



Humph Hall

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(Draft 5)

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'Pre-War' Medley

Ta-ra-ra Boom-de-ay

Henry J. Sayers (1891)

D
A sweet Tux - e - do girl you see, Queen of swell so - ci - e - ty, Fond of fun as
6 A7 D
fond can be, When it's on the strict Q. T. I'm not too young, I'm not too old,
11 A7 D
Not too tim - id, not too bold, Just the kind you'd like to hold, Just the kind for sport, I'm told.
17 D
Ta - ra - ra Boom - de - ay, Ta - ra - ra Boom - de - ay, Ta - ra - ra
22 A7 D A7 D
Boom - de - ay, Ta ra - ra Boom - de - ay, Ta - ra - ra Boom - de - ay, Ta - ra - ra
28 A7 D Segue
Boom - de - ay, Ta - ra - ra Boom - de - ay, Ta - ra - ra Boom - de - ay.

Who were you with last night?

Fred Godfrey & Mark Sheridan (1912)

1 D D6 D+ D D7 G Gm D
Who were you with last night? Who were you with last night? It
9 A7 D F° E7 A7
was-n't your sis-ter, it was-n't your Ma, Ah! ah! ah! ah! ah! ah! ah! ah!
17 D D6 D+ D D G6 F#7
Who were you with last night? Out in the pale moon - light? Are you
25 B7 Em B7 Em A7 D F7
going to tell your Mis-sus when you get home? Who you were with last night

Let me call you sweetheart

Beth Slater Whitson & Leo Friedman (1910)

1 **B \flat** **B \flat ^o** **E \flat** **G⁷** **C⁷**

Let me call you 'Sweet-heart' I'm in love with you._____

9 **F⁷** **B \flat** **B^o** **F⁷**

Let me hear you whis-per that you love me too._____

17 **B \flat** **C \sharp ^o** **E \flat** **G⁷** **C⁷**

Keep the love - light glow-ing in your eyes so true._____

25 **E \flat** **C \sharp ^o** **B \flat ⁷** **G⁷** **C⁷** **F⁷** **B \flat**

Let me call you 'Sweet-heart' I'm in love with you._____

Wait till the sun shines, Nellie

Andrew B. Stirling & Harry von Tilzer (1905)

1 **B \flat** **F⁷** **E \flat** **B \flat** **F⁷** **E \flat** **B \flat ⁷**

Wait till the sun shines, Nel-lie, When the clouds go drift - ing by,

9 **E \flat** **E^o** **B \flat** **C⁷** **F⁷**

We will be hap - py, Nel - lie, Don't you sigh;_____

17 **B \flat** **F** **E \flat** **B \flat** **E \flat** **A⁷** **D**

Down lov - er's lane we'll wan- der, Sweet-hearts you and I;_____

25 **G⁷** **C** **C⁷** **C \flat** **F⁷** **B \flat** **E \flat ⁷**

Wait till the sun shines Nel - lie, Bye and bye._____

--> Lily of Laguna [Ab]

Lily of Laguna

Leslie Stuart (1898)

1 (Swing) A^b D^b6 B^bm

She's ma la - dy love, — she is ma dove, ma ba - by love,

5 E^b7 B^bm6 E^b7 B^bm6 B^bm E^b7 A^b

She's no gal for sit - tin' down to dream, She's de on - ly queen La - gu - na knows;

9 A^b E^b7 A^b

I know she likes me, I know she likes me Be - cause she says so; She is de

13 E^bm $F7$ B^b7 E^b7 A^b D^b A^b

Lil - y of La - gu - na, she is my Lil - y and my Rose.

Oh! you beautiful doll

Nat. D. Ayer/A. Seymour Brown (1911)

1 (No swing) A^b $F7$ B^b7

Oh! you beau - ti - ful doll, — you great big beau - ti - ful doll! —

5 E^b7 A^b B^bm E^b

Let — me put my arms a - bout you, I — could ne - ver live with - out you,

9 A^b $F7$ B^b7

Oh! you beau - ti - ful doll, — You great big beau - ti - ful doll! — If you

13 A^b $E7$

ev - er leave me how my heart will ache, I want to hug you, but I fear you'd break,

17 A^b $C7/G$ E^bm/G^b $F7$ B^b E^b7 A^b $C7$

Oh, oh, oh, oh, Oh, you beau - ti - ful doll!

The Honeysuckle and the bee

W. H. Penn (1901)

1 **F** **D⁷** **G⁷**

You are my hon - ey, hon - ey - suck - le, I am the bee,

5 **C⁷** **F** **C⁷**

I'd like to sip the hon - ey sweet from those red lips, you see;

9 **F** **D⁷** **G⁷**

I love you dear - ly, dear - ly, & I want you to love me,

13 **B^bm** **F** **G⁷** **C⁷** **F** **D⁷**

You are my hon - ey, hon - ey - suck - le, I am the bee.

Daisy Bell

Harry Dacre (1892)

1 **G** **C** **G**

Dai - sy, Dai - sy, give me your ans - wer, do!_____

9 **D⁷** **G** **Em** **A⁷** **D**

I'm half cra - zy, all for the love of you!_____ It

17 **D⁷** **G** **Em** **C** **G** **D⁷**

won't be a sty - lish mar - iage,_____ I can't af - ford a car - riage,_____ But

25 **G** **D⁷** **G** **D⁷** **G** **D⁷** **G** **D⁷**

you'll look sweet, u - pon the seat of a bi - cy - cle built for two.

--> I wonder who's kissing her now? [G]

I wonder who's kissing her now

Hough, Adams & Jos E. Howard (1909)

(Not too fast)

1 G D⁷ G B C E⁷

I won-der who's kiss-ing her now?____ Won-der who's teach ing her how.____

10 Am E⁷ A⁷ D⁷

Won-der who's look-ing in - to her eyes, Breath - ing sighs! Tell - ing lies! I

18 G D⁷ G B C E⁷

won - der who's buy ing her wine,____ for lips that I used to call mine.____

26 Am C G E⁷ Am D⁷ G C G

Wond-er if she ev - er tells him of me? I won-der who's kiss-ing her now.____

Dialogue between two men in a pub. Man 1 is excited about the idea of war, Man 2 begins apathetically until he catches Man 1's enthusiasm.

Man 1 enters with two drinks and hands one to Man 2

Man 1: So it's war then.

Man 2: I still don't get it. Why'd Britain have to go to war with Germany just because some Serbian killed a Hungarian?

Man 1: Doesn't matter, does it? I 'm still gonna go. I reckon it's our duty to support the Mother Country.

Man 2: I s'pose those Brits couldn't do it on their own.

Man 1: Too right, and don't forget there's free grub and a uniform, and I heard those French sheilas are a bit of alright.

Man 2: I guess we'd get to see the world, have some adventures with our mates.

Man 1: All for six bob a day.

Man2: And they do say it'll be over by Christmas.

Man 1: So what are we waiting for? Let's go and give those Huns what for. You and me mate, we'll show the Kaiser what we Australians are made of.

We soldiers of Australia – Anon.

To be featured in the opening scene, once civilians signed up to go to war, to be recited by a single or a few soldiers.

We soldiers of Australia
Rejoice in being free,
And not to fetter others,
Do we go o'er the sea.
Old England gave us freedom,
And when she makes a start
To see that others get it,
We're there to take our part.
Hail Fair Australia.

'Off to war' Medley

It's a long way to Riverina

Put on uniforms as you sing

B \flat Eb B \flat B \flat 7 Eb B \flat B \circ Cm F7

It's a long way___ to Riv-er - i - na,___ it's a long way___ to go._____ It's a

41 B \flat Gm C7 Cm7 F7

long way___ to Riv-er - i - na,___ to the sweet-est girl I know._____

49 B \flat B \flat 7 Eb D7

Good- bye___ Wag-ga Wag - ga,___ Fare-well dear old Hay._____ It's a

57 B \flat B \circ B \flat C7 F7 B \flat D7

long, long way to Riv-er - i - na but we'll get there some day._____

Pack up your troubles

Start marching on the spot

1 G D7/A G/B G7 C G G \sharp \circ Am D7

Pack up your trou-bles in your old kit bag and smile, smile, smile._____

9 G D7/A G/B Em A7 Eb7 D7

While you've a lu - ci - fer to light your fag, smile, boys, that's the style._____

17 G D7 C G Em Am D7


What's the use of wor-ry- ing,___ it nev - er was worth - while, so,

25 G D7 G G7 C Cm G/D D7 G

Pack up your trou-bles in your old kit bag, and smile, smile, smile._____

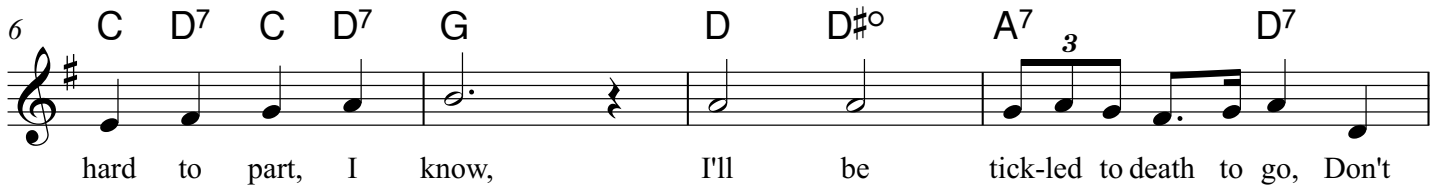
Good-Bye-Ee! Start marching down the aisle and out into the dining room.

1 G Am D7 G



Good-Bye Ee,___ Good - Bye Ee,___ wipe the tear, ba - by dear,from your eye-ee. tho' it's

6 C D7 C D7 G D D#° A7 3 D7



hard to part, I know, I'll be tick-led to death to go, Don't

10 G Am D7 G D7



cry- ee,___ don't sigh ee,___ there's a sil - ver lin - ing in the sky- ee.___ Bon -

14 G D7 G E7 Am E7 Am C6 D7 G



soir, old thing, cheer-i - o, chin- chin, nah - poo, too - dle-oo, Good - Bye- Ee.---

The Route March

- Intro
- Verse 1
- Verse 2
- Instrumental Verse
- Verse 3

Words: Henry Lawson
 Music: Ian Hamilton

Conc. D

4 D Em

8

Did you hear the chil dren sing in' Oh my broth-ers?
 Do you hear the chil - dren sing-in' Oh my broth-ers?
 Shall we hear the chil - dren sing-in' Oh my broth-ers?

Tpt.

Conc.

Vln.

B. Cl.

8 D G A⁷

8

Did you hear the chil dren sing in' as our troops wentmarch ing past?
 Do you hear - the chil dren sing in' forthe first man and the last?
 Shallwe hear the chil -dren sing in' in the sunshine or the rain?

Tpt.

Conc.

Vln.

B. Cl.

13

D

Em

D

G

Musical staff for vocal line, measures 13-17. The staff contains a melody with lyrics underneath. The key signature has two sharps (F# and C#). The time signature is 8/8.

In the sun-shine and the rain as they'll ne - ver sing a - gain Did you
 As they march away and vanish to a tune we thought was banished Do you
 There'll be sobs beneath the ringin' the bells and 'neath the singin'__ There'll be

Musical staff for Concertina (Conc.), measures 13-17. The staff contains accompaniment with dynamics markings like *v* and *pv*.

Musical staff for Violin (Vln.), measures 13-17. The staff contains accompaniment.

Musical staff for Bass Clarinet (B. Cl.), measures 13-17. The staff contains accompaniment.

18

D

G

G

$\overbrace{\quad\quad}^{1-2}$
D $\overbrace{\quad\quad}^{3.}$
D

Musical staff for vocal line, measures 18-22. The staff contains a melody with lyrics underneath. The key signature has two sharps (F# and C#). The time signature is 8/8.

hear the school girls sing in' as our boys went swing in' past.
 hear the child-ren' sing - in' for the future and the past
 tears of orph - an child ren' When our boys come back a gain

Musical staff for Trumpet (Tpt.), measures 18-22. The staff contains accompaniment.

Musical staff for Concertina (Conc.), measures 18-22. The staff contains accompaniment with dynamics markings like *pv*.

Musical staff for Violin (Vln.), measures 18-22. The staff contains accompaniment.

Musical staff for Bass Clarinet (B. Cl.), measures 18-22. The staff contains accompaniment.

The Men of the 10th Light Horse

Alan Ralph

F#m E

They came from the bush and the sta - tions. They
They joined for a taste of ad - ven - ture. They

4 F#m E

came from the ci - ties and towns. The
joined for their mates did the same. They

8 F#m E F#m E F#m

batt - lers, the whin-gers, the jo- kers. The gam-blers, the lo-sers, the clowns. —
joined when they thought of their hon- our, Not to join must lead to shame. — They

16 E F#m E F#m

Some of them born near the de serts, Some of them born near the tide,
joined full of pride, full of cour age, They joined up, their du - ty to do, They

24 E F#m E F#m

Most of them born in the sad - dle, — All of them knew how to ride. —
joined for Aus - tra - lia had called them, They were need - ed and that's all they knew. —

31 F#m C#m F#m C#m

So mount up, mount up for bat tle, — Mount up, for bet - ter or worse,

39 F#m C#m

We're the best in the world — in the sad - dle, —

43 F#m E F#m

The men of — the 10th — Light — Horse.

We are the Anzacs

Ted Egan

1 E_b A_b E_b
We are the An - zacs, and we're true blue, We're from Aus -

5 B_b
tra - lia and New Zea - land too, We're from Down

9 E_b B_b E_b
Un - der, and we're tell - ing you, We're

13 F B_b
lar - ri - kins and ski - ters, but we're pret - ty good fight - ers too. We might

17 E_b A_b E_b
curse and swear, but we'll be right there, In the

21 A_b B_b
fight - ing we won't turn a hair, When the

25 E_b C_m A_b E_b
whips are crack - ing ev' - r - y - where__ you'll find the An - zacs.

We've got shearers, drovers too,
We've got city swells
And lots of blokes named 'Blue'
As soldiers, we're the world's best yet,
We are the Anzacs,
Don't you forget!

Would we go AWL?
Don't be absurd!
Discipline!
Now there's a dirty word,
We'll shout 'Ma'alesh'
And 'gibbit baqsheesh'
We're the Anzacs.

Interrupted by SFX shelling!

Gallipoli

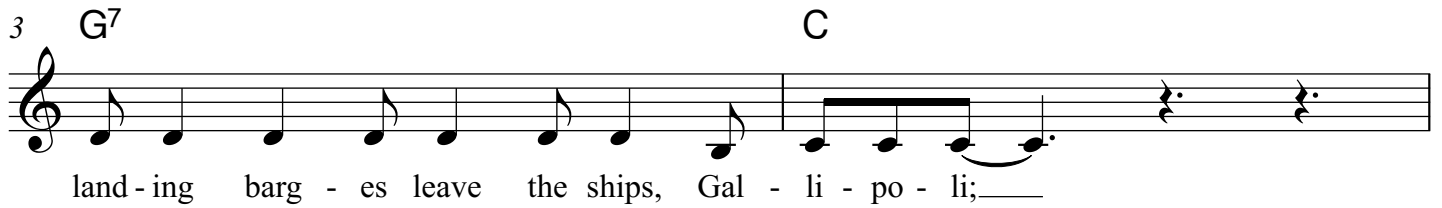
Ted Egan

C G



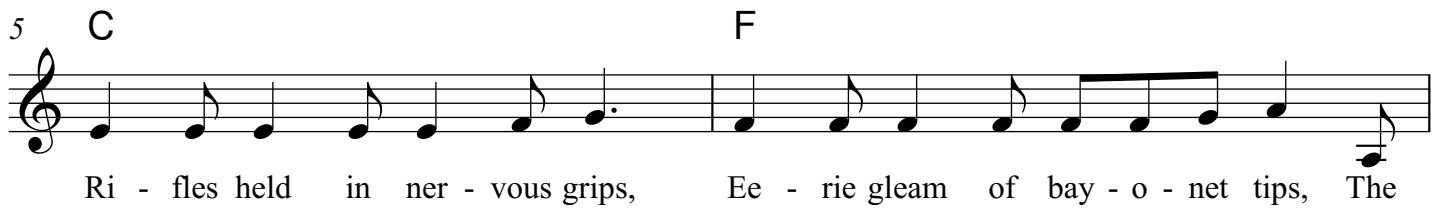
The word's on ev - 'ry sol - dier's lips: Gal - li - po - li,___ The

3 G⁷ C



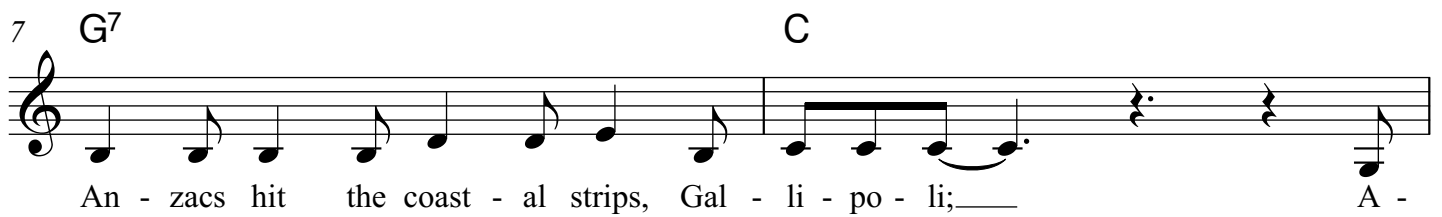
land - ing barg - es leave the ships, Gal - li - po - li;___

5 C F



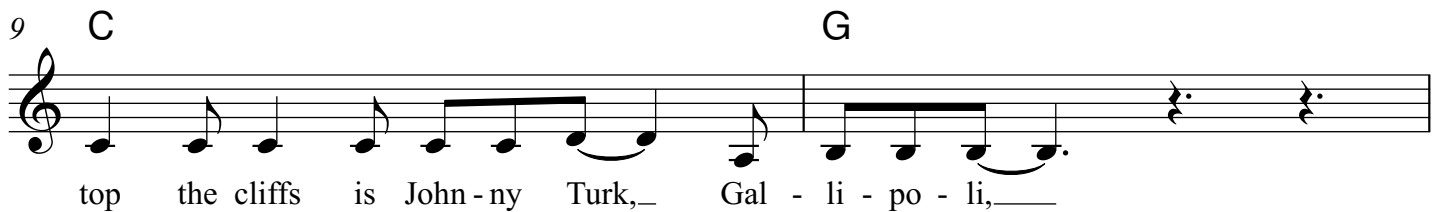
Ri - fles held in ner - vous grips, Ee - rie gleam of bay - o - net tips, The

7 G⁷ C




An - zacs hit the coast - al strips, Gal - li - po - li;___ A -

9 C G



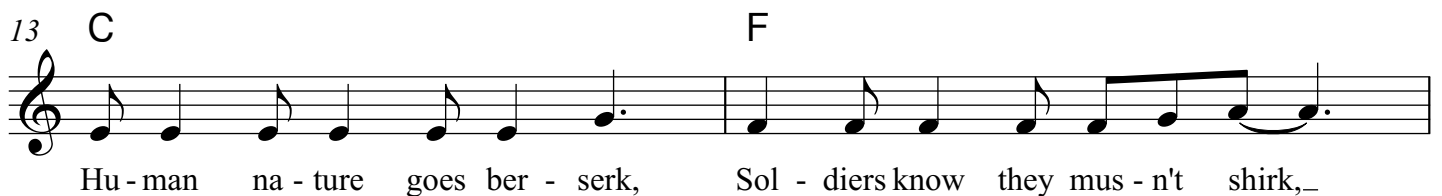
top the cliffs is John - ny Turk, Gal - li - po - li,___

11 G⁷ C



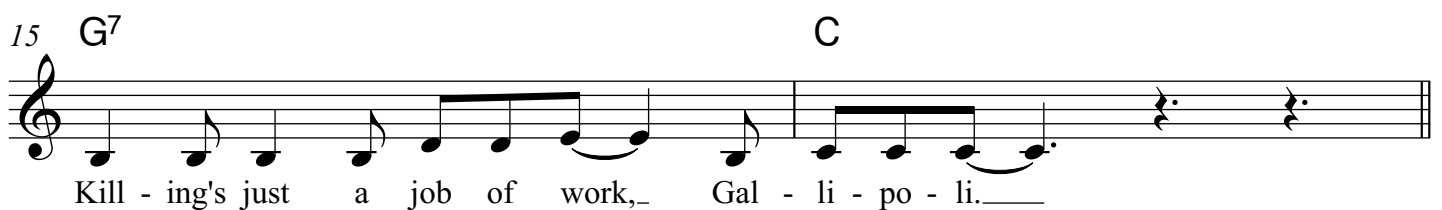
Peer - ing through the mist and murk, Gal - li - po - li,___

13 C F



Hu - man na - ture goes ber - serk, Sol - diers know they mus - n't shirk, _

15 G⁷ C



Kill - ing's just a job of work, Gal - li - po - li. ___

17 C G⁷ C G
 Boys, boys, war - lords' toys,
 19 C G
 Pawns in the war games of his - to - ry, But they're
 21 C G⁷ C G
 bold, bold, They'll do as they're told,
 23 C G⁷ C
 Hist - ory's in the mak - ing at Gal - li - po - li.

Hit the beach, the rising sun - Gallipoli,
 This is real, the talking's done - Gallipoli,
 Every man a mother's son,
 Give each one a bloody gun,
 They'll kill each other, just for fun - Gallipoli.

Scale the cliffs, pounding hearts - Gallipoli,
 The shelling and the slaughter starts - Gallipoli
 Crazy feats of derring-do,
 Out of all the madness grew,
 The legend of the Anzacs at Gallipoli.

On the 24th of May - Gallipoli,
 Postpone the killing for a day - Gallipoli,
 Bury the dead: let us pray,
 Bid young Johnny Turk: 'Giddyay'

Tomorrow, he's the one you'll slay - Gallipoli.
 They say old soldiers never die - Gallipoli,
 But young ones do, and I ask why? - Gallipoli,
 Not an inch of ground was won,
 Bones lie bleaching in the sun - Gallipoli.

The Lords have played this game before - Monopoly,
 Scan the maps, keep the score - Catastrophe,
 Cognac and cigars galore,
 If they were the ones to fight the war,
 They'd very quickly call 'Withdraw' - Immediately.

And when the silence comes again - Gallipoli,
 Pity those who are insane - Gallipoli,
 Count the wounded, treat the pain,
 A hundred and forty thousand slain,
 Heroes all, but dead in vain - Gallipoli.

The Rose of No-man's Land

Jack Caddigan, James A. Brennan

♩.=100

5

I've seen some beau - ti - ful flow - ers, Grow in life's gar - den fair, _____
 Out of the heav-en-ly splen - dor, Down to the trail of woe, _____

9

I've spent some won - der - ful hours _____ Lost in thei fra-grance rare, _____
 God in his mer-cy has sent her Cheer - ing the world be - low _____

13

But I have found an - oth - er Won - drous be yond com - pare.
 We call her Rose of Heav - en We've learned to love her so.

17 Chorus

Theres a rose that grows in No - man's Land, and it's

2

won - der - ful to see; _____ Though it's

4

sprayed with tears, It will live for years, in my

6

gar - den of me - mo - ry. _____ It's the

8 **G** **D7**

one red rose, the sol - dier knows; it's the

10 **Am** **B7** **Em** **Em7**

work of the Mas - ter's hand, _____ 'Mid the

12 **Am** **E7** **Am** **F#7** **G** **B** **E**

war's great curse stands the Red Cross nurse, she's the

war's great curse stands the Red Cross nurse, she's the

war's great curse stands the Red Cross nurse, she's the

14 **Am** **D7** **G**

Rose of No - man's _____ Land _____

Rose of No - man's _____ Land _____

Rose of No - man's _____ Land _____

And when they ask us Music: Jerome Kern (from 'Oh what a lovely war')

8 D⁷ G

And when they ask us, _____ how dan-ger-ous it was, _____ Oh, we'll ne - ver

5 C⁶ Cm⁶ D⁷ G Em⁷

tell them, _____ no we'll ne - ver tell them: _____ We spent our

9 Am⁷ D⁷ Bm⁷ Em

pay in some ca - fe, and fought wild wo - men_ night and day, 'Twas the

13 Bm F^{#7} Bm E⁷

cush - i - est job _____ we e - ver had. _____ And when they

17 Am⁷ D⁷ G

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

21 Am G Em⁷

why we did - n't win the Croix de Guerre, _____ Oh, we'll ne - ver

25 Am D⁷ G Bm⁷ E⁷

tell them, _____ no, we'll ne - ver tell them _____ there was a

29 Am⁷ D⁷ G

front, but damned if we knew where. _____

When very lights are shining

C G⁷ C C⁷ F F[°] C

When Ve - ry lights are shi - ning, _____ sure they're like the morn - ing light. And when the
 When Ve - ry lights are shi ning, _____ sure 'tis like the morn - ing due. _____ And when

8 F F[°] C A⁷ D⁷ Dm⁷ G⁷

guns be - gin to thun - der, _____ you can hear the an - gel's shite. _____ Then the
 shells be - gin a - burst - ing, It makes you think your time's come too. _____ And

16 C G⁷ C C⁷ F F[°] C

Max - ims start to chat - ter, _____ and trench mor - tars send a few. _____ And when
 when you start ad - vanc - ing, _____ Five nines and gas comes through. _____ Sure when

24 F F[°] C A⁷ D⁷ G⁷ C

Ve - ry lights are shi - ning _____ 'Tis time for a rum is - sue. _____
 Ve - ry lights are shi - ning _____ 'Tis rum or lead for you. _____

Anti-Conscription Slogans

Say 'No' to the blood vote!

Conscription, No!

Fight as free men!

Vote 'No'!

Enough lives have been lost!

It's not our fight!

We need our men here!

Keep your jelly fish!

Pro-Conscription Slogans

We have to keep our promise!

Shirkers!

Our boys over there need help!

Shame!

Traitors!

Our honour's at stage!

Who will protect us?

Sunset at Passchendaele

W: Henry Weston Pryce M: Ian Hamilton

$\text{♩} = 70$

IH. *p* *mf*
There how a man re - mem - bers. Too swift the good hours fly.

Fl. *p*

Vln. *p*

B. Cl. *p*

BD. *p*

7

$\text{♩} = 110$

Cm Eb Fm Gm Cm Fm Gm

IH. *p* *mf*
Far in a fair green val - lsey where once I used to ride. The
Soon shall the gay cloud em - bers to pear - ly ash out - burn. The

Fl. *tr*
1st verse only

Vln.

B. Cl.

BD.

11 **Ab Bb Cm Ab Eb Fm G**

IH. *tr*
 la - zy bells are cal - ling a - long a ri - ver side.
 par - rots troop to the sap - lings the ri - ders home - ward turn.

Fl. *tr*
 2nd verse only

Vln.

B. Cl.

Tri.

BD.

15 **Cm Eb Fm Gm Cm Fm G**

IH.
 Grand - ly the swel - ling rid - ges loom - ing in the sum - mer's fire. As
 Frogs be - gin their chor - us To the wink - ing of a star. And then

Vln.

B. Cl.

Tri. *tr*
 Frog noise 2nd verse only

BD.

19 **Ab Eb Bb Gm Cm**

IH.
 gi - ants roused by the night wind, to watch the day re - tire.
 night sends forth soft voi - ces, in the land that knows not war.

Fl.

B. Cl.

BD.

23 **♩=70**

IH.
 There how a man re - mem bers. Too swift the good hours fly. But

IH. here time halts be - side us, to watch us while we die.
 Fl.
 B. Cl.

$\text{♩} = 110$

Cm Eb Fm Gm Cm Fm G Ab Bb Cm Ab

IH. Sick in the sick-ened hea-ven, the sun sinks down to the mire. And the dead man sprawls in the cra ter, and
 Fl.
 Vln.
 B. Cl.
 BD.

Eb Fm G Cm Eb Fm Gm Cm Fm Gm

IH. grins at his mate on the wire. A God for a sing-le ho - ur, to be with these a - gain.
 Vln.
 B. Cl.
 BD.

43

IH. Free in that far green val-ley, clean in that South-land rain. There how a man re-mem bers. Too

Fl.

Vln.

BD.

49

IH. swift the good hours fly. But here time halts be-side us, to

Tri.

f p

53

IH. watch us while we die. To watch us while we die.

Fl.

Vln.

B. Cl.

Tri.

BD.

f Cm Gm Cm

rall $\text{♩} = 45$

pp

pp

pp

pp

pp

I wonder

W: Henry Weston Pryce M: Sonia Bennett

- 1 Could Homer walk this hill and hear
The song of canon high and clear
The roar of caissons jolting past
The hiss of bullets and the blast
Of shrapnel over yonder trees
I wonder would he sing of these
I wonder would he sing of these.
- 2 Could Homer see this field and spy
The walking wounded reeling by
With wet red wounds and faces grey
Each helping each along the way
If he could see these broken men
I wonder would he sing again
I wonder would he sing again.
- 3 I would that my imaginings
Might be as blind old Homer sings
But if he touched this cold machine
That slays beyond the hills unseen
Heard the song of yonder lark
I wonder would he bless the dark
I wonder would he bless the dark.
- 4 Could I lie here in dreams and find
The violet and all her kind
And down among the blossoms lie
To hear the singing hours go by
If then a gun should bid me wake
I wonder if my heart would break
I wonder if my heart should break.
- 5 I wonder why the sunlight falls
So gay on yonder broken walls
I wonder why that soldier lies
With bloody lips and smiling eyes
I wonder is that Death and yet
I know my dream is to forget
I know my dream is to forget.
- 6 Could Homer see this field and spy . . .

'Coming to an end' Medley

Dittie: You're in the army now

Hello! Hello!

Worton David, Bert Lee, Harry Fragson

F C⁷ F

Hel - lo, Hel - lo, who's your la - dy friend? Who's the lit - tle gir - lie by your side?_____

40 A⁷ Dm G G[♯] F G C⁷

I've seen you, with a girl or two, Ossh, oh - oh, I am sur-prised at you!_____ Hel-

48 F C⁷ A

lo,_____ hel - lo, what's your lit - tle game? Don't you think your ways you ought to mend?_____ It

56 D G G⁷ C⁷ F B^b F

is - n't the girl I saw you with at Brigh - ton, Who, who, who's your la - dy friend?_____

Dittie: The Brigadier he gets the turkey

Mademoiselle from Armentieres

Harry Carlton, J.A. Tunbridge

1 F C F

Ma-de-moi-selle from Ar-men-tieres, Par - lez vous? Ma-de-moi-selle from Ar-men-tieres, Par lez vous?

9 F C⁷ F C⁷ F B^b C⁷ F C⁷ F B^b F

Ma-de-moi-selle from Ar-men-tieres, Has-n't been kissed for for-ty years, Ink-y pink-y par-lez - vous. vous.

Dittie: Fighting the Kaiser

Take me back to Dear Old Blighty

AJ. Mills, Fred Godfrey, Bennett Scott

1 B^b E^bm⁶ B^b F B^b F⁷ B^b⁷

Take me back to dear Old Bligh - ty, Put me on the train for Lond-on Town._____

9 F⁷ C^m F⁷ C^m C⁷ F C⁷ F⁷

Take me o - ver there, Droop me a-ny- where, Li-ver-pool, Leeds or Bir-ming-ham, Well I don't care!

17 B^b E^bm⁶ B^b B^b⁷ C^m G^b⁷

I should love to see my best girl, Cud-dl-ing up a - gain we soon will be, Aye,

25 B^b E^b B^b C⁷ G^m C F⁷ B^b F B^b

26 Ti-dl - y id-dl - y igh - ty, Hur-ry me home to Bligh - ty, Bligh - ty is the place for me.

Dittie: Oh, the Colonel Kicks

Oui Oui, Marie

W: Alfred Bryan & Joe McCarthy M: Fred Fisher

1 **Bb** **F7** **Bb**
Oui Oui Ma - rie, _____ will you do zis for me__Oui Oui Ma - rie, _____ then I'll do zat for you, _ I love your eyes they

11 **F** **Cm** **C** **F** **F7** **Bb**
make me feel so spoon - y, _____ You'll drive me cra - zy, _____ you're teas-ing me, _____ Why can't we par-ley- vous

19 **Cm** **F** **F7** **Bb**
_ like oth - er sweet-hearts do, _____ I want a kiss or two _____ from Ma-Cher - ie, _____ Oui Oui Ma -

26 **Bb** **F7** **Cm** **F7** **Bb** **F7** **Bb**
rie, _____ if you'll do zis for me__ then I'll do zat for you, _ Oui Oui Ma - rie.

Dittie: Billy Hughes's Army

Tramp! Tramp! Tramp!

Geo F. Root

1 **Bb** **Eb** **Bb** **Bb** **Gm** **F** **F7**
In the pris-on cell I sit, Think-ing Moth-er dear, of you. And our bright and hap-py home so far a - way. And the

6 **Bb** **Eb** **Bb** **Eb** **F7** **Bb**
tears they fill my eyes, Spite of all that I can do. Tho' I try to cheer my com rades and be gay.

10 **Bb** **F** **Bb** **F** **F7**
Tramp! tramp! tramp! the boys are march - ing. Cheer up, com-rades, they will come. And be-

14 **Bb** **Eb** **Bb** **Eb** **F7** **Bb**
neath the star - ry flag, we shall breathe the air a-gain. Of the free-land in our own be-lov - ed home.

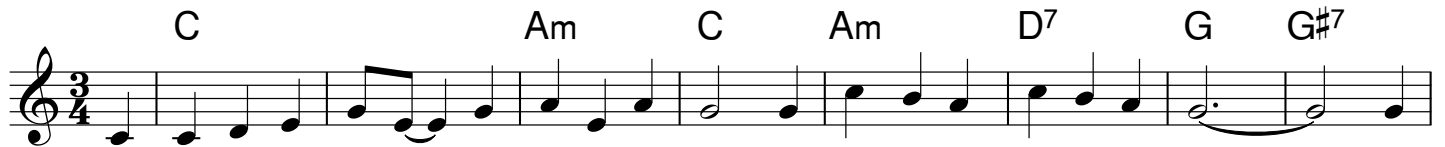
Dittie: Billy Hughes

'Home Fires' Medley

Women who wait

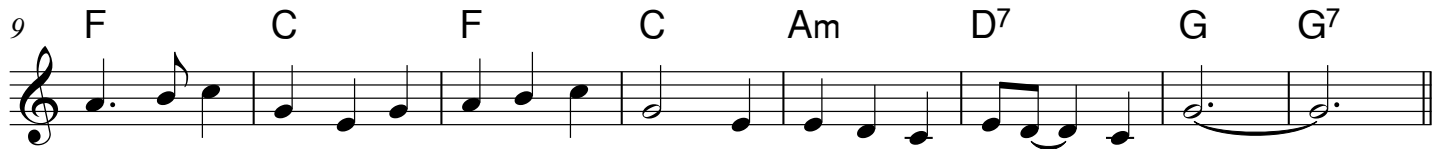
As sung by Ernest Pike

C Am C Am D⁷ G G^{#7}



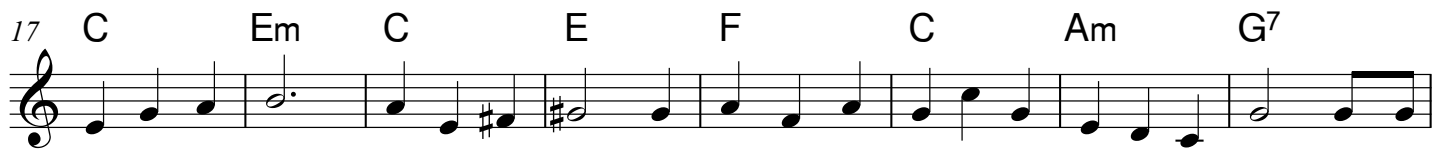
You cheer sol-dier Tom my_ and Sail-or Jack too. You shout-ed "Hur - rah" for the state(?).__ But

9 F C F C Am D⁷ G G⁷



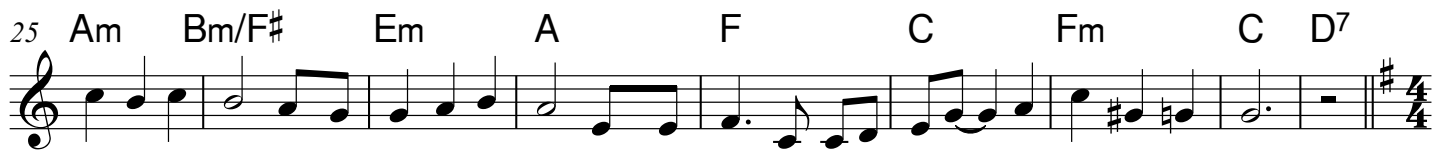
while you are cheer-ing the he-roes who fight, just think of the wo men who wait.____

17 C Em C E F C Am G⁷



Wo-men who wait, wo-men who wait. You don't fight with guns at the en - e-my's gate. There's no

25 Am Bm/F# Em A F C Fm C D⁷

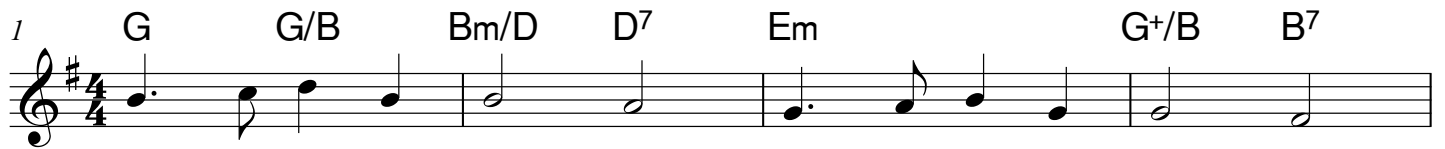


big sea for you, but your du - ty you do(?)and you're none the less a he ro, - the wo-men who wait.

Keep the home fires burning

W: Lena Guilbert Ford M: Ivor Novello

1 G G/B Bm/D D⁷ Em G⁺/B B⁷



Keep the home fires burn - ing, while your hearts are yearn - ing.

5 C G A⁷ D⁷



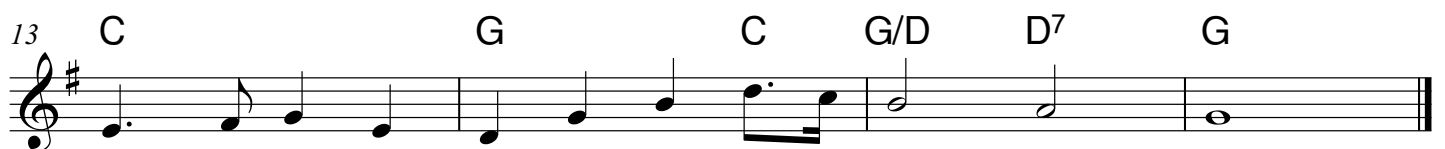
Though your lads are far a - way they dream of home.

9 G G/B Bm/D D⁷ Em G⁺/B B⁷



There's a sil - ver li - ning, through the dark cloud shi - ning.

13 C G C G/D D⁷ G



Turn the dark cloud in - side out, till the boys come home.

Song for Grace

Ted Egan

Sam C Cmaj7 C⁶ F C

Musical staff for measures 1-6. The key signature has one flat (Bb) and the time signature is 3/4. The melody consists of quarter and eighth notes. The lyrics are: "I was a girl of thir - teen when my three bro - thers went to the war." The word "thir" is misspelled in the original image.

I was a girl of thir - teen when my three bro - thers went to the war.

7 C Cmaj7 C⁶ C Dm A

Musical staff for measures 7-14. The melody continues with quarter and eighth notes. The lyrics are: "Mar-tin and Ro-bert and Jack and as I waved from the door." The word "Mar-tin" is misspelled in the original image.

Mar-tin and Ro-bert and Jack and as I waved from the door. I thought:

15 Dm

Musical staff for measures 15-22. The melody continues with quarter and eighth notes. The lyrics are: "'Who in the world could have bro - thers as hand - some as they?'"

'Who in the world could have bro - thers as hand - some as they?' Three Aus

23 D G

Musical staff for measures 23-30. The melody continues with quarter and eighth notes. The lyrics are: "tra-lian Light Horse - men, I see their proud fi - gures to - day." The word "tra-lian" is misspelled in the original image.

tra-lian Light Horse - men, I see their proud fi - gures to - day. Our

31 C Cmaj7 C⁶ F C

Musical staff for measures 31-36. The melody continues with quarter and eighth notes. The lyrics are: "pa - rents were I - rish, with no love for Eng - land at all." The word "pa - rents" is misspelled in the original image.

pa - rents were I - rish, with no love for Eng - land at all. But their

37 C Cmaj7 C⁶ C Dm A

Musical staff for measures 37-44. The melody continues with quarter and eighth notes. The lyrics are: "sons were Aus - tra-lians and each brave-ly ans-wered the call." The word "sons" is misspelled in the original image.

sons were Aus - tra-lians and each brave-ly ans-wered the call. In their

45 Dm

Musical staff for measures 45-52. The melody continues with quarter and eighth notes. The lyrics are: "turned-up slouch hats and their fea - thers and leg - gings and spurs,"

turned-up slouch hats and their fea - thers and leg - gings and spurs, The

53 Dm G C Cmaj7 C⁶ G

Musical staff for measures 53-60. The melody continues with quarter and eighth notes. The lyrics are: "Em - pire, as much as my mo - ther, knew these sons were hers." The word "Em - pire" is misspelled in the original image.

Em - pire, as much as my mo - ther, knew these sons were hers. And as the

61 C F C

go- ing_ down_ of the sun, and in the mor ning,

68 F G G⁷ C

We'll re- mem - ber them, lest we for - get.

Kathy

The mailman brought cards from Colombo and then from Port Said,
 Here's a photo of Jack, in Egypt, his first camel ride.
 Look at young Bobby in London, crossing The Strand,
 And Martin writes: 'Mum and Dad, life in the army is grand'.
 The same mailman brought us the news about our darling Jack:
 'Regret to inform you, your son Johnn will never come back
 He died of his wounds at Gallipoli, so brave was he,
 He's awarded the military medal, posthumously'.

Noni

The telegram came, my mother collapsed and I had
 The terrible task of breaking the news to my Dad.
 With our old draught-horse, Punch, our father was ploughing the land,
 I ran to the paddock, the telegram clutched in my hand.
 The Irishman read it, said: 'Thank you, now leave me alone,
 Go on back to the house, help your mother, she's there on her own'.
 He called: 'Stand up, Punch, we have to get on with this job',
 But I saw his slumped shoulders and I heard his heart-rending sob.

Women

Well, Robert was gassed and he always had pains in his head,
 Martin was shell-shocked and he'd have been better off dead.
 I, I'm just an old lady who watched them all go,
 But I am the one you should ask about war, for I know.
 That all of these years have gone by and I know the grief yet,
 Yes, I will remember them . . . I can't forget.

Poem: Recited by a Soldier, coming in at section 13B, just before the song – "Oh What a Lovely War."

Inscription for a War – By A.D. Hope

Stranger, go tell the Leaders, we died here obedient to their commands.
 Linger not, stranger; shed no tear,
 Go back to those who sent us.
 We are the young they drafted out,
 To wars their folly brought about.
 Go tell those old men, safe in bed,
 We took their orders, and are dead!

Oh! It's a lovely war

John Long & Maurice Scott

Fl. Eb Abm/F Bb Bb⁷

Fl. 5 Eb Eb^o/A Bb Eb^o/A Bb⁷

S. 9 Eb Cm Ab Eb

1. Up to your waist in wa - ter, up to your eyes in slush.____
 2. When does a sol - dier grum - ble? When does he make a fuss?____
 3. Come to the Cook-house door boys, sniff at the love - ly stew.____

S. 13 Cm⁷ F⁷ Bb⁷

Us - ing the kind of lang - uage that makes the ser - geant blush.____
 No - one is more con - tent - ed in all the world than us.____
 Who is it says the Col - 'nel gets bet - ter grub than you?____

S. 17 Eb⁷ Ab Eb

Who would-n't join the ar - my, that's what we all en - quire,____
 Oh! it's a 'cush - y' life, boys, real - ly we love it so,____
 An - y com-plaints this morn - ing? Do we com-plain? Not we.____

S. 21 Bb⁷ Eb Bb F⁷ Bb

Don't we pit - y the poor ci - vil - ians sit - ting be - side the fire.____
 Once a fel - low was sent on leave and sim - ply re - fused to go.____
 What's the mat - ter with lumps of on - ion float - ing a - round the tea.____

Chorus

25 Eb E° Bb7 Eb
 S. Oh! Oh! Oh! It's a love - ly war. _____ Who would-n't

29 Bb7 Eb
 S. be a sol - dier eh! Oh it's a shame to take the pay. _____ As

33 Eb C7 Fm G7
 S. soon as 're - veil - le' has gone, _____ we feel just as heav - y as lead, but we

37 Cm Gm Bb F7 Bb Bb7
 S. nev - er get up till the ser - geant brings our break - fast up to bed. _____

41 Eb E° Bb7 Bb7(#5) Eb E°
 S. Oh! Oh! Oh! It's a love - ly war. _____ What do we

45 Bb7 Eb
 S. want with eggs & ham, when we've got plum & ap - ple jam? _____

49 Eb Gb° Bb7 Eb F7
 S. Form fours! Right turn! How shall we spend the mon - ey we earn?

53 Bb Fm Fm7 Bb7 1. Eb Bb7 2. Eb
 S. Oh! Oh! Oh! It's a love - ly war. _____ war. _____

In Flanders Fields

In Flanders fields the poppies grow
Between the crosses, row on row
That mark our place: and in the sky
The larks still bravely singing, fly
Scarce heard amid the guns below.
We are the Dead. Short days ago.

We lived, felt dawn, saw sunset glow,
Loved, and were loved, and now we lie
In Flanders fields.

Take up our quarrel with the foe:
To you from failing hands we throw
The Torch: be yours to hold it high!
If ye break faith with us who die
We shall not sleep, though poppies grow
In Flanders fields.

Coquelicot

Words: Henry Weston Pryce Music: Denis Kevans

Cue - illons le co - quel - i - cot qui rougit dans le blé, Ce' est la
der - ni - ere, c - ri, le der - ni - er pen - sée. Ce' est la
der - ni - ere, cri, de la An - zac bi - en ne mei. De le
tombe, nu gar - de - ron, et nub - le - ron Jar - nais.

Lazily the southwind rested, heard a linnet call,
Pools of shade and sunshine flecked the road between,
Where the soldier rested, hear a linnet call,
Saw the poppies dancing, blazing in the green;
Sullenly and sadly, over wood and wold,
Throbbled and sobbed from Artois the drums of sacrifice:
But the bird stayed singing till its love was told,
And the fields were kind with friendly eyes.

When the poppy blooms in France, Jean & Marie say,
Gather the poppy that is reddening in the wheat,
It is for the good Australian, L'Anzac bienne,
Whose memory we will guard and never forget.

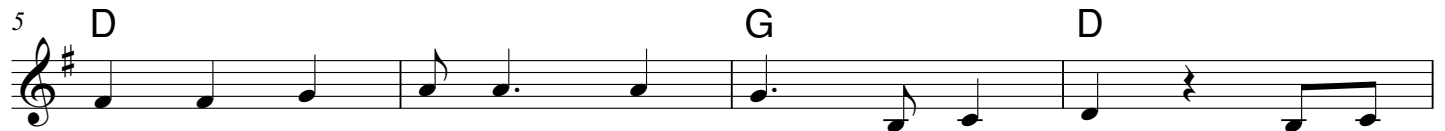
On to battle pressing, through the little towns,
Did his fancy conjure sights and sounds of home?
Of the sheep far straying, strung across the Downs,
Of the bells at evening where the cattle roam? . . .
Did he see a loved face smile into his own
In a strange pre-vision, ere the close of day:
Ere the poppies withered and the sun went down
Red athwart the red field where he lay?

No Man's Land/Green Fields of France

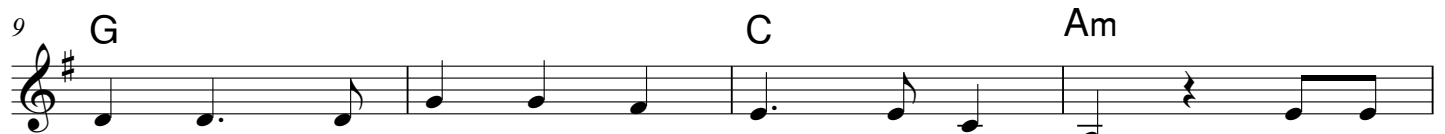
Eric Bogle



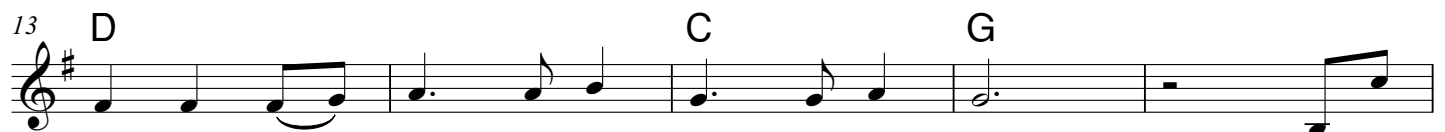
Well how d'you do____ Pri - vate Wil - lie Mc - Bride, D' you
And did you leave____ a wife or a sweet - heart be - hind, In____
Well the sun's shin - ing now on these green fields of France; The____
And I can't help but____ won - der now, Wil - lie Mc - Bride, Do____



mind if I sit here, down by your grave side? And I'll
some faith - ful heart is your memor - y en - shrined? The
warm wind blows gent - ly, and the red pop - pies dance. Did you
all those who lie here____ know why they died?



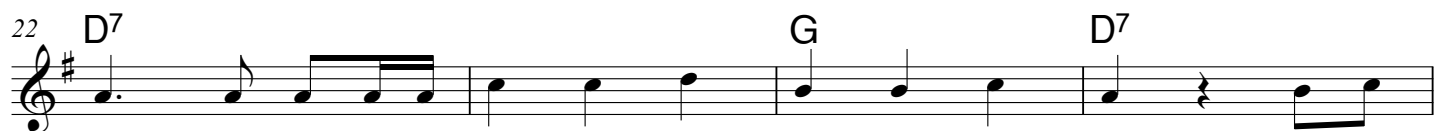
rest for a - while in the warm sum - mer sun. I've been
And though you died back in nine - teen six - teen, To
tren - ches have van - ished long un - der the plough; No
real - ly be - lieve them when they told you 'the cause'? Did you



walk - ing all____ day, Lord, and I'm near - ly done. And I
that loy - al____ heart are you al - ways nine - teen? Or____
gas and no____ barbed wire, no guns fir - ing now. But____
real - ly be - lieve that this war would end wars? The



see by your grave - stone you were on - ly nine - teen, when you
are you a strang - er, with - out e - ven a name, For -
here in this grave - yard it's____ still No - Man's Land; The
suffer - ing, the____ sor - row, the____ glo - ry, the shame, the



joined the glo - i - ous fall - en in nine - teen six - teen. Well I
e - ver en - shrined____ be - hind some glass pane. In an
count - less white____ cros - ses in mute wit - ness stand. To
kil - ling, the____ dy - ing, it was all done in vain. For



hope you died quick and I____ hope you died clean. Or,
old pho - to - graph, torn and____ tat - tered and stained. And
man's blind in - differ - ence to____ his fel - low man. And a
Wil - lie Mc - Bride, it's all____ hap - pened a - gain, and a -

30 **D** **C** **G**

Wil - lie McBride was it slow and ob - scene?
 fa - ding to yel - low in a brown leath - er frame?
 whole gen - er - a - tion who were butch - ered and damned.
 gain, and a - gain, and a - gain.

34 **D** **C** **G**

Did they beat the drum slow - ly, did they sound the fife low - ly? Did the

Did they beat the drum slow - ly, did they sound the fife low - ly? Did the

Did they beat the drum slow - ly, did they sound the fife low - ly? Did the

Did they beat the drum slow - ly, did they sound the fife low - ly? Did the

39 **D** **C** **G**

rif - les fire o'er ye as they low - ered you down? Did the

rif - les fire o'er ye as they low - ered you down? Did the

rif - les fire o'er ye as they low - ered you down? Did the

rif - les fire o'er ye as they low - ered you down? Did the

44 **C** **D** **G** **C** **D** **G**

bug - les play, "The Last Post in chor us? Did the pipes play the "Flowers of the For - est"?

bug - les play, "The Last Post in chor us? Did the pipes play the "Flowers of the For - est"?

Did the pipes play the "Flowers of the For - est"?

Did the pipes play the "Flowers of the For - est"?

All the Fine Young Men

Eric Bogle

(adpt. from arrangements by Maria Dunn & Colcannon)

♩=80 Bm A G Bm A G Bm A Bm A

EE

Hp.

They

7 D A Bm G A

EE

Vln.

Hp.

told all the fine young men when this war is over
told all the fine young men when this war is over
ma-ny of those fine young men all the wars are over
In your

11 D A Bm G A

EE

Vln.

Hp.

There will be peace and the peace will last for - e - ver
country's grate - ful heart we will che - rish you fo - e - ver
They've found their peace Its the peace that lasts for - e - ver

15 Bm A D G A

EE

Vln.

Hp.

In Flan - ders fields at Lone Pine and Ber shee - ba - For
To bruk and Al - a - mein, Bhu - na and Ko - ko - da - In a
When the call comes a - gain they will not ans - wer - They're

19 D G D Gmaj7 *stop*

EE
king and coun - try for ho - nour and du - ty the
world mad with war, like their fath - ers be - fore the
just forgotten bones ly - ing far from their homes As for -

Vln.

Hp.

22 D Em G A

EE
young men fought and cursed and wept and died. They
young men fought and cursed and wept and died. For
got - ten as the cause for which they

Vln.

Hp.

24 3. G *stop* Freely

EE
died. Ah Blu - ey can you see now why they lied?

Hp.

- Intro
- Verse 1
- Verse 2
- Instrumental
- Verse 3

Poppy Day

W: Henry Weston Pryce M: Ian Hamilton

♩ = 190

C Em

Fl.

Vln.

B. Cl.

6 C Em F G

I.H.

If loss or pro - fit shall be - fall it mat - ters not this day. Be -
The ci - ty's cease - less clam - our - ing up - ris - ing from the street. Brings
In all that blood in her - its here, in all that eyes de - fine. My
And then the lull we count our loss, we mend the trench for - lorn. And

Fl. *mp*

Vln. *mp*

B. Cl. *mp*

15 F C Am Dm G C

I.H.

cause the fields of Flan - ders call, and hear - ing I o - bey. The
back to mind the fate - ful swing of man - y march - ing feet. The
count - ry is the home - land dear, but France the hal - lowed shrine. There
one seeks wood to make a cross, and so the red - red morn. Gro -

B.

Ah

Fl.

Vln.

B. Cl.

23 Am C Am C

I.H.

gree - tings of my cher - ished friends shall pass un - seen per - chance. Be -
click of hooves, the rum - bling loads, the dust clouds drift - ing far. The
gai - ly by the road - side now. The wind - swept pop - pies bend. As
tesque - ly spraw - ling in the sun, the dead no hat - red hold. And

B.

Ooh

Fl.

Vln.

B. Cl.

40

31 **C** **Em** **G** **Em** **C**

I.H. *p* cause my soul to bat - tle wends, a - long the roads of France.
 arm - ies pour - ing down the roads, the roar - ing roads of war.
 danced they in the morn - ing glow, when you went west my friend.
 close by head and hand and gun, the pop - py buds un - fold.

B. Ah *p* Ah *pp*

Fl. *p* *pp*

Vln. *p* *pp*

B. Cl. *p* *pp*

41 **Am** **C** **Am** **C**

I.H. Sleep well old com - rade When they name, Hence - forth the great and good *p* ^A

B. *p* ^{Ooh}

Fl. *p*

Vln. *p*

B. Cl. *p*

50 **Em** **G** **Em** **C** rit.

I.H. high - er hon - our none may claim *f* than this *p* your cross *ff* of wood.

B. *f* *p* Ah *ff*

Fl. *ff* rit.

Vln. *ff*

B. Cl. *p* *ff*

41

Ataturk Tribute

Words: Kemal Ataturk Music: Ian Hamilton (2007)

1 **A**

S. Those he - roes and lost their lives in the soil of a friend - ly coun try.

A. Those he - roes You are now ly - ing in the soil of a friend - ly coun try.

T. Those he - roes that shed their blood. in the soil of a friend - ly coun try.

B. Those he roes that shed their blood. You are now ly - ing in the soil of a friend - ly coun try.

Fl.

Tpt.

Pnox

9

S. There-fore rest in peace, rest in peace, in peace.

A. There-fore rest in peace rest in peace, in peace.

T. There-fore rest in peace, There-fore rest

B. There-fore rest in peace, in peace.

Fl.

Tpt.

B16 *Ian solo*

T. There's no dif - rence be - tween the John - ies and the Meh - mets to us

Tpt.

19

S. where they lie side by side, side by side.

A. where they lie side by side, side by side.

T. where they lie side by side, side by side.

B. where they lie side by side, side by side.

Tpt.

Pno.

23

S. Here in this coun - try of ours.

A. Here in this coun - try of ours.

T. Here

B. Here

Tpt.

Pno.

27 **C**

T. You the mo - thers who sent their sons from

B. You the mo - thers who sent their sons from

Fl.

Tpt.

Pno.

31

S. Ah

A. Ah

T. far - a - way coun-tries wipe a-way your tears, wipe a-way your tears.

B. far - a - way coun-tries wipe a-way your tears, wipe a-way your tears.

Fl.

Tpt.

Pno.

35 **D**

S. Your sons, your sons, are now ly-ing in our bo-som and are in peace.

A. Your sons, your sons, are now ly-ing in our bo-som in peace.

T. and are in peace.

B. and are in peace.

Pno.

44

43

S. Af-ter hav-ing lost their lives, Af-ter hav-ing lost their lives on this land.

A. af-ter hav-ing lost their lives on this land.

T. Af-ter hav-ing lost their lives, af-ter hav-ing lost their lives on this land.

B. Af-ter hav-ing lost their lives, af-ter hav-ing lost their lives on this land.

Tpt.

Pno.

51 **E**

S. They have be - - come,

53

S. They have be - come our sons as well, our sons as well.

A. They have be - come our sons as well, our sons as well.

T. our sons as well, our sons as well.

B. our sons as well, our sons as well.

Tpt.

Pno.