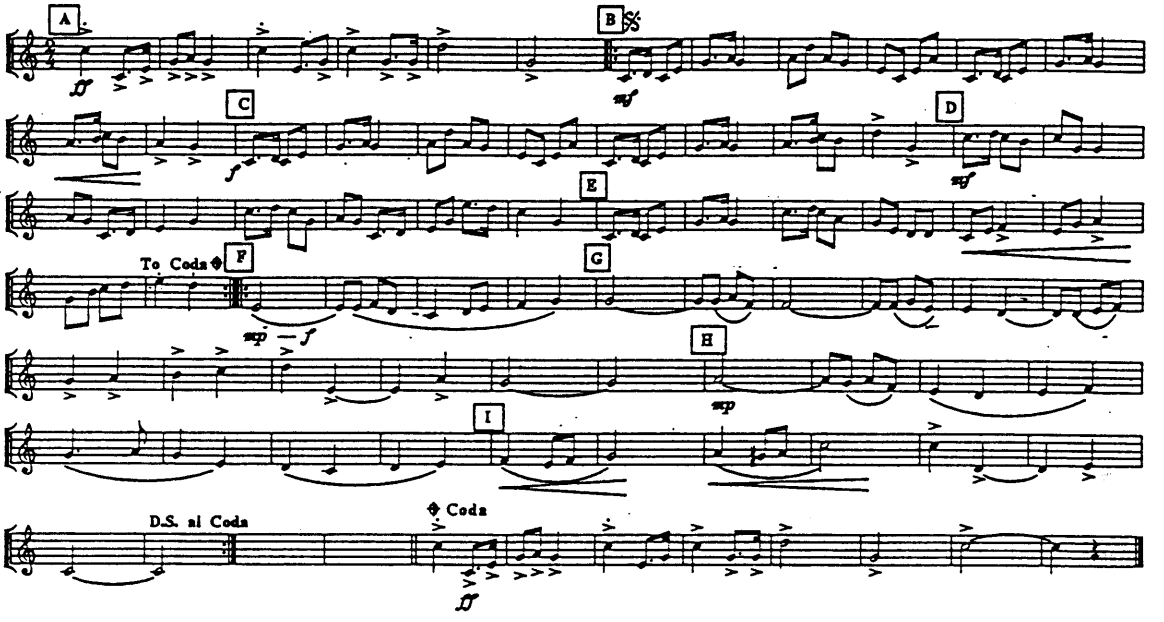
Part D



ROYAL AIR FORCE
MARCH PAST (SIMPLIFIED)

Clarinet/Tenor Sax

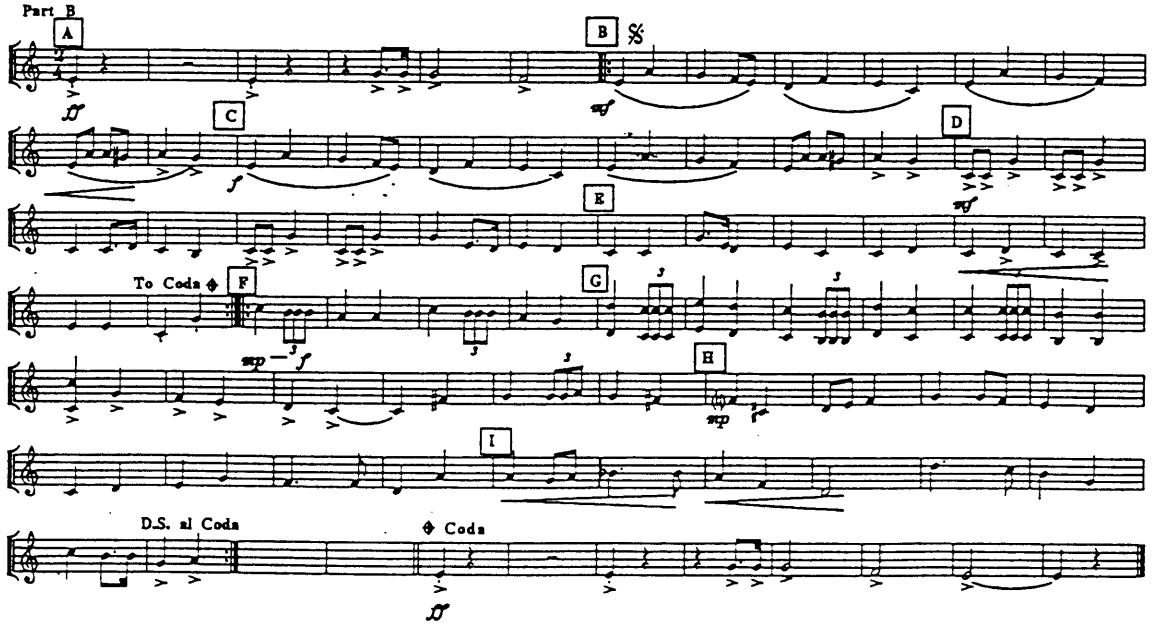
Part A



ROYAL AIR FORCE
MARCH PAST (SIMPLIFIED)

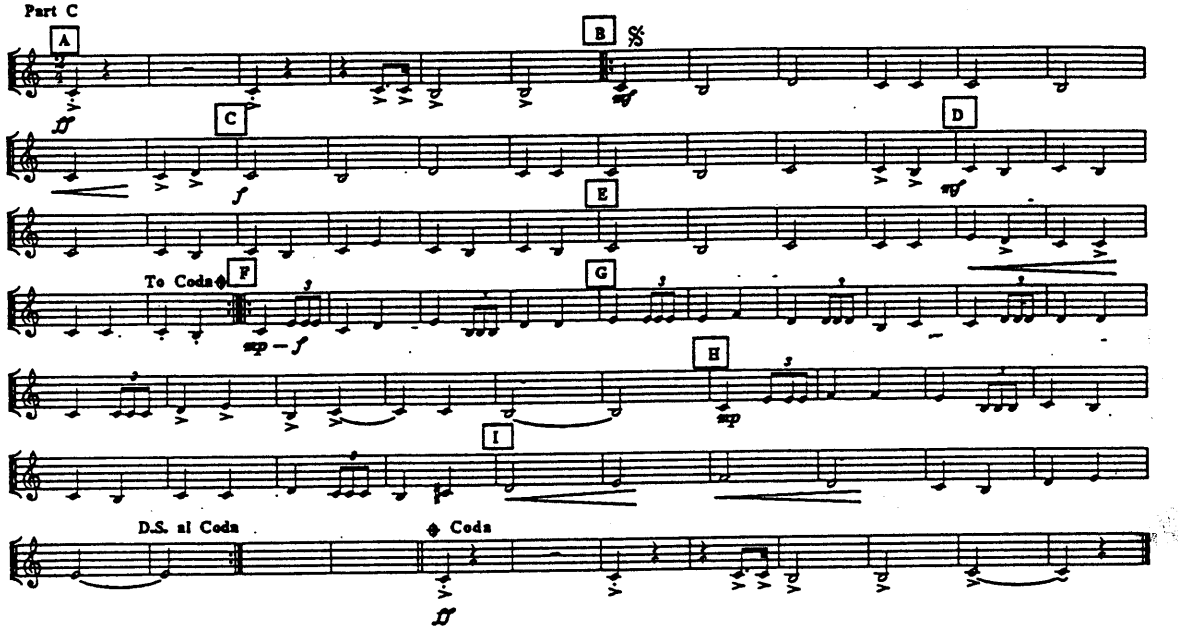
Clarinet/Tenor Sax

Part B



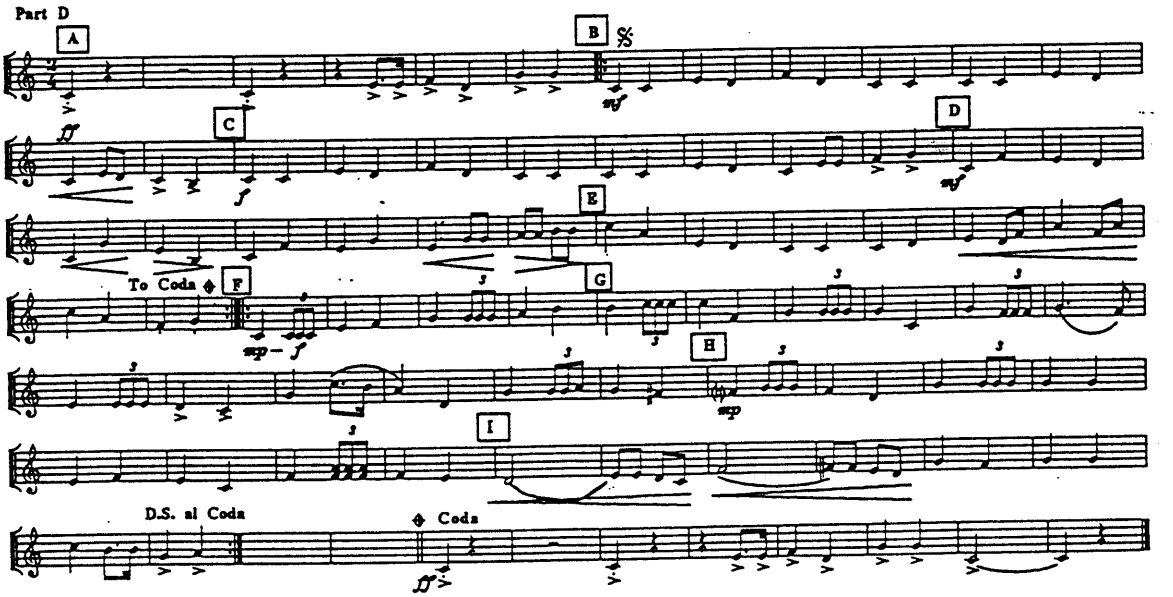
ROYAL AIR FORCE
MARCH PAST (SIMPLIFIED)

Clarinet/Tenor Sax
Part C



ROYAL AIR FORCE
MARCH PAST (SIMPLIFIED)

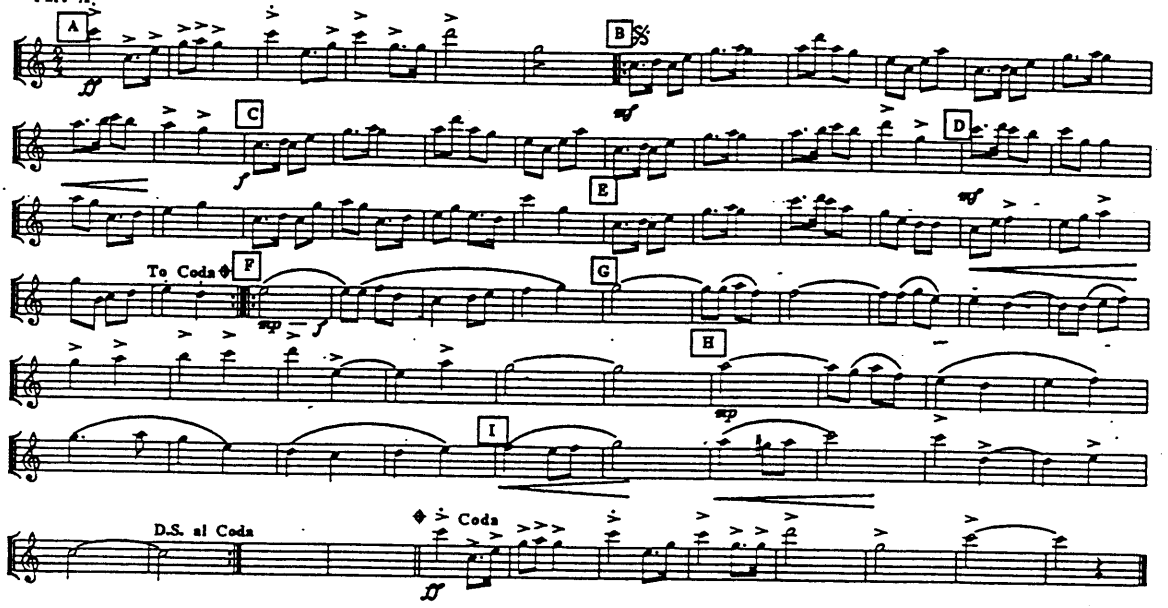
Clarinet/Tenor Sax
Part D



Clarinet/Tenor Sax

Part A

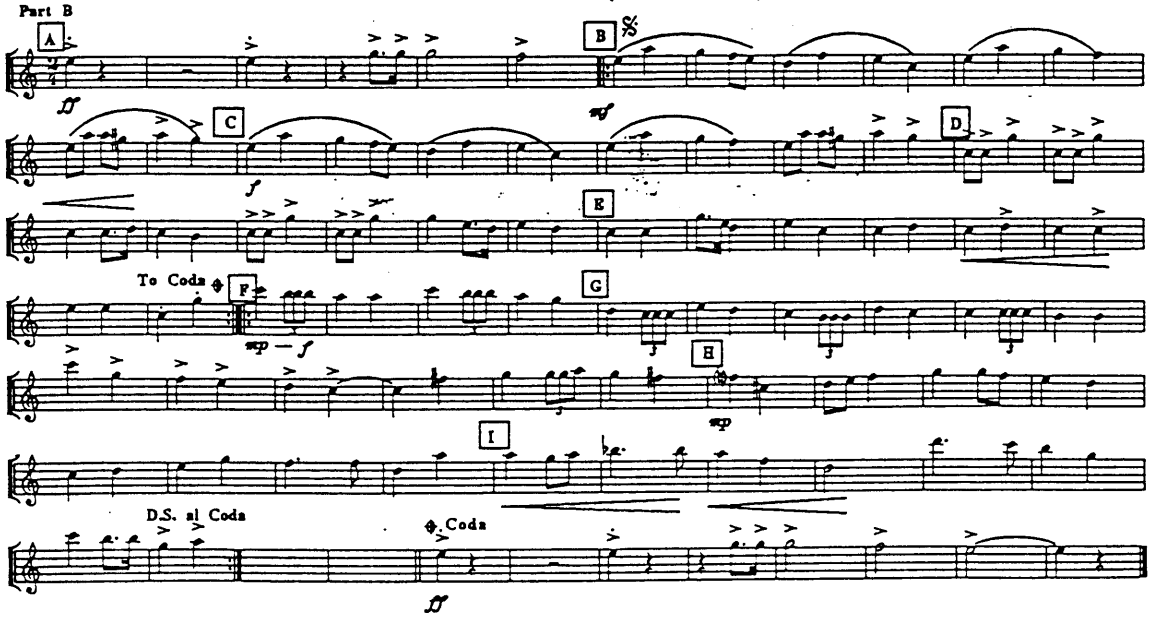
ROYAL AIR FORCE
MARCH PAST (SIMPLIFIED)



Clarinet/Tenor Sax

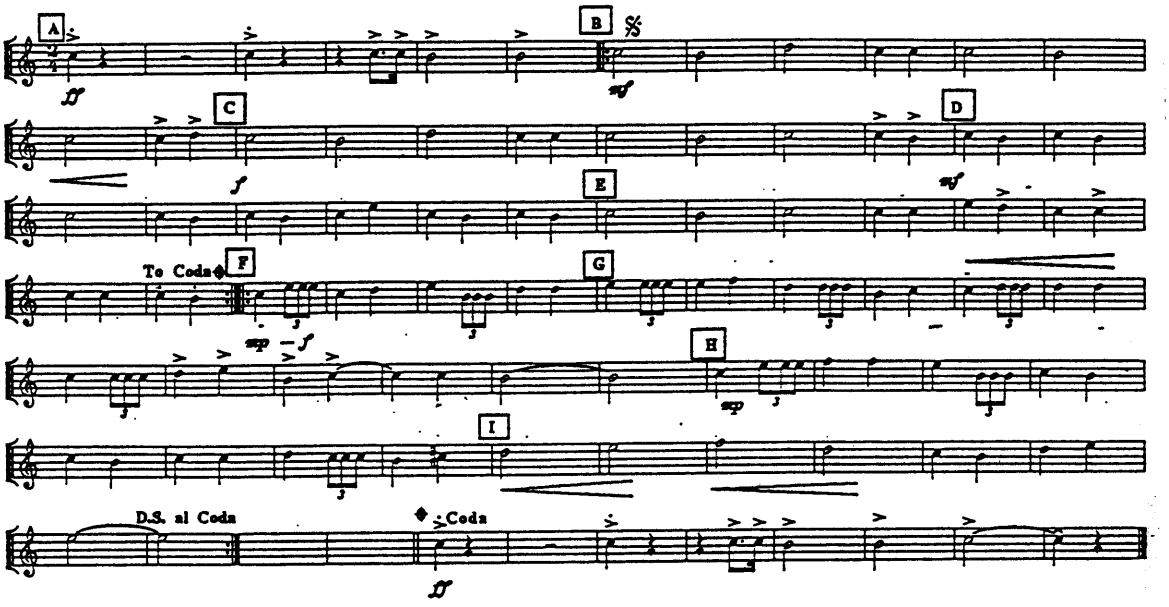
Part B

ROYAL AIR FORCE
MARCH PAST (SIMPLIFIED)



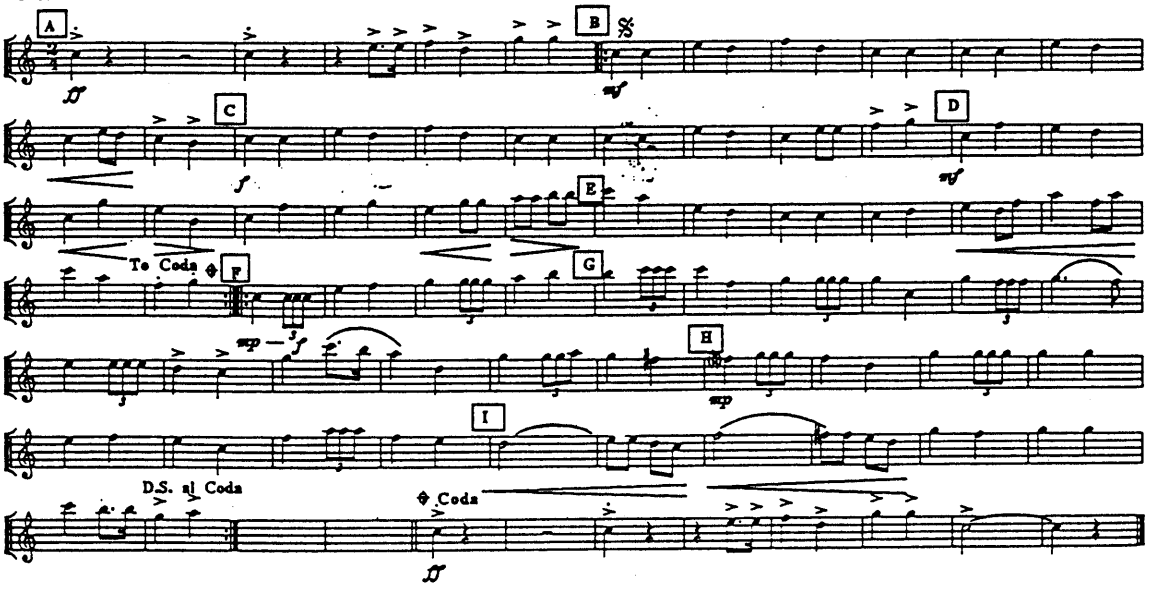
Clarinet/Tenor Sax
Part C

ROYAL AIR FORCE
MARCH PAST (SIMPLIFIED)



Clarinet/Tenor Sax
Part D

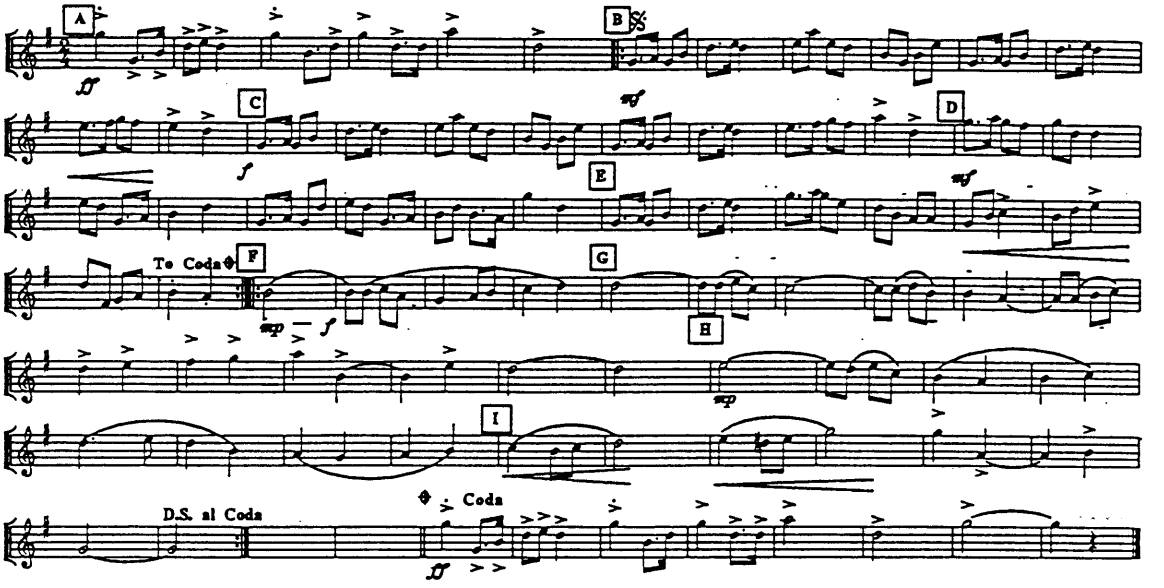
ROYAL AIR FORCE
MARCH PAST (SIMPLIFIED)



Alto/Bari Sax

Part A

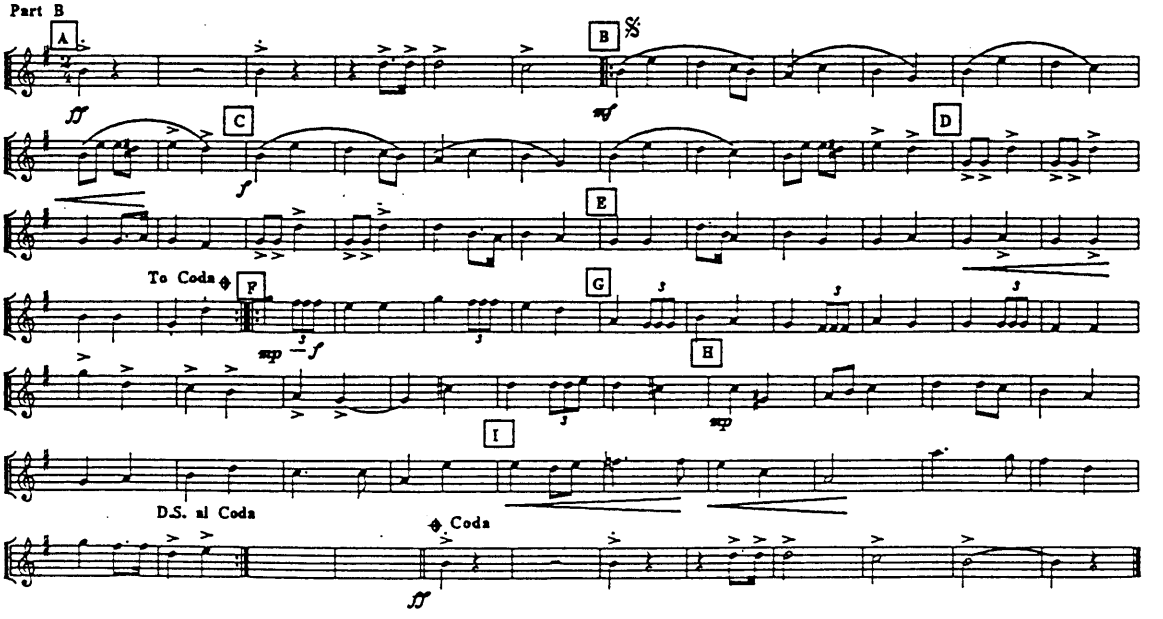
ROYAL AIR FORCE
MARCH PAST (SIMPLIFIED)



Alto/Bari Sax

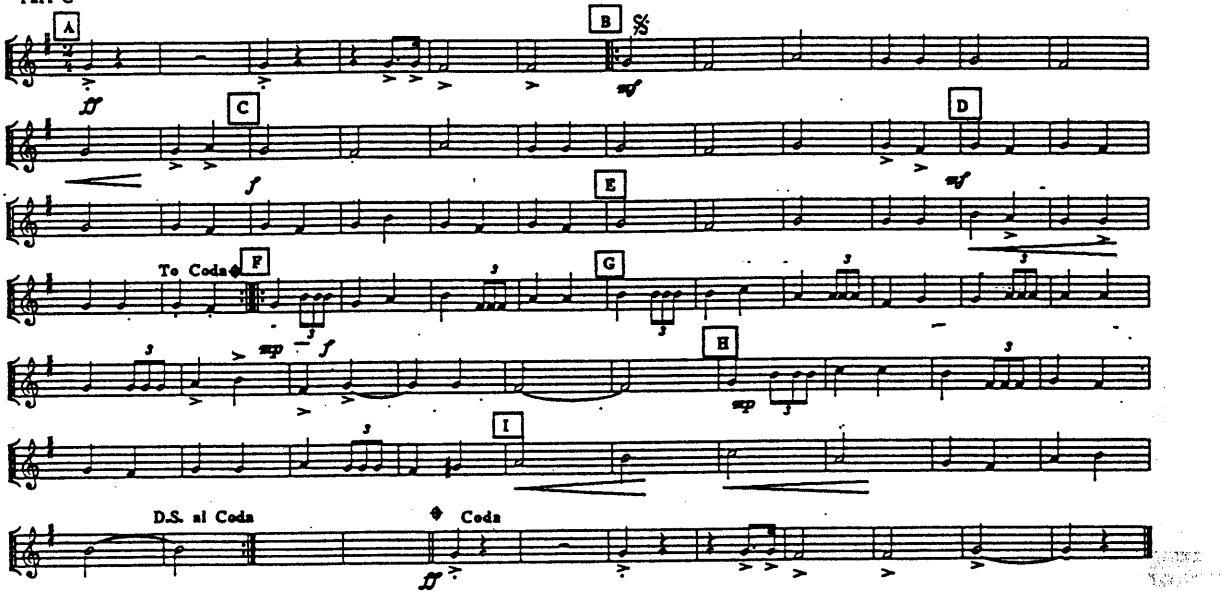
Part B

ROYAL AIR FORCE
MARCH PAST (SIMPLIFIED)



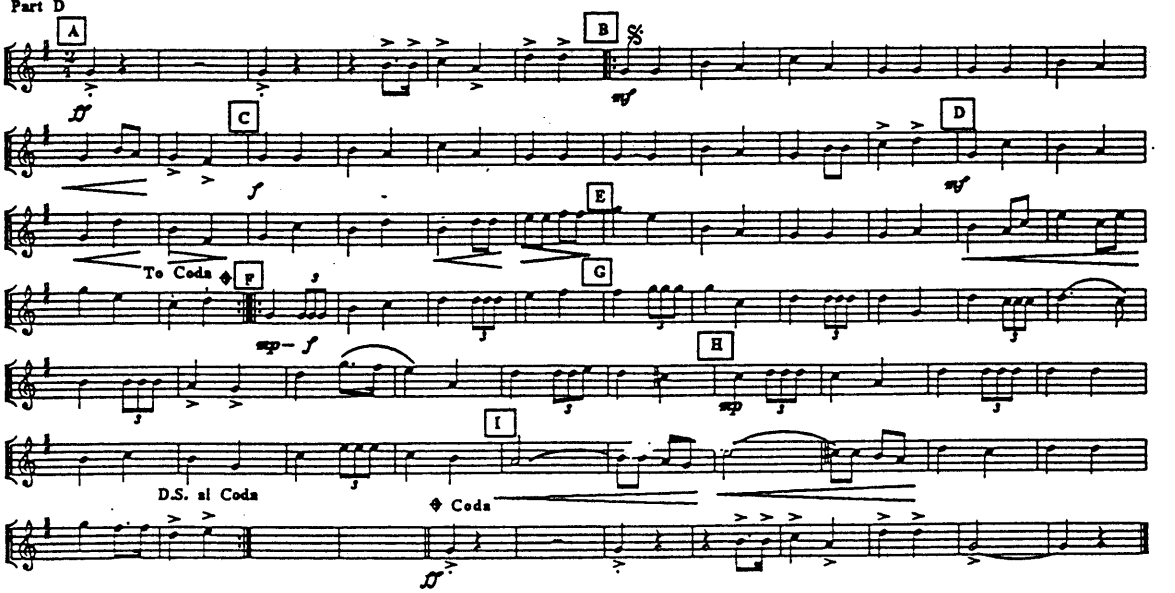
Alto/Bari Sax
Part C

ROYAL AIR FORCE
MARCH PAST (SIMPLIFIED)



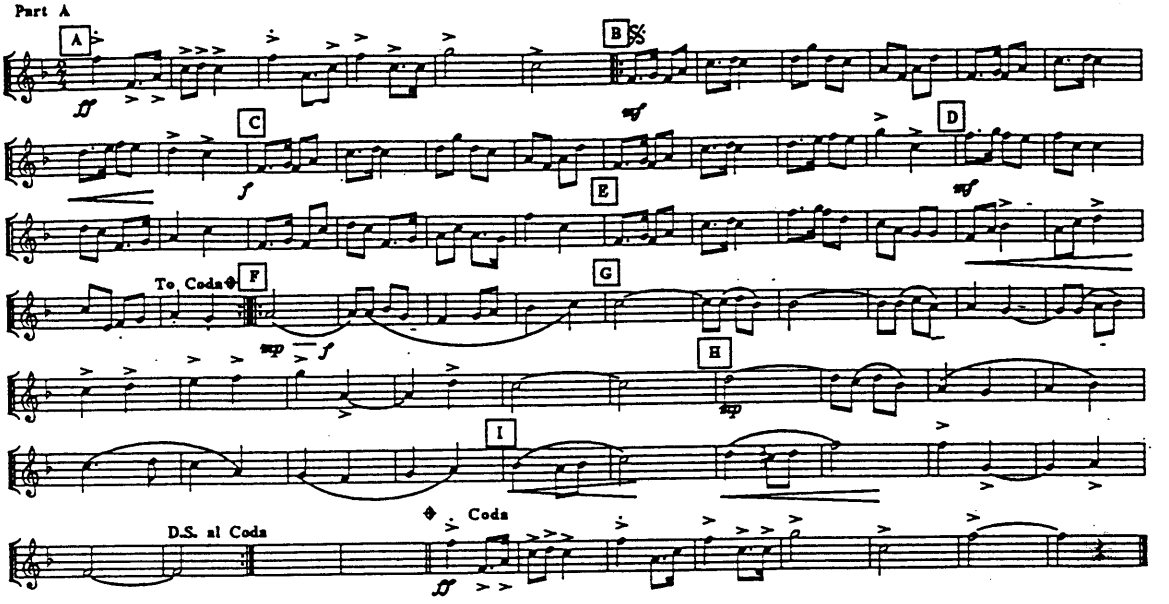
Alto/Bari Sax
Part D

ROYAL AIR FORCE
MARCH PAST (SIMPLIFIED)



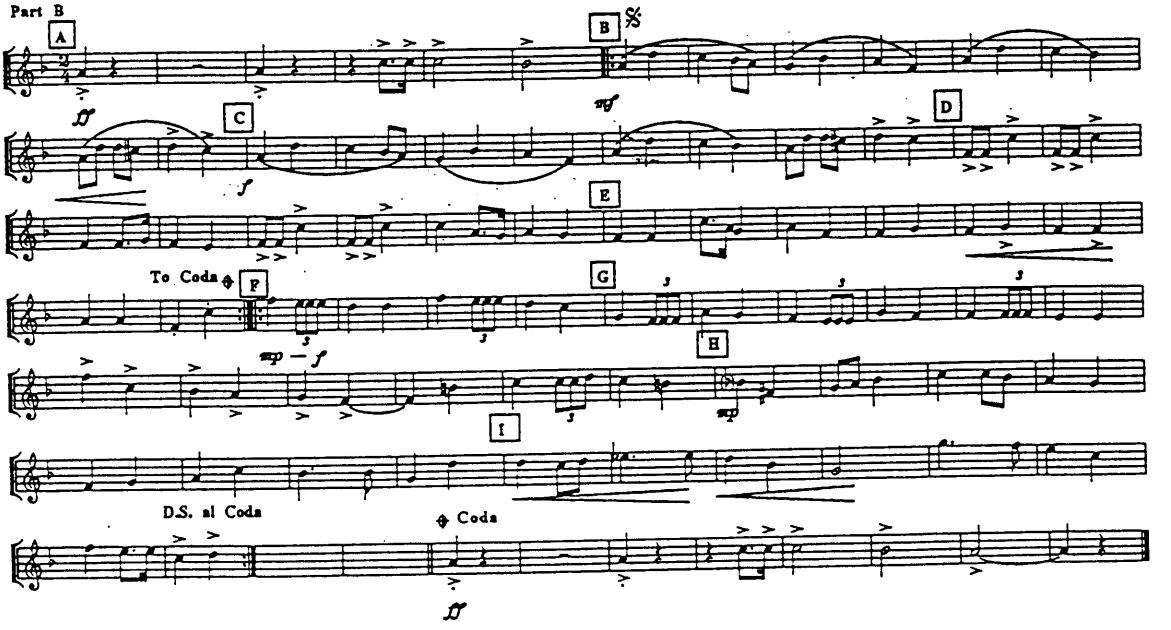
ROYAL AIR FORCE
MARCH PAST (SIMPLIFIED)

French Horn
Part A



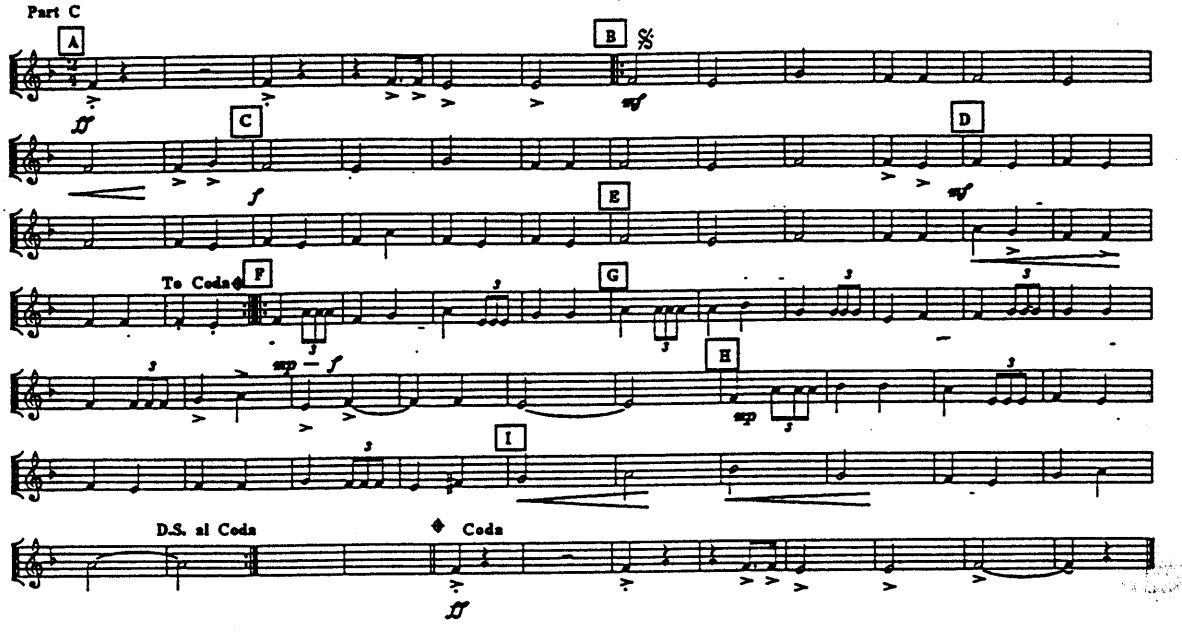
ROYAL AIR FORCE
MARCH PAST (SIMPLIFIED)

French Horn
Part B



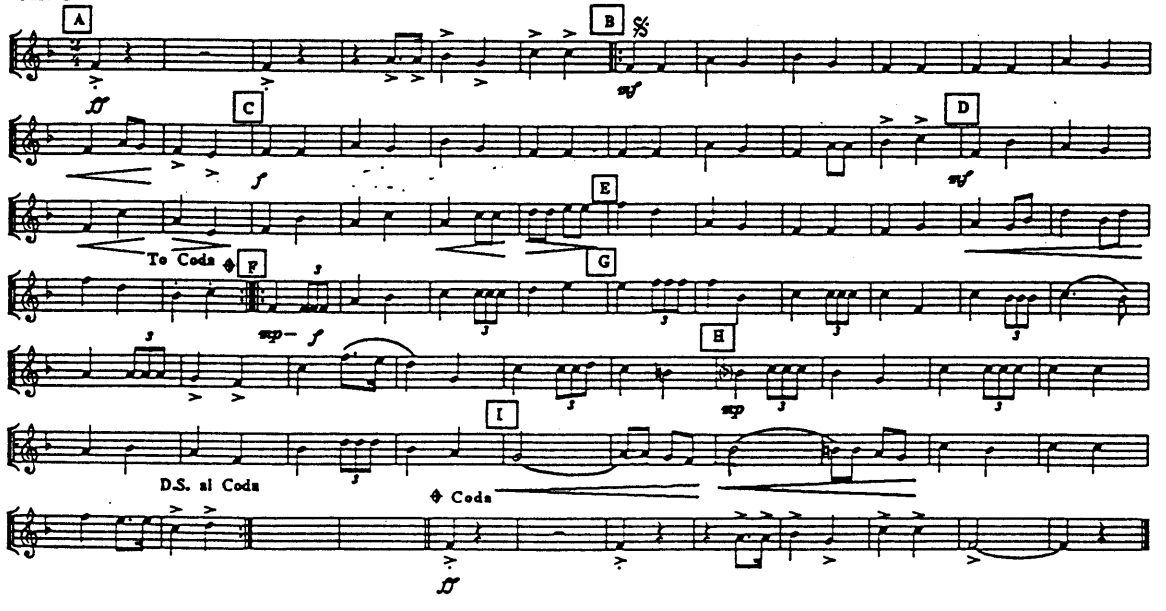
ROYAL AIR FORCE
MARCH PAST (SIMPLIFIED)

French Horn
Part C



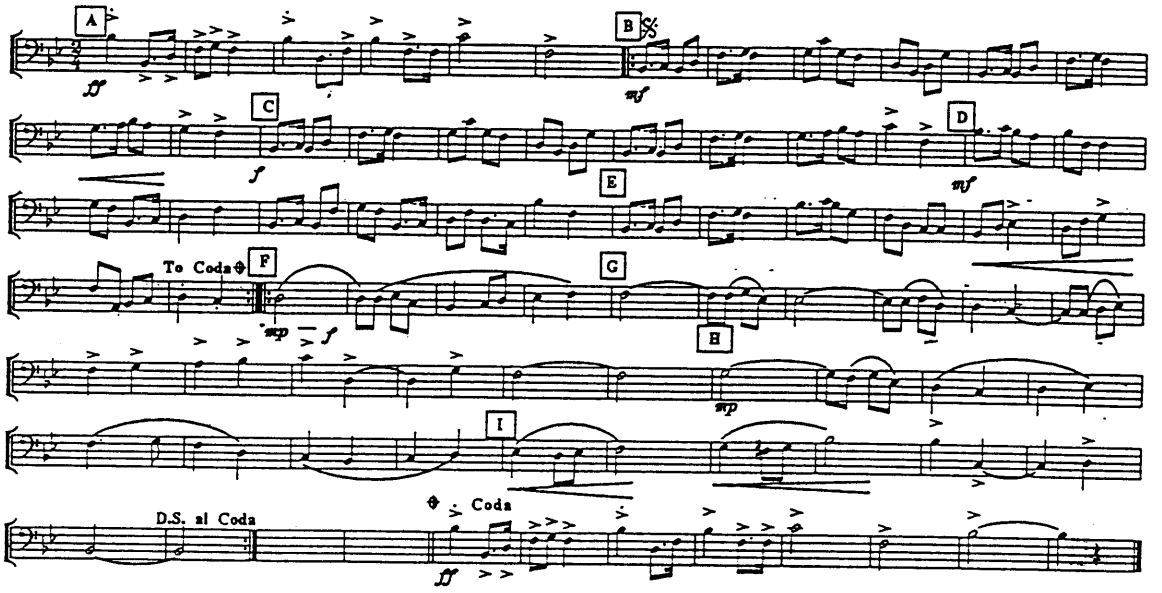
ROYAL AIR FORCE
MARCH PAST (SIMPLIFIED)

French Horn
Part D



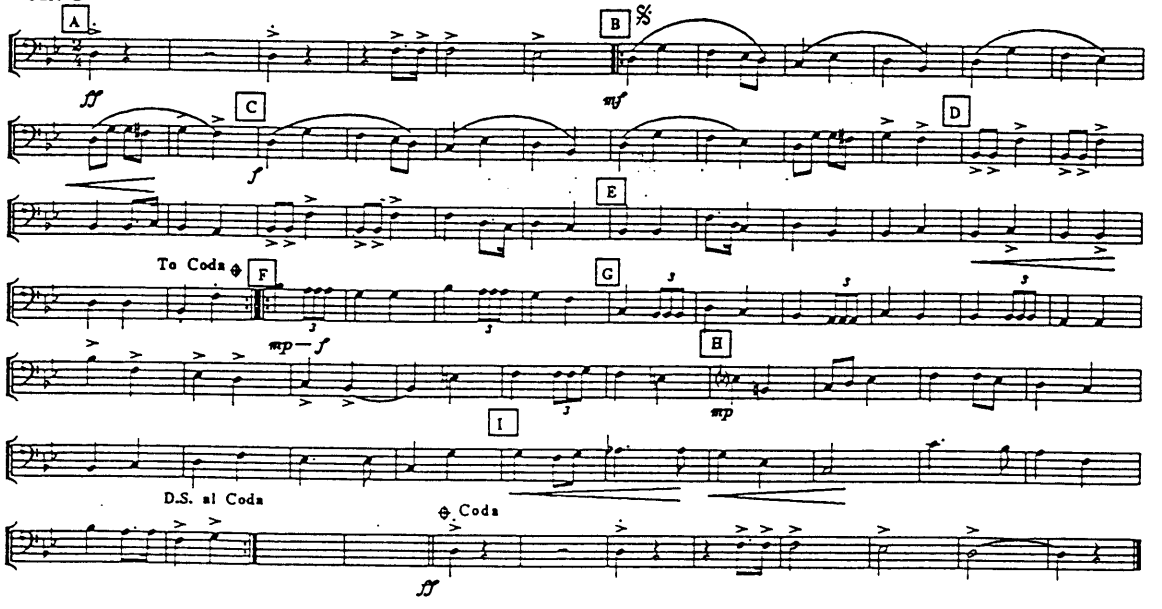
Trombone/Baritone B.C./
Bassoon
Part A

ROYAL AIR FORCE
MARCH PAST (SIMPLIFIED)



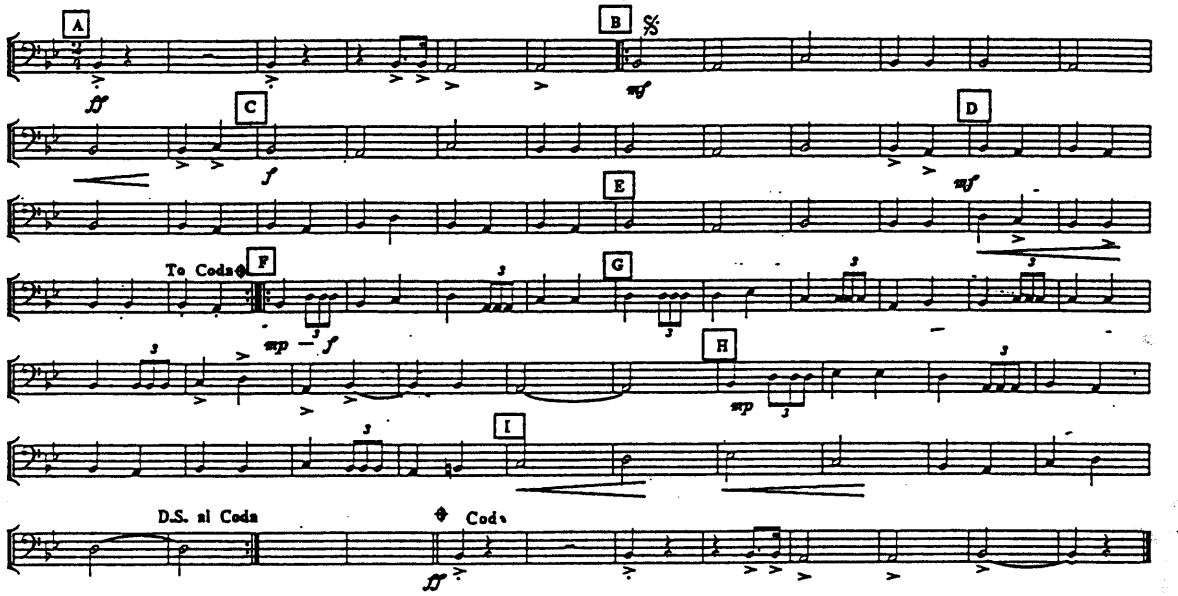
Trombone/Baritone B.C./
Bassoon
Part B

ROYAL AIR FORCE
MARCH PAST (SIMPLIFIED)



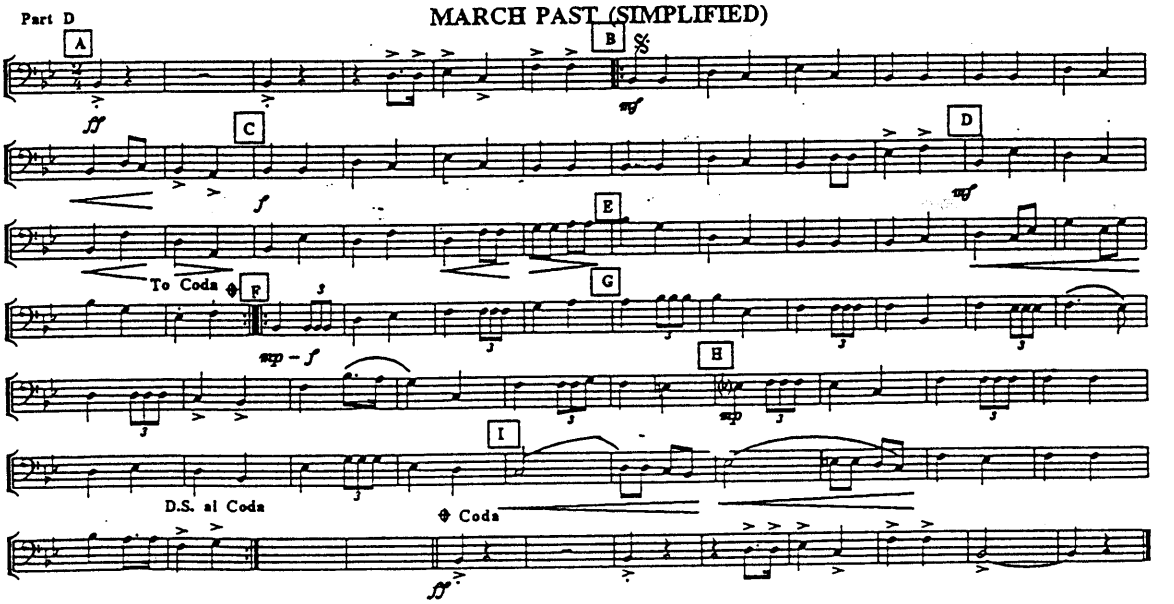
Trombone/Baritone B.C./
Bassoon
Part C

ROYAL AIR FORCE
MARCH PAST (SIMPLIFIED)



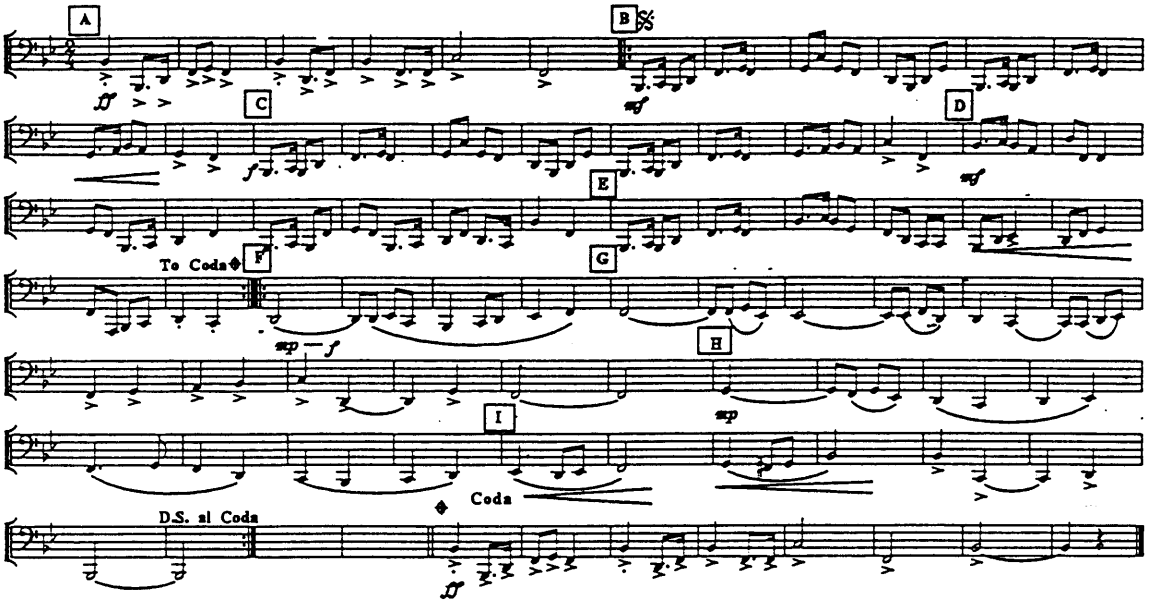
Trombone/Baritone B.C./
Bassoon
Part D

ROYAL AIR FORCE
MARCH PAST (SIMPLIFIED)



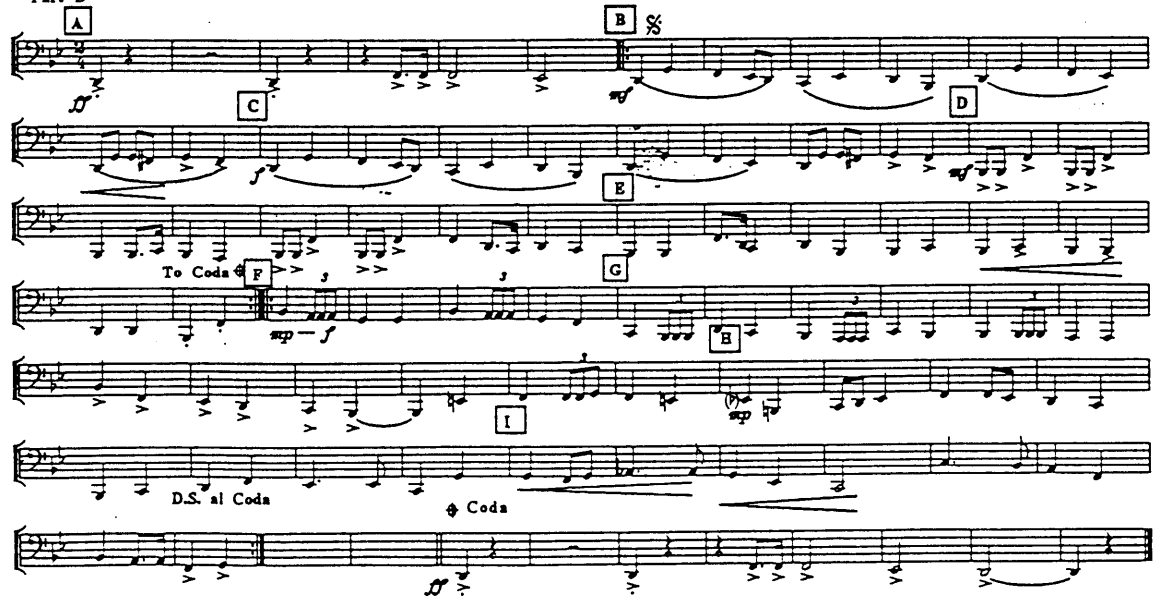
ROYAL AIR FORCE
MARCH PAST (SIMPLIFIED)

Tuba
Part A



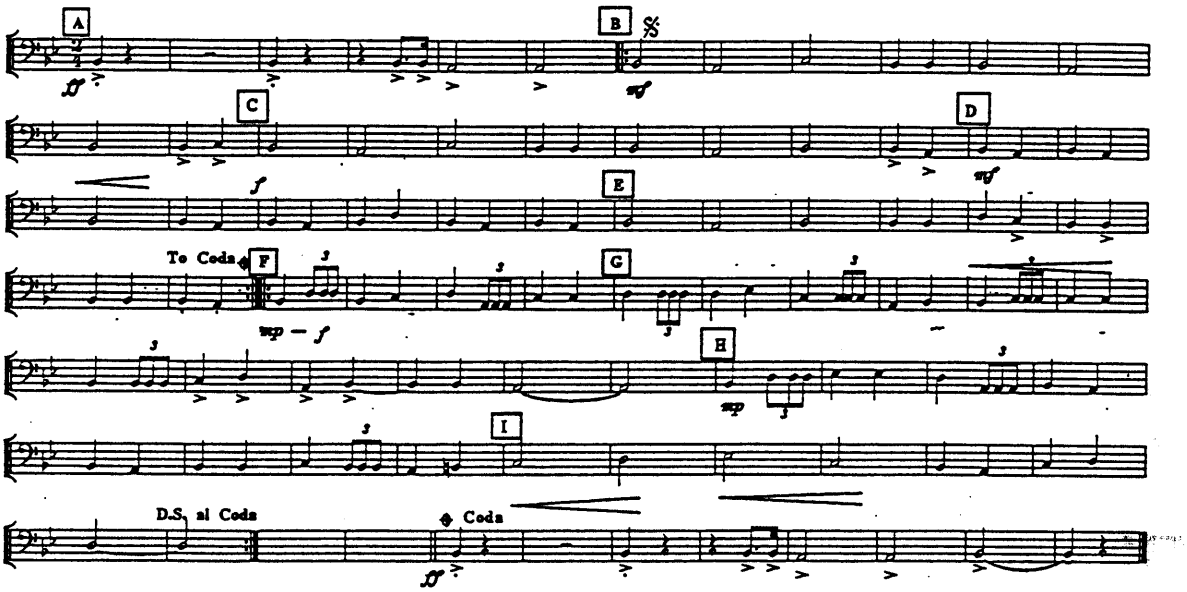
ROYAL AIR FORCE
MARCH PAST (SIMPLIFIED)

Tuba
Part B



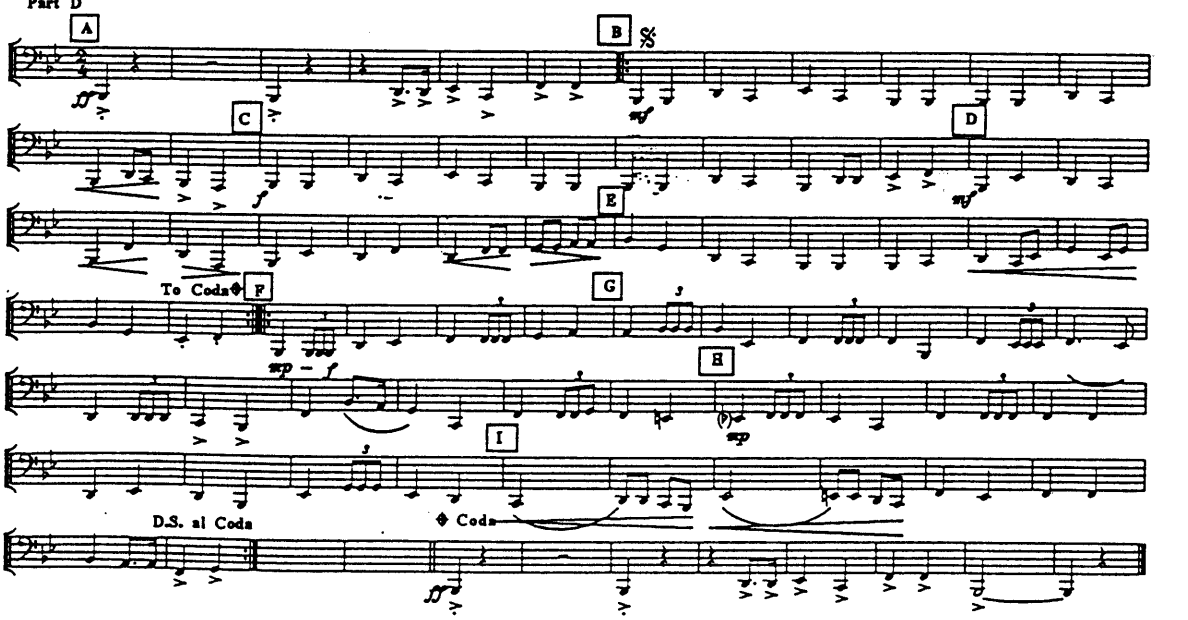
ROYAL AIR FORCE
MARCH PAST (SIMPLIFIED)

Tuba
Part C



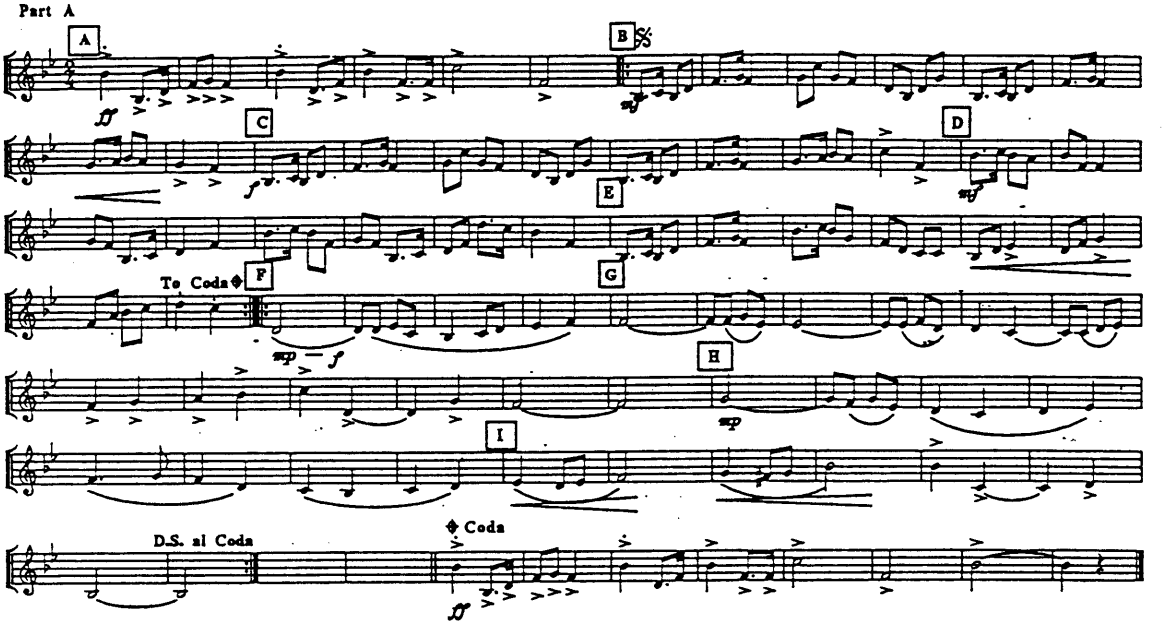
ROYAL AIR FORCE
MARCH PAST (SIMPLIFIED)

Tuba
Part D



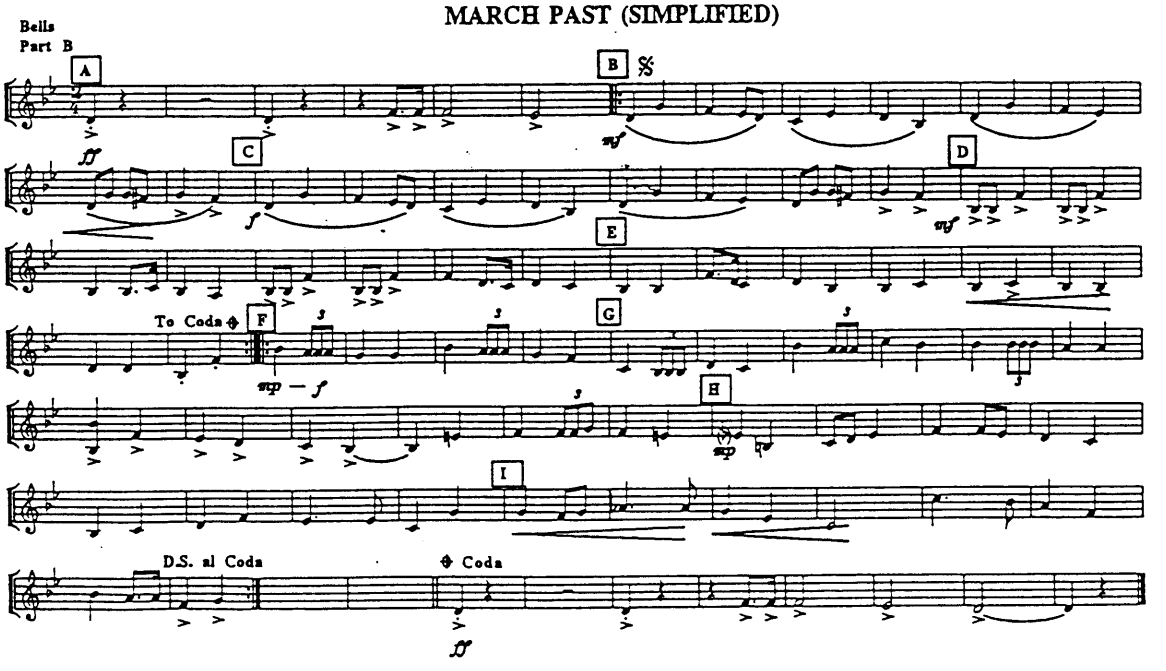
ROYAL AIR FORCE
MARCH PAST (SIMPLIFIED)

Bells
Part A



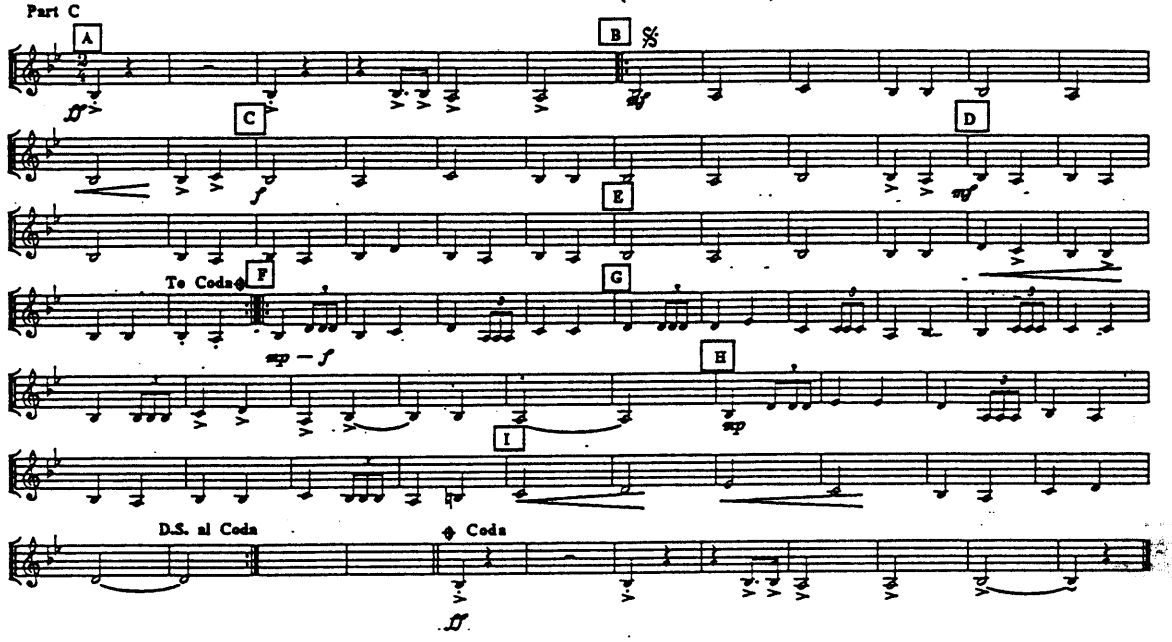
ROYAL AIR FORCE
MARCH PAST (SIMPLIFIED)

Bells
Part B



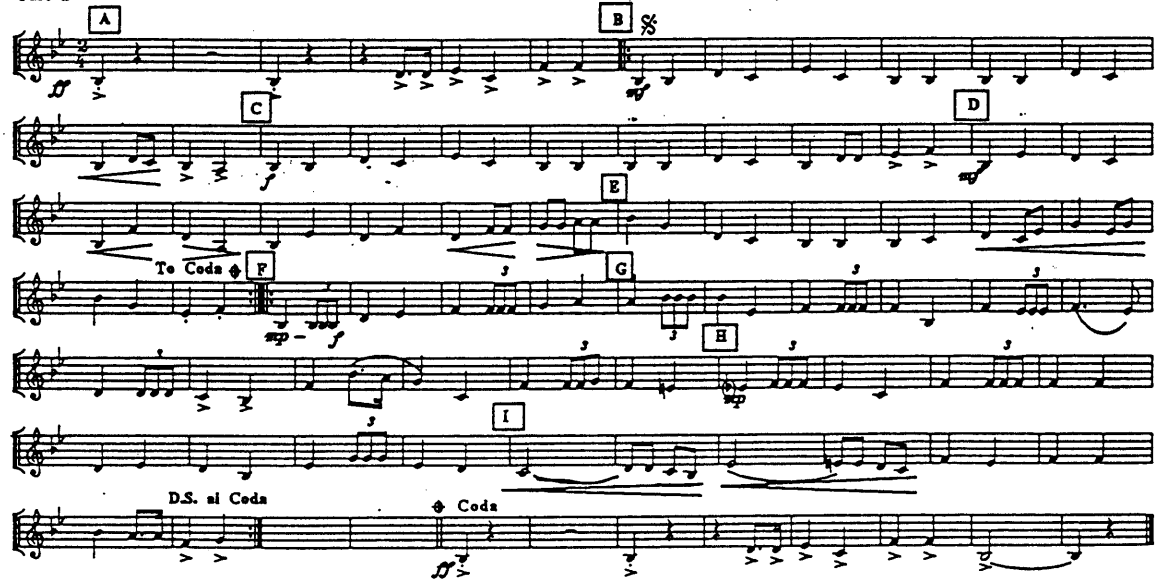
ROYAL AIR FORCE
MARCH PAST (SIMPLIFIED)

Bells
Part C



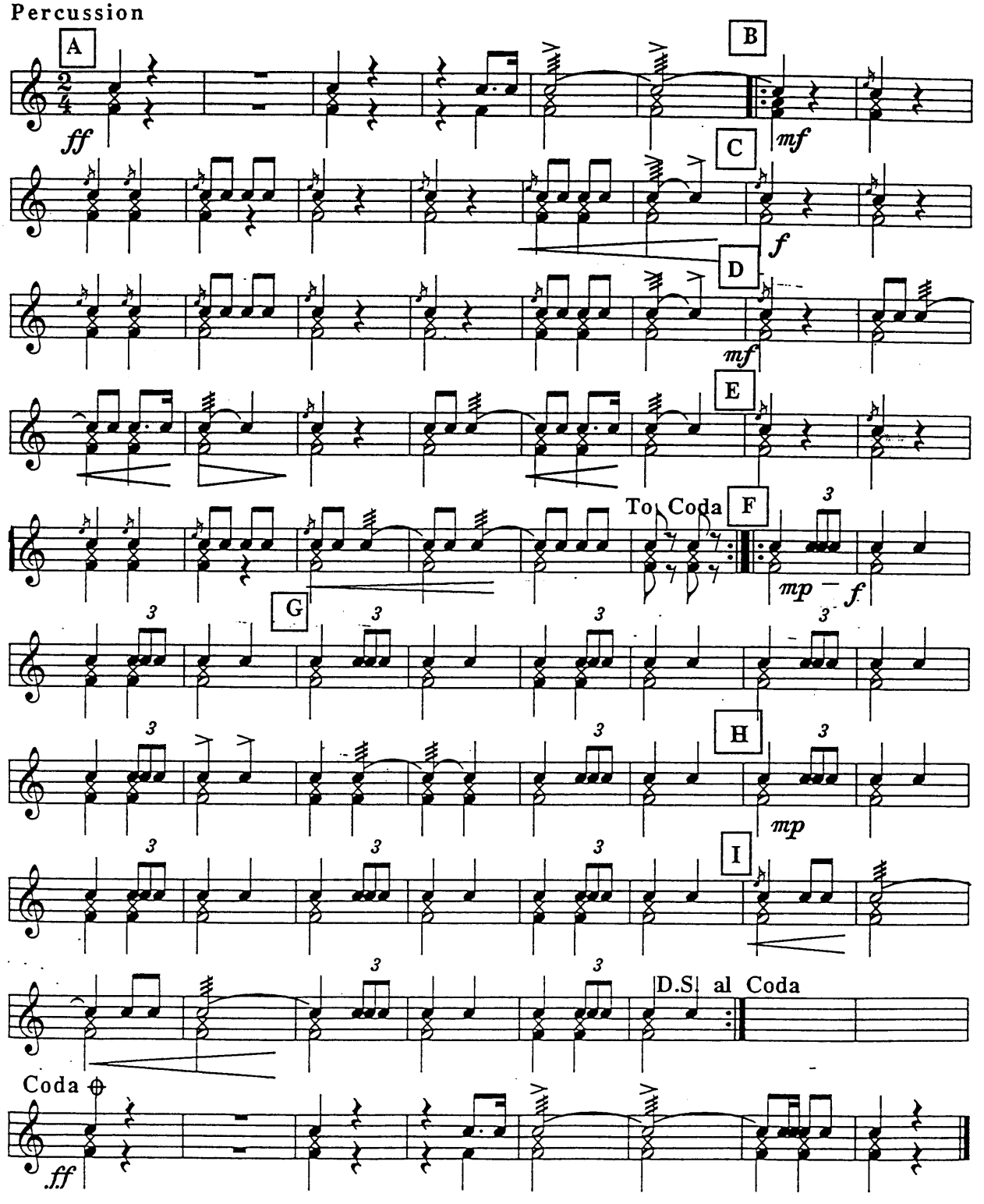
ROYAL AIR FORCE
MARCH PAST (SIMPLIFIED)

Bells
Part D

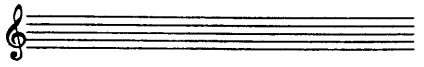


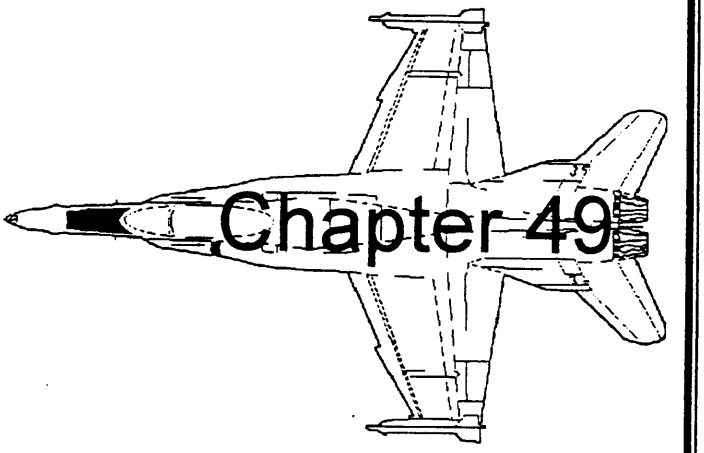
ROYAL AIR FORCE MARCH PAST (SIMPLIFIED)

Percussion



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:

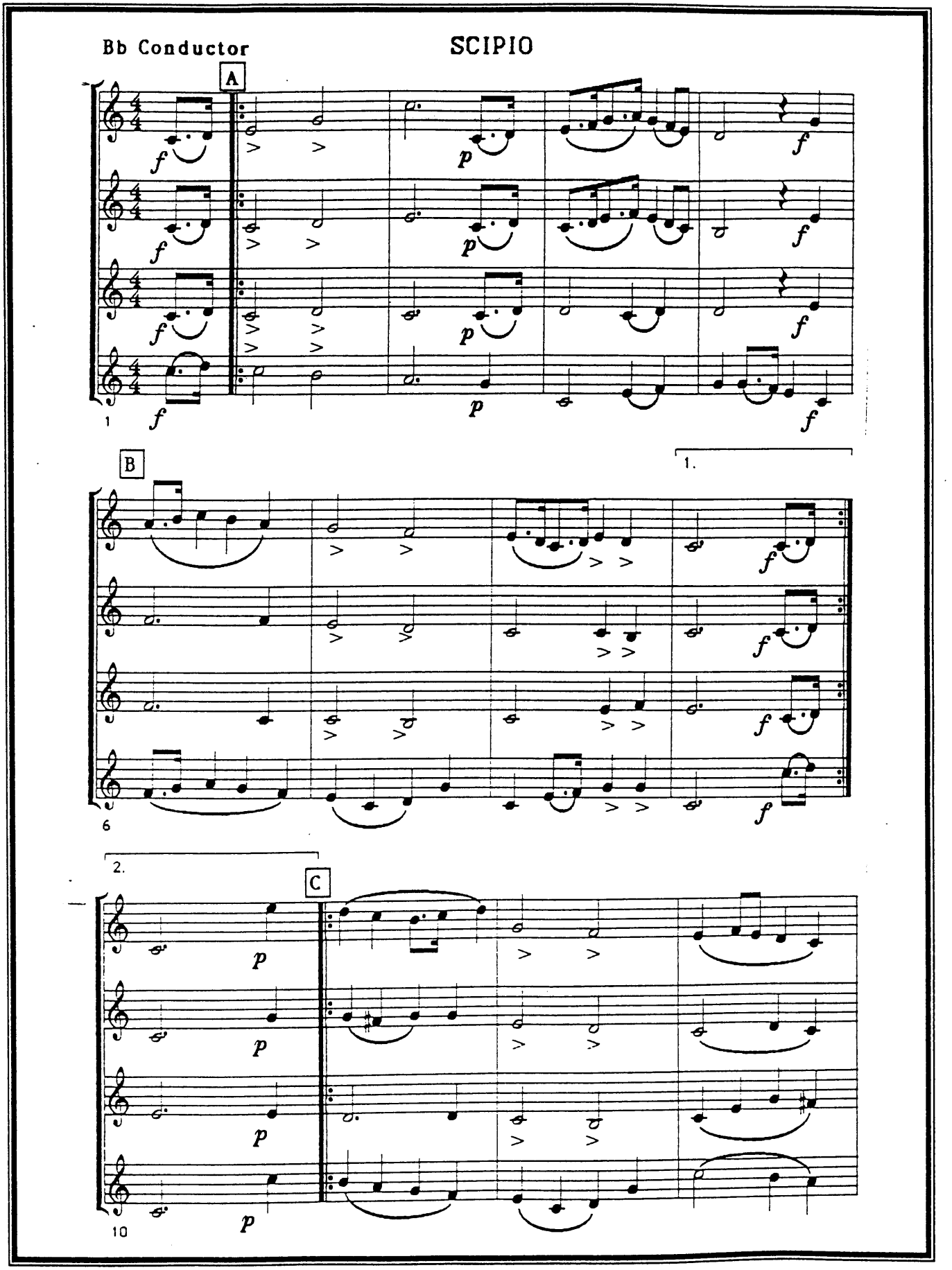
Toll, for the Brave!
The Brave theat are no more,
All sunk beneath the wave,
Fast by their native shore!
Eight hundred of the brave,
Whose courage well was tried,
Had made the vessel heel,
And laid her on her side;
A land breeze shook the shrouds,
And she was overset;
Down went the "Royal George",
With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

Refrain:

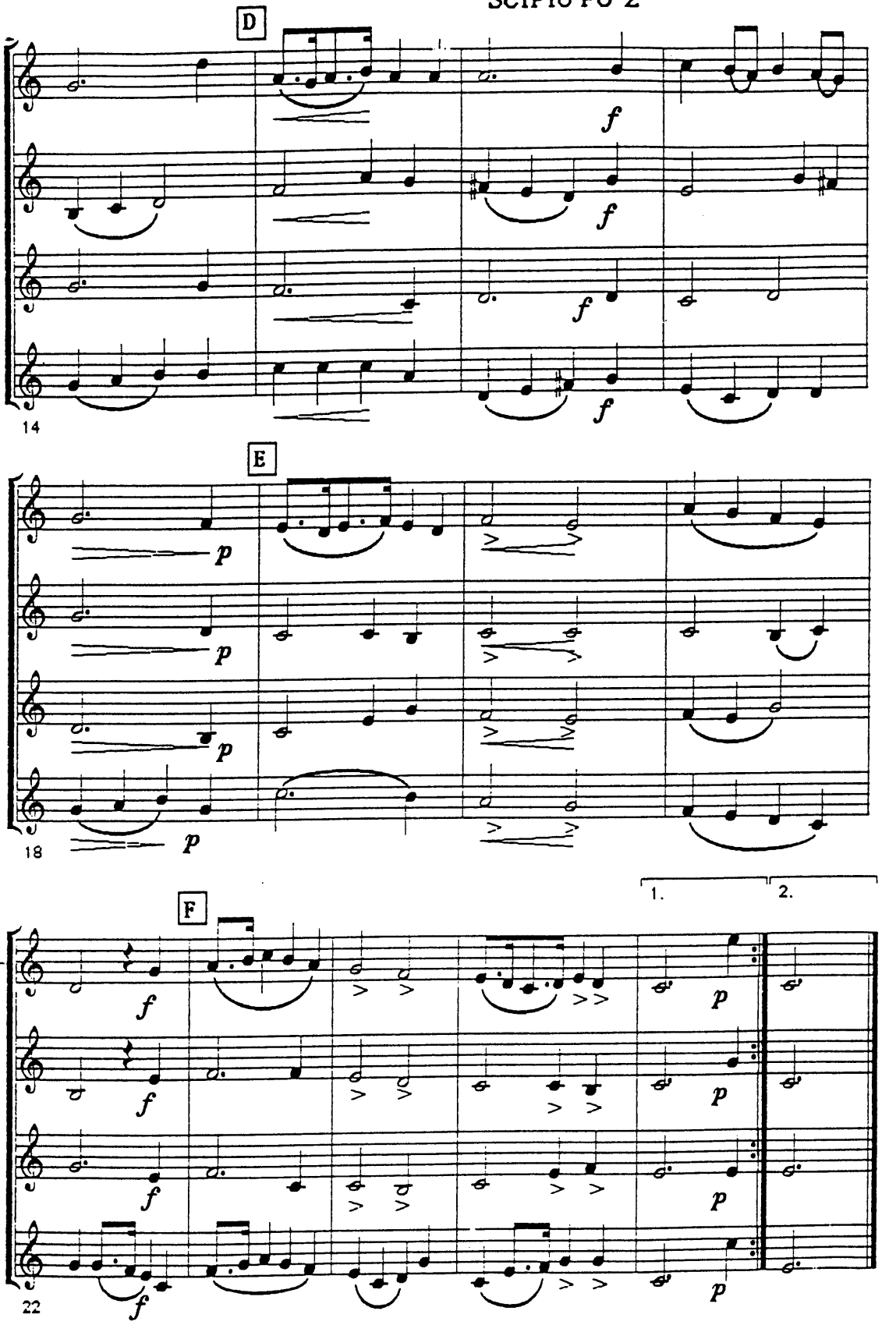
Toll for the Brave!
The Brave that are no more,
All sunk beneath the wave,
Fast by their native shore!

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!

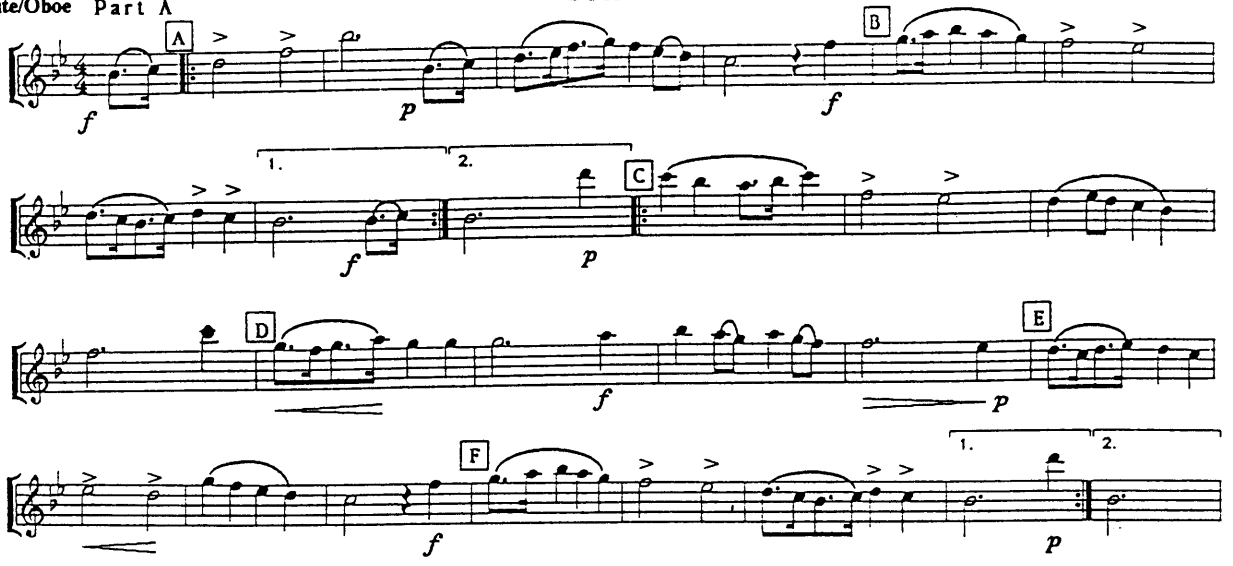

Bb Conductor
SCIPIO
A
B
C
1.
2.
1
6
10

SCIPIO PG 2



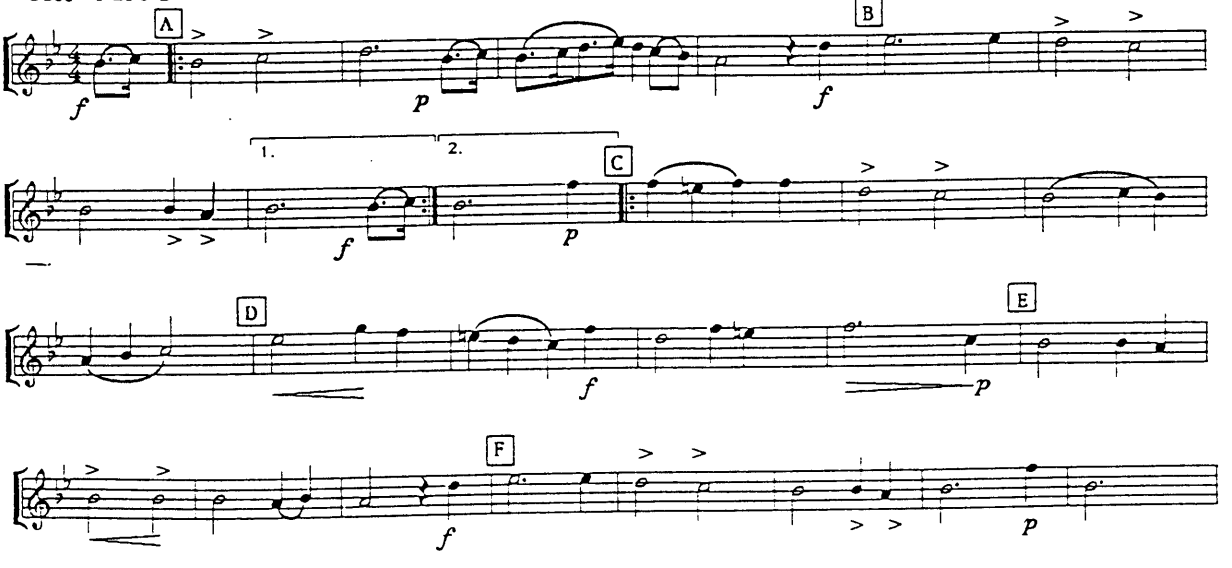
SCIPIO

Flute/Oboe Part A



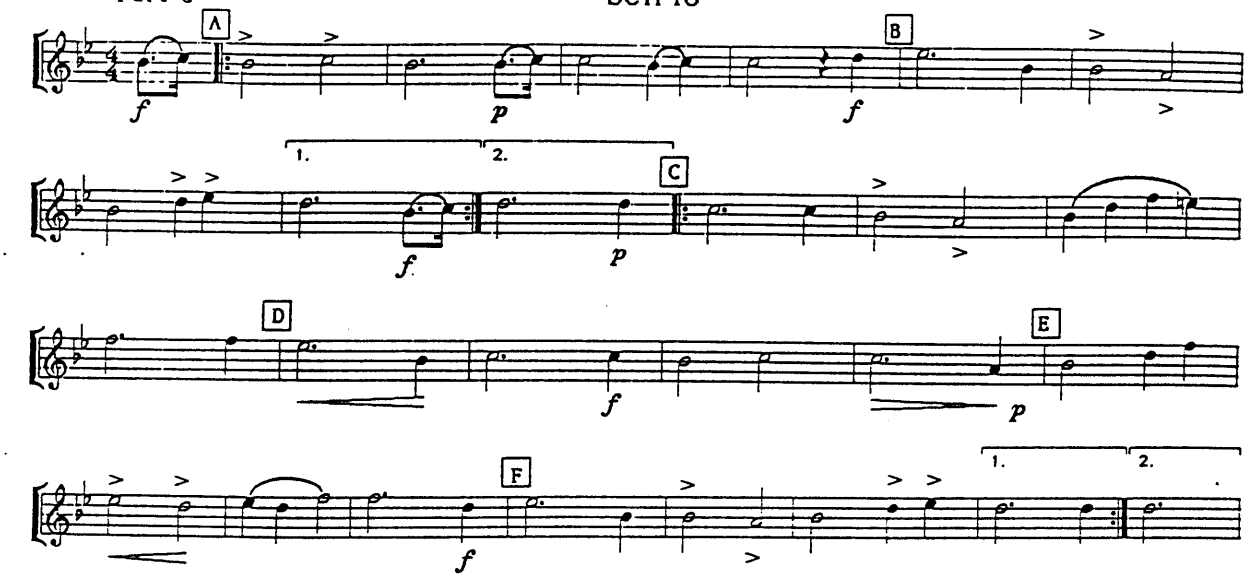
SCIPIO

Flute/Oboe Part B



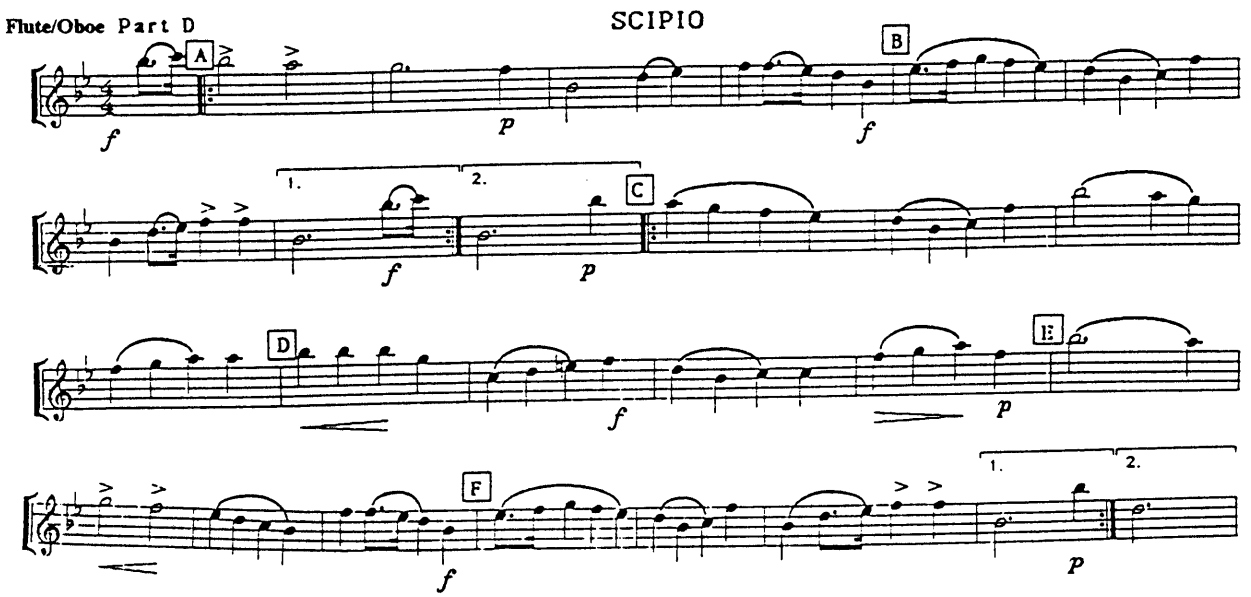
Flute/Oboe Part C

SCIPIO



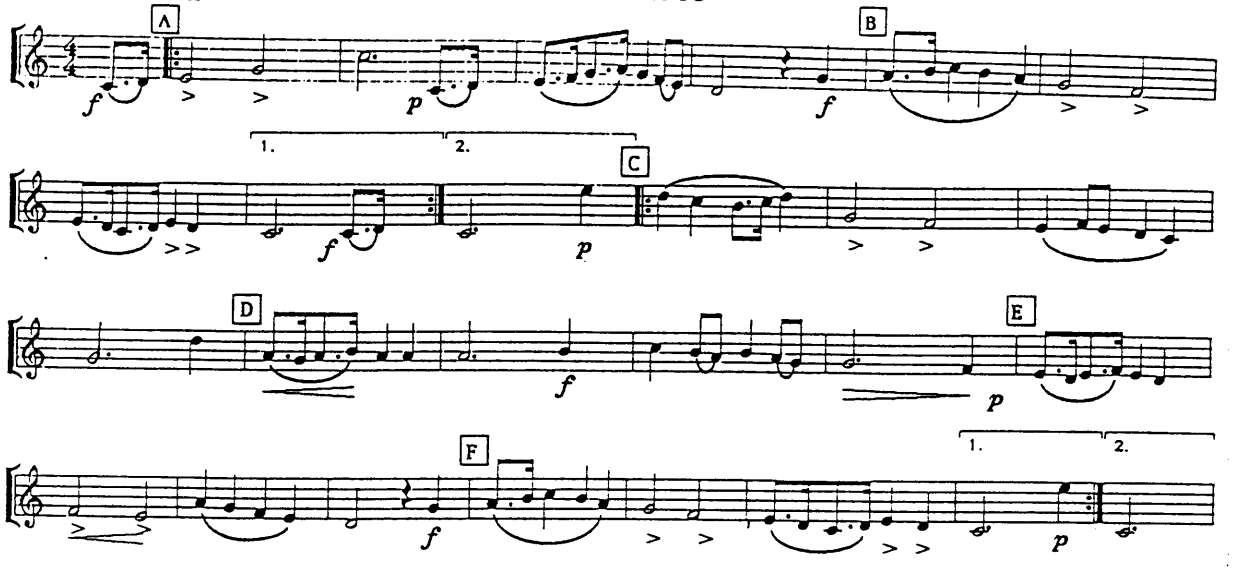
Flute/Oboe Part D

SCIPIO



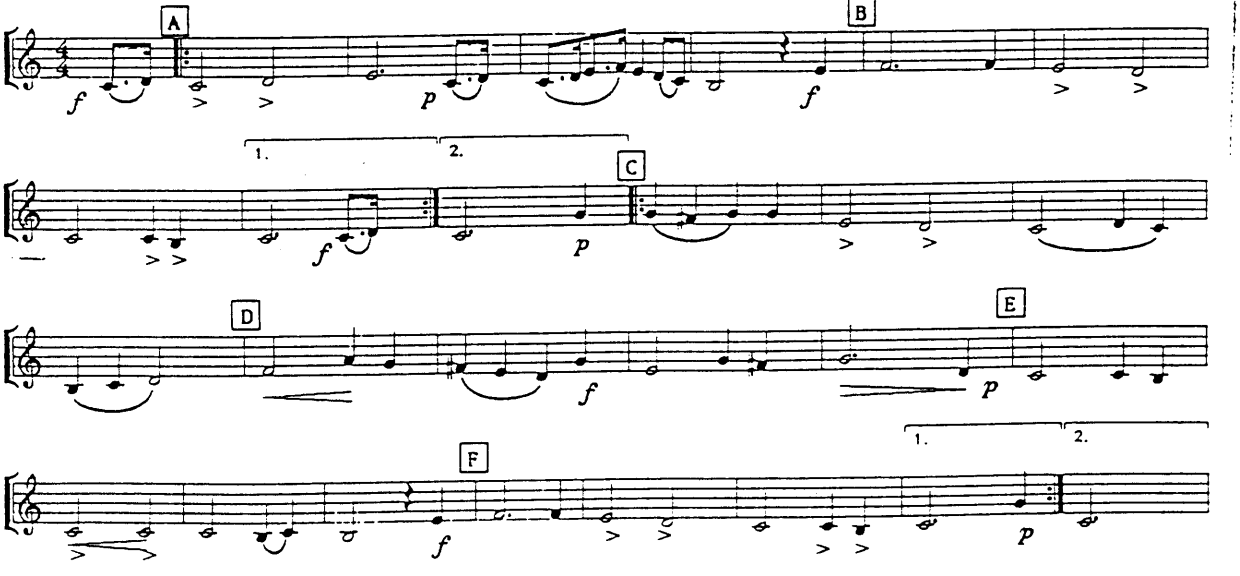
Clarinet/Tenor Sax Part A

SCIPIO



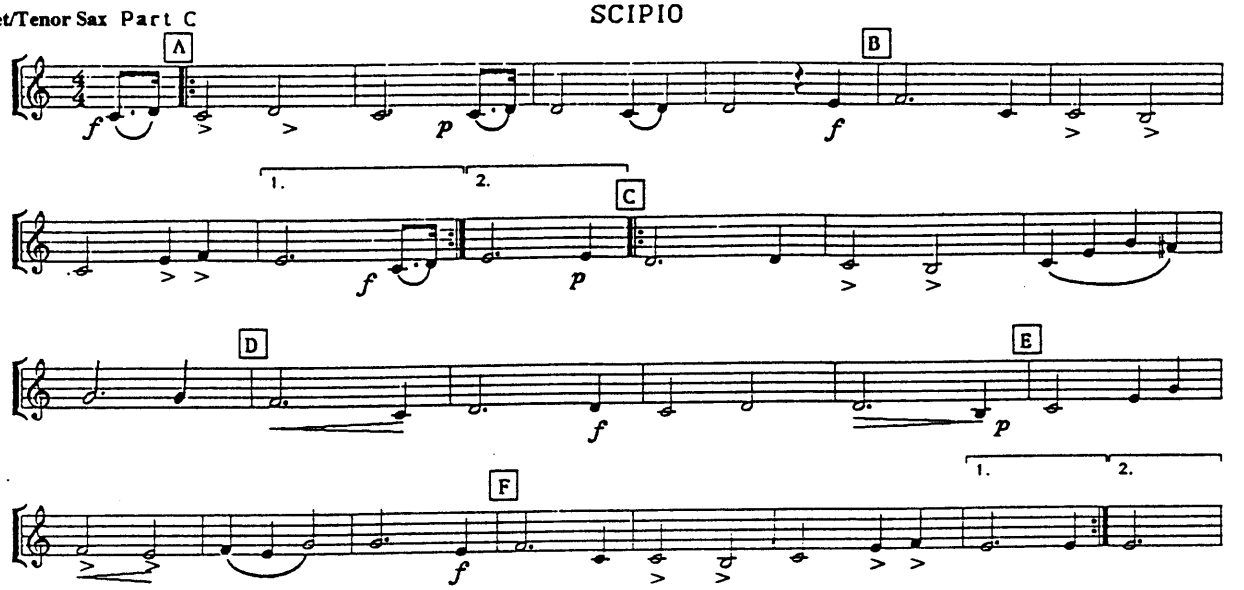
Clarinet/Tenor Sax Part B

SCIPIO



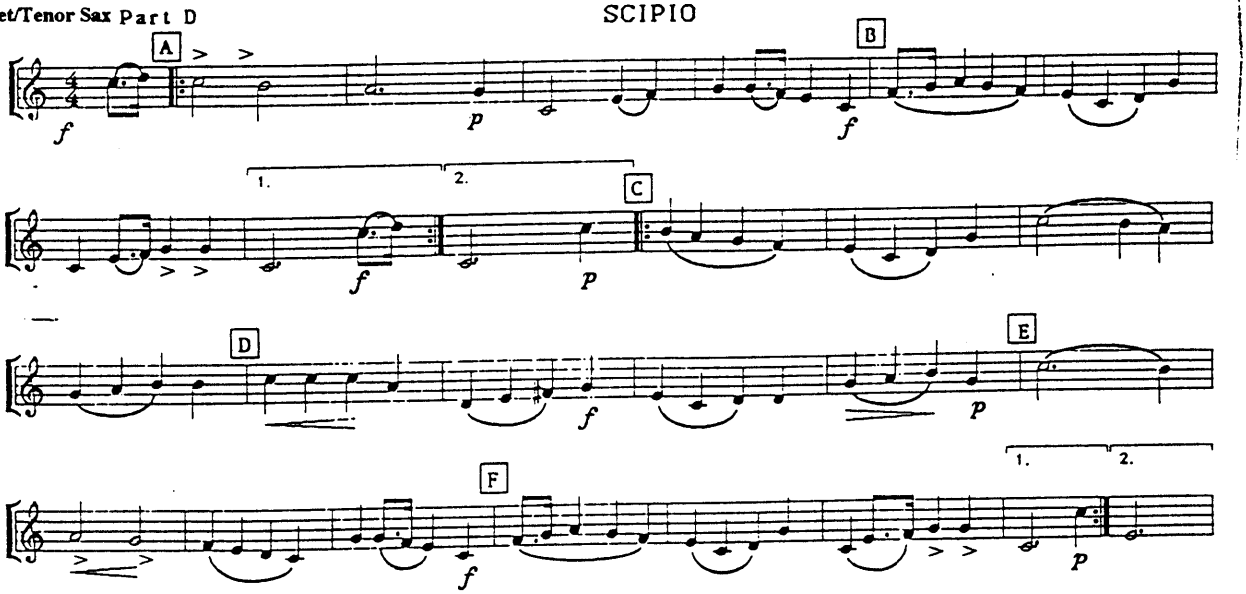
Clarinet/Tenor Sax Part C

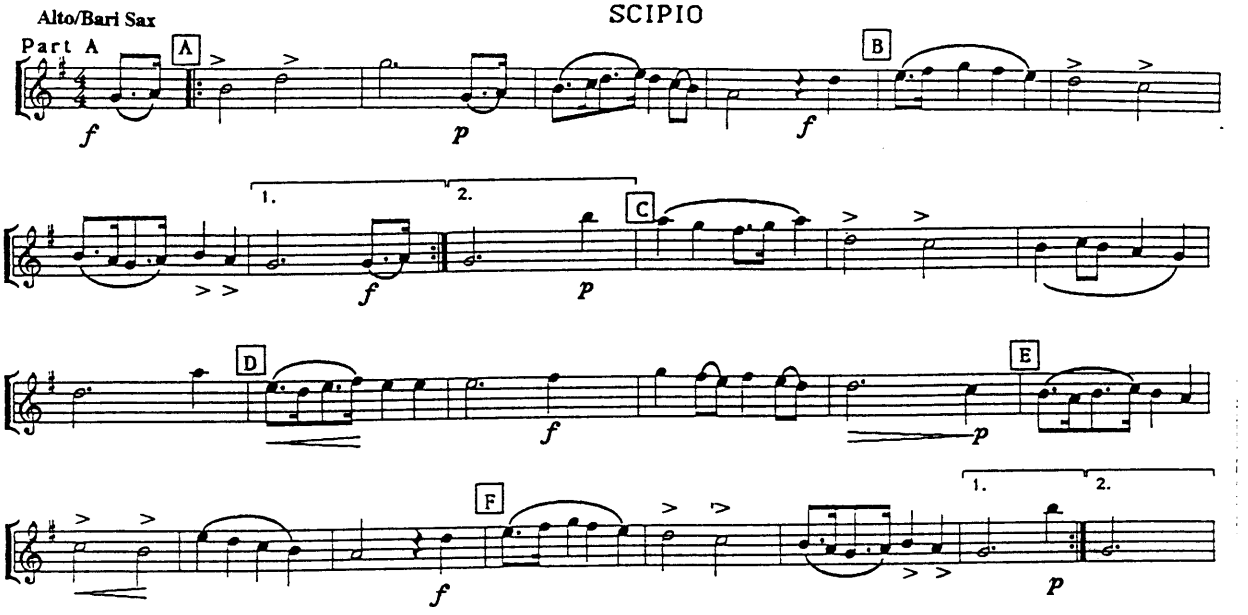
SCIPIO

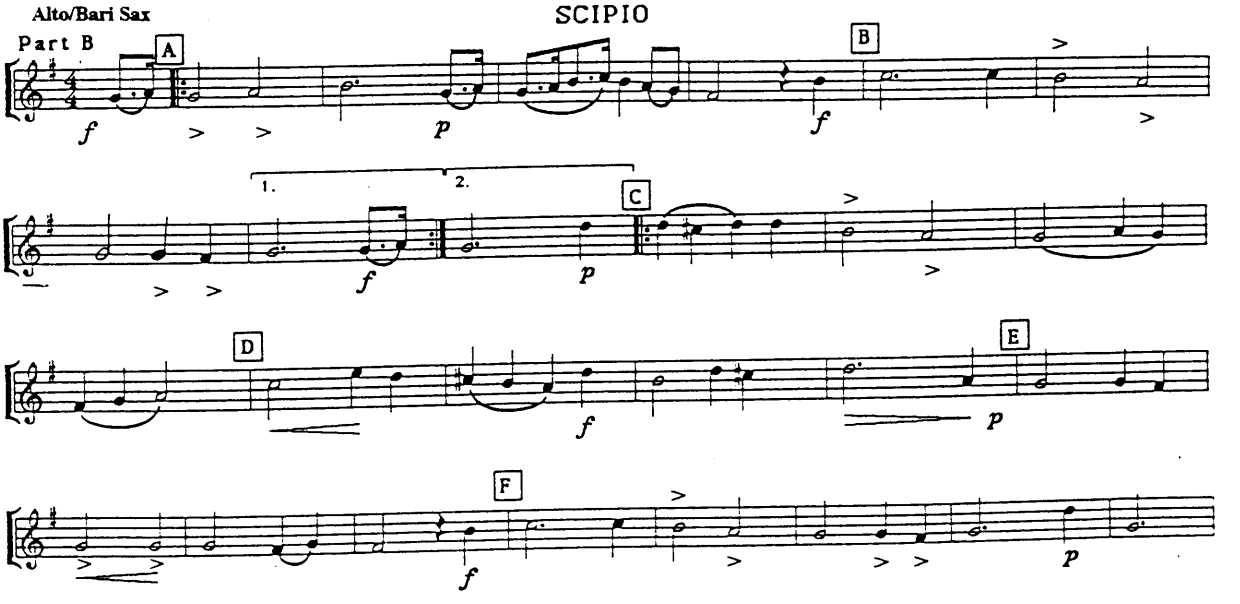


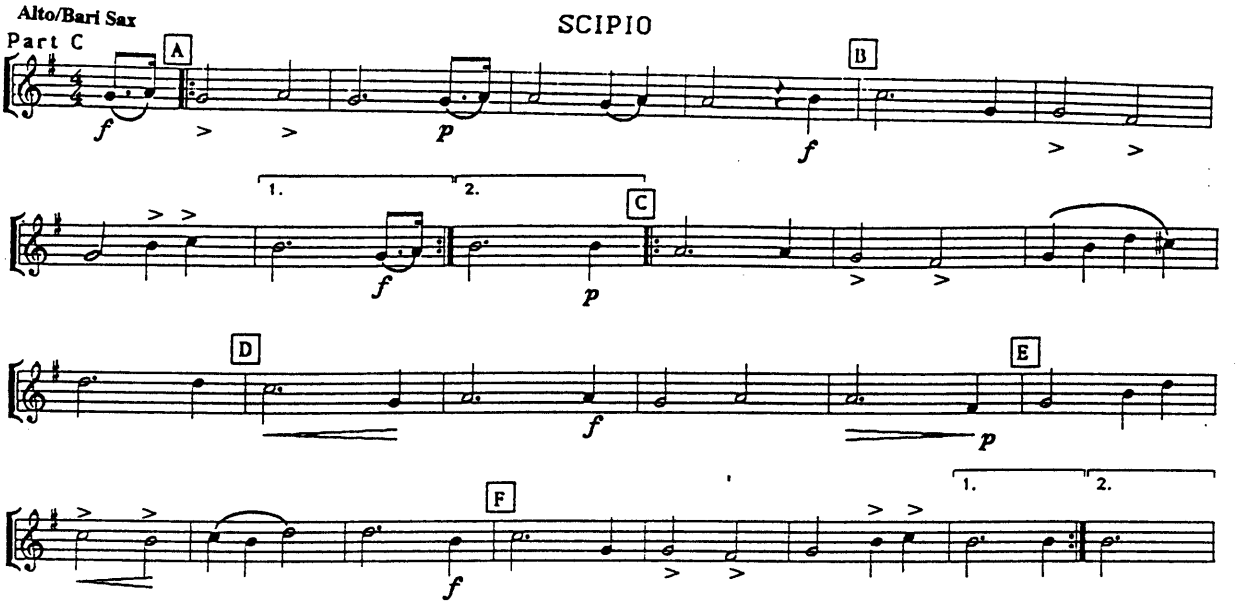
Clarinet/Tenor Sax Part D

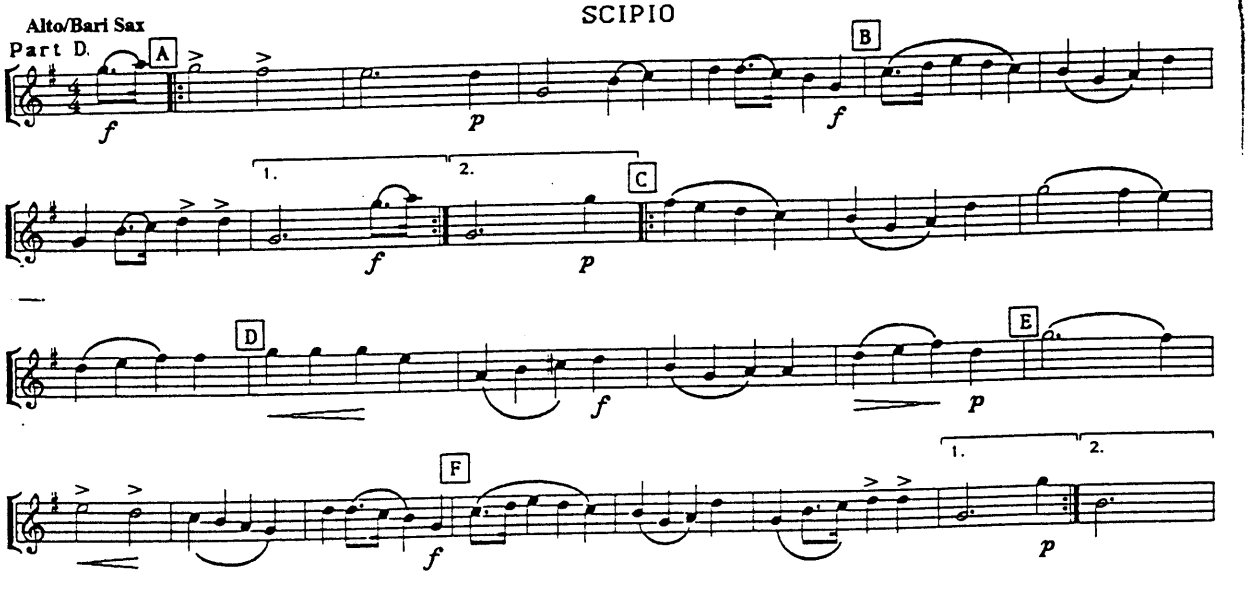
SCIPIO

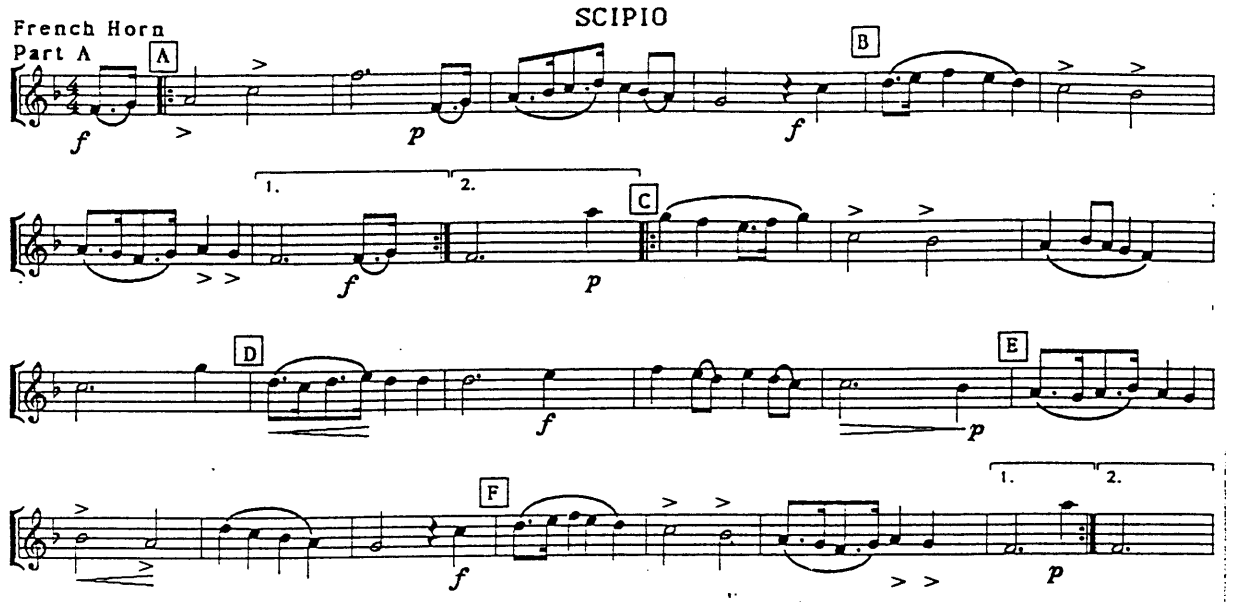


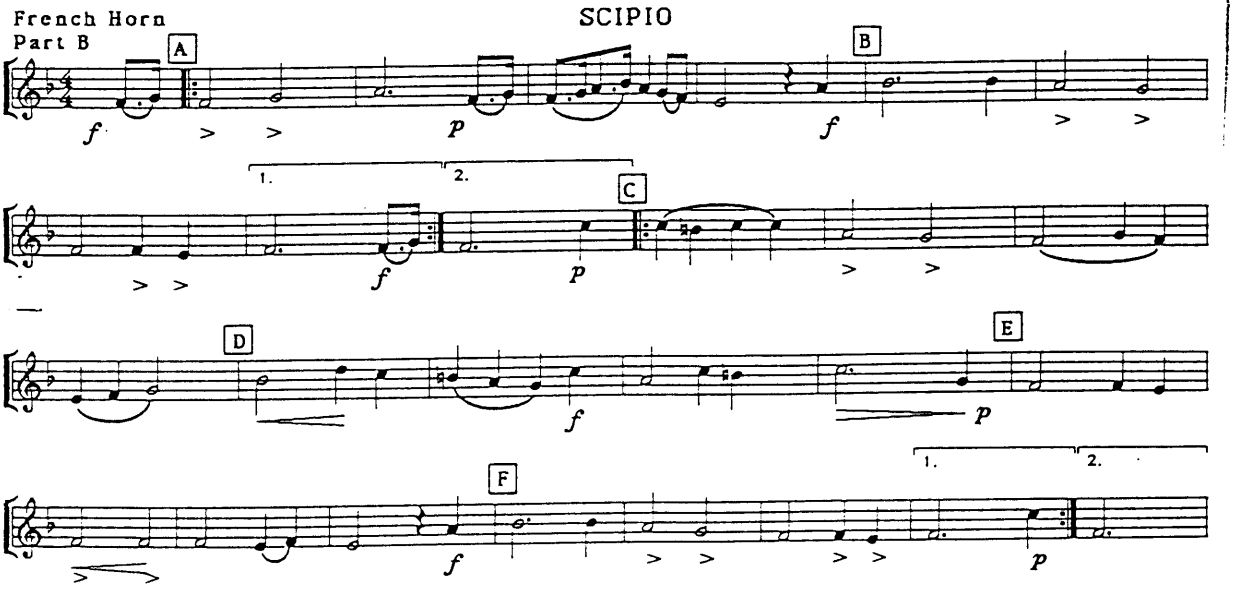

Alto/Bari Sax
Part A
SCIPIO
A
B
C
D
E
F
1.
2.
f
p


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


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

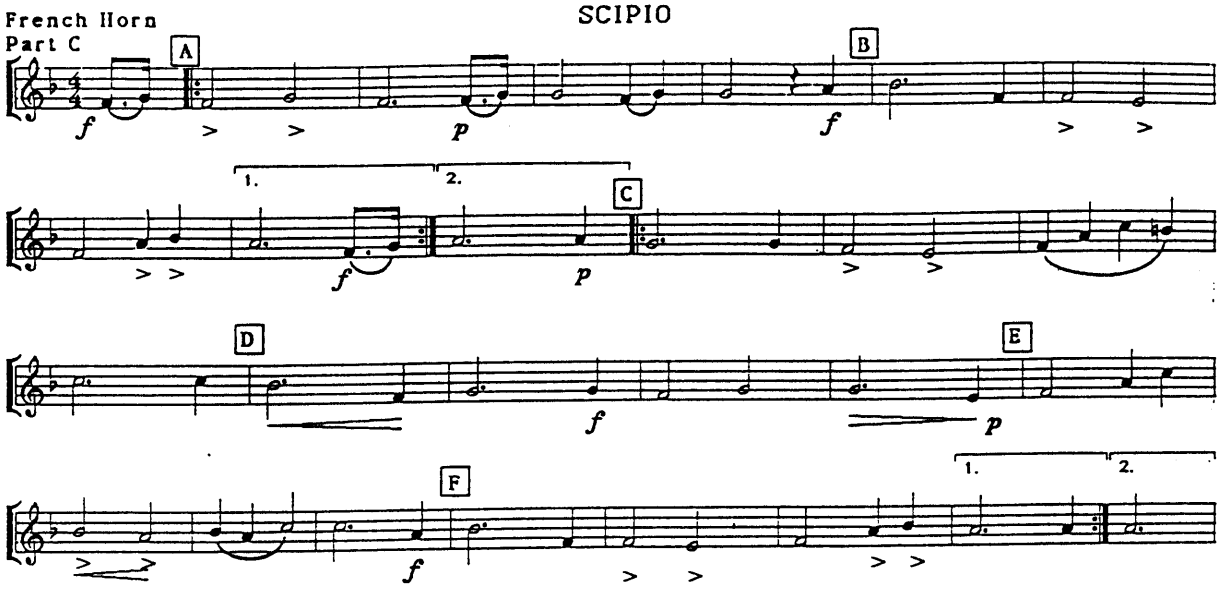

Alto/Bari Sax
Part D.
SCIPIO
A
B
C
D
E
F
1.
2.


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.

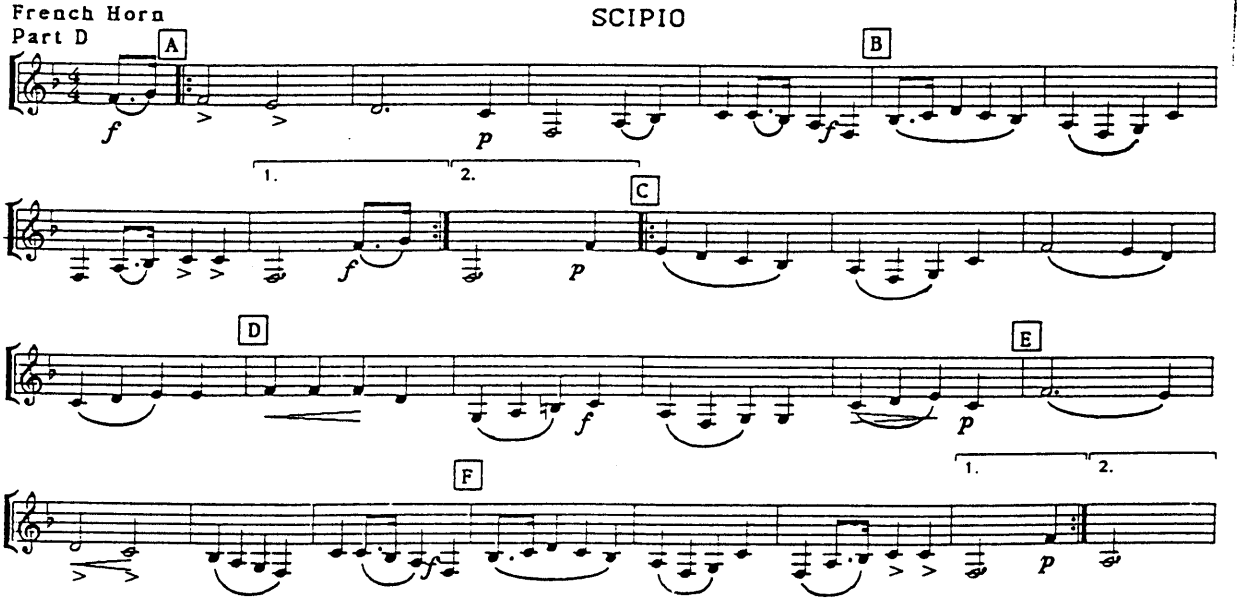
French Horn
Part C

SCIPIO



French Horn
Part D

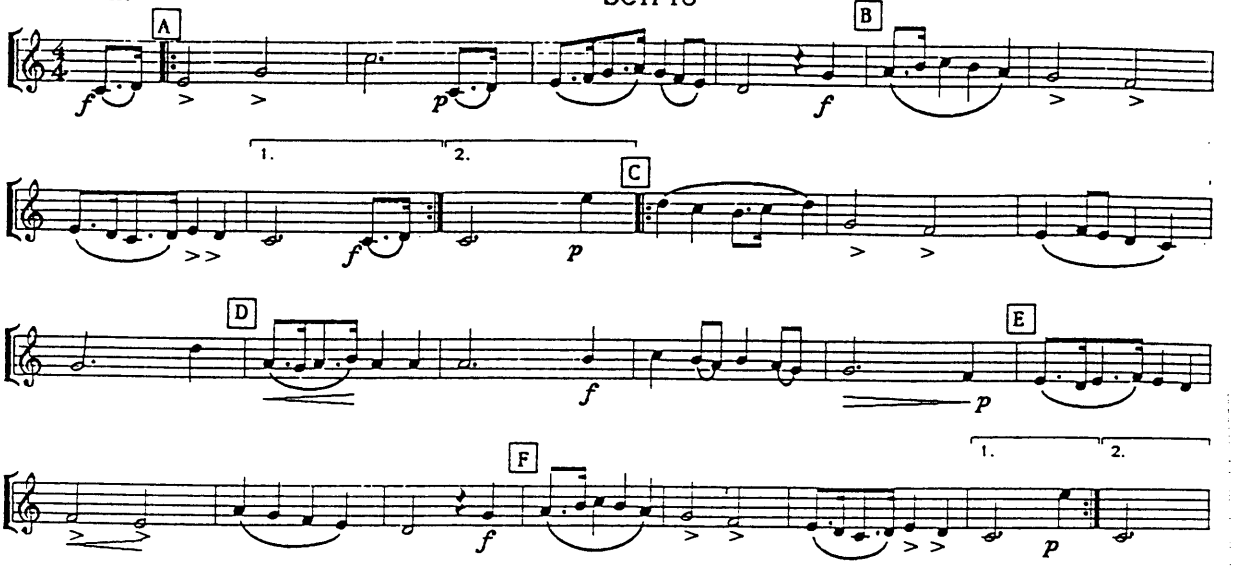
SCIPIO



Trumpet/Baritone T.C./
Bass Clarinet

PART A

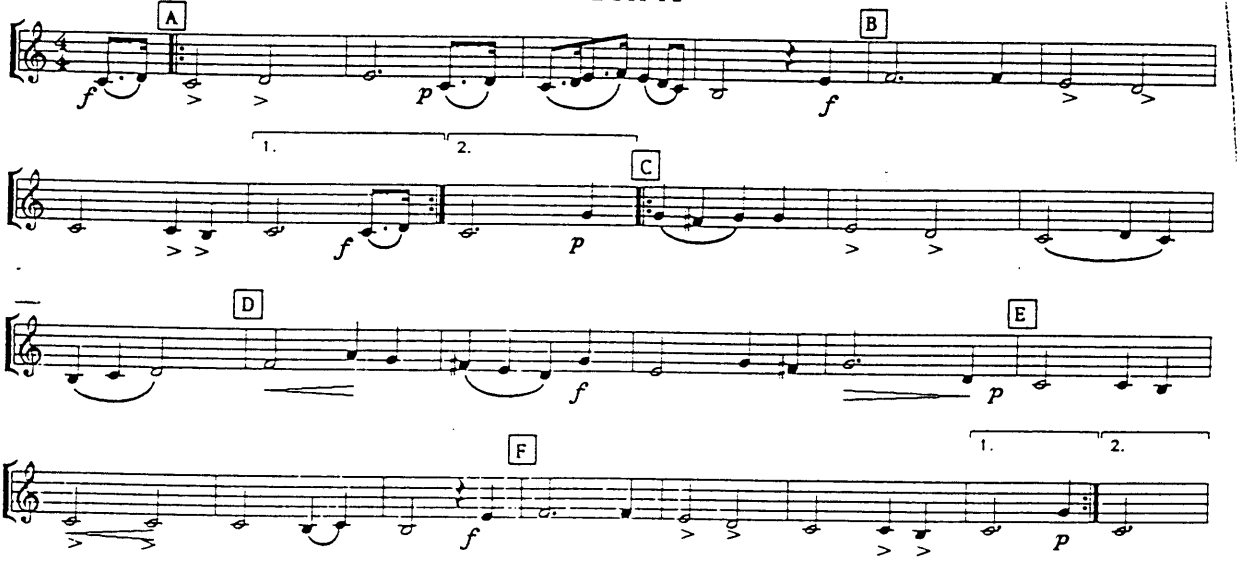
SCIPIO



Trumpet/Baritone T.C./
Bass Clarinet

PART B

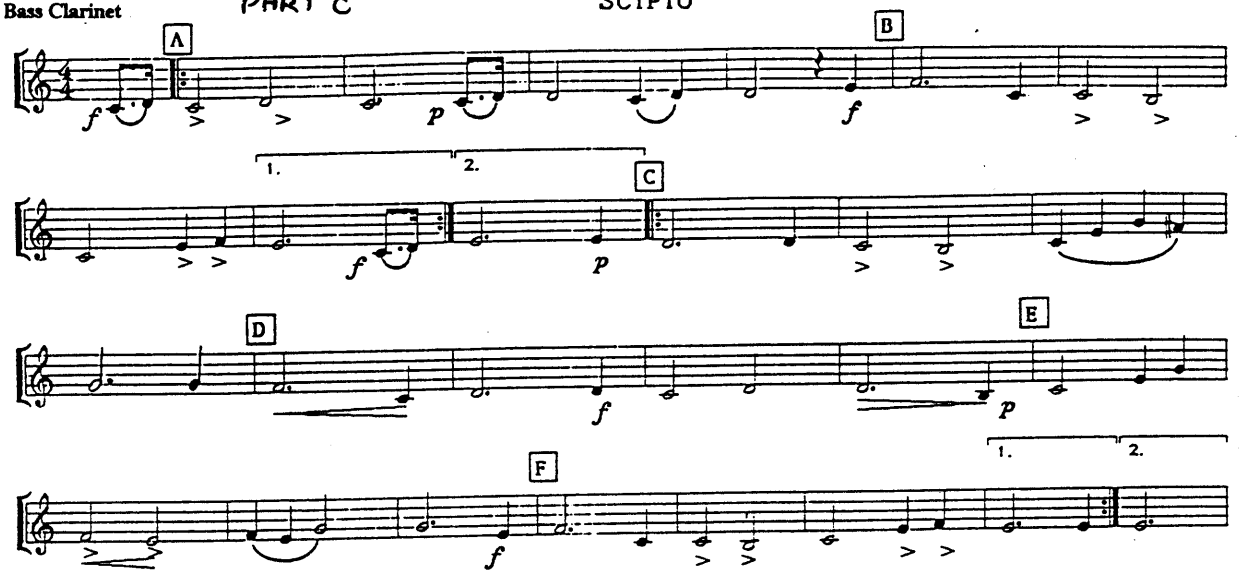
SCIPIO



Trumpet/Baritone T.C./
Bass Clarinet

PART C

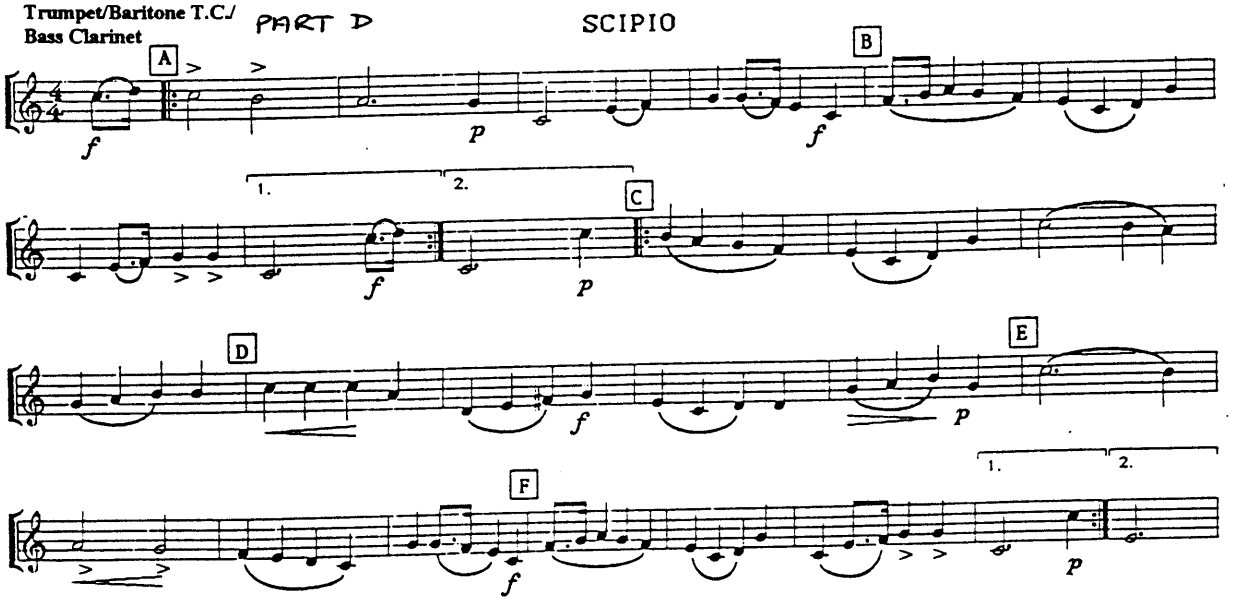
SCIPIO



Trumpet/Baritone T.C./
Bass Clarinet

PART D

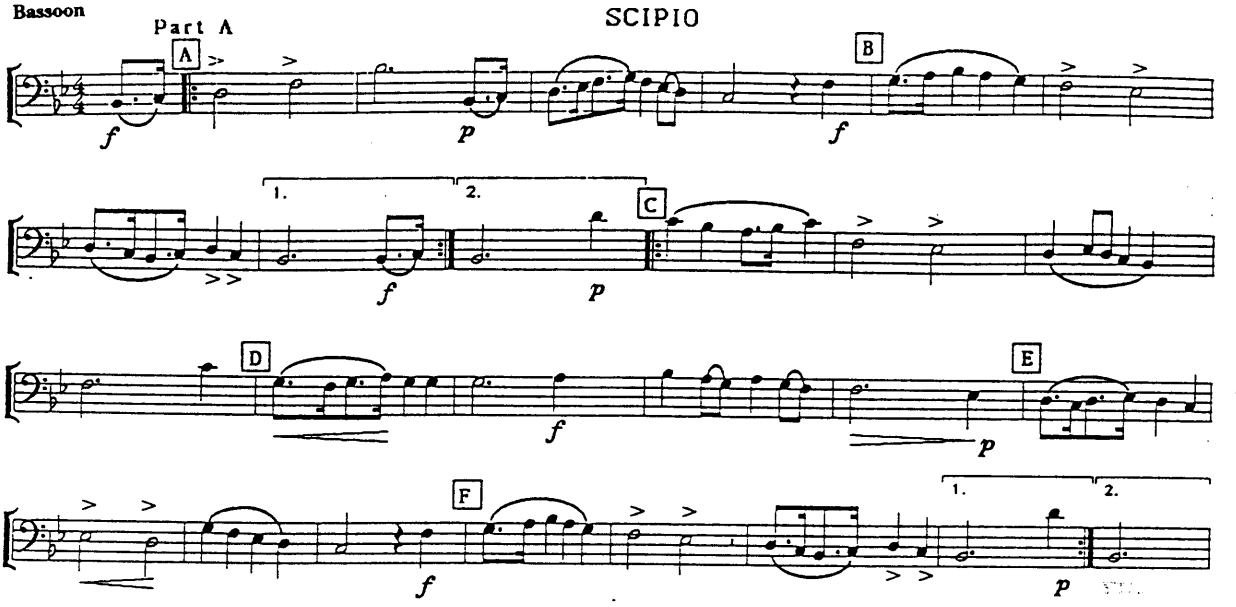
SCIPIO



Trombone/Baritone B.C./
Bassoon

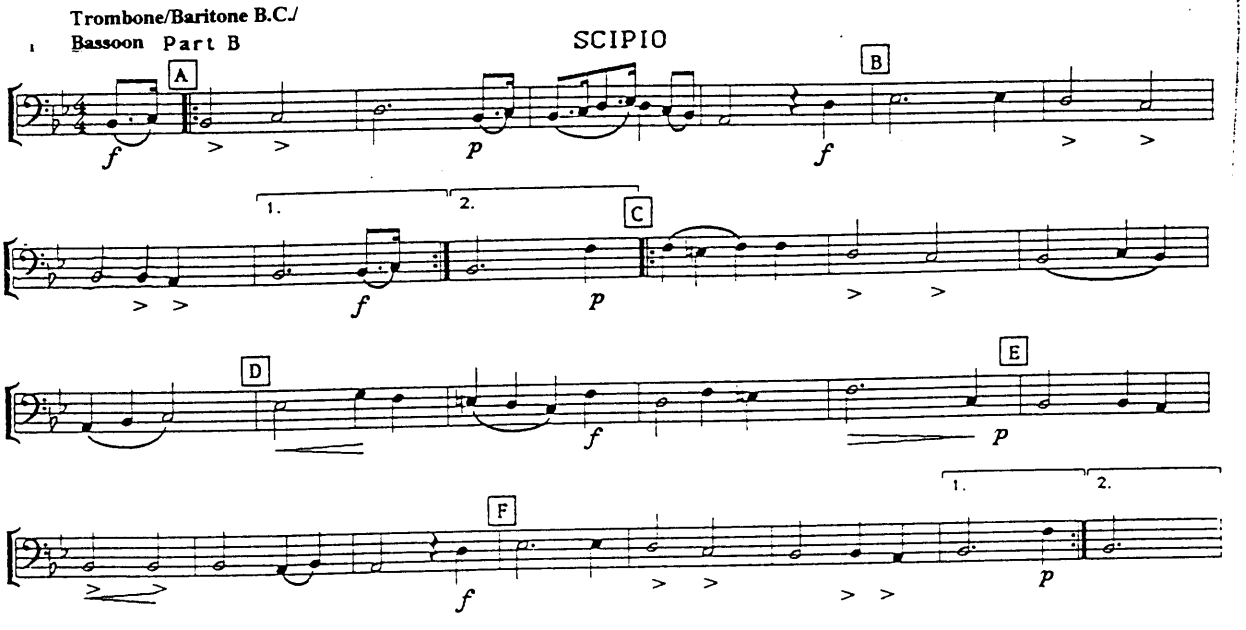
Part A

SCIPIO



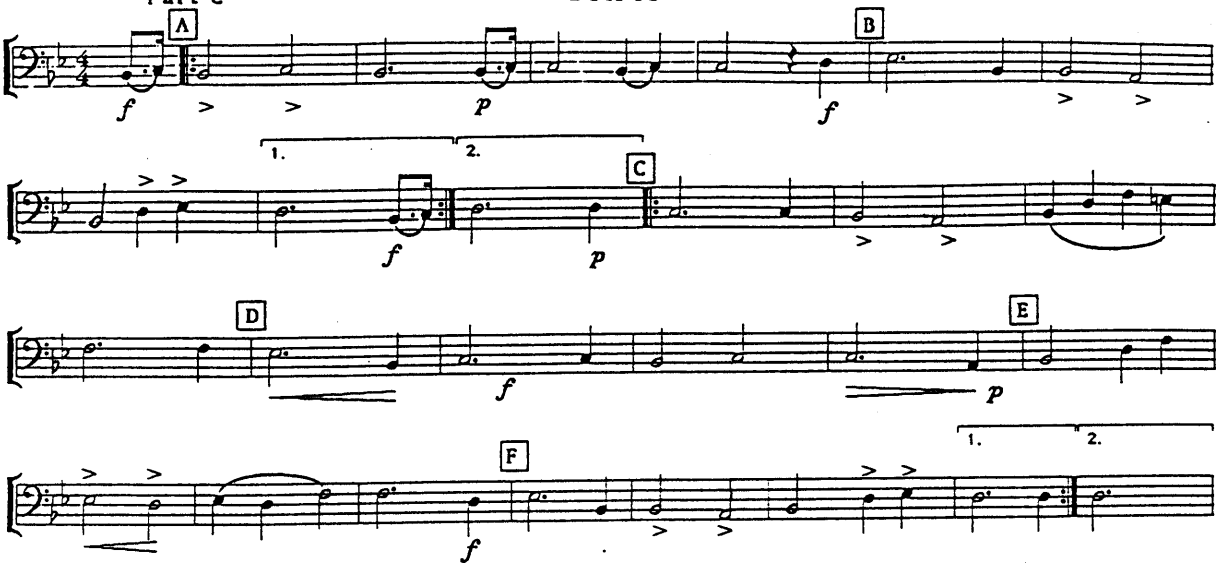
Trombone/Baritone B.C./
Bassoon Part B

SCIPIO



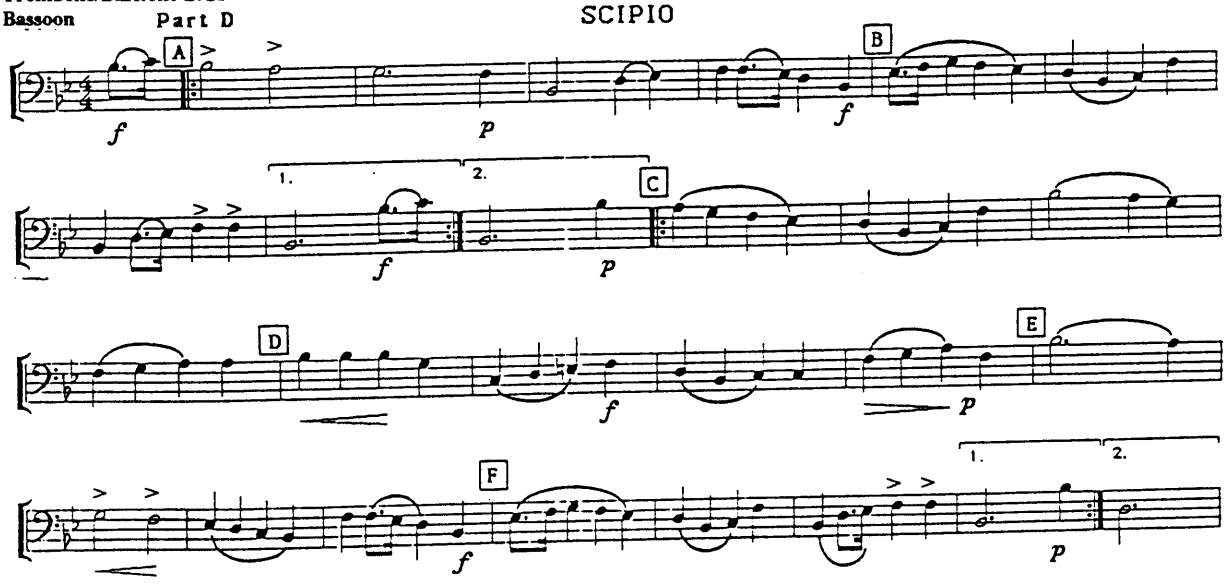
Trombone/Baritone B.C./
Bassoon Part C

SCIPIO



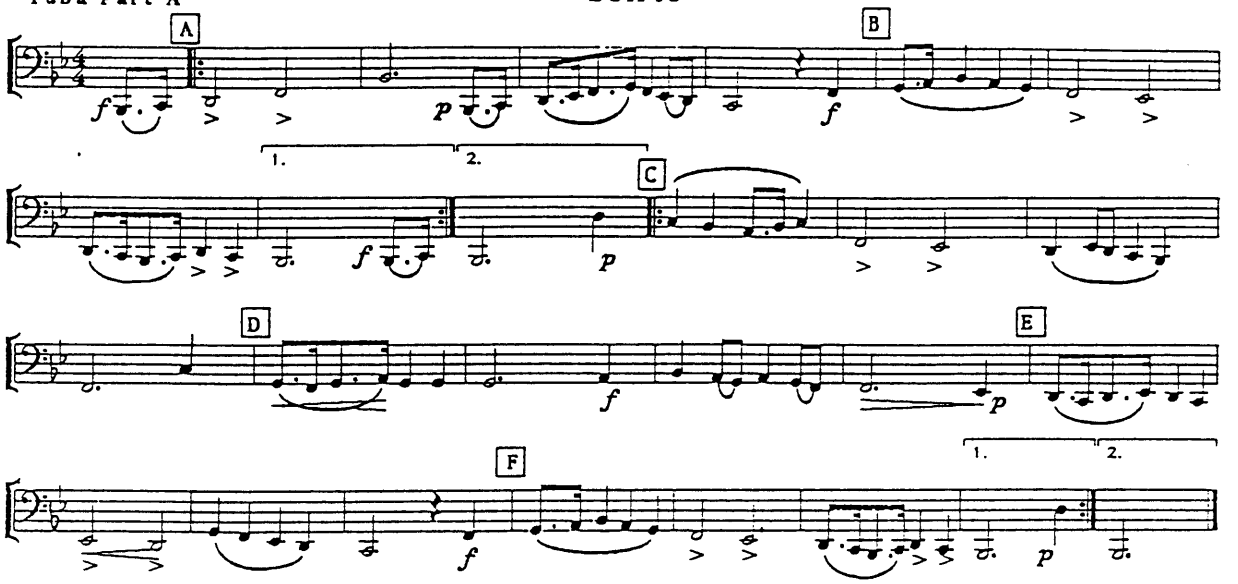
Trombone/Baritone B.C./
Bassoon Part D

SCIPIO



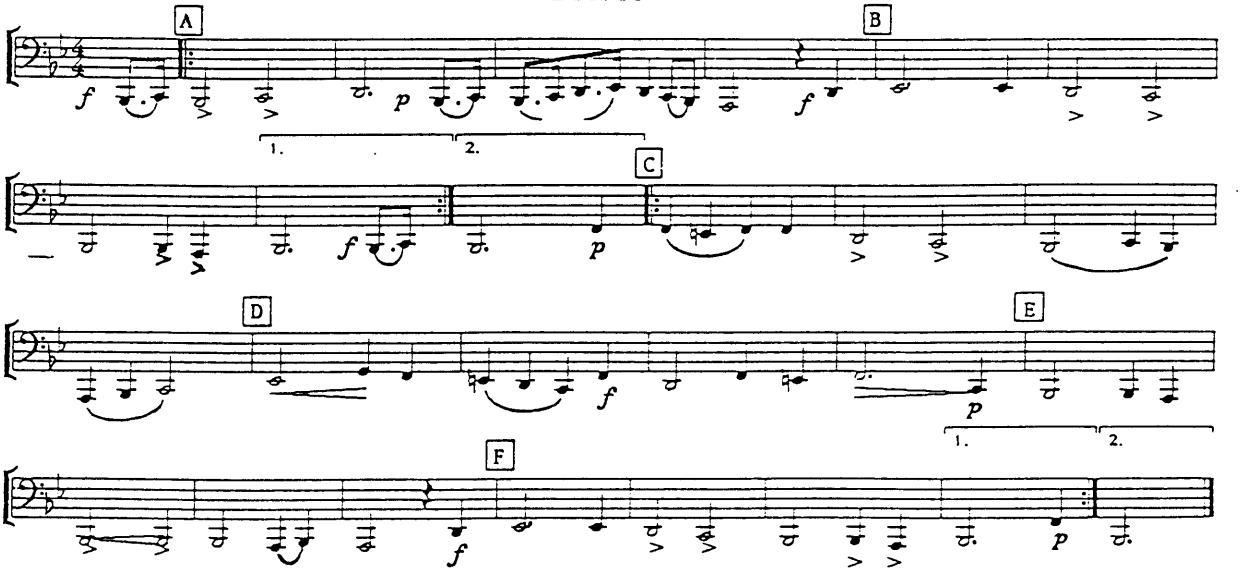
Tuba Part A

SCIPIO



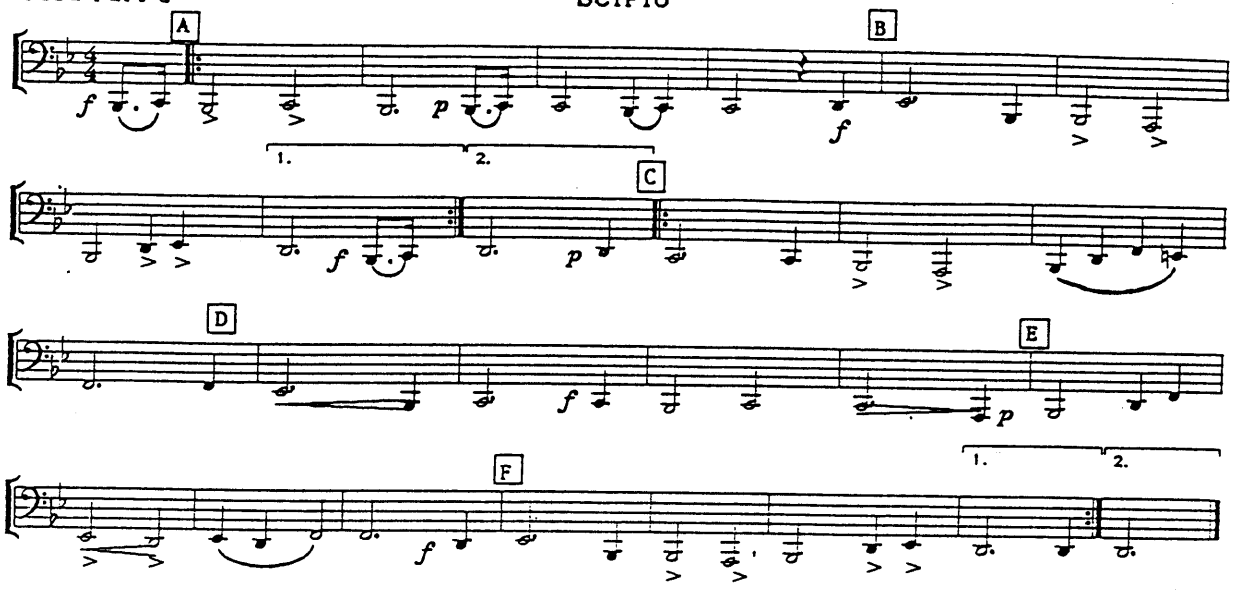
Tuba Part B

SCIPIO



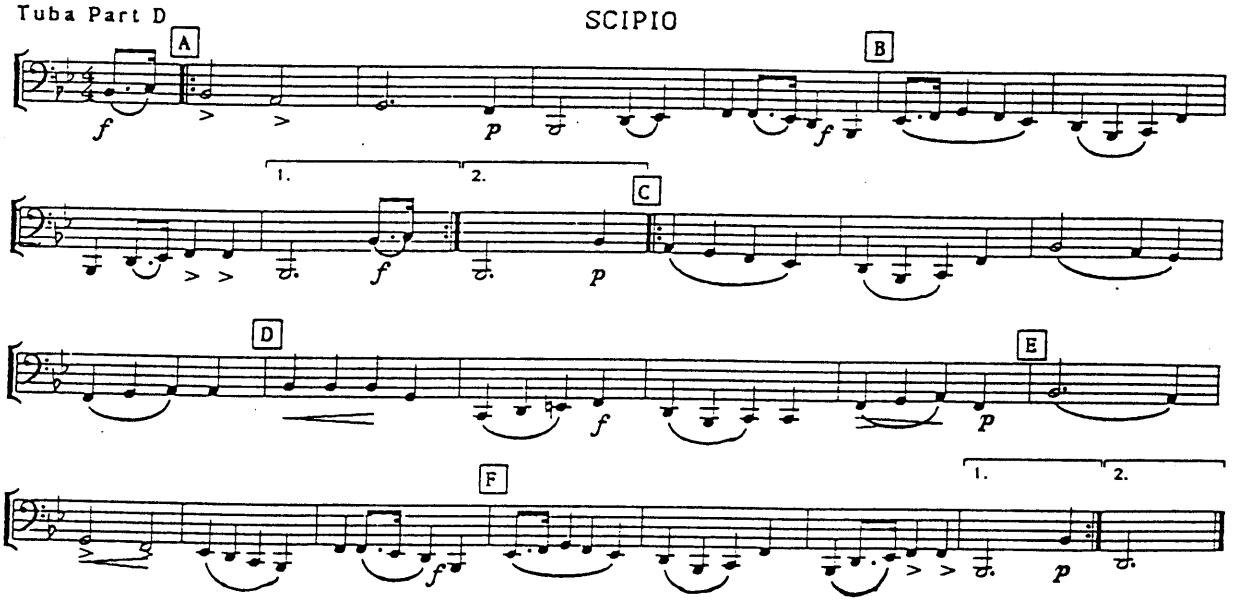
Tuba Part C

SCIPIO



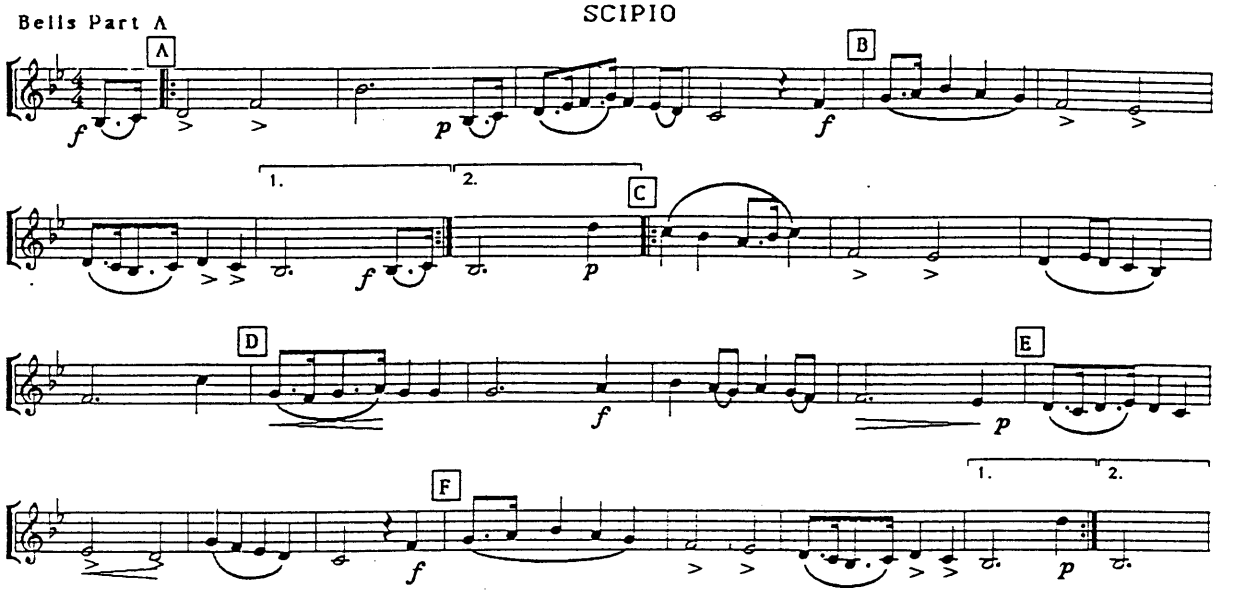
Tuba Part D

SCIPIO



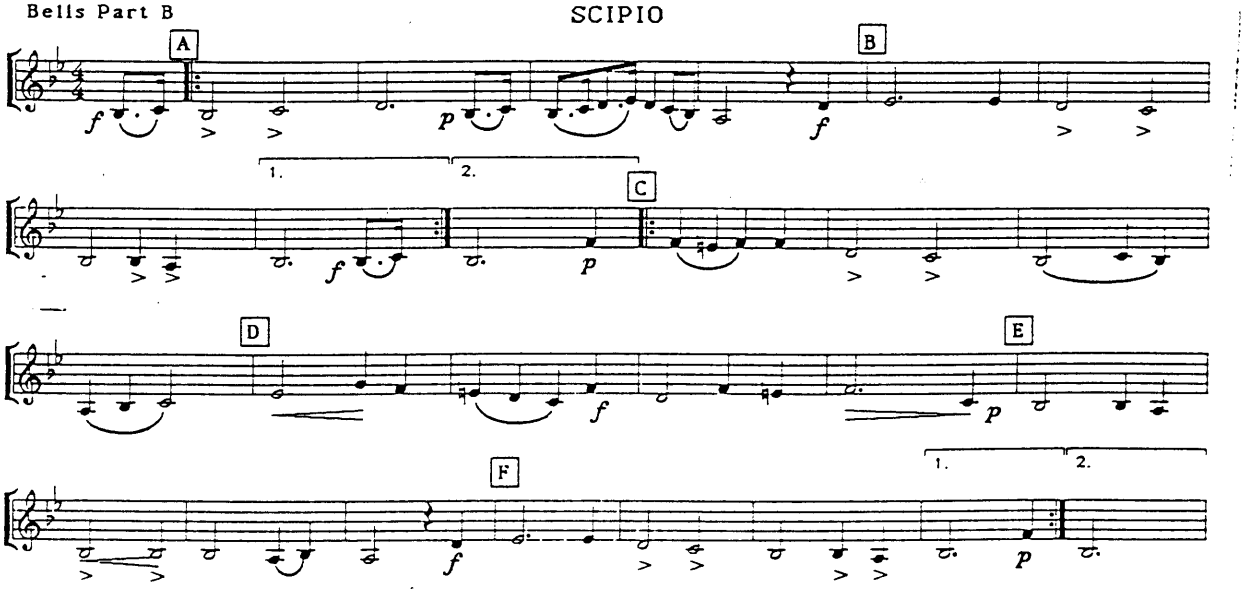
Bells Part A

SCIPIO



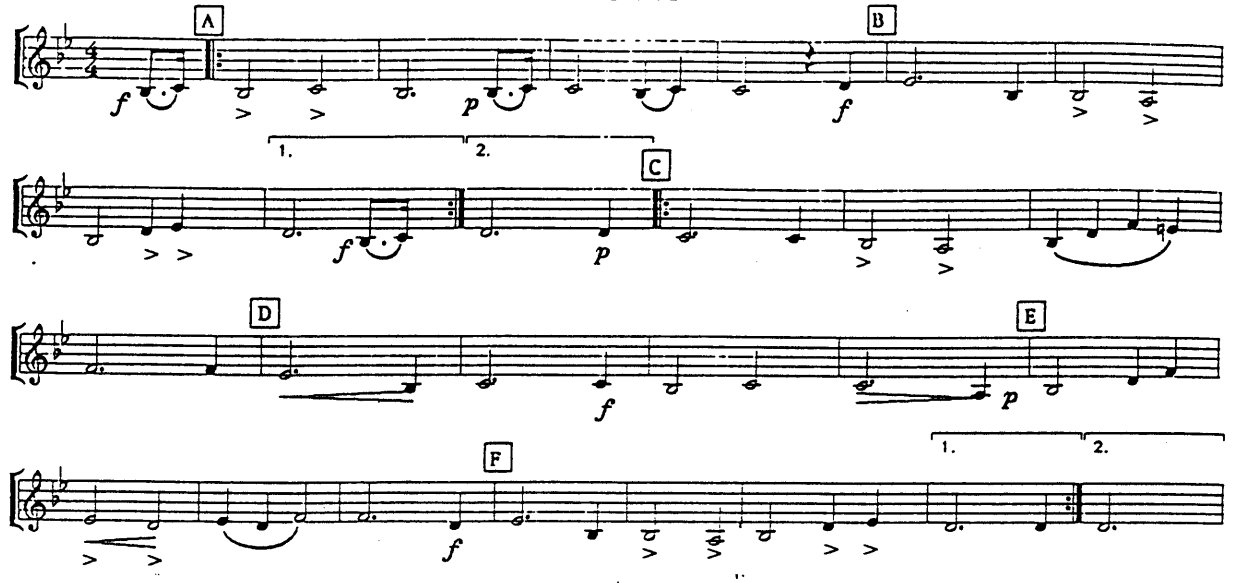
Bells Part B

SCIPIO



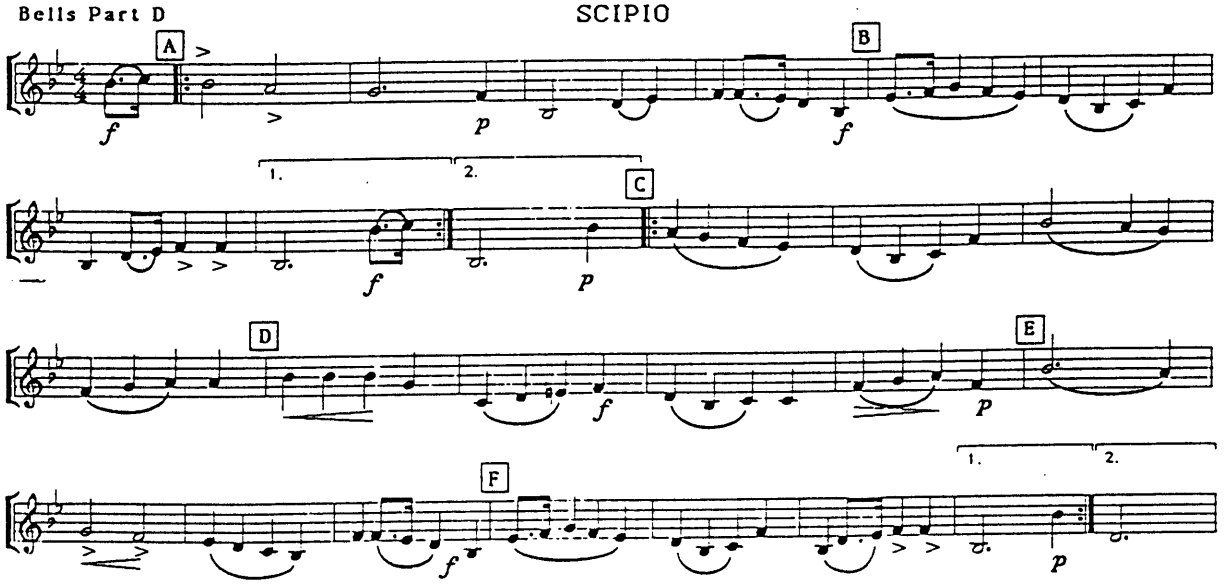
Bells Part C

SCIPIO



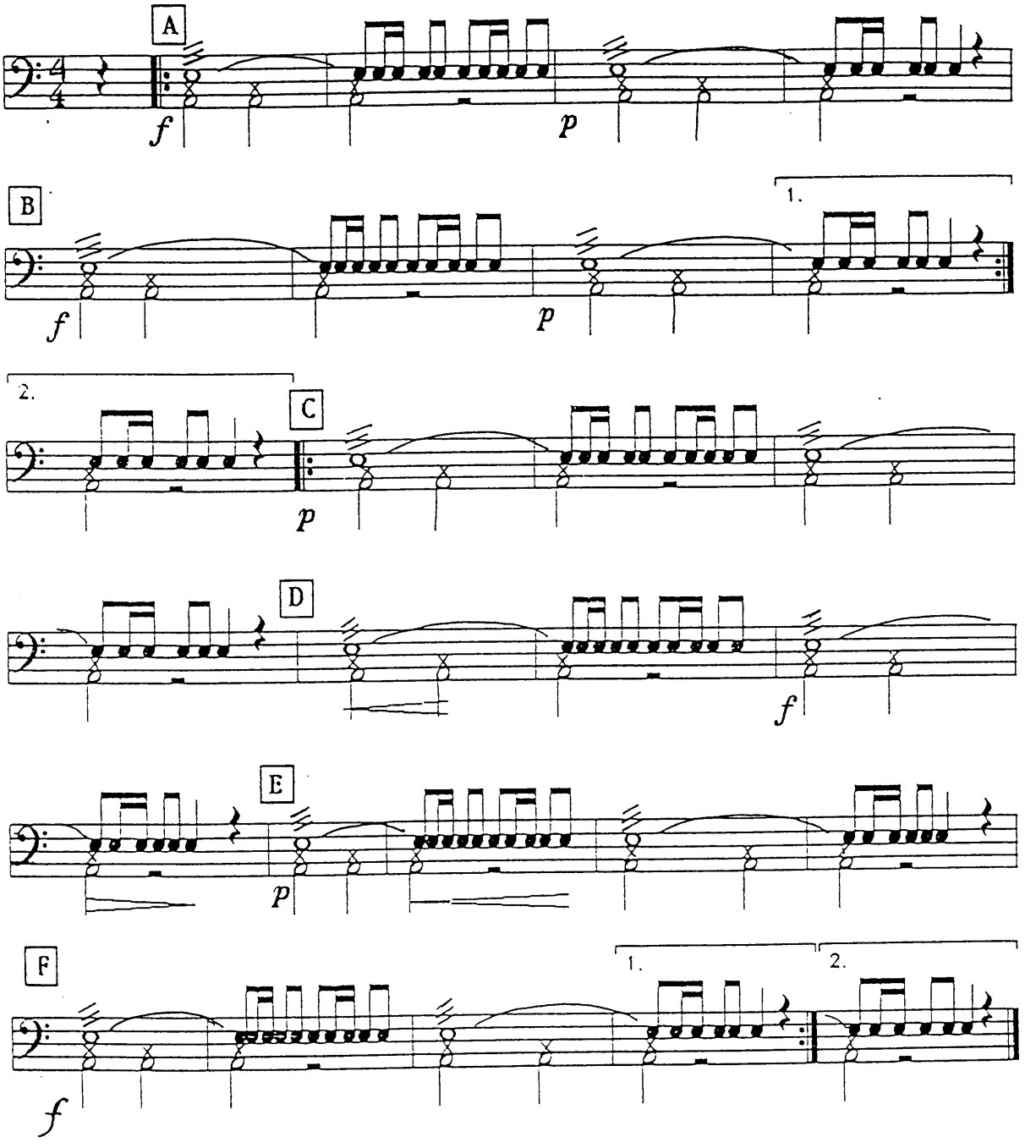
Bells Part D

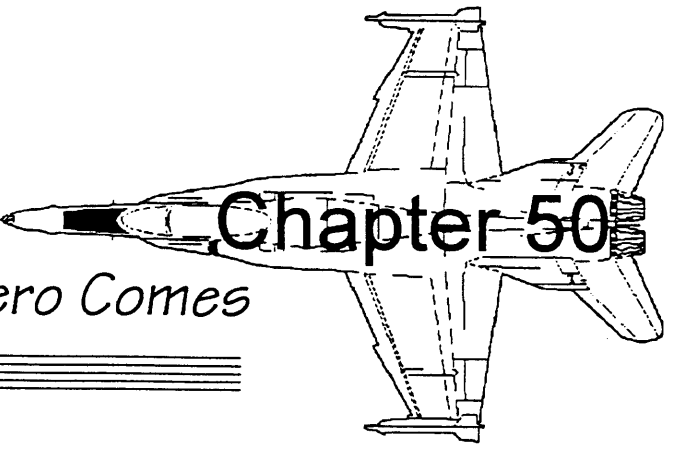
SCIPIO



SCIPIO

PERCUSSION





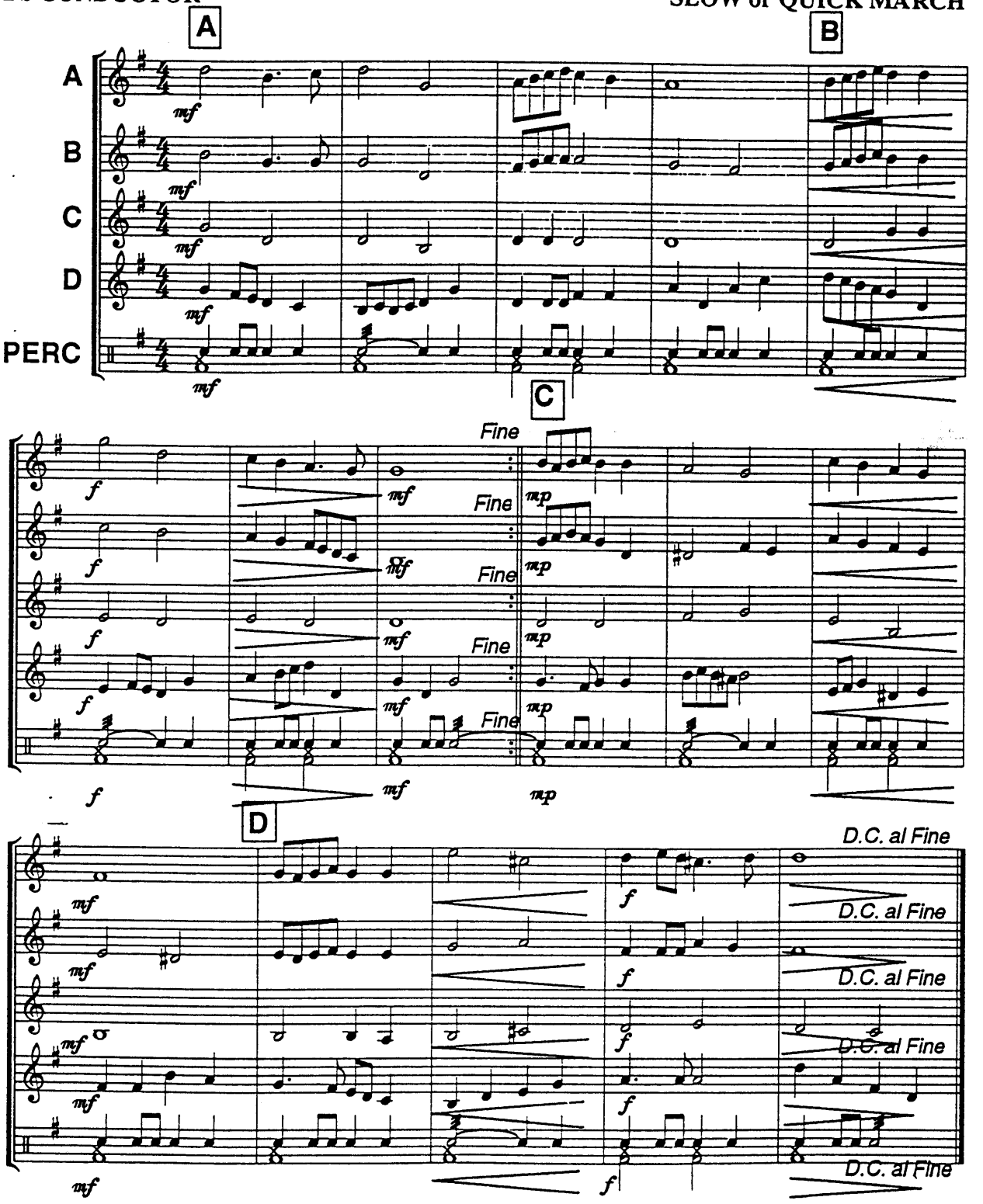
Chapter 50

See The Conquering Hero Comes

SEE THE CONQUERING HERO COMES

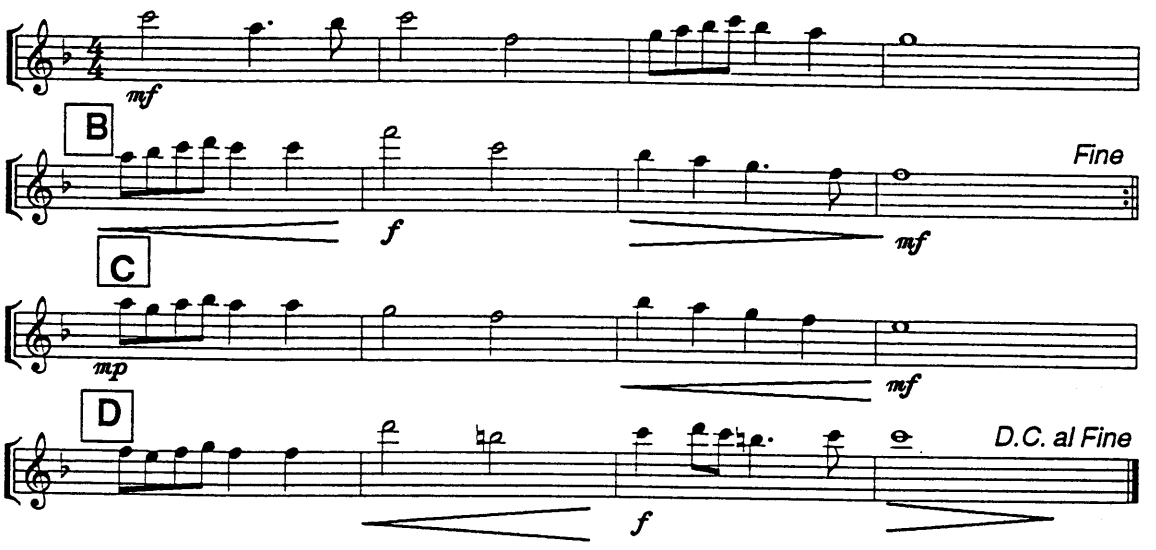
Bb CONDUCTOR

SLOW or QUICK MARCH



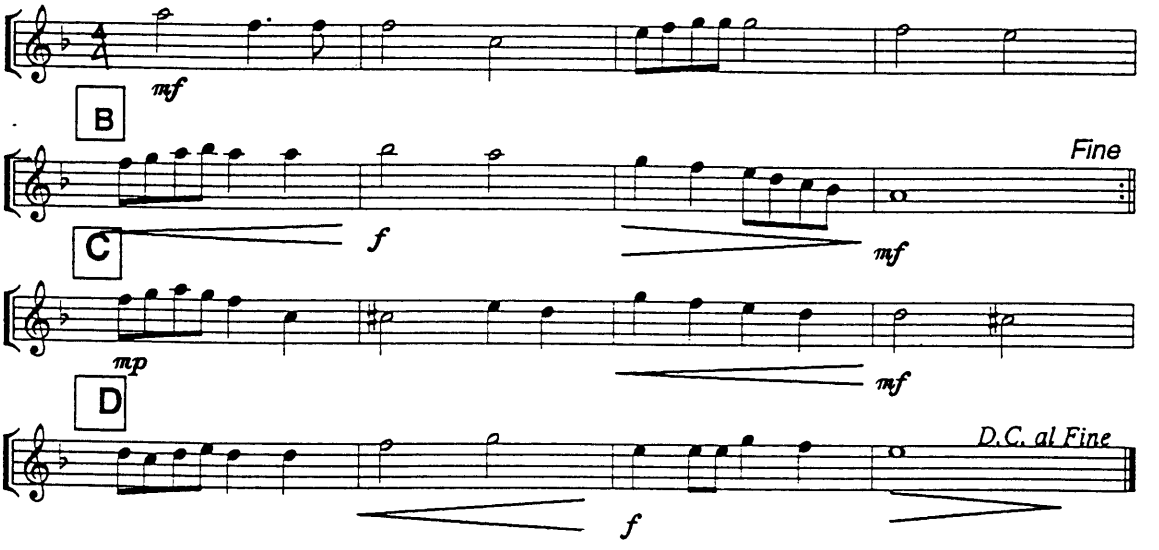
SEE THE CONQUERING HERO COMES

Flute
Oboe
Part A



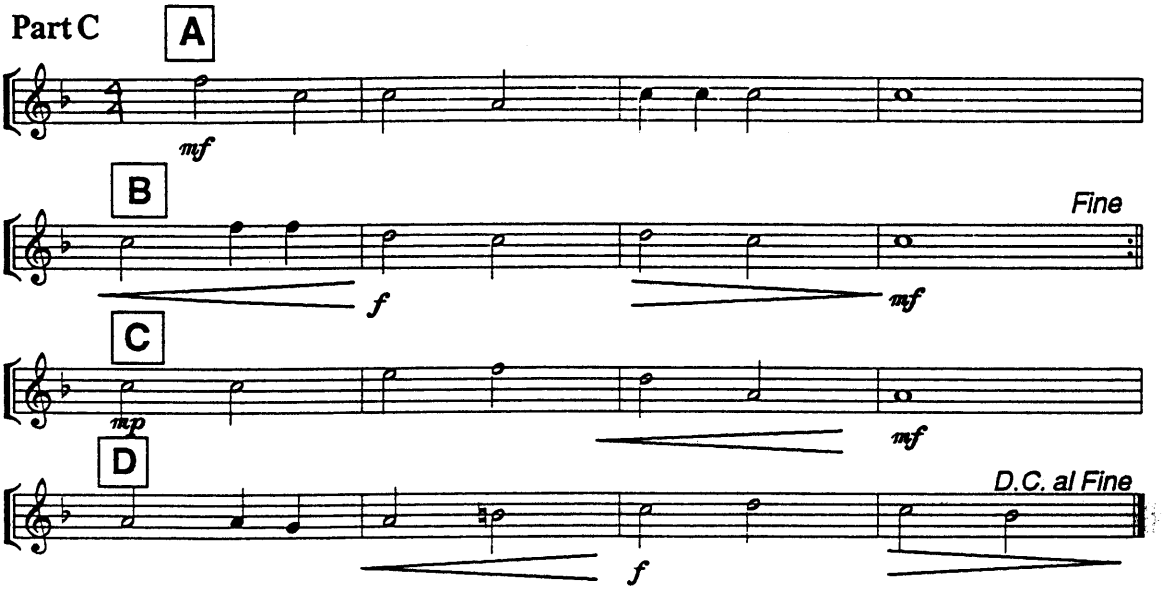
SEE THE CONQUERING HERO COMES

Flute
Oboe
Part B



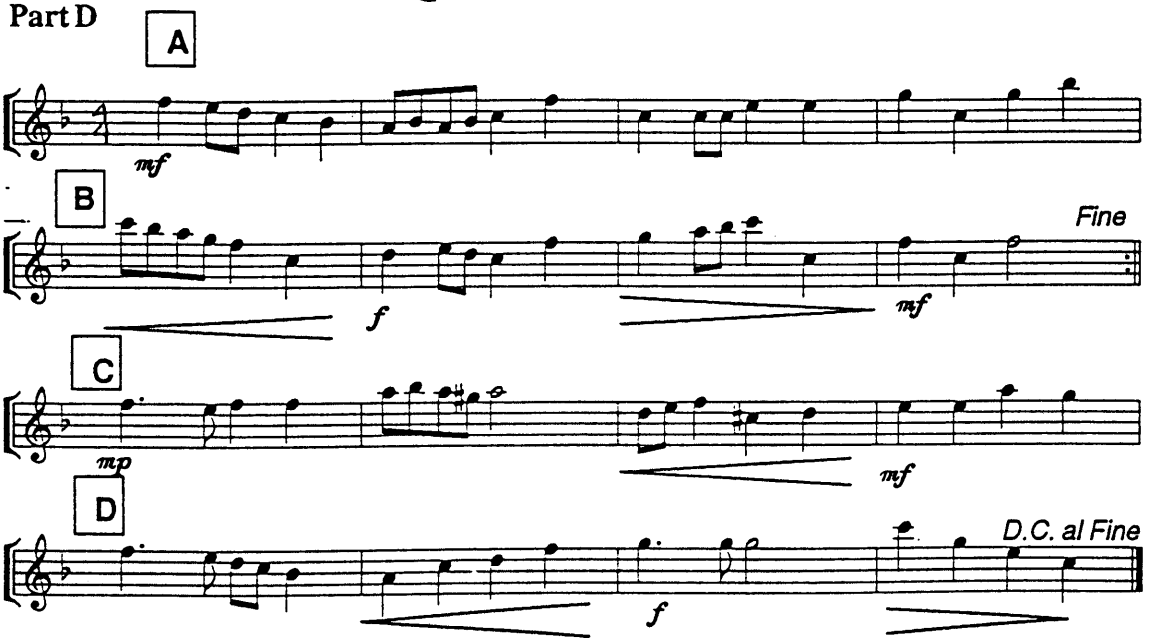
SEE THE CONQUERING HERO COMES

Flute
Oboe
Part C



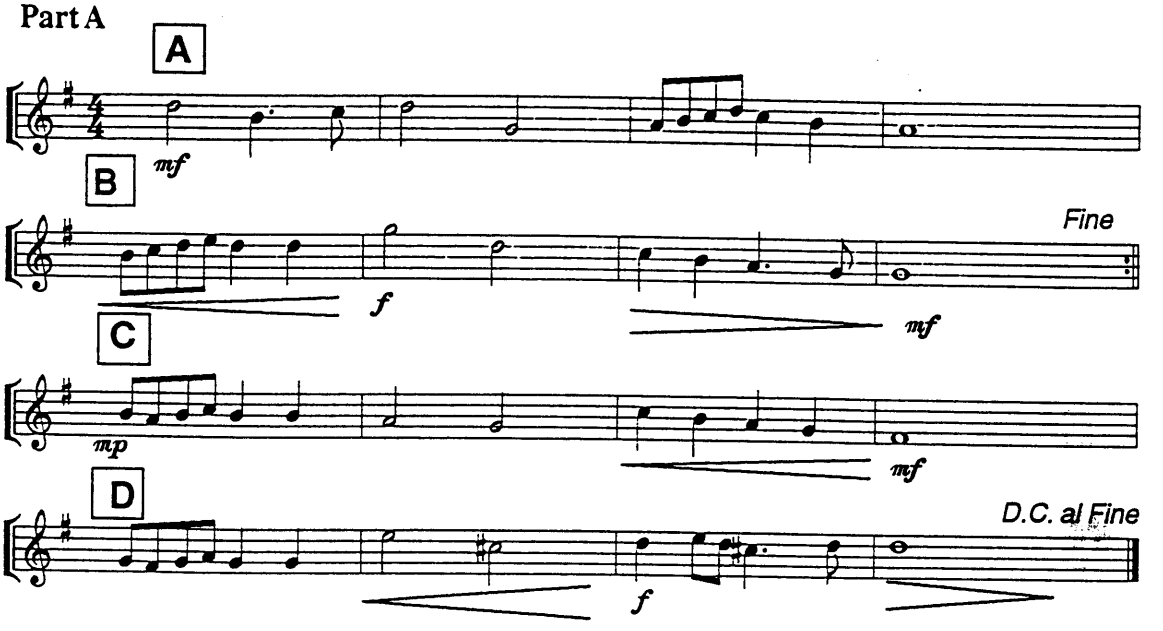
SEE THE CONQUERING HERO COMES

Flute
Oboe
Part D



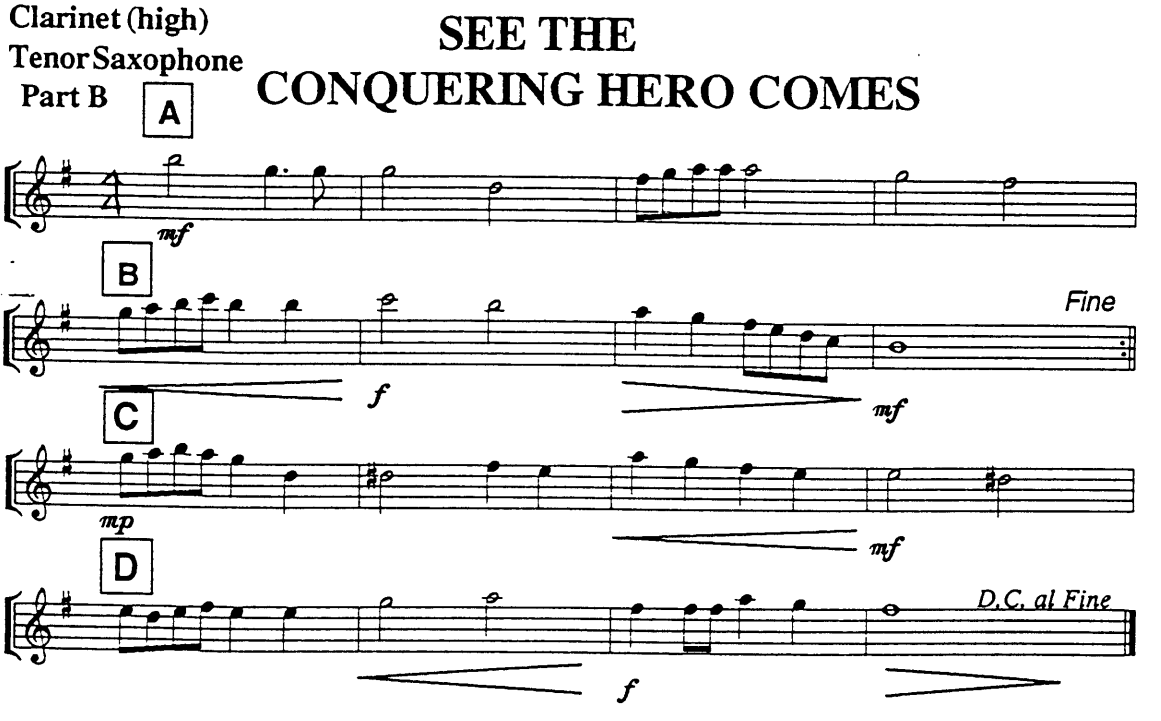
SEE THE CONQUERING HERO COMES

Clarinet (high)
Tenor Saxophone
Part A



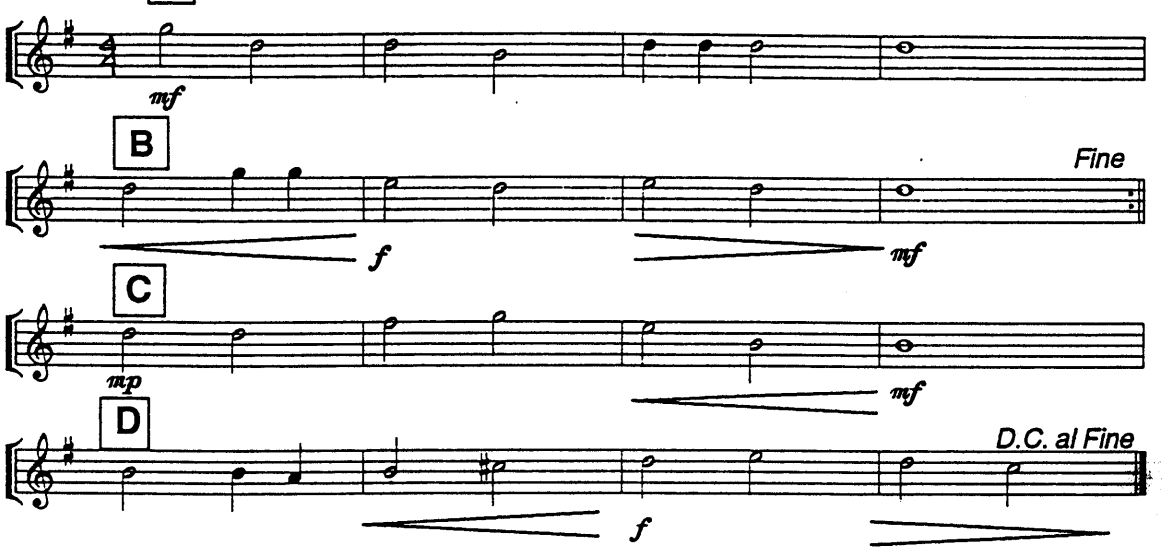
SEE THE CONQUERING HERO COMES

Clarinet (high)
Tenor Saxophone
Part B



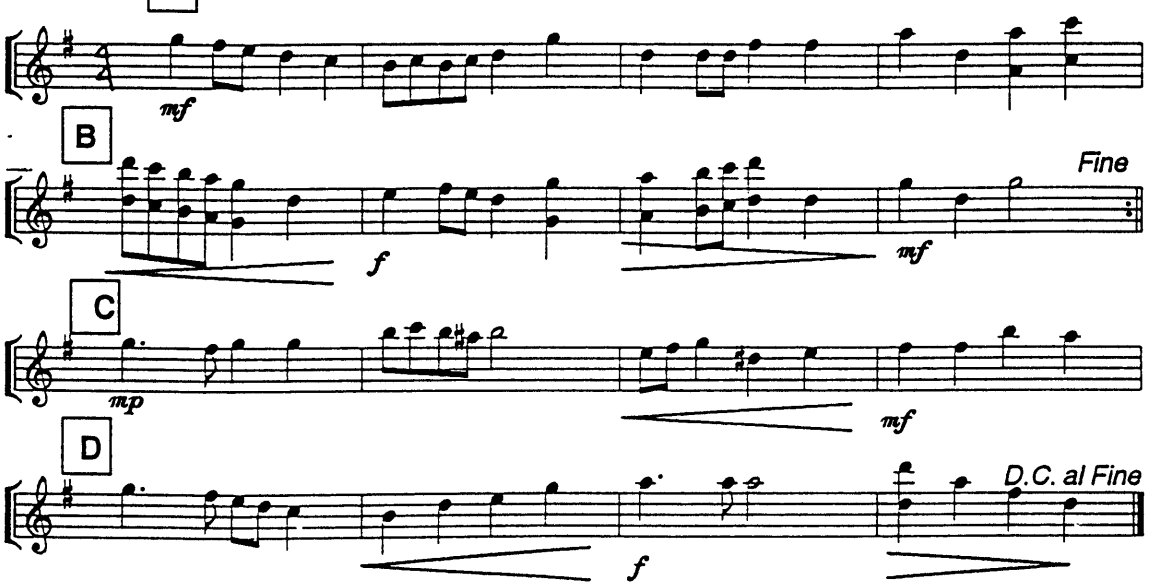
Clarinet (high)
Tenor Saxophone
Part C

SEE THE CONQUERING HERO COMES



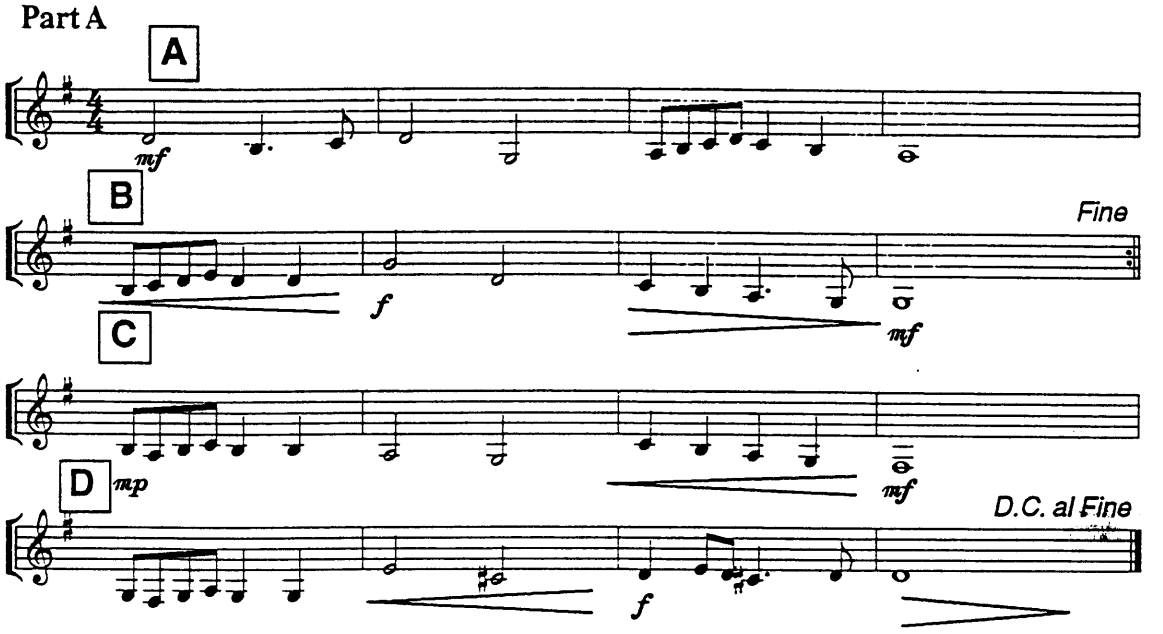
Clarinet (high)
Tenor Saxophone
Part D

SEE THE CONQUERING HERO COMES



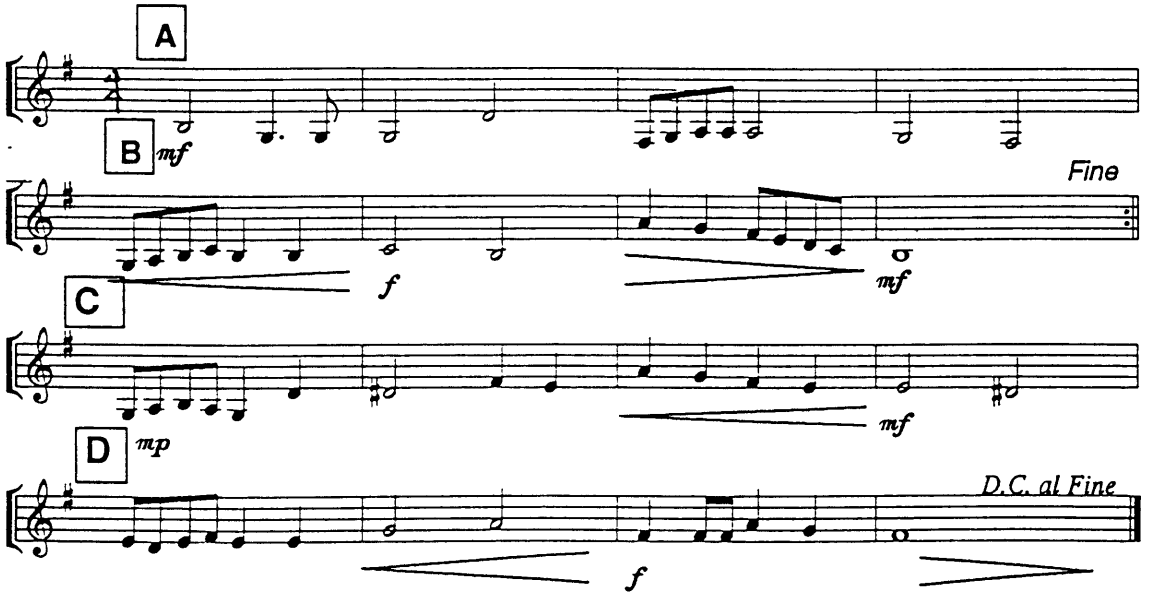
SEE THE CONQUERING HERO COMES

Bass Clarinet
Part A



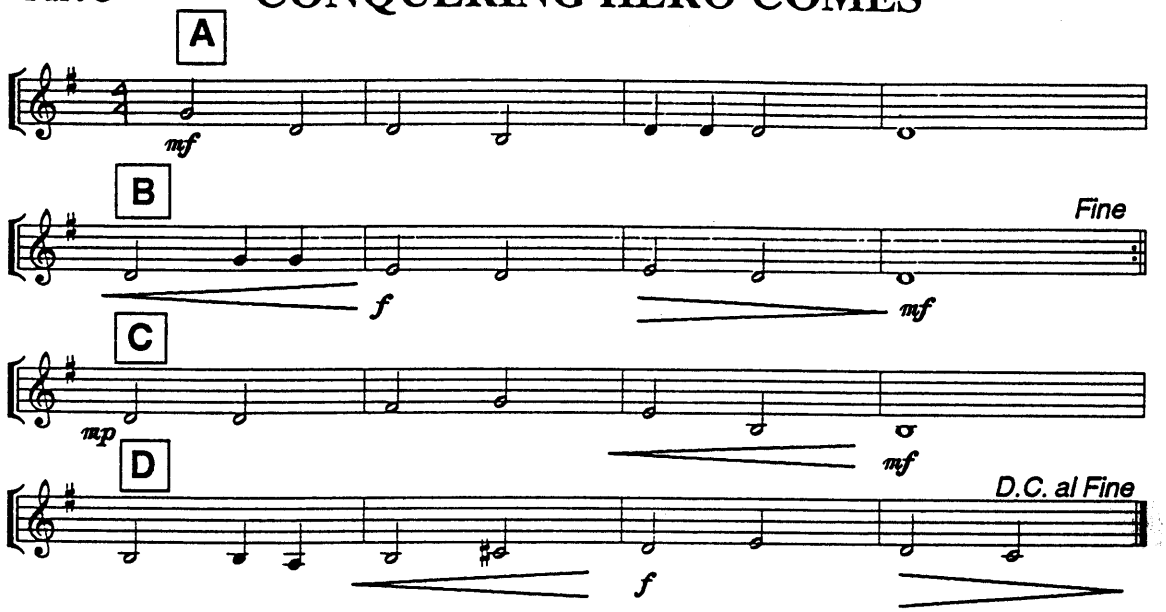
SEE THE CONQUERING HERO COMES

Bass Clarinet
Part B



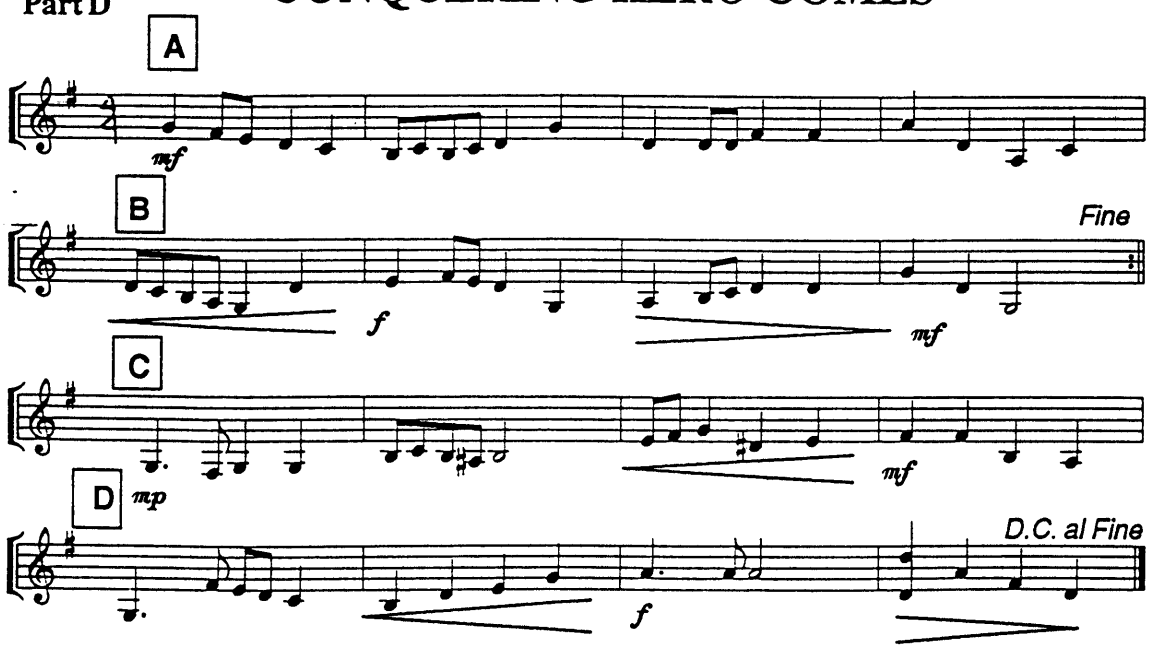
Bass Clarinet
Part C

SEE THE CONQUERING HERO COMES



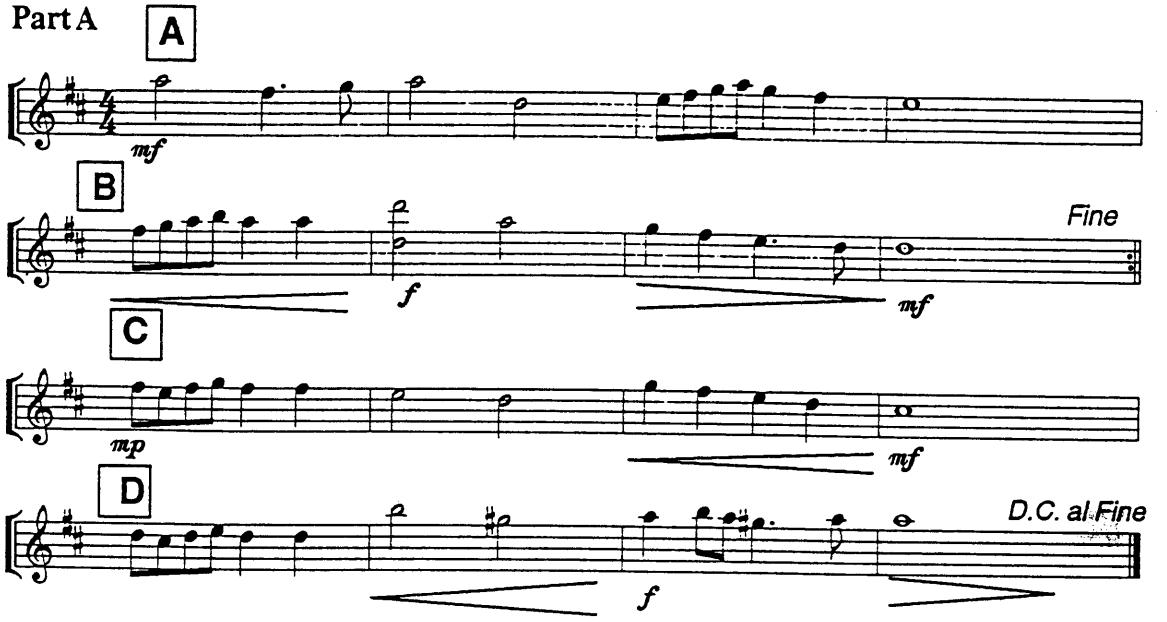
Bass Clarinet
Part D

SEE THE CONQUERING HERO COMES



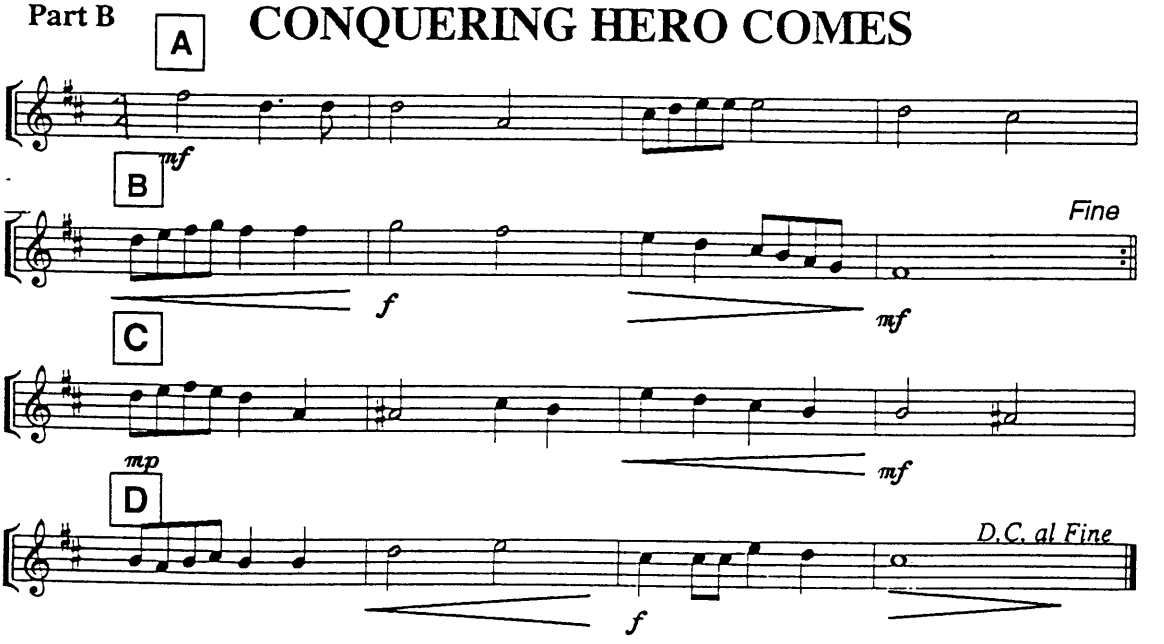
SEE THE CONQUERING HERO COMES

Alto Saxophone
Baritone Saxophone
Part A



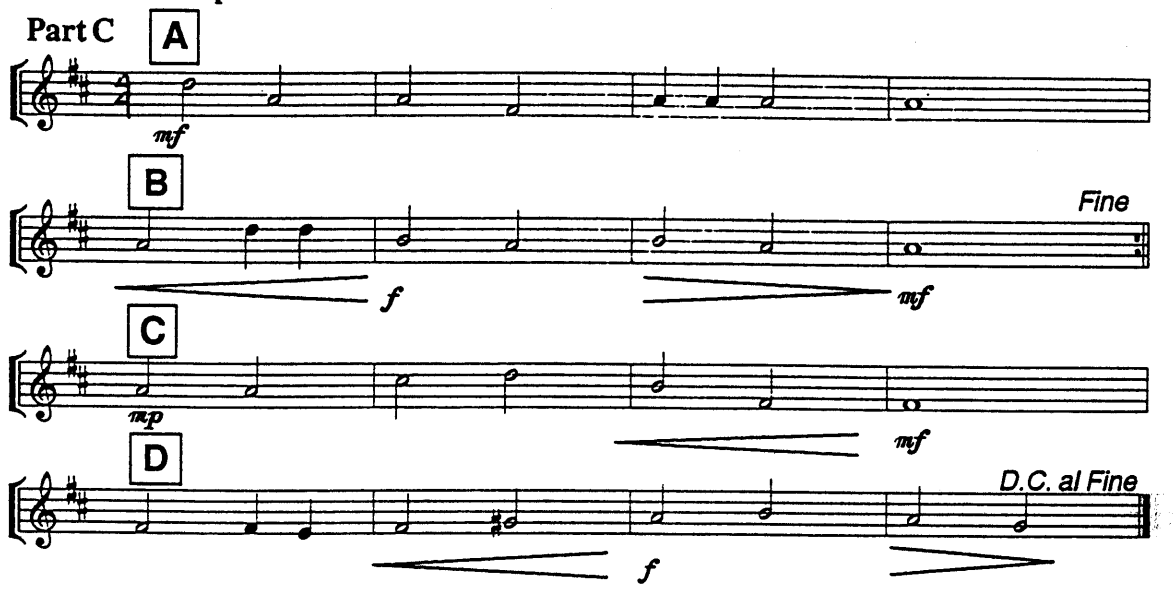
SEE THE CONQUERING HERO COMES

Alto Saxophone
Baritone Saxophone
Part B



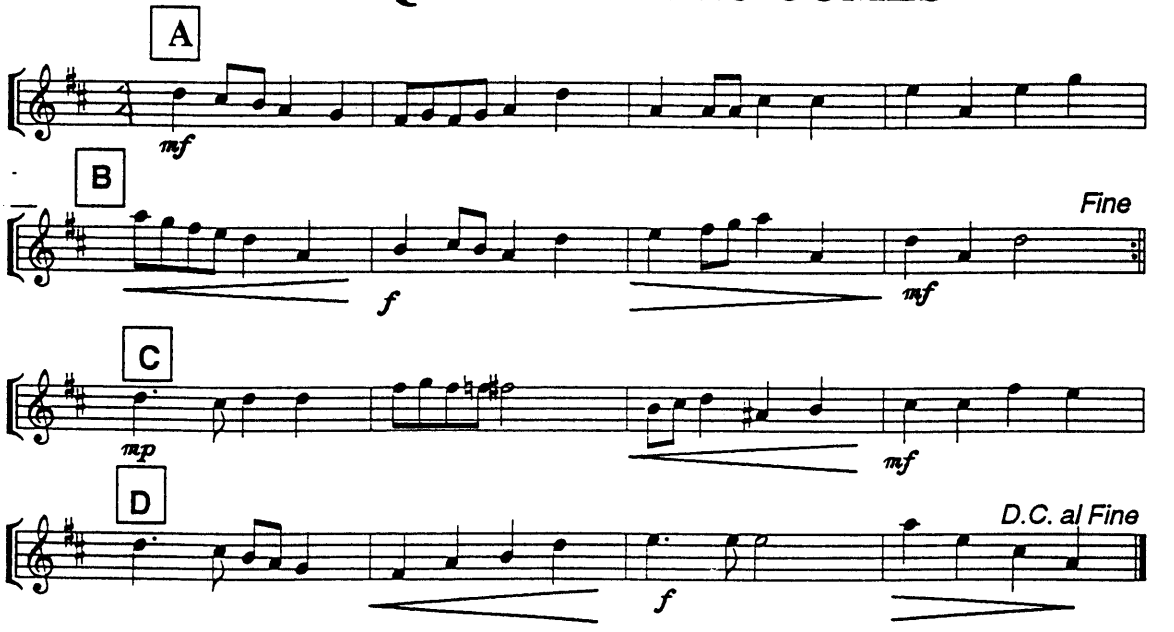
SEE THE CONQUERING HERO COMES

Alto Saxophone
Baritone Saxophone
Part C



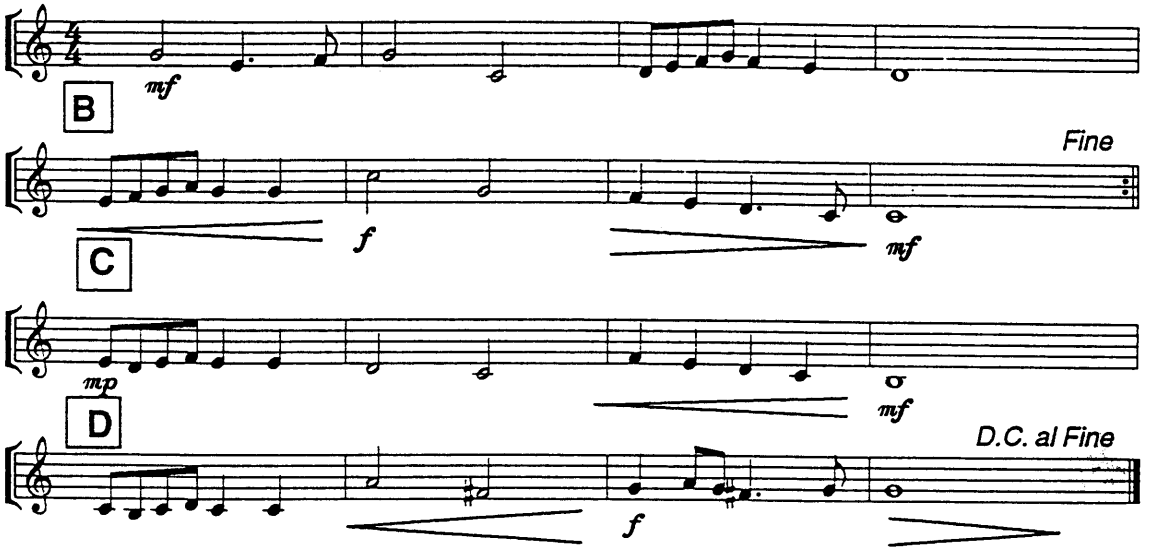
SEE THE CONQUERING HERO COMES

Alto Saxophone
Baritone Saxophone
Part D



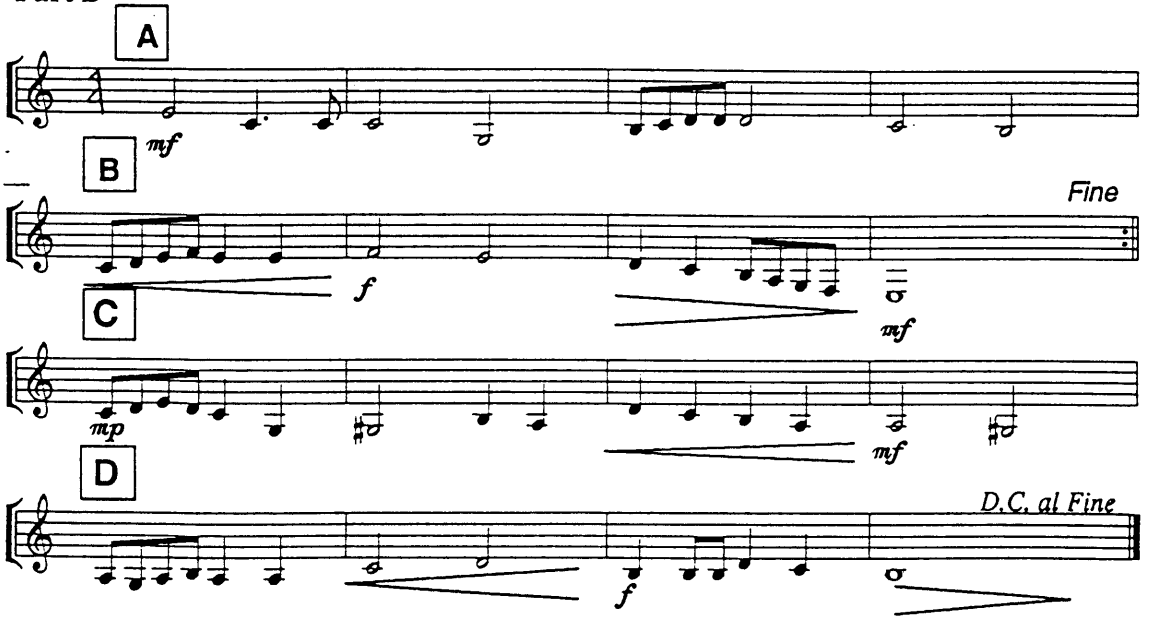
French Horn
Part A

SEE THE CONQUERING HERO COMES



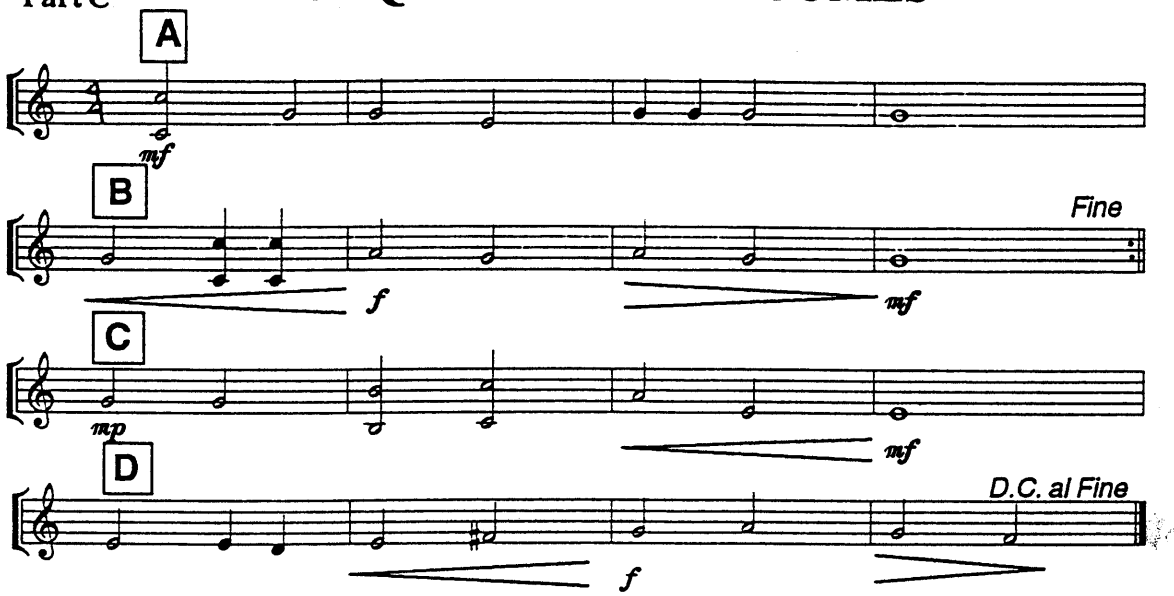
French Horn
Part B

SEE THE CONQUERING HERO COMES



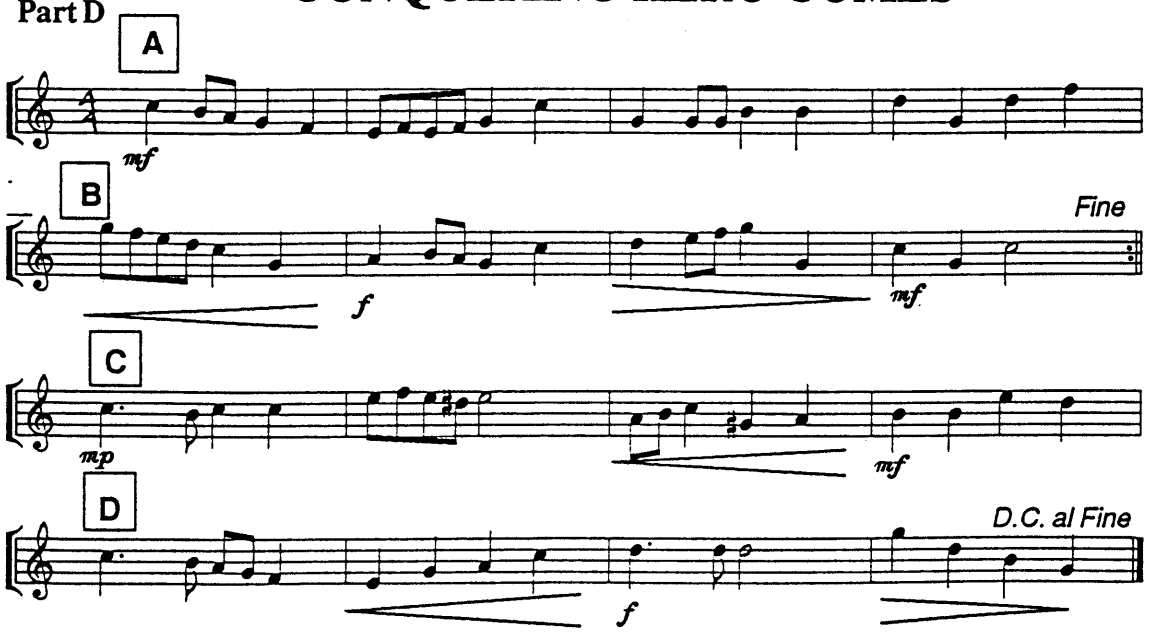
SEE THE CONQUERING HERO COMES

French Horn
Part C



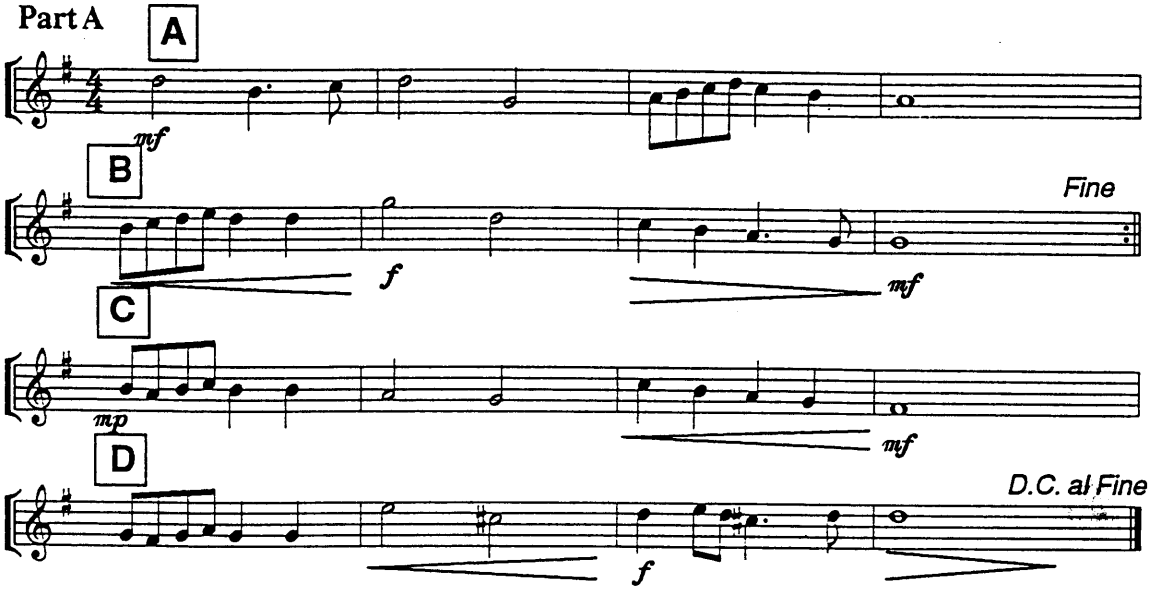
SEE THE CONQUERING HERO COMES

French Horn
Part D



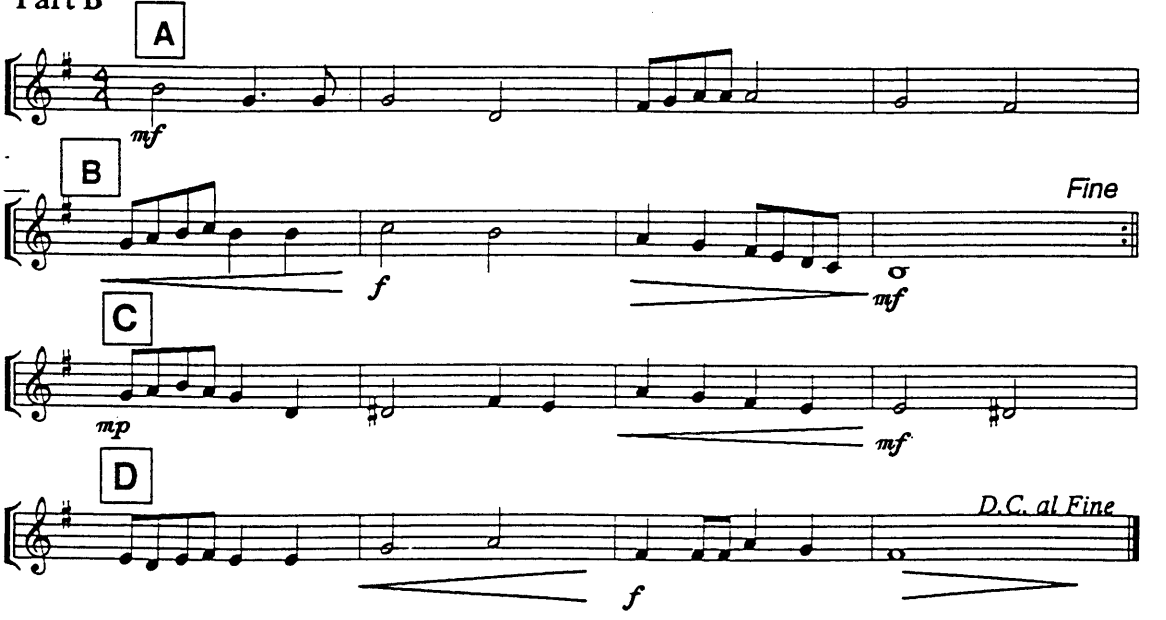
Trumpet
Baritone T.C.
Clarinet(low)
Part A

SEE THE CONQUERING HERO COMES



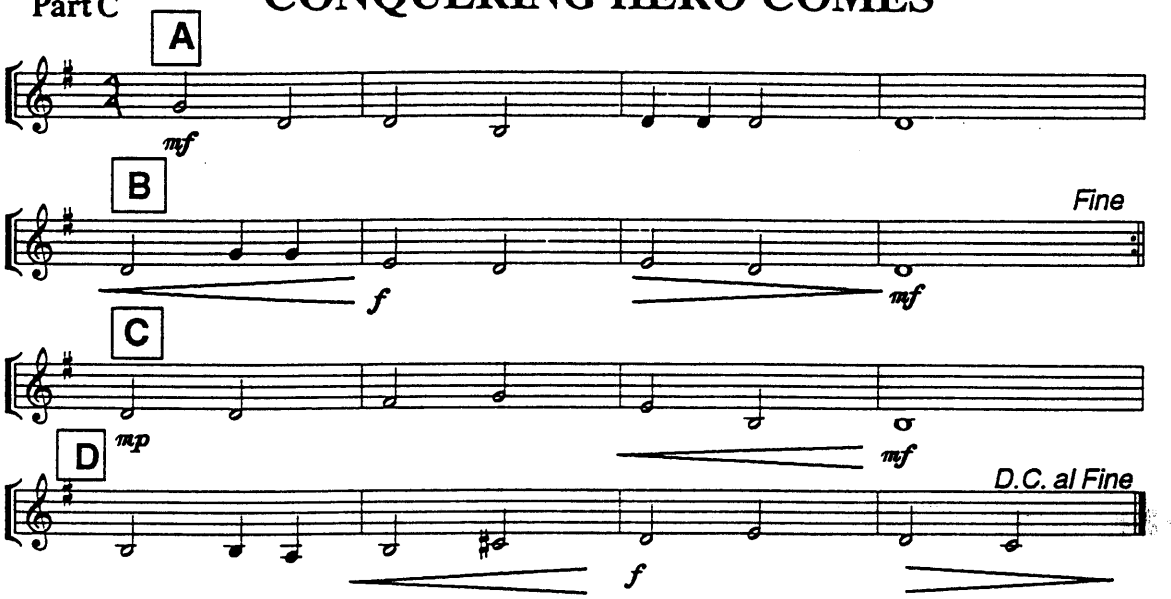
Trumpet
Baritone T.C.
Clarinet(low)
Part B

SEE THE CONQUERING HERO COMES



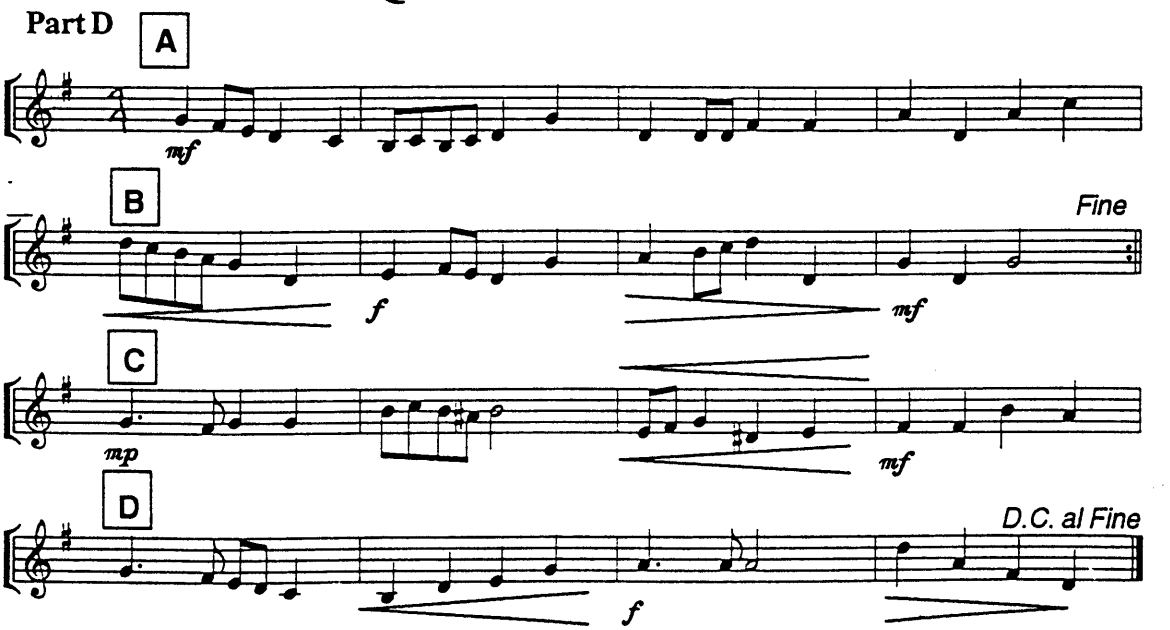
Trumpet
Baritone T.C.
Clarinet (low)
Part C

SEE THE CONQUERING HERO COMES



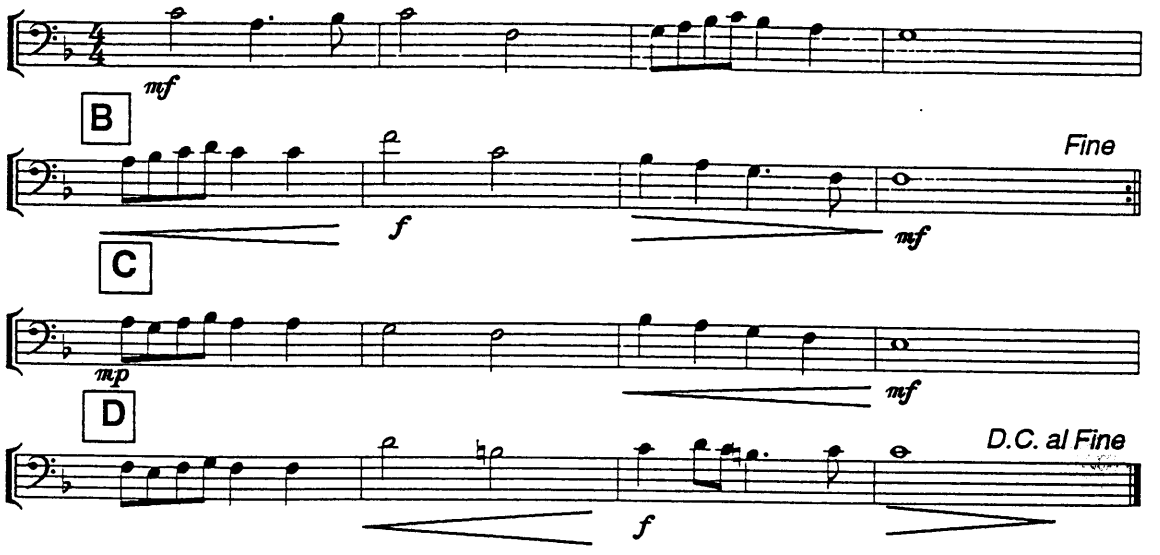
Trumpet
Baritone T.C.
Clarinet (low)
Part D

SEE THE CONQUERING HERO COMES



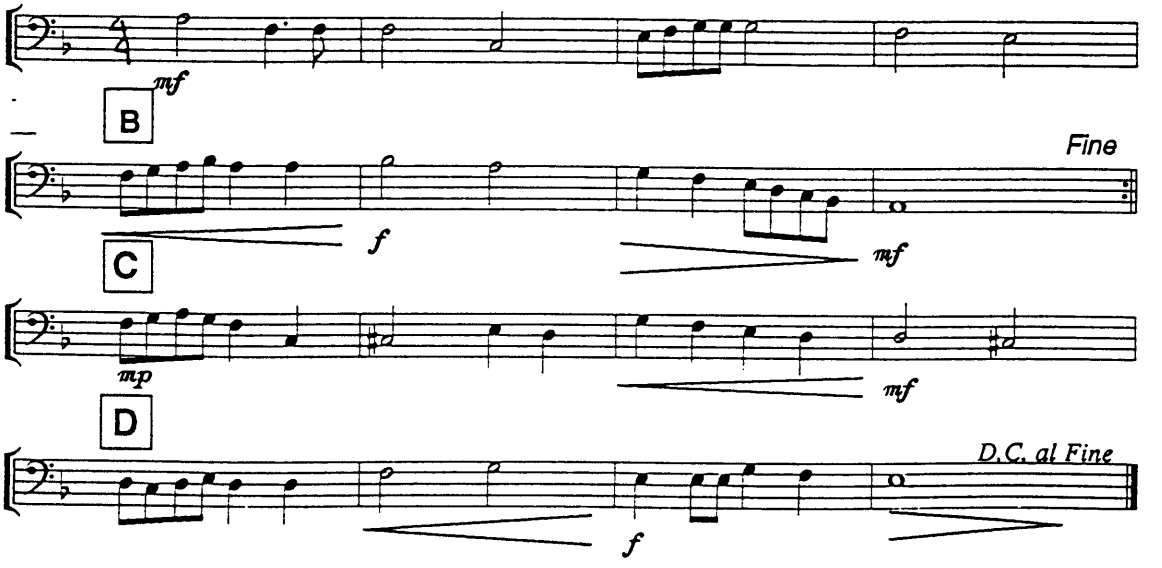
Trombone
Baritone B.C.
Bassoon
Part A

SEE THE CONQUERING HERO COMES



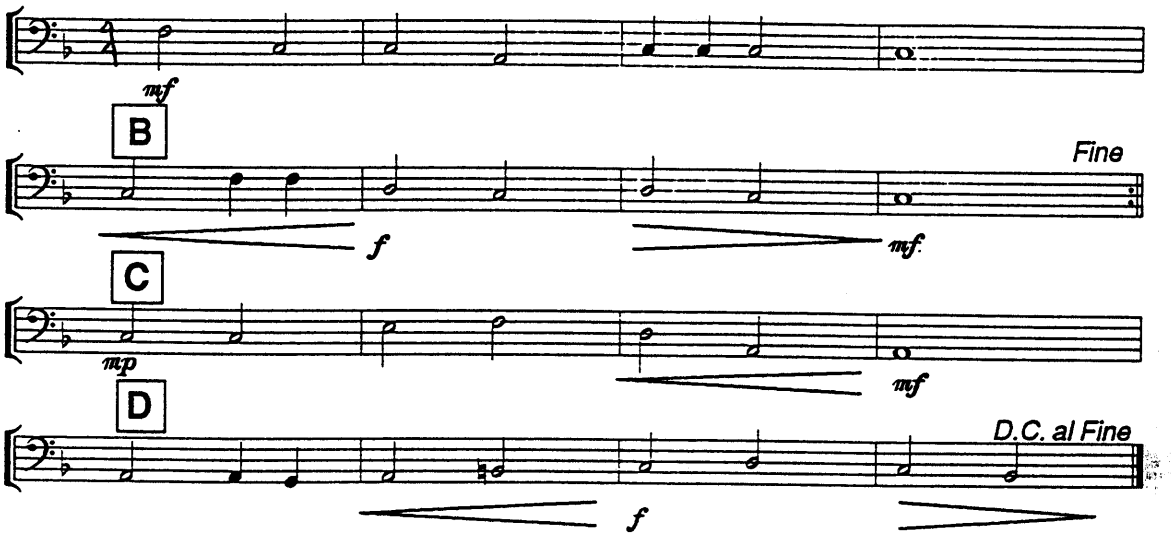
Trombone
Baritone B.C.
Bassoon
Part B

SEE THE CONQUERING HERO COMES



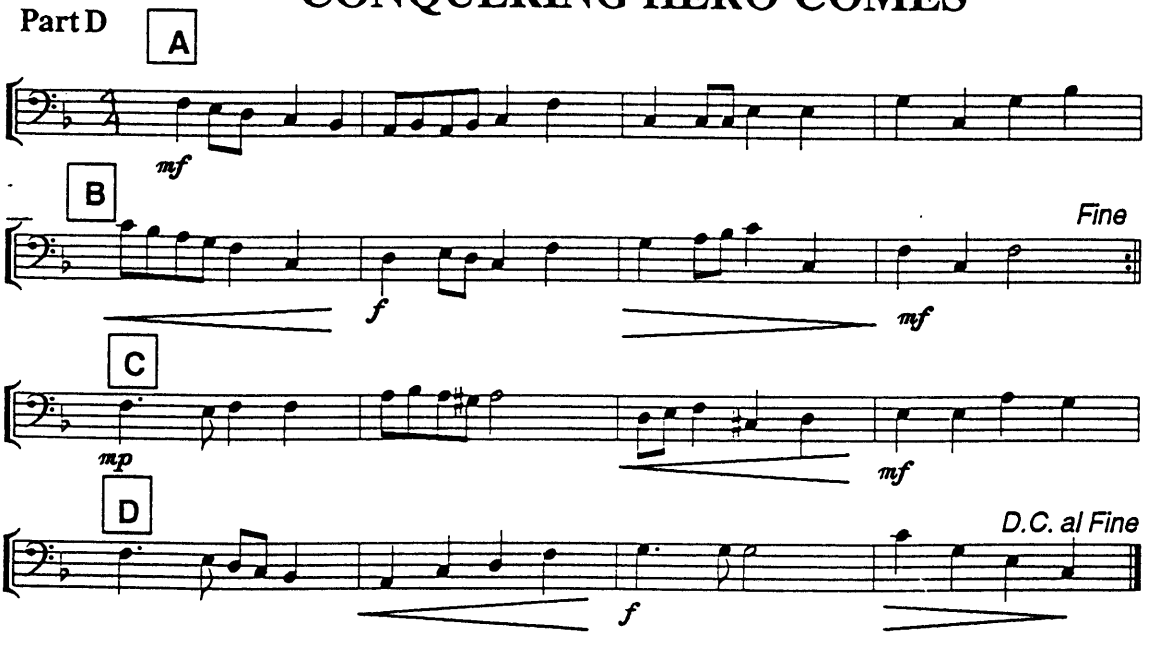
Trombone
Baritone B.C.
Bassoon
Part C

SEE THE CONQUERING HERO COMES



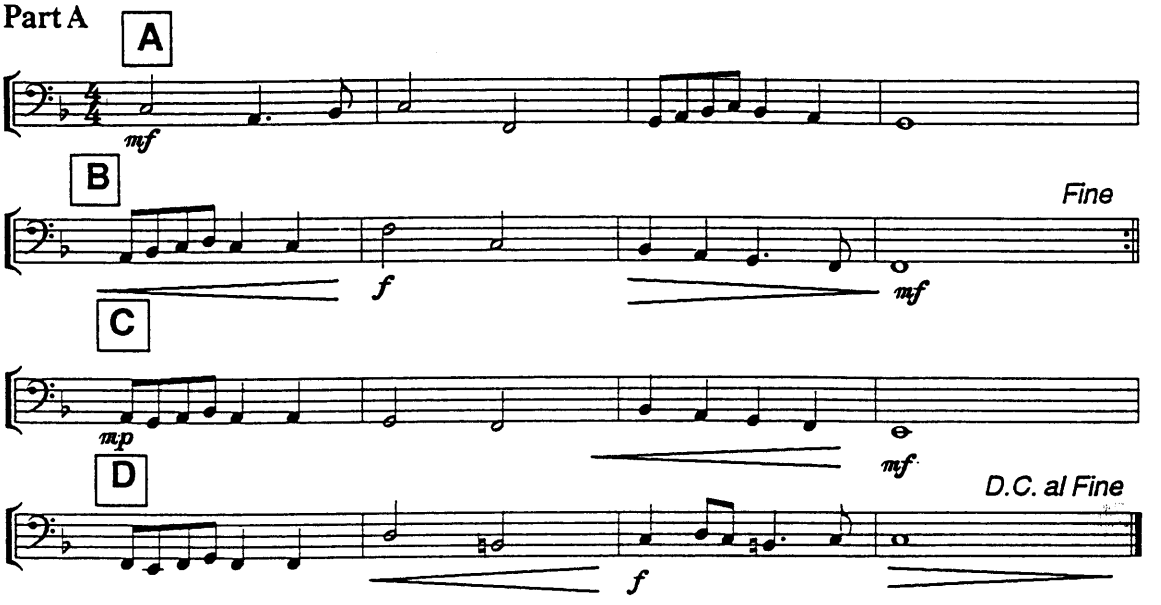
Trombone
Baritone B.C.
Bassoon
Part D

SEE THE CONQUERING HERO COMES



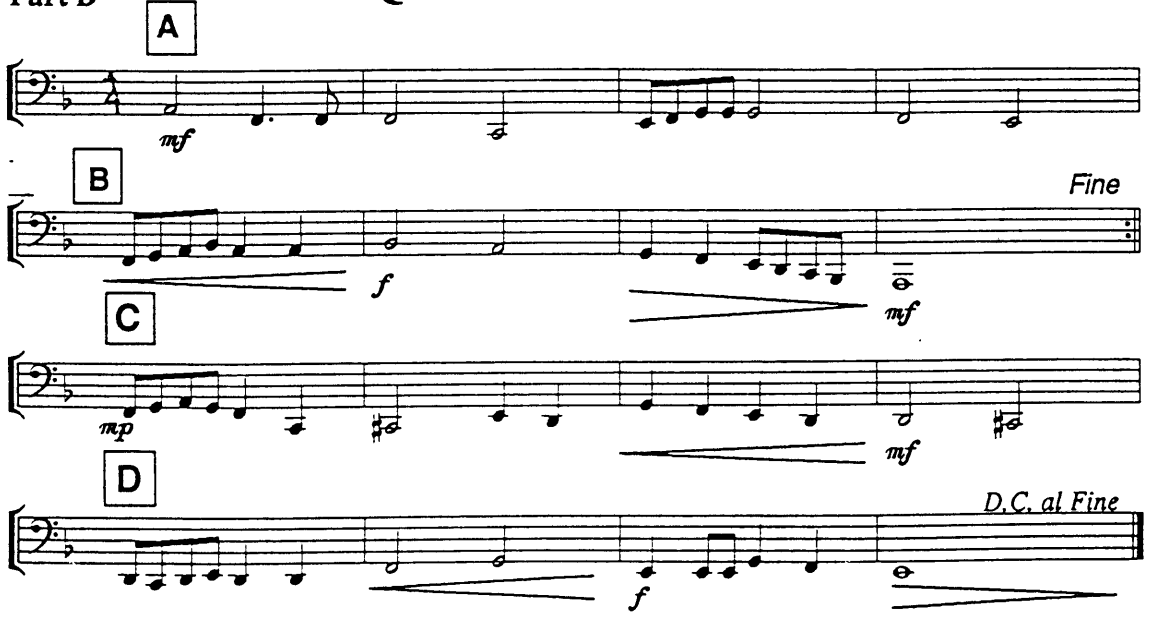
SEE THE CONQUERING HERO COMES

Tuba
Part A



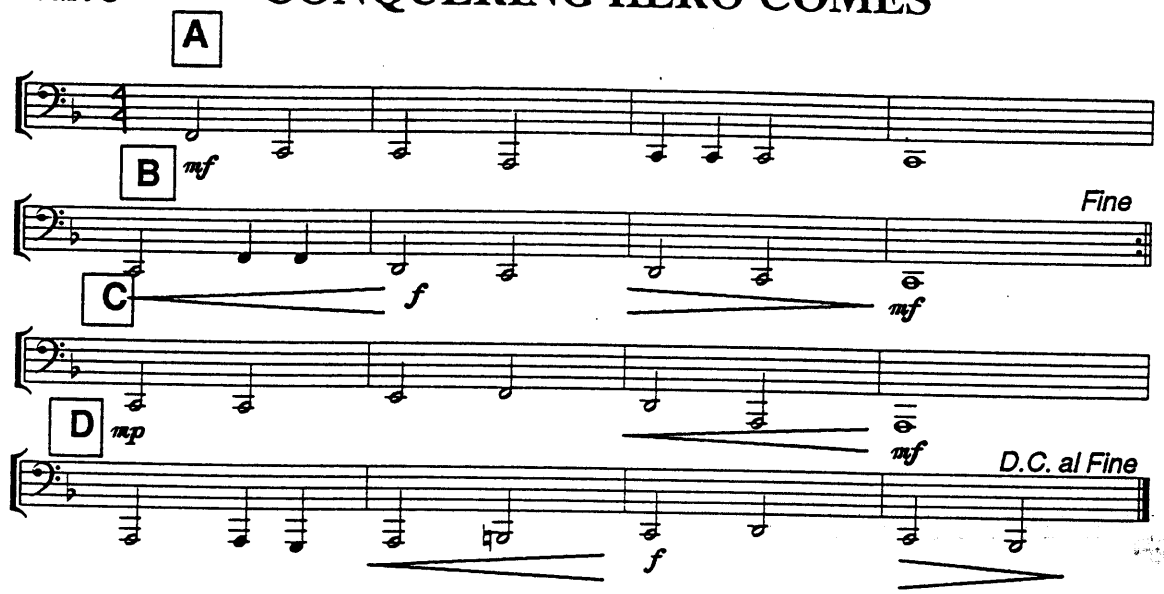
SEE THE CONQUERING HERO COMES

Tuba
Part B



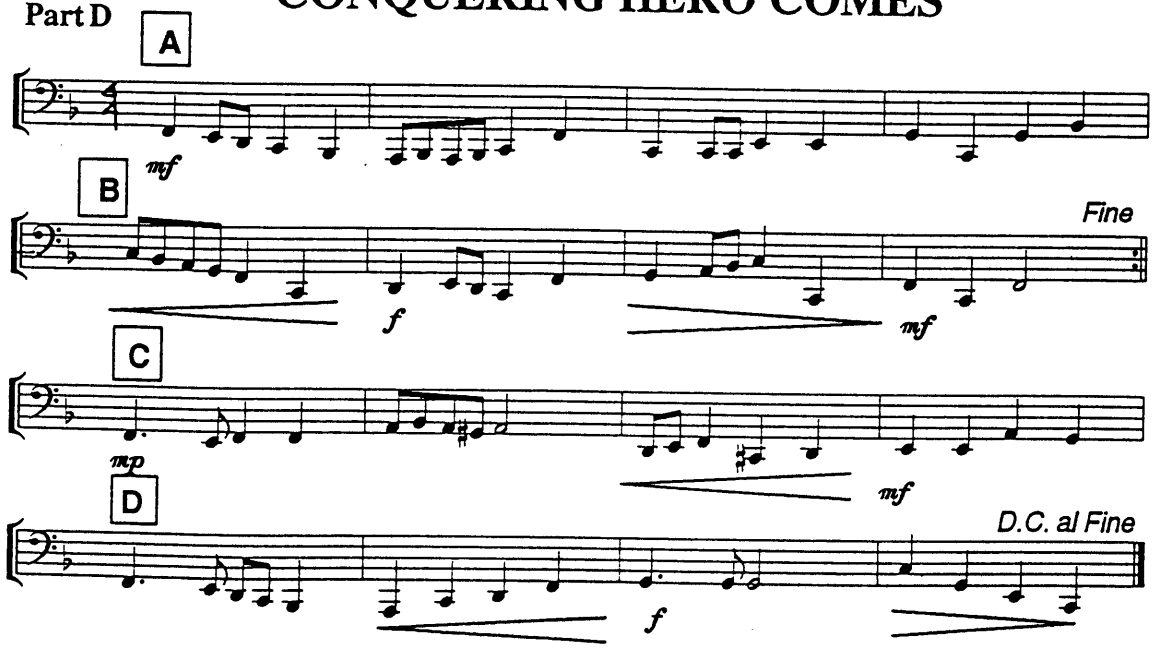
Tuba
Part C

SEE THE CONQUERING HERO COMES



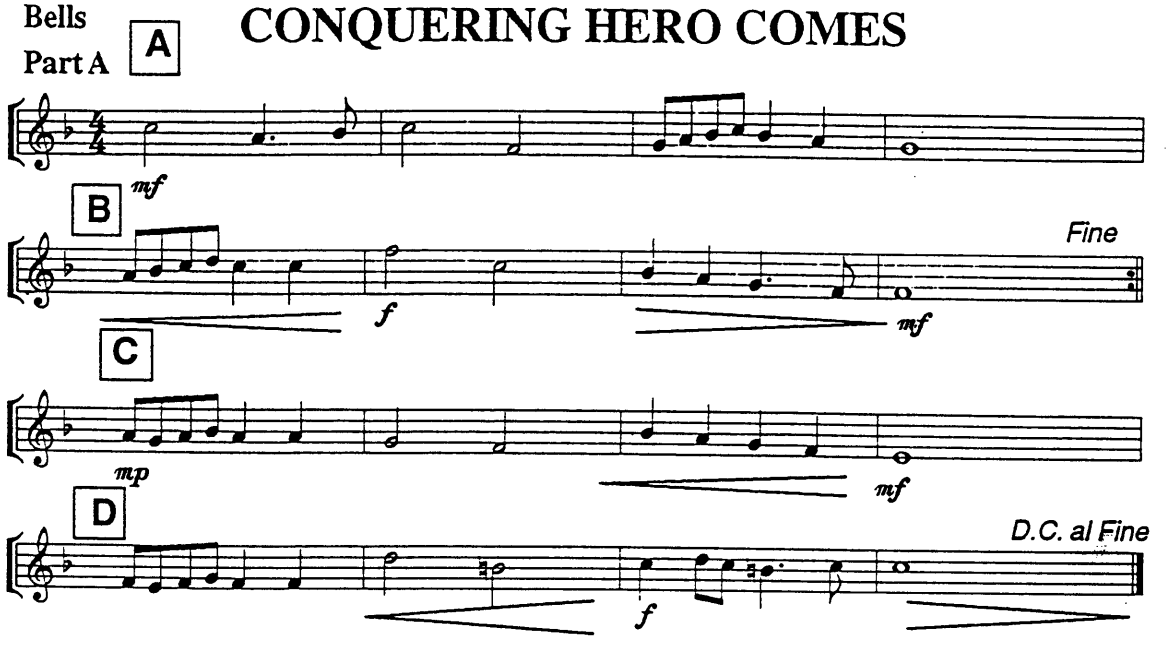
Tuba
Part D

SEE THE CONQUERING HERO COMES



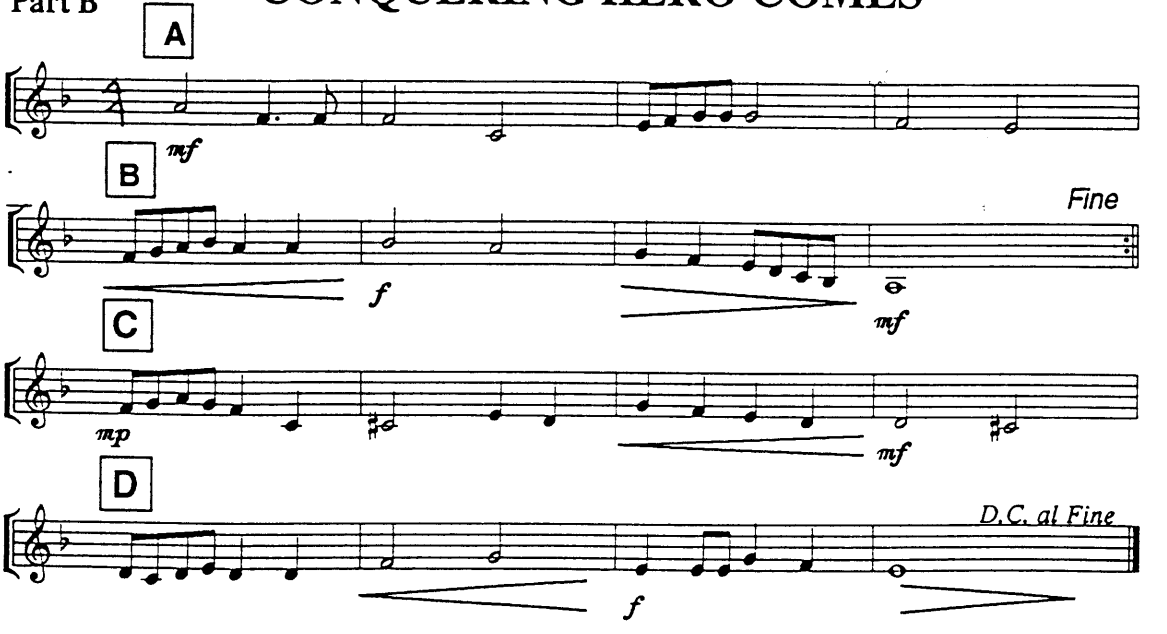
SEE THE CONQUERING HERO COMES

Bells
Part A



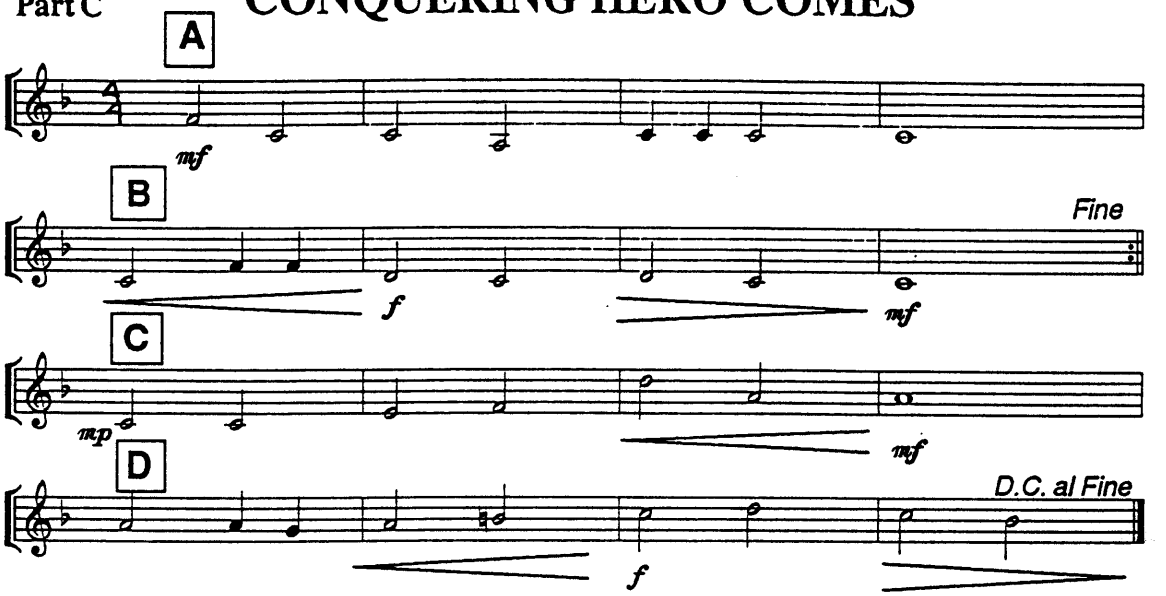
SEE THE CONQUERING HERO COMES

Bells
Part B



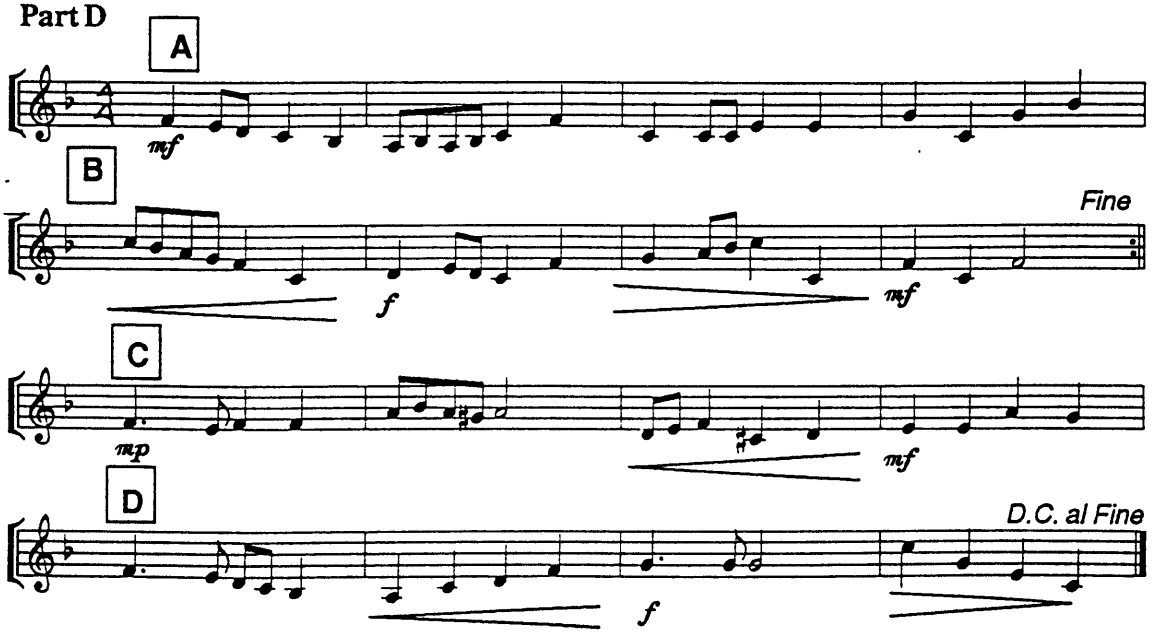
Bells
Part C

SEE THE CONQUERING HERO COMES



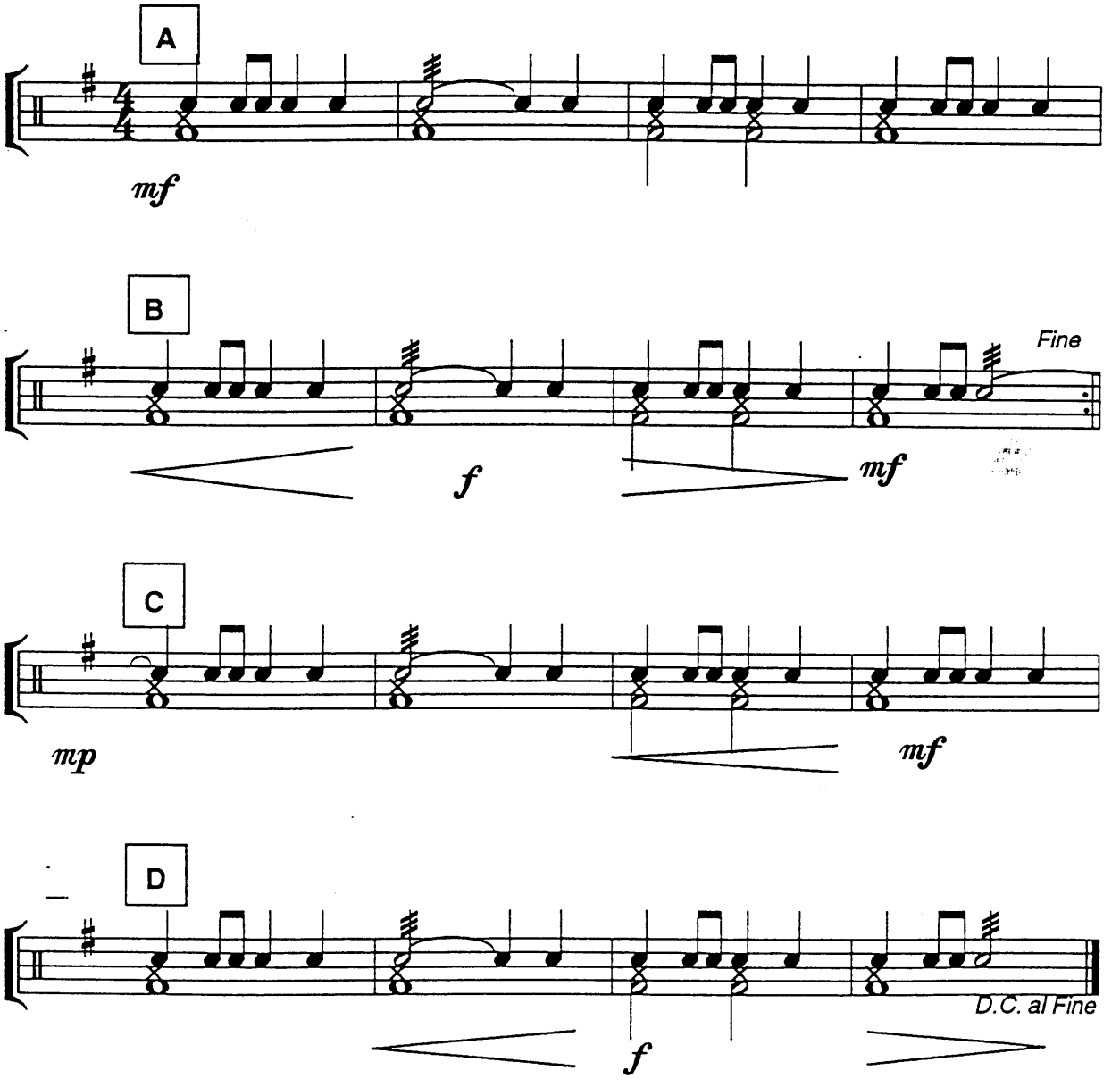
Bells
Part D

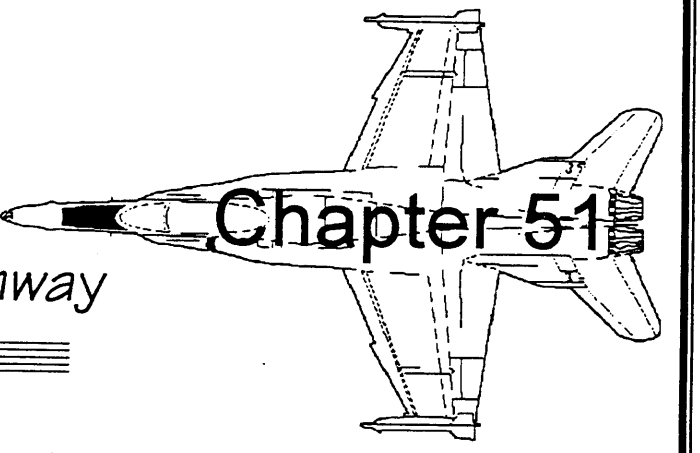
SEE THE CONQUERING HERO COMES



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,

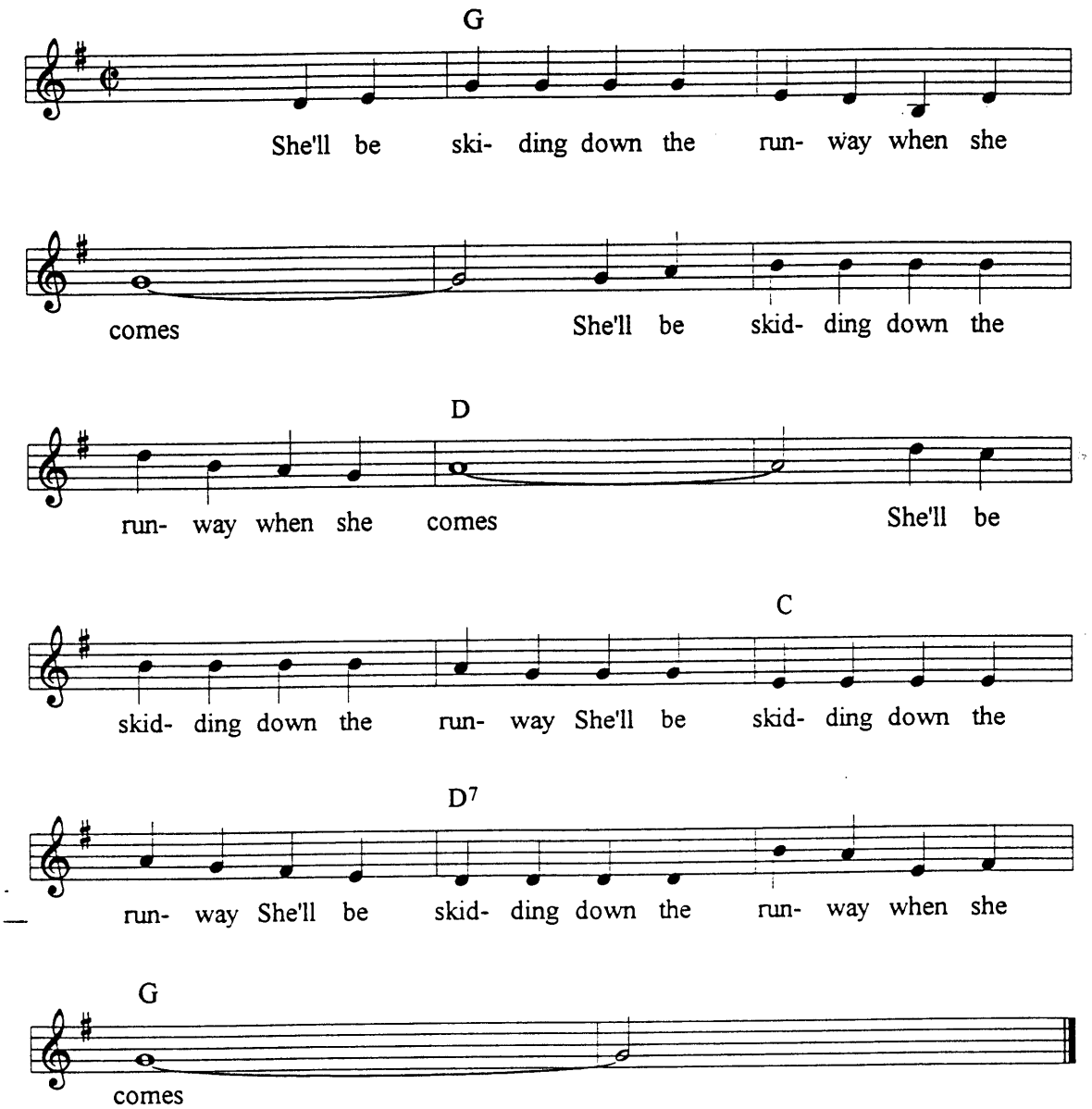
   Chorus

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"

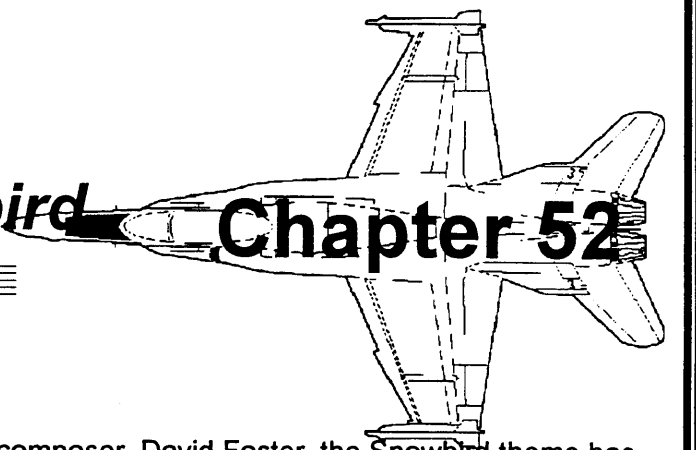
Skidding Down the Runway

Vocal



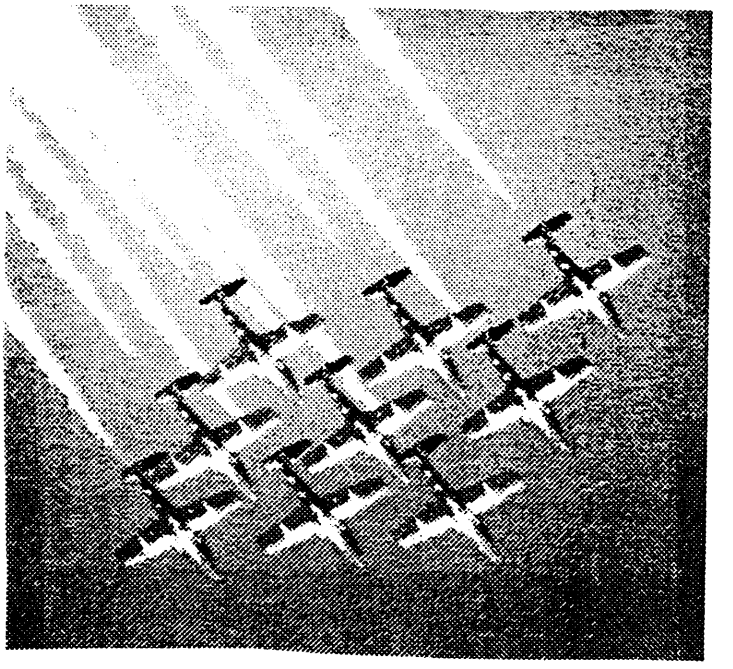
Tune: She'll be Comin' Round the Mountain

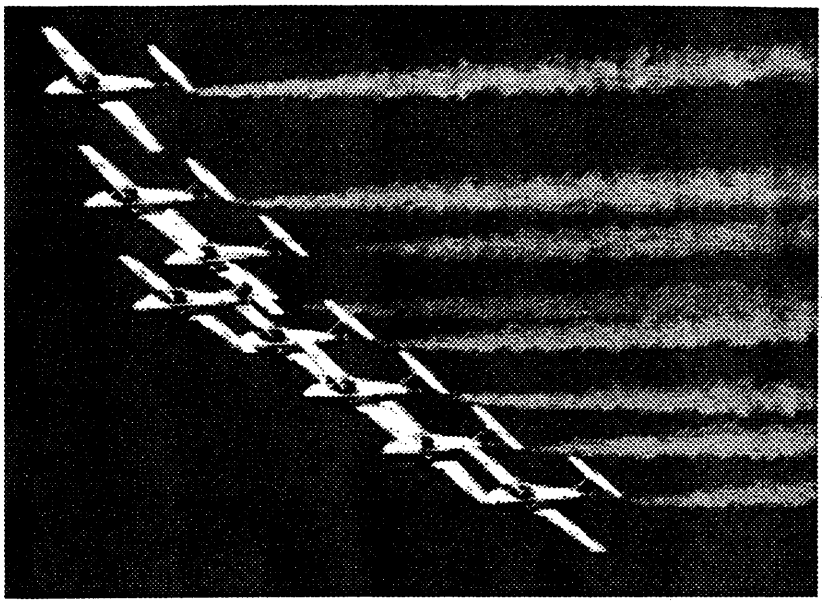
Flight of the Snowbird Chapter 52

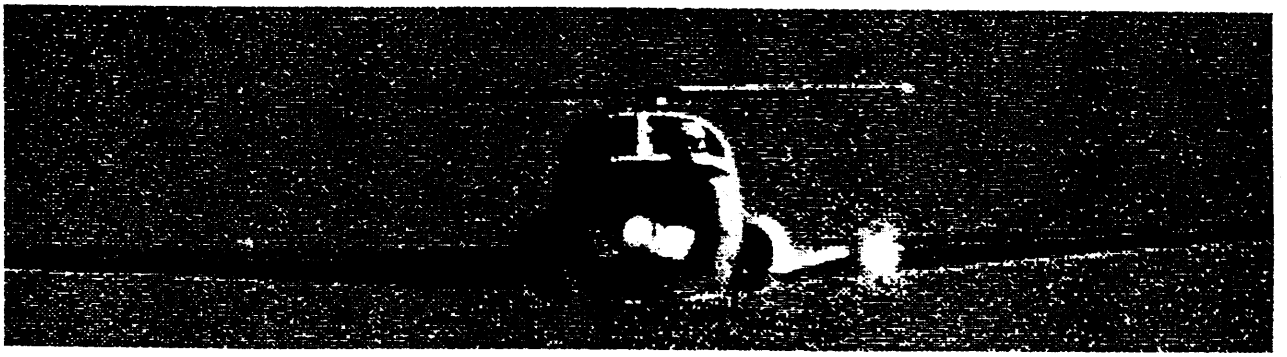


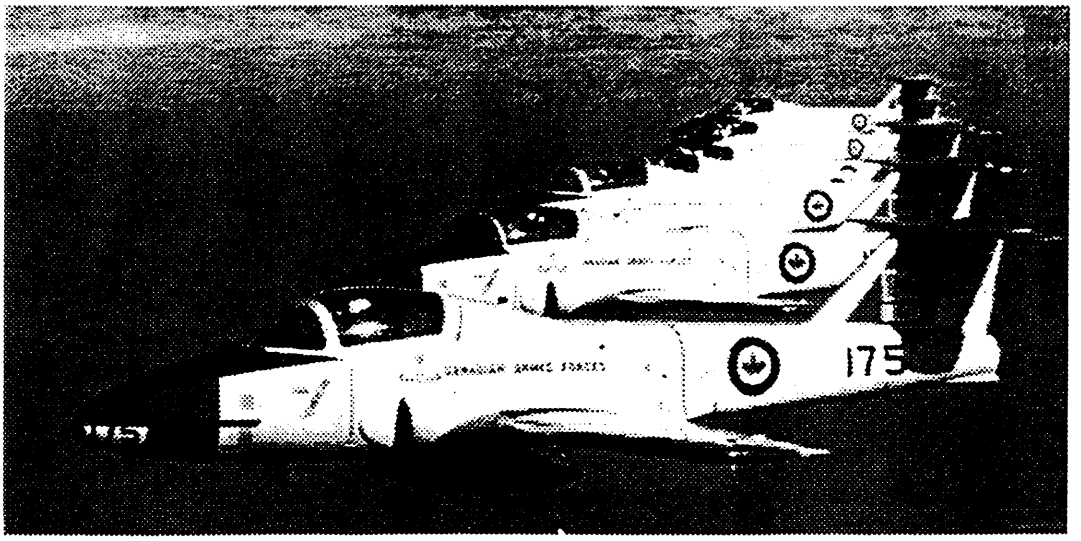
Composed by the talented Canadian composer, David Foster, the Snowbird theme has become widely known through the airshow circuit. Anyone privileged enough to see the Snowbirds perform know what a treat it is. The Snowbirds are ranked among the top aerobatic performance teams in the world. The music to 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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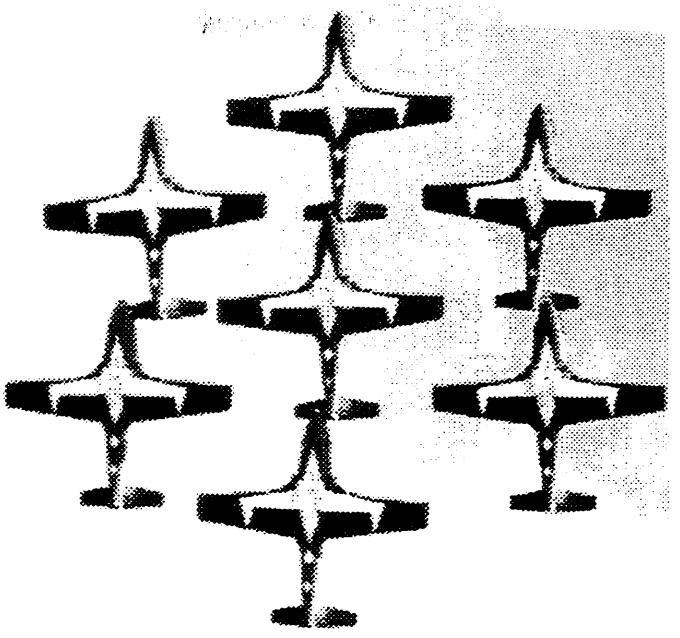
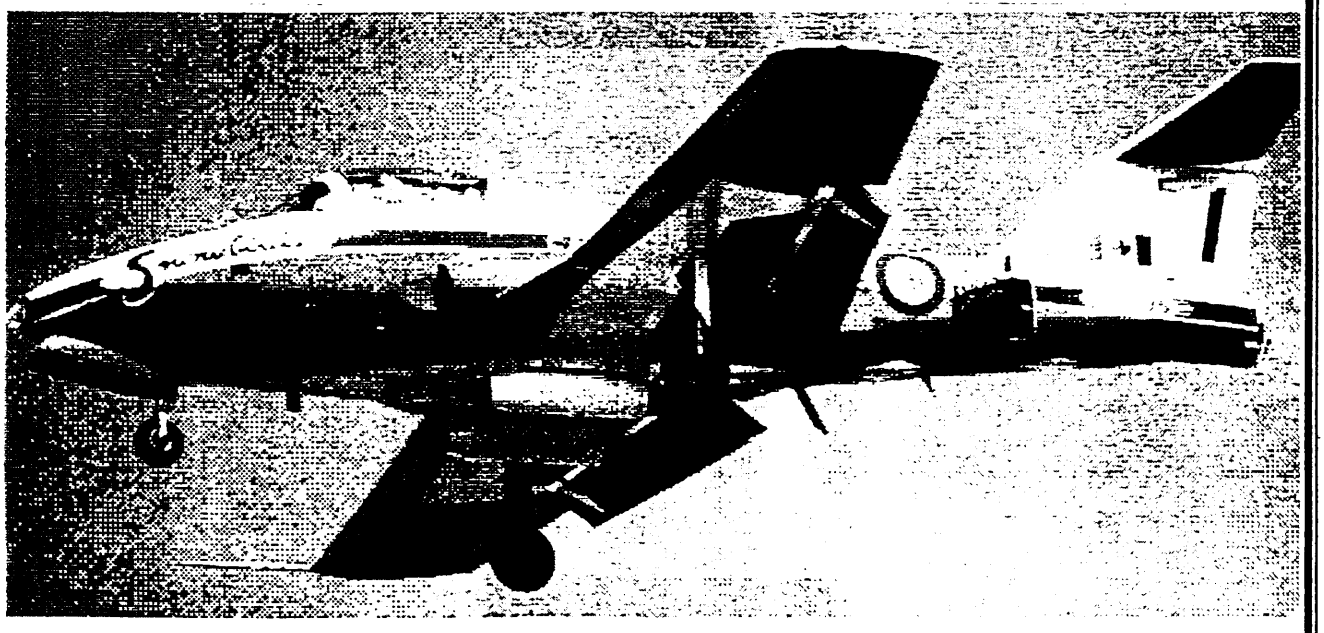
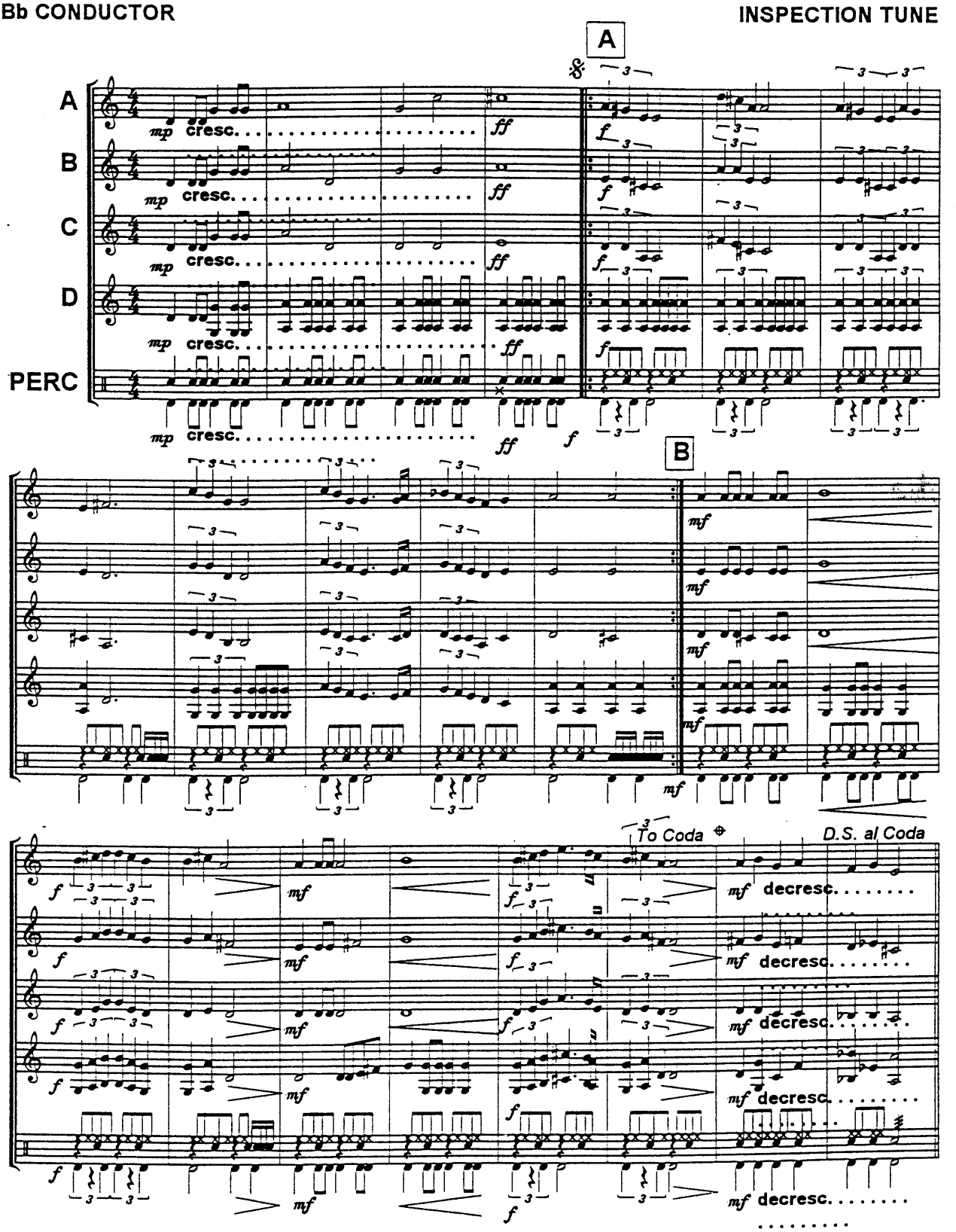
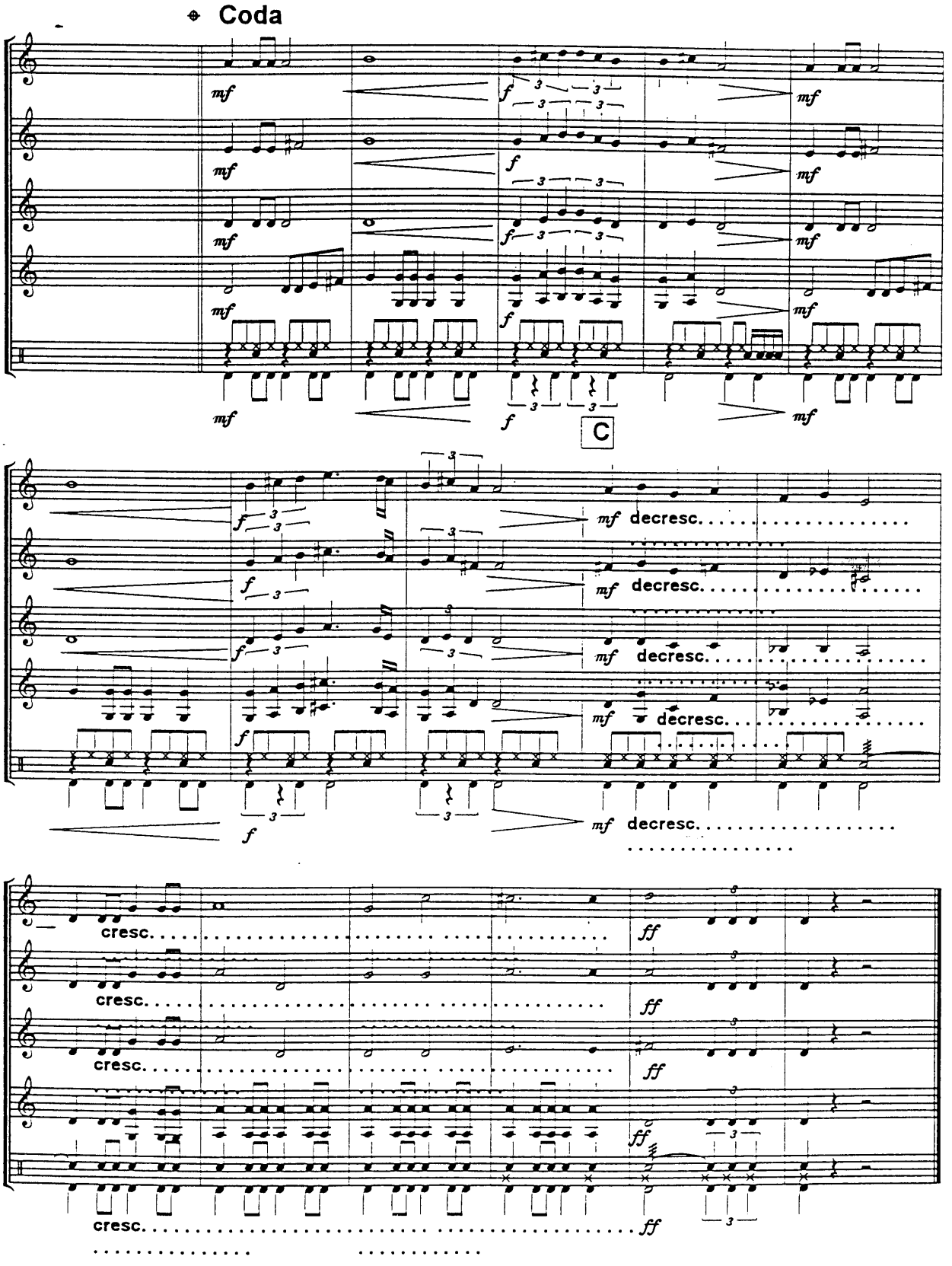




FLIGHT OF THE SNOWBIRD

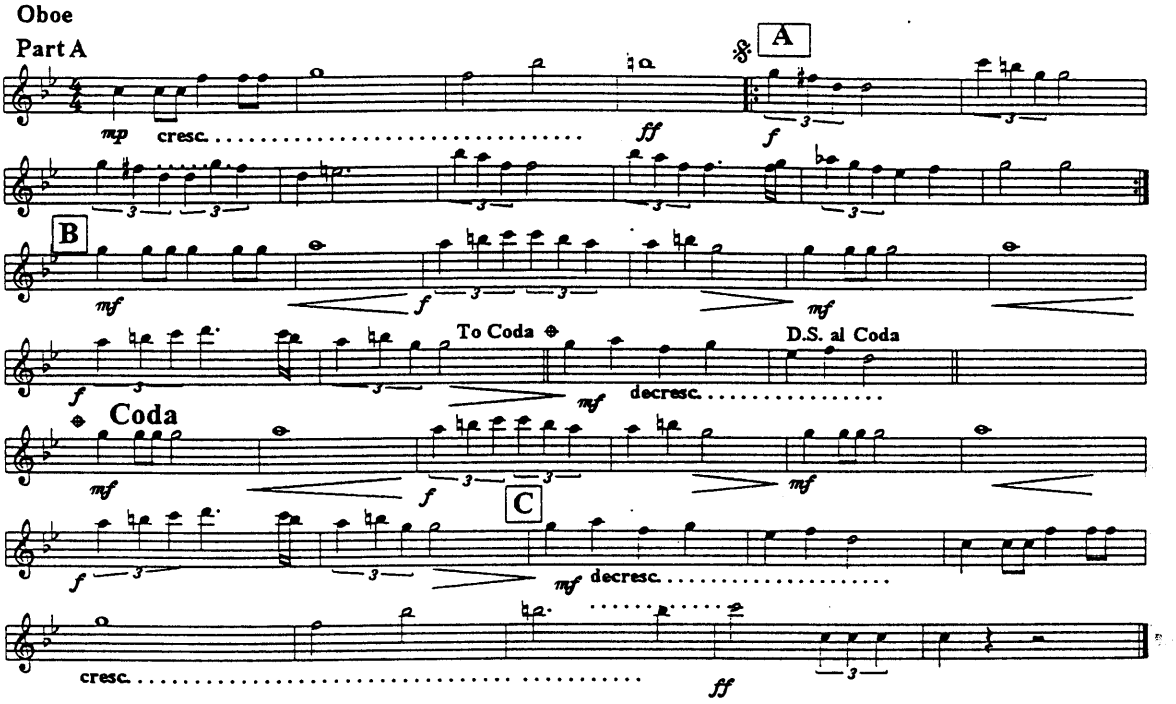
Bb CONDUCTOR **INSPECTION TUNE**




Coda
C
decresc.
cresc.

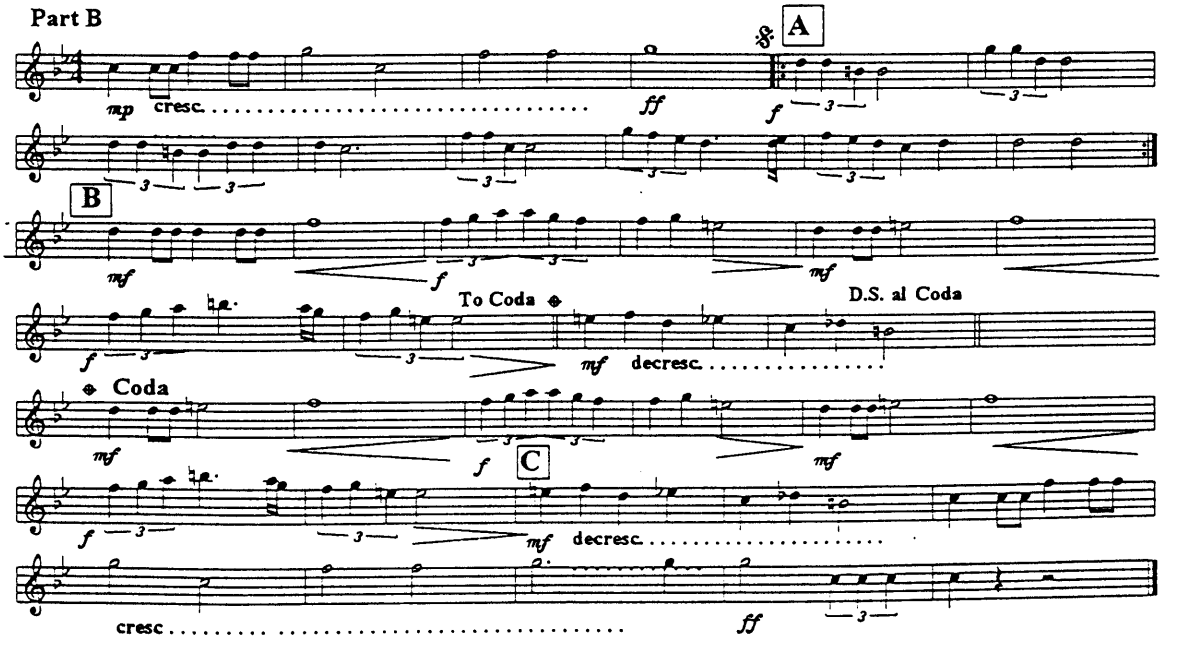
Flute
Oboe
Part A

FLIGHT OF THE SNOWBIRD



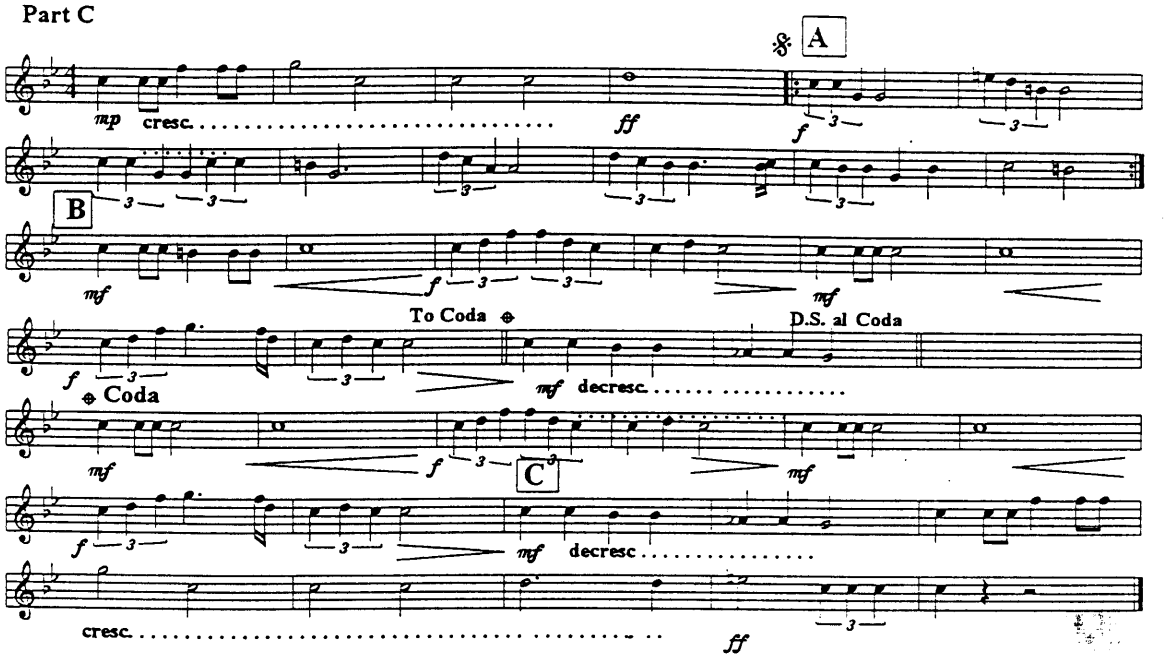
Flute
Oboe
Part B

FLIGHT OF THE SNOWBIRD



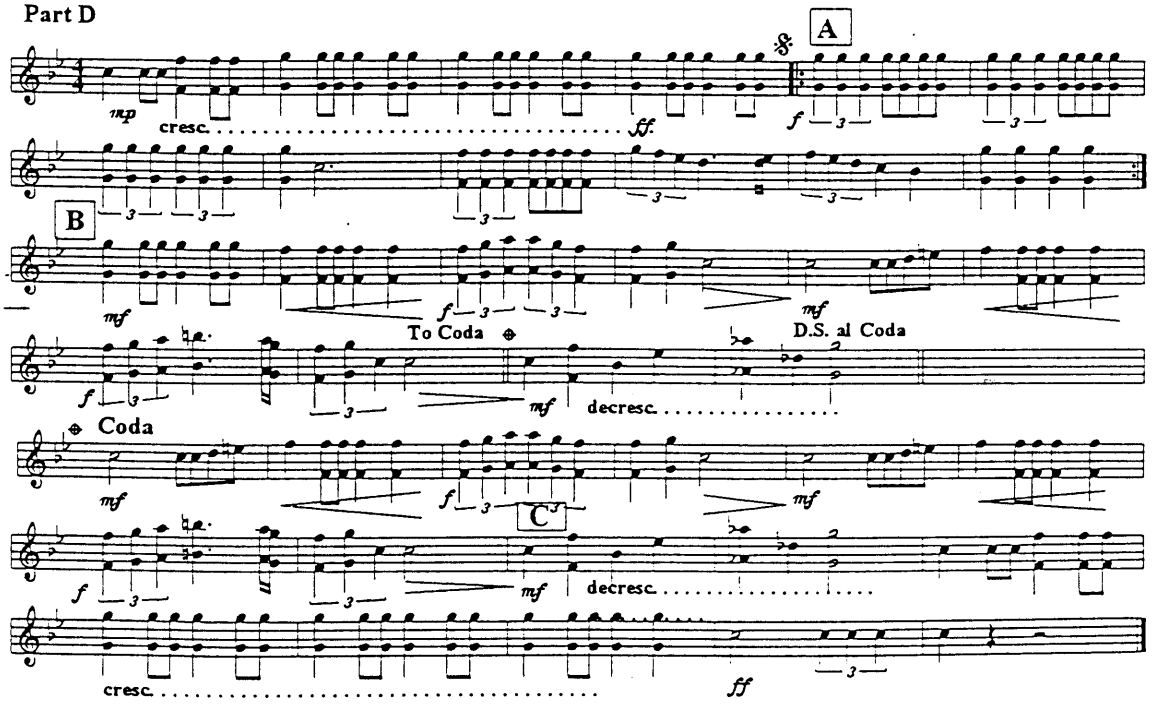
Flute
Oboe
Part C

FLIGHT OF THE SNOWBIRD



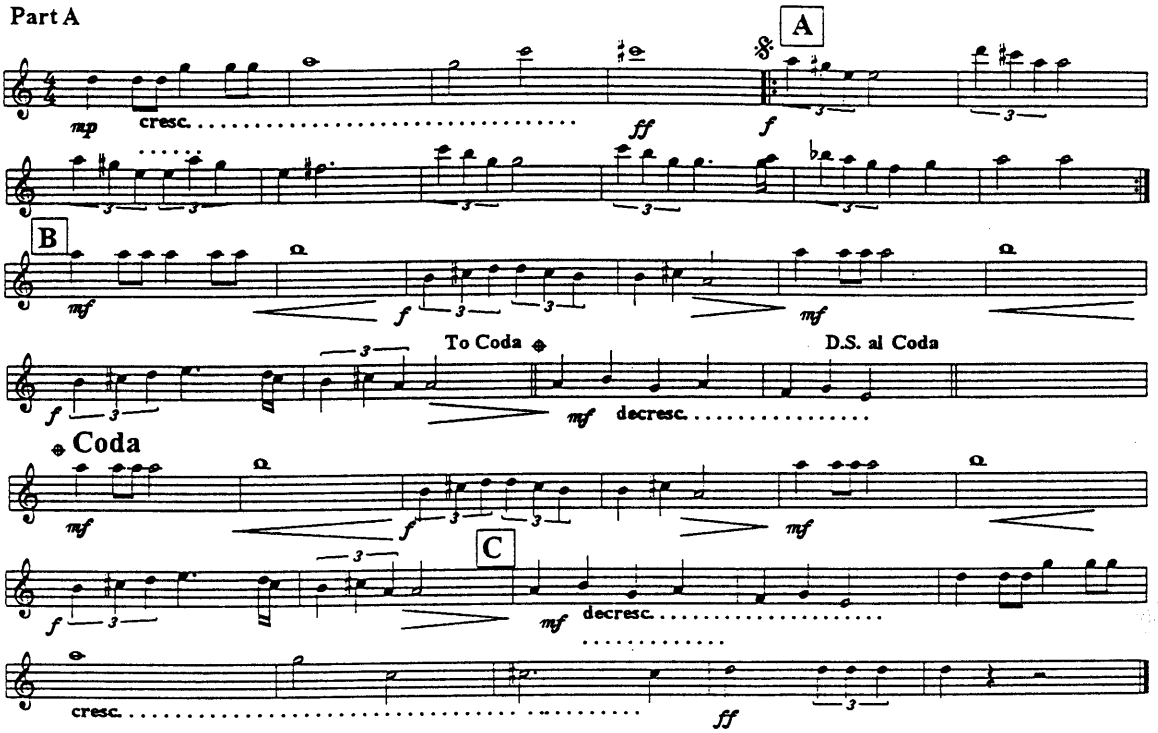
Flute
Oboe
Part D

FLIGHT OF THE SNOWBIRD



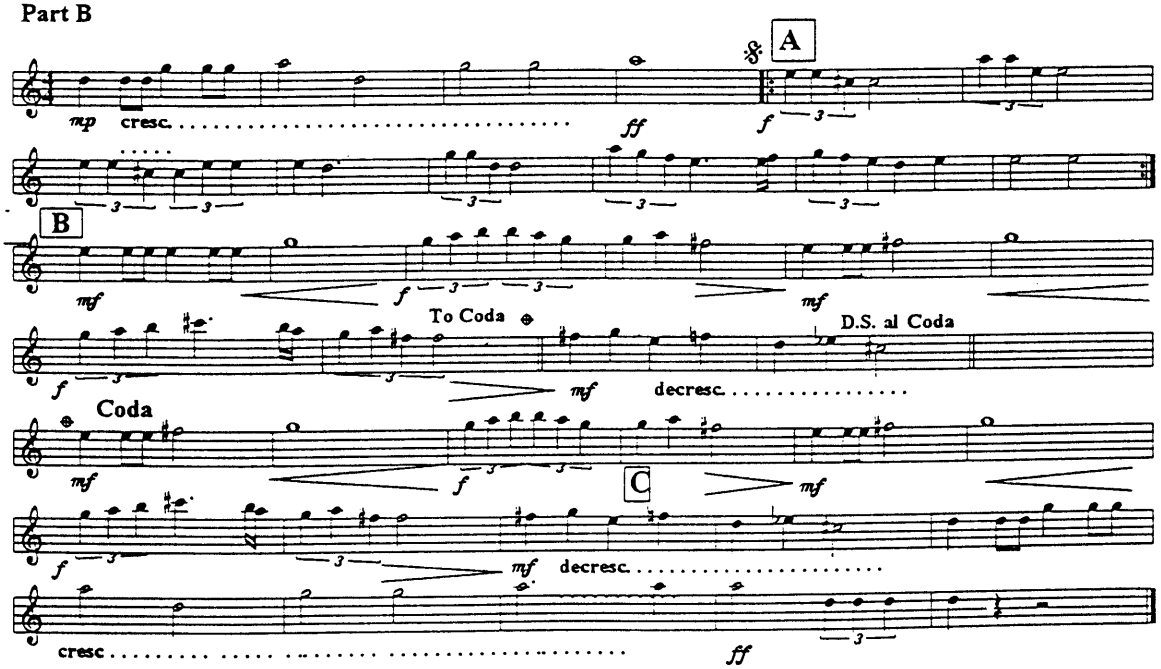
Tenor Saxophone
Clarinet (high)
Part A

FLIGHT OF THE SNOWBIRD



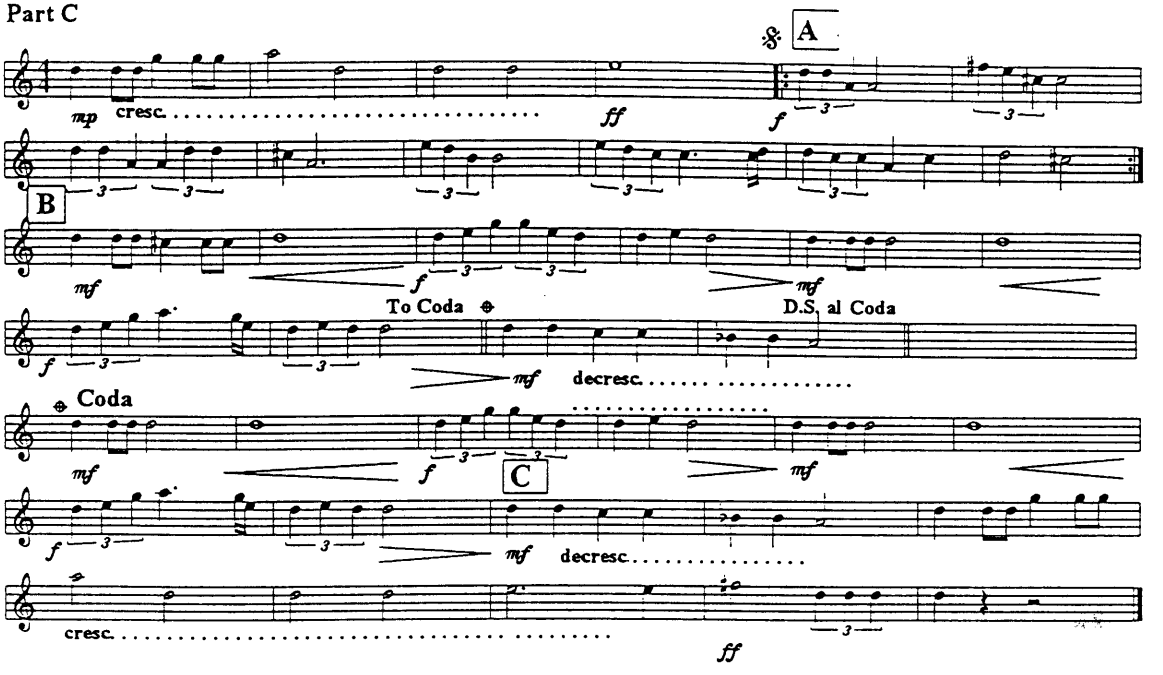
Tenor Saxophone
Clarinet (high)
Part B

FLIGHT OF THE SNOWBIRD



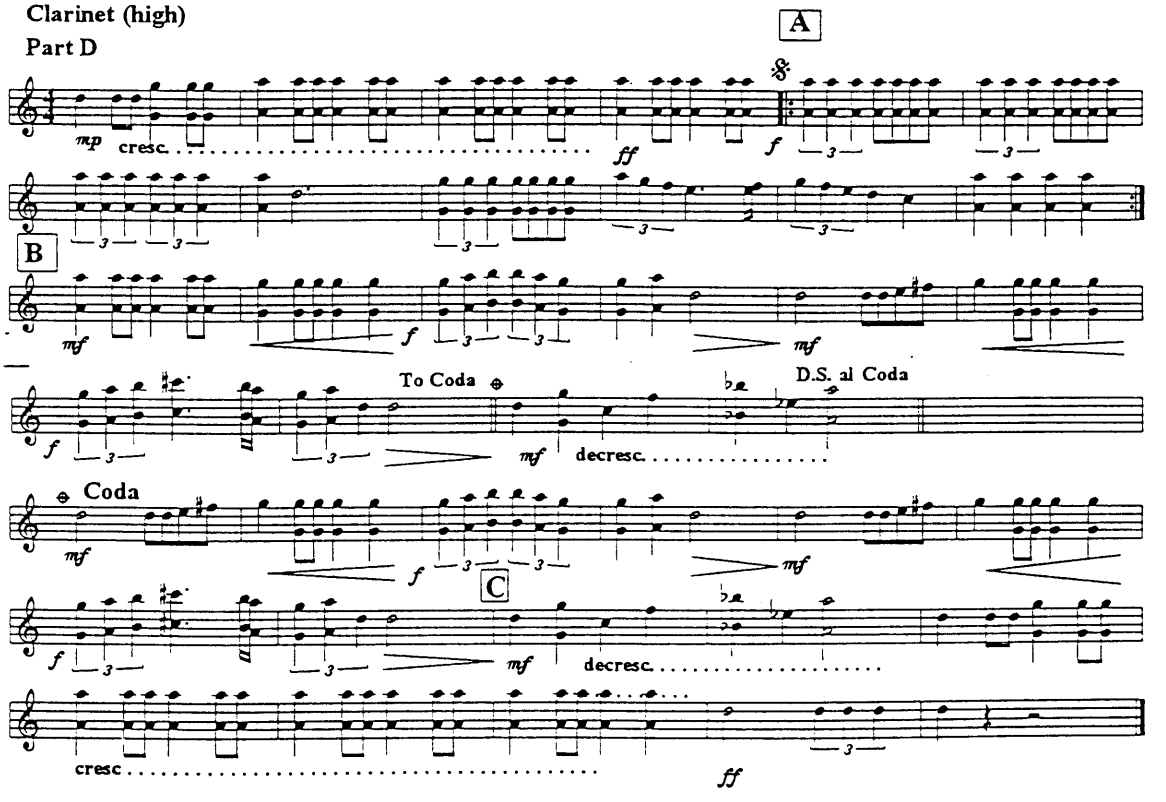
Tenor Saxophone
Clarinet (high)
Part C

FLIGHT OF THE SNOWBIRD



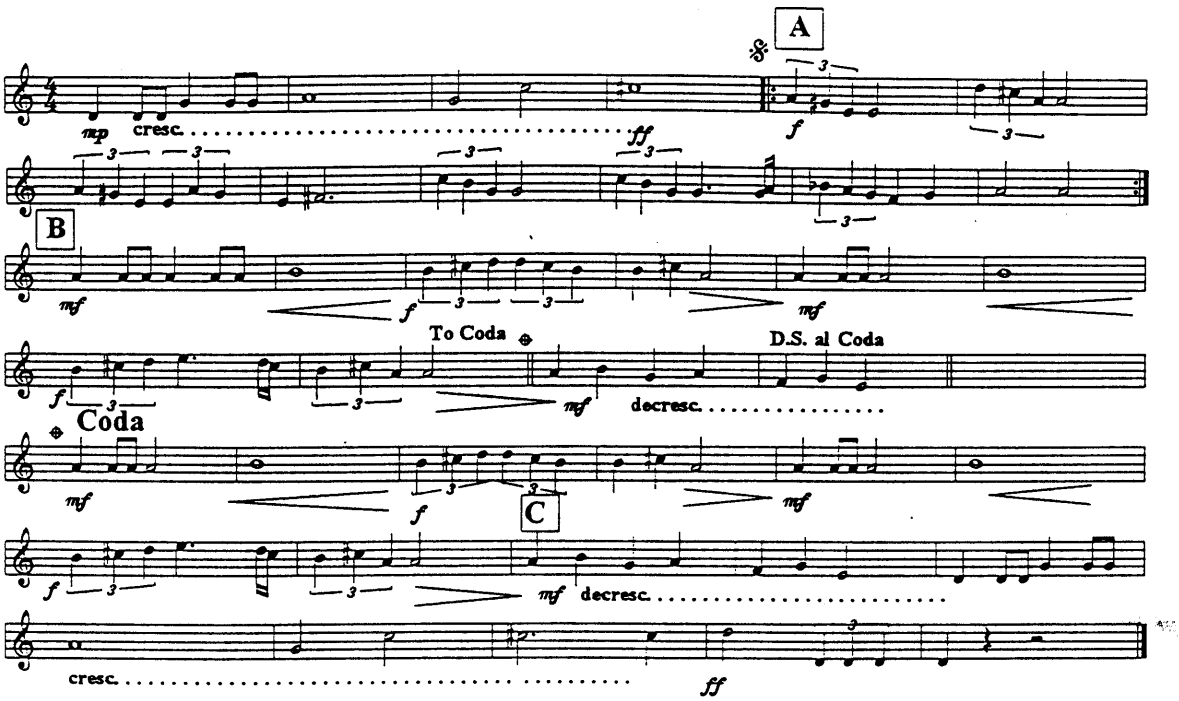
Tenor Saxophone
Clarinet (high)
Part D

FLIGHT OF THE SNOWBIRD



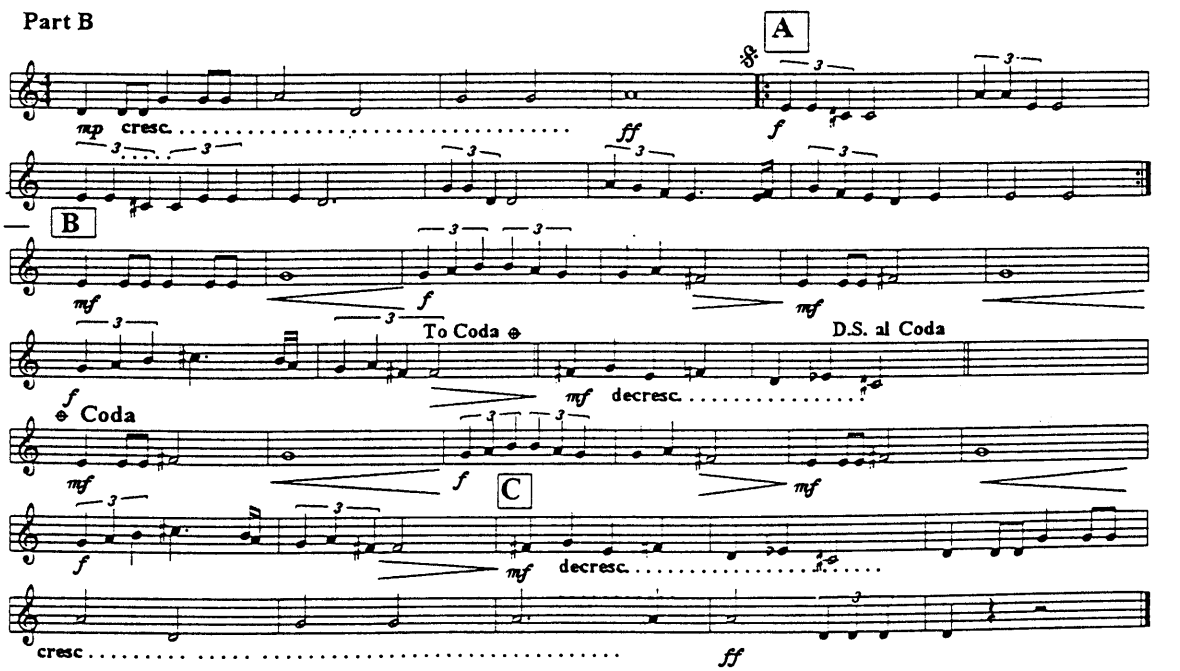
FLIGHT OF THE SNOWBIRD

Bass Clarinet
Part A



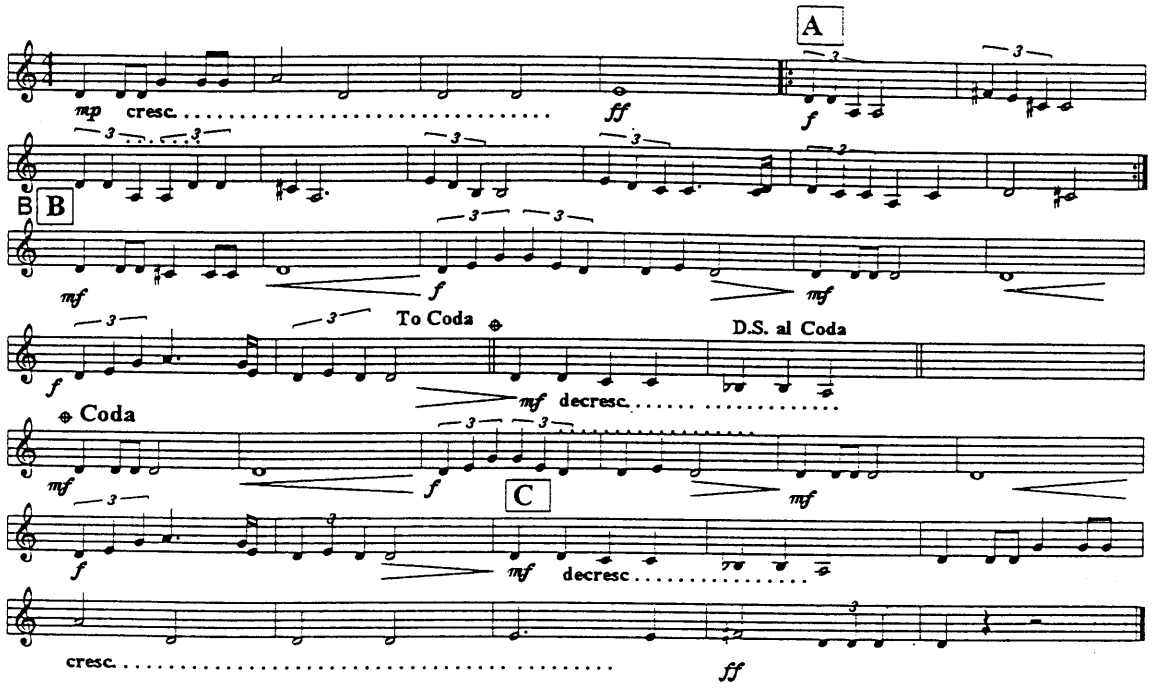
FLIGHT OF THE SNOWBIRD

Bass Clarinet
Part B



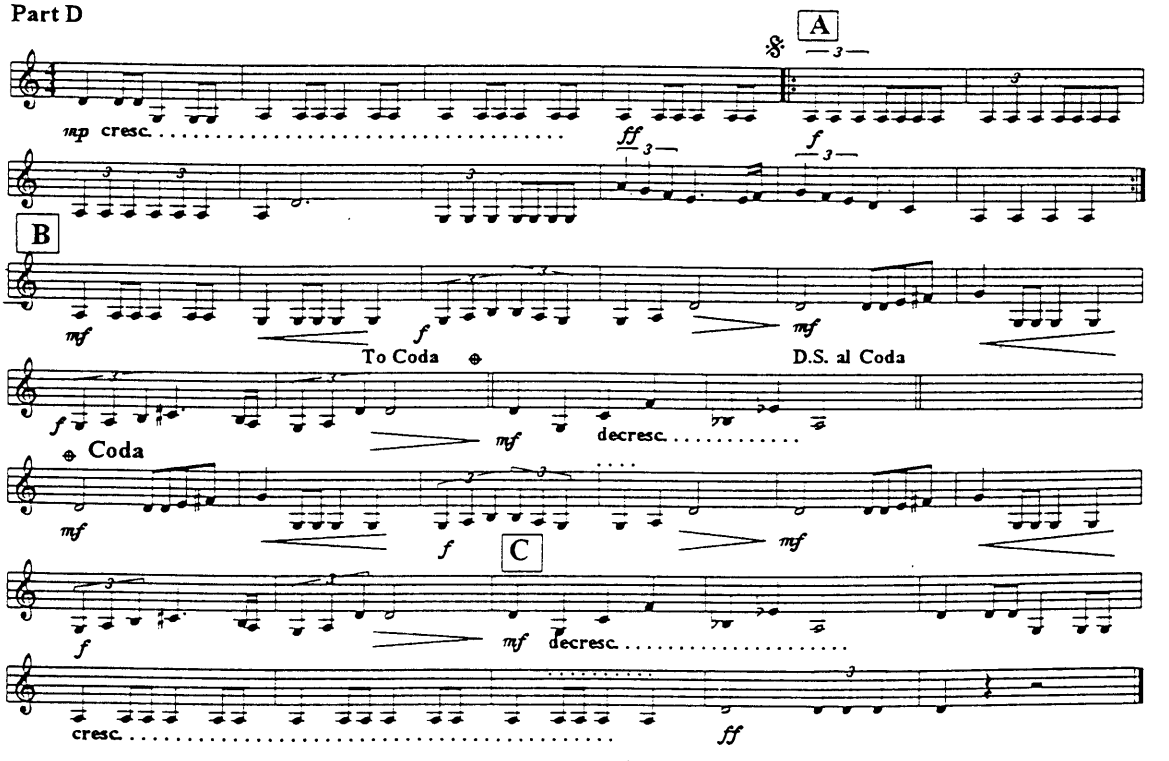
Bass Clarinet
Part C

FLIGHT OF THE SNOWBIRD



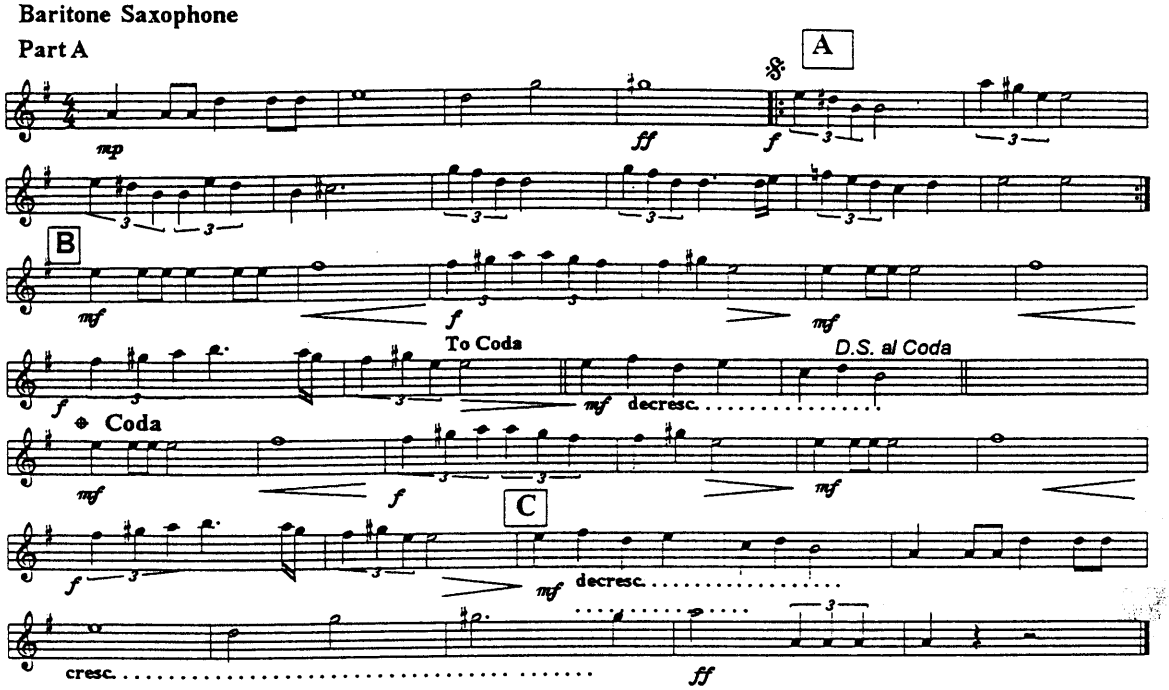
Bass Clarinet
Part D

FLIGHT OF THE SNOWBIRD



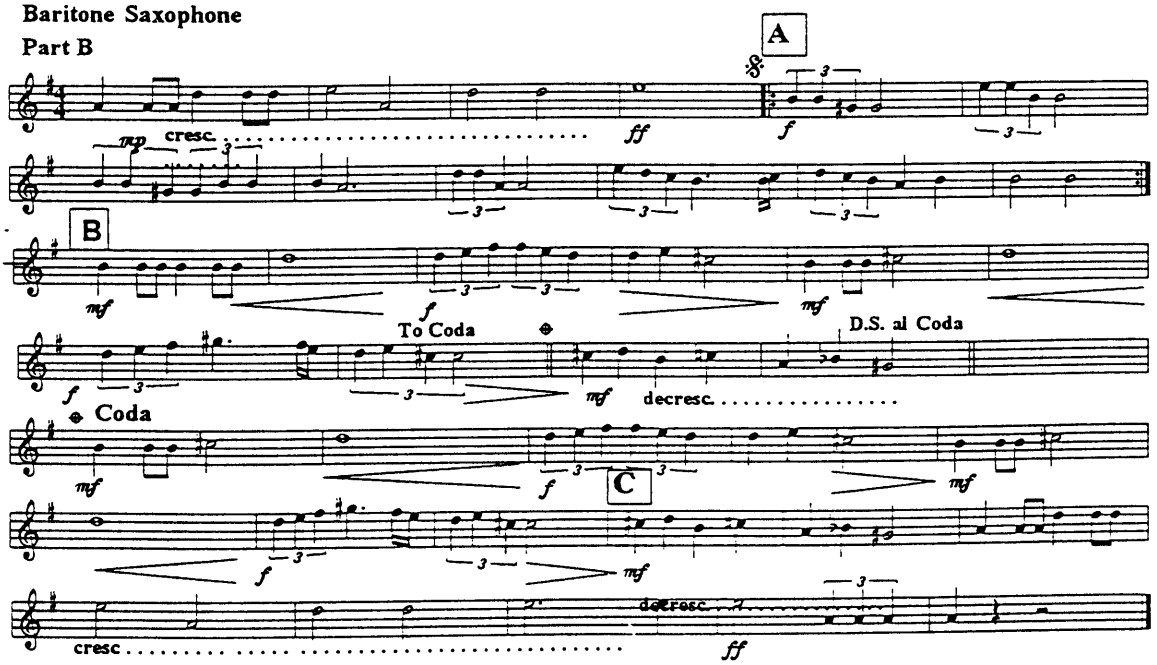
Alto Saxophone
Baritone Saxophone
Part A

FLIGHT OF THE SNOWBIRD



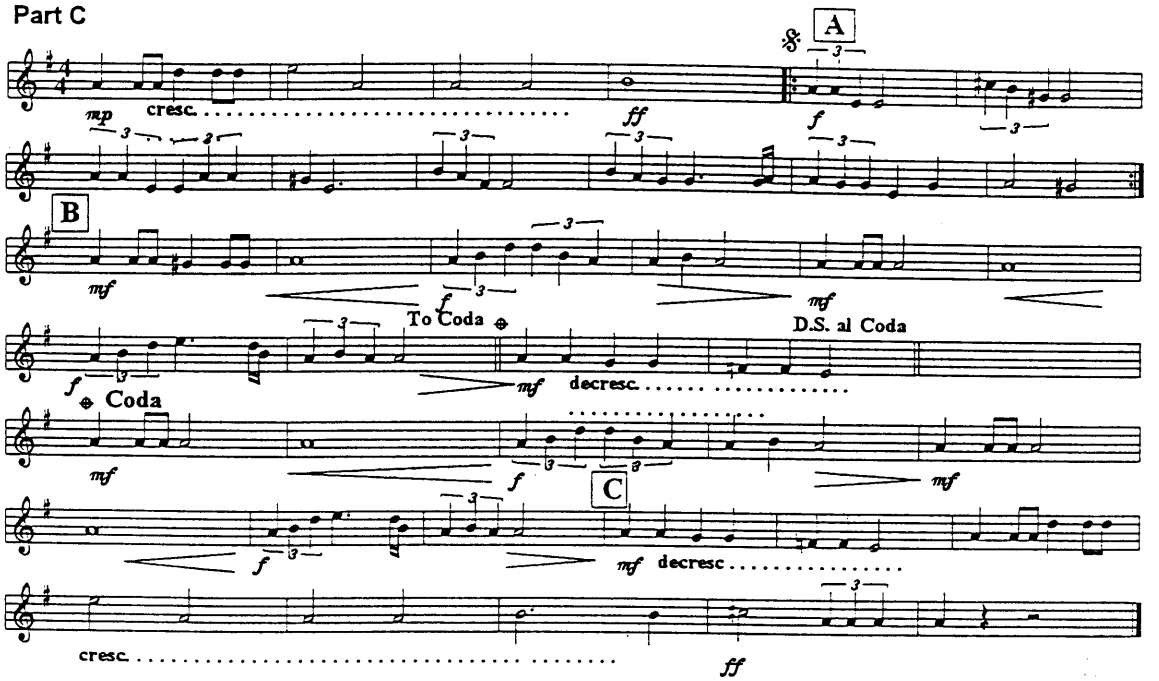
Alto Saxophone
Baritone Saxophone
Part B

FLIGHT OF THE SNOWBIRD



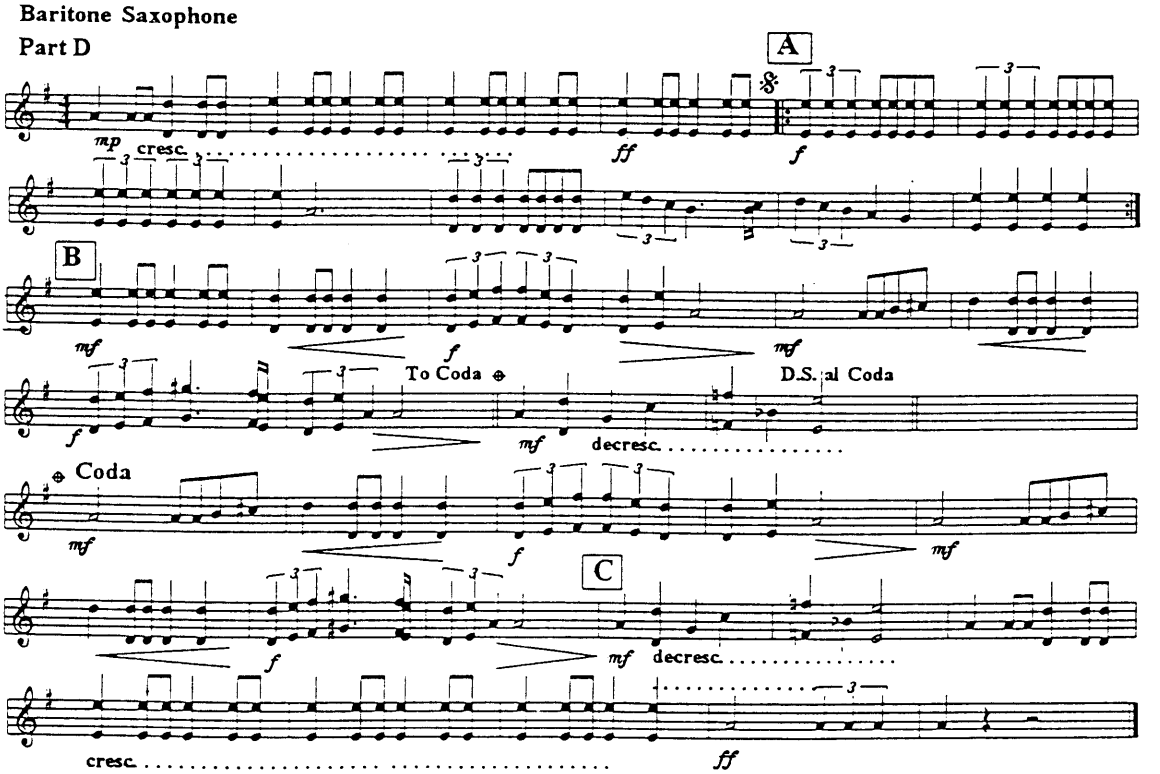
FLIGHT OF THE SNOWBIRD

Alto Saxophone
Baritone Saxophone
Part C



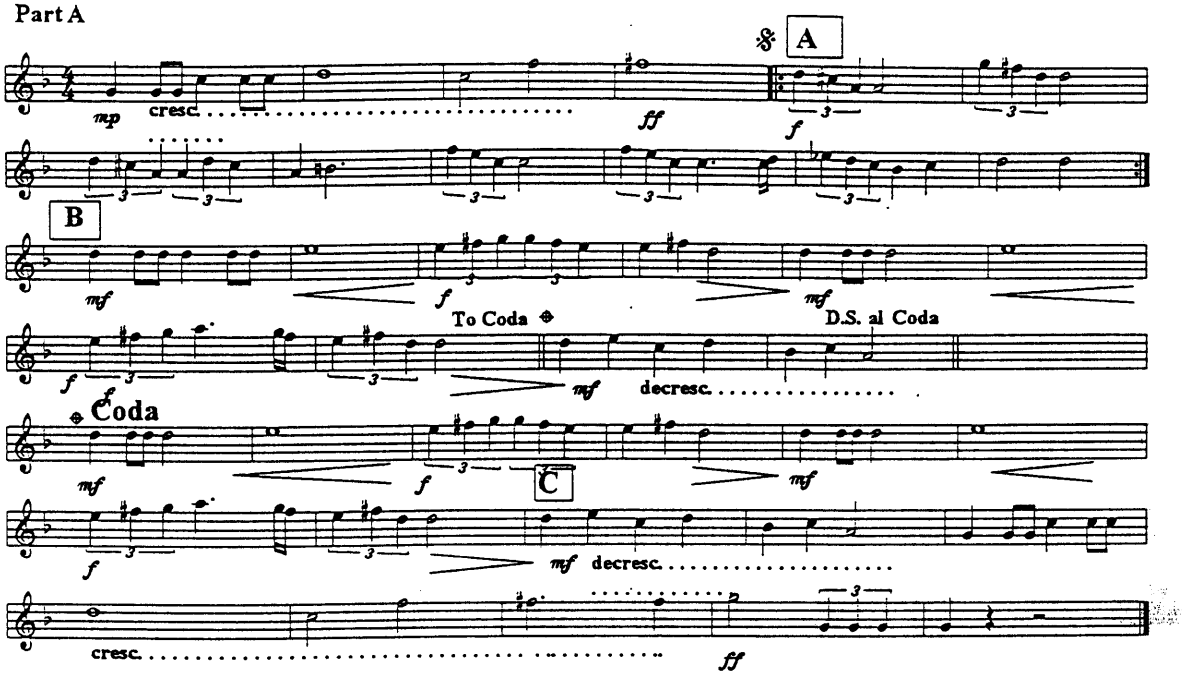
FLIGHT OF THE SNOWBIRD

Alto Saxophone
Baritone Saxophone
Part D



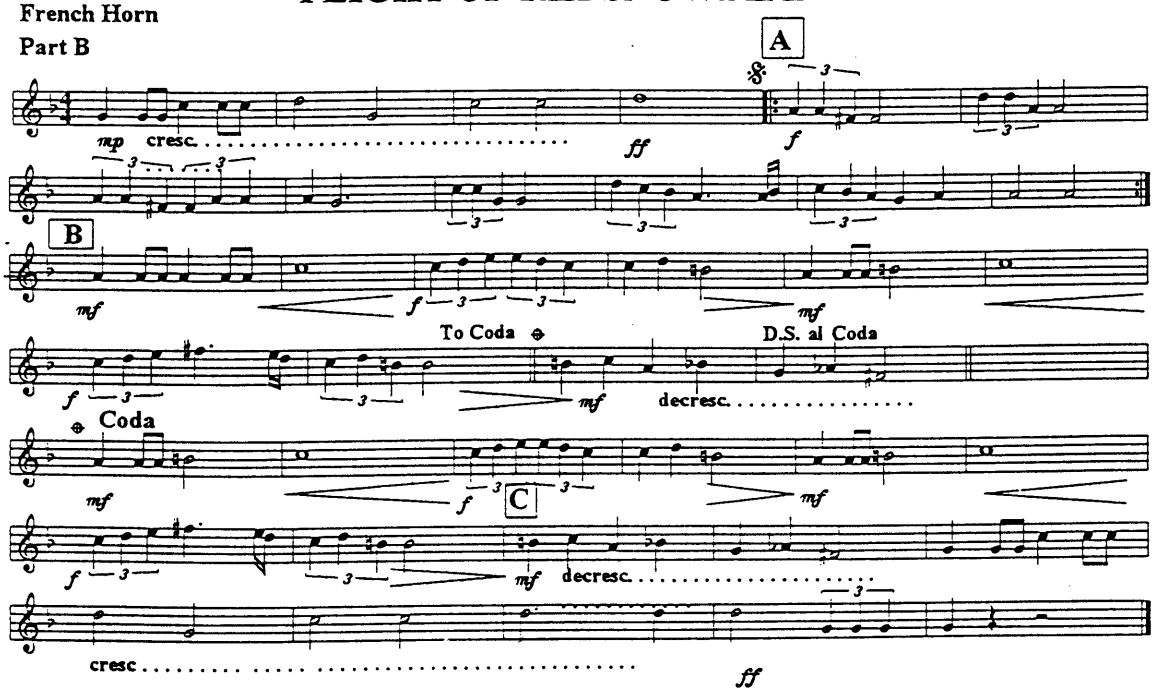
FLIGHT OF THE SNOWBIRD

French Horn
Part A



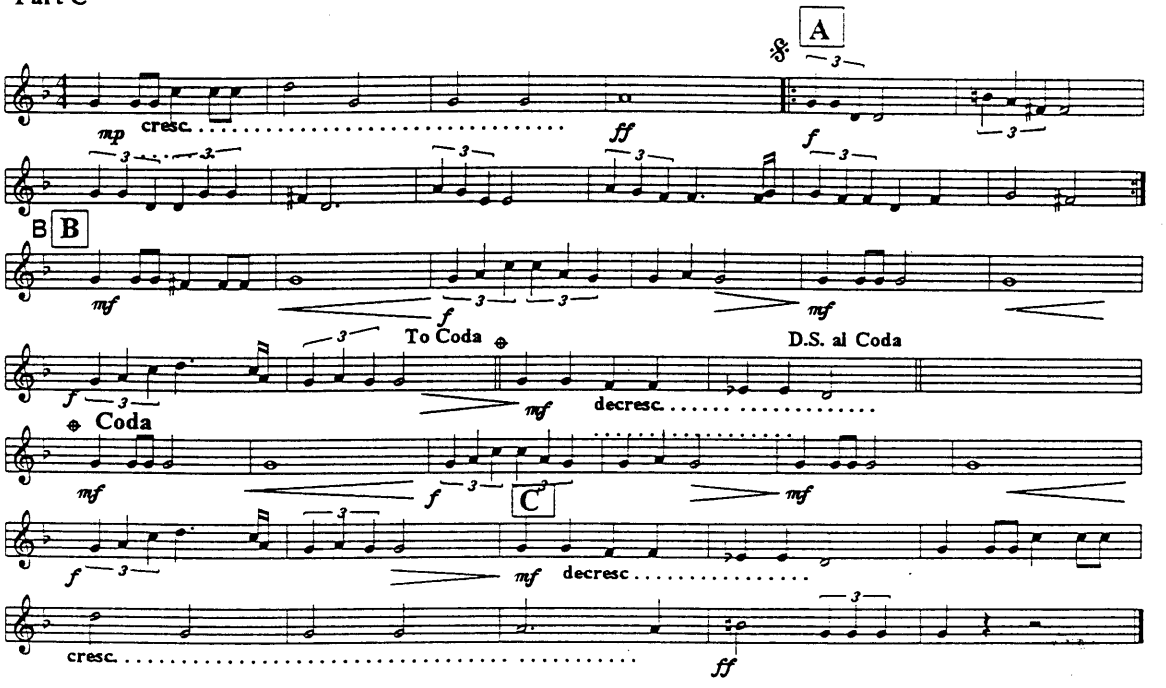
FLIGHT OF THE SNOWBIRD

French Horn
Part B



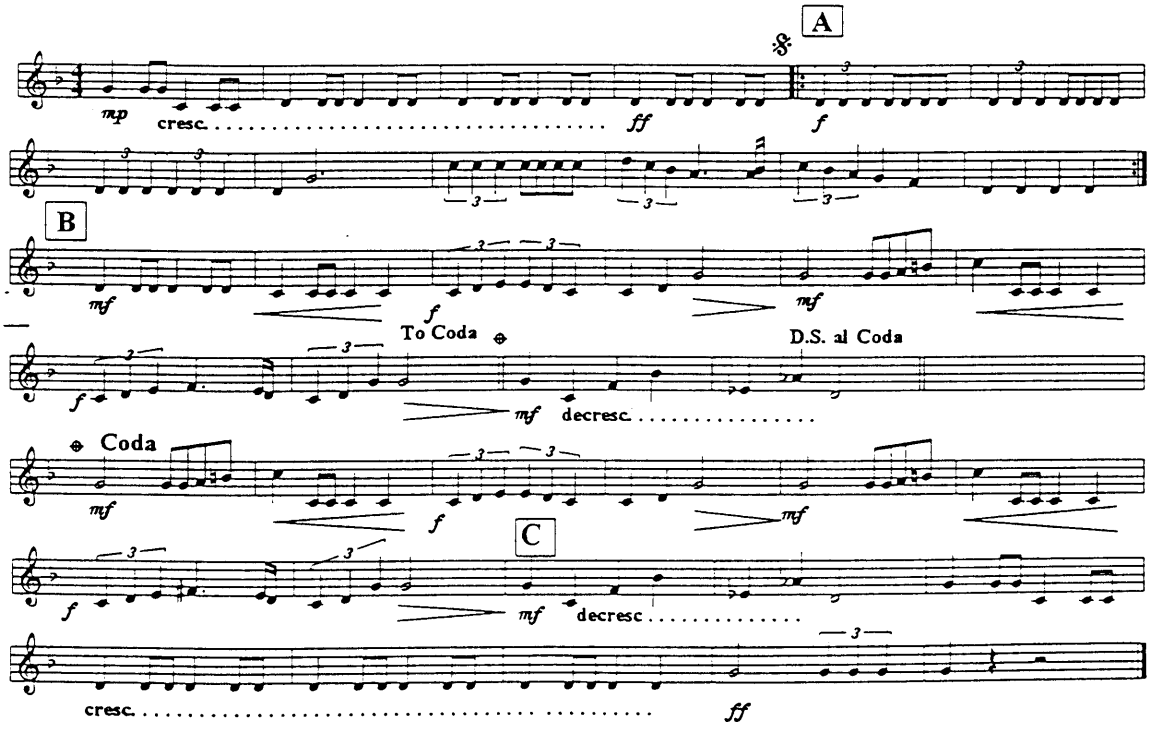
French Horn
Part C

FLIGHT OF THE SNOWBIRD



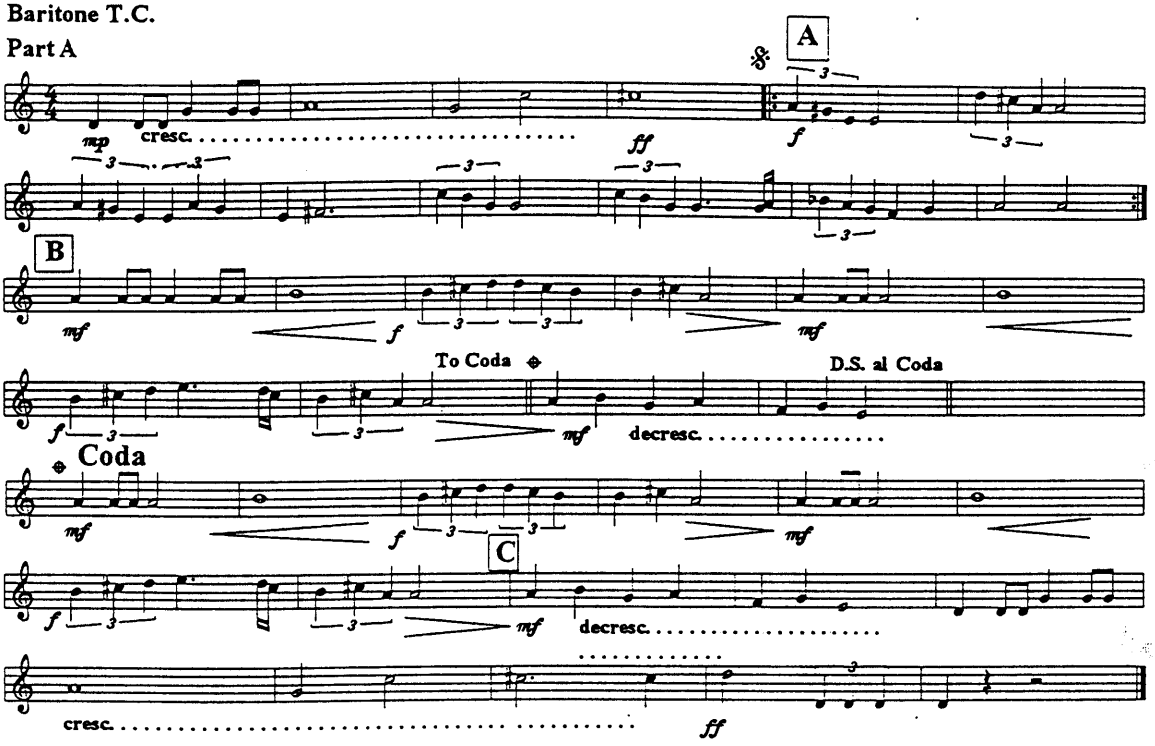
French Horn
Part D

FLIGHT OF THE SNOWBIRD



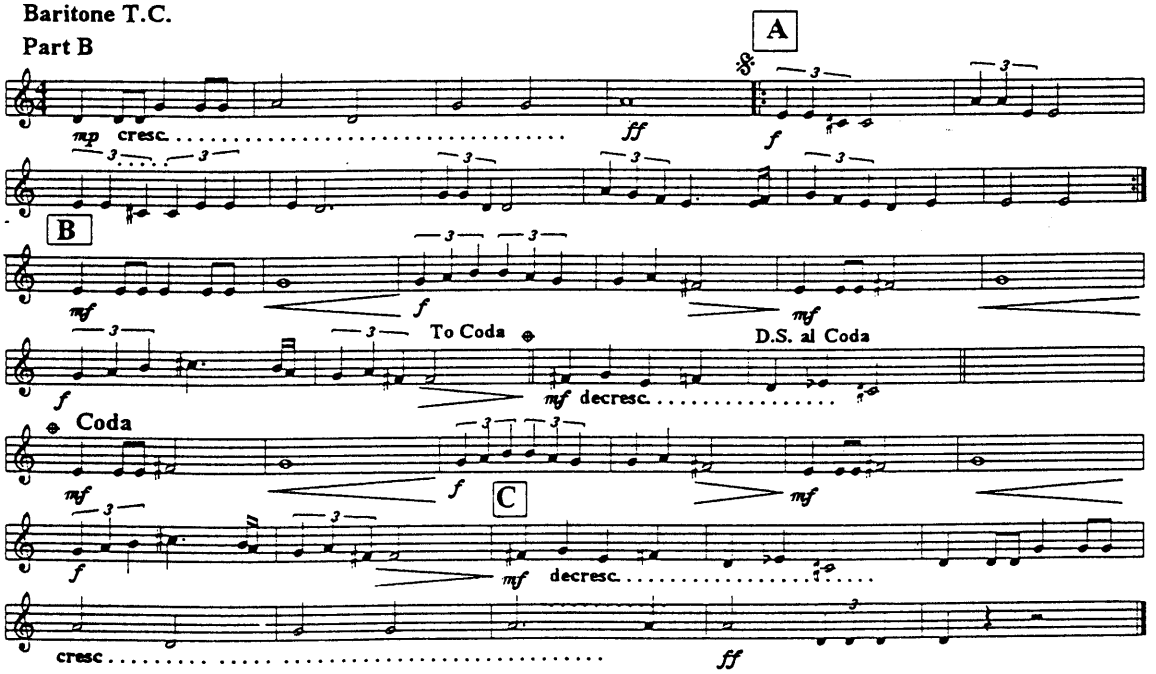
Trumpet
Clarinet (low)
Baritone T.C.
Part A

FLIGHT OF THE SNOWBIRD



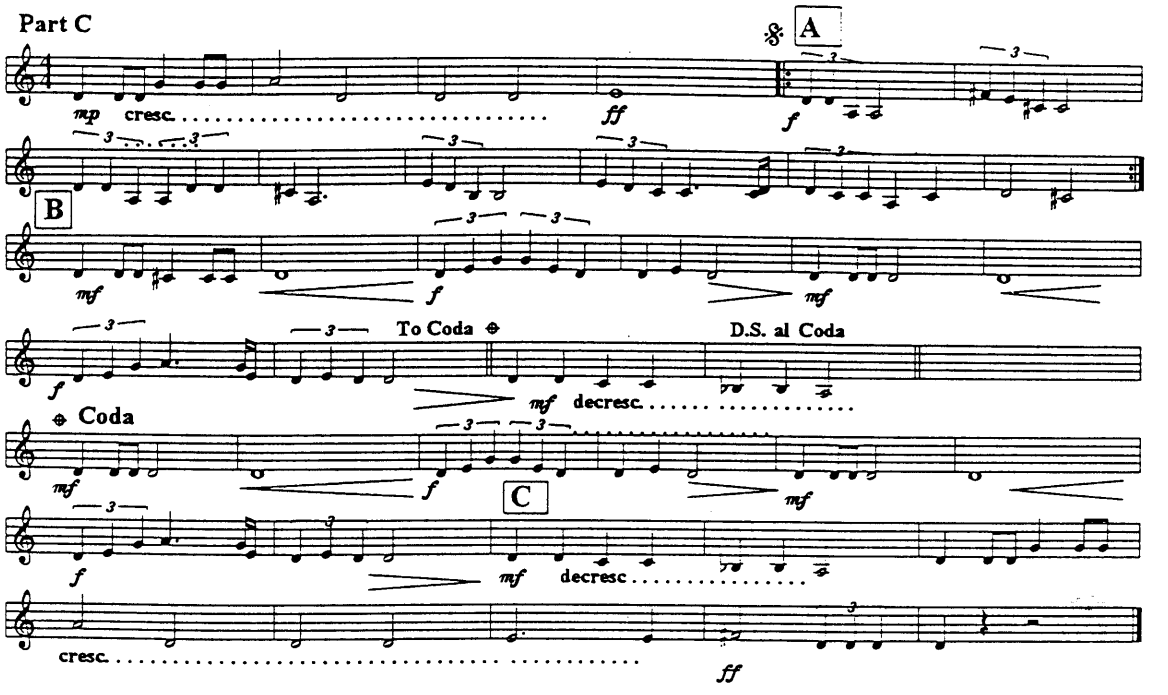
Trumpet
Clarinet (low)
Baritone T.C.
Part B

FLIGHT OF THE SNOWBIRD



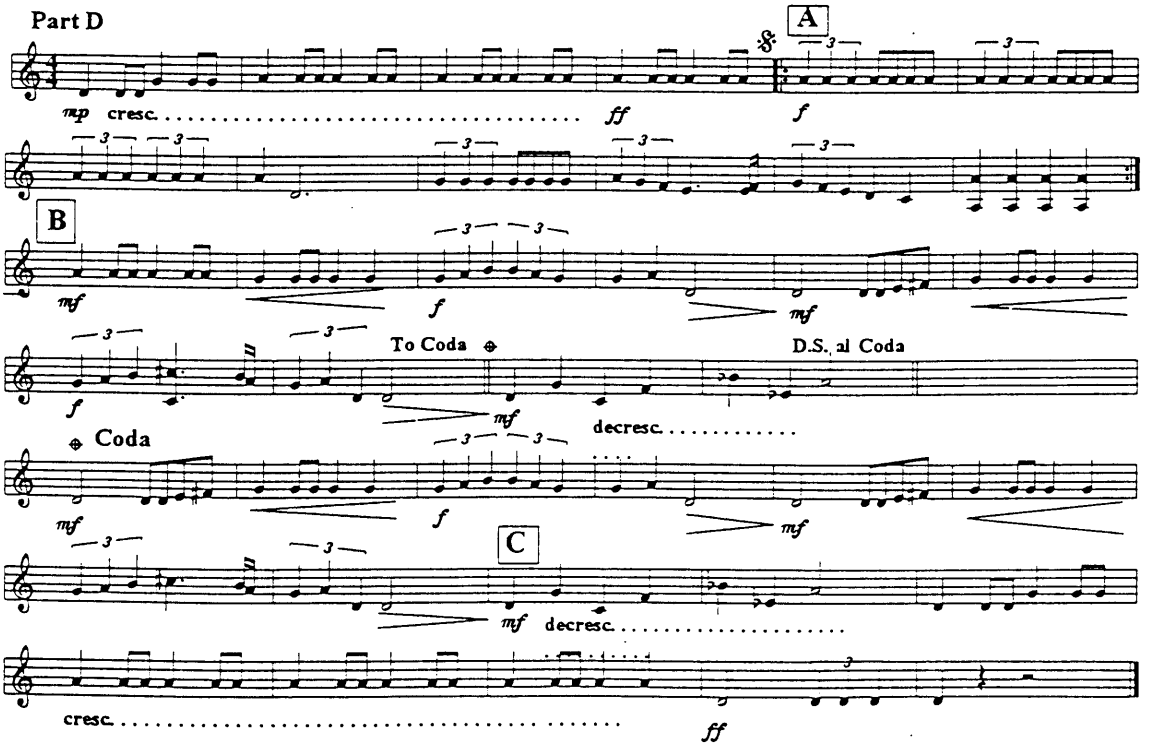
Trumpet
Clarinet (low)
Baritone T.C.
Part C

FLIGHT OF THE SNOWBIRD



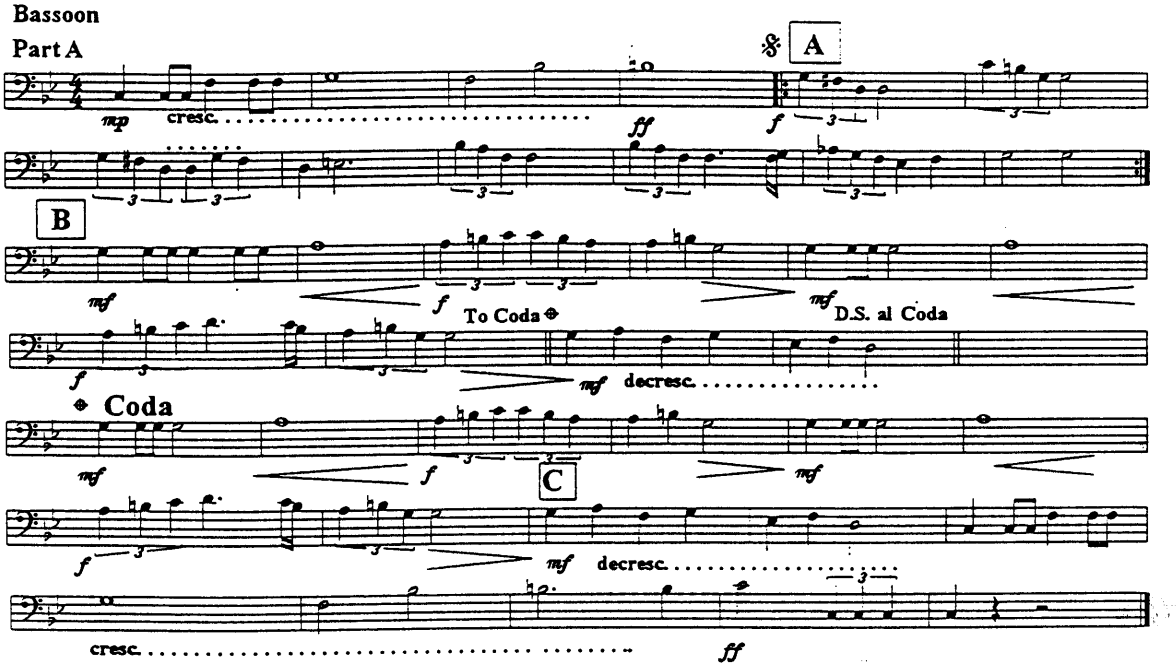
Trumpet
Clarinet
Baritone T.C.
Part D

FLIGHT OF THE SNOWBIRD



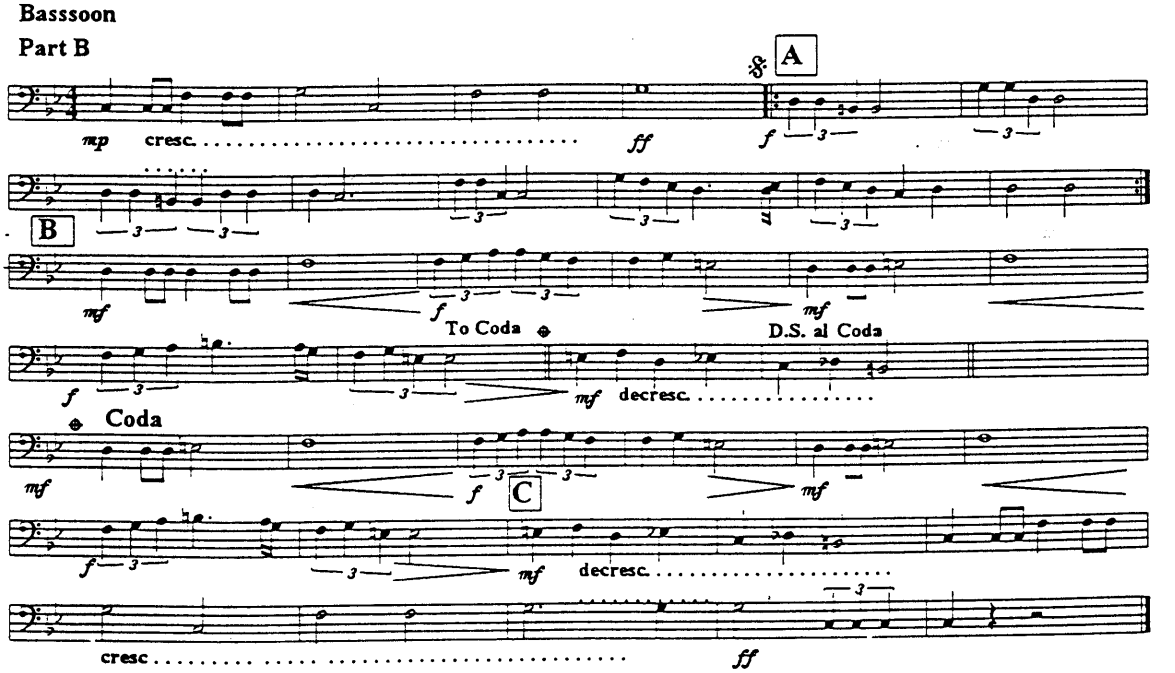
Trombone
Baritone B.C.
Bassoon
Part A

FLIGHT OF THE SNOWBIRD



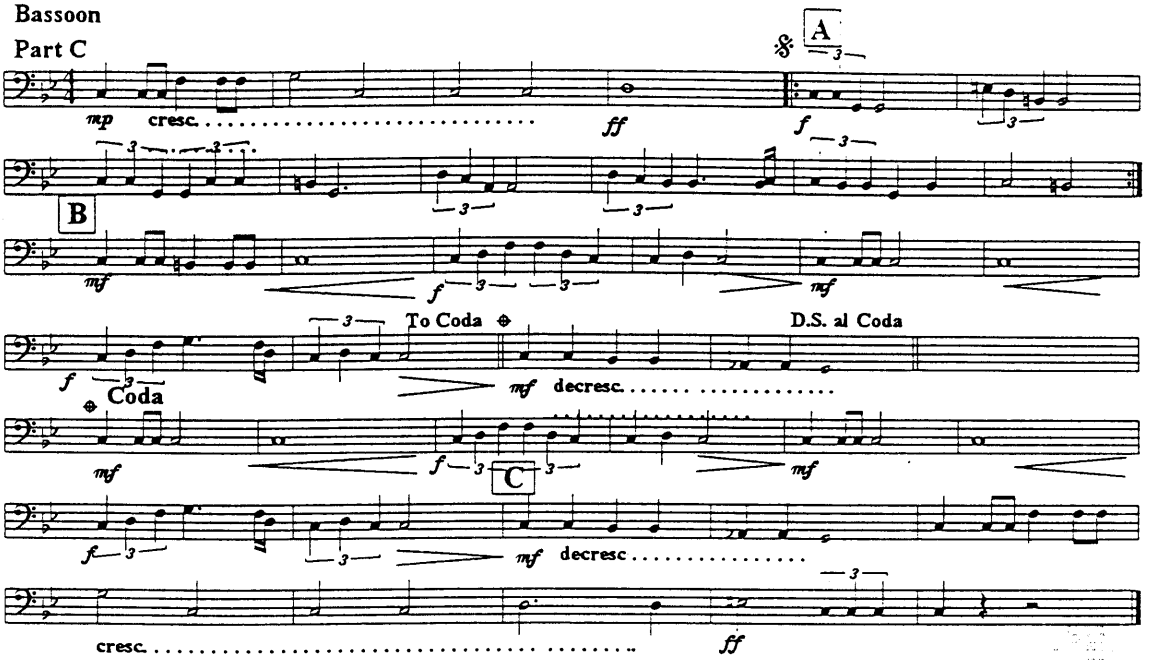
Trombone
Baritone B.C.
Basssoon
Part B

FLIGHT OF THE SNOWBIRD



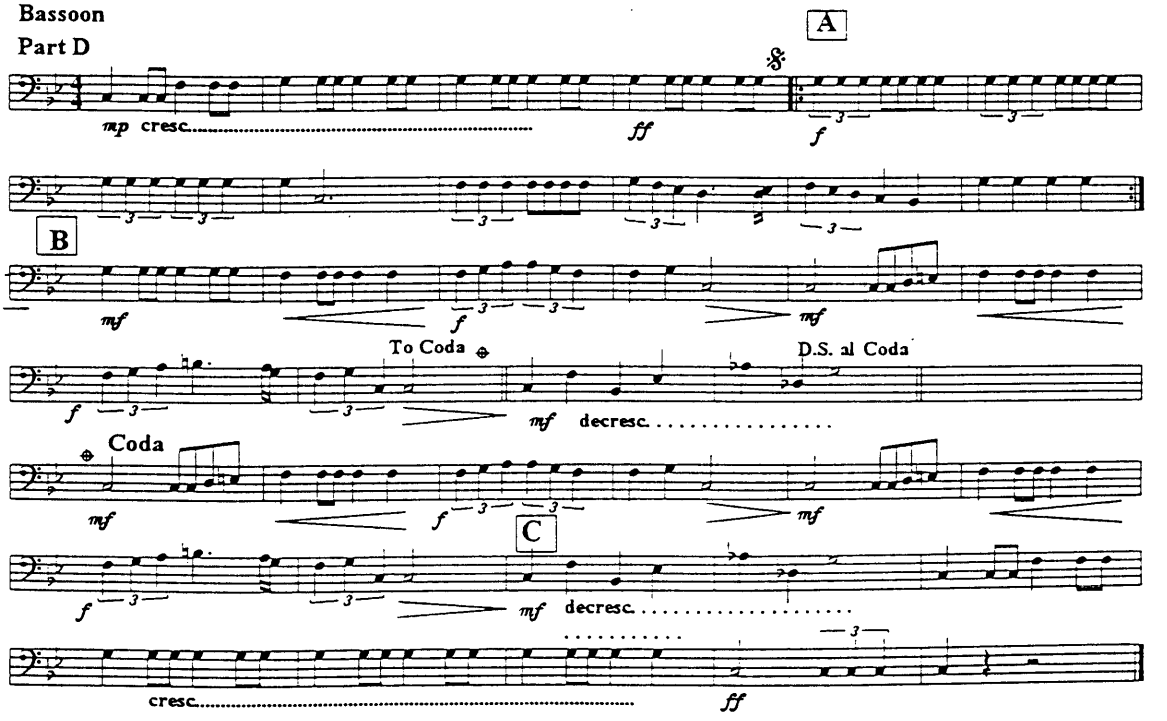
Trombone
Baritone B.C.
Bassoon
Part C

FLIGHT OF THE SNOWBIRD



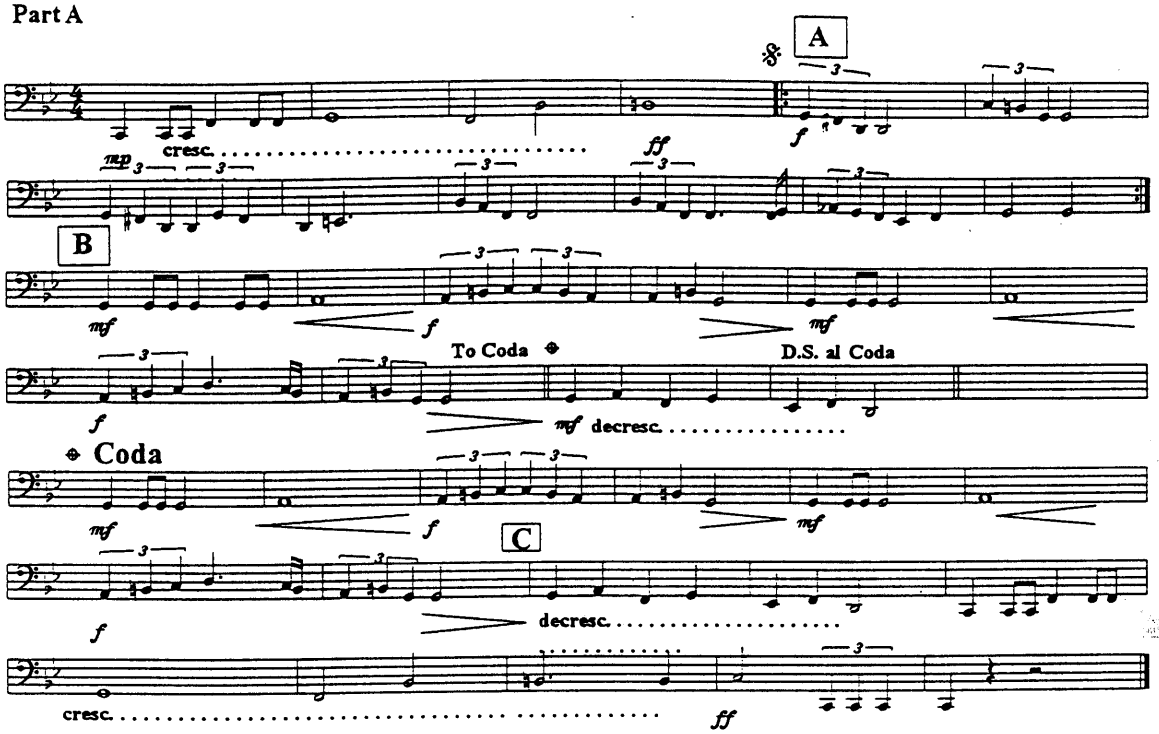
Trombone
Baritone B.C.
Bassoon
Part D

FLIGHT OF THE SNOWBIRD



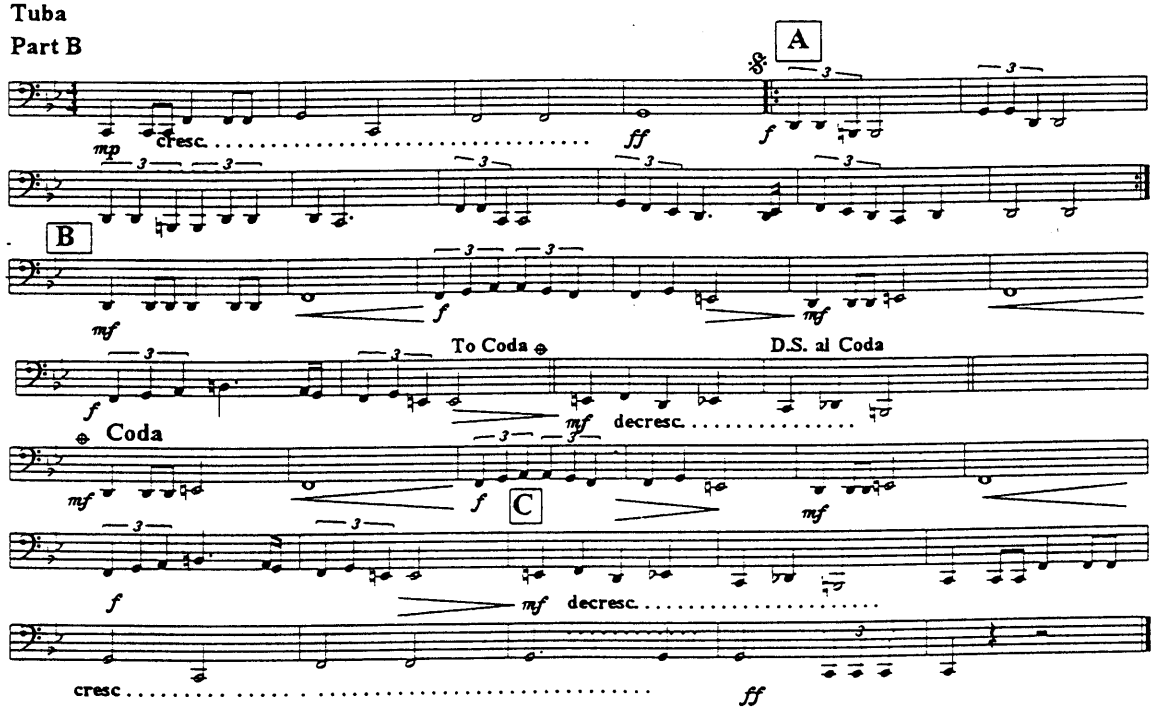
FLIGHT OF THE SNOWBIRD

Tuba
Part A



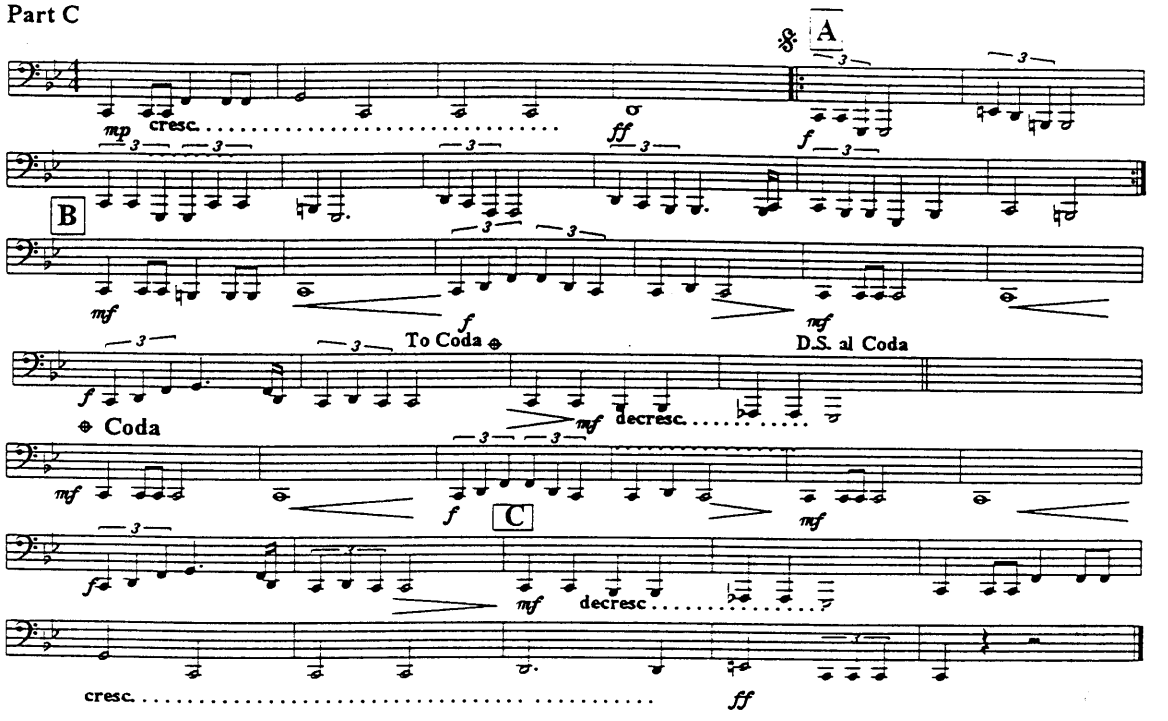
FLIGHT OF THE SNOWBIRD

Tuba
Part B



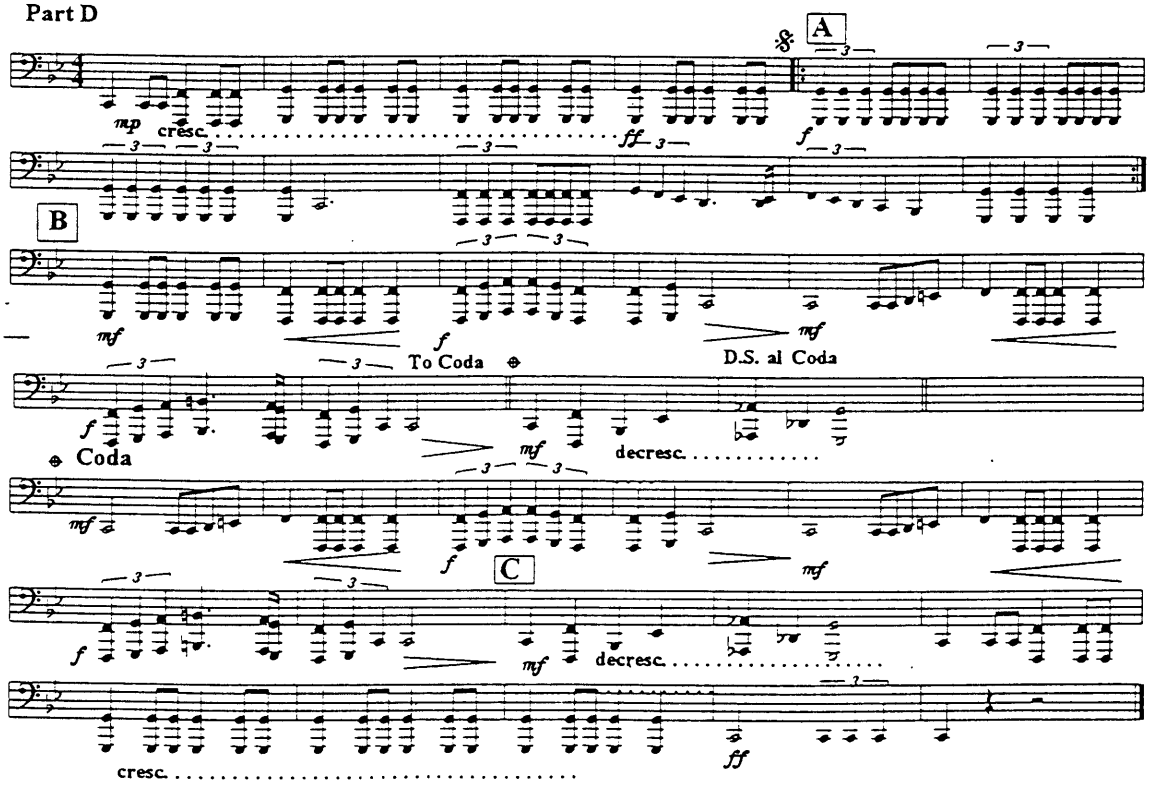
FLIGHT OF THE SNOWBIRD

Tuba
Part C



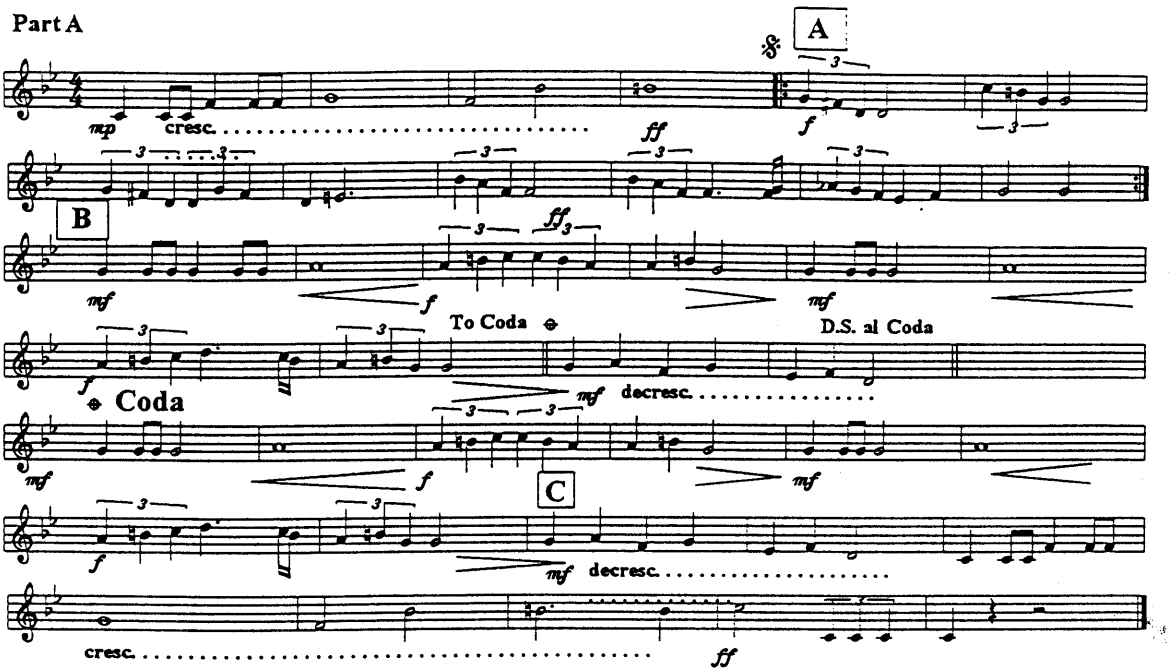
FLIGHT OF THE SNOWBIRD

Tuba
Part D



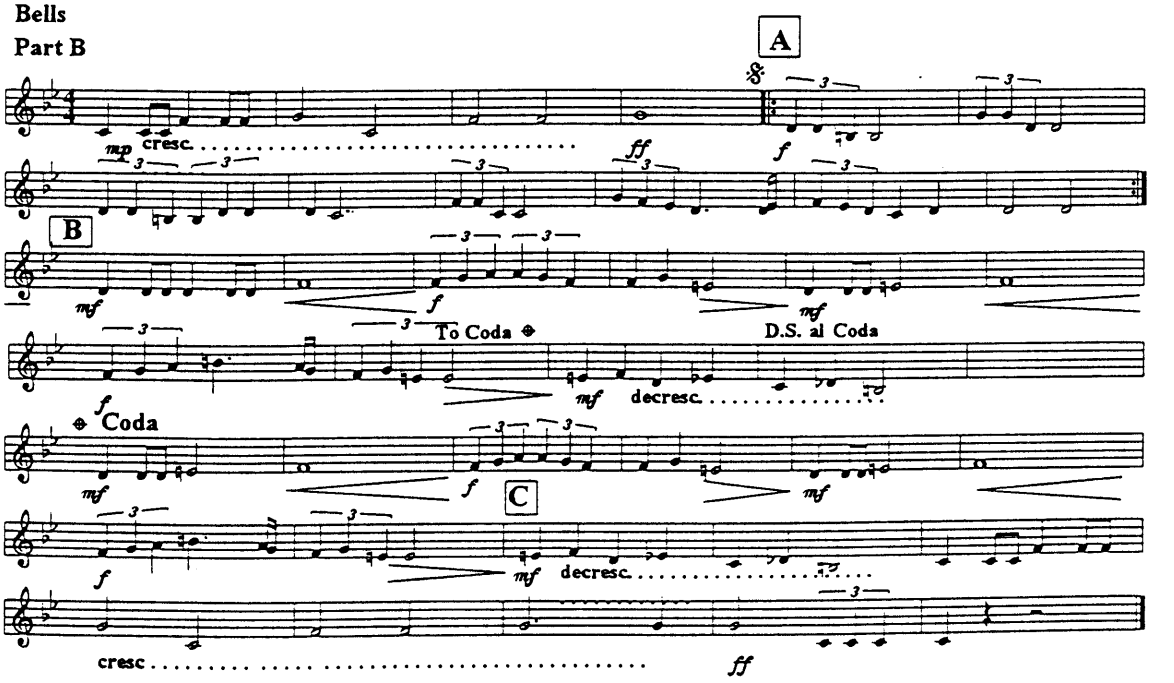
FLIGHT OF THE SNOWBIRD

Bells
Part A



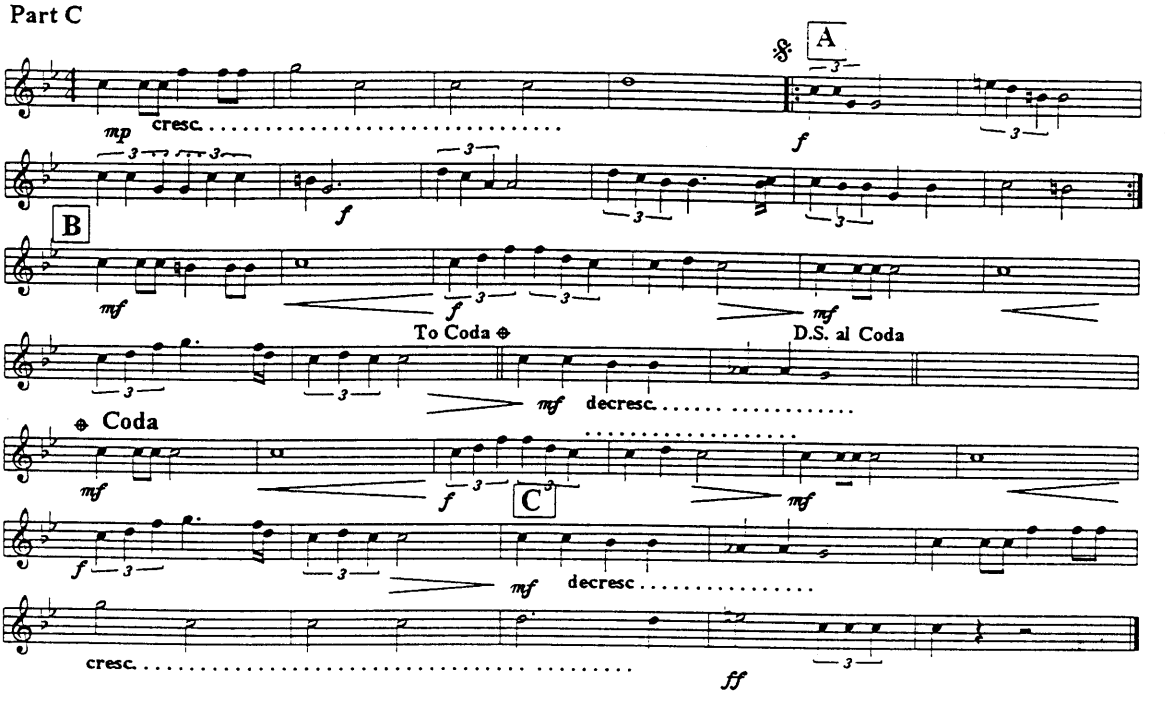
FLIGHT OF THE SNOWBIRD

Bells
Part B



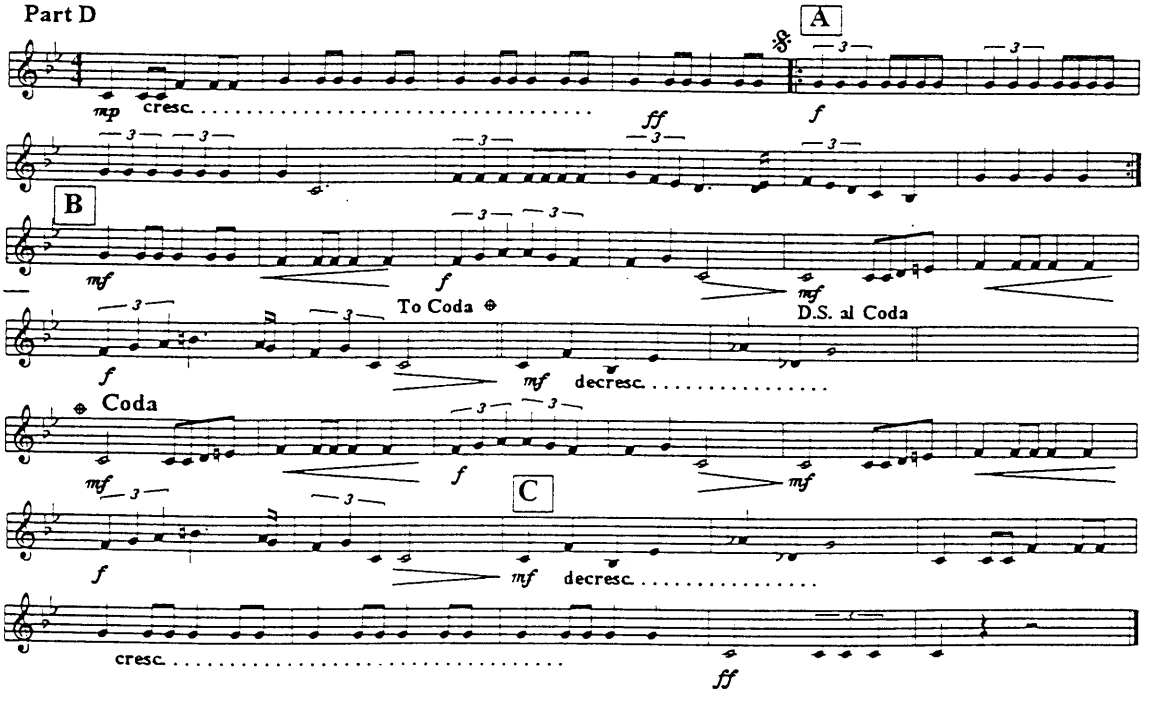
FLIGHT OF THE SNOWBIRD

Bells
Part C

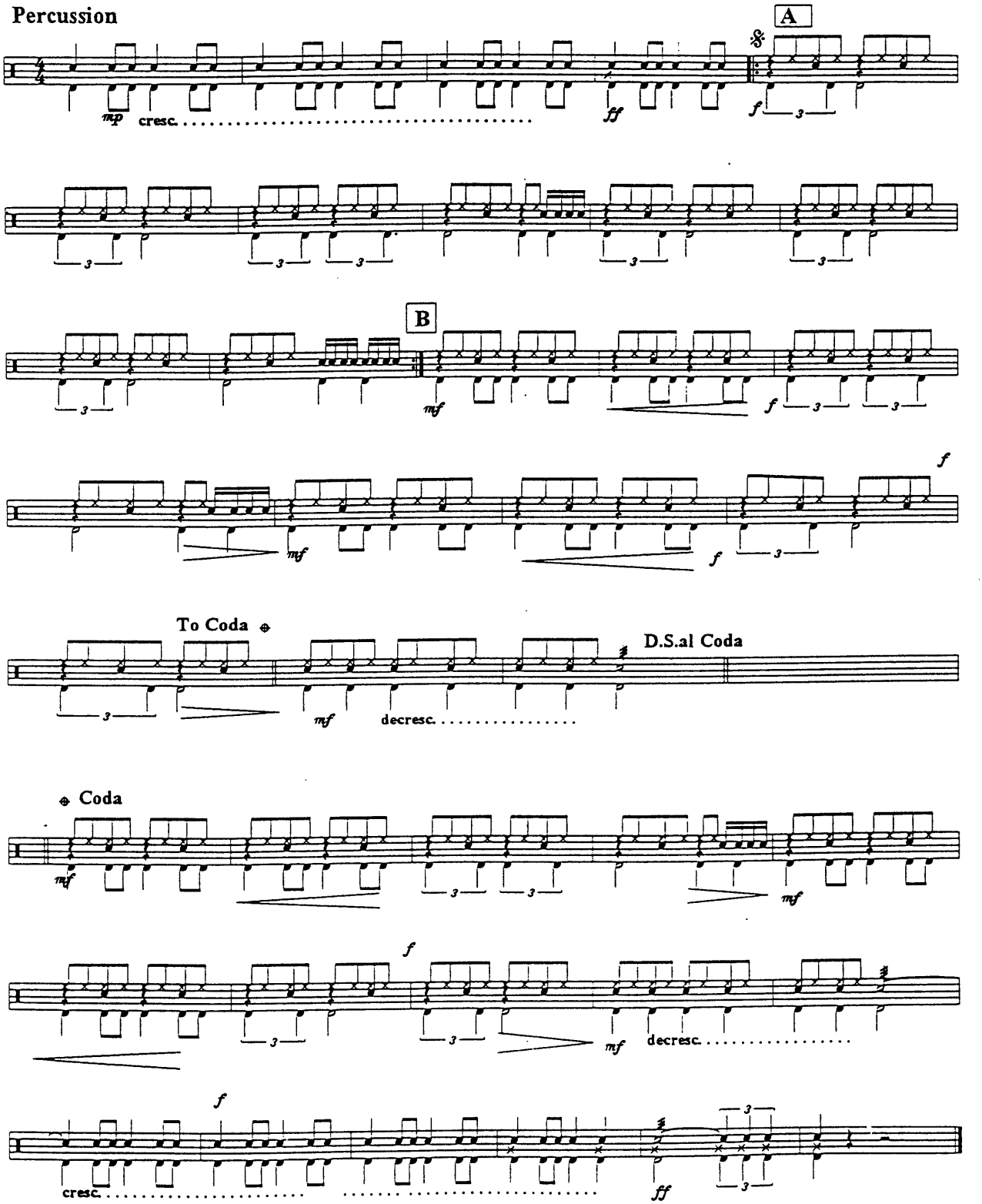


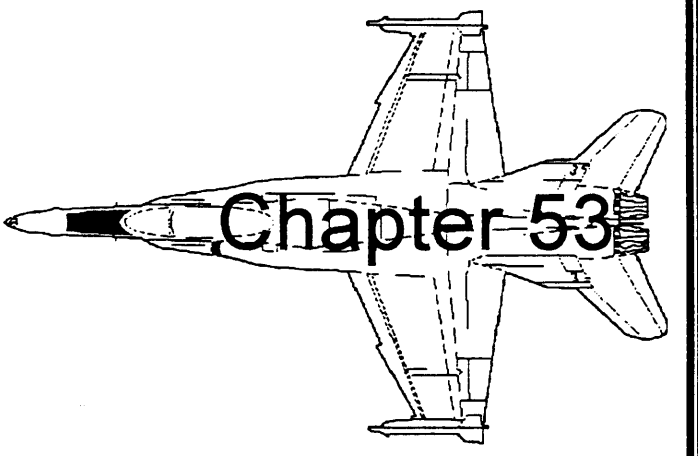
FLIGHT OF THE SNOWBIRD

Bells
Part D



FLIGHT OF THE SNOWBIRD



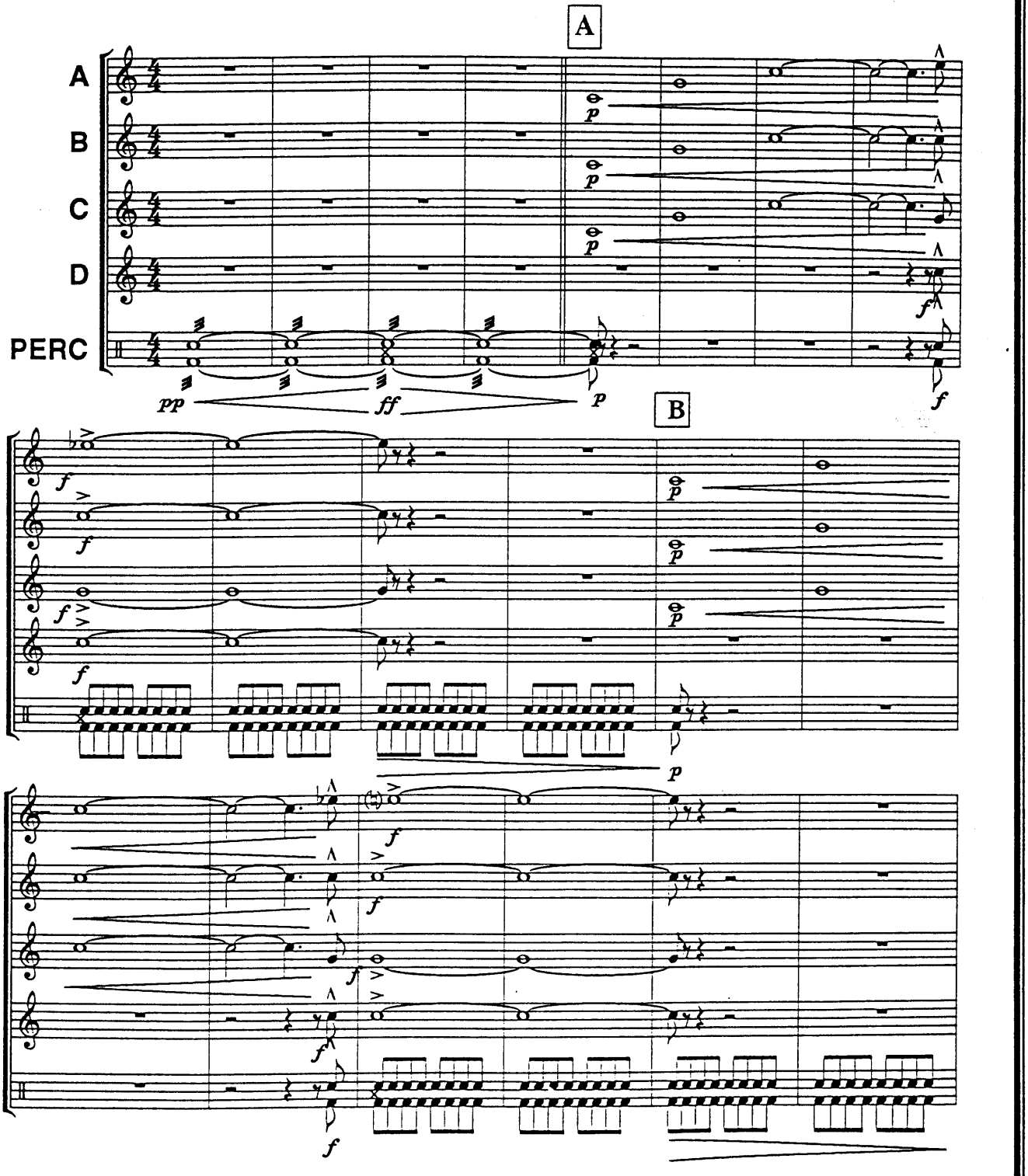


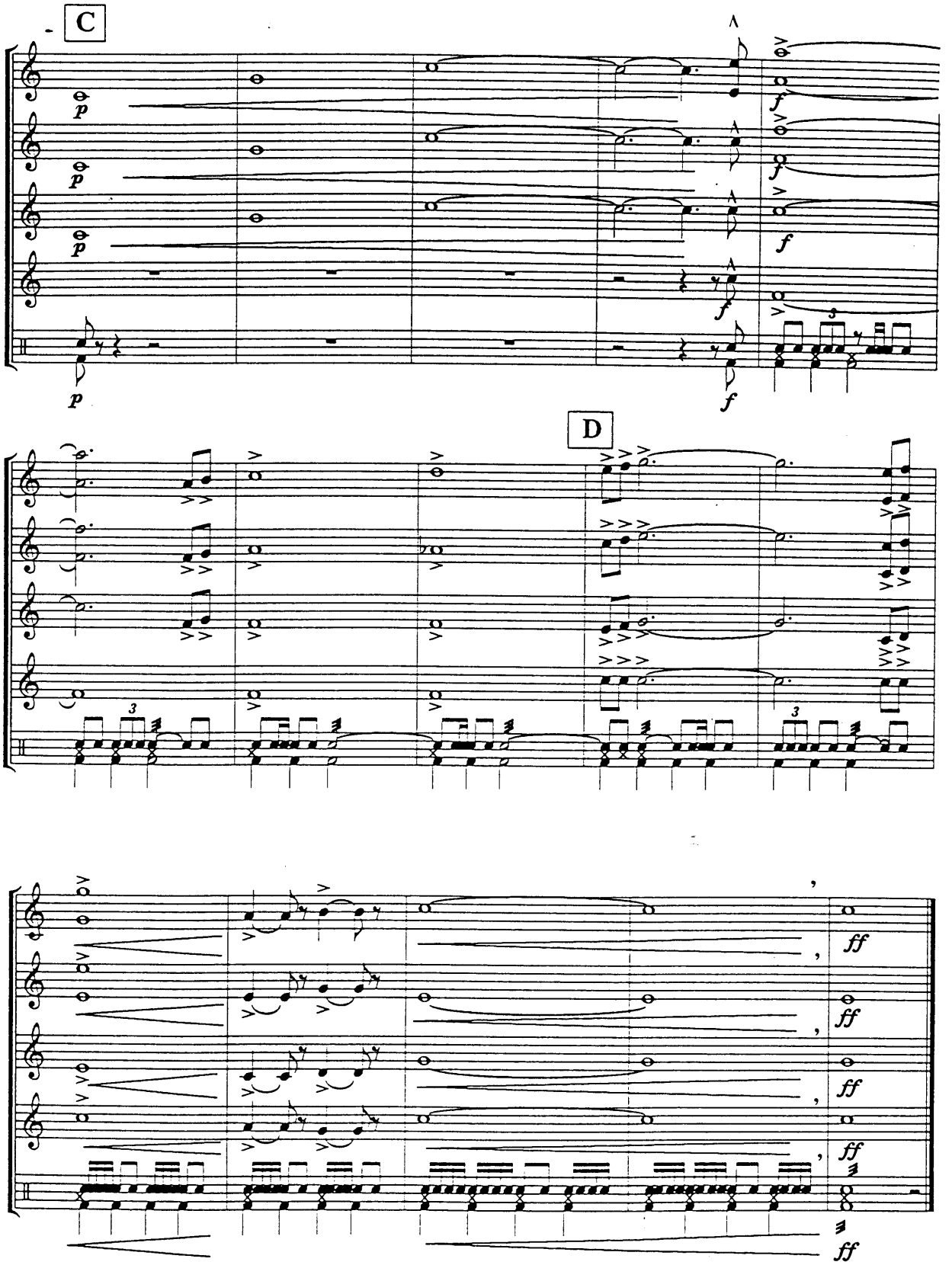
Chapter 53

Space Odyssey

SPACE ODYSSEY

Bb CONDUCTOR **FANFARE**

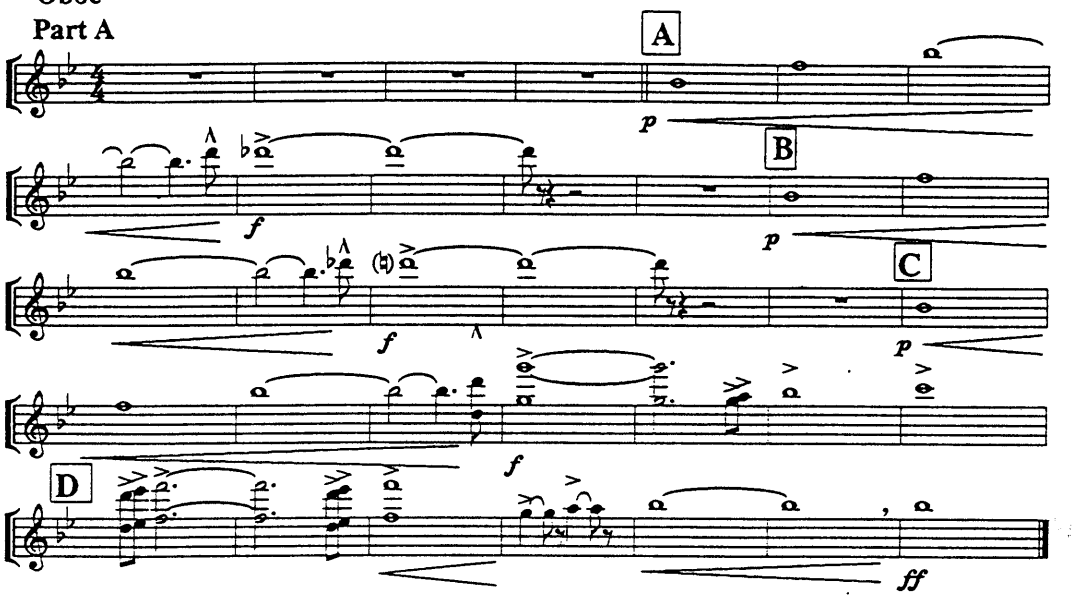




Space Odyssey Page 2

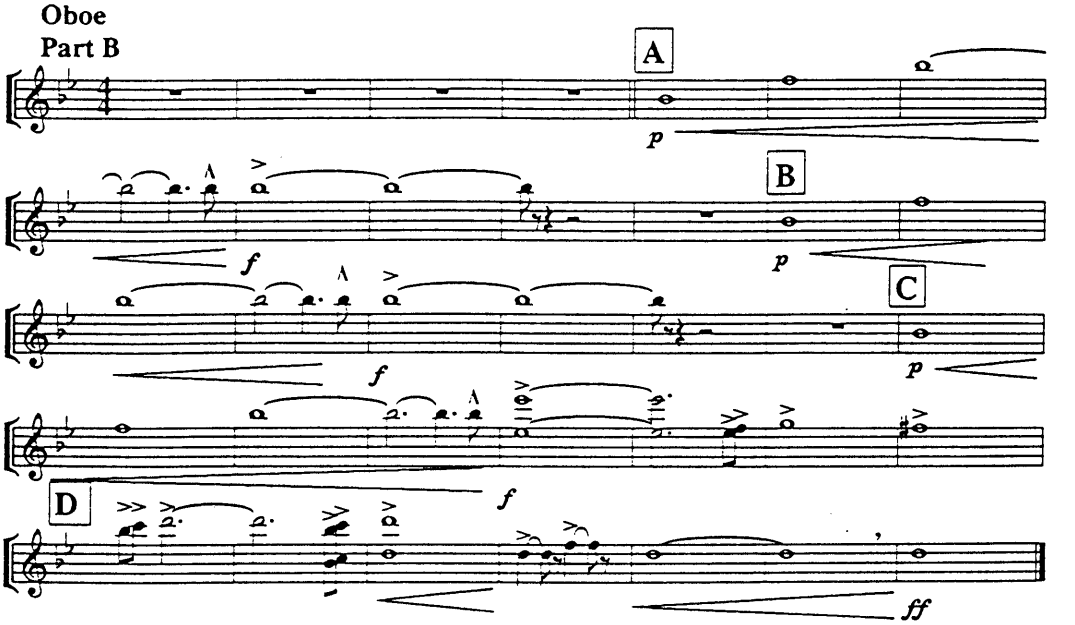
SPACE ODYSSEY

Flute
Oboe
Part A



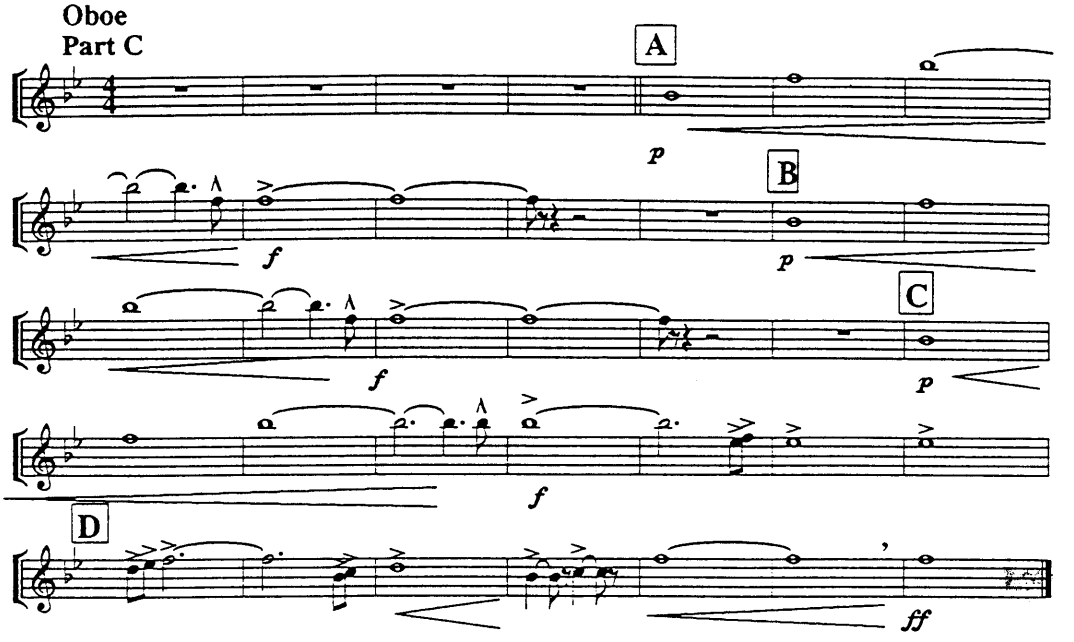
SPACE ODYSSEY

Flute
Oboe
Part B



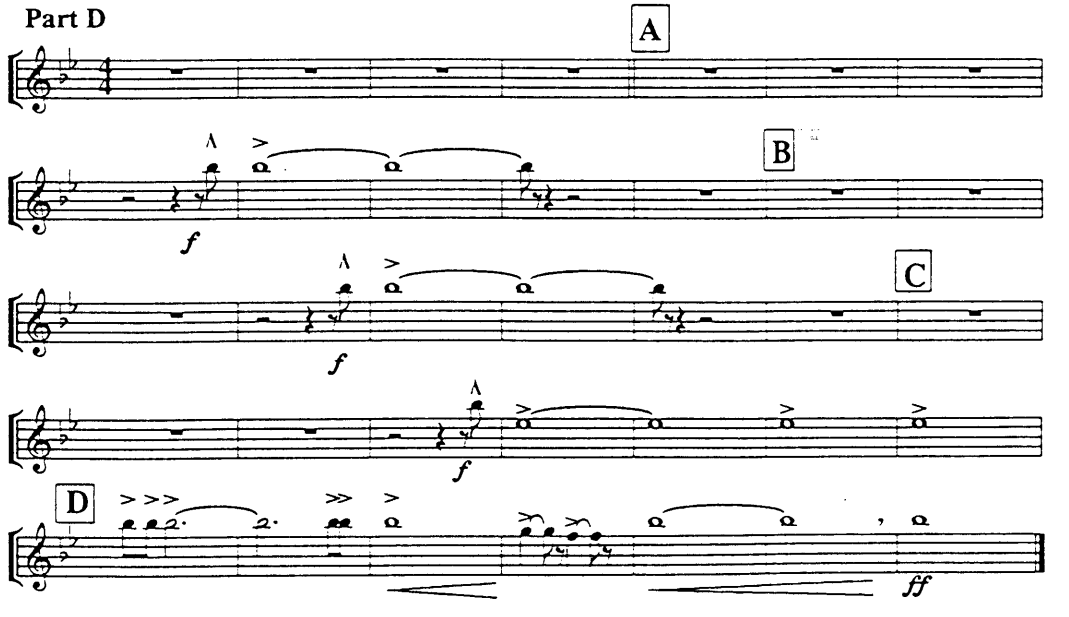
SPACE ODYSSEY

Flute
Oboe
Part C



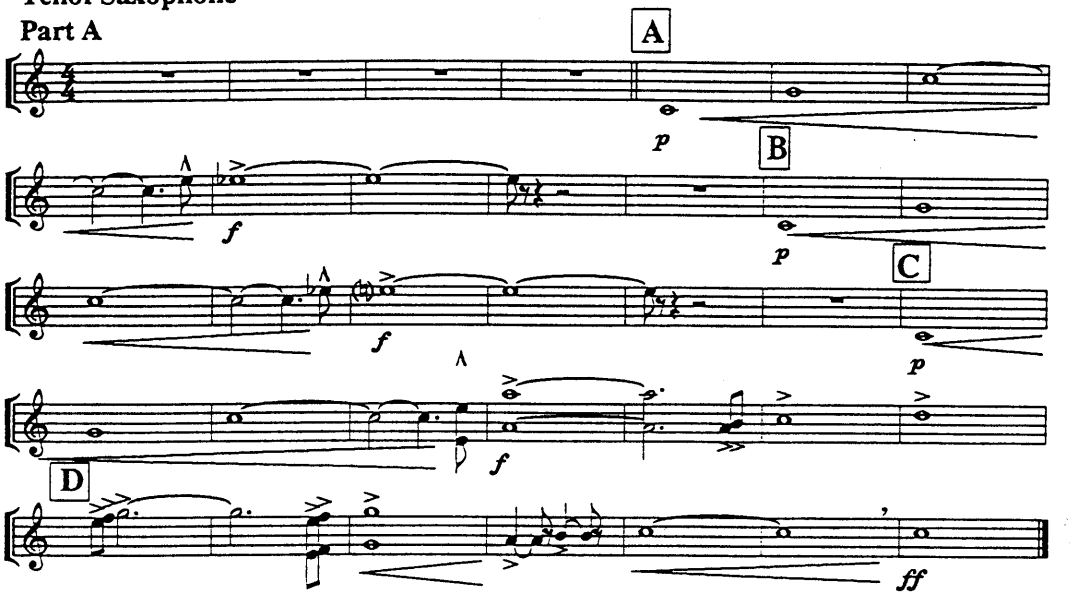
SPACE ODYSSEY

Flute
Oboe
Part D



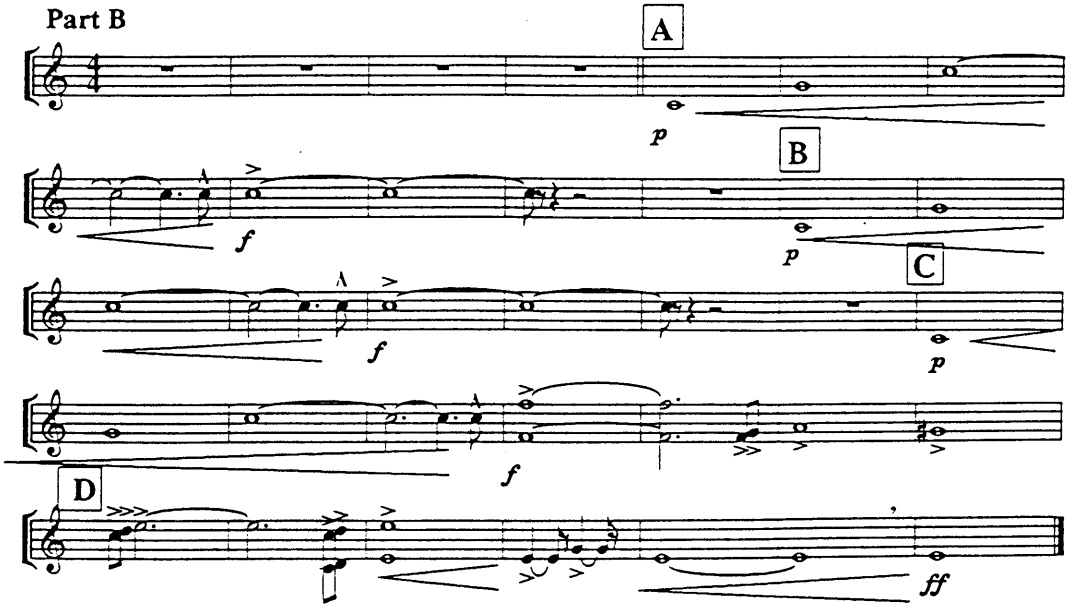
SPACE ODYSSEY

Clarinet (high)
Tenor Saxophone
Part A



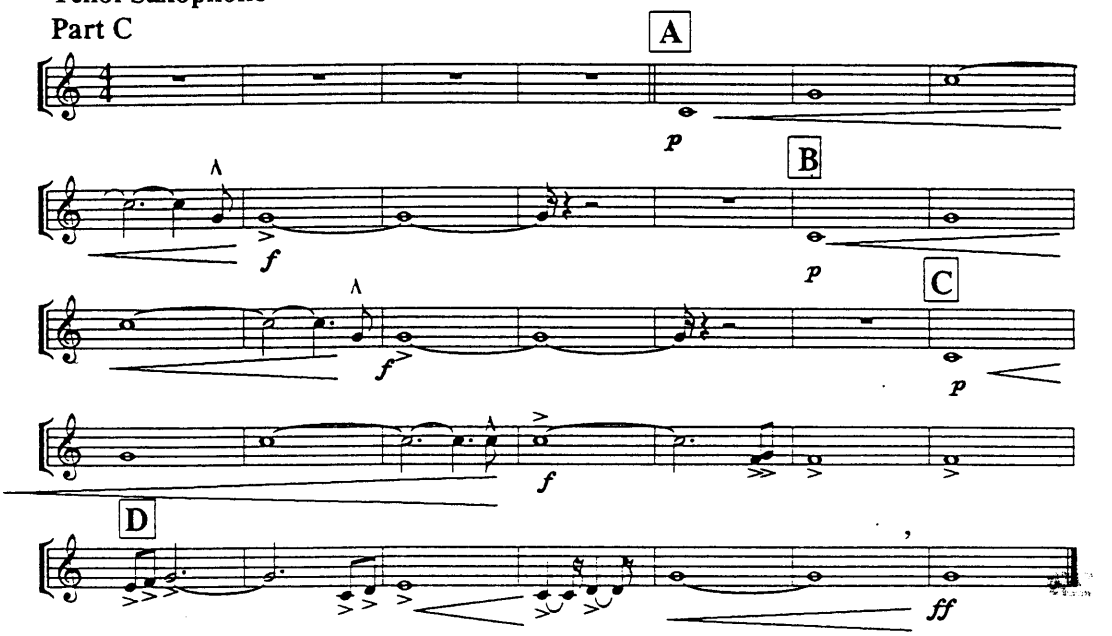
SPACE ODYSSEY

Clarinet (high)
Tenor Saxophone
Part B



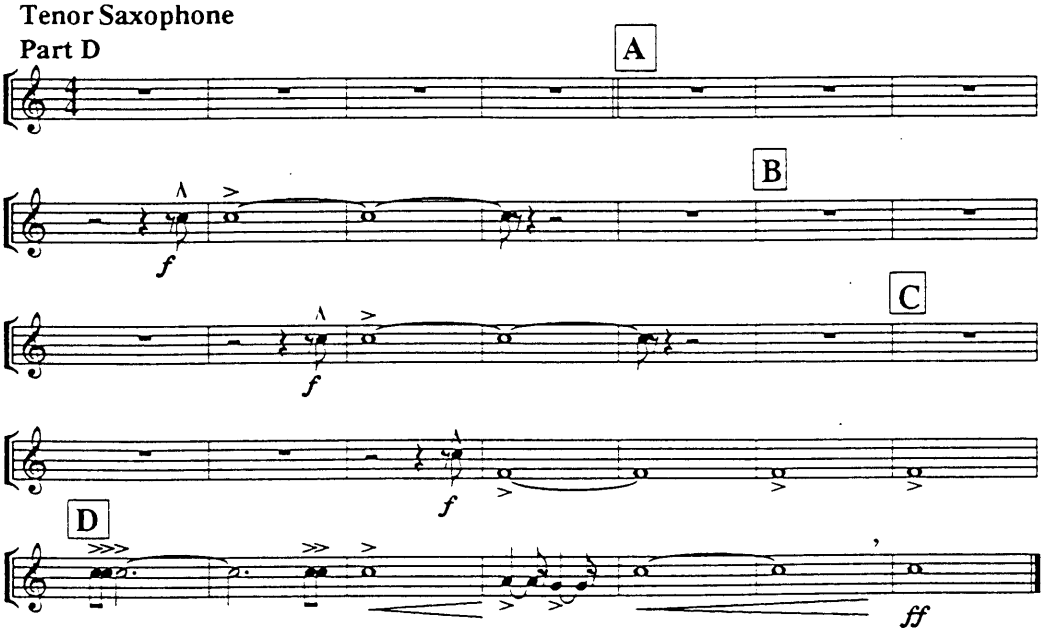
SPACE ODYSSEY

Clarinet (high)
Tenor Saxophone
Part C



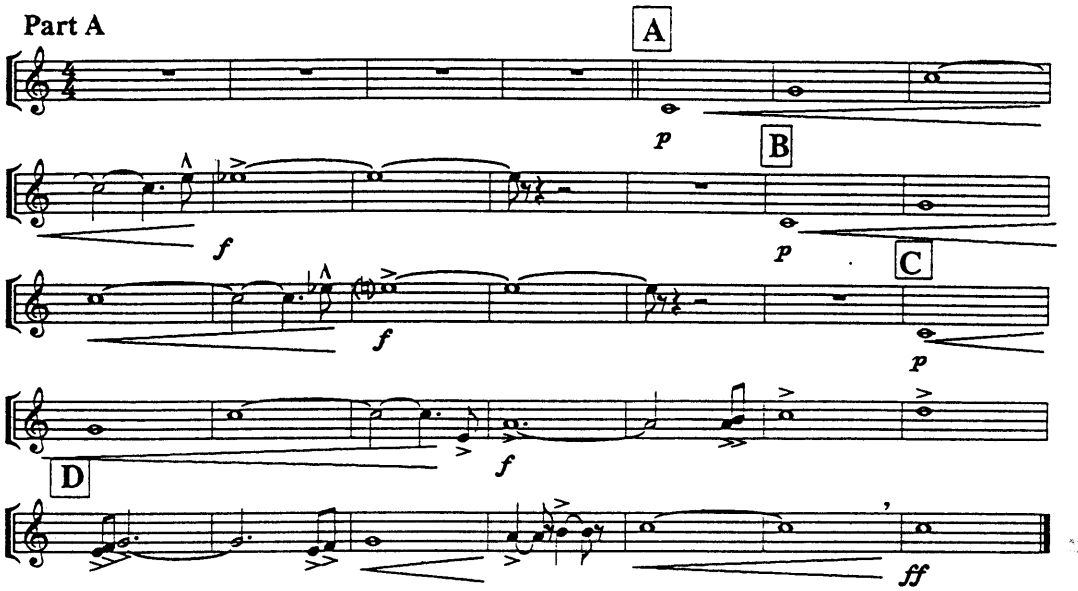
SPACE ODYSSEY

Clarinet (high)
Tenor Saxophone
Part D



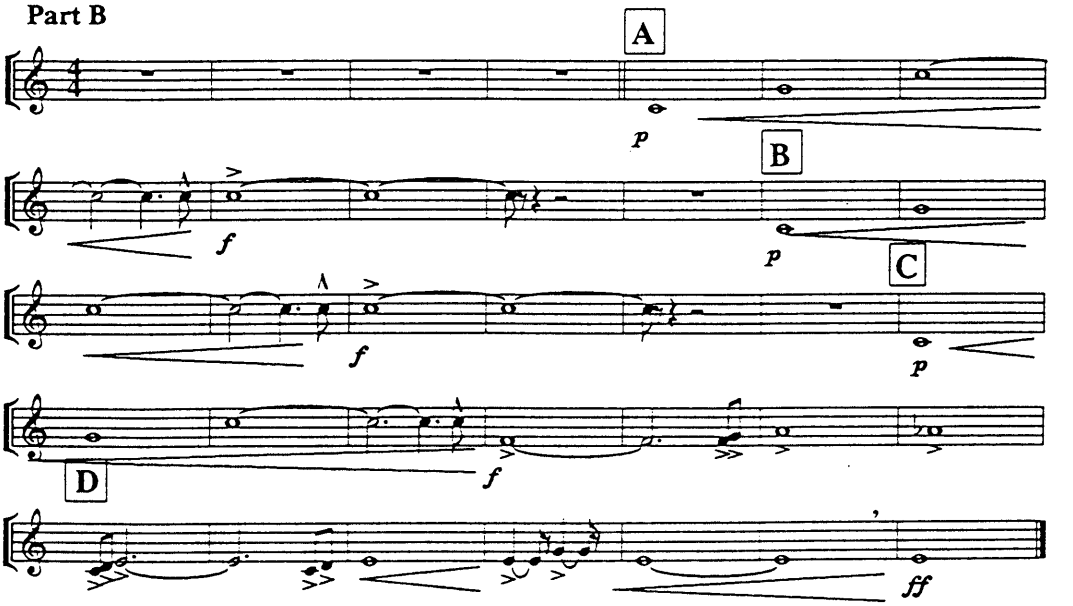
SPACE ODYSSEY

Bass Clarinet
Part A



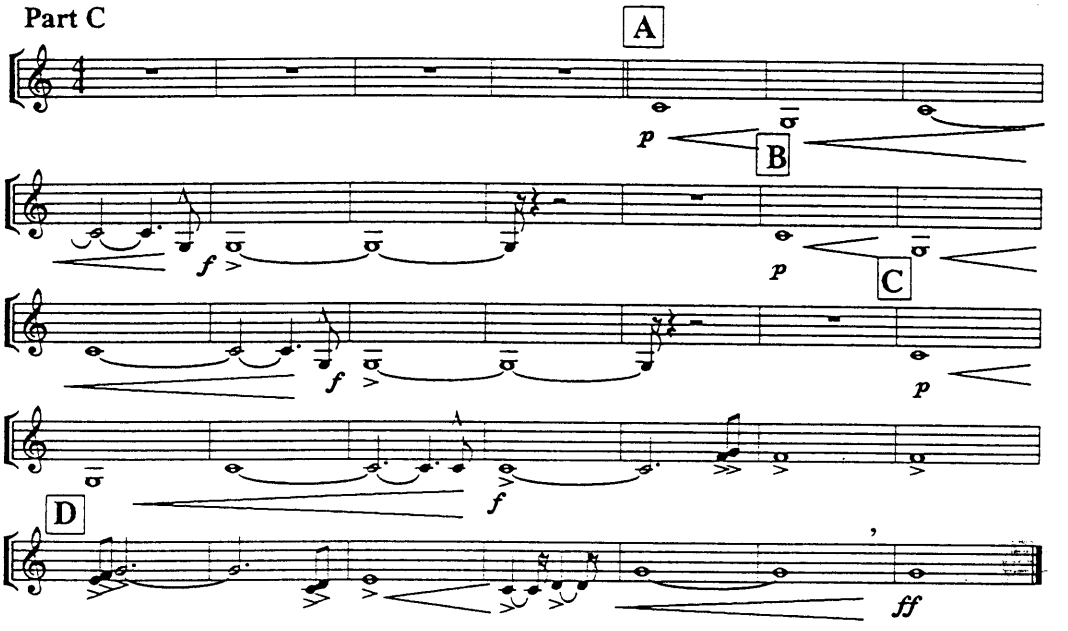
SPACE ODYSSEY

Bass Clarinet
Part B



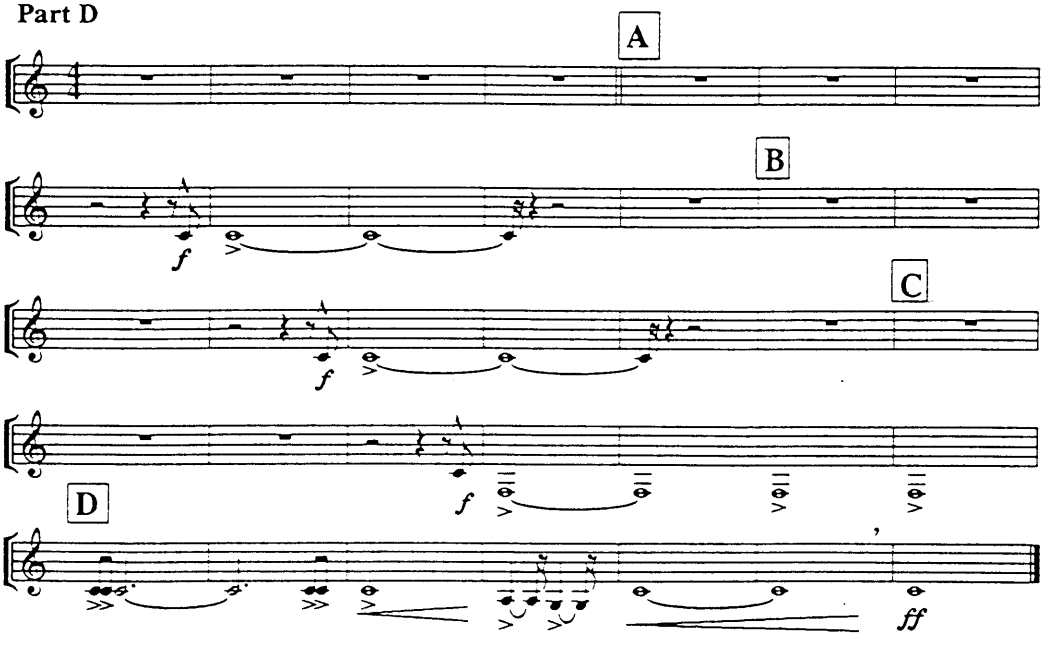
SPACE ODYSSEY

Bass Clarinet
Part C



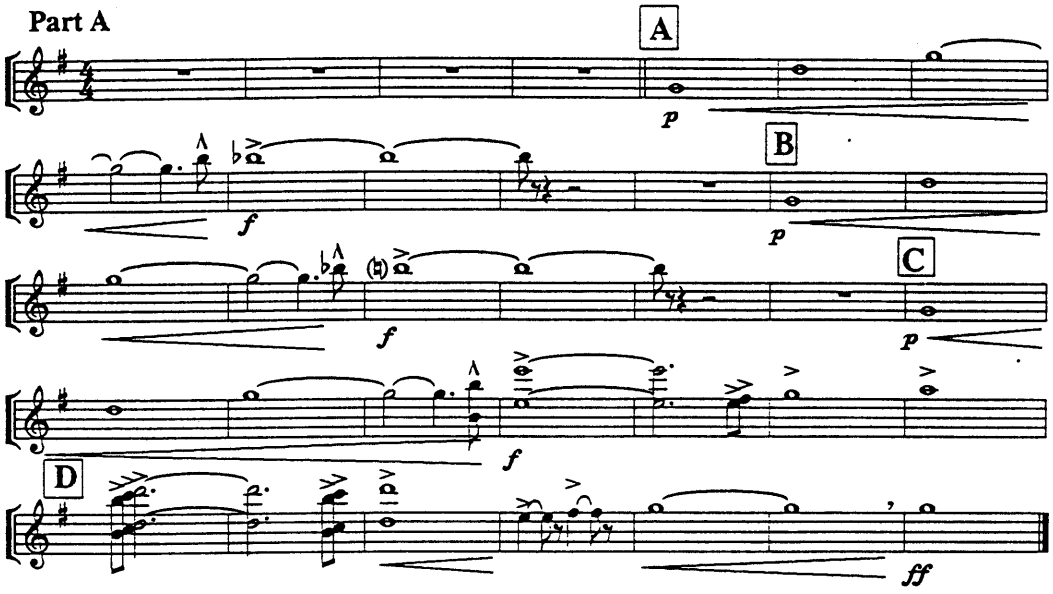
SPACE ODYSSEY

Bass Clarinet
Part D



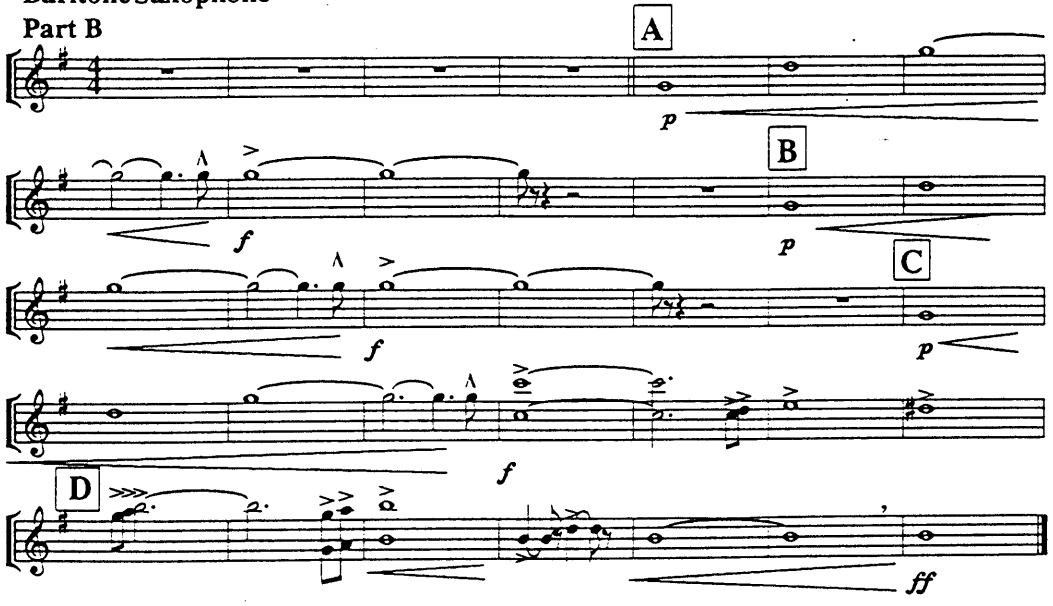
Alto Saxophone
Baritone Saxophone
Part A

SPACE ODYSSEY



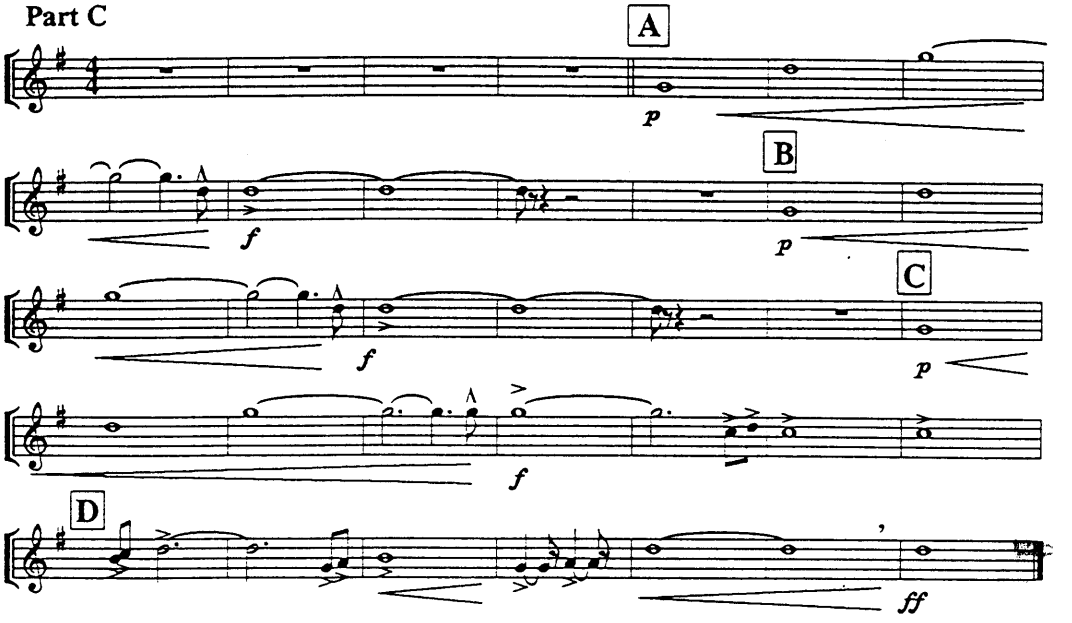
Alto Saxophone
Baritone Saxophone
Part B

SPACE ODYSSEY



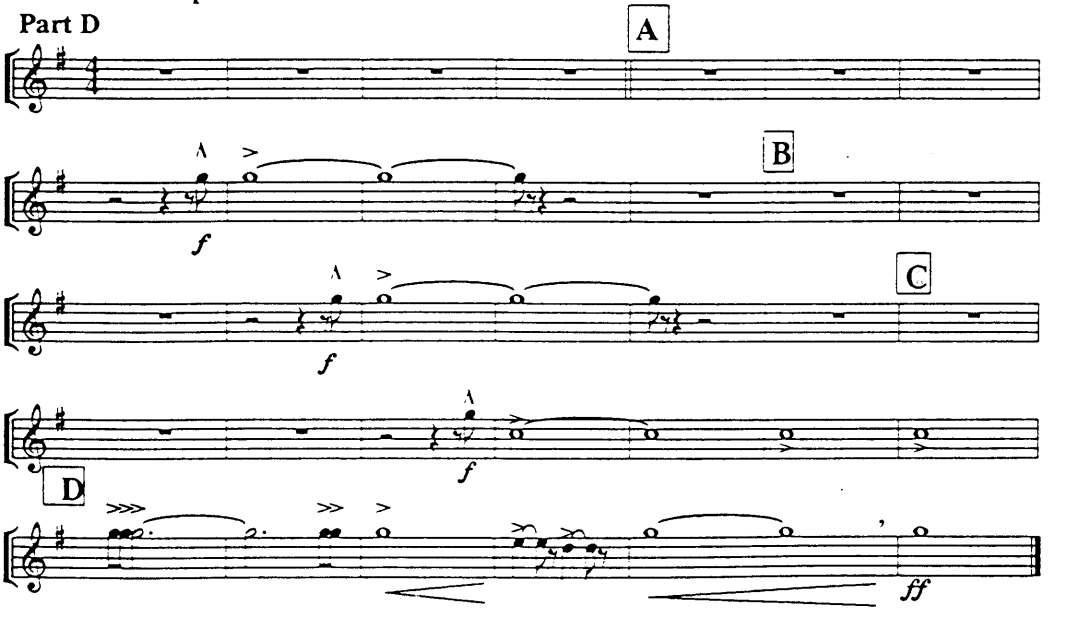
Alto Saxophone
Baritone Saxophone
Part C

SPACE ODYSSEY



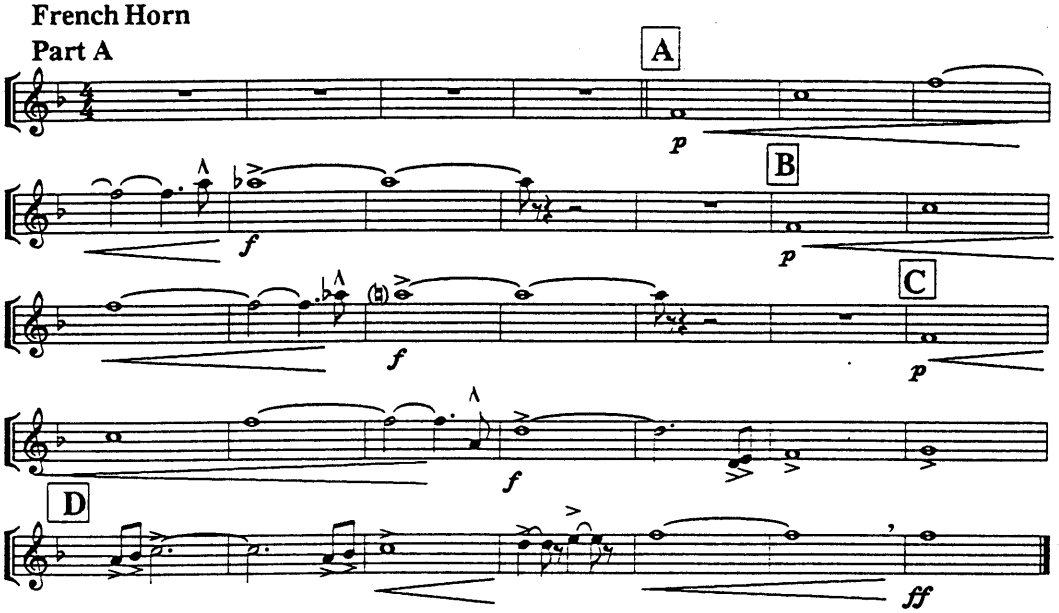
Alto Saxophone
Baritone Saxophone
Part D

SPACE ODYSSEY



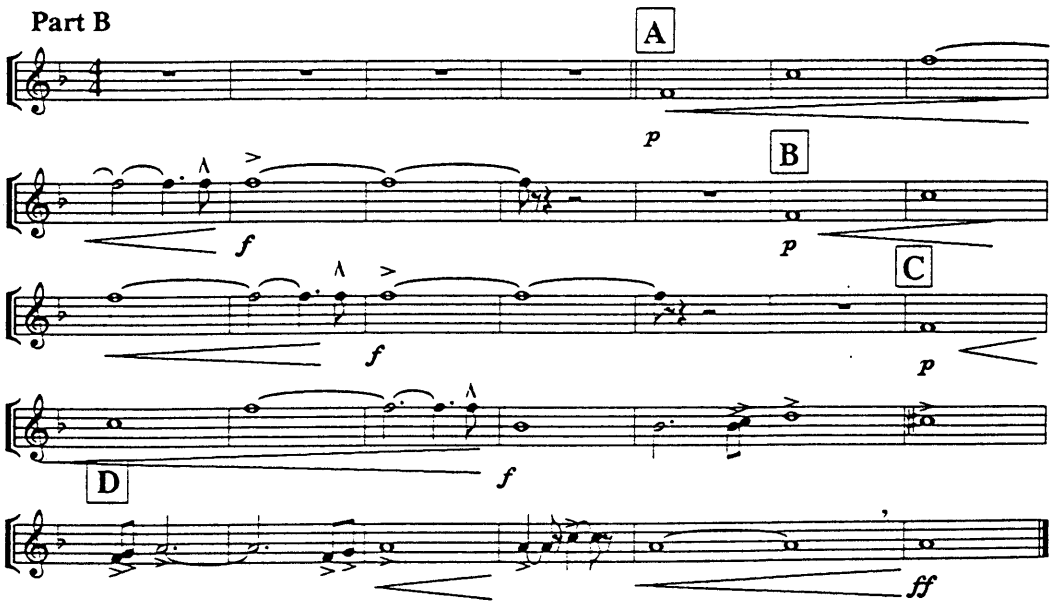
SPACE ODYSSEY

French Horn
Part A



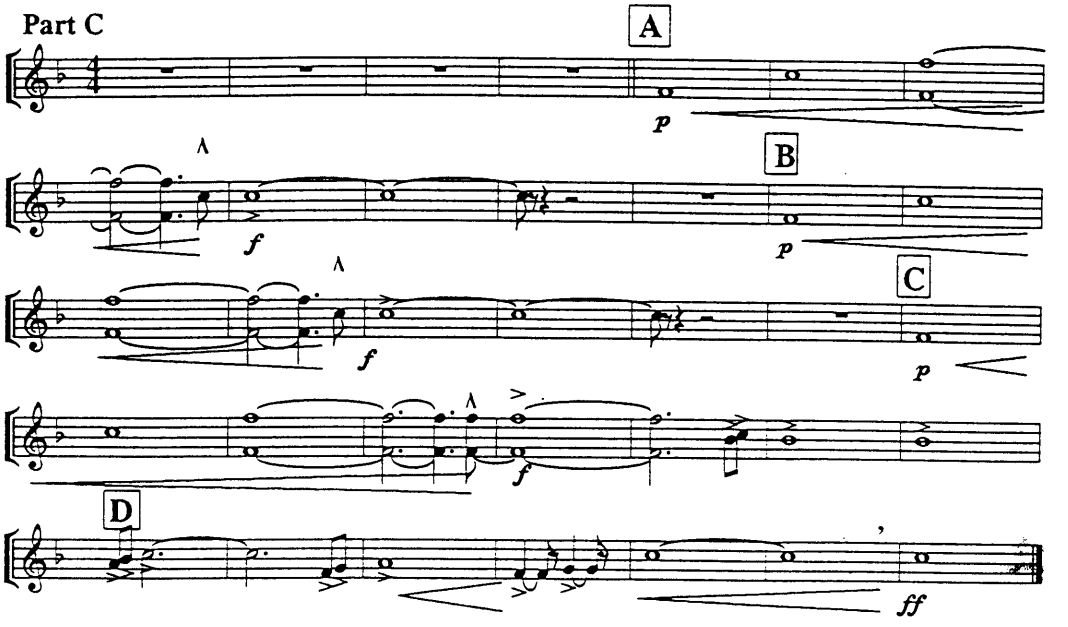
SPACE ODYSSEY

French Horn
Part B



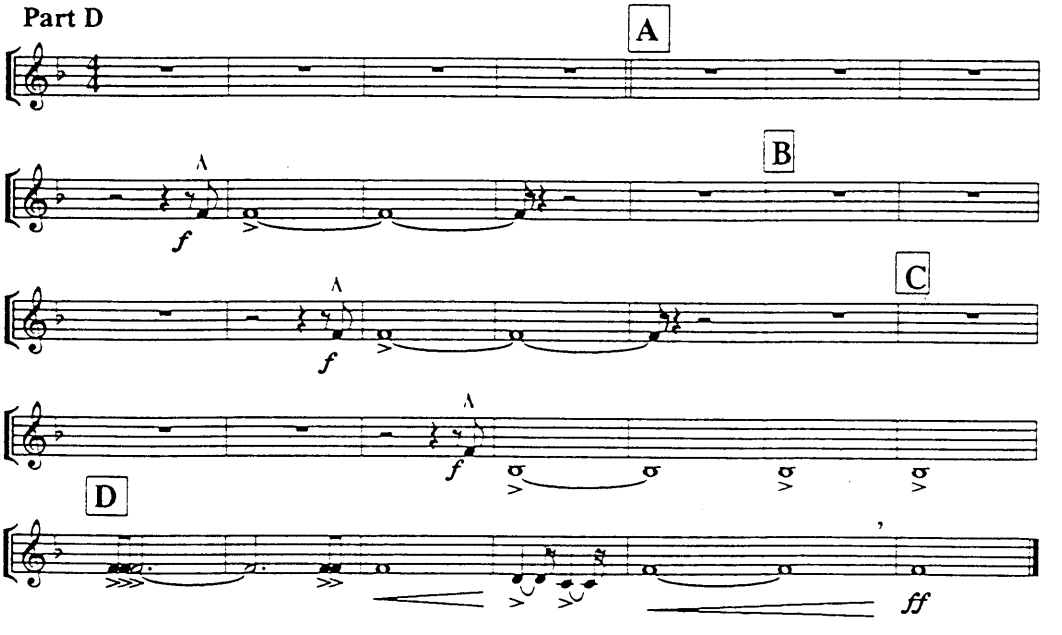
SPACE ODYSSEY

French Horn
Part C



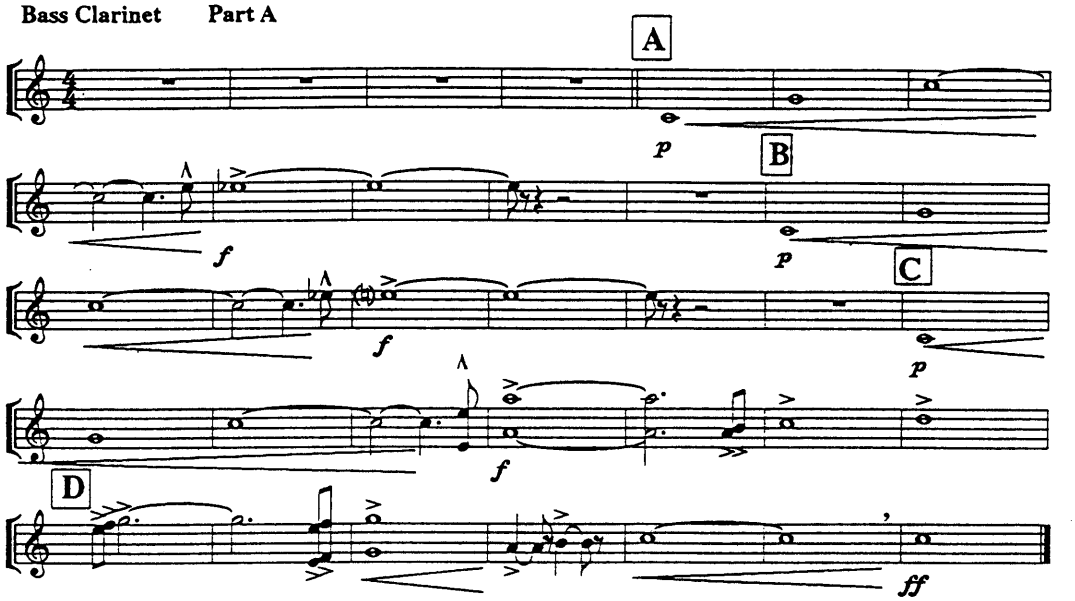
SPACE ODYSSEY

French Horn
Part D



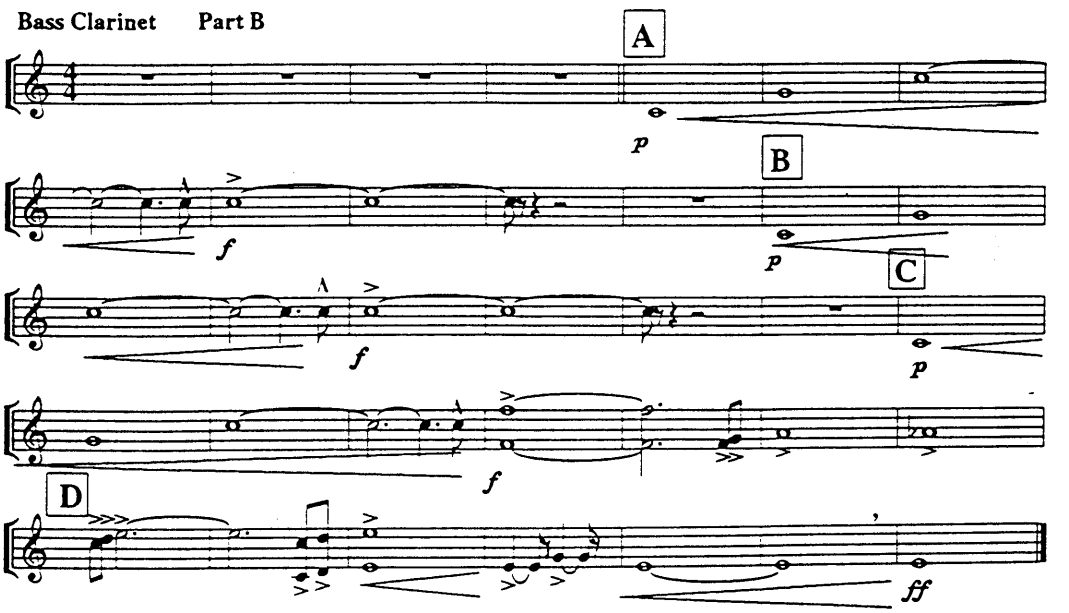
SPACE ODYSSEY

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



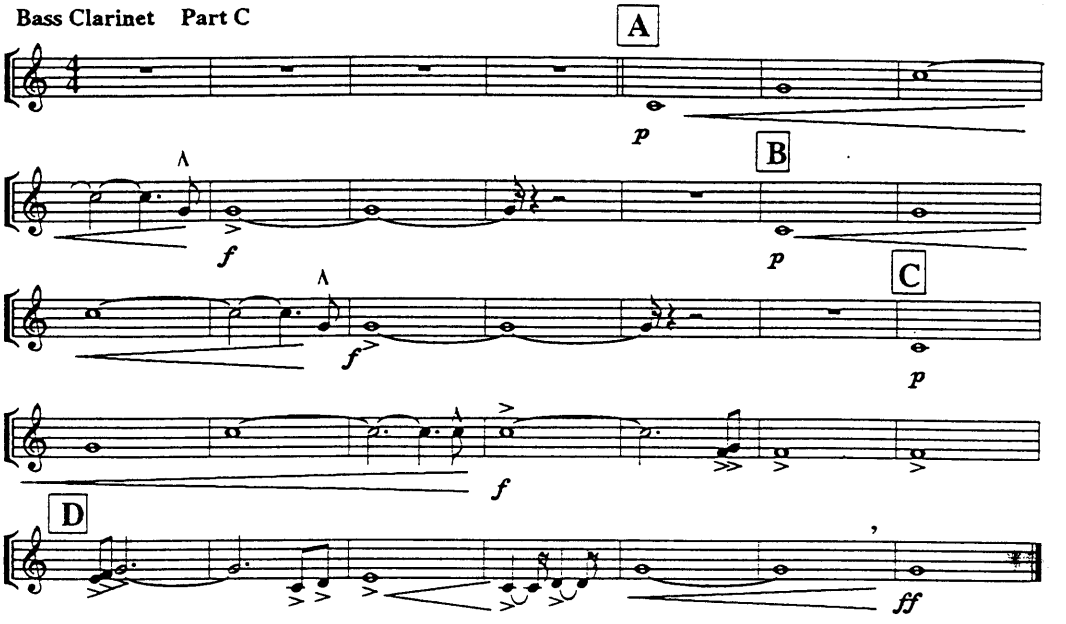
SPACE ODYSSEY

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



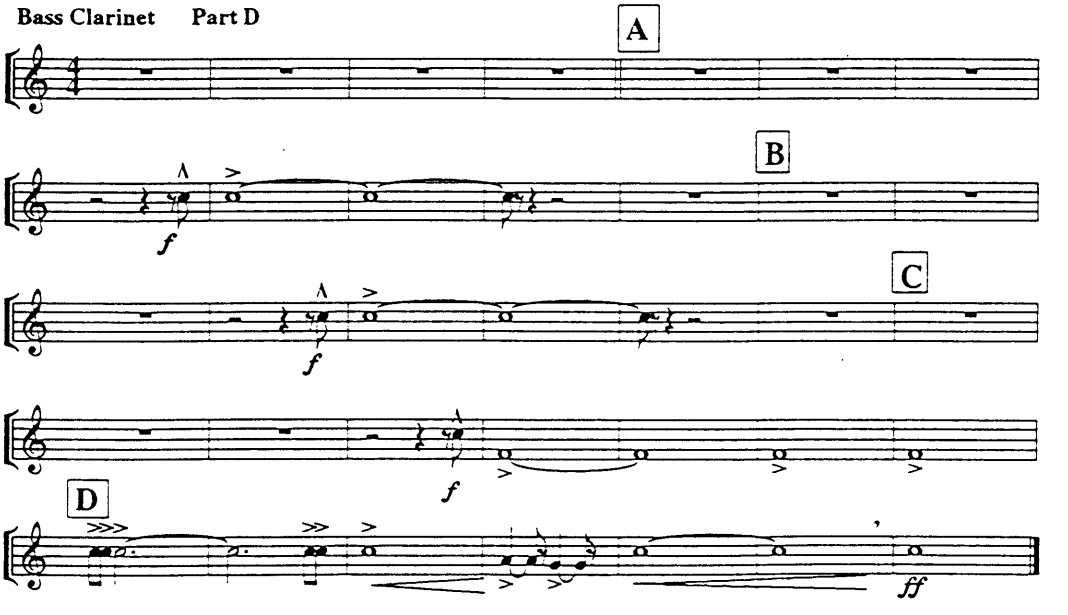
SPACE ODYSSEY

Trumpet
Baritone T.C.
Bass Clarinet Part C



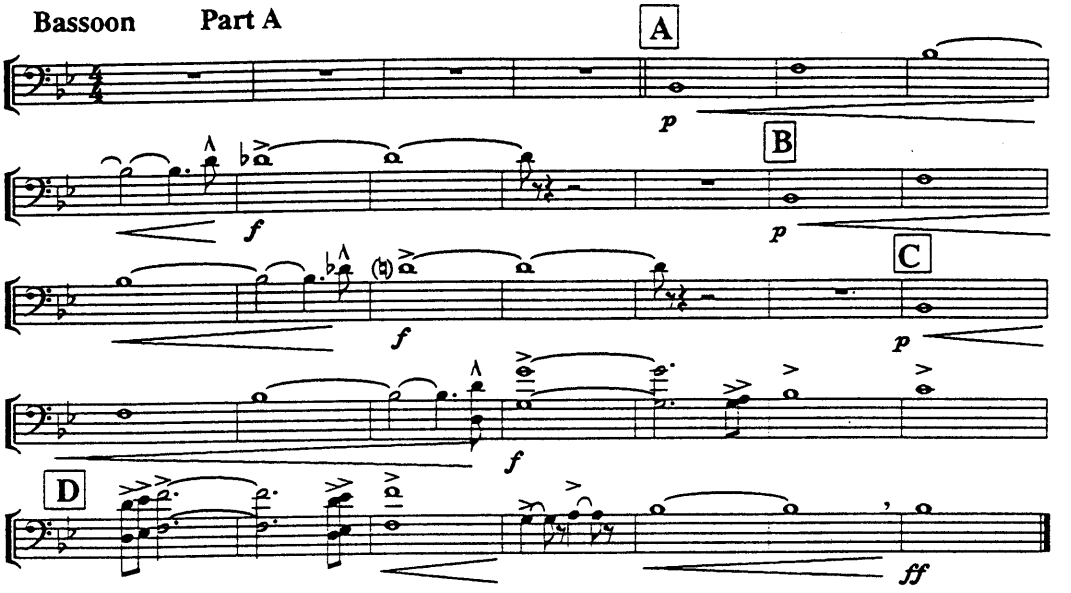
SPACE ODYSSEY

Trumpet
Baritone T.C.
Bass Clarinet Part D



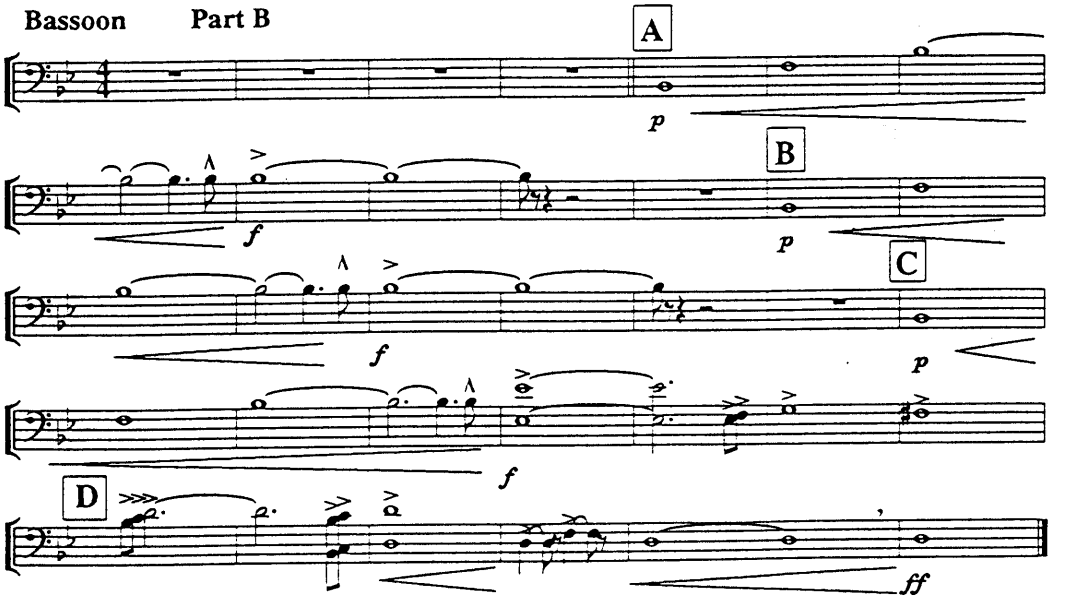
Trombone
Baritone B.C.
Bassoon Part A

SPACE ODYSSEY



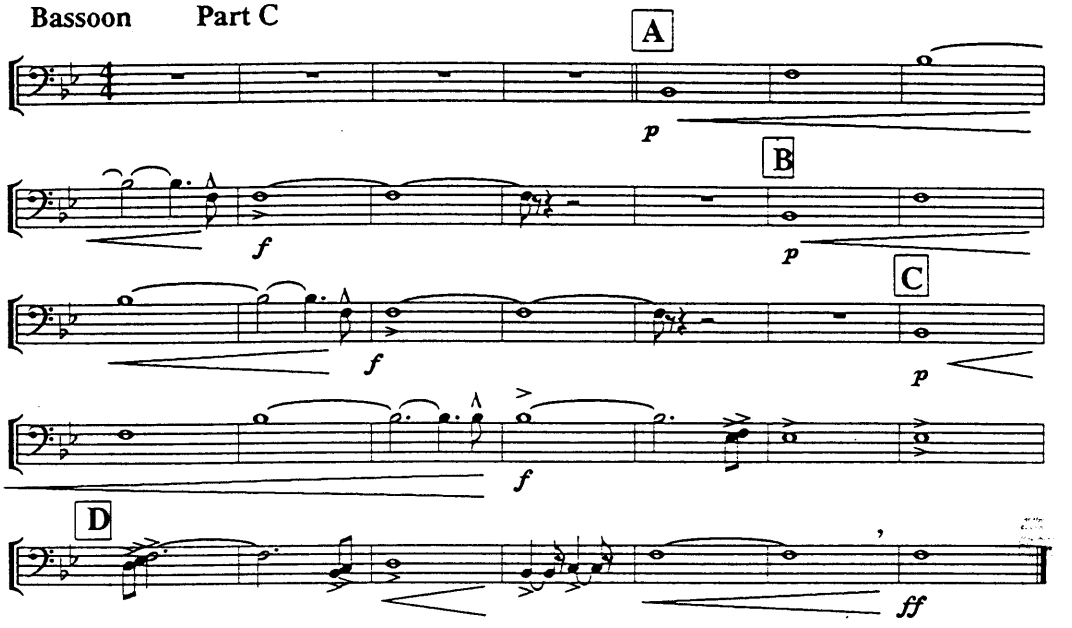
Trombone
Baritone B.C.
Bassoon Part B

SPACE ODYSSEY



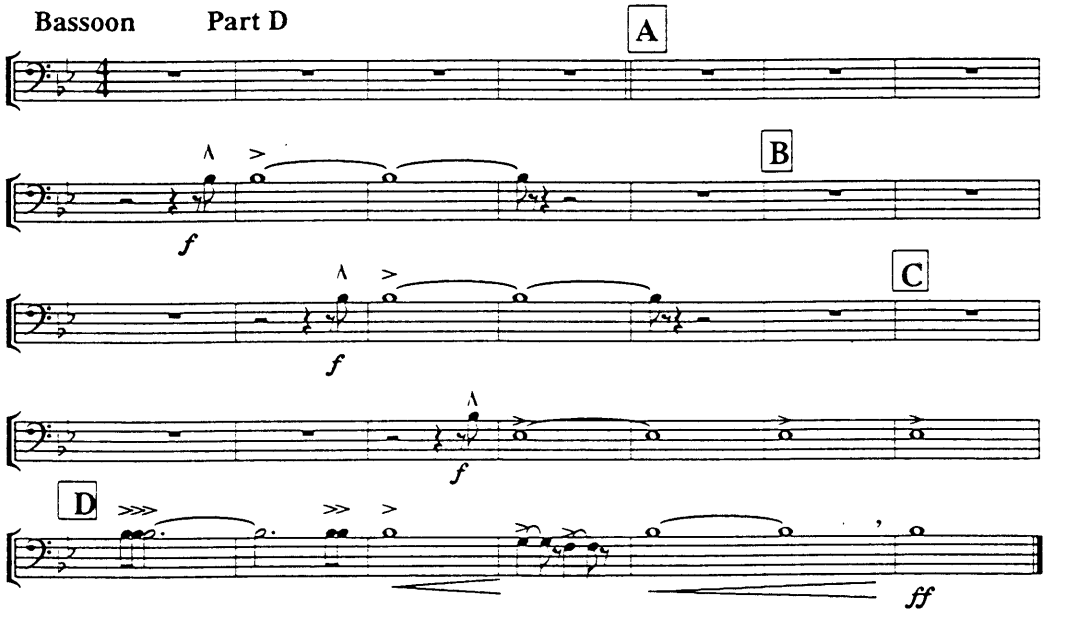
Trombone
Baritone B.C.
Bassoon Part C

SPACE ODYSSEY



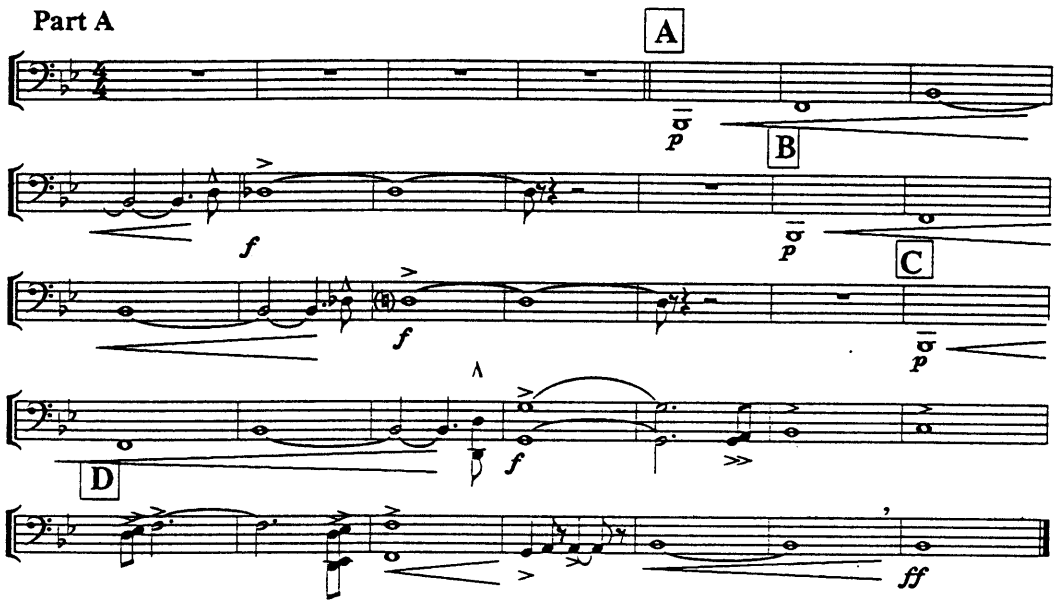
Trombone
Baritone B.C.
Bassoon Part D

SPACE ODYSSEY



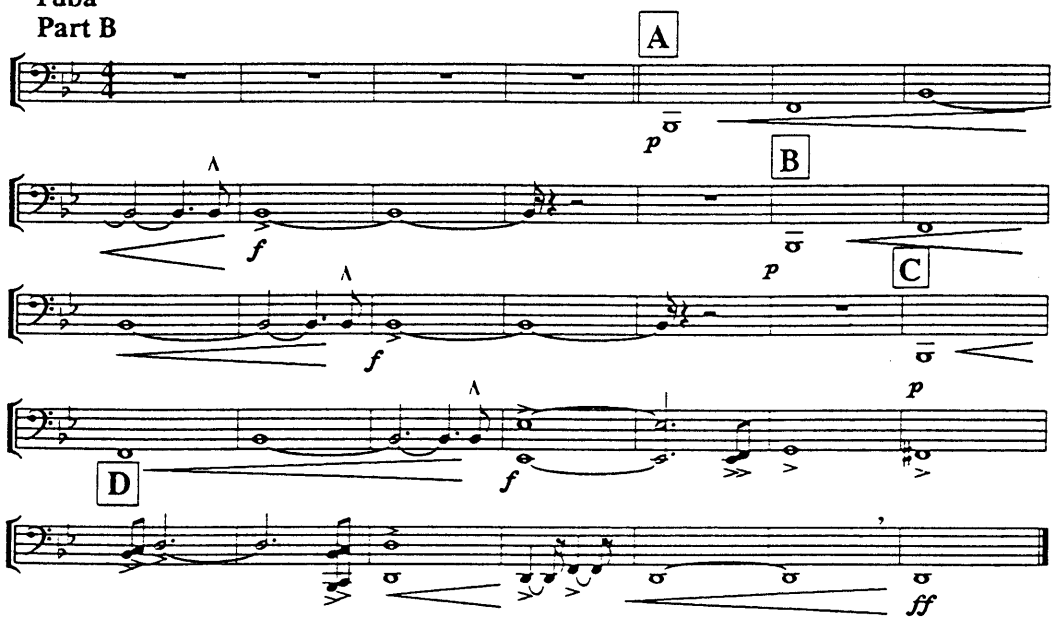
SPACE ODYSSEY

Tuba
Part A



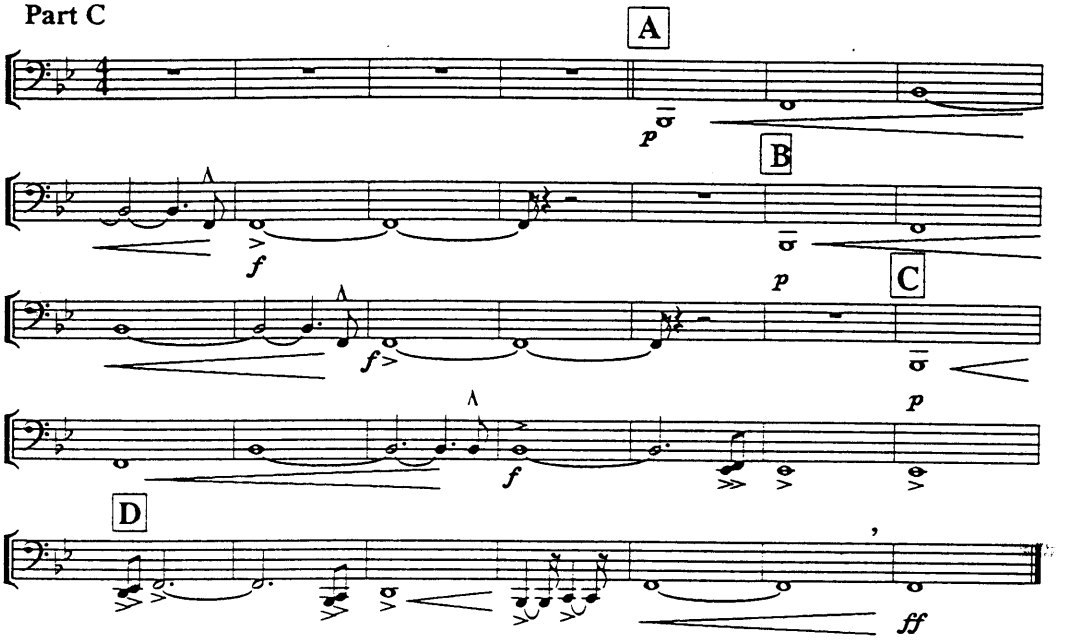
SPACE ODYSSEY

Tuba
Part B



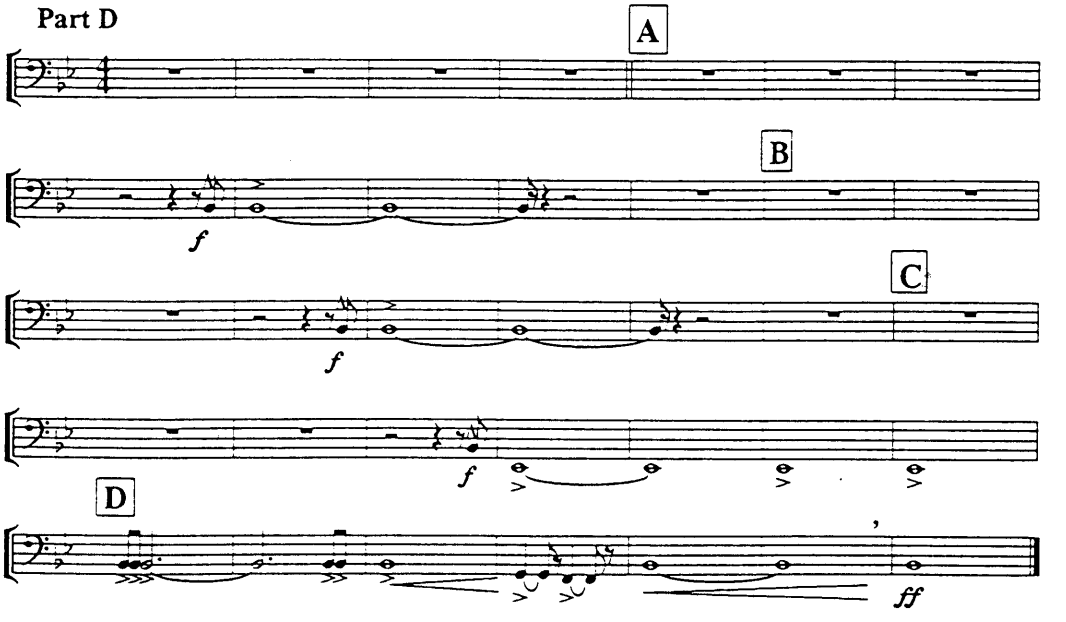
SPACE ODYSSEY

Tuba
Part C



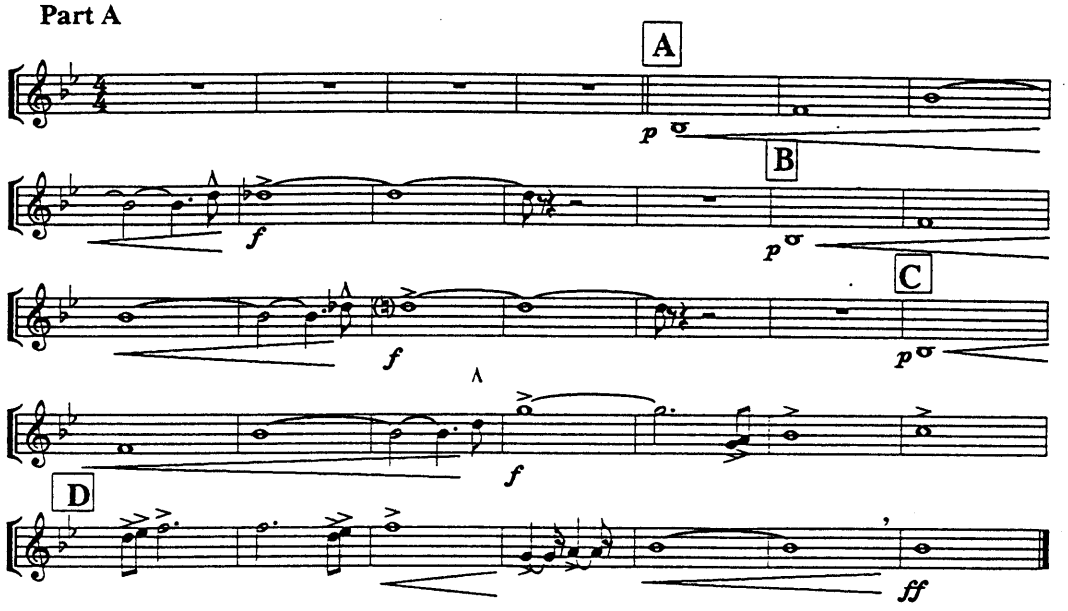
SPACE ODYSSEY

Tuba
Part D



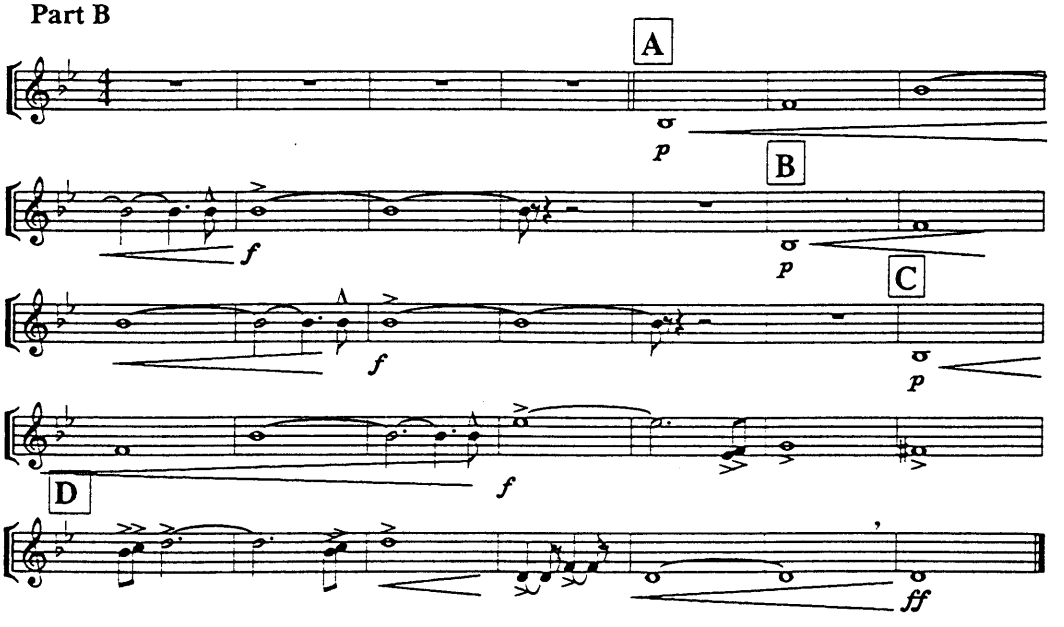
SPACE ODYSSEY

Bells
Part A



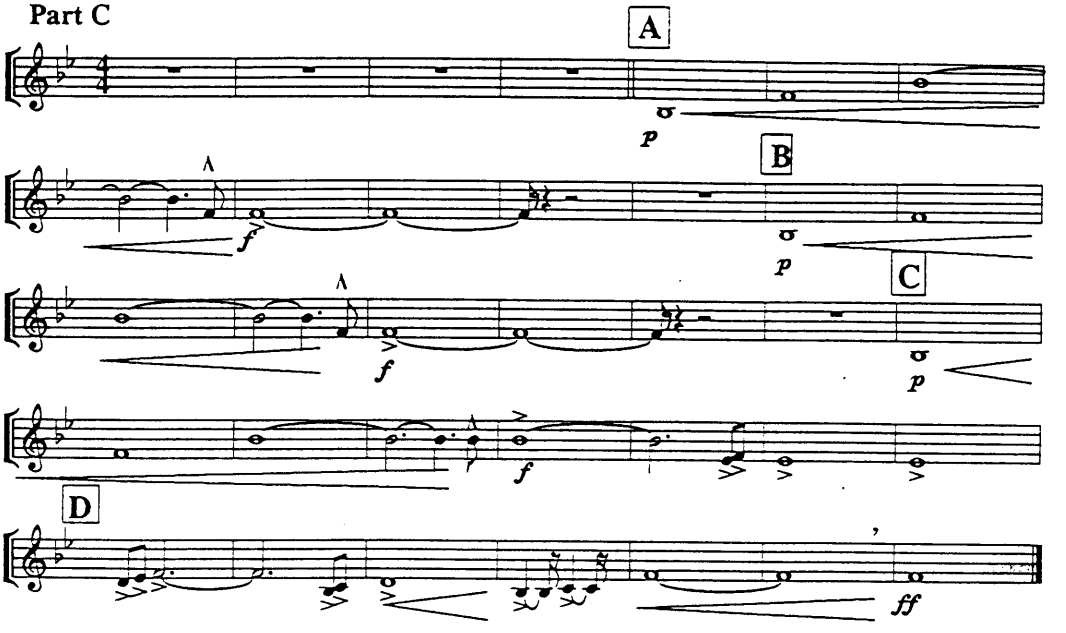
SPACE ODYSSEY

Bells
Part B



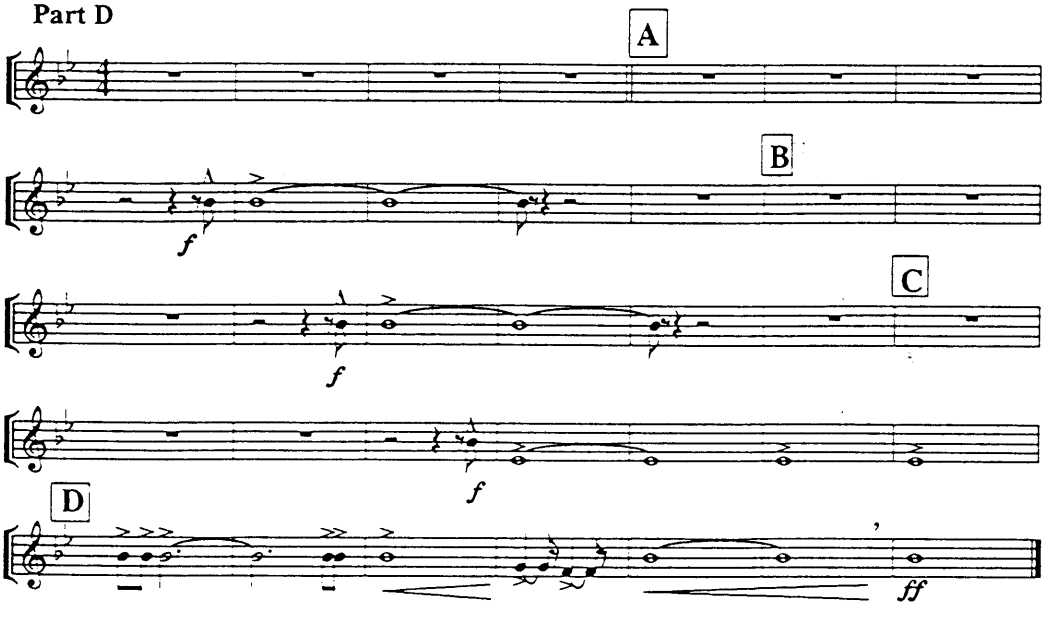
SPACE ODYSSEY

Bells
Part C



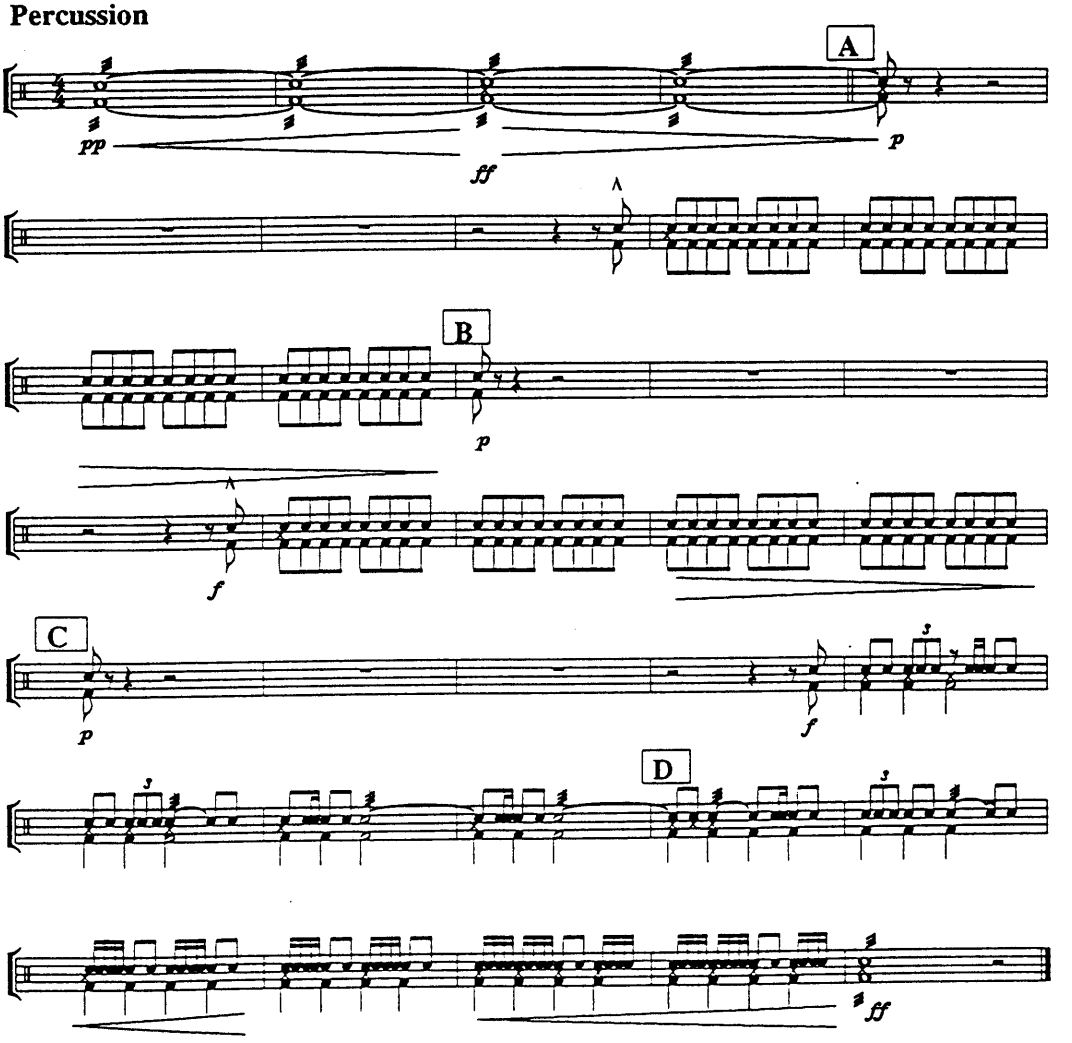
SPACE ODYSSEY

Bells
Part D

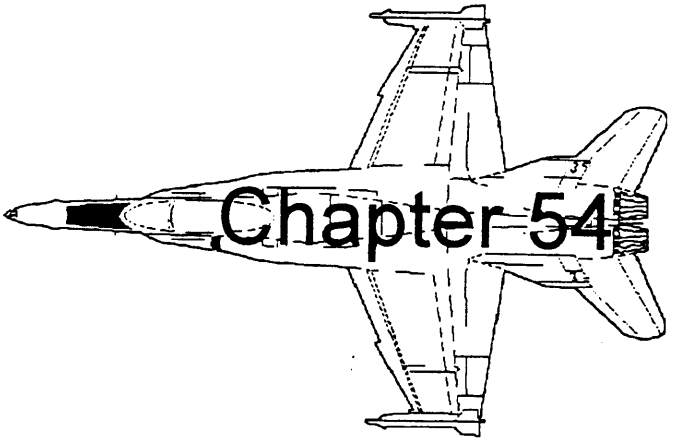


SPACE ODYSSEY

Percussion



St. Louis Blues

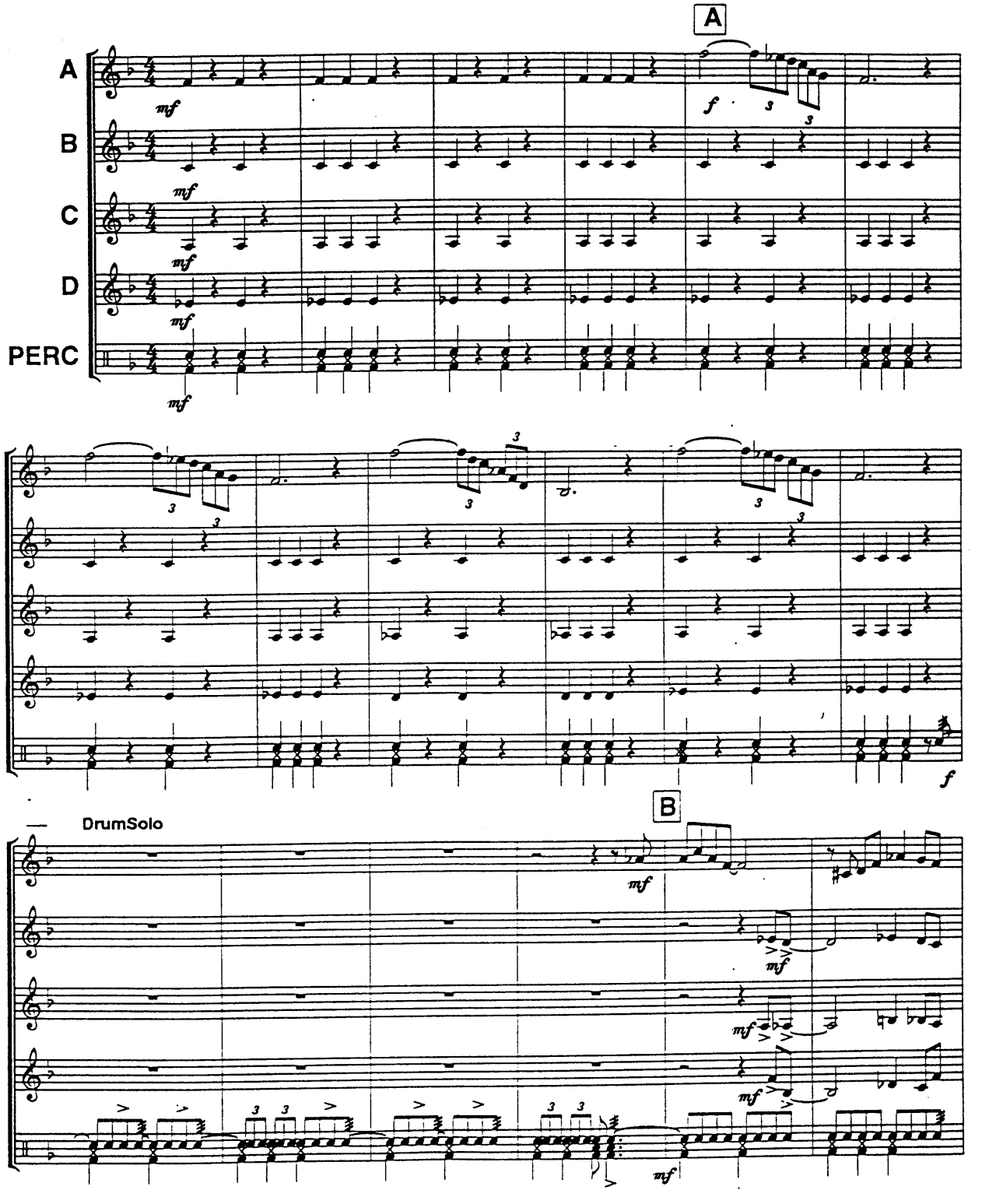


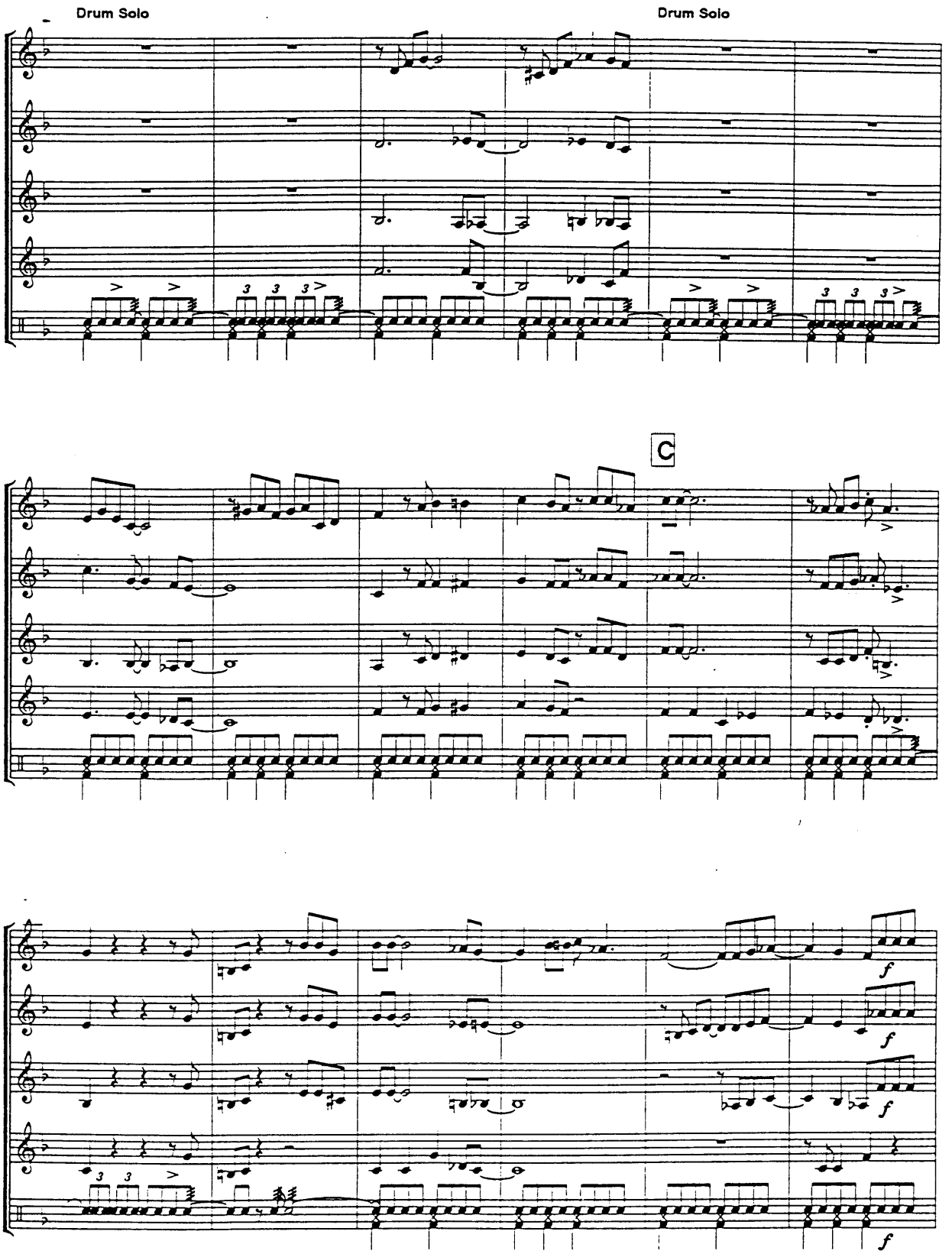
Chapter 54

ST. LOUIS BLUES

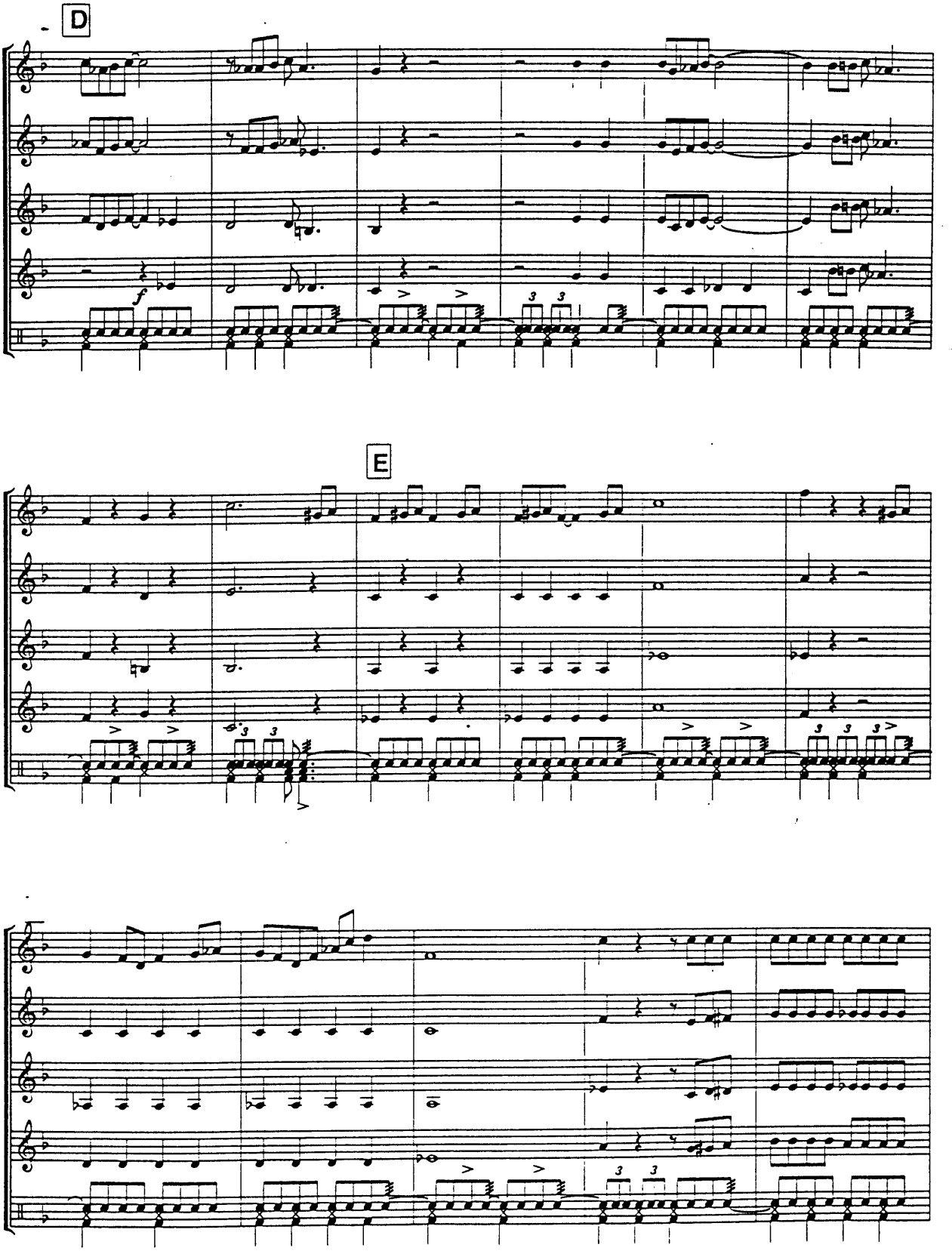
Bb CONDUCTOR
swing style

QUICK MARCH





St Louis Blues Page 2


D
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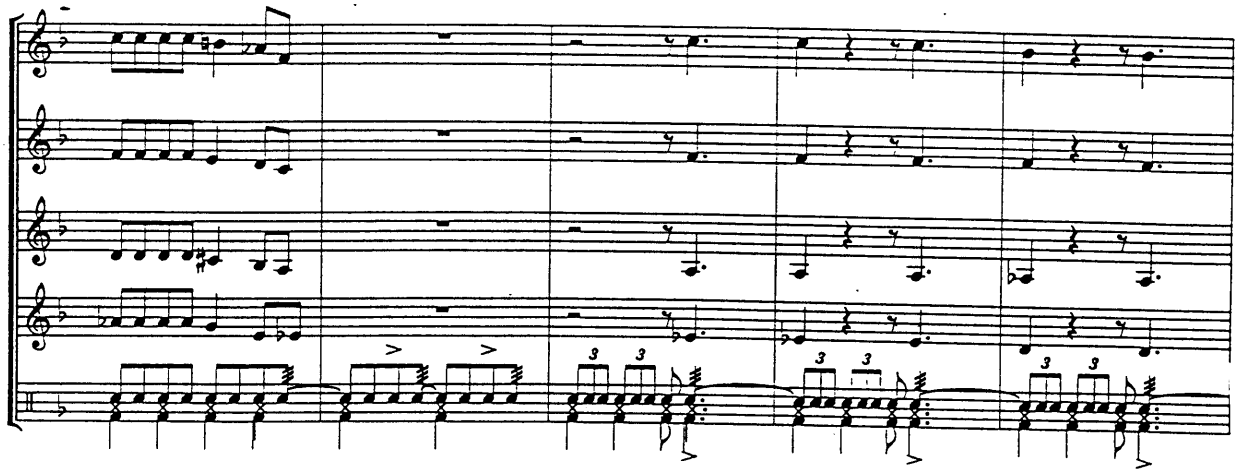
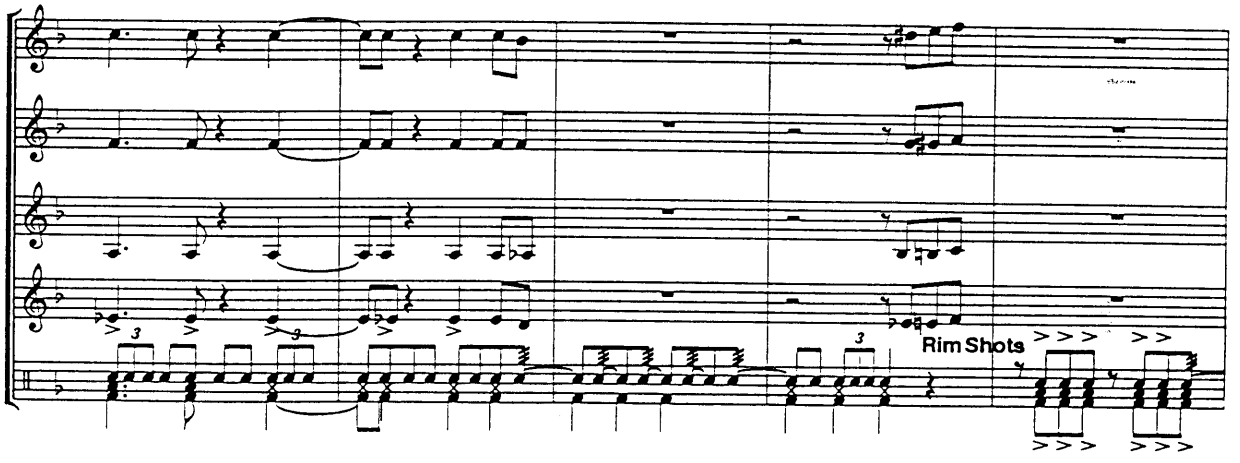
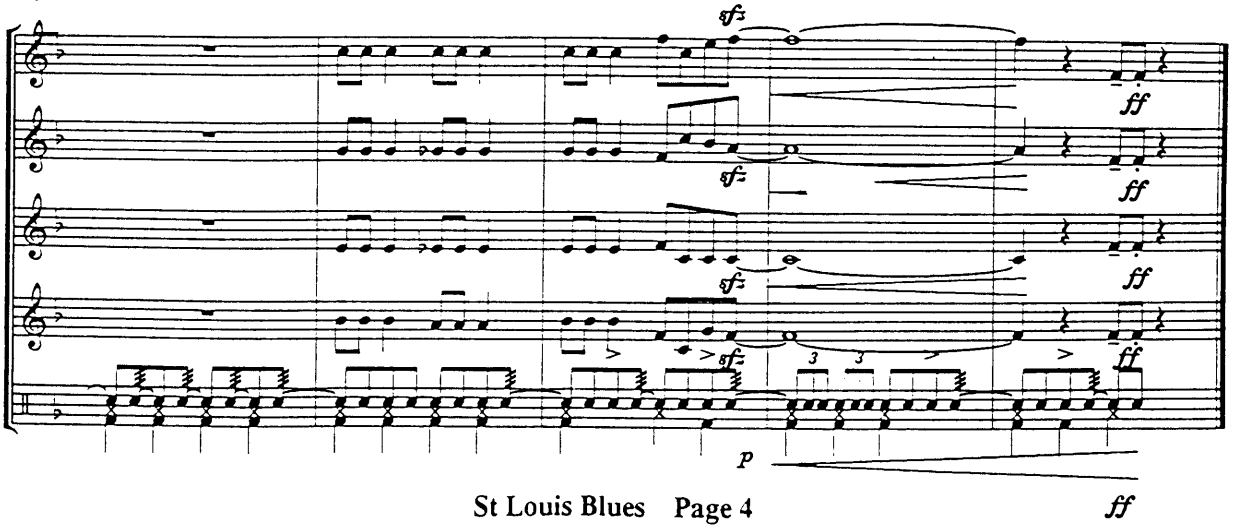
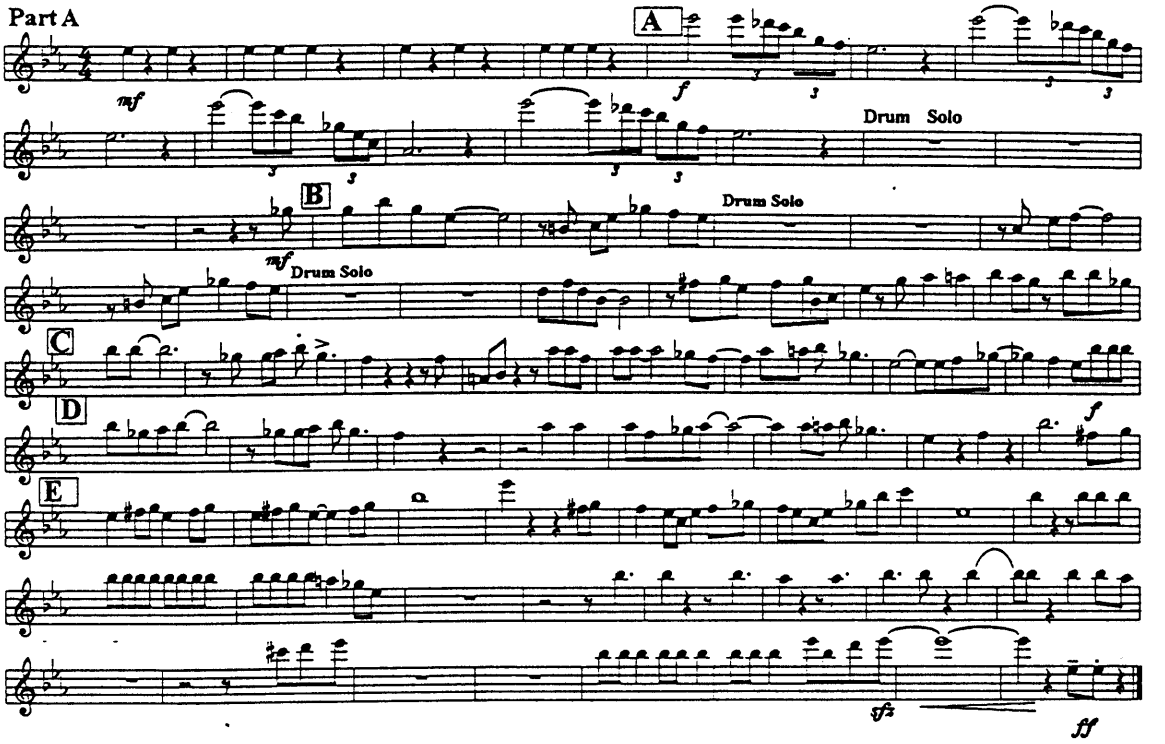



Rim Shots


sfz
ff
p

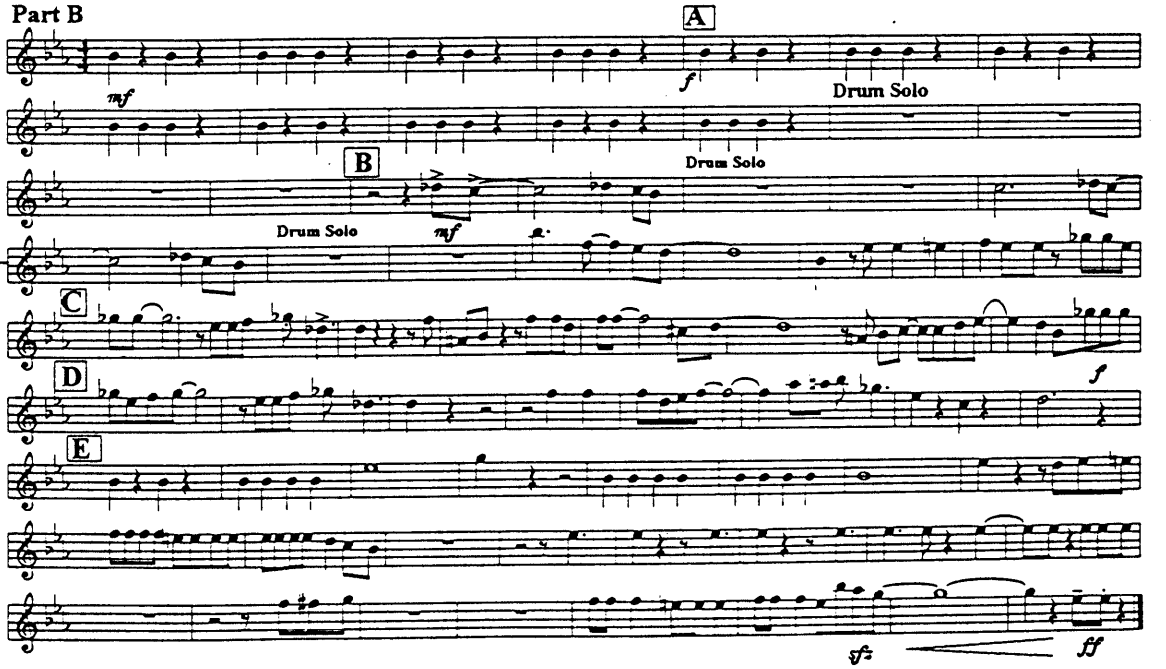
Flute
Oboe
Part A

ST. LOUIS BLUES



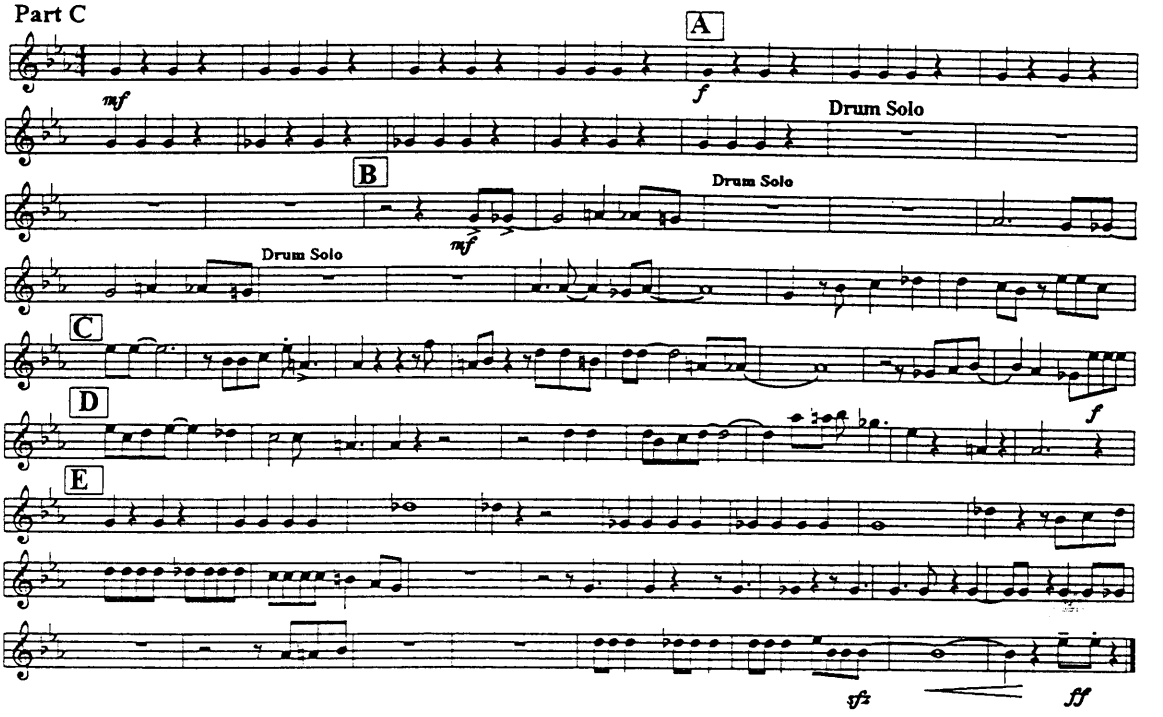
Flute
Oboe
Part B

ST. LOUIS BLUES



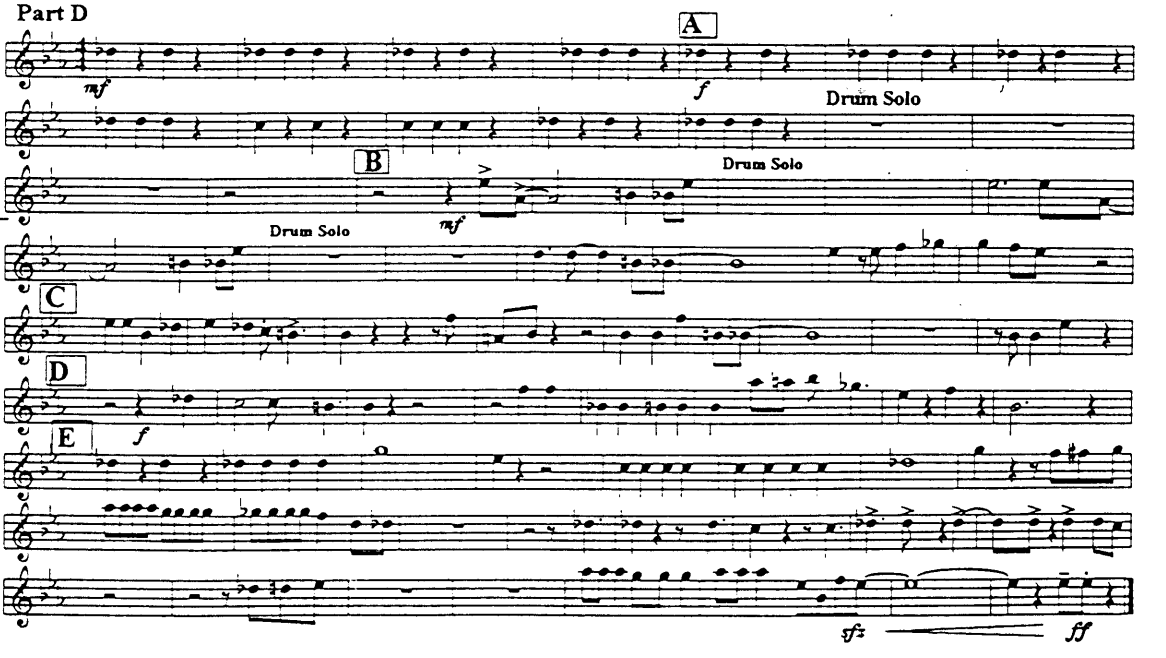
Flute
Oboe
Part C

ST. LOUIS BLUES



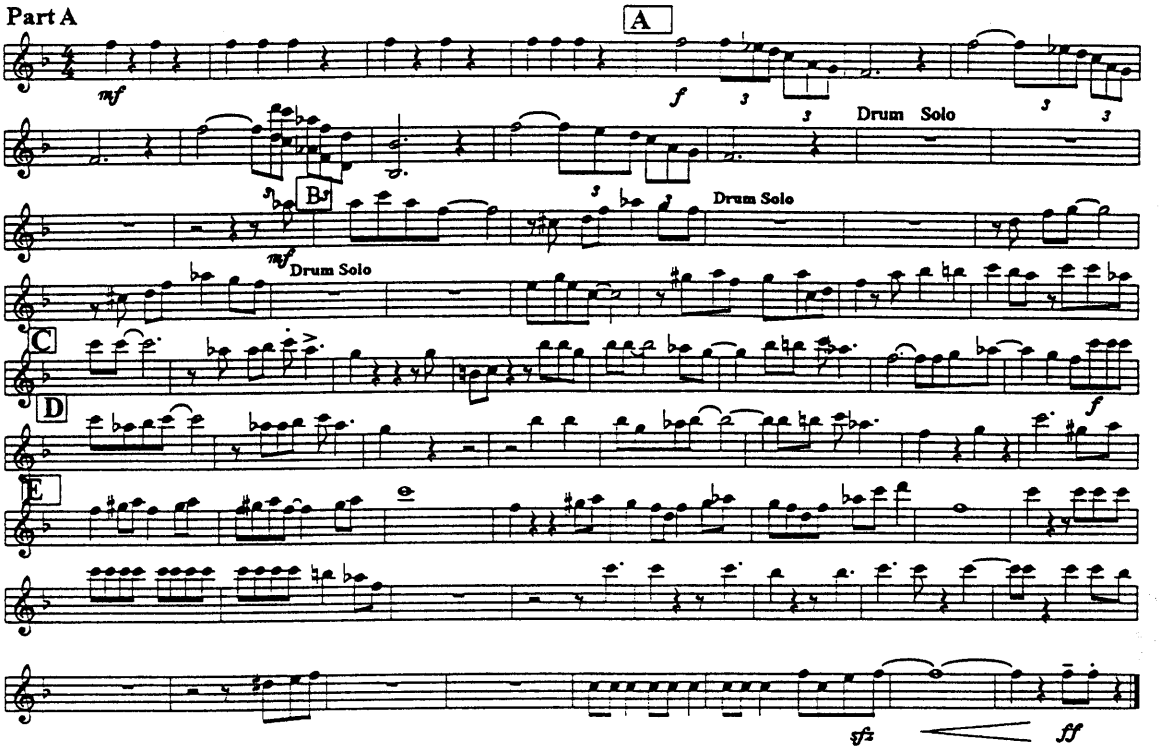
Flute
Oboe
Part D

ST. LOUIS BLUES



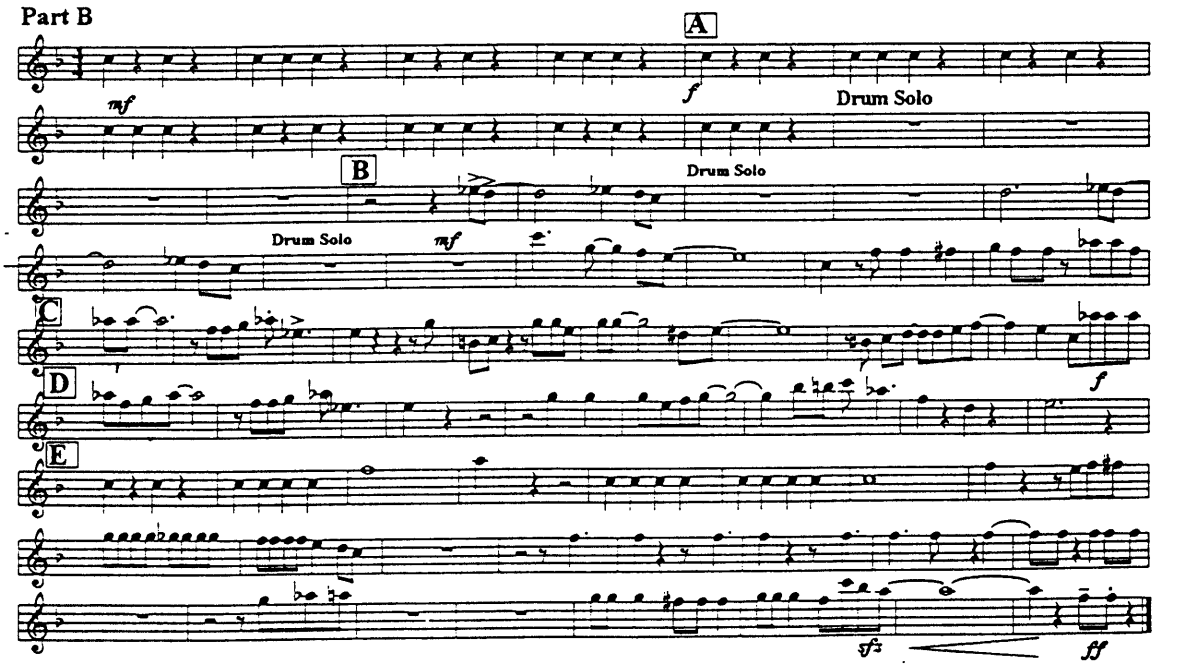
Tenor Saxophone
Clarinet (high)
Part A

ST. LOUIS BLUES



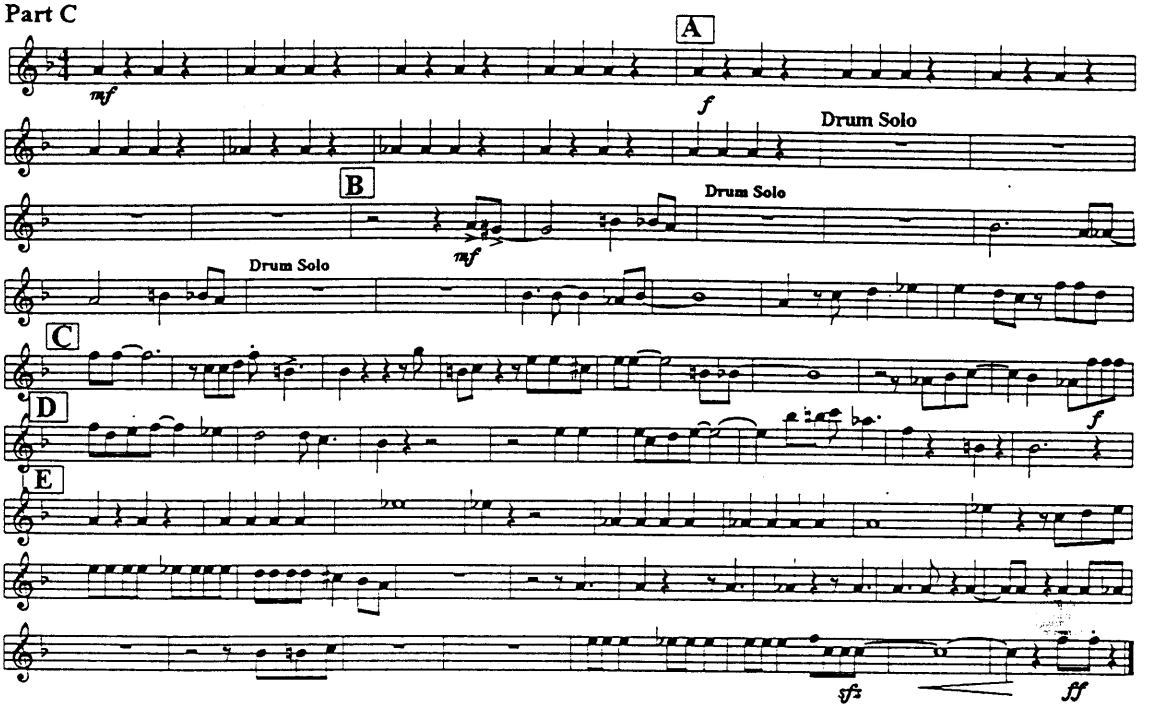
Tenor Saxophone
Clarinet (high)
Part B

ST. LOUIS BLUES



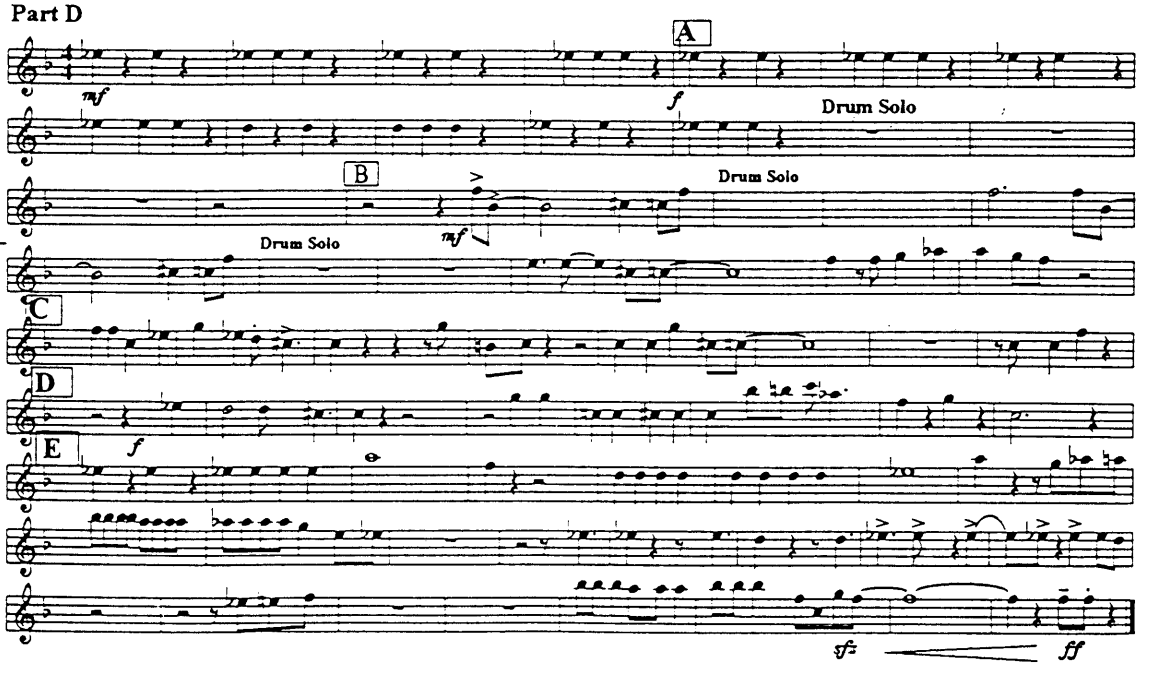
Tenor Saxophone
Clarinet (high)
Part C

ST. LOUIS BLUES



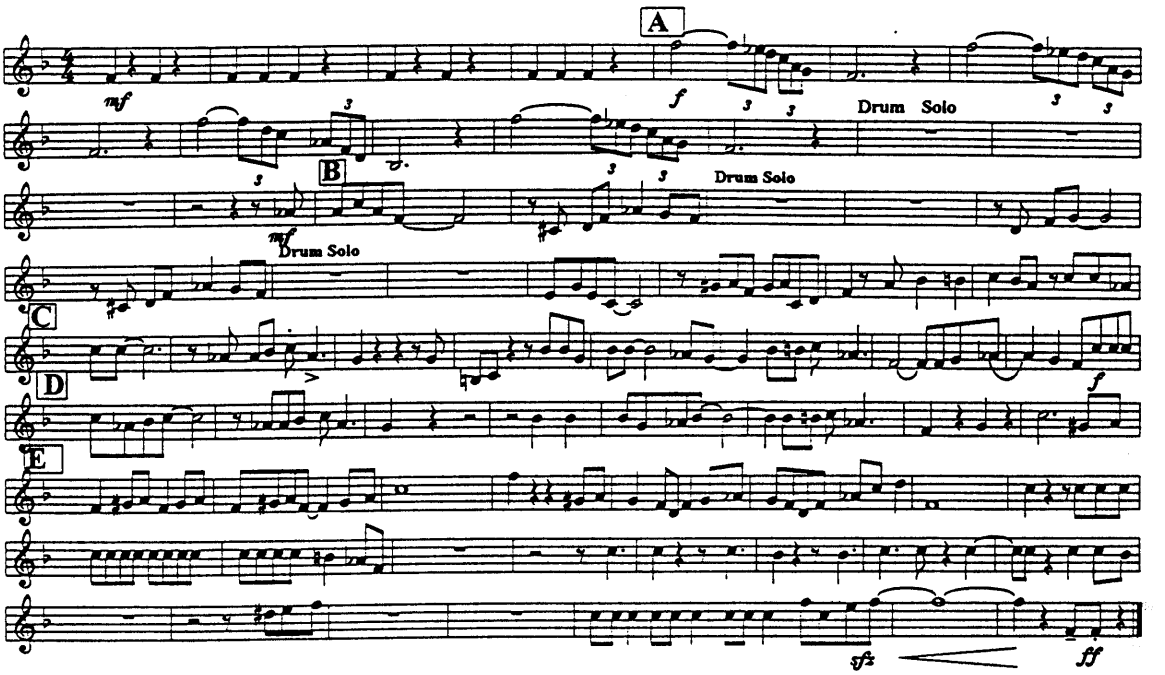
Tenor Saxophone
Clarinet (high)
Part D

ST. LOUIS BLUES



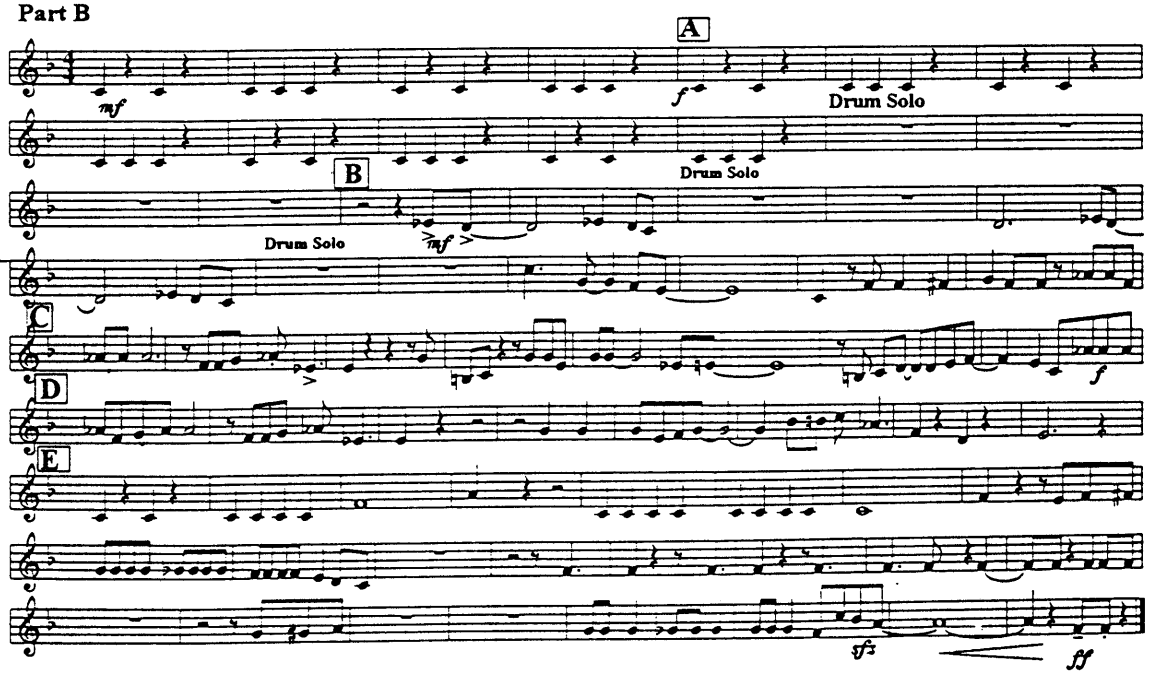
Bass Clarinet
Part A

ST. LOUIS BLUES



Bass Clarinet
Part B

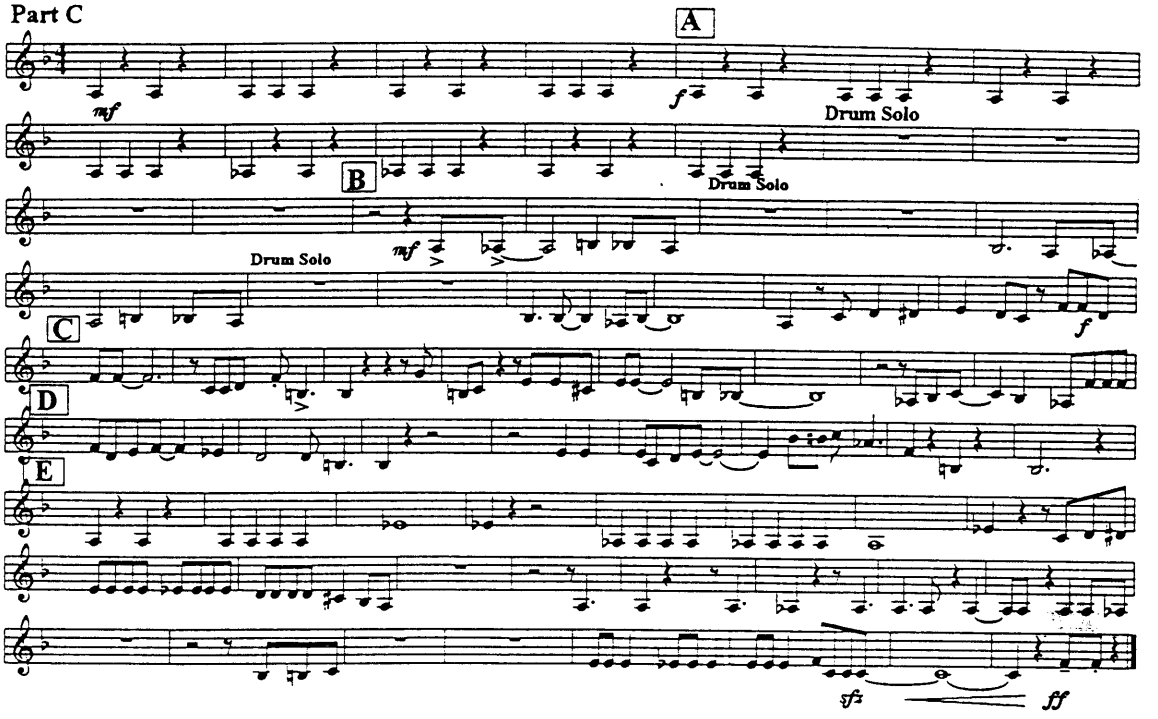
ST. LOUIS BLUES



ST. LOUIS BLUES

Bass Clarinet

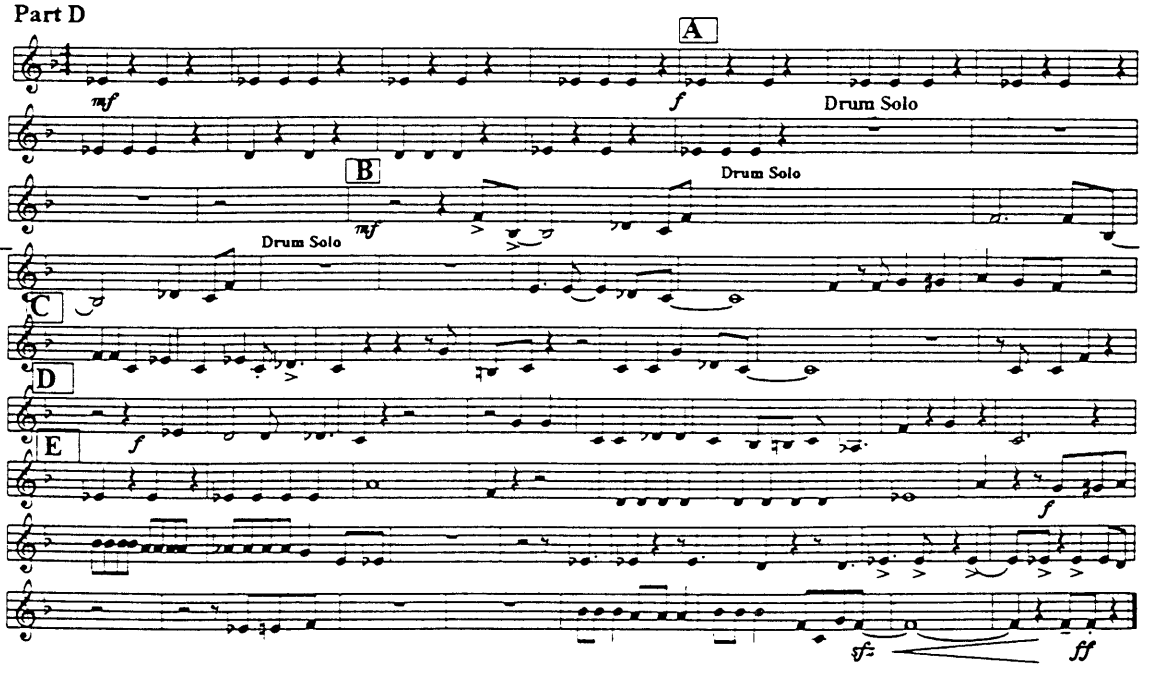
Part C



ST. LOUIS BLUES

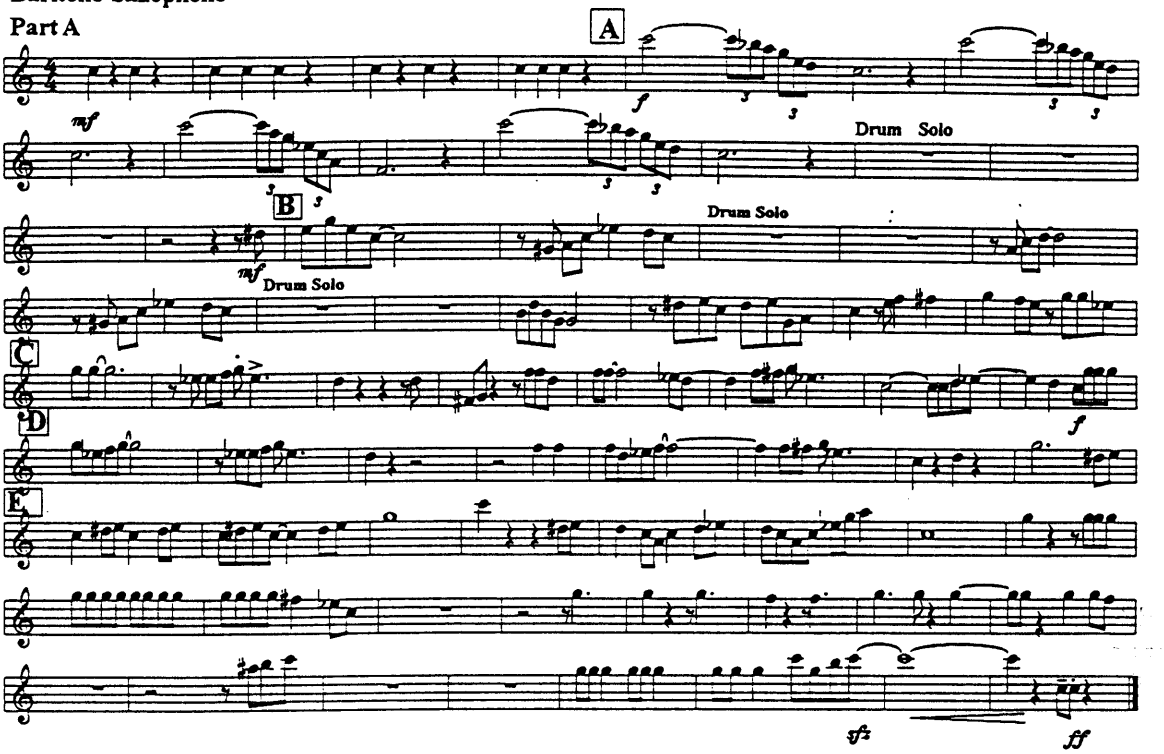
Bass Clarinet

Part D



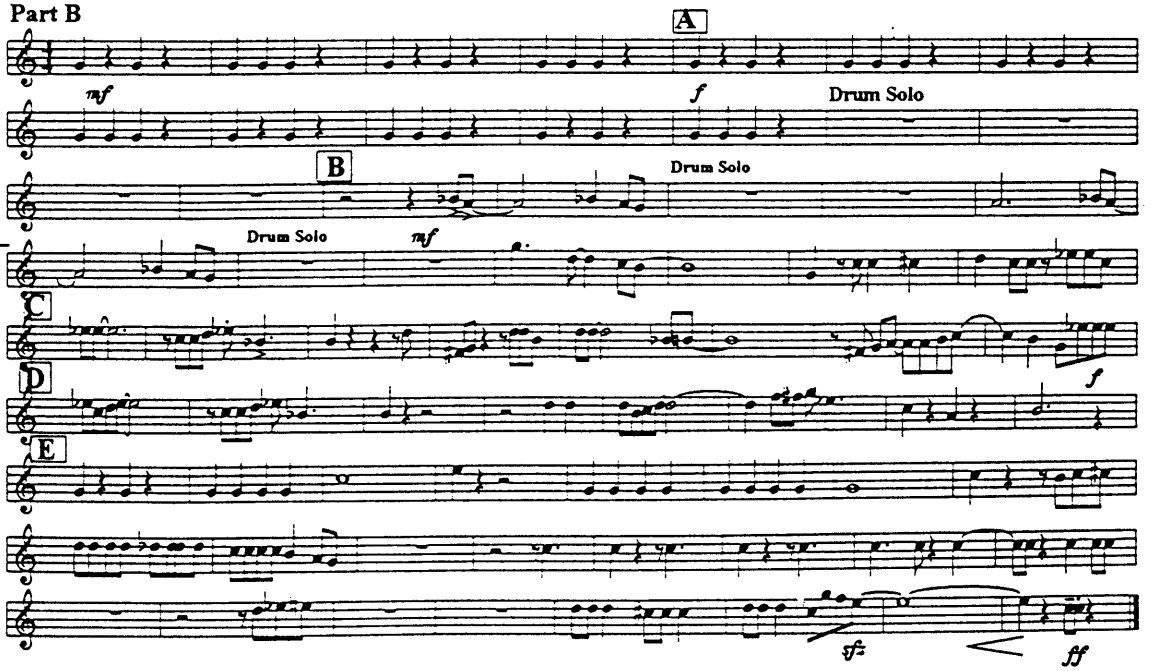
Alto Saxophone
Baritone Saxophone
Part A

ST. LOUIS BLUES



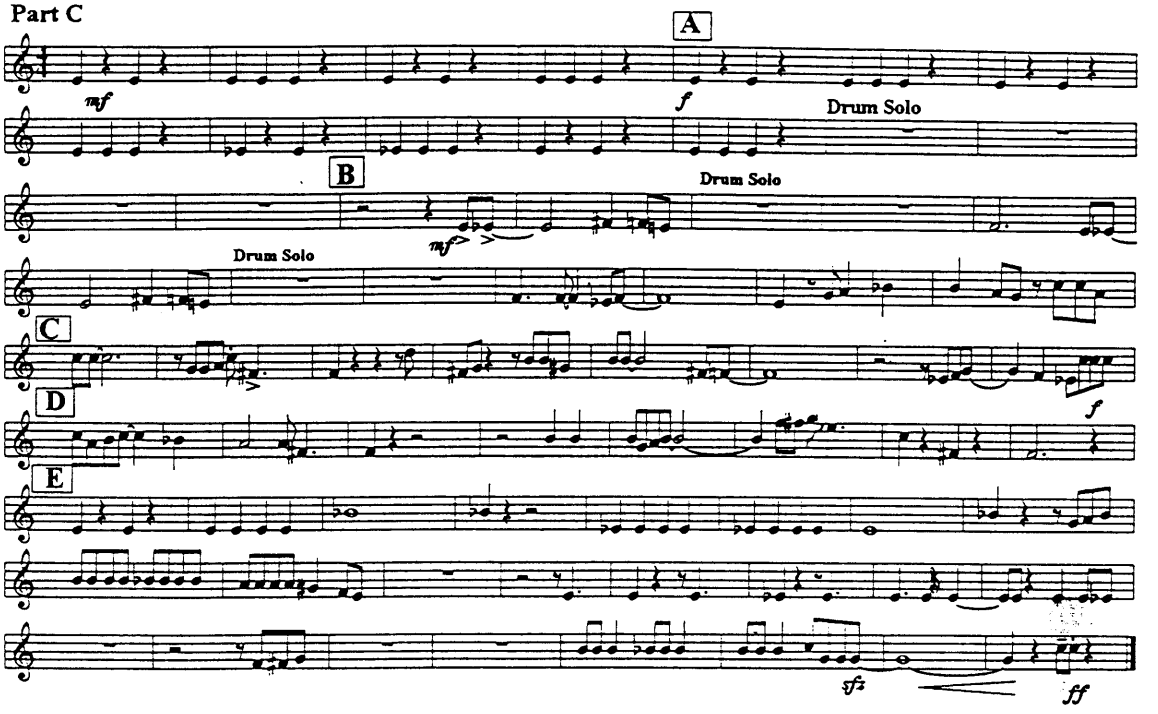
Alto Saxophone
Baritone Saxophone
Part B

ST. LOUIS BLUES



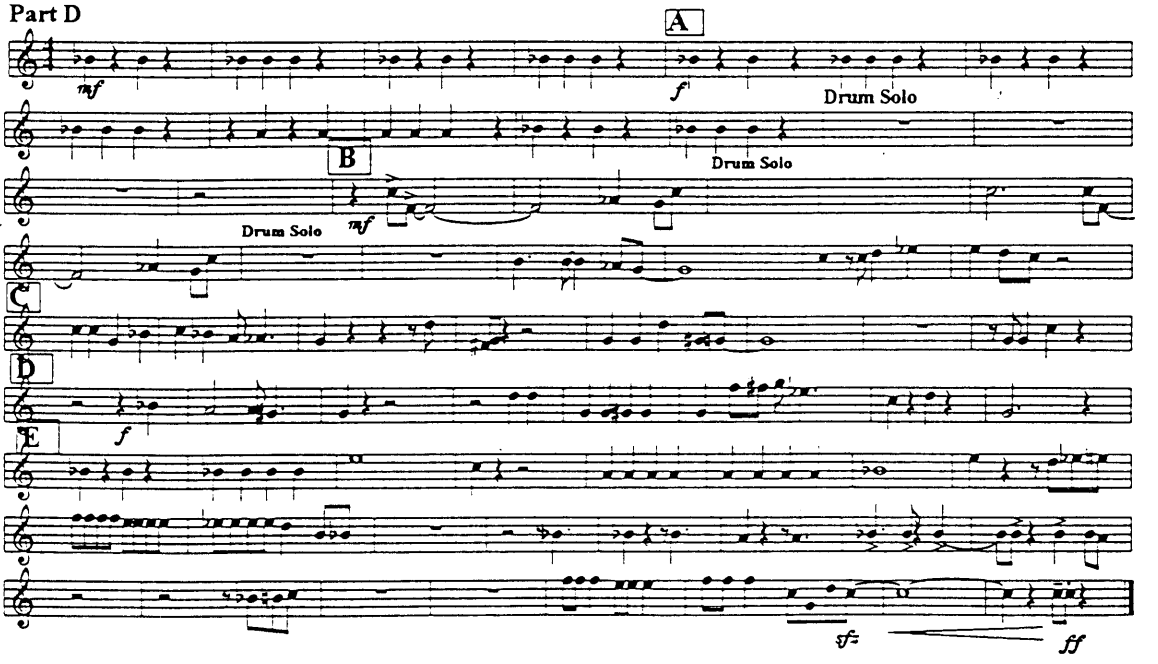
Alto Saxophone
Baritone Saxophone
Part C

ST. LOUIS BLUES



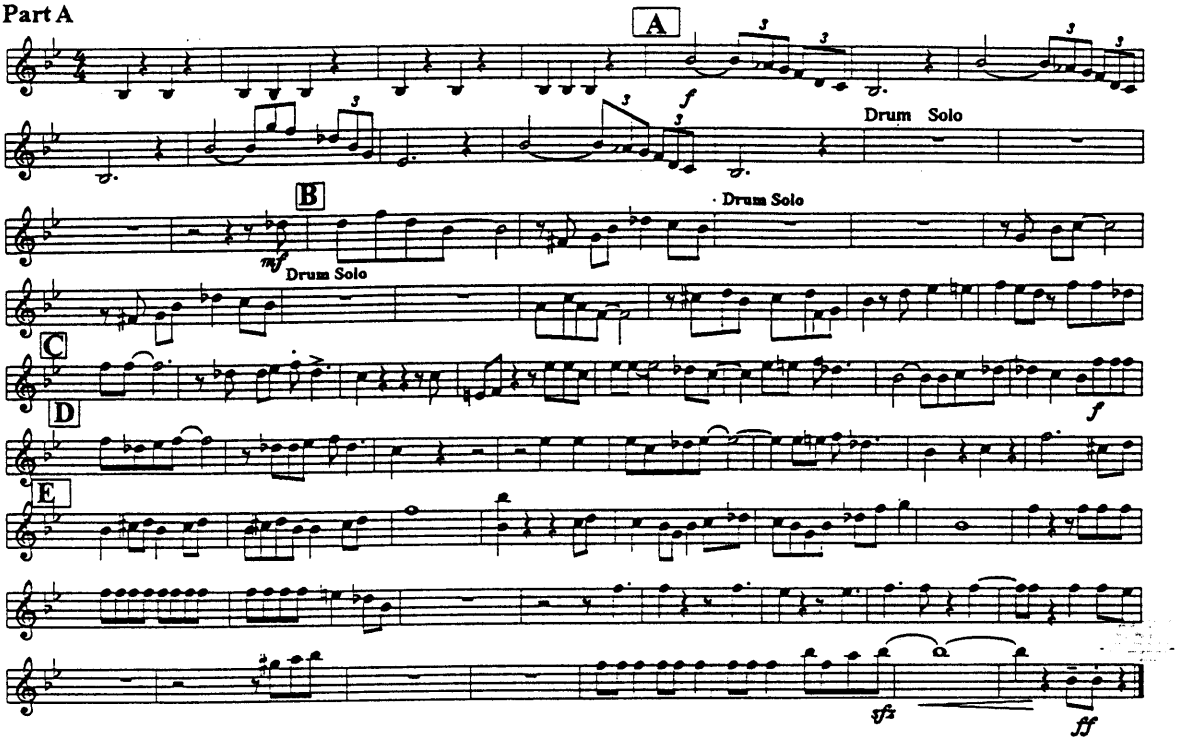
Alto Saxophone
Baritone Saxophone
Part D

ST. LOUIS BLUES



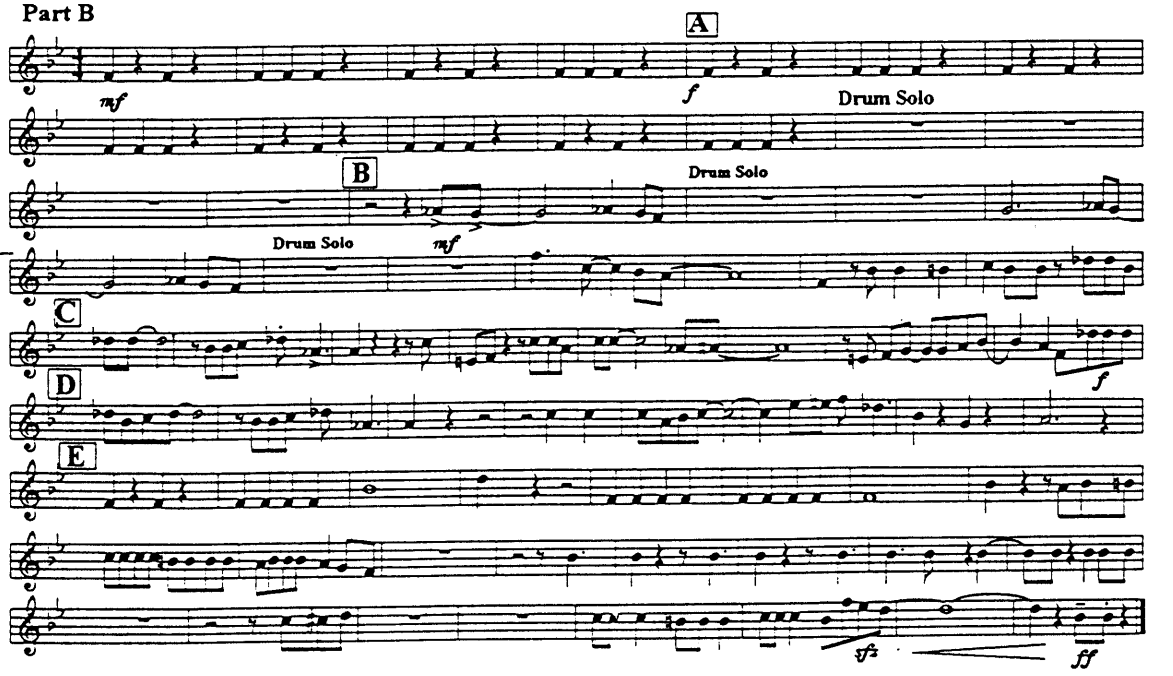
French Horn
Part A

ST. LOUIS BLUES



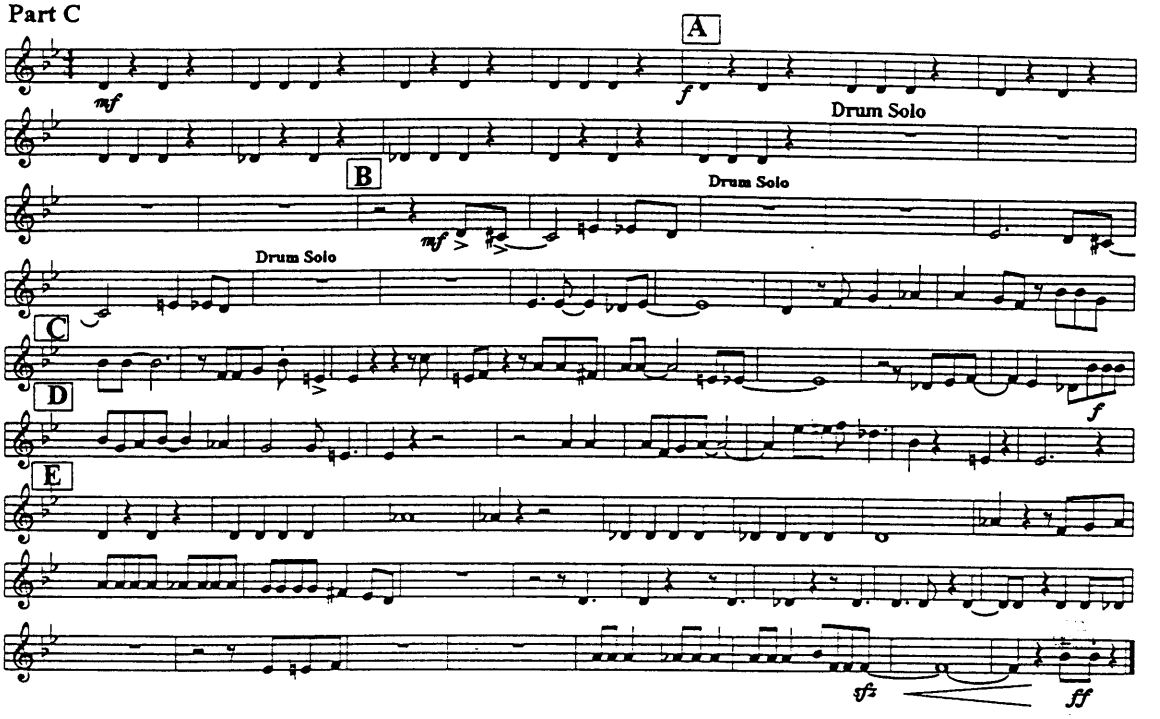
French Horn
Part B

ST. LOUIS BLUES



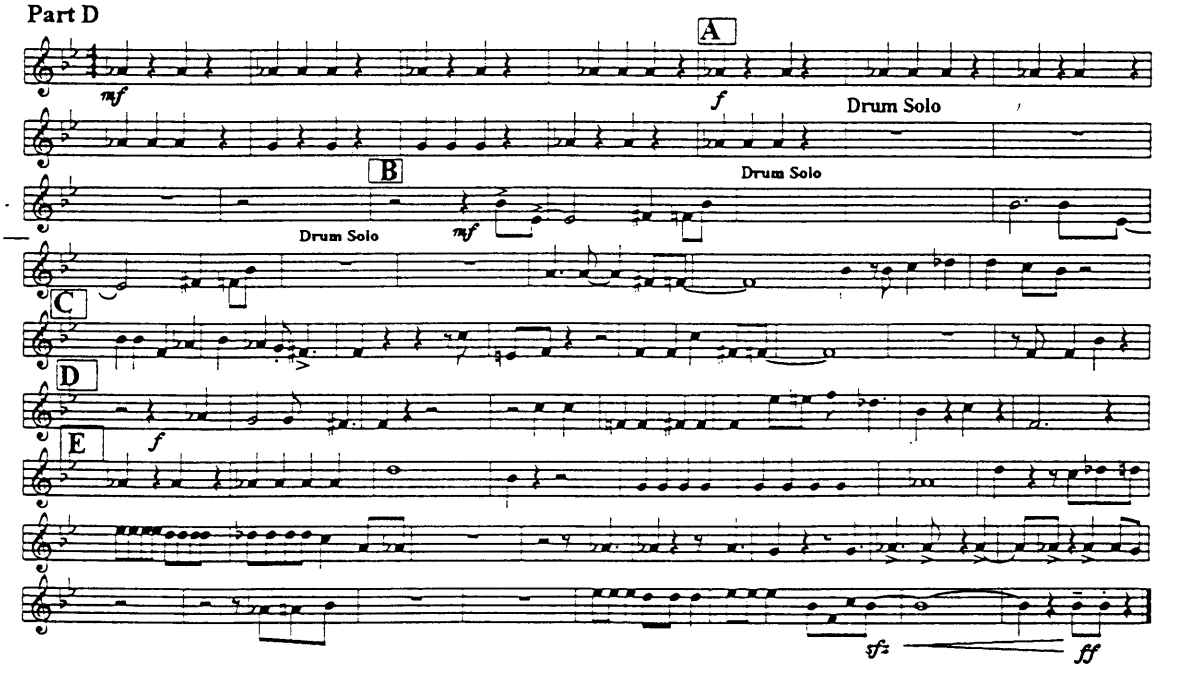
French Horn
Part C

ST. LOUIS BLUES



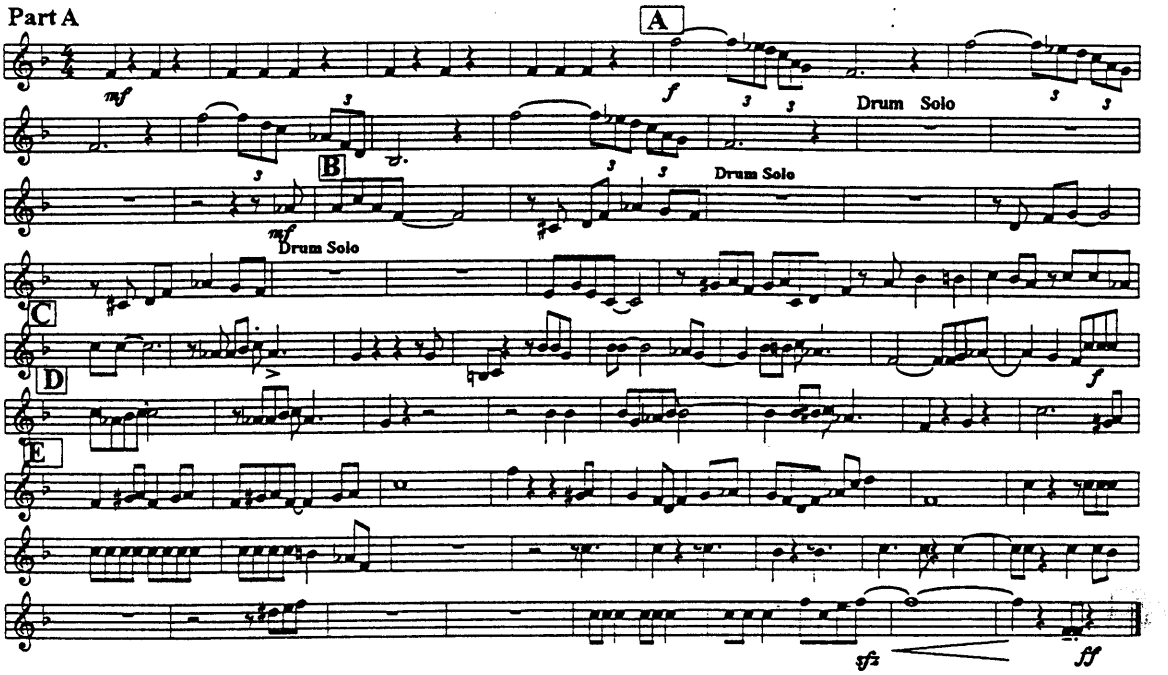
French Horn
Part D

ST. LOUIS BLUES



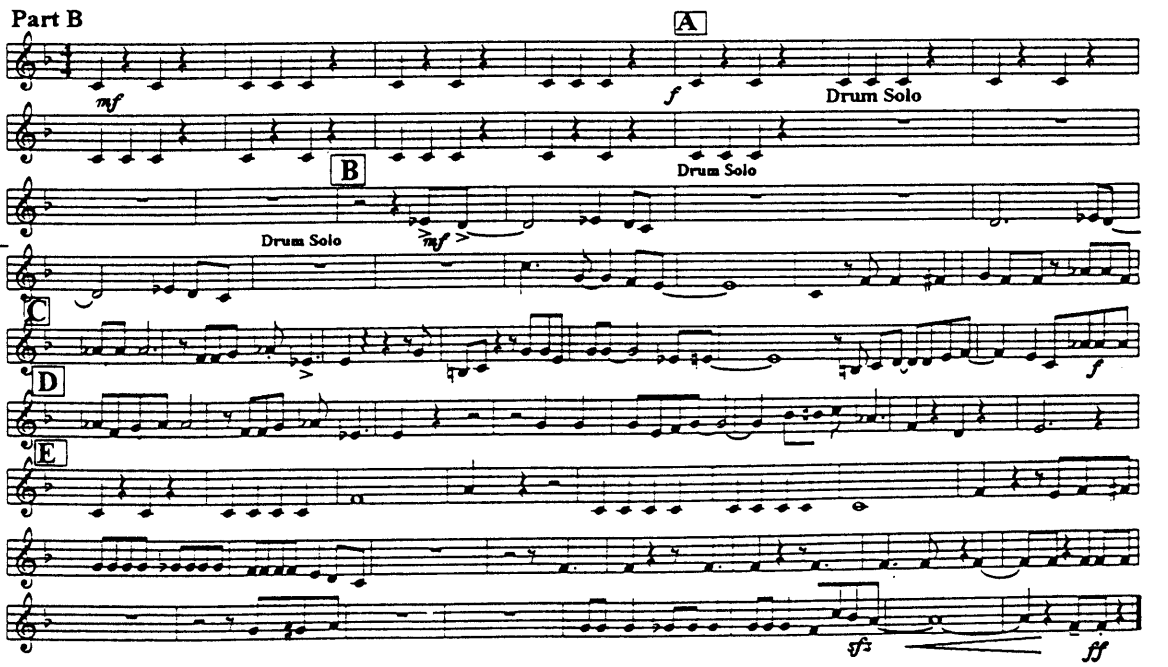
Trumpet
Clarinet (low)
Baritone T.C.
Part A

ST. LOUIS BLUES



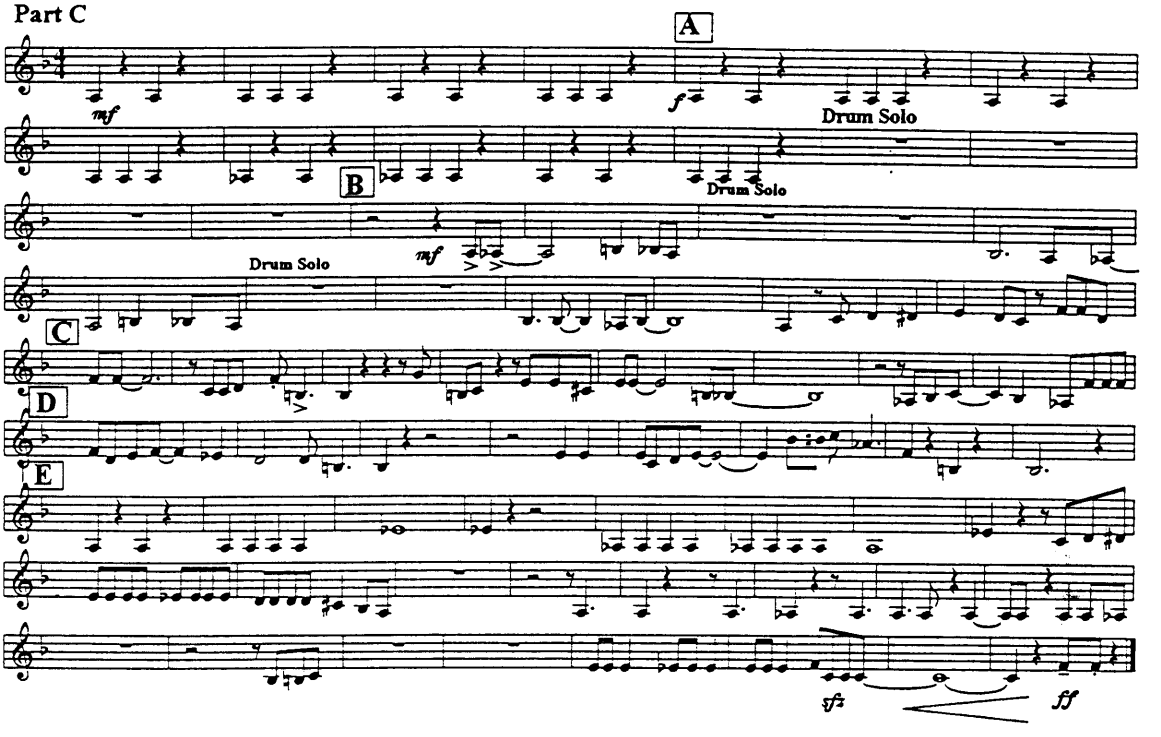
Trumpet
Clarinet (low)
Baritone T.C.
Part B

ST. LOUIS BLUES



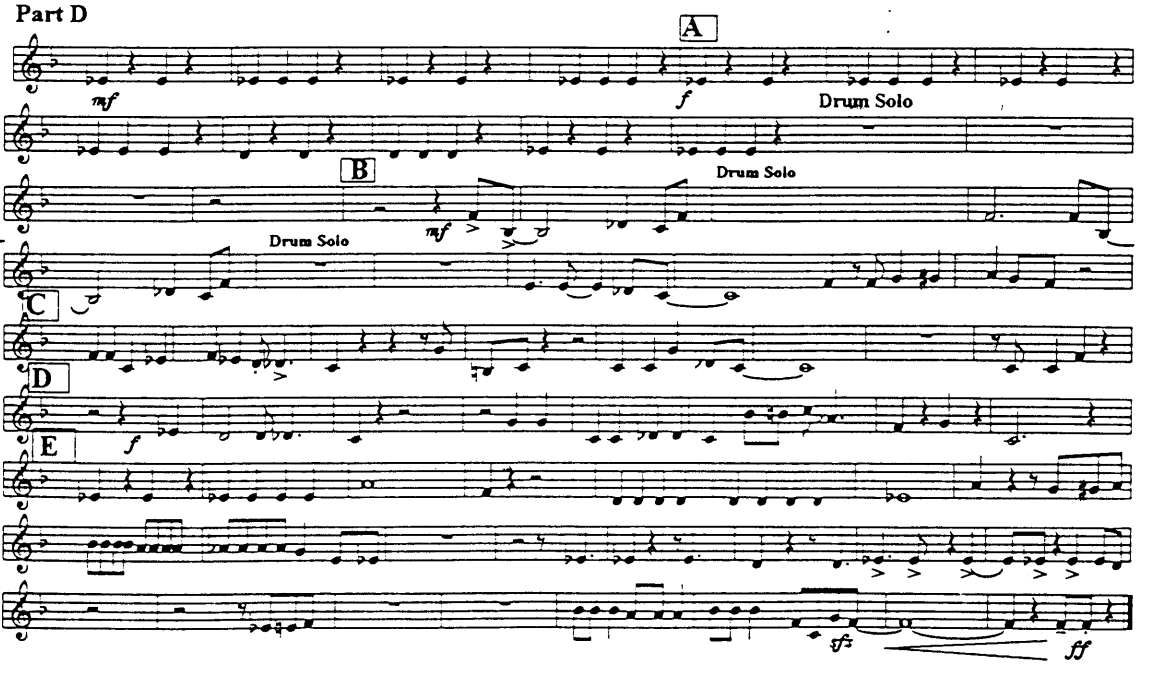
Trumpet
Clarinet (low)
Baritone T.C.
Part C

ST. LOUIS BLUES



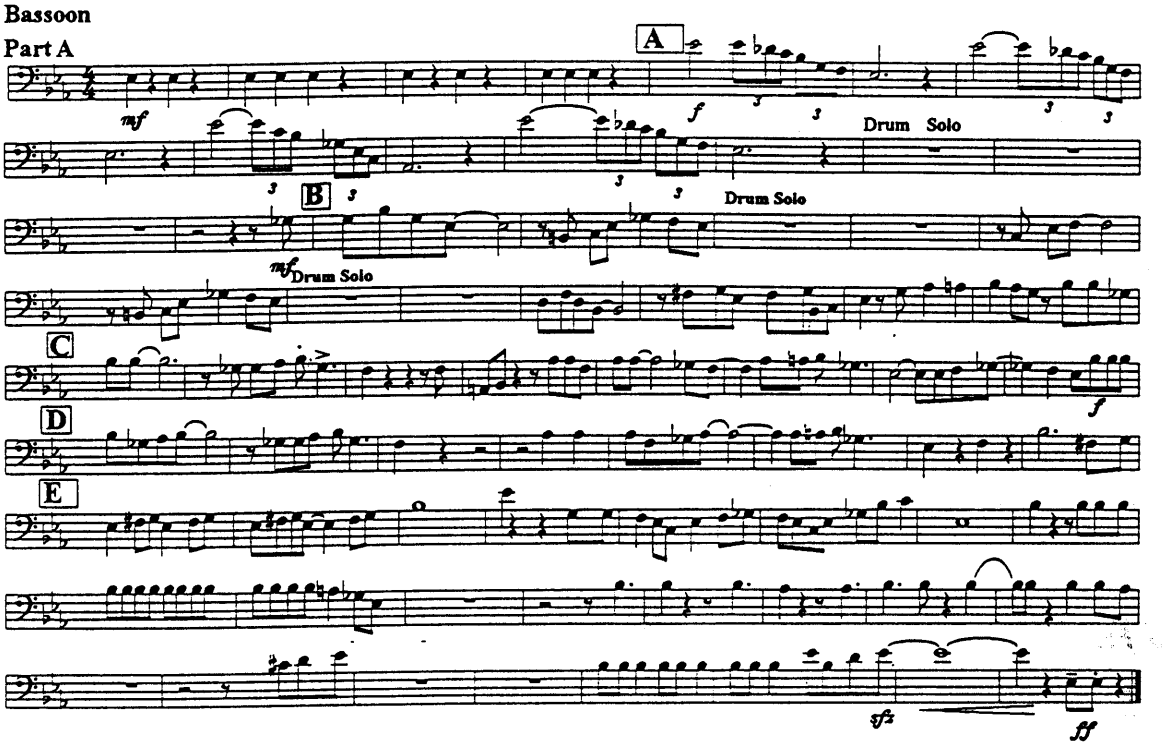
Trumpet
Clarinet (low)
Baritone T.C.
Part D

ST. LOUIS BLUES



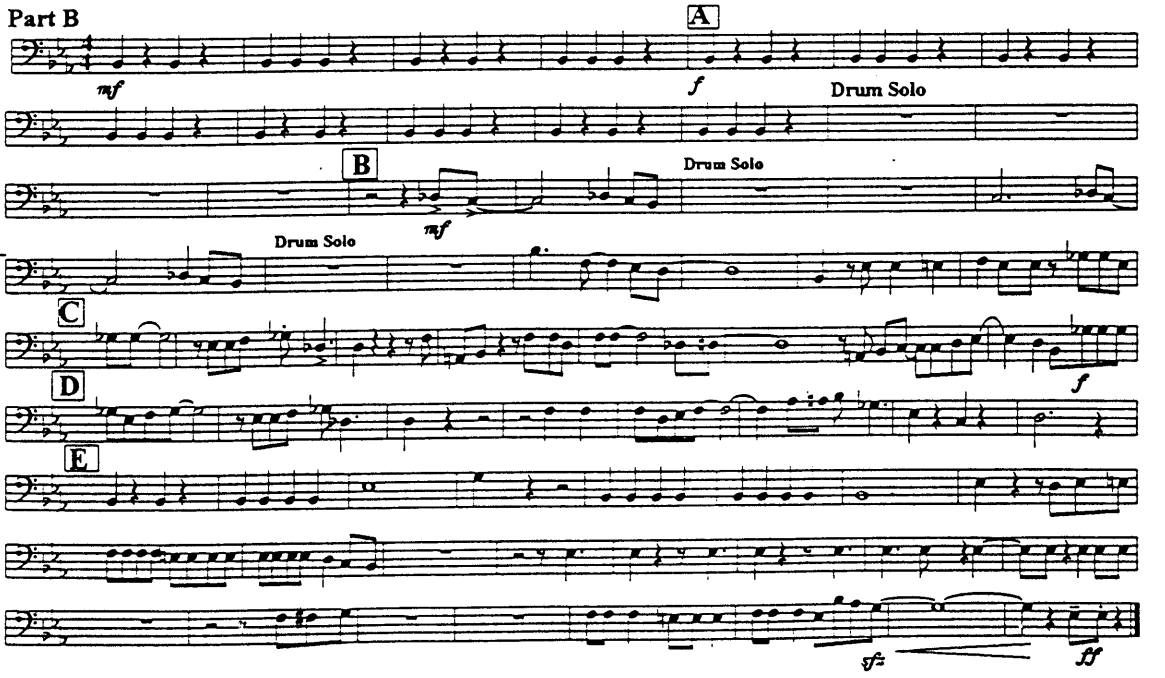
Trombone
Baritone B.C.
Bassoon
Part A

ST. LOUIS BLUES



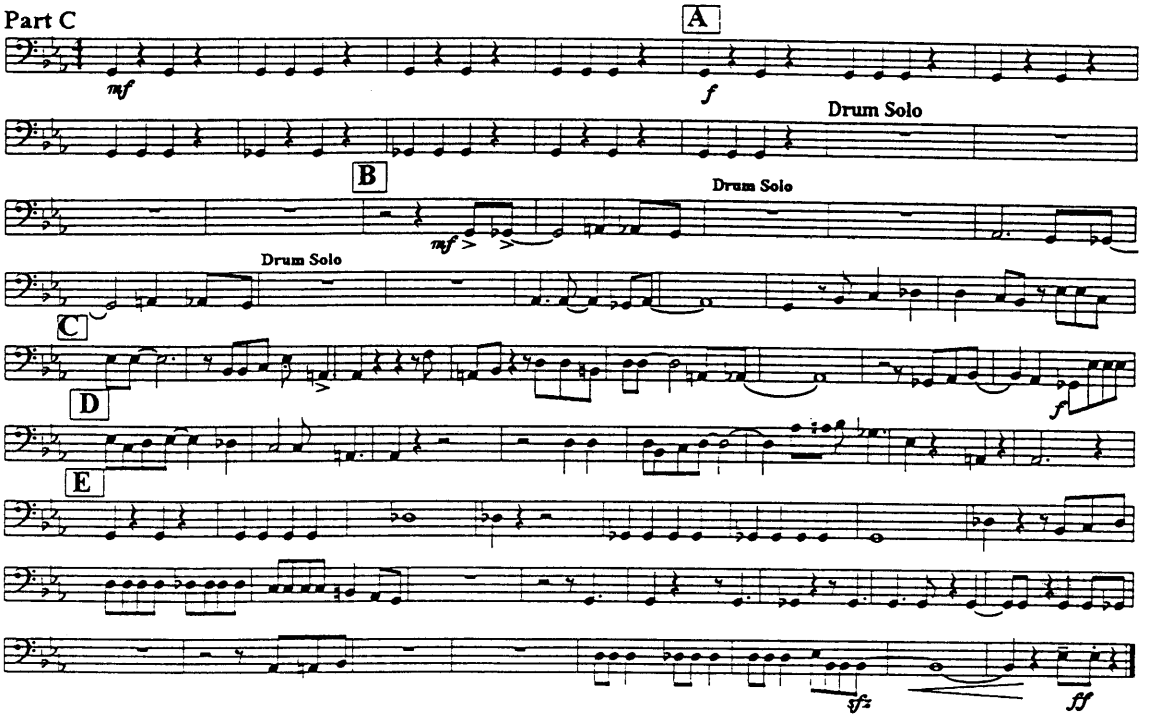
Trombone
Baritone B.C.
Bassoon
Part B

ST. LOUIS BLUES



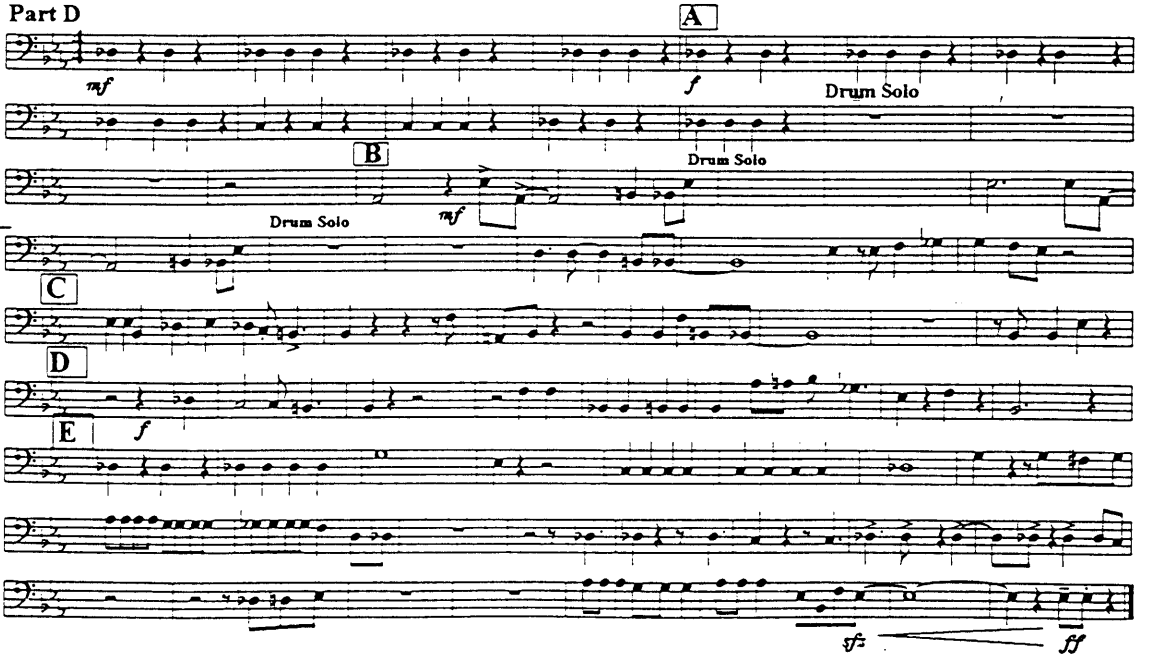
Trombone
Baritone B.C.
Bassoon
Part C

ST. LOUIS BLUES



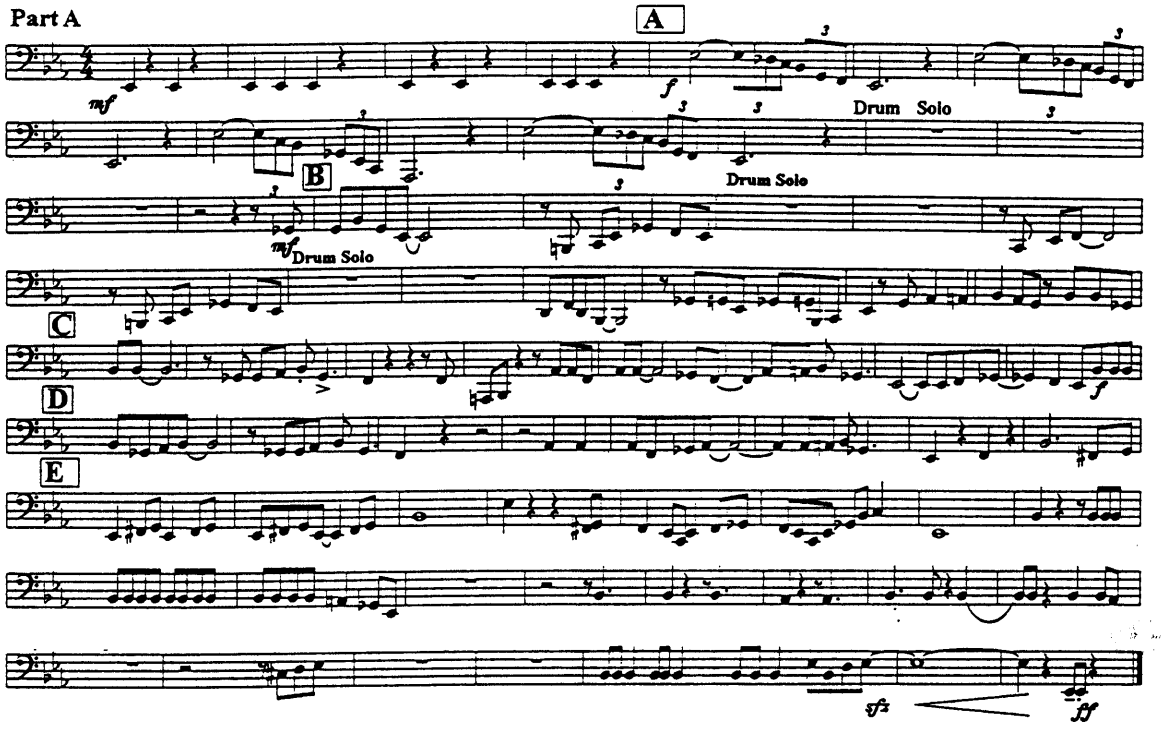
Trombone
Baritone B.C.
Bassoon
Part D

ST. LOUIS BLUES



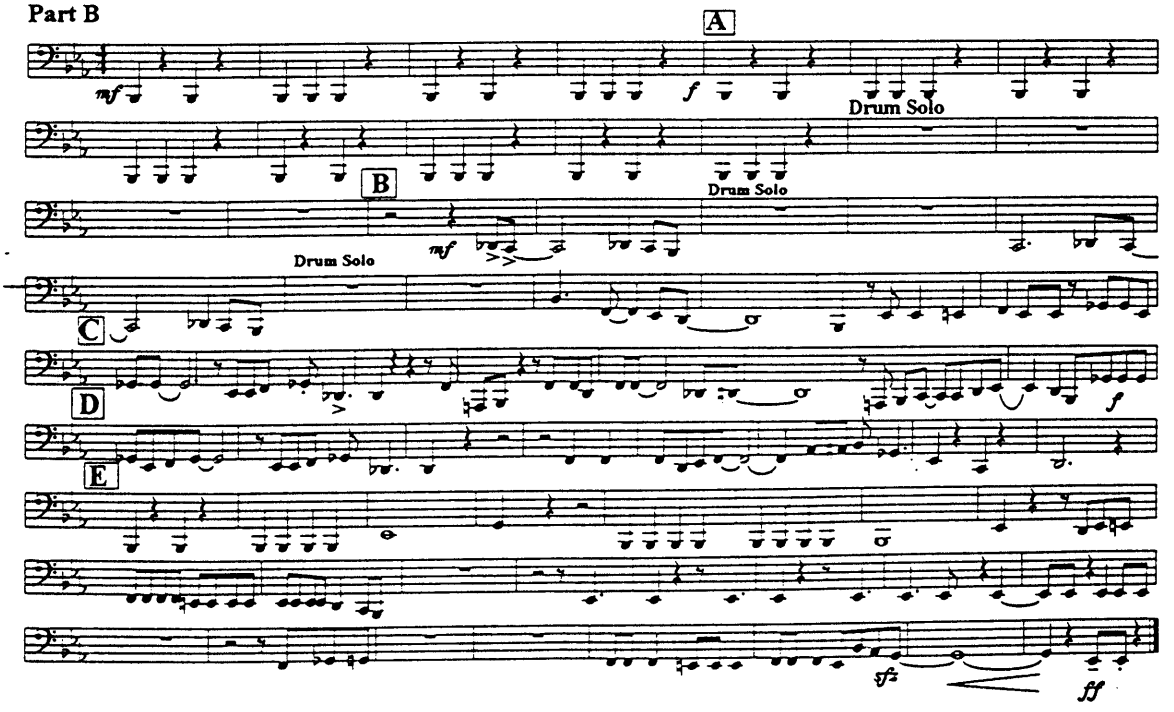
ST. LOUIS BLUES

Tuba
Part A



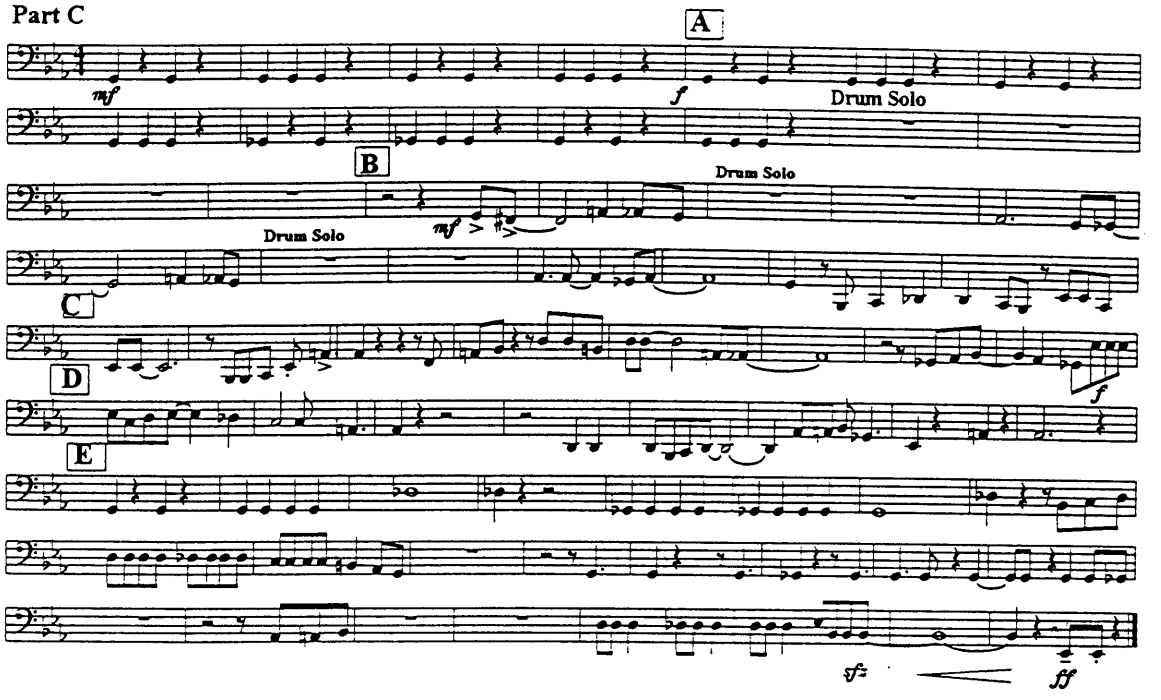
ST. LOUIS BLUES

Tuba
Part B



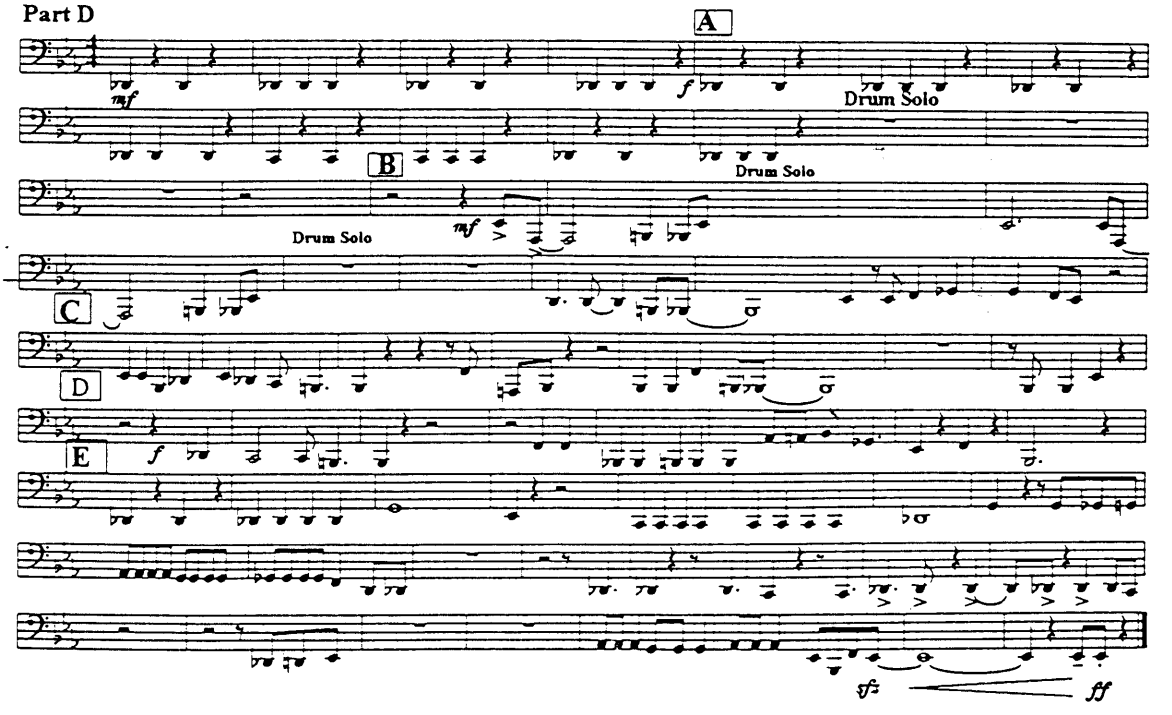
ST. LOUIS BLUES

Tuba
Part C



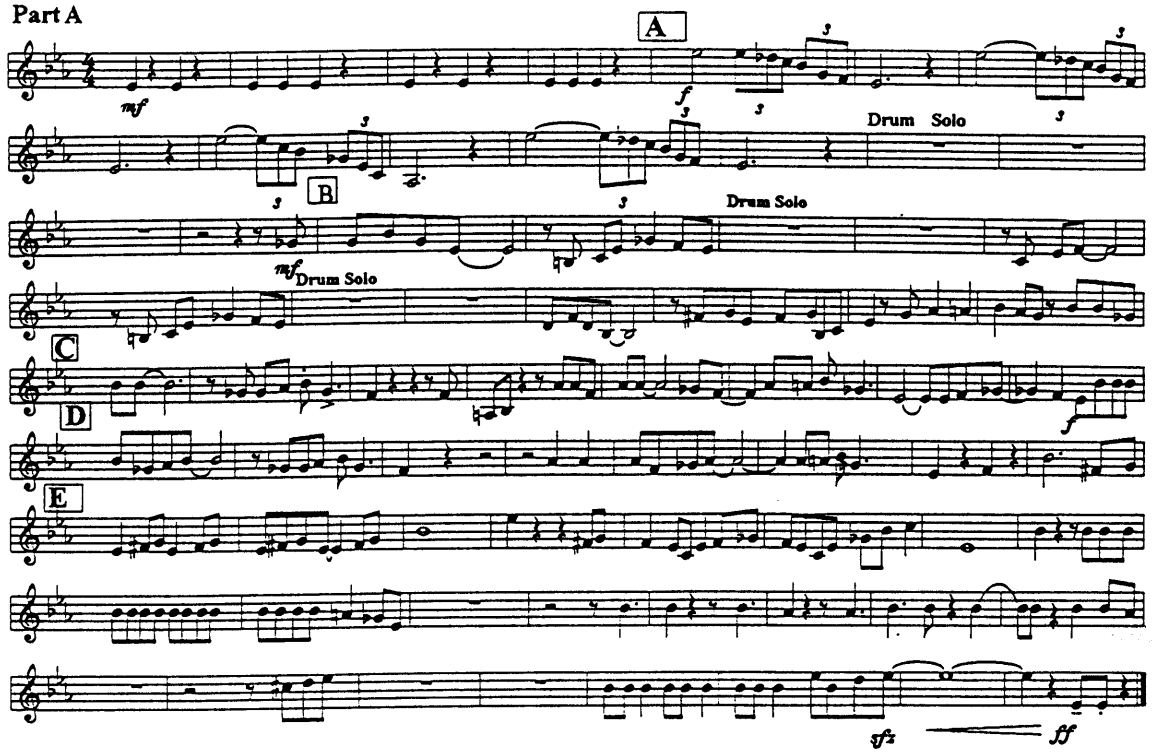
ST. LOUIS BLUES

Tuba
Part D



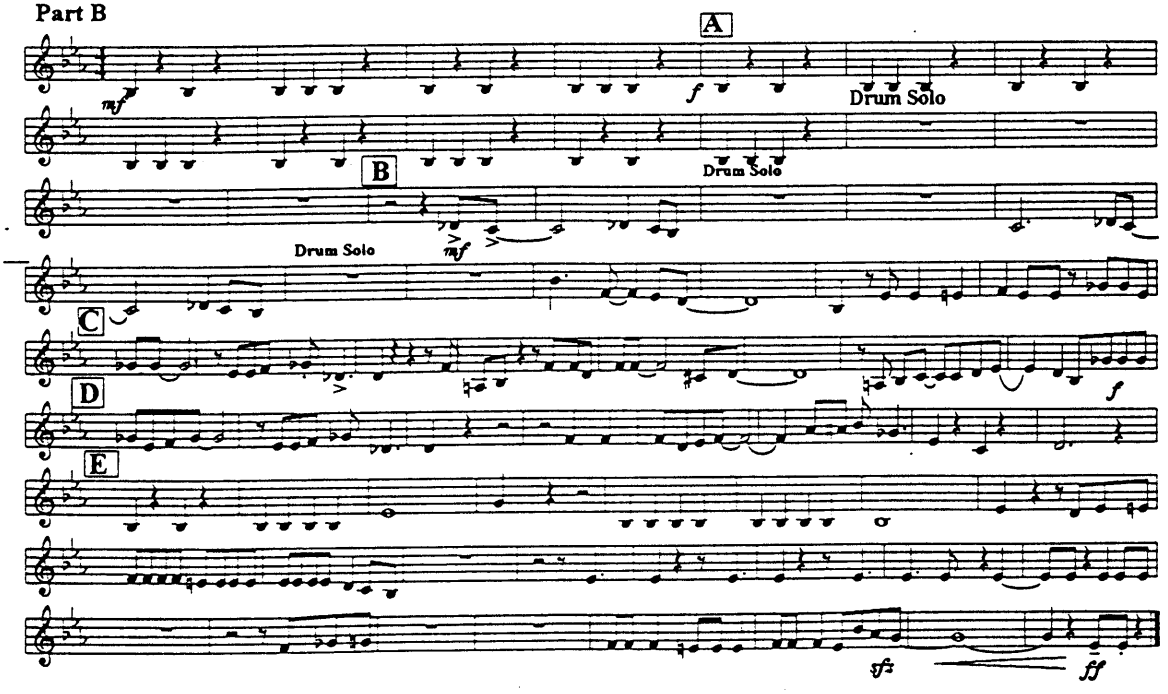
Bells
Part A

ST. LOUIS BLUES



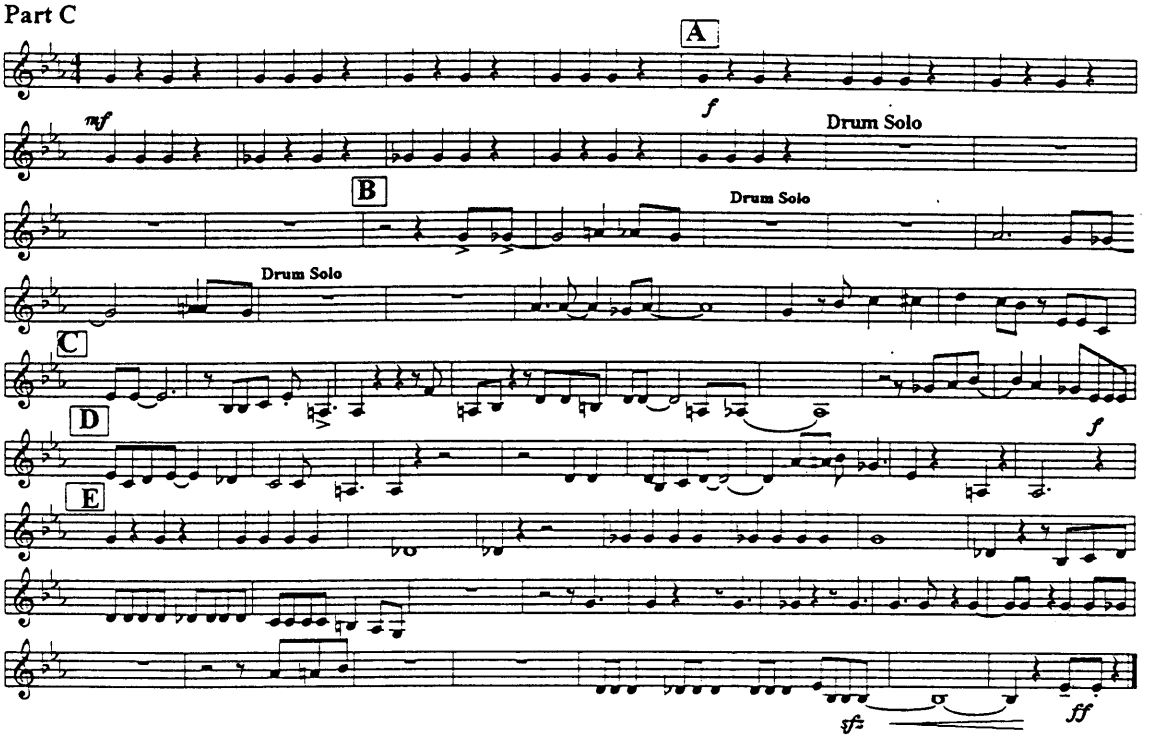
Bells
Part B

ST. LOUIS BLUES



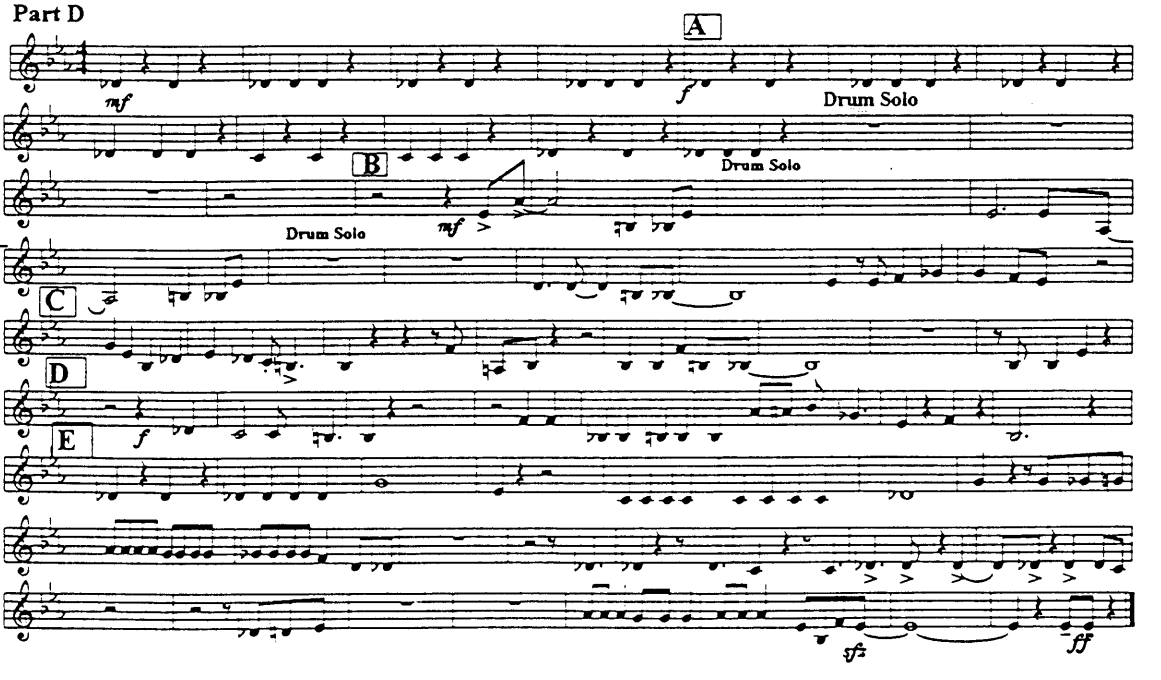
ST. LOUIS BLUES

Bells
Part C

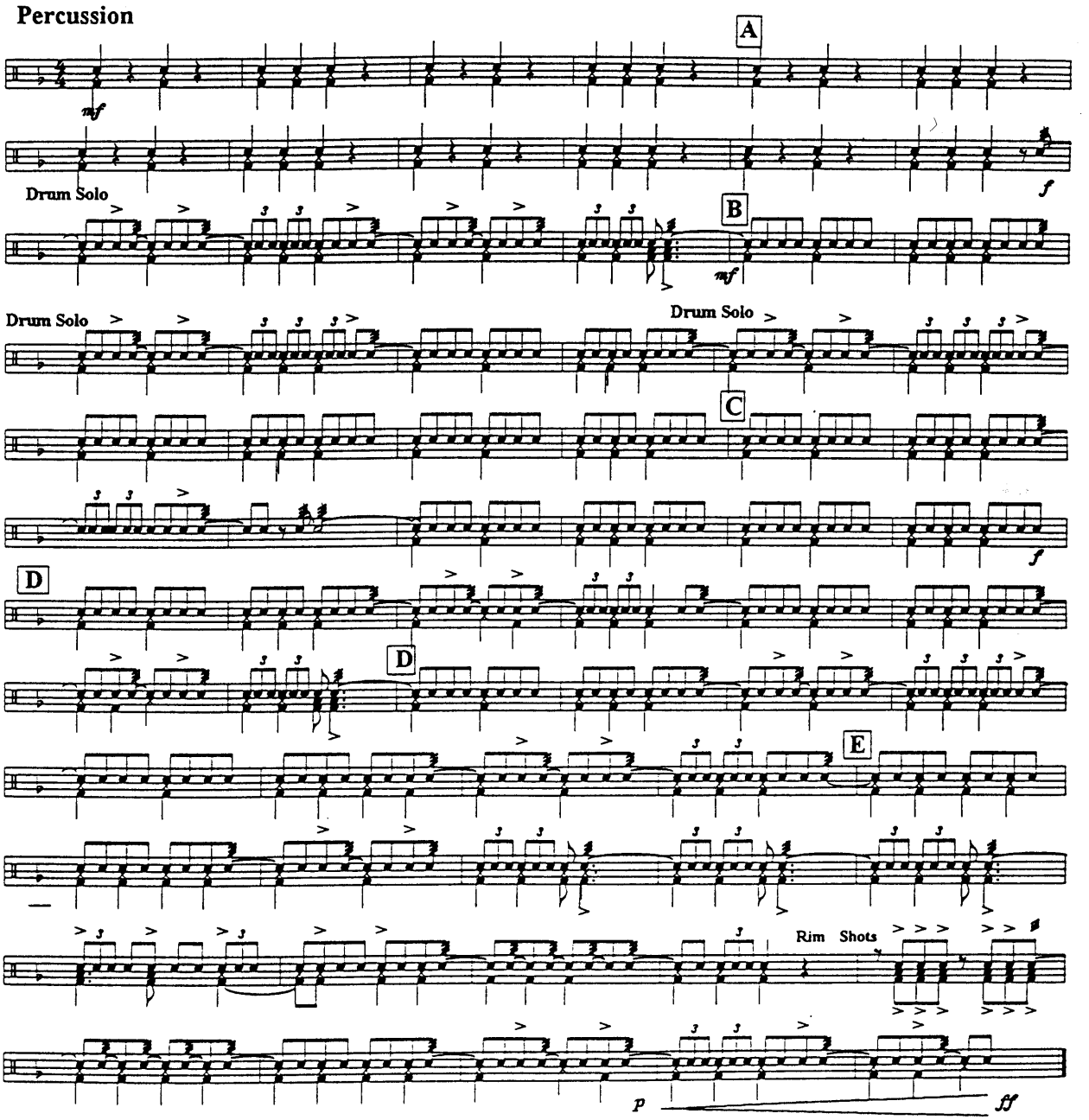


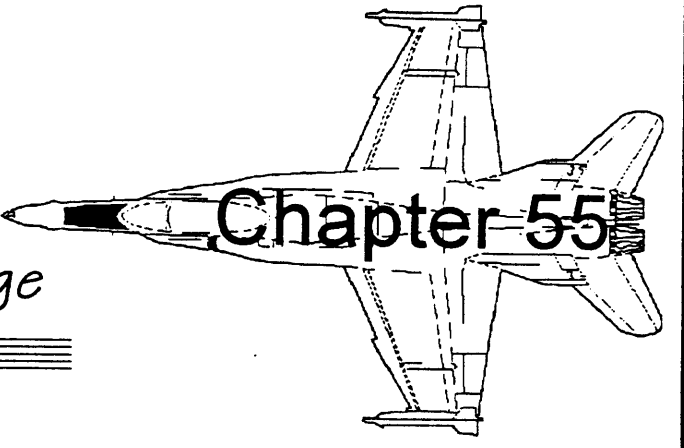
ST. LOUIS BLUES

Bells
Part D



ST. LOUIS BLUES





Chapter 55

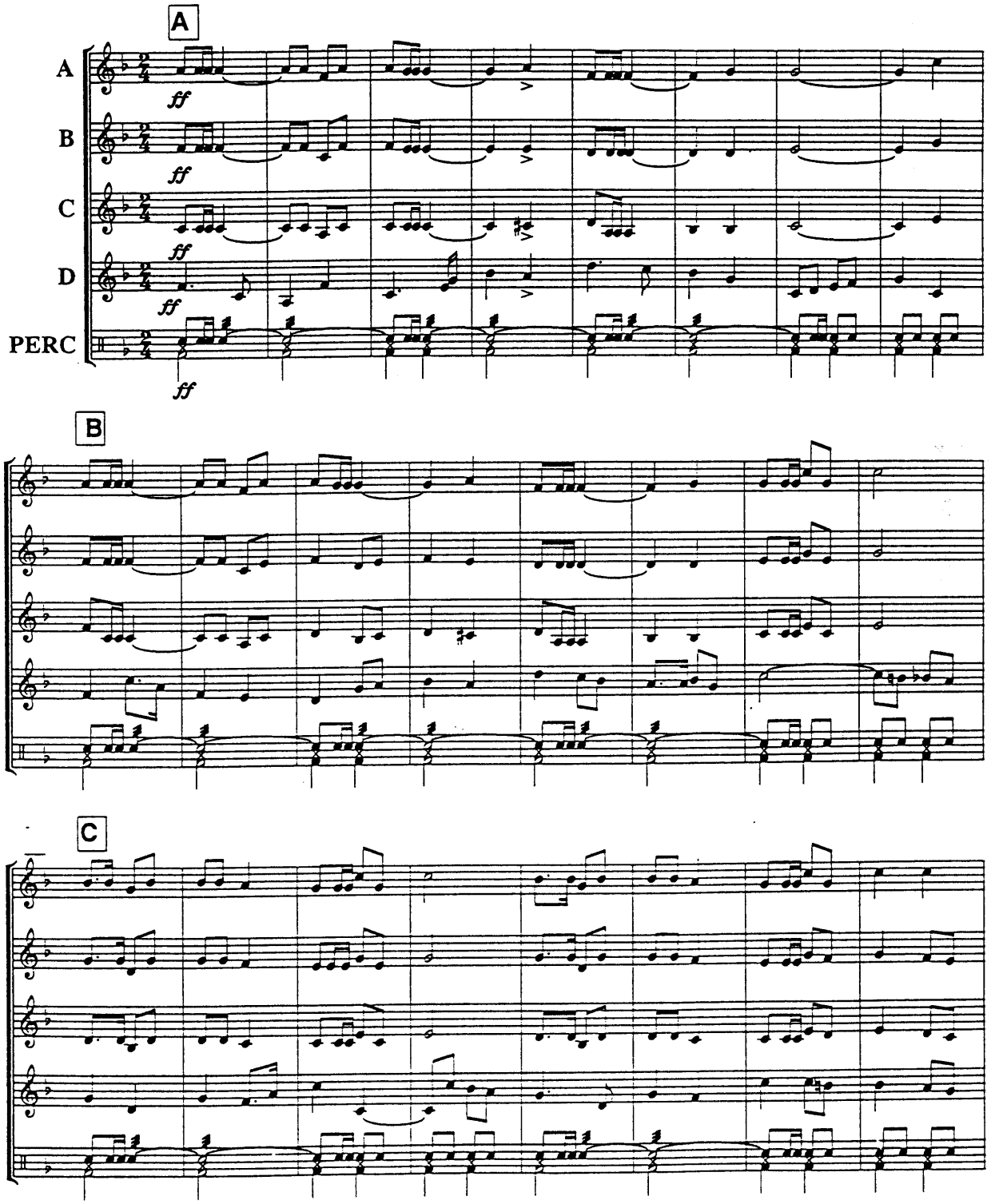
Standard of St. George

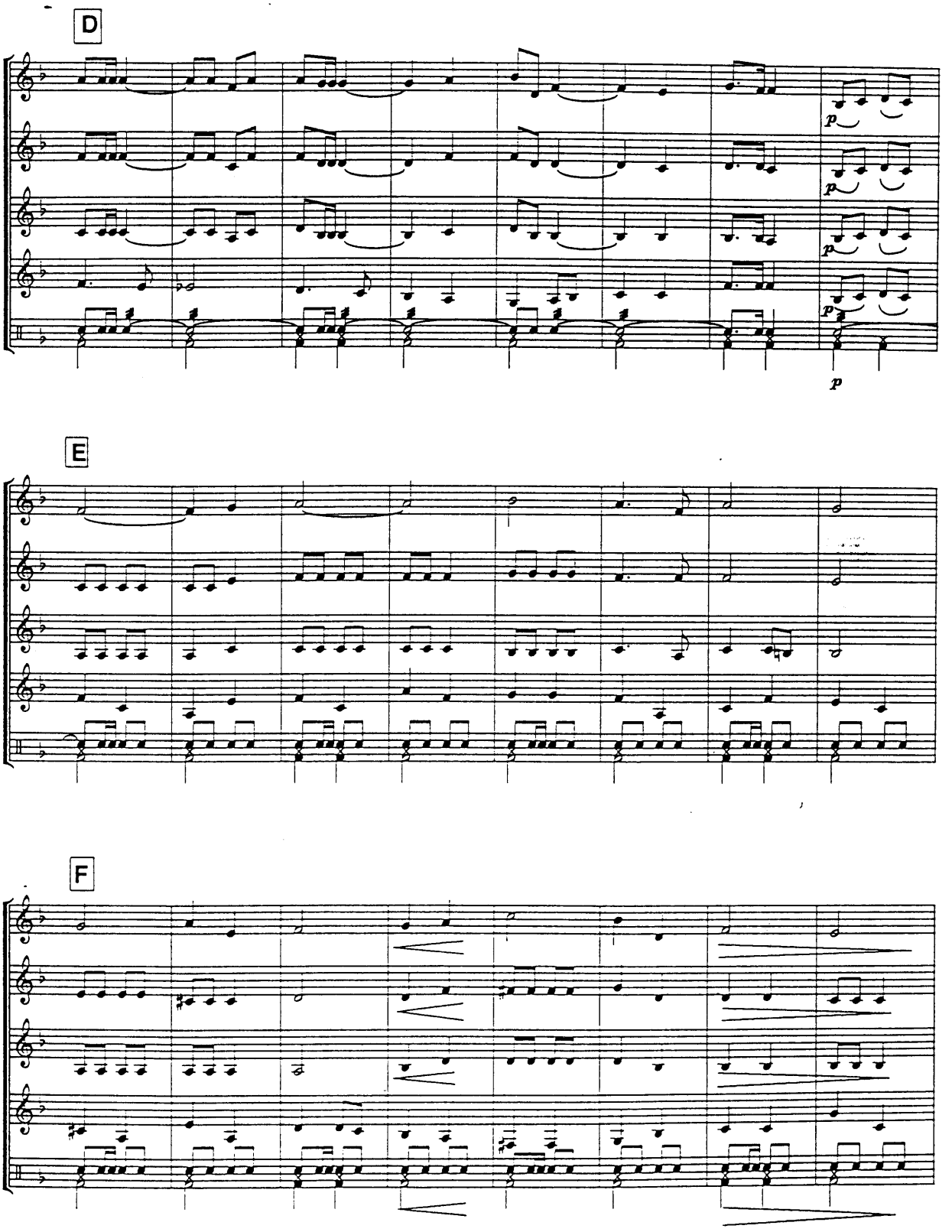
Standard of St. George is an excellent quick march written by one of the greatest march composers of all time, Kenneth J. Alford. Known for his style of dignified marches with a broad rich sound, his works were very original. Alford lived and worked during the right period of history to write stirring 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.

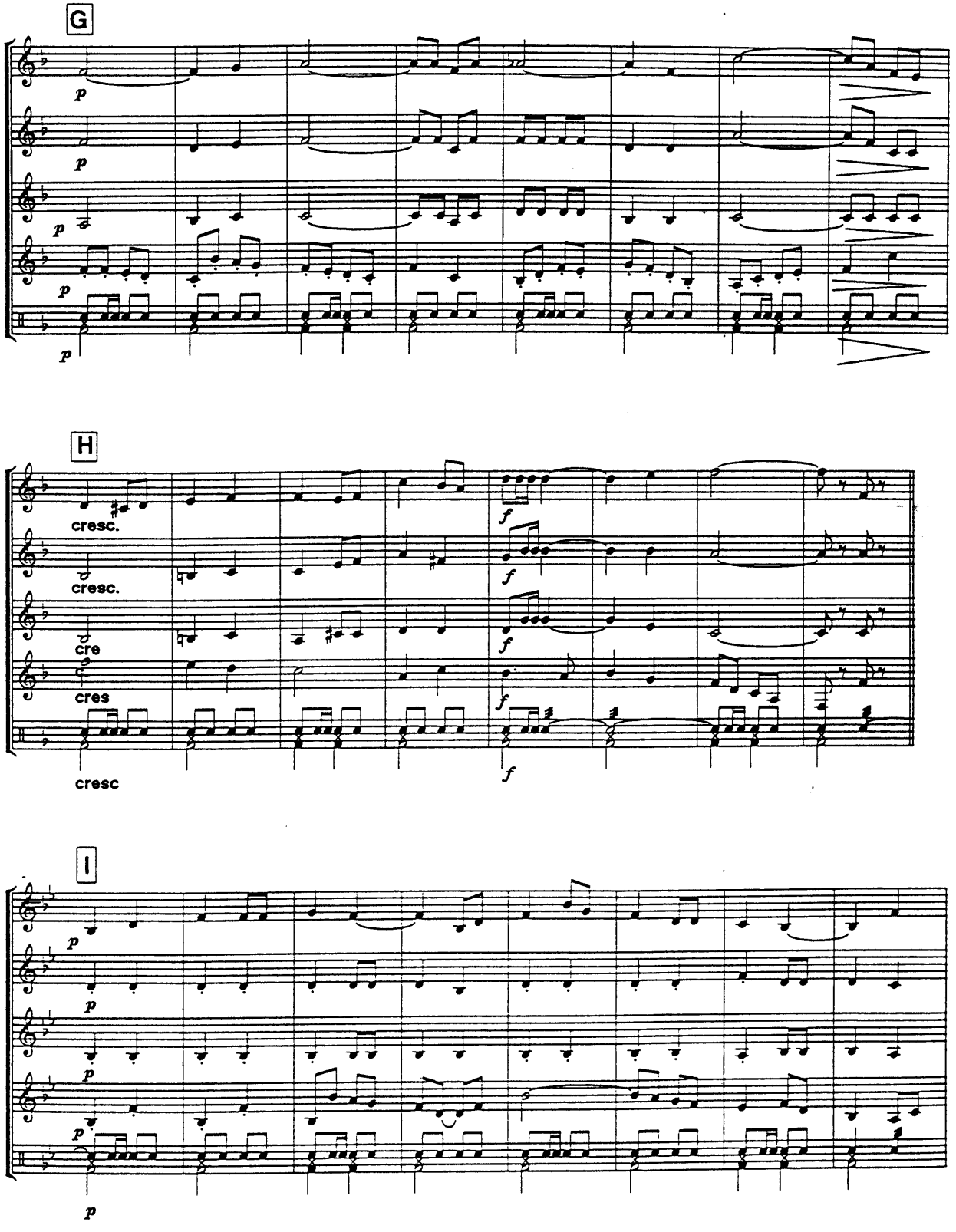
After completing his army service in 1927, he was appointed Director of Music of the Band of the Depot, Royal Marines, Deal. He was subsequently appointed to the Band of the Plymouth Division, Royal Marines. Alford retired in 1944 with the rank of Major but passed away May of 1945 in Riegate, Surrey. 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
p
E
F


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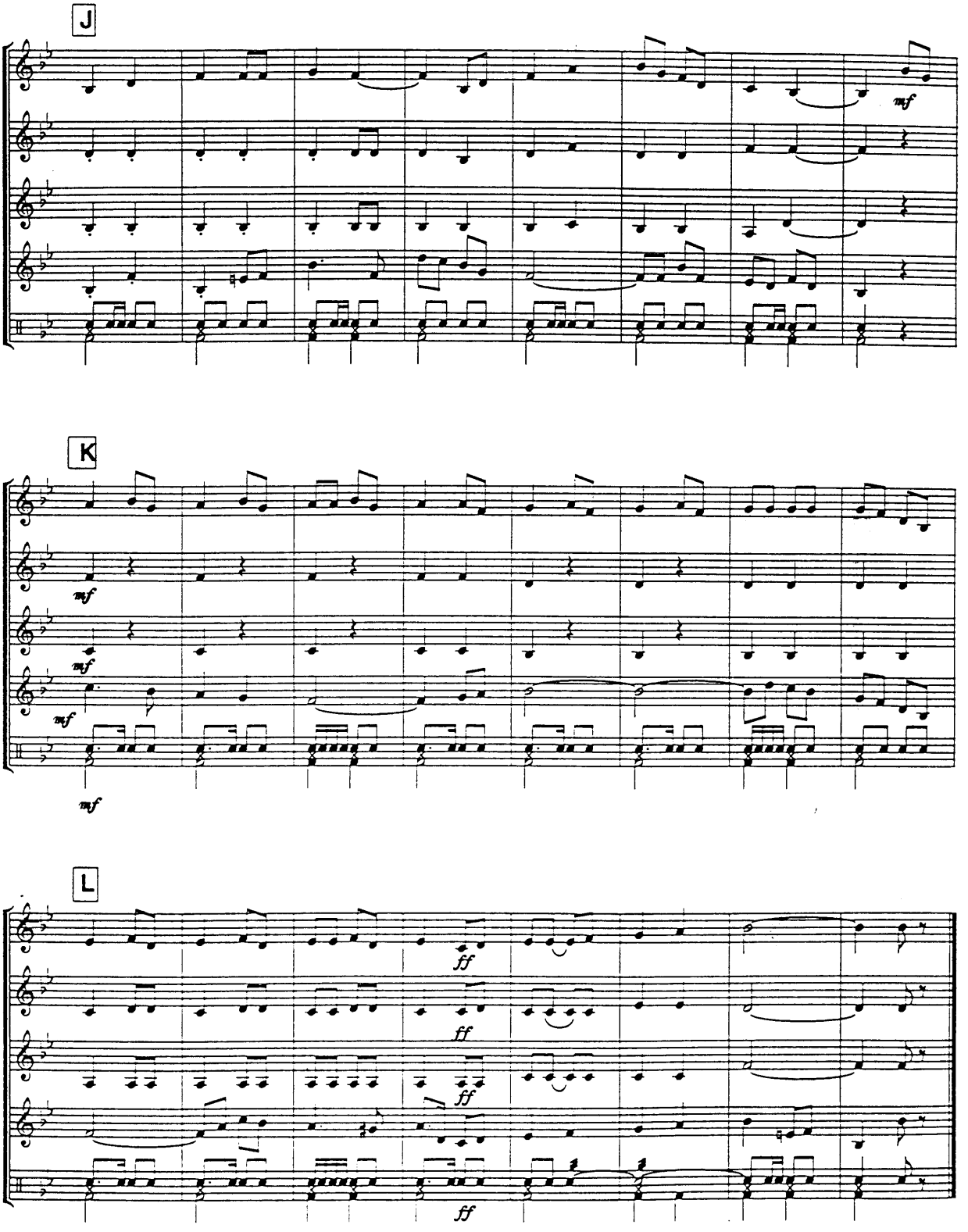
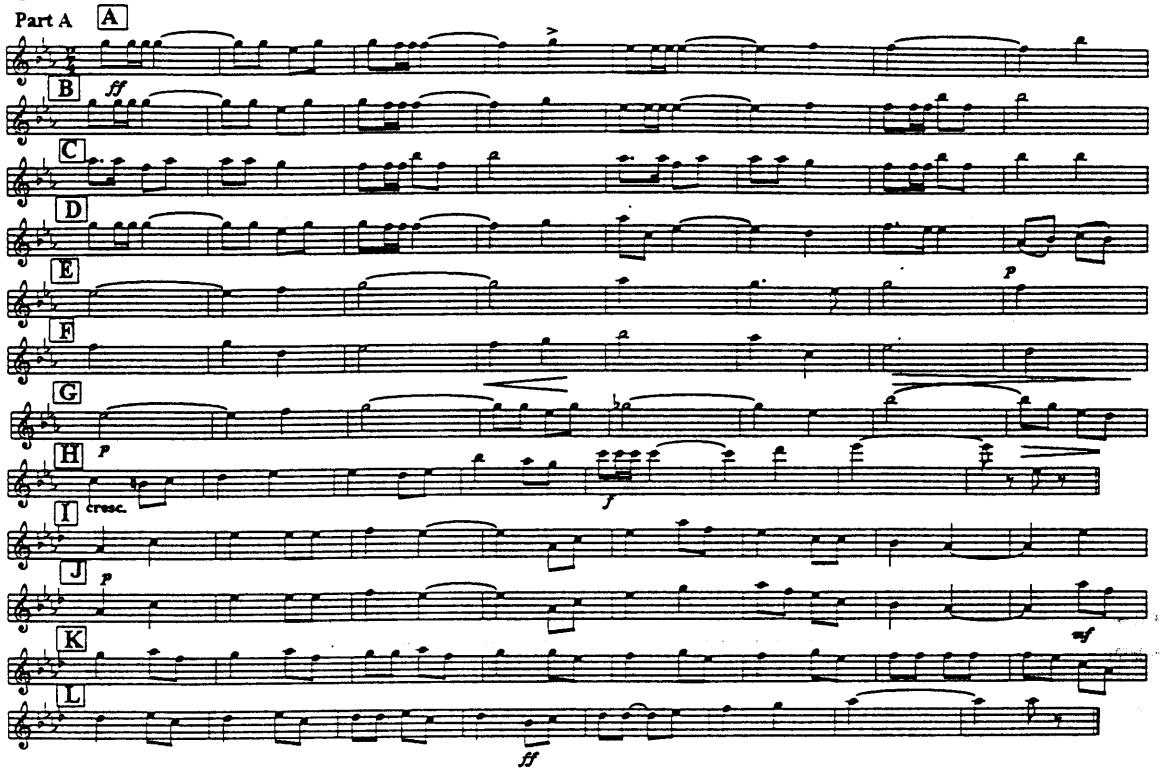
p
p


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

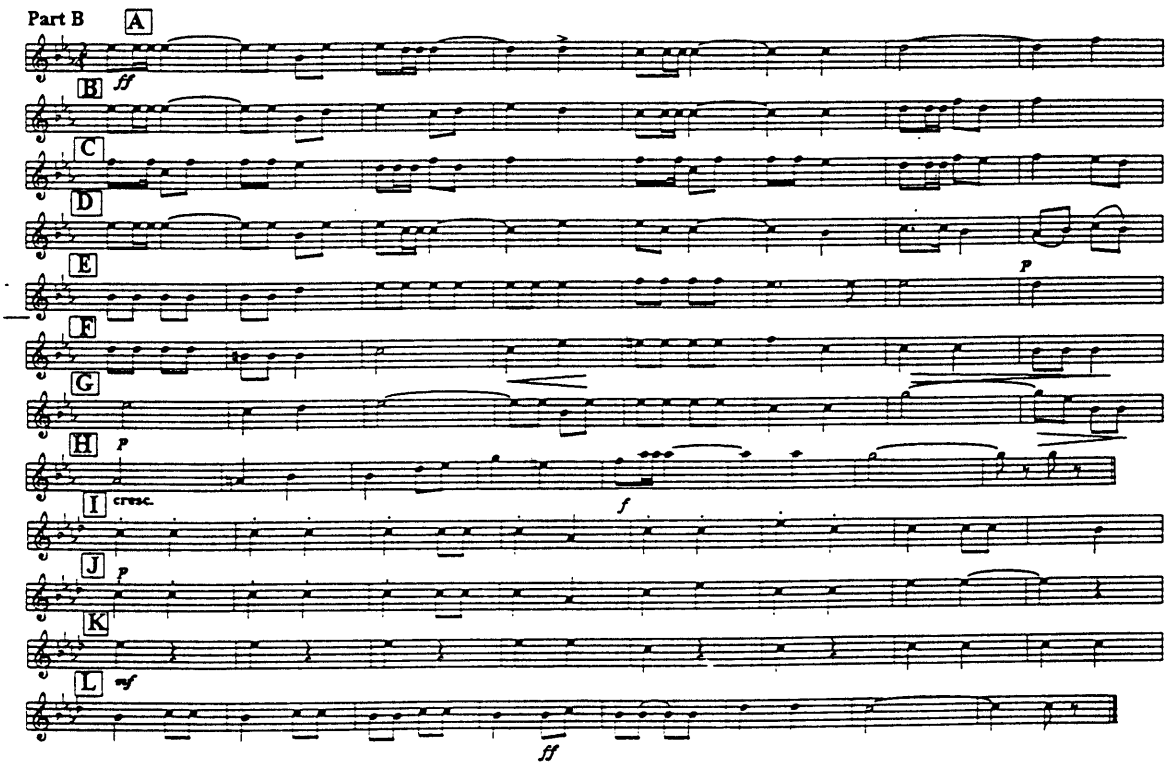
Flute
Oboe
Part A

STANDARD OF ST. GEORGE



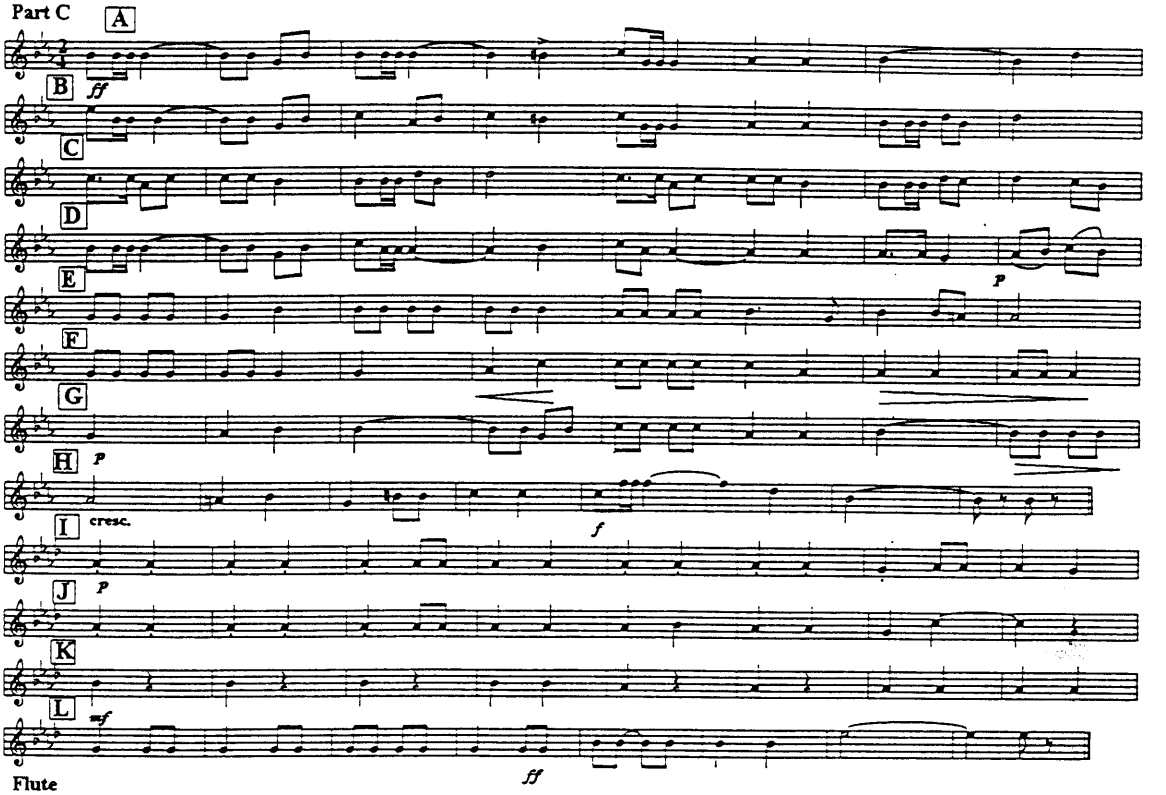
Flute
Oboe
Part B

STANDARD OF ST. GEORGE



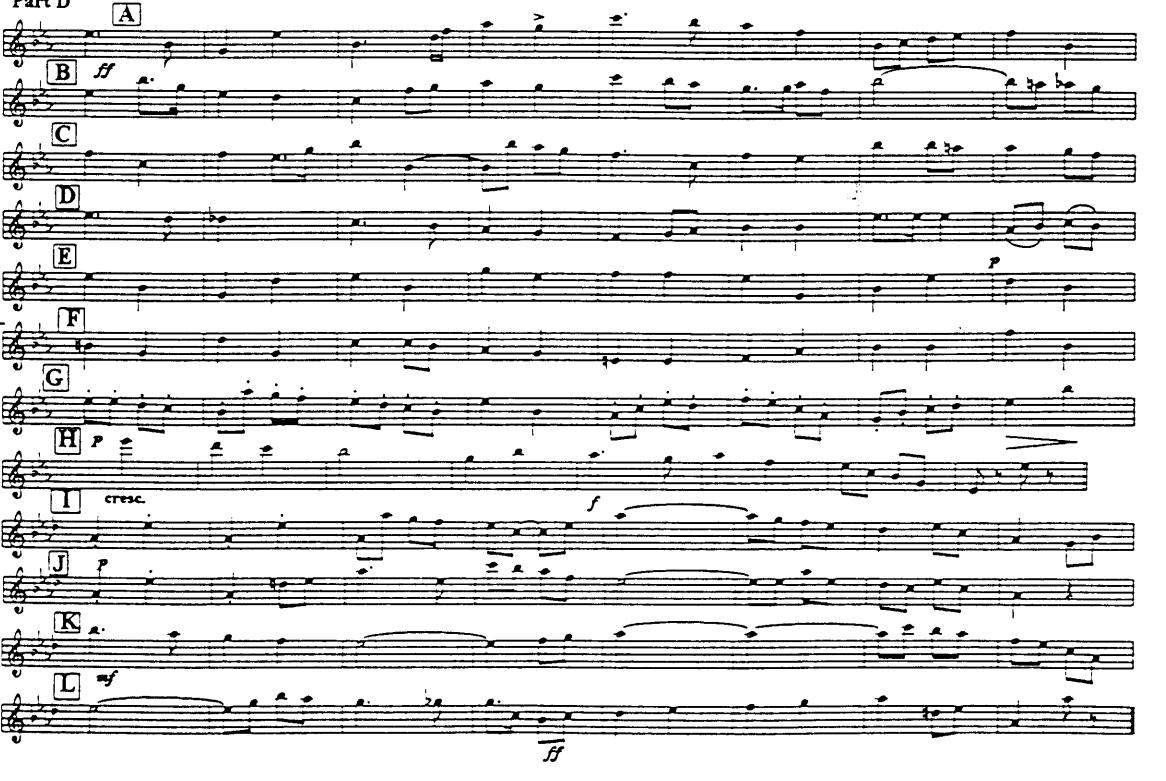
Flute
Oboe
Part C

STANDARD OF ST. GEORGE



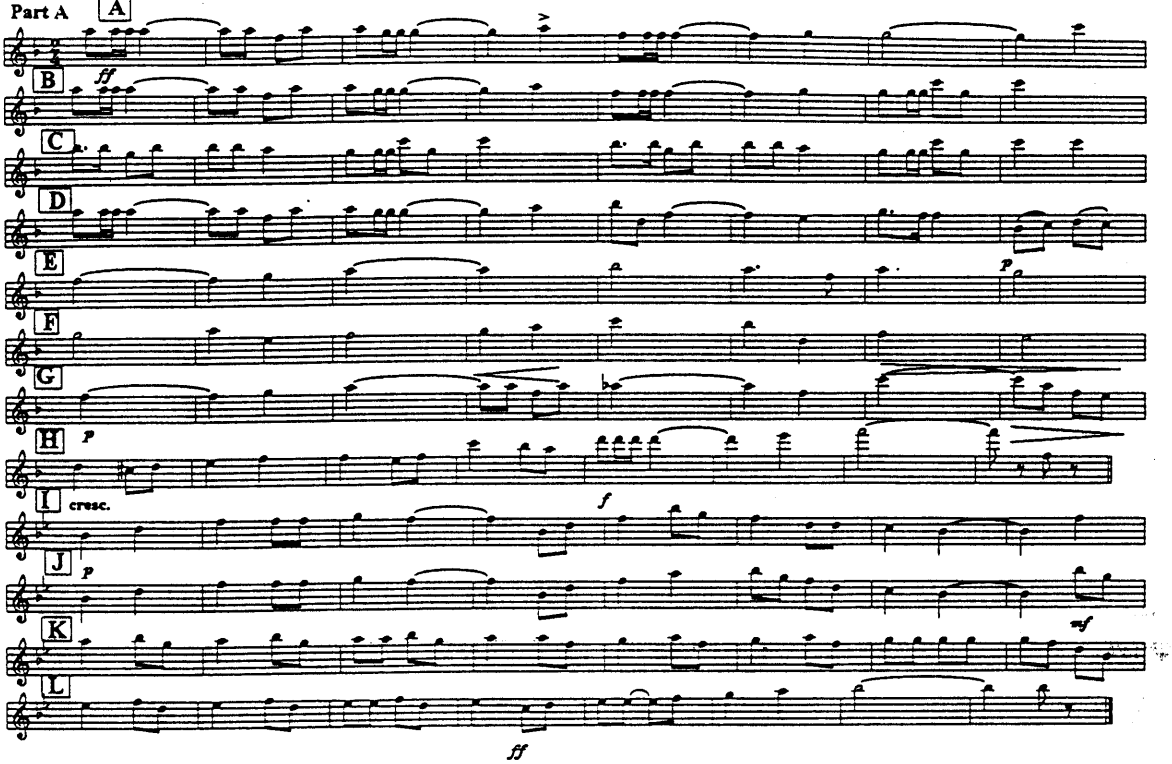
Flute
Oboe
Part D

STANDARD OF ST. GEORGE



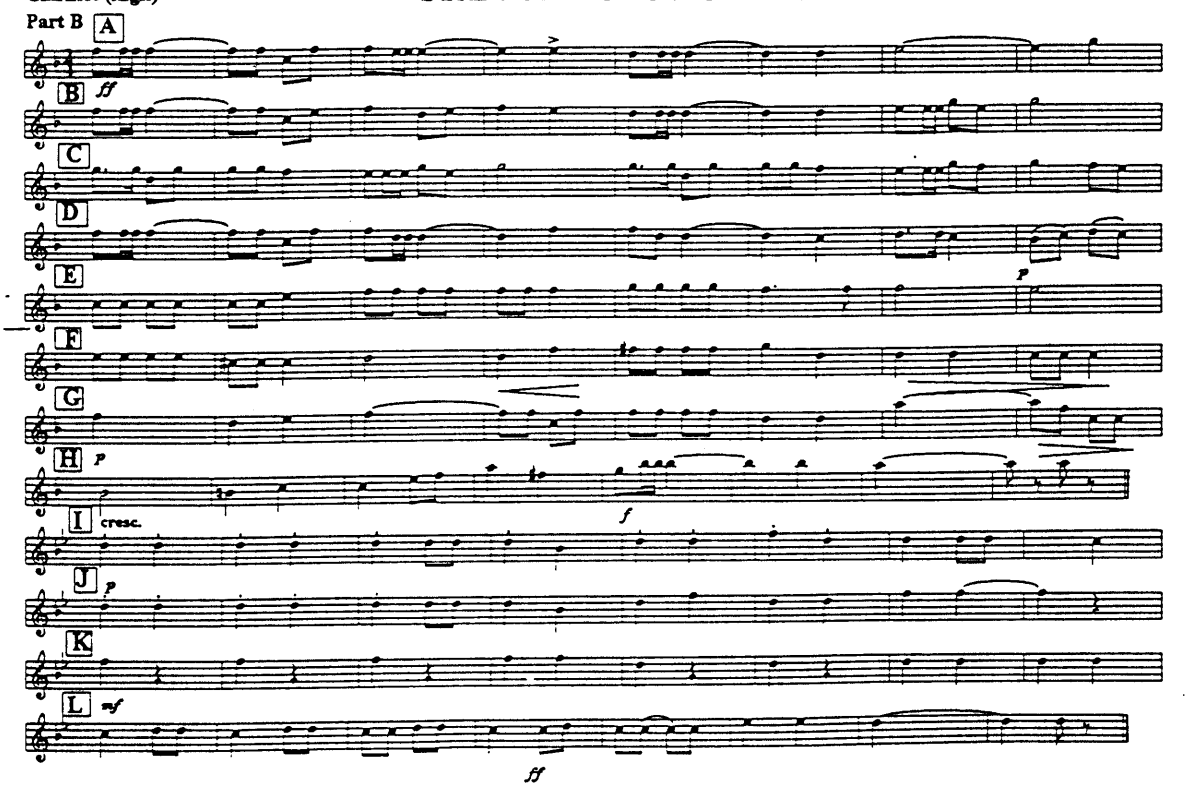
Tenor Saxophone
Clarinet (high)
Part A

STANDARD OF ST. GEORGE



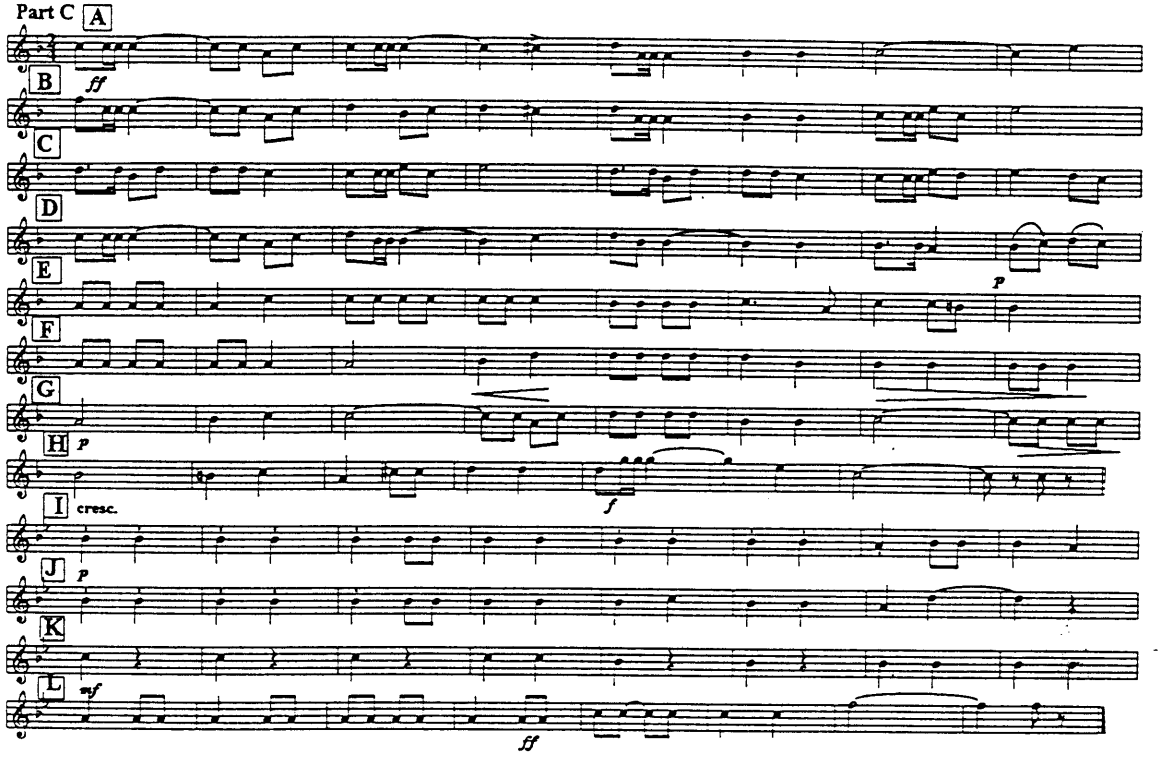
Tenor Saxophone
Clarinet (high)
Part B

STANDARD OF ST. GEORGE



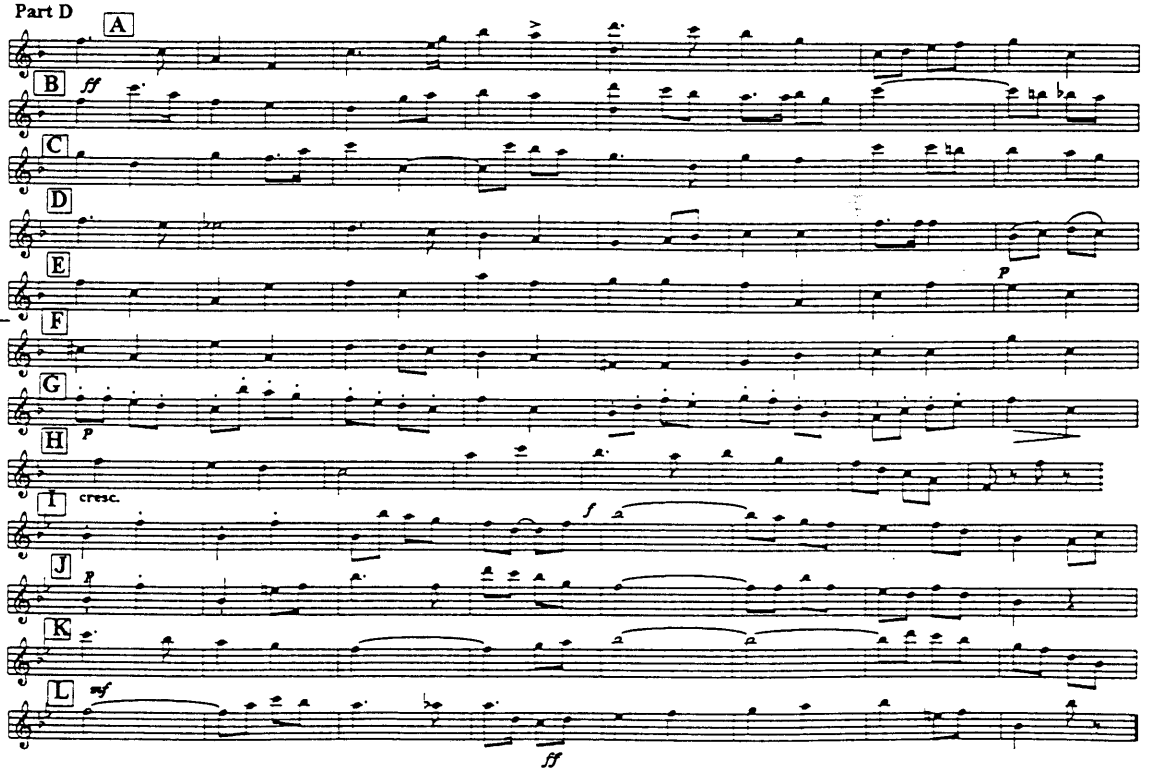
Tenor Saxophone
Clarinet (high)
Part C

STANDARD OF ST. GEORGE



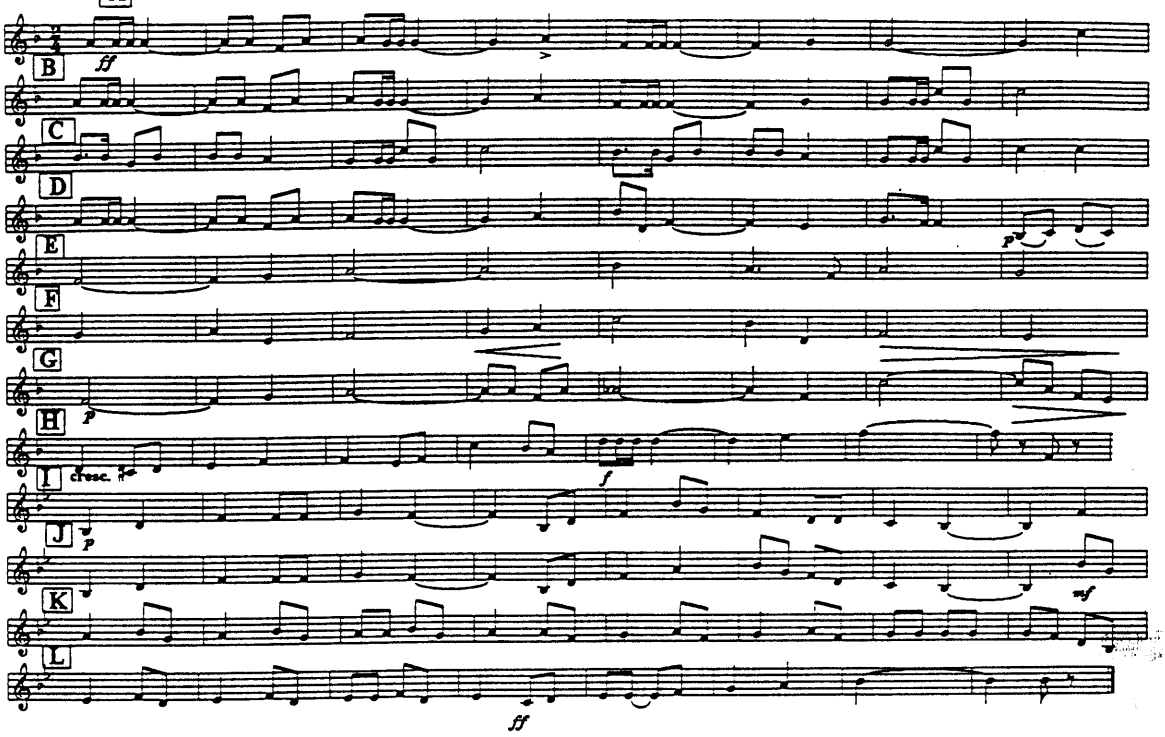
Tenor Saxophone
Clarinet (high)
Part D

STANDARD OF ST. GEORGE



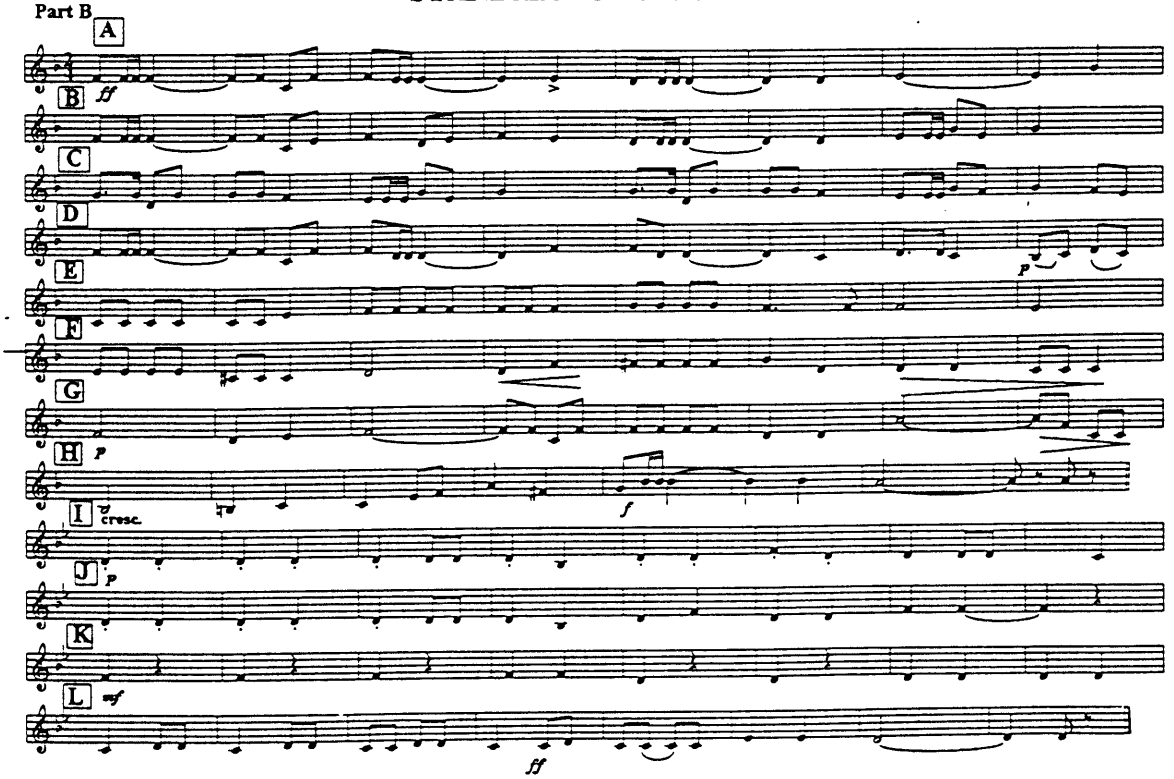
STANDARD OF ST. GEORGE

Bass Clarinet
Part A



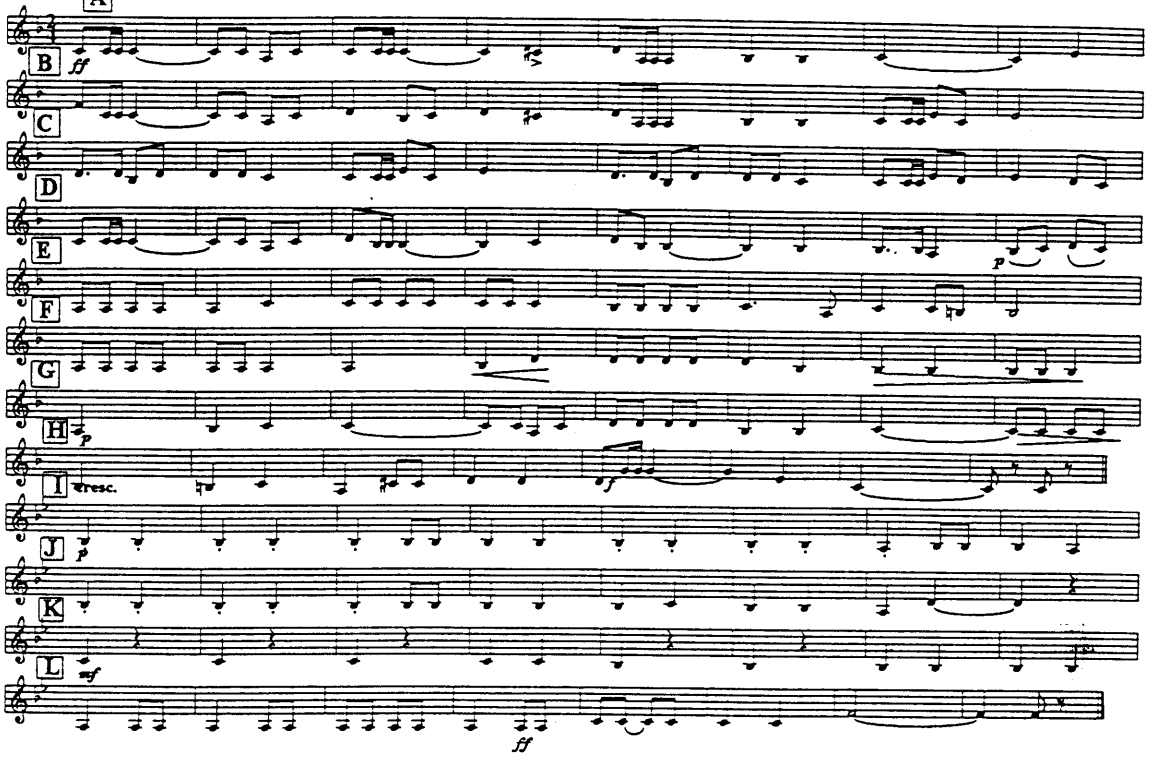
STANDARD OF ST. GEORGE

Bass Clarinet
Part B



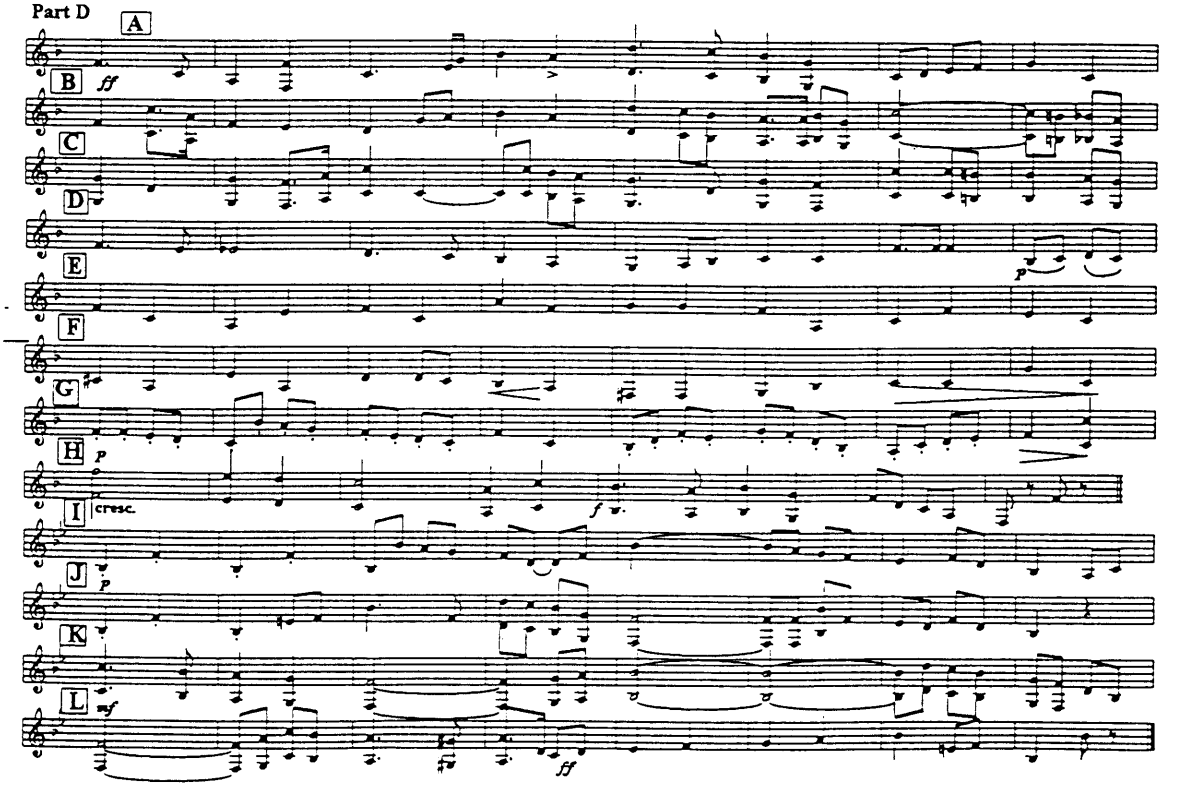
Bass Clarinet
Part C

STANDARD OF ST. GEORGE



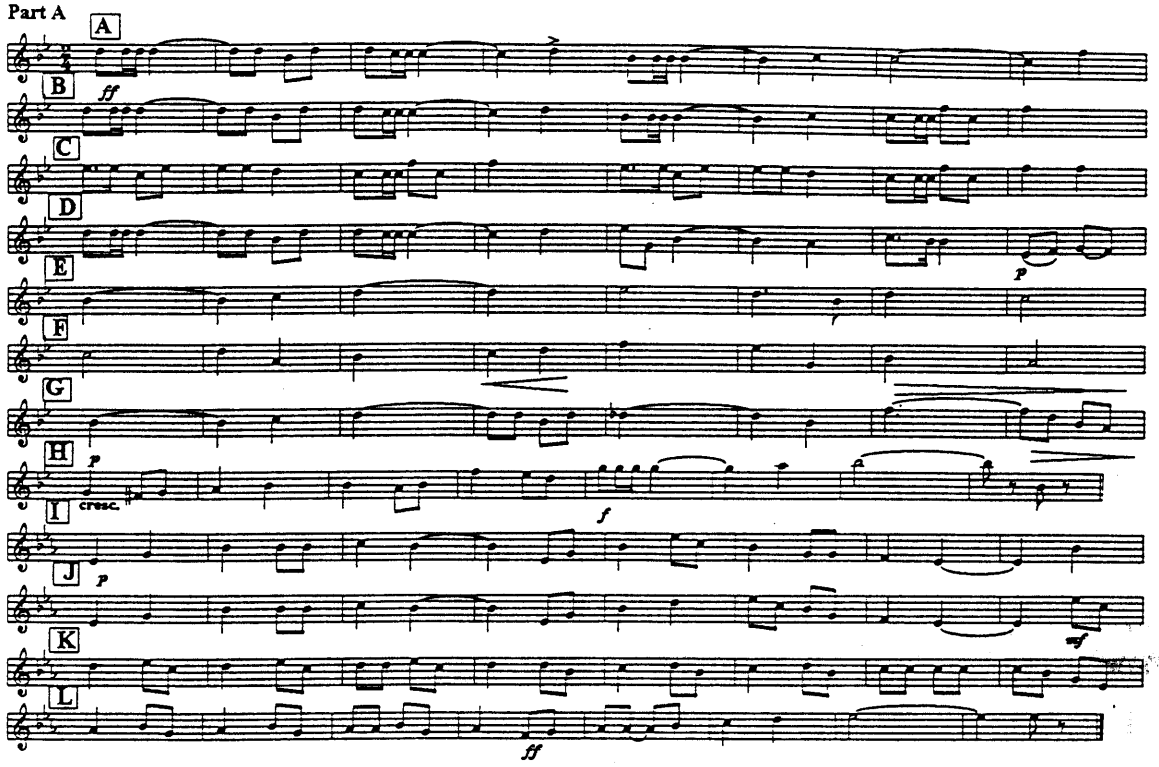
Bass Clarinet
Part D

STANDARD OF ST. GEORGE



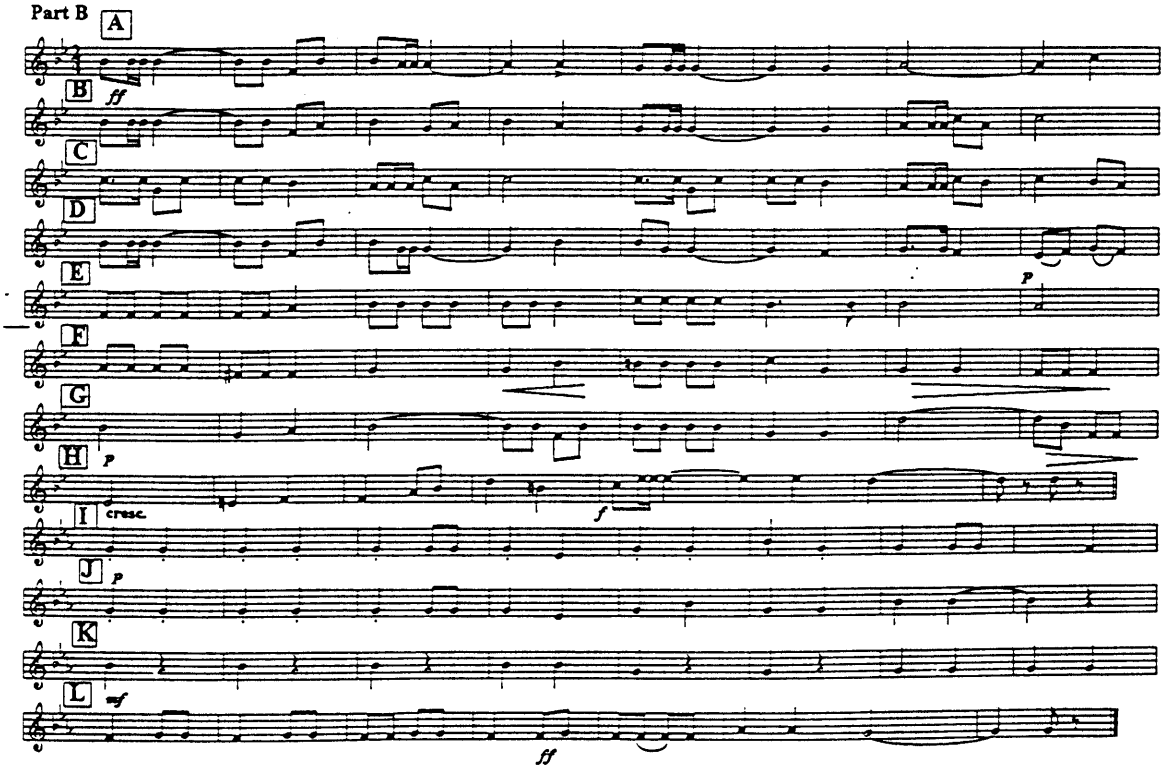
French Horn
Part A

STANDARD OF ST. GEORGE



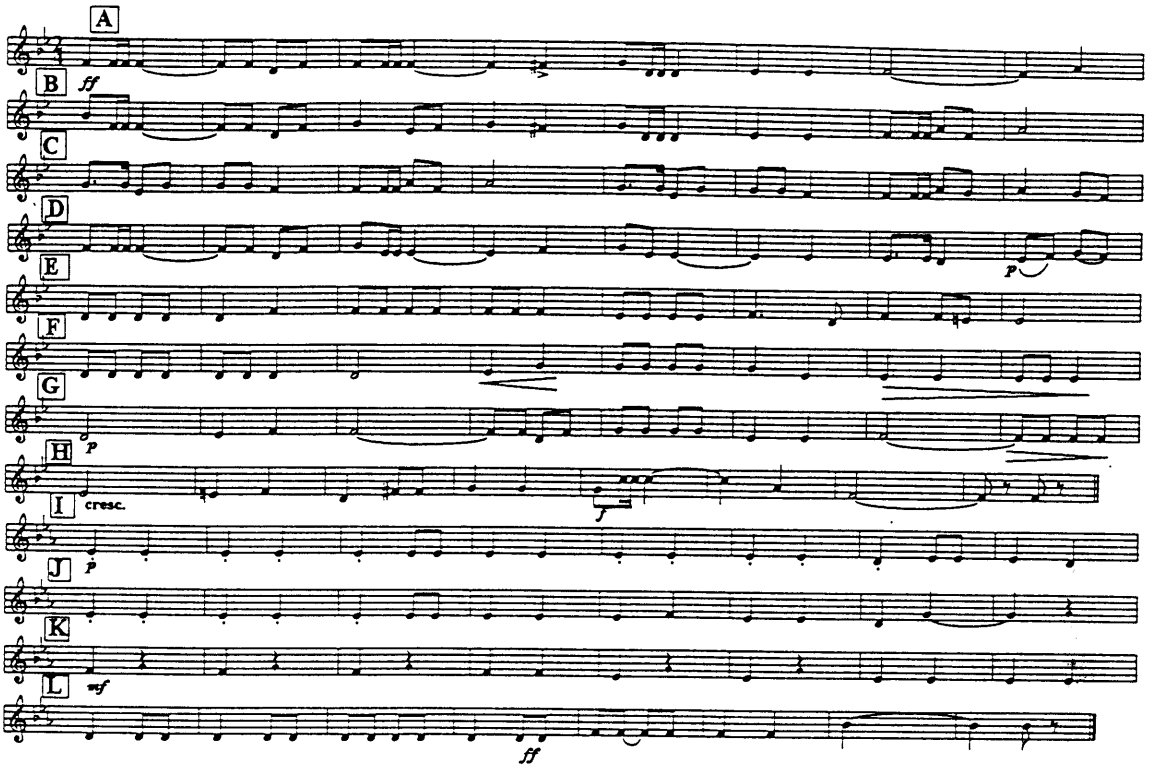
French Horn
Part B

STANDARD OF ST. GEORGE



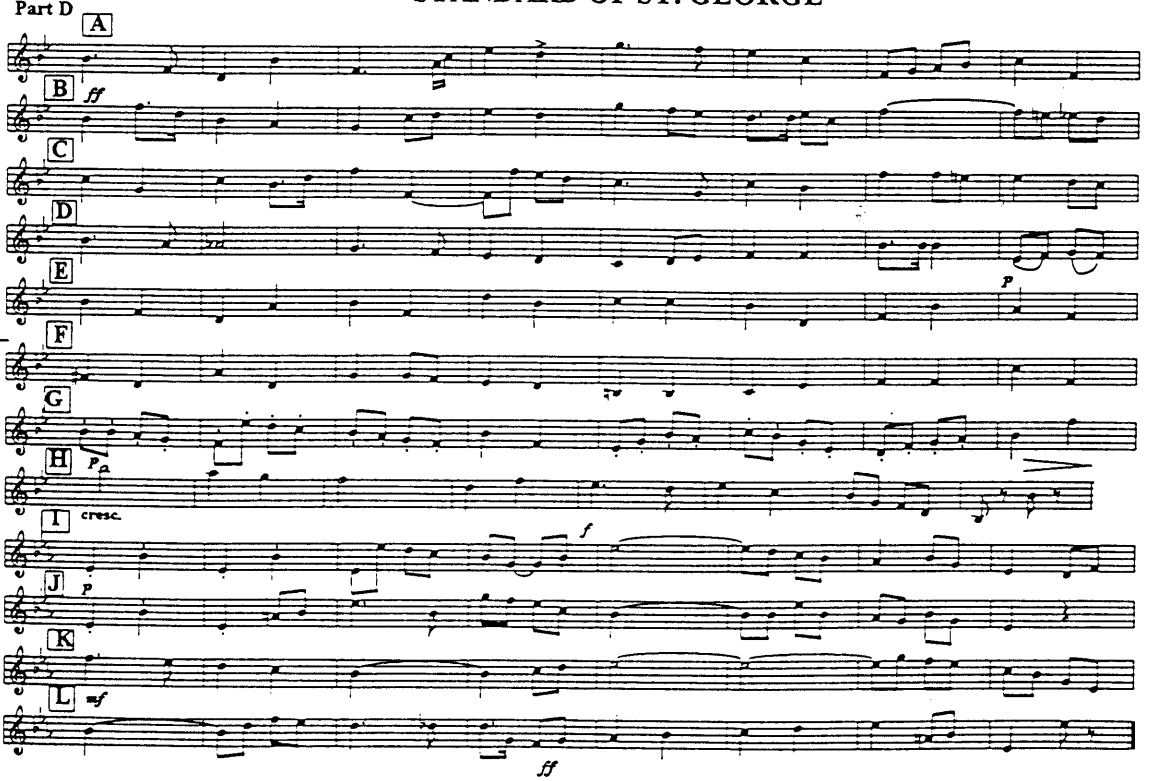
French Horn
Part C

STANDARD OF ST. GEORGE



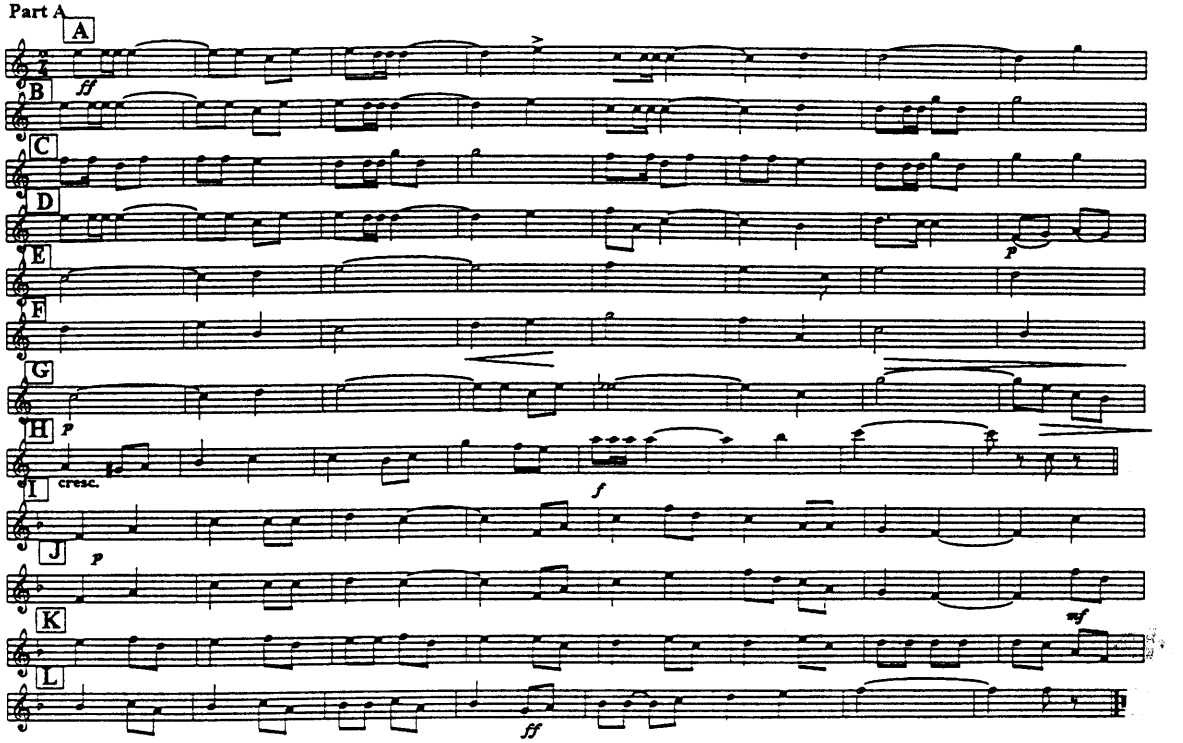
French Horn
Part D

STANDARD OF ST. GEORGE



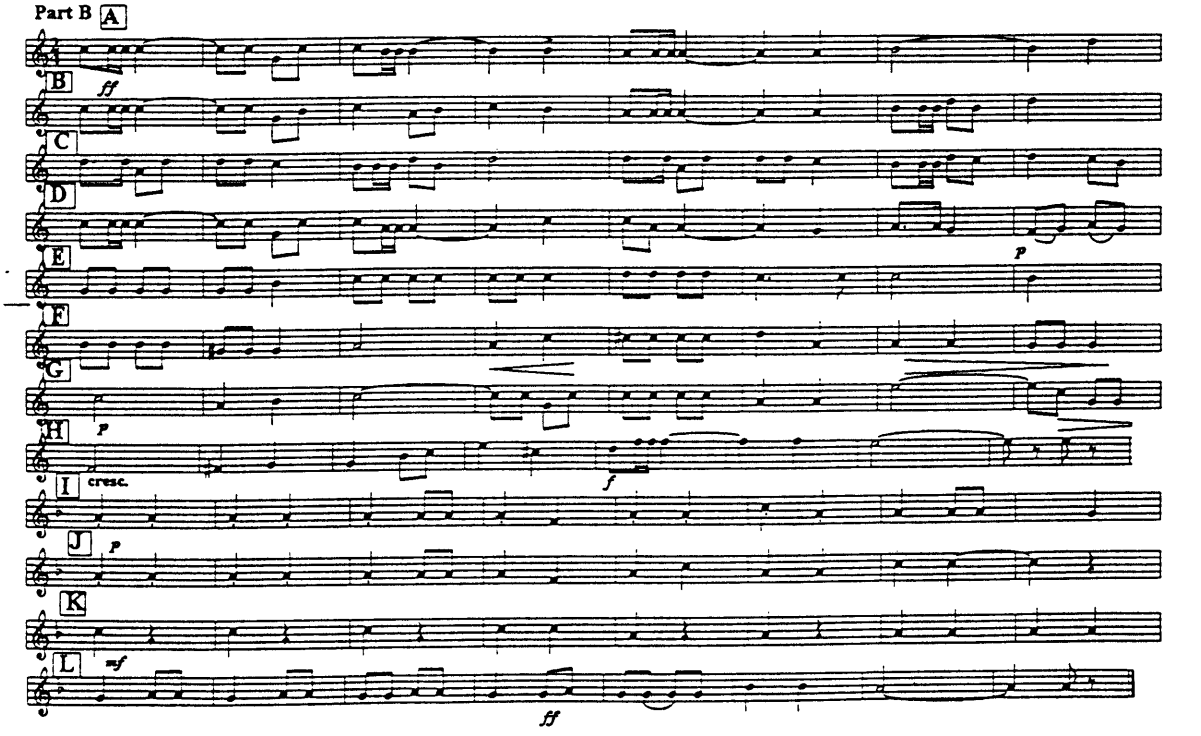
Alto Saxophone
Baritone Saxophone
Part A

STANDARD OF ST. GEORGE



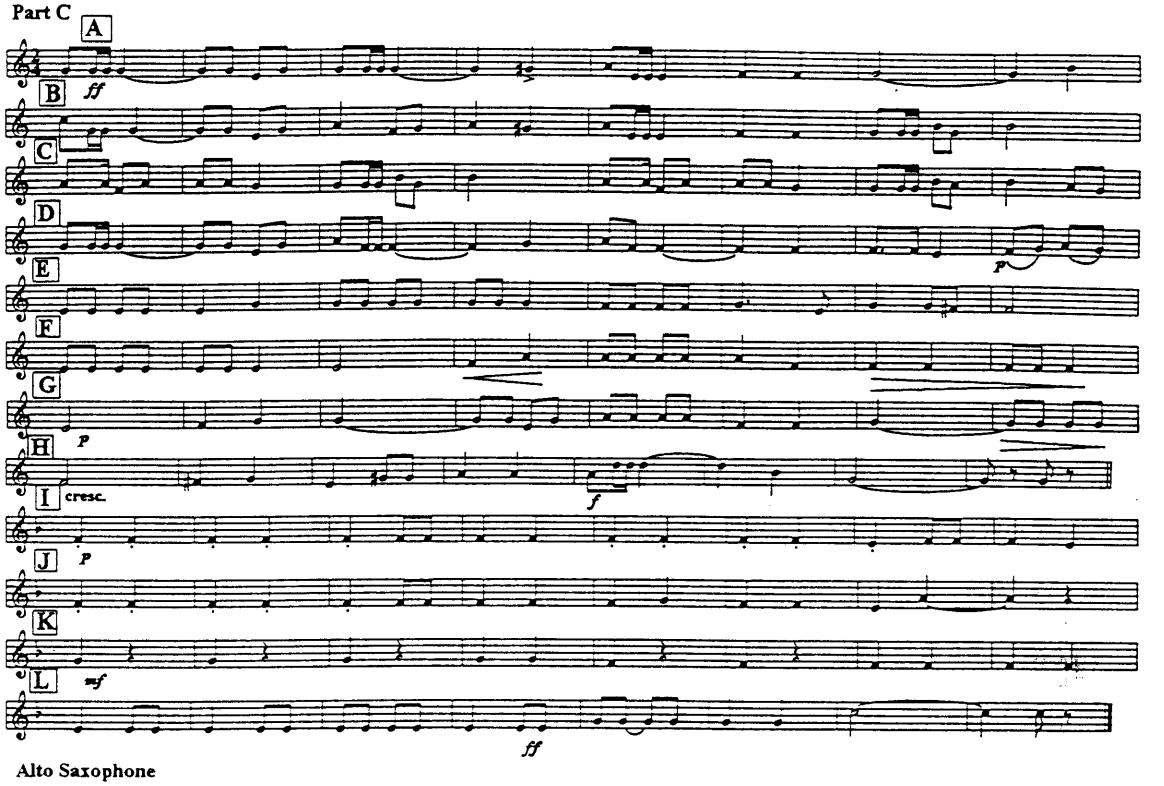
Alto Saxophone
Baritone Saxophone
Part B

STANDARD OF ST. GEORGE



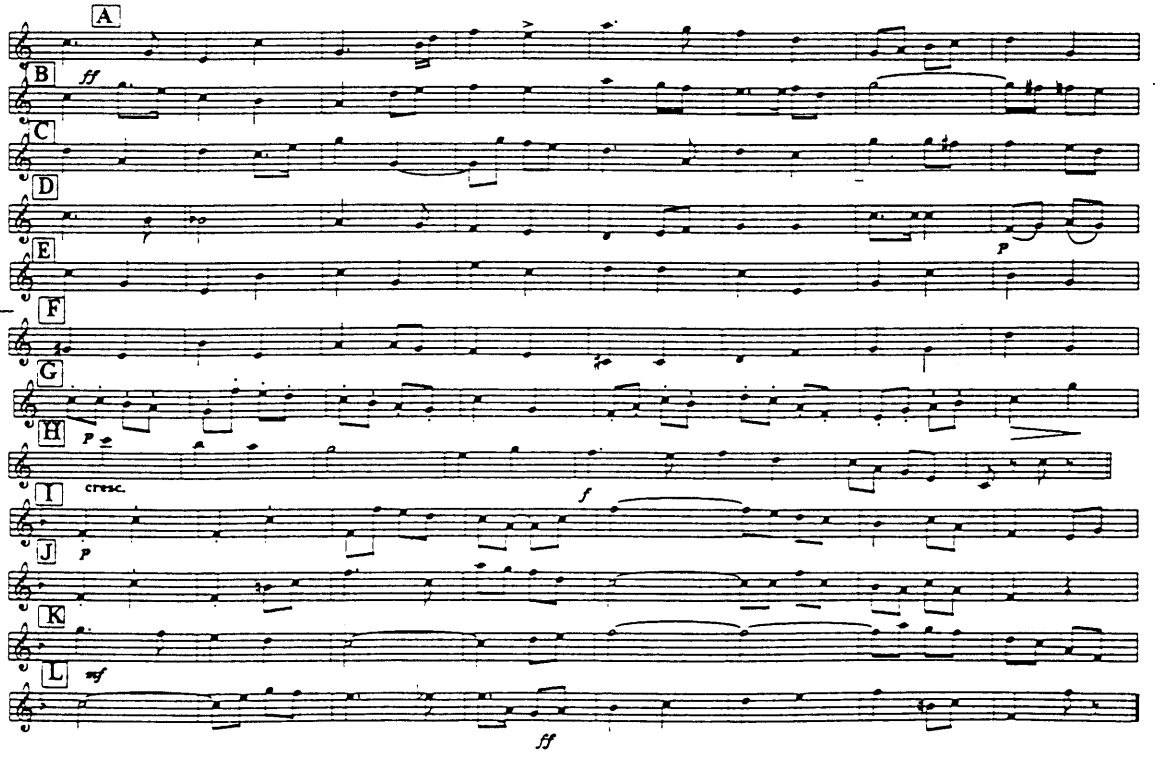
Alto Saxophone
Baritone Saxophone
Part C

STANDARD OF ST. GEORGE



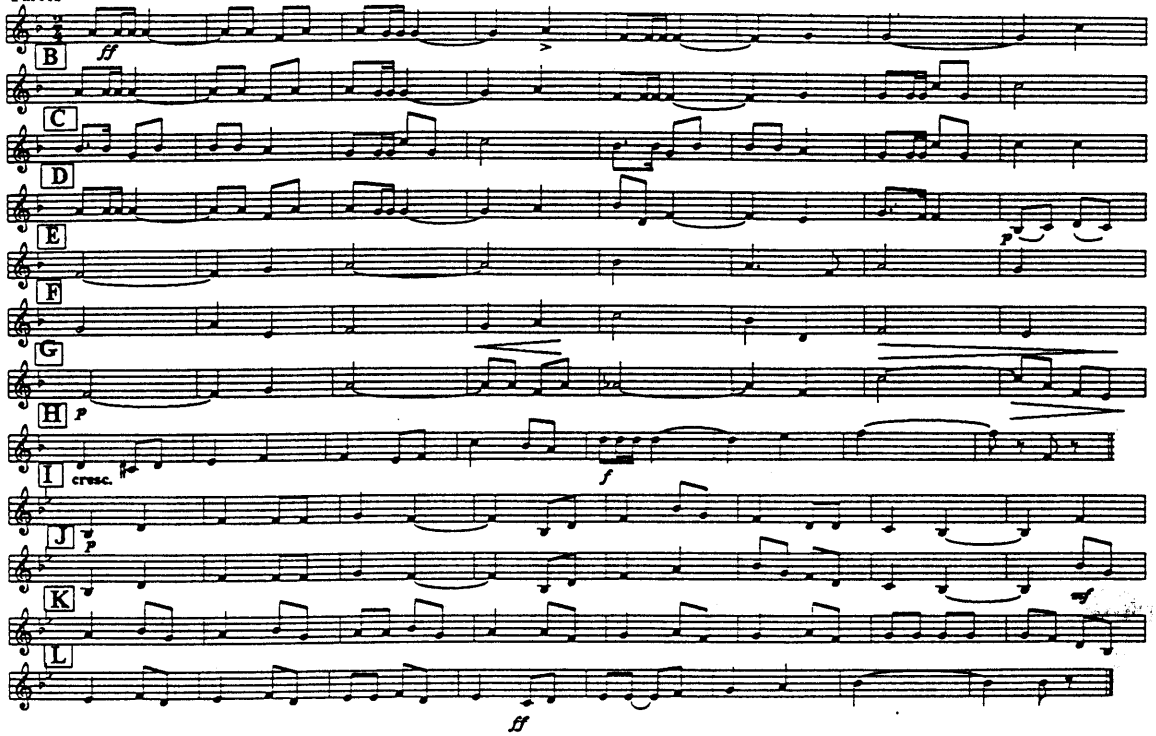
Alto Saxophone
Baritone Saxophone
Part D

STANDARD OF ST. GEORGE



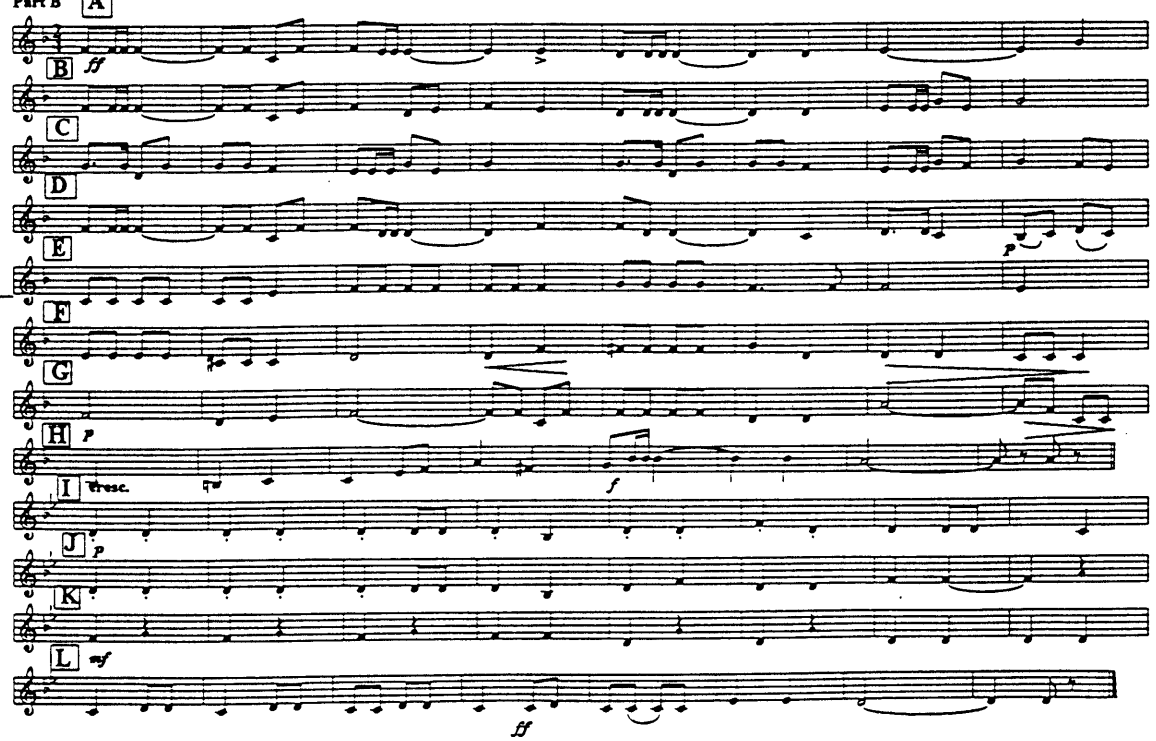
Trumpet
Clarinet (low)
Baritone T.C.
Part A

STANDARD OF ST. GEORGE



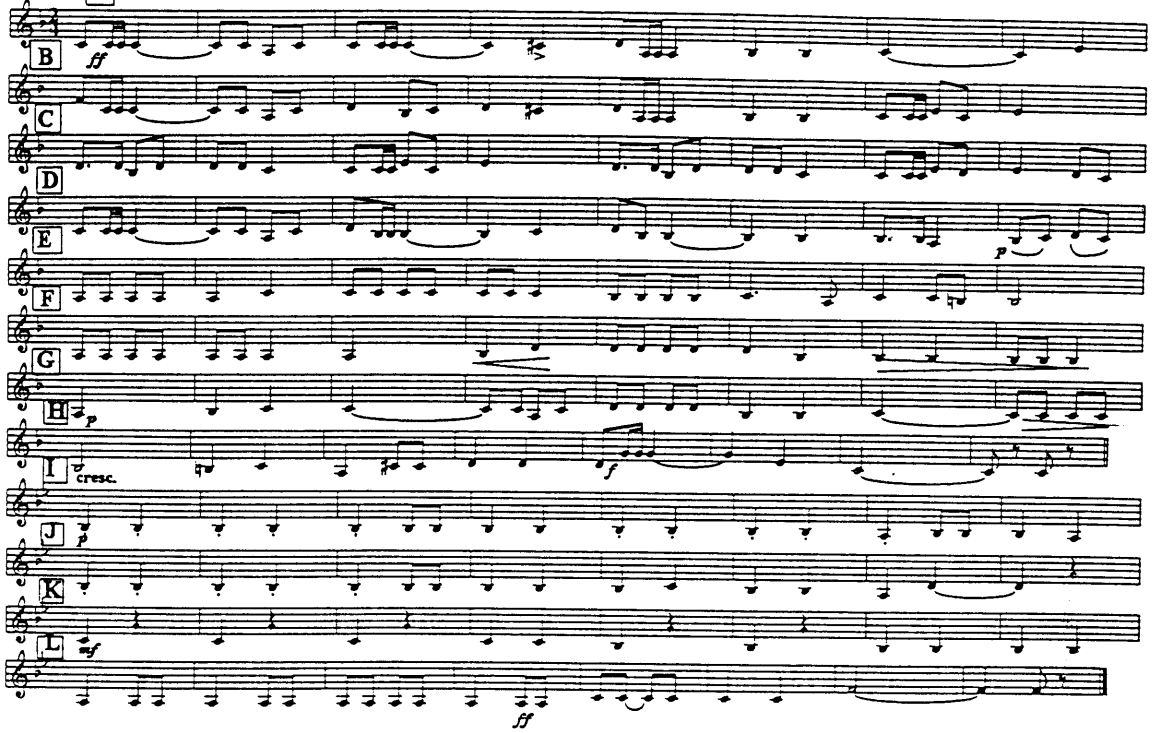
Trumpet
Clarinet (low)
Baritone T.C.
Part B

STANDARD OF ST. GEORGE



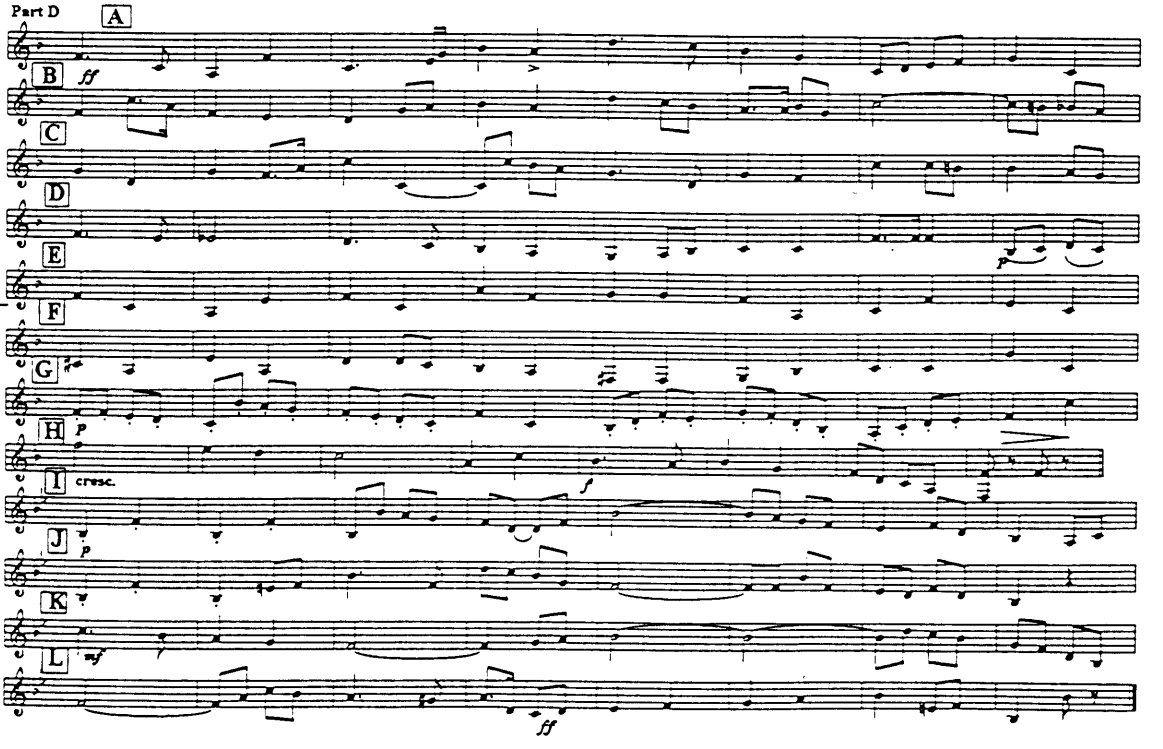
Trumpet
Clarinet (low)
Baritone T.C.
Part C

STANDARD OF ST. GEORGE

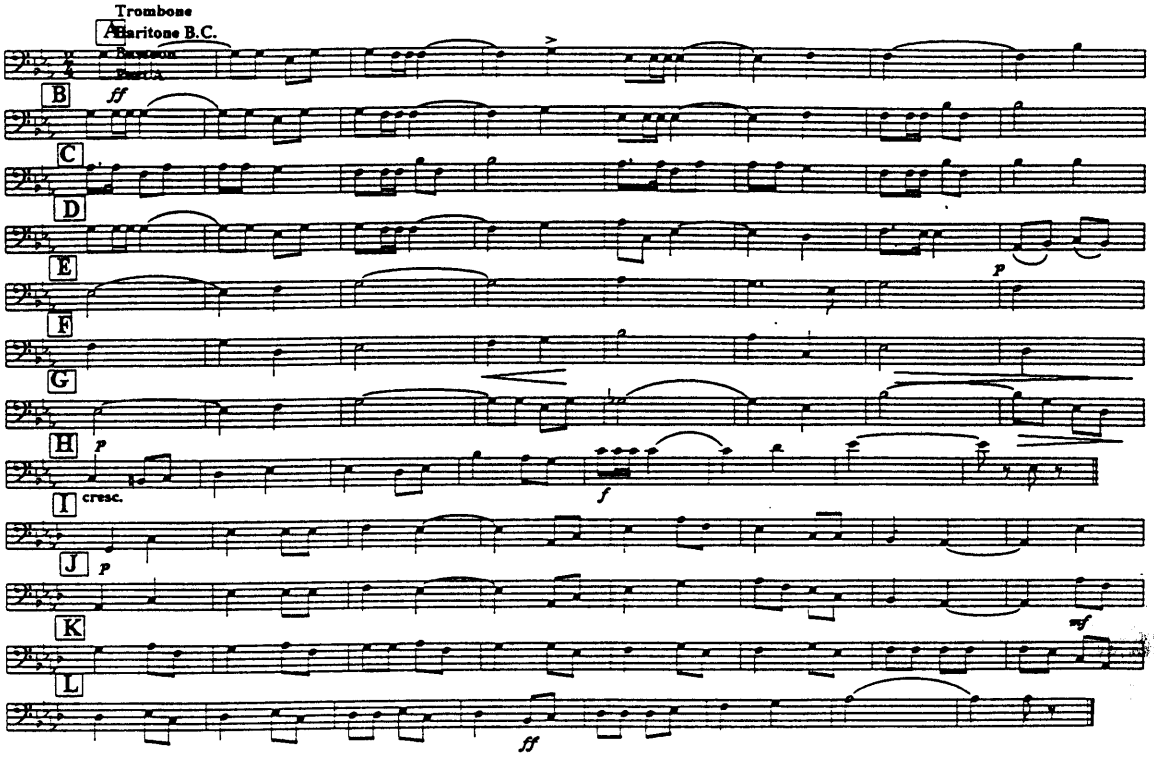


Trumpet
Clarinet (low)
Baritone T.C.
Part D

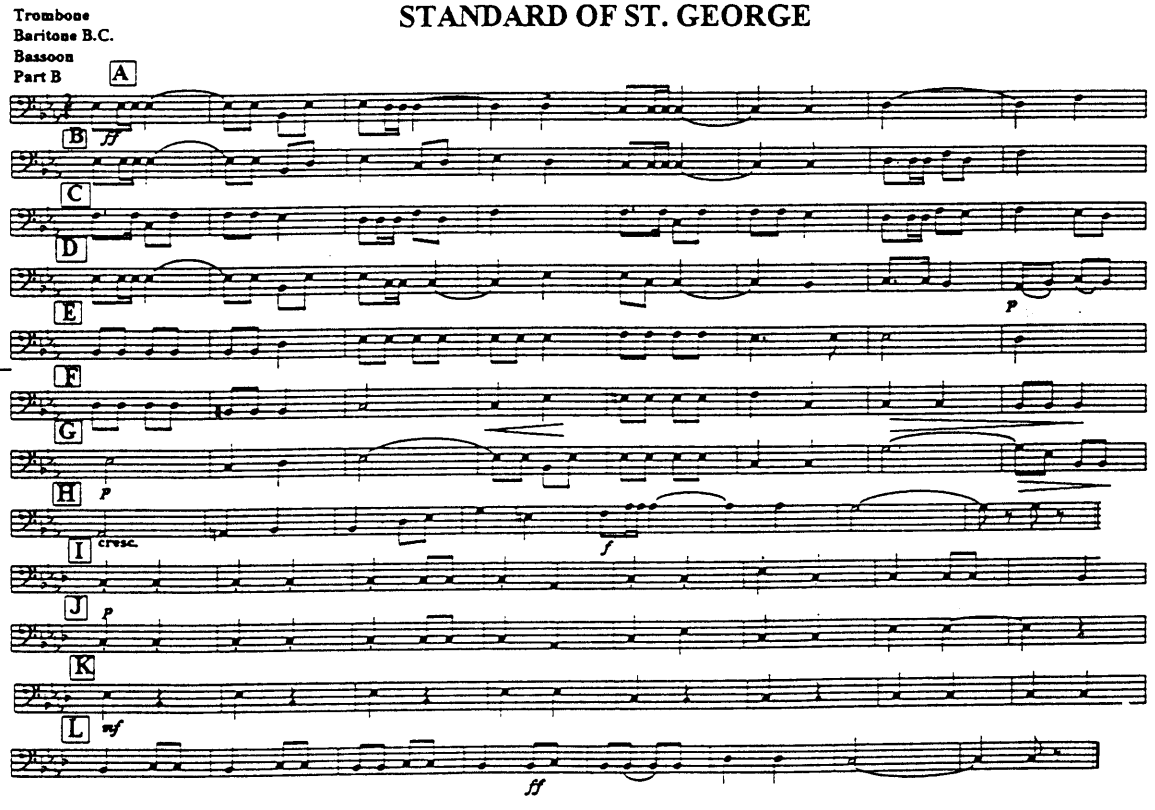
STANDARD OF ST. GEORGE



STANDARD OF ST. GEORGE

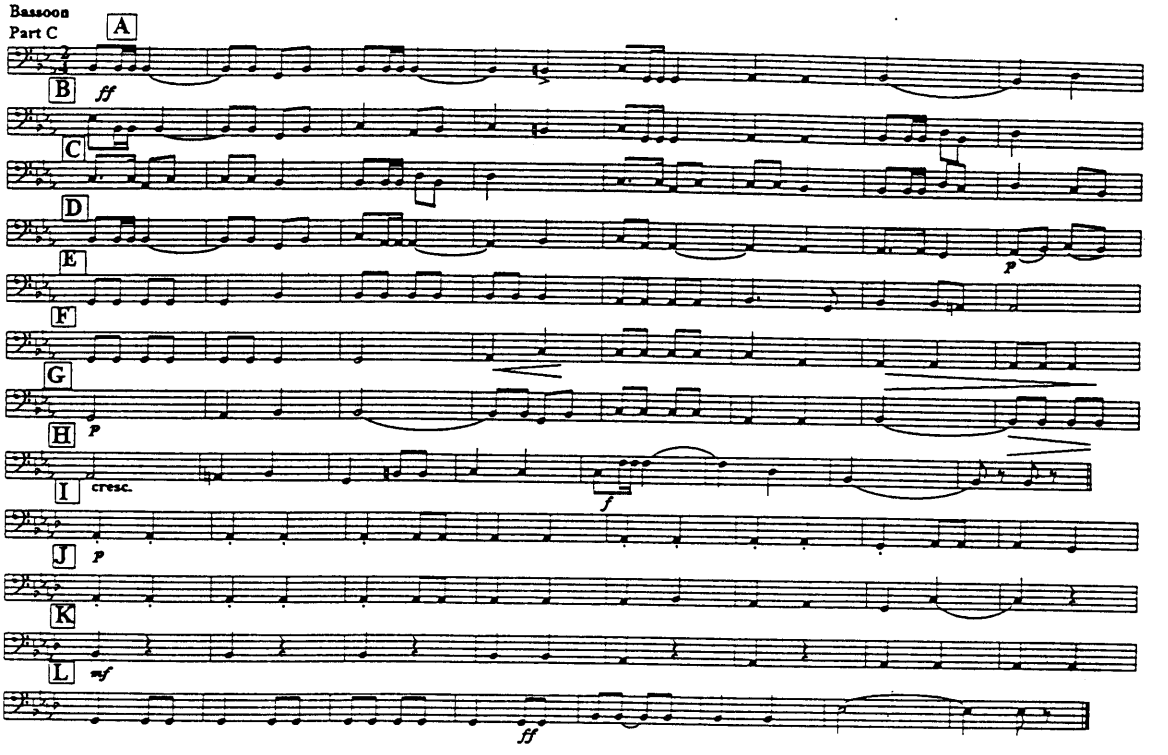


STANDARD OF ST. GEORGE



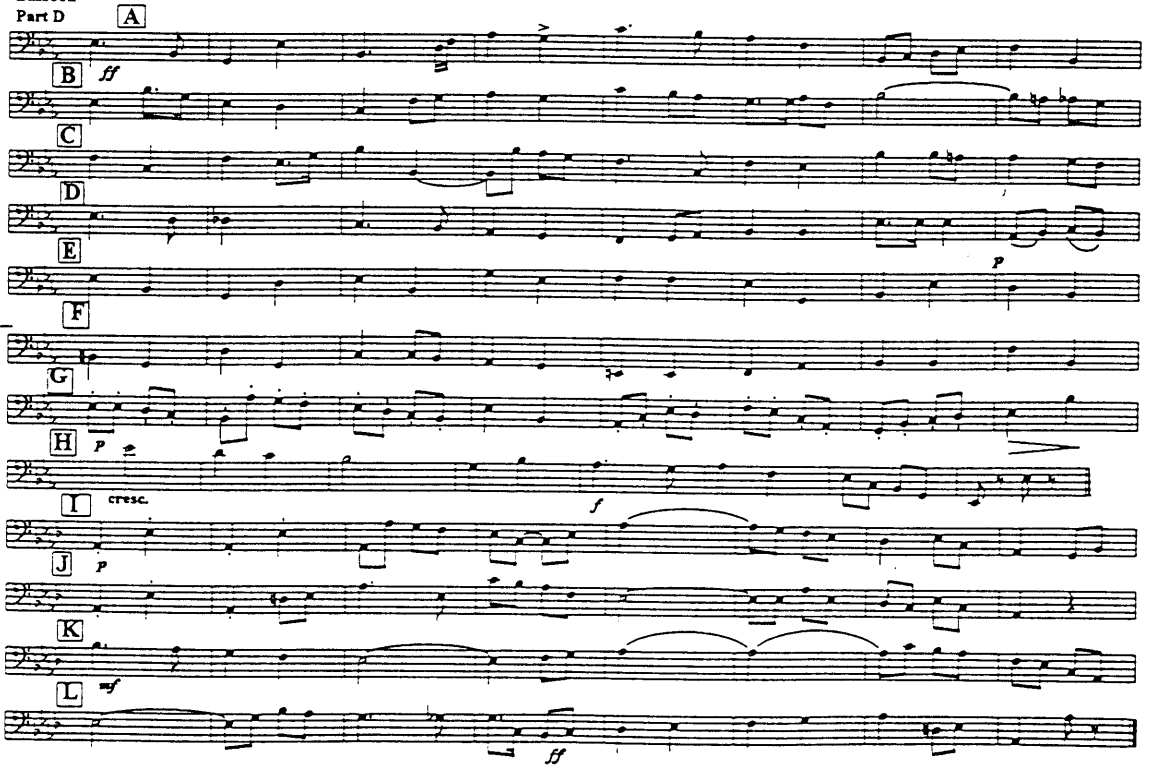
Trombone
Baritone B.C.
Bassoon
Part C

STANDARD OF ST. GEORGE



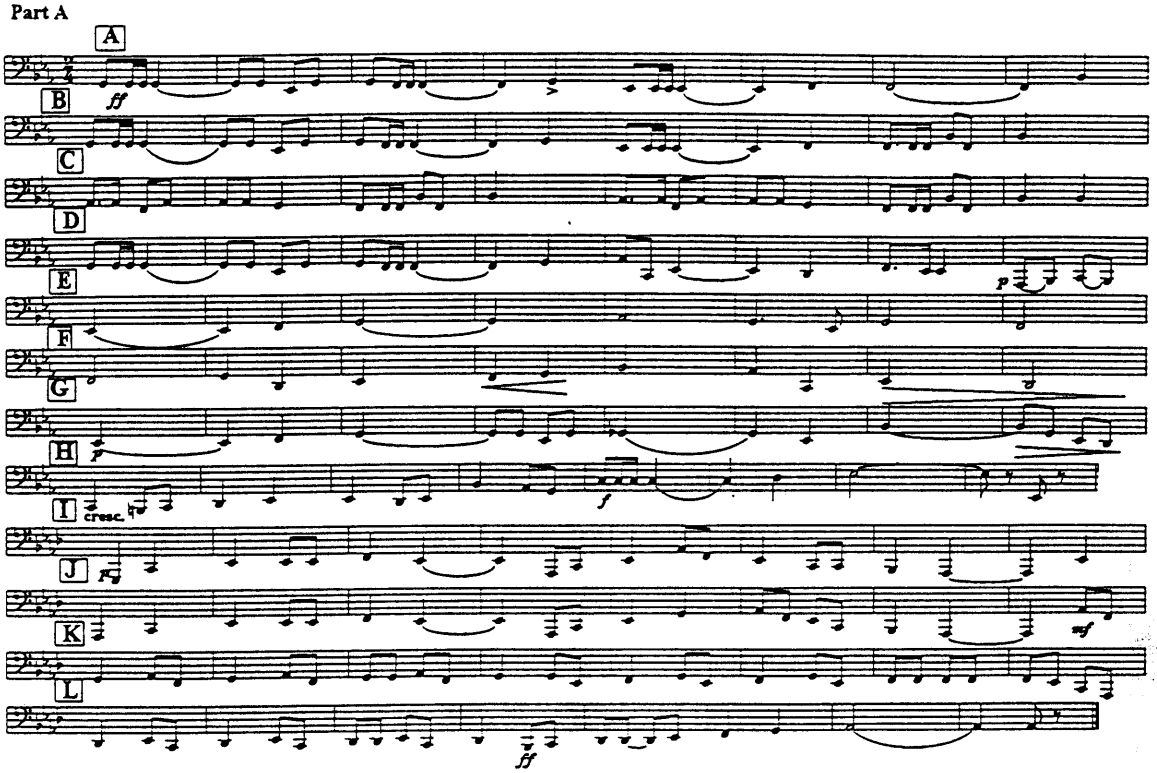
Trombone
Baritone B.C.
Bassoon
Part D

STANDARD OF ST. GEORGE



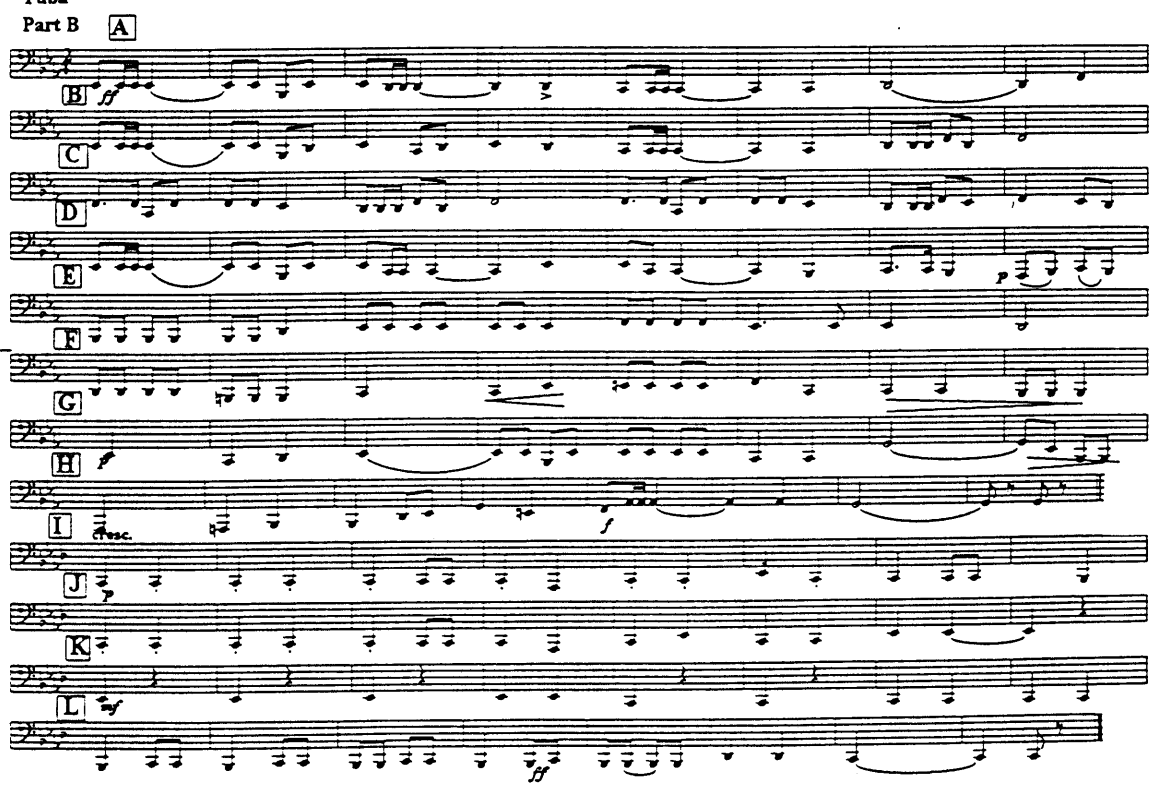
Tuba
Part A

STANDARD OF ST. GEORGE



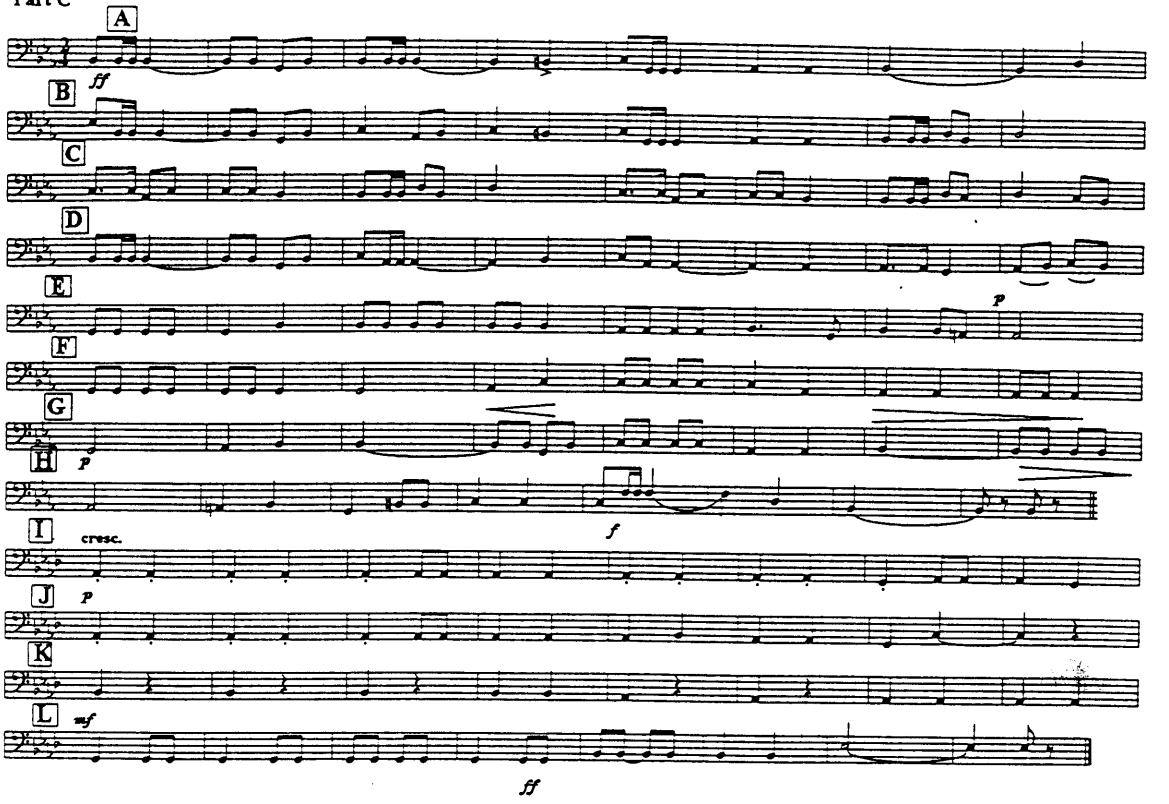
Tuba
Part B

STANDARD OF ST. GEORGE



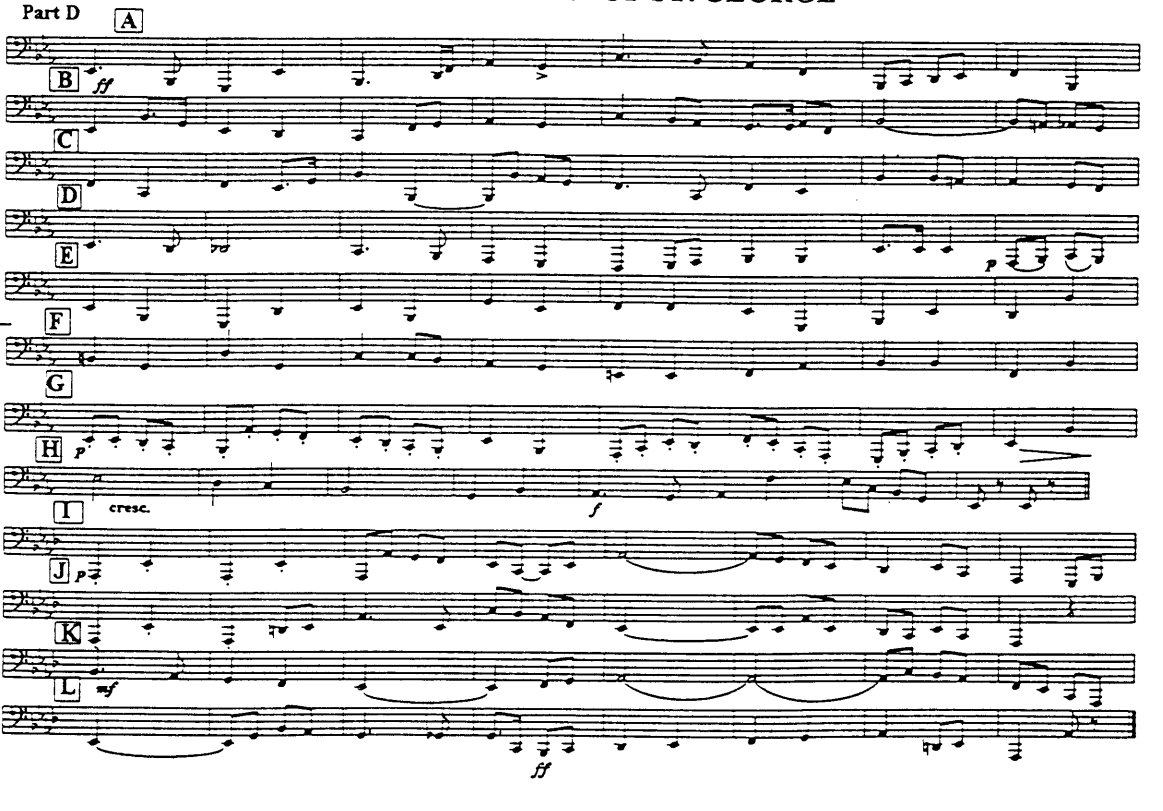
Tuba
Part C

STANDARD OF ST. GEORGE



Tuba
Part D

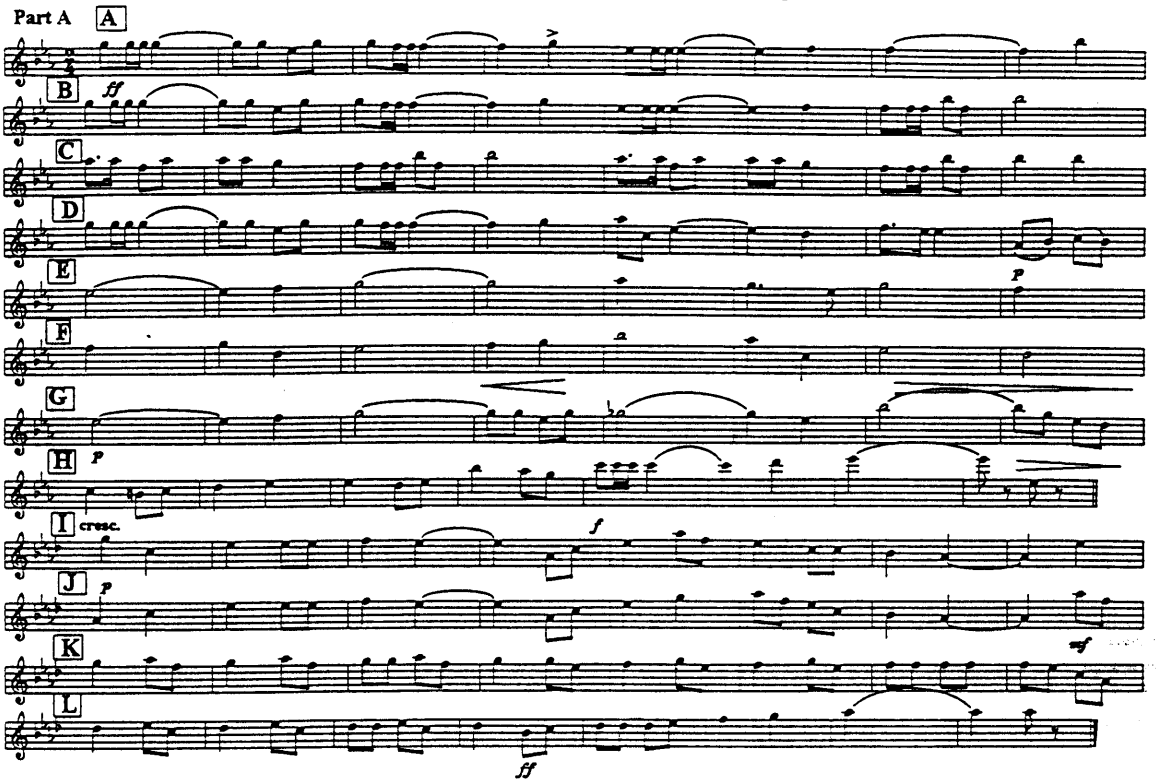
STANDARD OF ST. GEORGE



Bells

STANDARD OF ST. GEORGE

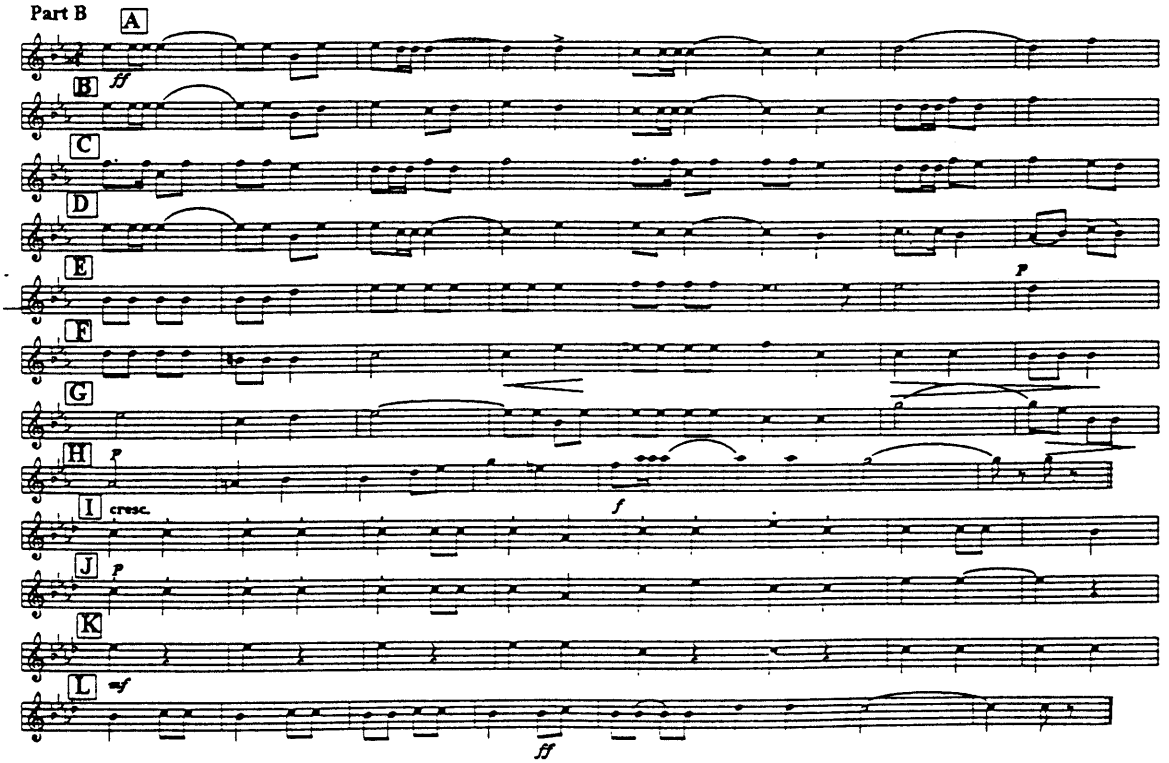
Part A



Bells

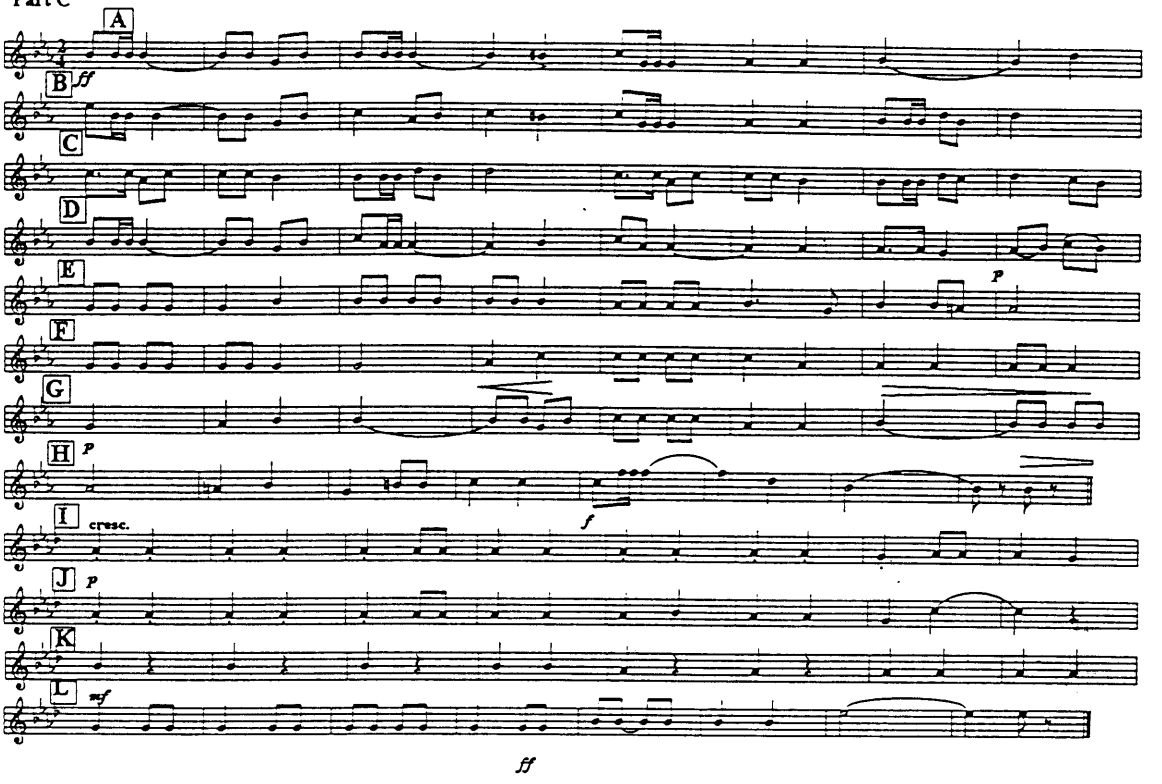
STANDARD OF ST. GEORGE

Part B



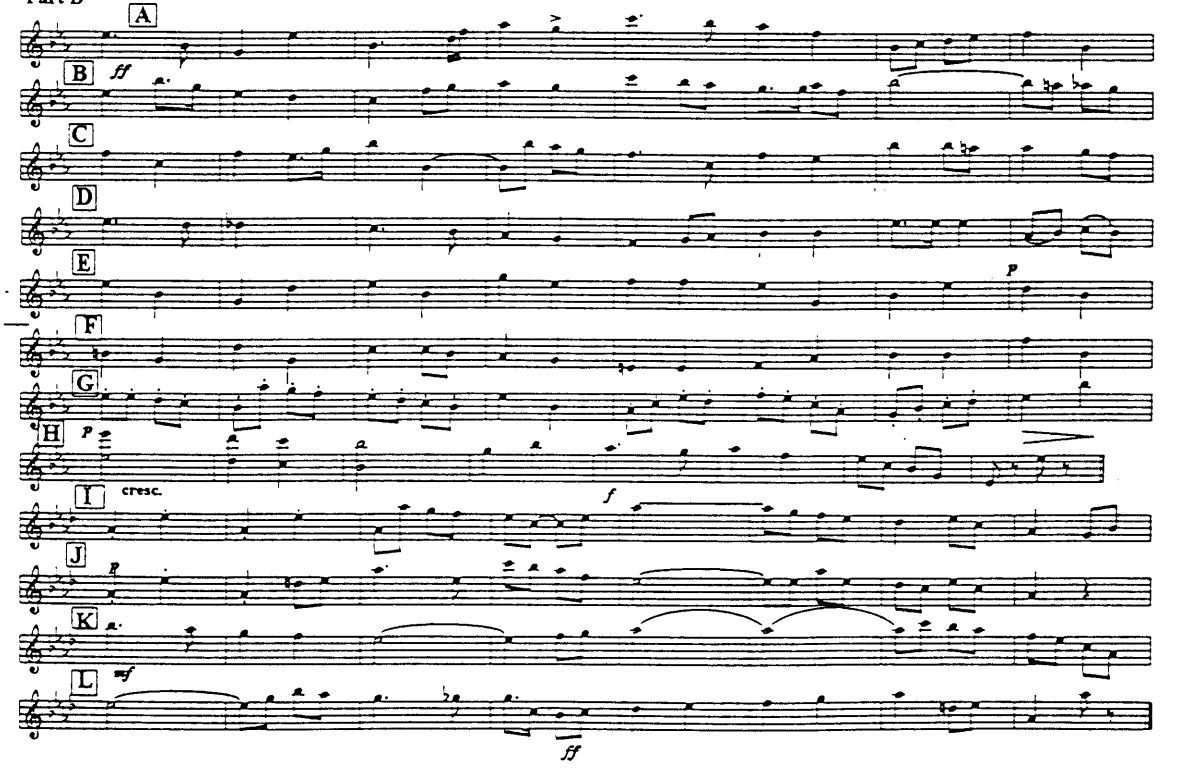
Bells
Part C

STANDARD OF ST. GEORGE



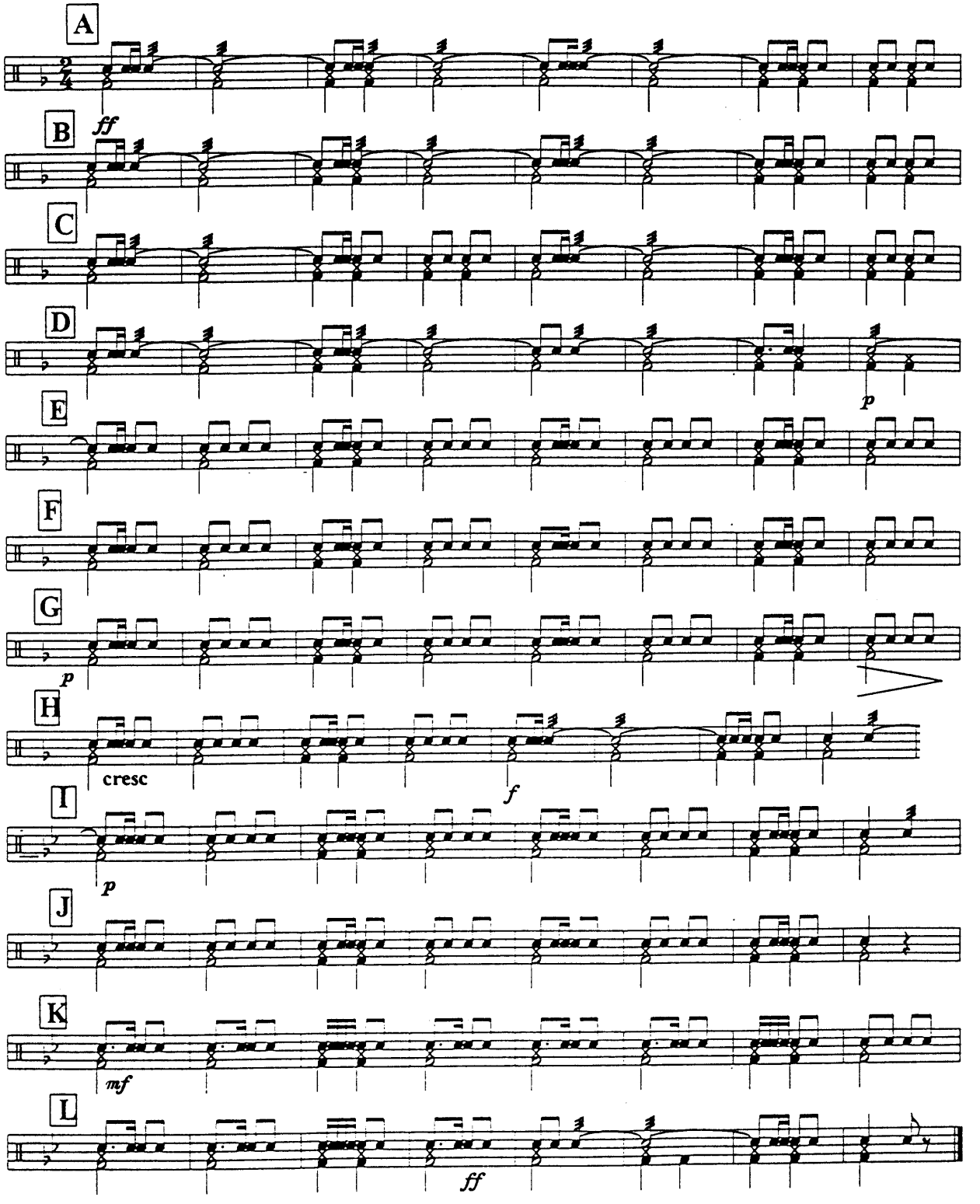
Bells
Part D

STANDARD OF ST. GEORGE

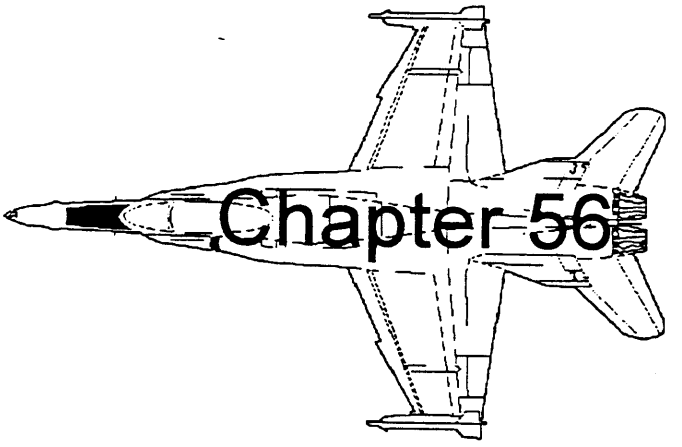


STANDARD OF ST. GEORGE

Percussion



Star Wars



Chapter 56

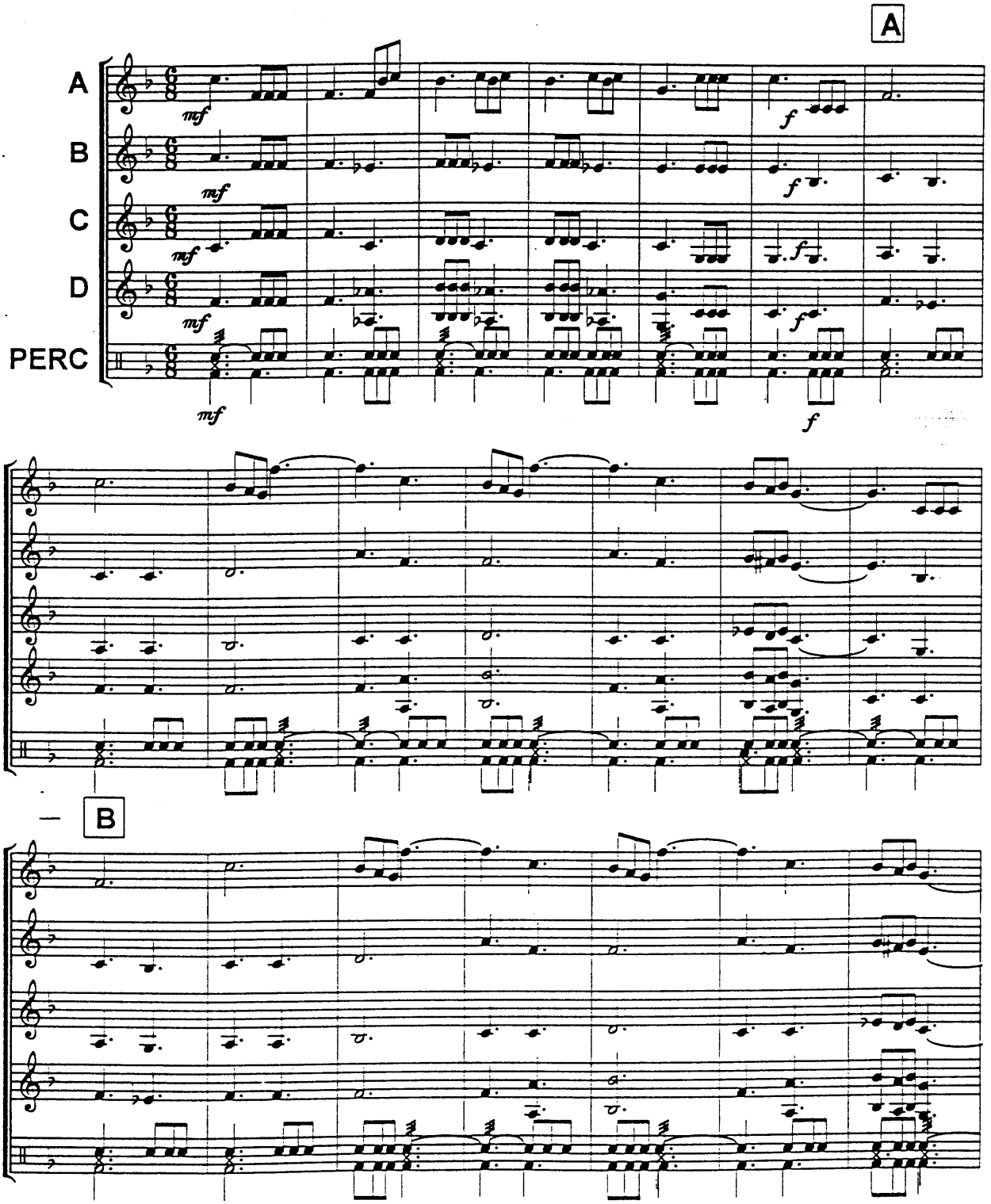
When the movie "Star Wars" first hit the movie theatres in 1977, there was a great deal of speculation about success or failure of the movie. Even the writer, director George Lucas had his doubts about the concept. "Star Wars" was revolutionary in movie production both because of the special effects 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.

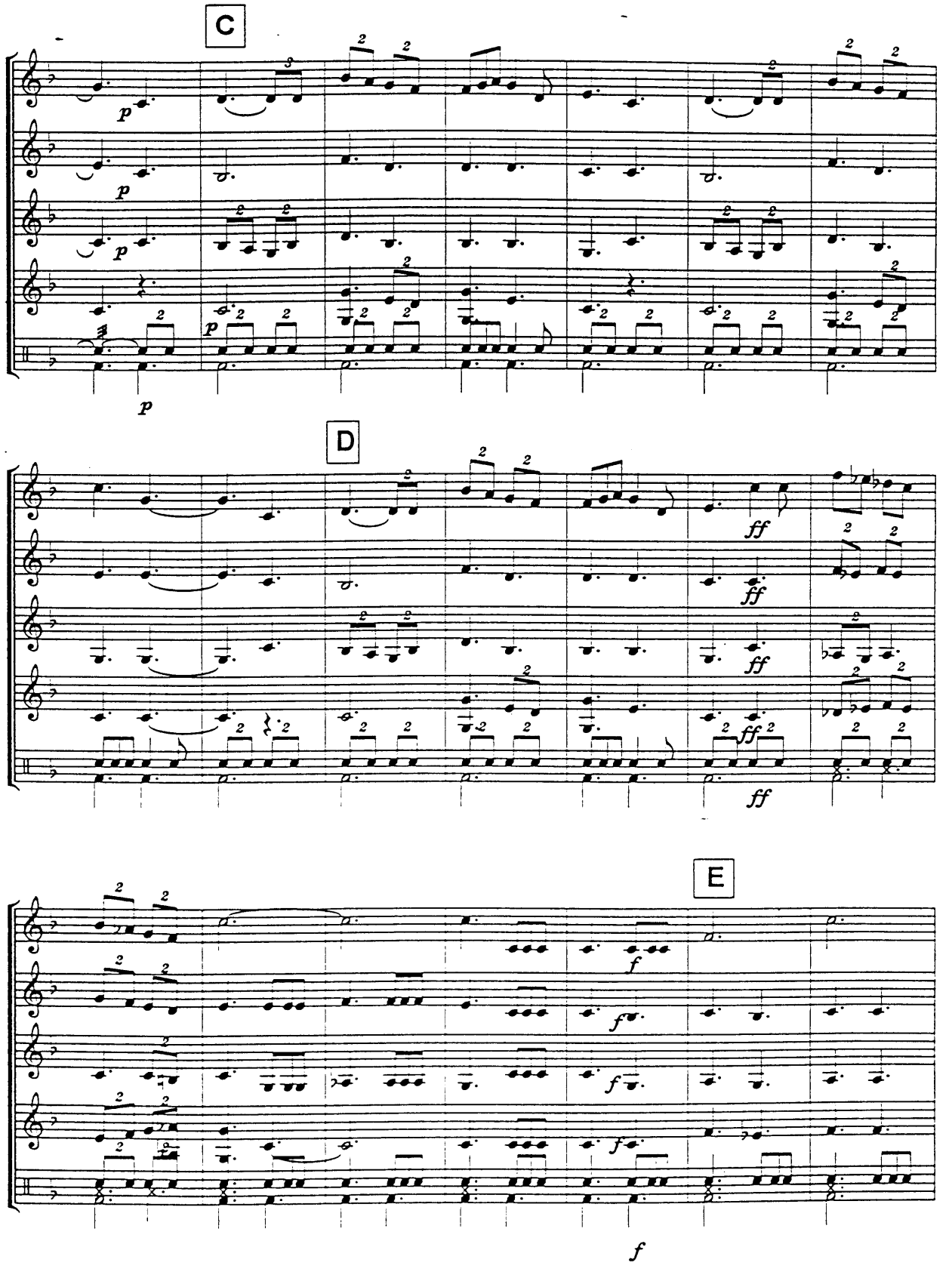
The soundtrack for the movies was left in the capable hands of John Williams who was introduced to George Lucas through Steven Spielberg. George Lucas had written the screenplays to common classical pieces and asked John Williams to write pieces with a similar feel and mood. With compositions such as 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.

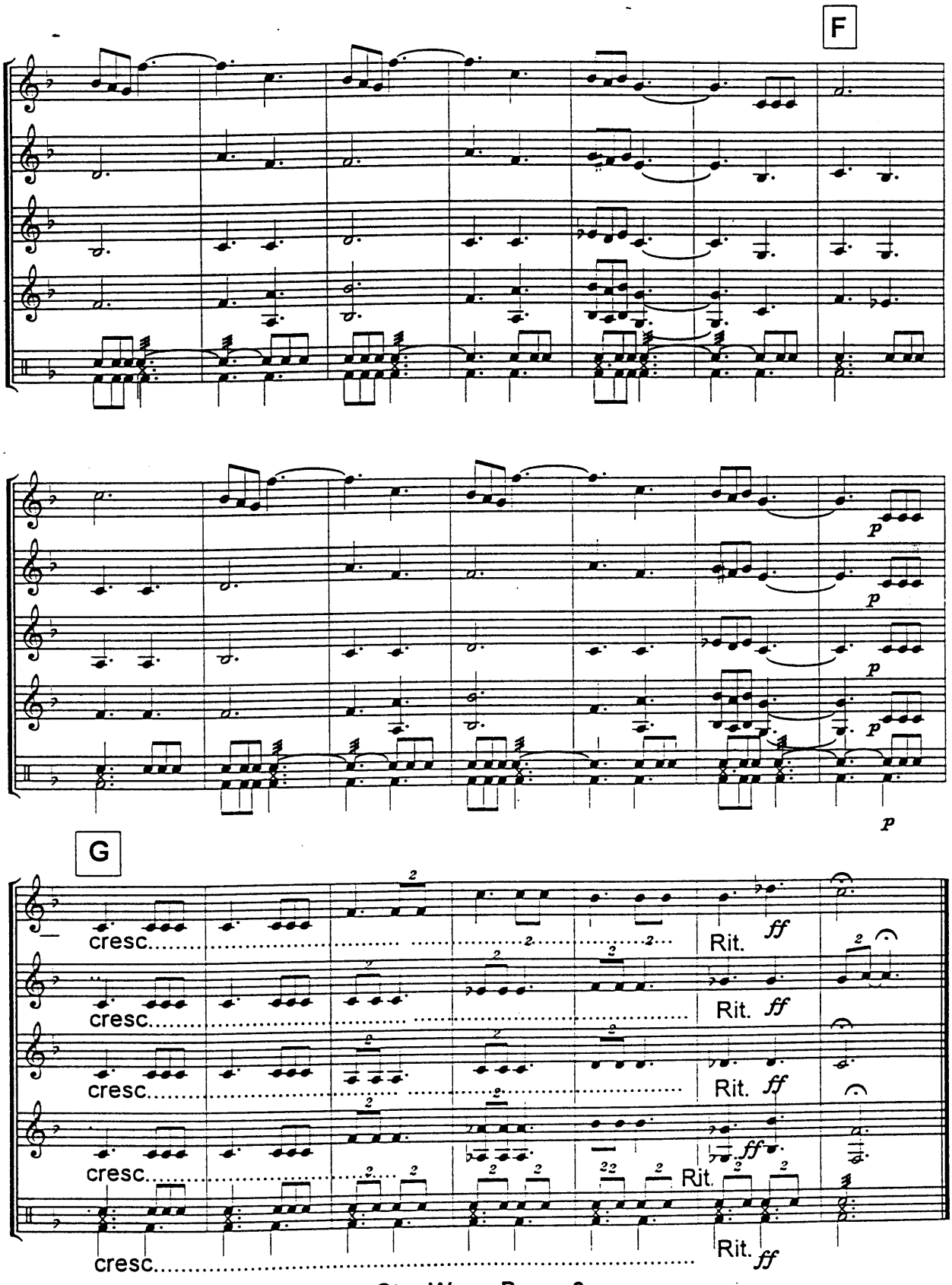
STAR WARS

Bb CONDUCTOR INSPECTION TUNE





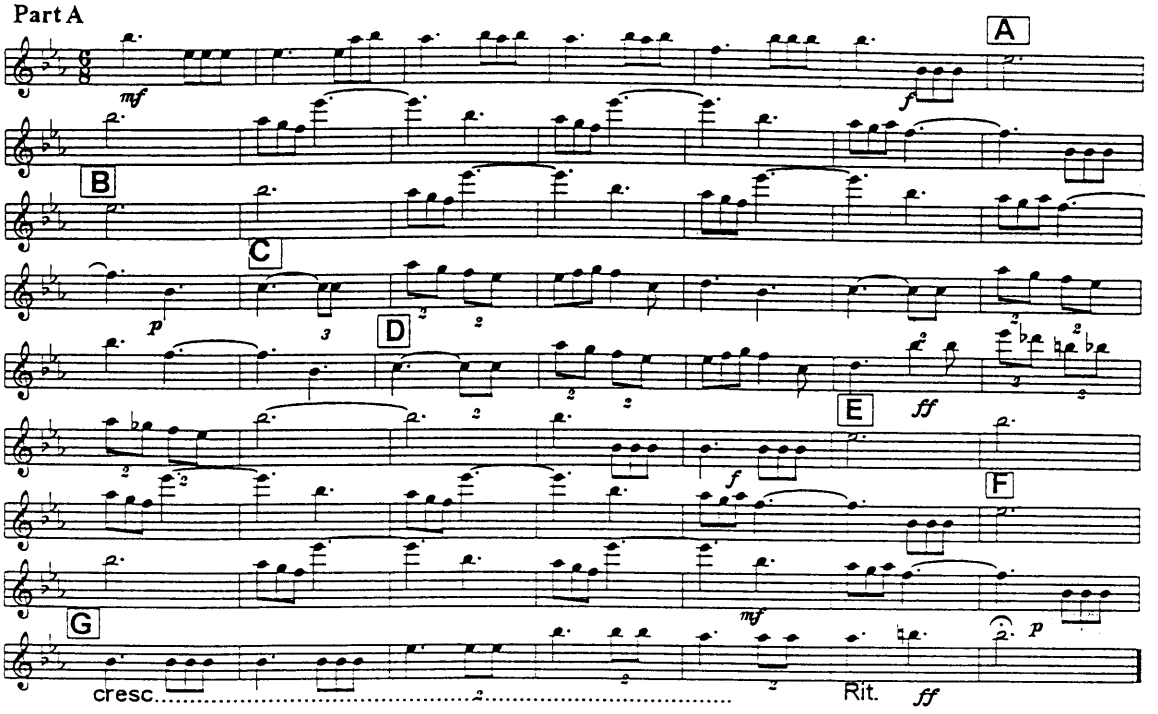
Star Wars Page 2



Star Wars Page 3

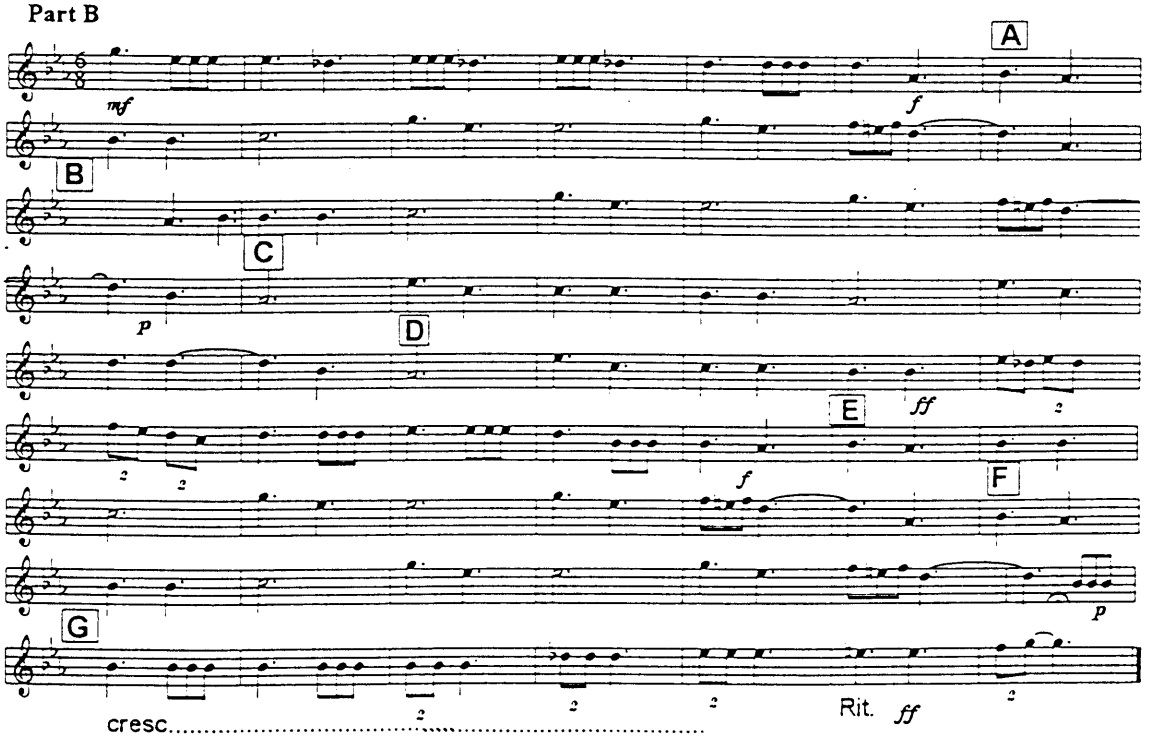
Flute
Oboe
Part A

STAR WARS



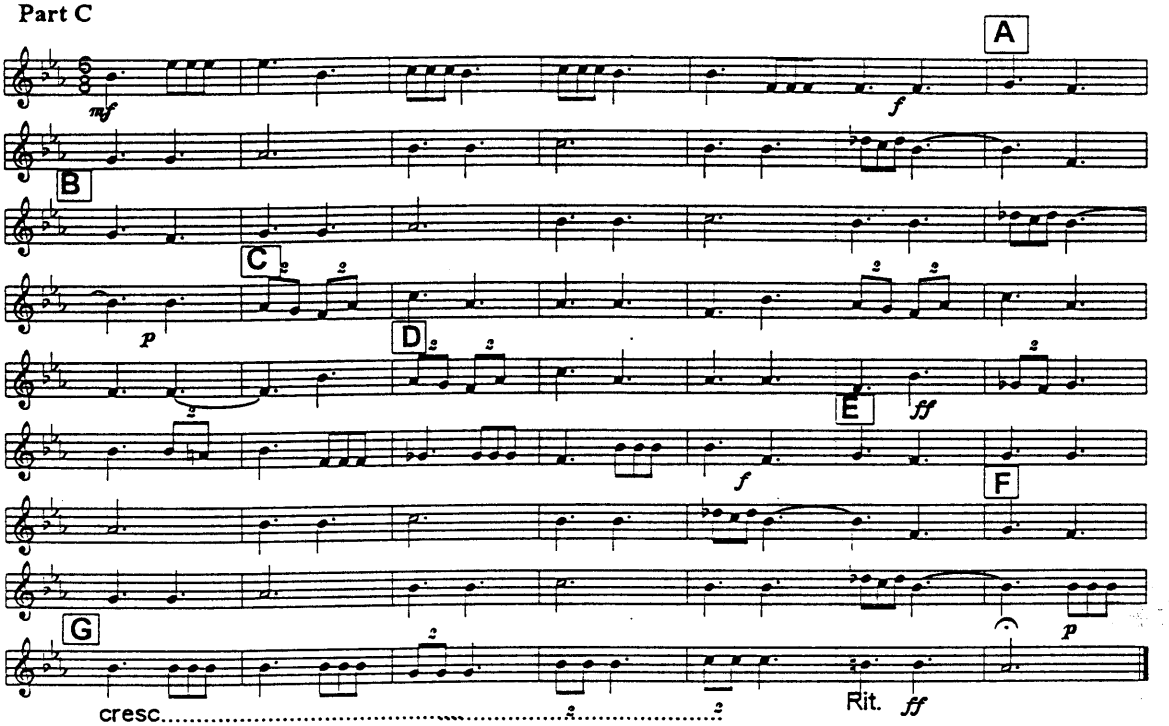
Flute
Oboe
Part B

STAR WARS



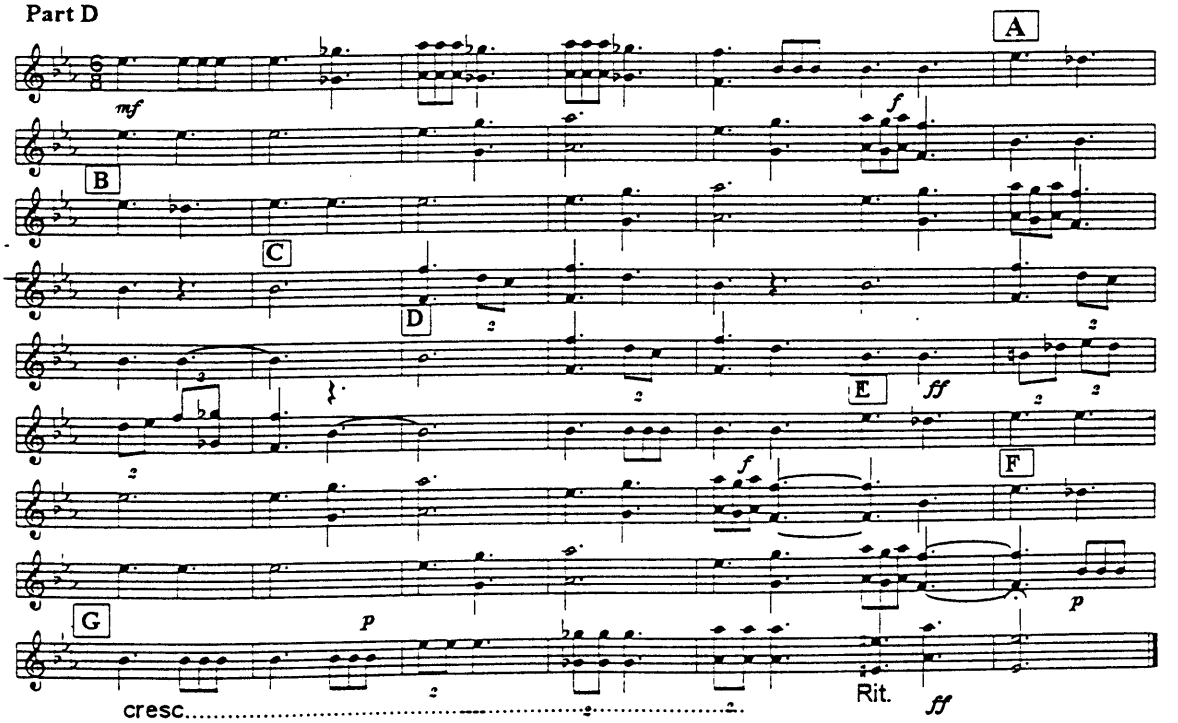
Flute
Oboe
Part C

STAR WARS



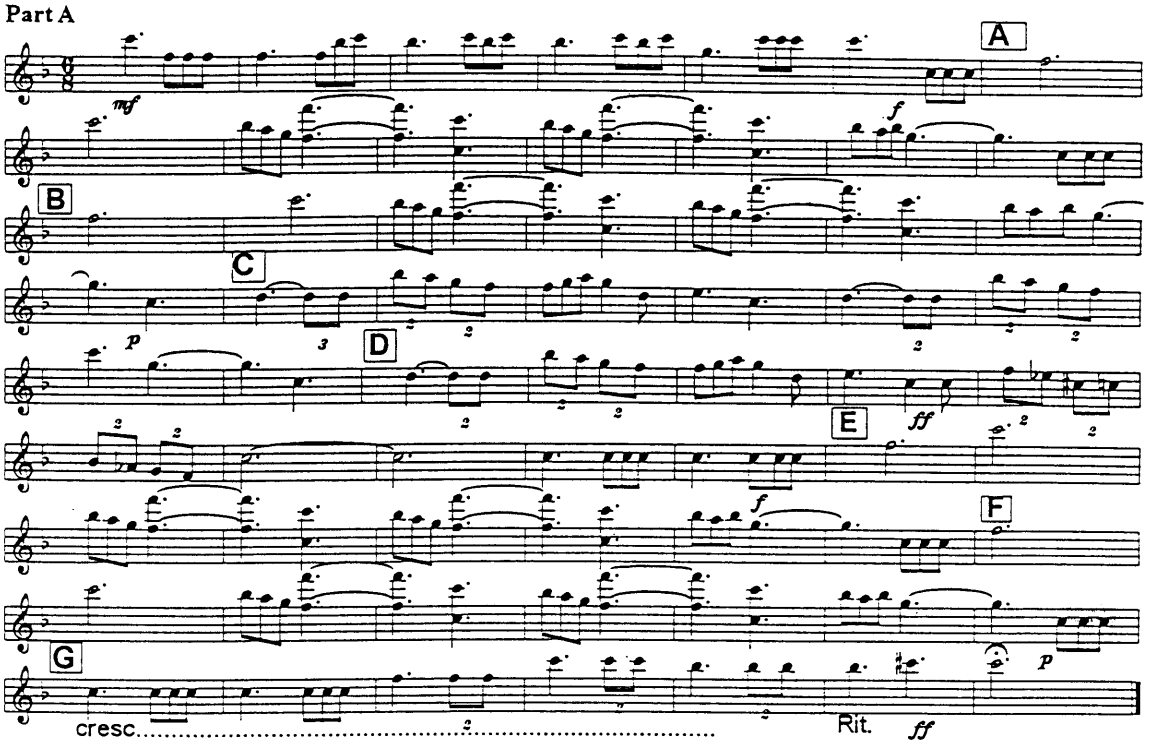
Flute
Oboe
Part D

STAR WARS



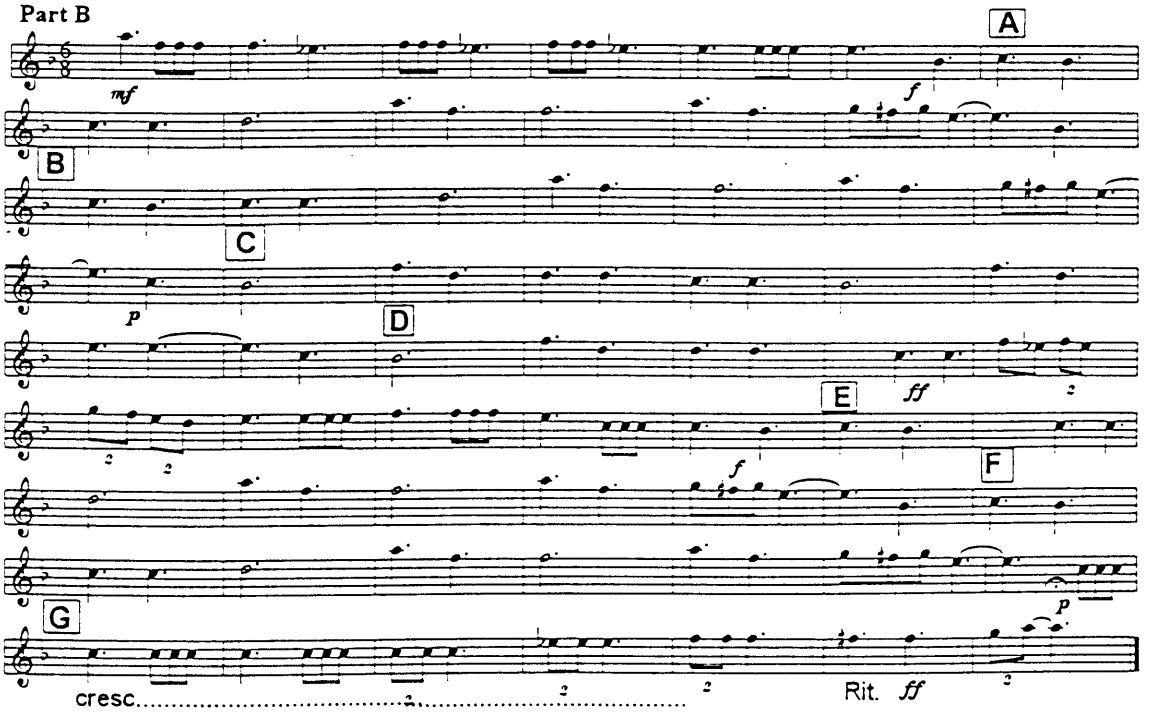
Tenor Saxophone
Clarinet (high)
Part A

STAR WARS



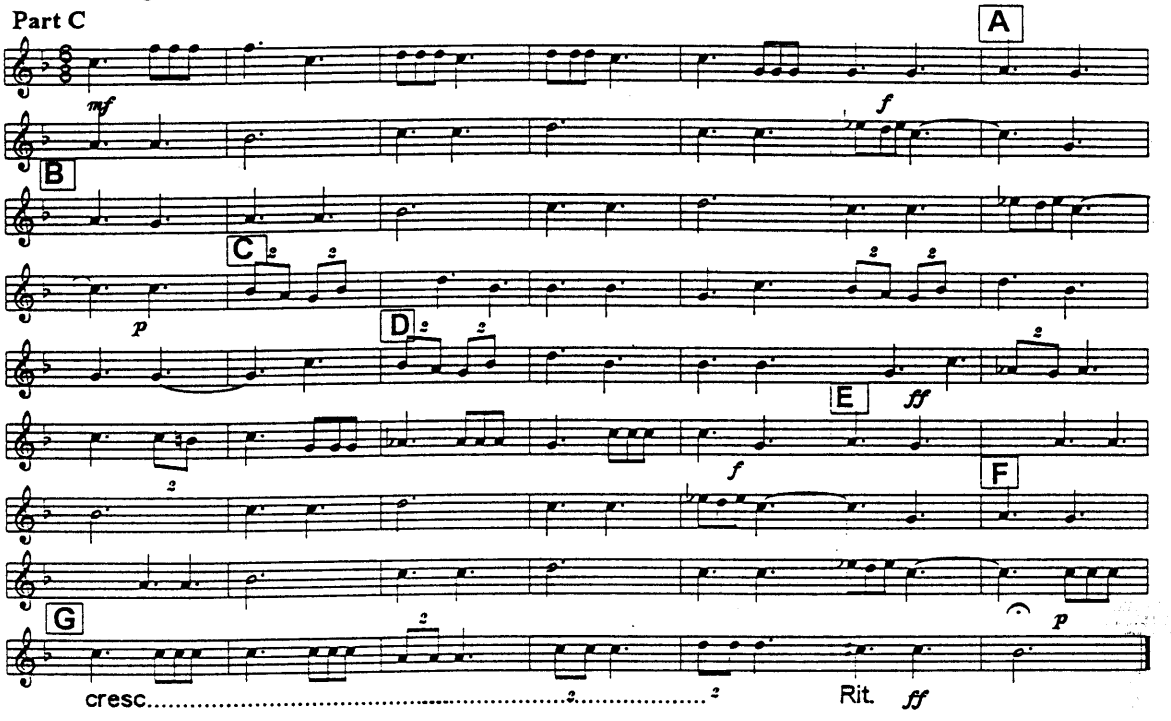
Tenor Saxophone
Clarinet (high)
Part B

STAR WARS



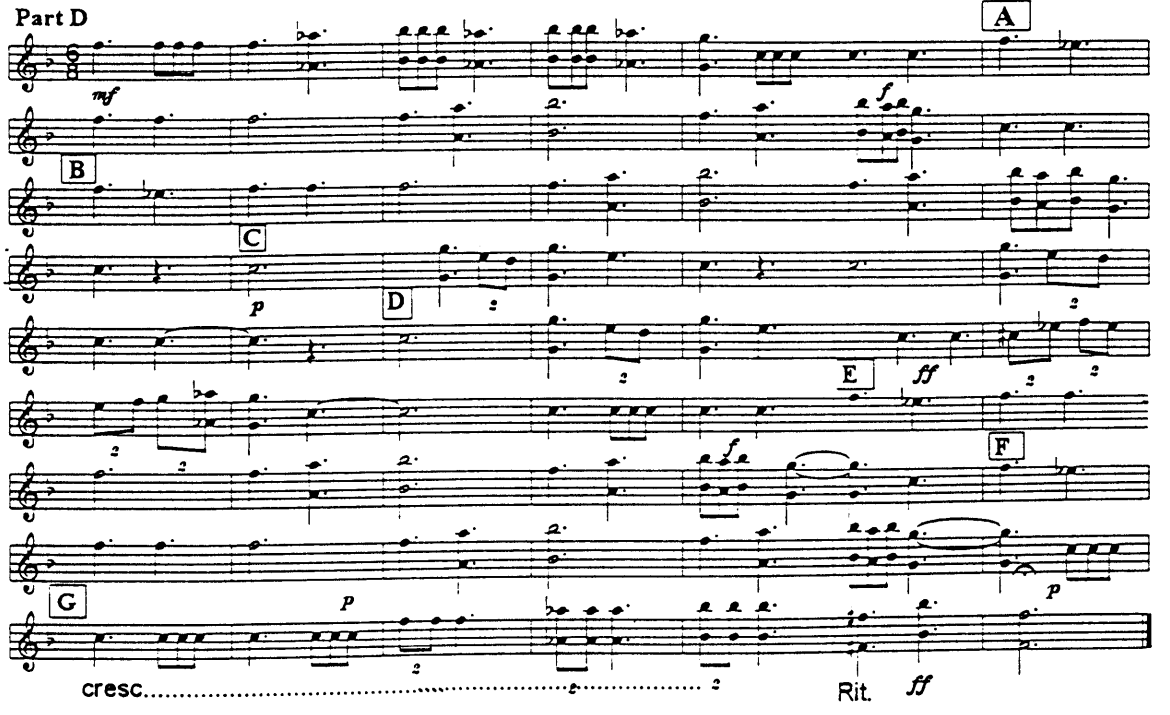
Tenor Saxophone
Clarinet (high)
Part C

STAR WARS



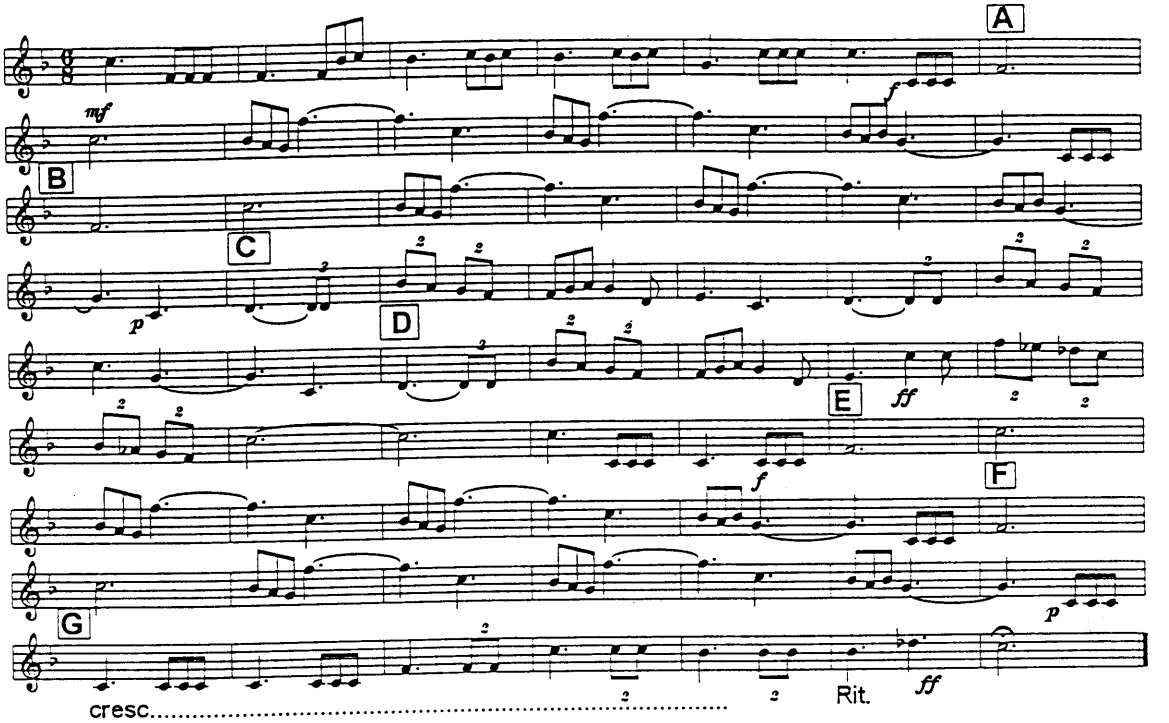
Tenor Saxophone
Clarinet (high)
Part D

STAR WARS



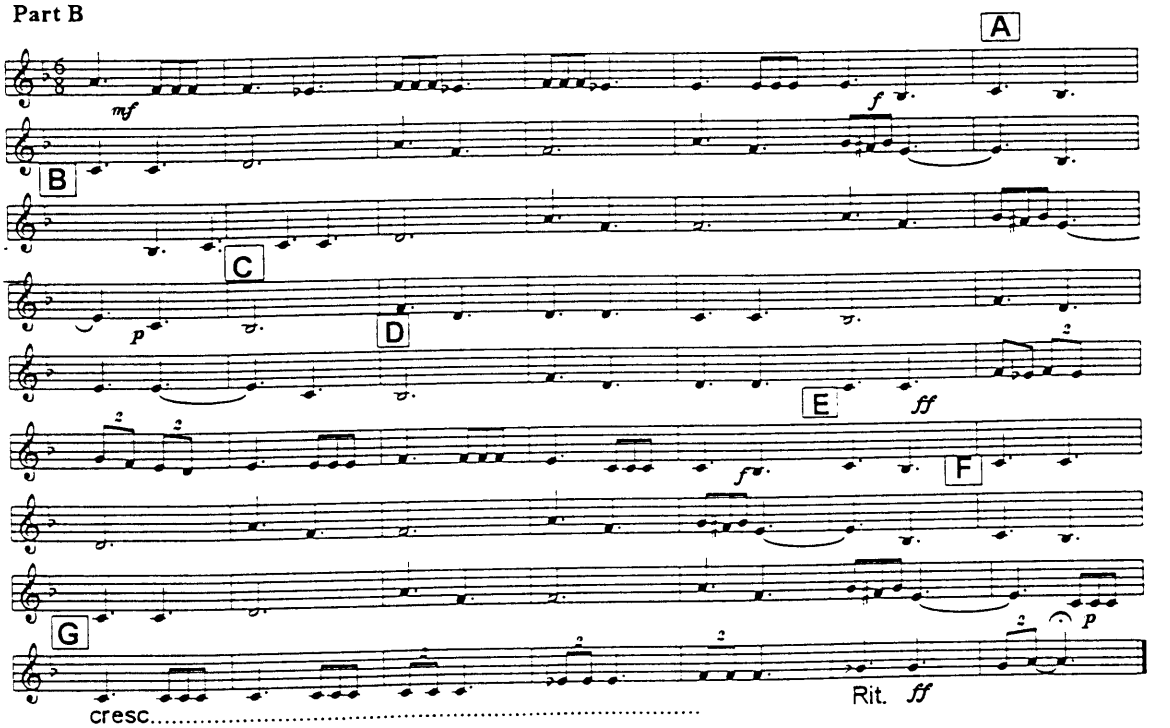
STAR WARS

Bass Clarinet
Part A



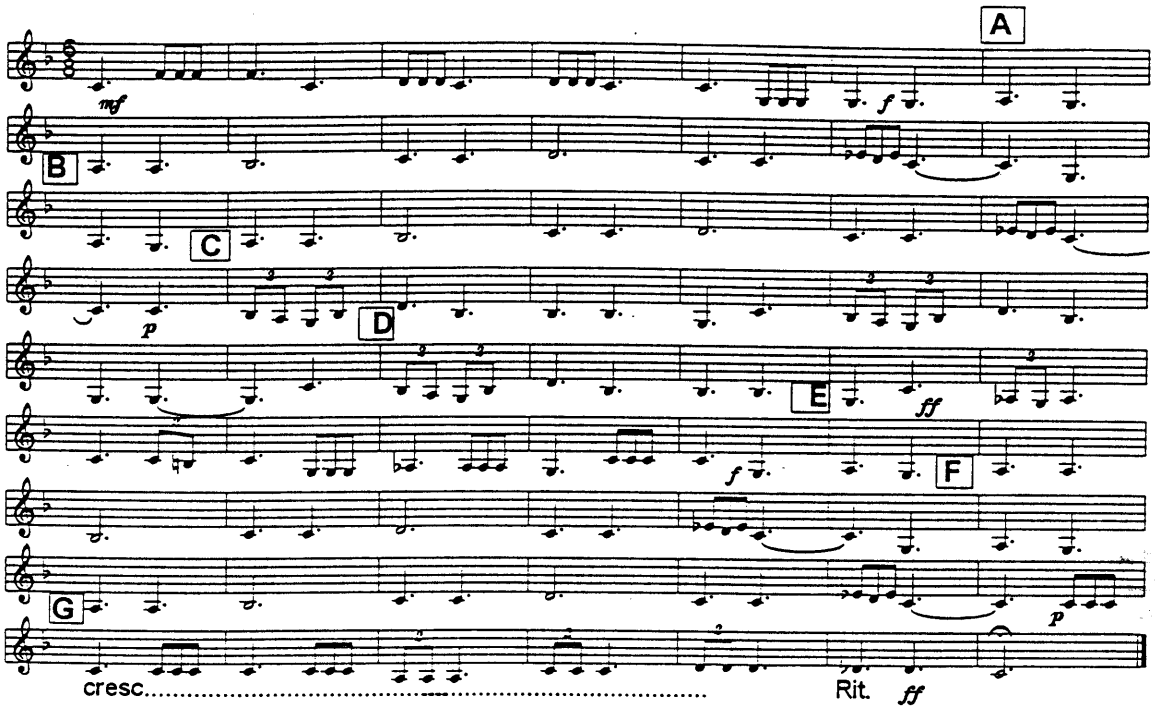
STAR WARS

Bass Clarinet
Part B



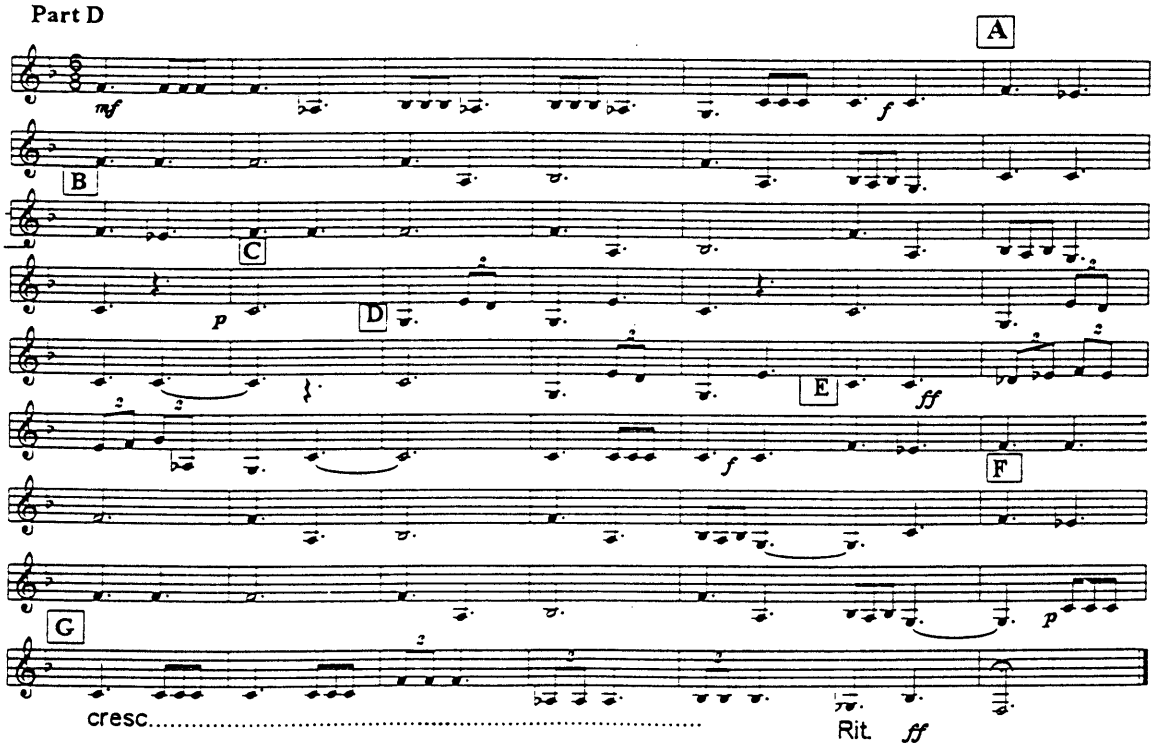
Bass Clarinet
Part C

STAR WARS



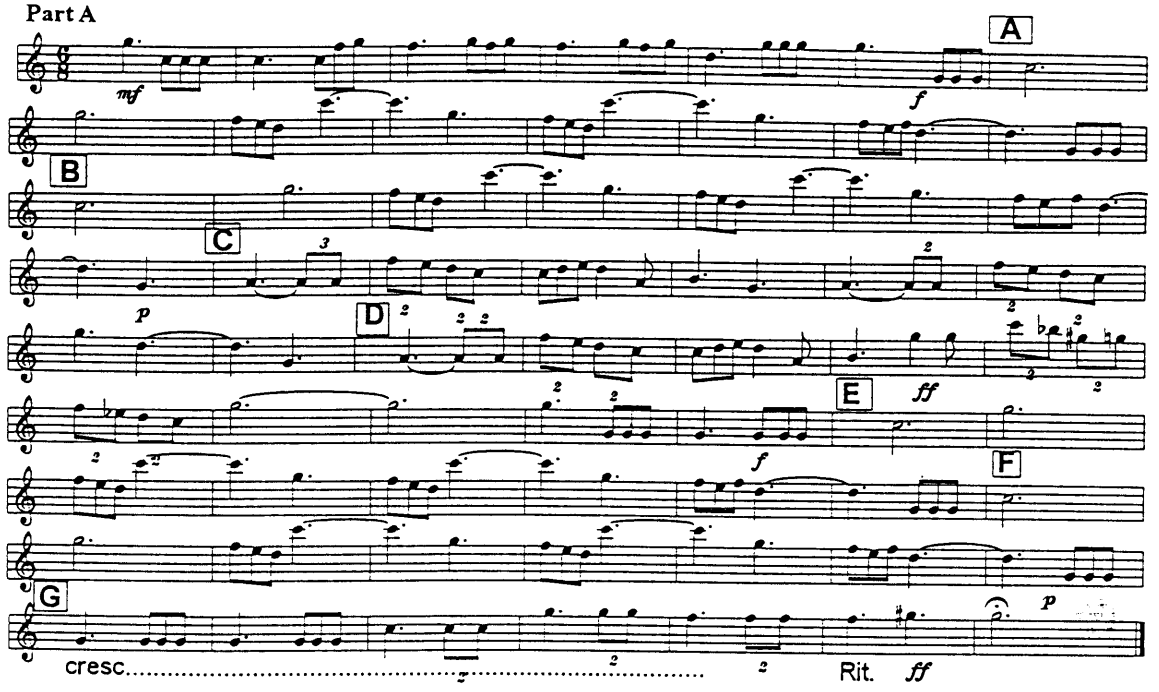
STAR WARS

Bass Clarinet
Part D



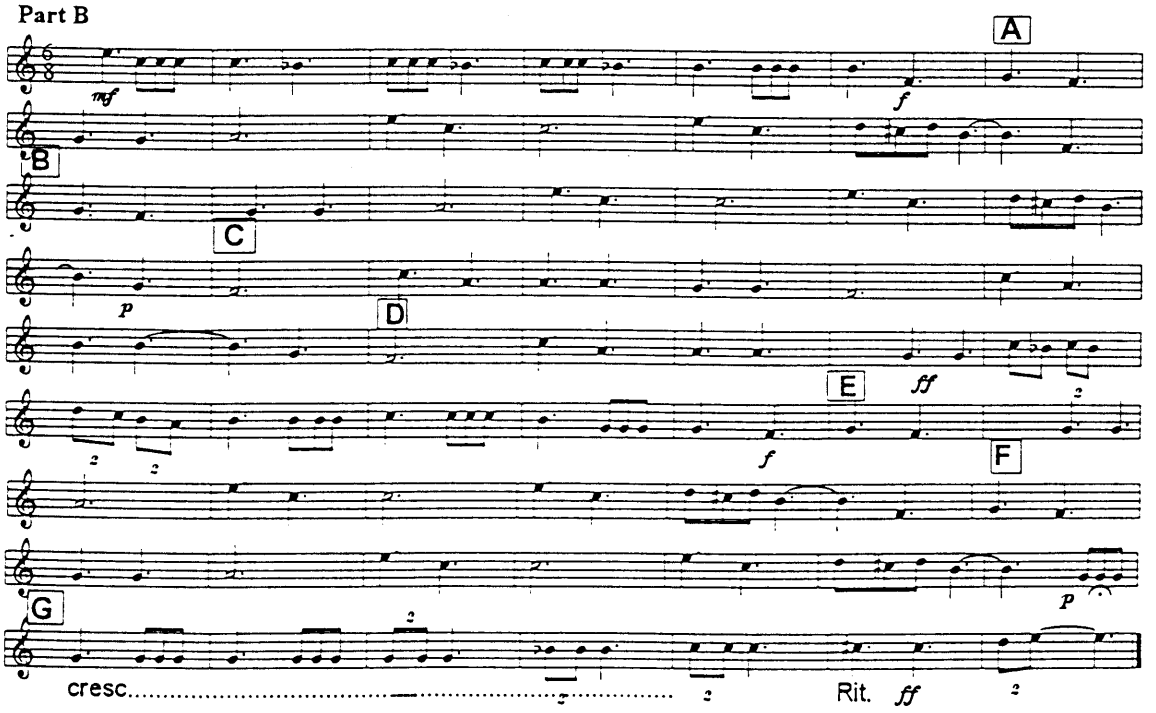
Alto Saxophone
Baritone Saxophone
Part A

STAR WARS



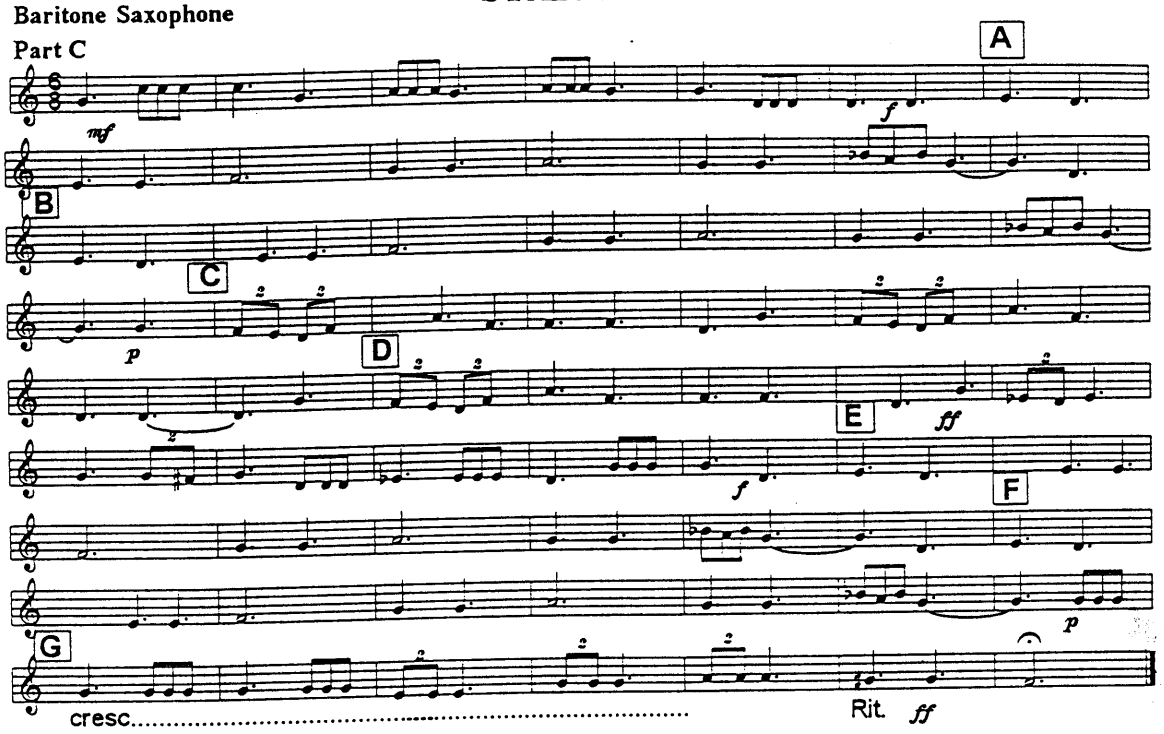
Alto Saxophone
Baritone Saxophone
Part B

STAR WARS



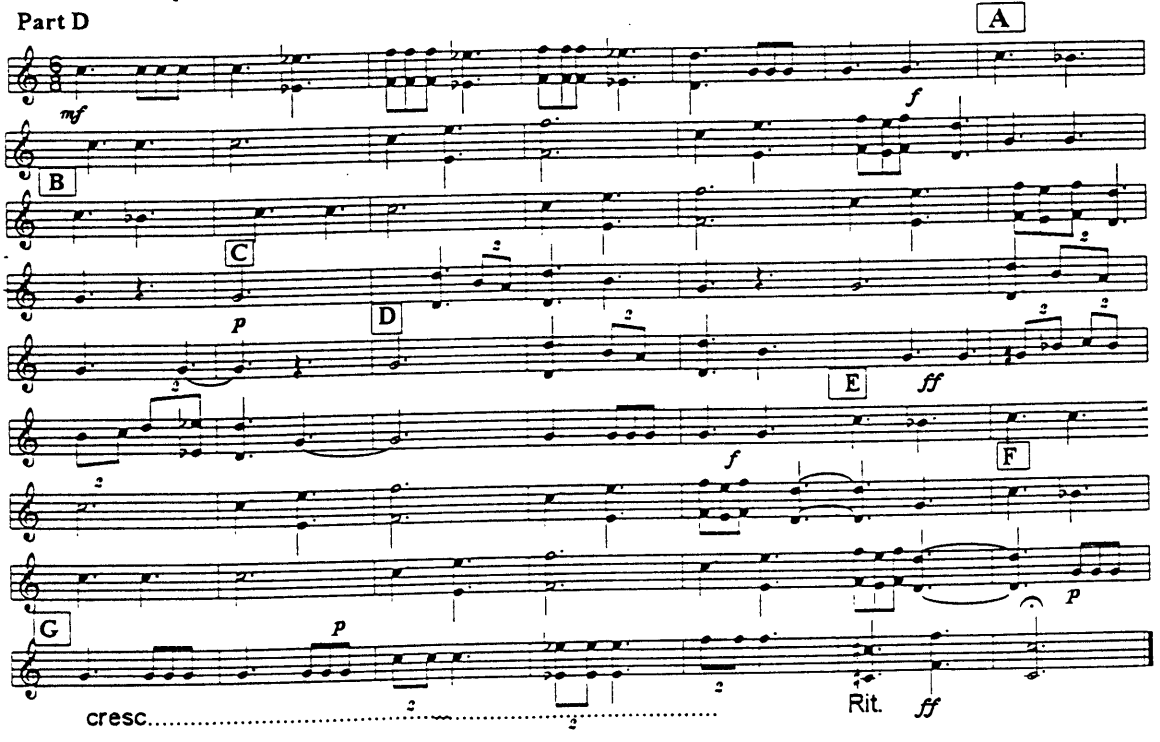
Alto Saxophone
Baritone Saxophone
Part C

STAR WARS



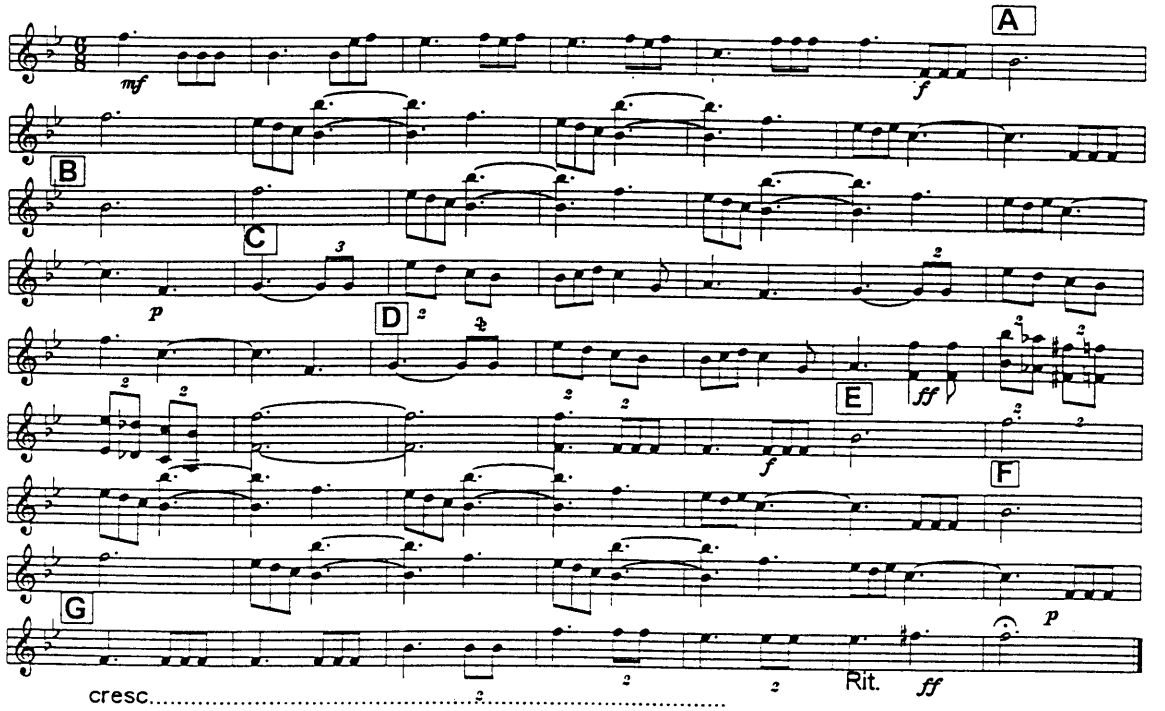
Alto Saxophone
Baritone Saxophone
Part D

STAR WARS



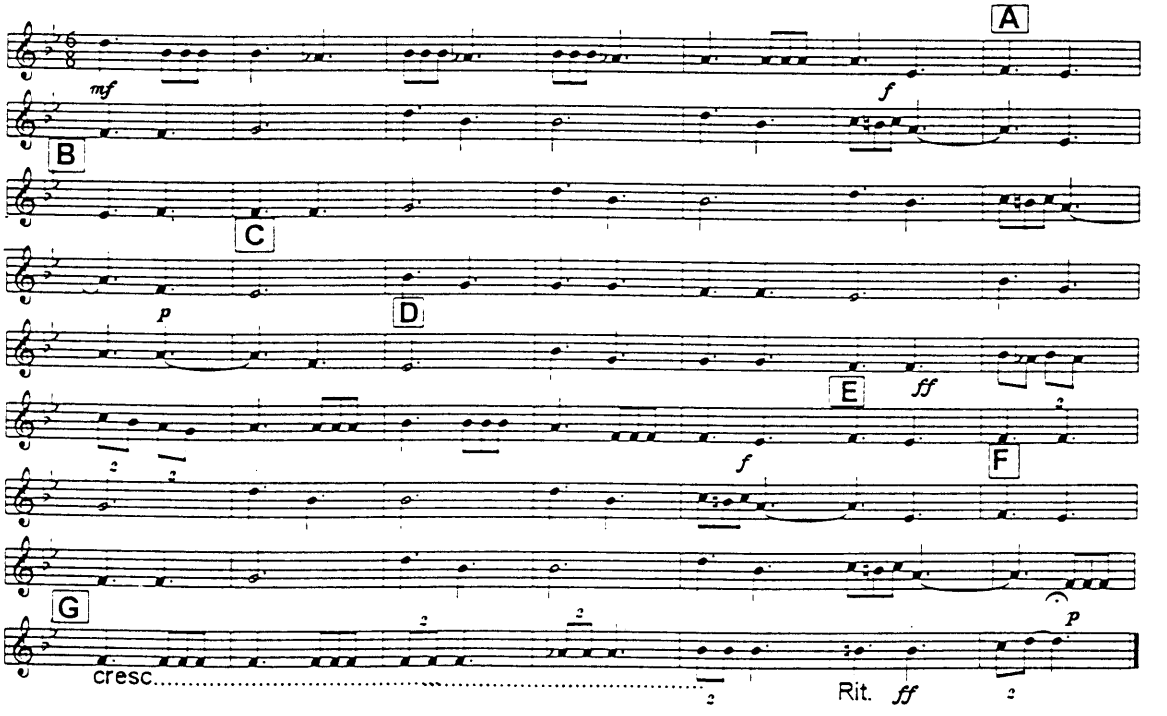
French Horn
Part A

STAR WARS



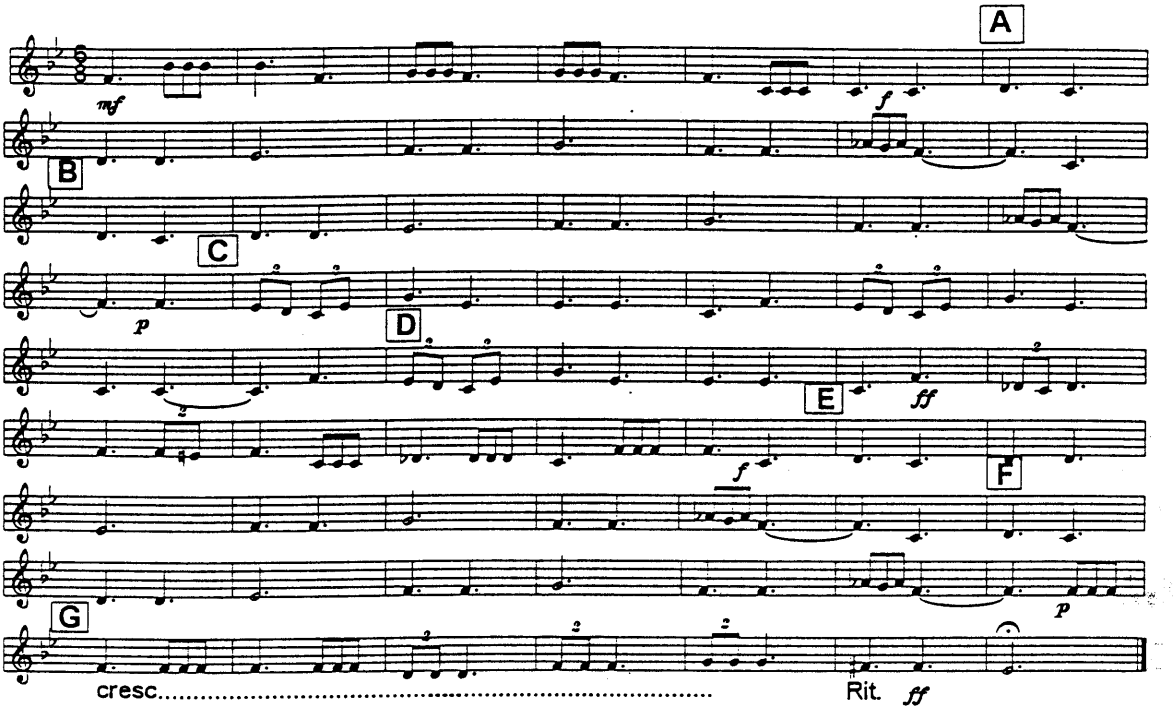
French Horn
Part B

STAR WARS



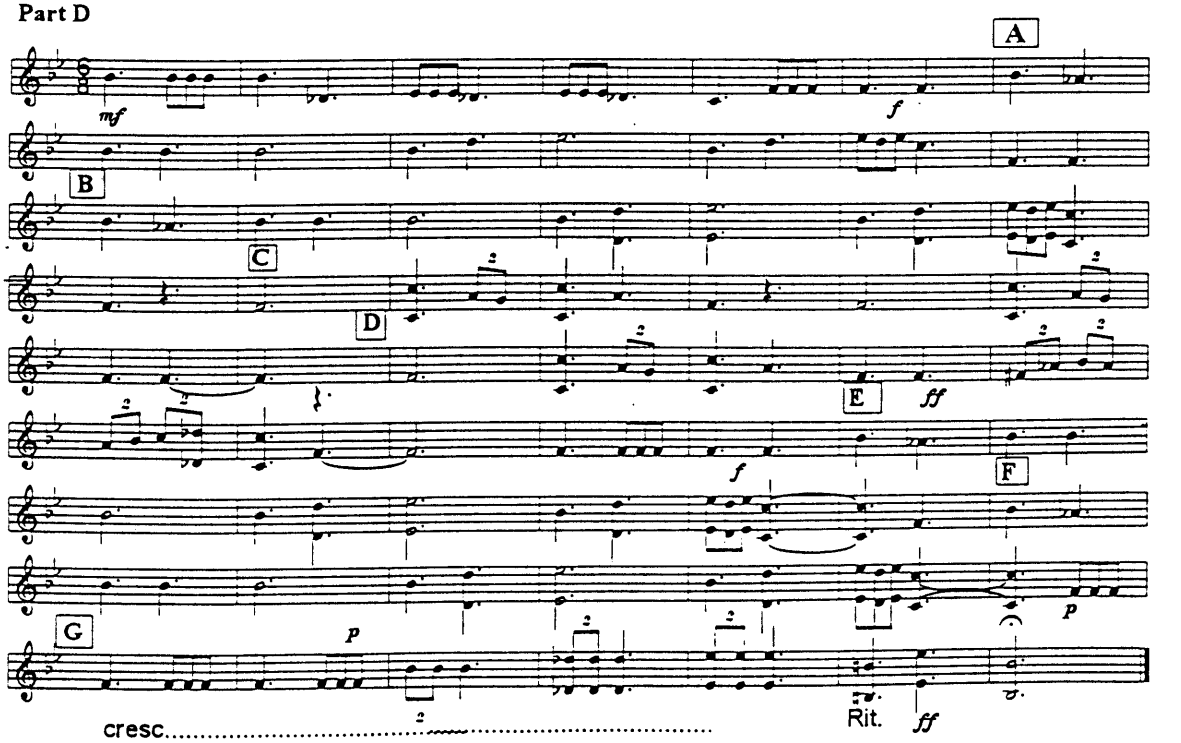
French Horn
Part C

STAR WARS



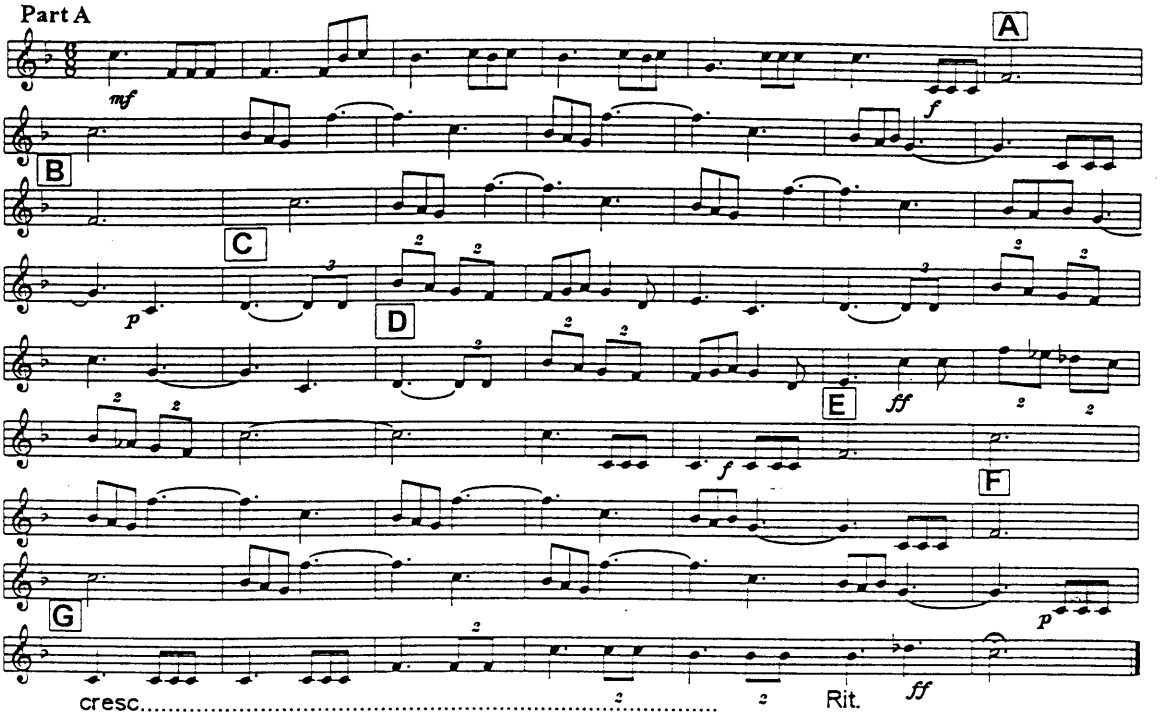
STAR WARS

French Horn
Part D



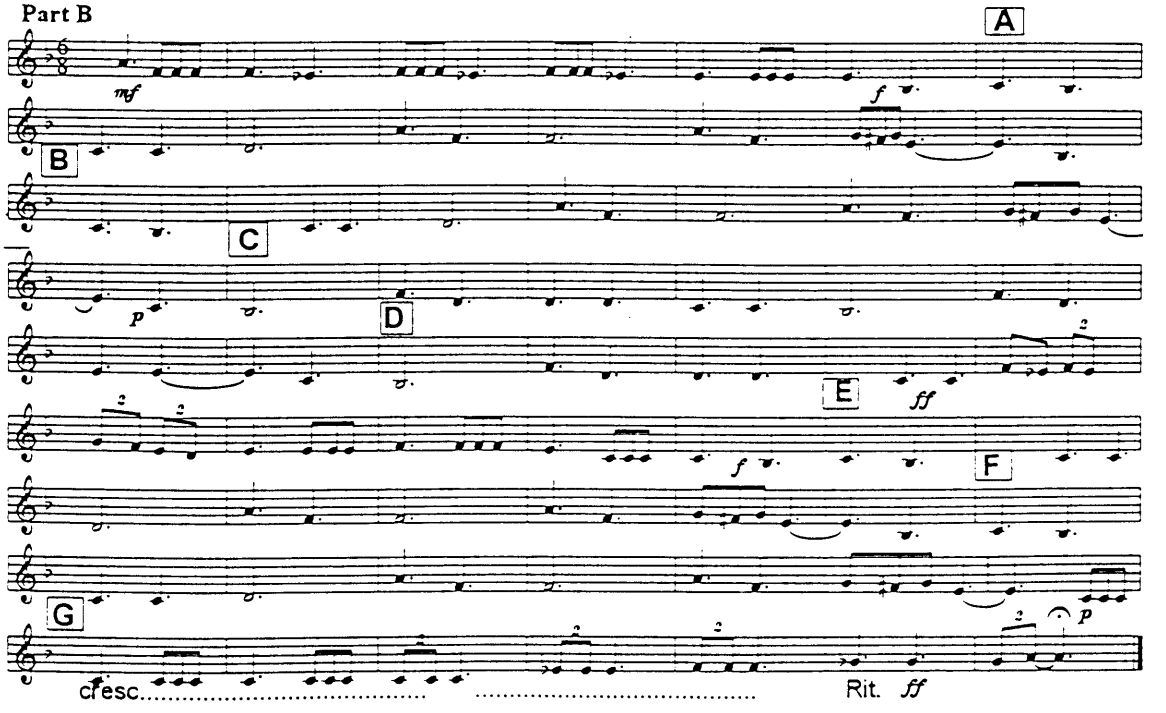
Trumpet
Clarinet (low)
Baritone T.C.
Part A

STAR WARS



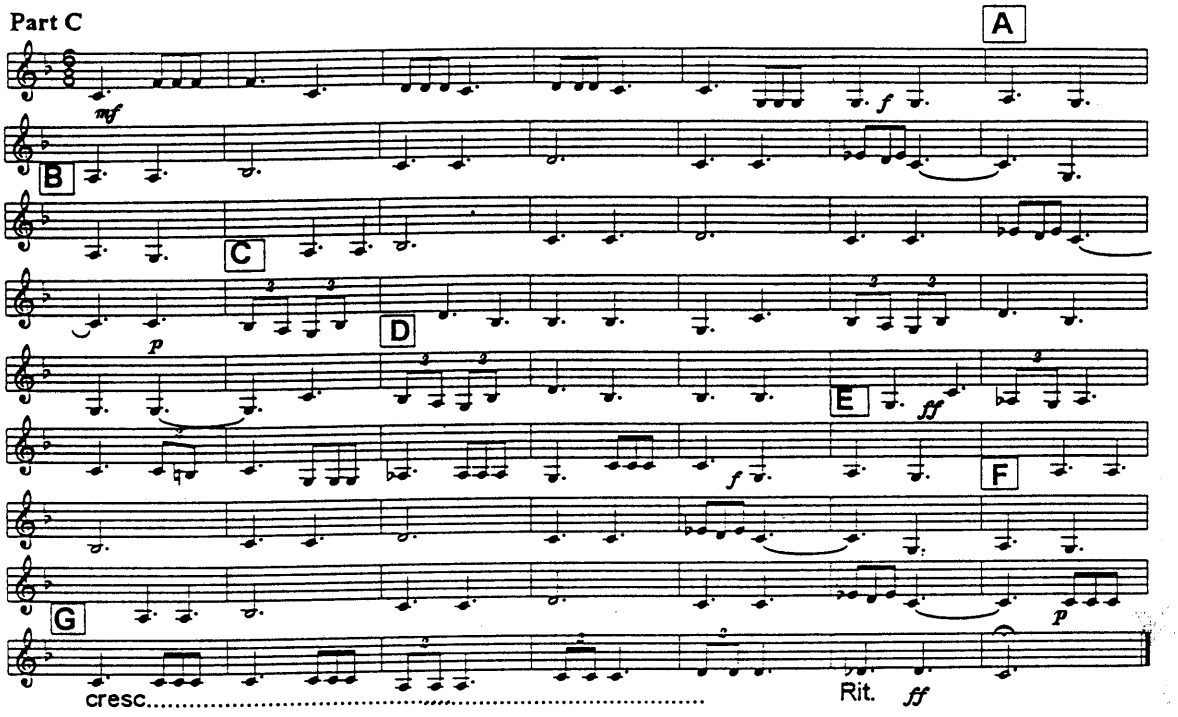
Trumpet
Clarinet (low)
Baritone T.C.
Part B

STAR WARS



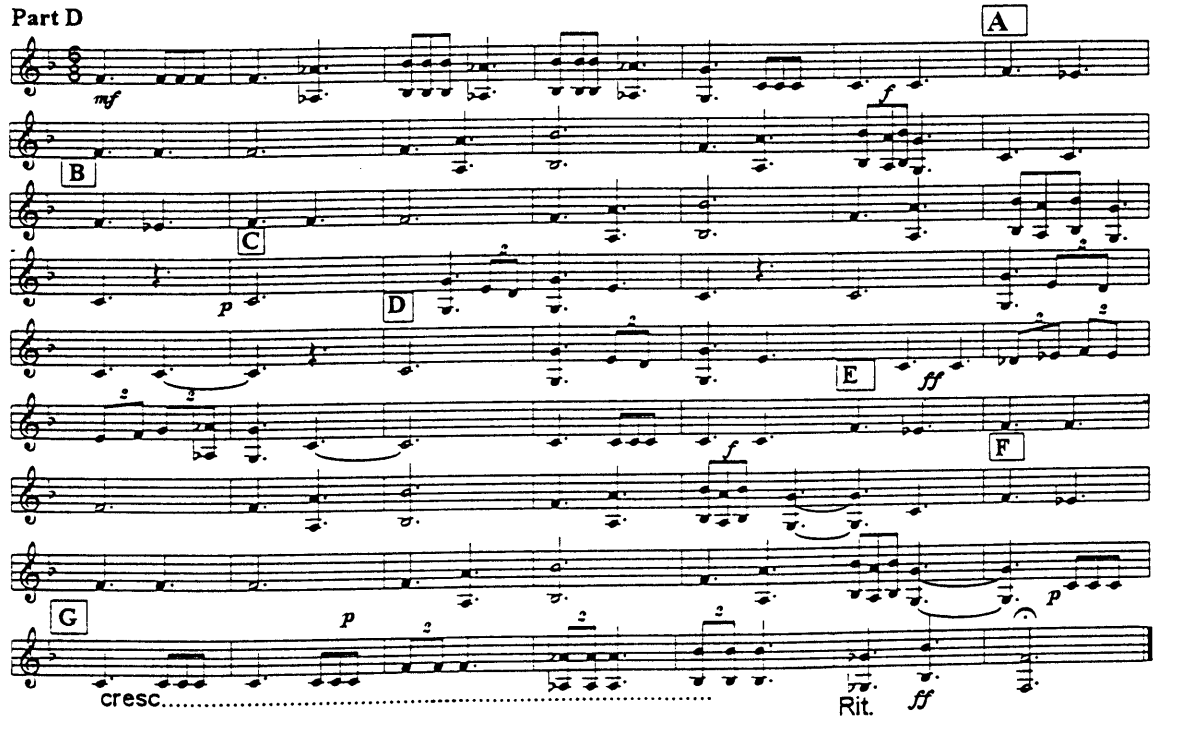
Trumpet
Clarinet (low)
Baritone T.C.
Part C

STAR WARS



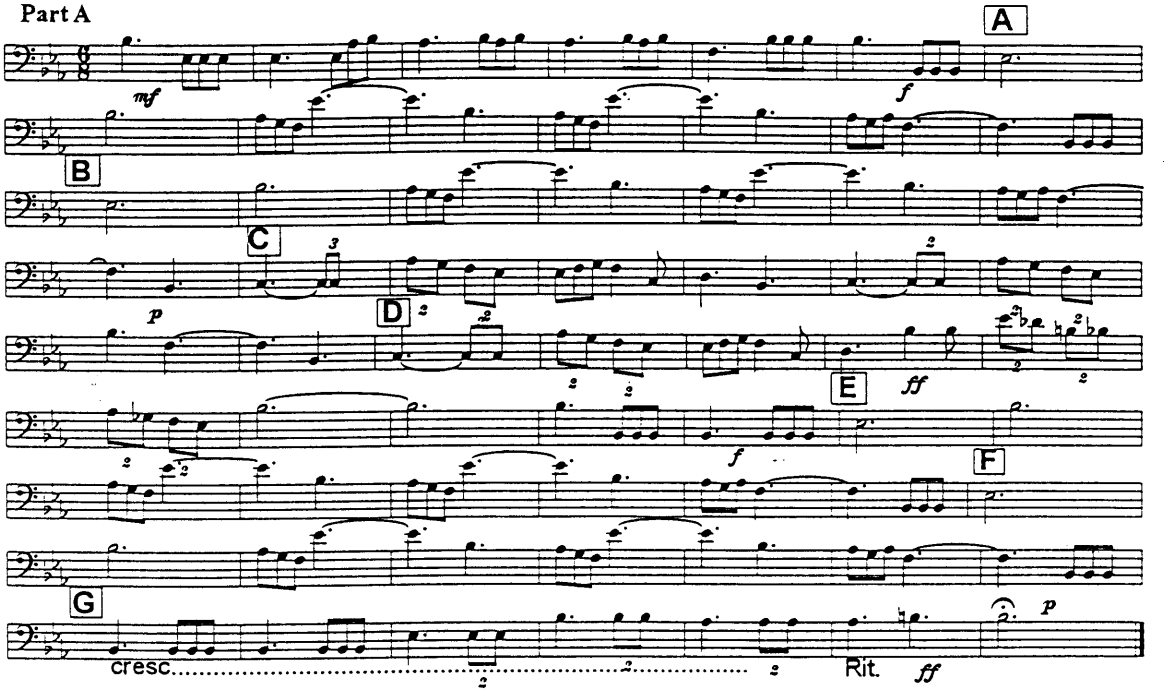
Trumpet
Clarinet (low)
Baritone T.C.
Part D

STAR WARS



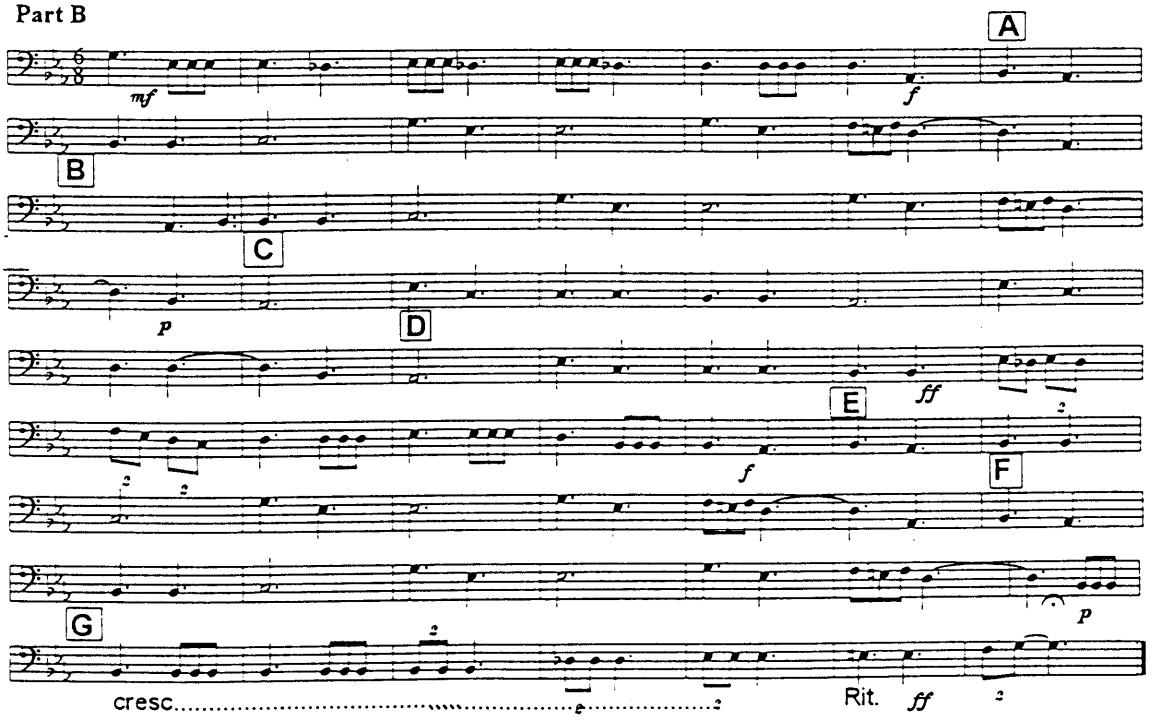
Trombone
Baritone B.C.
Bassoon
Part A

STAR WARS



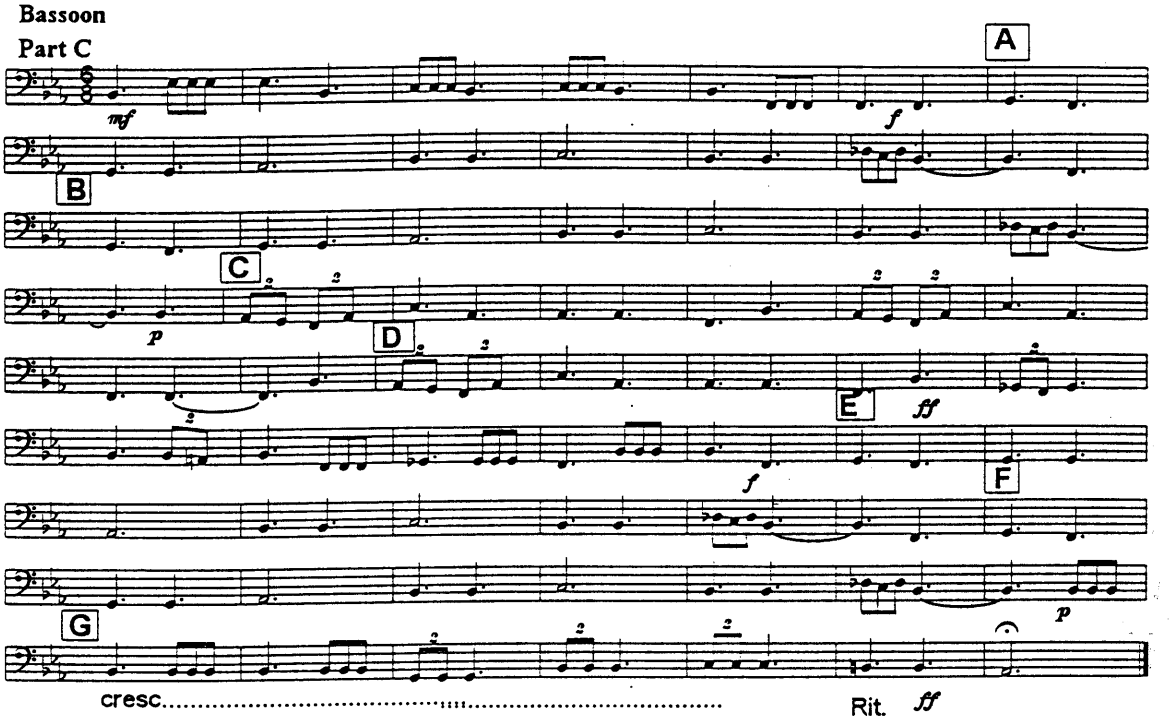
Trombone
Baritone B.C.
Bassoon
Part B

STAR WARS



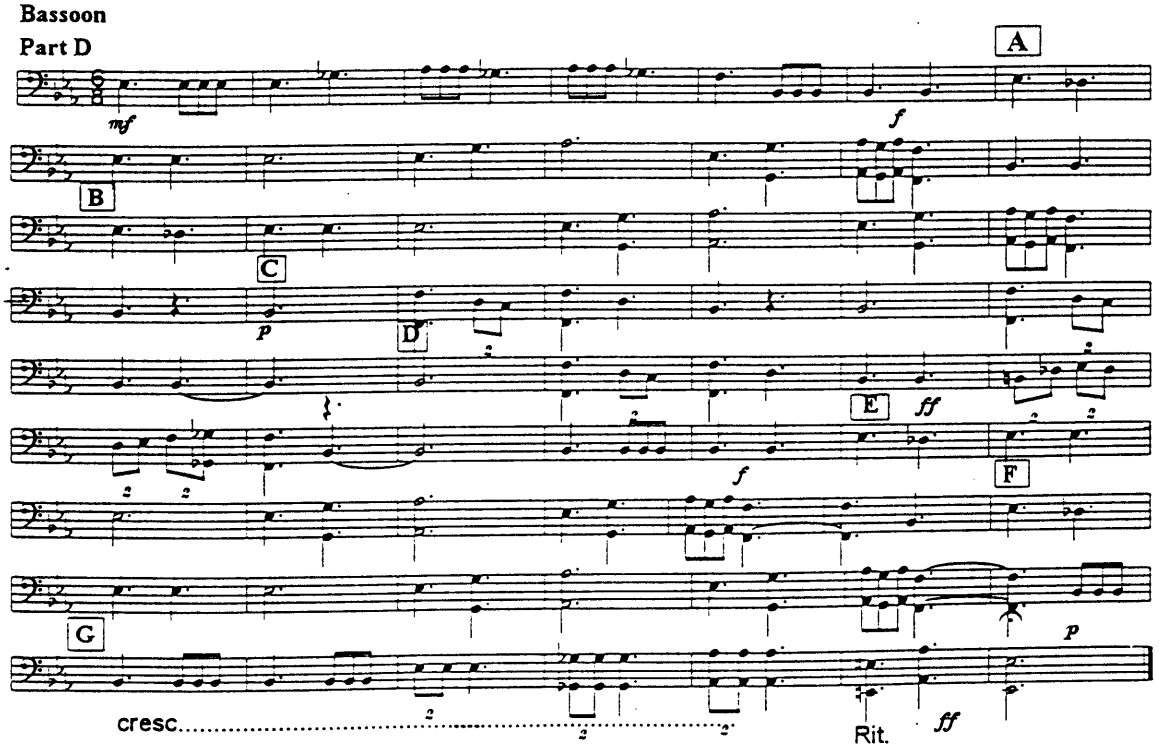
Trombone
Baritone B.C.
Bassoon
Part C

STAR WARS



Trombone
Baritone B.C.
Bassoon
Part D

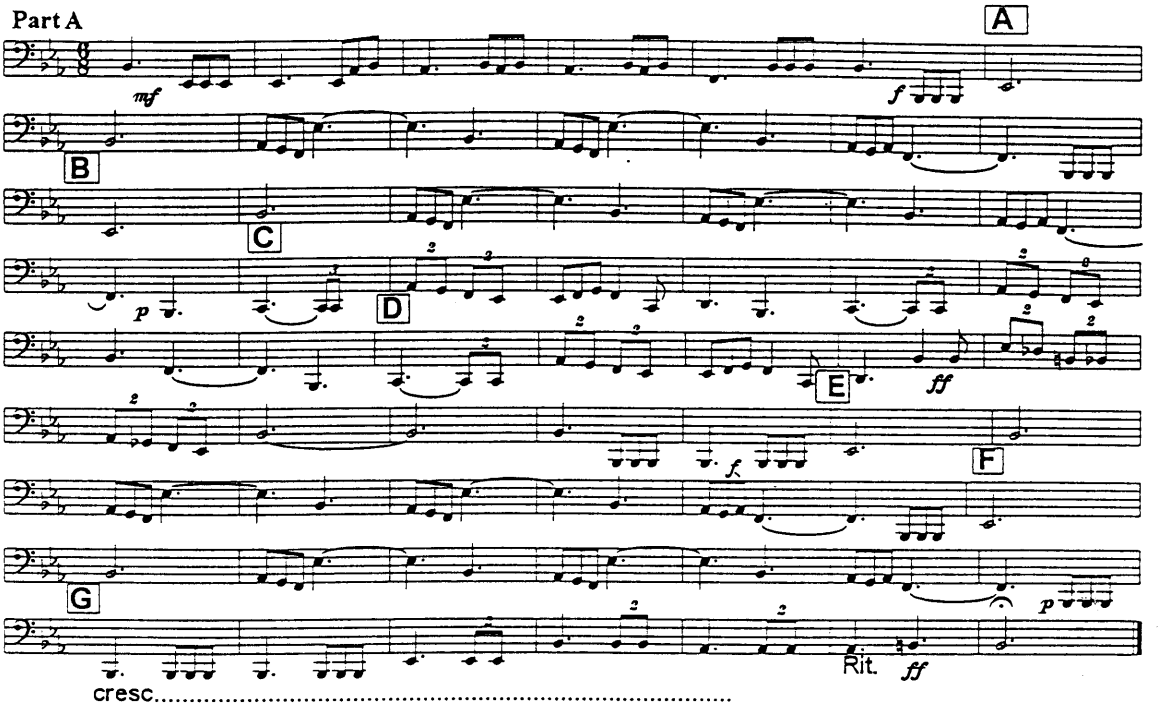
STAR WARS



STAR WARS

Tuba

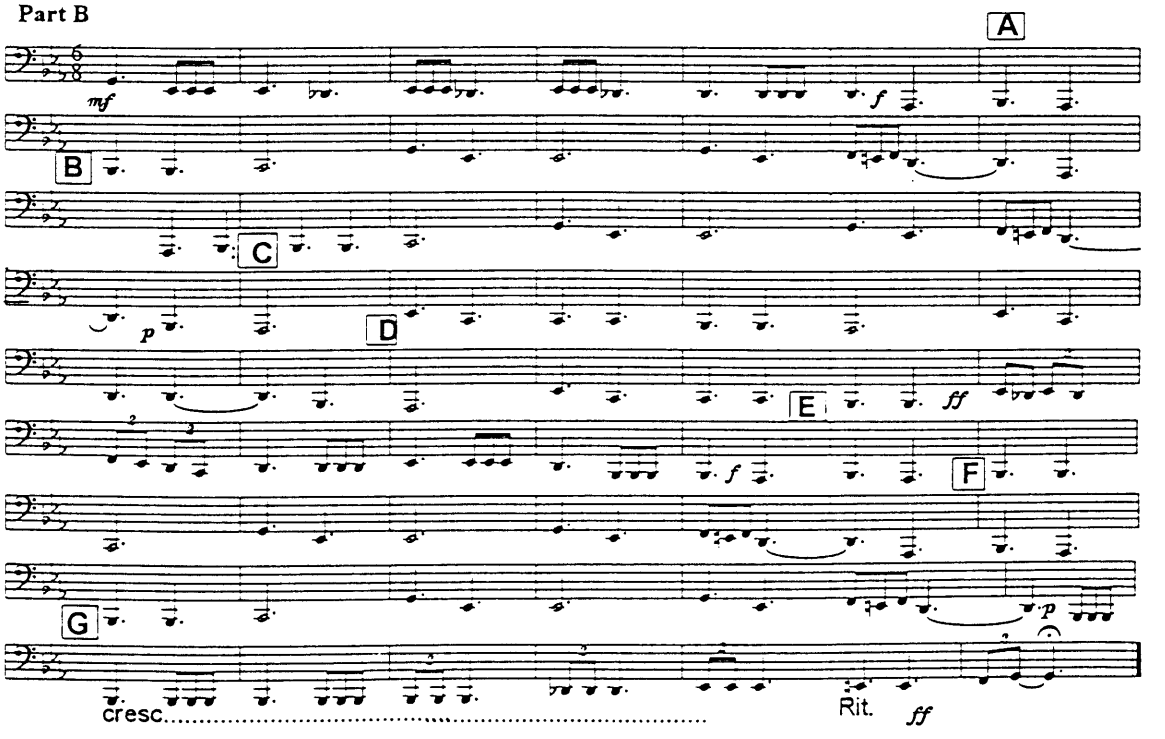
Part A



STAR WARS

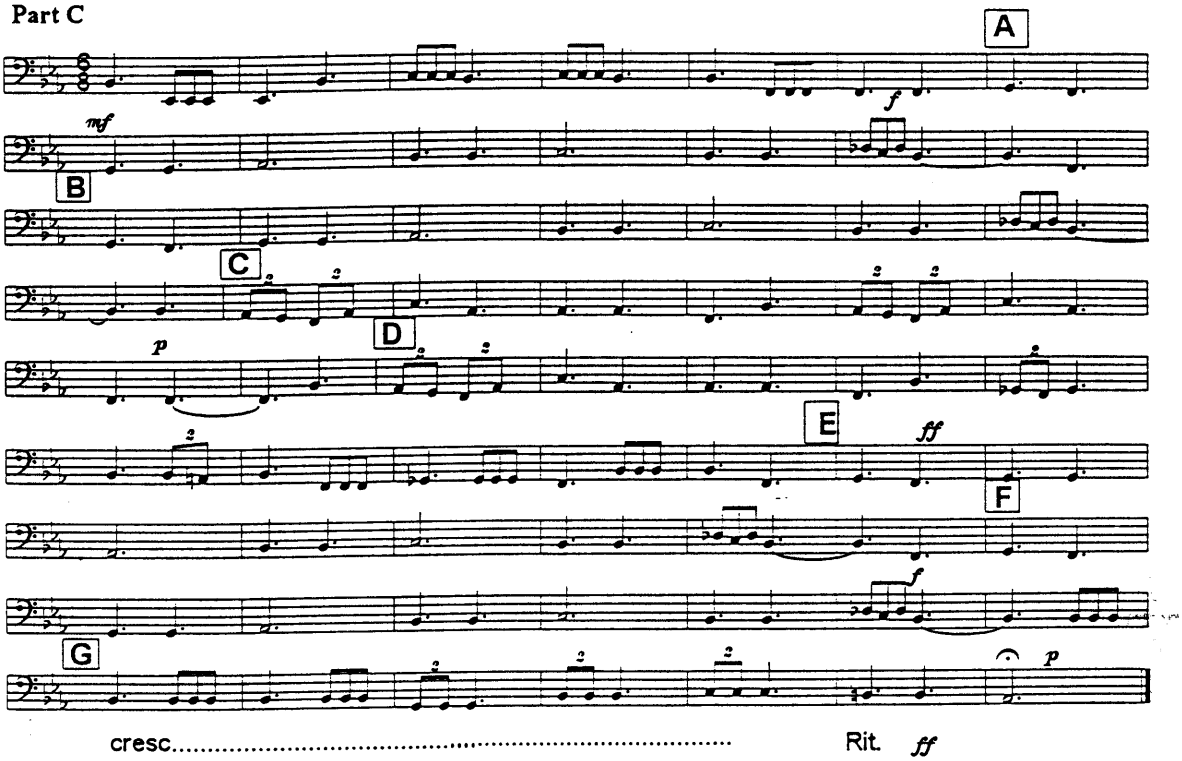
Tuba

Part B



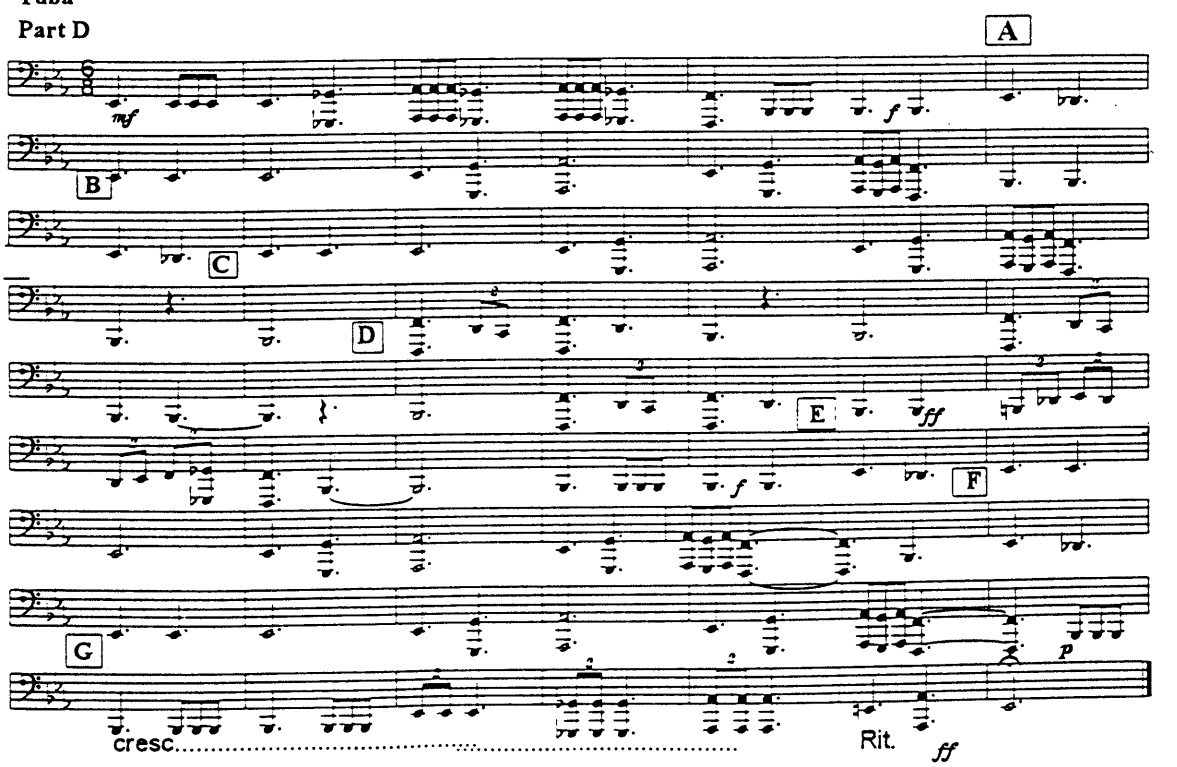
STAR WARS

Tuba
Part C



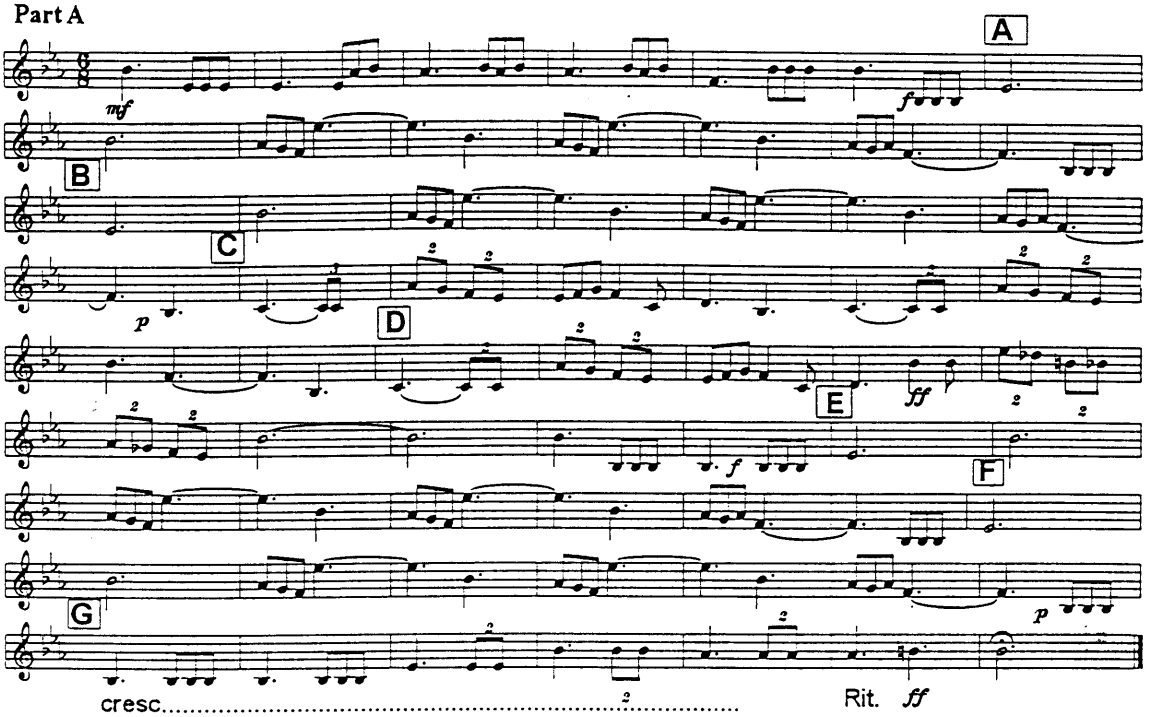
STAR WARS

Tuba
Part D



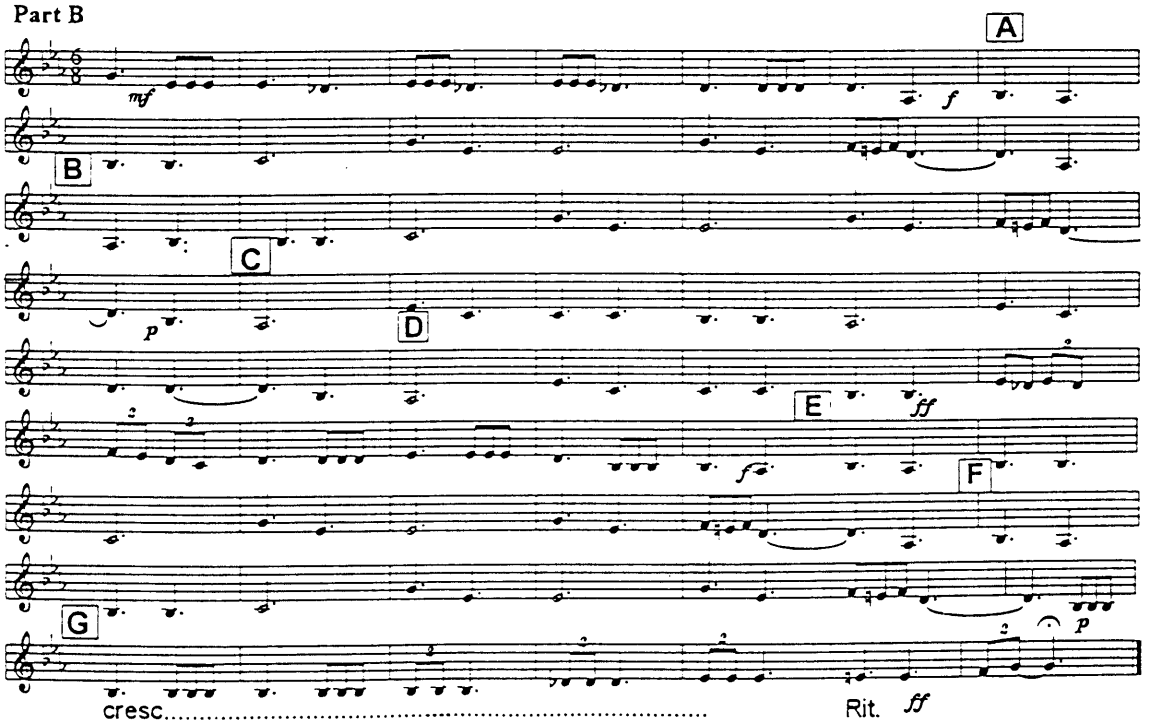
STAR WARS

Bells
Part A



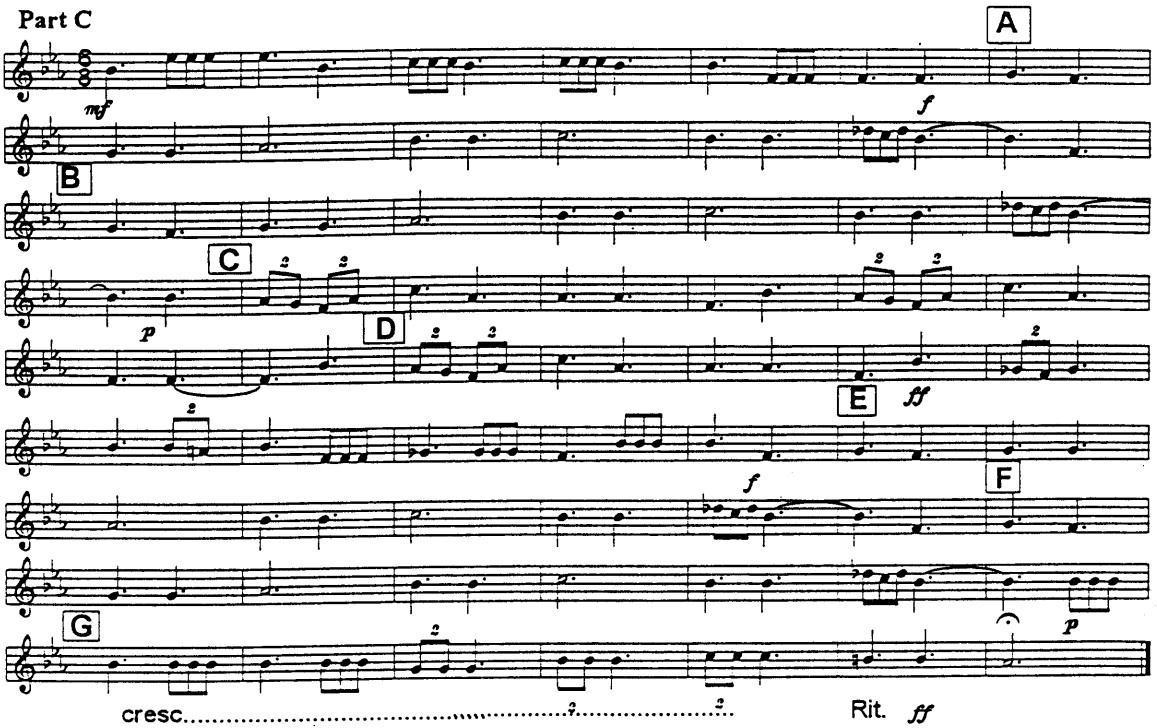
STAR WARS

Bells
Part B



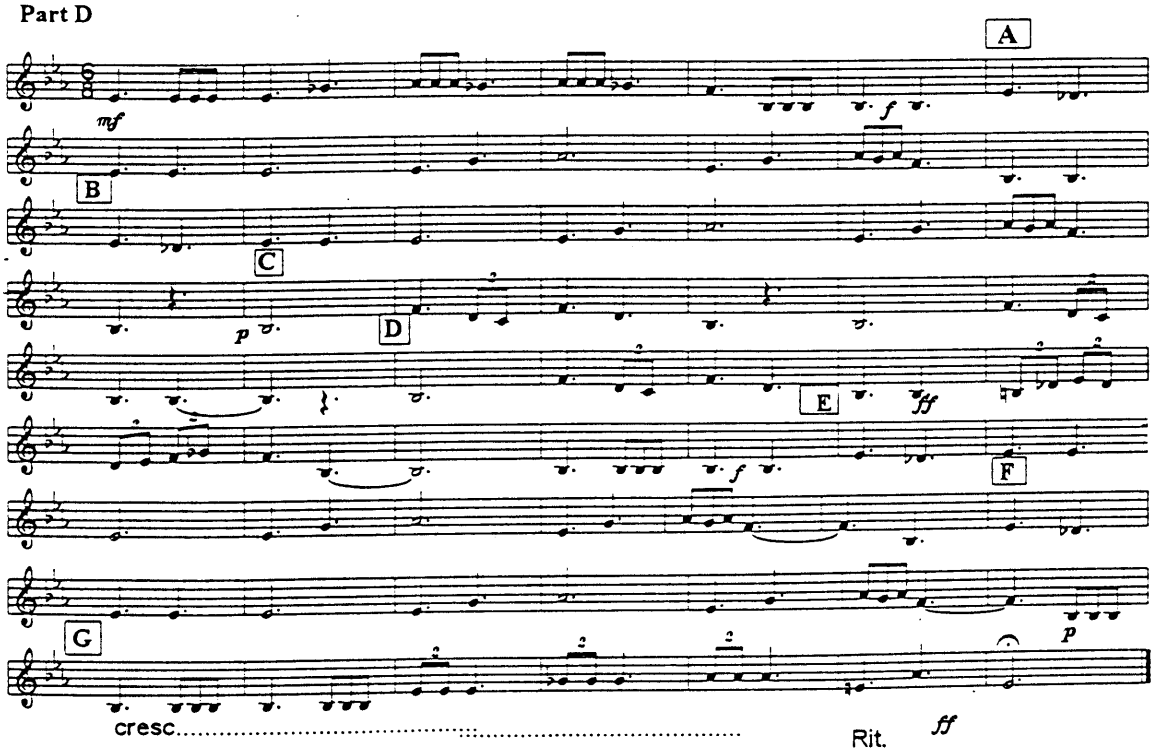
STAR WARS

Bells
Part C



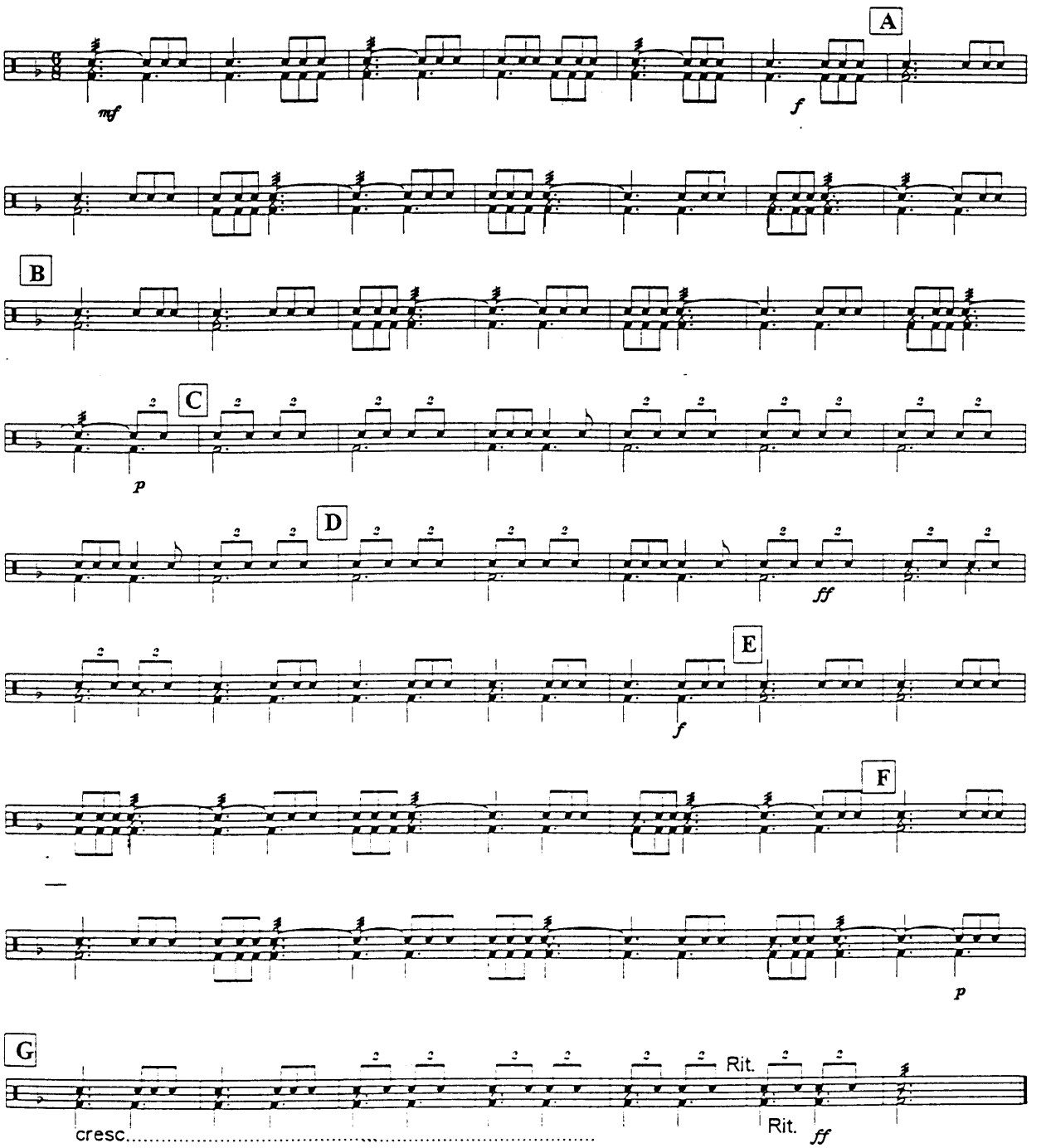
STAR WARS

Bells
Part D

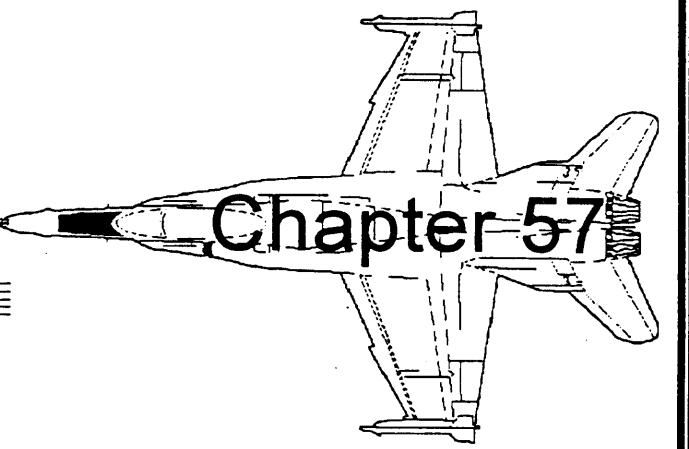


STAR WARS

Percussion



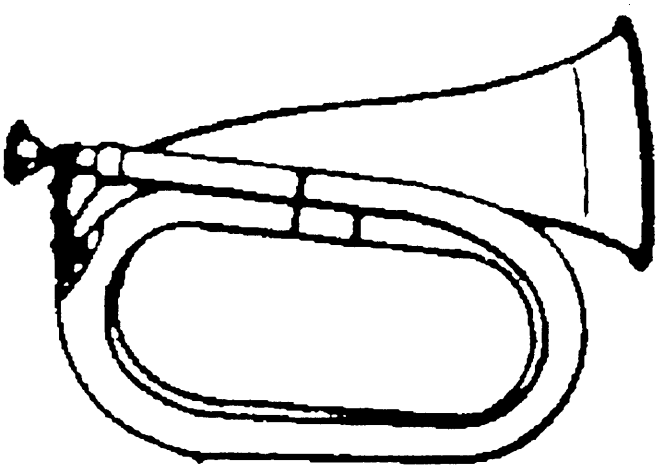
Sunset, *orchestrated bugle call*



Chapter 57

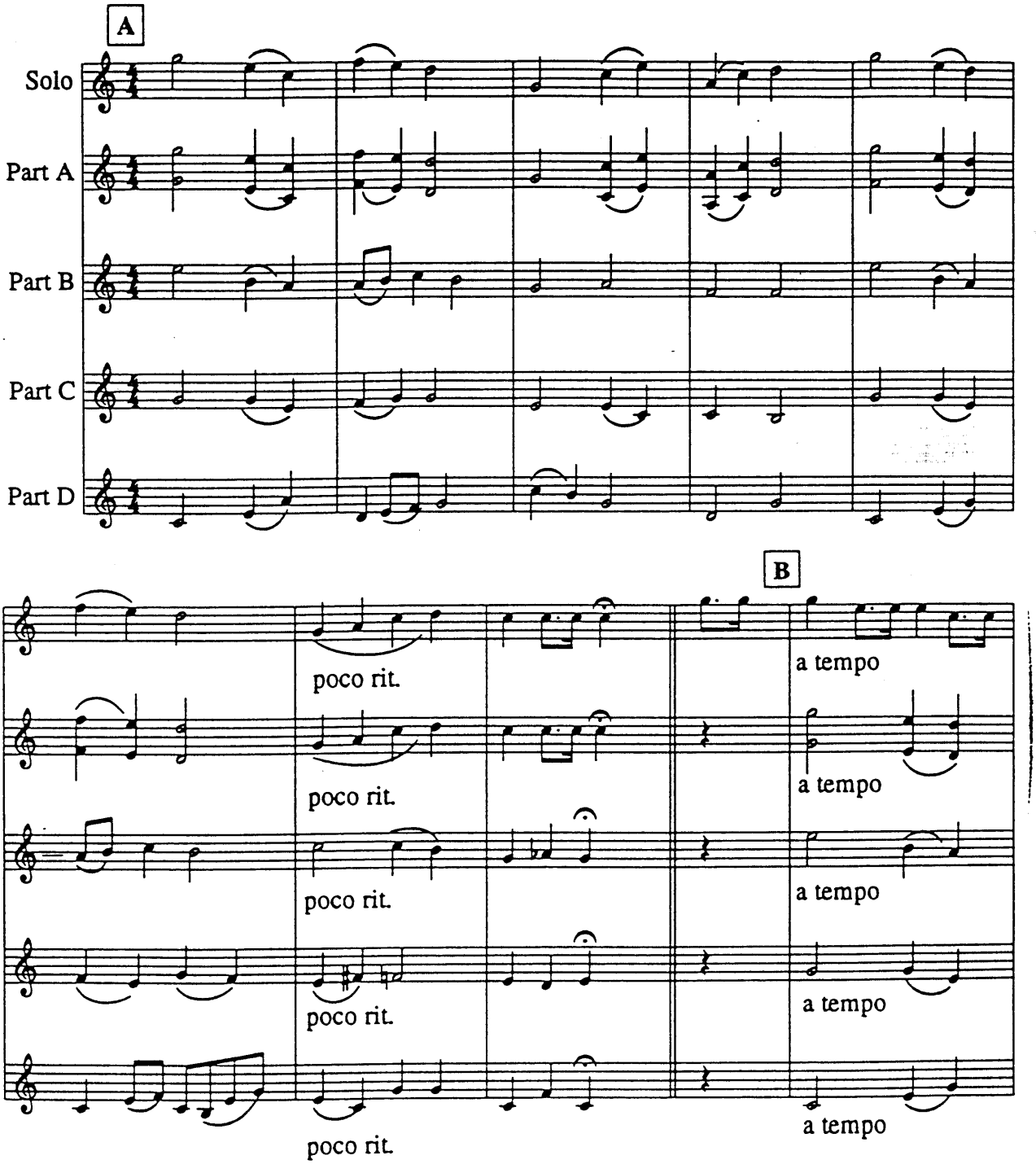
The lowering of the Canadian flag, or ensign, at the end of the day is accompanied by the bugle call "sunset". For more formal occasions, when a full band is present, the following, stirring arrangement is ideal. This arrangement is an adaptation of the original by Bandmaster A.C. Green of the Royal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

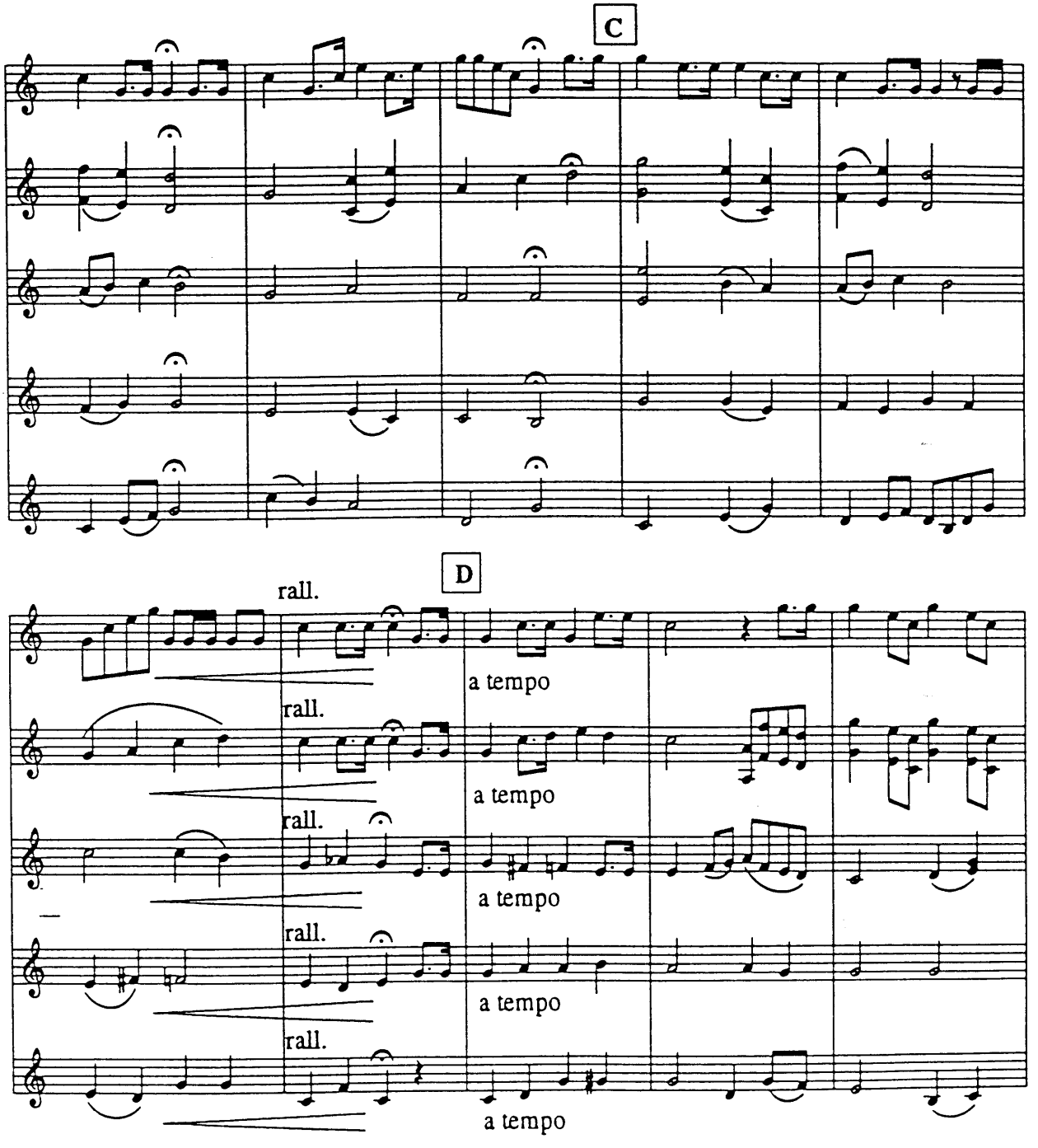
"Orchestrated Sunset" was first played during Beating Retreat ceremonies conducted by the Royal Navy Mediterranean Fleet in 1934. Today it is used invariably during Sunset Ceremonies and during the Ceremony of the Flags.

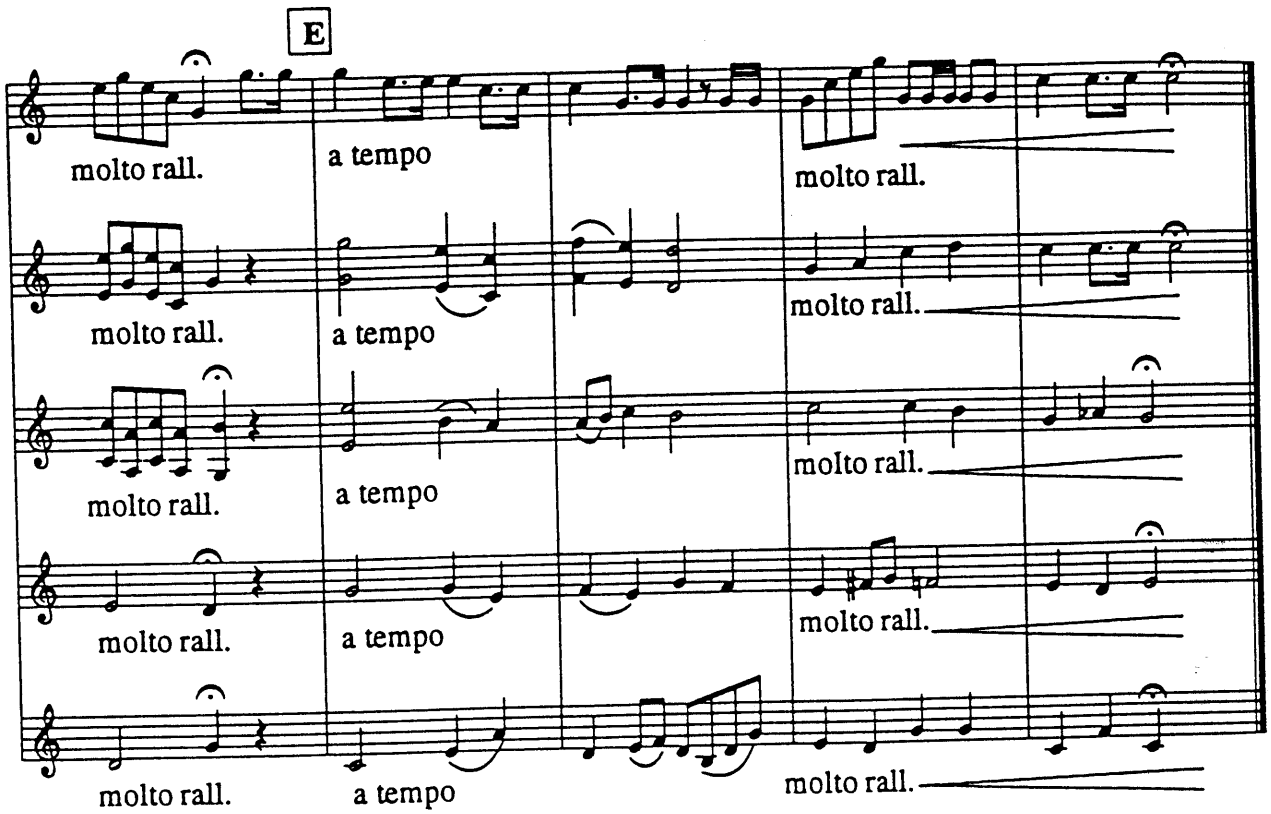


SUNSET

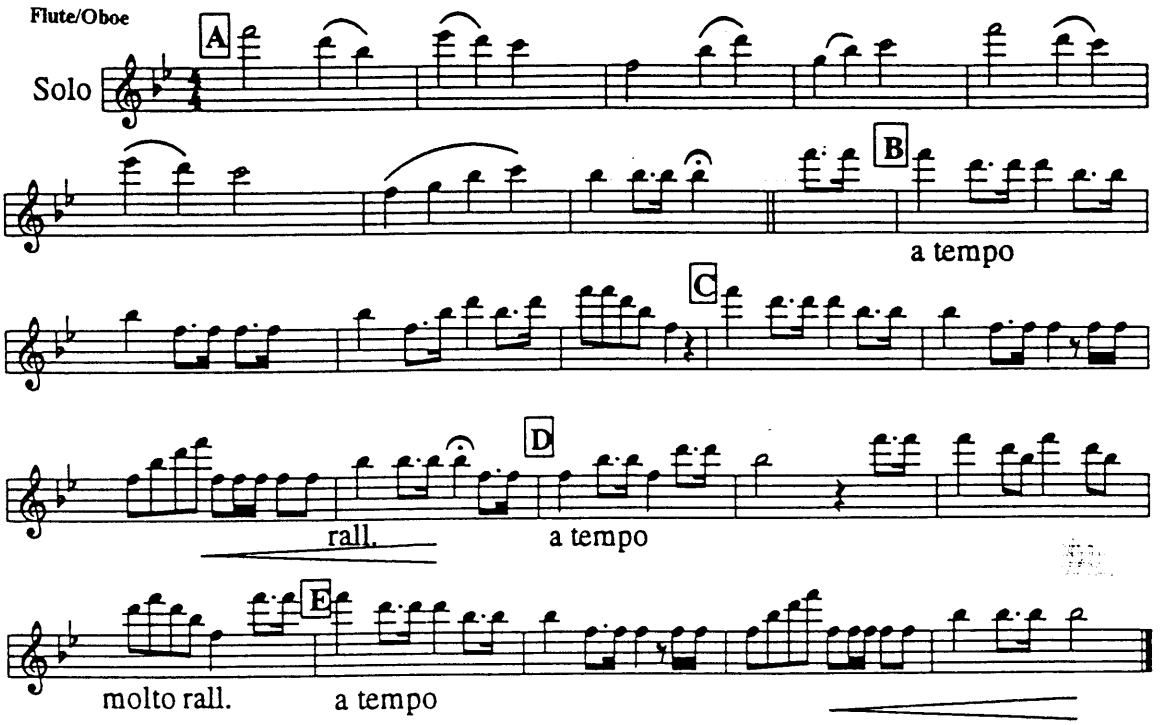
Bb Conductor



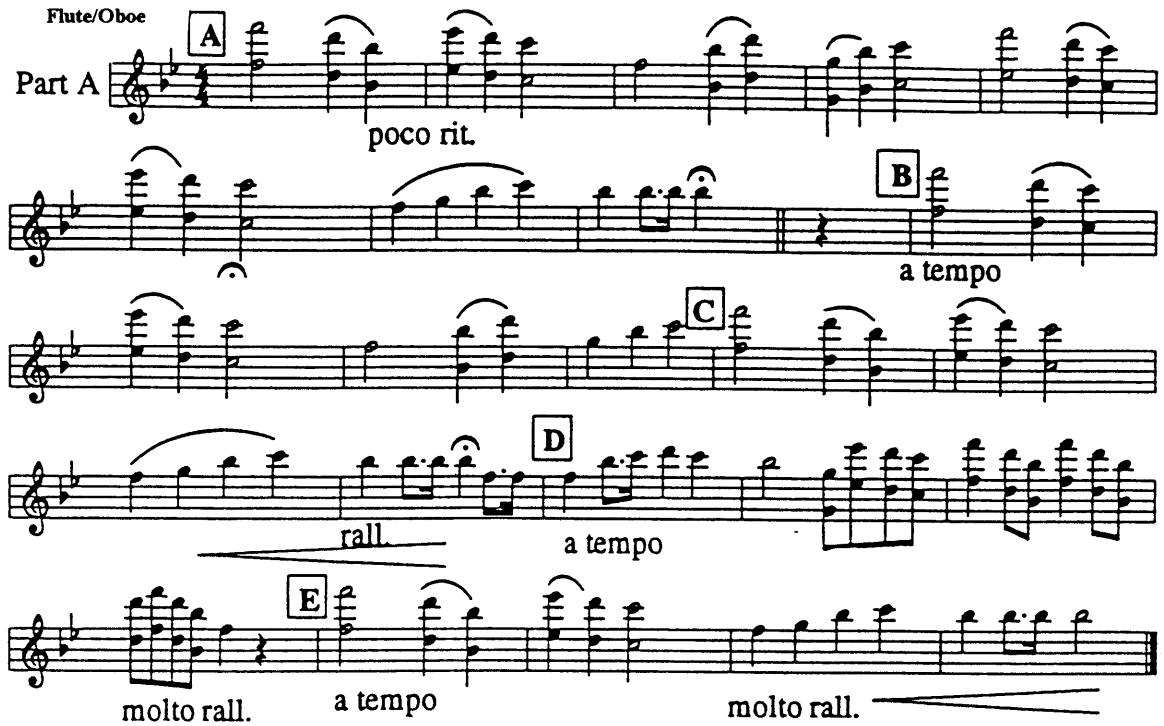

C
D
rall.
a tempo
rall.
a tempo
rall.
a tempo
rall.
a tempo
rall.
a tempo


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



SUNSET



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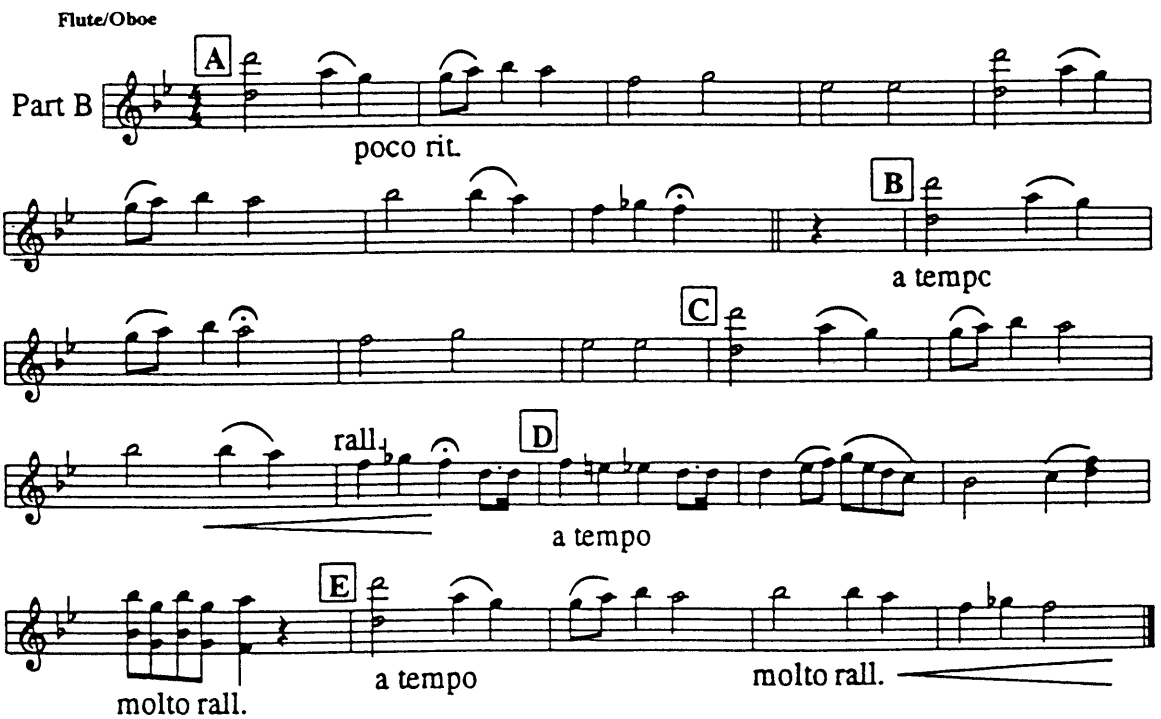

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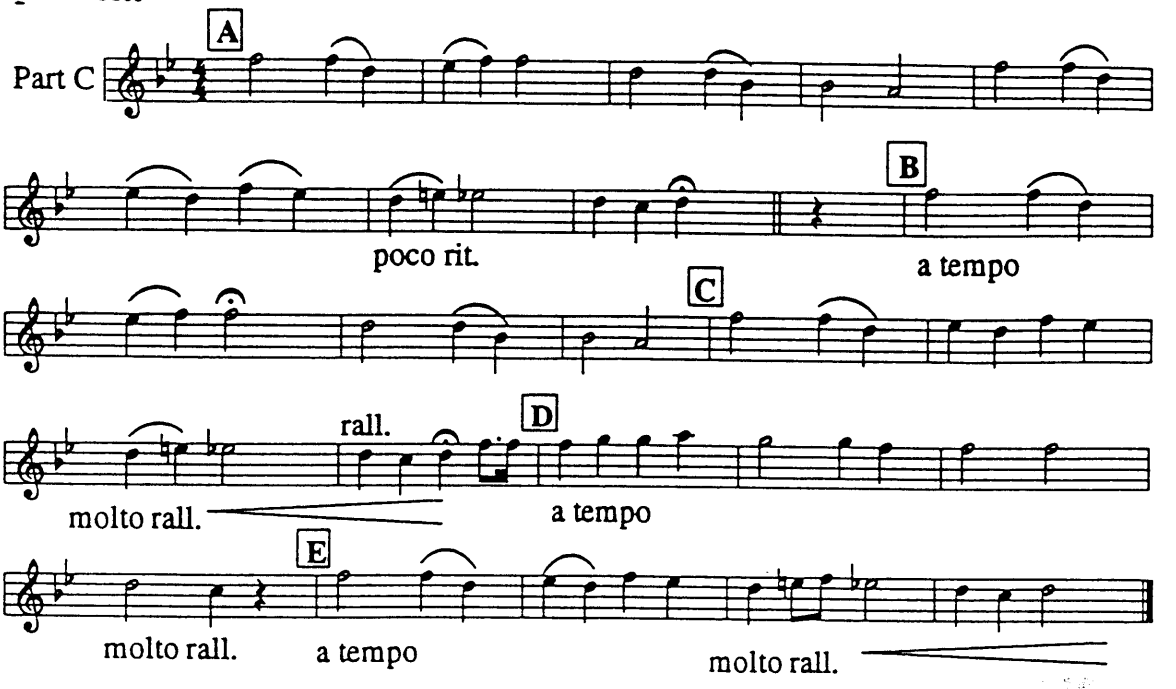
Flute/Oboe



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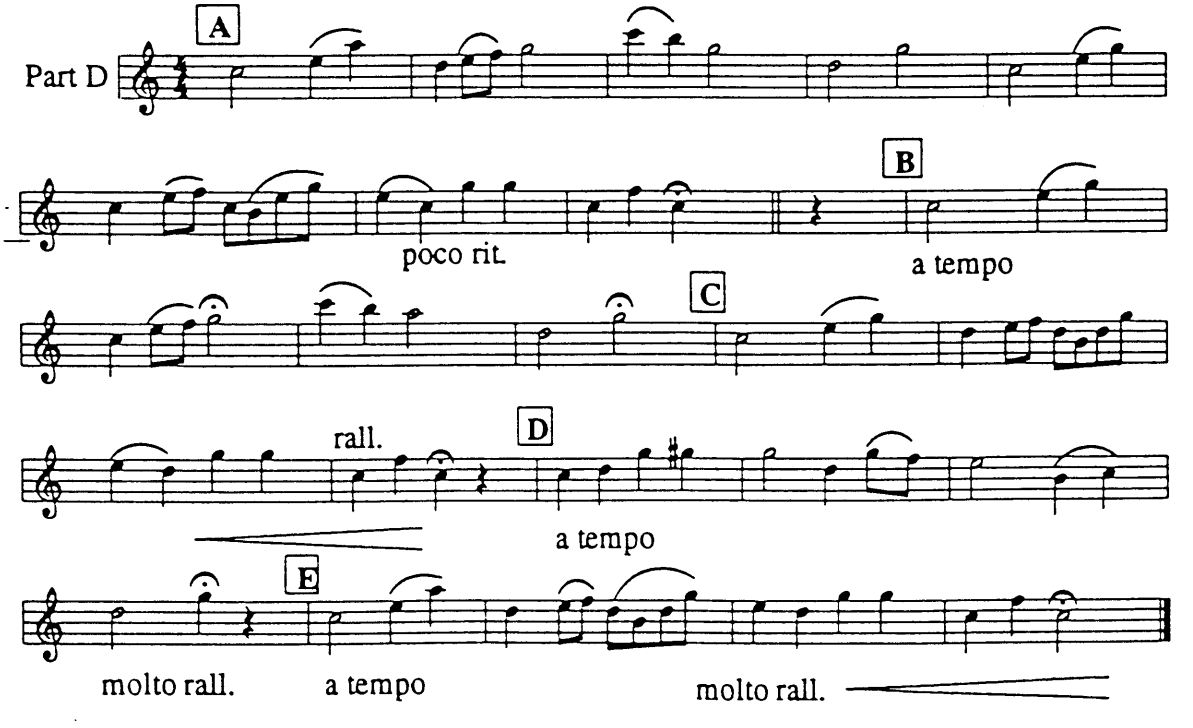

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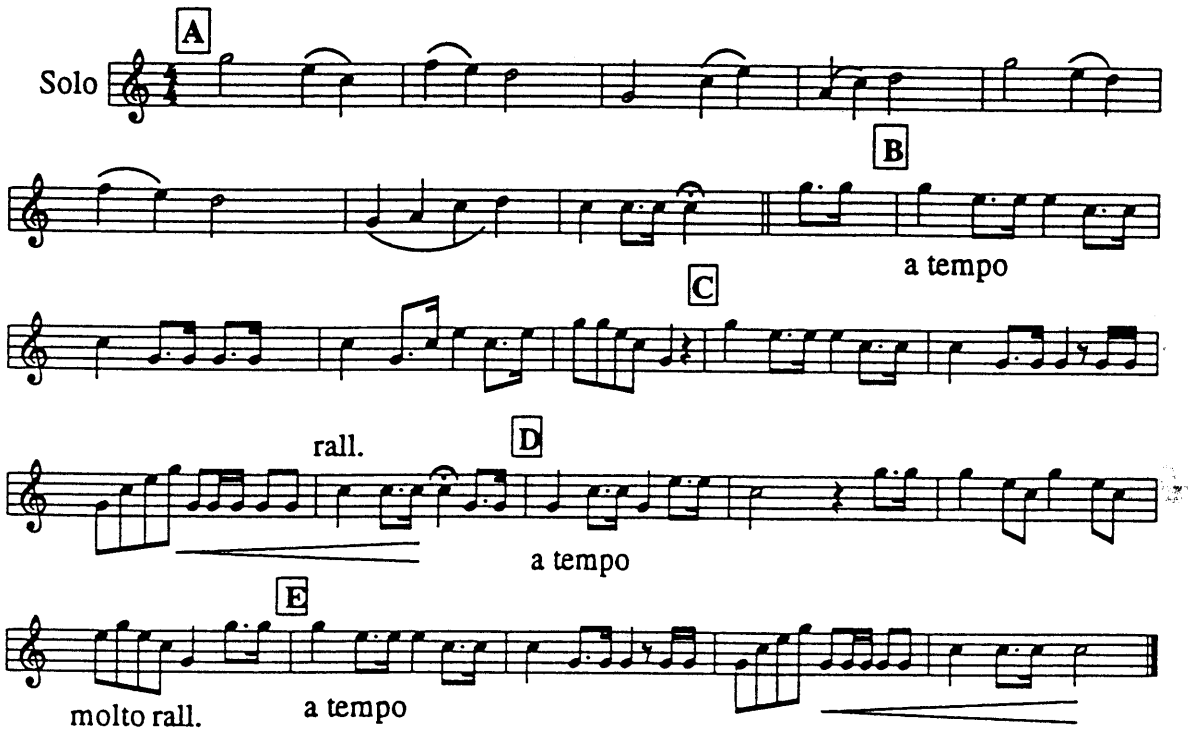
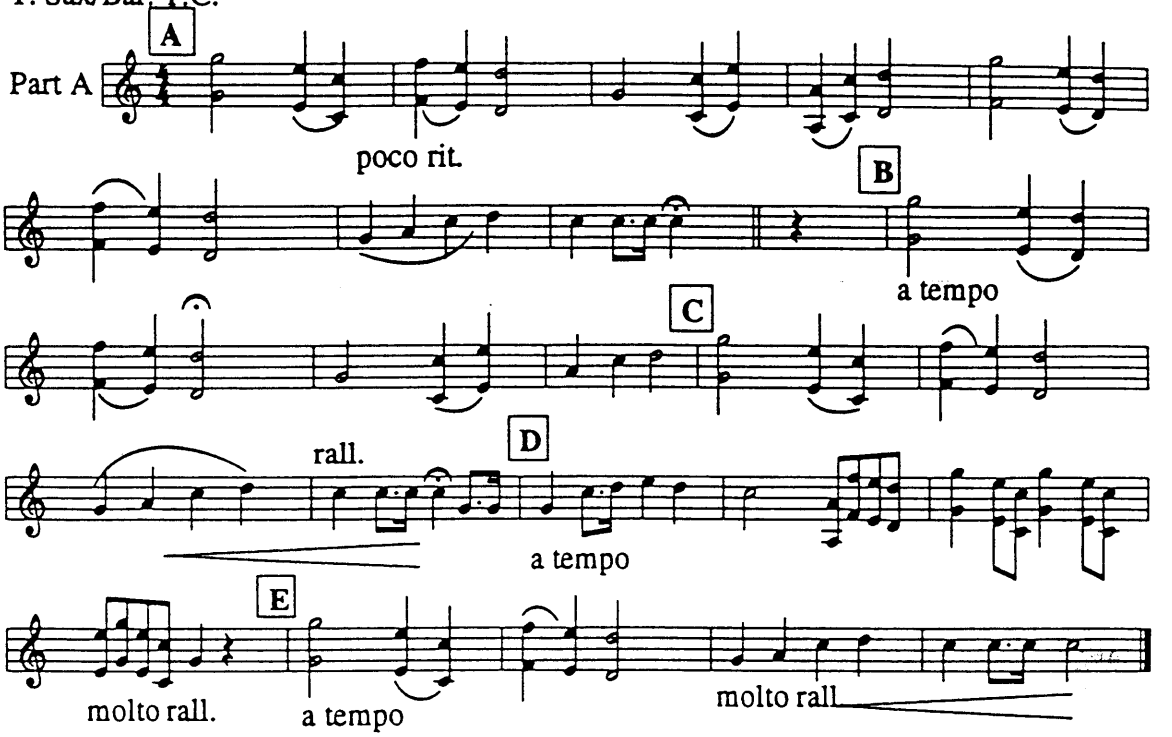
Trumpet/Clarinet
T. Sax/Bar. T.C.



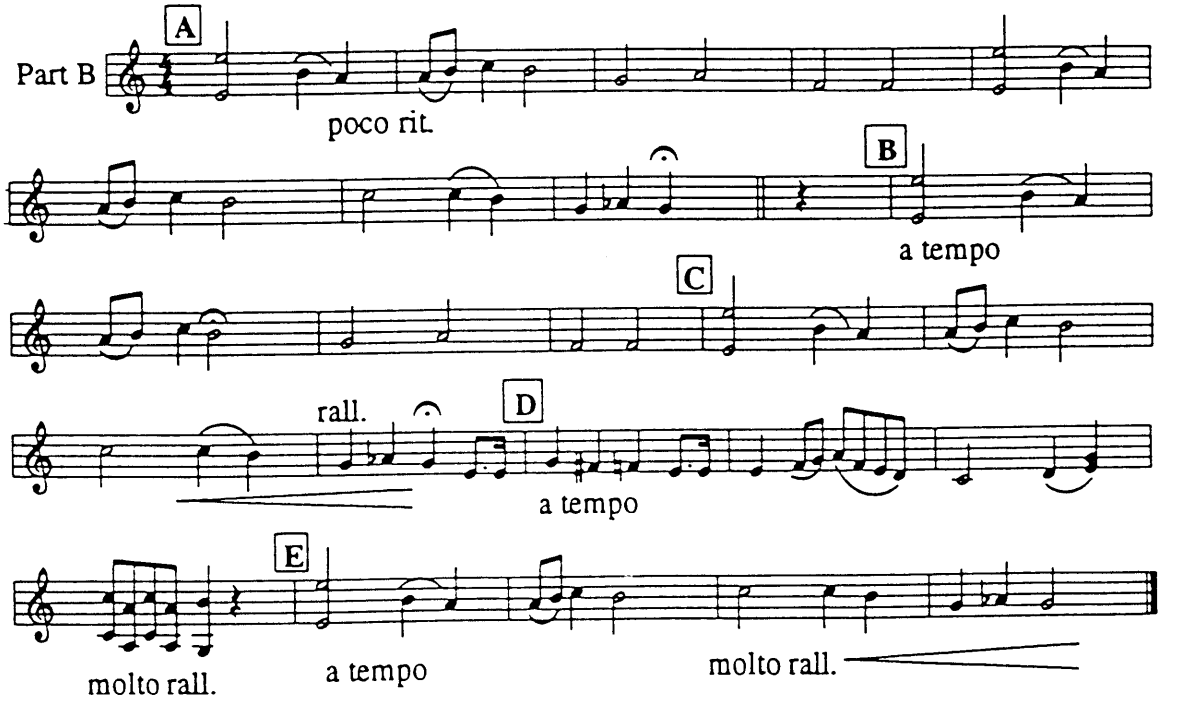
Trumpet/Clarinet
T. Sax/Bar. T.C.

SUNSET



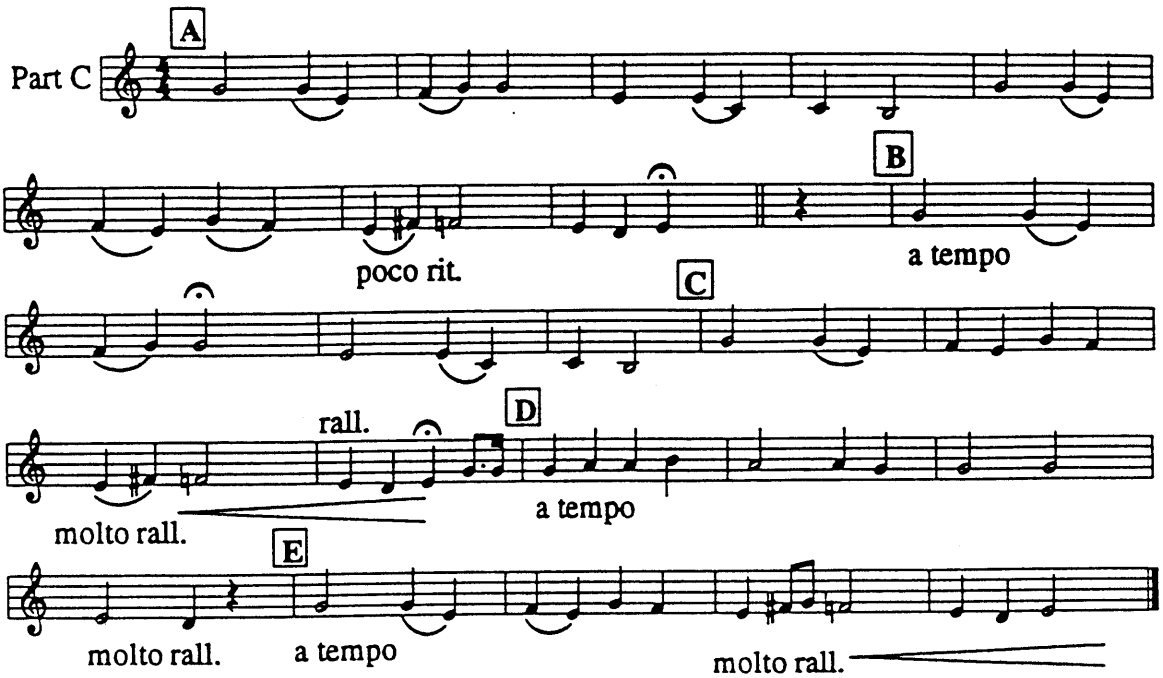
Trumpet/Clarinet
T. Sax/Bar. T.C.

SUNSET



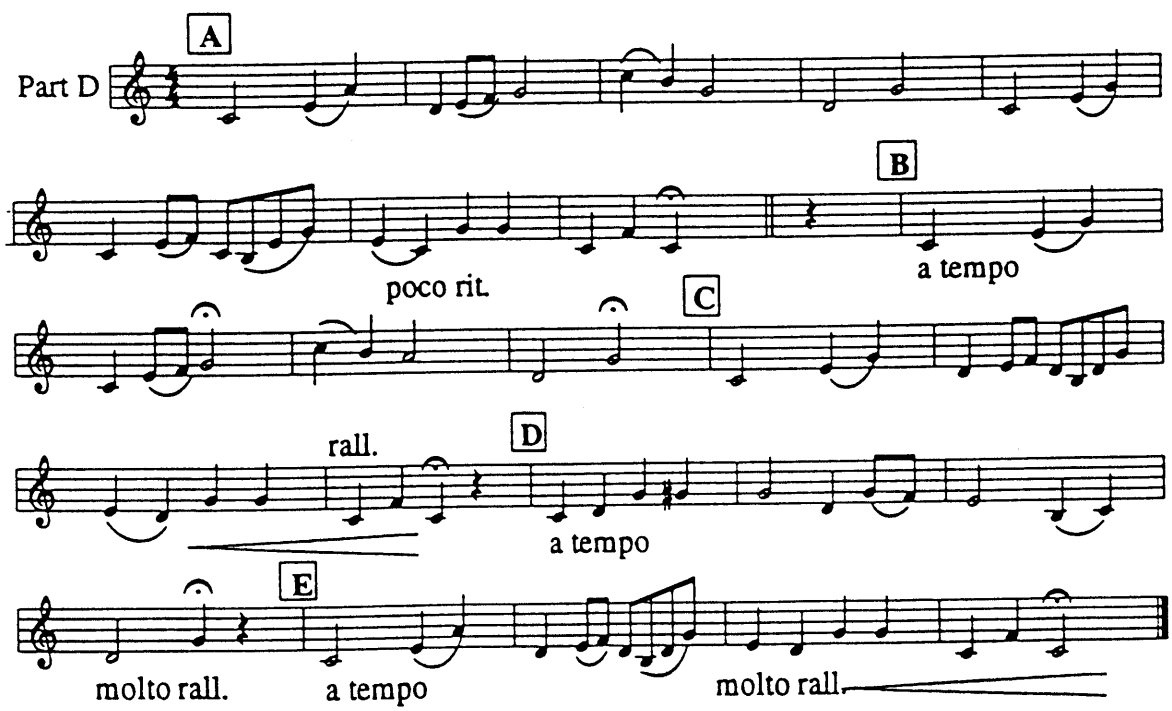
Trumpet/Clarinet
T. Sax/Bar. T.C.

SUNSET



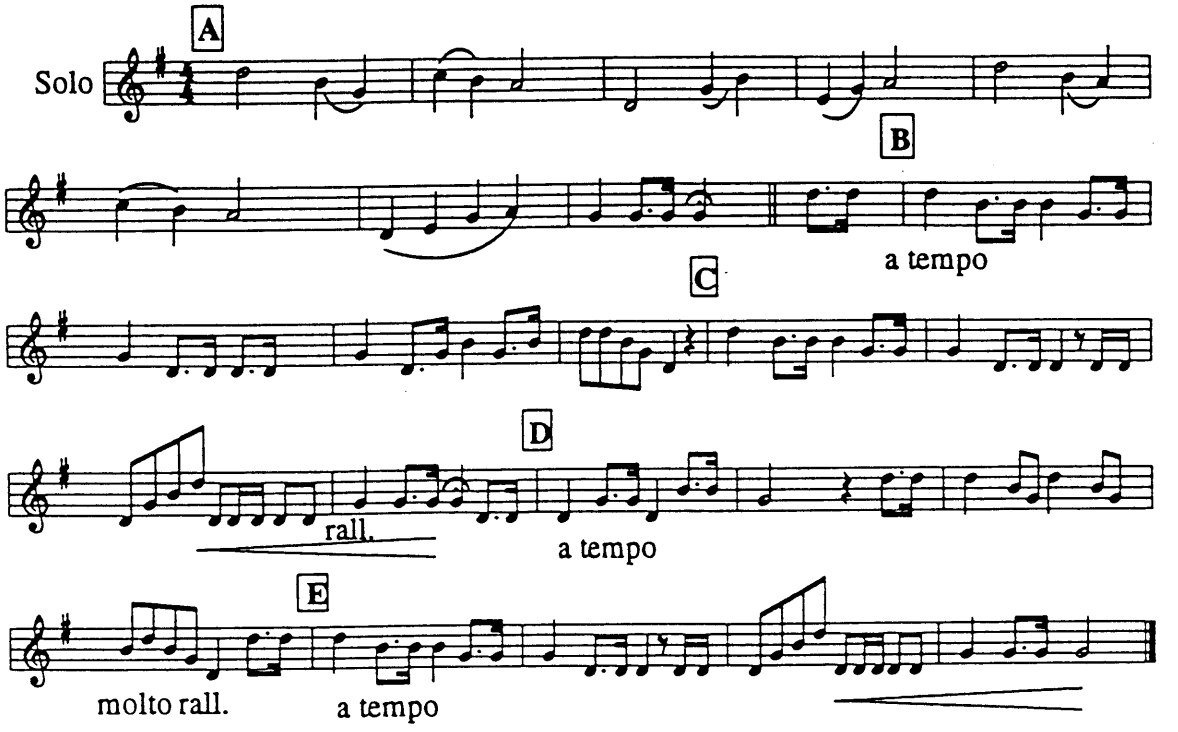
Trumpet/Clarinet
T. Sax/Bar. T.C.

SUNSET



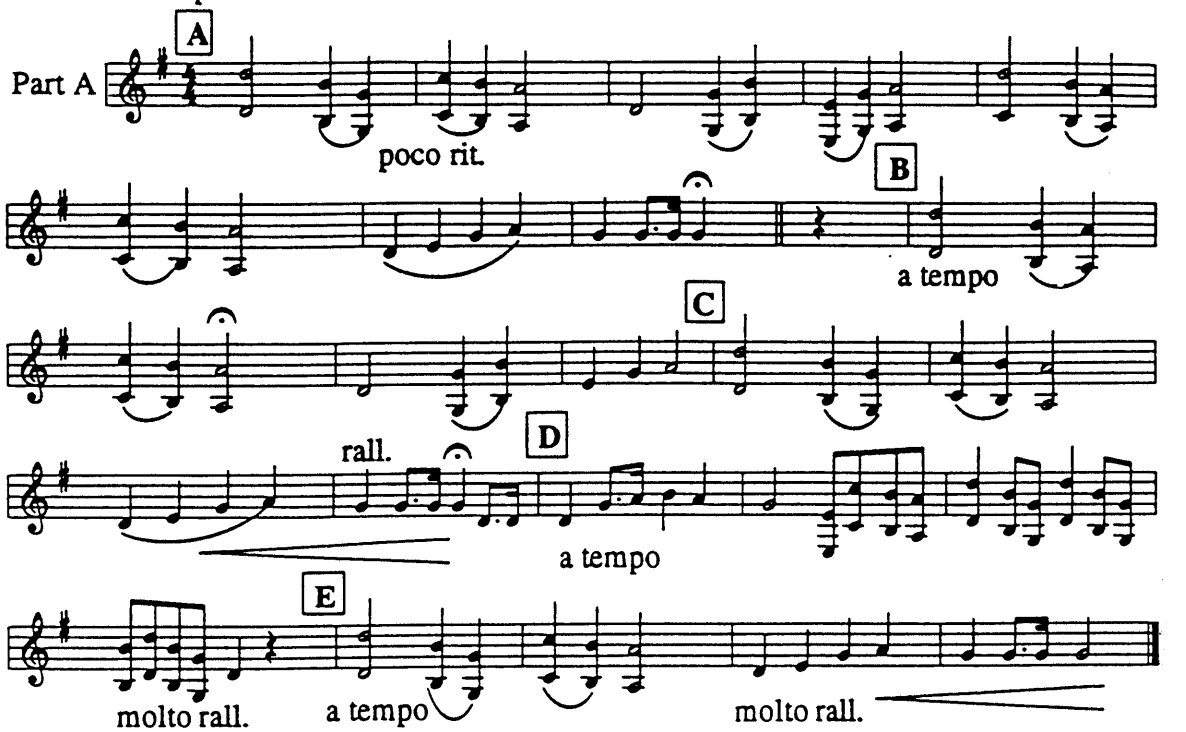
SUNSET

Alto/Bari Saxophone



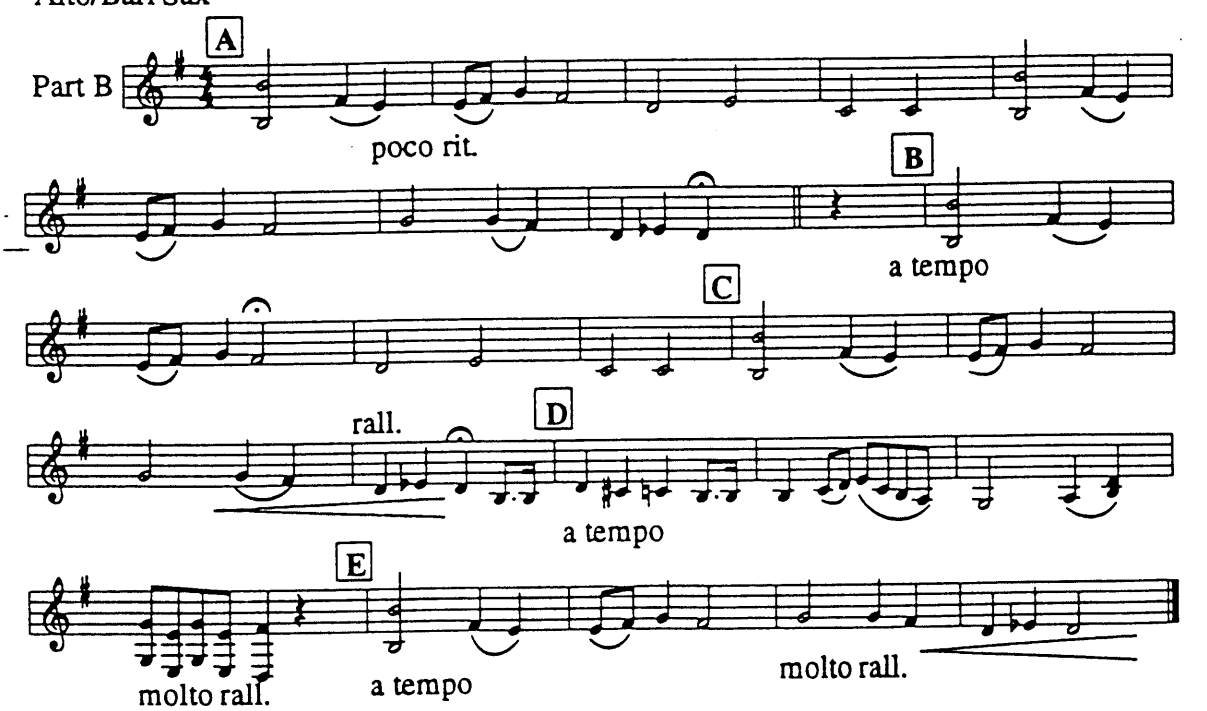
SUNSET

Alto/Bari Saxophone



SUNSET

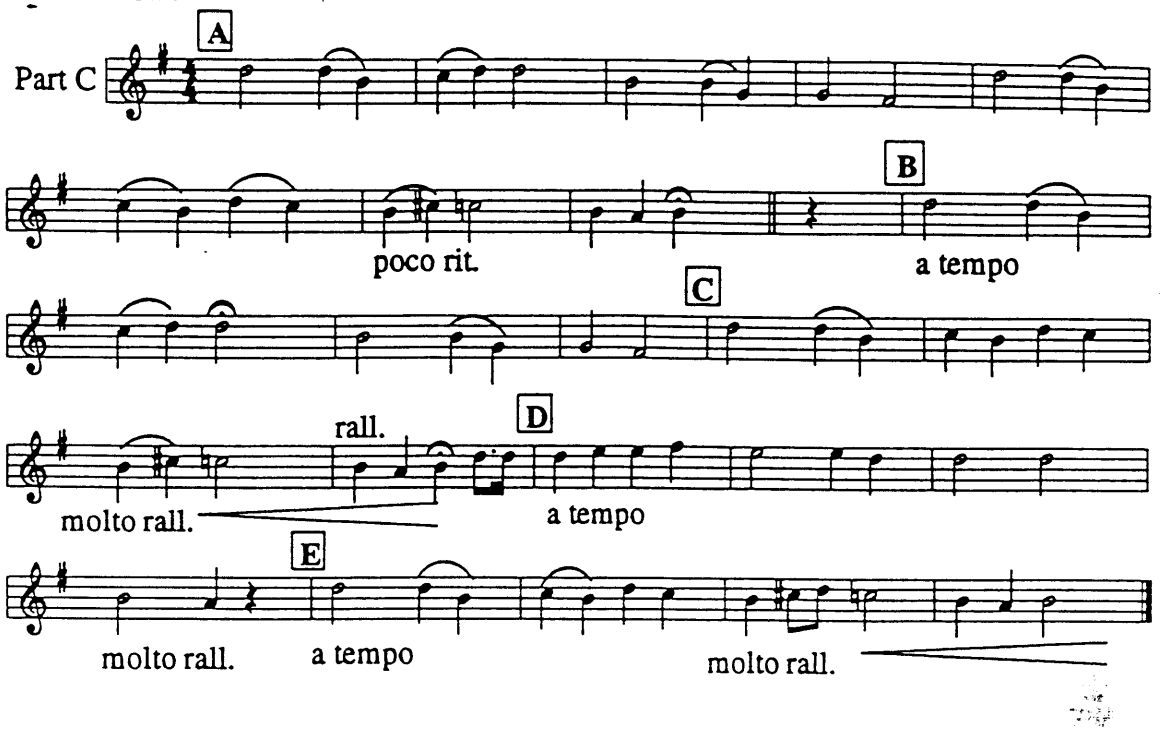
Alto/Bari Sax



SUNSET

Alto/Bari Sax

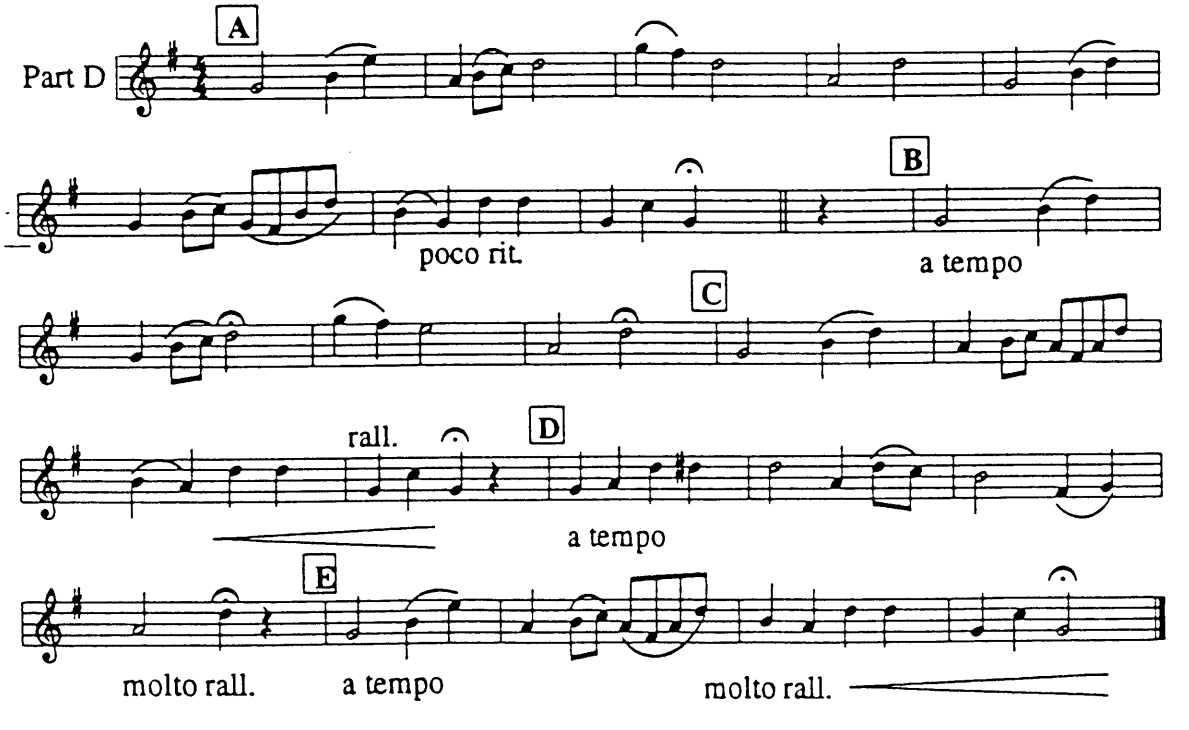
Part C



SUNSET

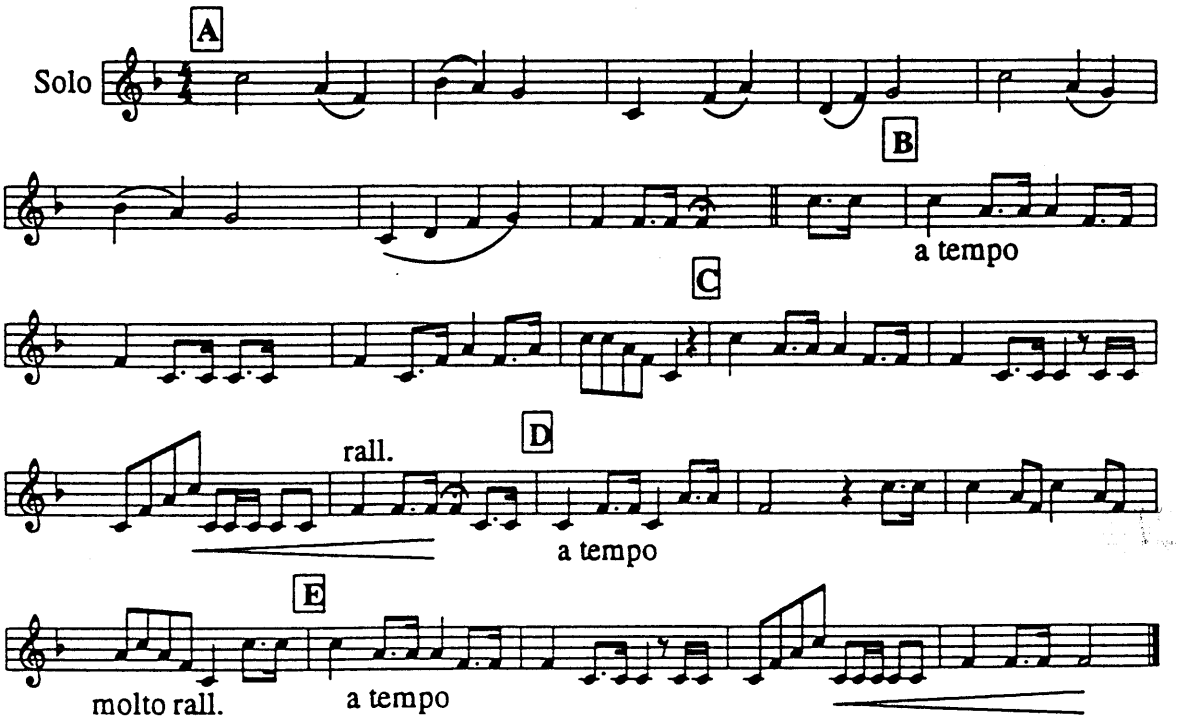
Alto/Bari Sax

Part D



SUNSET

French Horn



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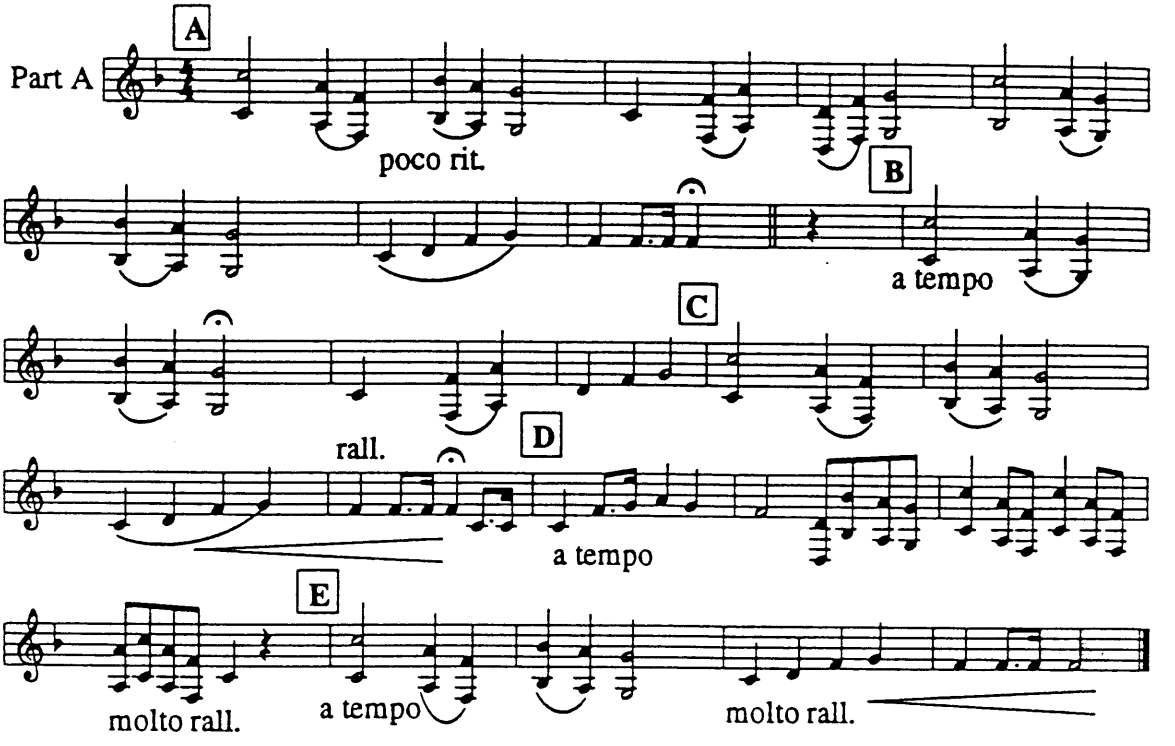
French Horn



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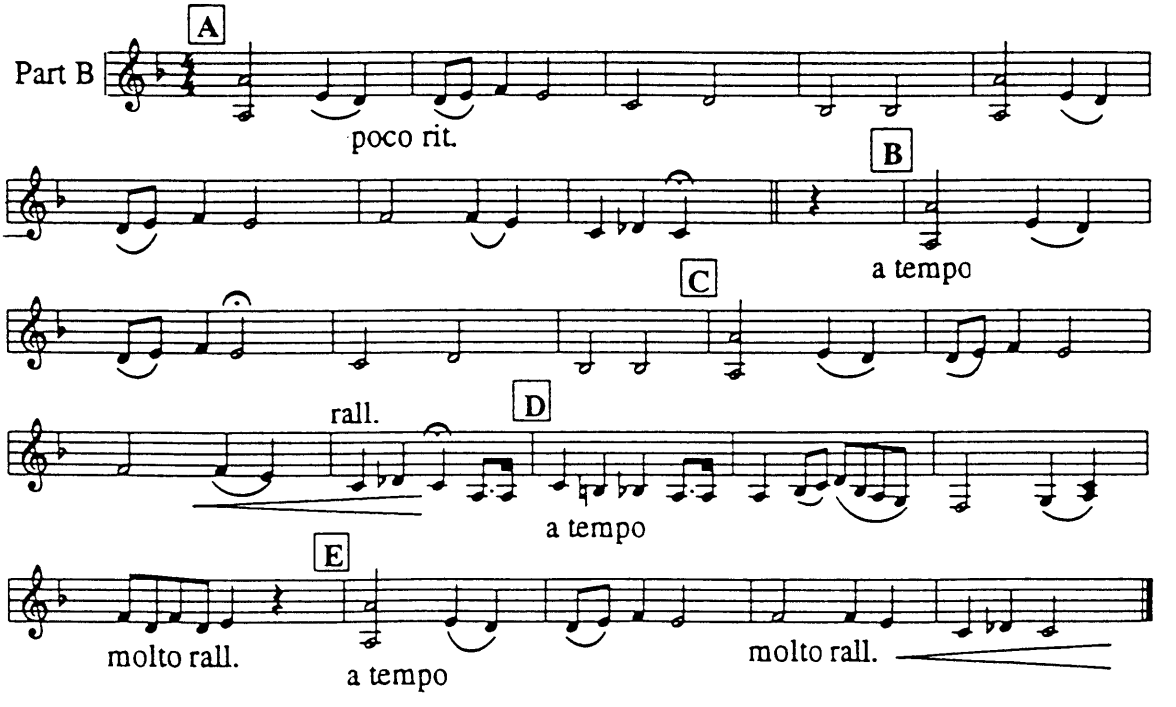
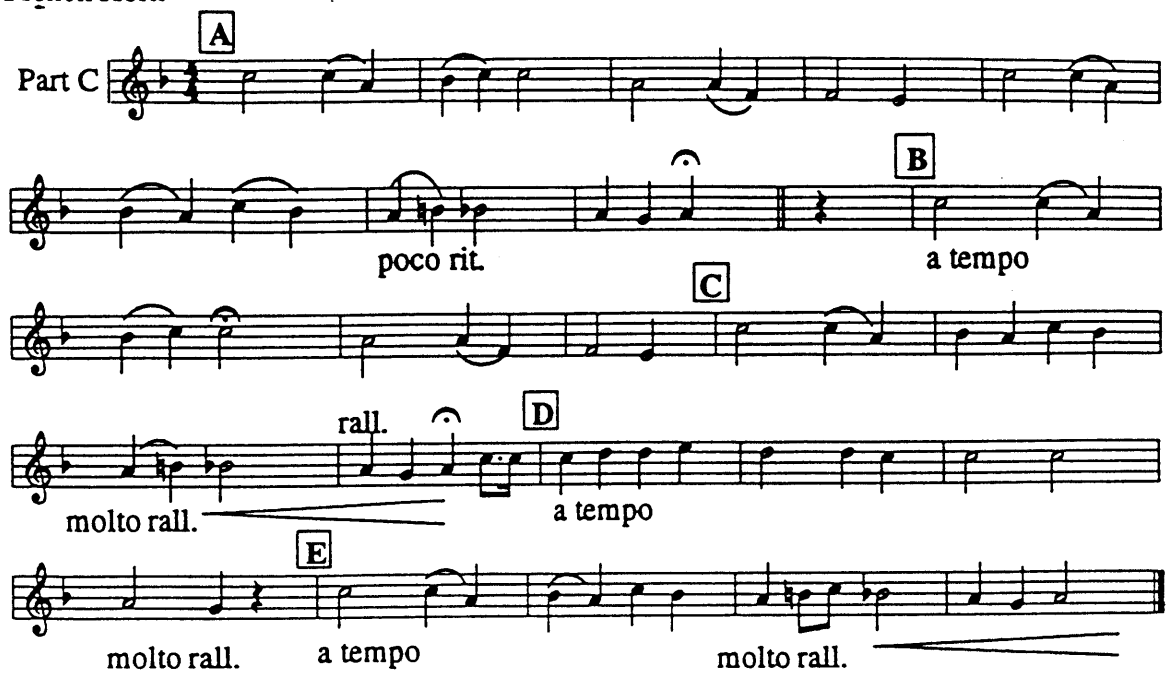
French Horn



SUNSET

French Horn



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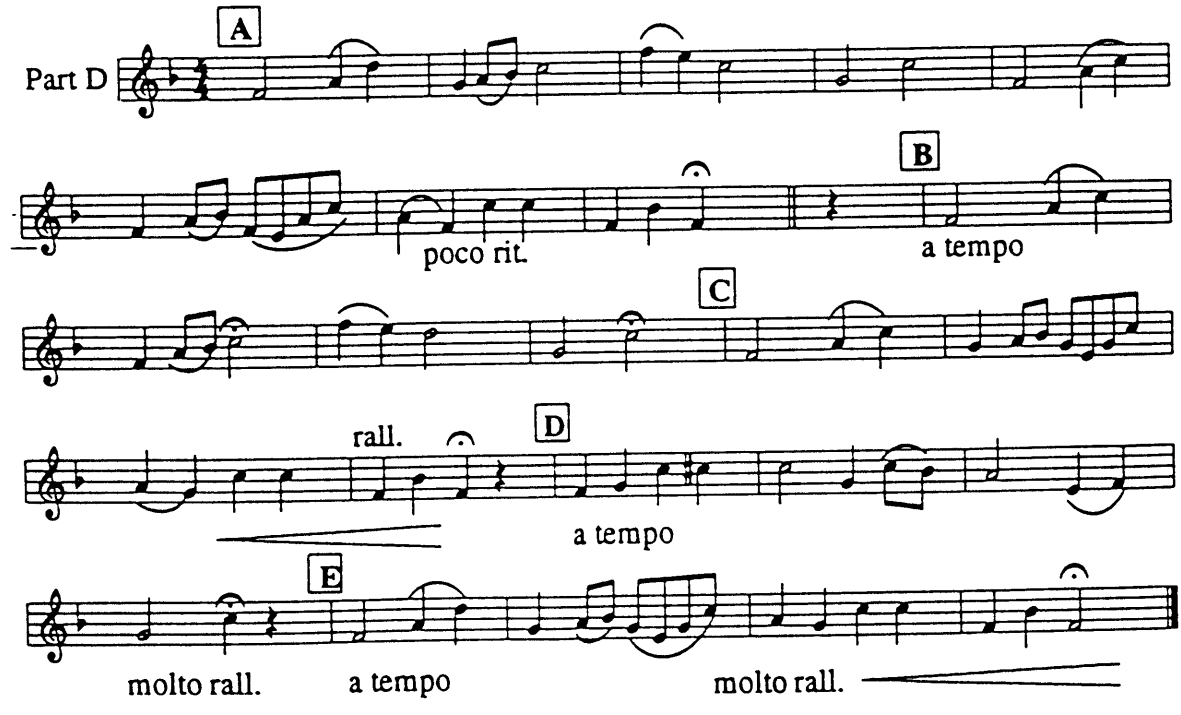
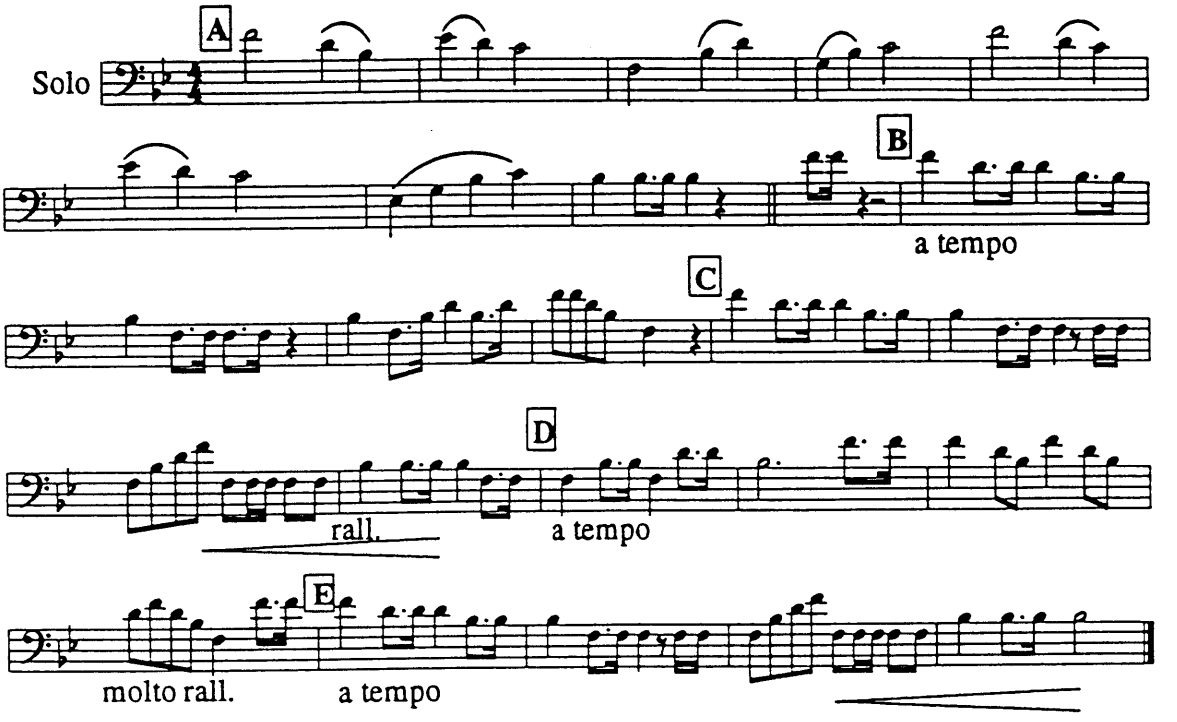
French Horn



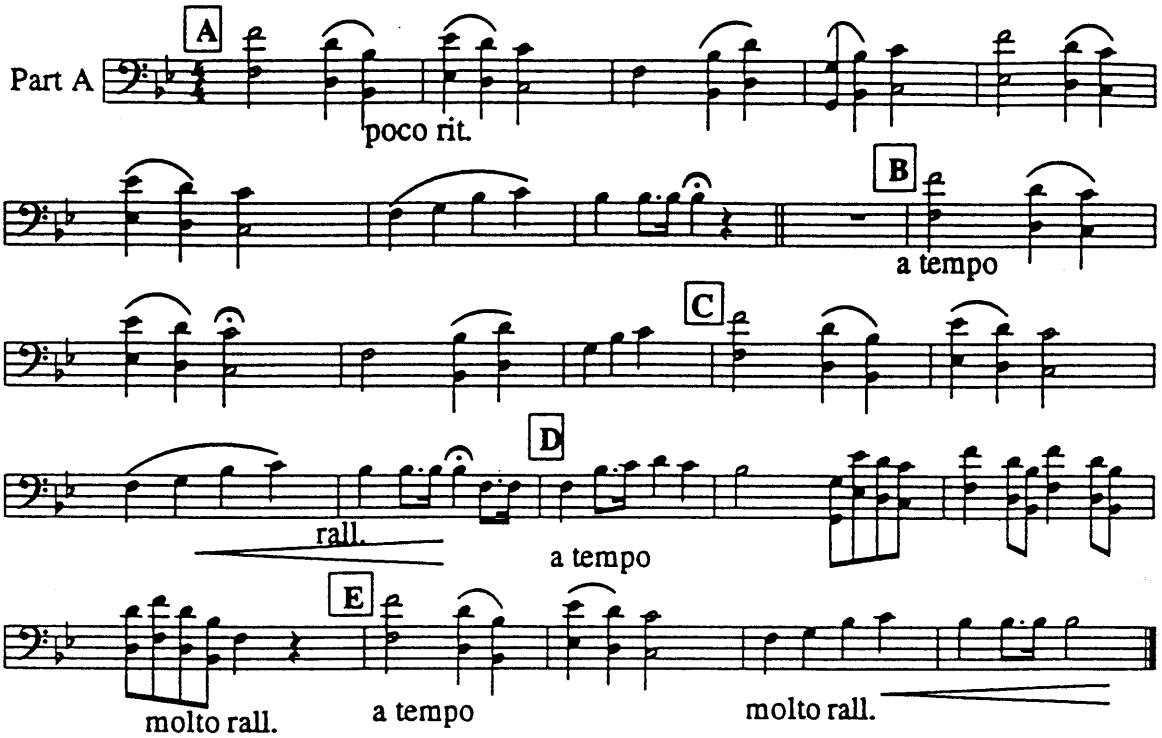
Trombone/Baritone B.C.
Bassoon

SUNSET



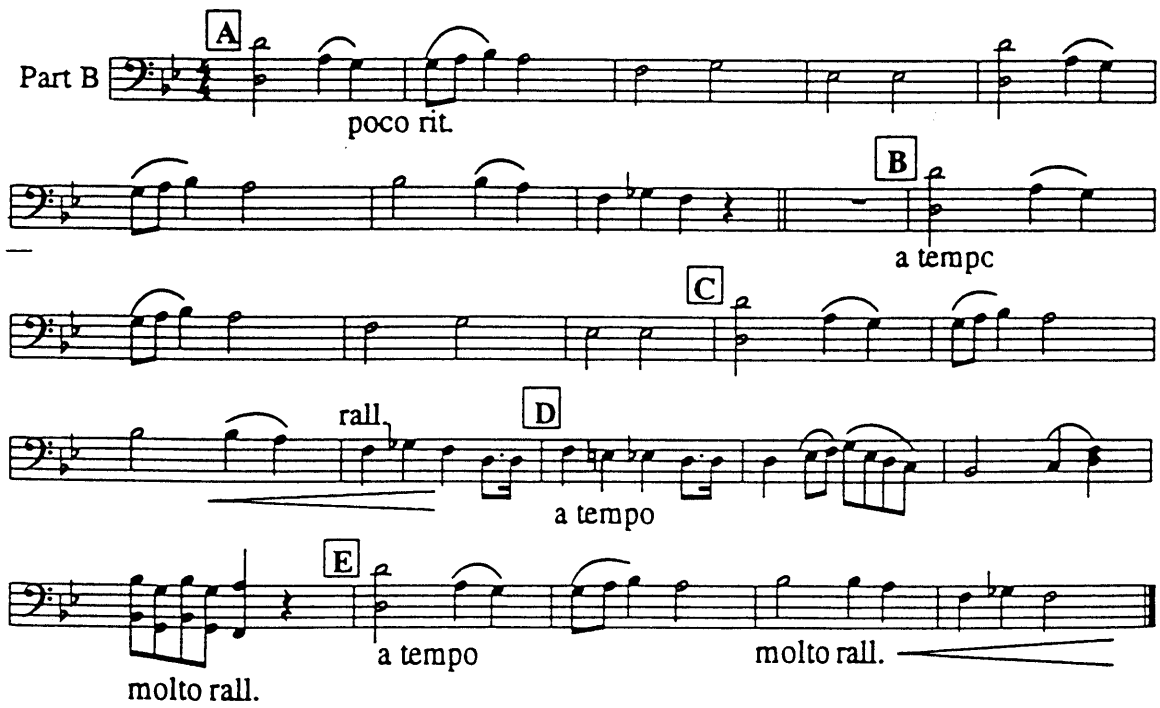
Trombone/Baritone B.C.
Bassoon

SUNSET



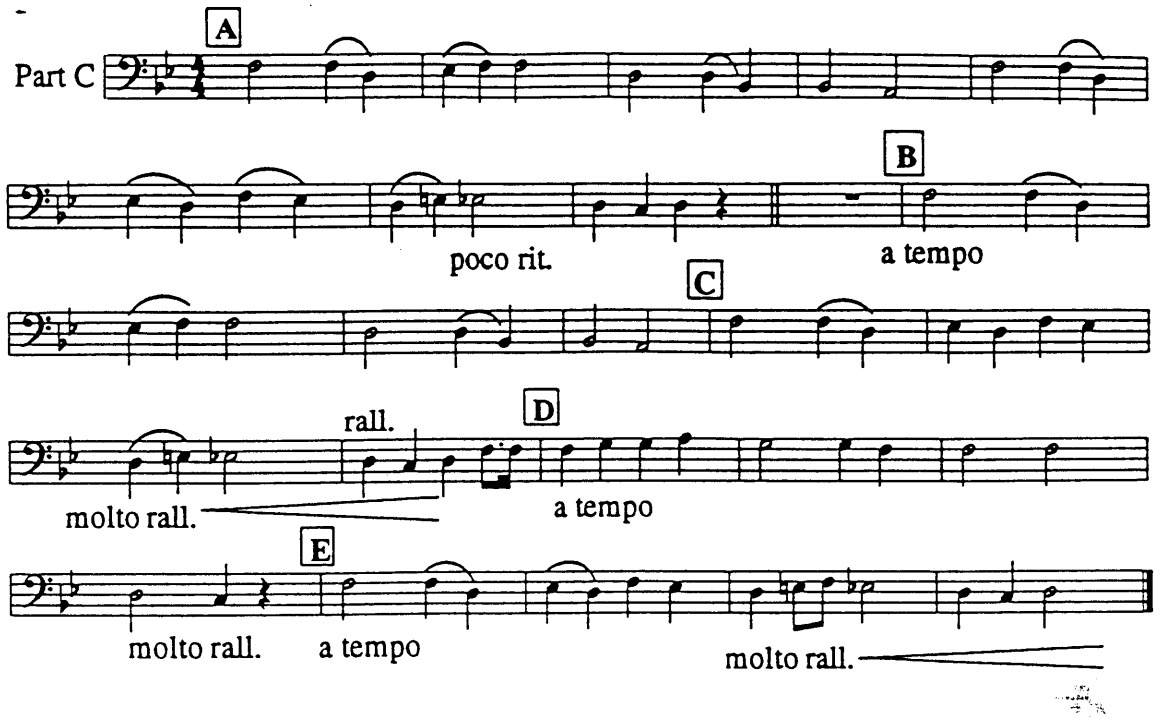
Trombone/Baritone B.C.
Bassoon

SUNSET



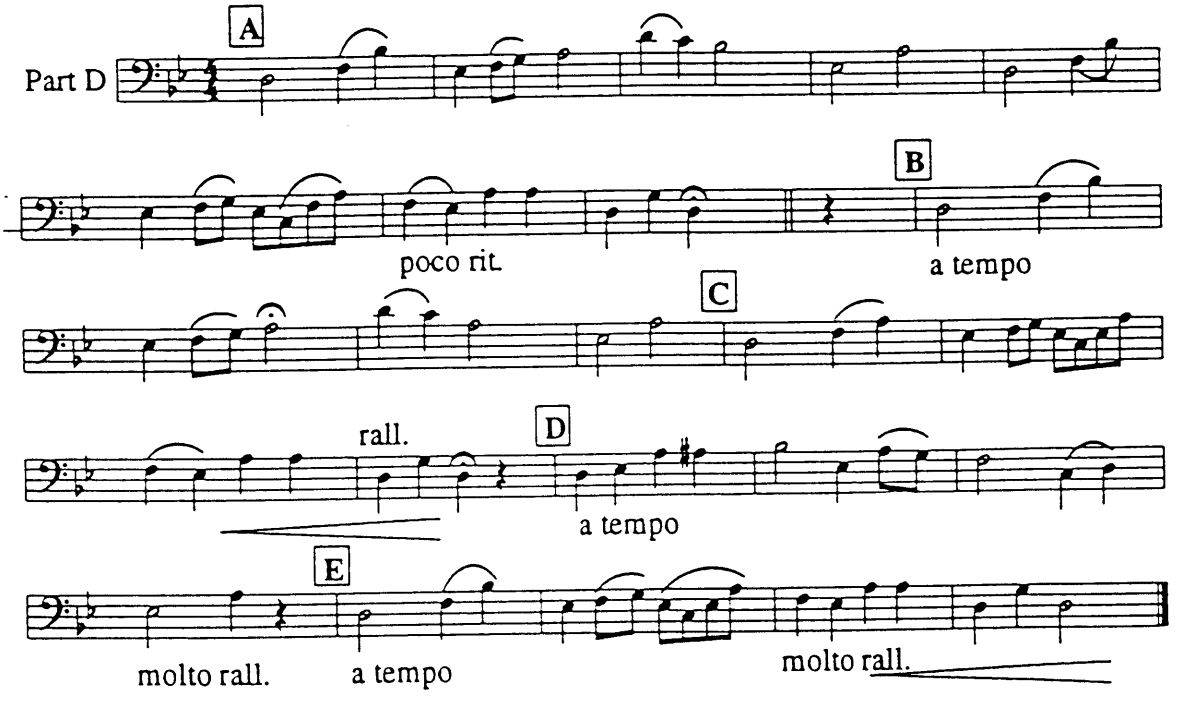
Trombone/Baritone B.C.
Bassoon

SUNSET



Trombone/Baritone B.C.
Bassoon

SUNSET



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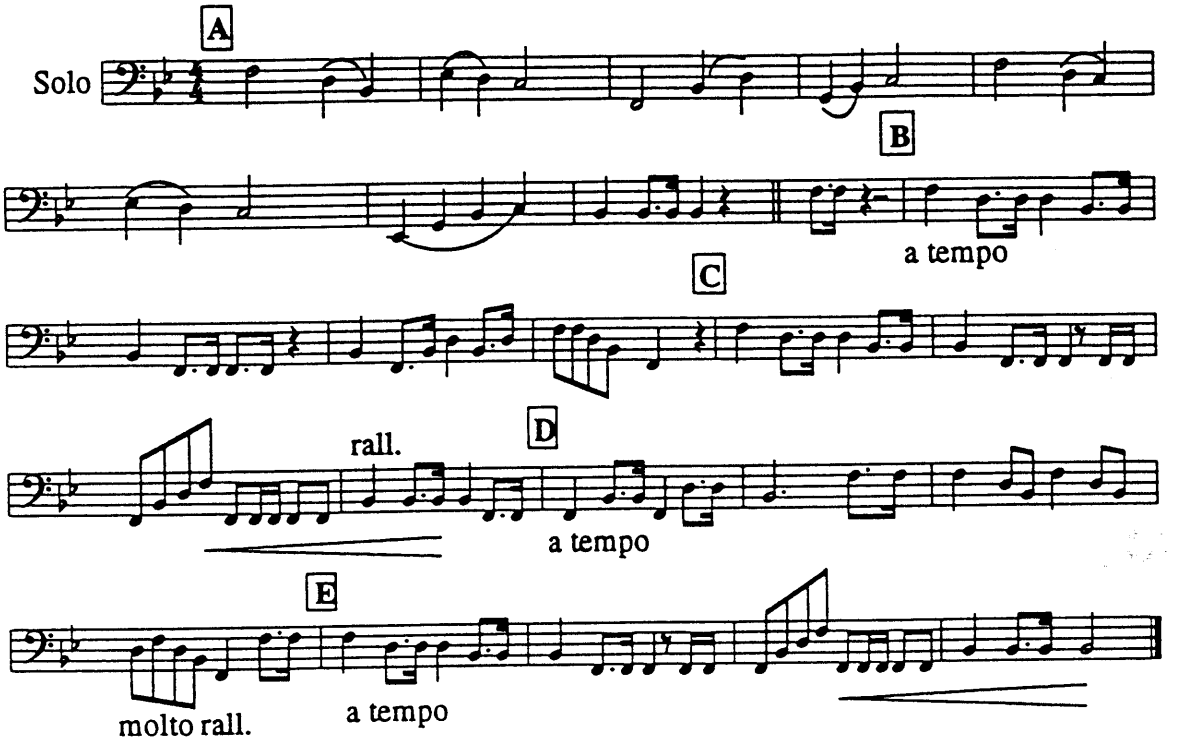
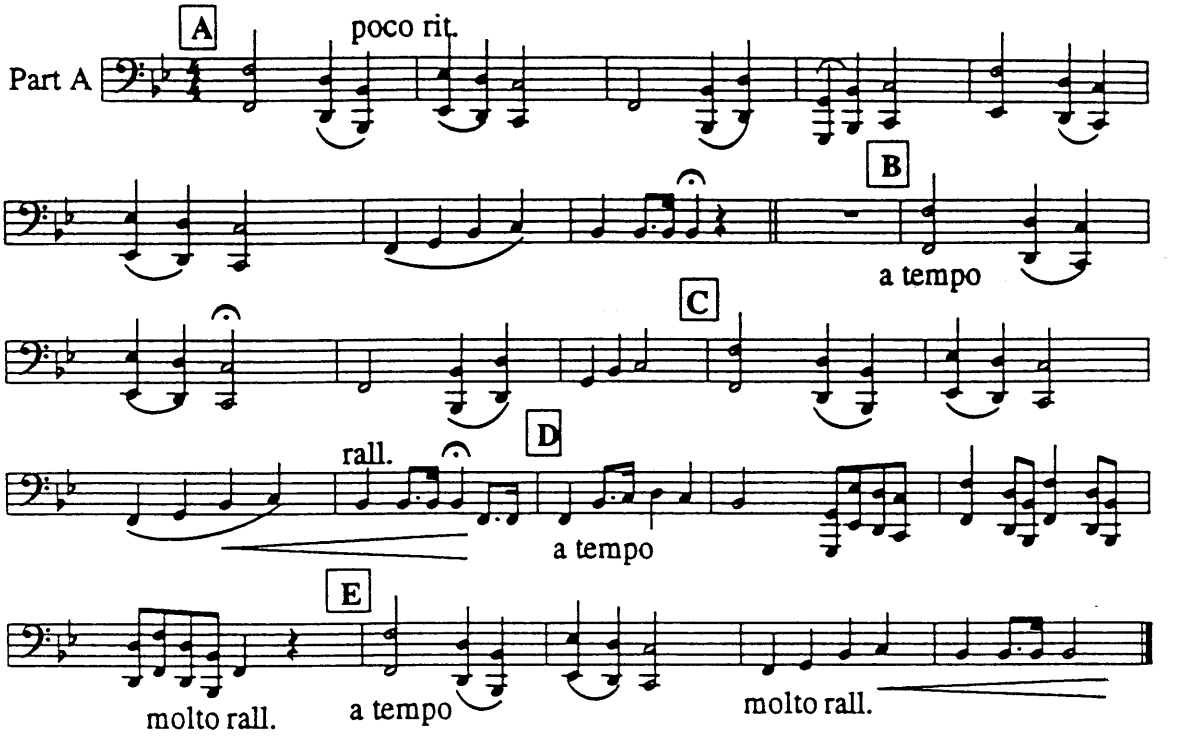
Tuba



SUNSET

Tuba

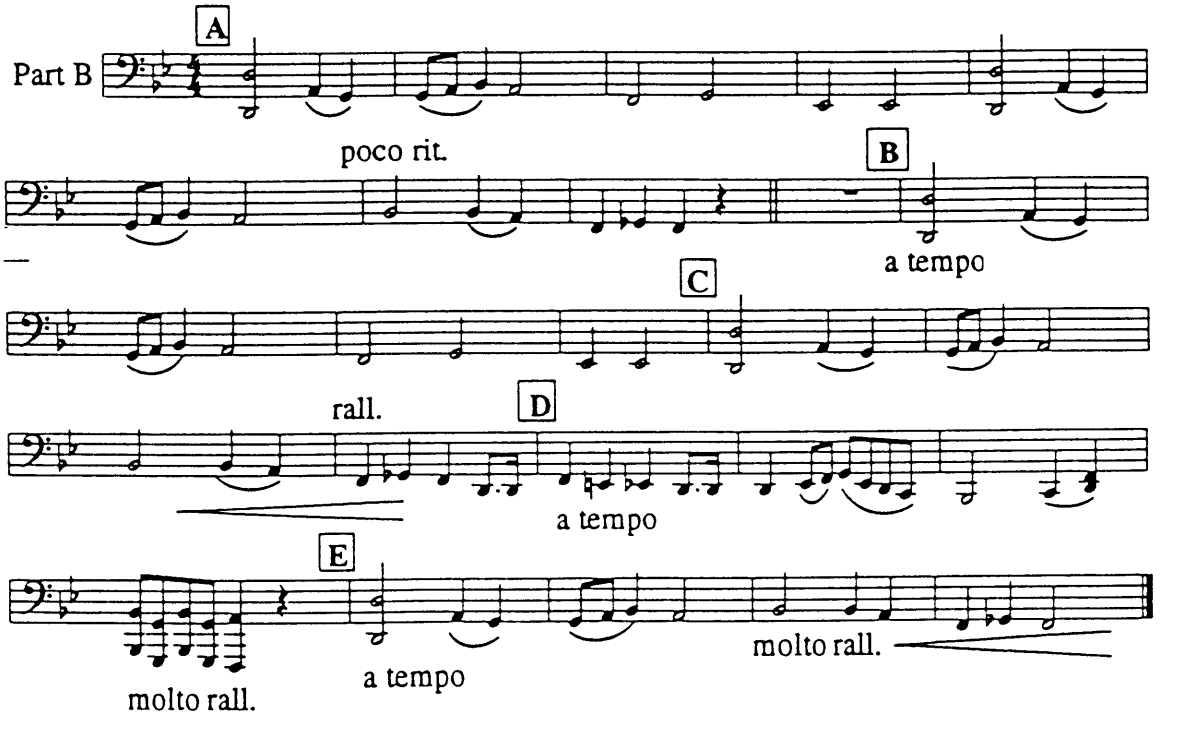
Part A



SUNSET

Tuba

Part B



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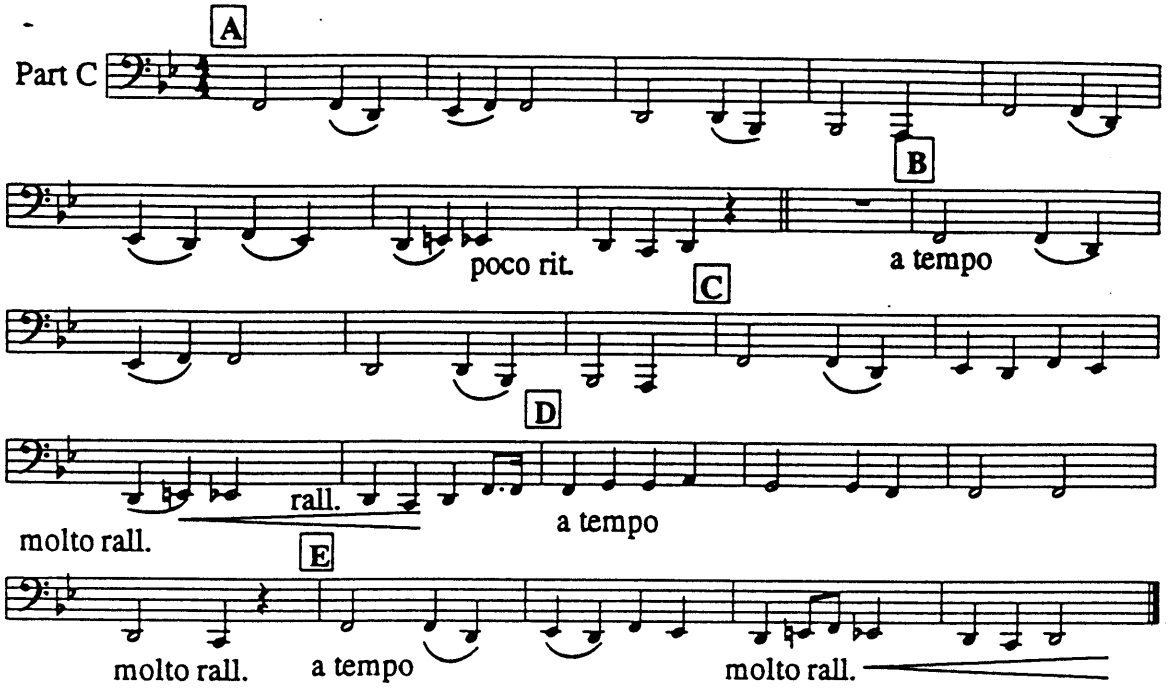
Tuba

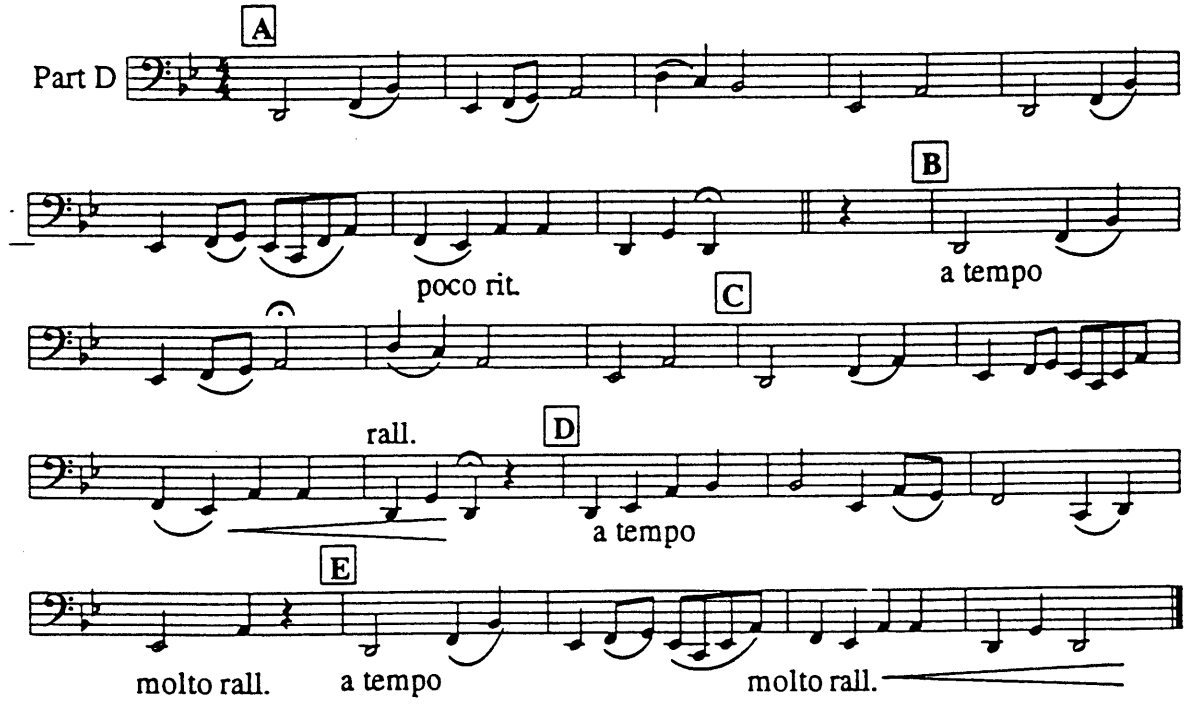
Part C



SUNSET

Tuba

Part D



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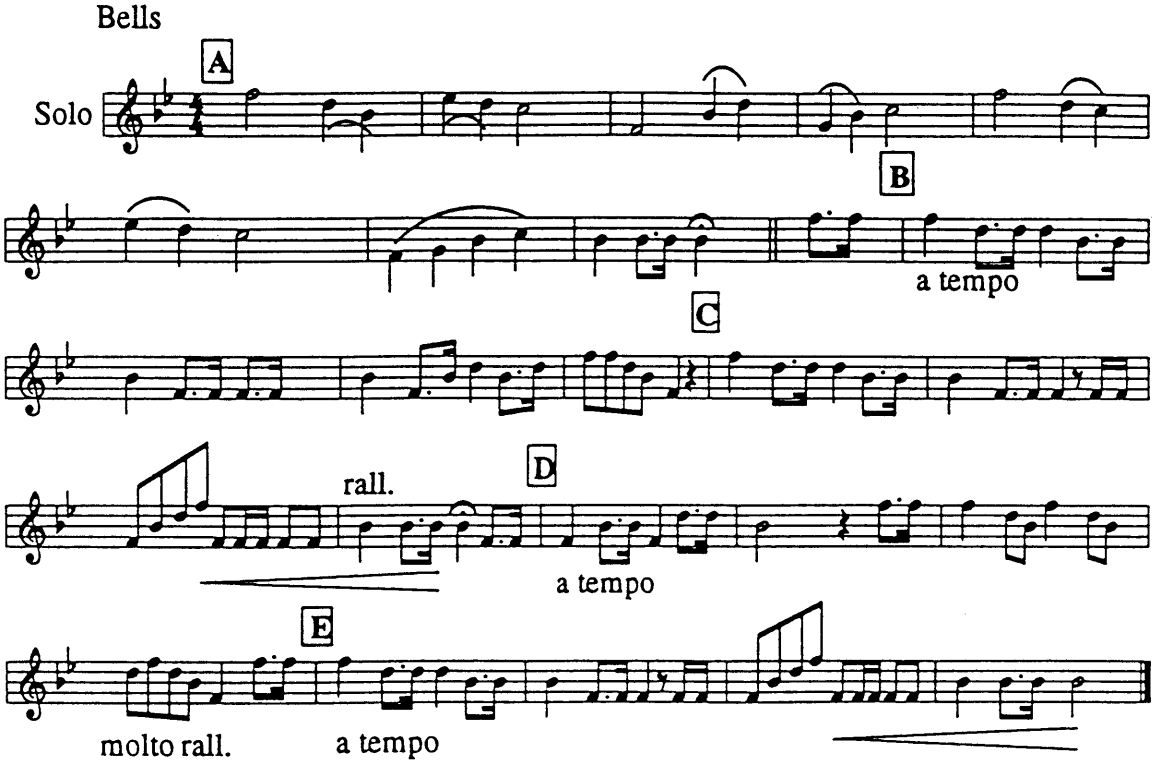

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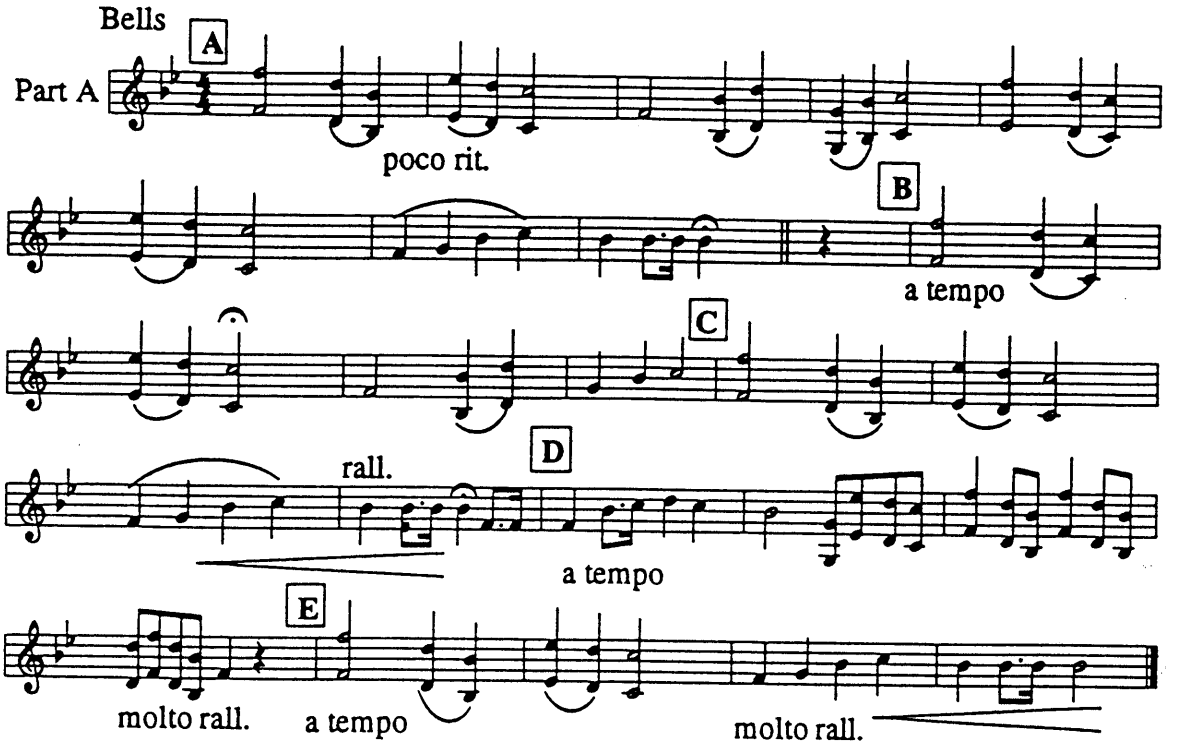

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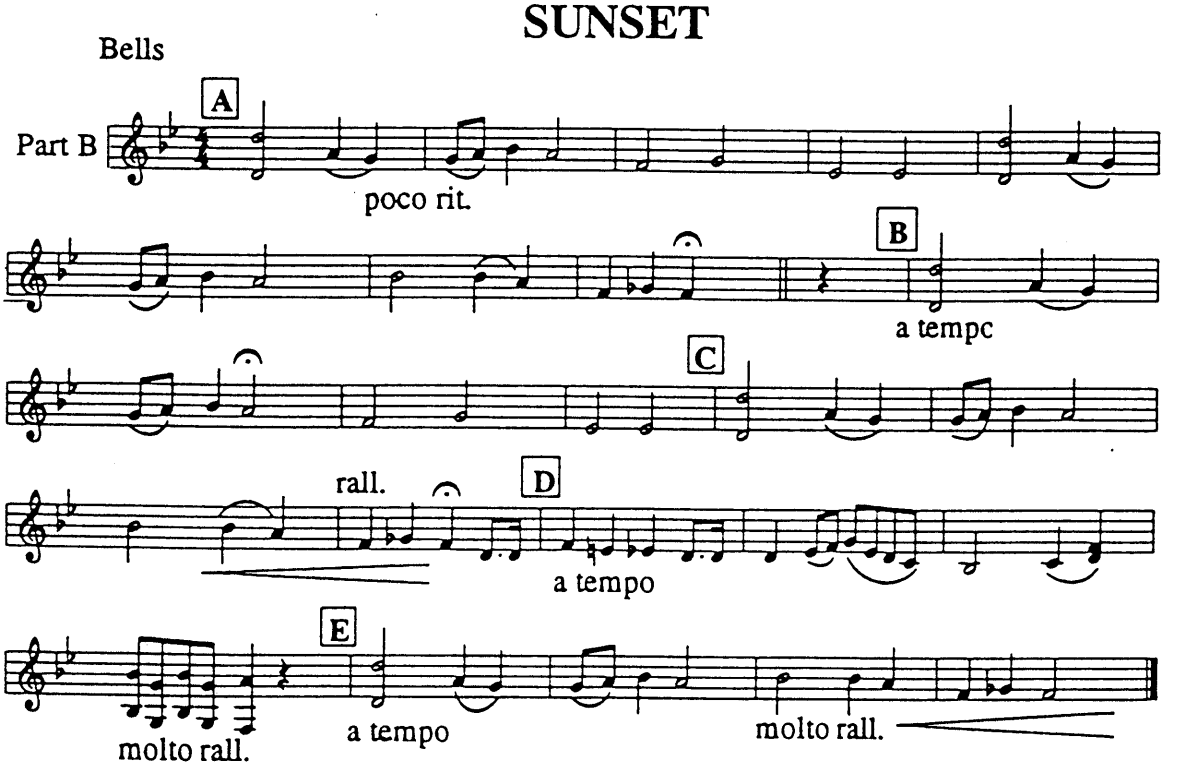
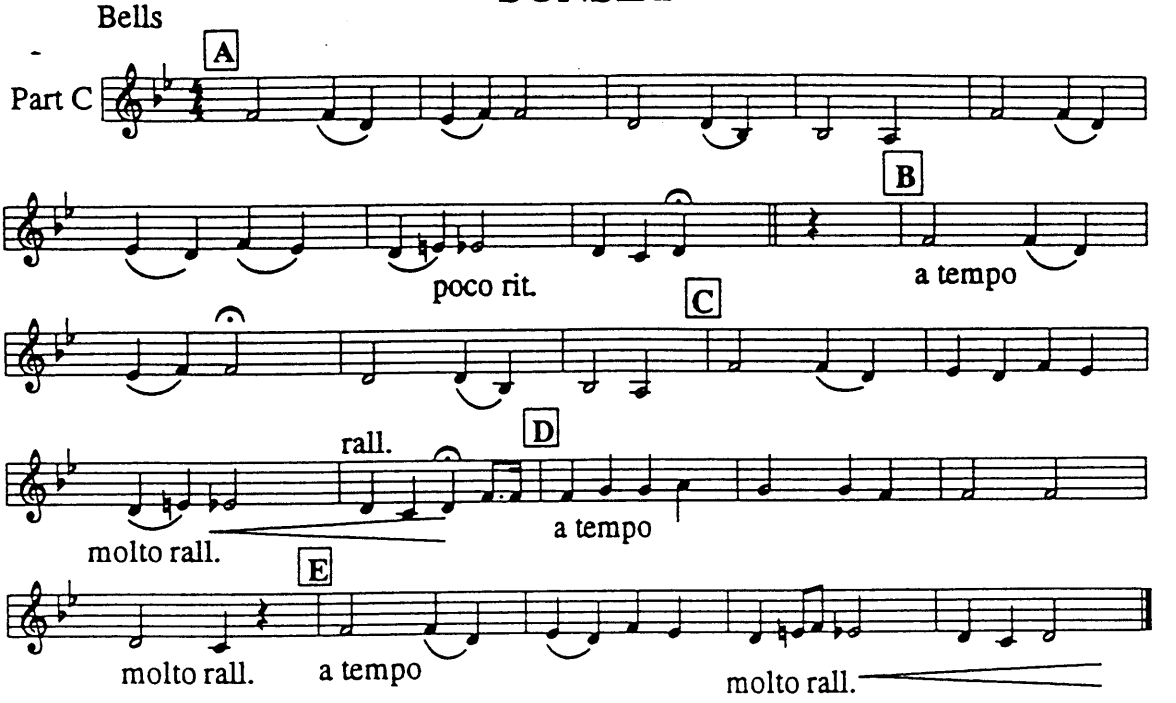


SUNSET

Bells

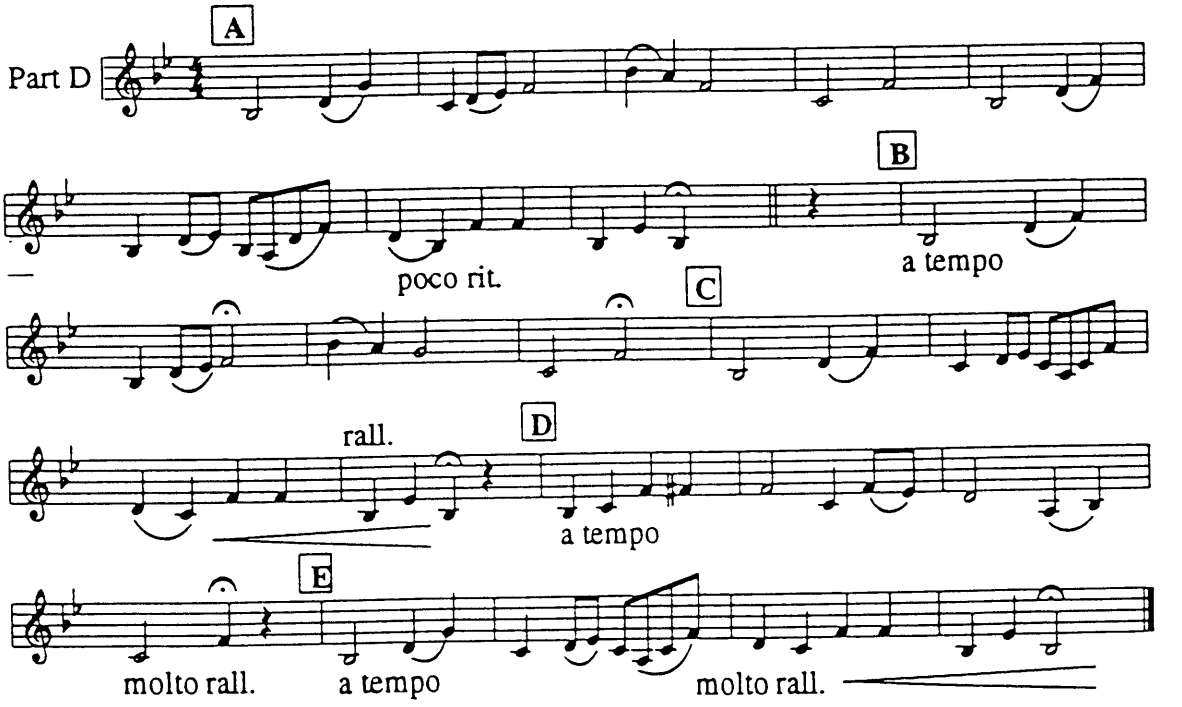
Part C



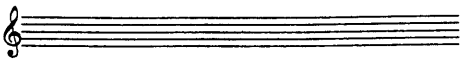
SUNSET

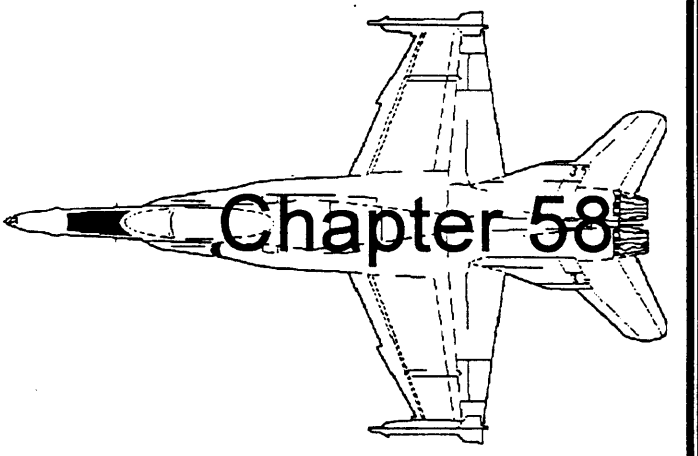
Bells

Part D



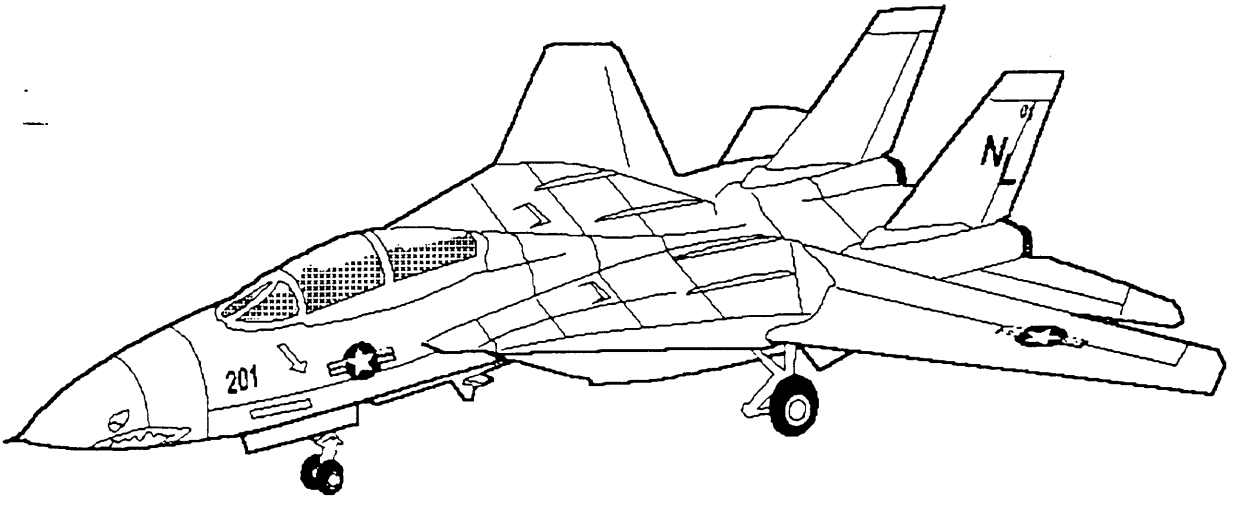
Top Gun Anthem





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.

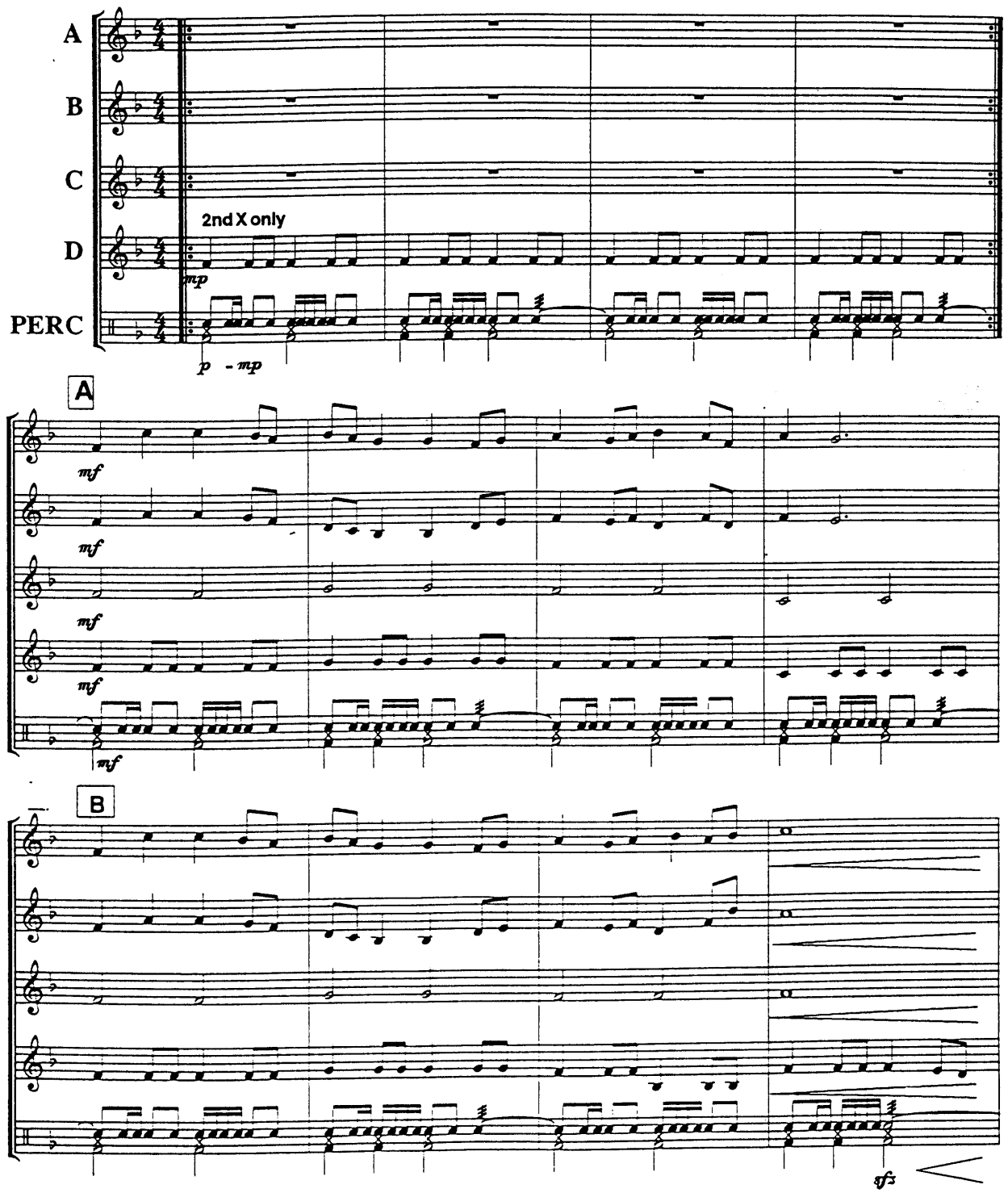


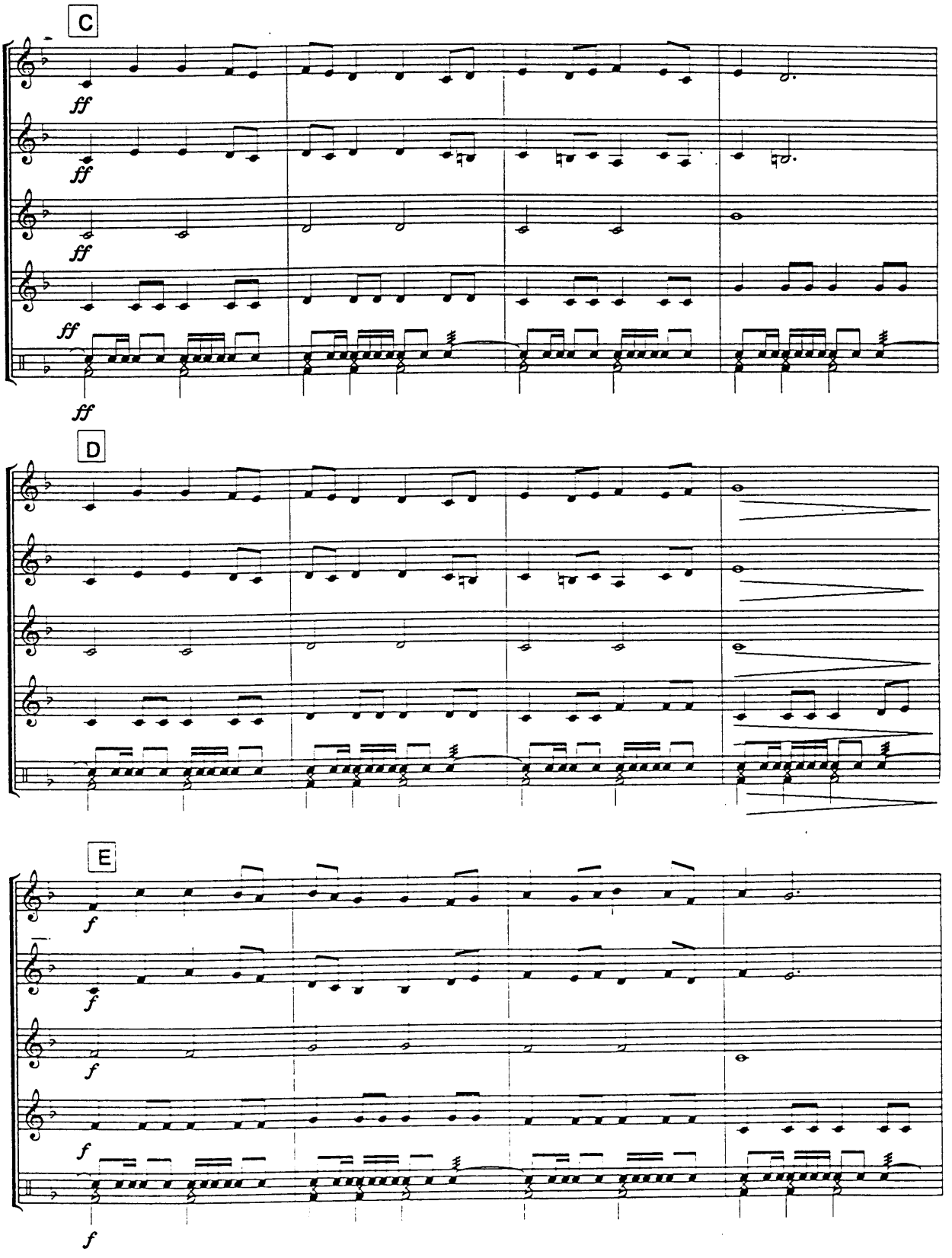
The Theme From

'TOP GUN'

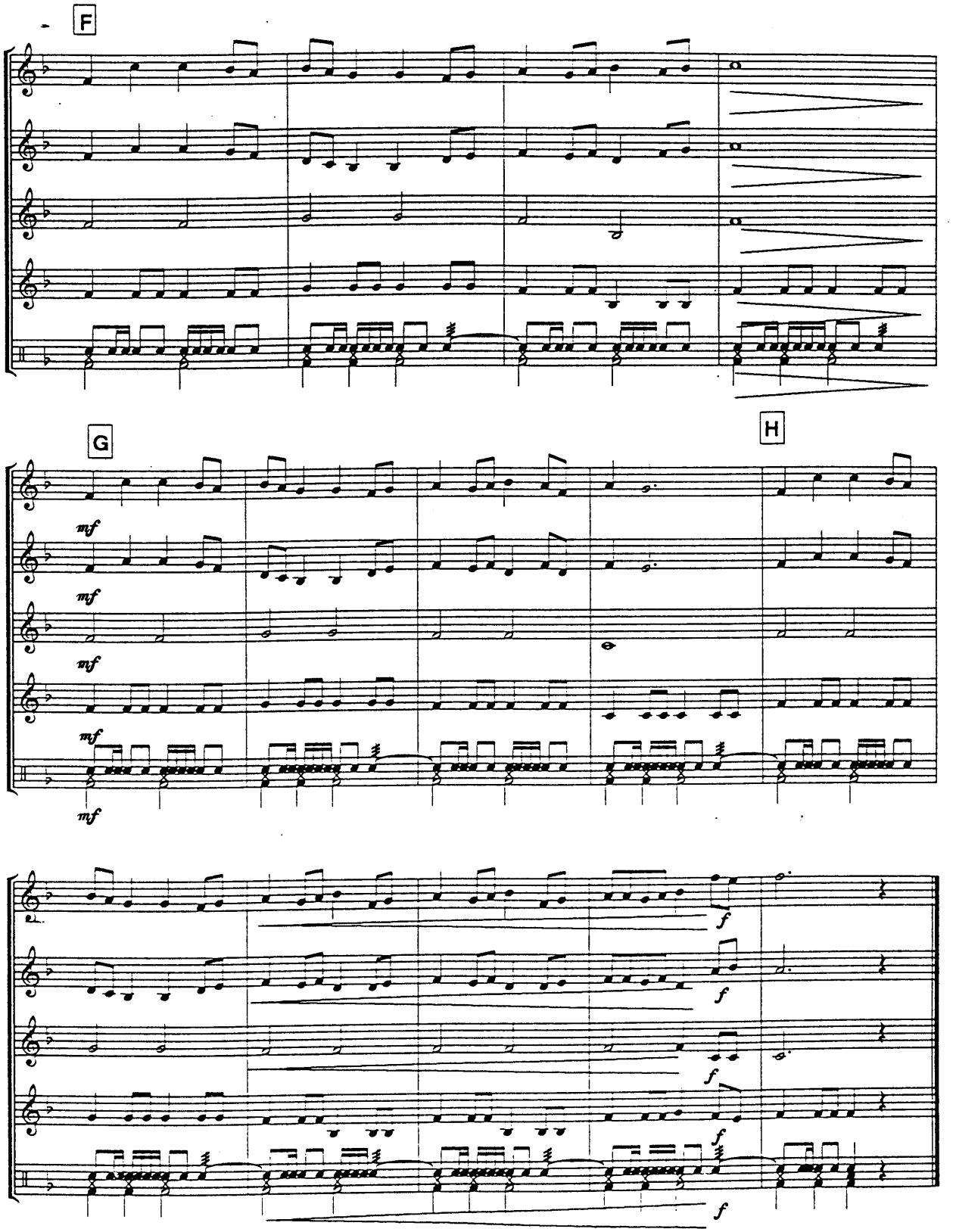
Bb CONDUCTOR

QUICK or SLOW MARCH





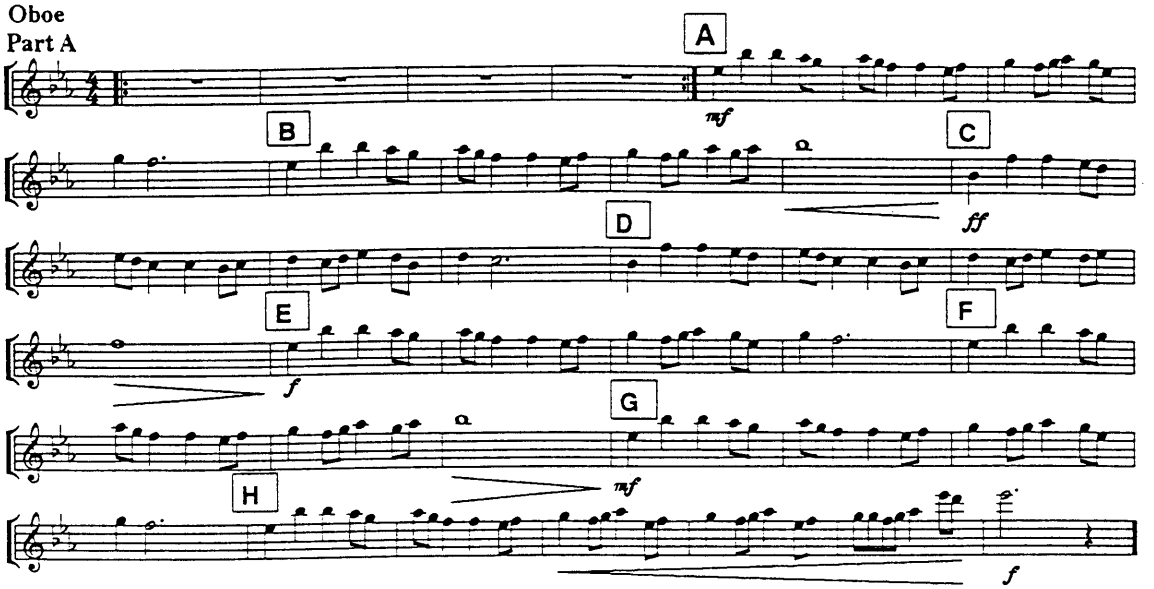
Top Gun 2



Top Gun 3

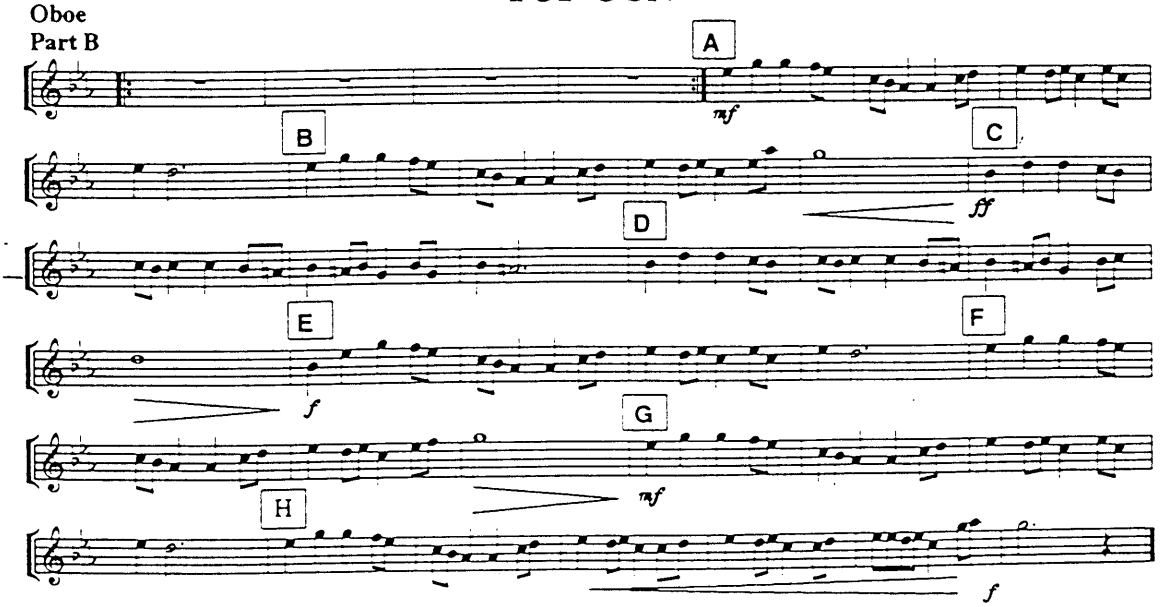
THE THEME FROM 'TOP GUN'

Flute
Oboe
Part A



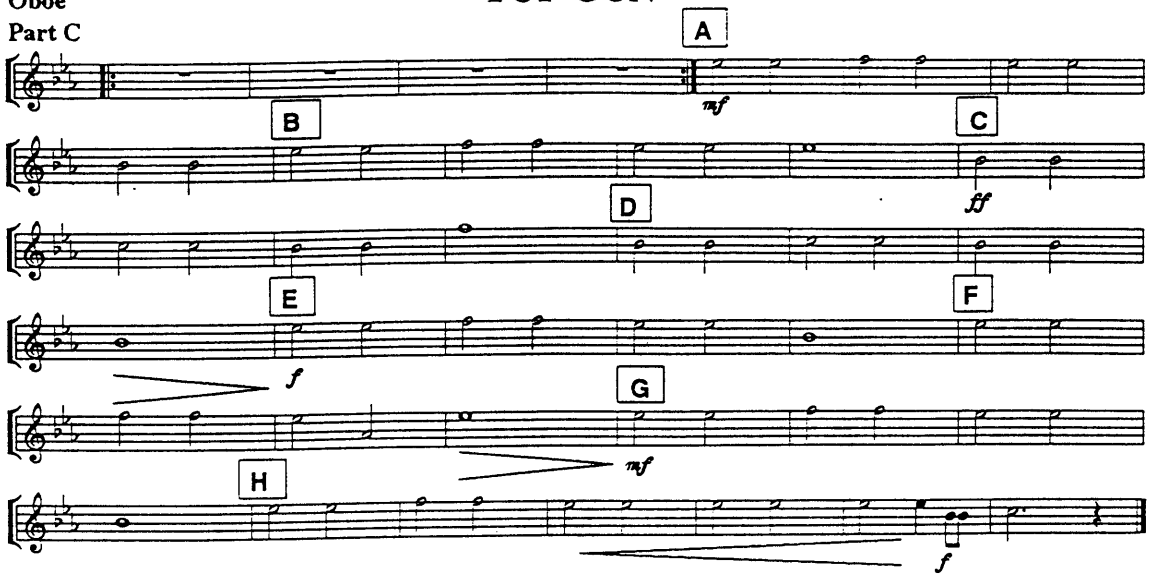
THE THEME FROM 'TOP GUN'

Flute
Oboe
Part B



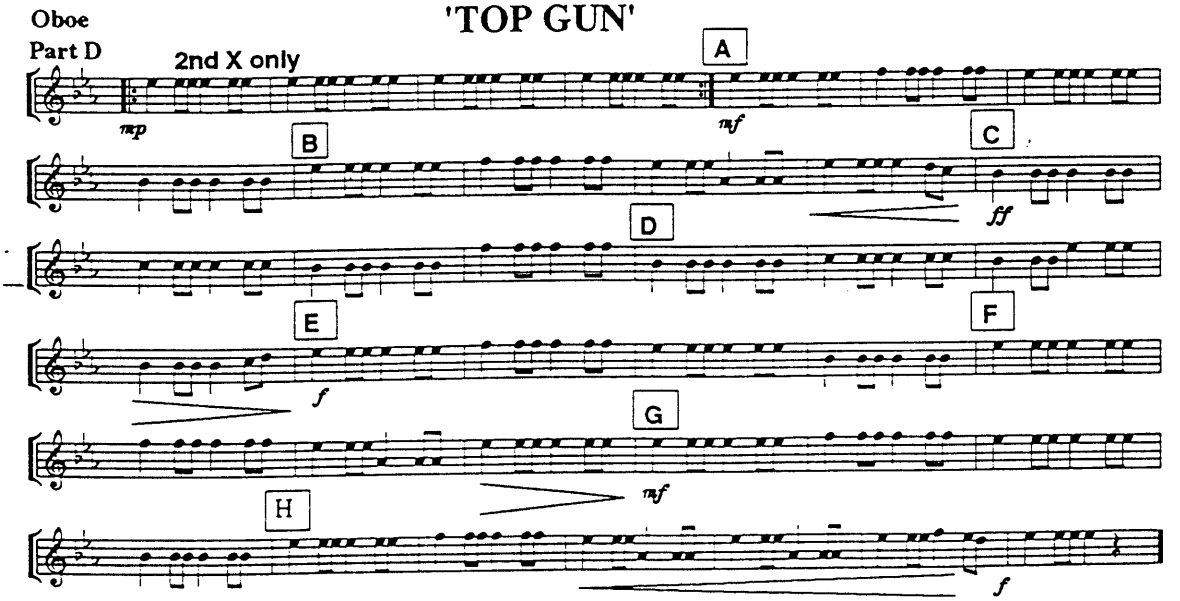
THE THEME FROM 'TOP GUN'

Flute
Oboe
Part C



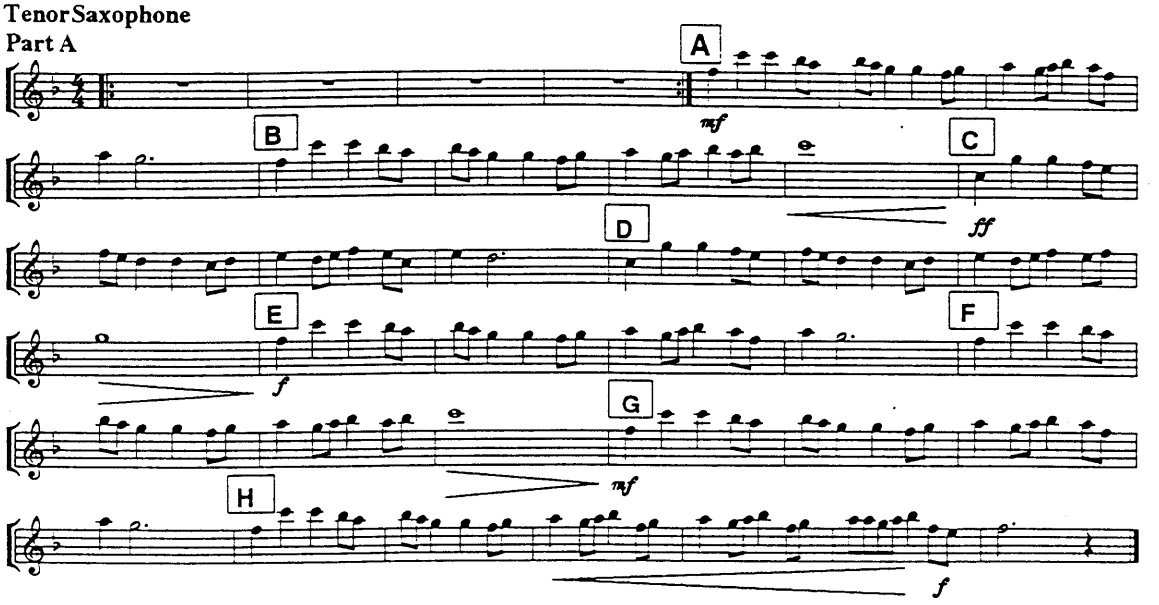
THE THEME FROM 'TOP GUN'

Flute
Oboe
Part D



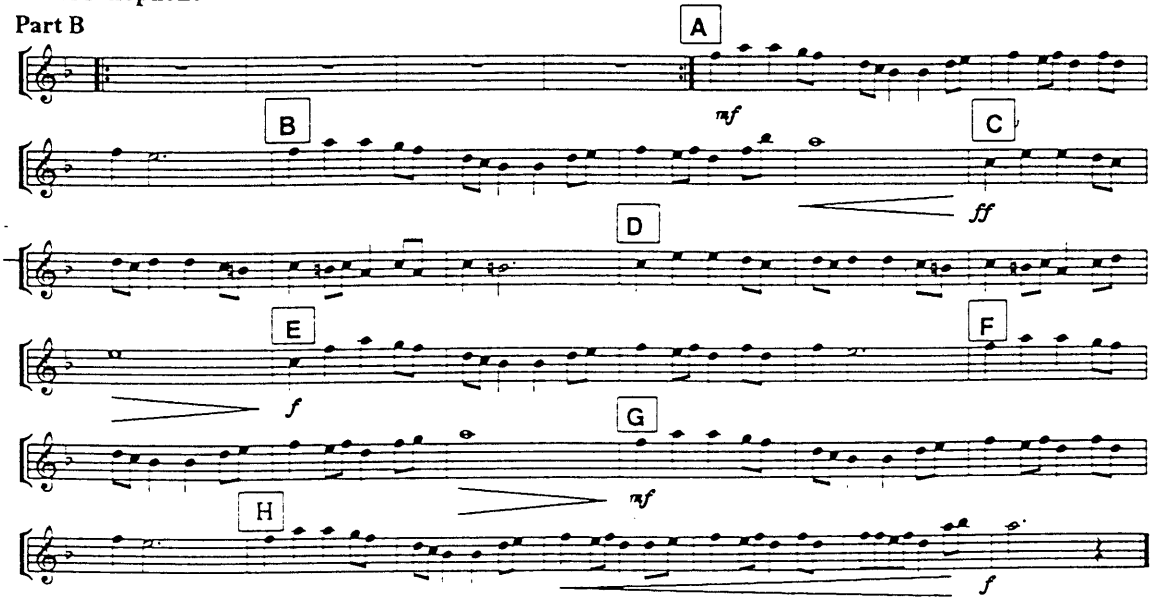
THE THEME FROM 'TOP GUN'

Clarinet (high)
Tenor Saxophone
Part A



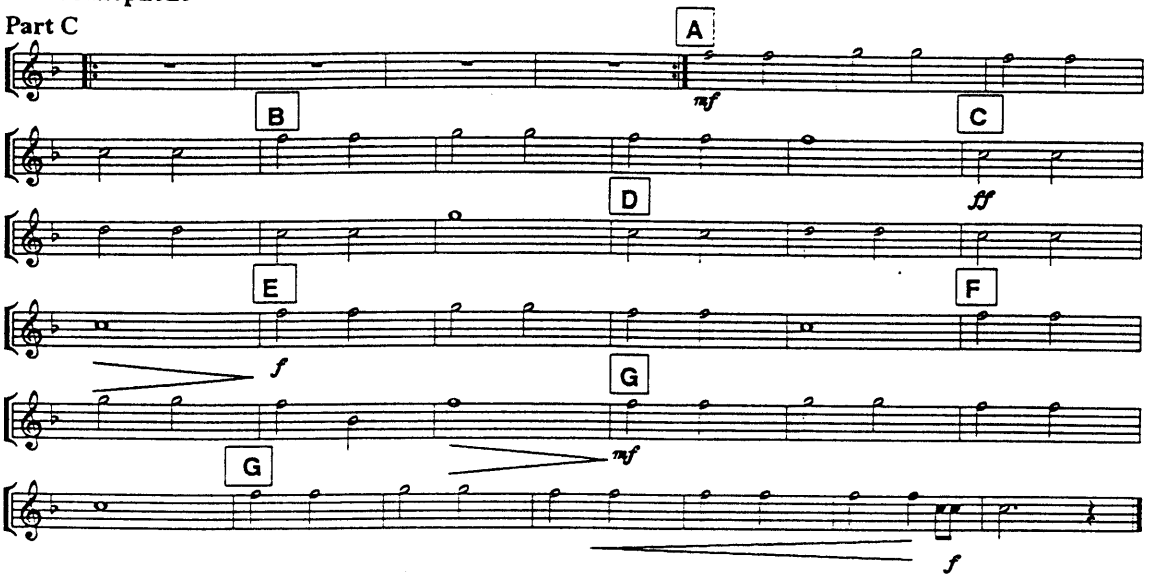
THE THEME FROM 'TOP GUN'

Clarinet (high)
Tenor Saxophone
Part B



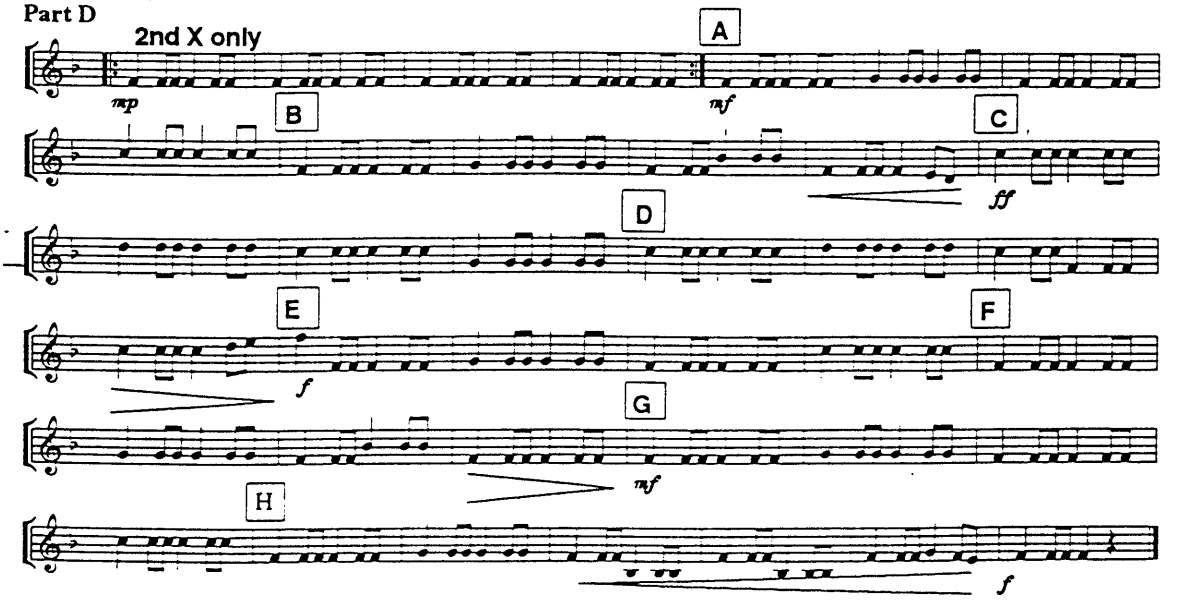
THE THEME FROM 'TOP GUN'

Clarinet (high)
Tenor Saxophone
Part C



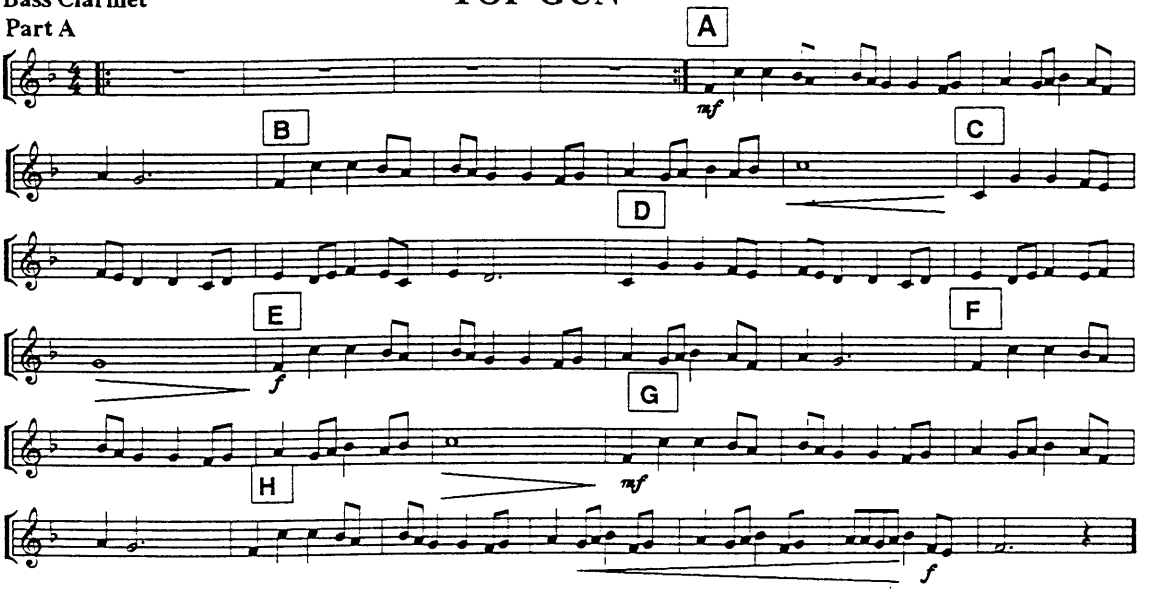
THE THEME FROM 'TOP GUN'

Clarinet (high)
Tenor Saxophone
Part D



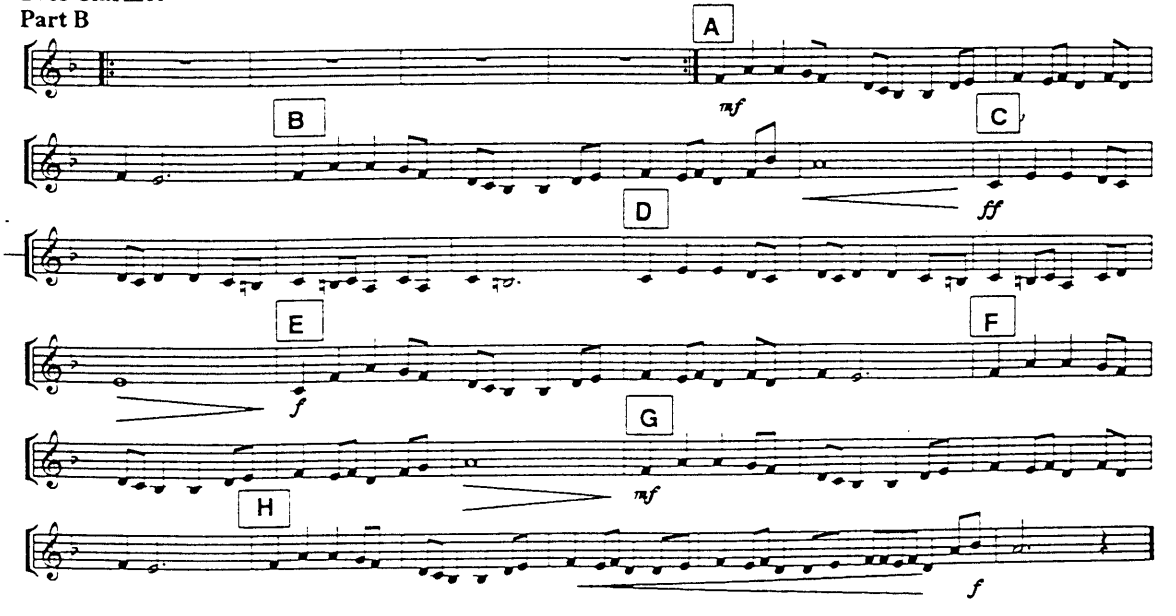
THE THEME FROM 'TOP GUN'

Bass Clarinet
Part A



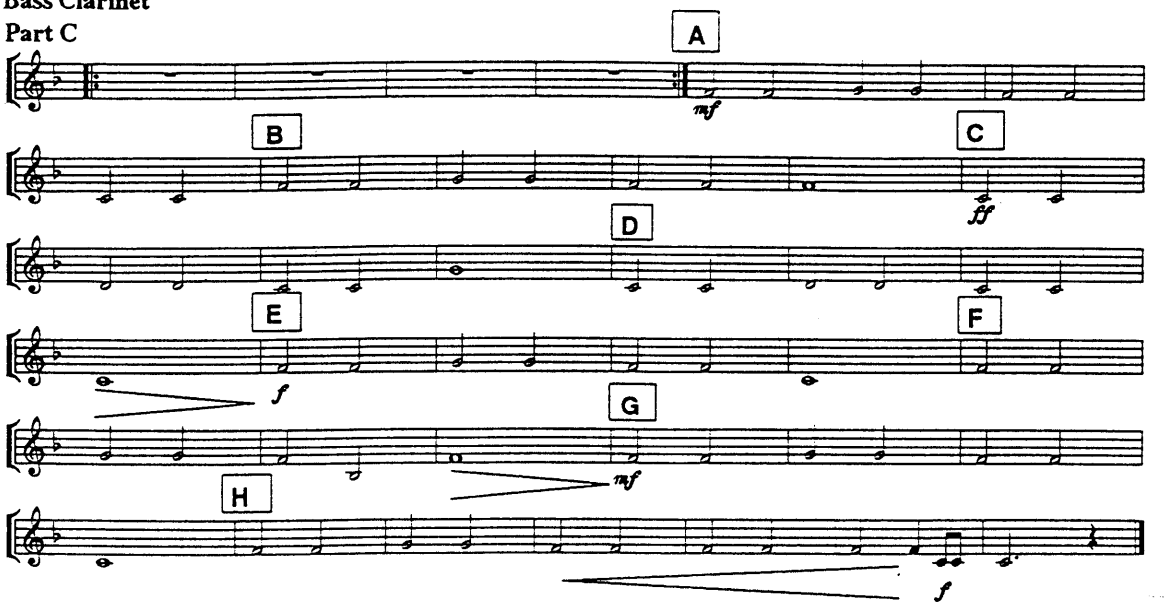
THE THEME FROM 'TOP GUN'

Bass Clarinet
Part B



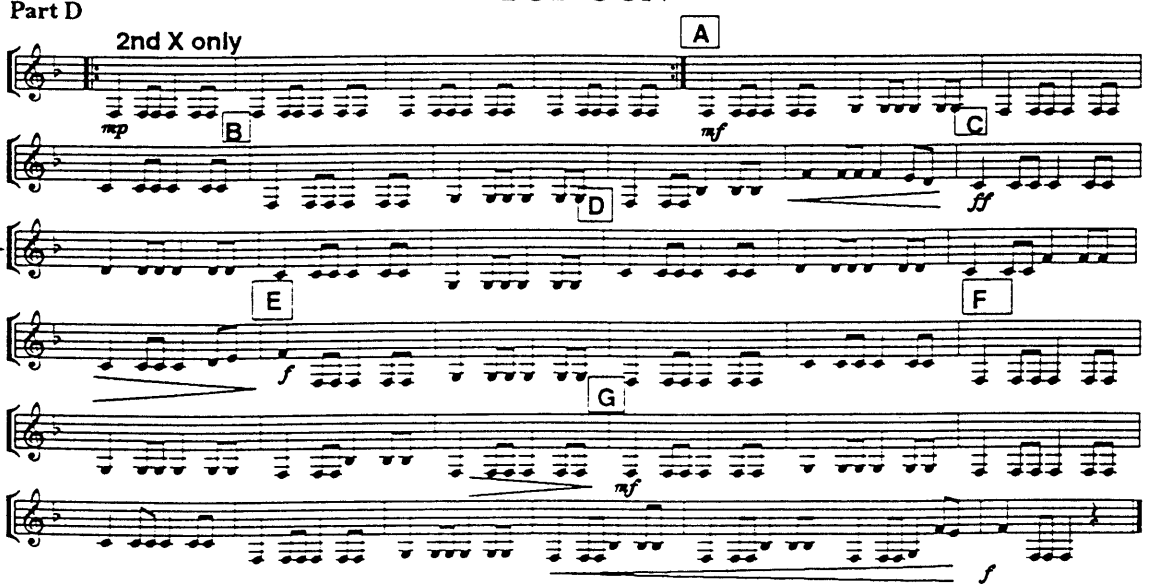
THE THEME FROM 'TOP GUN'

Bass Clarinet
Part C



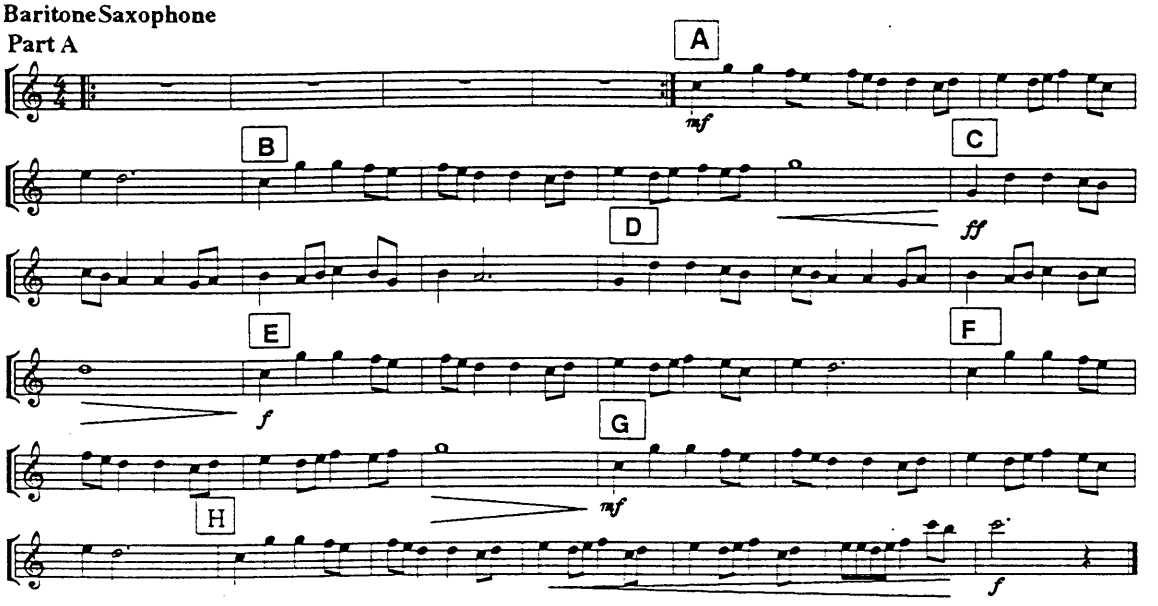
THE THEME FROM 'TOP GUN'

Bass Clarinet
Part D



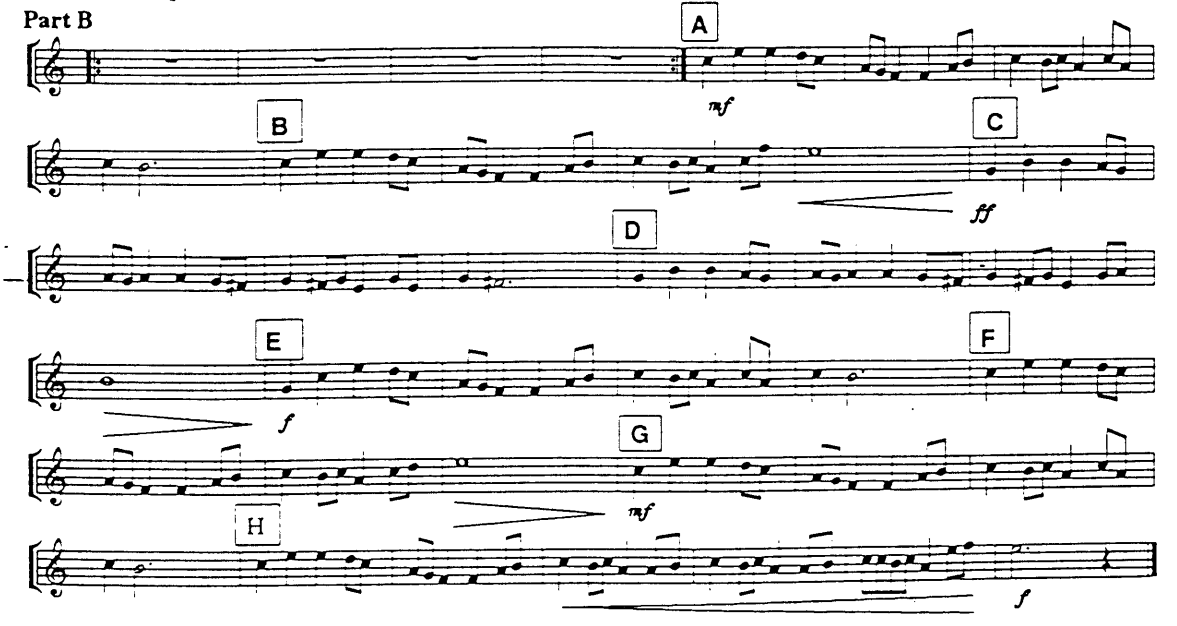
THE THEME FROM 'TOP GUN'

Alto Saxophone
Baritone Saxophone
Part A



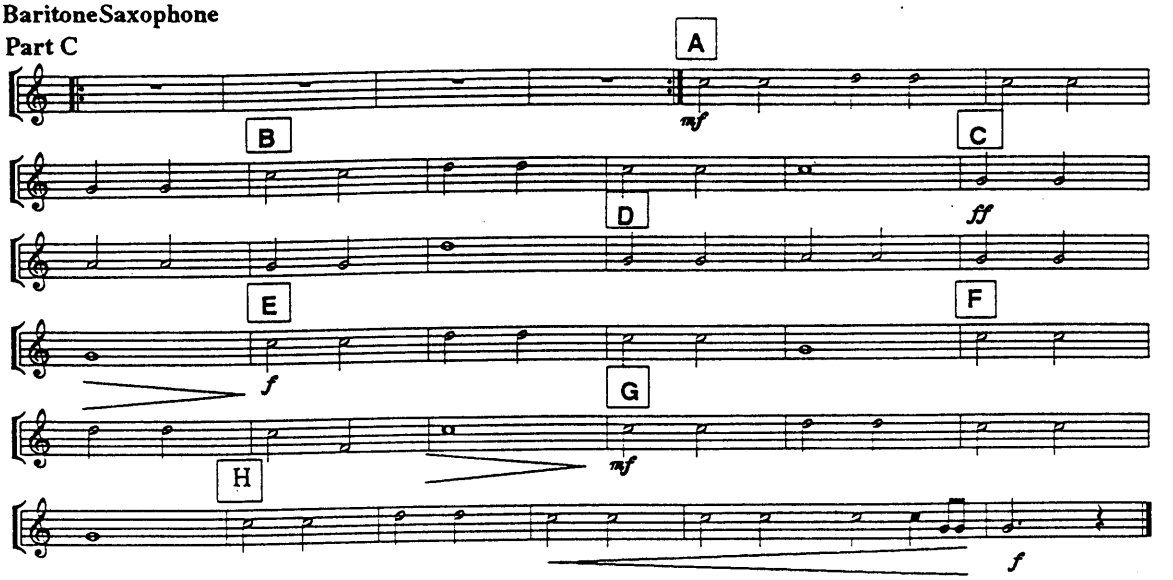
THE THEME FROM 'TOP GUN'

Alto Saxophone
Baritone Saxophone
Part B



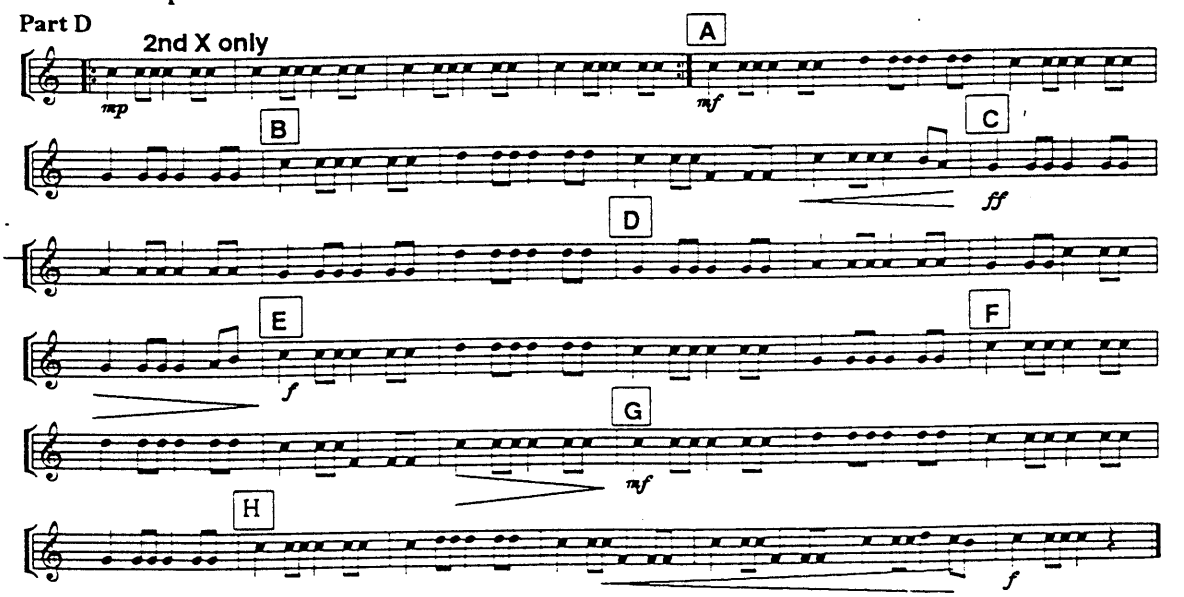
THE THEME FROM 'TOP GUN'

Alto Saxophone
BaritoneSaxophone
Part C



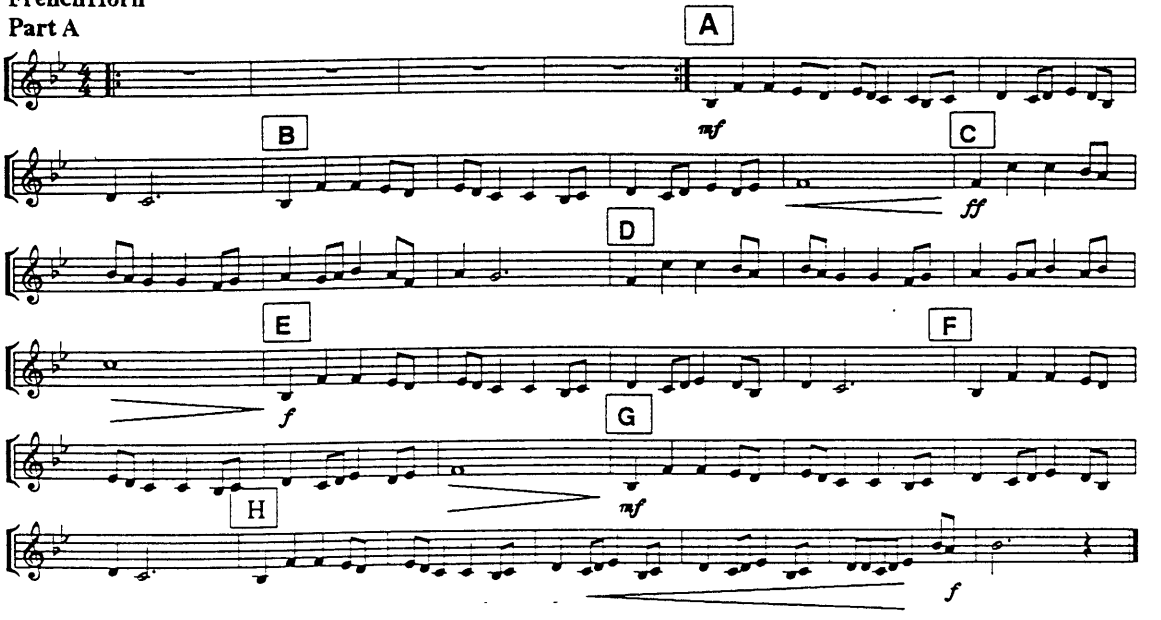
THE THEME FROM 'TOP GUN'

Alto Saxophone
BaritoneSaxophone
Part D



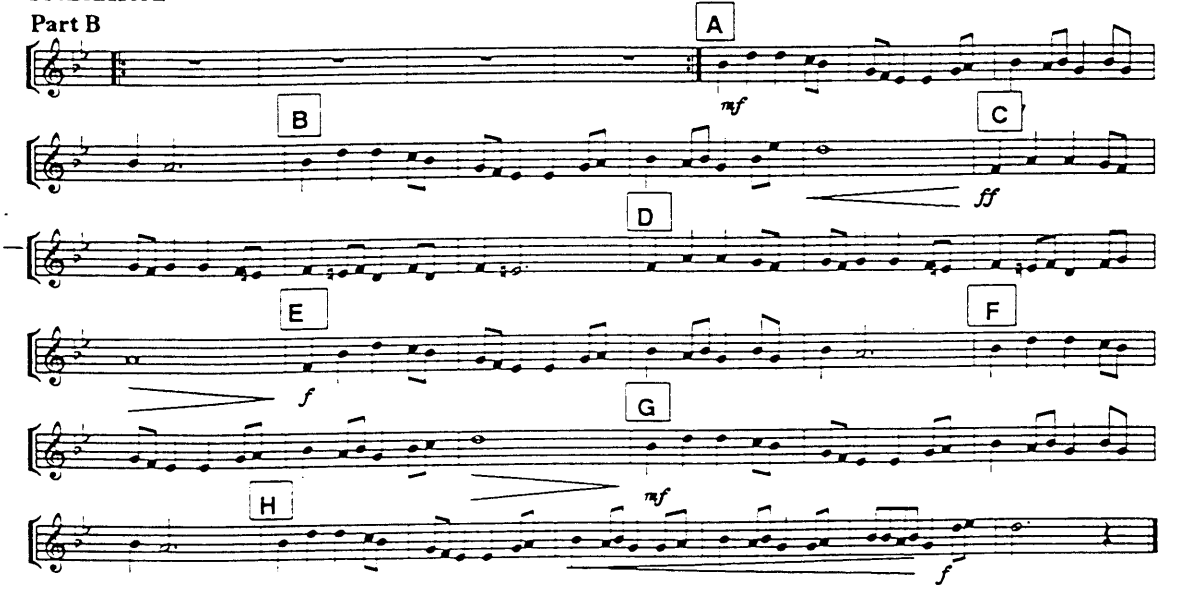
THE THEME FROM 'TOP GUN'

FrenchHorn
Part A



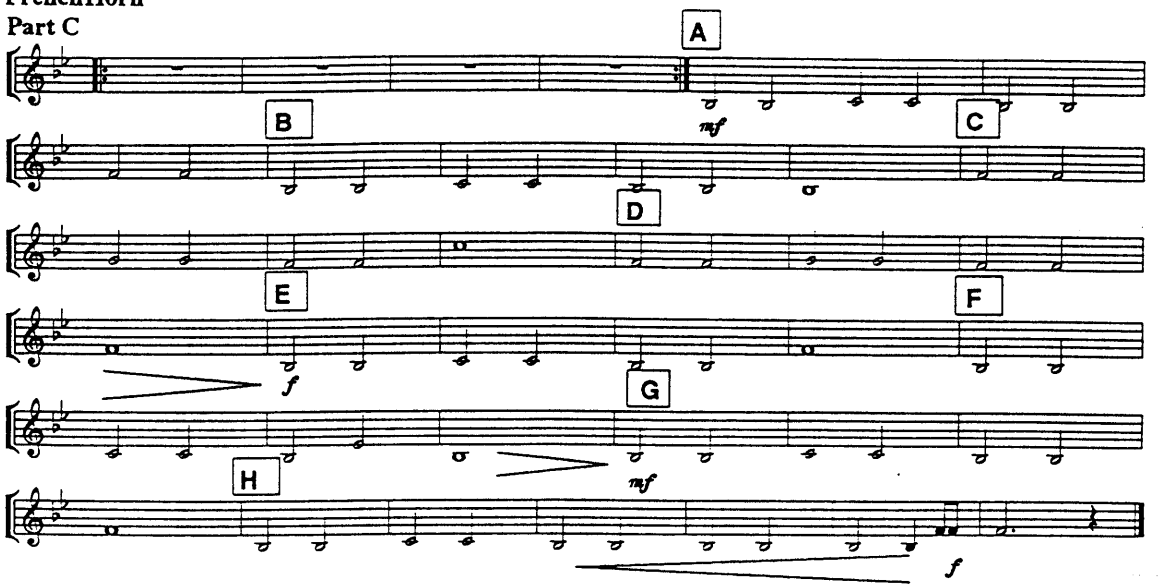
THE THEME FROM 'TOP GUN'

FrenchHorn
Part B



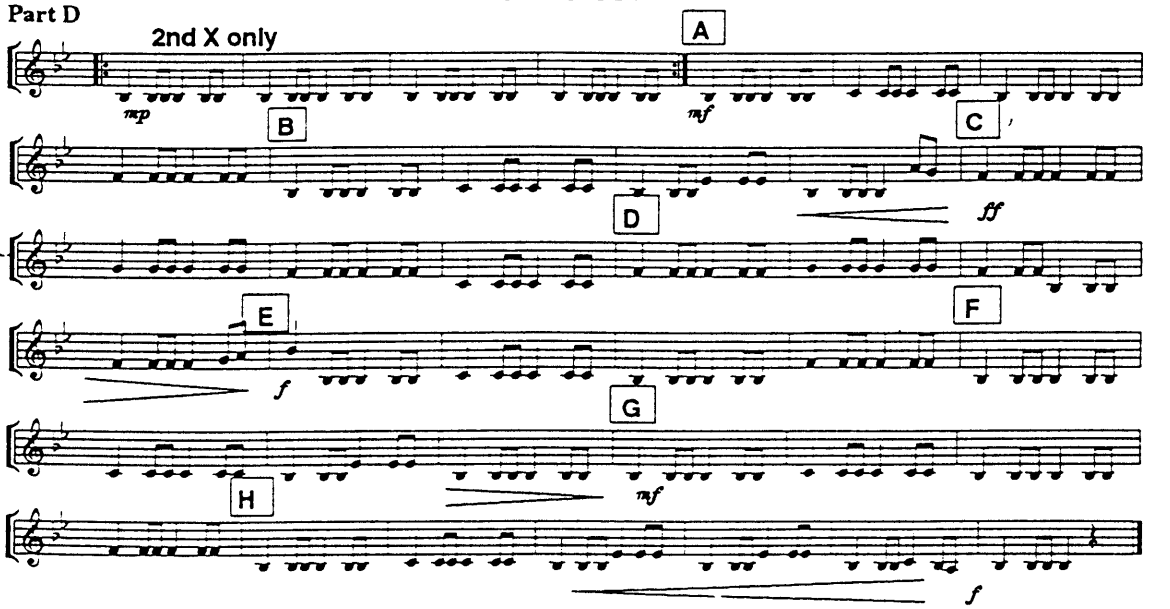
THE THEME FROM 'TOP GUN'

FrenchHorn
Part C



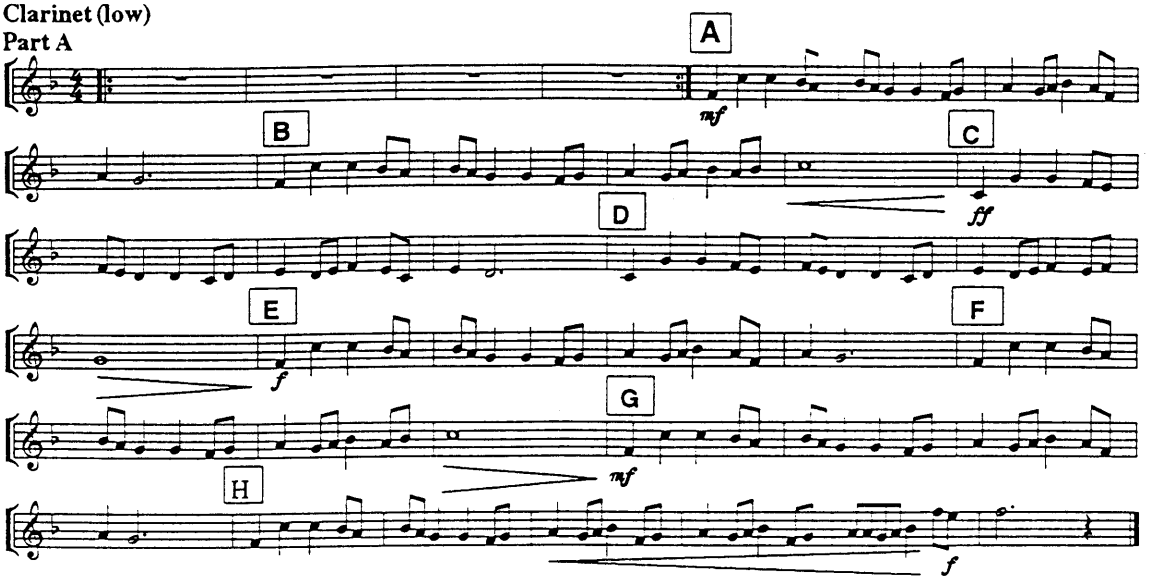
THE THEME FROM 'TOP GUN'

FrenchHorn
Part D



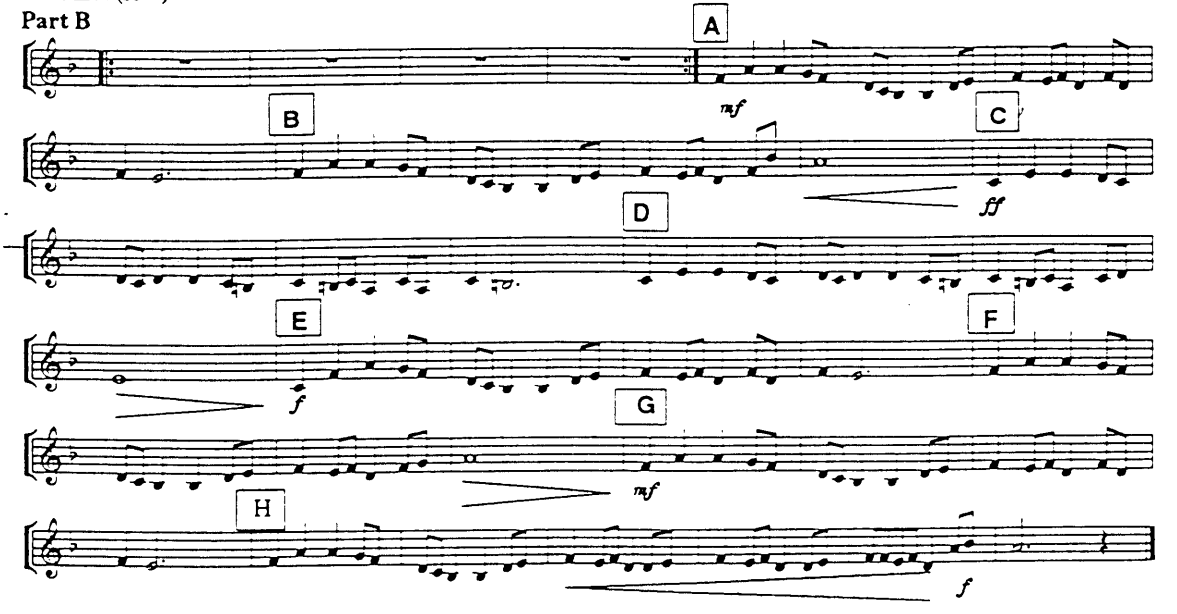
THE THEME FROM 'TOP GUN'

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



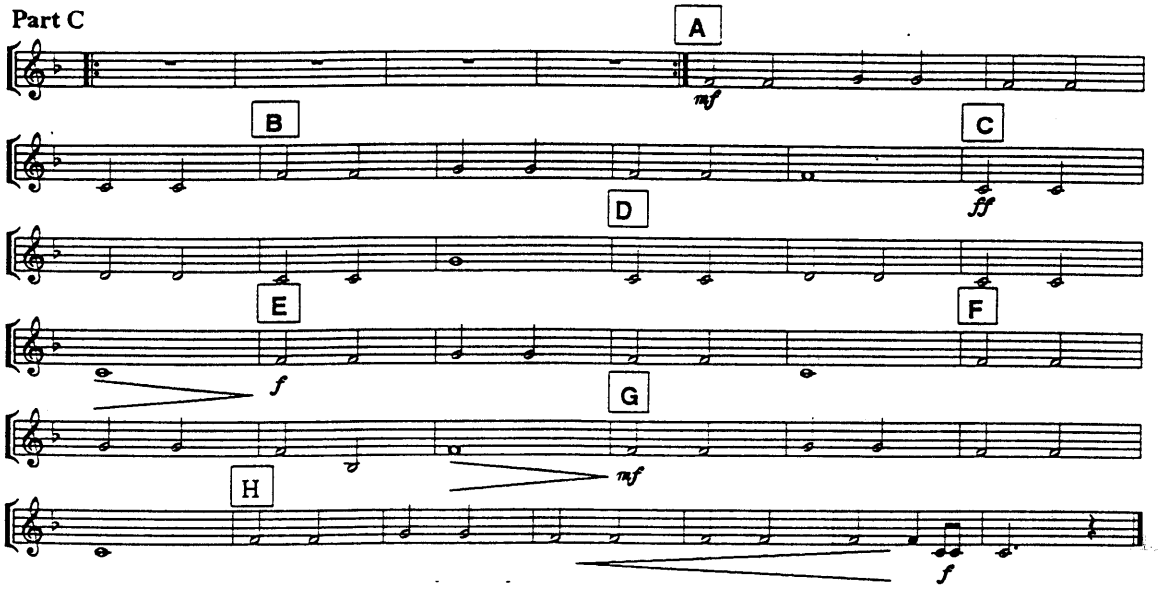
THE THEME FROM 'TOP GUN'

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



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

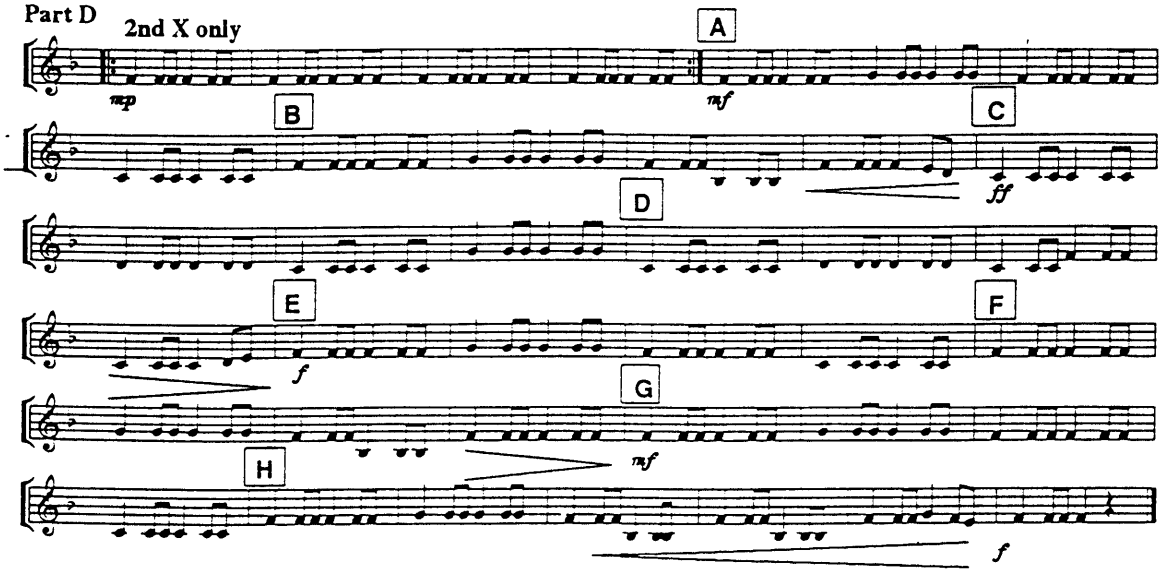
THE THEME FROM 'TOP GUN'



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

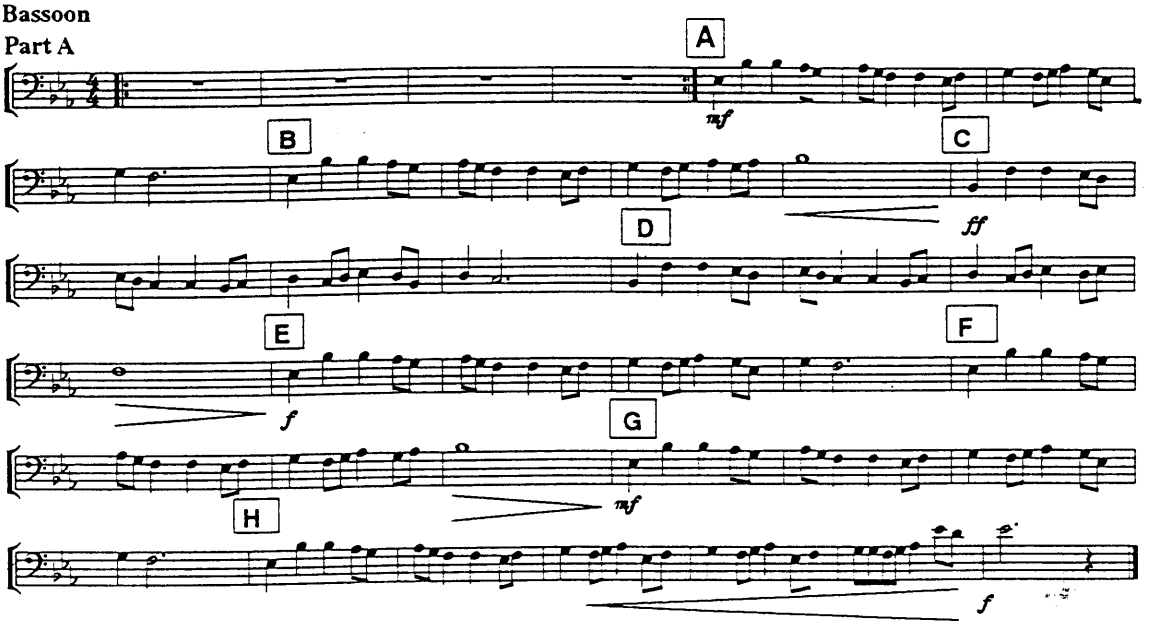
THE THEME FROM 'TOP GUN'

2nd X only



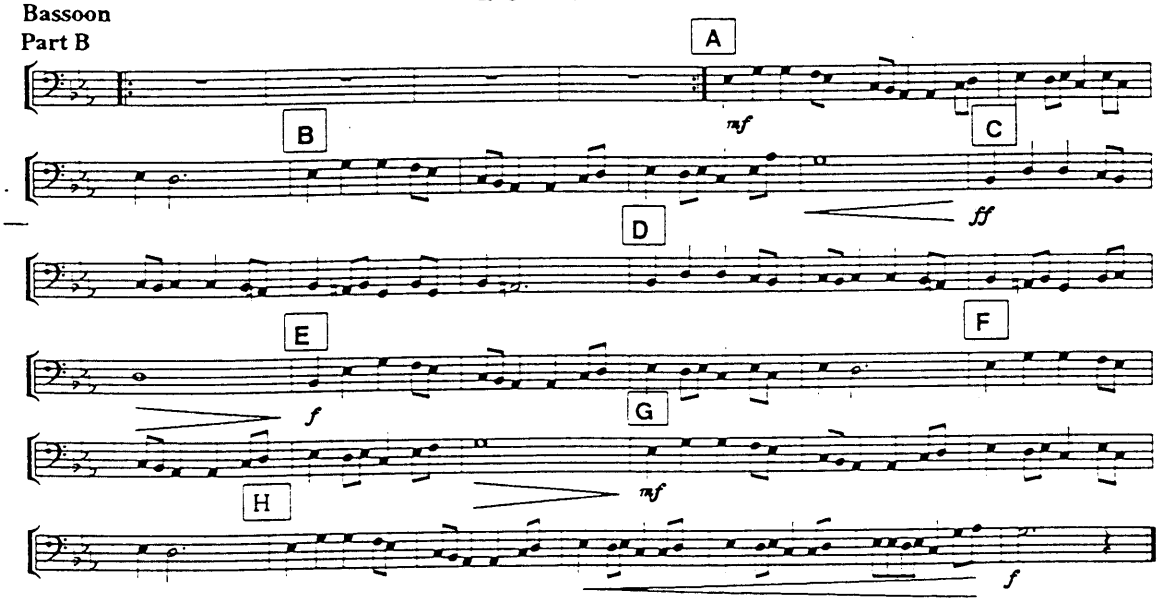
Trombone
Baritone B.C.
Bassoon
Part A

THE THEME FROM 'TOP GUN'



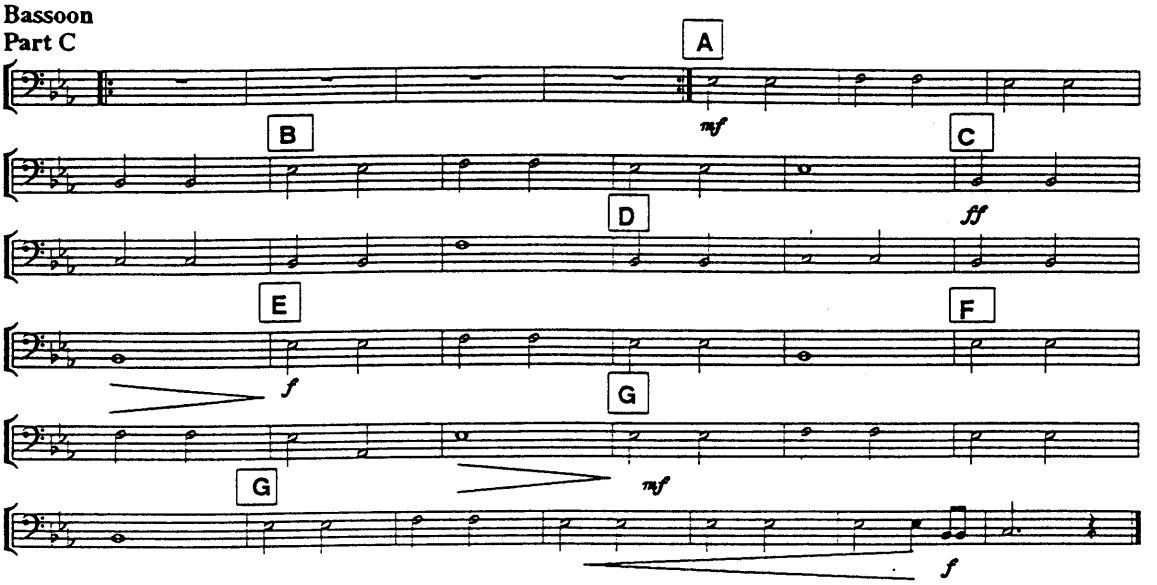
Trombone
Baritone B.C.
Bassoon
Part B

THE THEME FROM 'TOP GUN'



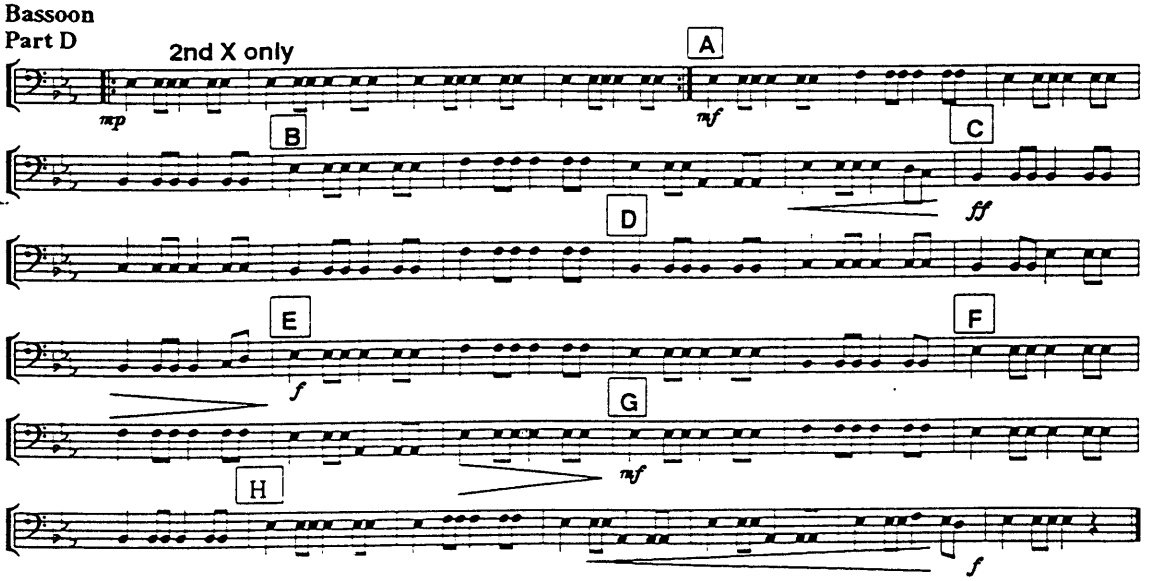
Trombone
Baritone B.C.
Bassoon
Part C

THE THEME FROM 'TOP GUN'



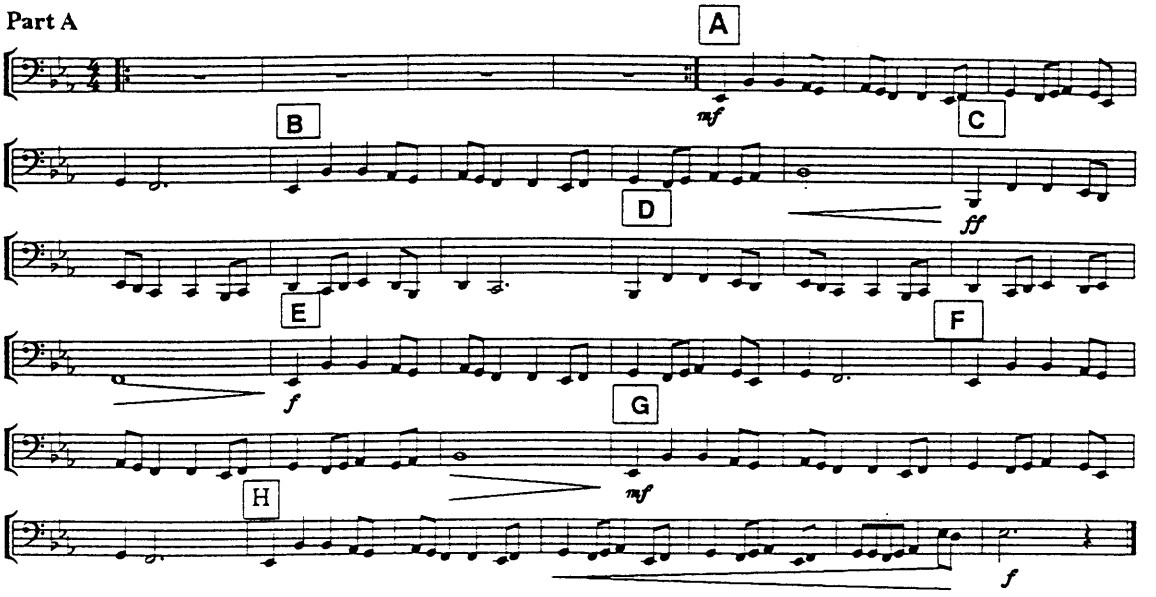
Trombone
Baritone B.C.
Bassoon
Part D

THE THEME FROM 'TOP GUN'



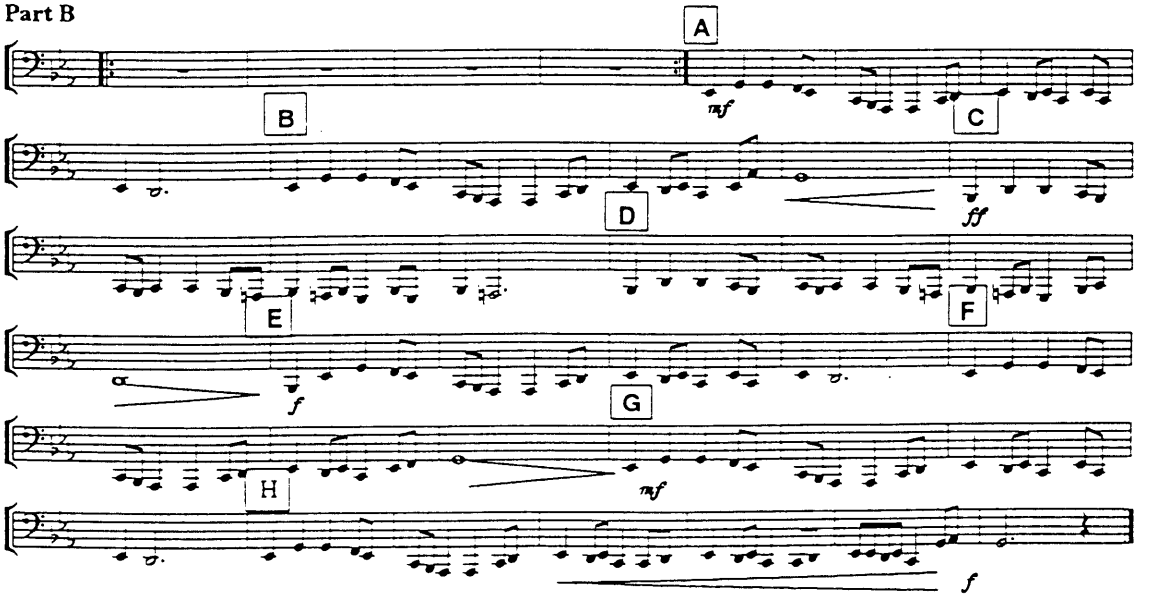
THE THEME FROM 'TOP GUN'

Tuba
Part A



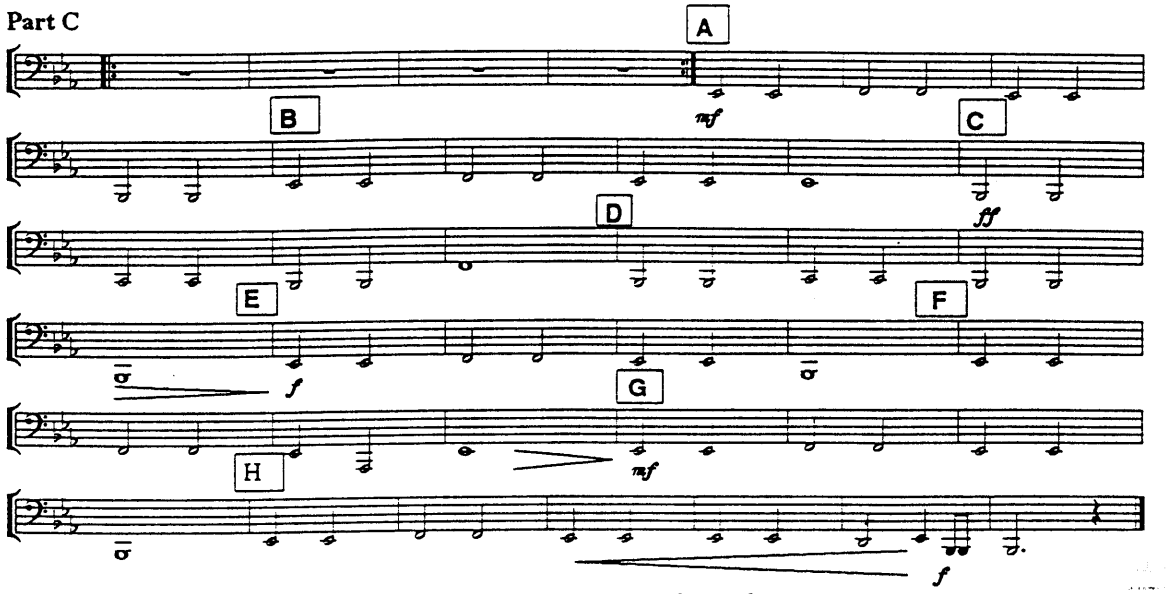
THE THEME FROM 'TOP GUN'

Tuba
Part B



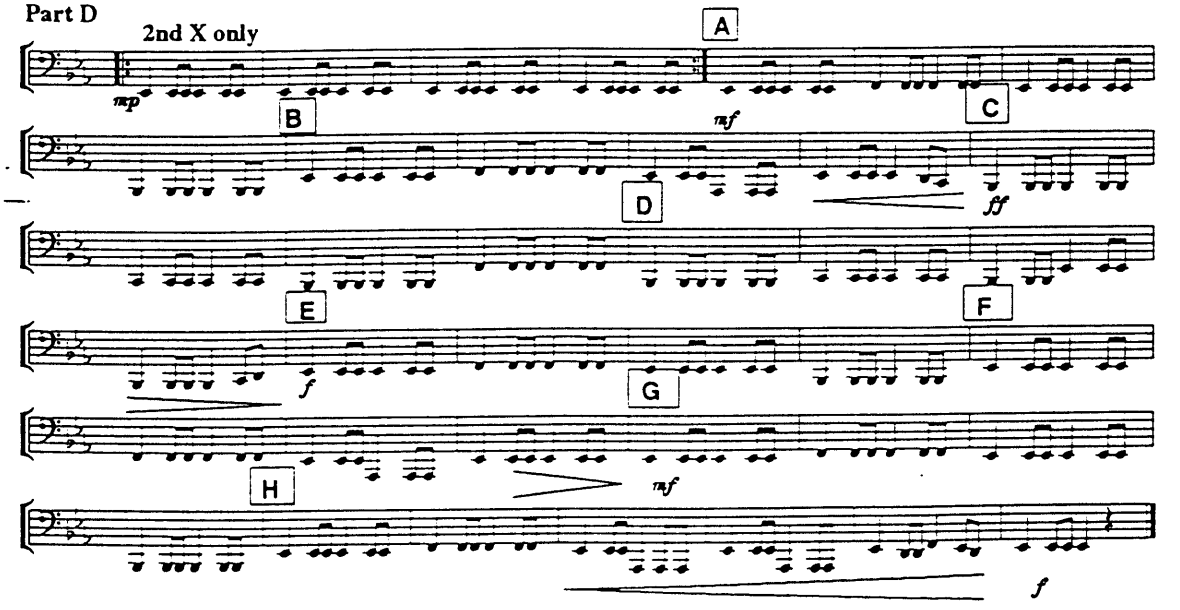
THE THEME FROM 'TOP GUN'

Tuba
Part C



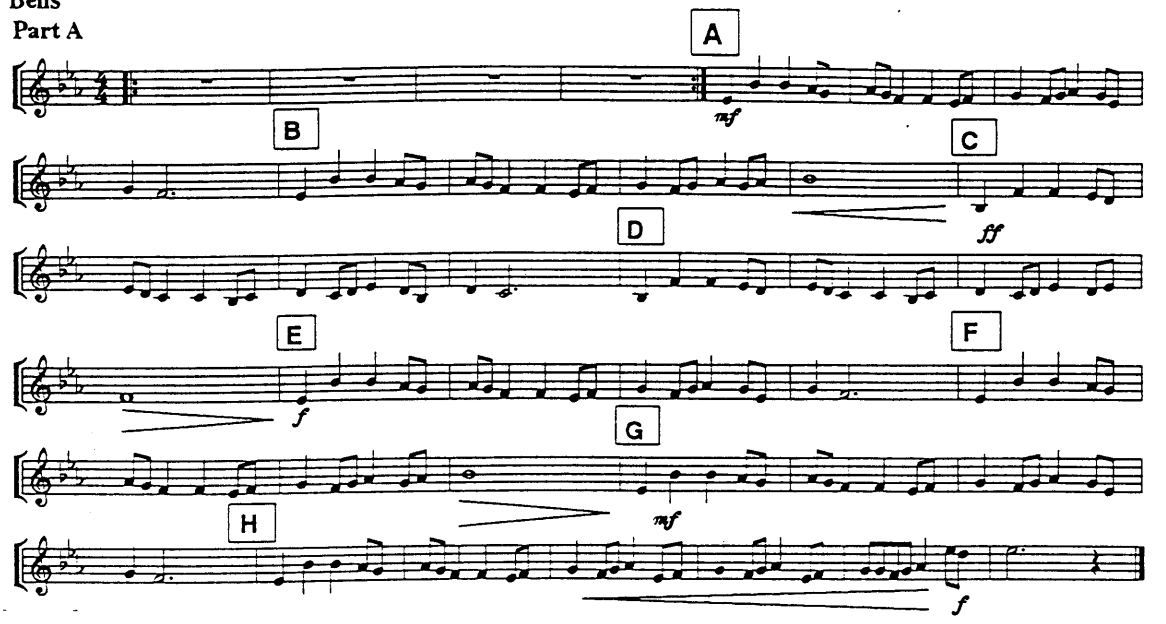
THE THEME FROM 'TOP GUN'

Tuba
Part D



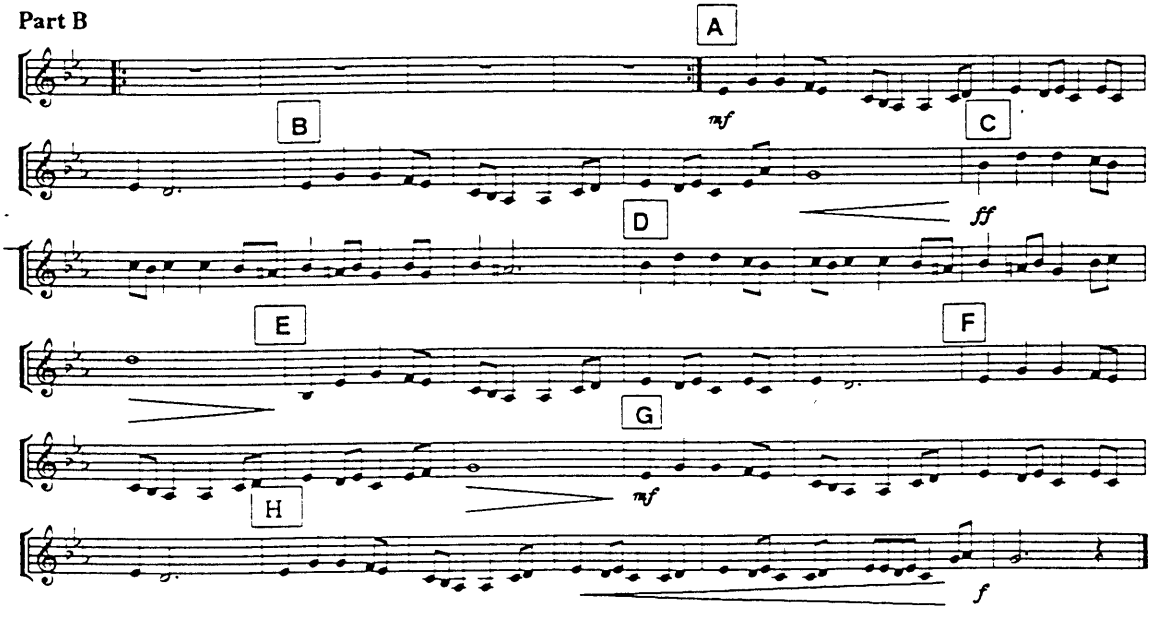
THE THEME FROM 'TOP GUN'

Bells
Part A



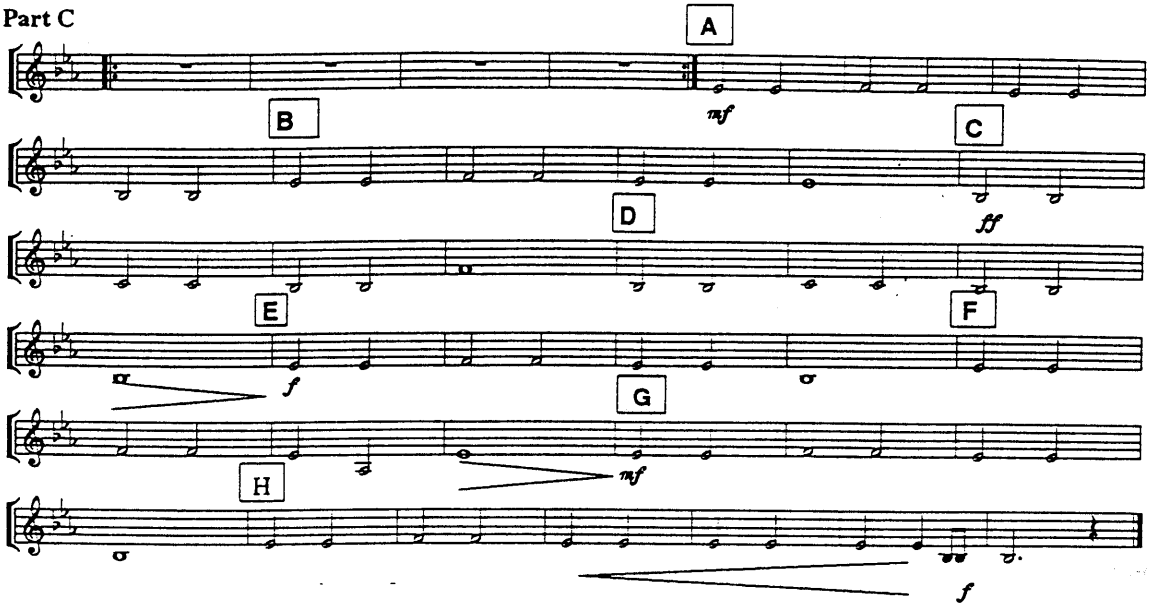
THE THEME FROM 'TOP GUN'

Bells
Part B



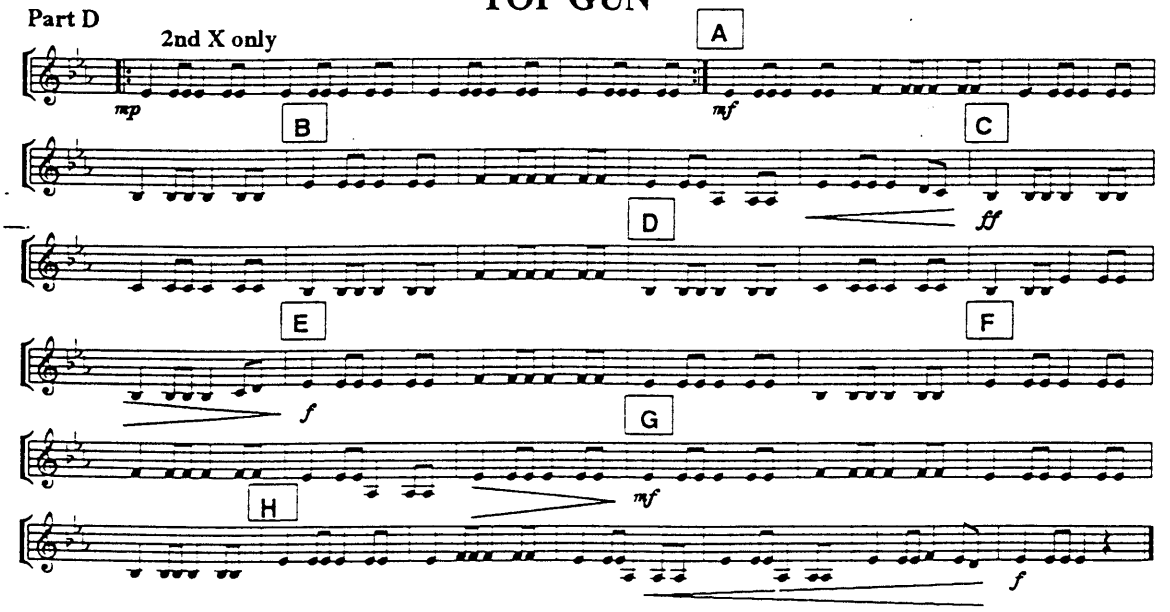
THE THEME FROM 'TOP GUN'

Bells
Part C



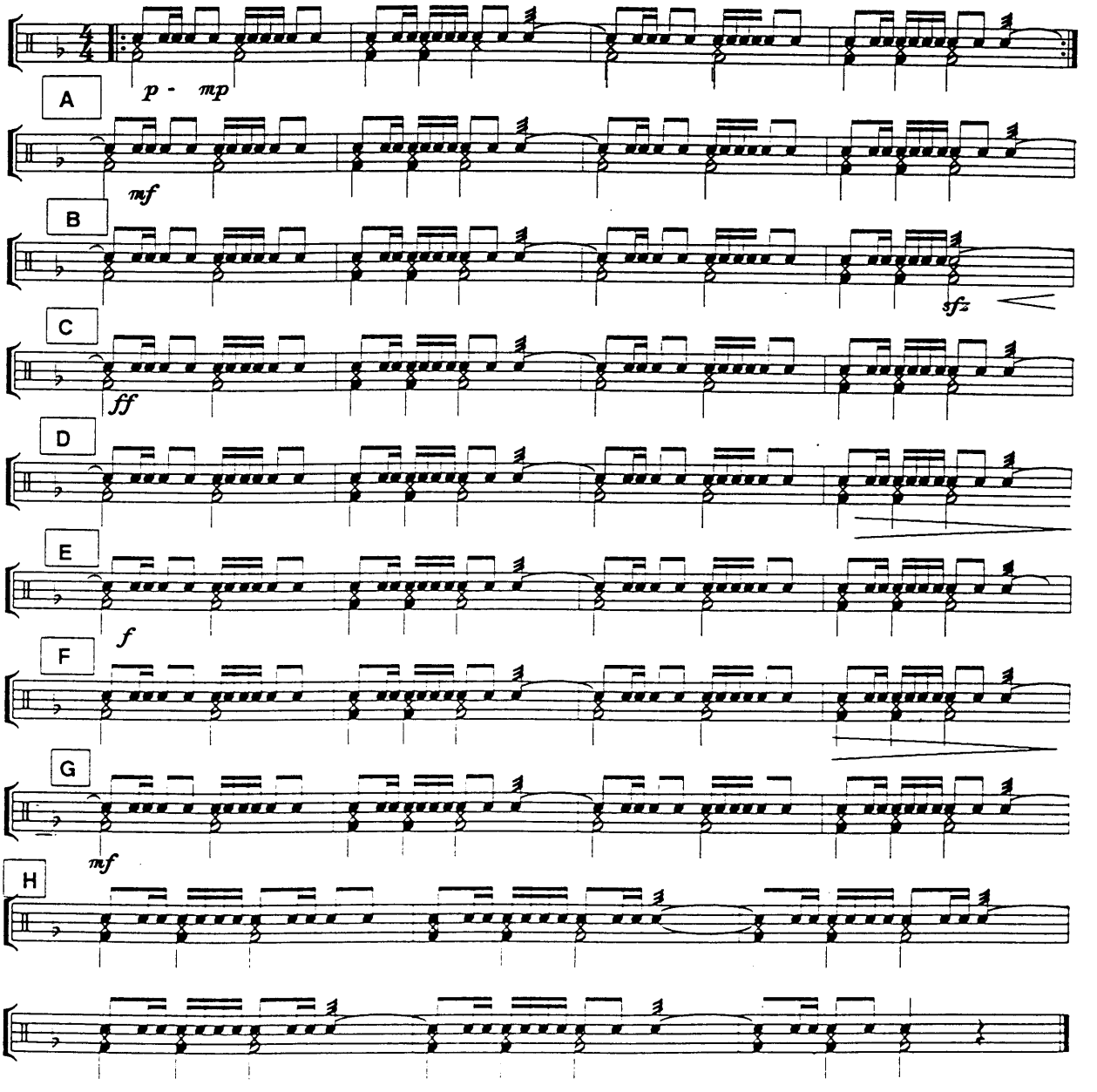
THE THEME FROM 'TOP GUN'

Bells
Part D

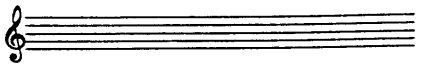


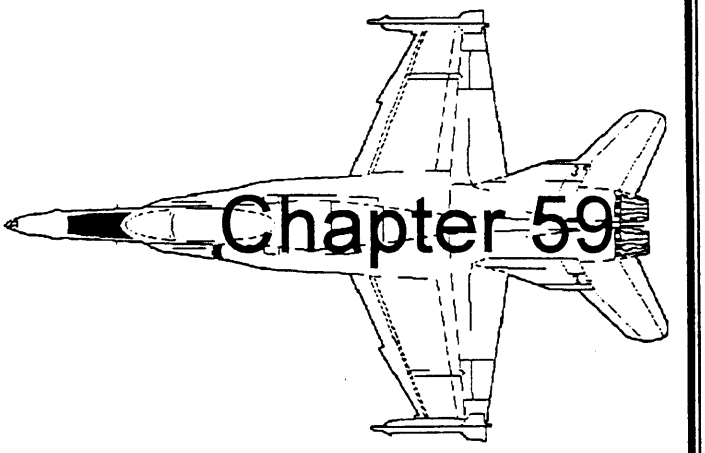
THE THEME FROM 'TOP GUN'

Percussion



Vice Regal Salute

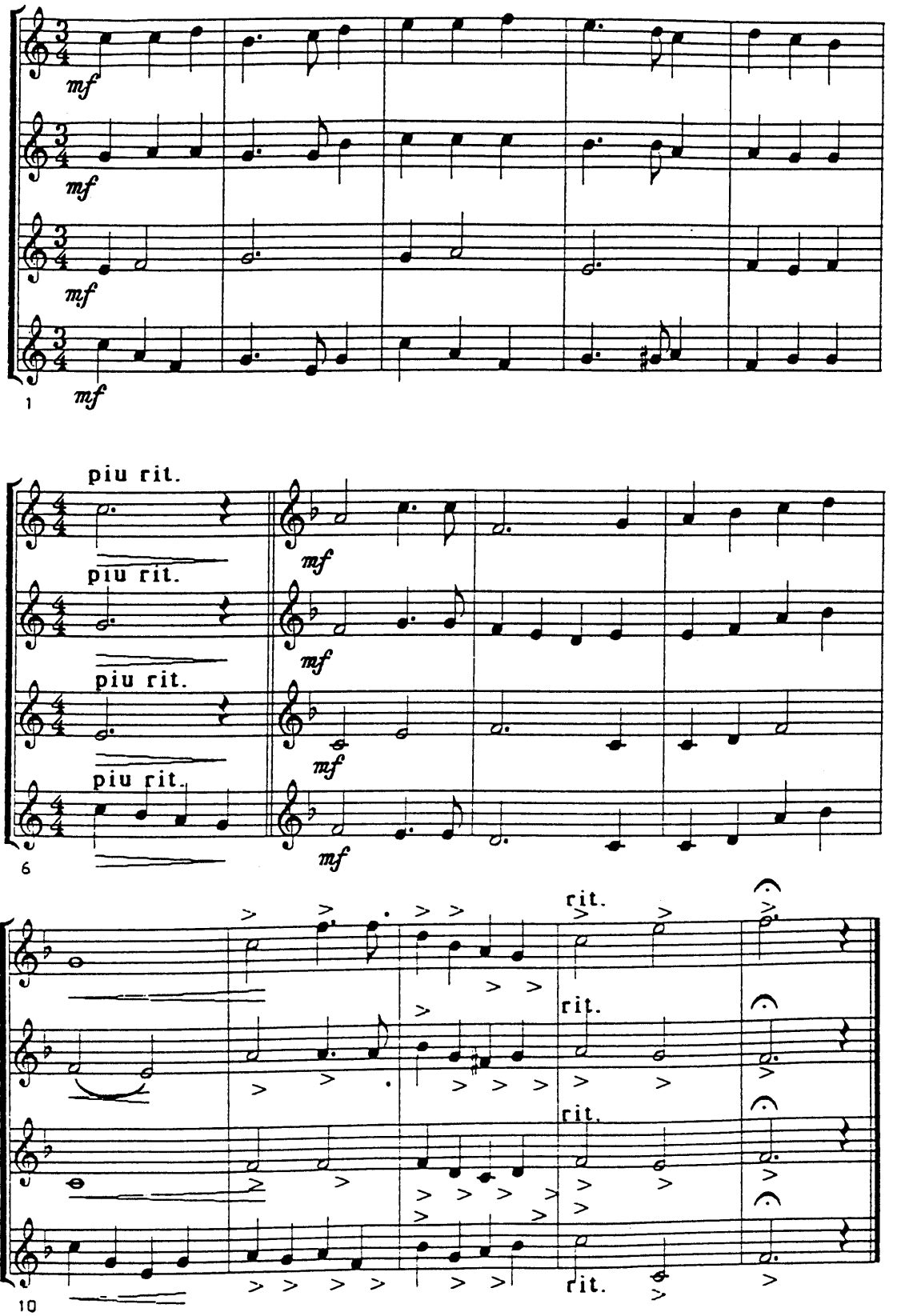




The Vice Regal Salute is used in place of the General Salute during a parade where the Reviewing Officer is someone such as the Governor General of Canada or another representative of the Royal family. This salute would not be used if the Reviewing Officer was a member of the Royal family. For such an 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.

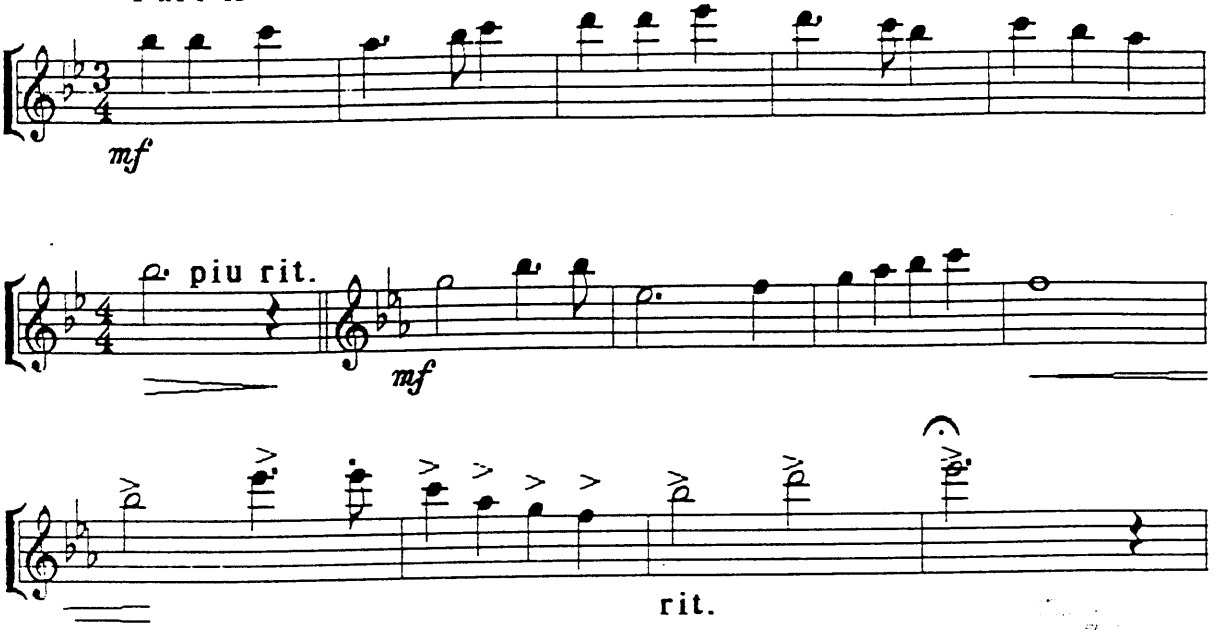
Bb Conductor

VICE - REGAL SALUTE



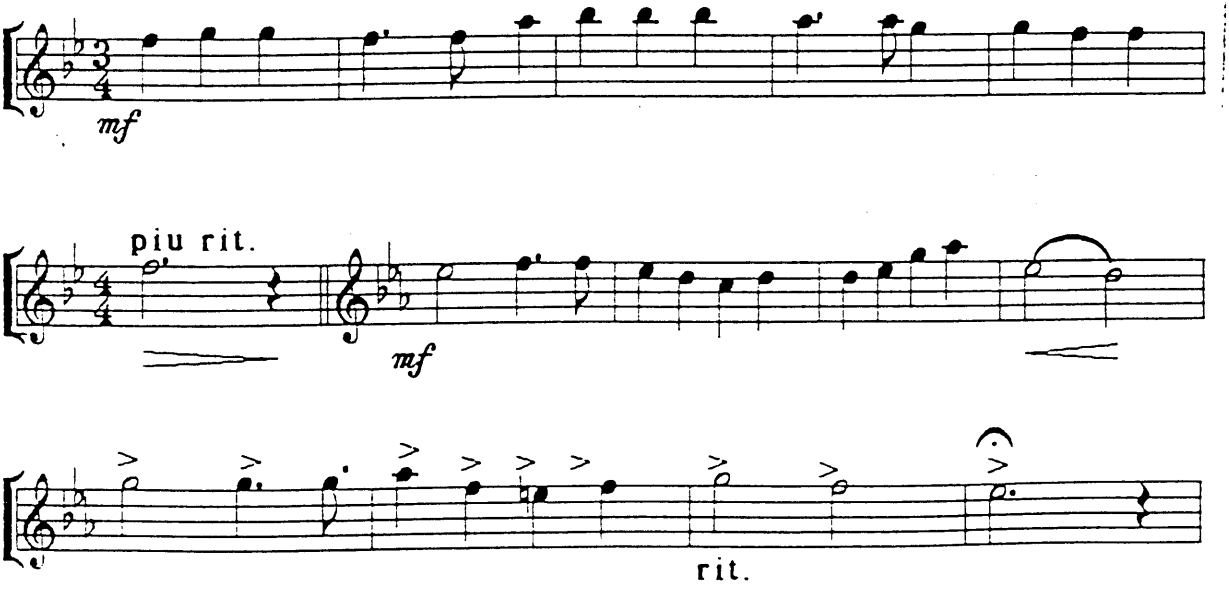
Flute/Oboe Part A

VICE - REGAL SALUTE



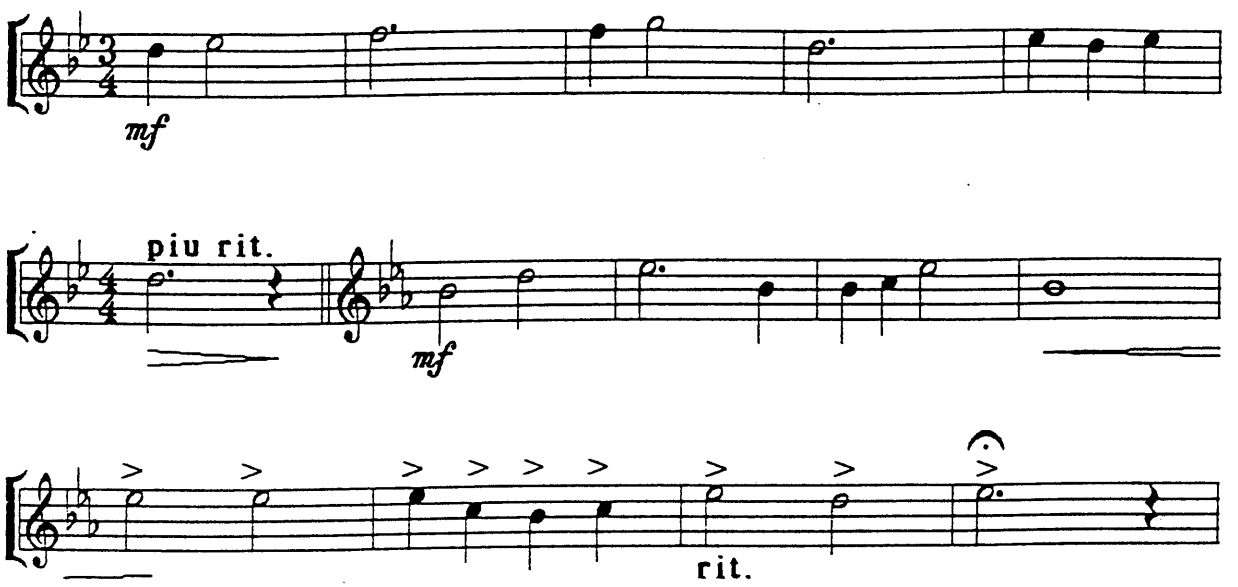
Flute/Oboe Part B

VICE - REGAL SALUTE



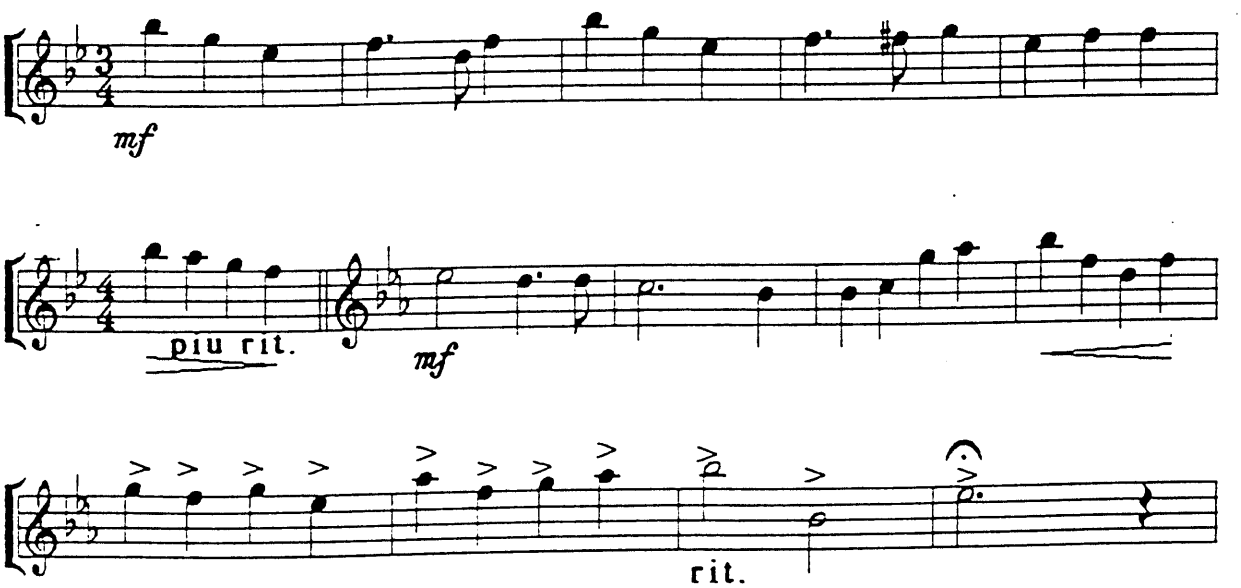
Flute/Oboe Part C

VICE - REGAL SALUTE



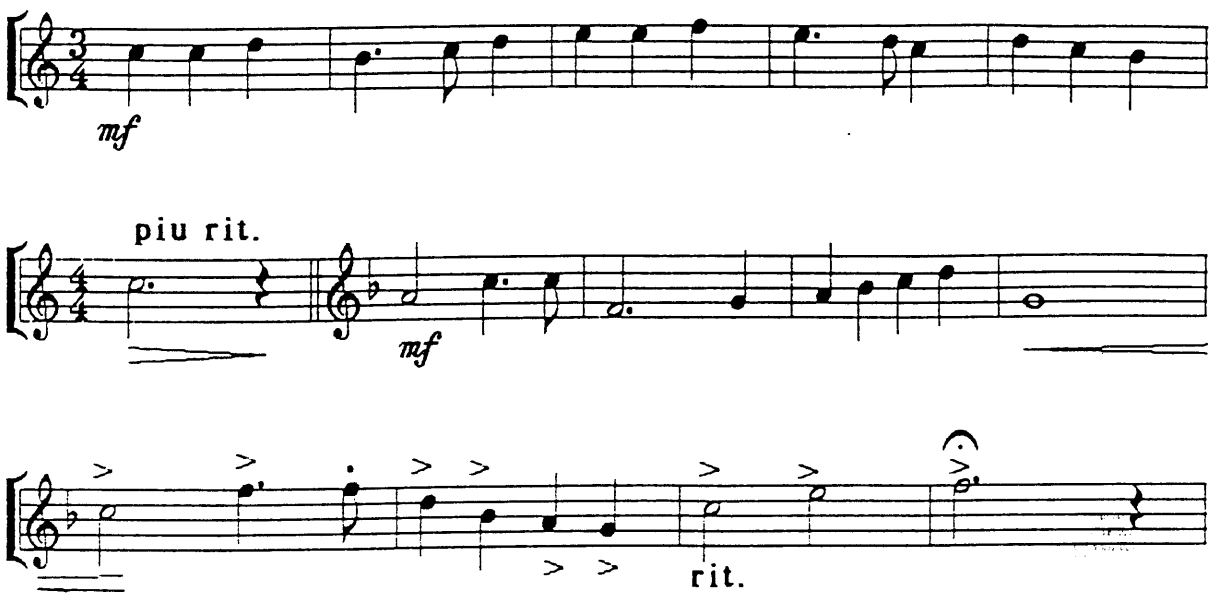
Flute/Oboe Part D

VICE - REGAL SALUTE



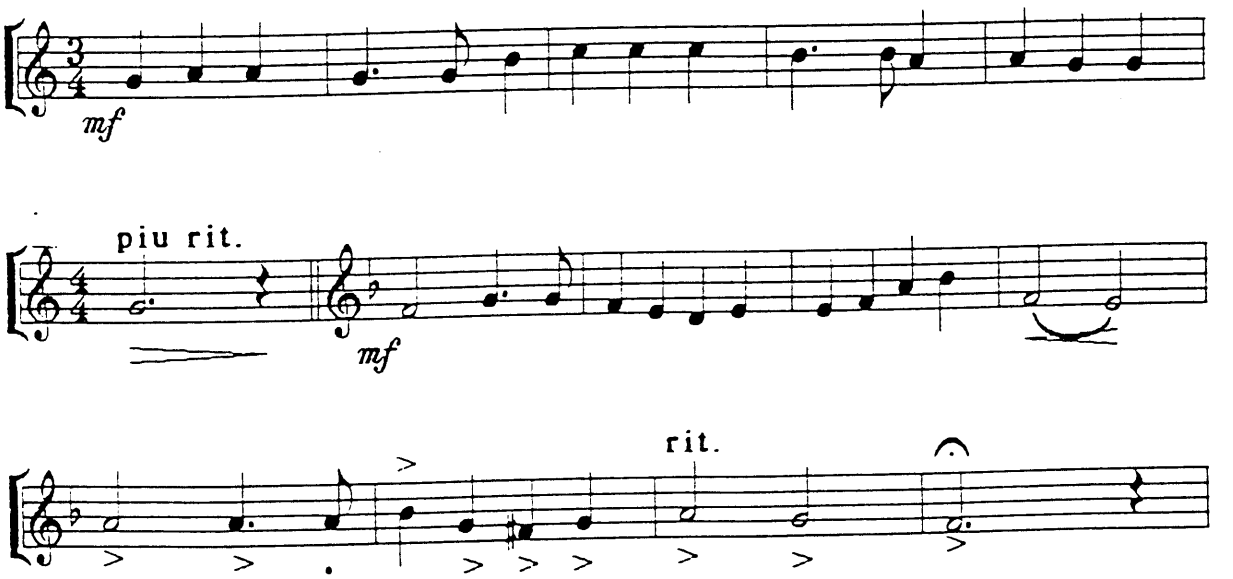
Clarinet/Tenor Sax Part A

VICE - REGAL SALUTE



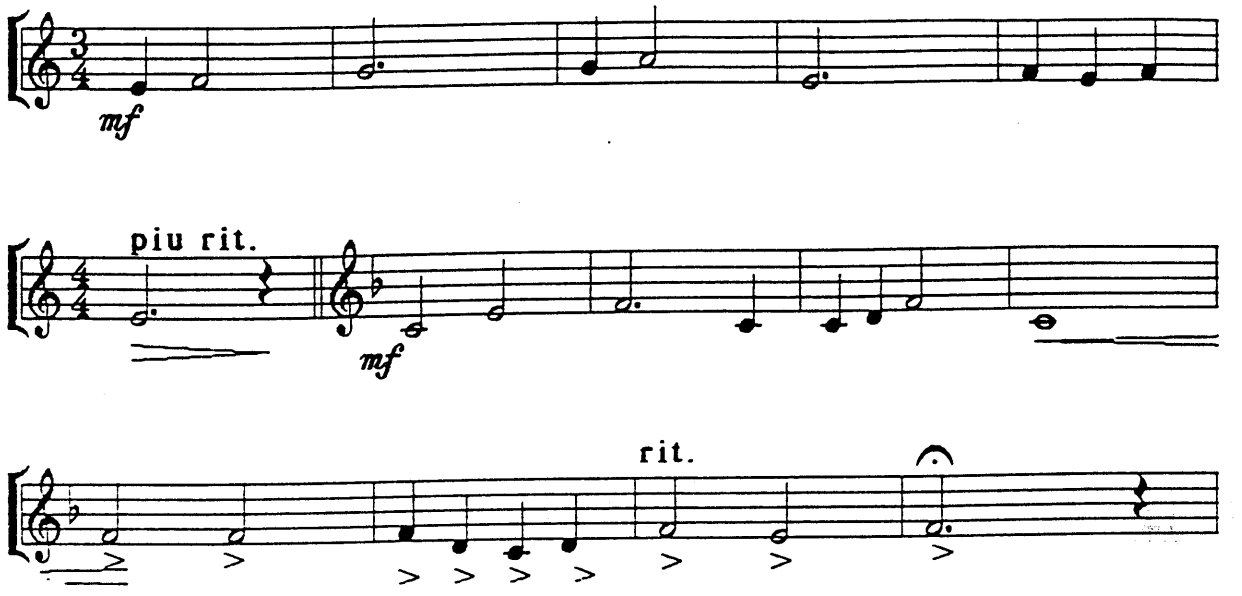
Clarinet/Tenor Sax Part B

VICE - REGAL SALUTE



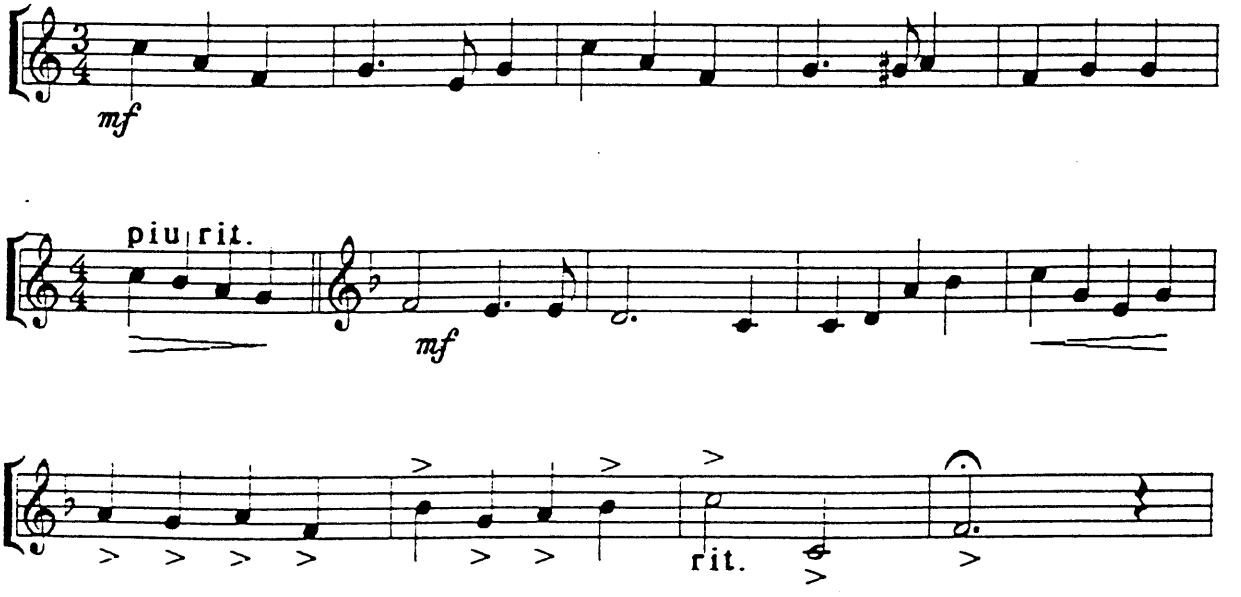
Clarinet/Tenor Sax **Part C**

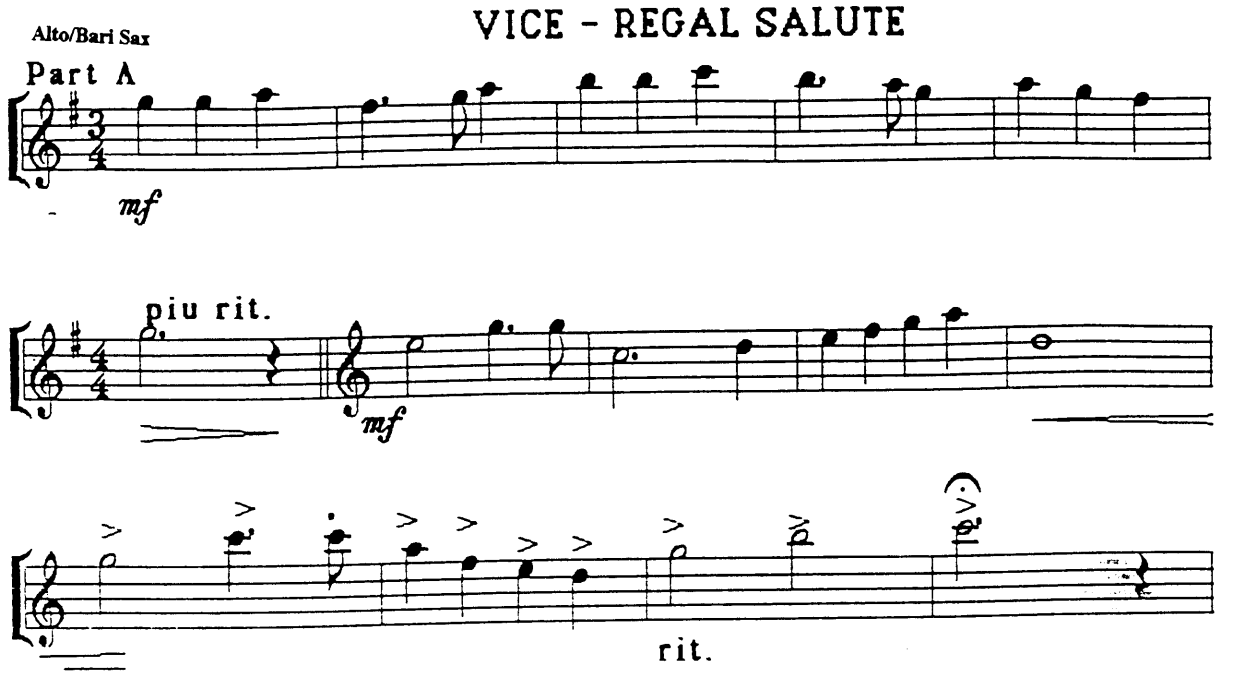
VICE - REGAL SALUTE

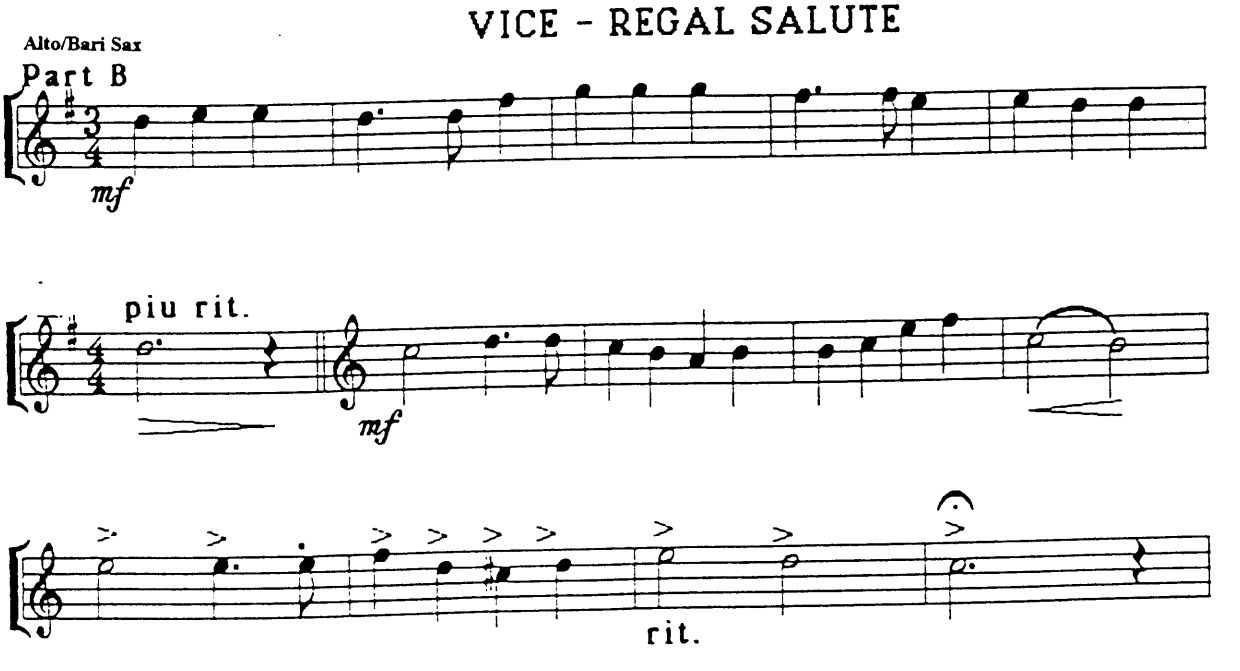


Clarinet/Tenor Sax **Part D**

VICE - REGAL SALUTE



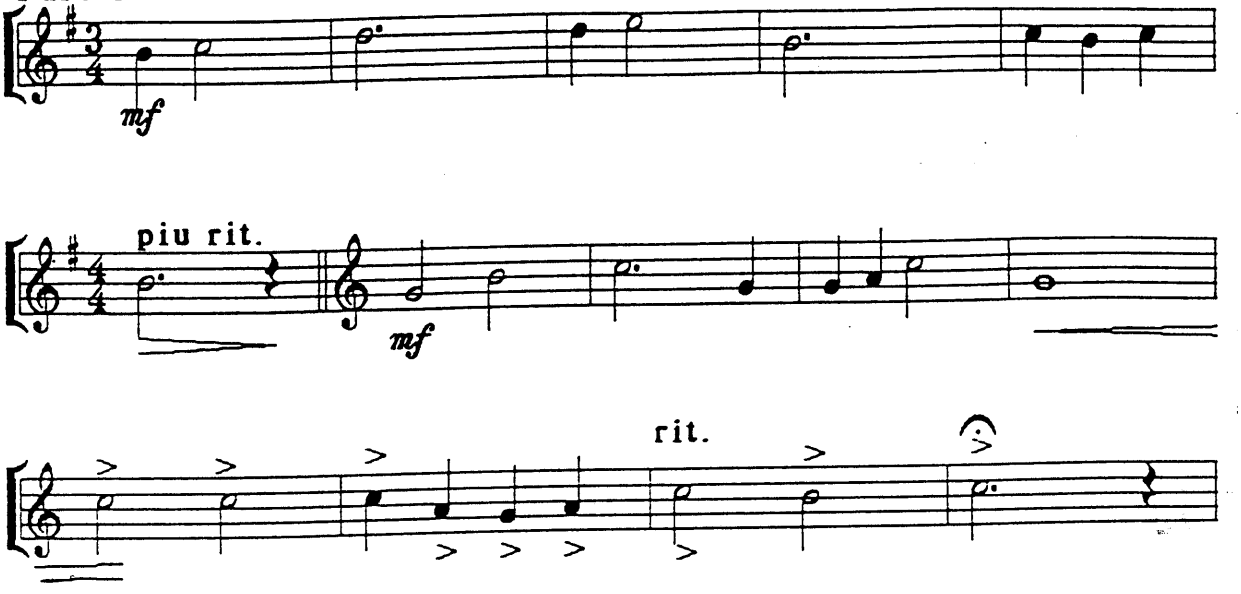

VICE - REGAL SALUTE
Alto/Bari Sax
Part A
mf
piu rit.
mf
rit.


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

Alto/Bari Sax

VICE - REGAL SALUTE

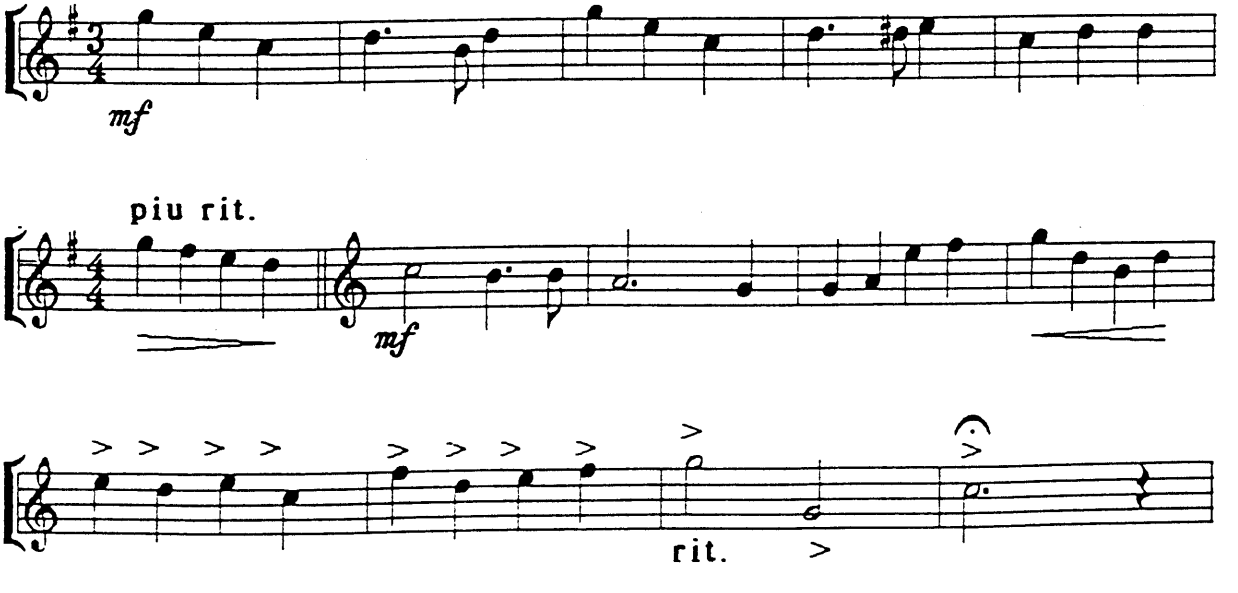
Part C



Alto/Bari Sax ɔophc

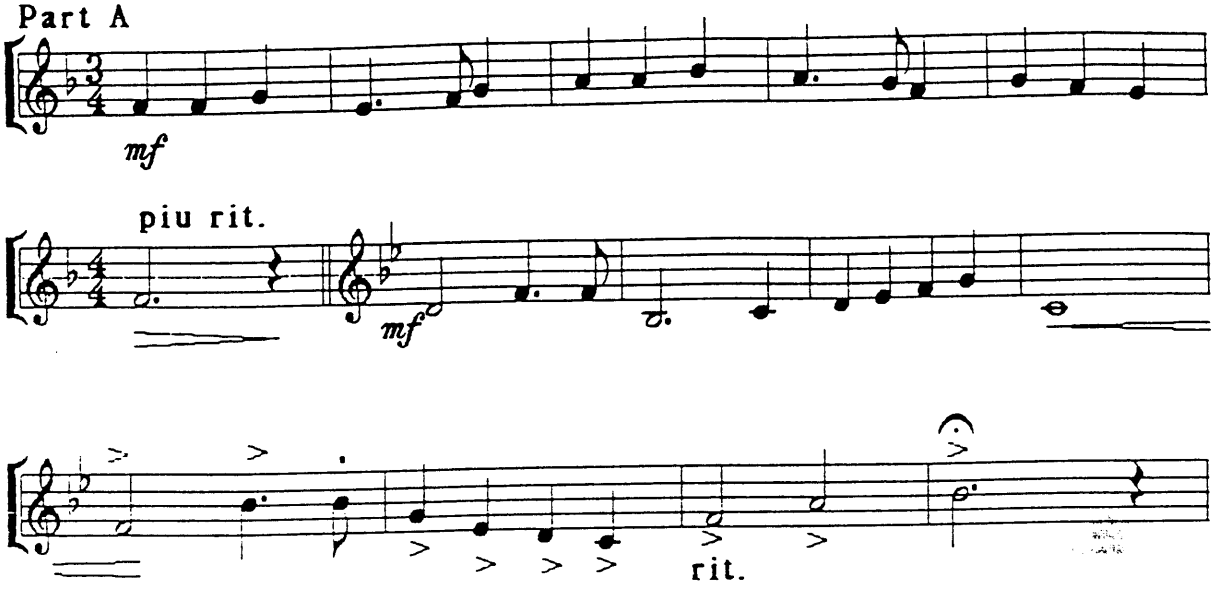
VICE - REGAL SALUTE

Part D



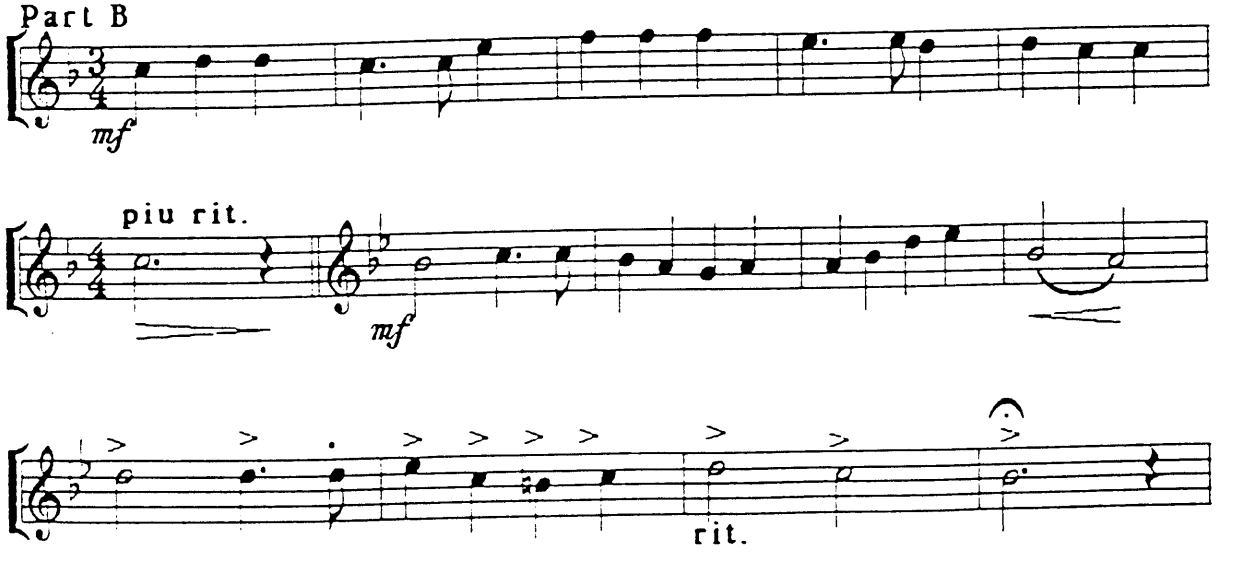
French Horn
Part A

VICE - REGAL SALUTE



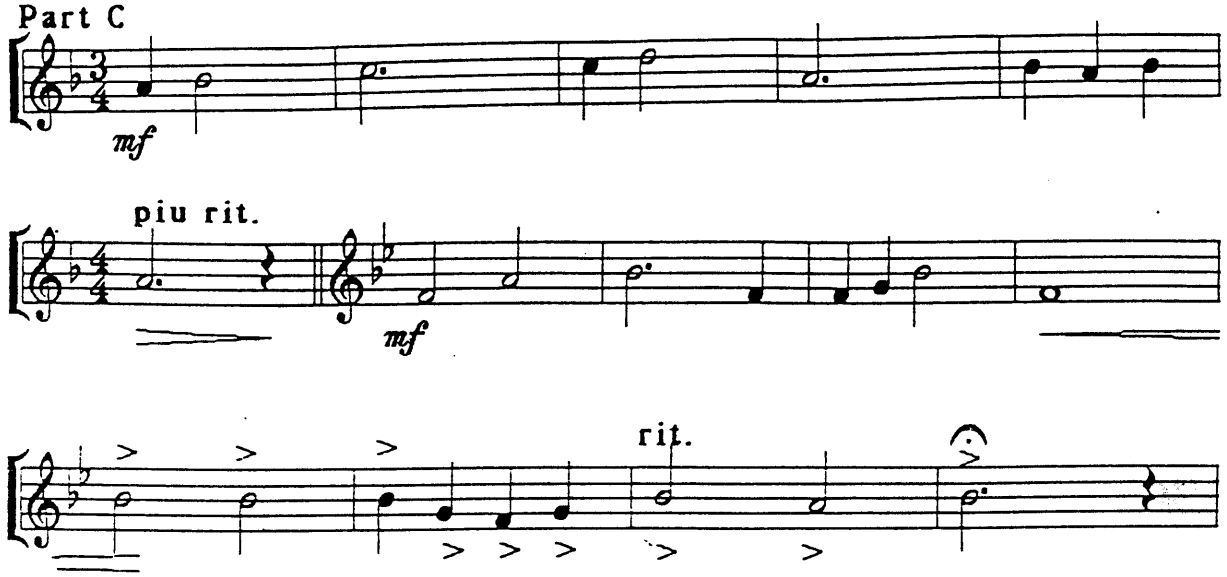
French Horn
Part B

VICE - REGAL SALUTE



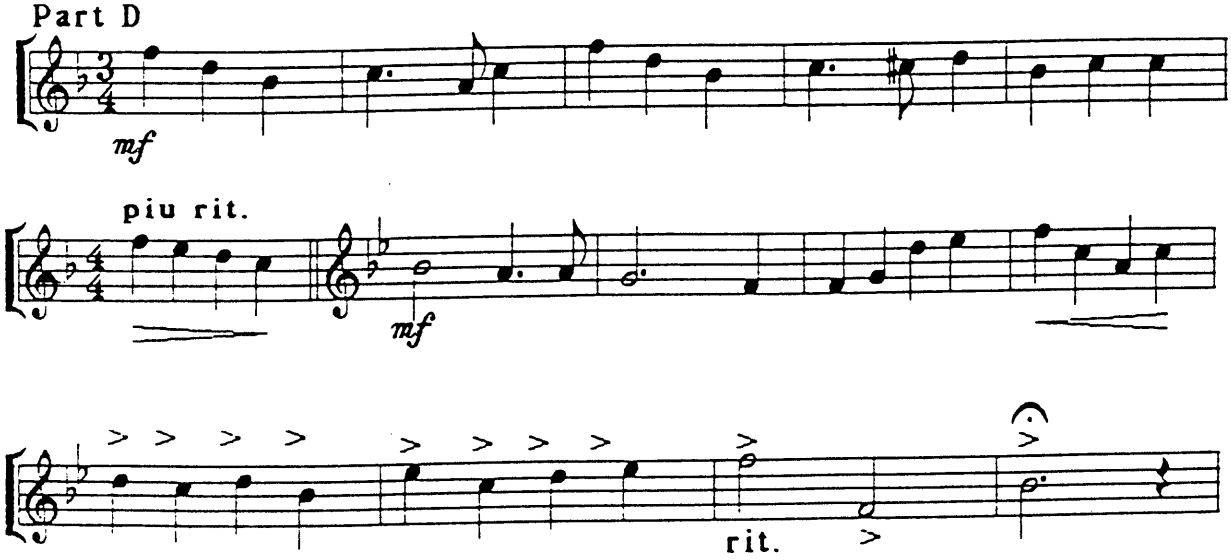
French Horn
Part C

VICE - REGAL SALUTE



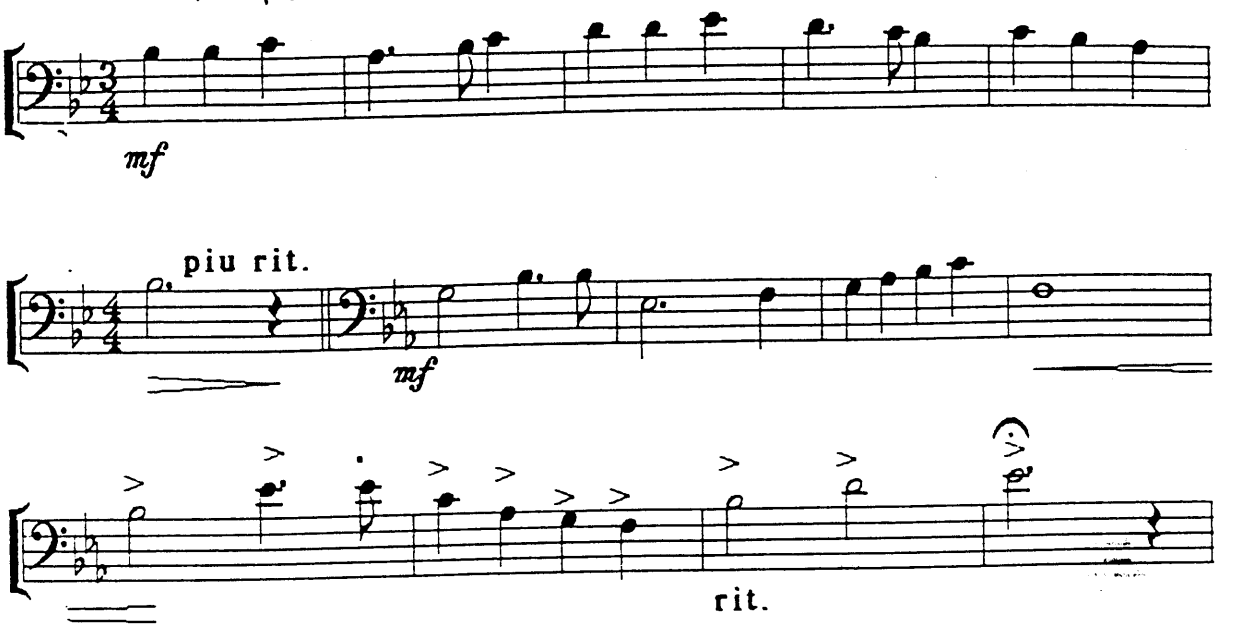
French Horn
Part D

VICE - REGAL SALUTE



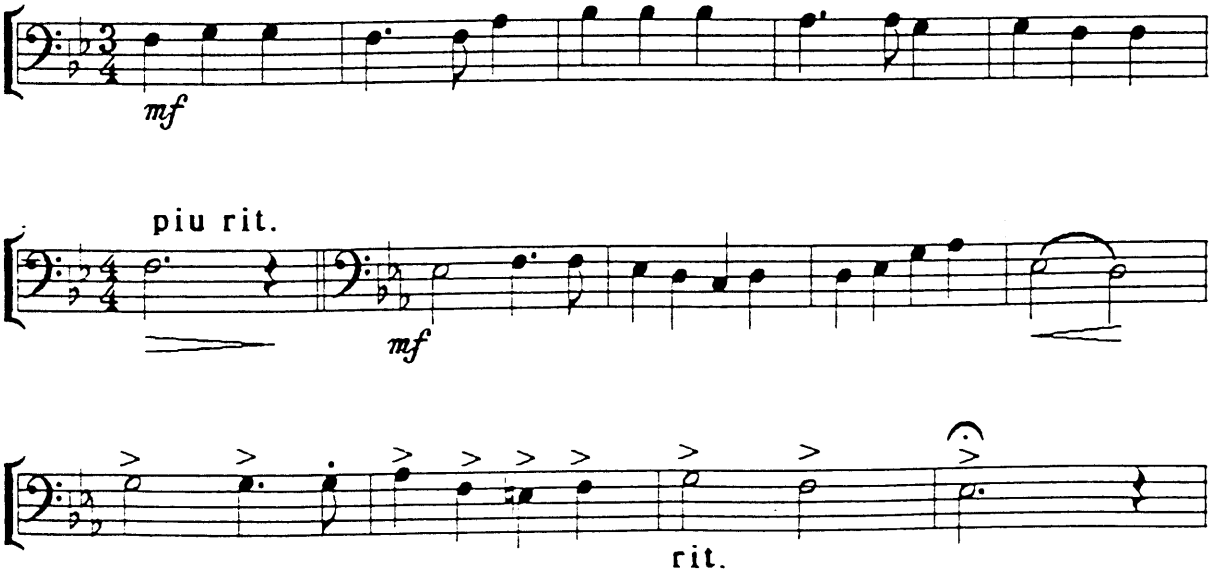
Trombone/Baritone B.C.
Bassoon PART A

VICE - REGAL SALUTE



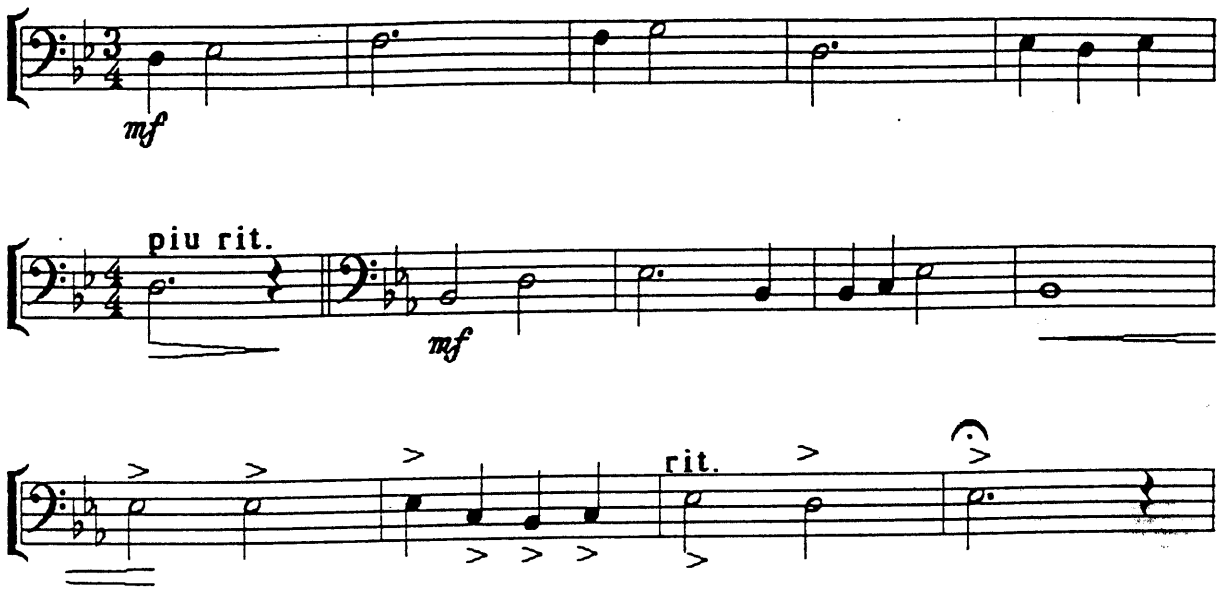
Trombone/Baritone B.C.
Bassoon PART B

VICE - REGAL SALUTE



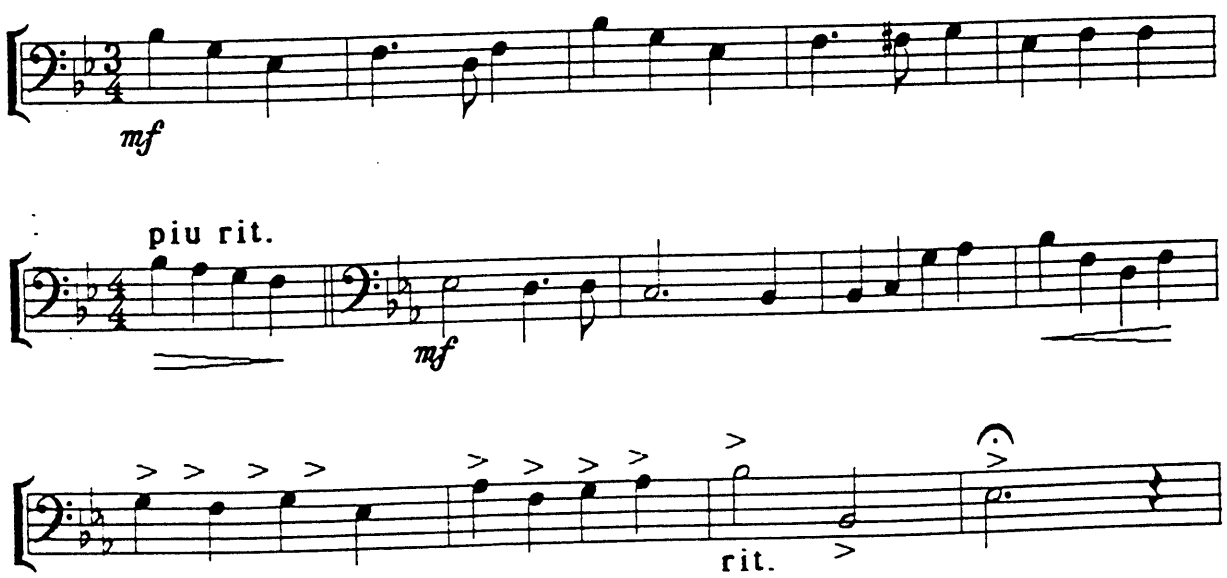
Trombone/Baritone B.C.
Bassoon PART C

VICE - REGAL SALUTE



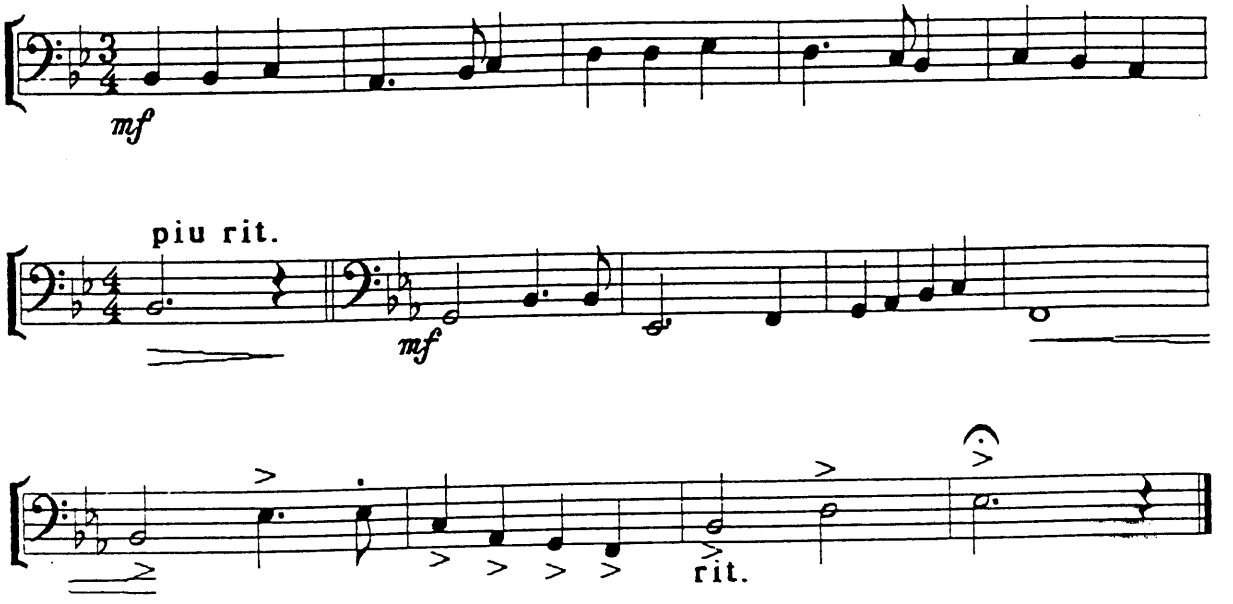
Trombone/Baritone B.C.
Bassoon PART D

VICE - REGAL SALUTE



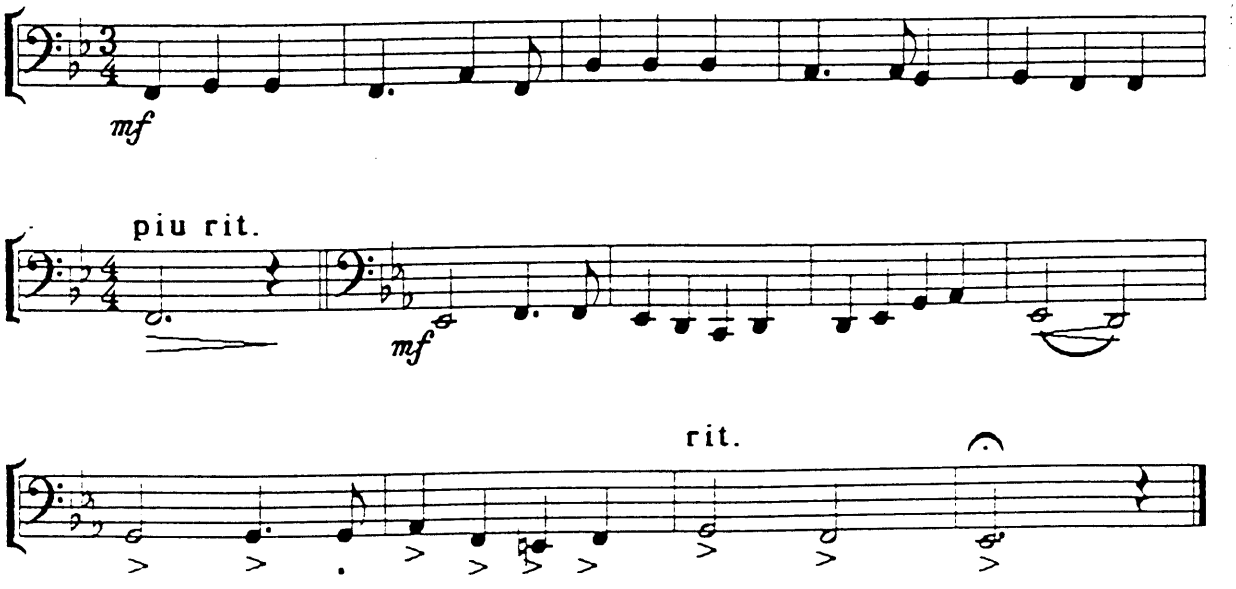
Tuba Part A

VICE - REGAL SALUTE



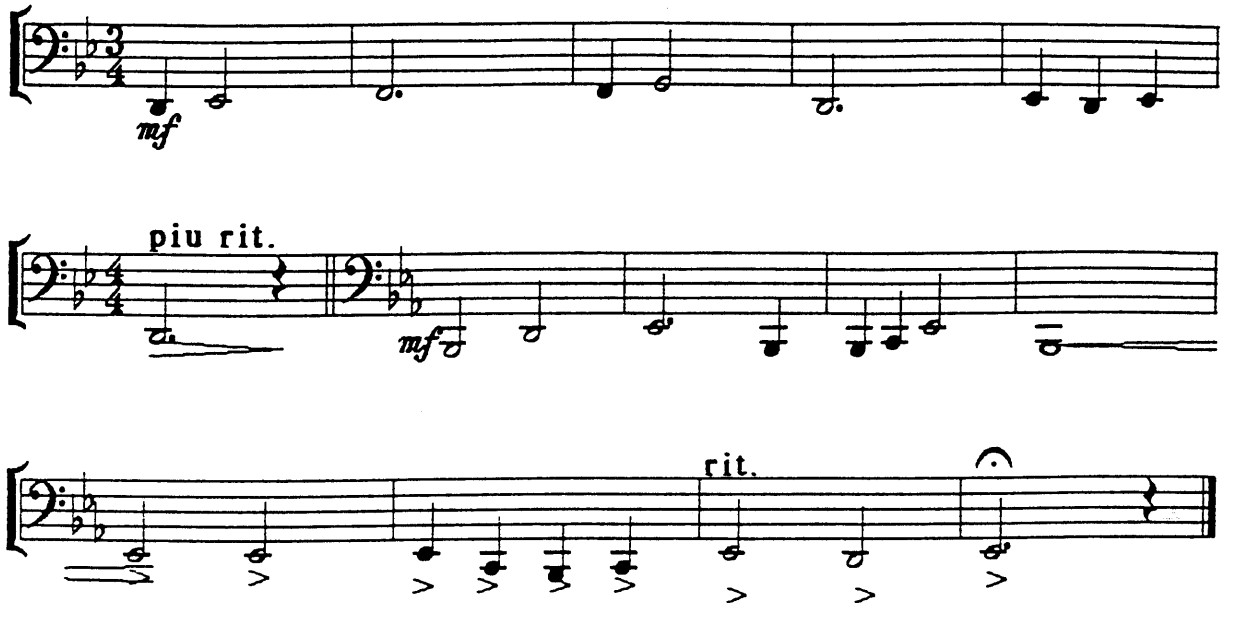
Tuba Part B

VICE - REGAL SALUTE



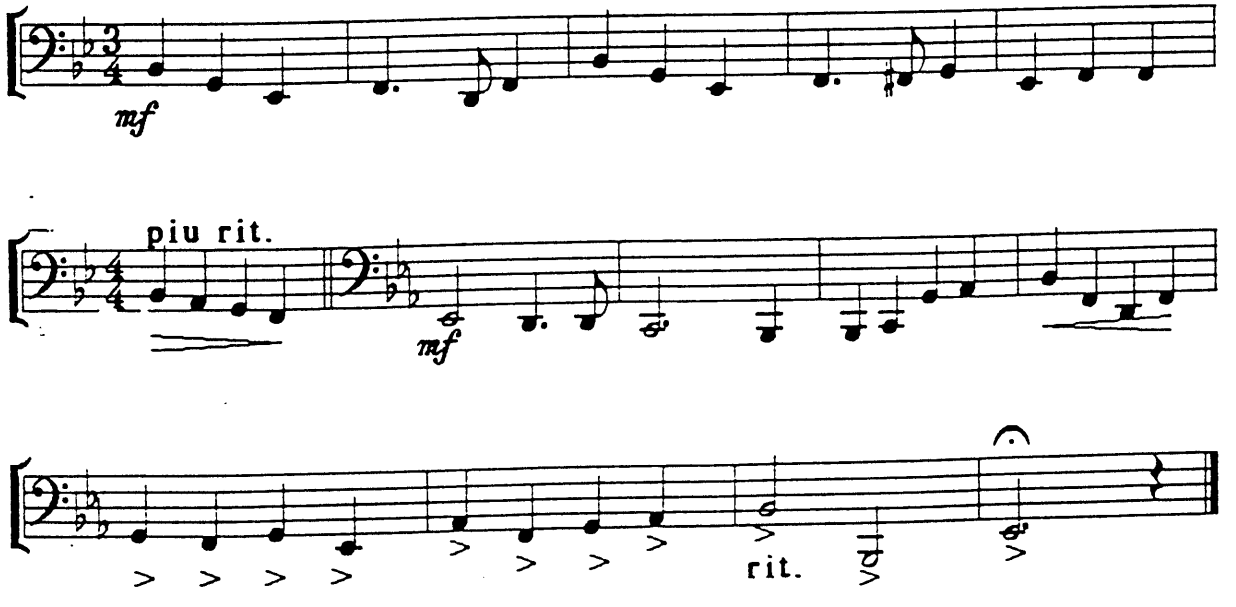
Tuba Part C

VICE - REGAL SALUTE



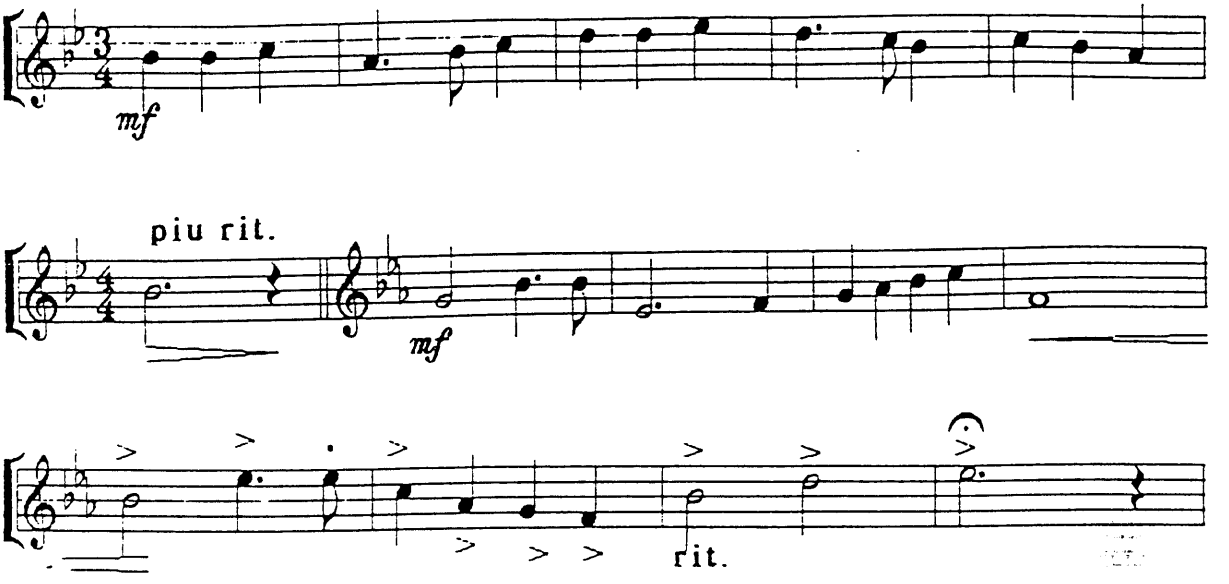
Tuba Part D

VICE - REGAL SALUTE



Bells Part A

VICE - REGAL SALUTE



Bells Part B

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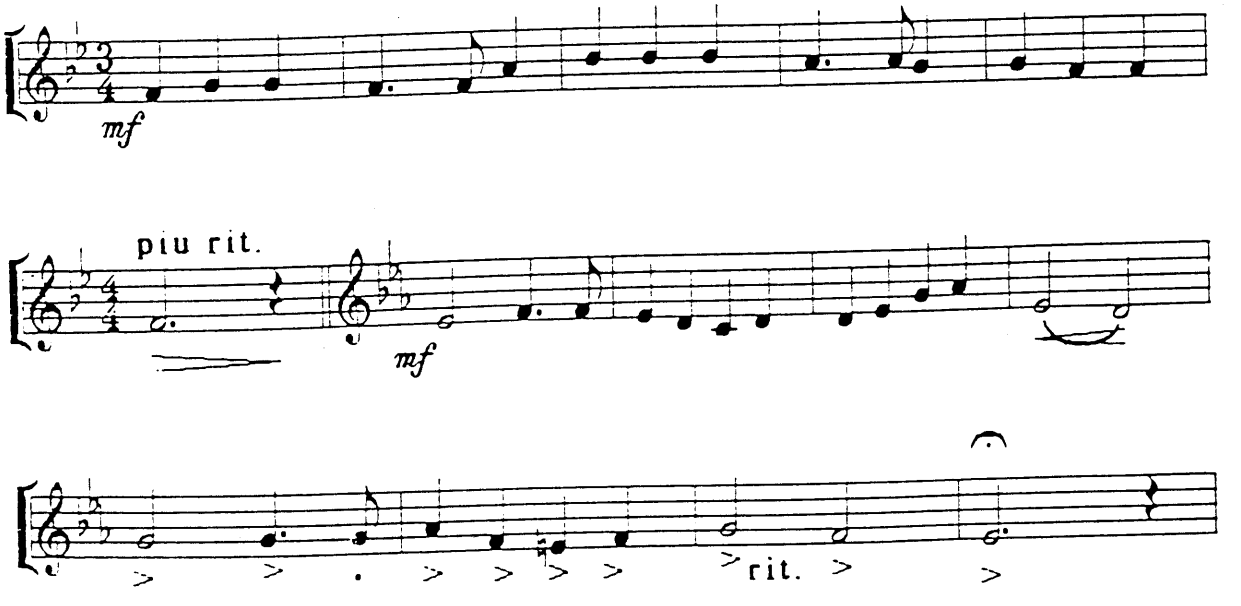
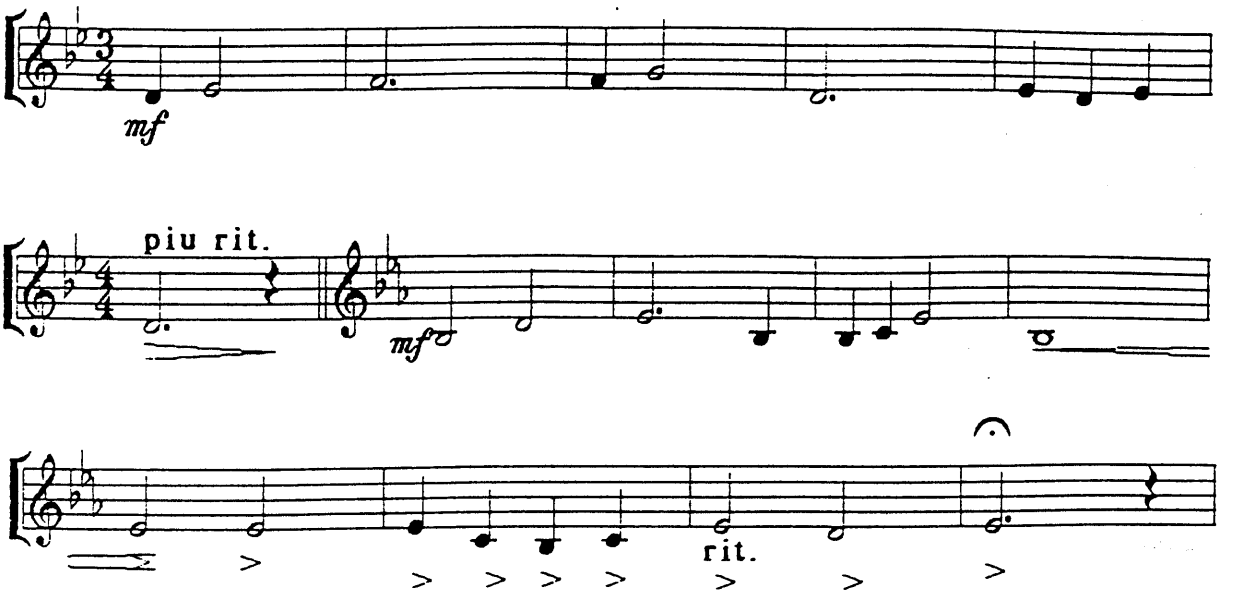


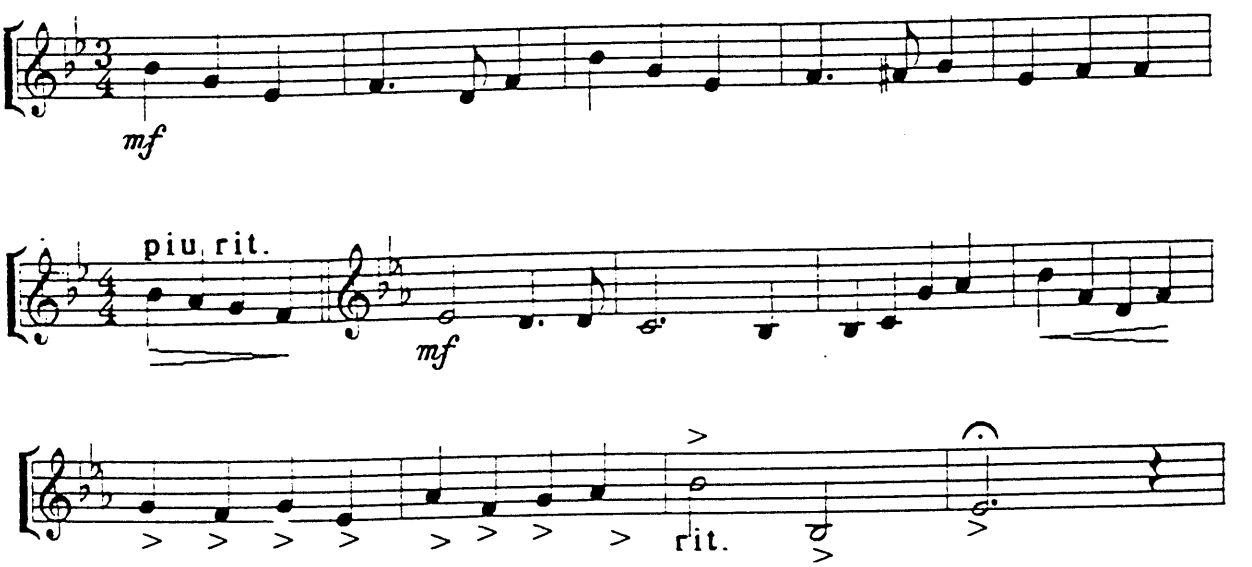
Bells Part C

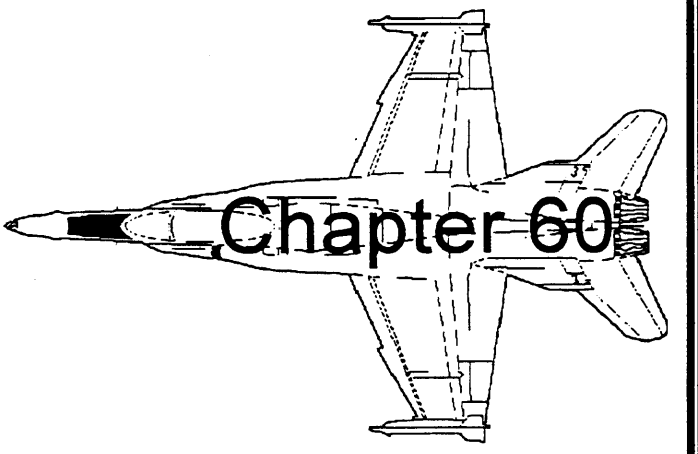
VICE - REGAL SALUTE



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

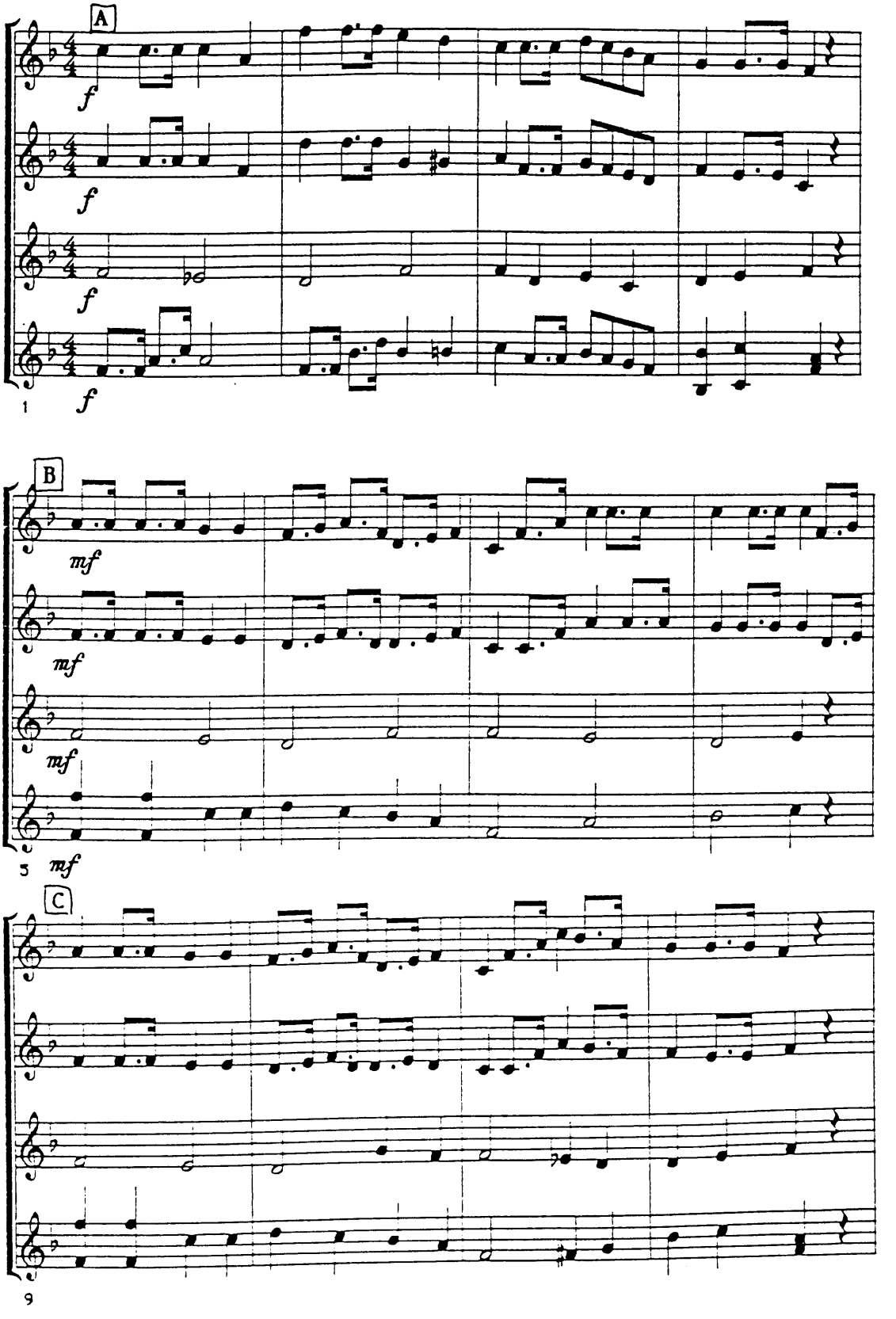
4. I'll press the throttle, sir, I'll press the throttle, sir,
I'll press the throttle at the first flak we see,
'Cos I don't like the flak, sir, I don't like the flak, sir,
I want nothing but plenty of height for me.

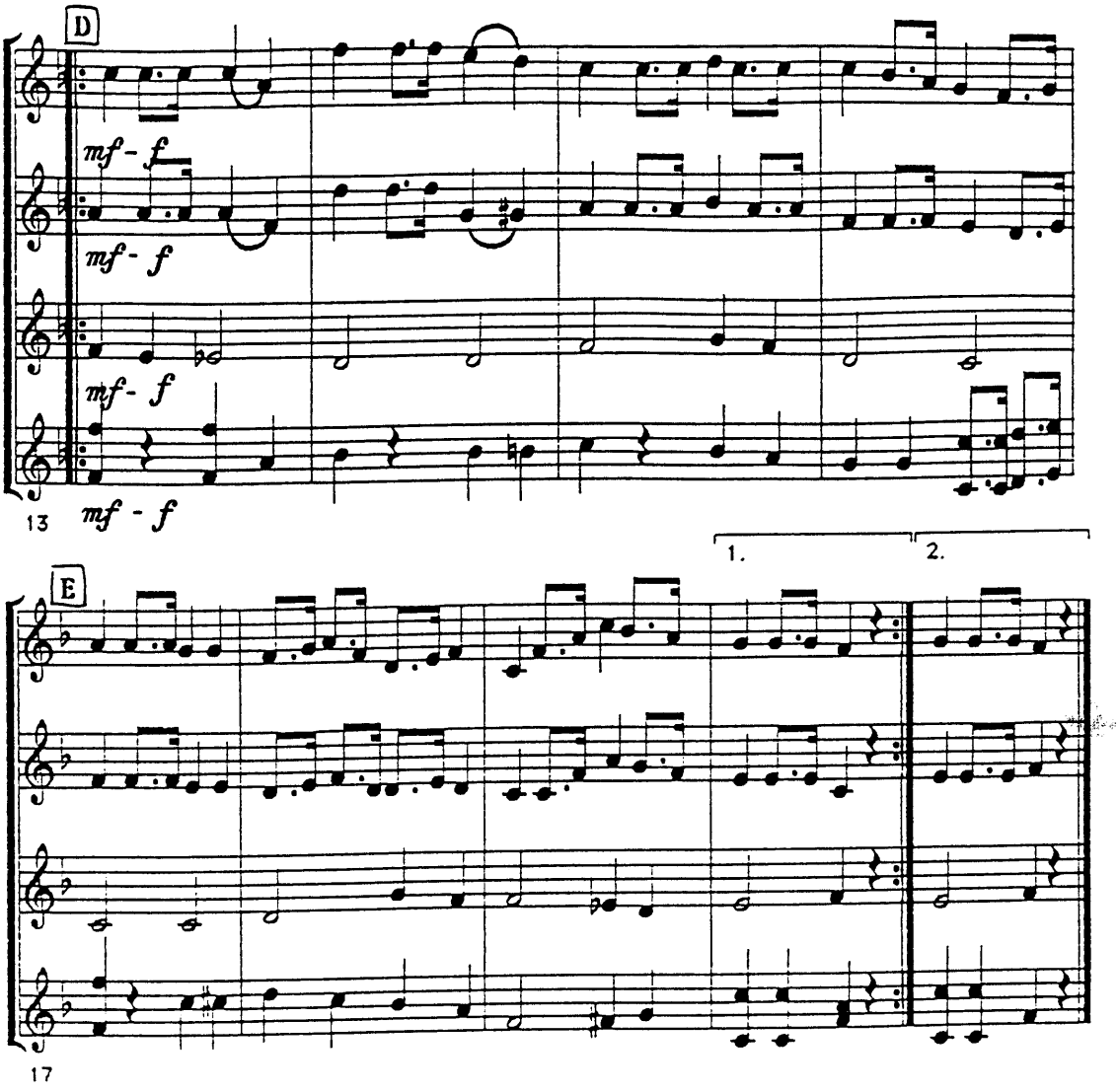
Chorus

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

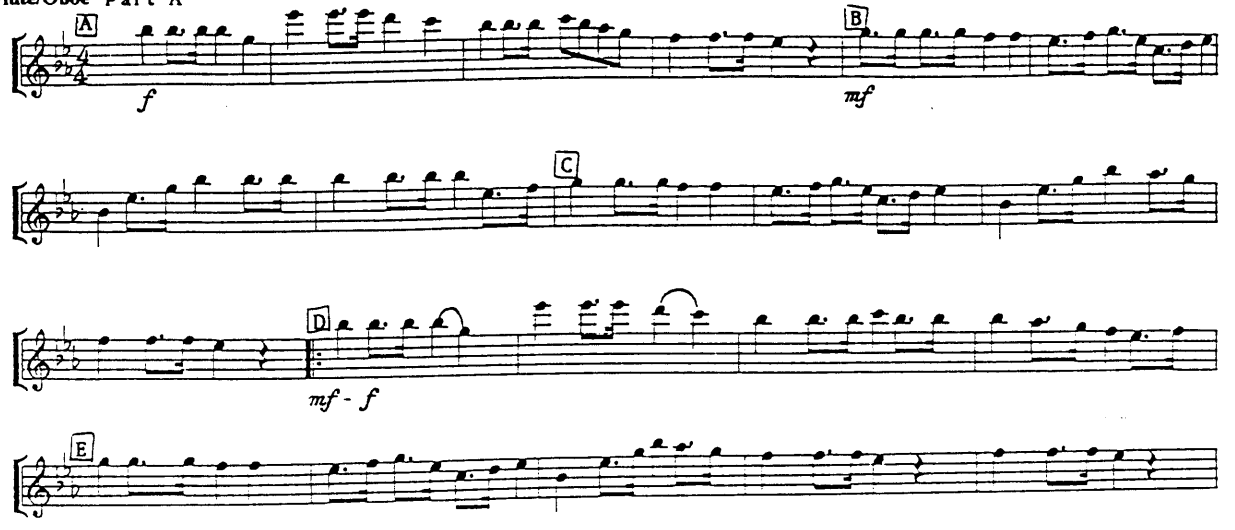




WALTZING MATILDA PG 2

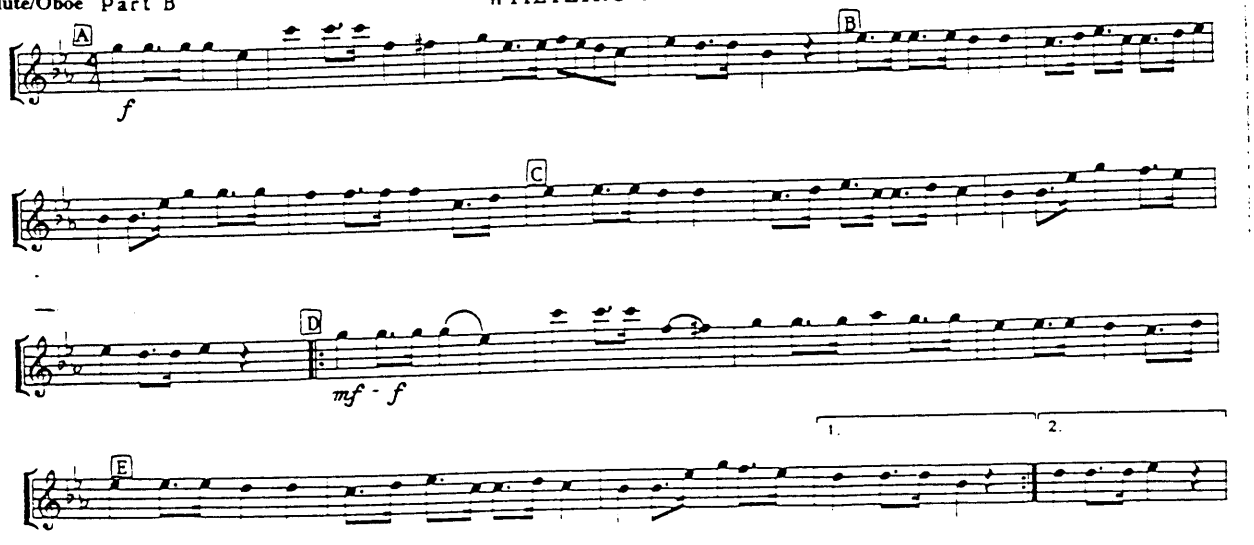
Flute/Oboe Part A

WALTZING MATILDA



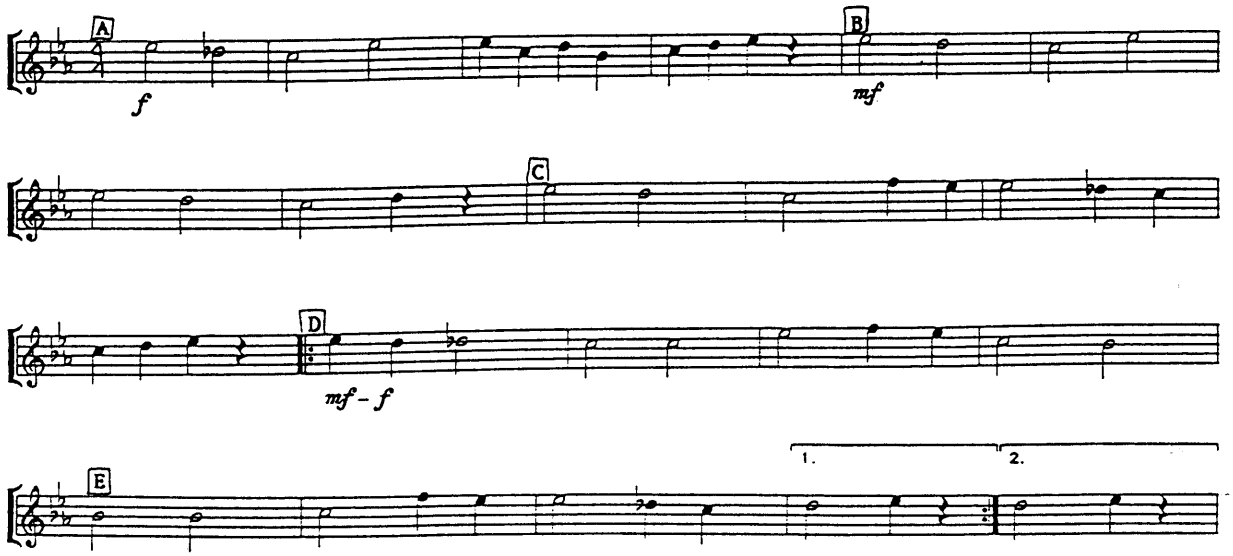
Flute/Oboe Part B

WALTZING MATILDA



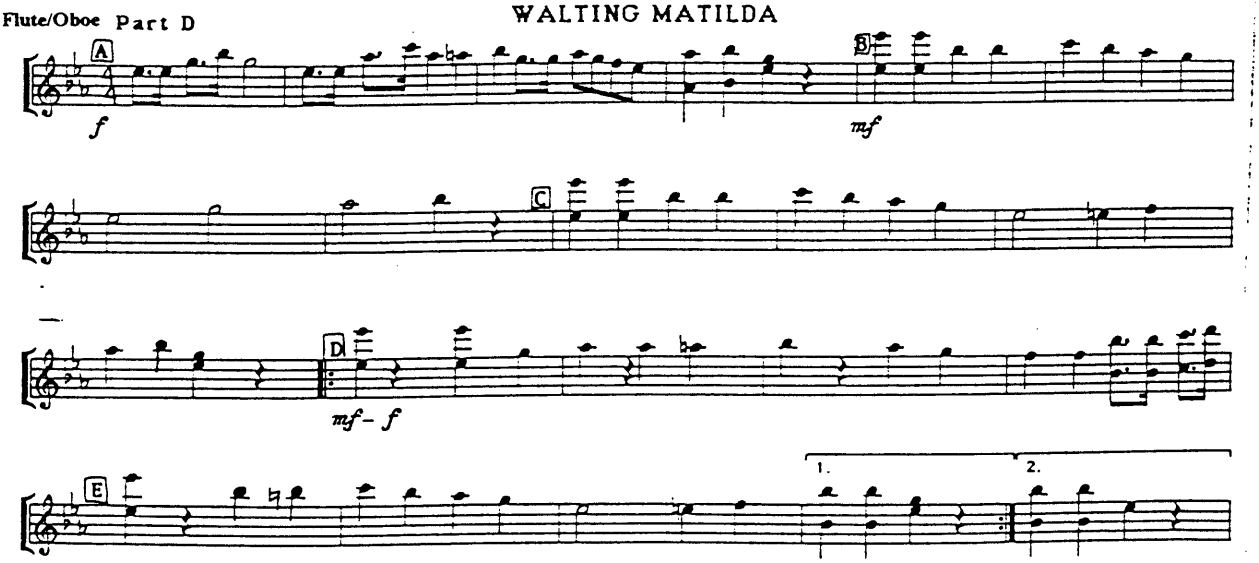
Flute/Oboe Part C

WALTZING MATILDA



Flute/Oboe Part D

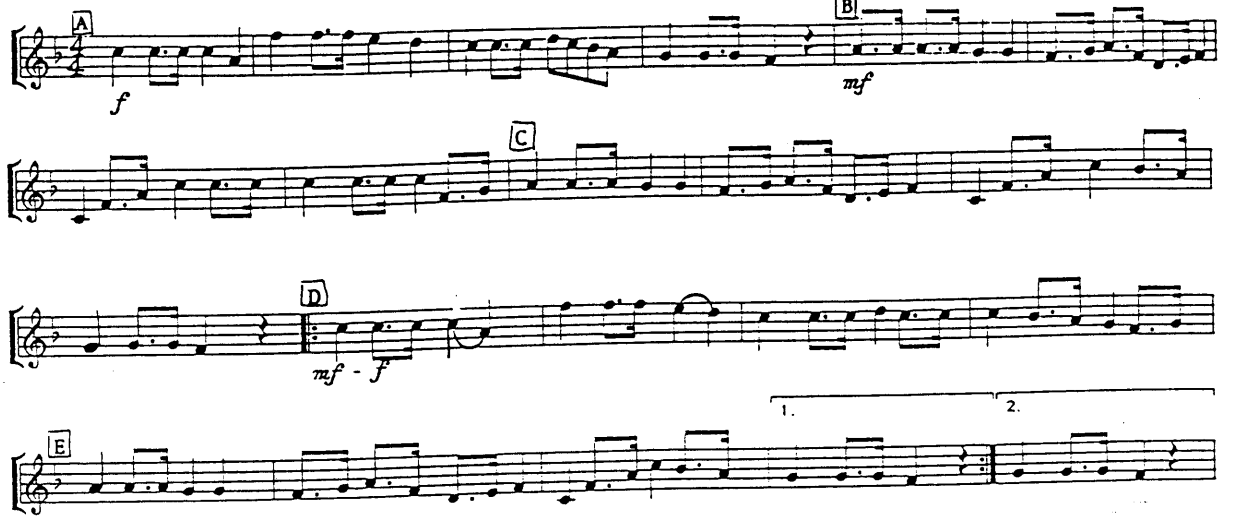
WALTING MATILDA



Clarinet/Tenor Sax

Part A

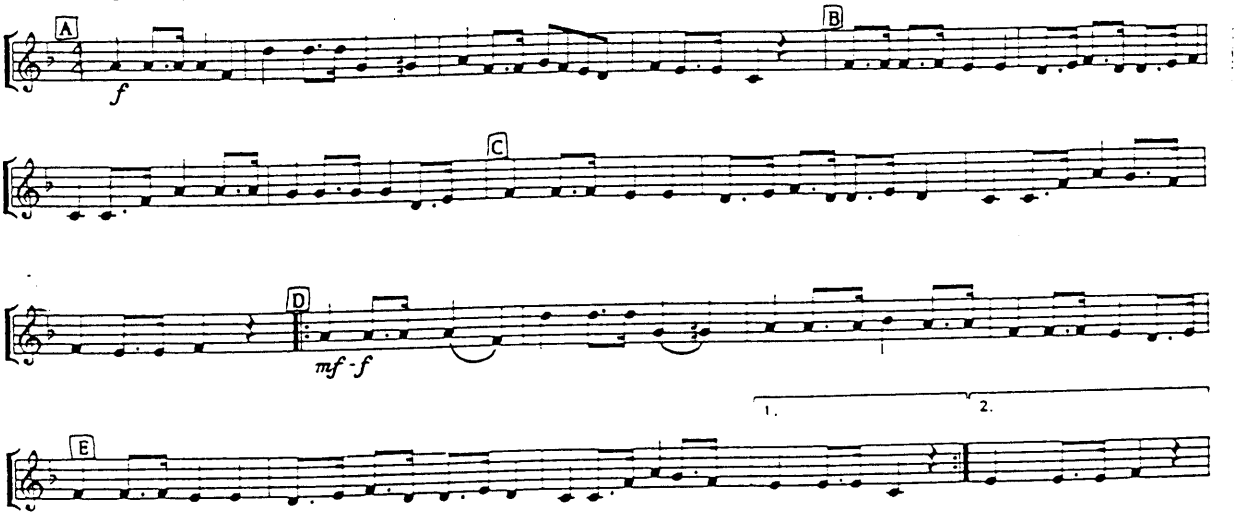
WALTZING MATILDA



Clarinet/Tenor Sax

Part B

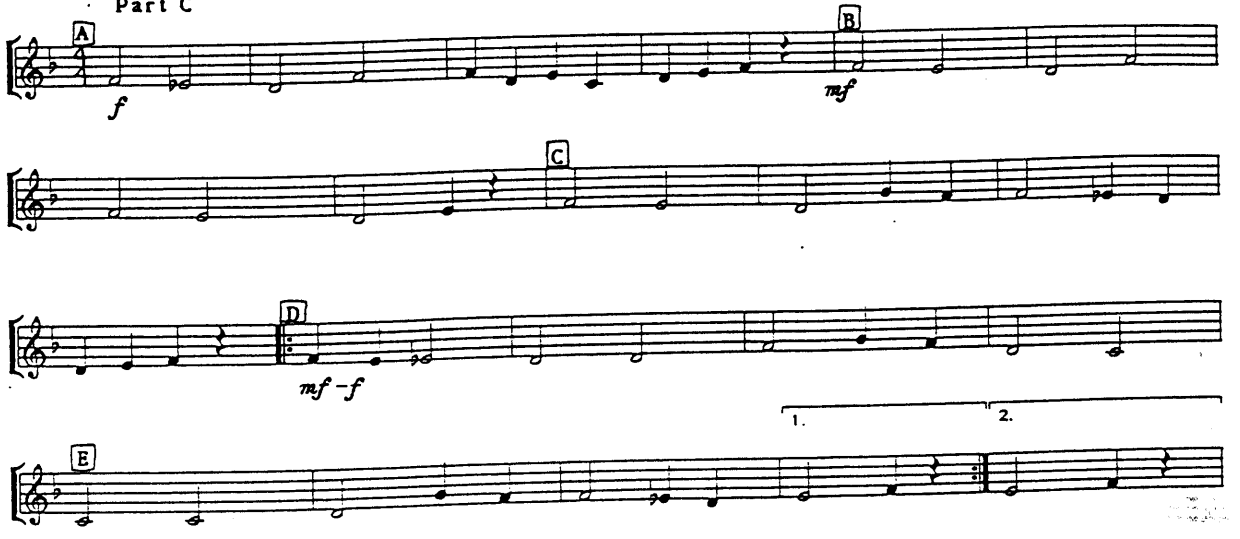
WALTZING MATILDA



Clarinet/Tenor Sax

WALTZING MATILDA

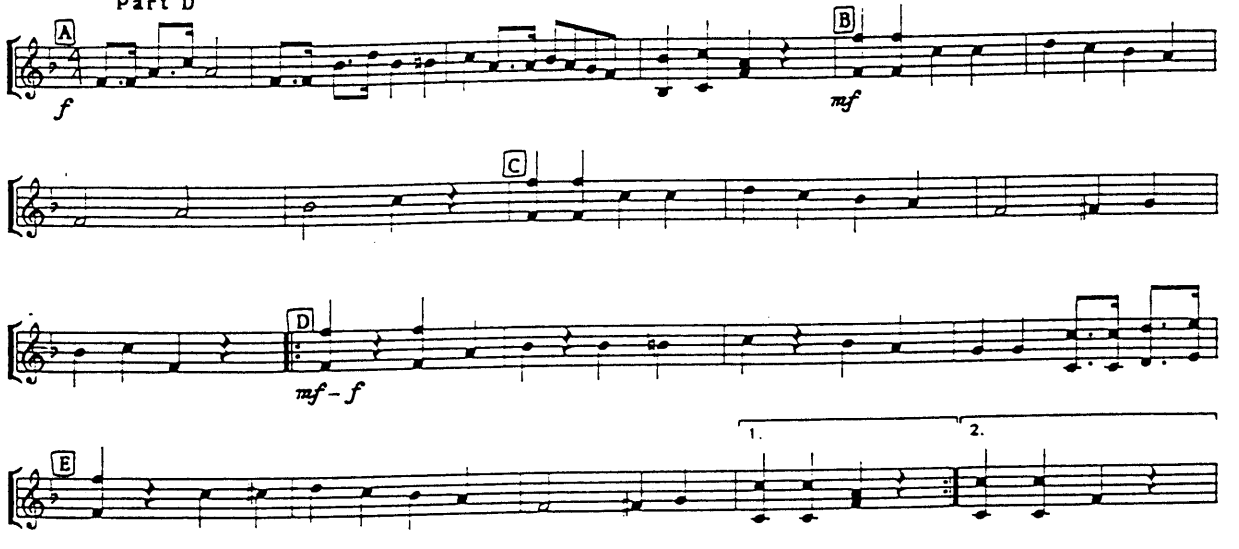
Part C



Clarinet/Tenor Sax

WALTING MATILDA

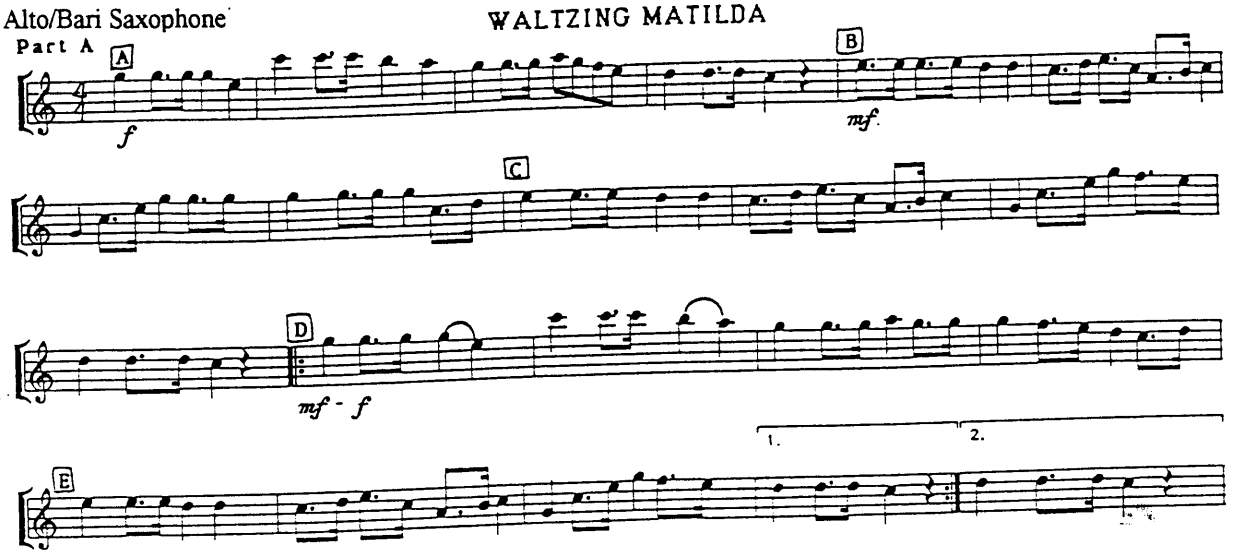
Part D



Alto/Bari Saxophone

WALTZING MATILDA

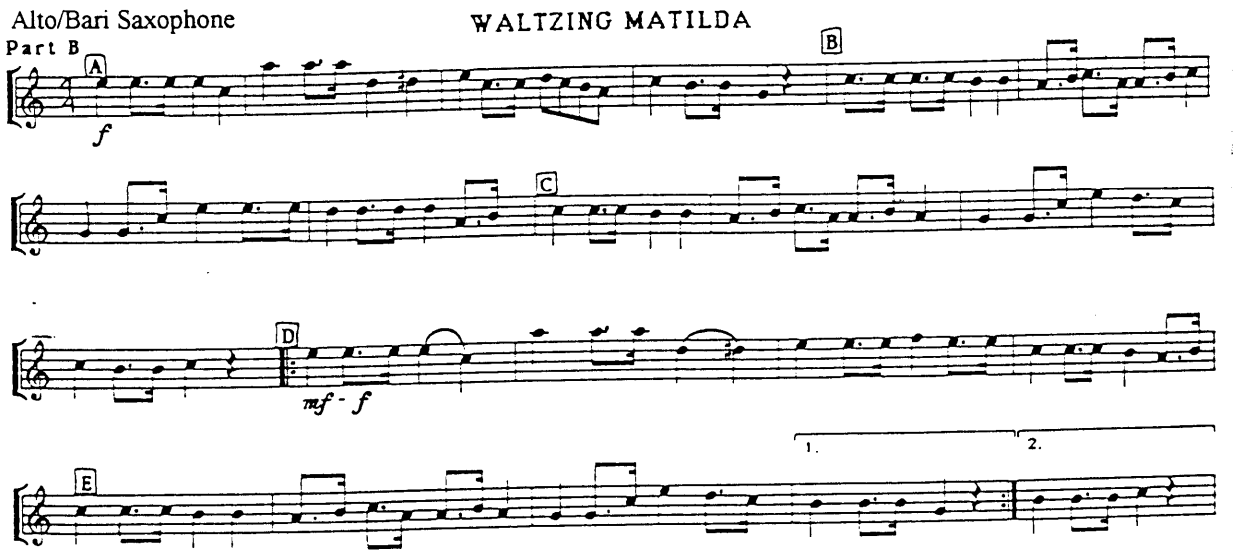
Part A



Alto/Bari Saxophone

WALTZING MATILDA

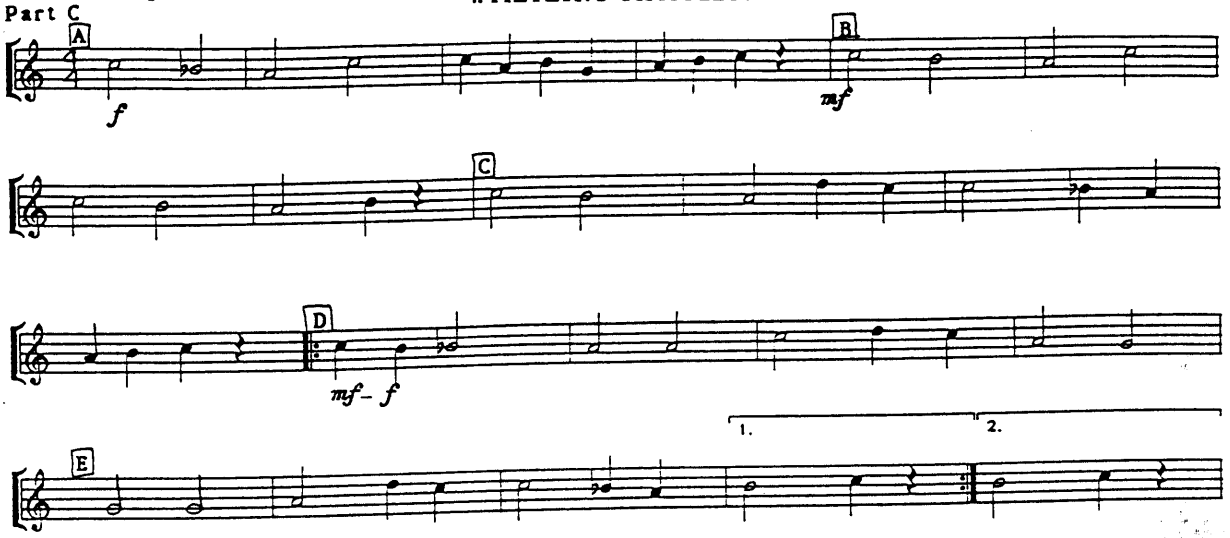
Part B



Alto/Bari Saxophone

Part C

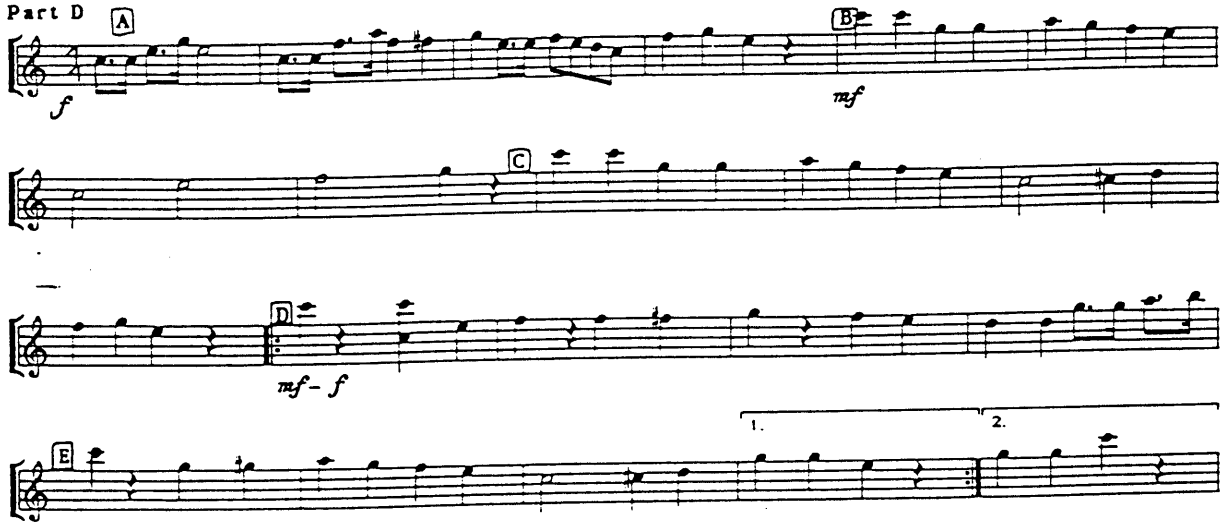
WALTZING MATILDA



Alto/Bari Saxophone

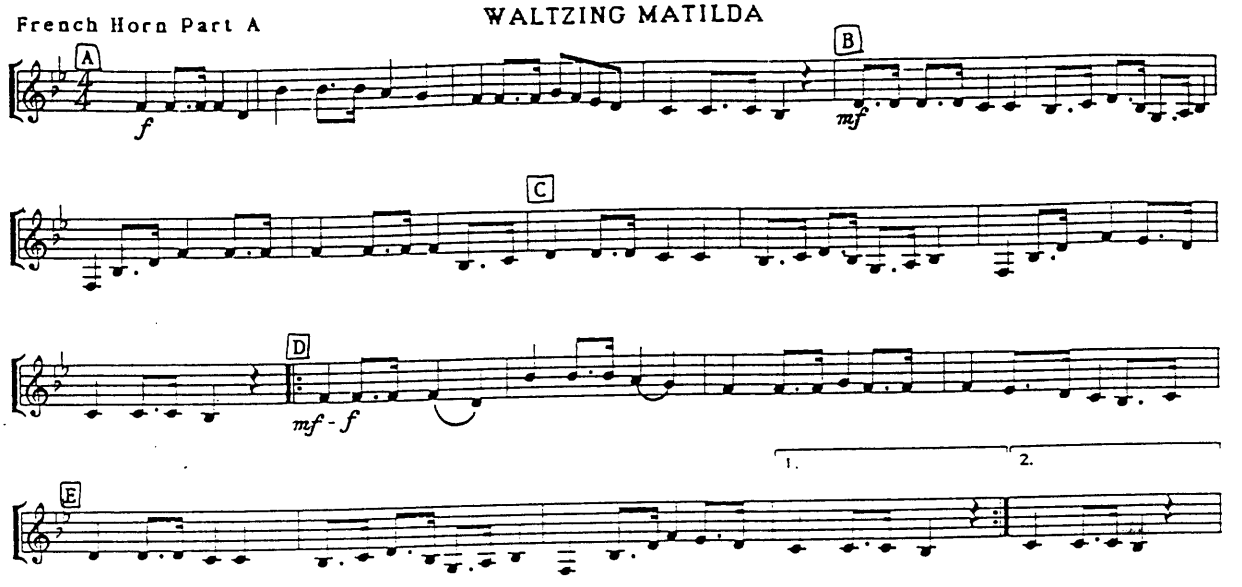
Part D

WALTING MATILDA



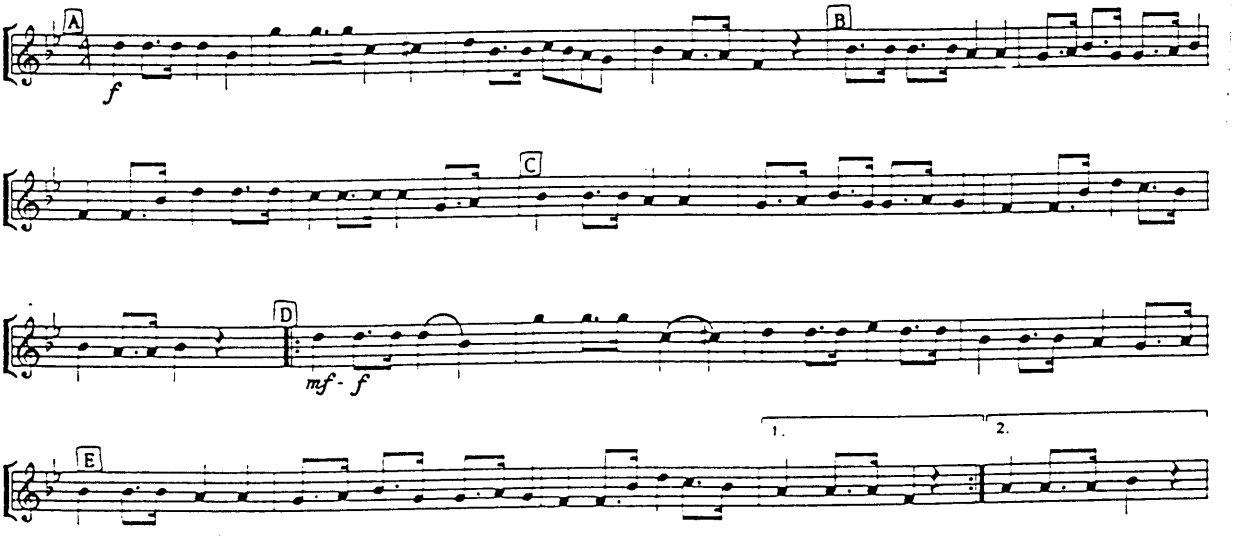
French Horn Part A

WALTZING MATILDA



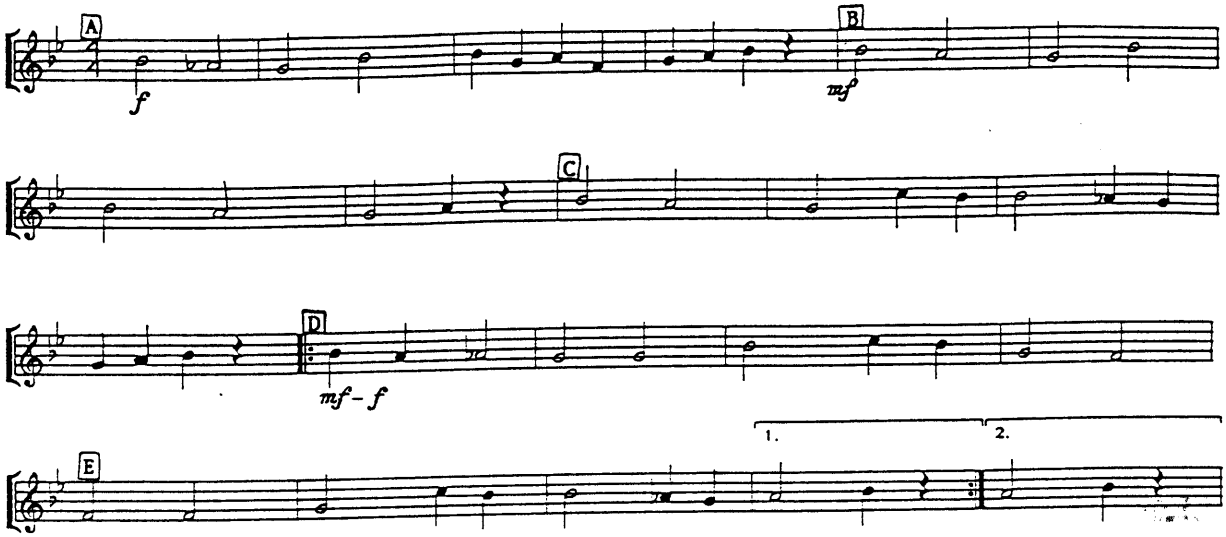
French Horn Part B

WALTZING MATILDA



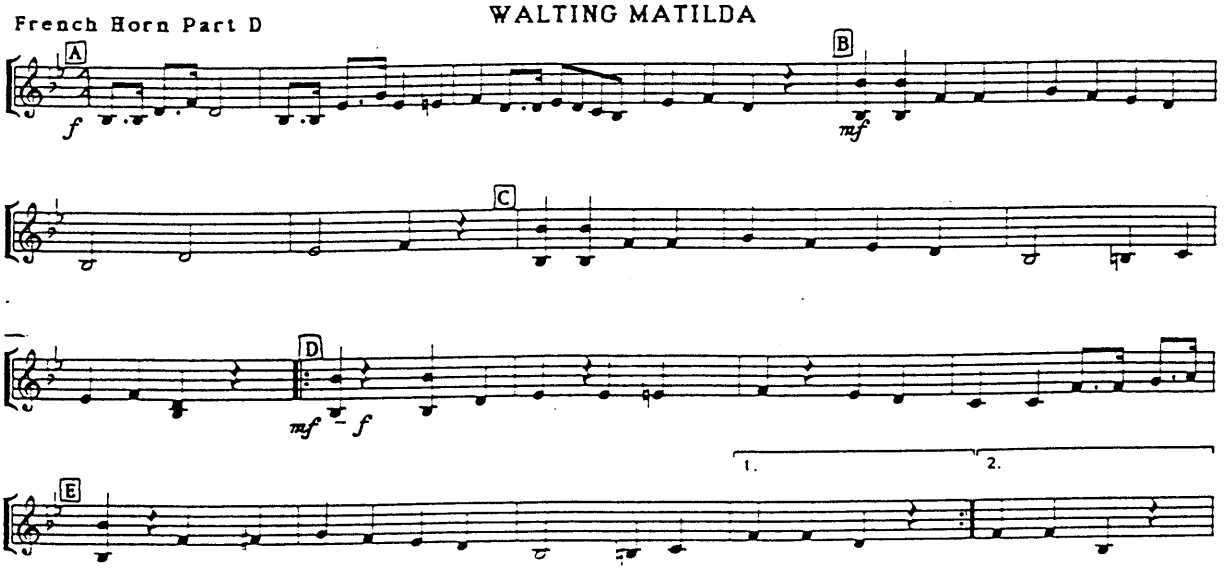
French Horn Part C

WALTZING MATILDA



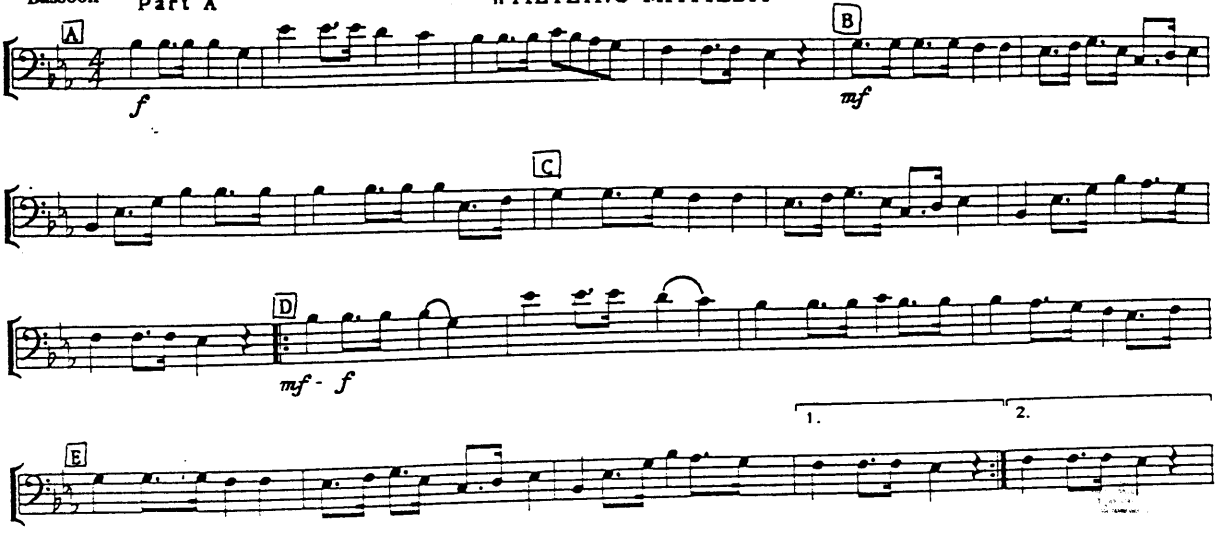
French Horn Part D

WALTING MATILDA



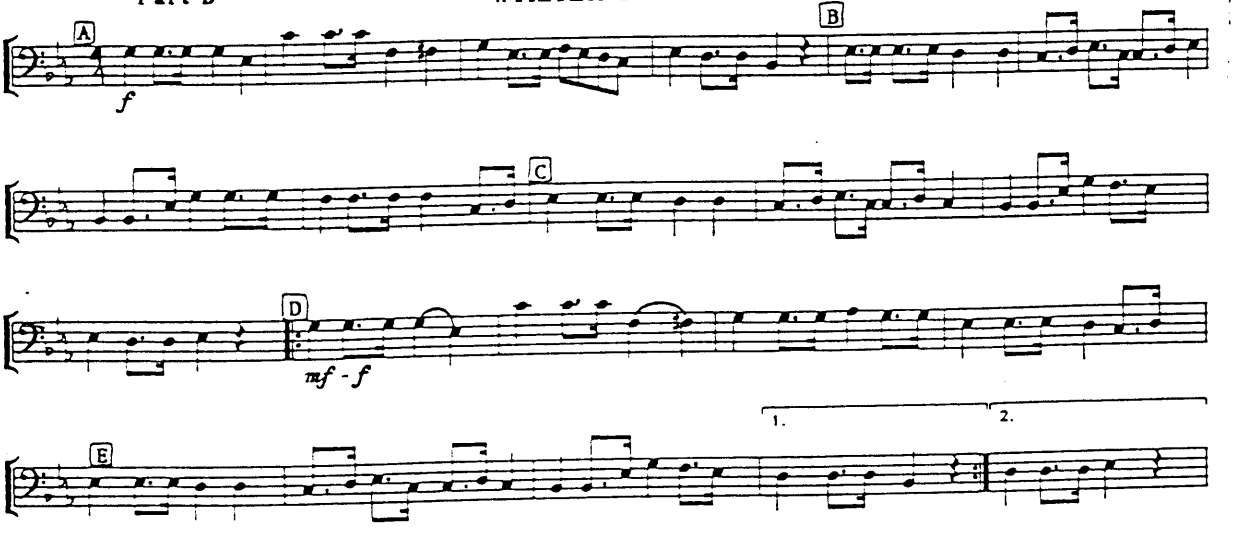
Trombone/Baritone B.C./
Bassoon Part A

WALTZING MATILDA



Trombone/Baritone B.C./
Bassoon Part B

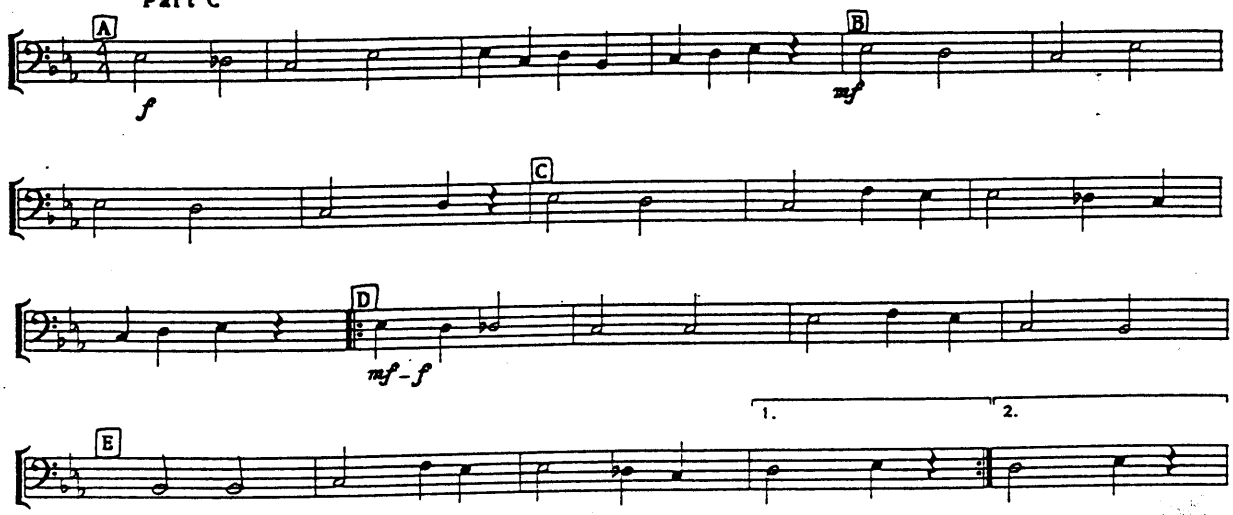
WALTZING MATILDA



Trombone/Baritone B.C./
Bassoon

Part C

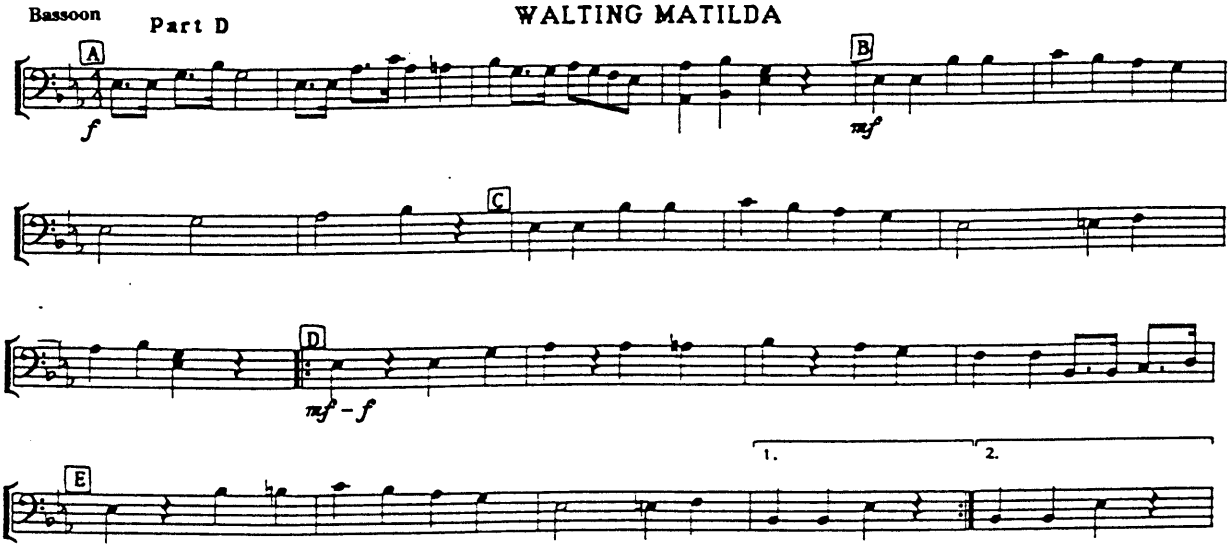
WALTZING MATILDA



Trombone/Baritone B.C./
Bassoon

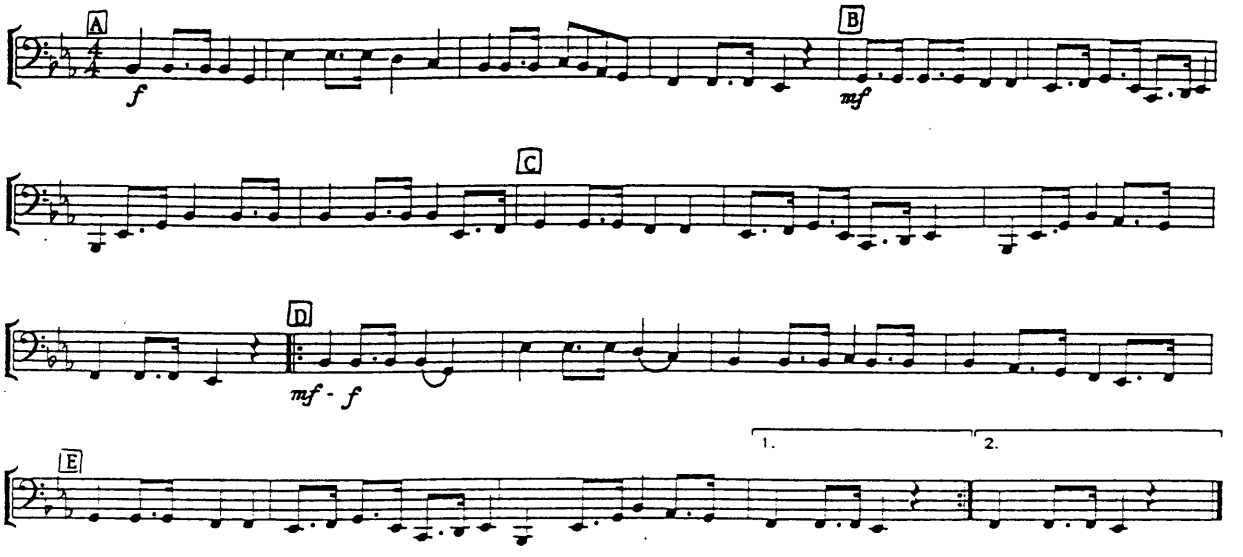
Part D

WALTING MATILDA



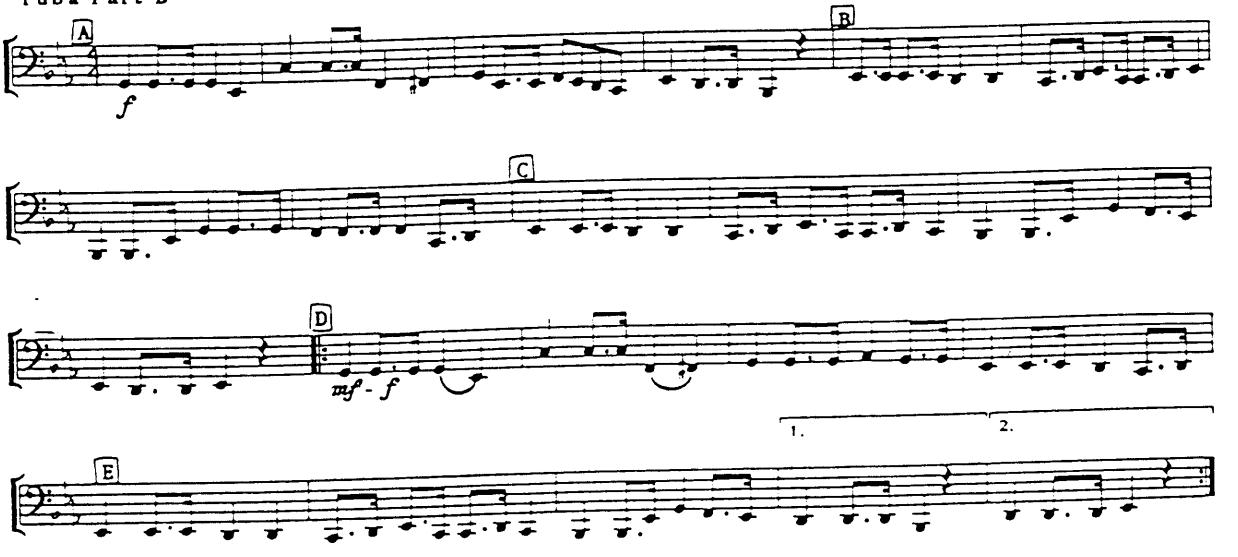
Tuba Part A

WALTZING MATILDA



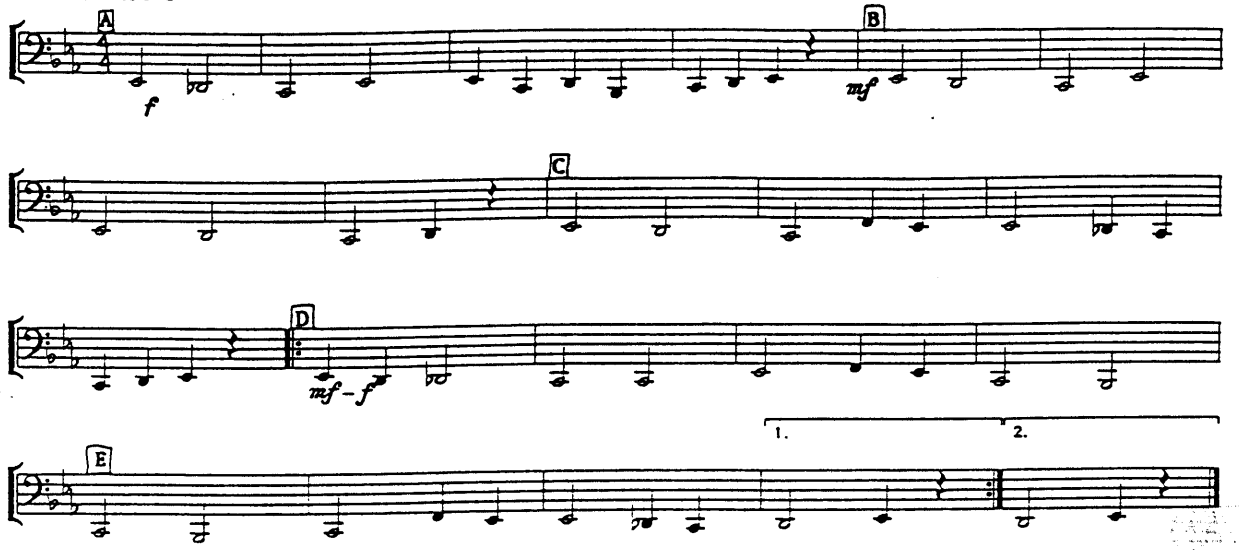
Tuba Part B

WALTZING MATILDA



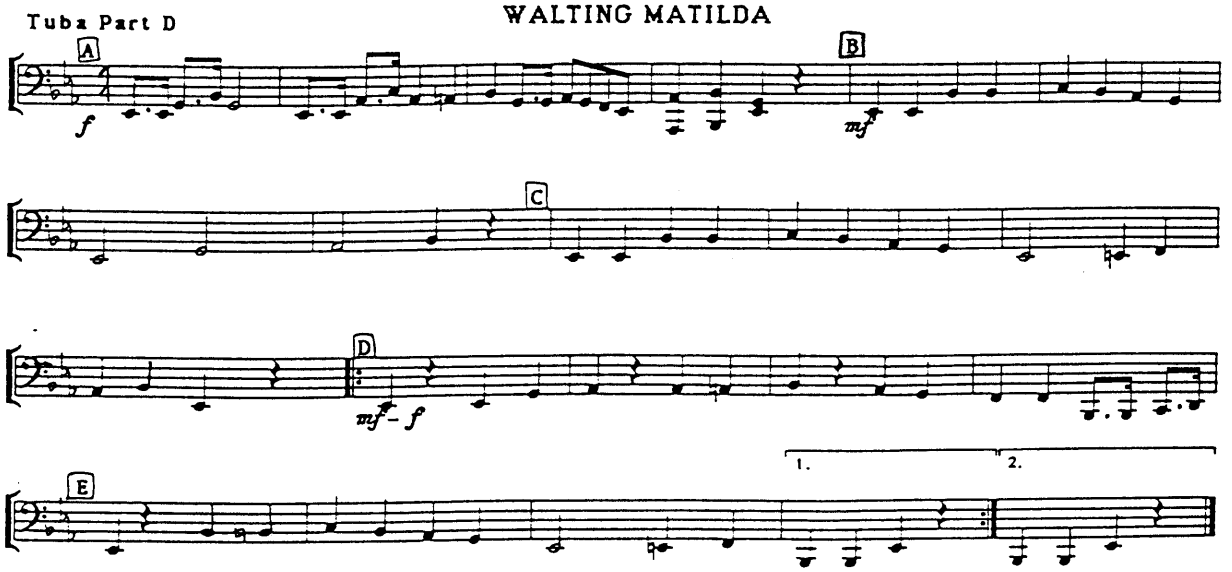
Tuba Part C

WALTZING MATILDA



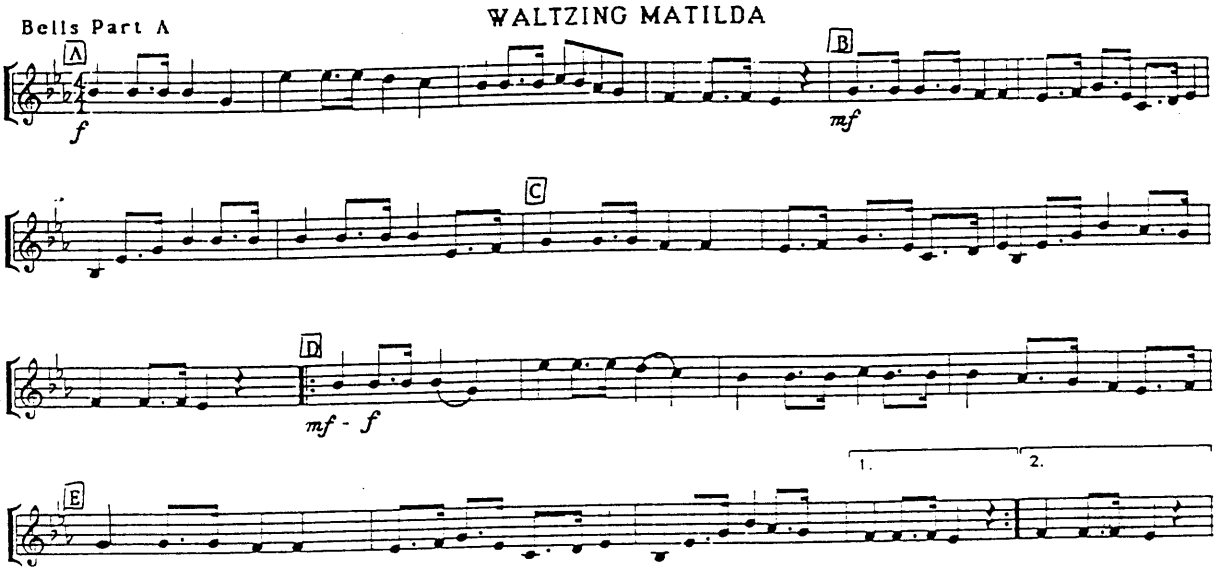
Tuba Part D

WALTING MATILDA



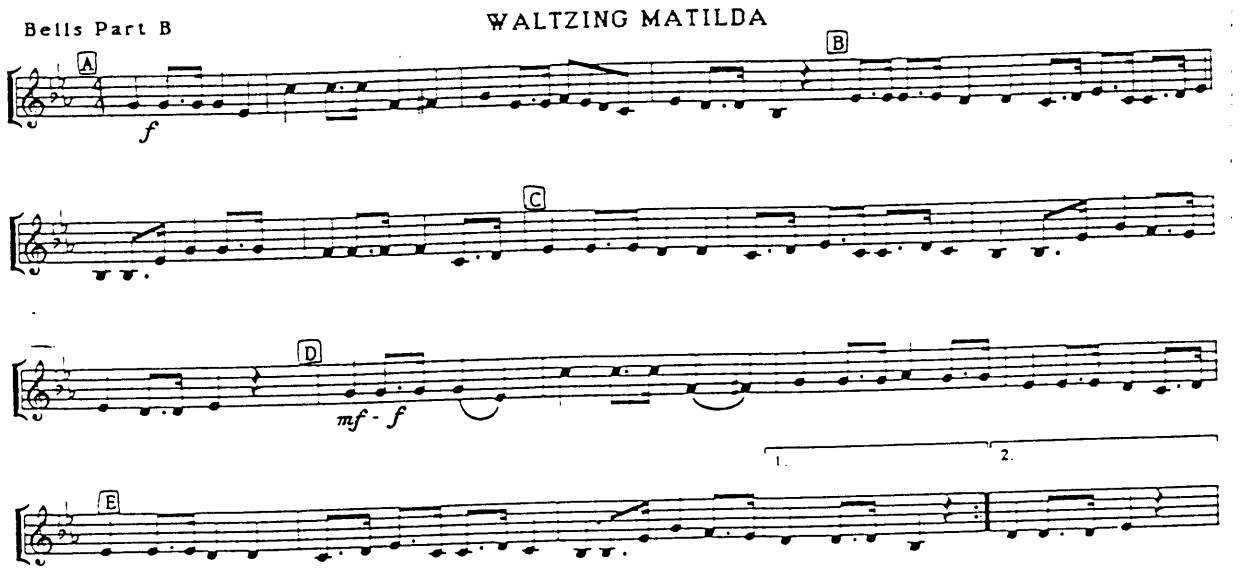
Bells Part A

WALTZING MATILDA



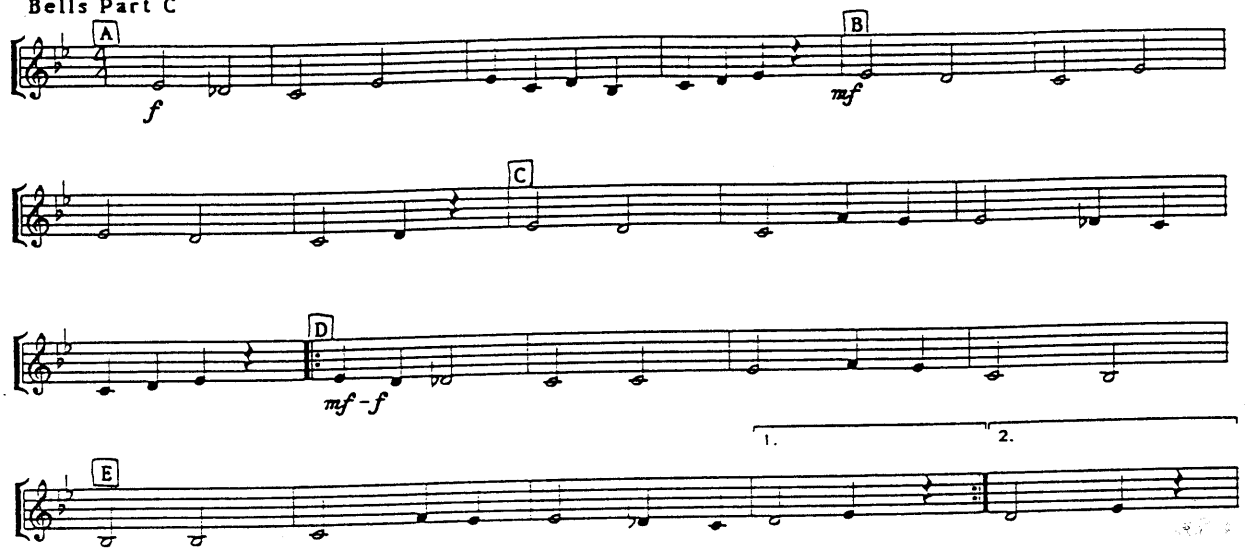
Bells Part B

WALTZING MATILDA



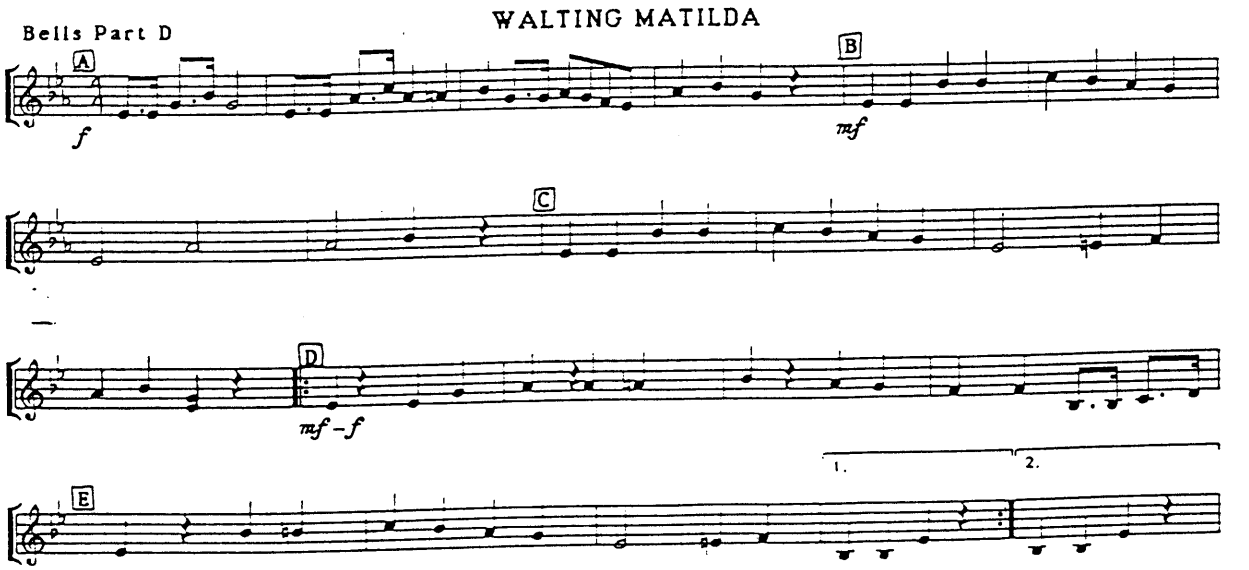
WALTZING MATILDA

Bells Part C

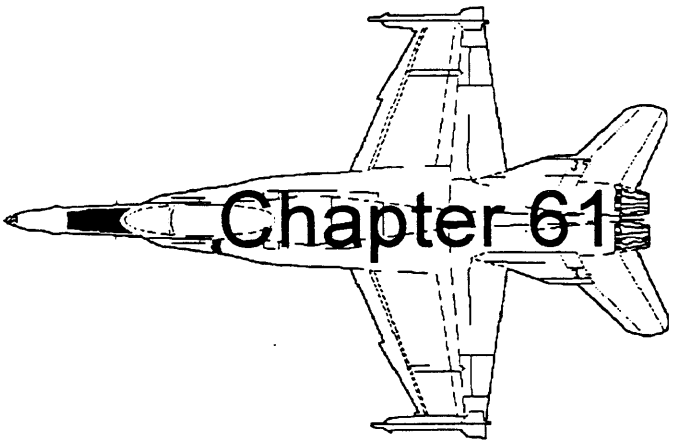


WALTING MATILDA

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.

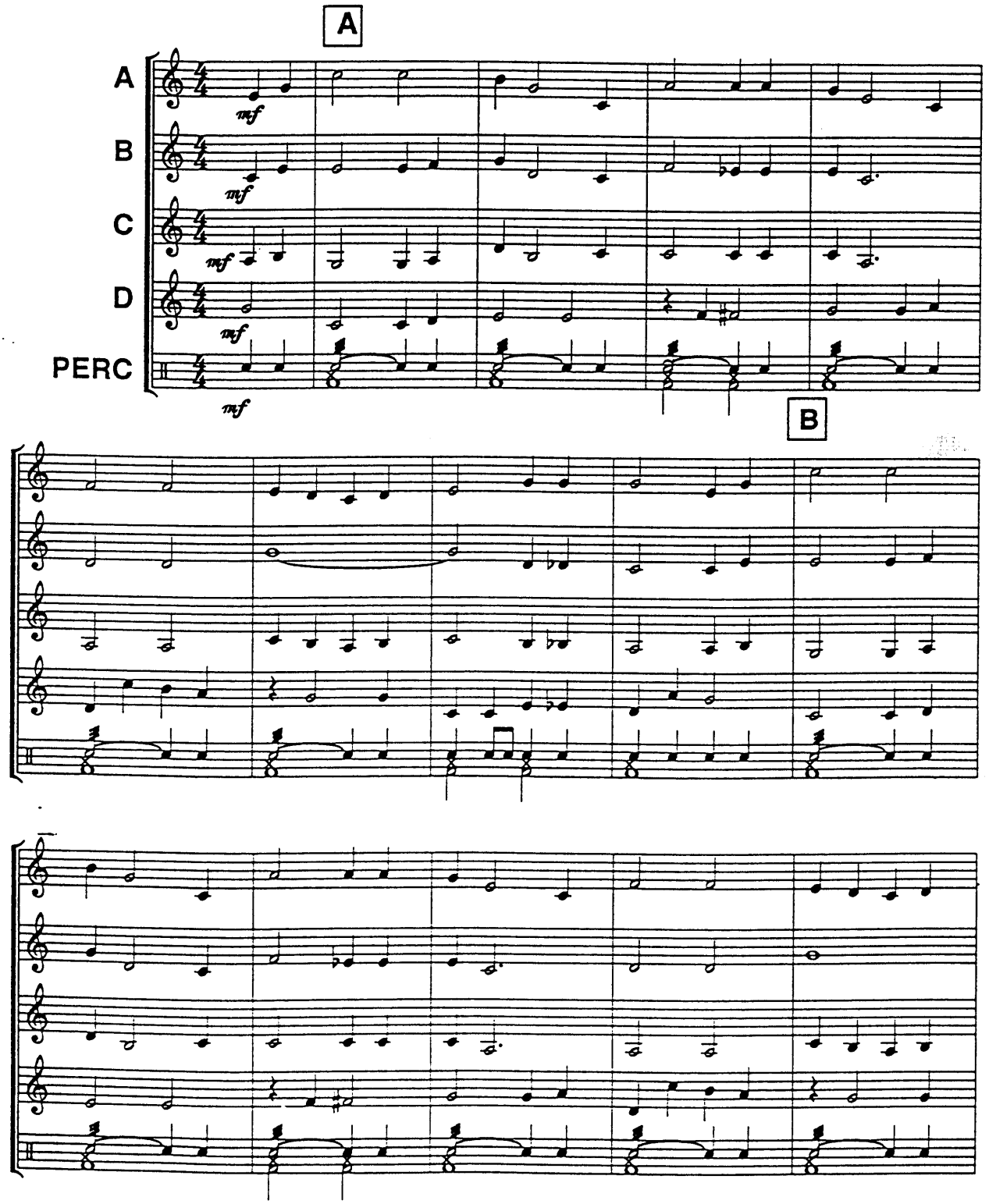
The shepherd will tend his sheep,
The valley will bloom again,
And Jimmy will go to sleep in his
own little room again.

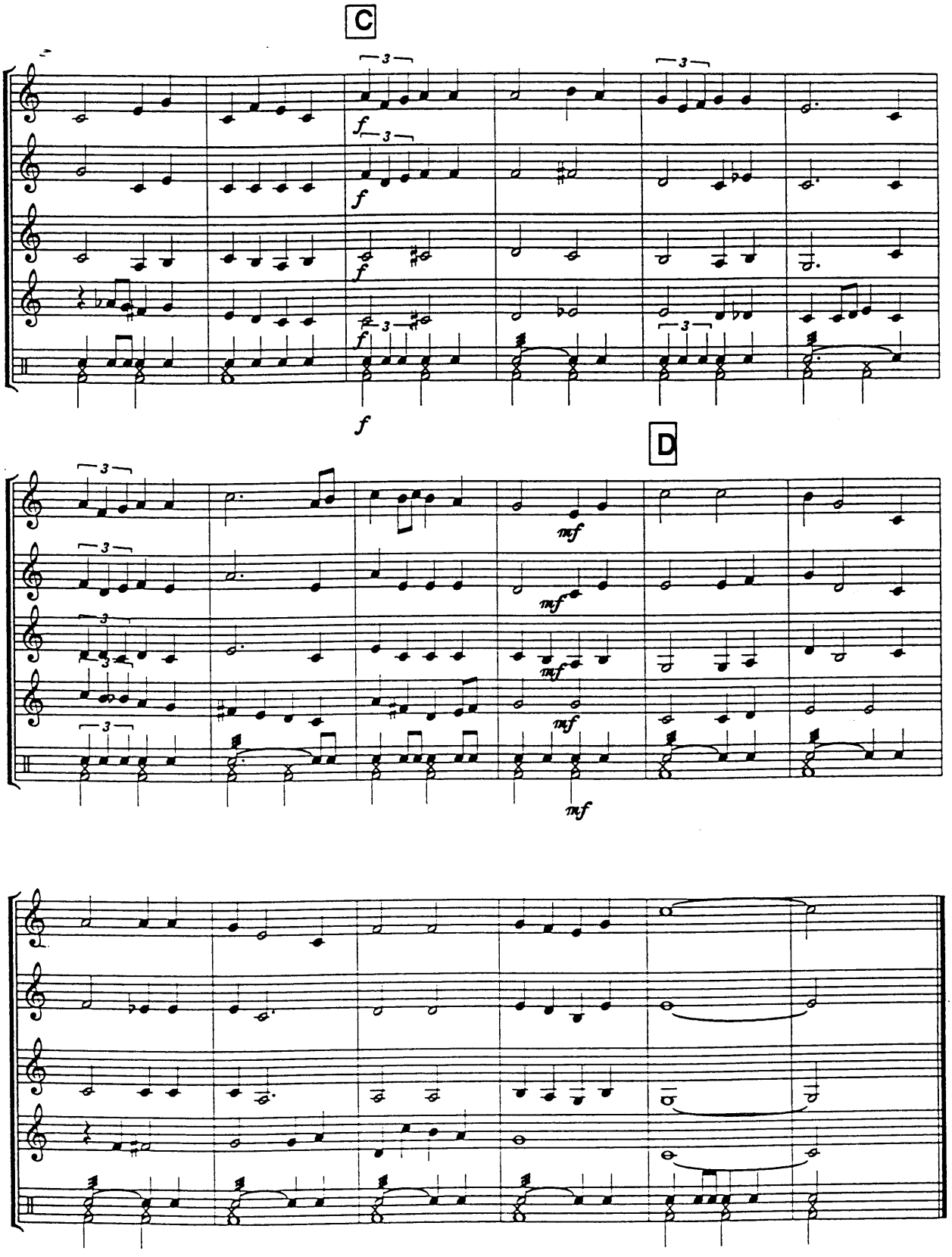
There'll be bluebirds over,
The white cliffs of Dover,
Tomorrow, just you wait and see.

WHITE CLIFFS OF DOVER

Bb CONDUCTOR

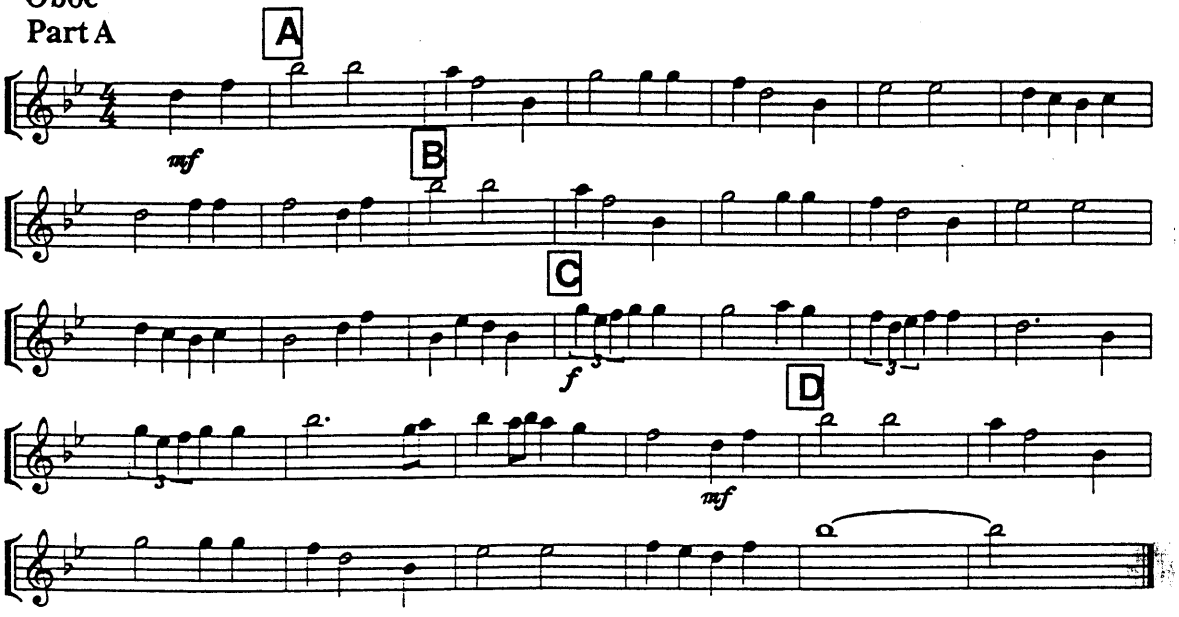
SLOW MARCH or
INSPECTION TUNE




C
D

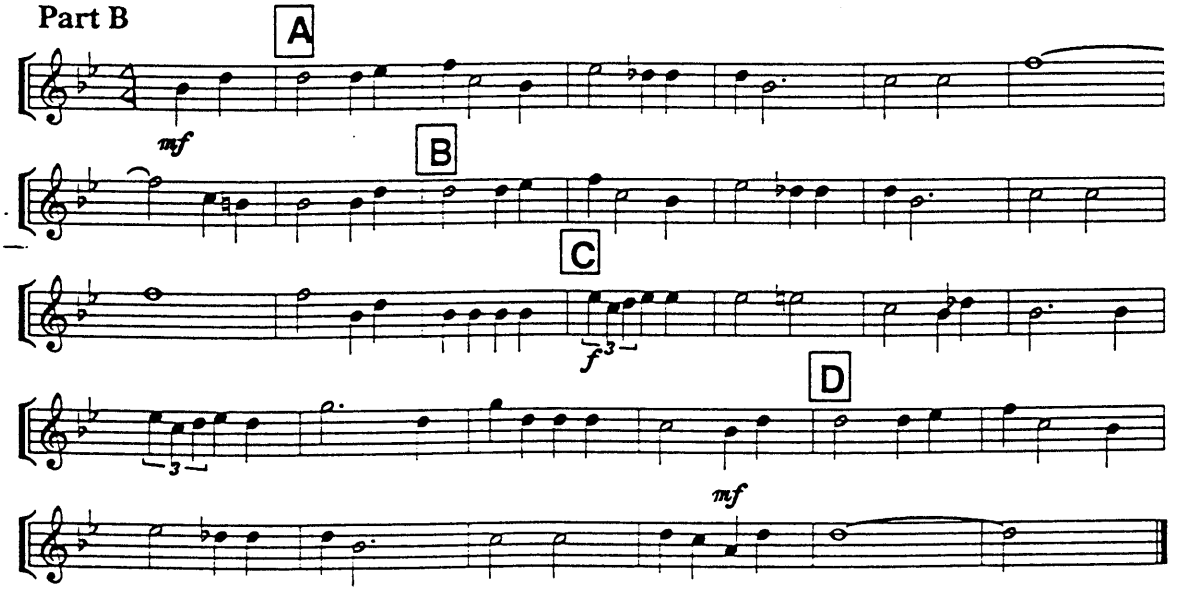
Flute
Oboe
Part A

WHITE CLIFFS OF DOVER



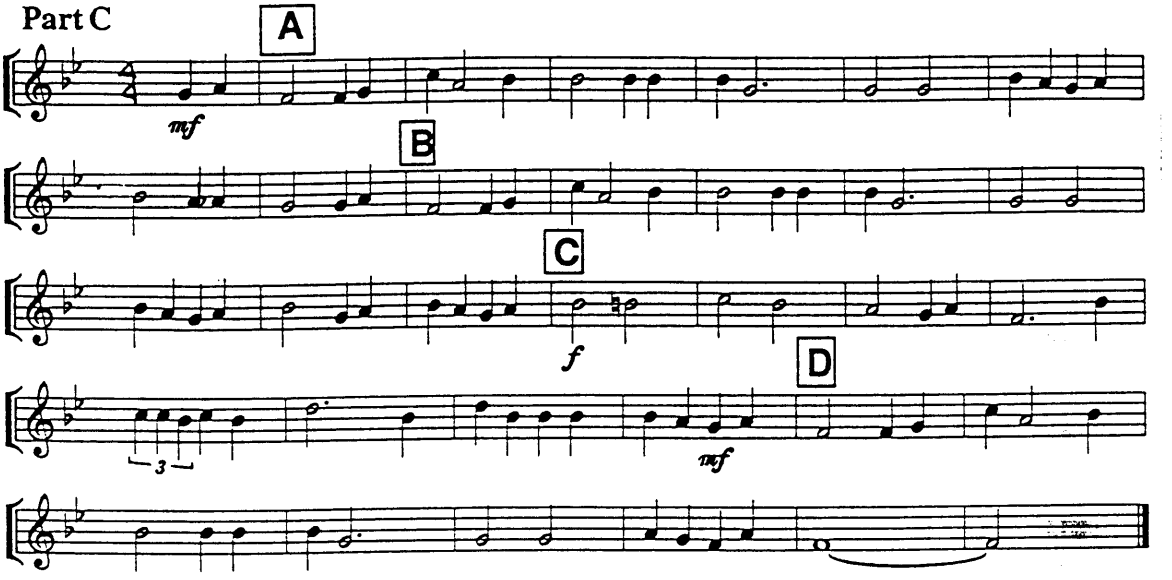
Flute
Oboe
Part B

WHITE CLIFFS OF DOVER



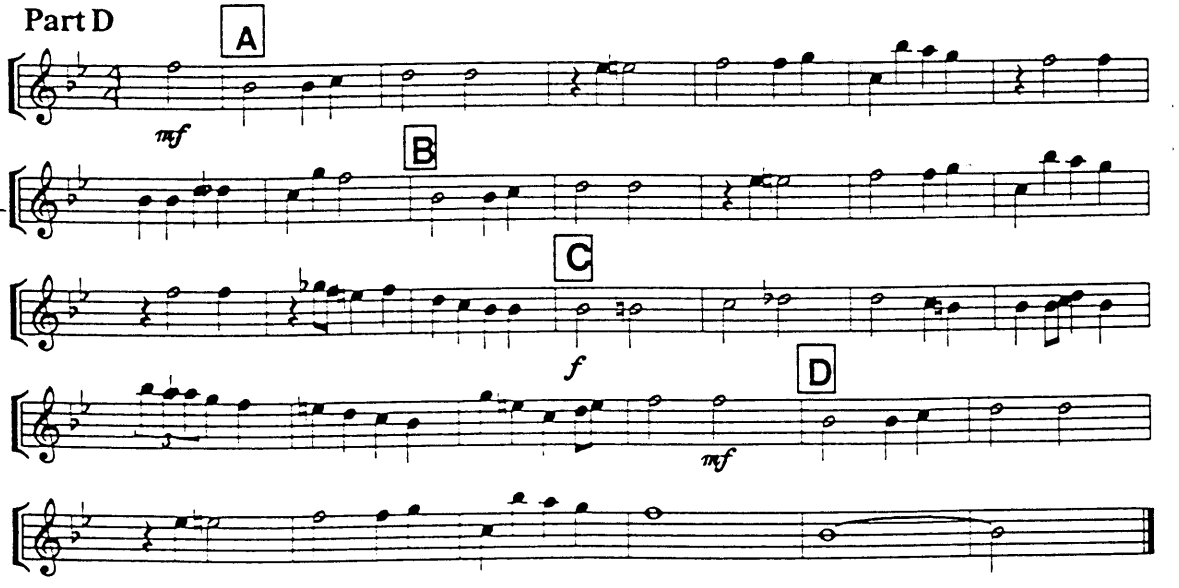
Flute
Oboe
Part C

WHITE CLIFFS OF DOVER



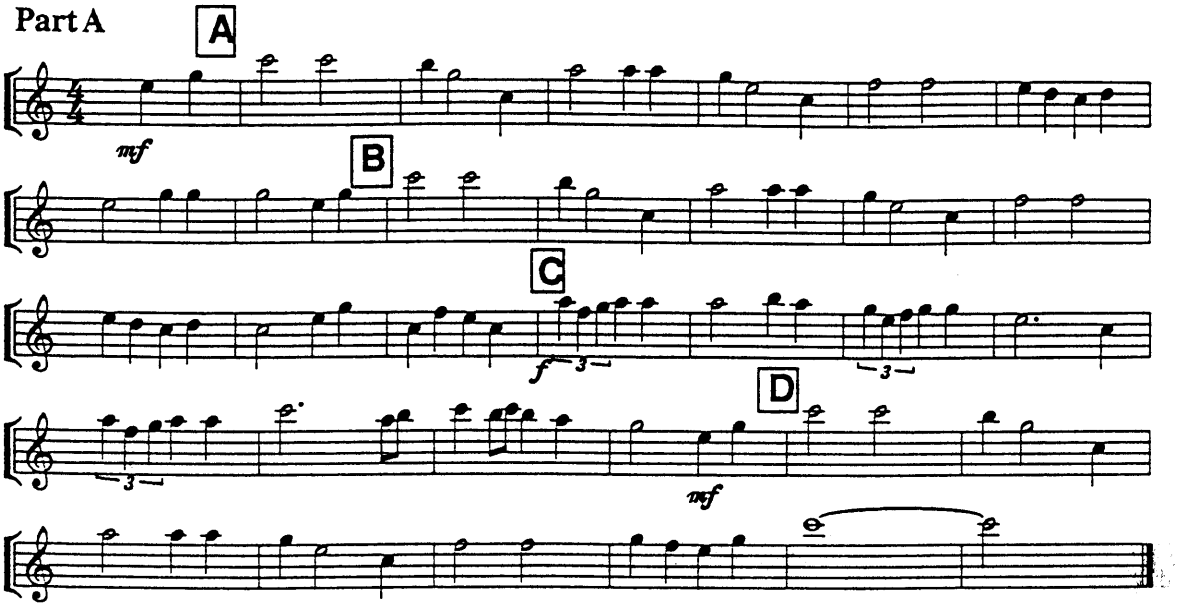
Flute
Oboe
Part D

WHITE CLIFFS OF DOVER



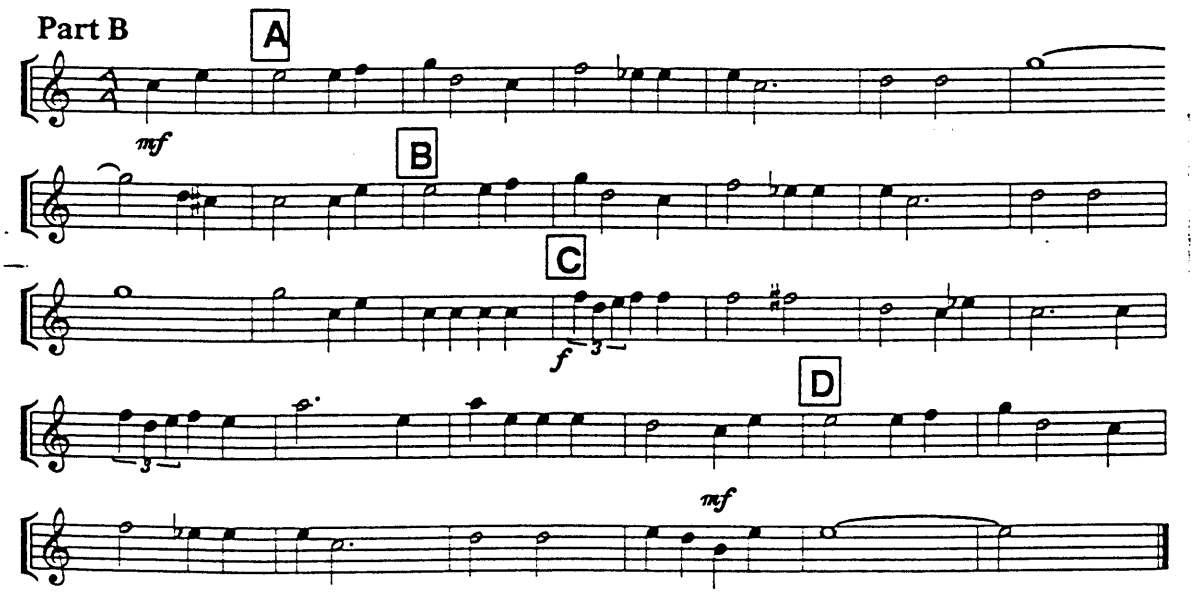
Clarinet (high)
Tenor Saxophone
Part A

WHITE CLIFFS OF DOVER



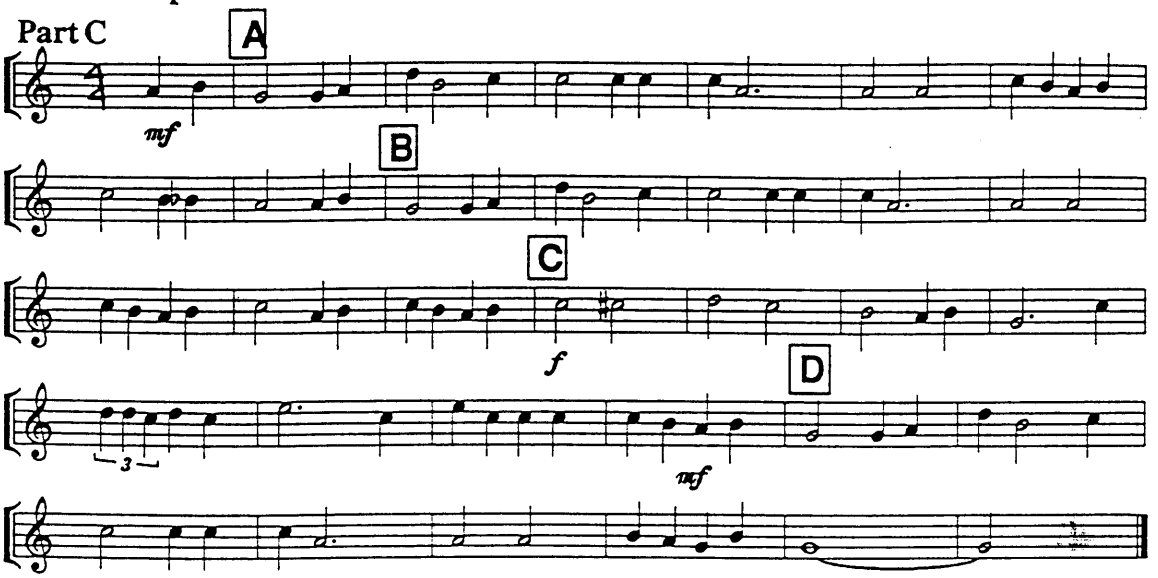
Clarinet (high)
Tenor Saxophone
Part B

WHITE CLIFFS OF DOVER



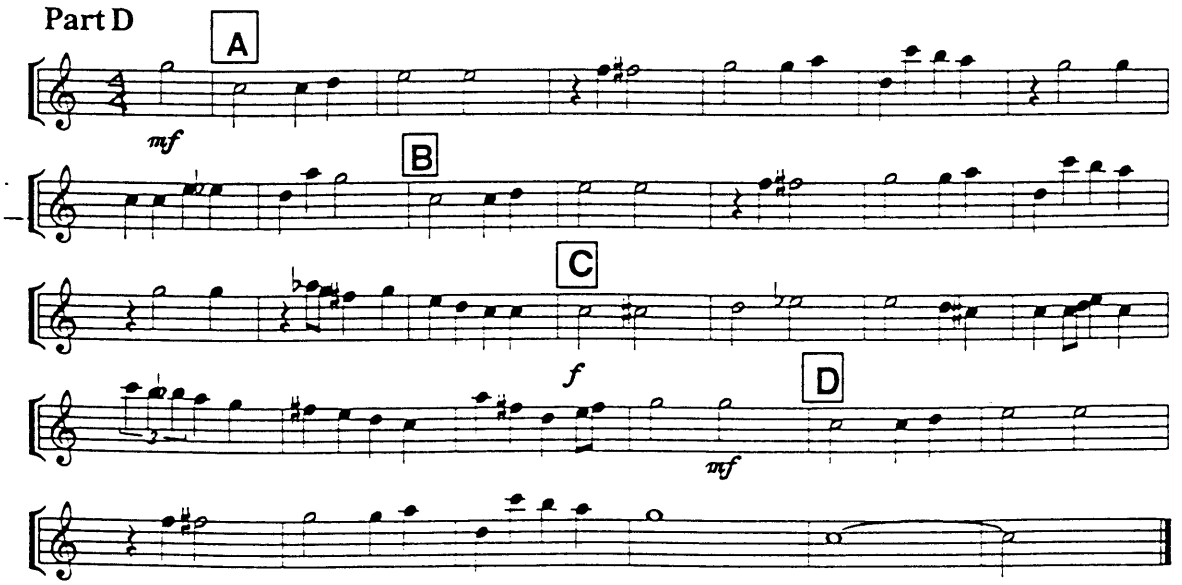
WHITE CLIFFS OF DOVER

Clarinet (high)
Tenor Saxophone
Part C



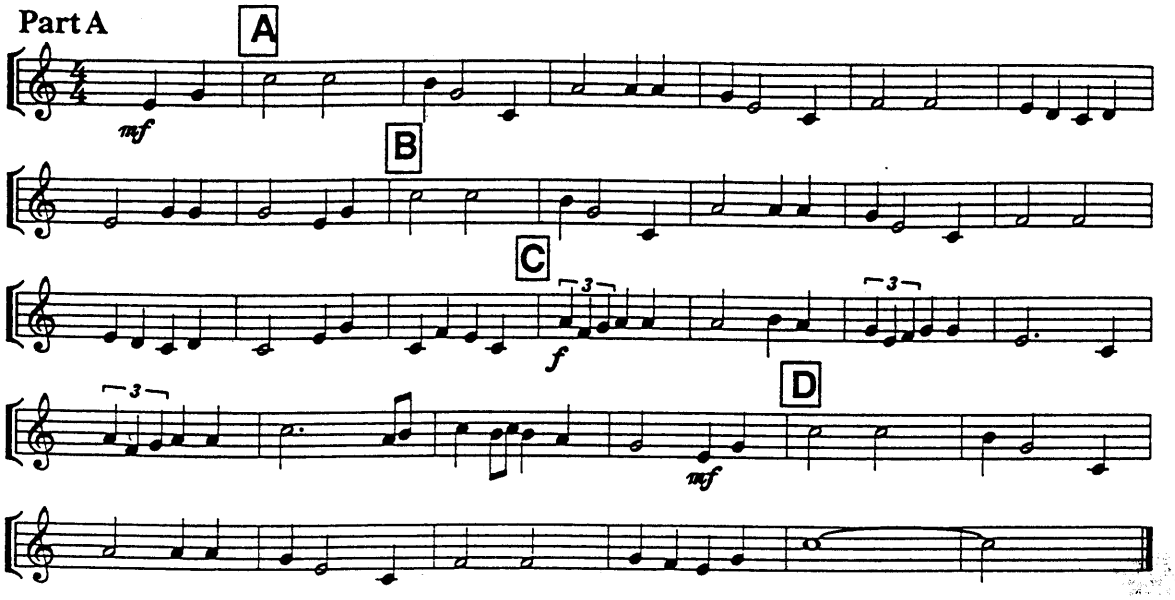
WHITE CLIFFS OF DOVER

Clarinet (high)
Tenor Saxophone
Part D



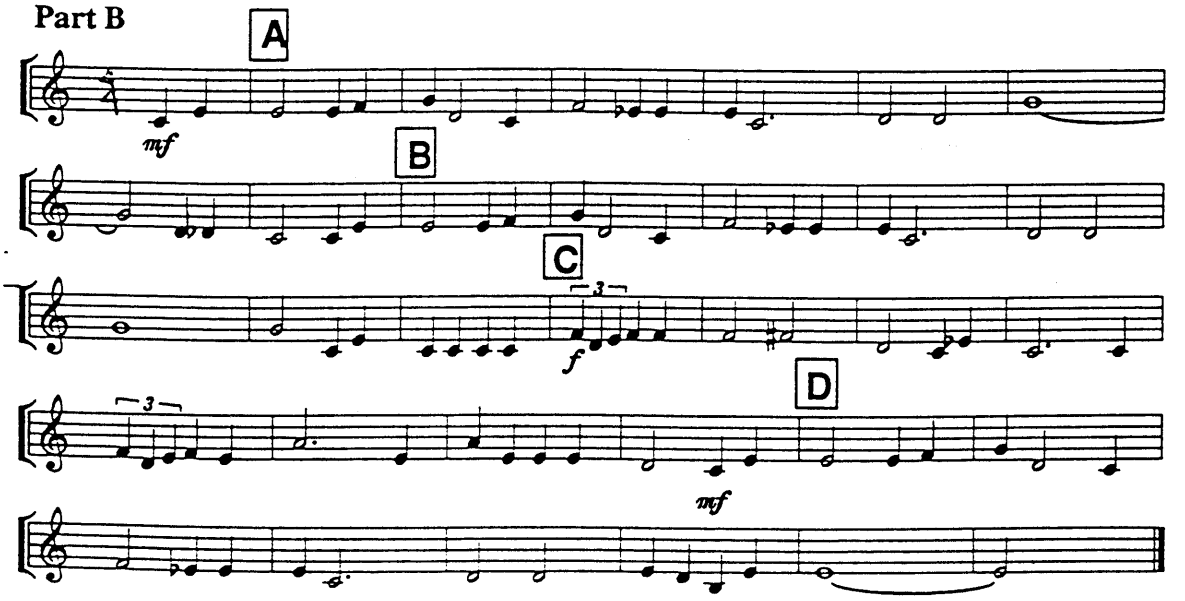
WHITE CLIFFS OF DOVER

Bass Clarinet
Part A



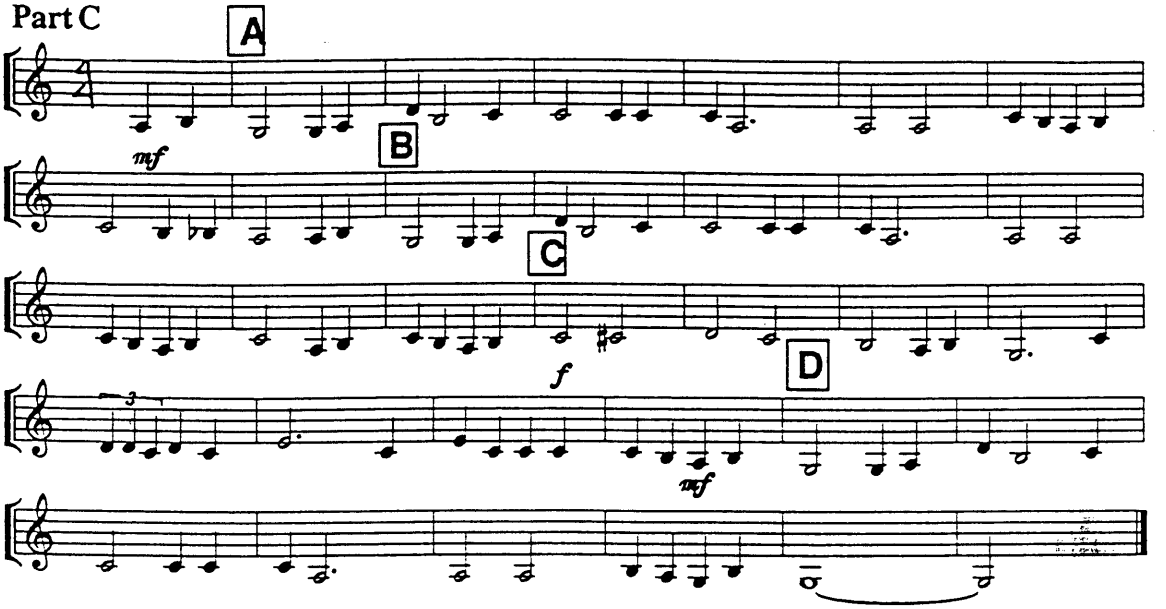
WHITE CLIFFS OF DOVER

Bass Clarinet
Part B



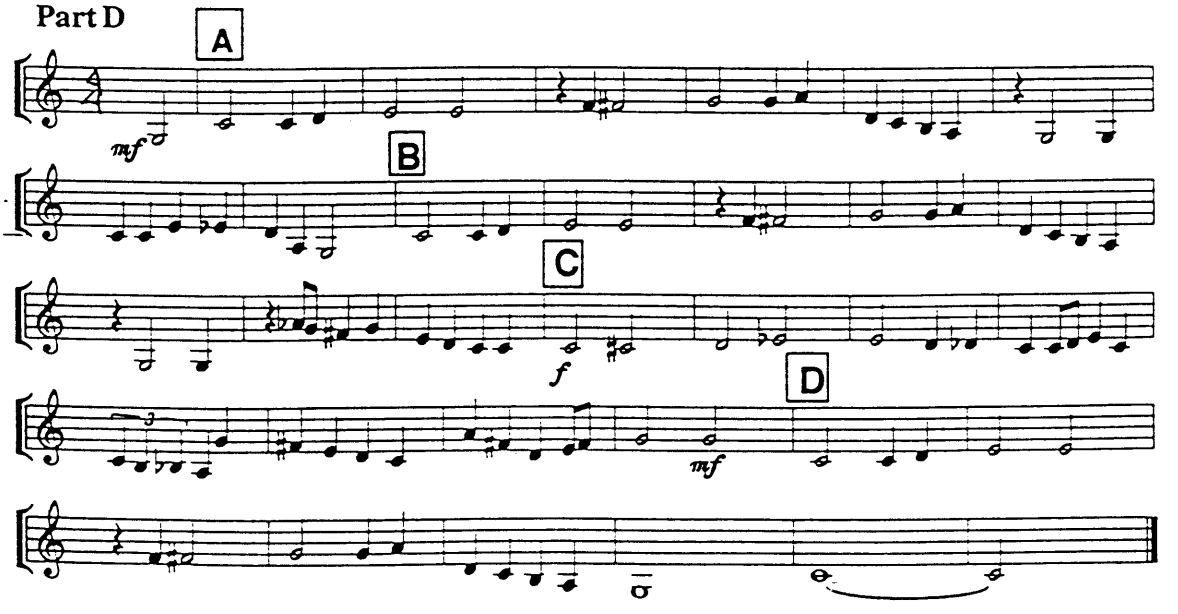
WHITE CLIFFS OF DOVER

Bass Clarinet
Part C



WHITE CLIFFS OF DOVER

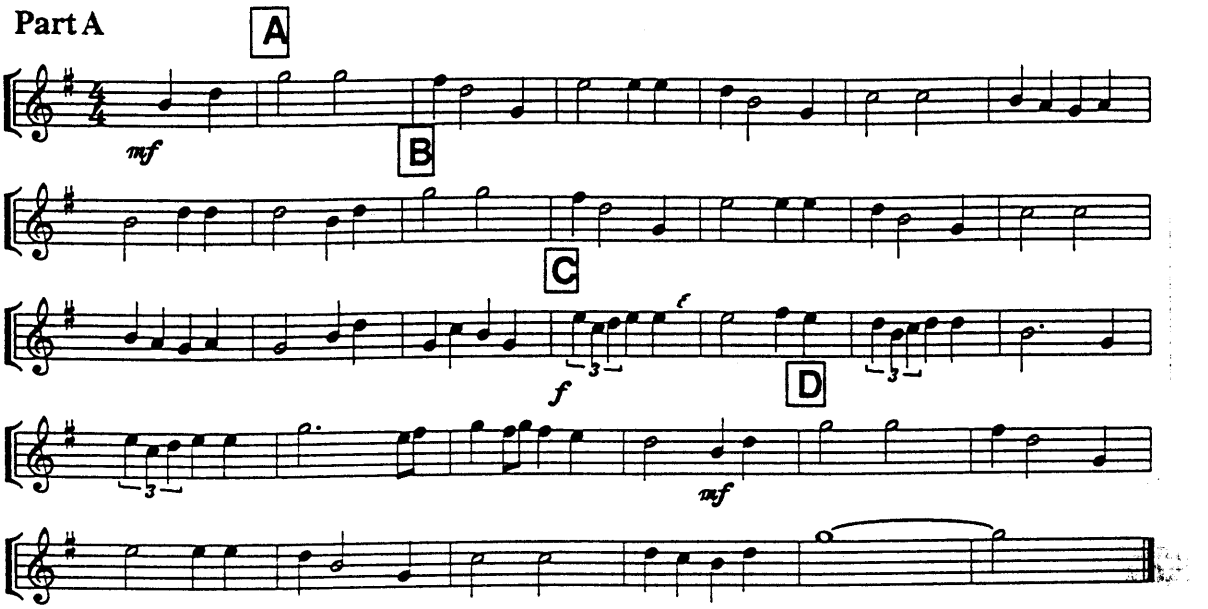
Bass Clarinet
Part D



Alto Saxophone
Baritone Saxophone

WHITE CLIFFS OF DOVER

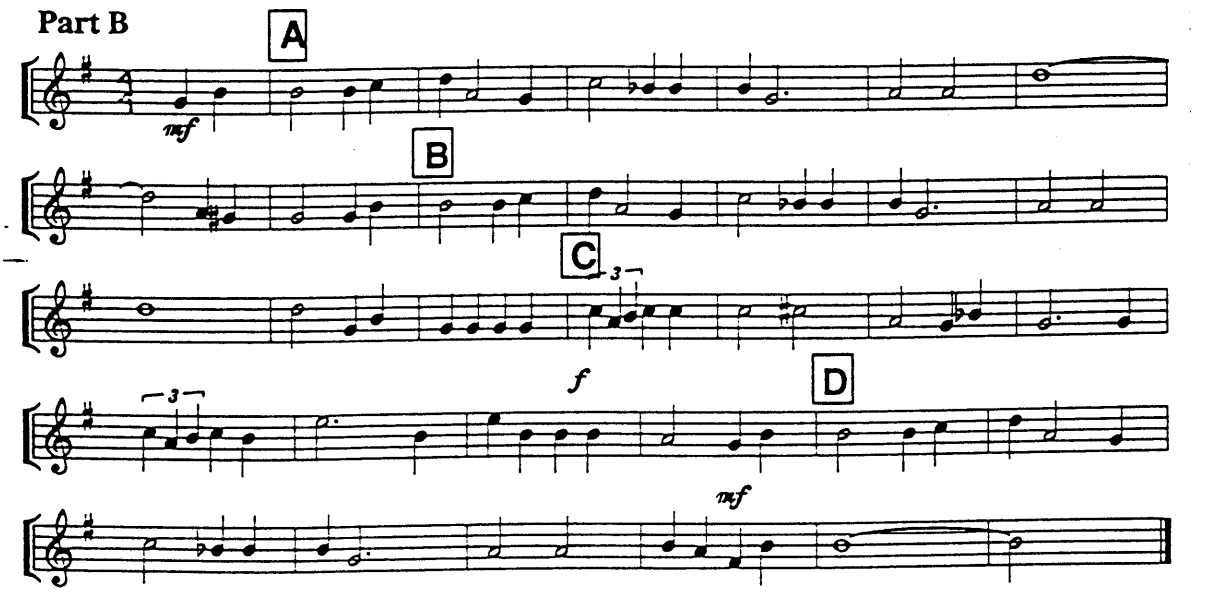
Part A



Alto Saxophone
Baritone Saxophone

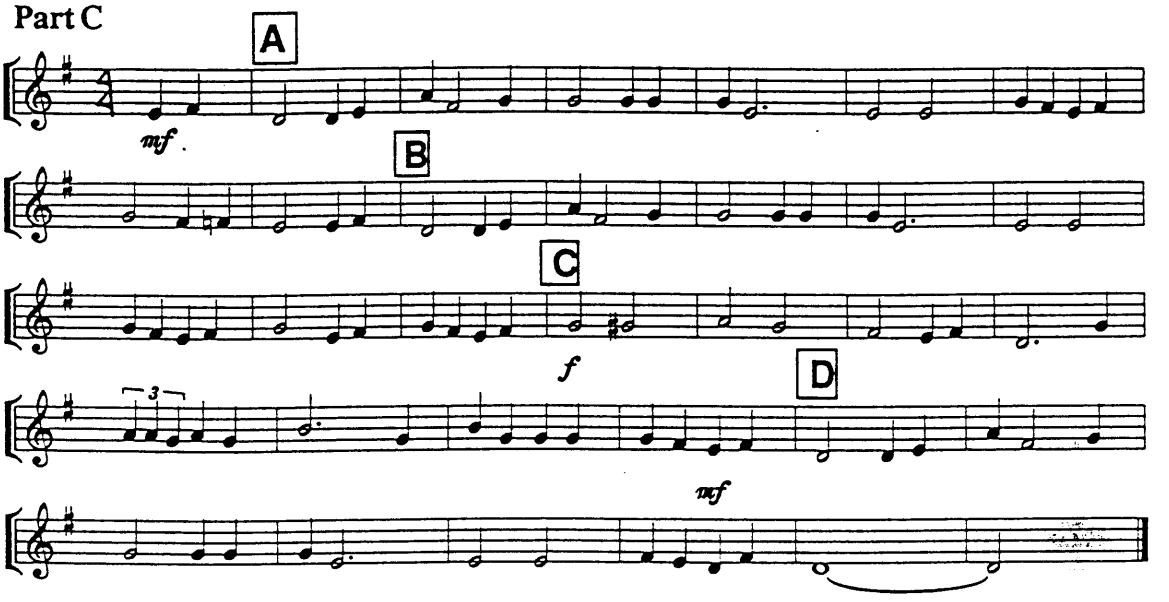
WHITE CLIFFS OF DOVER

Part B



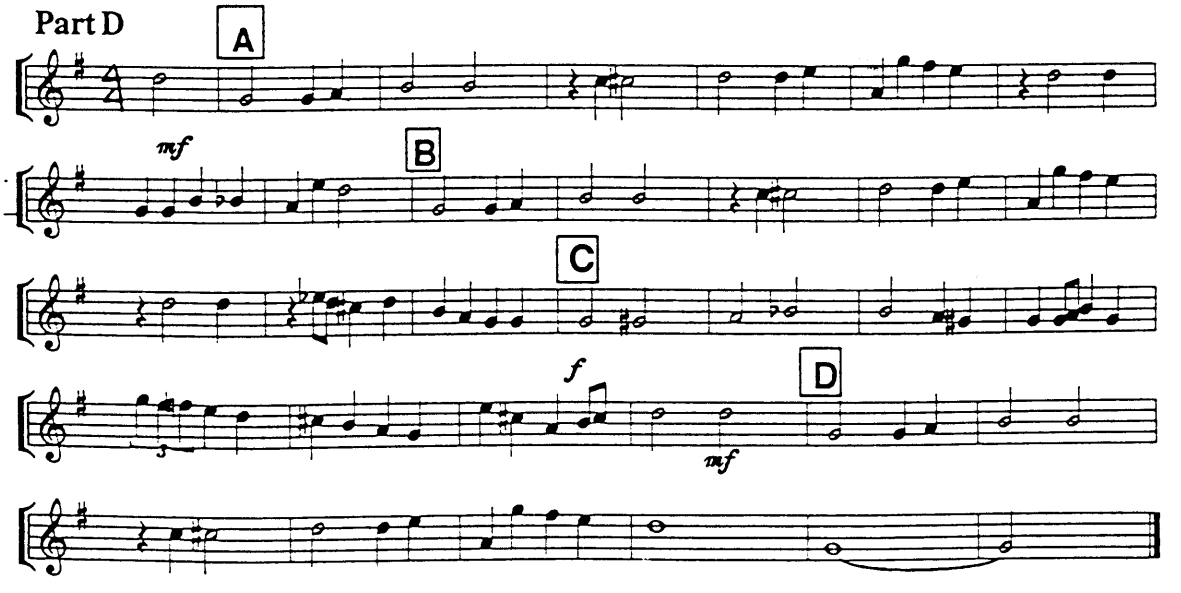
Alto Saxophone
Baritone Saxophone
Part C

WHITE CLIFFS OF DOVER



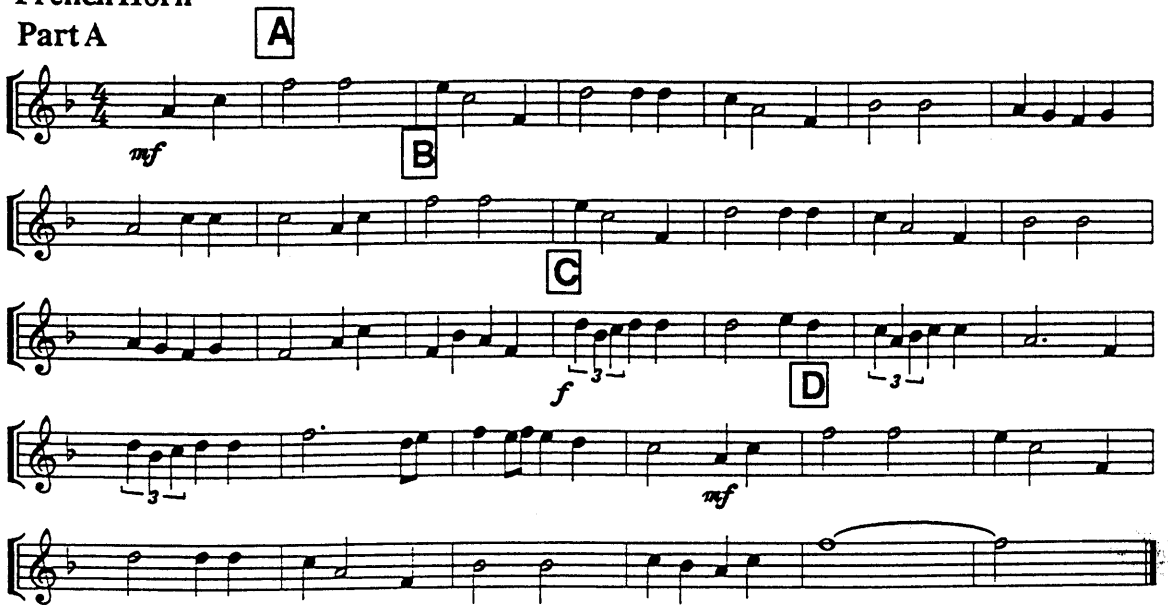
Alto Saxophone
Baritone Saxophone
Part D

WHITE CLIFFS OF DOVER



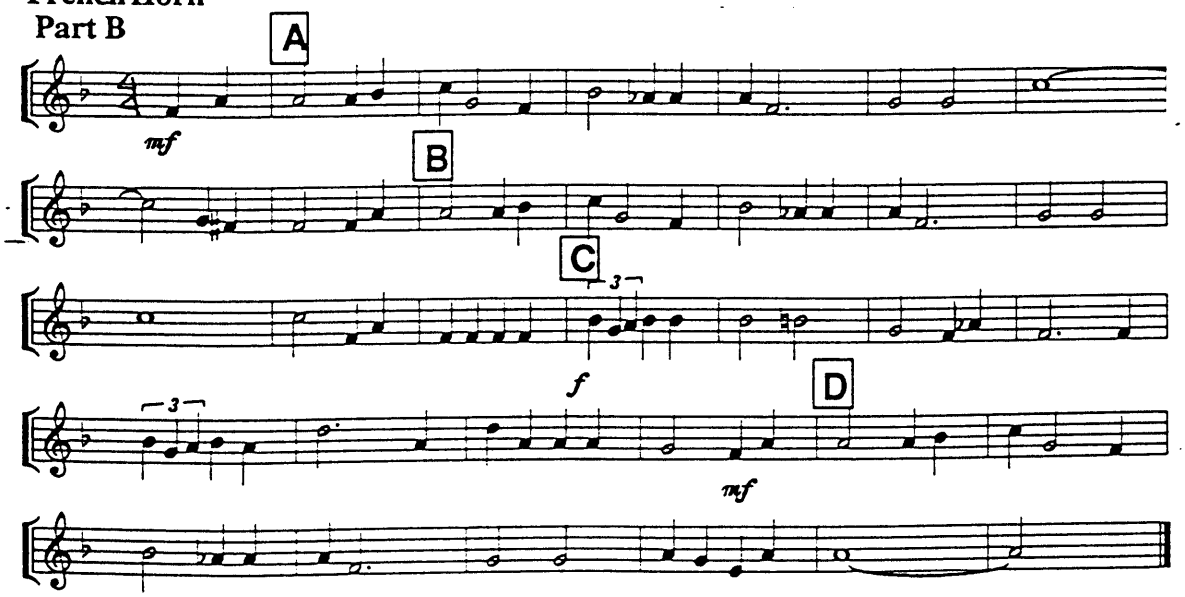
WHITE CLIFFS OF DOVER

French Horn
Part A



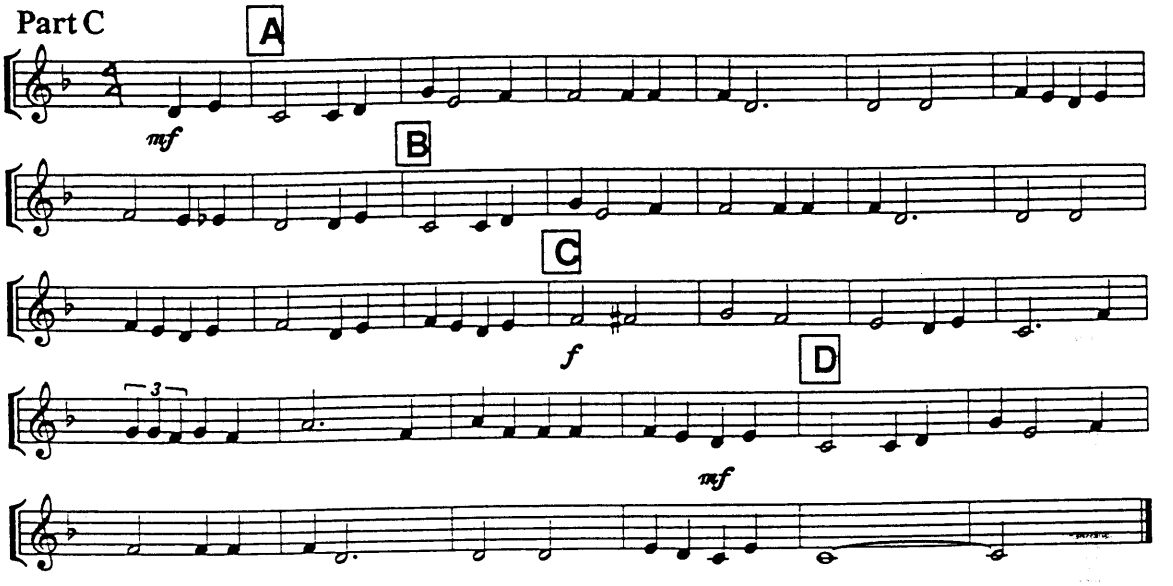
WHITE CLIFFS OF DOVER

French Horn
Part B



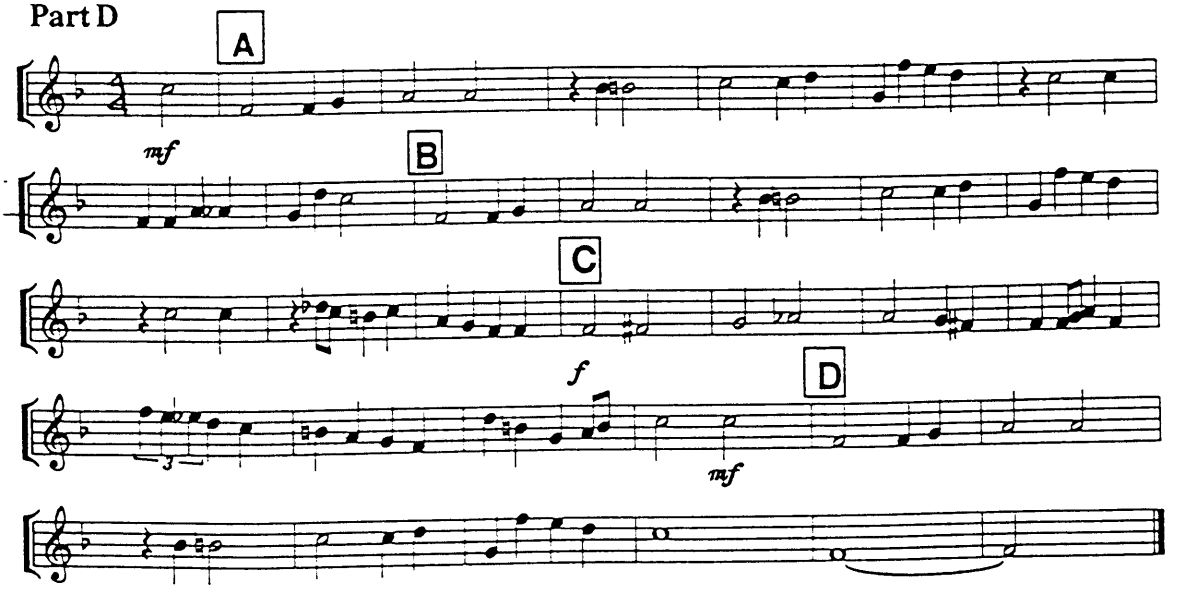
WHITE CLIFFS OF DOVER

French Horn
Part C



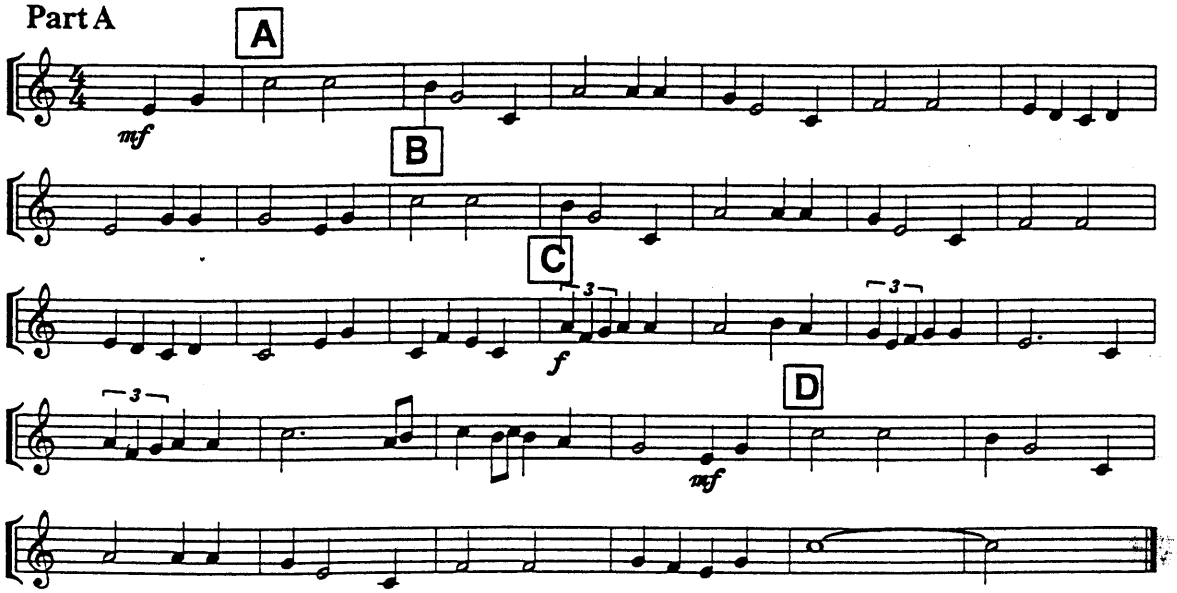
WHITE CLIFFS OF DOVER

French Horn
Part D



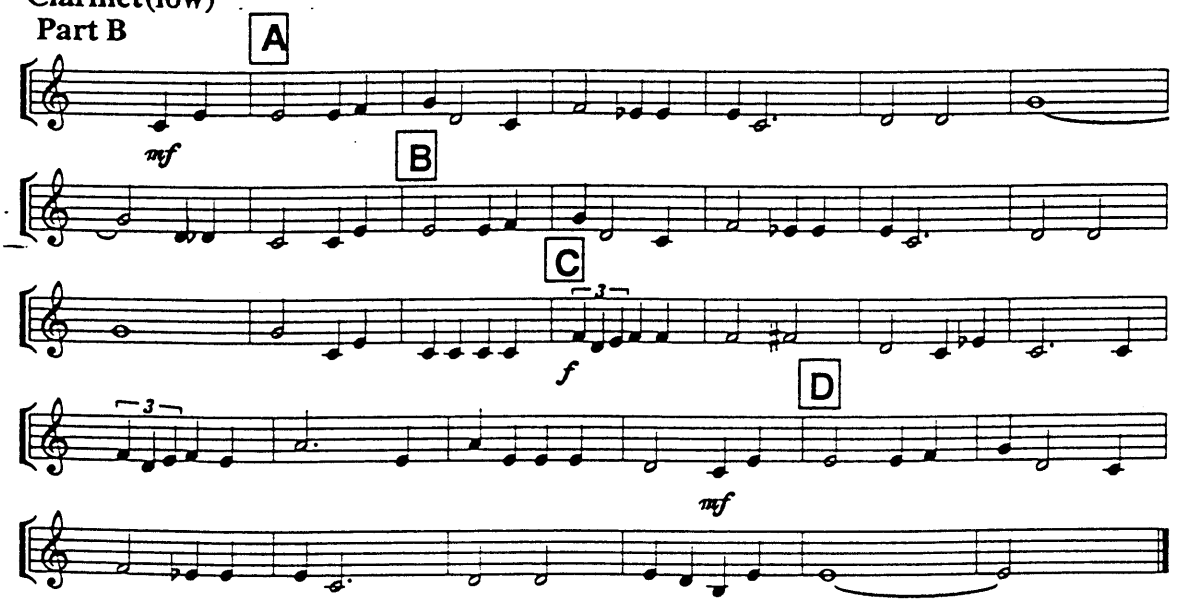
Trumpet
Baritone T.C.
Clarinet (low)
Part A

WHITE CLIFFS OF DOVER



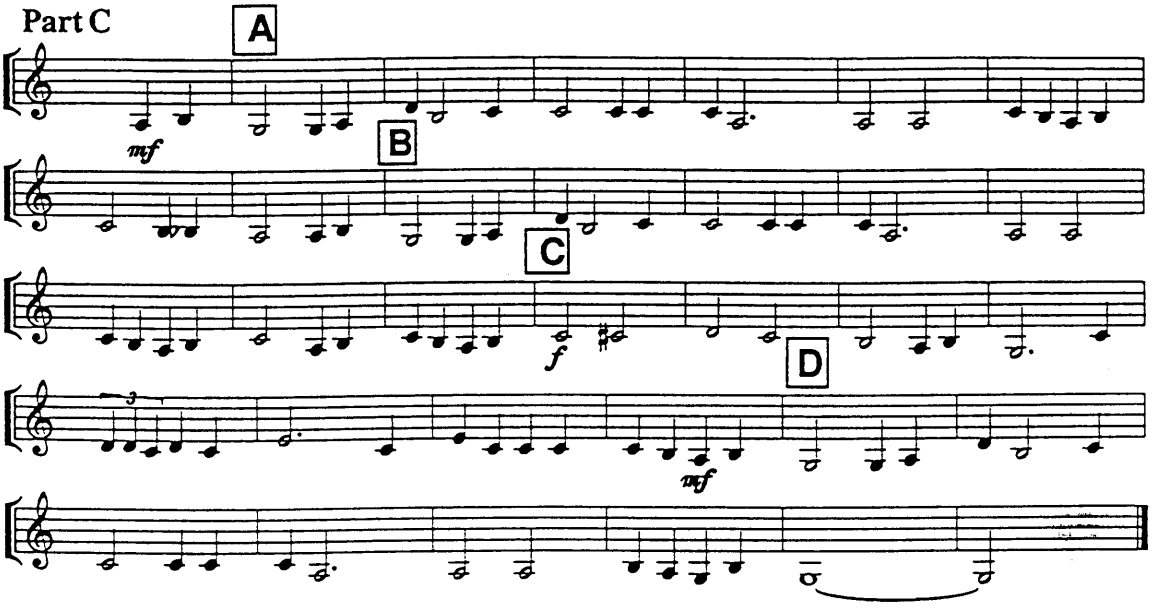
Trumpet
Baritone T.C.
Clarinet (low)
Part B

WHITE CLIFFS OF DOVER



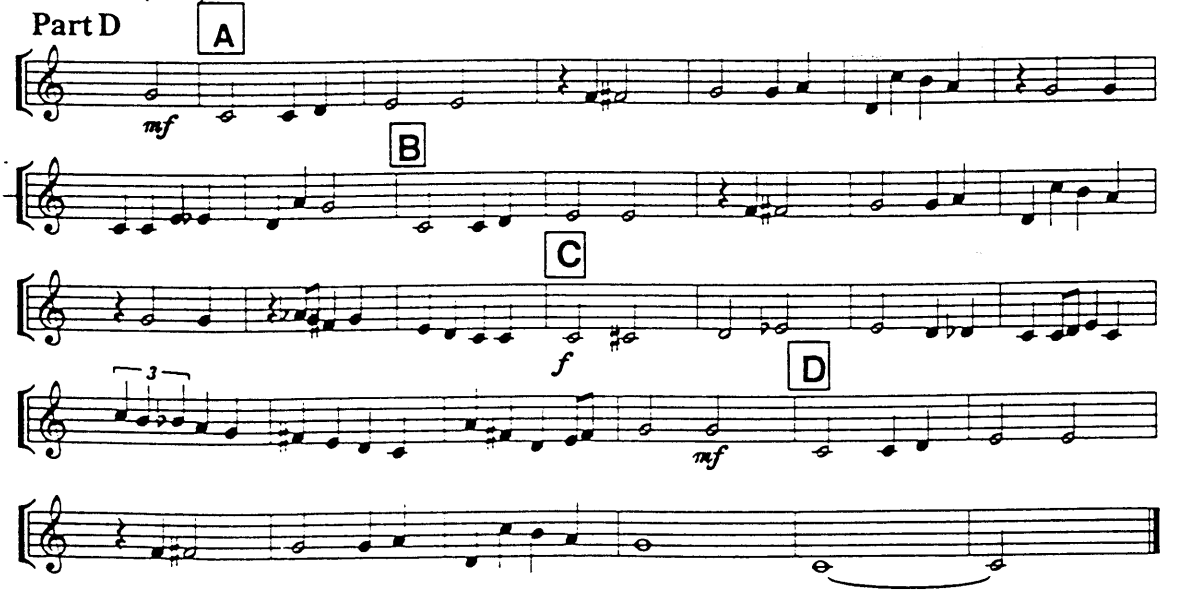
Trumpet
Baritone T.C.
Clarinet (low)
Part C

WHITE CLIFFS OF DOVER



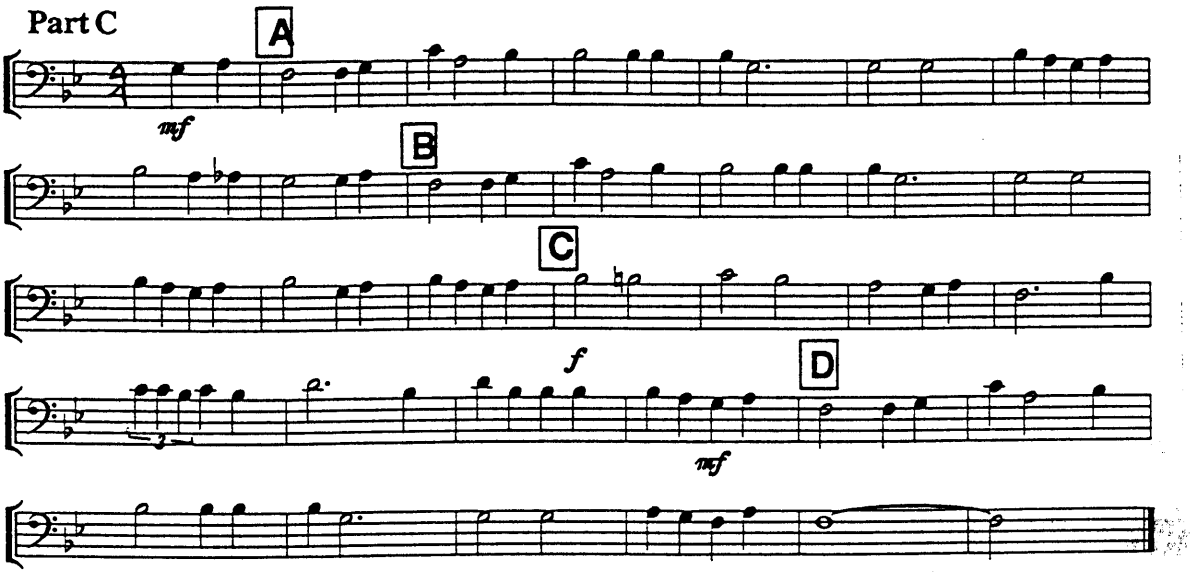
Trumpet
Baritone T.C.
Clarinet (low)
Part D

WHITE CLIFFS OF DOVER



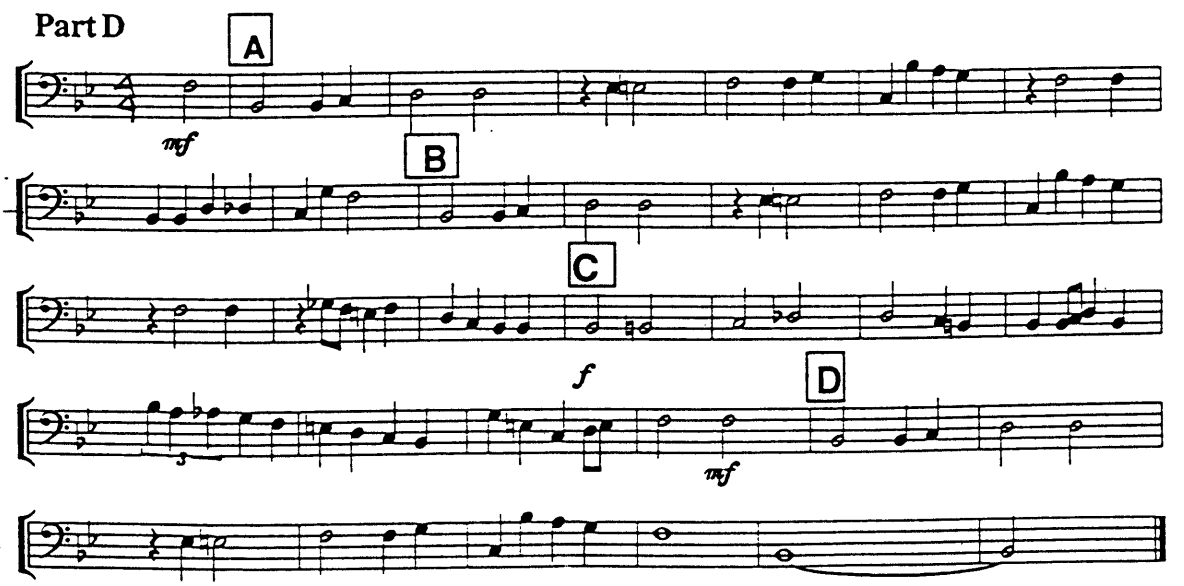
Trombone
Baritone B.C.
Bassoon
Part C

WHITE CLIFFS OF DOVER



Trombone
Baritone B.C.
Bassoon
Part D

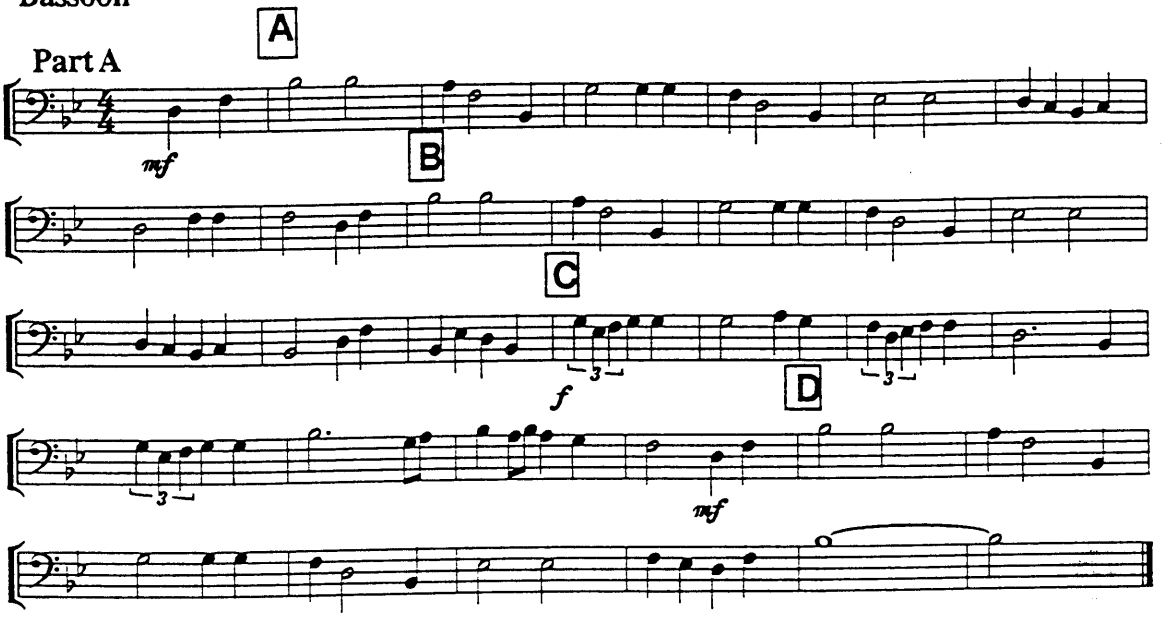
WHITE CLIFFS OF DOVER



Trombone
Baritone B.C.
Bassoon

WHITE CLIFFS OF DOVER

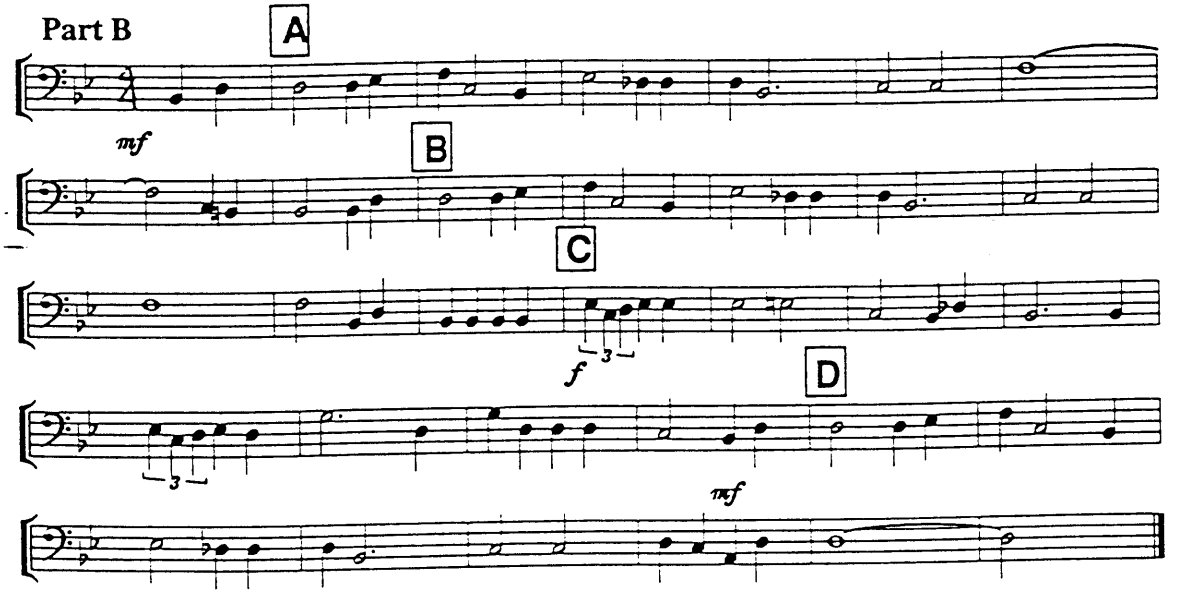
Part A



Trombone
Baritone B.C.
Bassoon

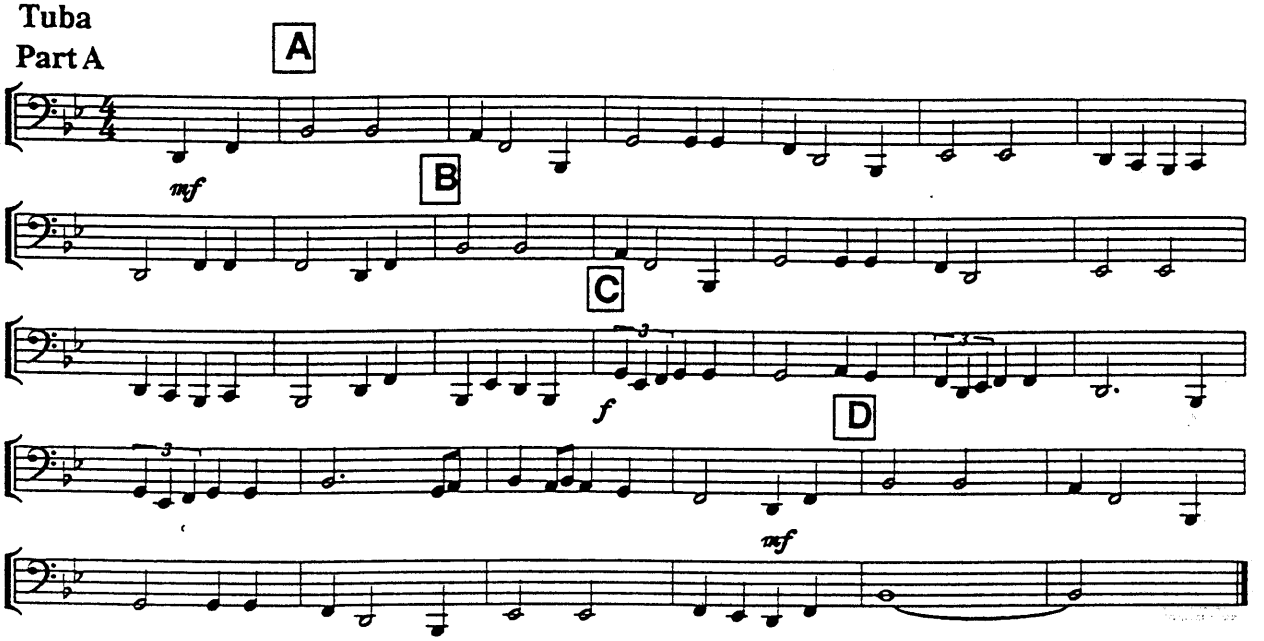
WHITE CLIFFS OF DOVER

Part B



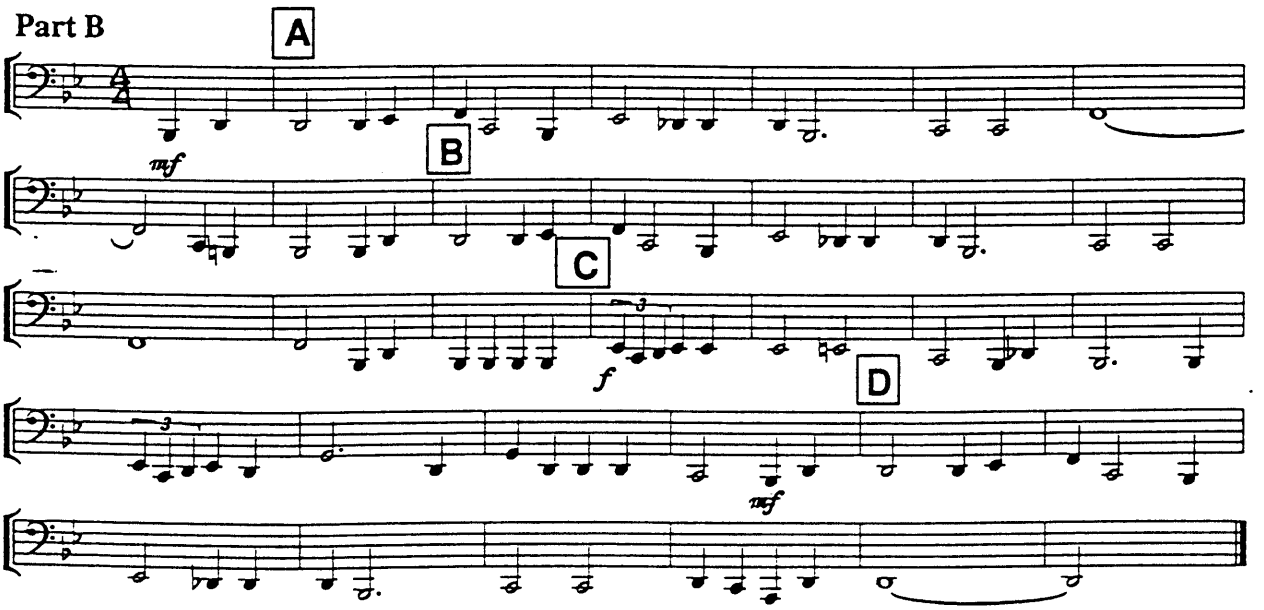
WHITE CLIFFS OF DOVER

Tuba
Part A



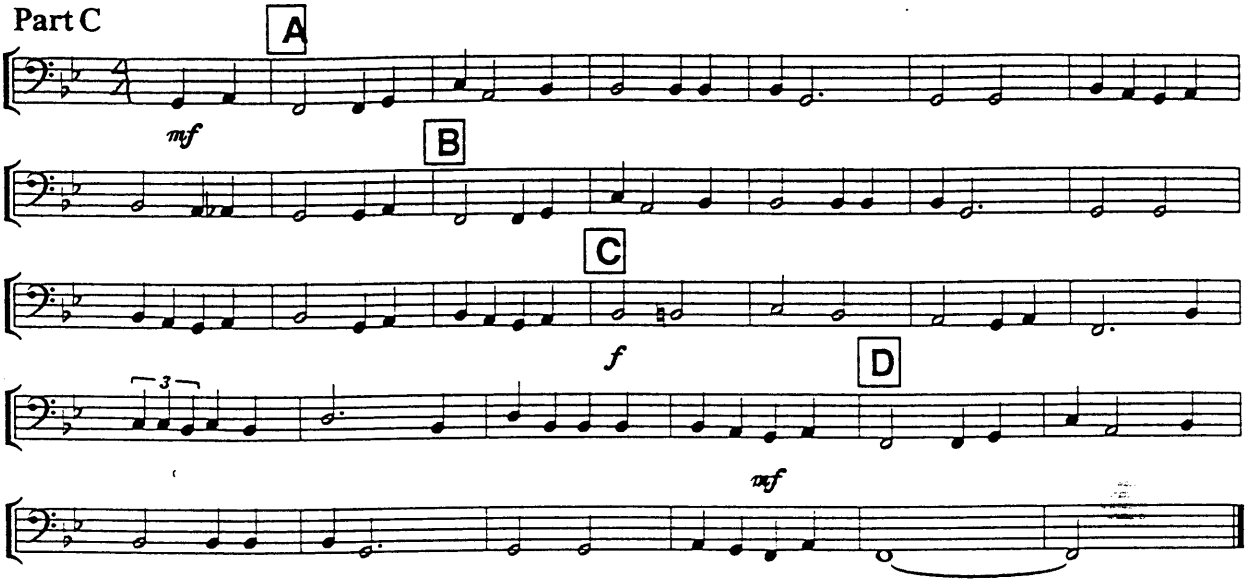
WHITE CLIFFS OF DOVER

Tuba
Part B



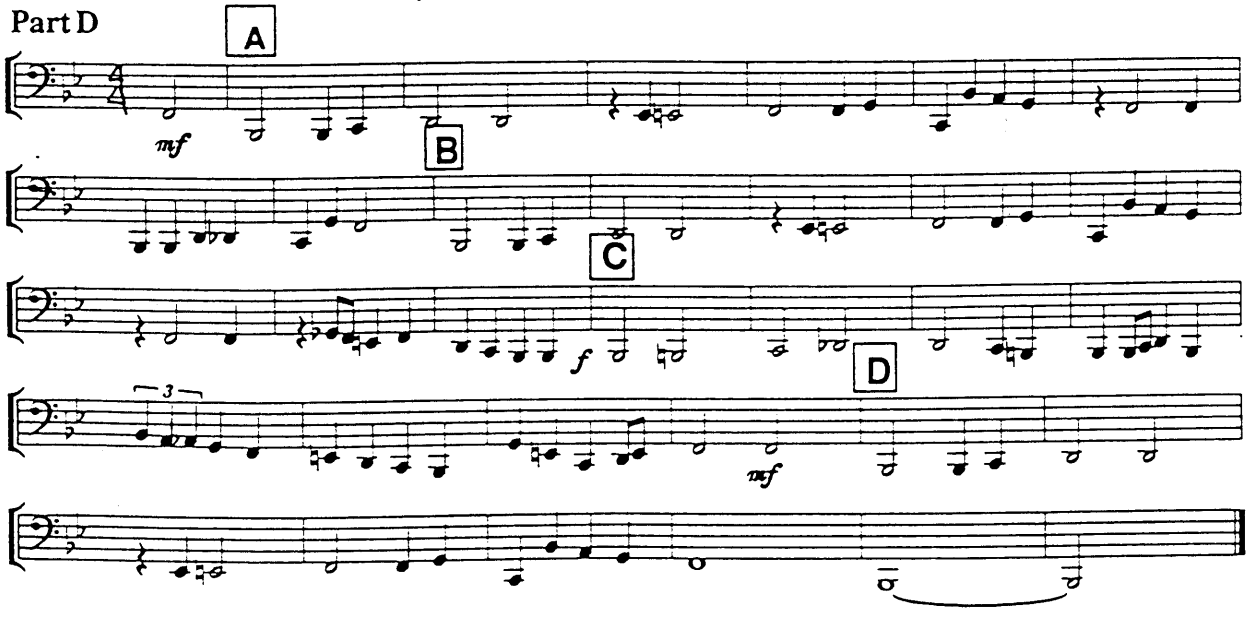
WHITE CLIFFS OF DOVER

Tuba
Part C



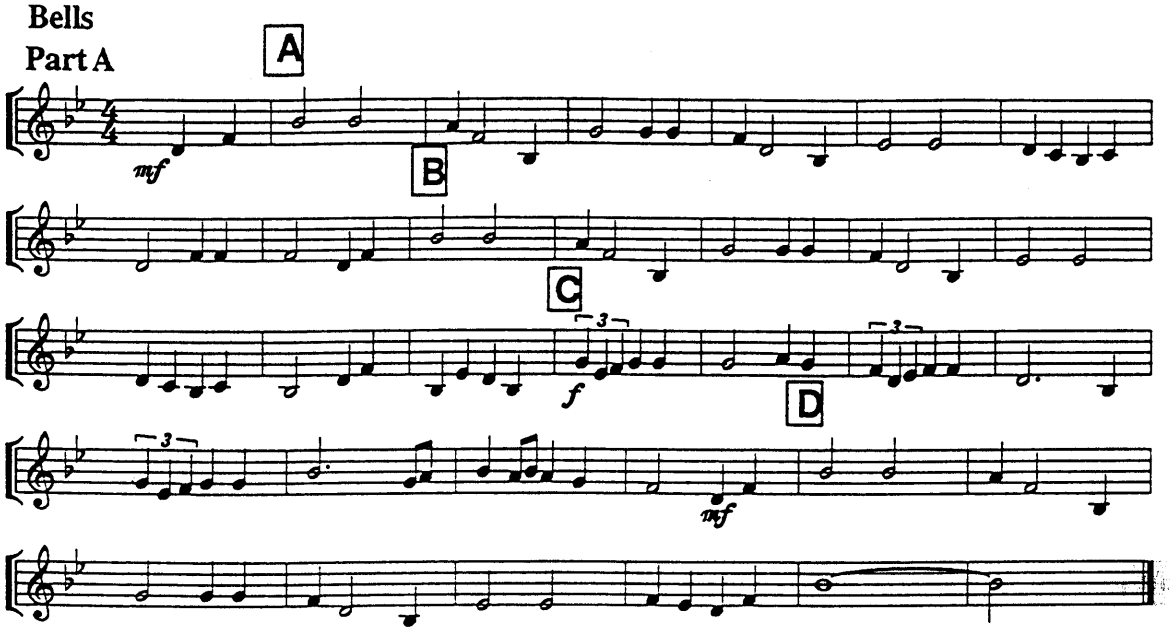
WHITE CLIFFS OF DOVER

Tuba
Part D



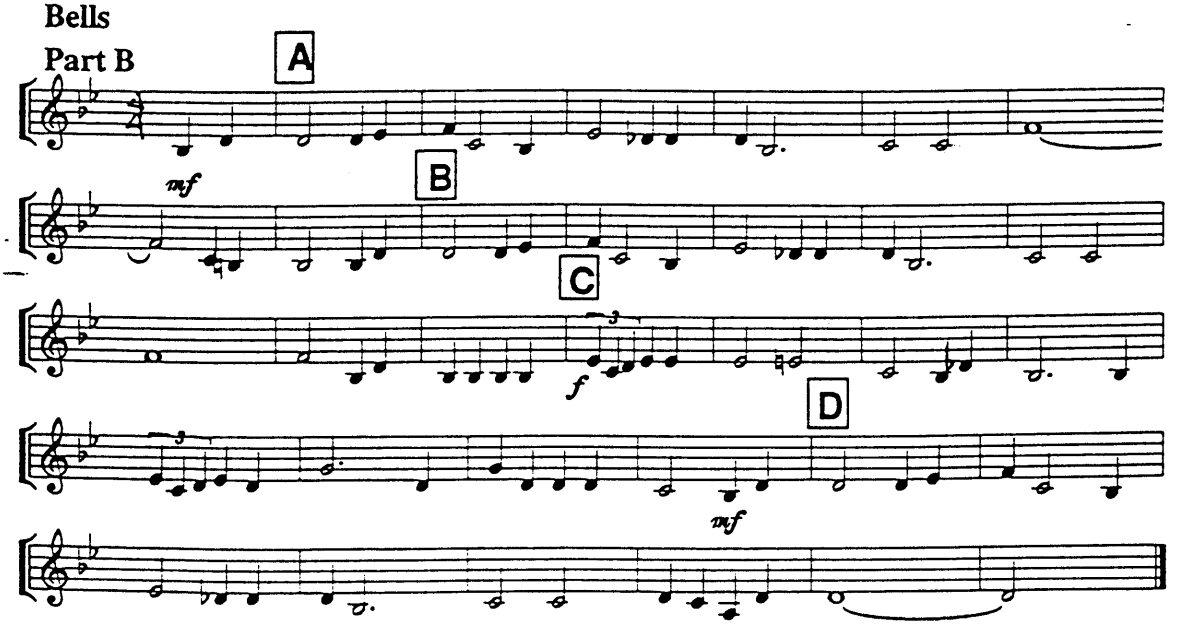
WHITE CLIFFS OF DOVER

Bells
Part A



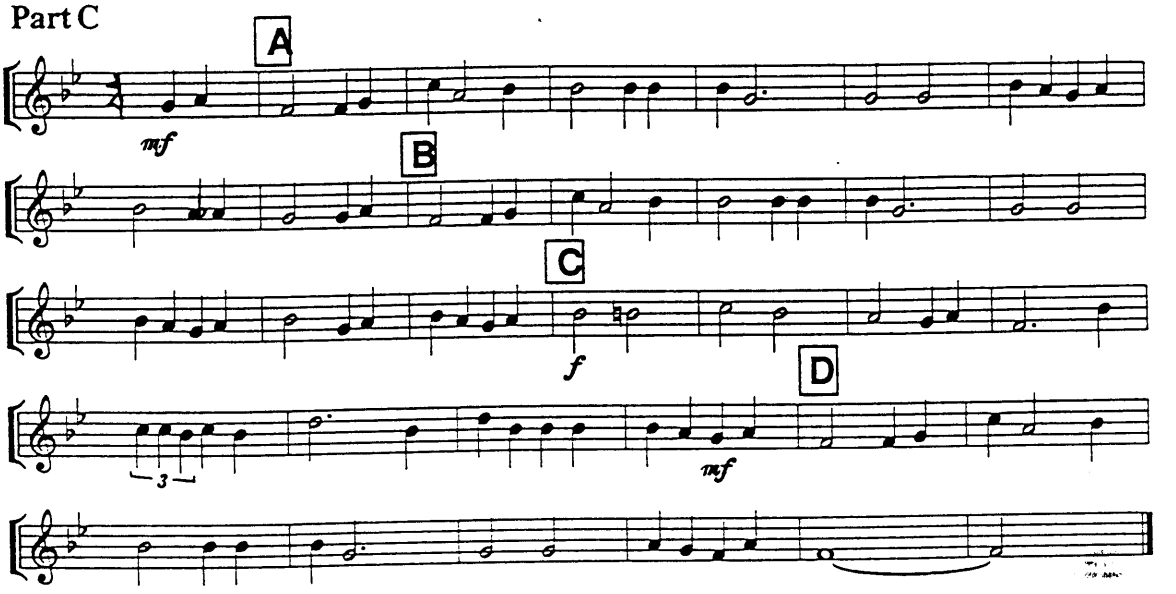
WHITE CLIFFS OF DOVER

Bells
Part B



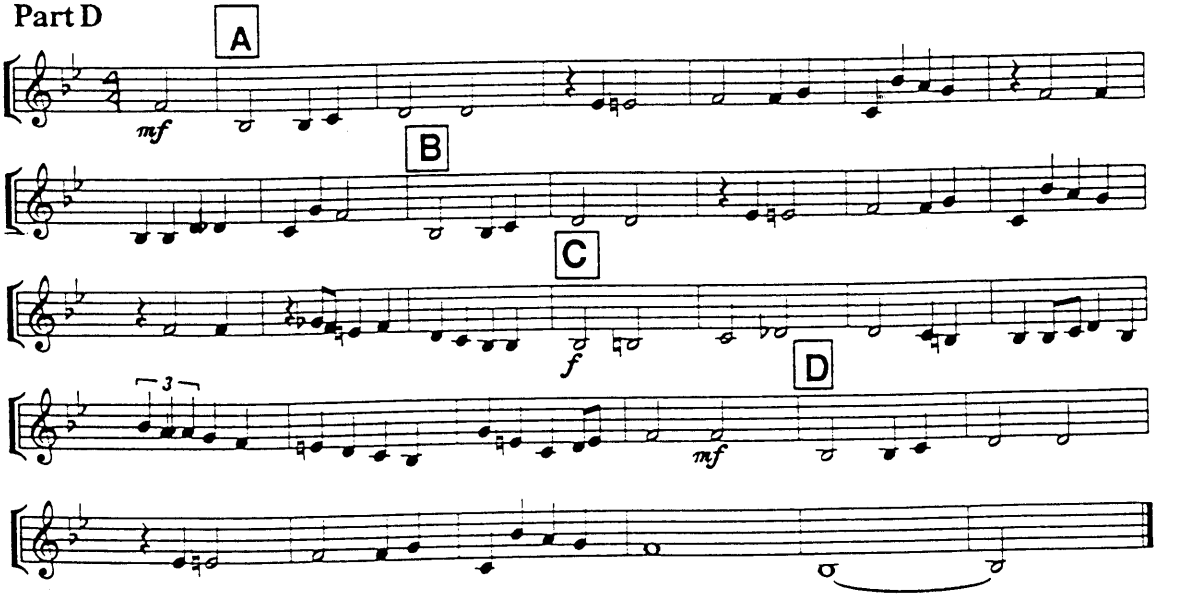
WHITE CLIFFS OF DOVER

Bells
Part C

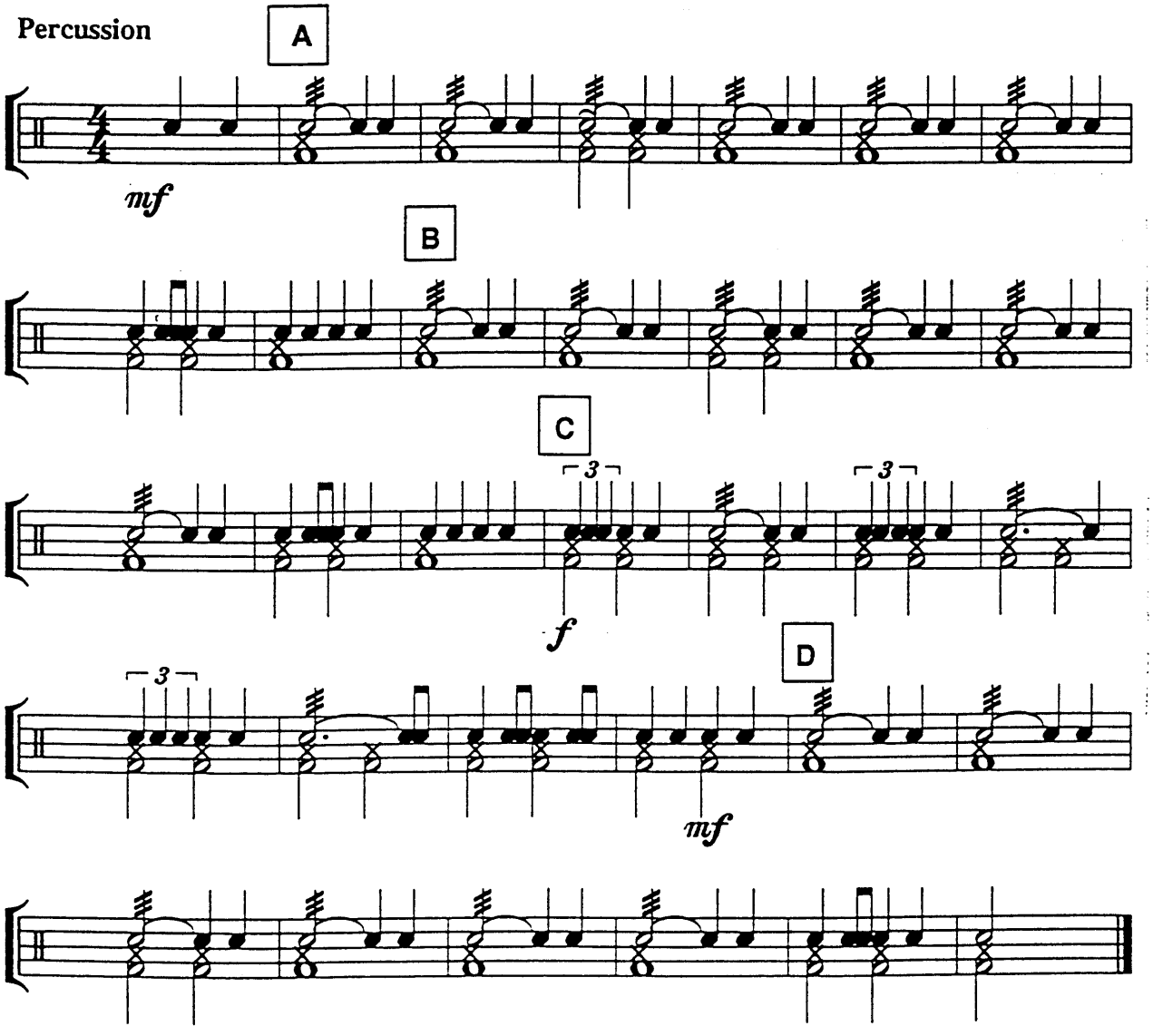


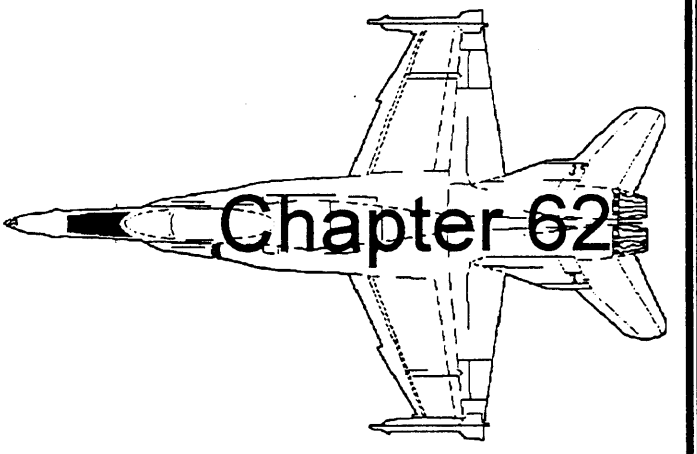
WHITE CLIFFS OF DOVER

Bells
Part D



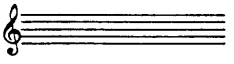
WHITE CLIFFS OF DOVER





Chapter 62

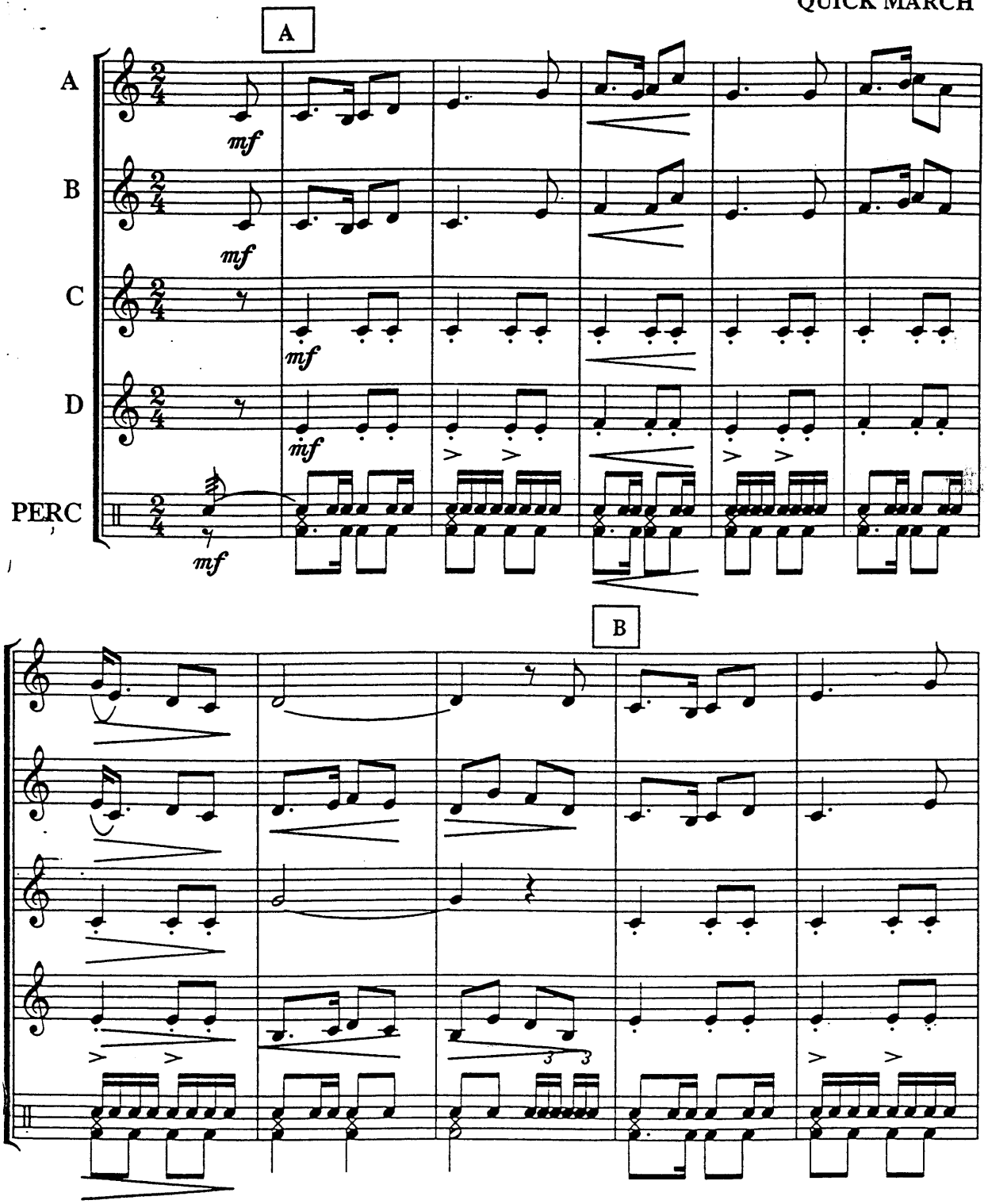
Wings

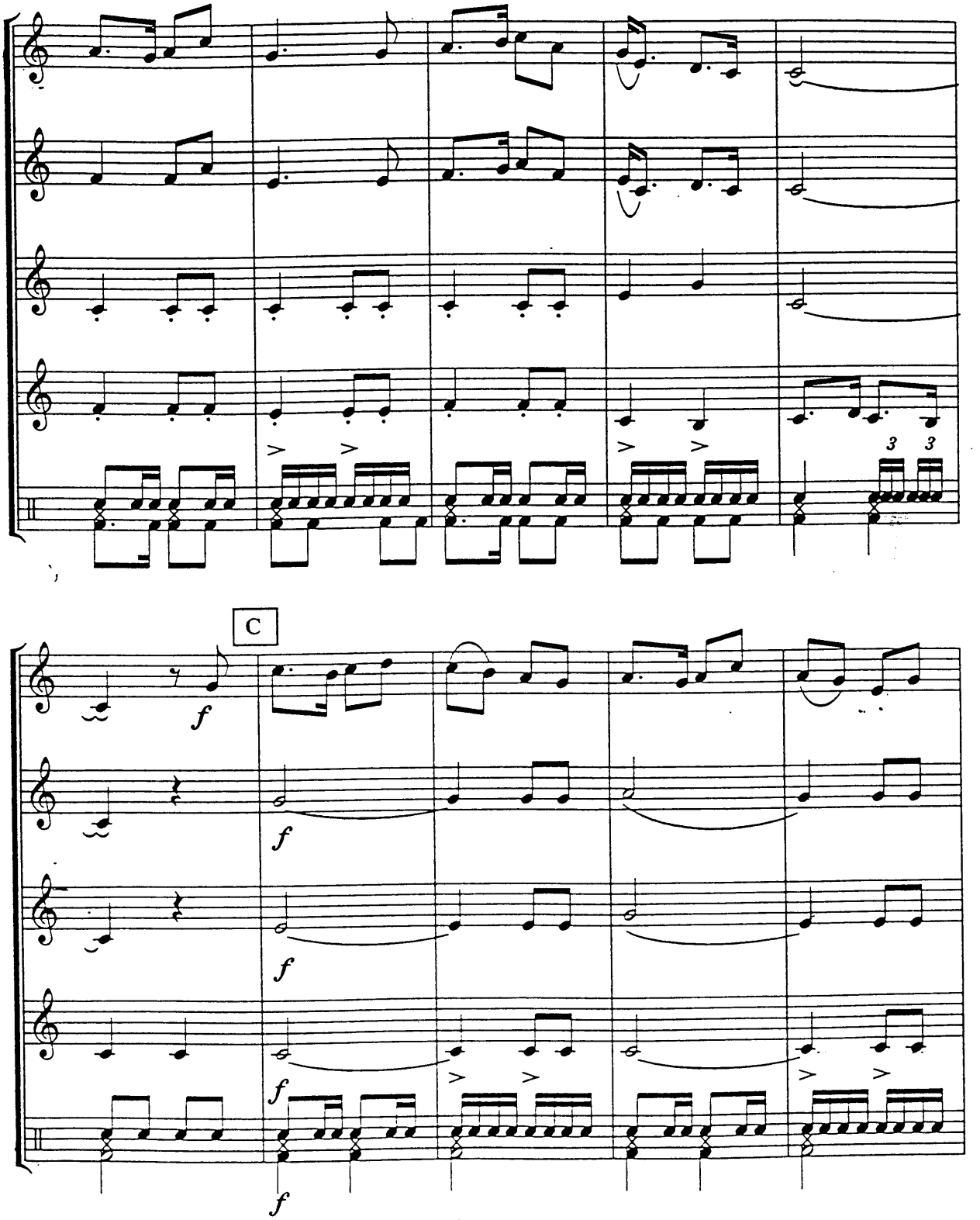


WINGS (with pipes)

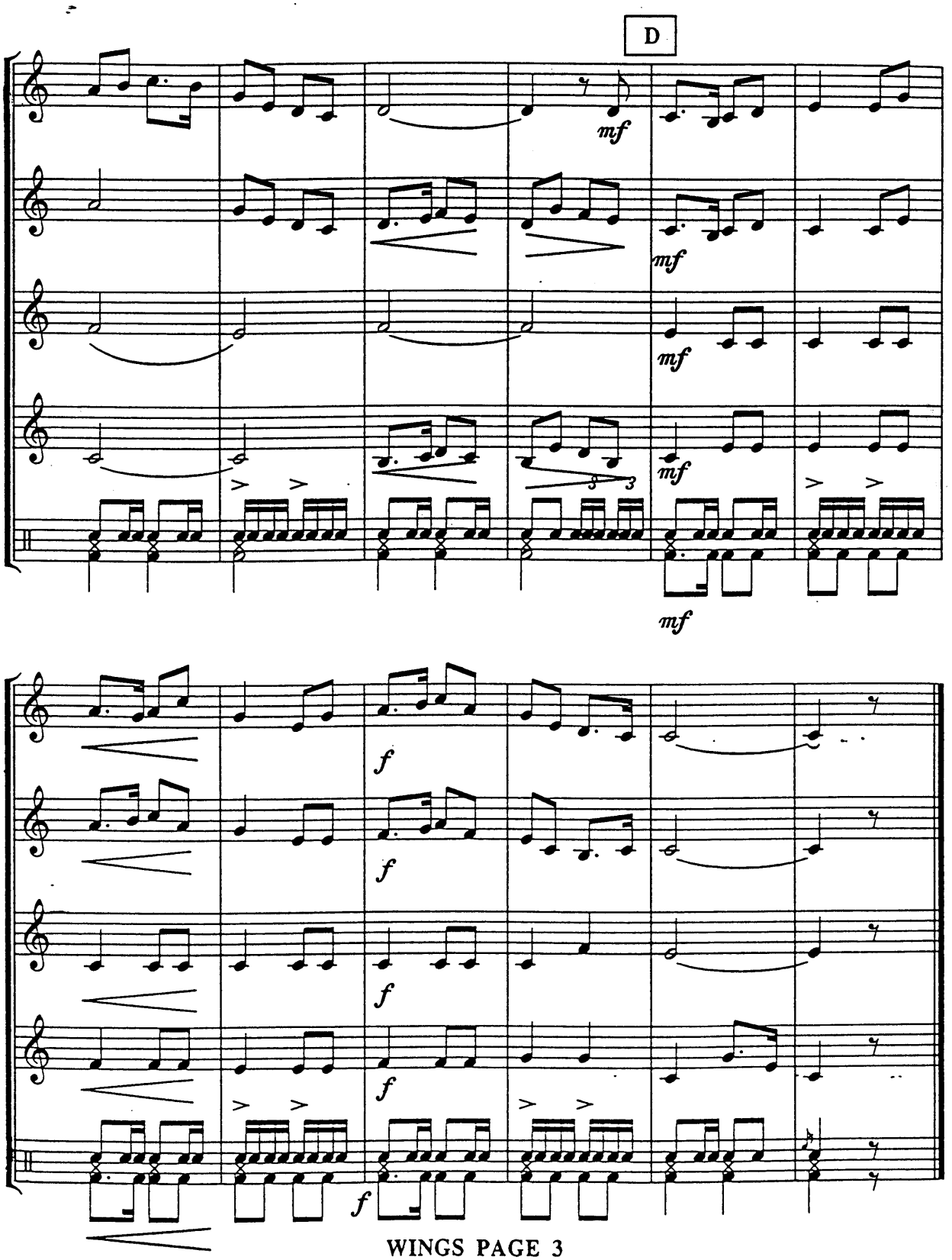
Bb Conductor

QUICK MARCH





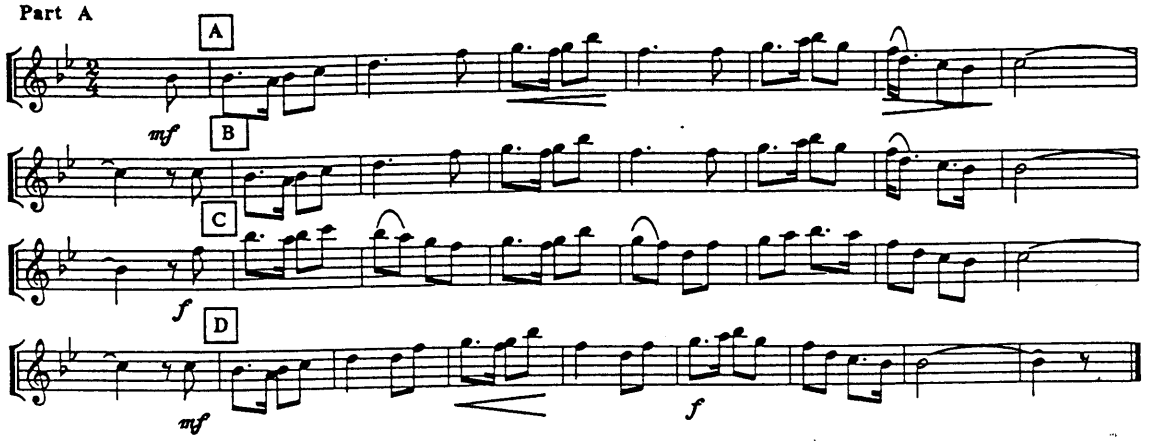
WINGS PAGE 2



WINGS PAGE 3

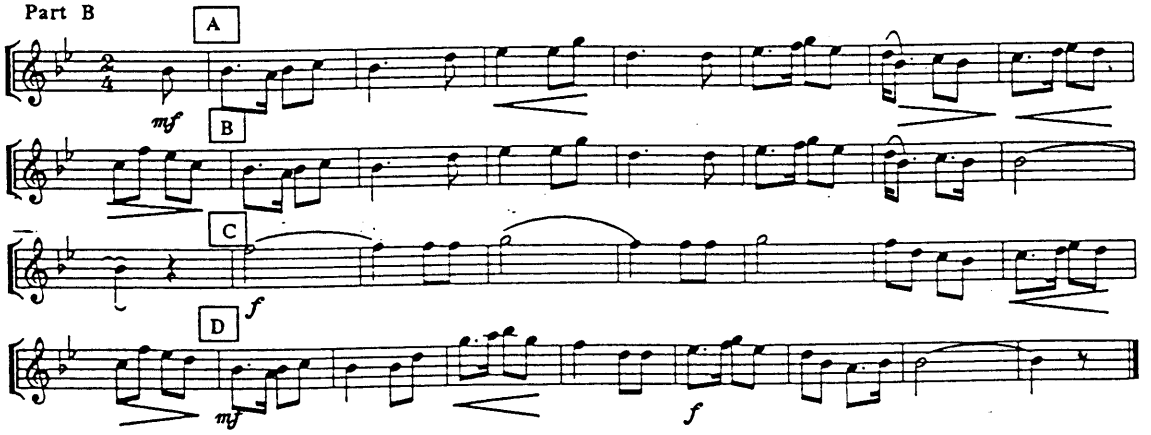
WINGS

Flute/Oboe
Part A



WINGS

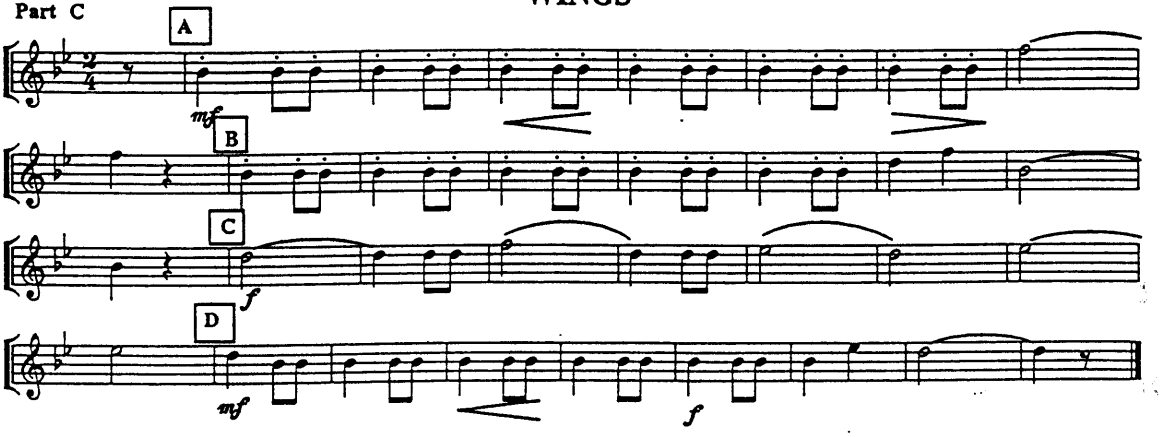
Flute/Oboe
Part B



Flute/Oboe

Part C

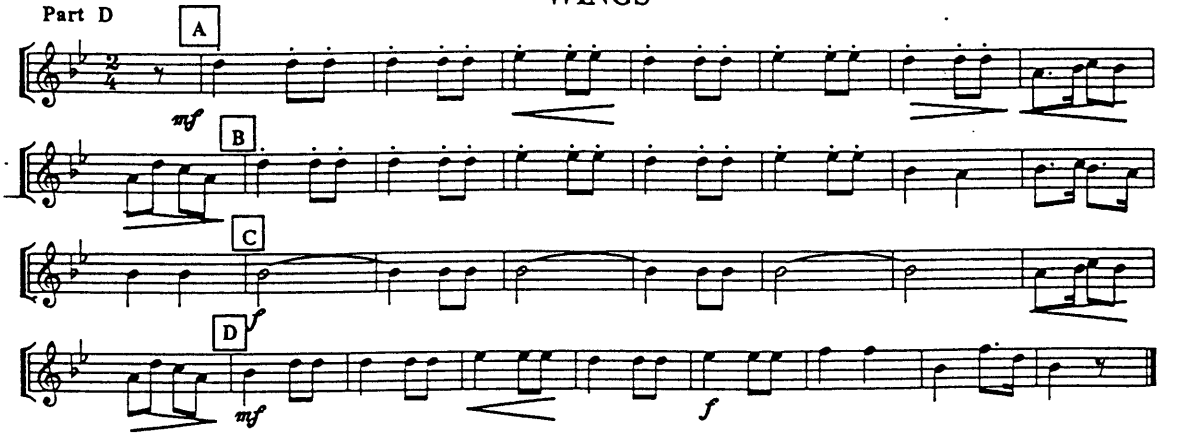
WINGS



Flute/Oboe

Part D

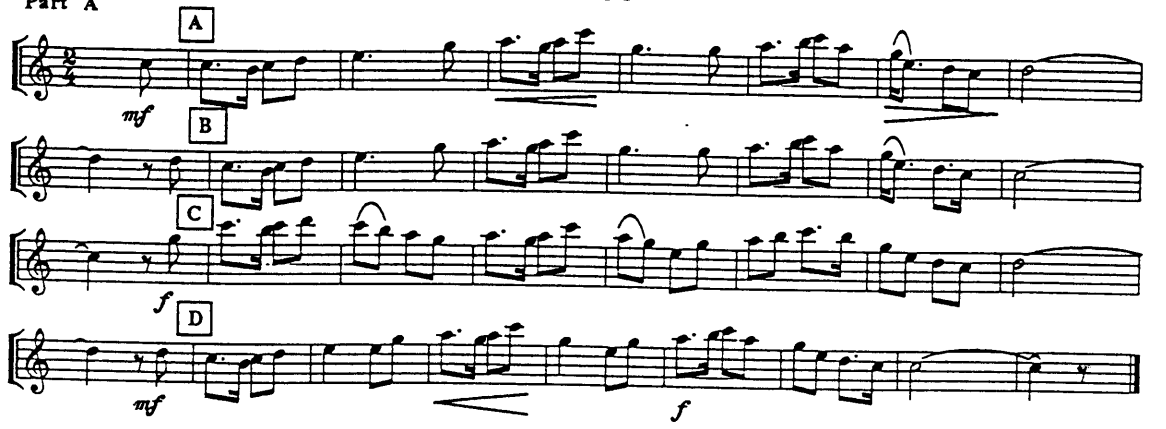
WINGS



Clarinet/Tenor Sax

Part A

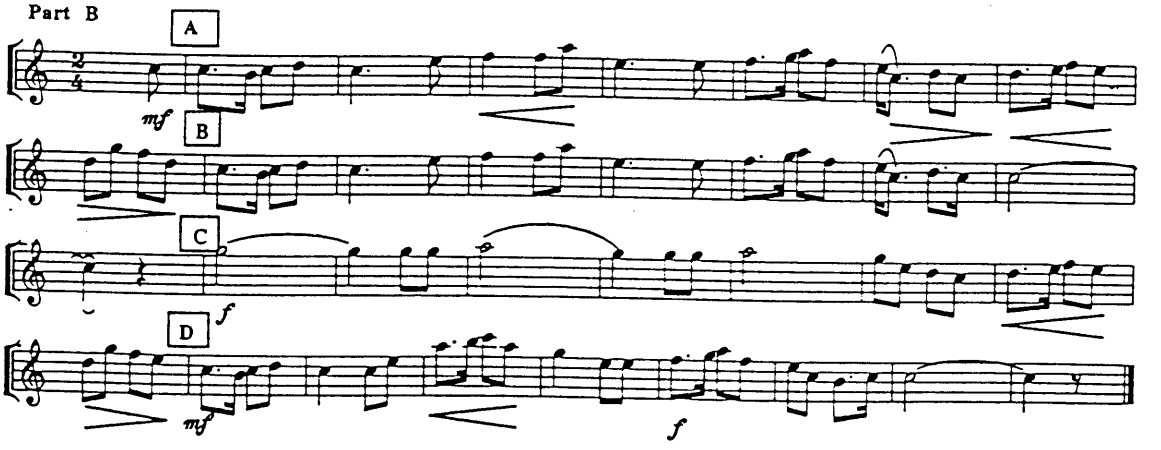
WINGS



Clarinet/Tenor Sax

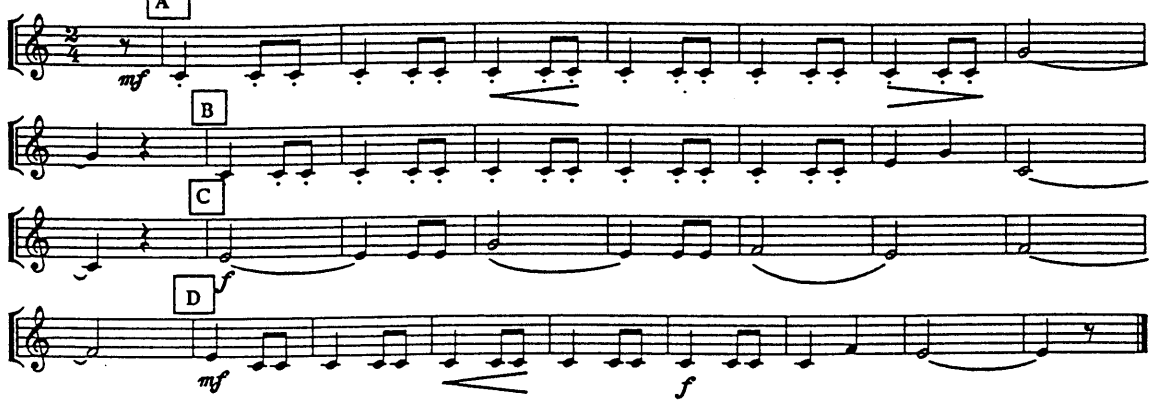
Part B

WINGS



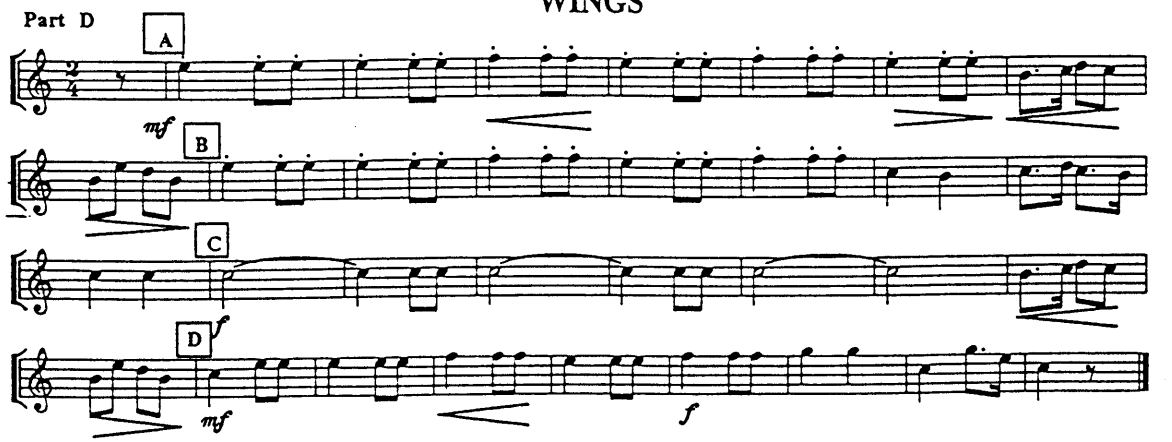
Clarinet/Tenor Sax
Part C

WINGS



Clarinet/Tenor Sax
Part D

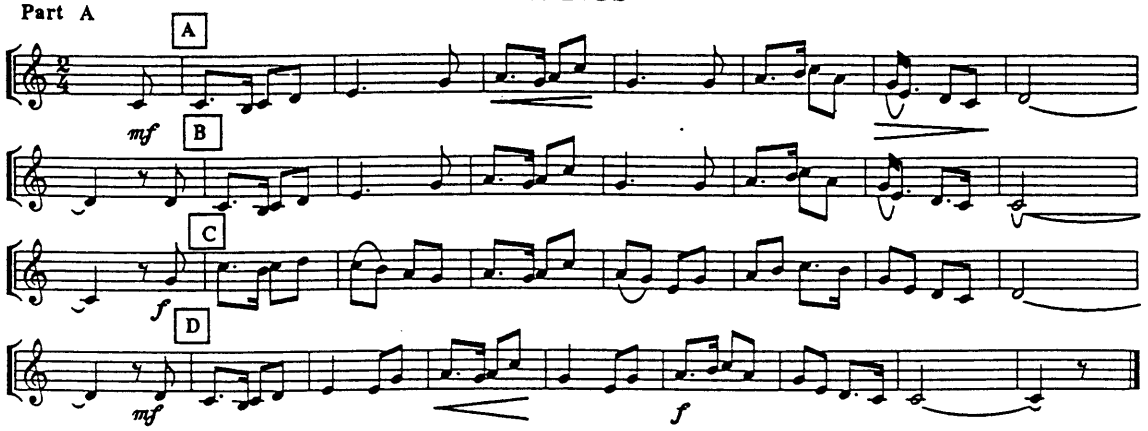
WINGS



Trumpet/Baritone T.C./
Bass Clarinet

WINGS

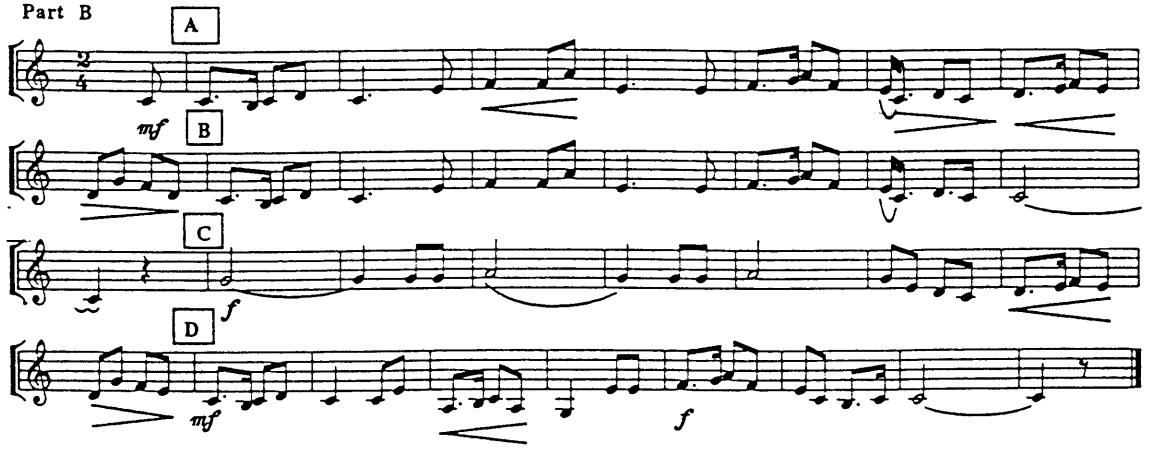
Part A



Trumpet/Baritone T.C./
Bass Clarinet

WINGS

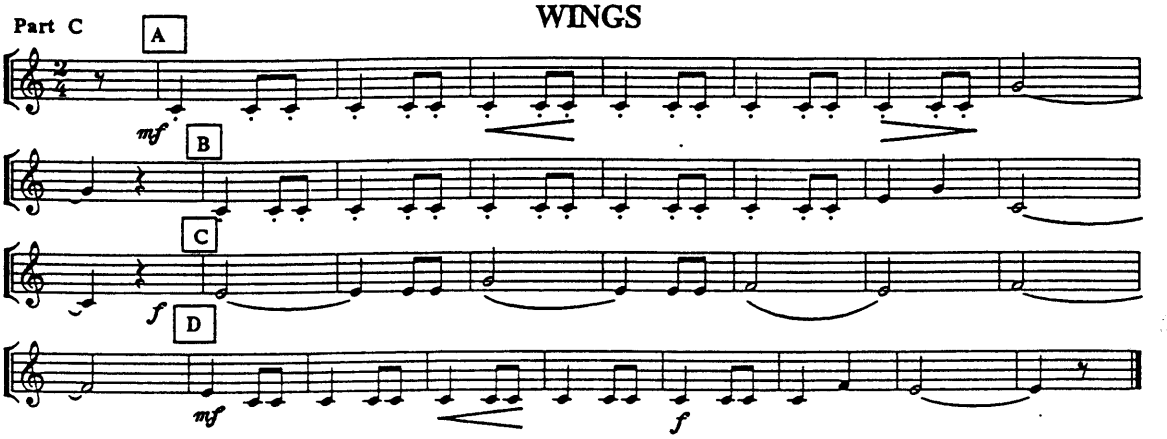
Part B



Trumpet/Baritone T.C./
Bass Clarinet

Part C

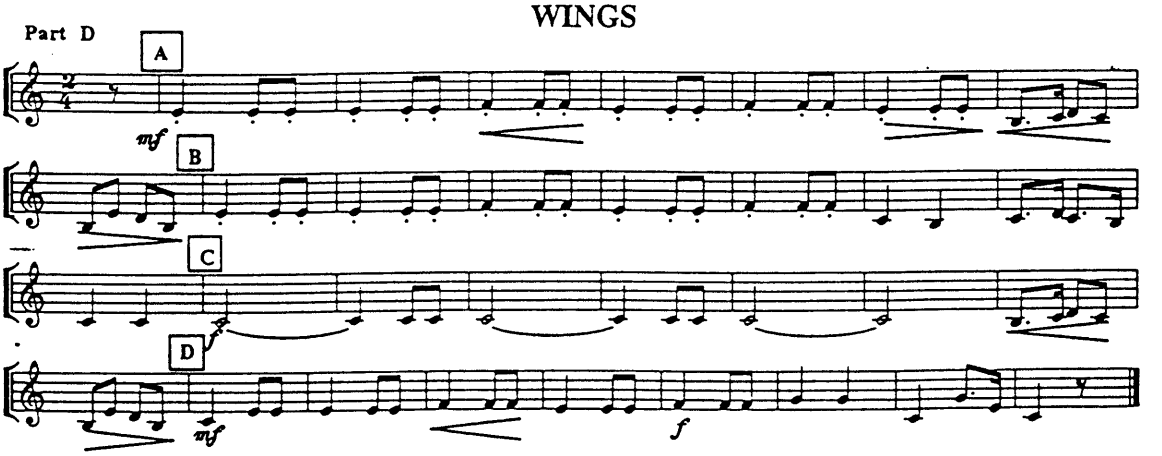
WINGS



Trumpet/Baritone T.C./
Bass Clarinet

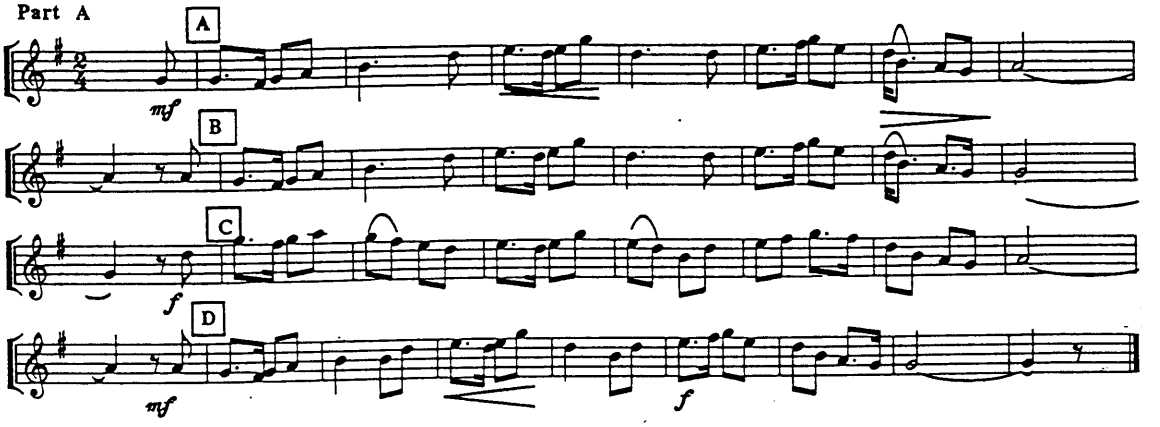
Part D

WINGS



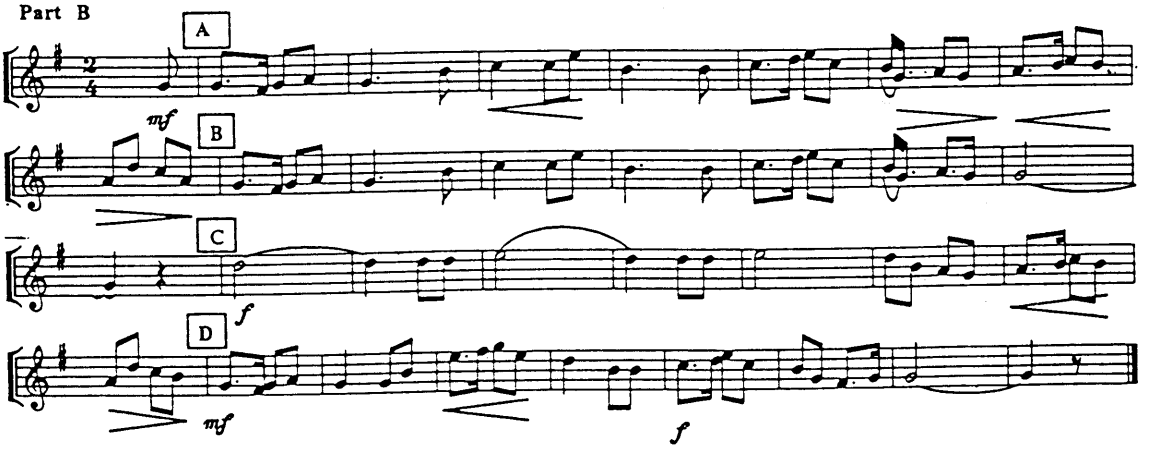
Alto/Bari Sax
Part A

WINGS



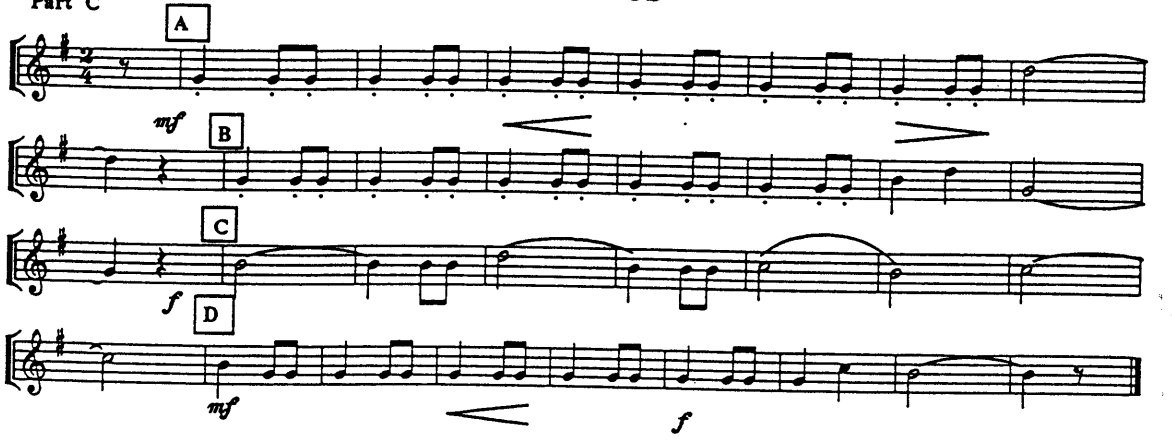
Alto/Bari Sax
Part B

WINGS



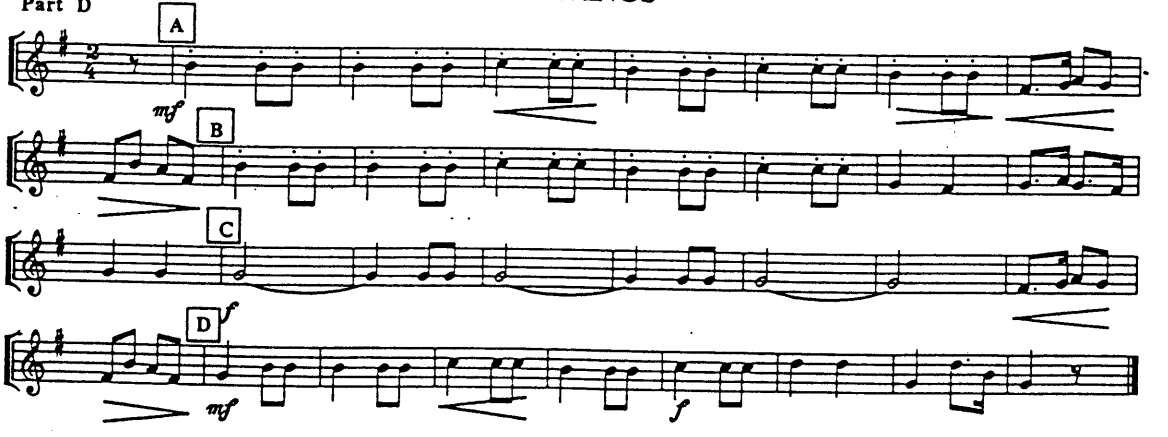
Alto/Bari Sax
Part C

WINGS



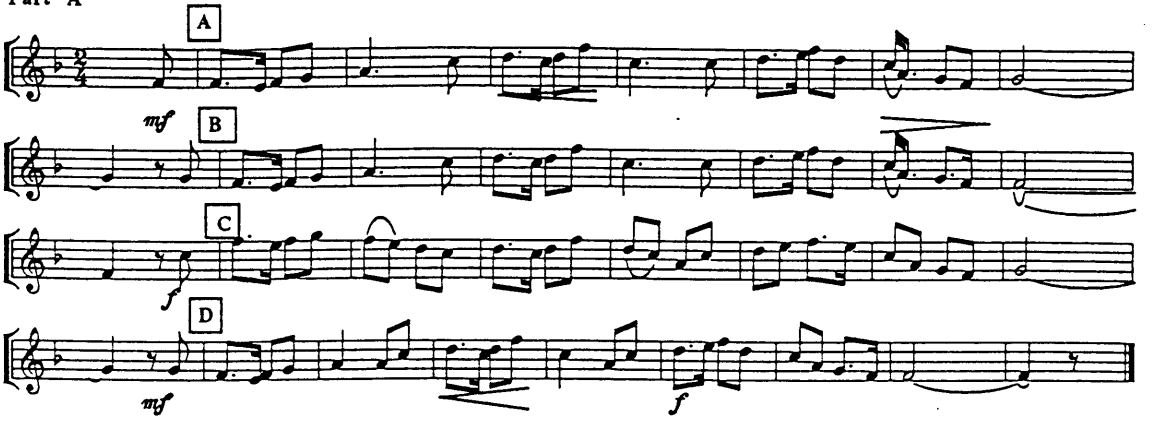
Alto/Bari Sax
Part D

WINGS



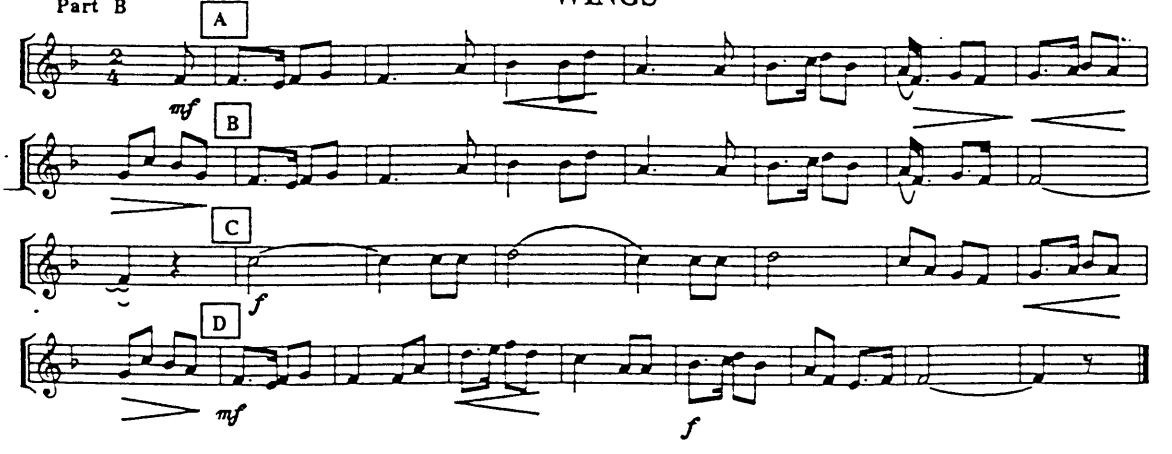
French Horn
Part A

WINGS



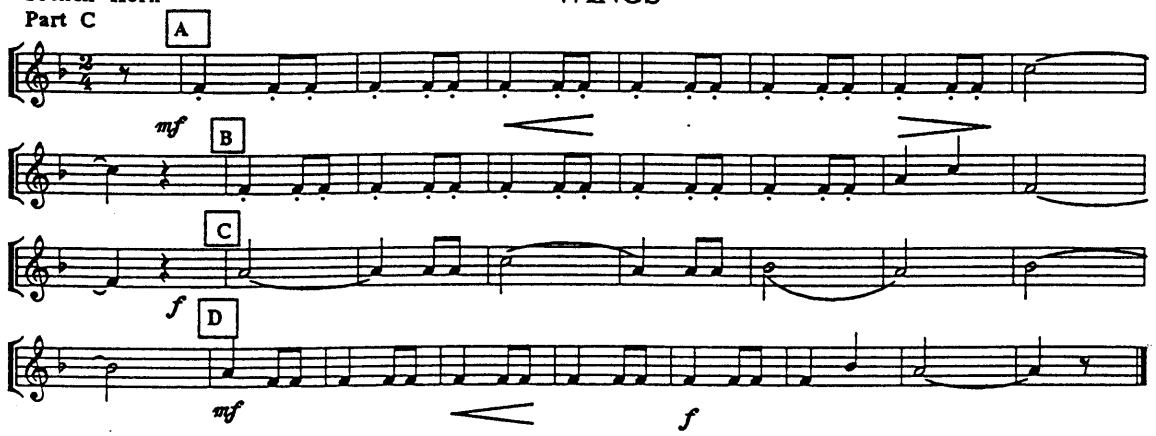
French Horn
Part B

WINGS



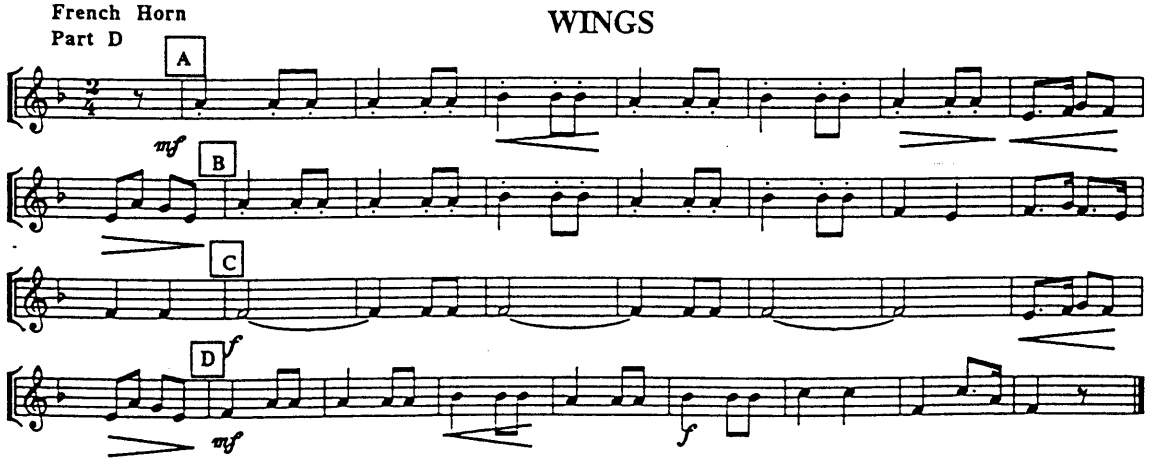
French Horn
Part C

WINGS



French Horn
Part D

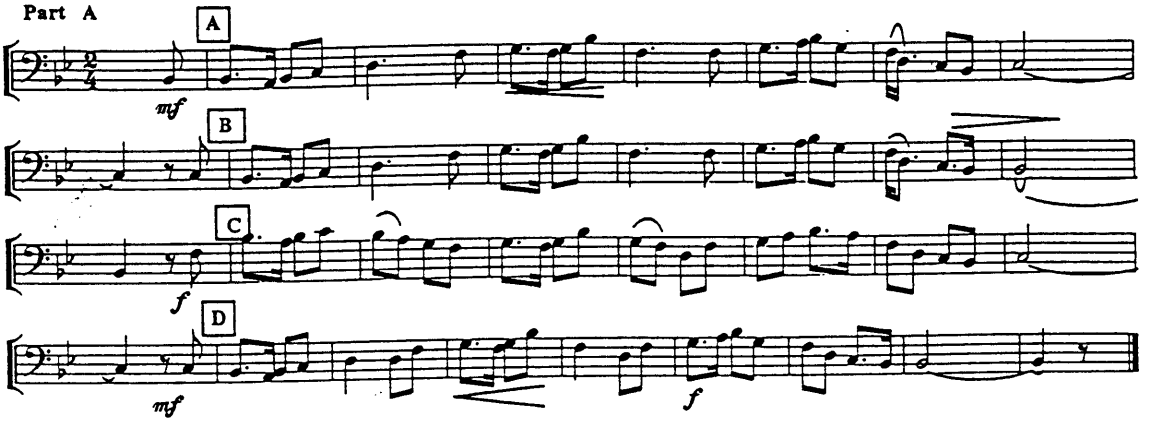
WINGS



Trombone/Baritone B.C./
Bassoon

Part A

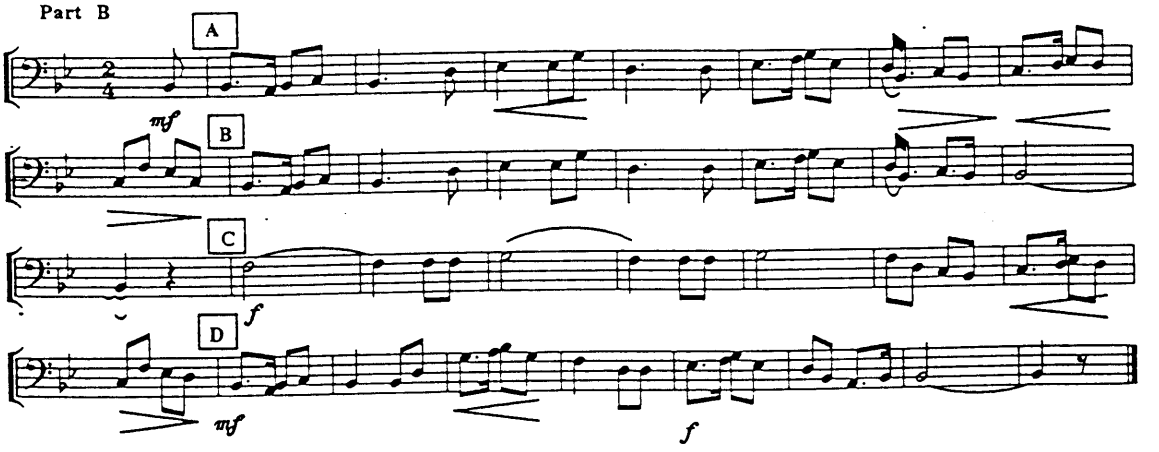
WINGS



Trombone/Baritone B.C./
Bassoon

Part B

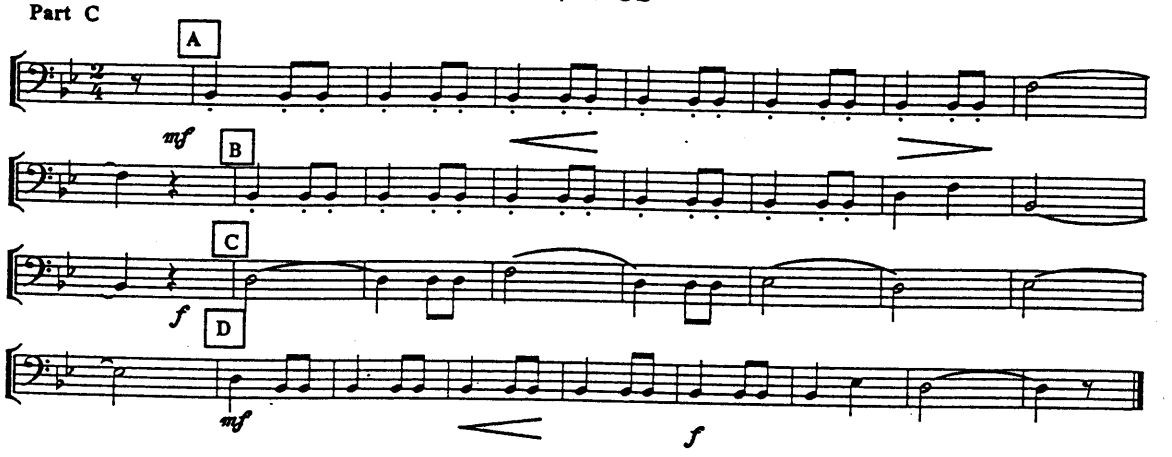
WINGS



Trombone/Baritone B.C./
Bassoon

Part C

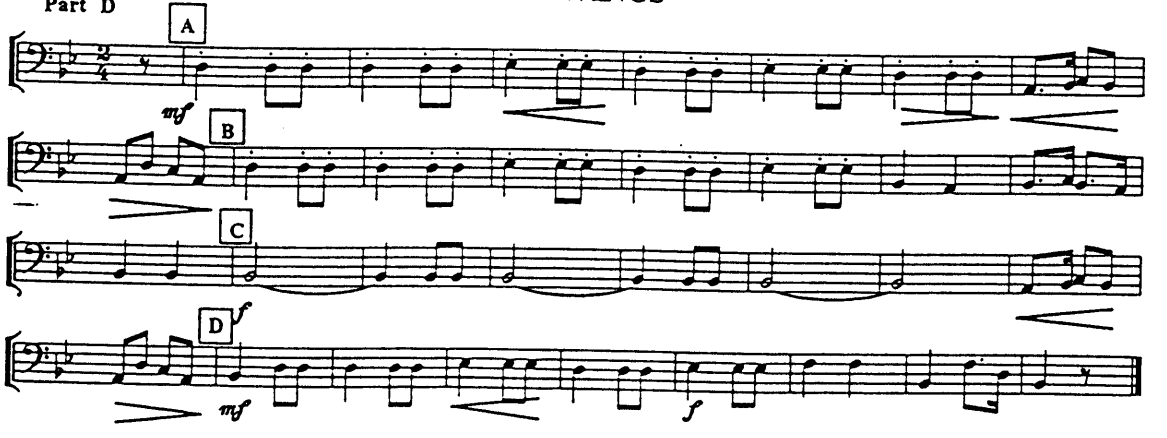
WINGS



Trombone/Baritone B.C./
Bassoon

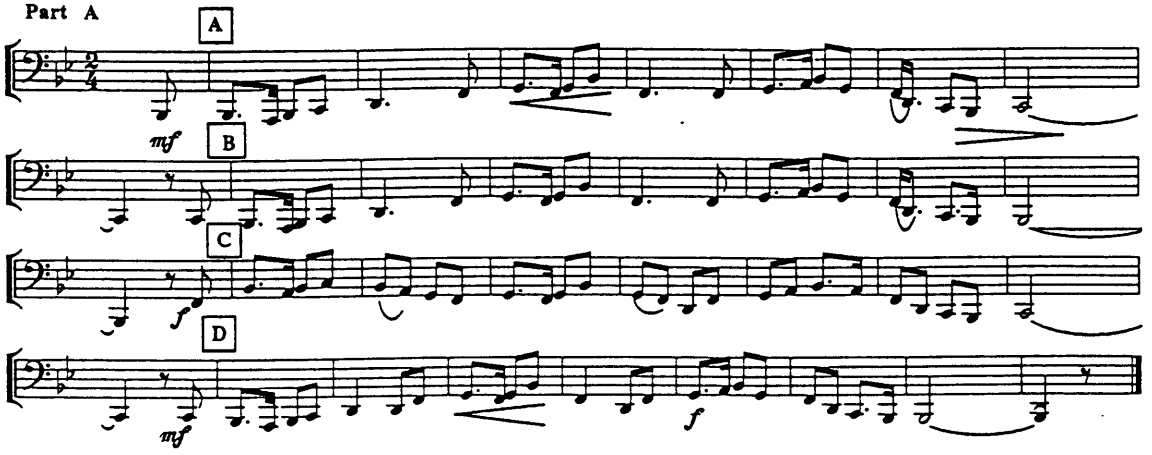
Part D

WINGS



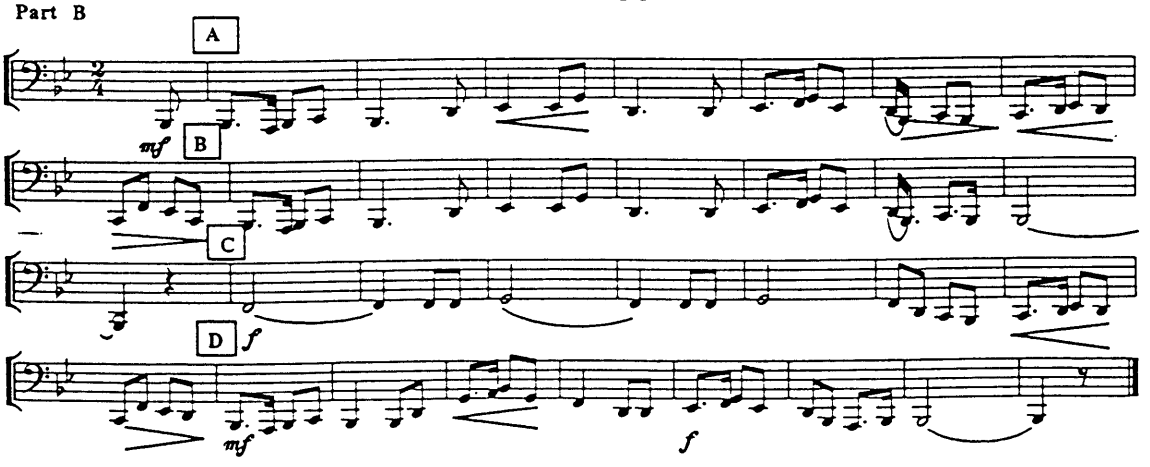
Tuba
Part A

WINGS



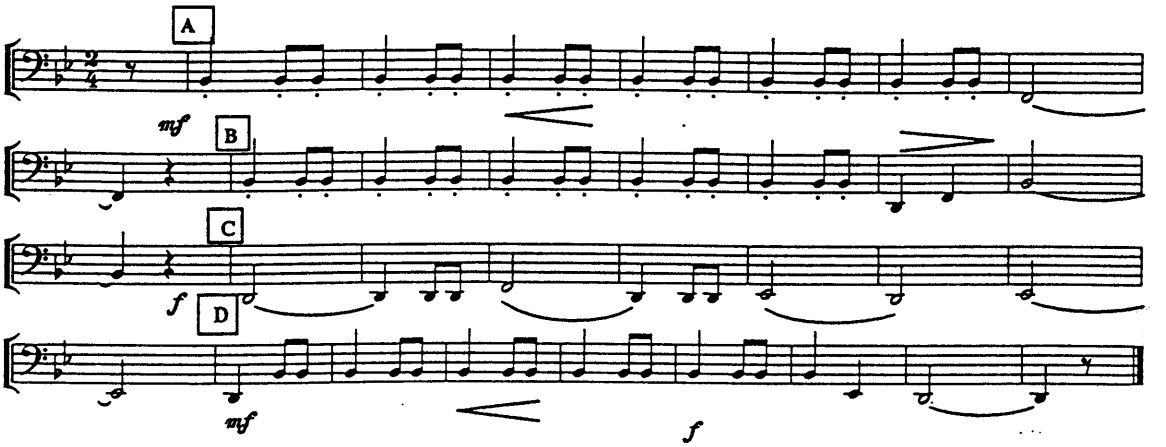
Tuba
Part B

WINGS



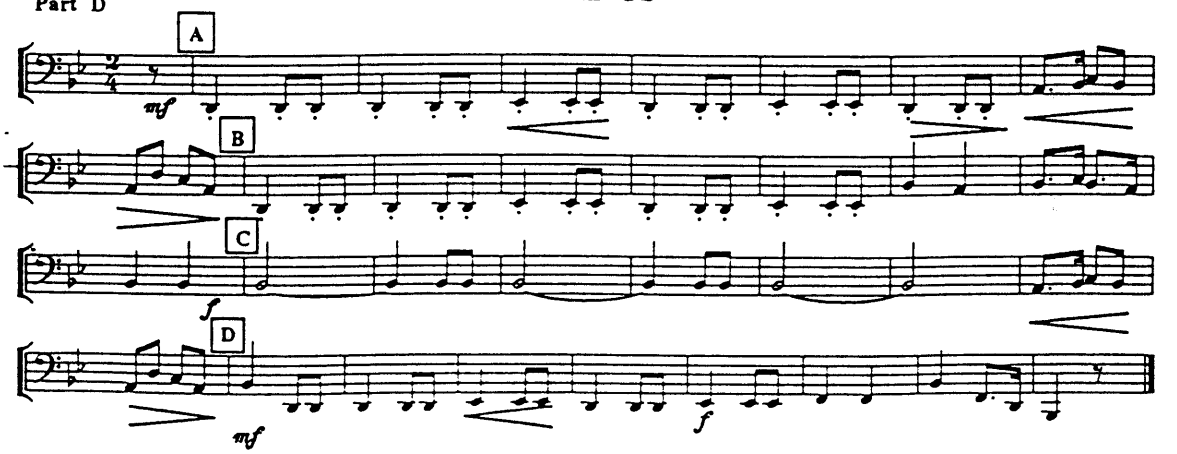
Tuba
Part C

WINGS



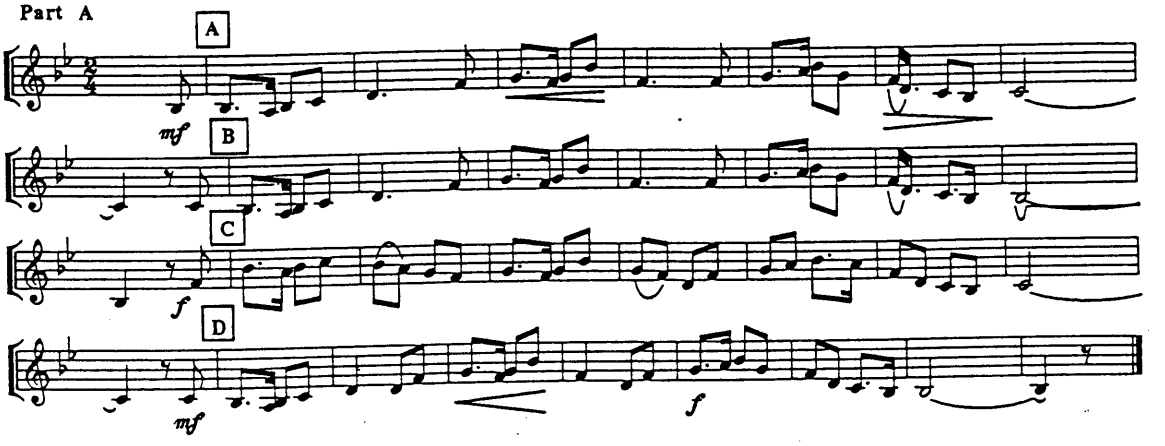
Tuba
Part D

WINGS



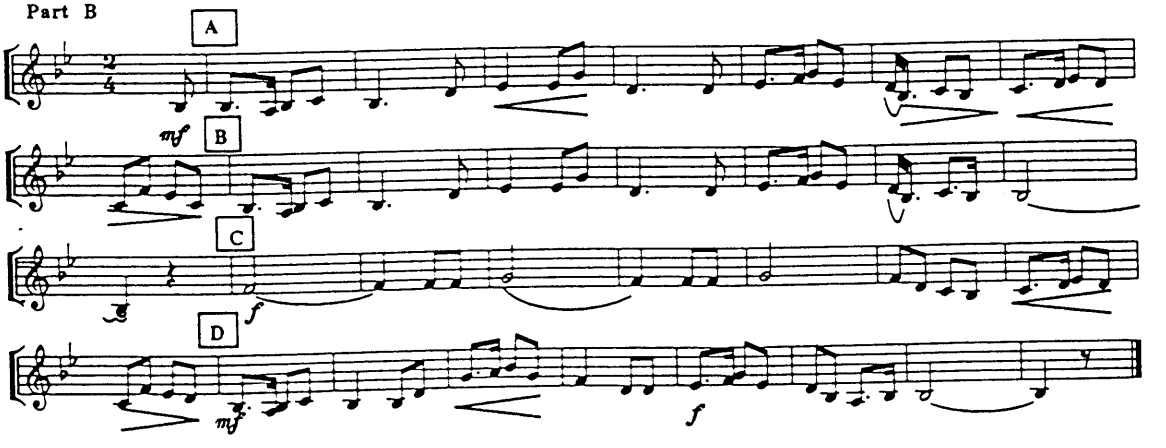
WINGS

Bells
Part A



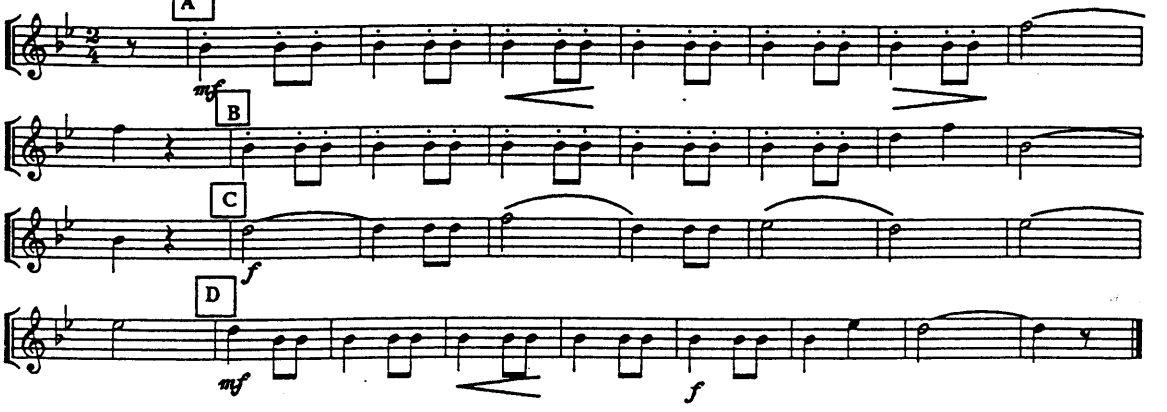
WINGS

Bells
Part B



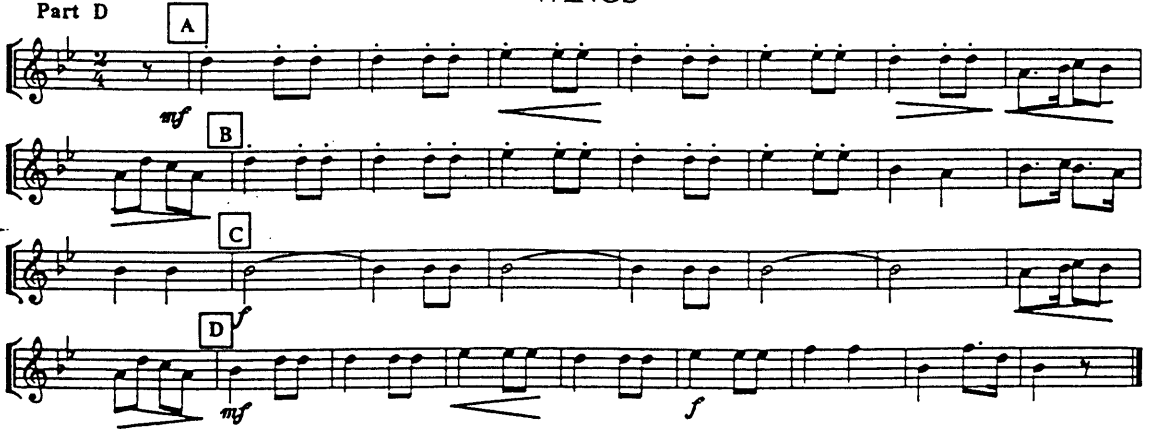
Bells
Part C

WINGS



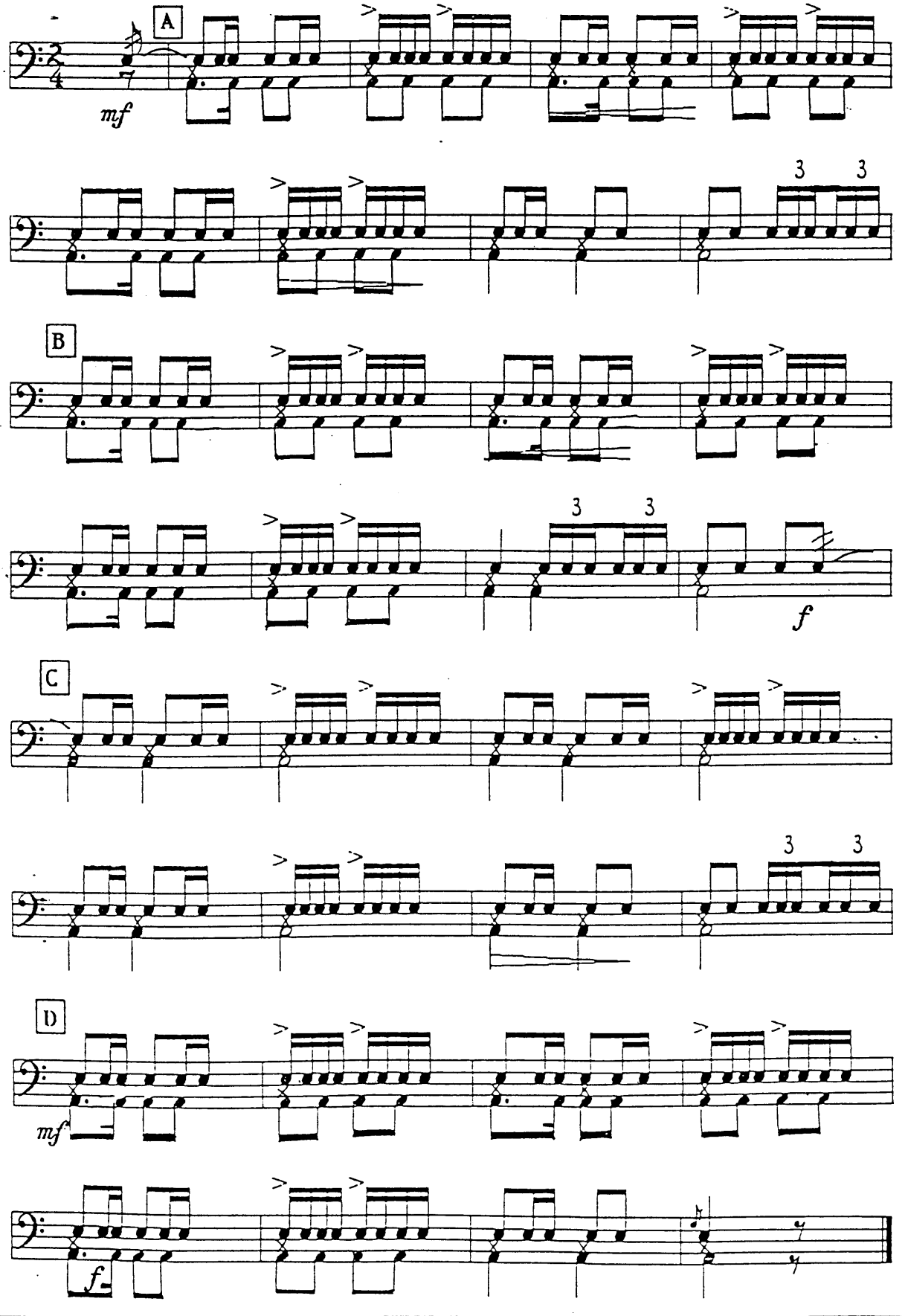
Bells
Part D

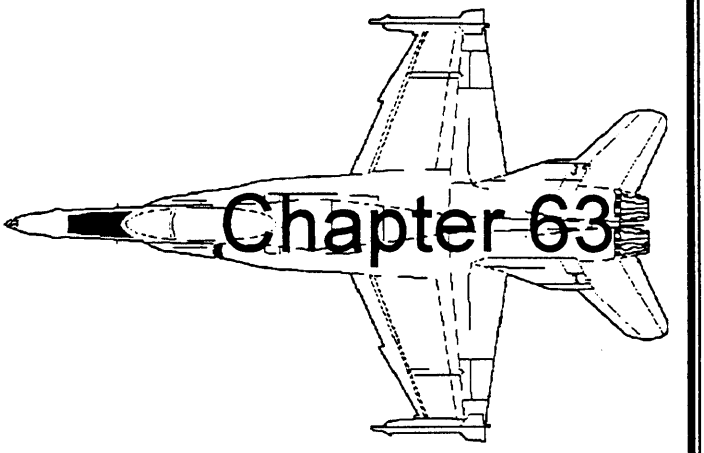
WINGS



WINGS

Percussion



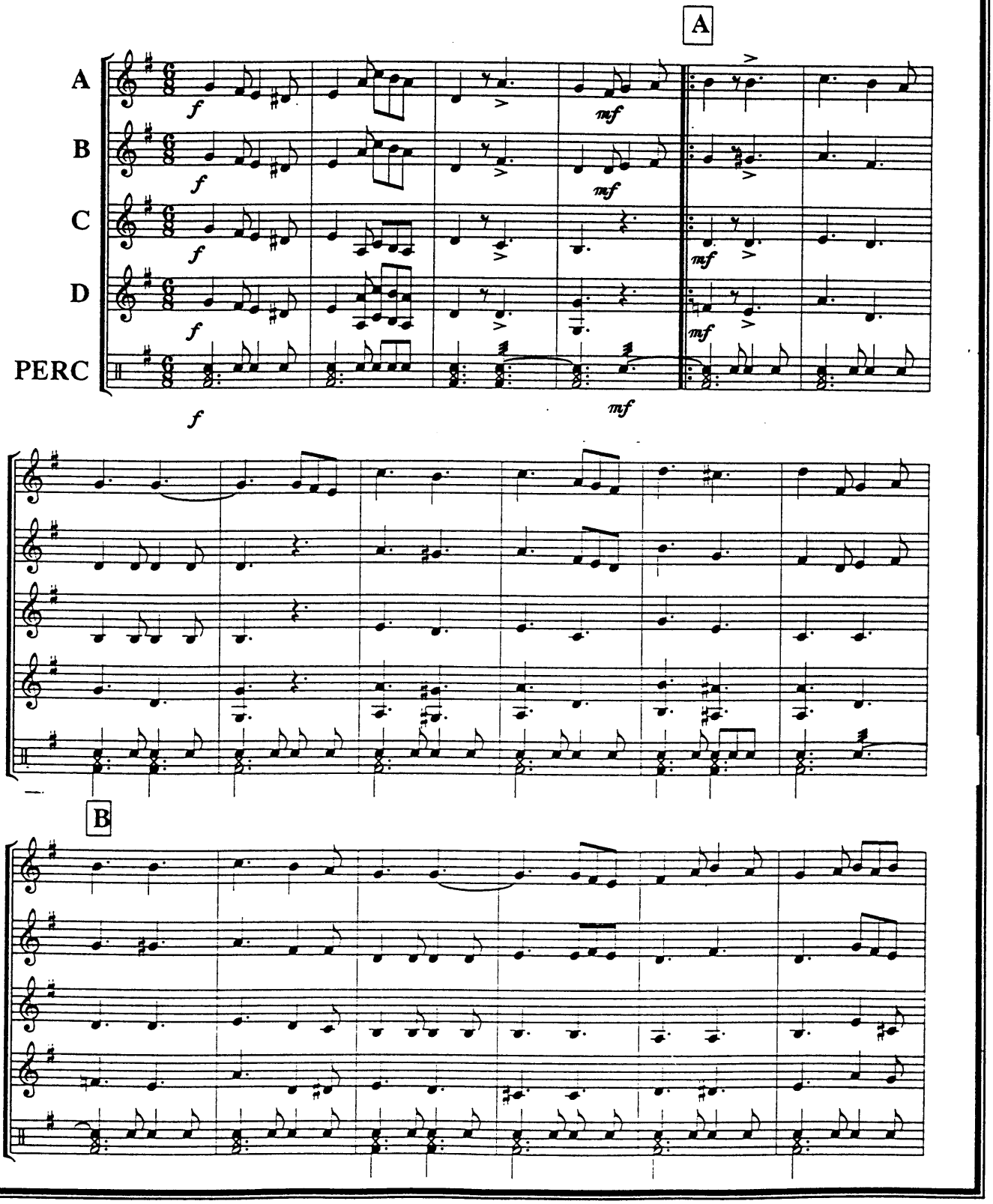


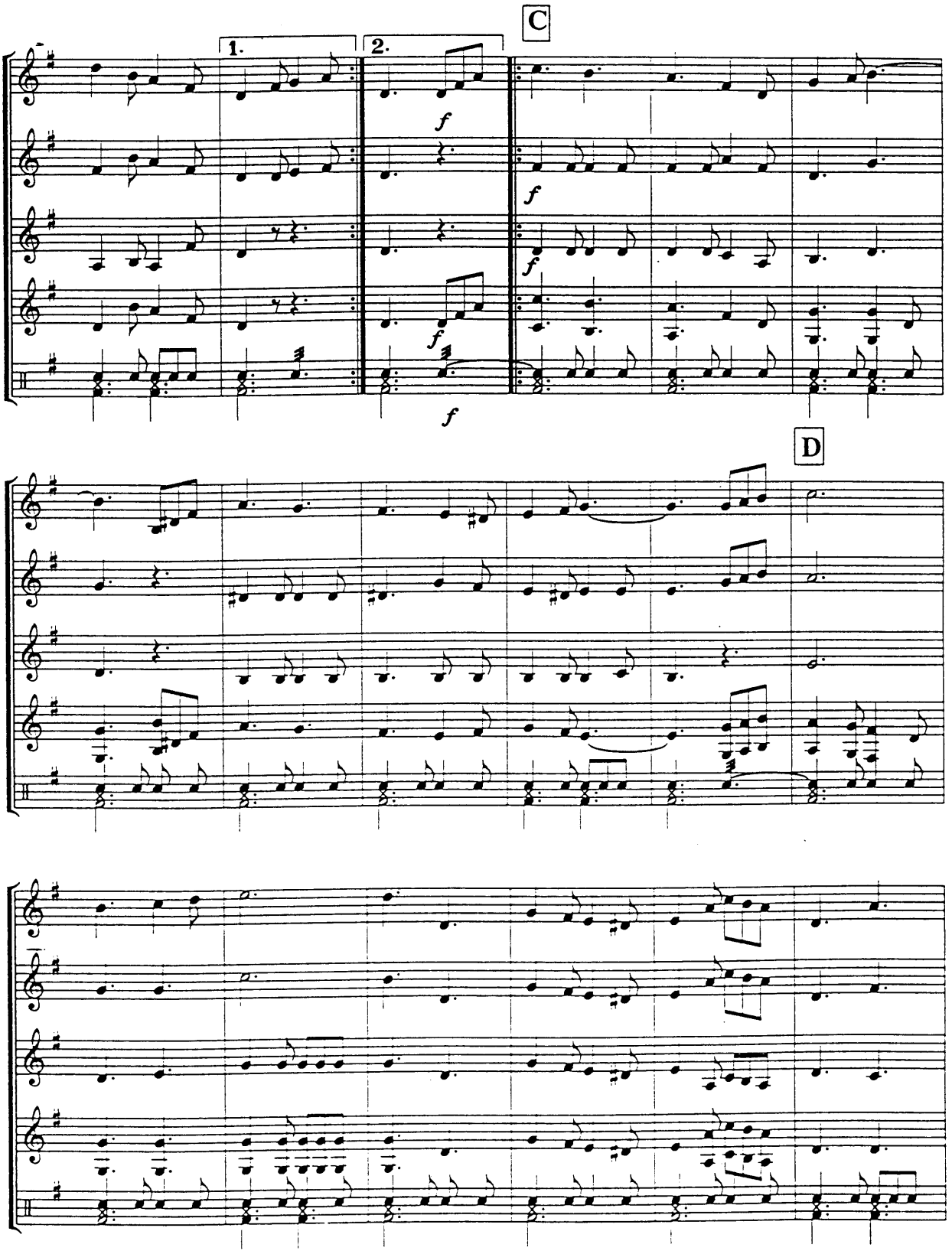
Chapter 63

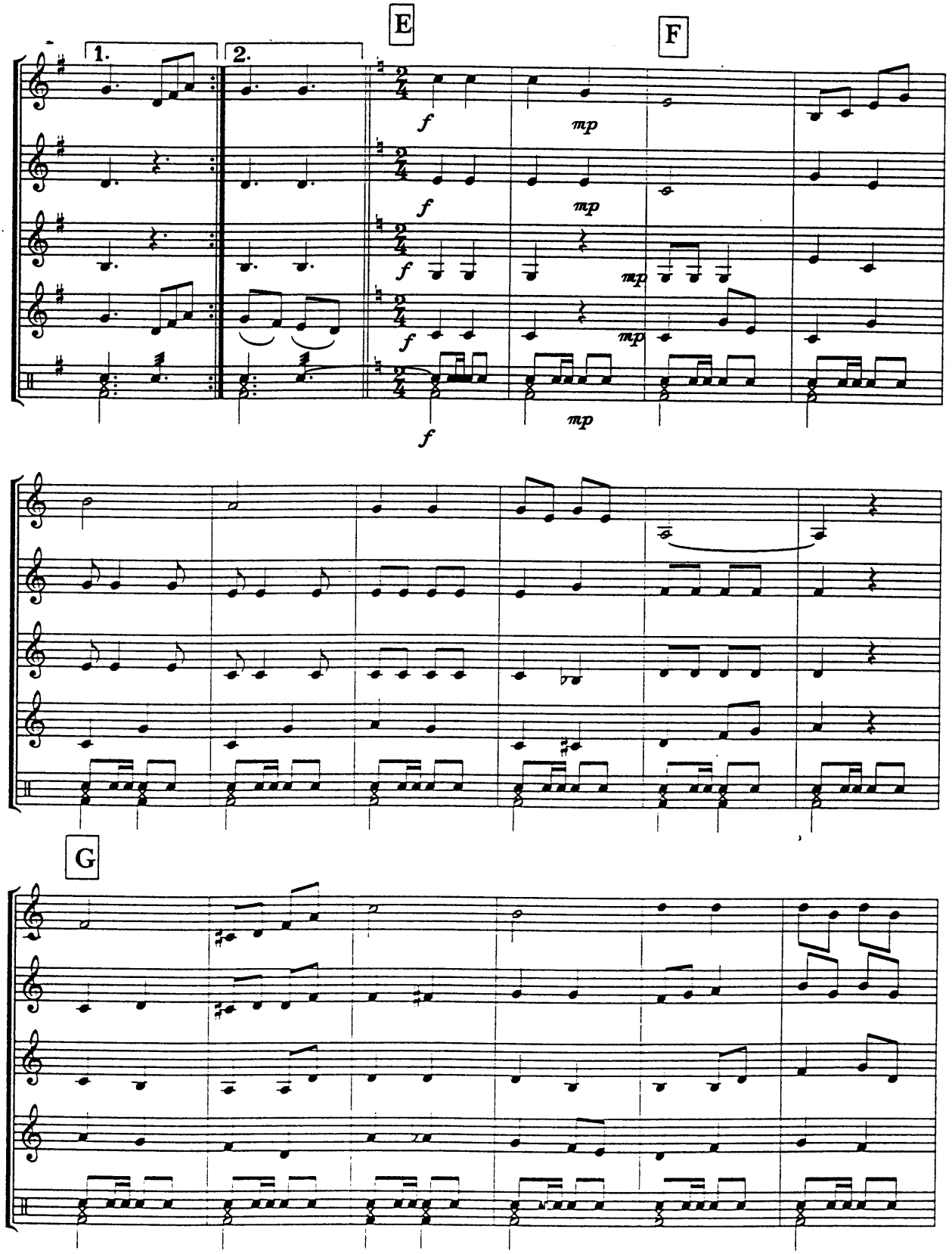
Wings of the Empire

WINGS OF THE EMPIRE

Bb CONDUCTOR **QUICK MARCH**




C
1.
2.
f
D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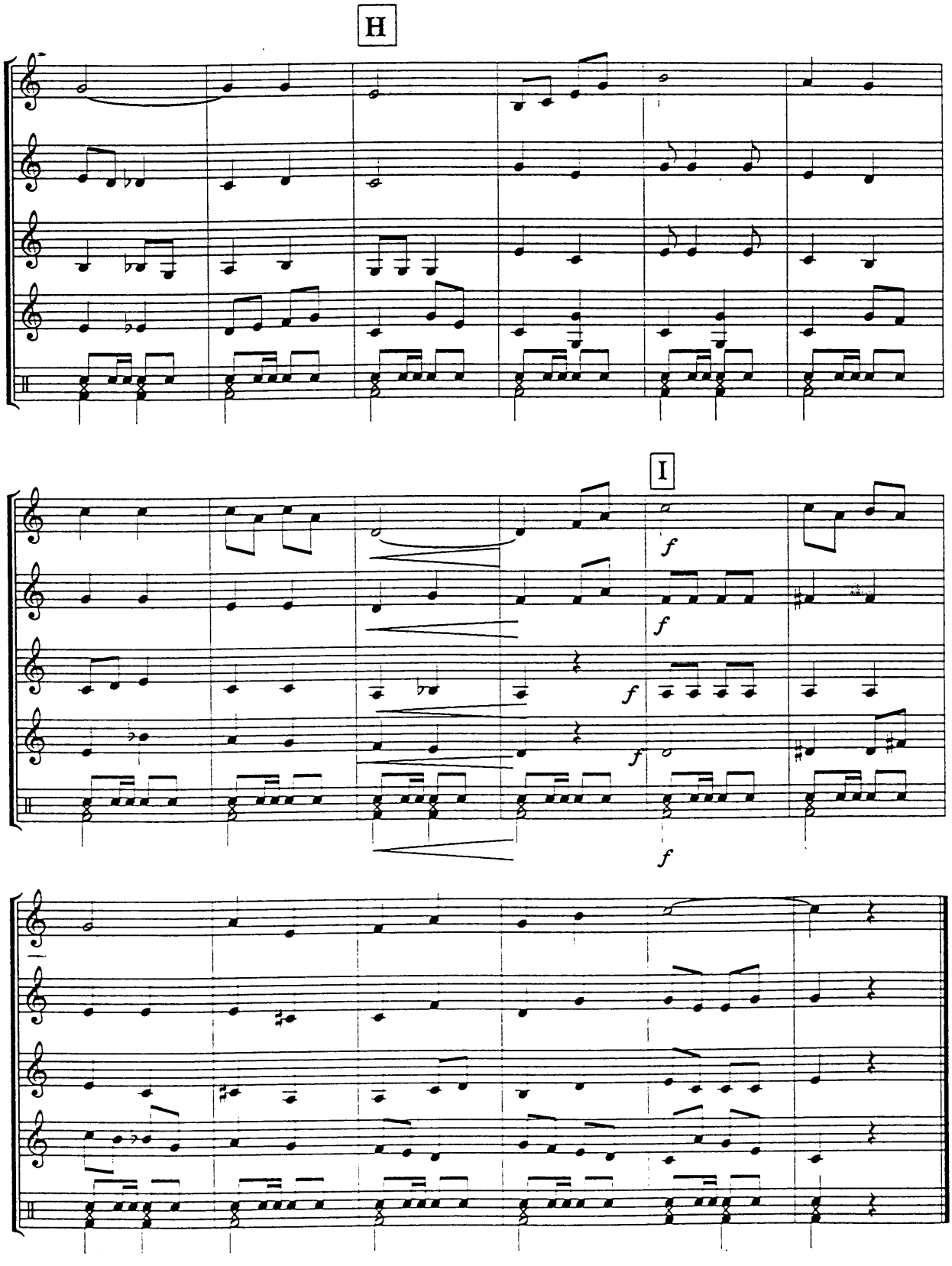
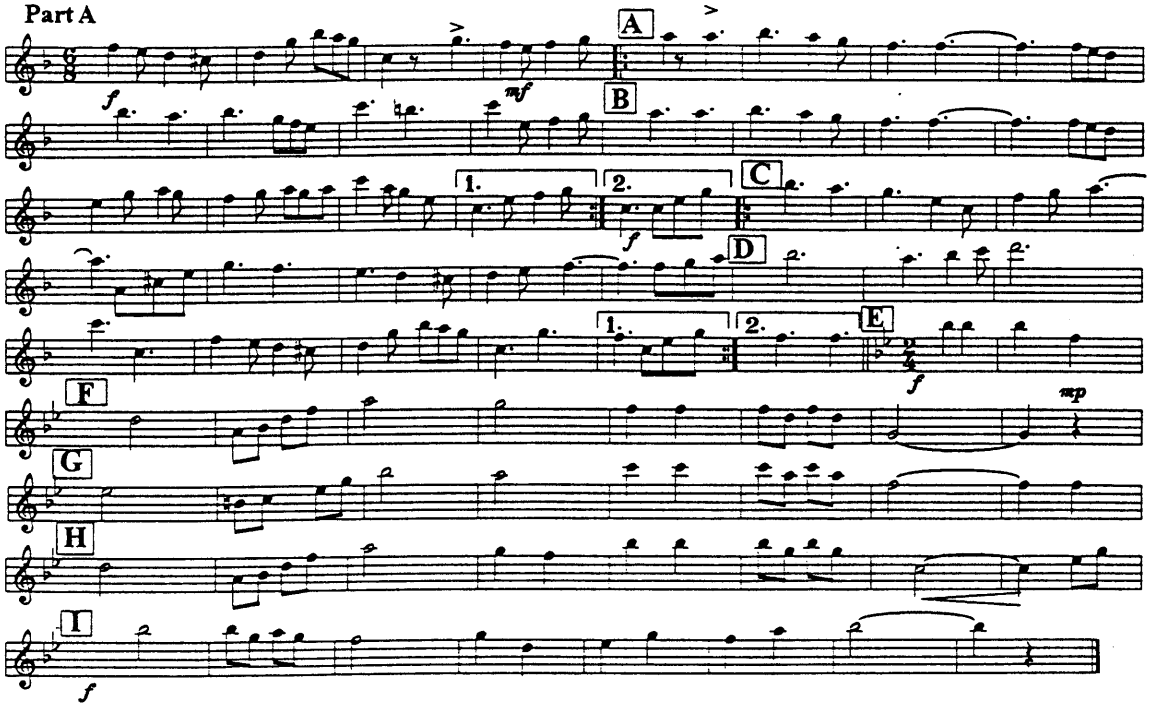
F
1.
2.
f
mp
G


H
I
f
f
f
f
f

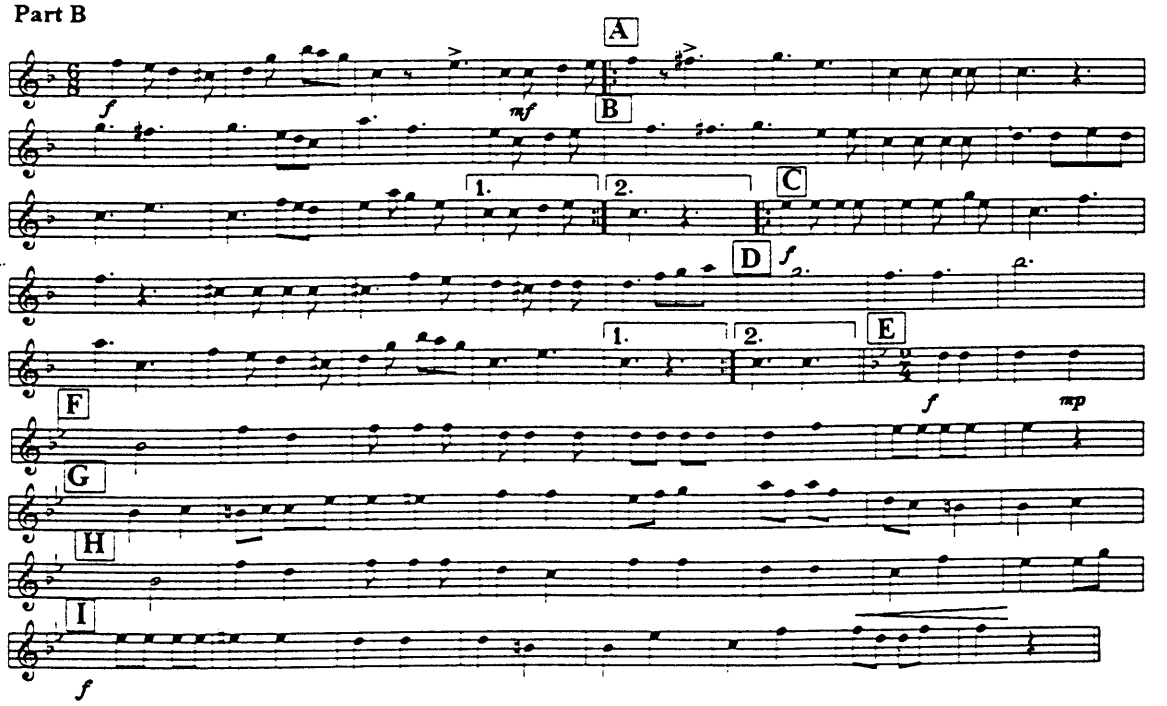
Flute
Oboe
Part A

WINGS OF THE EMPIRE



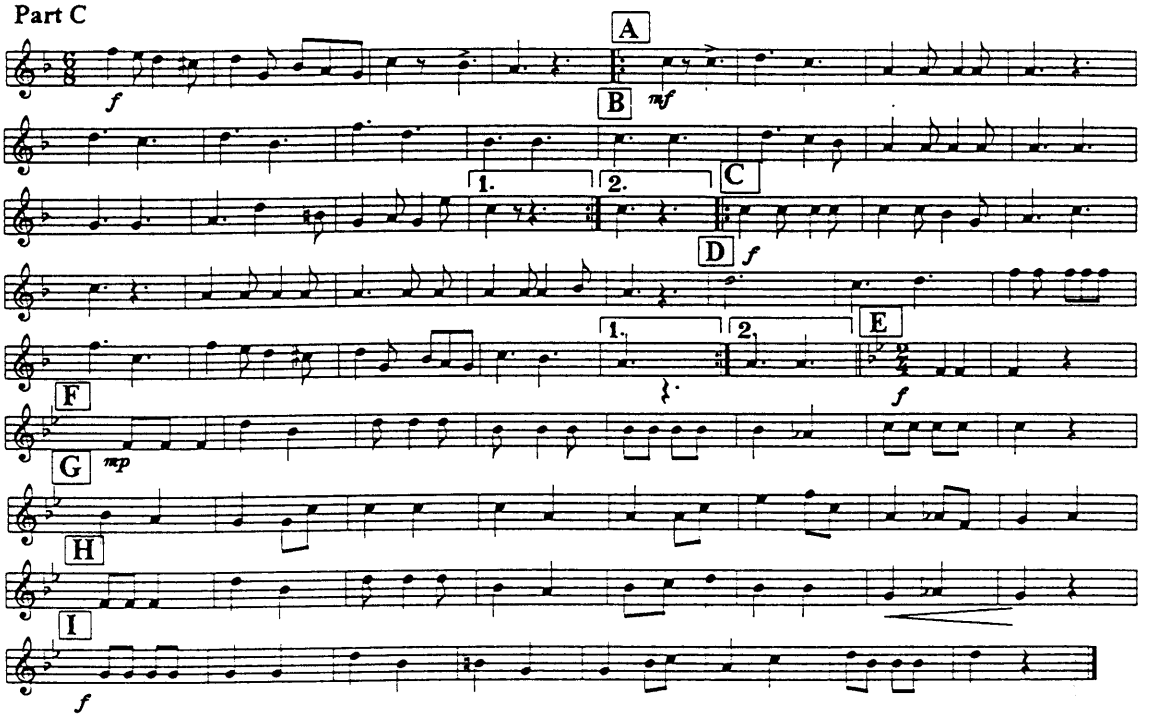
Flute
Oboe
Part B

WINGS OF THE EMPIRE



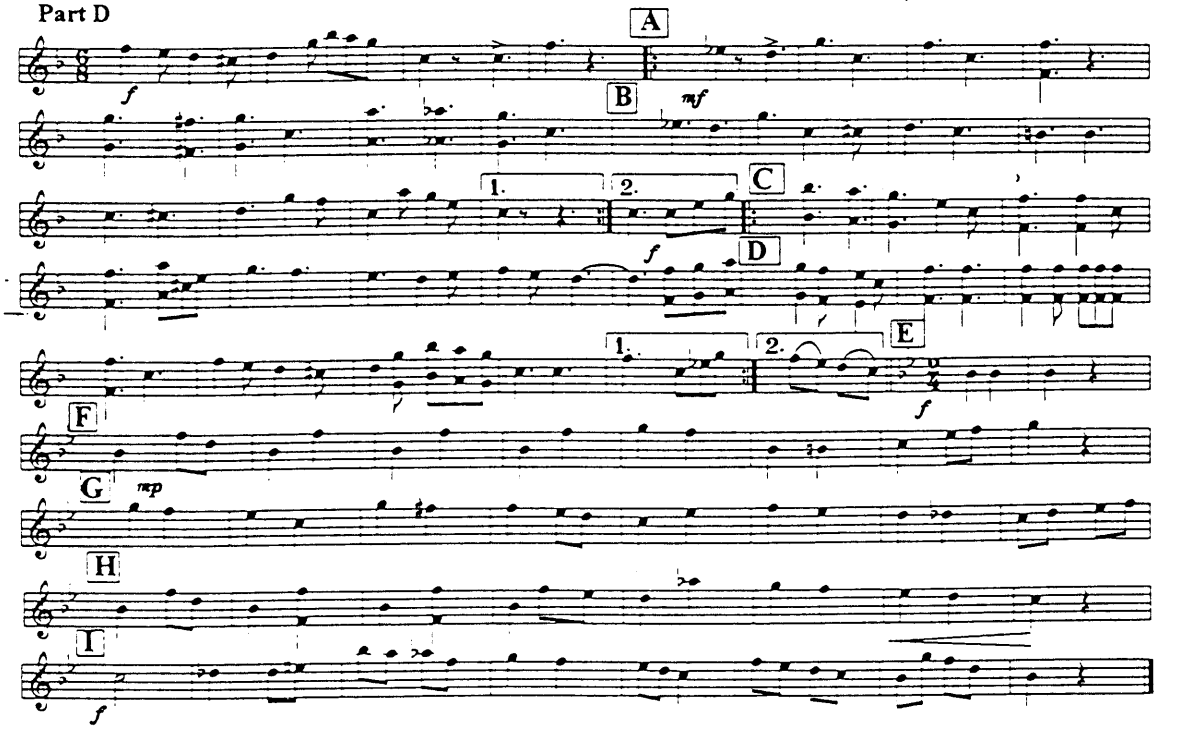
Flute
Oboe
Part C

WINGS OF THE EMPIRE



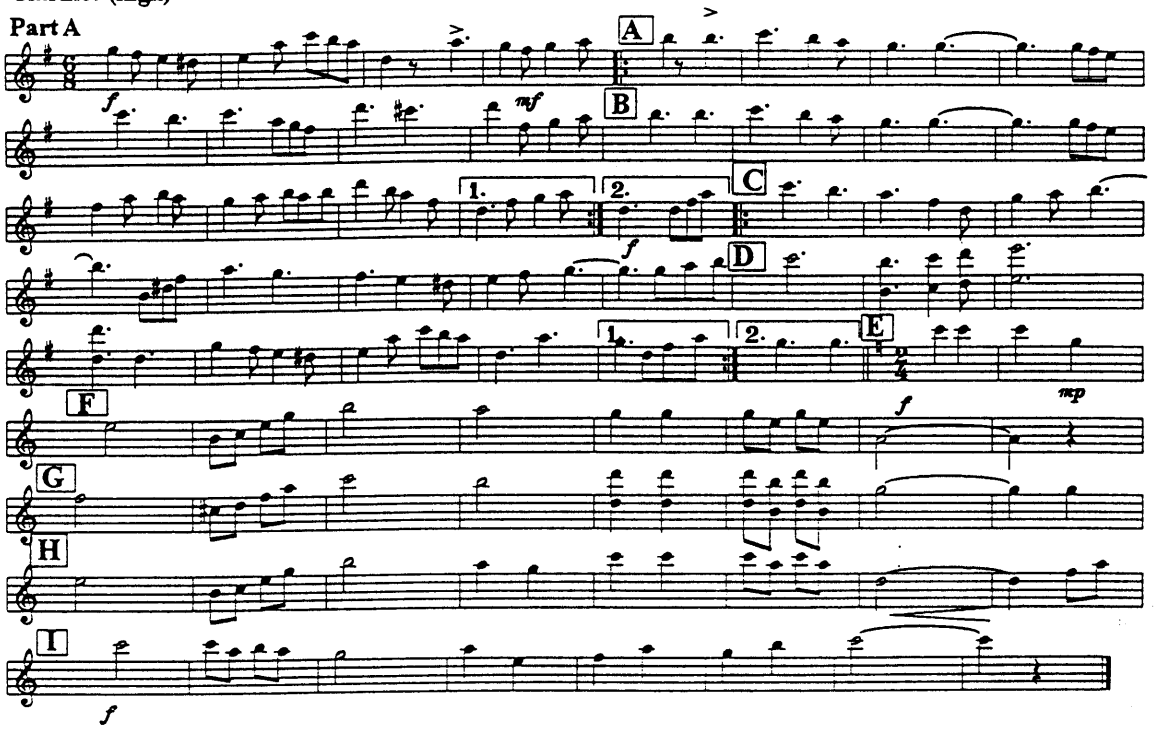
Flute
Oboe
Part D

WINGS OF THE EMPIRE



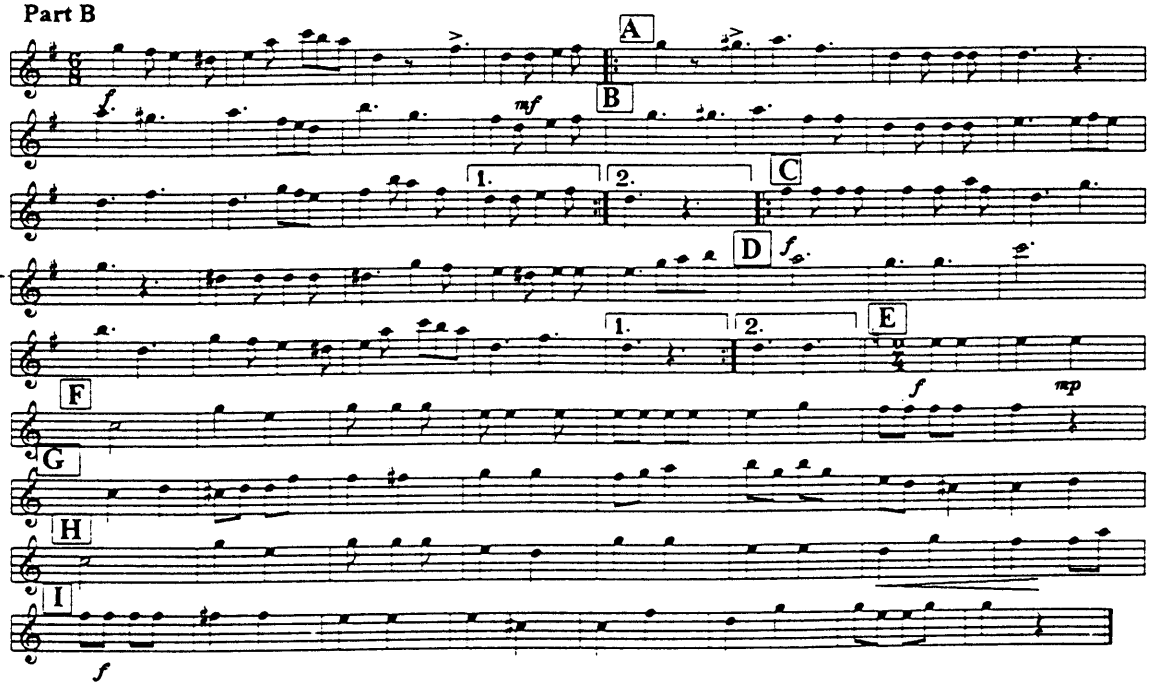
Tenor Saxophone
Clarinet (high)
Part A

WINGS OF THE EMPIRE



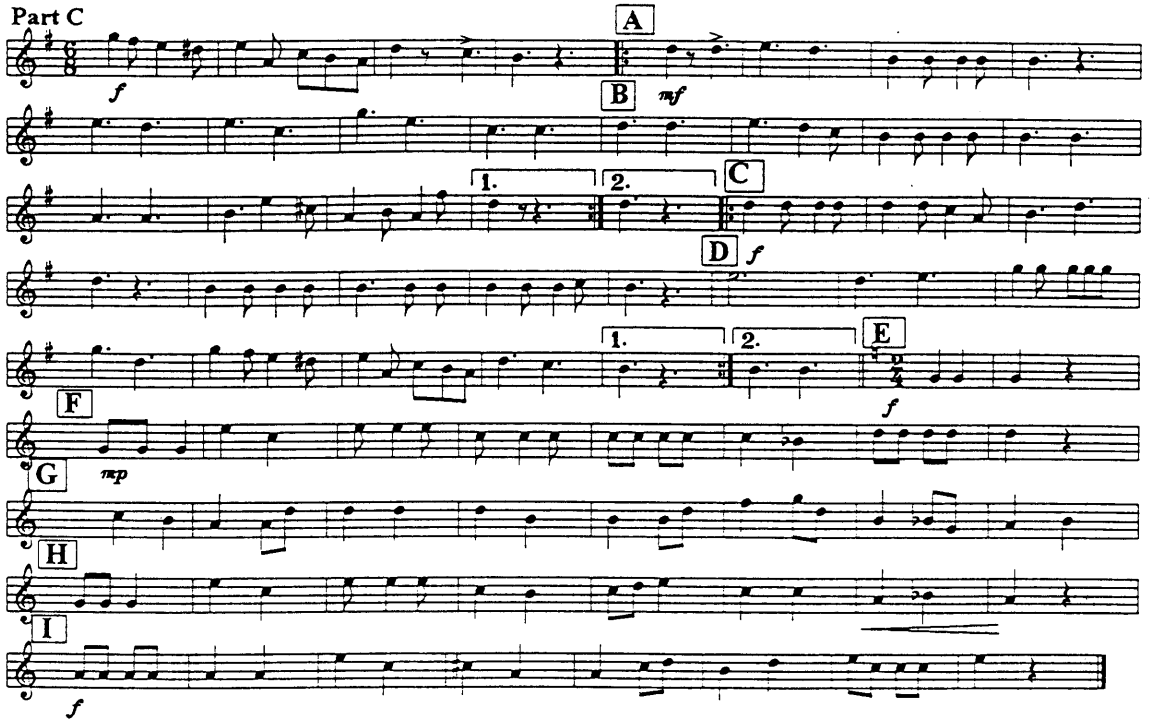
Tenor Saxophone
Clarinet (high)
Part B

WINGS OF THE EMPIRE



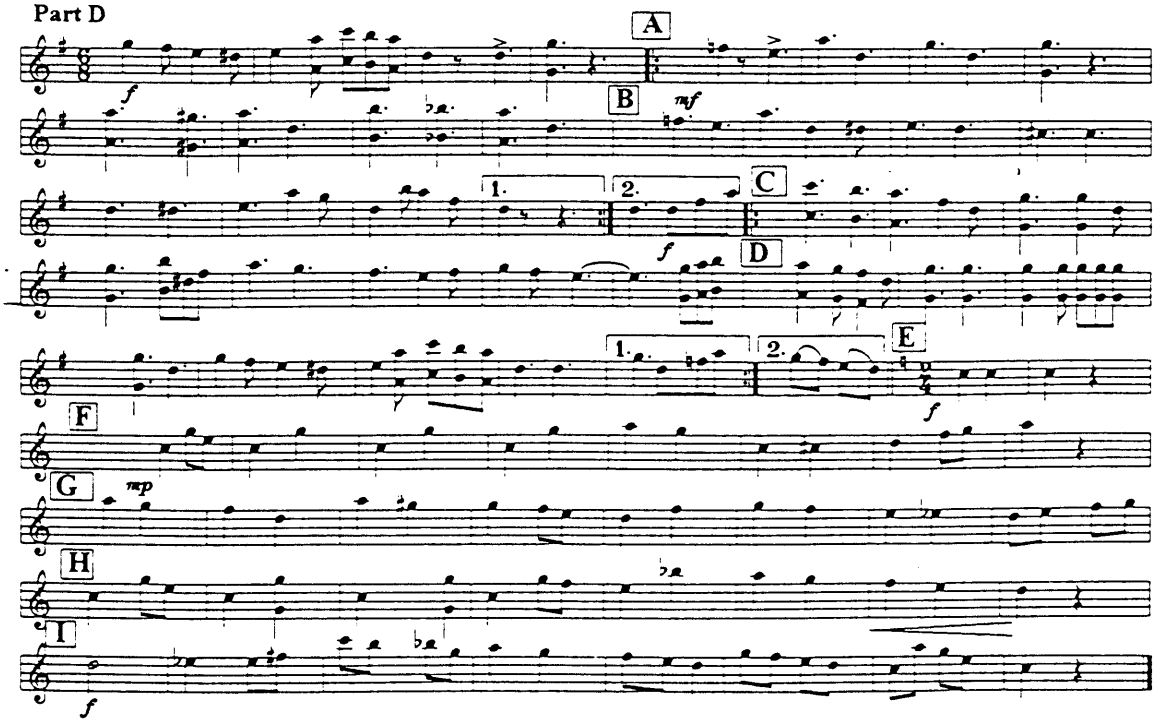
Tenor Saxophone
Clarinet (high)
Part C

WINGS OF THE EMPIRE



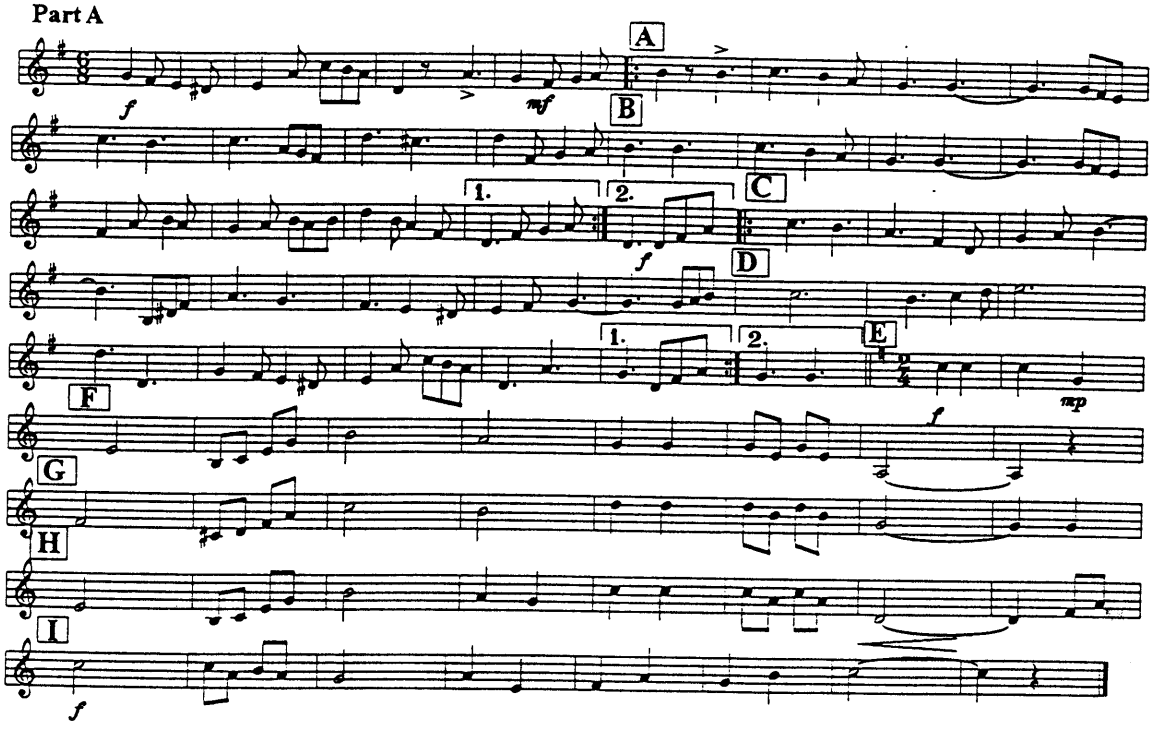
Tenor Saxophone
Clarinet (high)
Part D

WINGS OF THE EMPIRE



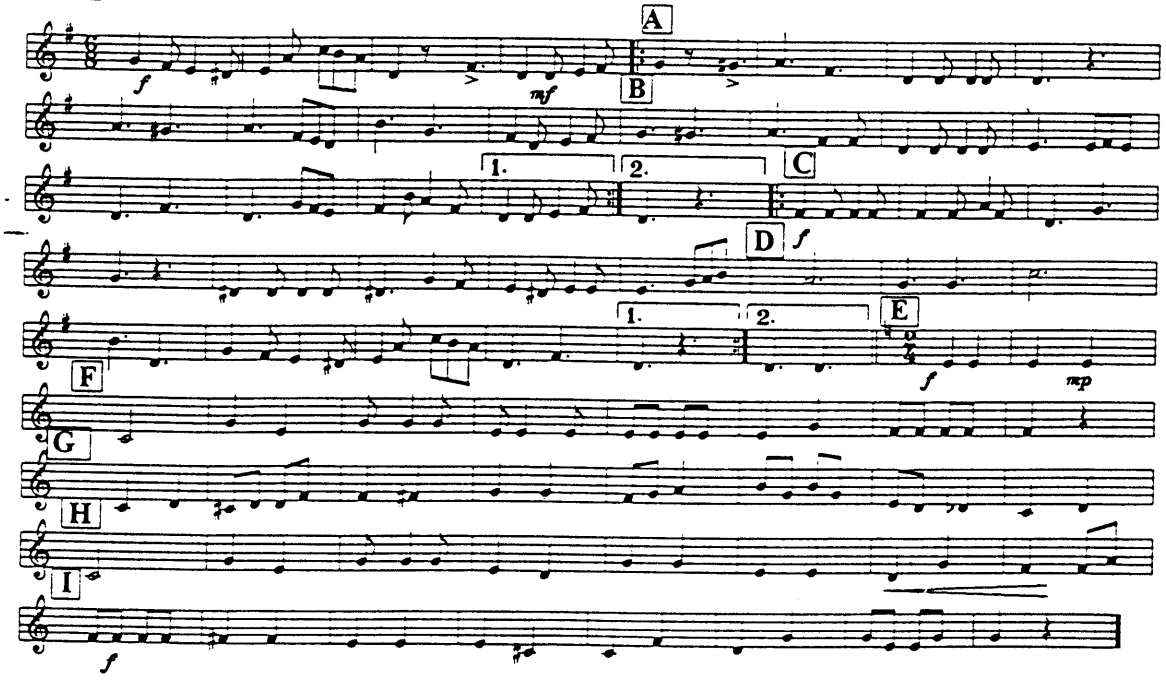
WINGS OF THE EMPIRE

Bass Clarinet
Part A



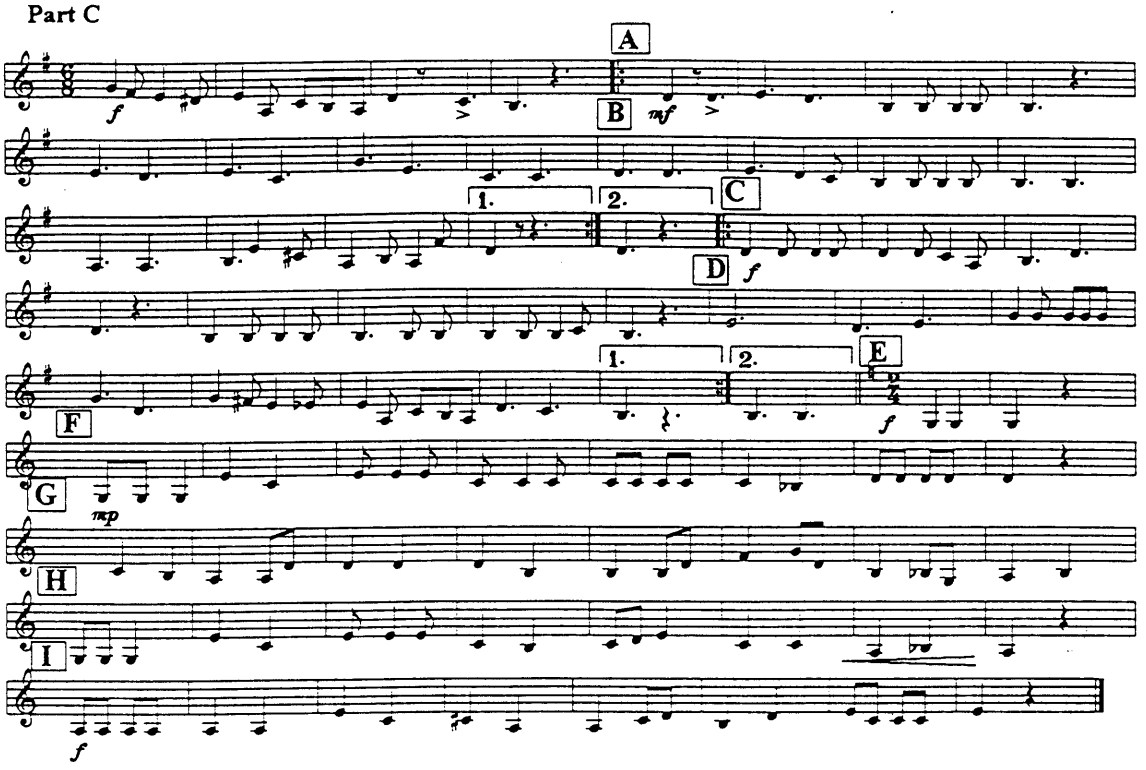
WINGS OF THE EMPIRE

Bass Clarinet
Part B



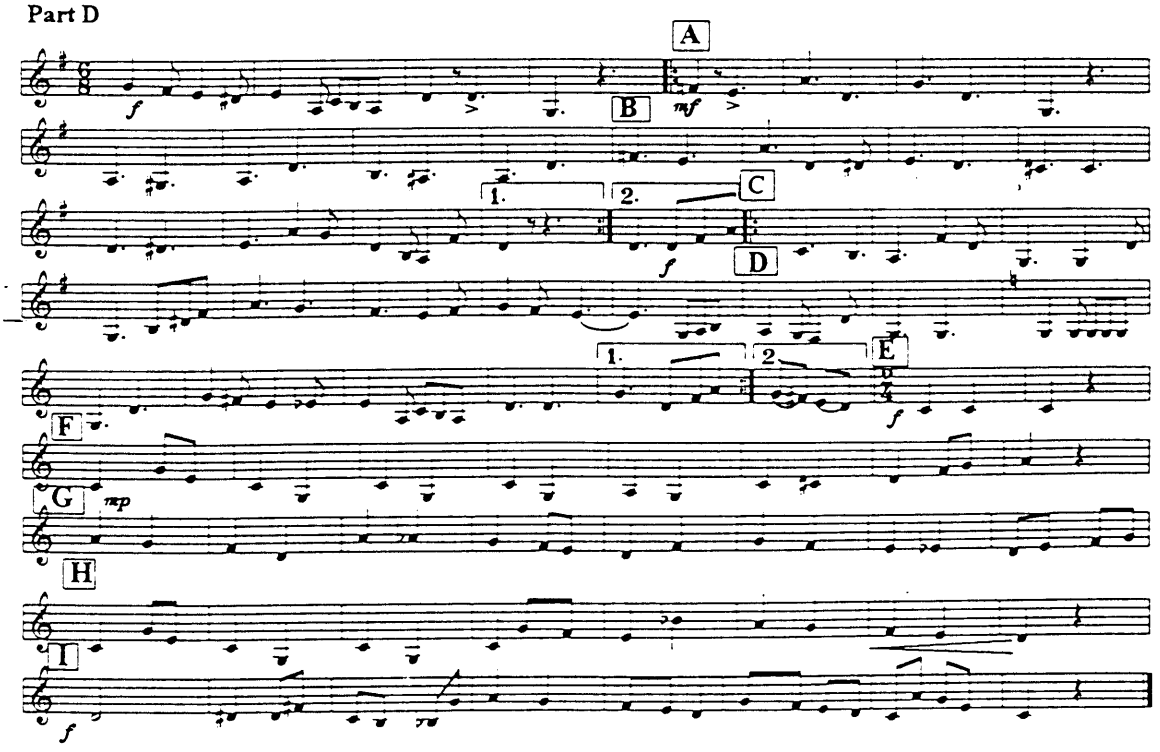
Bass Clarinet
Part C

WINGS OF THE EMPIRE



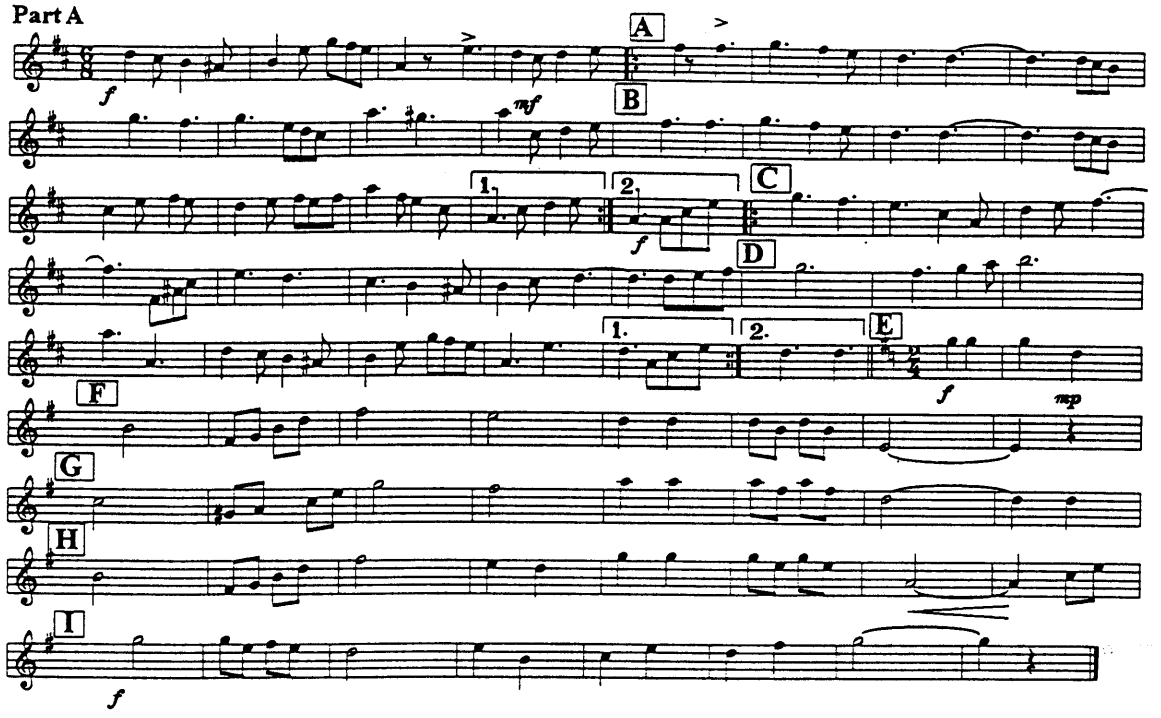
Bass Clarinet
Part D

WINGS OF THE EMPIRE



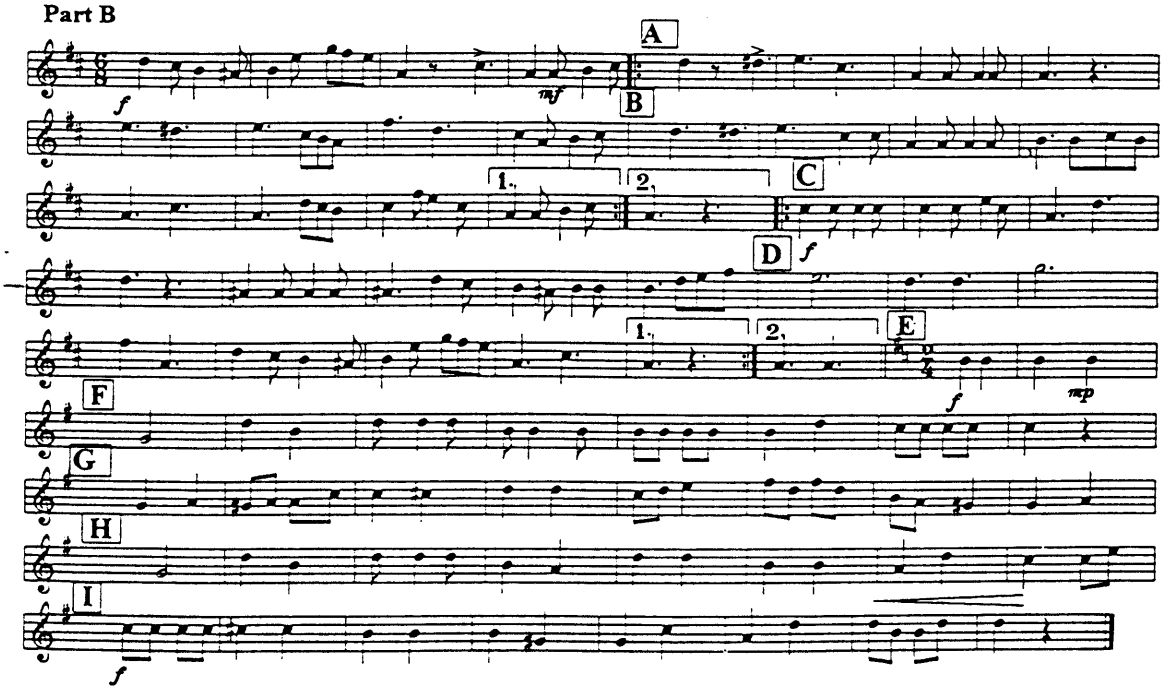
Alto Saxophone
Baritone Saxophone
Part A

WINGS OF THE EMPIRE



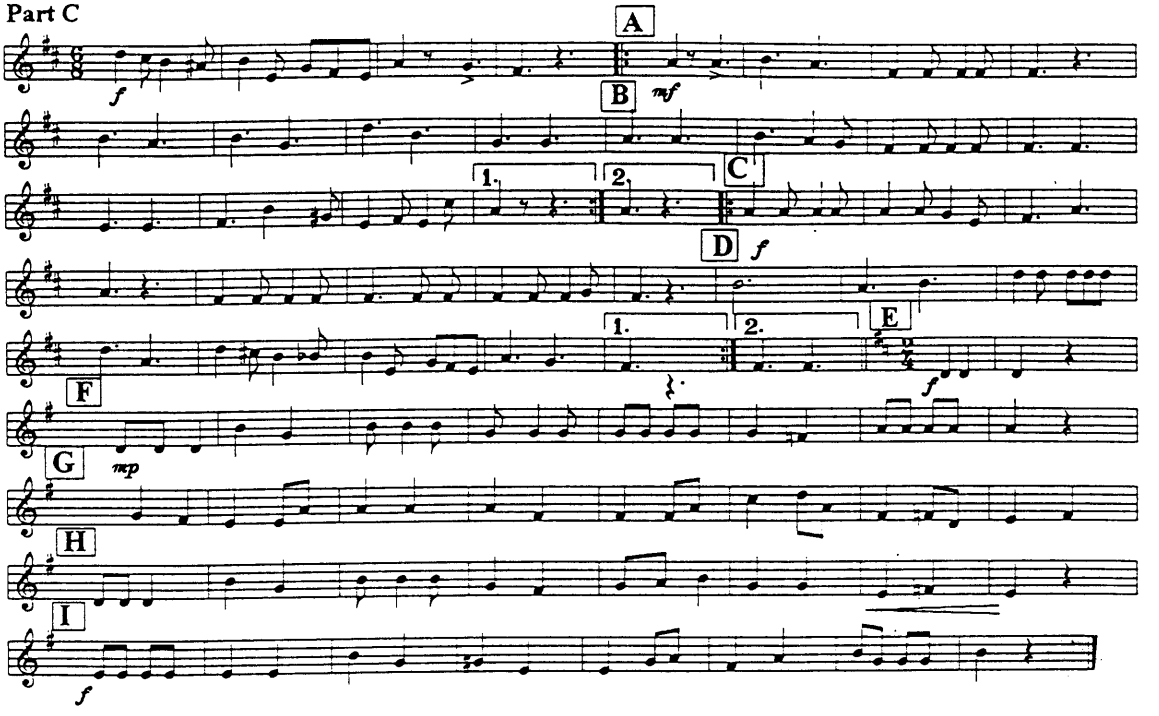
Alto Saxophone
Baritone Saxophone
Part B

WINGS OF THE EMPIRE



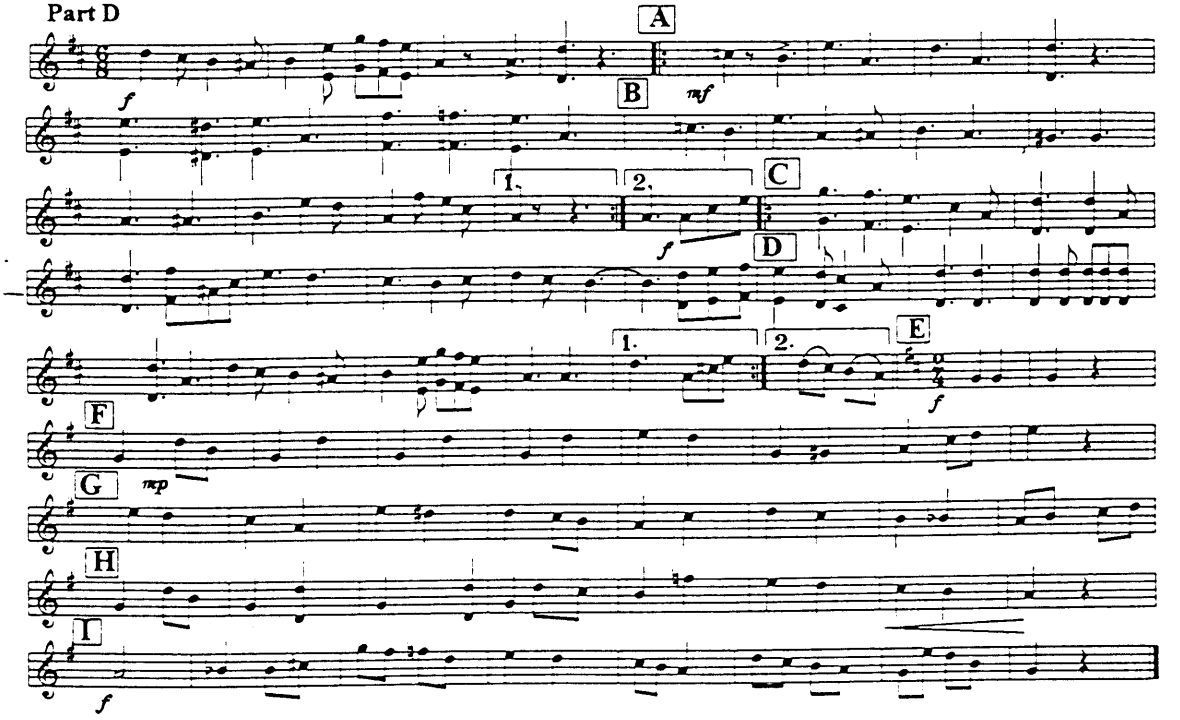
Alto Saxophone
Baritone Saxophone
Part C

WINGS OF THE EMPIRE



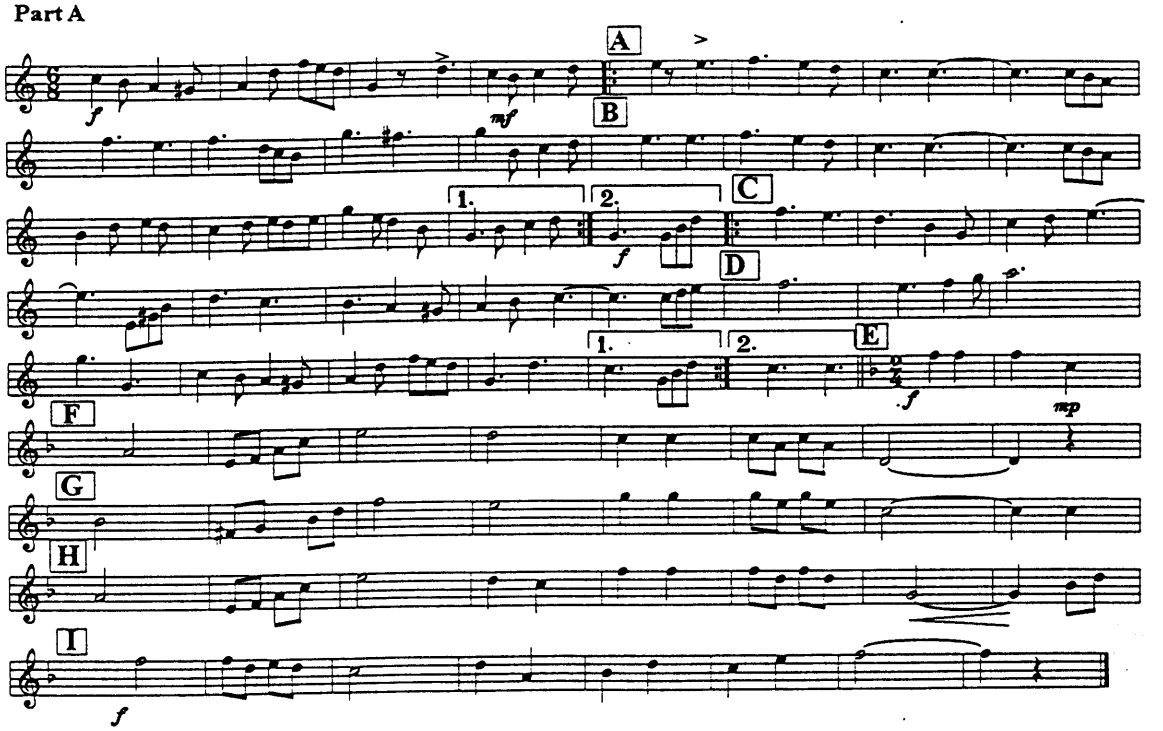
Alto Saxophone
Baritone Saxophone
Part D

WINGS OF THE EMPIRE



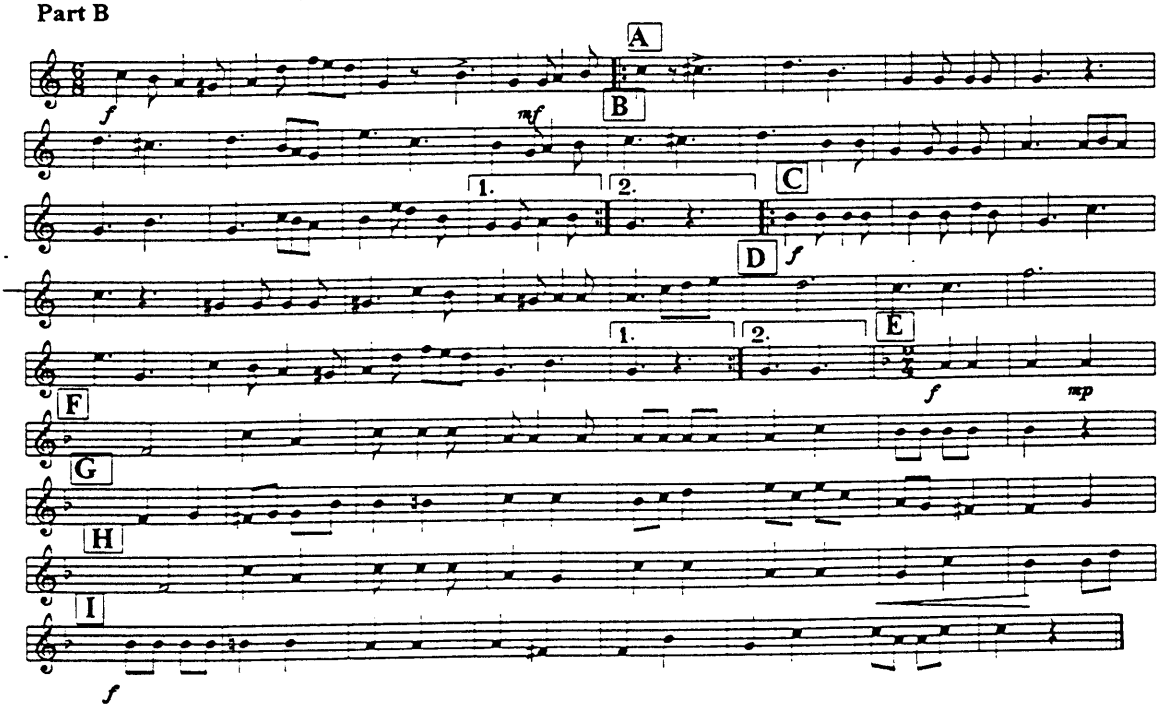
French Horn
Part A

WINGS OF THE EMPIRE



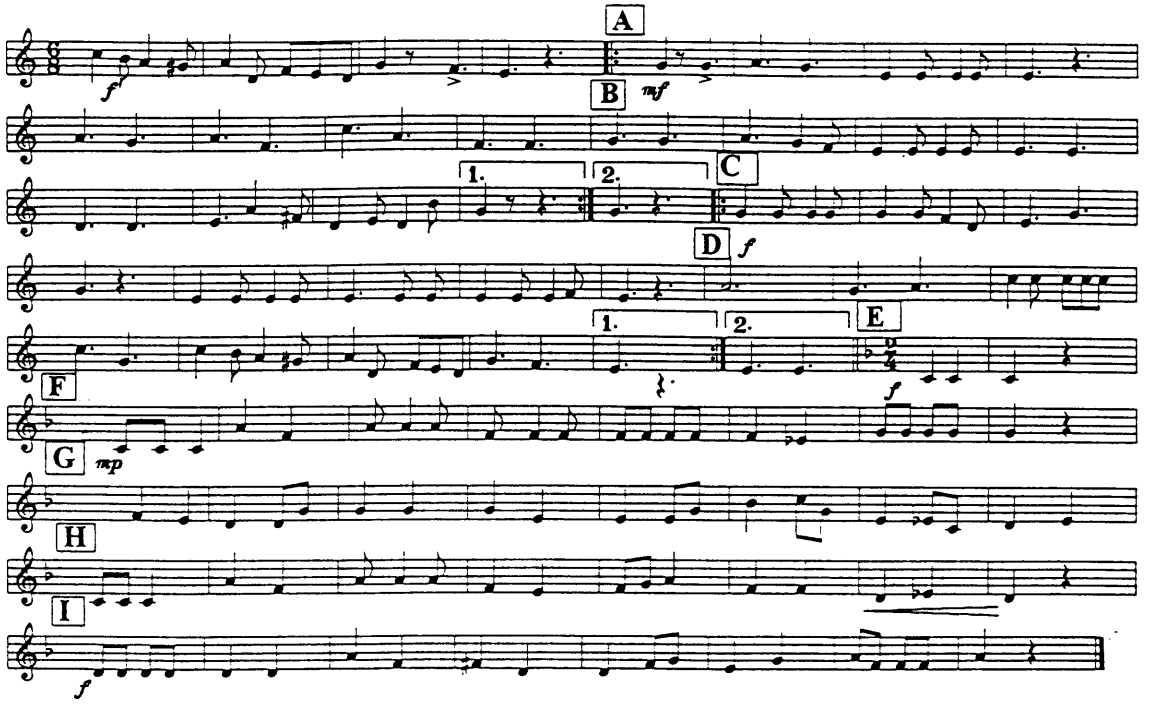
French Horn
Part B

WINGS OF THE EMPIRE



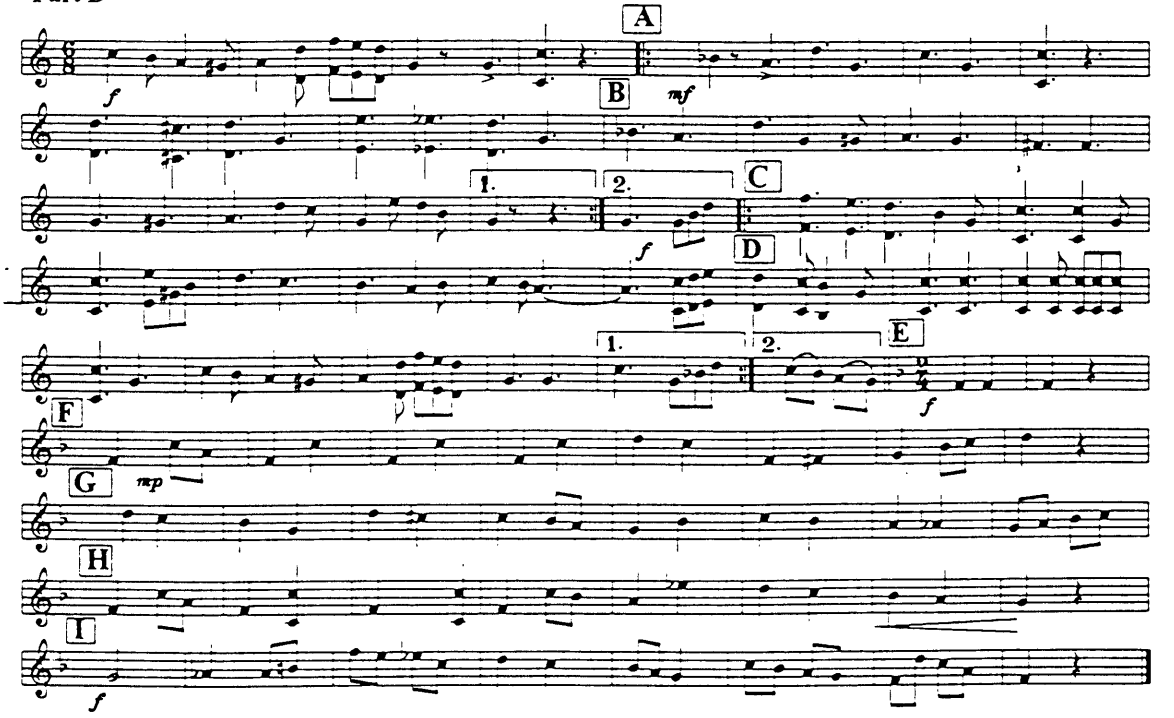
French Horn
Part C

WINGS OF THE EMPIRE



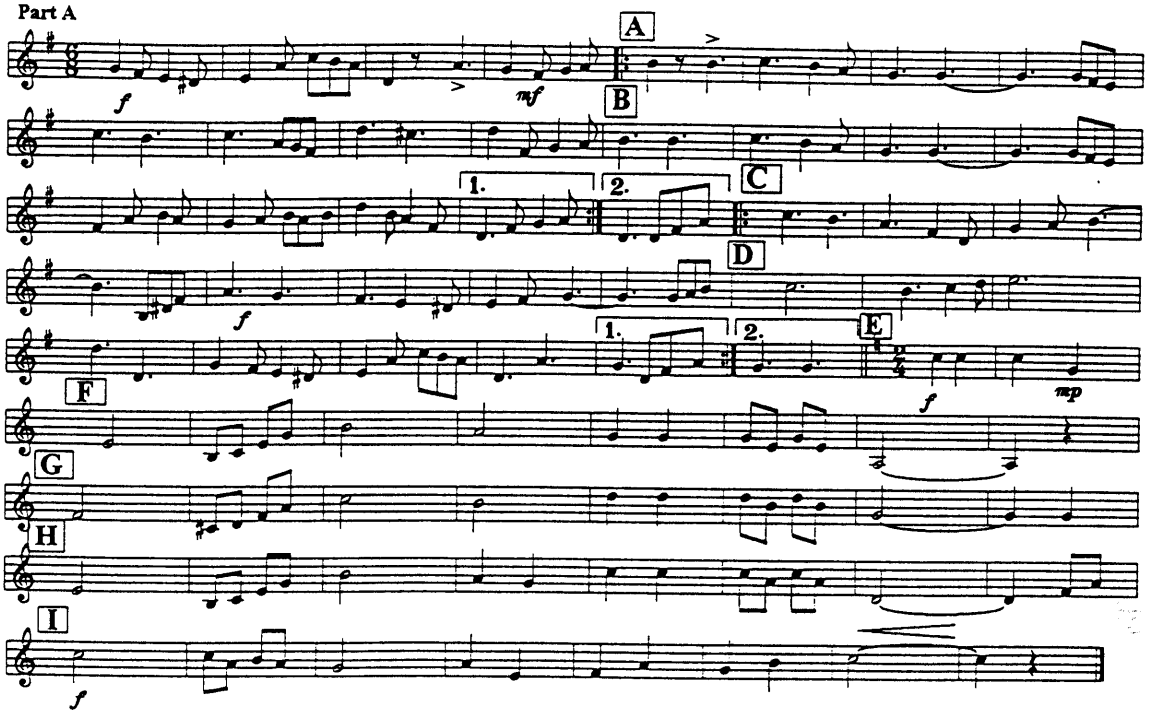
French Horn
Part D

WINGS OF THE EMPIRE



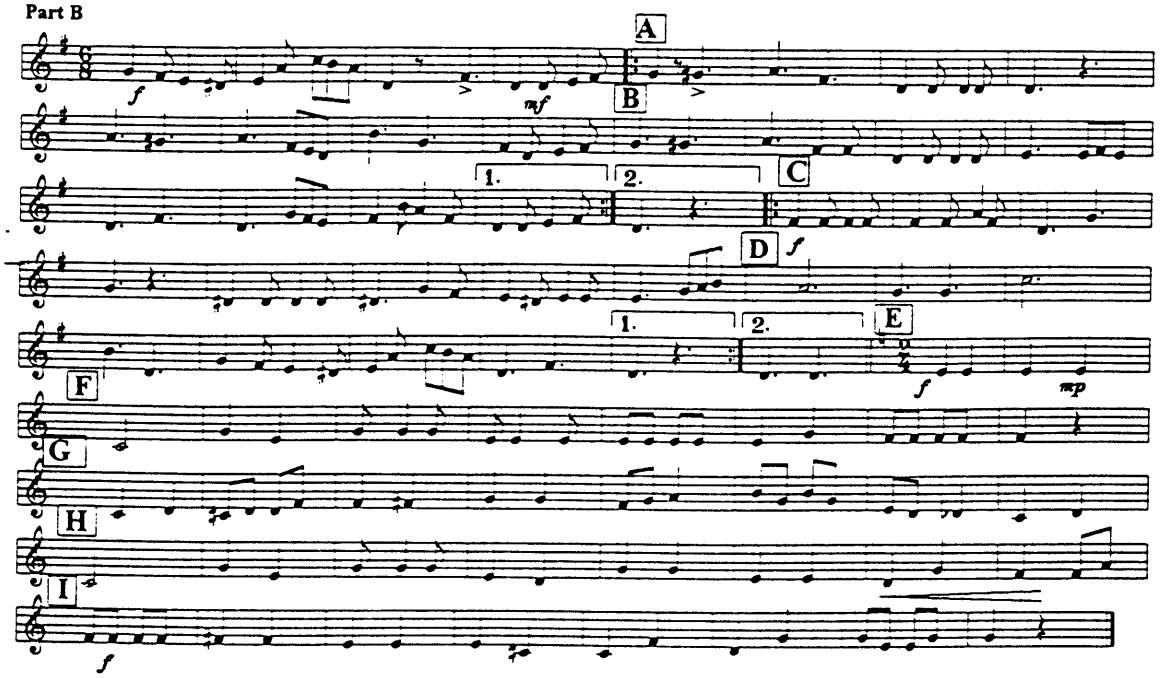
*Trumpet
Clarinet (low)
Baritone T.C.
Part A

WINGS OF THE EMPIRE



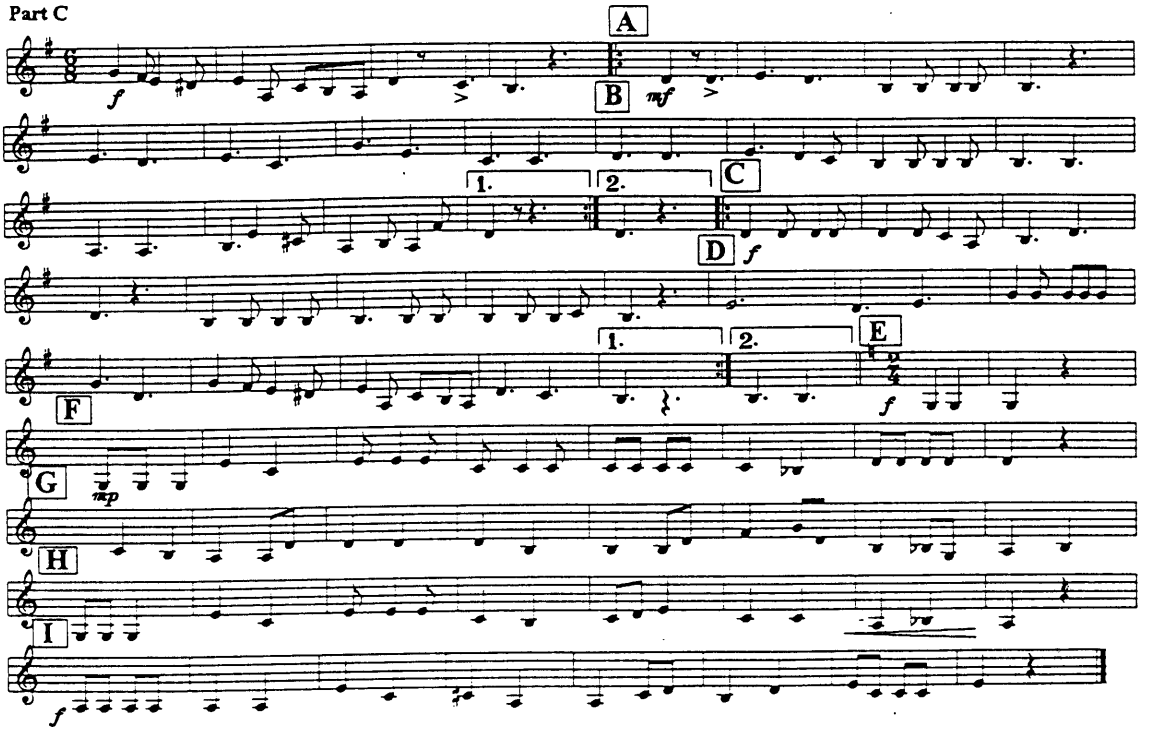
Trumpet
Clarinet (low)
Baritone T.C.
Part B

WINGS OF THE EMPIRE



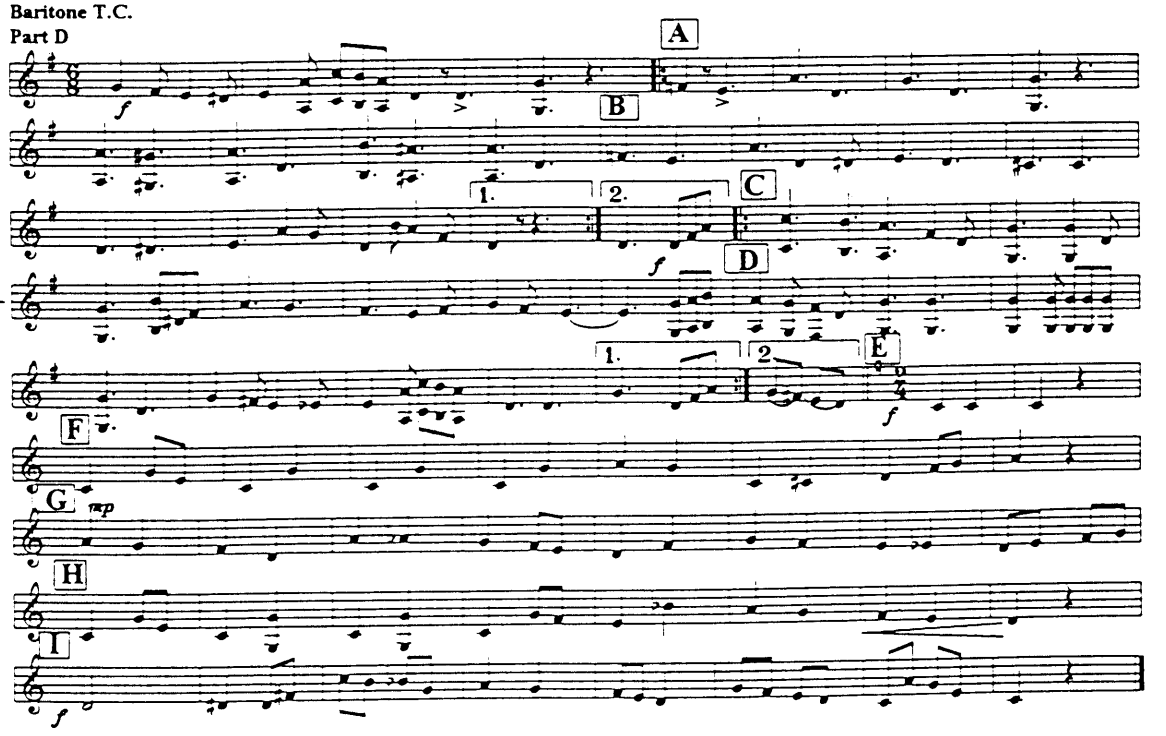
Trumpet
Clarinet (low)
Baritone T.C.
Part C

WINGS OF THE EMPIRE



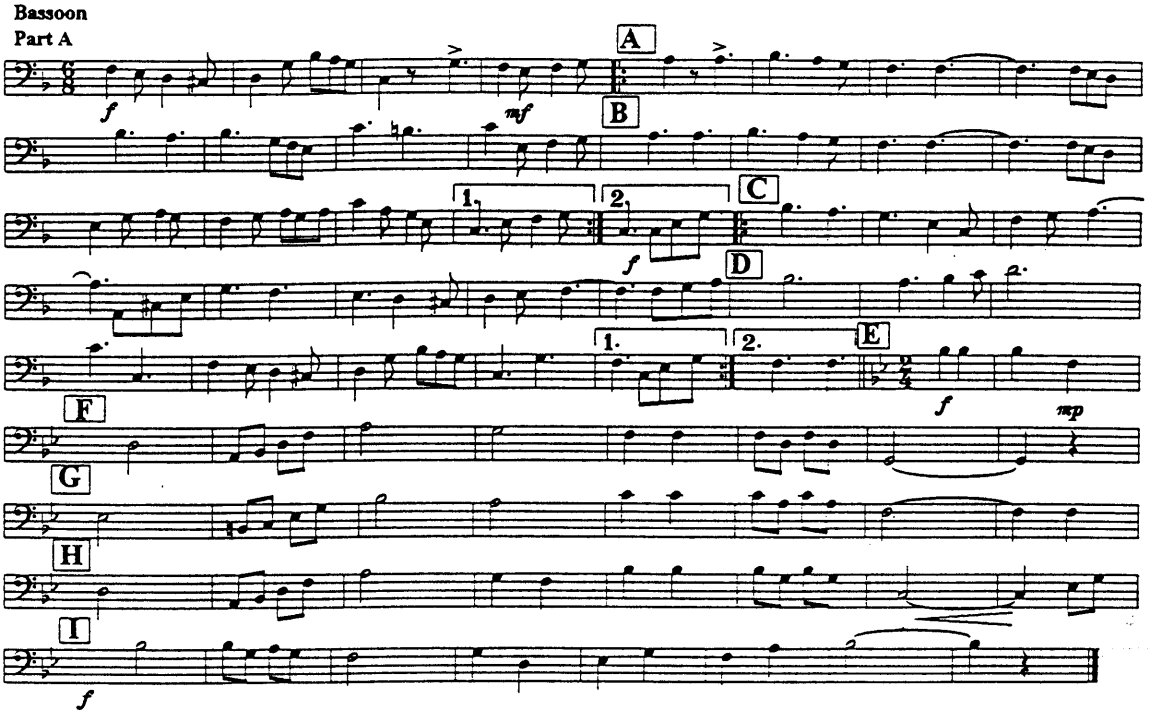
Trumpet
Clarinet (low)
Baritone T.C.
Part D

WINGS OF THE EMPIRE



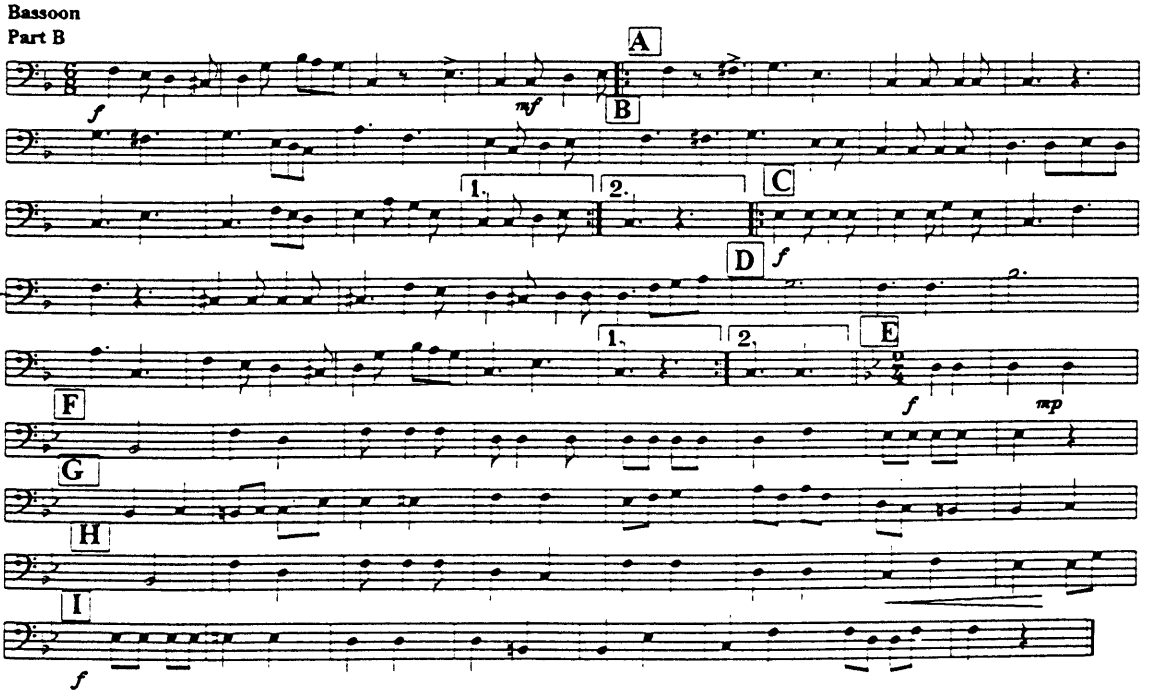
Trombone
Baritone B.C.
Bassoon
Part A

WINGS OF THE EMPIRE



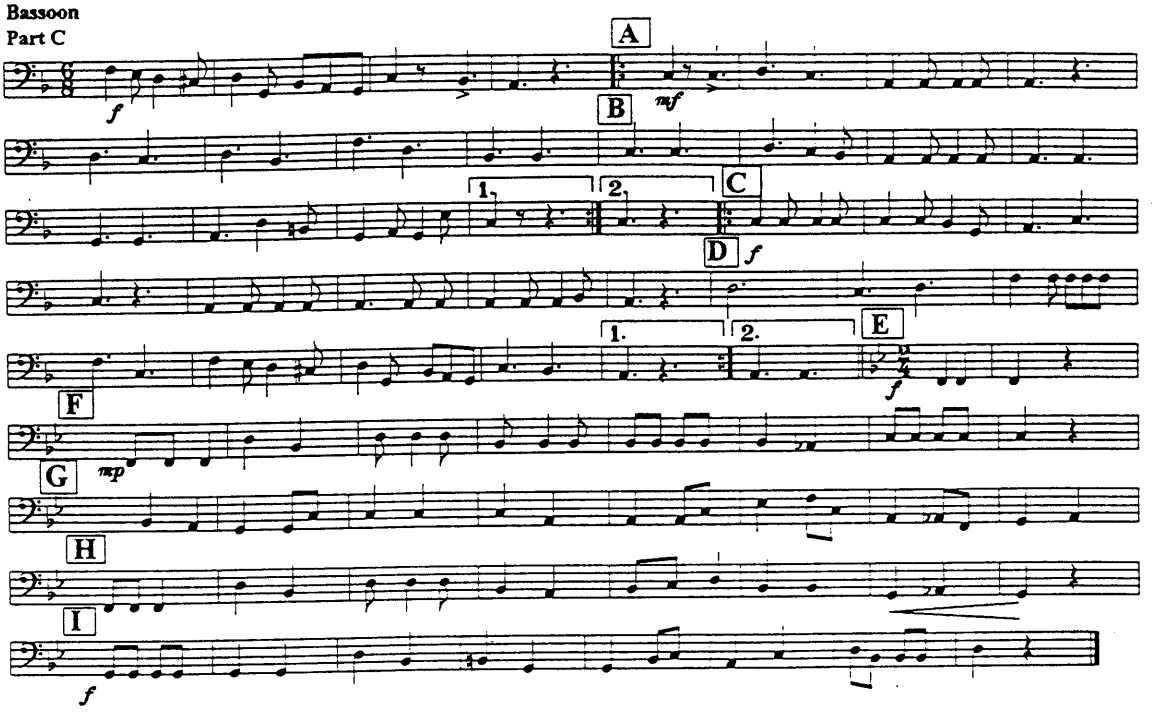
Trombone
Baritone B.C.
Bassoon
Part B

WINGS OF THE EMPIRE



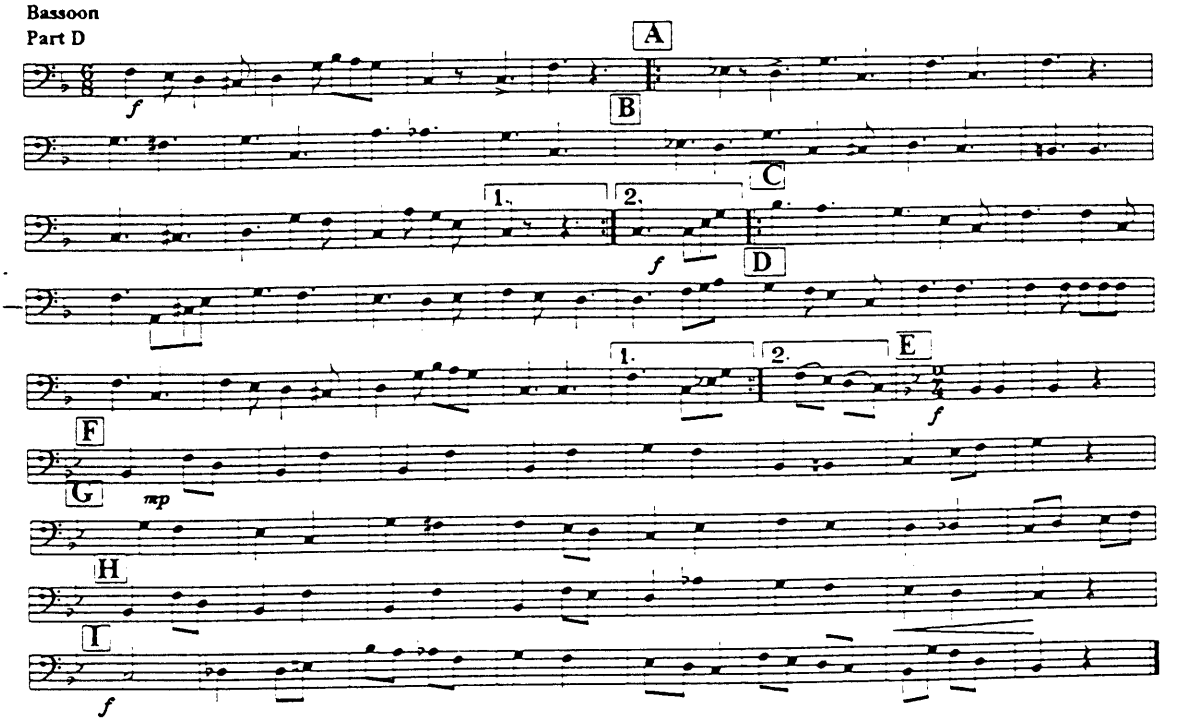
WINGS OF THE EMPIRE

Trombone
Baritone B.C.
Bassoon
Part C



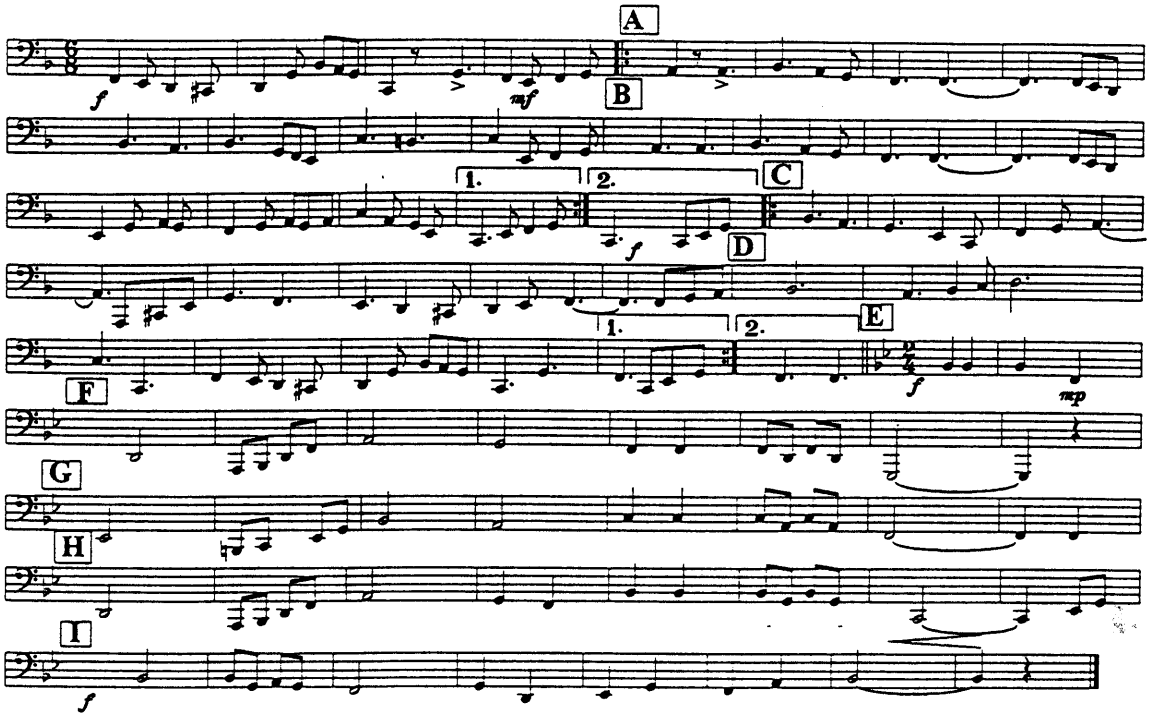
WINGS OF THE EMPIRE

Trombone
Baritone B.C.
Bassoon
Part D



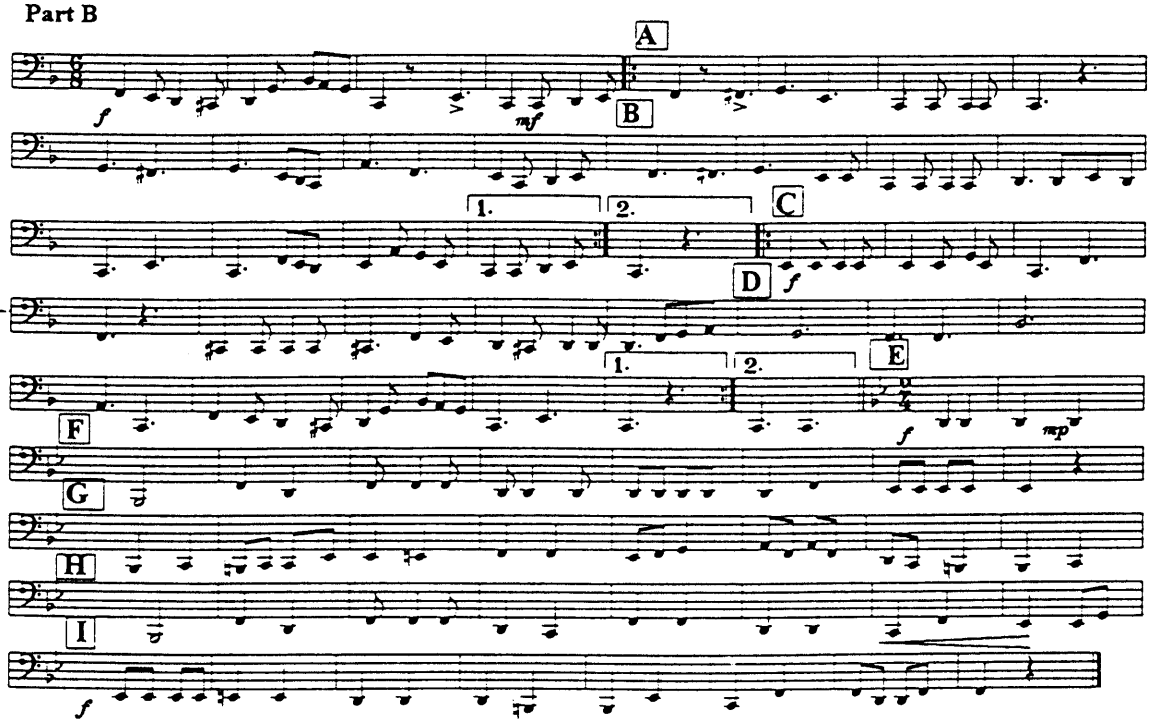
Tuba
Part A

WINGS OF THE EMPIRE



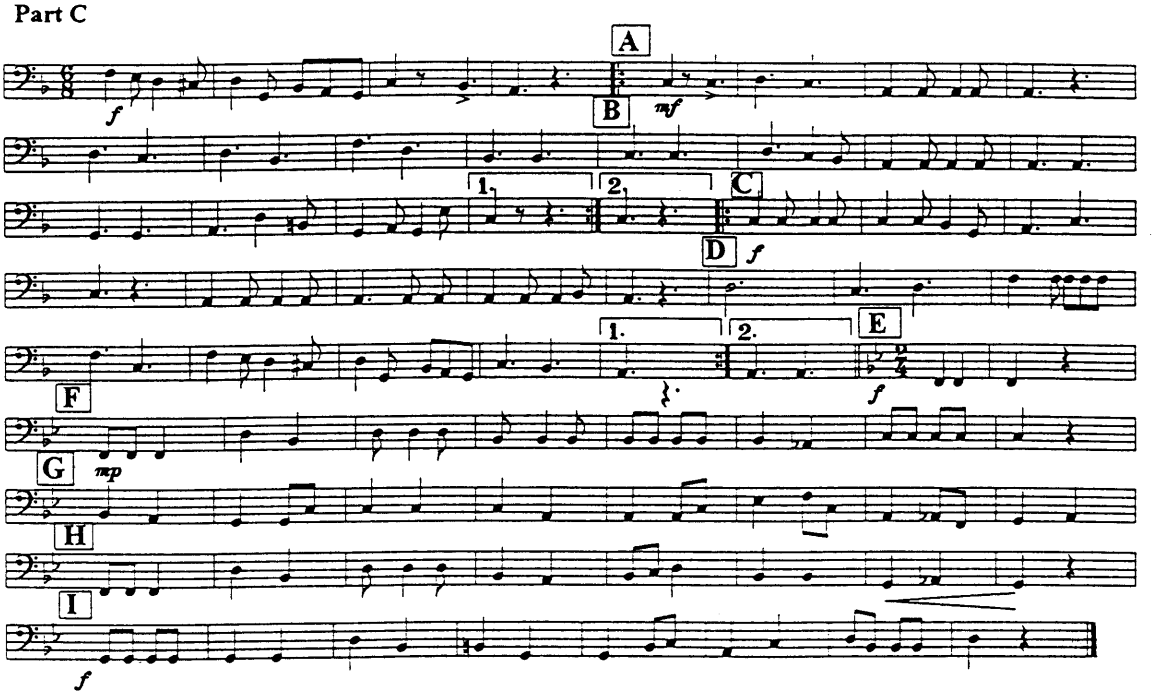
Tuba
Part B

WINGS OF THE EMPIRE



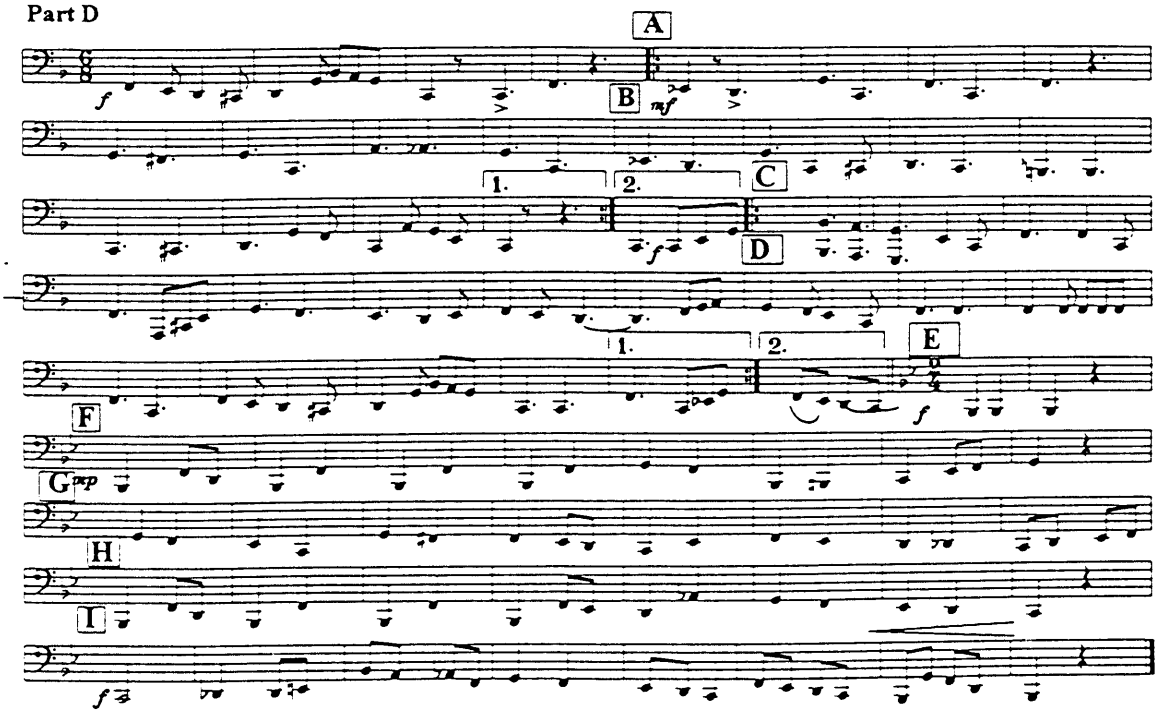
Tuba
Part C

WINGS OF THE EMPIRE



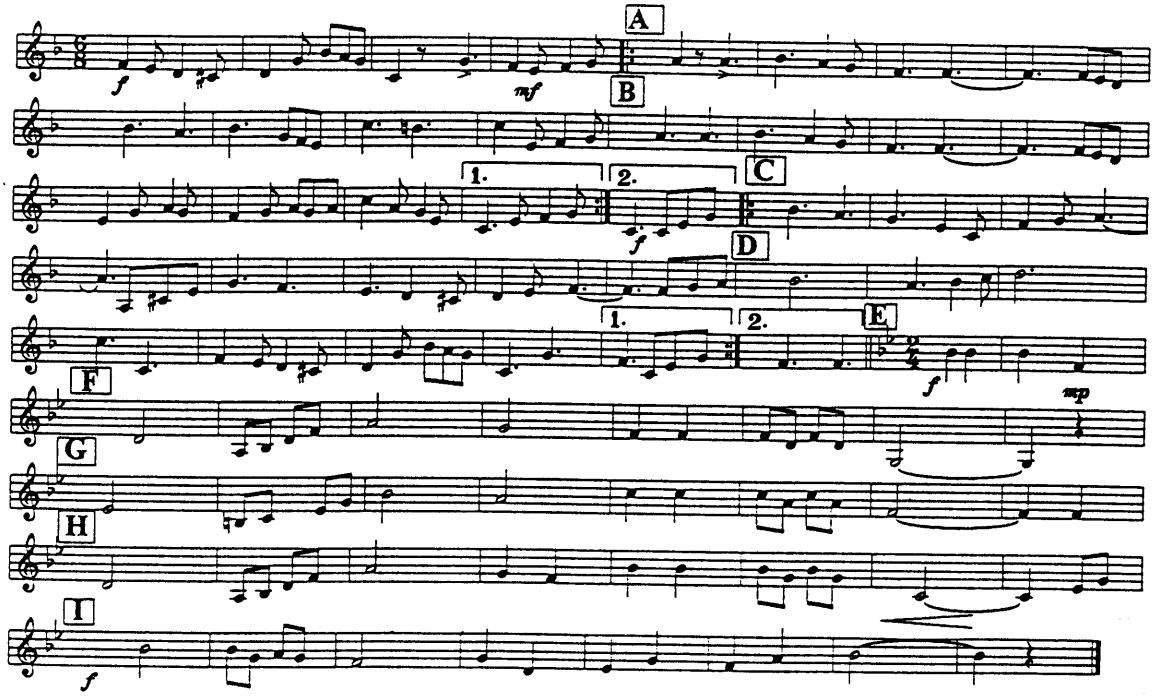
Tuba
Part D

WINGS OF THE EMPIRE



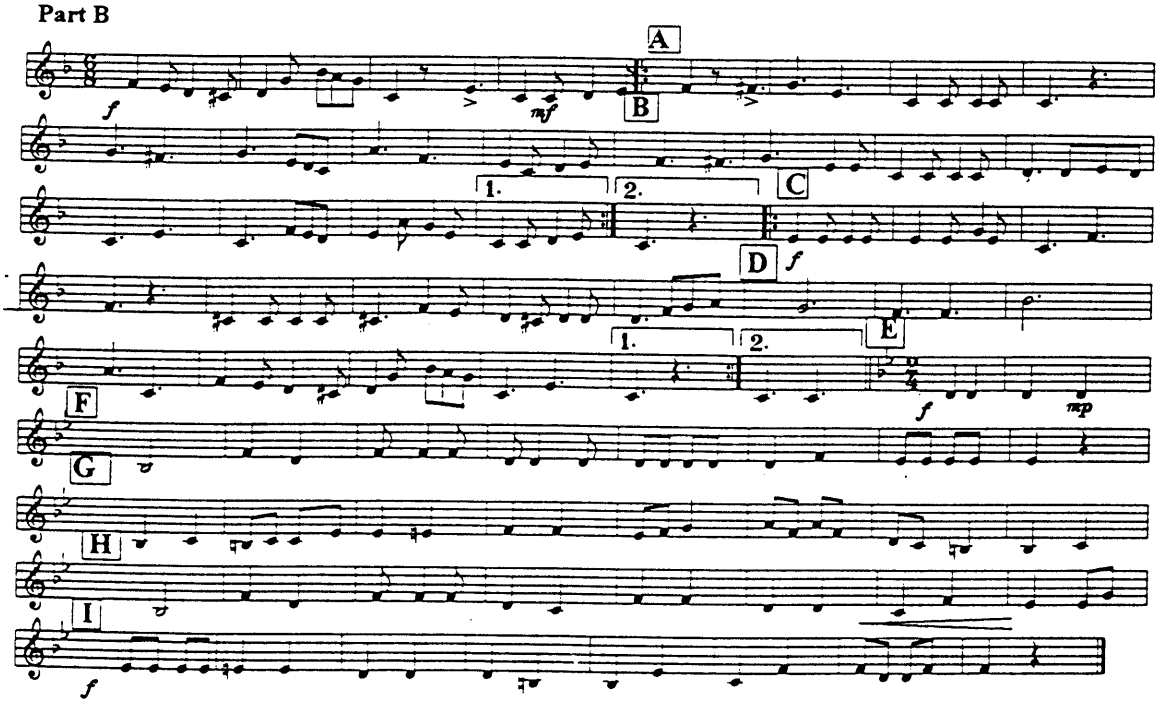
Bells
Part A

WINGS OF THE EMPIRE



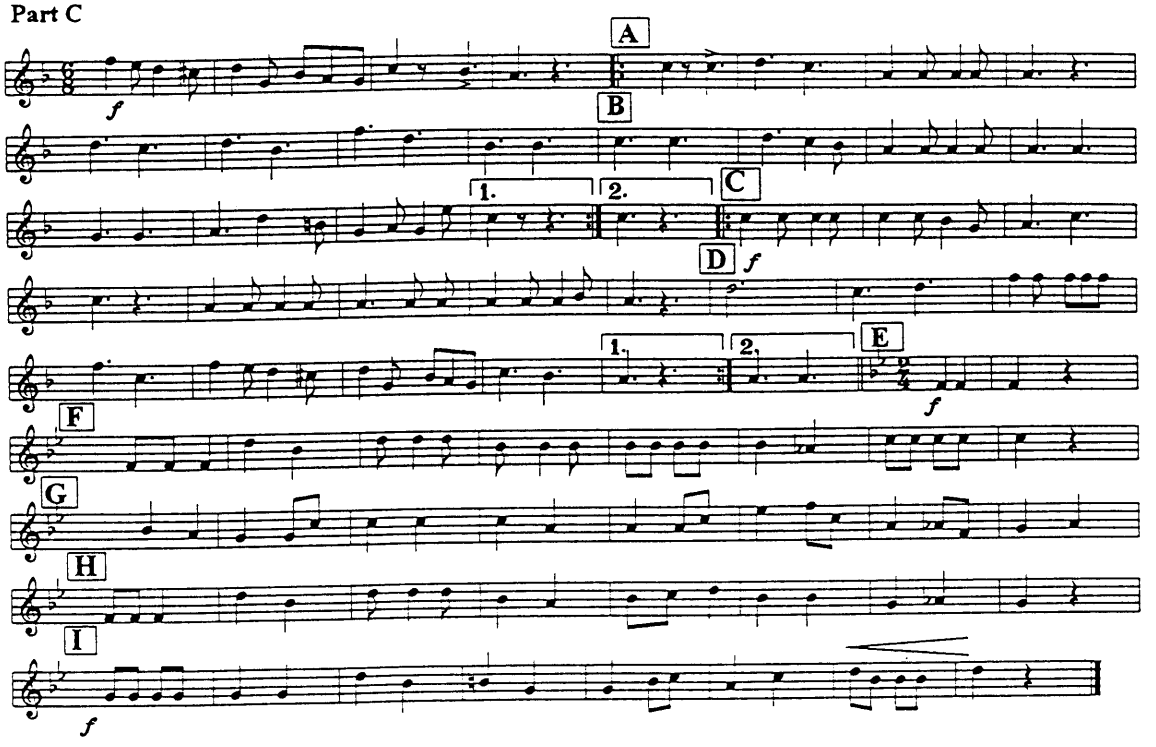
Bells
Part B

WINGS OF THE EMPIRE



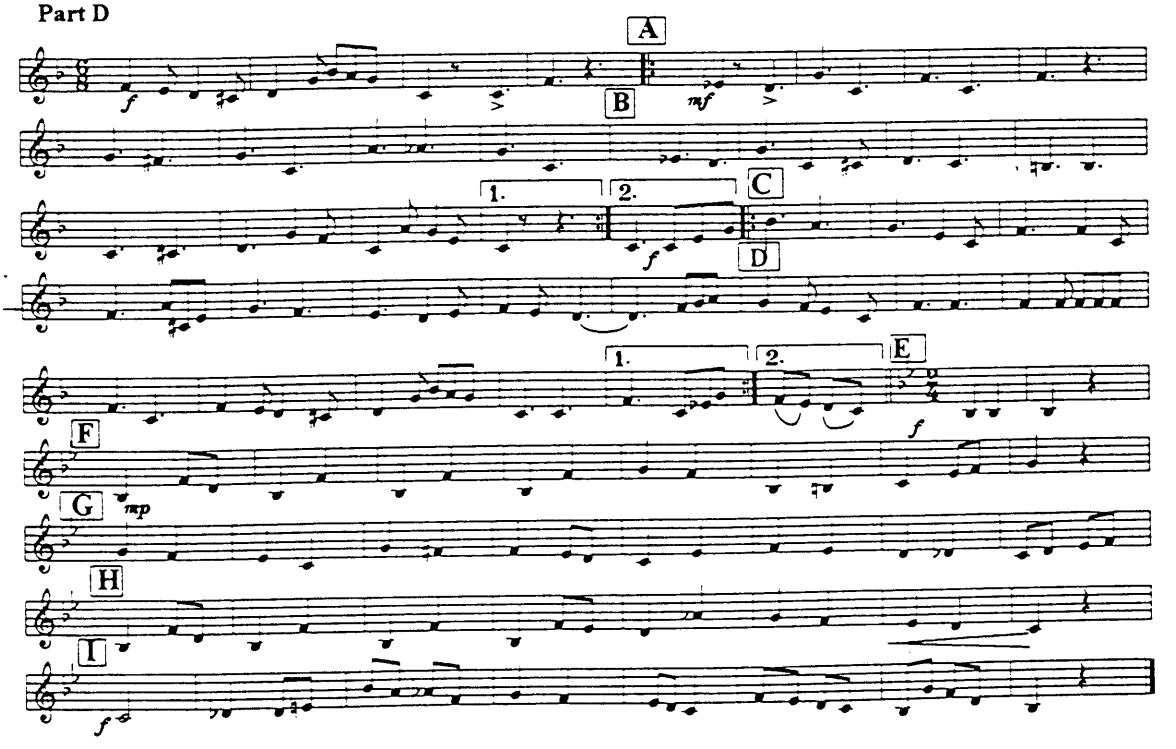
WINGS OF THE EMPIRE

Bells
Part C



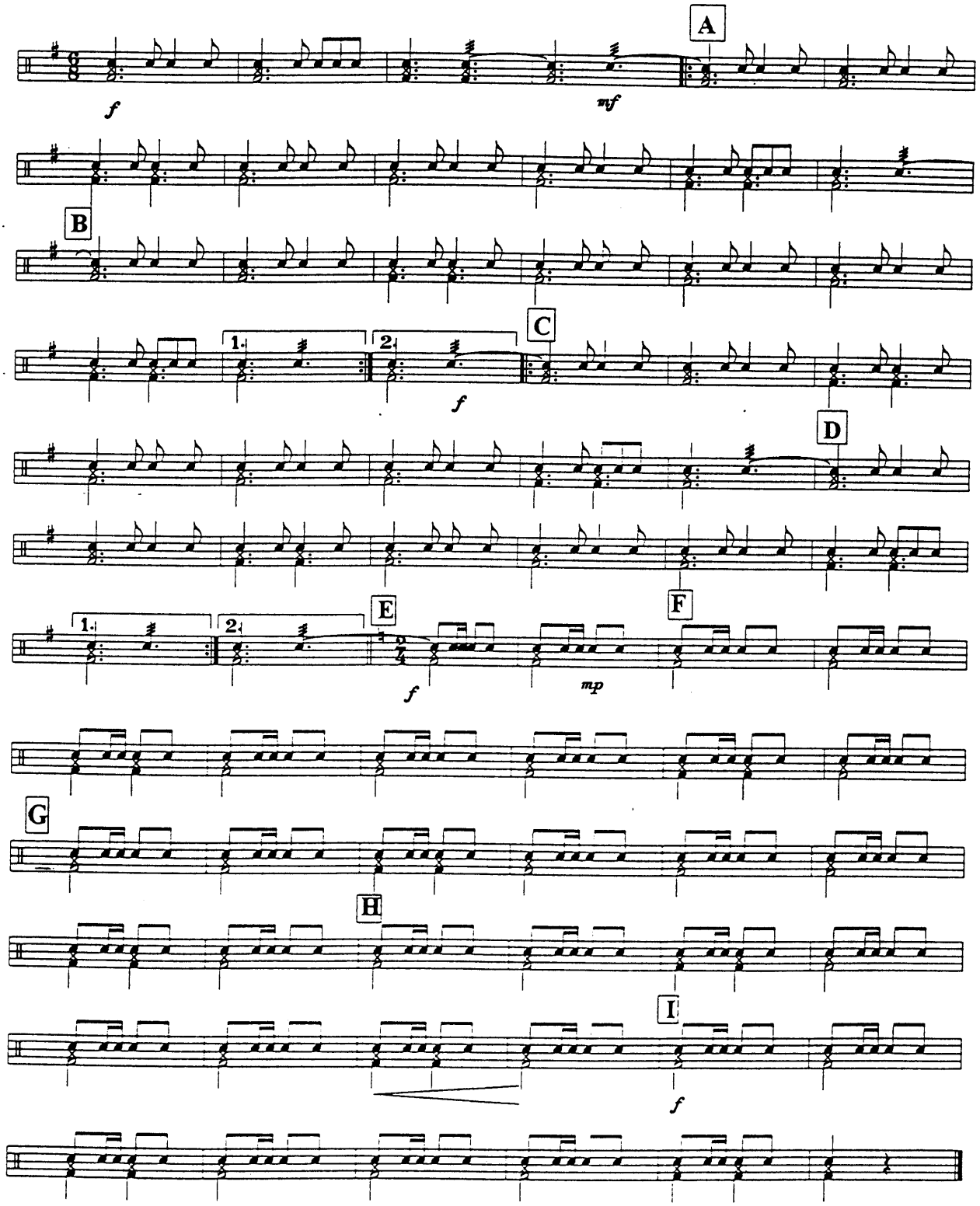
WINGS OF THE EMPIRE

Bells
Part D

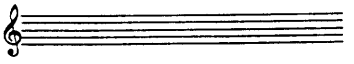


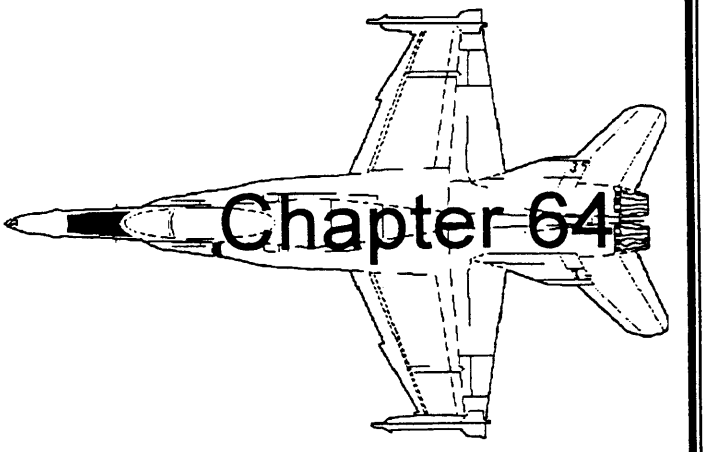
WINGS OF THE EMPIRE

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

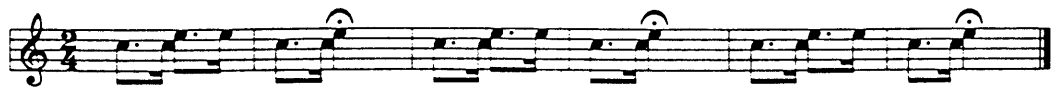
The bugle calls included in this book are listed below with the page numbers they can be found on:

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

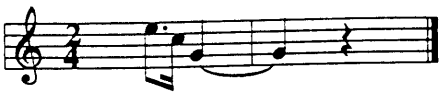
1. Advance:

2. Alarm to Arms:

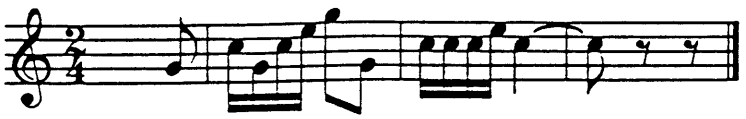


3. Alert:

4. Attention:



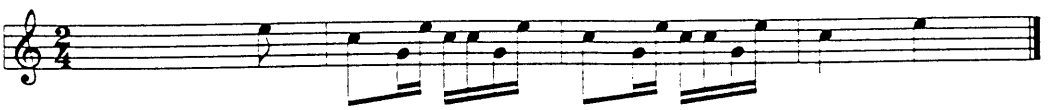
5. Band:



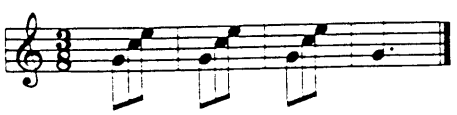
6. Carry On:

7. Cease Firing:

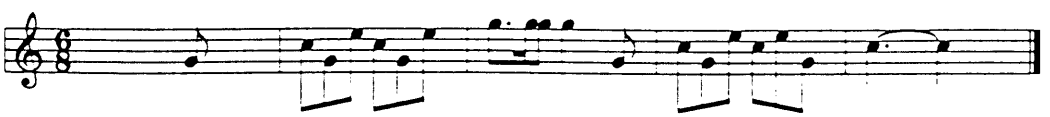
8. Close:



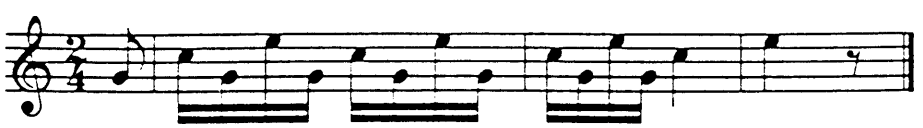
9. Commence:



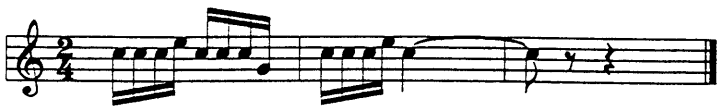
10. Defaulters:



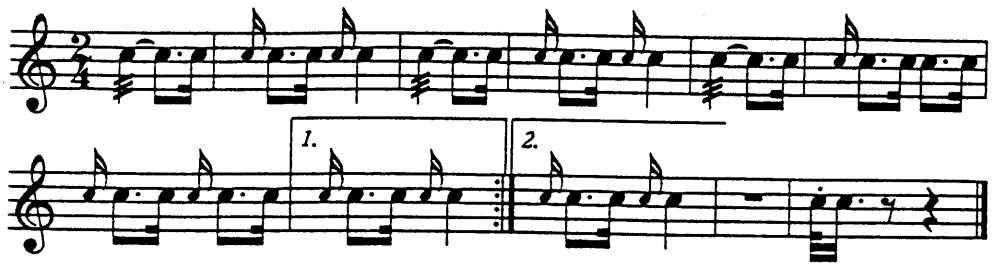
11. Disperse:



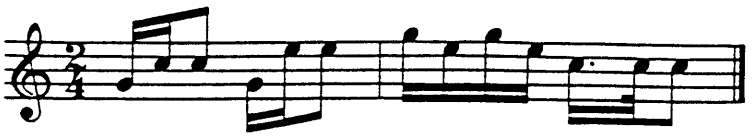
12. Double:



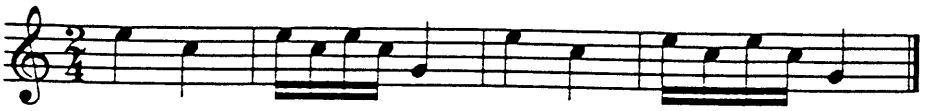
13. Drummers Call:



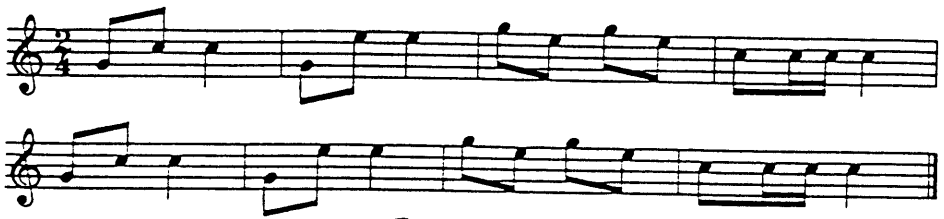
14. Drummers of Buglers:



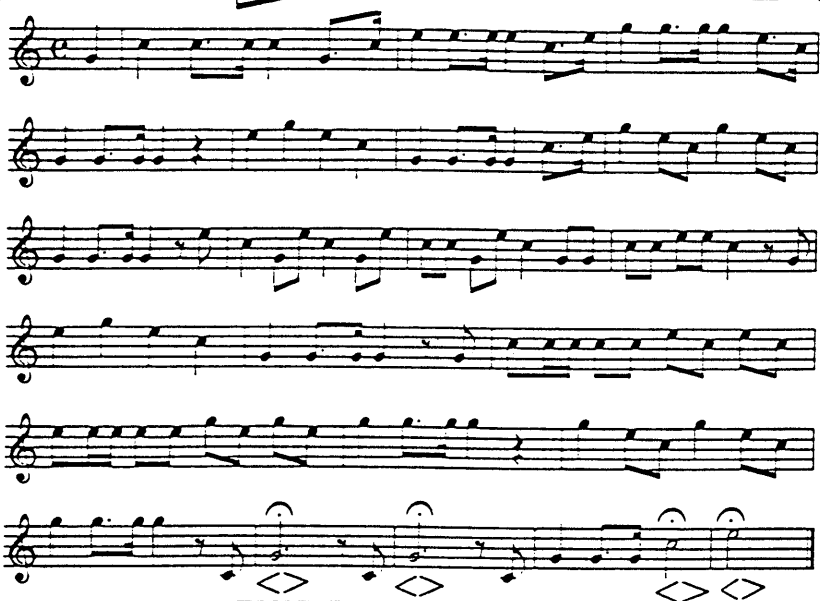
15. Extend:



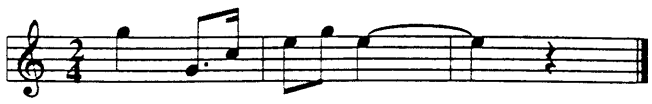
16. Fall-In:



17. First Post:

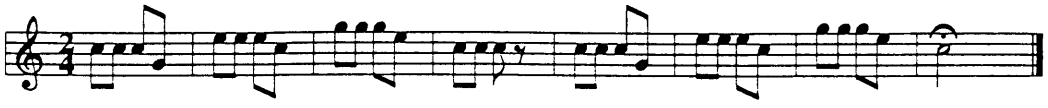


18. Fleet Air Arm Fall-In:

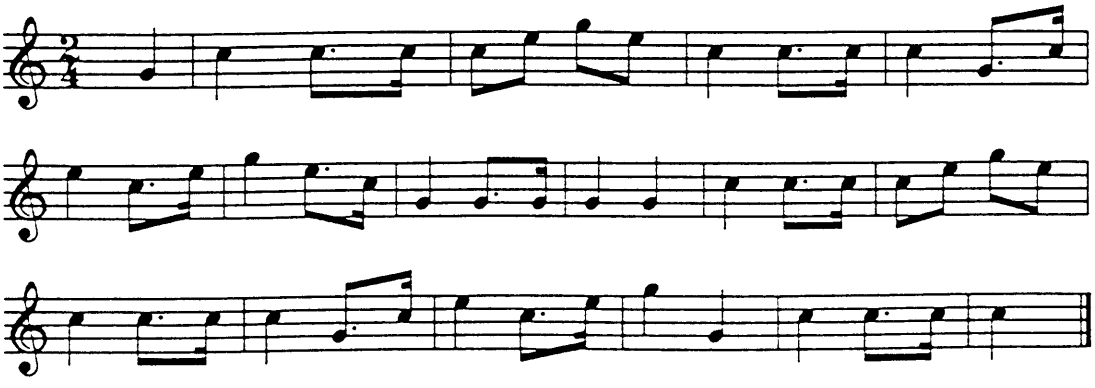


19. Flight Deck Divisions Fall-In:

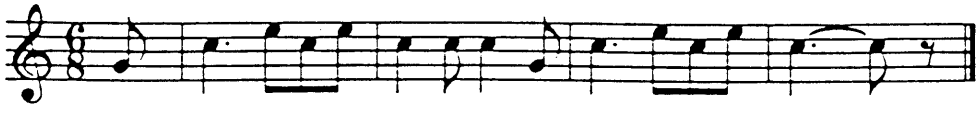
20. Flying Stations:



21. General Salute:

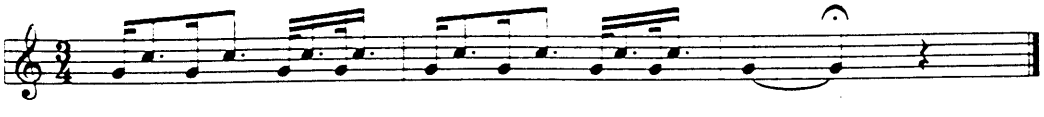


22. Guard:

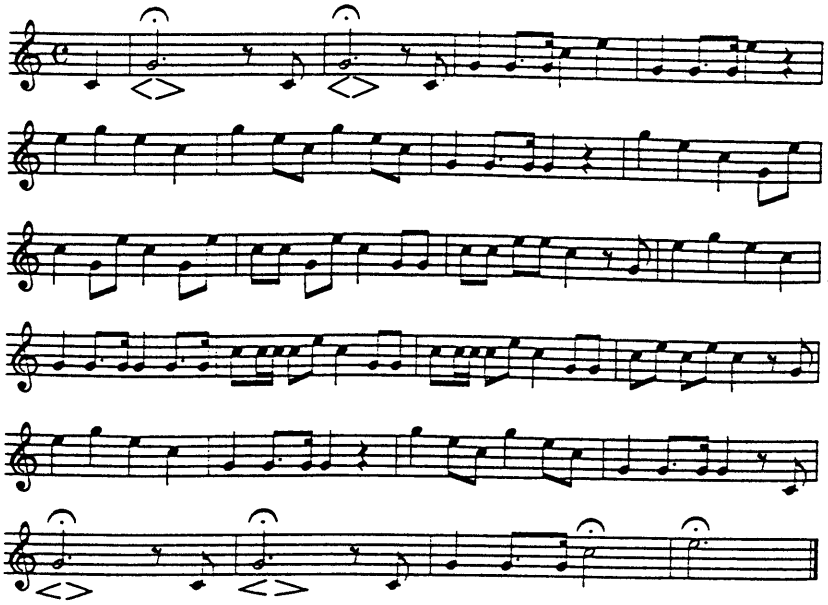


23. Halt:

24. Incline:



25. Last Post:



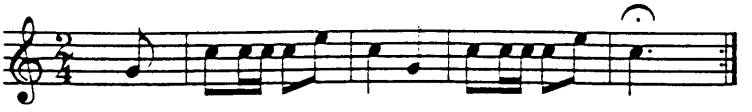
26. Lights Out:

27: Mail:

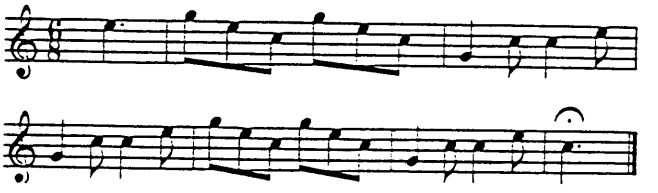
28. March at Ease:

29. Markers:

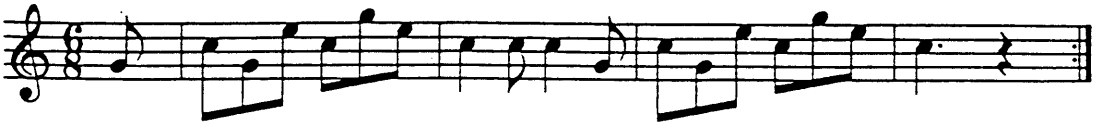
30. Men's Meal - First Call:



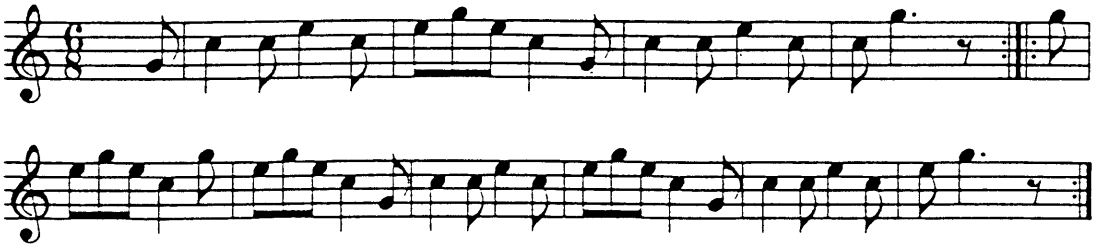
31. Men's Meal - Second Call:



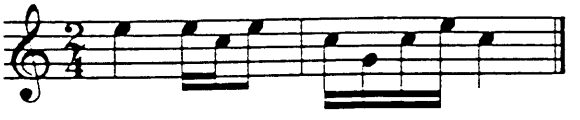
32. Officers' Mess - 1st Bugle:



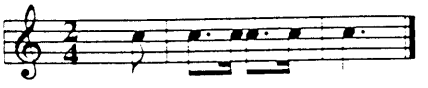
33. Officers' Mess - 2nd Bugle:



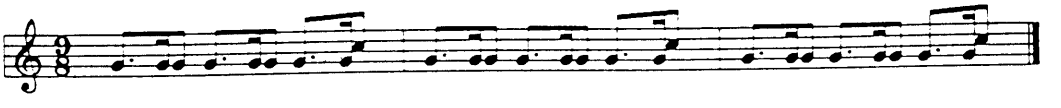
34. Quarter Call:



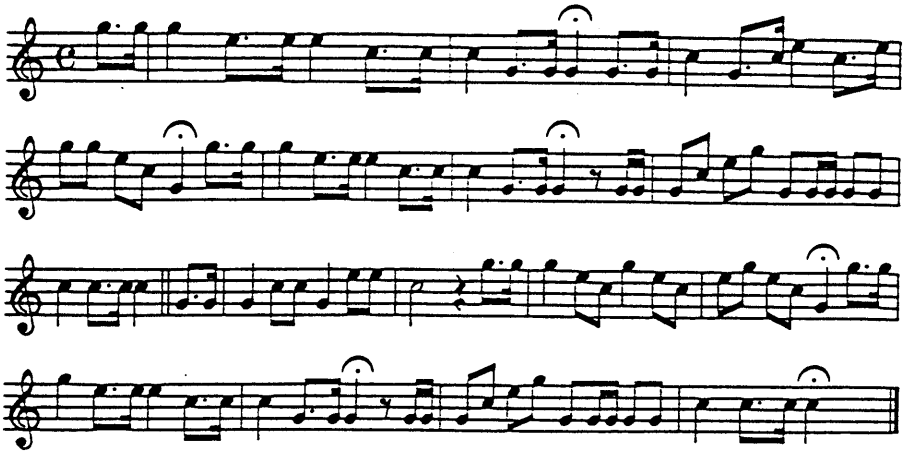
35. Quick March:



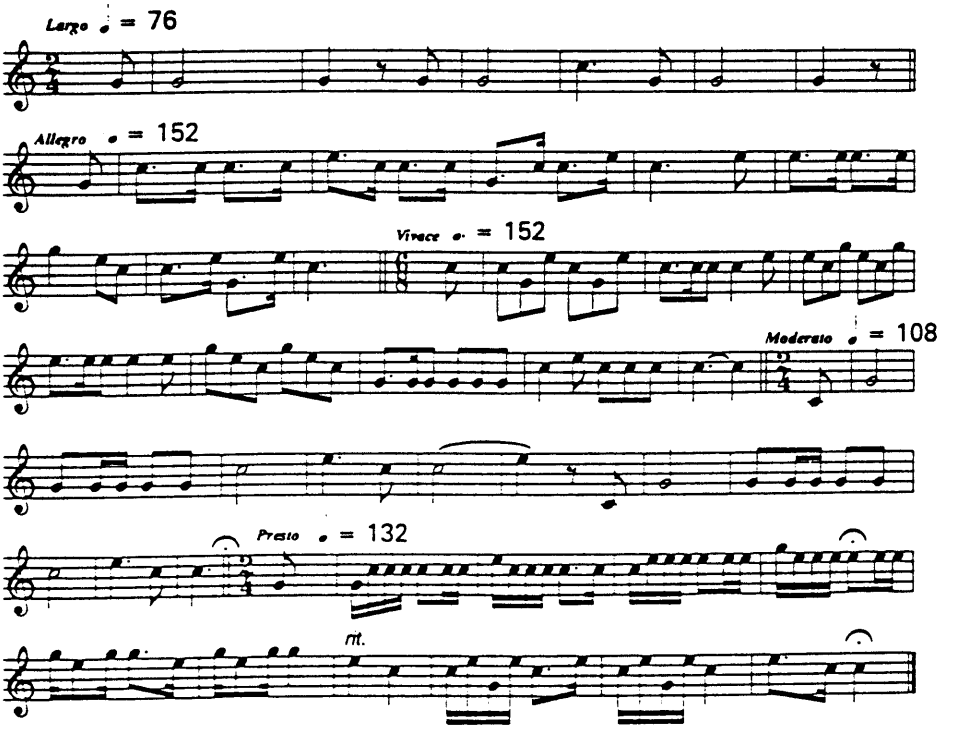
36. Retire:



37. Retreat:



38. Reveille:



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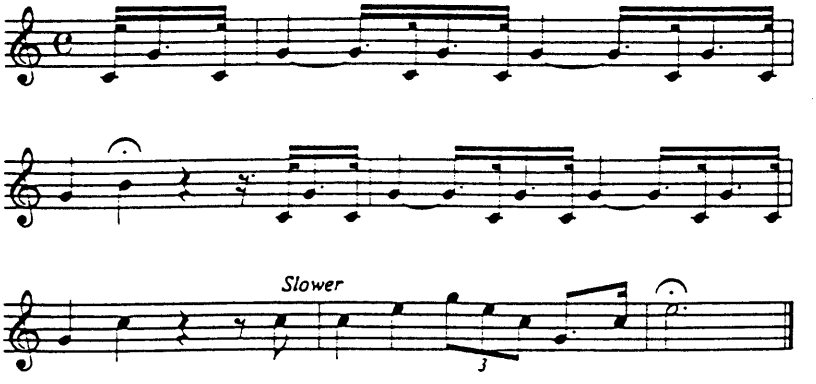

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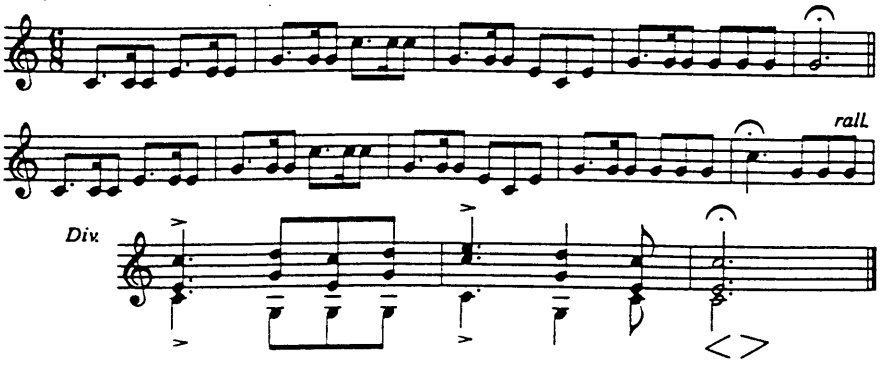

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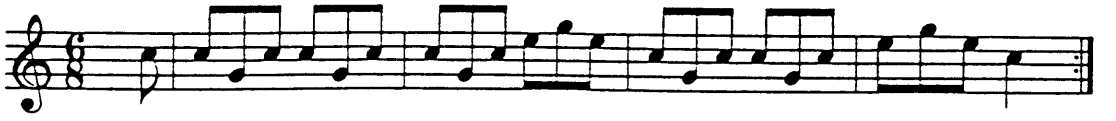

42. Still:

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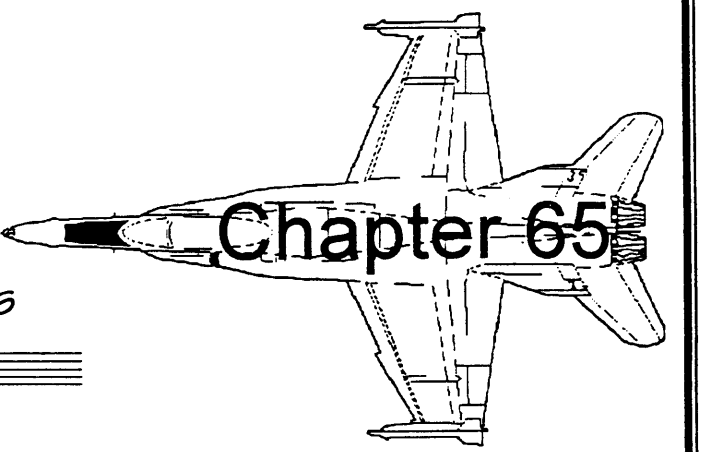


Chapter 65

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.

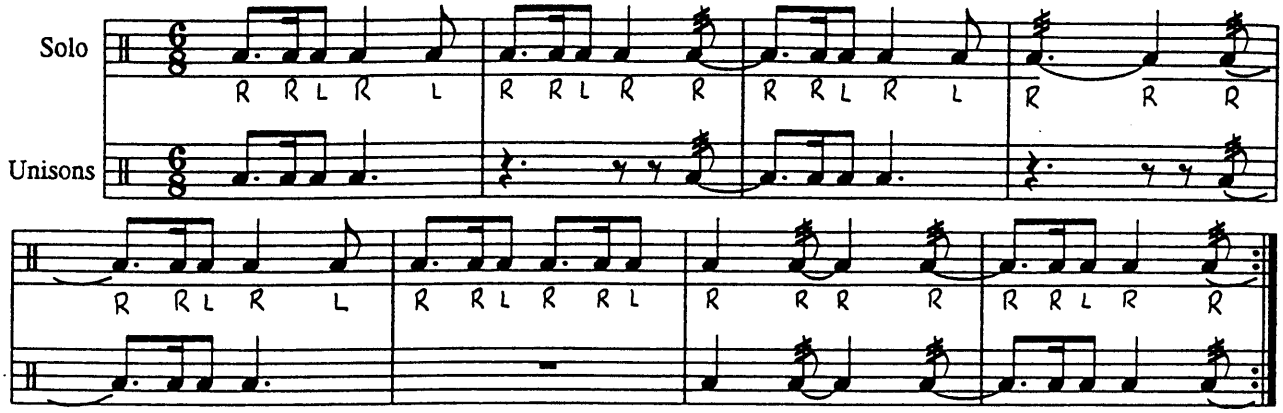
The Drum Patterns, or Cadences, given in this book are Steamboats and Viscount 6. Good practice techniques for drummers is a lot of repetition, attention to detail, and using a metronome. Trying to learn off-beats while another person gives you a tempo is difficult for both players, as usually most people 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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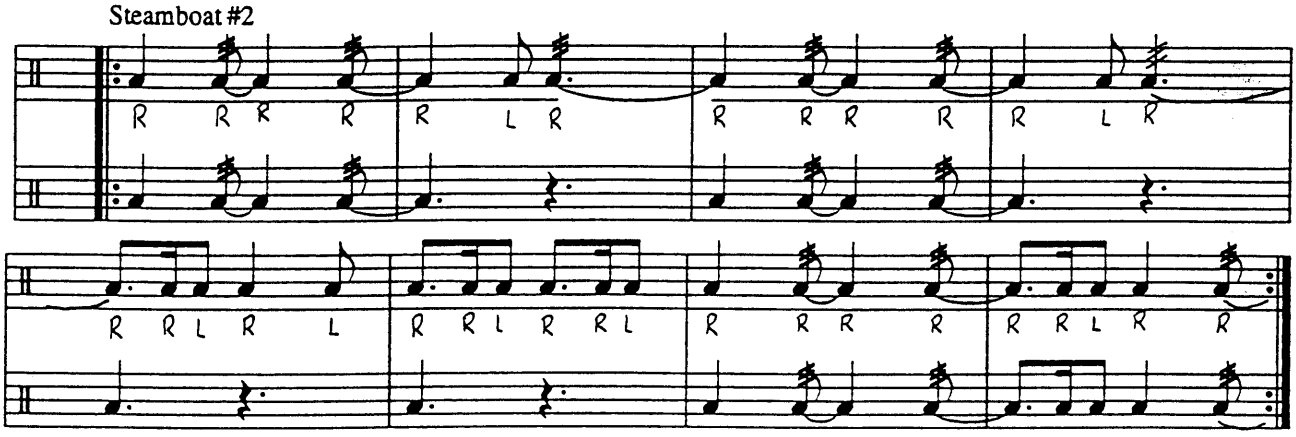

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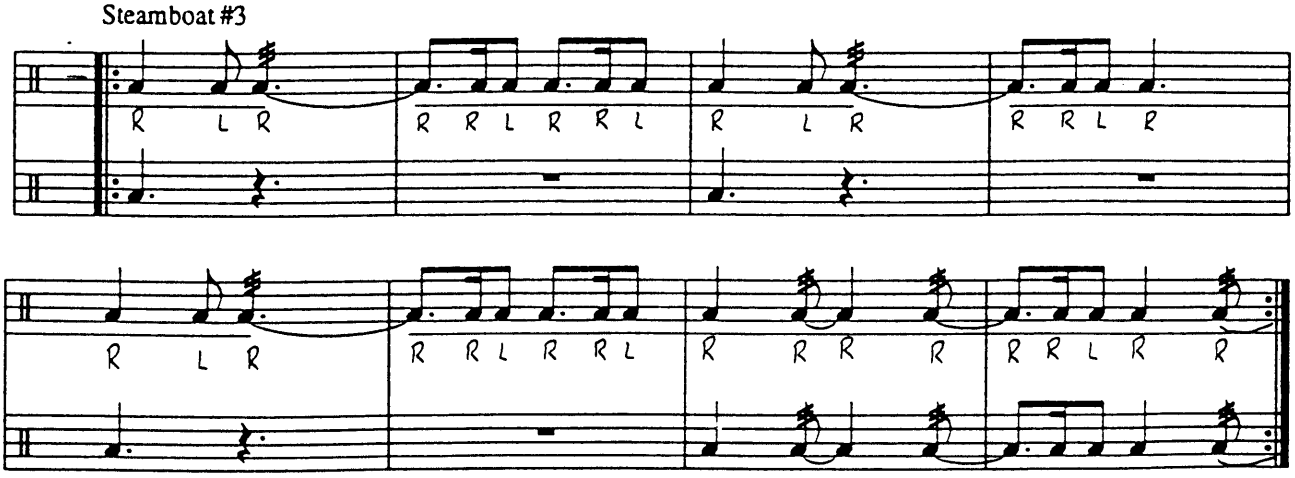
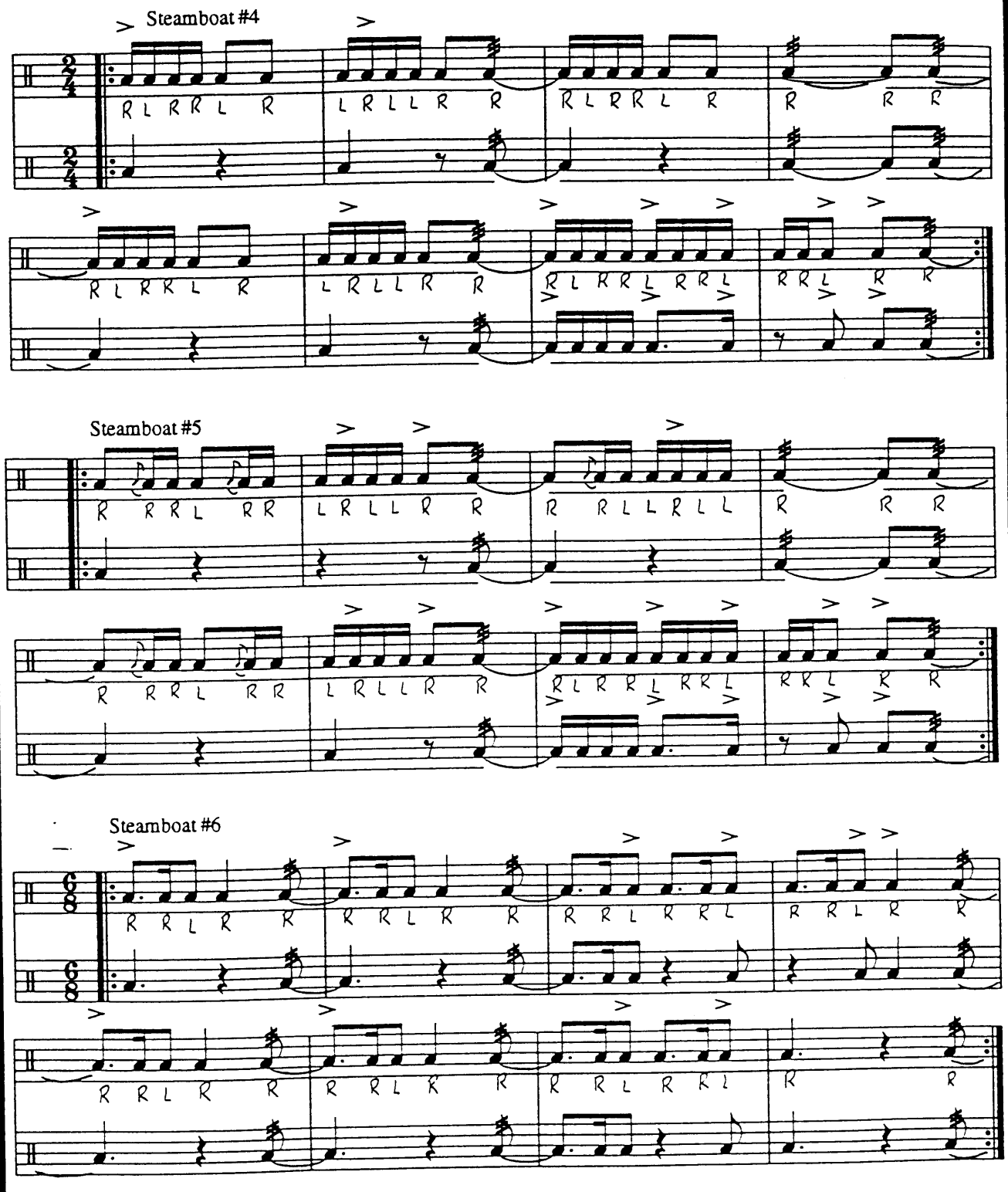


Steamboats



Steamboats

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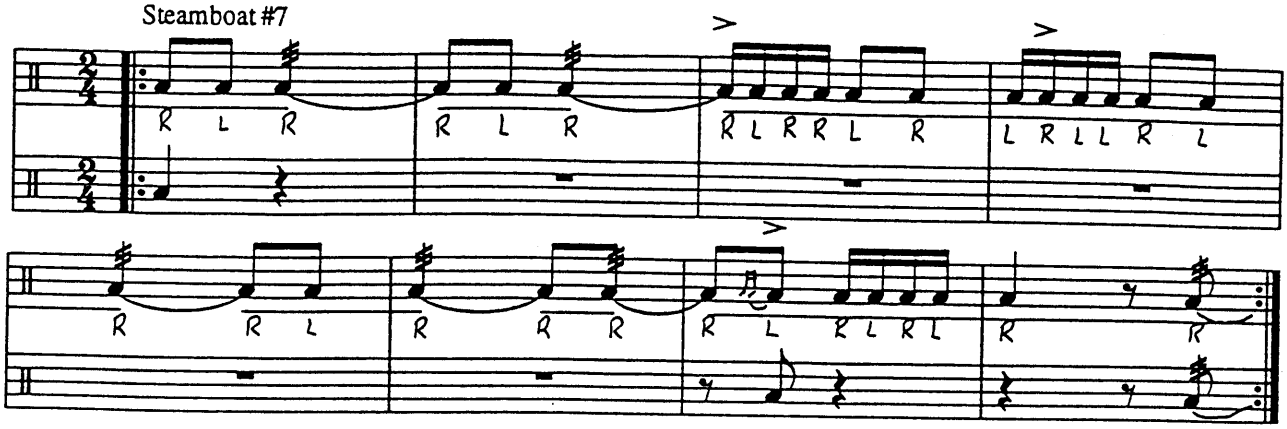

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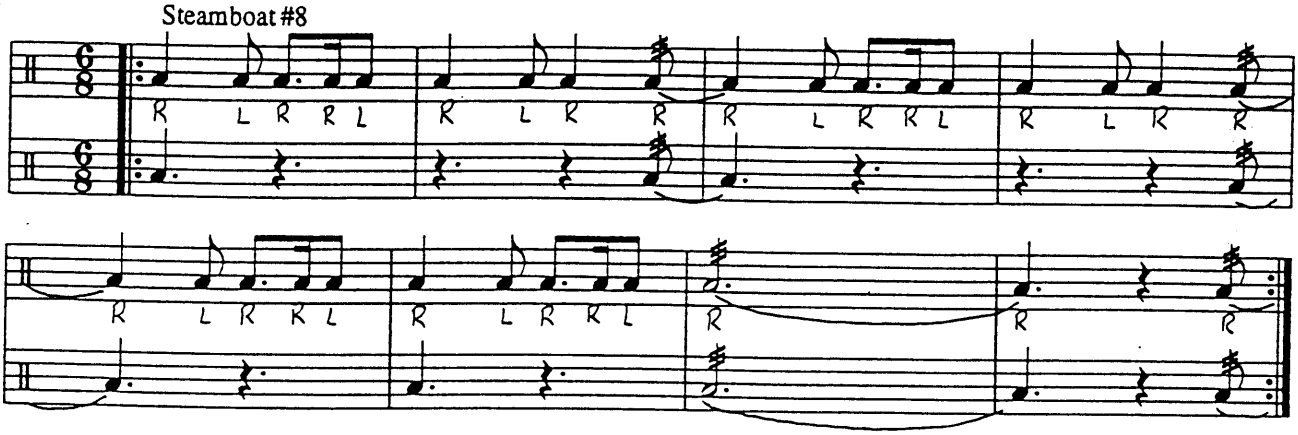

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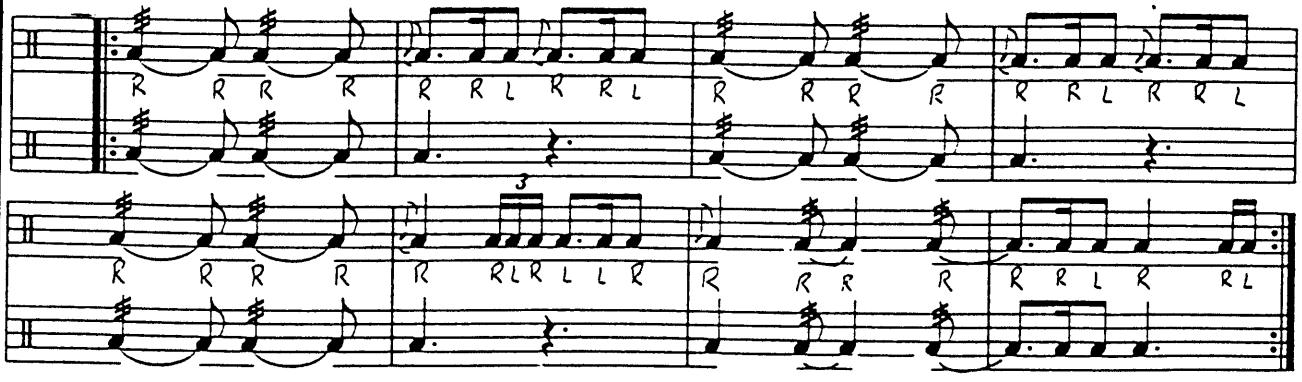
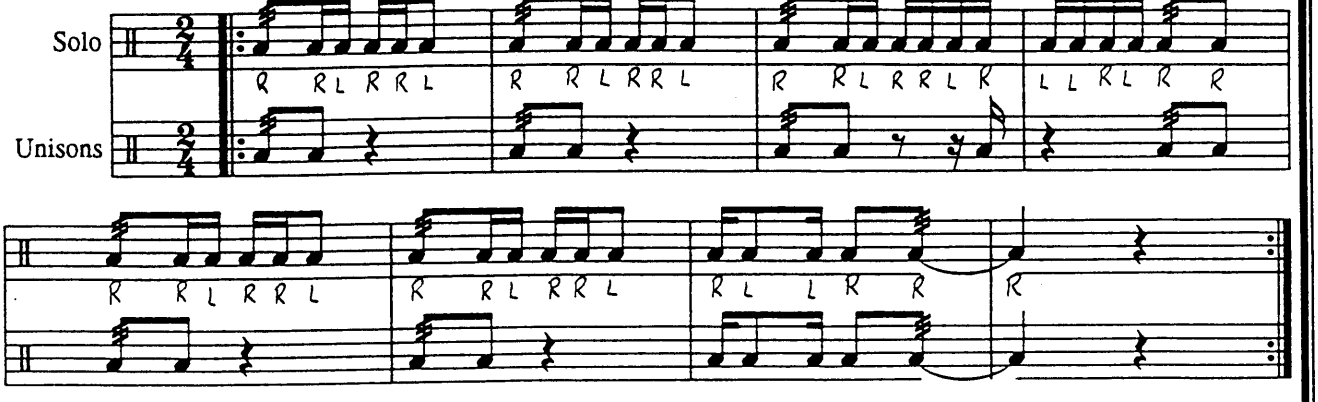


"Viscount 6" Cadences

Anon.

"Viscount 6" #1



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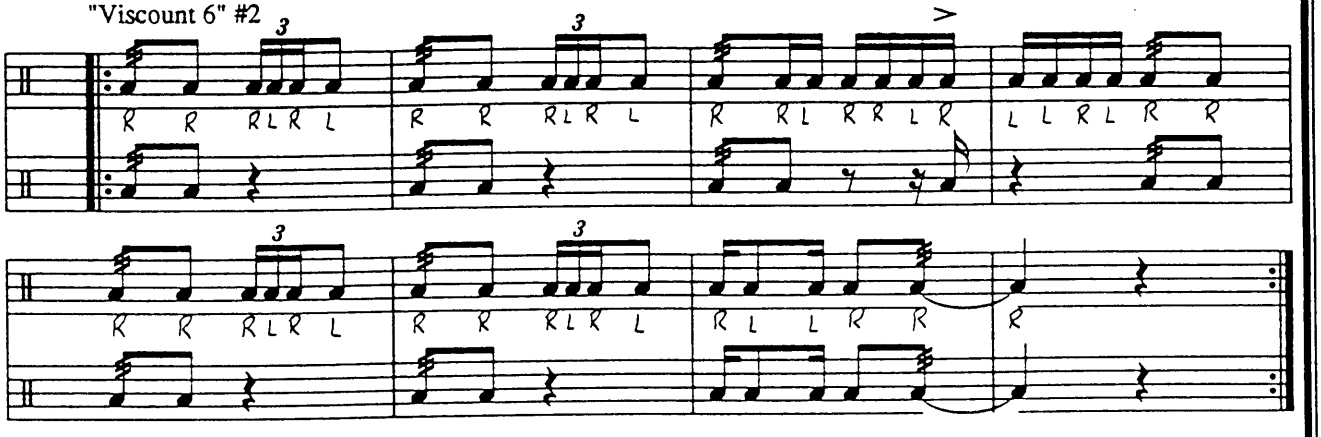

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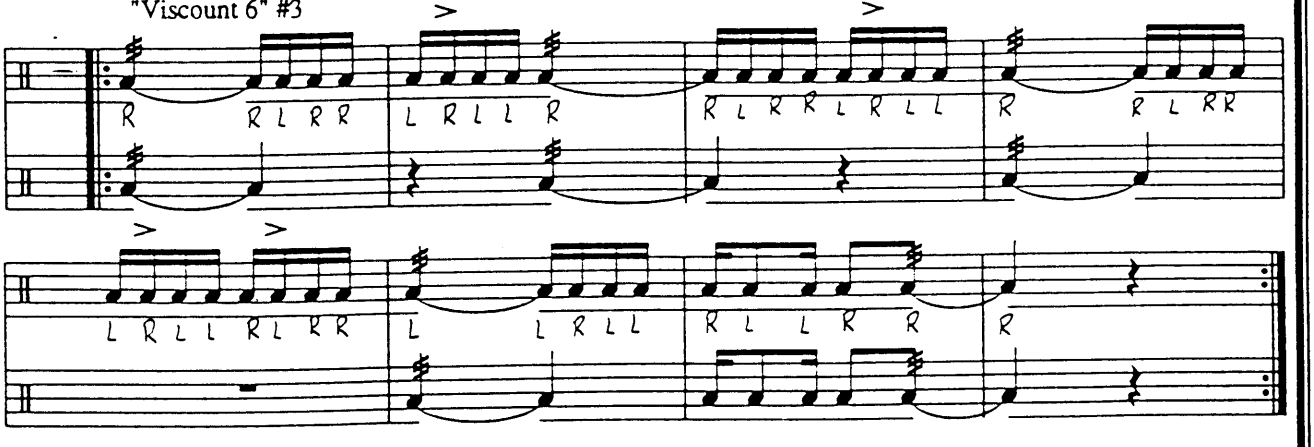
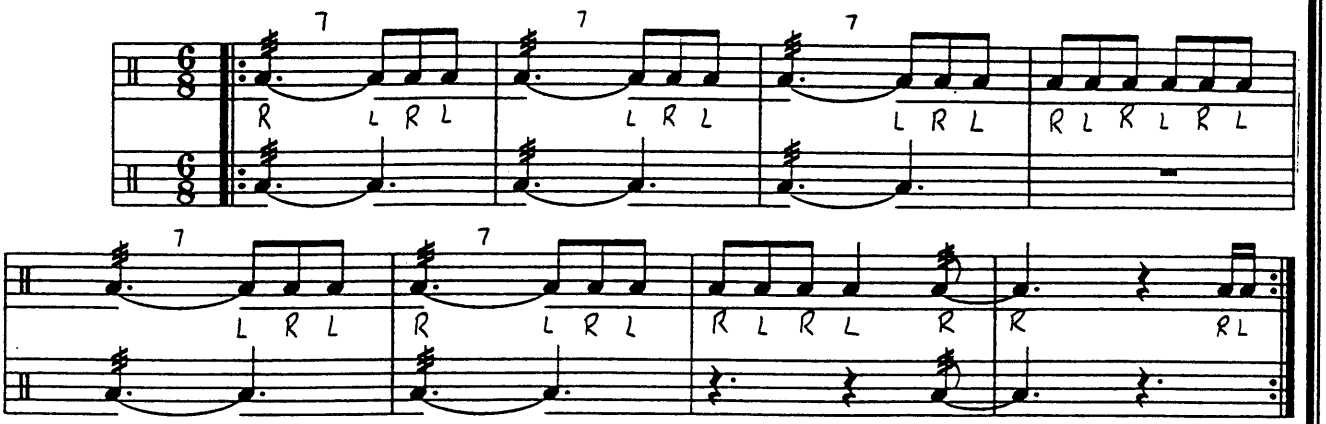


"Viscount 6" Cadences

"Viscount 6" #5



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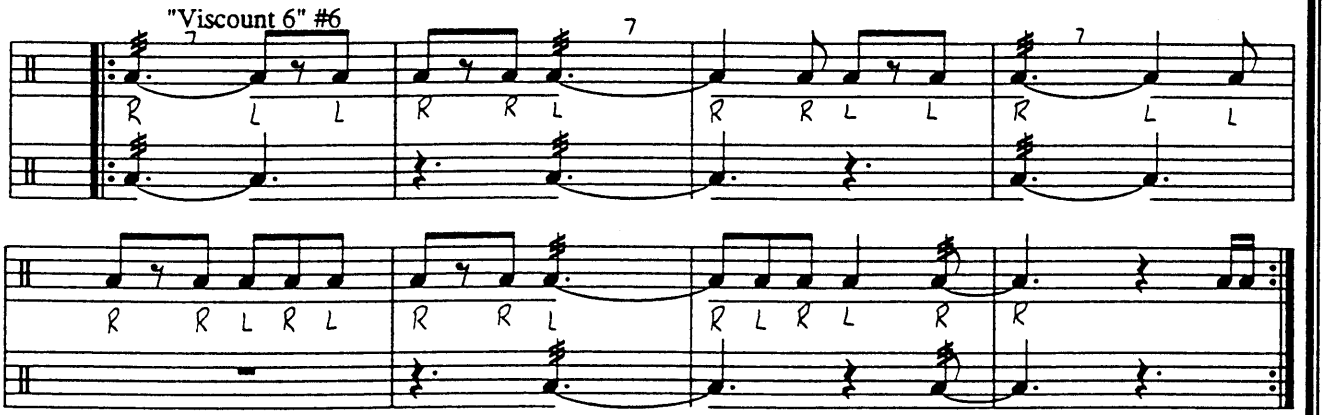

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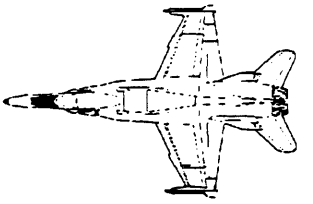

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