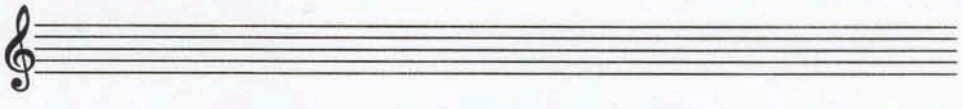
The Sea Cadet March Book

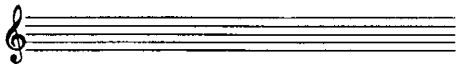


(A,B,C,D Arrangements)

Featuring Traditions and Ceremonial Information

Issued 31 March 1996

Anacrusis



The Sea Cadet March Book has been prepared for use by Band Officers, Sea Cadet musicians and corps officers. It contains music written in a concise and simplified format with amplifying information as to the music's origin in naval lore. It also provides background material on band music and naval traditions. This publication is authorized by the Director of Sea Cadets.

The Sea Cadet March Book was developed under the supervision of the Pacific Regional Cadet Music Advisor, Capt T.M. Trick.

The music in this manuscript is appropriate for bands of all levels. Some pieces are particularly suitable for beginning and junior bands and all pieces are very playable by an intermediate band.

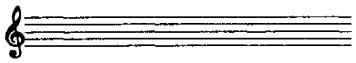
In appreciation of the dedicated effort put into the production of this book, the following Cadet Instructor Cadre Officers, Civilian Instructors and Volunteers are hereby recognized:

Capt Johnston	Lt McGinn	CI Martins	CI Johnston
Lt(N) McAleer	Lt Forbes	CI Pilliko	CI Hunter
SLt Archer	Lt(N) Gossip	AB Johnston	

Recommended amendments to this book should be sent to the Director of Sea Cadets at National Defence Headquarters.

N.A. Duinker
Commander
Director of Sea Cadets
National Defence Headquarters

INSTRUCTIONS



FOR 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).

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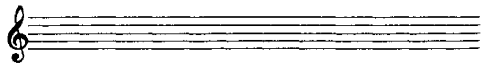

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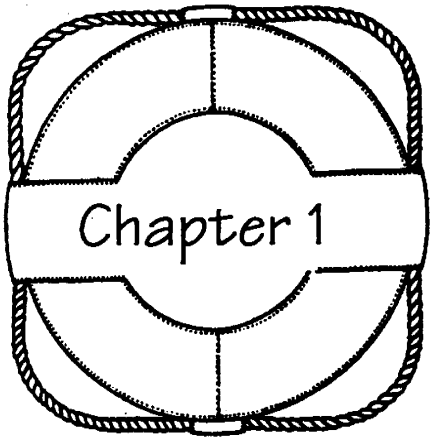


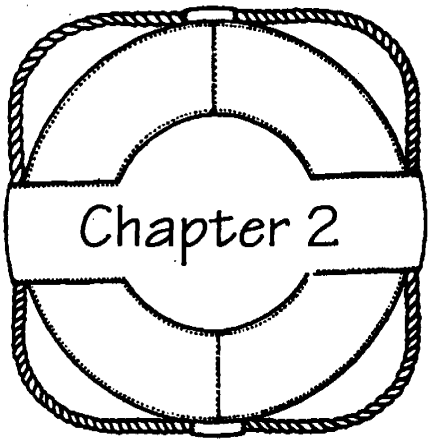
Naval Band History

Music has always been an important part of shipboard life. In the ages of exploration, such as when Sir Francis Drake circumnavigated the globe and later when Captains Cook and Vancouver explored the west coast of Canada, voyages could be several years long. A wise captain would employ musicians to provide some recreation and allow sailors to sing shanties or dance a hornpipe on the foc'sle in the dog watches.

Although the use of trumpeters for passing orders in ships can be traced to Greek times, it is actually documented that as far back as the thirteenth century trumpeters were embarked in British warships. The use of trumpets for passing orders was gradually overshadowed by the use of the drum and the boatswain's call (bosun's pipe) until by the end of the end of the eighteenth century it was the Marine drummers who "beat the hands to quarters." Marines were soldiers who served in the ships of the Royal Navy acting as guards, sentries, snipers or as regular soldiers in shore engagements. In naval battles the drummers, usually young boys, would keep the snipers supplied with powder and shot.

At the time of the Battle of Trafalgar in 1805, Admiral, Lord Nelson is reported to have had a band aboard his flagship, H.M.S. Victory which played "God Save the Queen" and "Rule Britannia". About the same time the drums were used to mark the passing of the watches much like the later use of the ship's bell. As cannon became more prevalent in warfare, bugles were used to pass orders because they were less likely to be confused with gunfire. The drummers, therefore, also became buglers which is why today drummers often wear bugles on their hips. Because the buglers and drummers were the rallying point in battles ashore, a "corps of drums" or group of drummers is always given the position of honour, the front ranks of the band.

In 1903 the Royal Marines were allocated the task of providing bands for the Royal Navy and have done so ever since. When the Royal Canadian Navy was instituted in 1910, it was felt that marines were no longer needed in naval warfare and none were enlisted. The task of making music fell upon the sailors and Canadian naval bands have been comprised of seamen ever since. Canadian sea cadet corps have had bands since the first corps were formed and many of the traditions which began in the days of Royal Marine bands have survived to this day. Through the maintenance of corps bands we ensure that Royal Canadian Sea Cadets have a part to play in the continuation of naval music in the future.



Dress and Regalia

UNIFORMS

Bands are very much in the public eye therefore, they must maintain a very high standard of dress. All bandsmen wear the normal sea cadet blue uniform with the addition of white ceremonial belt and gaitors. The cloth belt is not worn with the white belt. While wearing belt and gaitors bandsmen wear their chinstays down.

Naval chinstays are worn directly in front of the ears, not on the point of the chin. White gloves are permitted but woodwind players may require the fingertips to be cut off. Attention must be paid to the details, especially to uniformity throughout the band. Music must be neat and held in a suitable lyre both for uniformity and to permit the proper playing position of the instrument.

TRADITIONAL UNIFORMS

The traditional blue uniform with square collar and bell-bottomed trousers (square rig) may be worn on the following occasions:

a. Battle of the Atlantic Sunday ceremonies;
b. Remembrance Day ceremonies;
c. other special occasions with permission of NDHQ,DCdts.

Badges and accoutrements for the traditional uniform are the same as for the modern uniform except that it is not customary to wear name tags or corps' badges(crests). Again uniformity is of the utmost importance and bandsmen should be dressed in the same uniform as the remainder of the parade.

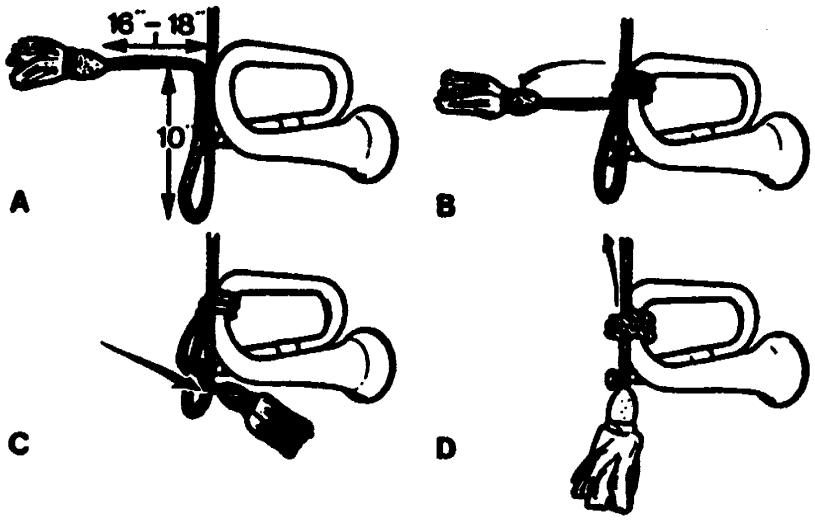
DRUMMERS

Drummers, because of their traditional role as communicators of orders are permitted some additional accoutrements. They may wear white leather gauntlets and bugles slung on cords worn over the left shoulder with the bugle on the right hip.

A curious tradition is the wearing of animal skins by bass and tenor drummers. Presumably, this practice was adopted to prevent wear and tear of uniforms. The fact that skins from exotic animals such as tigers and leopards are used is probably due to the distant travels of naval vessels and army regiments. Snare drummers do not wear these skins. Another device designed to prevent wear of the trousers is a white apron worn over the left leg.

Drum sticks for sea cadet bands should be either painted white or left natural wood. Drum slings, like all pieces of sea cadet band equipment, are white, black accoutrements being reserved for army rifle regiments.

The method of tying bugle cords is pictured below.



DRUM MAJORS

Two special accoutrements are unique to drum majors, the drum major's belt or sash, and the mace.

The sash is worn, over the left shoulder, by drum majors when performing their duties. Sea cadet sashes are to be navy blue in colour and although some variation is permitted, the following sequence is customary for the emblazonment (decoration) from top to bottom:

a. Crown and Royal Cypher (EIIR);
b. Name of the corps;
c. Coat of arms of Canada;
d. Corps or Royal Canadian Sea Cadet badge.

Sashes are usually heavily decorated with gold braid and may have two miniature drum sticks affixed near the edges. All badges are mounted parallel to the edges of the sash and not horizontal when worn. Although a very ornate sash may be pleasing to the eye, the practice of sewing on "every old badge in stores" should be avoided. Battle honours are prohibited for cadet bands.

Although now a staff with an ornamental head, Drum Majors' maces evolved from iron-headed clubs or war hammers. Naval mace heads are traditionally a representation of the globe, a style borrowed from the Royal Marines and very suitable for those who sail the seven seas. Drum majors should remember that the mace is their badge of authority and as such, should always be treated with respect and carried proudly whether on or off parade. Drum majors usually wear white leather gauntlets to protect their hands when using the mace.

EMBELLISHED EQUIPMENT

Much band equipment is customarily embellished with titles, badges, and other traditional decorations. Equipment customarily embellished includes:

a. drum shells;

b. fanfare trumpet banners;

c. music card backings;

d. music stand banners.

When drum shells are emblazoned, the emblazonment is itself the appropriate means of unit identification. Nevertheless, drum heads are often painted, unofficially, with the corps' name. Style of emblazonment is a matter of custom rather than regulation but as a guide the following may be displayed (normally on a background of navy blue or silver) in the following order from top to bottom:

a. corps name;

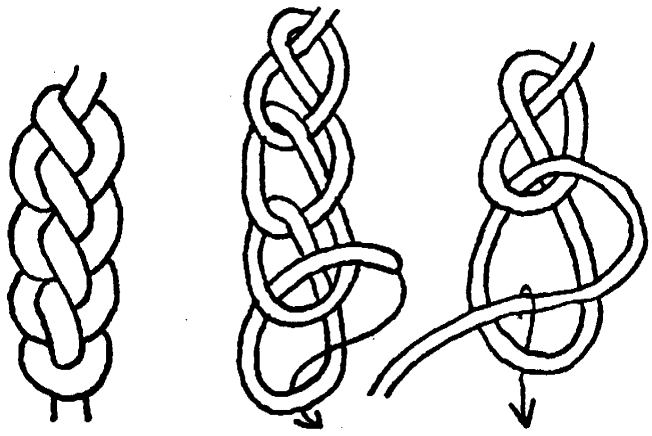
b. coat of arms of Canada;

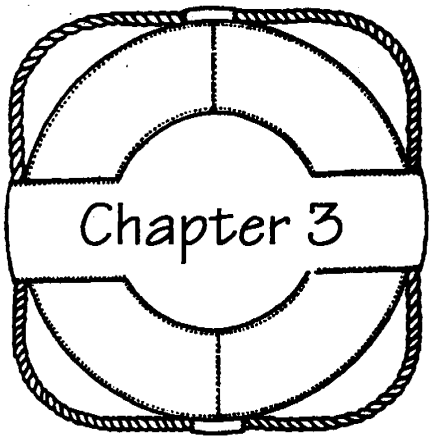
c. Royal Cypher (EIIR), placed on either side of the coat of arms;

d. corps or Royal Canadian Sea Cadet badge, in miniature and below coat of arms or full size if the coat of arms is not used.

DRUM CORDS

Other pieces of band equipment are the drum cords or "drag-ropes" which hang in pairs below each snare and tenor drum. These cords are a traditional reminder of the slings used by drummers to lash their drums to their backs on long marches when not playing. the cords are white in colour and have a section of "chain sinnet" tied into their middle. Each end is seized to a tensioning lug and they hang about ten inches below the bottom head. Naval cords cross in the middle whereas army ones, usually, do not. The "chain sinnet" is shown below.





Parade Procedures

Introduction

The purpose of this chapter is to provide band officers with some background knowledge of routine parade procedures as they apply to bands. It is not intended to provide detailed instructions because these are found in the Canadian Forces Manual of Drill and Ceremonial (A-PD-201-000/PT-000) or in the Maritime Command Ceremonial Manual. A table of music required for each ceremony follows the text.

PART ONE: Ceremonial Divisions

Ceremonial Divisions is a review of the ship's company by a dignitary, senior officer or other important personage. It would occur during a corps annual inspection, visit by a special guest or when Commanding Officers which to inspect their ship's companies. Ceremonial Divisions may, but usually do not occur in conjunction with the ceremony of Colours. The ceremony can be divided into the following phases:

a. muster and march on;

b. reception of the Reviewing Officer;

c. guard inspection;

d. inspections of the Ship's Company;

e. march past;

f. presentations and addresses;

g. advance in review order; and

h. dispersal.

Muster and March On

The band's role usually begins with the sounding of "Guard and Band to Muster" by the duty bugler approximately 30 minutes prior to marching of. The conductor must ensure that the band is thoroughly warmed up and has all music and equipment required for the parade. In addition, the band should be inspected to ensure their standard of dress is adequate for a ceremonial occasion. The duty bugler reports to the corps' Coxswain and sounds bugle calls as detailed in the following table:

No.	Bugle Call	When sounded	Remarks
1	Guard and Band to Muster	30 min. prior to marching on	Guard and Band to muster
2	Divisions	At time designated to march on	Divisional Petty Officers march on their divisions

As the ship's company marches on, the band should play an appropriate march but not "Heart of Oak" which is reserved for the March Past.

The Coxswain usually will send a messenger to inform the Executive Officer (XO) that the ship's company is mustered for Ceremonial Divisions. When the XO approaches, the Coxswain will bring the ship's company to attention and turn the parade over to that officer. The XO will give the command "March on the Guard and Band!" which will be replied to by the Guard Commander. On the Guard Commander's order the Guard and Band step off together and march into position on parade, the band playing a quick march. When in position, the Drum Major shall give the halt signal and shall dress the band. The band's position on parade is usually centred behind the remainder of the parade. If a lack of space precludes this position, the band may be positioned in line with and centred on the remainder of the parade or on the right flank of the parade, facing the left side of the parade ground.

Reception of the Reviewing Officer

Once all personnel are in position, the XO shall stand the parade at ease to await the arrival of the Captain or other Reviewing Officer (RO). The XO may send a messenger to inform the RO that the parade awaits. As the RO approaches, the XO shall bring the parade to attention and have the Guard shoulder arms. The Conductor marches to a suitable position for conducting the band. Band members raise instruments in time with the Conductor's baton. When the RO nears the dais the duty bugler sounds the "Alert". Once the RO is settled on the dais, the Guard Commander orders "General (Vice Regal, Royal) Salute, Present-ARMS!" The Guard acts as ordered an on the final motion of the present arms, the band commences the appropriate salute. On completion of the musical salute, the Guard Commander shall give the command "Shoulder-ARMS!" and the duty bugler sounds "Carry On".

Guard Inspection

The Guard Commander orders arms and reports the Guard ready for inspection. When the RO begins inspecting the right-hand cadet of the Guard, the band will begin and inspection piece. All music must cease before the RO returns to the dais. During naval guard inspections, the remainder of the parade shall remain at attention.

Inspection of the Ship's Company

Upon completion of the Guard inspection, the XO shall report the Ship's Company for inspection. The band shall commence inspection music when the RO begins inspecting the front rank of the first division. The band plays throughout the inspection with brief pauses to change music and rest They play only in the position of "Attention". As with the Guard inspection, all music must cease before the RO returns to the dais. If a band is an integral part of the unit being inspected, it will also be inspected. If, however the band is providing musical support for another unit, it will only be inspected after the remainder of the parade. If a conductor is on parade, that officer will report the band for inspection. Before reporting, the conductor will march to a position three paces in front of the band's marker, facing to the right.

March Past

When the inspection is completed, the XO brings the parade to attention, has the Guard shoulder arms and asks to RO for permission to march past. If permission is granted the XO will give appropriate orders to commence the march past. In naval parades the band always marches past last. This is not always so in the other services where the band often leads the parade. Normally, the band will follow the ship's company on its march past route but if space is limited, the band's march past may be altered to fit the space available. Commonly the band will march toward the dais, wheel right and proceed to the right flank of the parade and countermarch. It then marches past the dais, where the Drum Major and the Conductor both salute. The band countermarches again at the left flank of the parade. When the band reaches the centre of the parade it wheels right, toward the rear of the parade ground and one final countermarch returns it to its former position. Sea Cadets and other naval units always march past to "Heart of Oak". When playing for another unit's parade the conductor must obtain and play that unit's official march past if possible.

Presentation and Addresses

If presentations are to be made, they shall follow the march past. If it is anticipated that band members are to receive awards or if presentations are likely to be lengthy, the band should ground instruments. Following any presentations, the RO may address the ship's company.

Advance in Review Order

Following the address, the XO shall not report but shall bring the parade to attention and order, "Advance in Review Order, By the Centre, Quick-MARCH!" The parade advances 15 paces and halts automatically, the right foot coming to the left on the 16th pace. If space is limited, the advance may be reduced to any odd number of paces. The most common and minimum is 7 paces. For a sea cadet parade, the band plays "Nancy Lee". For other units, the appropriate advance music must be obtained. After the advance, the Guard Commander will order, "General (Vice Regal, Royal) Salute, Present-ARMS!" On the final motion of the present, the band plays the appropriate salute. When the music is finished, the Guard Commander orders, "Shoulder-ARMS!" and the duty bugler sounds "Carry On". The Reviewing Officer departs normally accompanied by the Commanding Officer.

Dispersal

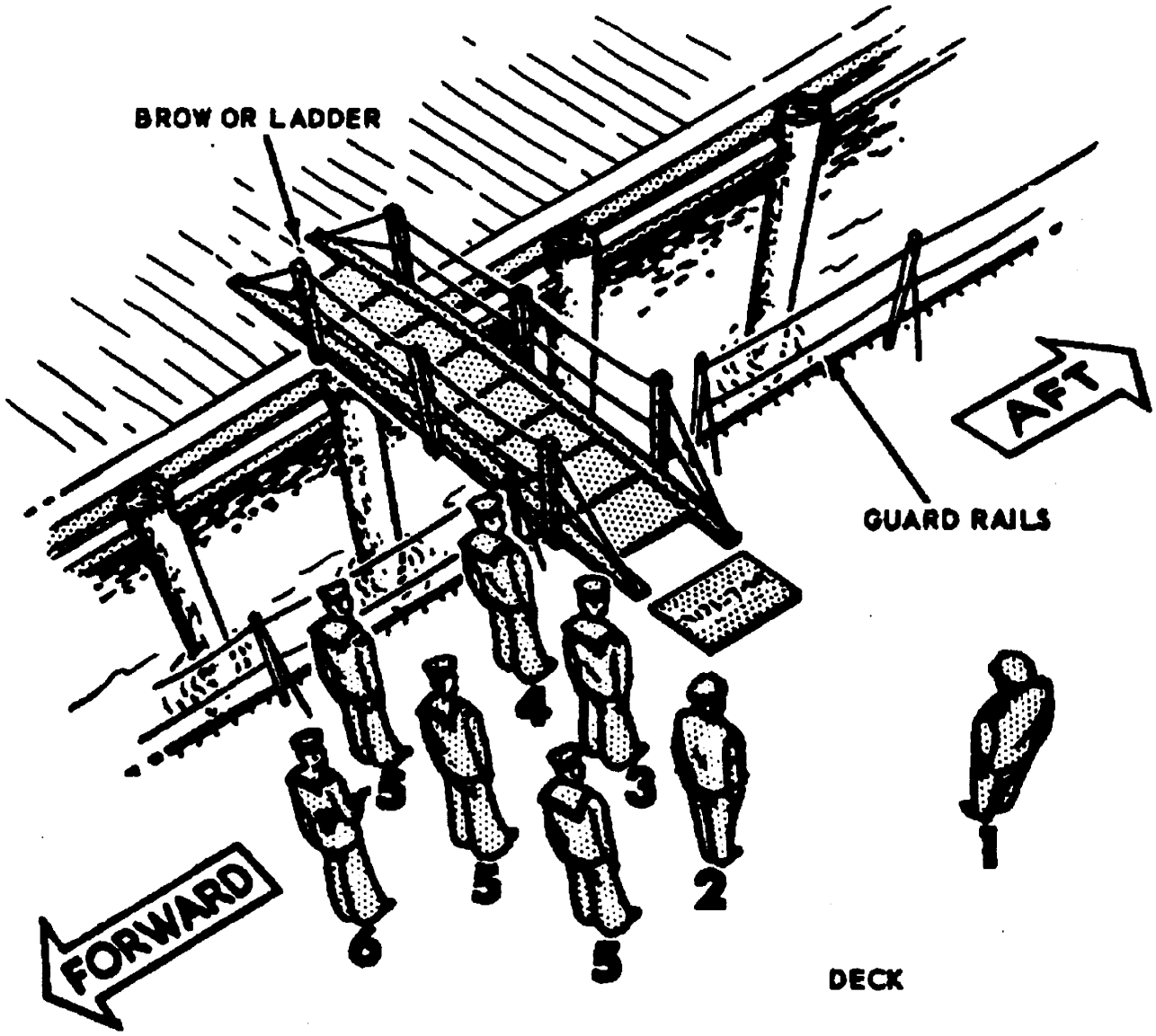
The XO orders, "March off the Guard and Band!". The Guard Commander replies and on his order, the guard and band step off, the band playing a quick march. Once the guard and band have left the parade ground, the XO falls out the officers and turns the parade over to the Coxswain. The Coxswain marches off the parade or dismisses it as required.

Miscellaneous

Many corps prefer not to have officers on parade, except as supernumeraries. In this case the Coxswain would take the place of the XO as Parade Commander. If a guard is not parading the band will march on alone and salutes shall be given as follows: "General (Vice-Regal, Royal) Salute-SALUTE!". Personnel shall salute with the hand and cease saluting following the "Carry On". If space does not permit a march on, the divisions can fall in directly on their markers after the bugle call "Divisions". If parading at the corps' facilities, a ceremonial side party consisting of the Officer of the Day, Chief Boatswain's Mate, Quartermaster, and Side boys with boatswain's calls can "Pipe the Side" as the Reviewing Officer and Commanding Officer enter the facilities symbolizing their entry into the ship.

MUSIC REQUIRED FOR CEREMONIAL DIVISIONS

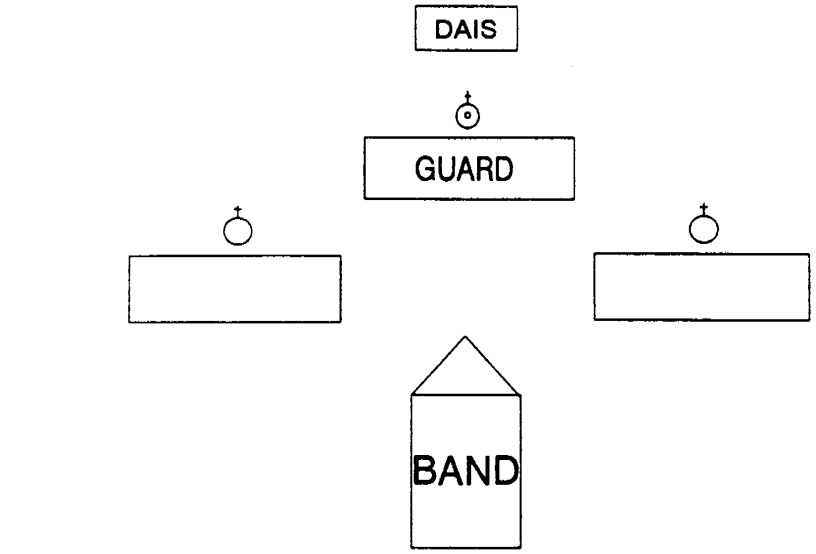
PHASE	MUSIC REQUIRED	WHEN PLAYED
March On	Quick March	Guard and Band march on
Arrival of RO	Alert	As Reviewing Officer nears dais
Arrival of RO	General (Vice-Regal, Royal) salute	Last motion of present arms
Arrival of RO	Carry On	Shoulder arms
Guard Inspection	Inspection piece	During inspection of Guard
Inspection of Ship's Company	Inspection pieces	During inspection of ship's company
March Past	Heart of Oak or other units March Past as required	March Past
Advance in Review Order	Nancy Lee or other units Advance as required	Advance in Review Order
Advance in Review Order	General (Vice-Regal, Royal) Salute	Last motion of present arms
Advance in Review Order	Carry On	Shoulder arms
Dispersal	Quick March	March off guard and band

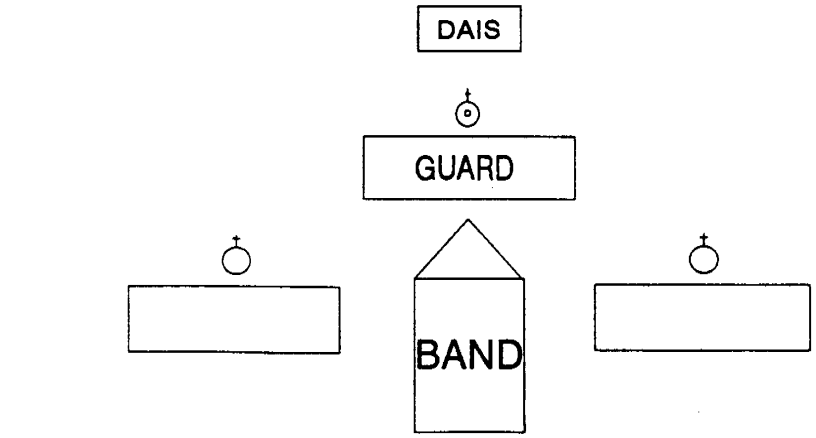


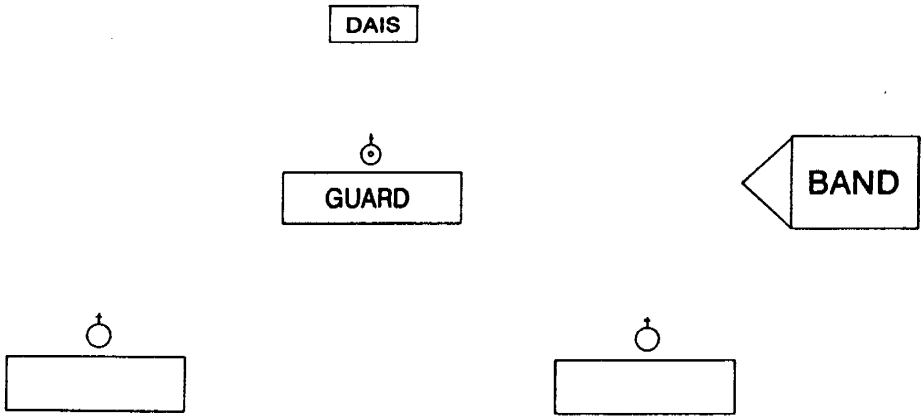
Legend:

1. Officer of the Watch
2. Chief Boatswain's Mate
3. Quartermaster
4. Boatswain's Mate of the Watch
5. Side Boys
6. Bugler

POSITIONS of the BAND on PARADE







PART TWO: Divisions, Colours and Sunset

Divisions is a parade of the ship's company which is of a routine rather than ceremonial nature. It is usually held in conjunction with the ceremony of colours and may or may not be attended by the Commanding Officer. The ceremony of colours is the raising of the Canadian flag which normally takes place at 0800 hours daily. Sea Cadet Corps perform the ceremony at the beginning of their weekly parade. Sunset is the lowering of the Canadian flag at sunset but is also performed at the end of the weekly parade. The ceremony can be divided into several phases:

a. muster;

b. arrival of the Commanding Officer;

c. Colours/Sunset;

d. inspection and march past; and

e. dispersal.

Muster

The muster for "Divisions" is similar to that for "Ceremonial Divisions" except that the divisions usually fall in directly on their markers without marching on. The guard and band are marched on after the XO's directive.

Arrival of the Commanding Officer

The arrival of the Commanding Officer is not marked with a General Salute but only with a report by the XO. When the CO grants permission to carry on with "Colours", the XO turns the ship's company to face the direction of the Canadian flag.

Colours/Sunset

The "Preparative" pennant would be hoisted close up at five minutes prior to "Colours" or "Sunset". At the appointed time, the signalman on the Canadian flag calls out, "Eight O'clock, sir/ma'am!" (Sunset, sir/ma'am!). The Officer of the Day replies, "Make it so!" ("Carry on! if at sunset). The "Preparative" pennant is lowered to the dip (the position of half mast), the duty bugler sounds the "Alert" and after the guard presents arms, the band plays the National Anthem (or "Sunset"). When the guard shoulders arms, the duty bugler sounds "Carry On" and the "preparative" pennant is struck (lowered very quickly). The XO then turns the ship's company back to its original direction. If a band is not in attendance, the duty bugler plays the former naval General Salute at "Colours" and "Sunset" at sunset. If a bugler is not available, the "Still" is piped on the boatswain's call followed by the "Carry On" for both occasions. The raising of the National Flag is normally followed by a recital of the Naval Prayer by all personnel on parade.

Inspection and March Past

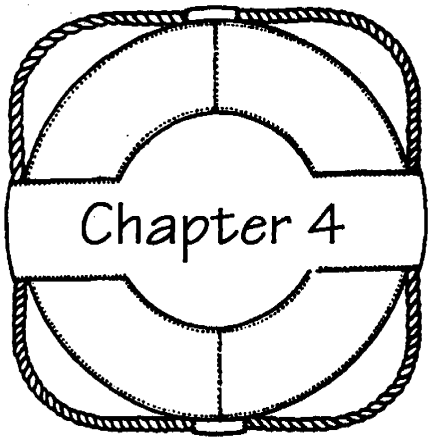
The ceremony of colours is normally followed by an inspection and a march past as for Ceremonial Divisions except that neither Advance in Review Order nor General Salute is given. After the march past, the XO seeks permission to carry on and the CO departs.

Dispersal

The ship's company is marched off or dismissed as for Ceremonial Divisions.

MUSIC REQUIRED FOR DIVISIONS AND COLOURS/SUNSET

PHASE	MUSIC REQUIRED	WHEN PLAYED
March On	Quick March	Guard and Band march on
Colours/Sunset	Alert	After ringing of ship's bell
Colours/Sunset	National Anthem/Sunset	Last motion of present arms
Colours/Sunset	Carry on	When Ensign is hoisted/lowered fully
Guard Inspection	Inspection piece	During Guard inspection
Inspection of Ship's Company	Inspection pieces	During inspection of ship's company
March Past	Heart of Oak or other unit's March Past	March past
Dispersal	Quick March	March off Guard and Band



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 sea 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.

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. 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;

SEQUENCE continued

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

THE CEREMONY OF THE FLAGS

The Ceremony of the Flags is a distinctively Canadian ceremony developed by the Royal Canadian Navy in 1965 after the adoption of the new Canadian flag. The ceremony is similar to the Sunset Ceremony with the addition of a colour party consisting of the Canadian flag and the flags of all the provinces and territories. The colour party performs a "troop", during which they march in front of and through the Guard. Sea cadet performances usually include the Royal Canadian Sea Cadet Ensign in the colour party.

The personnel normally employed for the Ceremony of the Flags are:

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. Section Drill;

c. Feu de Joie;

d. Salute to the Flags;

e. The March Past; and

f. Sunset (if appropriate).

THE MARCH ON

All sub-units of the ceremony march on at the order of the Guard Commander. The guard and colour party halt 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 then wheels right before changing to slow time. In slow time, the band countermarches, and marches past the dais. the band then changes back to quick time, and marches to a position in front of the colour party, facing the dais.

SECTION DRILL

The Section Drill is a complicated series of manoeuvres during which the guard and colour party splits into two divisions each marching to the edges of the parade area. The divisions then advance, in slow time, the guards fixing bayonets on the march. Once near the front of the parade, the two divisions turn toward the centre and rejoin with the other division. 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 rather than a feu de joie.

SALUTE TO THE FLAGS

Under the order of the Guard Commander, the guard presents arms. The provincial flag bearers then turn outwards and march, in two divisions, along the front of the guard. They then wheel and proceed through the two ranks of the guard. When they emerge from the guard, they wheel again and rejoin in front of the guard but in reversed positions. During this manoeuvre, the band plays "God Save the Queen" and " O Canada". These pieces are often substituted with another march.

THE MARCH PAST

The guard divisions turn outwards while the colour party turn inwards. The parade steps off, the guard and colour party wheeling toward the rear of the parade. Once near the rear of the parade, the colour party reforms into one unit. Once the colour party is clear, the band steps off, countermarches, and follows the guard and colour party. The gun's crews step off and meet at the centre of the parade, forming a battery behind the band. All units march past the dais and then directly off the parade ground.

SUNSET

If performed at sunset, the march past will be followed by the units returning to their positions on parade. Once in position, the Guard Commander shall order the parade to stand easy for the playing of an "Evening hymn". On completion of the "Evening hymn", the Guard Commander brings the parade to attention and has the guard present arms. One gun is fired, and the National Flag is lowered to "Orchestrated Sunset", "O Canada", and "God Save the Queen". Sunset is followed by the parade marching off.

CEREMONY OF THE FLAGS

PHASE	MUSIC REQUIRED	WHEN PLAYED
MARCH ON	FANFARE	PRIOR TO MARCHING ON
MARCH ON	QUICK MARCH	DURING MARCH ON
MARCH ON	SLOW MARCH	DURING BAND TROOP
MARCH ON	QUICK MARCH	FOLLOWING SLOW MARCH
SECTION DRILL	QUICK MARCH	DURING SPLITTING OF GUARD, 30 PACES
SECTION DRILL	SLOW MARCH	CHANGE TO SLOW, 38 PACES
SALUTE TO THE FLAGS	SLOW MARCH	DURING COLOUR TROOP
SALUTE TO THE FLAGS	ROYAL AND NATIONAL ANTHEMS	FOLLOWING SLOW MARCH
MARCH PAST	QUICK MARCH	PLAYED UNTIL FIRST UNIT APPROACHES DAIS
MARCH PAST	HEART OF OAK	AS ALL UNITS PASS DAIS
SUNSET	ORCHESTRATED SUNSET, NATIONAL ANTHEM, GOD SAVE THE QUEEN	COMMENCES ON LAST MOTION OF PRESENT ARMS
SUNSET	QUICK MARCH	MARCH OFF

REMEMBRANCE DAY CEREMONIES

Although Remembrance Day services are usually organized by civic authorities, cadet corps are often requested to assist, especially if the corps 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.

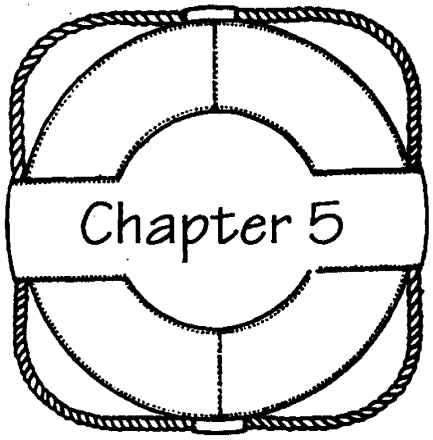
The ceremony itself begins with the playing of the National Anthem. The Parade Commander shall have the parade remove headdress during any prayers. At the commencement of the period of silence, usually at 1100 hrs, the buglers will sound the "Last Post". Following the two-minute period of silence, the 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 REVILE
CEREMONY	HYMNS	DURING LAYING OF WREATHS
CEREMONY	ROYAL ANTHEM	CONCLUSION OF CEREMONY
MARCH PAST	HEART OF OAK	DURING MARCH PAST
DEPARTURE OF REVIEWING OFFICER	GENERAL (ROYAL) SALUTE	PRIOR TO DEPARTURE OF REVIEWING OFFICER

Ceremonial Card, RCSC Ceremonial Music



This card contains five pieces of music used on ceremonial occasions: "O Canada"; "God Save The Queen"; the "General Salute"; the advance "British Grenadiers"; and the naval advance, "Nancy Lee". The National Anthem is played whenever the Canadian flag is raised, during the naval Sunset Ceremony, during the Ceremony of the Flags and on other ceremonial occasions. "God Save the Queen" is played at the end of many formal occasions and during most naval ceremonies.

When receiving a senior officer or dignitary the "General Salute is played. "Nancy Lee" is played when any naval formations, including the Royal Canadian Sea Cadets, advance in review order at the end of a parade. "British Grenadiers" could also be used, but it is the march past of a British Army Regiment, so is more suited to occasions where a tri-service or army contingent is on parade. "Nancy Lee" is a traditional nautical song. An information sheet about "Nancy Lee" follows the lyrics for "O Canada" and "God Save The Queen".

The melody for "O Canada" was written by C. Lavalee, and the song was sung in French before it was sung in English. The English translation is not accurate, but both versions express heartfelt sentiment if not the same meaning. The lyrics provided were written by R. Stanley Weir, except for the first verse which has been slightly altered.

"God Save The King" has been ascribed to Dr. John Bull, who lived from 1562 to 1628. Ironically, most of Dr. Bull's life was spent under the reign of Queen Elizabeth the First. Most of the rest of his life was under King James the First, referred to by some of his courtiers as "His Sowship"; if the anthem was written for him, he probably needed all the prayers he could get. It is therefore quite possible Dr. Bull actually wrote "God Save The Queen" in honor of Elizabeth the First. Today we sing "God Save The Queen" because our monarch is the Queen Elizabeth the Second. Both songs have three verses given, however usually only one is sung (and played) on parade by cadets.

O Canada

O Canada! Our home and native land!
True patriot love in all thy sons command.
With glowing hearts we see thee rise,
The true north strong and free!
From far and wide, O Canada!
We stand on guard for thee!
God keep our land glorious and free!

Refrain

O Canada! We stand on guard for thee!
O Canada! We stand on guard for thee!

O Canada! Where pines and maples grow,
Great prairies spread and lordly rivers flow;
How dear to us thy broad domain,
From East to Western Sea!
Thou land of hope for all who toil!
Thou True North, strong and free!

O Canada! Beneath thy shining skies
May stalwart sons and gentle maidens rise,
To keep thee steadfast thro' the years,
From East to Western Sea!
Our Fatherland, our Motherland!
Our True North strong and free!

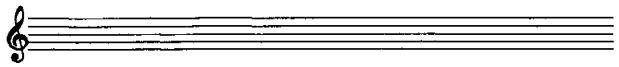
God Save The Queen

God save our gracious queen,
Long live our noble queen,
God save the queen.
Send her victorious,
Happy and glorious,
Long to reign over us,
God save the queen.

Thy choicest gifts in store,
On her be pleased to pour;
Long may she reign.
May she defend our laws
And ever give us cause
To sing with heart and voice,
God save the queen.

Our loved Dominion bless
With peace and happiness
From shore to shore;
And let our Empire be United,
Loyal, free, true to herself and thee,
For evermore.

NANCY LEE, NAVAL ADVANCE



Nancy Lee is the wife of Jack Tar. Jack Tar is a nickname customarily given to sailors because in olden times they used tar for many purposes aboard ship and would often be covered in it. Other nicknames for sailors are blue-jackets, matelots (pronounced: mateloes), or gobs for American sailors. The march is used for the Advance in Review Order at the end of a ceremonial parade and is carried out immediately before the departure of the Reviewing Officer. Outdoors, the Advance is fifteen paces with everyone snapping to "attention" on the sixteenth beat. Indoors, or if space is at a premium the Advance may be reduced, usually to seven paces.

Lyrics: Of all the wives as e'er you know, yeo ho! lads! ho! yeo ho! yeo ho!
There's none like Nancy Lee I trow, yeo ho! yeo ho! yeo ho!
See there she stands an' waves her hand upon the quay,
And every day when I'm away she'll watch for me,
And whisper low when tempests blow for Jack at sea;
Yeo ho! lads! ho! yeo ho!

Chorus: The sailor's wife the sailor's star shall be,
Yeo ho! we go across the sea,
The sailor's wife the sailor's star shall be,
The sailor's wife the sailor's star shall be

The harbour's past, the breezes blow, yeo ho! lads! ho! yeo ho! yeo ho!
Tis long e'er we come back I know, yeo ho! yeo ho! yeo ho!
But true and bright from morn 'til night will be,
And all so neat and snug and sweet for Jack at sea,
And Nancy's face to bless the place and welcome me,
Yeo ho! lads! ho! yeo ho!

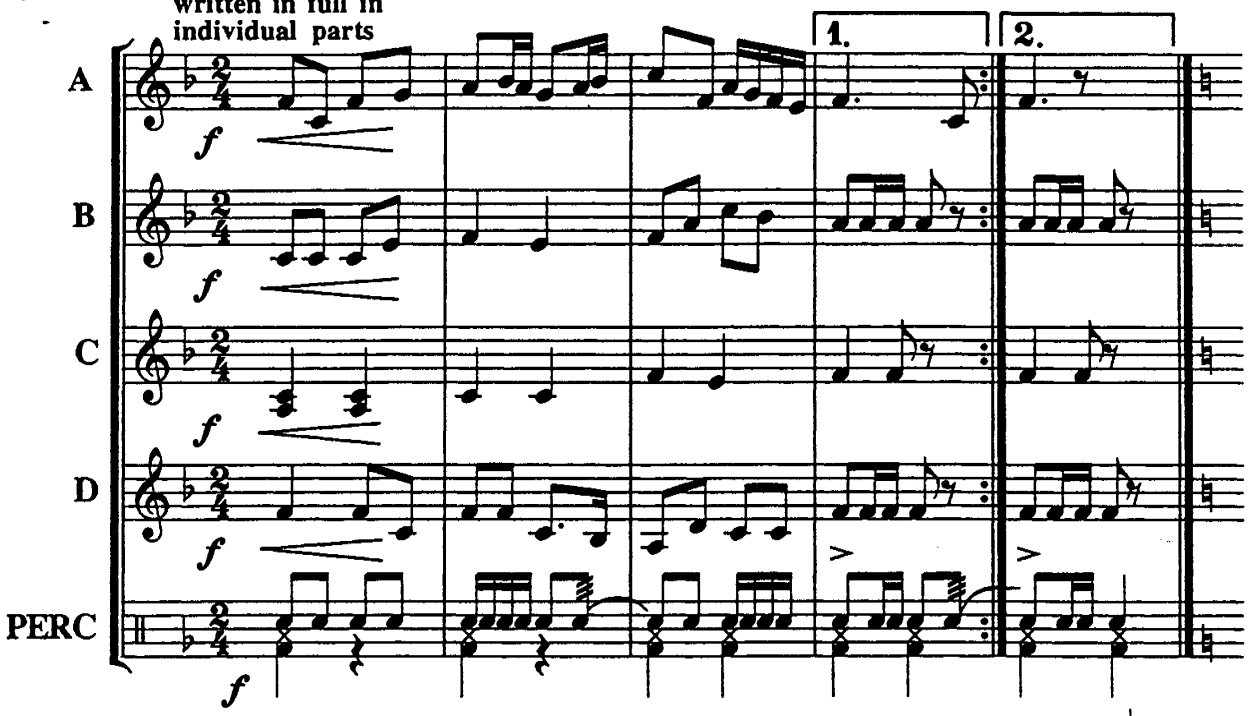
The Bos'n pipes the watch below, yeo ho! lads! ho! yeo ho! yeo ho!
Then here's a health before we go, yeo ho! yeo ho! yeo ho!
A long, long life to my sweet wife and mates at sea,
And keep my bones from Davy Jones where're we be,
And may you meet a mate as sweet as Nancy Lee,
Yeo ho! lads! ho! yeo ho!

ADVANCE

(BRITISH GRENADIERS)

Bb Conductor
written in full in individual parts

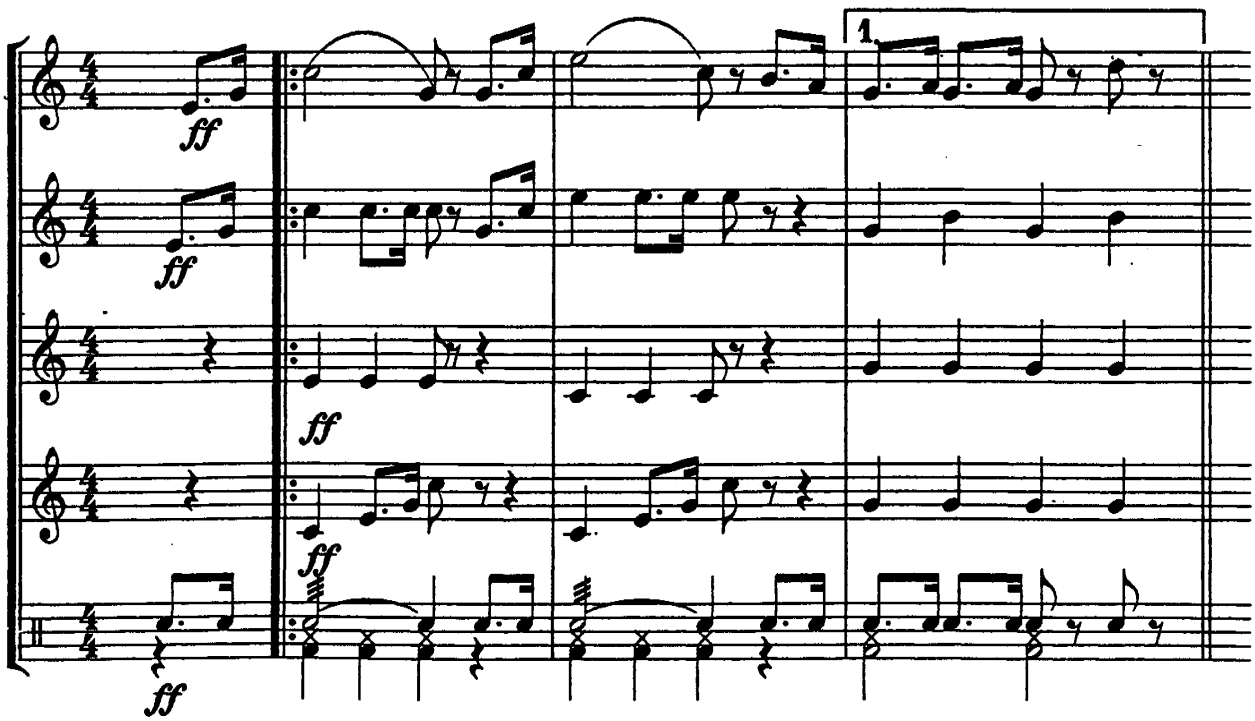
QUICK MARCH

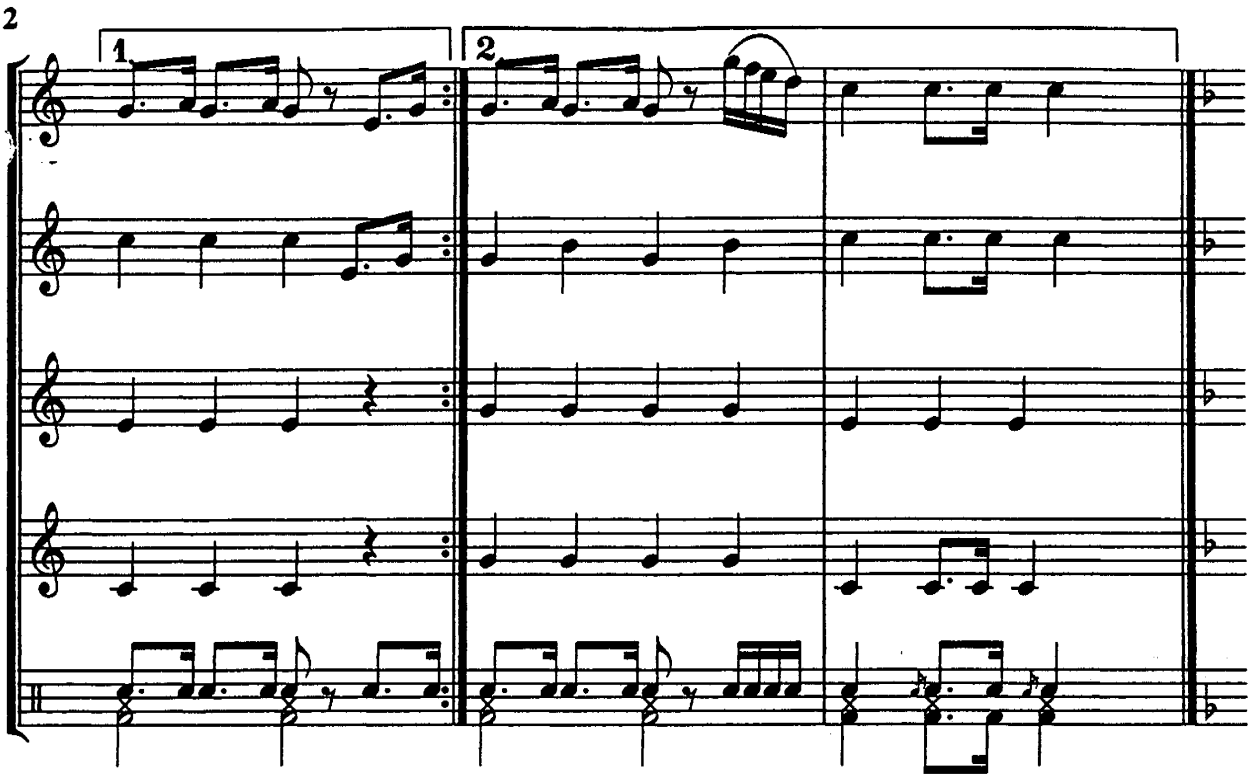


Bb Conductor

GENERAL SALUTE

MM ♩ =200

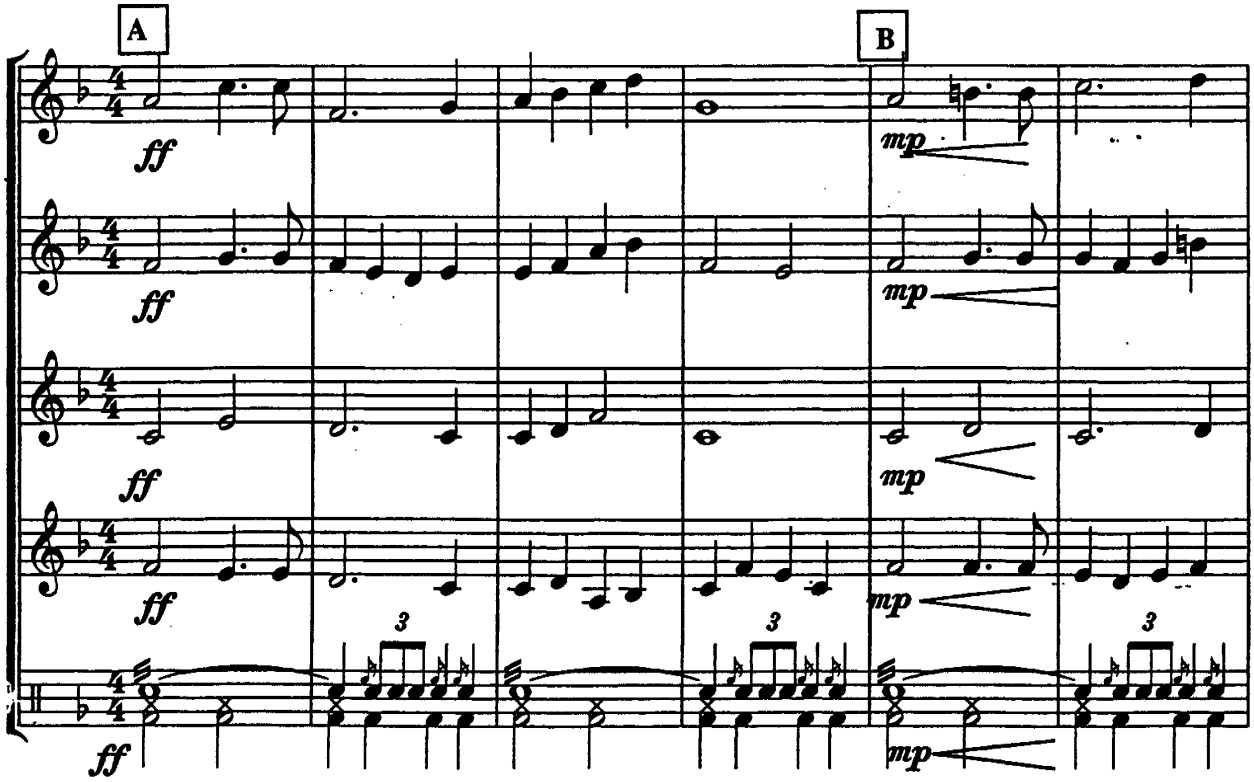




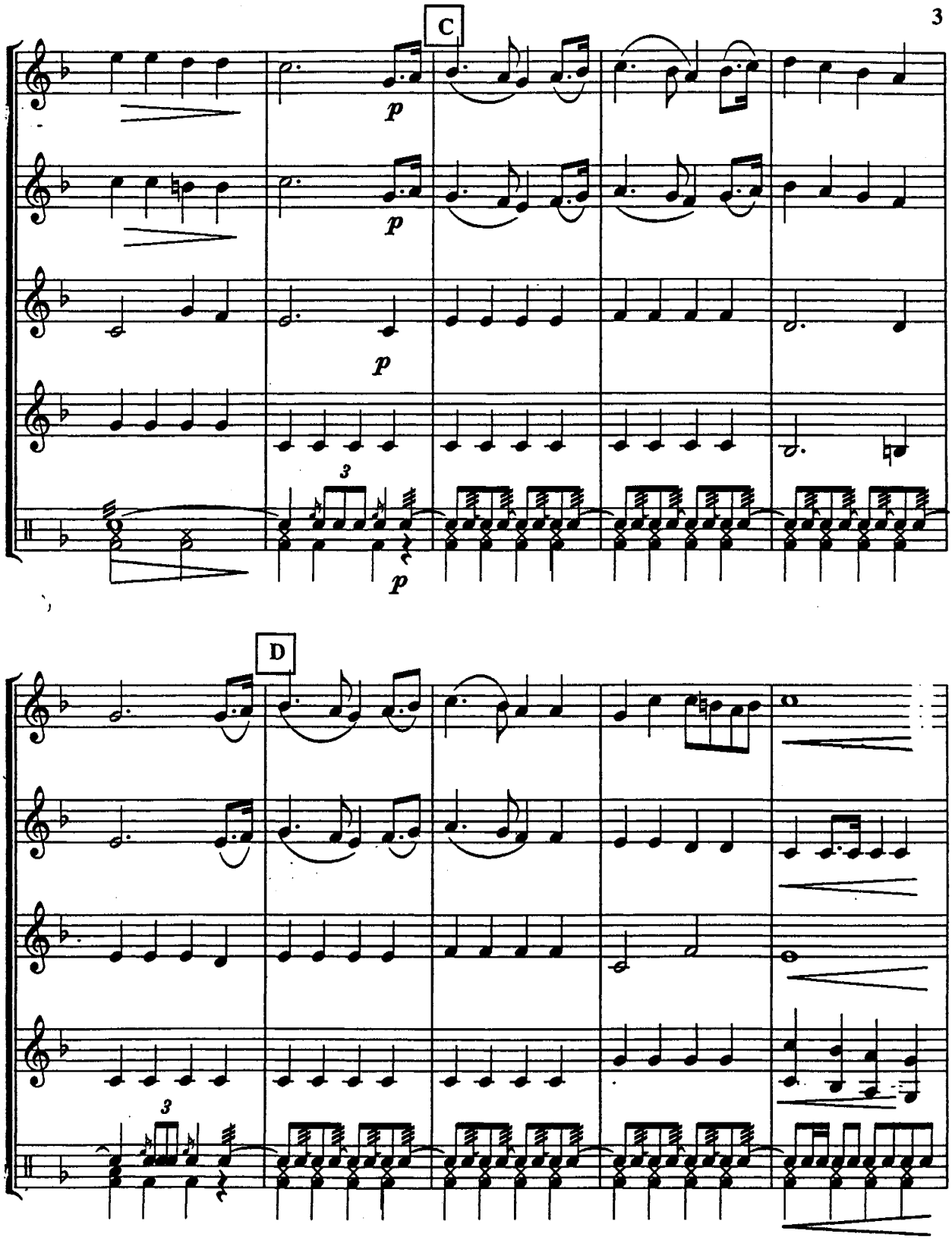
B♭ Conductor

O CANADA

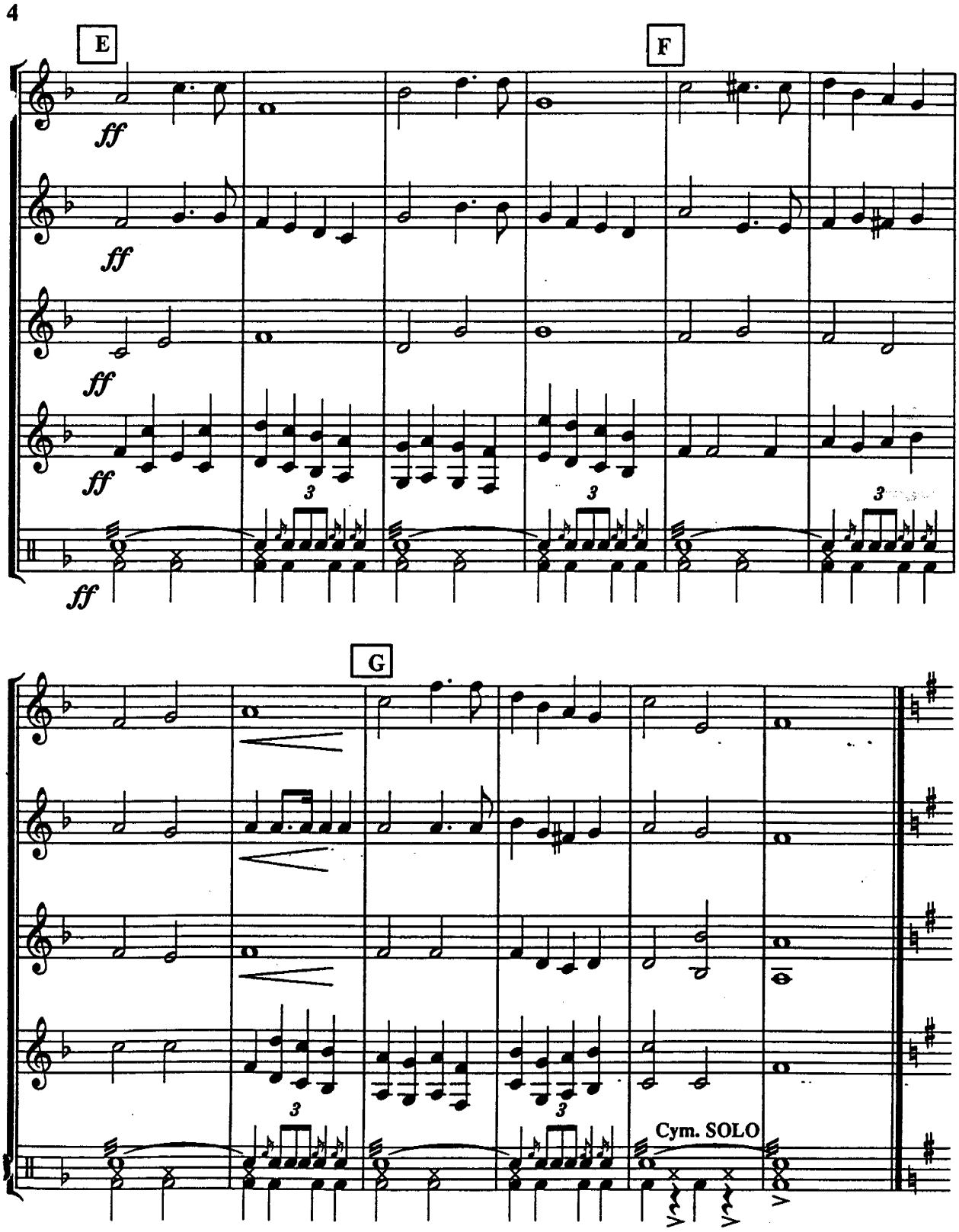
MM ♩ =100



GENERAL SALUTE/ADVANCE/CANADA/QUEEN PAGE 2



GENERAL SALUTE/ADVANCE/CANADA/QUEEN PAGE 3

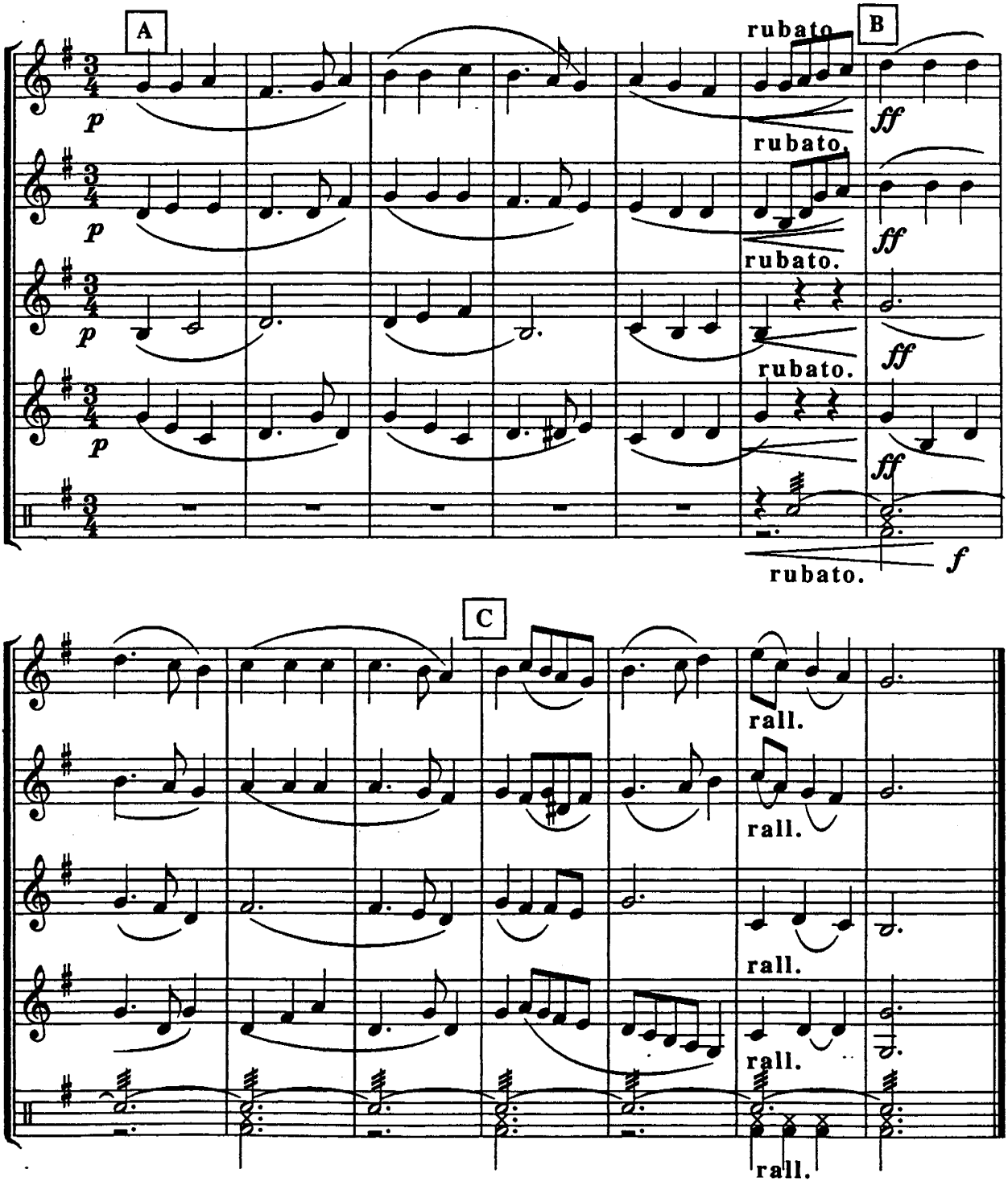


GENERAL SALUTE/ADVANCE/CANADA/QUEEN PAGE 4

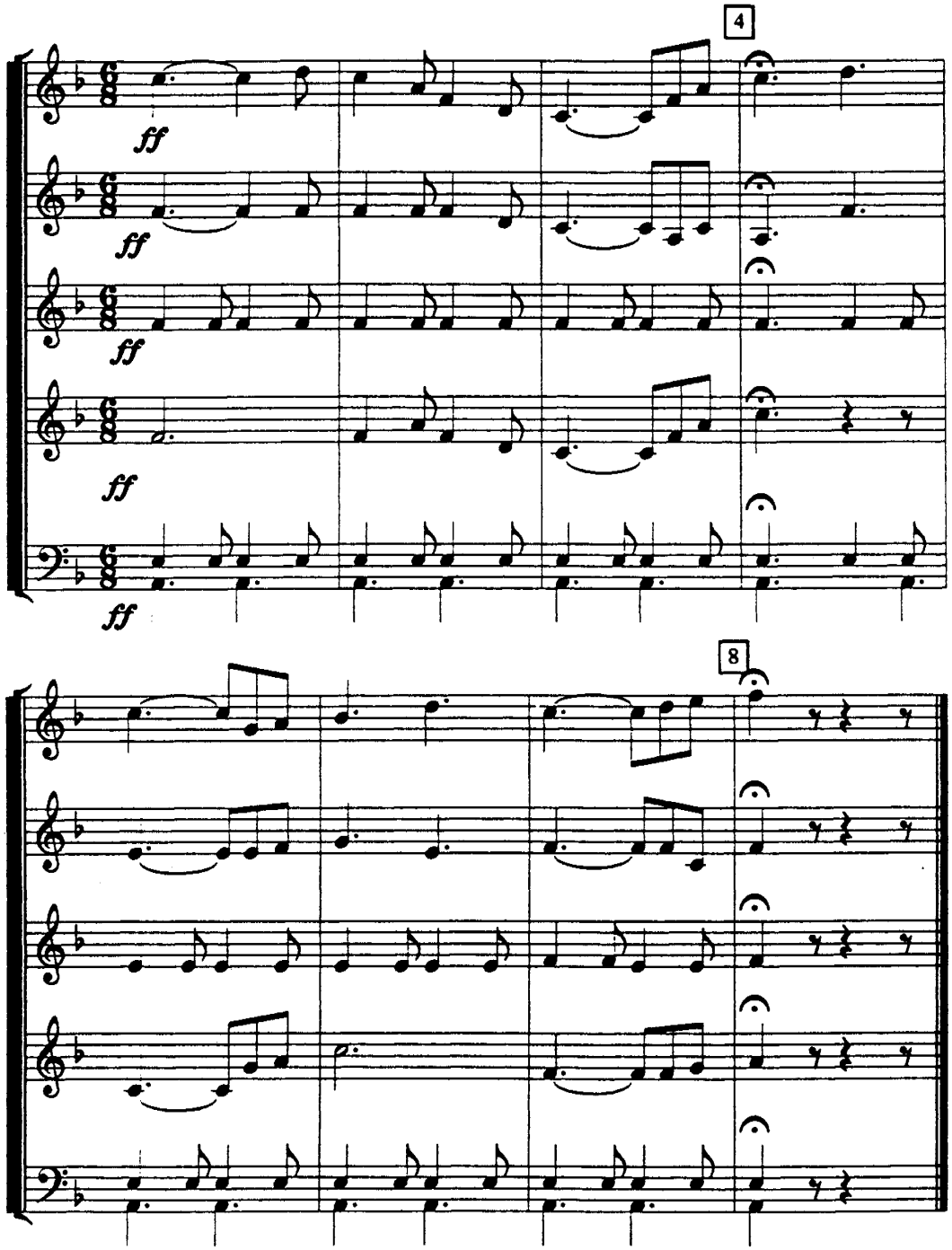
Bb Conductor

GOD SAVE THE QUEEN

MM ♩ = 90



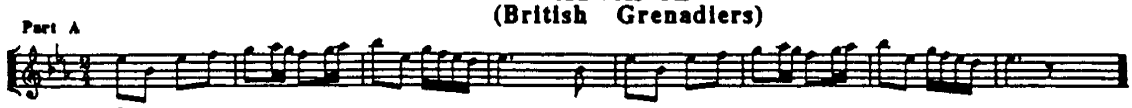
Bb Conductor **NAVAL ADVANCE: NANCY LEE**



Flute/Oboe

ADVANCE
(British Grenadiers)

Part A

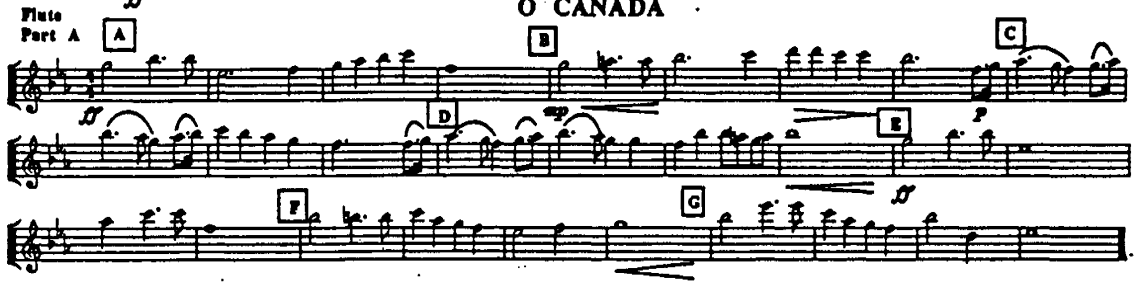


GENERAL SALUTE

Flute Part A

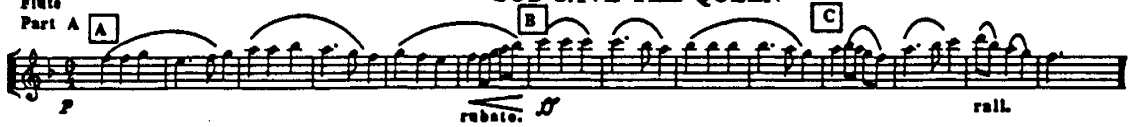
O CANADA

Flute Part A

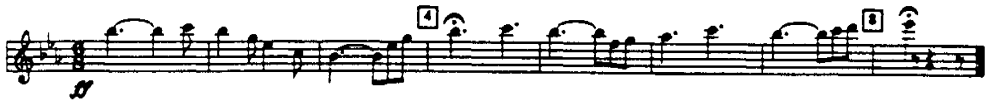


GOD SAVE THE QUEEN

Flute Part A



Flute Part A **NAVAL ADVANCE: NANCY LEE**



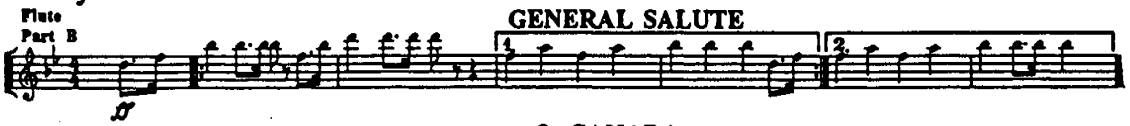
Flute/Oboe

ADVANCE
(British Grenadiers)

Part B

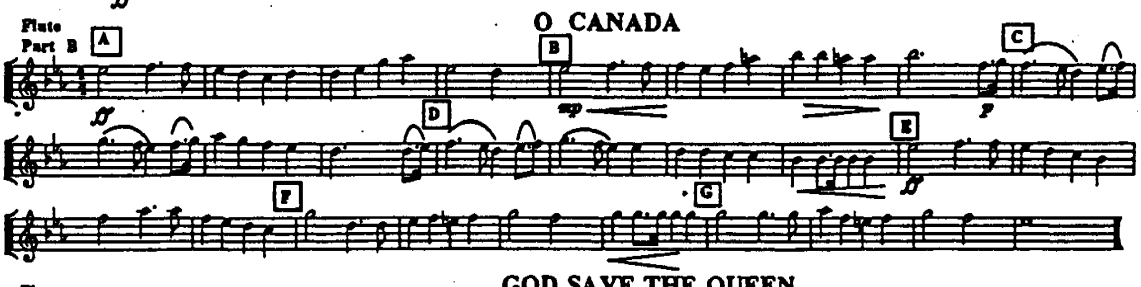
GENERAL SALUTE

Flute Part B



O CANADA

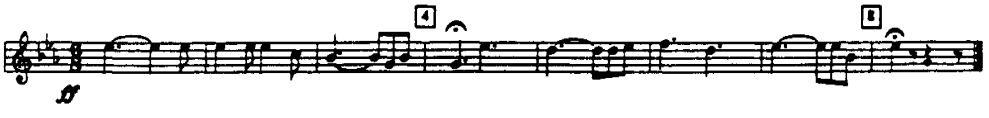
Flute Part B



GOD SAVE THE QUEEN

Flute Part B

Flute/Bells Part B **NAVAL ADVANCE: NANCY LEE**



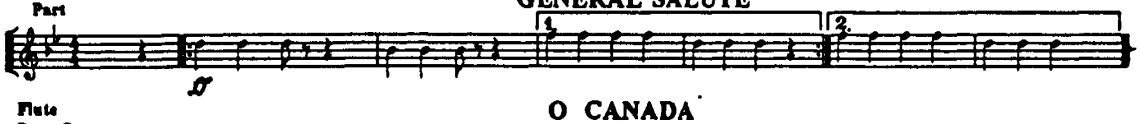
Flute/Oboe

Part C

ADVANCE
(British Grenadiers)

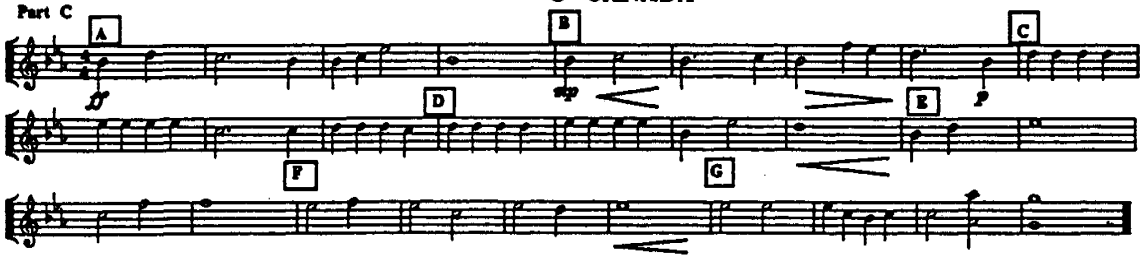
Flute Part

GENERAL SALUTE

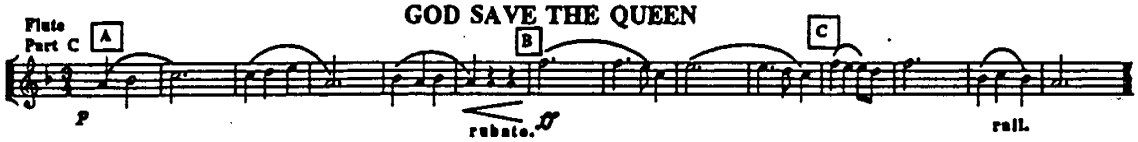


Flute Part C

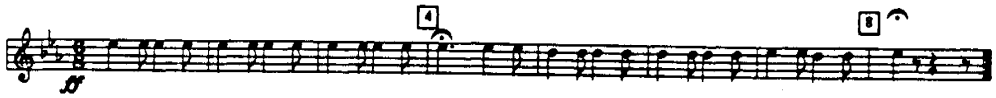
O CANADA



GOD SAVE THE QUEEN



Flute/Bells Part C **NAVAL ADVANCE: NANCY LEE**



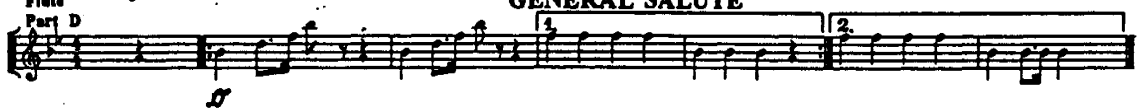
Flute/Oboe

Part D

ADVANCE
(British Grenadiers)

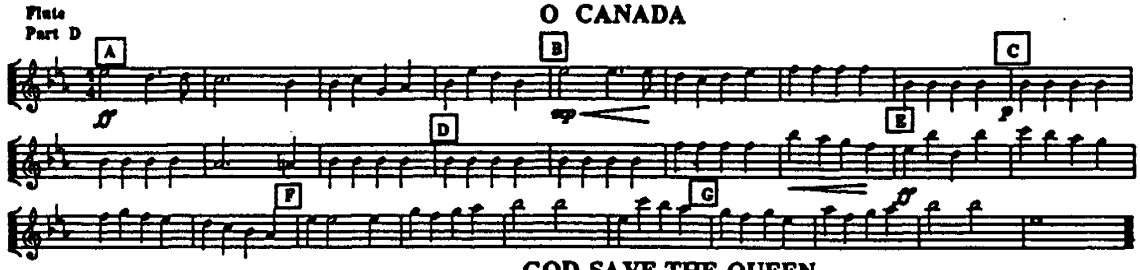
Flute Part D

GENERAL SALUTE

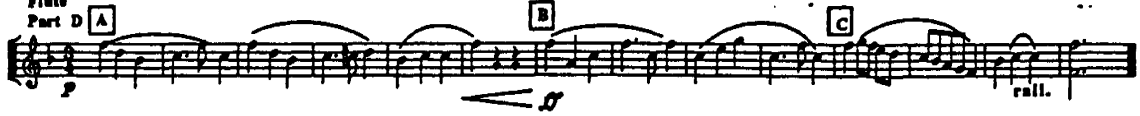


Flute Part D

O CANADA



GOD SAVE THE QUEEN



Flute Part D **NAVAL ADVANCE: NANCY LEE**

ADVANCE
(British Grenadiers)

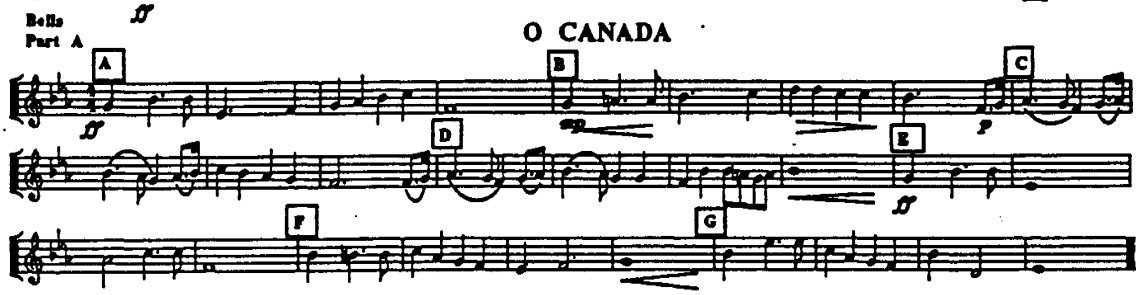
Bells Part A

GENERAL SALUTE

Bells Part A

O CANADA

Bells Part A



GOD SAVE THE QUEEN

Bells Part A

Bells Part A NAVAL ADVANCE: NANCY LEE

ADVANCE
(British Grenadiers)

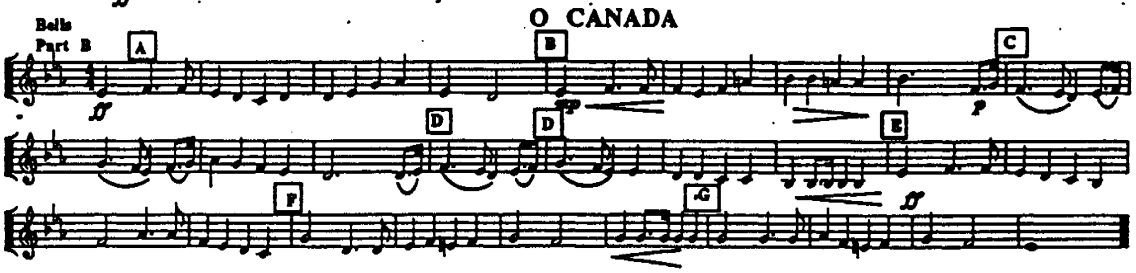
Bells Part B

GENERAL SALUTE

Bells Part B

O CANADA

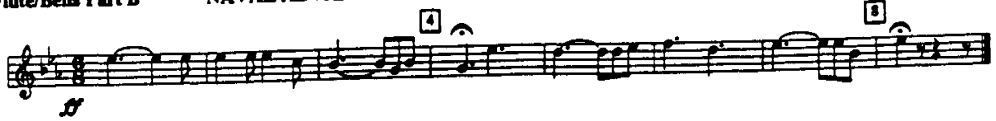
Bells Part B

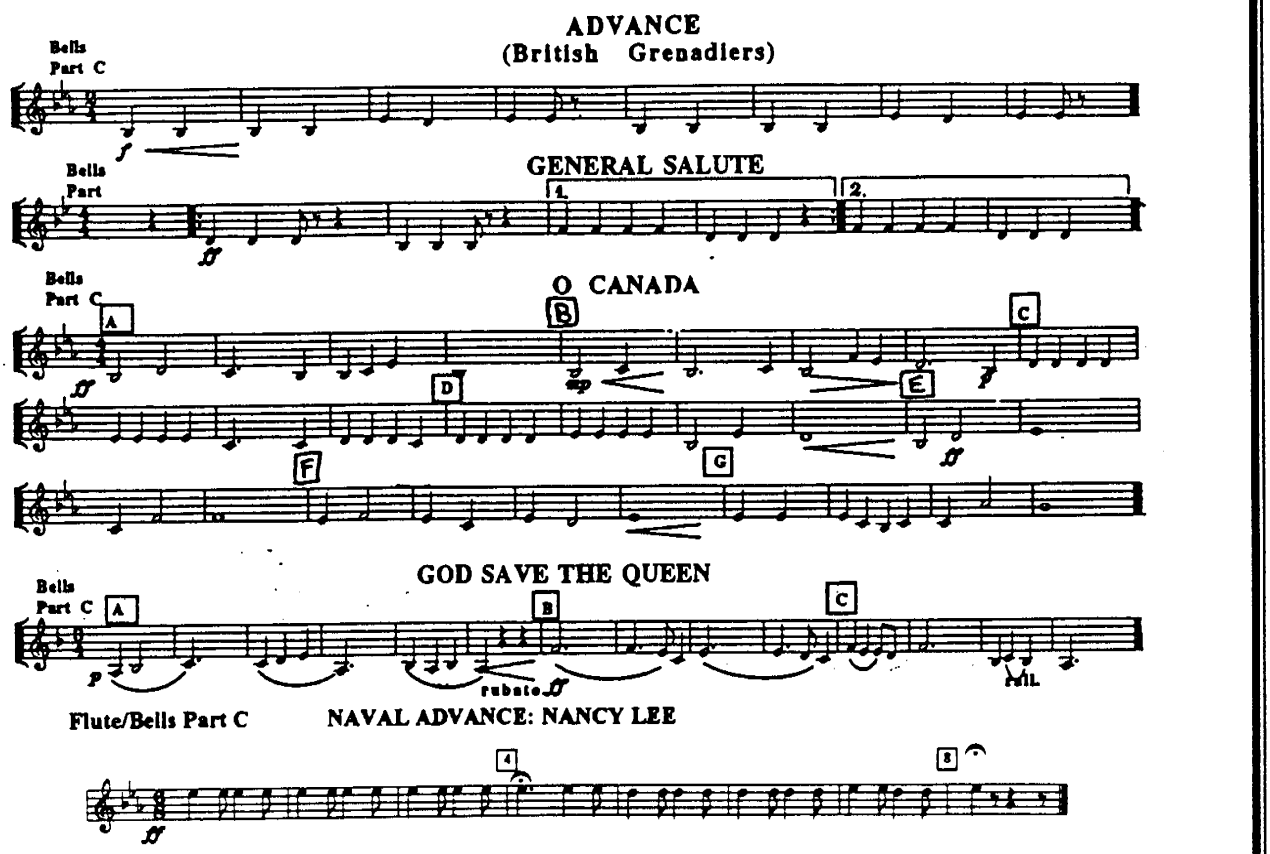


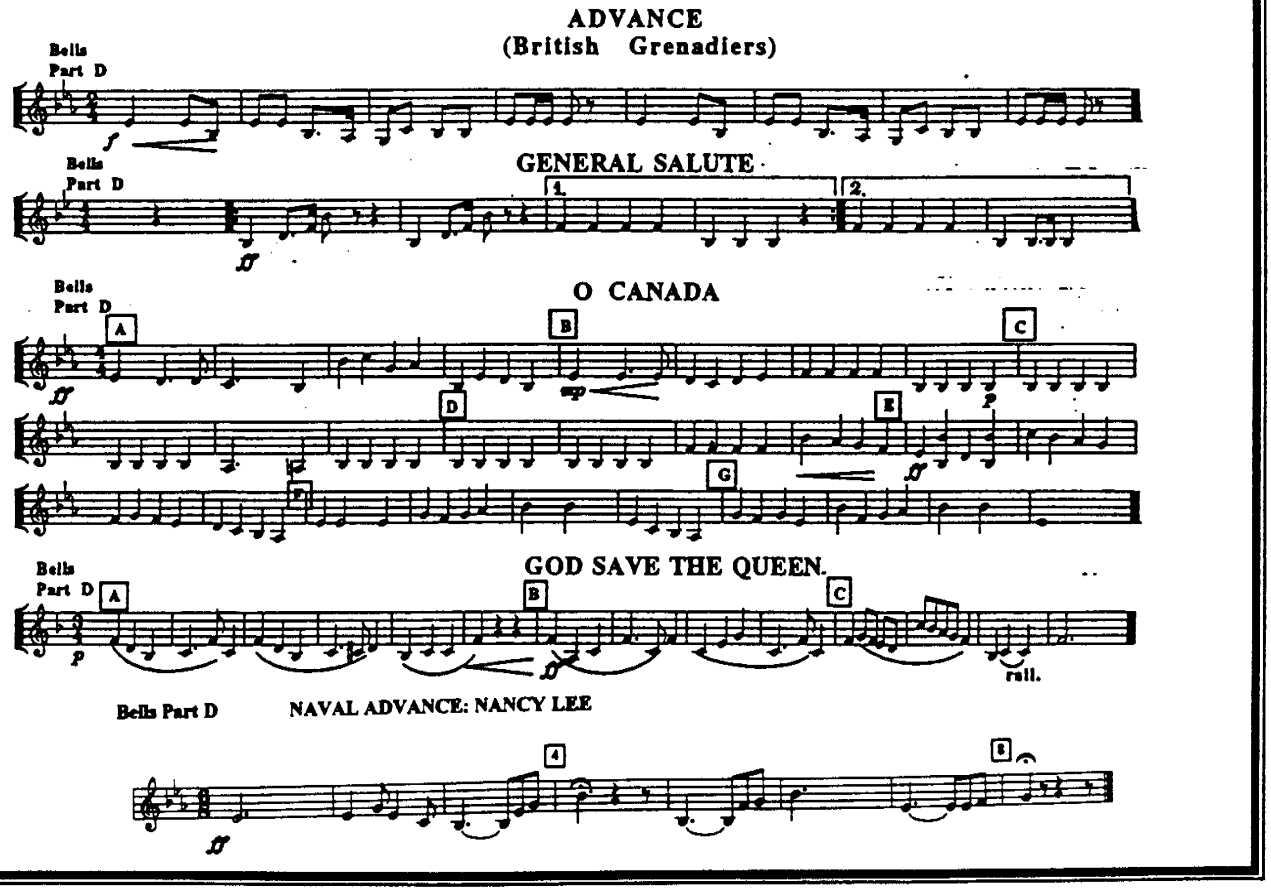
GOD SAVE THE QUEEN

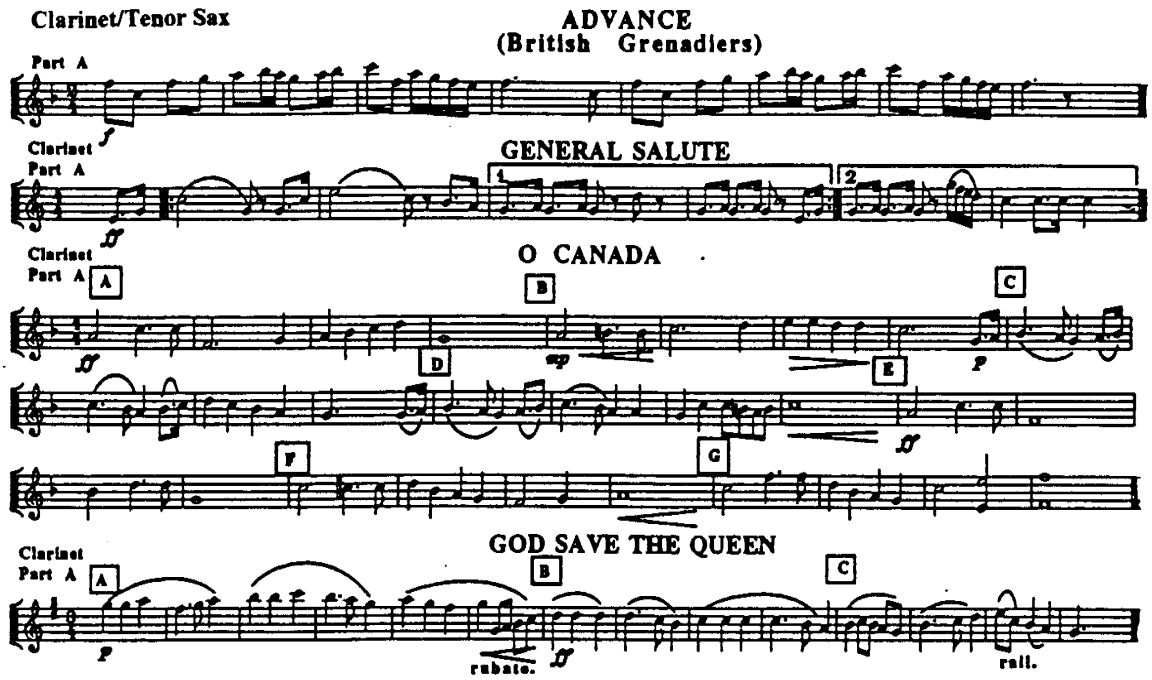
Bells Part B

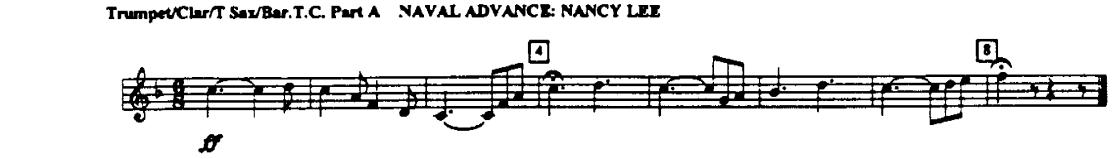
Flute/Bells Part B NAVAL ADVANCE: NANCY LEE

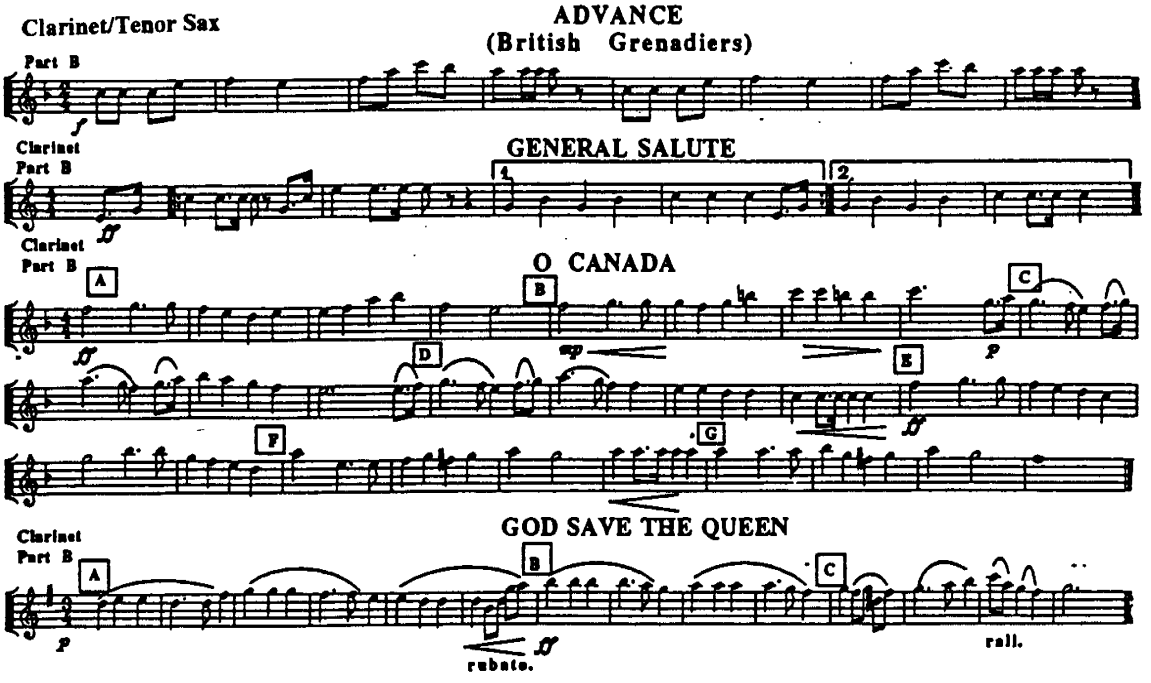


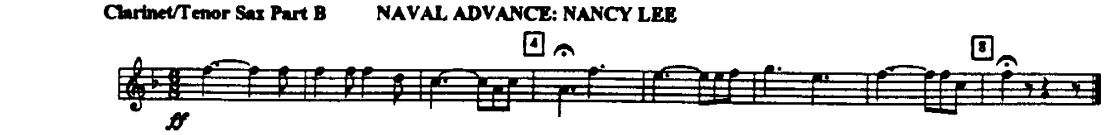

ADVANCE
(British Grenadiers)
Bells Part C
GENERAL SALUTE
Bells Part
O CANADA
Bells Part C
GOD SAVE THE QUEEN
Bells Part C
Flute/Bells Part C
NAVAL ADVANCE: NANCY LEE


ADVANCE
(British Grenadiers)
Bells Part D
GENERAL SALUTE
Bells Part D
O CANADA
Bells Part D
GOD SAVE THE QUEEN.
Bells Part D
Bells Part D
NAVAL ADVANCE: NANCY LEE


Clarinet/Tenor Sax
ADVANCE
(British Grenadiers)
Part A
GENERAL SALUTE
Clarinet
Part A
O CANADA
Clarinet
Part A
GOD SAVE THE QUEEN
Clarinet
Part A
rubato.
rall.


Trumpet/Clar/T Sax/Bar.T.C. Part A NAVAL ADVANCE: NANCY LEE


Clarinet/Tenor Sax
ADVANCE
(British Grenadiers)
Part B
GENERAL SALUTE
Clarinet
Part B
O CANADA
Clarinet
Part B
GOD SAVE THE QUEEN
Clarinet
Part B
rubato.
rall.


Clarinet/Tenor Sax Part B NAVAL ADVANCE: NANCY LEE

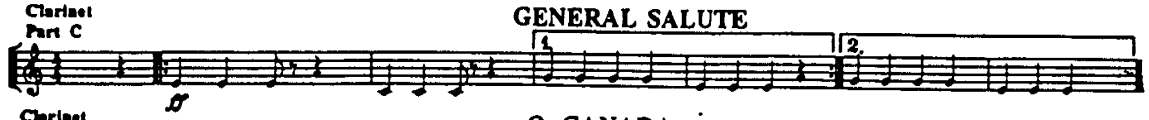
Clarinet/Tenor Sax

Part C

ADVANCE
(British Grenadiers)

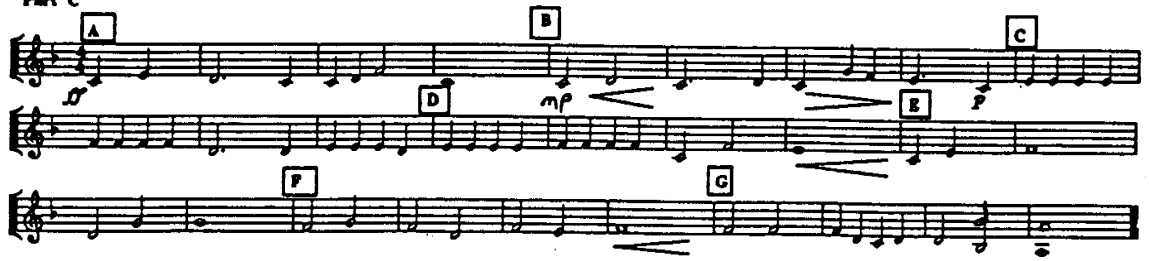
Clarinet
Part C

GENERAL SALUTE



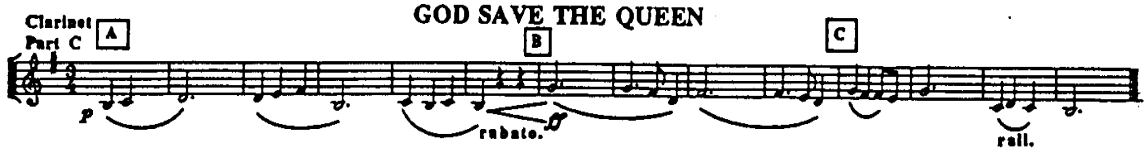
Clarinet
Part C

O CANADA



Clarinet
Part C

GOD SAVE THE QUEEN



Trumpet/Clar/TSax /Bar.T.C. Part C NAVAL ADVANCE: NANCY LEE

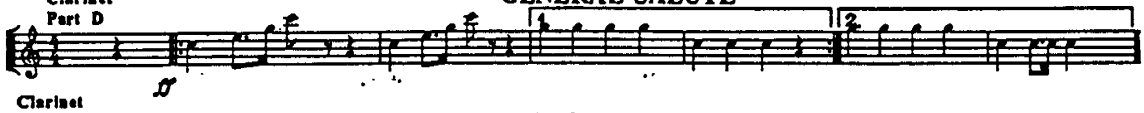
Clarinet/Tenor Sax

Part D

ADVANCE
(British Grenadiers)

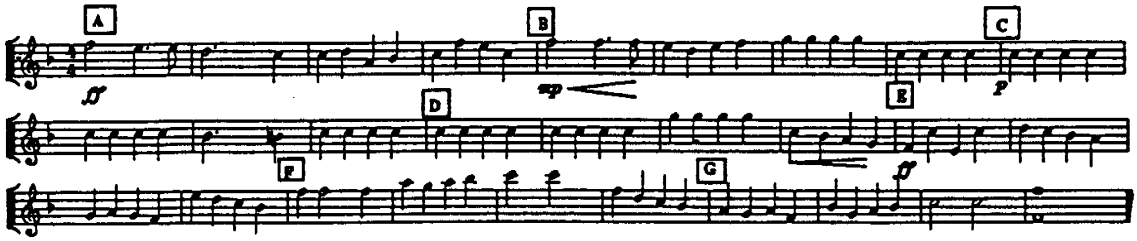
Clarinet
Part D

GENERAL SALUTE



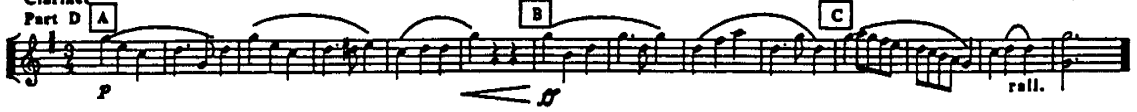
Clarinet
Part D

O CANADA



Clarinet
Part D

GOD SAVE THE QUEEN

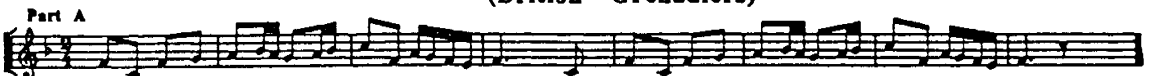


Trumpet/Clar/TSax /Bar. T.C. Part D NAVAL ADVANCE: NANCY LEE

Trumpet/Bass Clarinet/Baritone T.C.

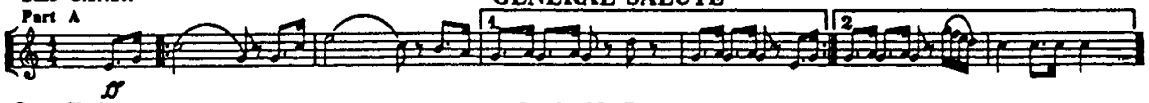
ADVANCE
(British Grenadiers)

Part A



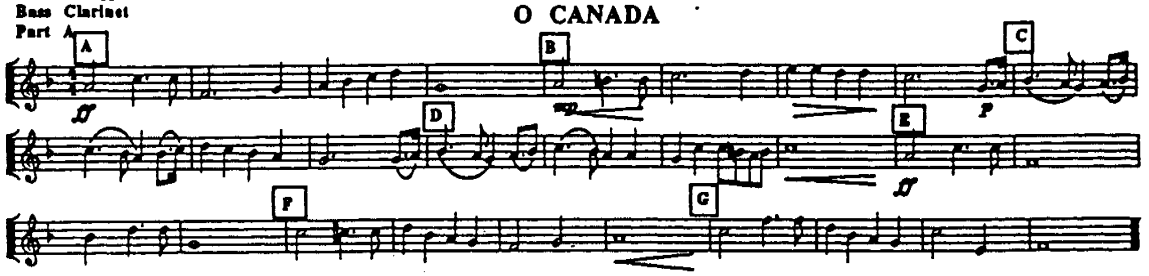
GENERAL SALUTE

Bass Clarinet
Part A



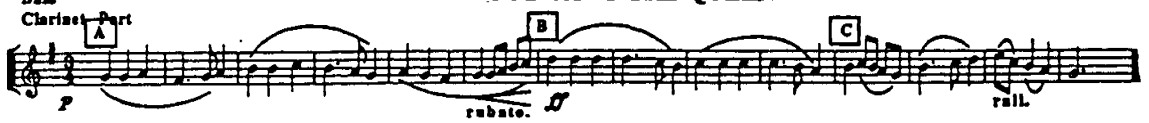
O CANADA

Bass Clarinet
Part A



GOD SAVE THE QUEEN

Bass Clarinet Part



Trumpet/Clar/T Sax/Bar.T.C. Part A NAVAL ADVANCE: NANCY LEE

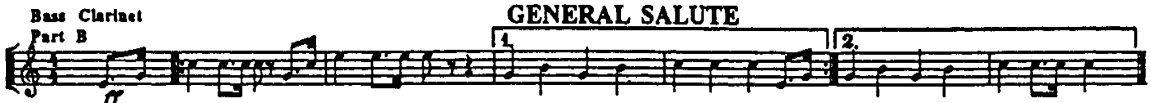
Trumpet/Bass Clarinet/Baritone T.C.

ADVANCE
(British Grenadiers)

Part B

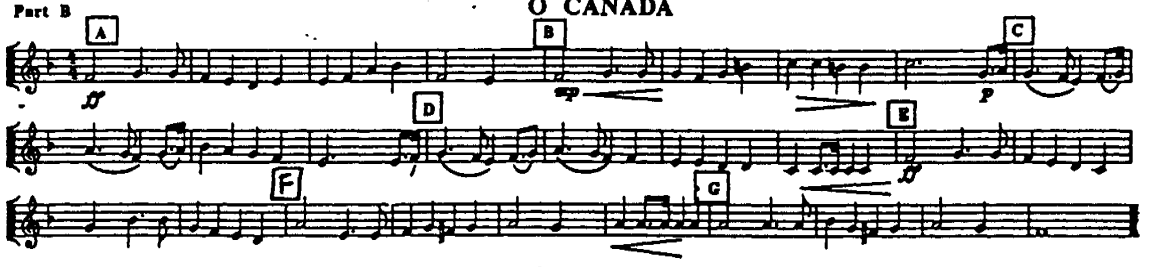
GENERAL SALUTE

Bass Clarinet
Part B



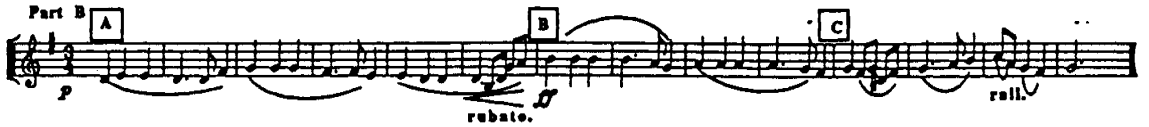
O CANADA

Bass Clarinet
Part B



GOD SAVE THE QUEEN

Bass Clarinet
Part B



Trumpet/Baritone T.C. Part B NAVAL ADVANCE: NANCY LEE

Trumpet/Bass Clarinet/Baritone T.C.

ADVANCE
(British Grenadiers)

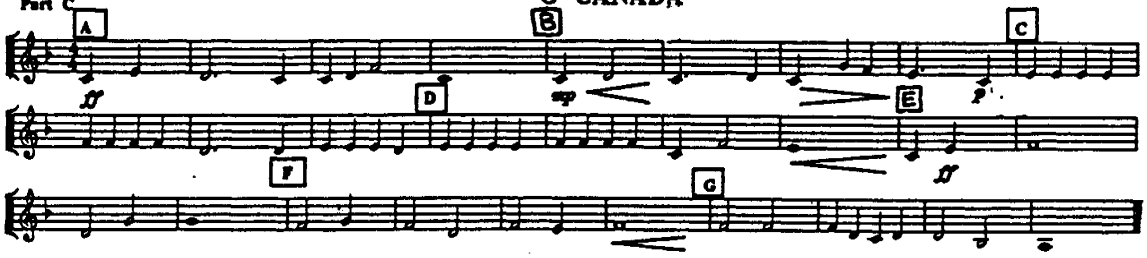
Part C

GENERAL SALUTE

Bass Clarinet

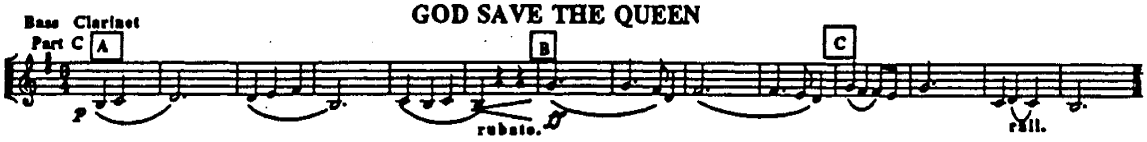
O CANADA

Bass Clarinet Part C



GOD SAVE THE QUEEN

Bass Clarinet Part C

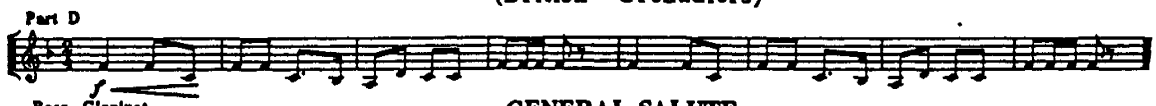


Trumpet/Clar/TSax /Bar.T.C. Part C NAVAL ADVANCE: NANCY LEE

Trumpet/Bass Clarinet/Baritone T.C.

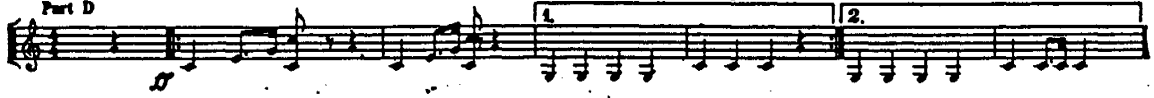
ADVANCE
(British Grenadiers)

Part D



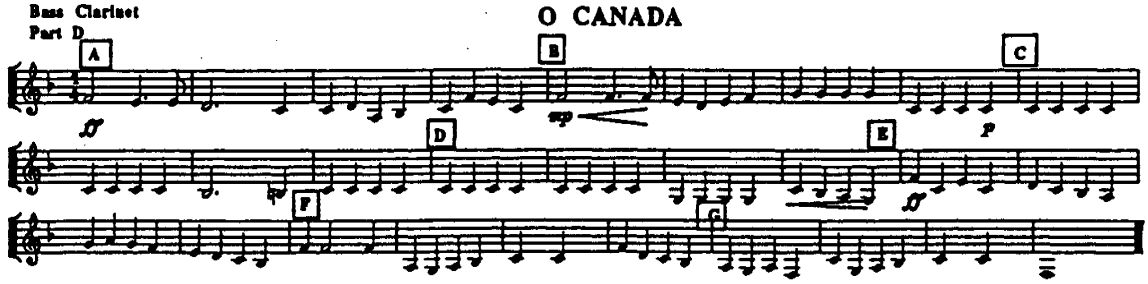
GENERAL SALUTE

Bass Clarinet Part D

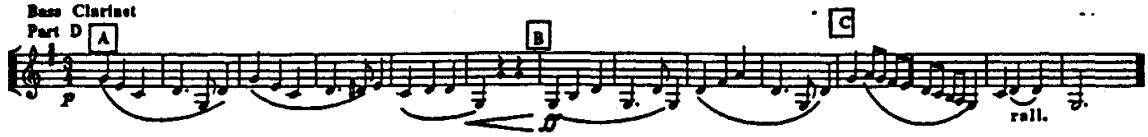


O CANADA

Bass Clarinet Part D



Bass Clarinet Part D



Trumpet/Clar/TSax /Bar. T.C. Part D NAVAL ADVANCE: NANCY LEE

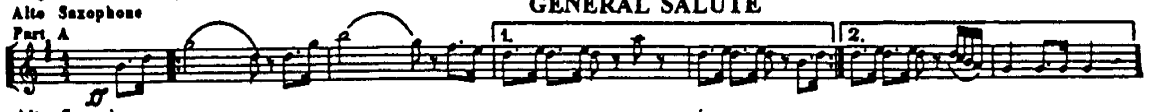
Alto/Bari Saxophone

ADVANCE
(British Grenadiers)

Part A

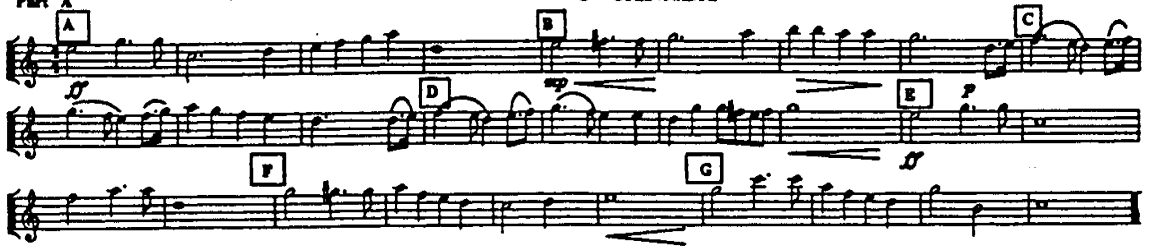
GENERAL SALUTE

Alto Saxophone
Part A



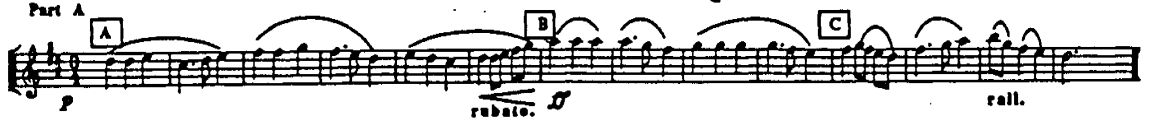
O CANADA

Alto Saxophone
Part A

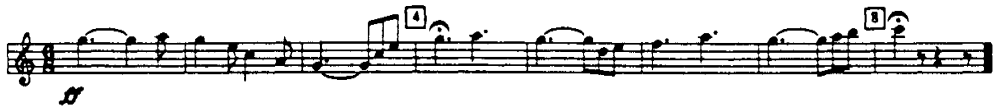


GOD SAVE THE QUEEN

Alto Saxophone
Part A



Alto / Bari Sax Part A **NAVAL ADVANCE: NANCY LEE**



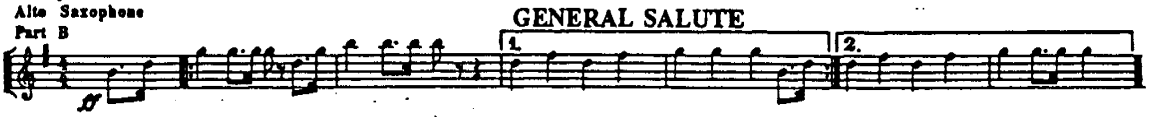
Alto/Bari Saxophone

ADVANCE
(British Grenadiers)

Part B

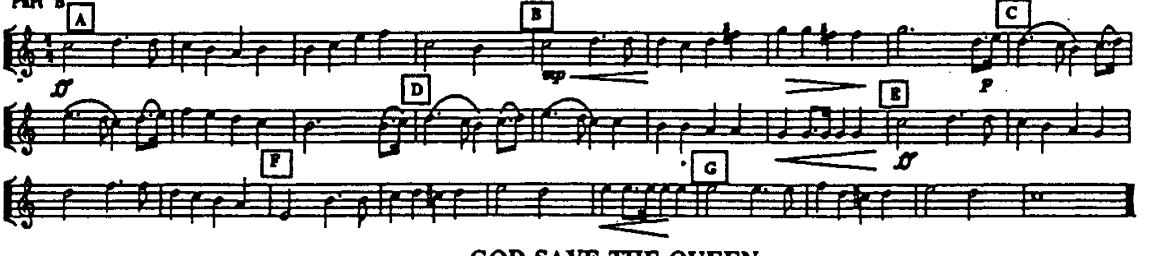
GENERAL SALUTE

Alto Saxophone
Part B



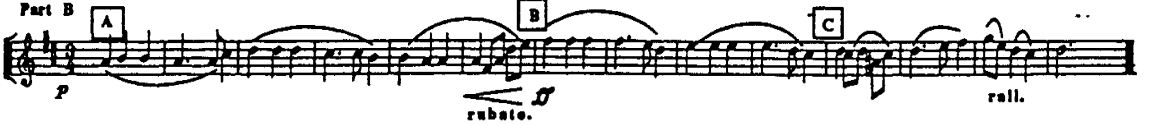
O CANADA

Alto Saxophone
Part B

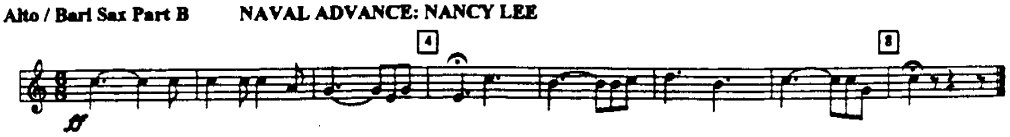


GOD SAVE THE QUEEN

Alto Saxophone
Part B



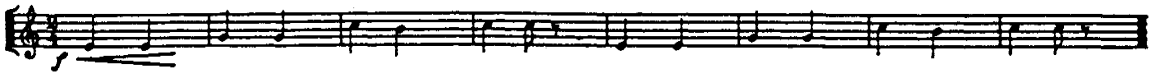
Alto / Bari Sax Part B **NAVAL ADVANCE: NANCY LEE**



Alto/Bari Saxophone

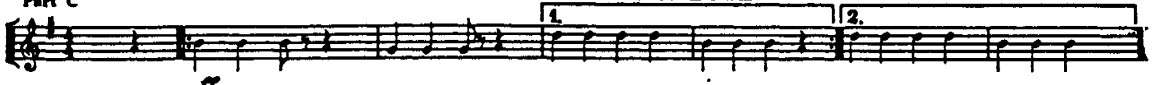
ADVANCE
(British Grenadiers)

Part C



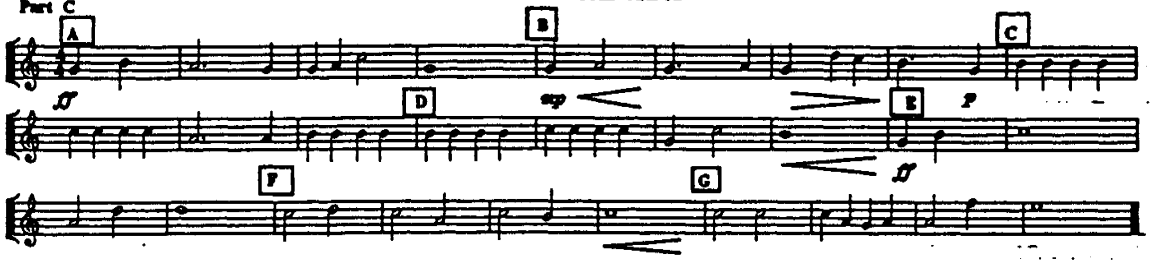
Alto Saxophone
Part C

GENERAL SALUTE



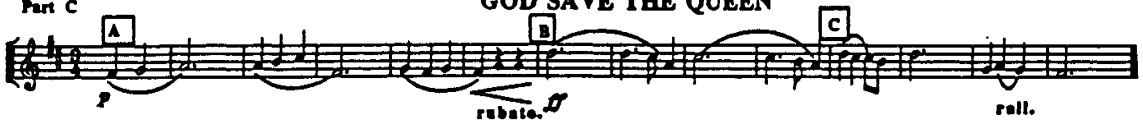
Alto Saxophone
Part C

O CANADA



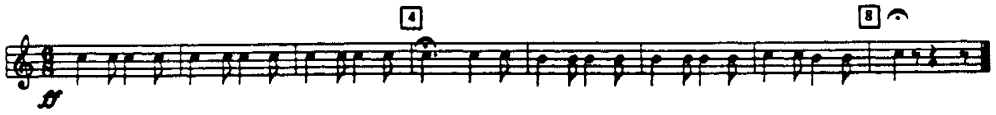
Alto Saxophone
Part C

GOD SAVE THE QUEEN



Alto / Bari Sax Part C

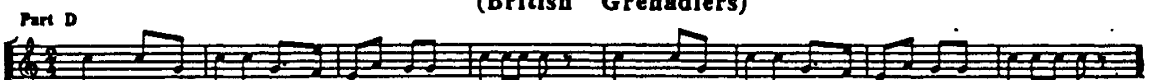
NAVAL ADVANCE: NANCY LEE



Alto/Bari Saxophone

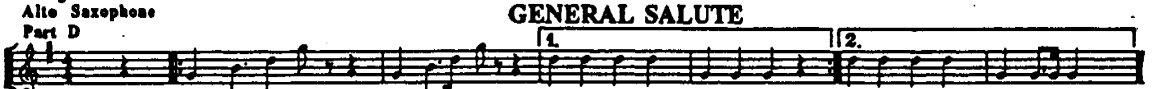
ADVANCE
(British Grenadiers)

Part D



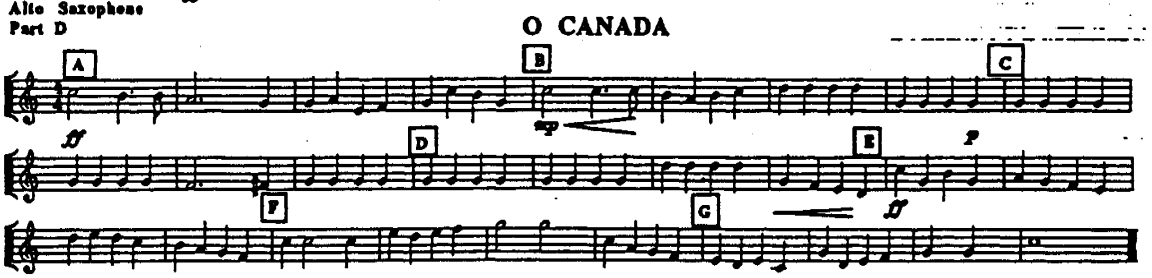
Alto Saxophone
Part D

GENERAL SALUTE



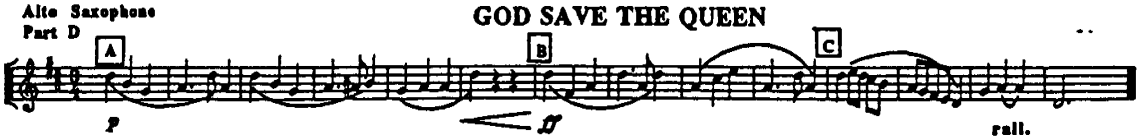
Alto Saxophone
Part D

O CANADA



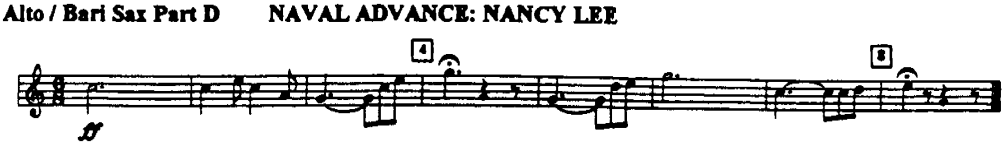
Alto Saxophone
Part D

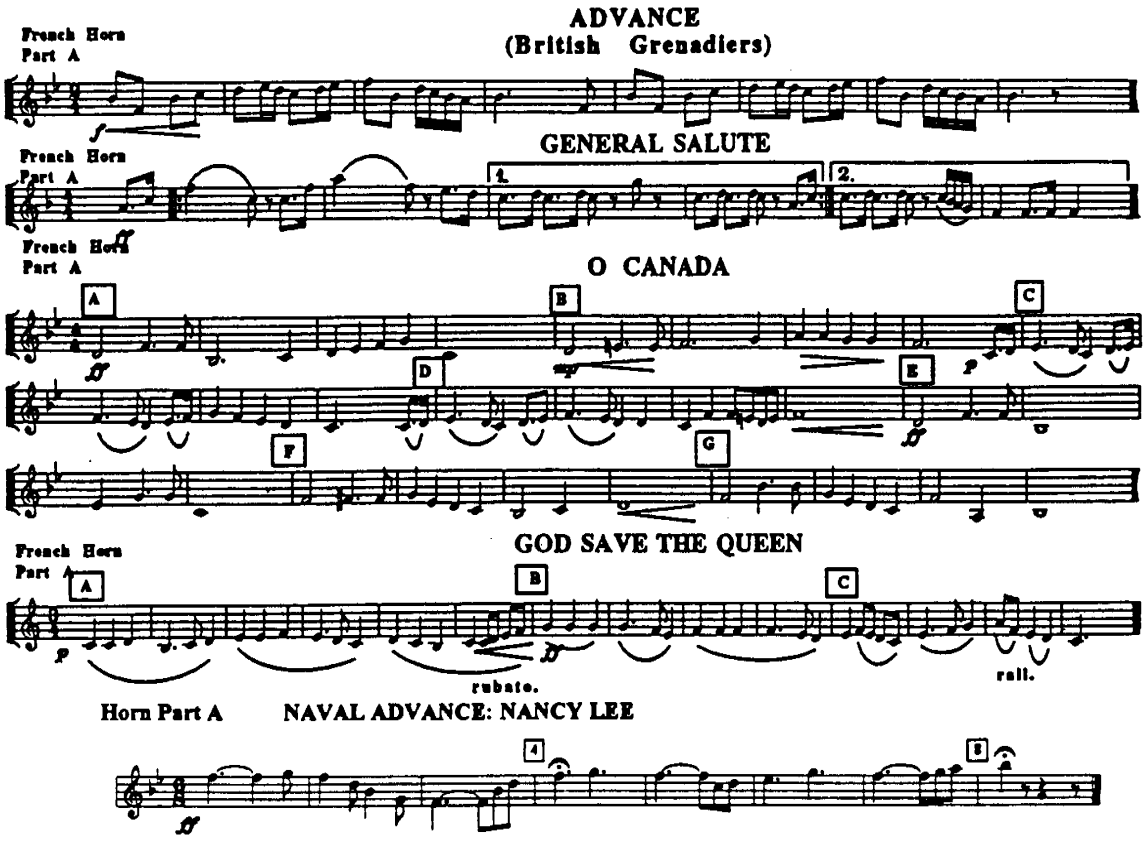
GOD SAVE THE QUEEN



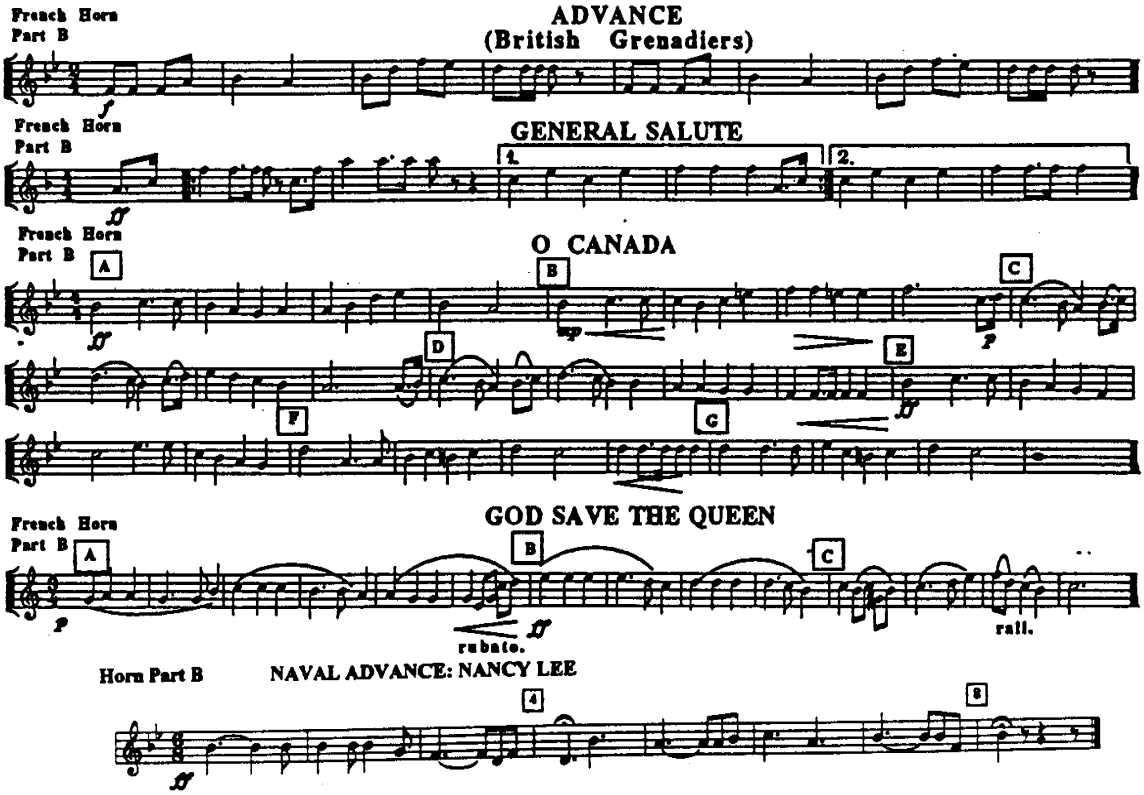
Alto / Bari Sax Part D

NAVAL ADVANCE: NANCY LEE

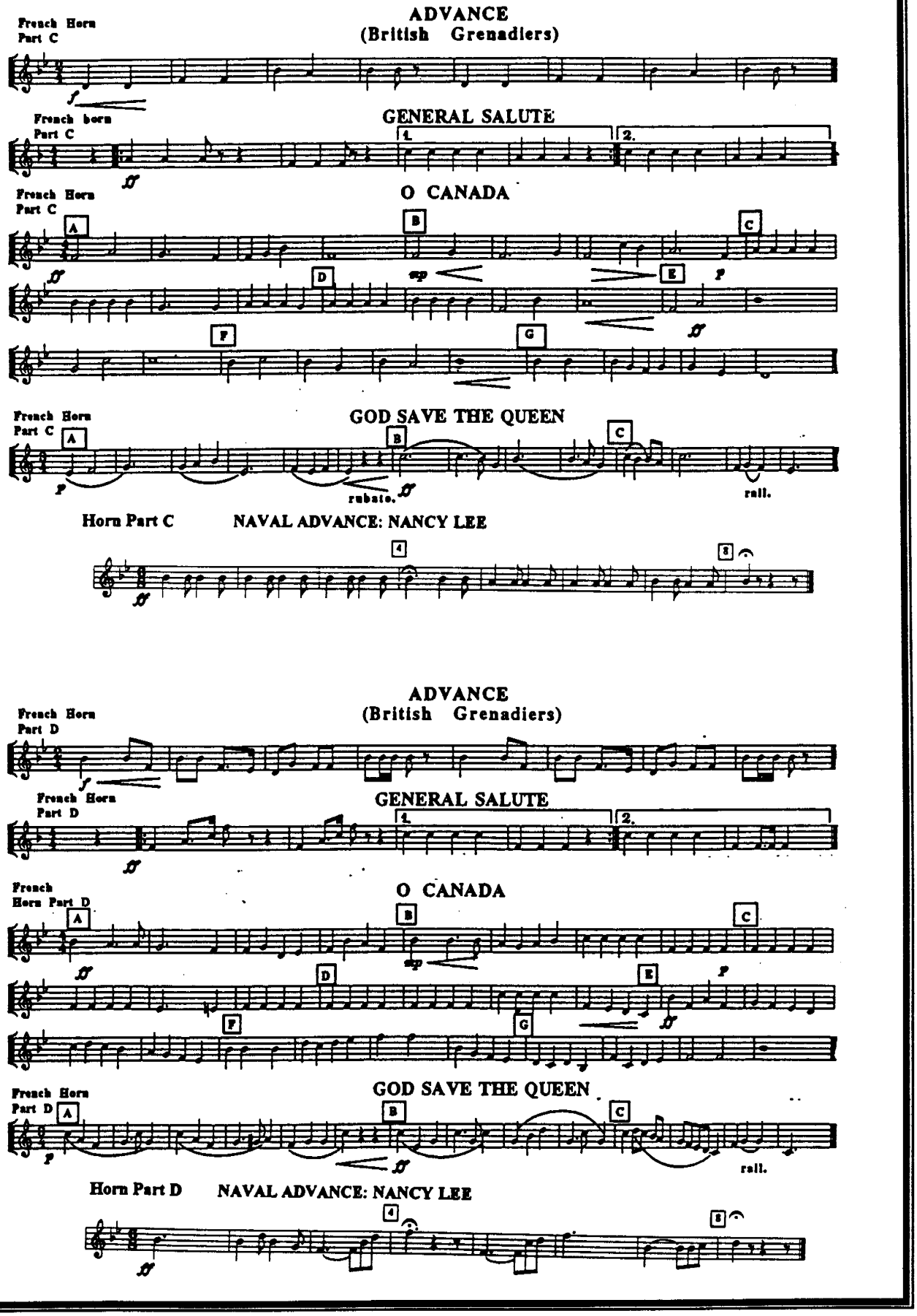


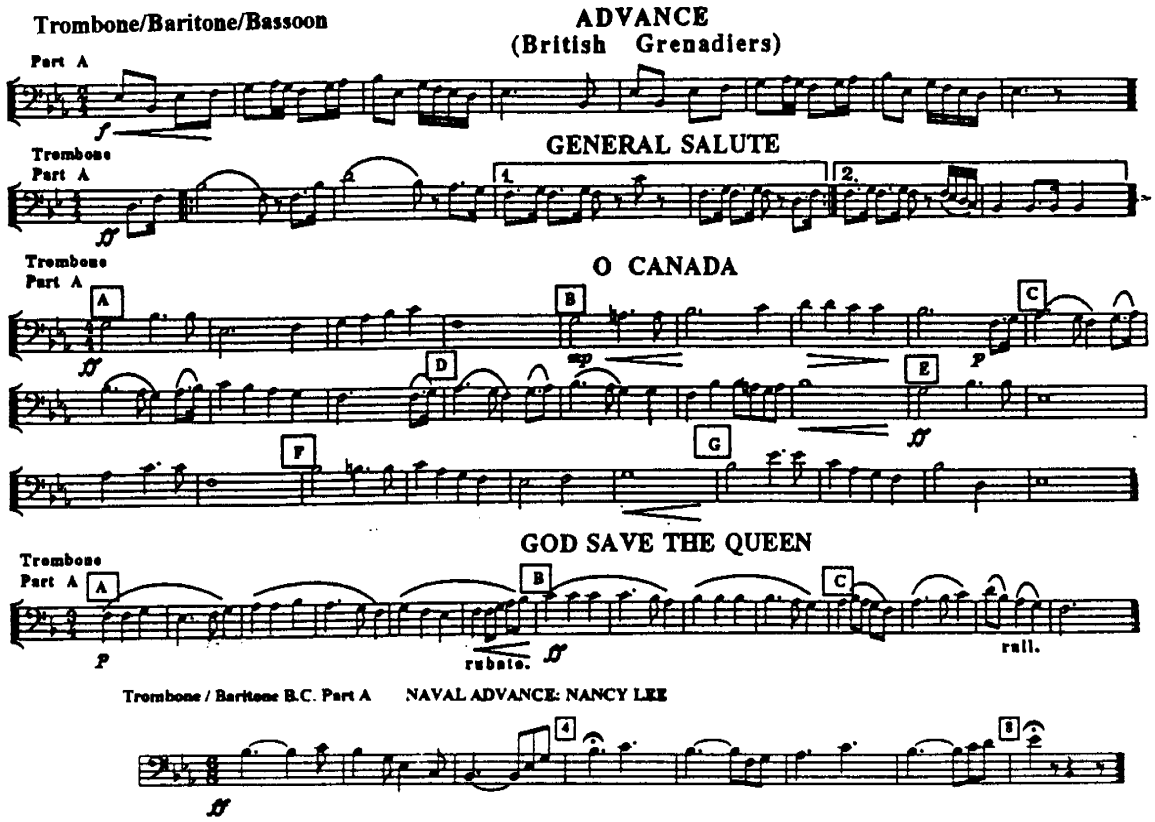


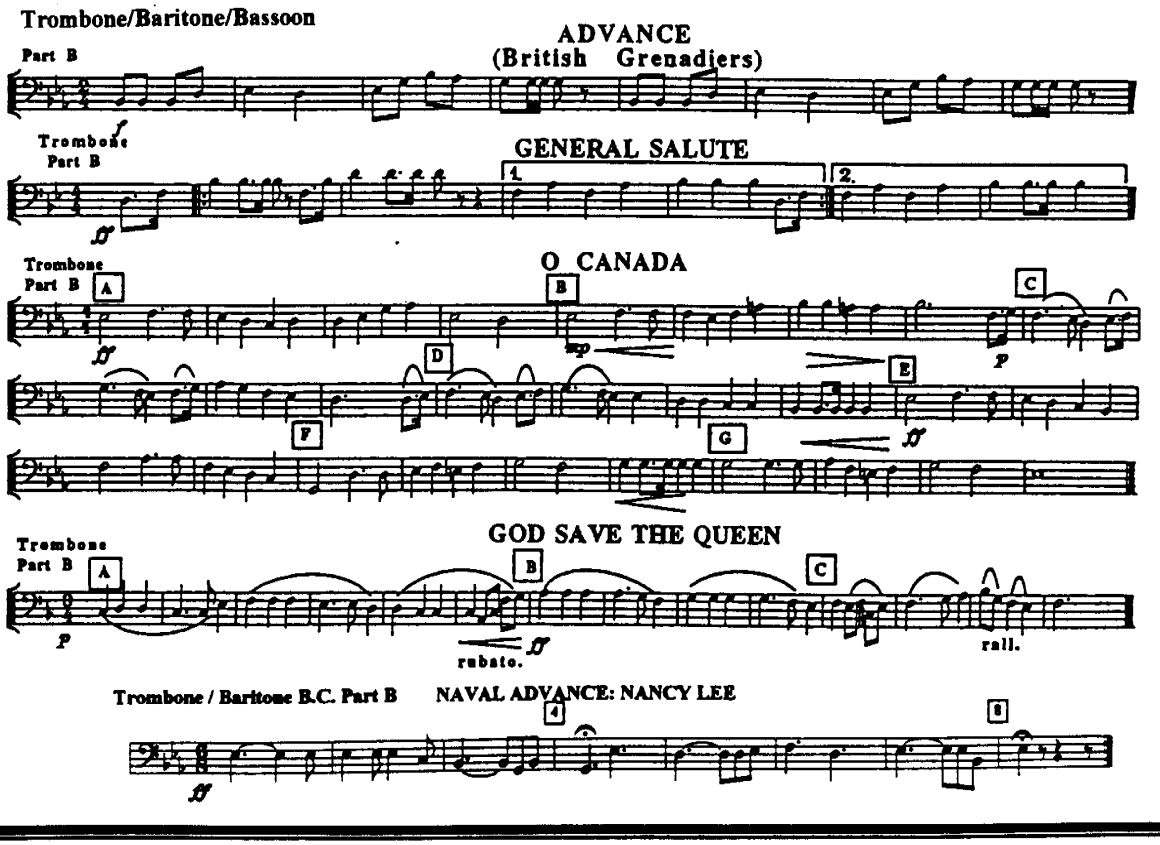
Horn Part A NAVAL ADVANCE: NANCY LEE

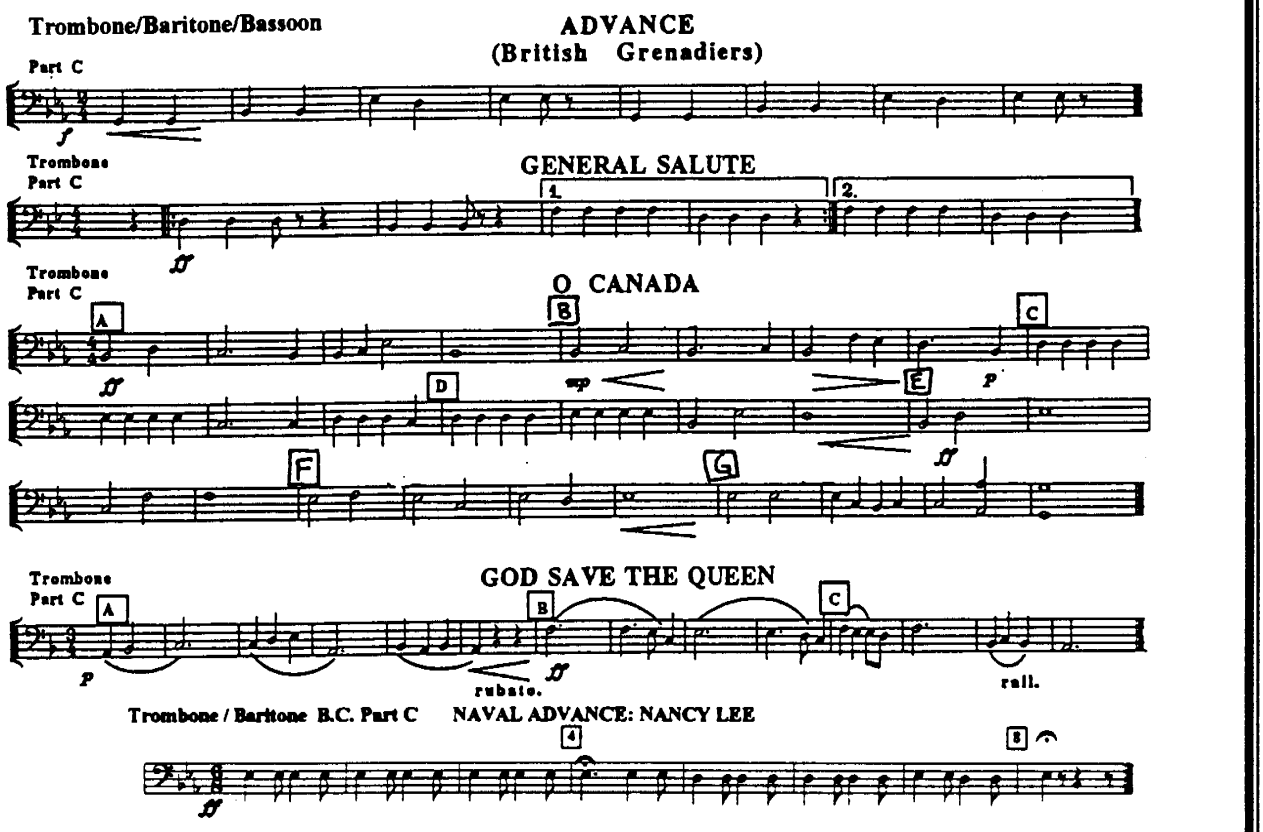


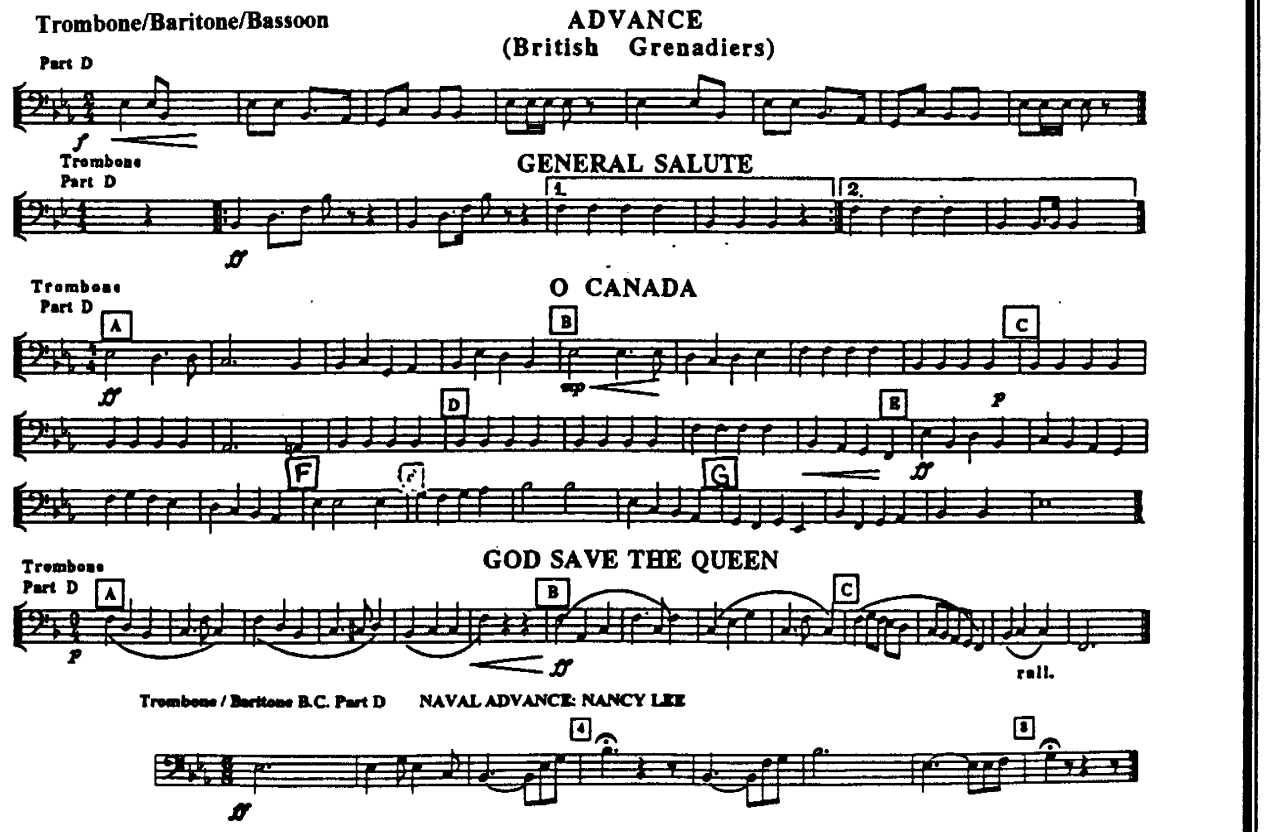
Horn Part B NAVAL ADVANCE: NANCY LEE

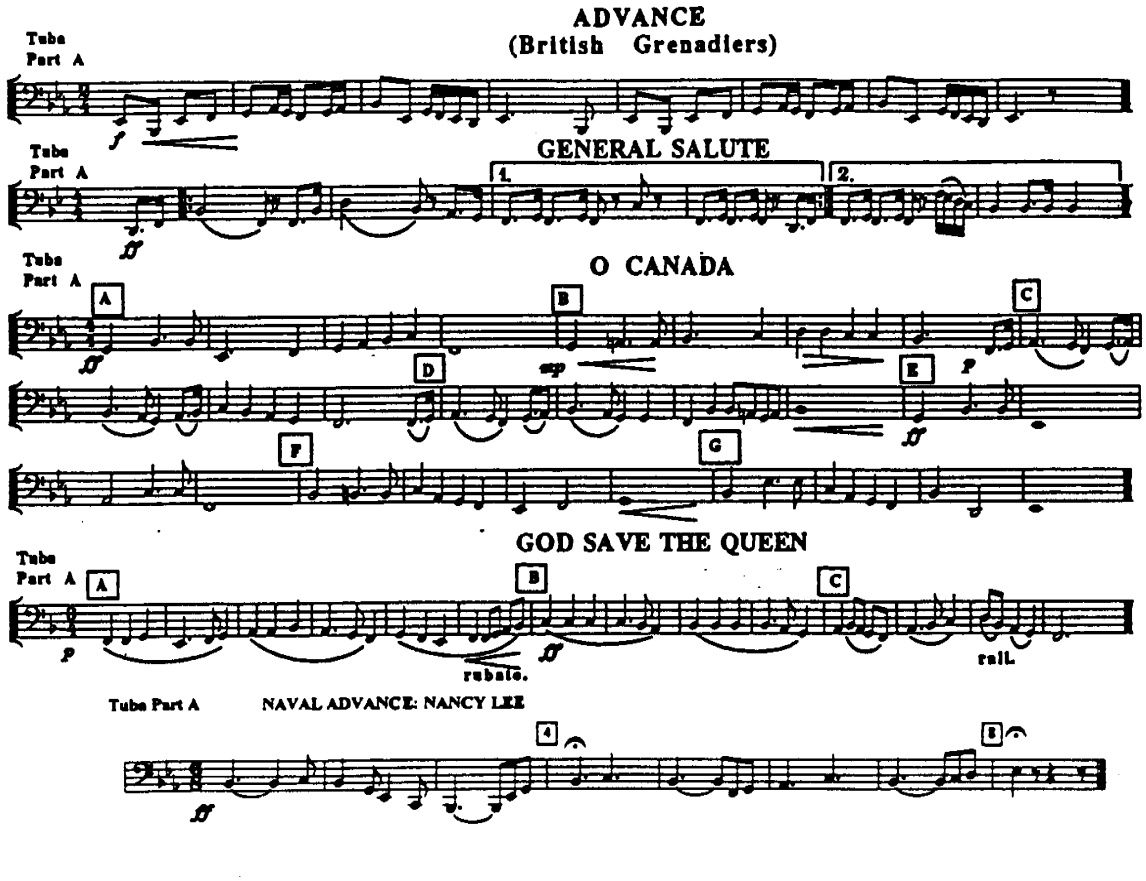

ADVANCE
(British Grenadiers)
French Horn
Part C
GENERAL SALUTE
French horn
Part C
O CANADA
French Horn
Part C
GOD SAVE THE QUEEN
French Horn
Part C
rubato.
rall.
Horn Part C
NAVAL ADVANCE: NANCY LEE
ADVANCE
(British Grenadiers)
French Horn
Part D
GENERAL SALUTE
French Horn
Part D
O CANADA
French
Horn Part D
GOD SAVE THE QUEEN
French Horn
Part D
rall.
Horn Part D
NAVAL ADVANCE: NANCY LEE

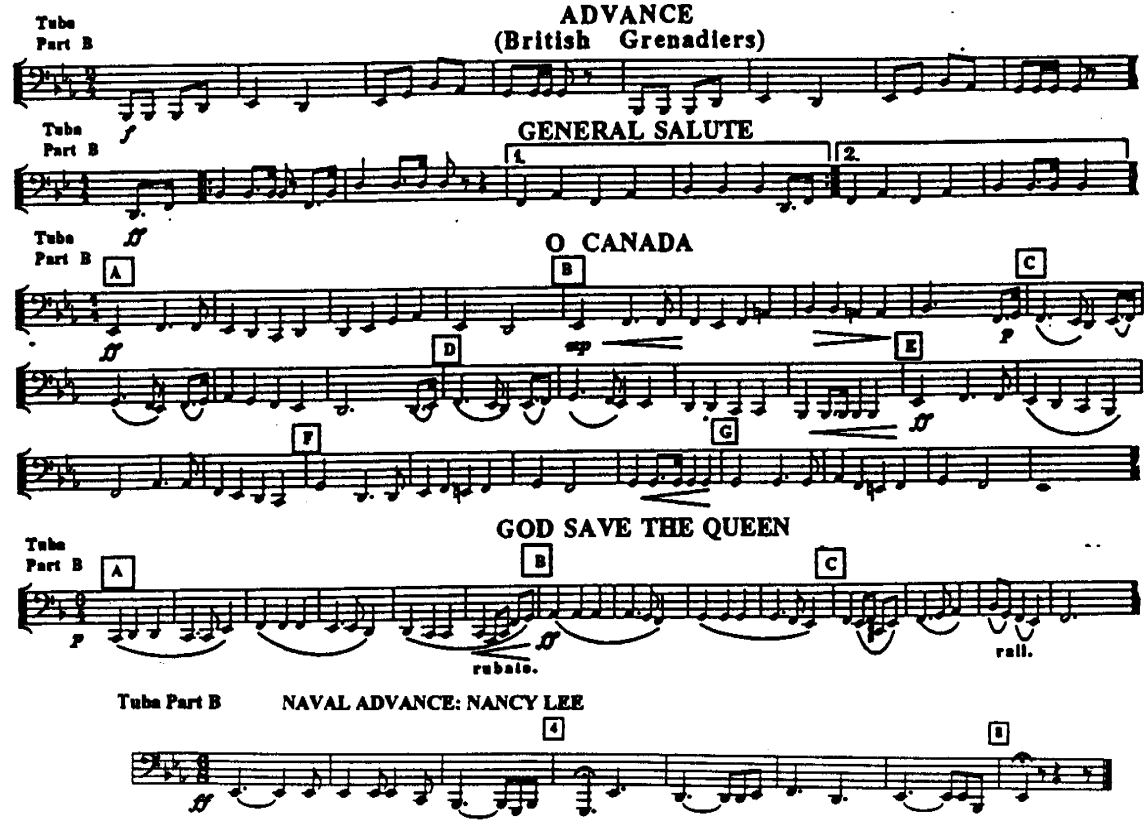

Trombone/Baritone/Bassoon
ADVANCE
(British Grenadiers)
Part A
GENERAL SALUTE
Trombone
Part A
O CANADA
GOD SAVE THE QUEEN
rubato.
rall.
Trombone / Baritone B.C. Part A
NAVAL ADVANCE: NANCY LEE

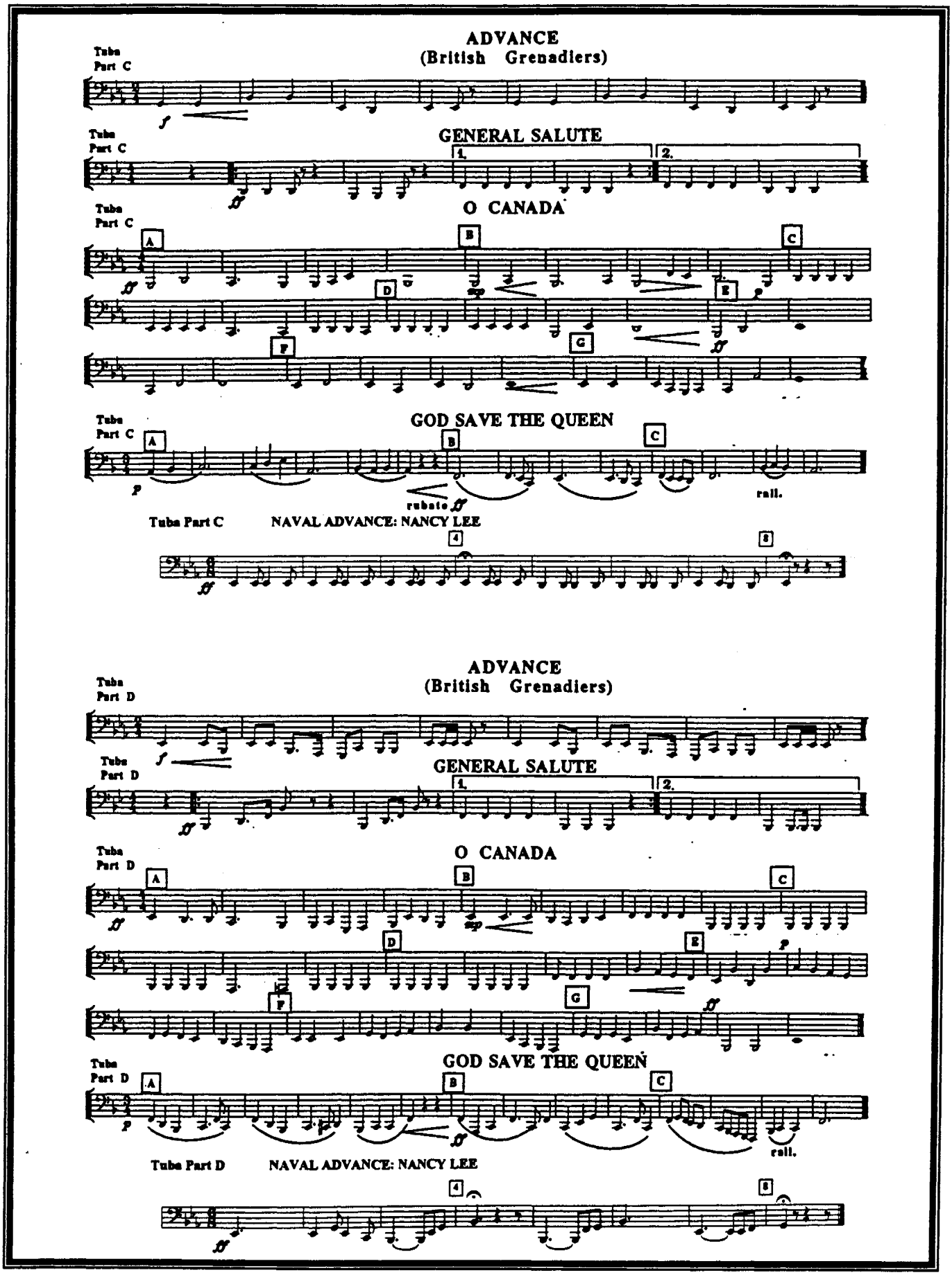

Trombone/Baritone/Bassoon
ADVANCE
(British Grenadiers)
Part B
GENERAL SALUTE
Trombone
Part B
O CANADA
GOD SAVE THE QUEEN
rubato.
rall.
Trombone / Baritone B.C. Part B
NAVAL ADVANCE: NANCY LEE


Trombone/Baritone/Bassoon
ADVANCE
(British Grenadiers)
Part C
GENERAL SALUTE
Trombone
Part C
O CANADA
GOD SAVE THE QUEEN
rubato.
rall.
Trombone / Baritone B.C. Part C NAVAL ADVANCE: NANCY LEE


Trombone/Baritone/Bassoon
ADVANCE
(British Grenadiers)
Part D
GENERAL SALUTE
Trombone
Part D
O CANADA
GOD SAVE THE QUEEN
rall.
Trombone / Baritone B.C. Part D NAVAL ADVANCE: NANCY LEE

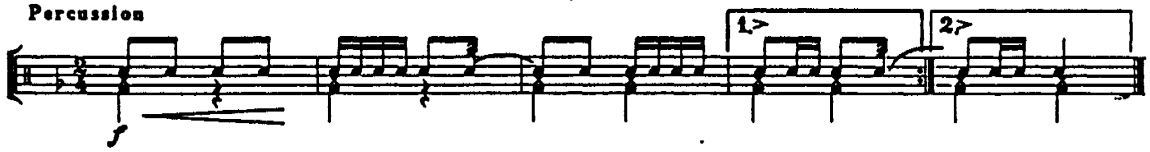

ADVANCE
(British Grenadiers)
Tuba Part A
GENERAL SALUTE
O CANADA
GOD SAVE THE QUEEN
rubato.
rall.
Tuba Part A NAVAL ADVANCE: NANCY LEE


ADVANCE
(British Grenadiers)
Tuba Part B
GENERAL SALUTE
O CANADA
GOD SAVE THE QUEEN
rubato.
rall.
Tuba Part B NAVAL ADVANCE: NANCY LEE


ADVANCE
(British Grenadiers)
Tuba Part C
GENERAL SALUTE
O CANADA
GOD SAVE THE QUEEN
rall.
Tuba Part C NAVAL ADVANCE: NANCY LEE
ADVANCE
(British Grenadiers)
Tuba Part D
GENERAL SALUTE
O CANADA
GOD SAVE THE QUEEN
rall.
Tuba Part D NAVAL ADVANCE: NANCY LEE

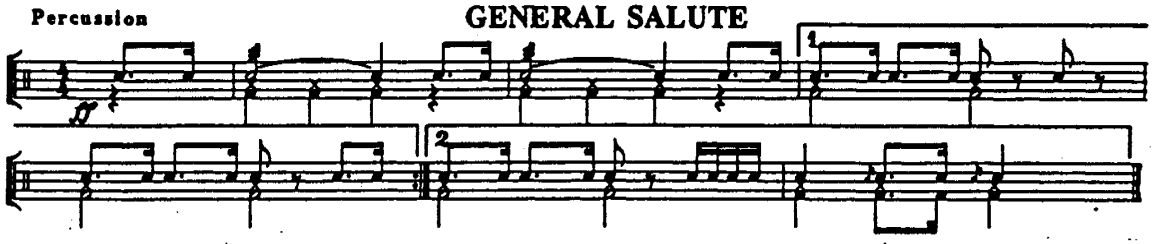
ADVANCE
(British Grenadiers)

Percussion



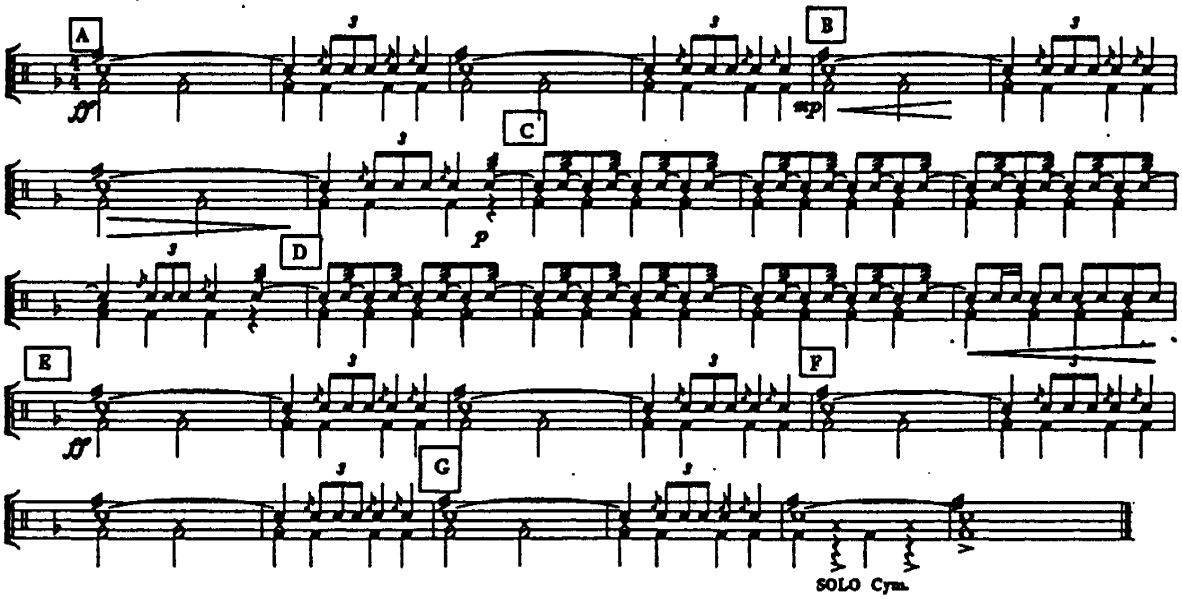
GENERAL SALUTE

Percussion



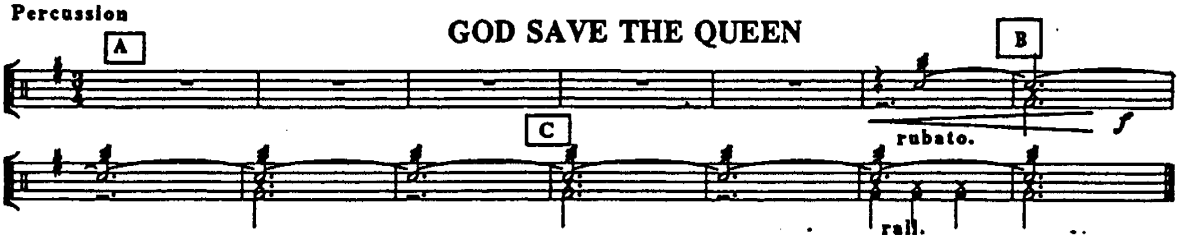
O CANADA

Percussion



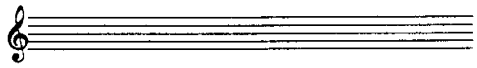
Percussion

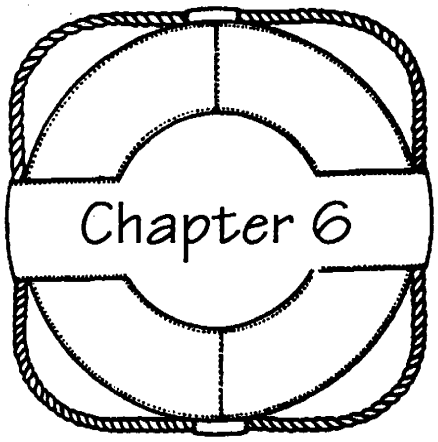
GOD SAVE THE QUEEN



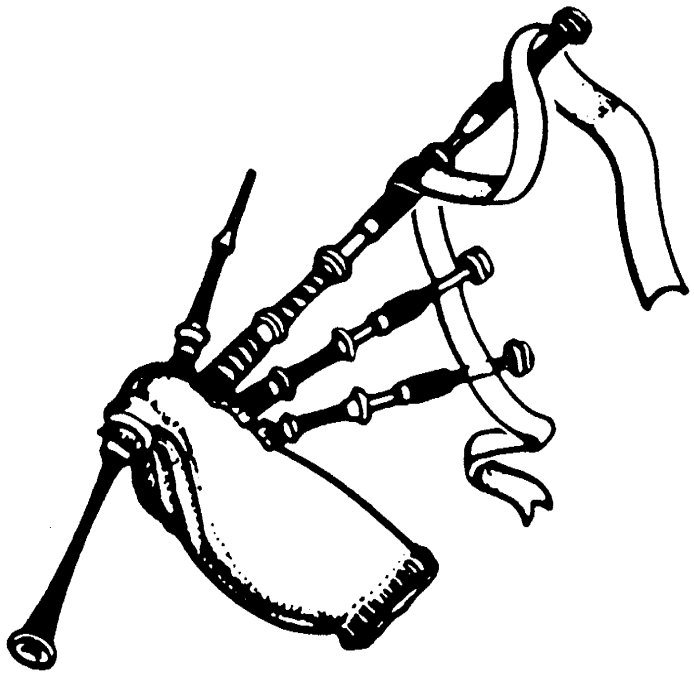
Percussion NAVAL ADVANCE: NANCY LEE

Amazing Grace, Hymn



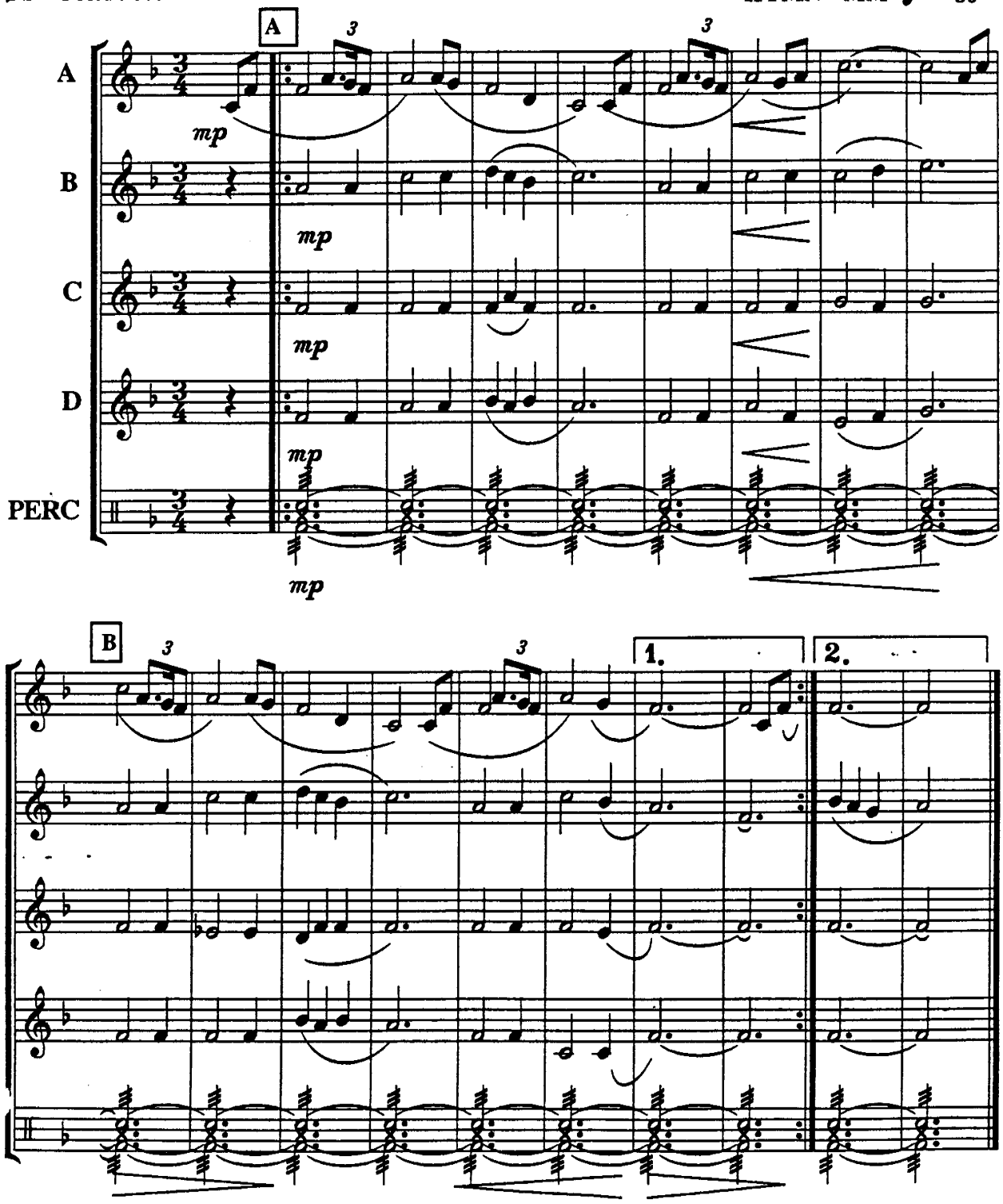


Traditionally, Amazing Grace is played as the Lament at Remembrance Day ceremonies by a lone piper but can be played on any occasion where a hymn is appropriate. The dictionary states the meaning of "Lament" as "a passionate expression of grief". Amazing Grace is based on an old English hymn written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



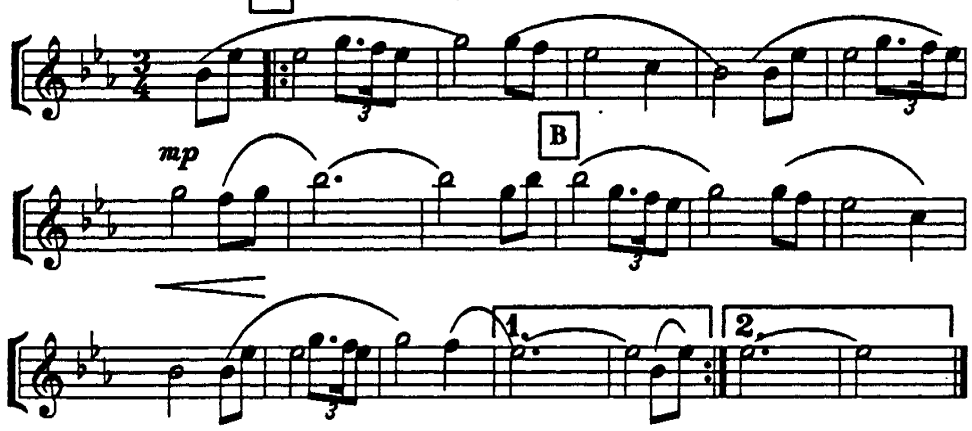
AMAZING GRACE
(with pipes)

Bb - Conductor HYMN MM ♩ = 80



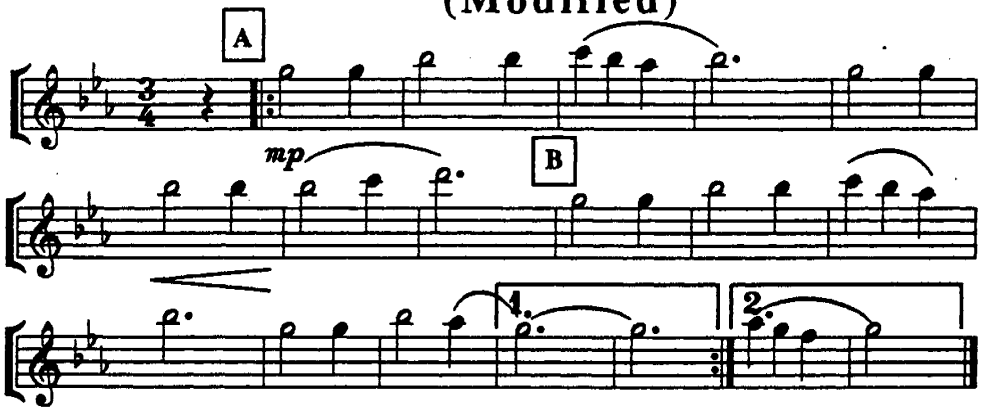
Flute
Part A

AMAZING GRACE
(Modified)



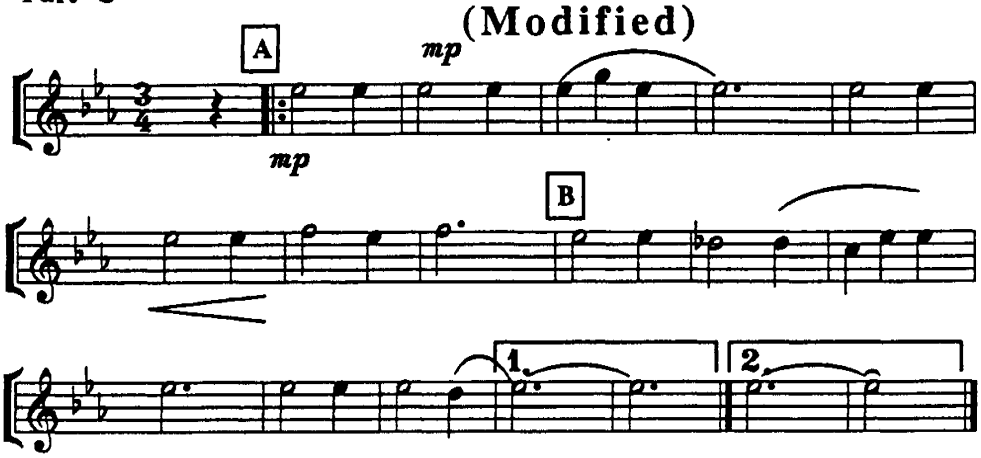
Flute
Part B

AMAZING
(Modified)



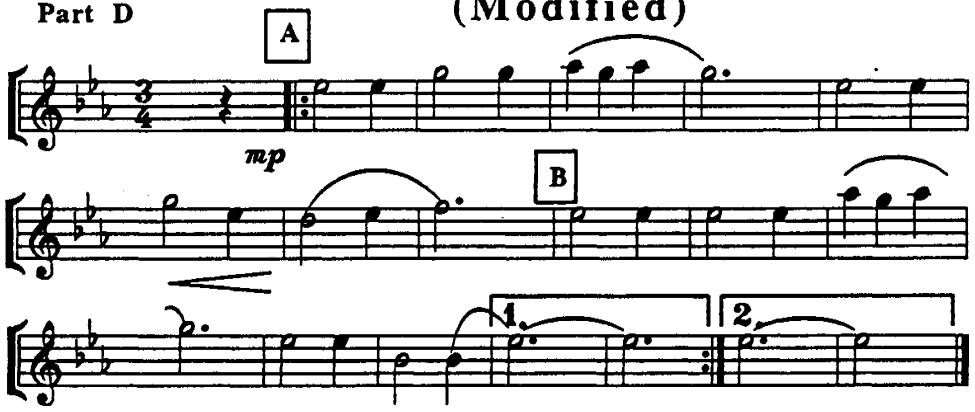
Flute
Part C

AMAZING GRACE
(Modified)



Flute
Part D

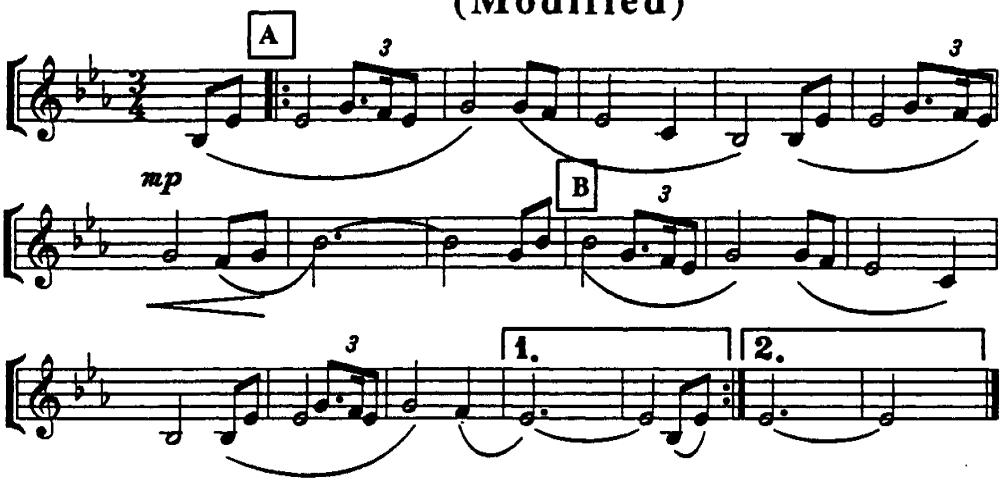
AMAZING GRACE
(Modified)



Oboe/Bells

Part A

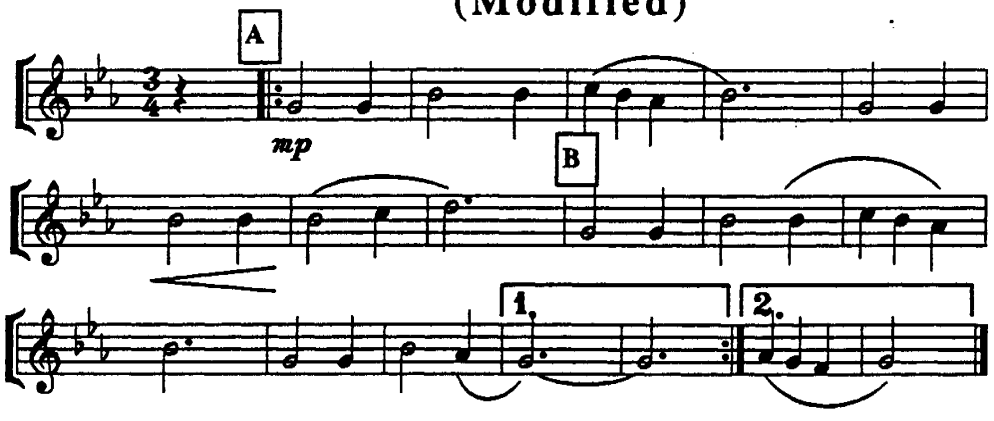
AMAZING GRACE
(Modified)



Oboe/Bells

Part B

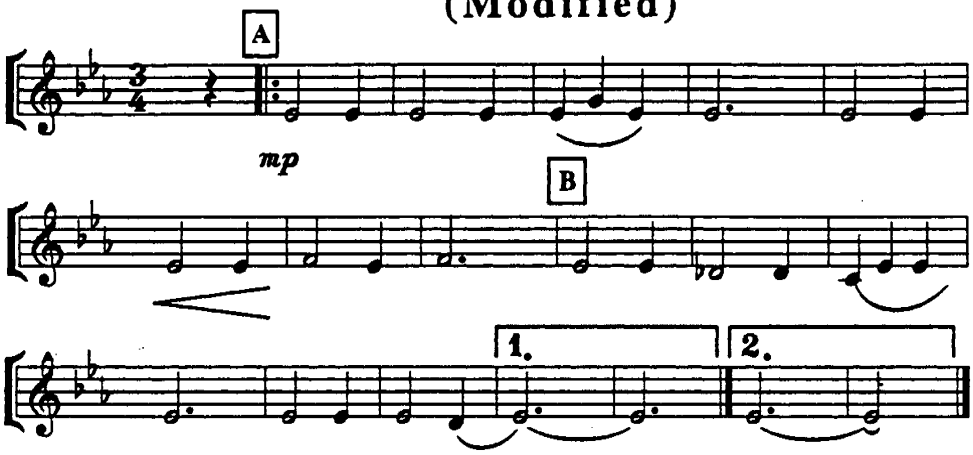
AMAZING GRACE
(Modified)



Oboe/Bells

Part C

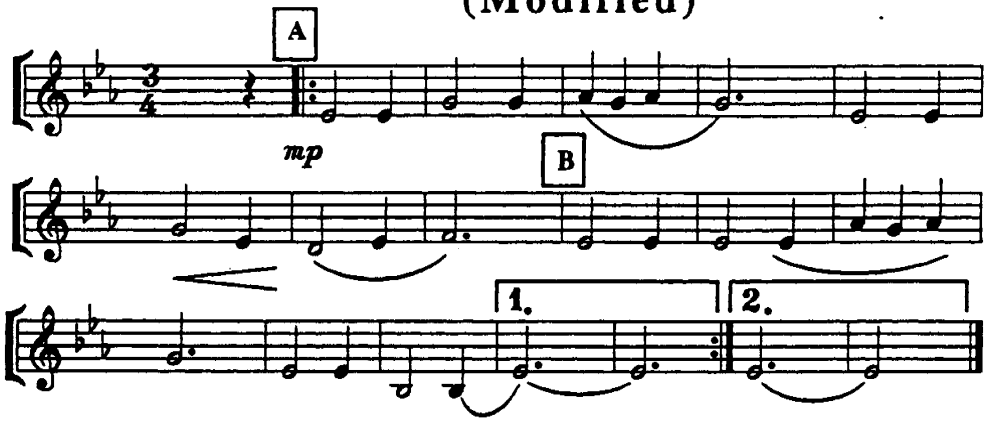
AMAZING GRACE
(Modified)



Oboe/Bells

Part D

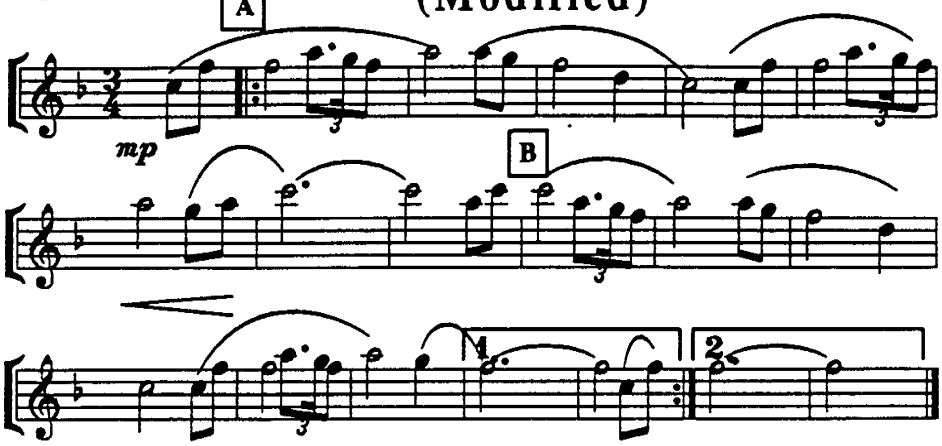
AMAZING GRACE
(Modified)



Clarinet/Tenor Sax

Part A

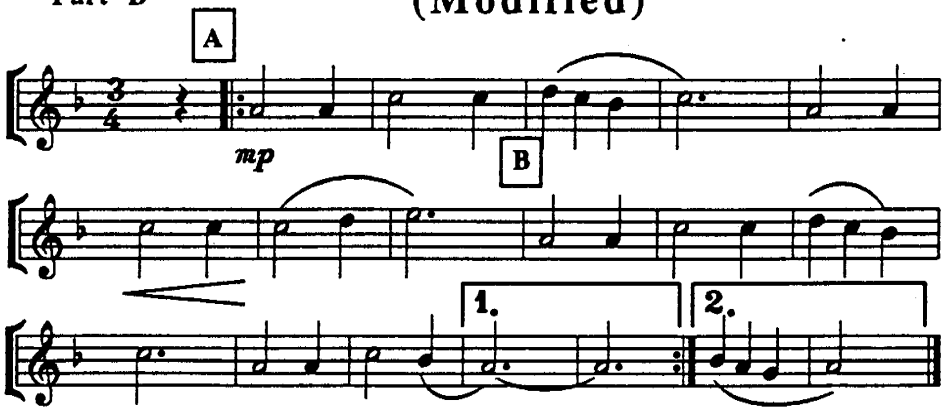
AMAZING GRACE
(Modified)



Clarinet/Tenor Sax

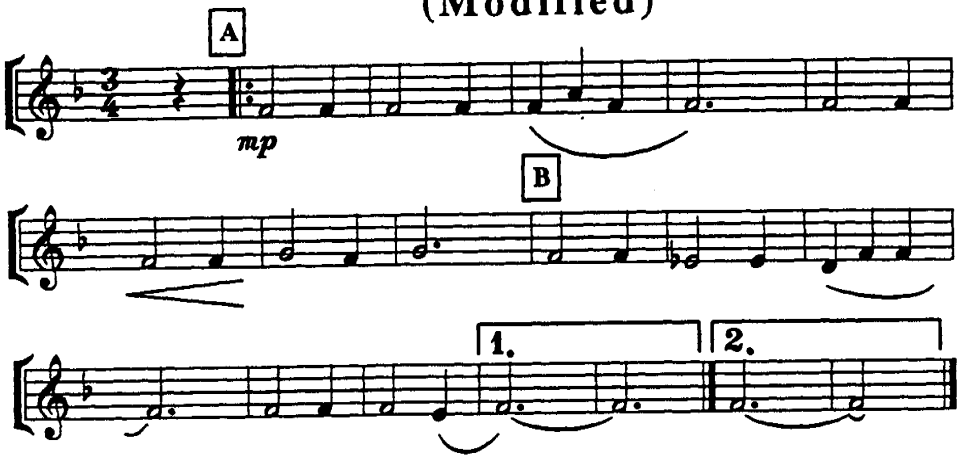
Part B

AMAZING GRACE
(Modified)



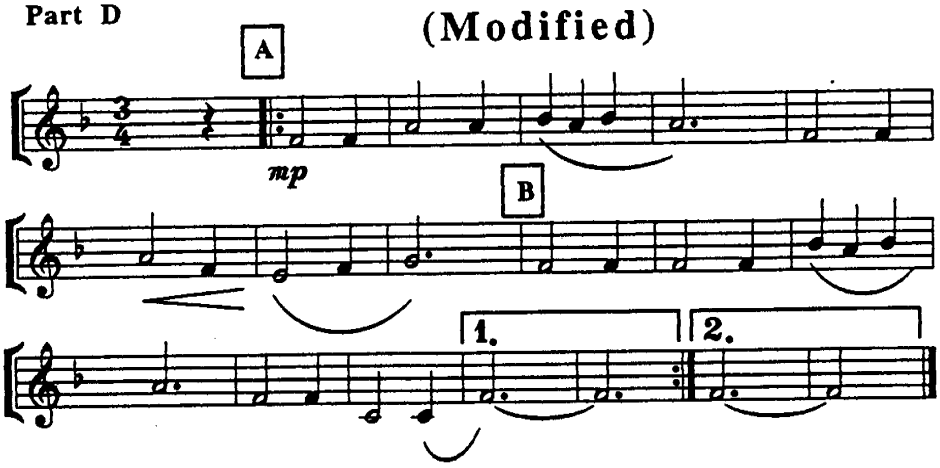
Clarinet/Tenor Sax
Part C

AMAZING GRACE
(Modified)



Clarinet/Tenor Sax
Part D

AMAZING GRACE
(Modified)

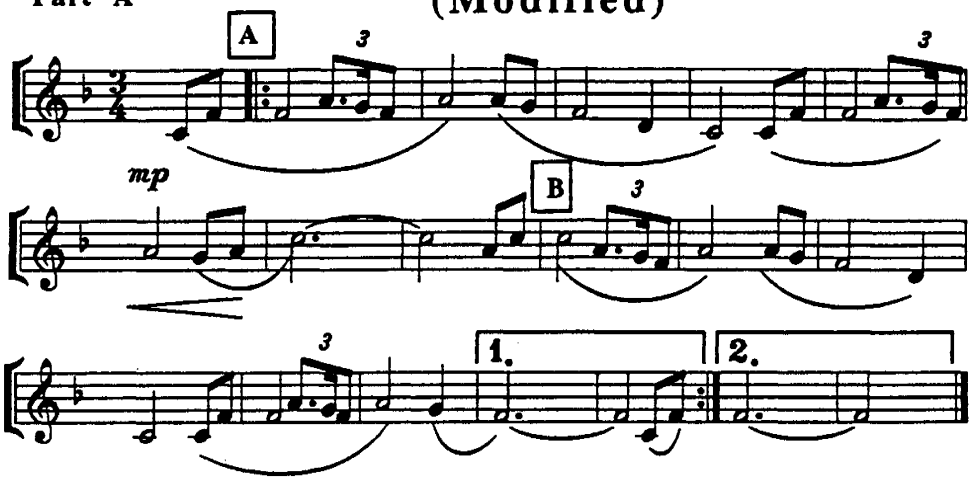


Trumpet/Bass Clarinet/Baritone T.C.

AMAZING GRACE

Part A

(Modified)

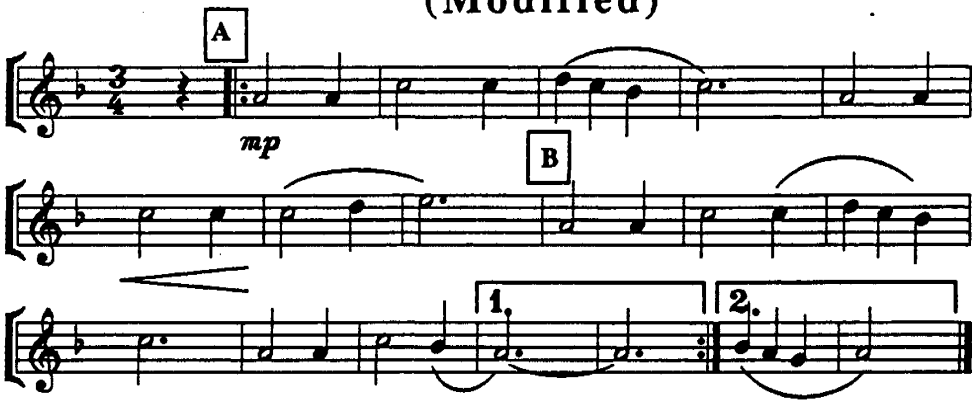


Trumpet/Bass Clarinet/Baritone T.C.

AMAZING GRACE

Part B

(Modified)

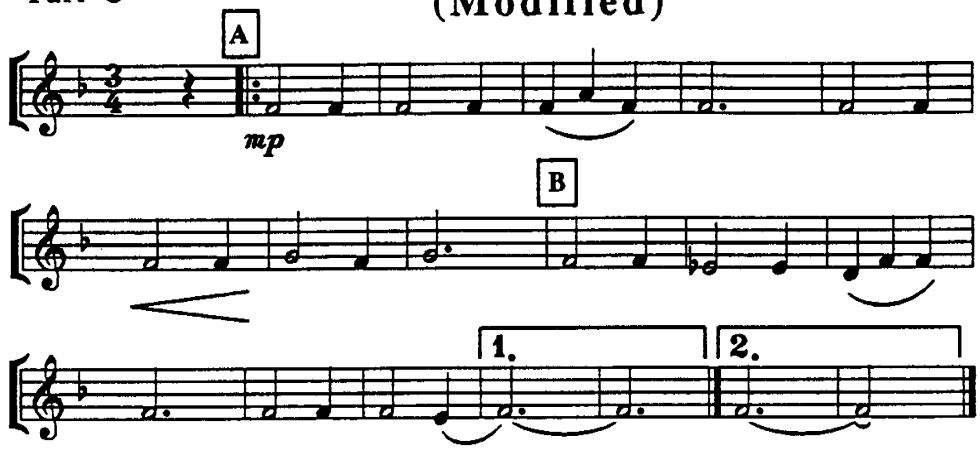


Trumpet/Bass Clarinet/Baritone T.C.

AMAZING GRACE

Part C

(Modified)

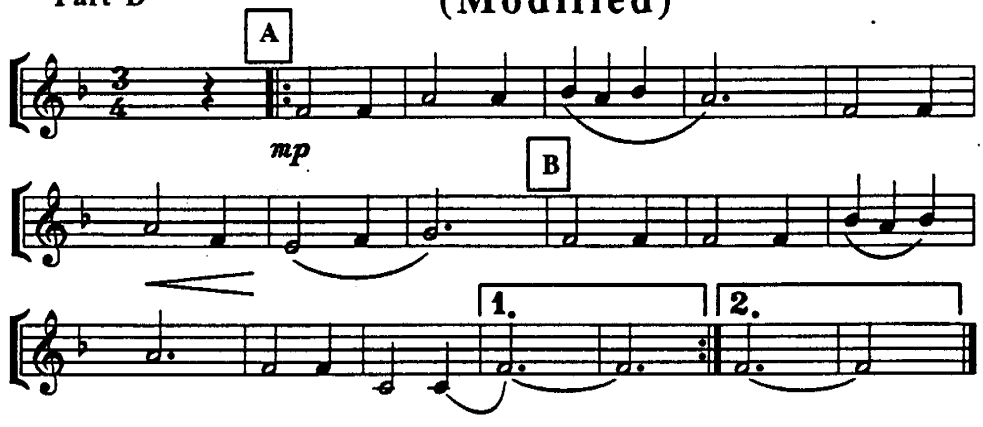


Trumpet/Bass Clarinet/Baritone T.C.

AMAZING GRACE

Part D

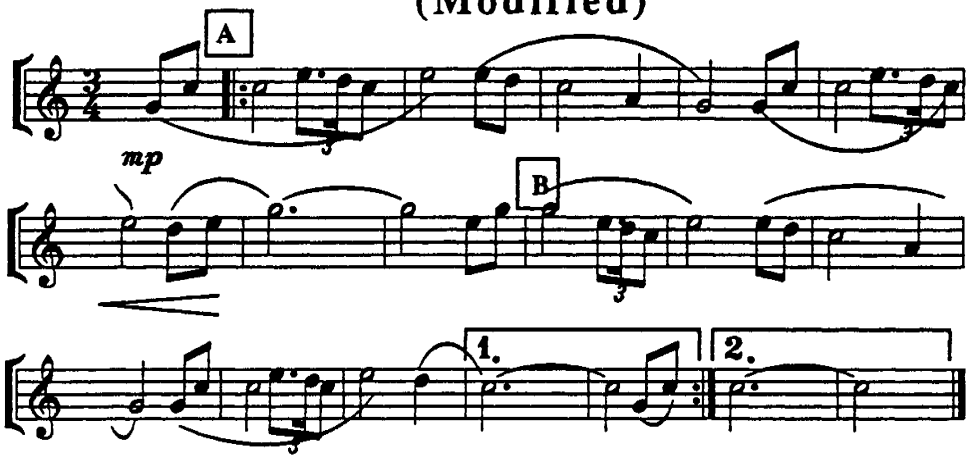
(Modified)



Alto/Bari Saxophone

Part A

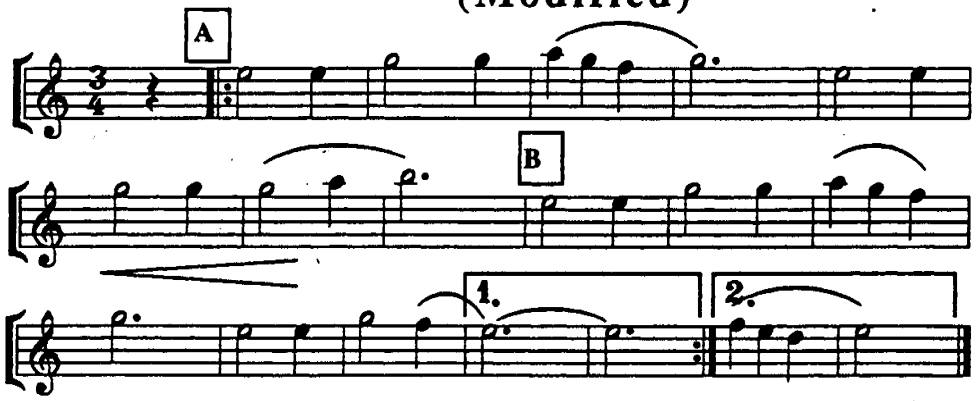
AMAZING GRACE
(Modified)



Alto/Bari Saxophone

Part B

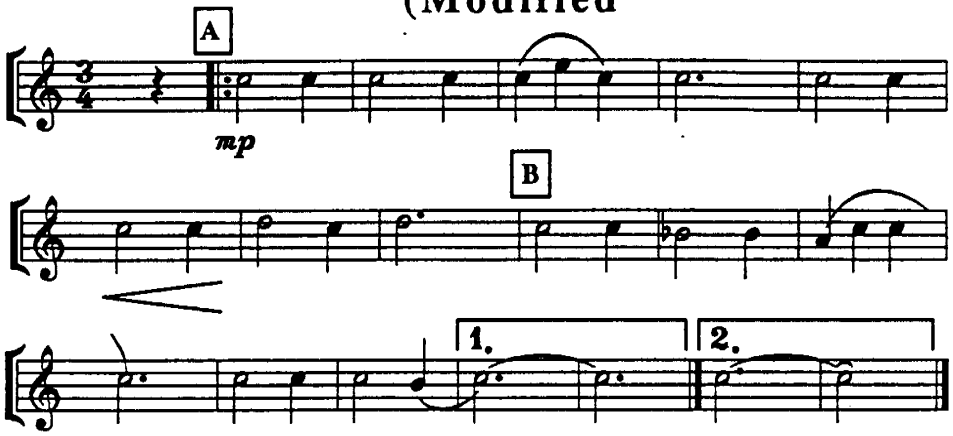
AMAZING GRACE
(Modified)



Alto/Bari Saxophone

Part C

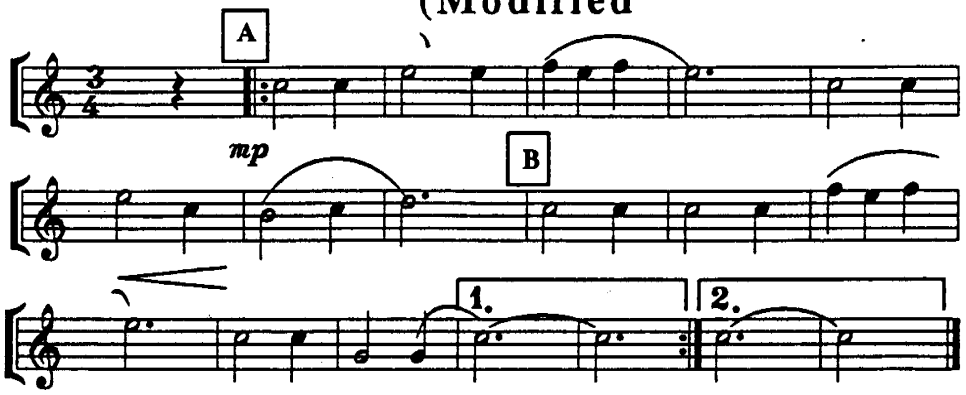
AMAZING GRACE
(Modified



Alto/Bari Saxophone

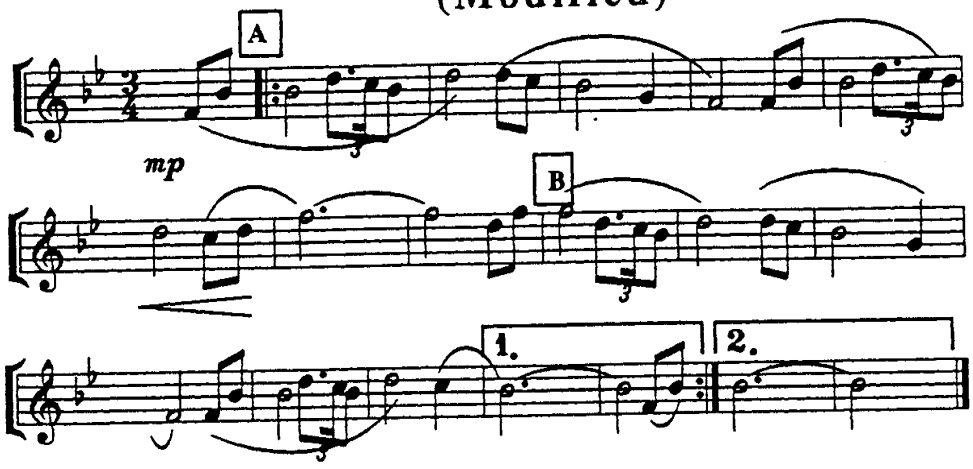
Part D

AMAZING GRACE
(Modified



French Horn
Part A

AMAZING GRACE
(Modified)



French Horn
Part B

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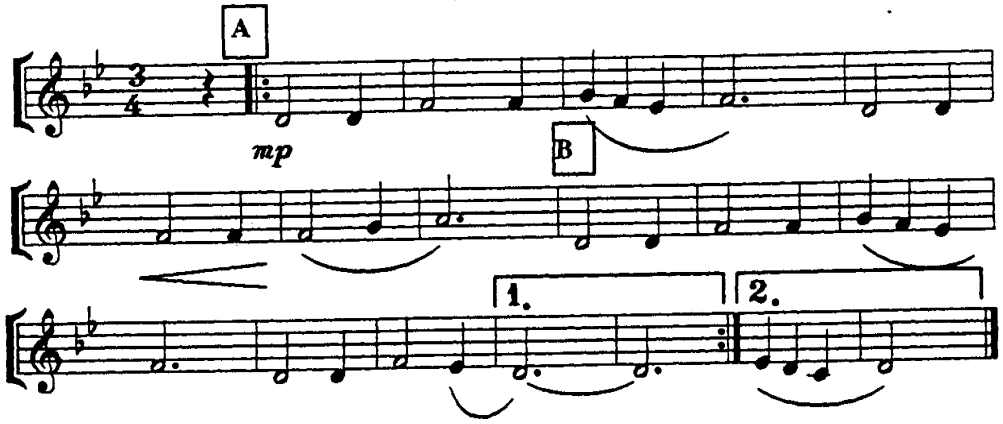

French Horn
Part C

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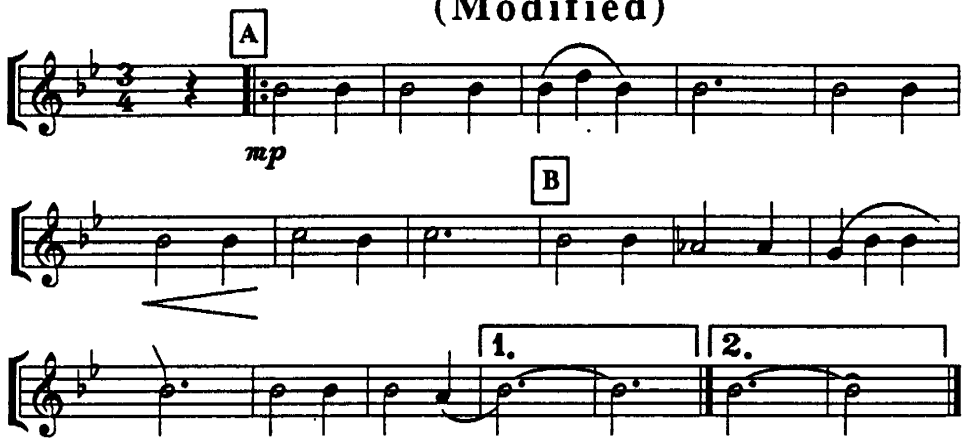

French Horn
Part D

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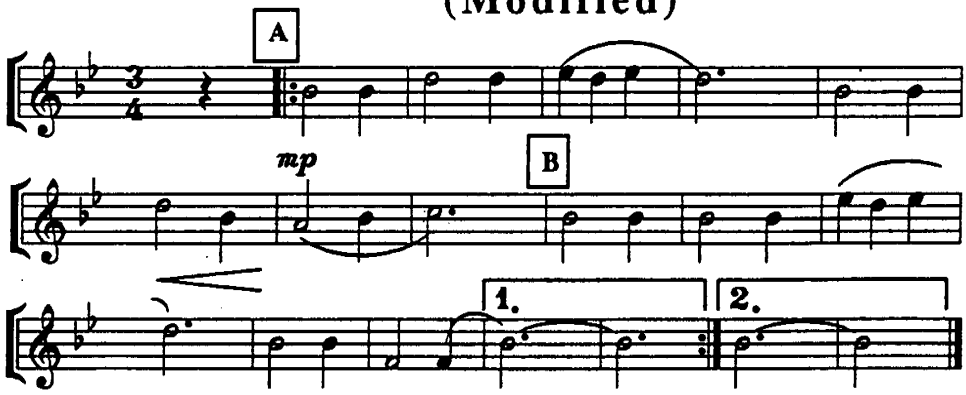
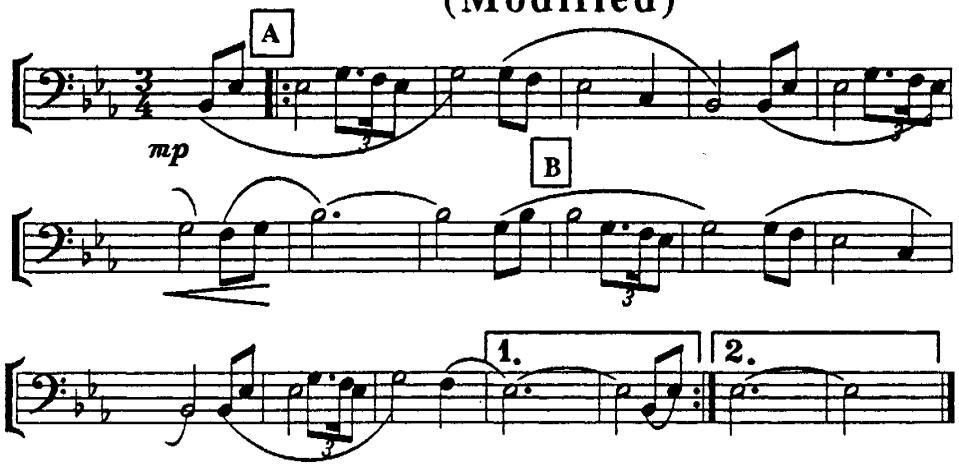


Trombone/Baritone/Bassoon

Part A

AMAZING GRACE
(Modified)



Trombone/Baritone/Bassoon

Part B

AMAZING GRACE
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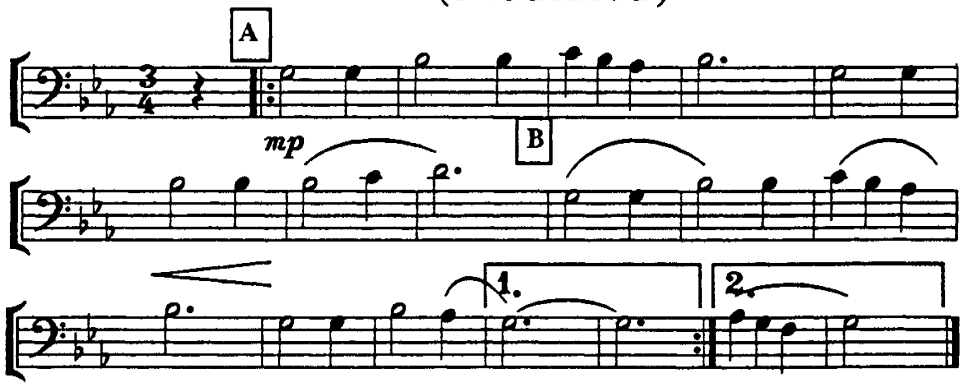
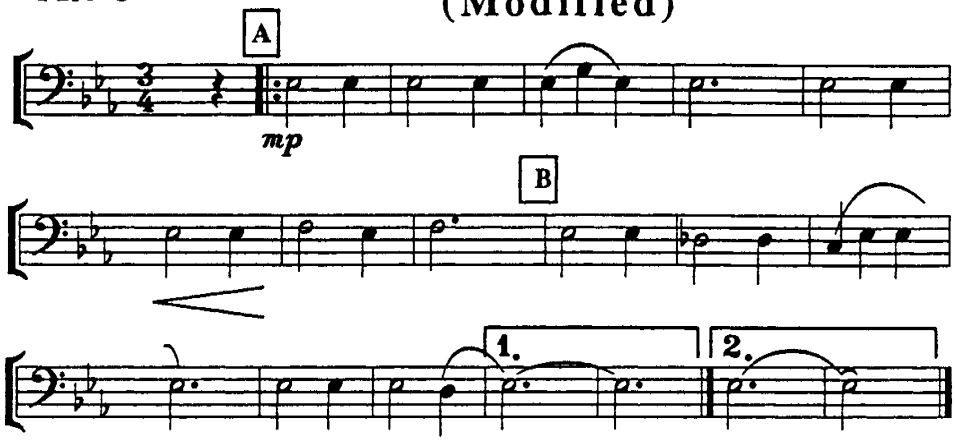


Trombone/Baritone/Bassoon

Part C

AMAZING GRACE
(Modified)



Trombone/Baritone/Bassoon

Part D

AMAZING GRACE
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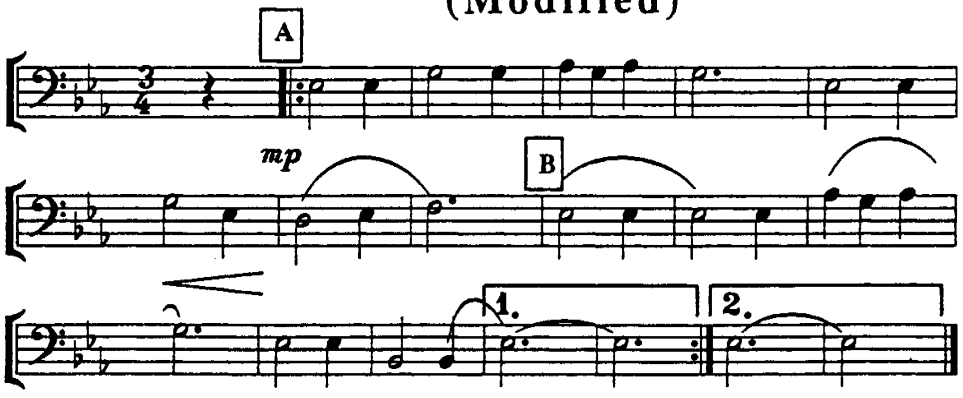

Tuba
Part A

AMAZING GRACE
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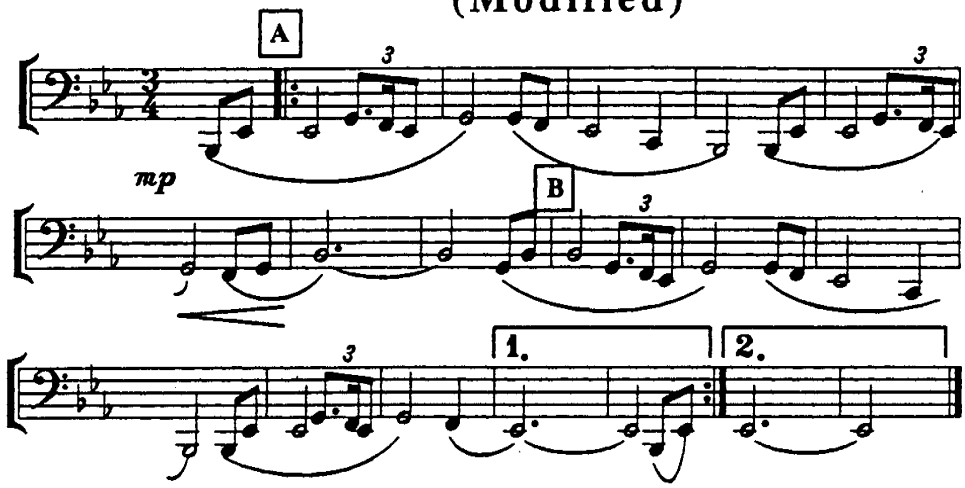

Tuba
Part B

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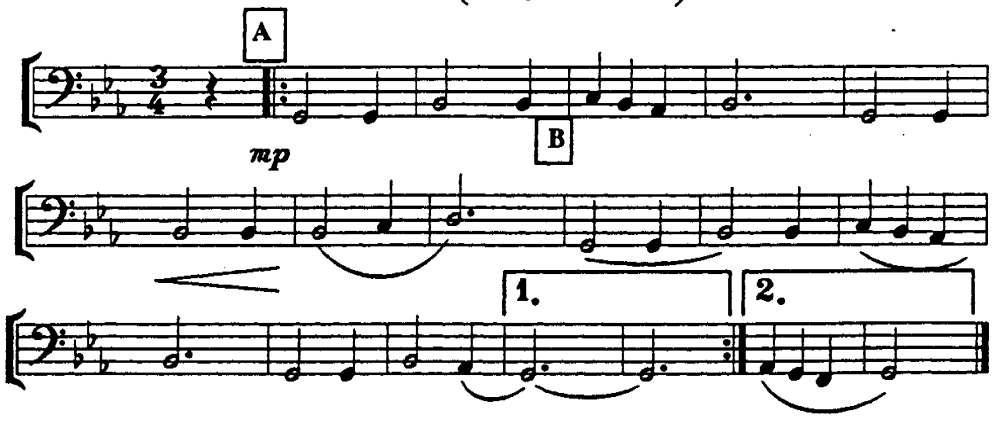

Tuba
Part C

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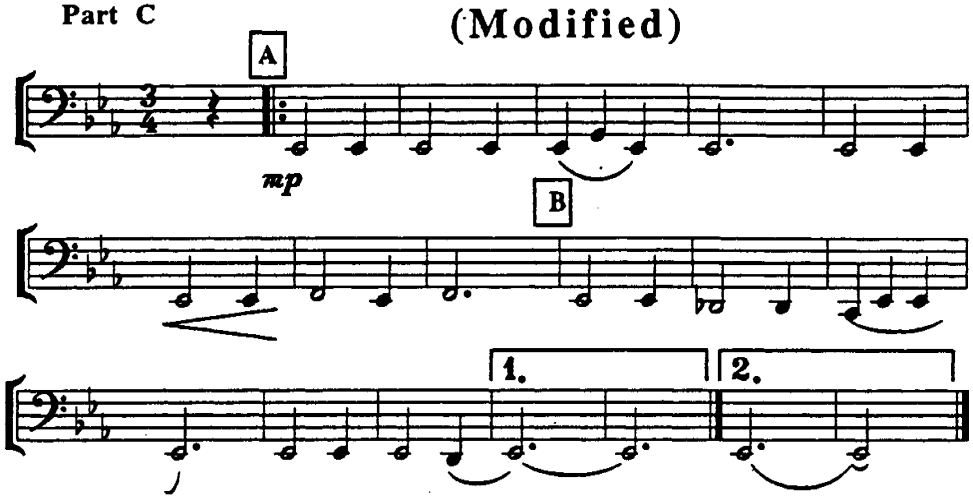

Tuba
Part D

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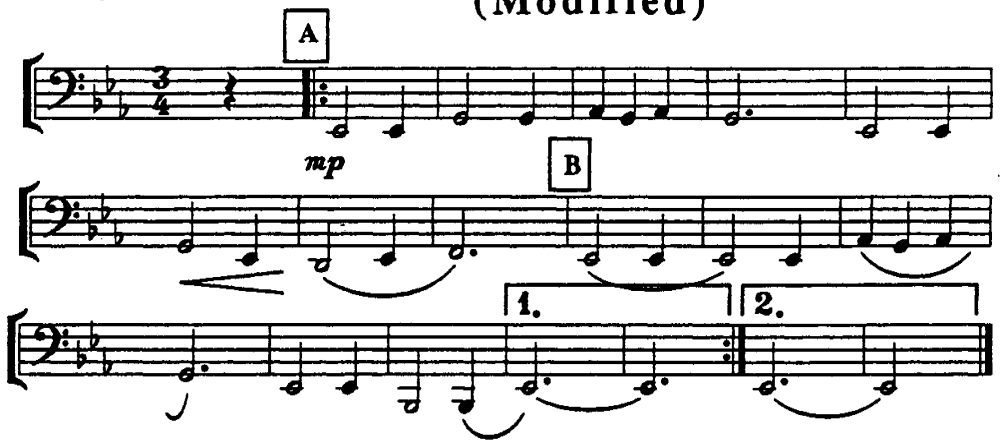

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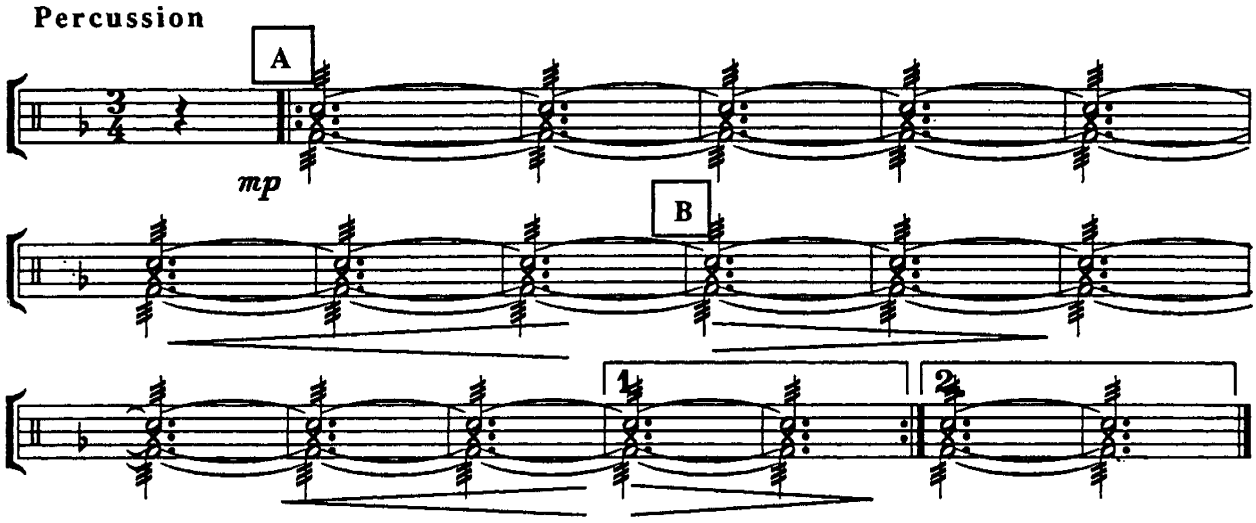
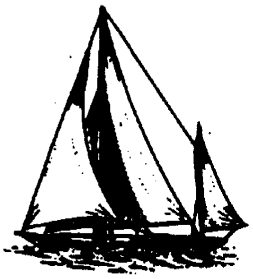
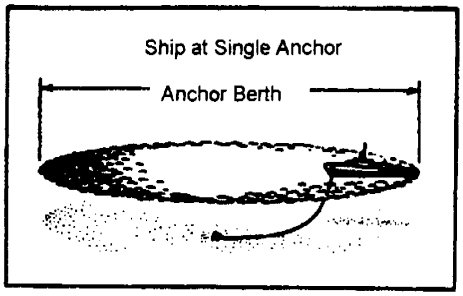


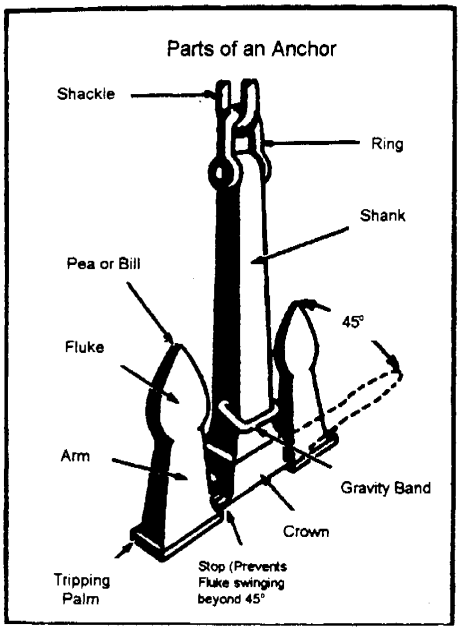
Chapter 7

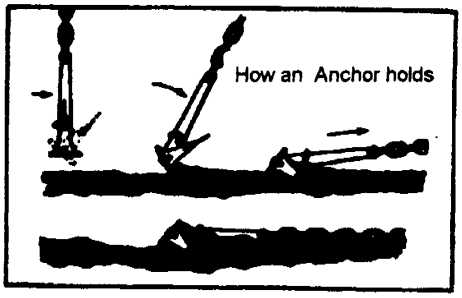
Anchors Aweigh, Quick March

This simple march is the "Song of the United States Navy." Although this melody is easily recognized, the meaning of the title may not be. "Anchor's aweigh!" is the term a sailor uses to report that the anchor is off the bottom and the ship is free to manoeuvre. The title implies every sailor's natural desire to return to the sea because every voyage begins with those words. This march is suitable for a general purpose march especially if American visitors are present.

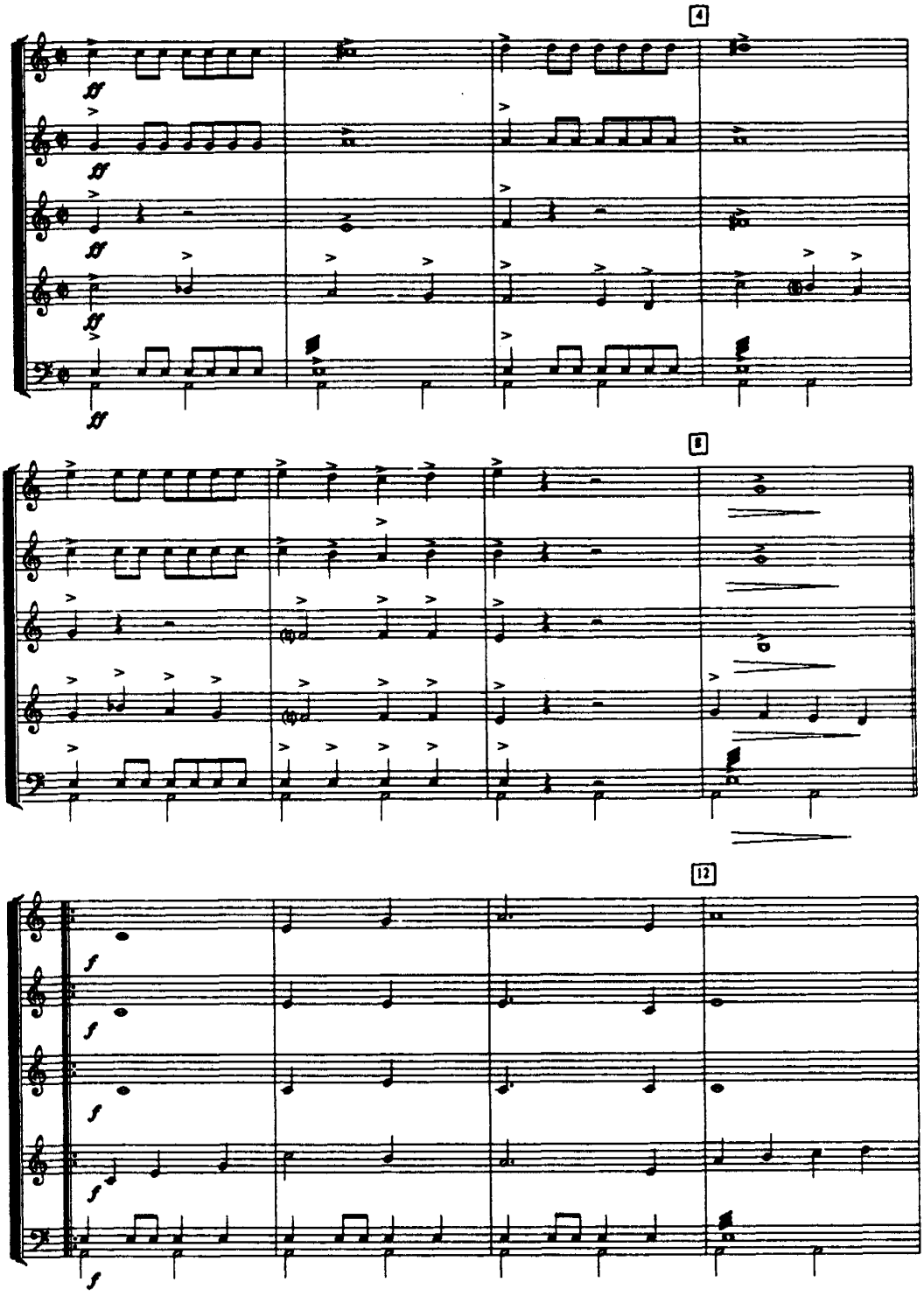




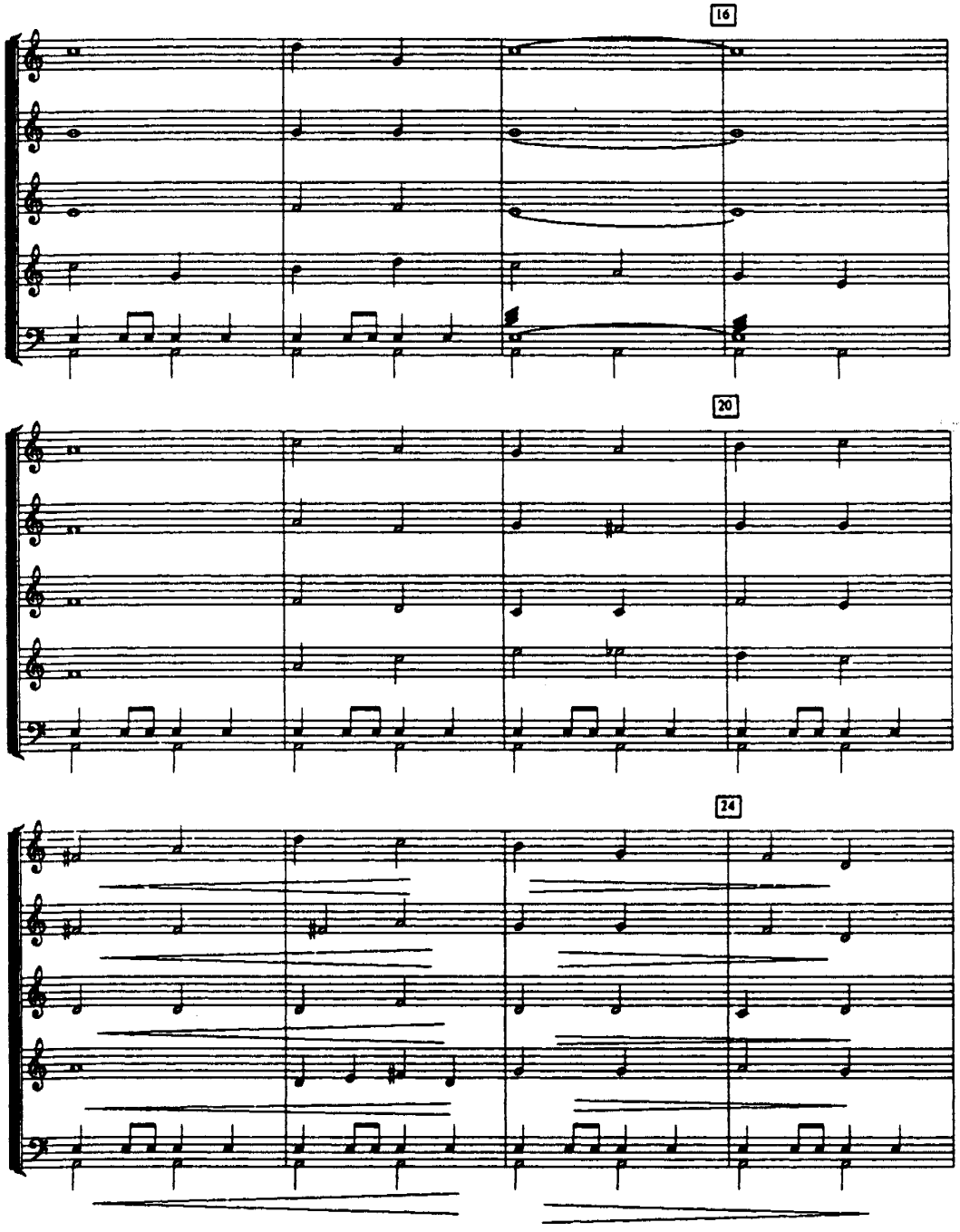




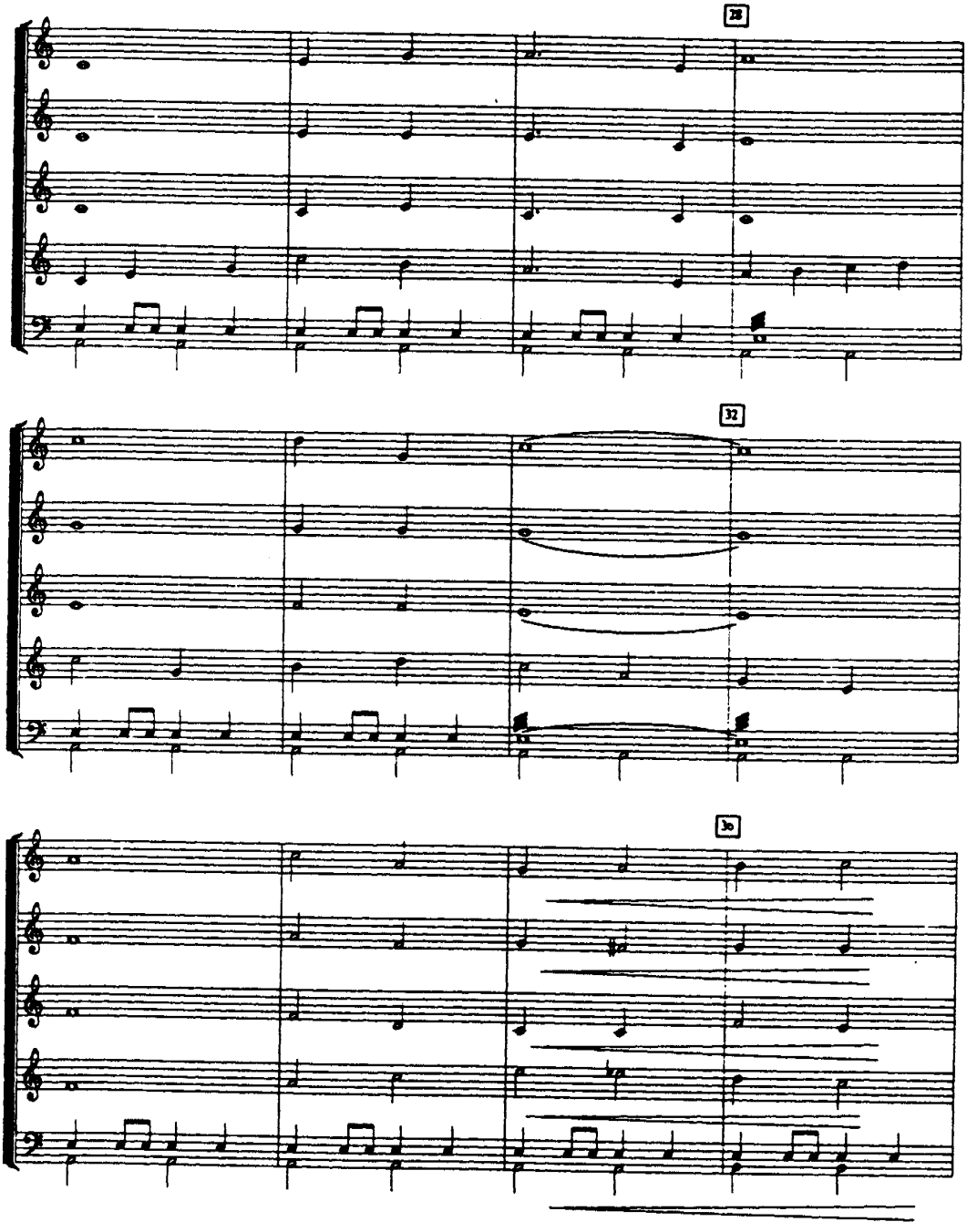
Bb Conductor **ANCHORS AWEIGH**



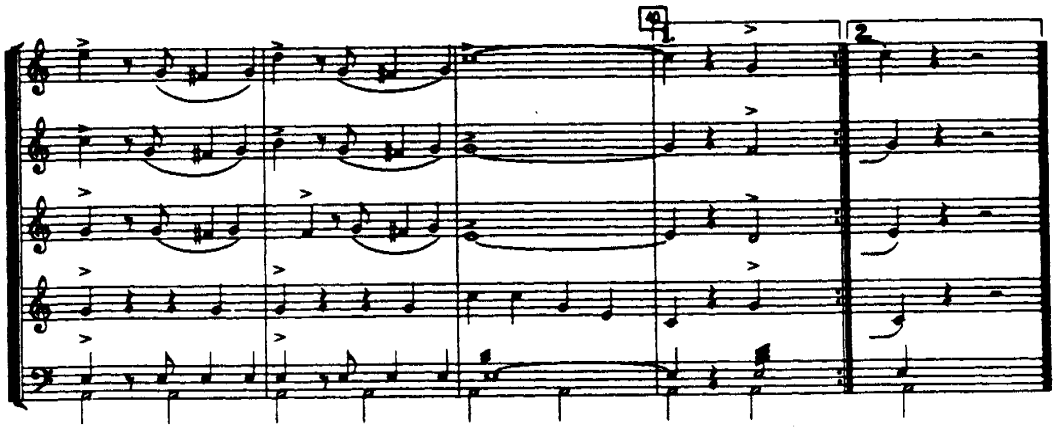
Bb Conductor **ANCHORS AWEIGH**



Bb Conductor **ANCHORS AWEIGH**

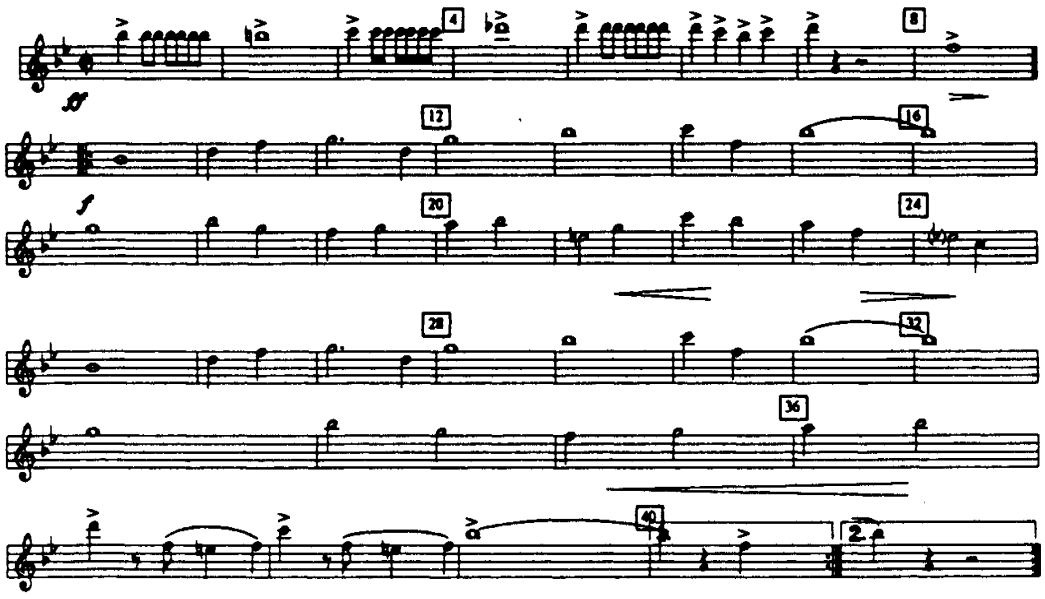


Bb Conductor **ANCHORS AWEIGH**



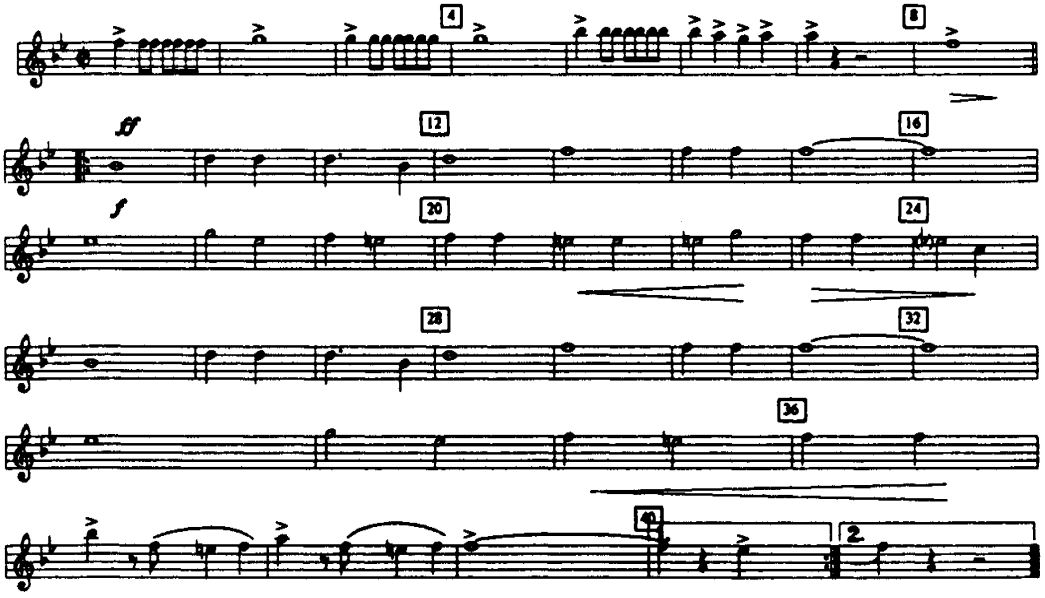
Part A **ANCHORS AWEIGH**

Flute/Oboe



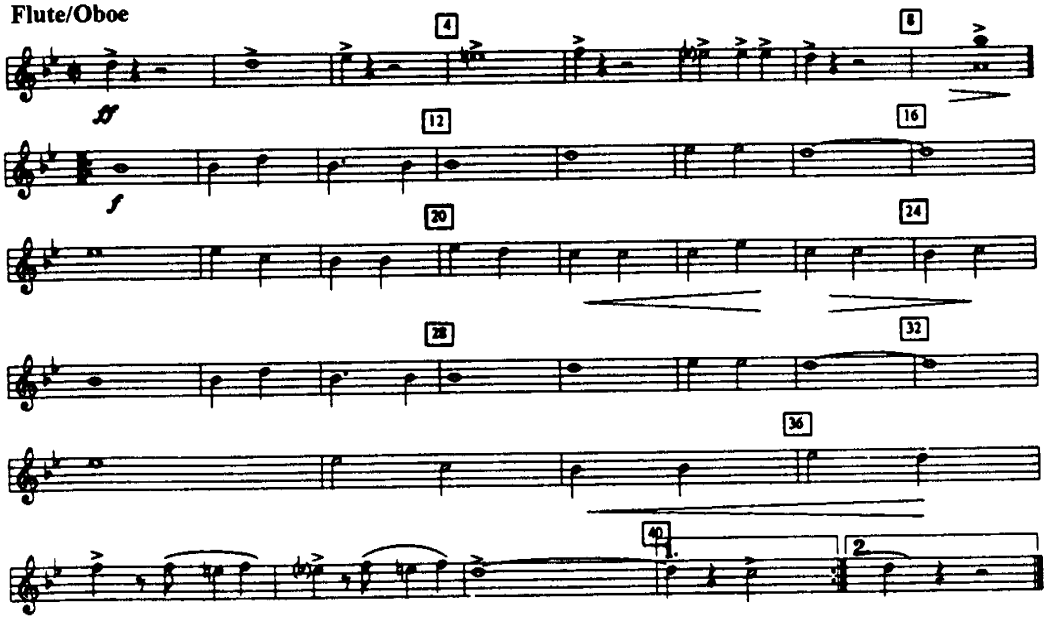
Part B **ANCHORS AWEIGH**

Flute/Oboe



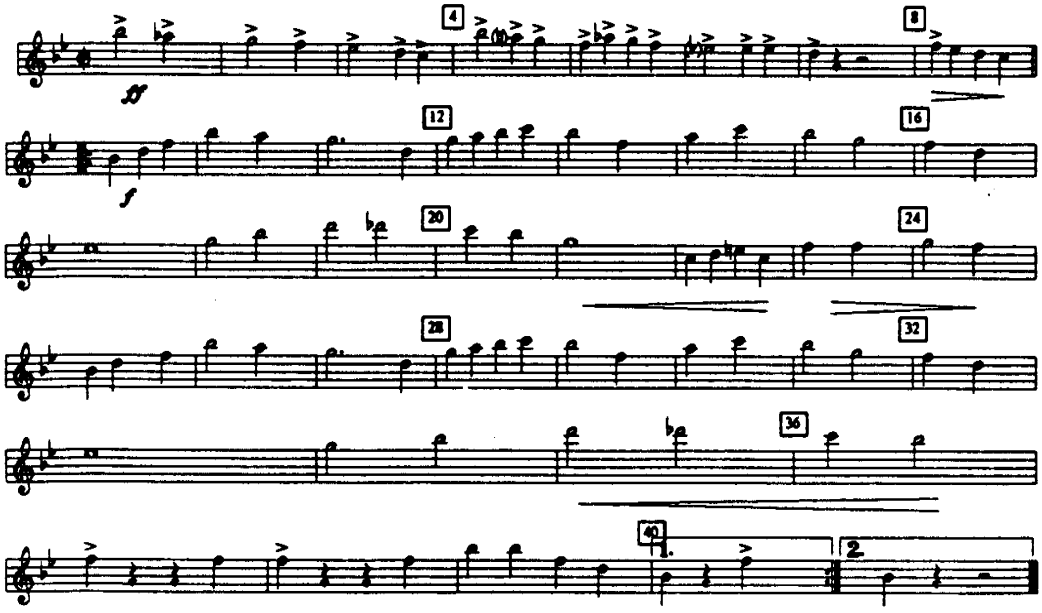
Part C **ANCHORS AWEIGH**

Flute/Oboe

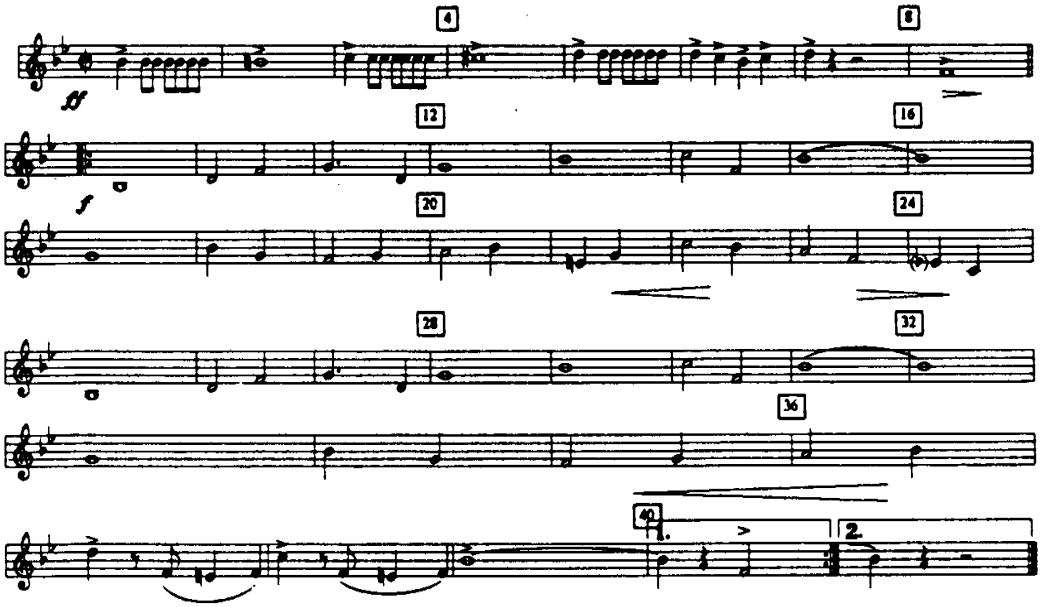


Part D **ANCHORS AWEIGH**

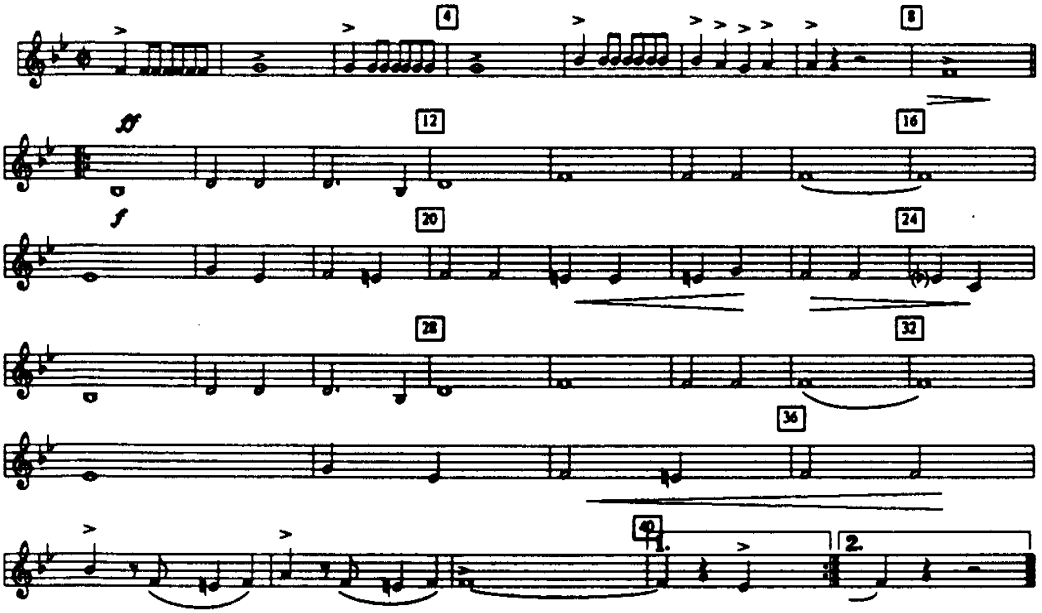
Flute/Oboe



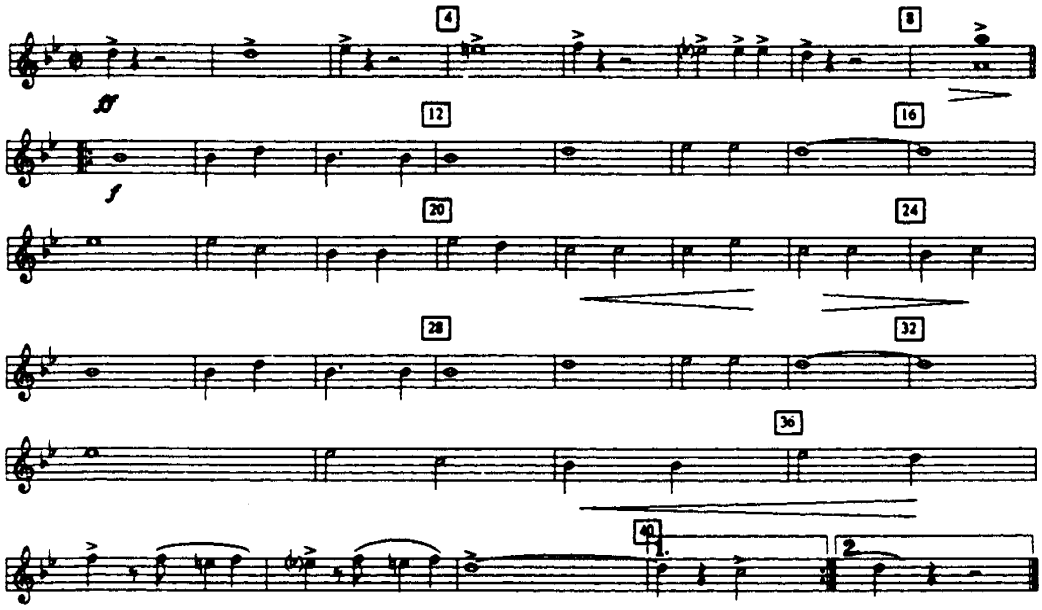
Bells Part A **ANCHORS AWEIGH**



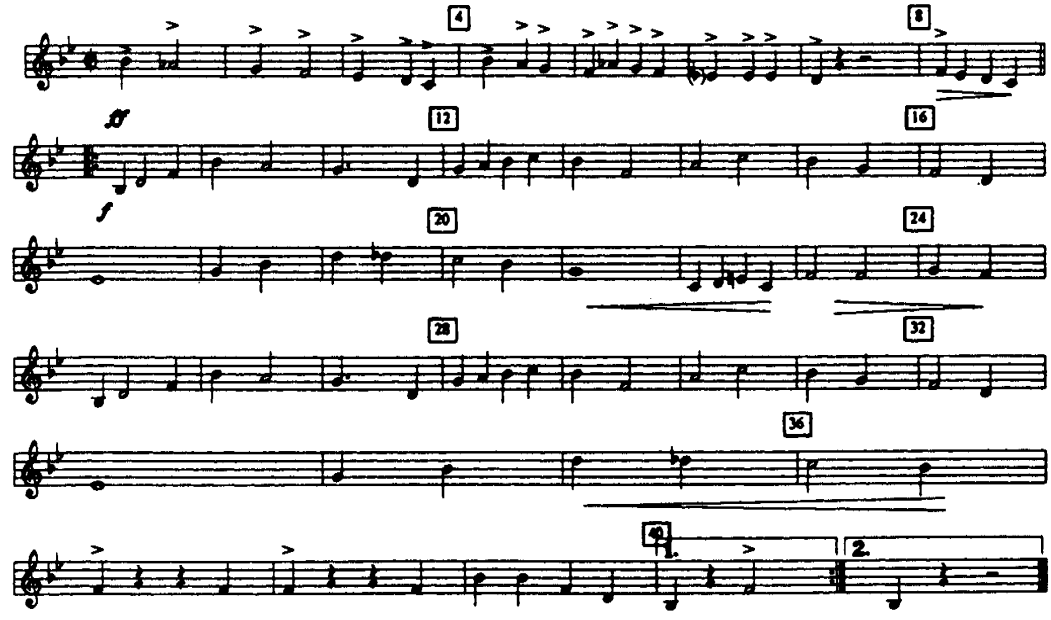
Bells Part B **ANCHORS AWEIGH**



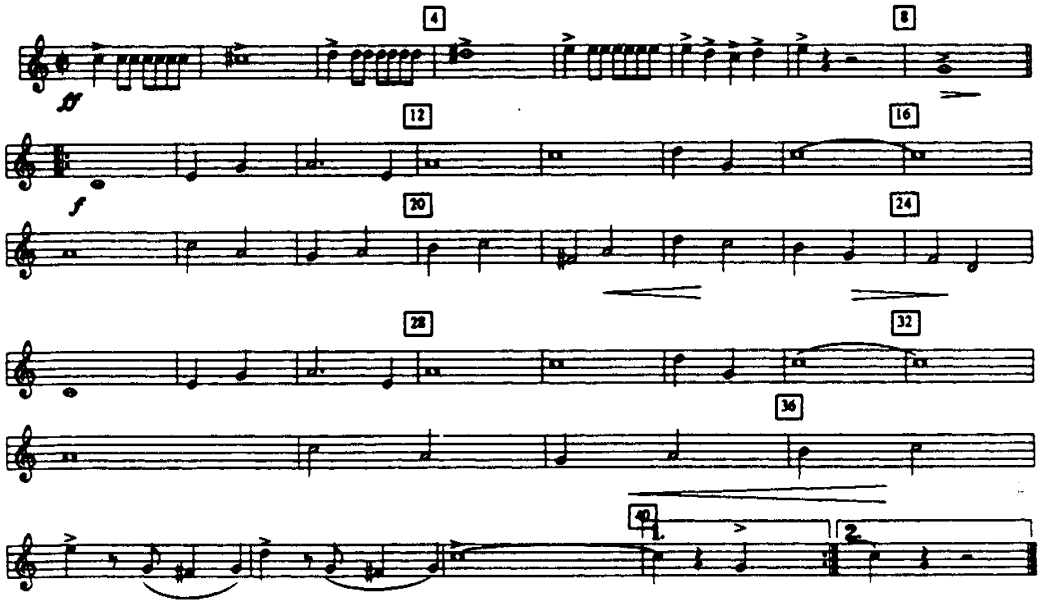
Bells Part C **ANCHORS AWEIGH**



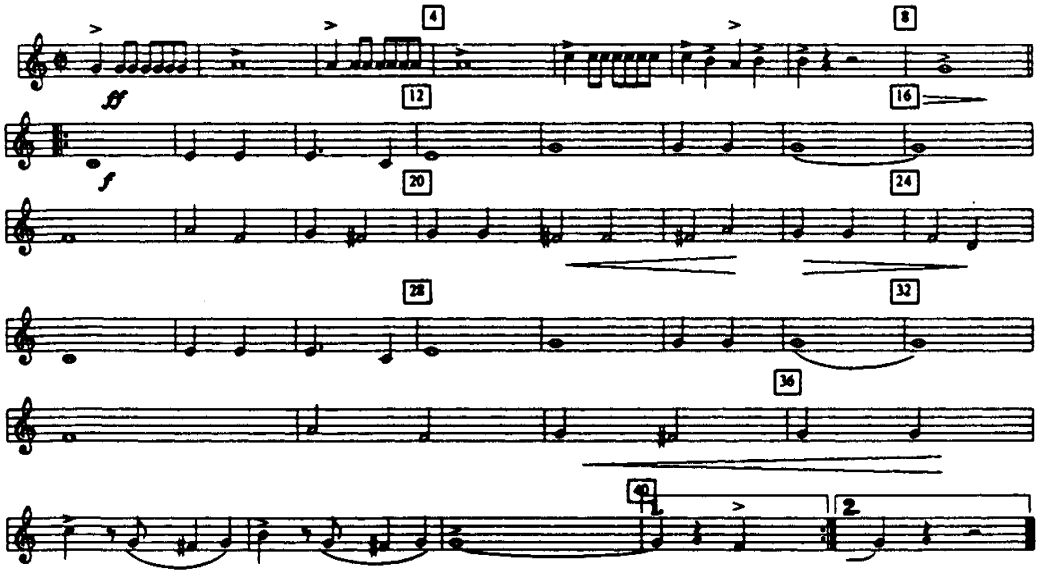
Bells Part D **ANCHORS AWEIGH**



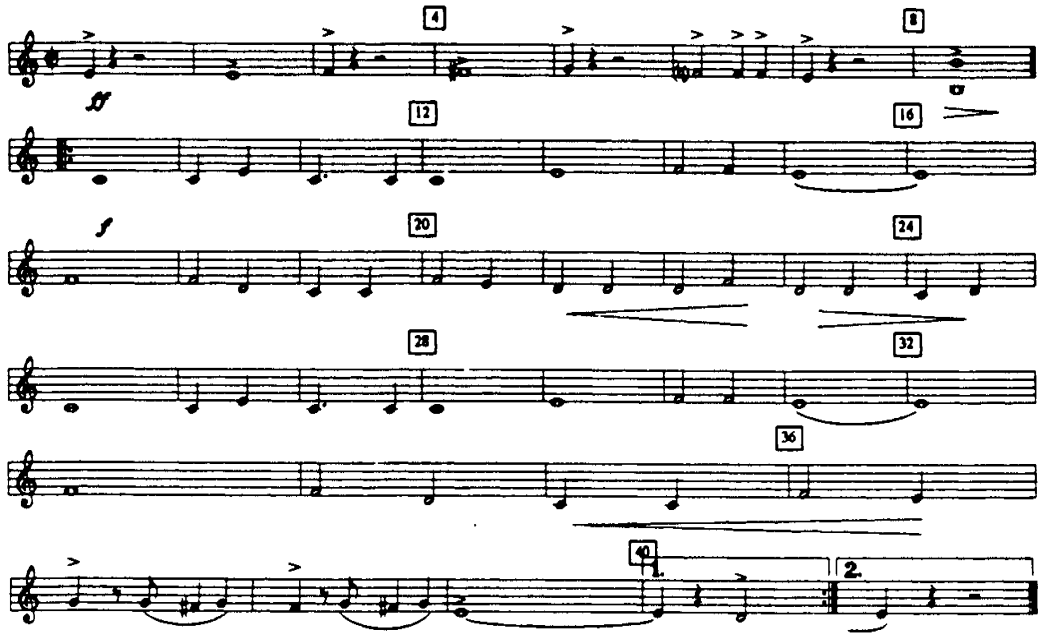
Trumpet/Clarinet/T.Sax/Bar T.C. Part A ANCHORS AWEIGH



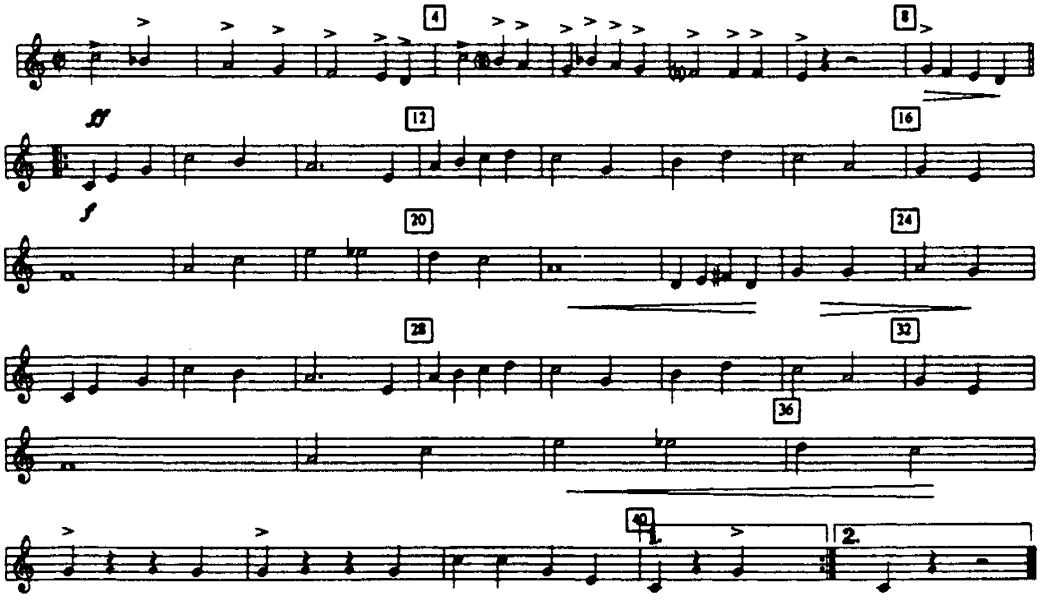
Trumpet/Clarinet/T. Sax/Bar. T.C. Part B ANCHORS AWEIGH



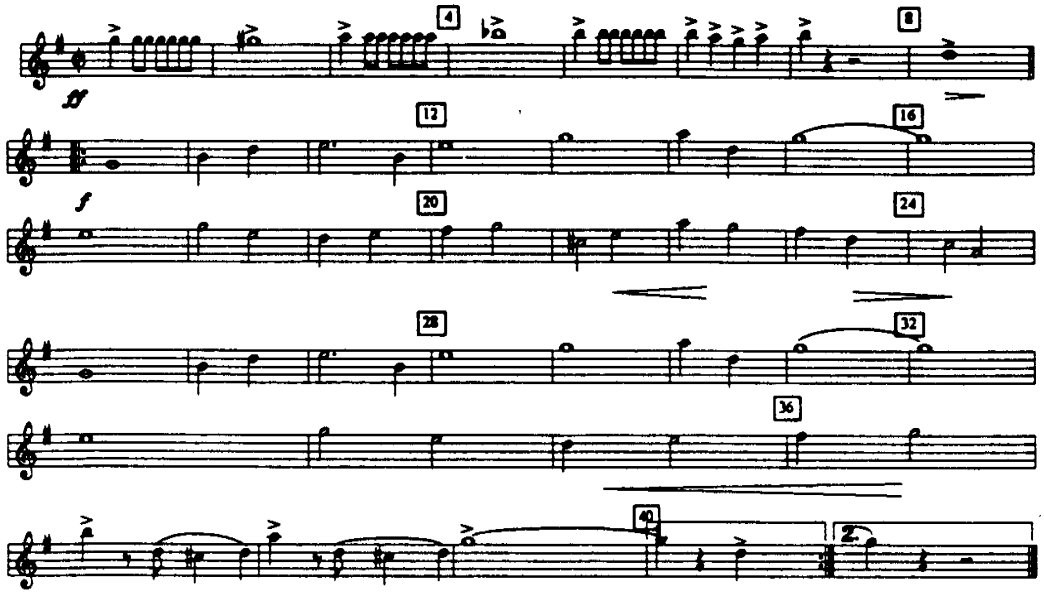
Trumpet/Clarinet/T. Sax/Bar. T.C. Part C ANCHORS AWEIGH



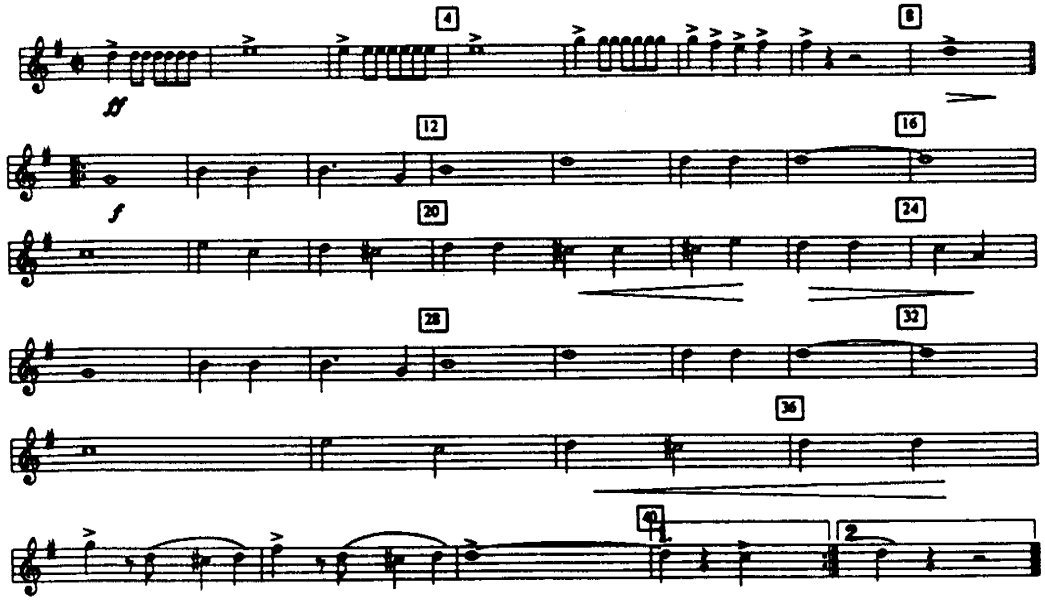
Trumpet/Clarinet/T.Sax/Bar. T.C. Part D ANCHORS AWEIGH



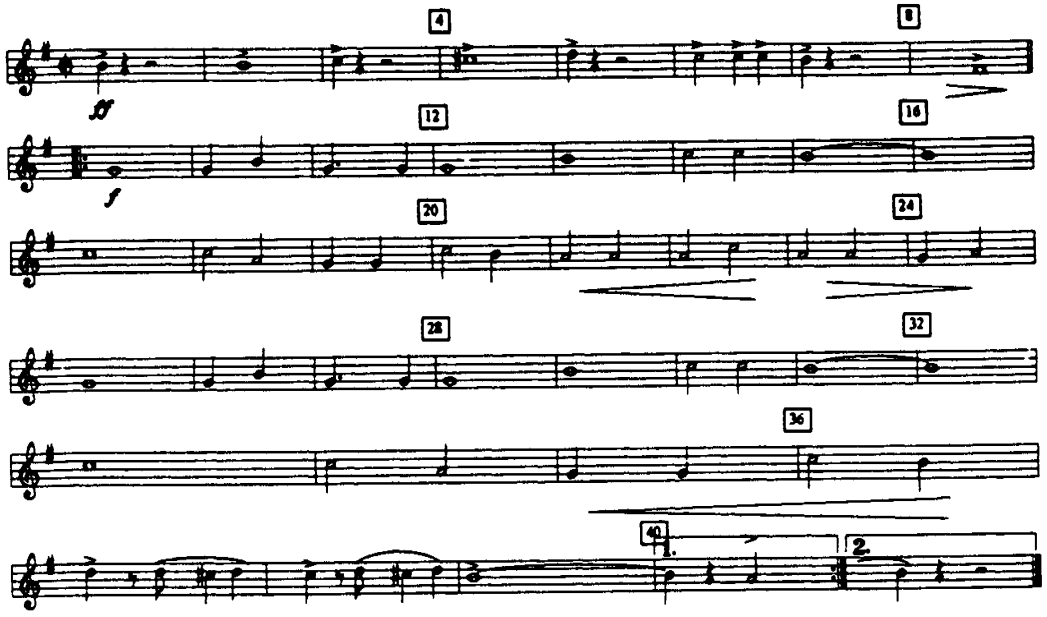
Alto/Bari Sax Part A **ANCHORS AWEIGH**



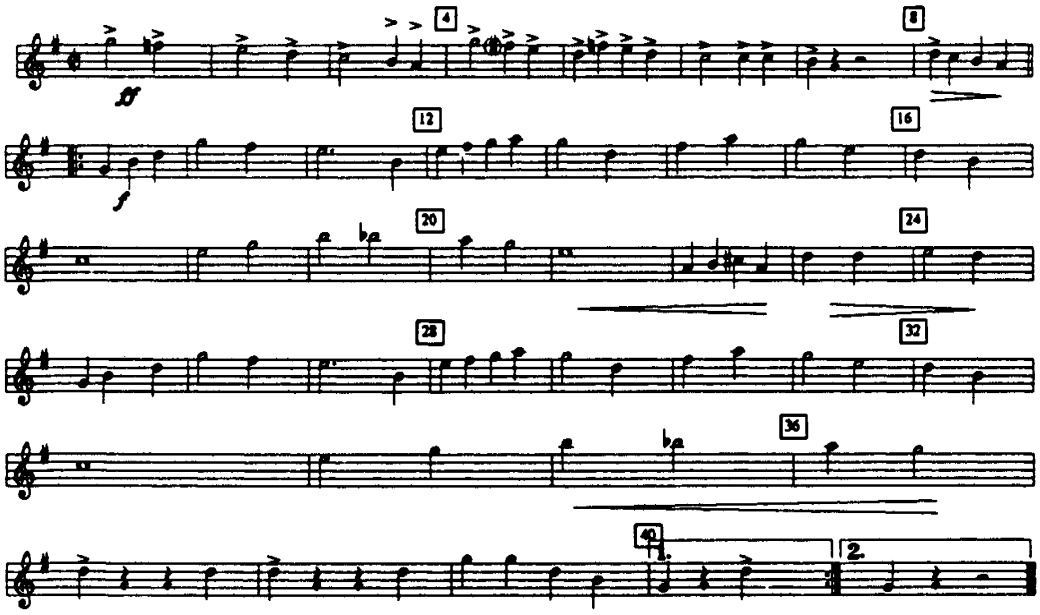
Alto/Bari Sax Part B **ANCHORS AWEIGH**



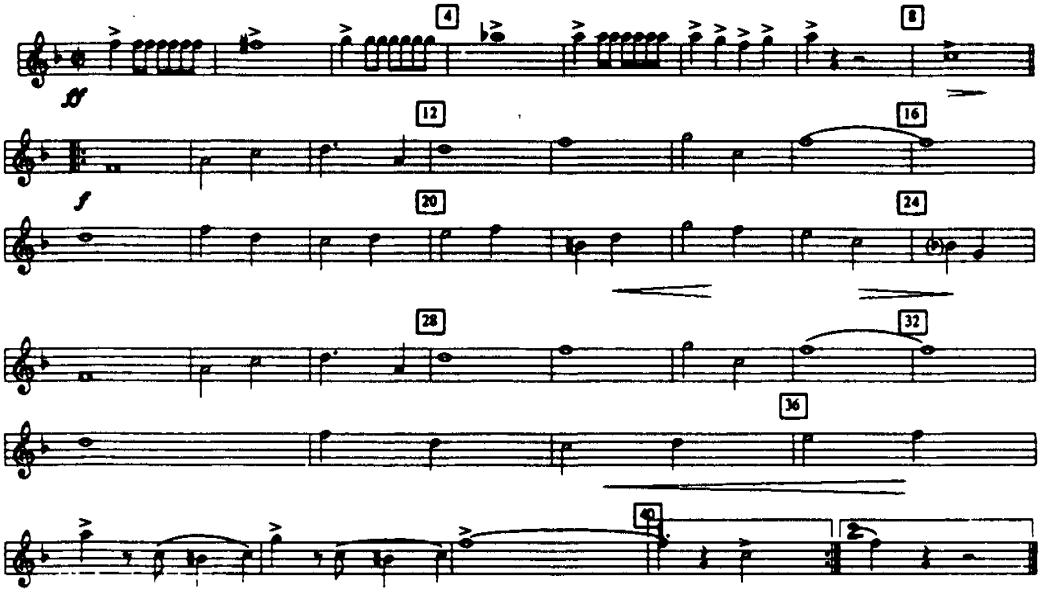
Alto/ Bari Sax Part C **ANCHORS AWEIGH**



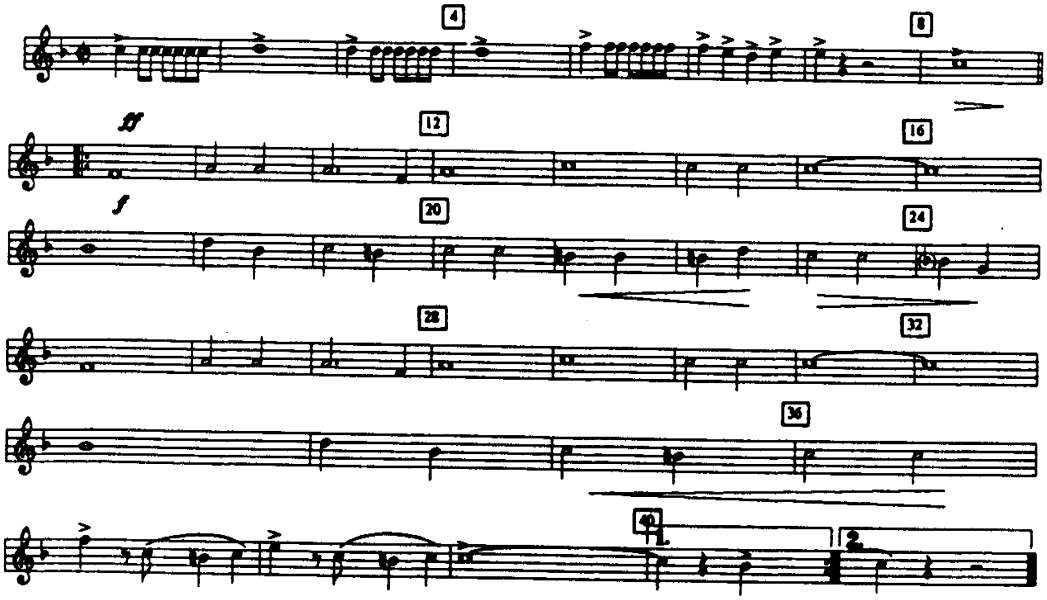
Alto/Bari Sax Part D **ANCHORS AWEIGH**



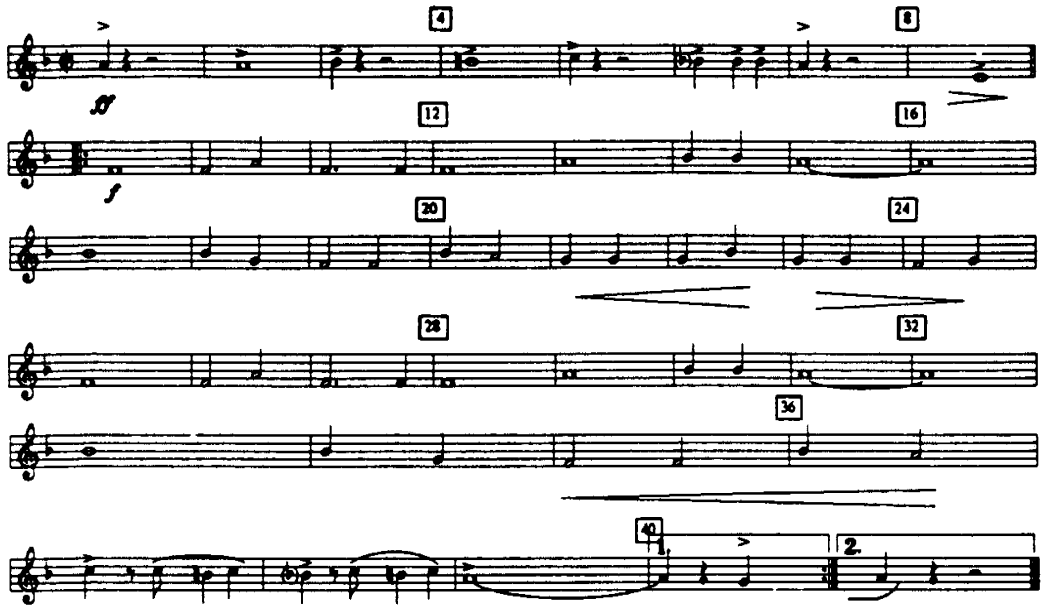
Horn Part A **ANCHORS AWEIGH**



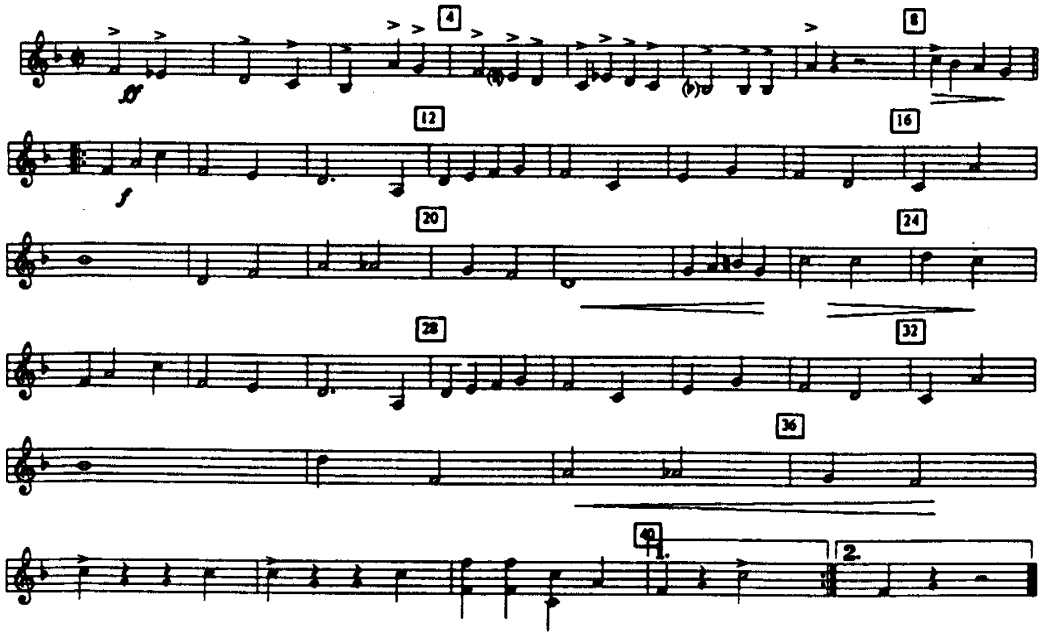
Horn Part B **ANCHORS AWEIGH**



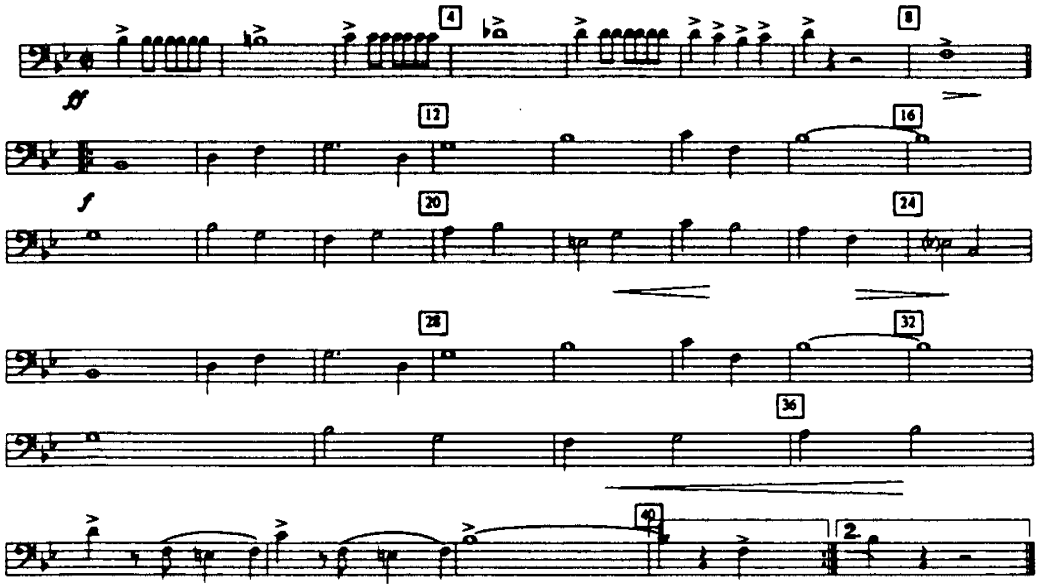
Horn Part C **ANCHORS AWEIGH**



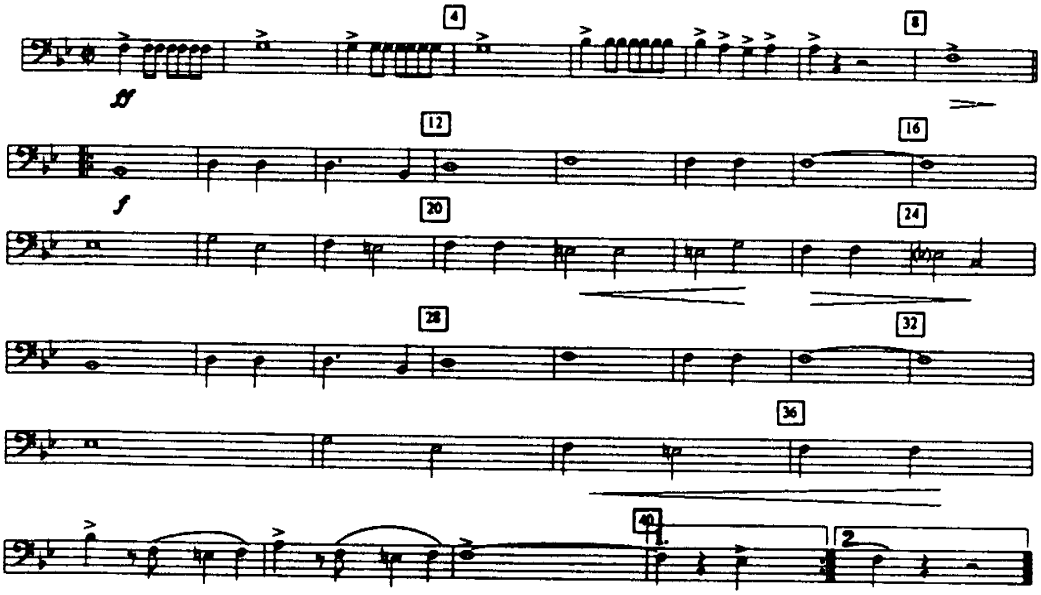
Horn Part D **ANCHORS AWEIGH**



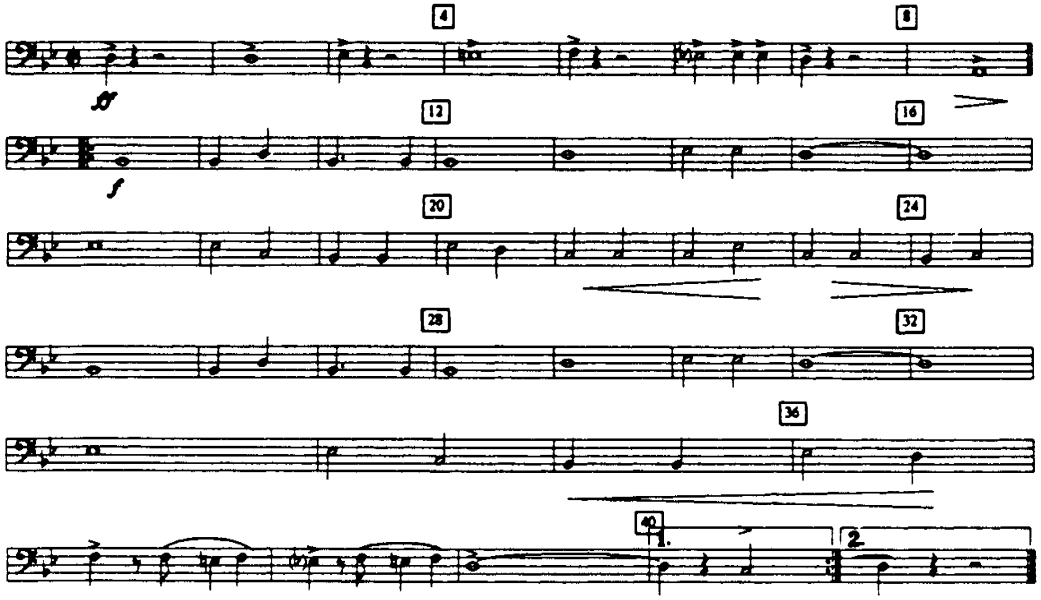
Trombone/Bar. B.C. Part A **ANCHORS AWEIGH**



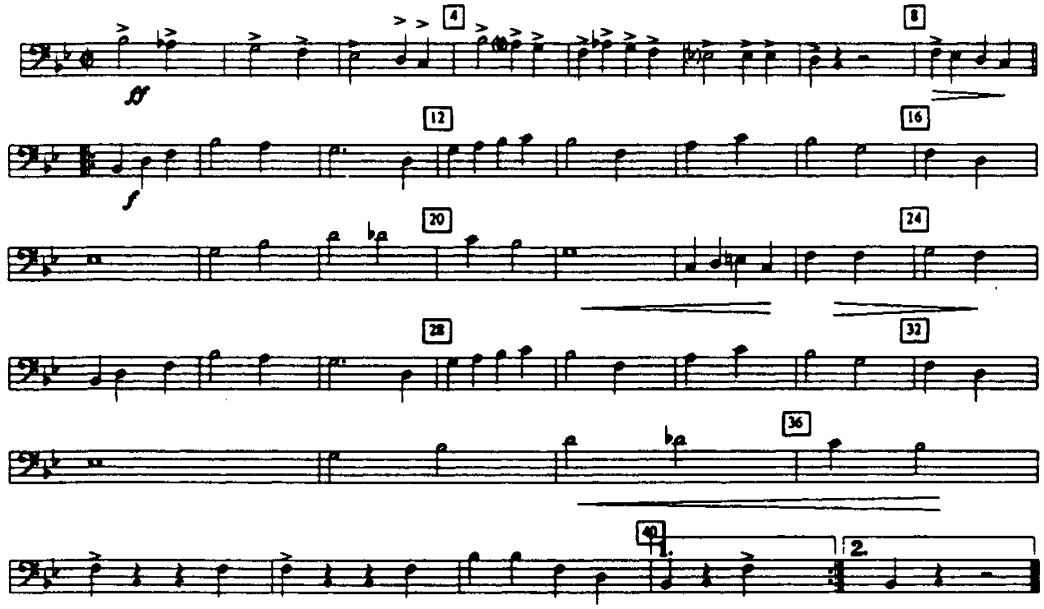
Trombone/Bar. B.C. Part B **ANCHORS AWEIGH**



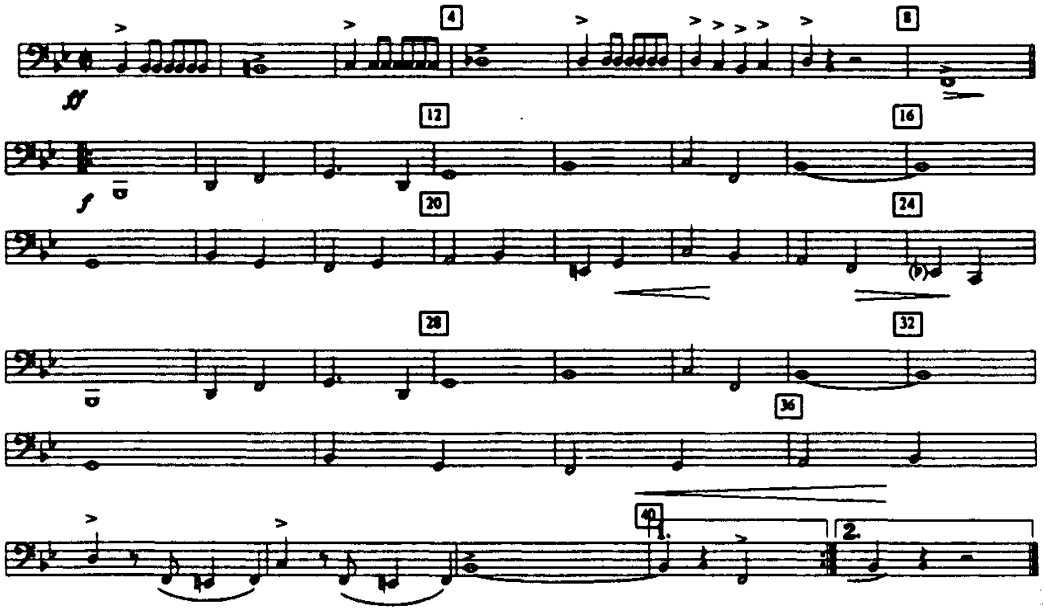
Trombone/ Bar. B.C. Part C **ANCHORS AWEIGH**



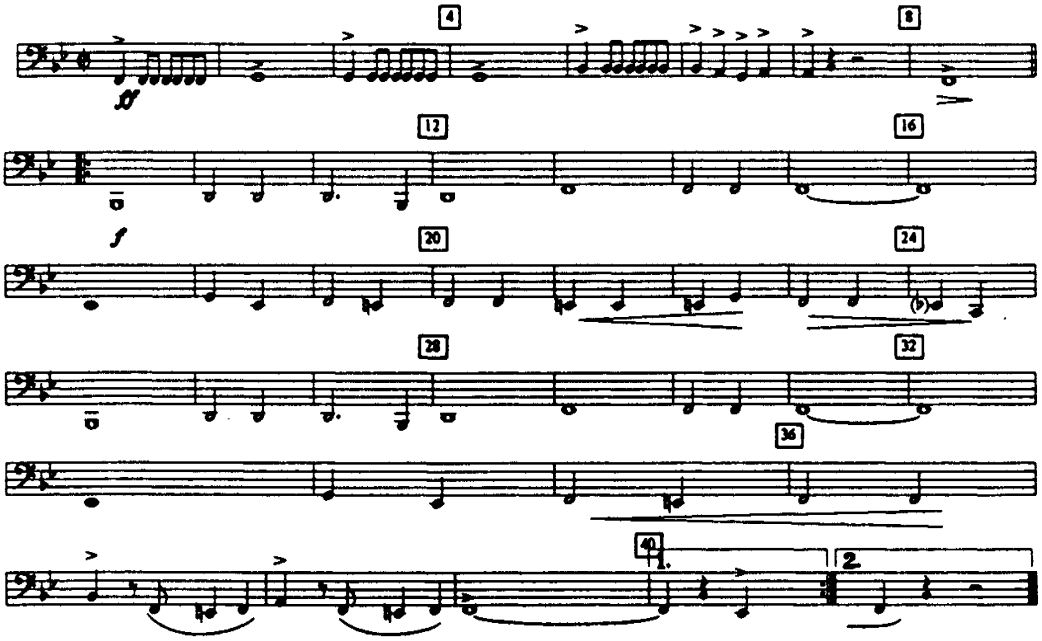
Trombone/Bar. B.C. Part D **ANCHORS AWEIGH**



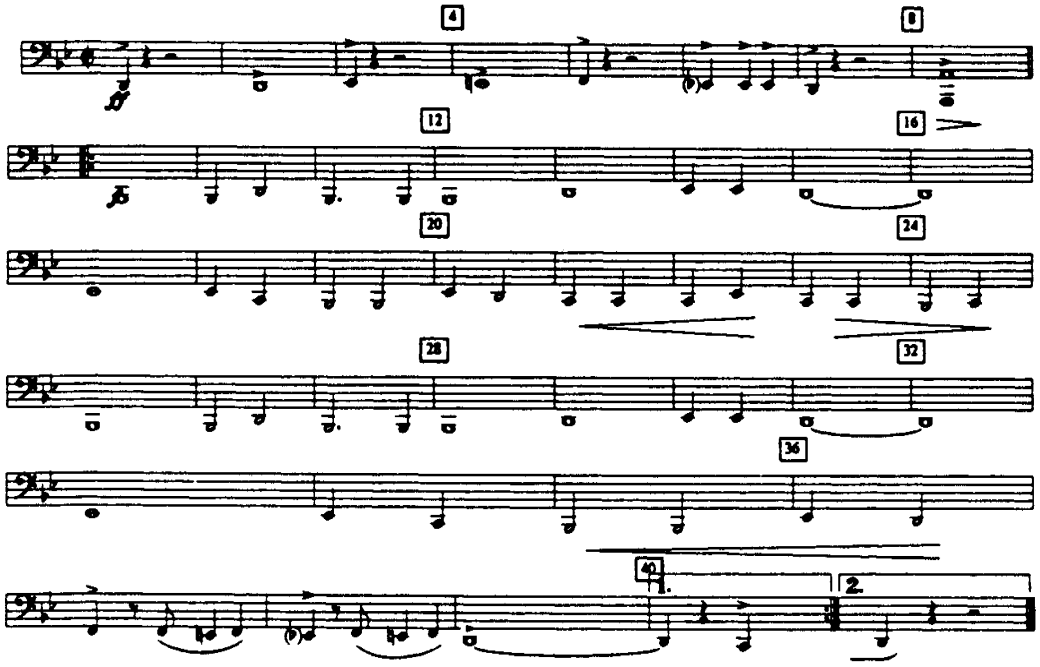
Tuba Part A **ANCHORS AWEIGH**



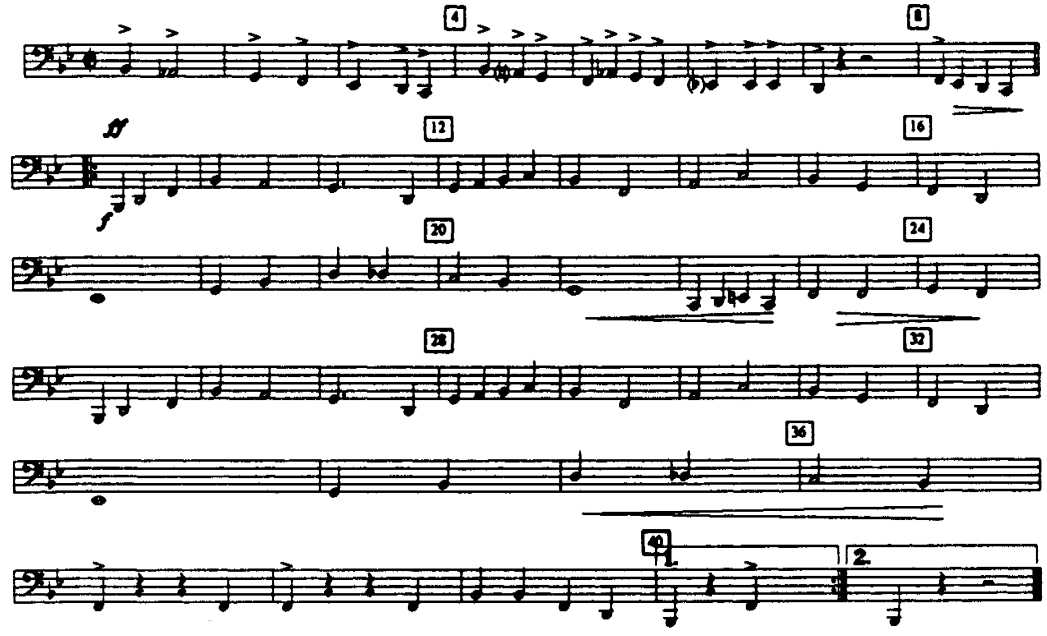
Tuba Part B **ANCHORS AWEIGH**



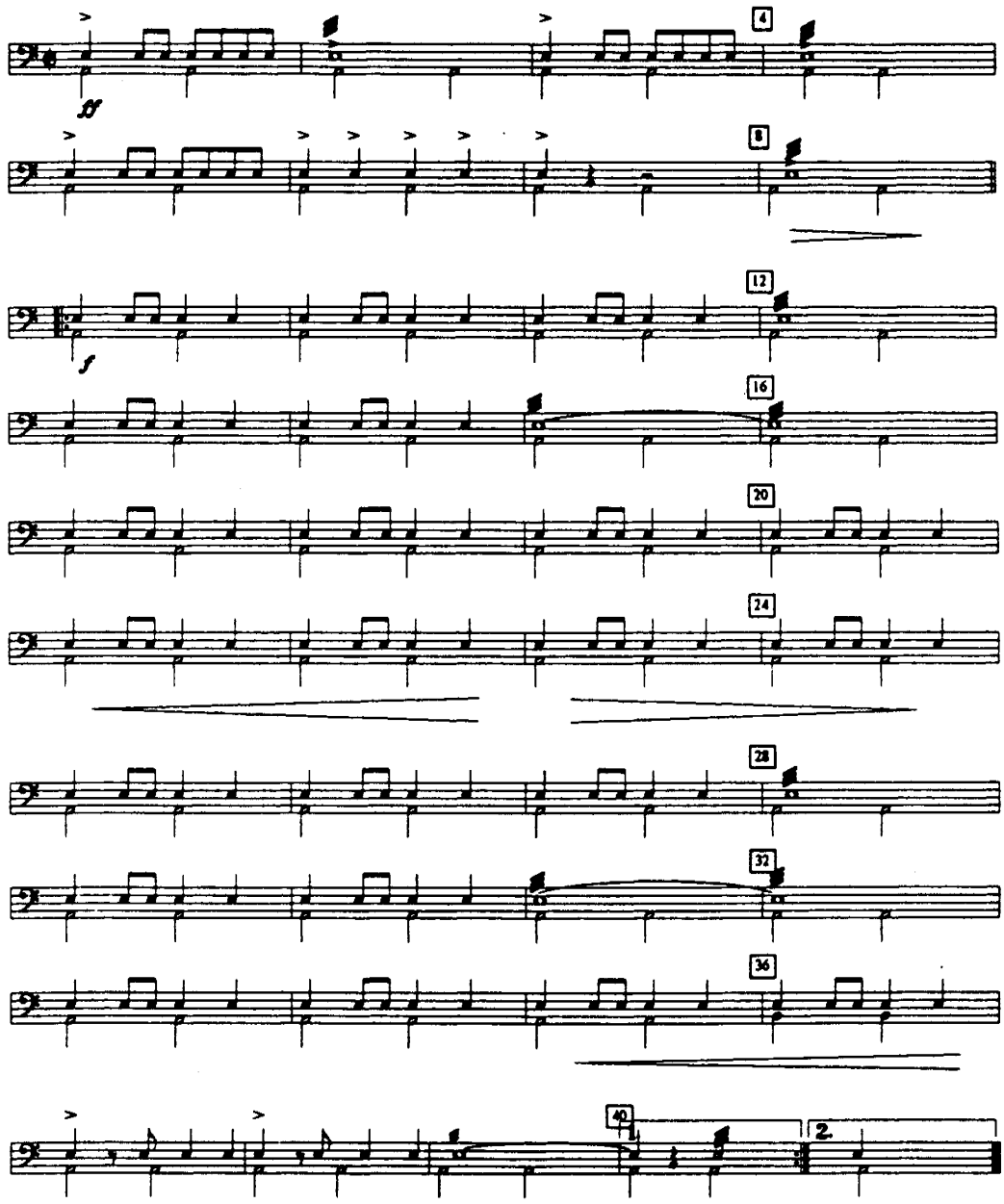
Tuba Part C **ANCHORS AWEIGH**



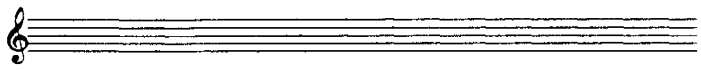
Tuba Part D **ANCHORS AWEIGH**

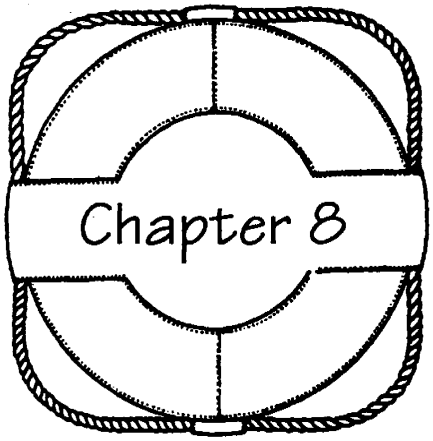


Percussion **ANCHORS AWEIGH**



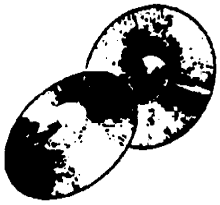
Century of Progress, Quick March

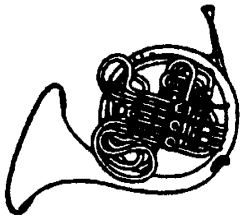


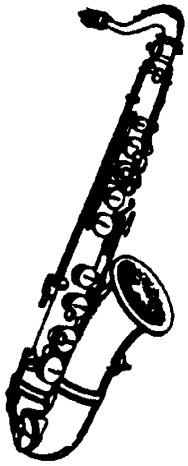


This award winning march was composed to commemorate Canada's centenary. It was played throughout the Centenary Tattoos of 1967 all over Canada. This arrangement is well suited to a junior or intermediate level band. The original arrangement of this march is often used at Sea Cadet Training Establishments by more advanced bands.

The many changes in articulations and dynamics will challenge some cadets, but with encouragement they will master the piece. Without exaggerating the dynamics and articulations, "Century of Progress" loses its appeal, but when they are played well, the piece is very exciting.

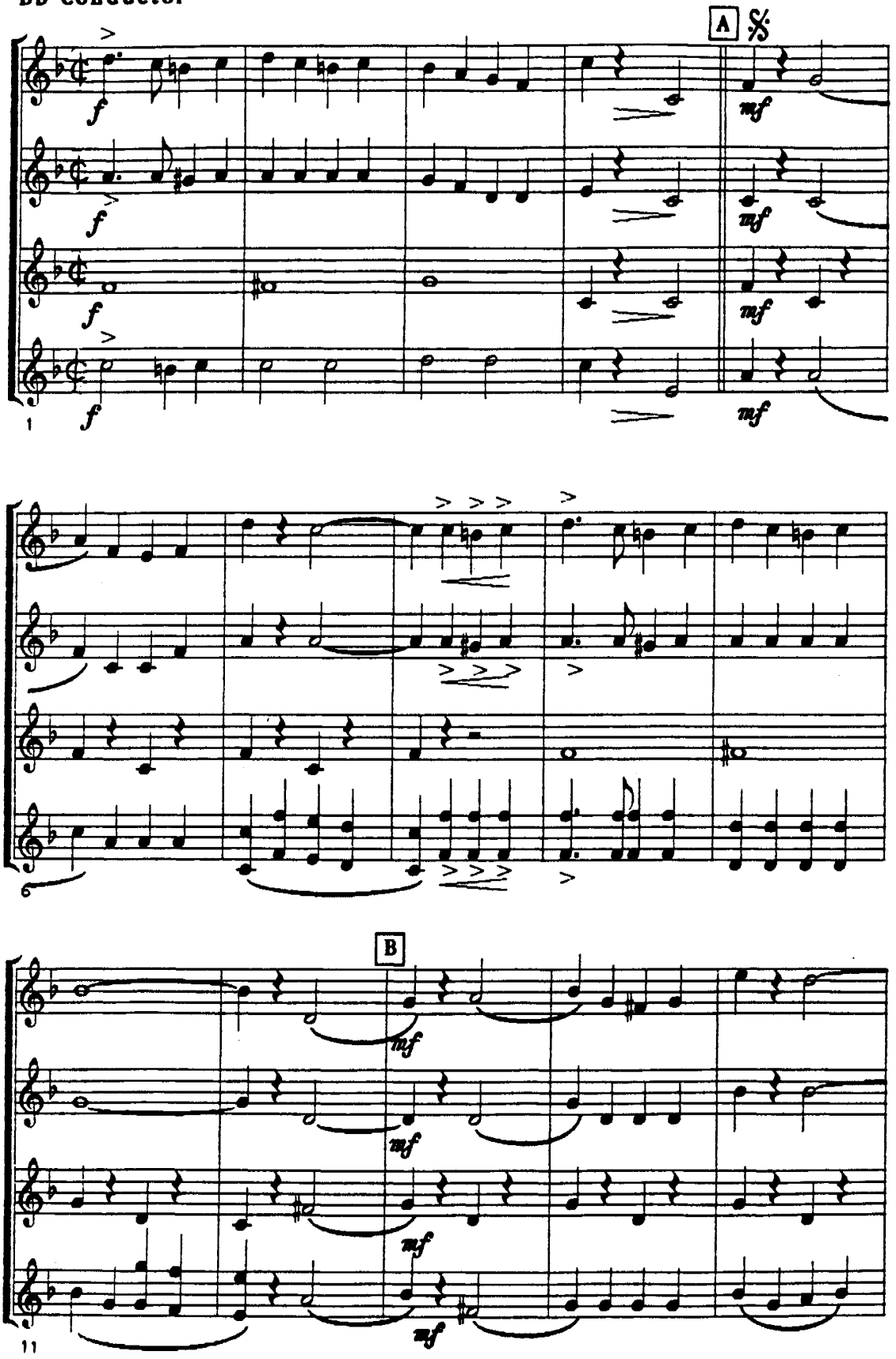


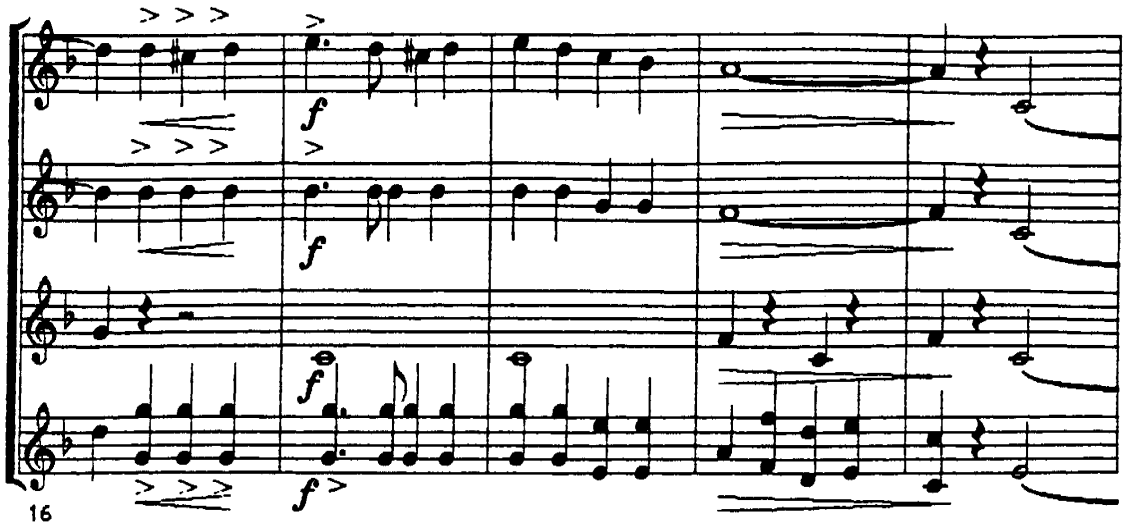


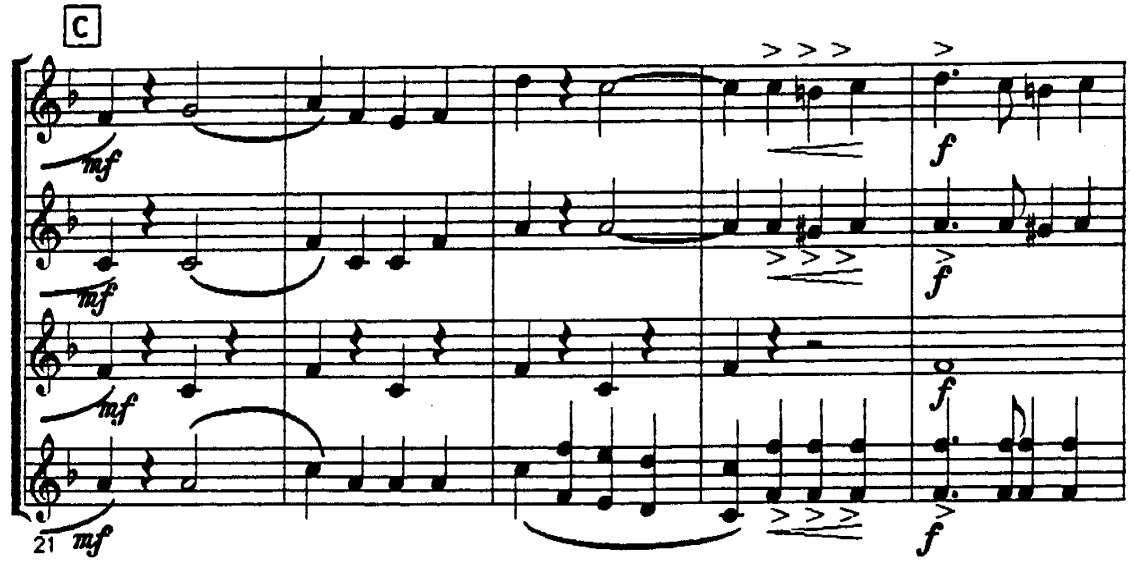


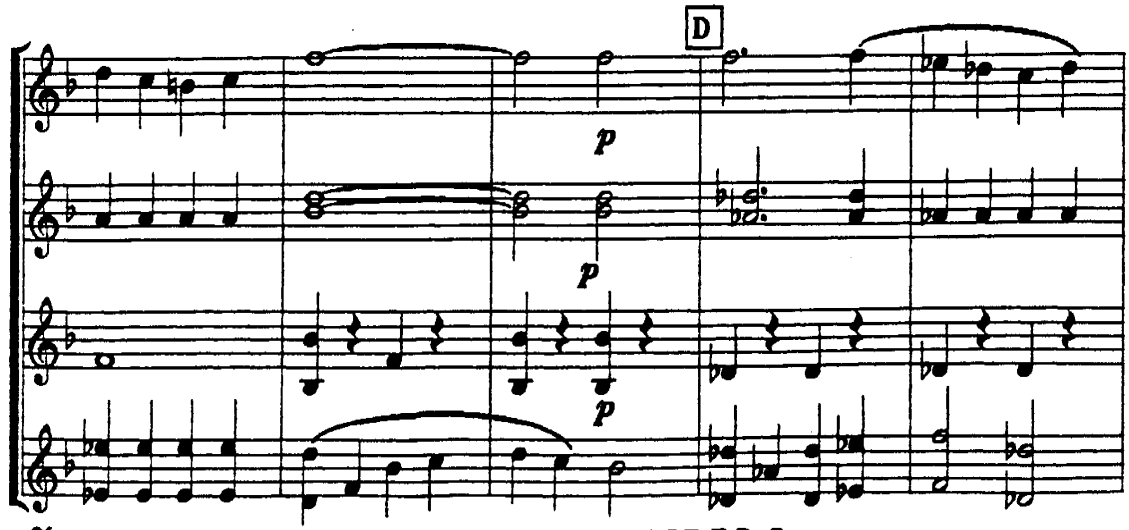
Bb Conductor

CENTURY OF PROGRESS

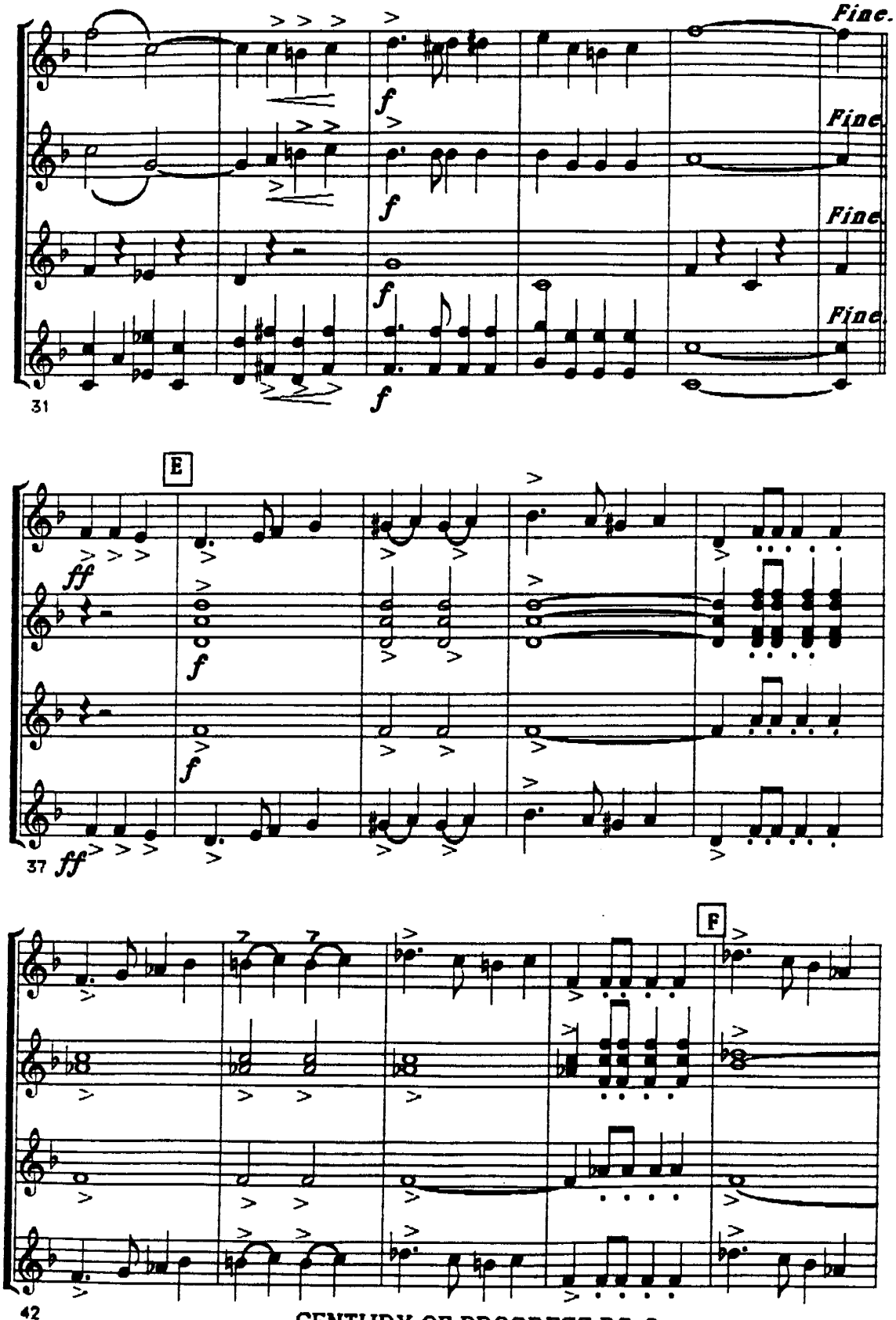




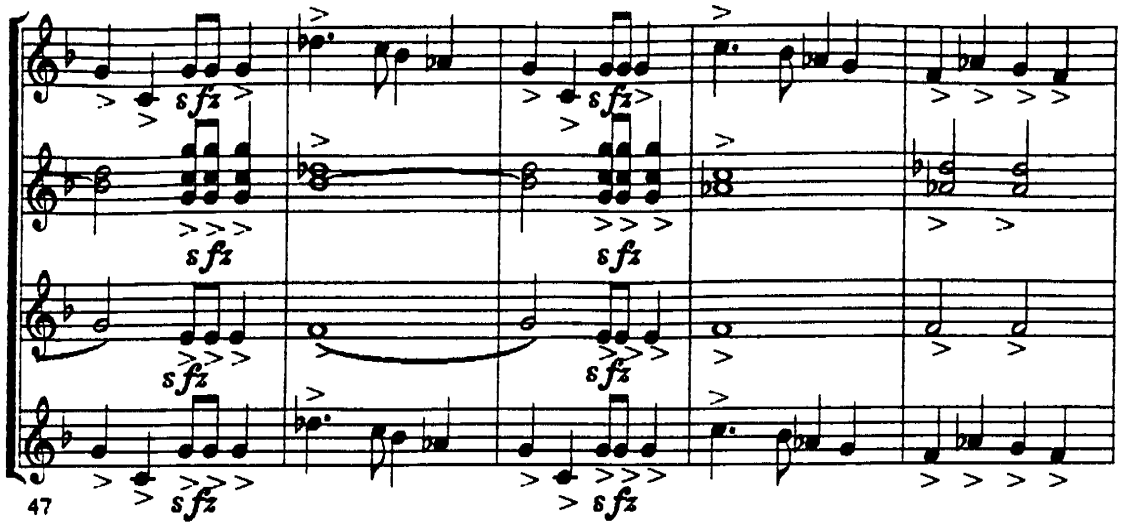


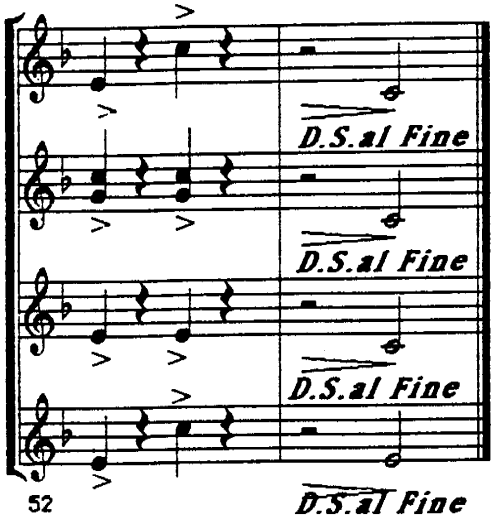


CENTURY OF PROGRESS PG 2



CENTURY OF PROGRESS PG 3

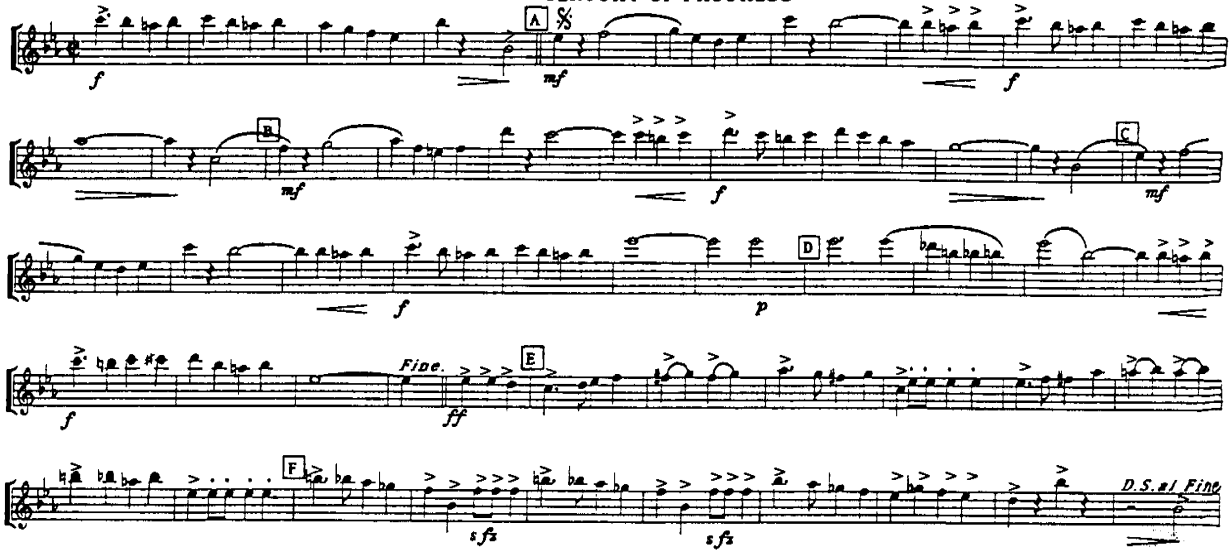




CENTURY OF PROGRESS PG 4

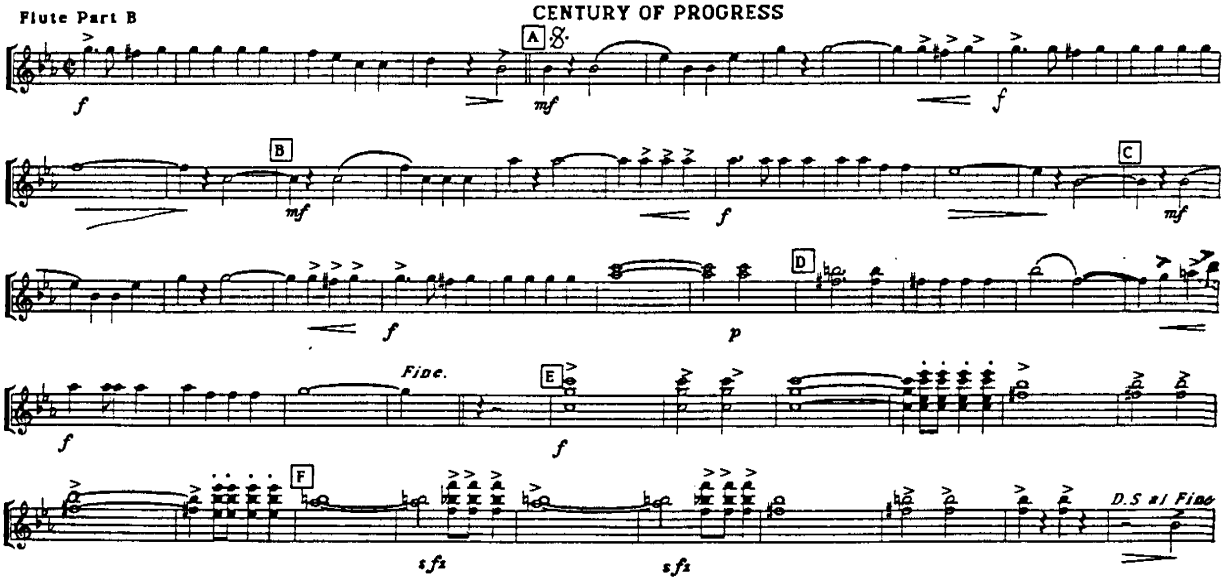
Flute Part A

CENTURY OF PROGRESS



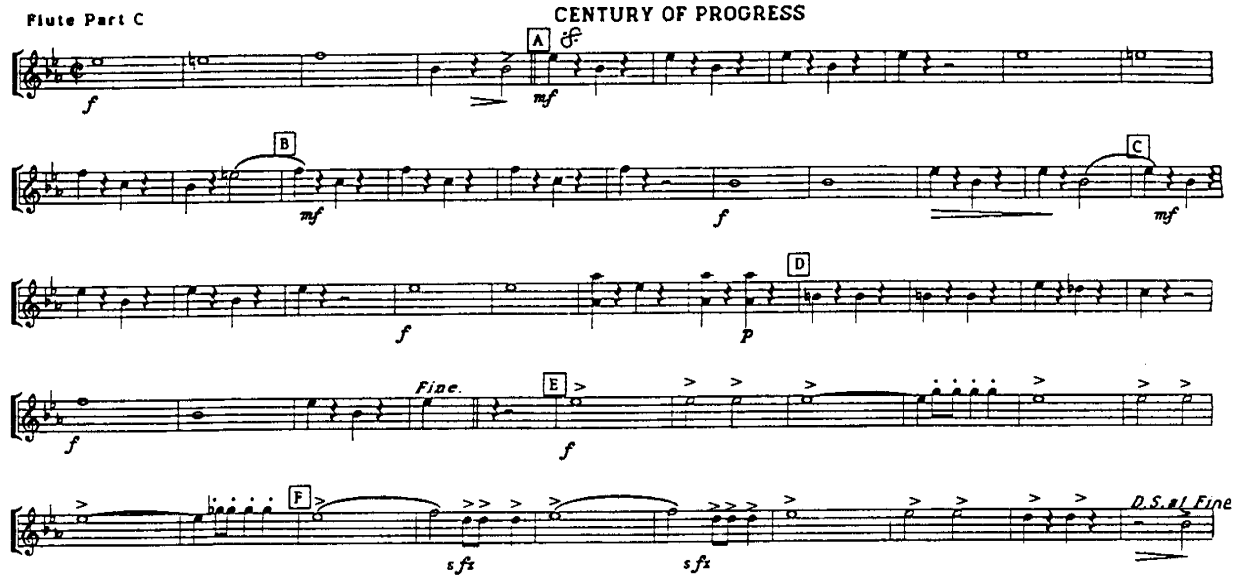
Flute Part B

CENTURY OF PROGRESS



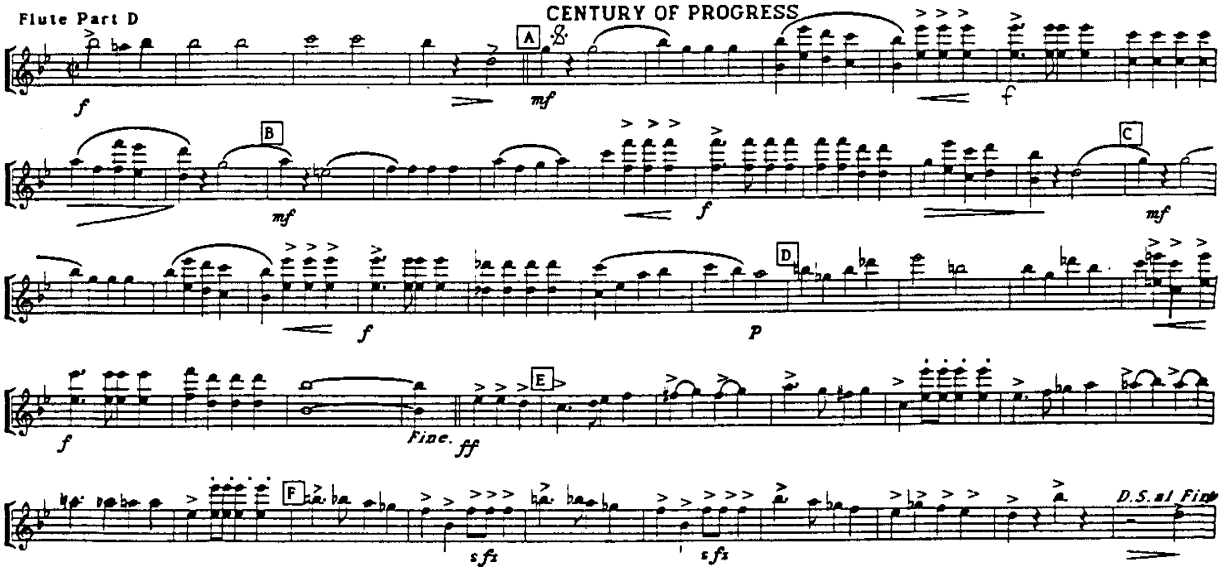
Flute Part C

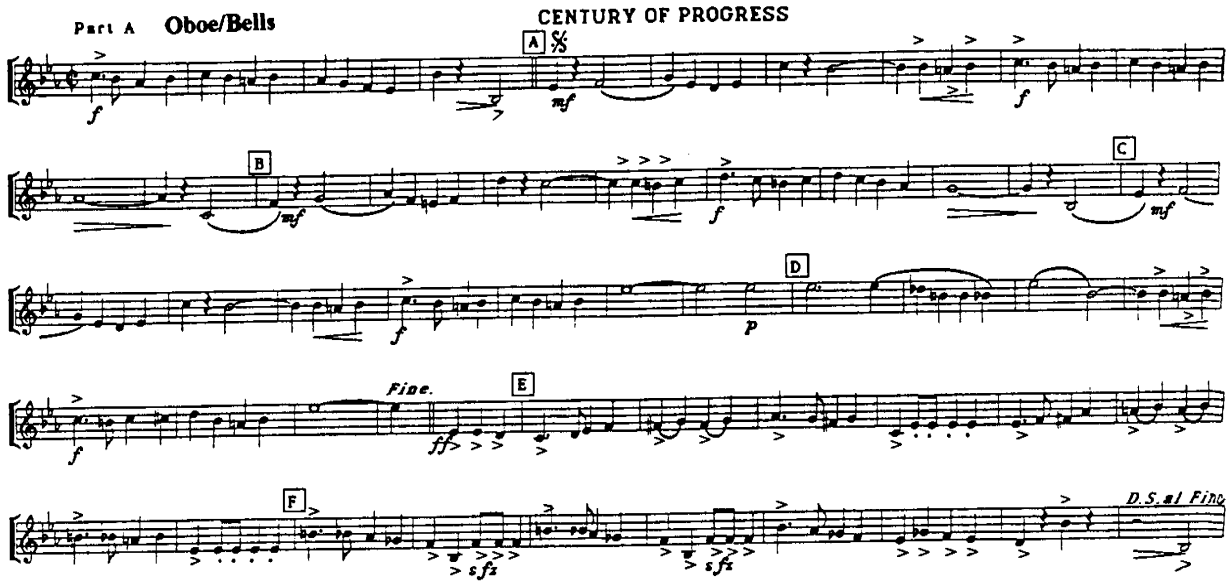
CENTURY OF PROGRESS

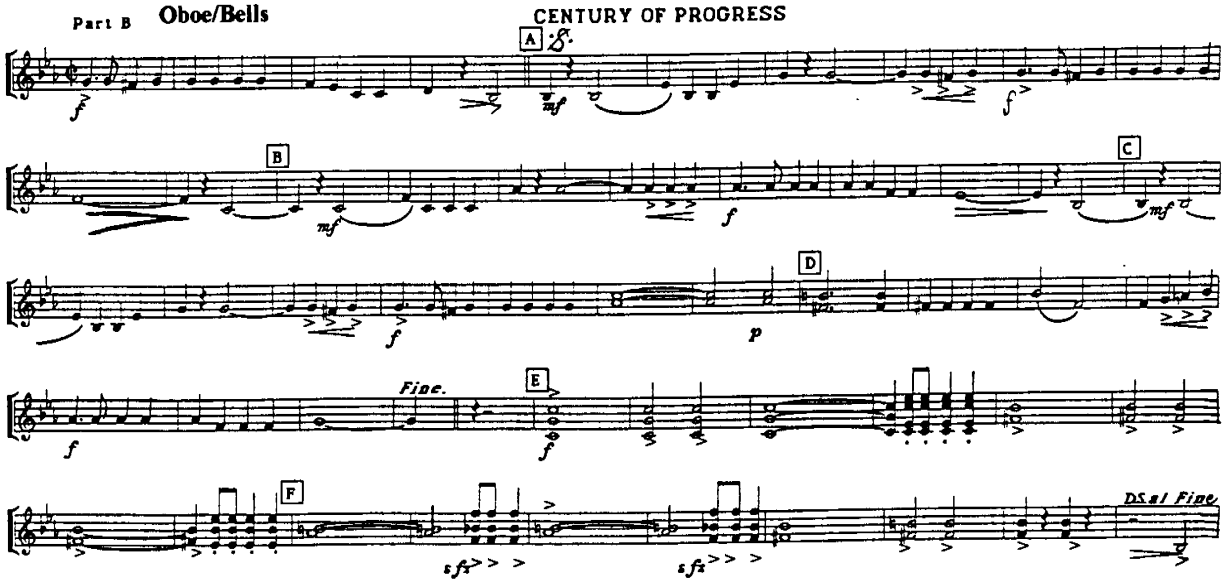


Flute Part D

CENTURY OF PROGRESS

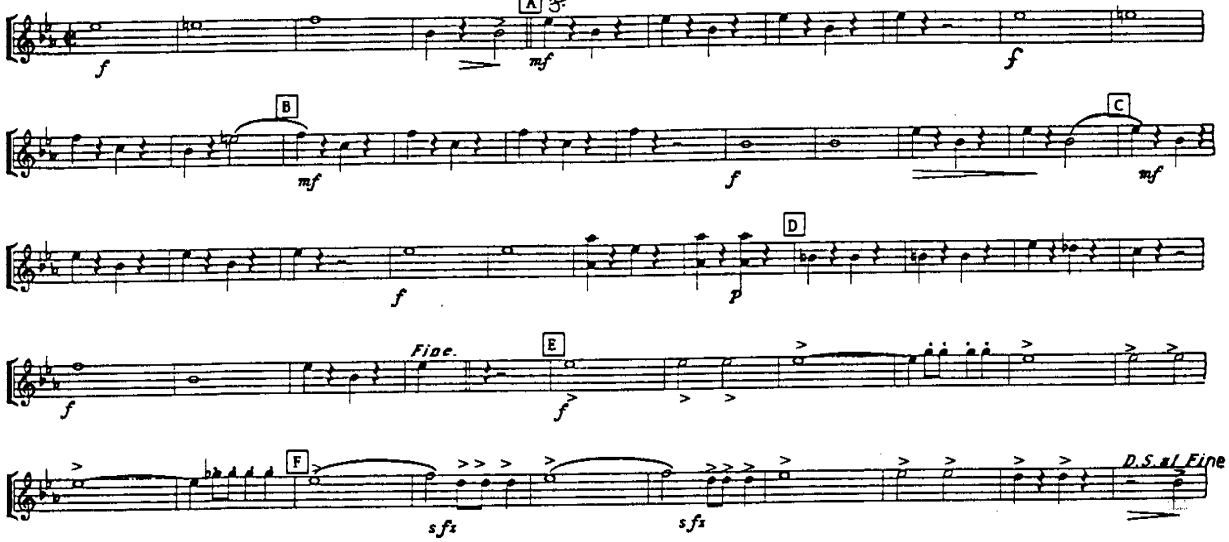



Part A Oboe/Bells
CENTURY OF PROGRESS
A
B
C
D
E
F
Fine.
D.S. al Fine


Part B Oboe/Bells
CENTURY OF PROGRESS
A
B
C
D
E
F
Fine.
D.S. al Fine

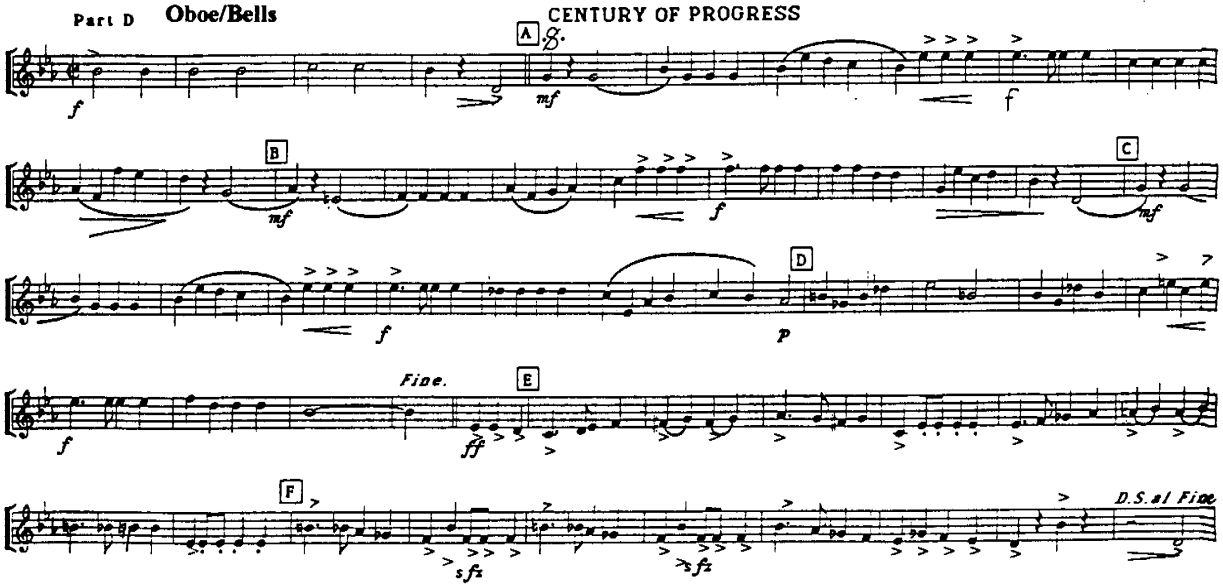
Part C **Oboe/Bells**

CENTURY OF PROGRESS

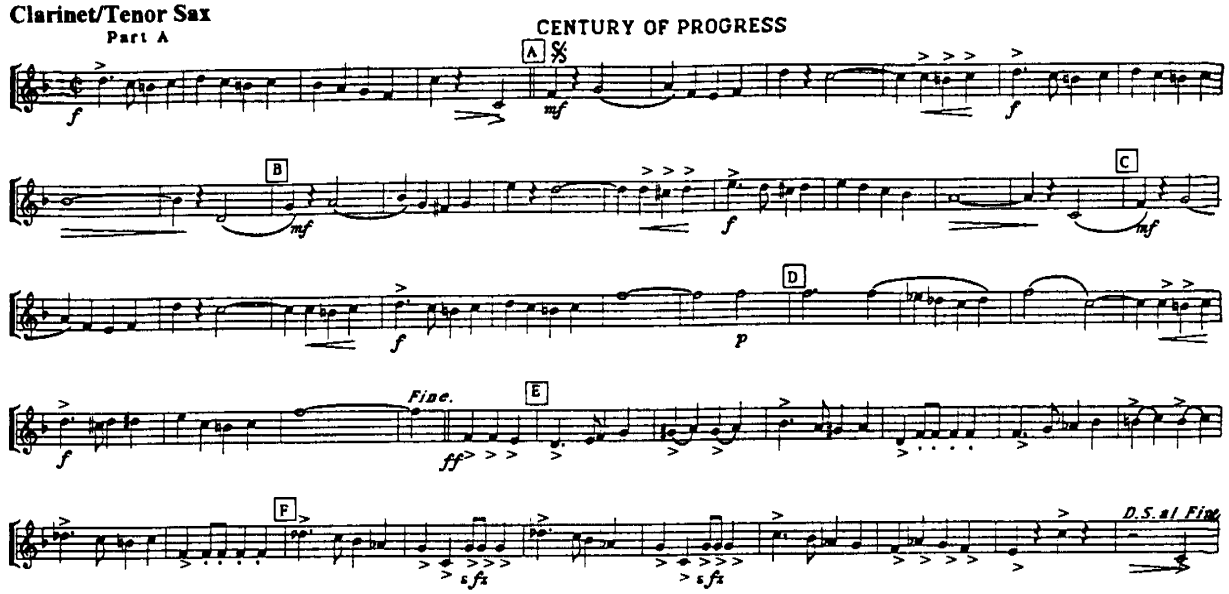


Part D **Oboe/Bells**

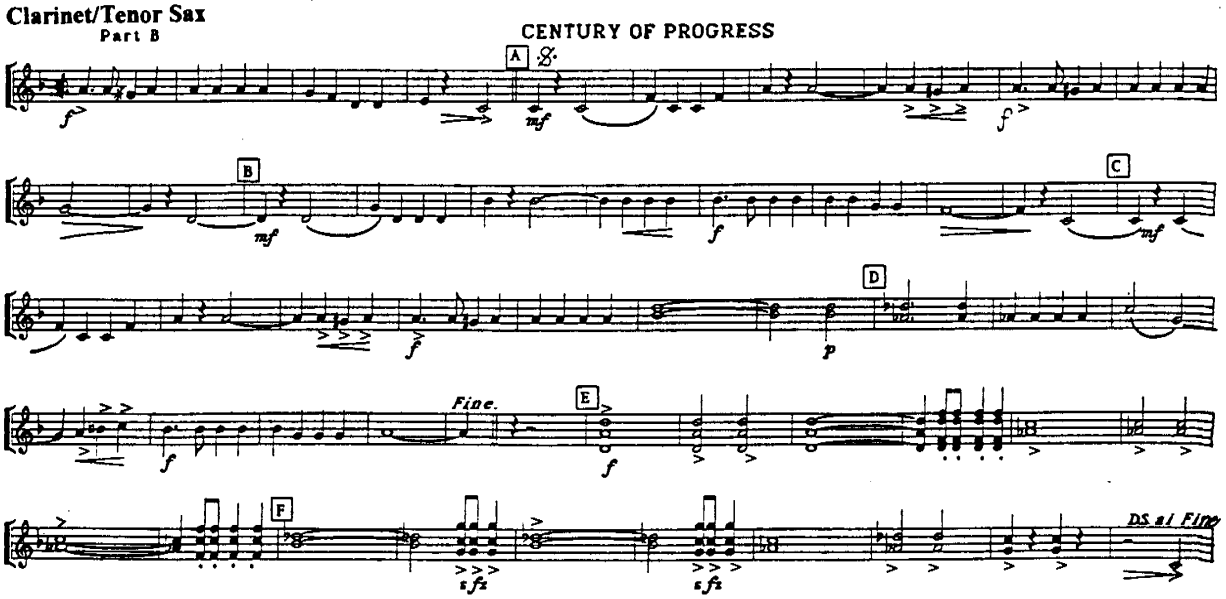
CENTURY OF PROGRESS



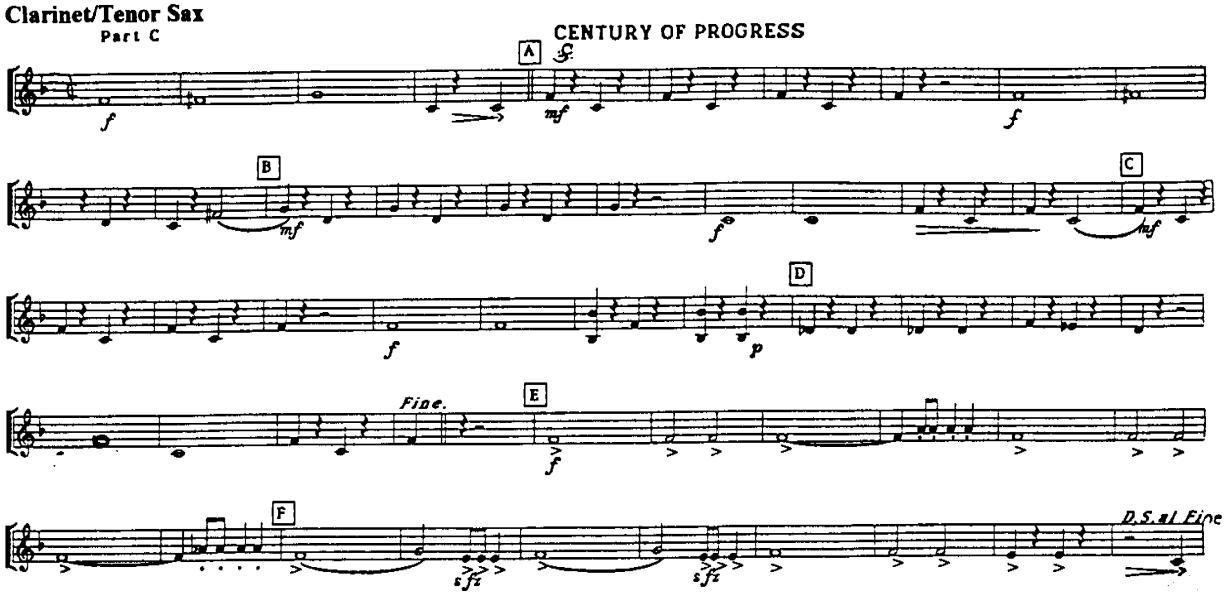
Trumpet/Bass Clarinet/Baritone T.C.
Clarinet/Tenor Sax
Part A



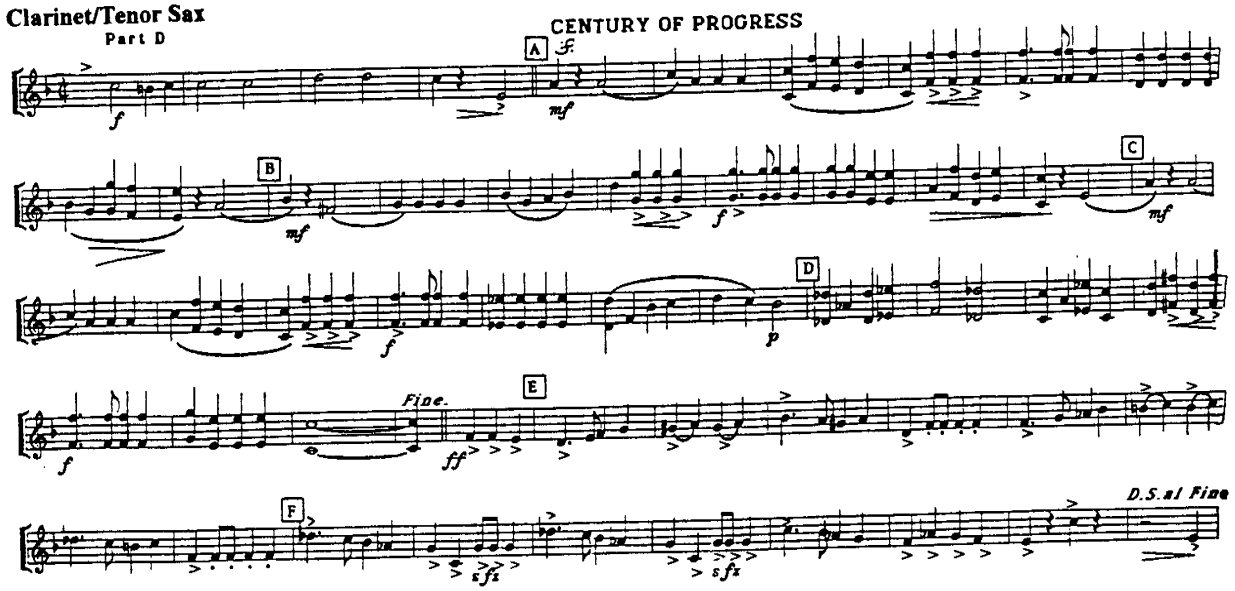
Trumpet/Bass Clarinet/Baritone T.C.
Clarinet/Tenor Sax
Part B



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



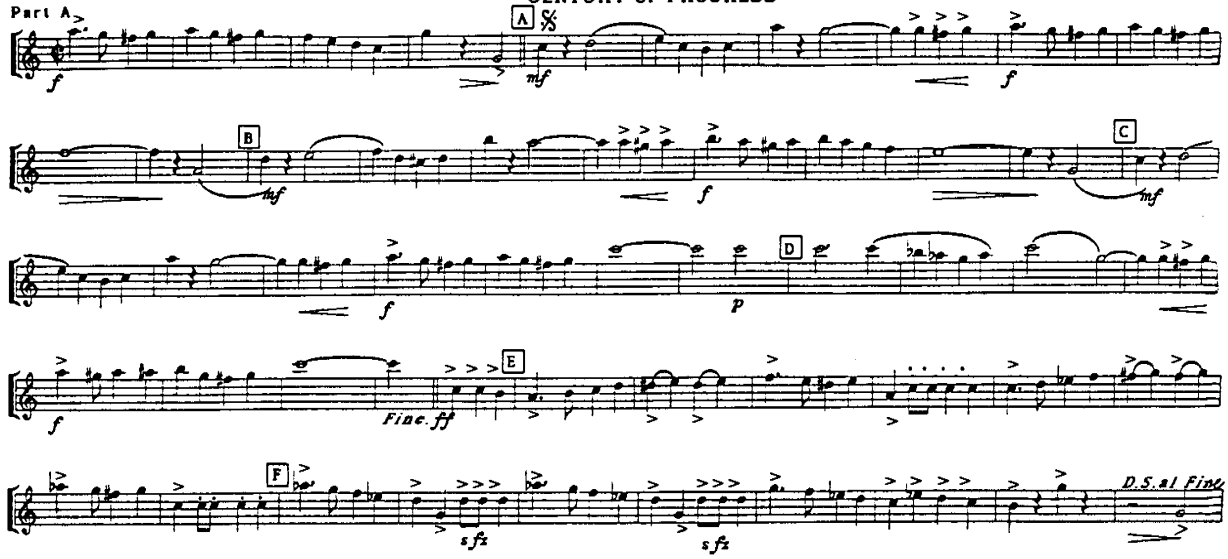
Trumpet/Bass Clarinet/Baritone T.C.
Clarinet/Tenor Sax
Part D



Alto/Bari Saxophone

Part A

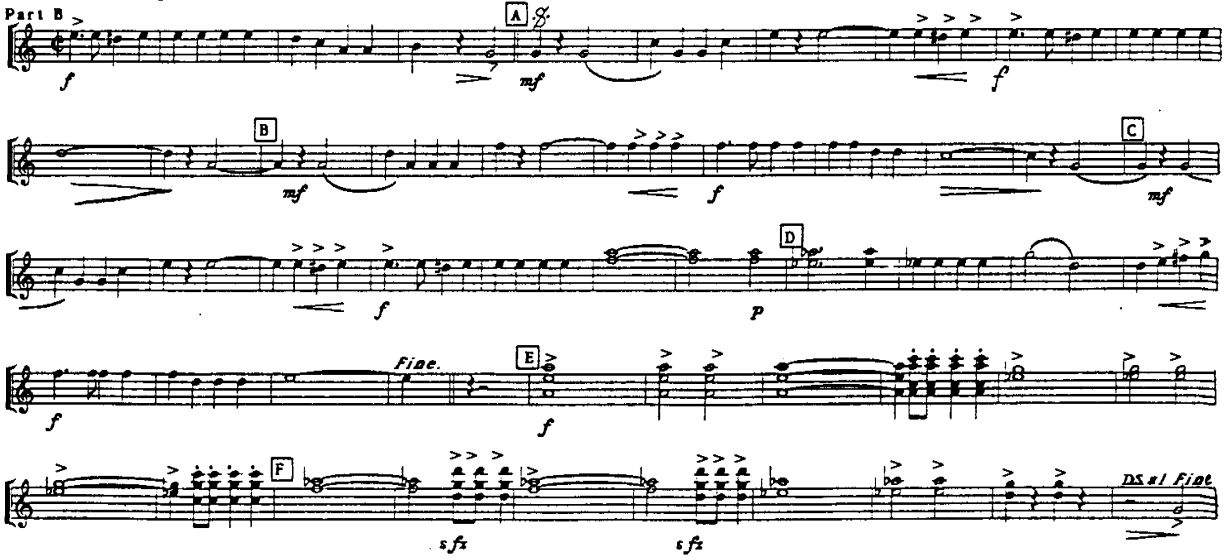
CENTURY OF PROGRESS



Alto/Bari Saxophone

Part B

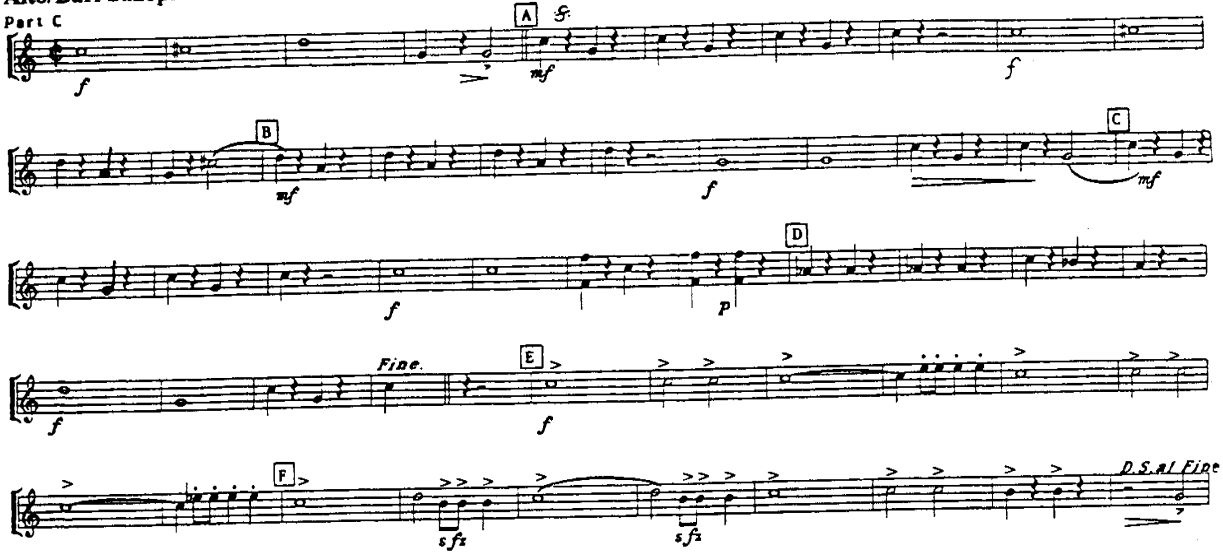
CENTURY OF PROGRESS



Alto/Bari Saxophone

Part C

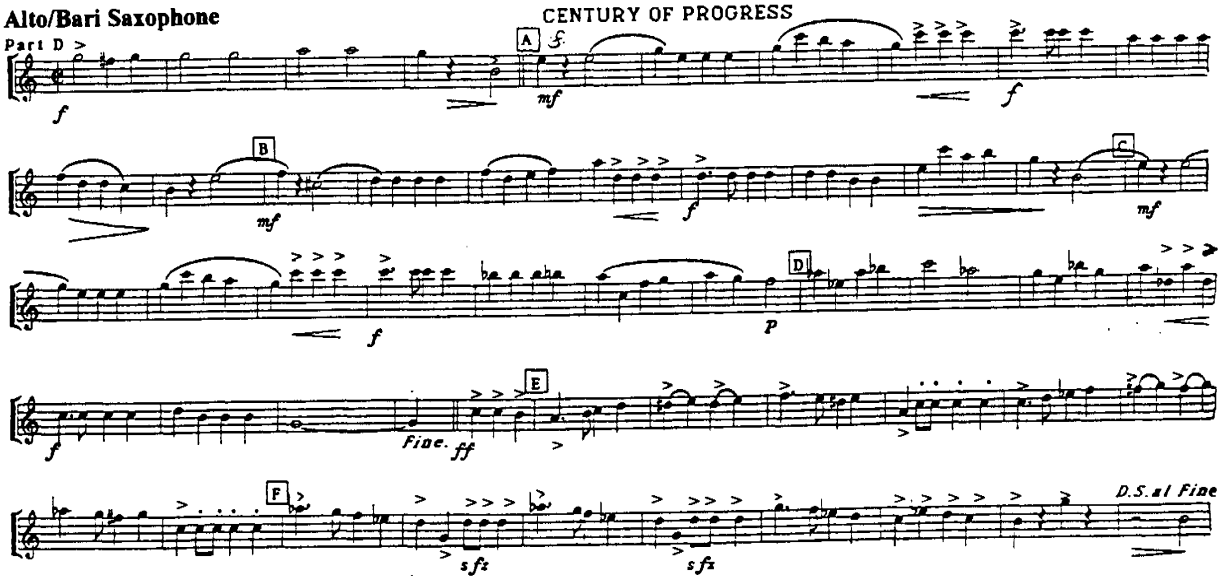
CENTURY OF PROGRESS

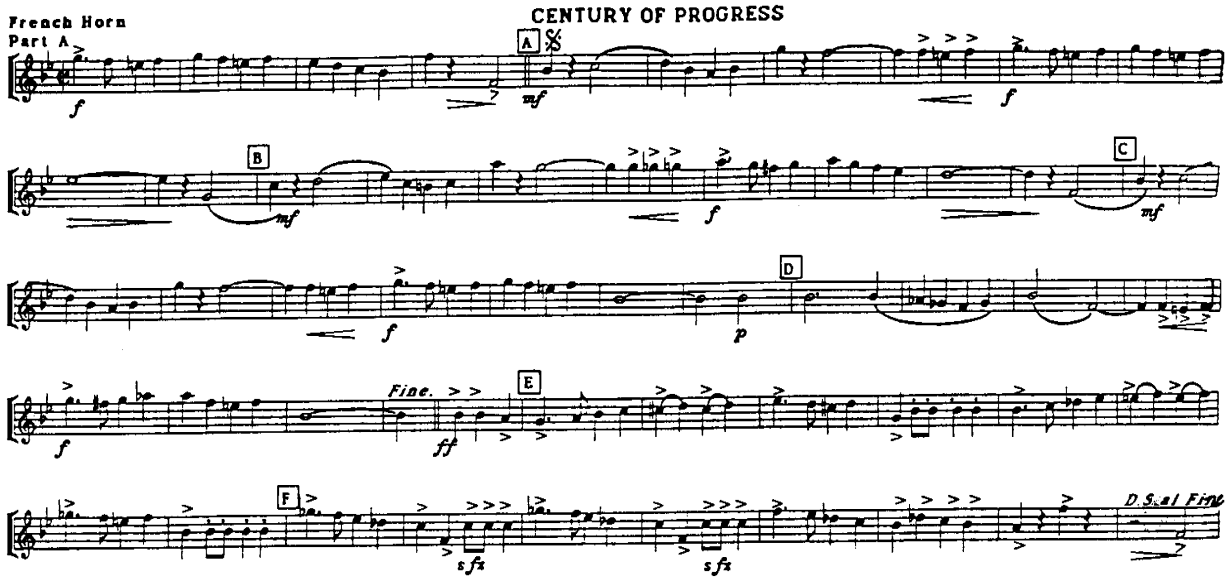


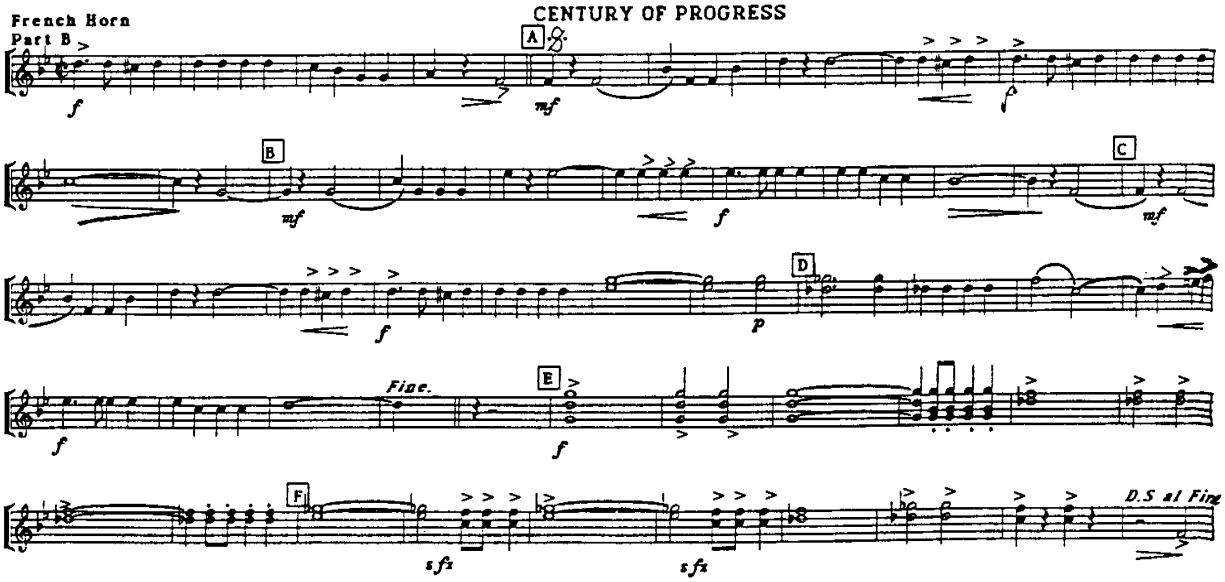
Alto/Bari Saxophone

Part D

CENTURY OF PROGRESS

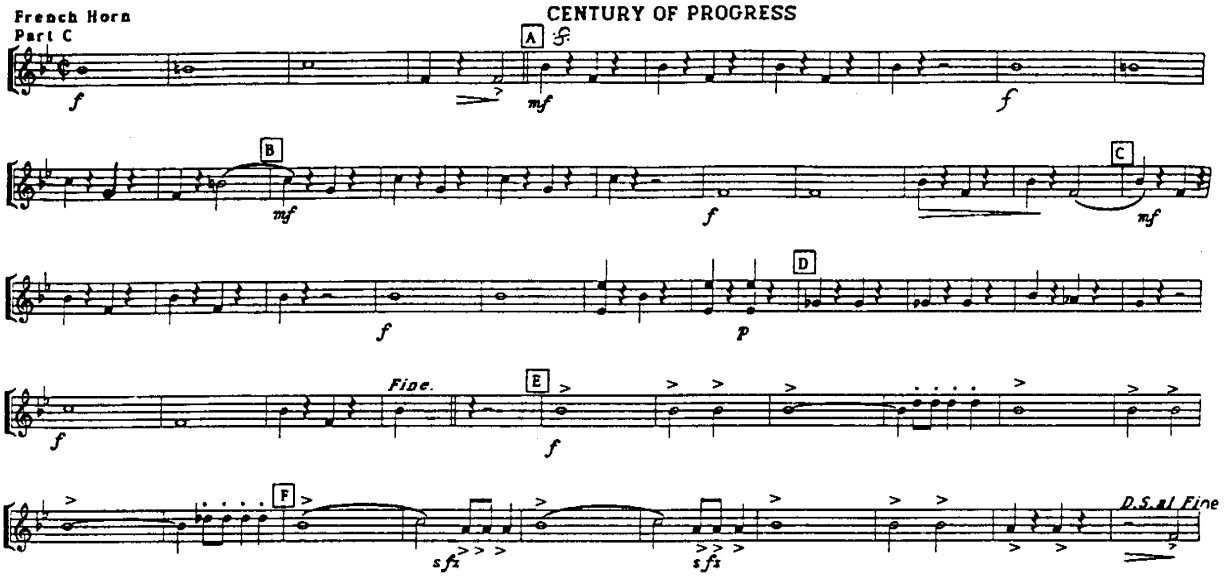



French Horn
Part A
CENTURY OF PROGRESS
A
B
C
D
E
F
Fine.
D.S. al Fine
sfz


French Horn
Part B
CENTURY OF PROGRESS
A
B
C
D
E
F
Fine.
D.S al Fine
sfz

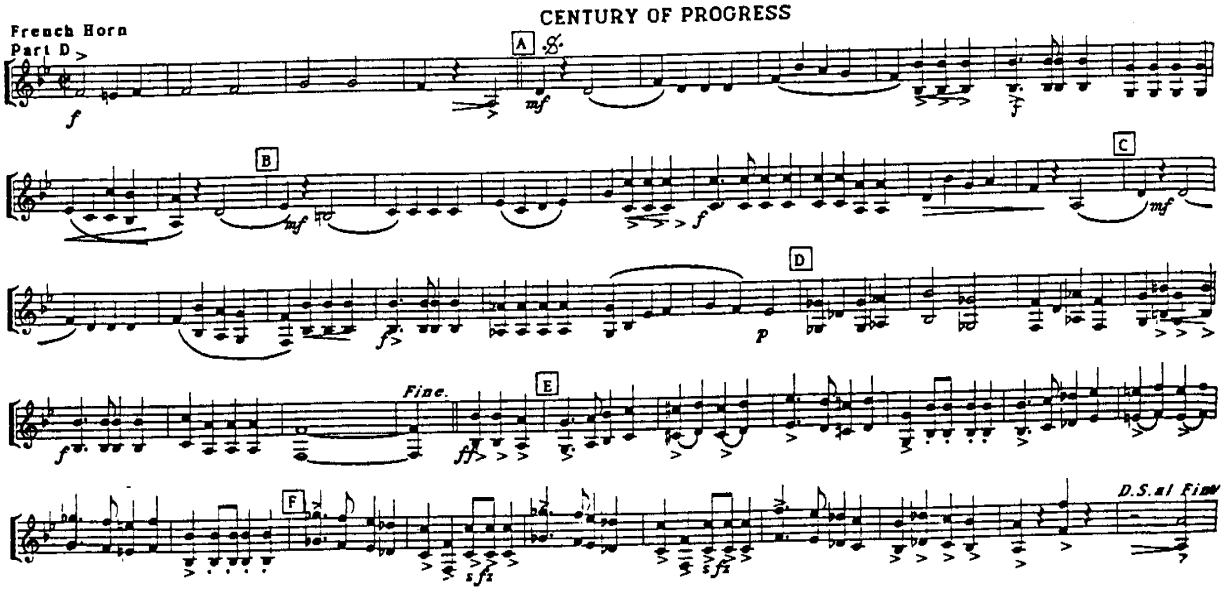
French Horn
Part C

CENTURY OF PROGRESS



French Horn
Part D

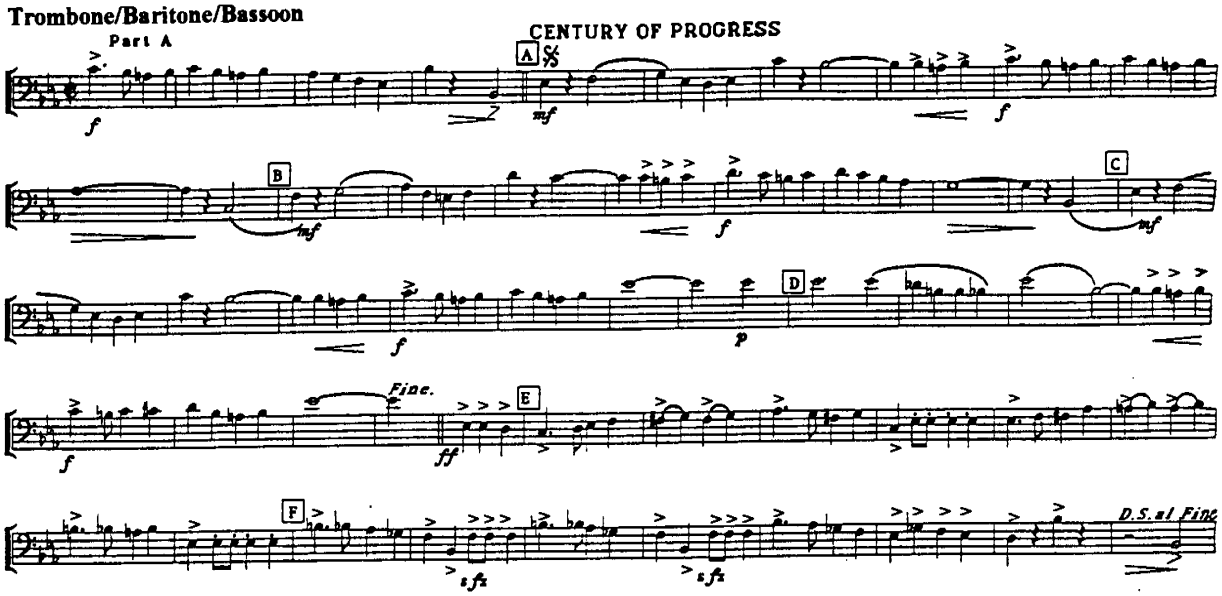
CENTURY OF PROGRESS



Trombone/Baritone/Bassoon

Part A

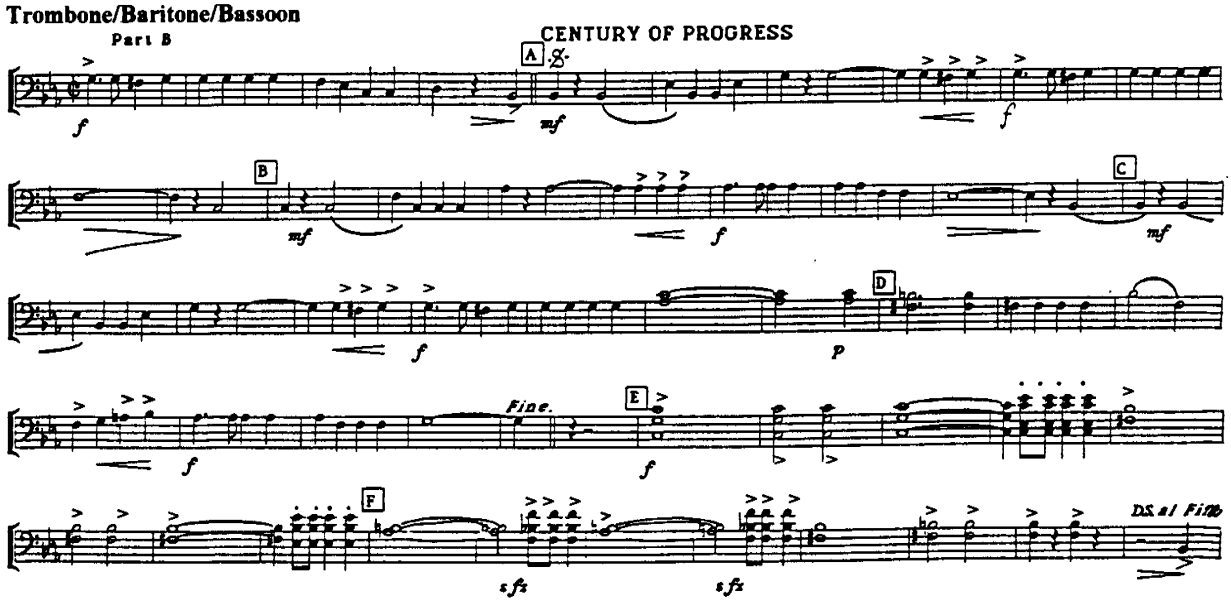
CENTURY OF PROGRESS



Trombone/Baritone/Bassoon

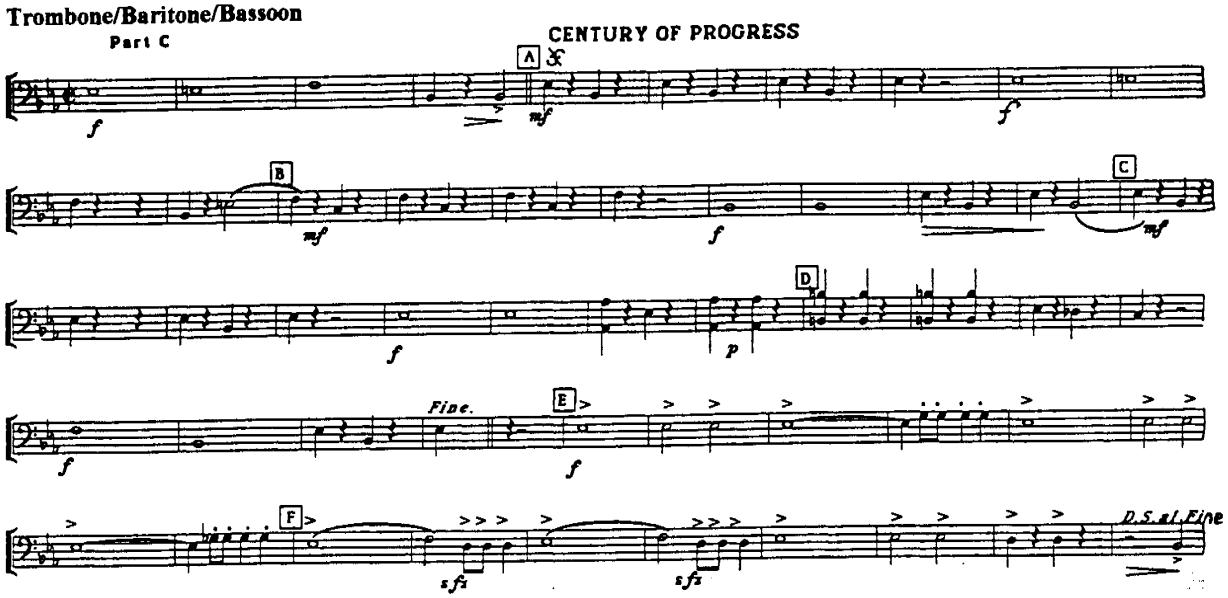
Part B

CENTURY OF PROGRESS



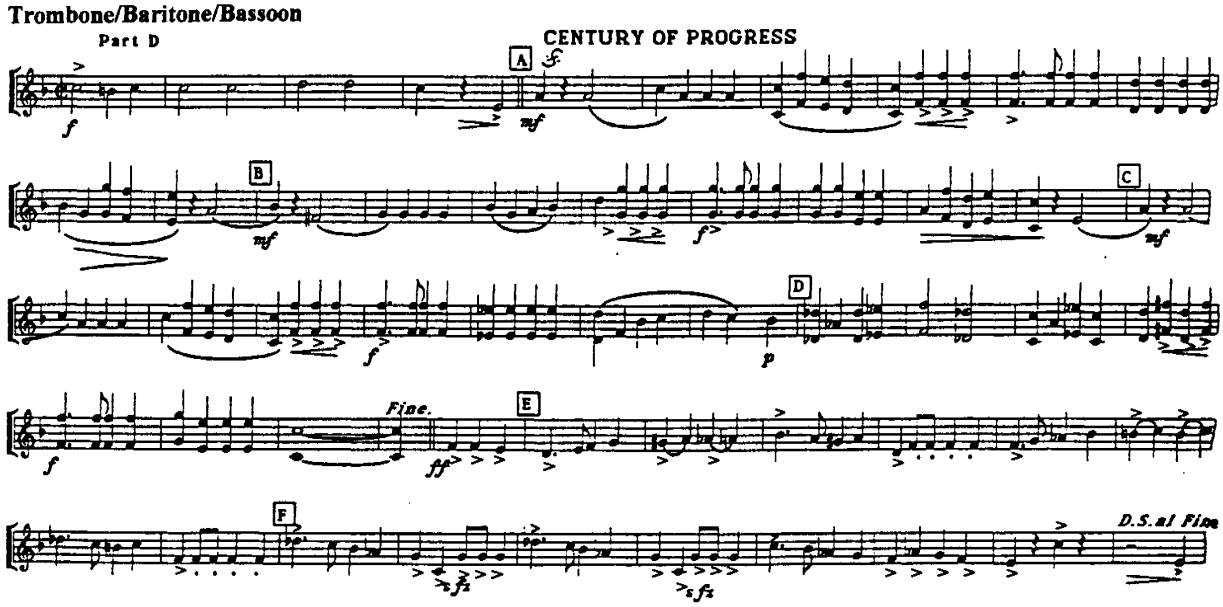
Trombone/Baritone/Bassoon

Part C



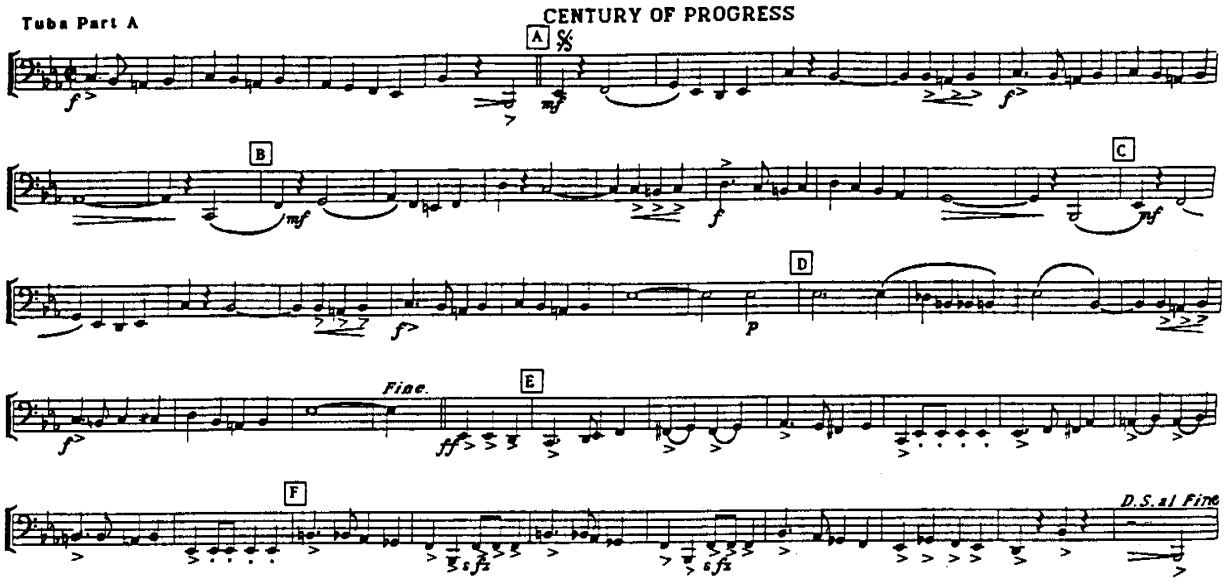
Trombone/Baritone/Bassoon

Part D



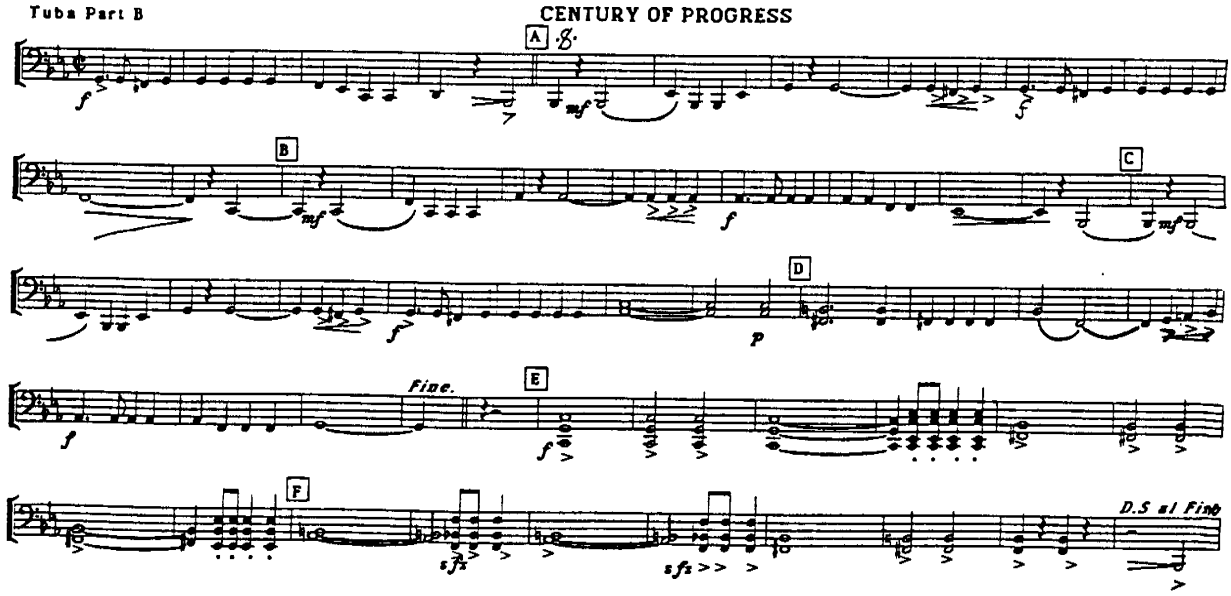
Tuba Part A

CENTURY OF PROGRESS



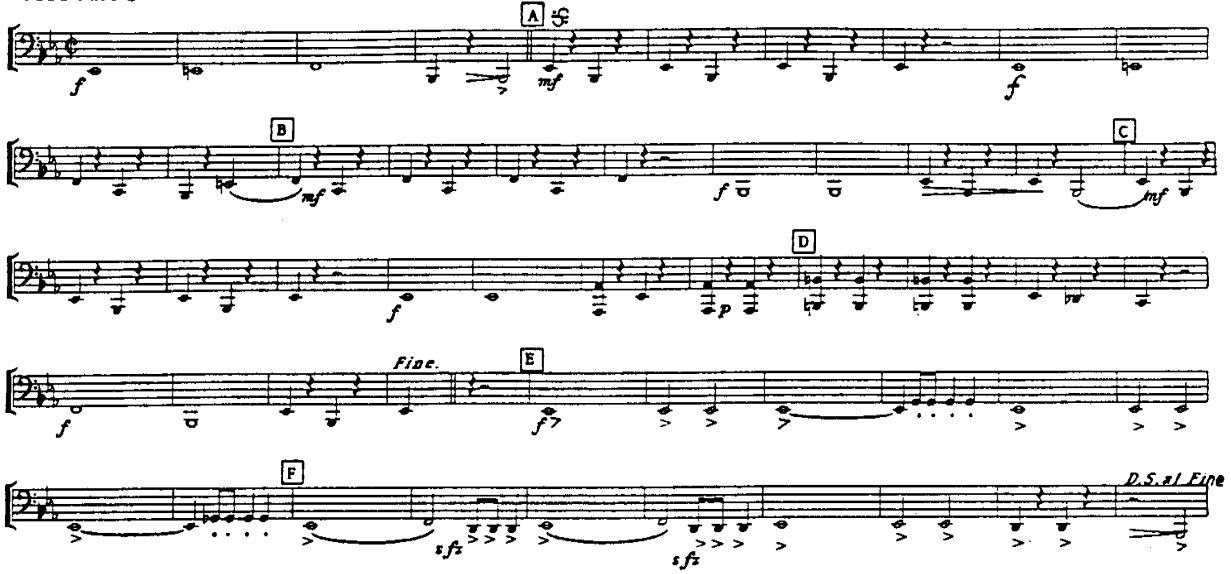
Tuba Part B

CENTURY OF PROGRESS



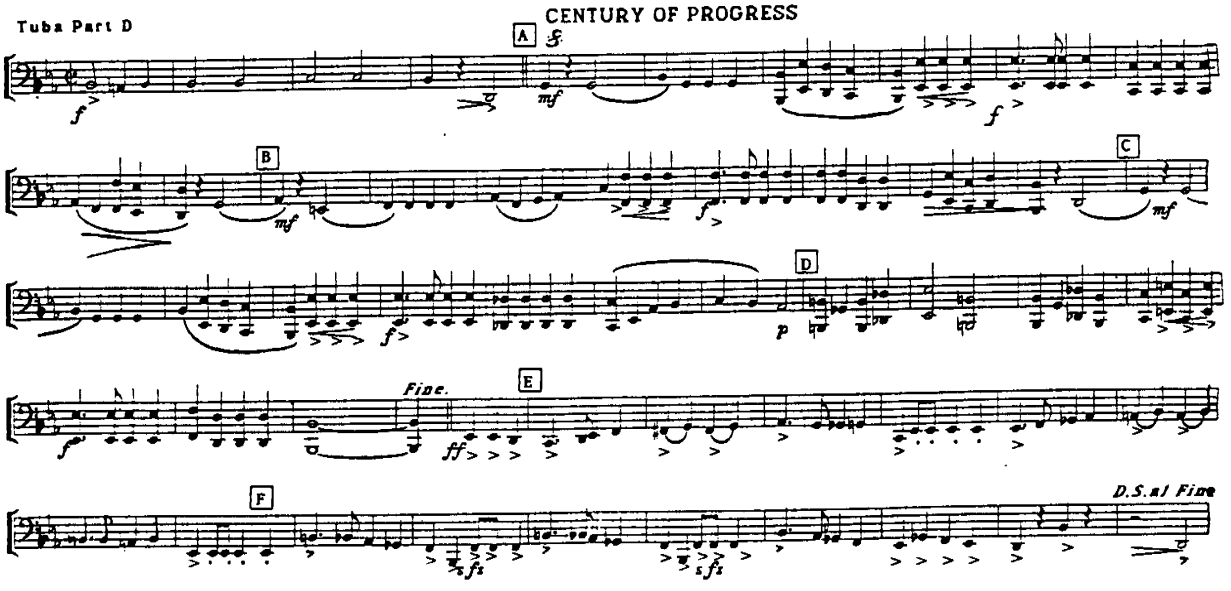
Tuba Part C

CENTURY OF PROGRESS



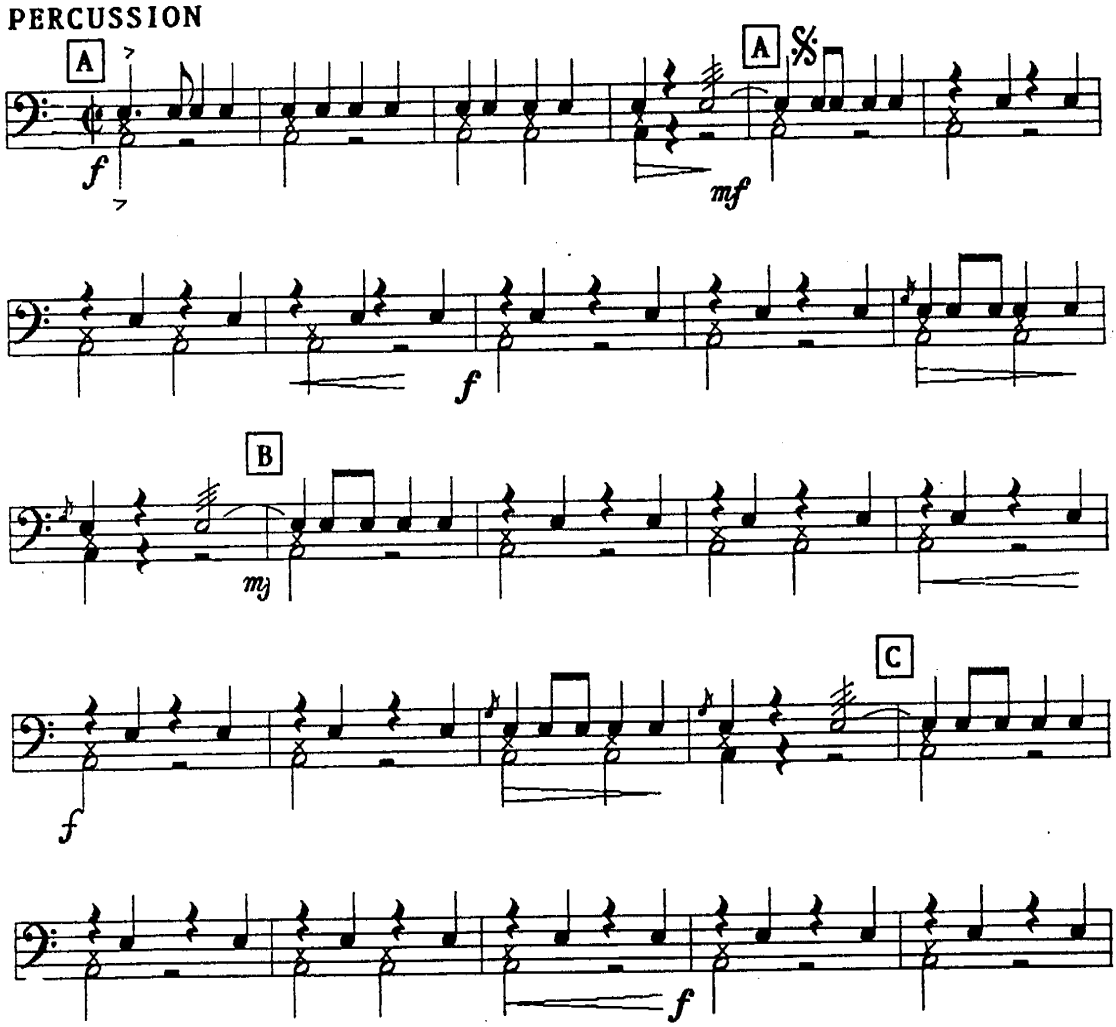
Tuba Part D

CENTURY OF PROGRESS

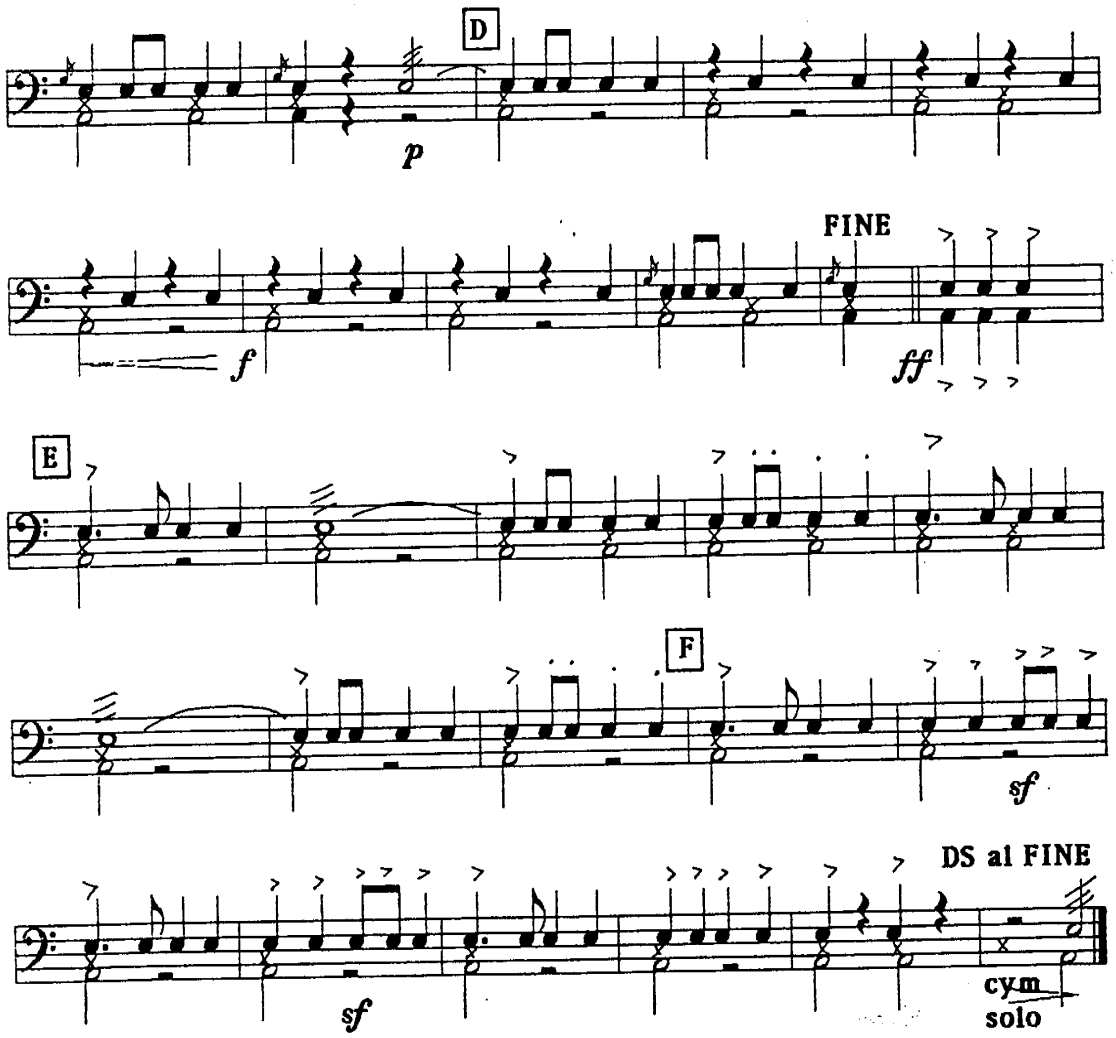


CENTURY OF PROGRESS

PERCUSSION

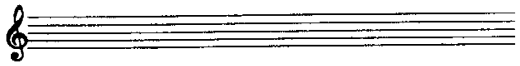


Century of Progress
Perc. Page 2



Chapter 9

Crimond, Hymn



As with the Naval Hymn, Crimond may be played at services or any ceremonial parade at which a hymn is required. As mentioned previously, 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.

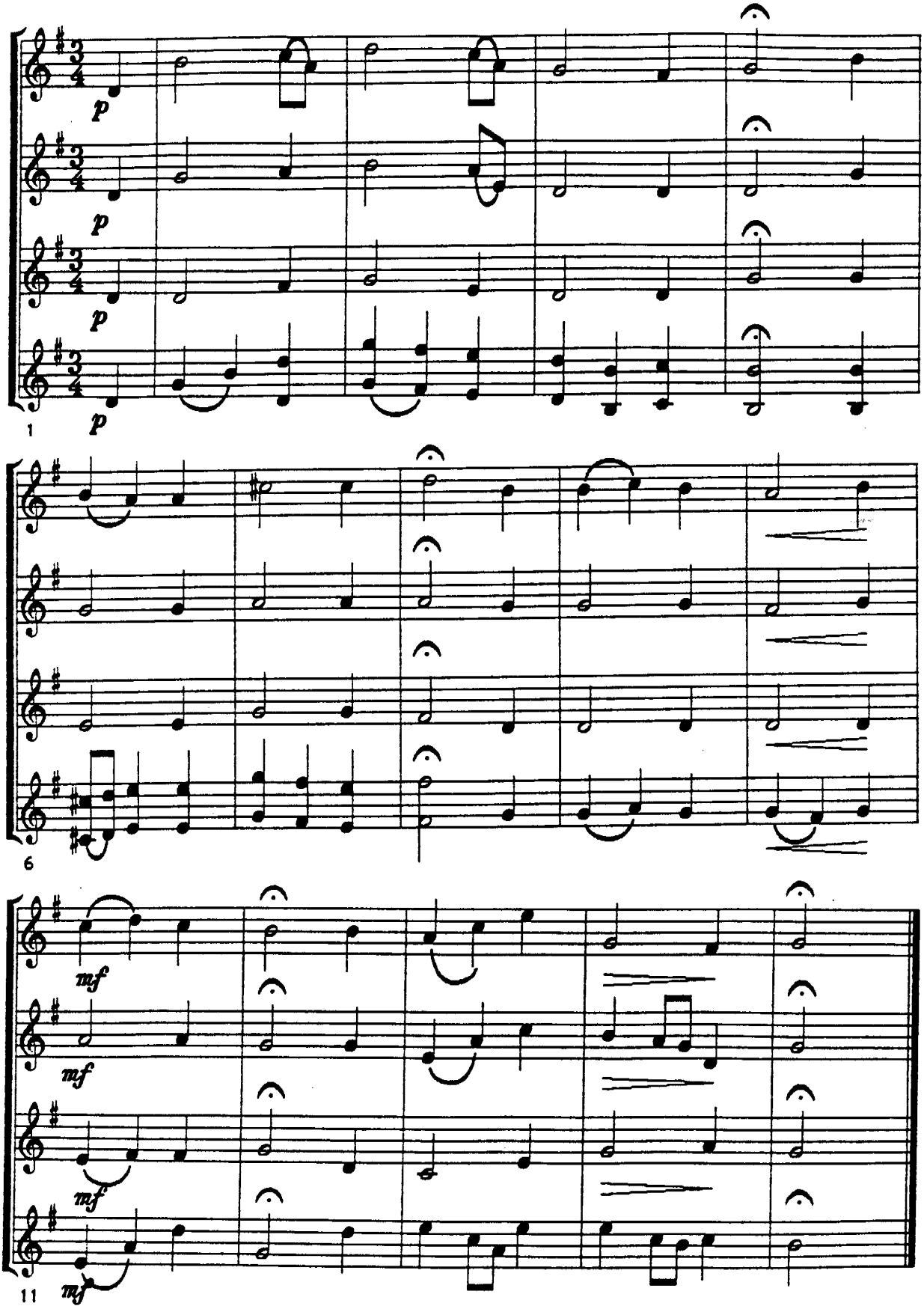
Yea, though I walk through death's dark vale,
yet will I fear no ill;
for Thou art with me, and thy rod
and staff me comfort still.

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.

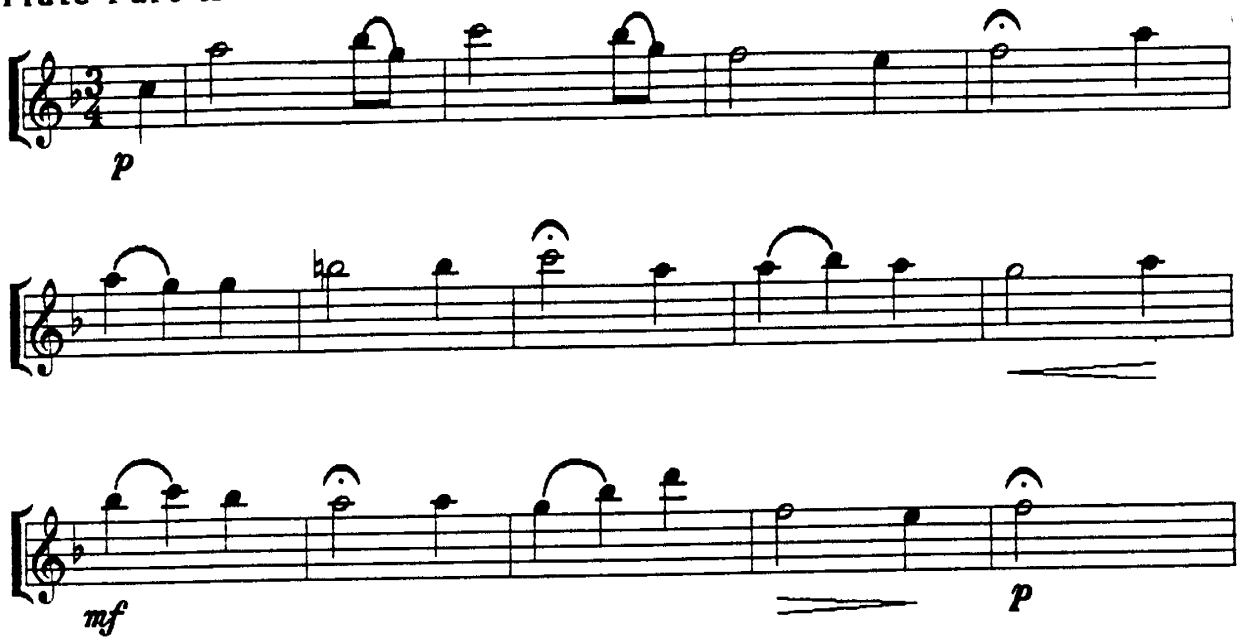
Bb Conductor

CRIMOND



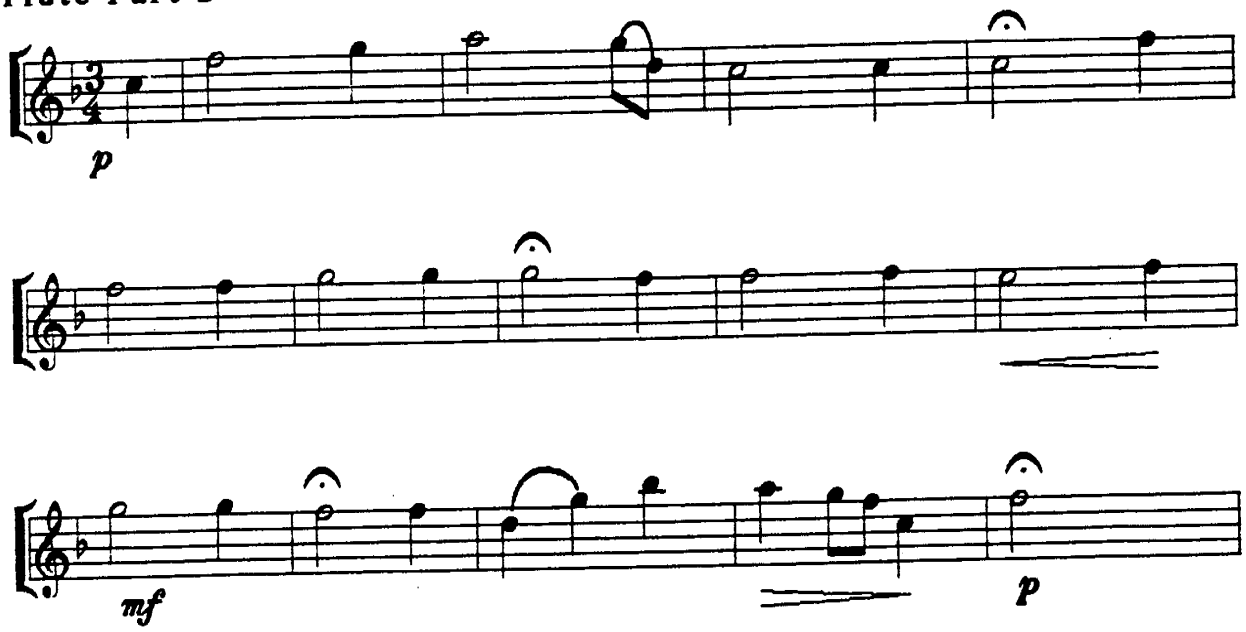
Flute Part A

CRIMOND



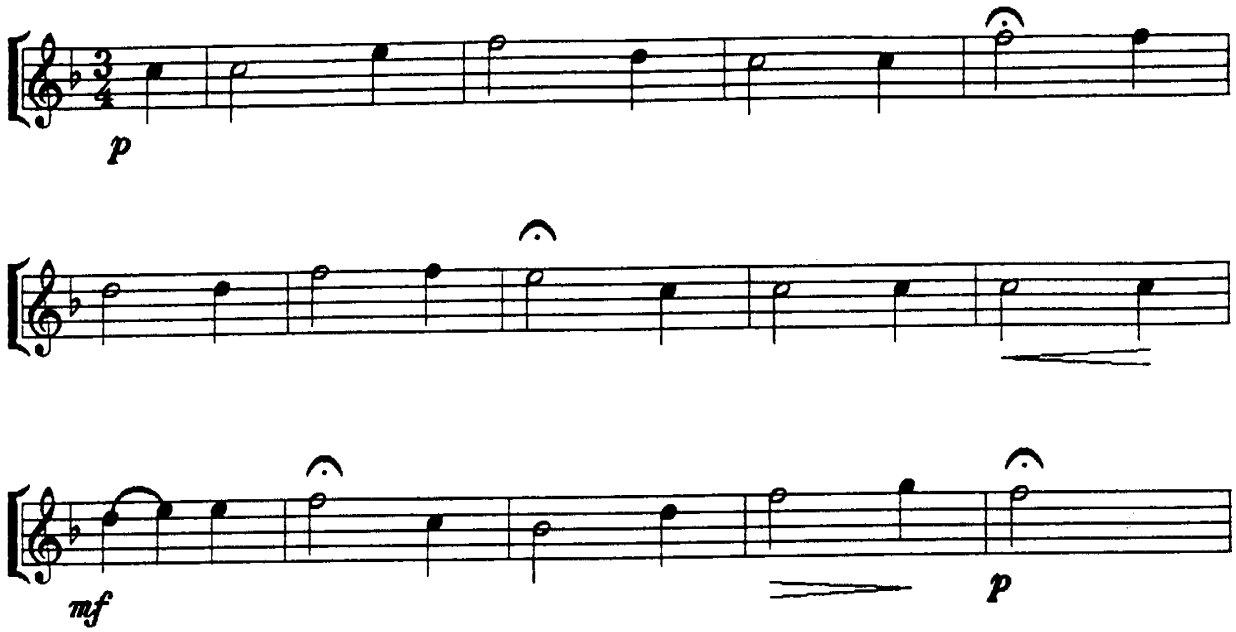
Flute Part B

CRIMOND



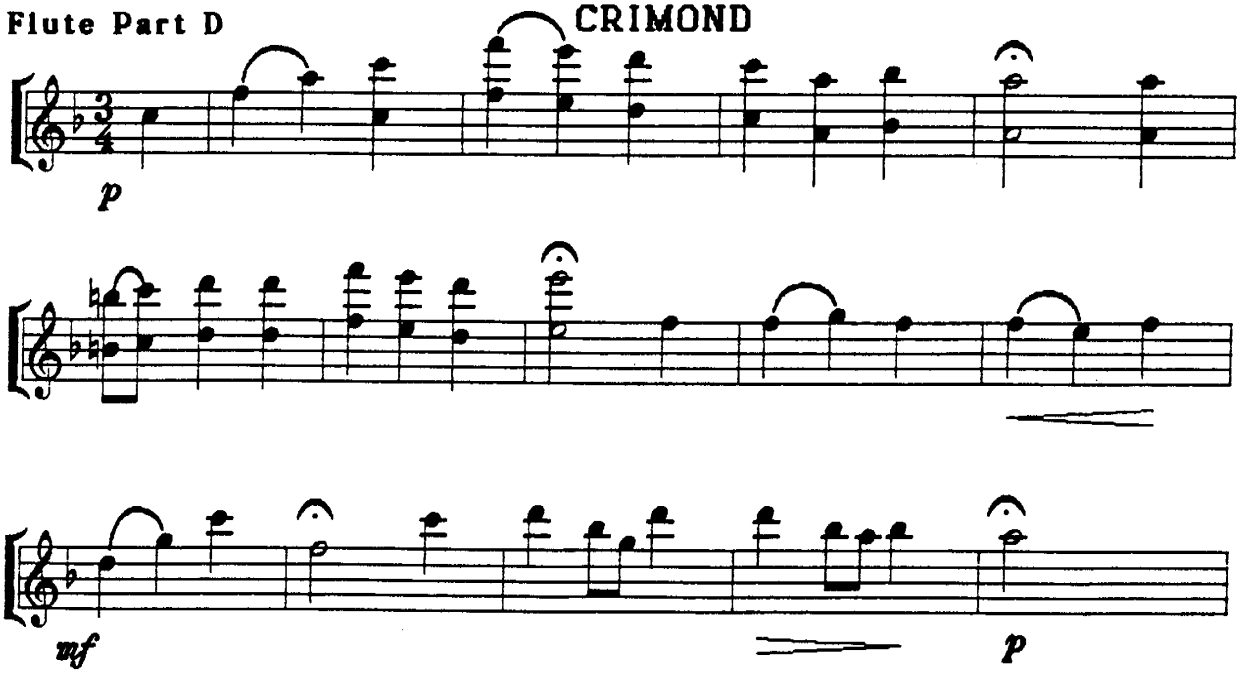
Flute Part C

CRIMOND



Flute Part D

CRIMOND



Oboe/Bells **Part A**

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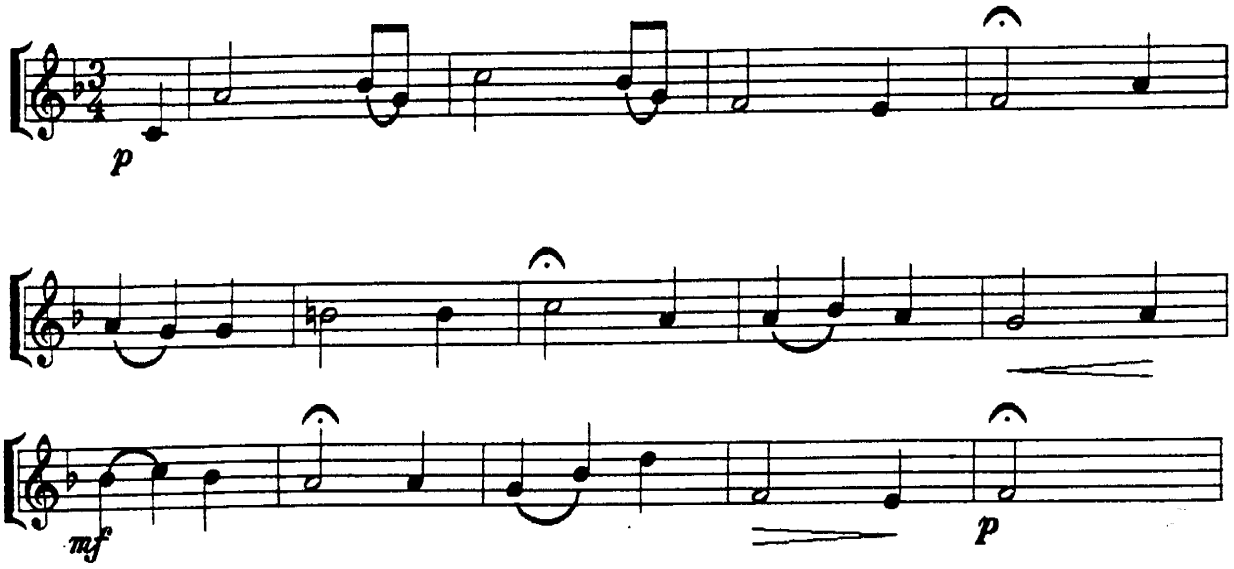

Oboe/Bells **Part B**

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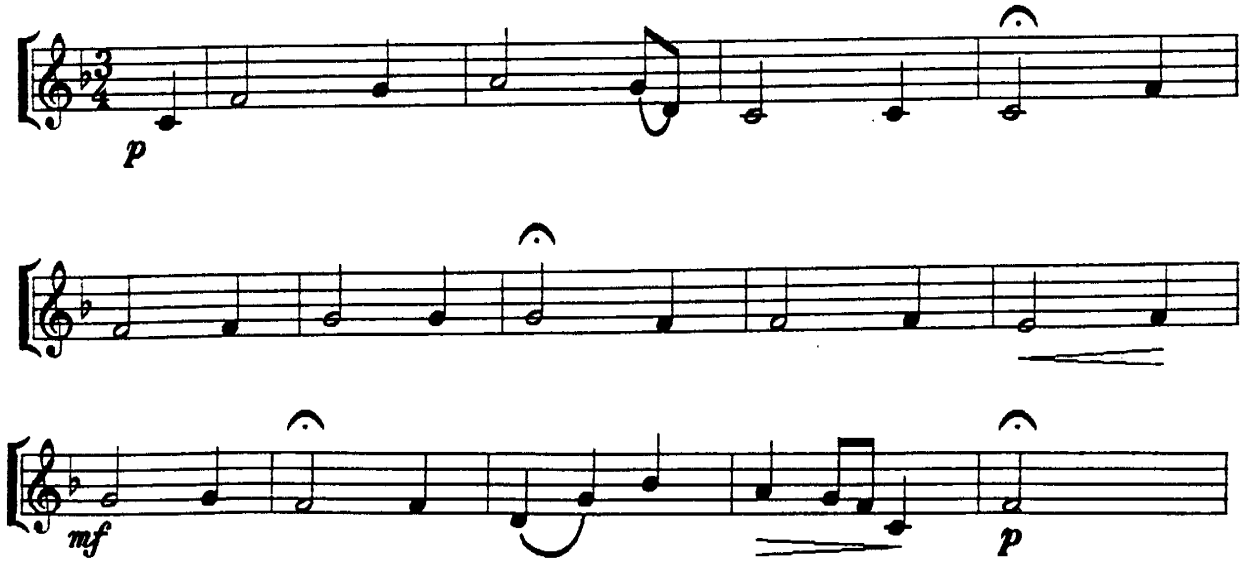

Oboe/Bells **Part C**

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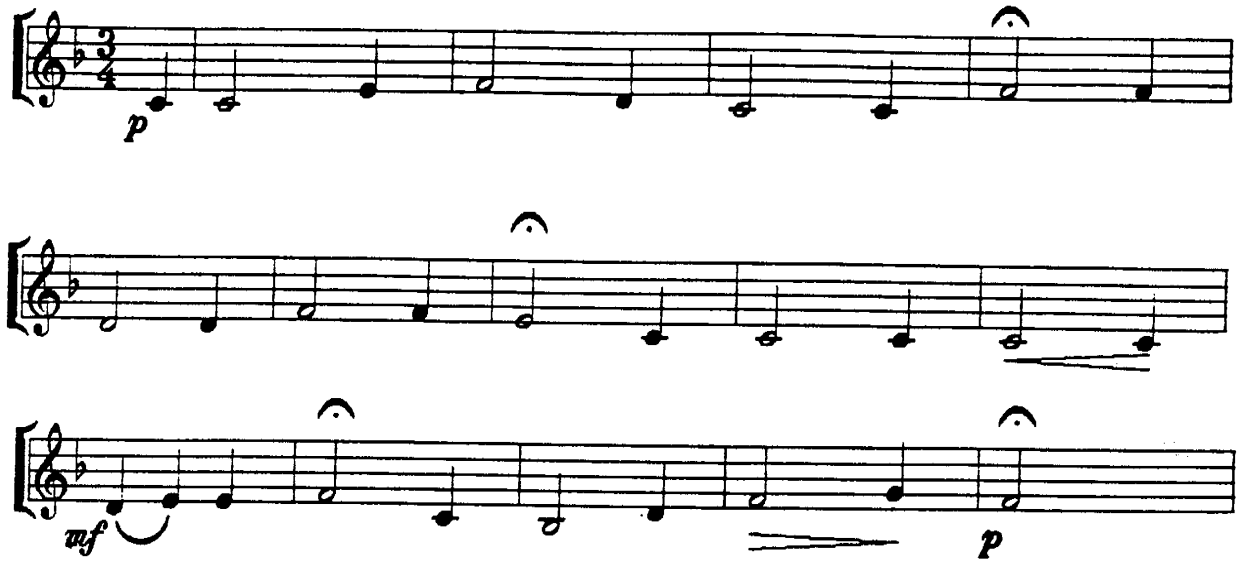

Oboe/Bells **Part D**

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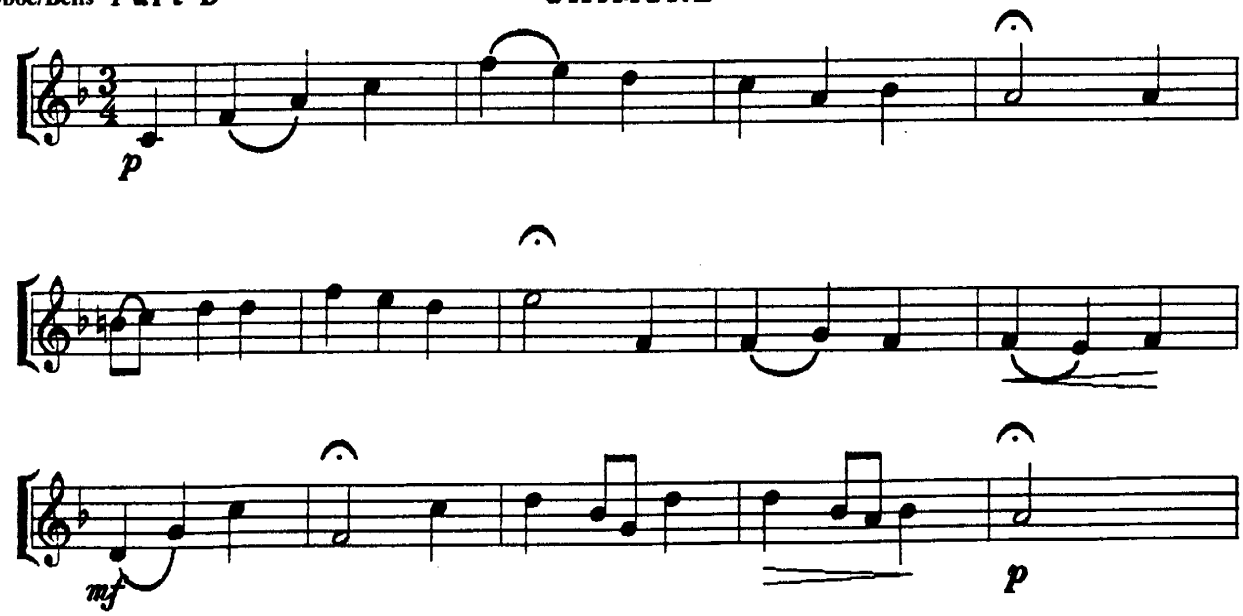

Trumpet/Bass Clarinet/Baritone T.C.

Clarinet/Tenor Sax Part A

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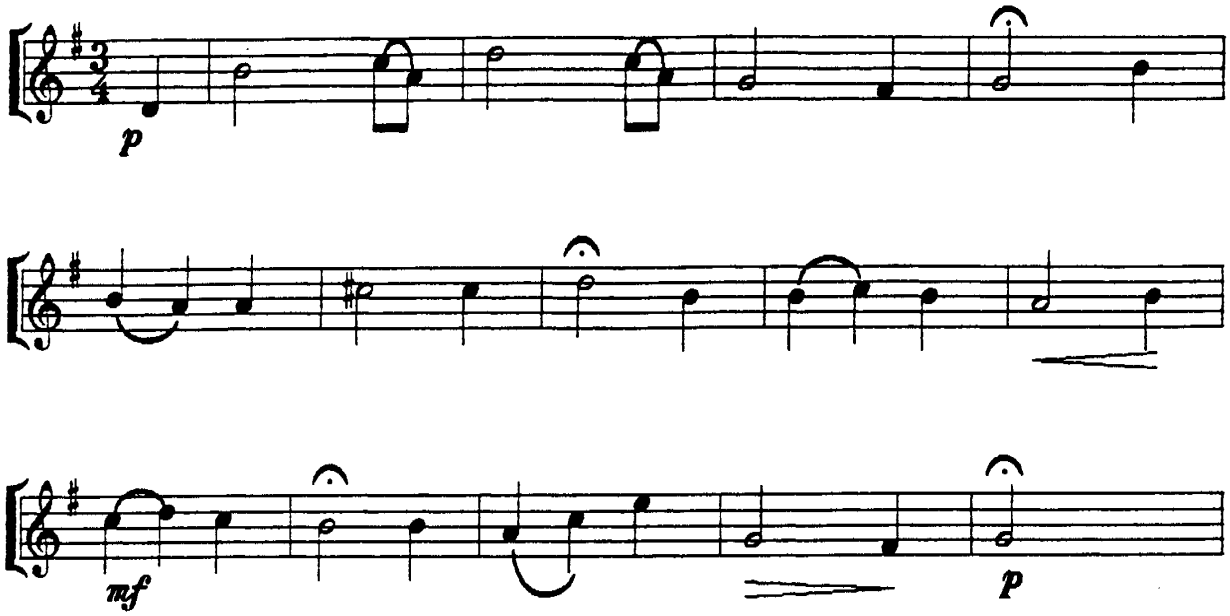

Trumpet/Bass Clarinet/Baritone T.C.

Clarinet/Tenor Sax Part B

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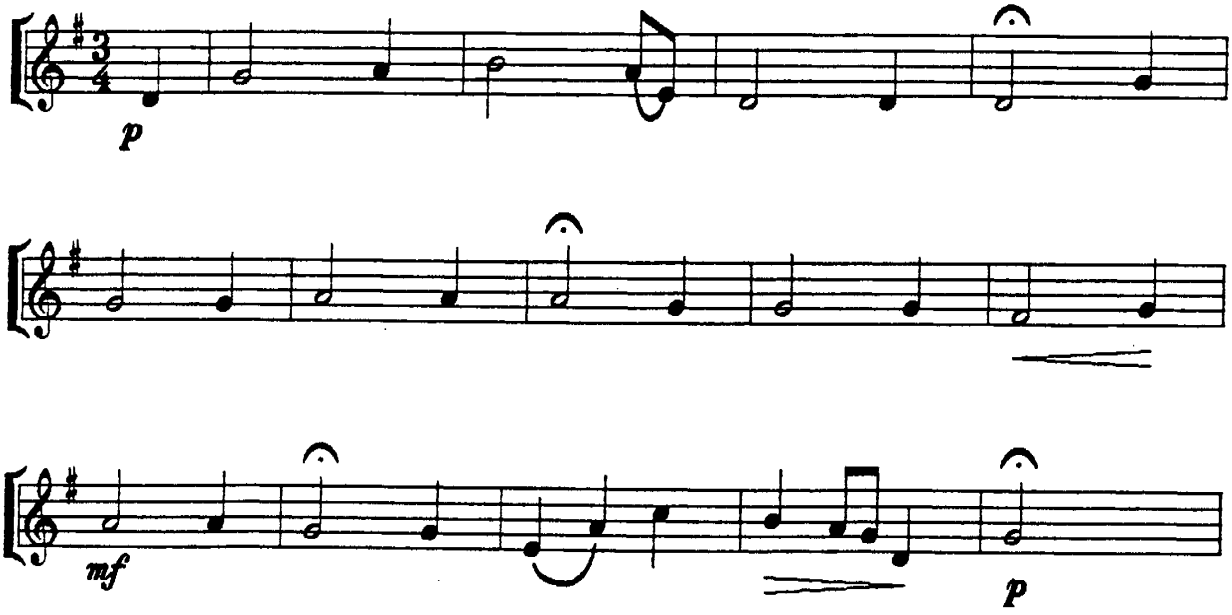

Trumpet/Bass Clarinet/Baritone T.C.

Clarinet/Tenor Sax Part C

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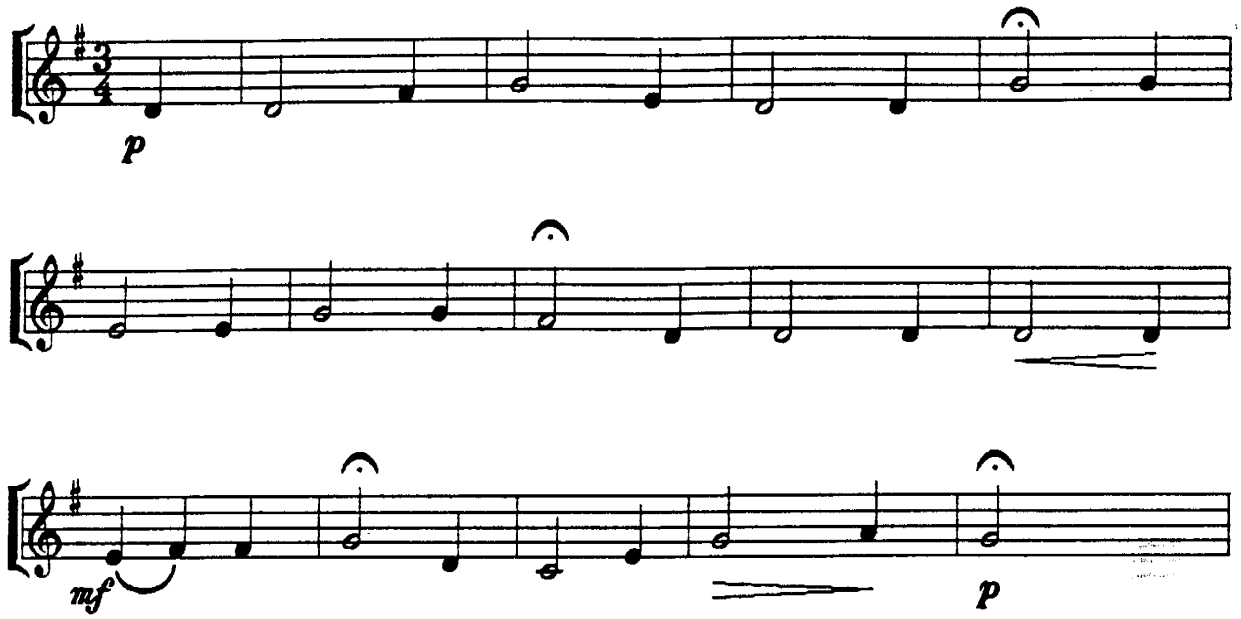

Trumpet/Bass Clarinet/Baritone T.C.

Clarinet/Tenor Sax Part D

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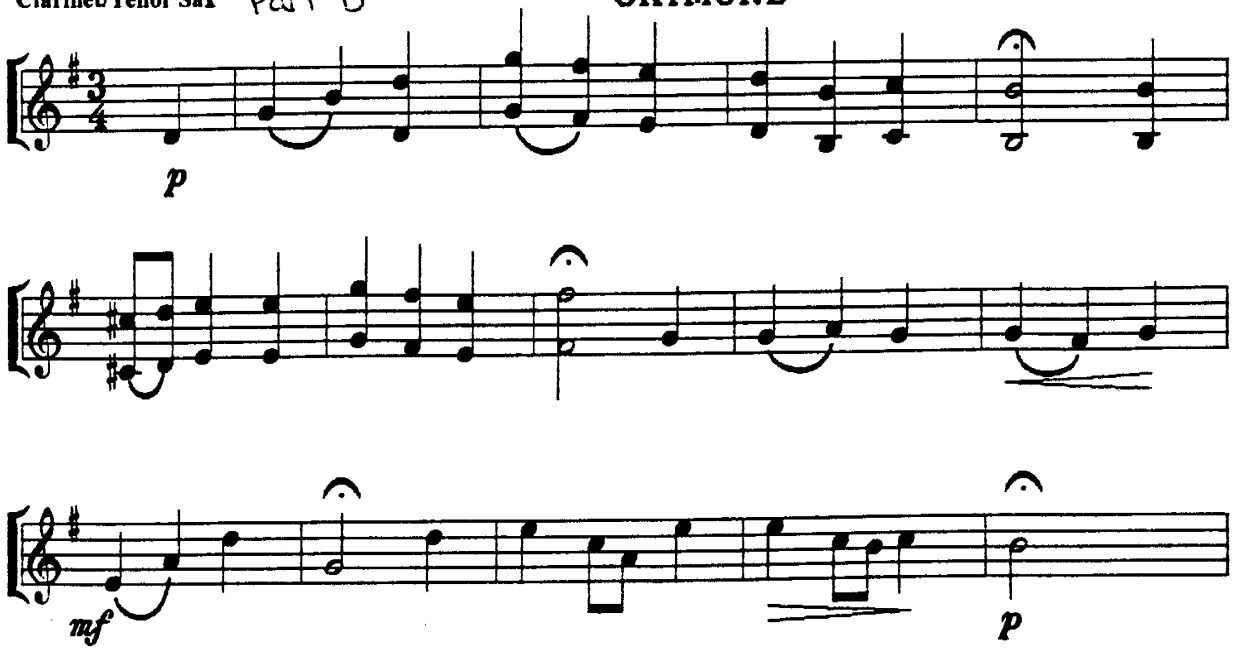
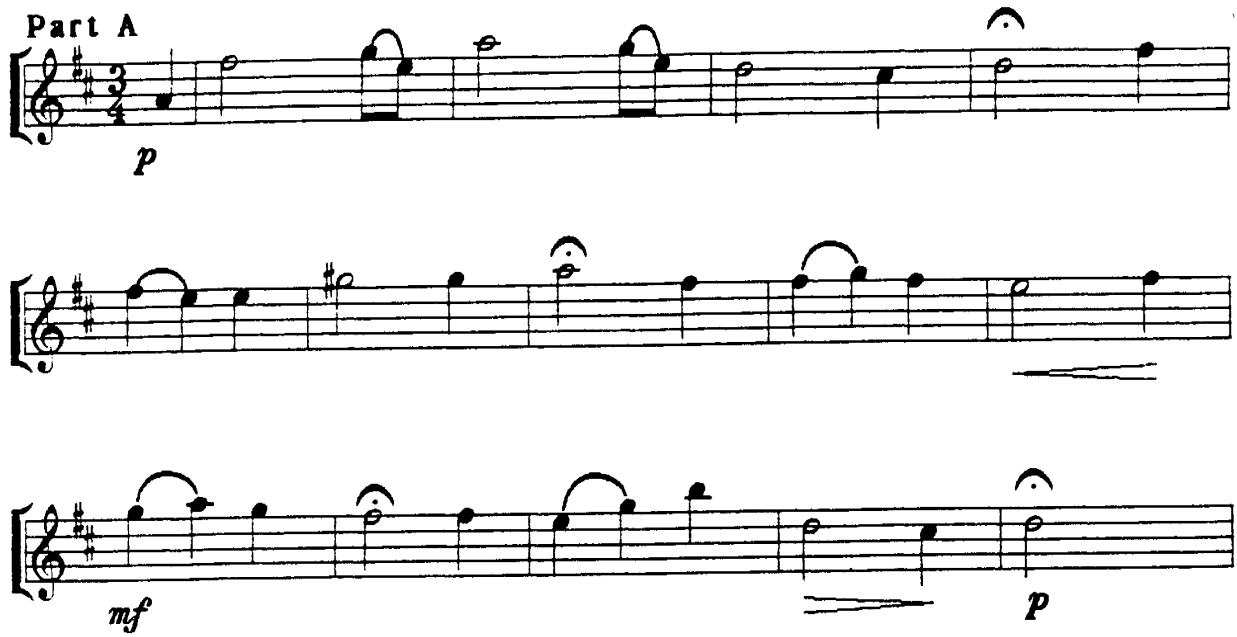


Alto/Bari Saxophone

CRIMOND

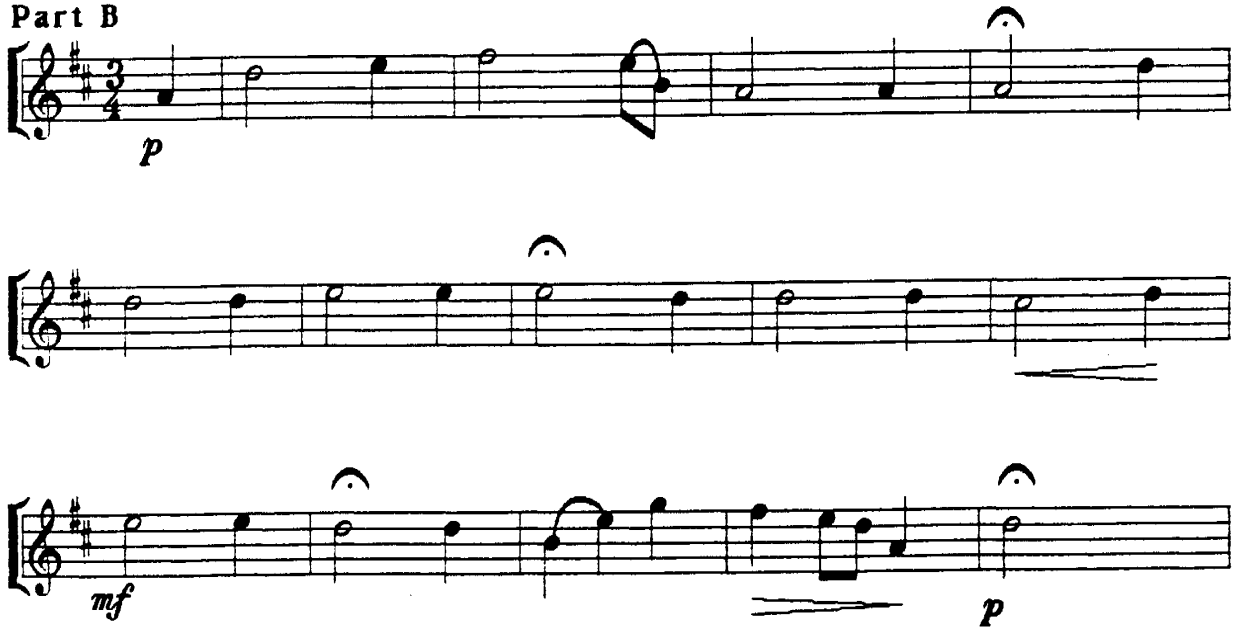
Part A



Alto/Bari Saxophone

CRIMOND

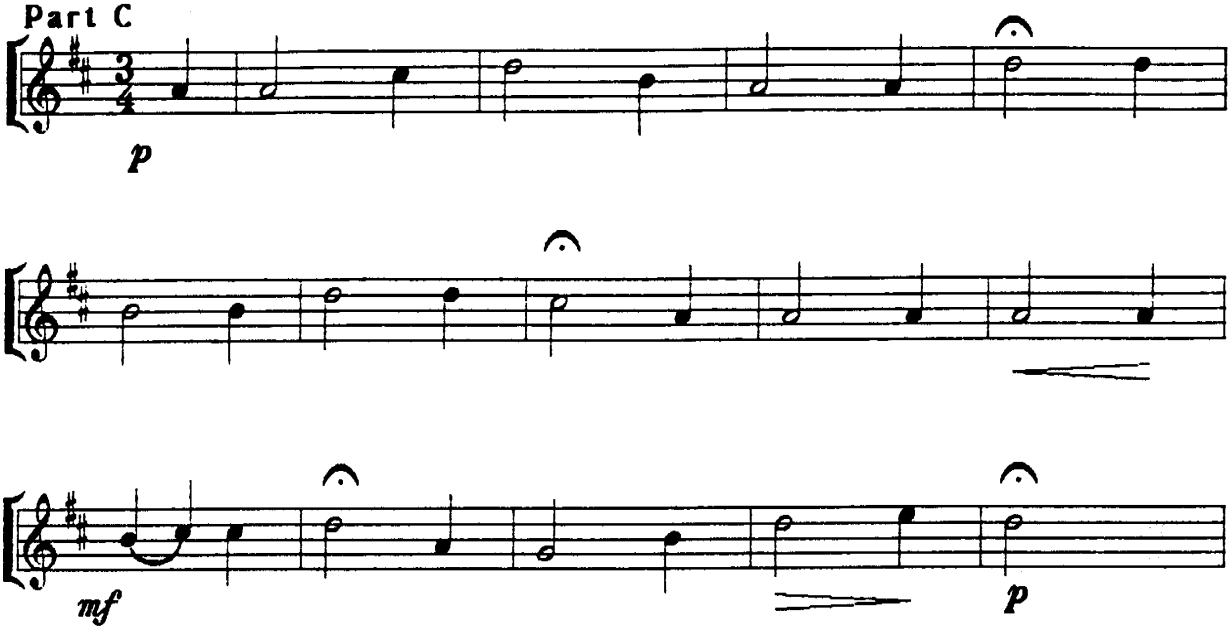
Part B



Alto/Bari Saxophone

CRIMOND

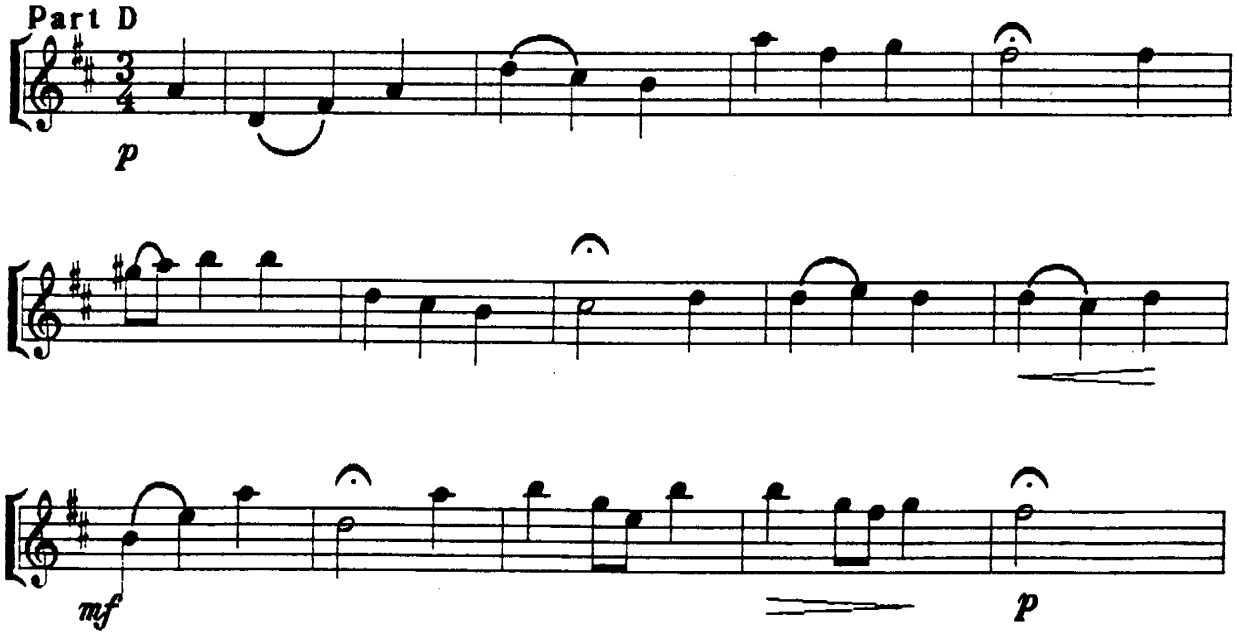
Part C



Alto/Bari Saxophone

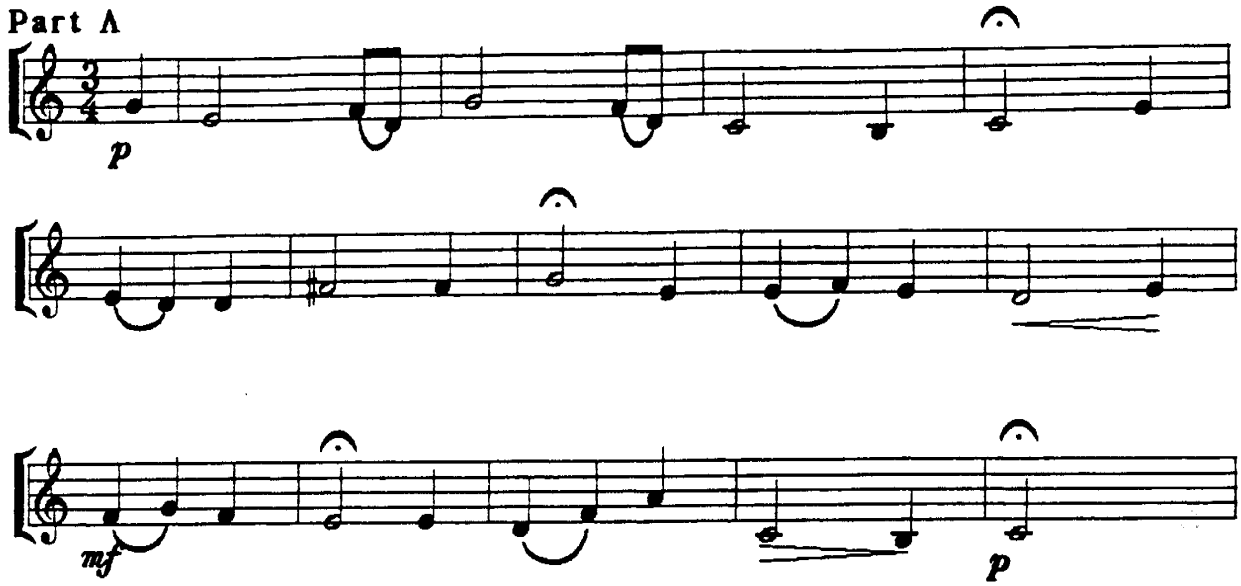
CRIMOND

Part D



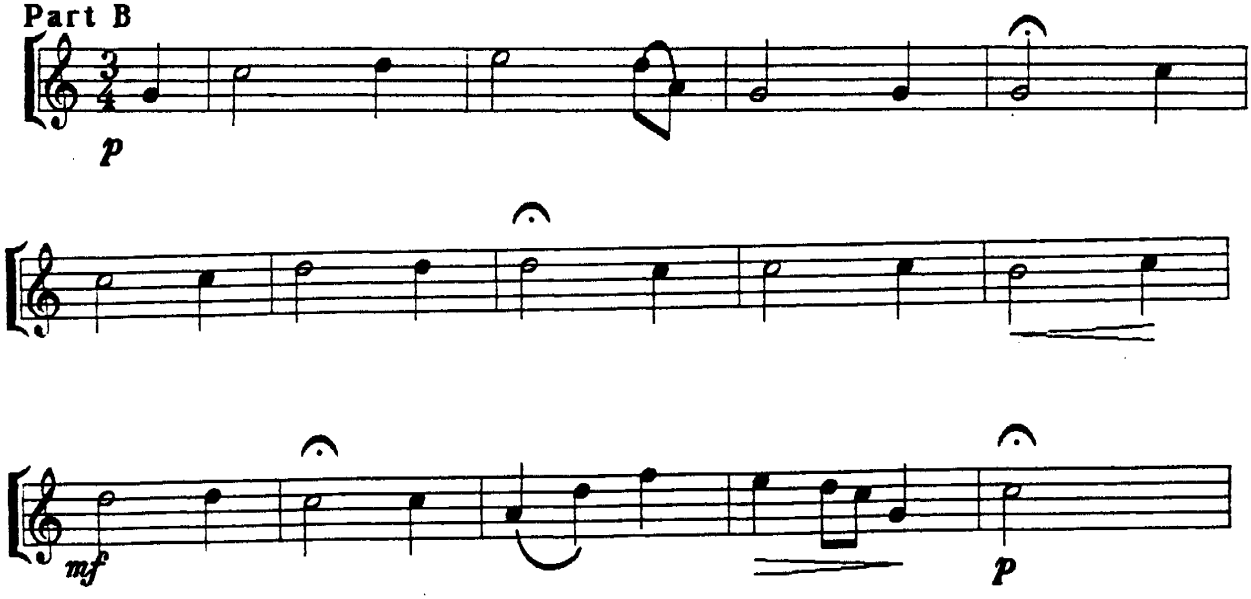
French Horn
Part A

CRIMOND



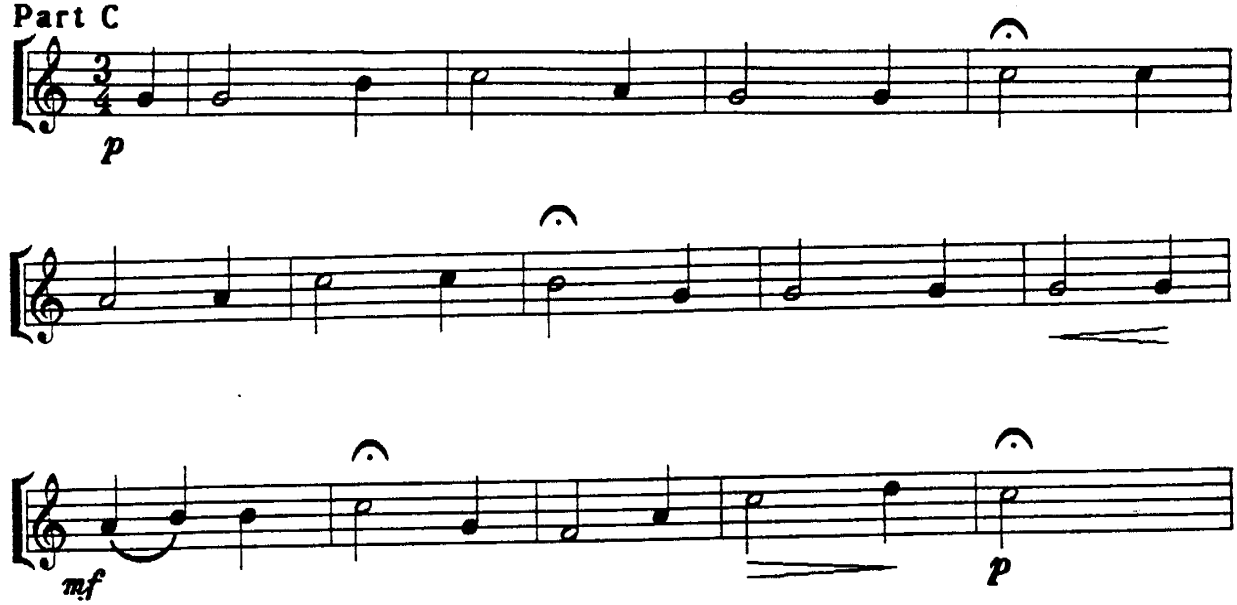
French Horn
Part B

CRIMOND



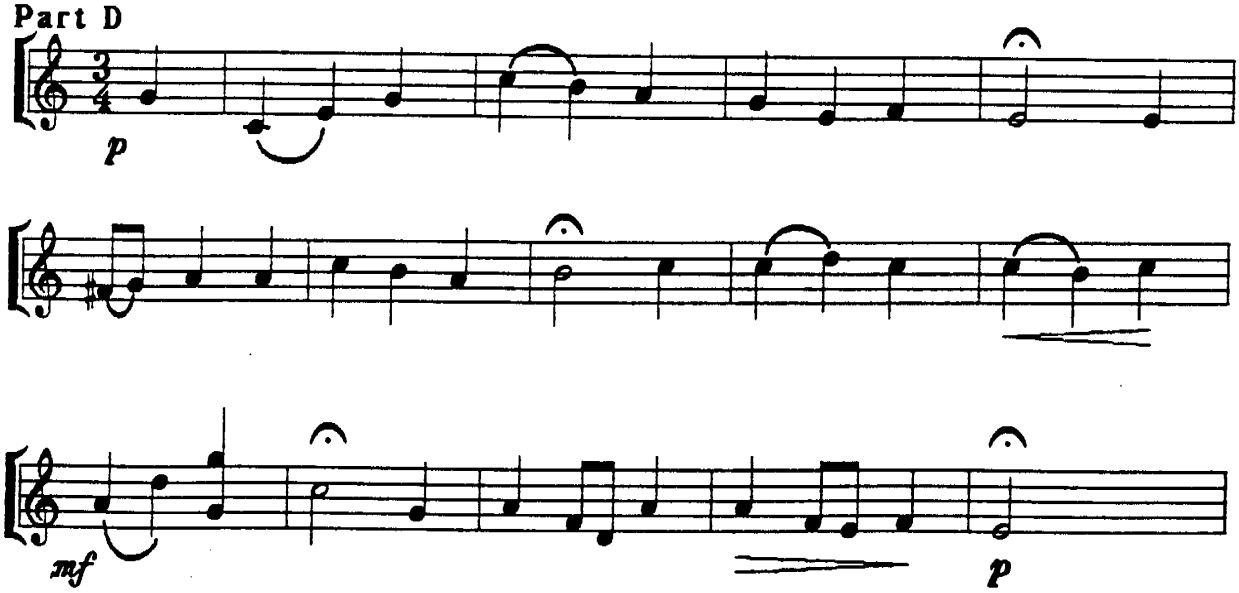
French Horn
Part C

CRIMOND



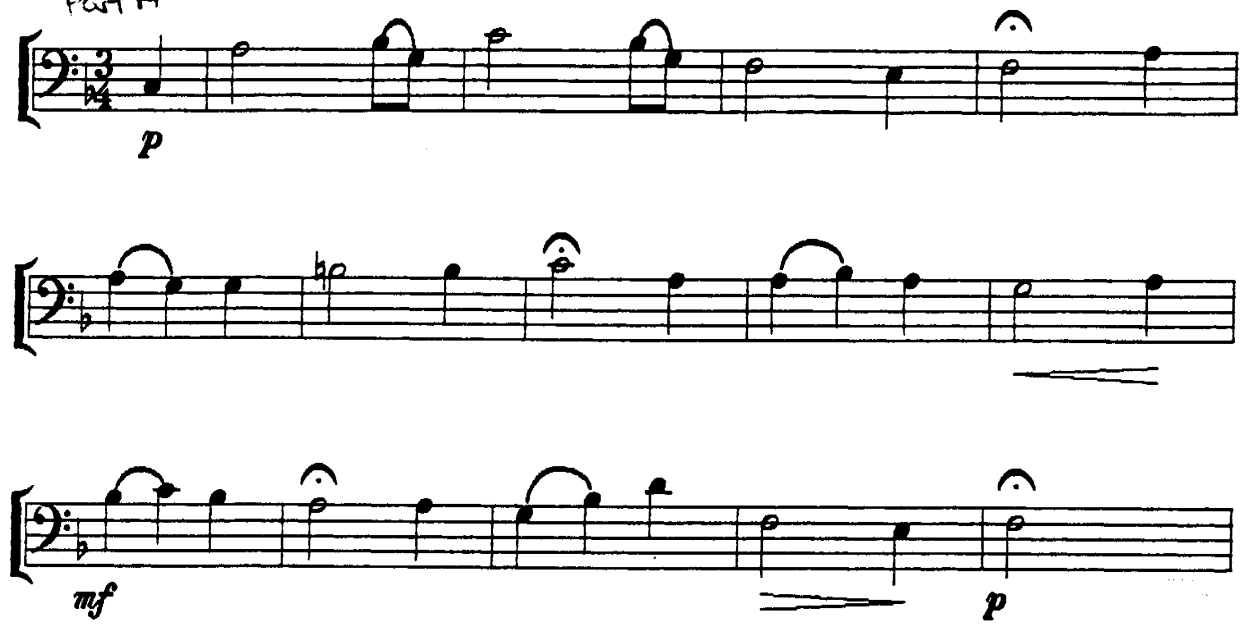
French Horn
Part D

CRIMOND



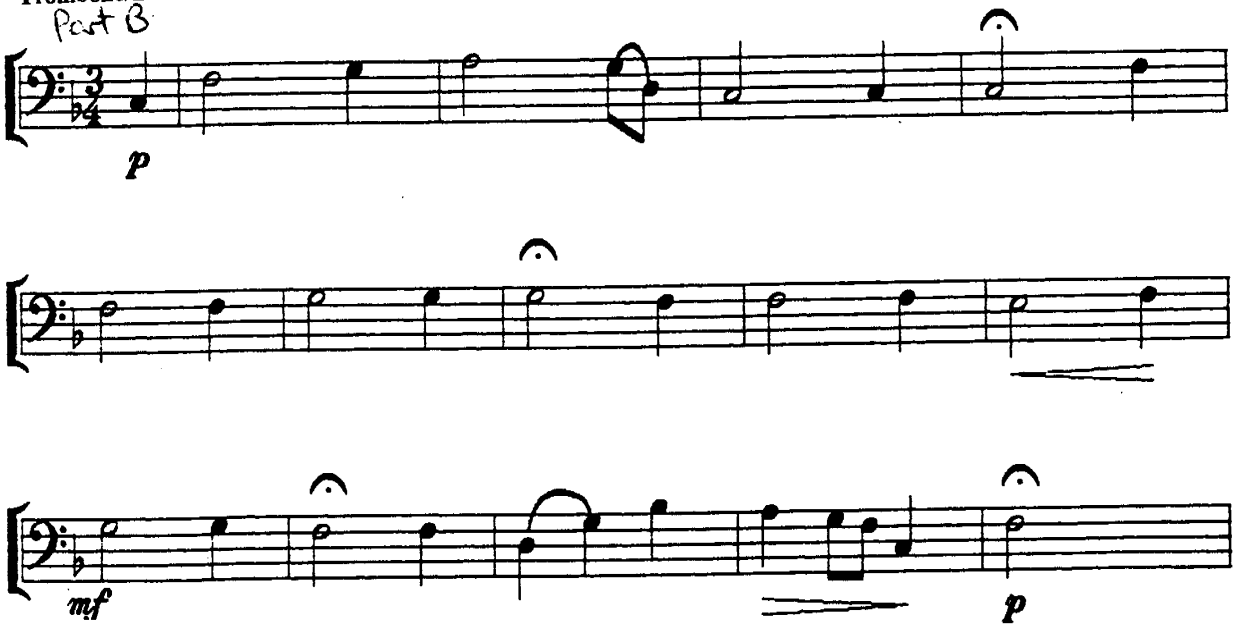
Trombone/Baritone/Bassoon
Part A

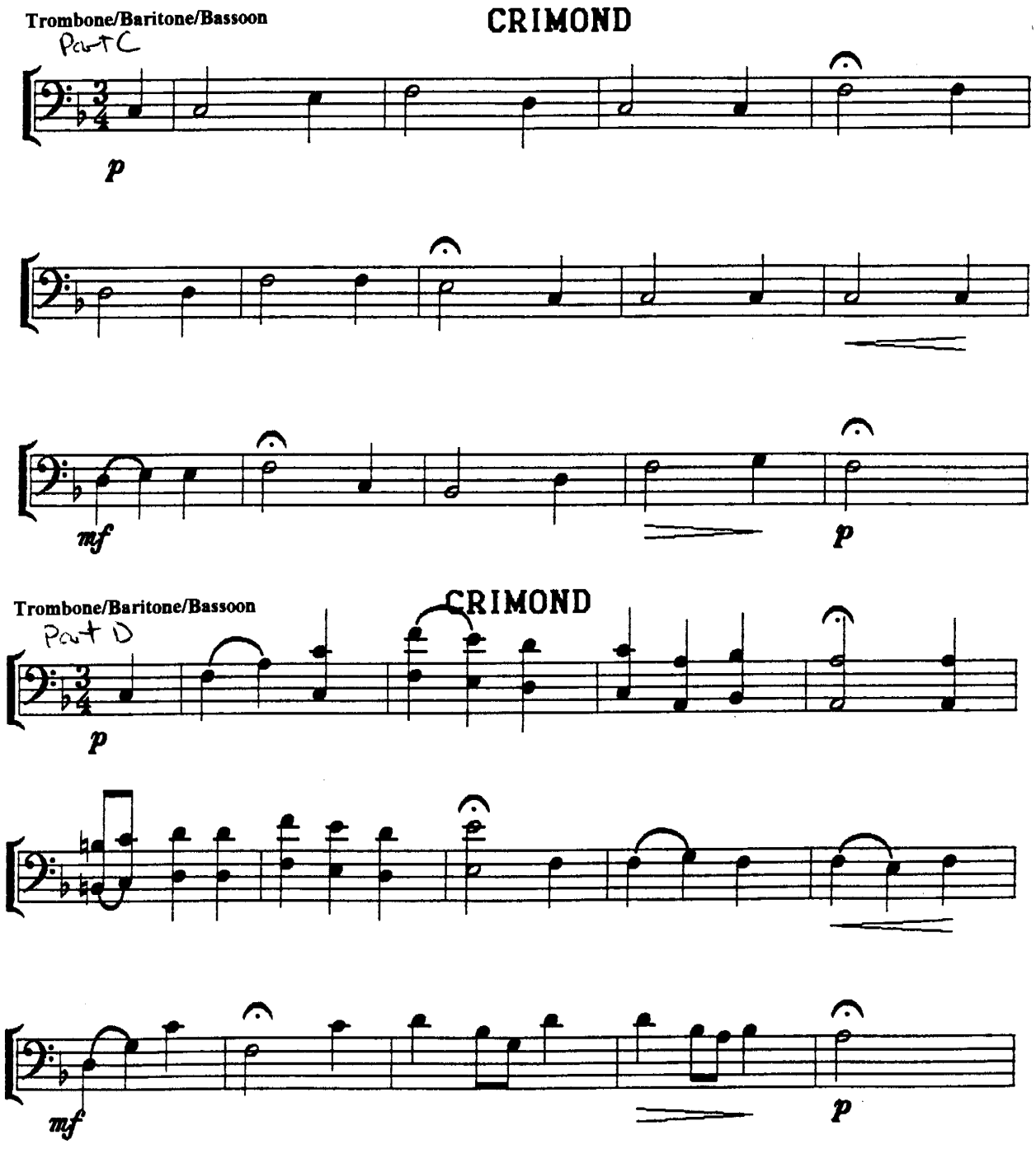
CRIMOND



Trombone/Baritone/Bassoon
Part B

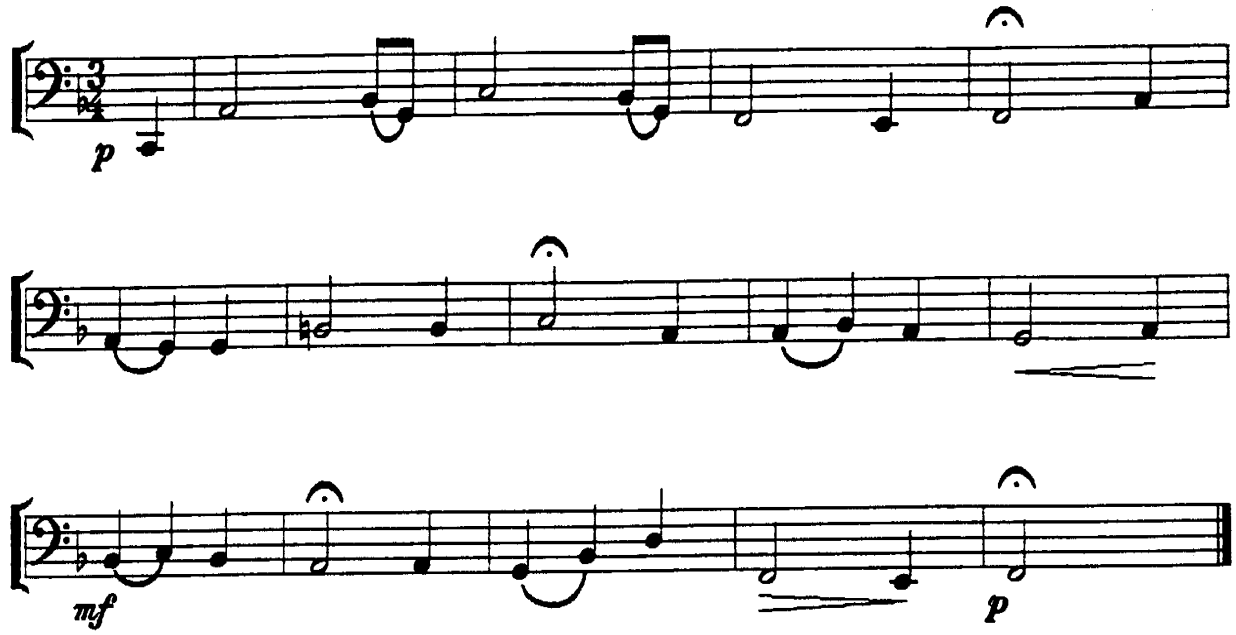
CRIMOND




Trombone/Baritone/Bassoon
Part C
CRIMOND
p
mf
p
Trombone/Baritone/Bassoon
Part D
CRIMOND
p
mf
p

Tuba Part A

CRIMOND



Tuba Part B

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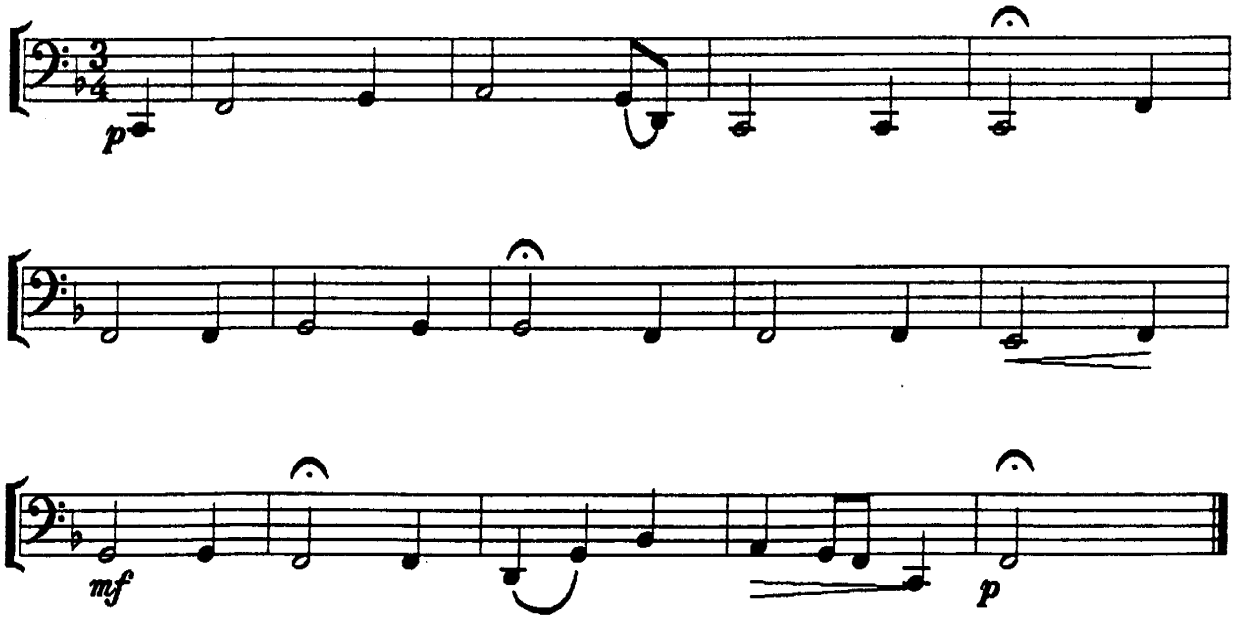

Tuba Part C

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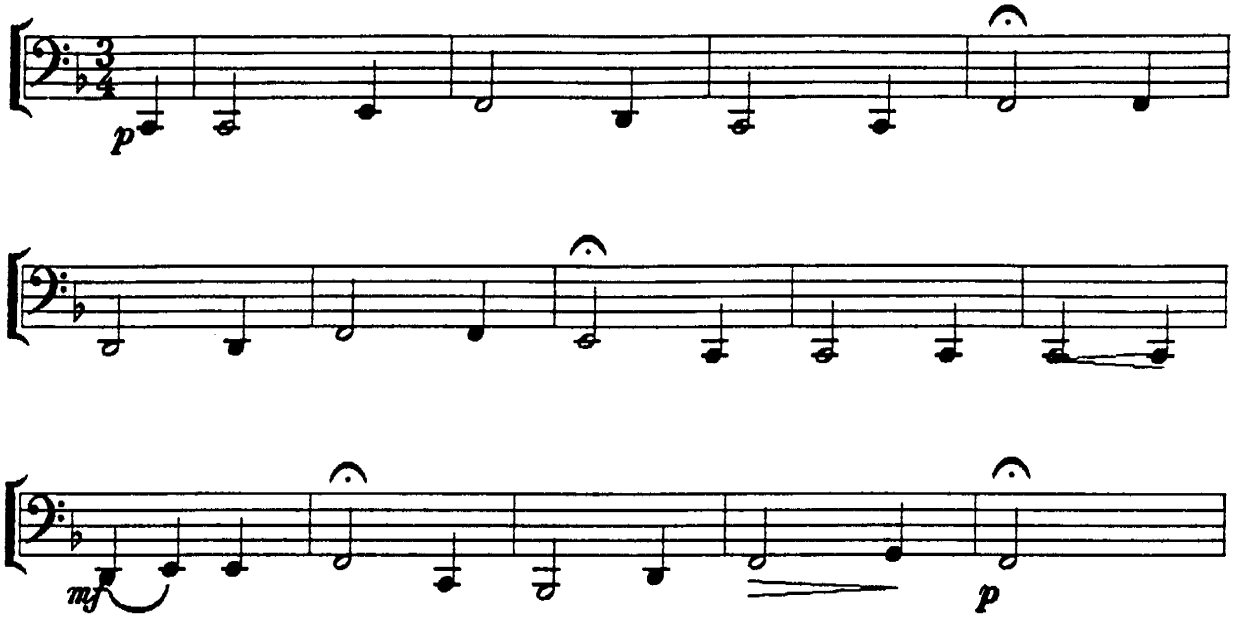
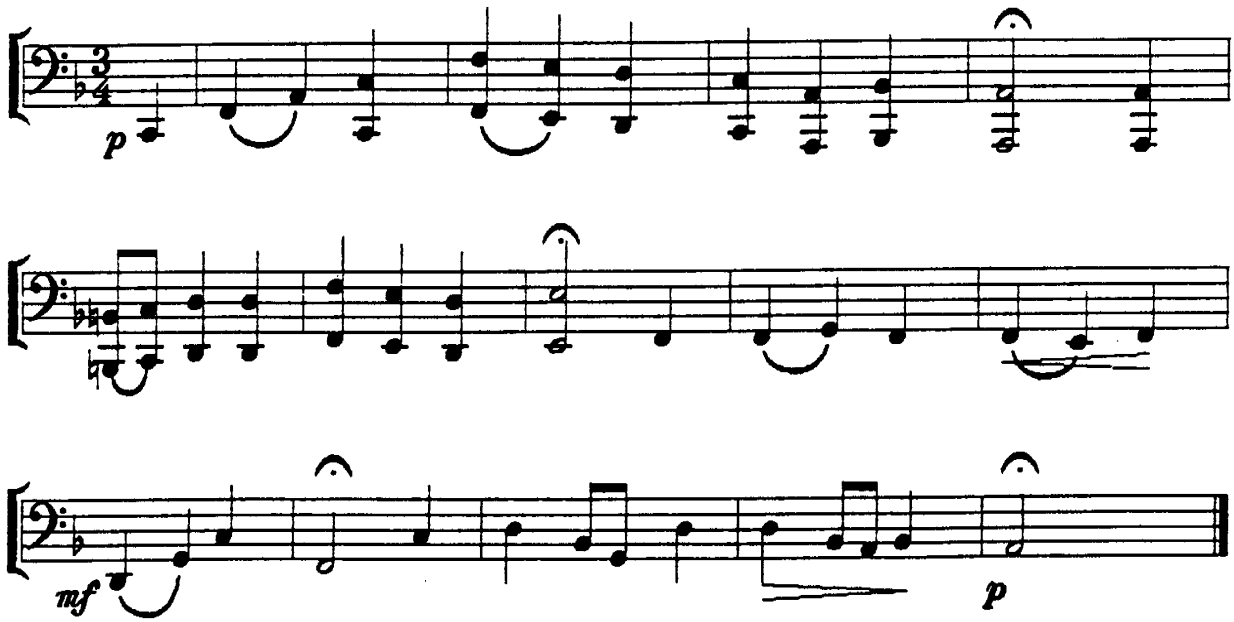


Tuba Part D

CRIMOND

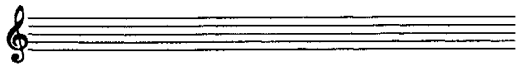


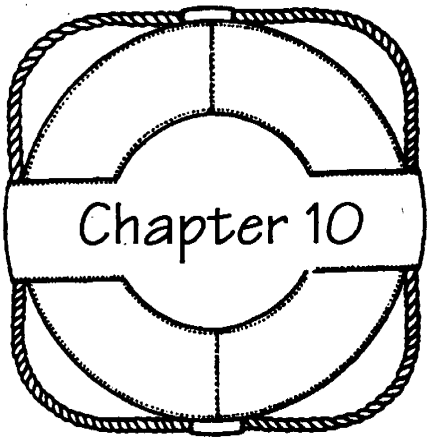
CRIMOND

Percussion

TACET

Danny Boy, *traditional*





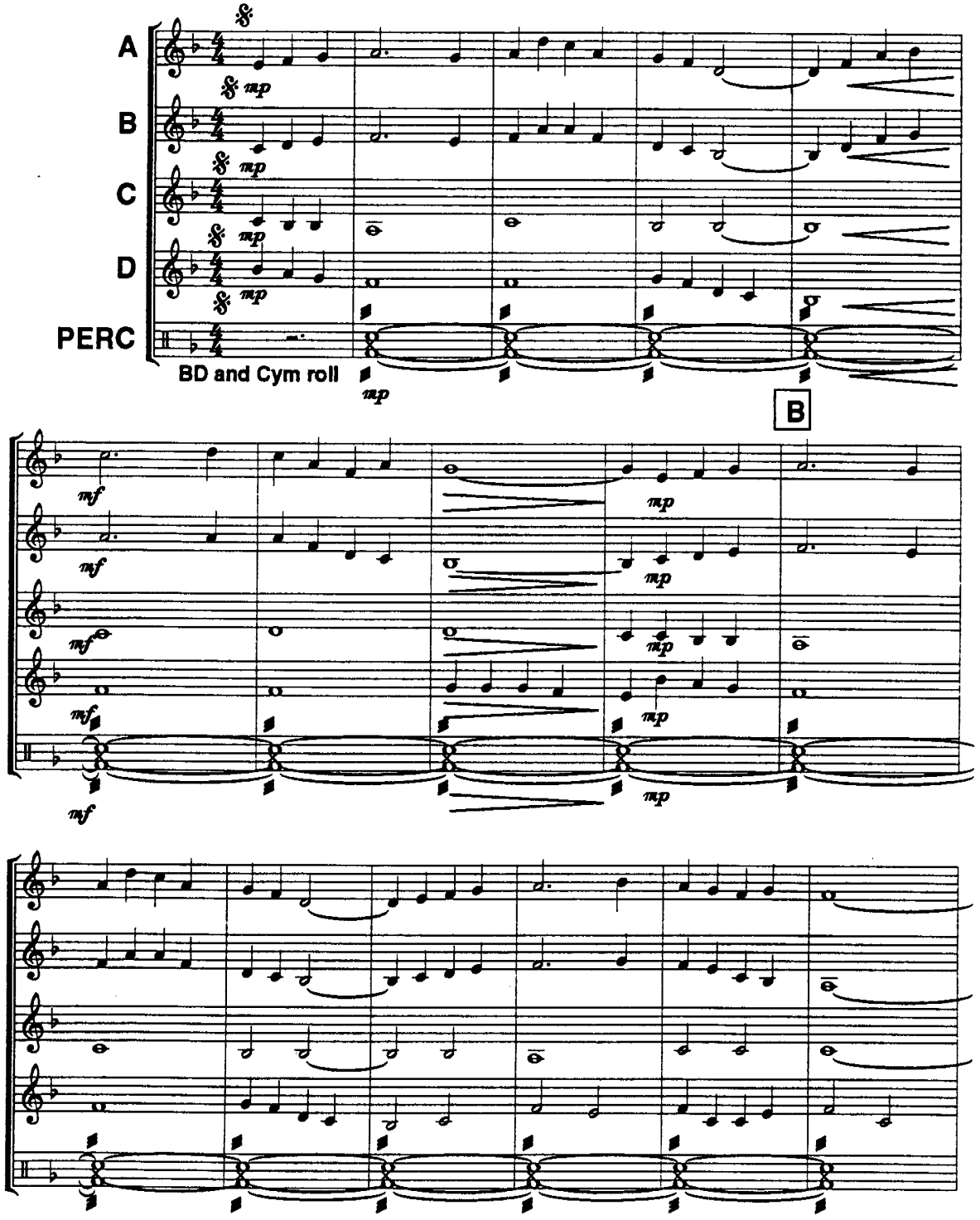
Danny Boy is an old Irish Air that would be suitable as an inspection piece. This arrangement is simple enough that an inexperienced band will be able to play it easily.

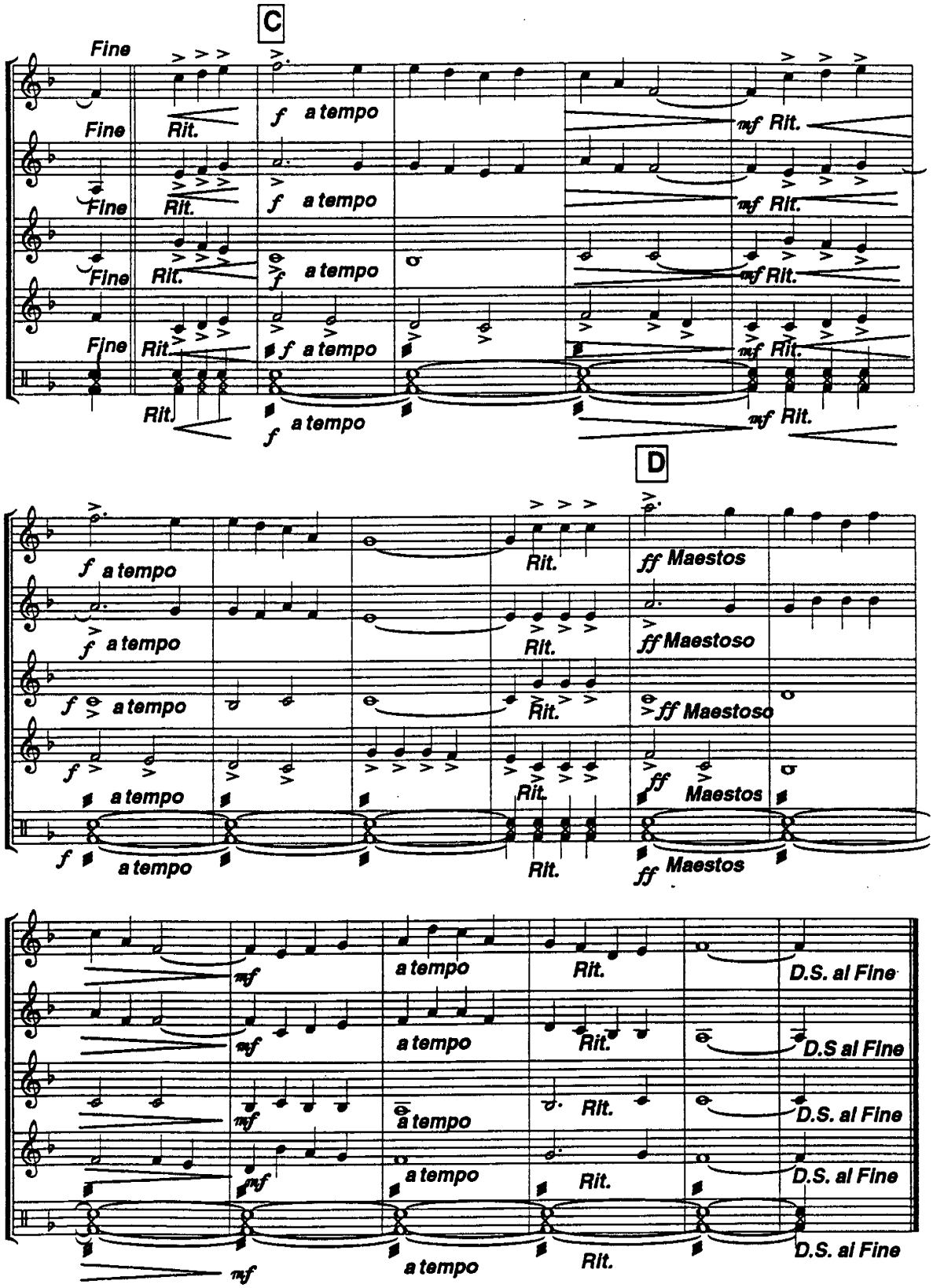
Oh, Danny Boy, the pipes are calling
From glen to glen, and down the mountain side,
The summer's gone, and all the roses falling,
It's you, it's you must go and I must bide.

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 **A** **INSPECTION TUNE**

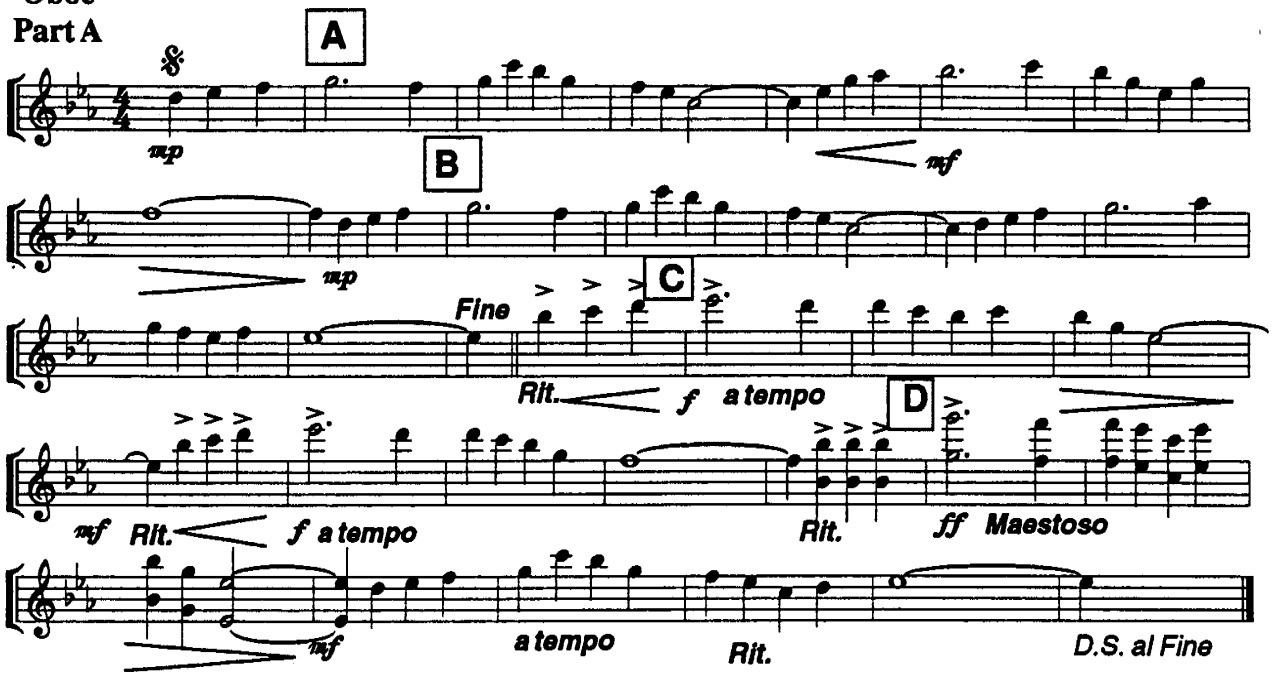




Danny Boy Page 2

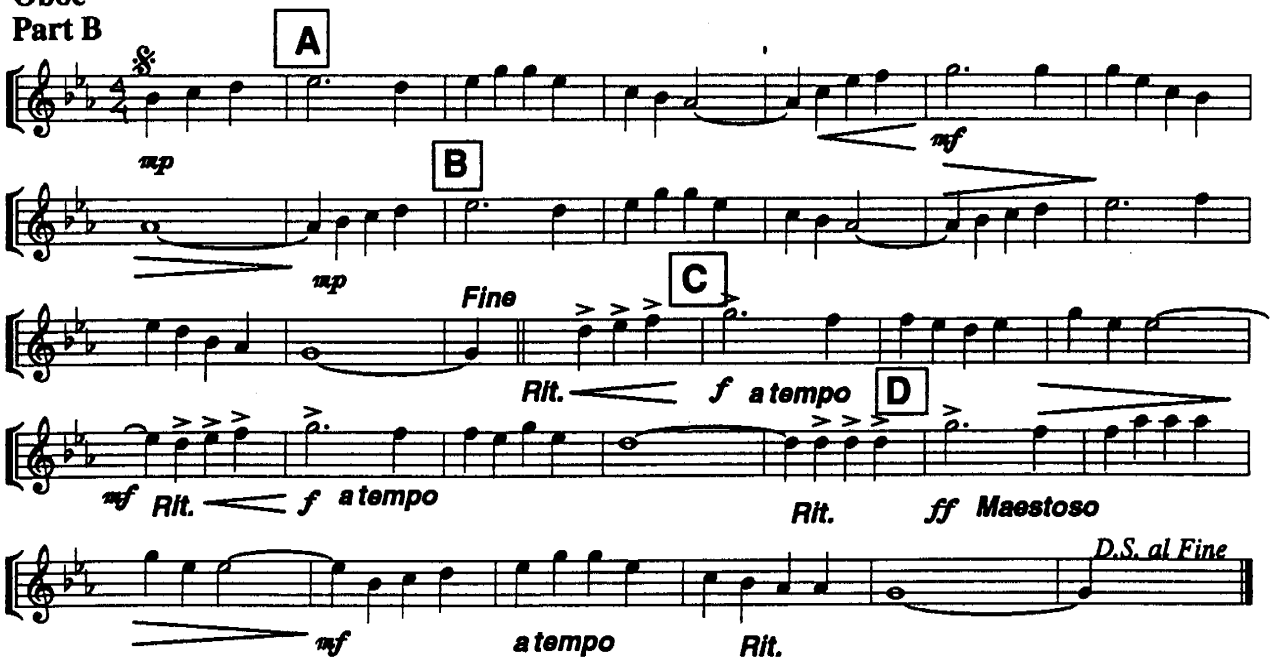
Danny Boy

Flute
Oboe
Part A



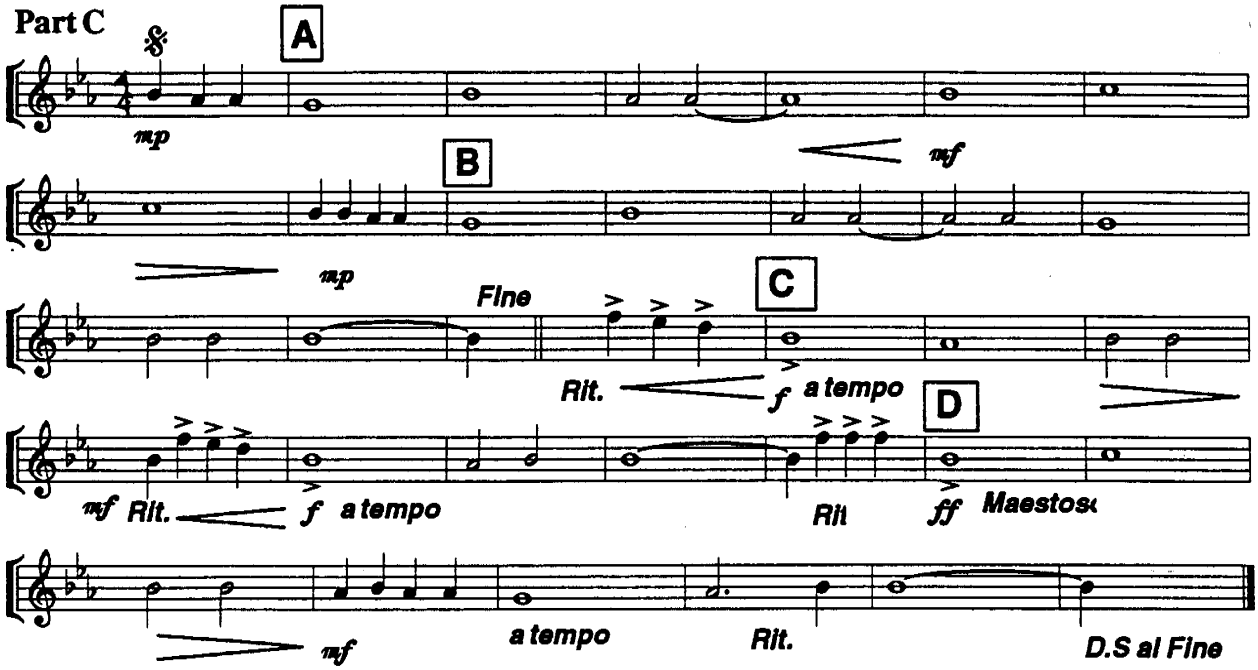
Danny Boy

Flute
Oboe
Part B



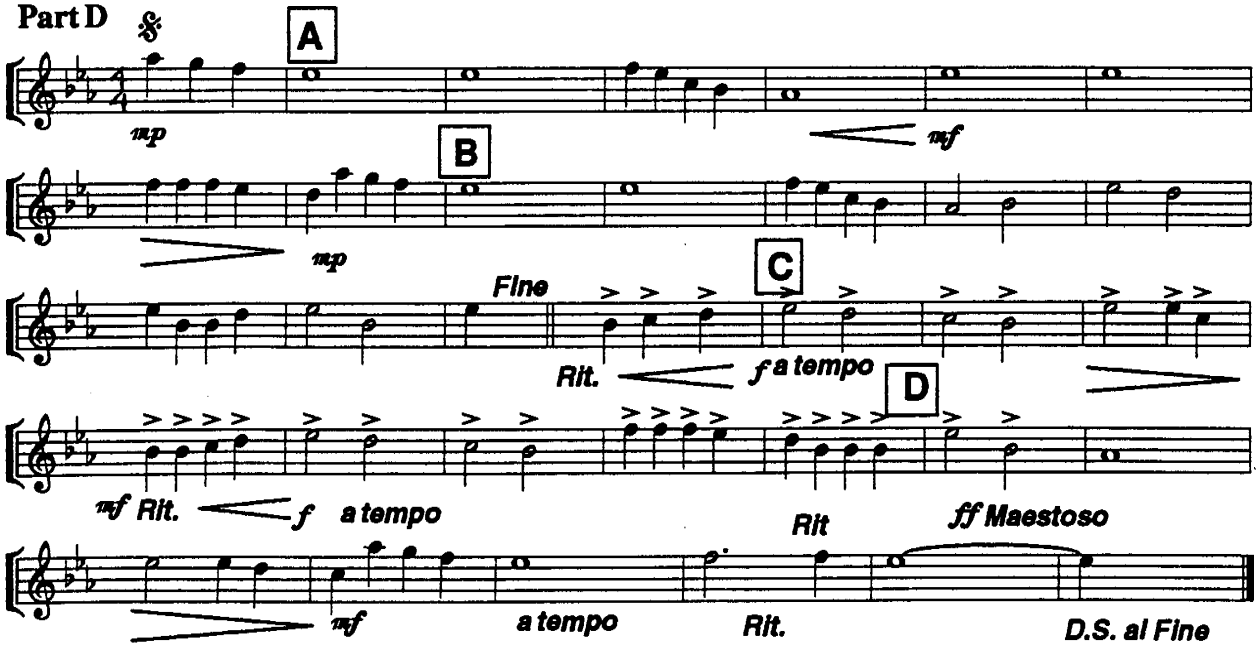
Danny Boy

Flute
Oboe
Part C



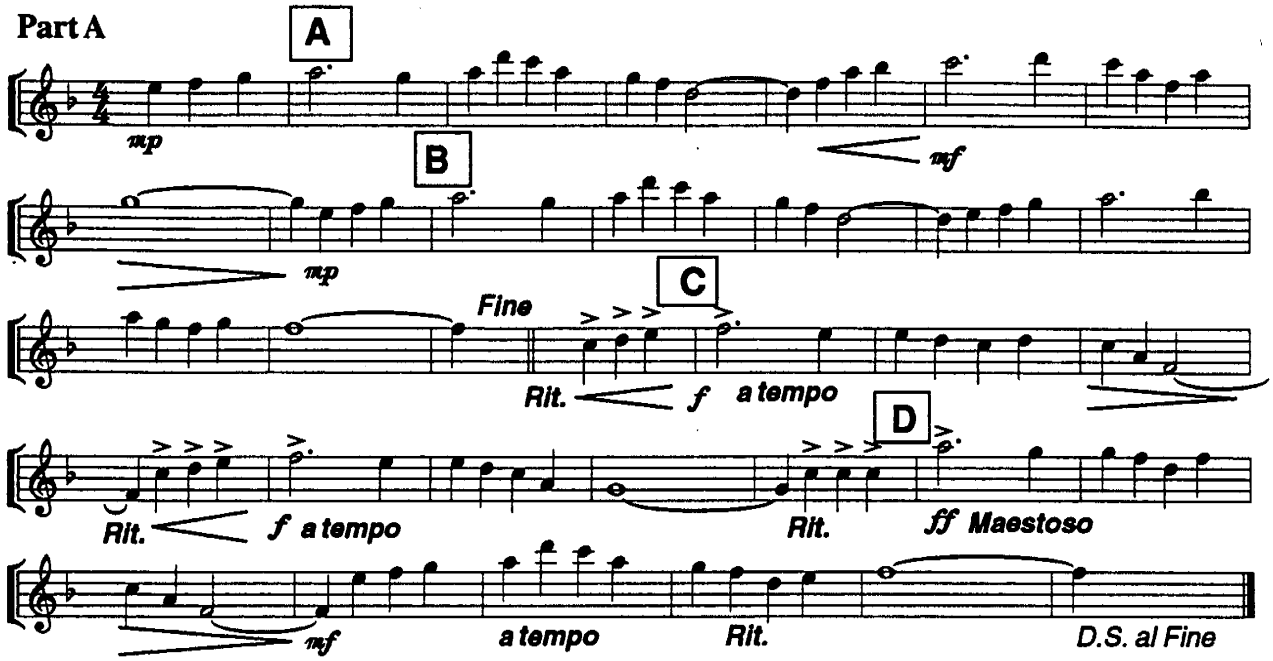
Danny Boy

Flute
Oboe
Part D



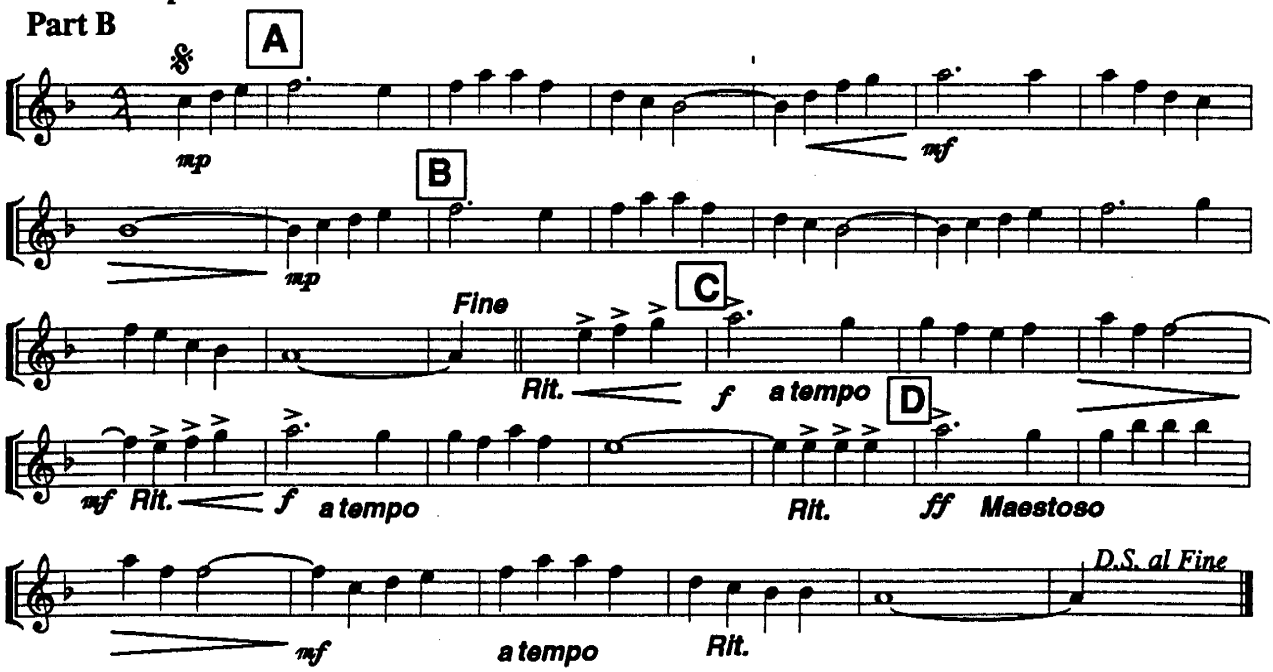
Clarinet (high)
Tenor Saxophone
Part A

Danny Boy



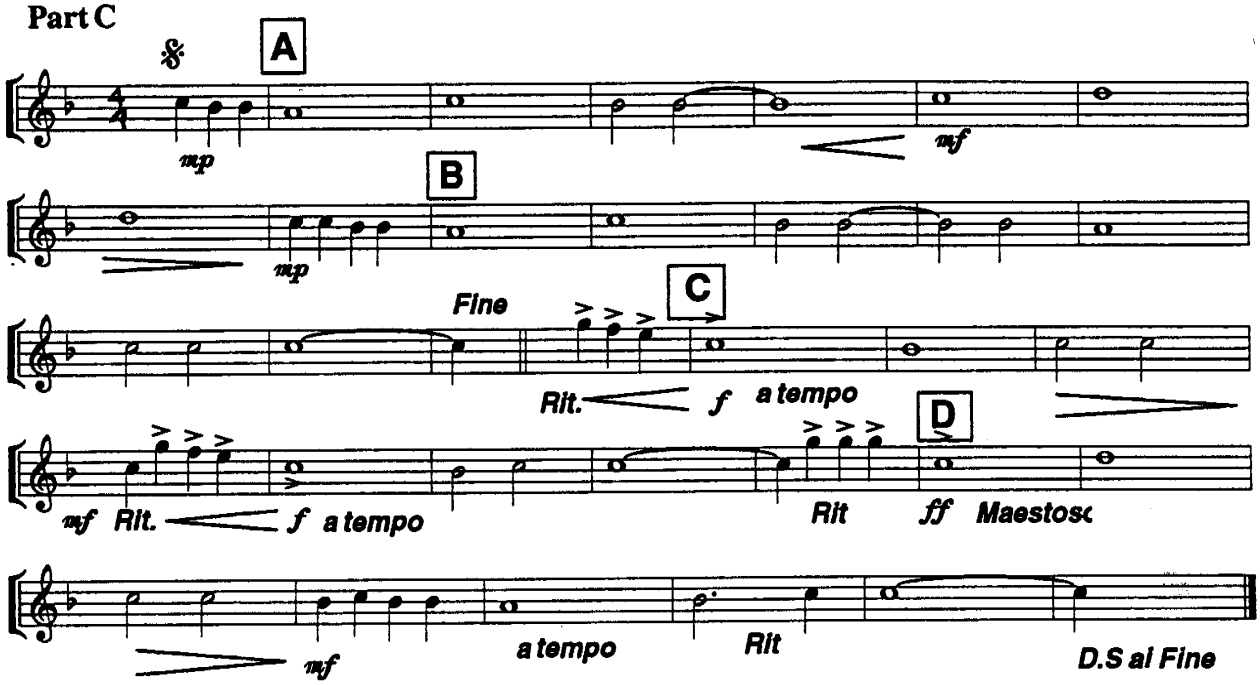
Clarinet (high)
Tenor Saxophone
Part B

Danny Boy



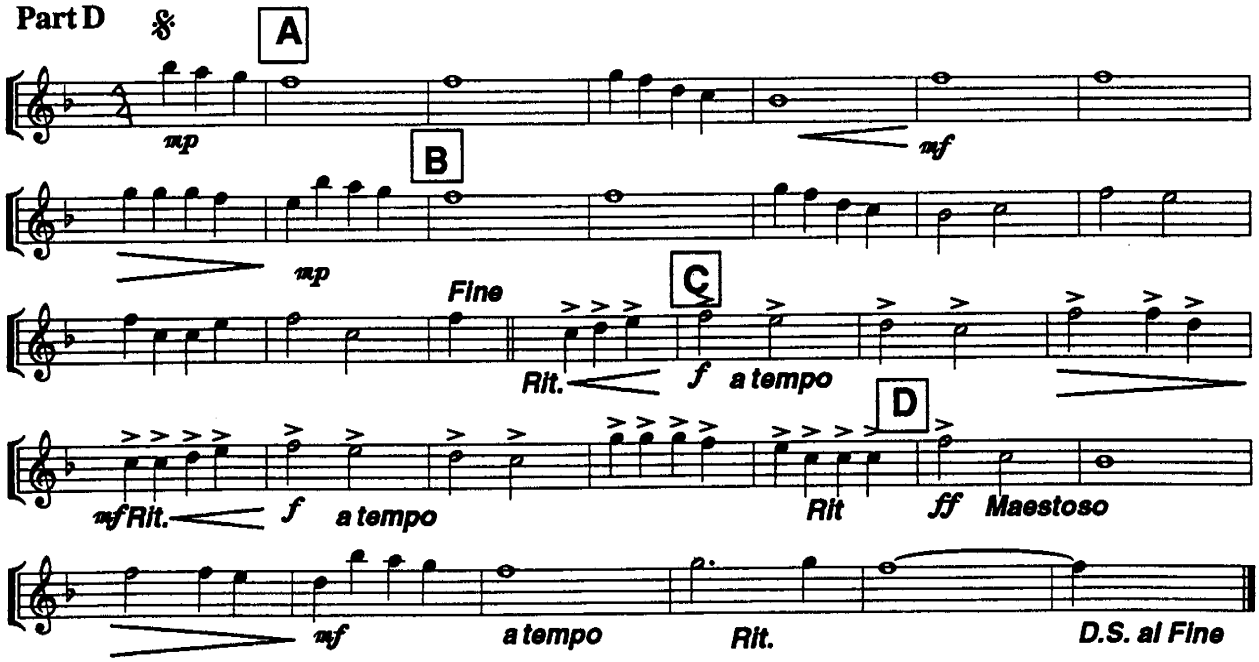
Danny Boy

Clarinet (high)
Tenor Saxophone
Part C



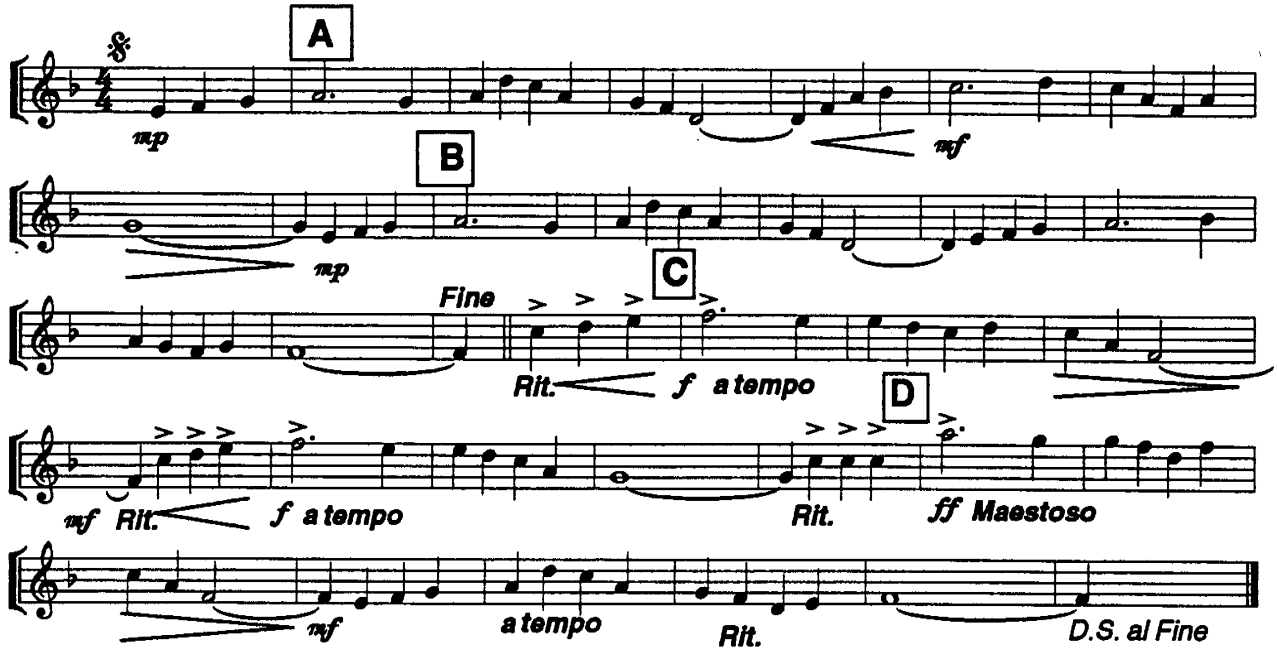
Danny Boy

Clarinet (high)
Tenor Saxophone
Part D



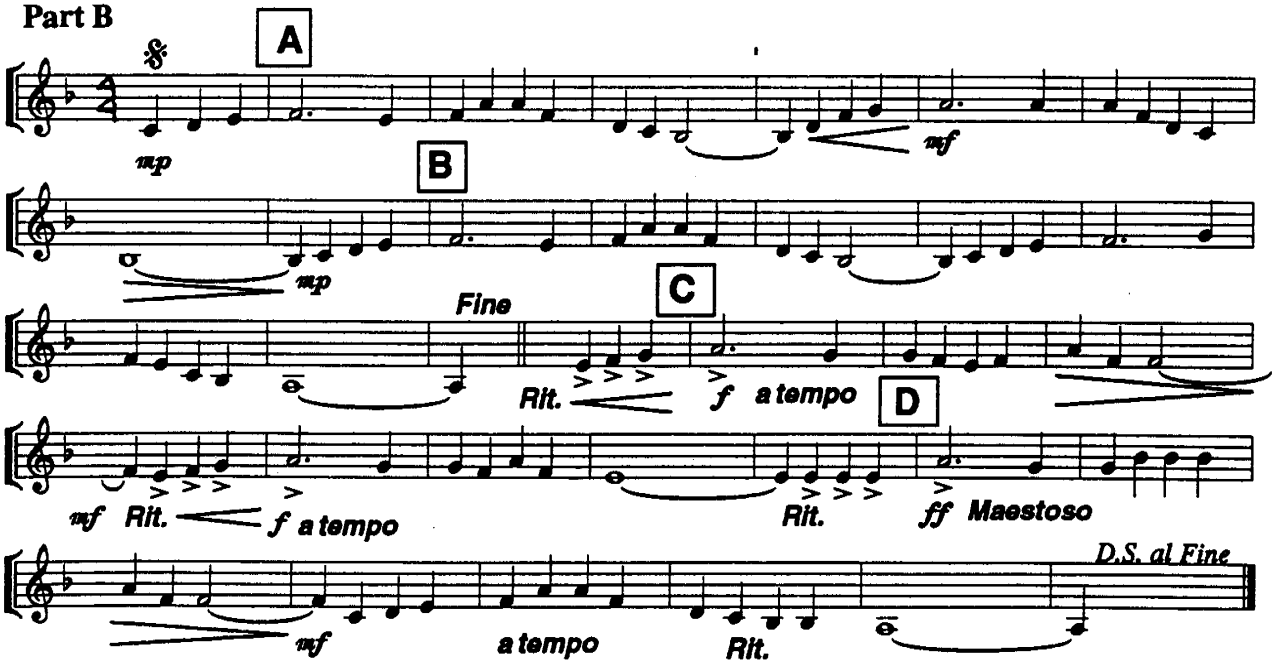
Danny Boy

Bass Clarinet
Part A



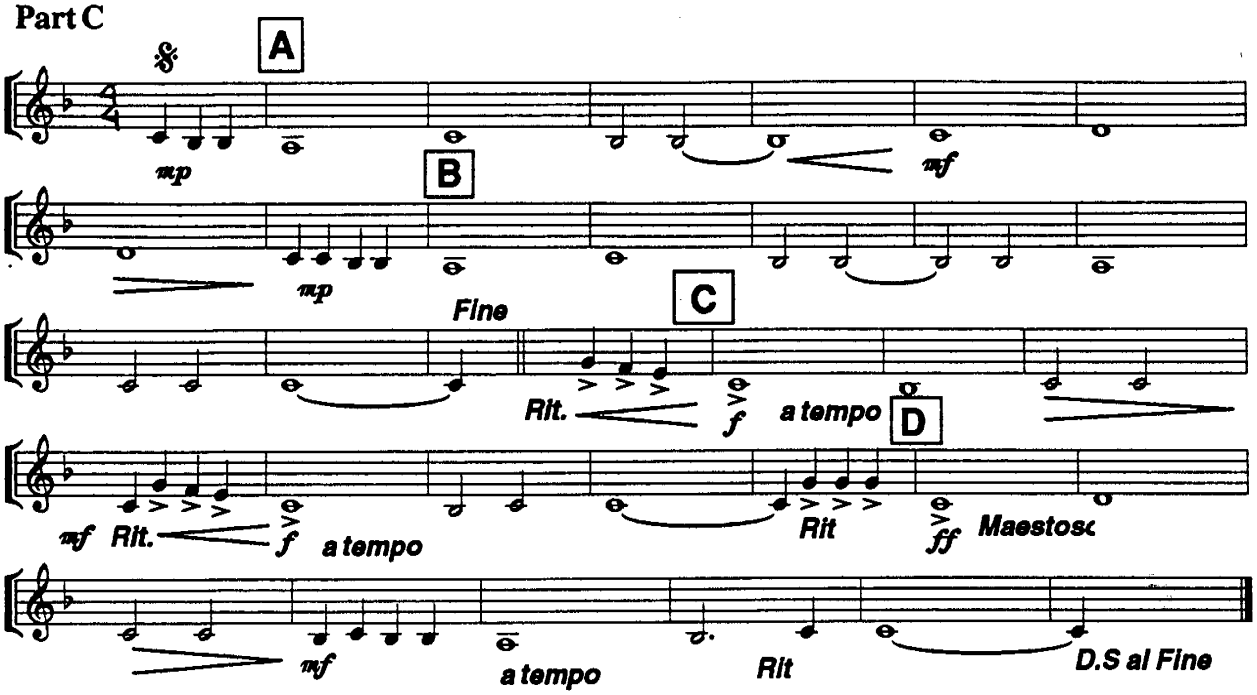
Danny Boy

Bass Clarinet
Part B



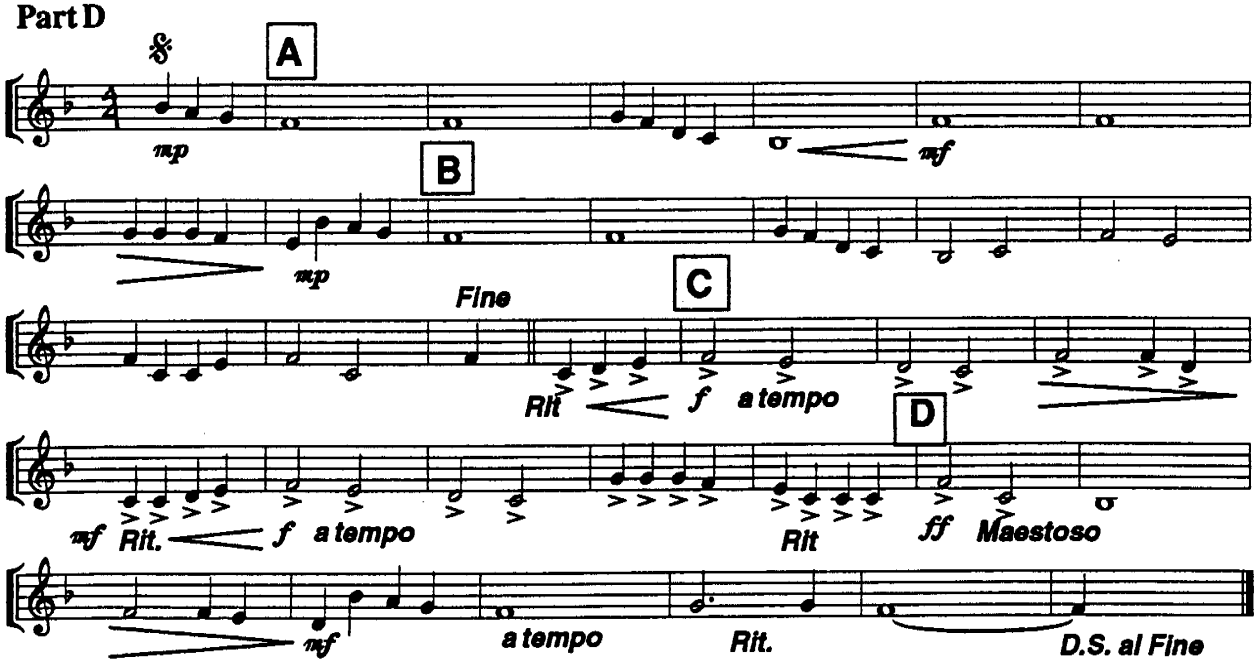
Danny Boy

Bass Clarinet
Part C



Danny Boy

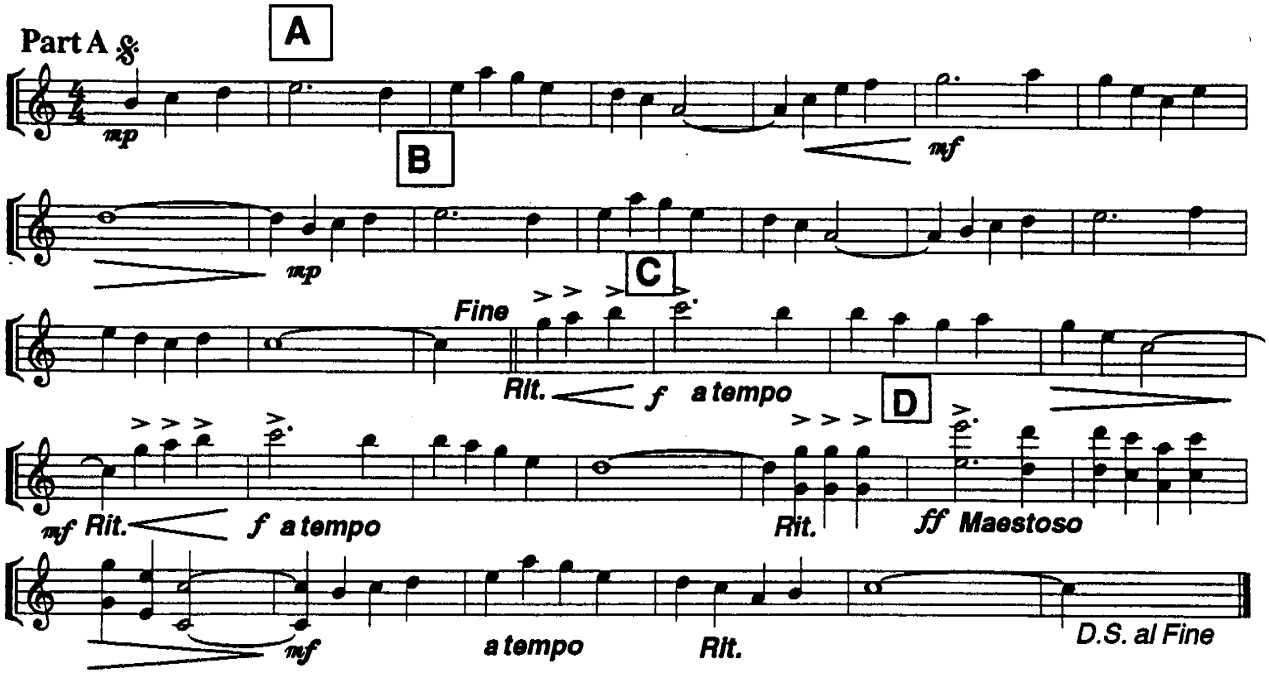
Bass Clarinet
Part D



Alto Saxophone
Baritone Saxophone

Danny Boy

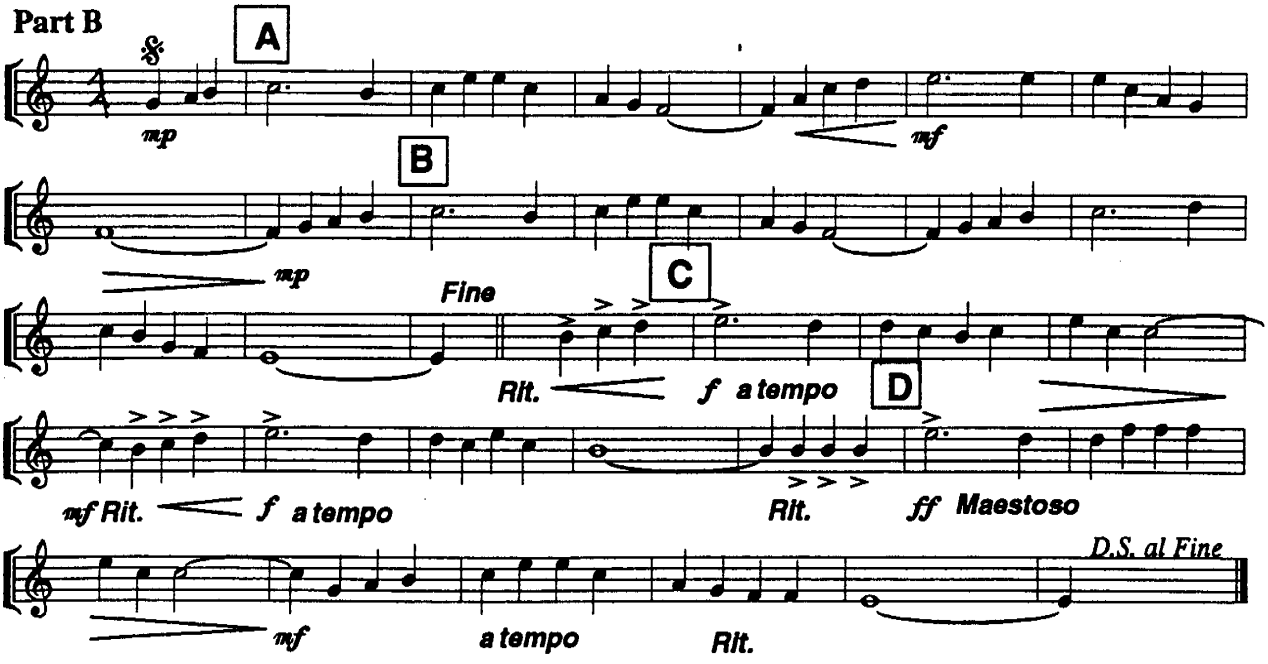
Part A



Alto Saxophone
Baritone Saxophone

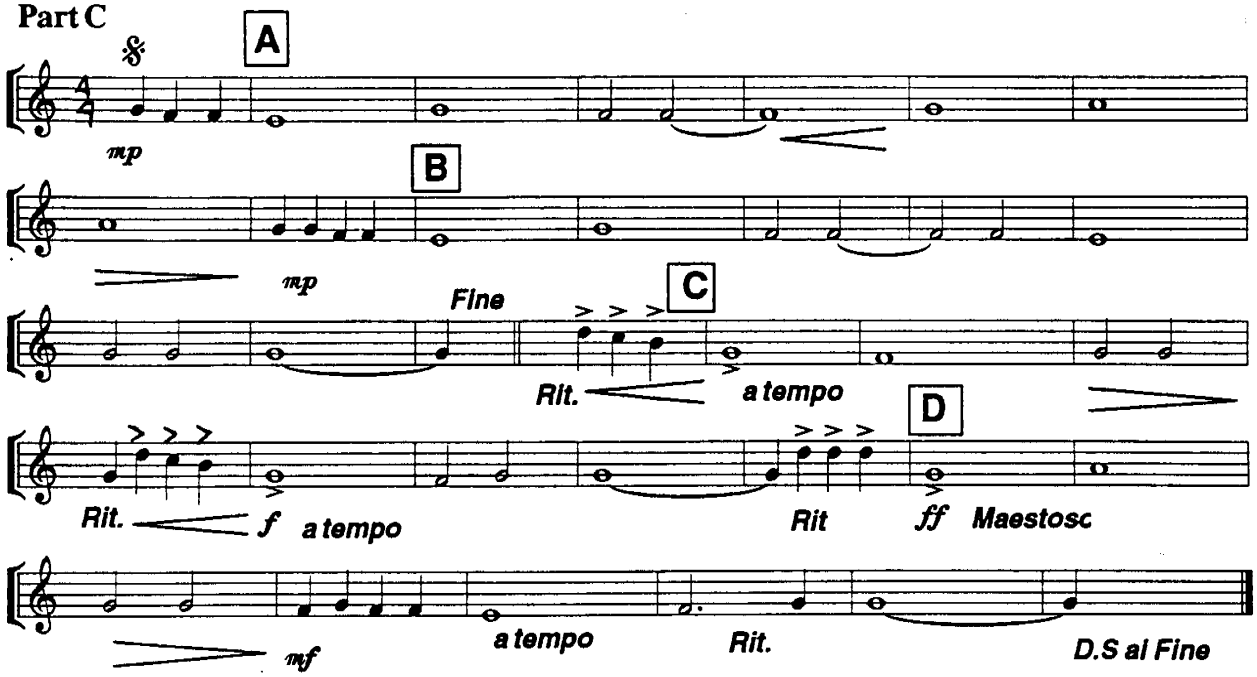
Danny Boy

Part B



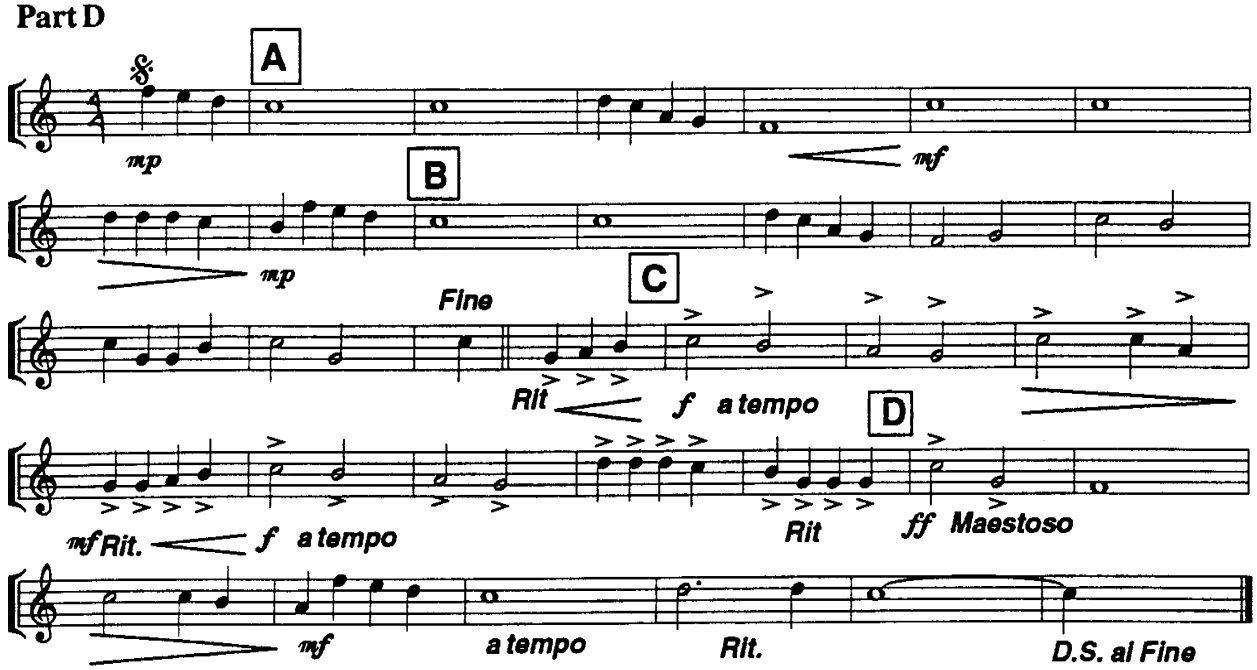
Danny Boy

Alto Saxophone
Baritone Saxophone
Part C



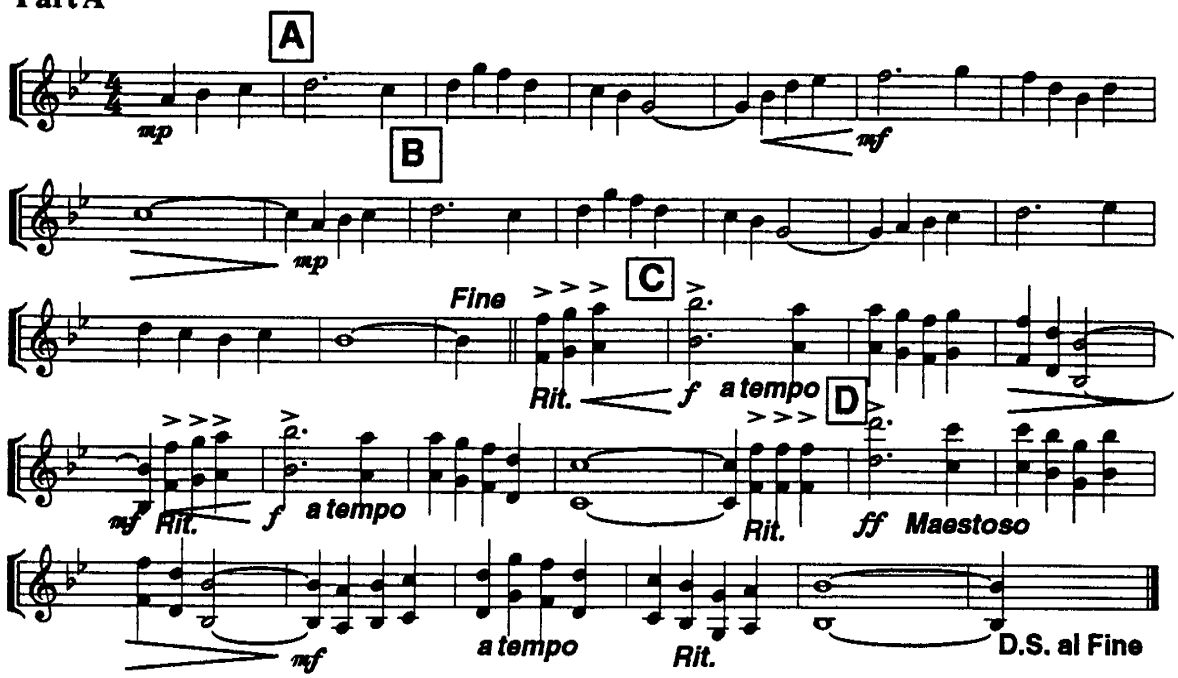
Alto Saxophone
Baritone Saxophone
Part D

Danny Boy



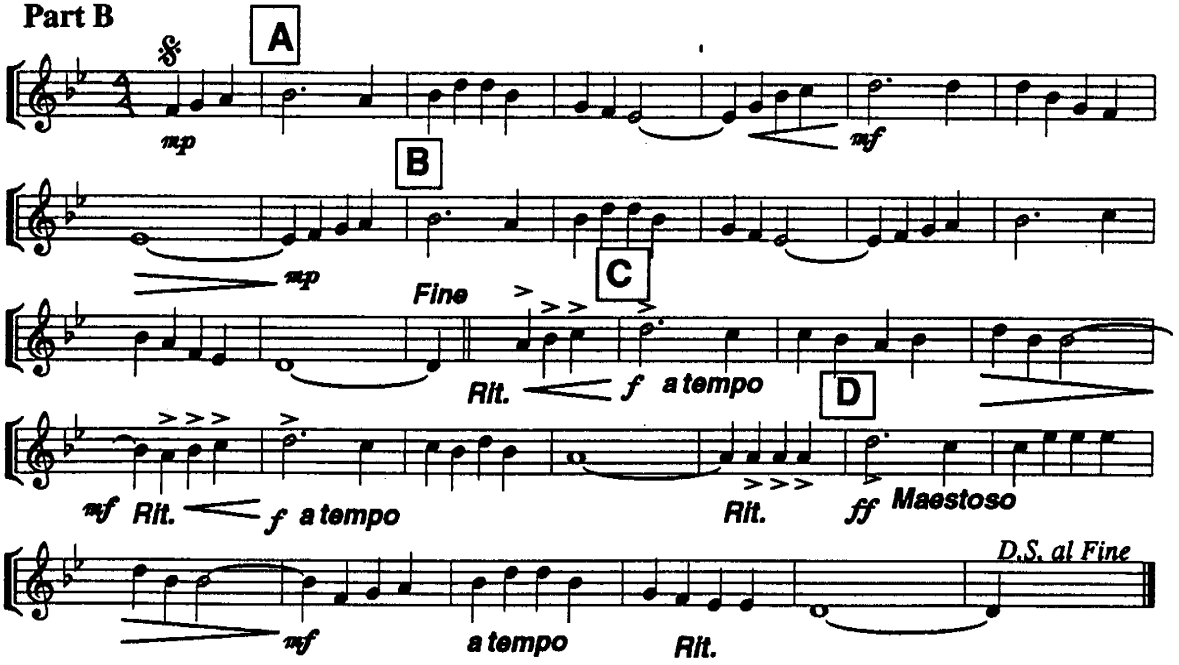
Danny Boy

French Horn
Part A



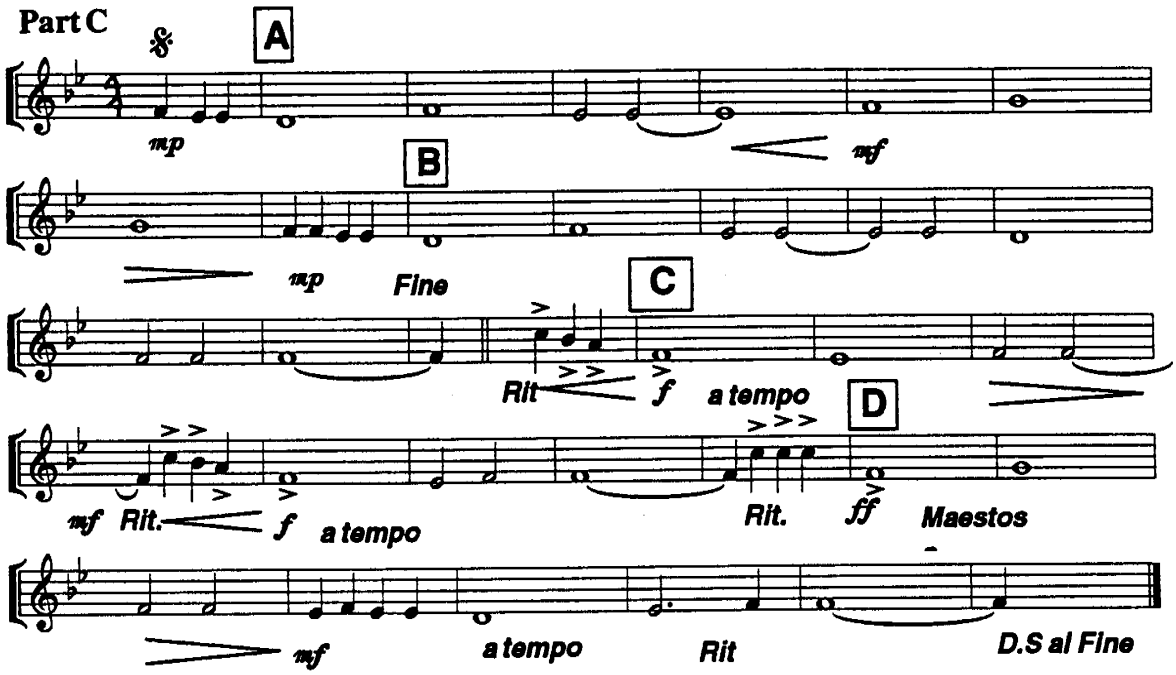
Danny Boy

French Horn
Part B



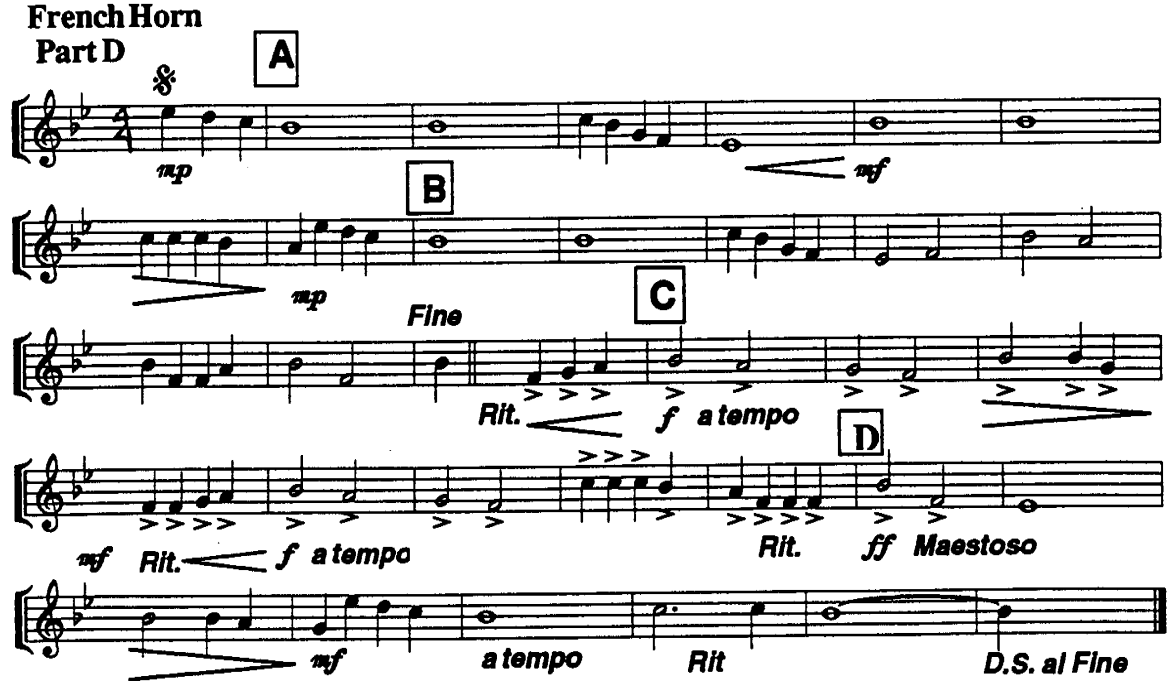
Danny Boy

French Horn
Part C



Danny Boy

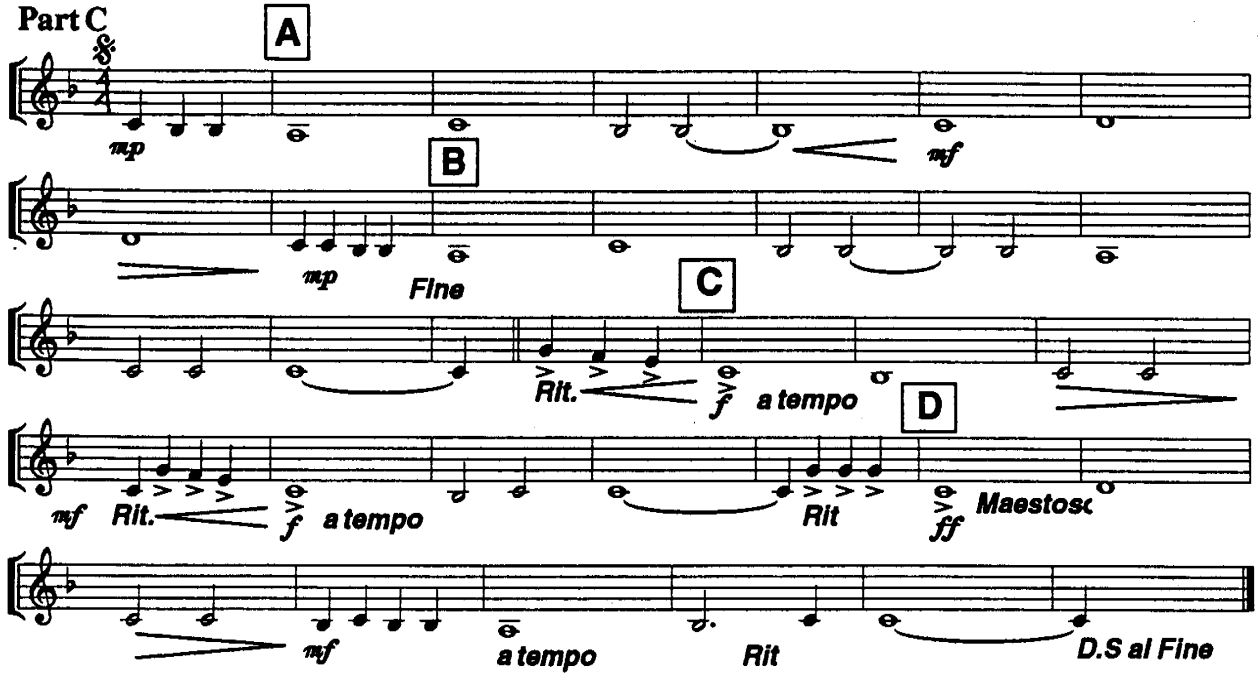
French Horn
Part D



D

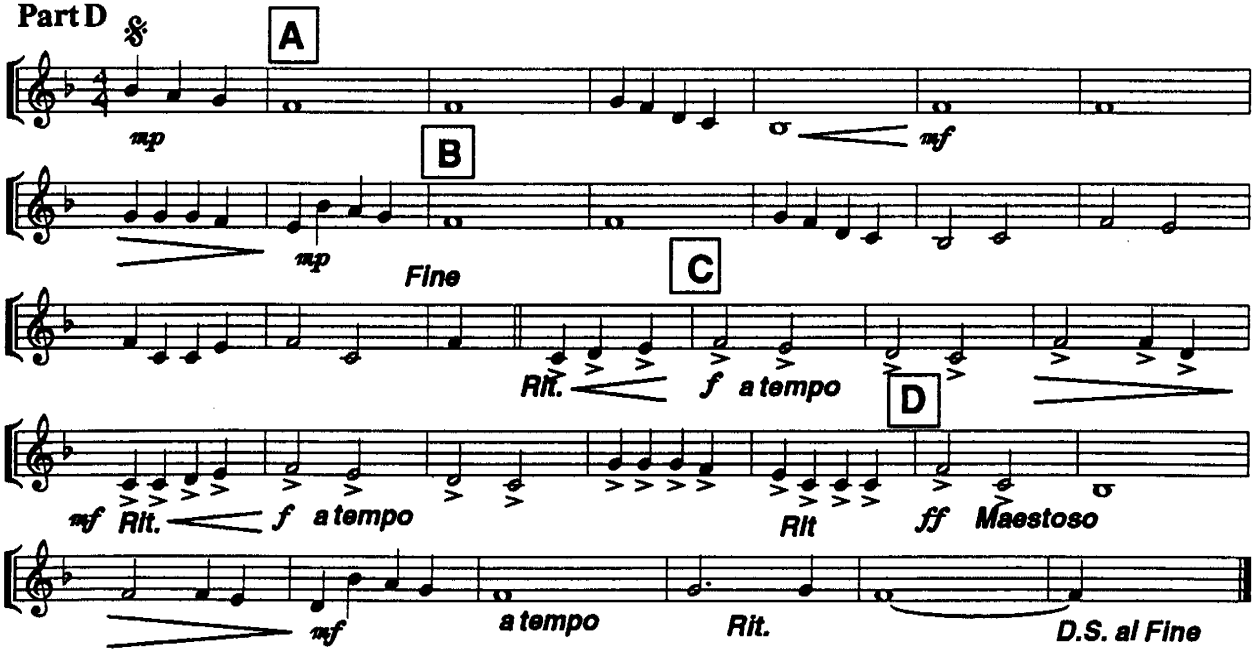
Trumpet
Baritone T.C.
Clarinet (low)
Part C

Danny Boy



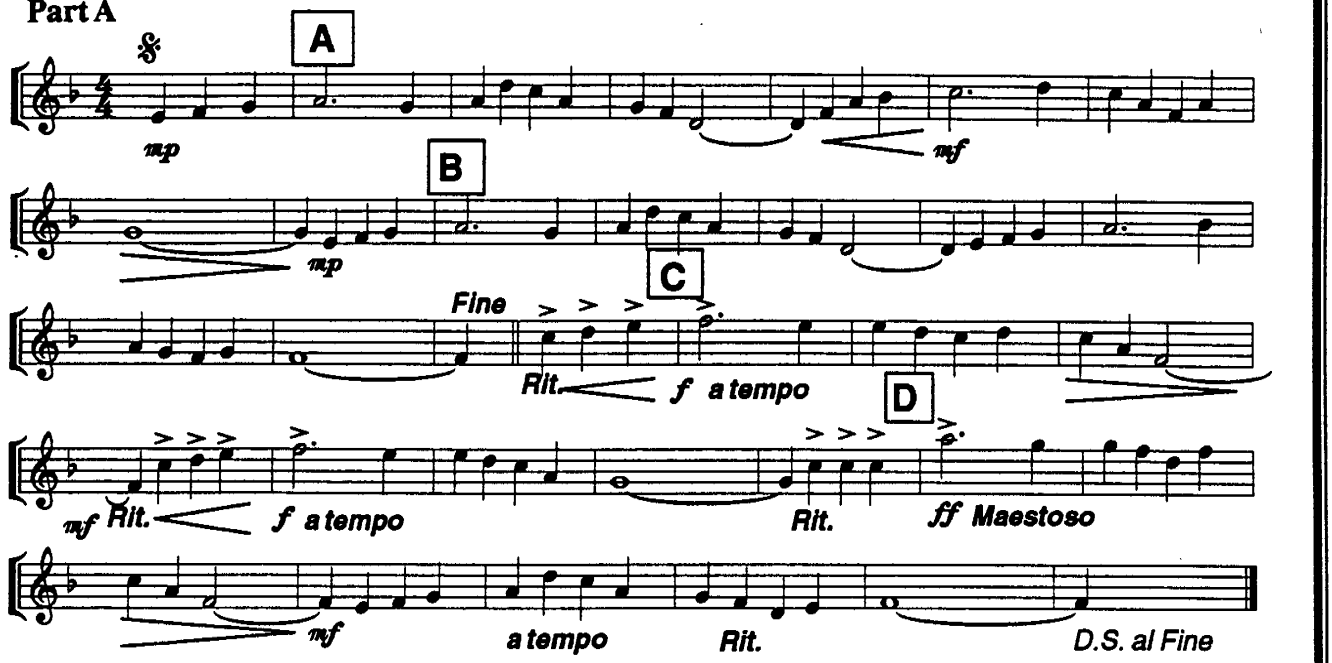
Trumpet
Baritone T.C.
Clarinet (low)
Part D

Danny Boy



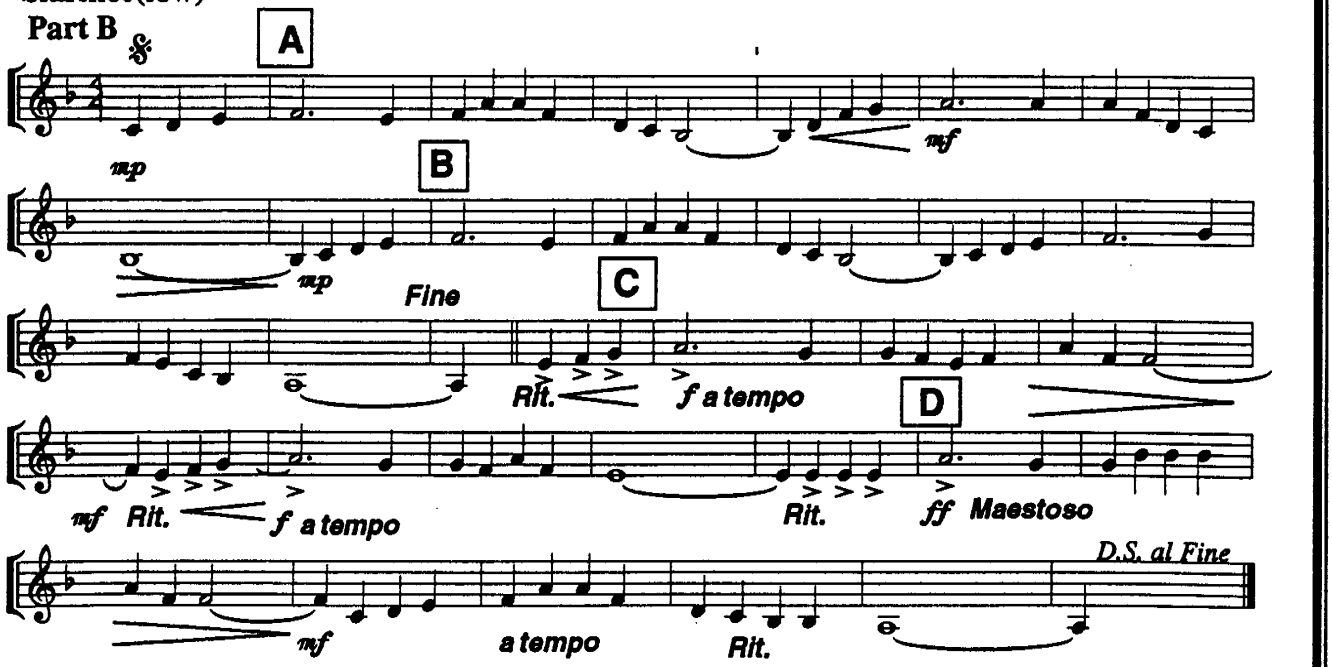
Trumpet
Baritone T.C.
Clarinet(low)
Part A

Danny Boy



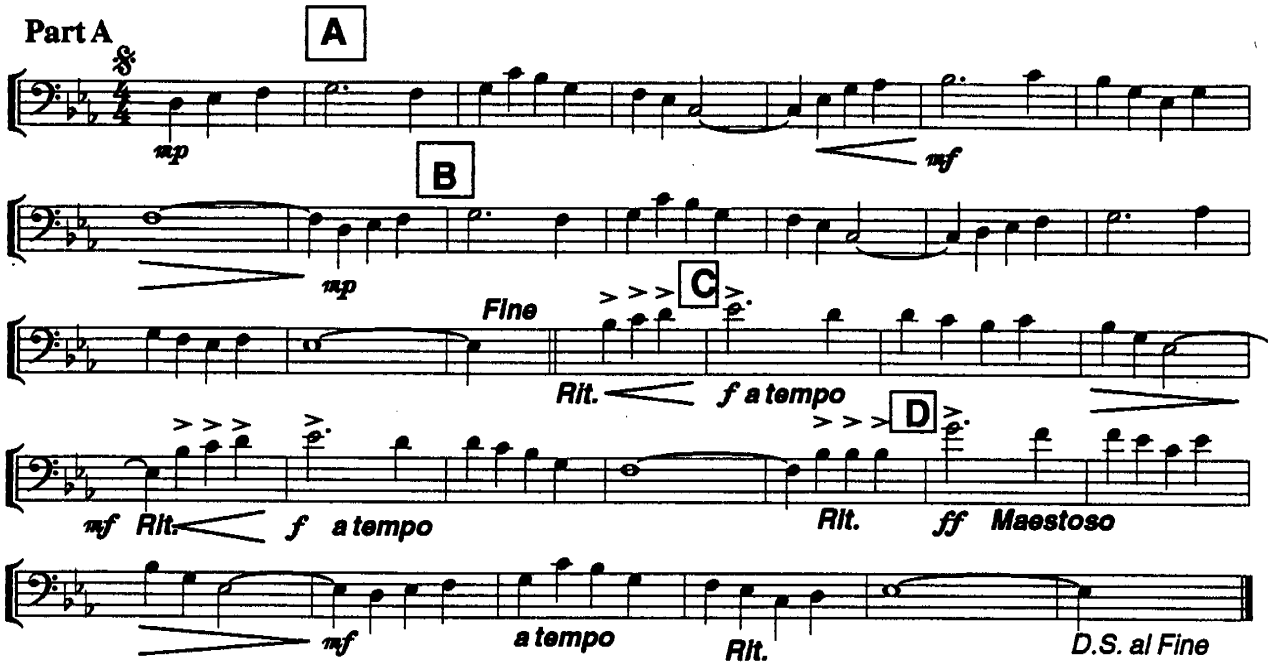
Trumpet
Baritone T.C.
Clarinet(low)
Part B

Danny Boy



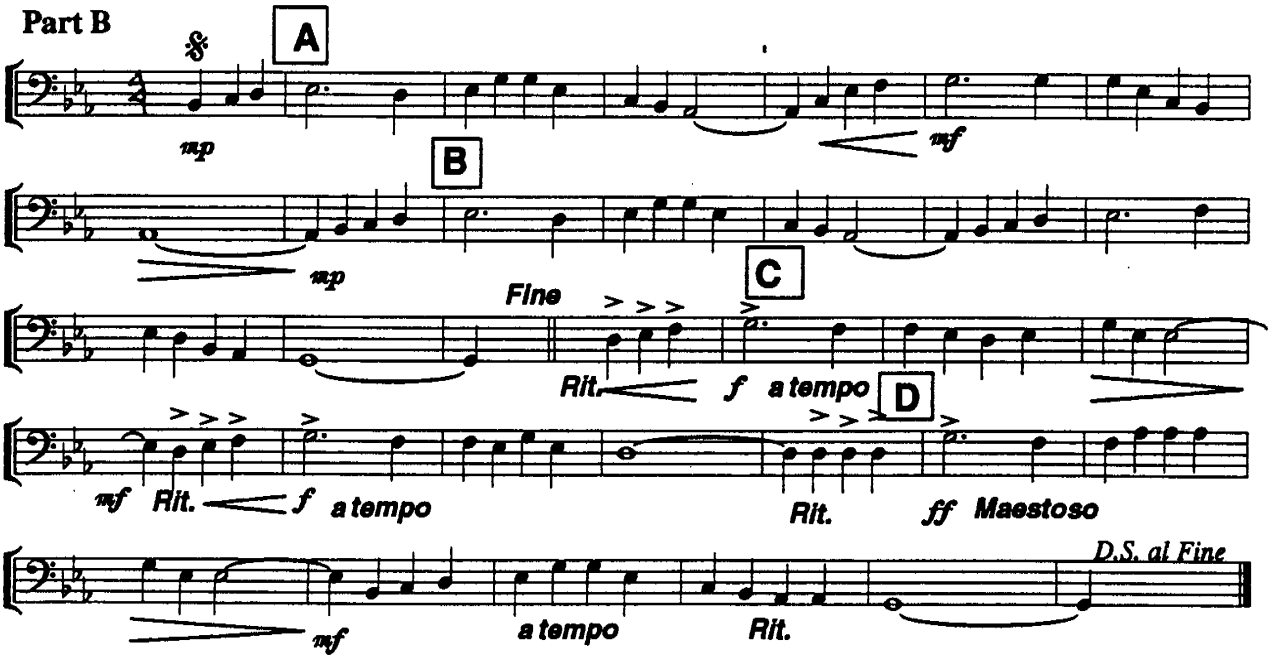
Trombone
Baritone B.C.
Bassoon
Part A

Danny Boy



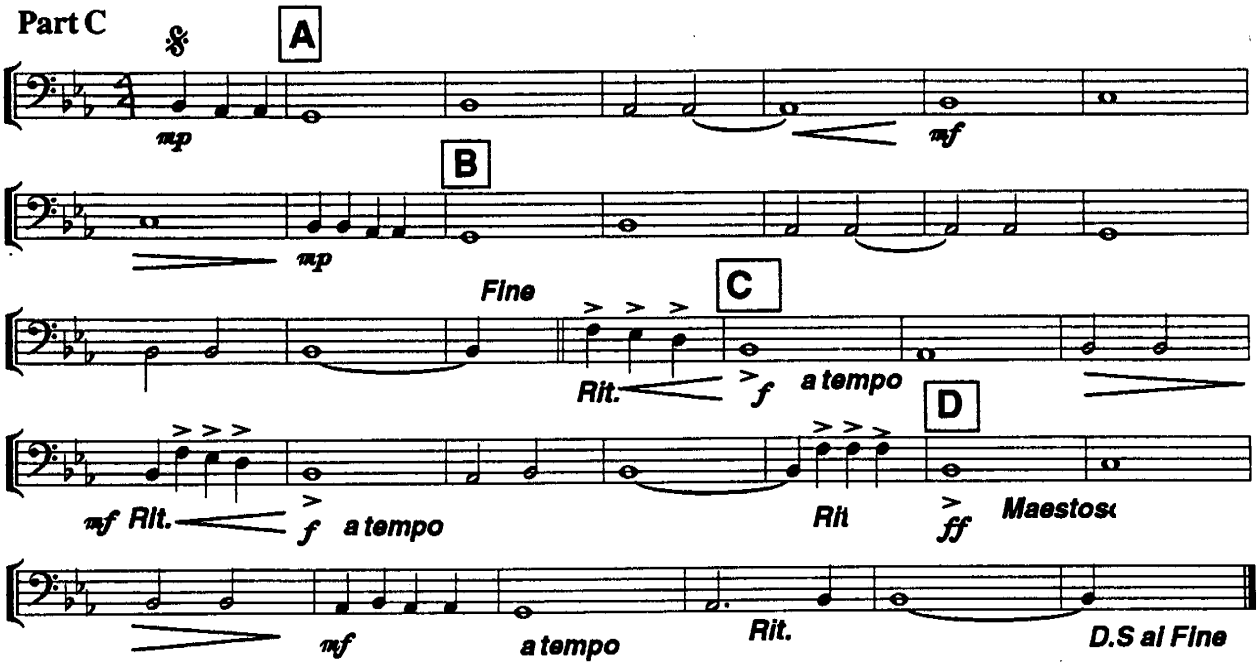
Trombone
Baritone B.C.
Bassoon
Part B

Danny Boy



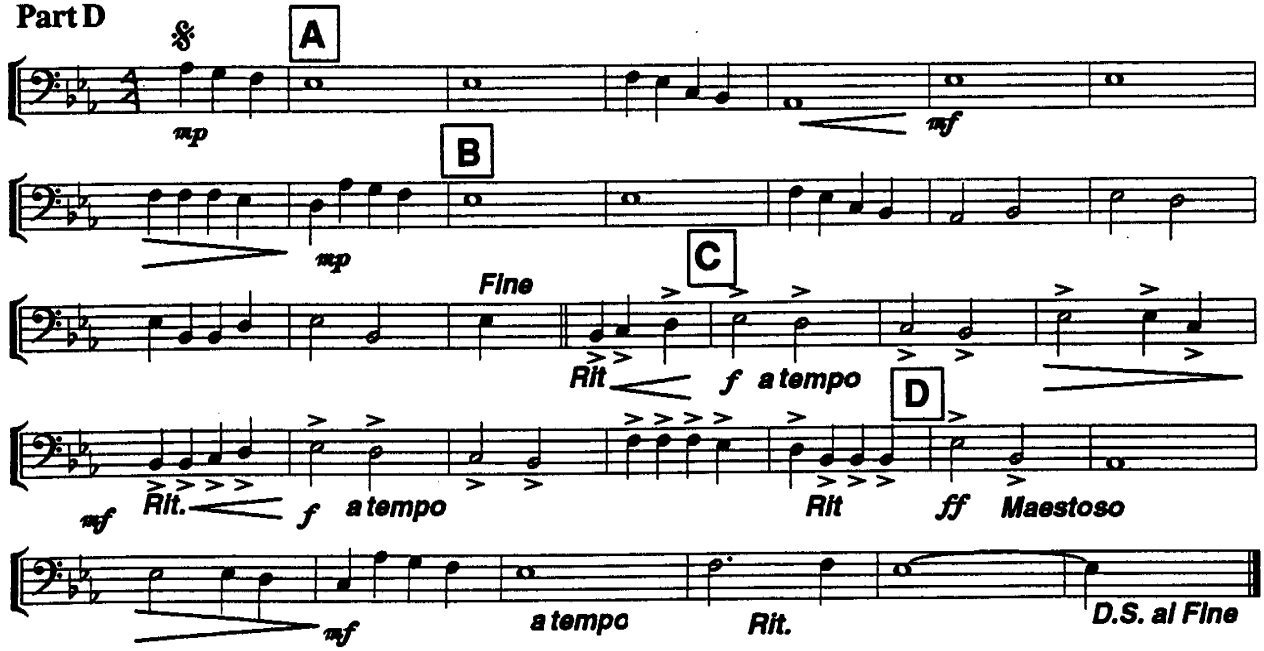
Danny Boy

Trombone
Baritone B.C.
Bassoon
Part C



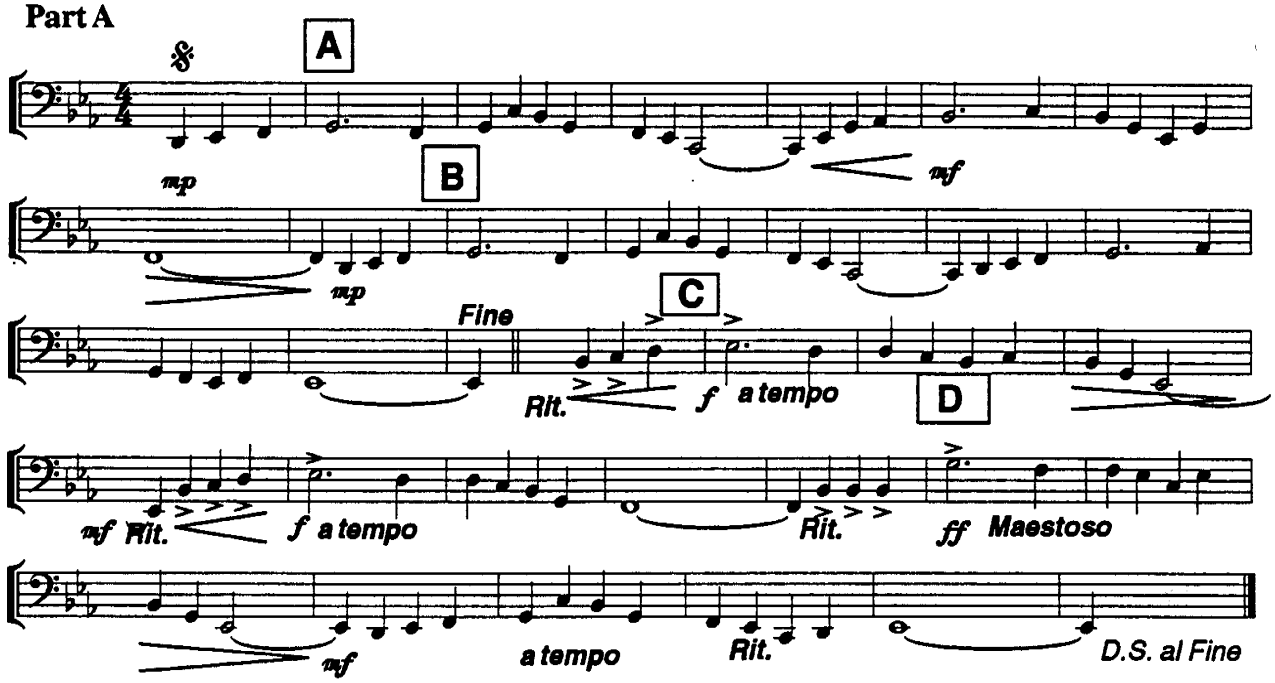
Danny Boy

Trombone
Baritone B.C.
Bassoon
Part D



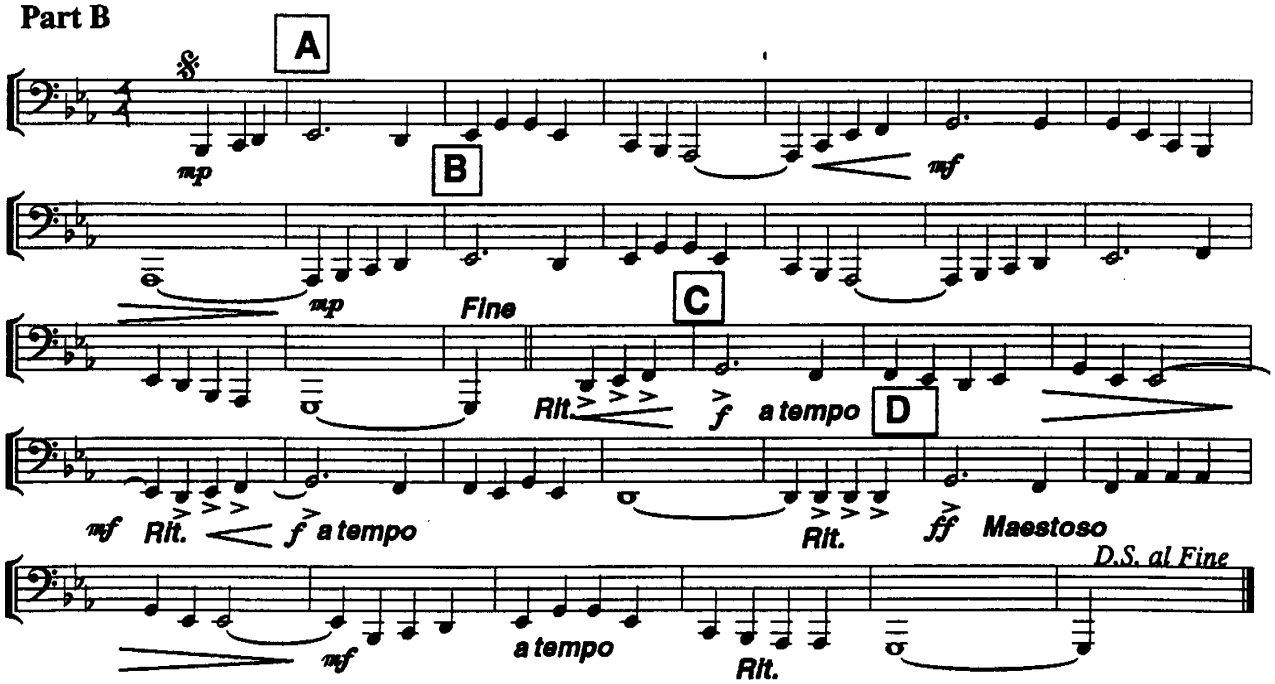
Danny Boy

Tuba
Part A



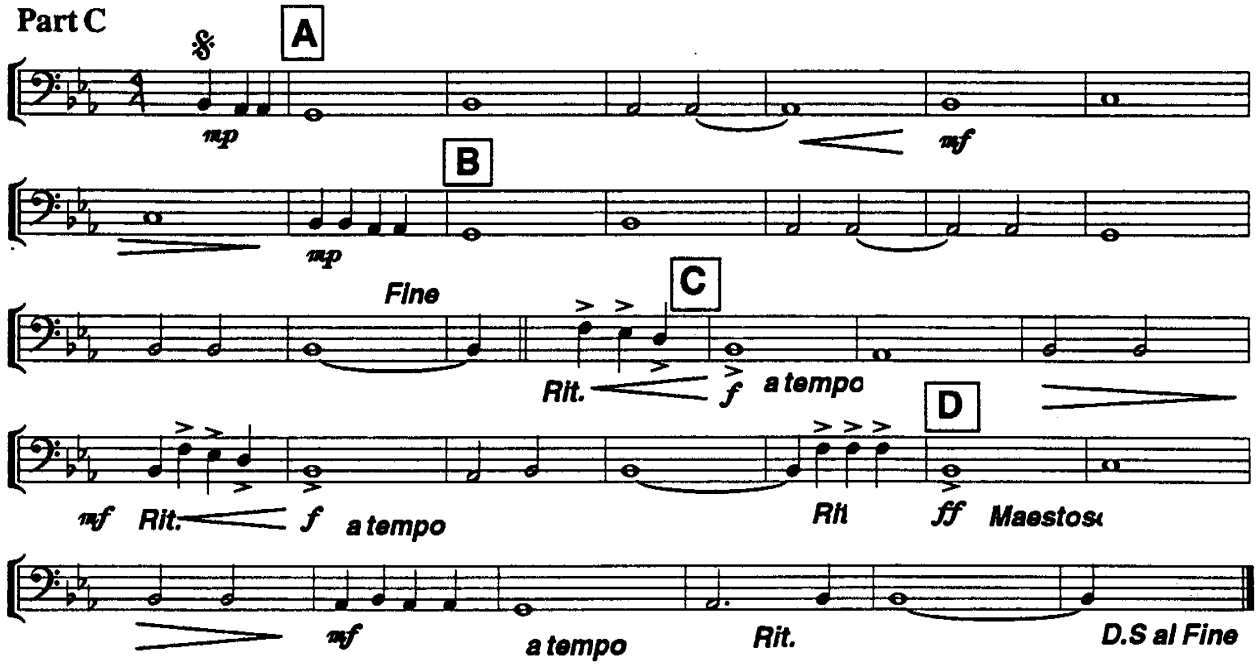
Danny Boy

Tuba
Part B



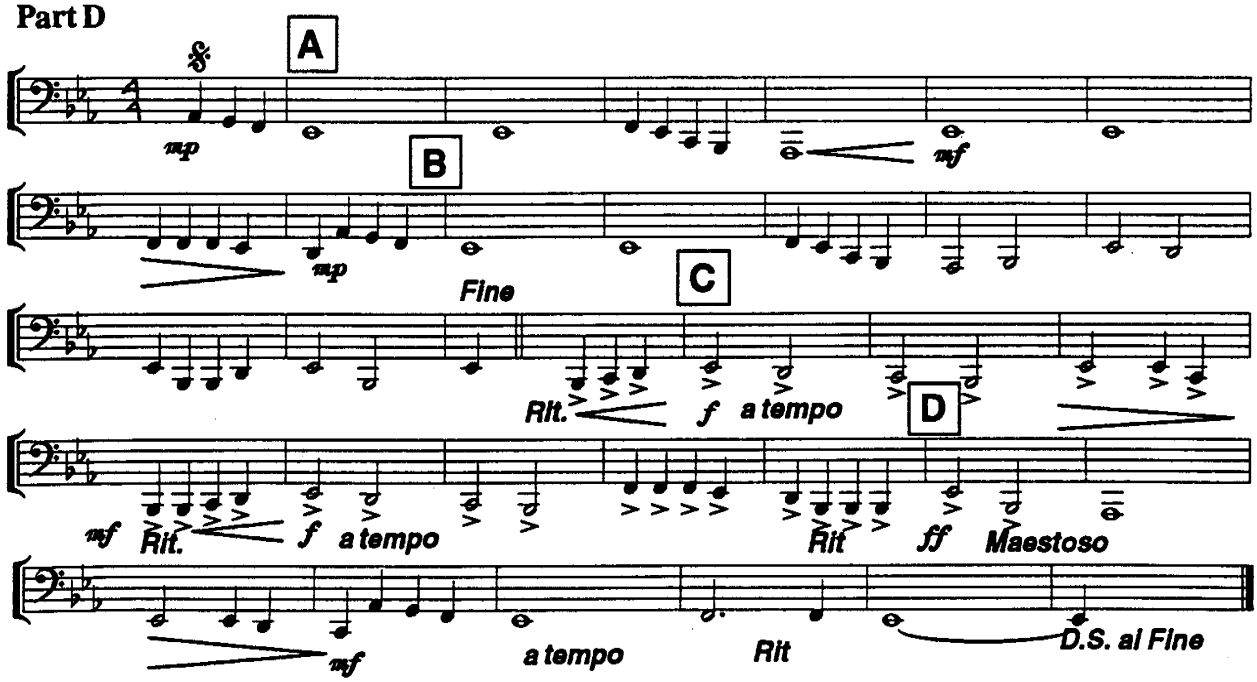
Danny Boy

Tuba
Part C



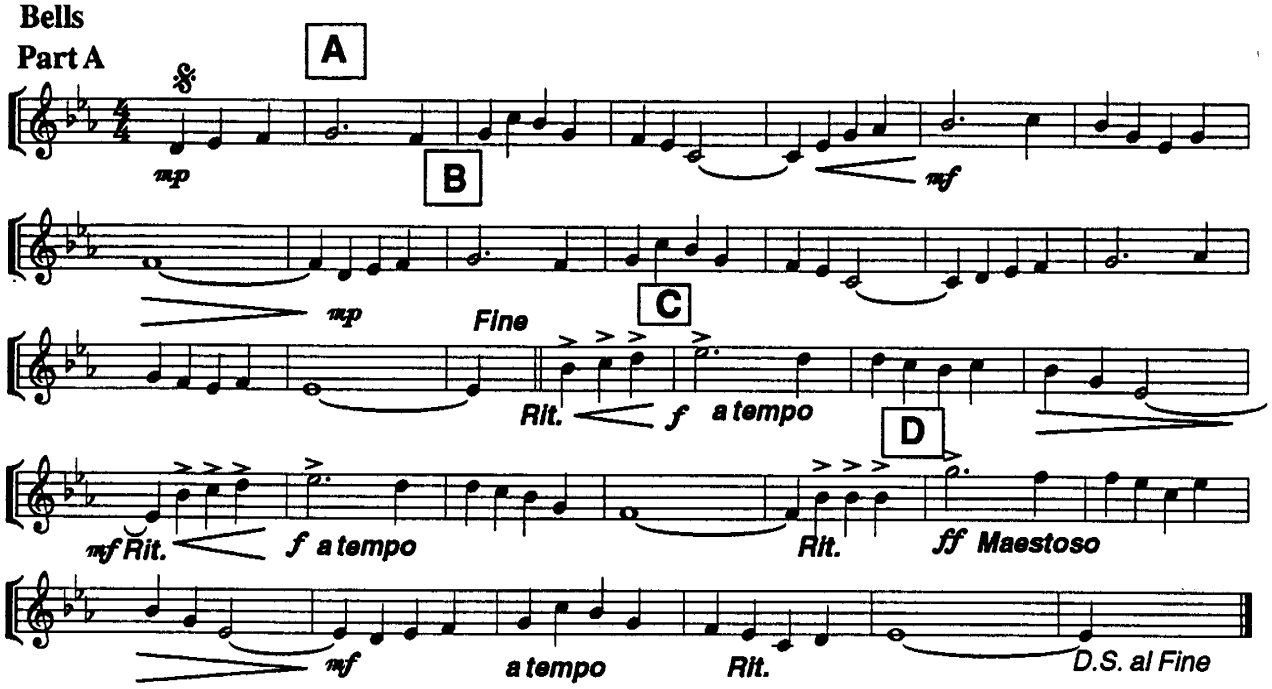
Danny Boy

Tuba
Part D



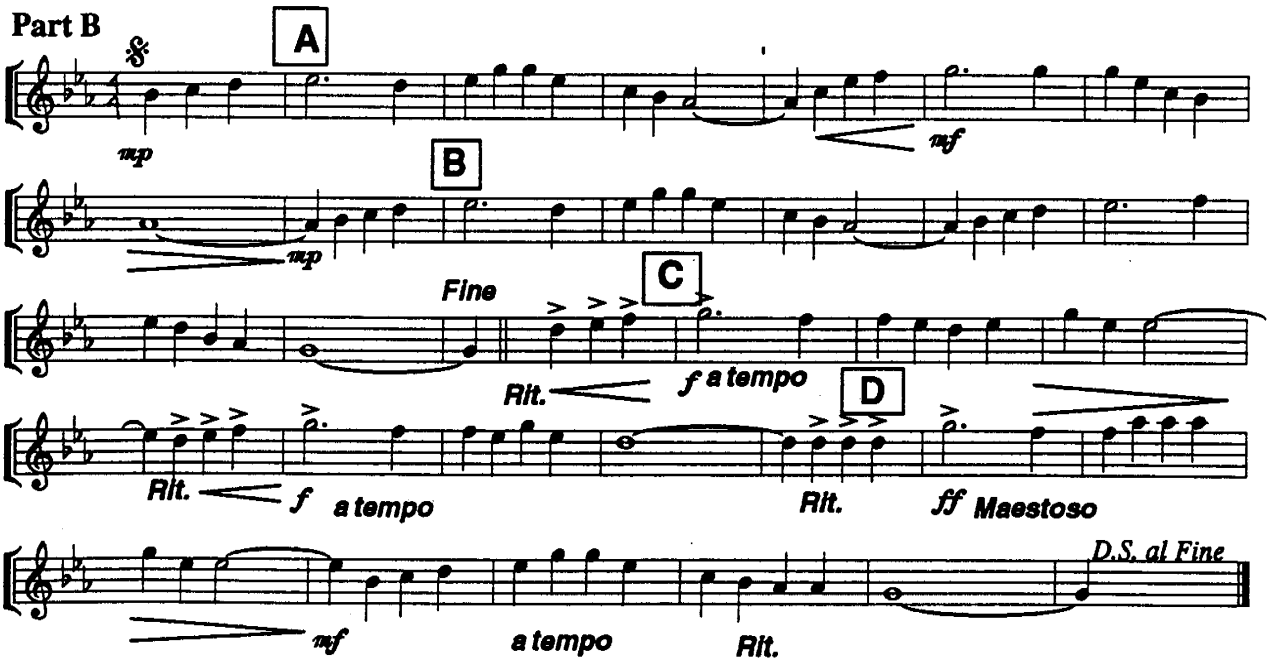
Danny Boy

Bells
Part A



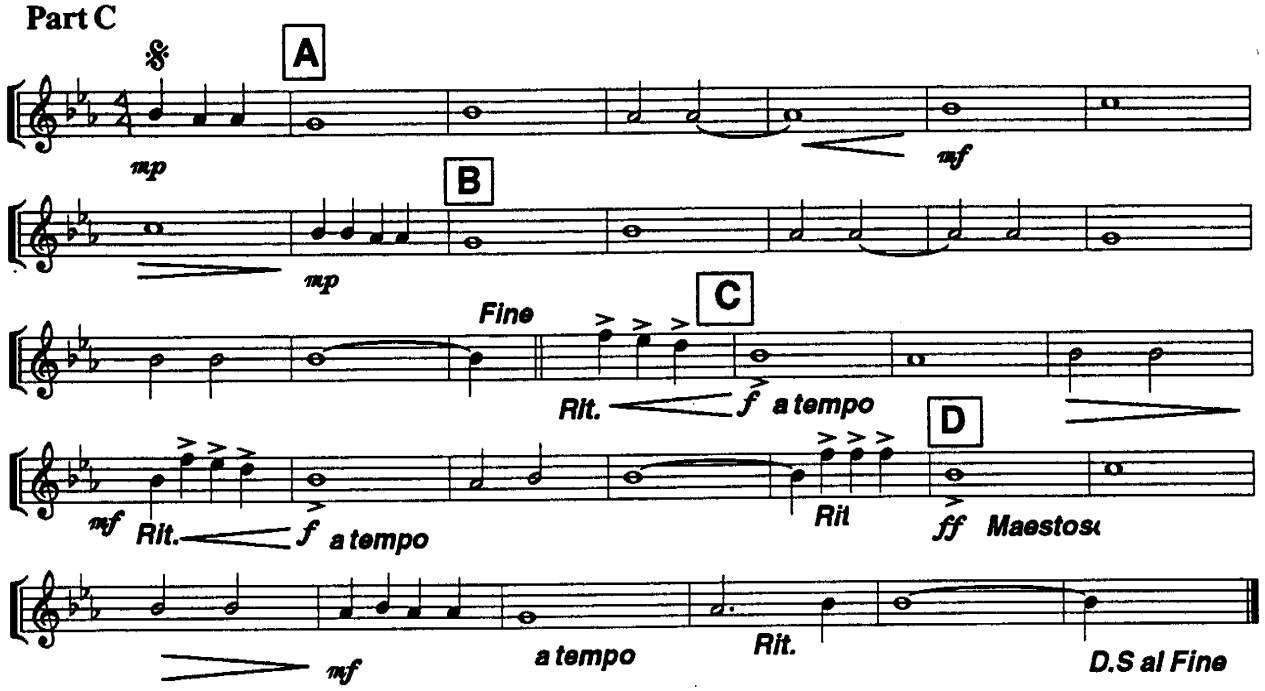
Danny Boy

Bells
Part B



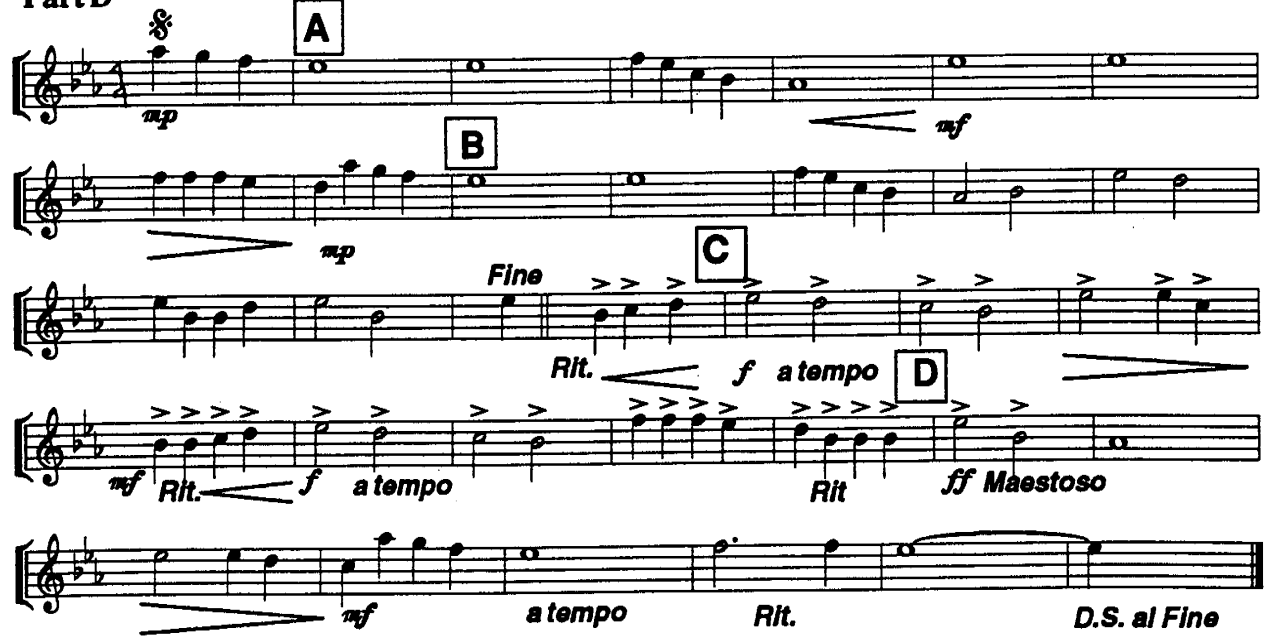
Danny Boy

Bells
Part C

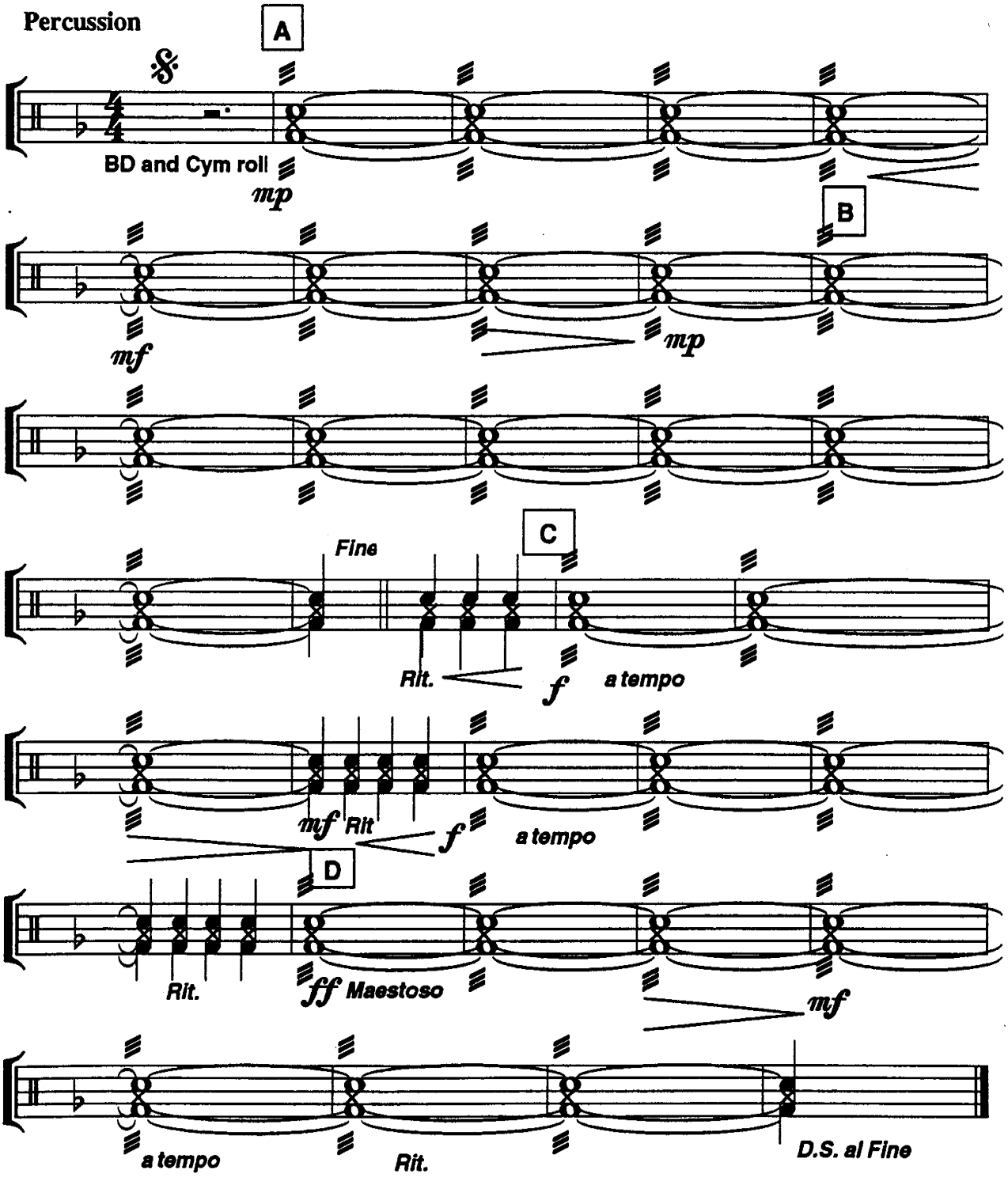


Danny Boy

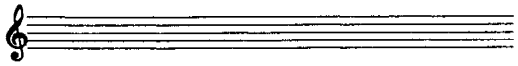
Bells
Part D

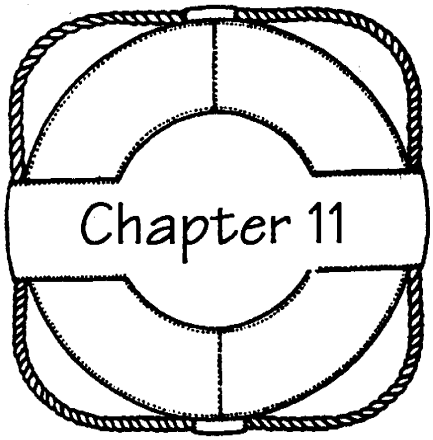


DANNY BOY


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, *a hymn*





As with the "Naval Hymn" and "Crimond", "Day Thou Gavest" may be played at services or any ceremonial parade at which a hymn is required. As mentioned peviously, 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.

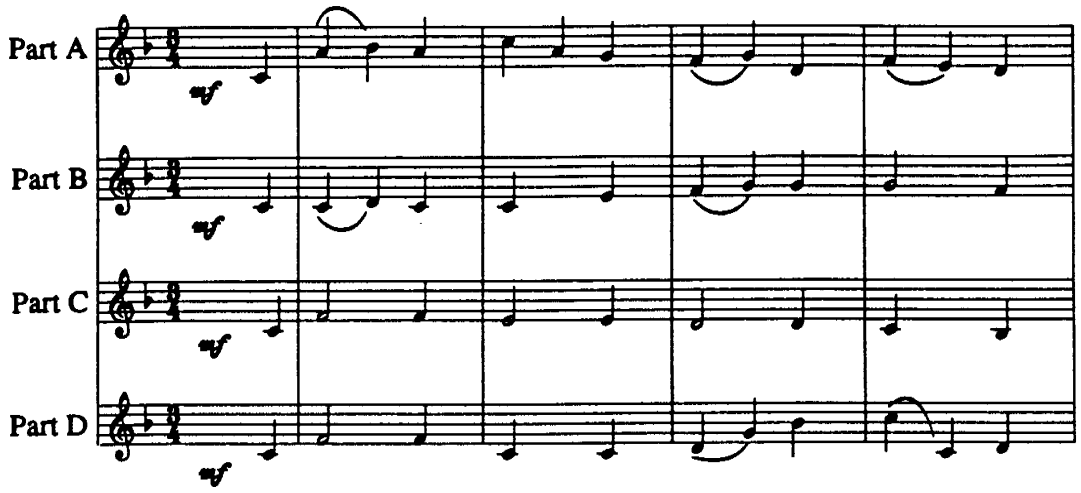
Practicing hymns such as "Naval Hymn", "Crimond" and "Day Thou Gavest" is an excellent method of developing tone, balance and blend in an ensemble. "Day Thou Gavest" is particularly good for developing flexibility in the embouchure as the cadets will learn to slur smoothly with practice.

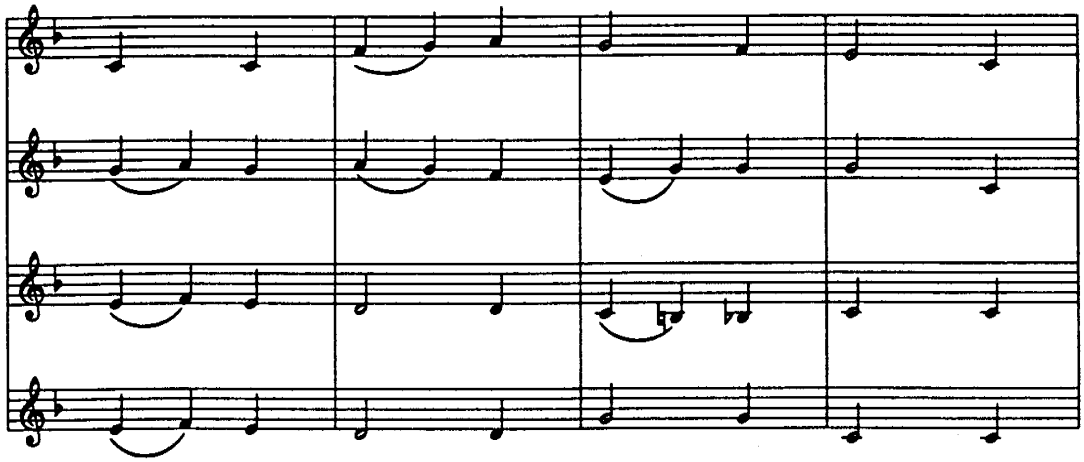
Lyrics

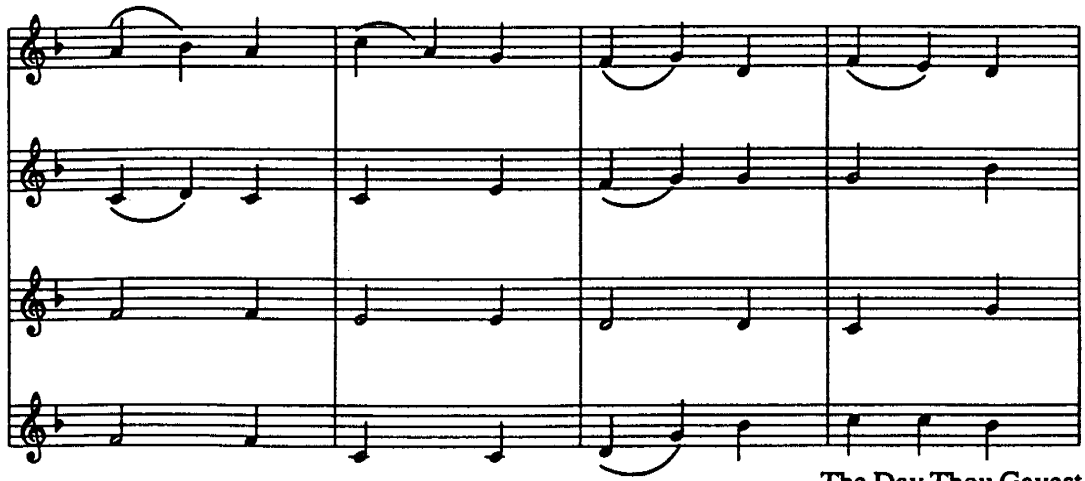
The day Thou gavest, Lord, is ended,
The darkness falls at Thy behest;
to Thee our morning hymns ascended,
Thy praise shall sanctify our rest.

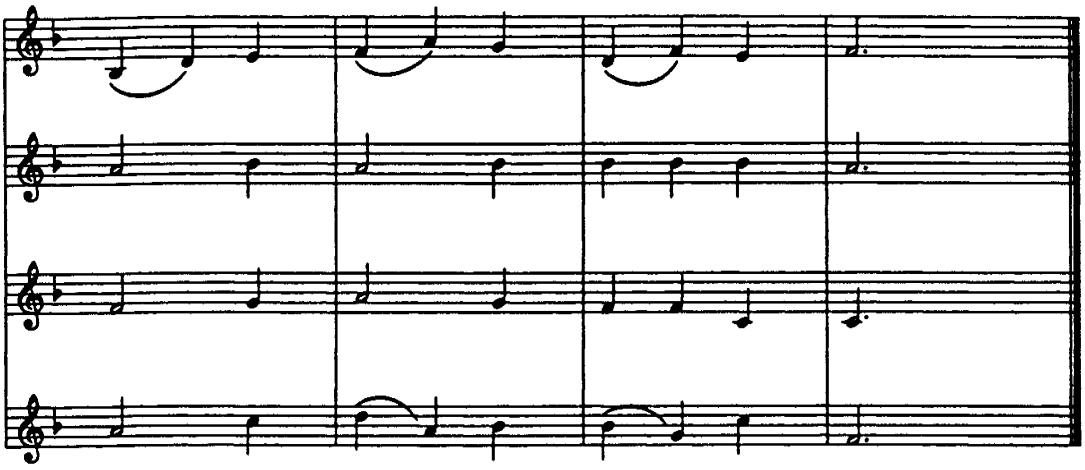
The Day Thou Gavest

Bb Conductor



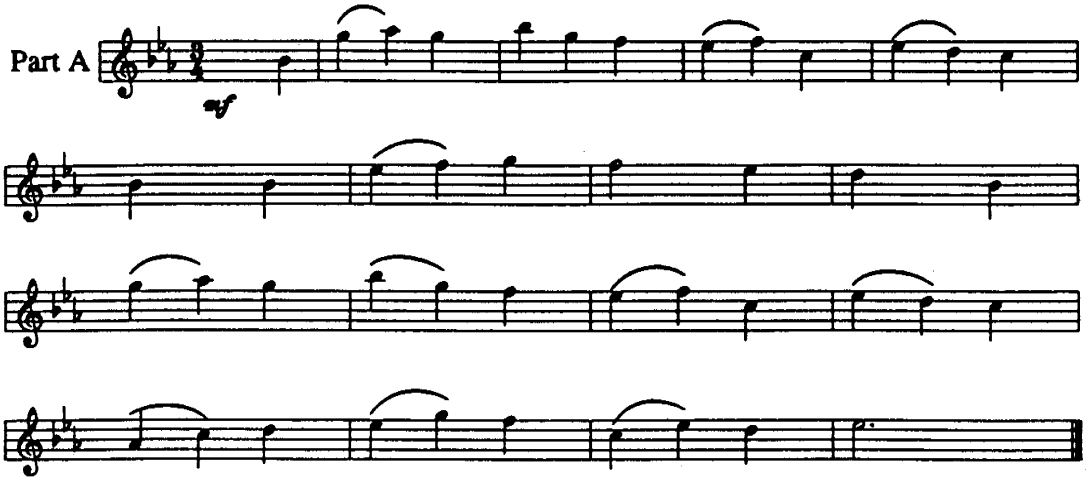






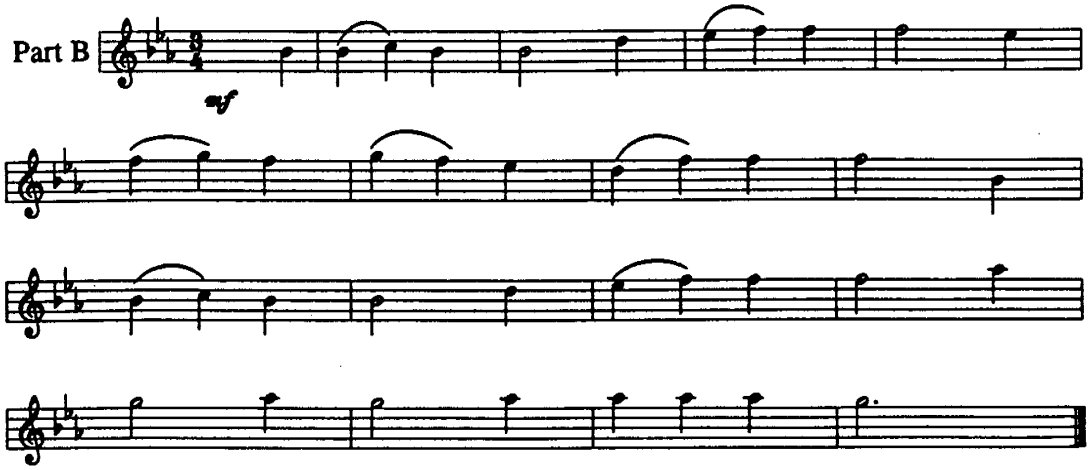
The Day Thou Gavest

Flute/Piccolo



The Day Thou Gavest

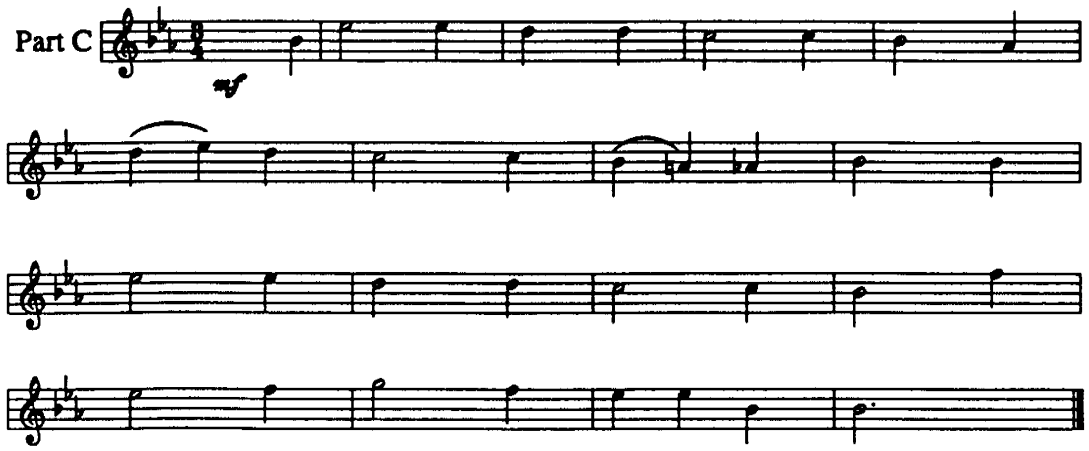
Flute/Piccolo



The Day Thou Gavest

Flute/Piccolo

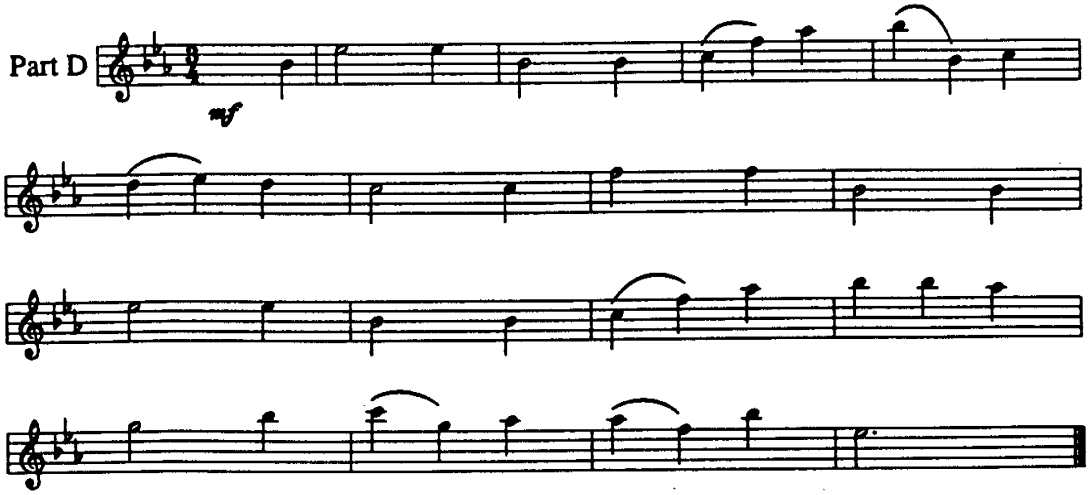
Part C



The Day Thou Gavest

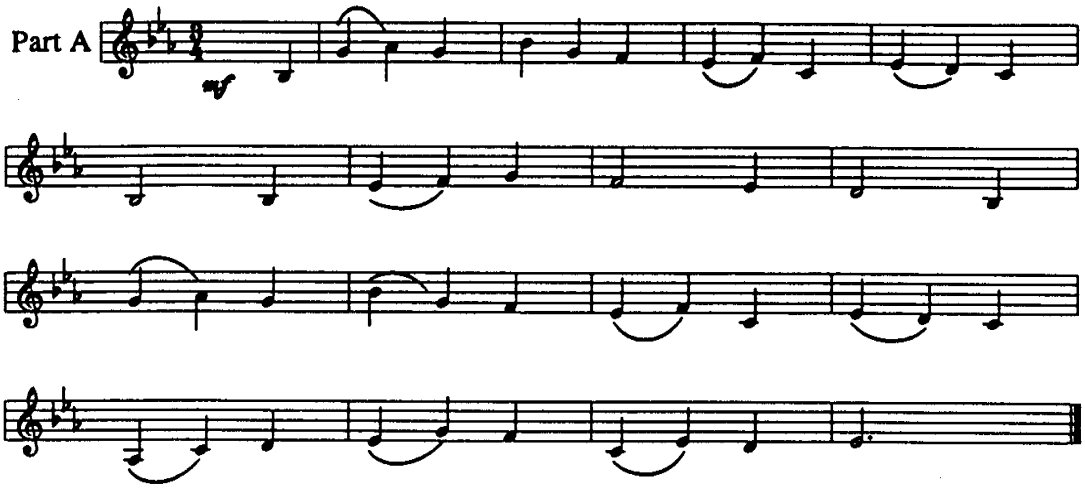
Flute/Piccolo

Part D



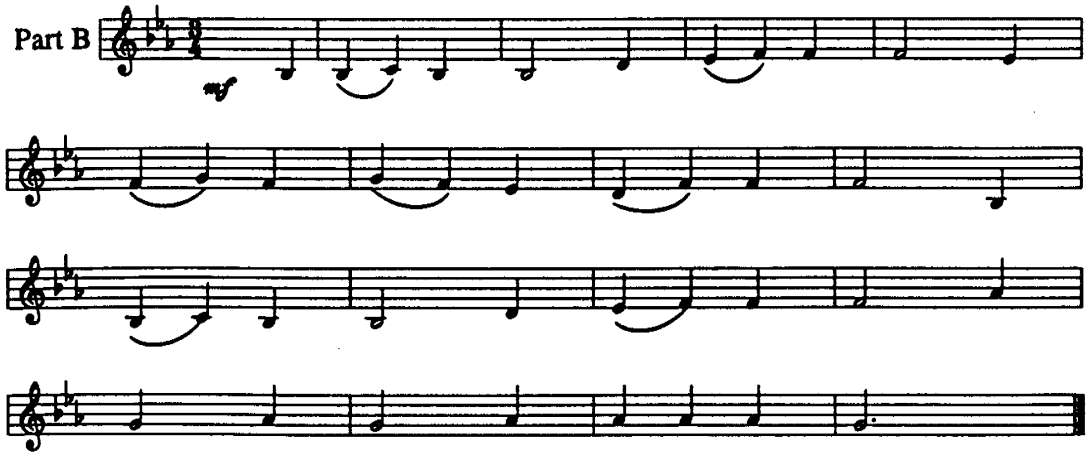
The Day Thou Gavest

Oboe/Bells



The Day Thou Gavest

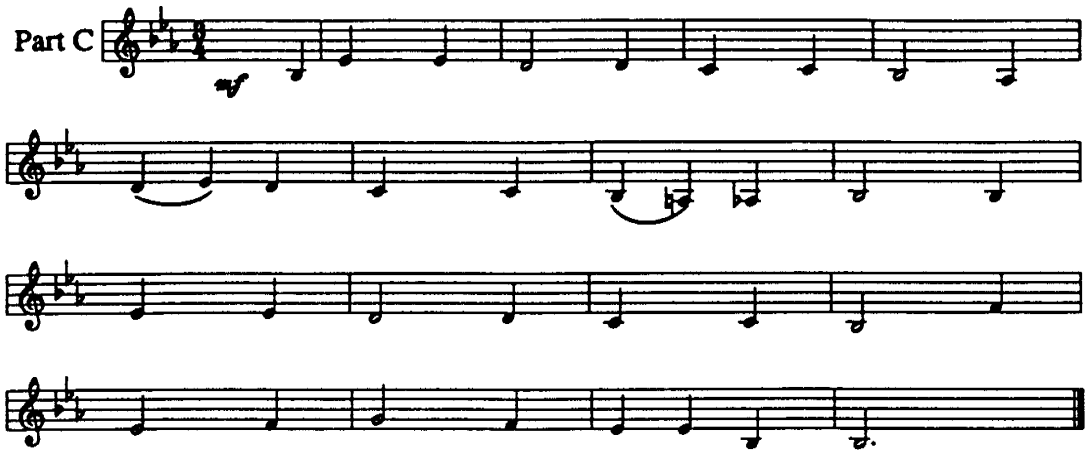
Oboe/Bells



The Day Thou Gavest

Oboe/Bells

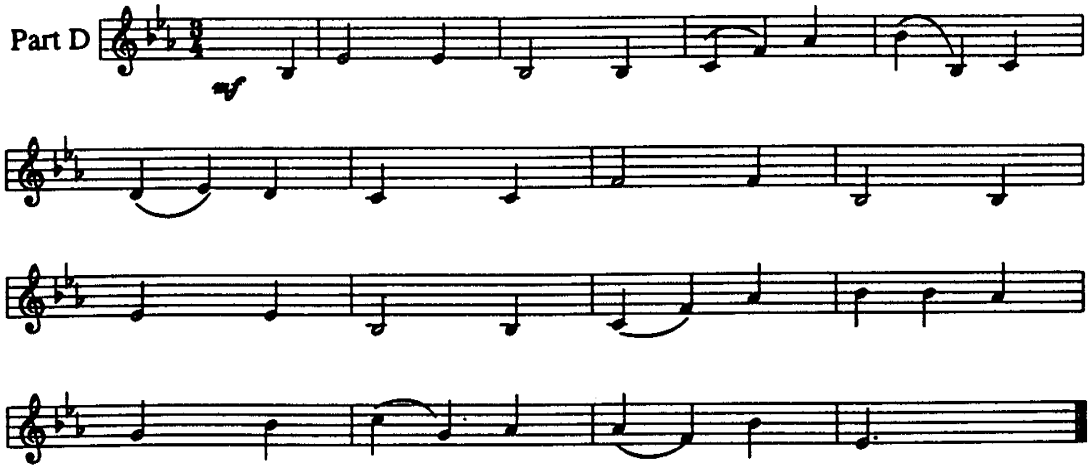
Part C



The Day Thou Gavest

Oboe/Bells

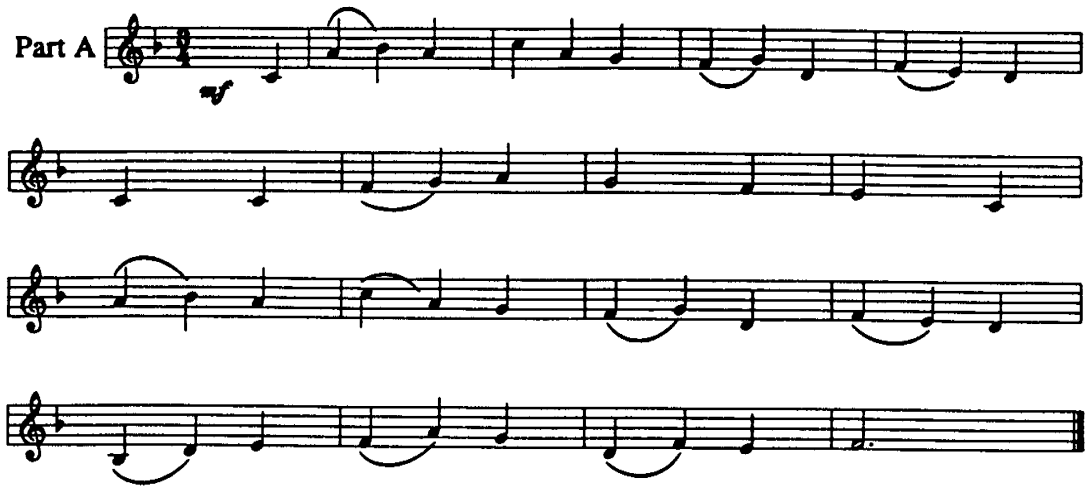
Part D



The Day Thou Gavest

Trumpet/Clarinet
Baritone T.C.

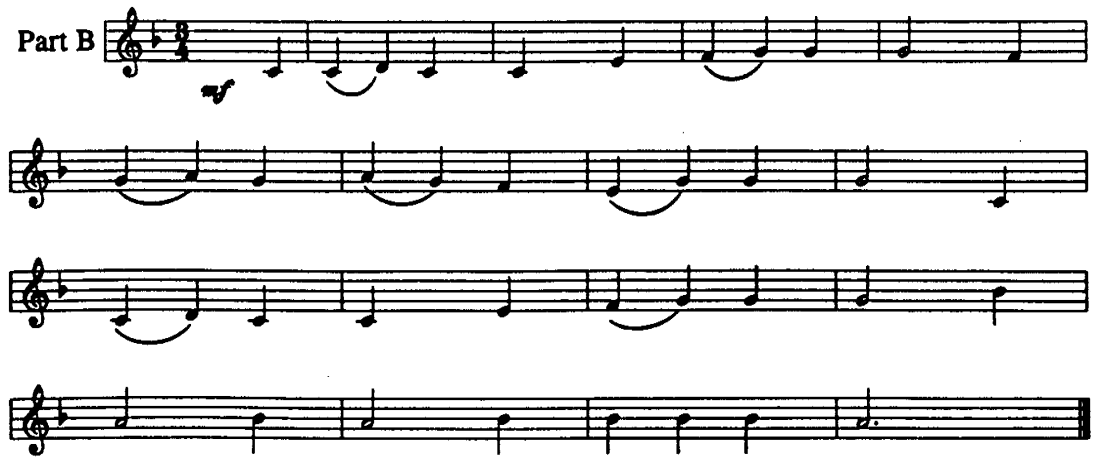
Part A



The Day Thou Gavest

Trumpet/Clarinet
Baritone T.C.

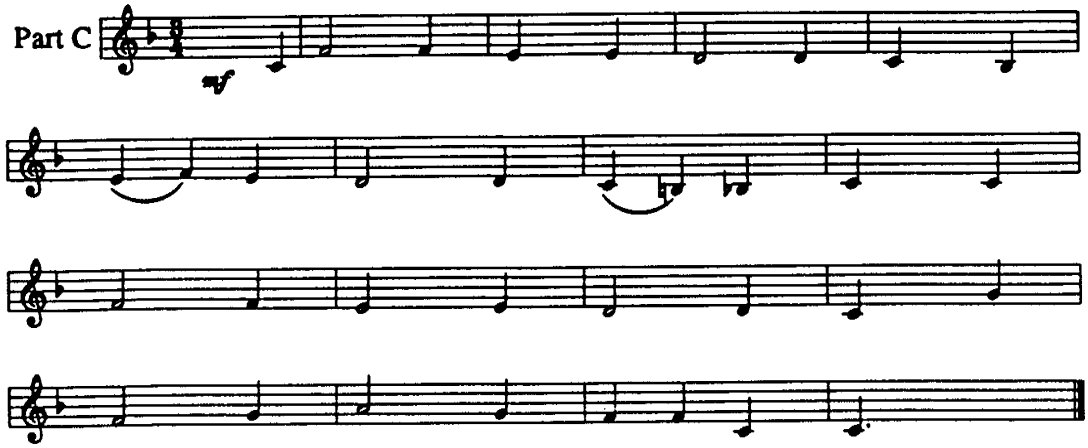
Part B



The Day Thou Gavest

Trumpet/Clarinet
Baritone T.C.

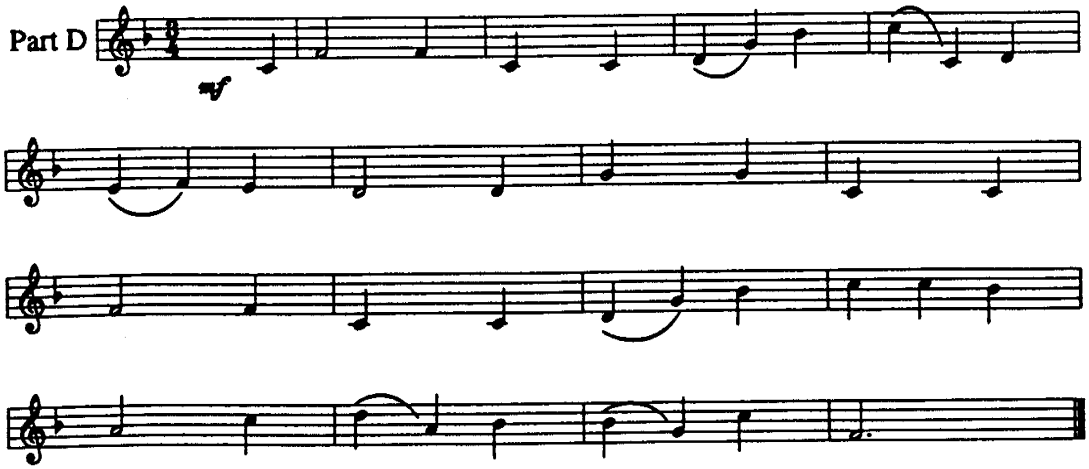
Part C



The Day Thou Gavest

Trumpet/Clarinet
Baritone T.C.

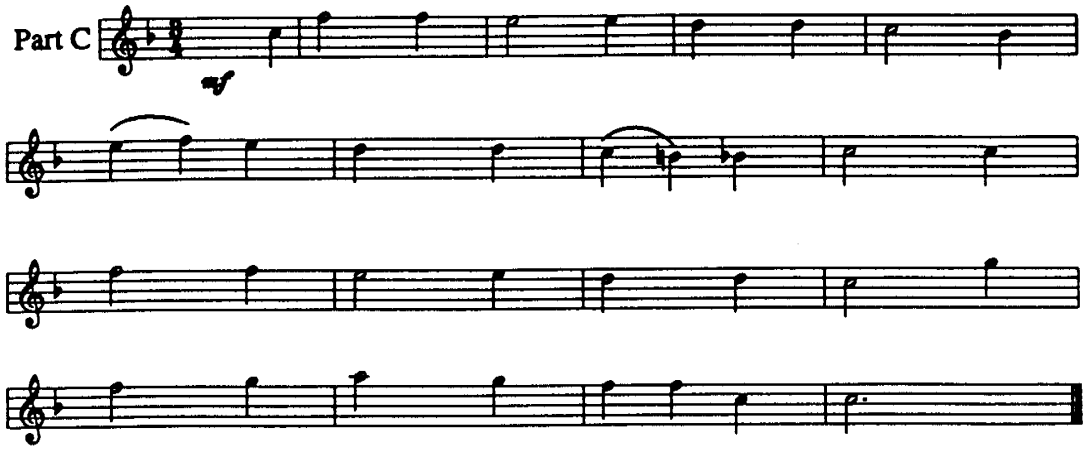
Part D



Tenor Saxophone

The Day Thou Gavest

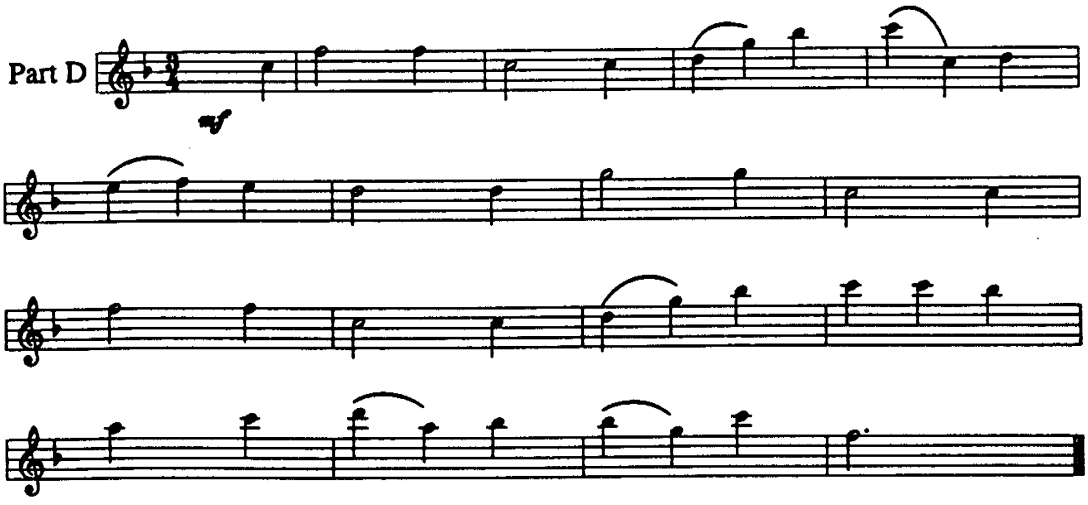
Part C



Tenor Saxophone

The Day Thou Gavest

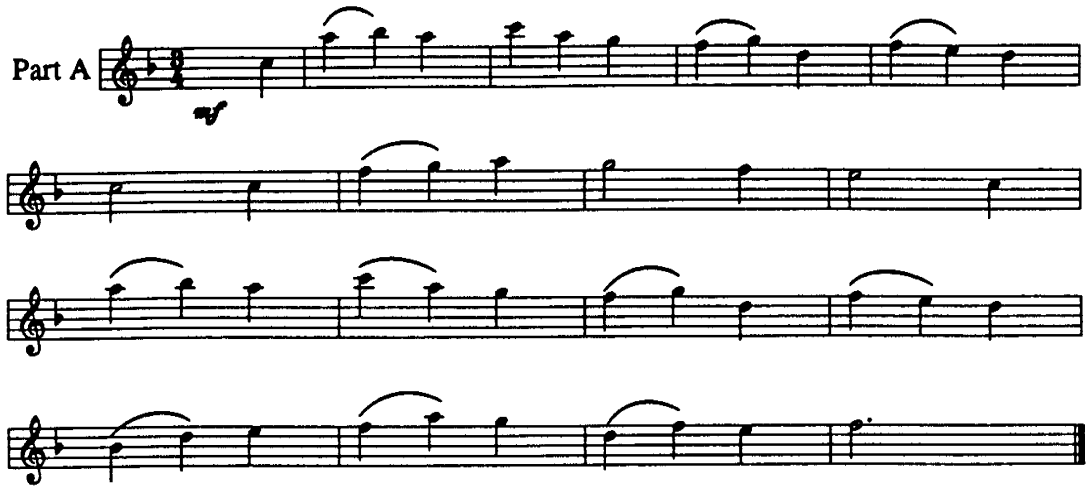
Part D



The Day Thou Gavest

Tenor Saxophone

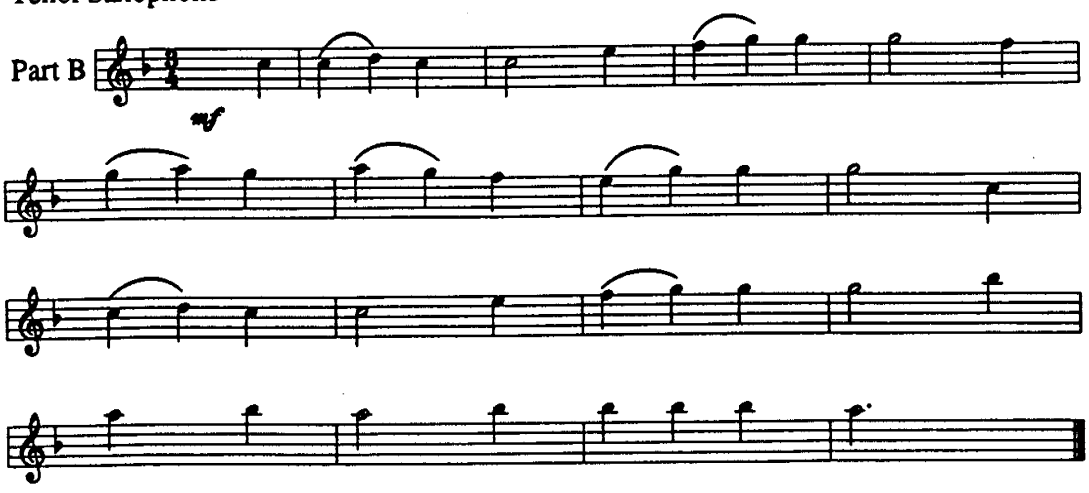
Part A



The Day Thou Gavest

Tenor Saxophone

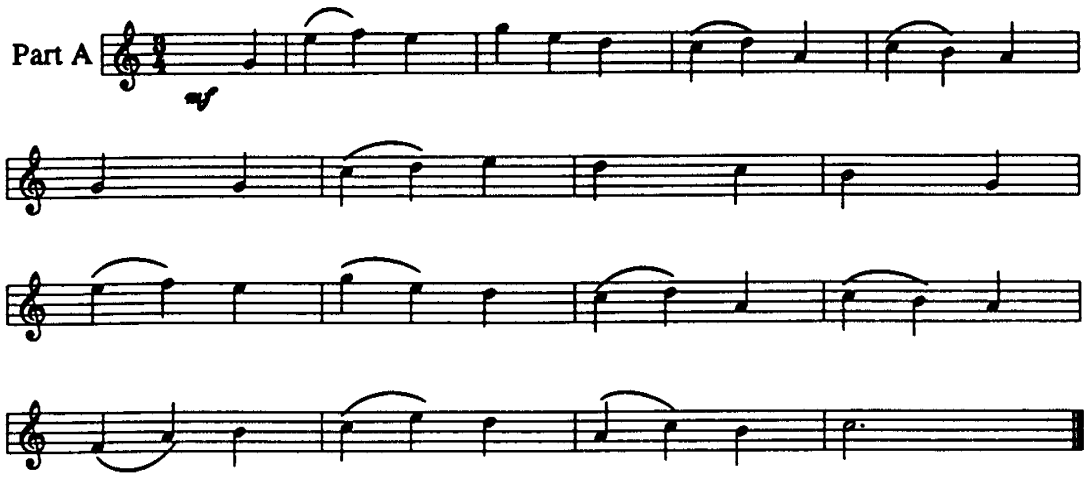
Part B



The Day Thou Gavest

Alto/Bari Saxophone

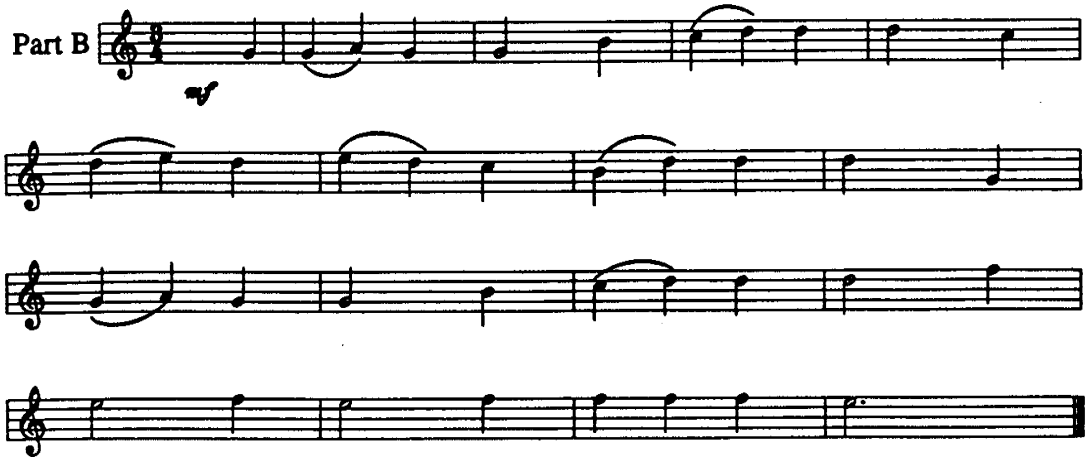
Part A



The Day Thou Gavest

Alto/Bari Saxophone

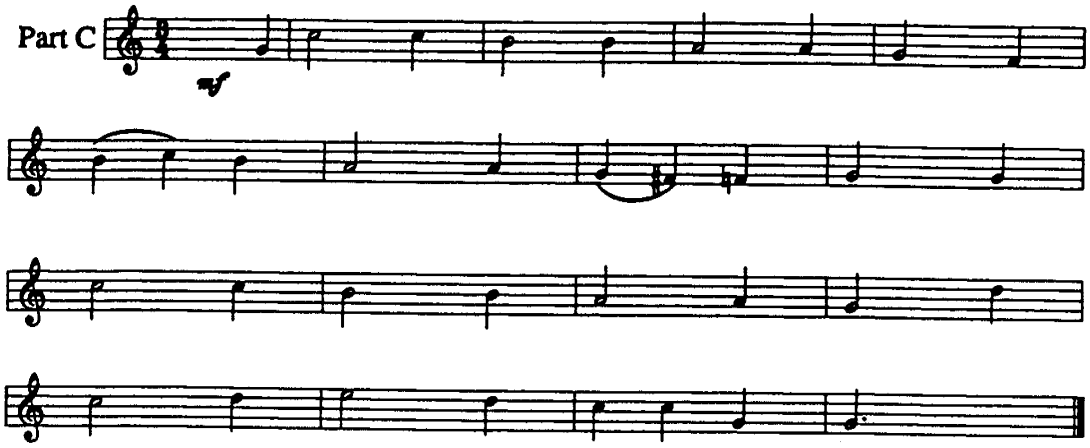
Part B



The Day Thou Gavest

Alto/Bari Saxophone

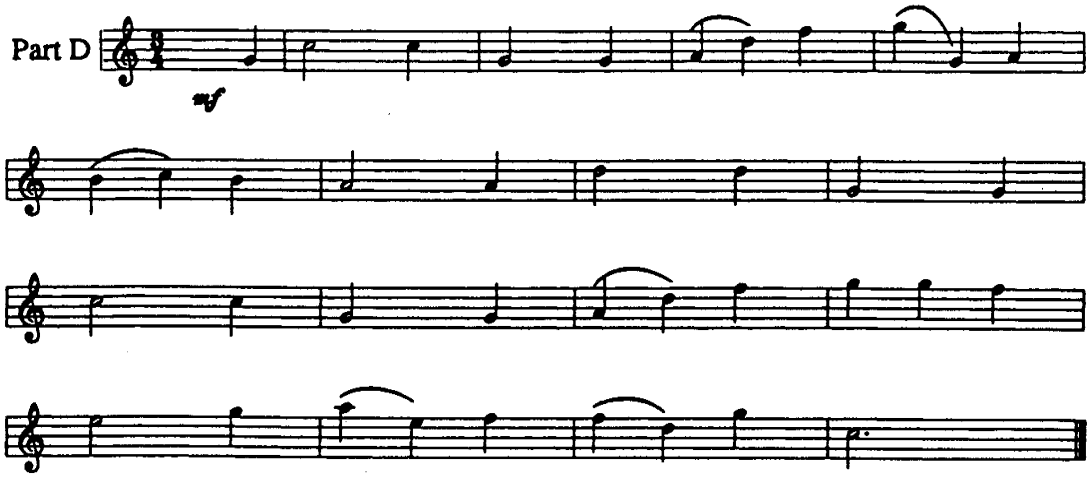
Part C



The Day Thou Gavest

Alto/Bari Saxophone

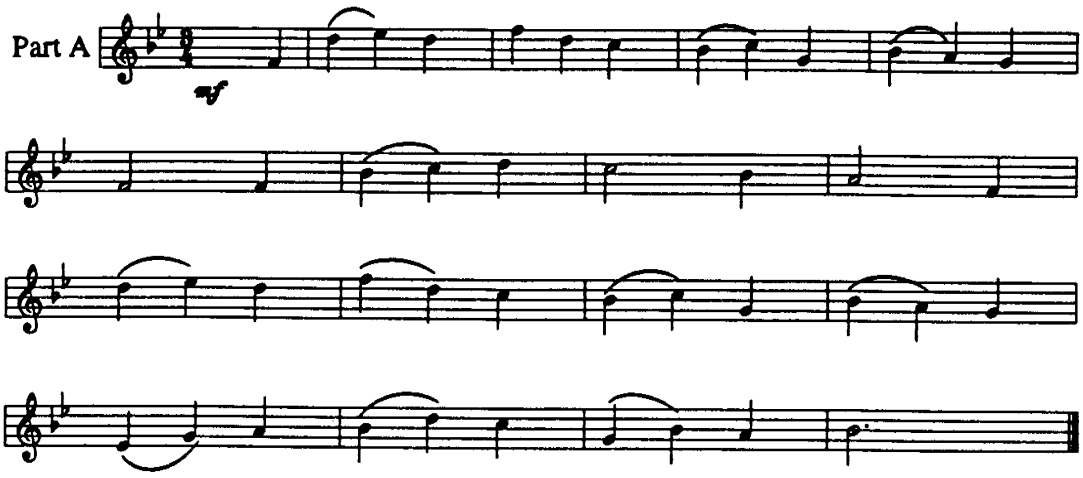
Part D



The Day Thou Gavest

French Horn

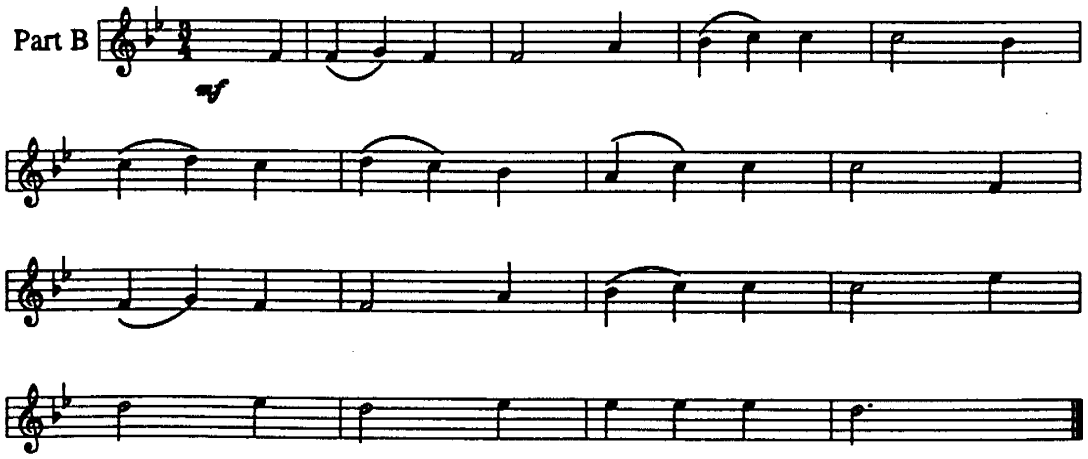
Part A



The Day Thou Gavest

French Horn

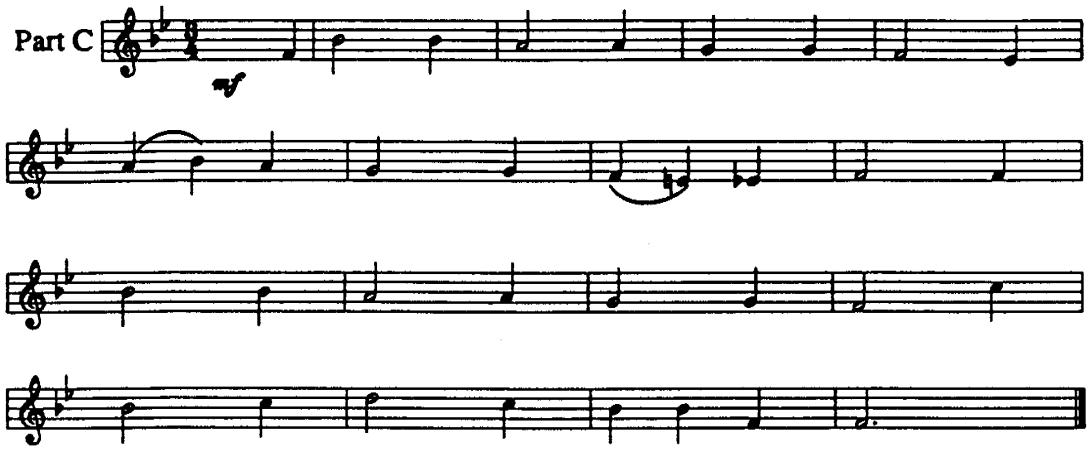
Part B



The Day Thou Gavest

French Horn

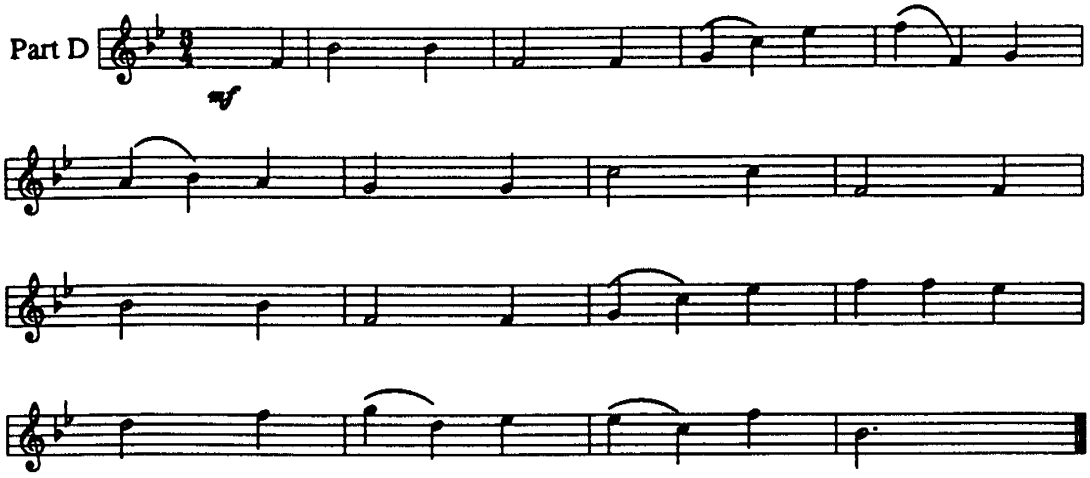
Part C



The Day Thou Gavest

French Horn

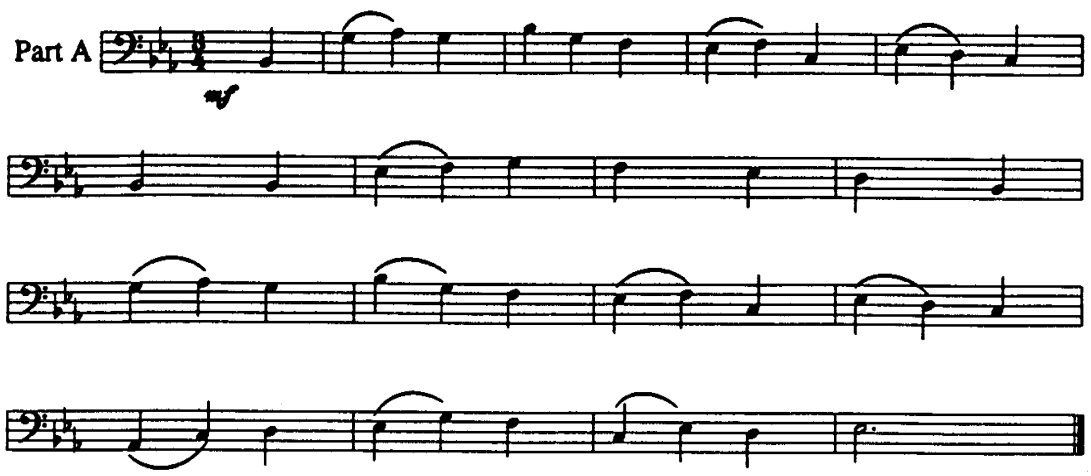
Part D



The Day Thou Gavest

Trombone/Baritone

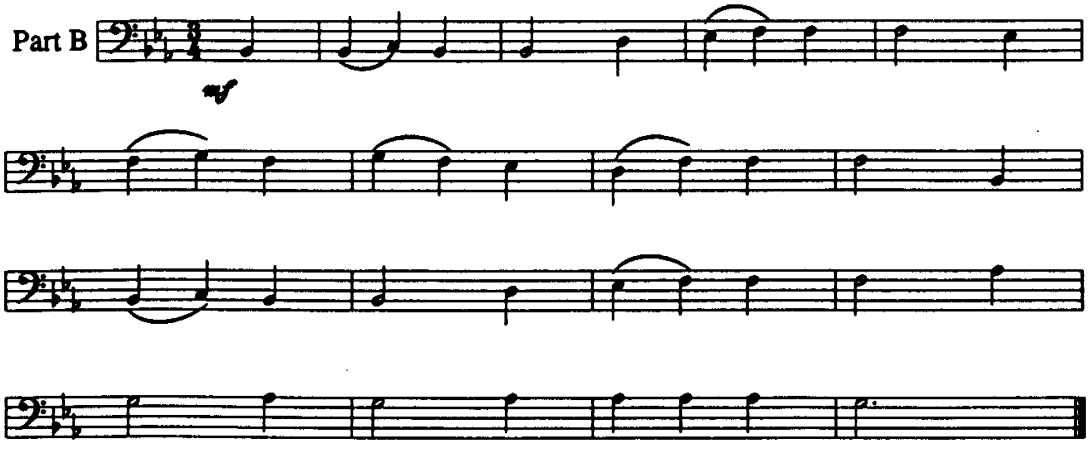
Part A



The Day Thou Gavest

Trombone/Baritone

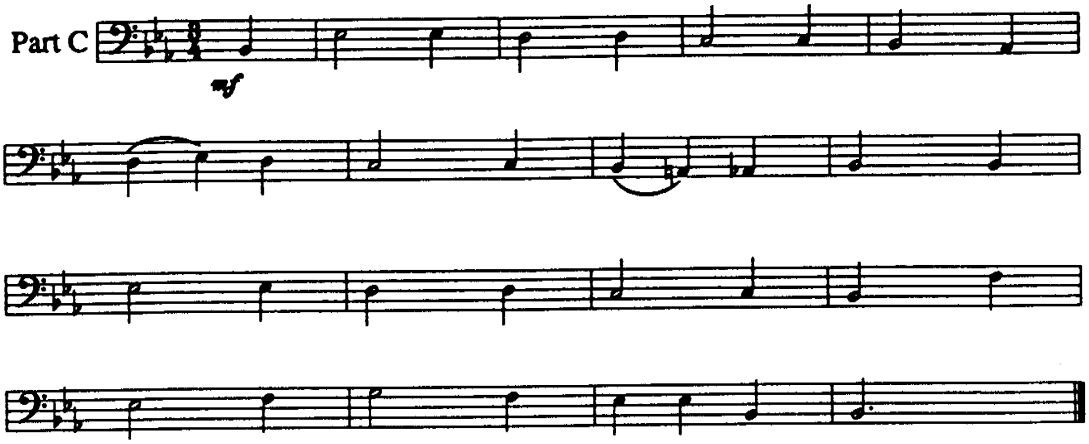
Part B



The Day Thou Gavest

Trombone/Baritone

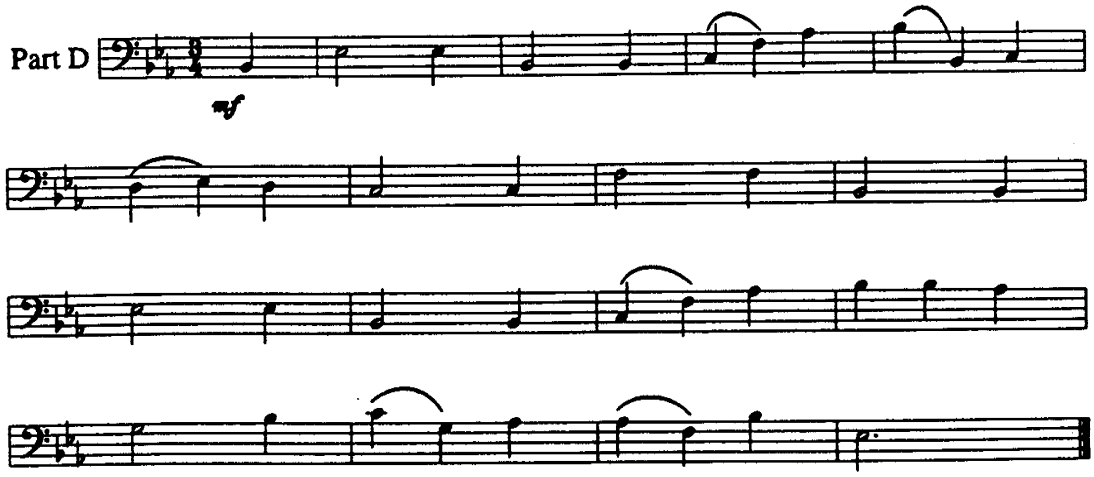
Part C



The Day Thou Gavest

Trombone/Baritone

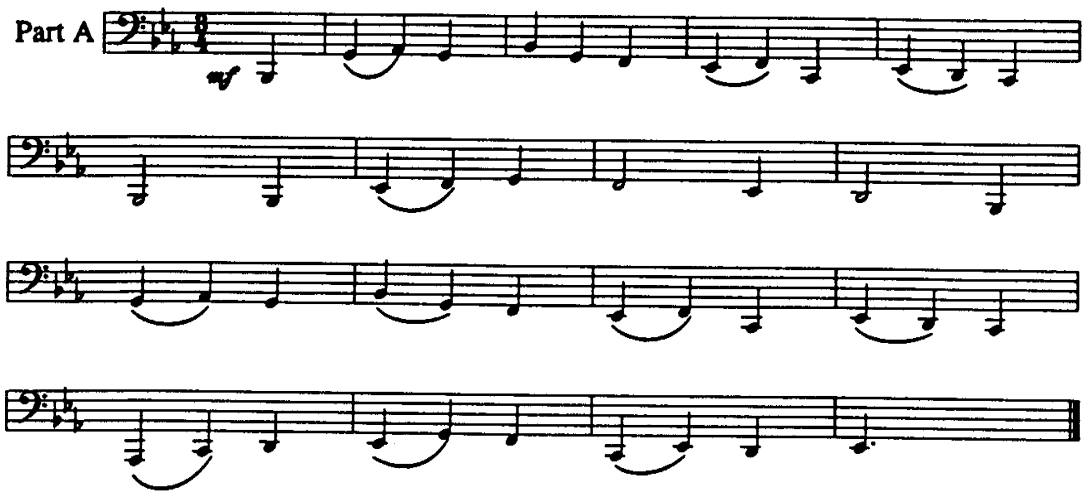
Part D



The Day Thou Gavest

Tuba

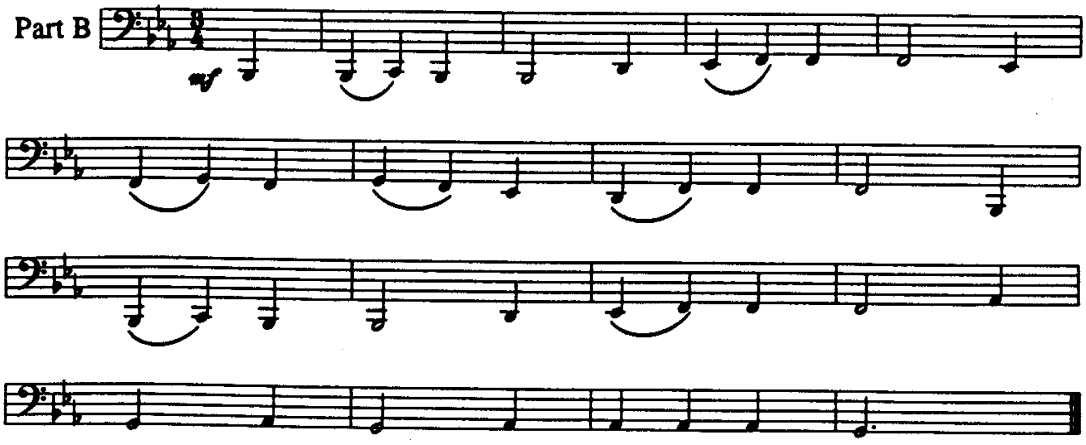
Part A



The Day Thou Gavest

Tuba

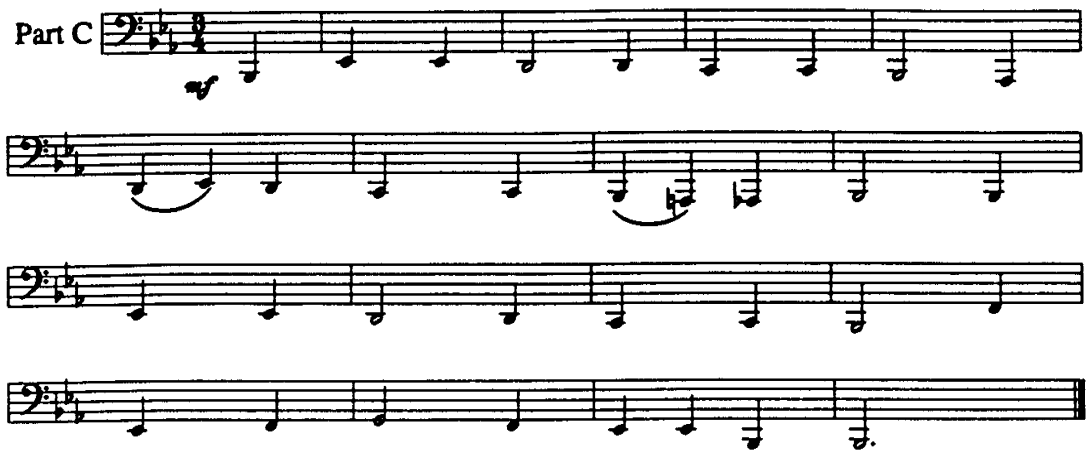
Part B



The Day Thou Gavest

Tuba

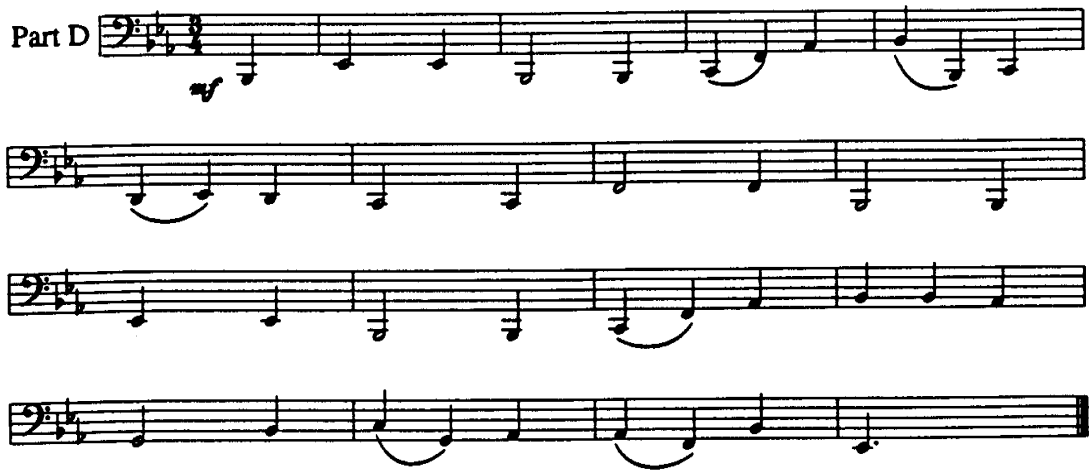
Part C



The Day Thou Gavest

Tuba

Part D

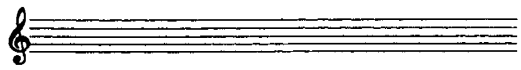


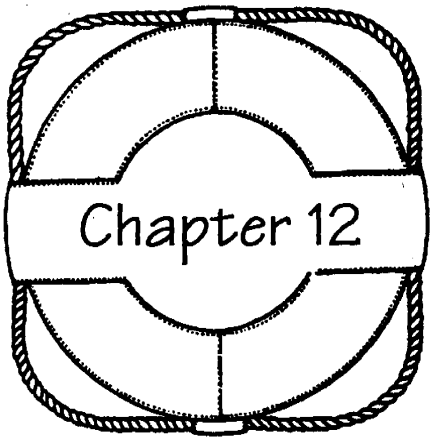
THE DAY THOU GAVEST

Percussion

TACET

Duke of York, *slow march*

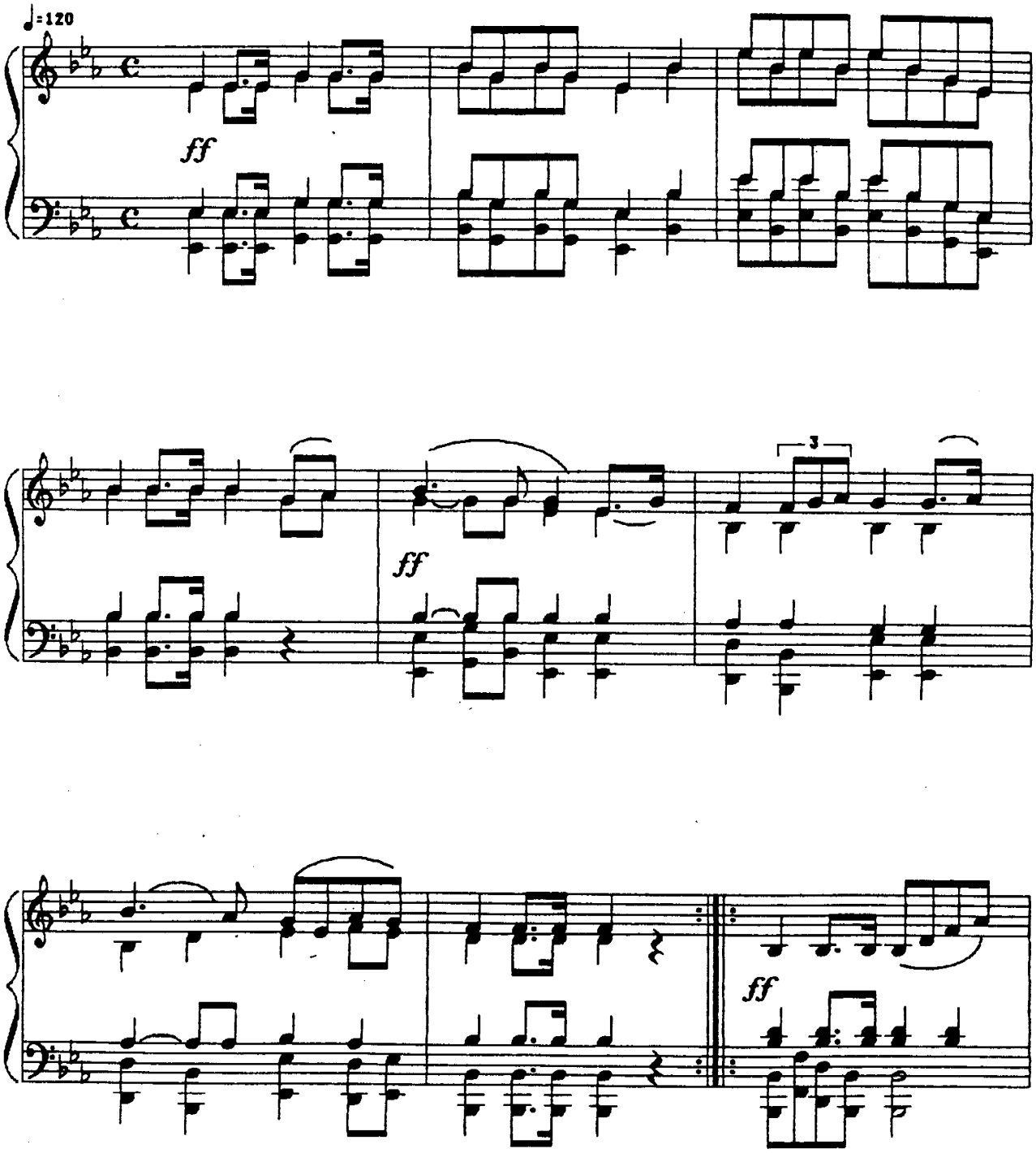


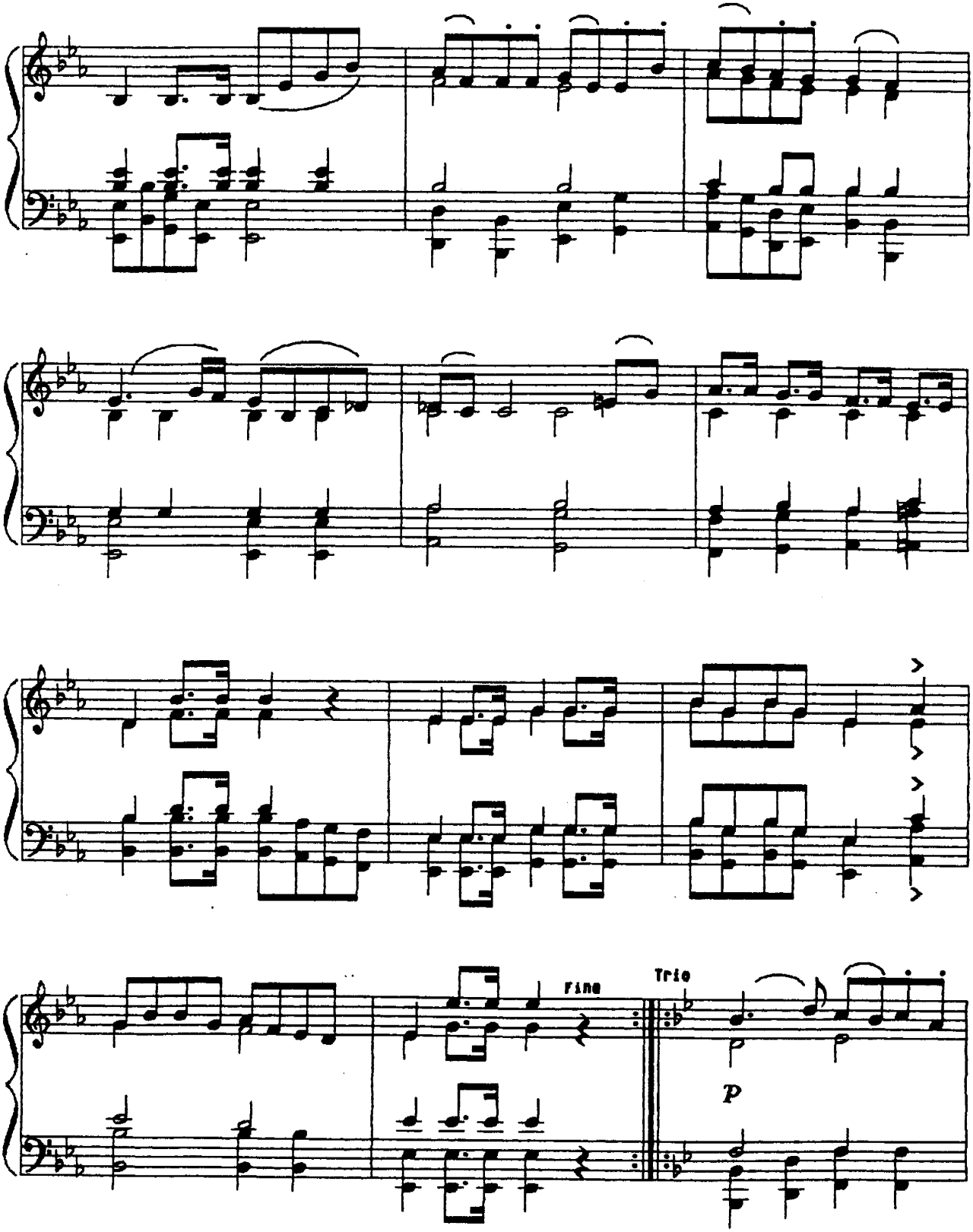


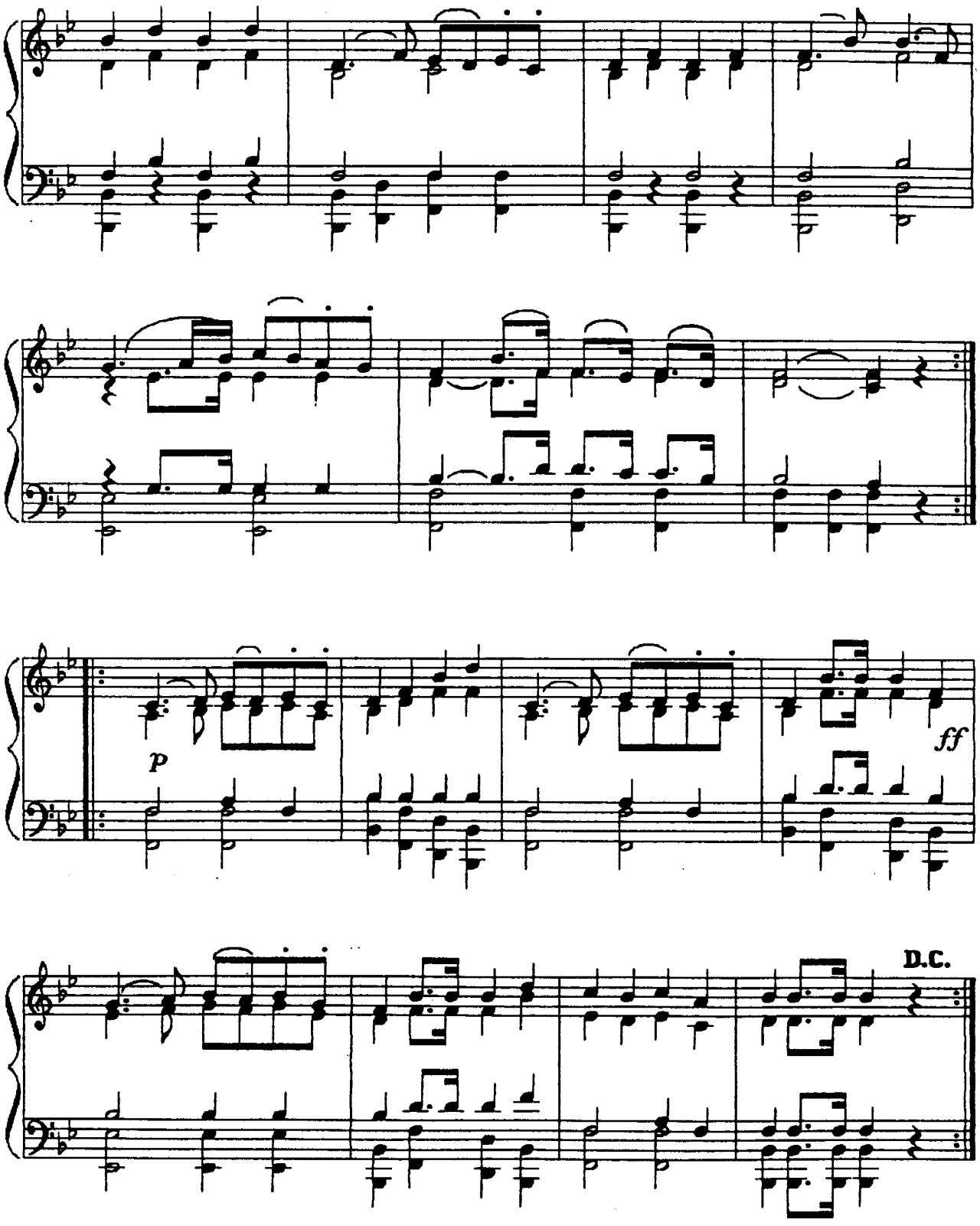
Duke of York is suitable as a slow march but can also be used as an inspection tune.

DUKE OF YORK

simplified arrangement LCdr G.L. Morrison



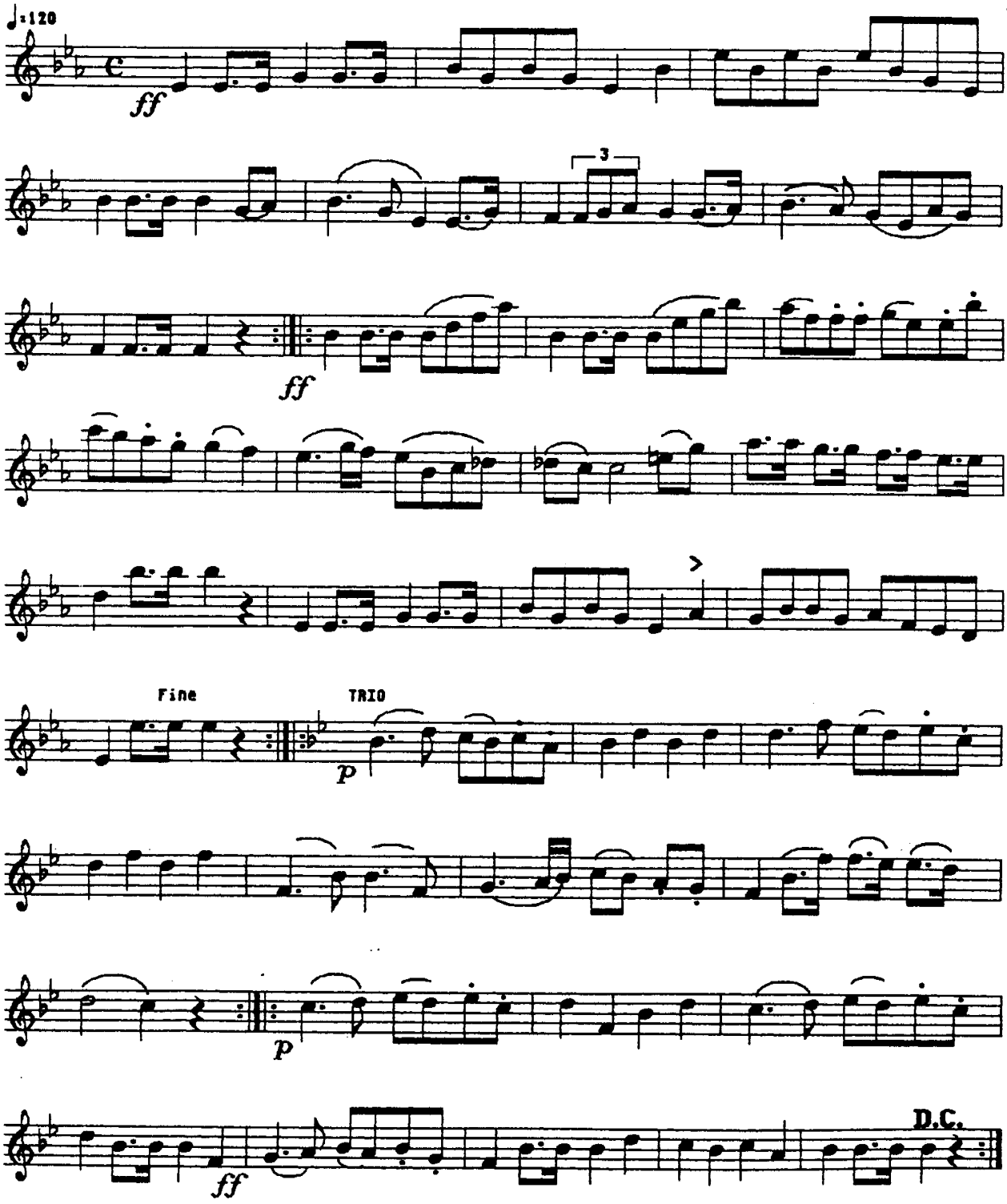

Fine
Trio
p


p
ff
D.C.

DUKE OF YORK

simplified arrangement LCdr GL Morrison

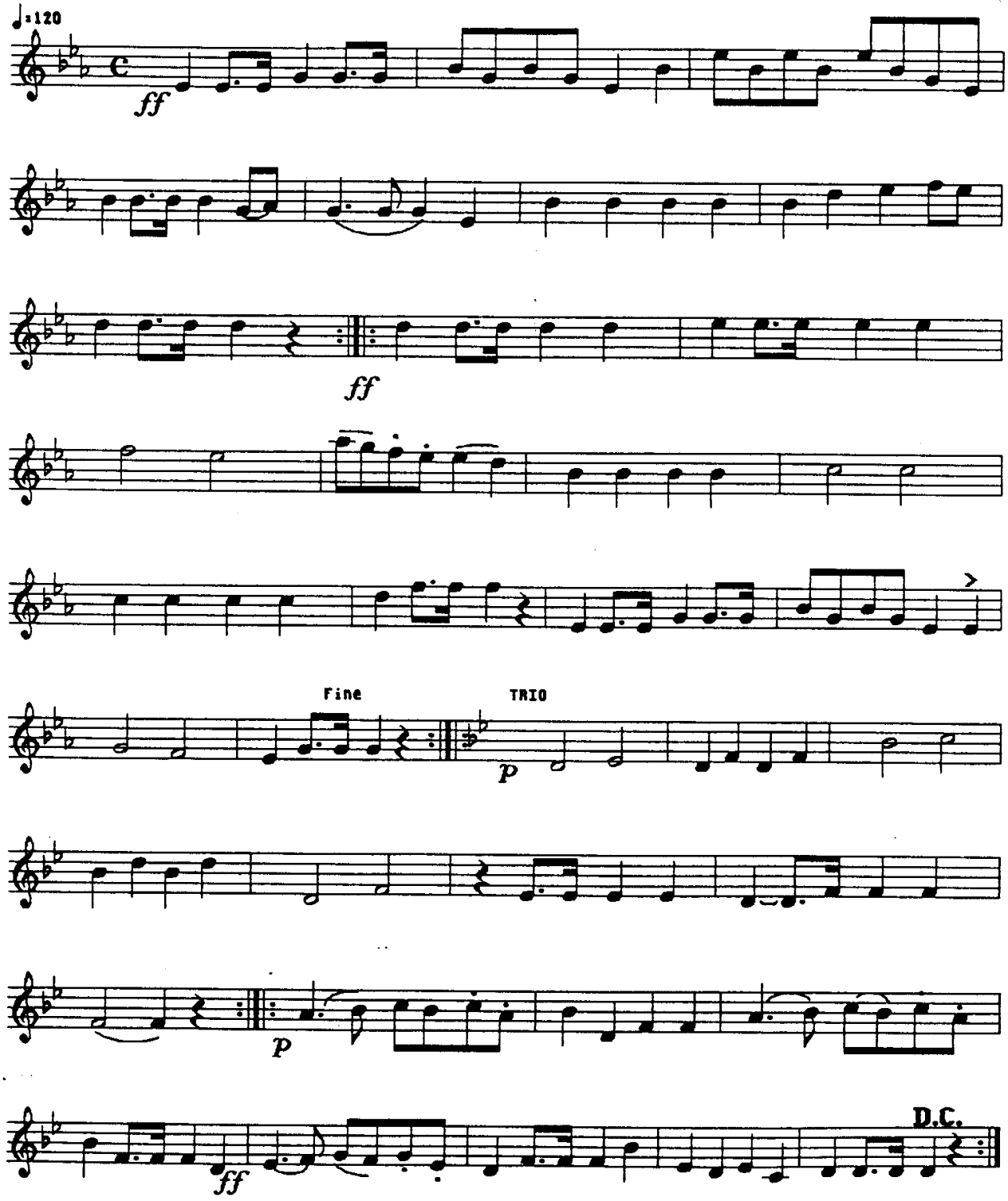
FLUTE/OBOE-A PART



DUKE OF YORK

simplified arrangement LCdr GL Morrison

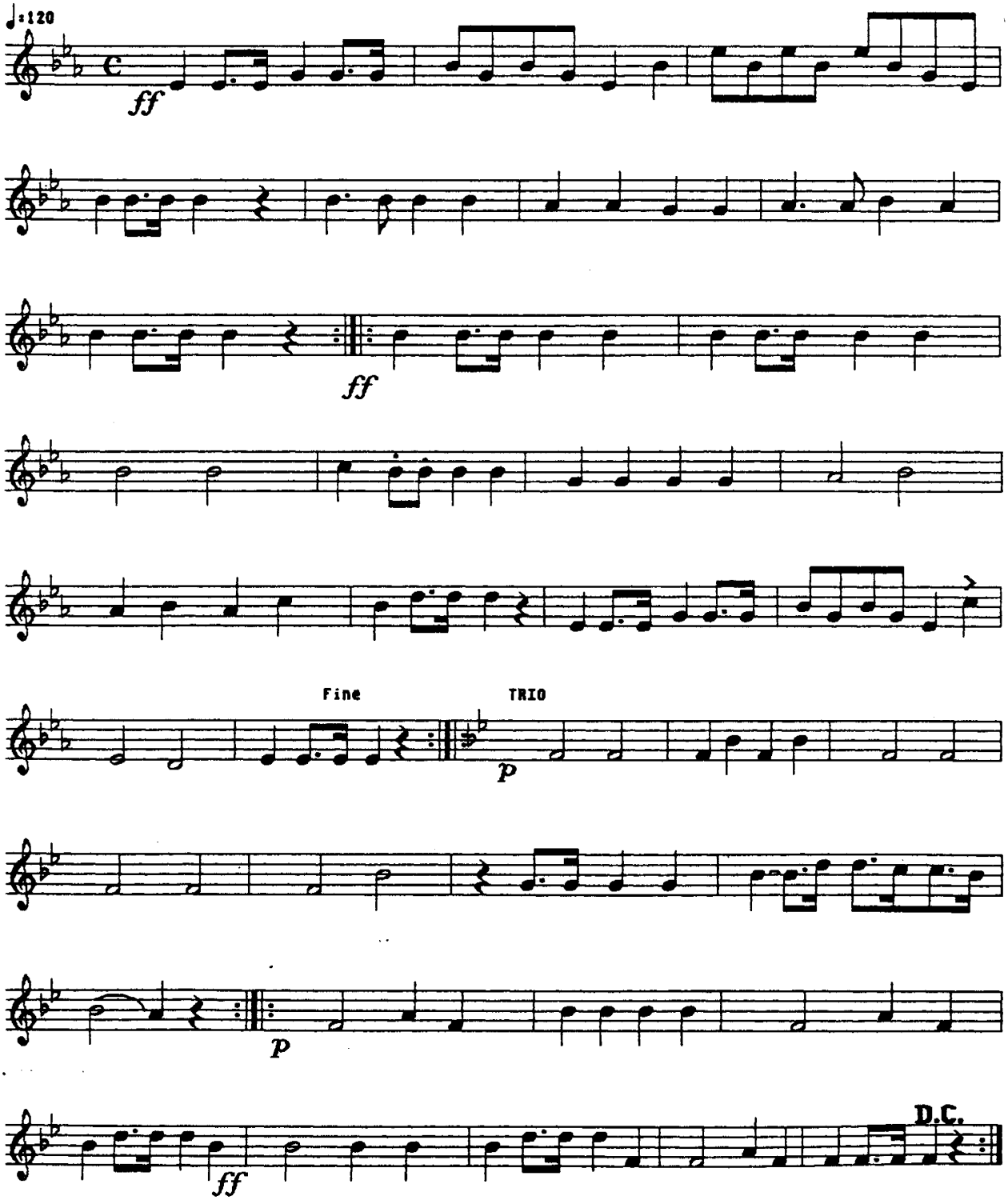
FLUTE/OBOE-B PART



DUKE OF YORK

simplified arrangement LCdr GL Morrison

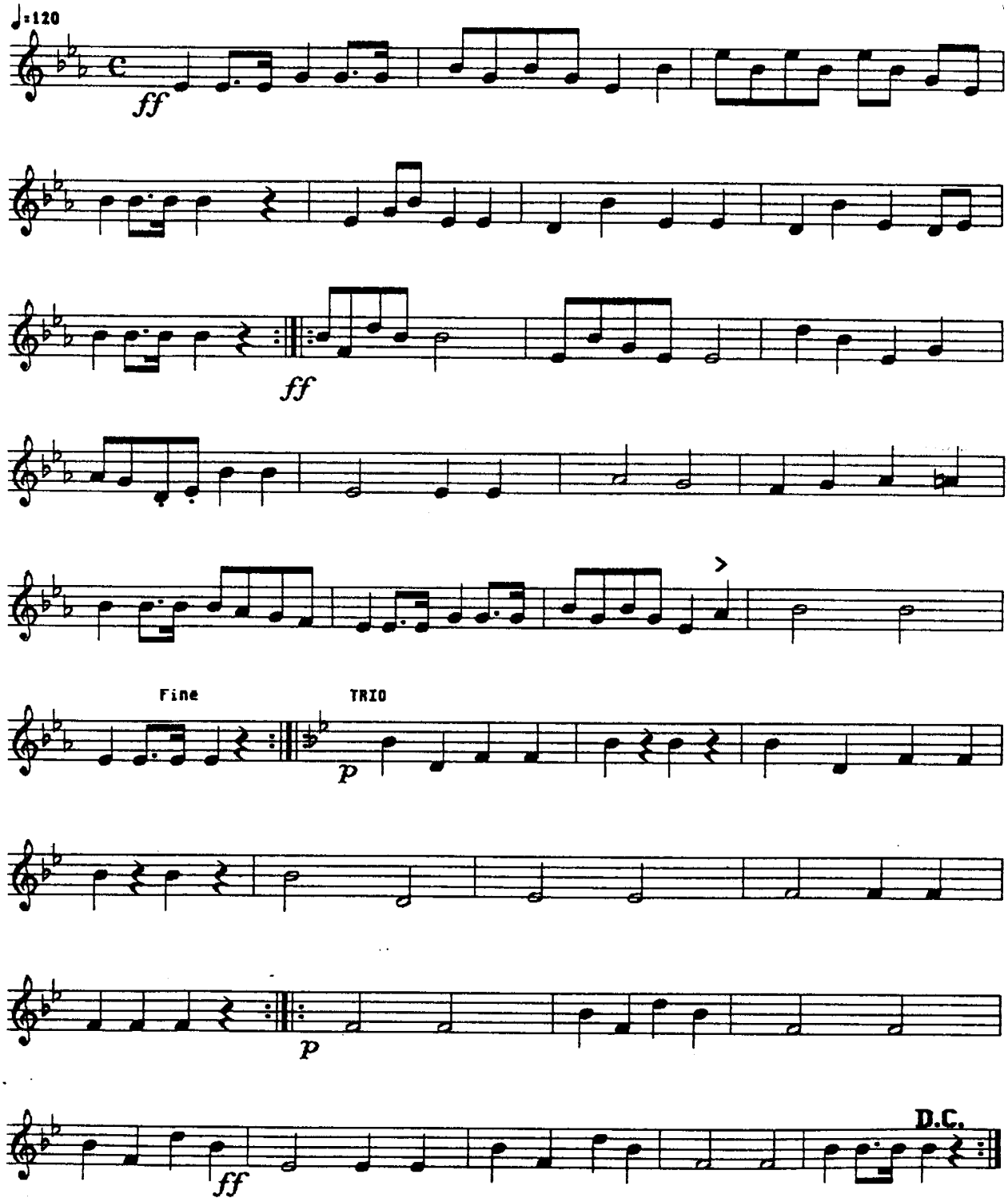
FLUTE/OBOE-C PART



DUKE OF YORK

simplified arrangement LCdr GL Morrison

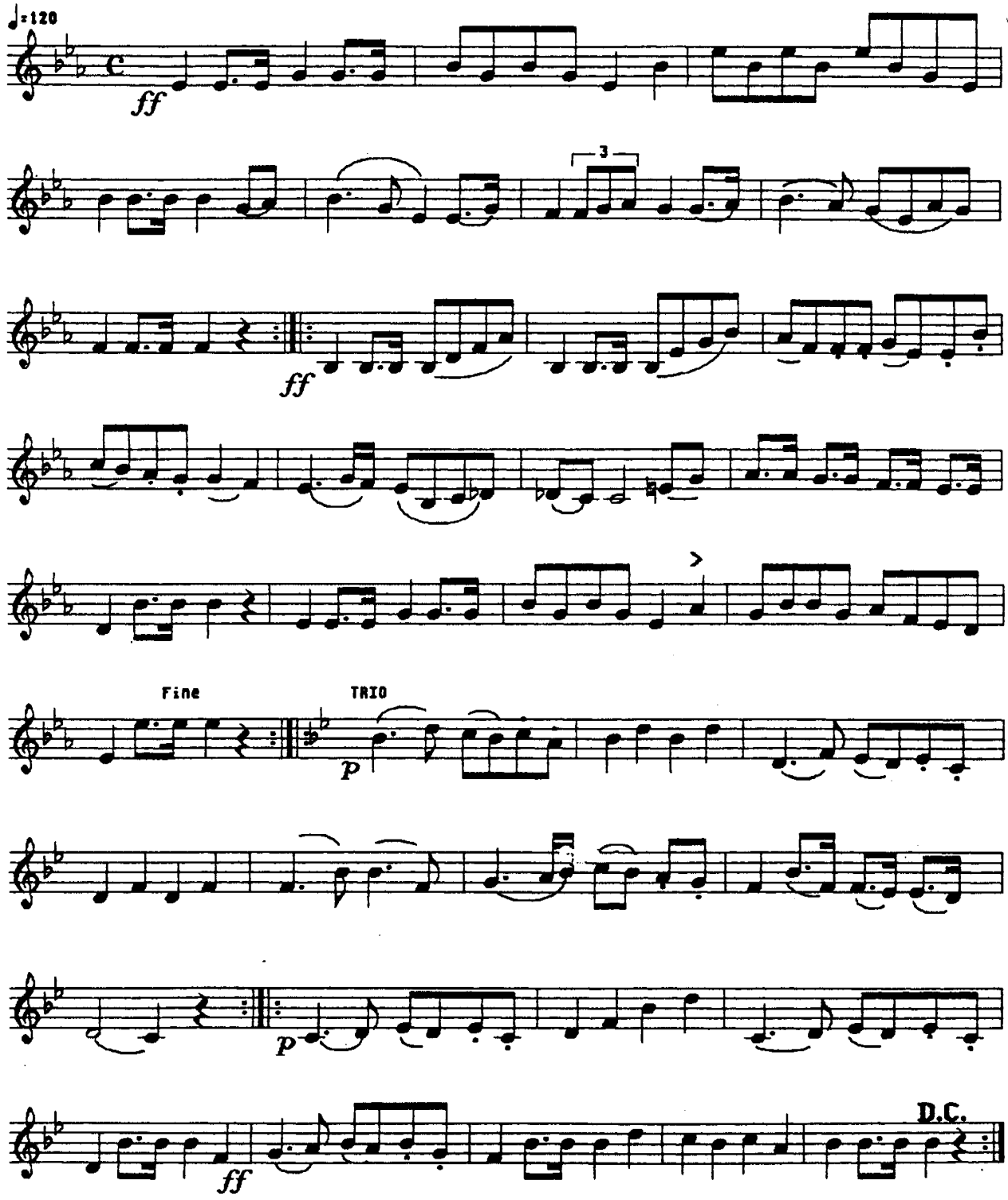
FLUTE/OBOE-D PART



DUKE OF YORK

simplified arrangement LCdr GL Morrison

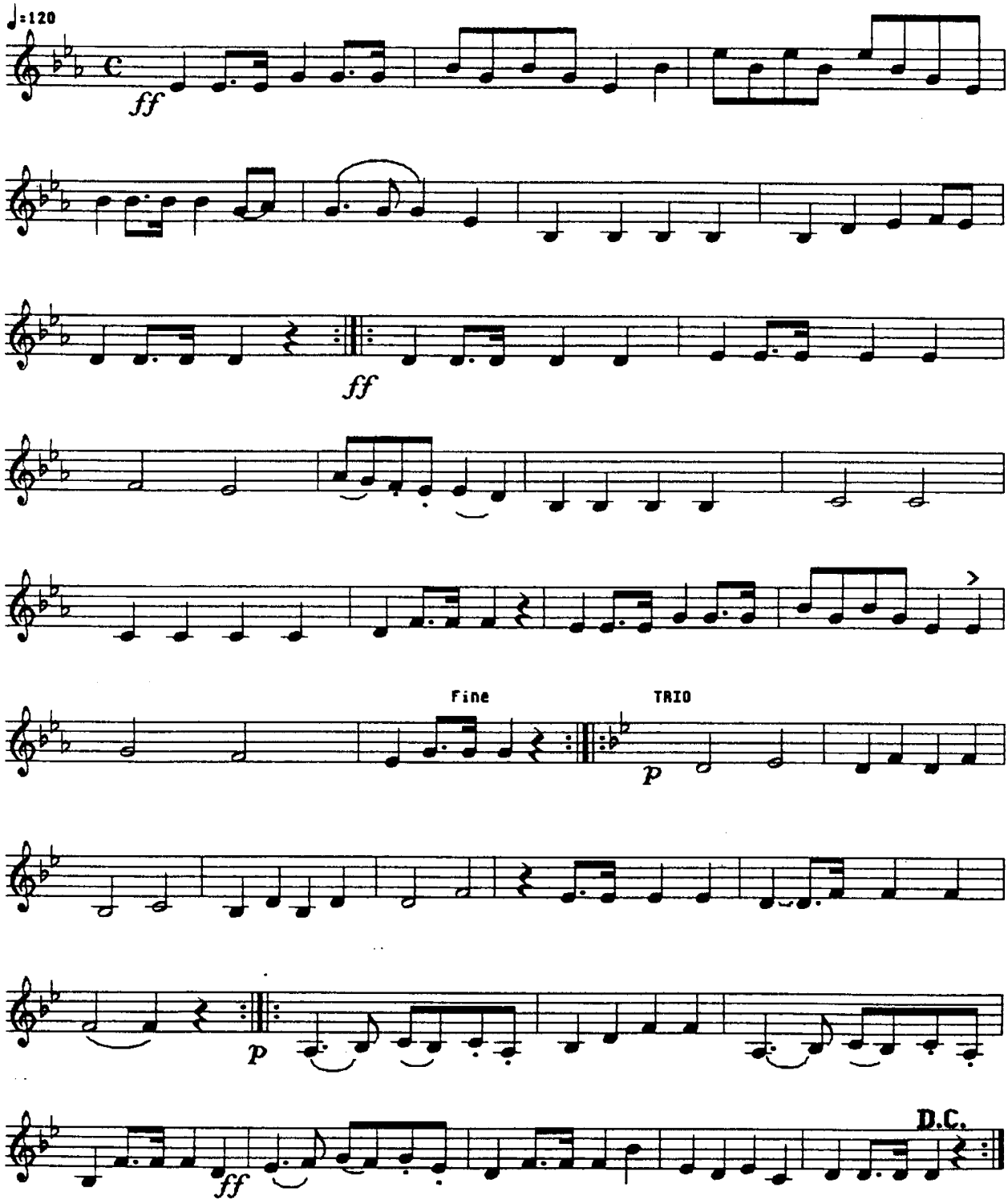
GLOCK-A PART



DUKE OF YORK

simplified arrangement LCdr GL Morrison

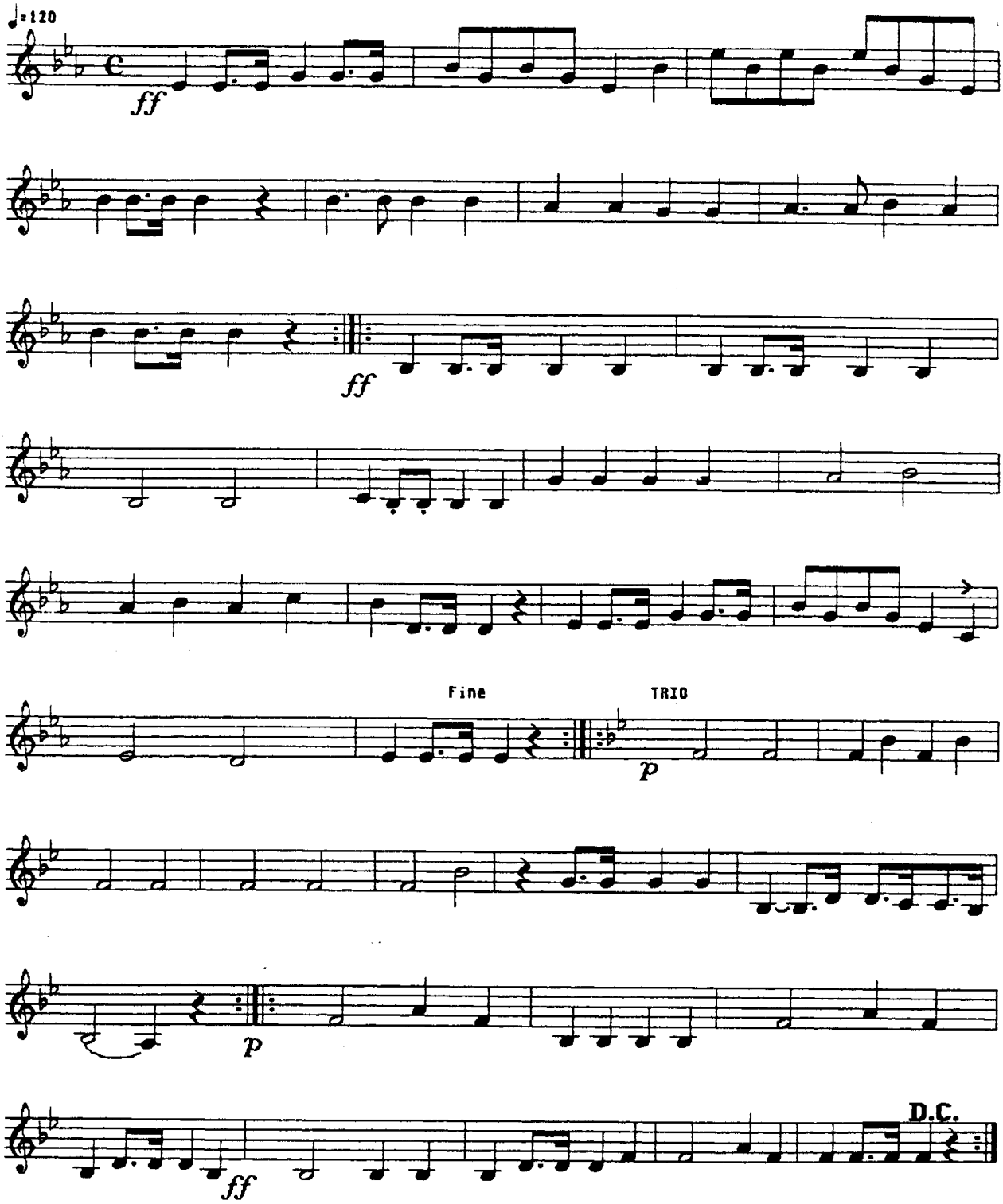
GLOCK-B PART



DUKE OF YORK

simplified arrangement LCdr GL Morrison

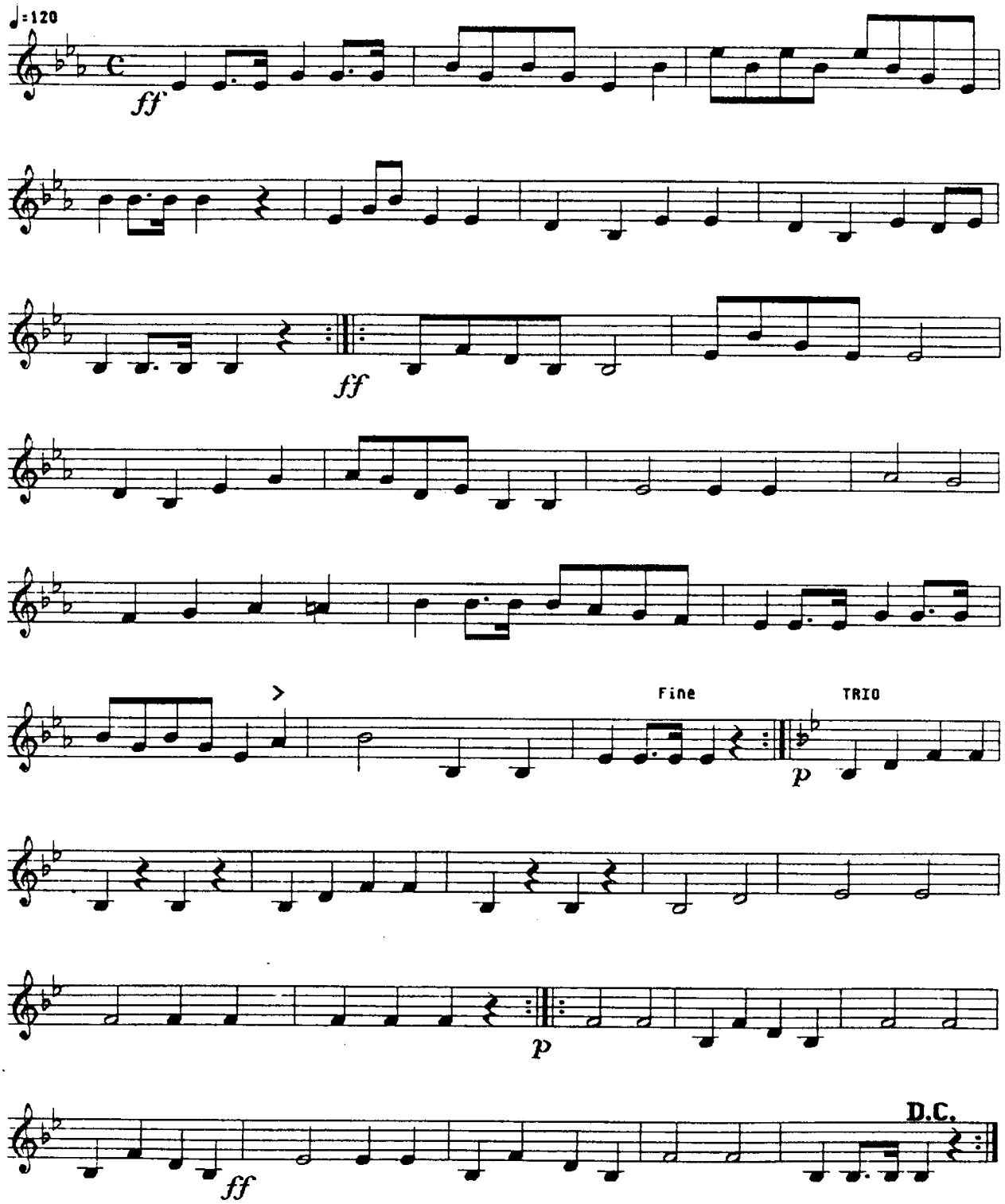
GLOCK-C PART



DUKE OF YORK

simplified arrangement LCdr GL Morrison

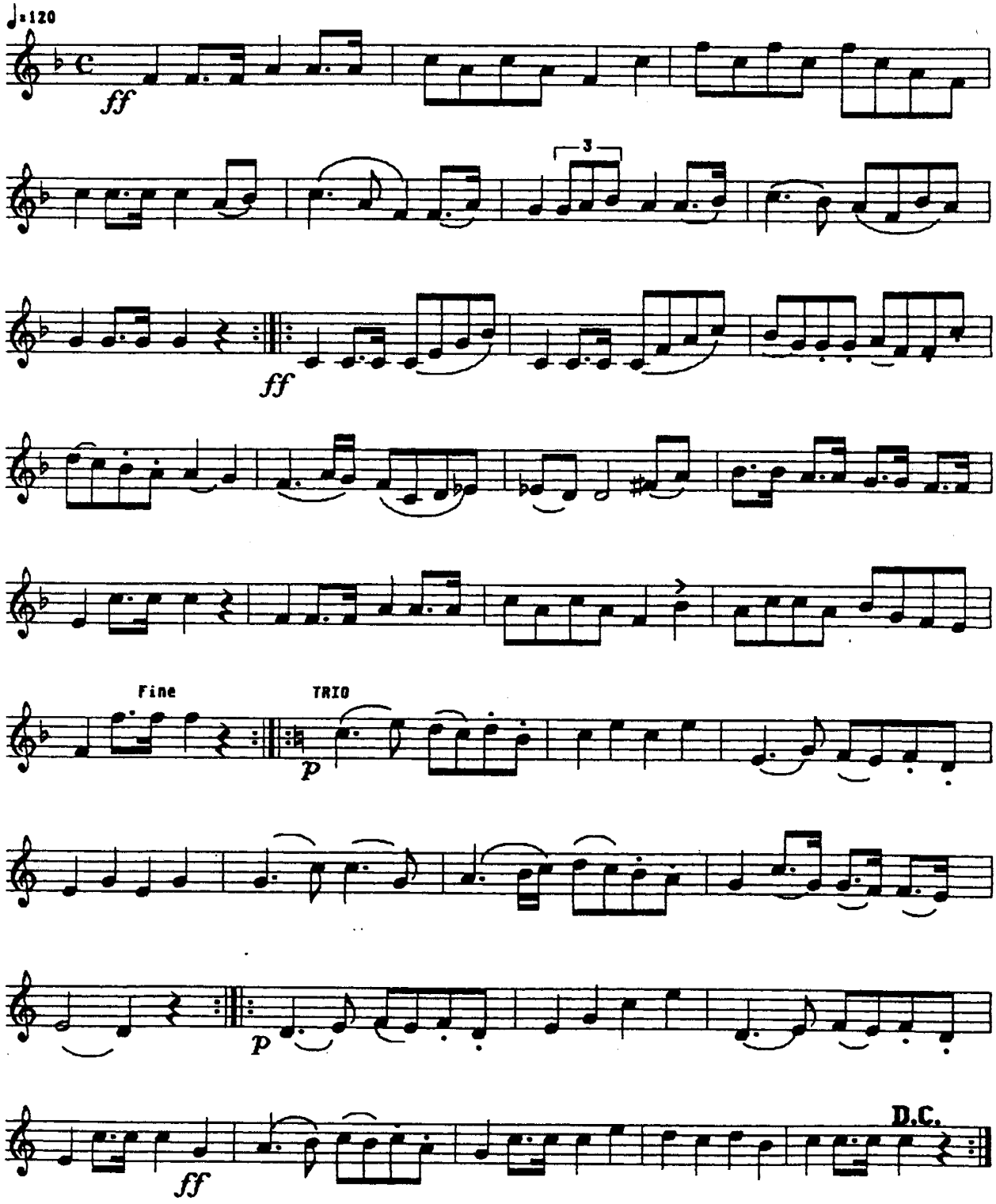
GLOCK-D PART



DUKE OF YORK

simplified arrangement LCdr GL Morrison

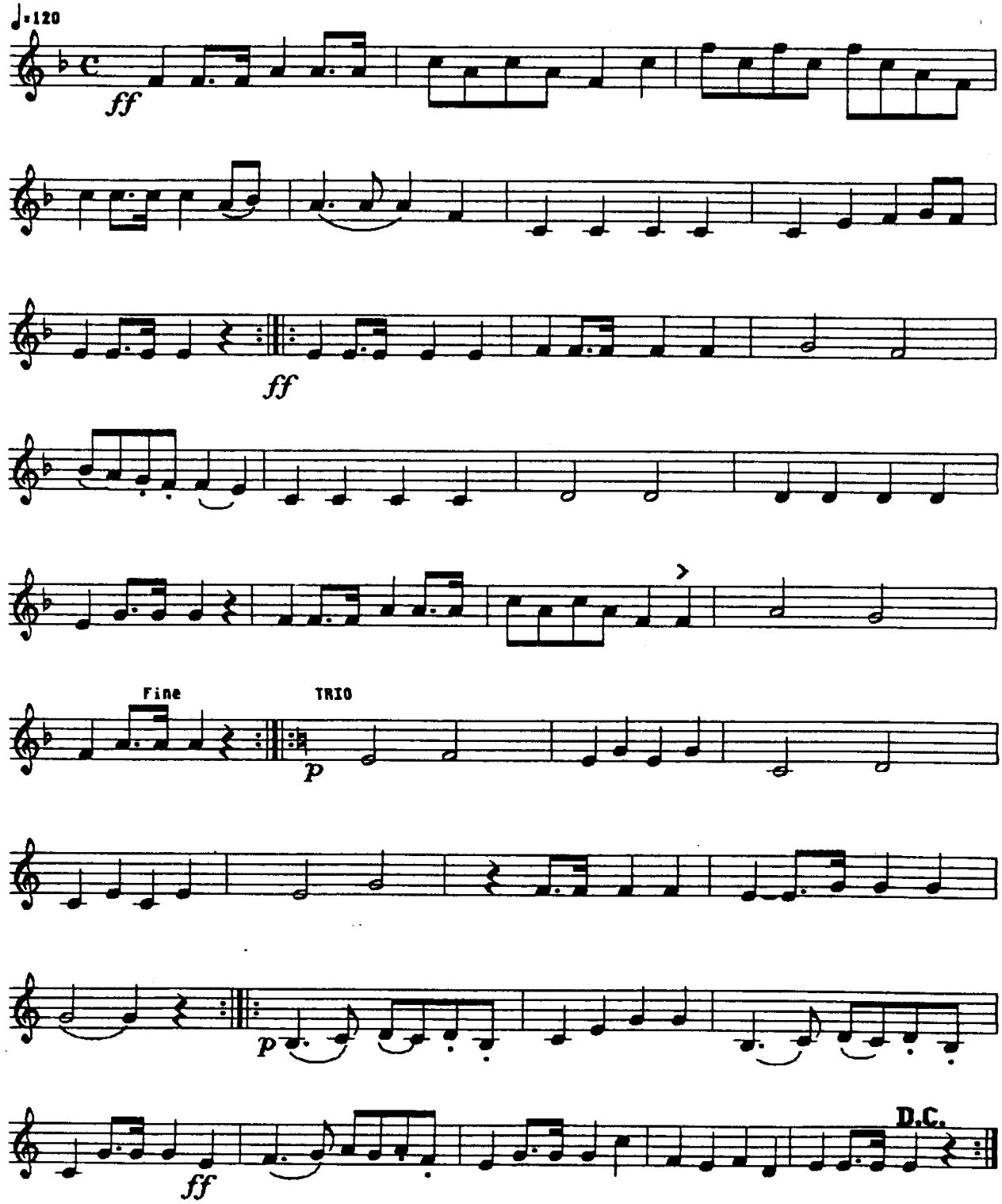
CLARINET-A PART



DUKE OF YORK

simplified arrangement LCdr GL Morrison

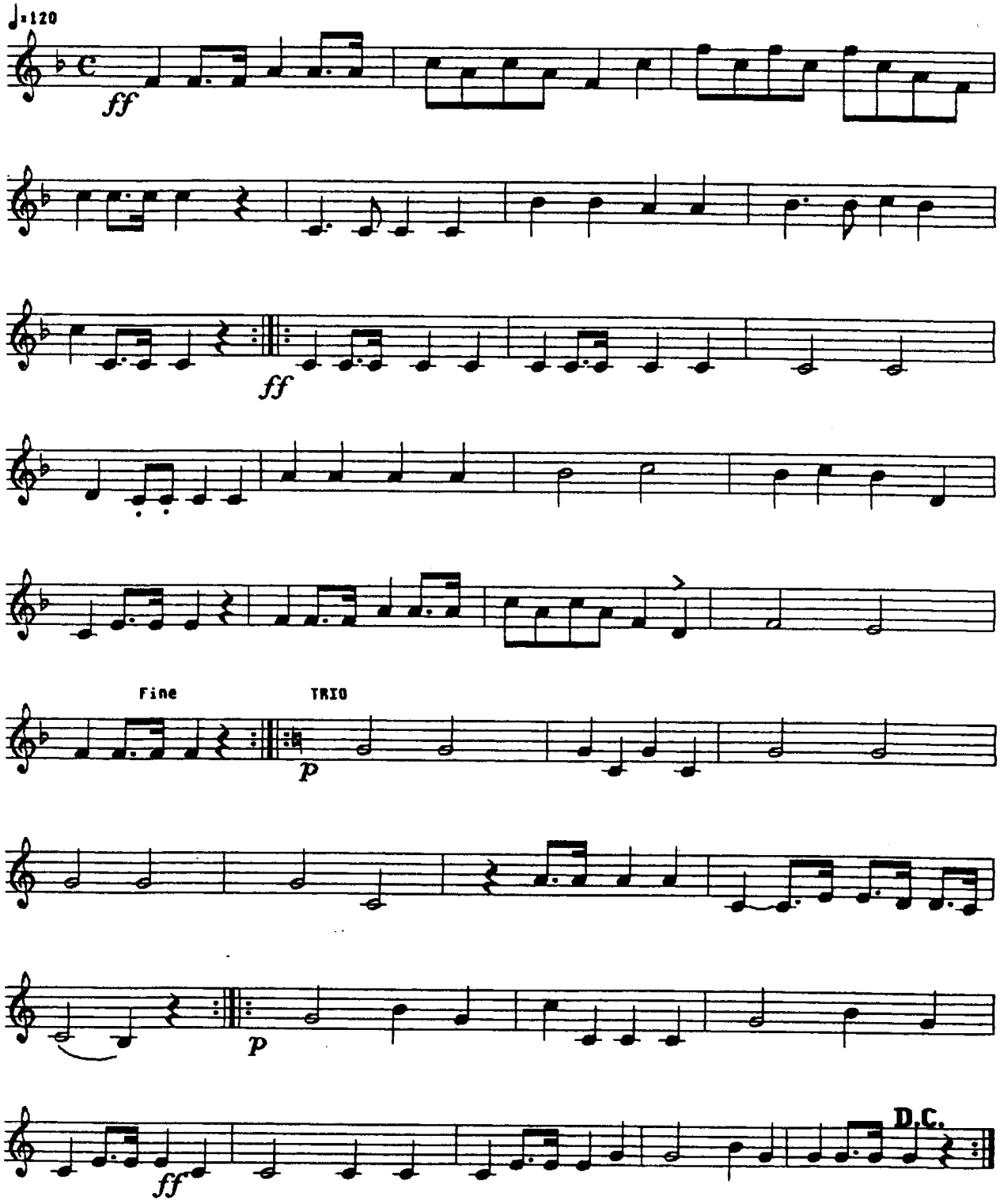
CLARINET-B PART



DUKE OF YORK

simplified arrangement LCdr GL Morrison

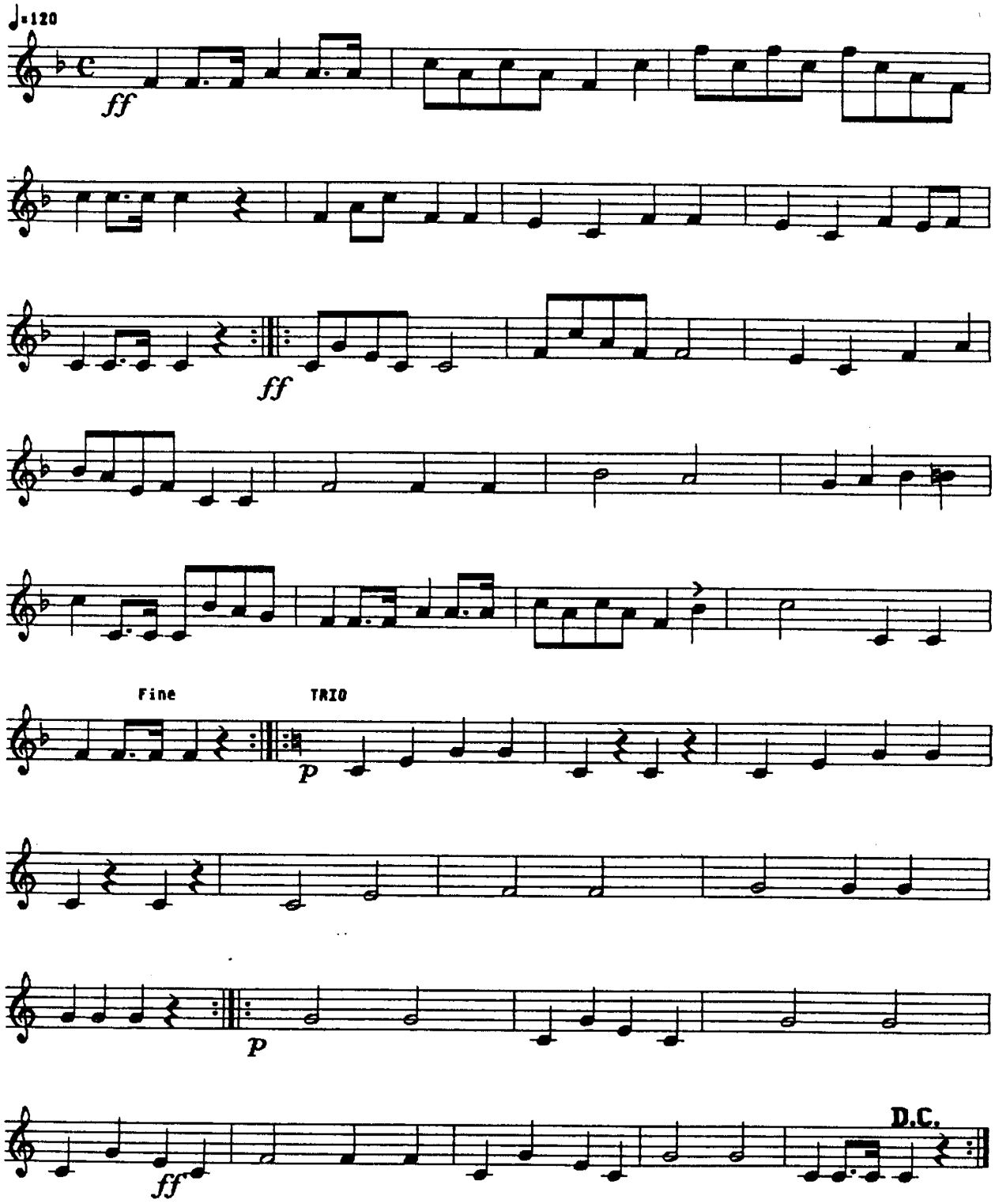
CLARINET-C PART



DUKE OF YORK

simplified arrangement LCdr GL Morrison

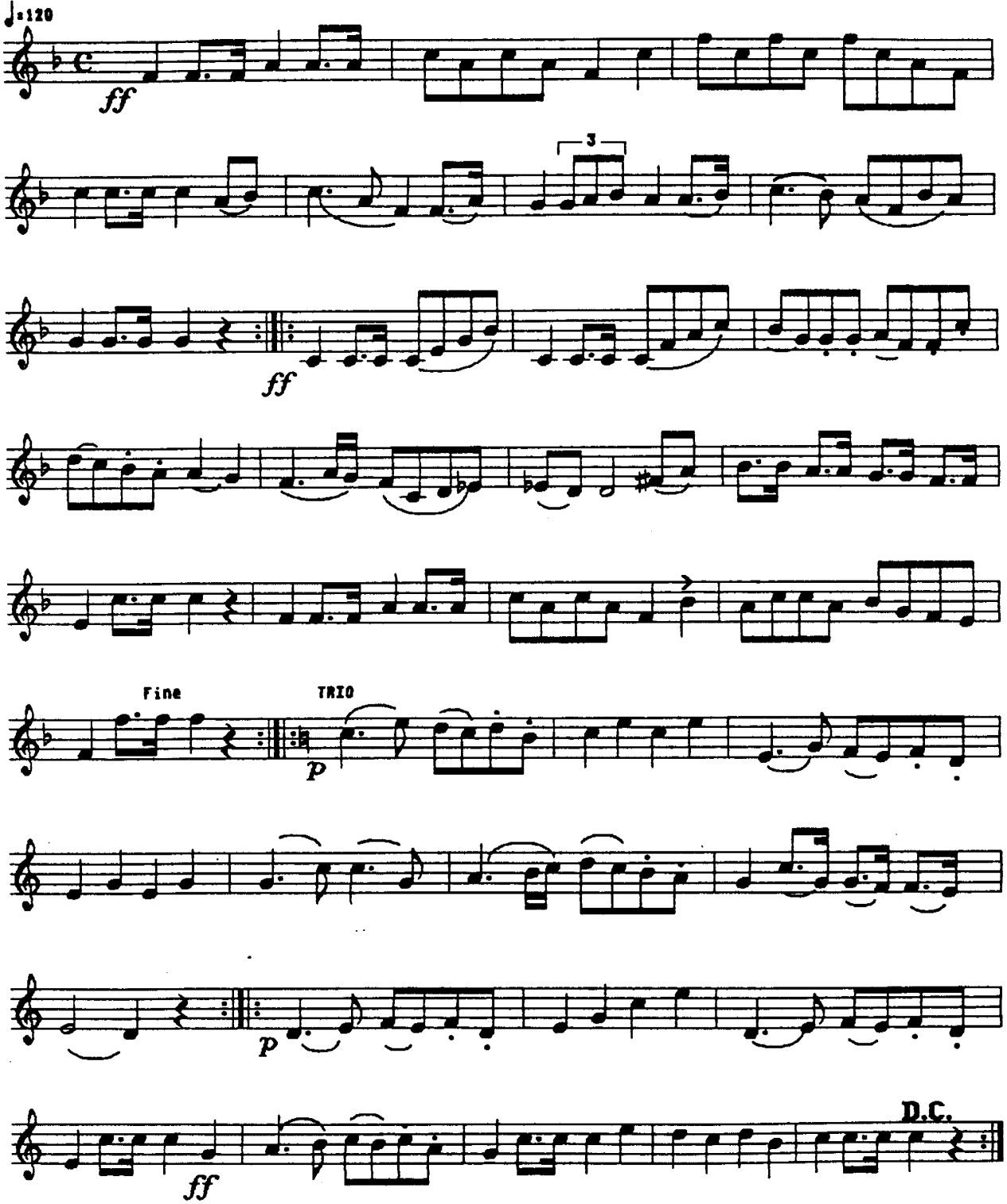
CLARINET-D PART



DUKE OF YORK

simplified arrangement LCdr GL Morrison

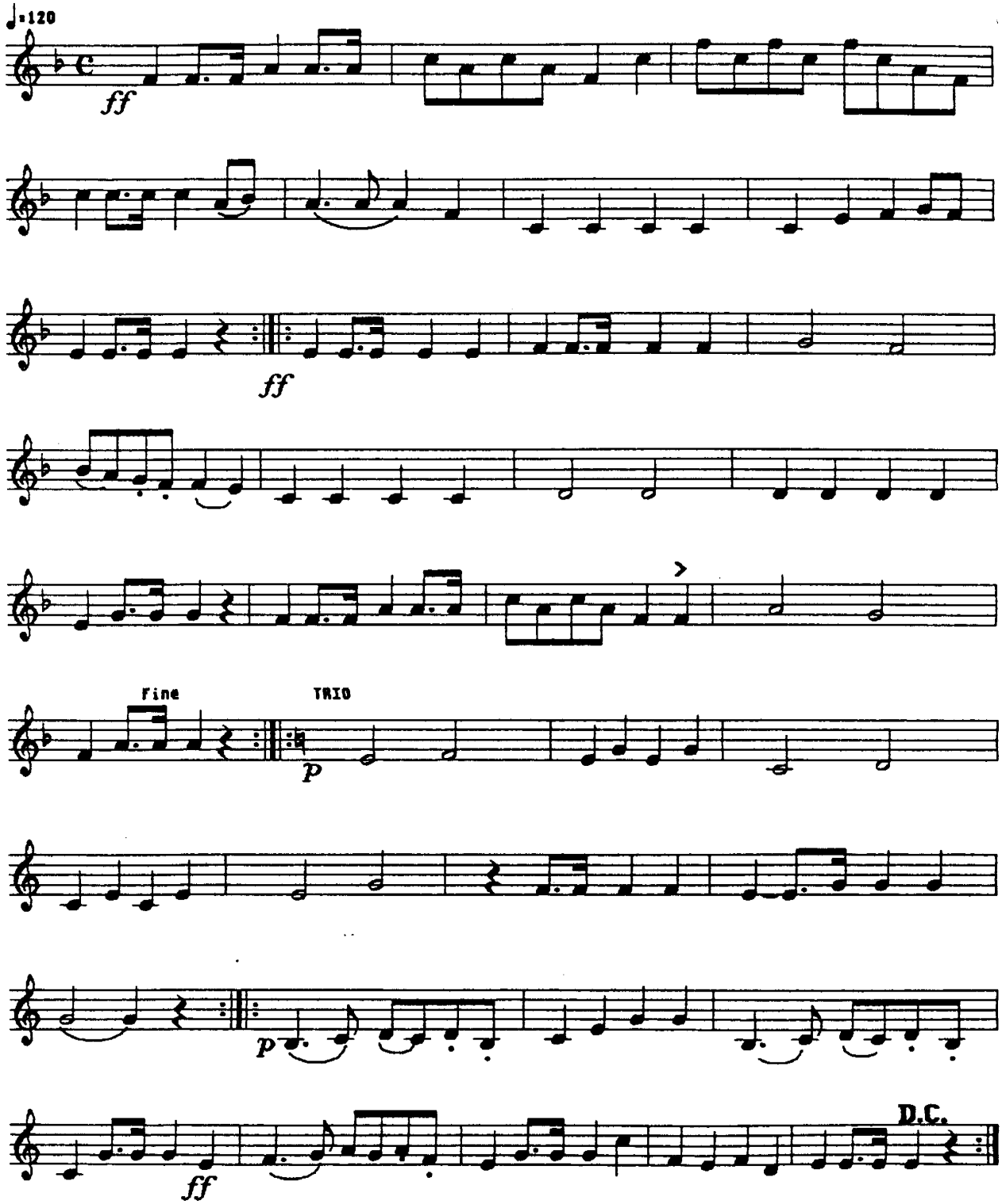
TRUMPET-A PART



DUKE OF YORK

simplified arrangement LCdr GL Morrison

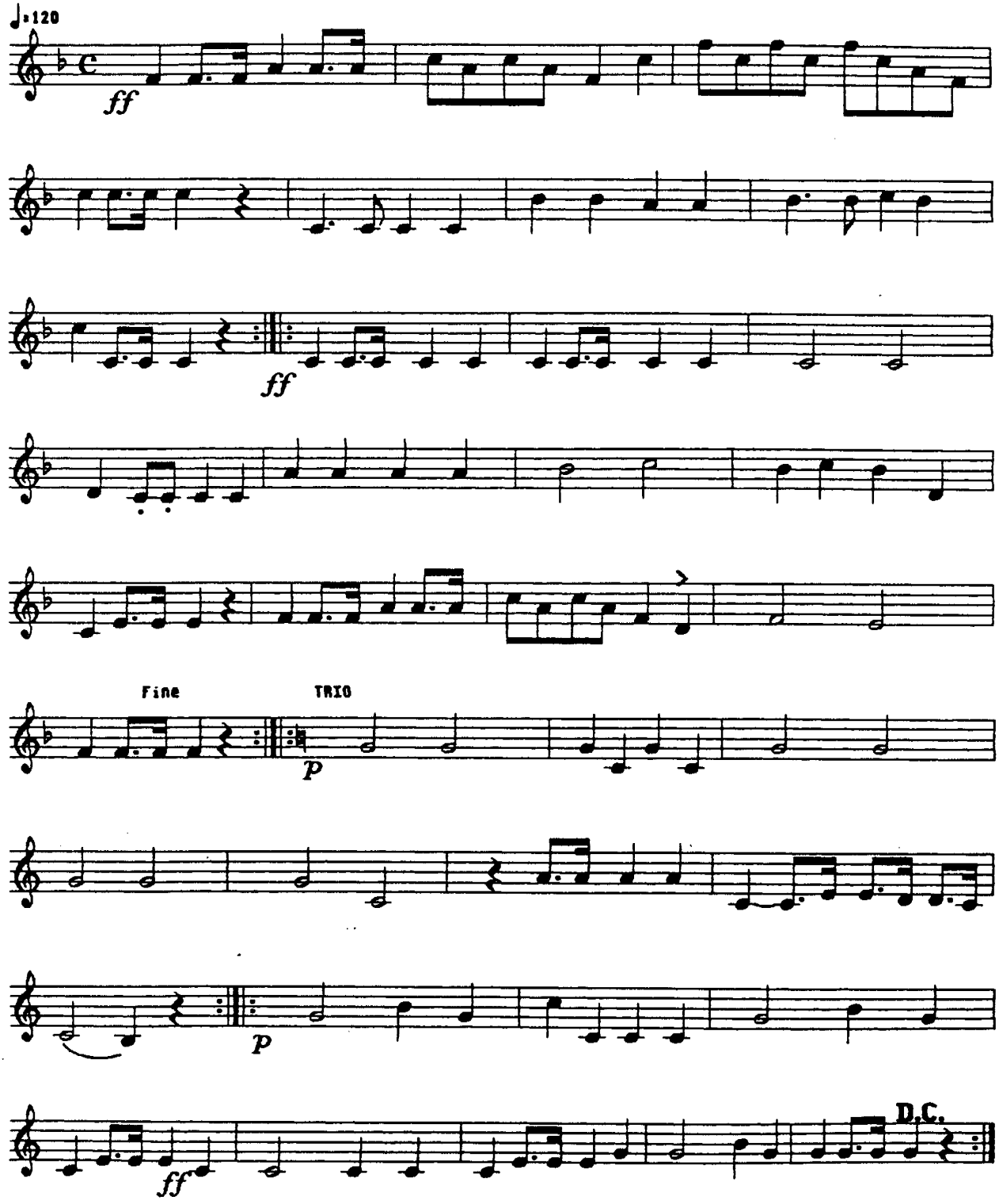
TRUMPET-B PART



DUKE OF YORK

simplified arrangement LCdr GL Morrison

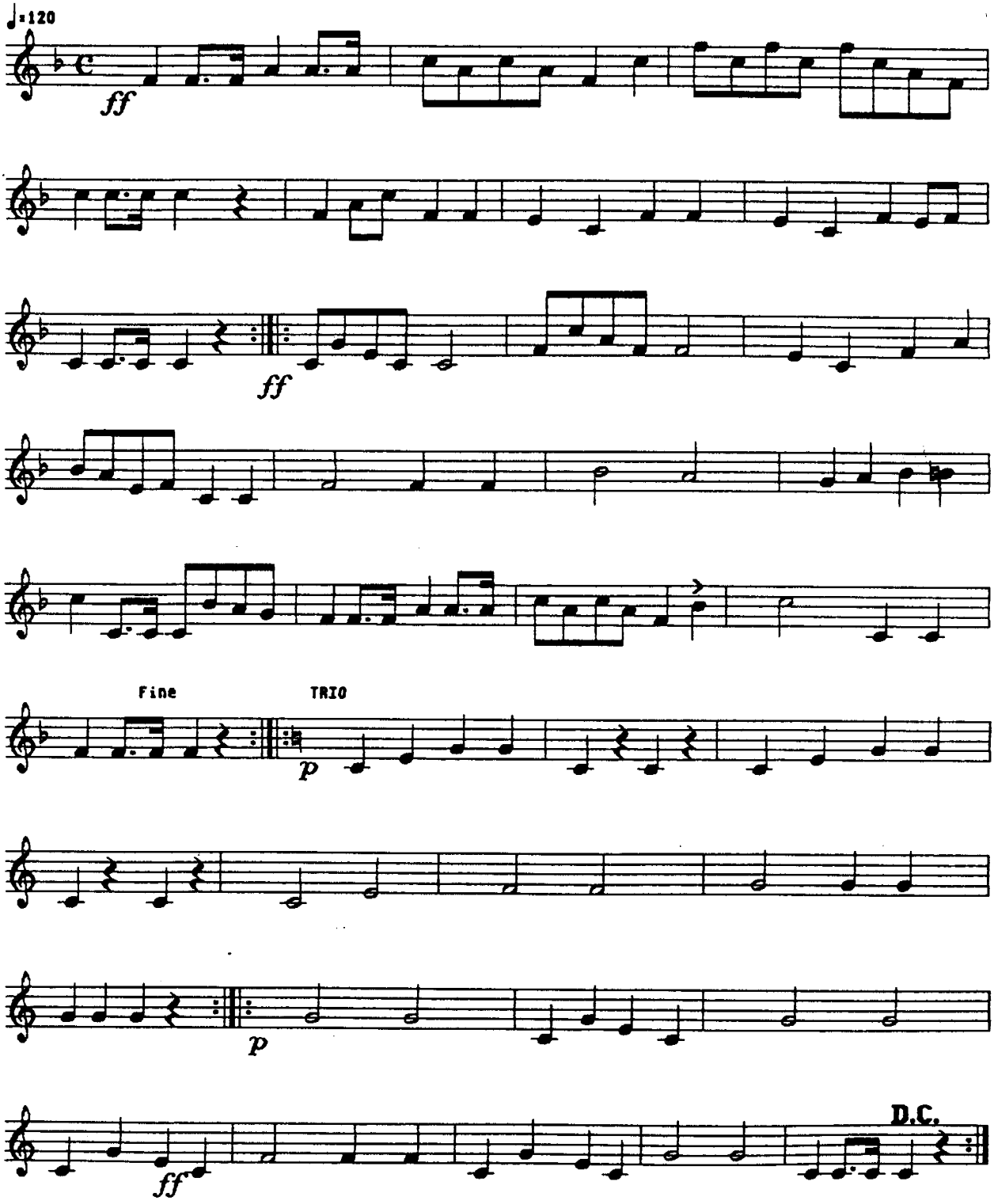
TRUMPET-C PART



DUKE OF YORK

simplified arrangement LCdr GL Morrison

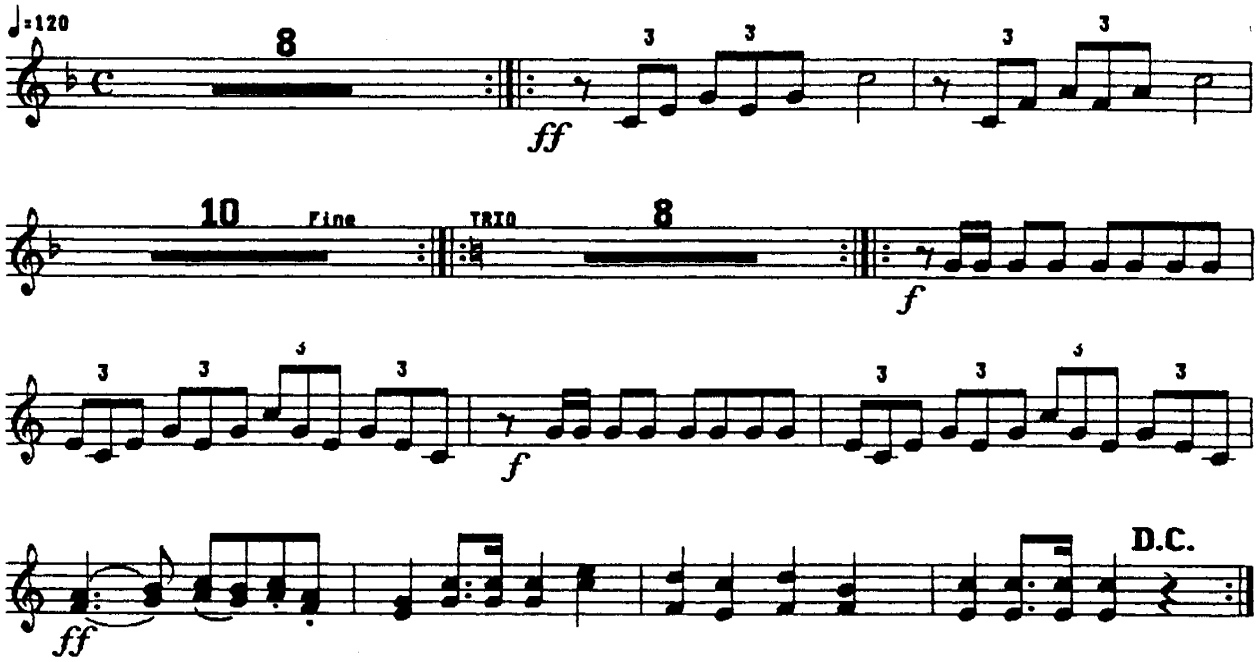
TRUMPET-D PART



DUKE OF YORK

Simplified arrangement LCdr G.L. Morrison

OPTIONAL TRUMPETS



DUKE OF YORK

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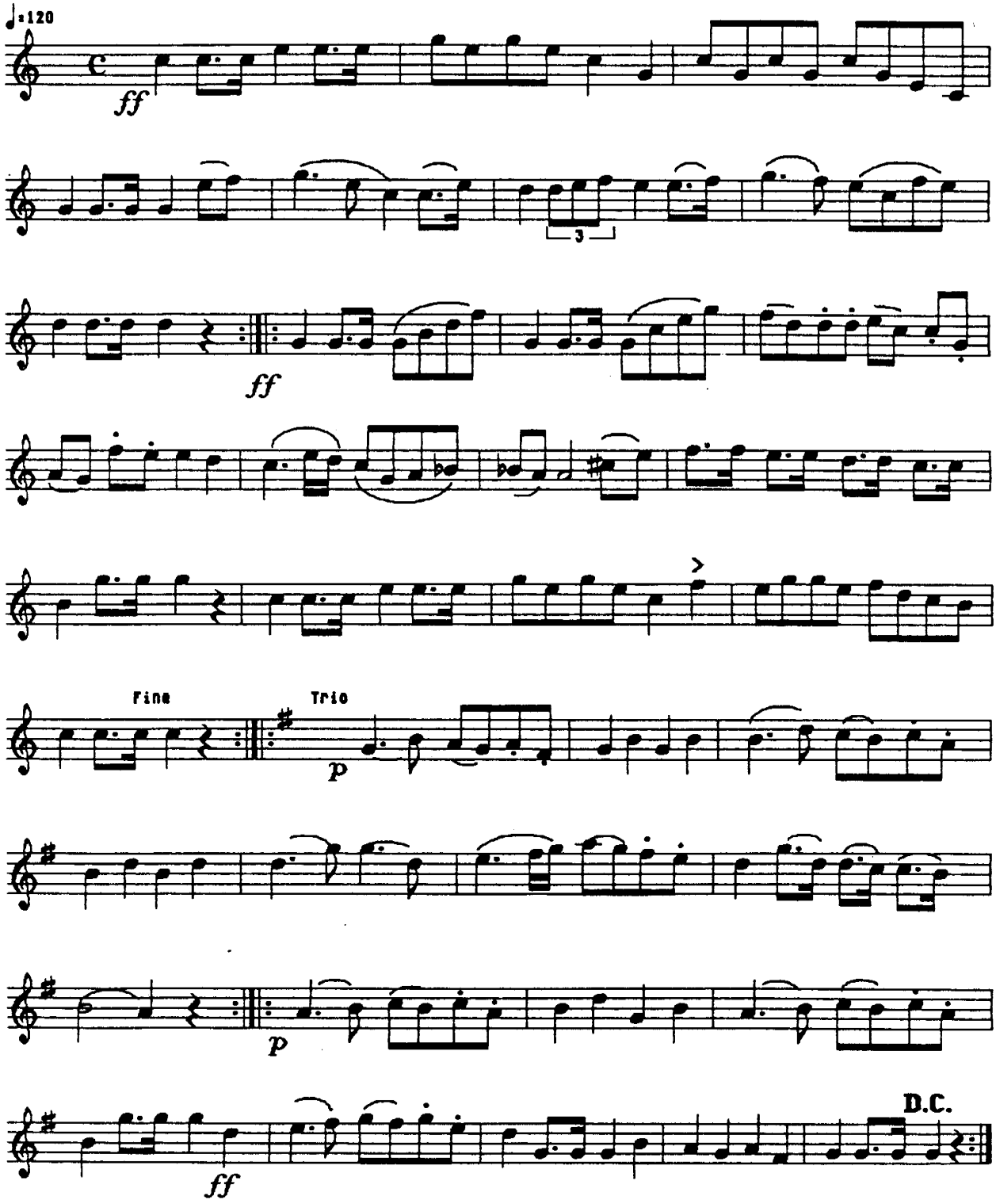
ALTO/BARITONE SAX-A PART



DUKE OF YORK

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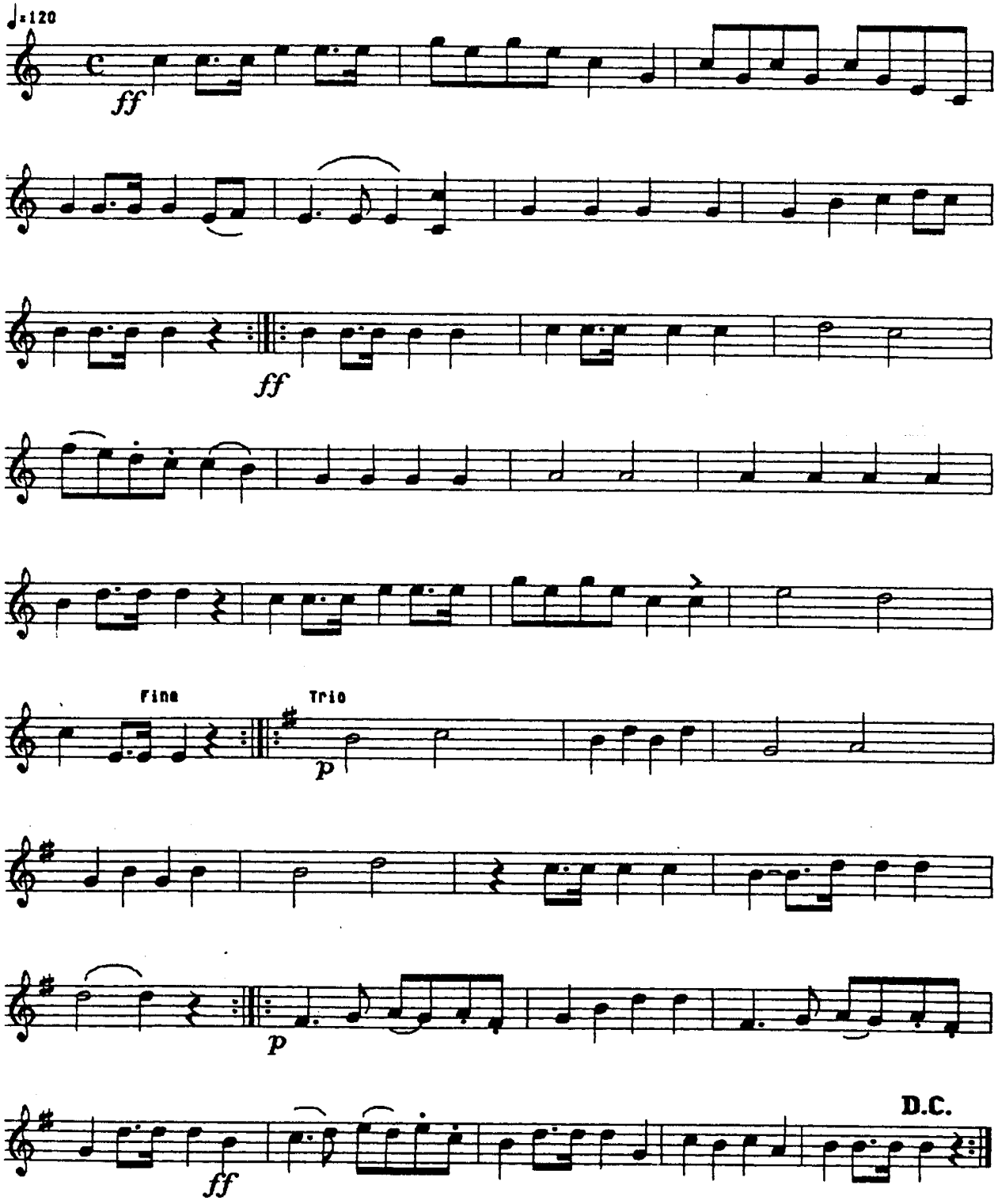
ALTO/BARITONE SAX-B PART



DUKE OF YORK

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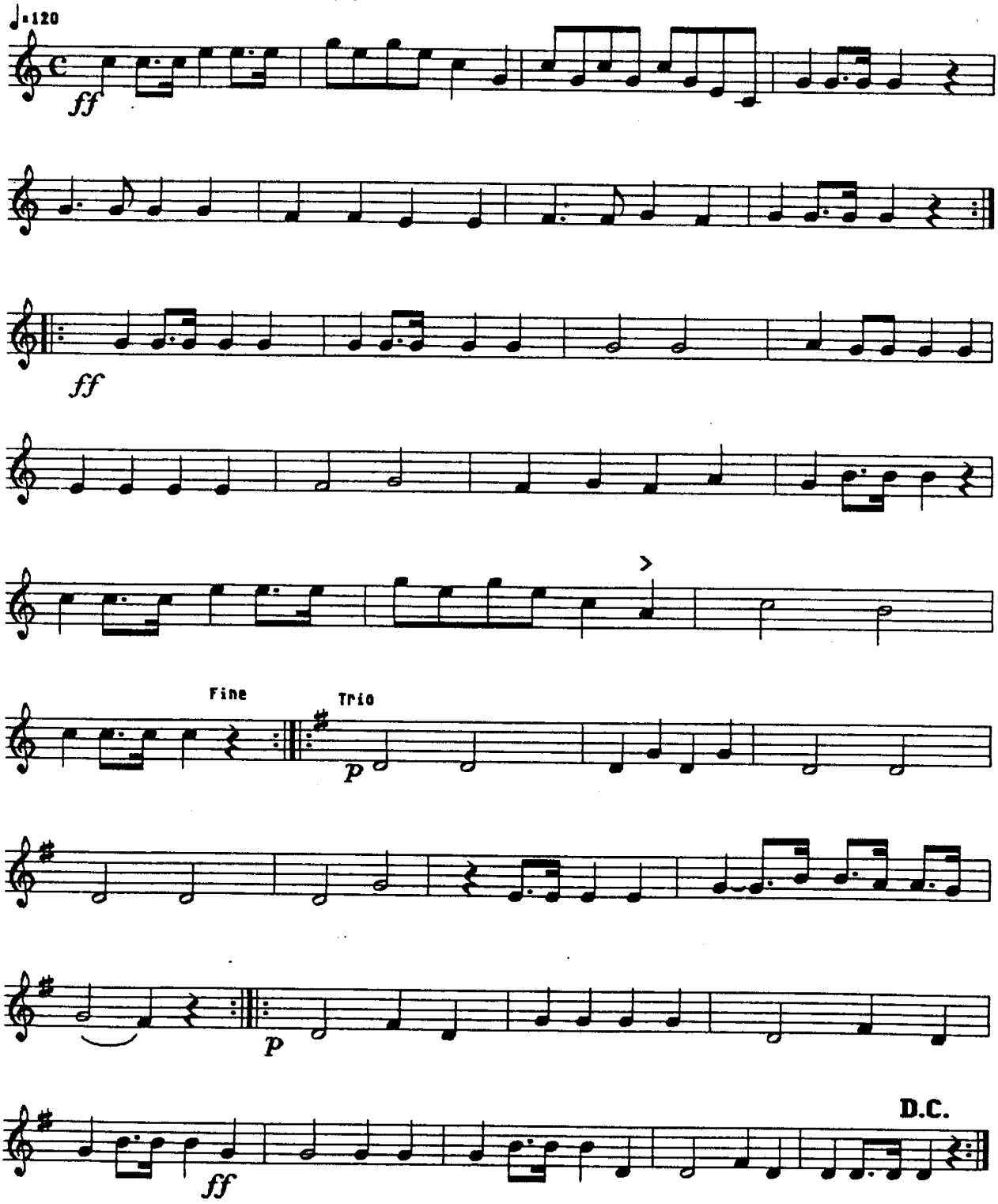
ALTO/BARITONE SAX-C PART



DUKE OF YORK

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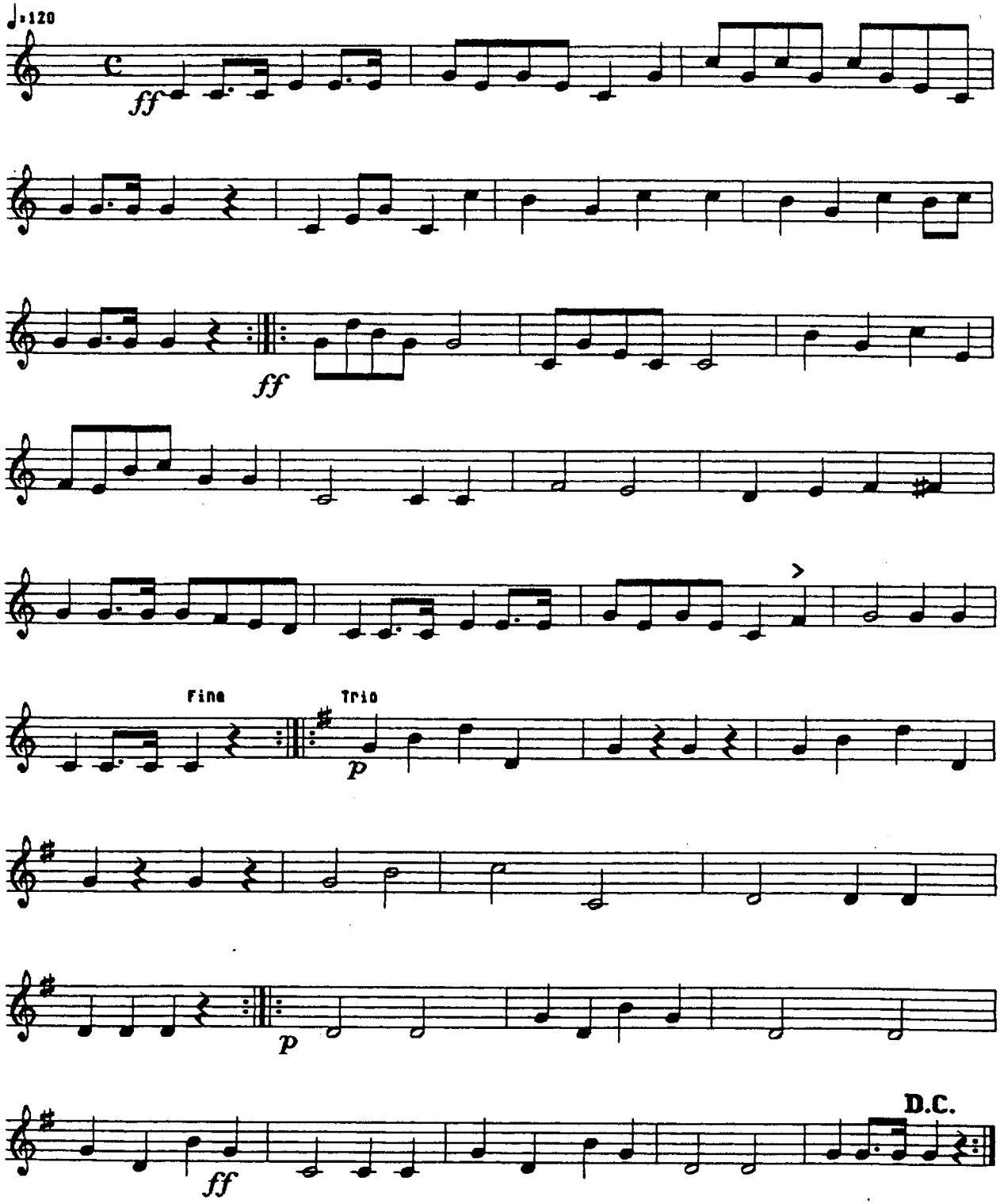
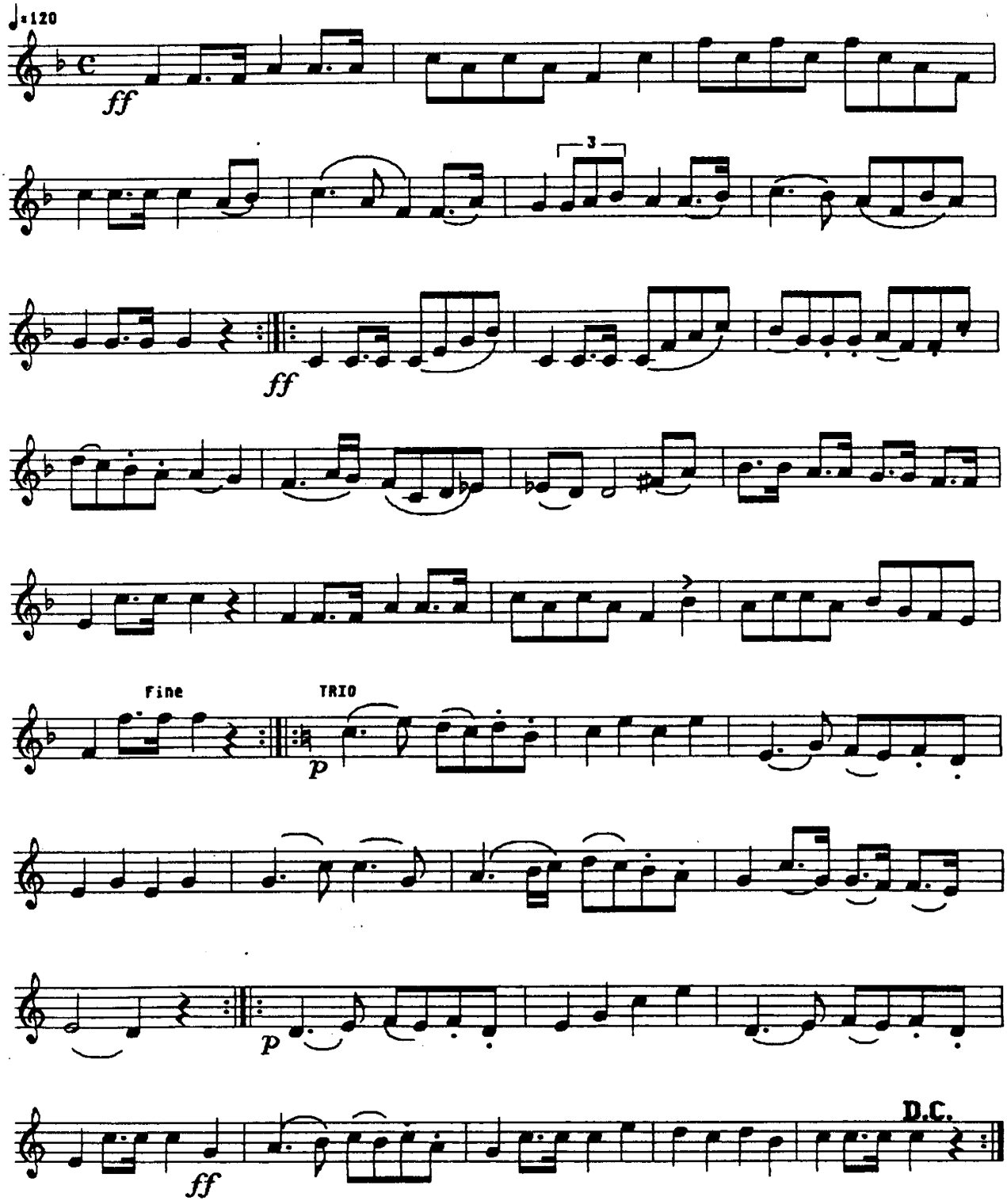
ALTO/BARITONE SAX-D PART



DUKE OF YORK

simplified arrangement LCdr GL Morrison

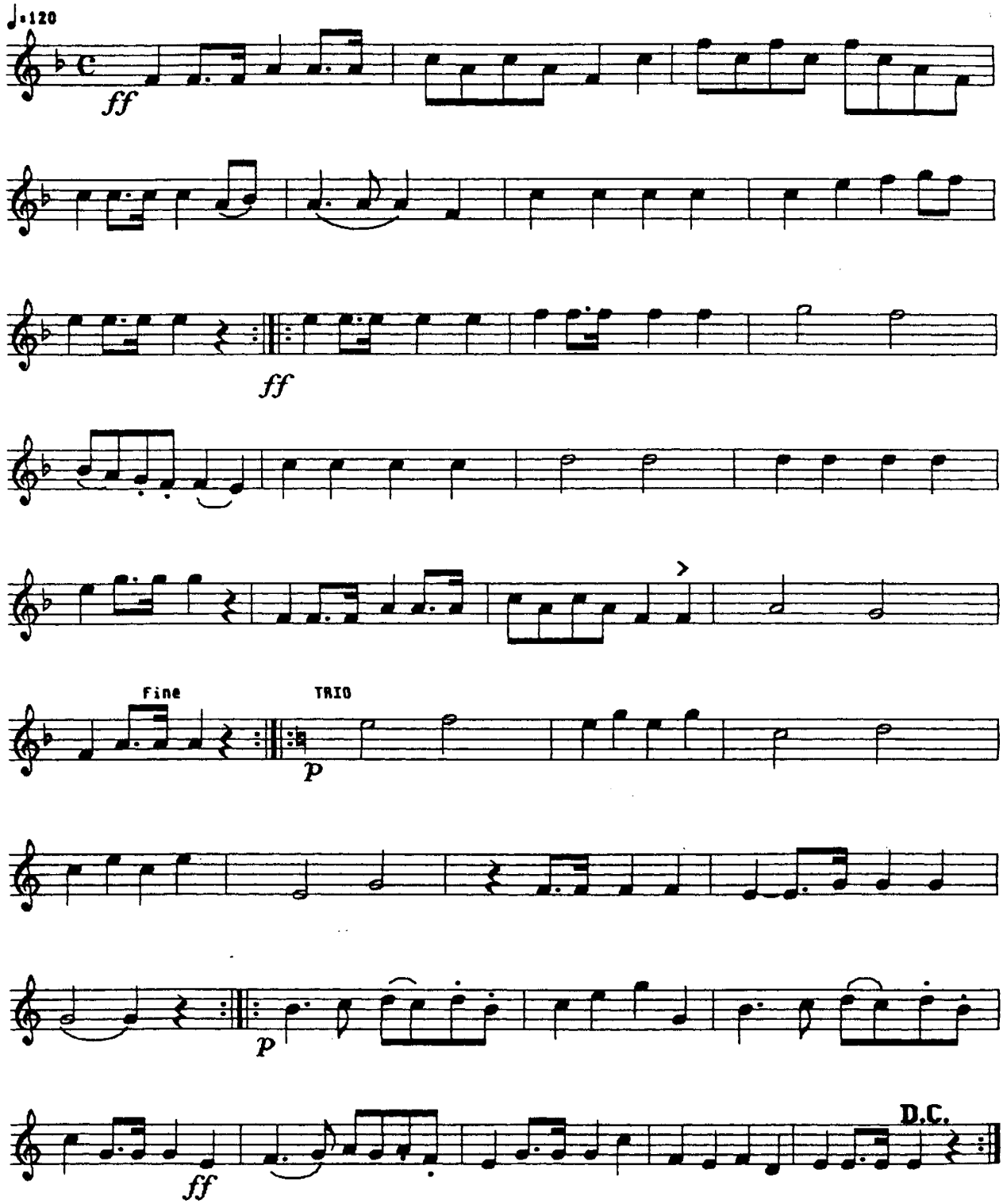
TENOR SAX-A PART



DUKE OF YORK

simplified arrangement LCdr GL Morrison

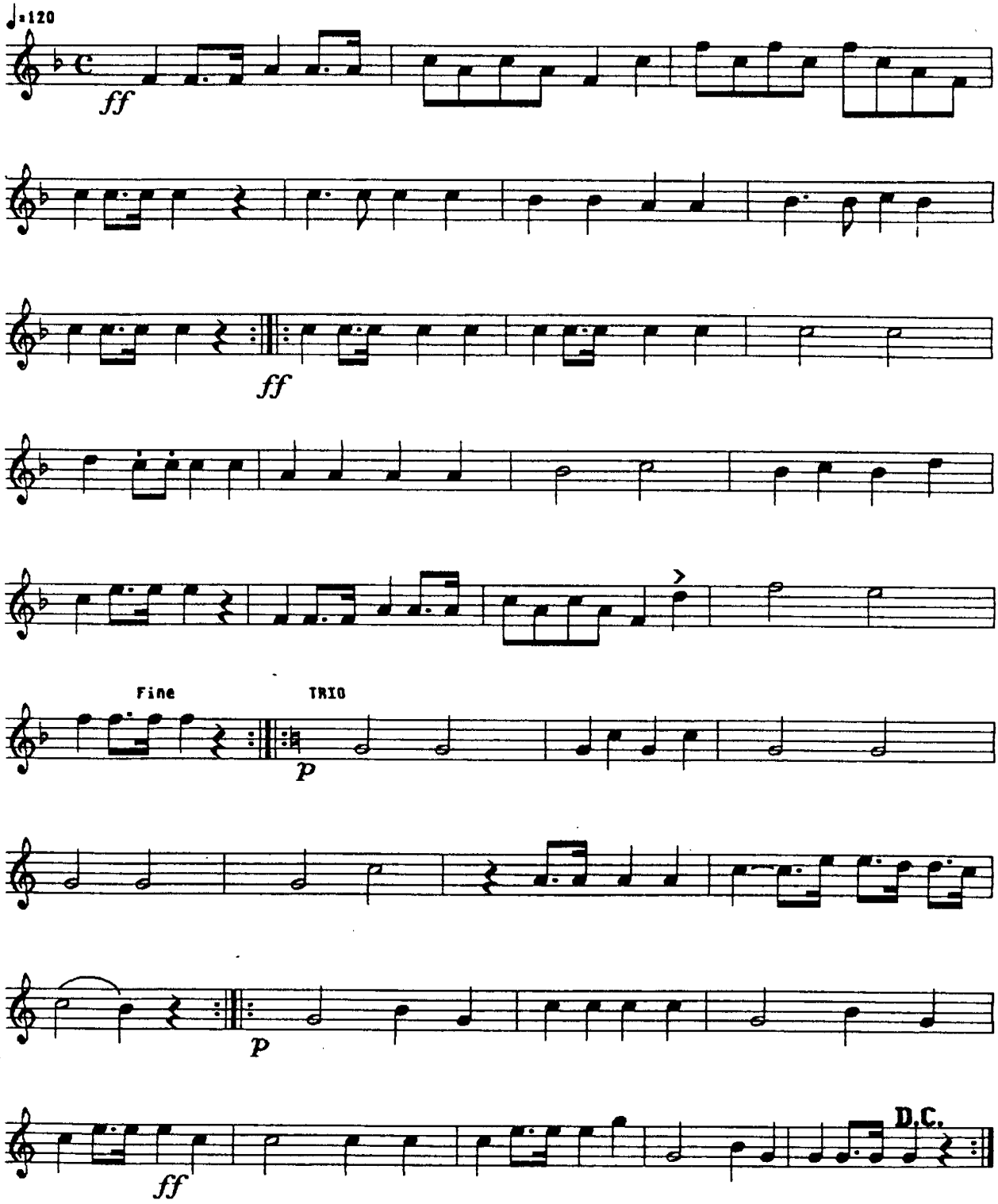
TENOR SAX-B PART



DUKE OF YORK

simplified arrangement LCdr GL Morrison

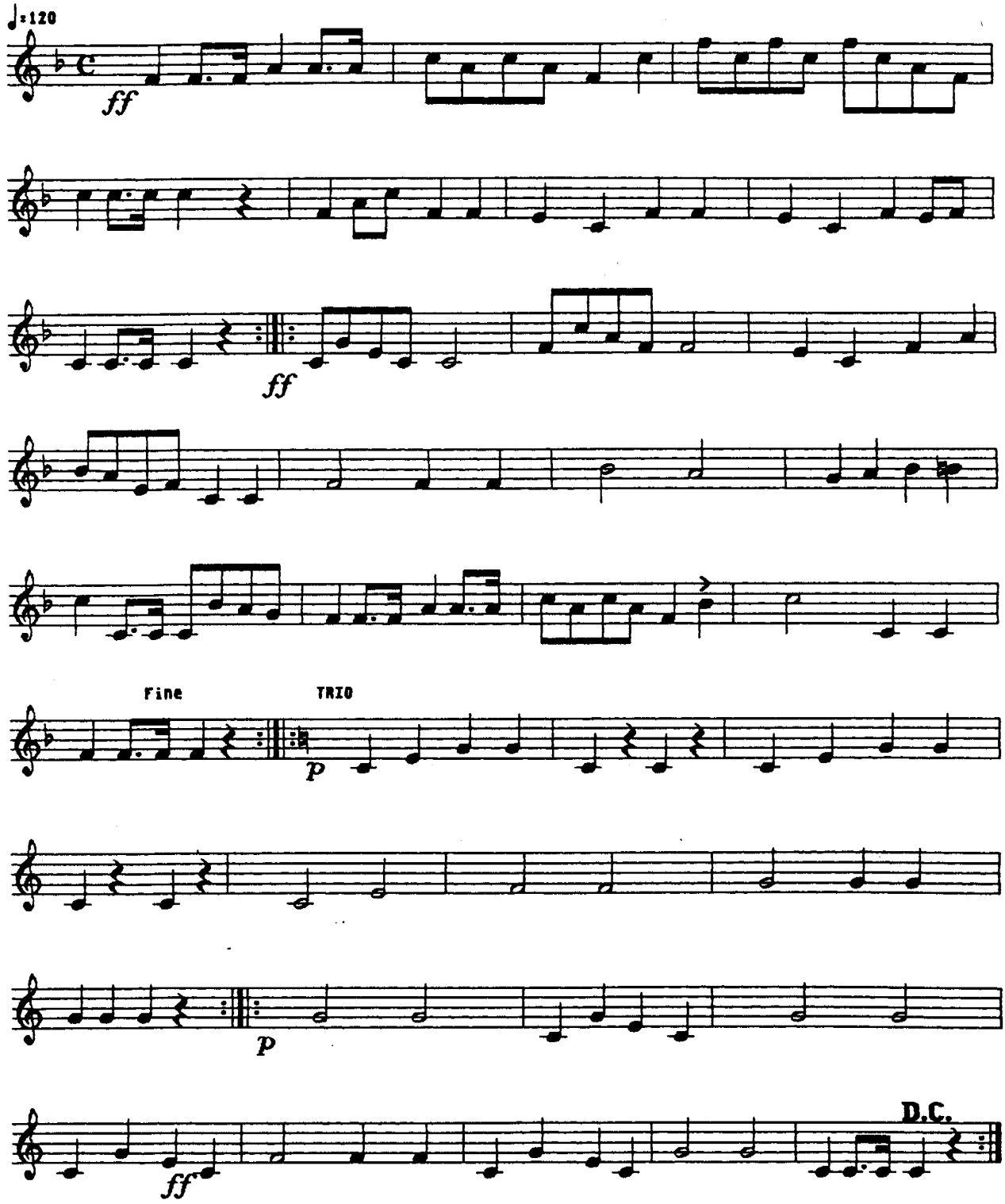
TENOR SAX-C PART



DUKE OF YORK

simplified arrangement LCdr GL Morrison

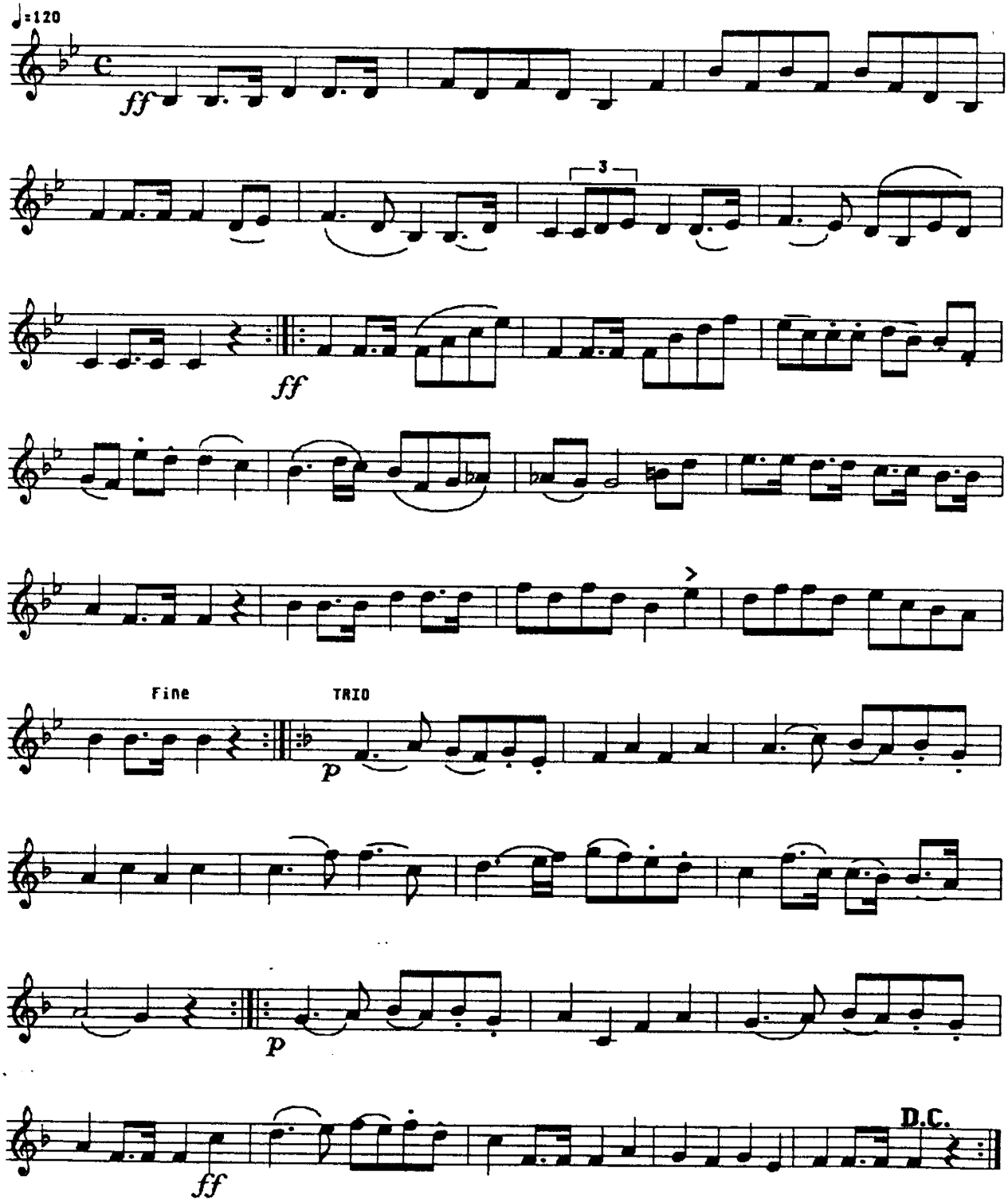
TENOR SAX-D PART



DUKE OF YORK

simplified arrangement LCdr GL Morrison

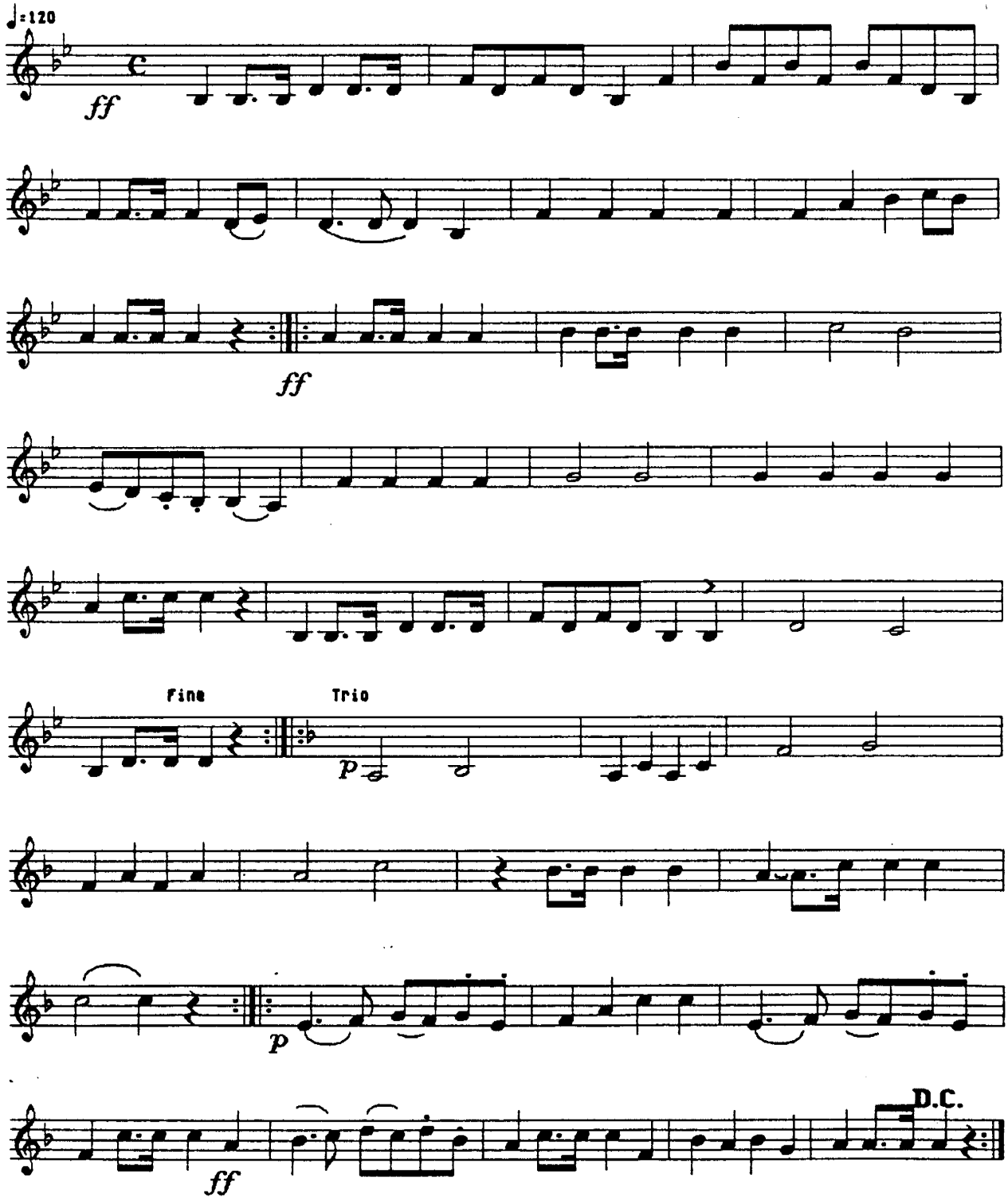
FRENCH HORN-A PART



DUKE OF YORK

simplified arrangement LCdr GL Morrison

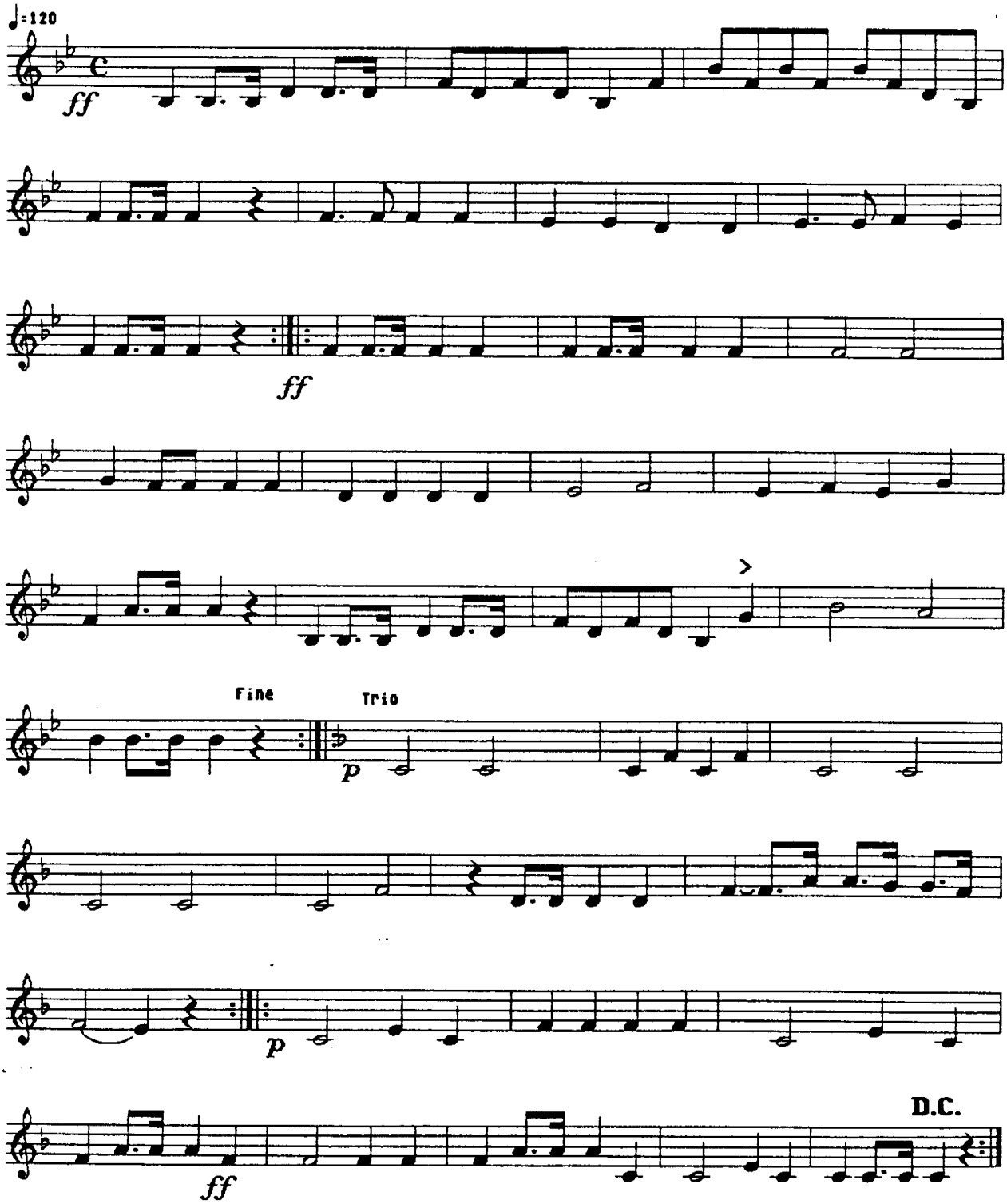
FRENCH HORN-B PART



DUKE OF YORK

simplified arrangement LCdr GL Morrison

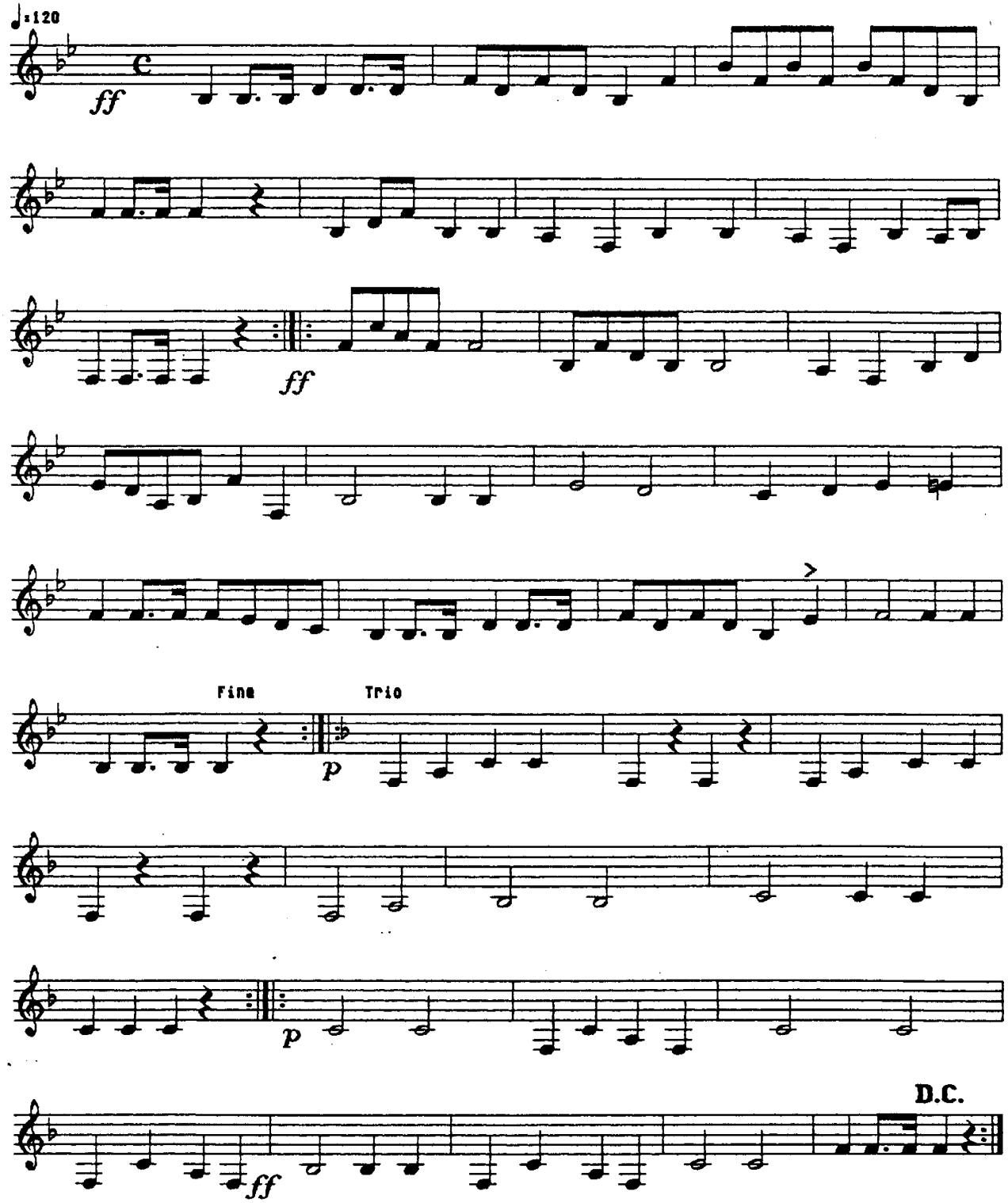
FRENCH HORN-C PART



DUKE OF YORK

simplified arrangement LCdr GL Morrison

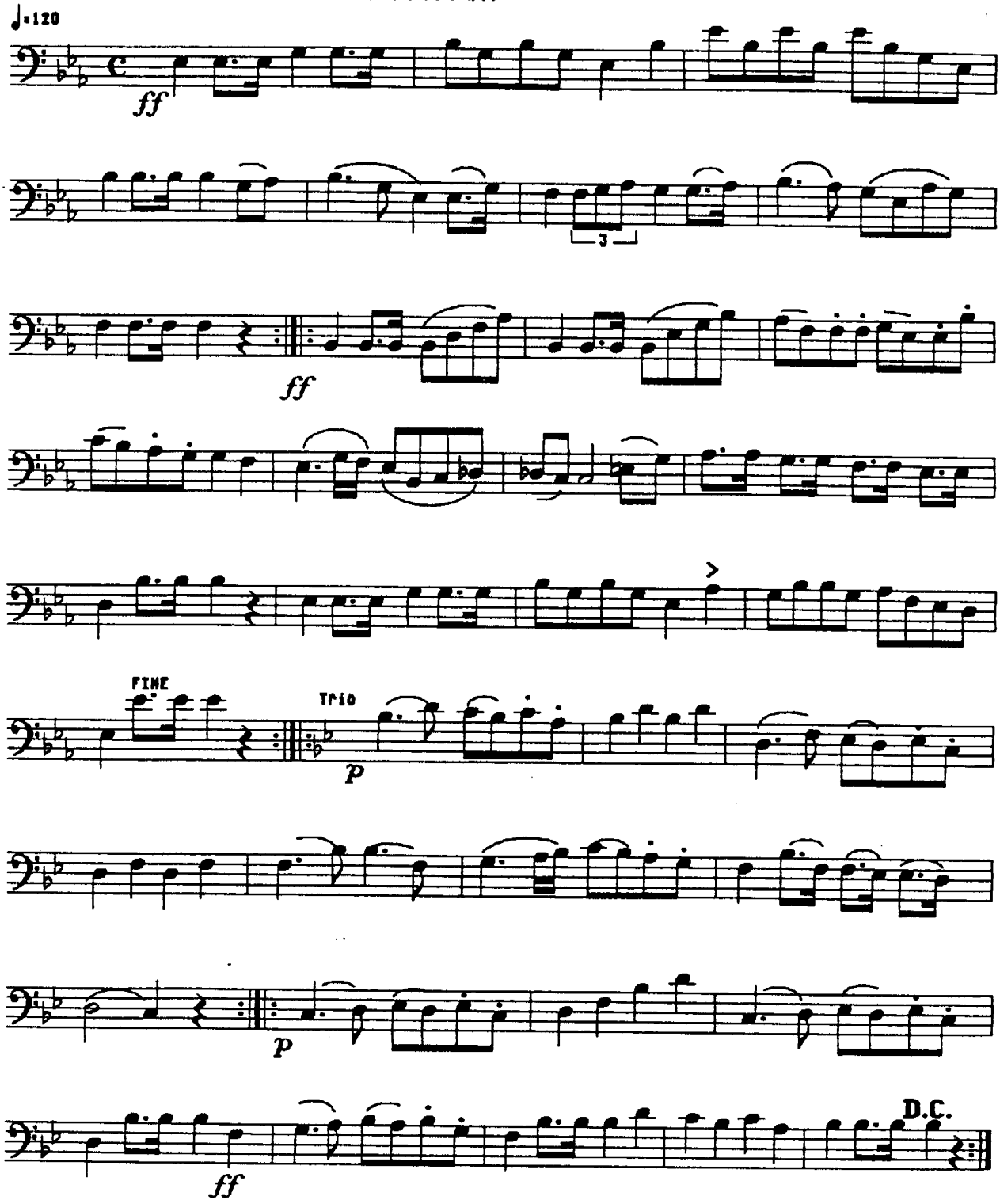
FRENCH HORN-D PART



DUKE OF YORK

simplified arrangement LCdr GL Morrison

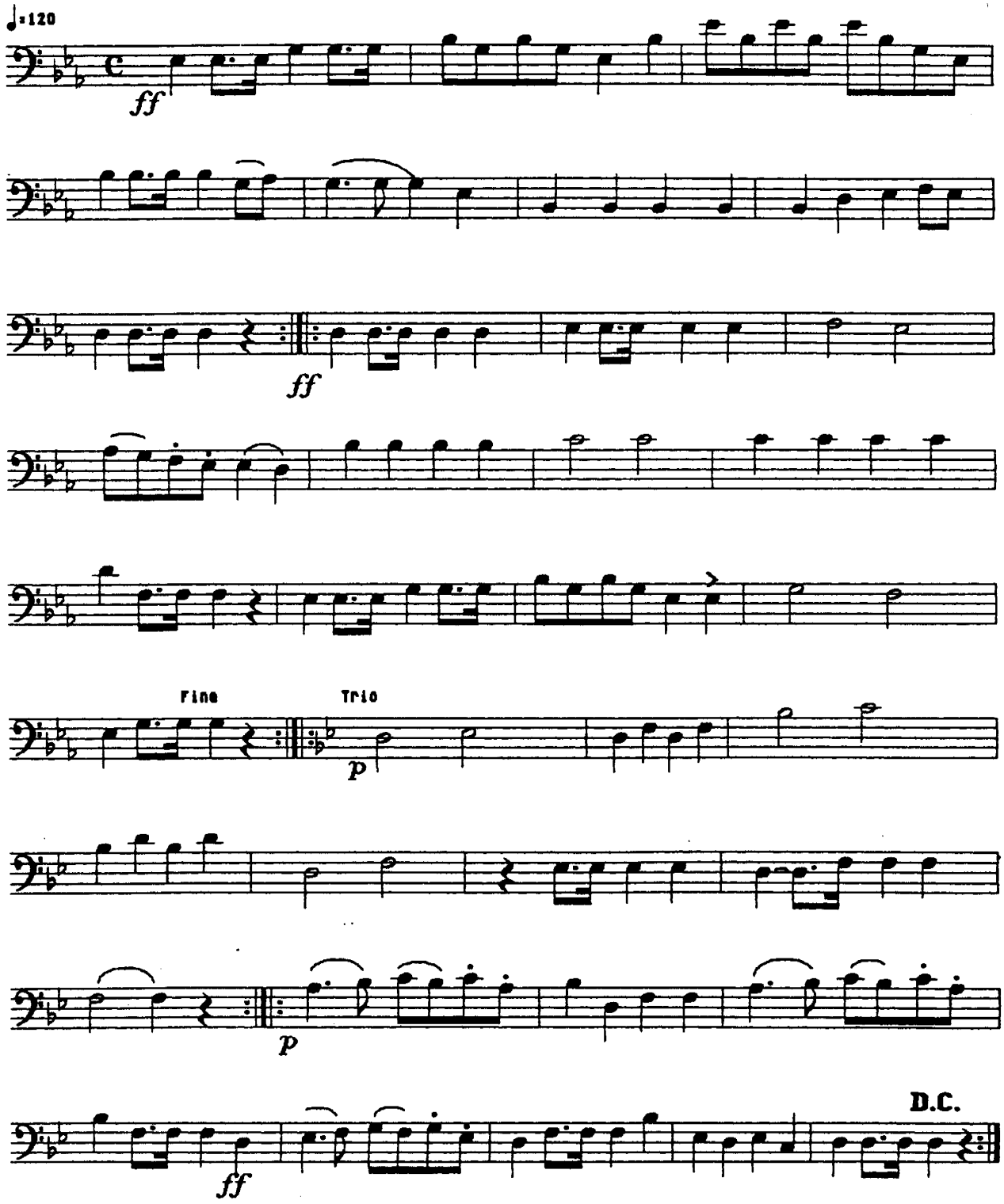
TROMBONE/BARITONE/BASSOON-A PART



DUKE OF YORK

simplified arrangement LCdr GL Morrison

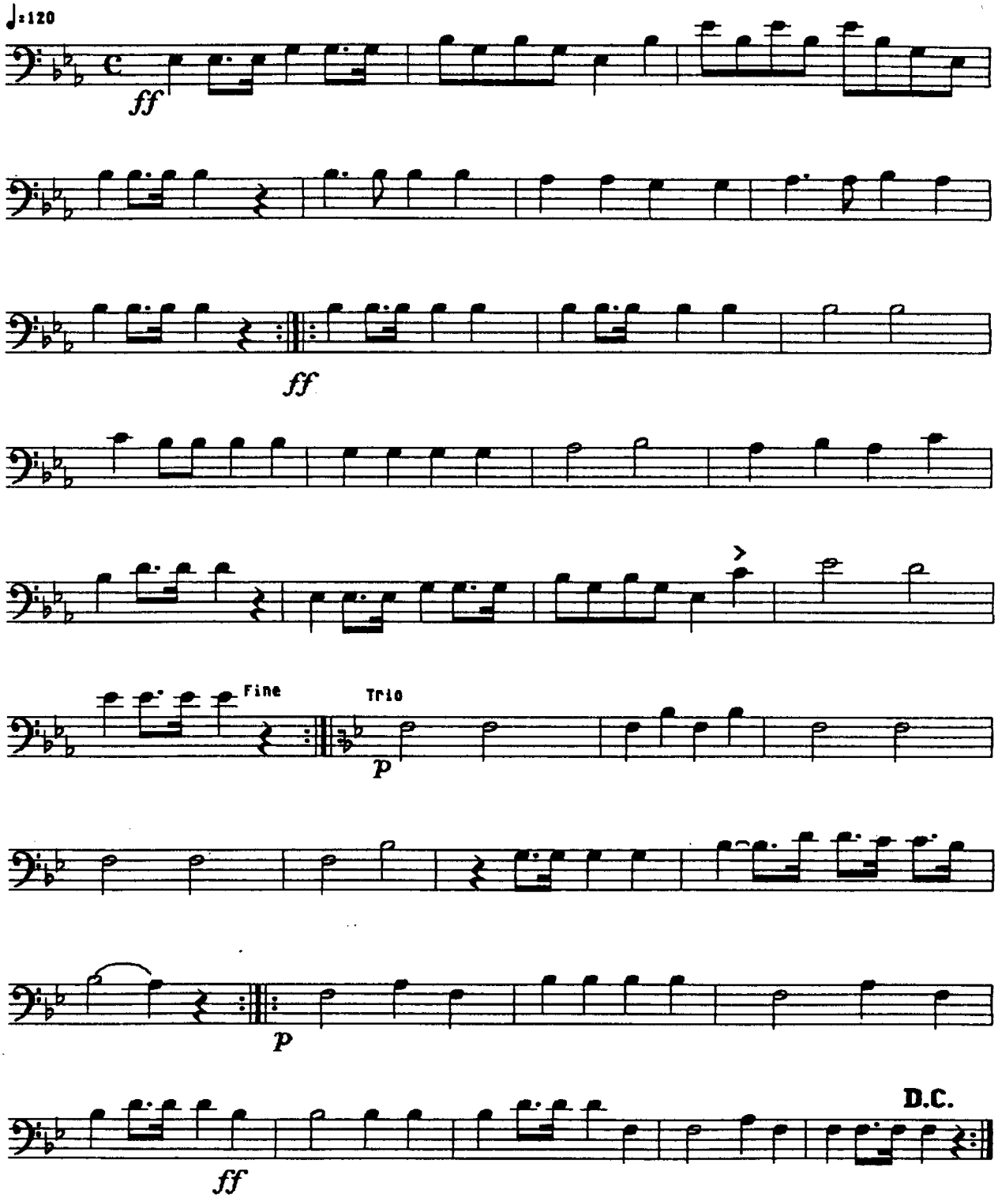
TROMBONE/BARITONE/BASSOON-B PART



DUKE OF YORK

simplified arrangement LCdr GL Morrison

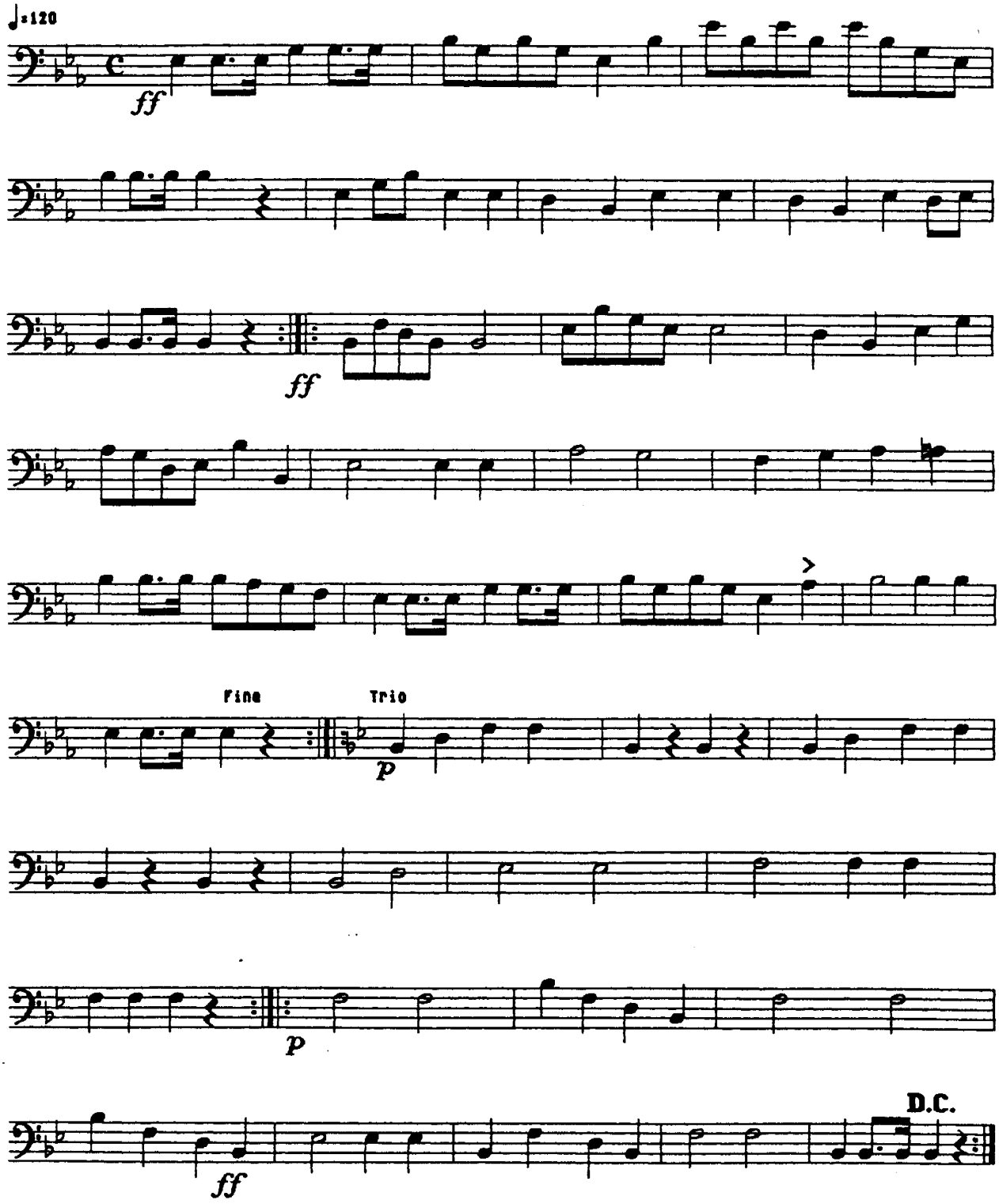
TROMBONE/BARITONE/BASSOON-C PART



DUKE OF YORK

simplified arrangement LCdr GL Morrison

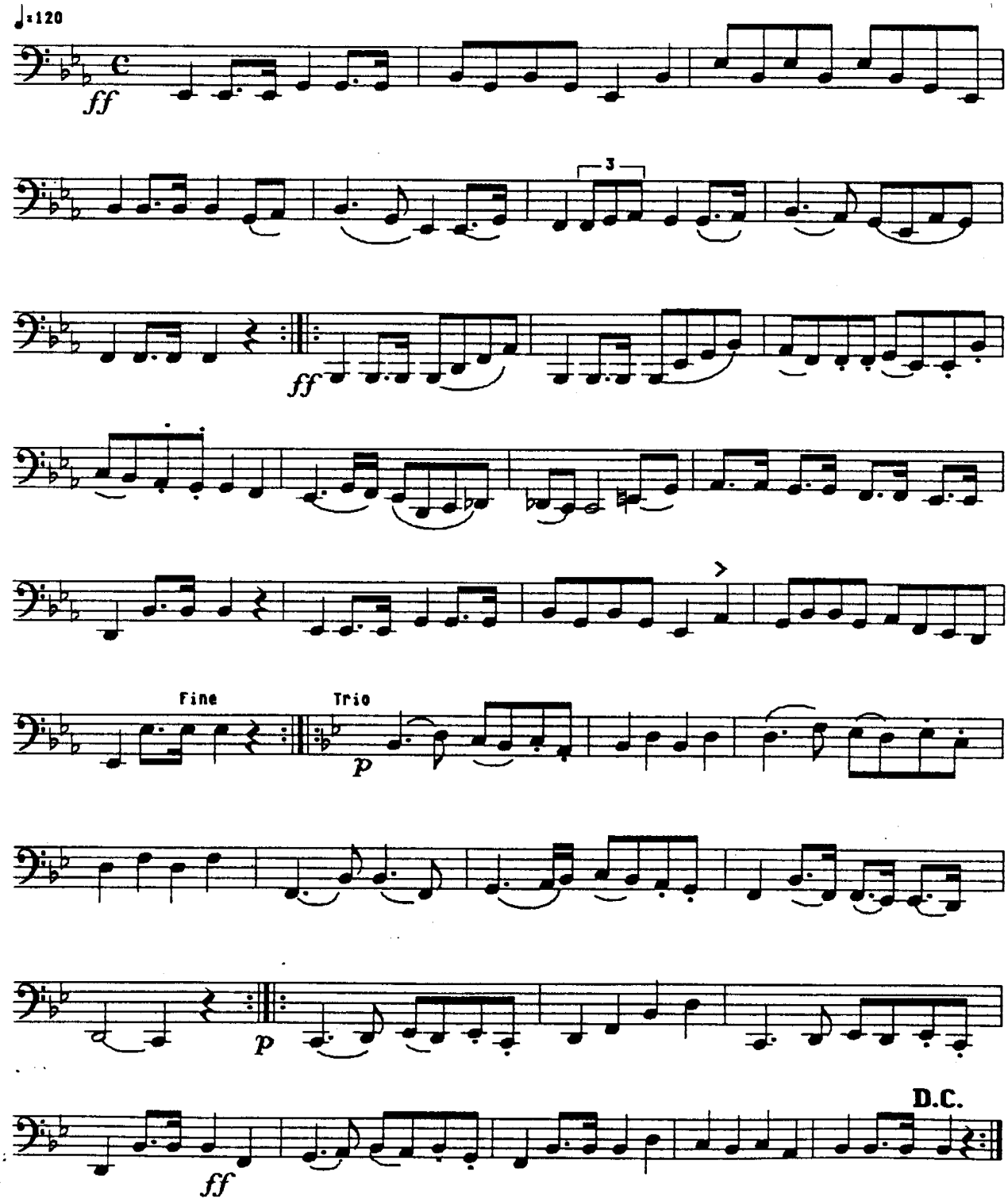
TROMBONE/BARITONE/BASSOON-D PART



DUKE OF YORK

simplified arrangement LCdr GL Morrison

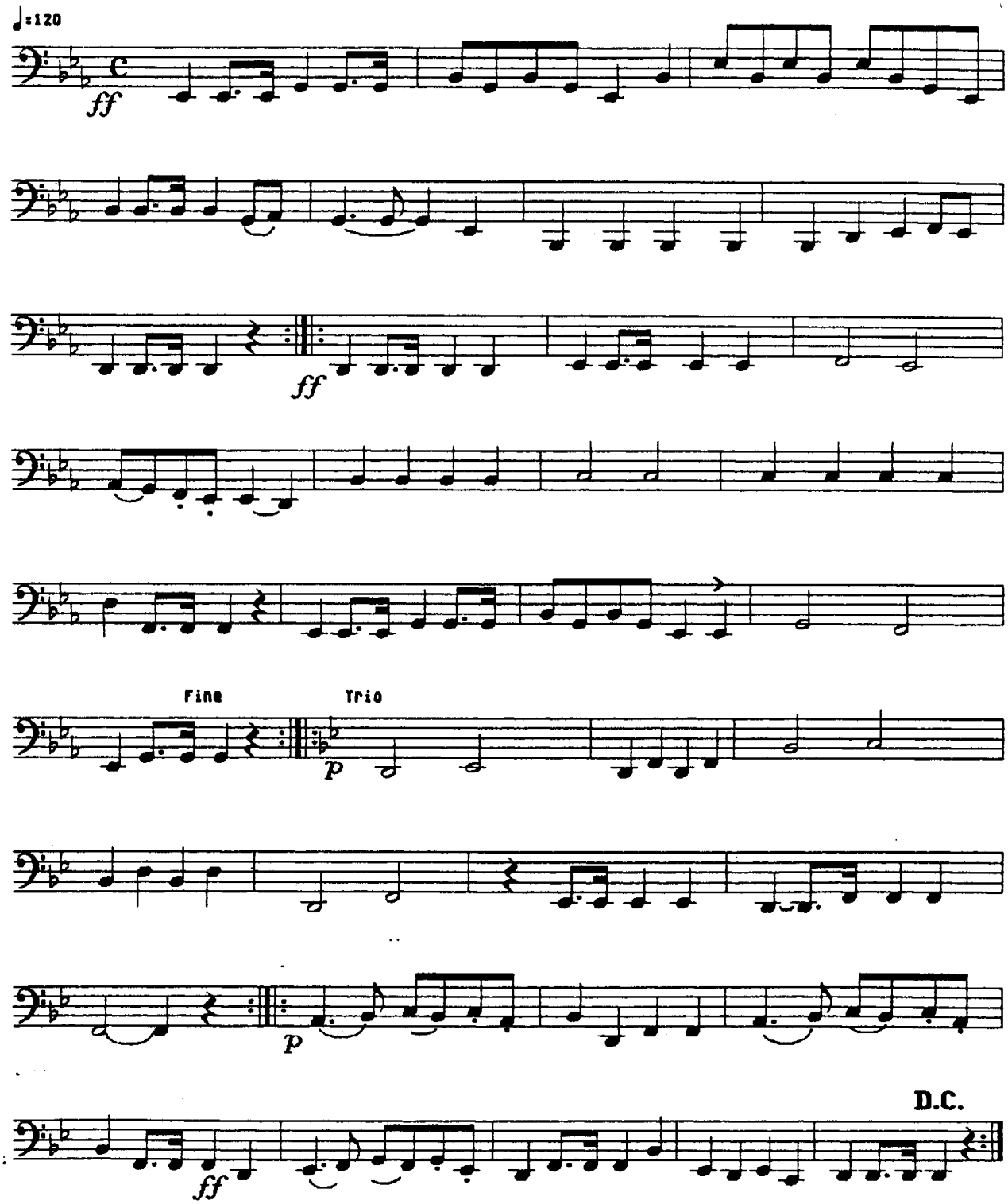
TUBA-A PART



DUKE OF YORK

simplified arrangement LCdr GL Morrison

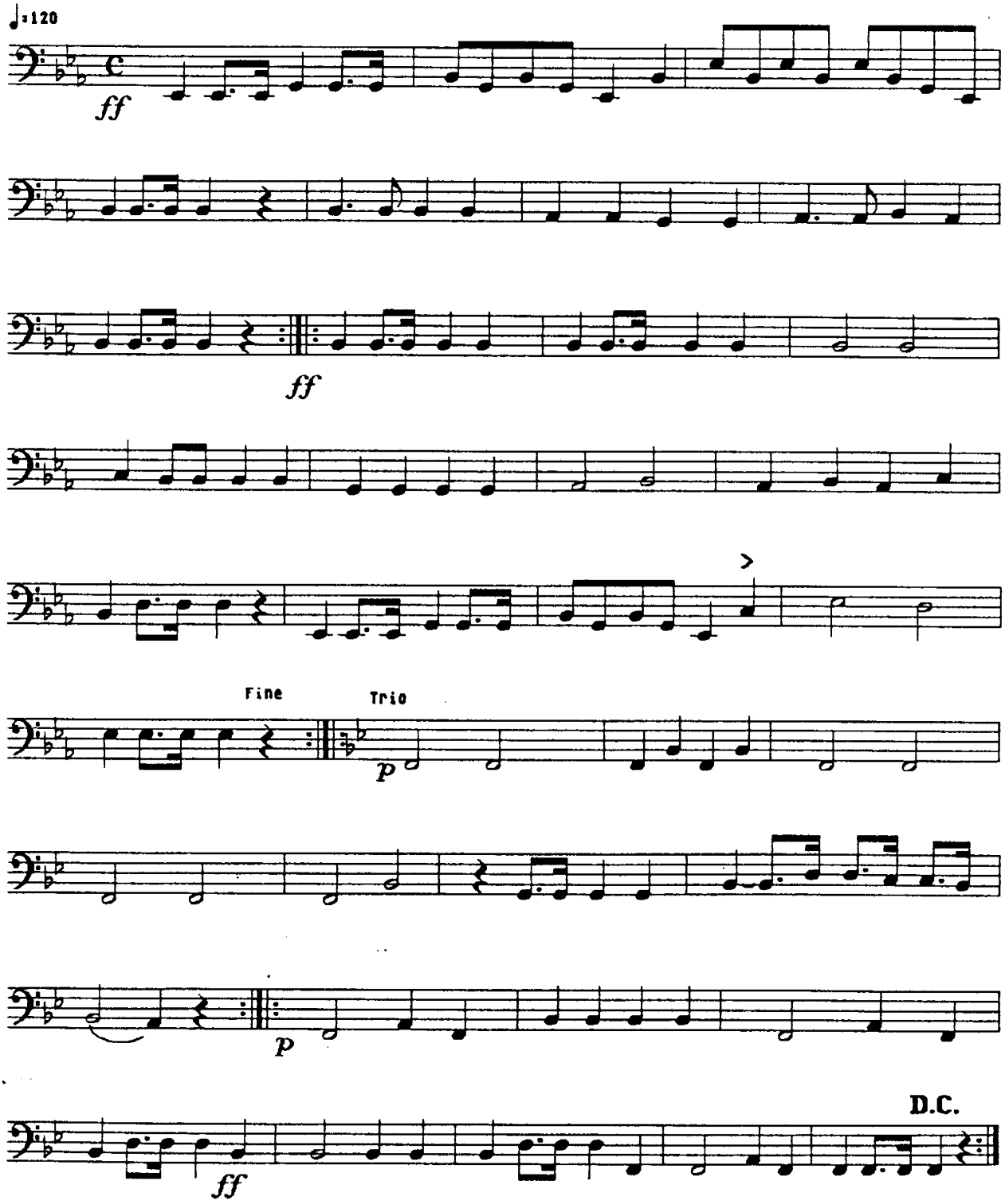
TUBA-B PART



DUKE OF YORK

simplified arrangement LCdr GL Morrison

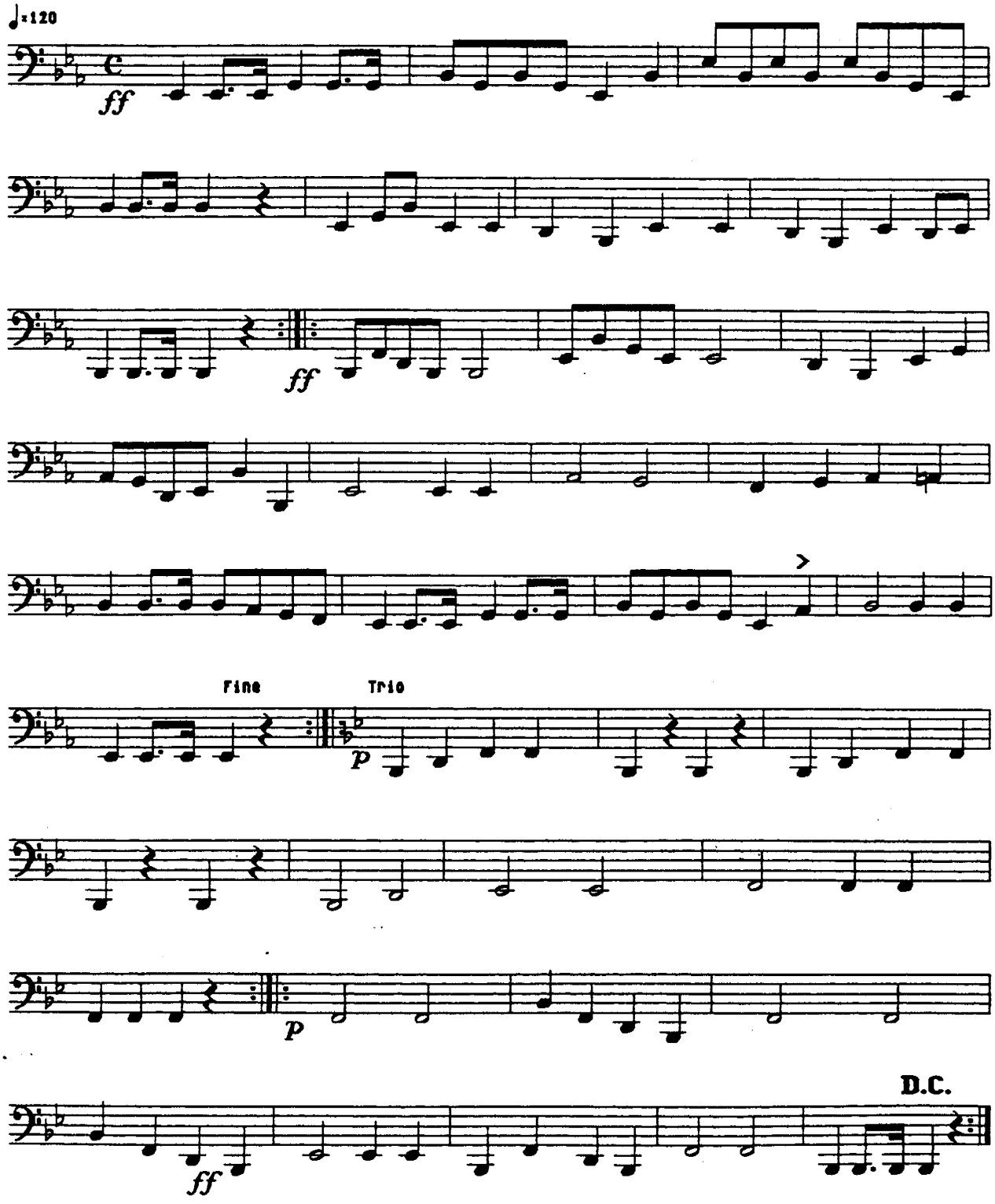
TUBA-C PART



DUKE OF YORK

simplified arrangement LCdr GL Morrison

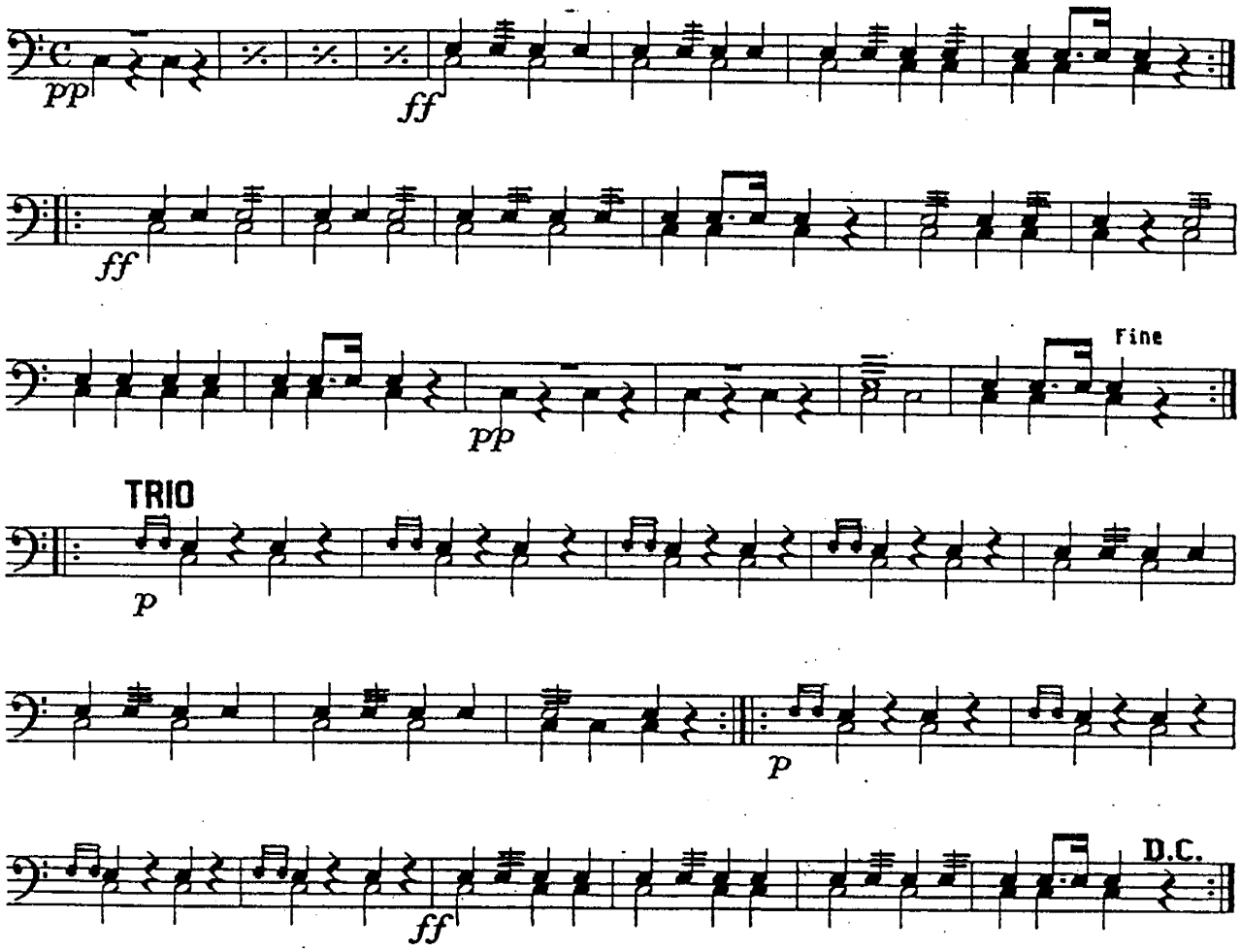
TUBA-D PART



DUKE OF YORK

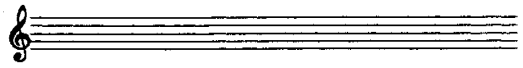
Simplified arrangement LCdr G.L. Morrison

DRUMS

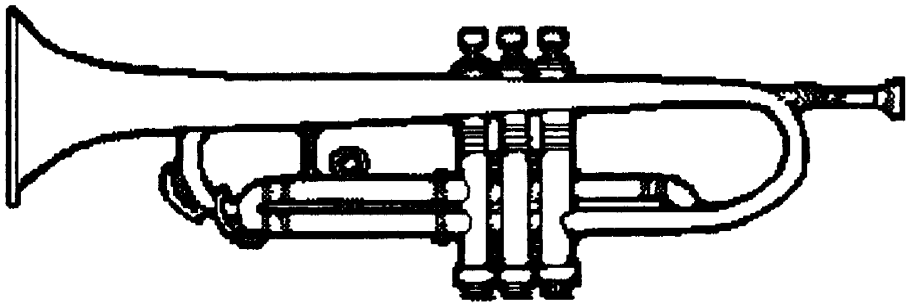


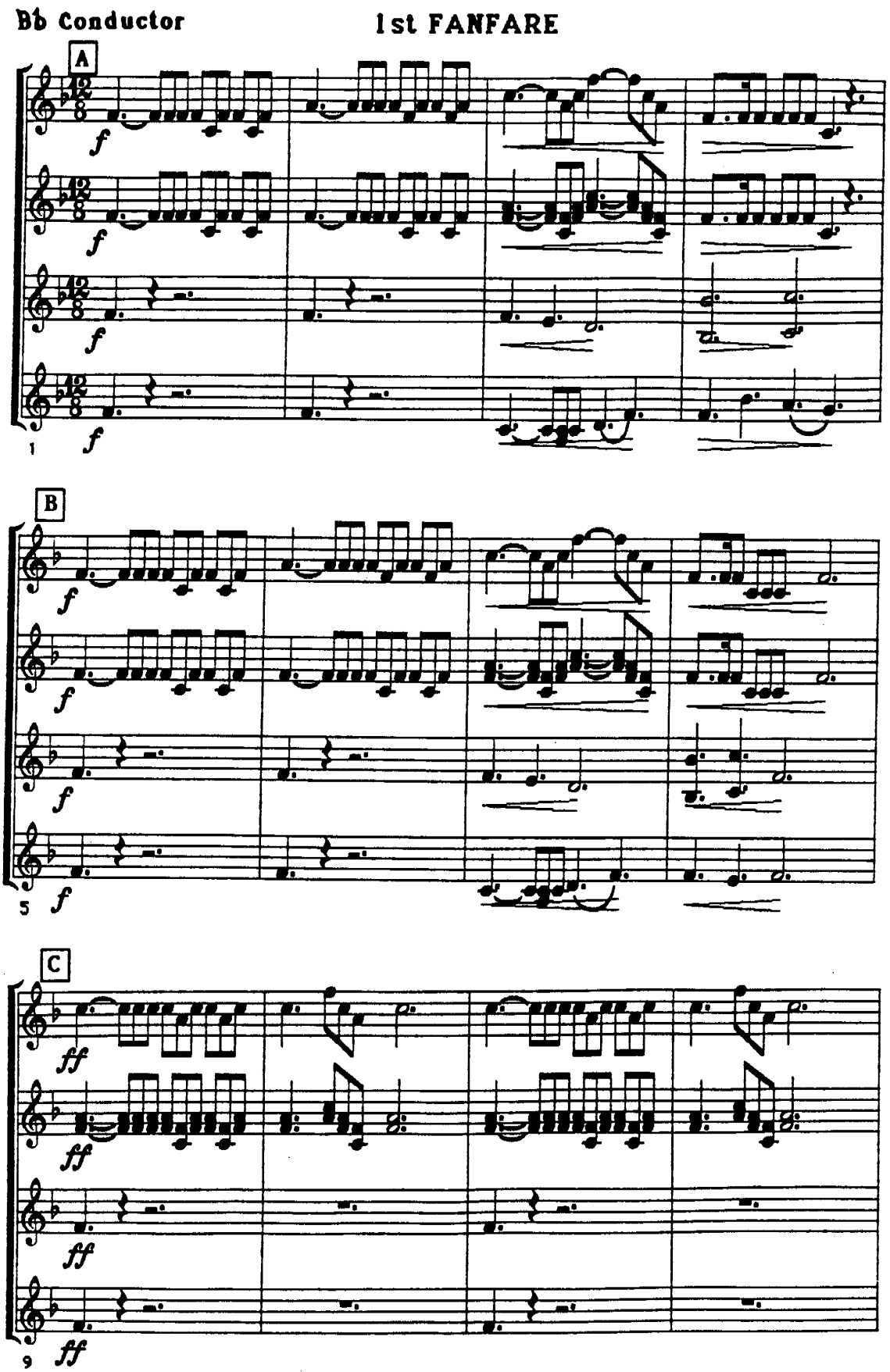
Chapter 13

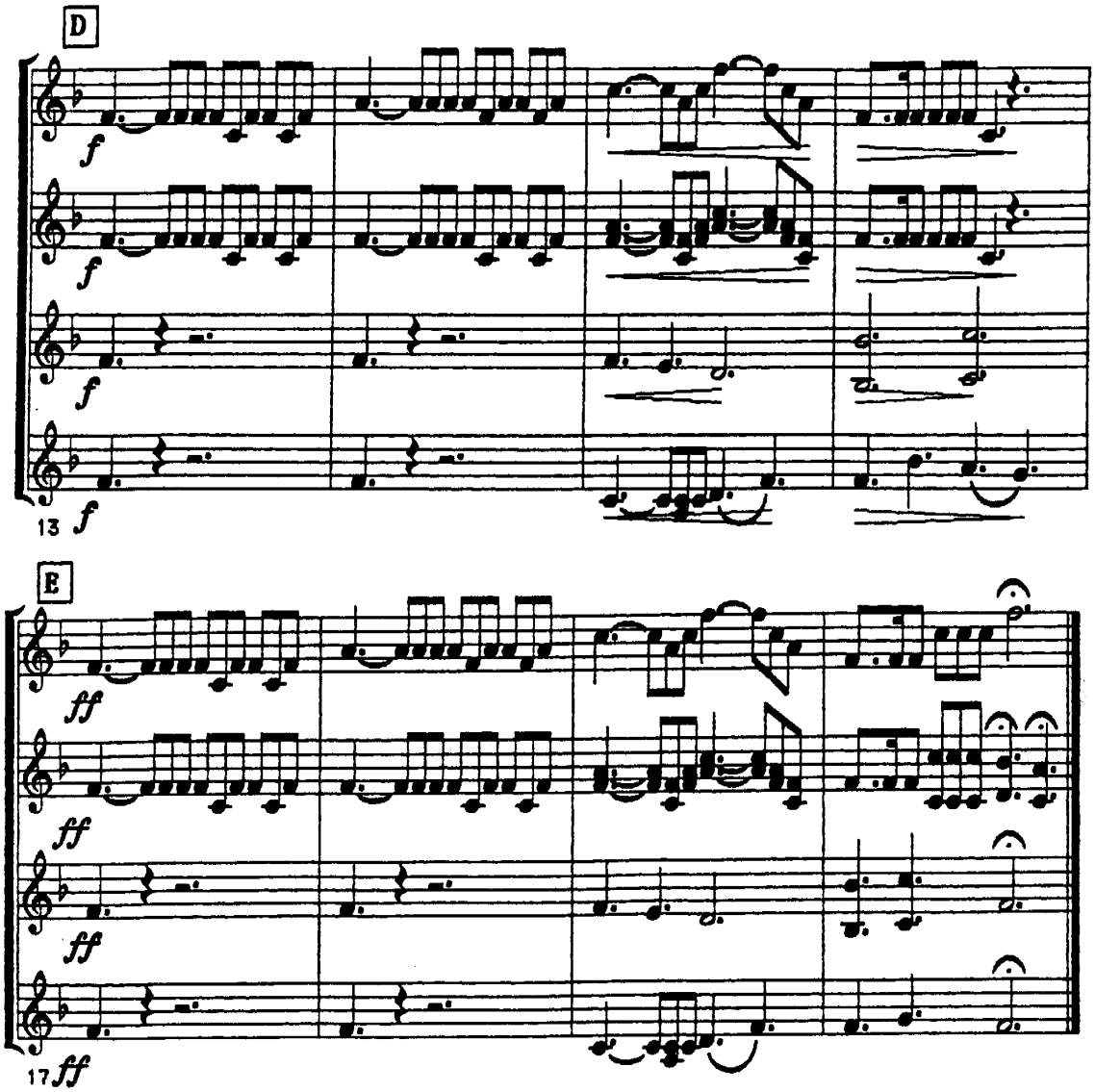
First Fanfare, *fanfare*



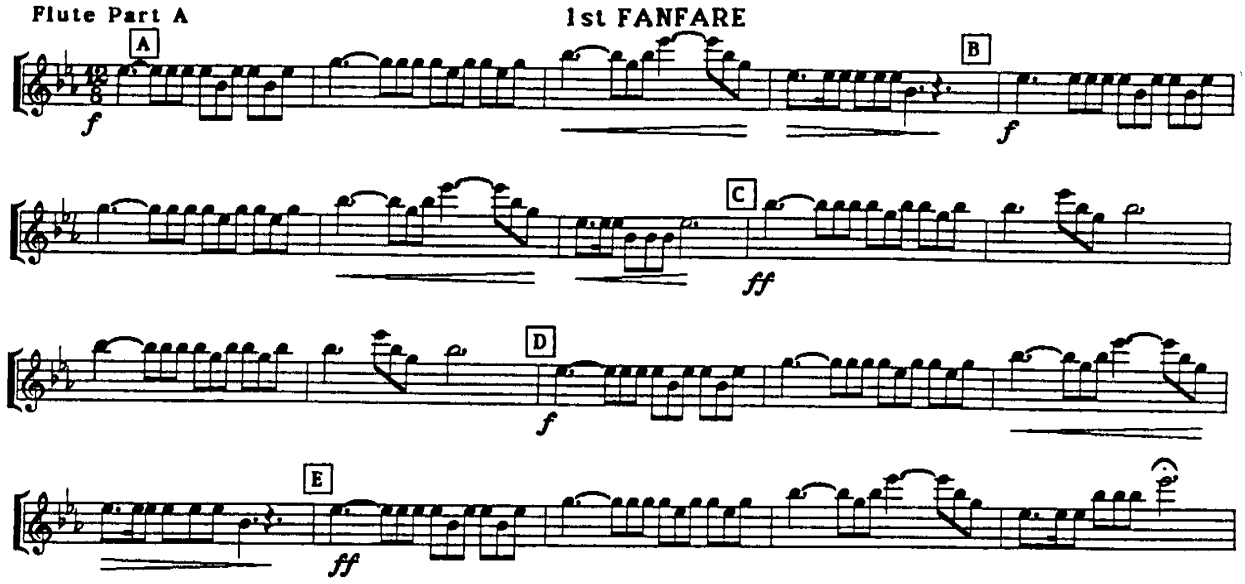
First Fanfare may be used on an occasion where a salute is not appropriate. It may be played as a fanfare for Trumpets only or played as a complete band.

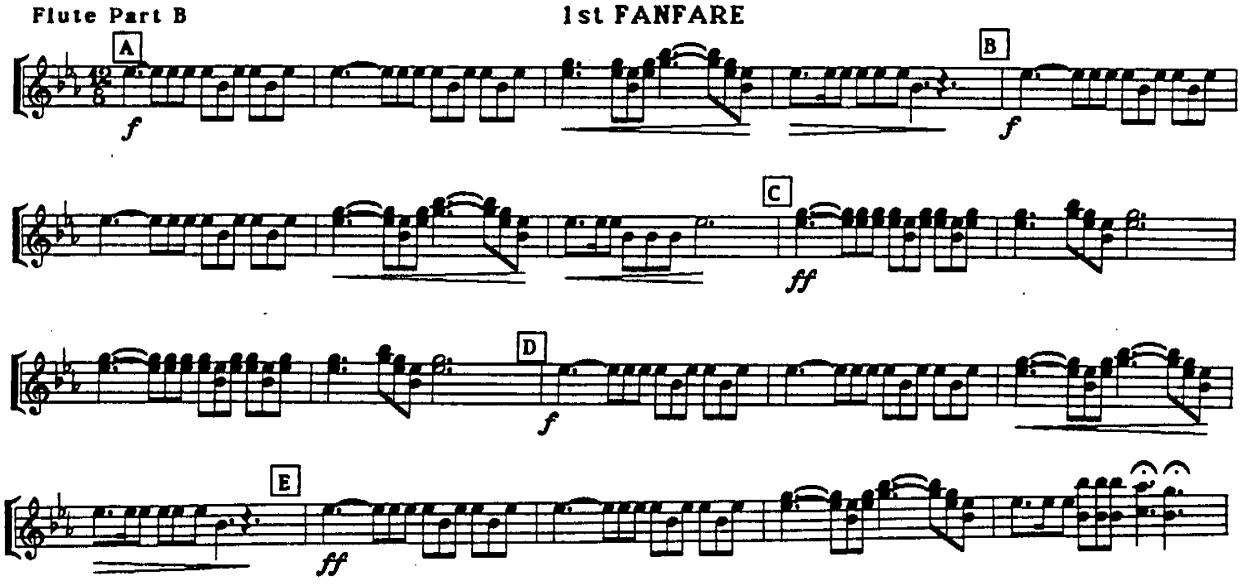



Bb Conductor
1st FANFARE
A
B
C
1
5
9
f
ff



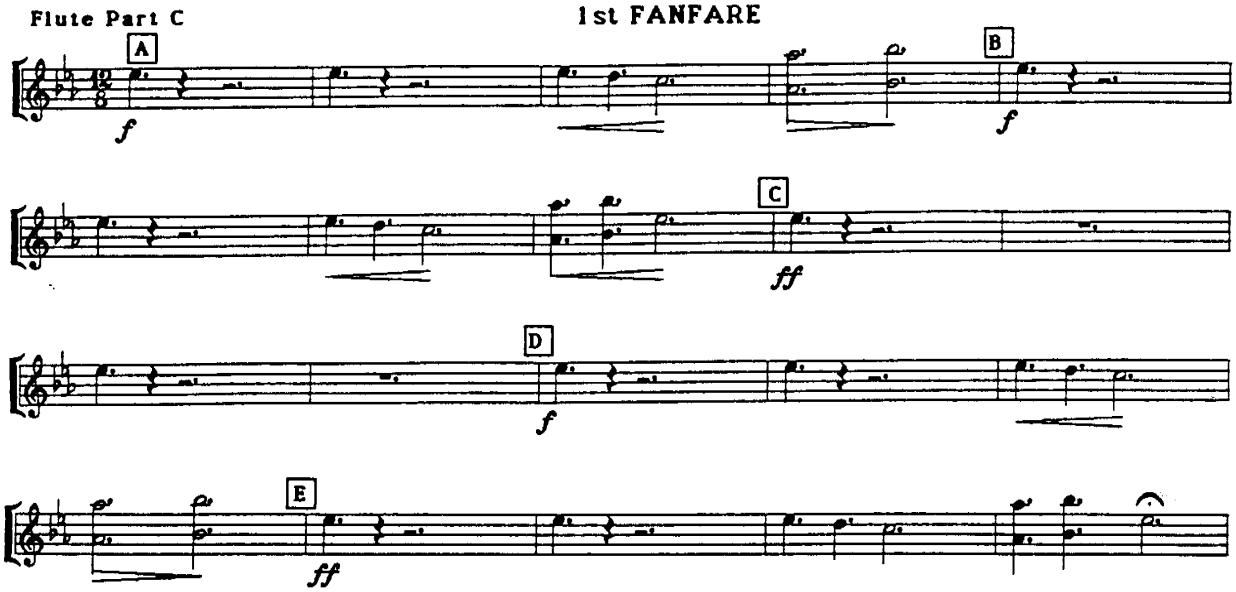
1st FANFARE PG 2


Flute Part A
1st FANFARE
A
B
C
D
E
f
ff


Flute Part B
1st FANFARE
A
B
C
D
E
f
ff

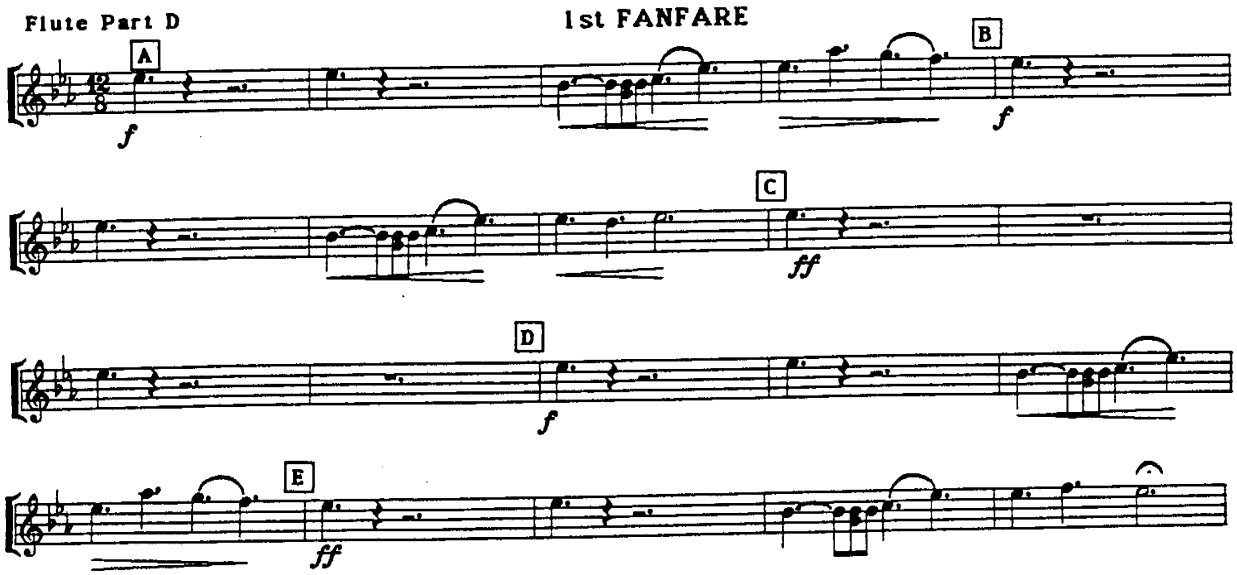
Flute Part C

1st FANFARE



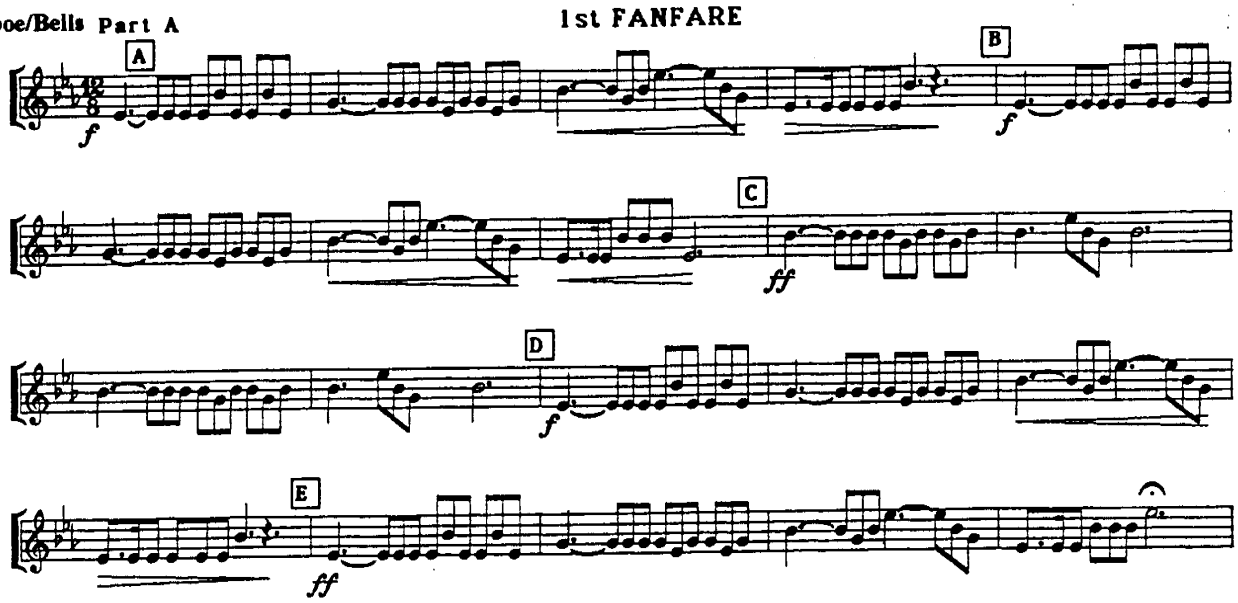
Flute Part D

1st FANFARE



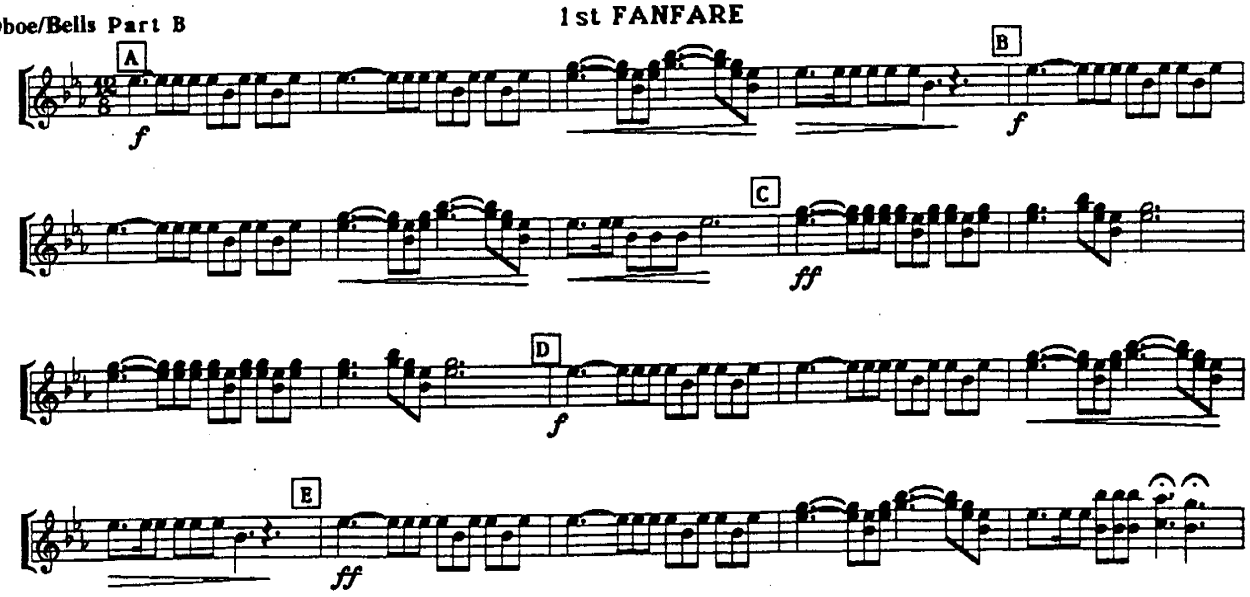
Oboe/Bells Part A

1st FANFARE



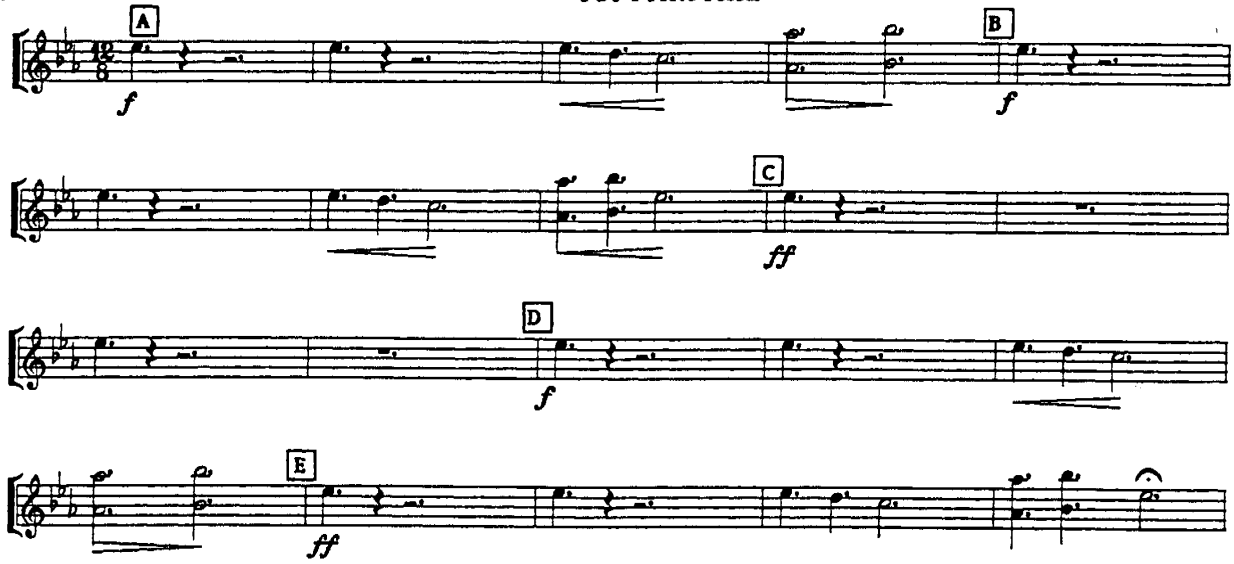
Oboe/Bells Part B

1st FANFARE



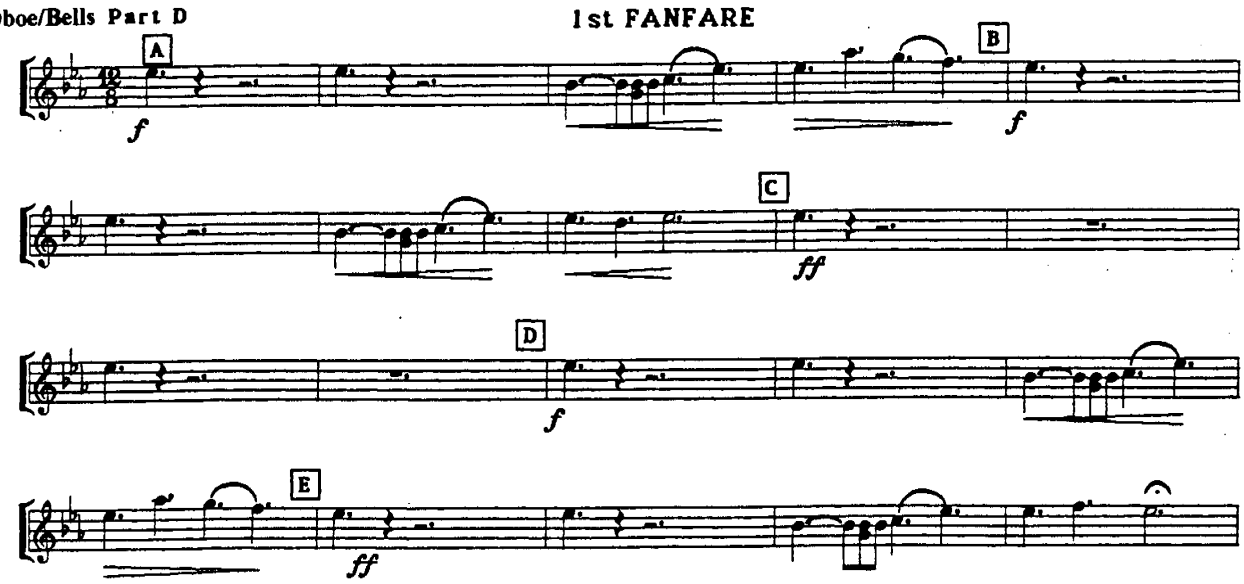
Oboe/Bells Part C

1st FANFARE



Oboe/Bells Part D

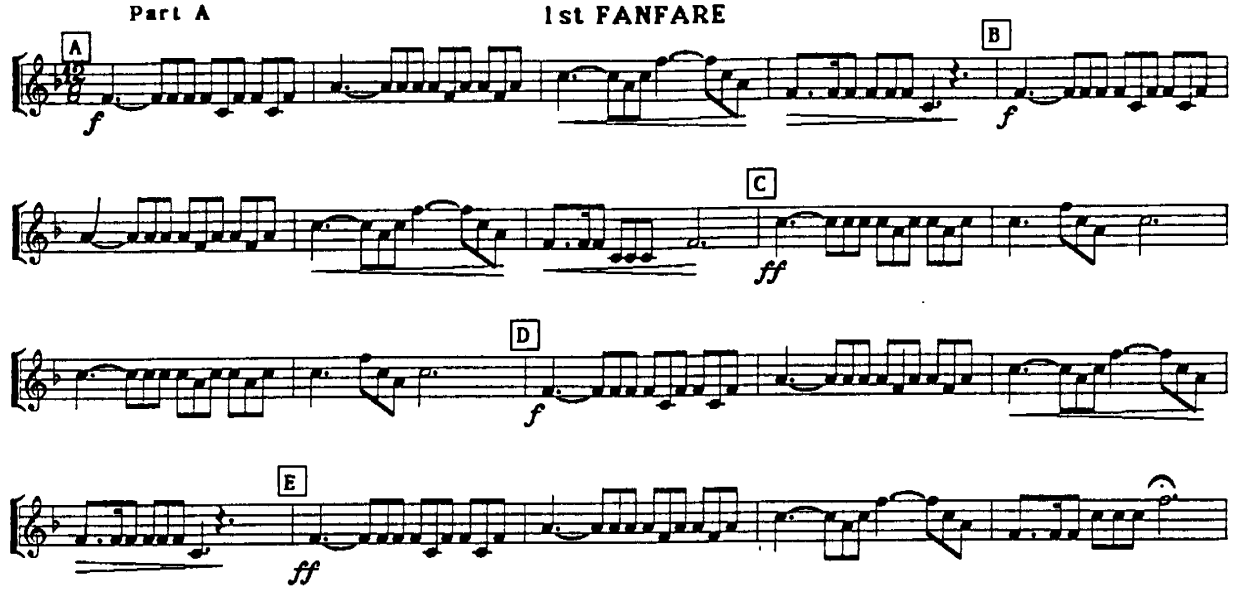
1st FANFARE



Trumpet/Bass Clarinet/Baritone T.C.
Clarinet/Tenor Sax

Part A

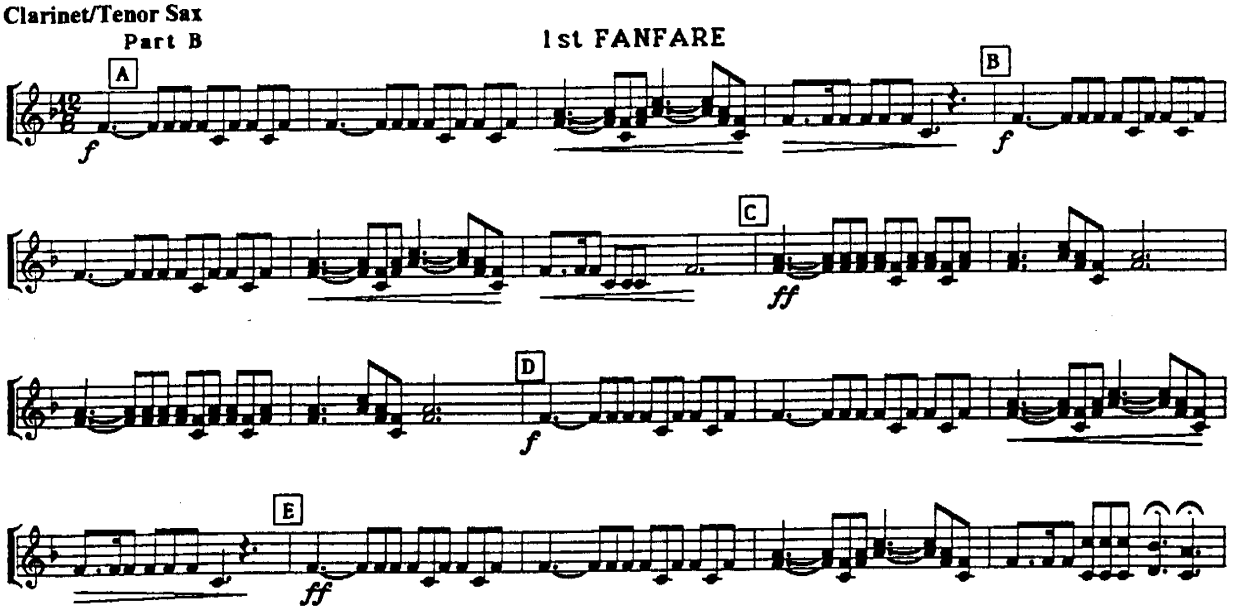
1st FANFARE



Trumpet/Bass Clarinet/Baritone T.C.
Clarinet/Tenor Sax

Part B

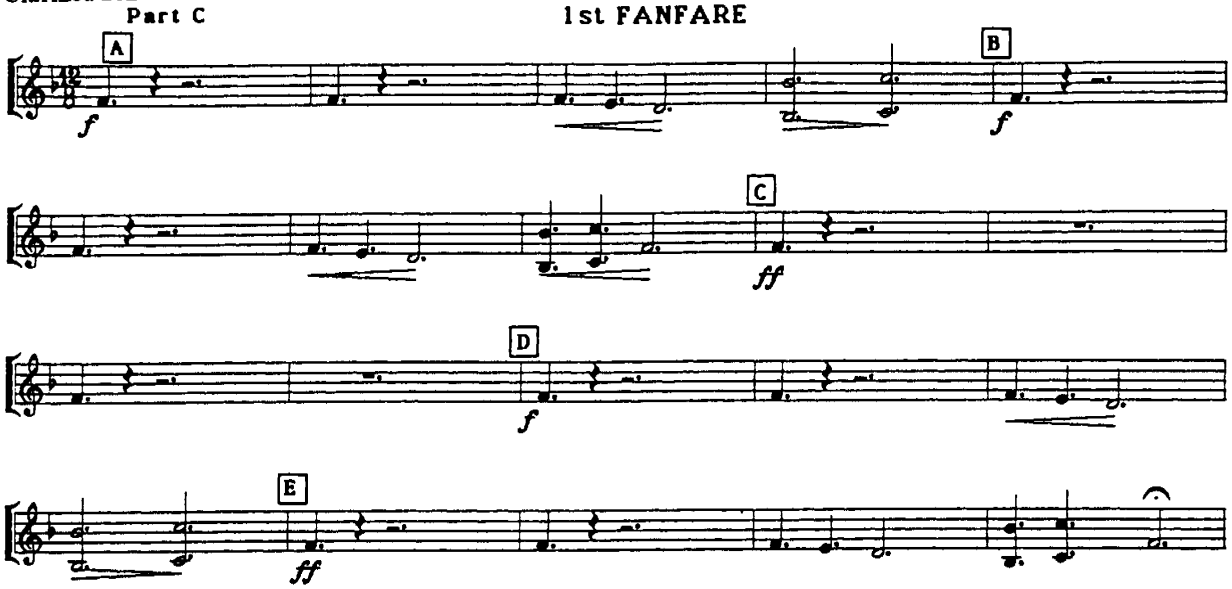
1st FANFARE



Trumpet/Bass Clarinet/Baritone T.C.
Clarinet/Tenor Sax

Part C

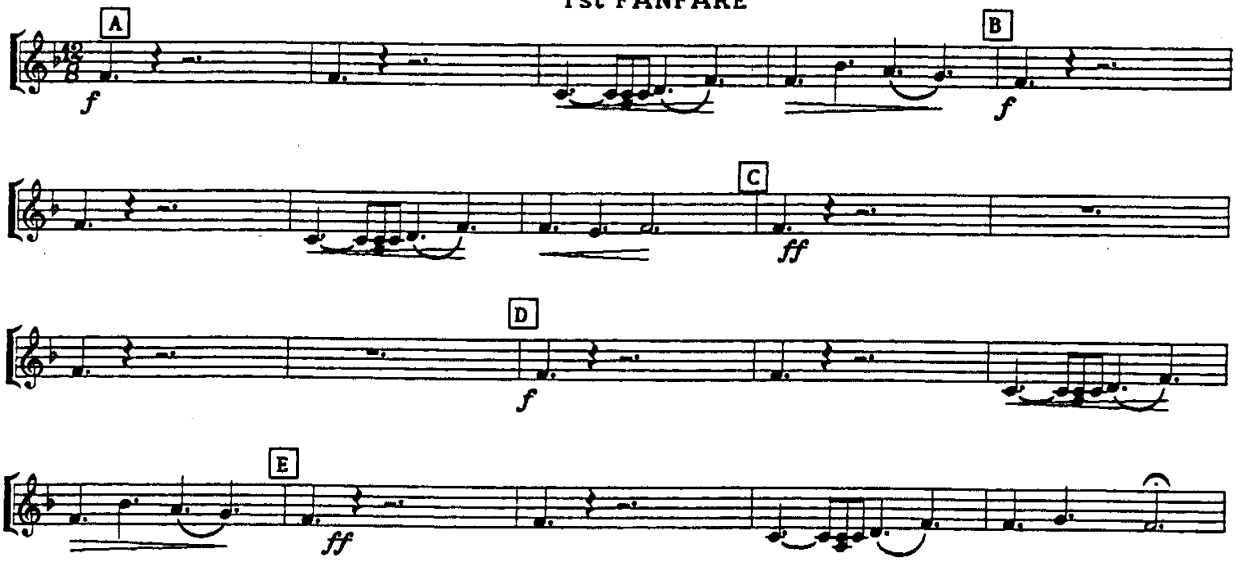
1st FANFARE



Trumpet/Bass Clarinet/Baritone T.C.
Clarinet/Tenor Sax

Part D

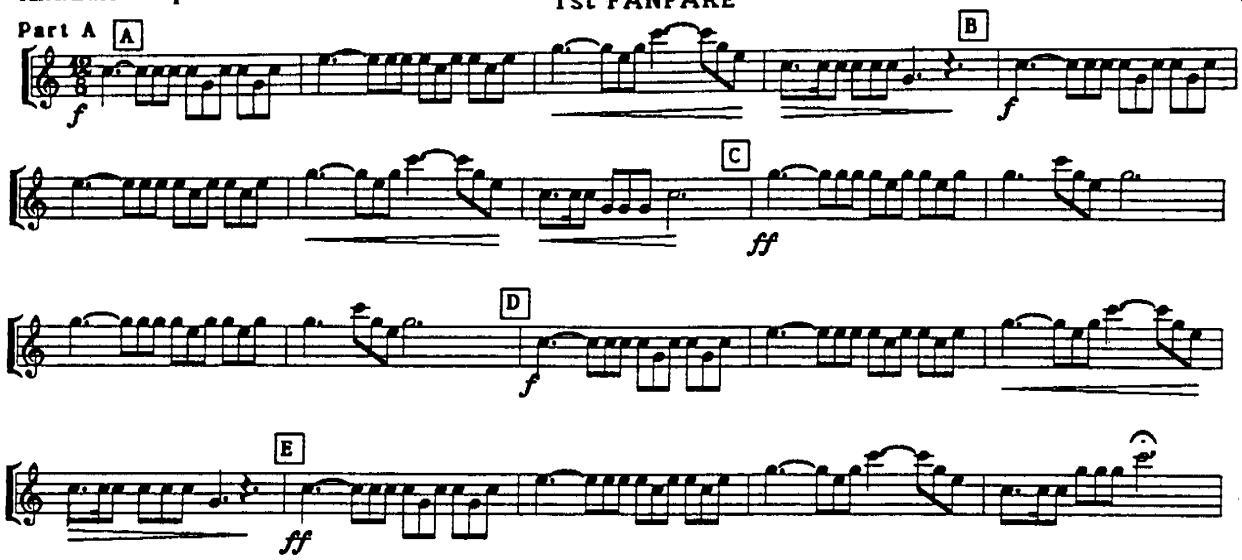
1st FANFARE



Alto/Bari Saxophone

Part A

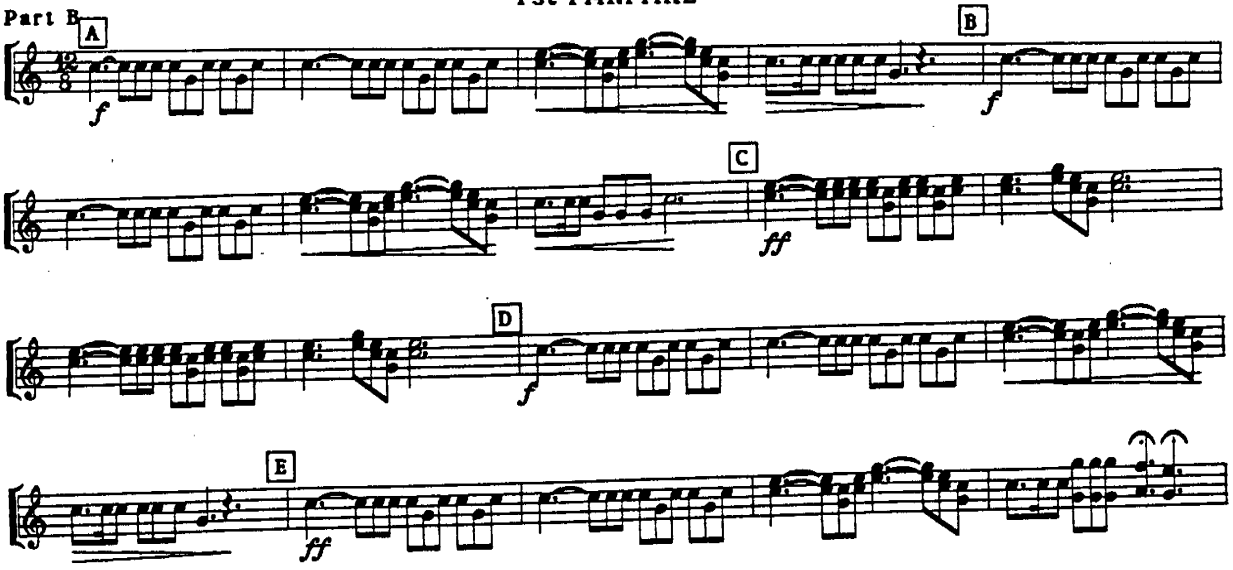
1st FANFARE



Alto/Bari Saxophone

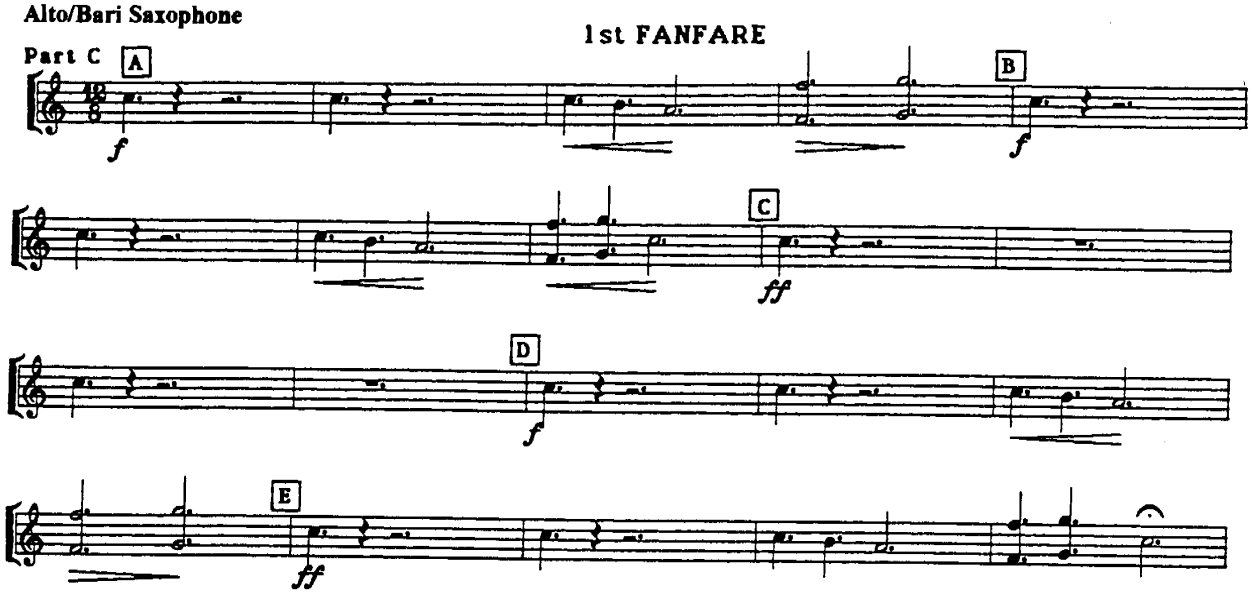
Part B

1st FANFARE



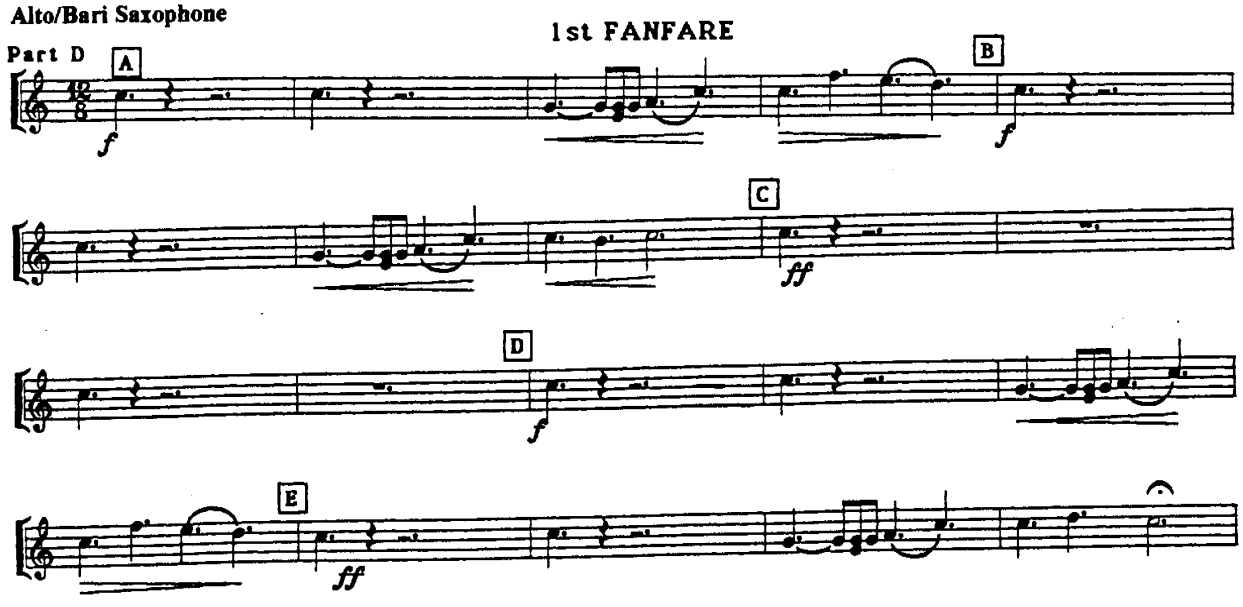
Alto/Bari Saxophone

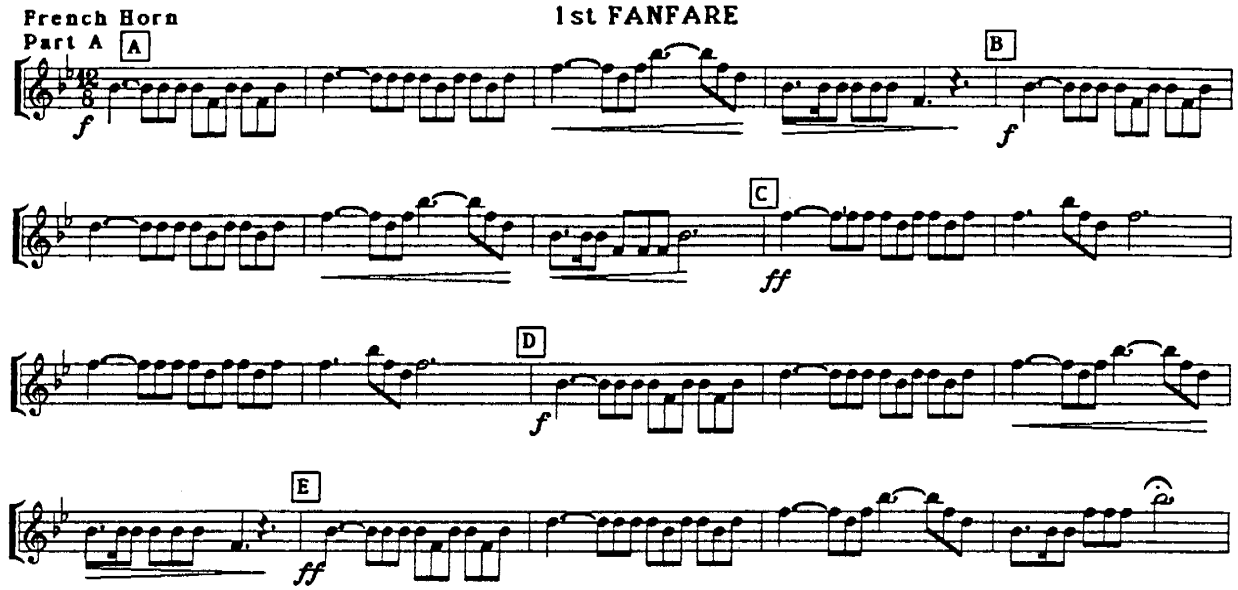
Part C

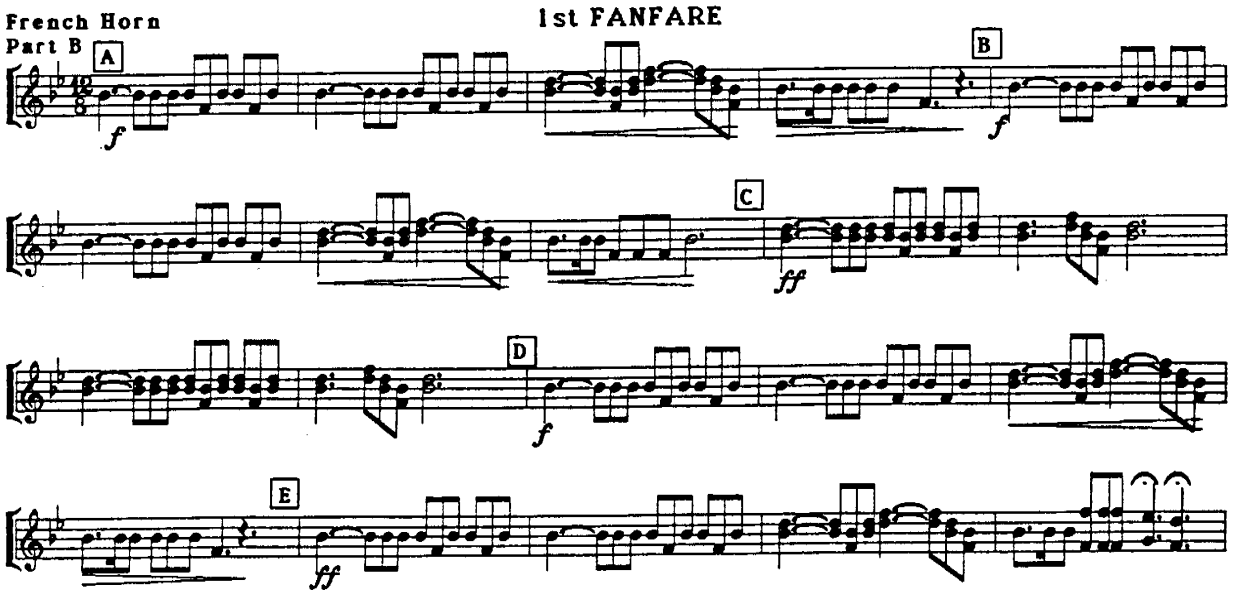


Alto/Bari Saxophone

Part D

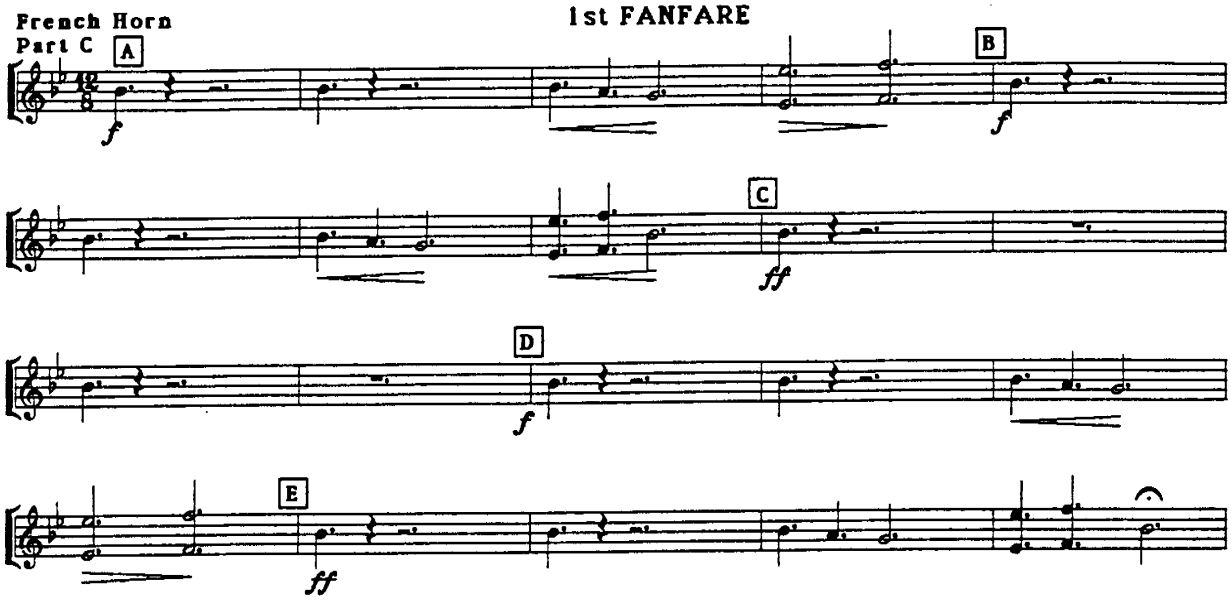



French Horn
Part A
1st FANFARE
A
B
C
D
E
f
ff


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

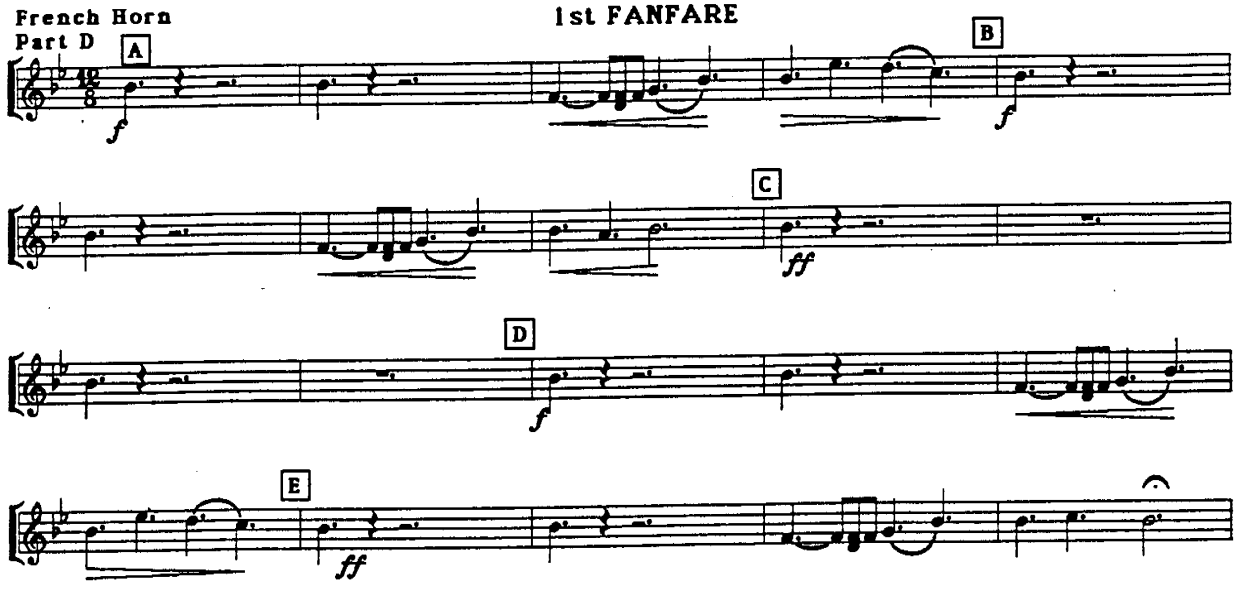
French Horn
Part C

1st FANFARE



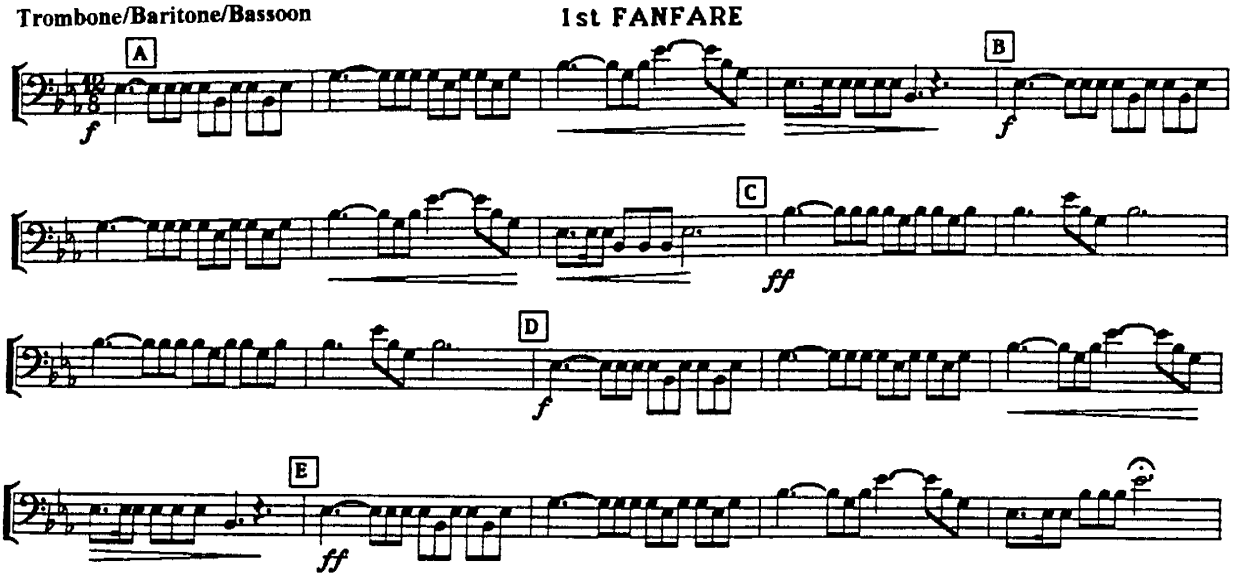
French Horn
Part D

1st FANFARE



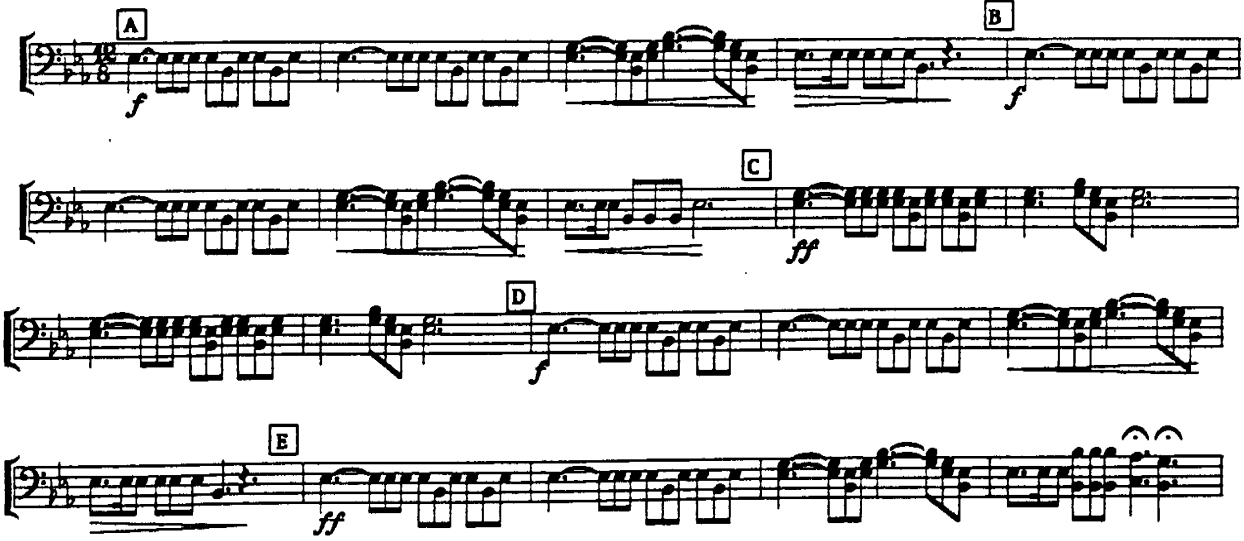
Trombone/Baritone/Bassoon

1st FANFARE



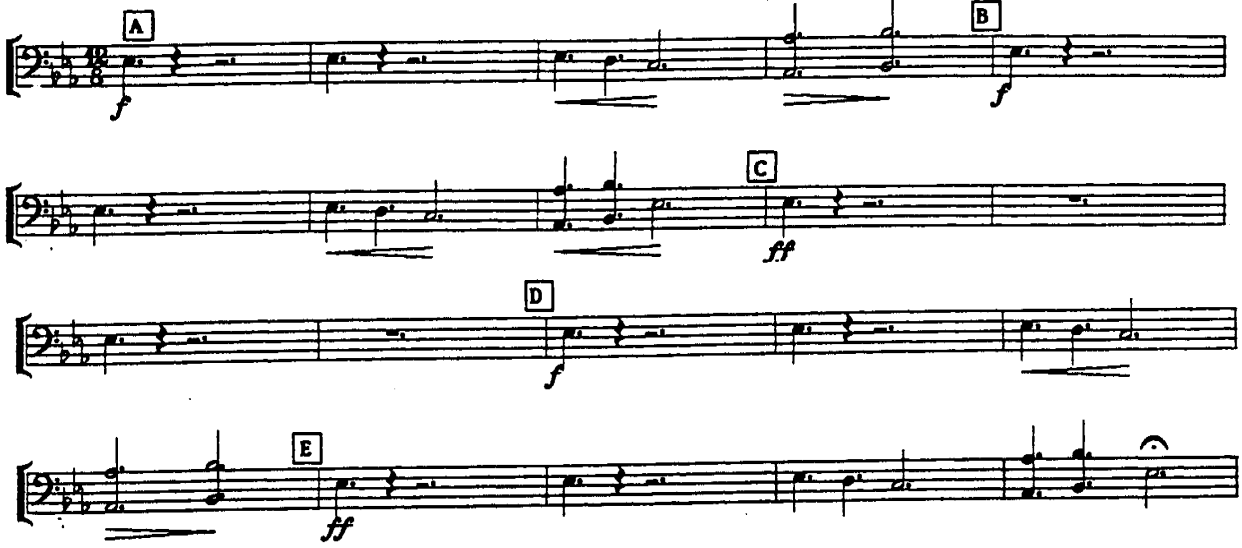
Trombone/Baritone/Bassoon

1st FANFARE



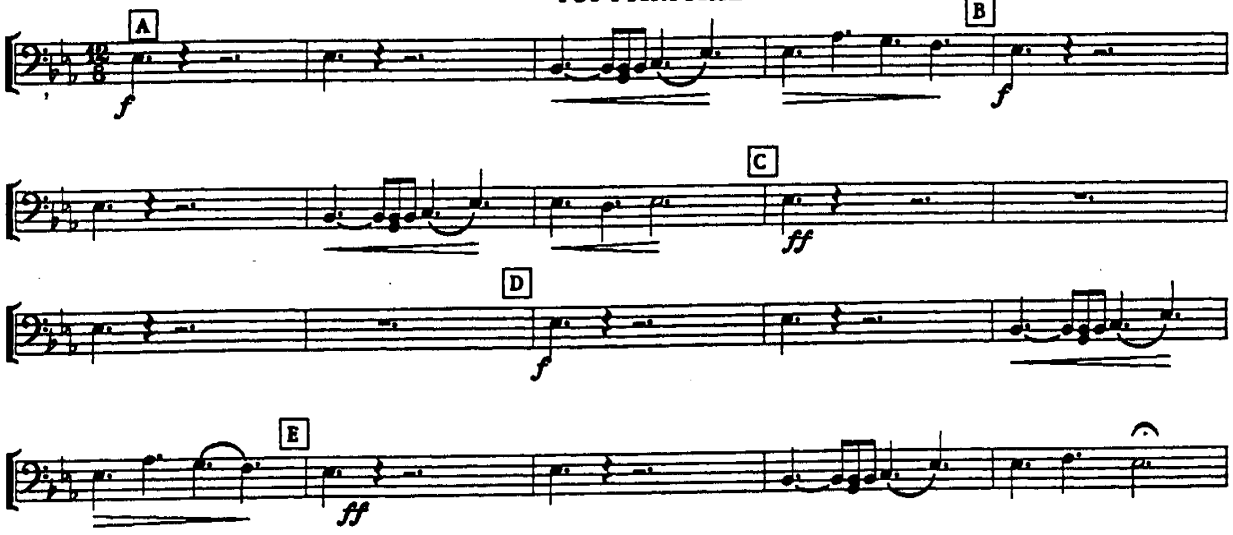
Trombone/Baritone/Bassoon

1st FANFARE



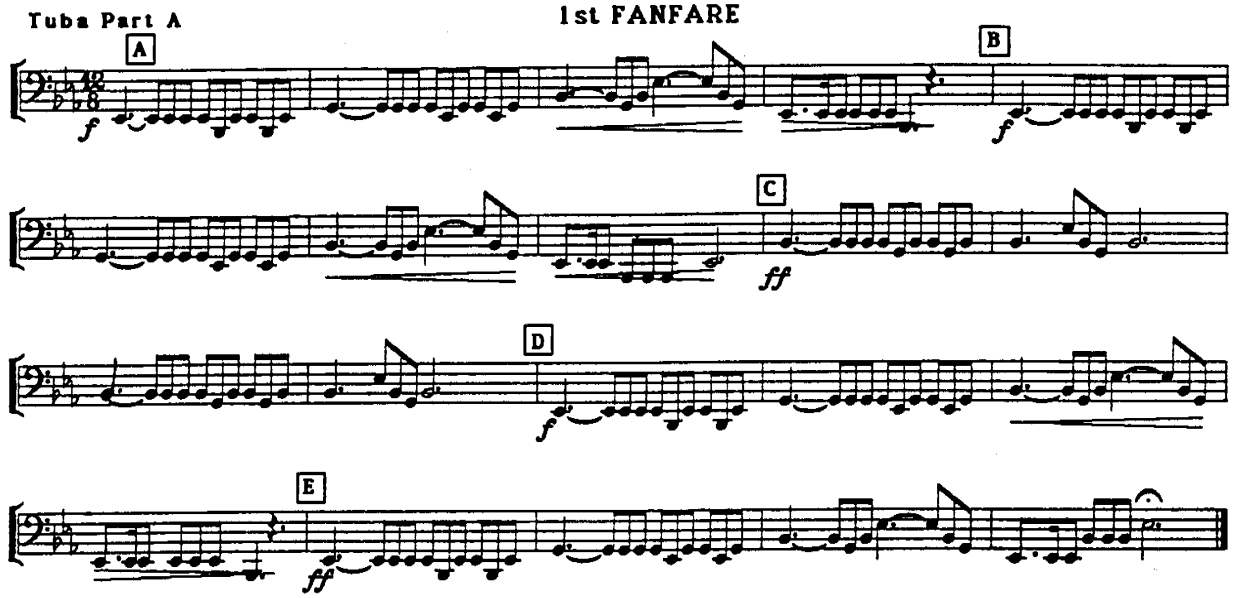
Trombone/Baritone/Bassoon

1st FANFARE



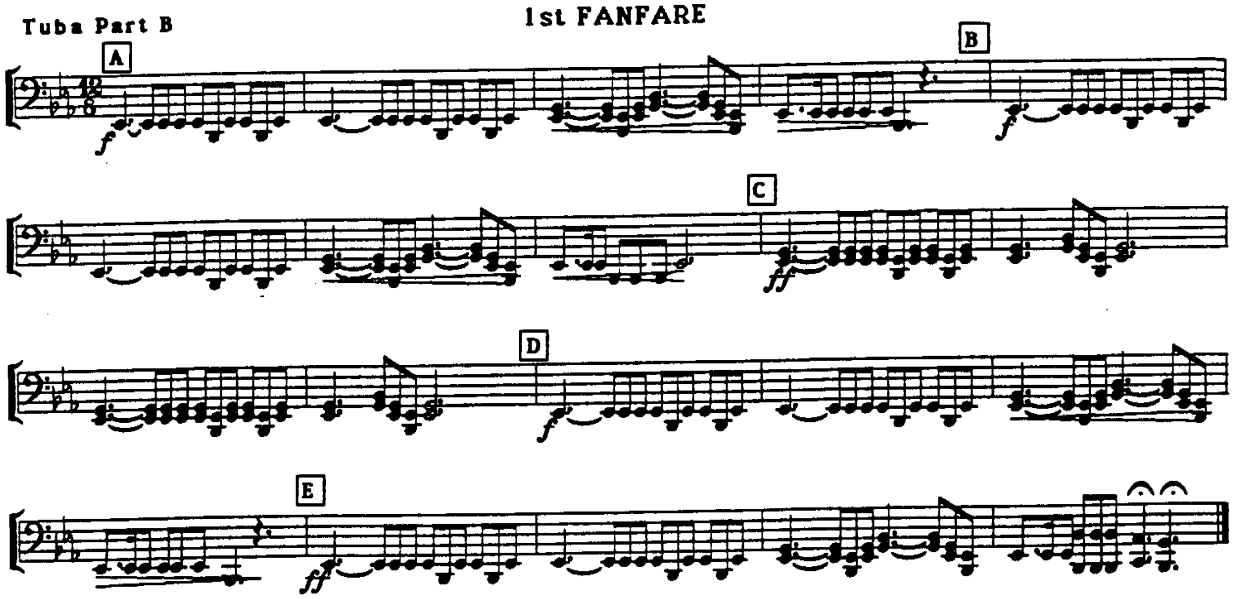
Tuba Part A

1st FANFARE



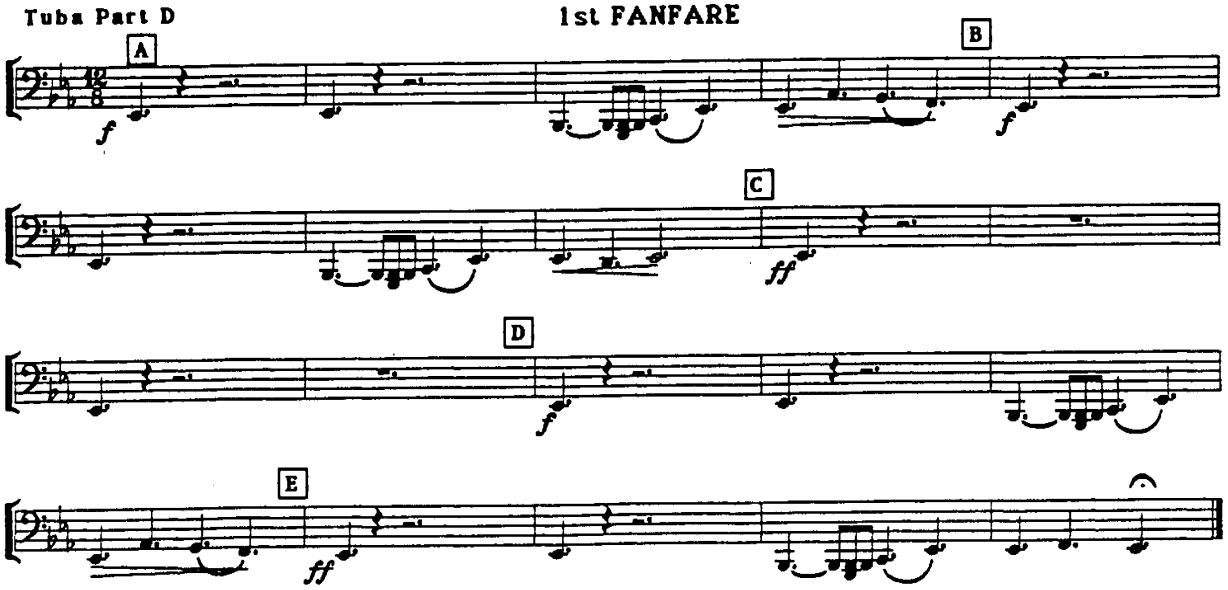
Tuba Part B

1st FANFARE



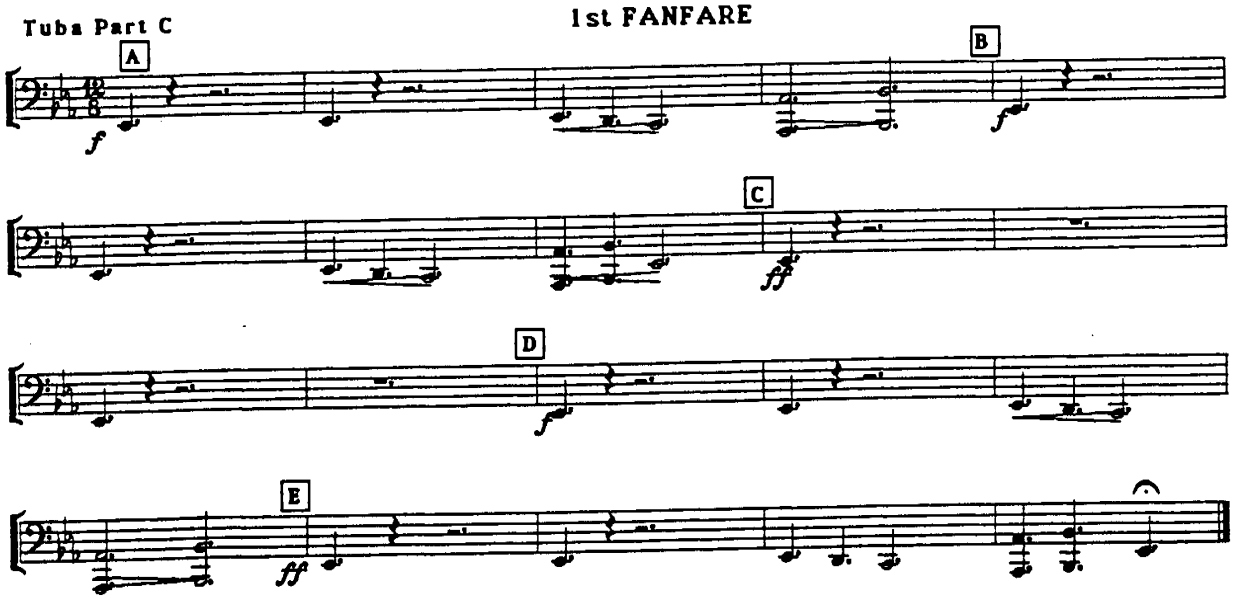
Tuba Part D

1st FANFARE



Tuba Part C

1st FANFARE

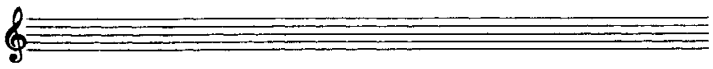


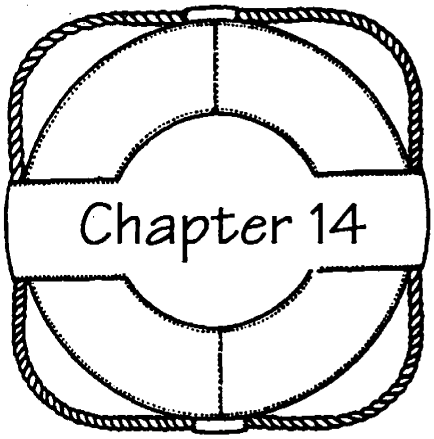
1st FANFARE

Percussion

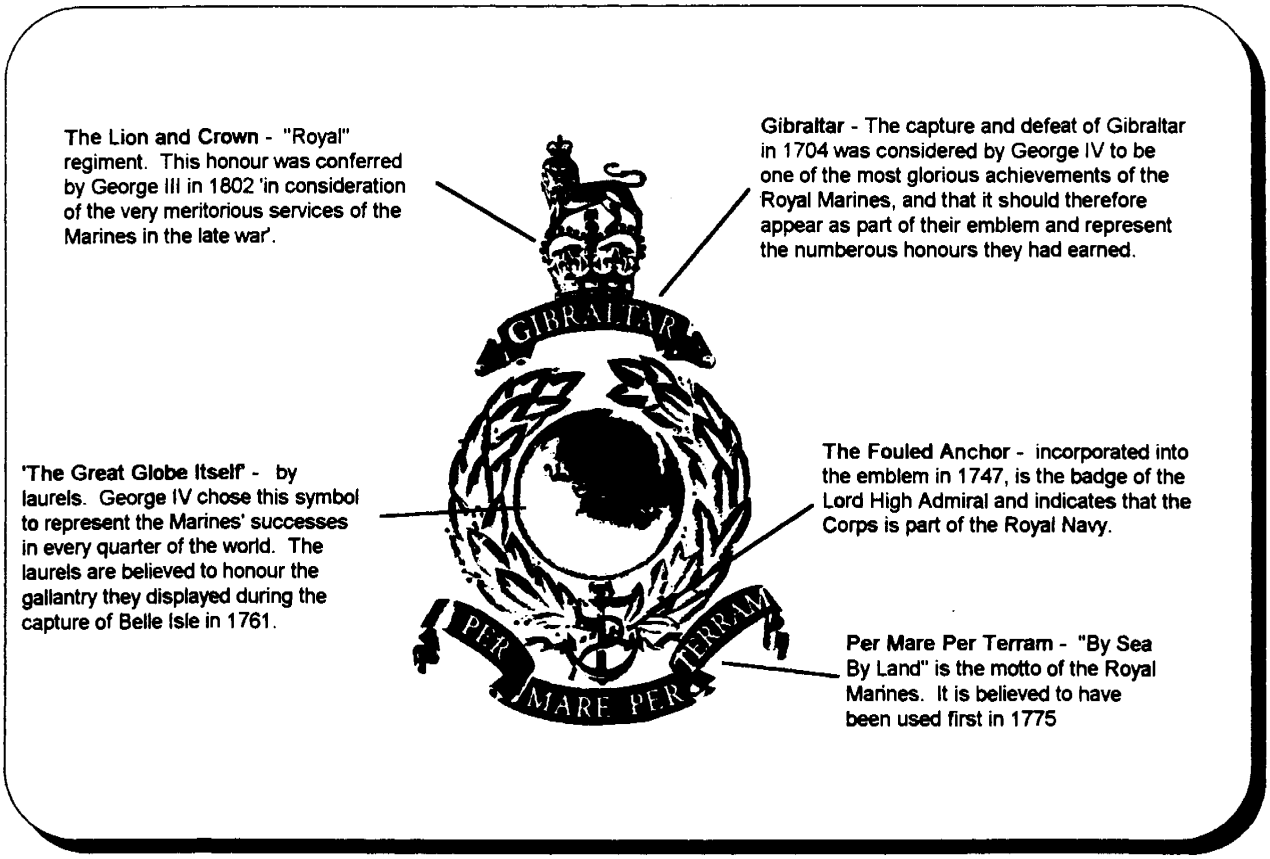
TACET

The Globe and Laurel, Slow March





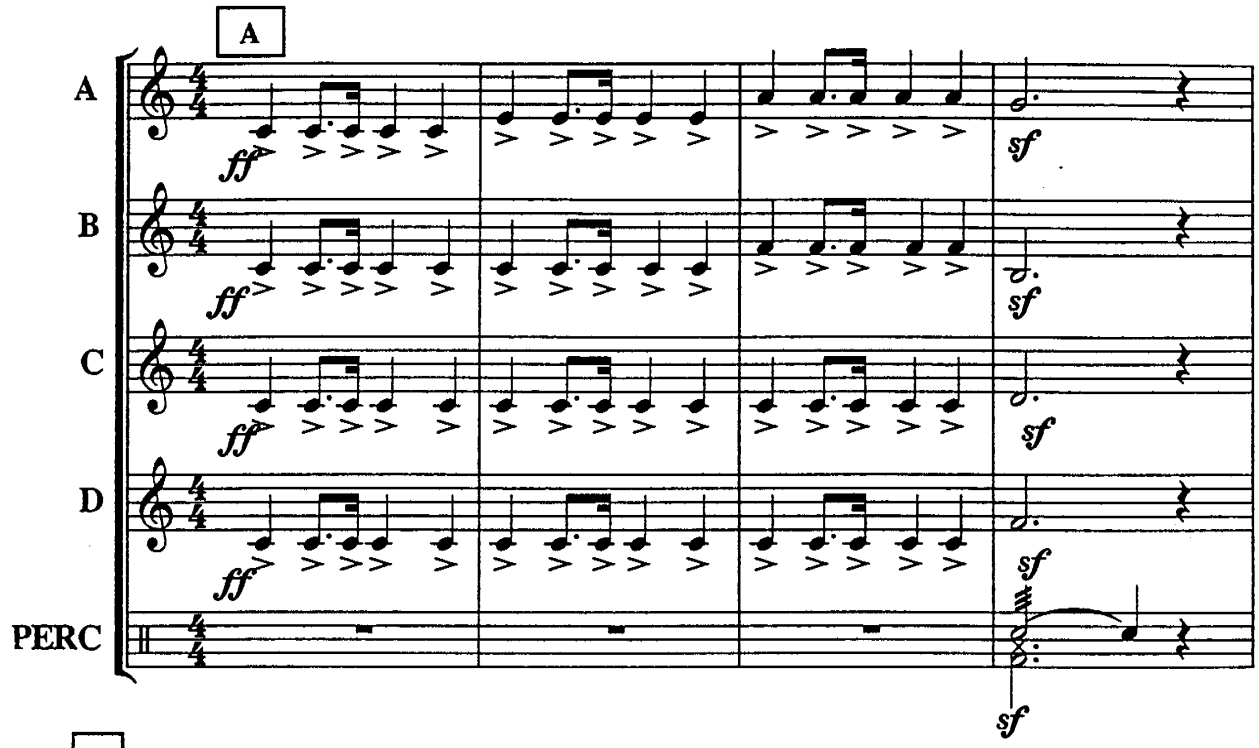
In 1935 the Royal Marines had the honour of guarding Buckingham Palace. As part of the ceremony of "Changing of the Guard" they required a slow march. A slow march which included the old English air "Early One Morning" in the arrangement was chosen. It was used, unofficially, as the Corps' slow march until the adoption of "Preobrajensky" in 1964. The title of the march refers to the regimental cap badge of the Royal Marines, the main parts of which are a globe surrounded by laurel leaves.

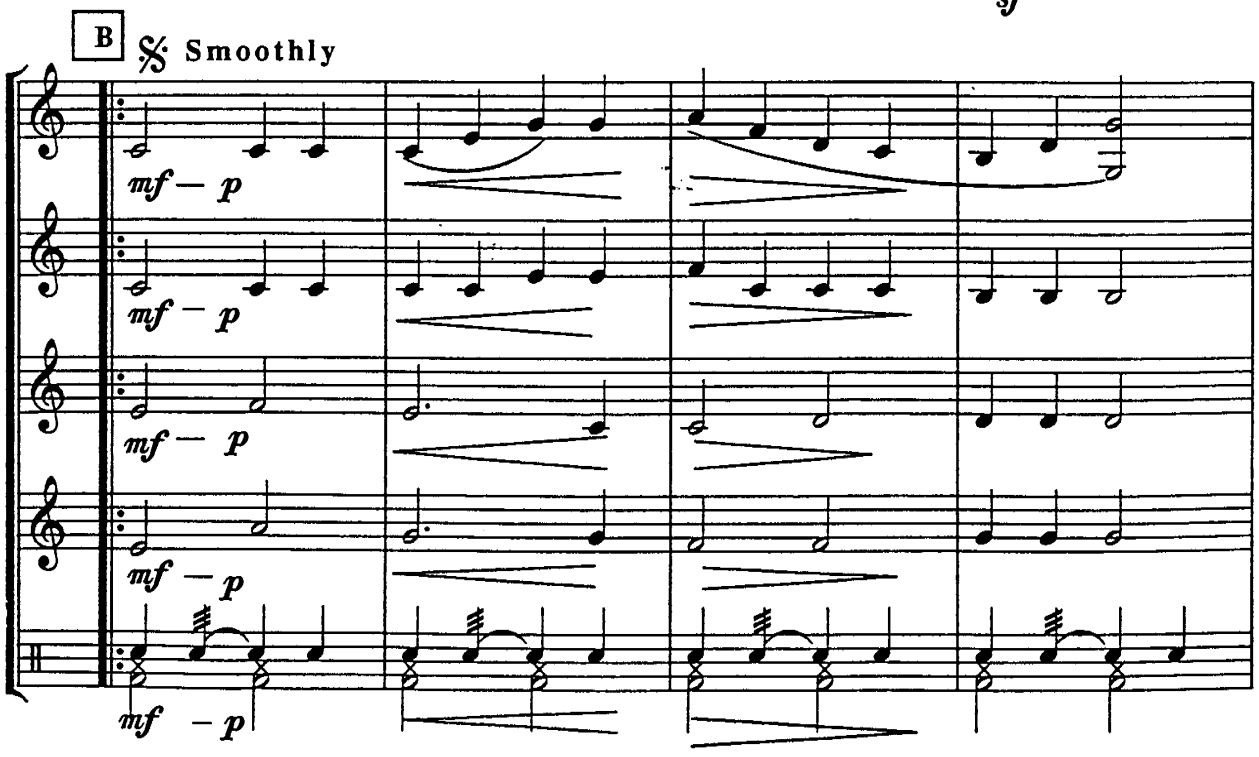


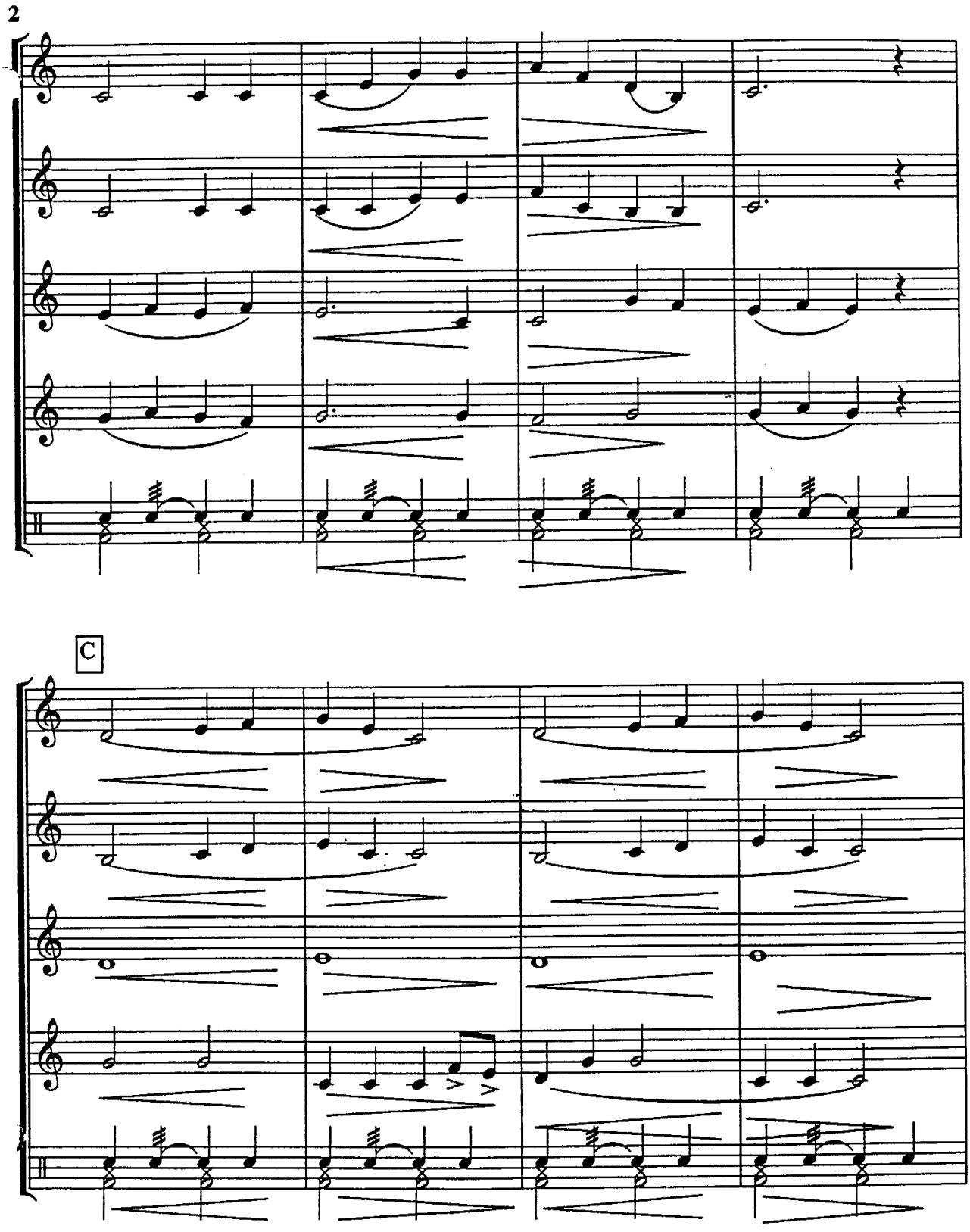
GLOBE AND LAUREL

Bb Conductor

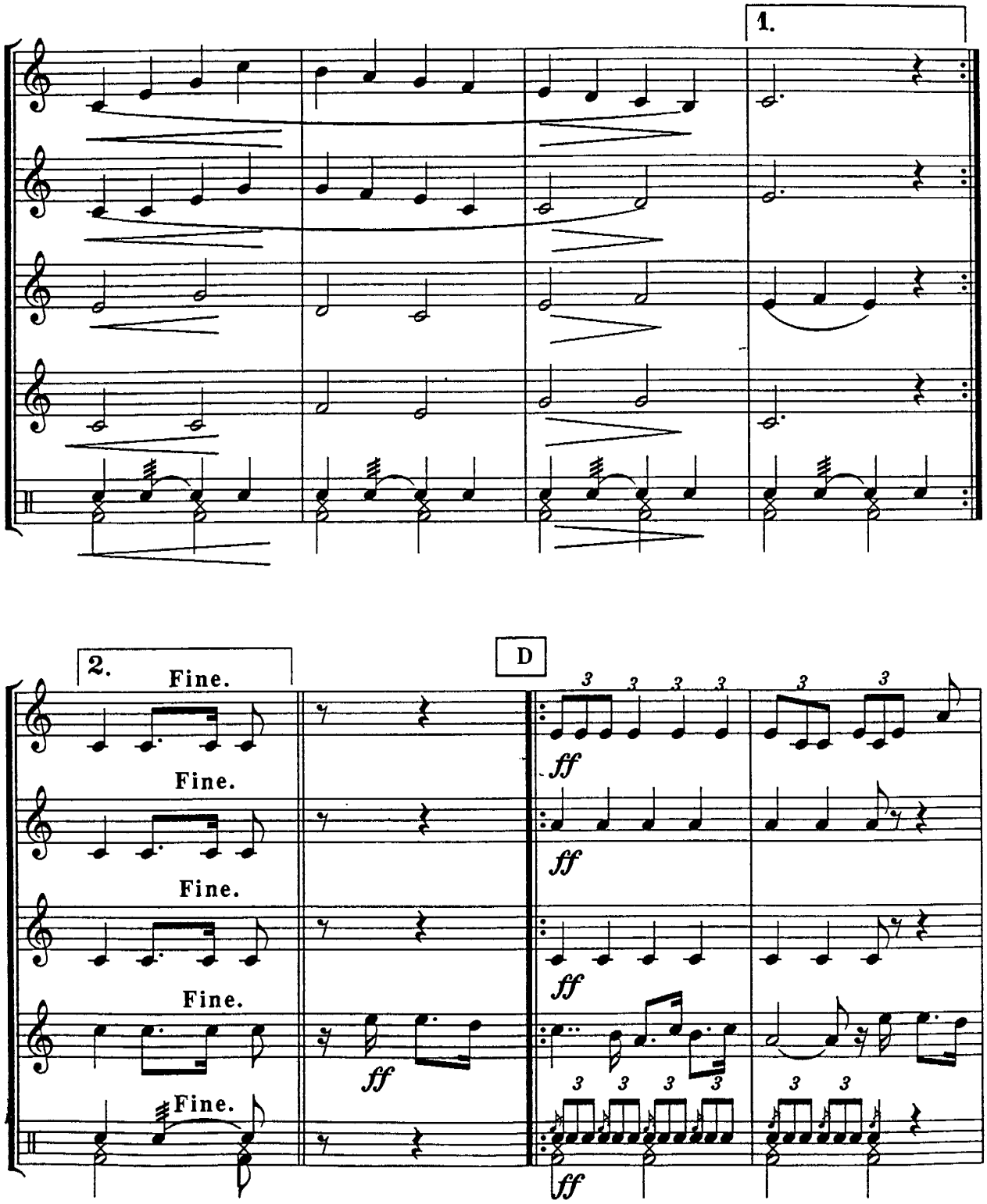
SLOW MARCH



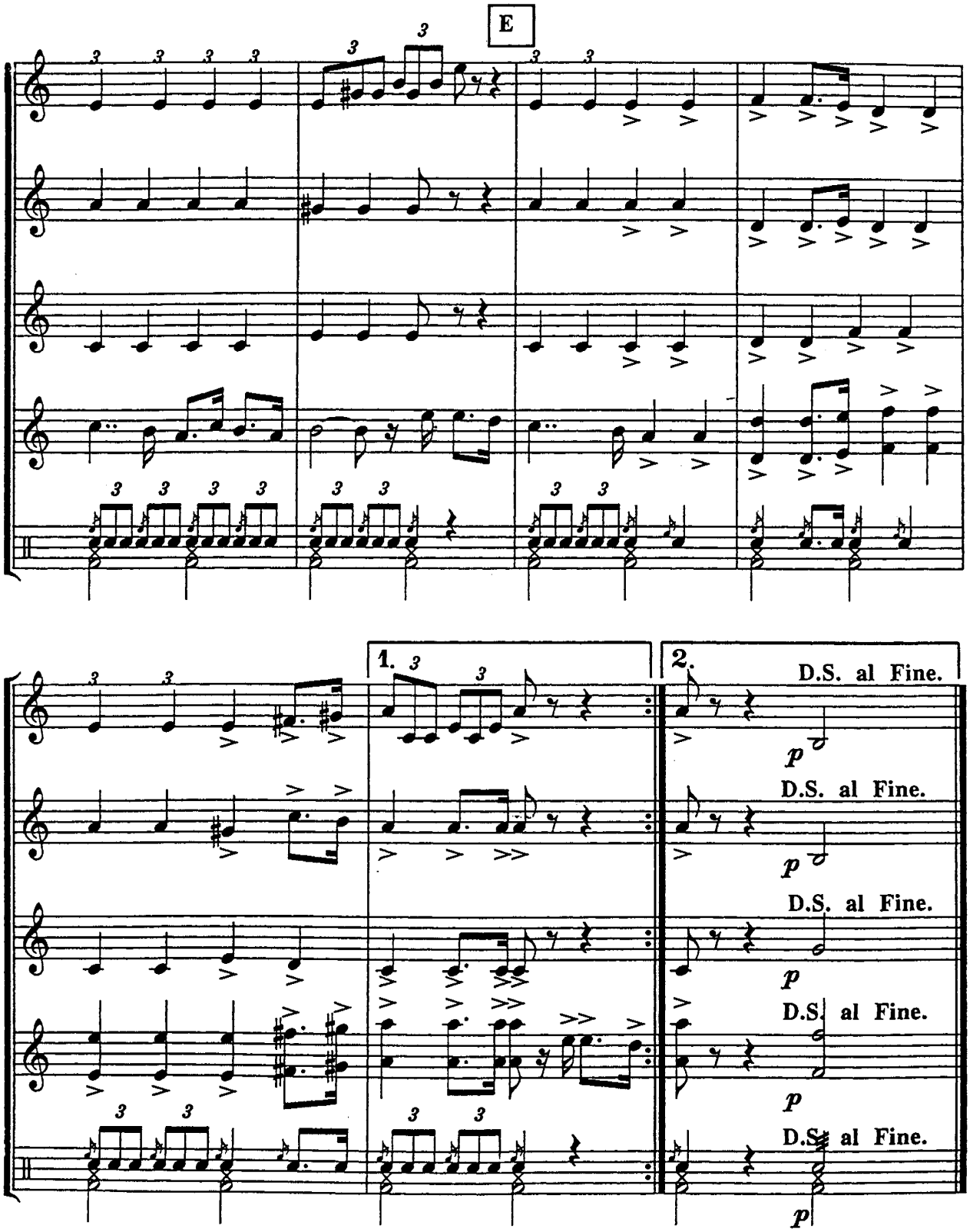




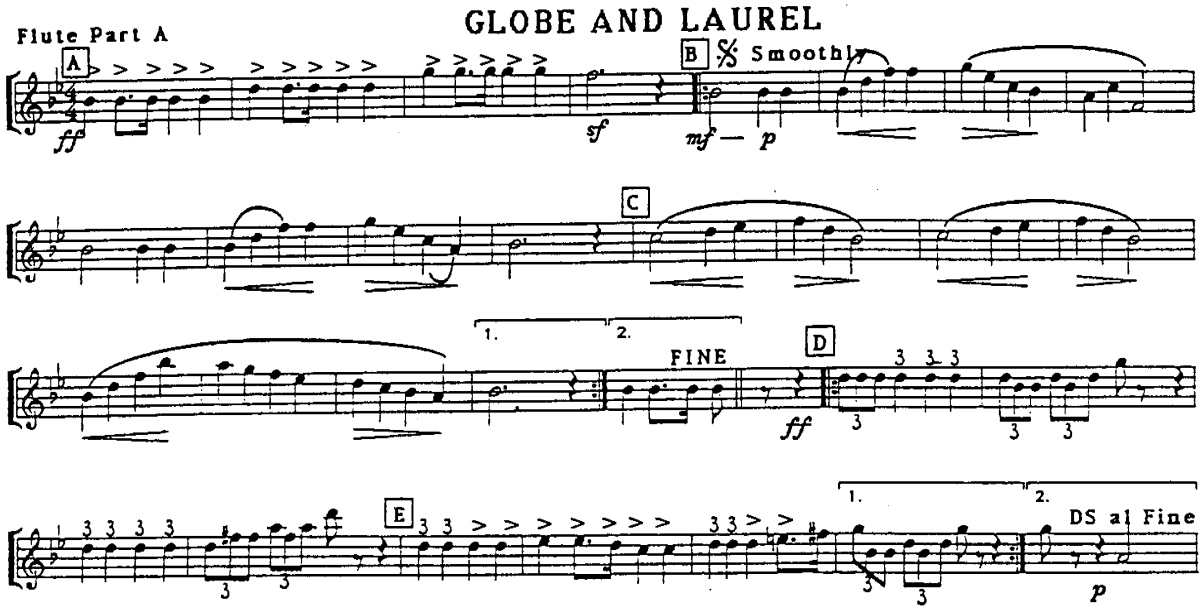
GLOBE AND LAUREL PAGE 2

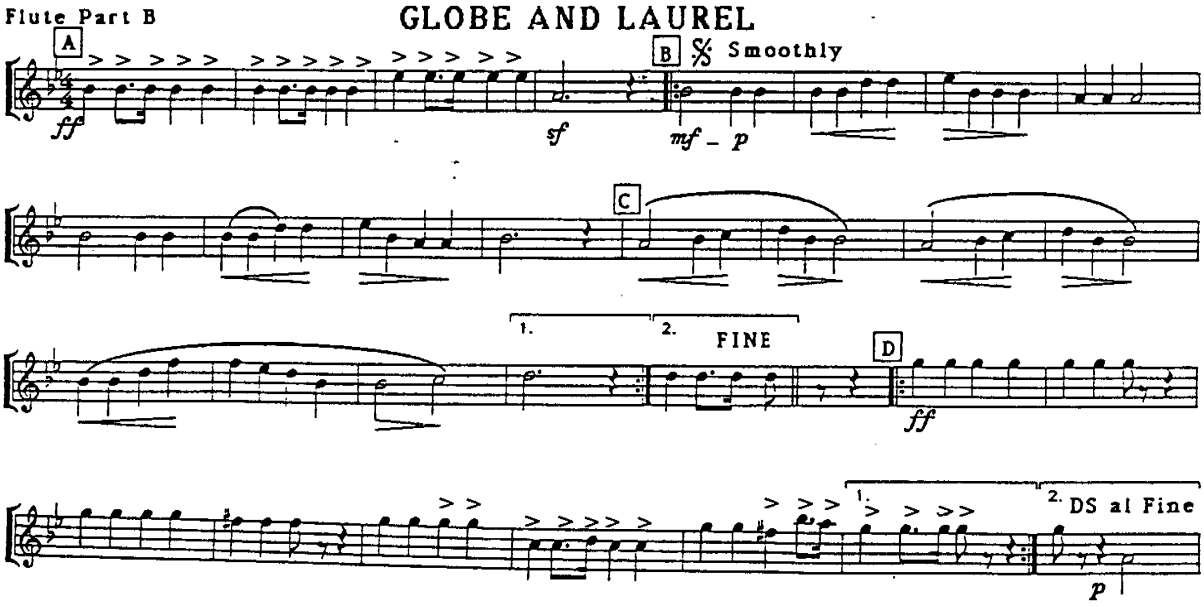


GLOBE AND LAUREL PAGE 3



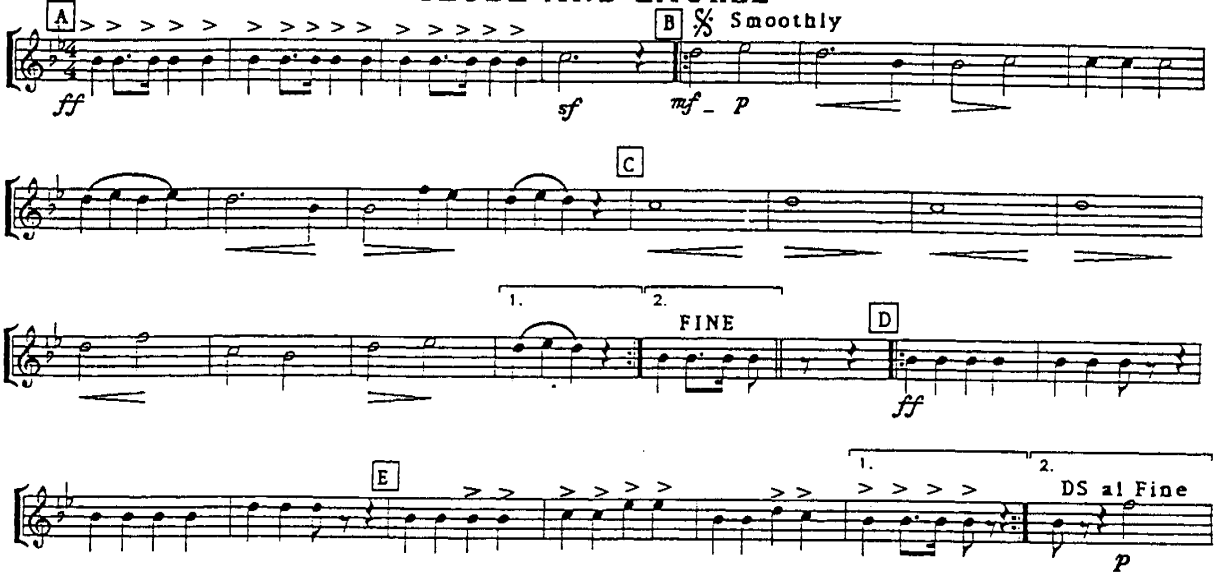
GLOBE AND LAUREL PAGE 4


GLOBE AND LAUREL
Flute Part A
A
B
Smoothly
C
FINE
D
E
DS al Fine


GLOBE AND LAUREL
Flute Part B
A
B
Smoothly
C
FINE
D
DS al Fine

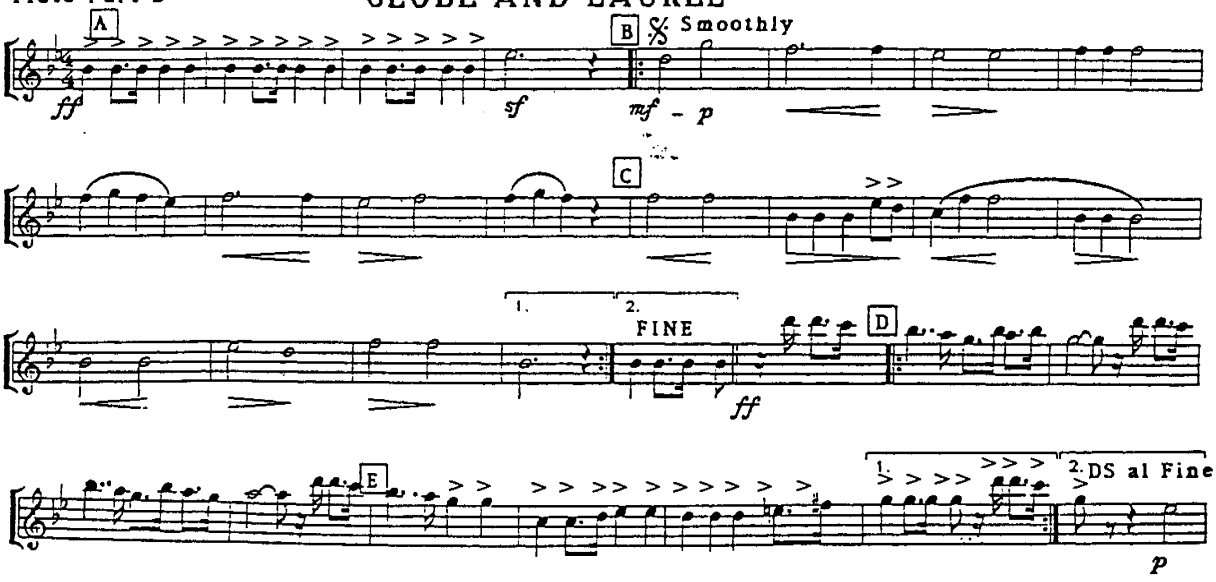
Flute Part C

GLOBE AND LAUREL



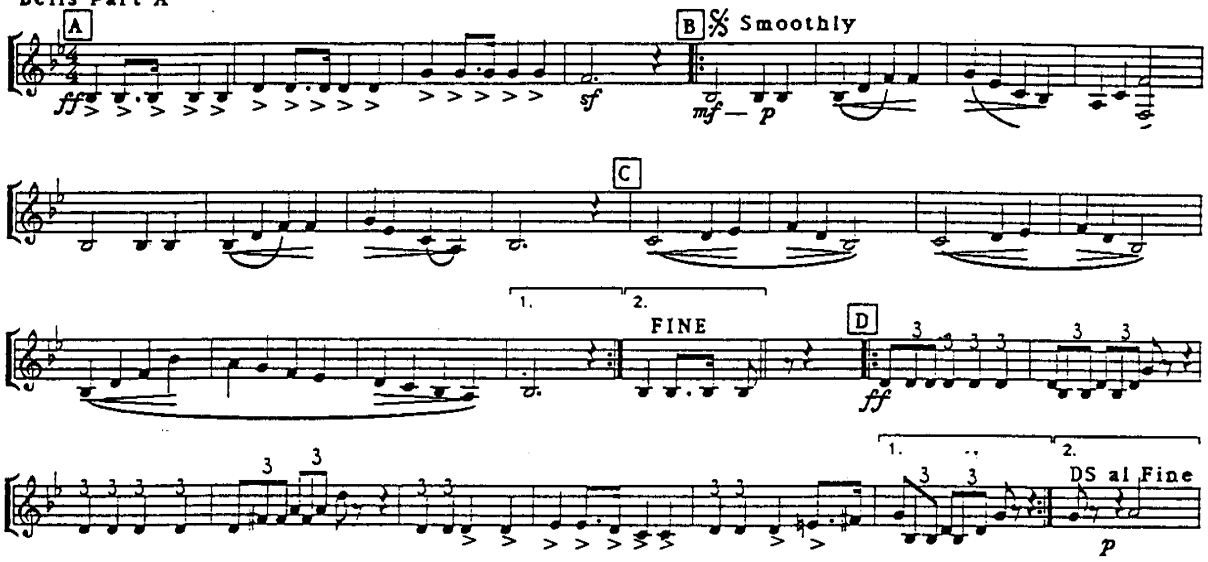
Flute Part D

GLOBE AND LAUREL



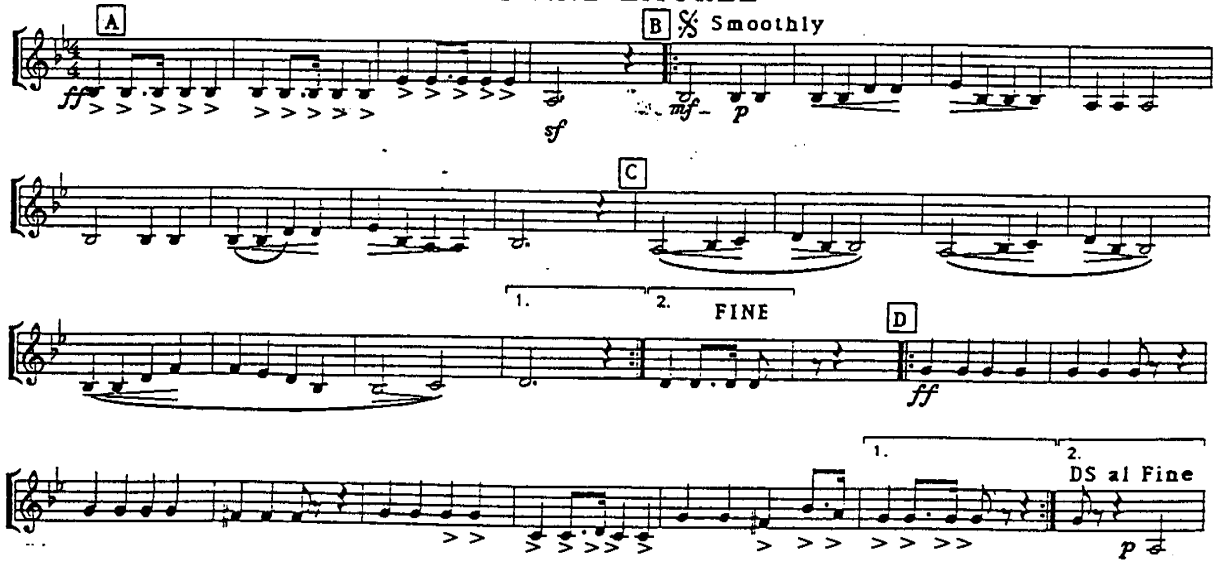
Bells Part A

GLOBE AND LAUREL



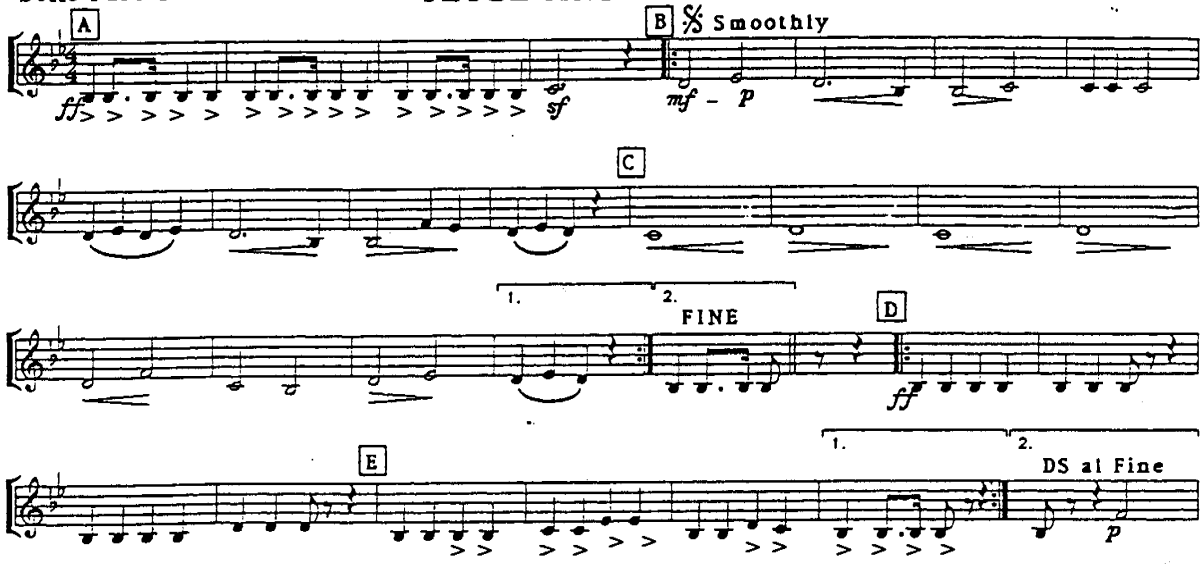
Bells Part B

GLOBE AND LAUREL



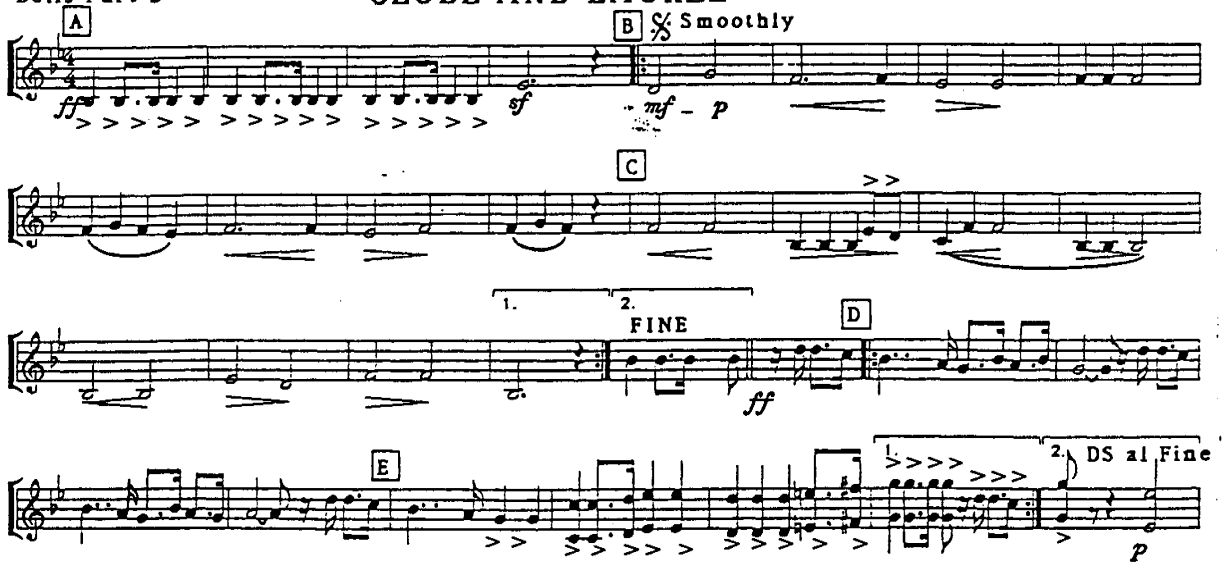
Bells Part C

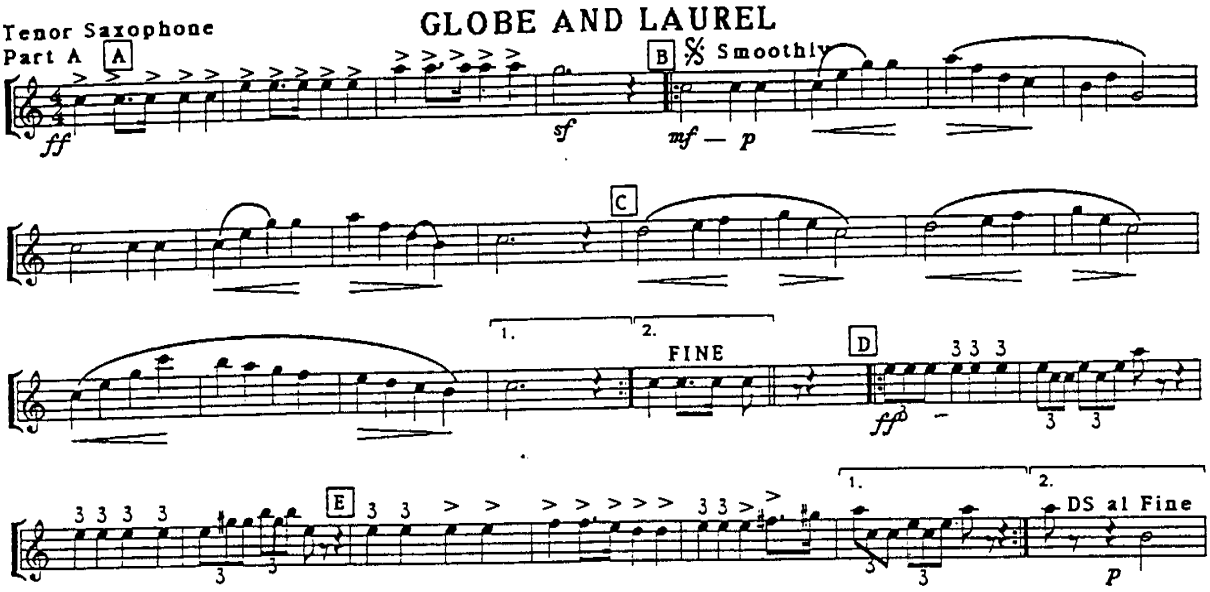
GLOBE AND LAUREL

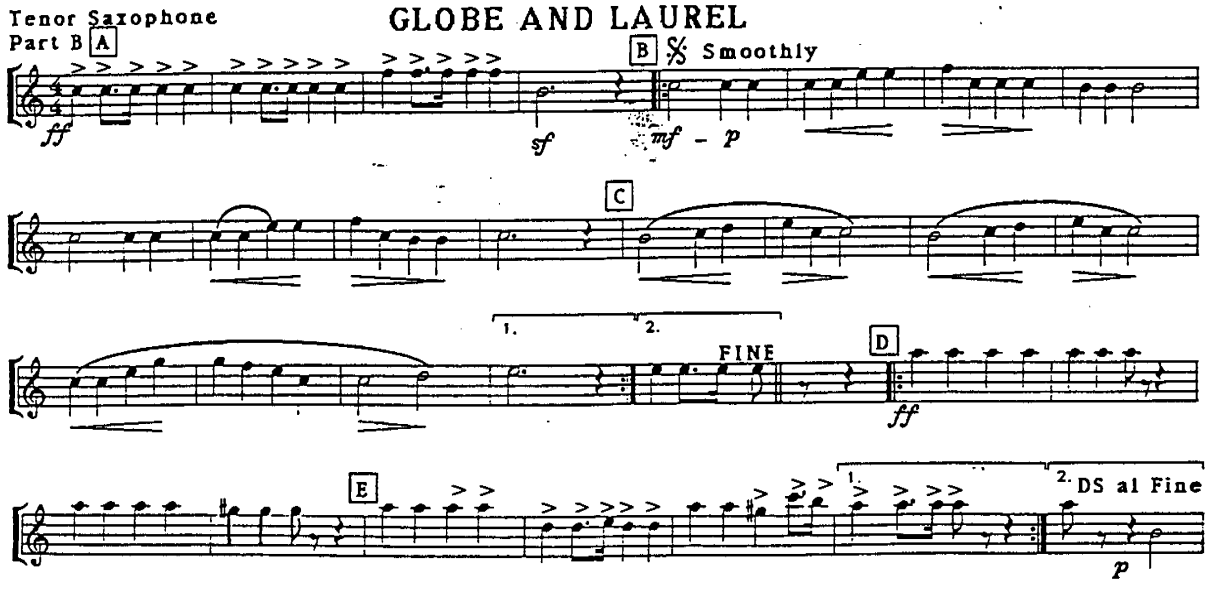


Bells Part D

GLOBE AND LAUREL

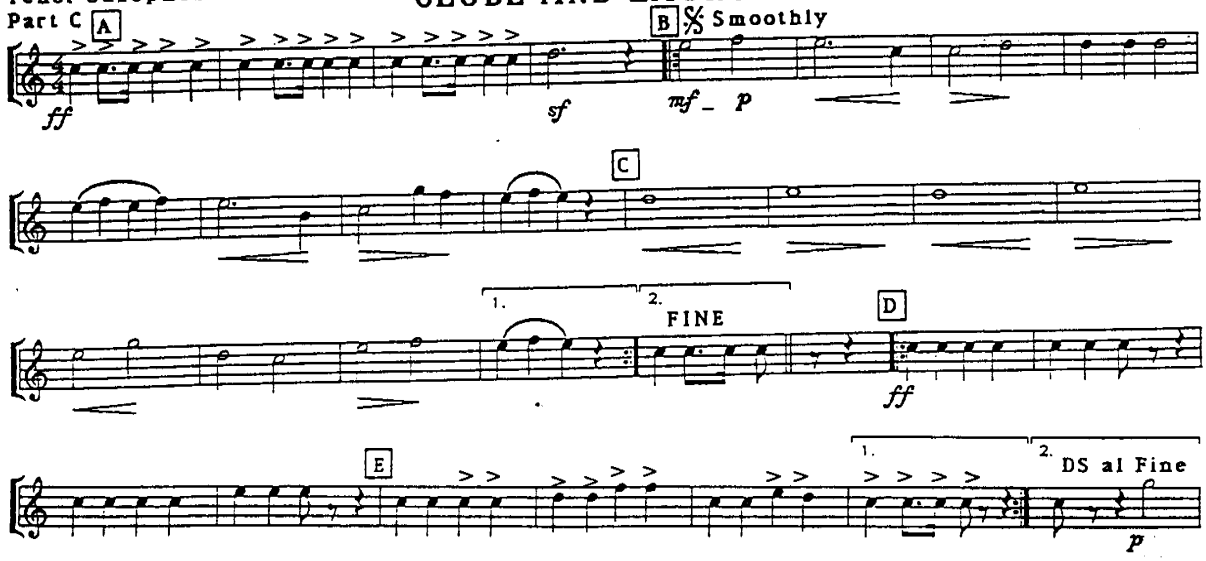



Tenor Saxophone
Part A
GLOBE AND LAUREL
A
B
Smoothly
C
D
FINE
E
DS al Fine


Tenor Saxophone
Part B
GLOBE AND LAUREL
A
B
Smoothly
C
D
FINE
E
DS al Fine

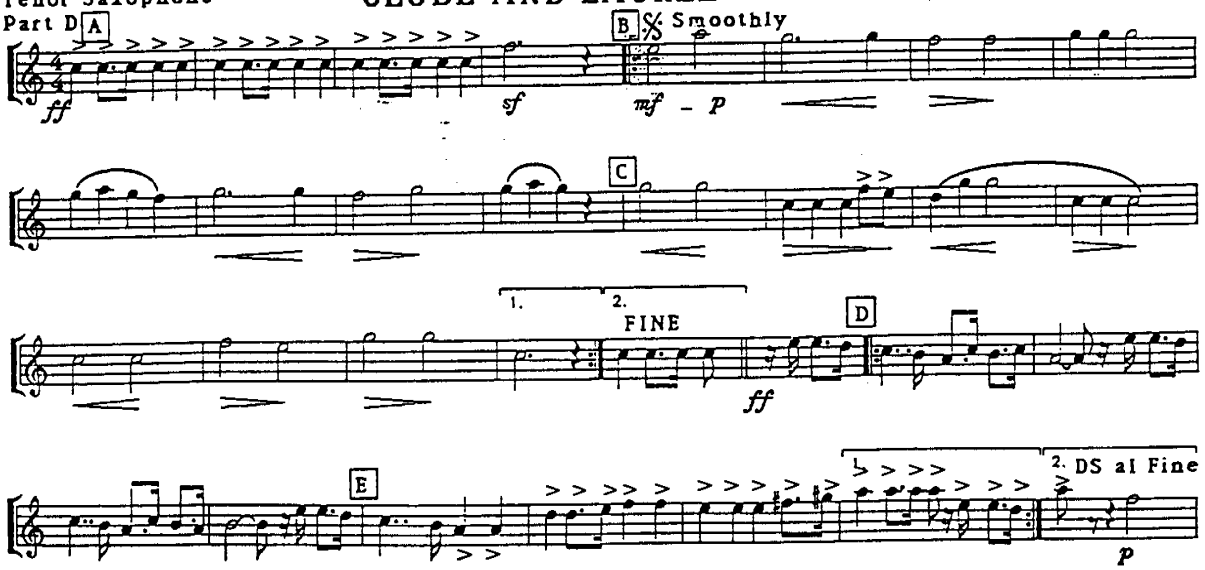
Tenor Saxophone
Part C

GLOBE AND LAUREL



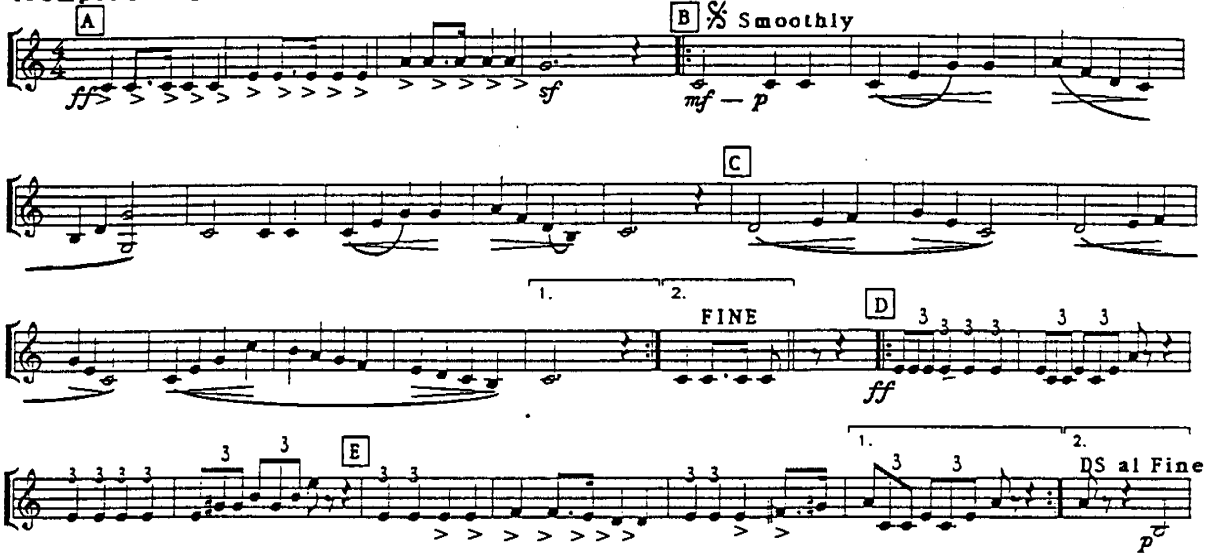
Tenor Saxophone
Part D

GLOBE AND LAUREL



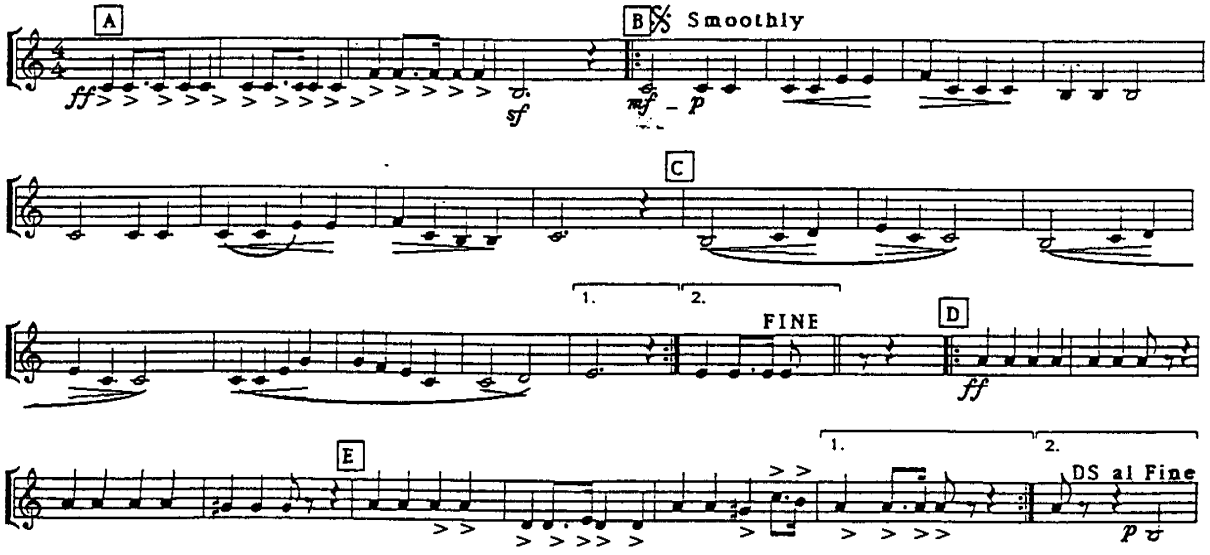
Trumpet Part A

GLOBE AND LAUREL



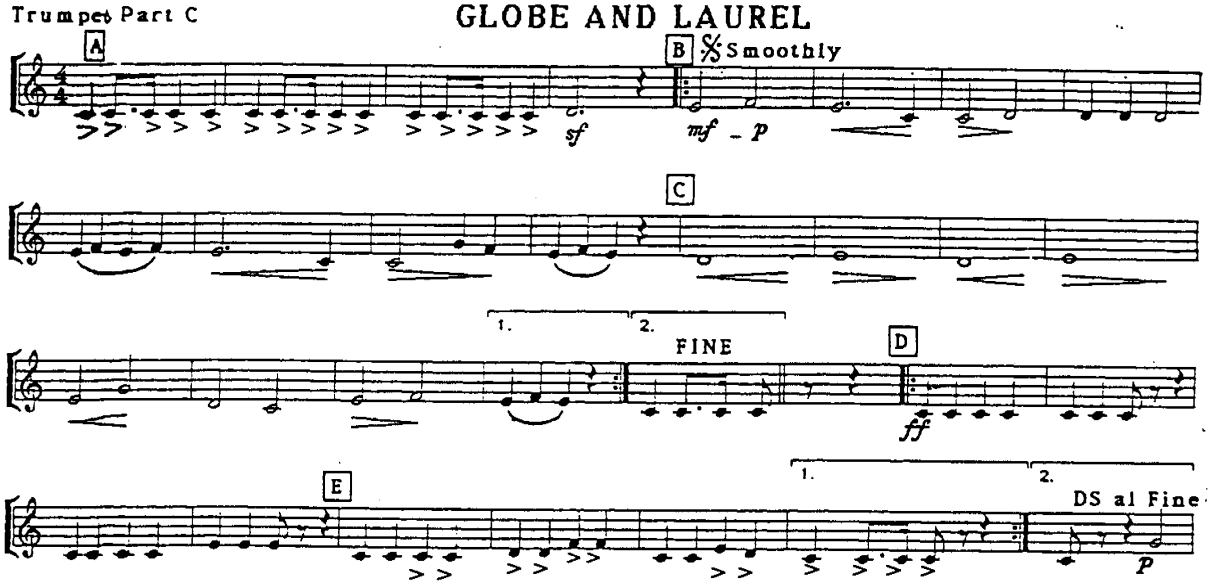
Trumpet Part B

GLOBE AND LAUREL



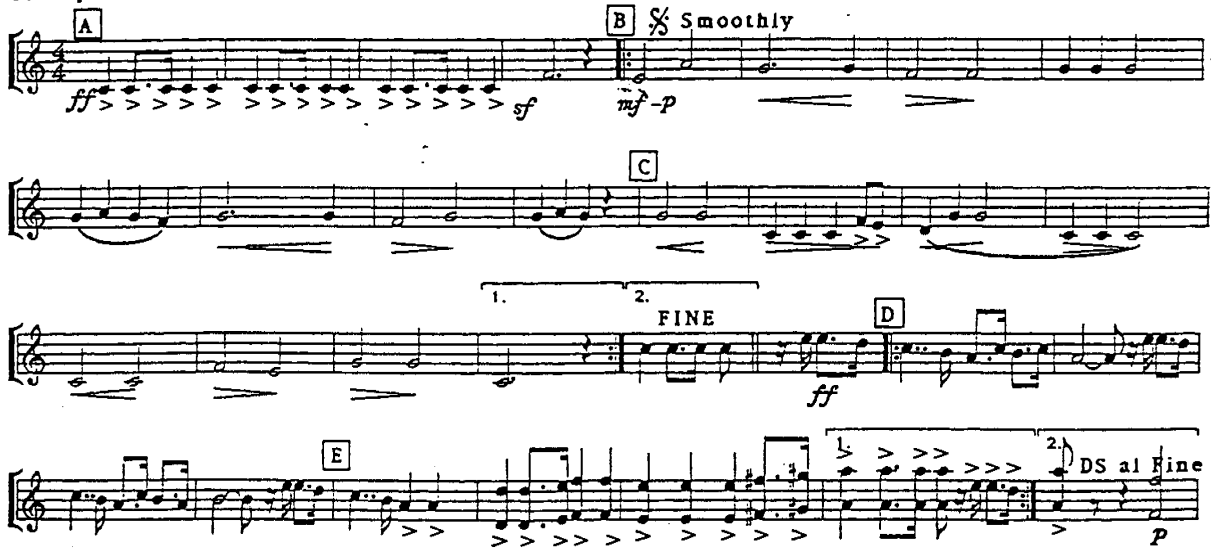
Trumpet Part C

GLOBE AND LAUREL



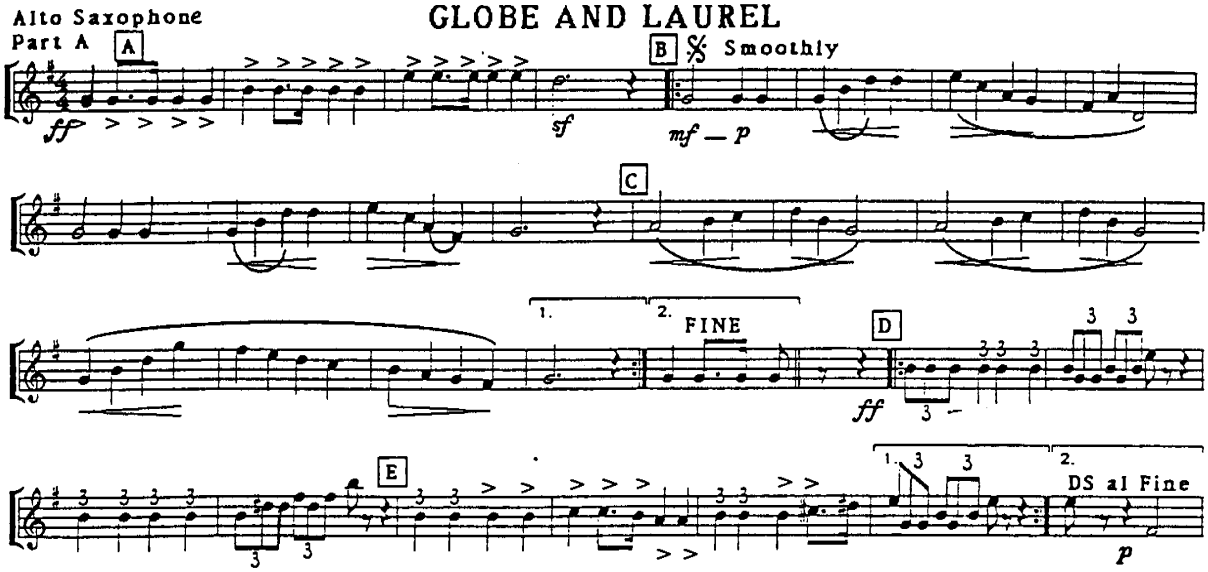
Trumpet Part D

GLOBE AND LAUREL



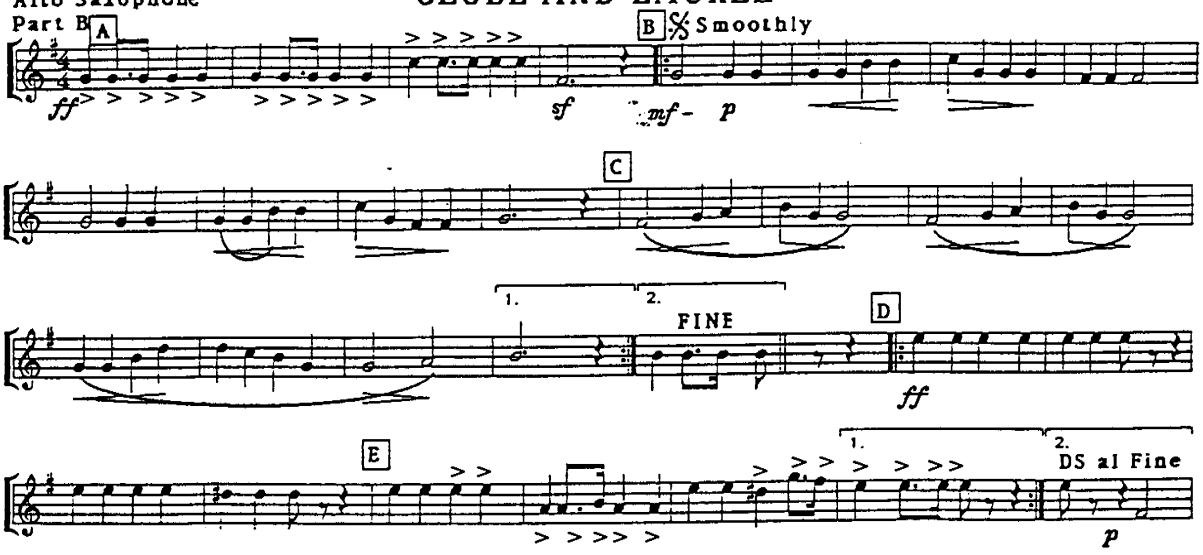
Alto Saxophone
Part A

GLOBE AND LAUREL



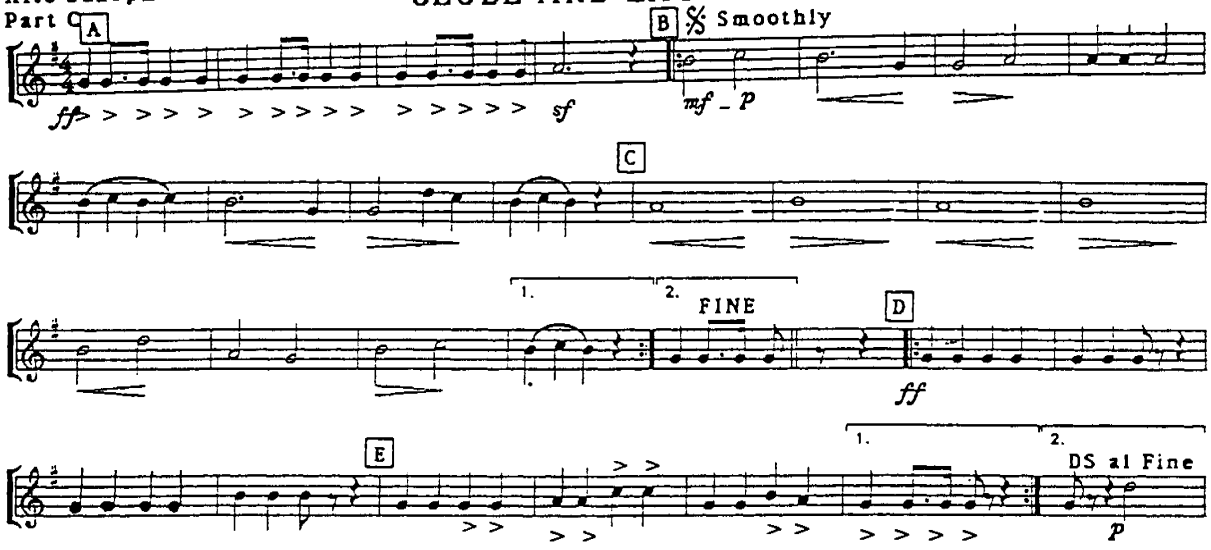
Alto Saxophone
Part B

GLOBE AND LAUREL



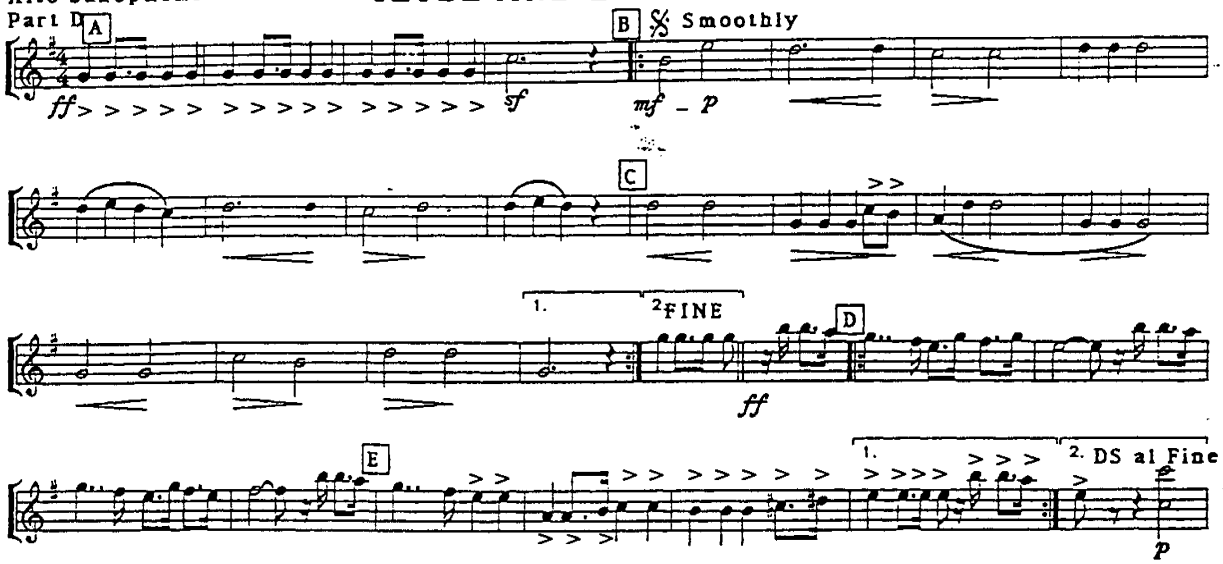
Alto Saxophone
Part C

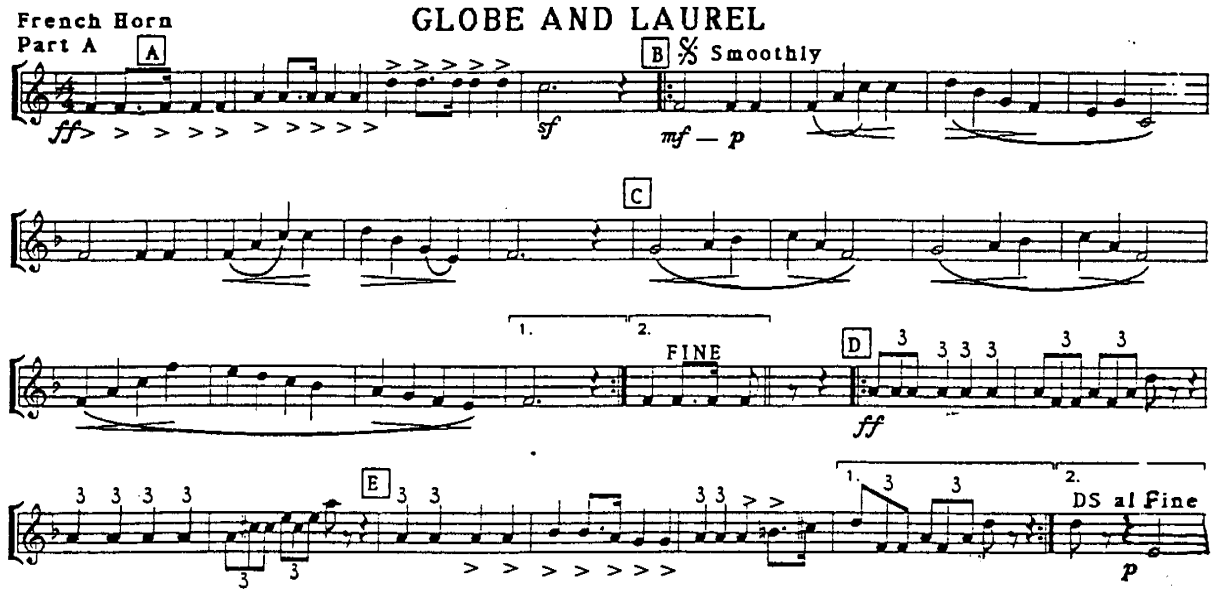
GLOBE AND LAUREL

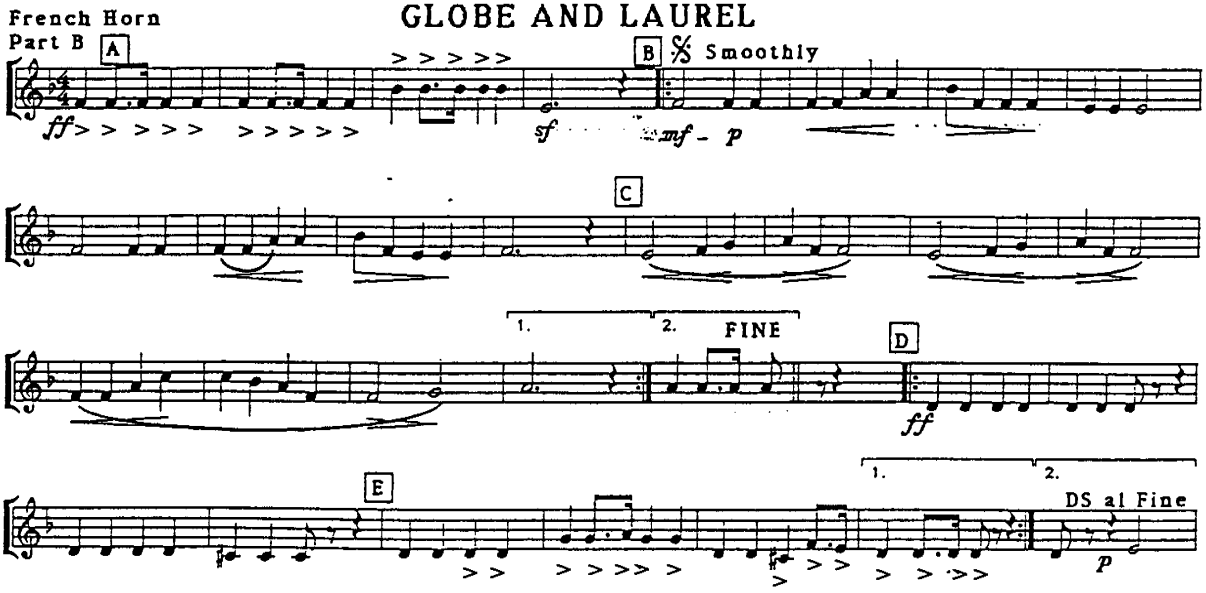


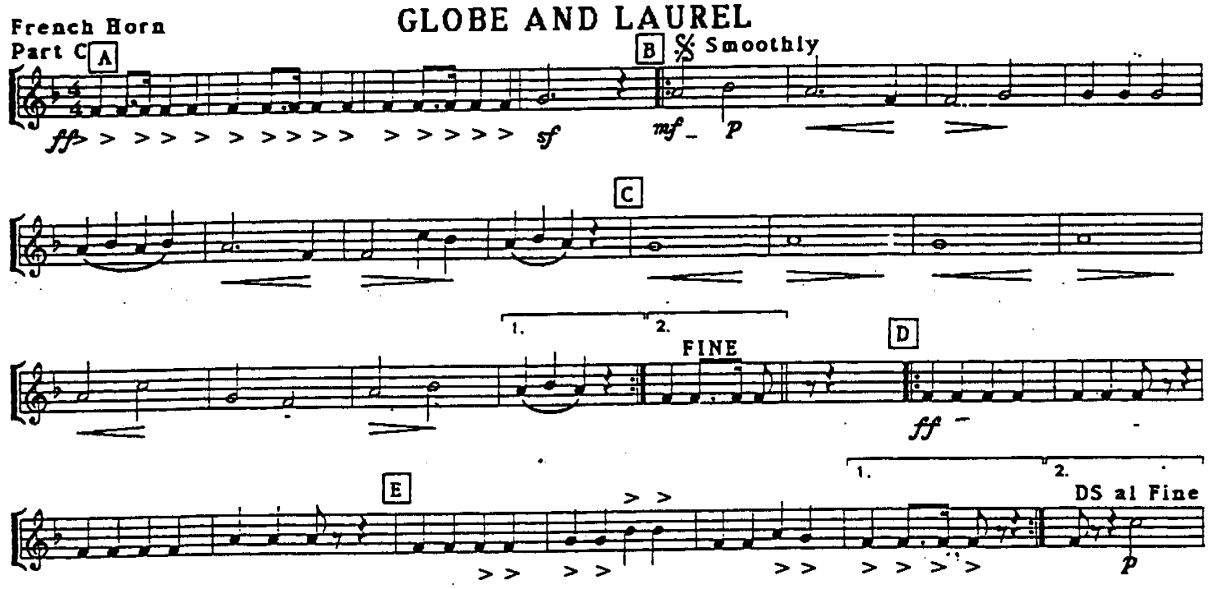
Alto Saxophone
Part D

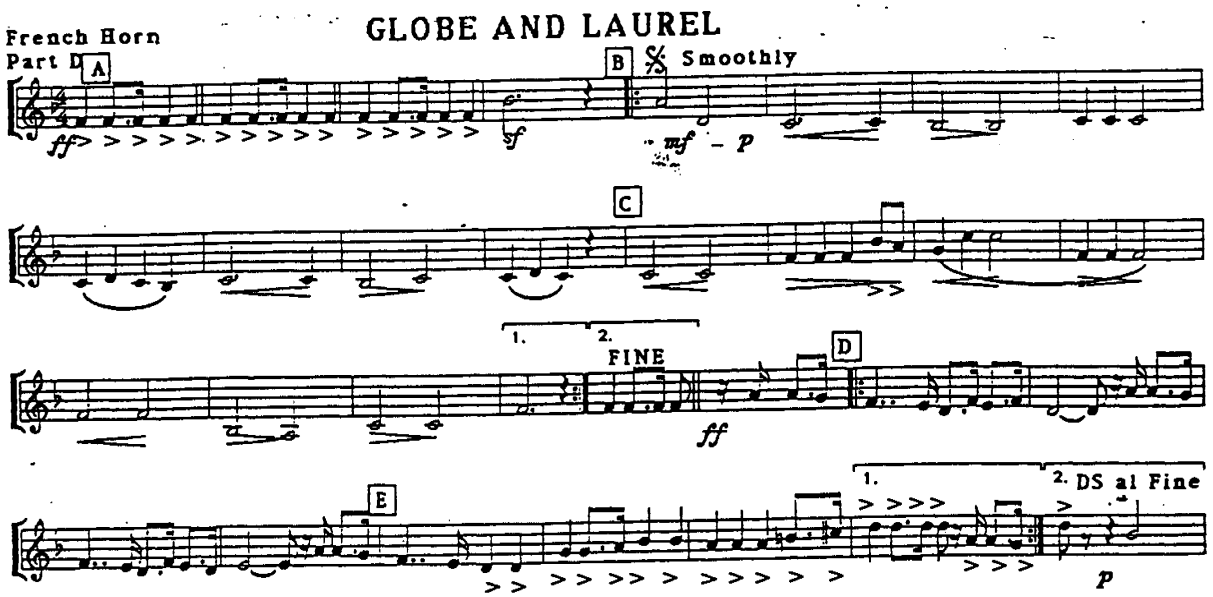
GLOBE AND LAUREL

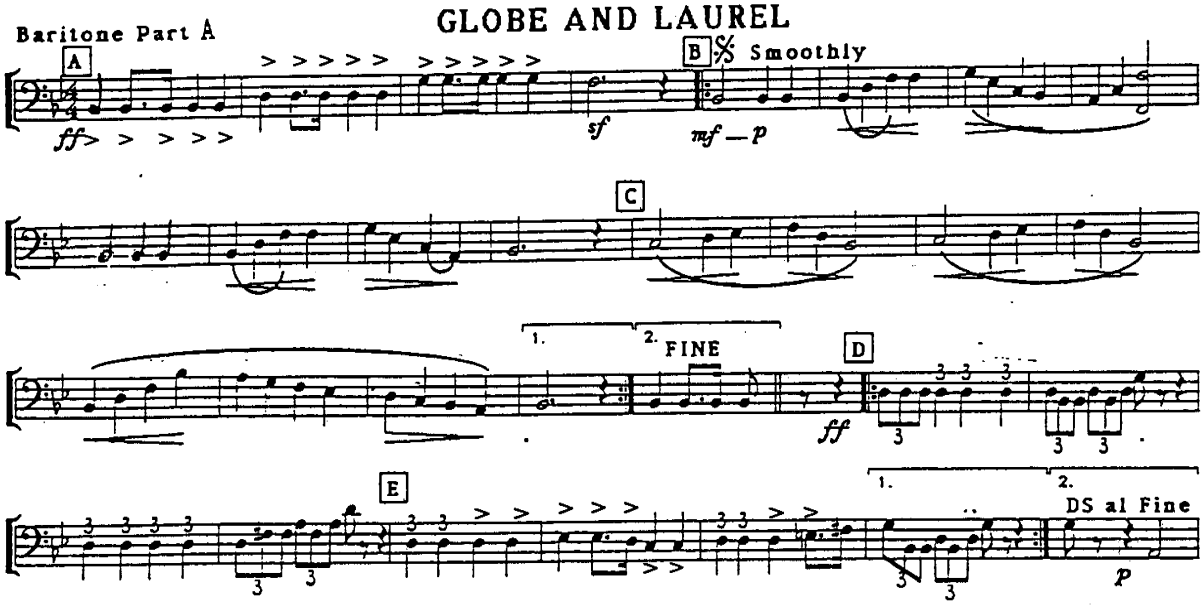


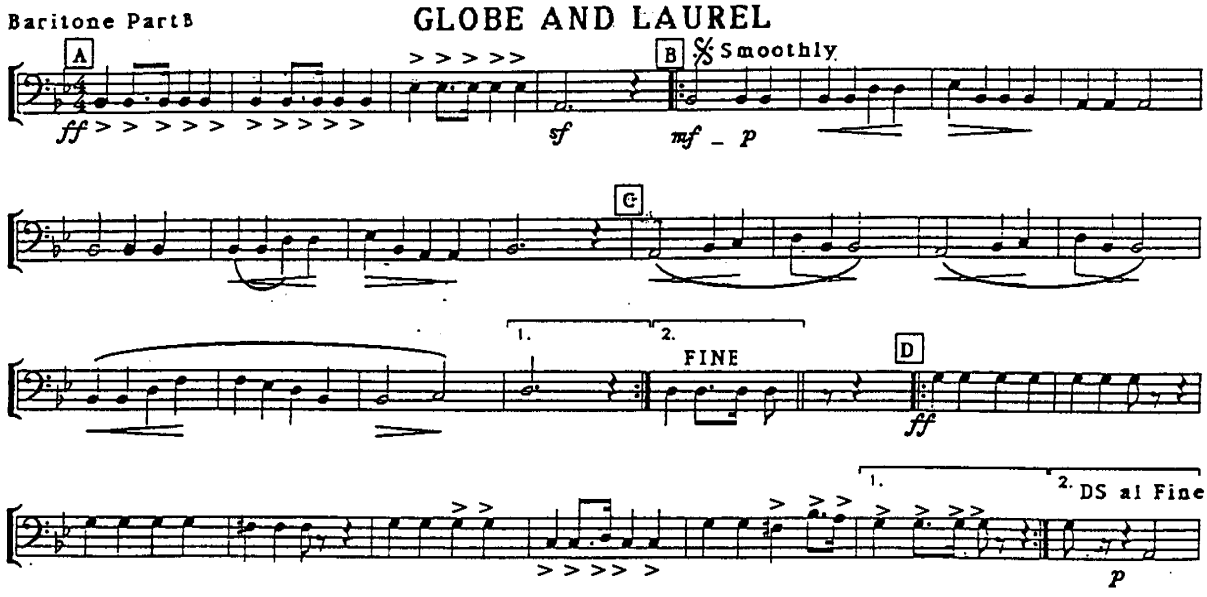

French Horn
Part A
GLOBE AND LAUREL
A
B
Smoothly
ff
sf
mf – p
C
1.
2.
FINE
D
ff
E
DS al Fine
p


French Horn
Part B
GLOBE AND LAUREL
A
B
Smoothly
ff
sf
mf – p
C
1.
2.
FINE
D
ff
E
DS al Fine
p


French Horn
Part C
GLOBE AND LAUREL
A
B
Smoothly
C
1.
2.
FINE
D
E
DS al Fine

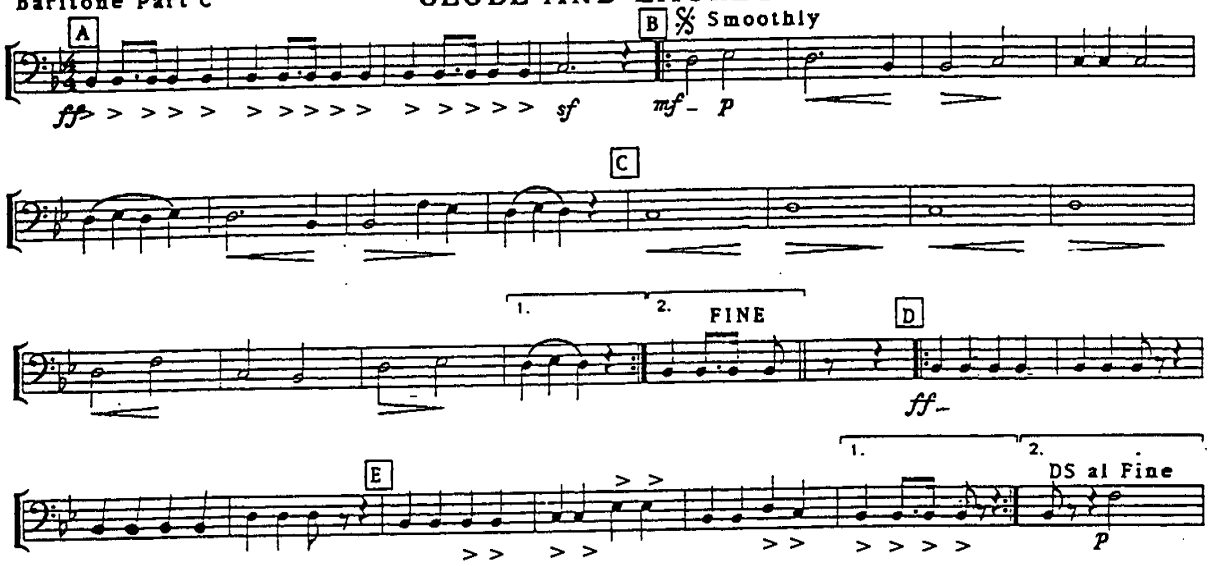

French Horn
Part D
GLOBE AND LAUREL
A
B
Smoothly
C
1.
2.
FINE
D
E
DS al Fine


Baritone Part A
GLOBE AND LAUREL
A
B
Smoothly
C
1.
2.
FINE
D
E
DS al Fine


Baritone Part B
GLOBE AND LAUREL
A
B
Smoothly
C
1.
2.
FINE
D
DS al Fine

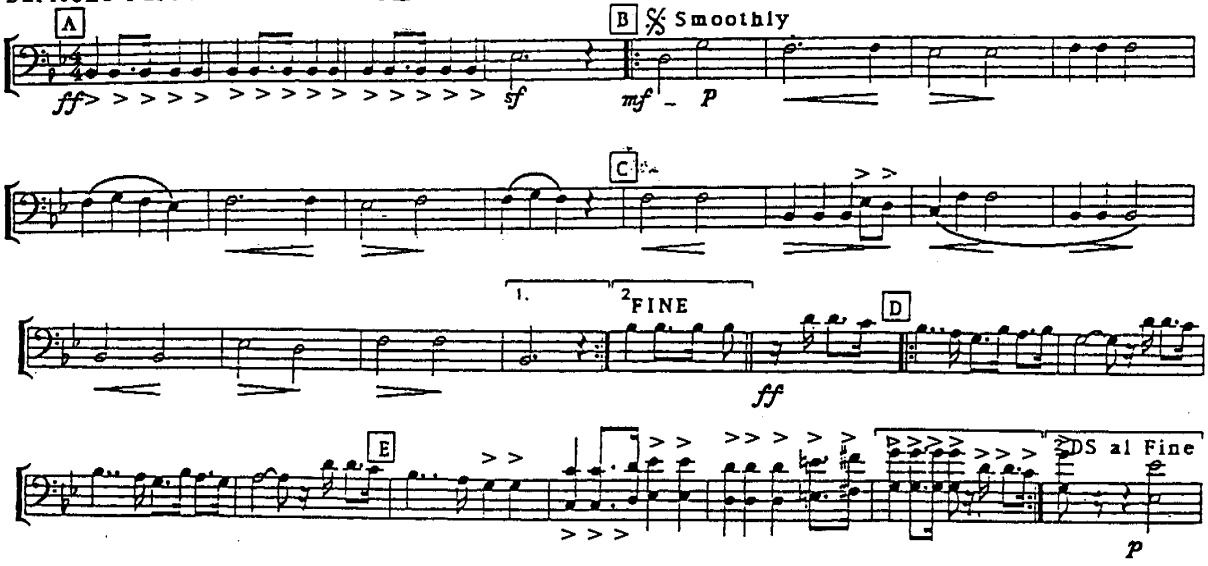
Baritone Part C

GLOBE AND LAUREL



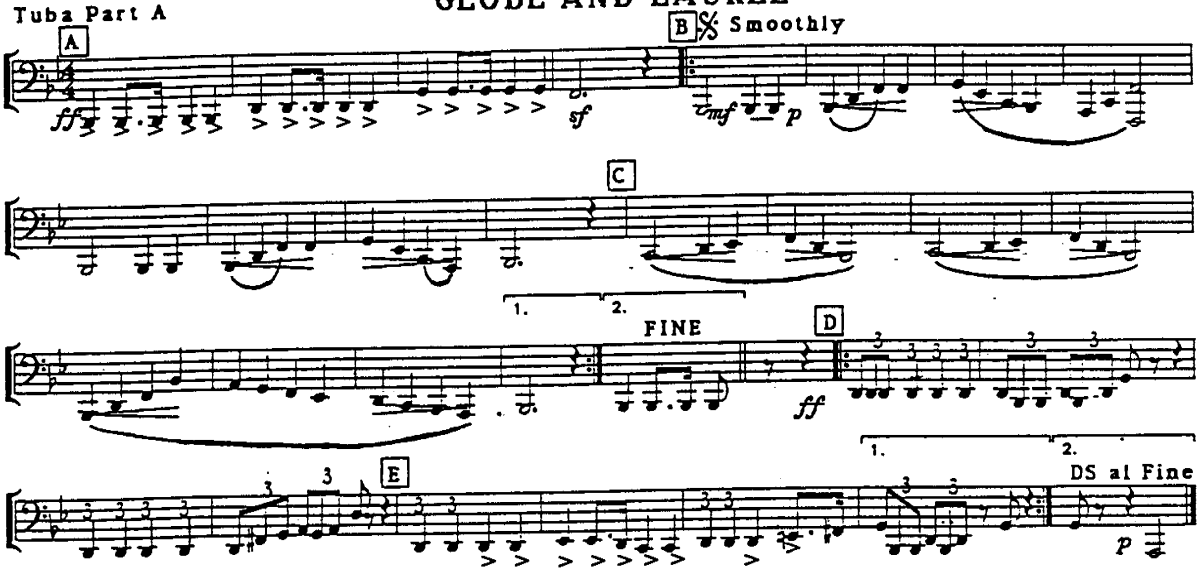
Baritone Part D

GLOBE AND LAUREL



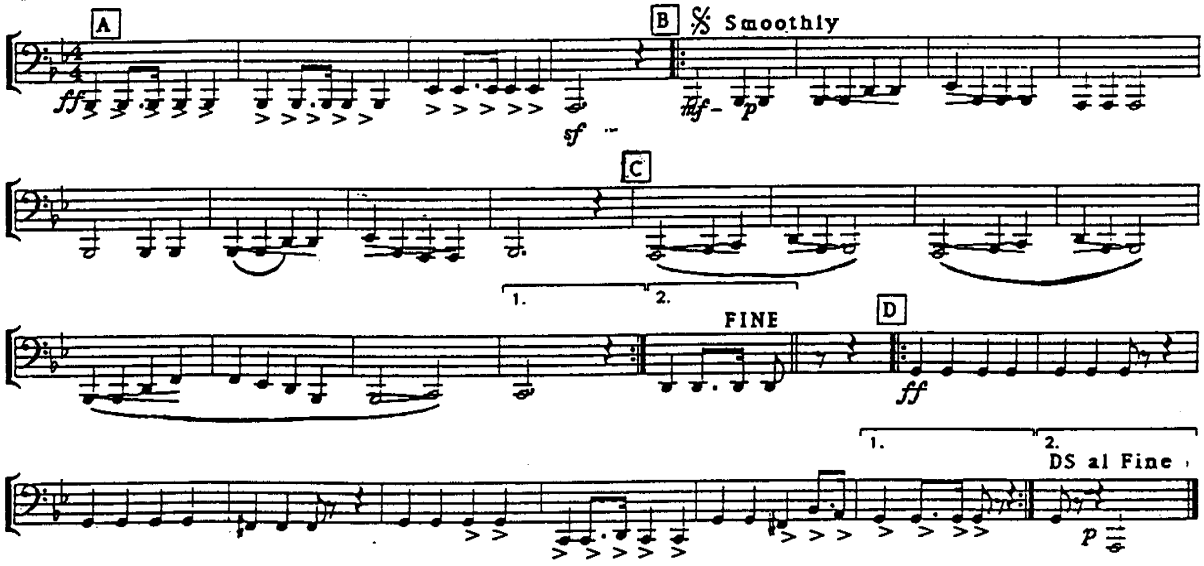
GLOBE AND LAUREL

Tuba Part A



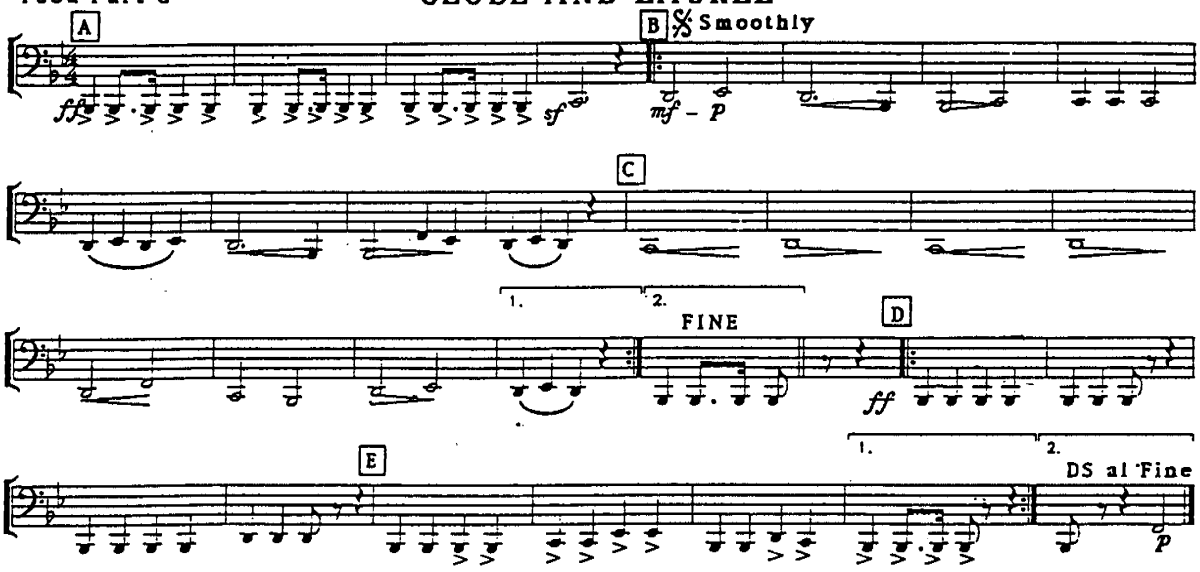
GLOBE AND LAUREL

Tuba Part B



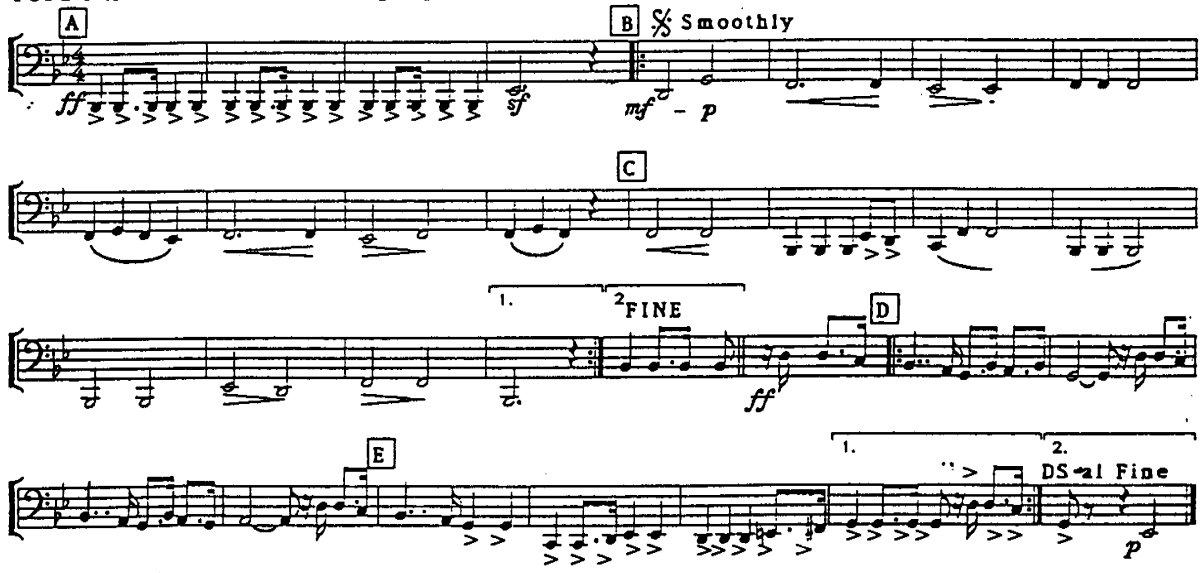
Tuba Part C

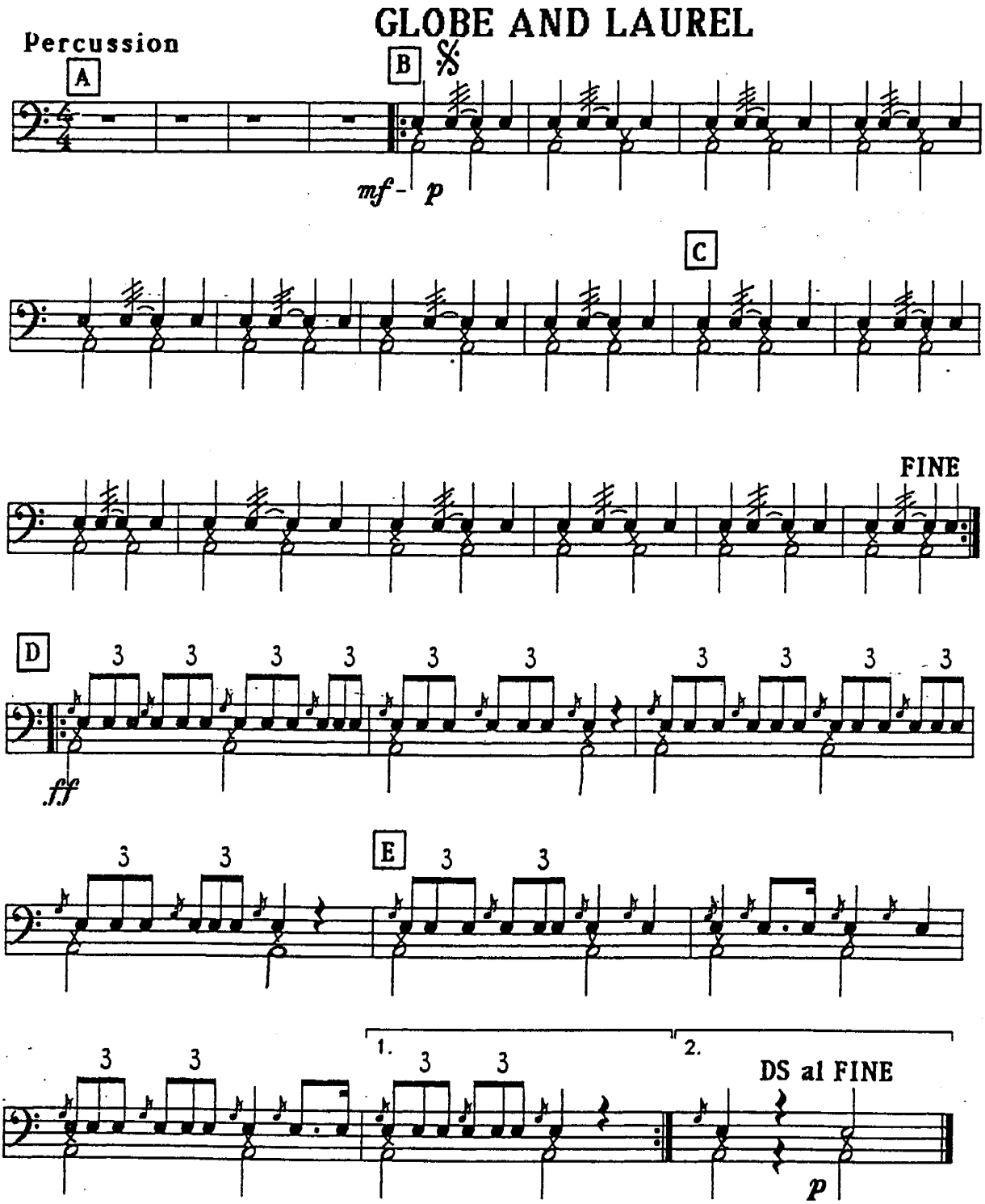
GLOBE AND LAUREL



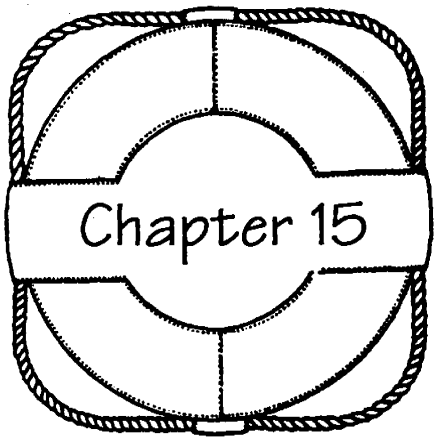
Tuba Part D

GLOBE AND LAUREL

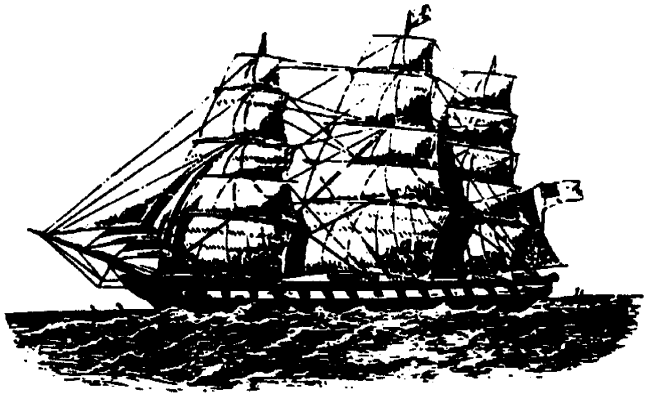



GLOBE AND LAUREL
Percussion
A
B
mf - p
C
FINE
D
3
fff
E
1.
2.
DS al FINE
p

Heart of Oak, *Naval March Past*



This stirring march was composed by Dr. D. Garrick and first played in a London musical play. Tradition has it that the words were written by the seamen of H.M.S. Victory, Admiral Lord Nelson's flagship, after the battle of Trafalgar in 1805. The battle was the turning point of the Napoleonic wars as it secured the seas and therefore supplies for Great Britain. "Heart of Oak" refers to the heartwood of the oak, one of the toughest woods used in shipbuilding. This march is used for marching past a saluting dais on ceremonial parades by naval units throughout the Commonwealth, including the Royal Canadian Sea Cadets and the Navy League Cadets.



Lyrics

Come cheer up, my lads! Tis to glory we steer,
To add something new to this wonderful year,
Tis to honour we call you, as free men, not slaves,
For who are so free as the sons of the brave?

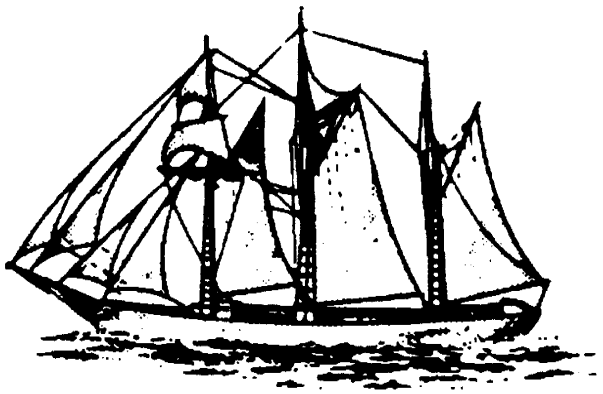
Chorus:

Heart of oak, our ships, jolly tars, our men,
We always are ready, steady, boys, steady,
We'll fight and we'll conquer again, and again!

We never see our foes but we wish them to stay,
They always see us but they wish us away,
If they run, why we'll follow we will drive them ashore
For if they won't fight we can do no more!

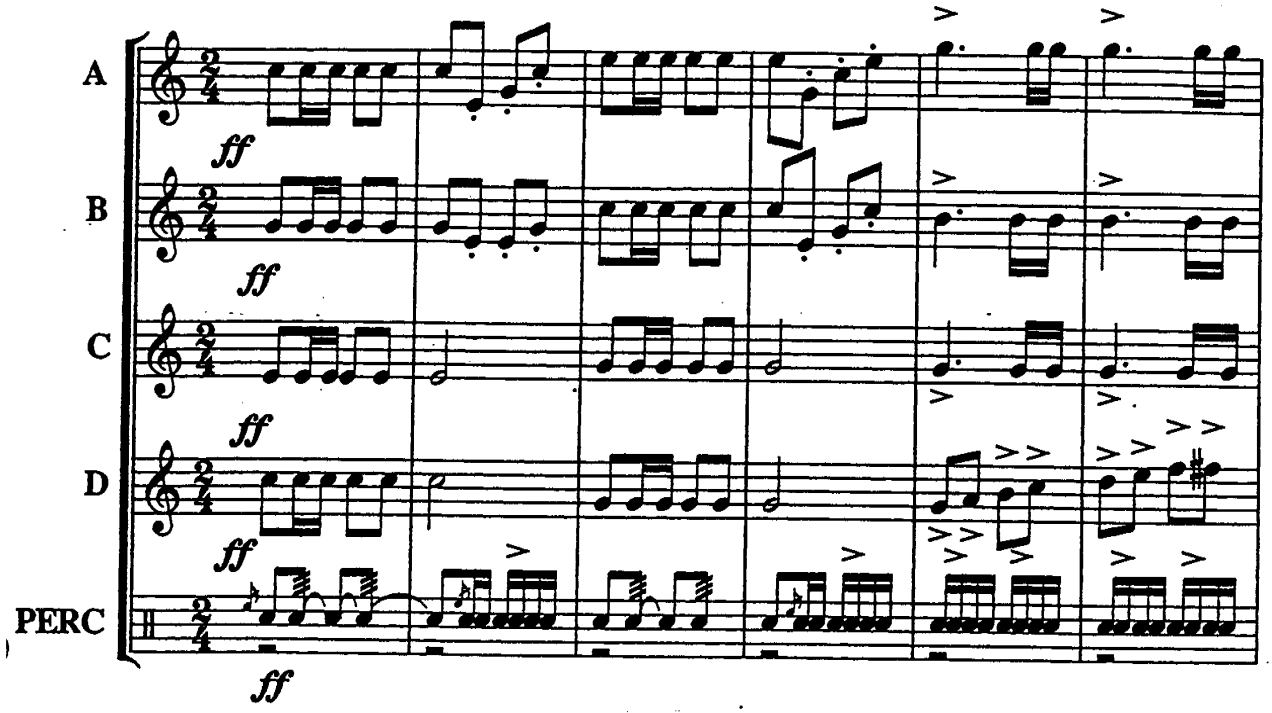
They say they'll invade us these terrible foes,
They'll frighten our women, our children, our beaus,
But if they in their flat-bottoms should chance to come o'er
Stout Britons they'll find to defeat them on shore!

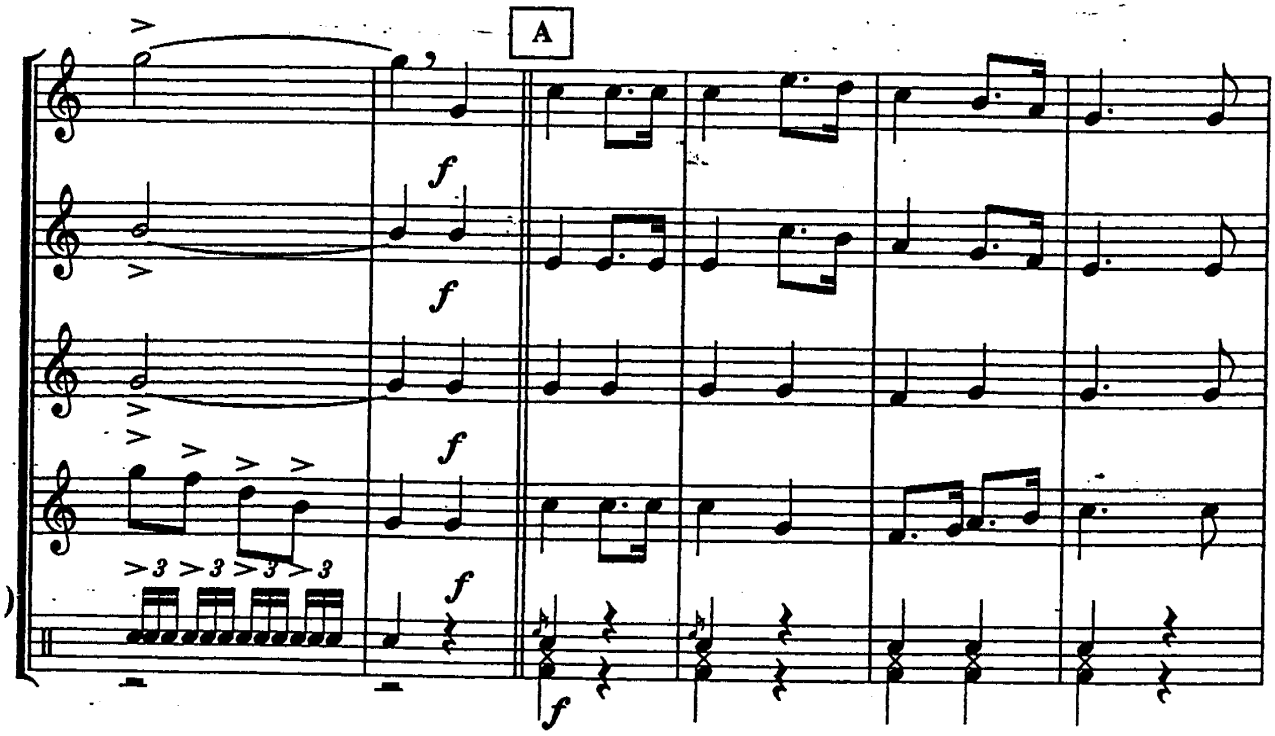
Britannia triumphant, her ships rule the sea,
Our motto be justice, our watchword be free,
So come cheer up my lads, with one voice let us sing,
Our soldiers, our sailors, our statesmen, our King!

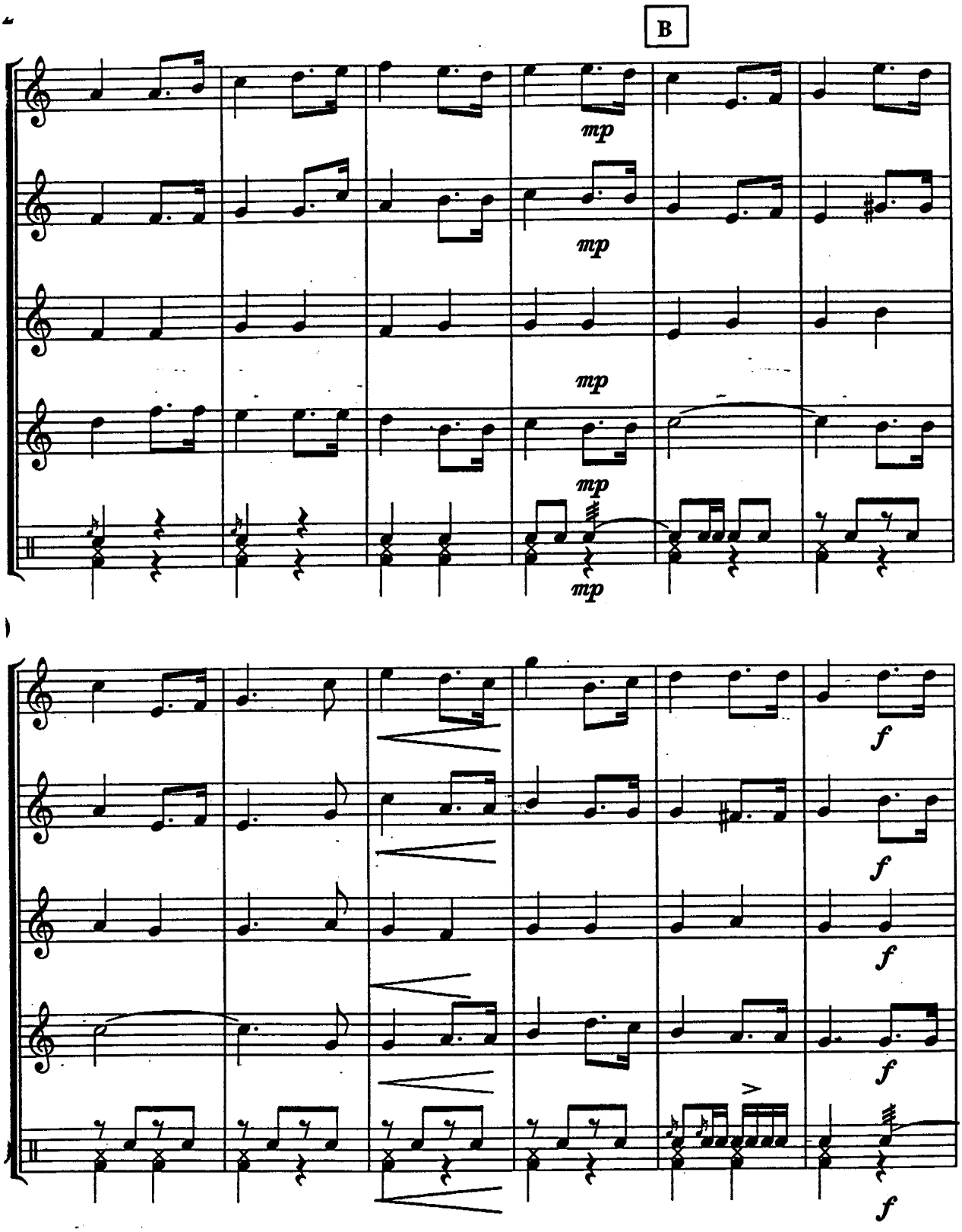


HEART OF OAK
(original key)

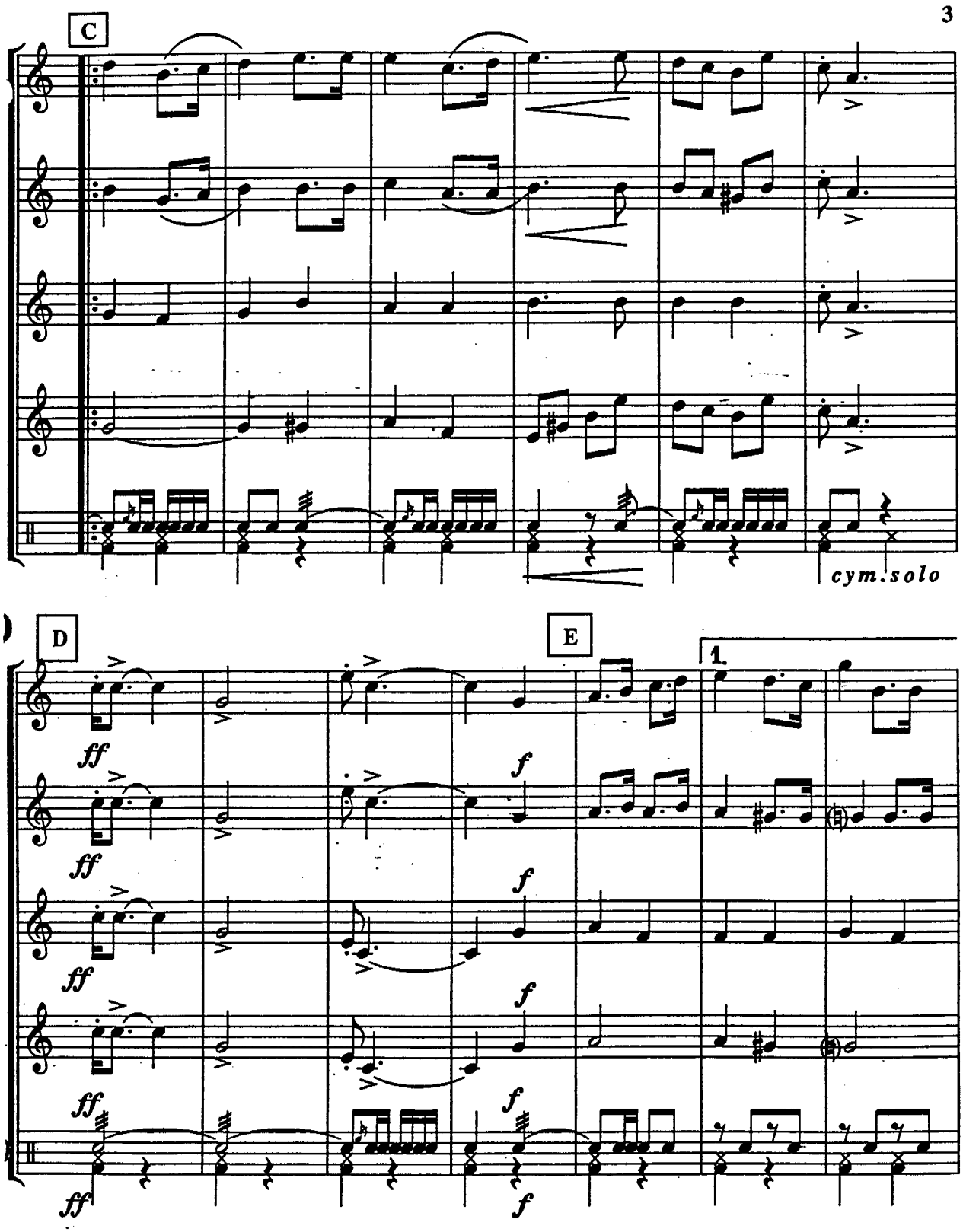
Bb Conductor **QUICK MARCH**



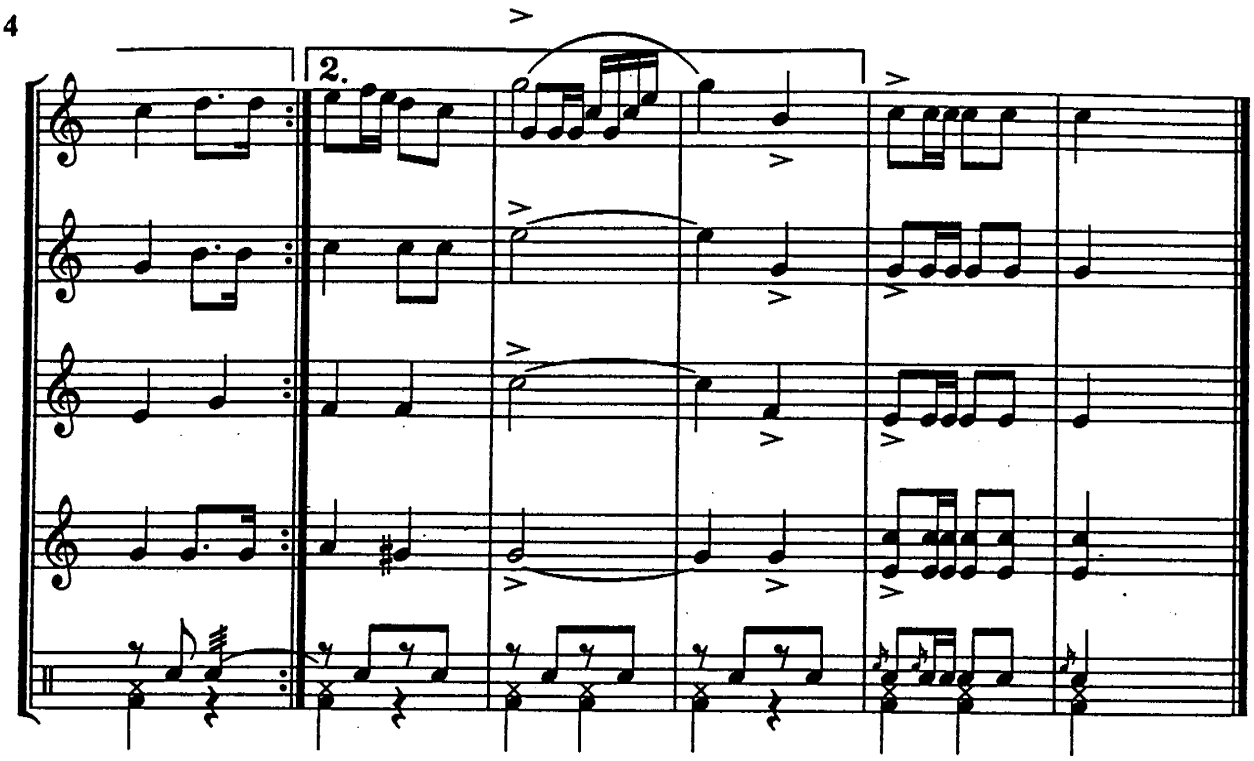




HEART OF OAK (original key) PAGE 2



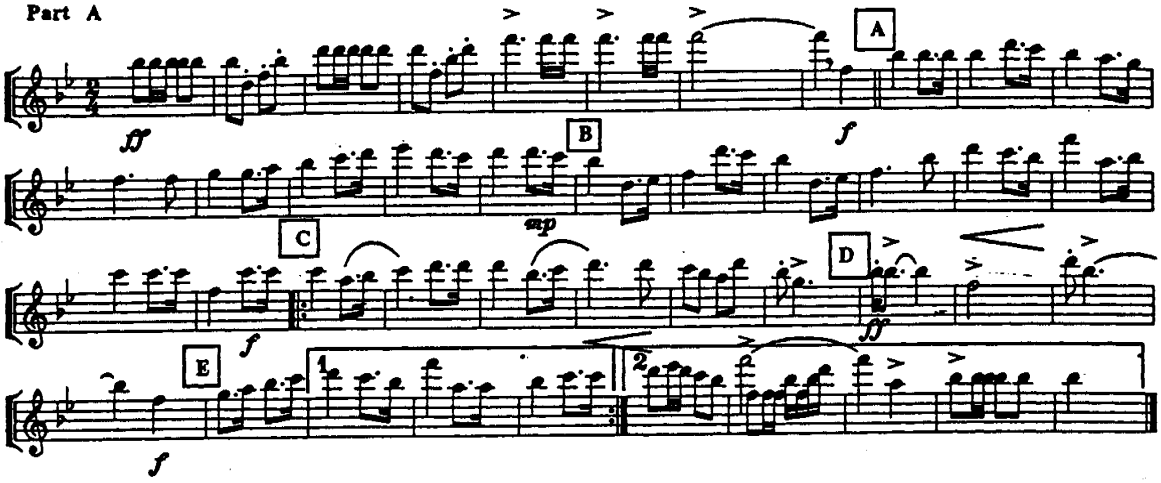
HEART OF OAK (original key) PAGE 3



HEART OF OAK (original key) PAGE 4

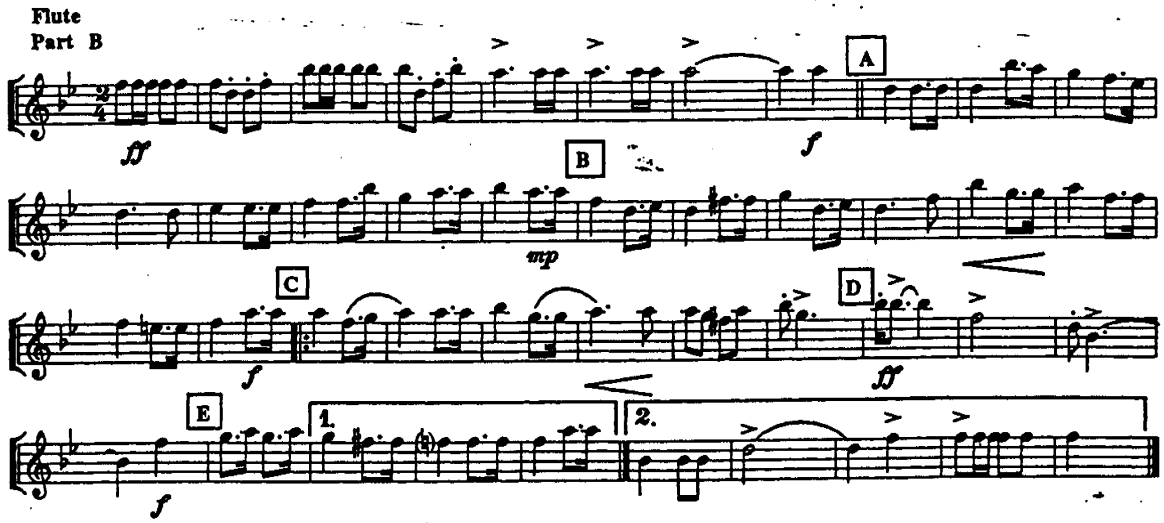
HEART OF OAK

Flute
Part A



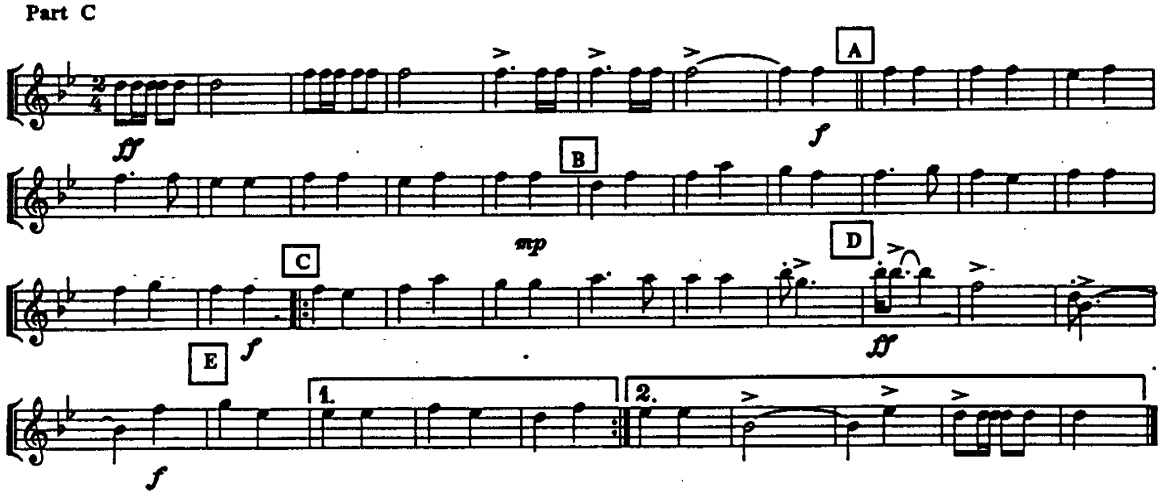
HEART OF OAK

Flute
Part B



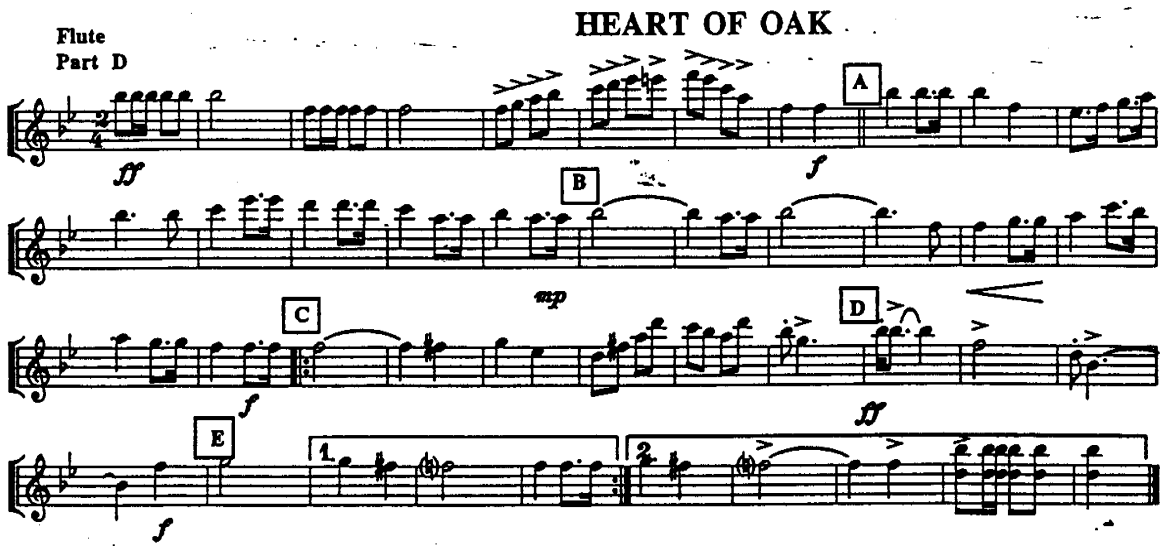
HEART OF OAK

Flute
Part C



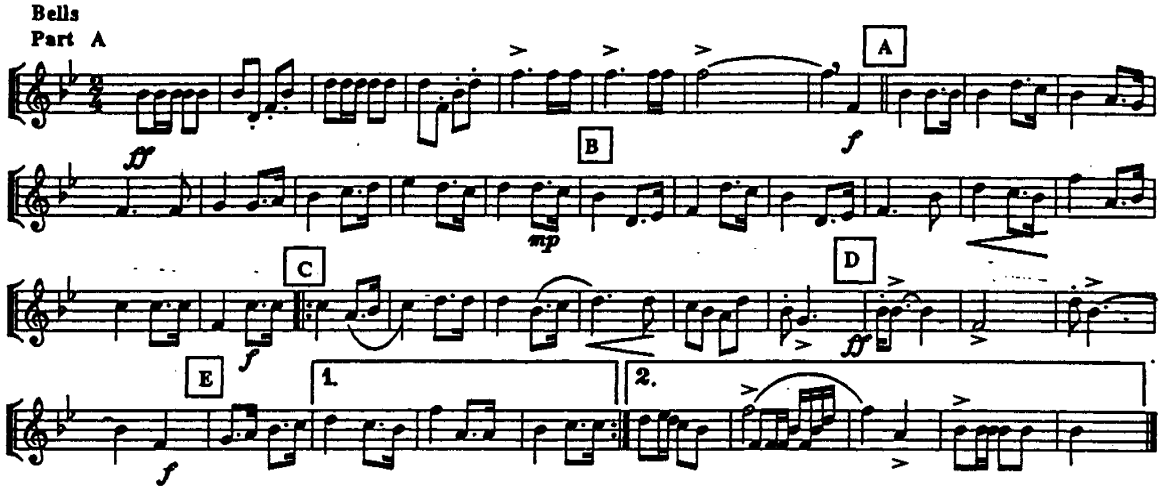
HEART OF OAK

Flute
Part D



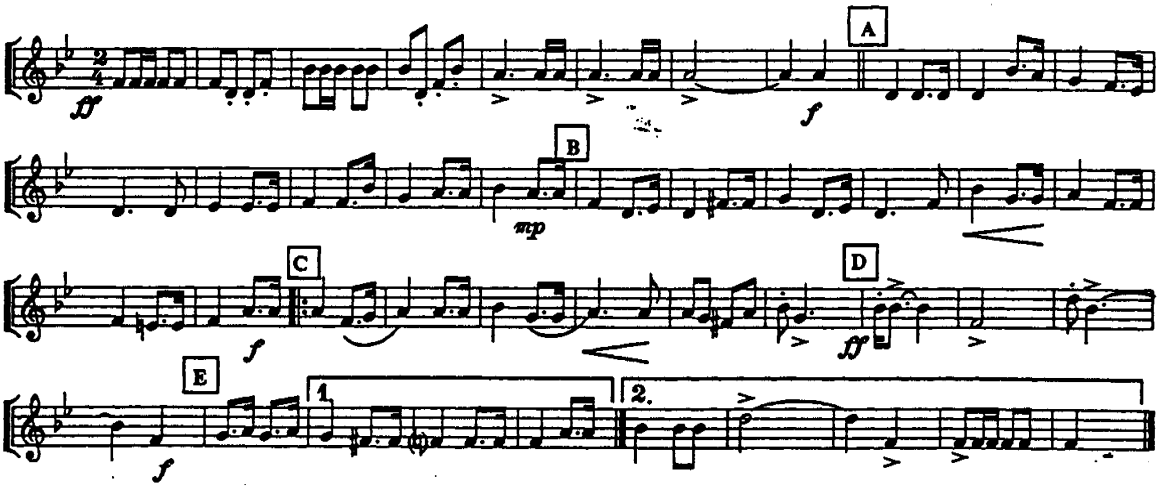
HEART OF OAK

Bells
Part A



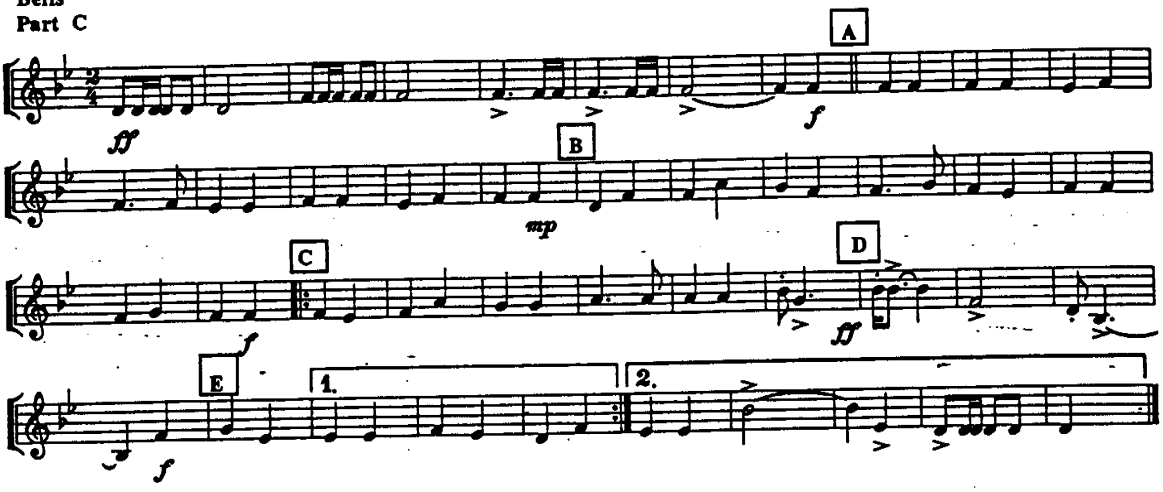
HEART OF OAK

Bells
Part B



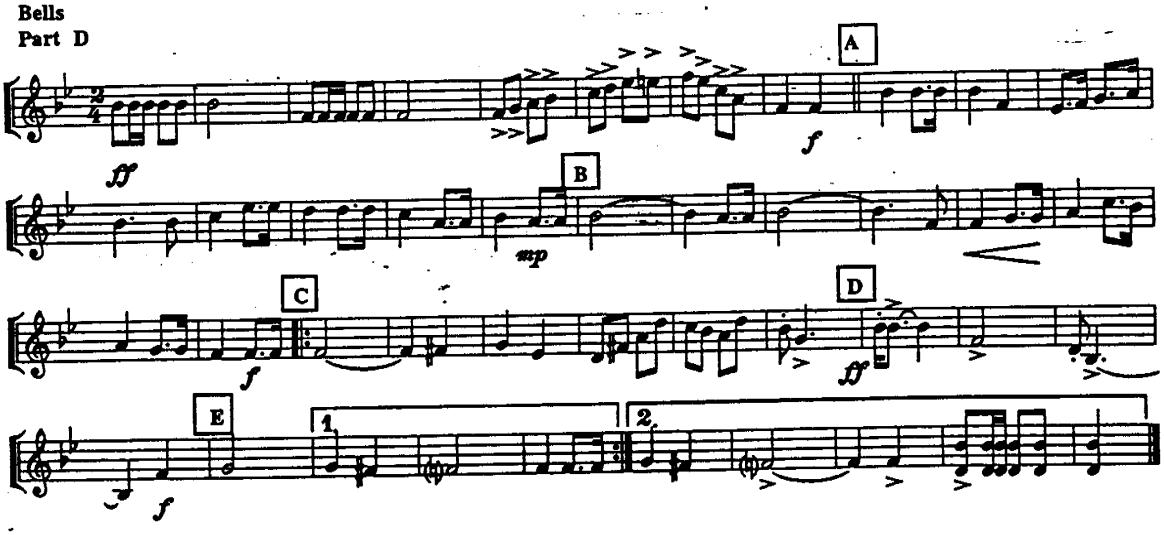
HEART OF OAK

Bells
Part C



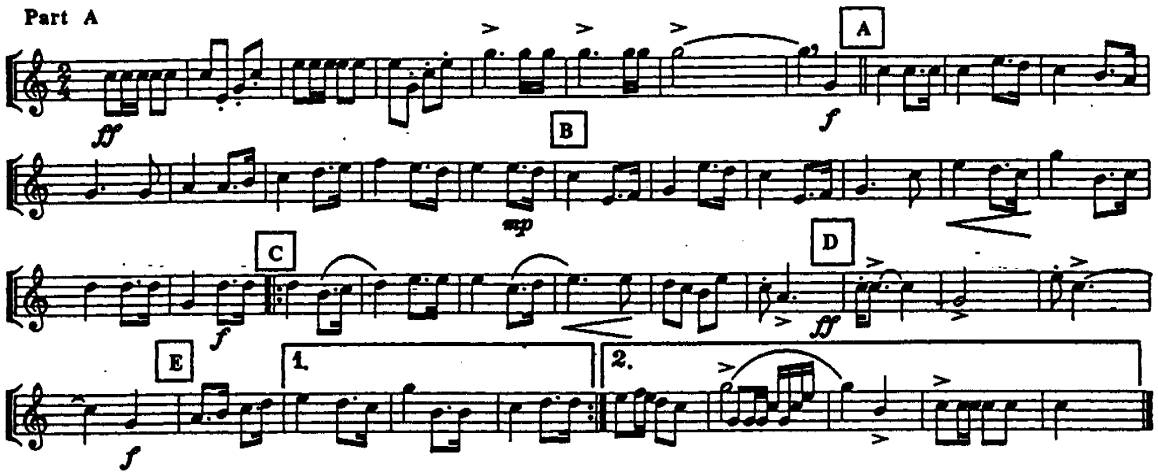
HEART OF OAK

Bells
Part D



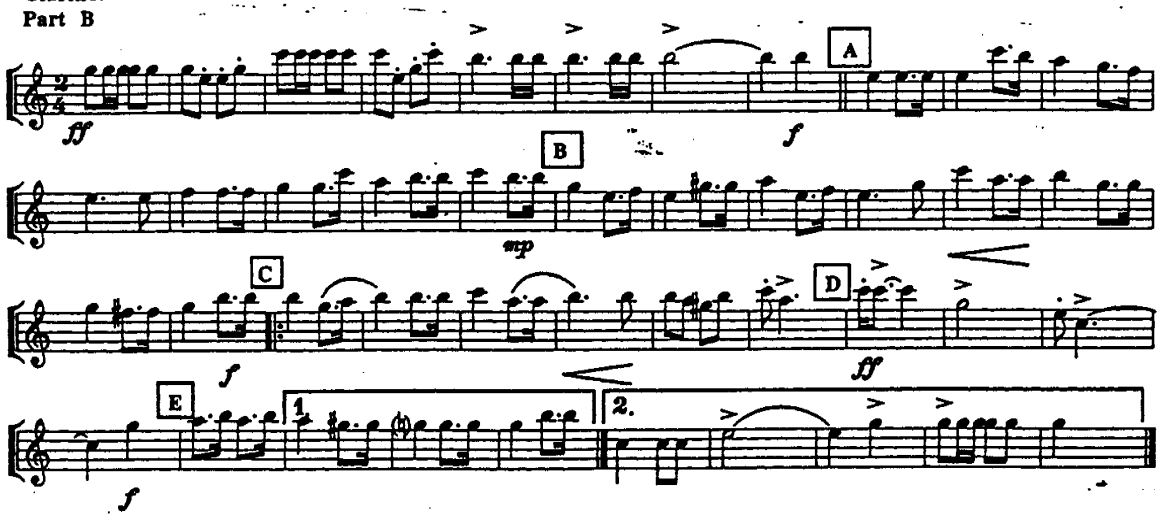
HEART OF OAK

Clarinet
Part A



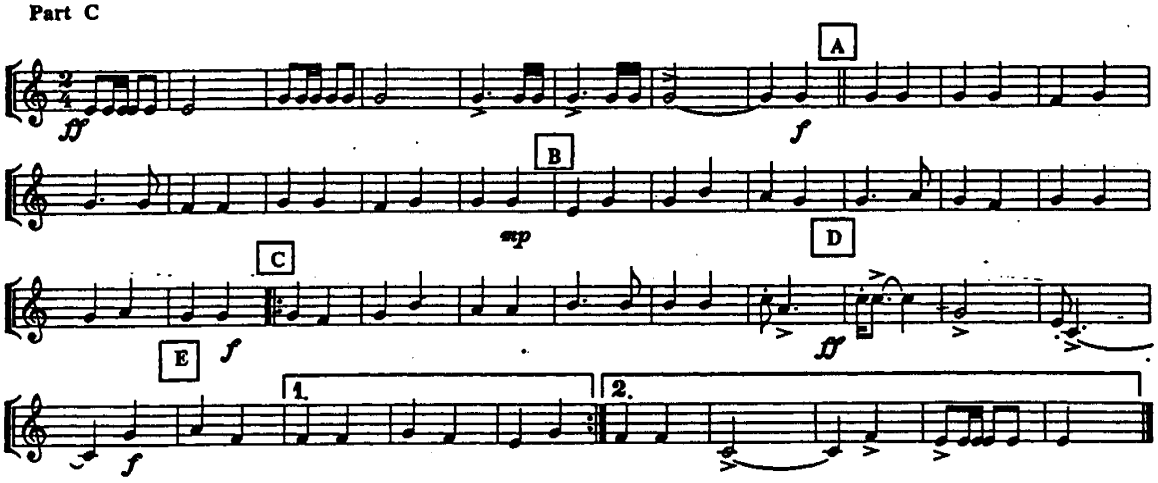
HEART OF OAK

Clarinet
Part B



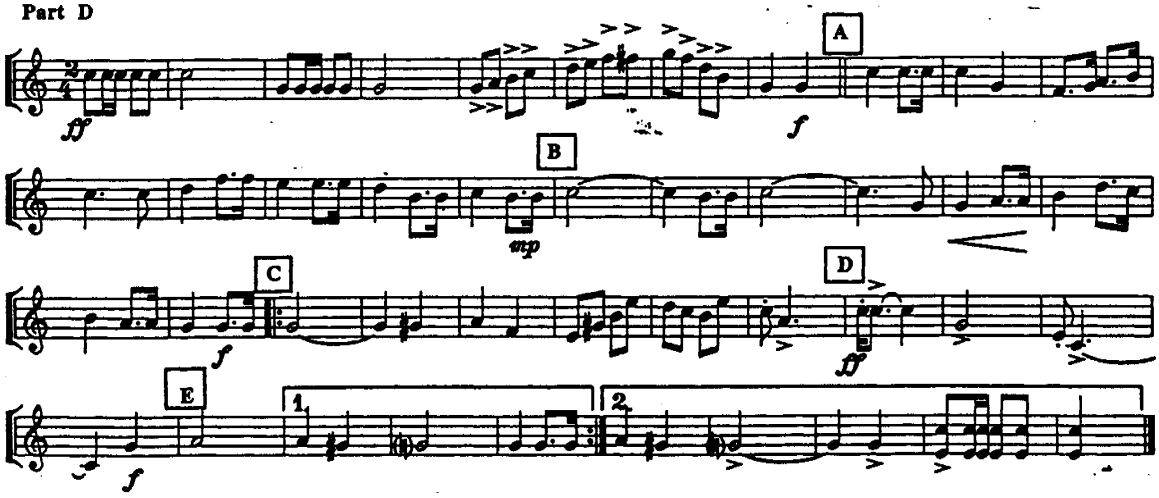
HEART OF OAK

Clarinet
Part C



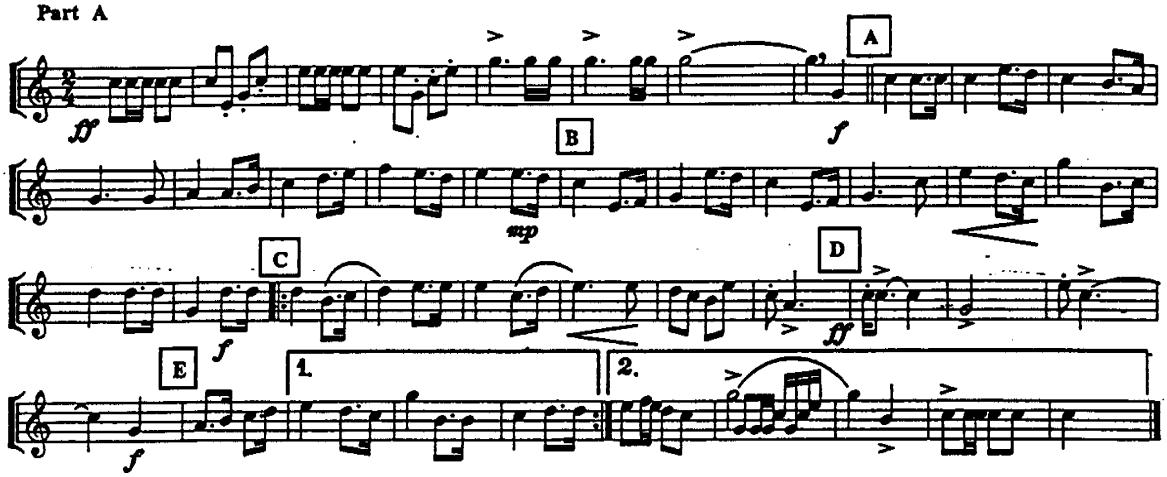
HEART OF OAK

Clarinet
Part D



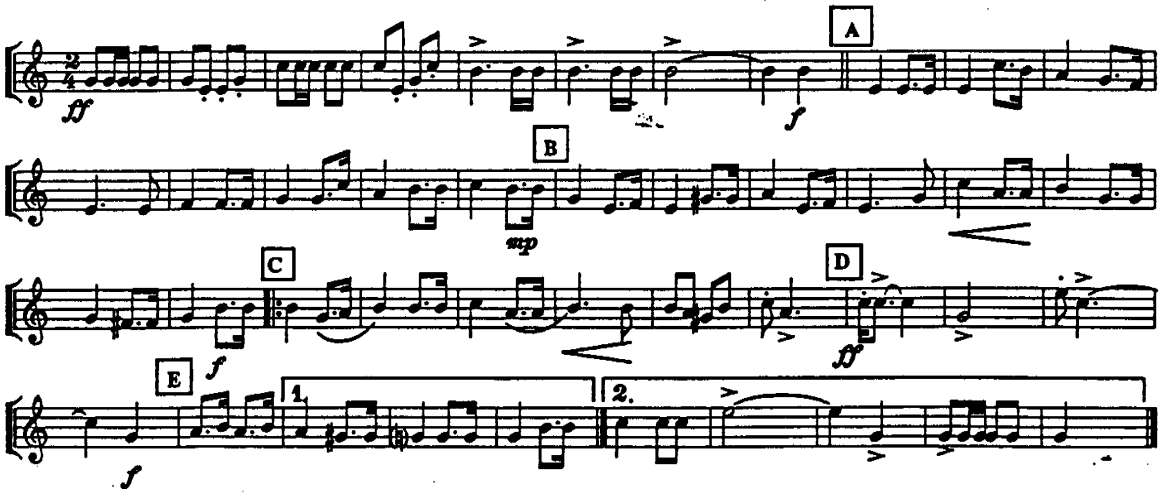
HEART OF OAK

Trumpet
Part A



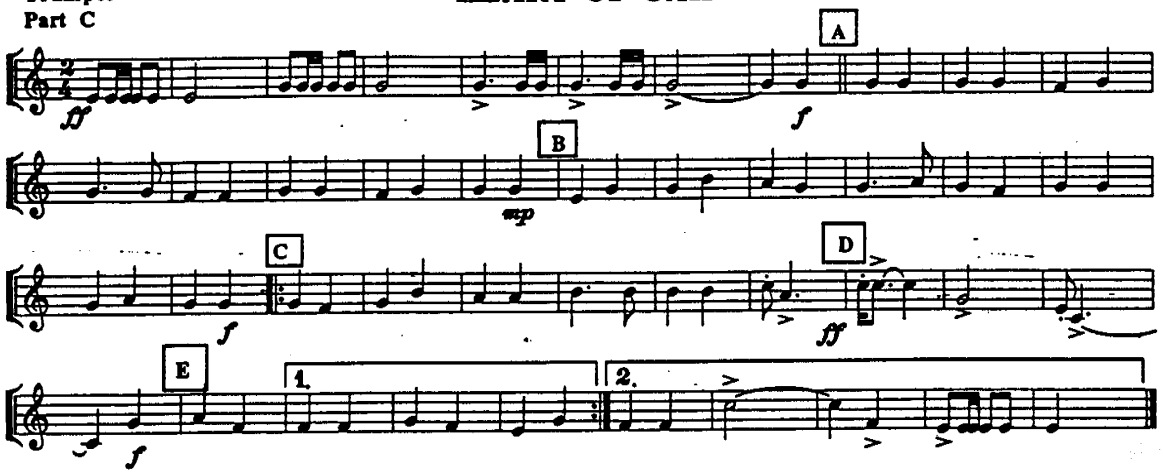
HEART OF OAK

Trumpet
Part B



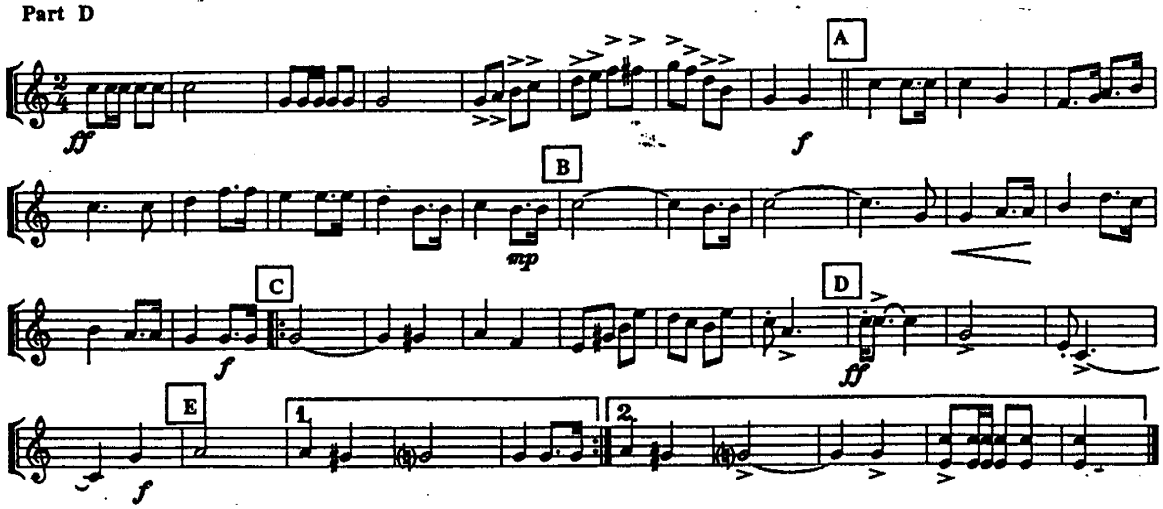
Trumpet
Part C

HEART OF OAK



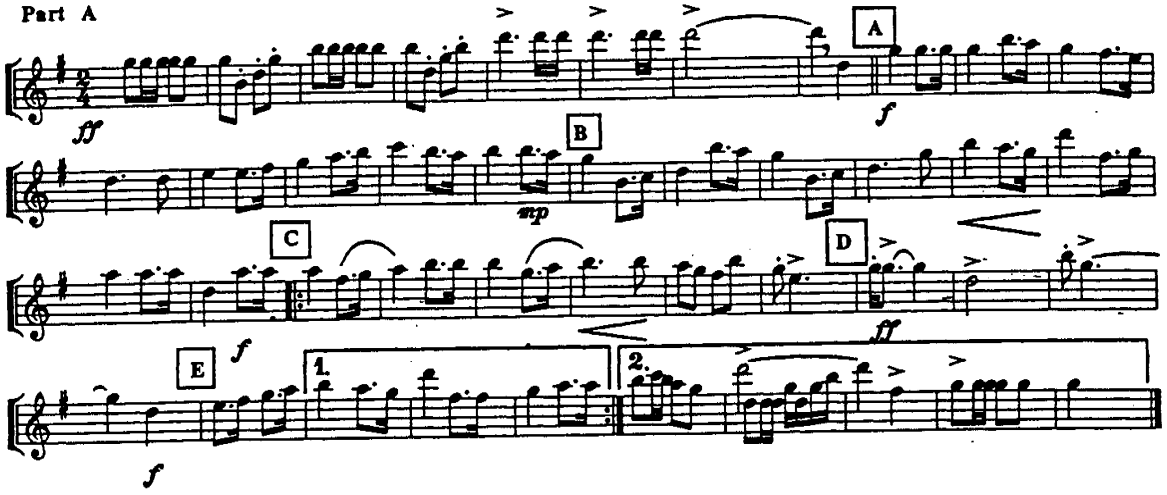
Trumpet
Part D

HEART OF OAK



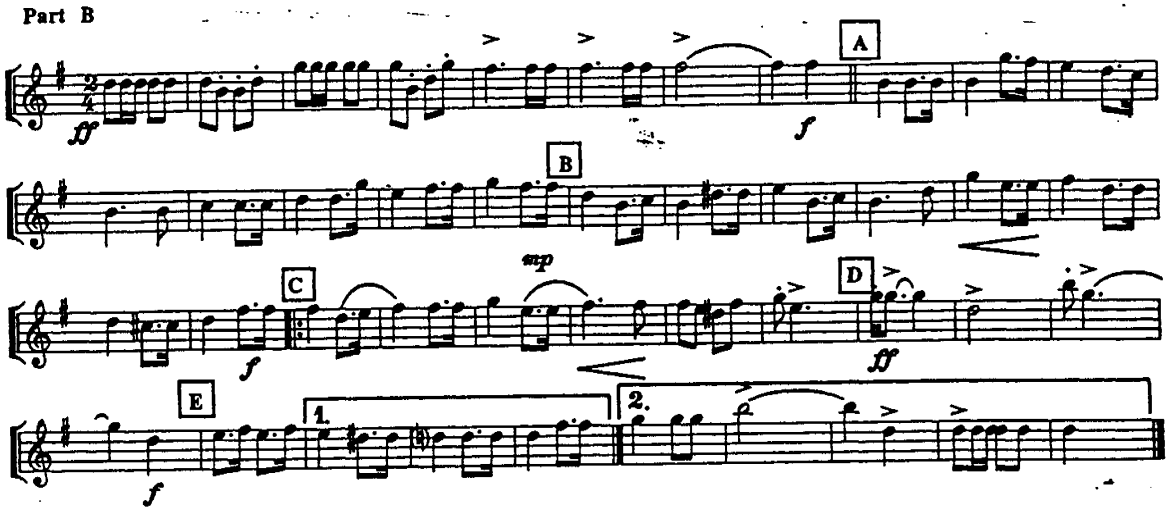
HEART OF OAK

Alto Saxophone
Part A



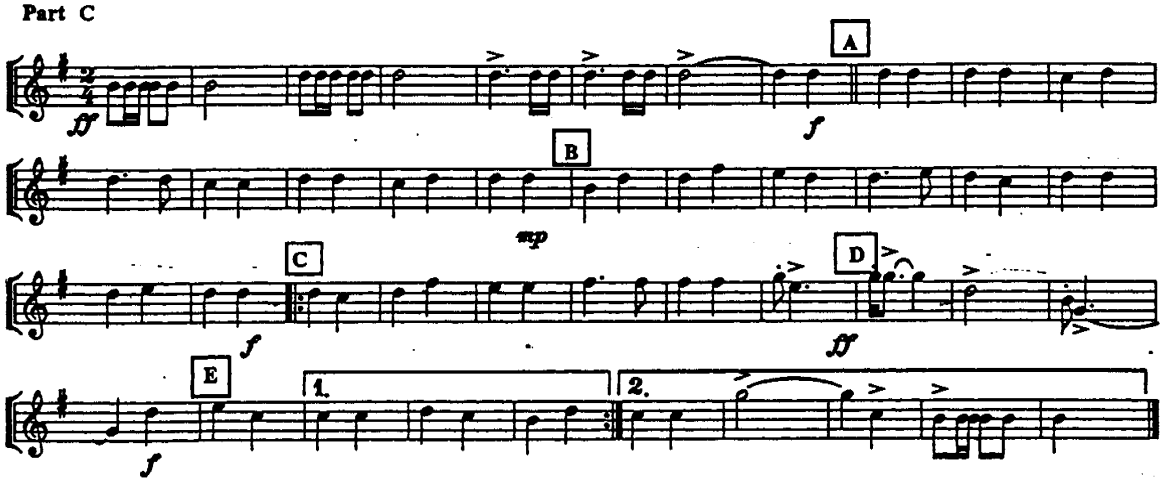
HEART OF OAK

Alto Saxophone
Part B



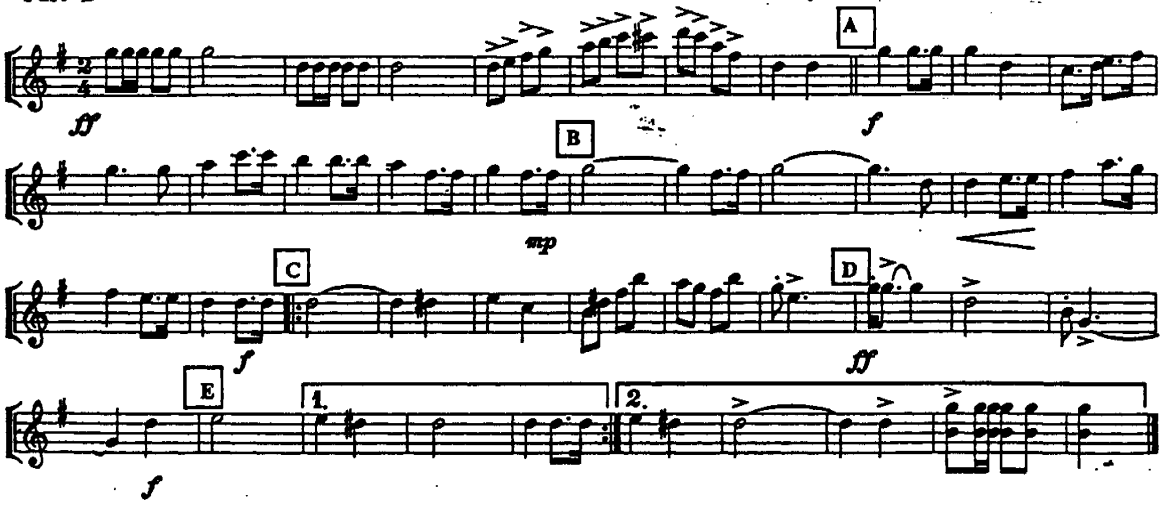
HEART OF OAK

Alto Saxophone
Part C



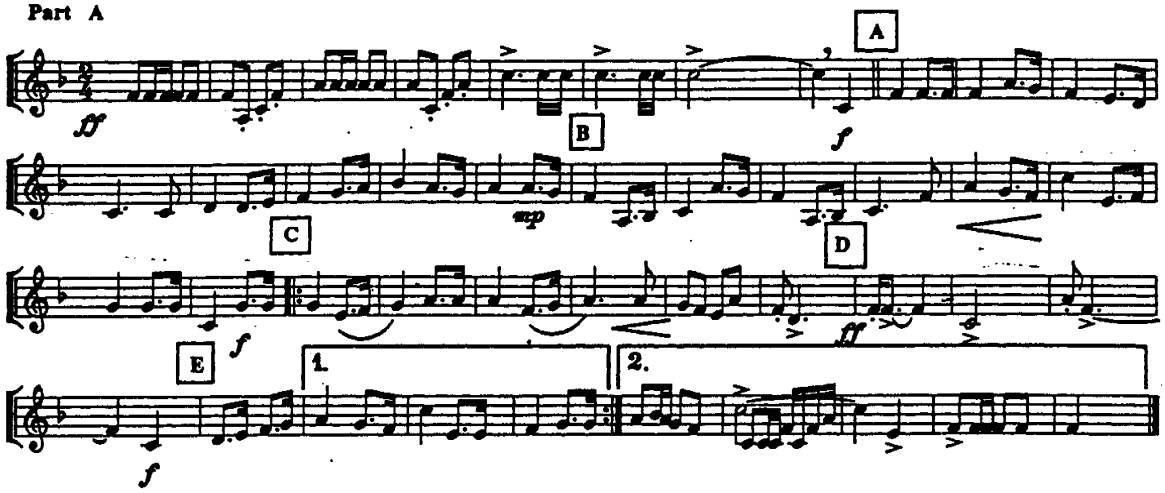
HEART OF OAK

Alto Saxophone
Part D



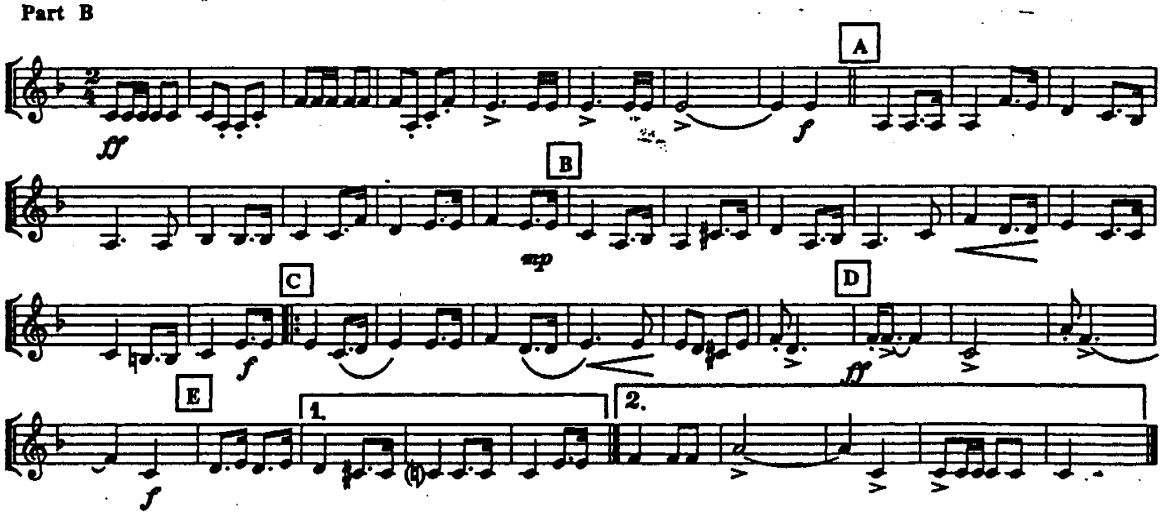
HEART OF OAK

French Horn
Part A



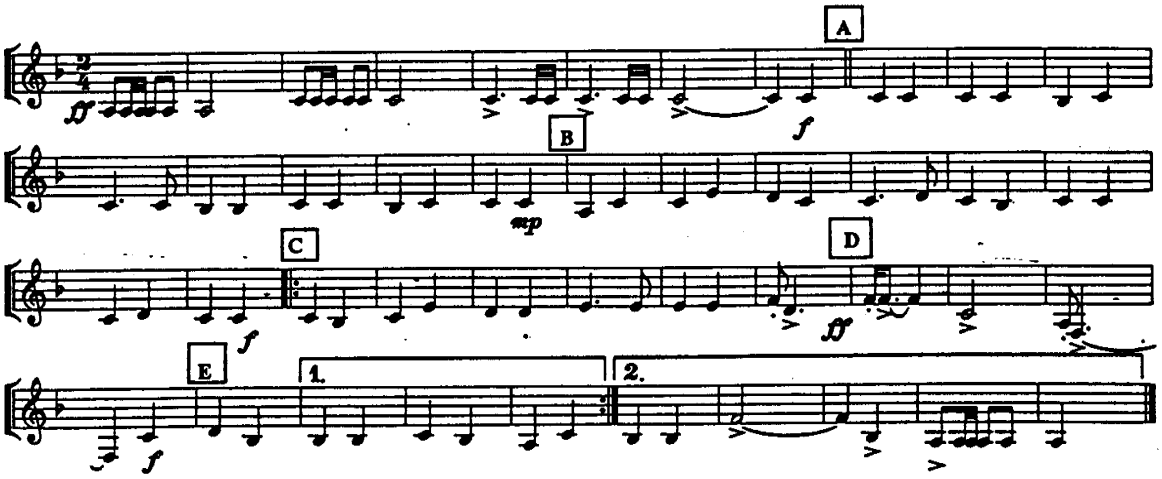
HEART OF OAK

French Horn
Part B



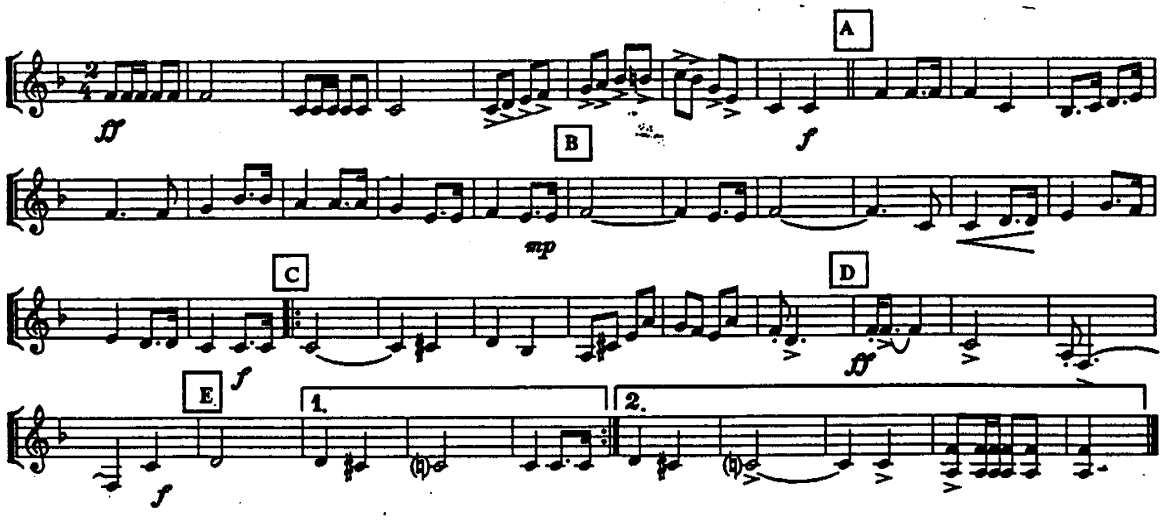
HEART OF OAK

French Horn
Part C



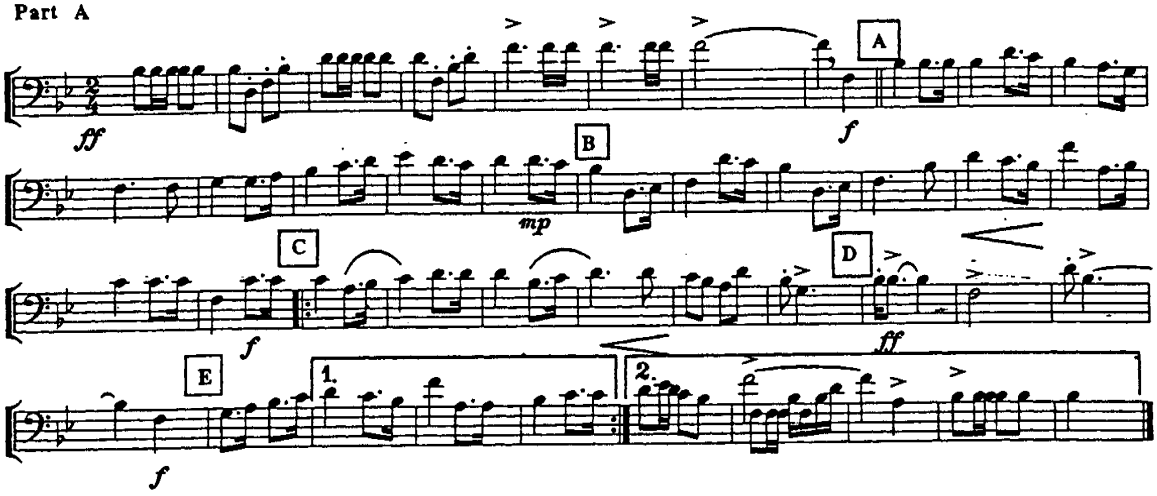
French
Horn Part D

HEART OF OAK



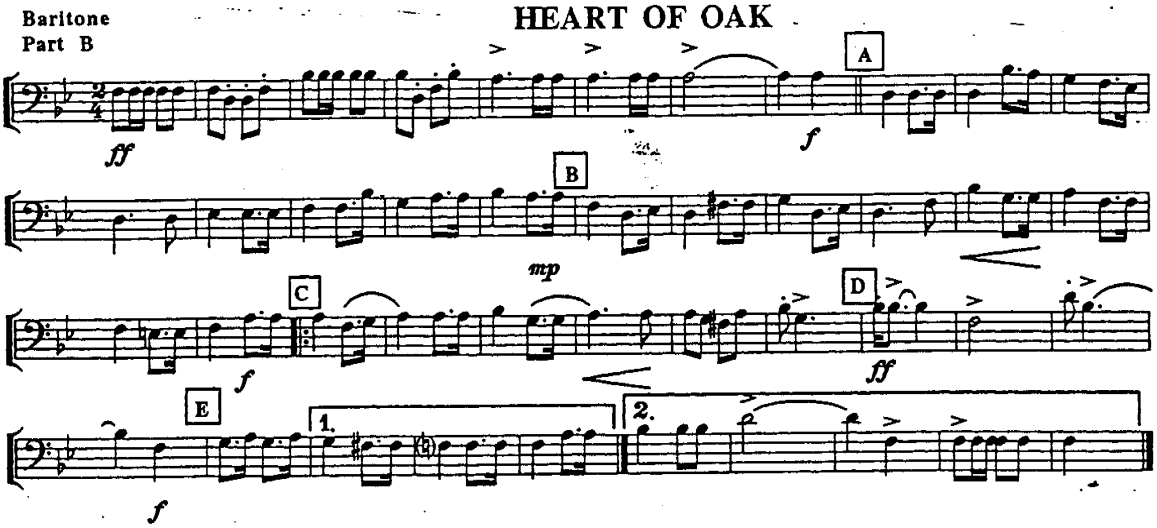
HEART OF OAK

Baritone
Part A



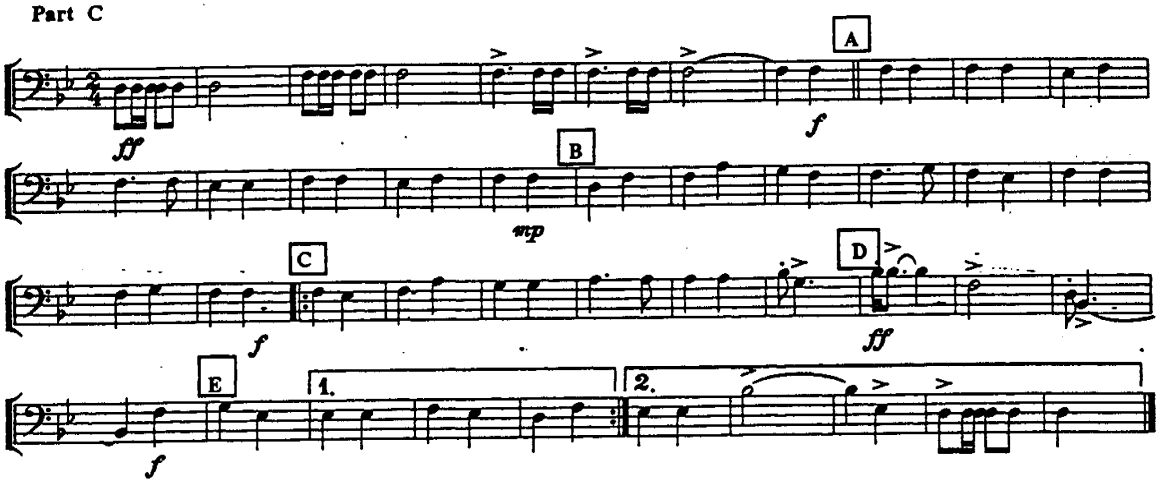
HEART OF OAK

Baritone
Part B



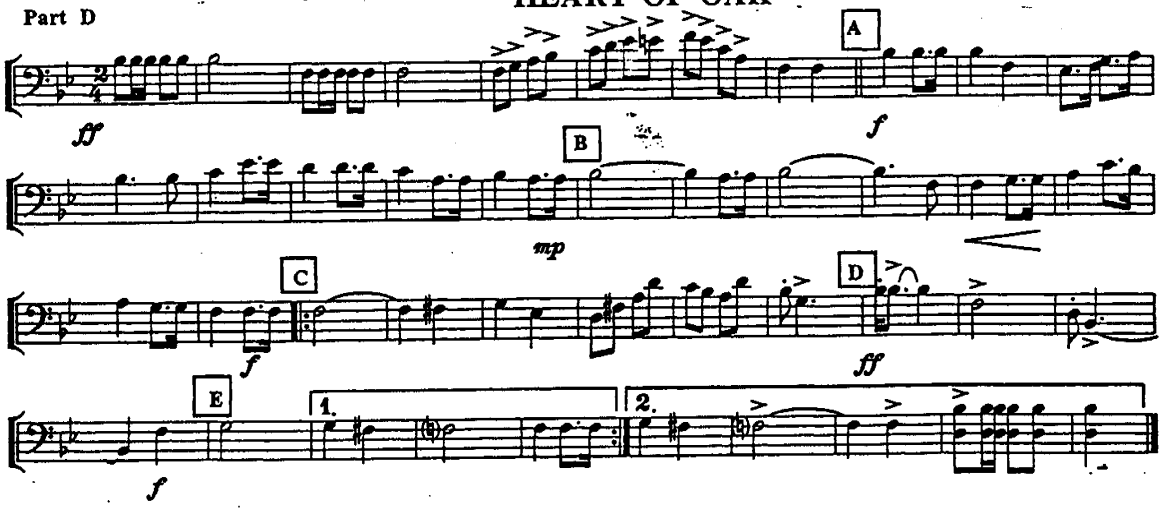
Baritone
Part C

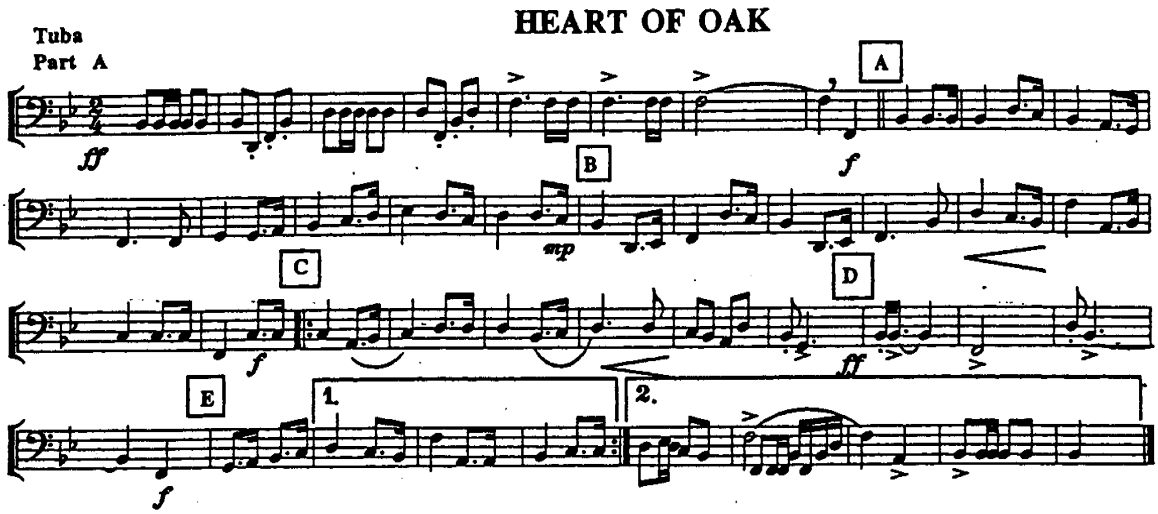
HEART OF OAK

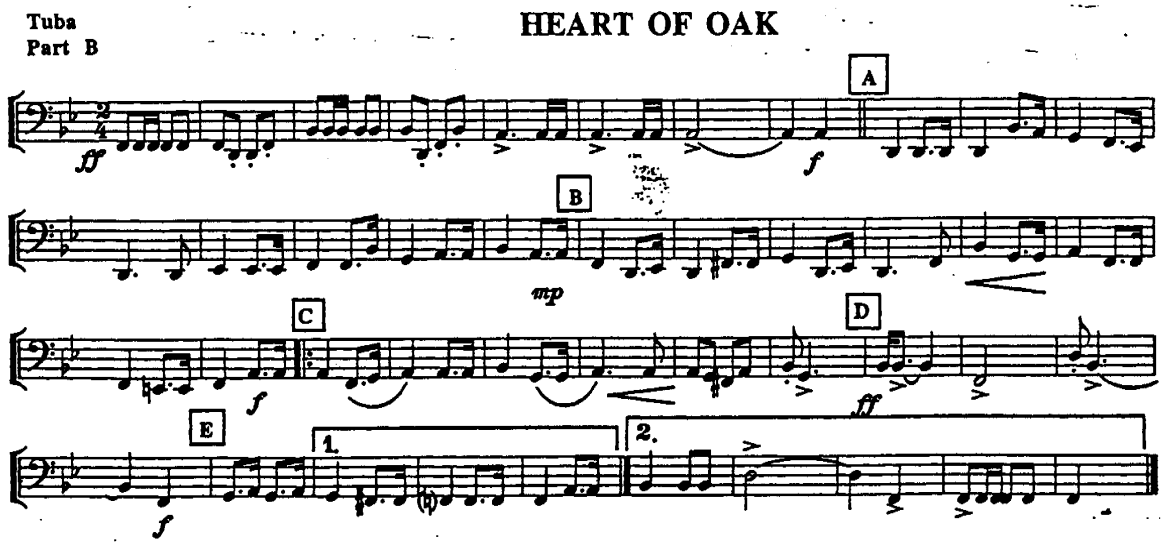


Baritone
Part D

HEART OF OAK

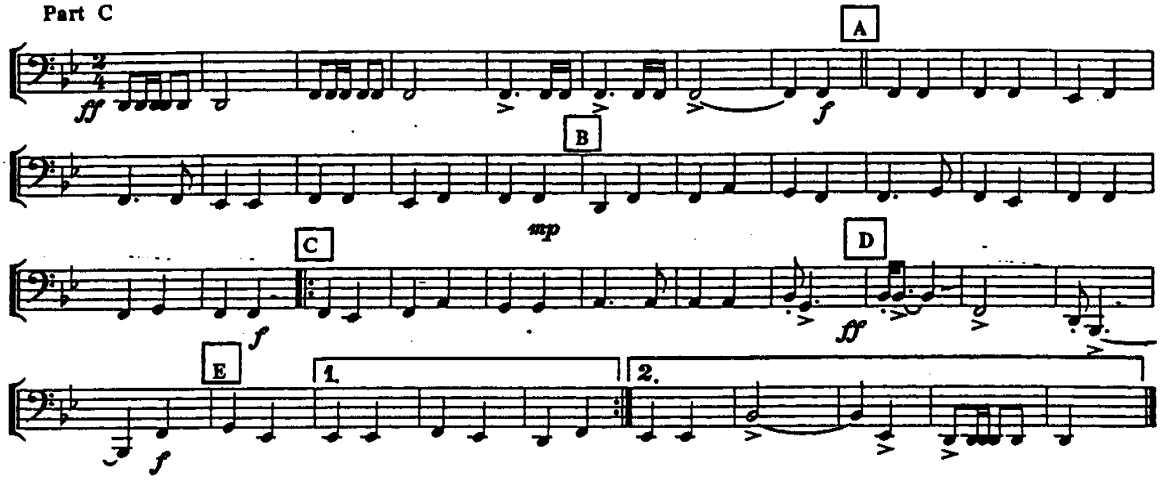



HEART OF OAK
Tuba
Part A
A
B
C
D
E
1.
2.
ff
f
mp


HEART OF OAK
Tuba
Part B
A
B
C
D
E
1.
2.
ff
f
mp

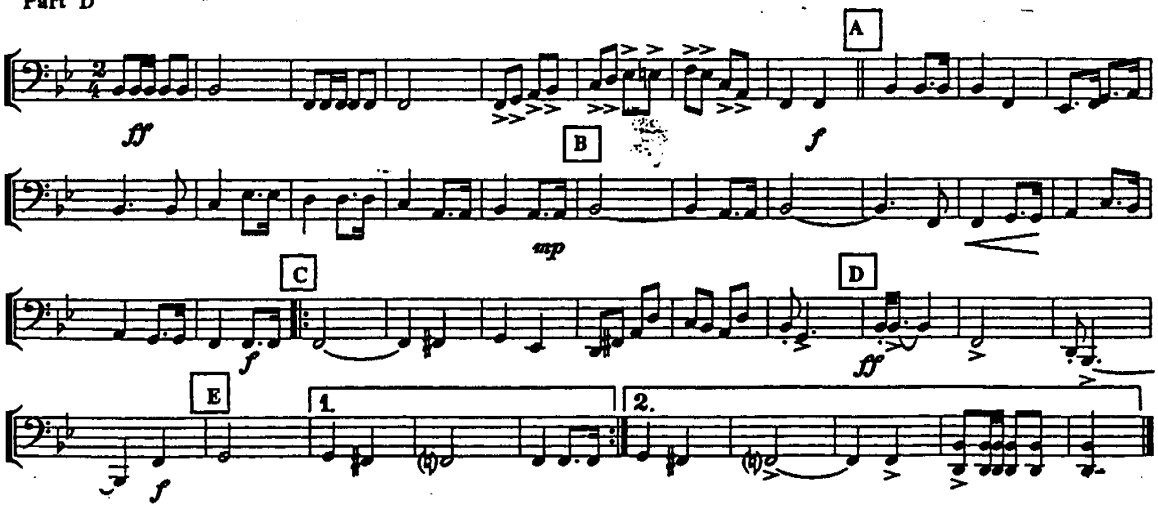
HEART OF OAK

Tuba
Part C



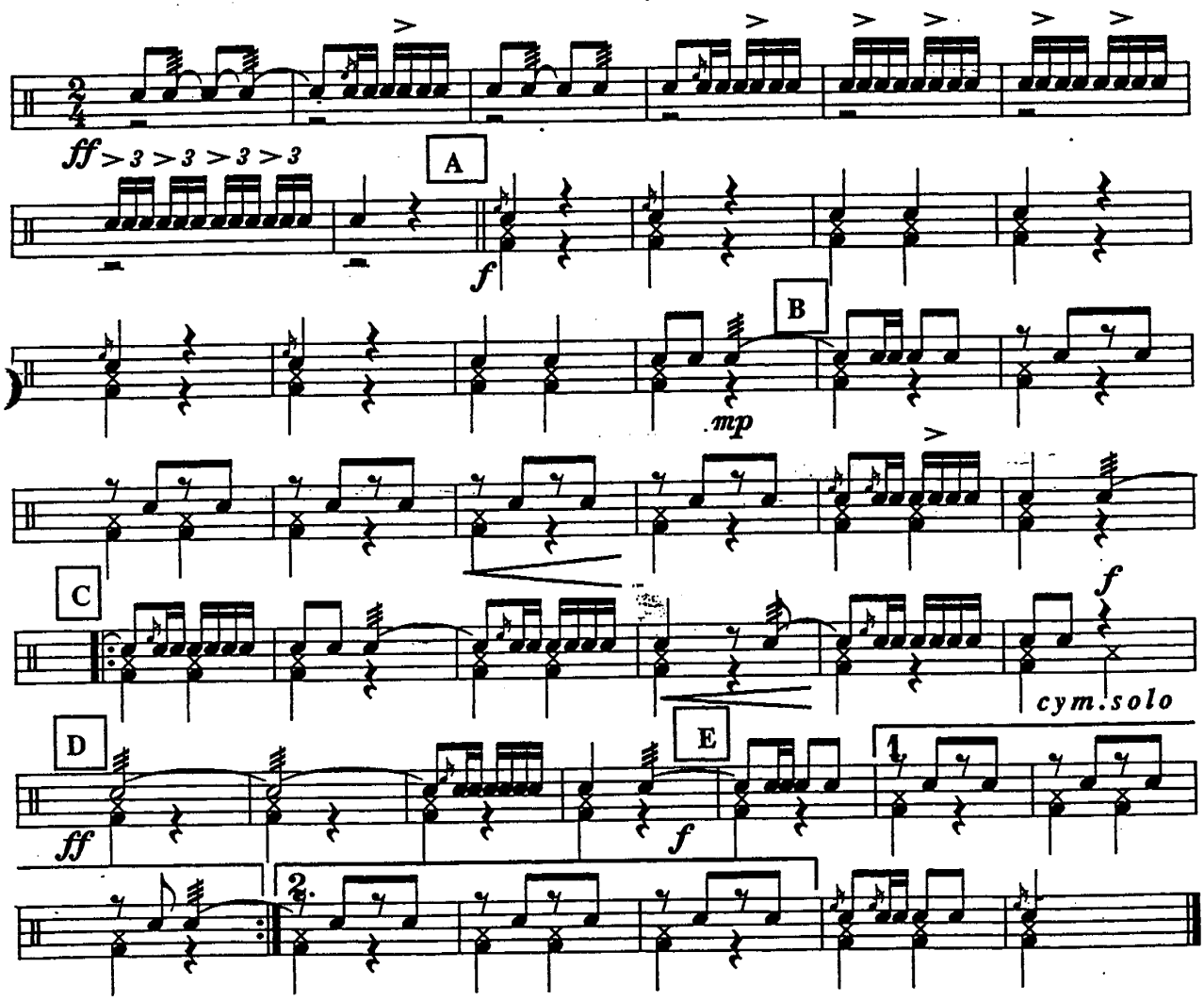
HEART OF OAK

Tuba
Part D



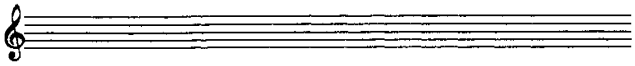
HEART OF OAK
(original)

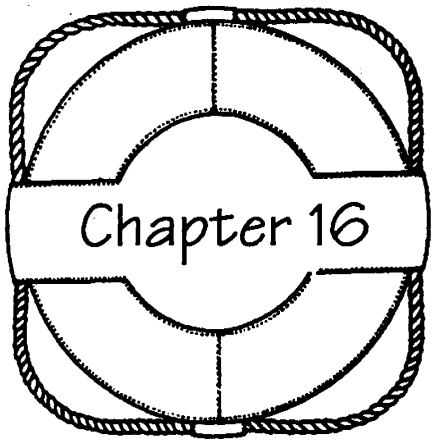
Percussion



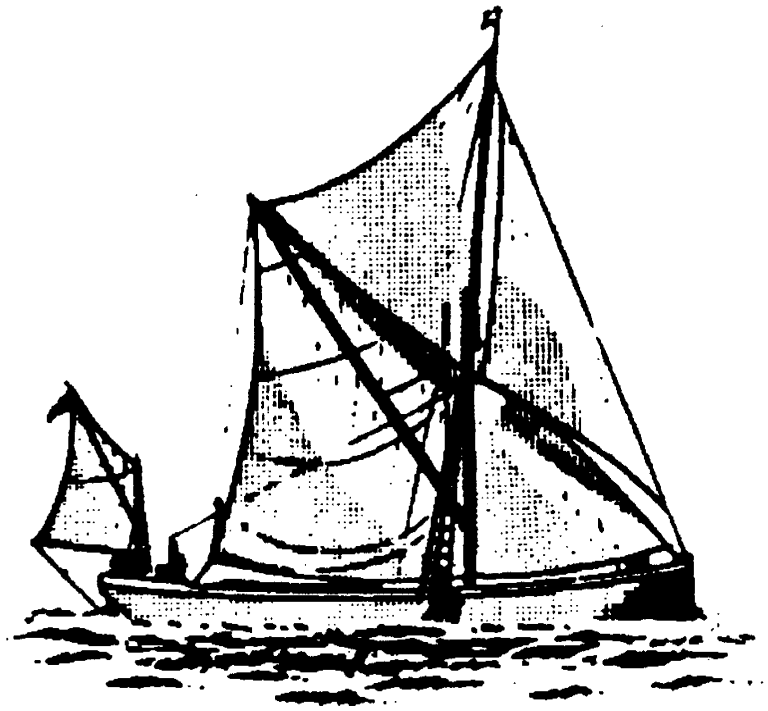
Heart of Oak (modified),

Naval March Past





This stirring march was composed by Dr. D. Garrick and first played in a London musical play. Tradition has it that the words were written by the seamen of H.M.S. Victory, Admiral Lord Nelson's flagship, after the battle of Trafalgar in 1805. The battle was the turning point of the Napoleonic wars as it secured the seas and therefore supplies for Great Britain. "Heart of Oak" refers to the heartwood of the oak, one of the toughest woods used in shipbuilding. This march is used for marching past a saluting dais on ceremonial parades by naval units throughout the Commonwealth, including the Royal Canadian Sea Cadets and the Navy League Cadets. This arrangement is a simplification of the one normally played by more experienced bands, including those of the Canadian and British Armed Forces. In this arrangement, the melody is placed in a lower key, making it easier for less developed players to do justice to this excellent piece. Cadets with changing voices often find this arrangement easier to sing to than the original arrangement due to the melody being in a lower register.



Lyrics

Come cheer up, my lads! Tis to glory we steer,
To add something new to this wonderful year,
Tis to honour we call you, as free men, not slaves,
For who are so free as the sons of the brave?

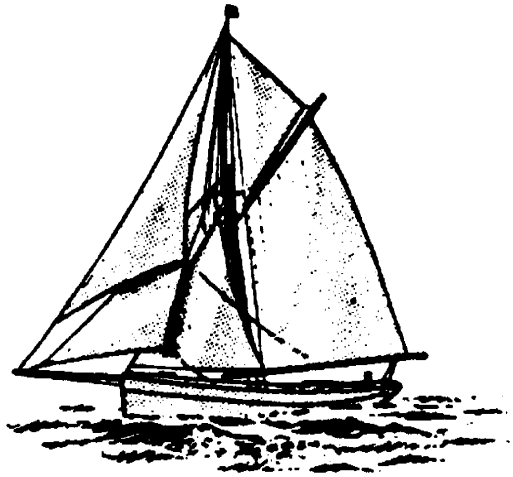
Chorus:

Heart of oak, our ships, jolly tars, our men,
We always are ready, steady, boys, steady,
We'll fight and we'll conquer again, and again!

We never see our foes but we wish them to stay,
They always see us but they wish us away,
If they run, why we'll follow we will drive them ashore
For if they won't fight we can do no more!

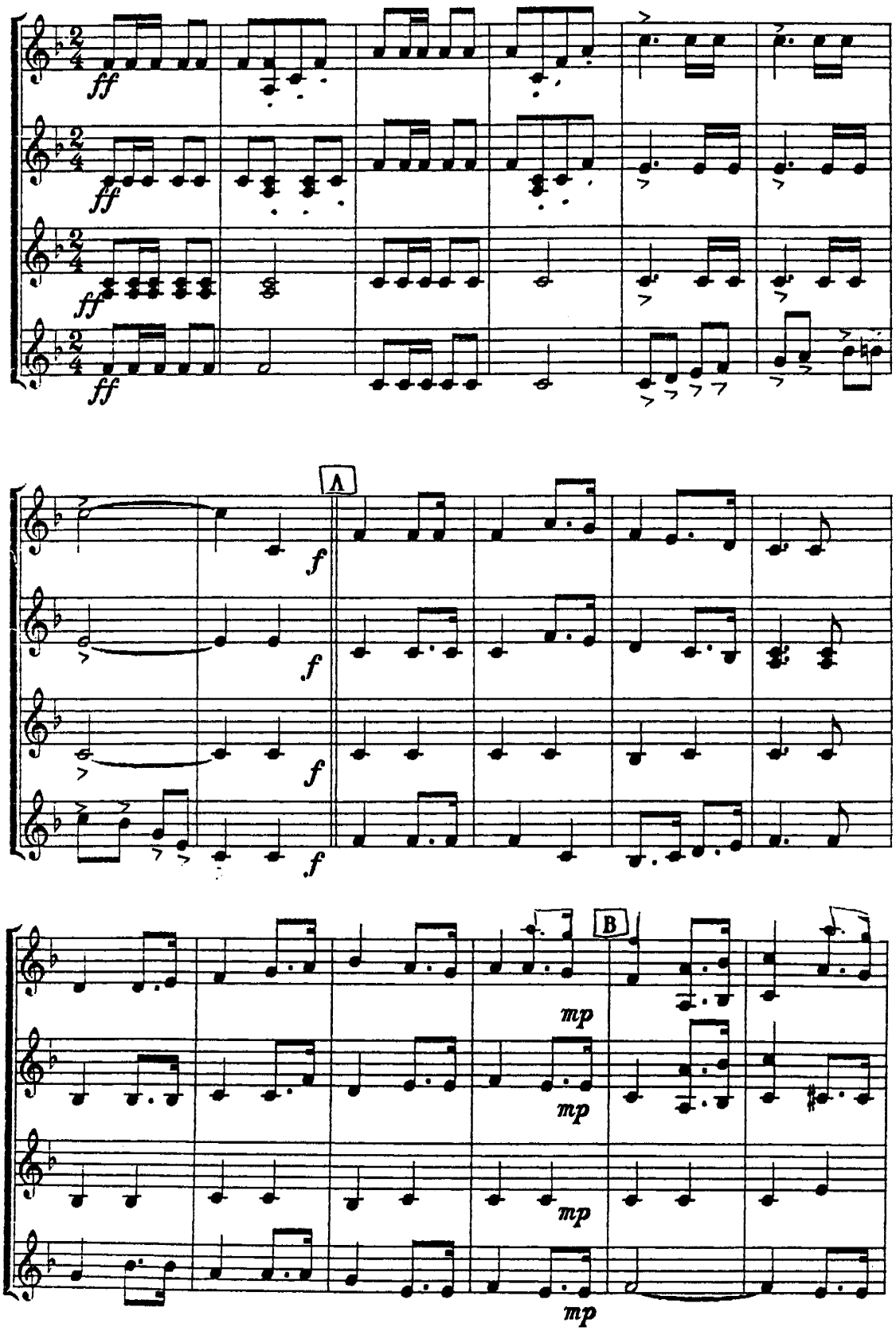
They say they'll invade us these terrible foes,
They'll frighten our women, our children, our beaus,
But if they in their flat-bottoms should chance to come o'er
Stout Britons they'll find to defeat them on shore!

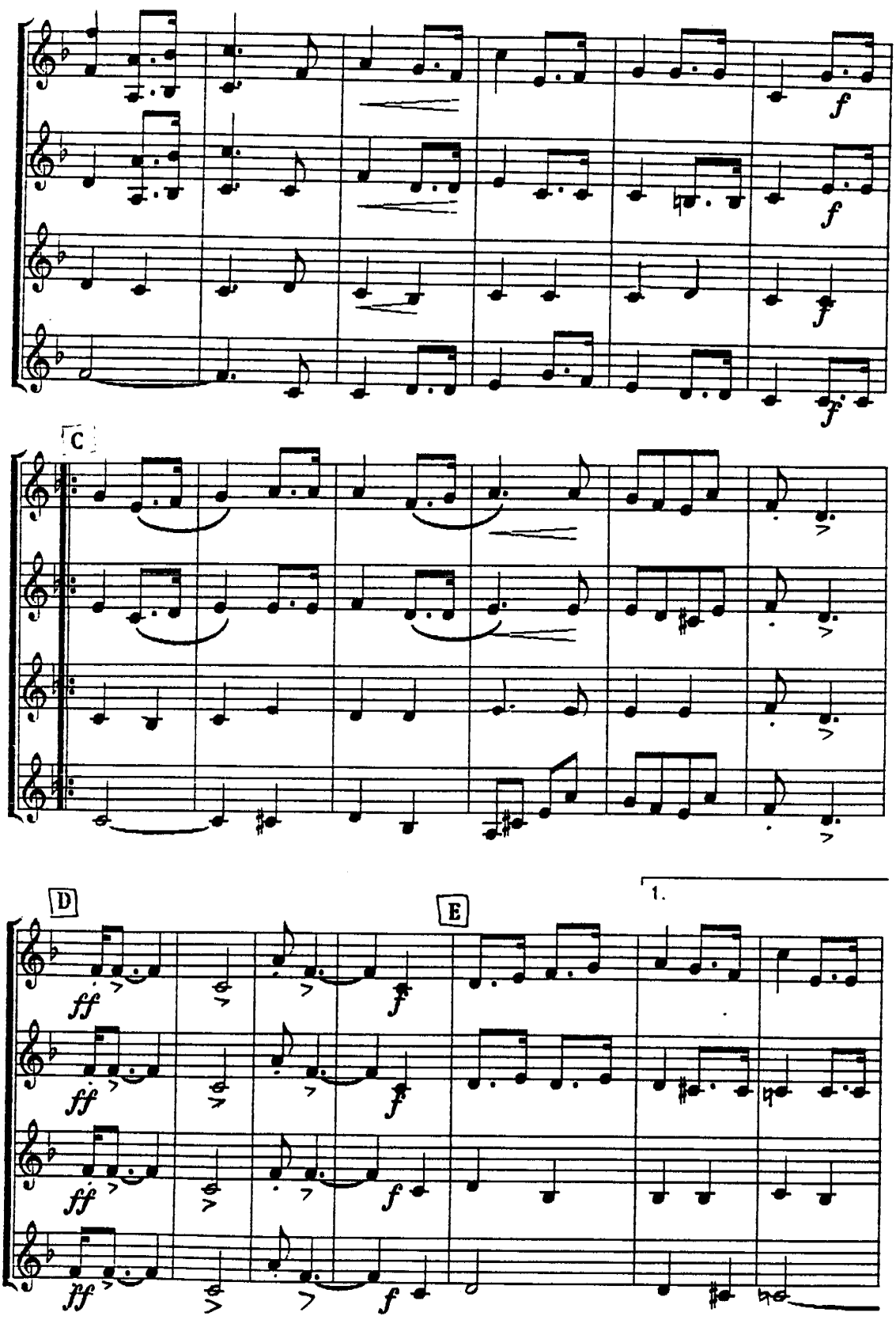
Britannia triumphant, her ships rule the sea,
Our motto be justice, our watchword be free,
So come cheer up my lads, with one voice let us sing,
Our soldiers, our sailors, our statesmen, our King!



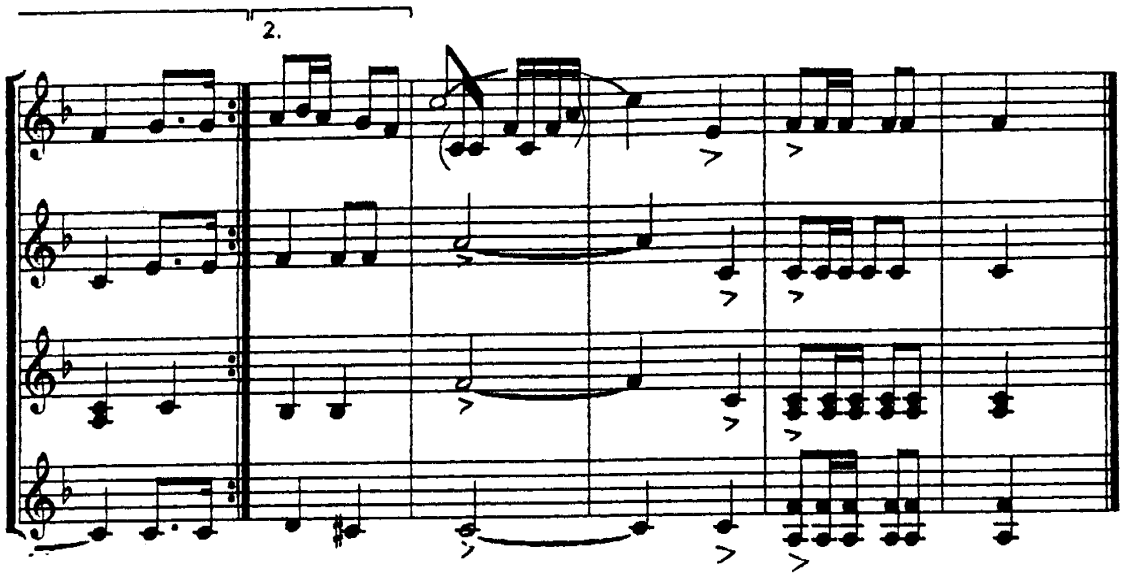
Bb Conductor

HEART OF OAK (modified)





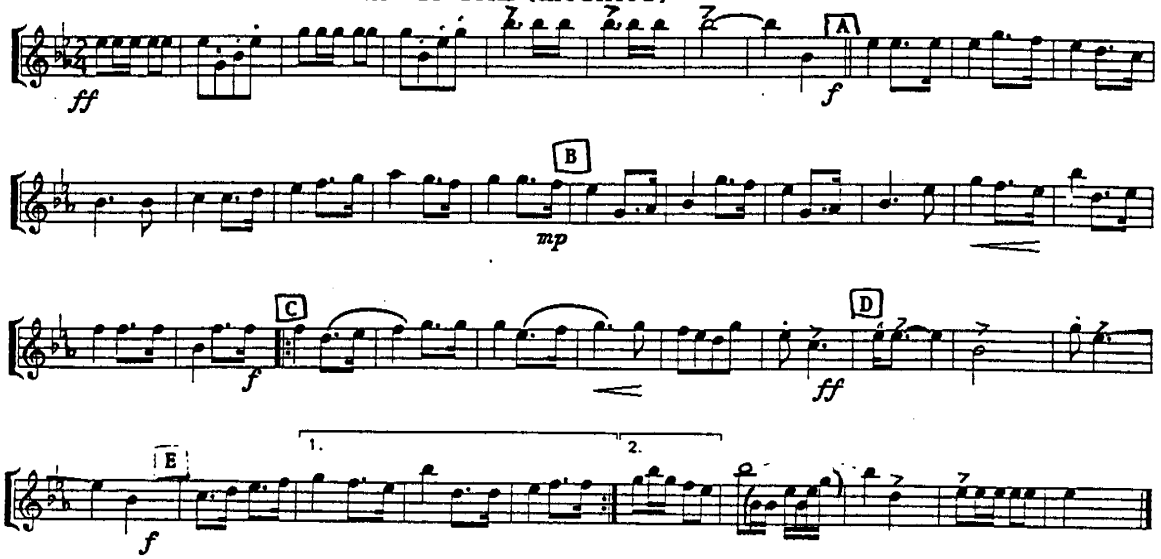
HEART OF OAK PG 2



HEART OF OAK PG 3

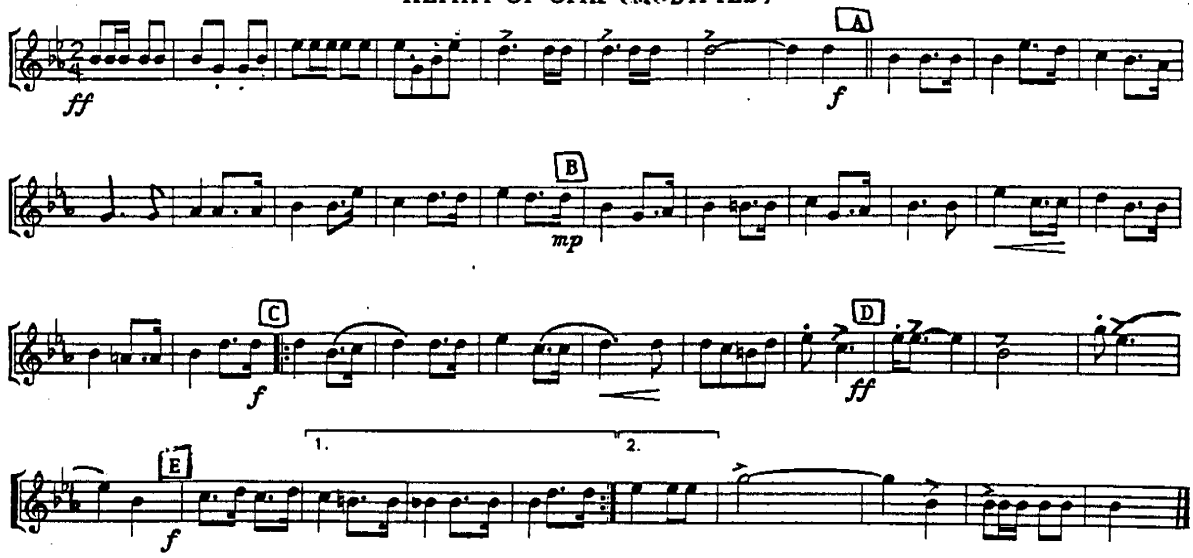
Flute Part A

HEART OF OAK (modified)



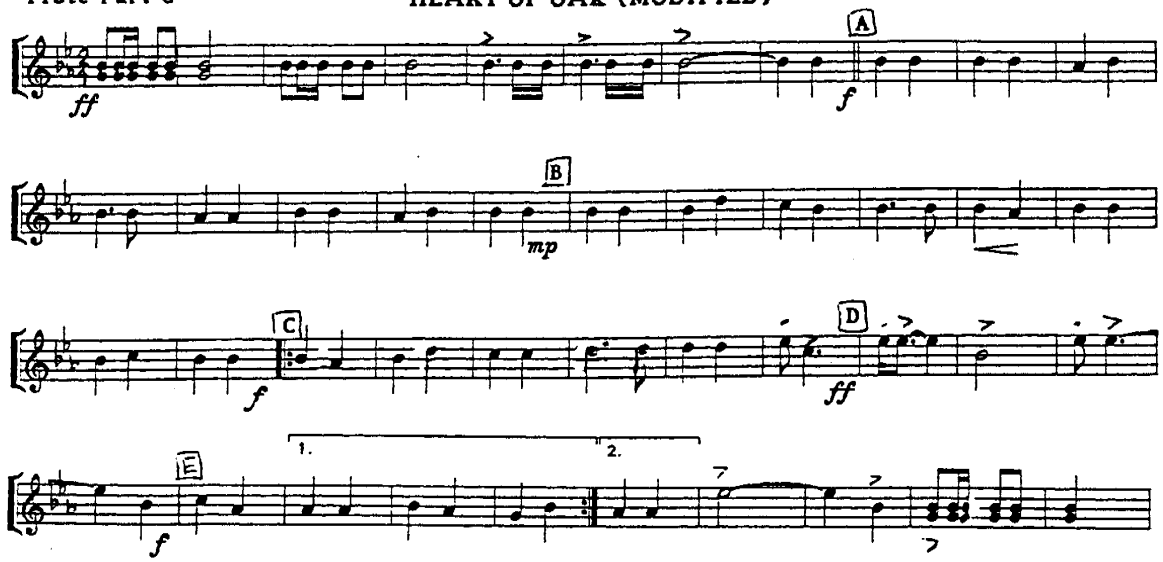
Flute Part B

HEART OF OAK (MODIFIED)



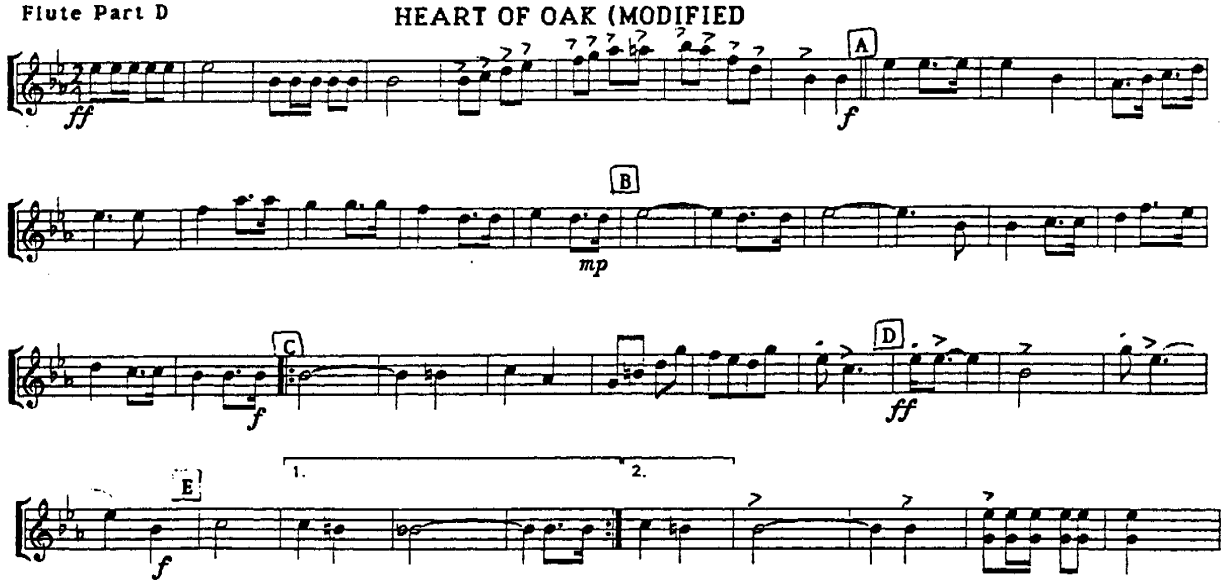
Flute Part C

HEART OF OAK (MODIFIED)



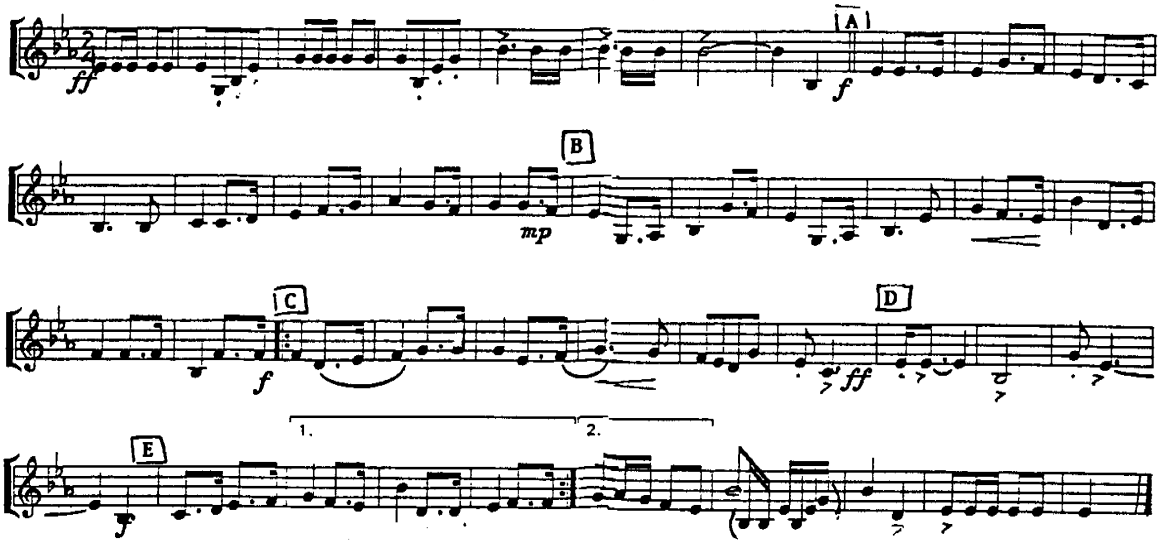
Flute Part D

HEART OF OAK (MODIFIED



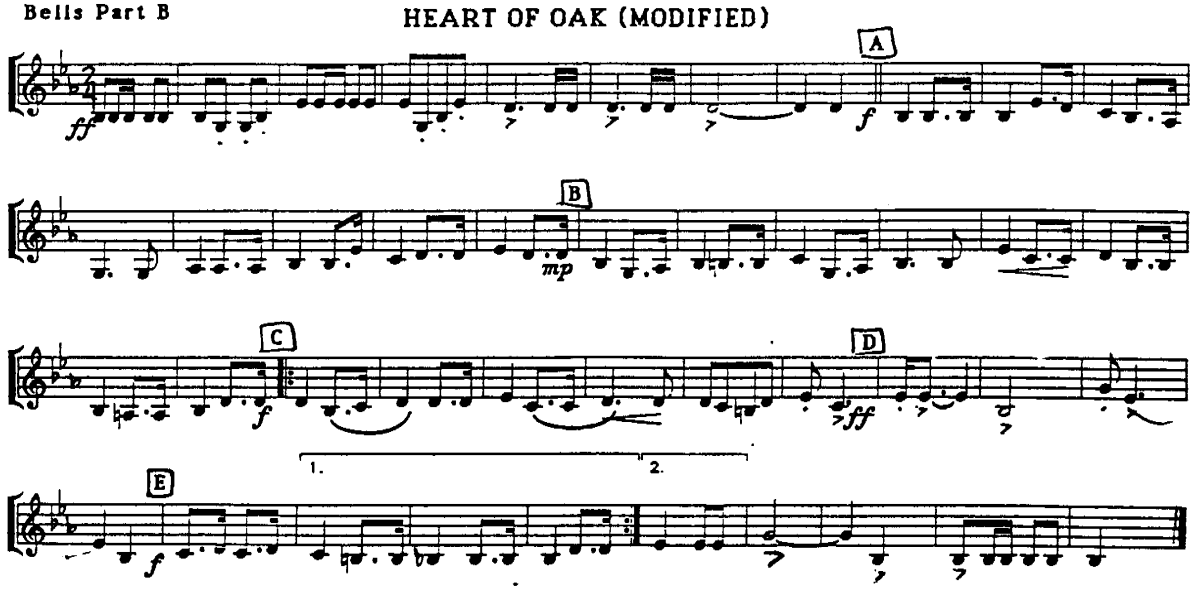
Bells Part A

HEART OF OAK (modified)



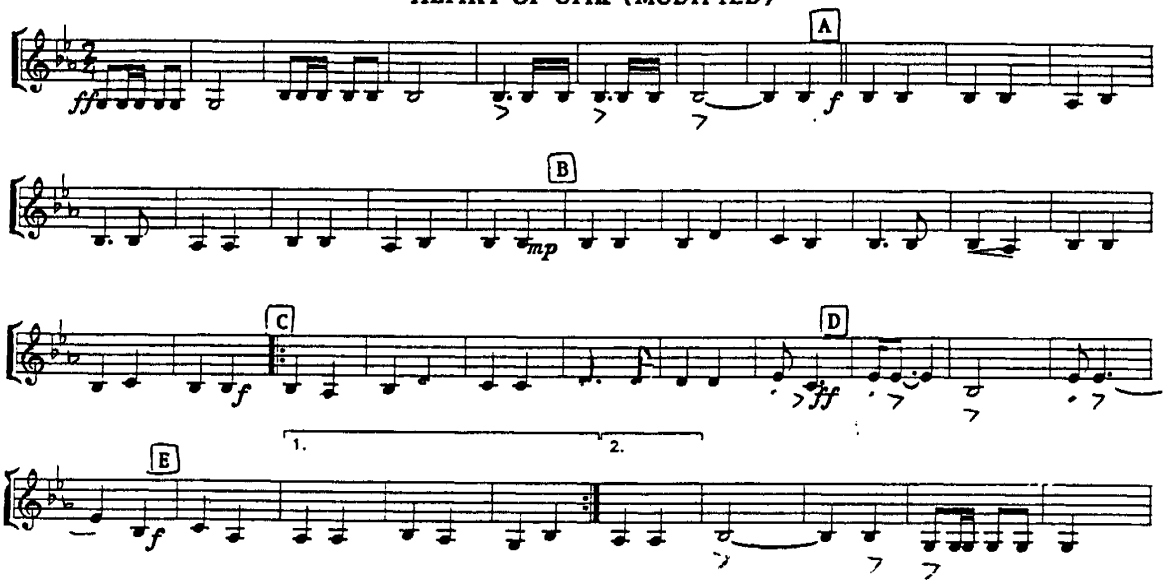
Bells Part B

HEART OF OAK (MODIFIED)



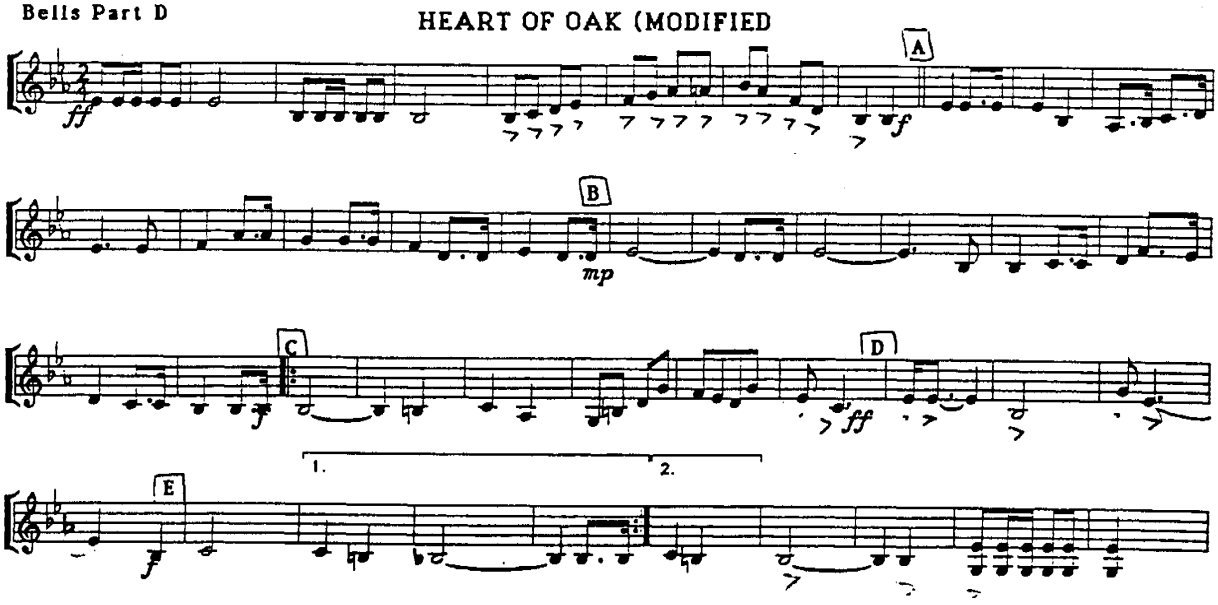
Bells Part C

HEART OF OAK (MODIFIED)



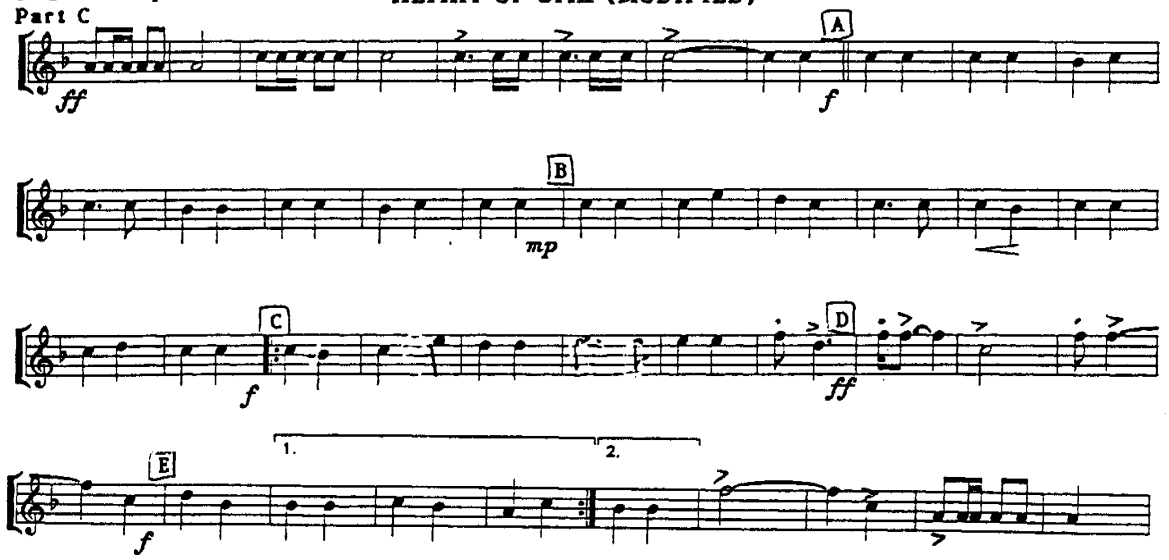
Bells Part D

HEART OF OAK (MODIFIED



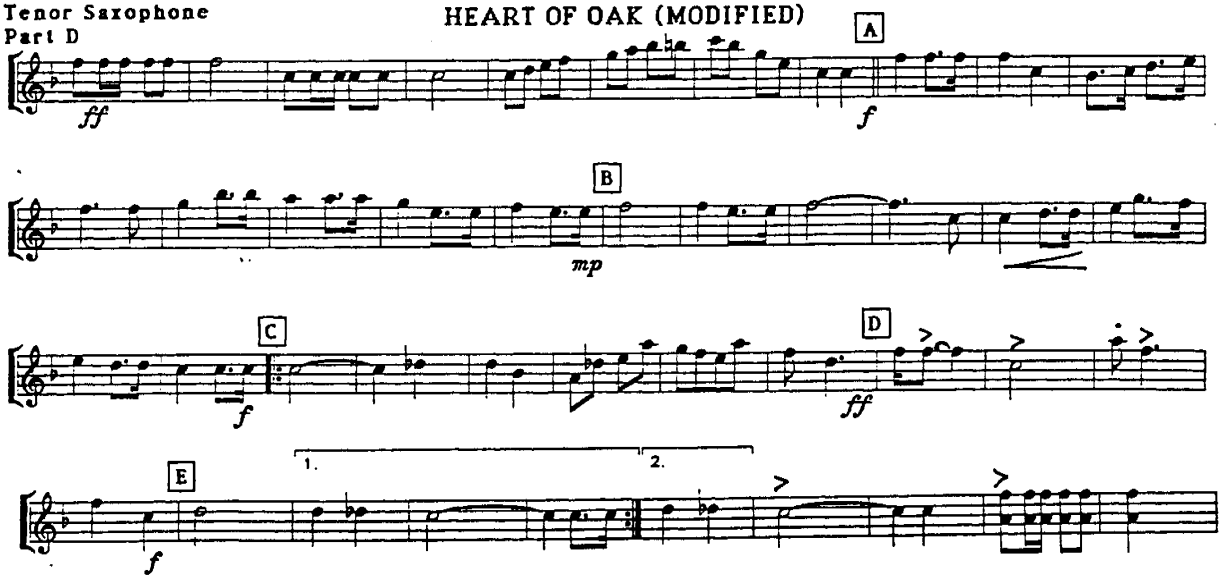
Tenor Saxophone
Part C

HEART OF OAK (MODIFIED)



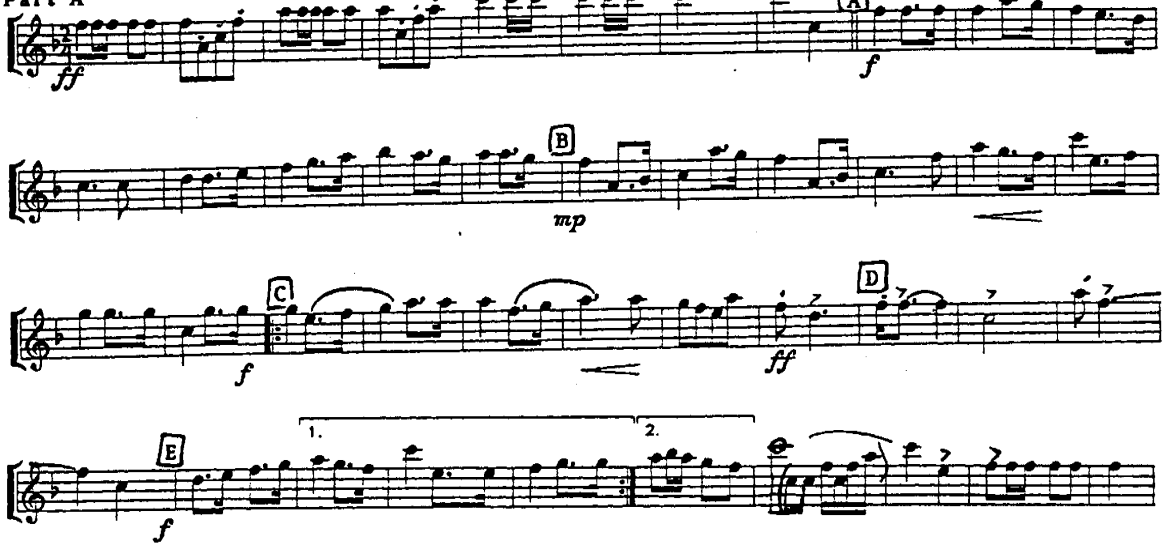
Tenor Saxophone
Part D

HEART OF OAK (MODIFIED)



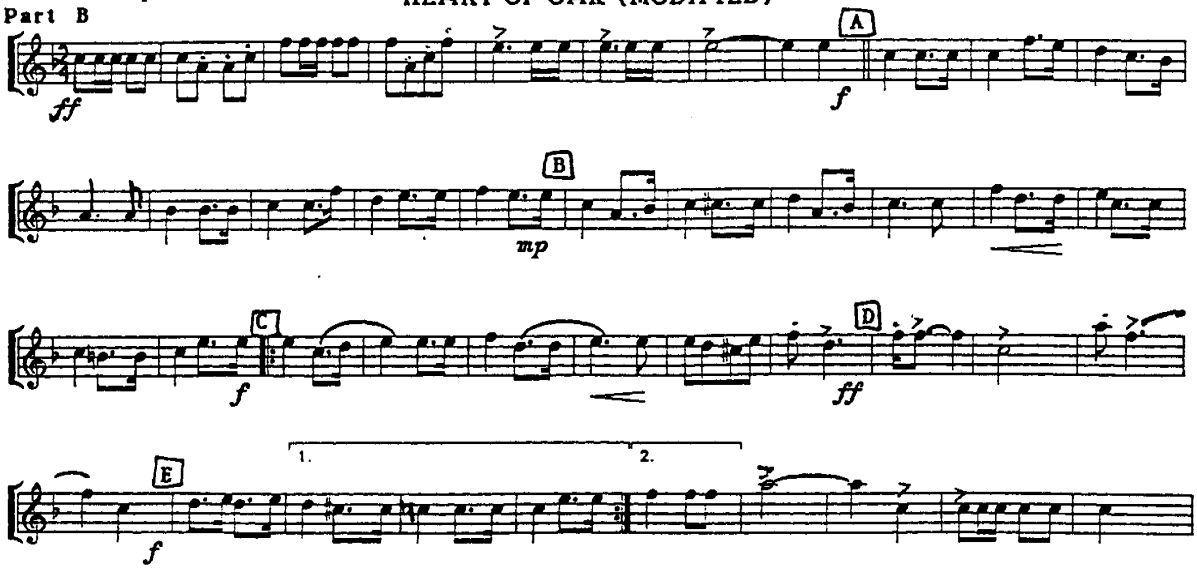
Tenor Saxophone
Part A

HEART OF OAK (modified)



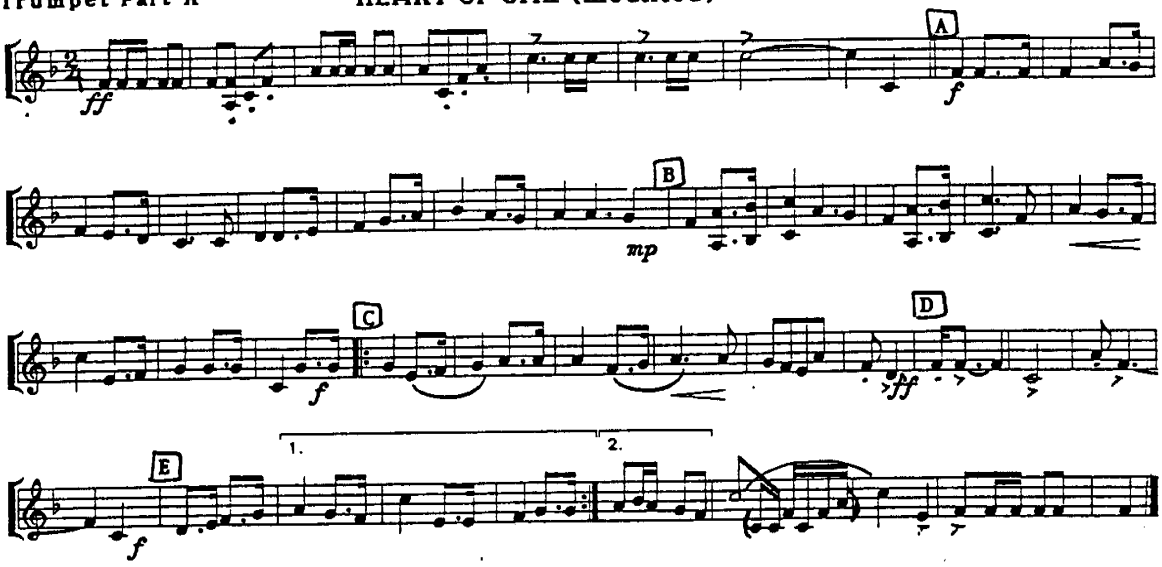
Tenor Saxophone
Part B

HEART OF OAK (MODIFIED)



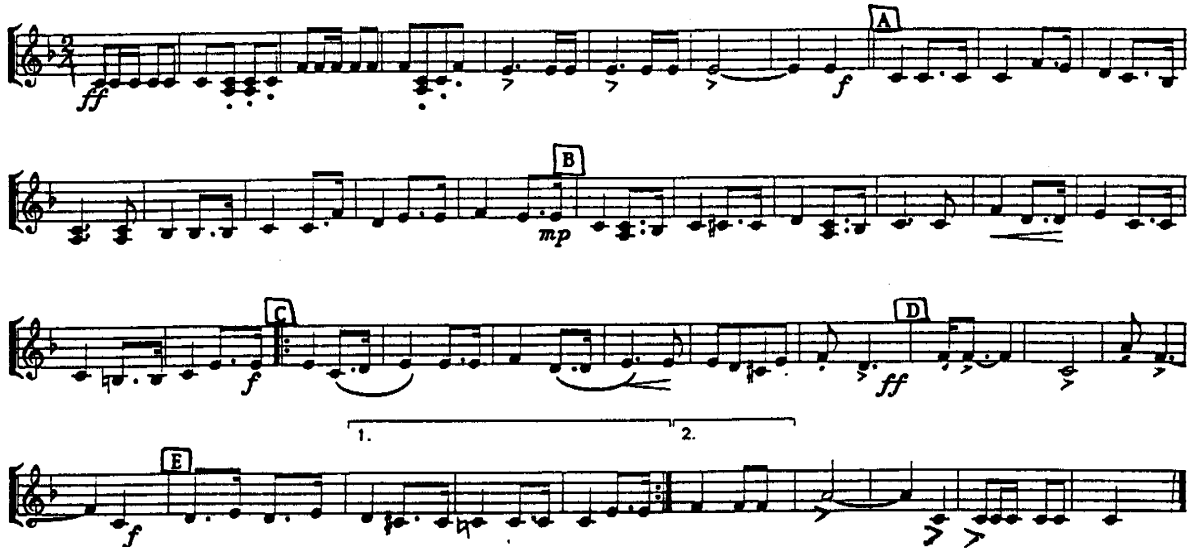
Trumpet Part A

HEART OF OAK (modified)



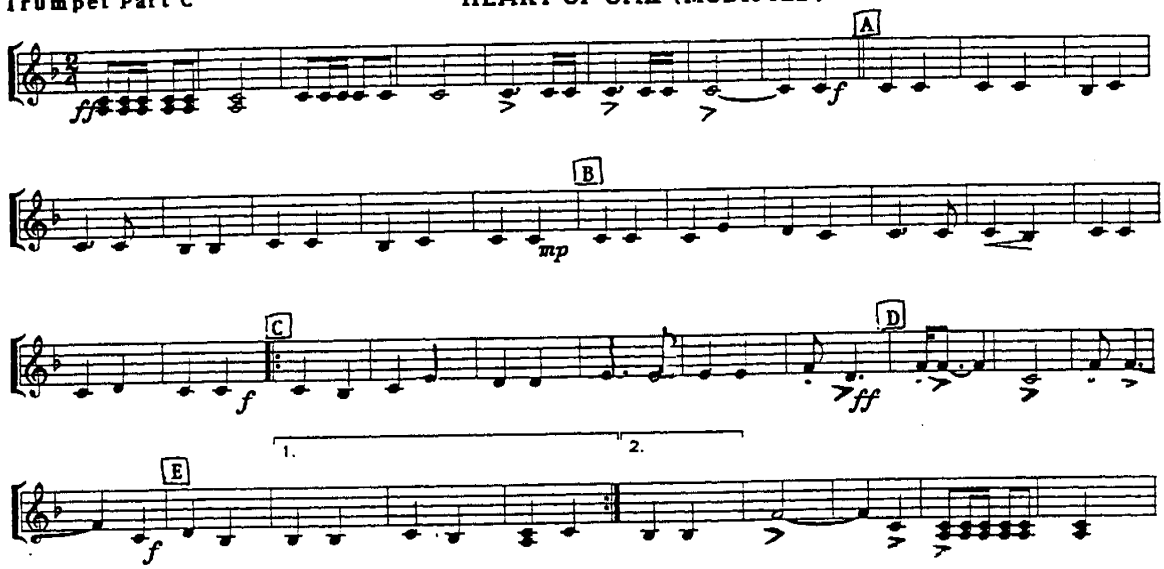
Trumpet Part B

HEART OF OAK (MODIFIED)



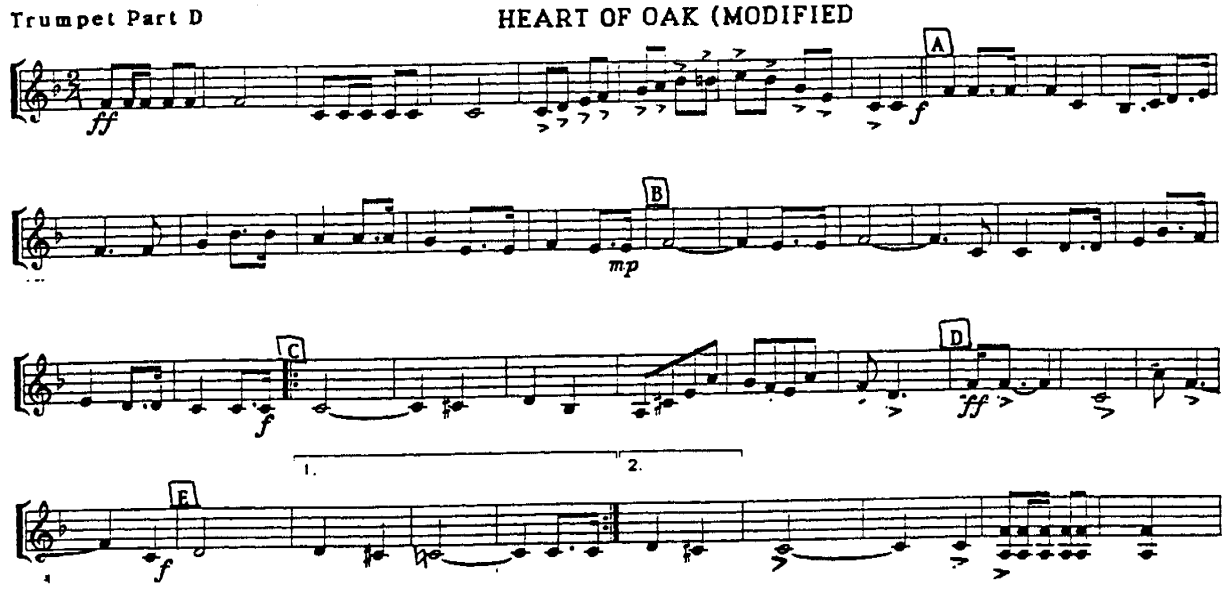
Trumpet Part C

HEART OF OAK (MODIFIED)



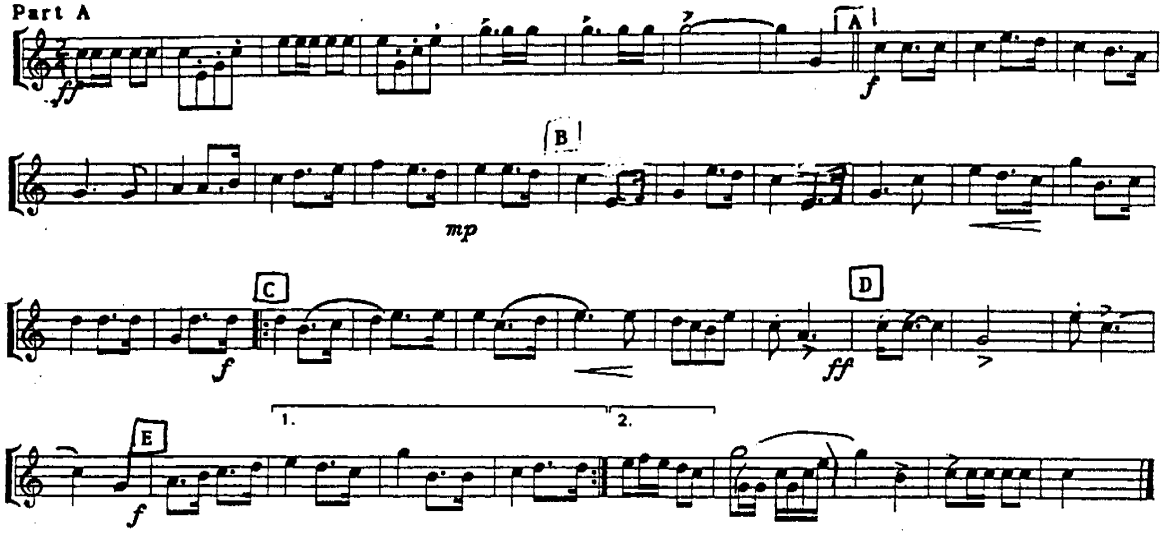
Trumpet Part D

HEART OF OAK (MODIFIED



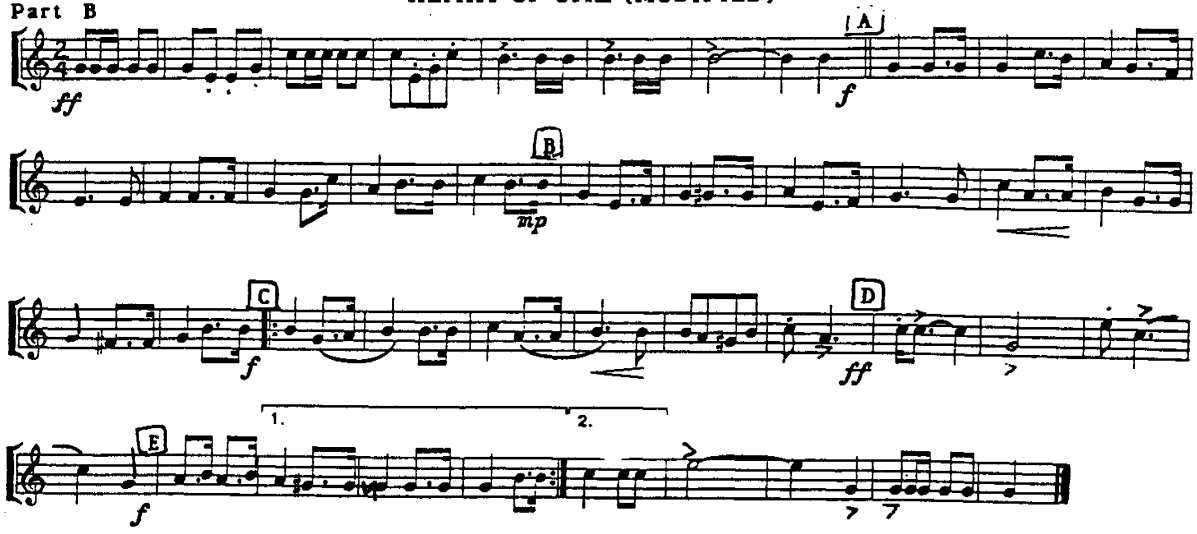
Alto Saxophone
Part A

HEART OF OAK (modified)



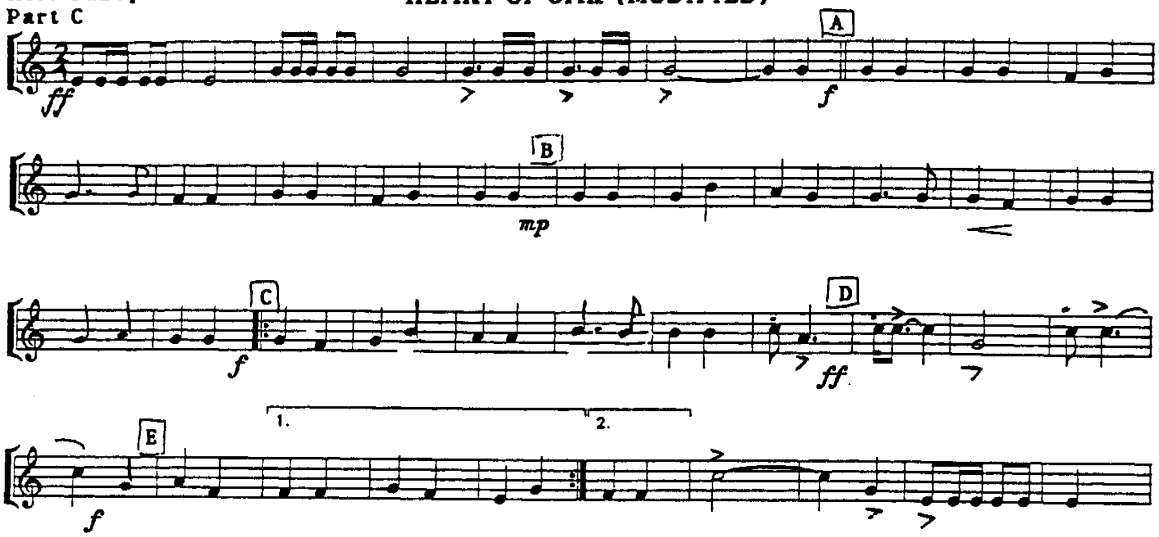
Alto Saxophone
Part B

HEART OF OAK (MODIFIED)



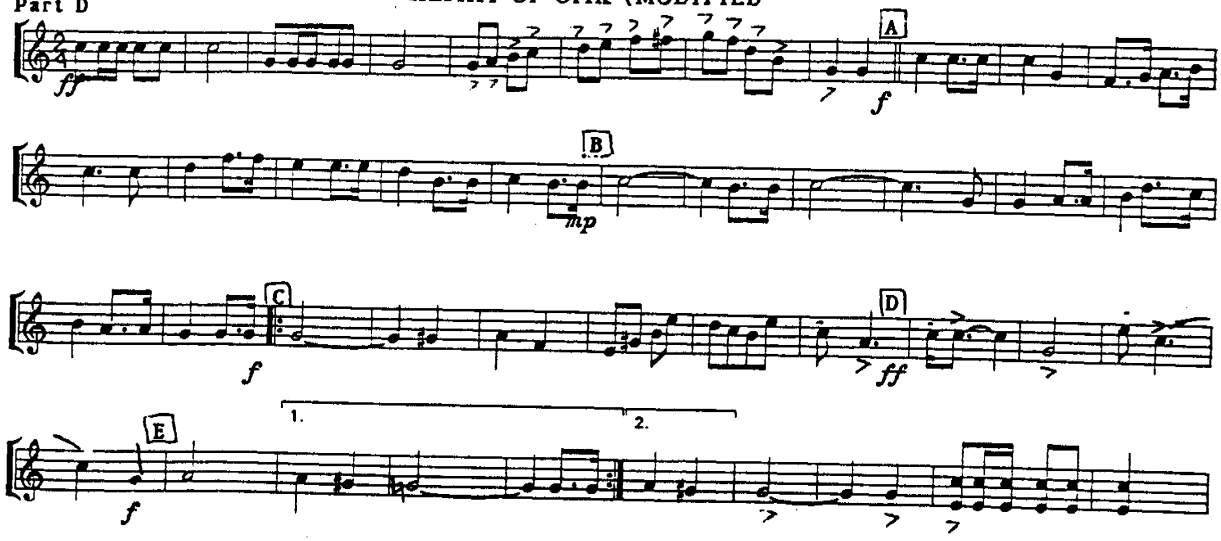
Alto Saxophone
Part C

HEART OF OAK (MODIFIED)



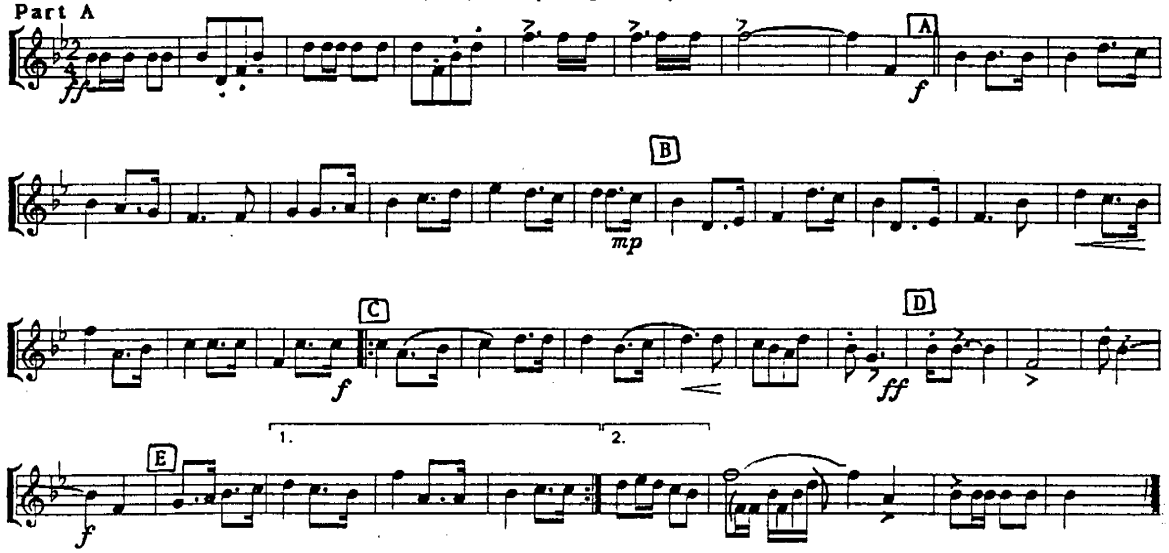
Alto Saxophone
Part D

HEART OF OAK (MODIFIED



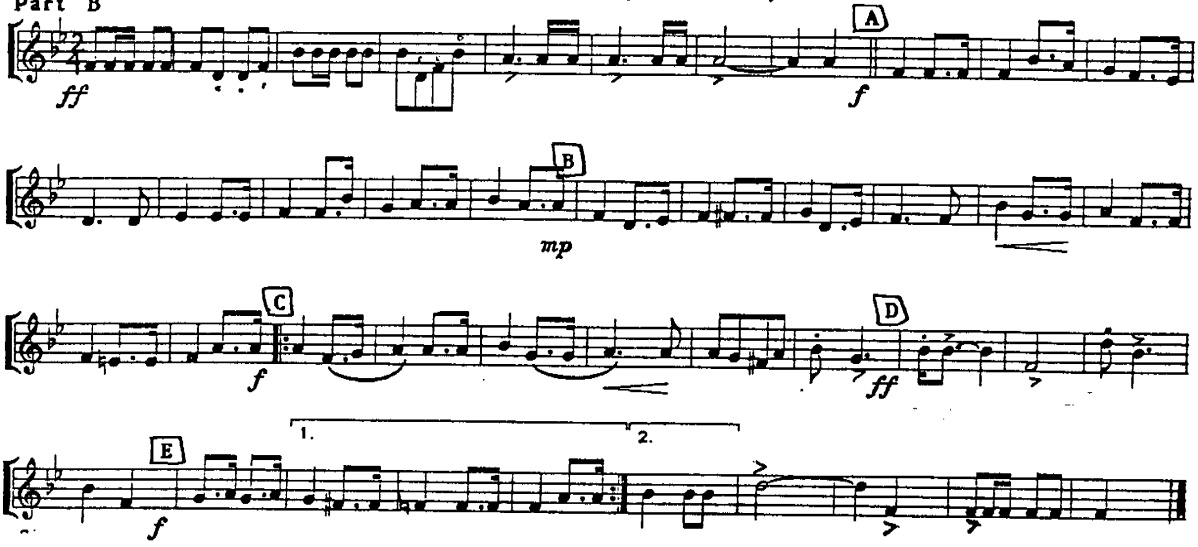
French Horn
Part A

HEART OF OAK (modified)



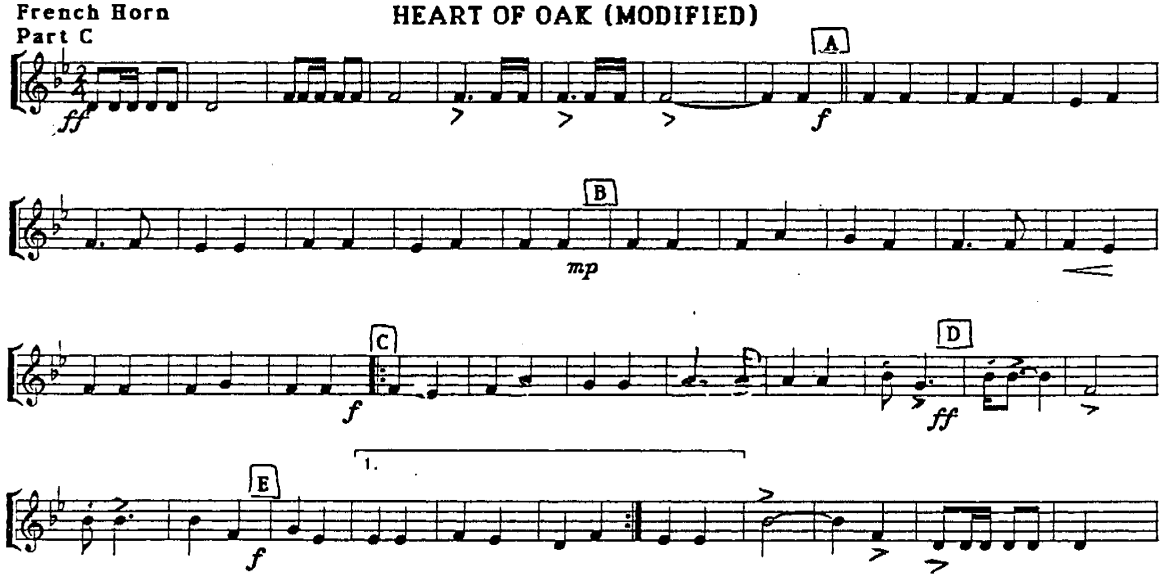
French Horn
Part B

HEART OF OAK (MODIFIED)



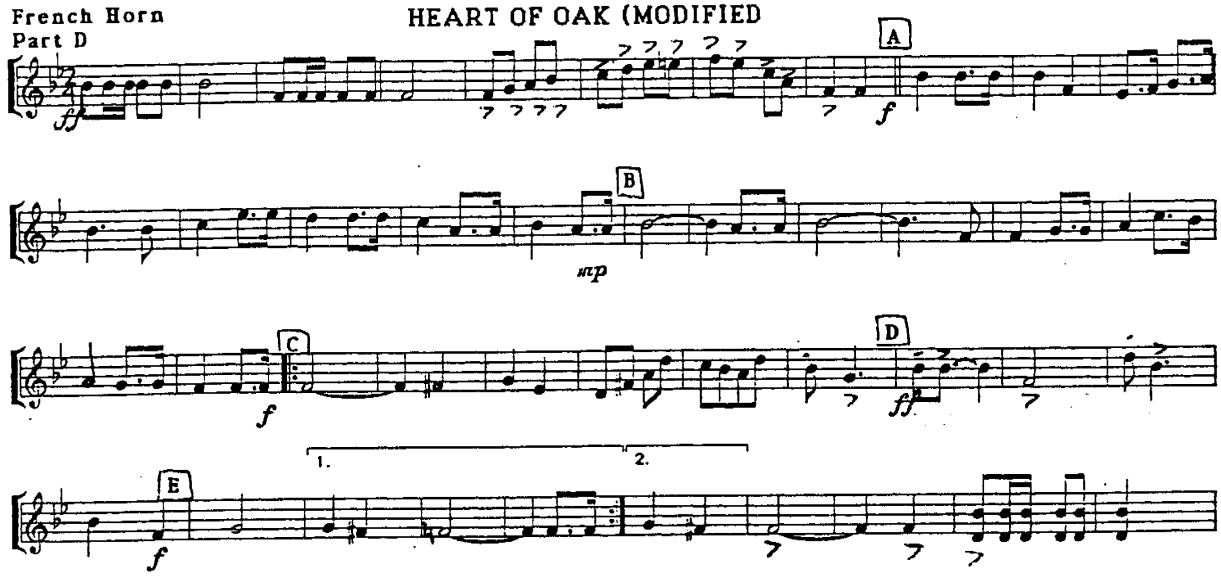
French Horn
Part C

HEART OF OAK (MODIFIED)



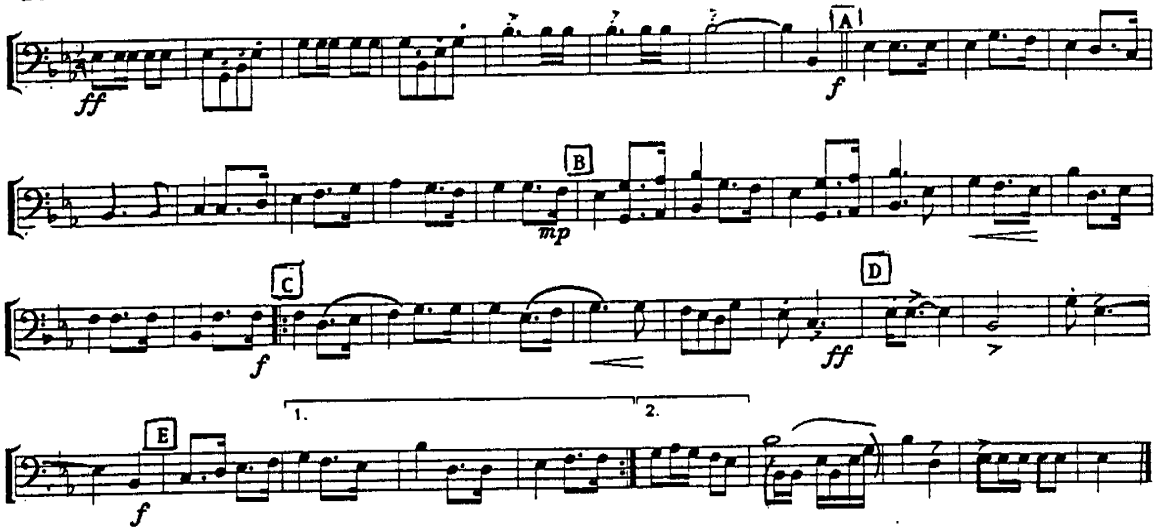
French Horn
Part D

HEART OF OAK (MODIFIED



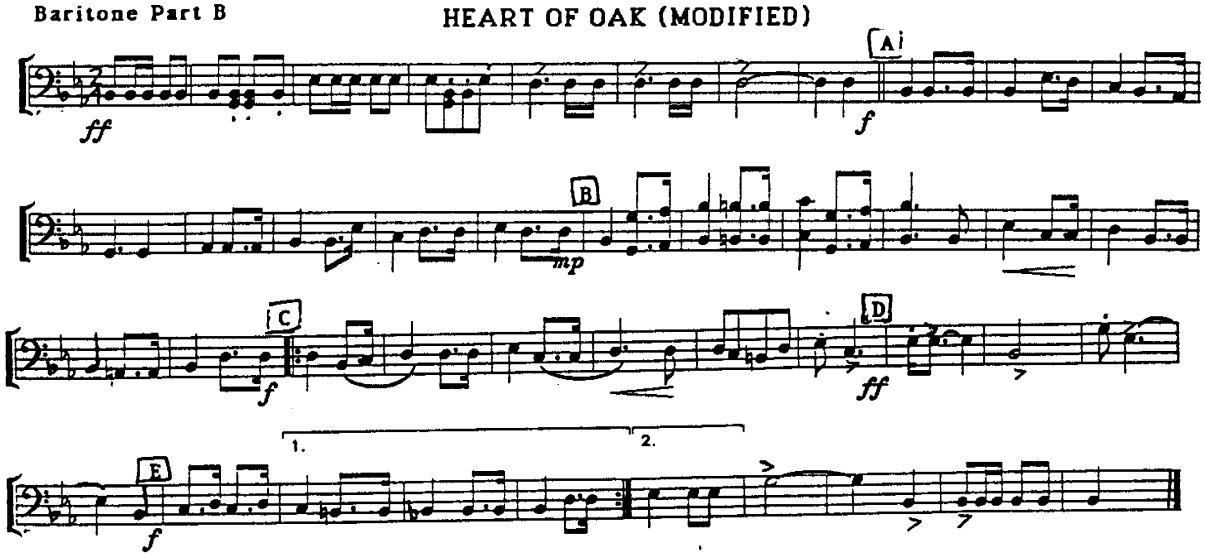
Baritone Part A

HEART OF OAK (modified)



Baritone Part B

HEART OF OAK (MODIFIED)



Baritone Part C

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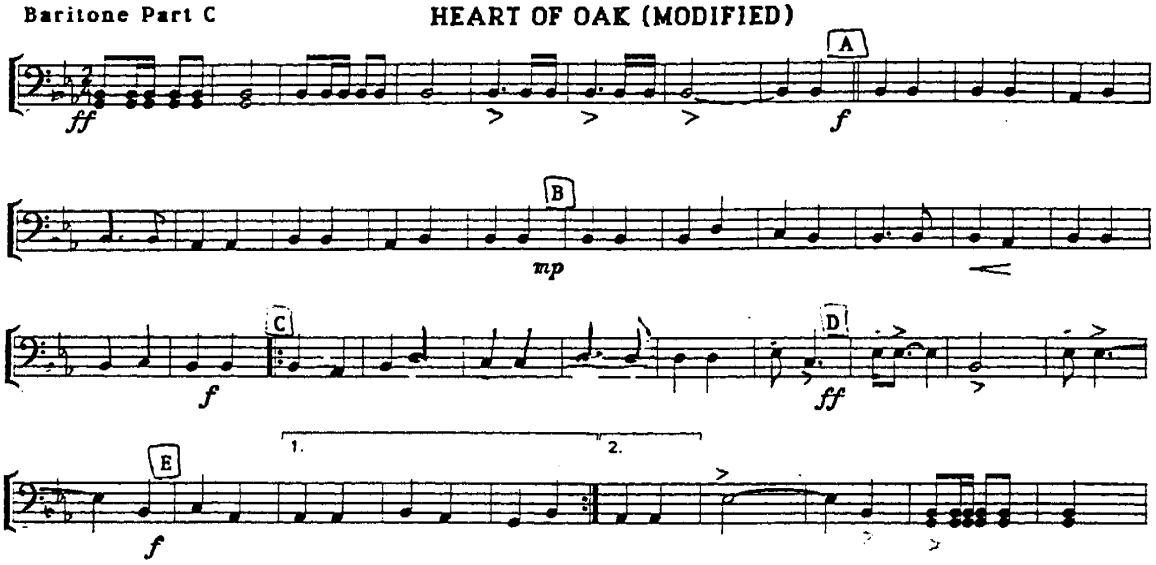
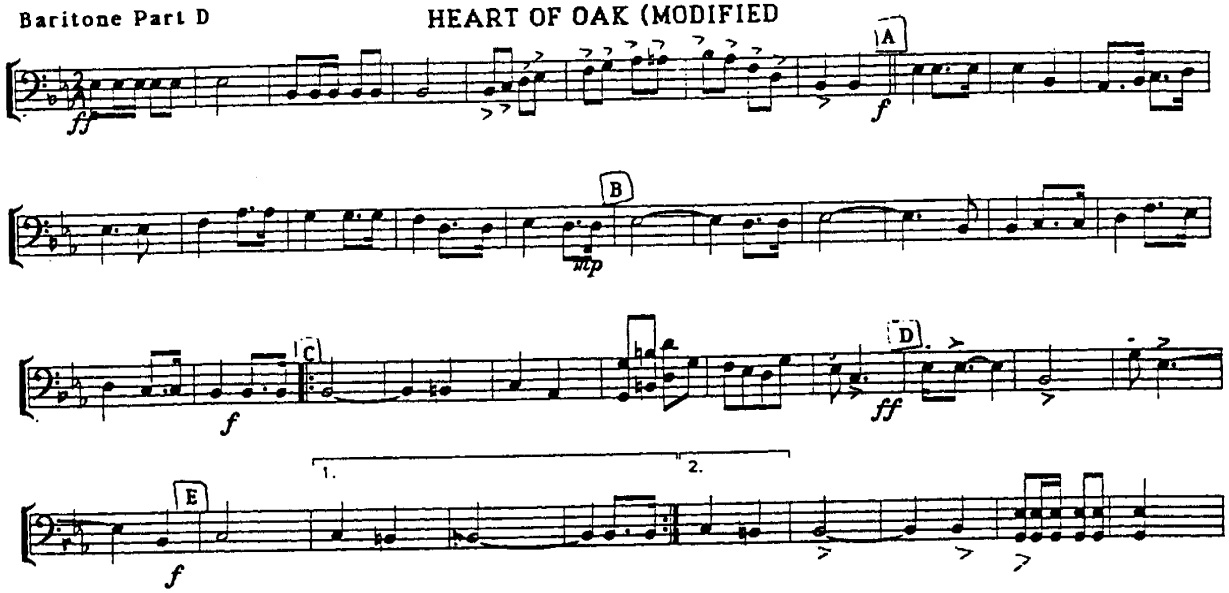


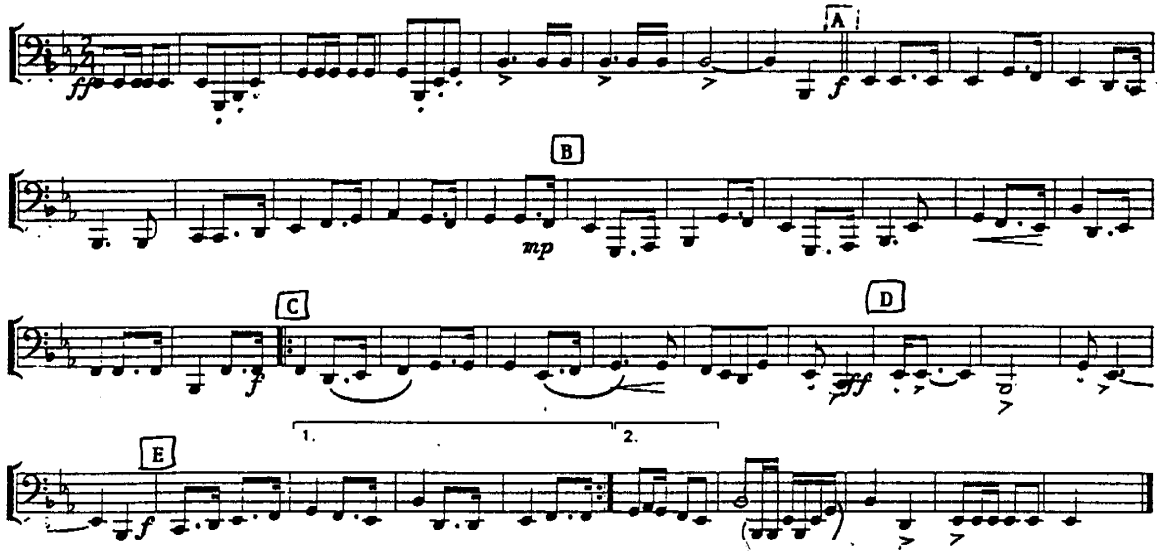
Baritone Part D

HEART OF OAK (MODIFIED



Tuba Part A

HEART OF OAK (modified)



Tuba Part B

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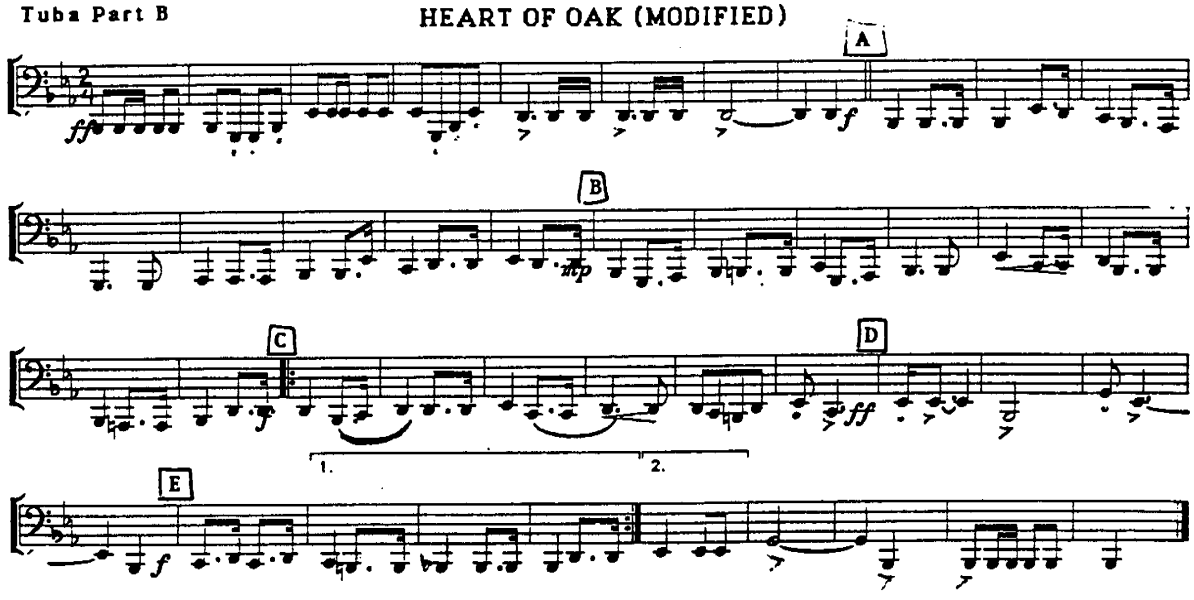
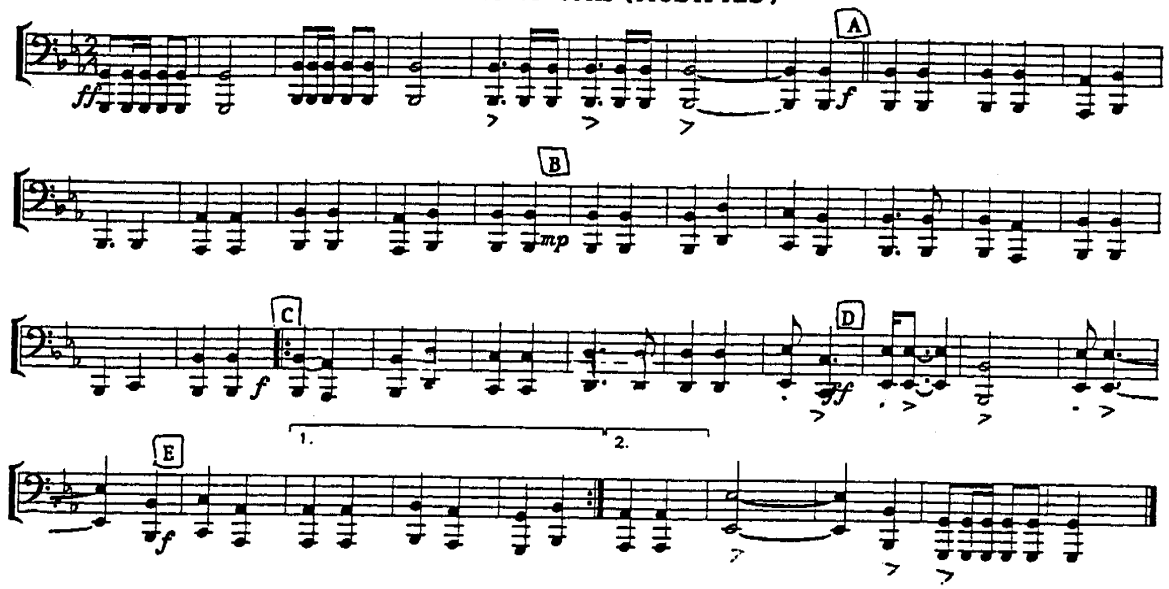


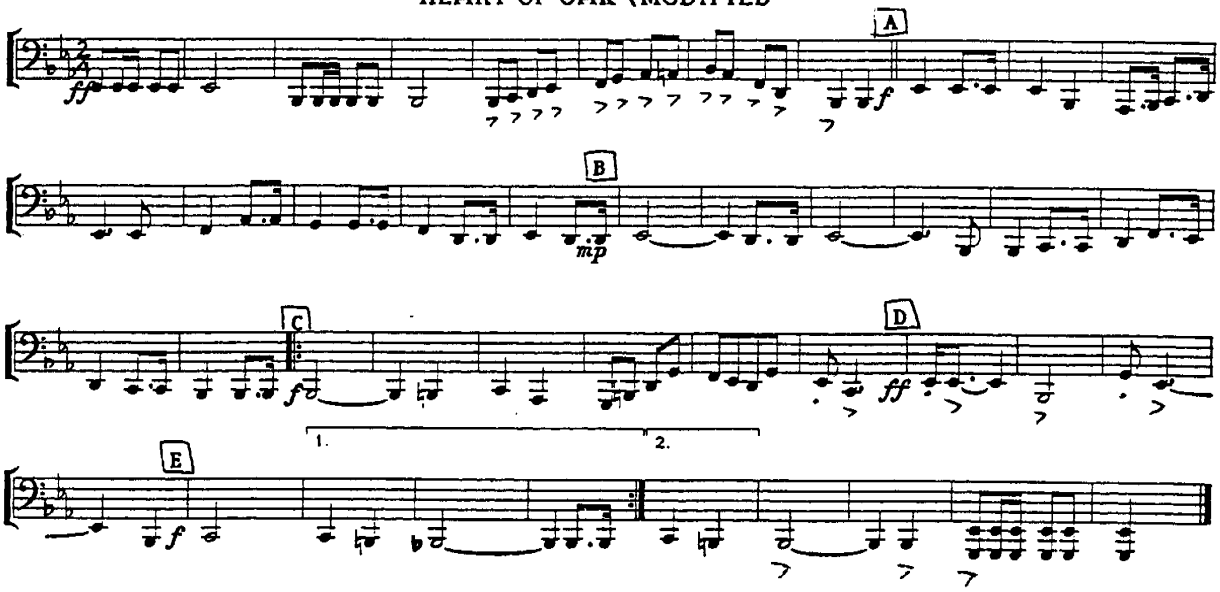
Tuba Part C

HEART OF OAK (MODIFIED)



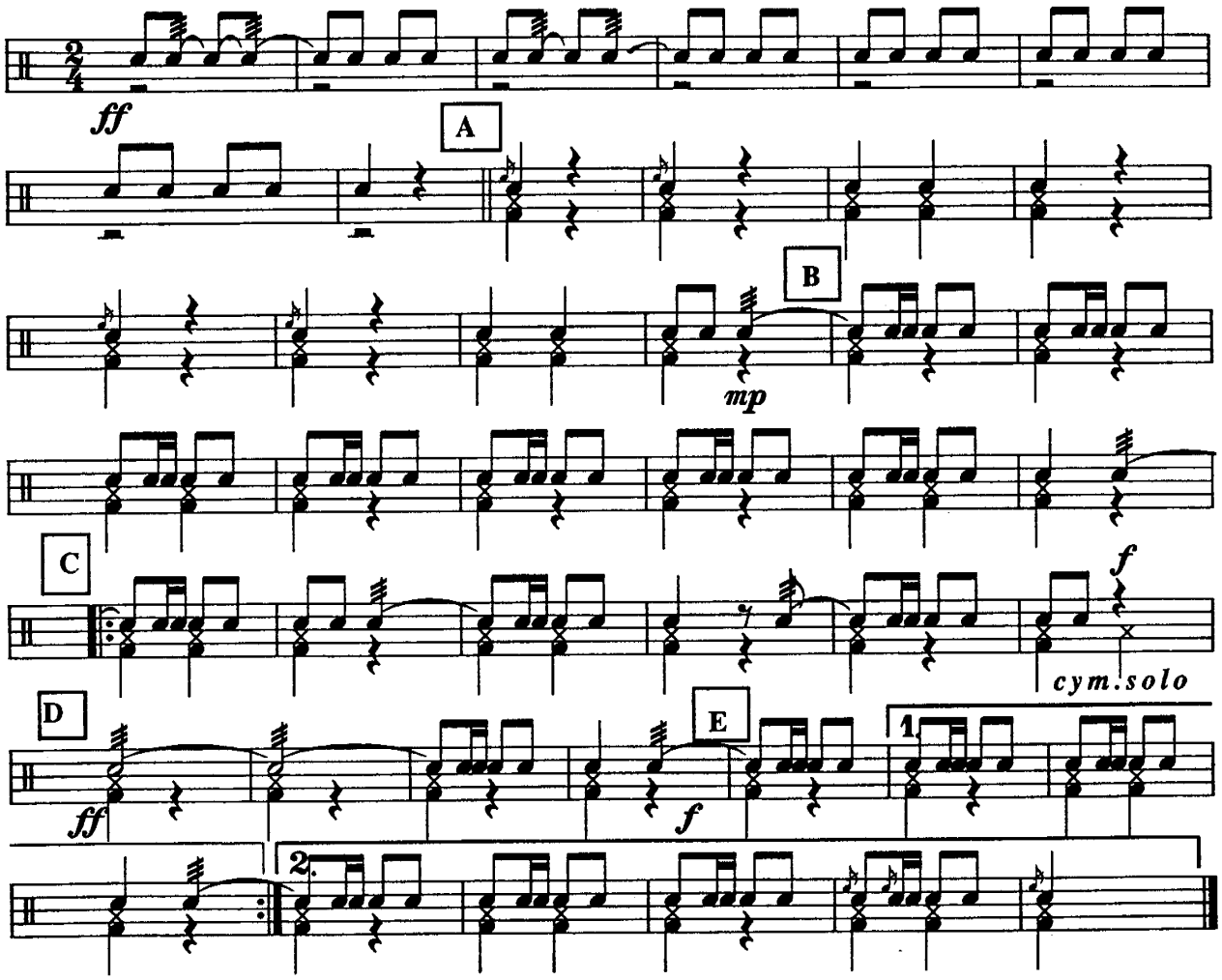
Tuba Part D

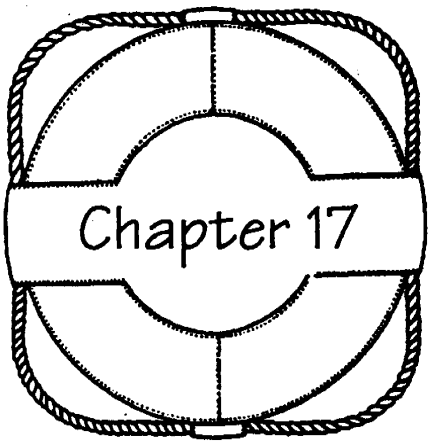
HEART OF OAK (MODIFIED



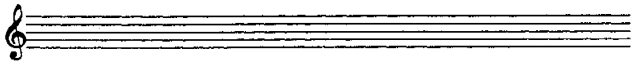
Percussion

HEART OF OAK
(MODIFIED)



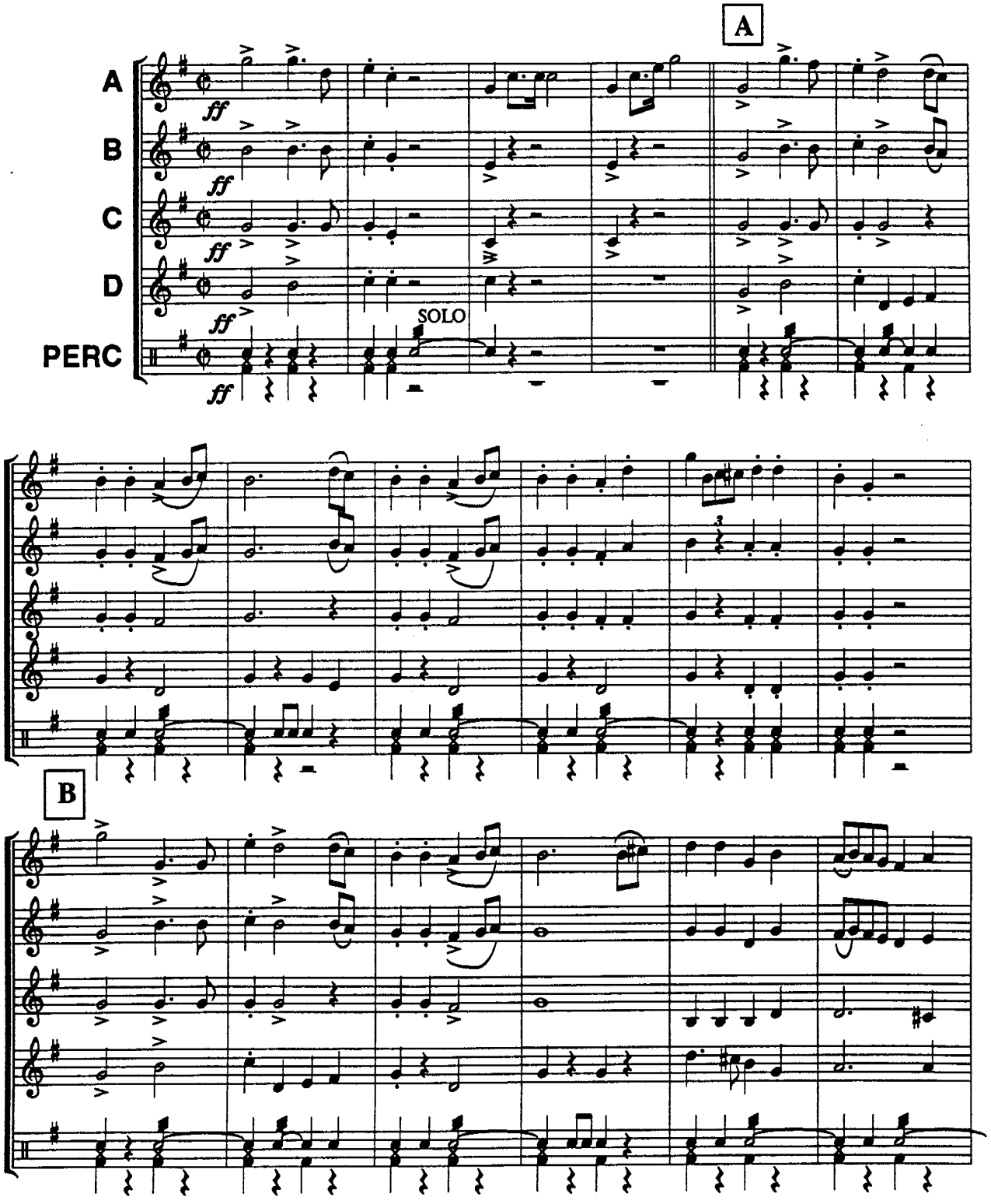


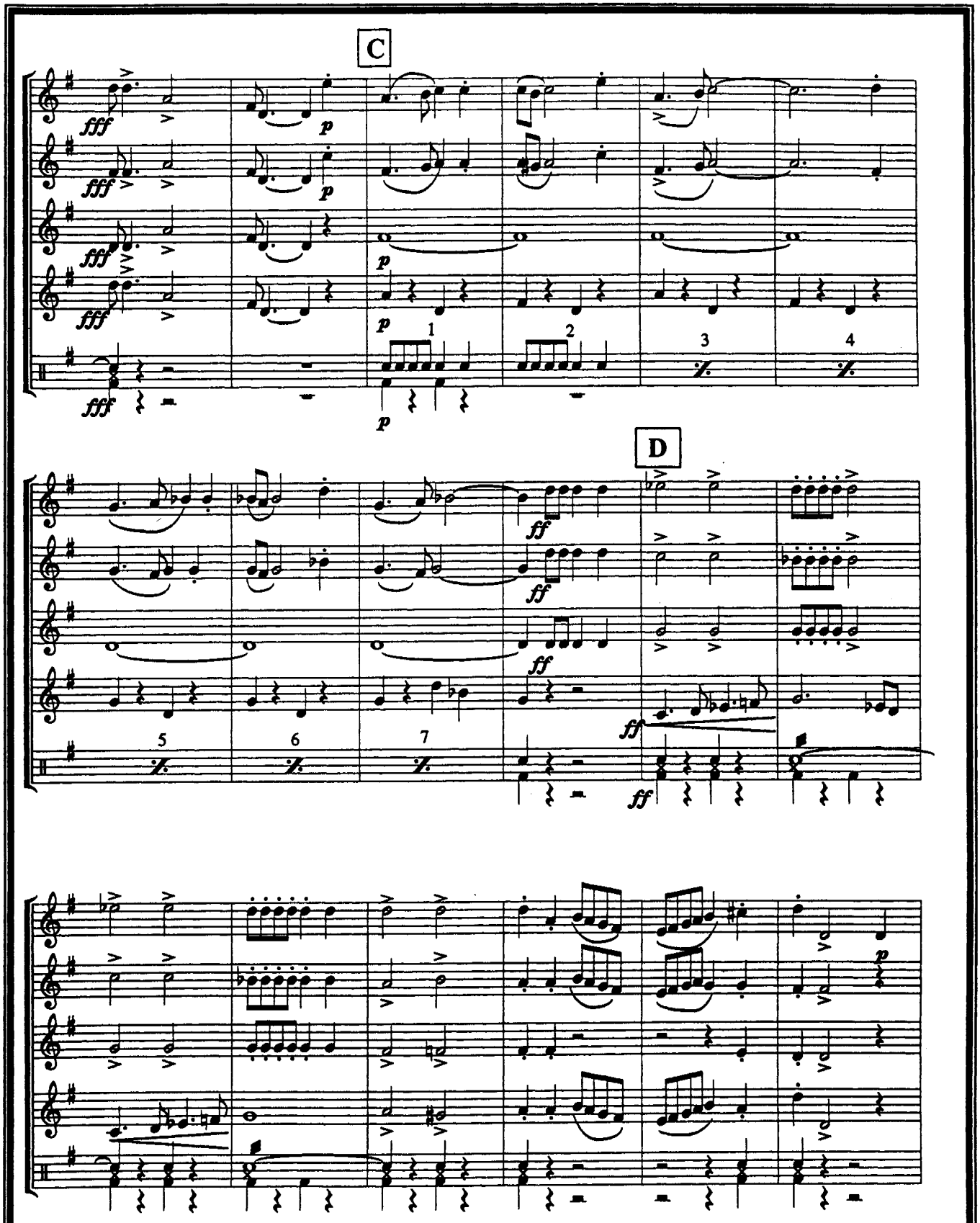
HM Jollies, Quick March



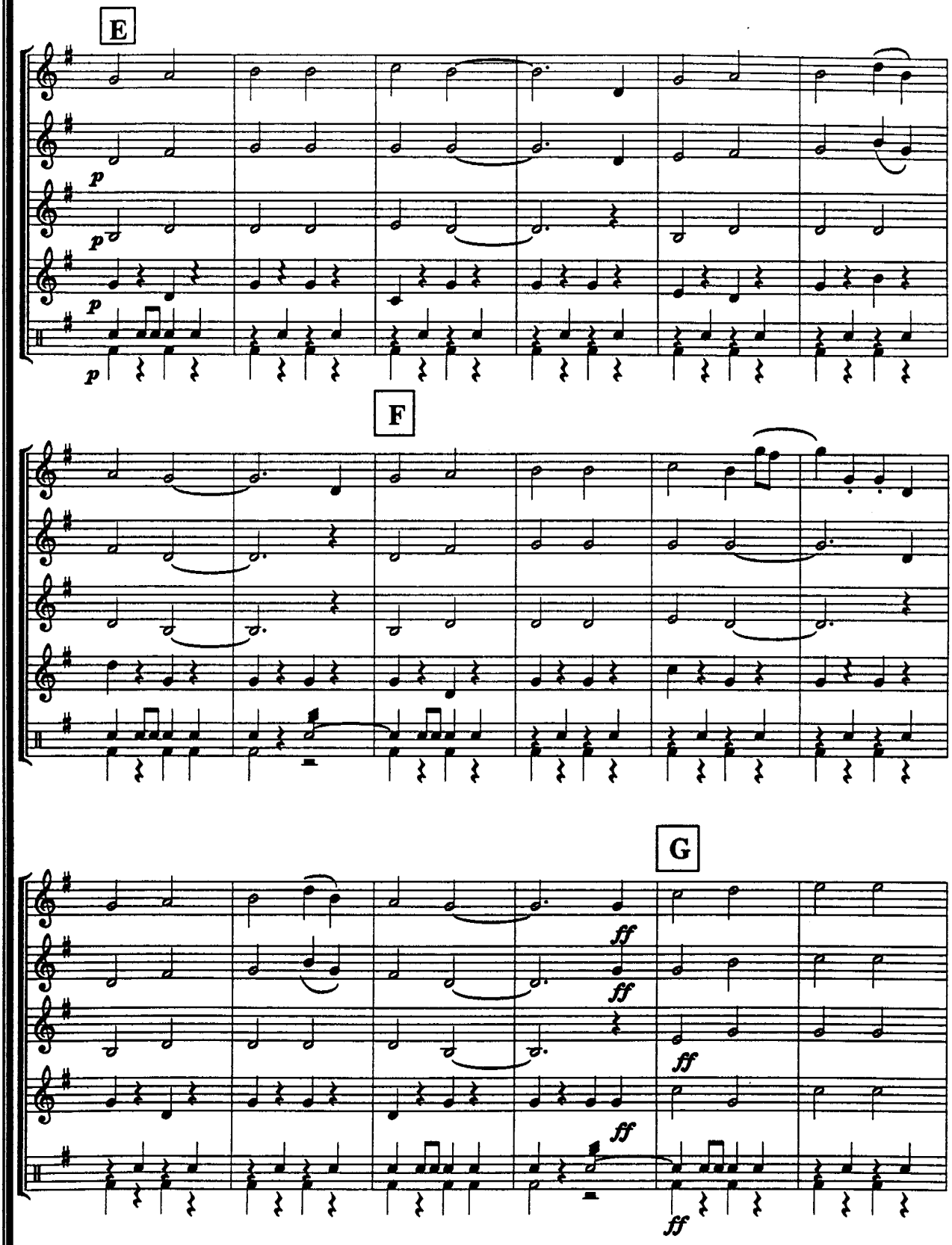
H. M. JOLLIES

Bb CONDUCTOR **QUICK MARCH**

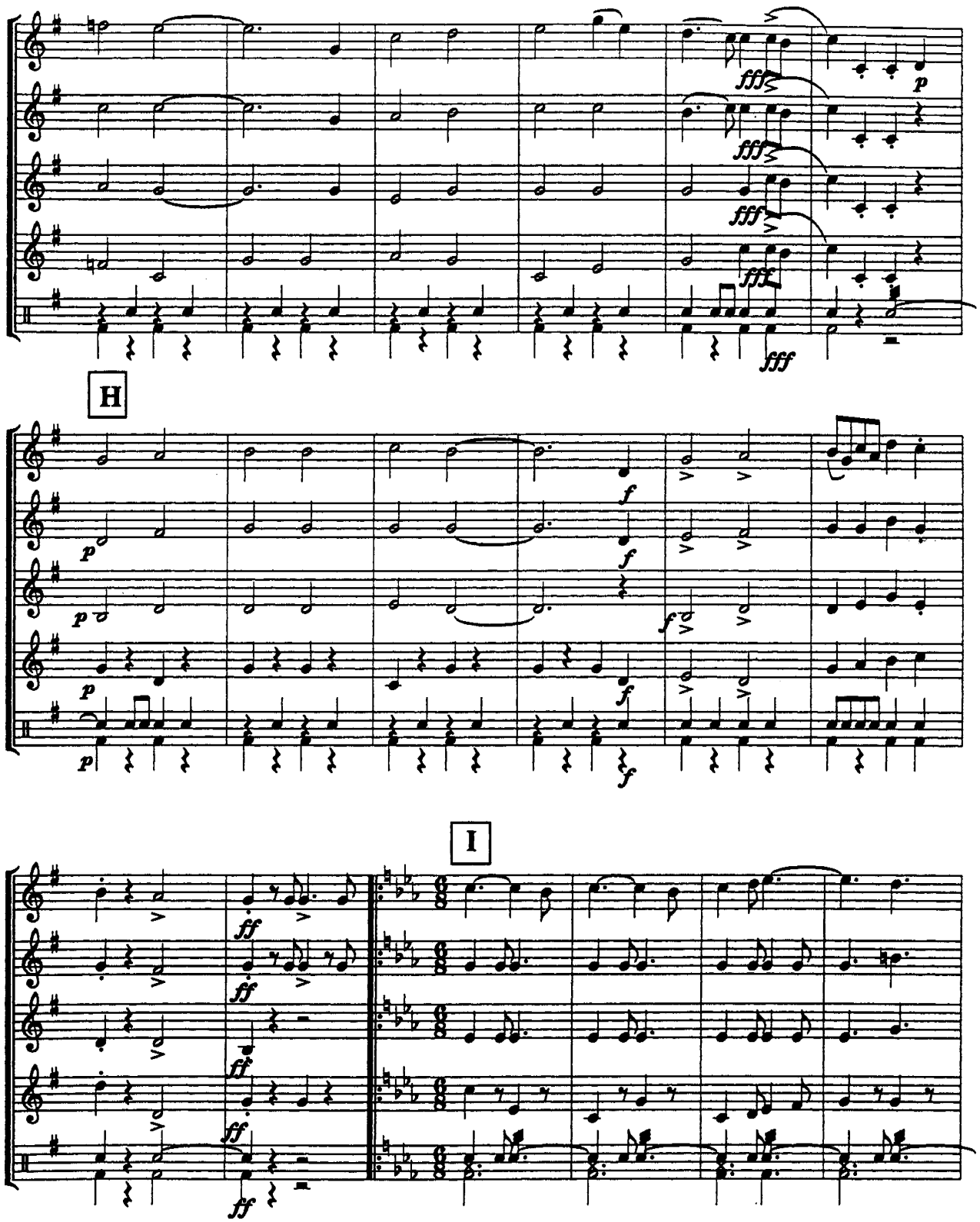




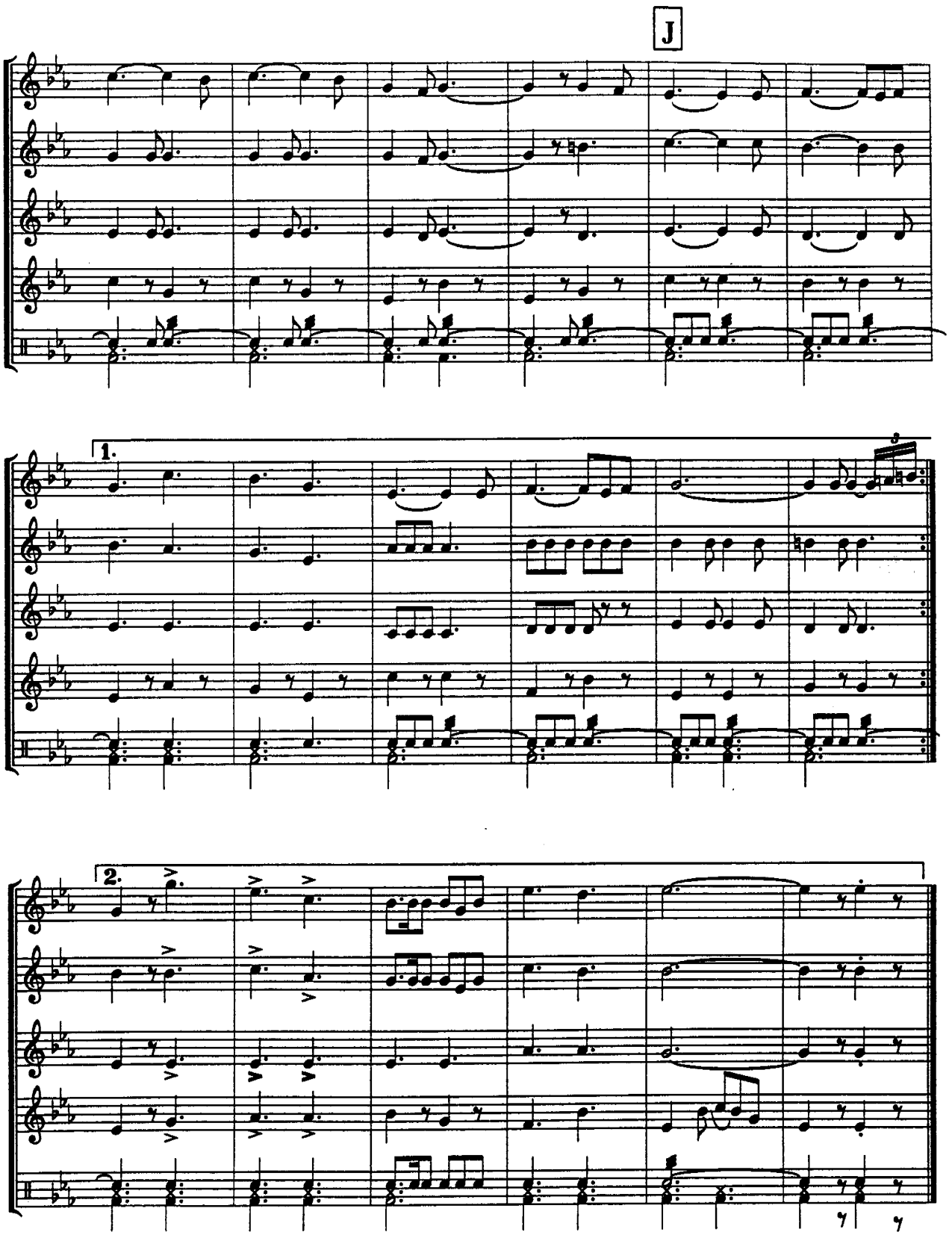
H. M. Jollies Page 2



H. M. Jollies Page 3



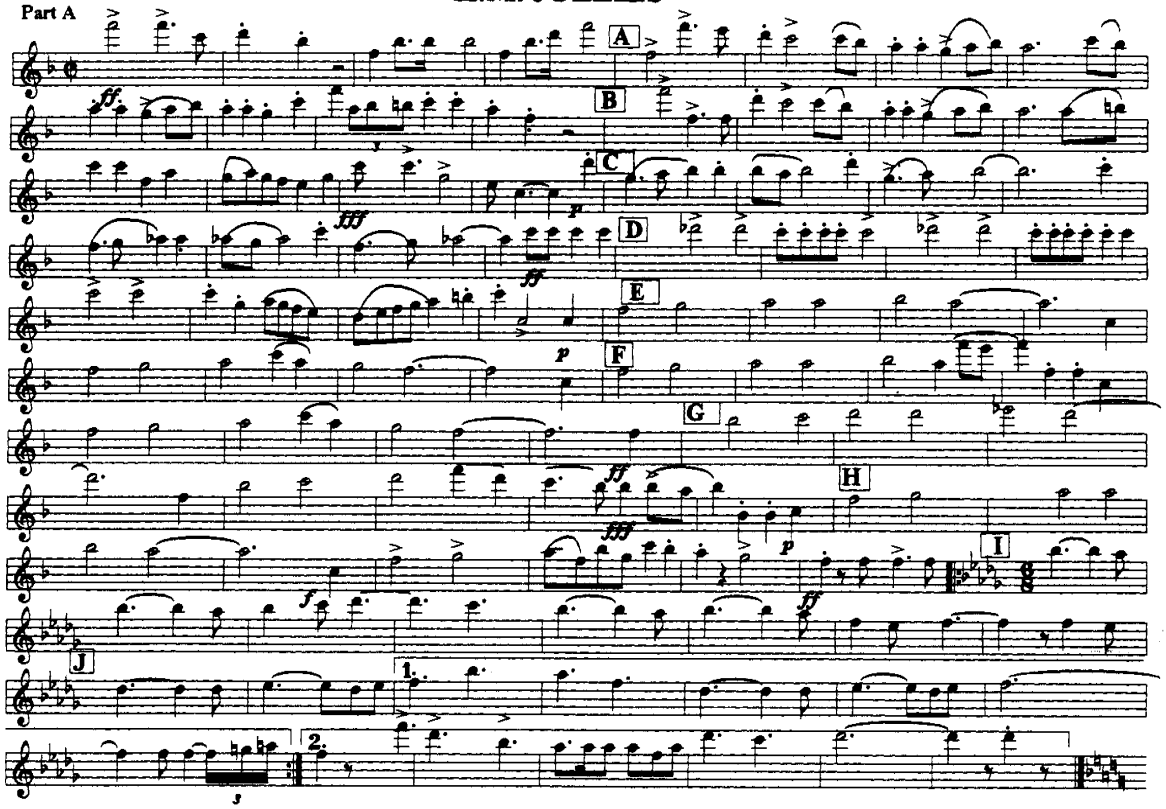
H. M. Jollies Page 4



H. M. Jollies Page 5

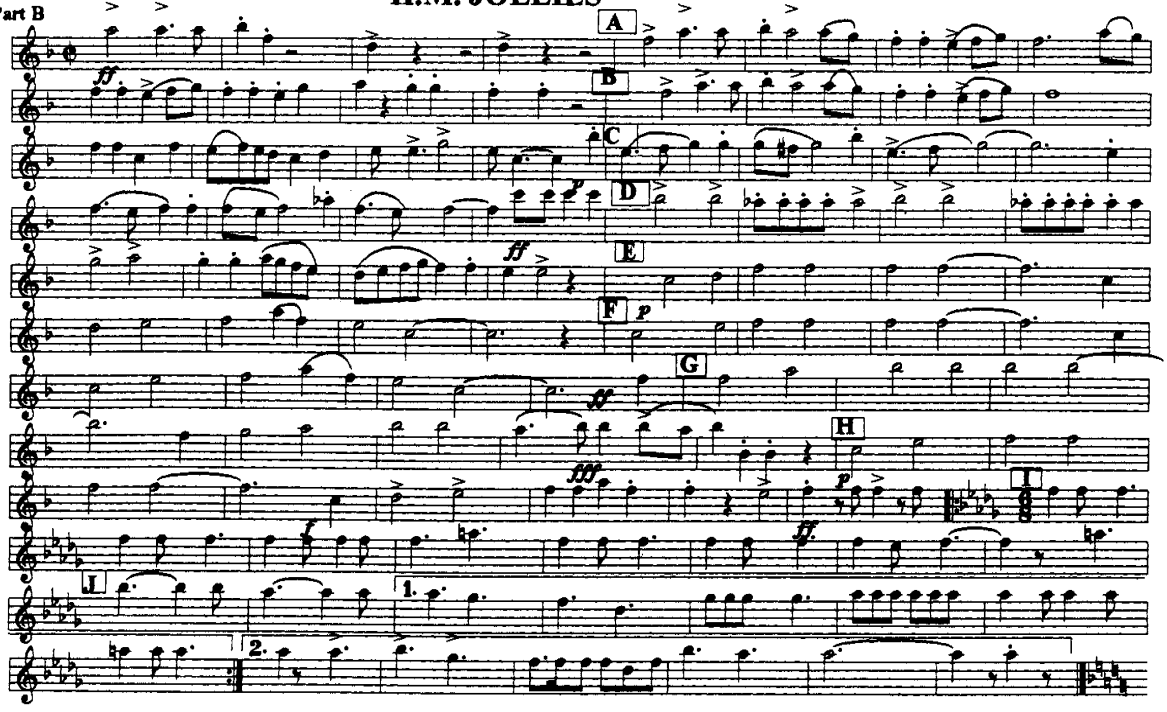
Flute/Oboe
Part A

H.M. JOLLIES



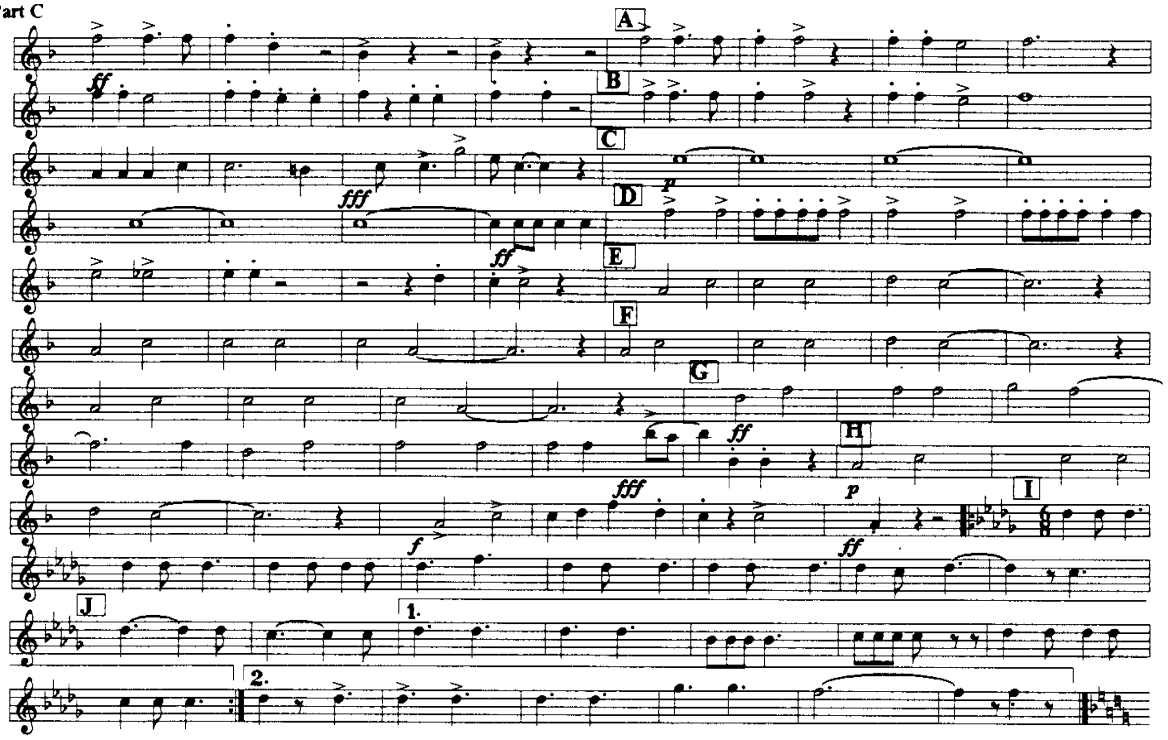
Flute/Oboe
Part B

H.M. JOLLIES



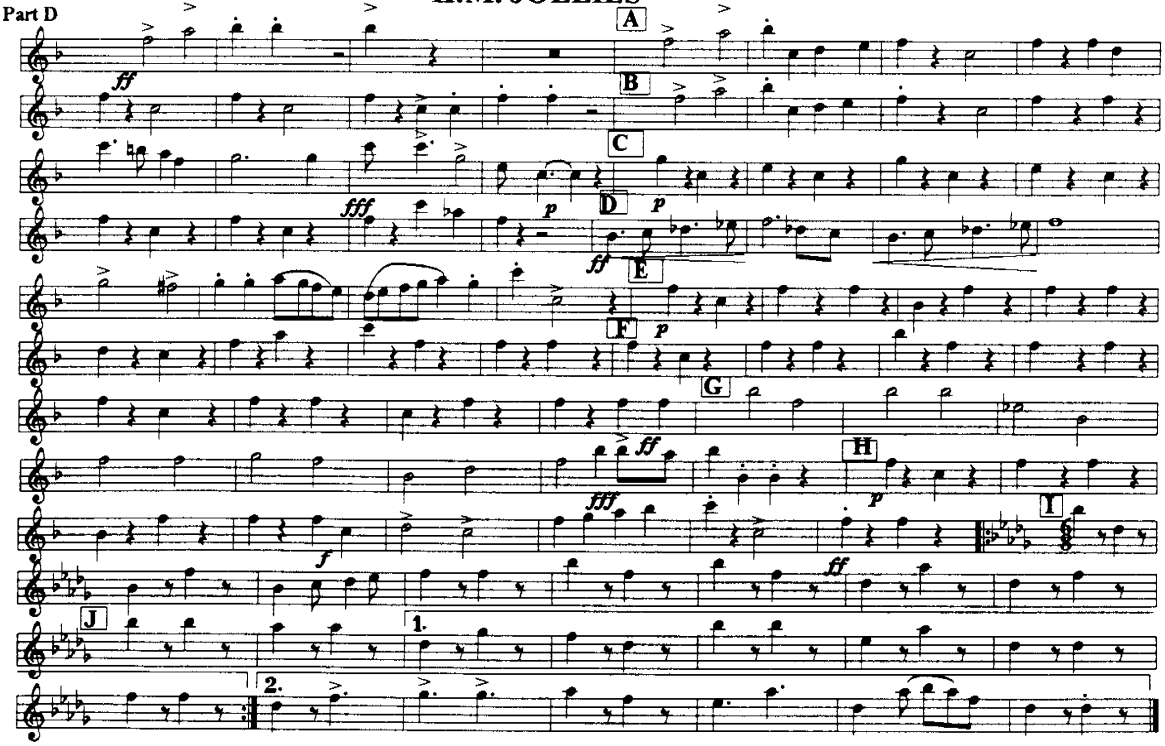
H.M. JOLLIES

Flute/Oboe
Part C



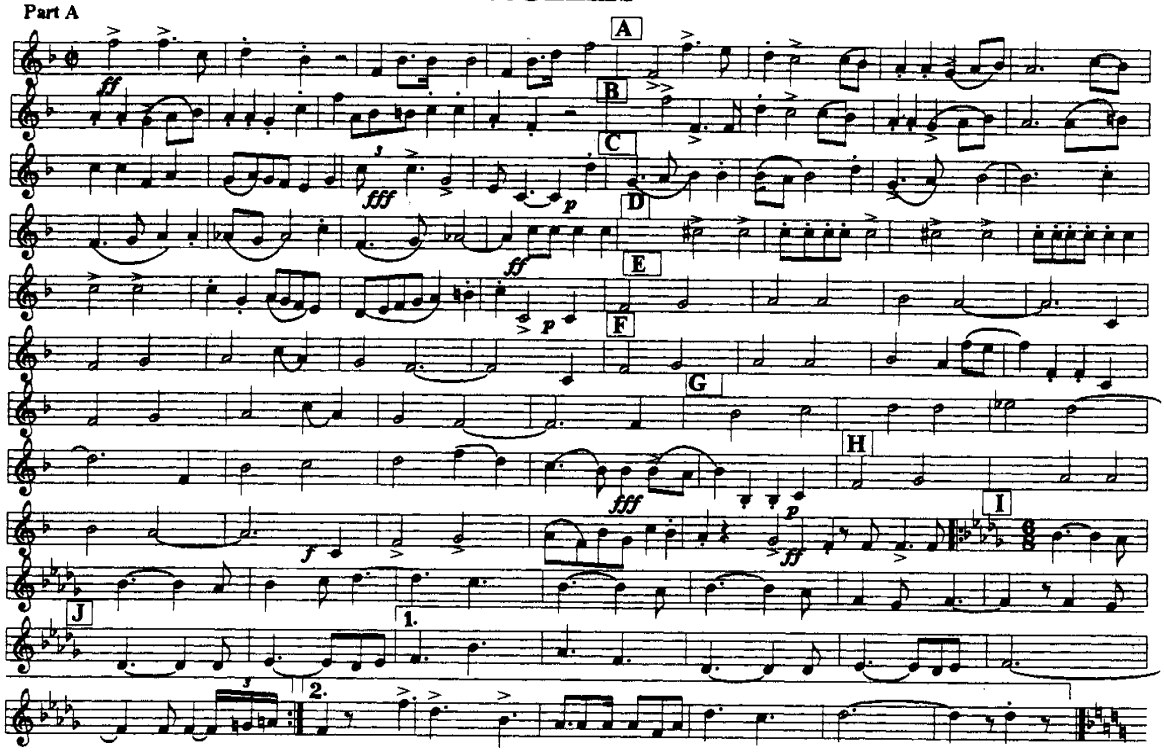
H.M. JOLLIES

Flute/Oboe
Part D



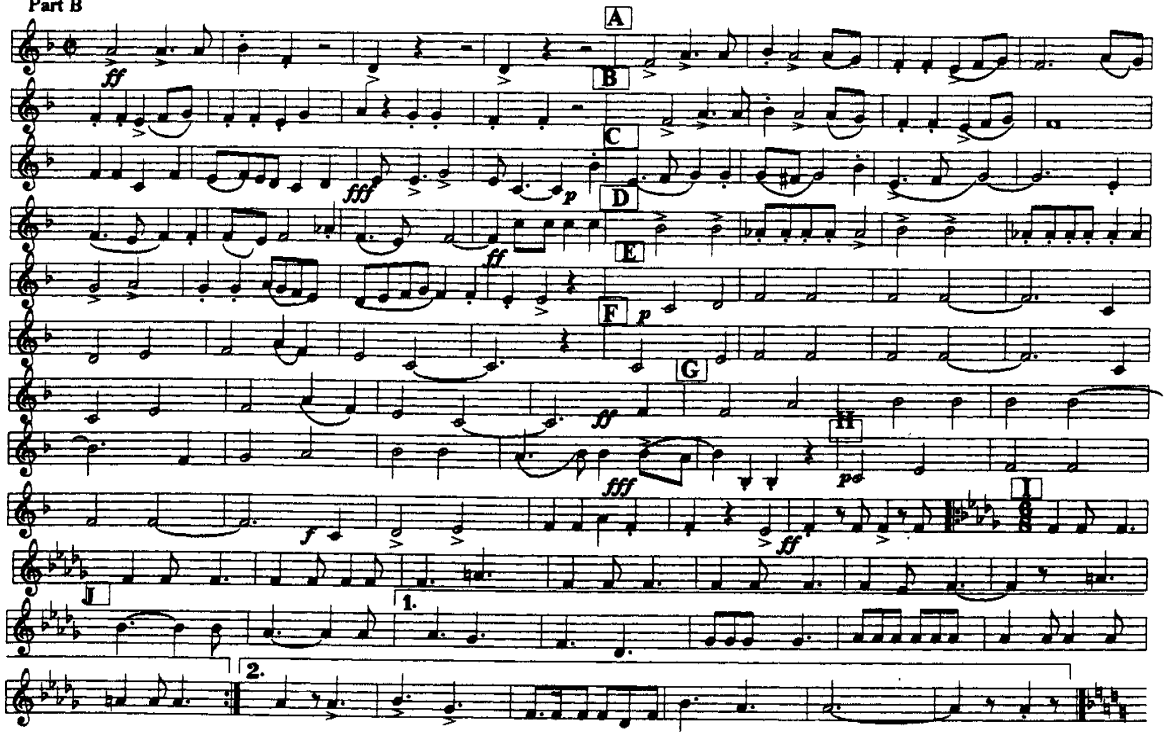
Bells
Part A

H.M. JOLLIES



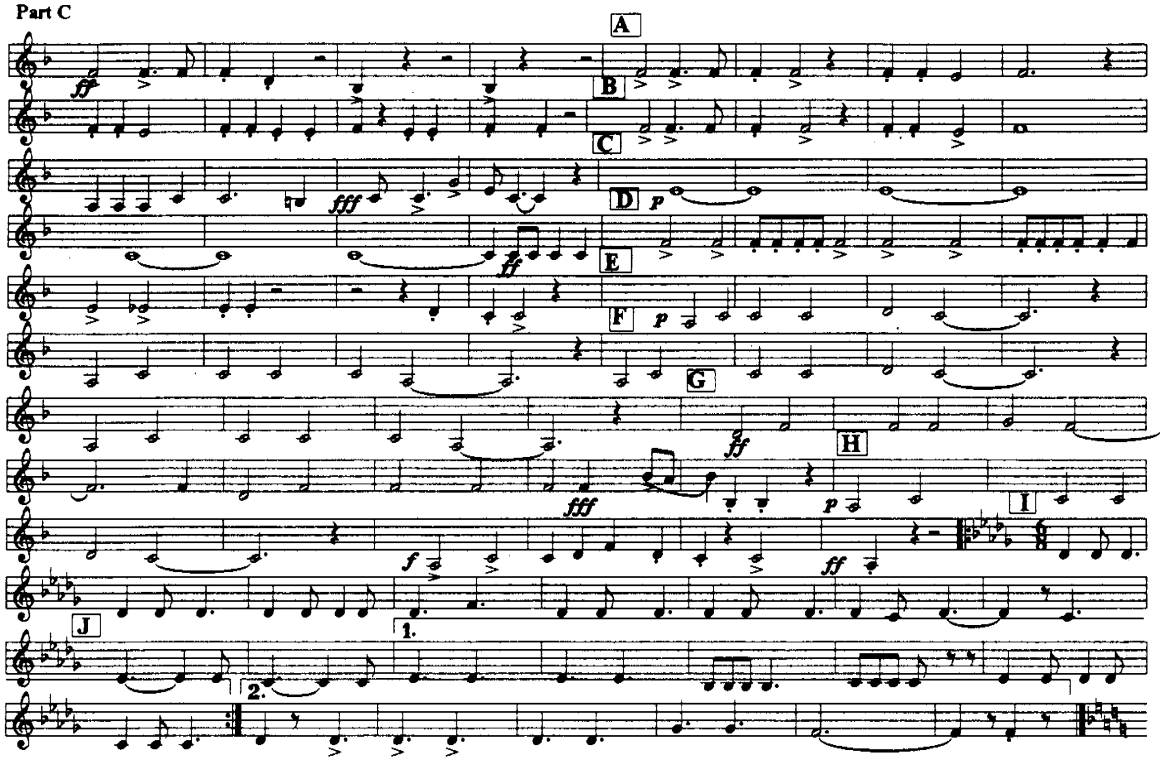
Bells
Part B

H.M. JOLLIES



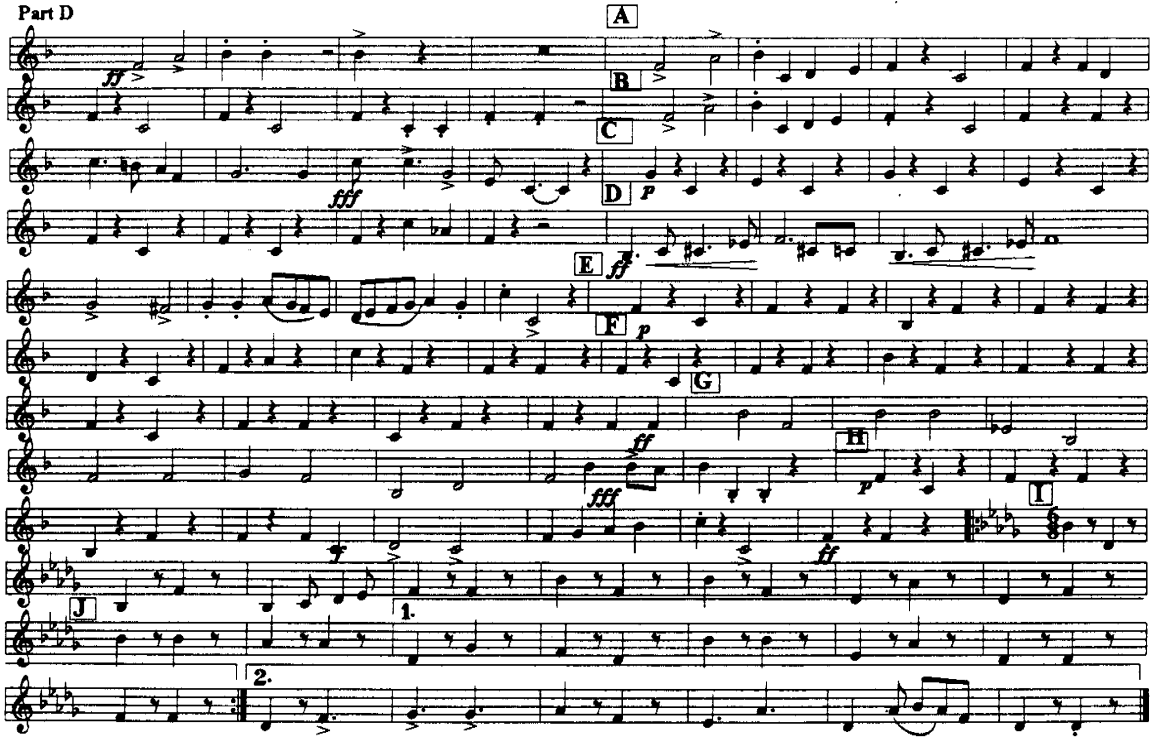
Bells
Part C

H.M. JOLLIES



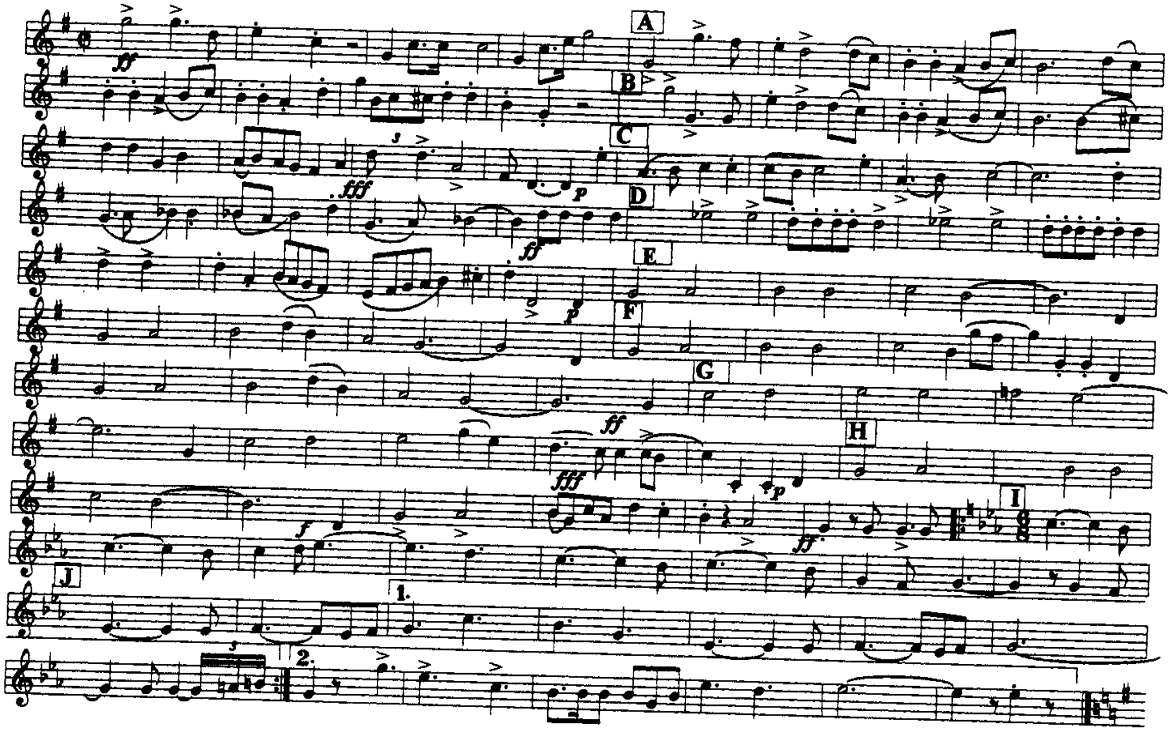
Bells
Part D

H.M. JOLLIES



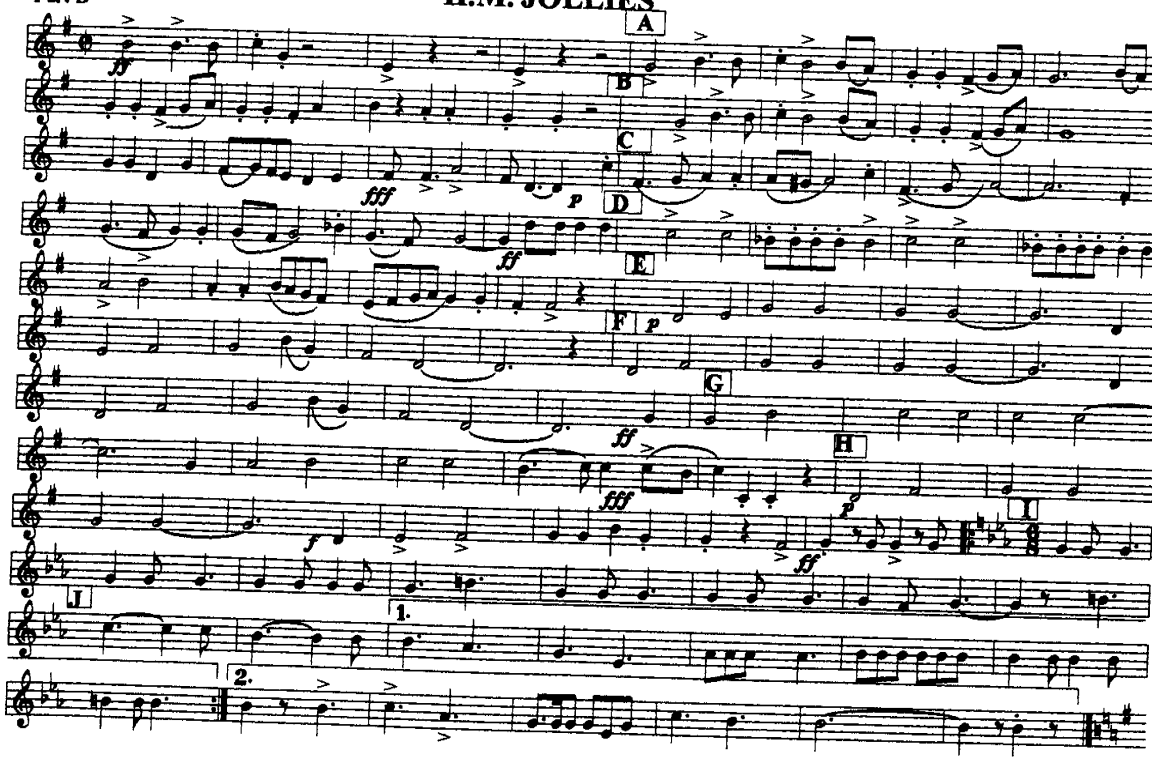
Tenor Saxophone/Clarinet (high)
Part A

H.M. JOLLIES



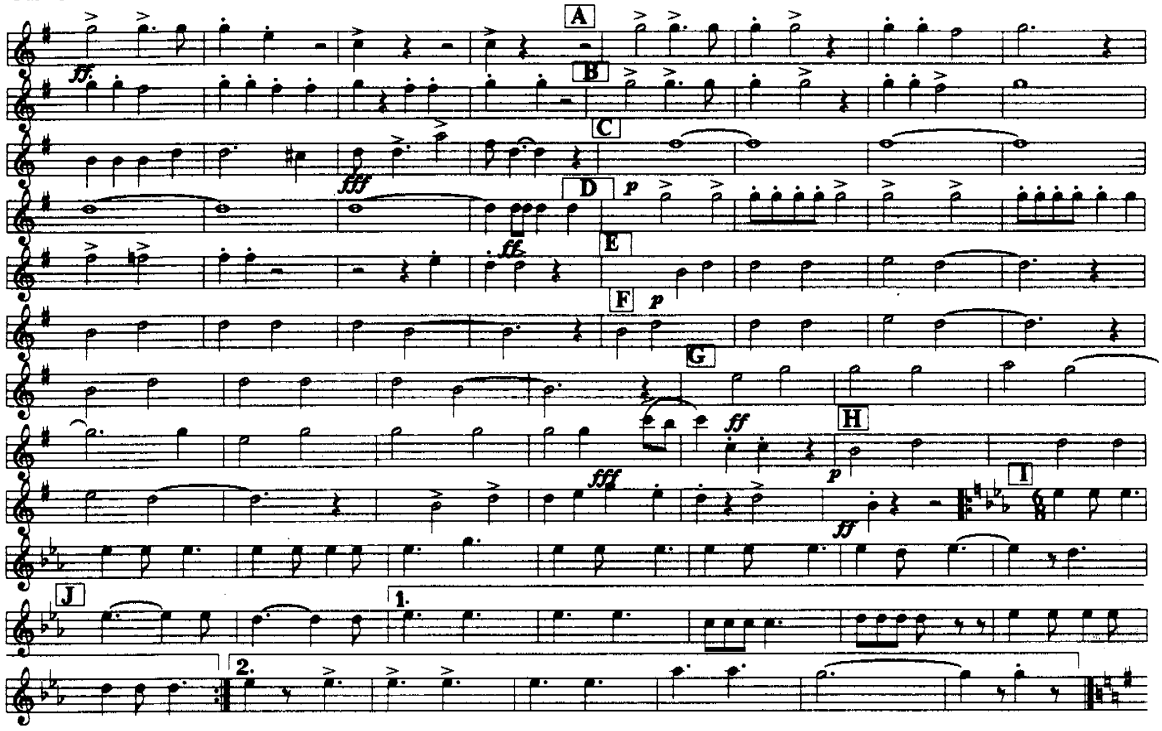
Tenor Saxophone/Clarinet (high)
Part B

H.M. JOLLIES



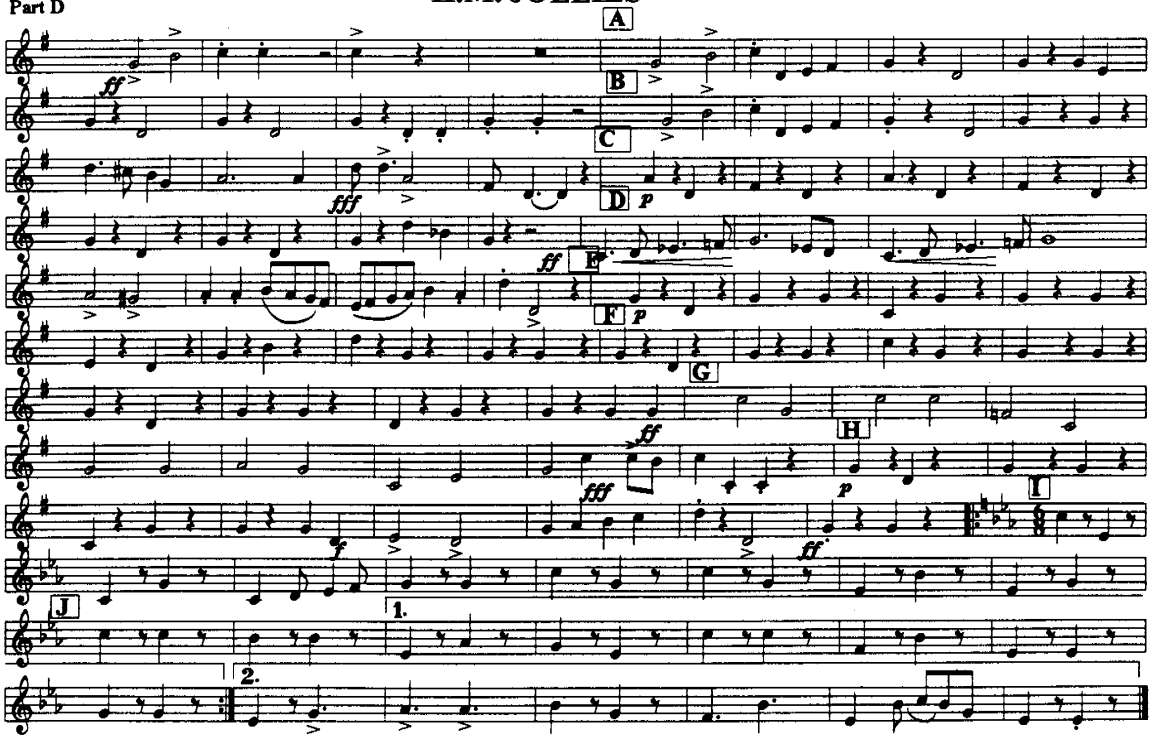
Tenor SaxophoneClarinet (high)
Part C

H.M. JOLLIES



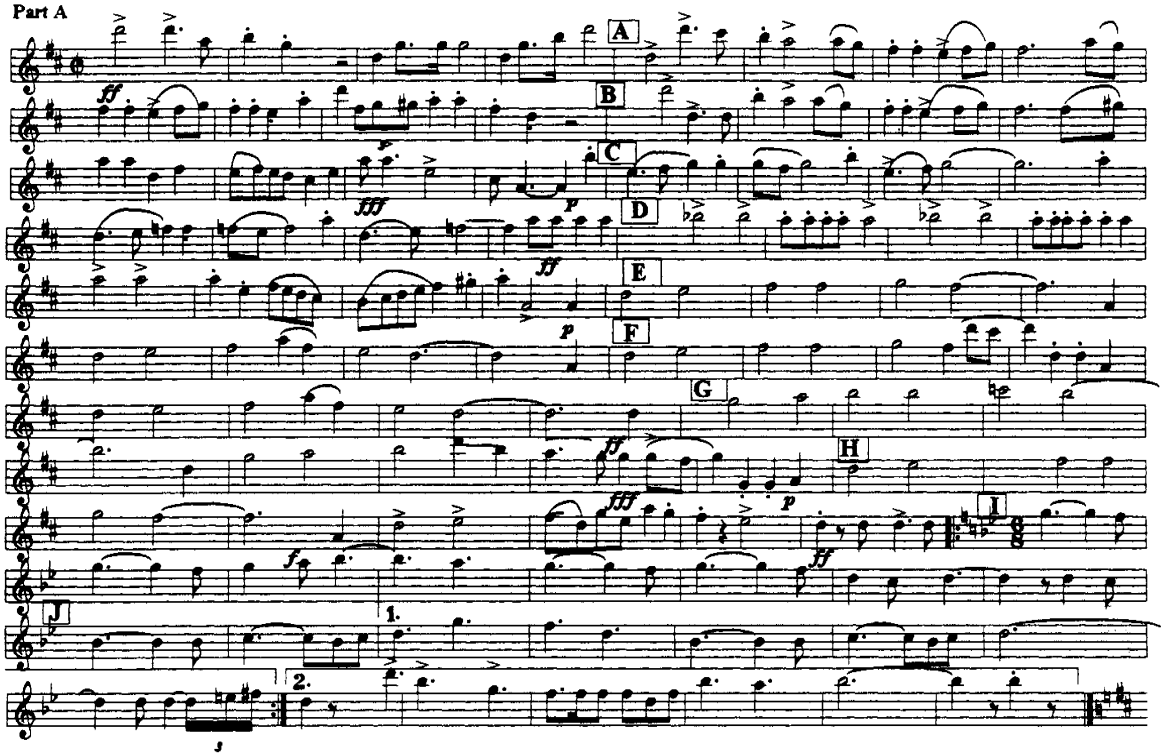
Tenor Saxophone/Clarinet (high)
Part D

H.M. JOLLIES



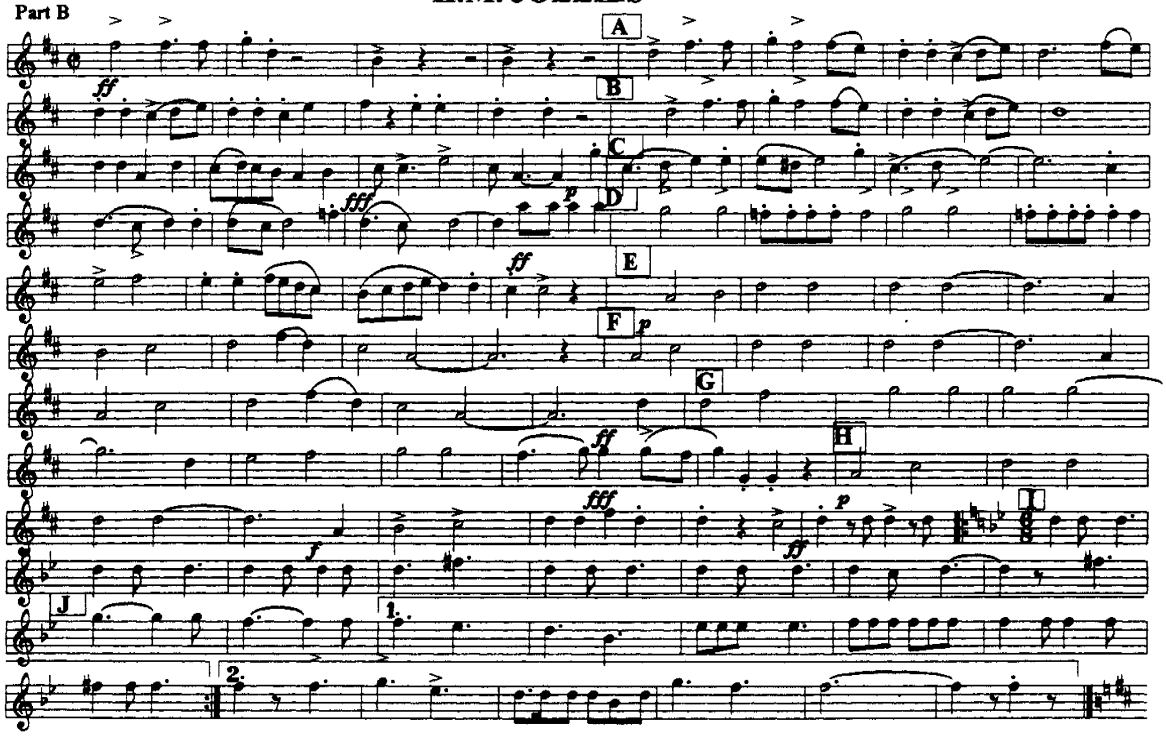
Alto Sax/Baritone Sax
Part A

H.M. JOLLIES



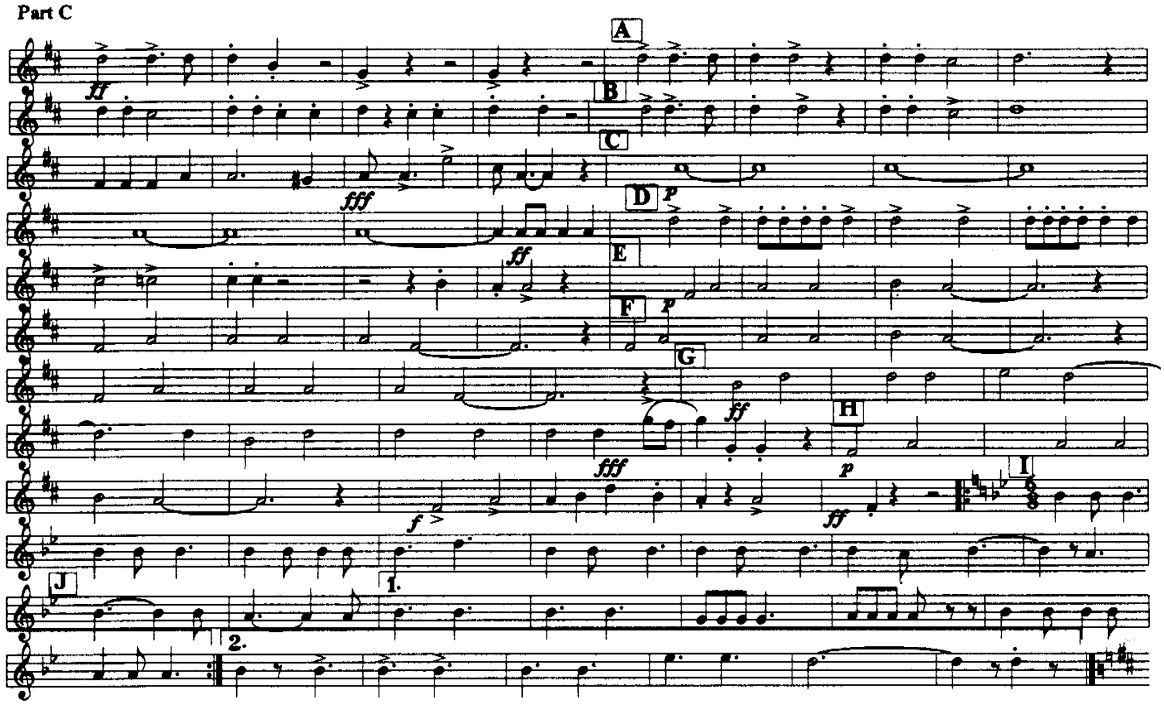
Alto Sax/Baritone Sax
Part B

H.M. JOLLIES



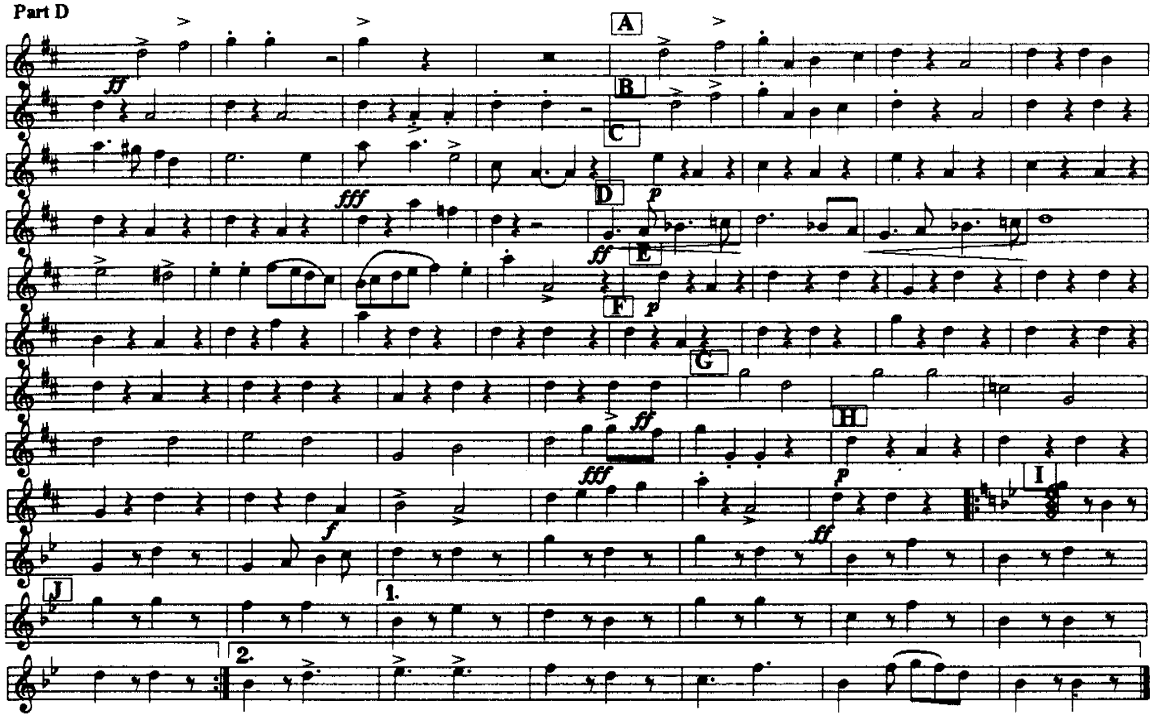
Alto Sax/Baritone Sax
Part C

H.M. JOLLIES



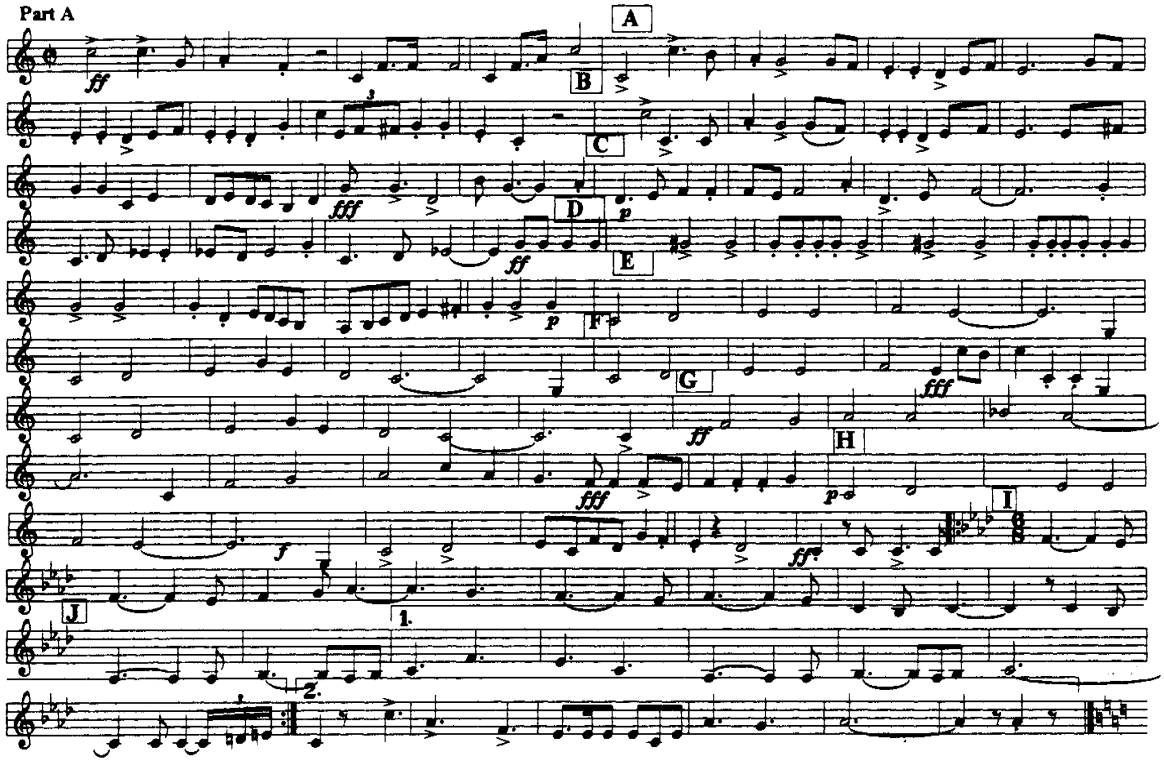
Alto Sax/Baritone Sax
Part D

H.M. JOLLIES



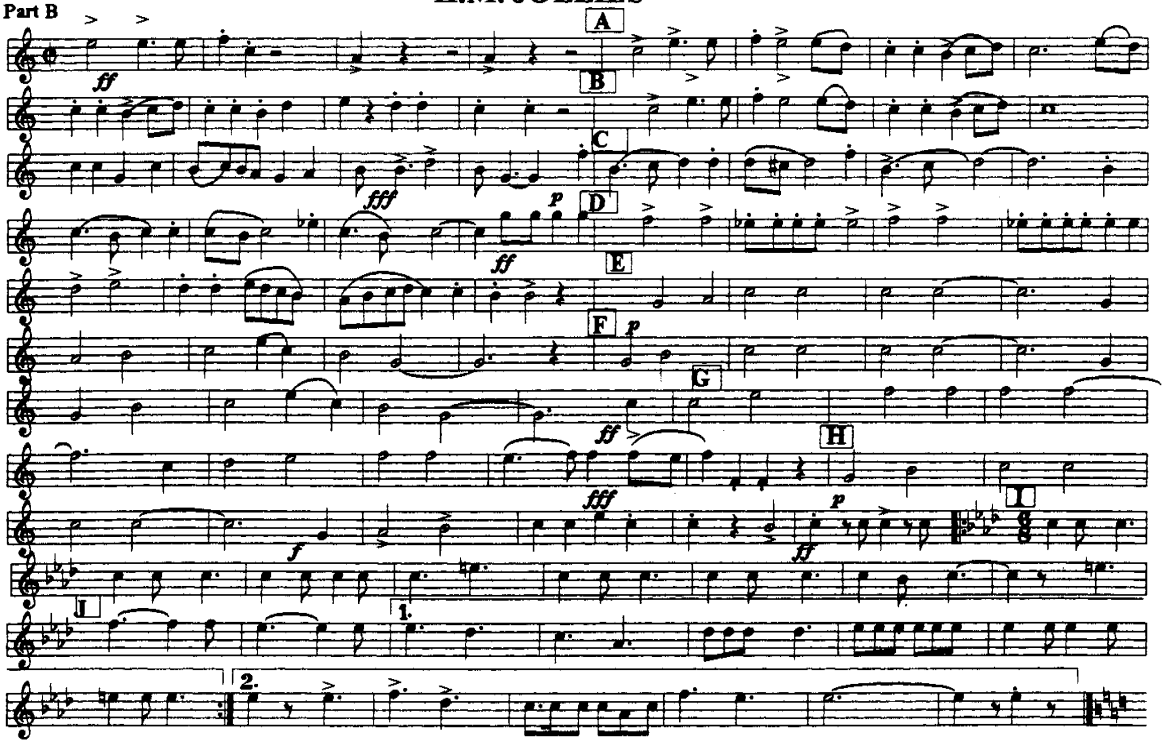
French Horn
Part A

H.M. JOLLIES



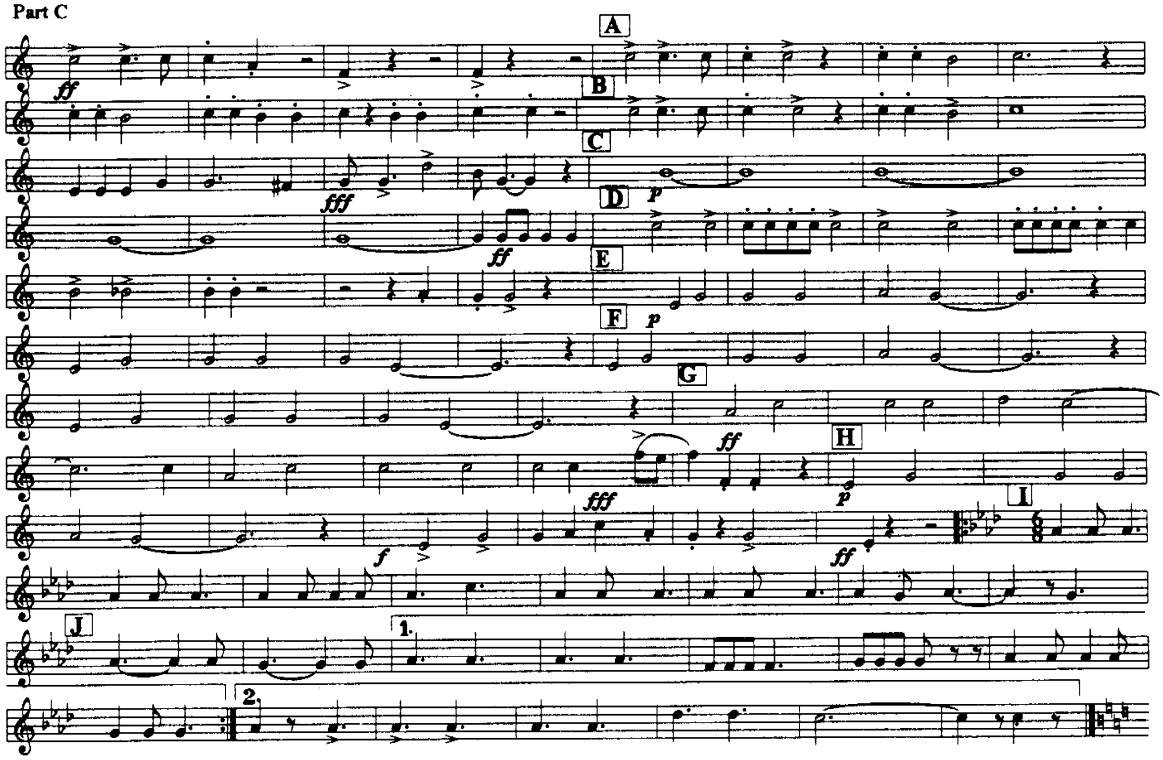
French Horn
Part B

H.M. JOLLIES



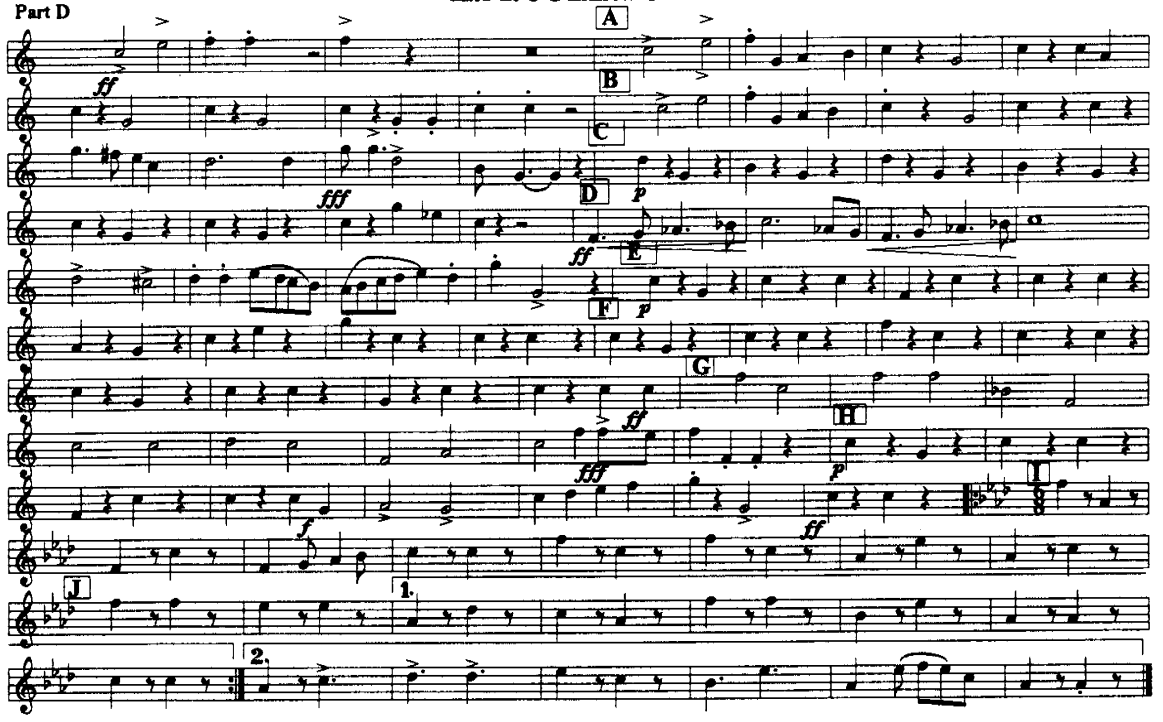
French Horn
Part C

H.M. JOLLIES



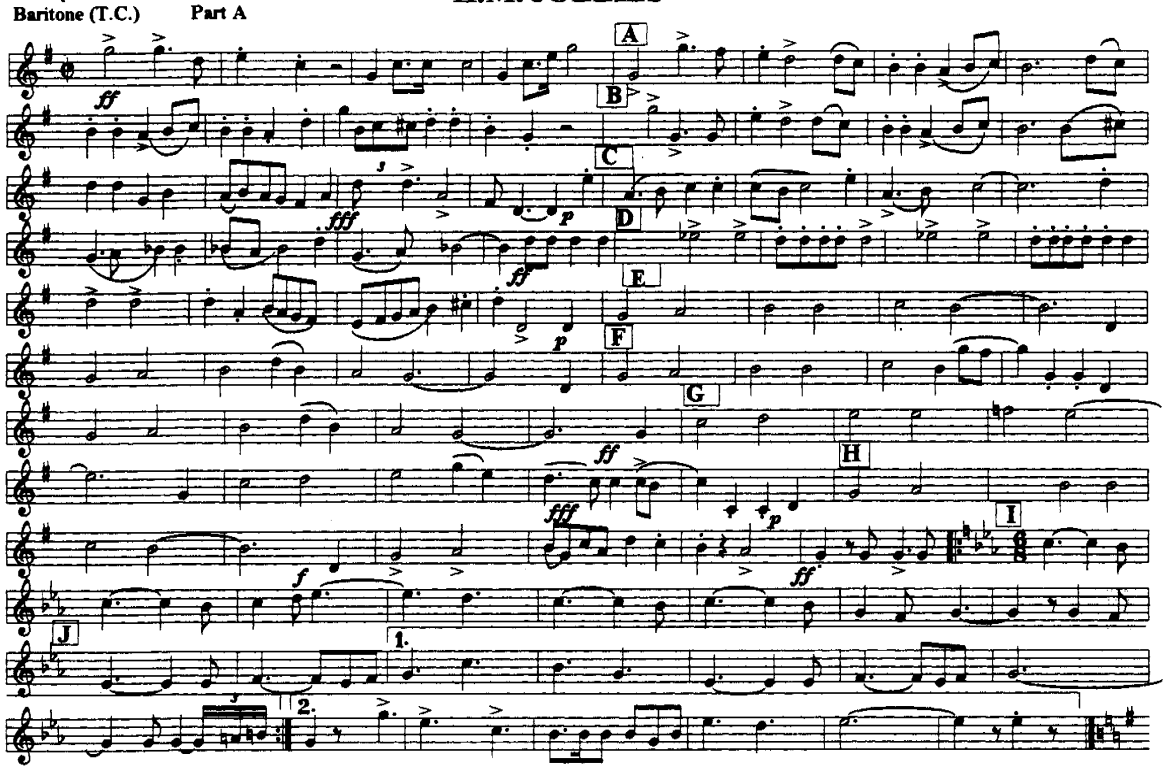
French Horn
Part D

H.M. JOLLIES



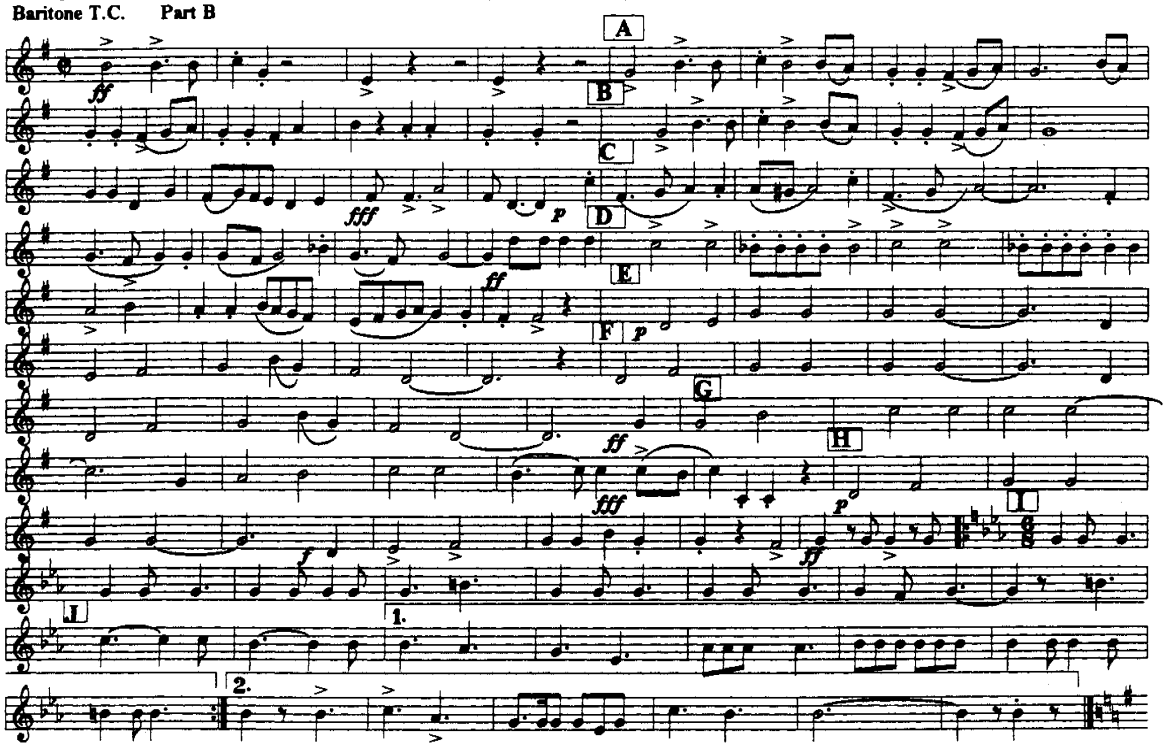
Trumpet/Bass Clarinet/
Baritone (T.C.) Part A

H.M. JOLLIES



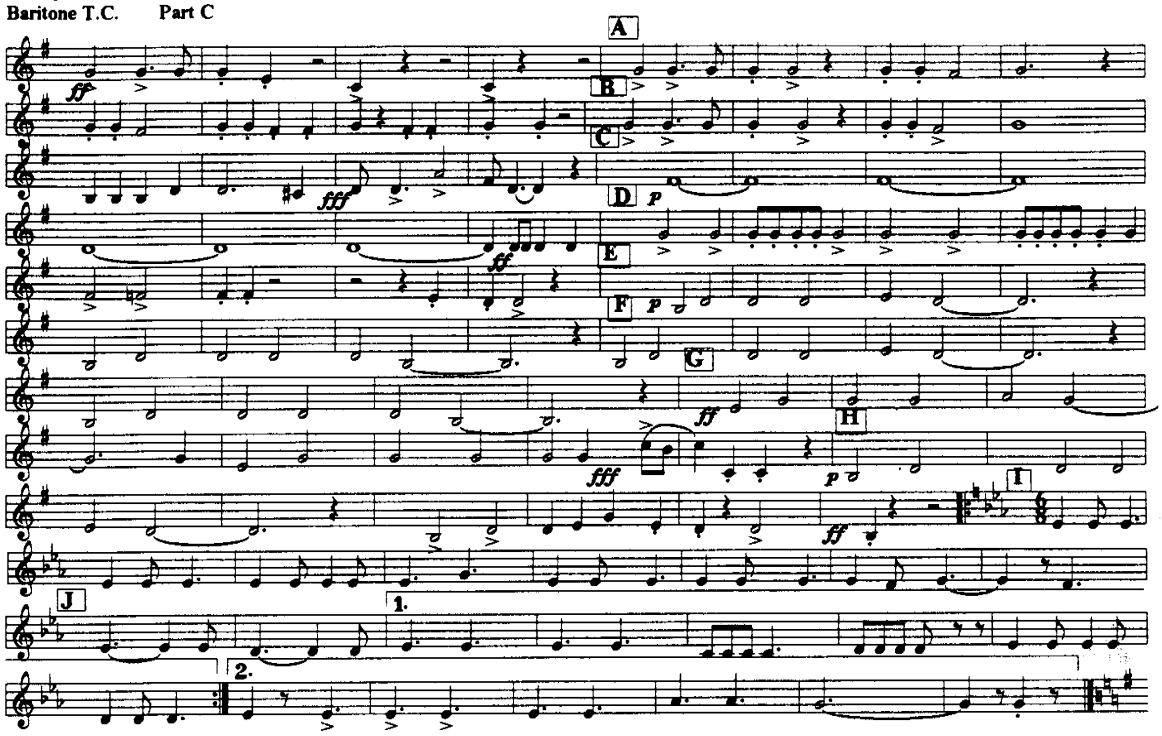
Trumpet/Bass Clarinet/
Baritone T.C. Part B

H.M. JOLLIES



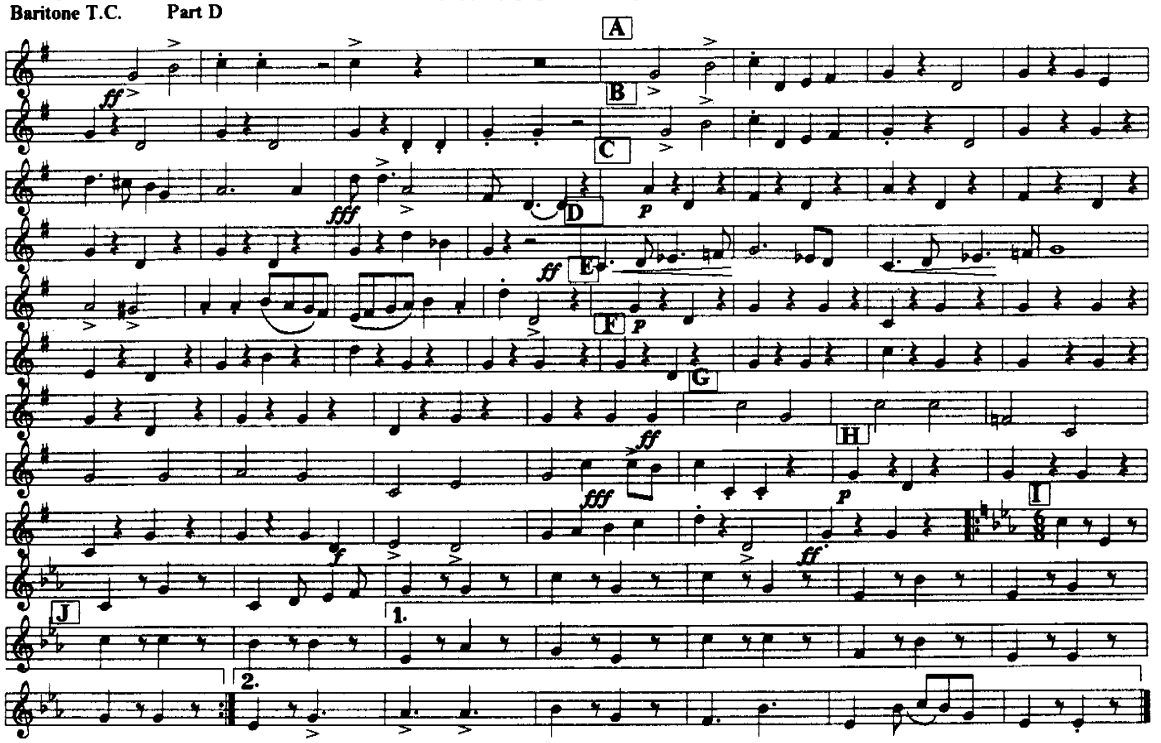
H.M. JOLLIES

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



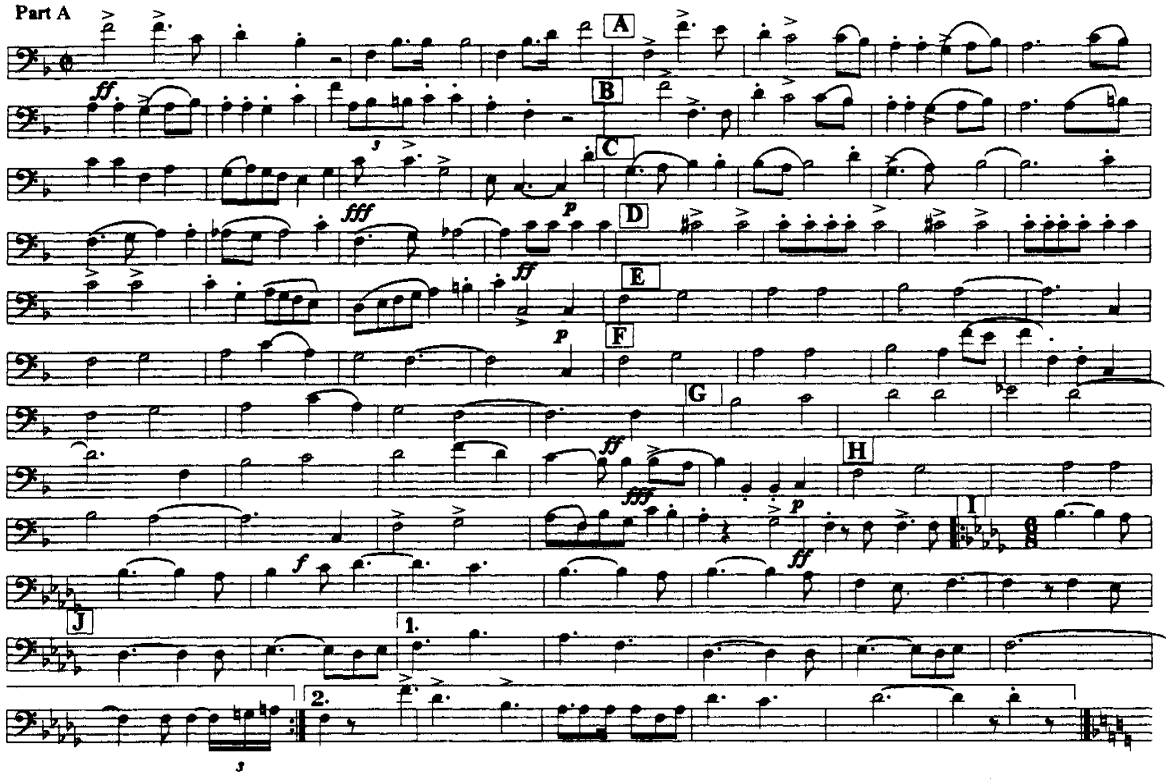
H.M. JOLLIES

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



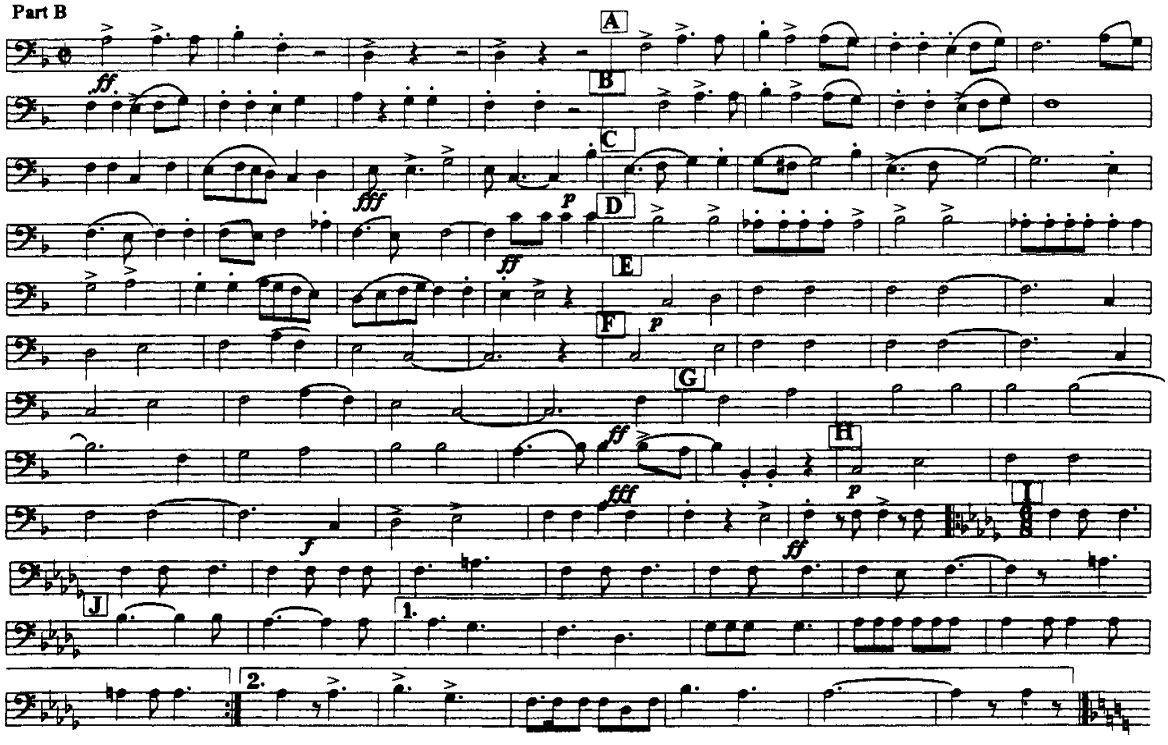
H.M. JOLLIES

Bone/Bari (B.C.)/Bassoon
Part A



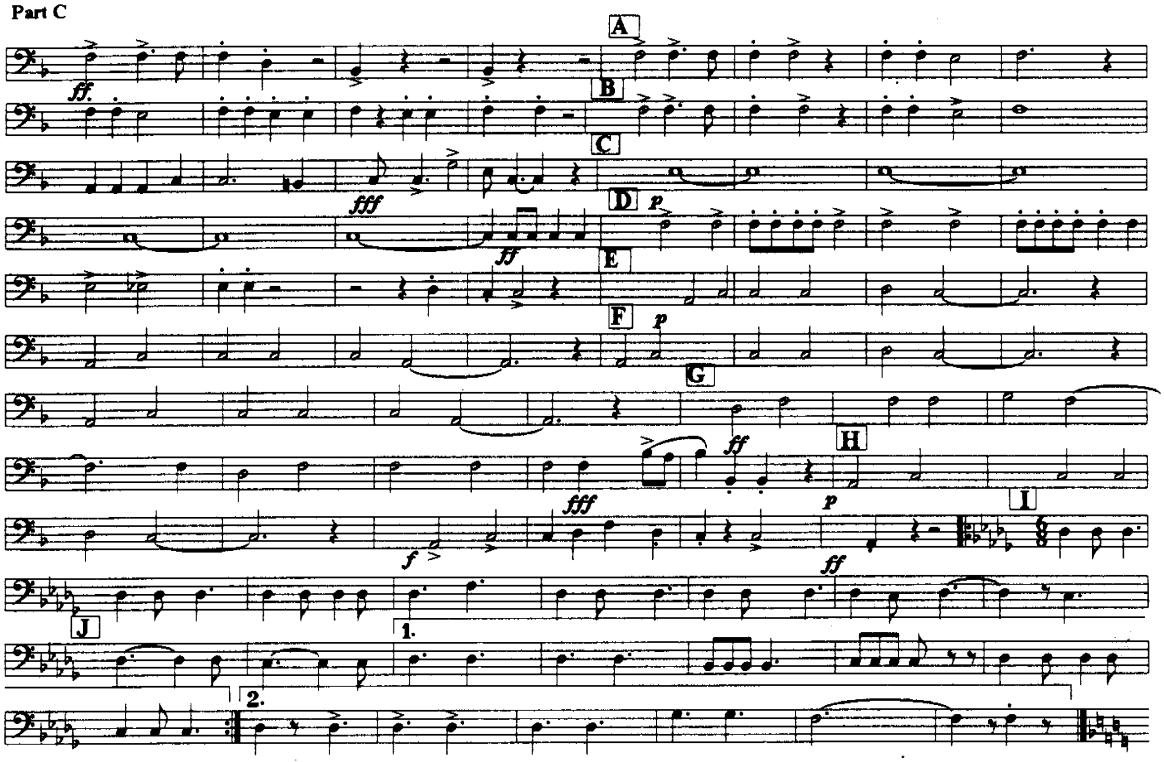
H.M. JOLLIES

Bone/Bari (B.C.)/Bassoon
Part B



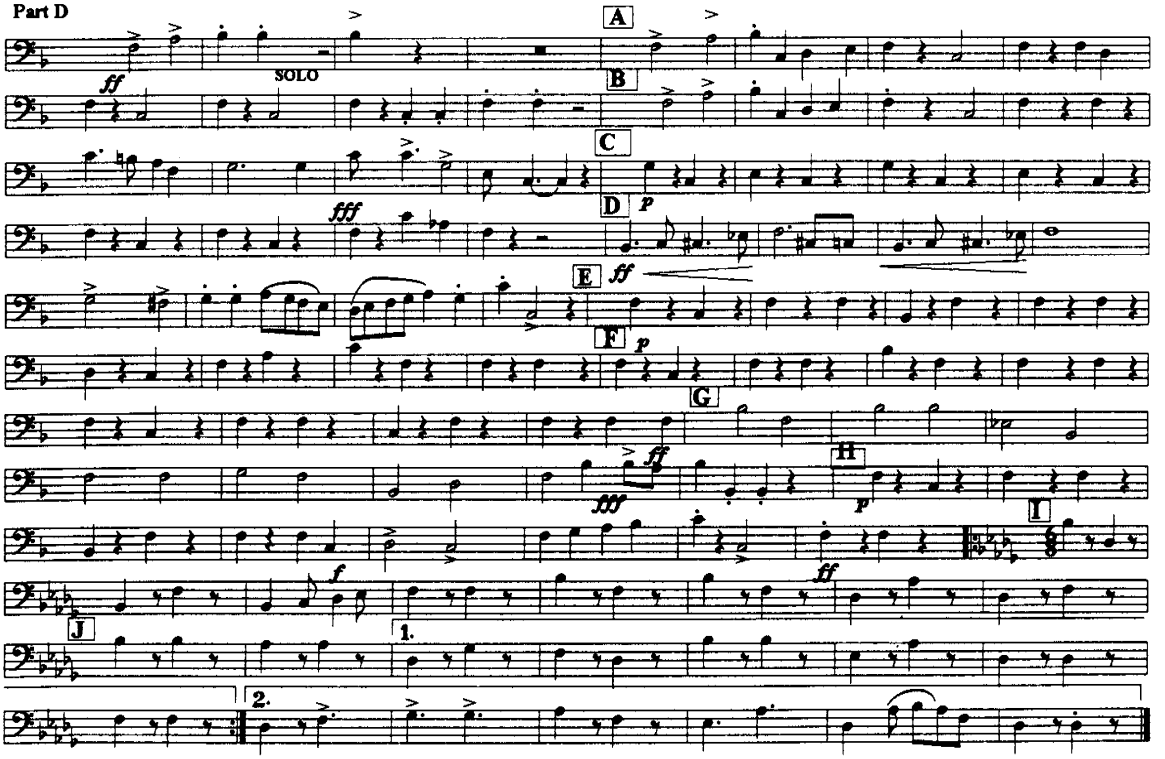
Bone/Bari (B.C.)/Bassoon
Part C

H.M. JOLLIES



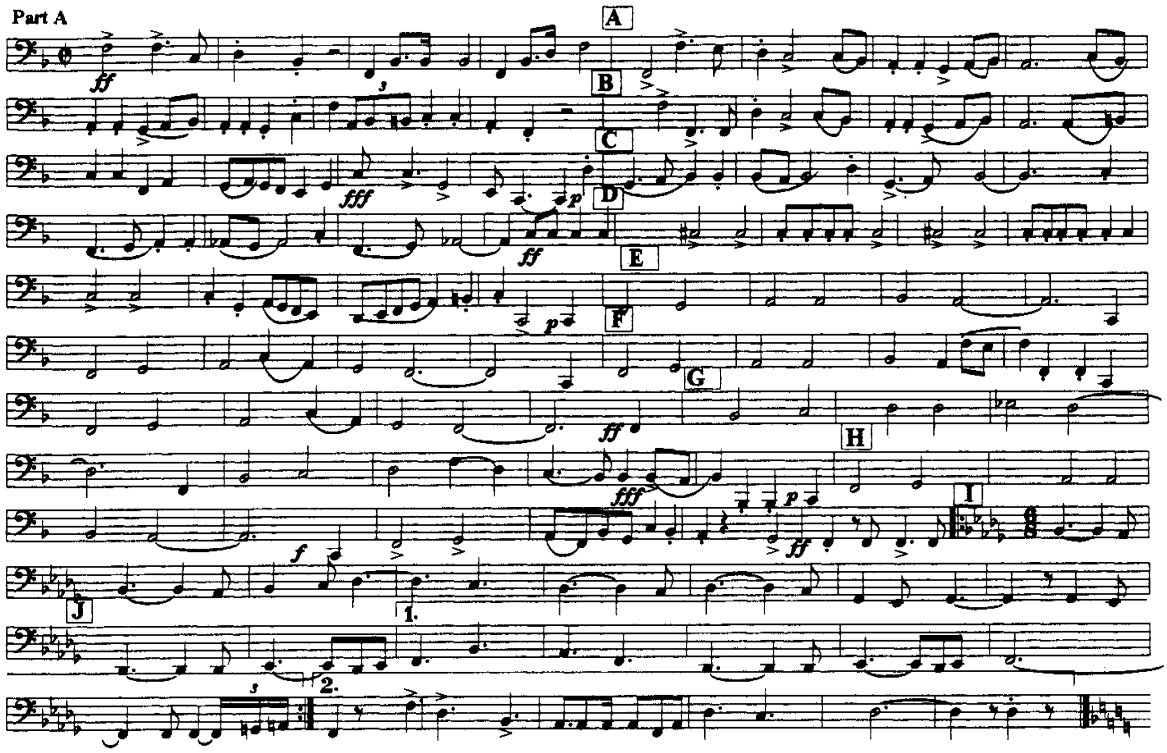
Bone/Bari (B.C.)/Bassoon
Part D

H.M. JOLLIES



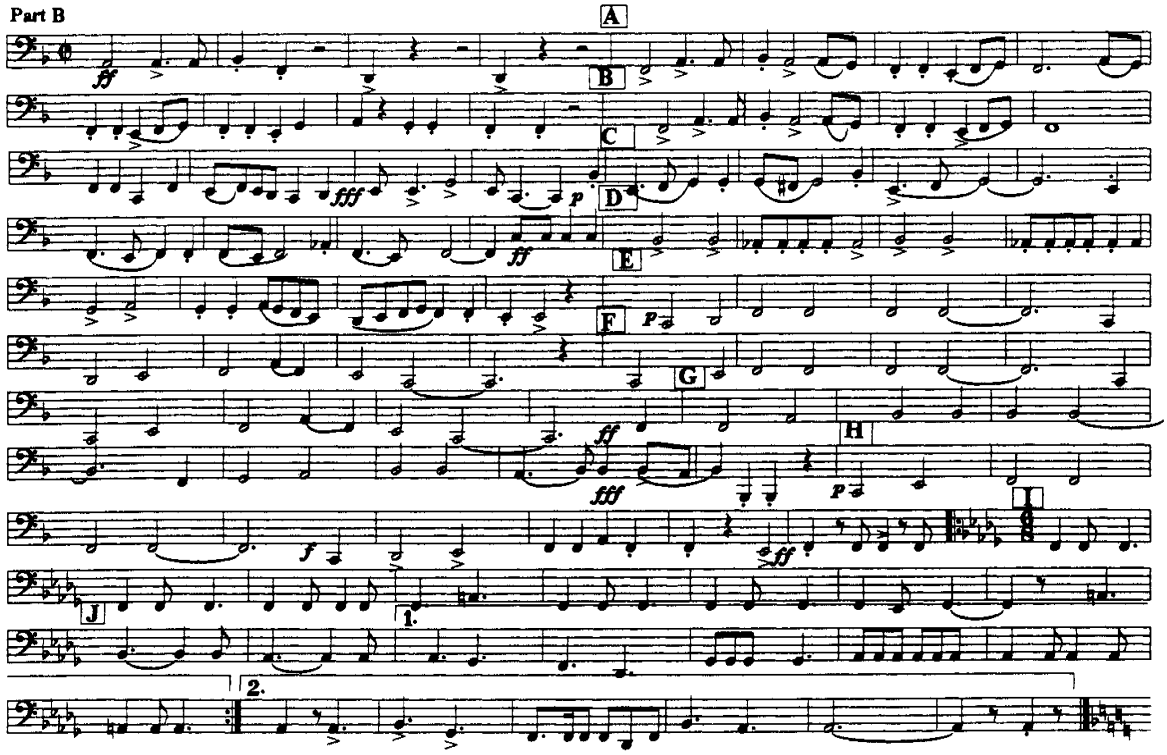
H.M. JOLLIES

Tuba
Part A



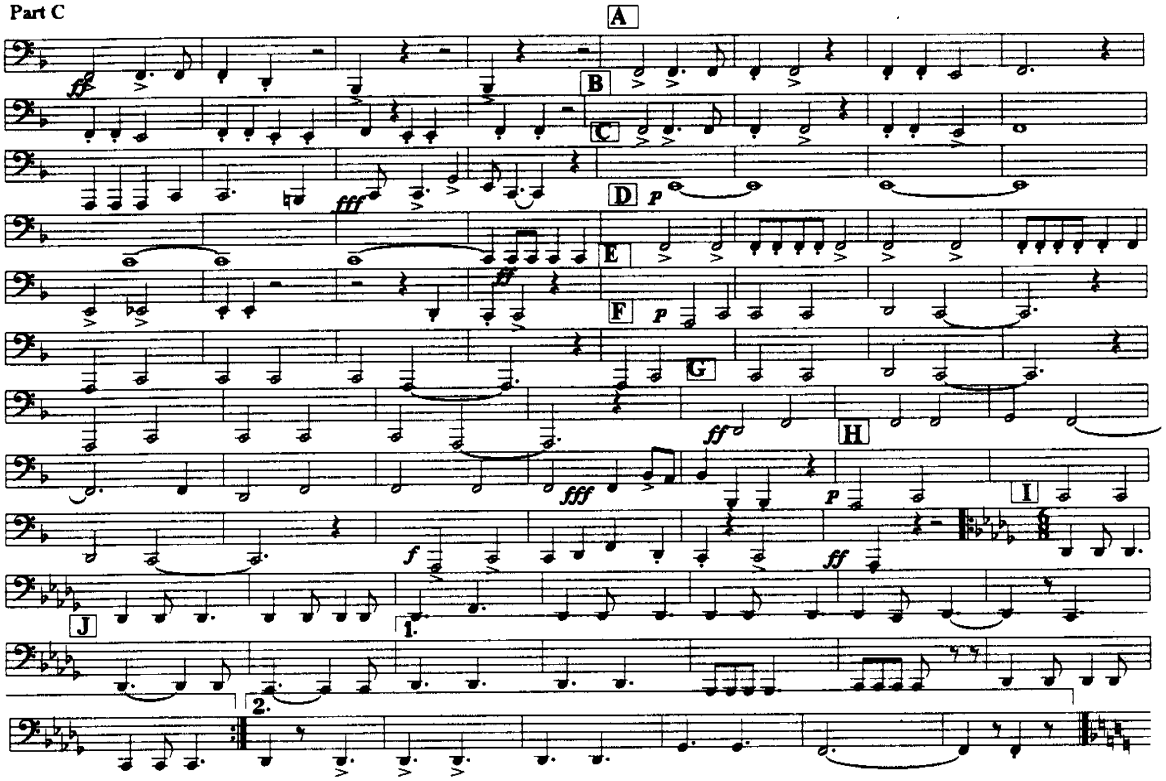
H.M. JOLLIES

Tuba
Part B



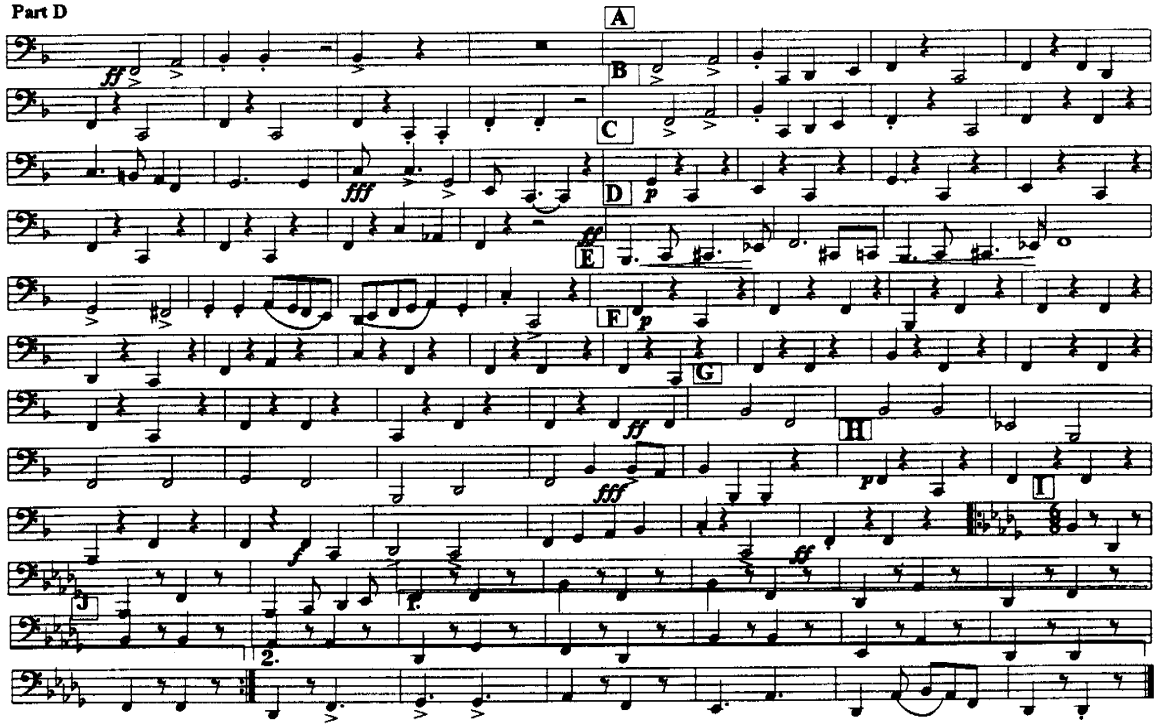
Tuba
Part C

H.M. JOLLIES

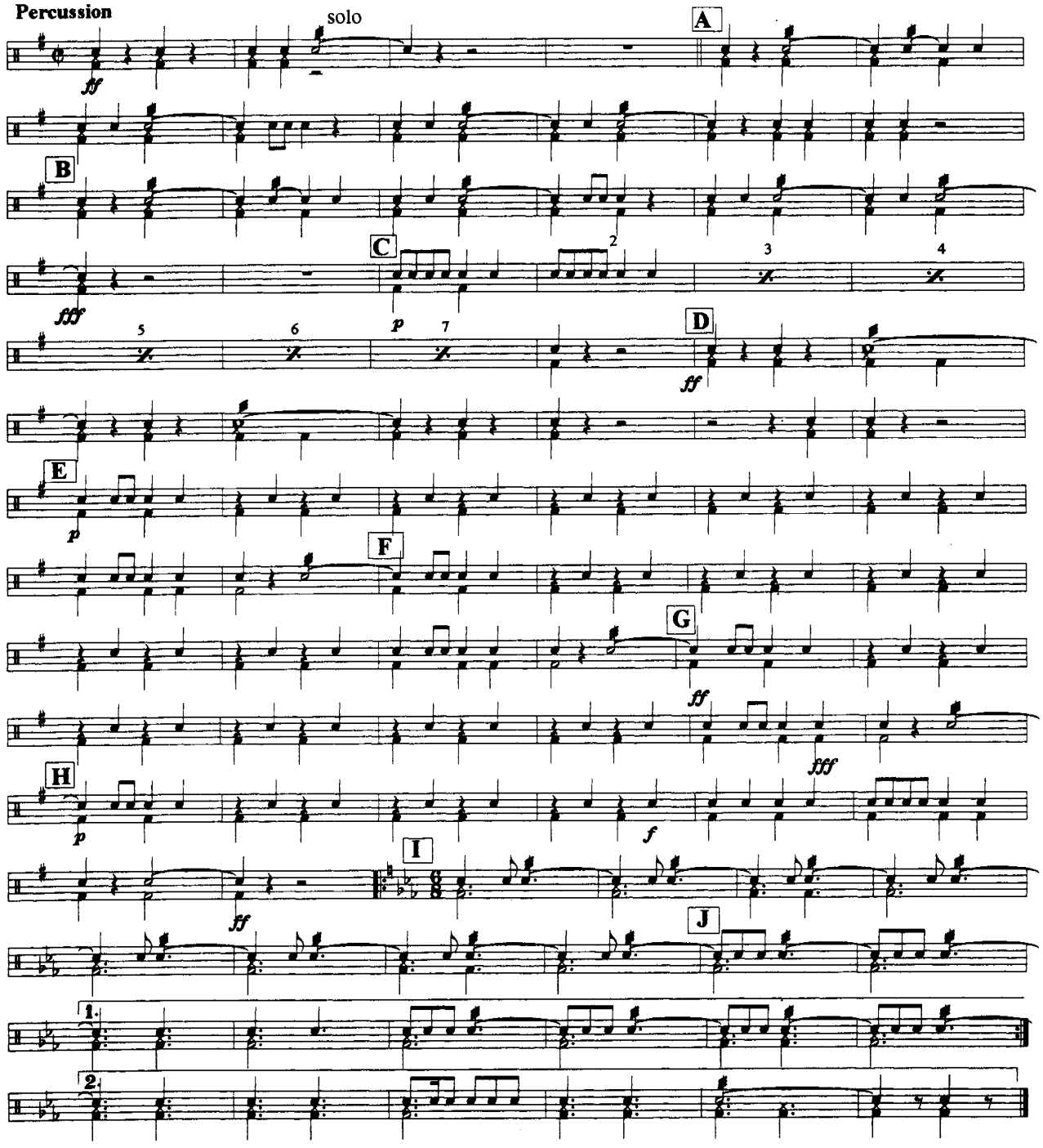


Tuba
Part D

H.M. JOLLIES



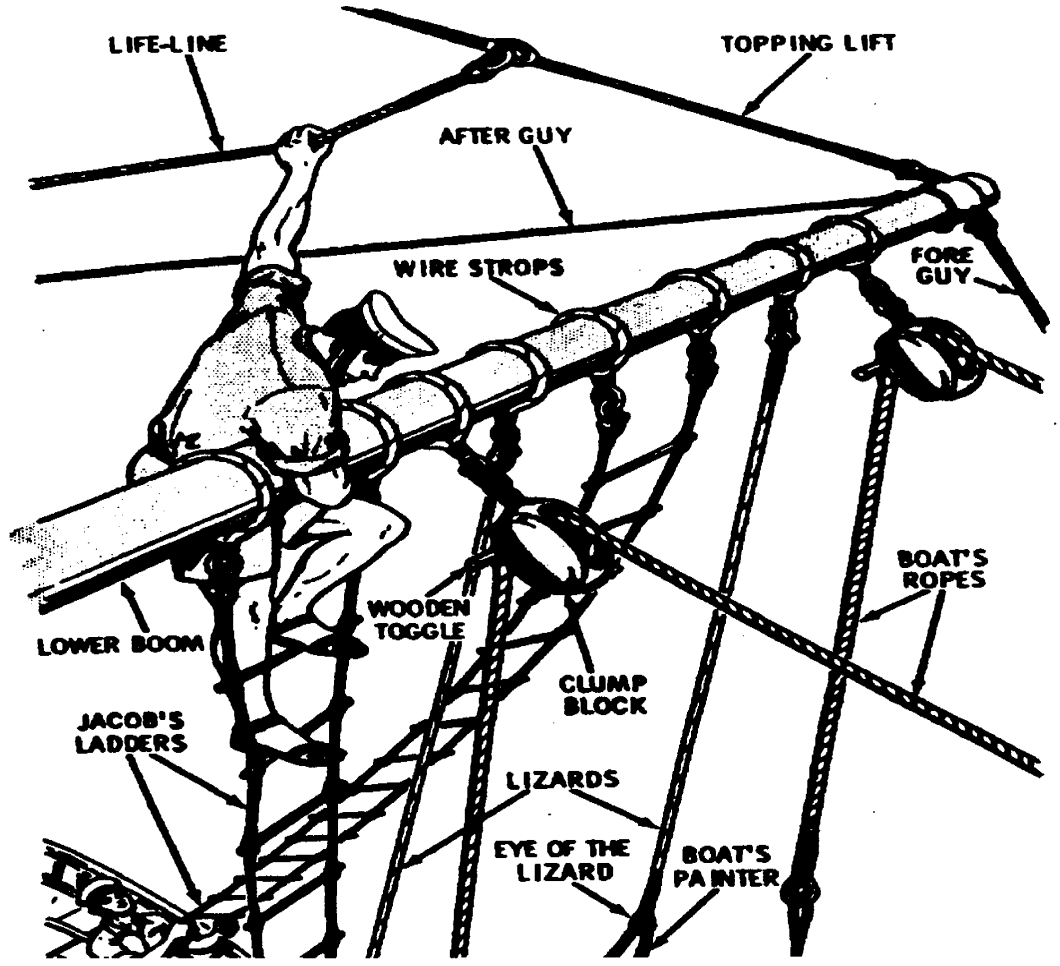
H.M. JOLLIES

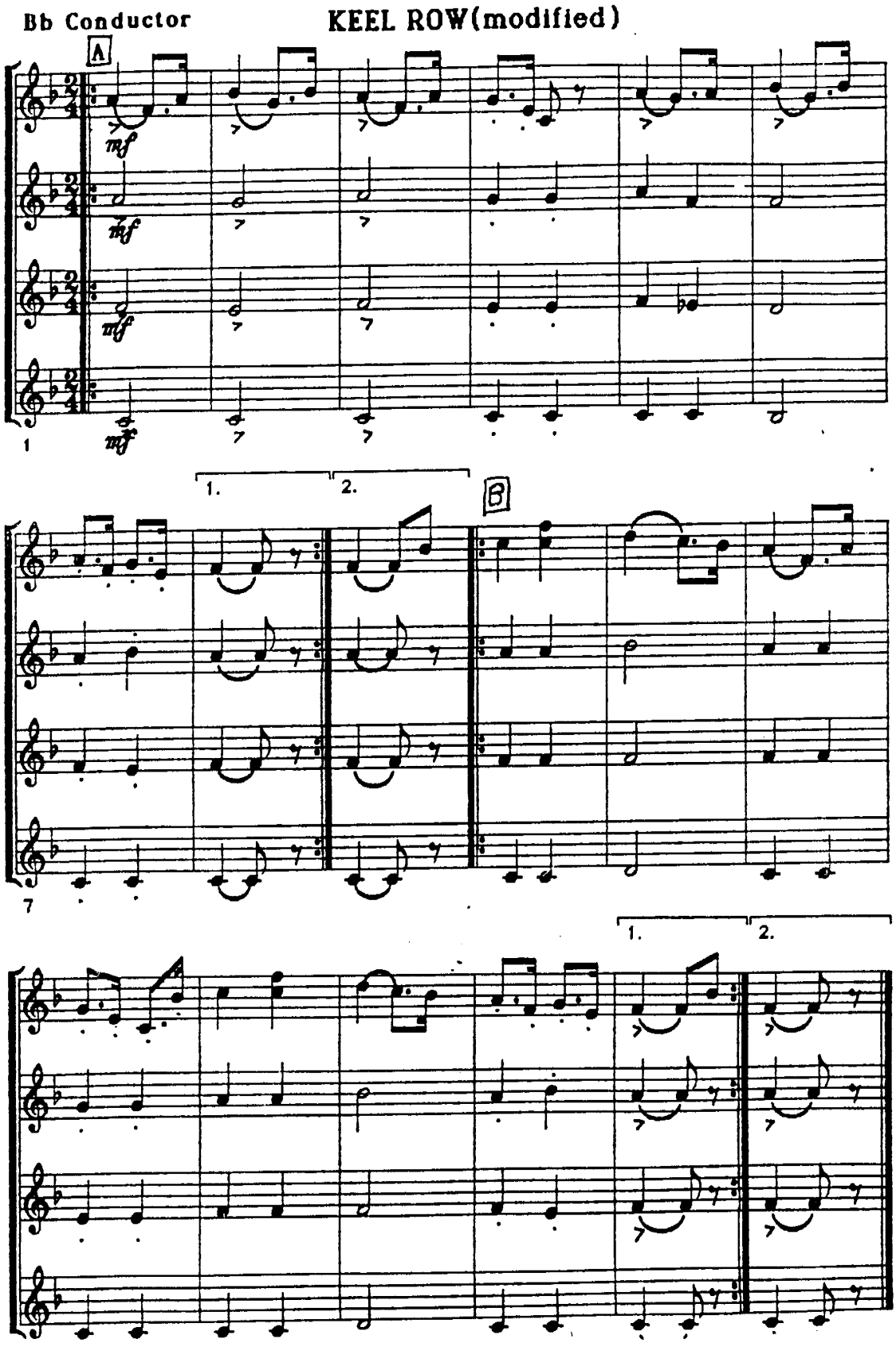


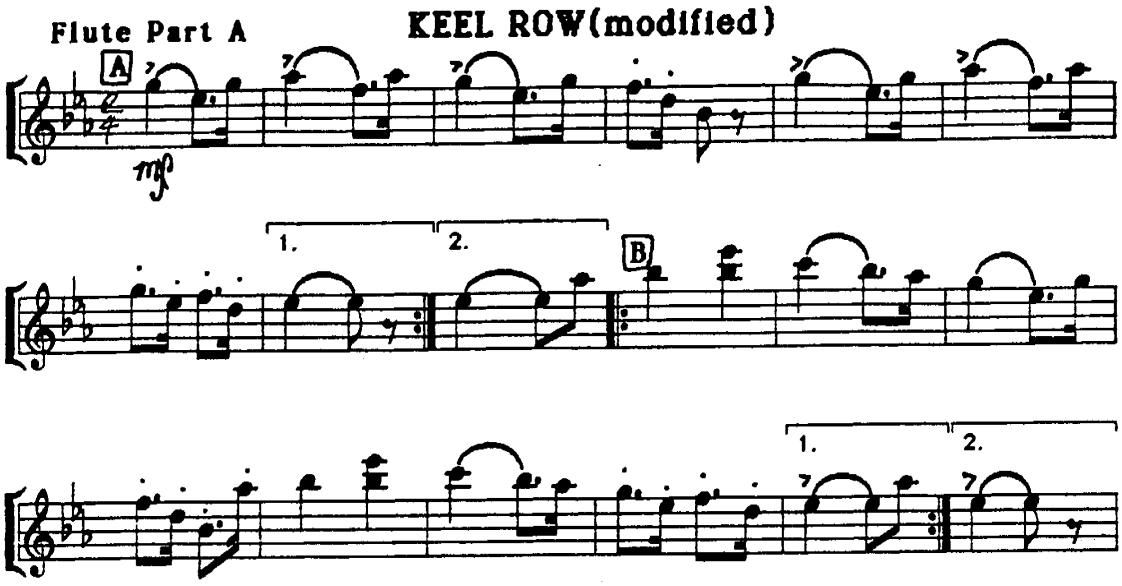
Chapter 18

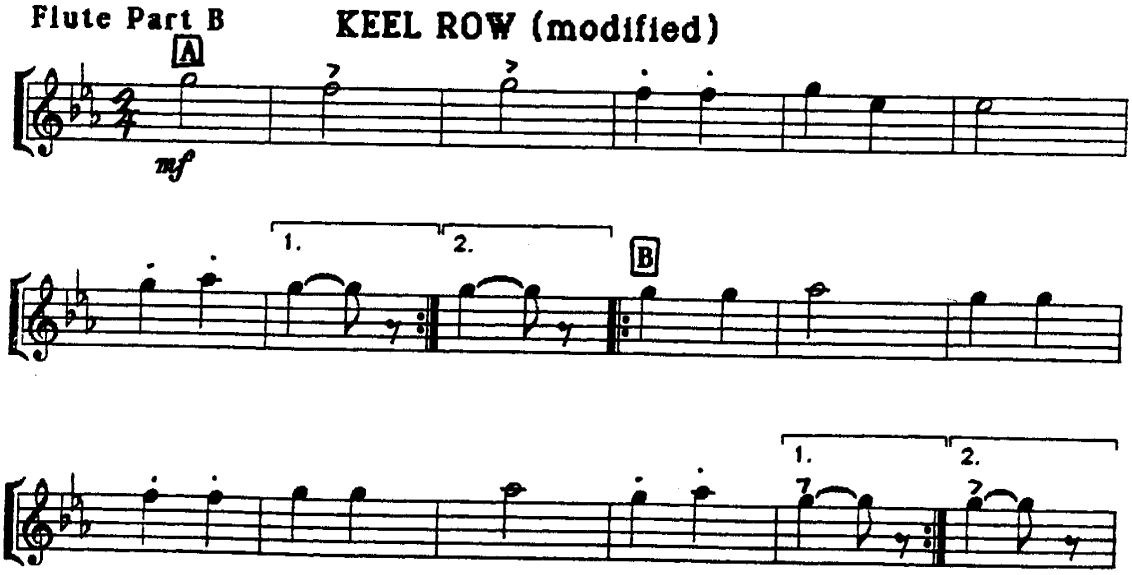
Keel Row (Modified), Double March

This lively double march is used at Sea Cadet Training Establishments to double march the cadets off of the parade square. It would be an appropriate accompaniment to a P&RT display. "Keel Row" could set the pace for such a display, with a tempo of 180 beats per minute, corresponding to 180 steps per minute when one is double marching.



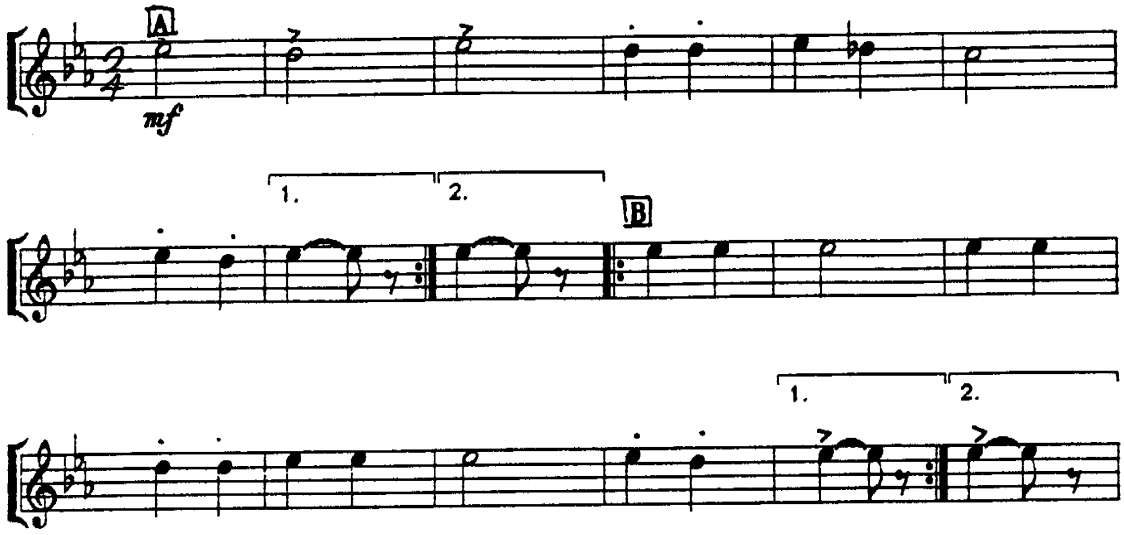

Bb Conductor
KEEL ROW(modified)
A
mf
1
1.
2.
B
7
1.
2.


Flute Part A
KEEL ROW(modified)
A
mf
1.
2.
B
1.
2.


Flute Part B
KEEL ROW (modified)
A
mf
1.
2.
B
1.
2.

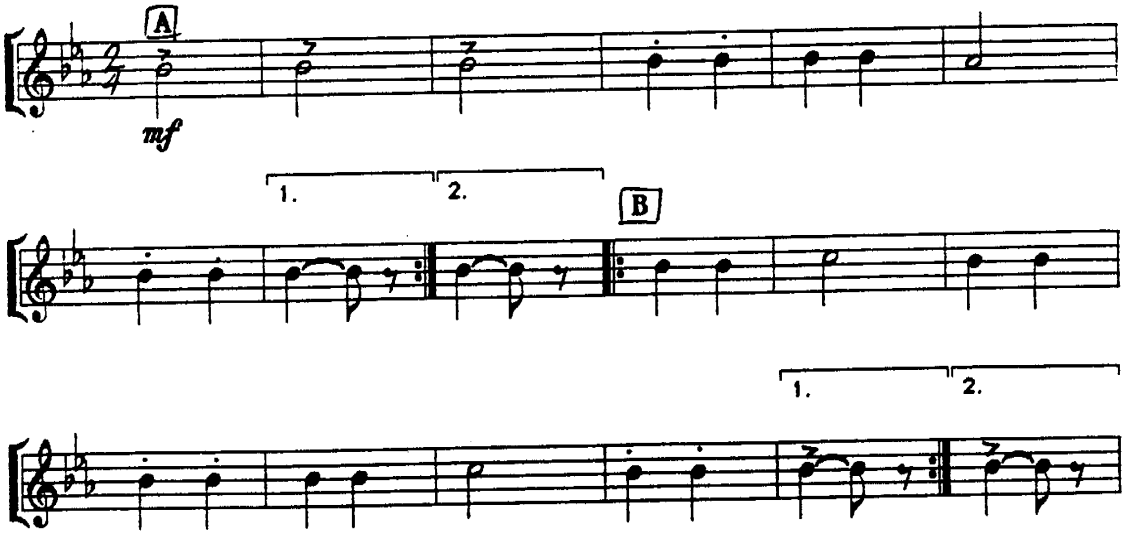
Flute Part C

KEEL ROW (modified)



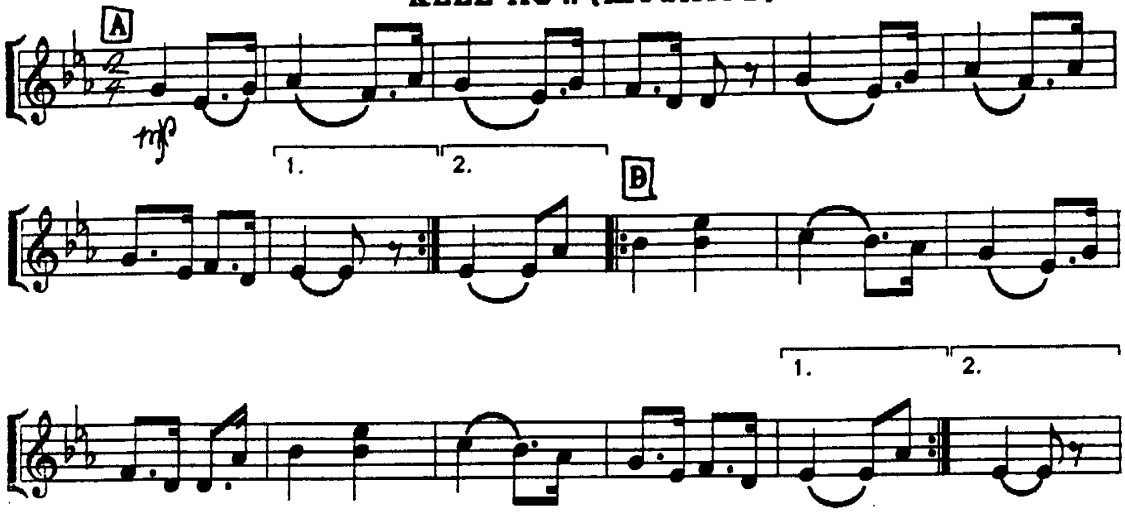
Flute Part D

KEEL ROW (modified)



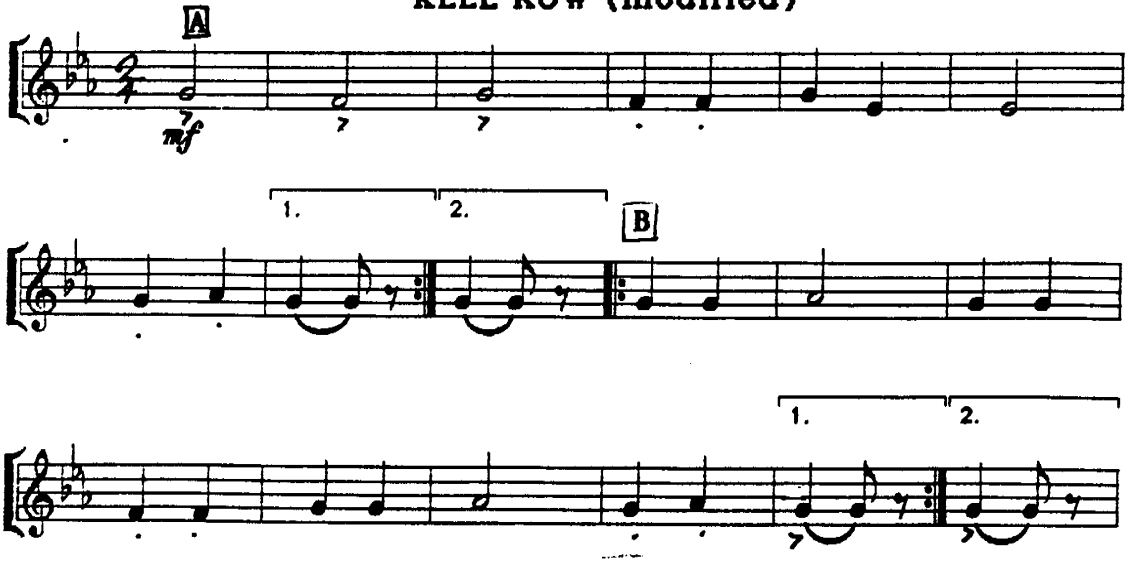
Oboe Part A

KEEL ROW(modified)



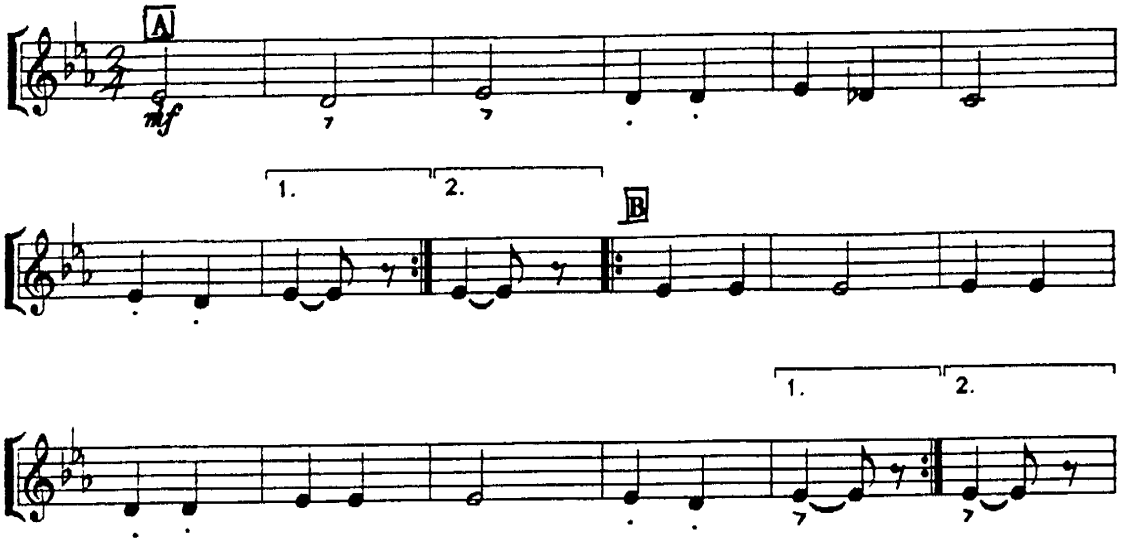
Oboe Part B

KEEL ROW (modified)



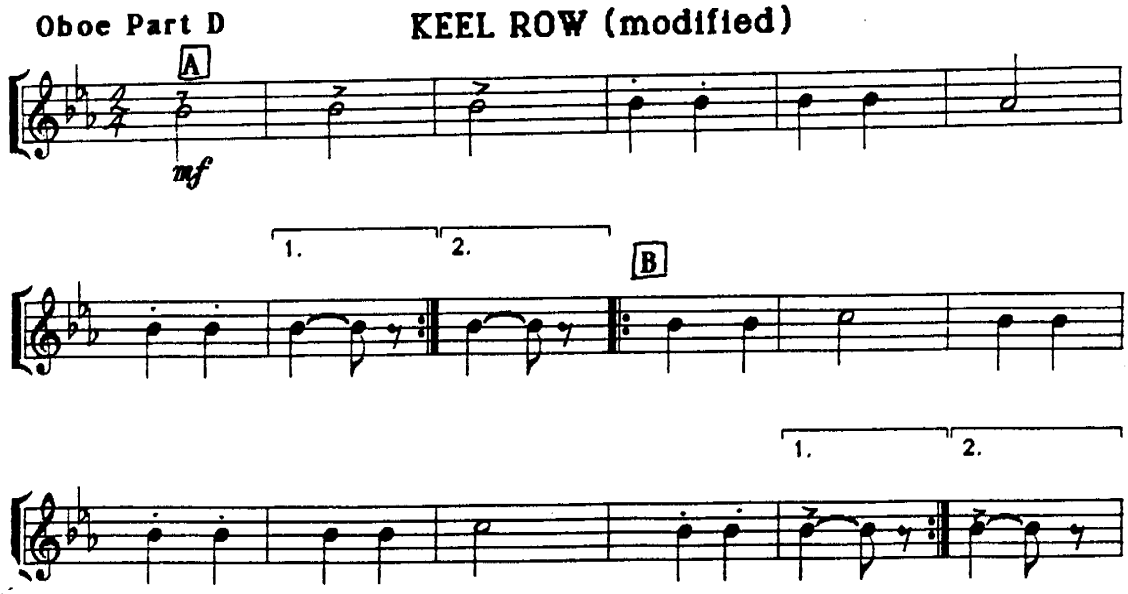
Oboe Part C

KEEL ROW (modified)



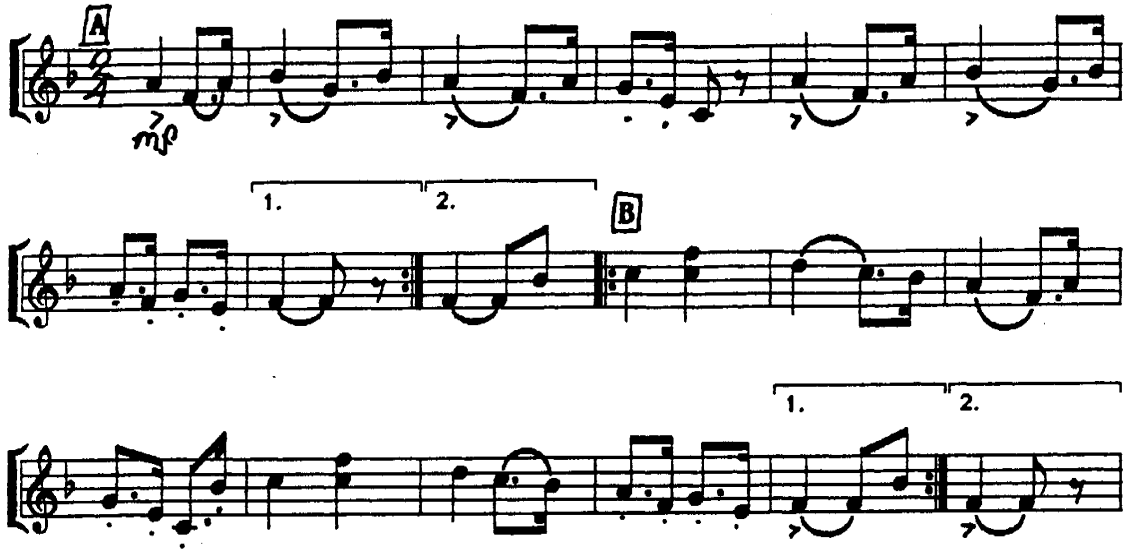
Oboe Part D

KEEL ROW (modified)



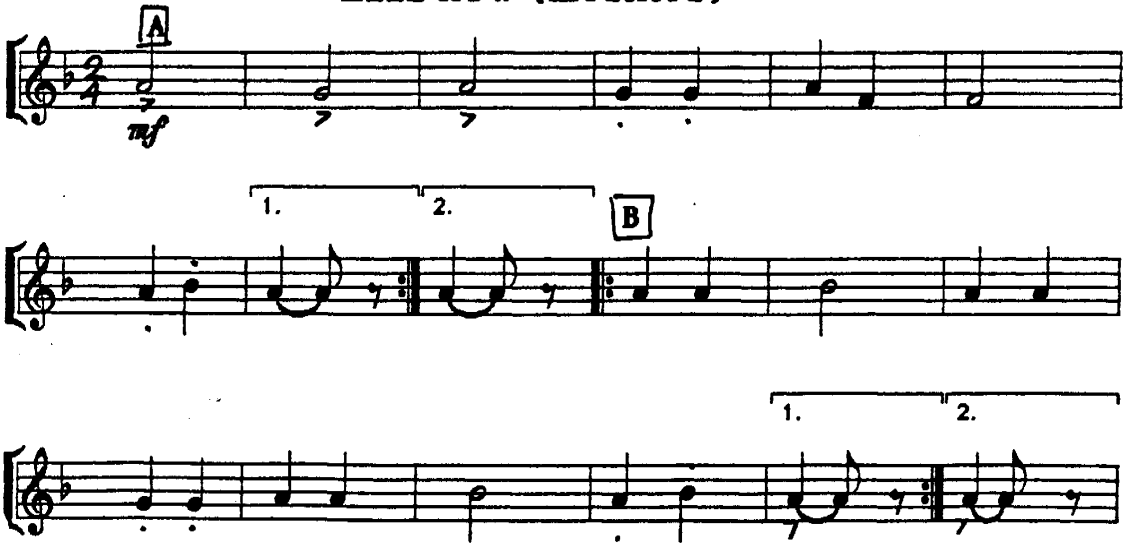
Clarinet Part A

KEEL ROW(modified)

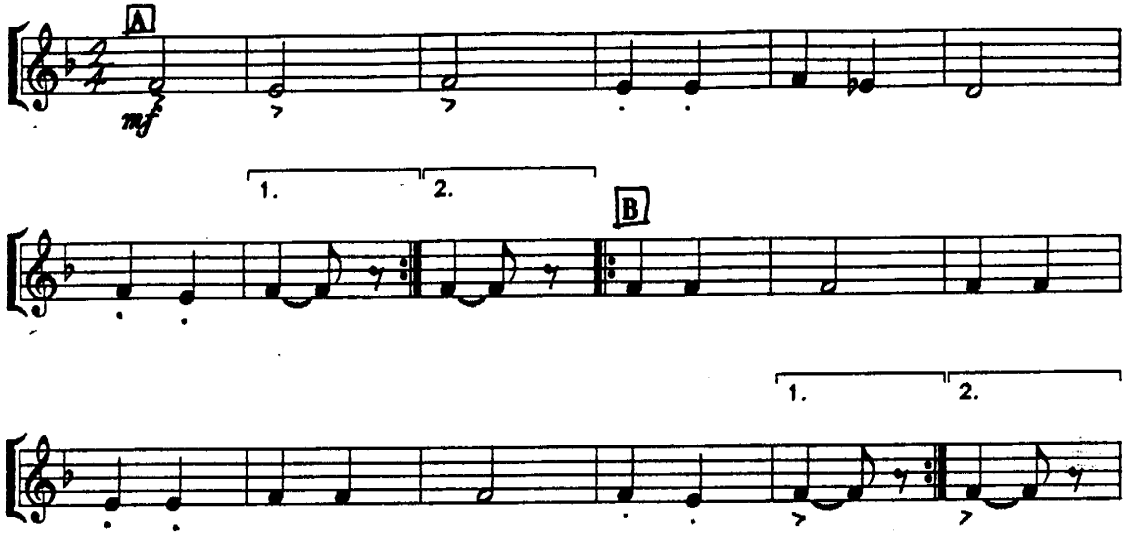


Clarinet Part B

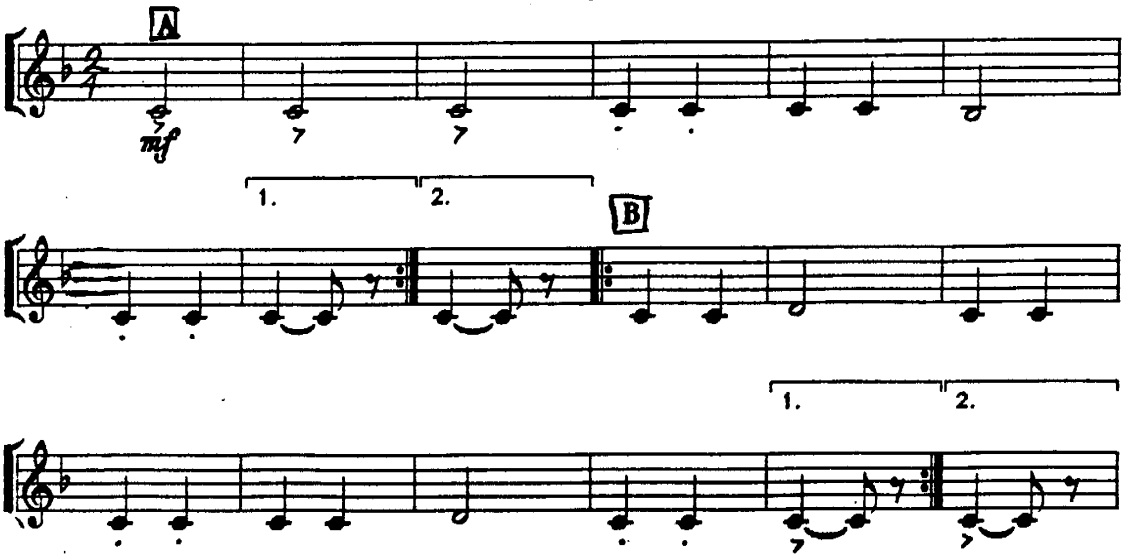
KEEL ROW (modified)

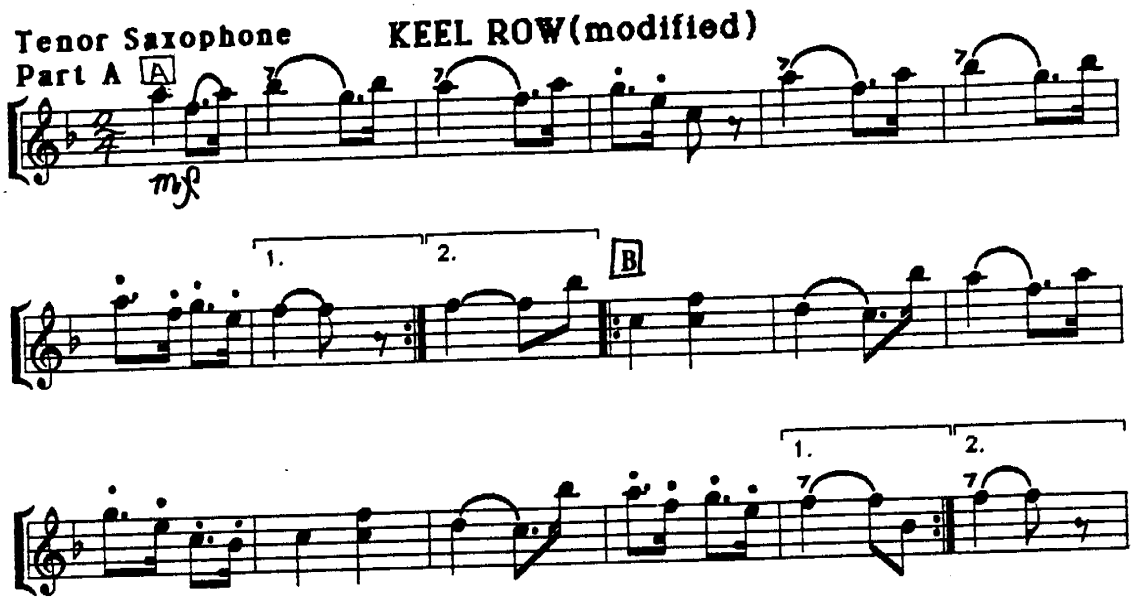


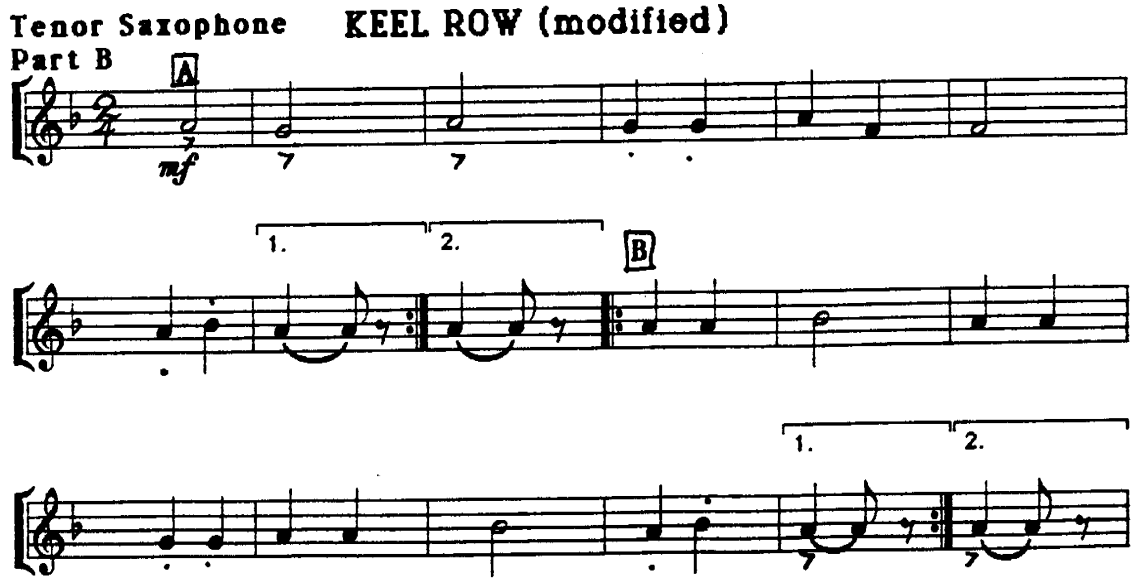
Clarinet Part C **KEEL ROW (modified)**



Clarinet Part D **KEEL ROW (modified)**

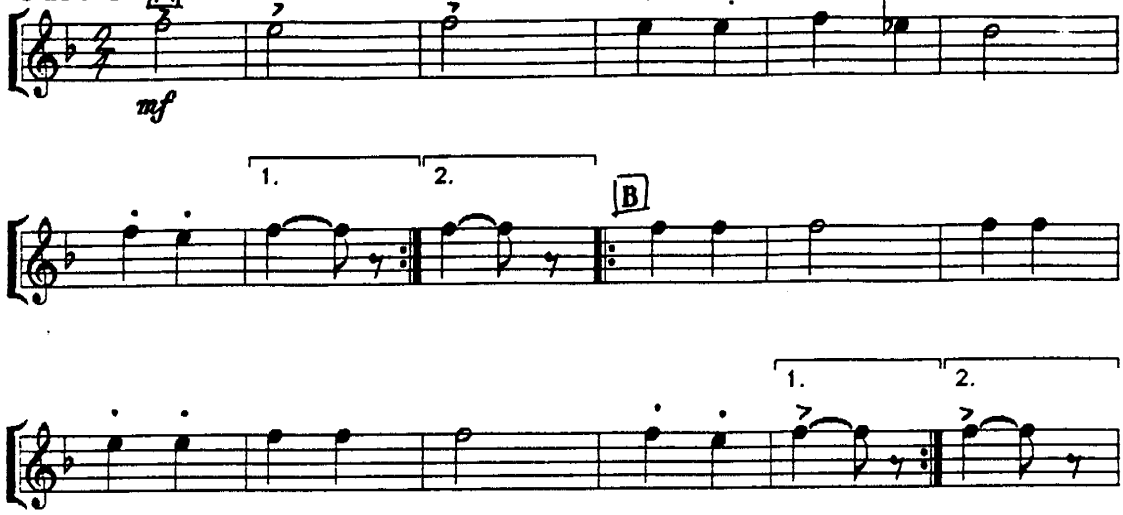



Tenor Saxophone
KEEL ROW(modified)
Part A
A
mf
1.
2.
B
1.
2.


Tenor Saxophone
KEEL ROW (modified)
Part B
A
mf
1.
2.
B
1.
2.

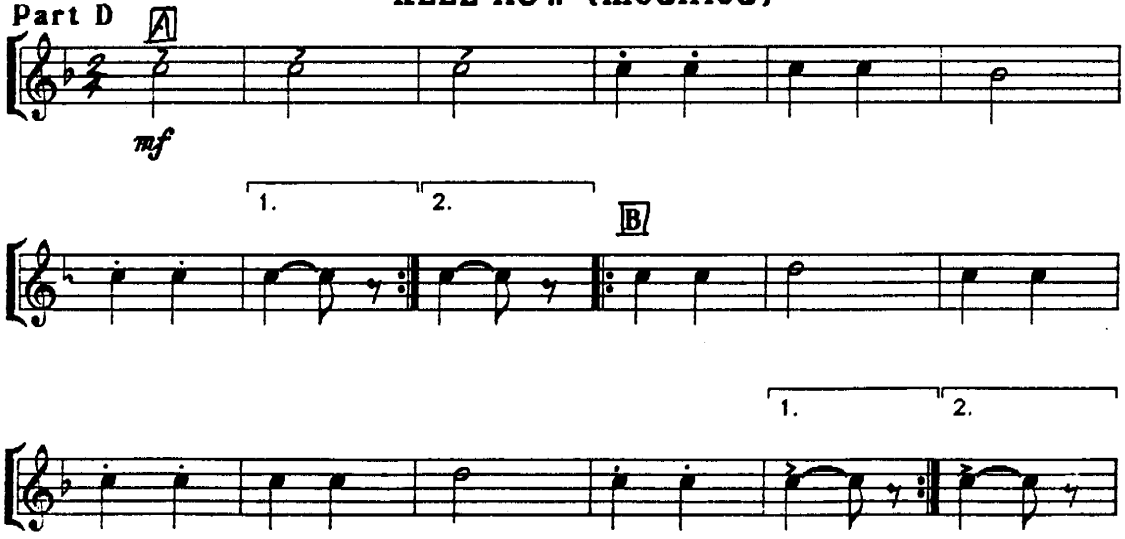
Tenor Saxophone
Part C

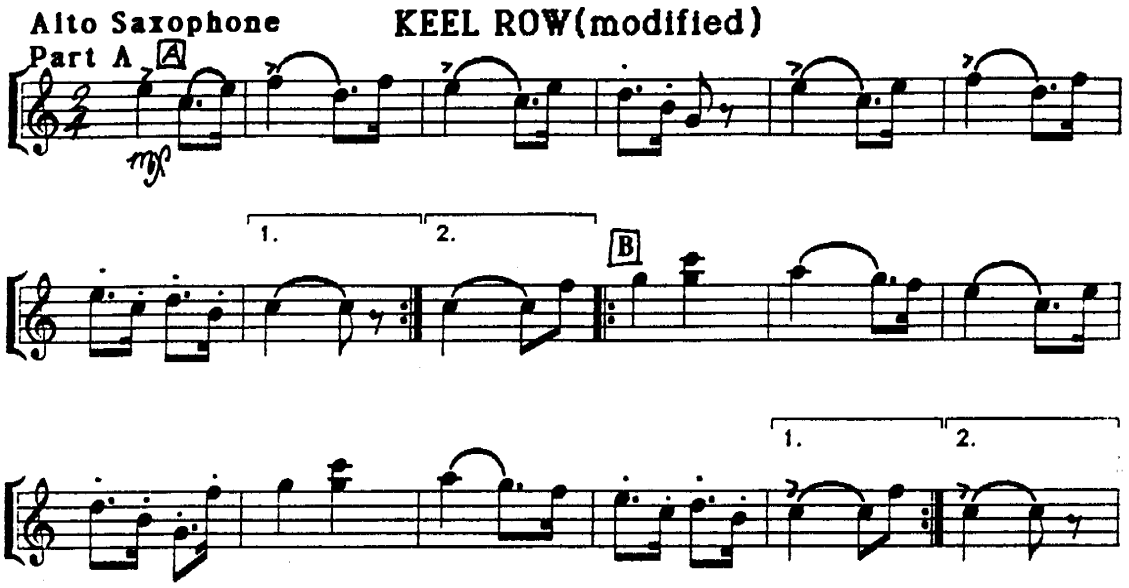
KEEL ROW (modified)

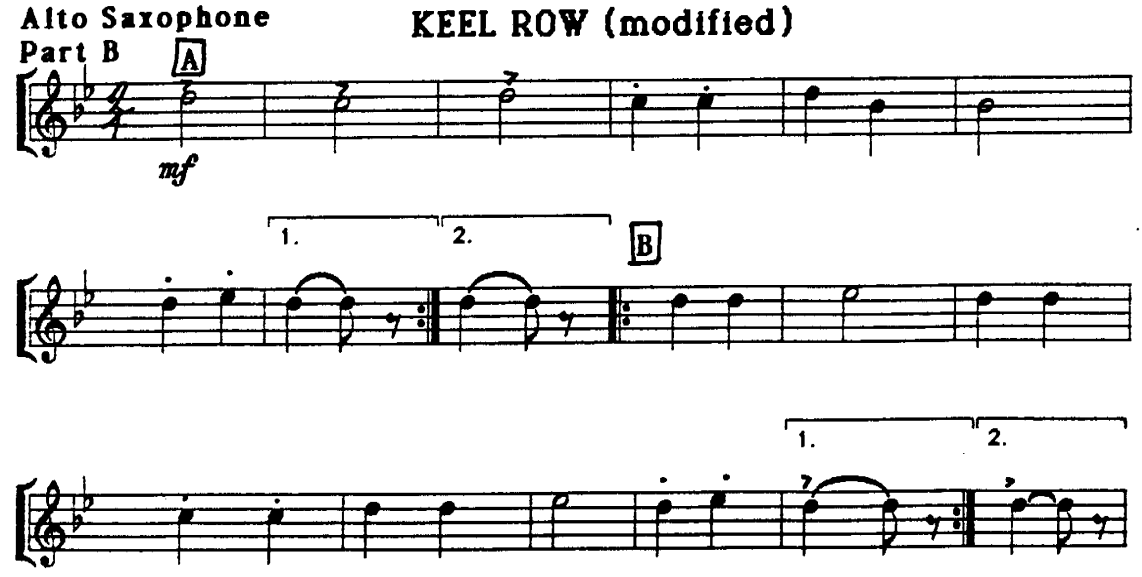


Tenor Saxophone
Part D

KEEL ROW (modified)

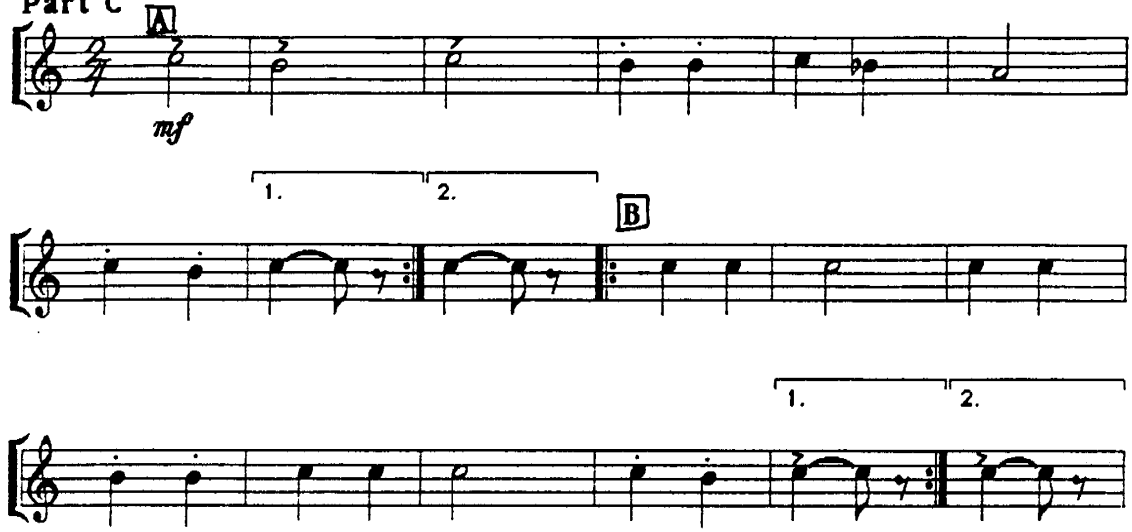



Alto Saxophone
KEEL ROW(modified)
Part A
A
mf
1.
2.
B
1.
2.


Alto Saxophone
KEEL ROW (modified)
Part B
A
mf
1.
2.
B
1.
2.

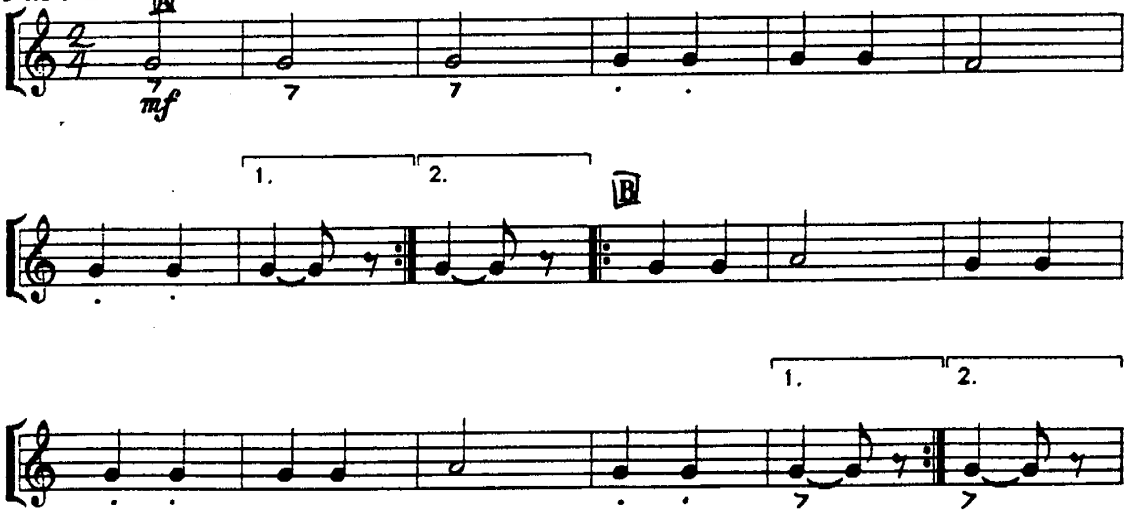
Alto Saxophone
Part C

KEEL ROW (modified)

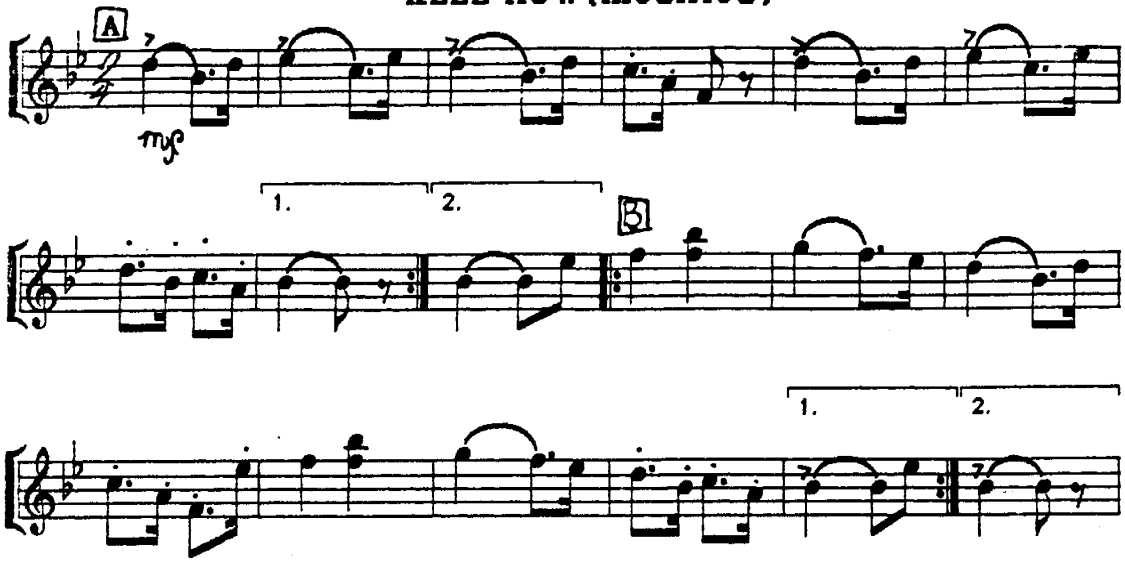


Alto Saxophone
Part D

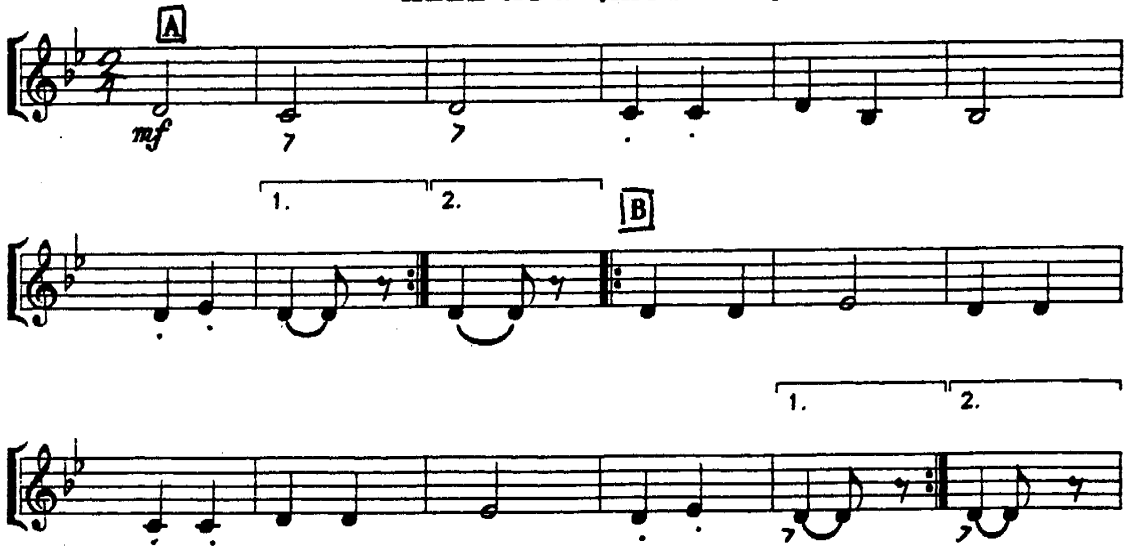
KEEL ROW (modified)



French Horn Part A KEEL ROW(modified)

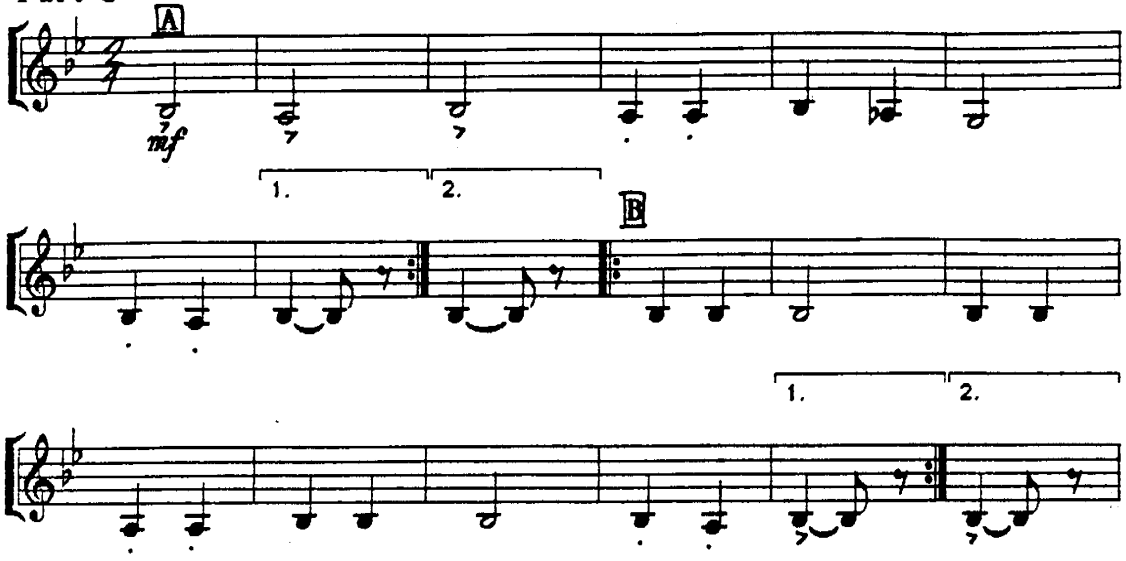


French Horn Part B KEEL ROW (modified)



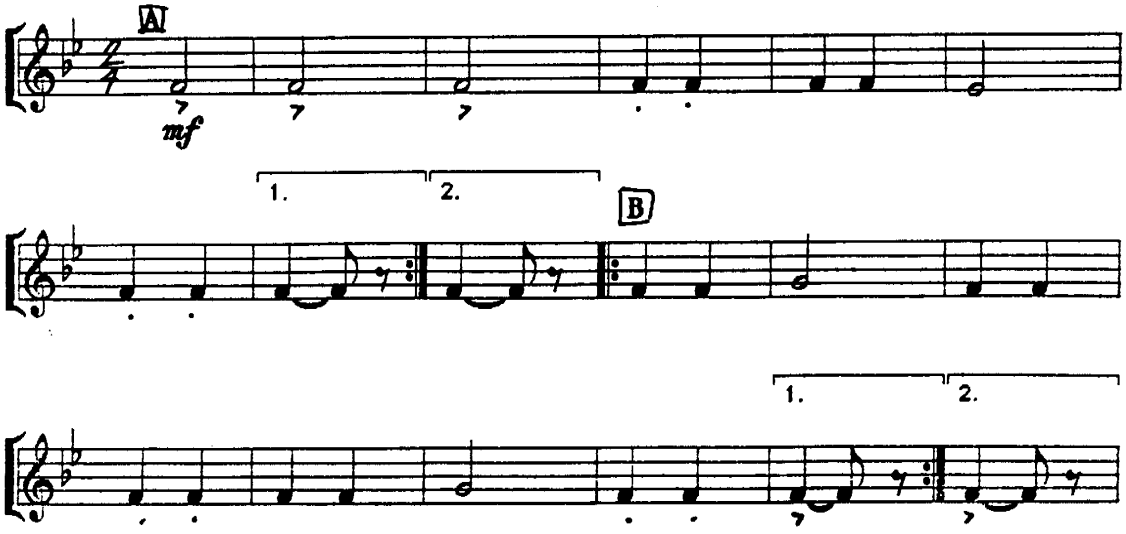
French Horn
Part C

KEEL ROW (modified)



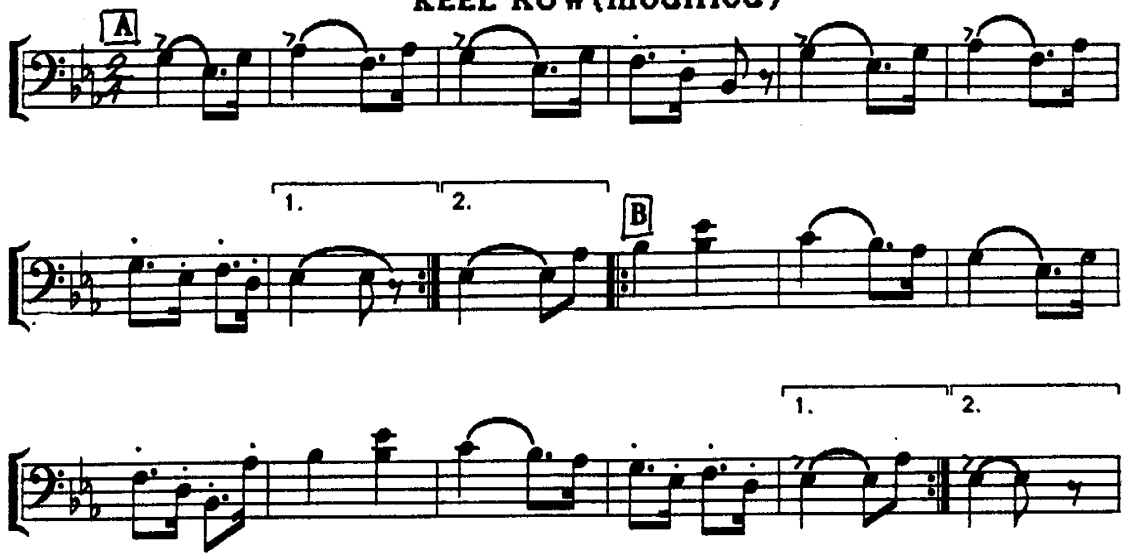
French Horn Part D

KEEL ROW (modified)



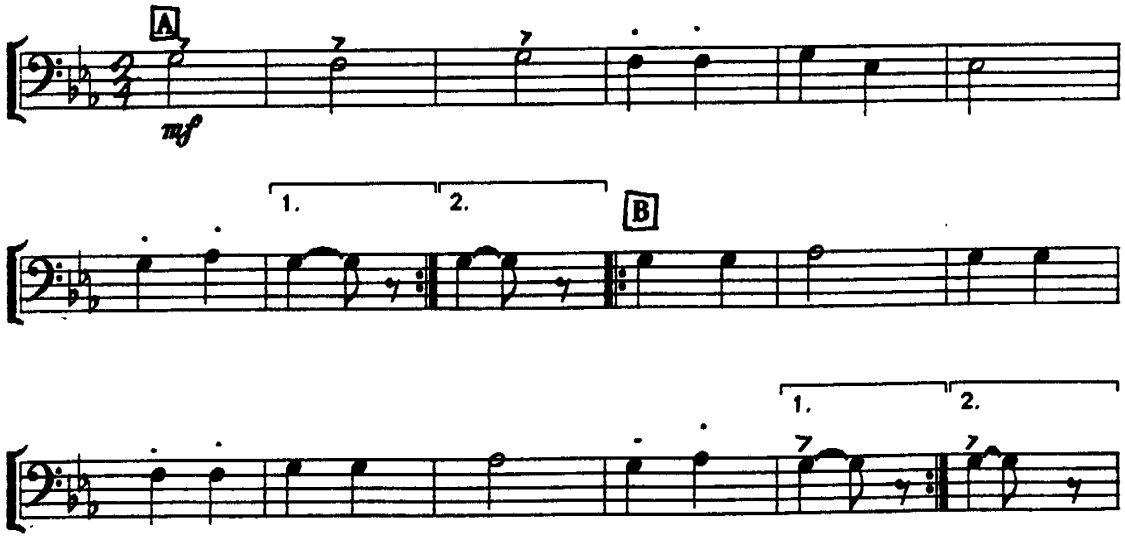
Baritone Part A

KEEL ROW(modified)



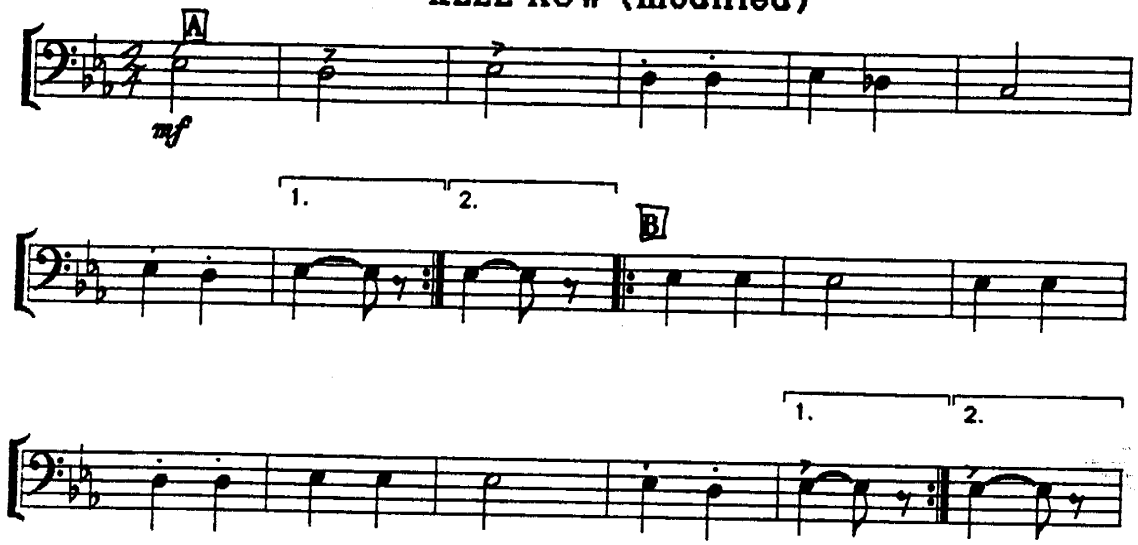
Baritone Part B

KEEL ROW (modified)



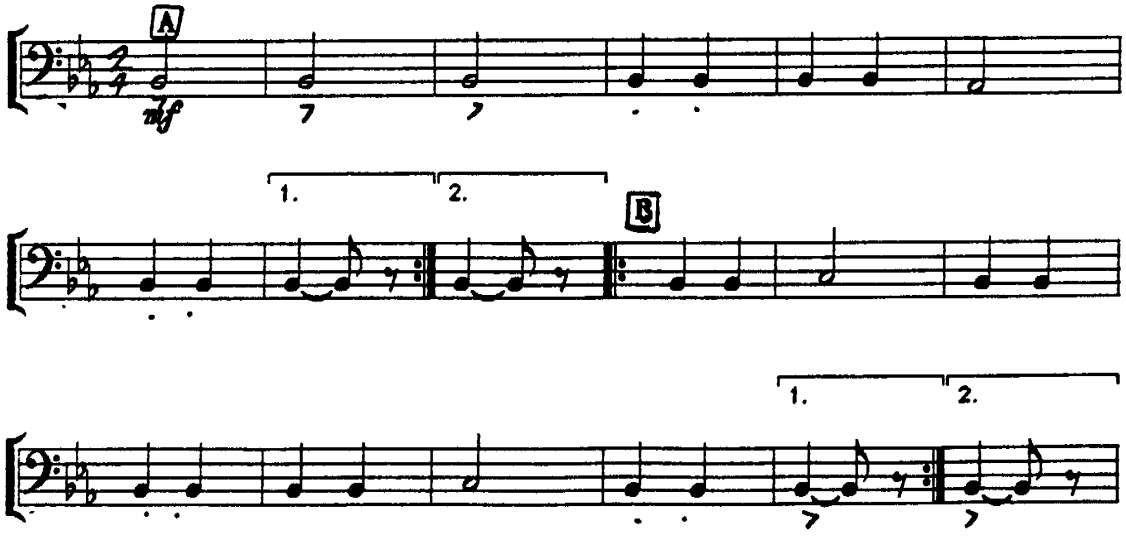
Baritone Part C

KEEL ROW (modified)

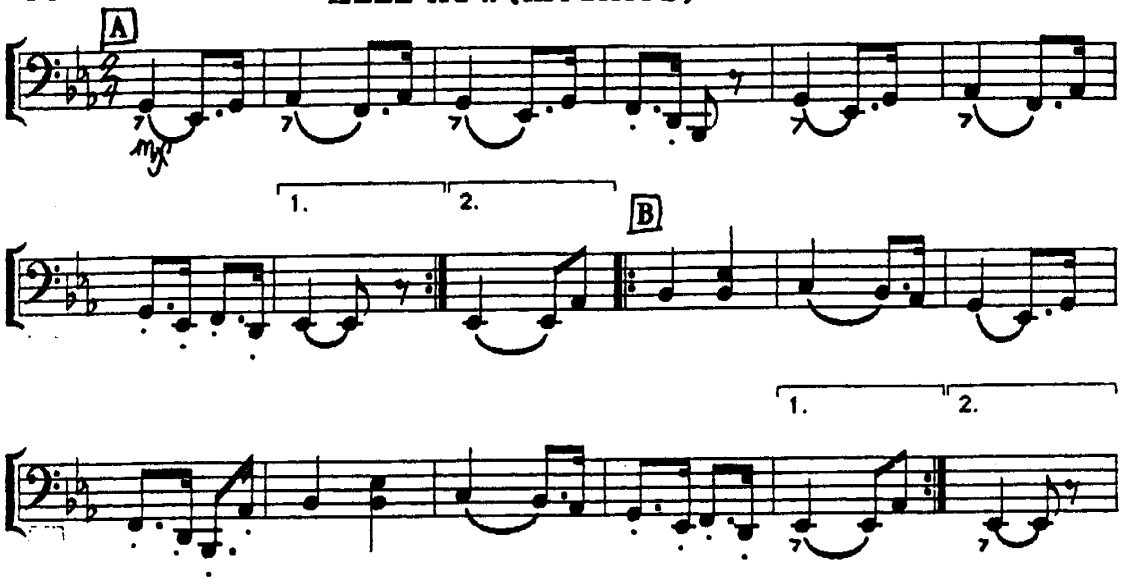


Baritone Part D

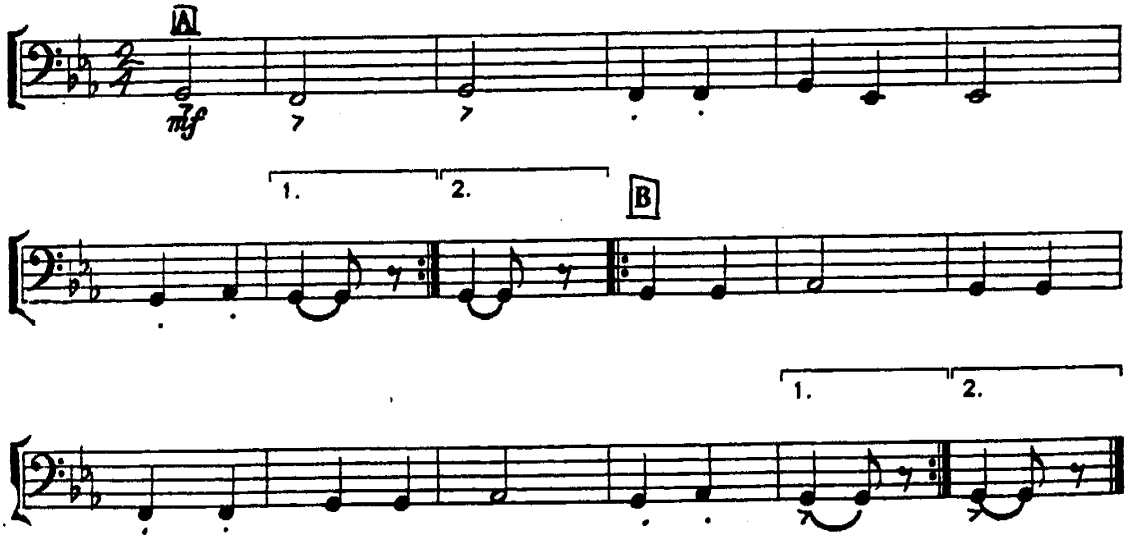
KEEL ROW (modified)



Tuba Part A KEEL ROW(modified)

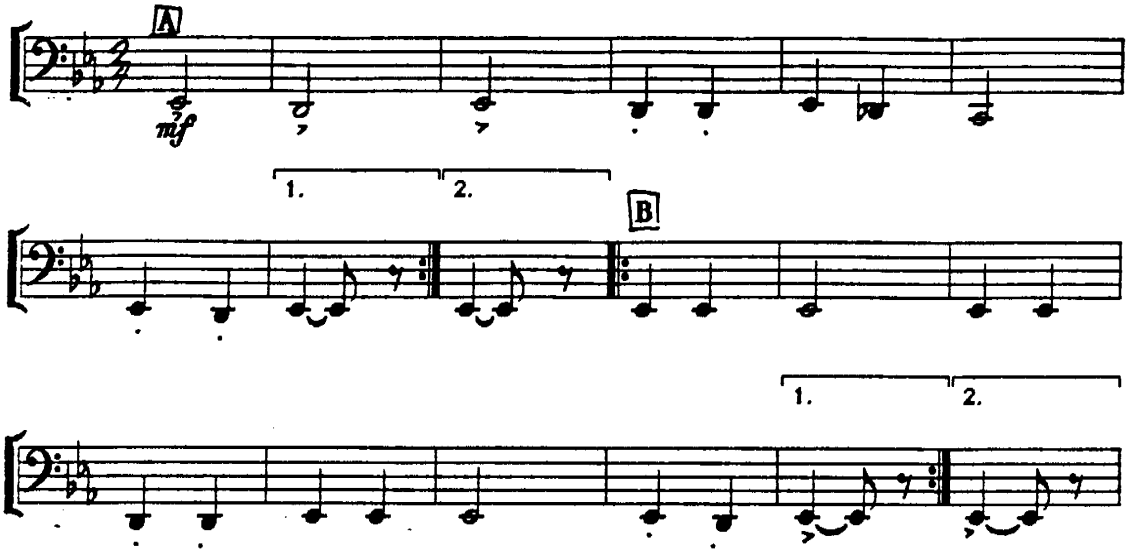


Tuba Part B KEEL ROW (modified)



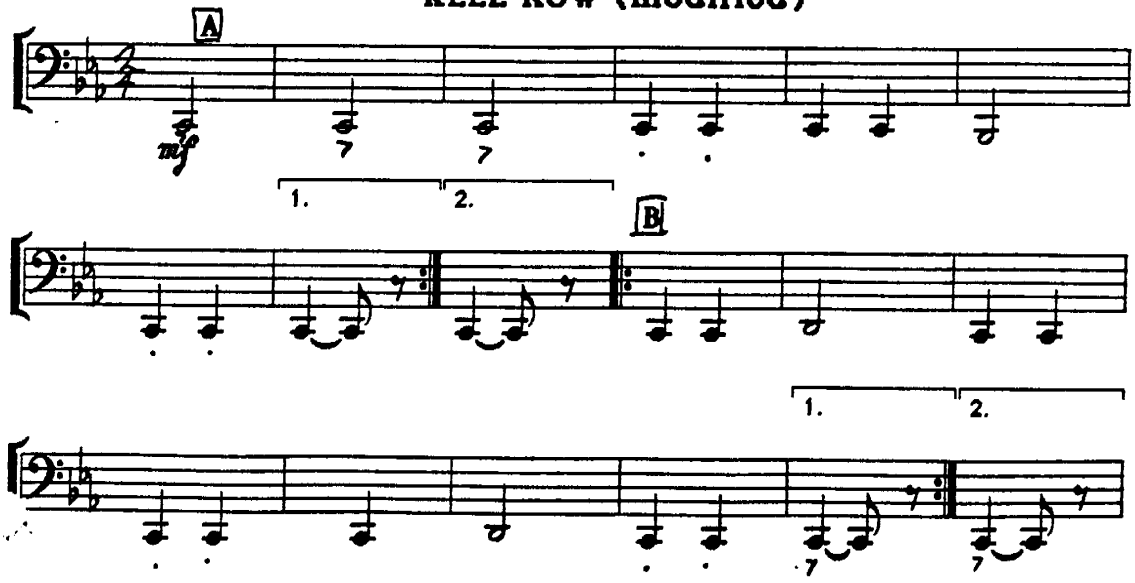
Tuba Part C

KEEL ROW (modified)

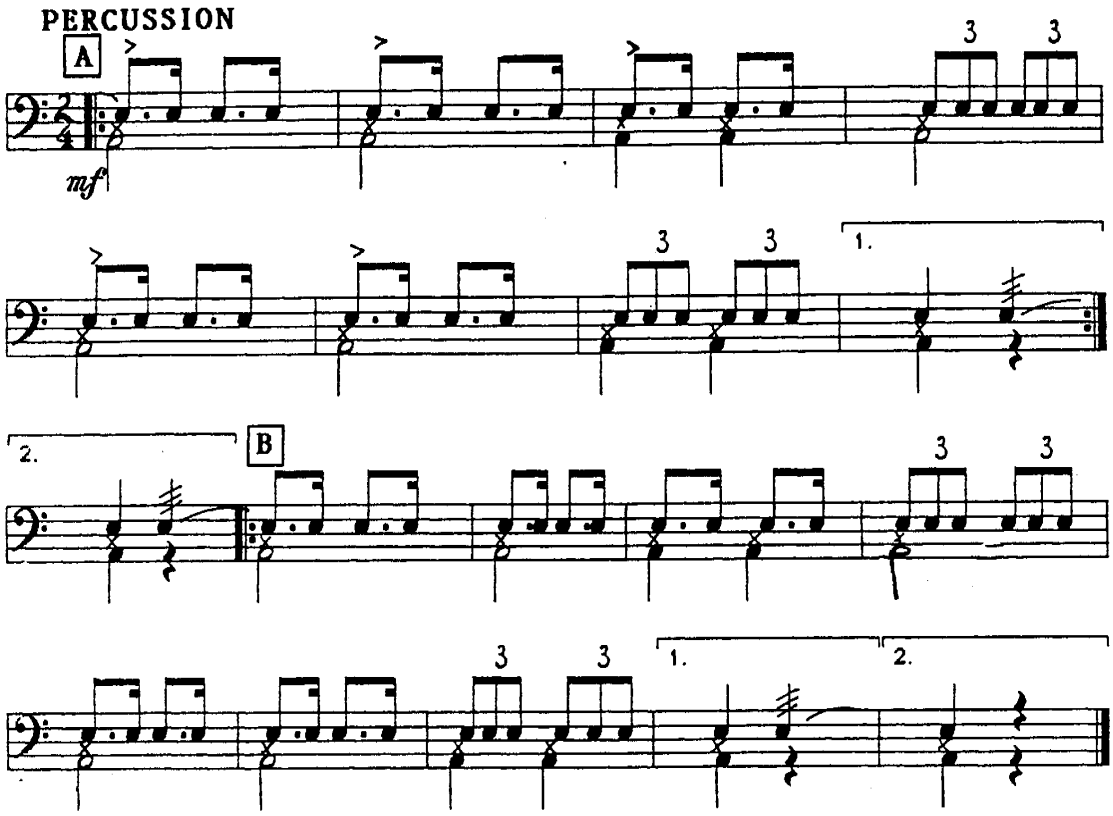


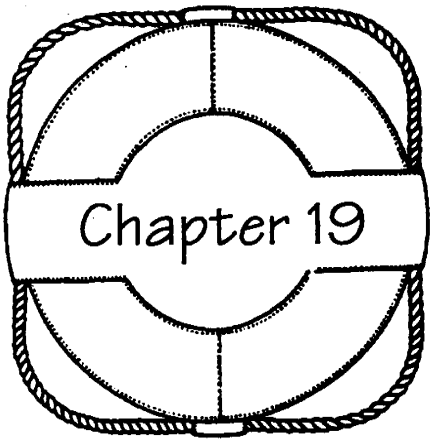
Tuba Part D

KEEL ROW (modified)

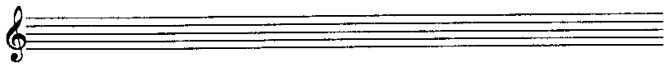


KEEL ROW





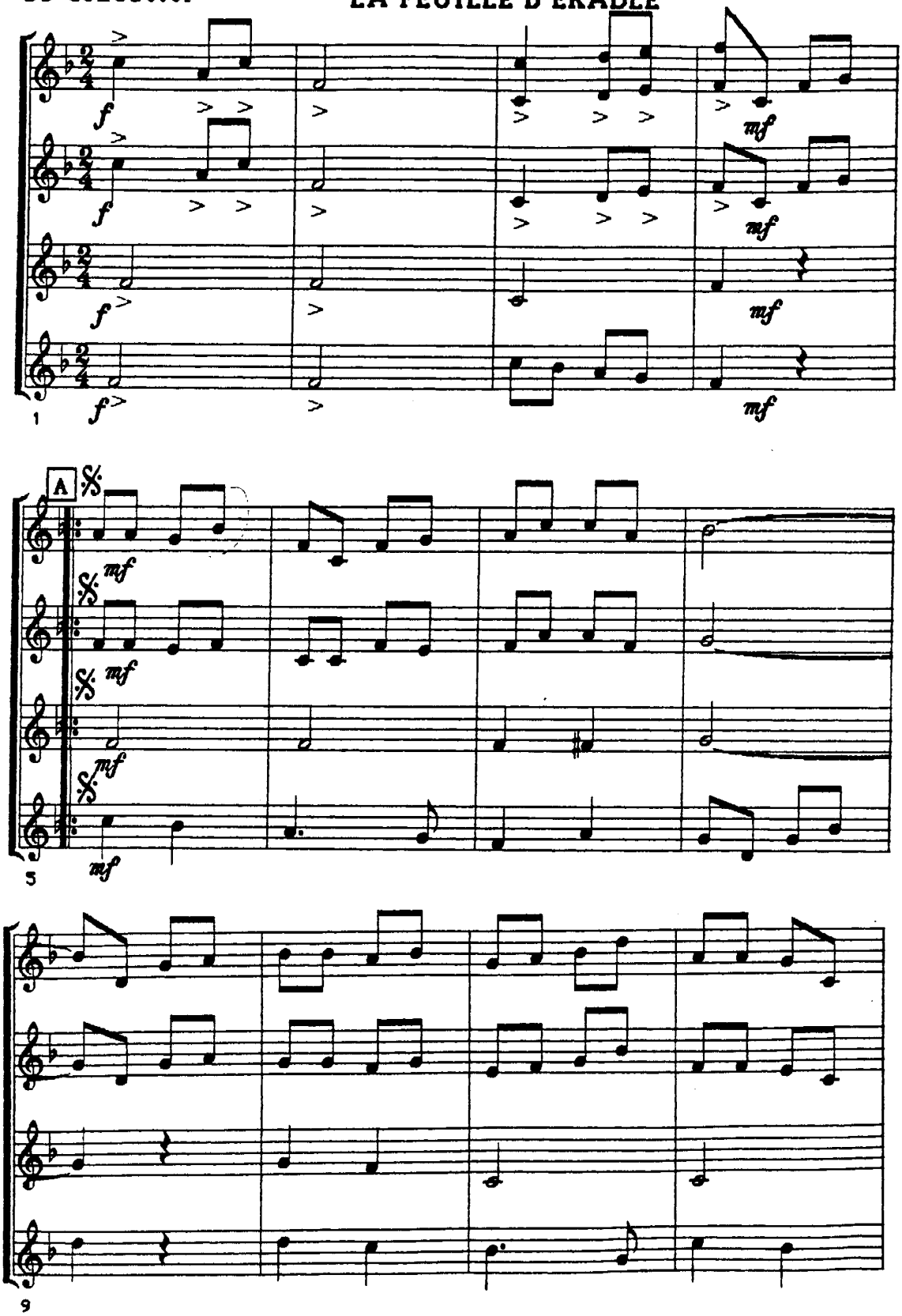
La feuille d'erable, CIC marchpast

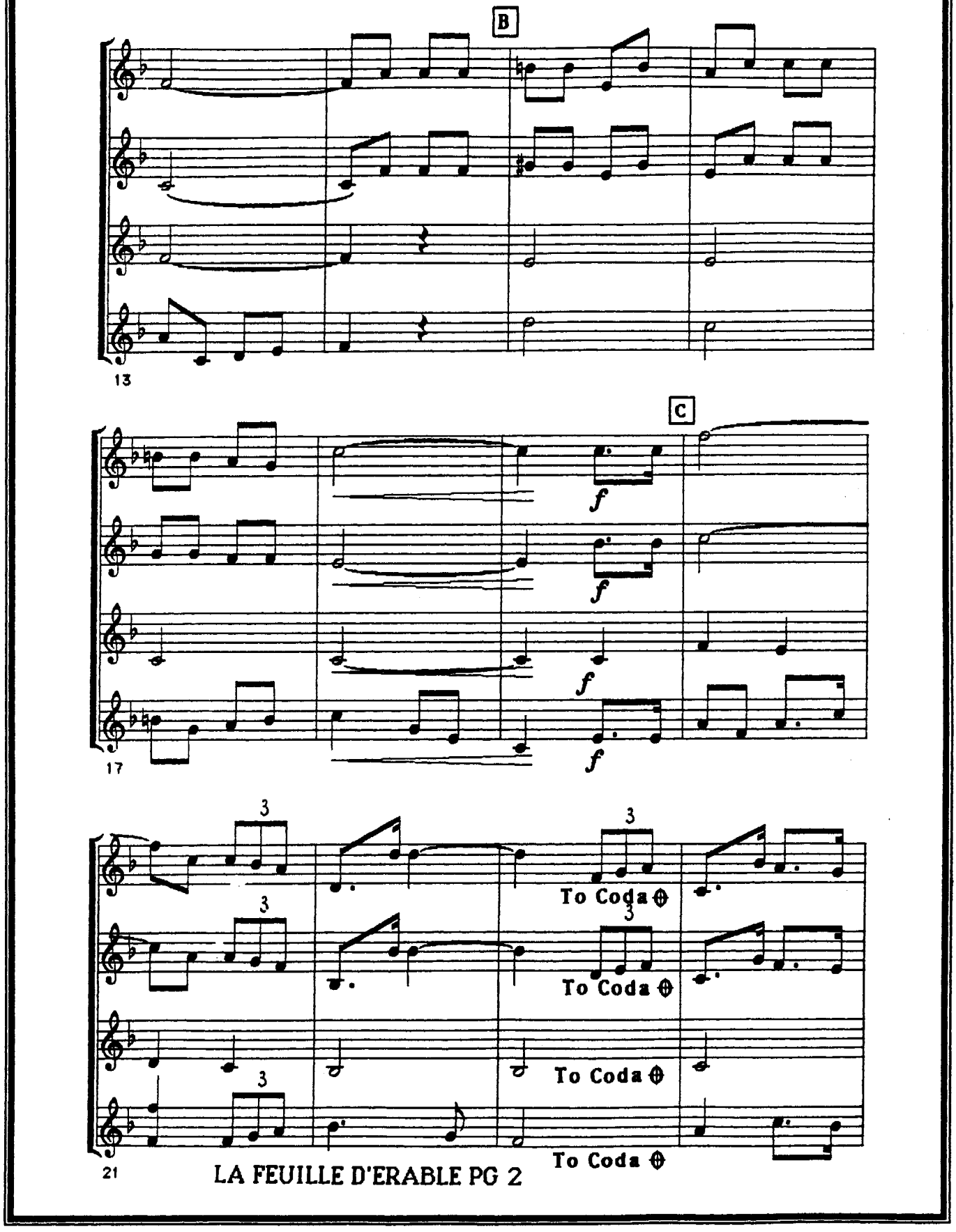


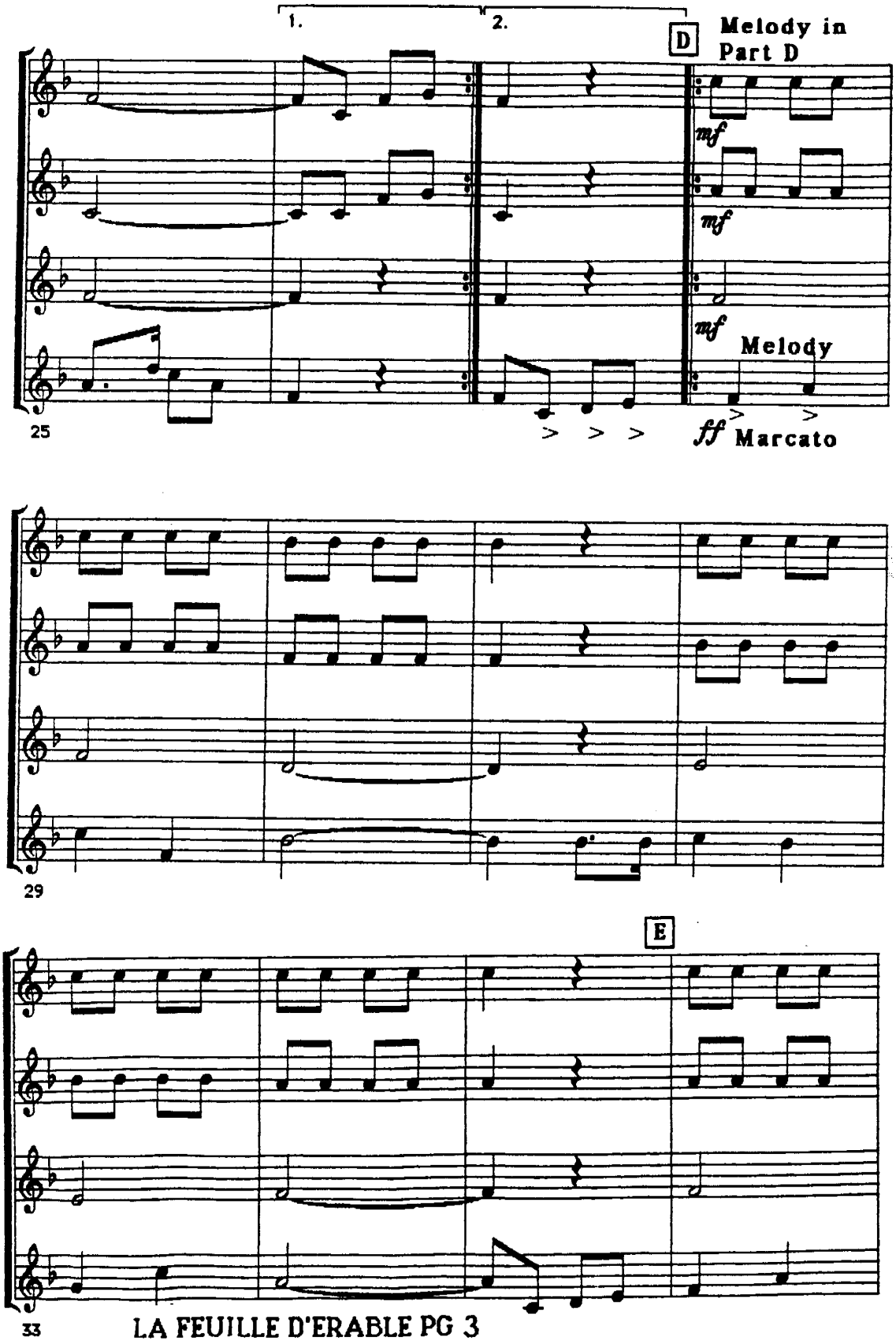
La feuille d'erable has been adopted as the official marchpast of the Cadet Instructor Cadre. CIC officers are reserve officers that fill positions such as Administration Officer, Supply Officer, Training Officer and Commanding Officer in cadet units across Canada. The officers are not only trained to 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.

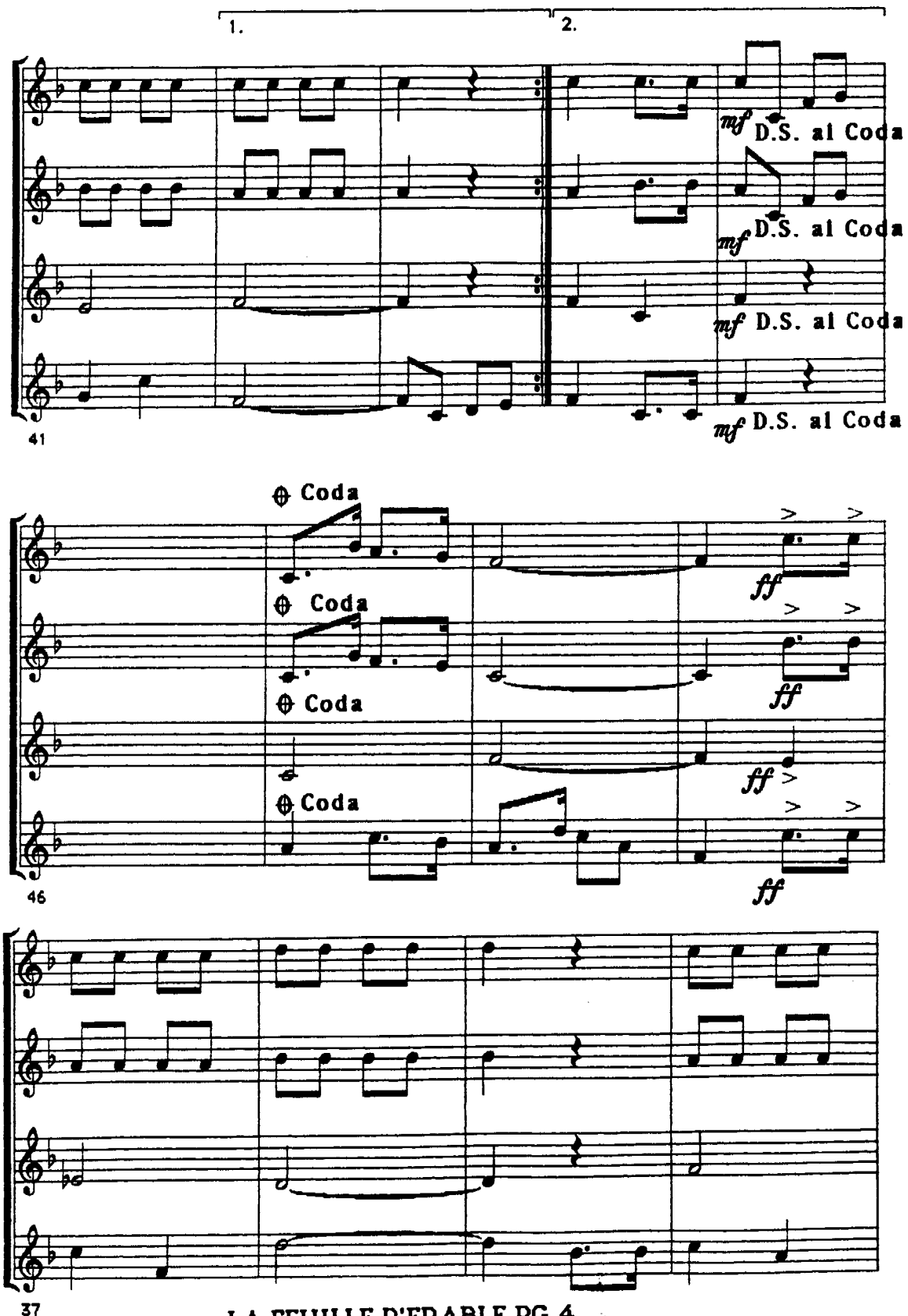
Bb Conductor

LA FEUILLE D'ERABLE

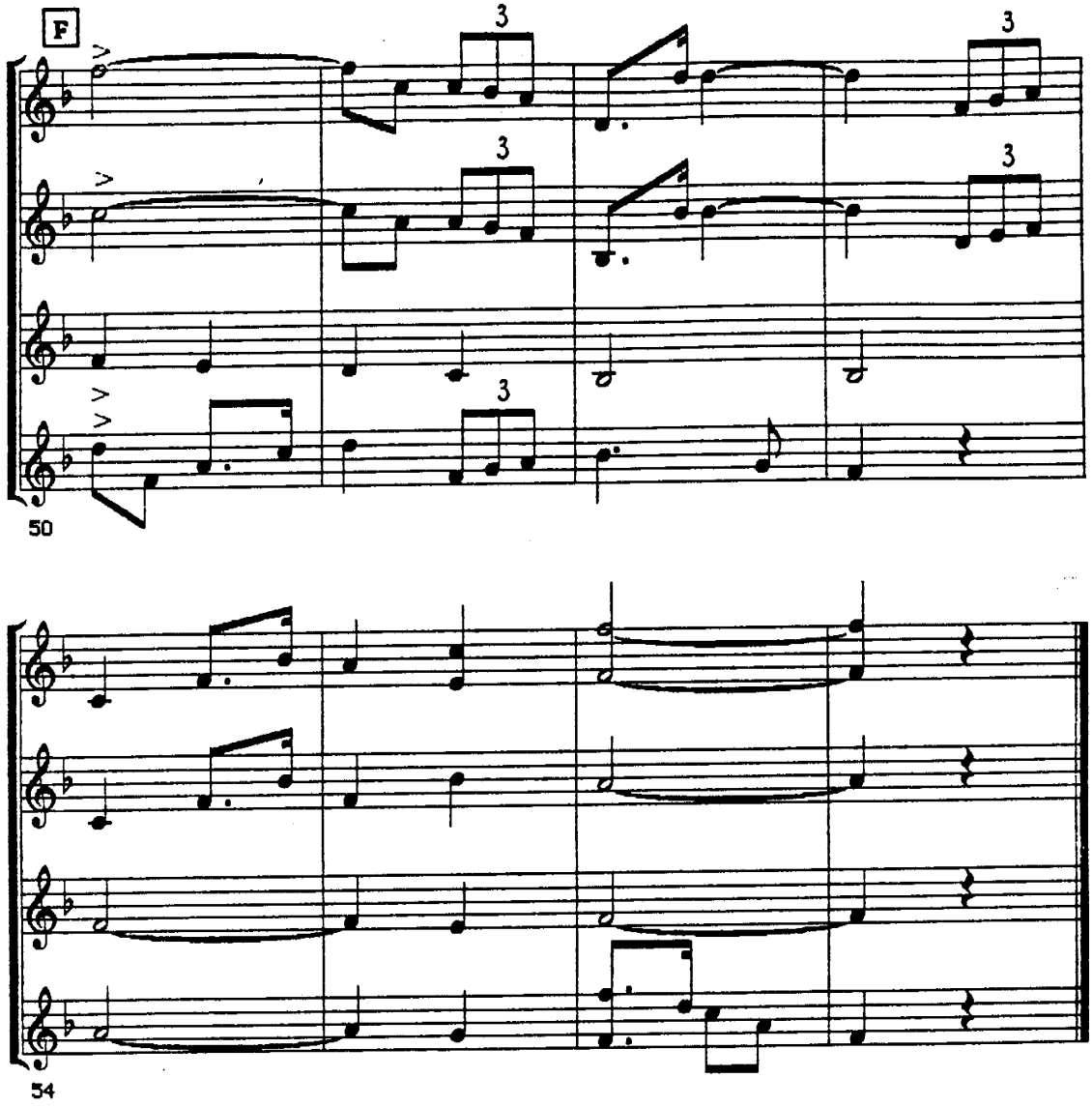



B
13
C
f
17
3
To Coda
21
LA FEUILLE D'ERABLE PG 2

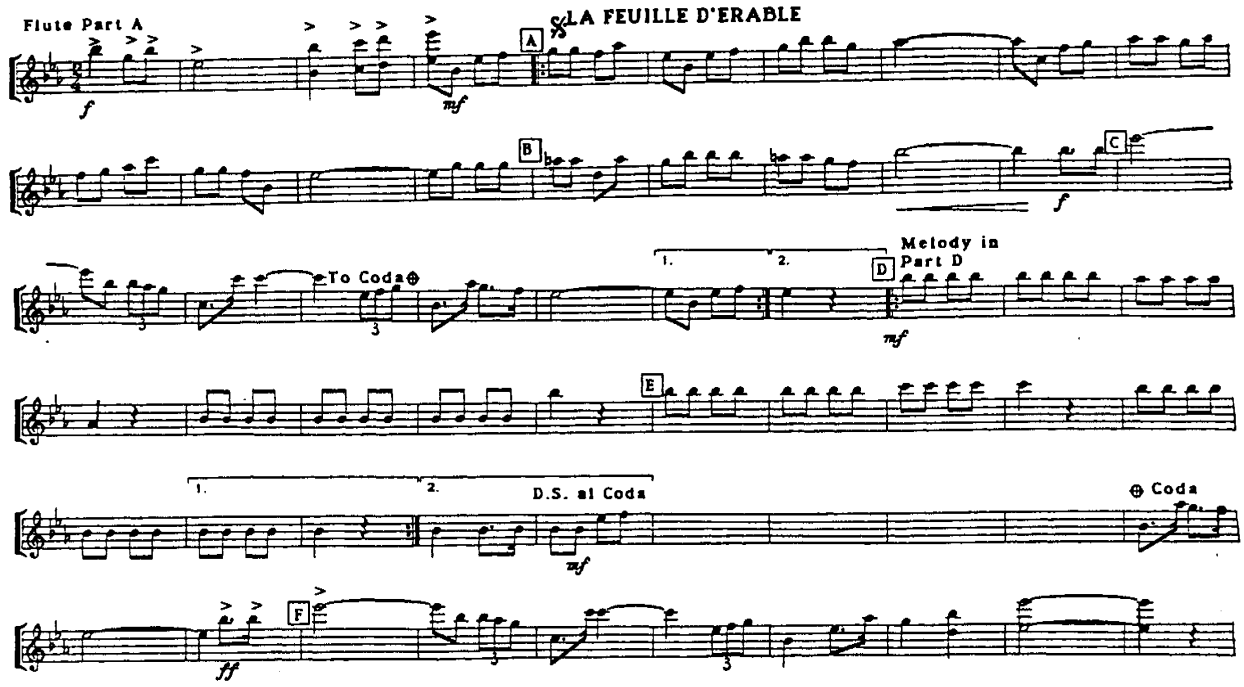

1.
2.
D
Melody in Part D
mf
mf
mf
Melody
25
ff Marcato
29
E
33
LA FEUILLE D'ERABLE PG 3

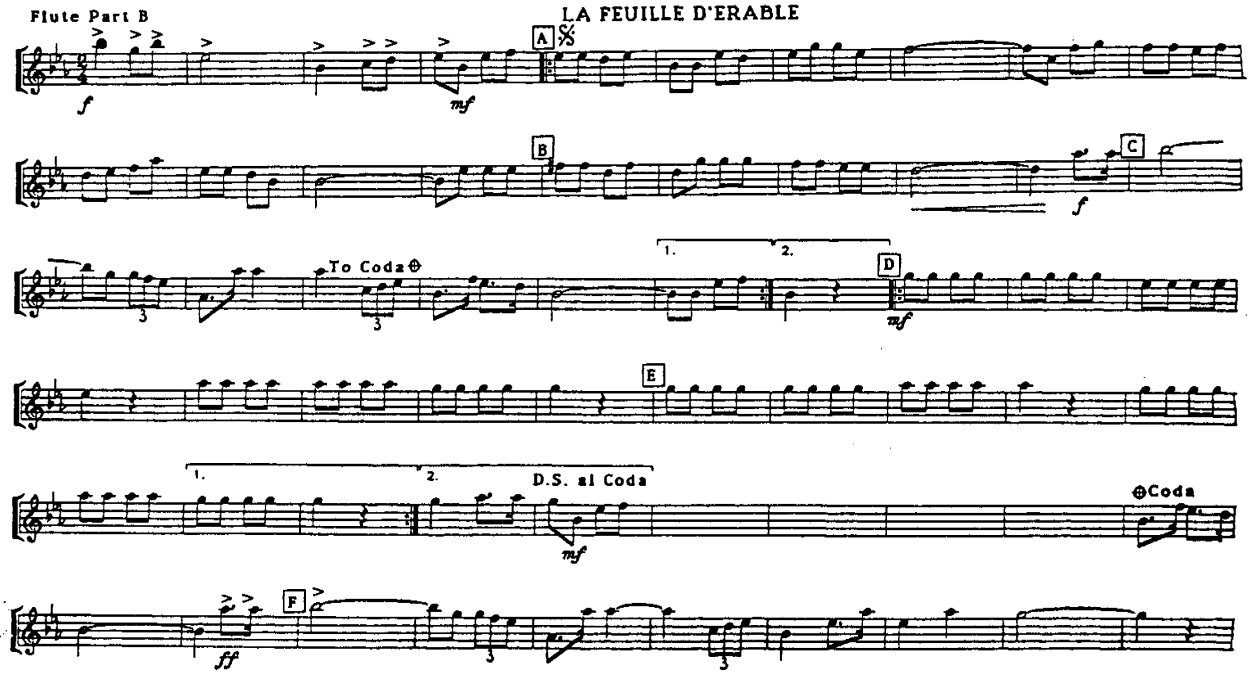


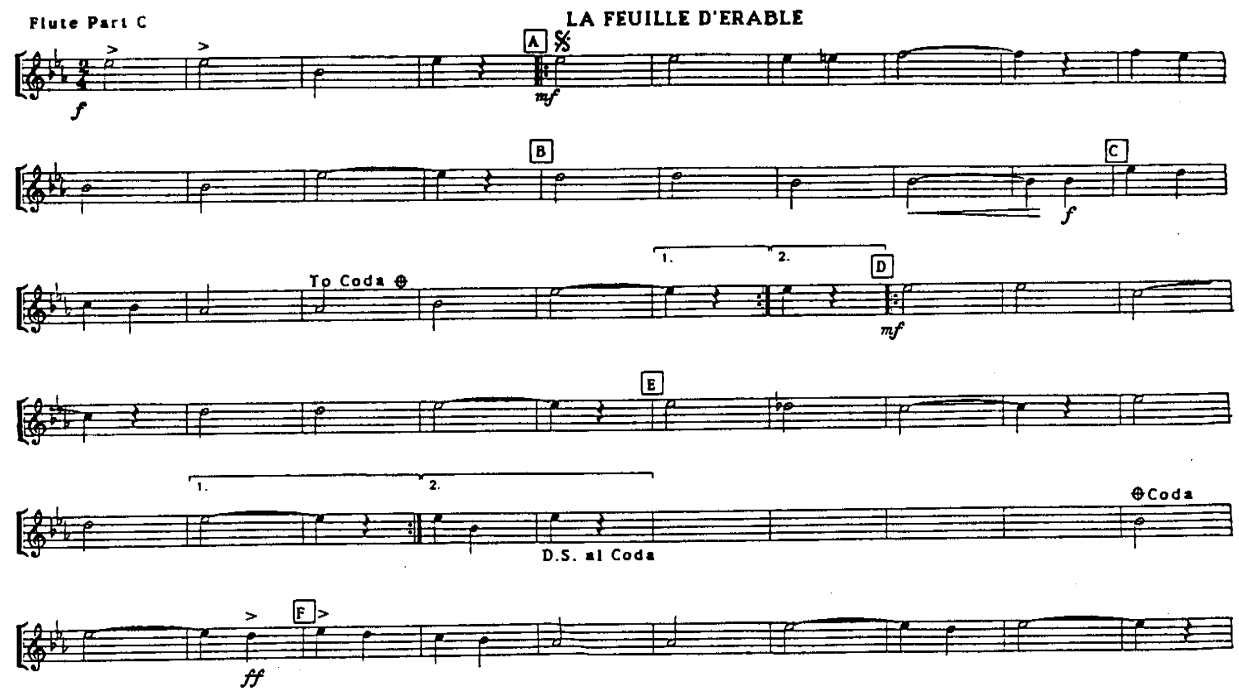
LA FEUILLE D'ERABLE PG 4

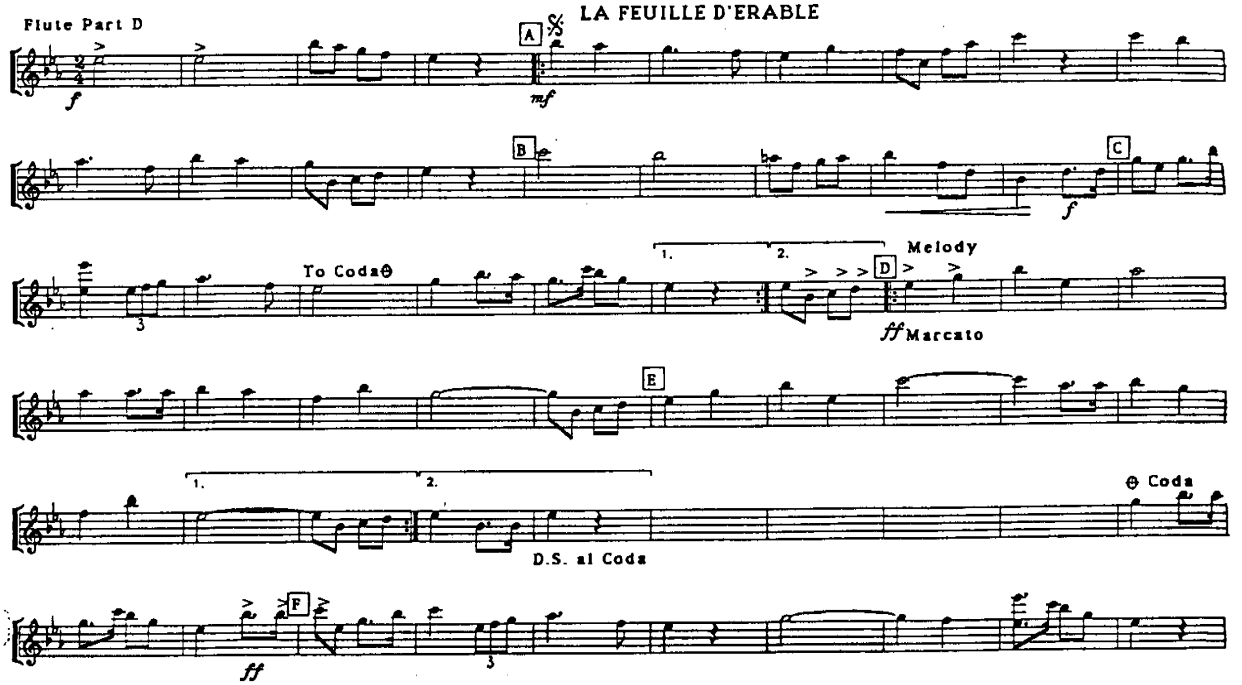


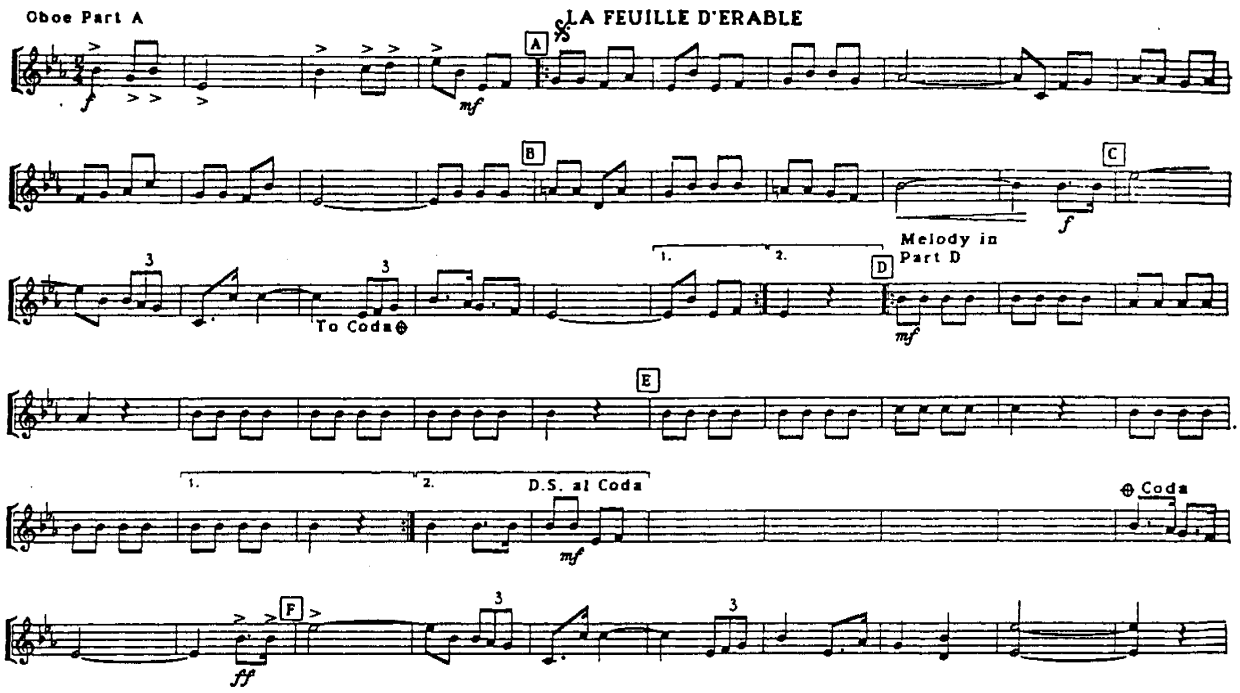
LA FEUILLE D'ERABLE PG 5

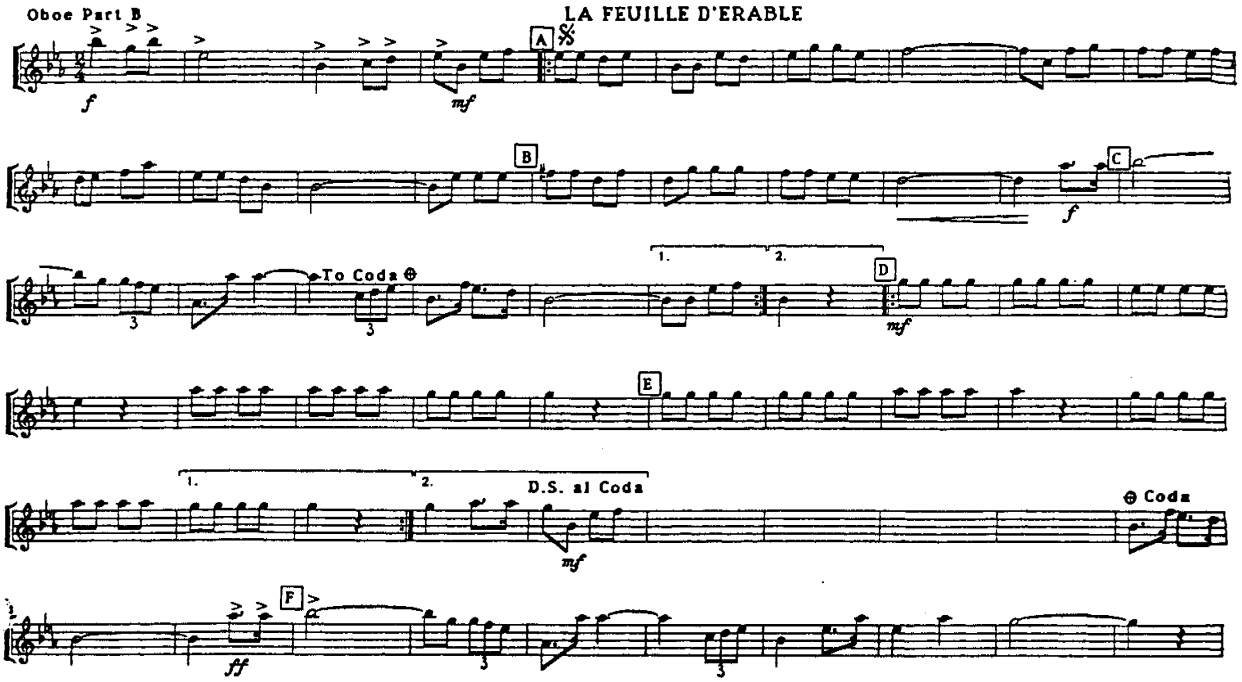

Flute Part A
LA FEUILLE D'ERABLE
To Coda
Melody in Part D
D.S. al Coda
Coda

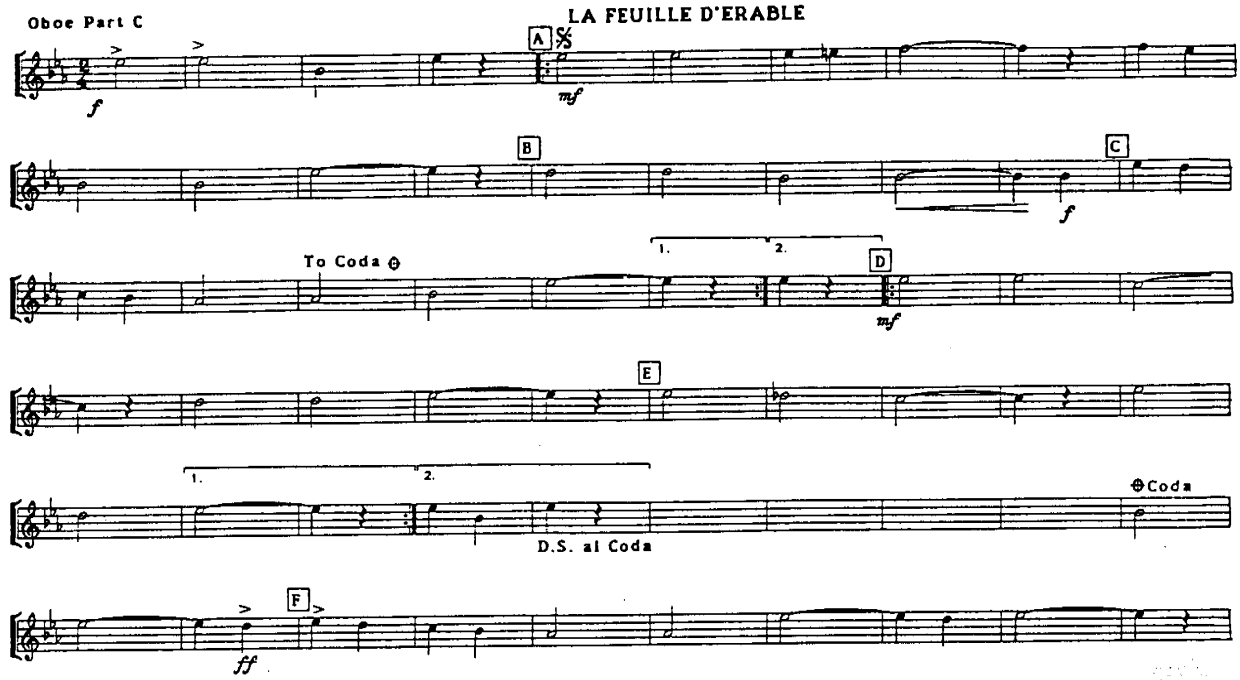

Flute Part B
LA FEUILLE D'ERABLE
To Coda
D.S. al Coda
Coda

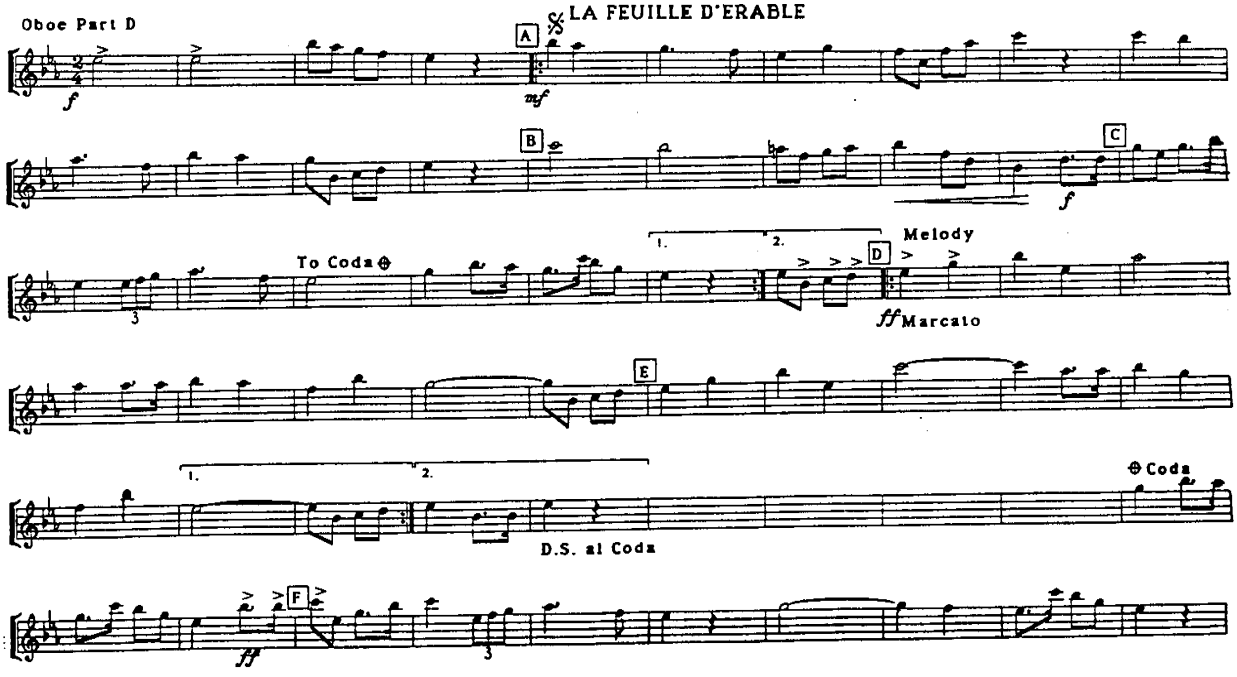

Flute Part C
LA FEUILLE D'ERABLE
A
B
C
D
E
F
To Coda
D.S. al Coda
Coda

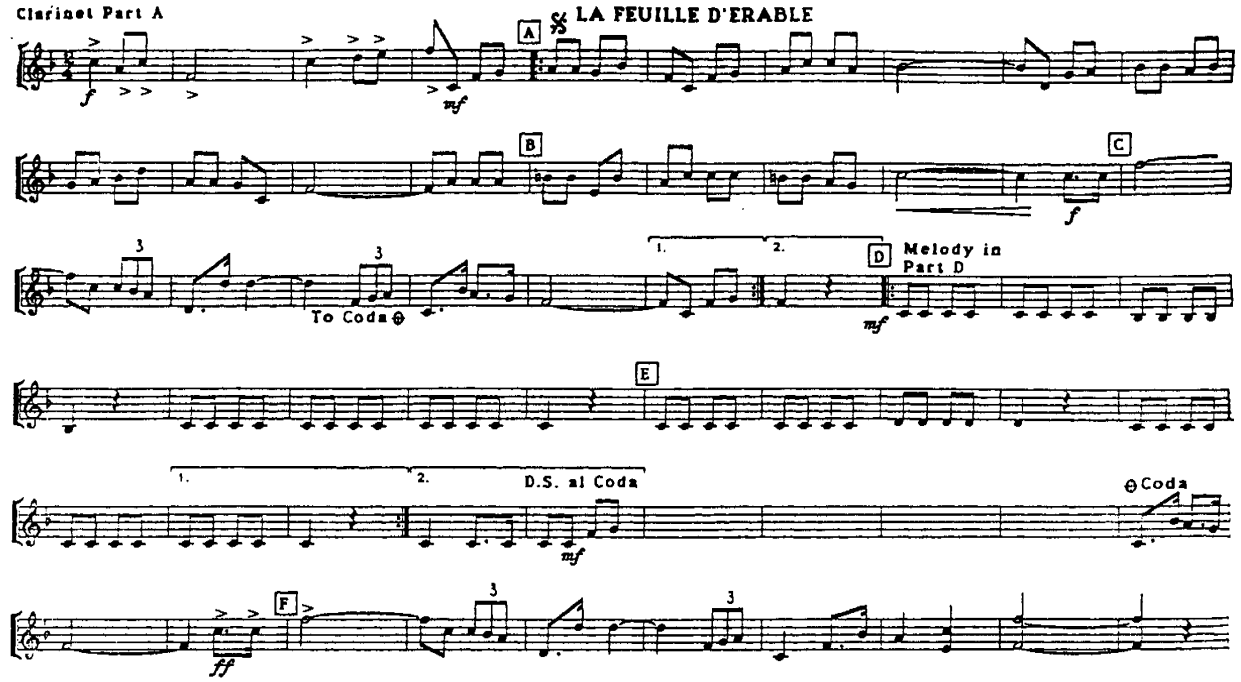

Flute Part D
LA FEUILLE D'ERABLE
A
B
C
D
E
F
To Coda
Melody
Marcato
D.S. al Coda
Coda

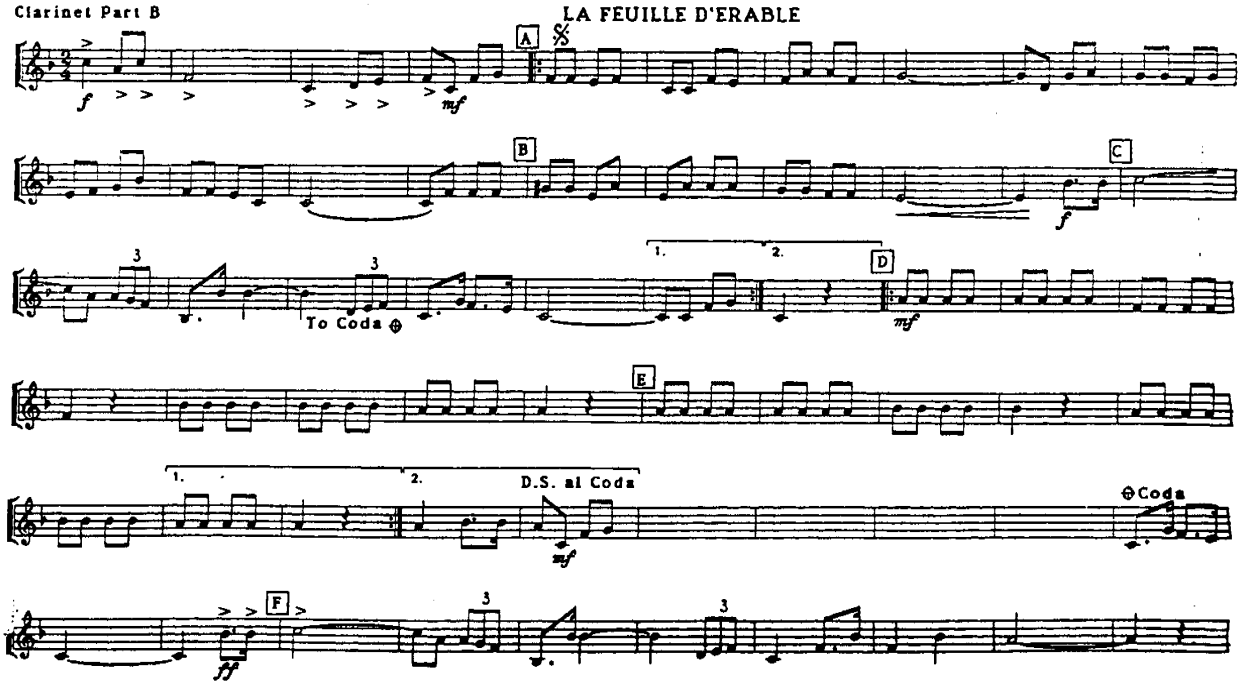

Oboe Part A
LA FEUILLE D'ERABLE
To Coda
Melody in Part D
D.S. al Coda
Coda

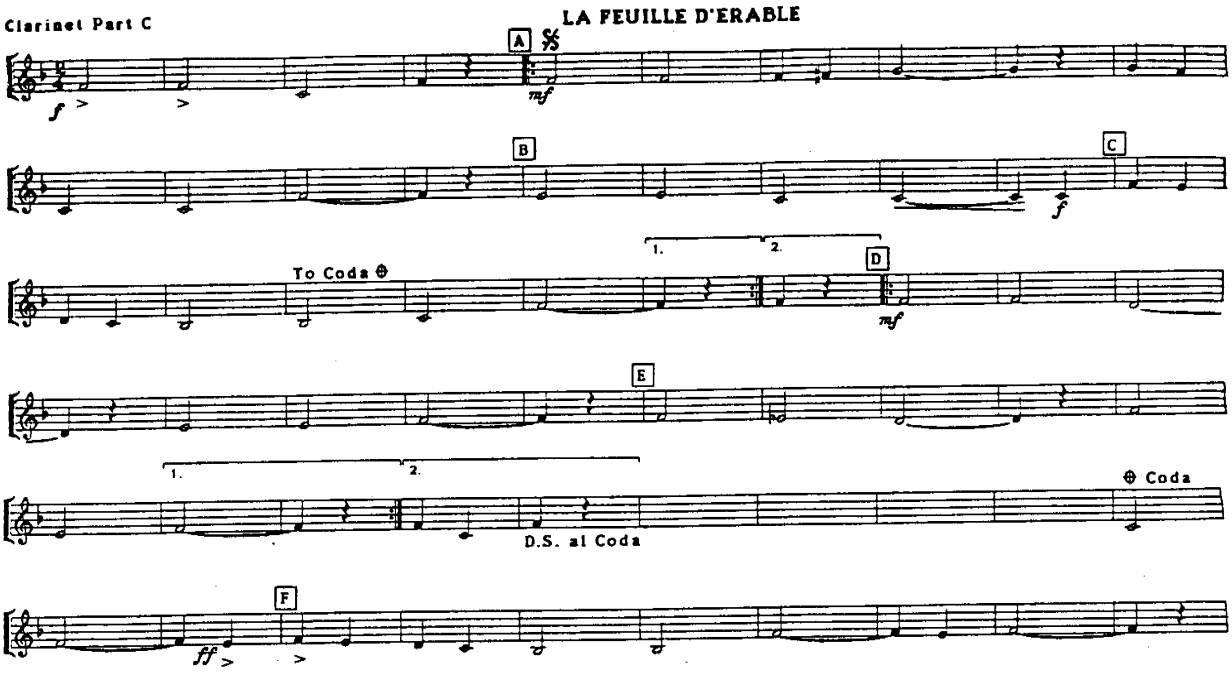

Oboe Part B
LA FEUILLE D'ERABLE
To Coda
D.S. al Coda
Coda

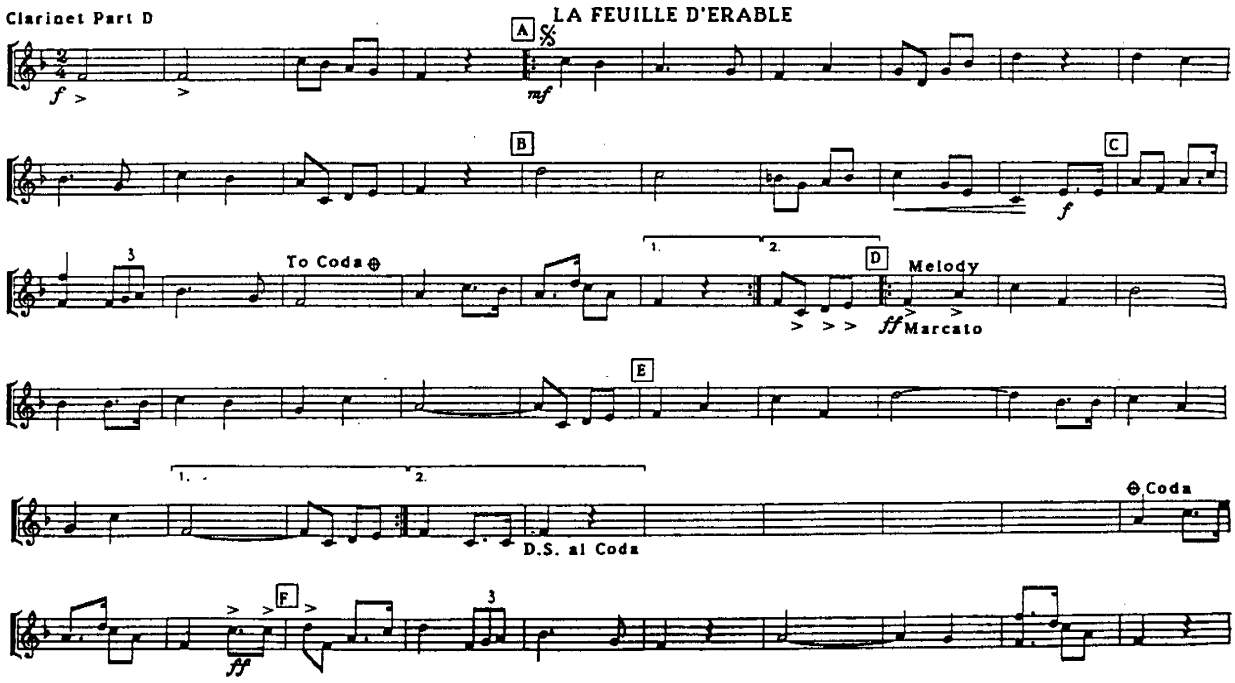

Oboe Part C
LA FEUILLE D'ERABLE
A
B
C
D
E
F
To Coda
D.S. al Coda
Coda

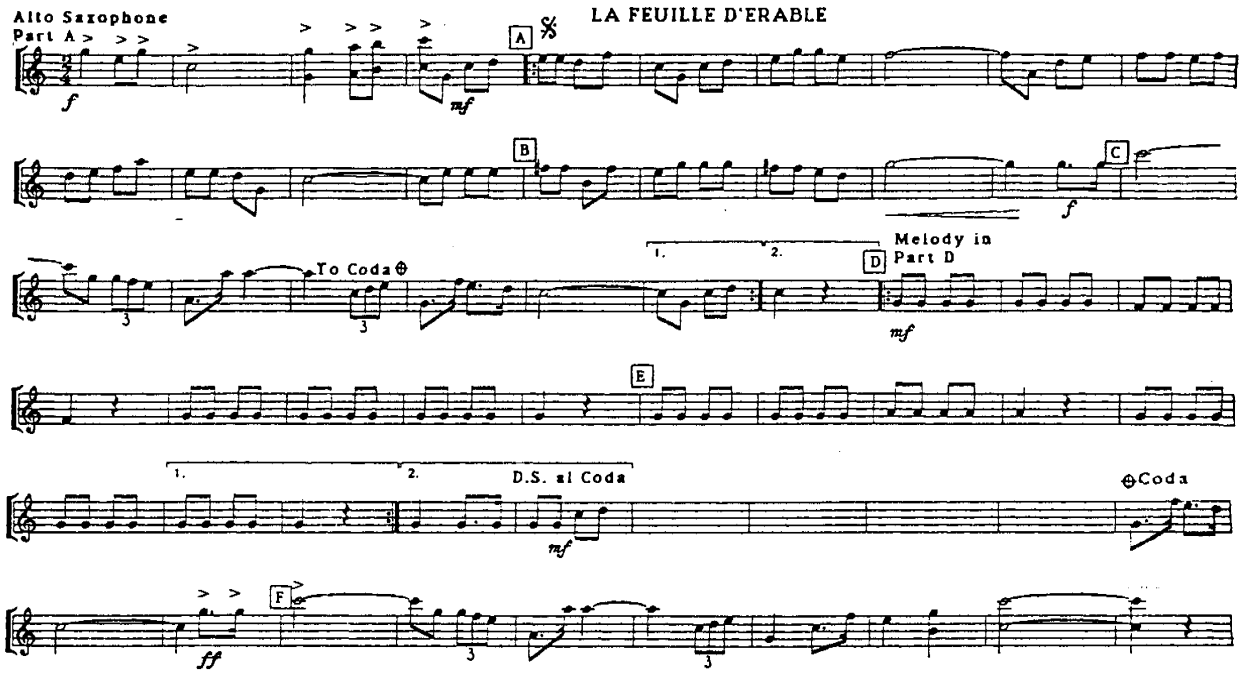

Oboe Part D
LA FEUILLE D'ERABLE
A
B
C
D
E
F
To Coda
Melody
Marcato
D.S. al Coda
Coda

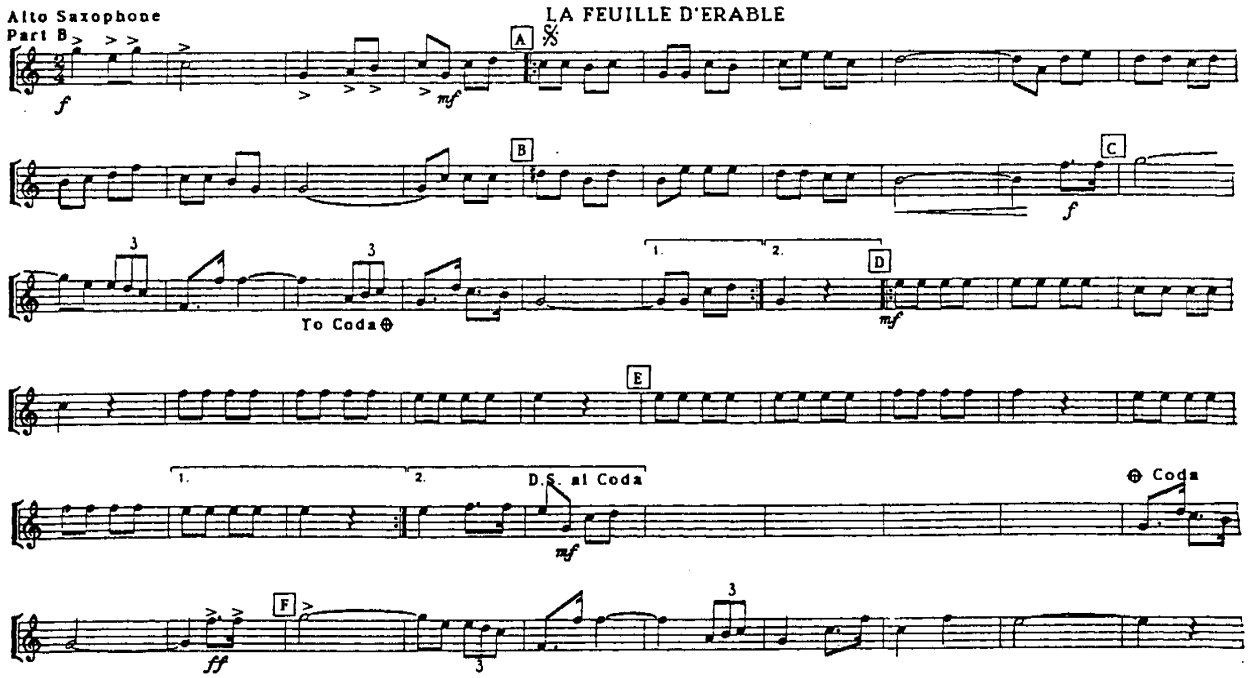

Clarinet Part A
LA FEUILLE D'ERABLE
A
B
C
D
Melody in Part D
To Coda
D.S. al Coda
Coda
E
F

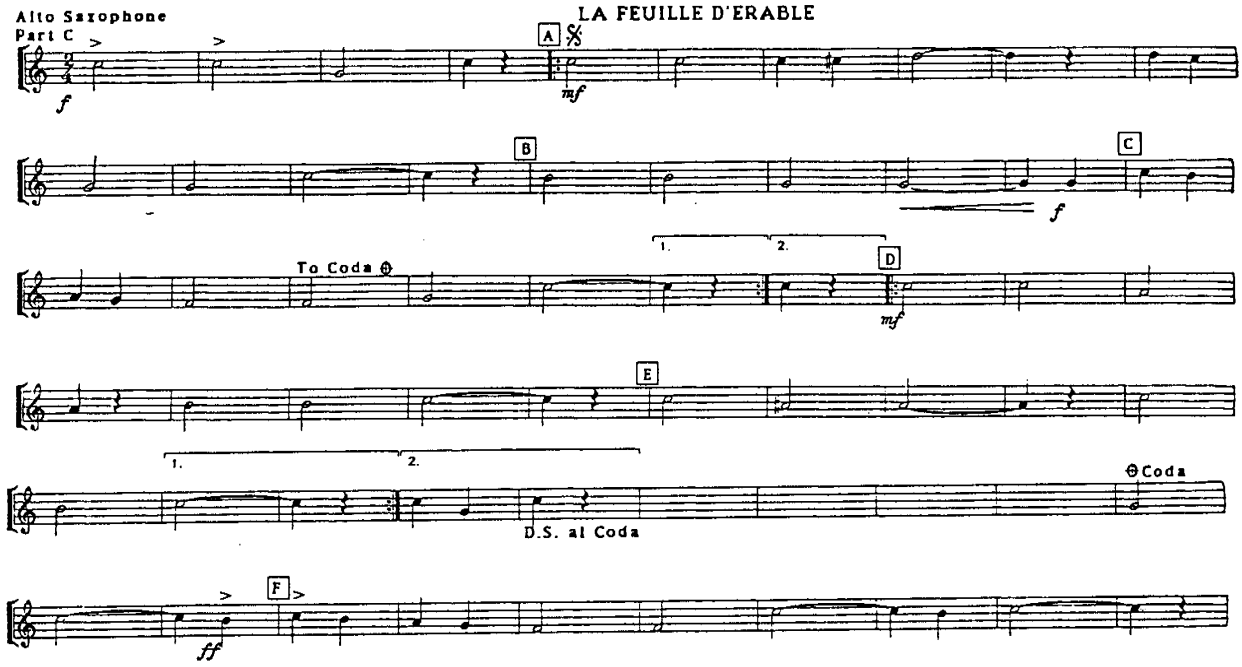

Clarinet Part B
LA FEUILLE D'ERABLE
A
B
C
D
To Coda
D.S. al Coda
Coda
E
F

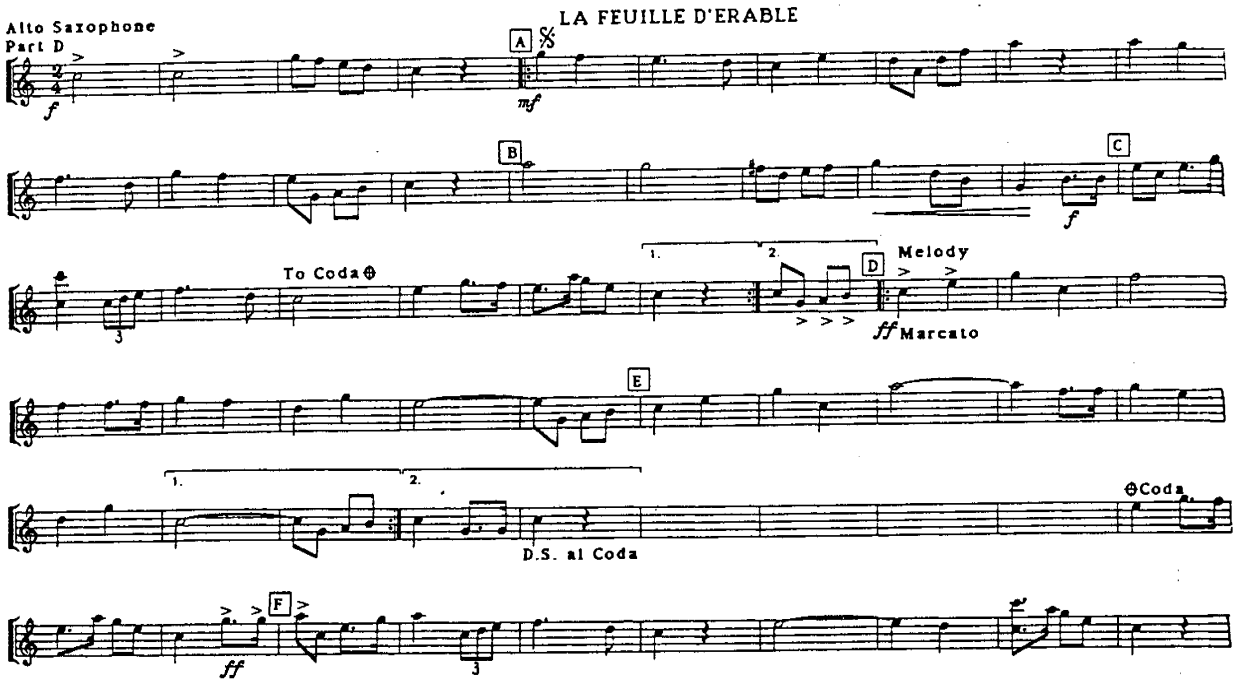

Clarinet Part C
LA FEUILLE D'ERABLE
A
B
C
D
E
F
To Coda
D.S. al Coda
Coda

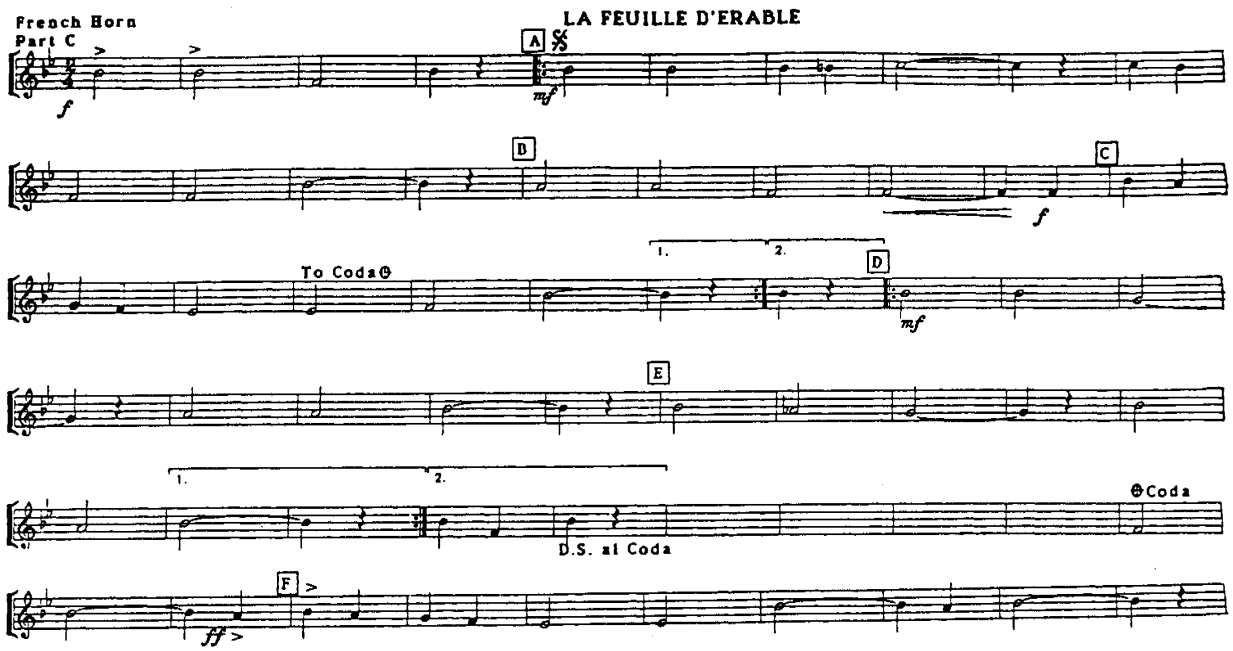

Clarinet Part D
LA FEUILLE D'ERABLE
A
B
C
D
E
F
To Coda
Melody
Marcato
D.S. al Coda
Coda

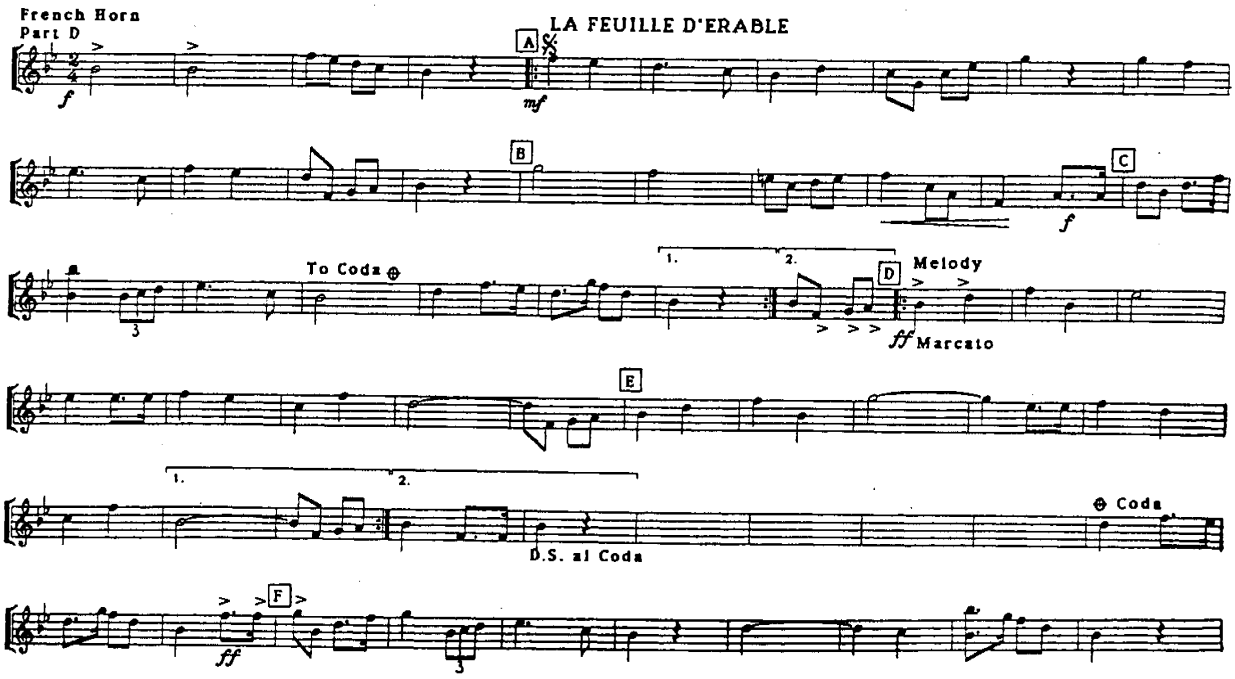

Alto Saxophone
Part A
LA FEUILLE D'ERABLE
To Coda
Melody in
Part D
D.S. al Coda
Coda

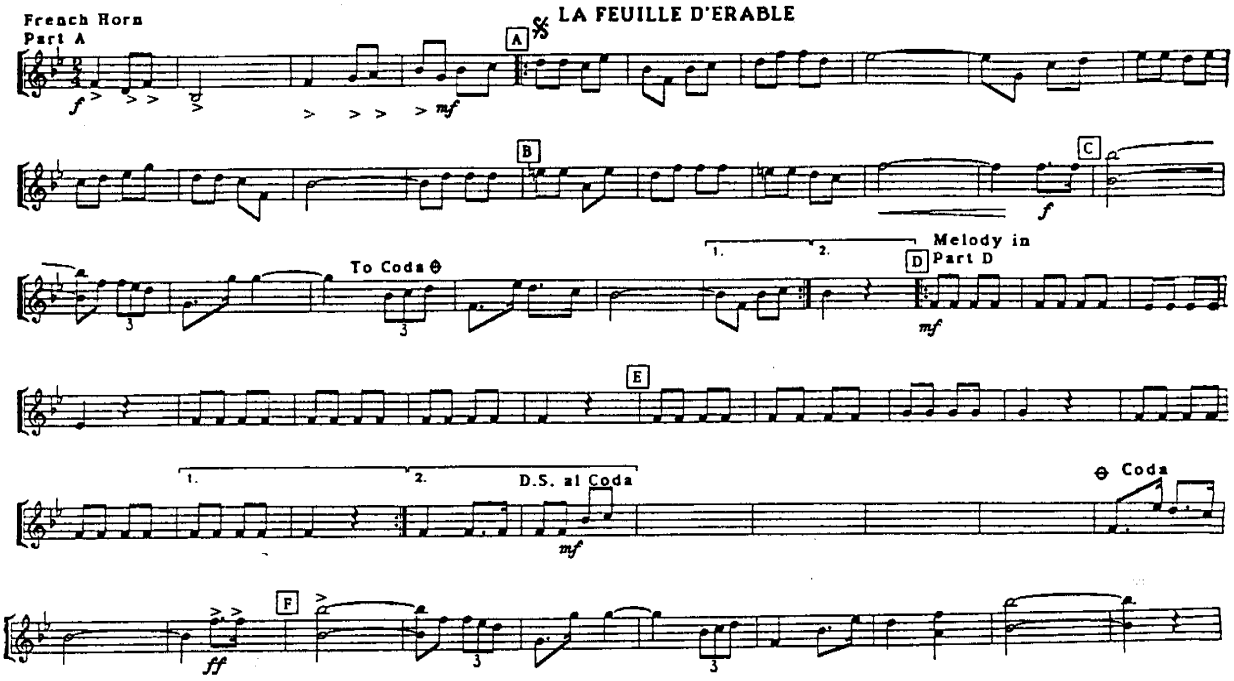

Alto Saxophone
Part B
LA FEUILLE D'ERABLE
To Coda
D.S. al Coda
Coda

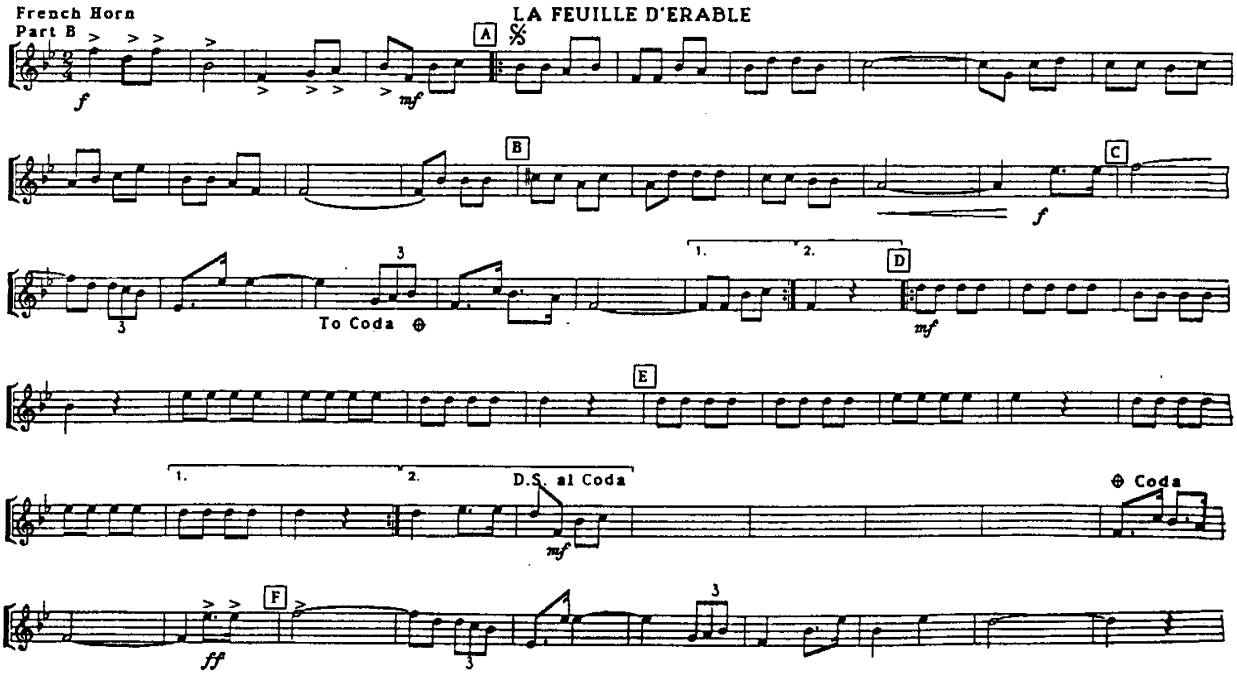

Alto Saxophone
Part C
LA FEUILLE D'ERABLE
A
B
C
D
E
F
To Coda
D.S. al Coda
Coda

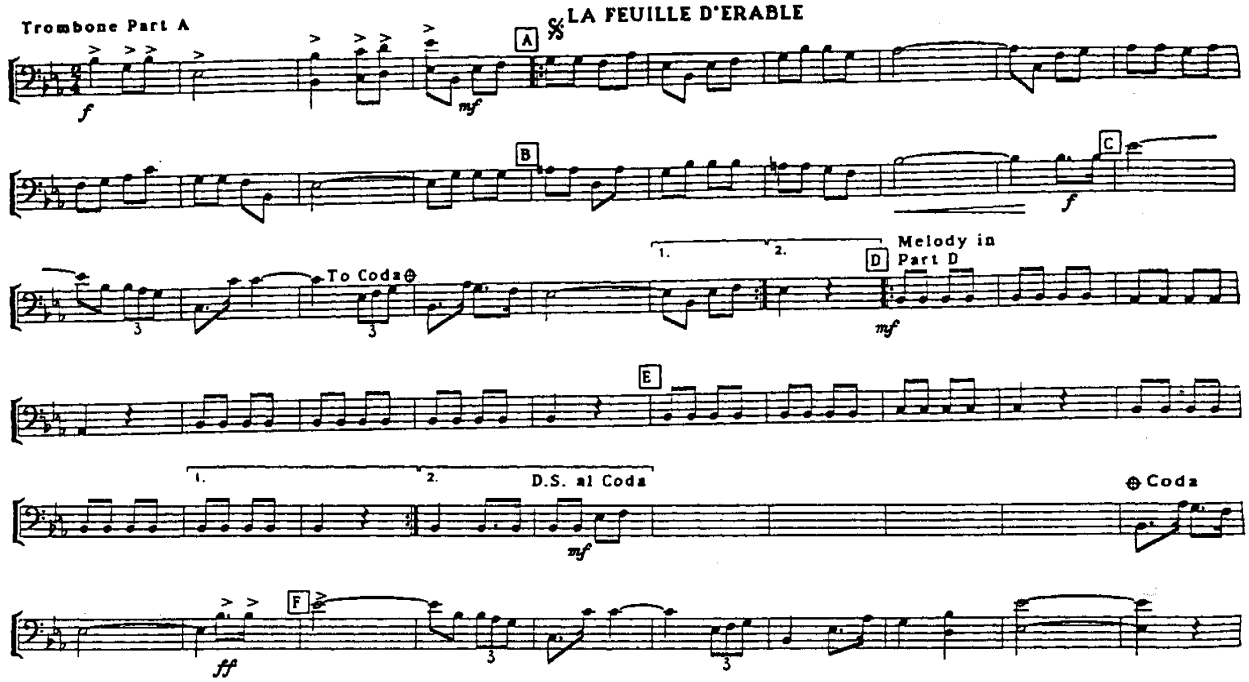

Alto Saxophone
Part D
LA FEUILLE D'ERABLE
A
B
C
D
E
F
To Coda
Melody
Marcato
D.S. al Coda
Coda

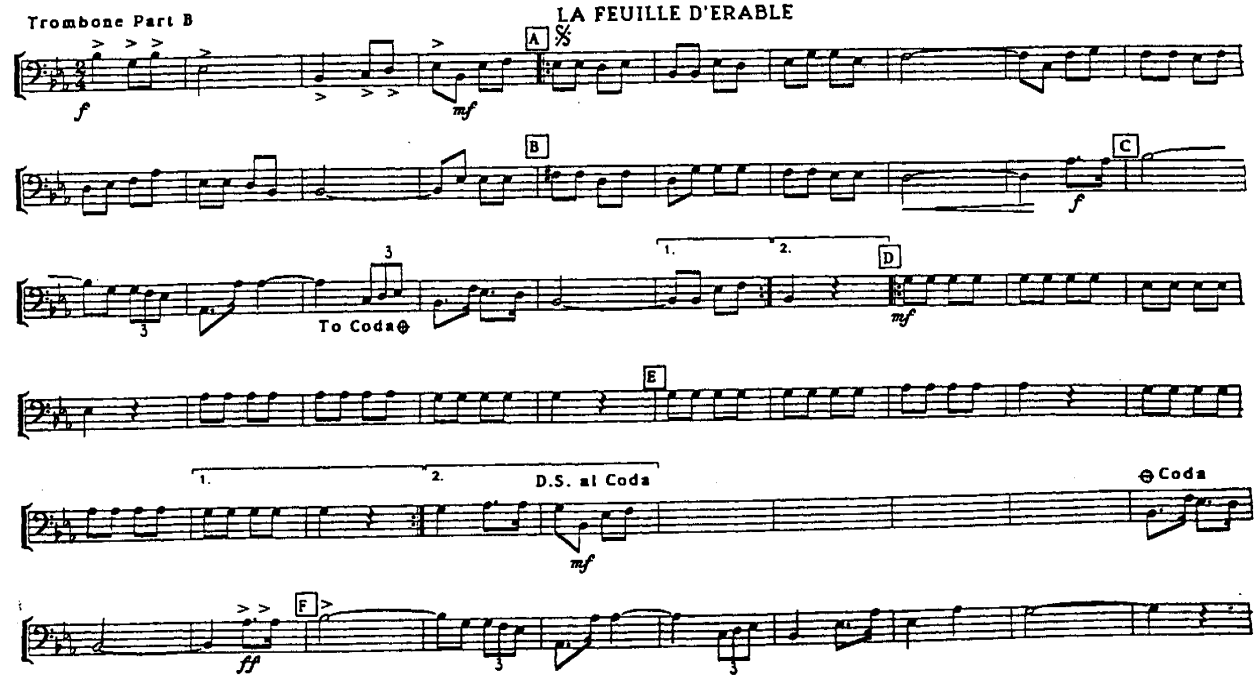

French Horn
Part C
LA FEUILLE D'ERABLE
A
B
C
D
E
F
To Coda
⊕Coda
D.S. al Coda
f
mf
ff

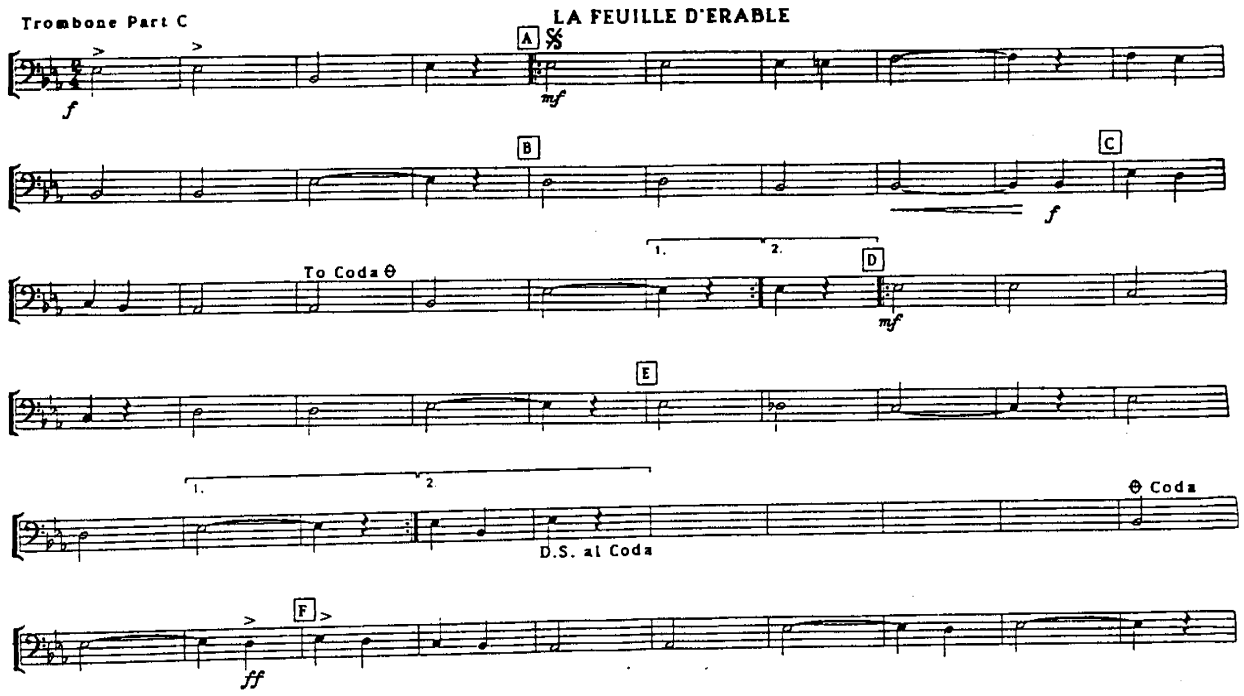

French Horn
Part D
LA FEUILLE D'ERABLE
A
B
C
D
E
F
To Coda ⊕
⊕ Coda
D.S. al Coda
Melody
Marcato
f
mf
ff

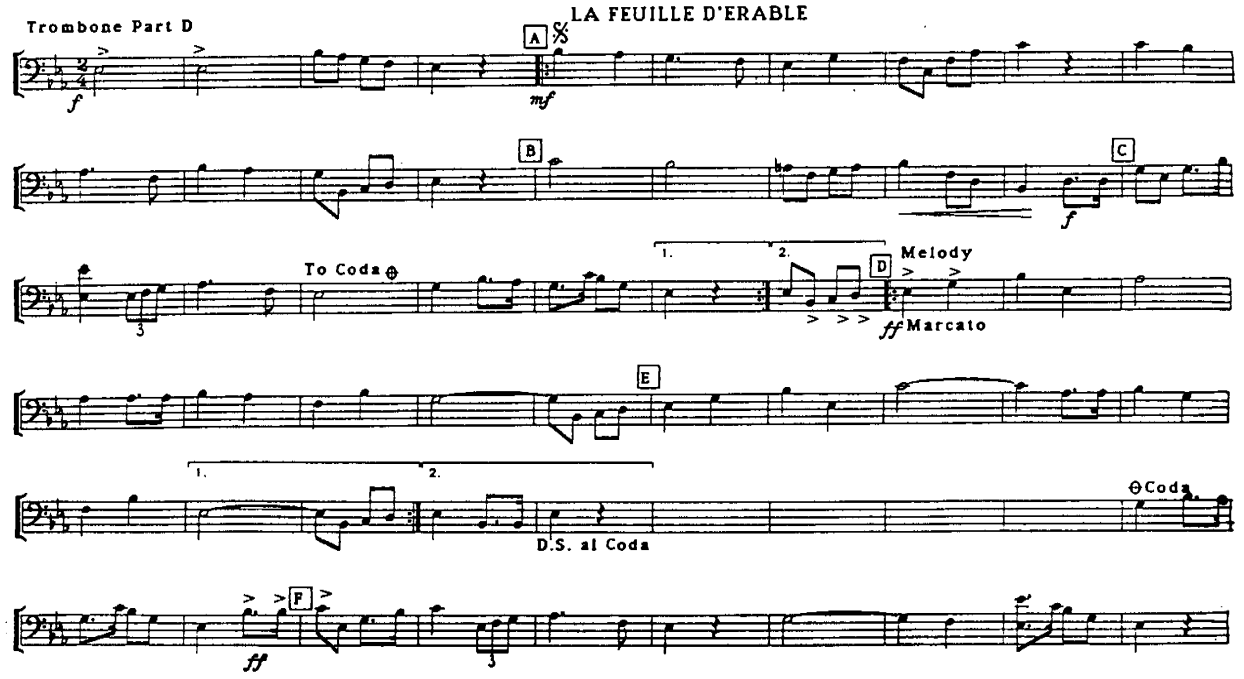

French Horn
Part A
LA FEUILLE D'ERABLE
To Coda
Melody in
Part D
D.S. al Coda
Coda

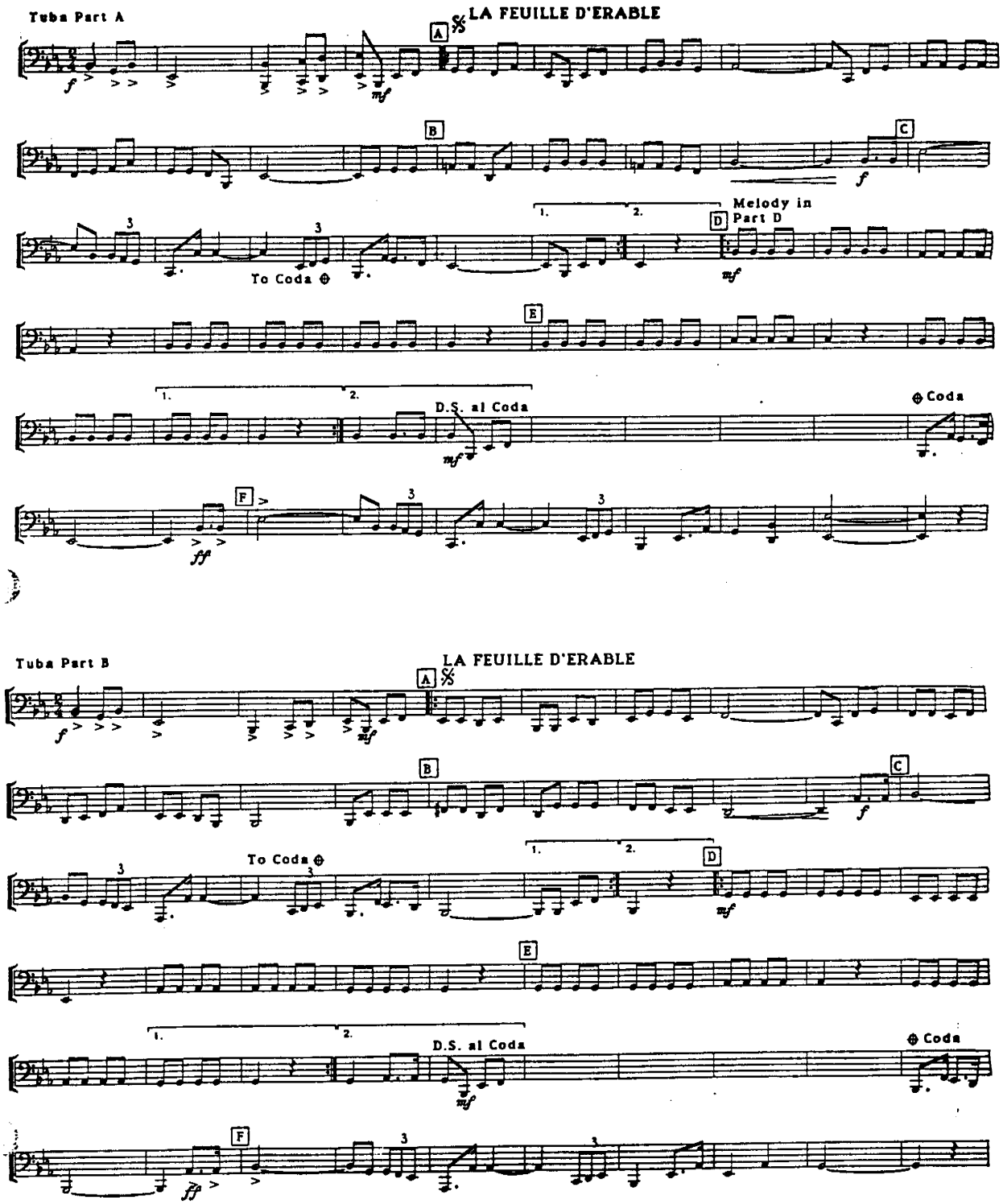

French Horn
Part B
LA FEUILLE D'ERABLE
To Coda
D.S. al Coda
Coda

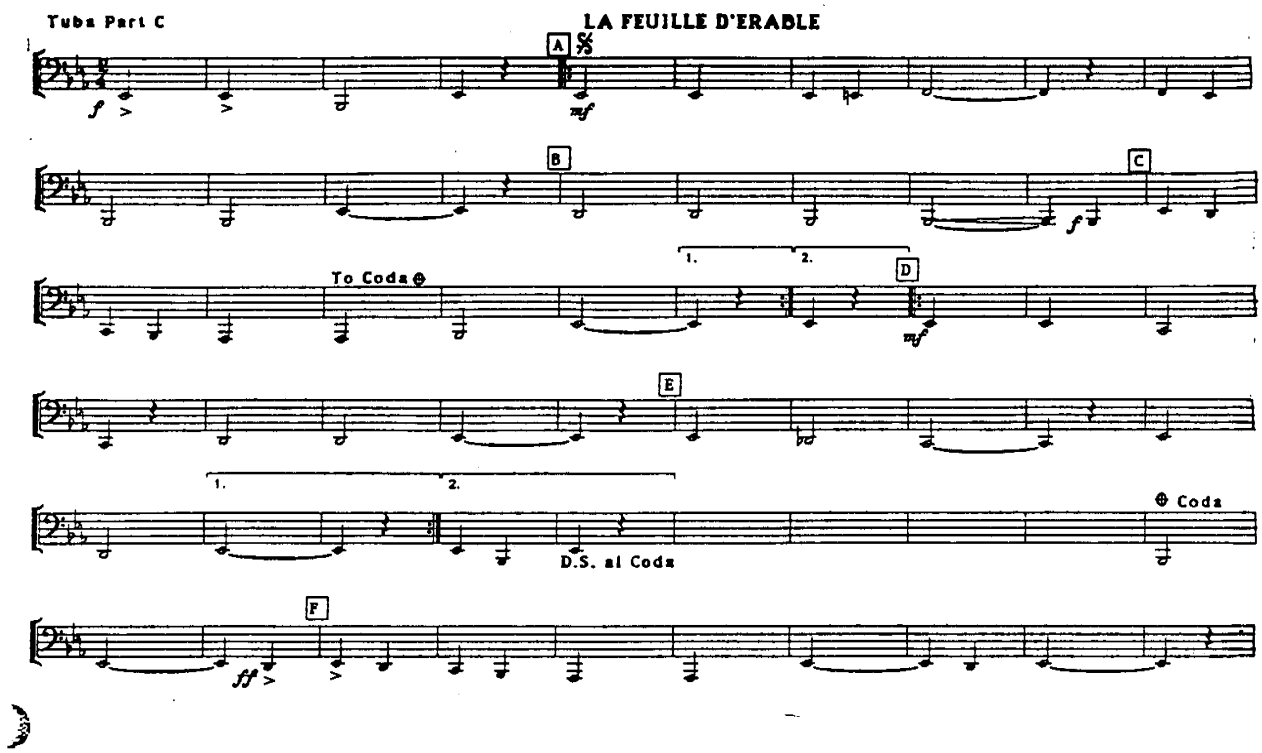

Trombone Part A
LA FEUILLE D'ERABLE
To Coda
Melody in Part D
D.S. al Coda
Coda

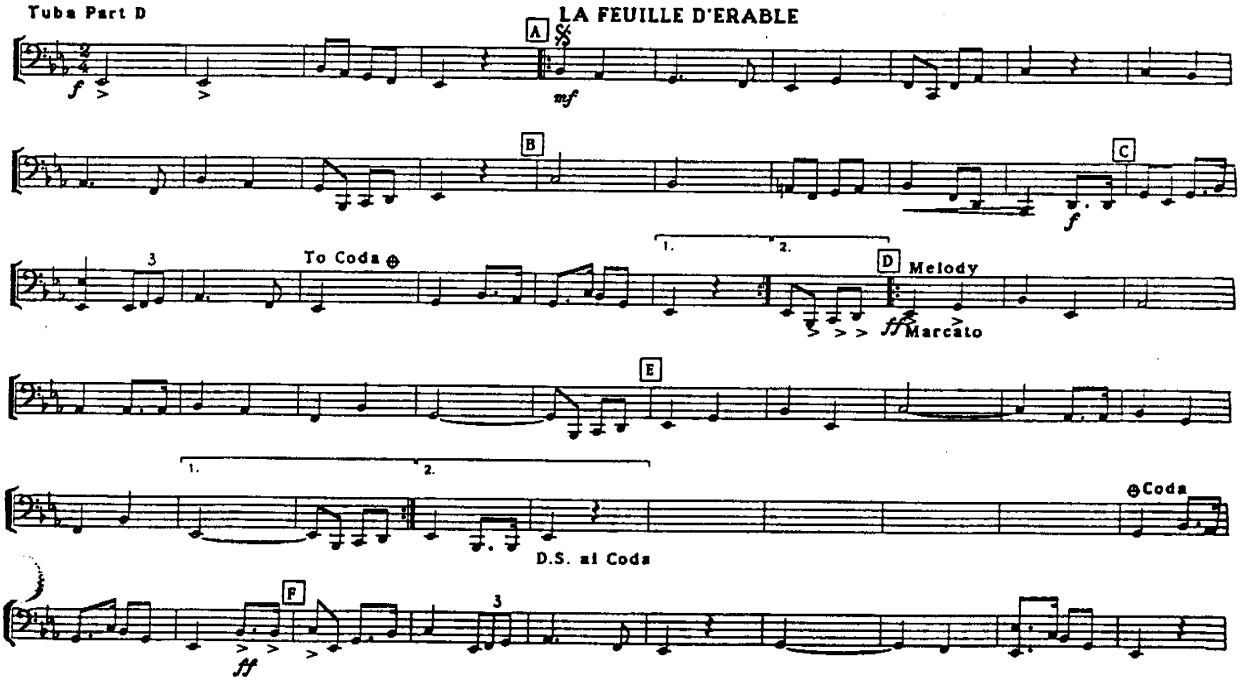

Trombone Part B
LA FEUILLE D'ERABLE
To Coda
D.S. al Coda
Coda


Trombone Part C
LA FEUILLE D'ERABLE
A
B
C
D
E
F
To Coda
D.S. al Coda
Coda

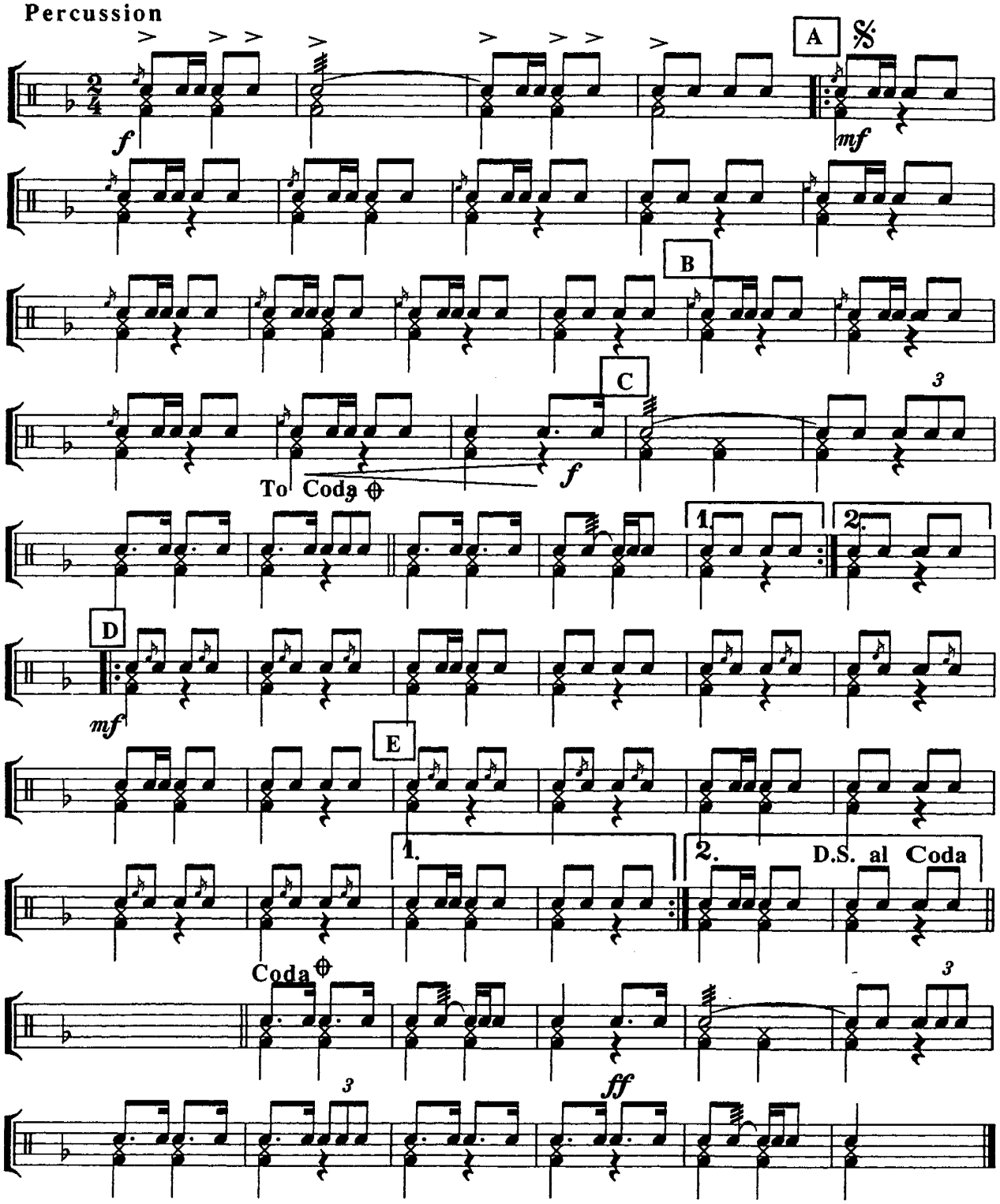

Trombone Part D
LA FEUILLE D'ERABLE
A
B
C
D
E
F
To Coda
Melody
Marcato
D.S. al Coda
Coda


Tuba Part A
LA FEUILLE D'ERABLE
A
B
C
D
E
F
To Coda ⊕
Melody in Part D
D.S. al Coda
⊕ Coda
Tuba Part B
LA FEUILLE D'ERABLE
To Coda ⊕
D.S. al Coda
⊕ Coda


Tuba Part C
LA FEUILLE D'ERABLE
A
B
C
D
E
F
To Coda
D.S. al Coda
Coda

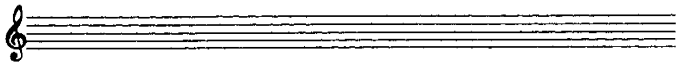

Tuba Part D
LA FEUILLE D'ERABLE
A
B
C
D
E
F
To Coda
Melody
Marcato
D.S. al Coda
Coda

LA FEUILLE D' ERABLE



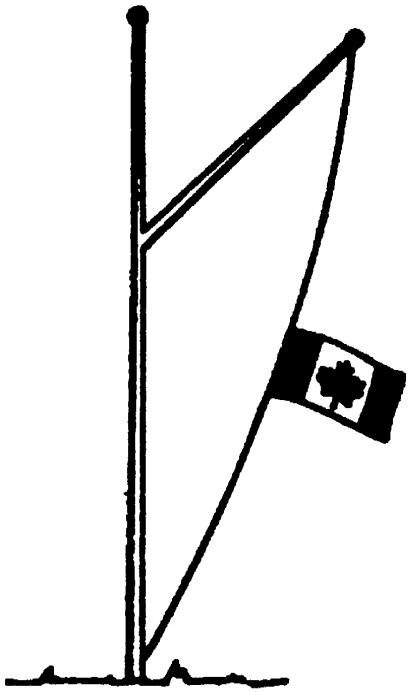
Chapter 20

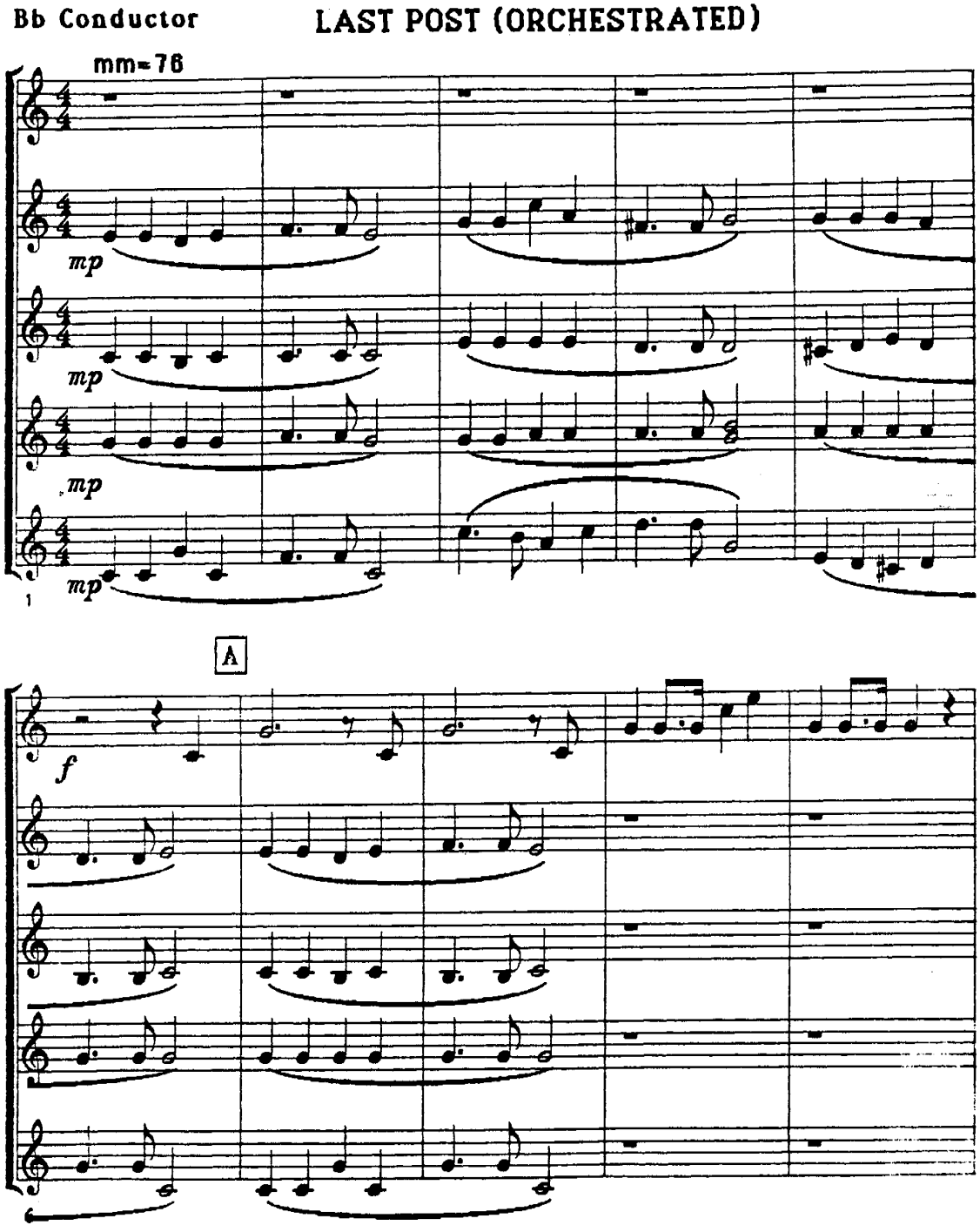
Last Post, an orchestrated bugle call

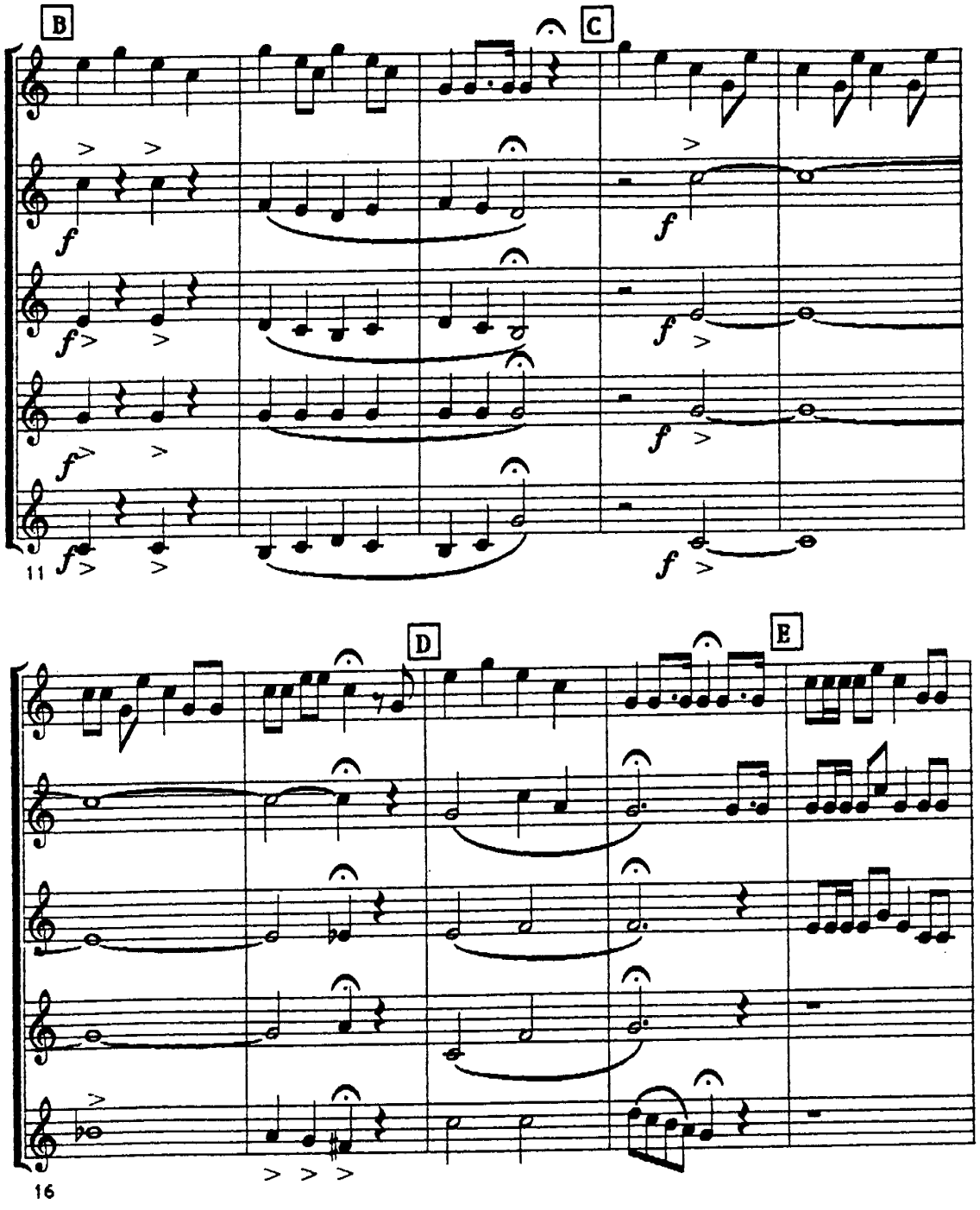


At the end of the day in a Canadian Forces Base, the bugle call "Last Post" is sounded to indicate to personell they should be within the protective walls of the garrison. In a ship at sea, the last post is only used for funerals. For more formal occasions, when a full band is present, the following,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

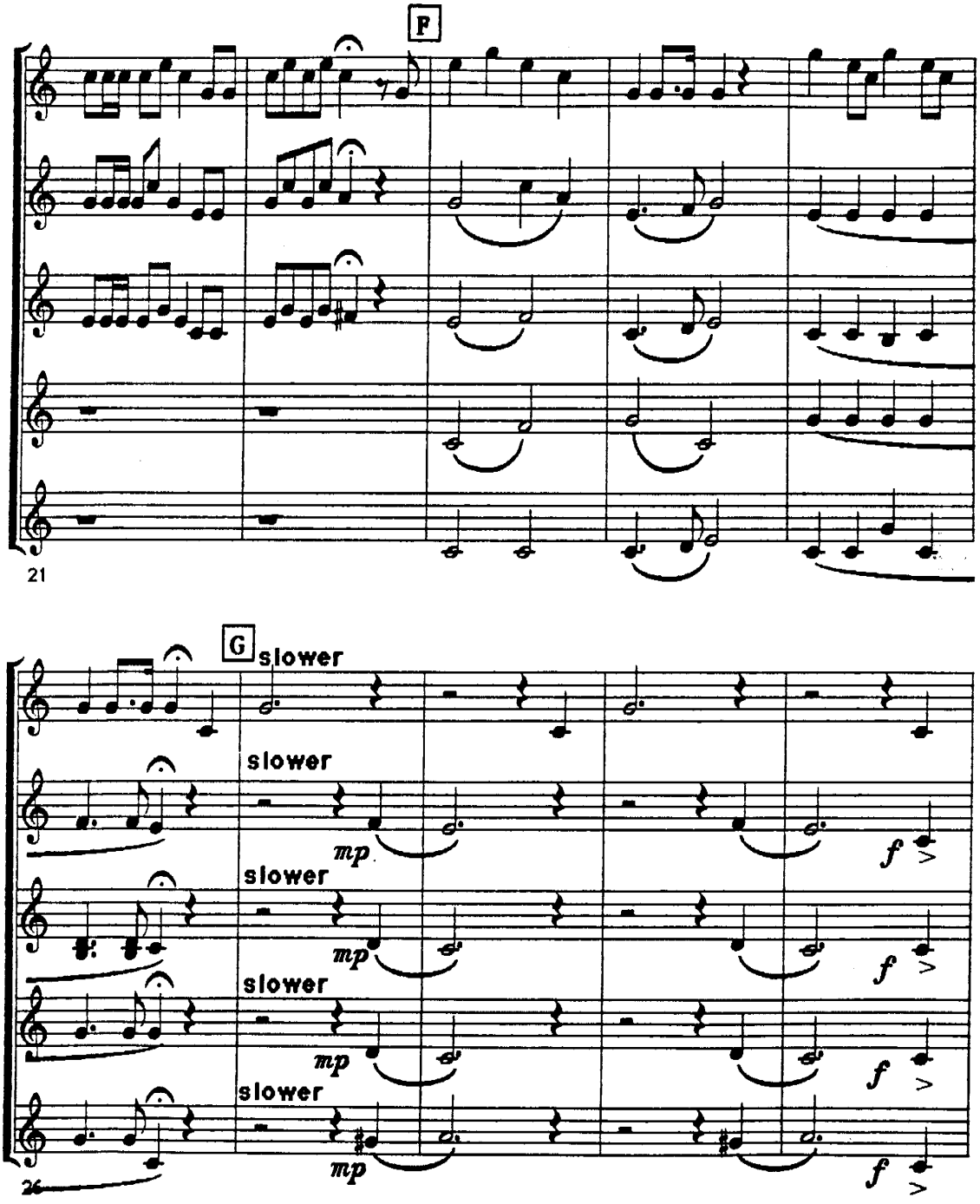
Today , "Orchestrated Last Post" is used invariably during naval Sunset Ceremonies and during the Ceremony of the Flags. The bugle call is more often used on its own during Remembrance Day ceremonies, and as such it is recommended that if you intend to use this arrangement for such a service, it be discussed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



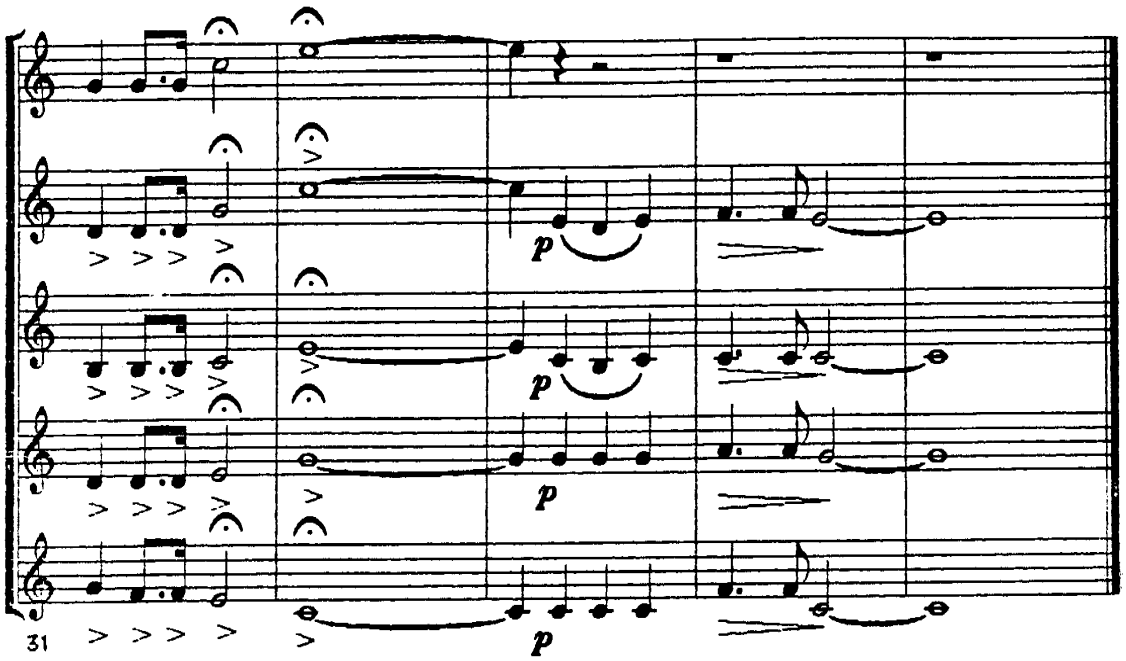

Bb Conductor
LAST POST (ORCHESTRATED)
mm=76
mp
mp
mp
mp
A
f



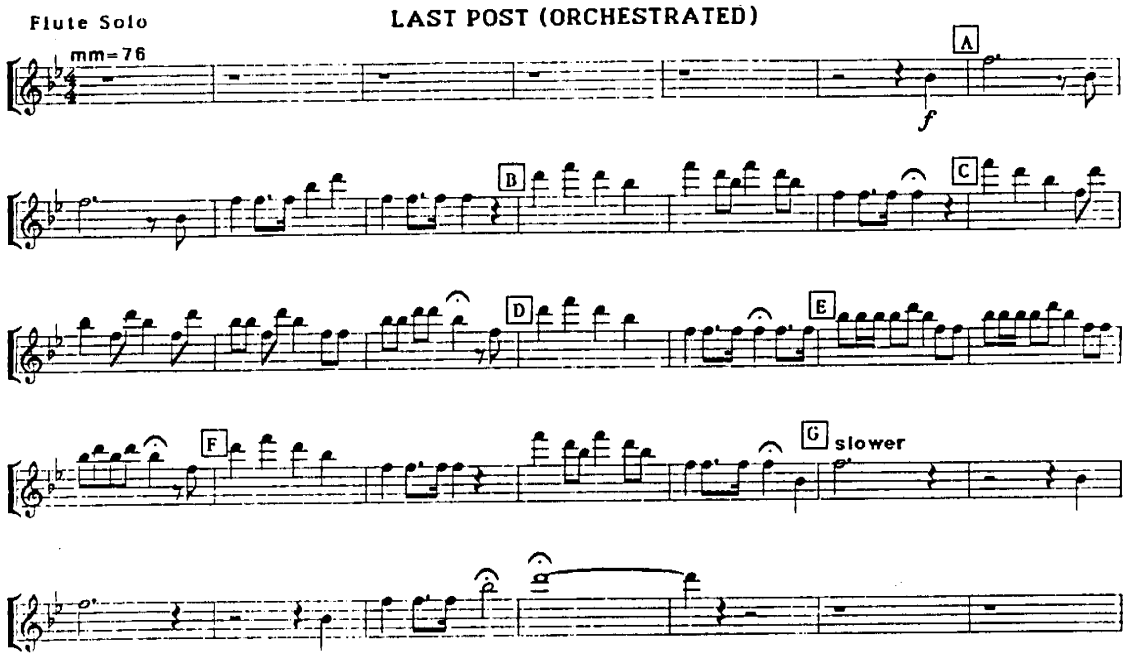
LAST POST PG 2

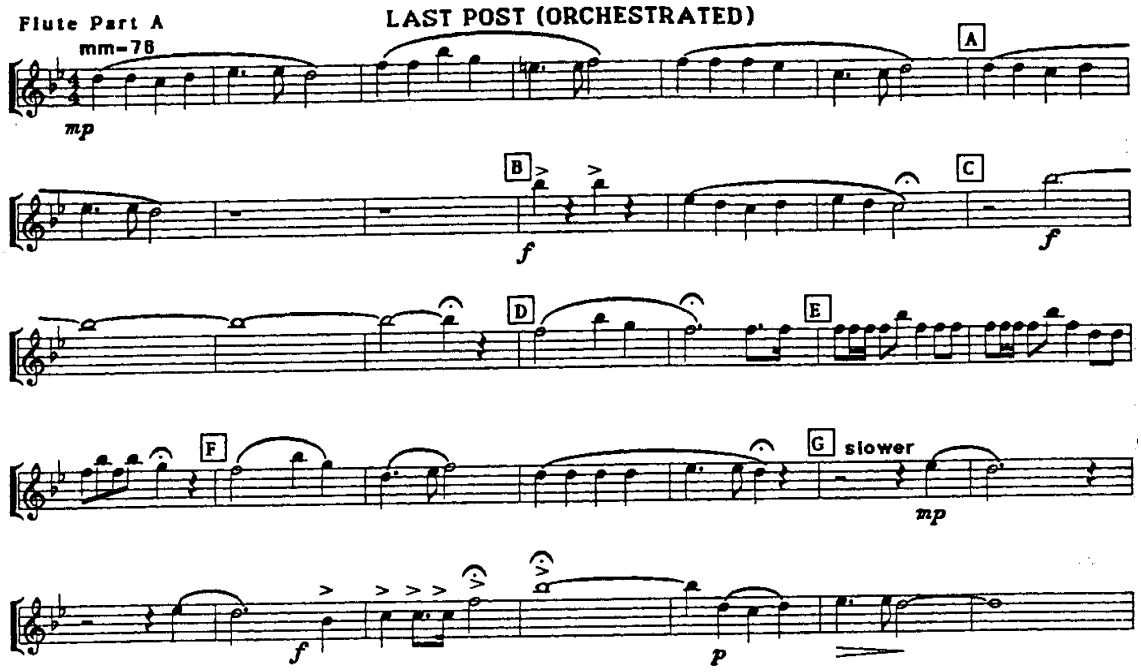


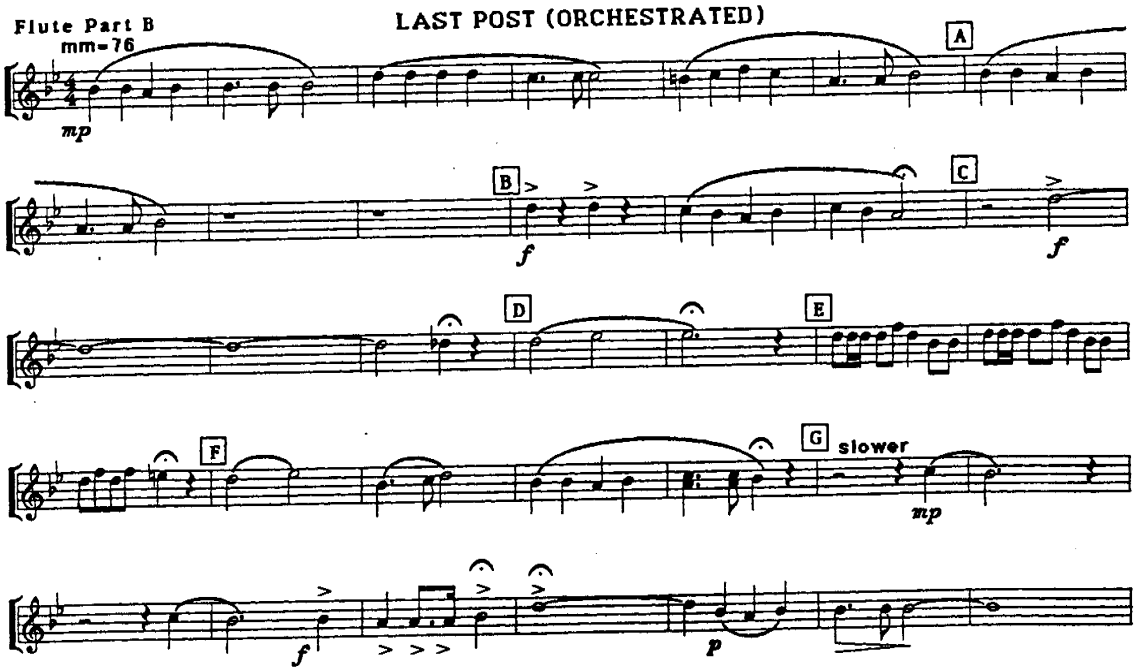
LAST POST PG 3

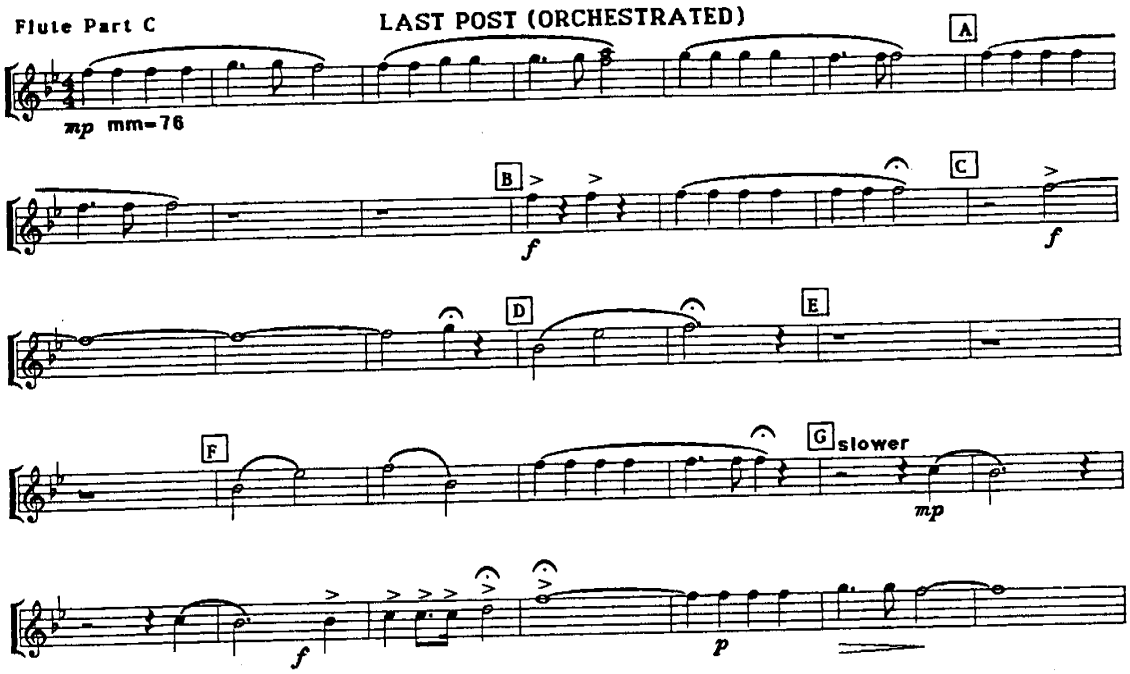


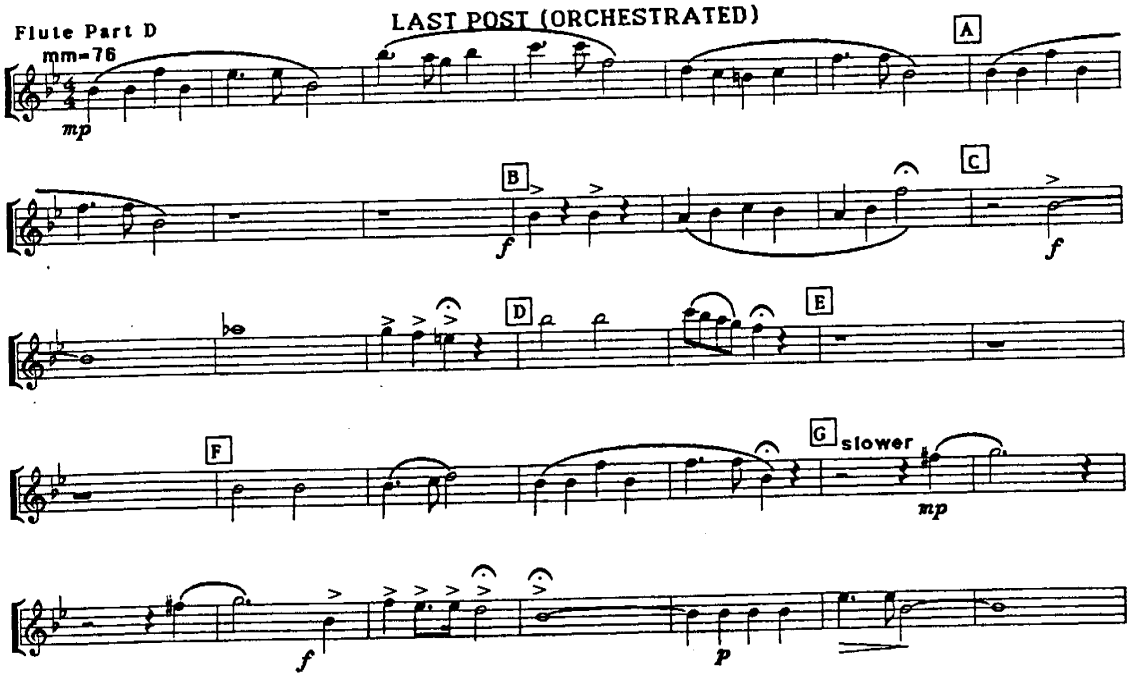
LAST POST PG 4

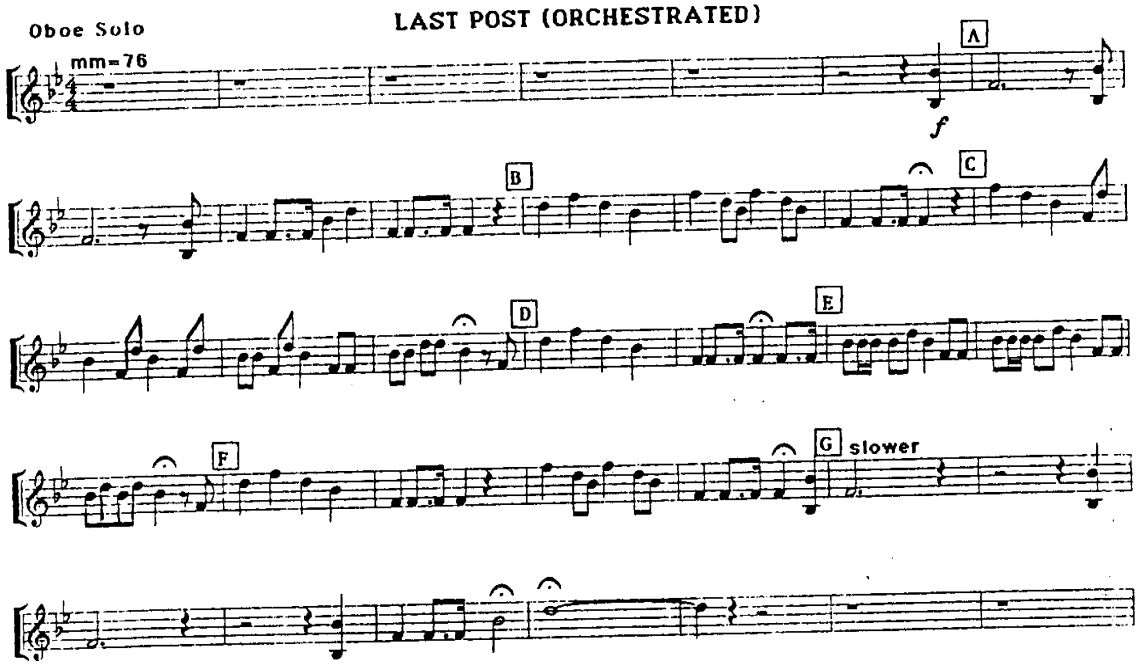

Flute Solo
LAST POST (ORCHESTRATED)
mm=76
A
f
B
C
D
E
F
G
slower

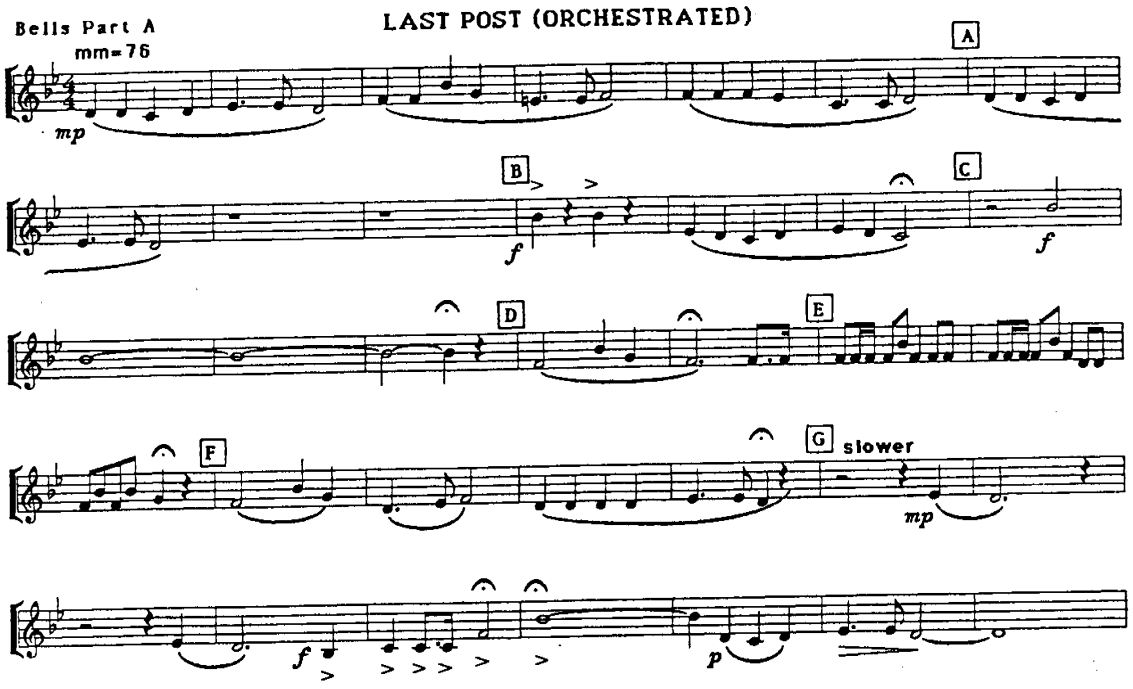

Flute Part A
LAST POST (ORCHESTRATED)
mm=76
A
B
C
D
E
F
G
slower

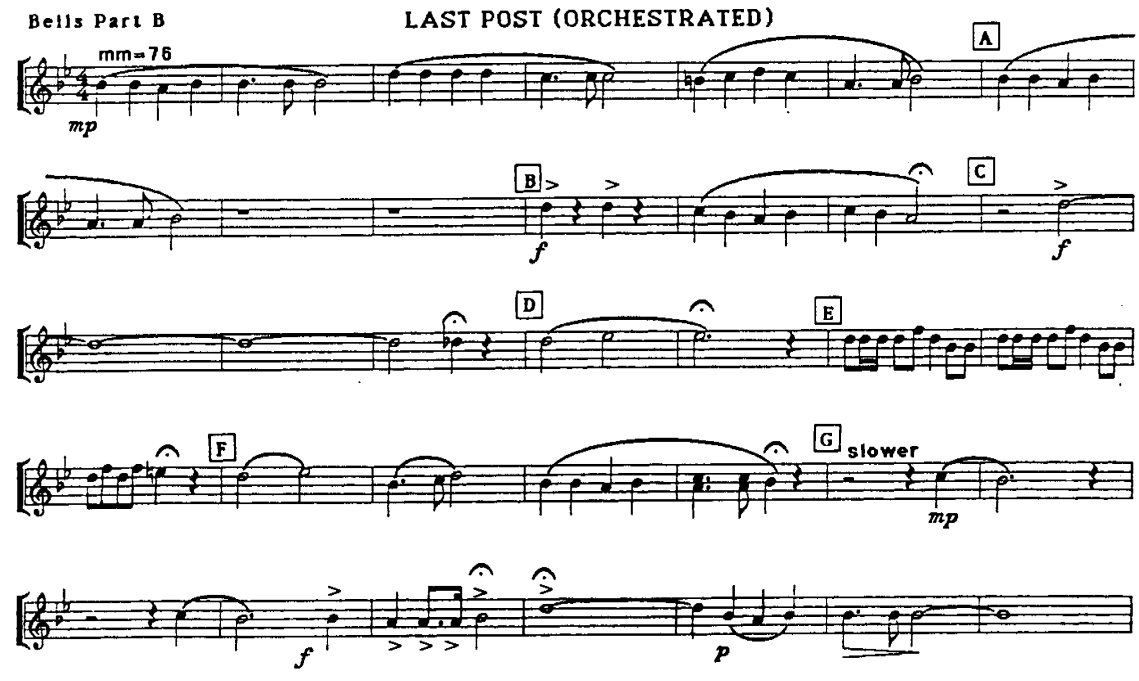

Flute Part B
LAST POST (ORCHESTRATED)
mm=76
A
B
C
D
E
F
G
slower

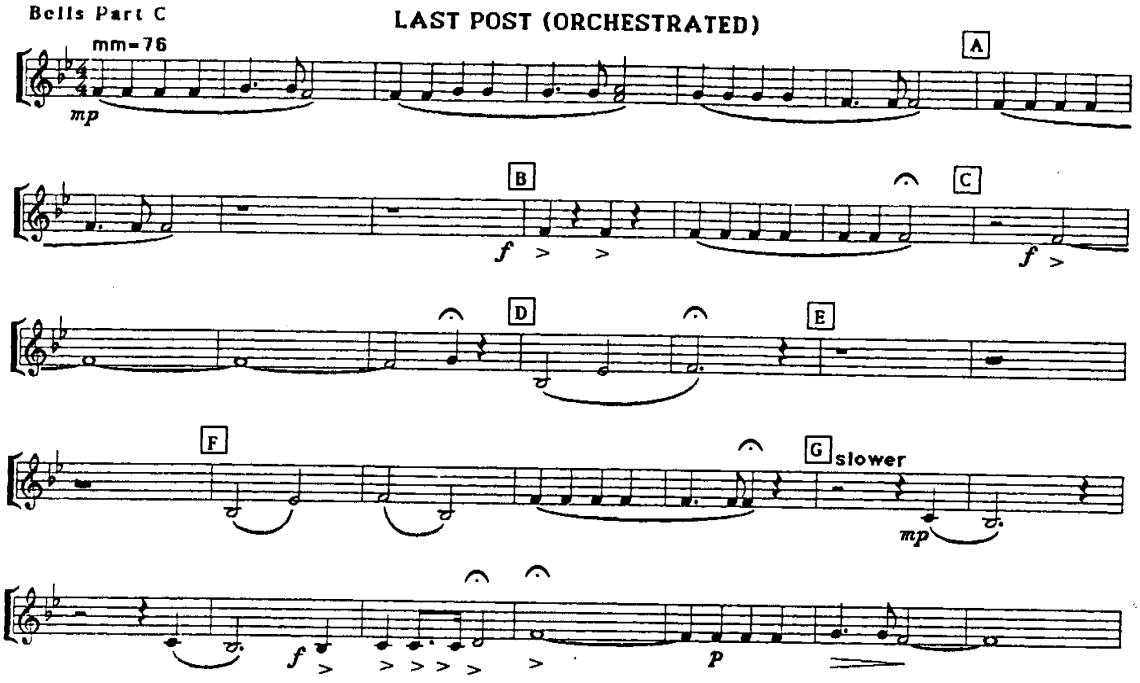

Flute Part C
LAST POST (ORCHESTRATED)
mp mm=76
A
B
f
C
f
D
E
F
G slower
mp
f
p

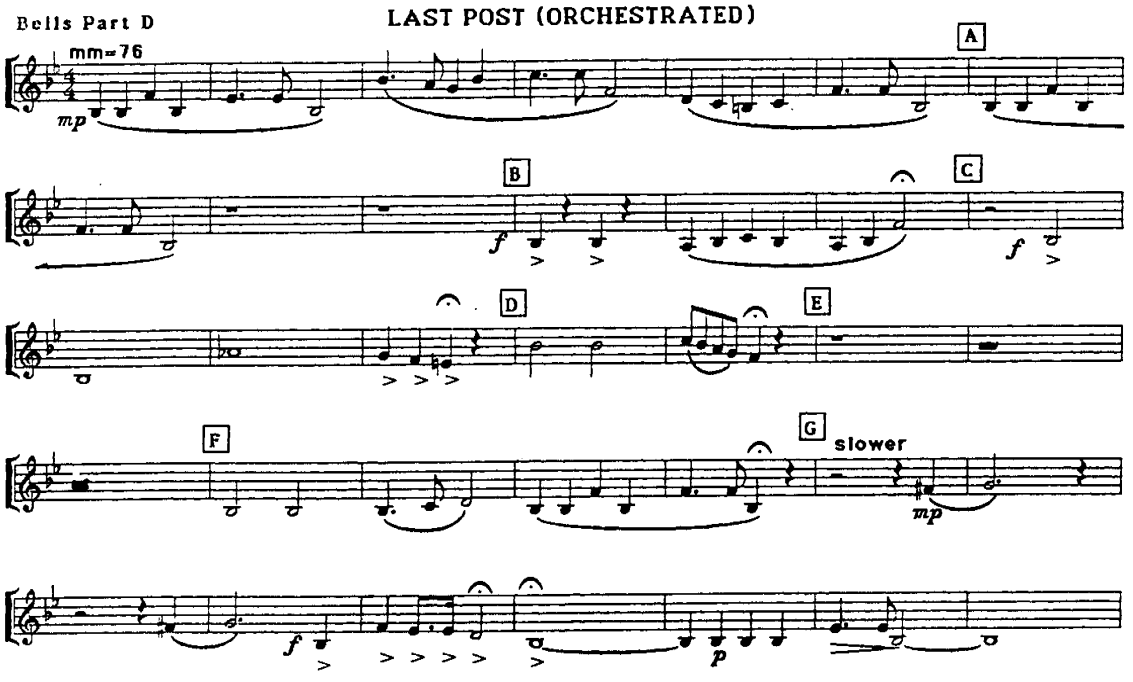

Flute Part D
LAST POST (ORCHESTRATED)
mm=76
mp
A
B
f
C
f
D
E
F
G slower
mp
f
p

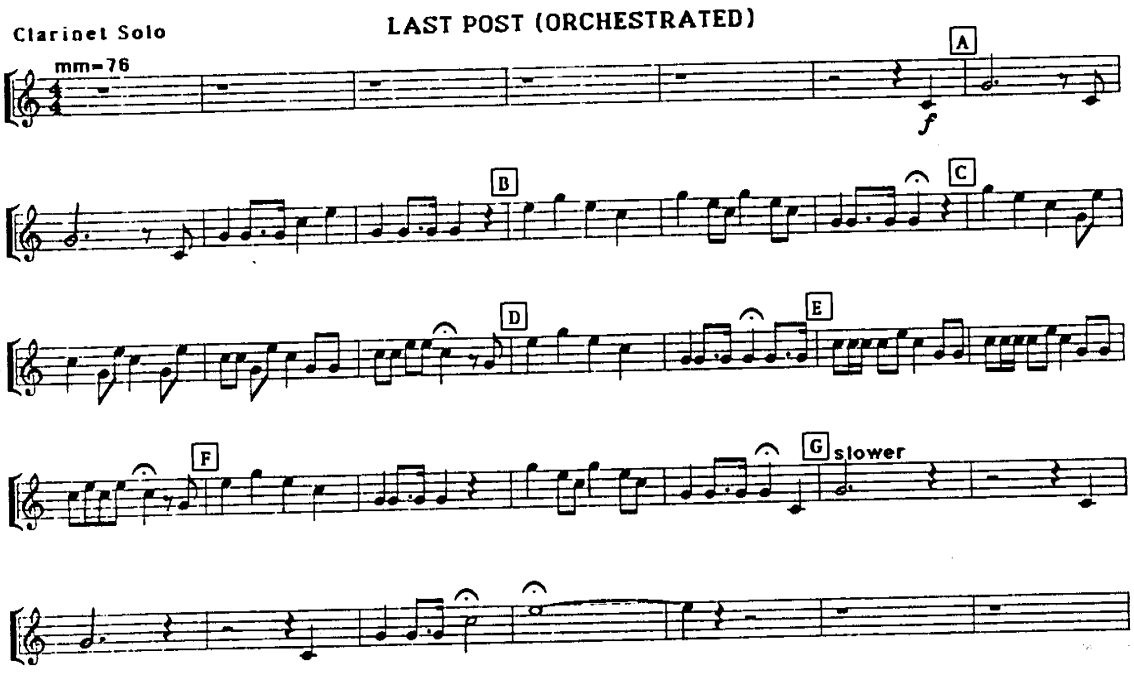

LAST POST (ORCHESTRATED)
Oboe Solo
mm=76
A
f
B
C
D
E
F
G
slower


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


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

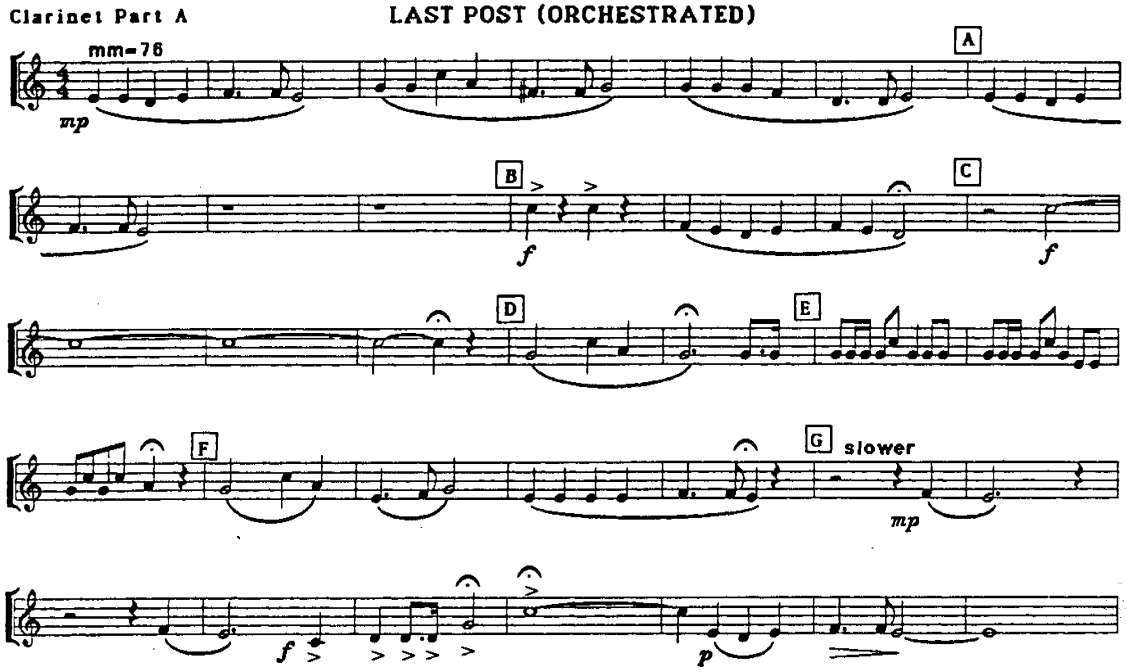

Bells Part C
LAST POST (ORCHESTRATED)
mm=76
A
B
C
D
E
F
G slower


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


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

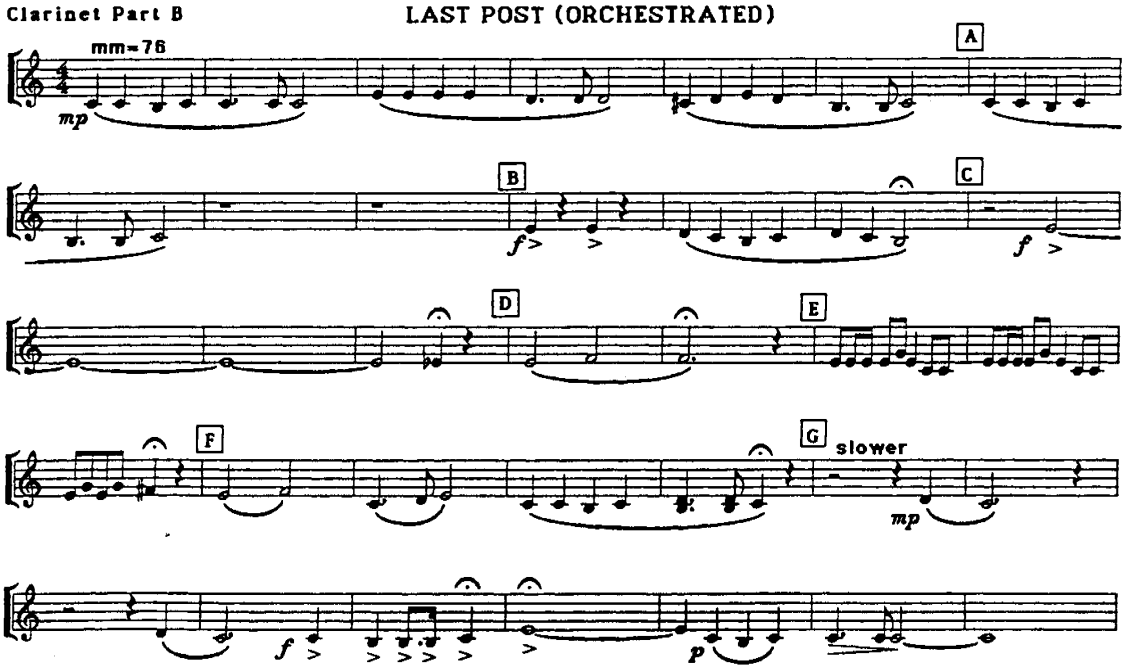
Clarinet Part A

LAST POST (ORCHESTRATED)



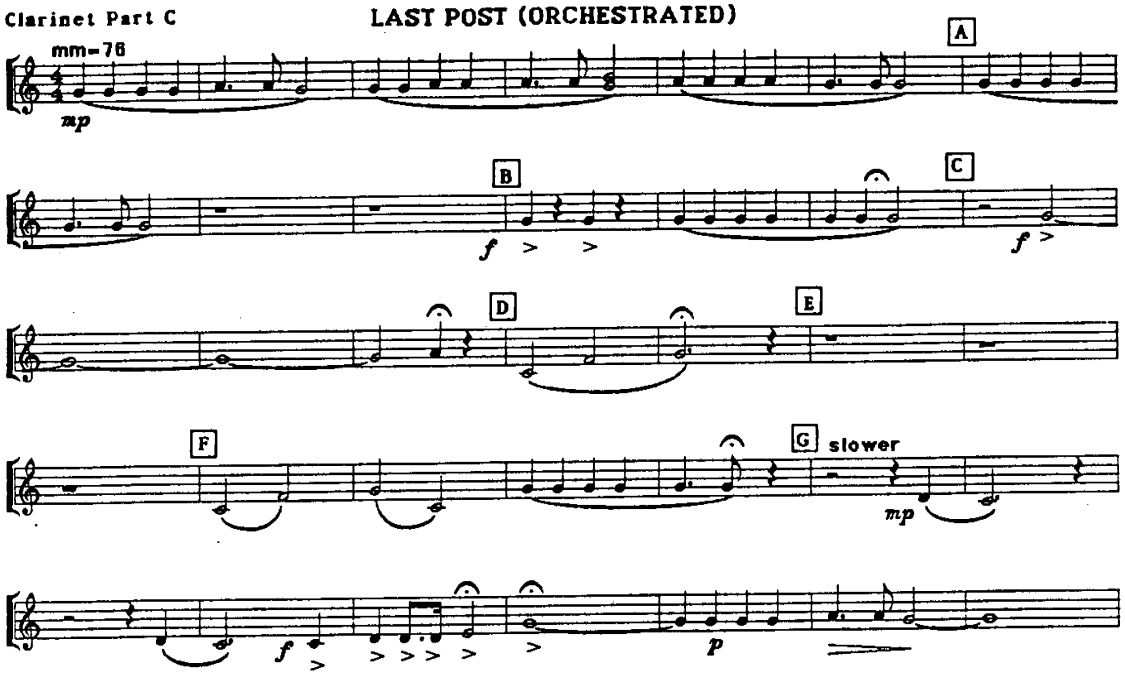
Clarinet Part B

LAST POST (ORCHESTRATED)



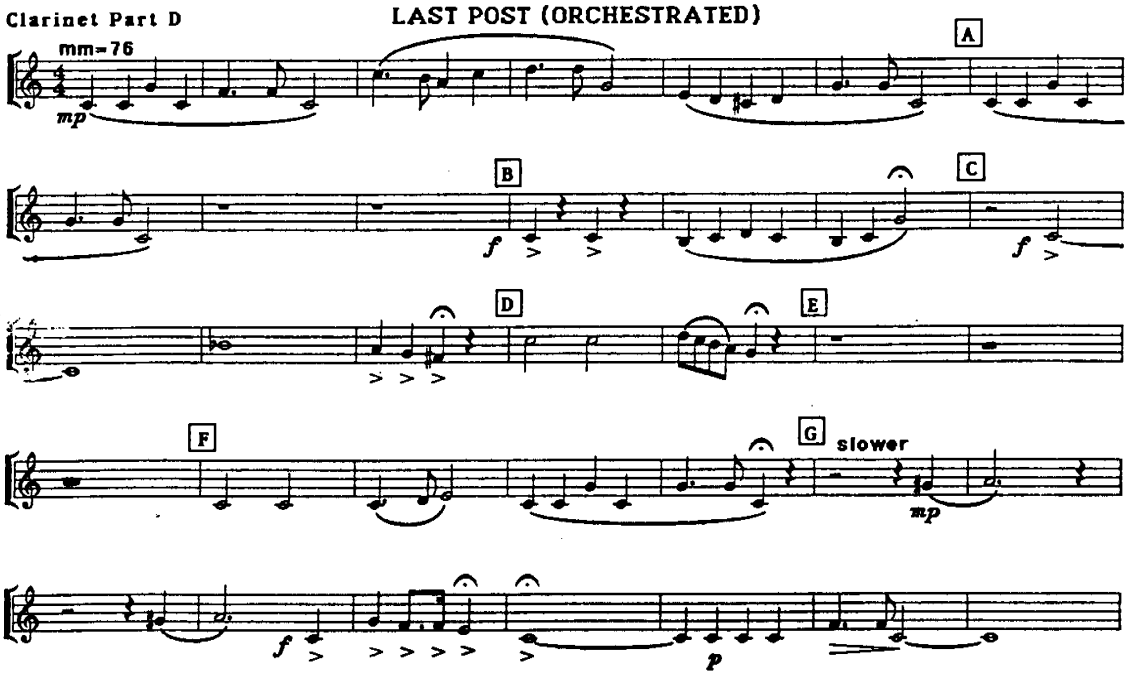
Clarinet Part C

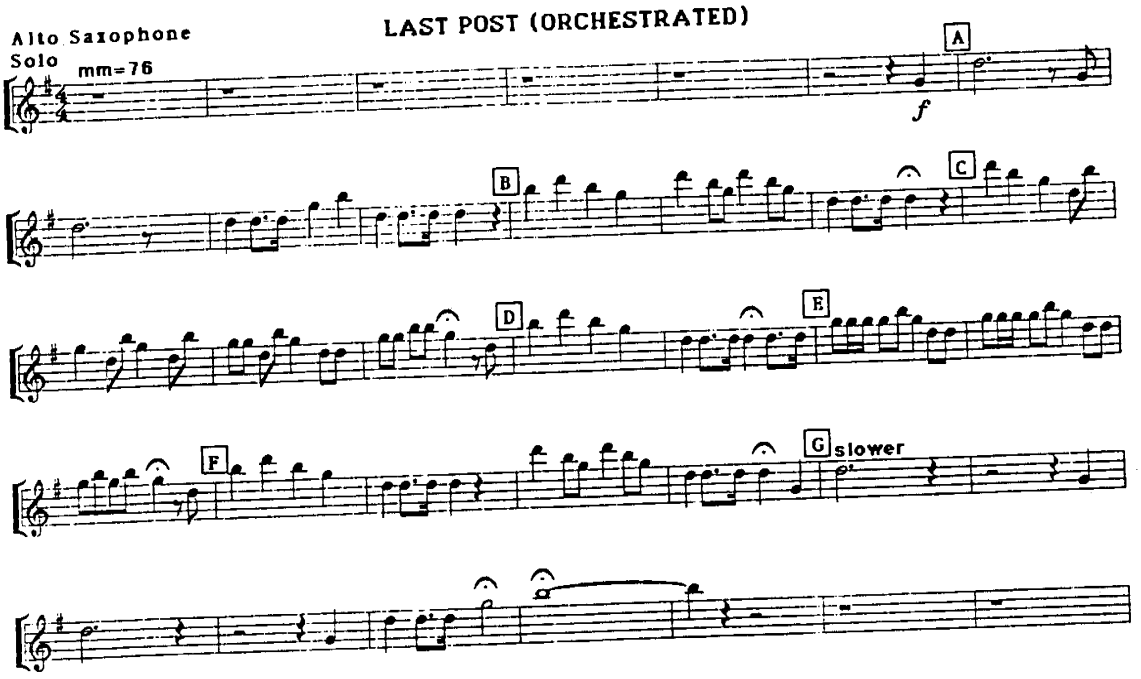
LAST POST (ORCHESTRATED)

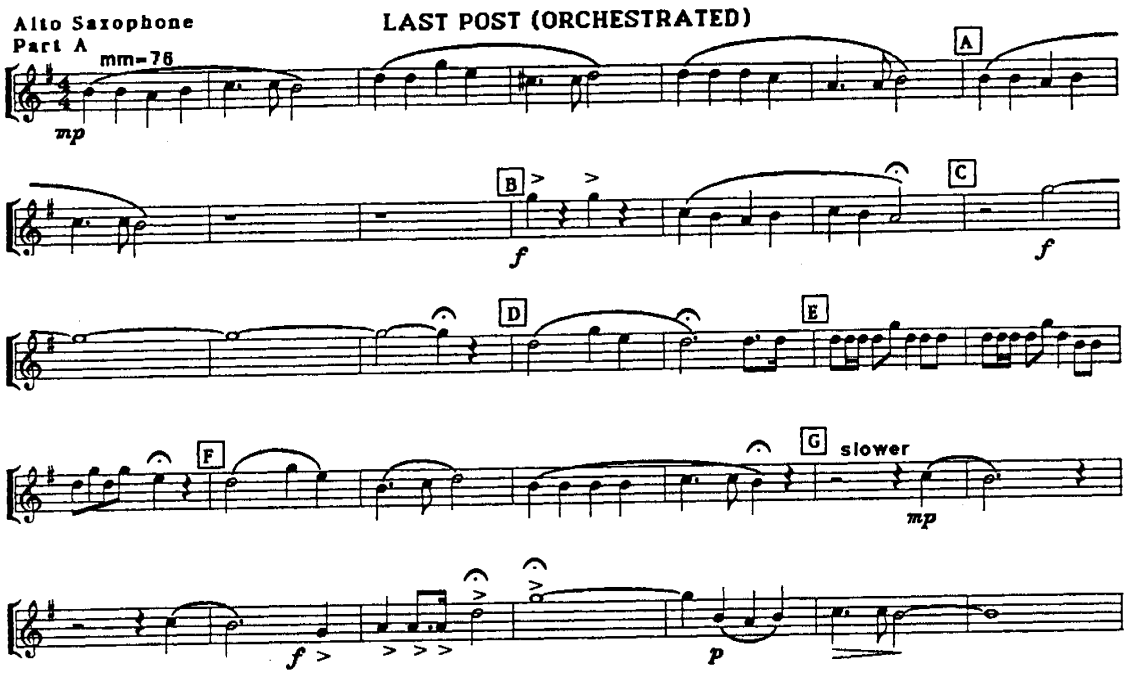


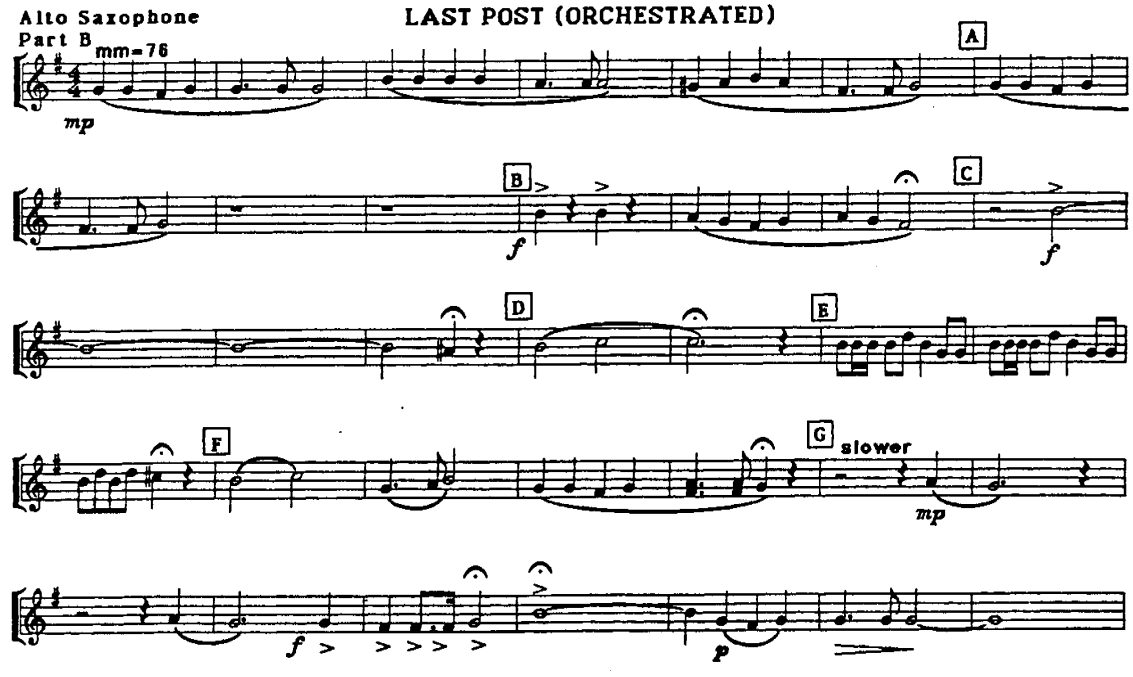
Clarinet Part D

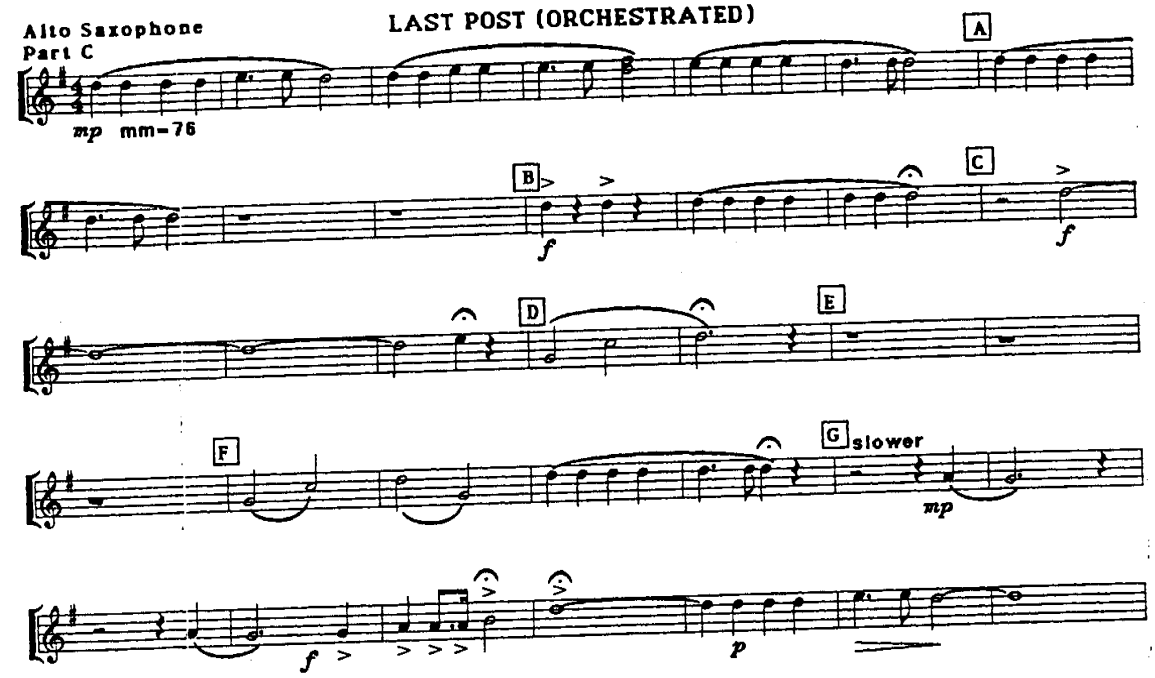
LAST POST (ORCHESTRATED)

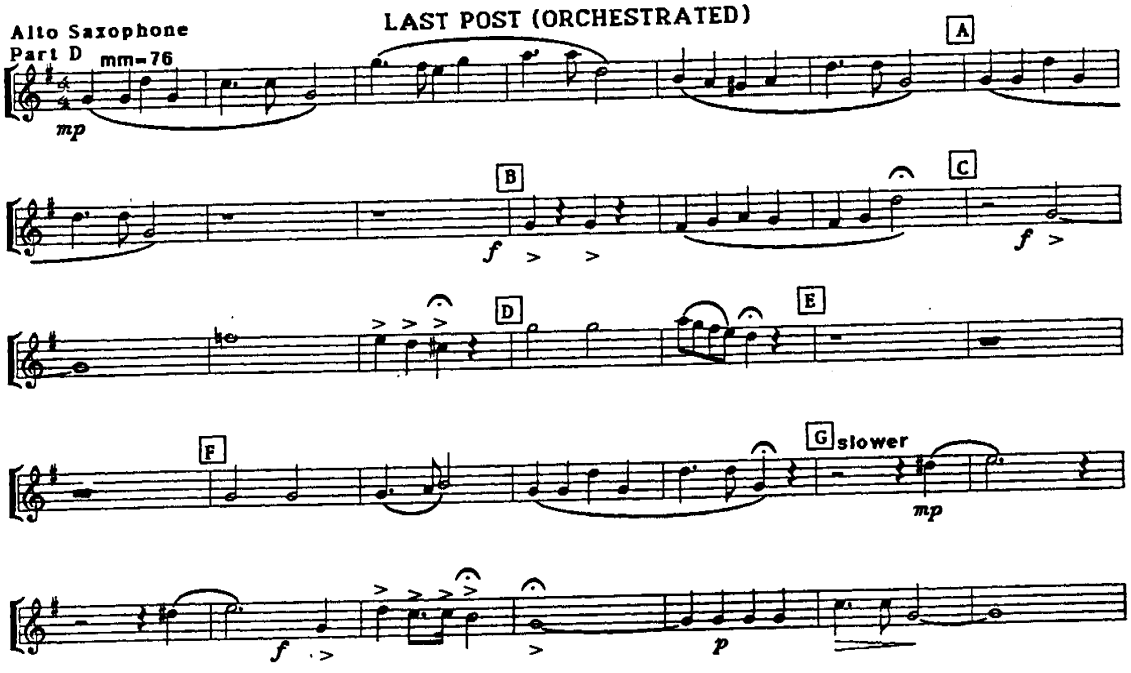


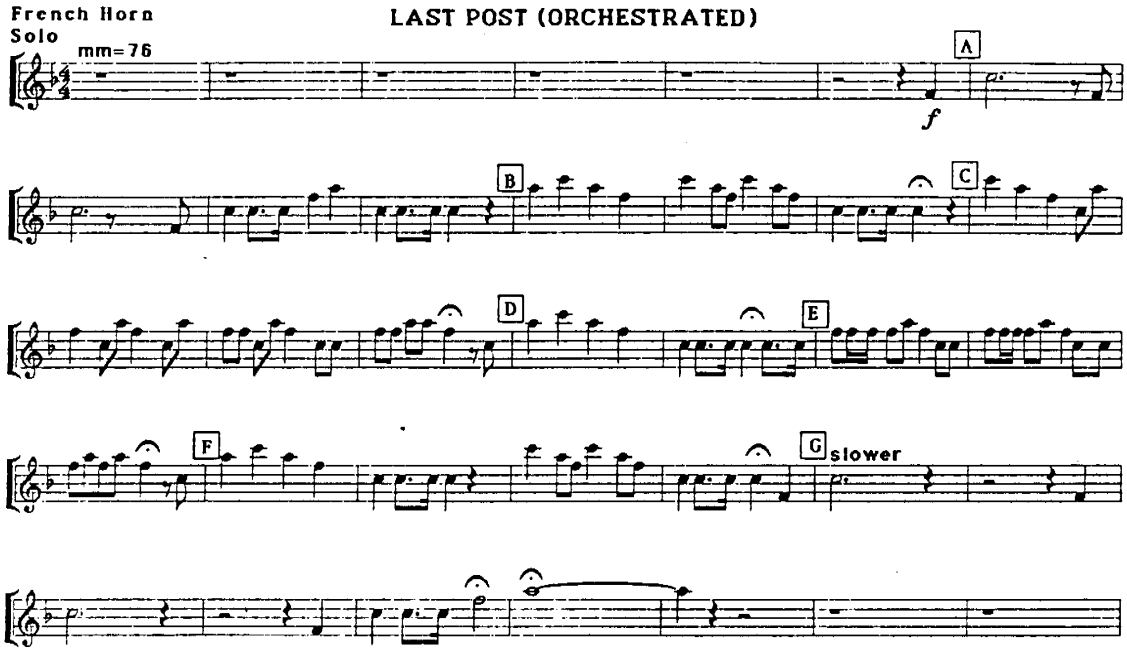

LAST POST (ORCHESTRATED)
Alto Saxophone
Solo
mm=76
A
f
B
C
D
E
F
G
slower


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


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

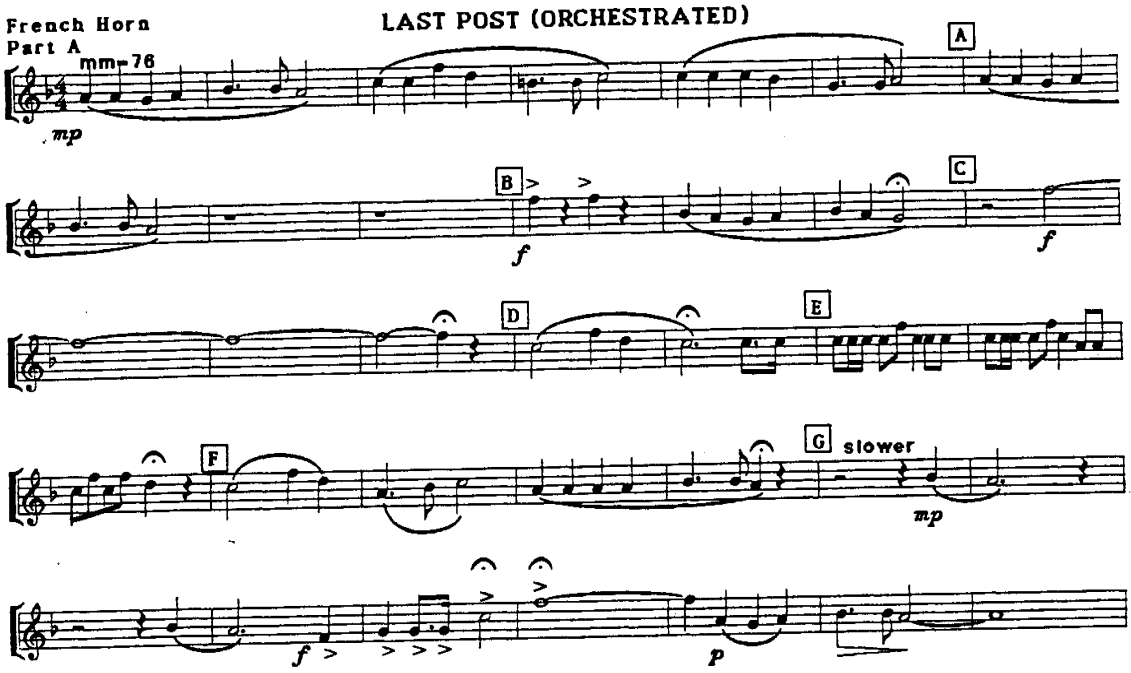

Alto Saxophone
Part C
LAST POST (ORCHESTRATED)
mp mm=76
A
B
C
D
E
F
G slower
mp


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


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

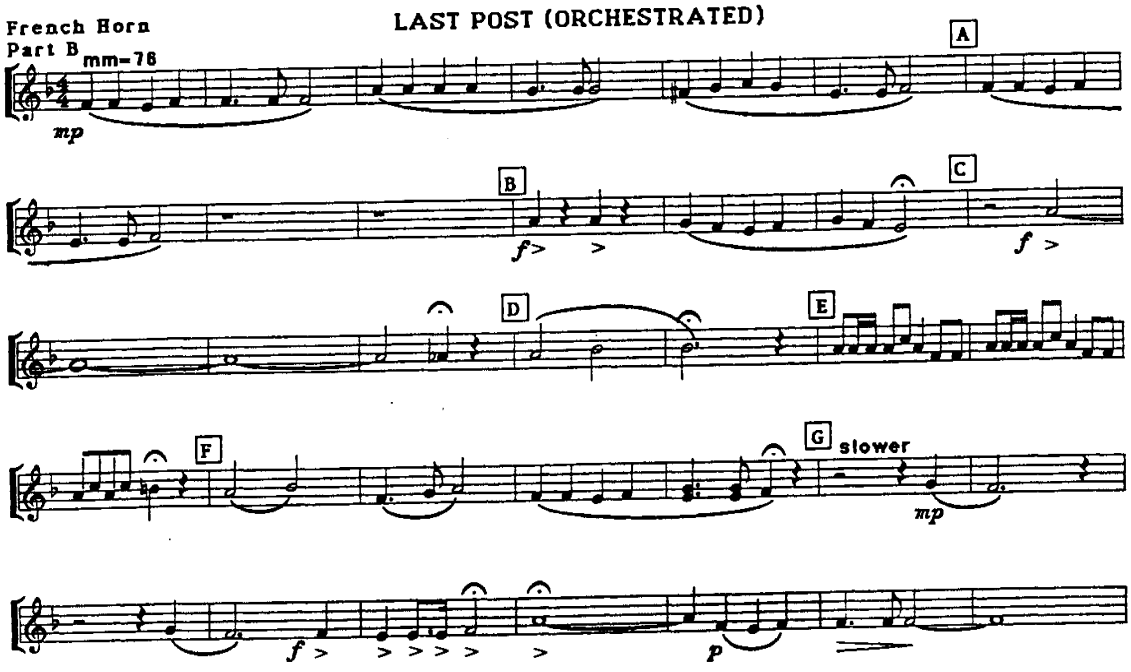
French Horn
Part A

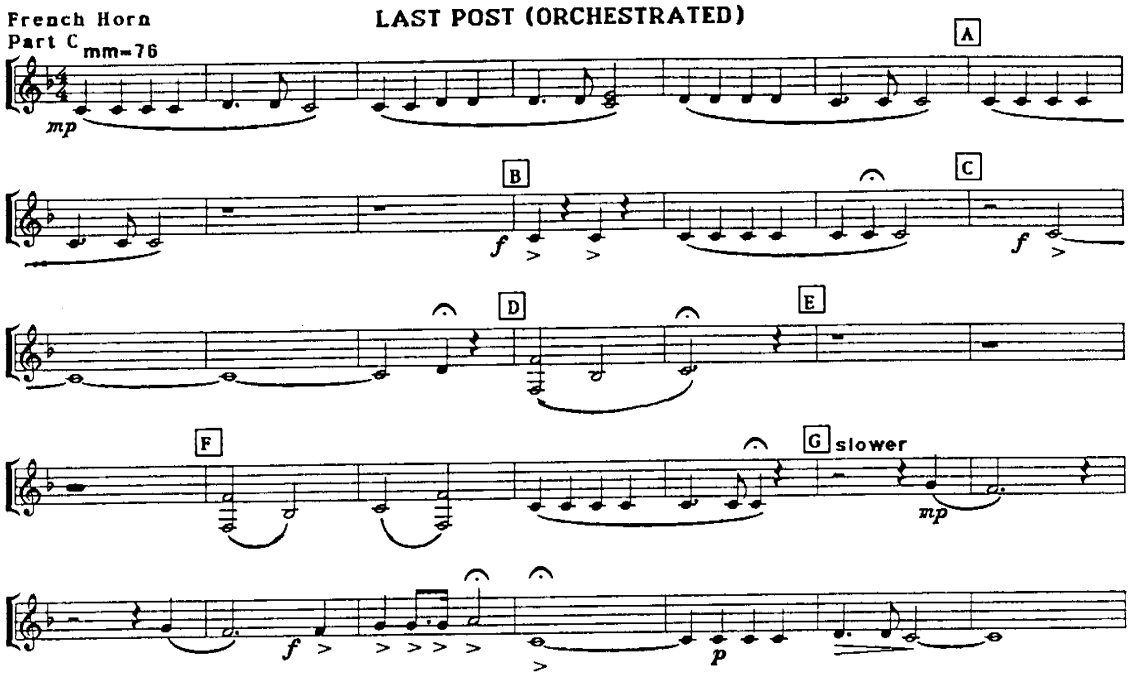
LAST POST (ORCHESTRATED)

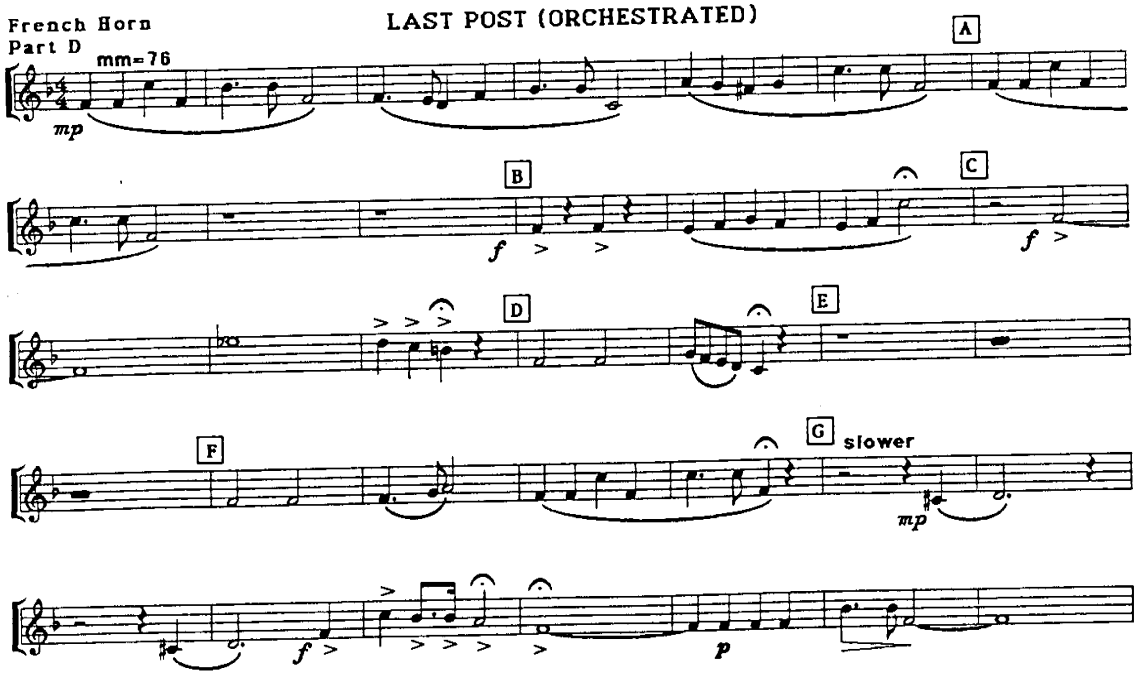


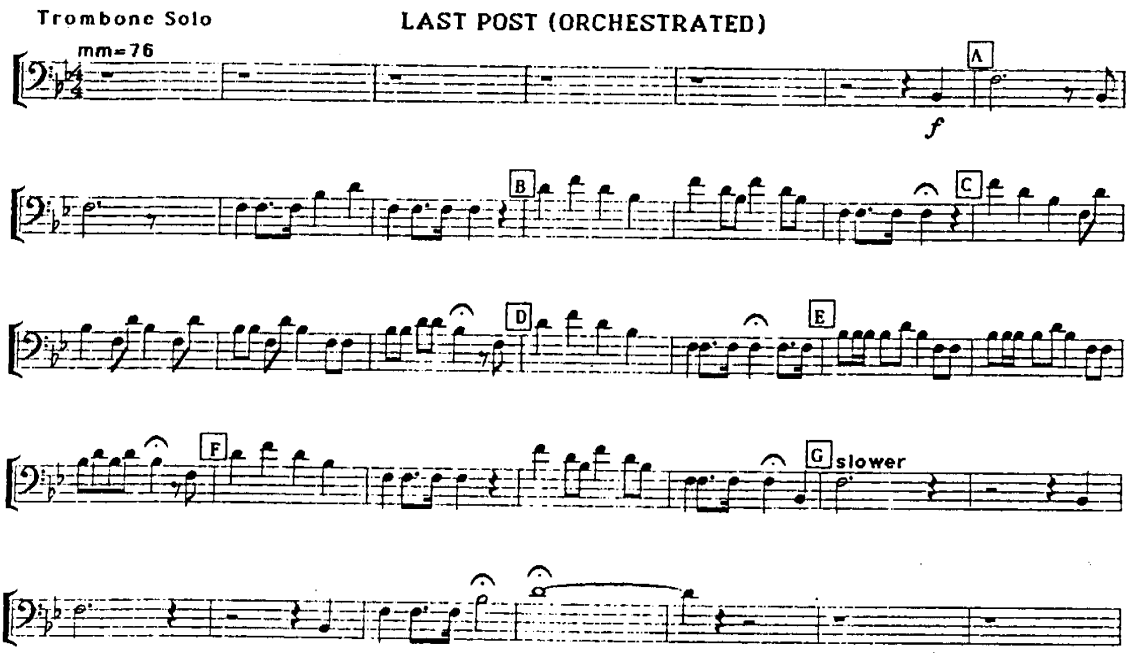
French Horn
Part B

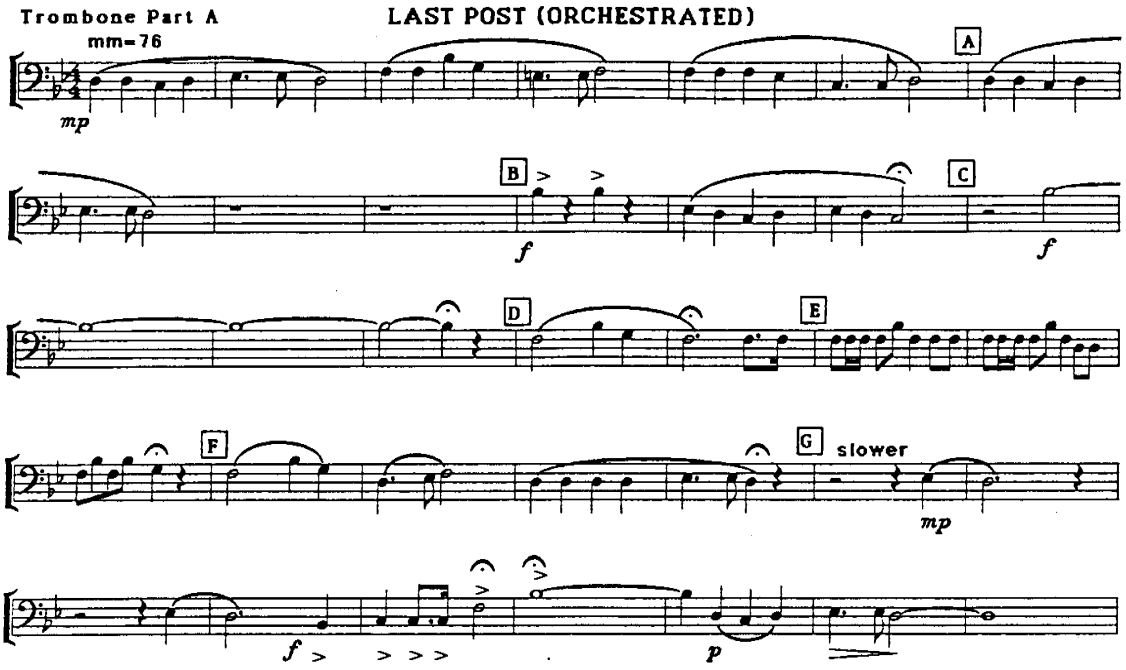
LAST POST (ORCHESTRATED)

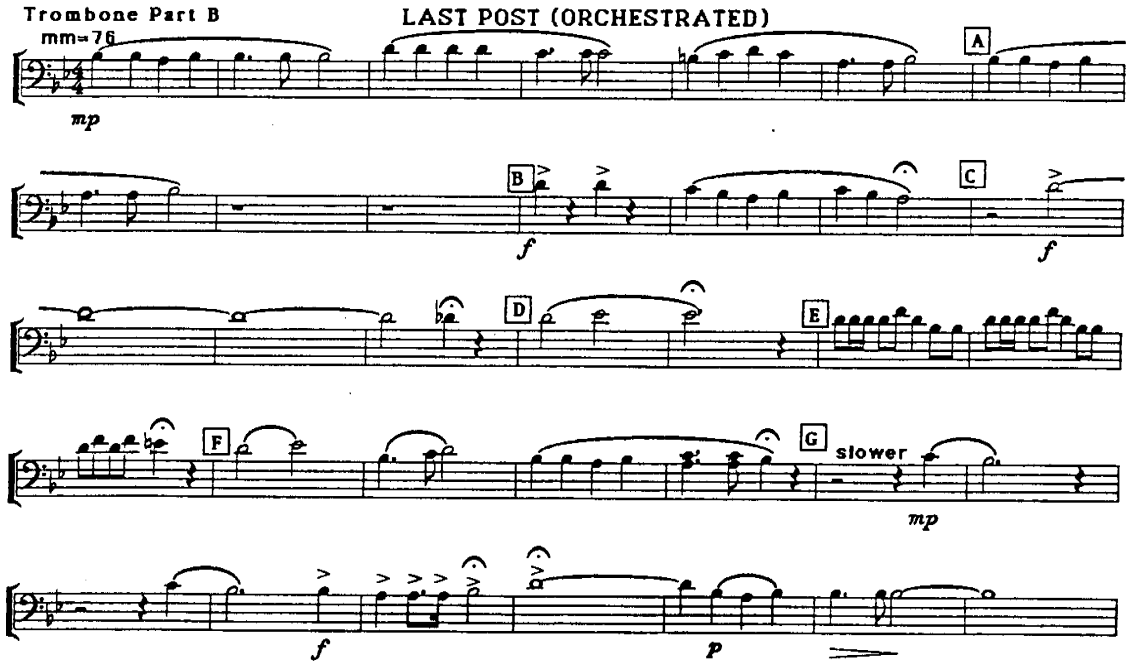


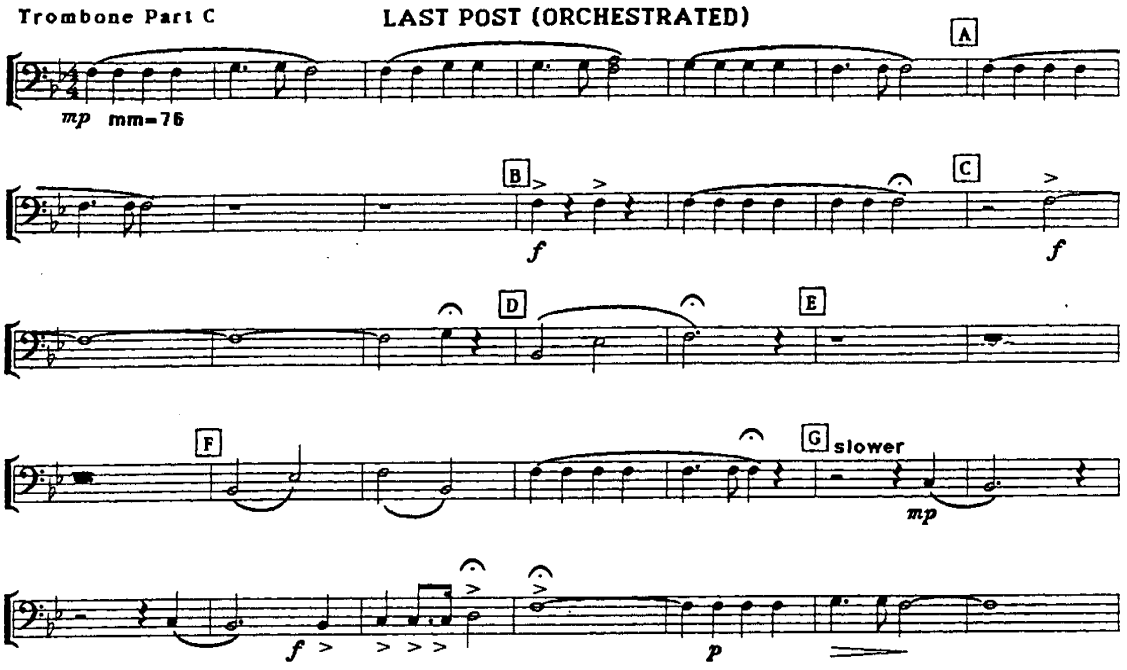

French Horn
Part C
LAST POST (ORCHESTRATED)
mm=76
A
B
C
D
E
F
G slower

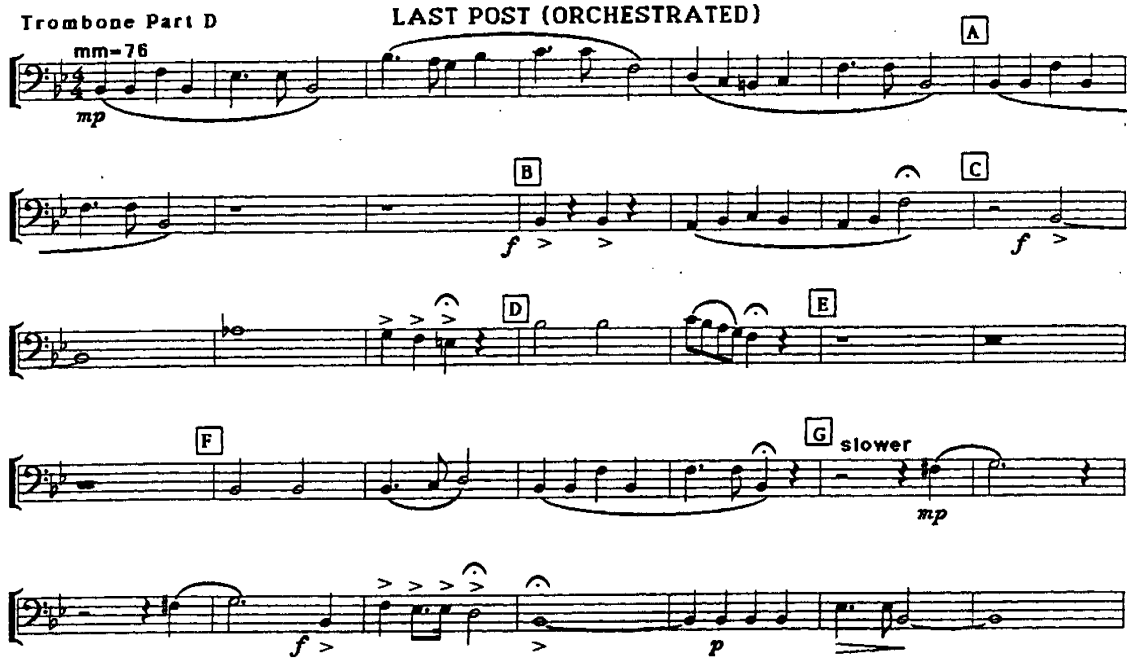

French Horn
Part D
LAST POST (ORCHESTRATED)
mm=76
A
B
C
D
E
F
G slower

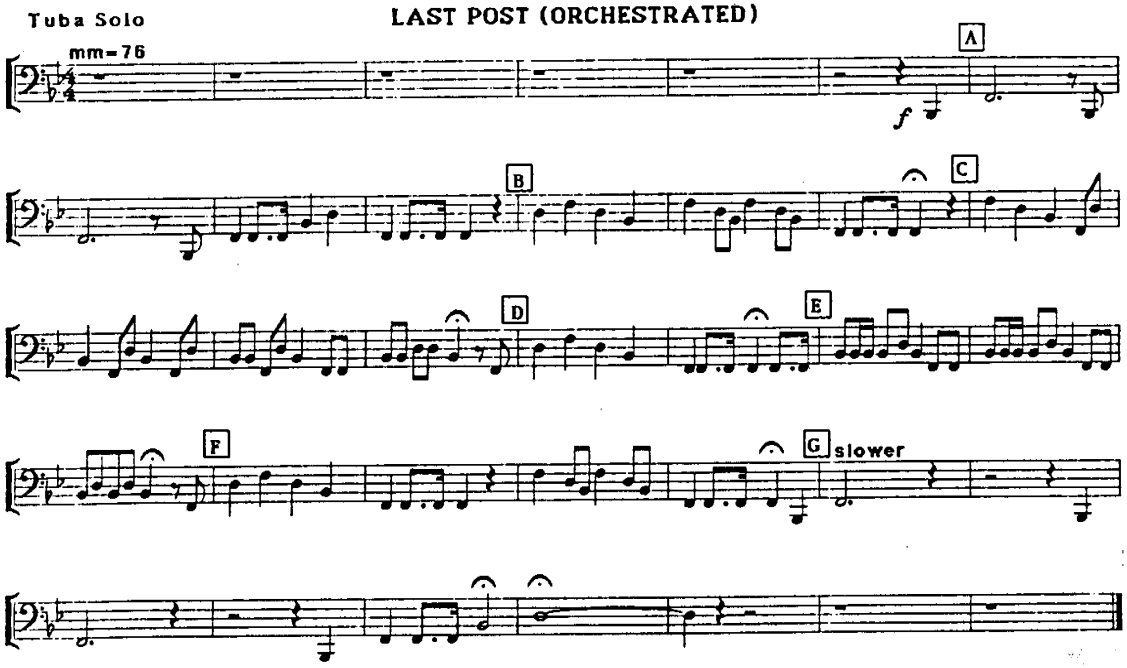

Trombone Solo
LAST POST (ORCHESTRATED)
mm=76
A
f
B
C
D
E
F
G
slower


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


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

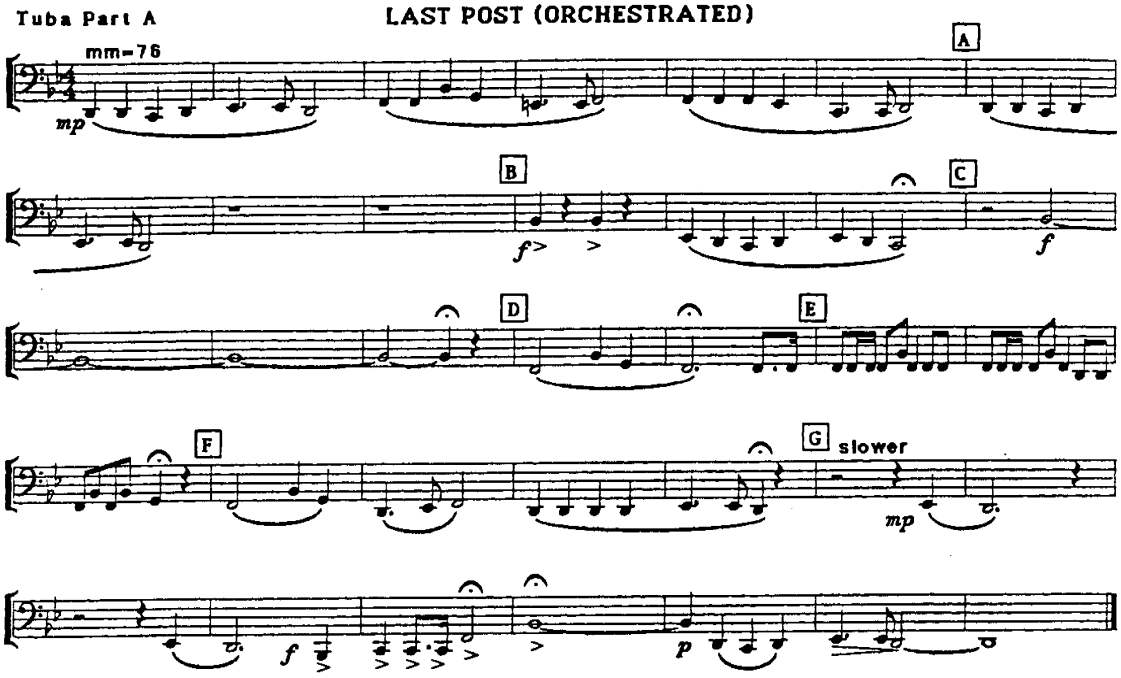

Trombone Part C
LAST POST (ORCHESTRATED)
A
mp mm=76
B
f
C
f
D
E
F
G slower
mp
f
p


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


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

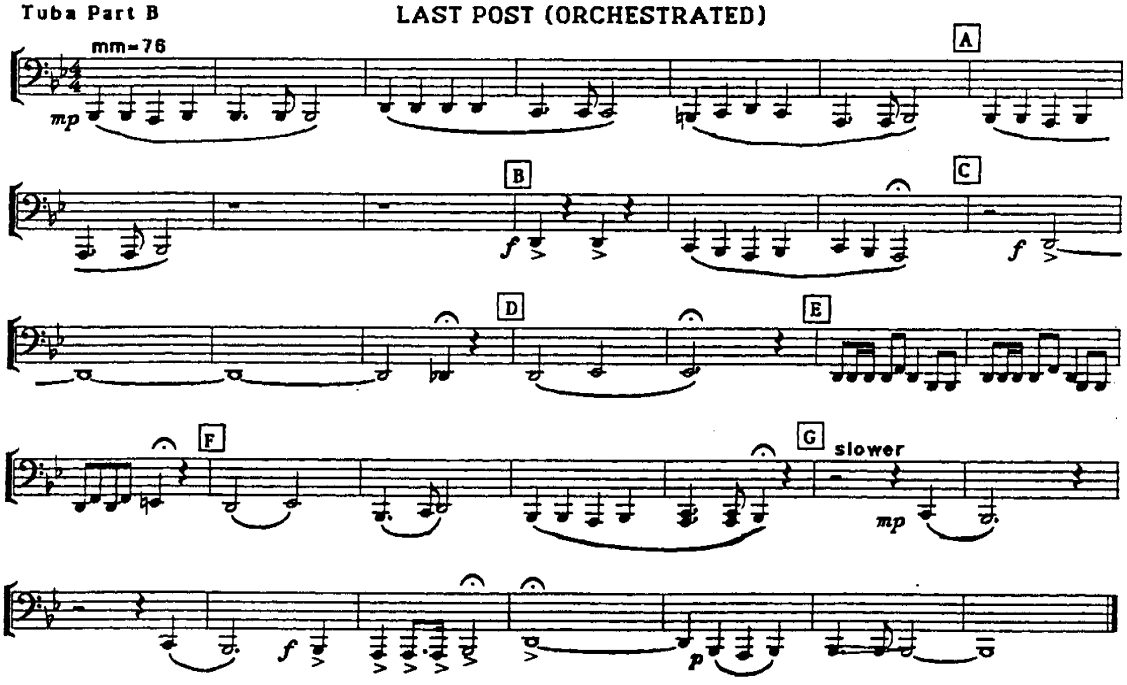
Tuba Part A

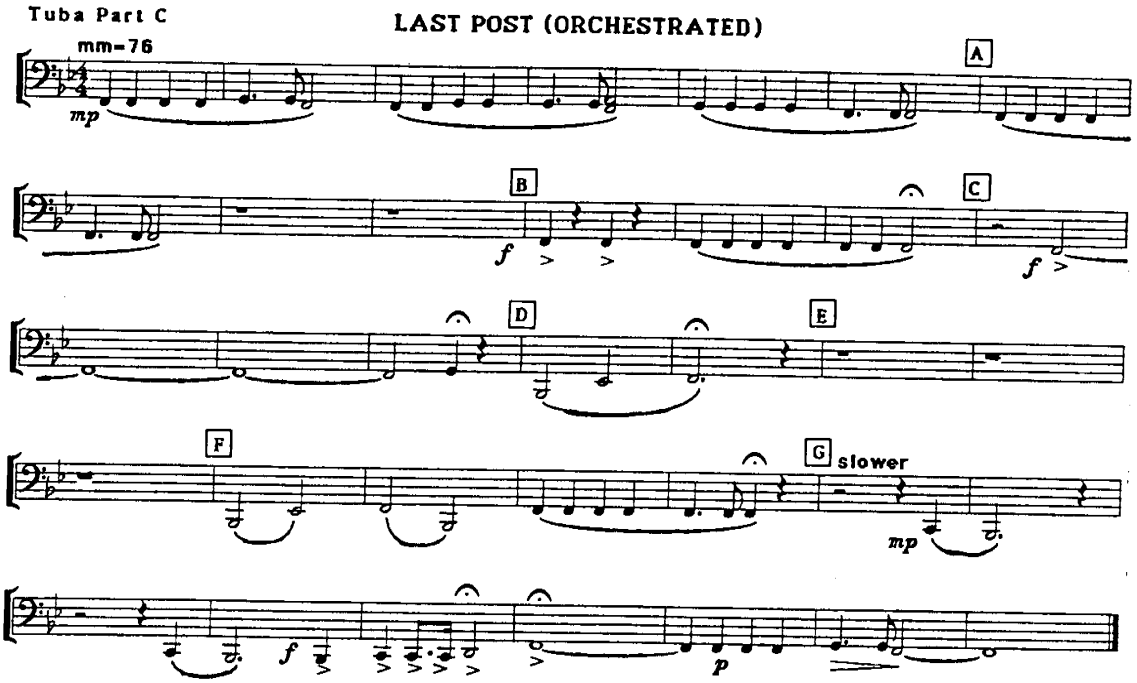
LAST POST (ORCHESTRATED)

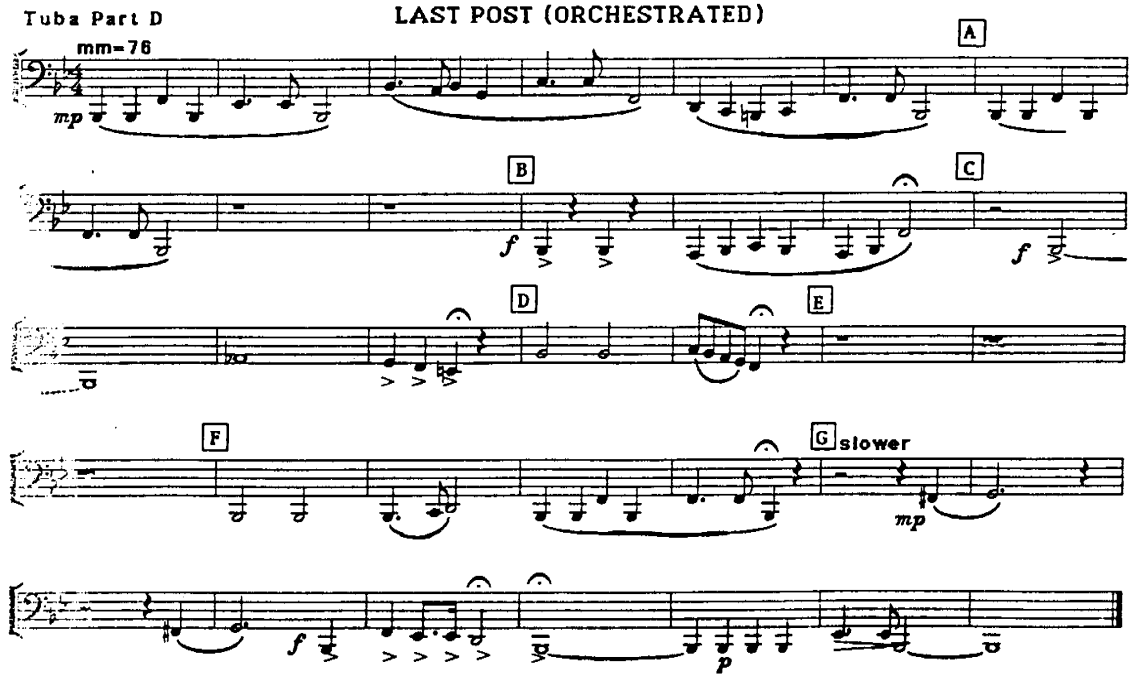


Tuba Part B

LAST POST (ORCHESTRATED)




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

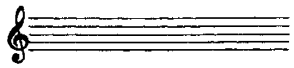

Tuba Part D
LAST POST (ORCHESTRATED)
mm=76
A
B
C
D
E
F
G slower

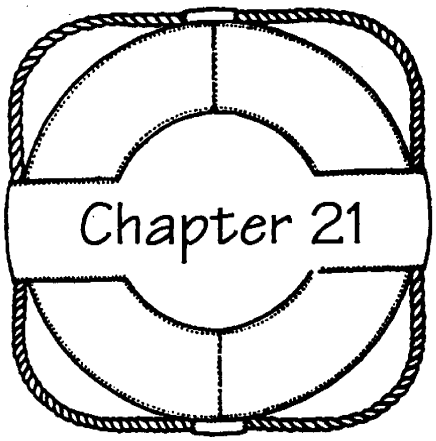
LAST POST
(Orchestrated)

Percussion

TACET

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.

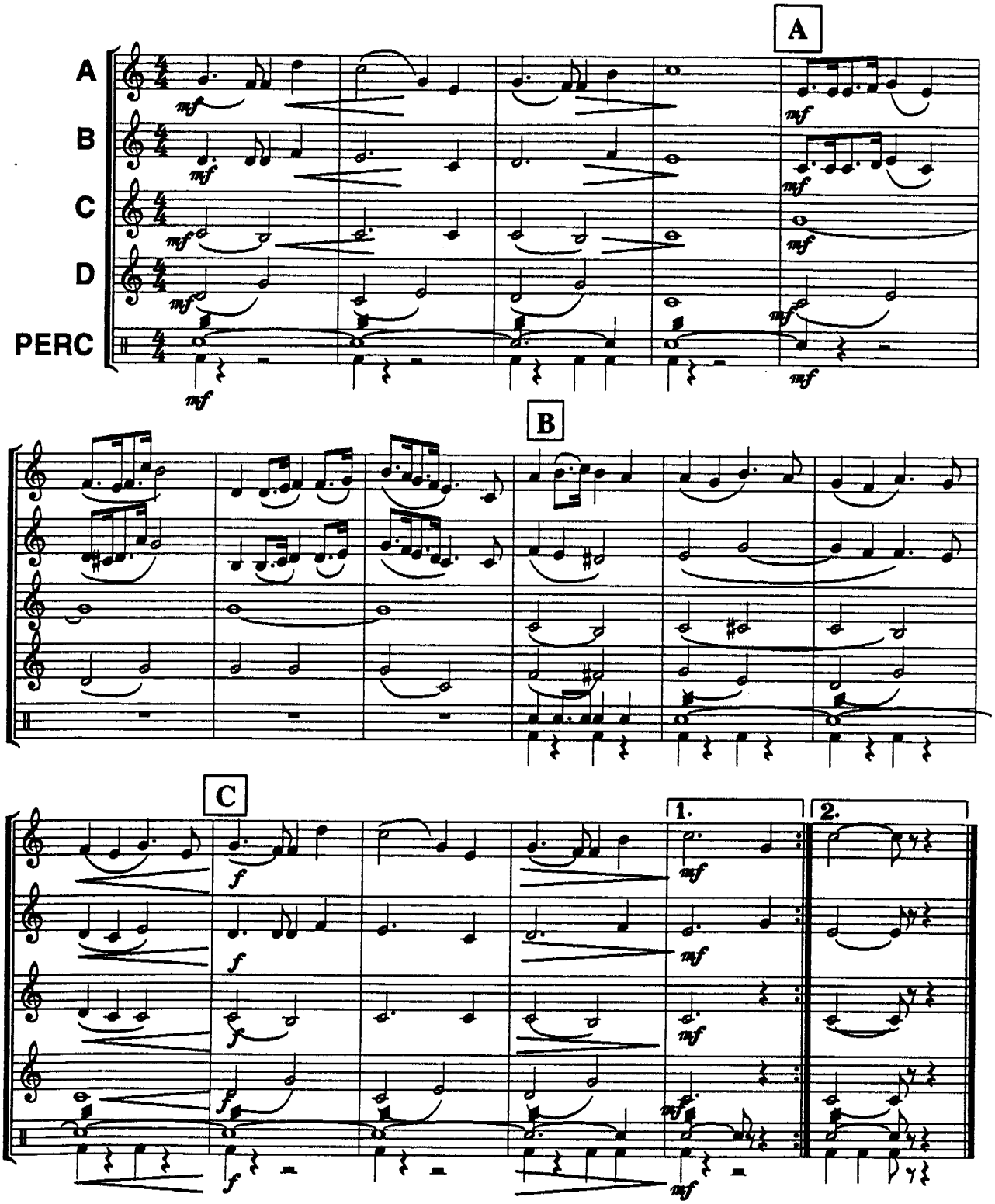
Time would come for roll call, time for us to part.
Darling I'd caress you and press you to my heart
And there 'neath that far off lantern light,
I'd hold you tight, we'd kiss "Good-night",
My Lilli of the lamplight,
My own Lilli Marlene.

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.

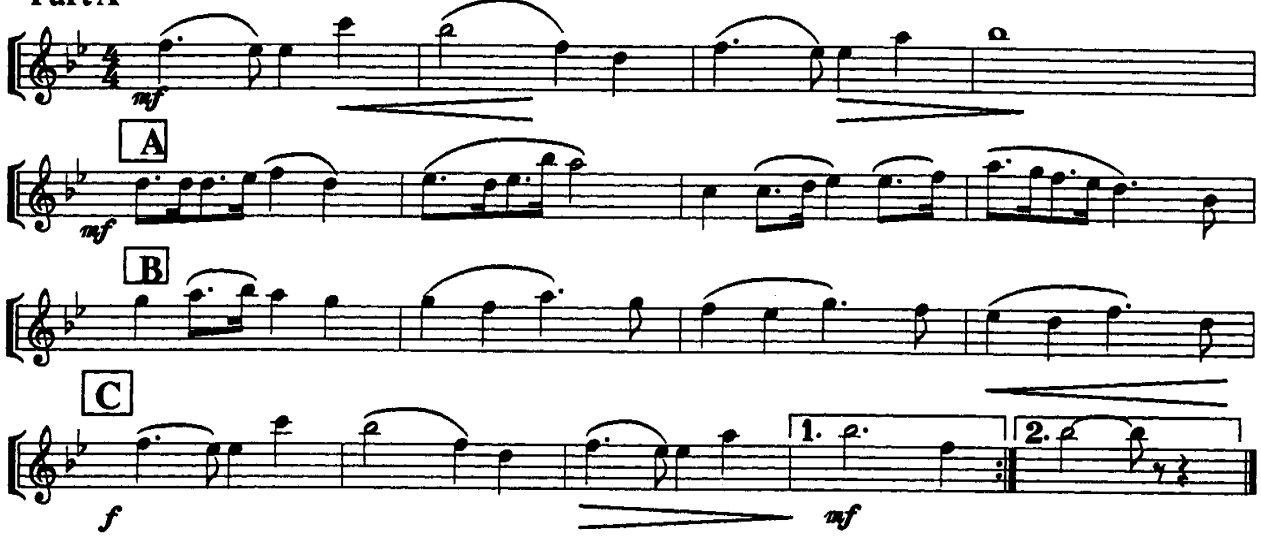
LILI MARLENE

Bb CONDUCTOR **INSPECTION TUNE**



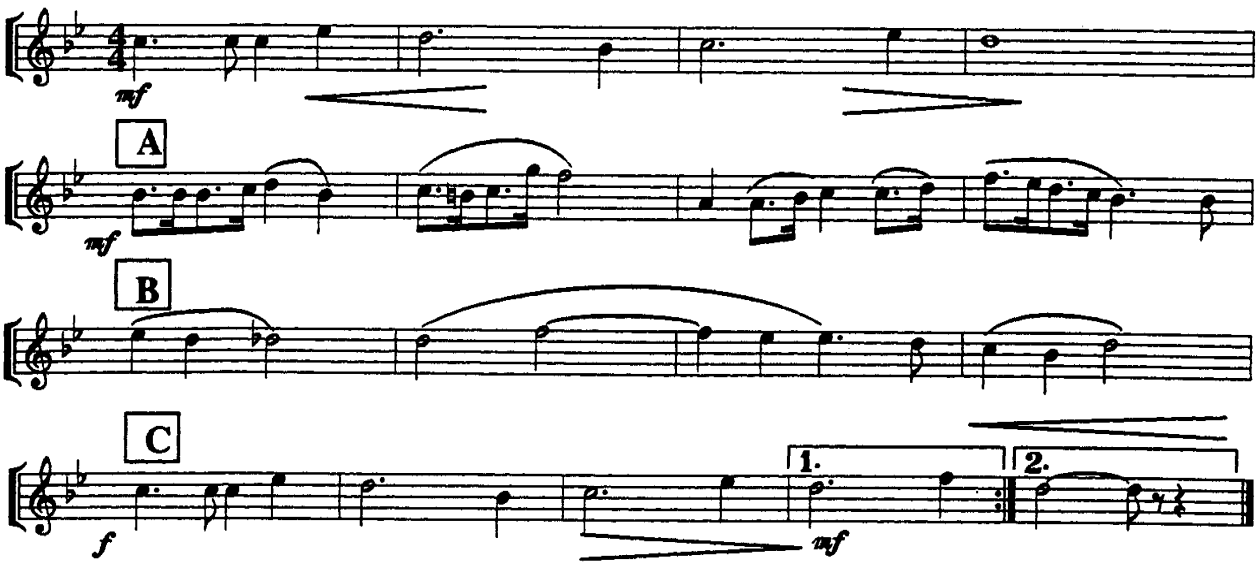
LILI MARLENE

Flute
Oboe
Part A



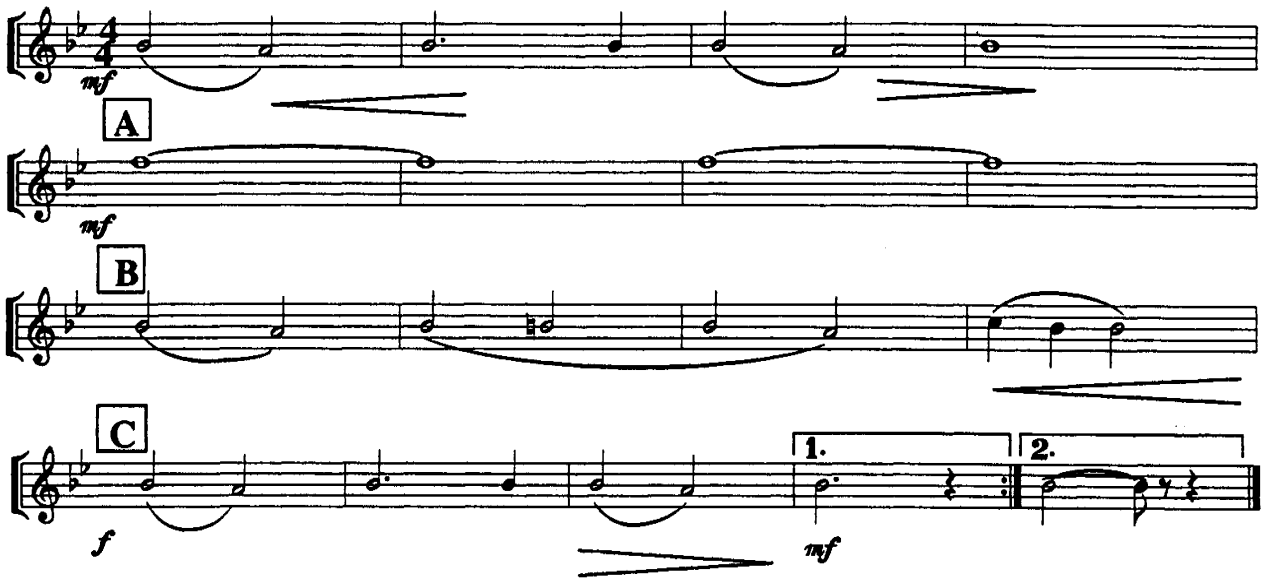
LILI MARLENE

Flute
Oboe
Part B



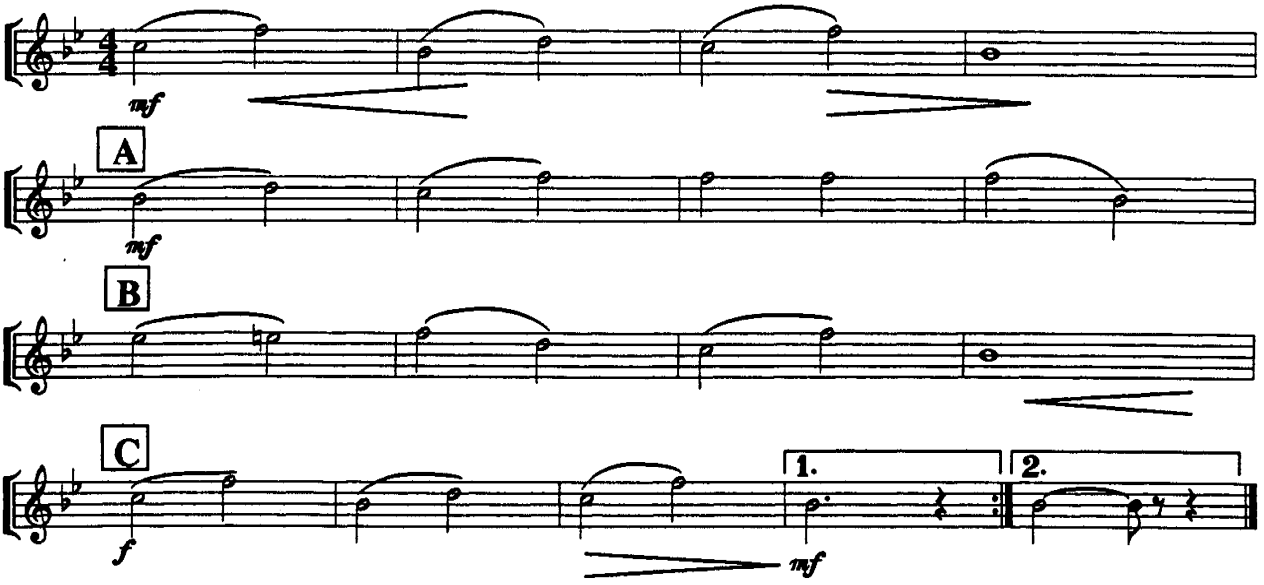
LILI MARLENE

Flute
Oboe
Part C



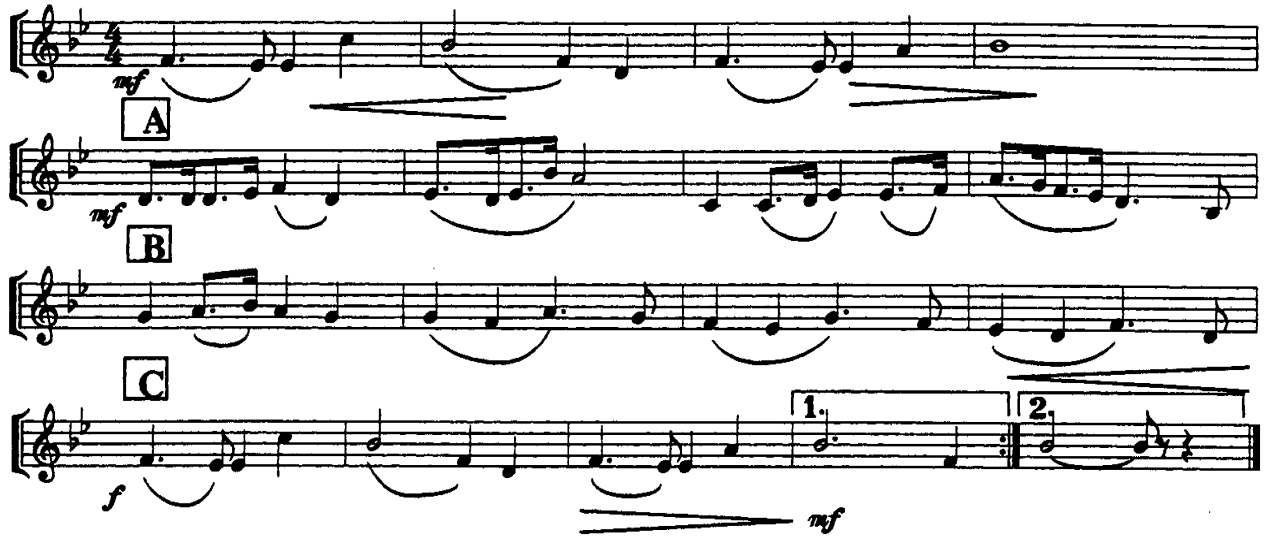
LILI MARLENE

Flute
Oboe
Part D



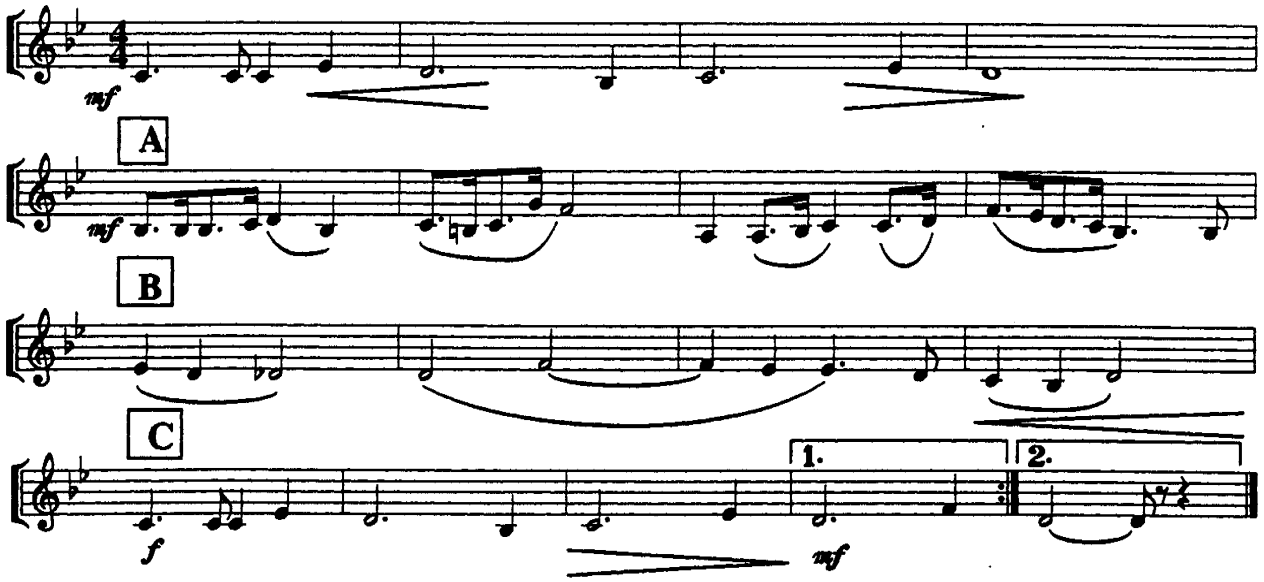
LILI MARLENE

Bells
Part A



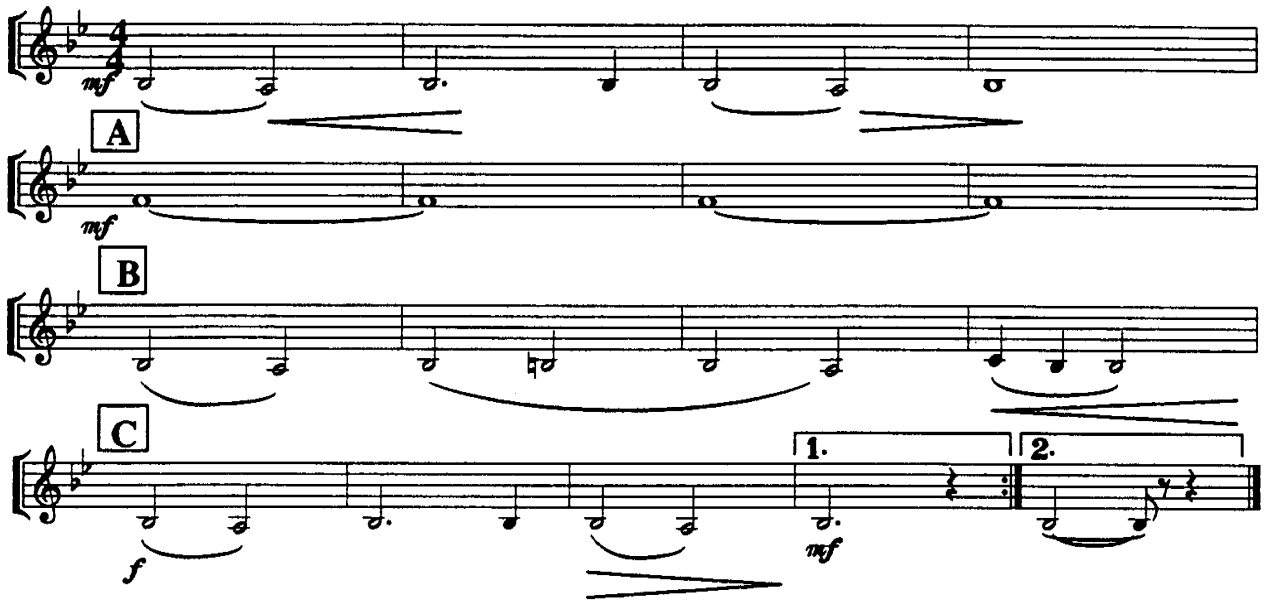
LILI MARLENE

Bells
Part B



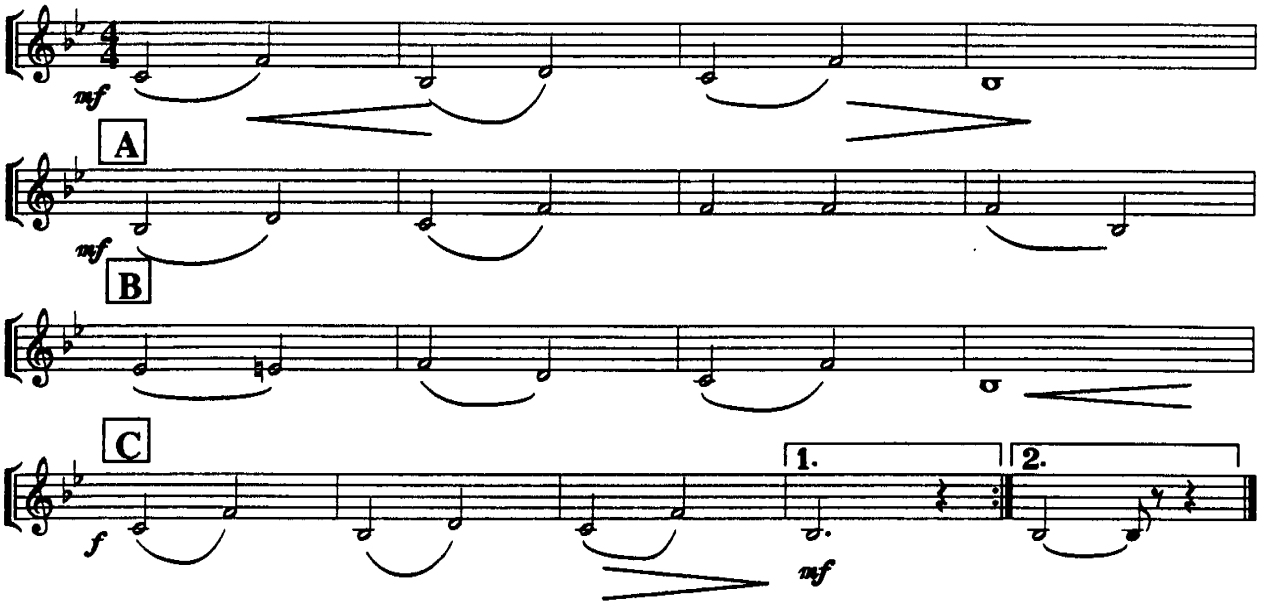
LILI MARLENE

Bells
Part C



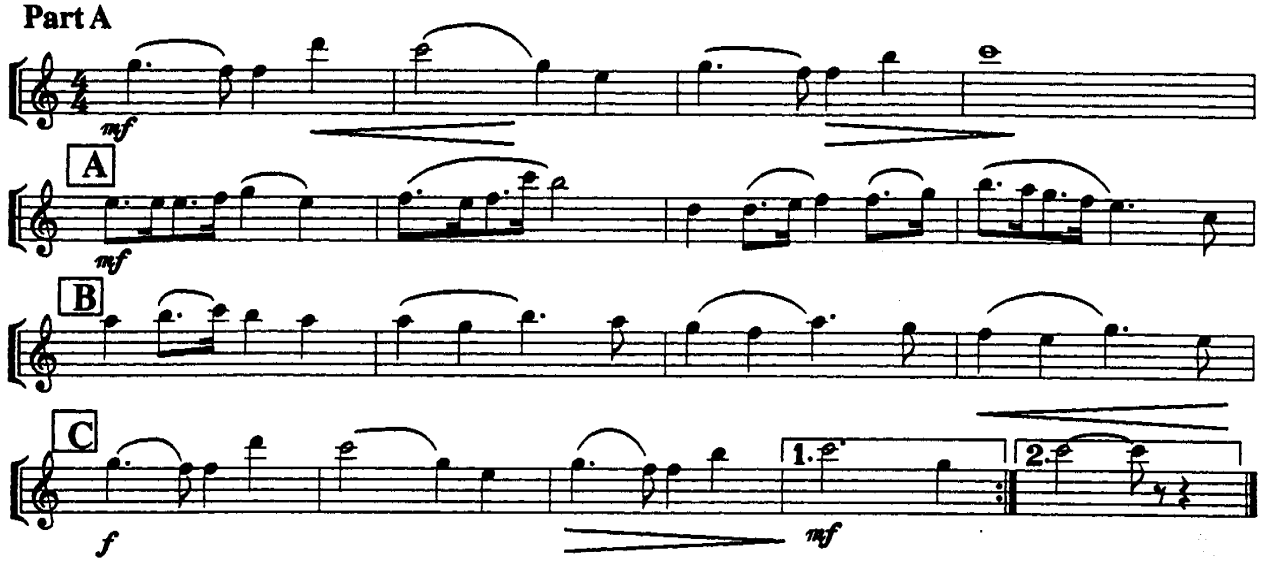
LILI MARLENE

Bells
Part D



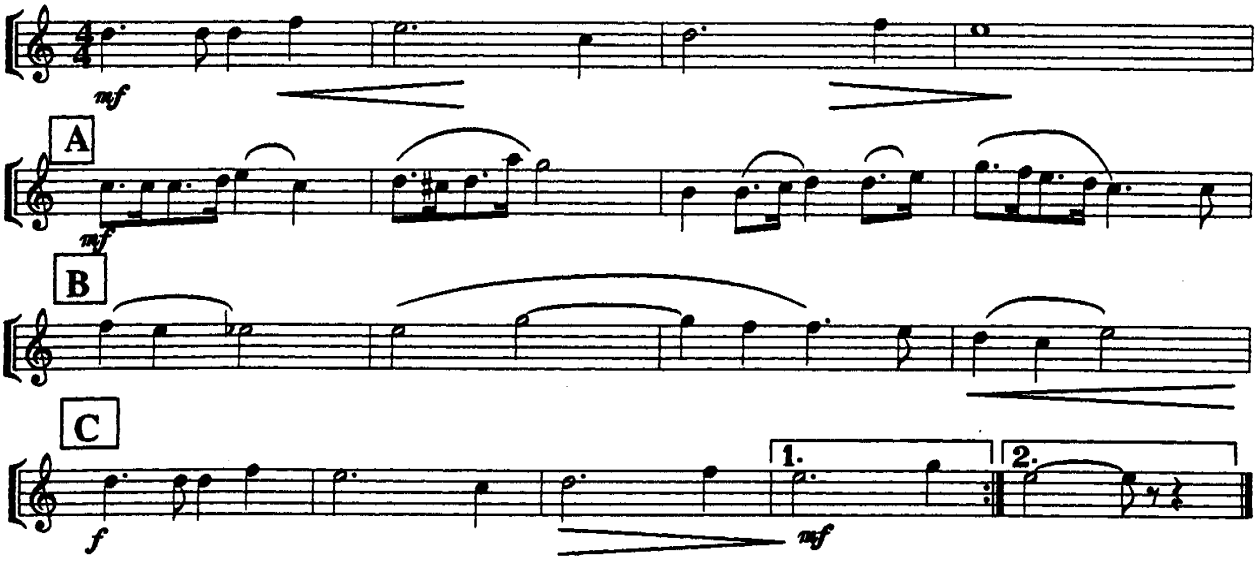
LILI MARLENE

Clarinet (high)
Tenor Saxophone
Part A



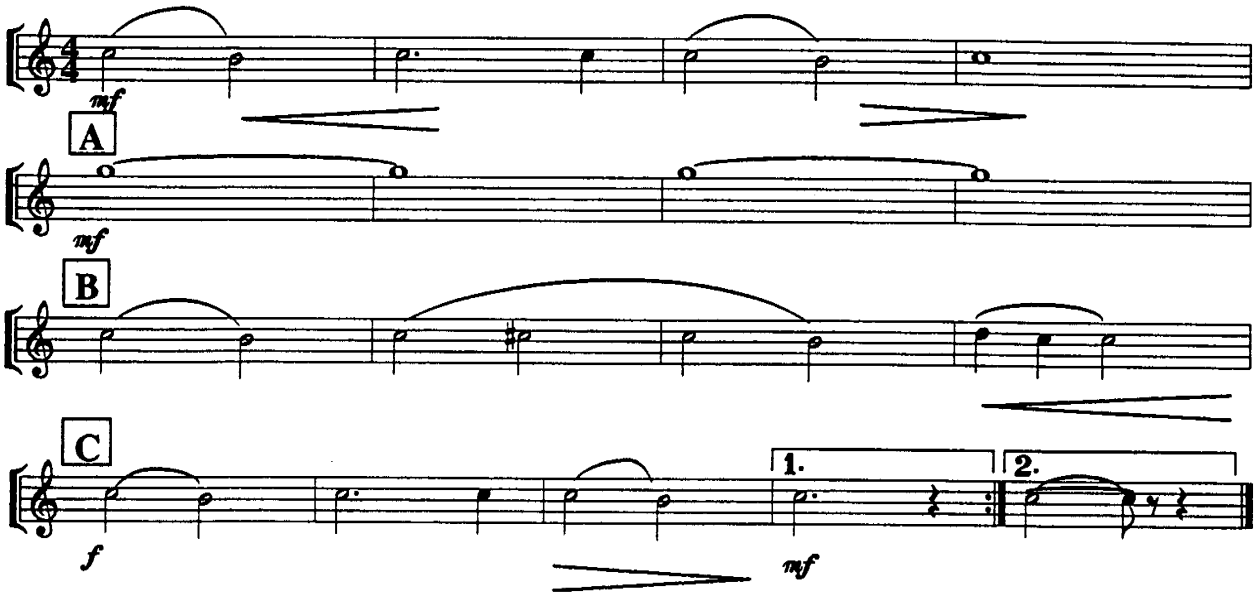
LILI MARLENE

Clarinet (high)
Tenor Saxophone
Part B



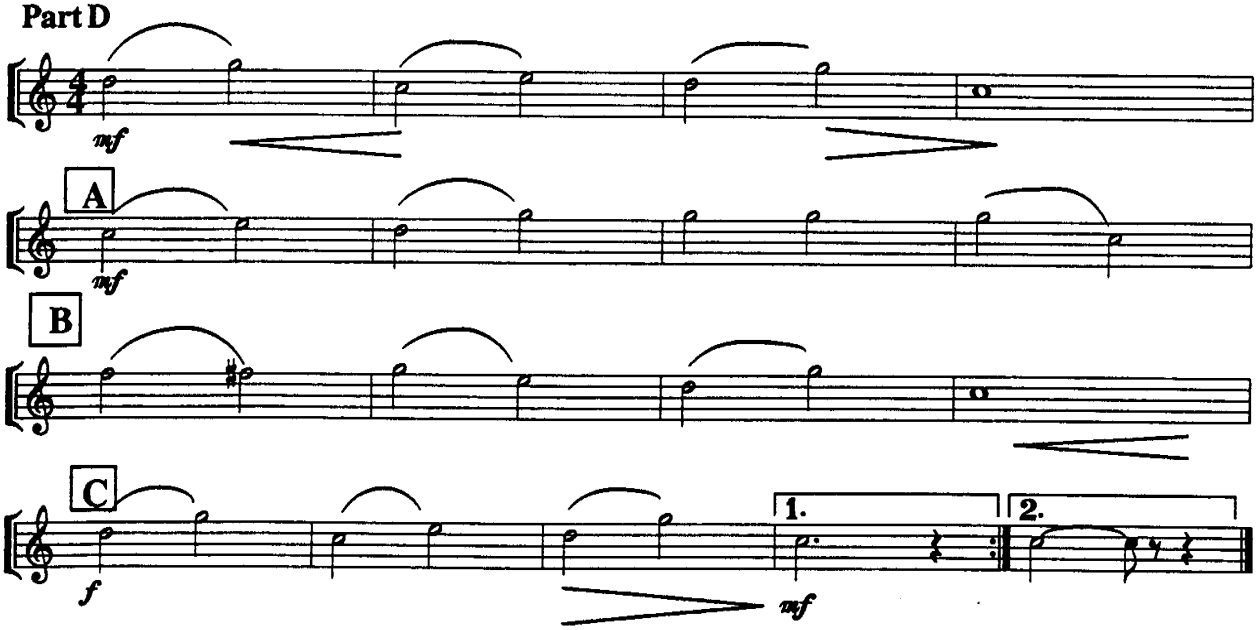
LILI MARLENE

Clarinet (high)
Tenor Saxophone
Part C



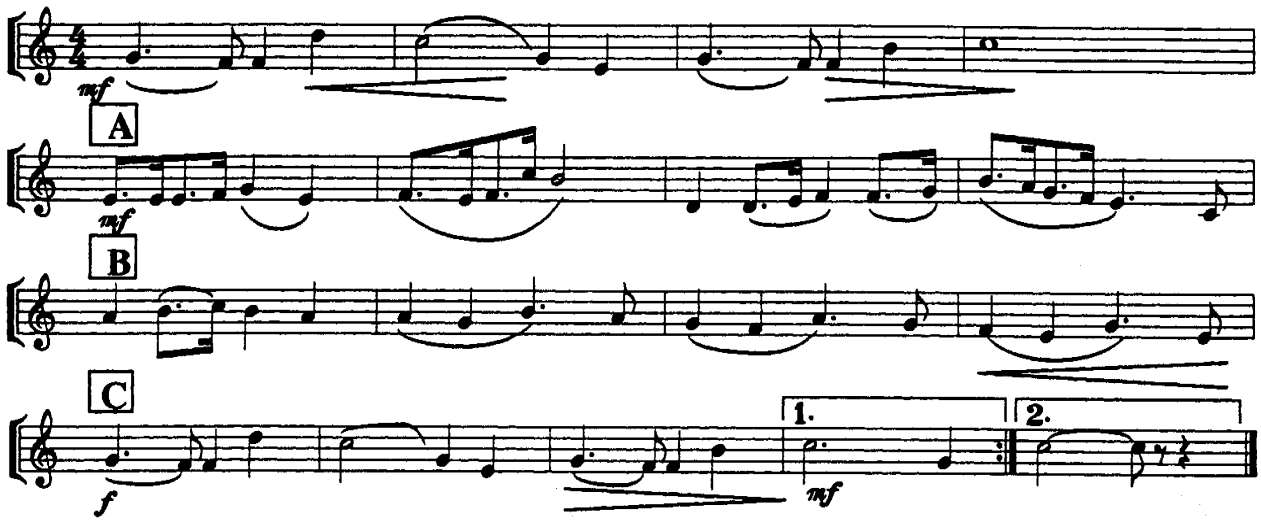
LILI MARLENE

Clarinet (high)
Tenor Saxophone
Part D



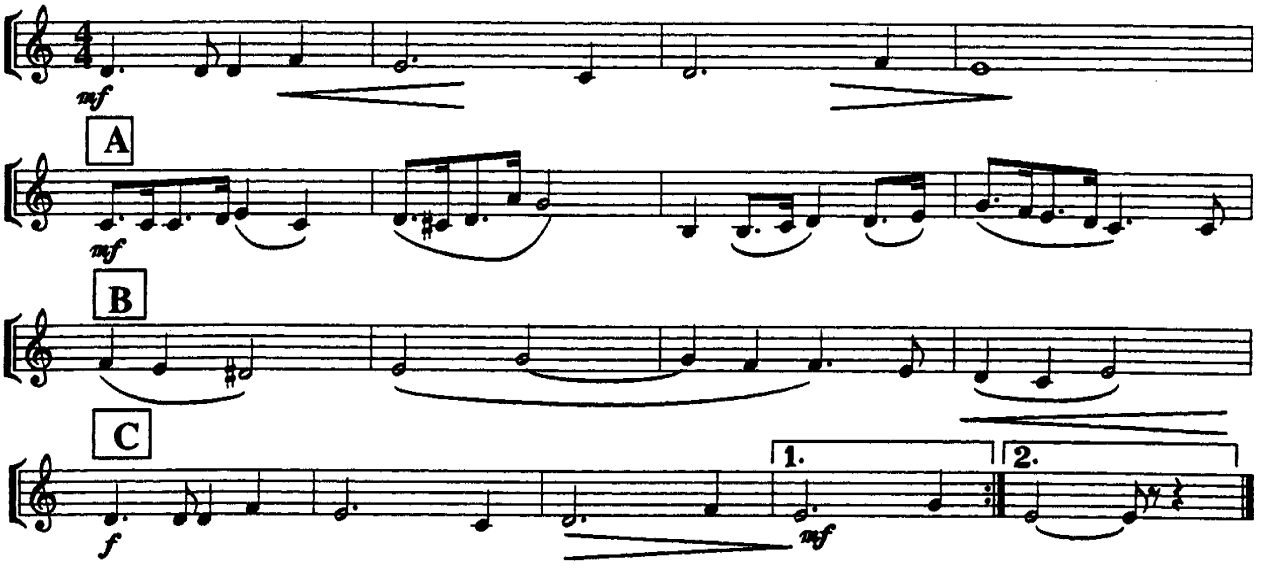
LILI MARLENE

Bass Clarinet
Part A



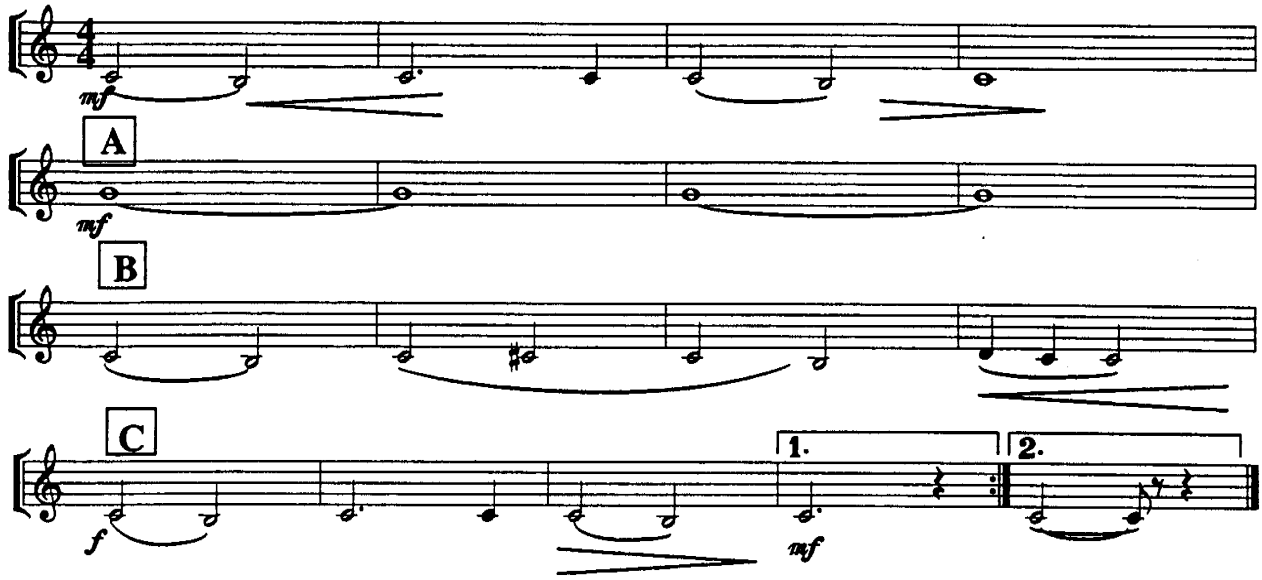
LILI MARLENE

Bass Clarinet
Part A



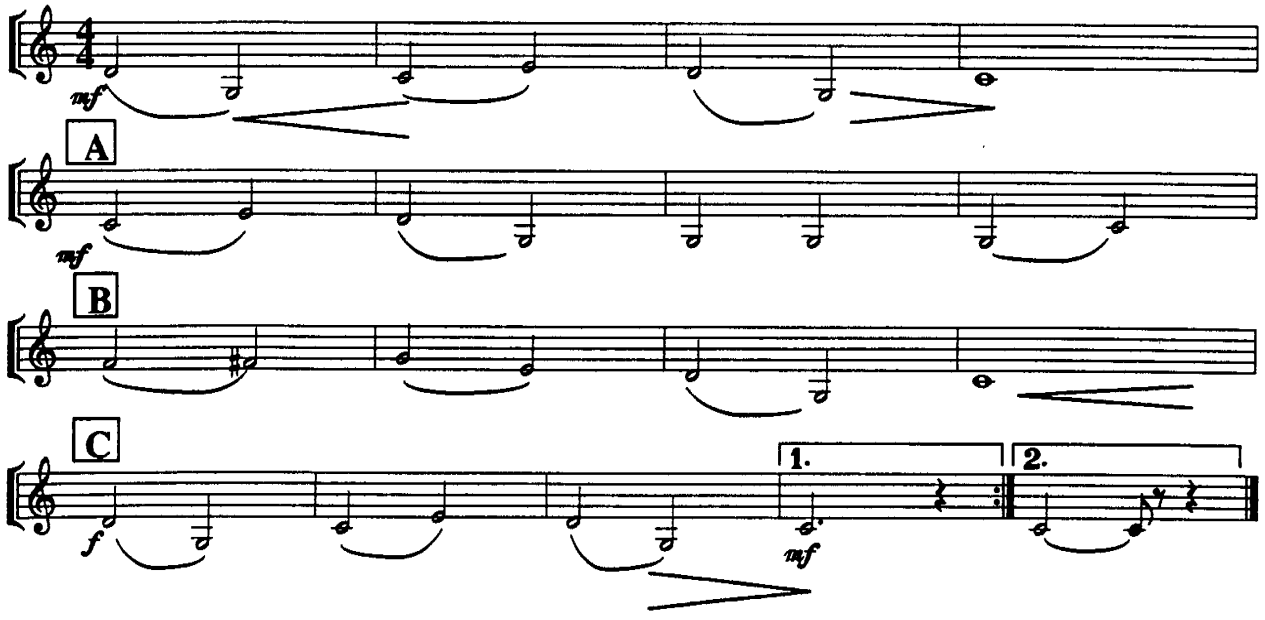
LILI MARLENE

Bass Clarinet
Part C



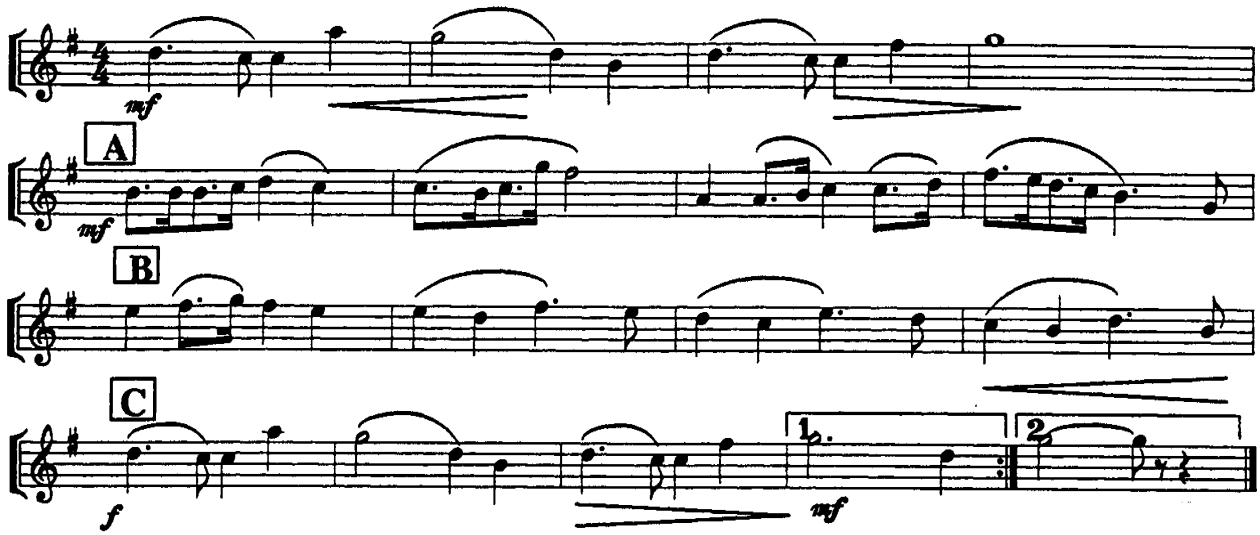
LILI MARLENE

Bass Clarinet
Part D



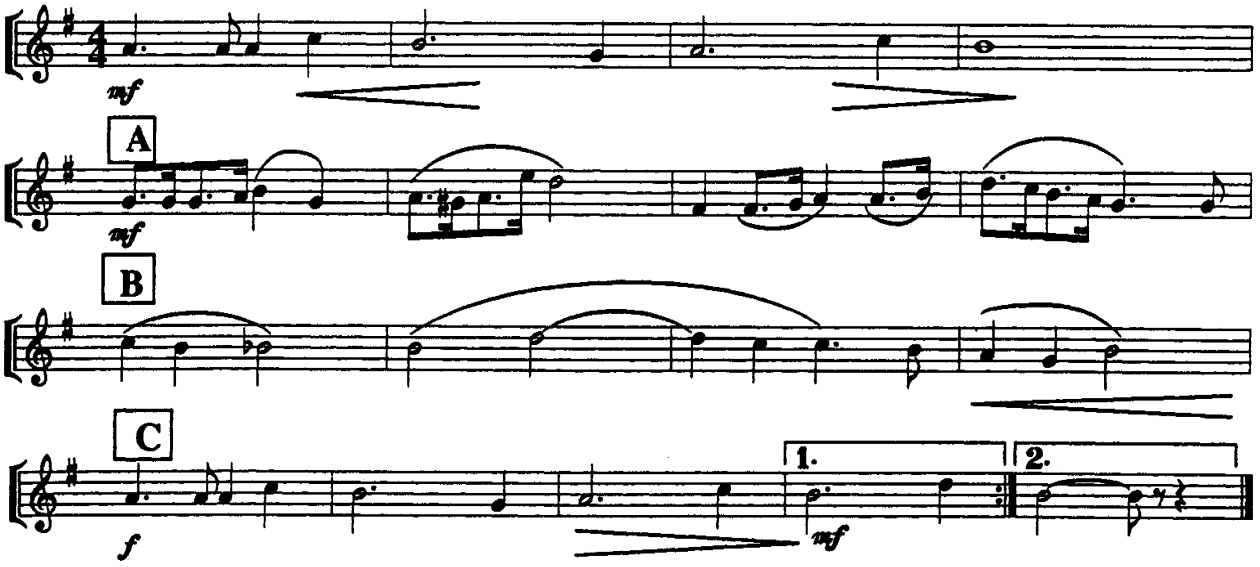
Alto Saxophone
Baritone Saxophone
Part A

LILI MARLENE



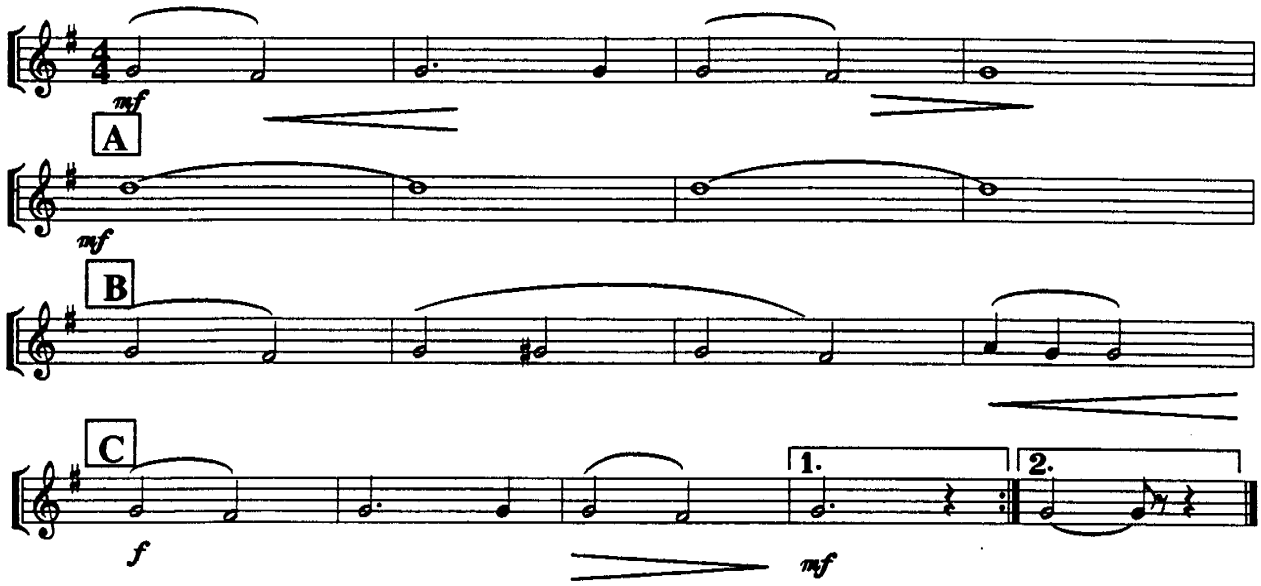
Alto Saxophone
Baritone Saxophone
Part B

LILI MARLENE



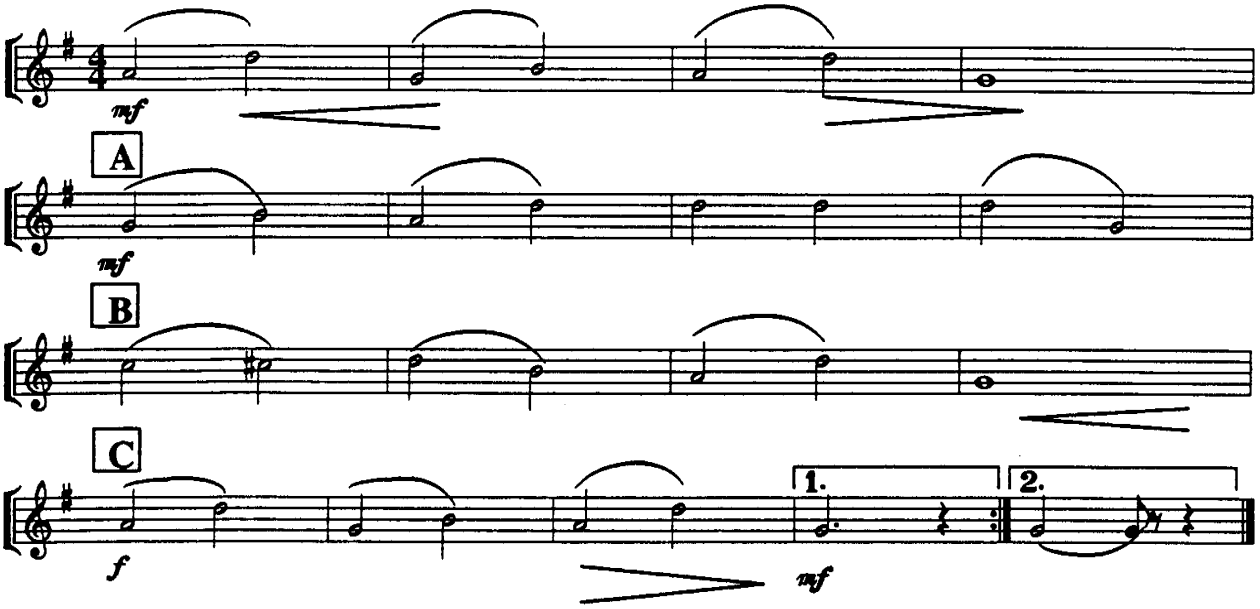
Alto Saxophone
Baritone Saxophone
Part C

LILI MARLENE



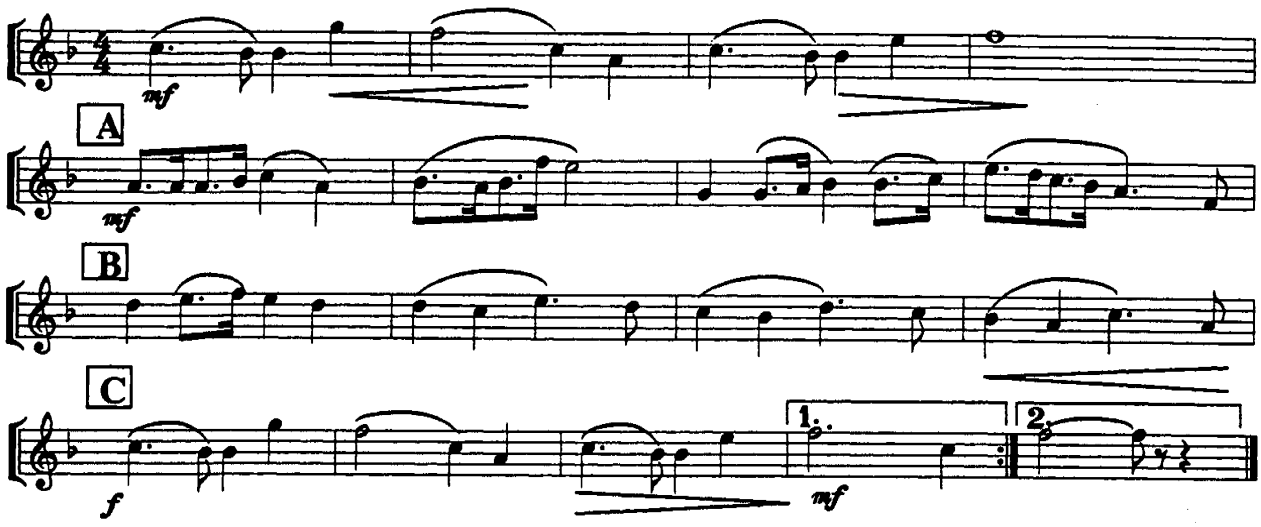
Alto Saxophone
Baritone Saxophone
Part D

LILI MARLENE



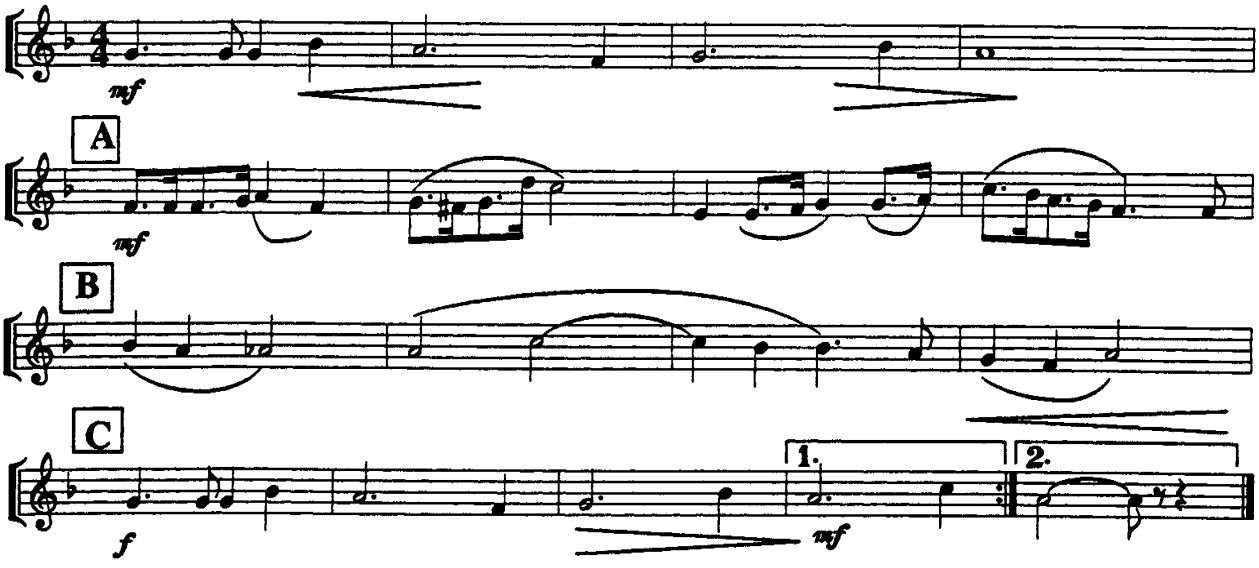
LILI MARLENE

Frenh Horn
Part A



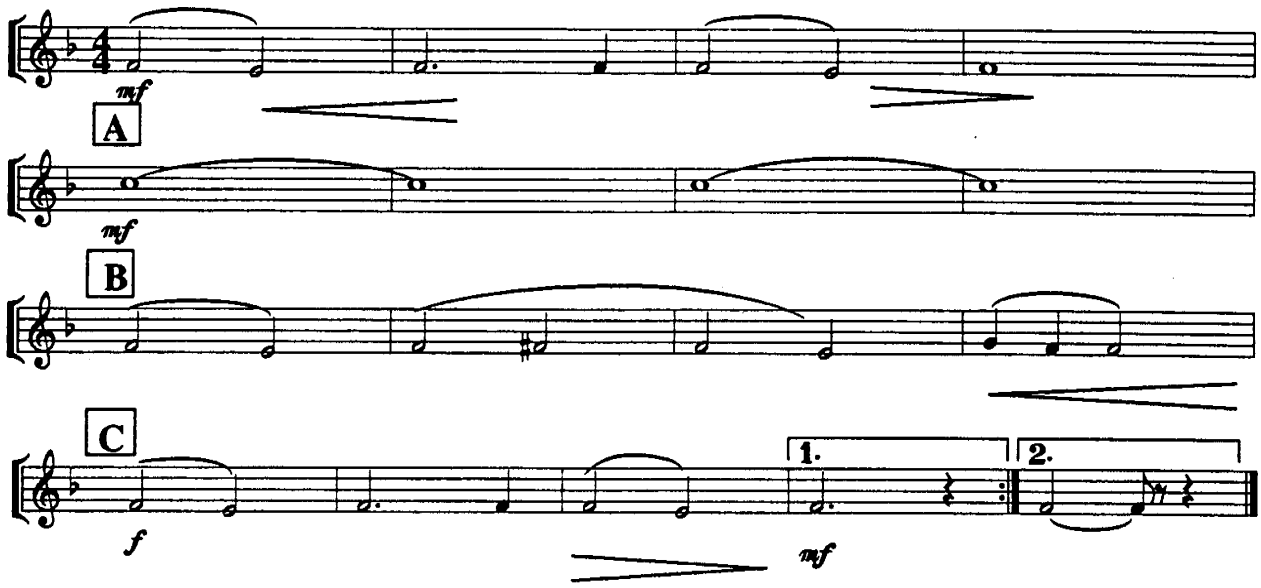
LILI MARLENE

French Horn
Part B



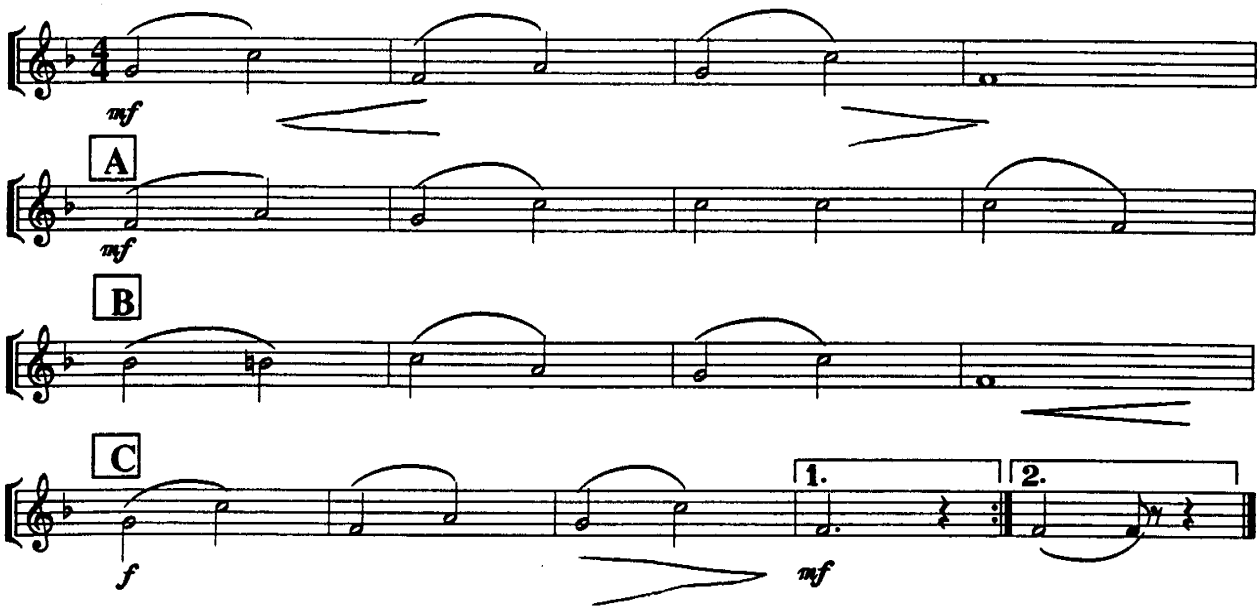
LILI MARLENE

French Horn
Part C



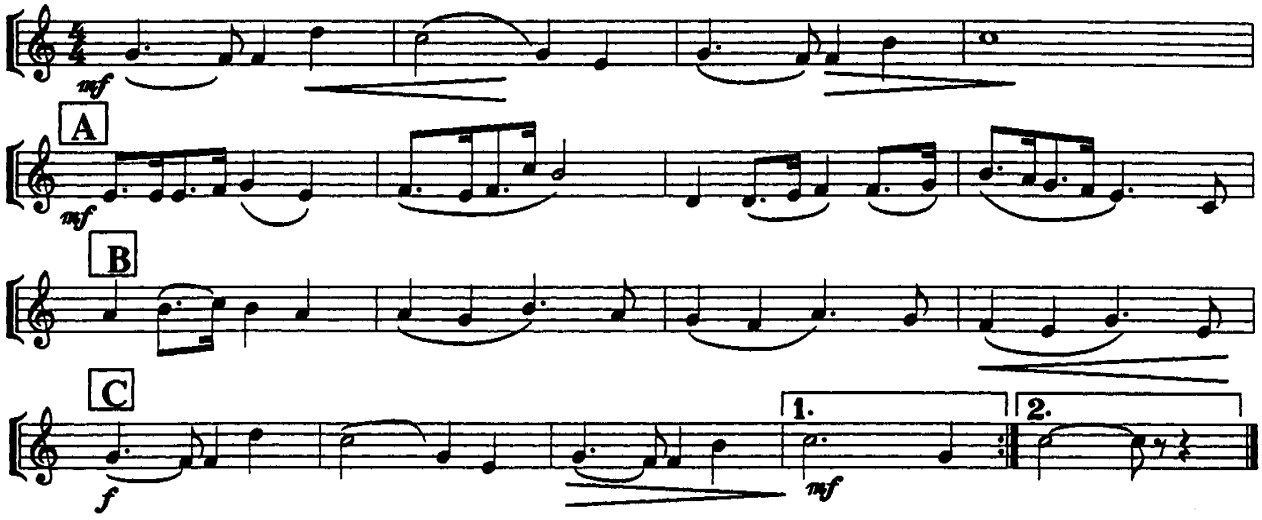
LILI MARLENE

French Horn
Part D



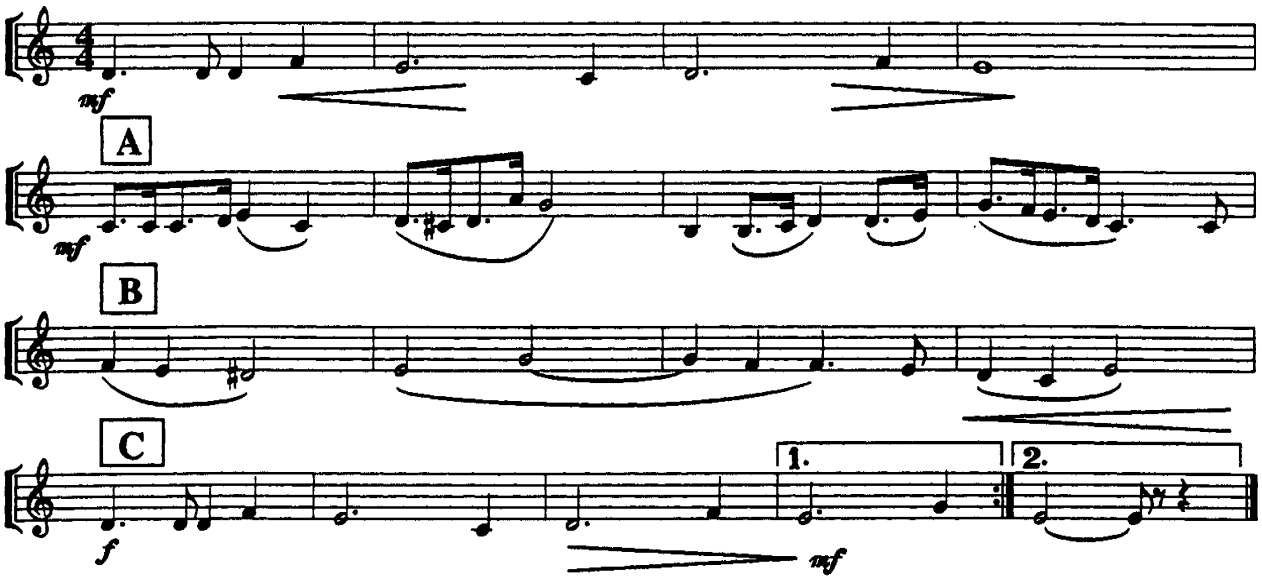
Trumpet
Baritone T.C.
Clarinet (low)
Part A

LILI MARLENE



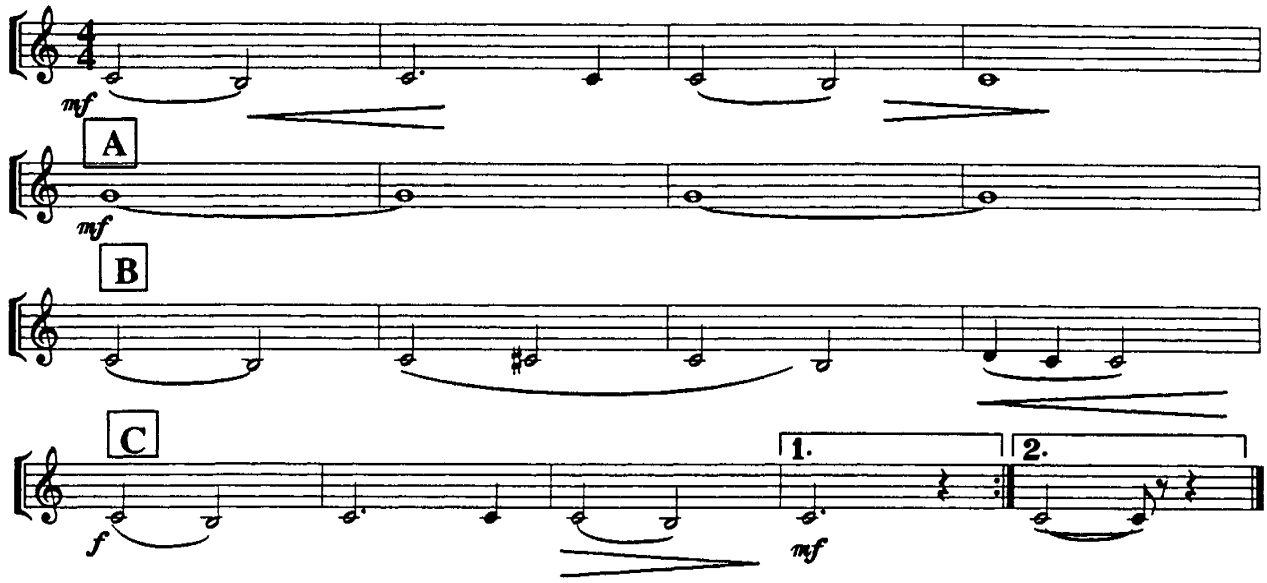
Trumpet
Baritone T.C.
Clarinet (low)
Part B

LILI MARLENE



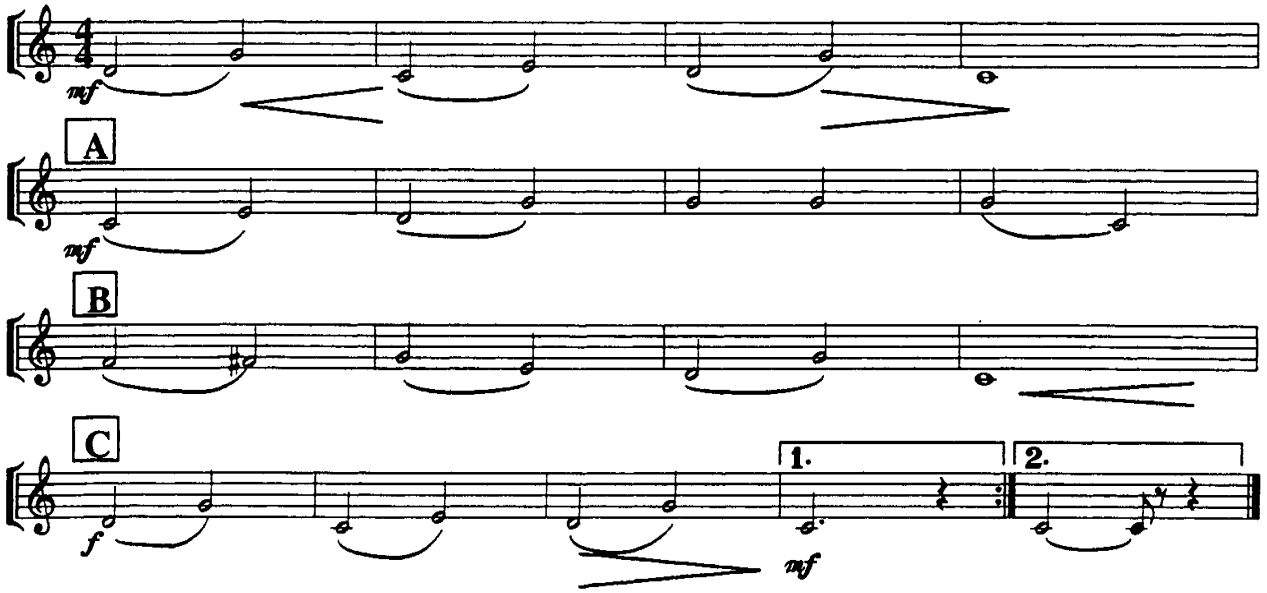
LILI MARLENE

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



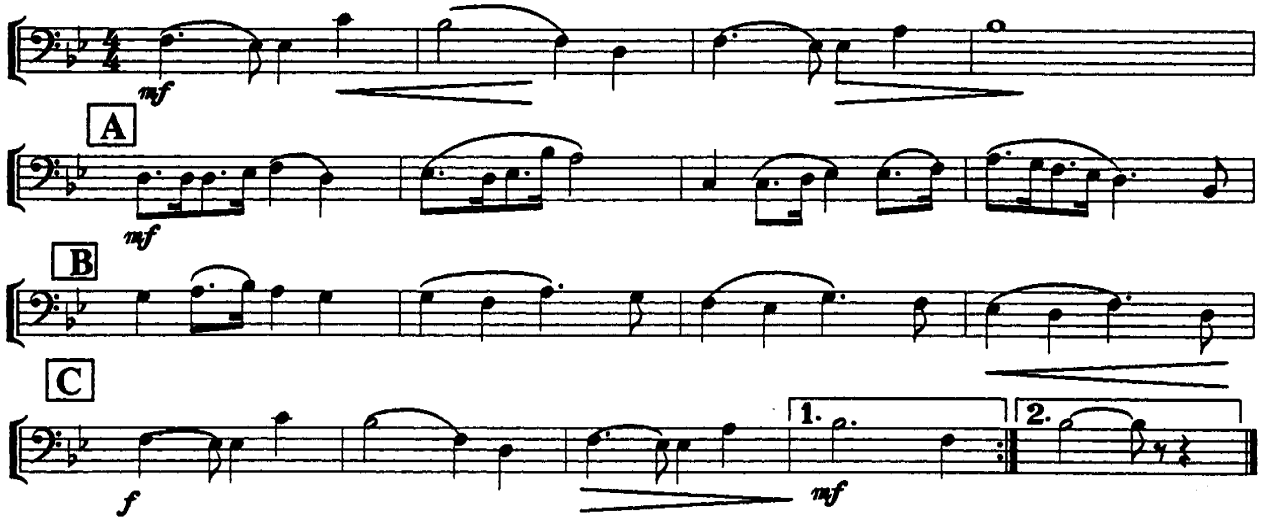
LILI MARLENE

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



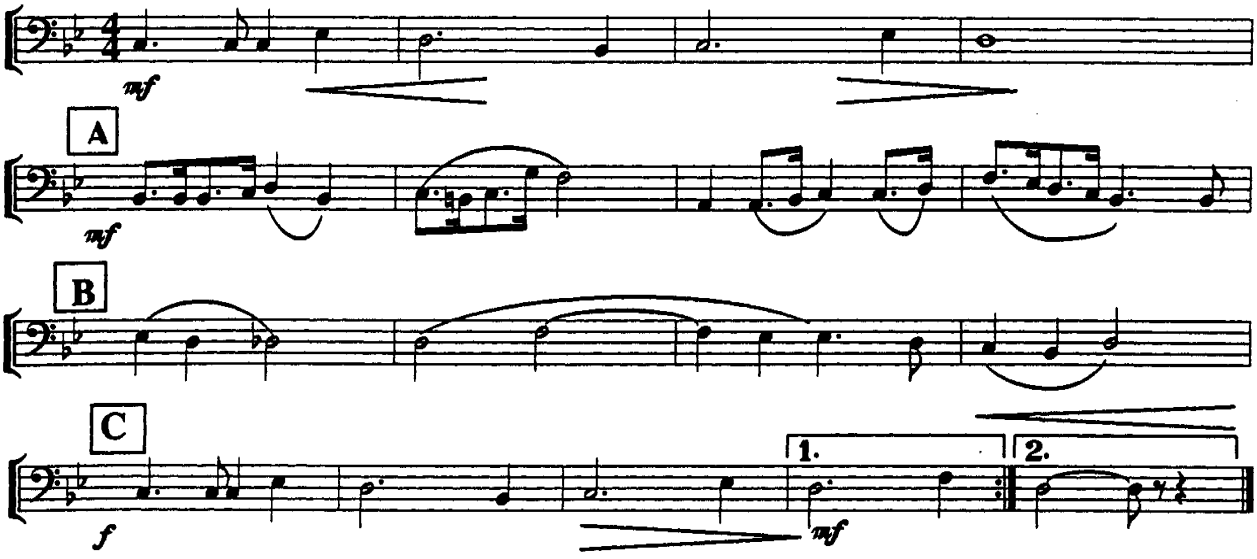
LILI MARLENE

Trombone
Baritone B.C.
Bassoon
Part A



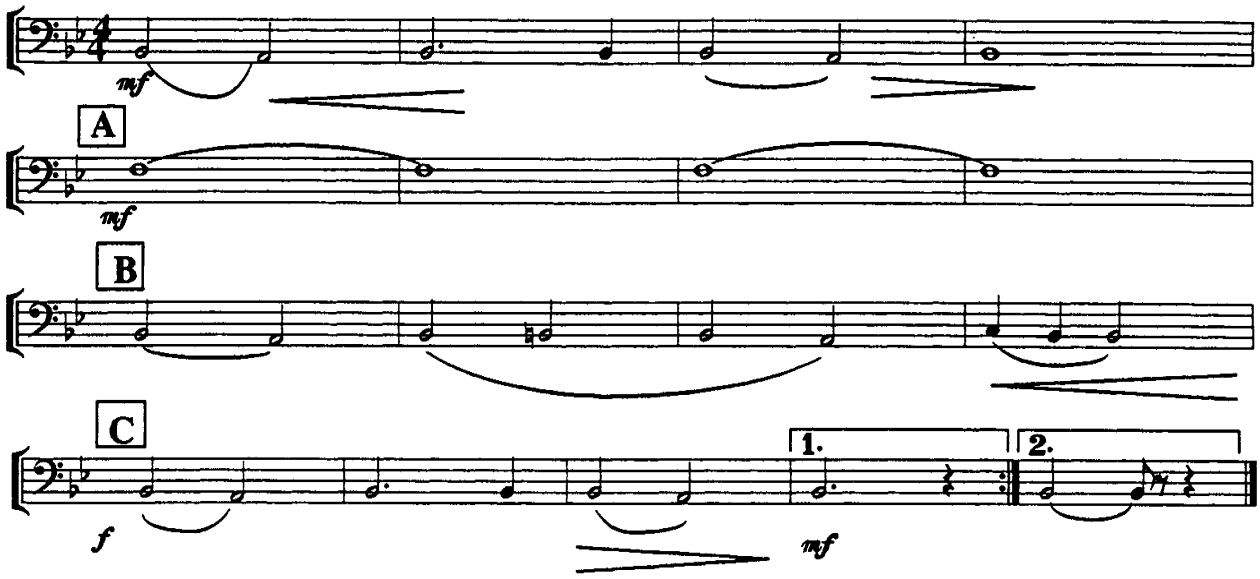
LILI MARLENE

Trombone
Baritone B.C.
Bassoon
Part B



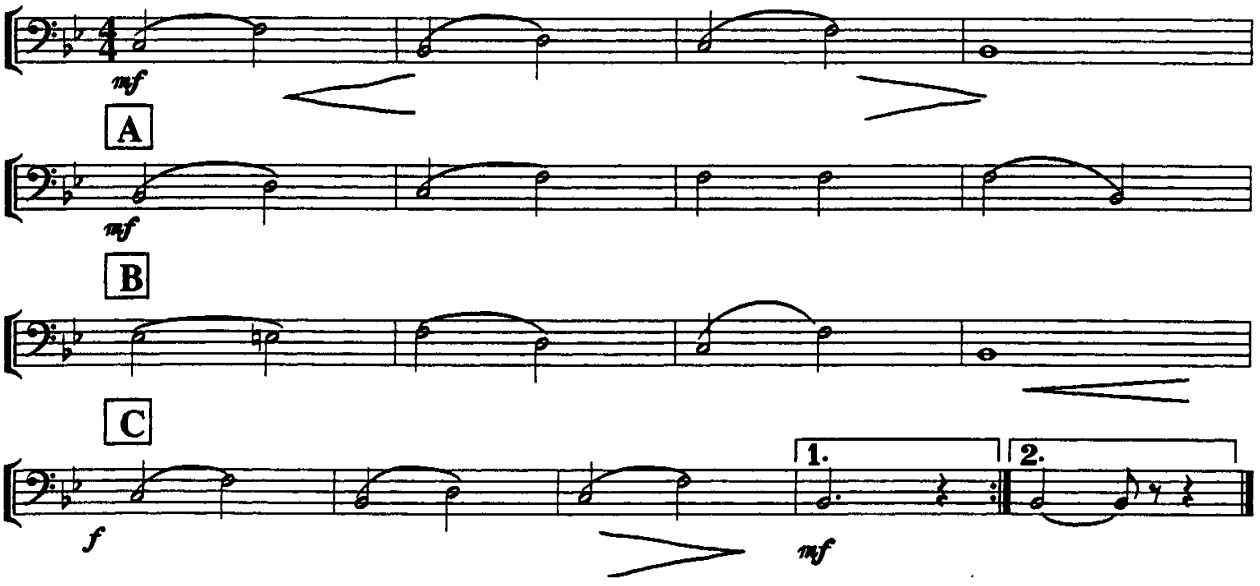
Trombone
Baritone B.C.
Bassoon
Part C

LILI MARLENE



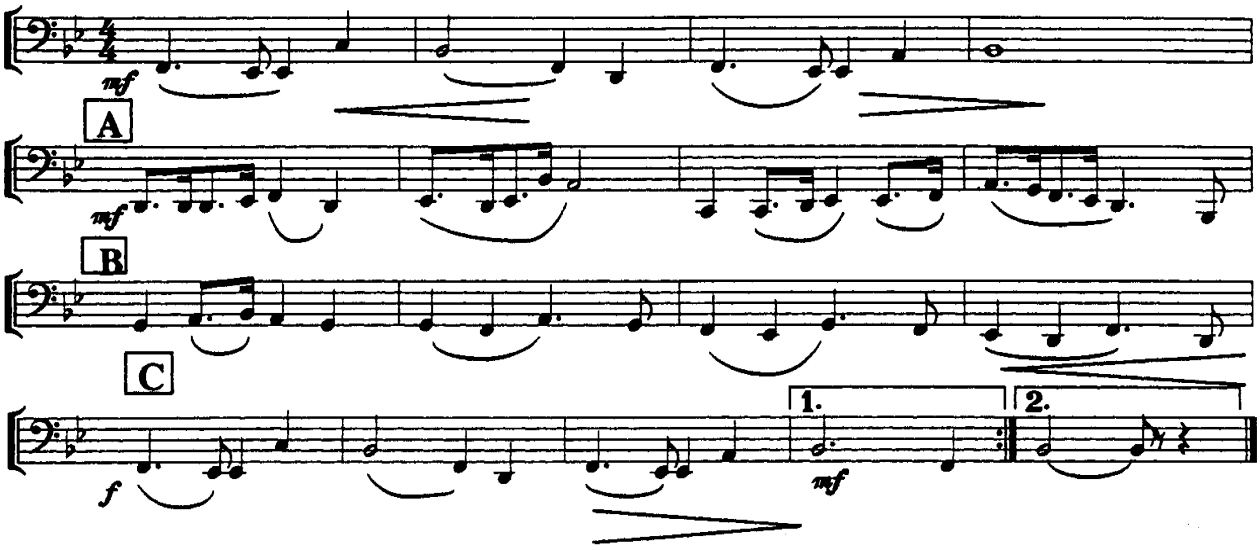
Trombone
Baritone B.C.
Bassoon
Part D

LILI MARLENE



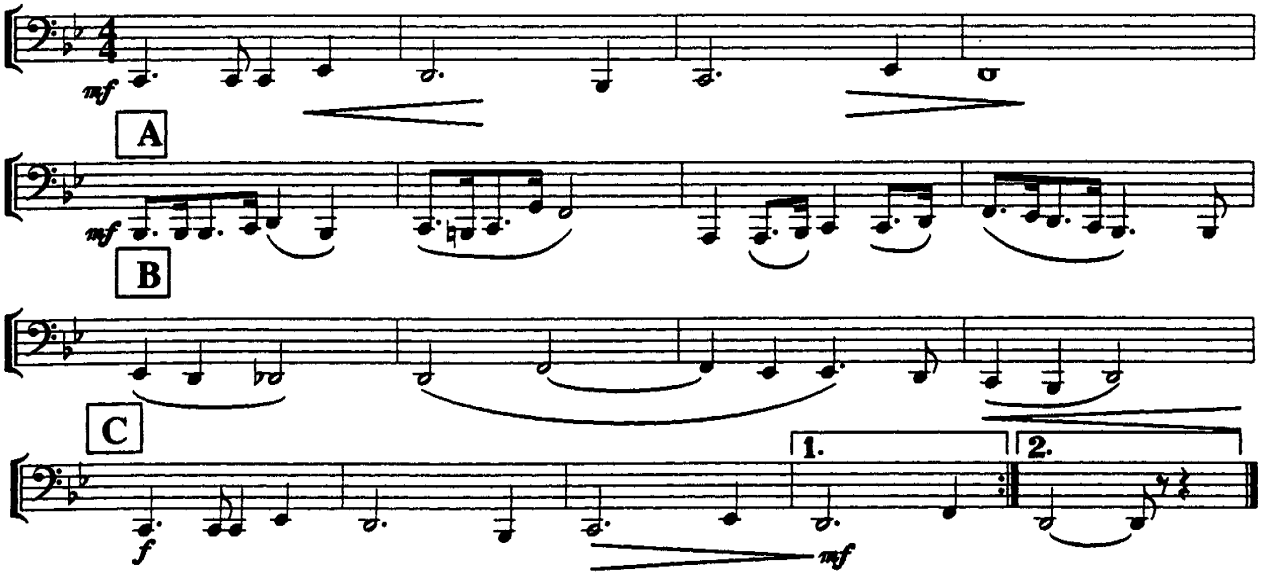
LILI MARLENE

Tuba
Part A



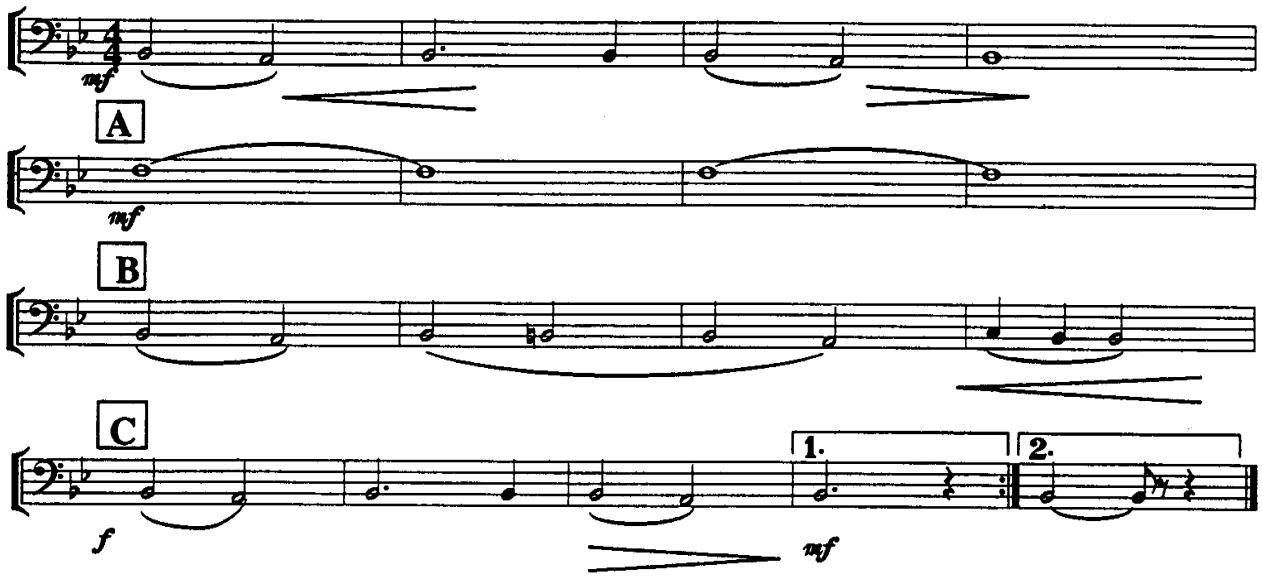
LILI MARLENE

Tuba
Part B



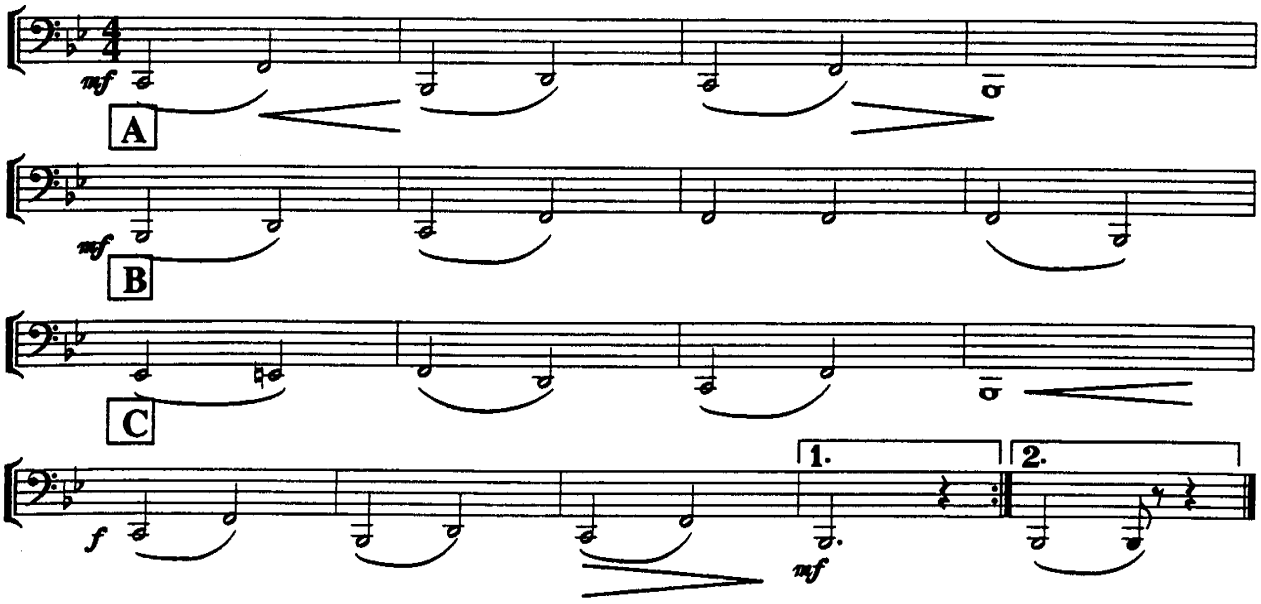
LILI MARLENE

Tuba
Part C



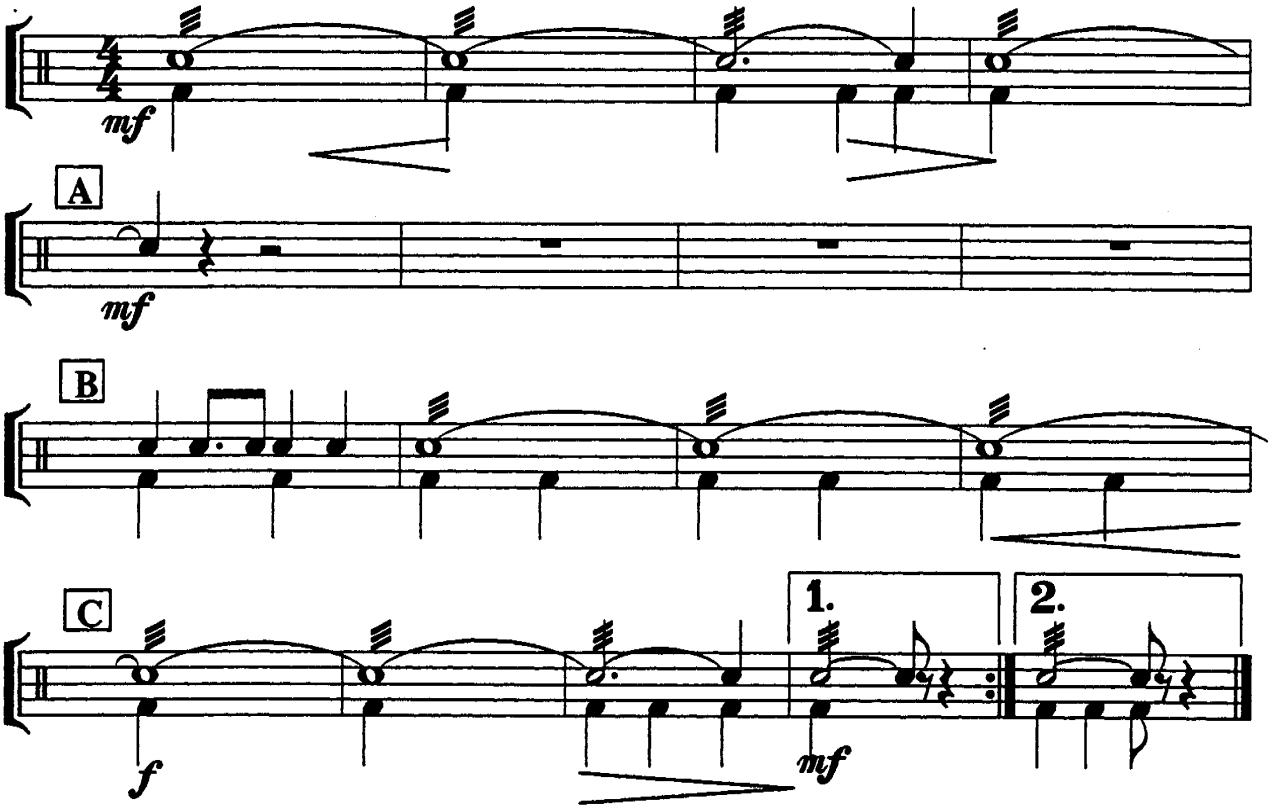
LILI MARLENE

Tuba
Part D

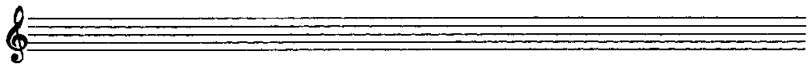


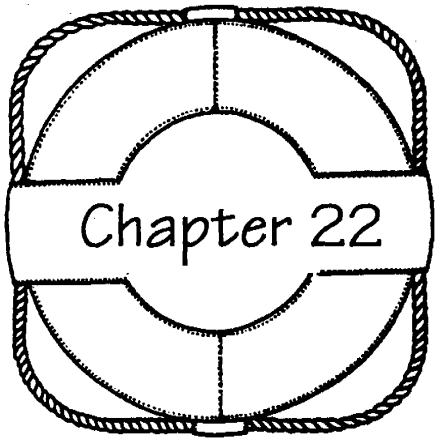
LILI MARLENE

Percussion



A Life on the Ocean Wave, Quick March





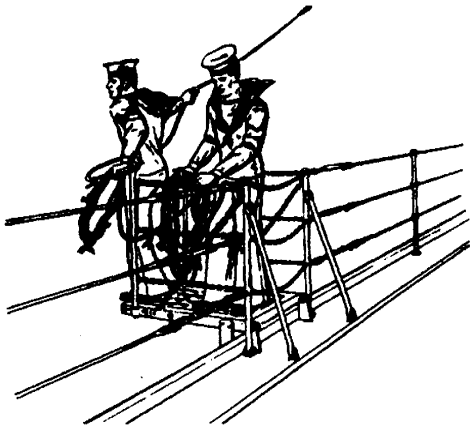
This lively march is the regimental march past of Her Majesty's Royal Marines. Traditionally, marines were soldiers who served in the navy either manning the guns or as guards, sentries or snipers during naval battles. In Great Britain the Royal Marines also provide bands. By the time the Royal Canadian Navy was formed, in 1910, marines weren't needed onboard ships but many of their old customs and traditions were retained. This quick march, composed by Henry Russell is one traditional march still used by sea cadet bands. The words are by Epes Sargent.

Lyrics

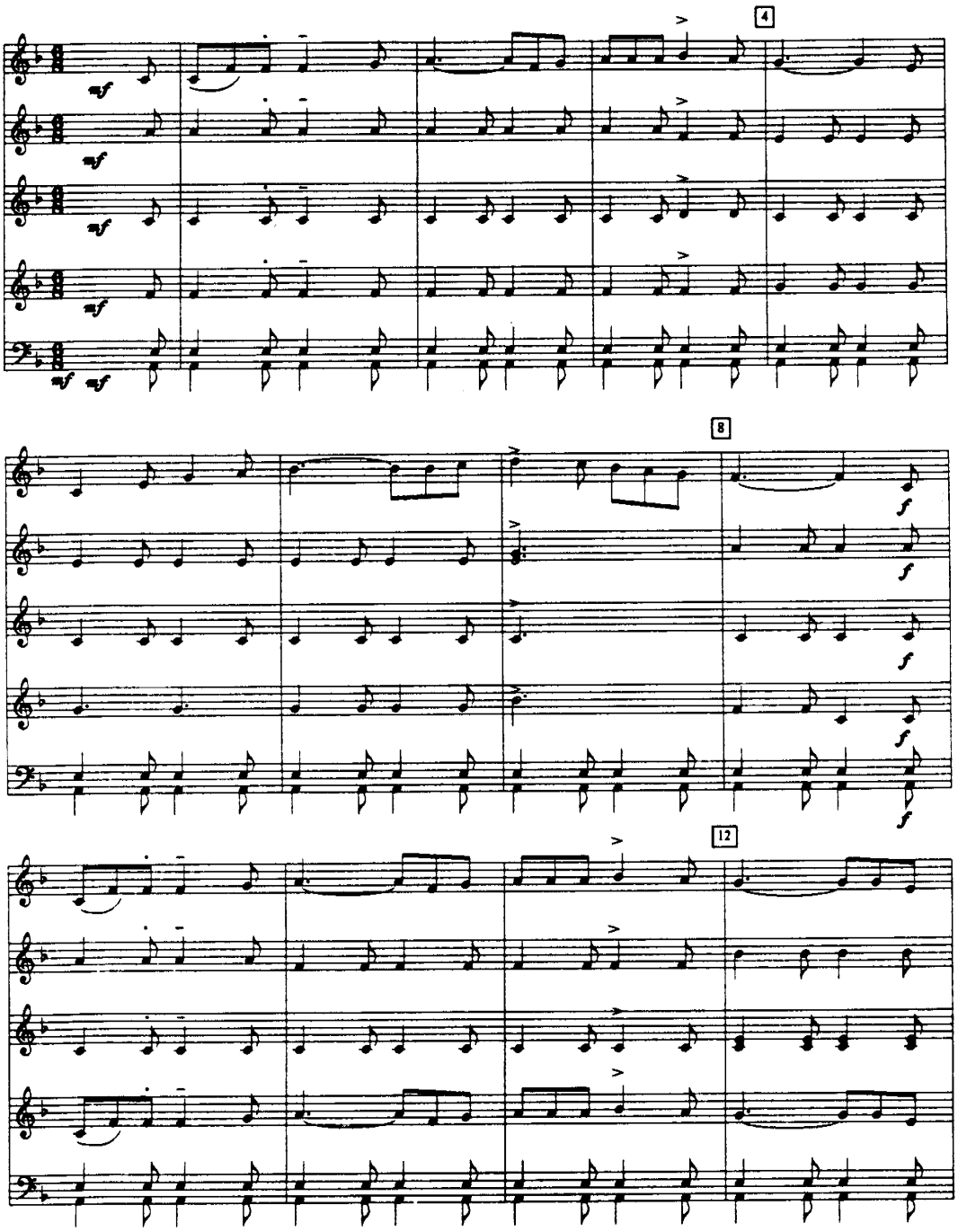
A life on the ocean wave, a home on the rolling deep,
Where the scattered waters rave, and the winds their revels keep:
Like an eagle caged I pine on this dull unchanging shore;
Oh! give me the flashing brine, the spray and the tempest roar!

Once more on the deck I stand of my own swift-gliding craft,
Set sail! Farewell to the land, the gale follows far abaft.
We shoot through the sparkling foam, like an ocean bird set free;
Like the ocean bird, our home we'll find far out on the sea!

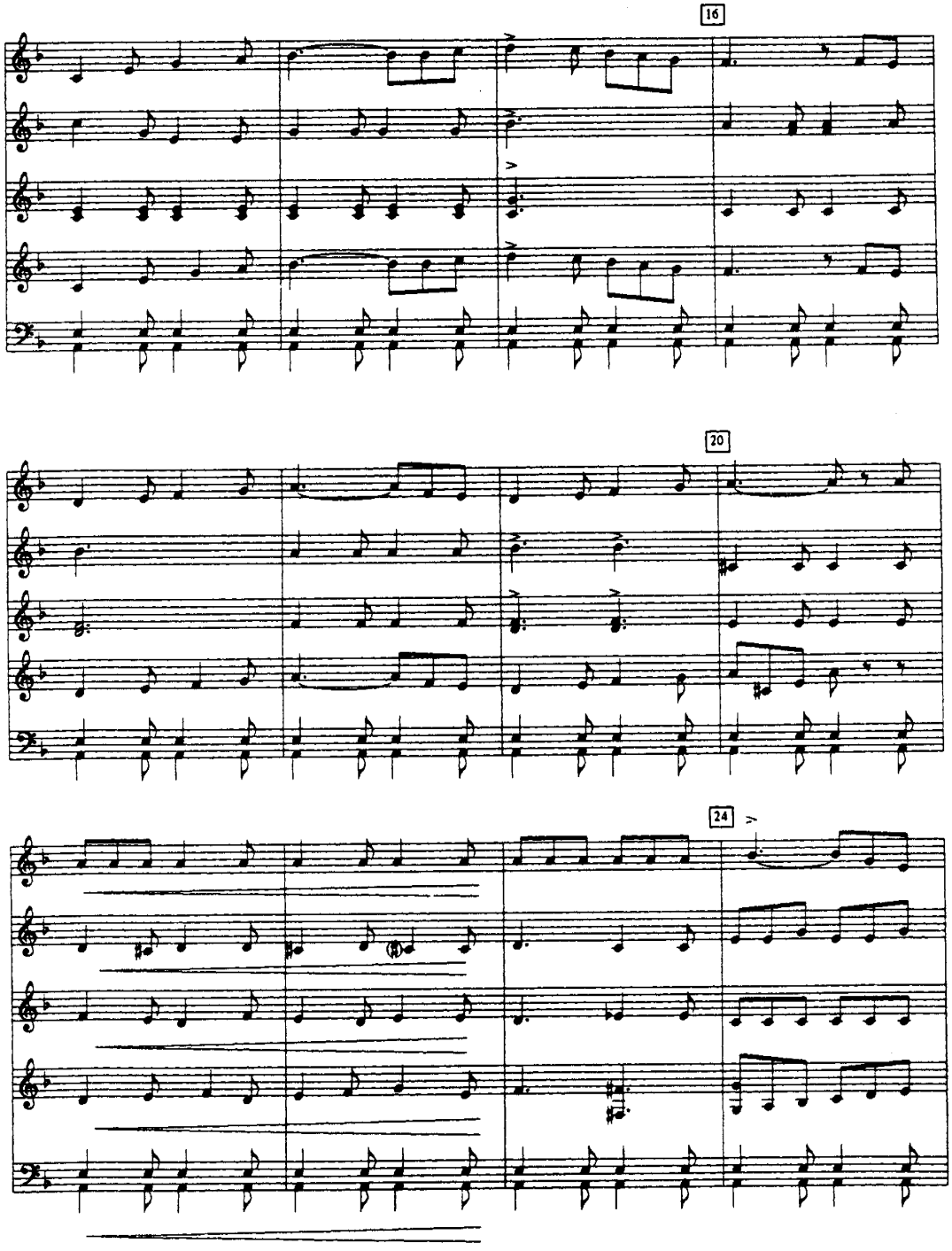
The land is no longer in view, the clouds have begun to frown,
But with a stout vessel and crew, we'll say "Let the storm come down!"
And the song of our heart shall be, while the wind and waters rave,
A life on the heaving sea, a home on the bounding wave!



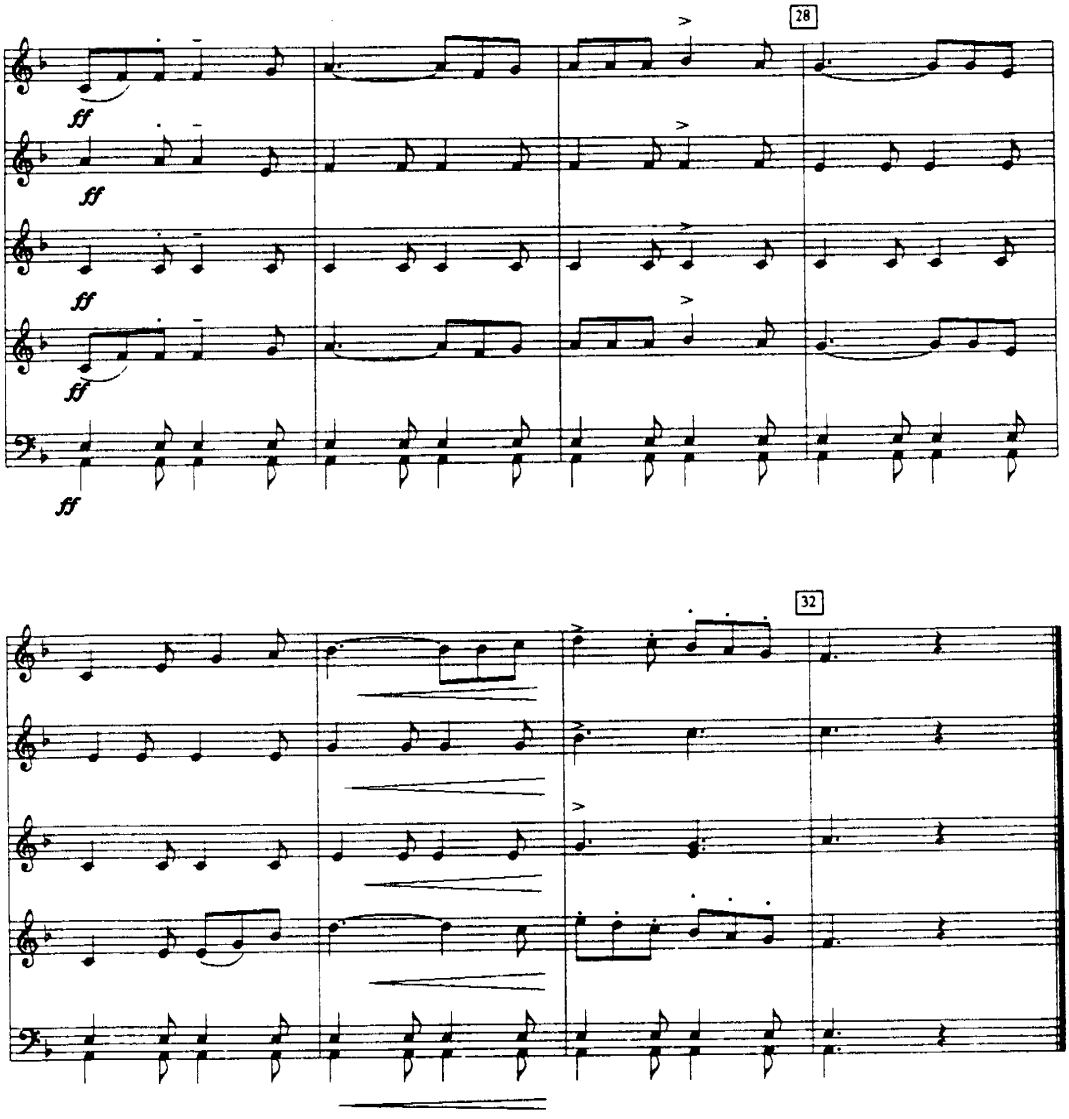
Bb Conductor **A LIFE ON THE OCEAN WAVE**



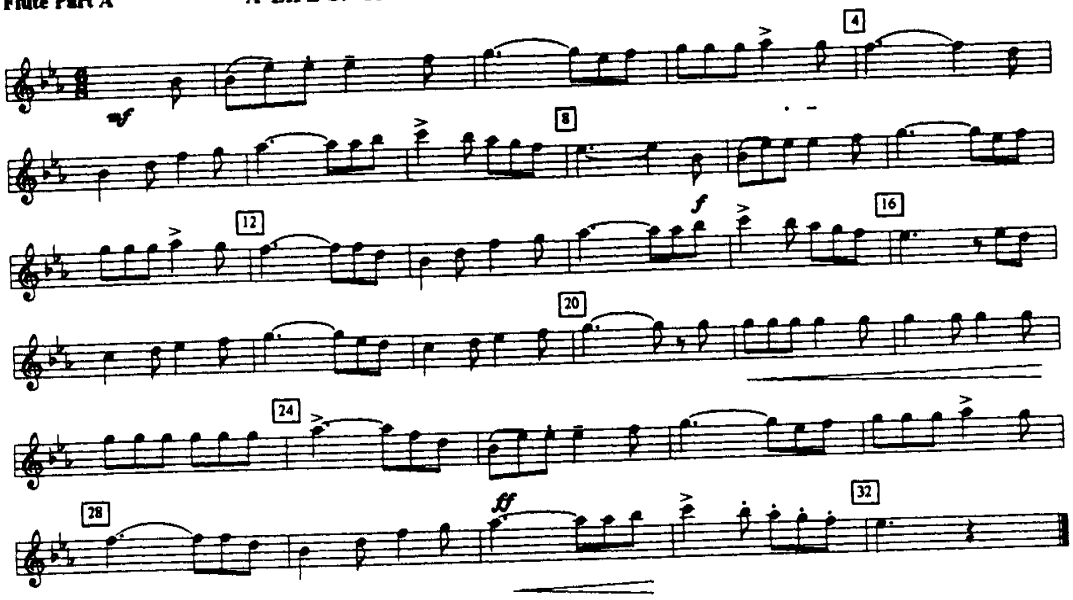
Bb Conductor **A LIFE ON THE OCEAN WAVE**



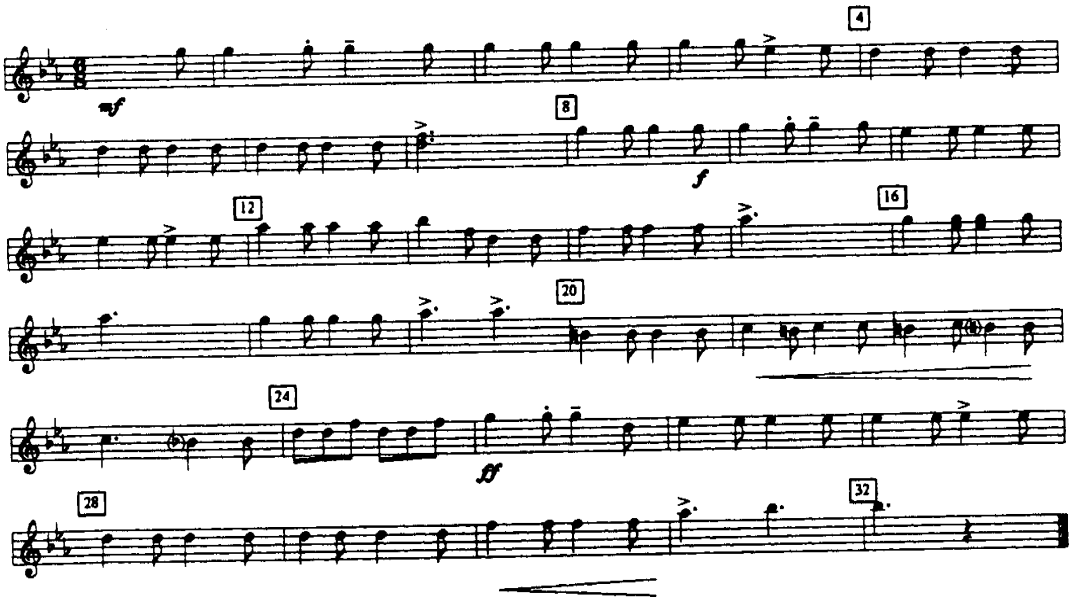
Bb Conductor **A LIFE ON THE OCEAN WAVE**



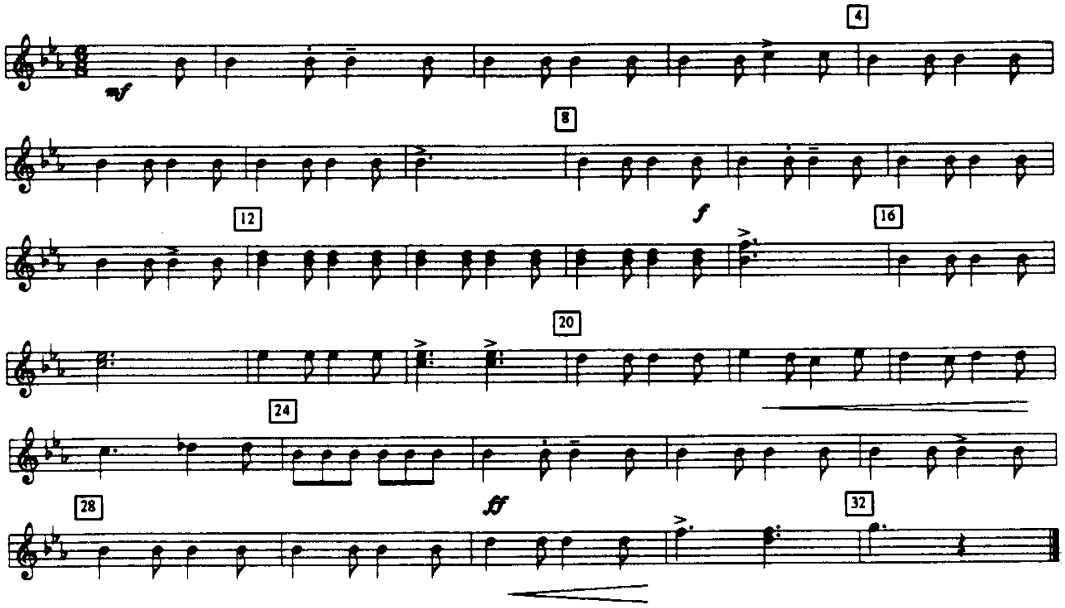
Flute Part A **A LIFE ON THE OCEAN WAVE**



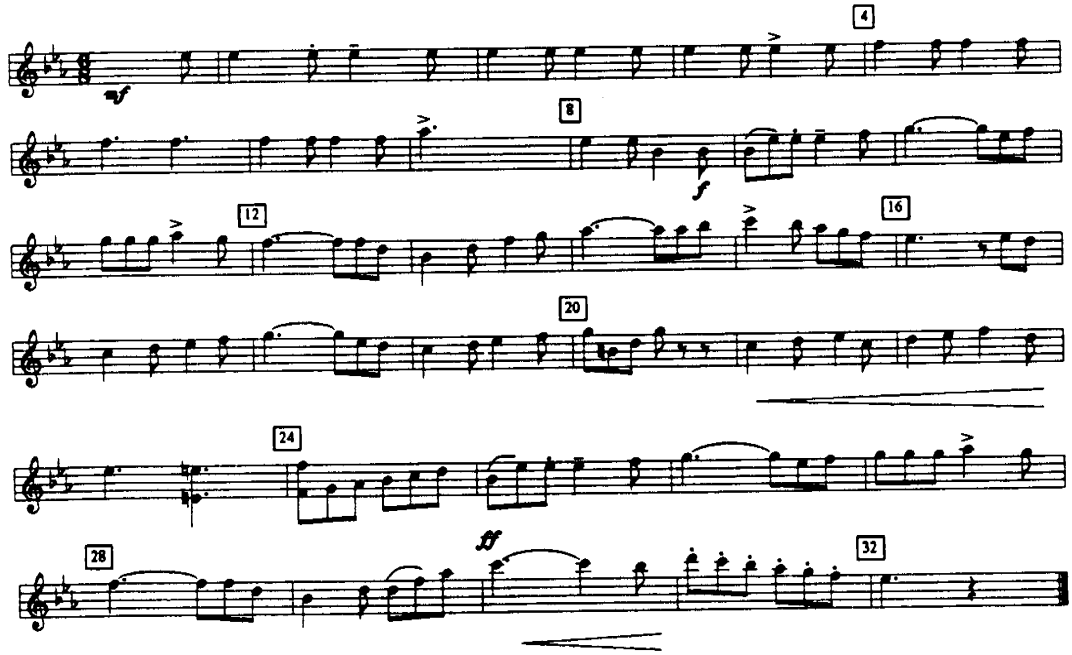
Flute Part B **A LIFE ON THE OCEAN WAVE**



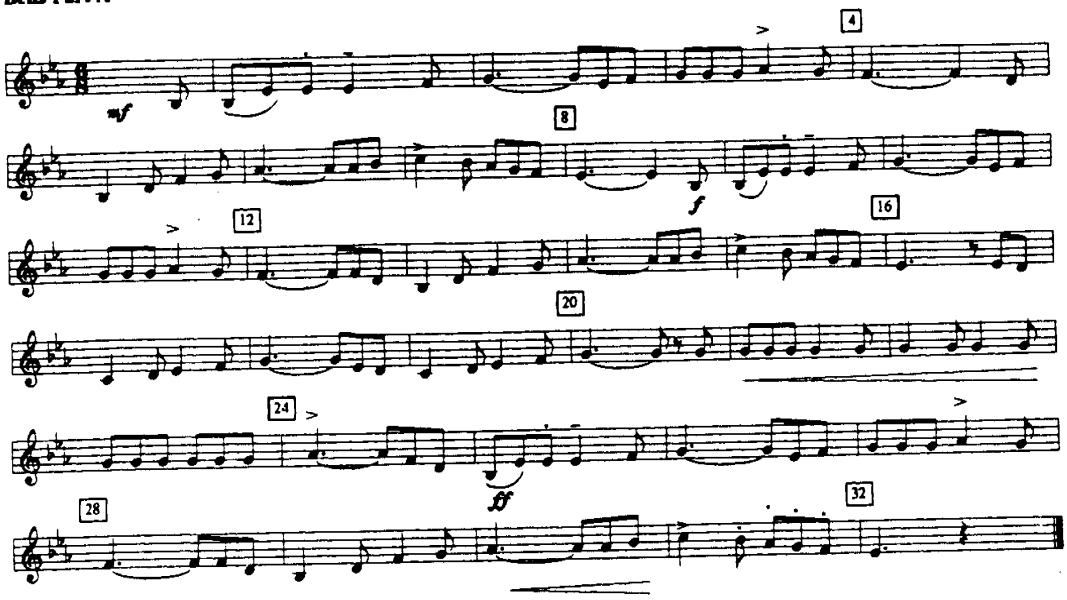
Flute/Bells Part C **A LIFE ON THE OCEAN WAVE**



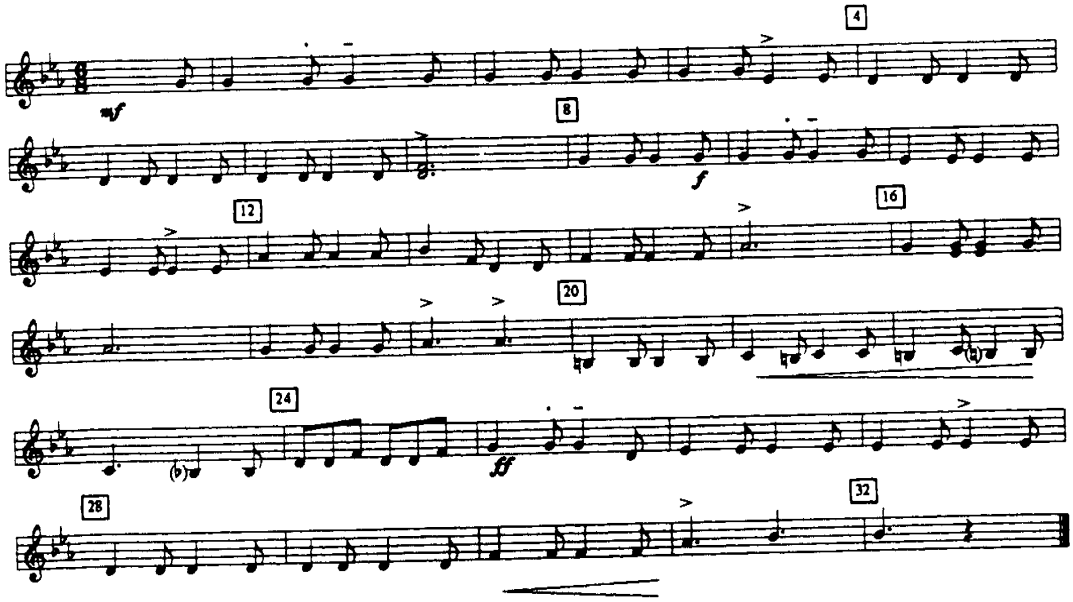
Flute Part D **A LIFE ON THE OCEAN WAVE**



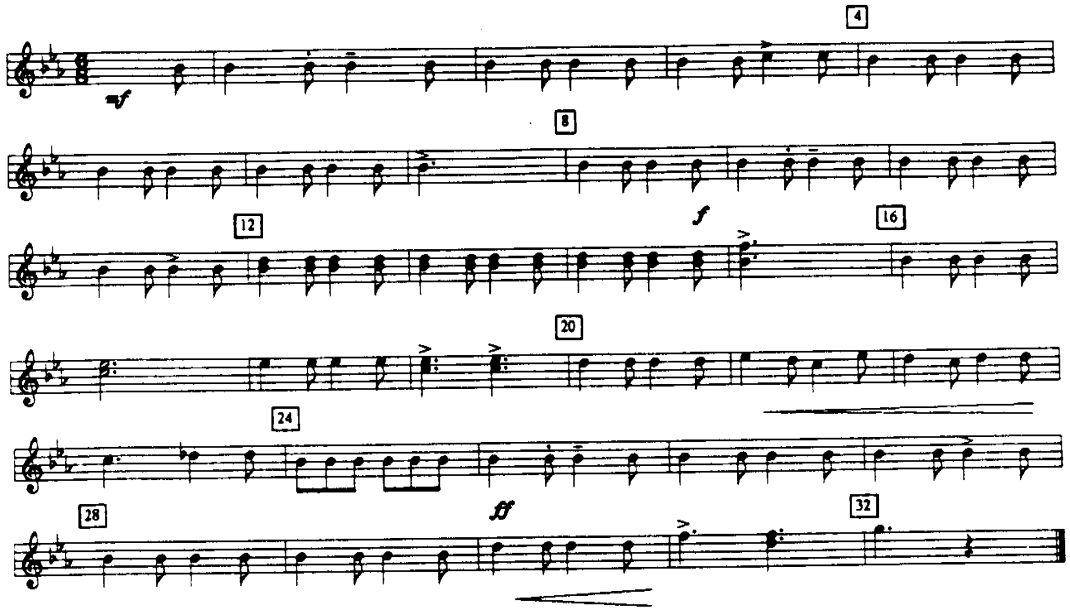
Bells Part A **A LIFE ON THE OCEAN WAVE**



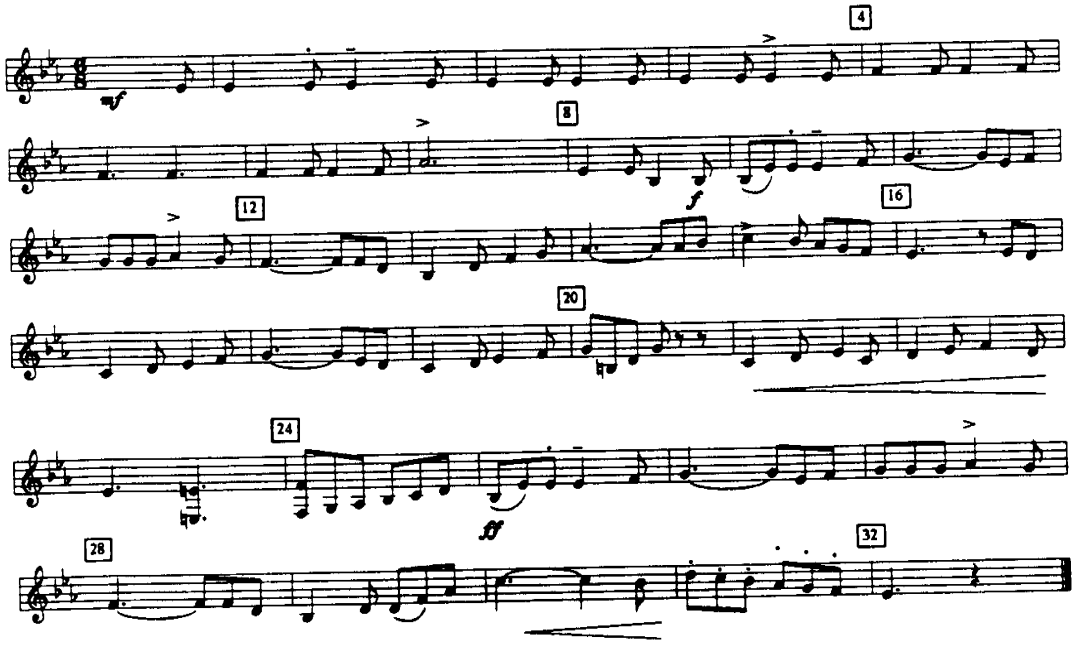
Bells Part B **A LIFE ON THE OCEAN WAVE**



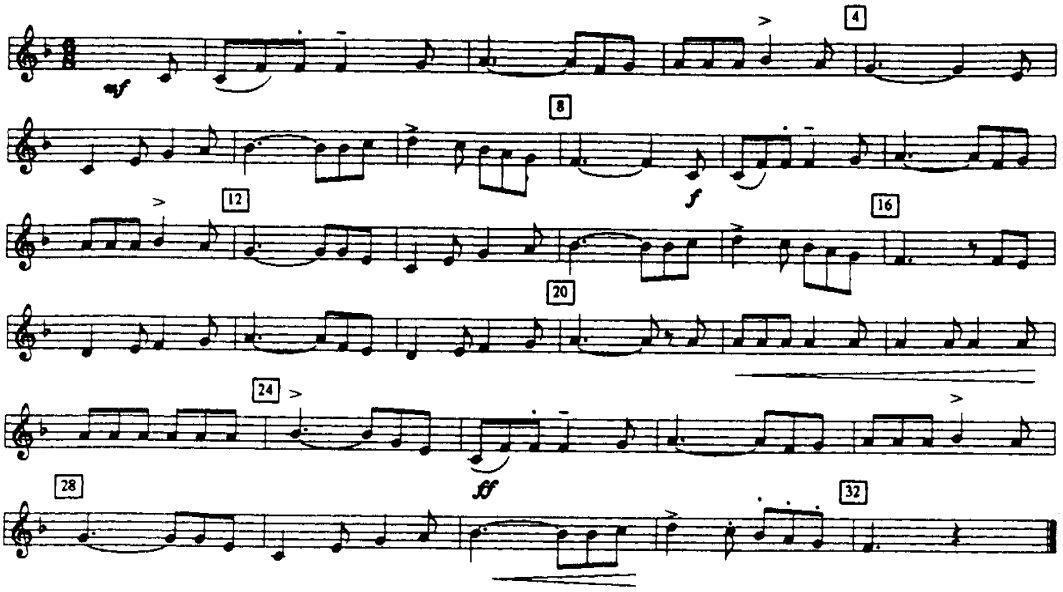
Flute/Bells Part C **A LIFE ON THE OCEAN WAVE**



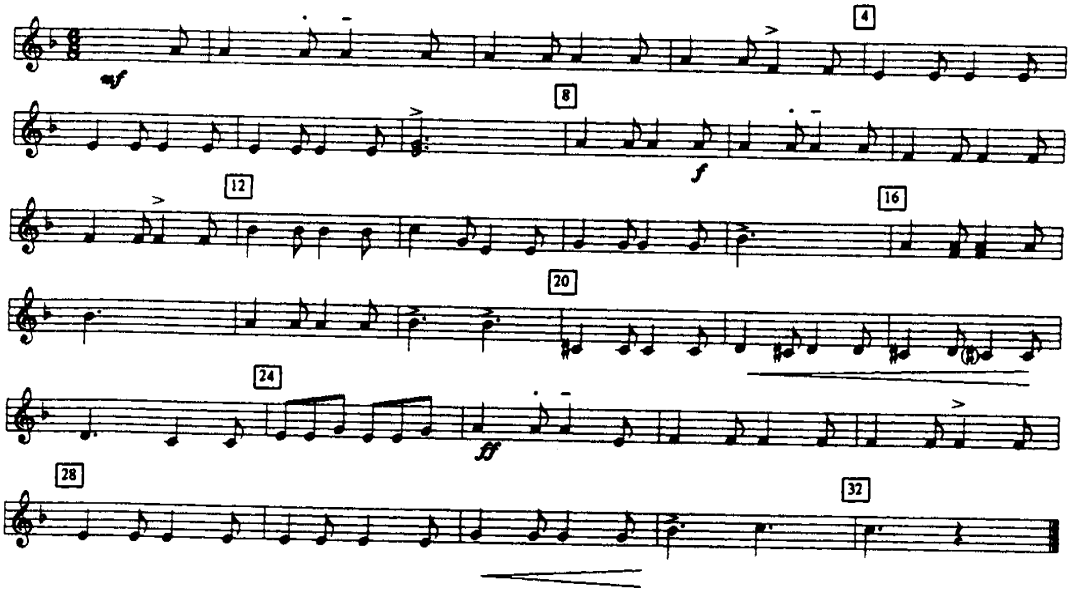
Bells Part D **A LIFE ON THE OCEAN WAVE**



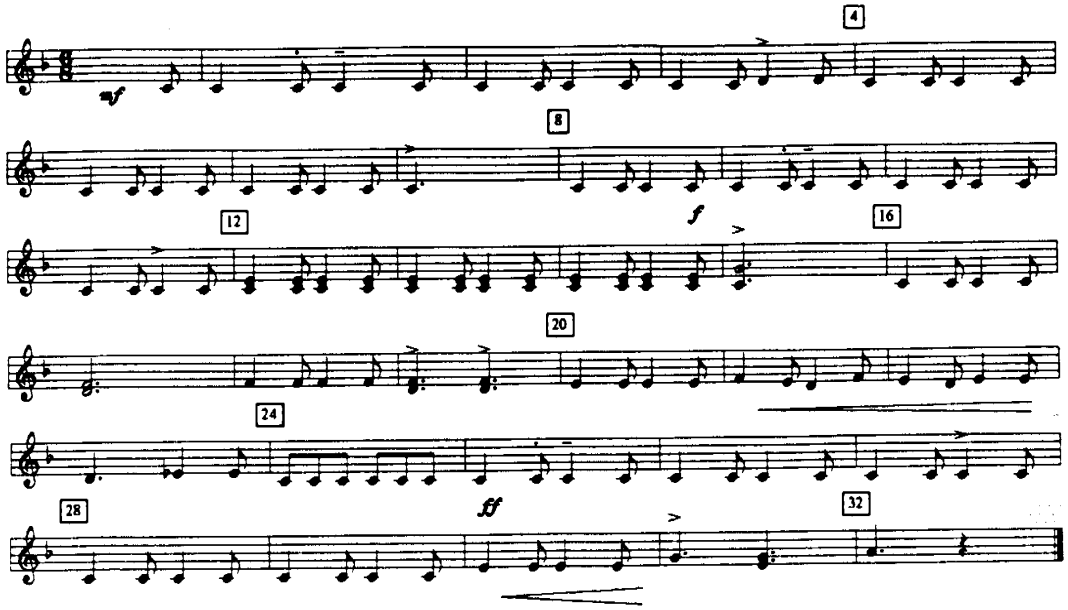
Trumpet/Clar/T.Sax/Bar.T.C. Part A A LIFE ON THE OCEAN WAVE



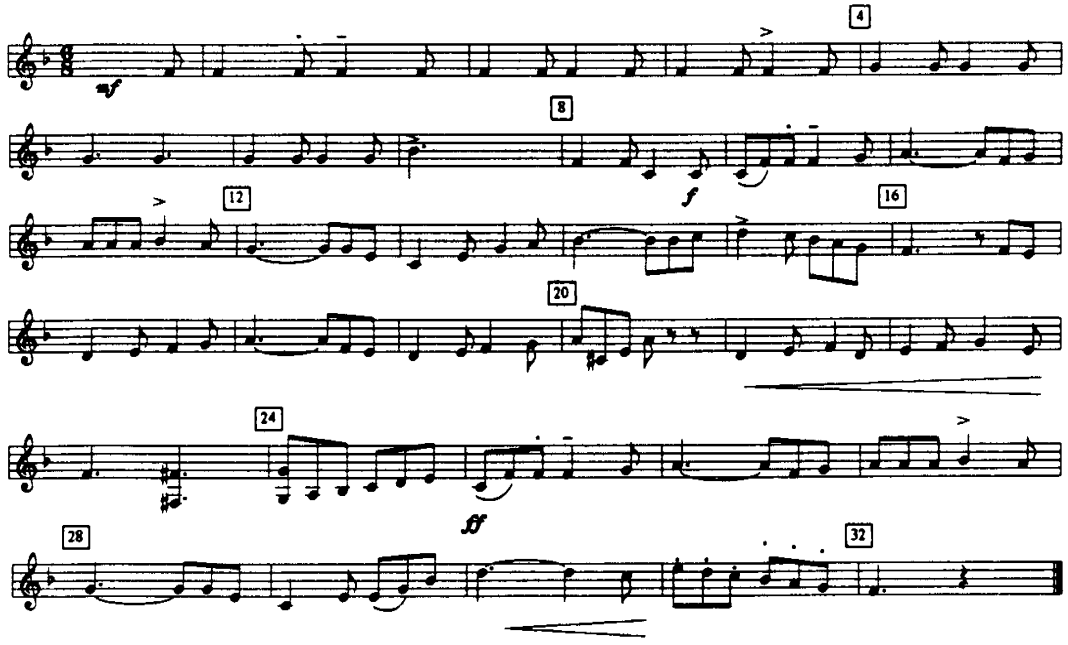
Trumpet/Clar/T.Sax/Bar.T.C. Part B A LIFE ON THE OCEAN WAVE



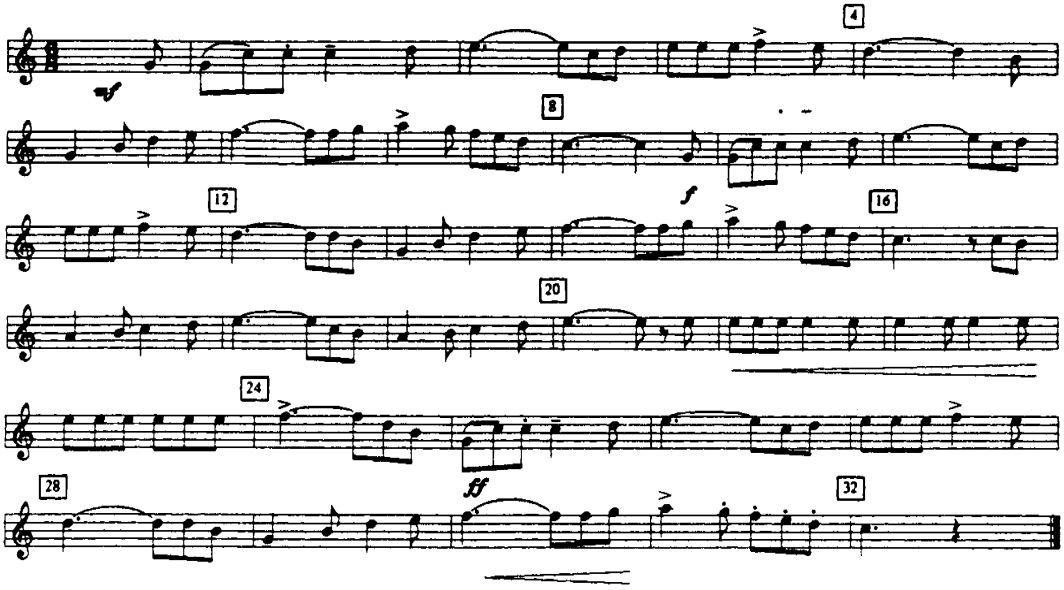
Trumpet/Clar/T.Sax/Bar.T.C. Part C A LIFE ON THE OCEAN WAVE



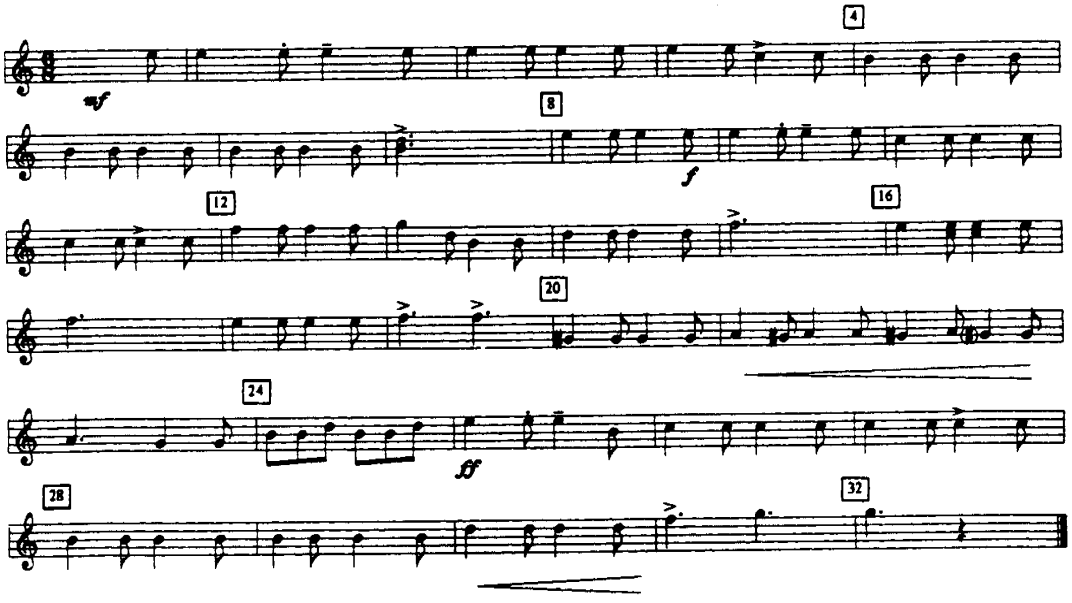
Trumpet/Clar/T.Sax/Bar.T.C. Part D A LIFE ON THE OCEAN WAVE



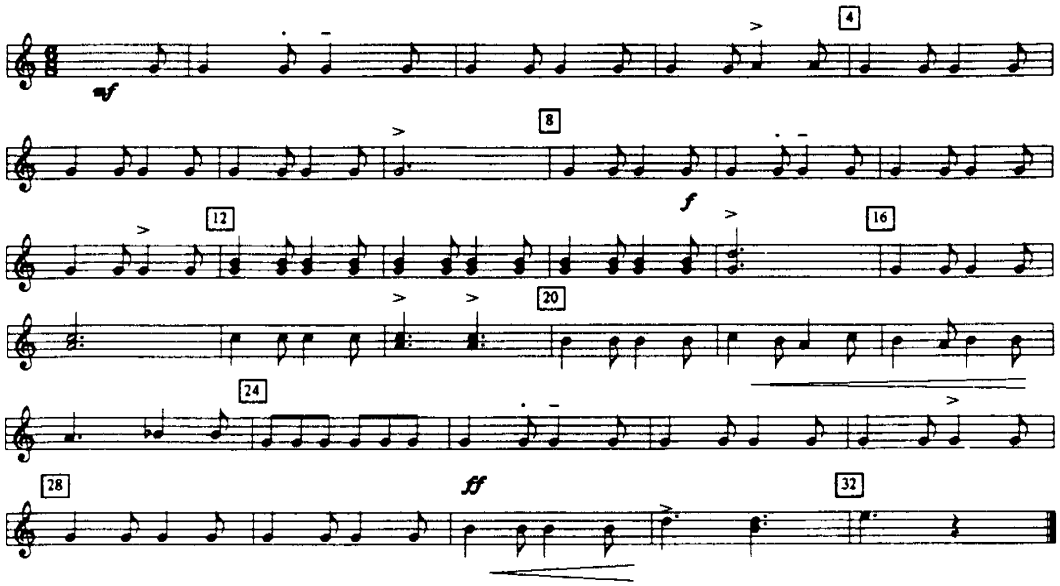
Alto/Bari Sax Part A **A LIFE ON THE OCEAN WAVE**



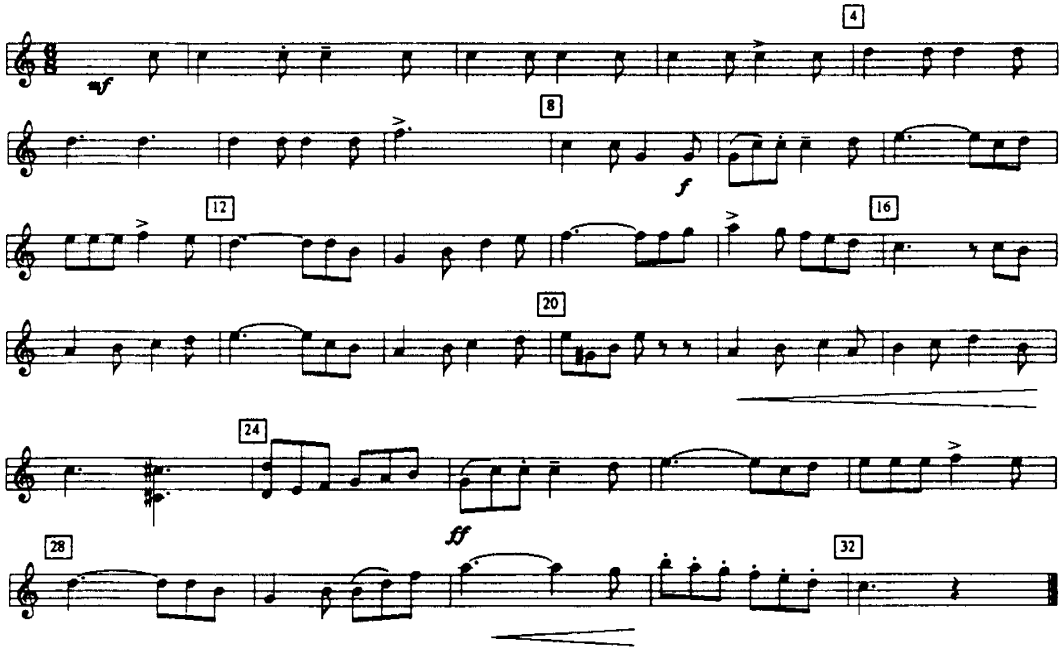
Alto/Bari Sax Part B **A LIFE ON THE OCEAN WAVE**



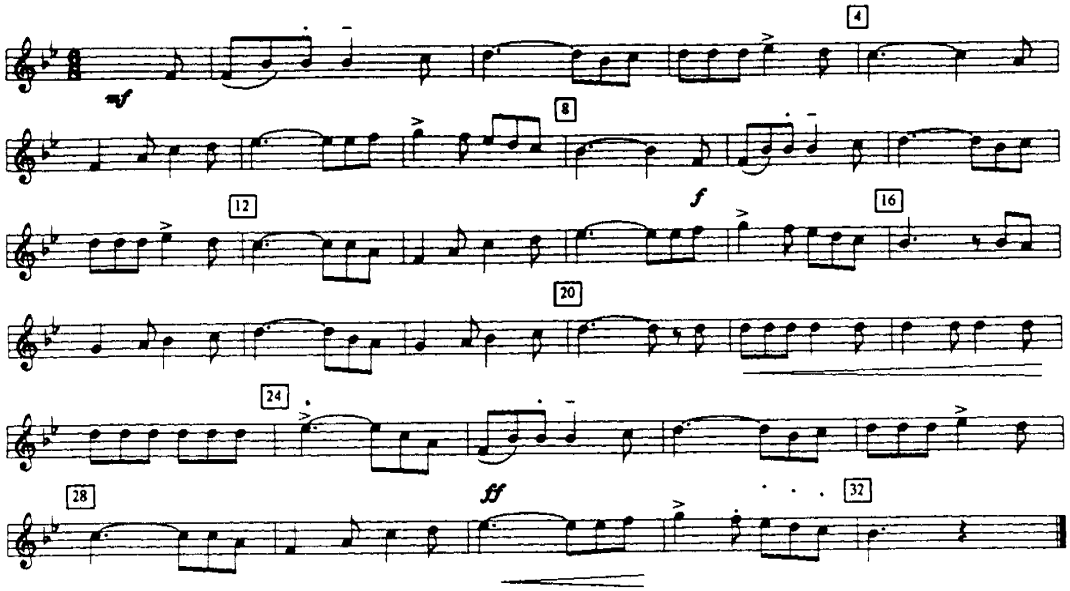
Alto/Bari Sax Part C **A LIFE ON THE OCEAN WAVE**



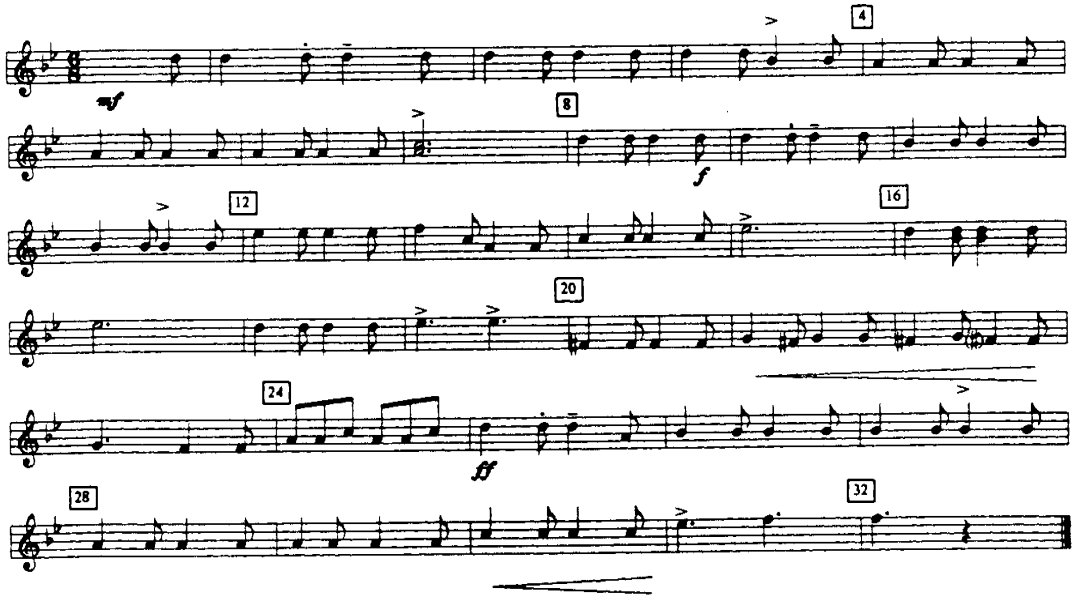
Alto/Bari Sax Part D **A LIFE ON THE OCEAN WAVE**



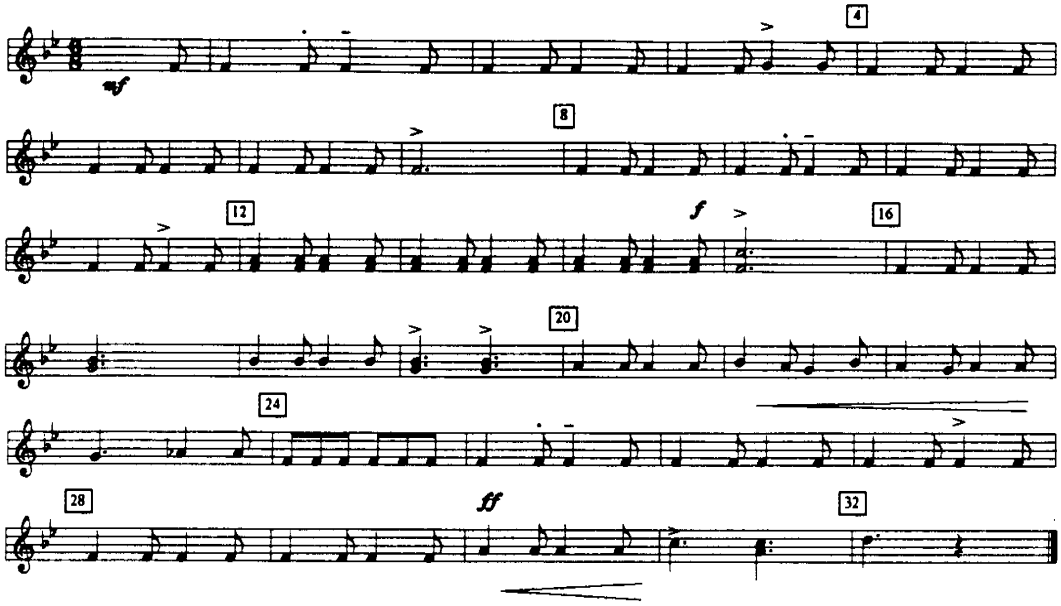
Horn Part A **A LIFE ON THE OCEAN WAVE**



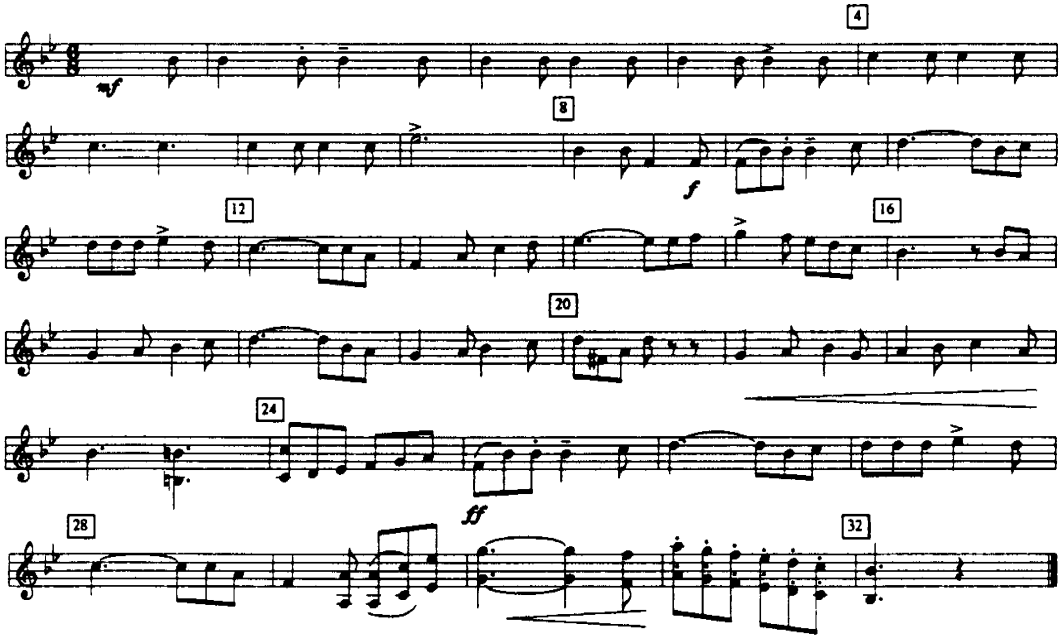
Horn Part B **A LIFE ON THE OCEAN WAVE**



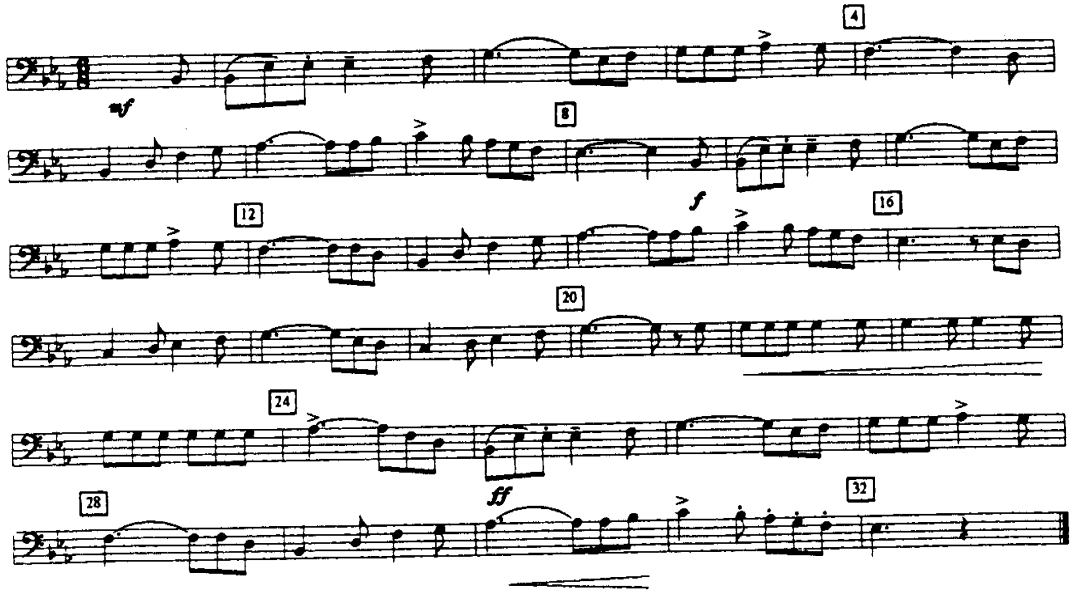
Horn Part C **A LIFE ON THE OCEAN WAVE**



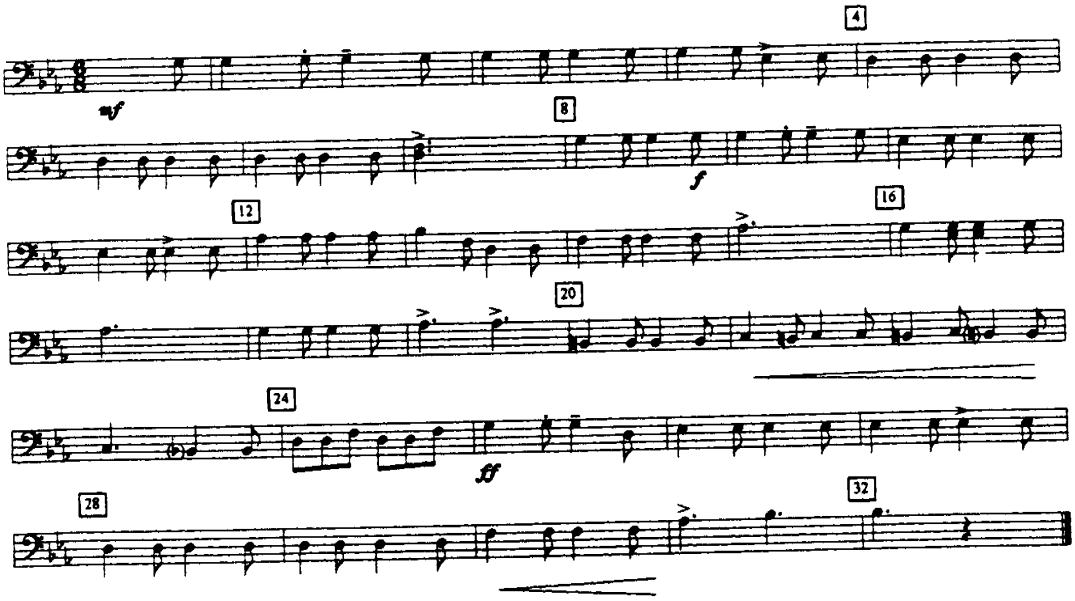
Horn Part D **A LIFE ON THE OCEAN WAVE**



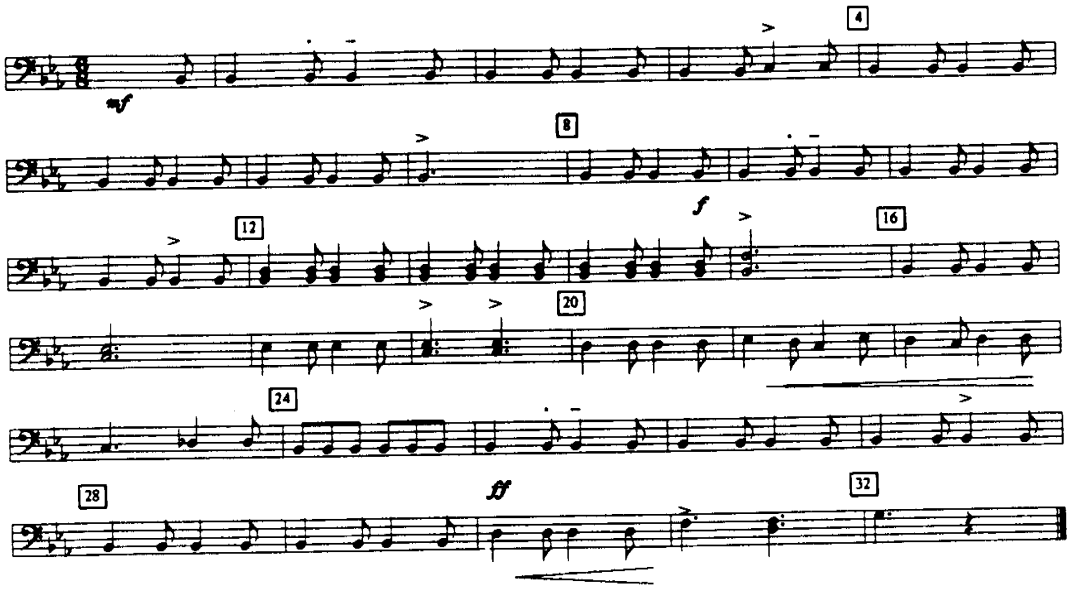
Trombone/Bar. B.C. Part A **A LIFE ON THE OCEAN WAVE**



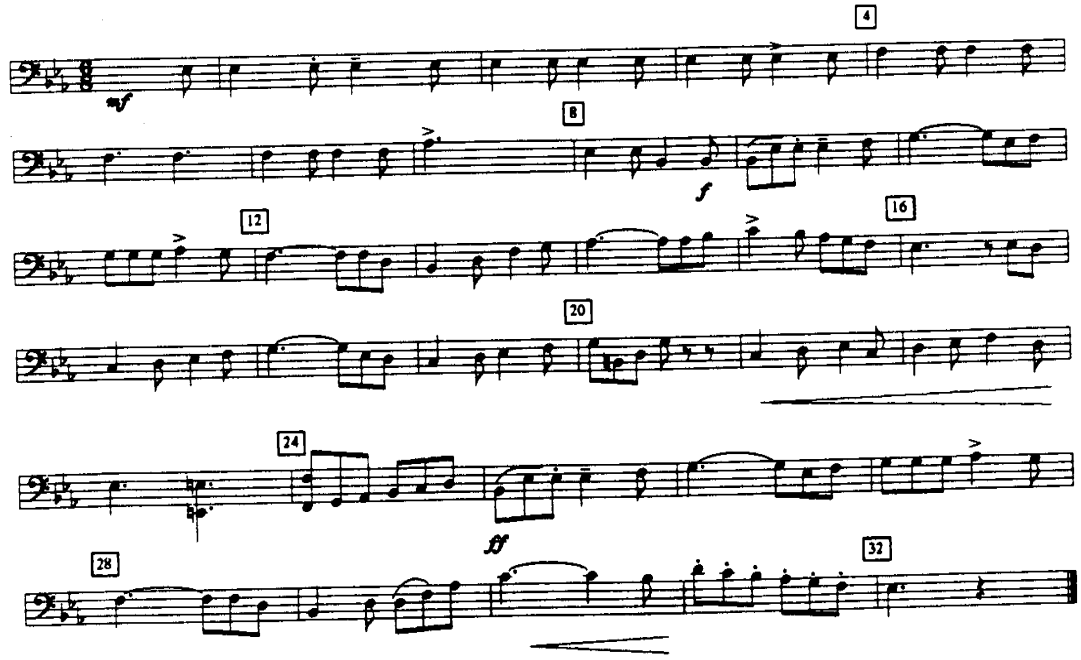
Trombone/Bar. B.C. Part B **A LIFE ON THE OCEAN WAVE**



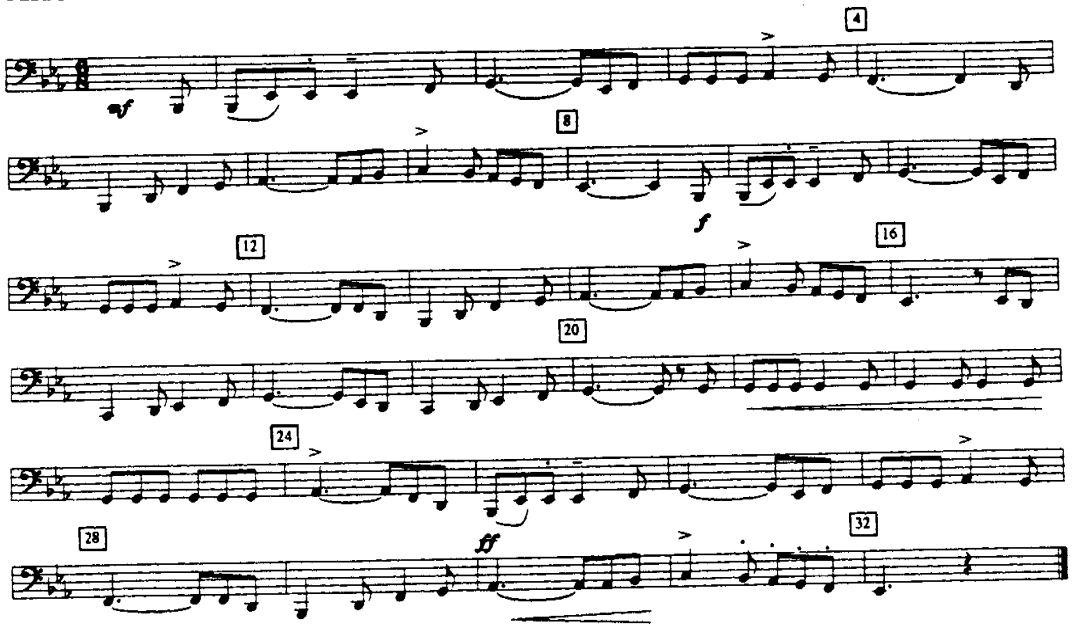
Trombone/Bar. B.C. Part C **A LIFE ON THE OCEAN WAVE**



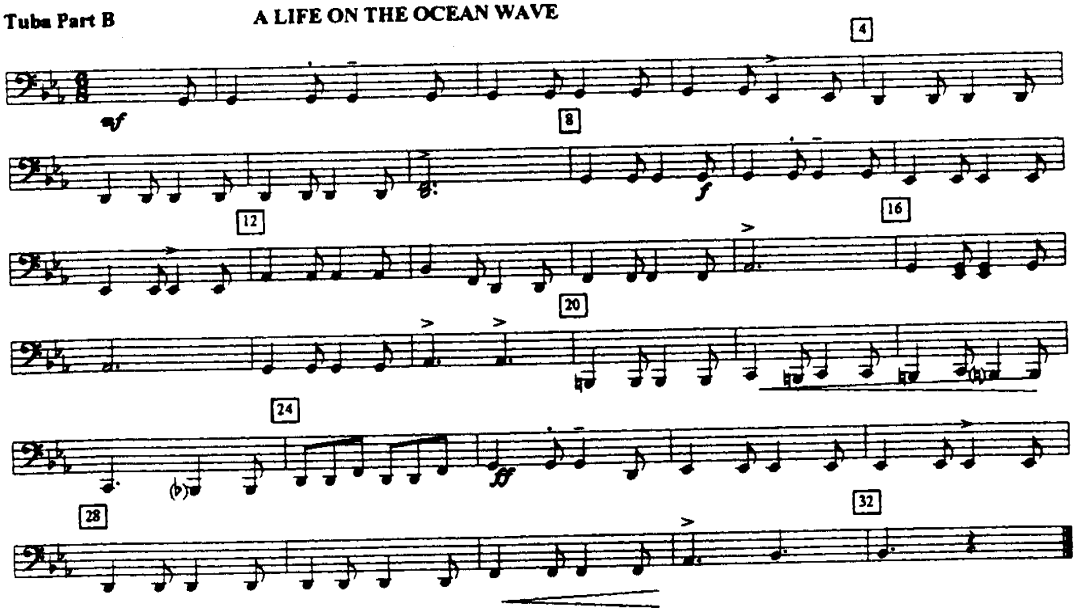
Trombone/Bar. B.C. Part D **A LIFE ON THE OCEAN WAVE**



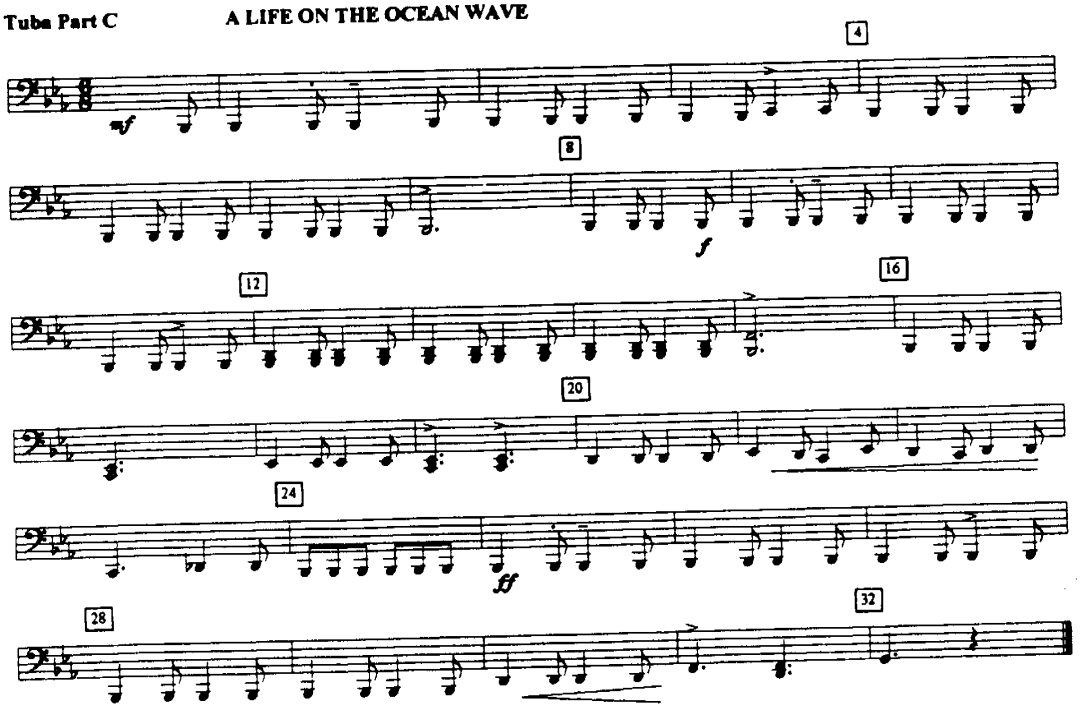
Tuba Part A **A LIFE ON THE OCEAN WAVE**



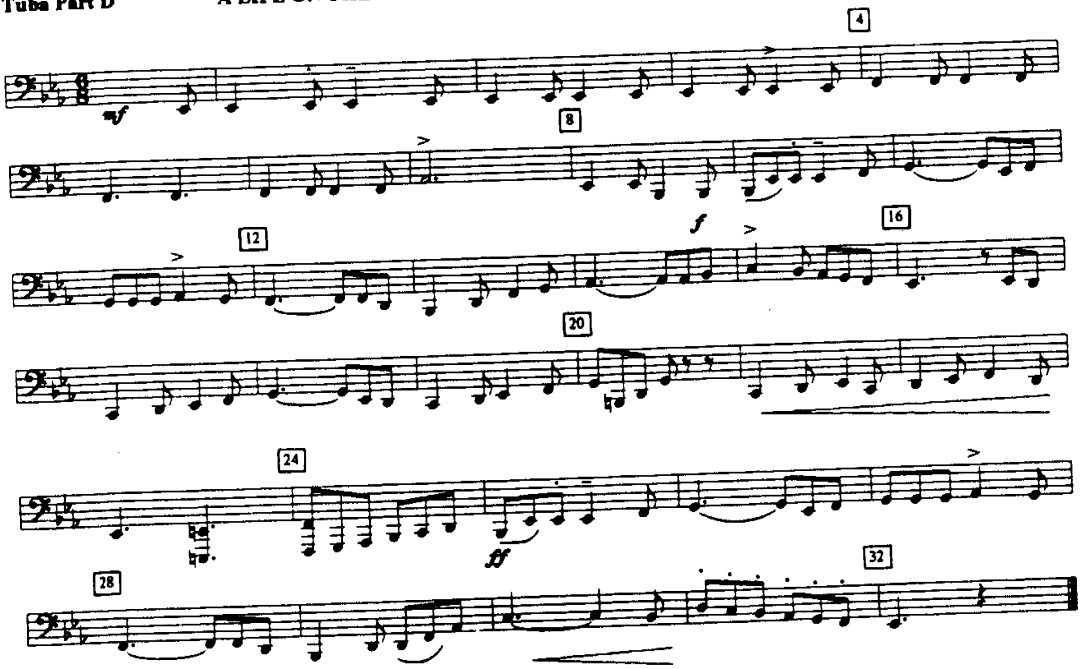
Tuba Part B **A LIFE ON THE OCEAN WAVE**



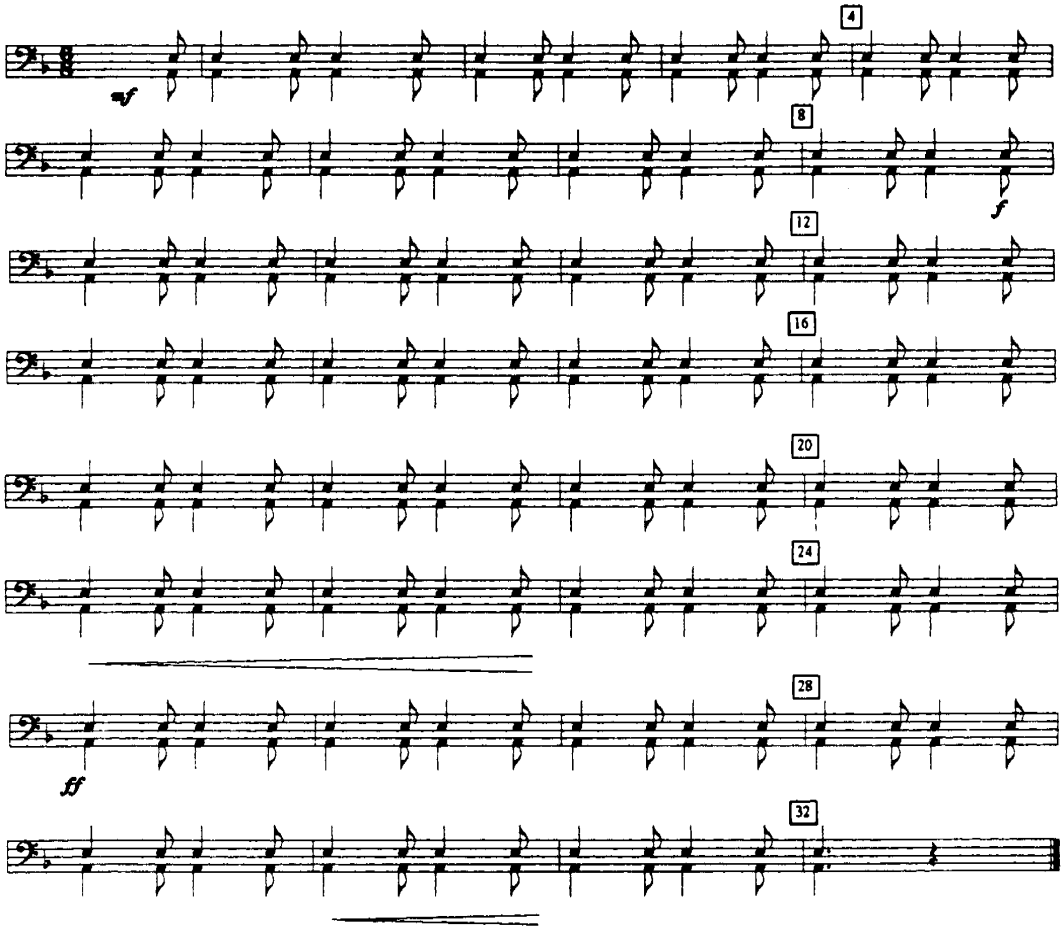
Tuba Part C **A LIFE ON THE OCEAN WAVE**



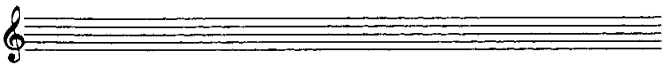
Tuba Part D **A LIFE ON THE OCEAN WAVE**

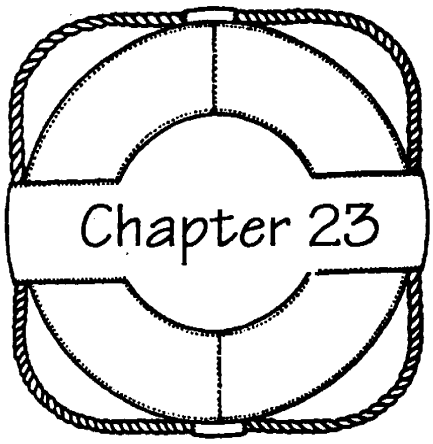


Percussion **A LIFE ON THE OCEAN WAVE**



Maple Leaf Forever, *Slow March*





This patriotic march was once used as a national anthem by Canada, prior to the use of "O Canada". It refers to a time in Canada's history when the English and French speaking populations were fighting each other. General Wolfe, referred to in the first verse, was the English General who defeated the French at the Plains of Abraham. When the piece was written, we had a King, but today we would substitute"Queen" for "King". This march is used by Sea, Army and Air Cadets.

The two versions included vary in difficulty. The Modified version is a perfect first march for a beginning band. The version which is not marked "Modified" on each part is the original melody and is playable by an intermediate level band.

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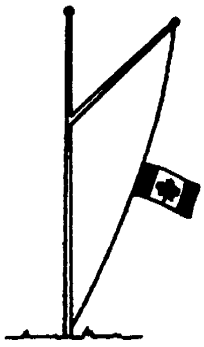
Lyrics

In days of yore, from Britain's shore,
Wolfe, the dauntless hero came,
And planted firm Britannia's flag
On Canada's fair domain.
Here may it wave, our boast, our pride,
And joined in love together,
The Thistle, Shamrock, Rose entwine,
The Maple Leaf Forever!



Refrain (first, second and third times)

The Maple Leaf, our emblem dear,
The Maple Leaf forever!
God save our King and Heaven bless
The Maple Leaf Forever!

At Queenston Heights and Lundy's Lane,
Our brave fathers, side by side,
For freedom, homes, and loved ones dear,
Firmly stood and nobly died;
And those dear rights which they maintained,
We swear to yield them never!
Our watchword ever more shall be,
The Maple Leaf Forever!

Our fair Dominion now extends
From Cape Race to Nootka Sound;
May peace forever be our lot,
And plenteous store abound:
And may those ties of love be ours
Which discord cannot sever,
And flourish green o'er Freedom's home,
The Maple Leaf Forever!

On Merry England's far famed land
May kind Heaven sweetly smile;
God Bless Old Scotland evermore,
And Ireland's Emerald Isle!
Then swell the song, both loud and long,
Till rocks and forest quiver,
God save our King, and Heaven bless
The Maple Leaf Forever!

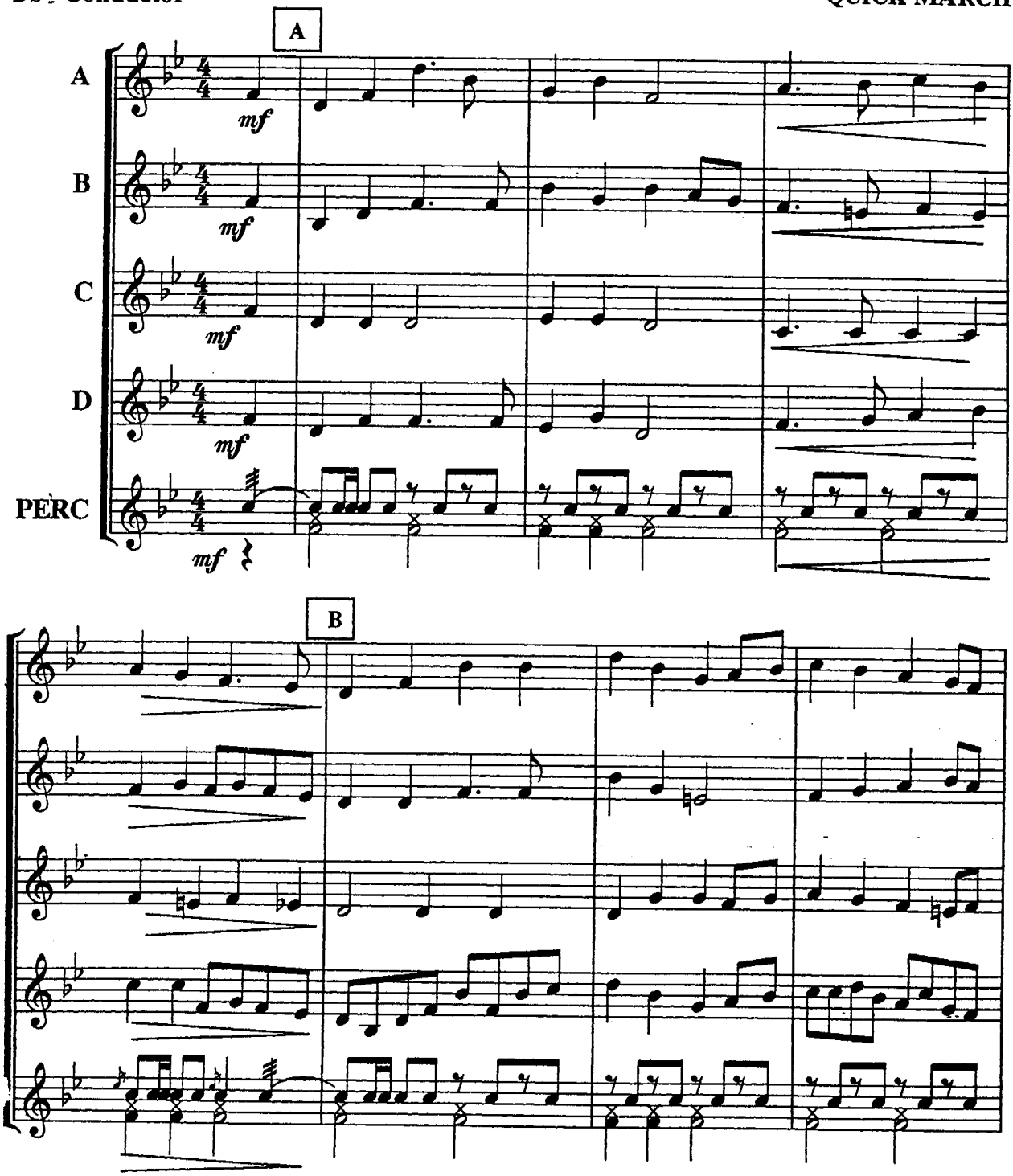
Refrain (last time)

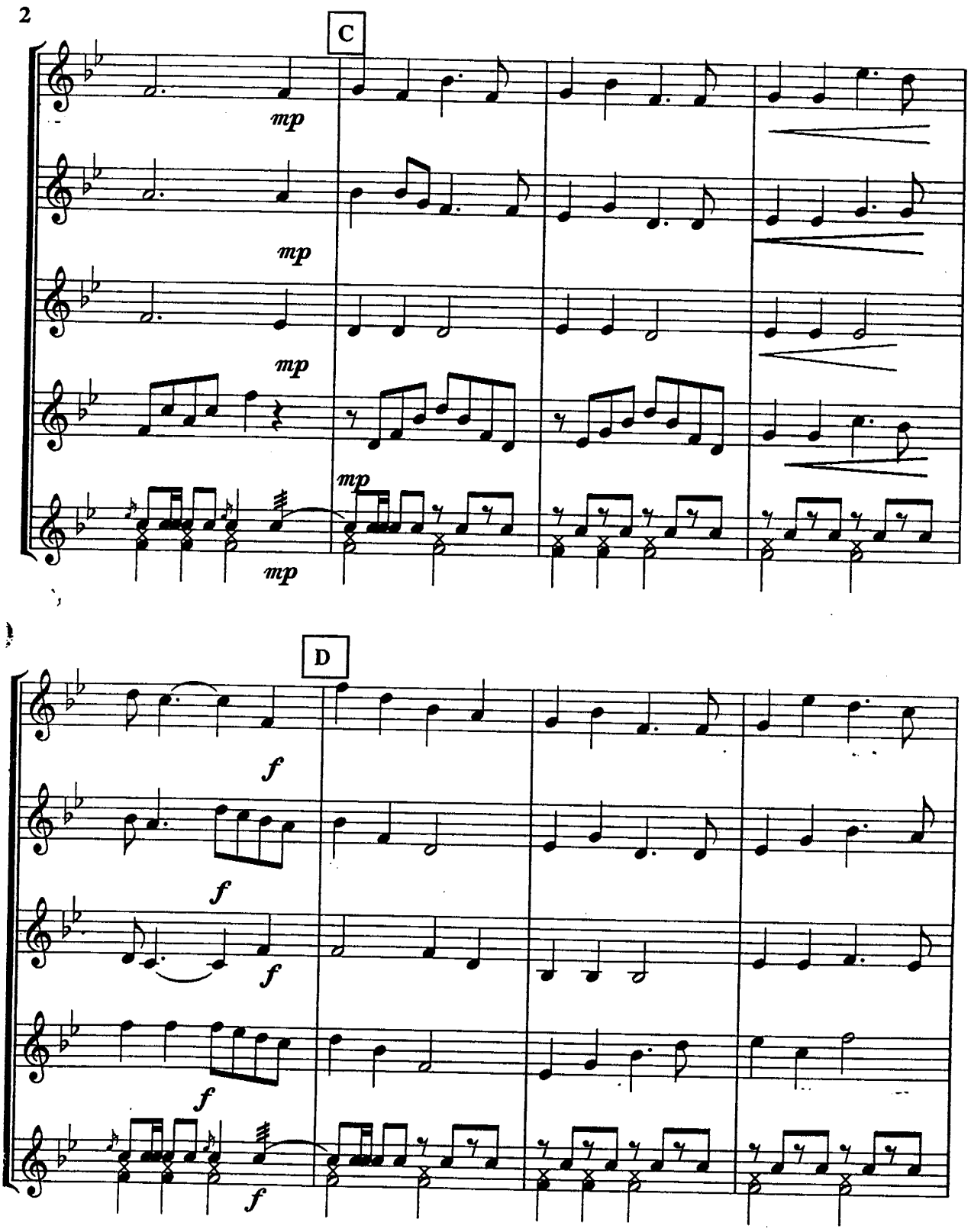
The Maple Leaf, our emblem dear,
The Maple Leaf forever!
And flourish green o'er Freedom's home,
The Maple Leaf forever!

THE MAPLE LEAF FOREVER

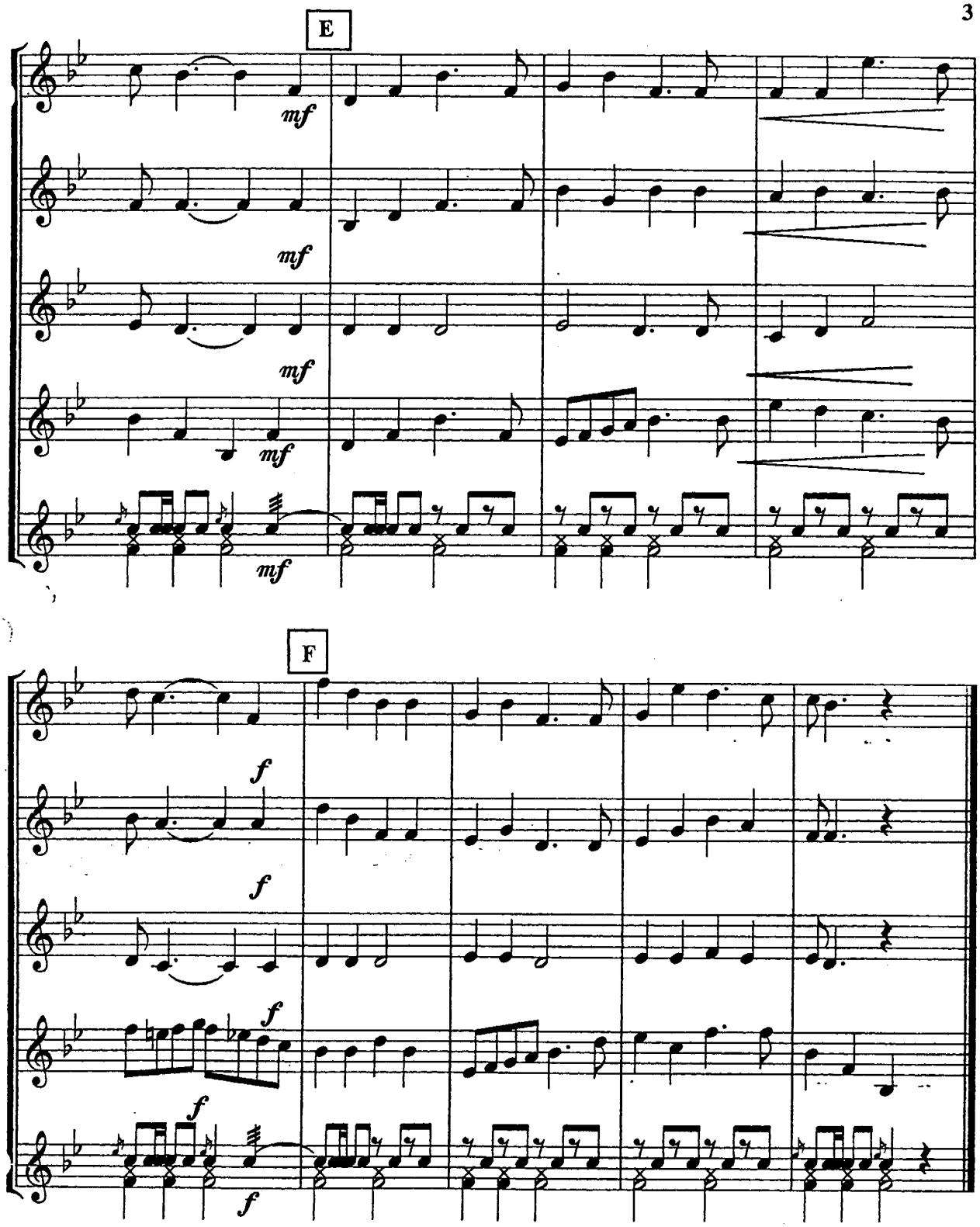
3b _ Conductor

QUICK MARCH





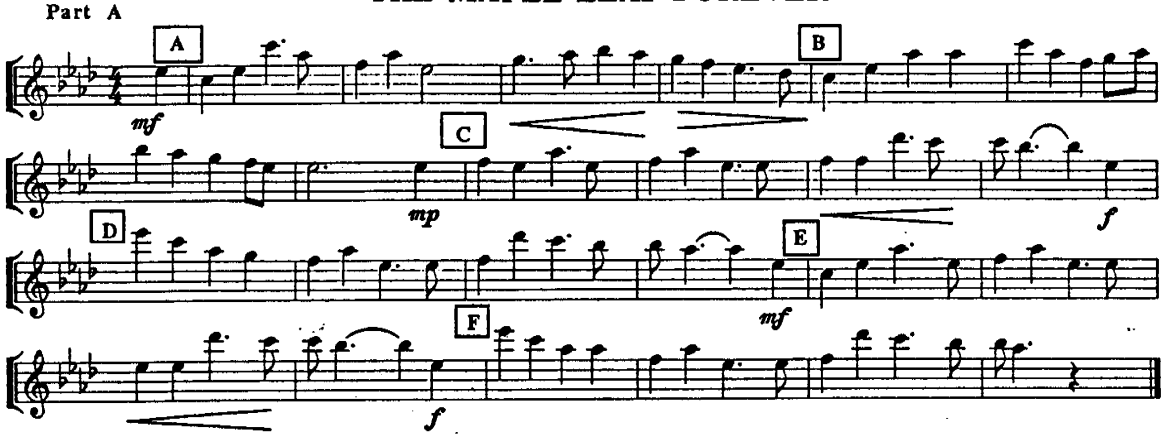
THE MAPLE LEAF FOREVER PAGE 2



THE MAPLE LEAF FOREVER PAGE 3

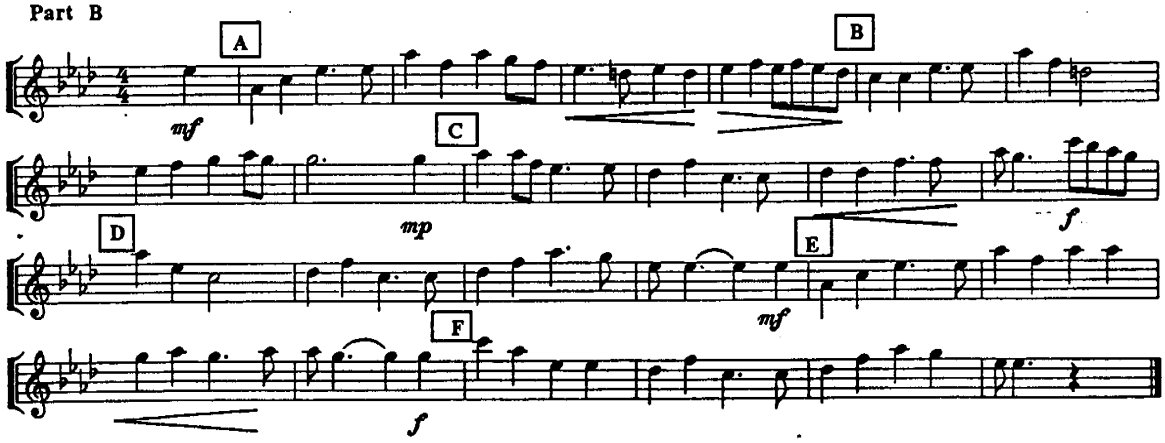
Flute
Part A

THE MAPLE LEAF FOREVER



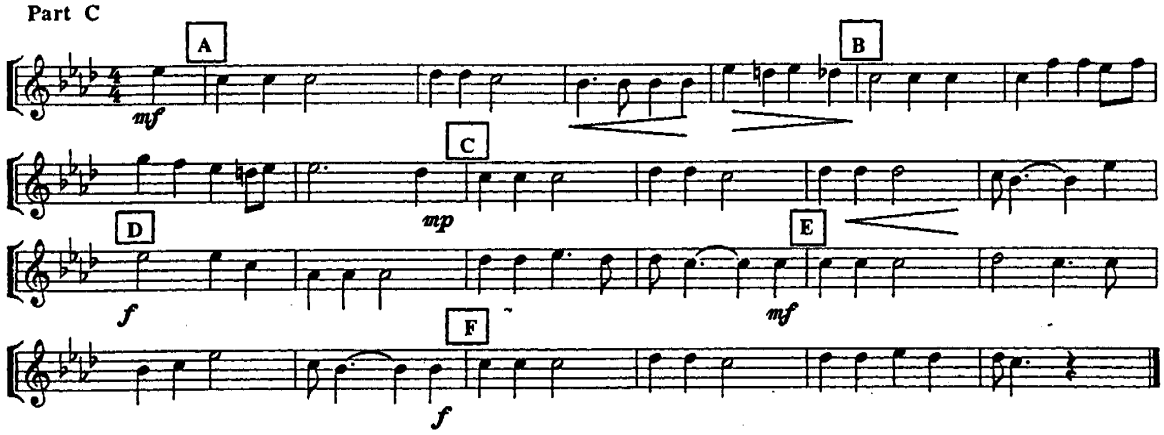
Flute
Part B

THE MAPLE LEAF FOREVER



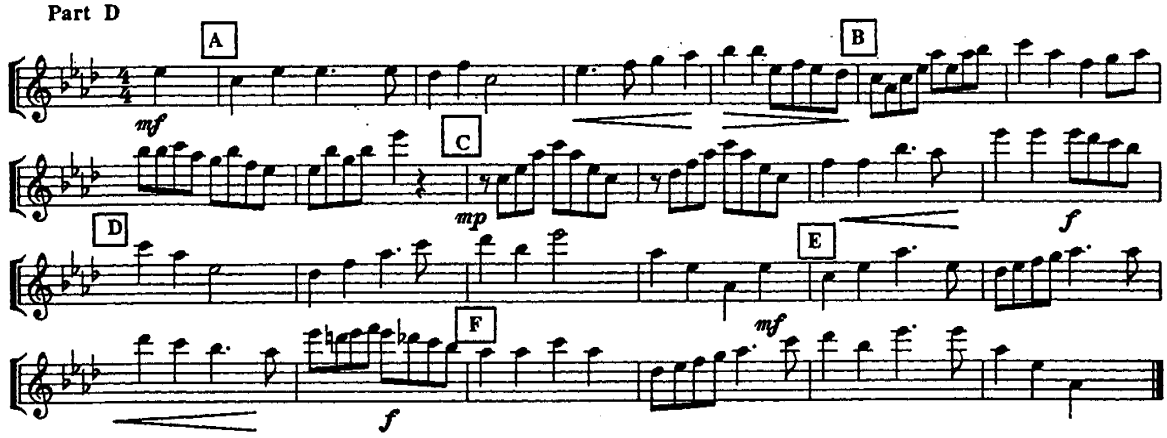
Flute
Part C

THE MAPLE LEAF FOREVER



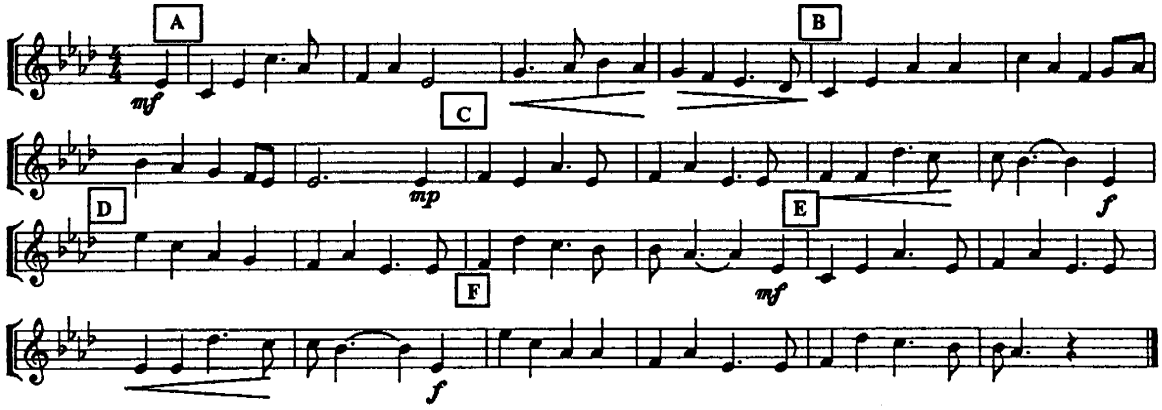
Flute
Part D

THE MAPLE LEAF FOREVER



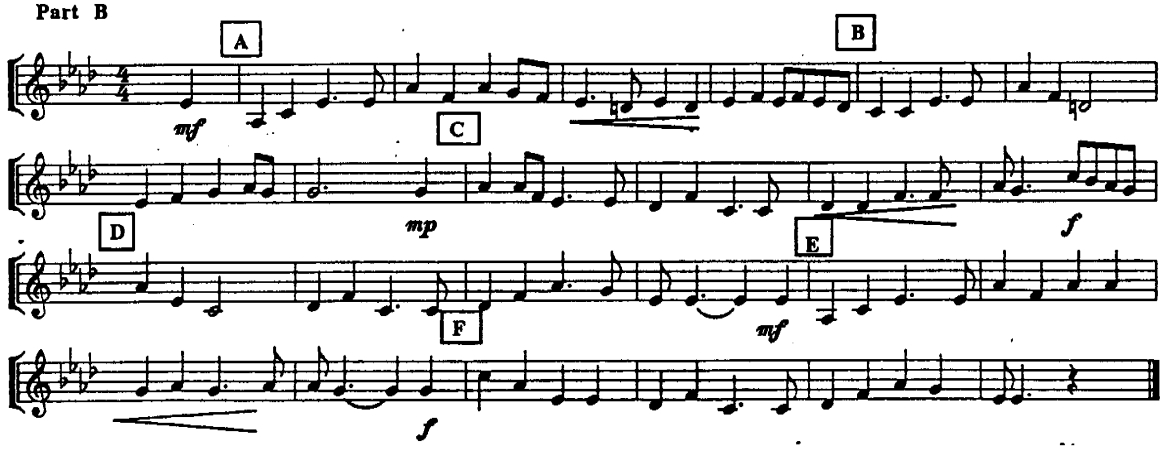
Bells
Part A

THE MAPLE LEAF FOREVER



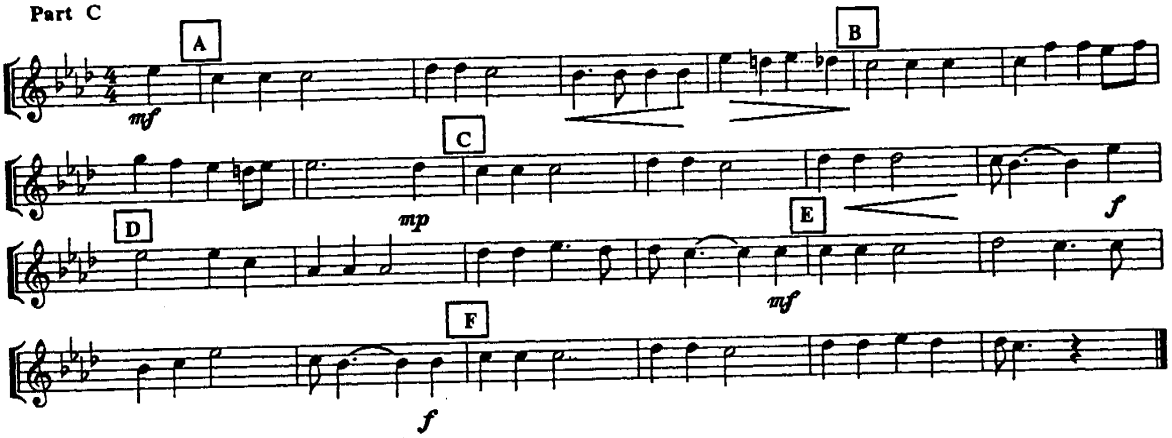
Bells
Part B

THE MAPLE LEAF FOREVER



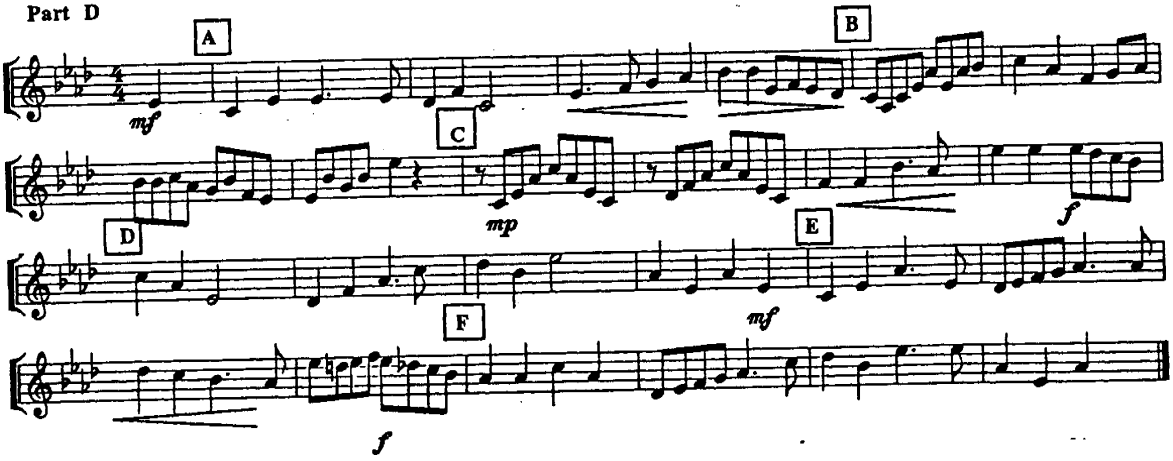
THE MAPLE LEAF FOREVER

Bells
Part C



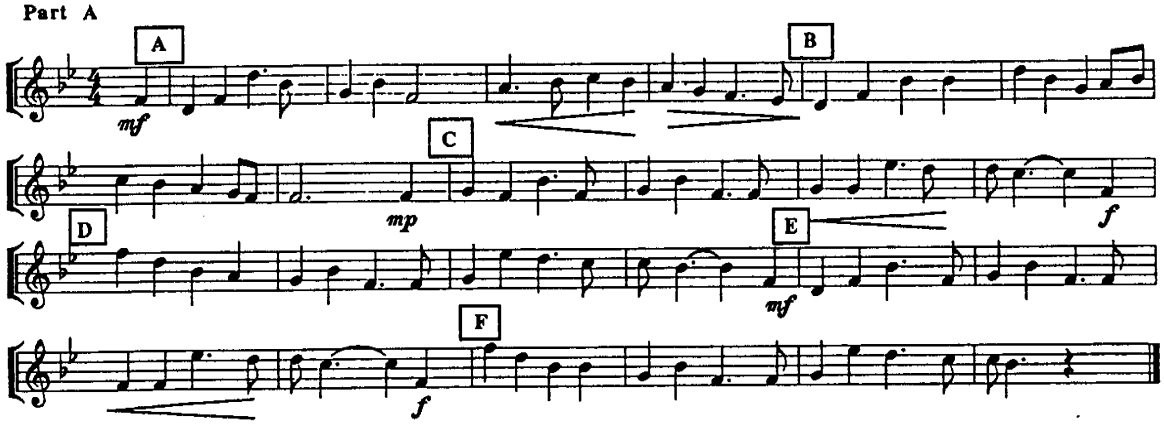
THE MAPLE LEAF FOREVER

Bells
Part D



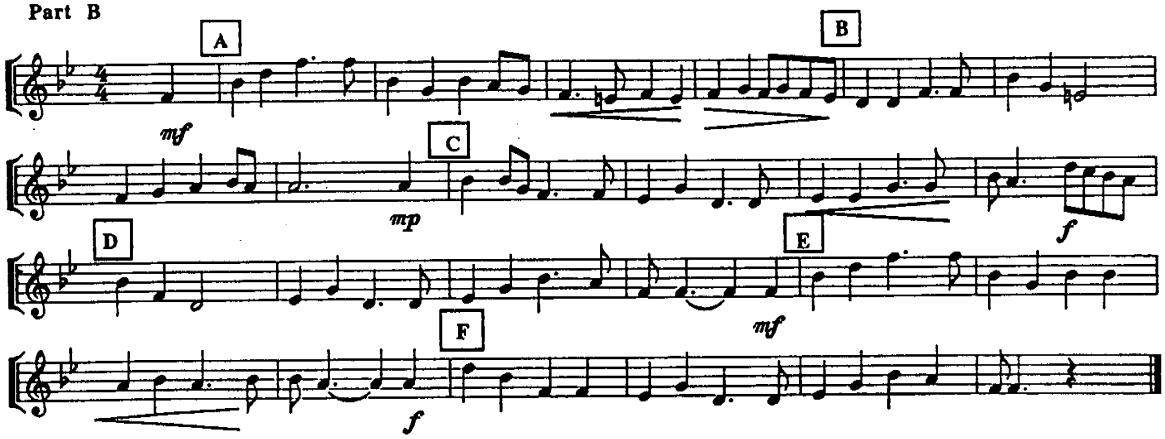
Clarinet
Part A

THE MAPLE LEAF FOREVER



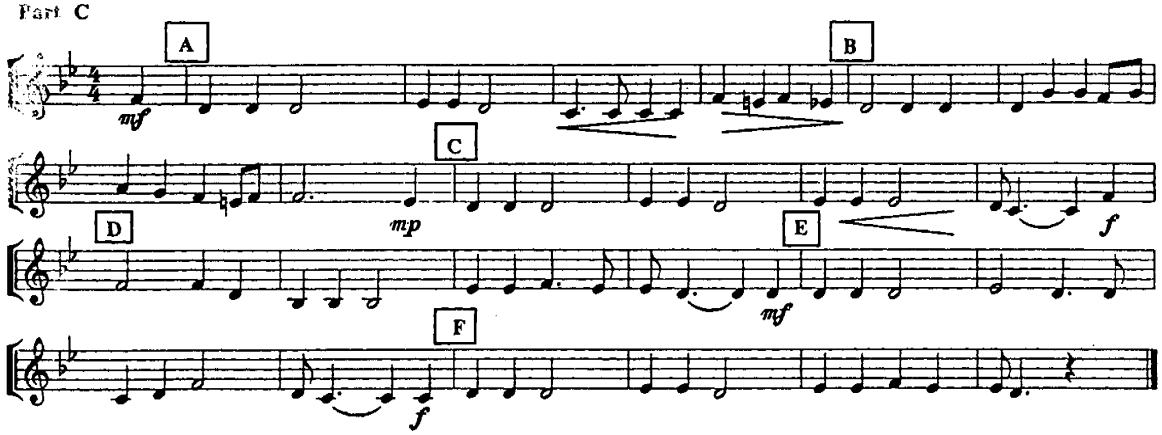
Clarinet
Part B

THE MAPLE LEAF FOREVER



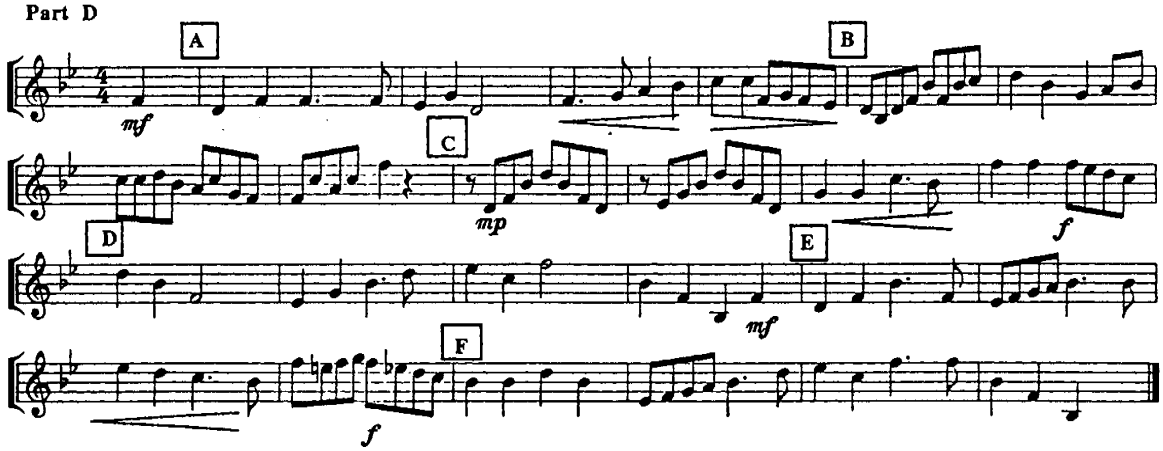
Clarinet
Part C

THE MAPLE LEAF FOREVER



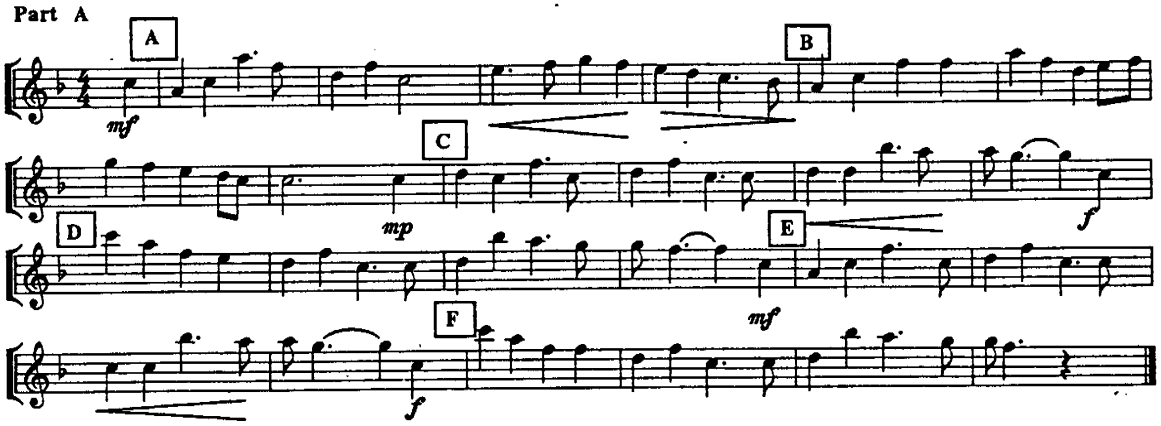
Clarinet
Part D

THE MAPLE LEAF FOREVER



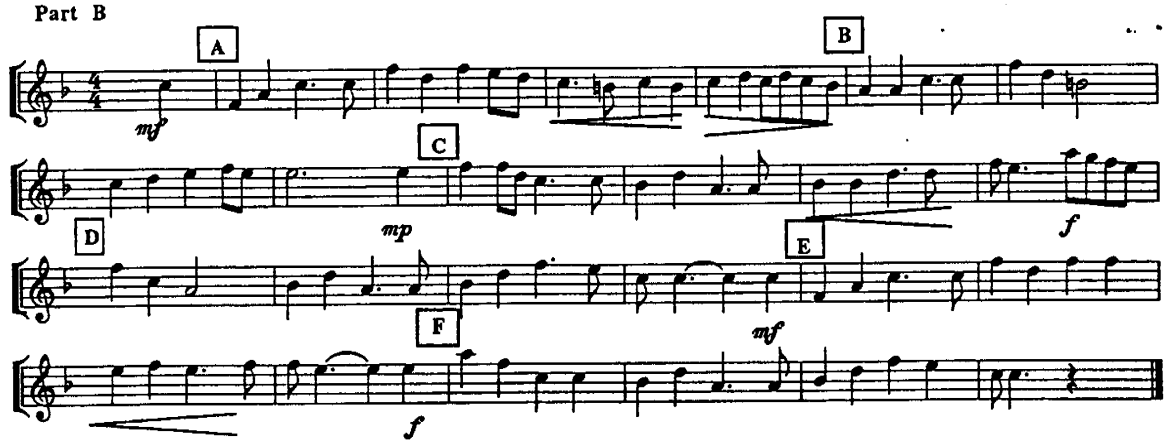
Alto Saxophone
Part A

THE MAPLE LEAF FOREVER



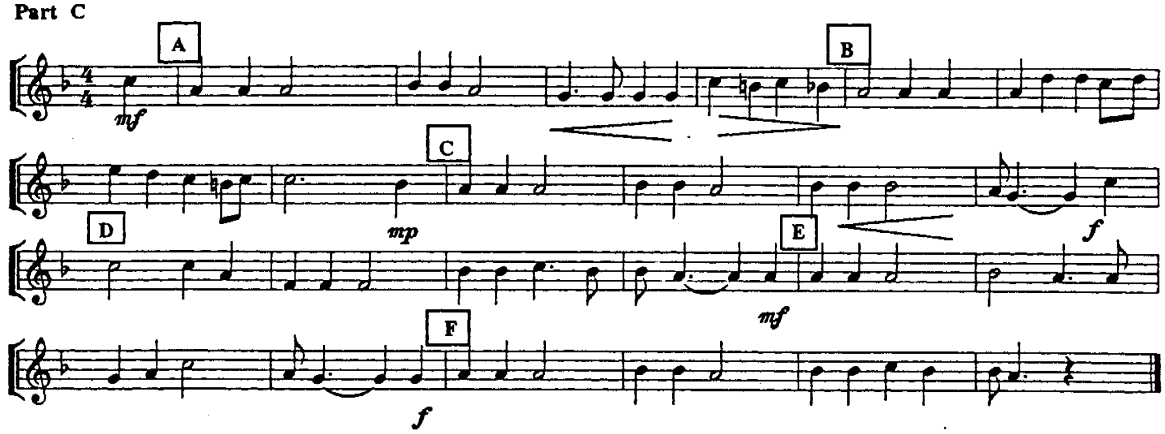
Alto Saxophone
Part B

THE MAPLE LEAF FOREVER



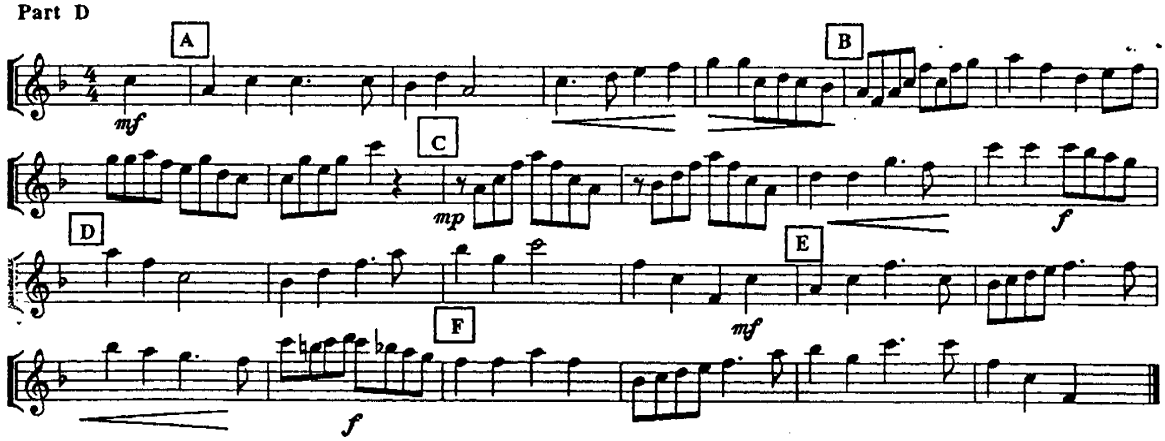
Alto Saxophone
Part C

THE MAPLE LEAF FOREVER



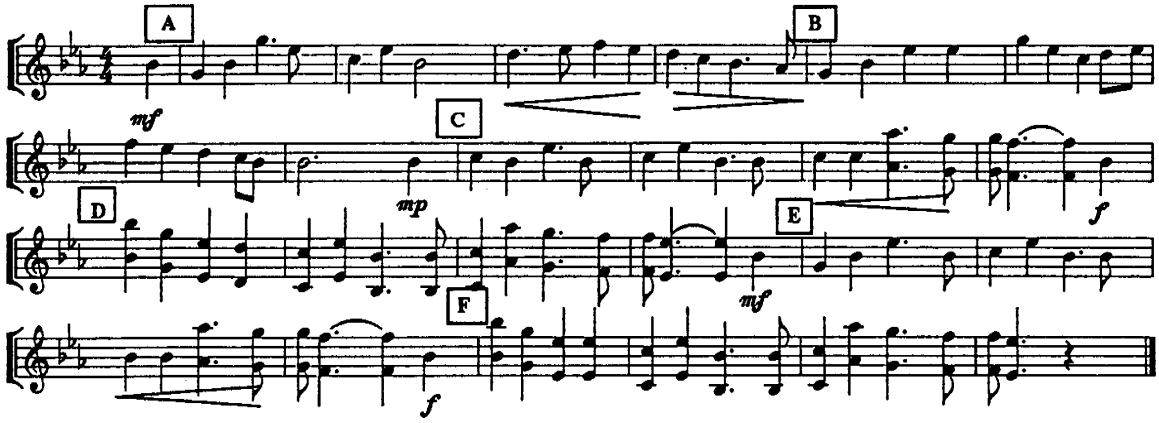
Alto Saxophone
Part D

THE MAPLE LEAF FOREVER



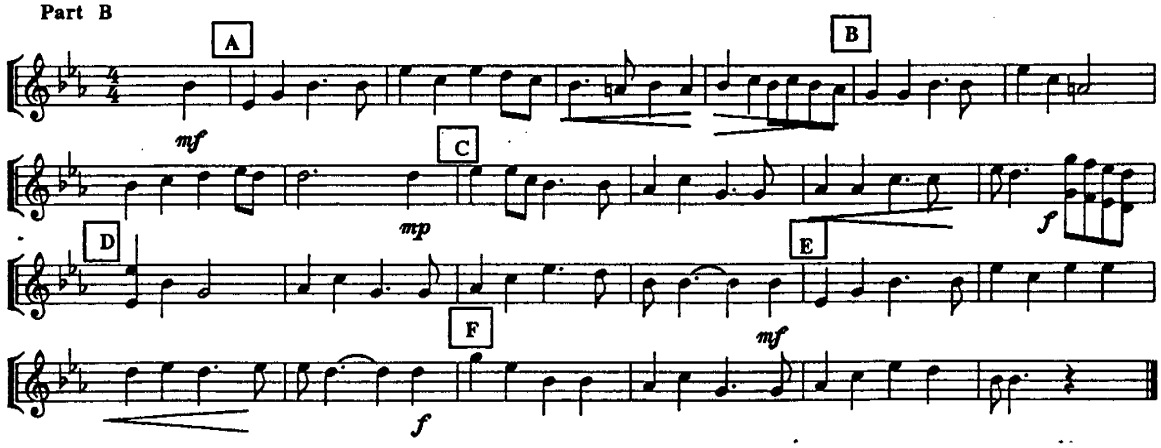
French Horn
Part A

THE MAPLE LEAF FOREVER



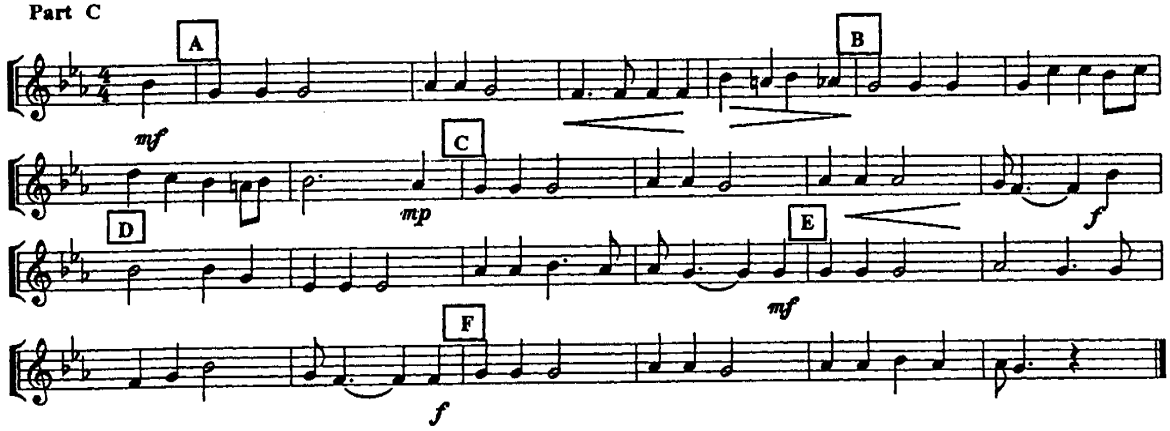
French Horn
Part B

THE MAPLE LEAF FOREVER



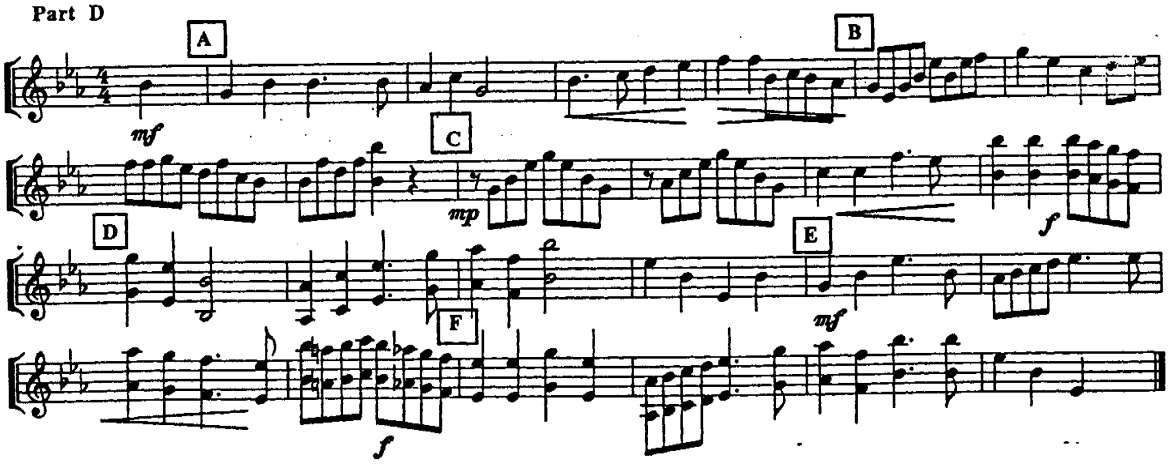
French Horn
Part C

THE MAPLE LEAF FOREVER



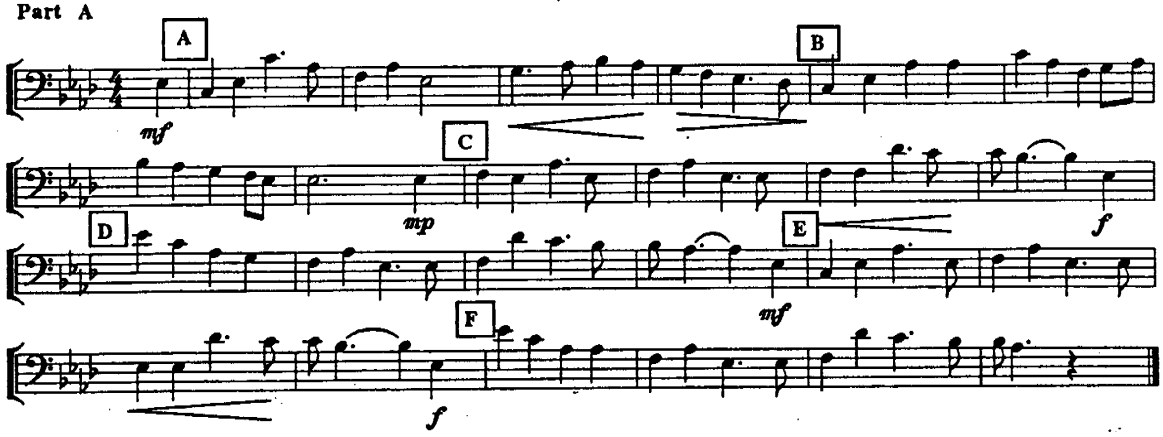
French Horn
Part D

THE MAPLE LEAF FOREVER



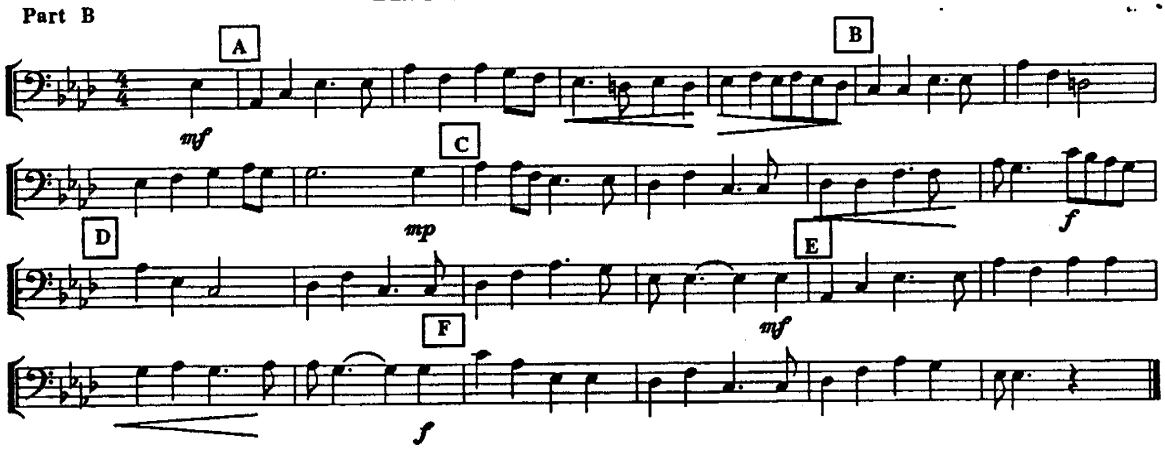
Baritone
Part A

THE MAPLE LEAF FOREVER



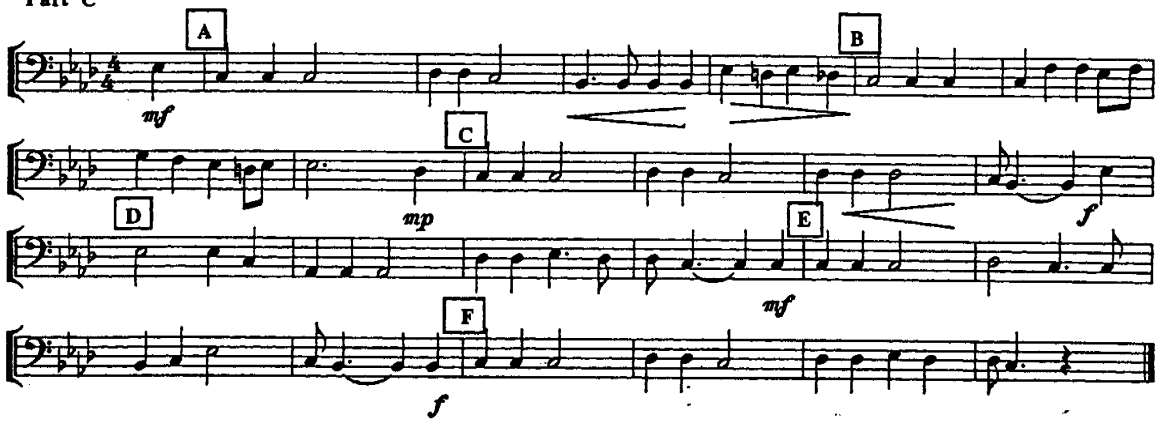
Baritone
Part B

THE MAPLE LEAF FOREVER



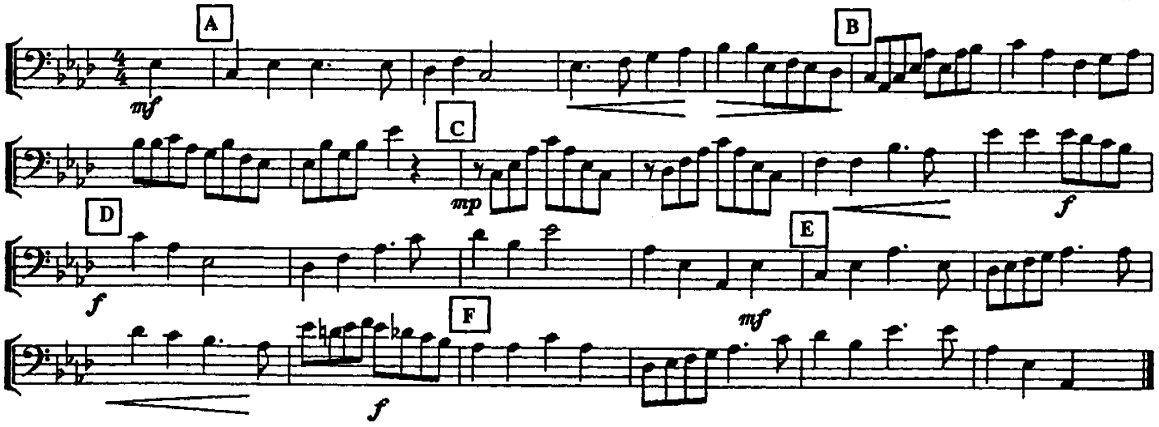
Baritone
Part C

THE MAPLE LEAF FOREVER



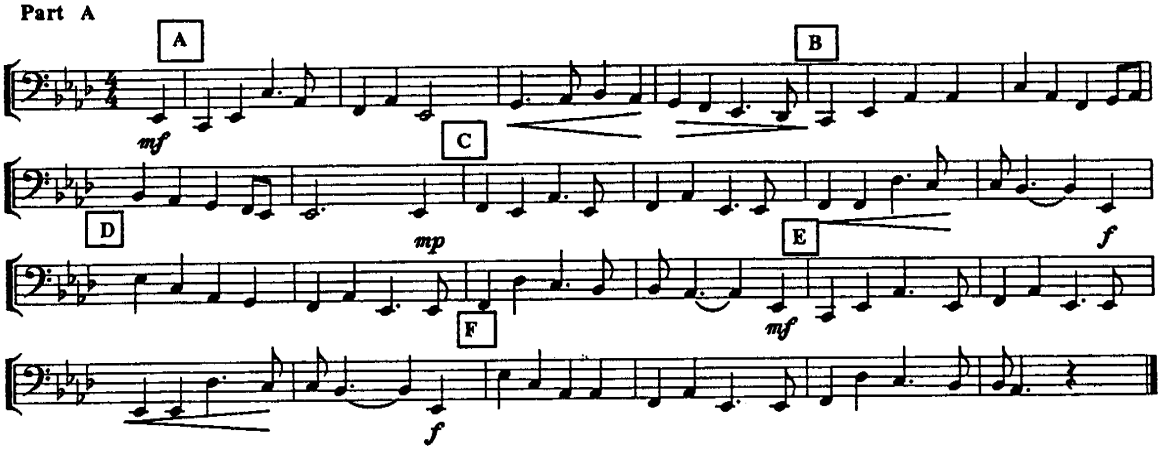
Baritone
Part D

THE MAPLE LEAF FOREVER



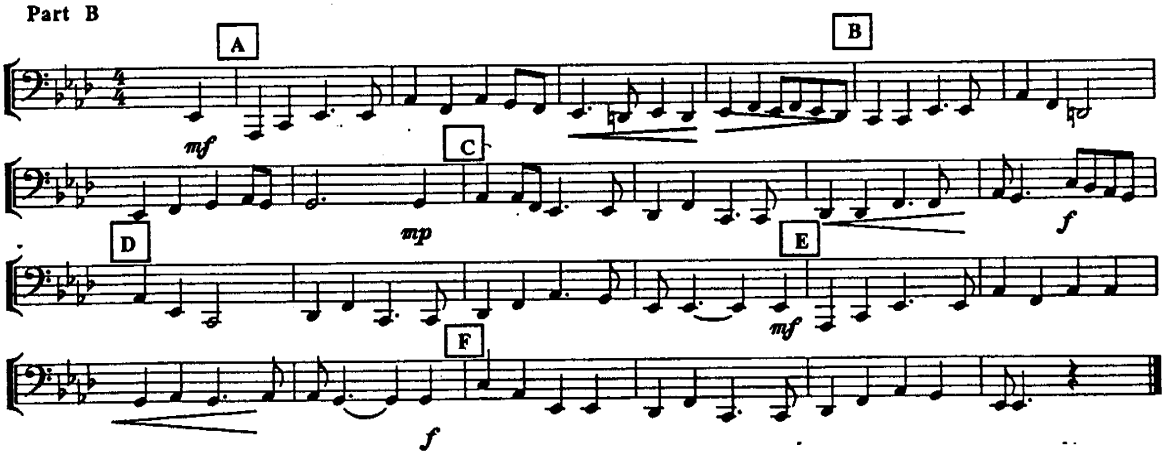
Tuba
Part A

THE MAPLE LEAF FOREVER



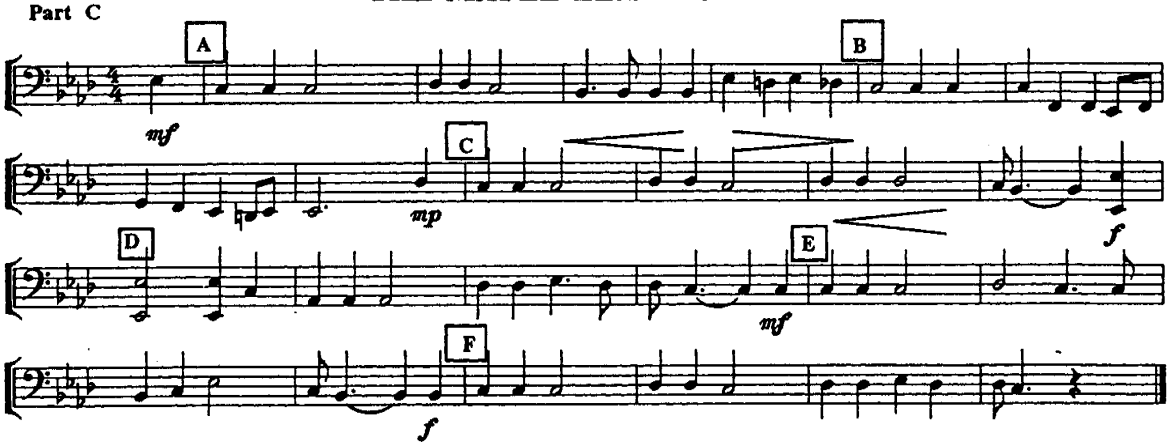
Tuba
Part B

THE MAPLE LEAF FOREVER



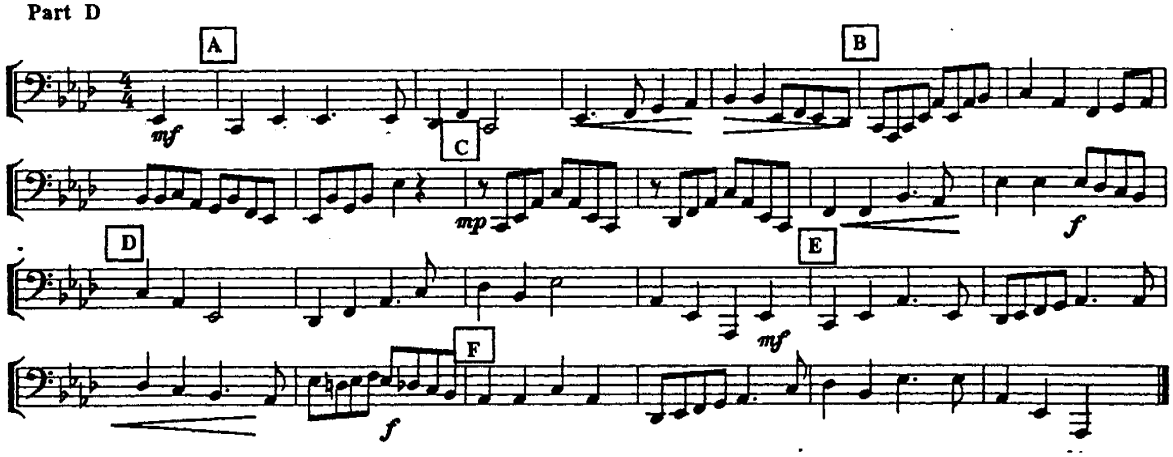
Tuba
Part C

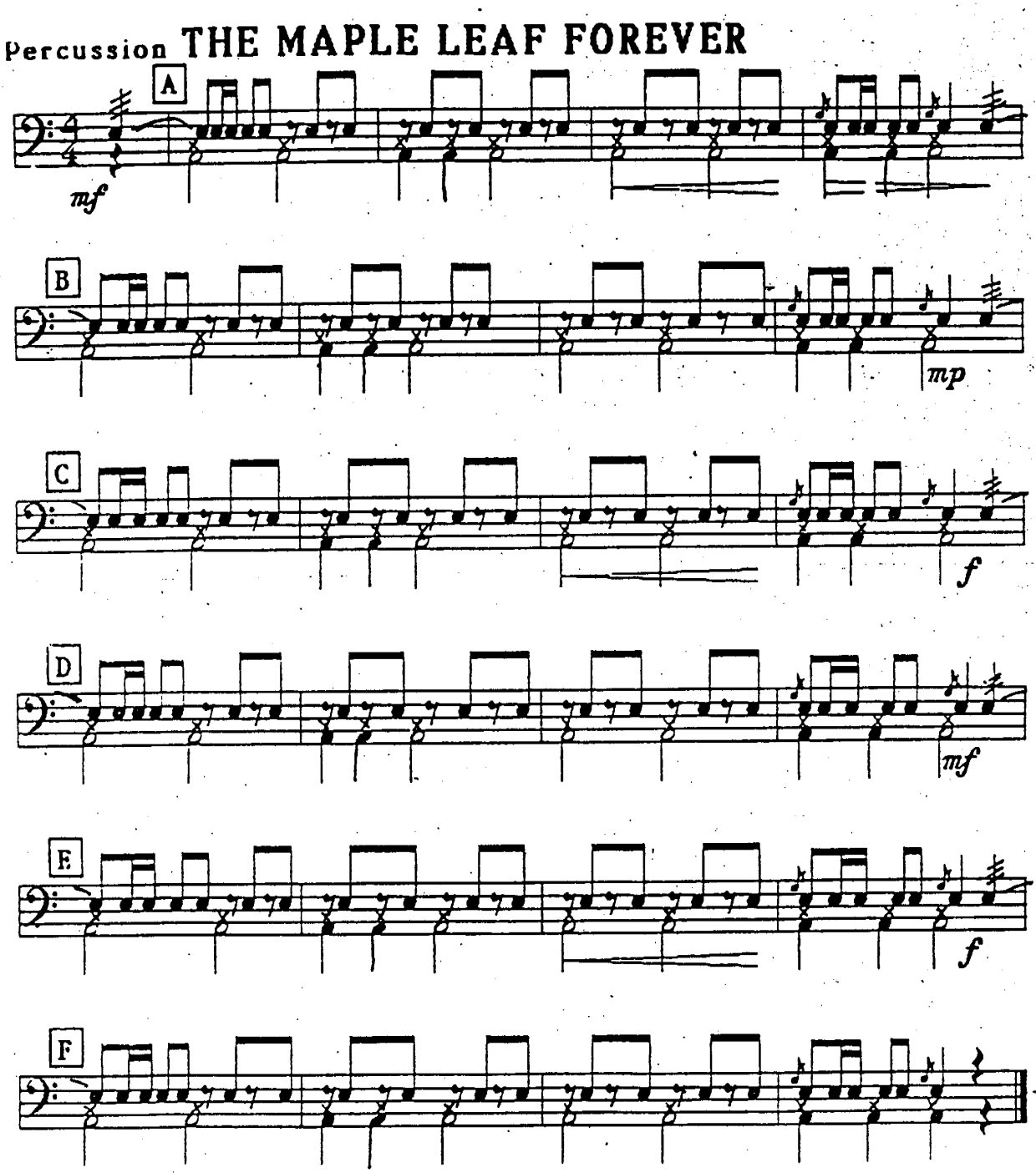
THE MAPLE LEAF FOREVER



Tuba
Part D

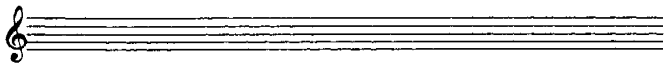
THE MAPLE LEAF FOREVER

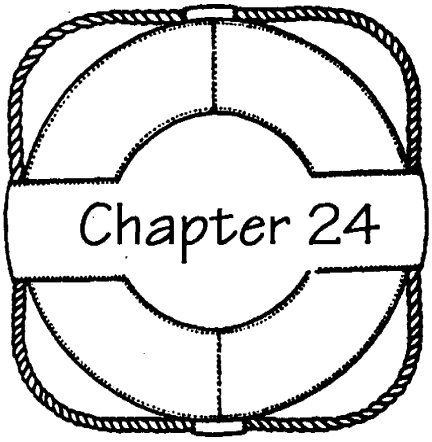



Percussion THE MAPLE LEAF FOREVER
A
mf
B
mp
C
f
D
mf
E
f
F

Maple Leaf Forever (modified)

Slow March





This patriotic march was once used as a national anthem by Canada, prior to the use of "O Canada". It refers to a time in Canada's history when the English and French speaking populations were fighting each other. General Wolfe, referred to in the first verse, was the English General who defeated the French at the Plains of Abraham. When the piece was written, we had a King, but today we would substitute"Queen" for "King". This march is used by Sea, Army and Air Cadets.

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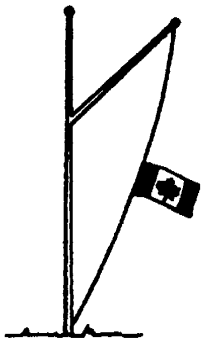
Lyrics

In days of yore, from Britain's shore,
Wolfe, the dauntless hero came,
And planted firm Britannia's flag
On Canada's fair domain.
Here may it wave, our boast, our pride,
And joined in love together,
The Thistle, Shamrock, Rose entwine,
The Maple Leaf Forever!



Refrain (first, second and third times)

The Maple Leaf, our emblem dear,
The Maple Leaf forever!
God save our King and Heaven bless
The Maple Leaf Forever!

At Queenston Heights and Lundy's Lane,
Our brave fathers, side by side,
For freedom, homes, and loved ones dear,
Firmly stood and nobly died;
And those dear rights which they maintained,
We swear to yield them never!
Our watchword ever more shall be,
The Maple Leaf Forever!

Our fair Dominion now extends
From Cape Race to Nootka Sound;
May peace forever be our lot,
And plenteous store abound:
And may those ties of love be ours
Which discord cannot sever,
And flourish green o'er Freedom's home,
The Maple Leaf Forever!

On Merry England's far famed land
May kind Heaven sweetly smile;
God Bless Old Scotland evermore,
And Ireland's Emerald Isle!
Then swell the song, both loud and long,
Till rocks and forest quiver,
God save our King, and Heaven bless
The Maple Leaf Forever!

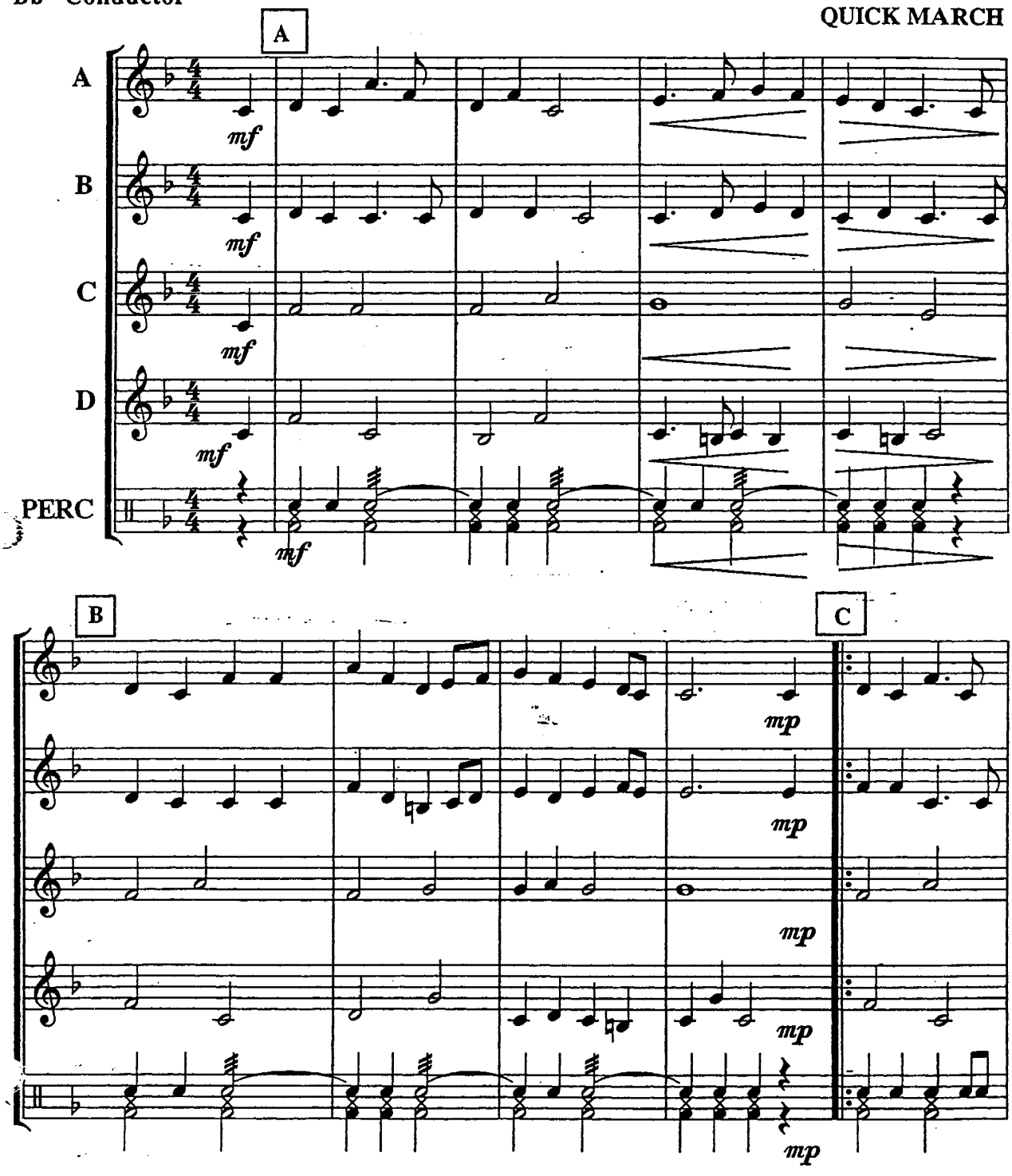
Refrain (last time)

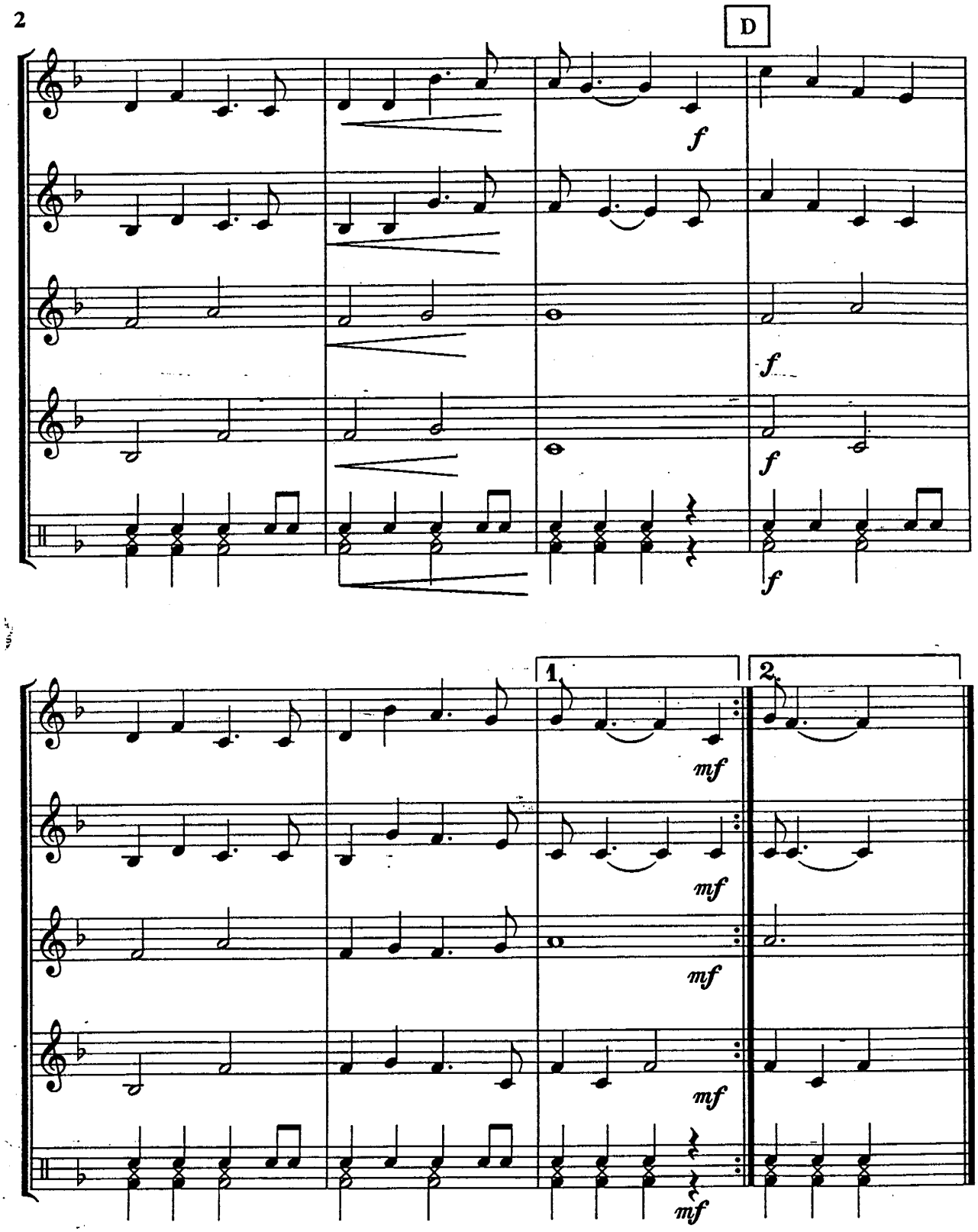
The Maple Leaf, our emblem dear,
The Maple Leaf forever!
And flourish green o'er Freedom's home,
The Maple Leaf forever!

THE MAPLE LEAF FOREVER (MODIFIED)

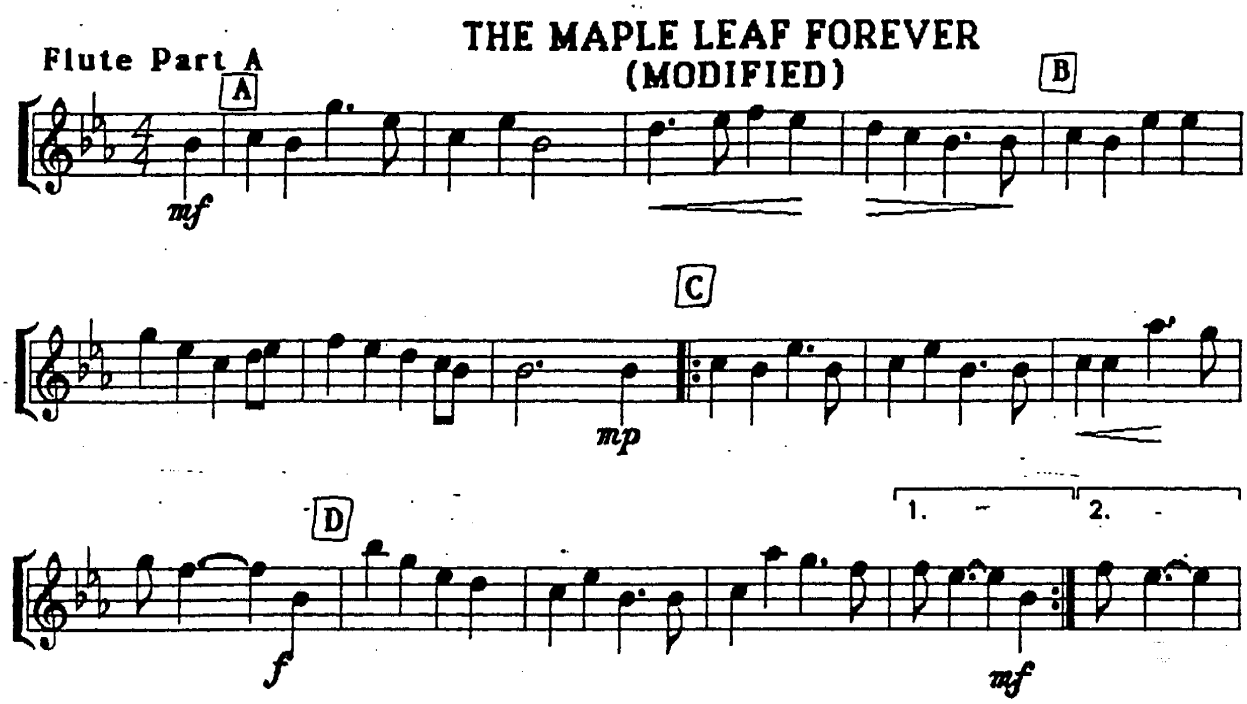
B♭ Conductor

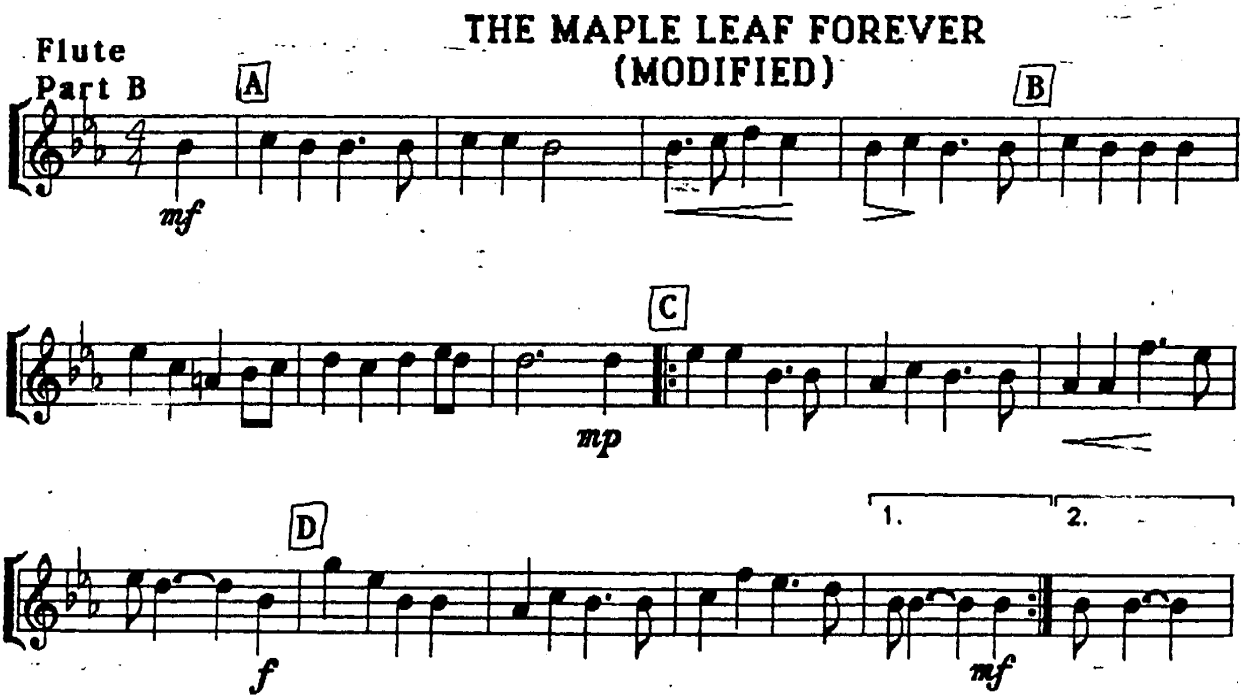
QUICK MARCH

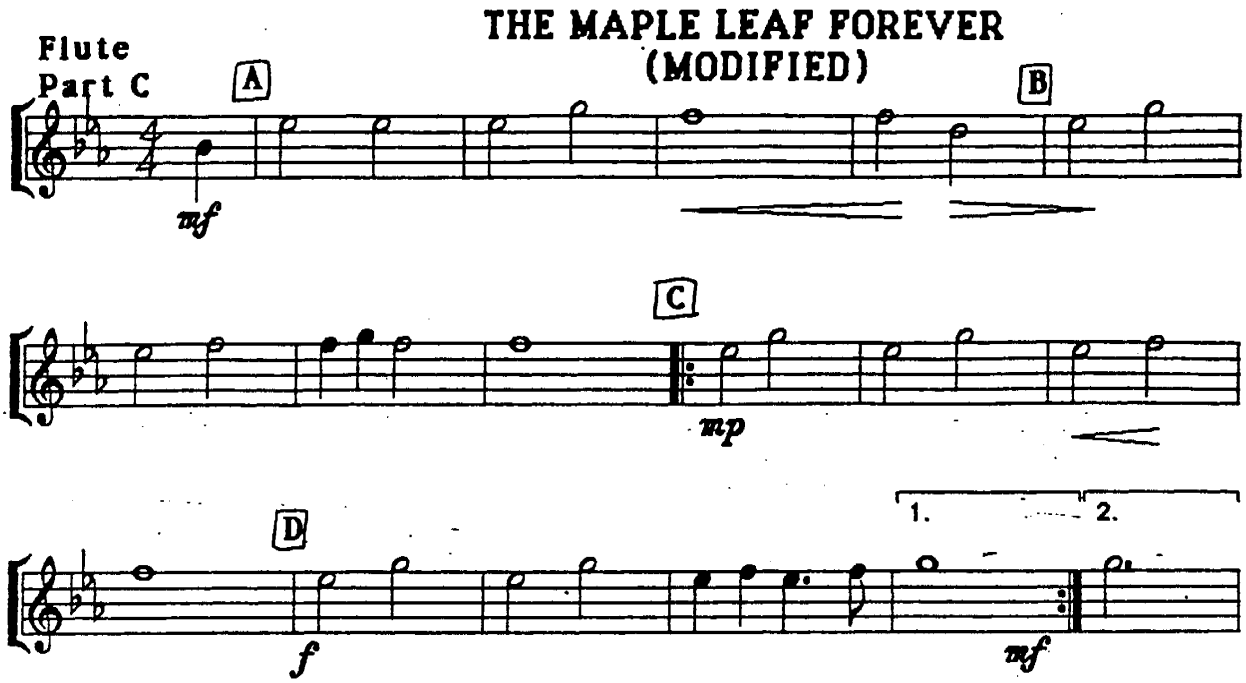


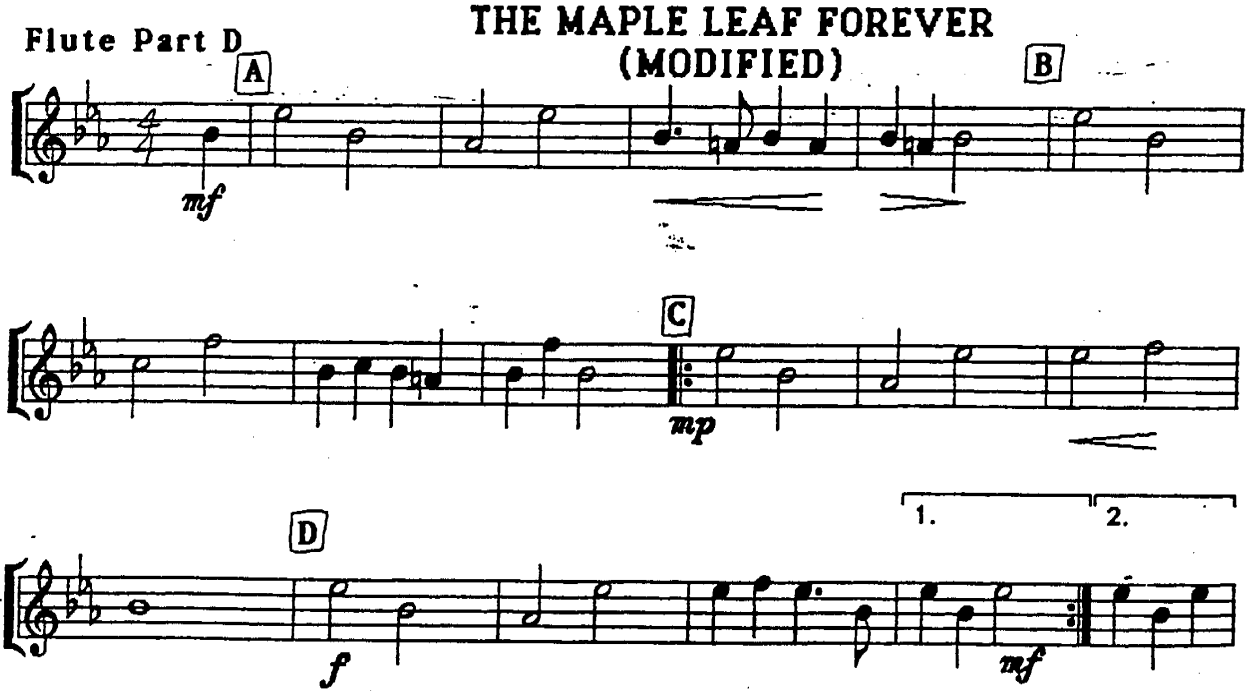


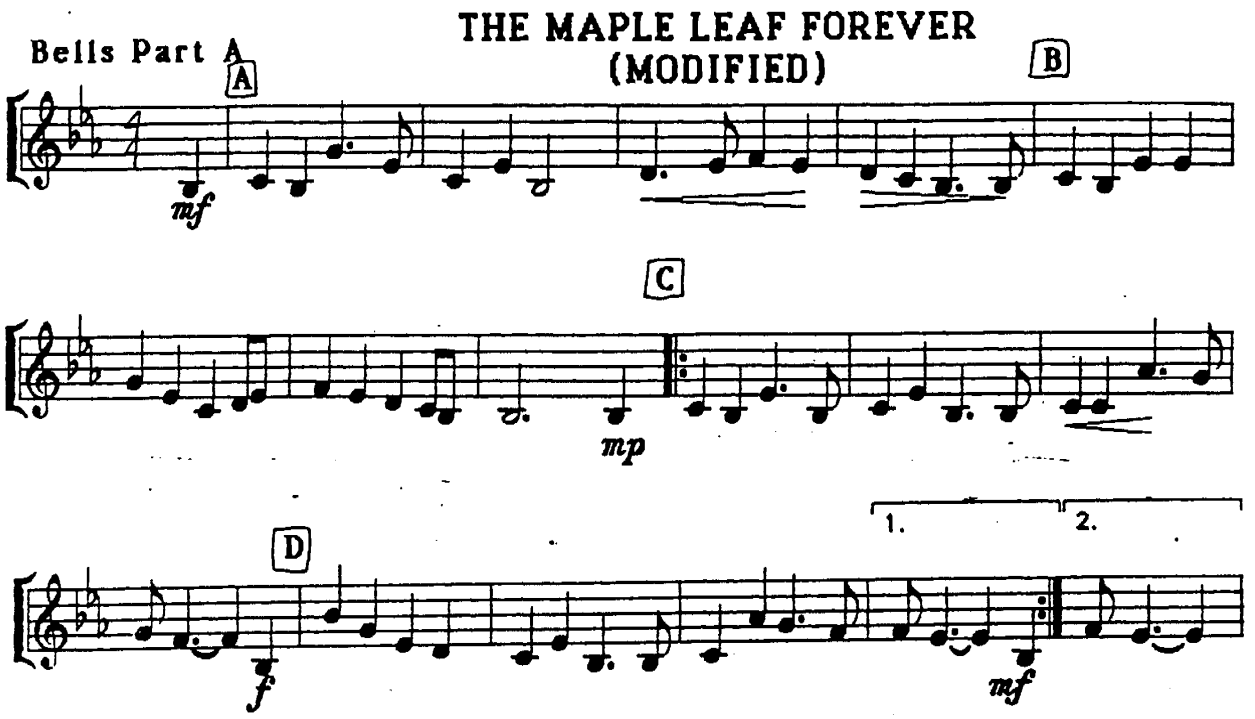
MAPLE LEAF FOREVER (MOD) PAGE 2


THE MAPLE LEAF FOREVER
(MODIFIED)
Flute Part A
A
B
C
D
1.
2.
mf
mp
f
mf


THE MAPLE LEAF FOREVER
(MODIFIED)
Flute
Part B
A
B
C
D
1.
2.
mf
mp
f
mf


THE MAPLE LEAF FOREVER
(MODIFIED)
Flute
Part C
A
B
C
D
1.
2.
mf
mp
f
mf


THE MAPLE LEAF FOREVER
(MODIFIED)
Flute Part D
A
B
C
D
1.
2.
mf
mp
f
mf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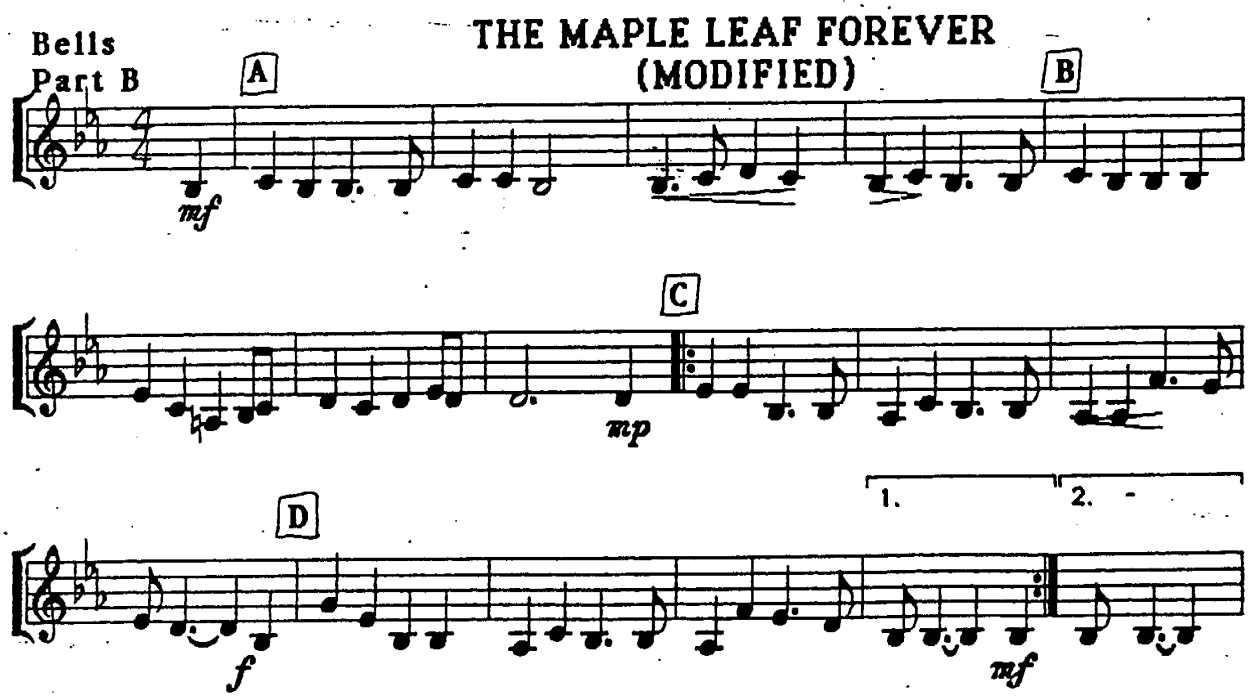
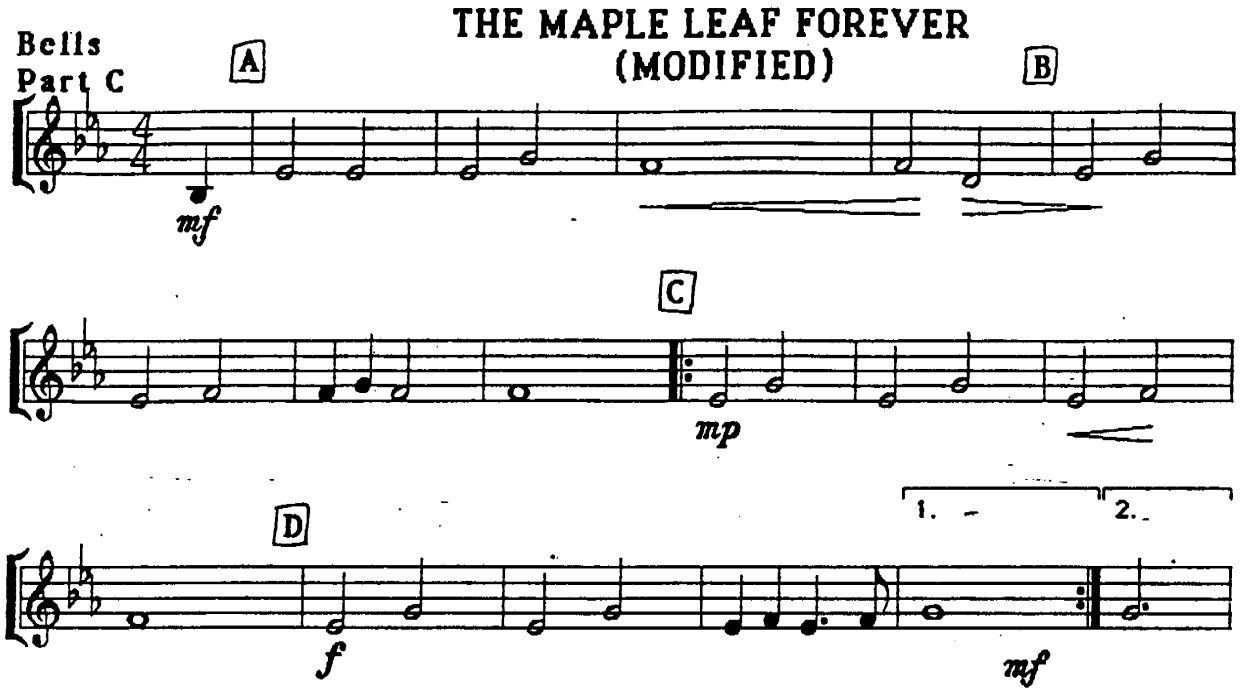
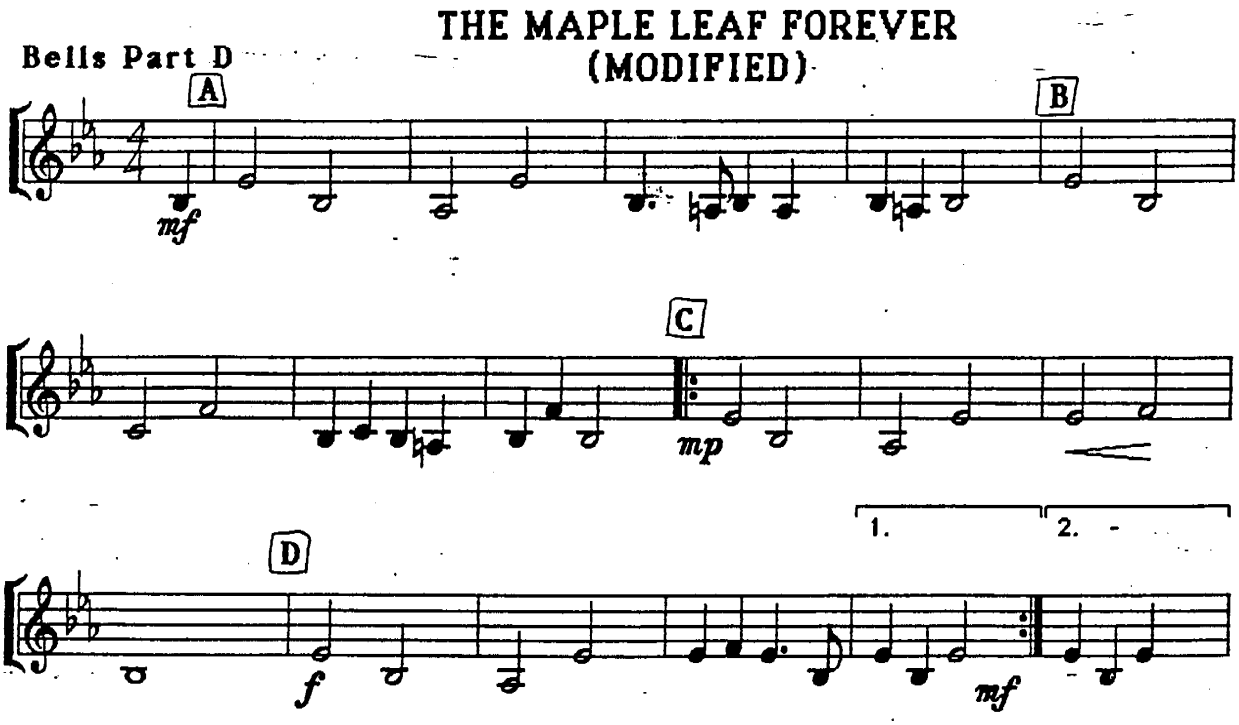
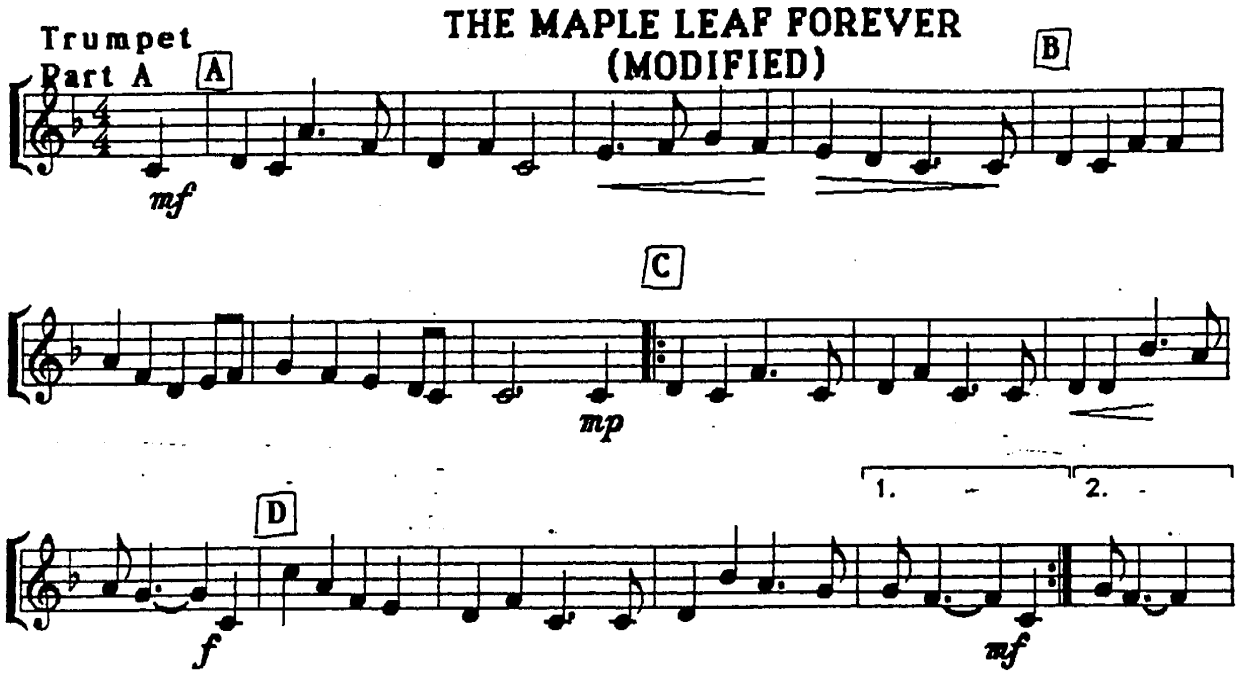
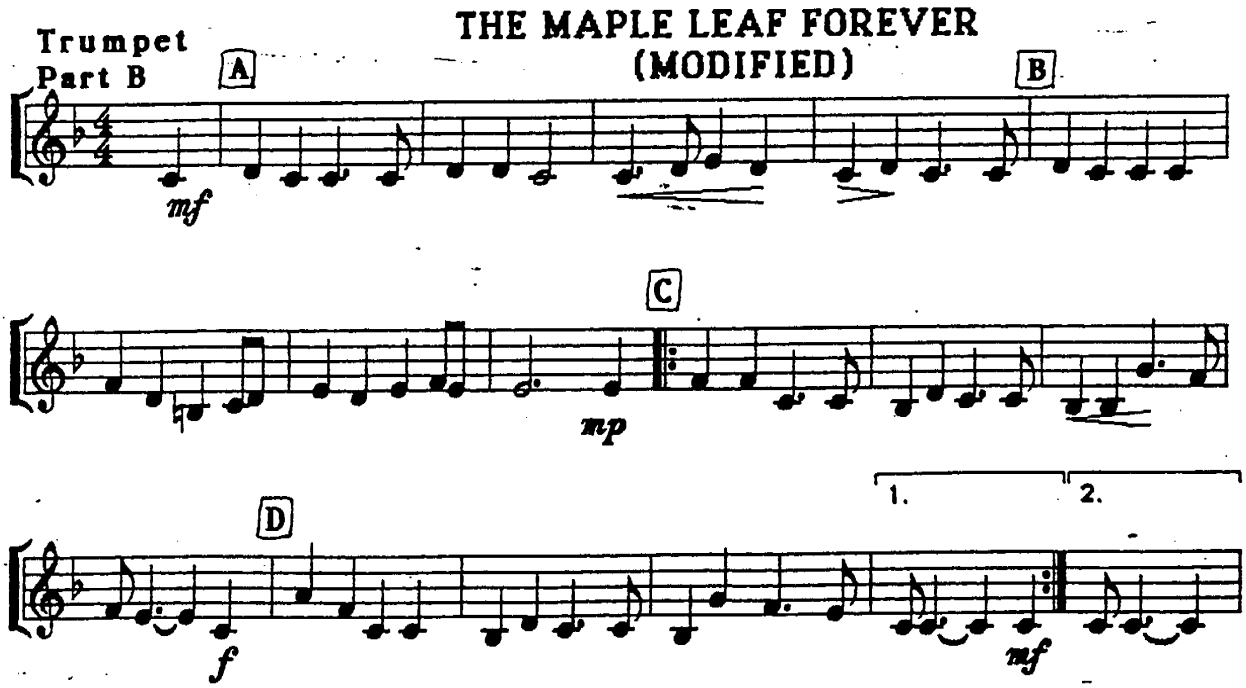
(MODIFIED)
Bells Part A
A
B
C
D
mf
mp
f
mf
1.
2.


THE MAPLE LEAF FOREVER
(MODIFIED)
Bells
Part B
A
B
C
D
mf
mp
f
mf
1.
2.


THE MAPLE LEAF FOREVER
(MODIFIED)
Bells
Part C
A
B
C
D
mf
mp
f
mf
1.
2.

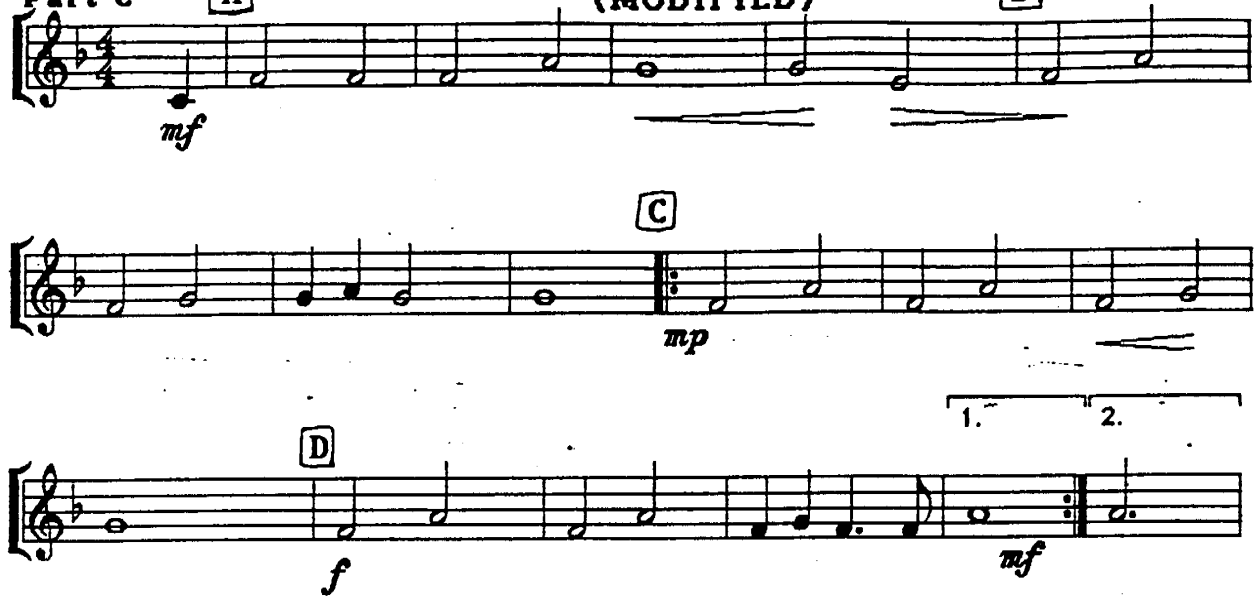

THE MAPLE LEAF FOREVER
(MODIFIED)
Bells Part D
A
B
C
D
mf
mp
f
mf
1.
2.


Trumpet
Part A
THE MAPLE LEAF FOREVER
(MODIFIED)
A
B
C
D
mf
mp
f
mf
1.
2.


Trumpet
Part B
THE MAPLE LEAF FOREVER
(MODIFIED)
A
B
C
D
mf
mp
f
mf
1.
2.

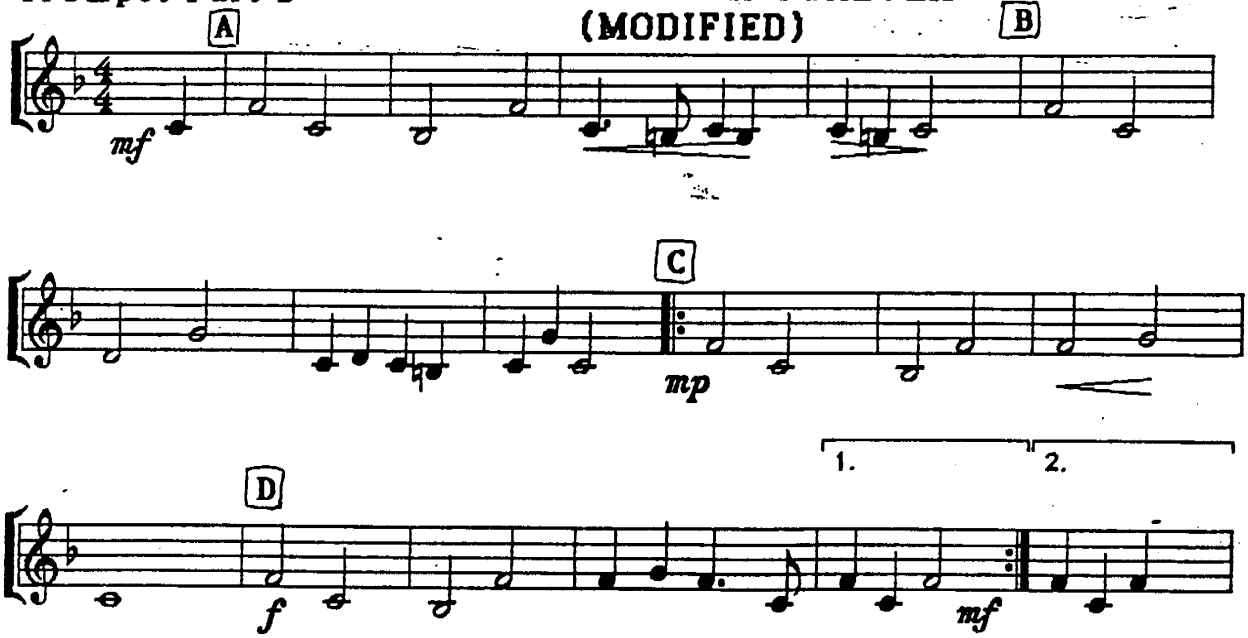
Trumpet
Part C

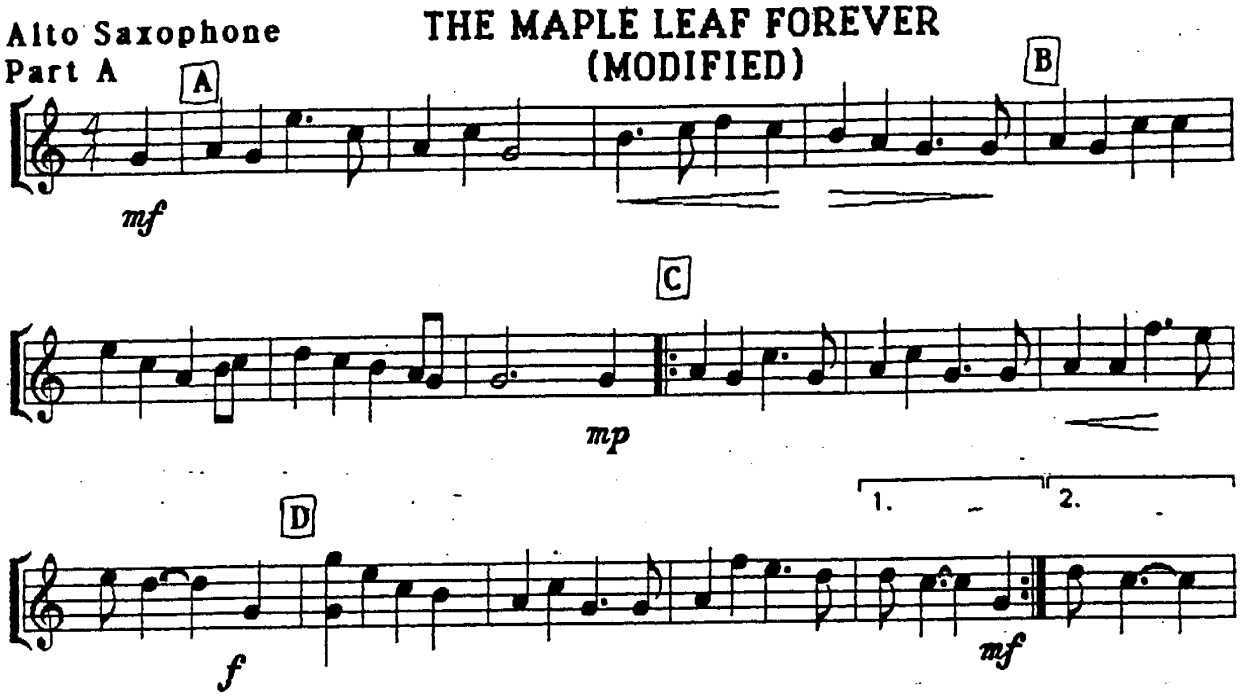
THE MAPLE LEAF FOREVER
(MODIFIED)

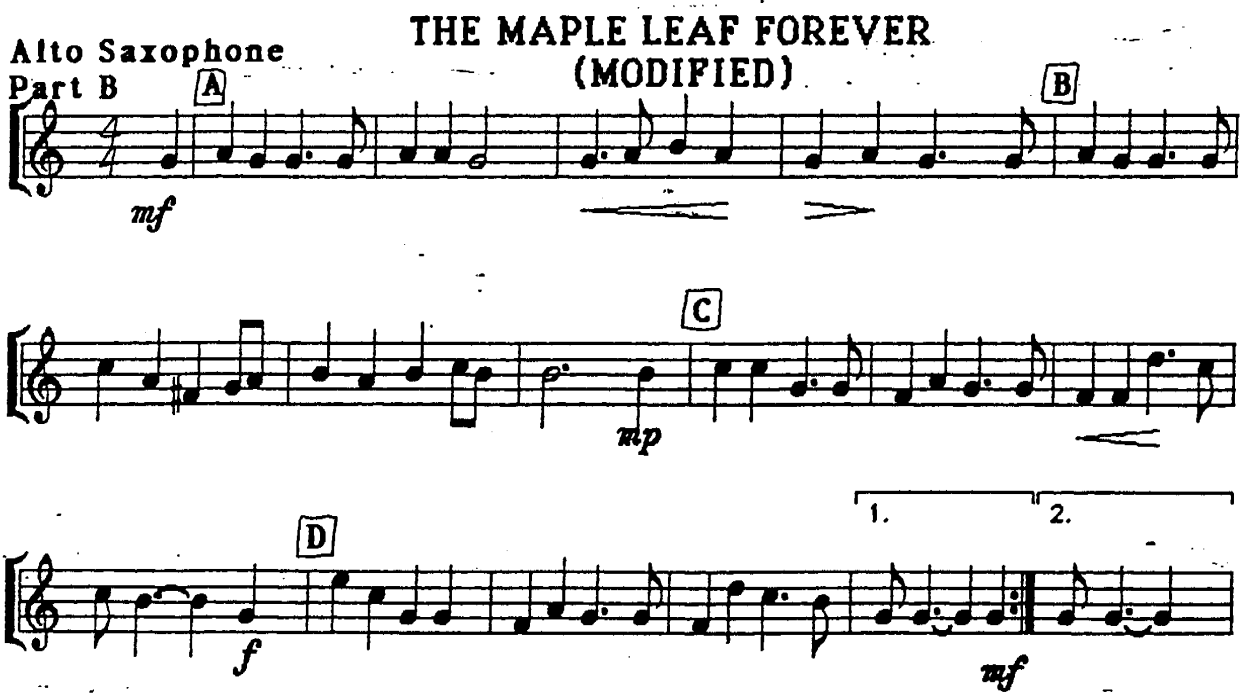


Trumpet Part D

THE MAPLE LEAF FOREVER
(MODIFIED)

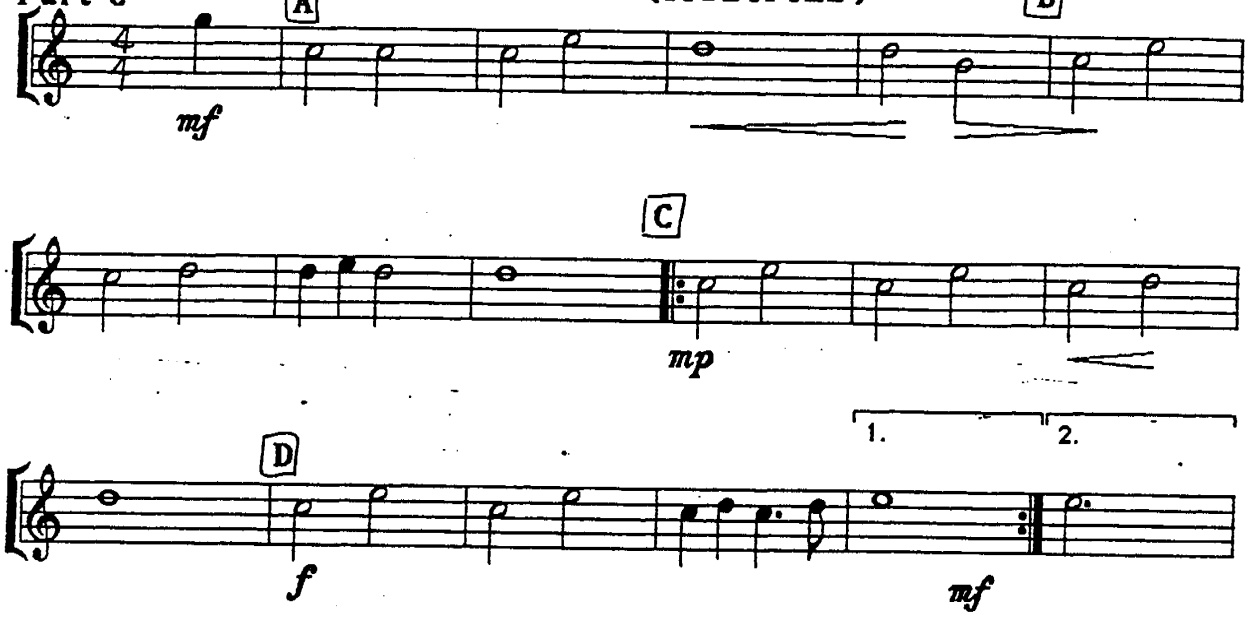



Alto Saxophone
Part A
THE MAPLE LEAF FOREVER
(MODIFIED)
A
B
C
D
1.
2.
mf
mp
f
mf


Alto Saxophone
Part B
THE MAPLE LEAF FOREVER
(MODIFIED)
A
B
C
D
1.
2.
mf
mp
f
mf

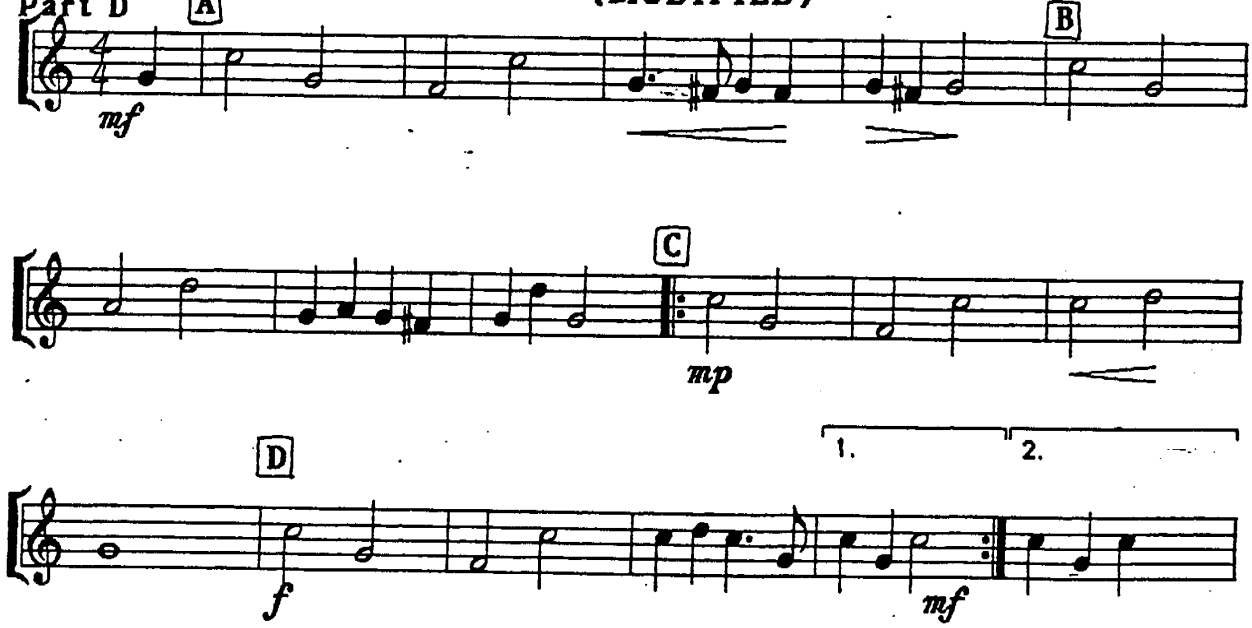
Alto Saxophone
Part C

THE MAPLE LEAF FOREVER (MODIFIED)



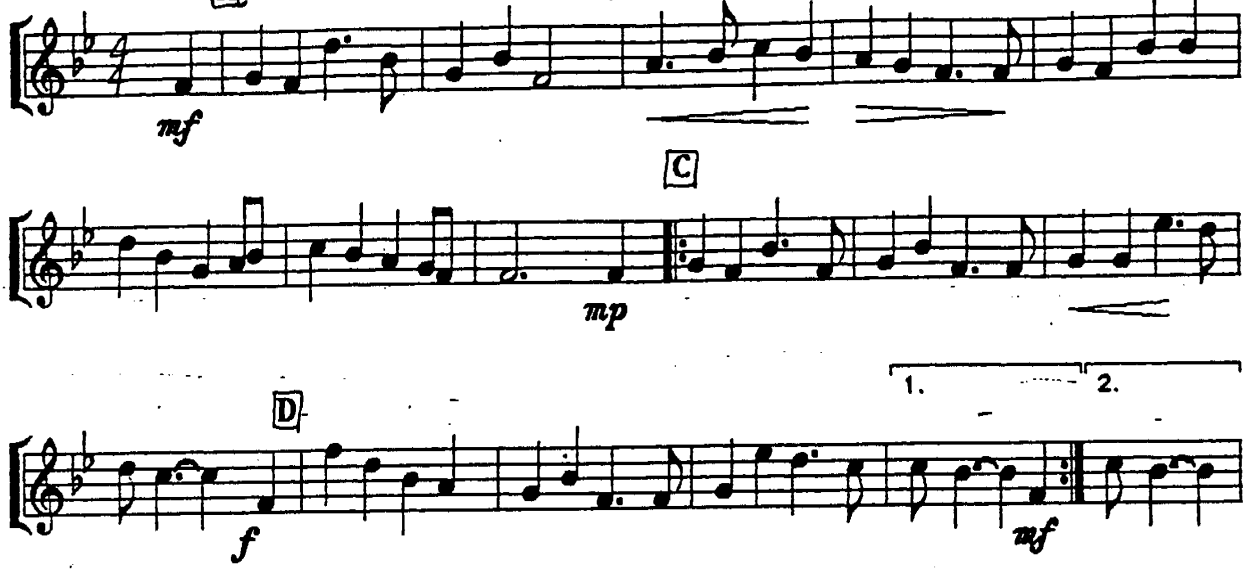
Alto Saxophone
Part D

THE MAPLE LEAF FOREVER (MODIFIED)



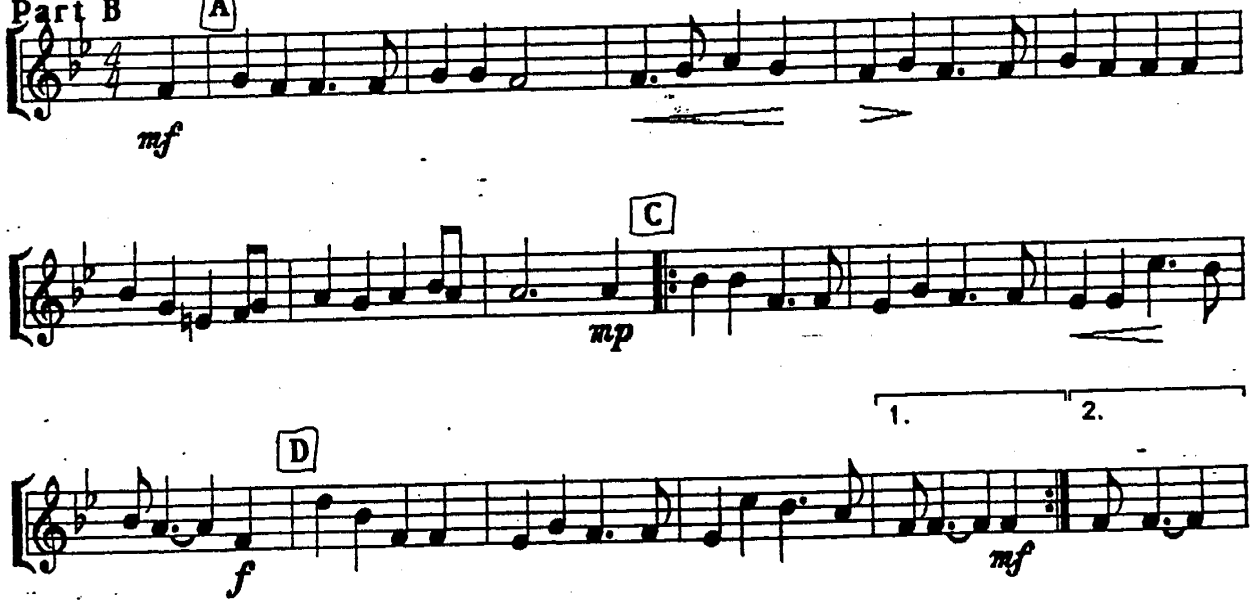
French Horn
Part A

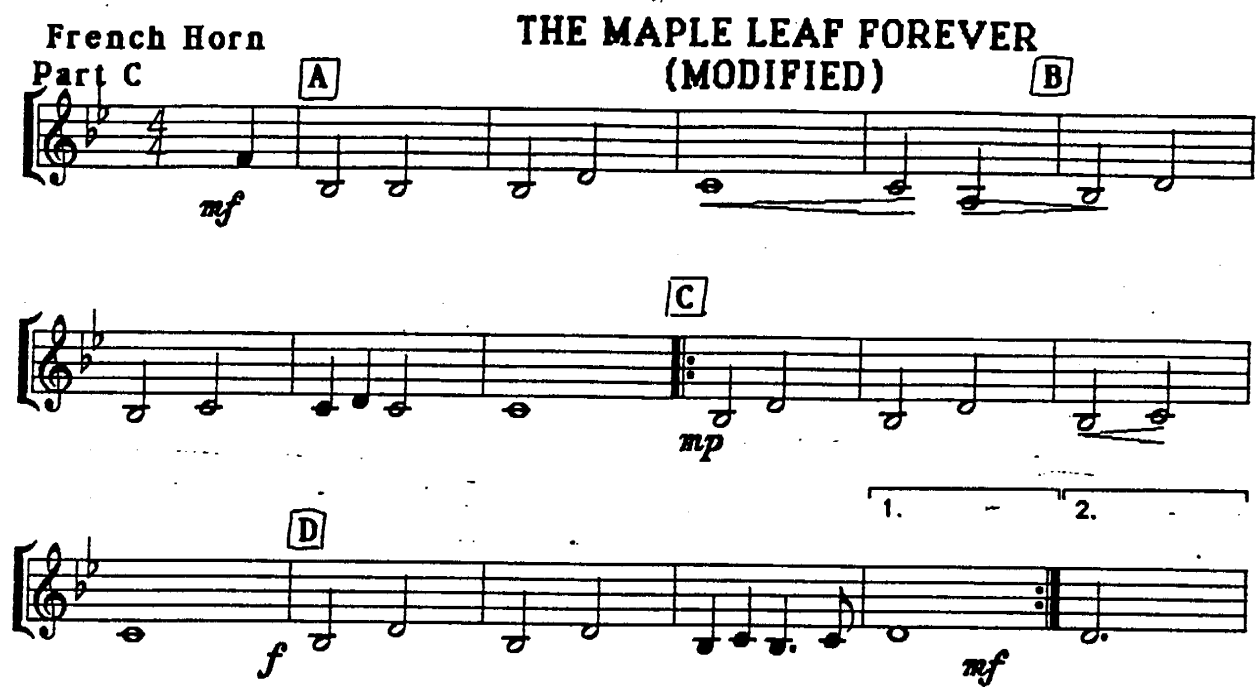
THE MAPLE LEAF FOREVER
(MODIFIED)

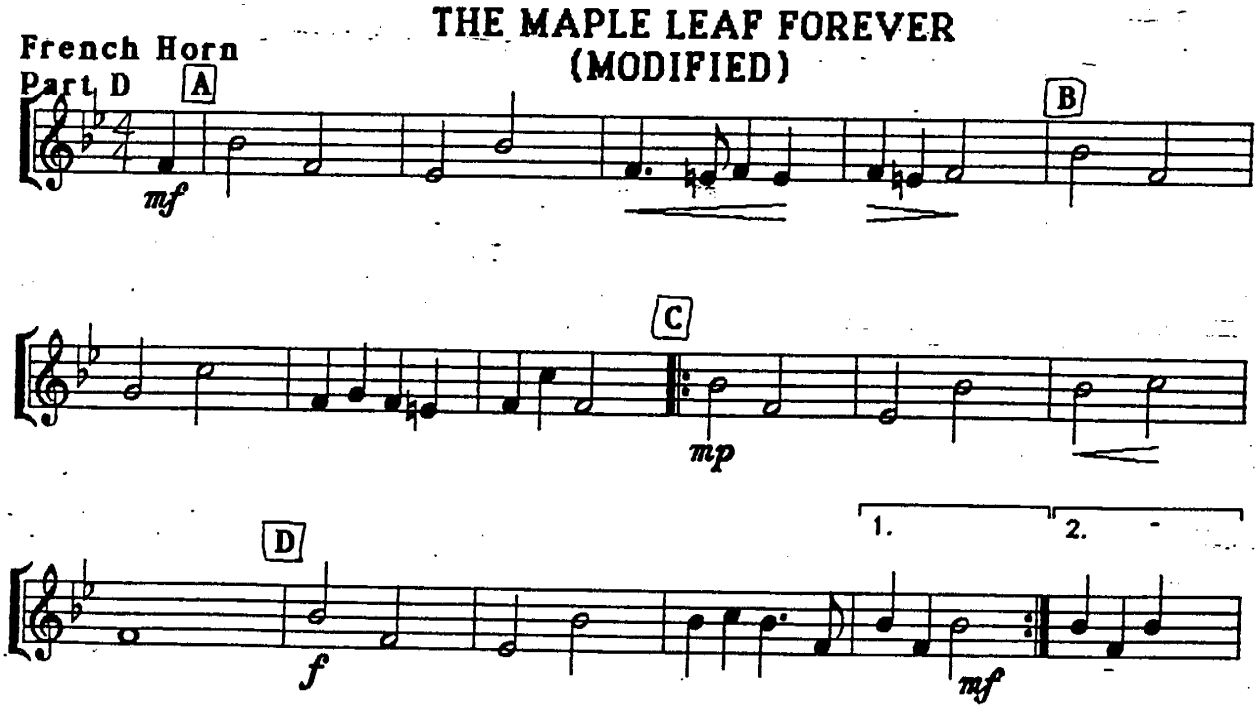


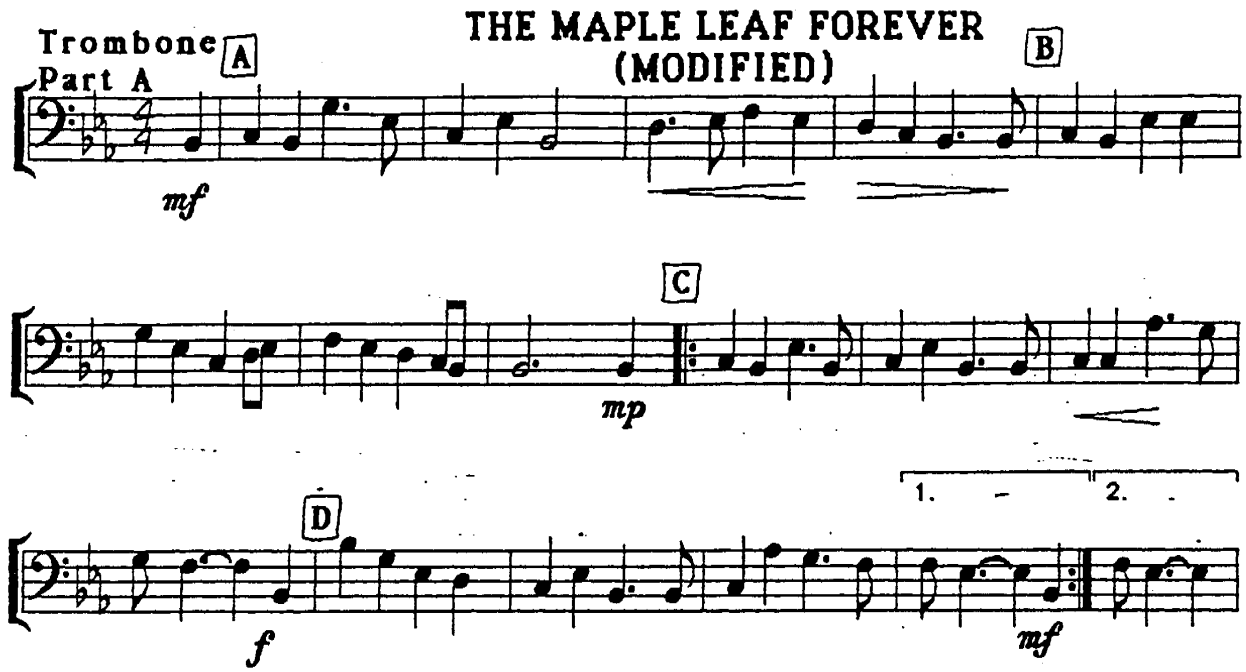
French Horn
Part B

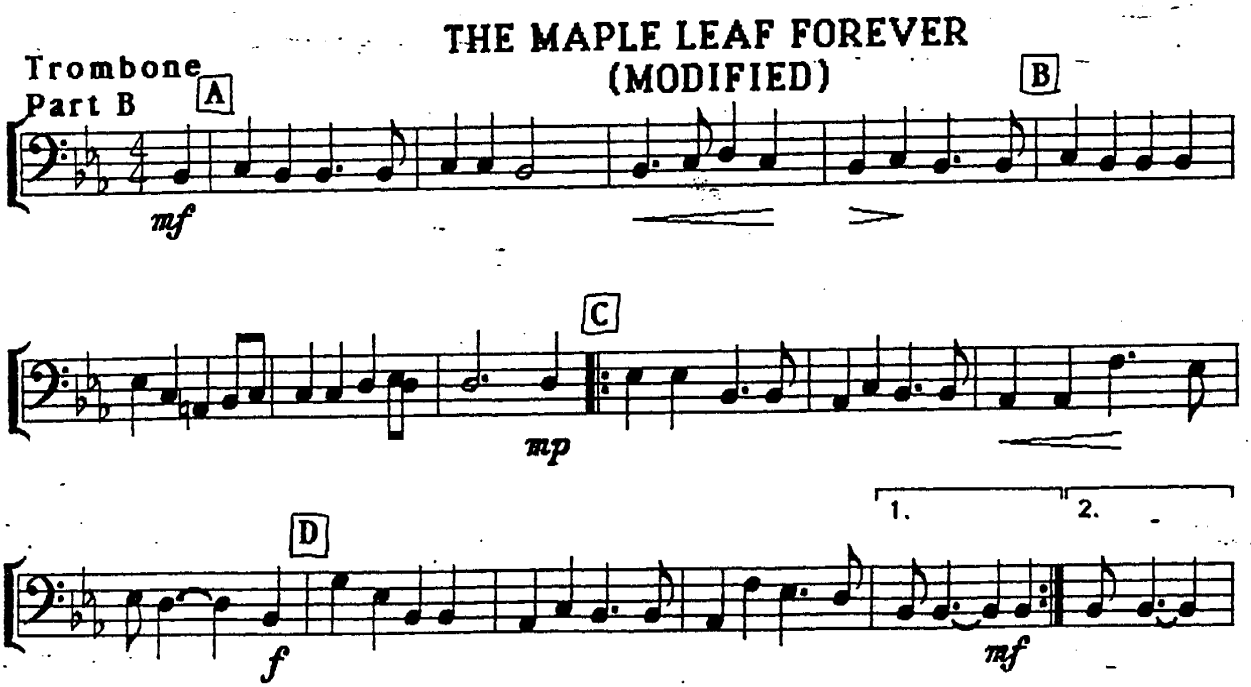
THE MAPLE LEAF FOREVER
(MODIFIED)

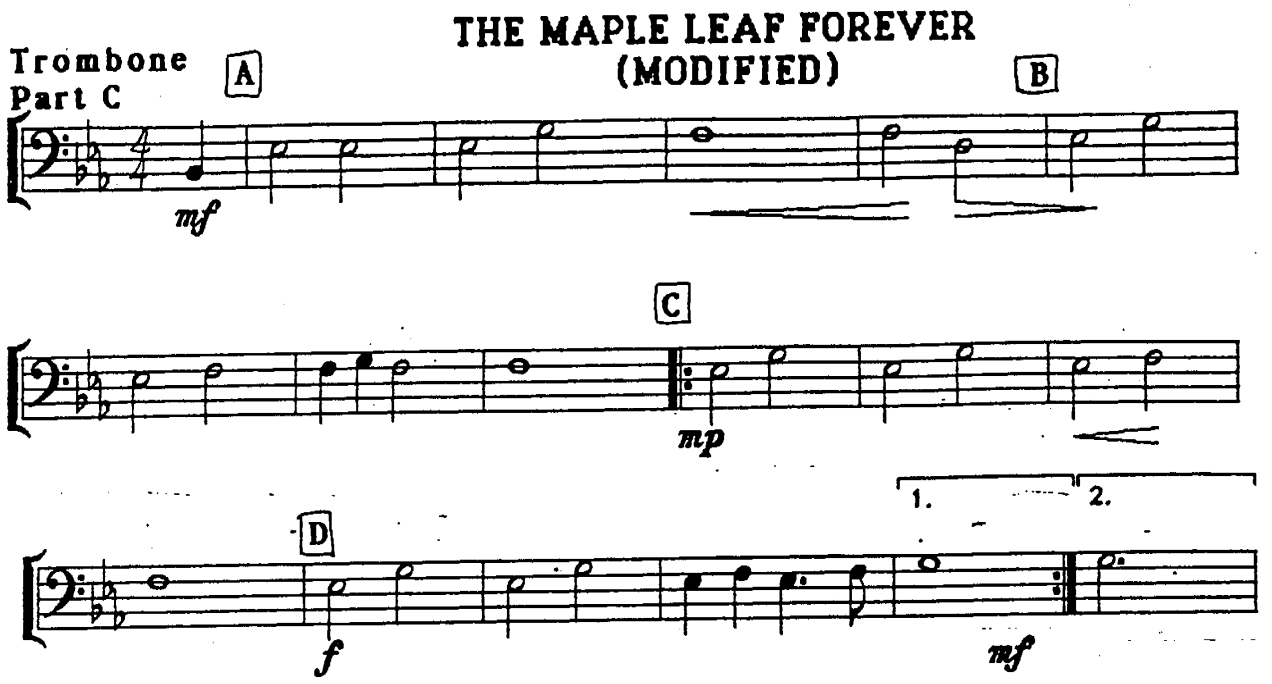


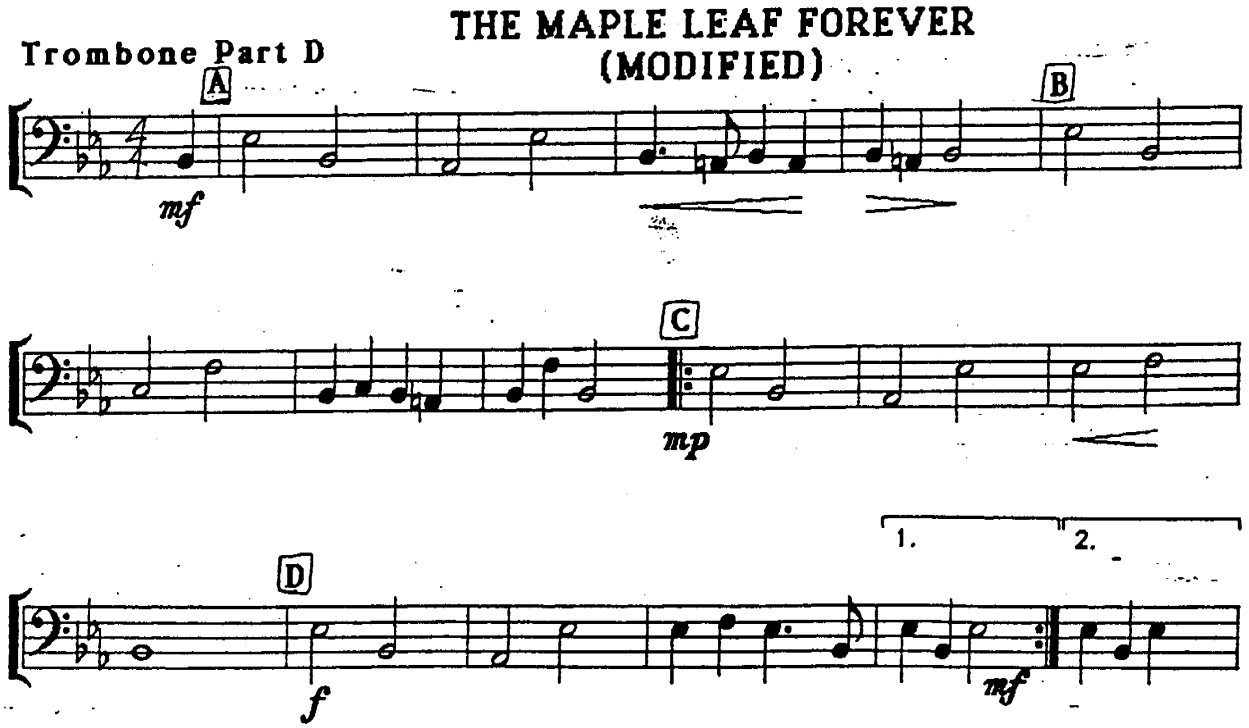

French Horn
Part C
THE MAPLE LEAF FOREVER
(MODIFIED)
A
B
C
D
mf
mp
f
mf
1.
2.

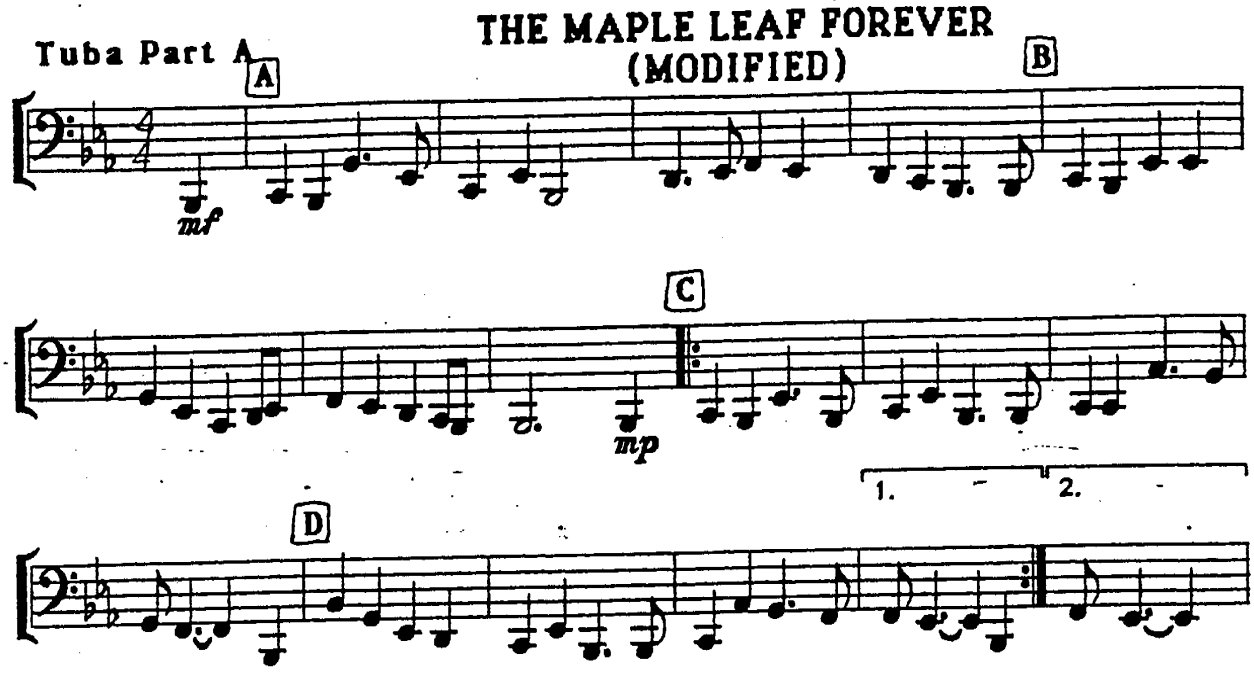

French Horn
Part D
THE MAPLE LEAF FOREVER
(MODIFIED)
A
B
C
D
mf
mp
f
mf
1.
2.

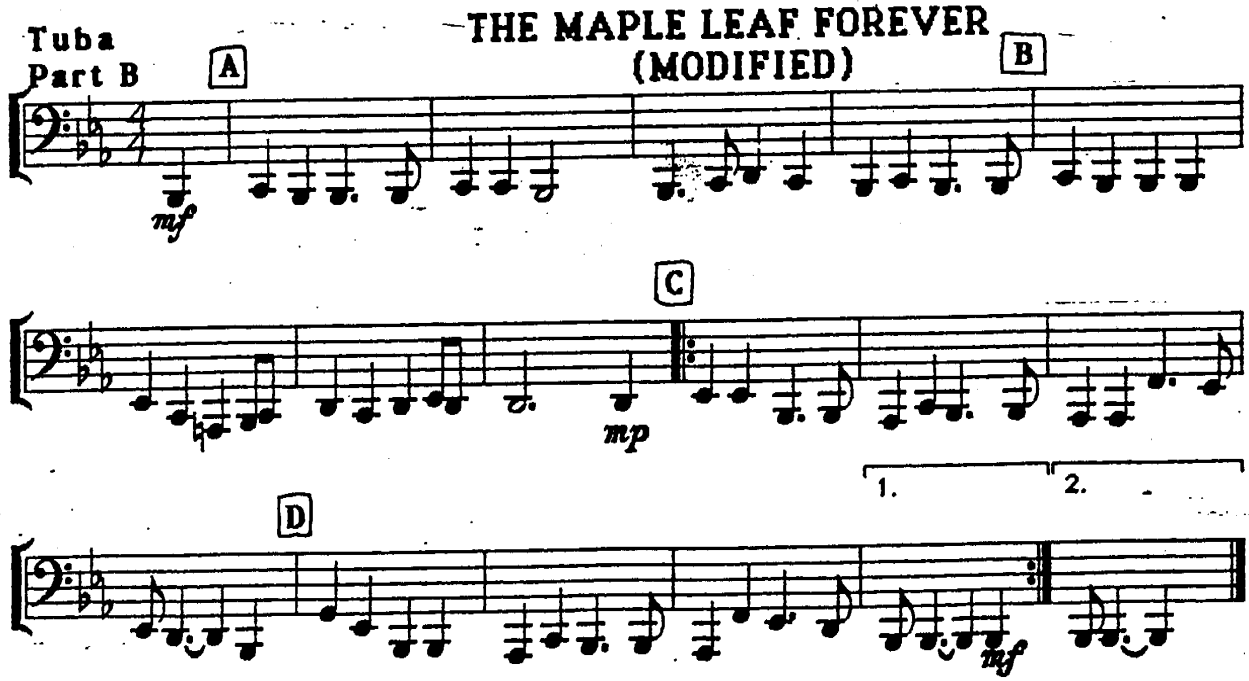

THE MAPLE LEAF FOREVER
(MODIFIED)
Trombone
Part A
A
B
C
D
mf
mp
f
mf
1.
2.

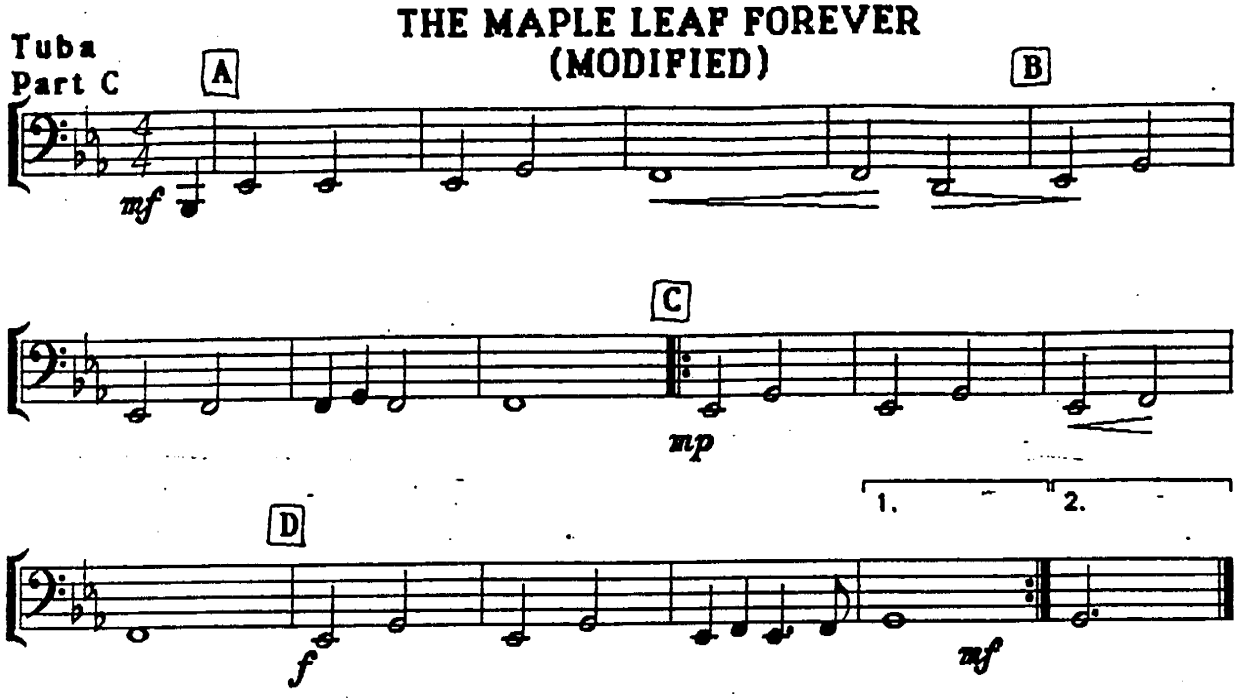

THE MAPLE LEAF FOREVER
(MODIFIED)
Trombone
Part B
A
B
C
D
mf
mp
f
mf
1.
2.

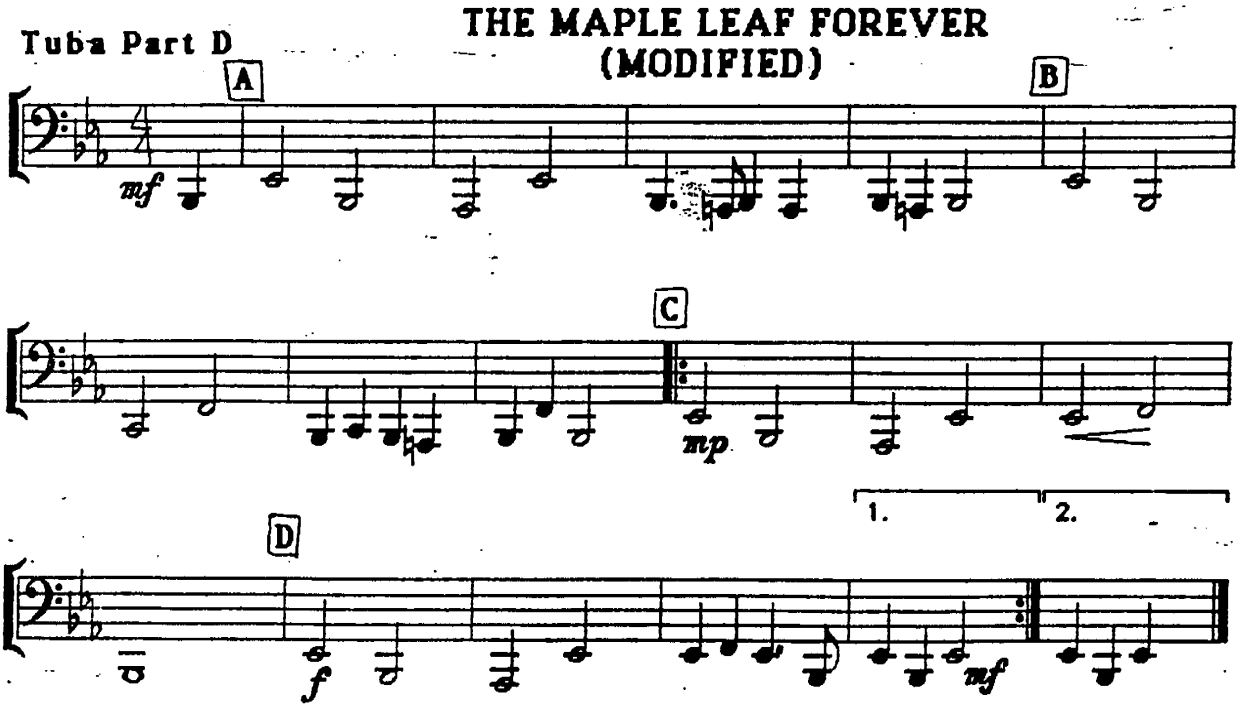

THE MAPLE LEAF FOREVER
(MODIFIED)
Trombone
Part C
A
B
C
D
mf
mp
f
mf
1.
2.


THE MAPLE LEAF FOREVER
(MODIFIED)
Trombone Part D
A
B
C
D
mf
mp
f
mf
1.
2.


Tuba Part A
THE MAPLE LEAF FOREVER
(MODIFIED)
A
B
C
D
mf
mp
1.
2.

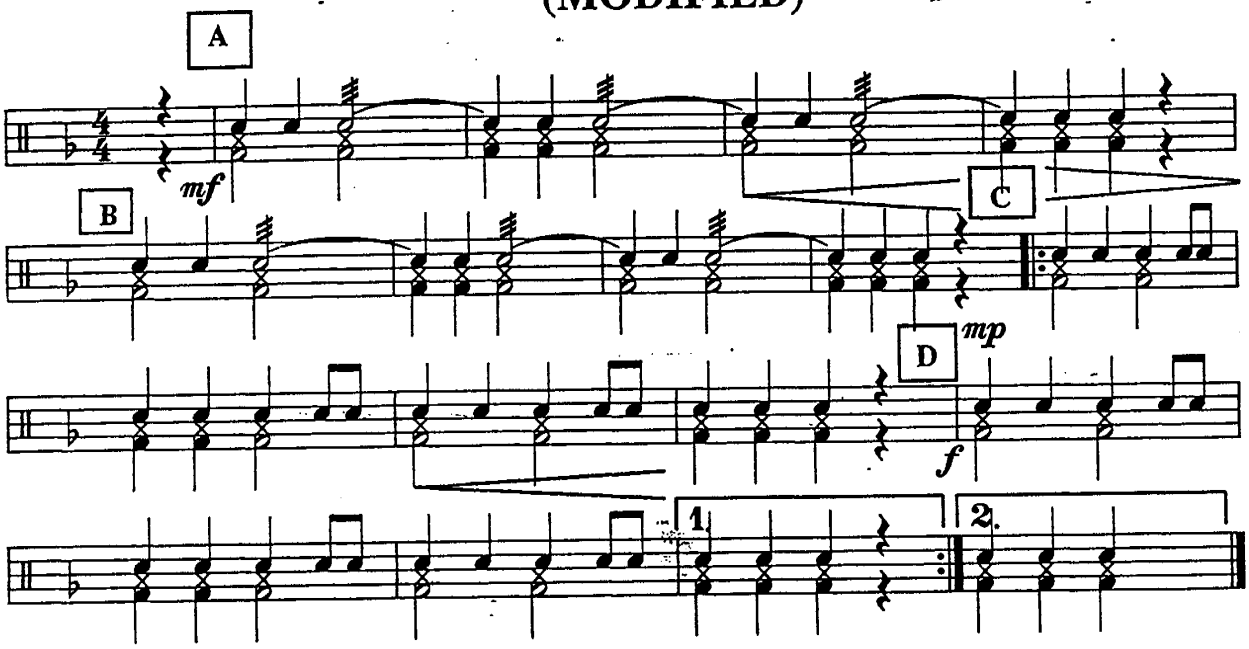

Tuba
Part B
THE MAPLE LEAF FOREVER
(MODIFIED)
A
B
C
D
mf
mp
1.
2.
mf


THE MAPLE LEAF FOREVER
(MODIFIED)
Tuba
Part C
A
B
C
D
mf
mp
f
mf
1.
2.

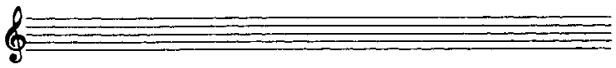

THE MAPLE LEAF FOREVER
(MODIFIED)
Tuba Part D
A
B
C
D
mf
mp
f
mf
1.
2.

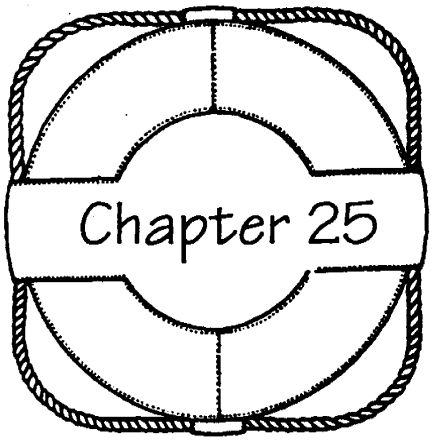
Percusssion

MAPLE LEAF FOREVER
(MODIFIED)



The Men of Harlech, Ceremonial March





This easy march is taken from a fifteenth century Welsh melody. It is the march of the Governor General's Horse Guard and the Royal Canadian Hussars.

Throughout their long history, the Pictish people who inhabit Wales have shown themselves resourceful and intimidating in battle. When Britain was invaded by the Romans, the ancestors of today's Welshmen painted themselves and fearlessly ran naked onto the battlefield. These "Wild Warriors" fought fiercely and were regarded as strong foes by the armoured Romans. In one case, Queen Boadicea led her band of Britons against a Roman force and very nearly won. Today, Wales is an independent country within the United Kingdom, and in everyday speech, many people there do not speak English.

"Men of Harlech" is a war song and should be played with strong, forceful rhythms. The dotted rhythms should be played detached, almost as if the shorter note preceding or following the dotted one were staccato. As this song was once used to rouse the troops going into battle, it should be played with lots of energy. Cambria, referred to at the end of the piece, is the Welsh name for Wales.

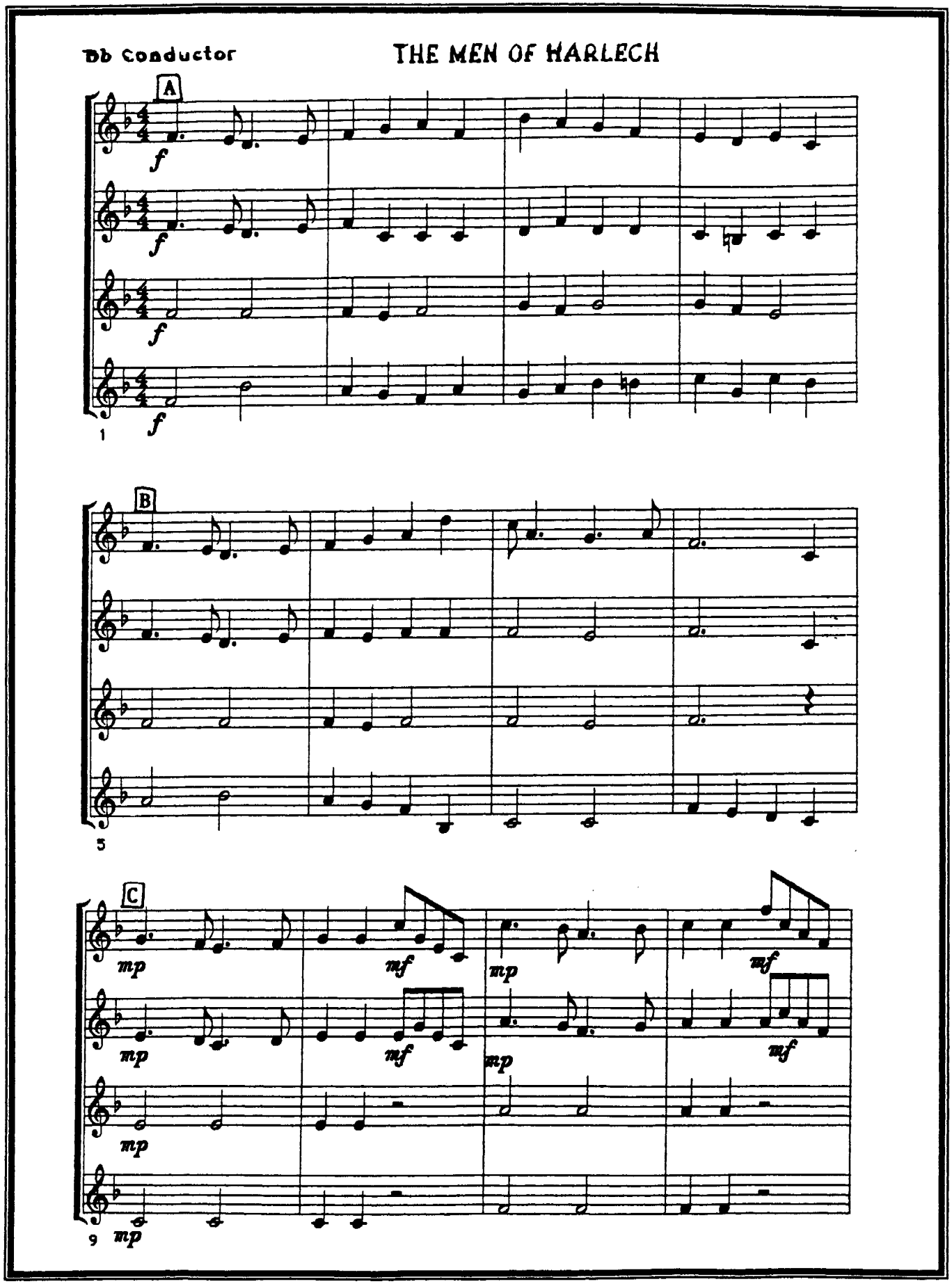
Lyrics:

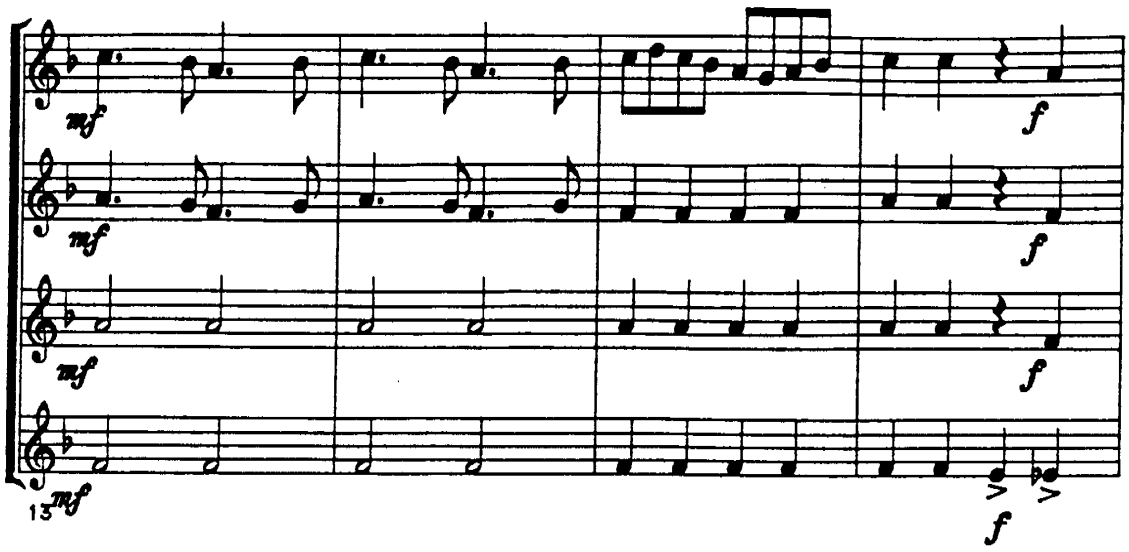
Men of Harlech! In the hollow,
Do you hear, like rushing billow,
Wave on wave that surging follow
Battle's distant sound?
'Tis the tramp of Saxon foemen,
Saxon spearmen, Saxon bowmen,
Be they knights of hinds or yeomen,
They shall bite the ground!

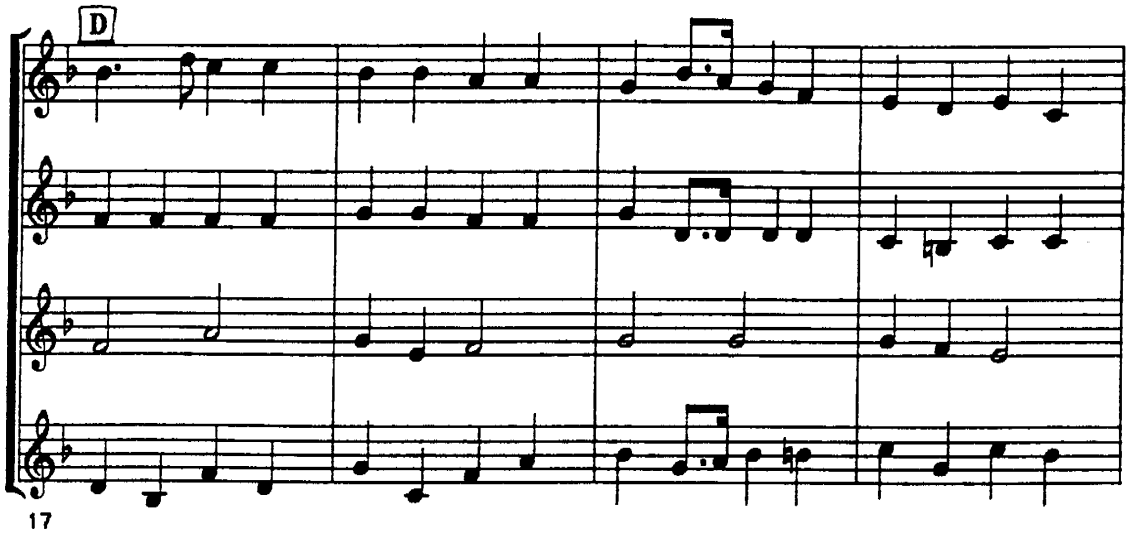
Loose the folds asunder,
Flag we conquer under!
The placid sky, now bright on high,
shall launch its bolts in thunder!
Onward! 'Tis our country needs us.
He is bravest, he who leads us!
Honor's self now proudly heads us!
Cambria, God, and Right!

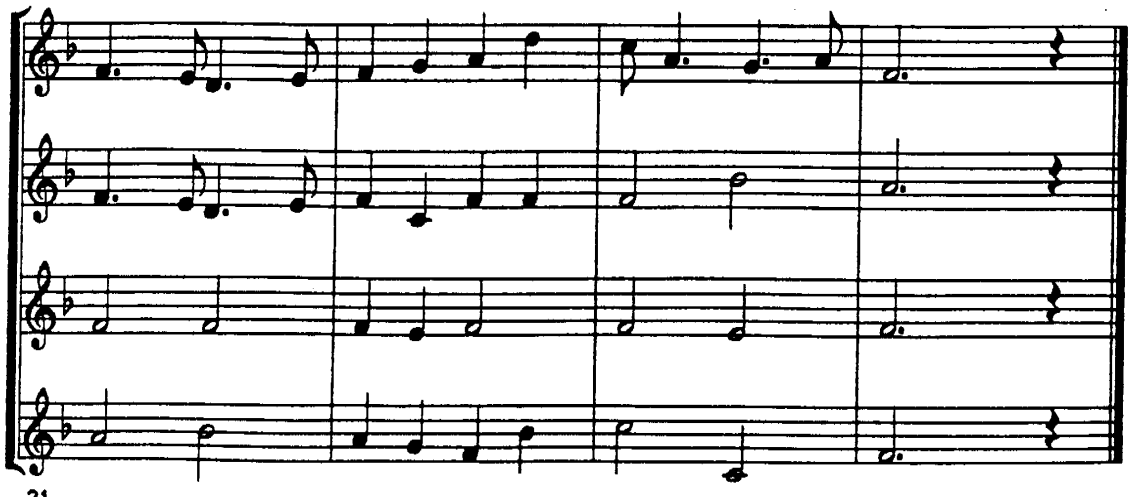
Rocky steeps and passes narrow
Flash with spear and flight of arrow.
Who would think of death or sorrow?
Death is glory now!
Hurl the reeling horsemen over!
Let the earth dead foemen cover!
Fate of friend, of wife, of lover,
Trembles on a blow!

Strands of life are riven;
Blow for blow is given
In deadly lock of battle shock,
And mercy shrieks to Heaven!
Men of Harlech! Young or hoary,
Would you win a name in story?
Strike for home, for life, for glory!
Cambria, God and Right!

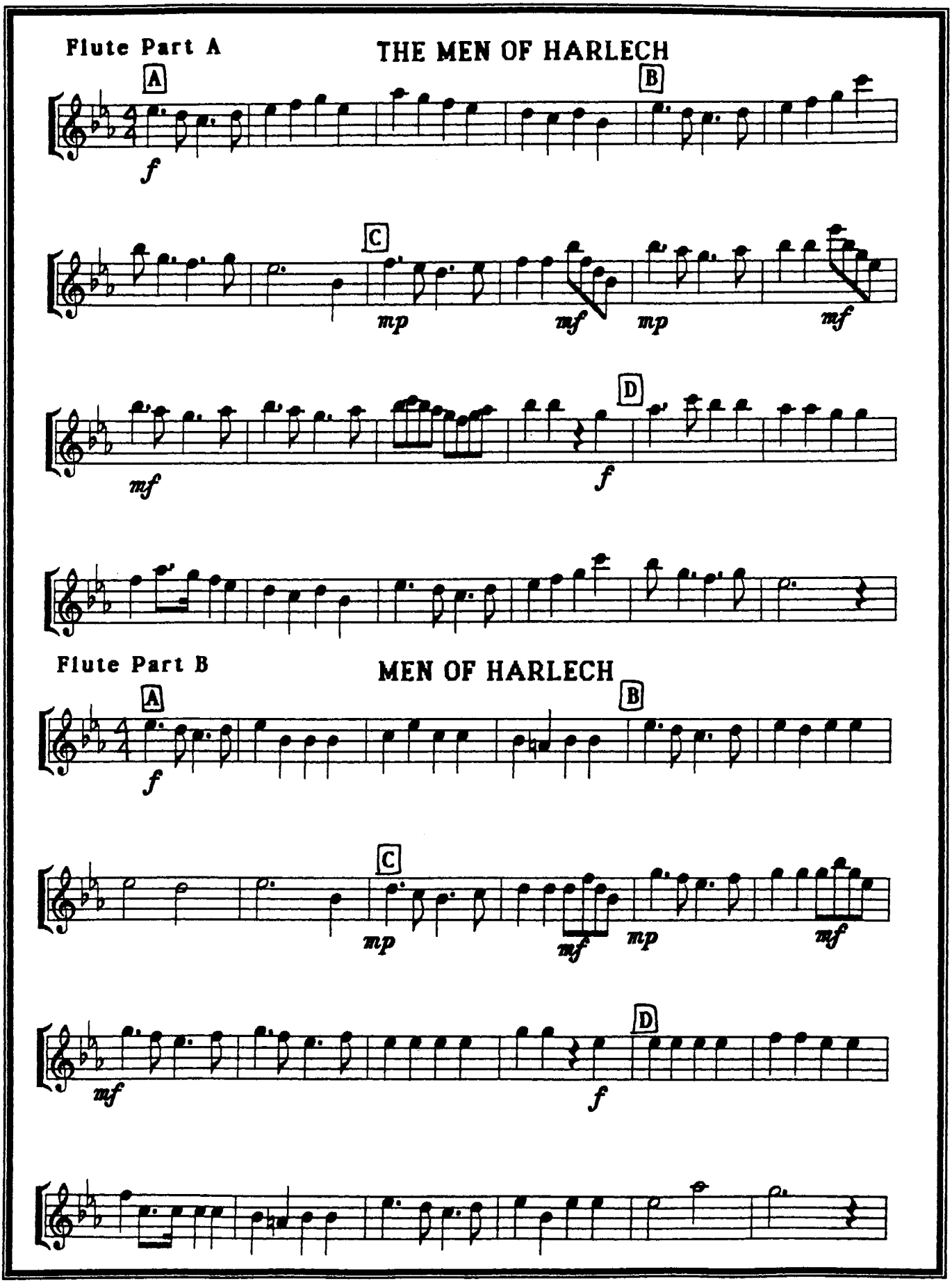

Bb Conductor
THE MEN OF HARLECH
A
B
C
f
mp
mf
1
5
9





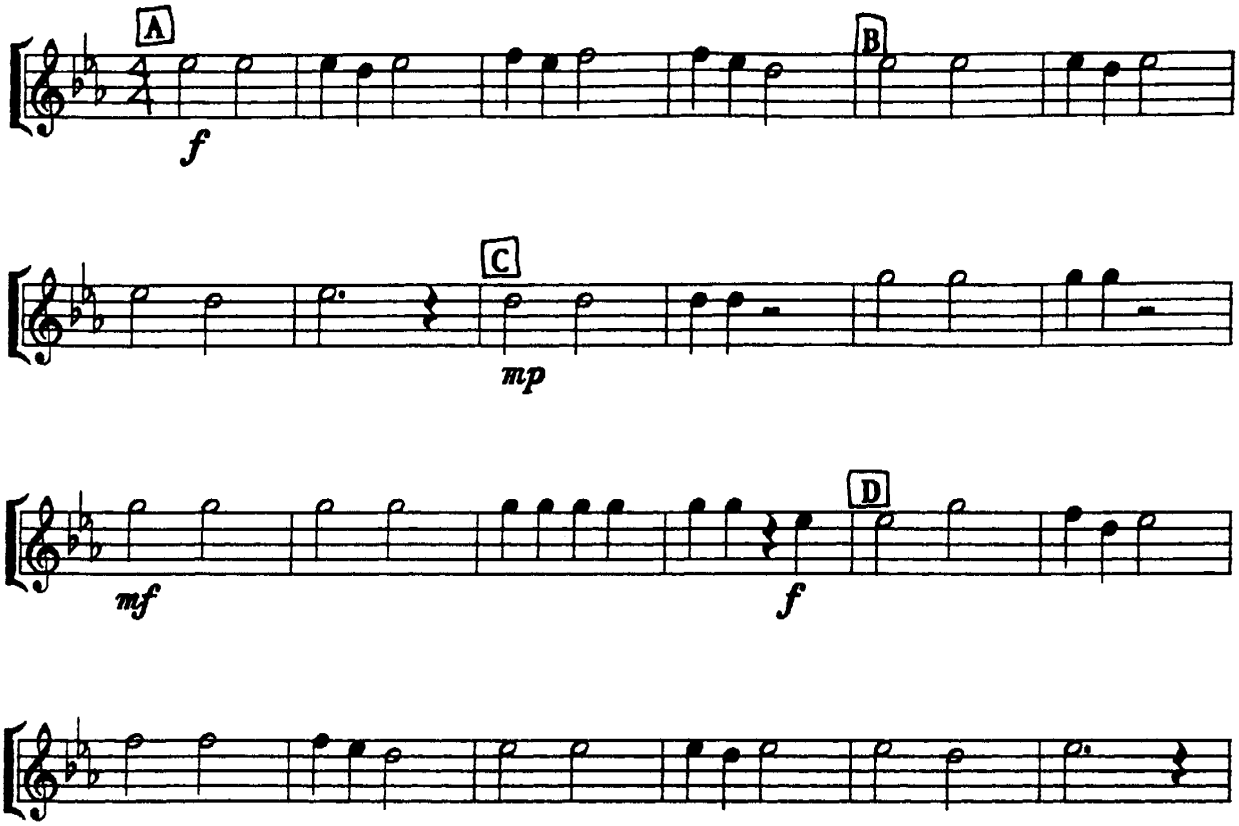


MEN OF HARLECH PG 2


Flute Part A
THE MEN OF HARLECH
A
B
C
D
f
mp
mf
mp
mf
mf
f
Flute Part B
MEN OF HARLECH
A
B
C
D
f
mp
mf
mp
mf
mf
f

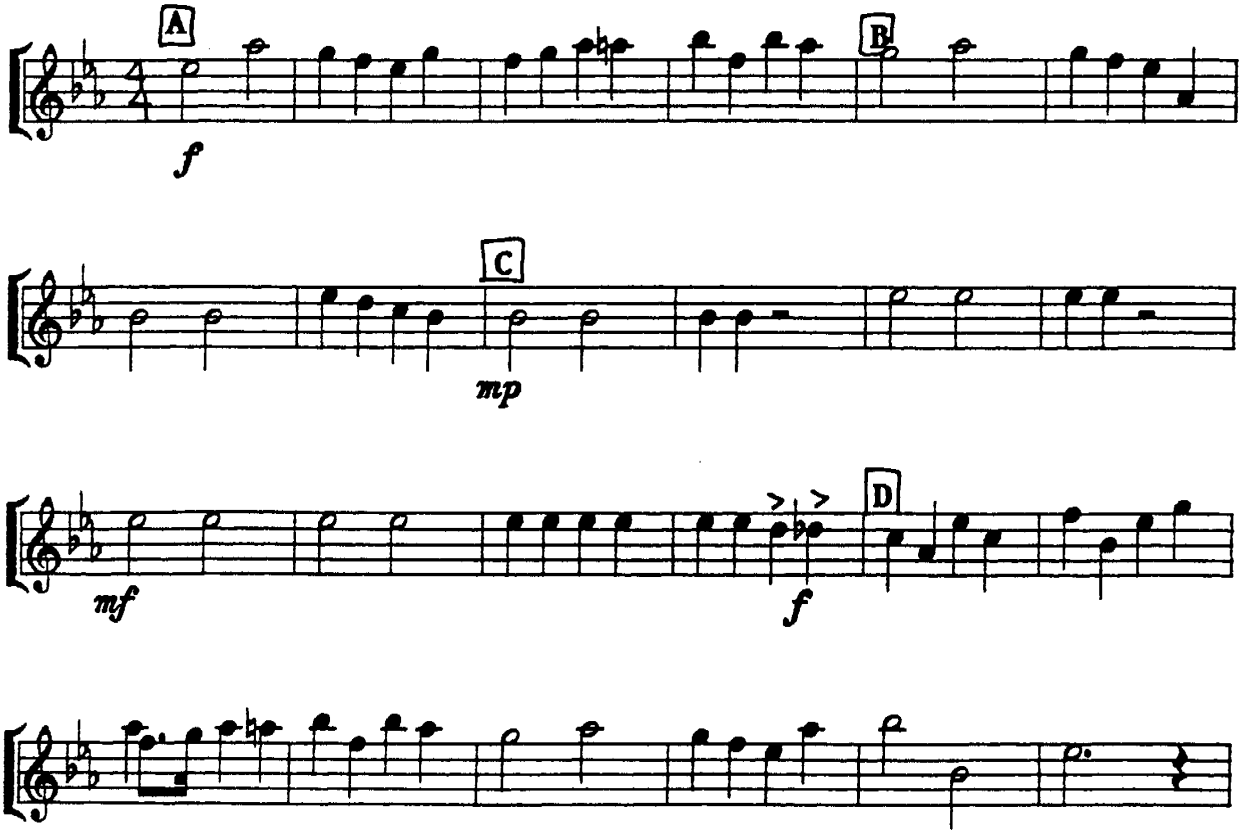
Flute Part C

THE MEN OF HARLECH



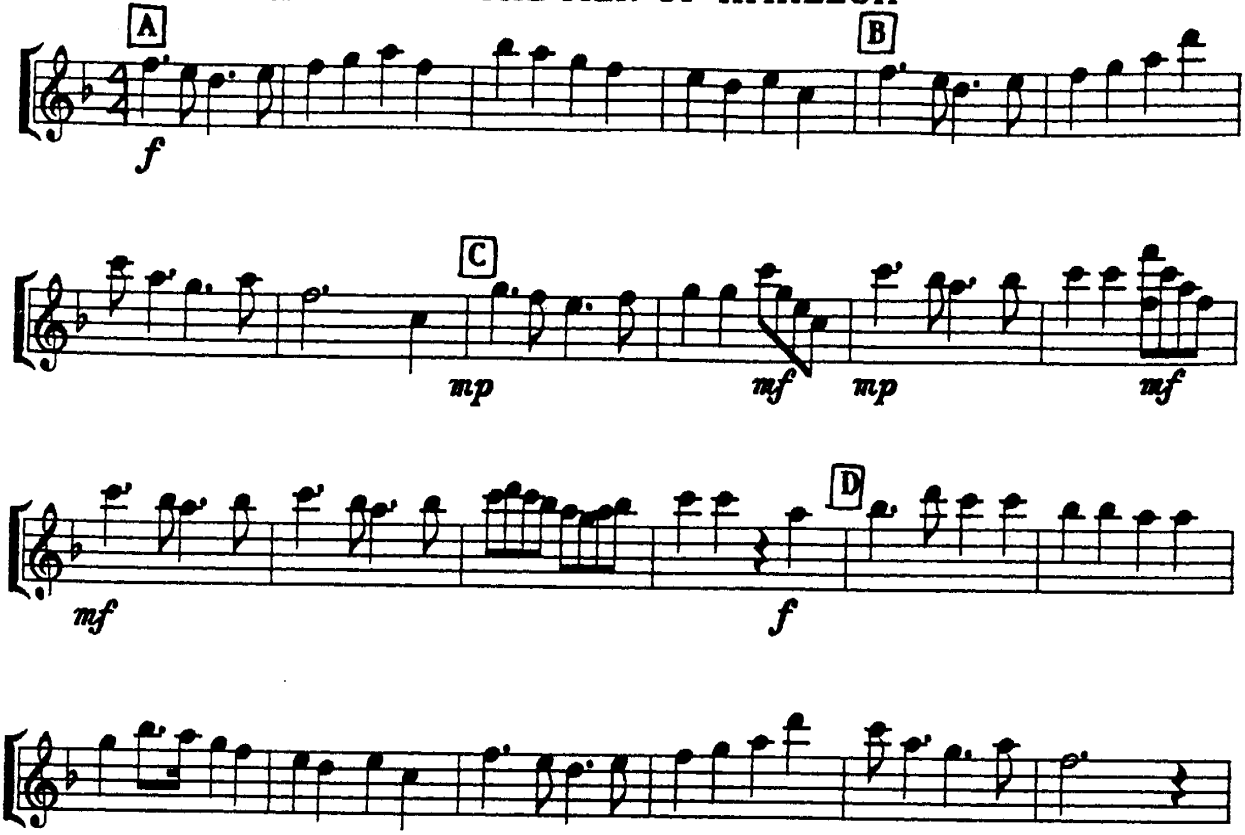
Flute Part D

THE MEN OF HARLECH



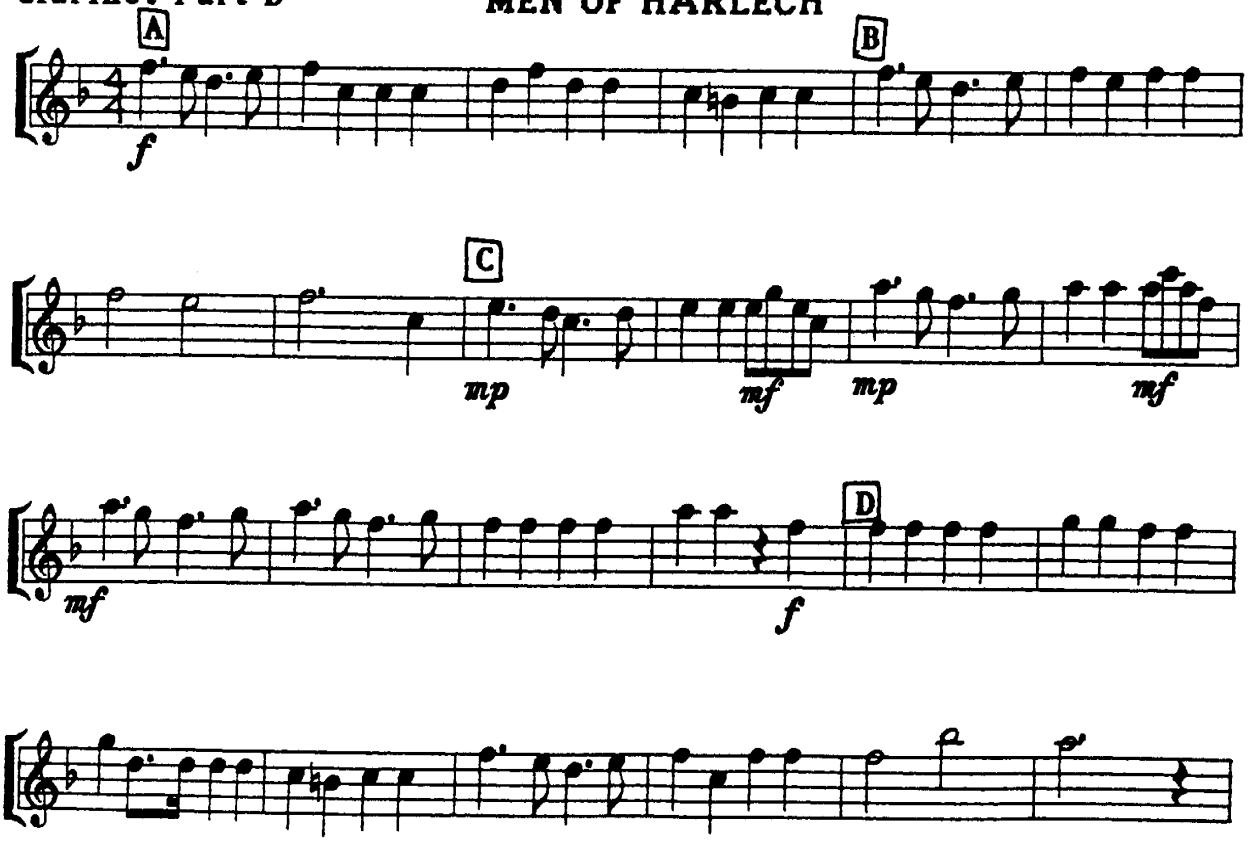
Clarinet Part A

THE MEN OF HARLECH



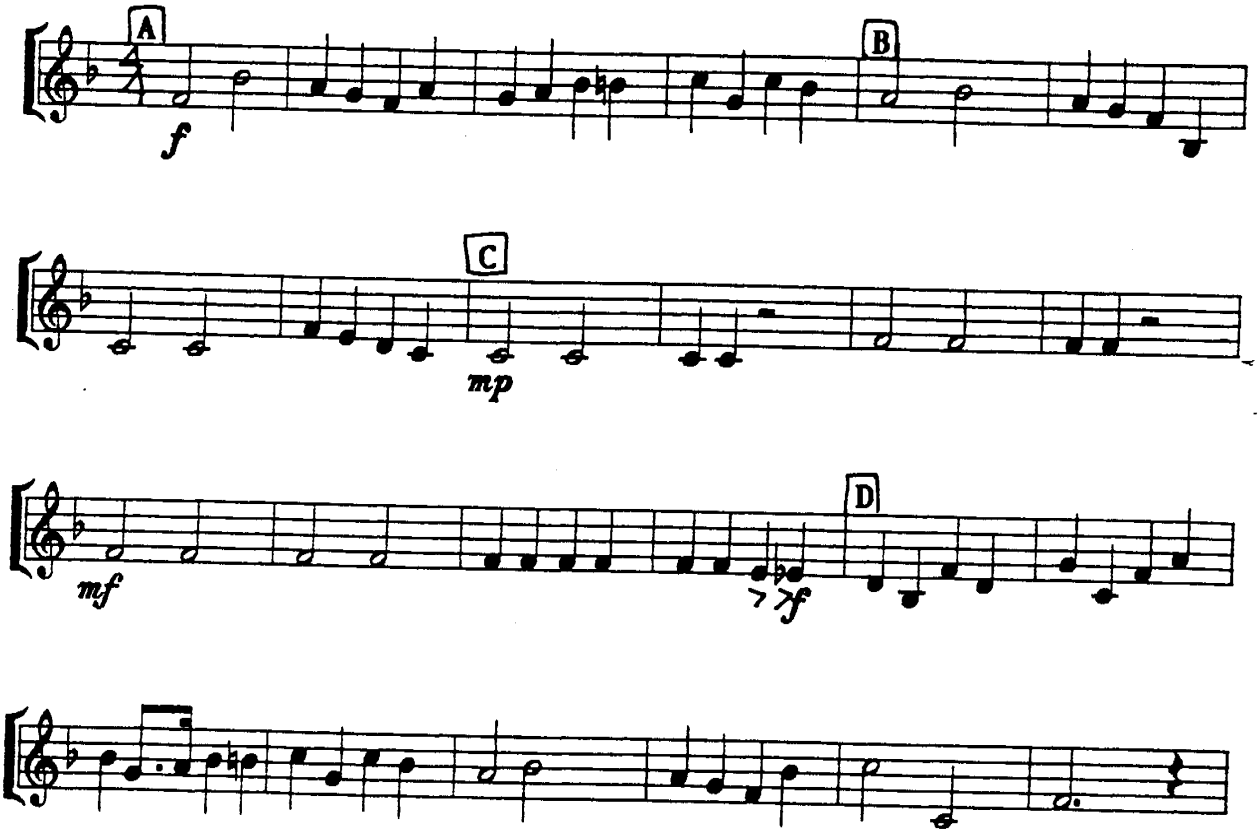
Clarinet Part B

MEN OF HARLECH



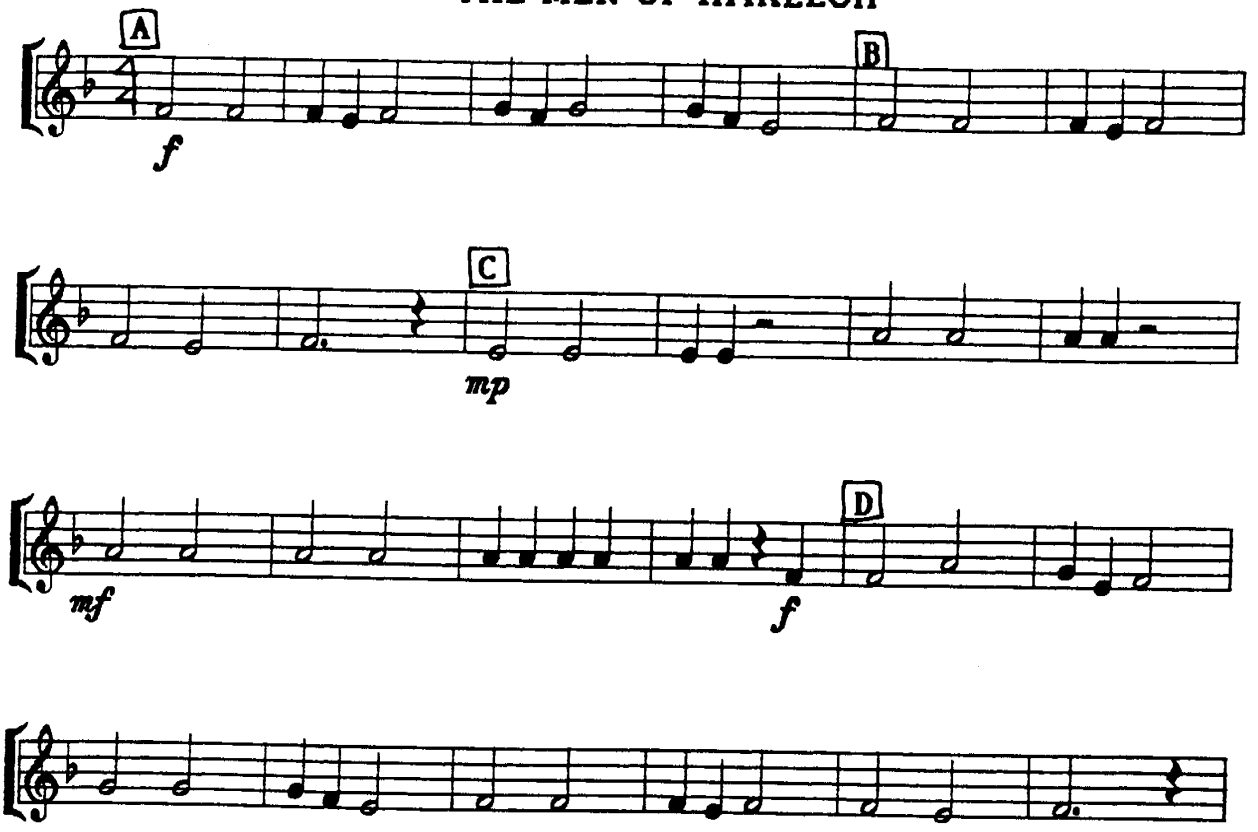
Clarinet Part D

THE MEN OF HARLECH



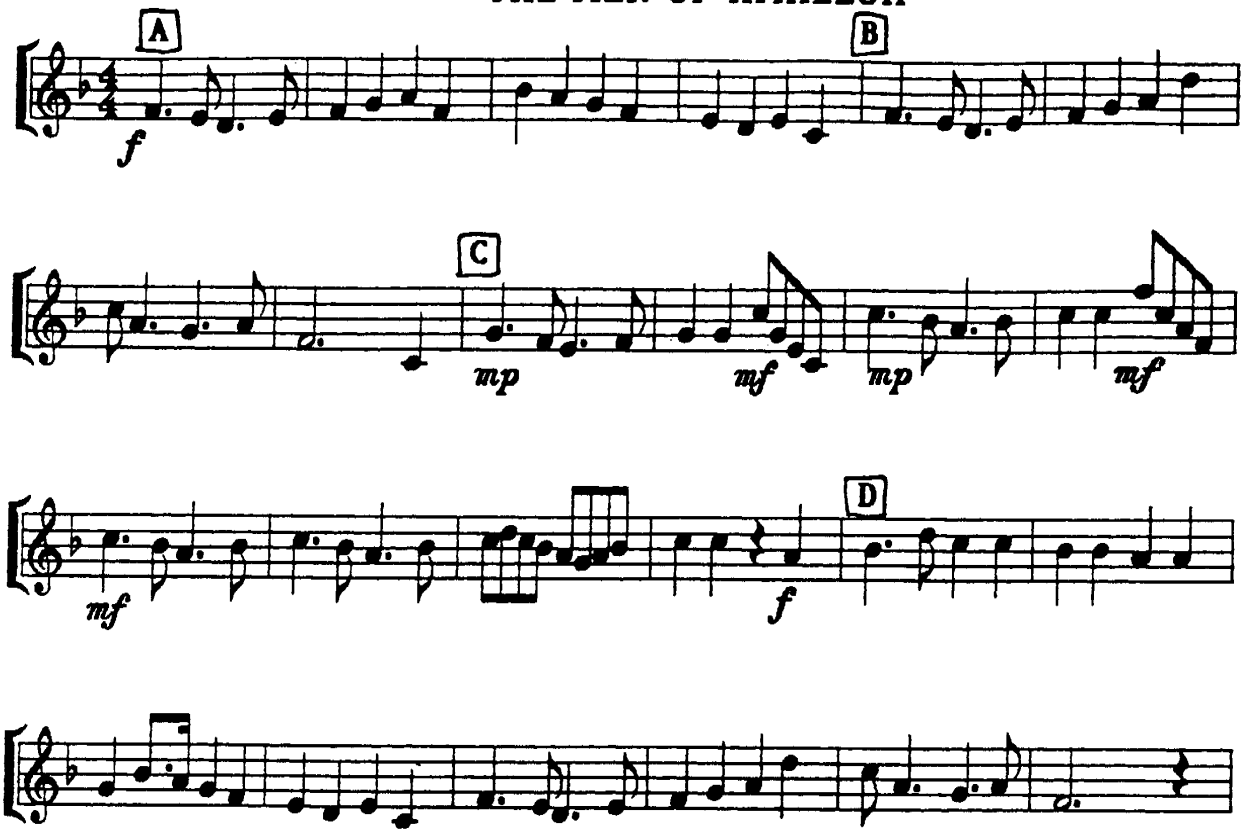
Clarinet Part C

THE MEN OF HARLECH



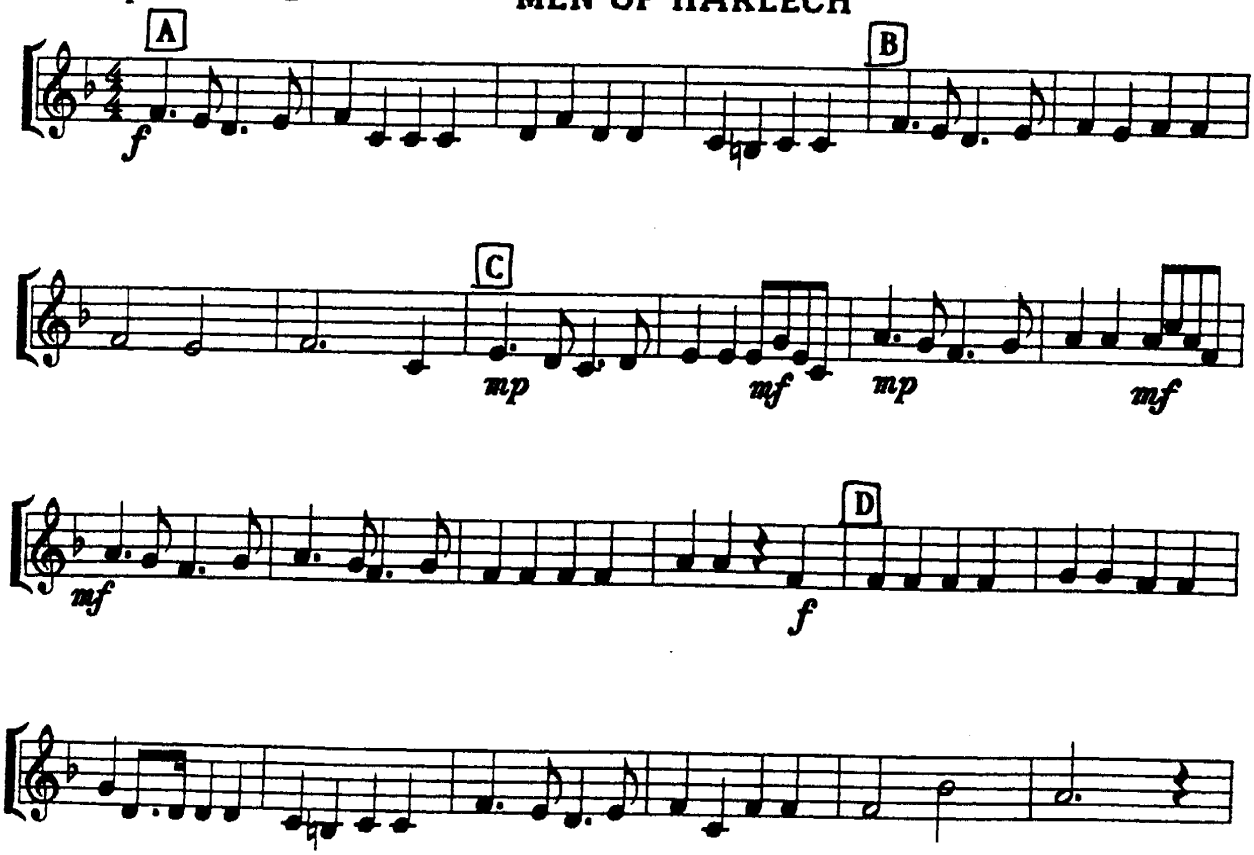
Trumpet Part A

THE MEN OF HARLECH



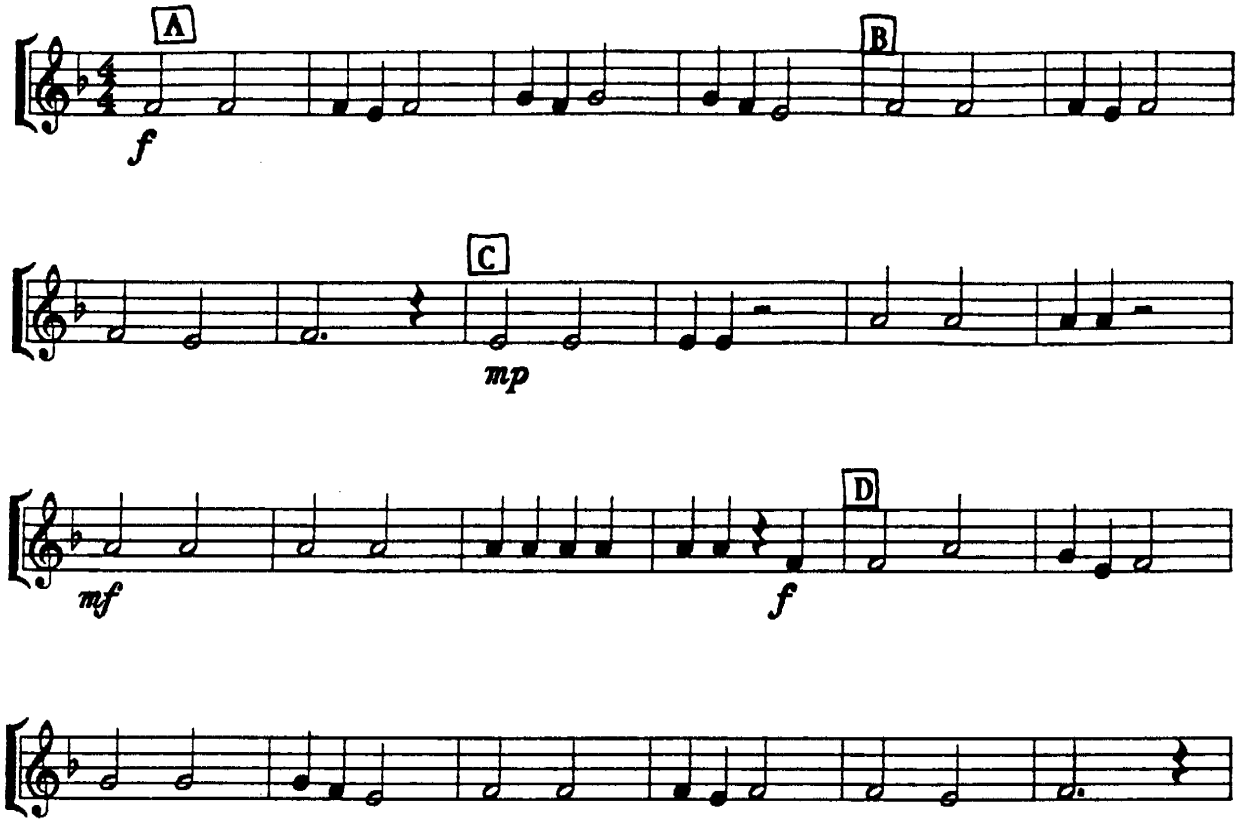
Trumpet Part B

MEN OF HARLECH



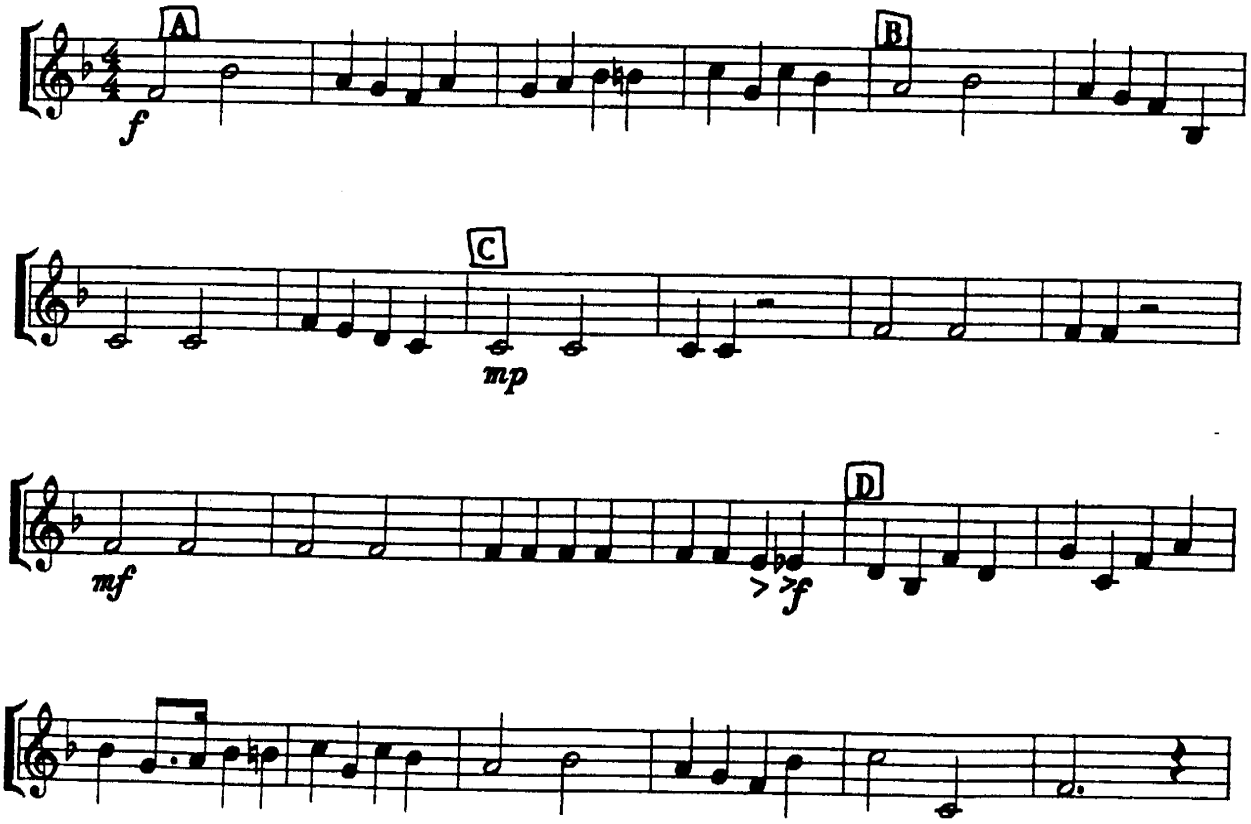
Trumpet Part C

THE MEN OF HARLECH

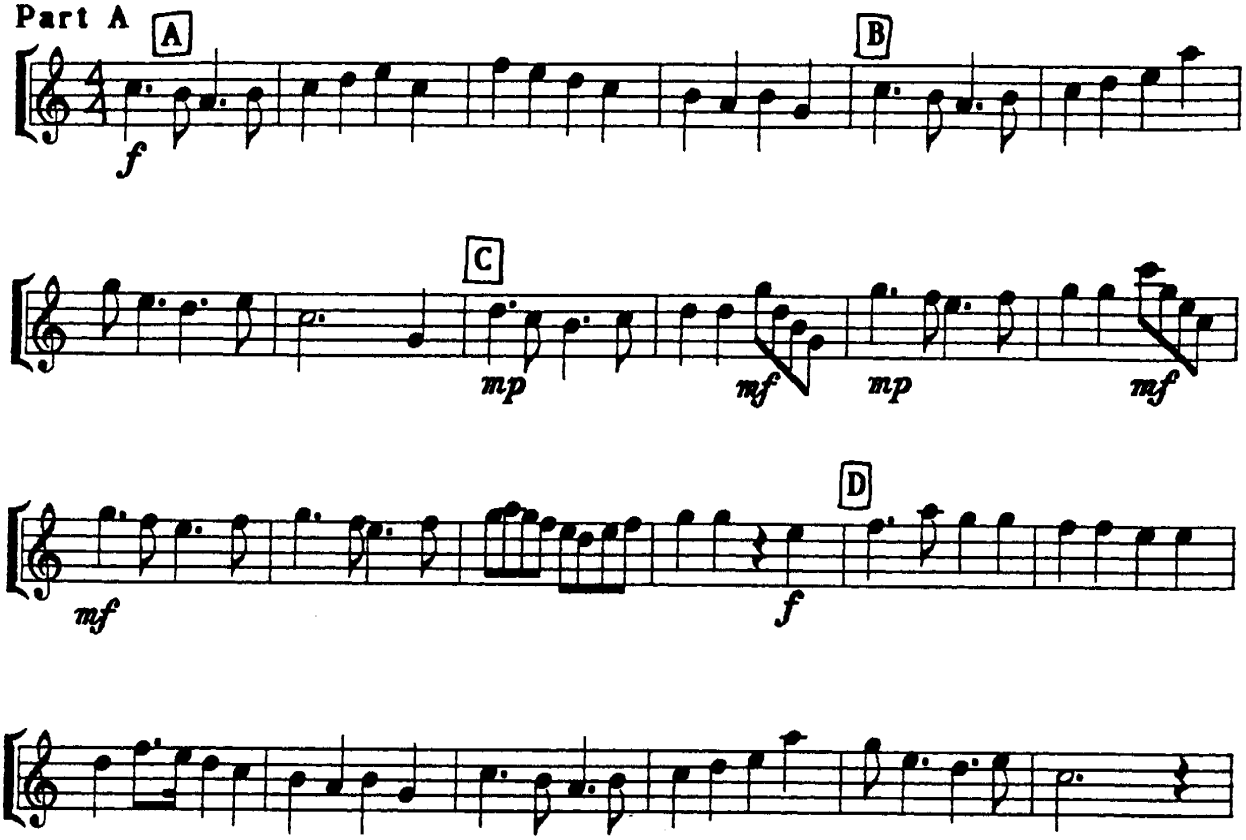


Trumpet Part D

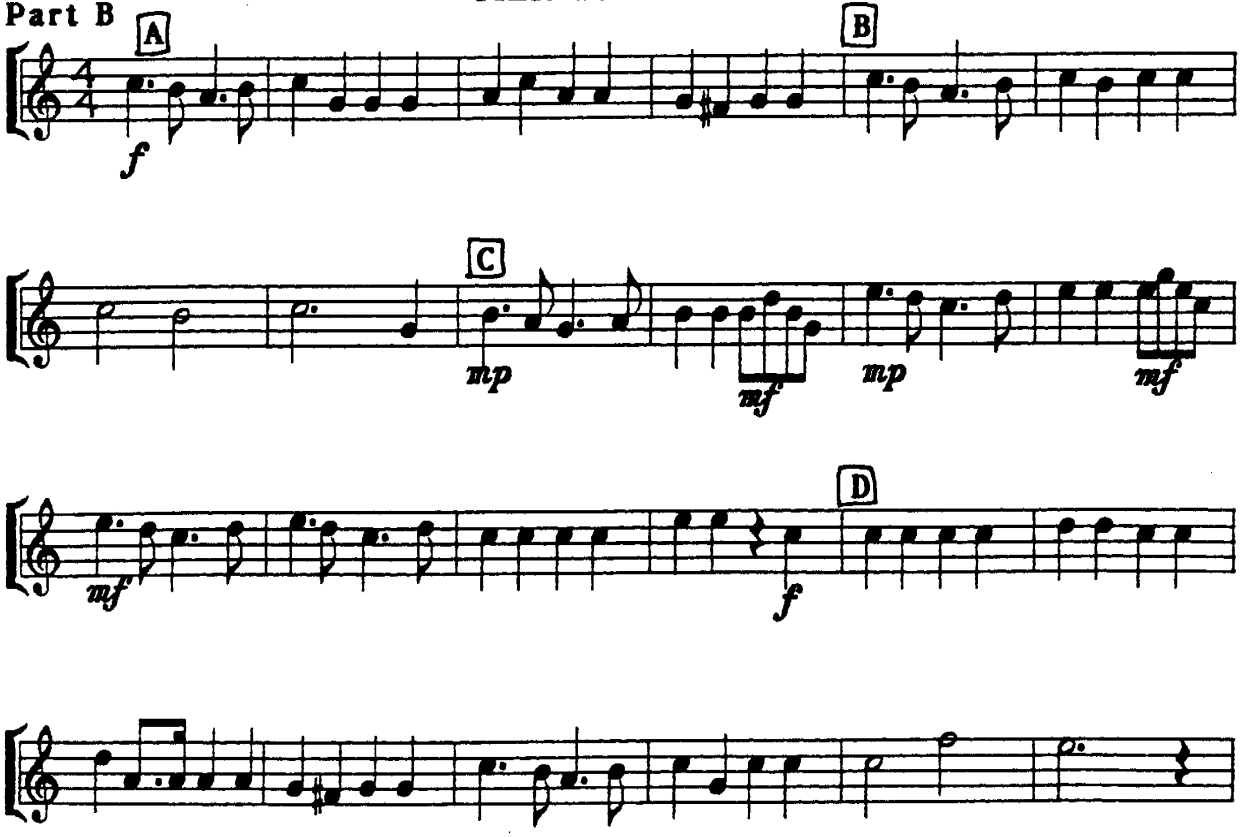
THE MEN OF HARLECH



Baritone Saxophone THE MEN OF HARLECH
Part A

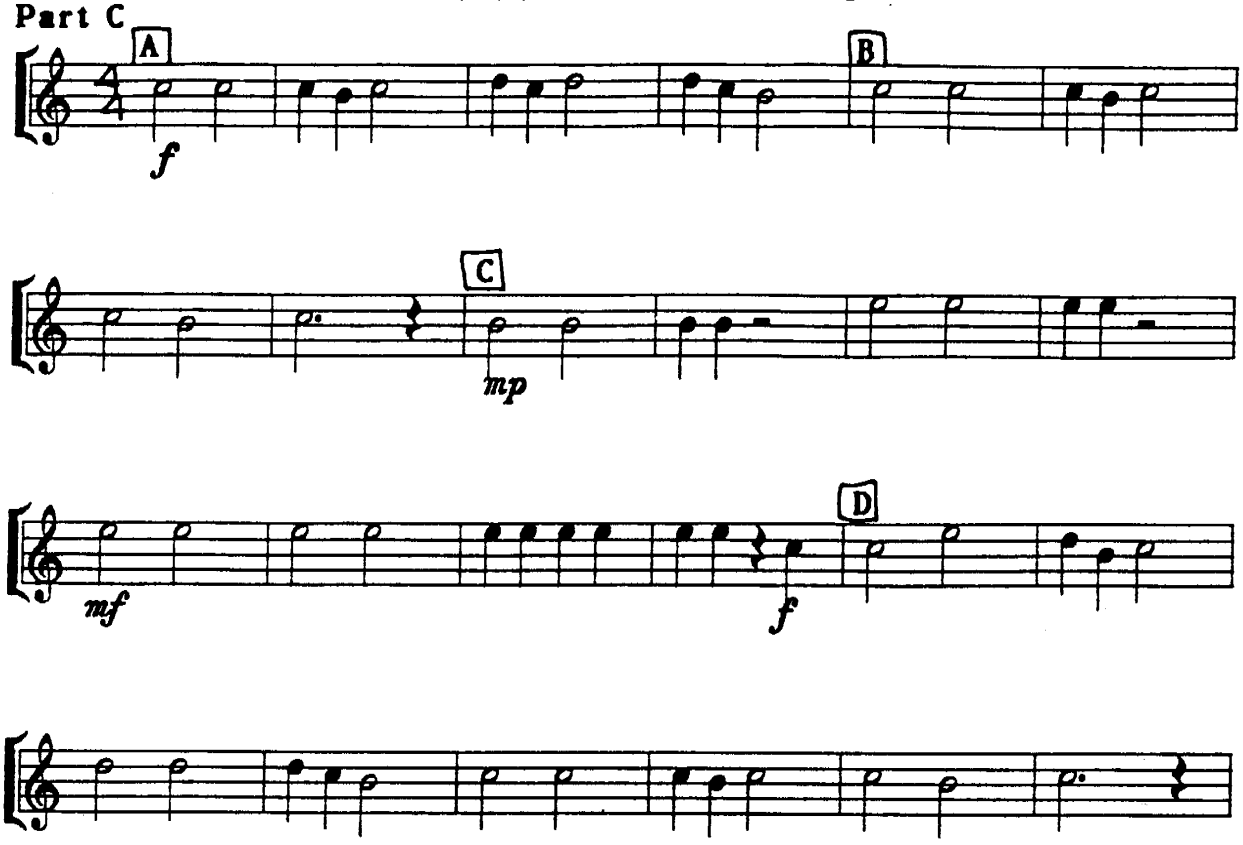


Baritone Saxophone MEN OF HARLECH
Part B



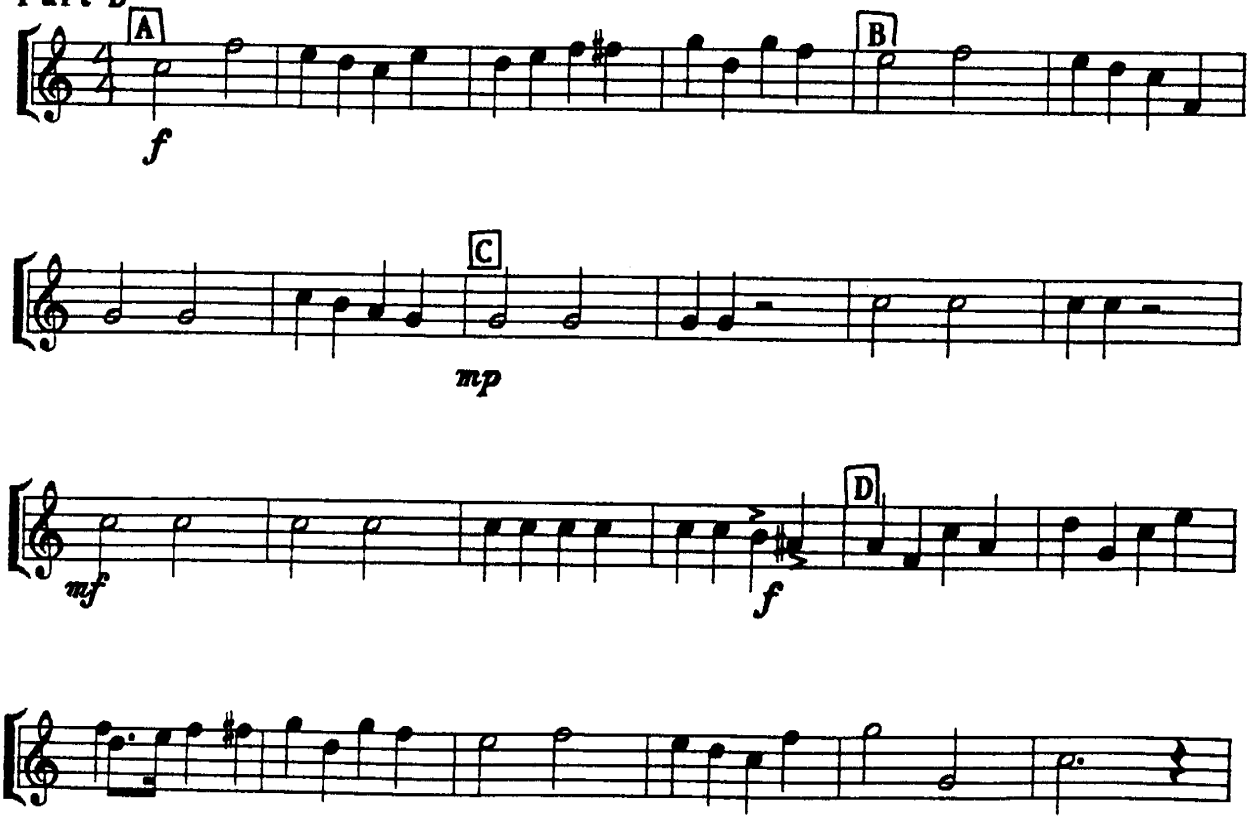
Baritone Saxophone
Part C

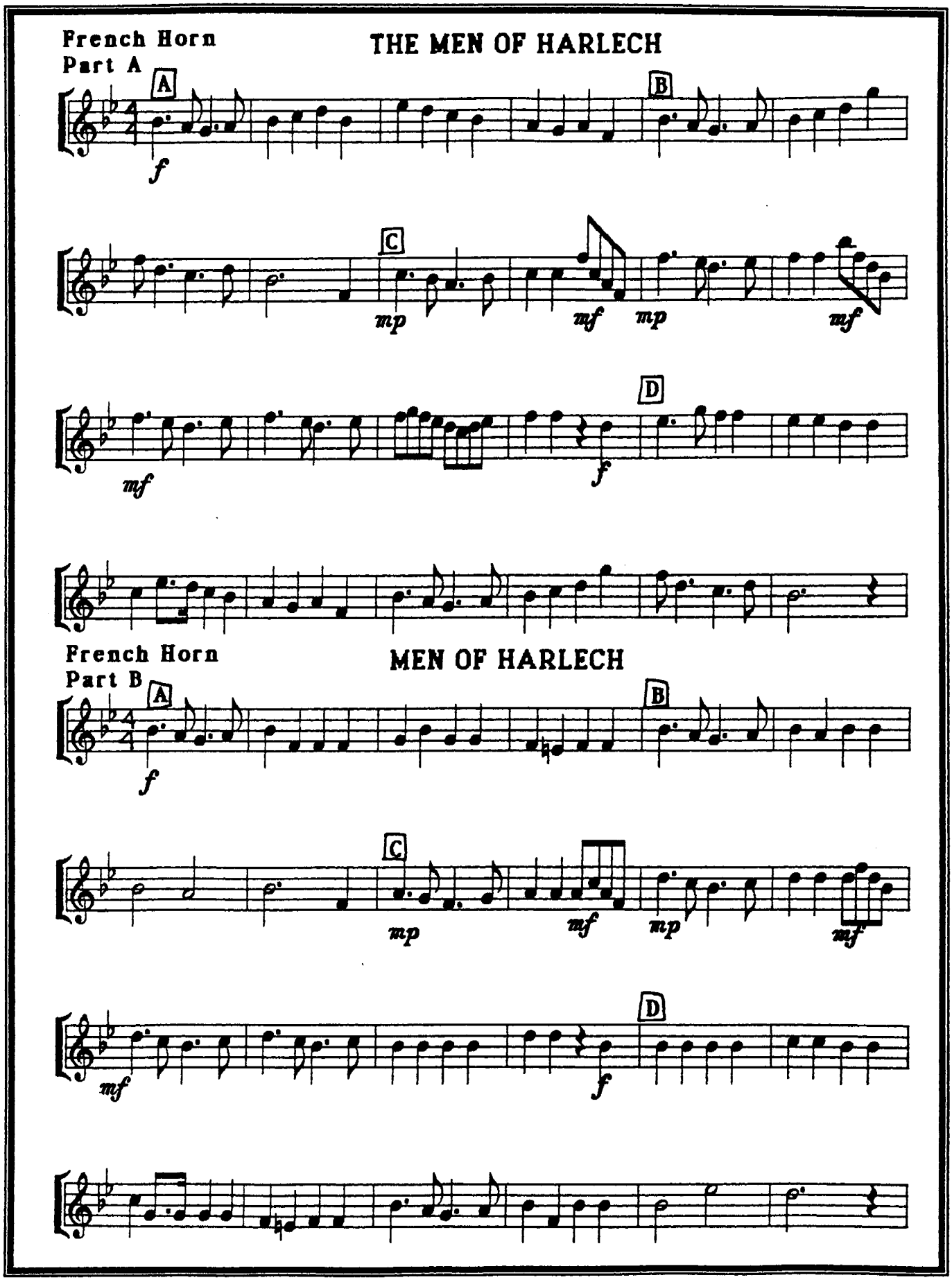
THE MEN OF HARLECH



Baritone Saxophone
Part D

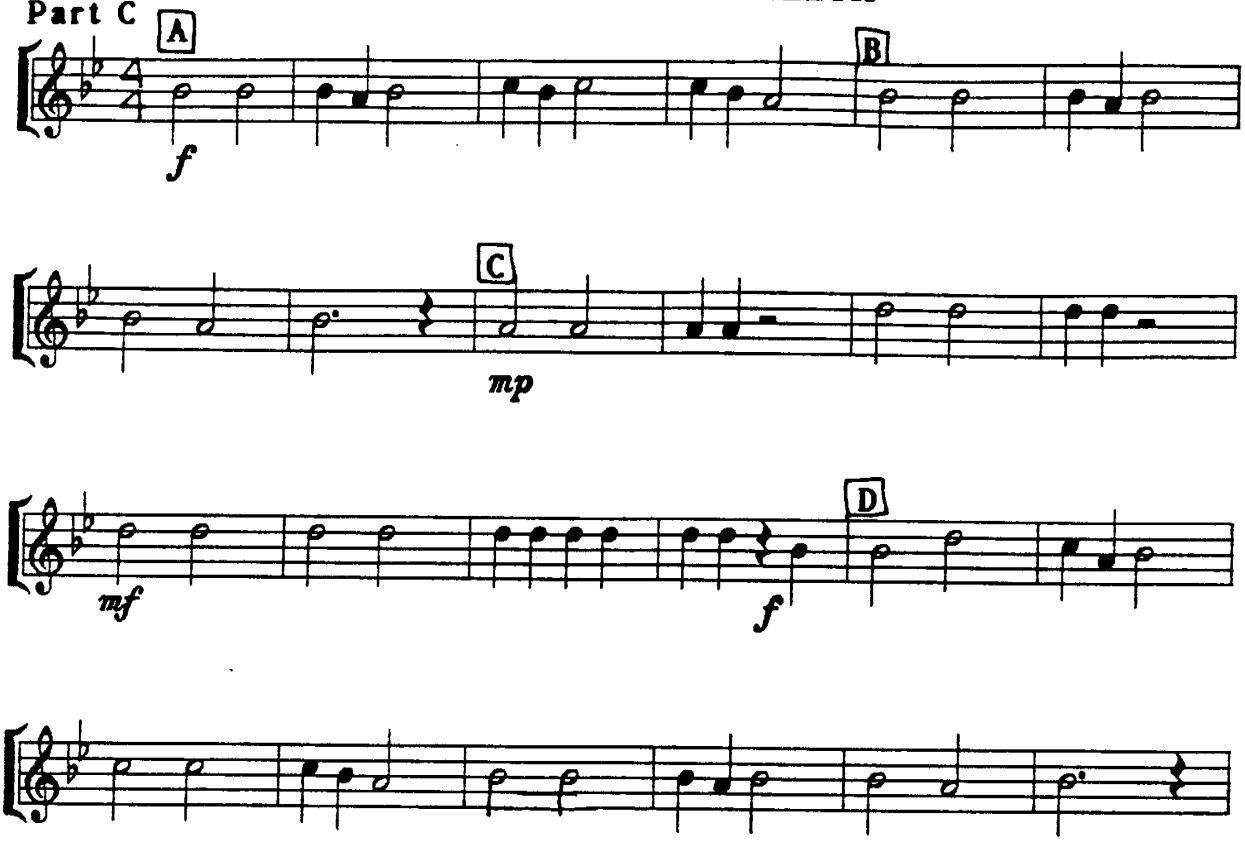
THE MEN OF HARLECH




French Horn
Part A
THE MEN OF HARLECH
A
B
C
D
f
mp
mf
mp
mf
mf
f
French Horn
Part B
MEN OF HARLECH
A
B
C
D
f
mp
mf
mp
mf
mf
f

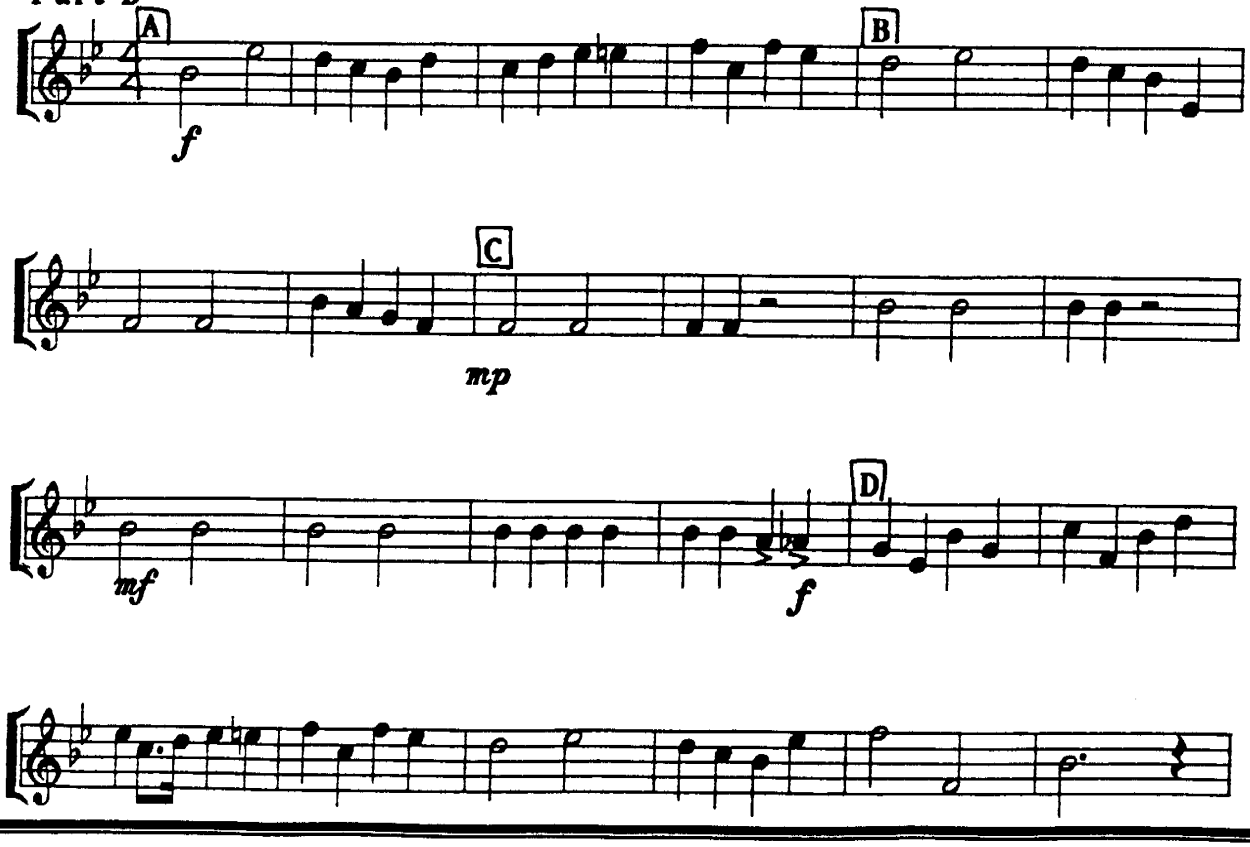
French Horn
Part C

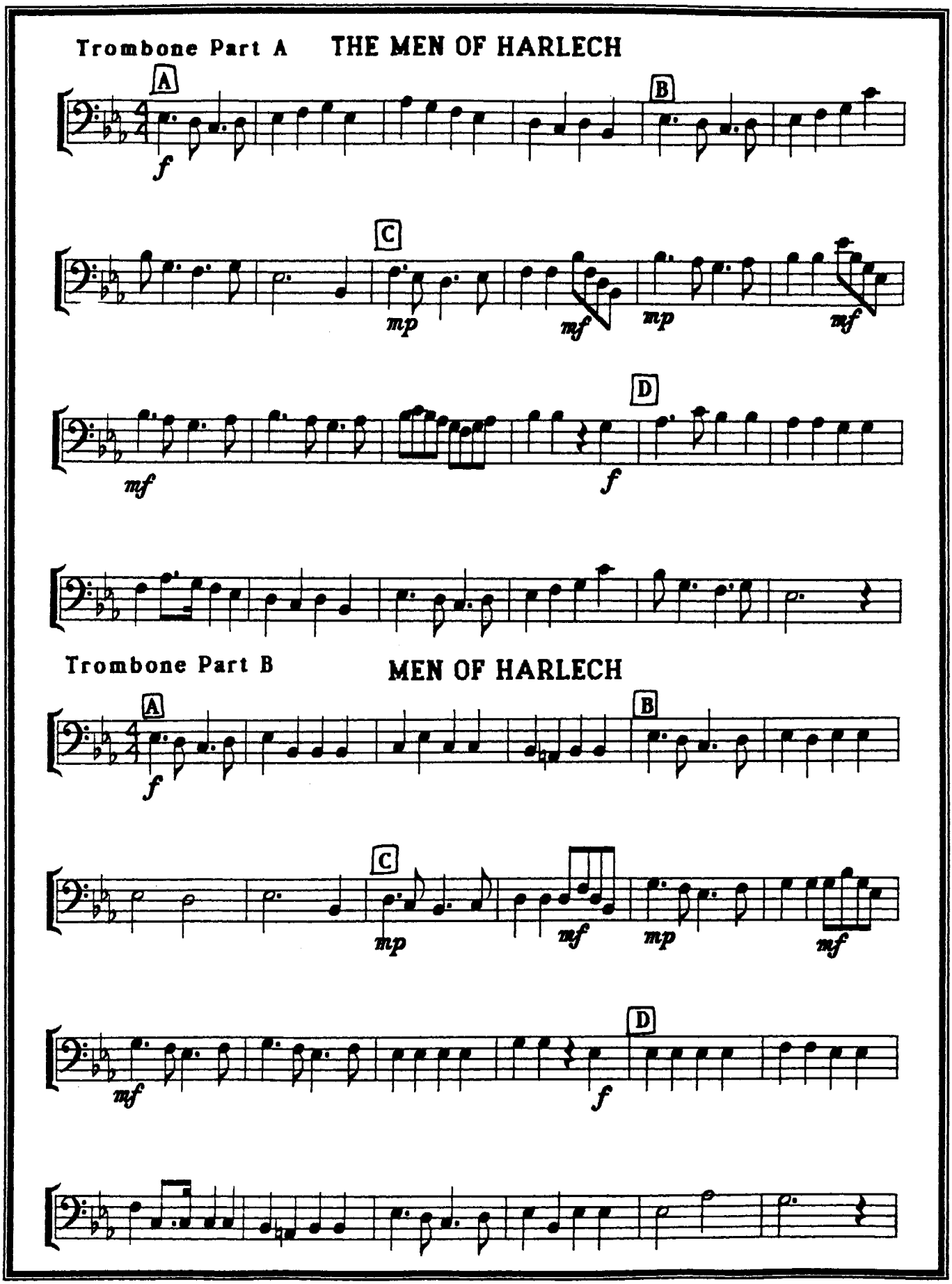
THE MEN OF HARLECH



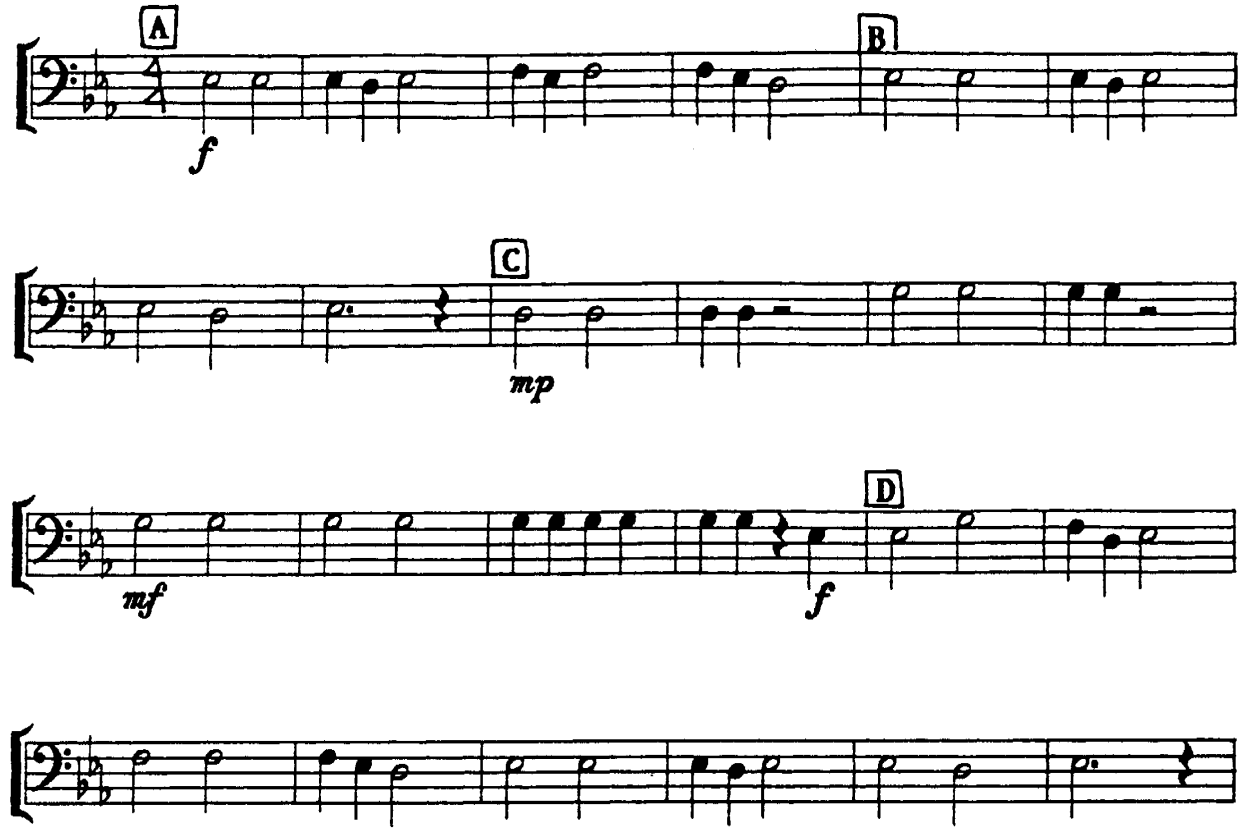
French Horn
Part D

THE MEN OF HARLECH

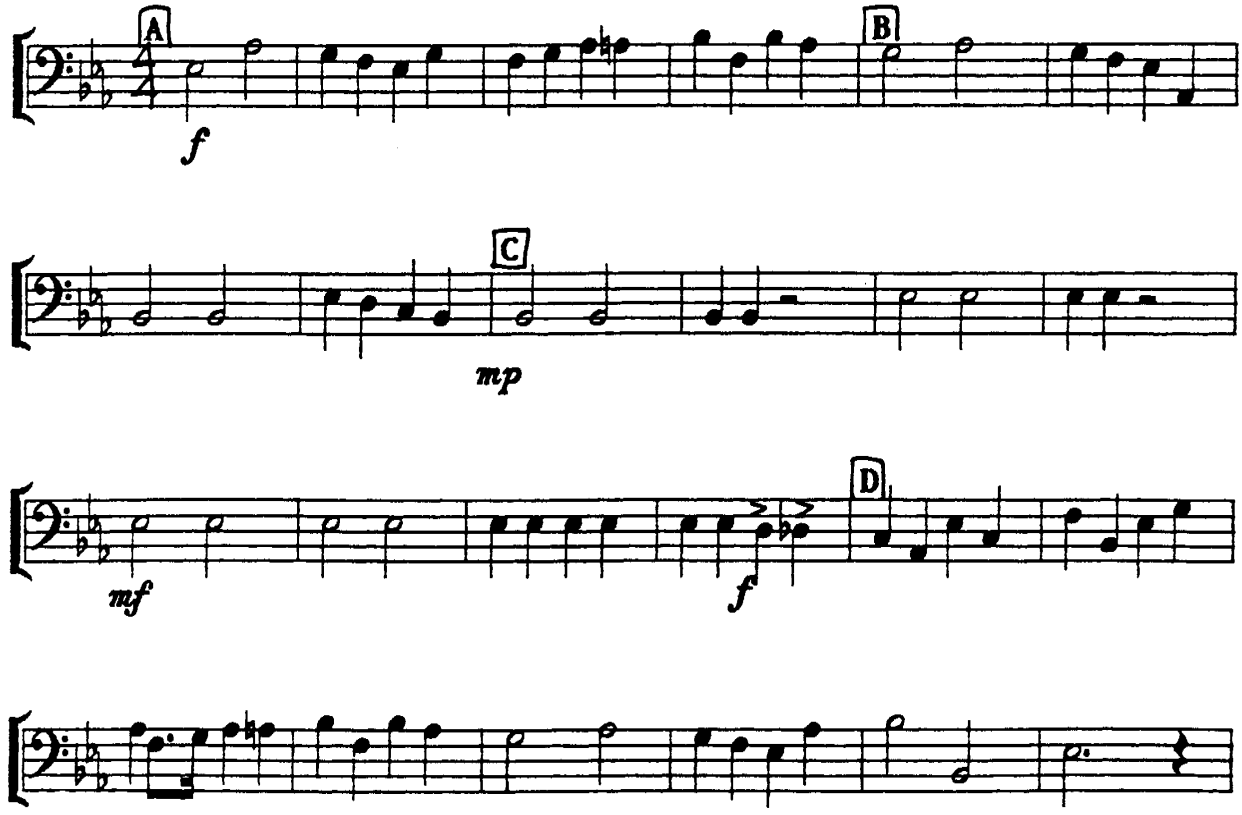



Trombone Part A
THE MEN OF HARLECH
A
B
C
D
f
mp
mf
Trombone Part B
MEN OF HARLECH

Trombone Part C **THE MEN OF HARLECH**

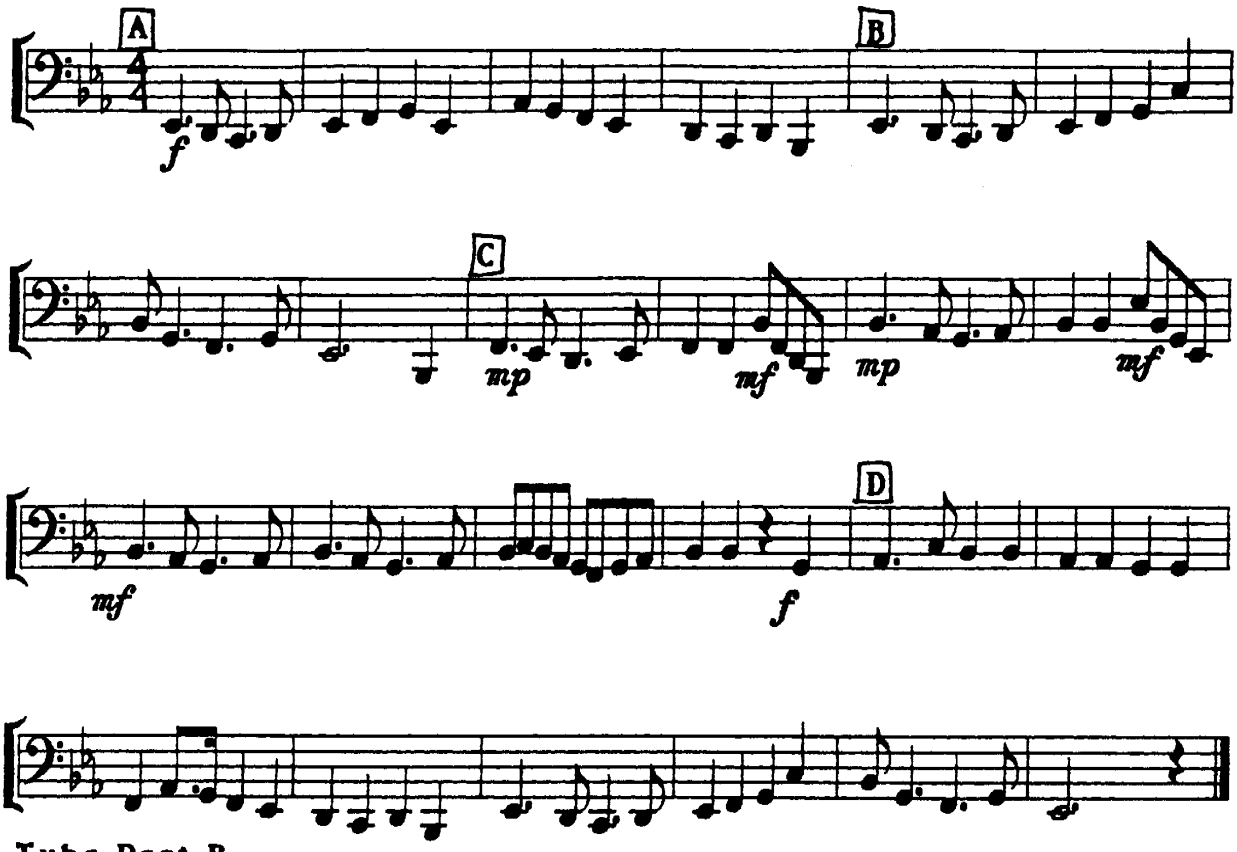


Trombone Part D **THE MEN OF HARLECH**



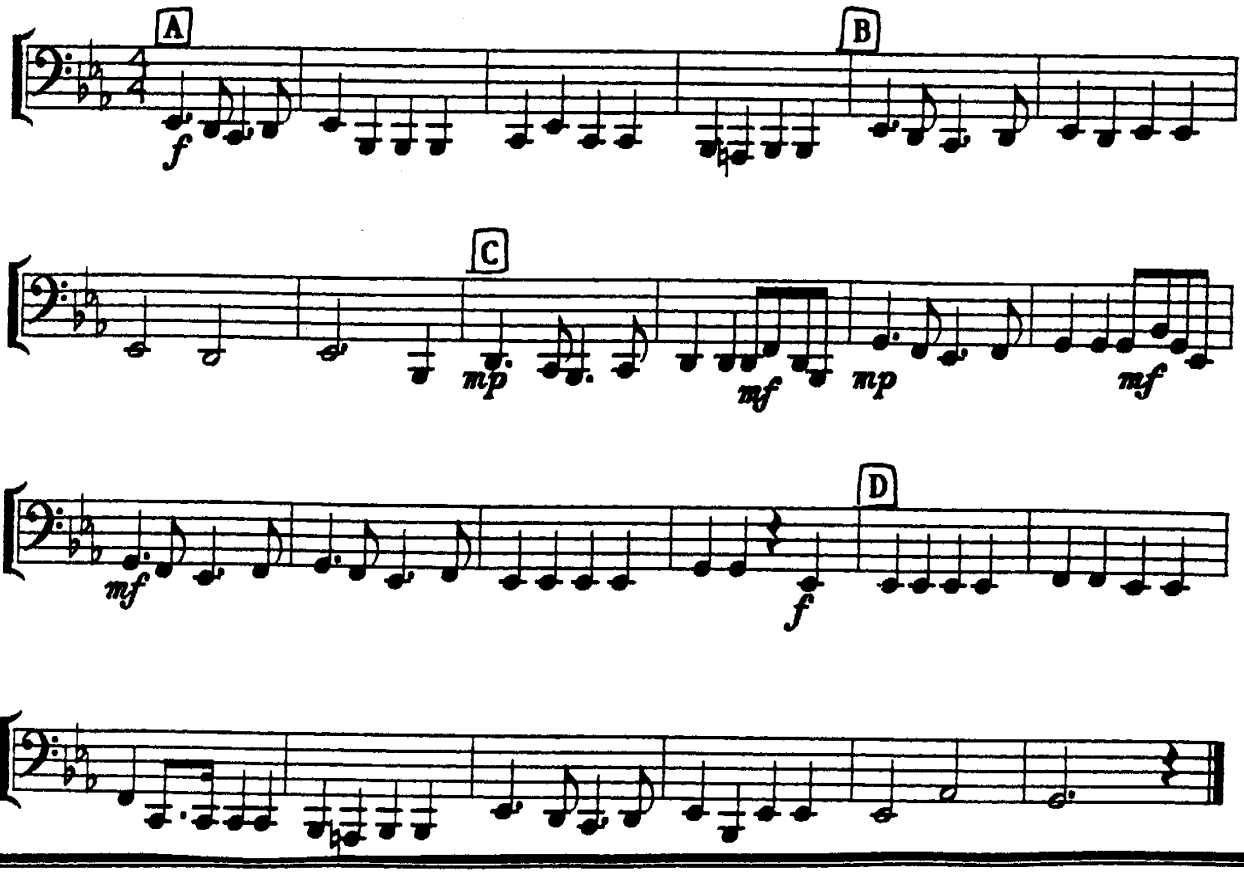
Tuba Part A

THE MEN OF HARLECH



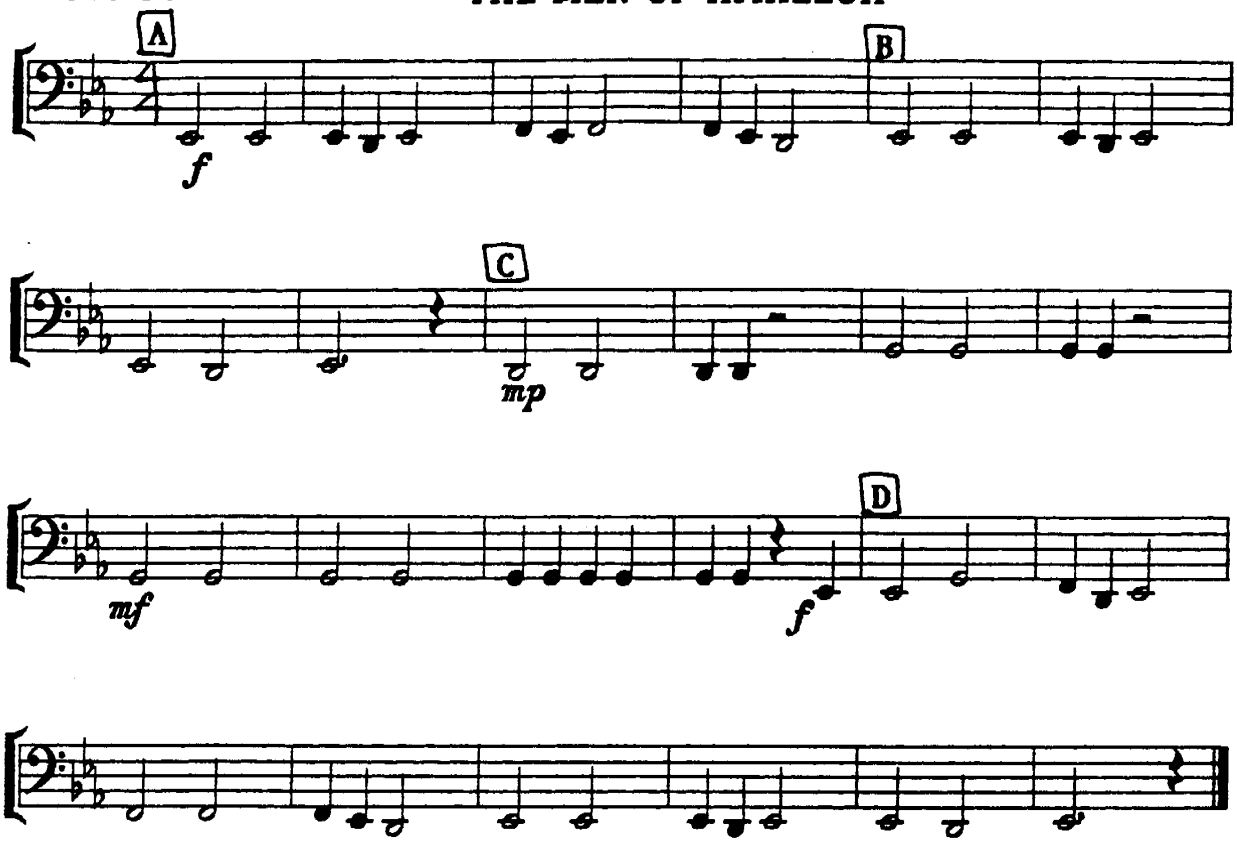
Tuba Part B

MEN OF HARLECH



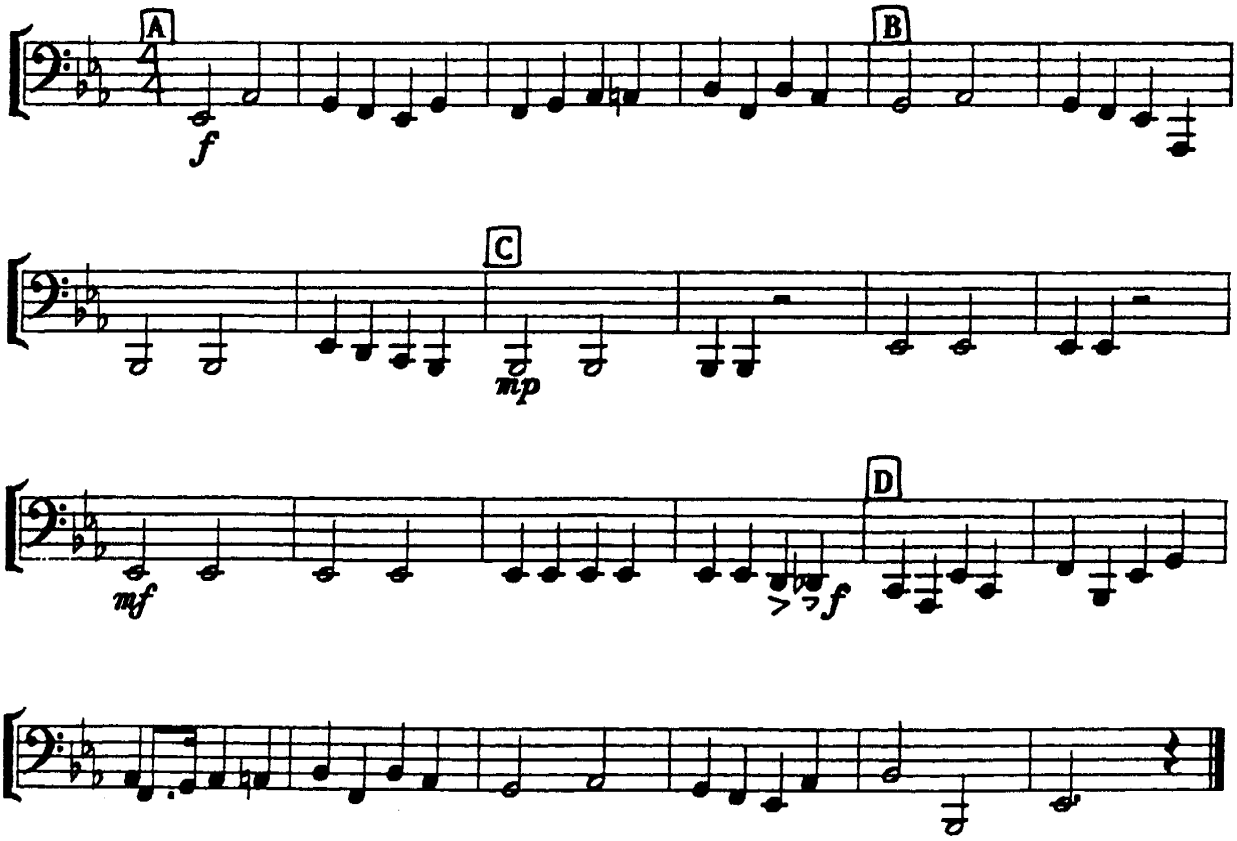
Tuba Part C

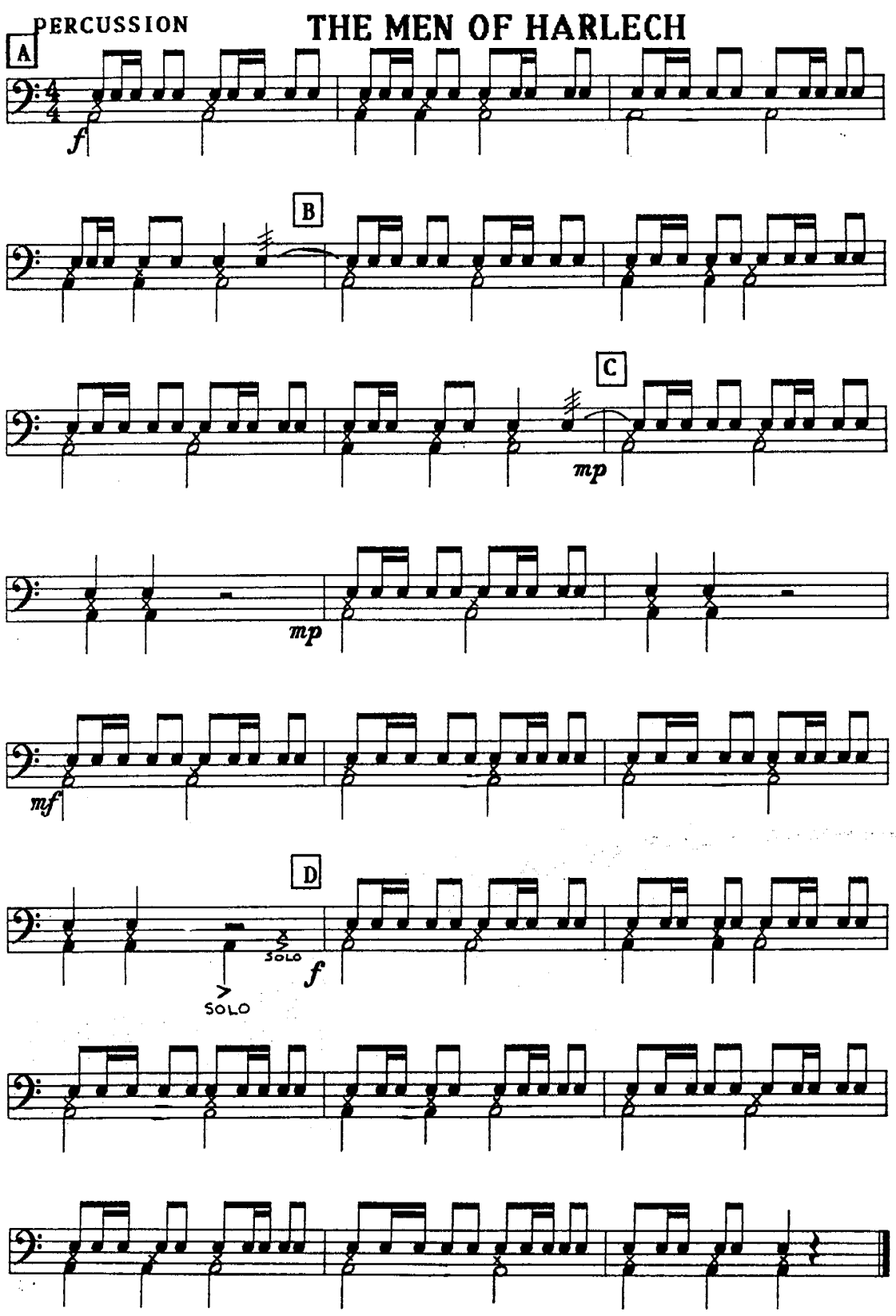
THE MEN OF HARLECH

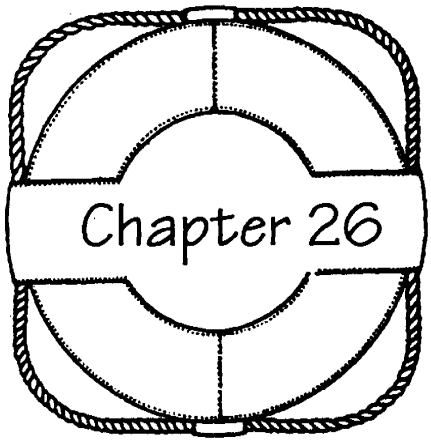


Tuba Part D

THE MEN OF HARLECH



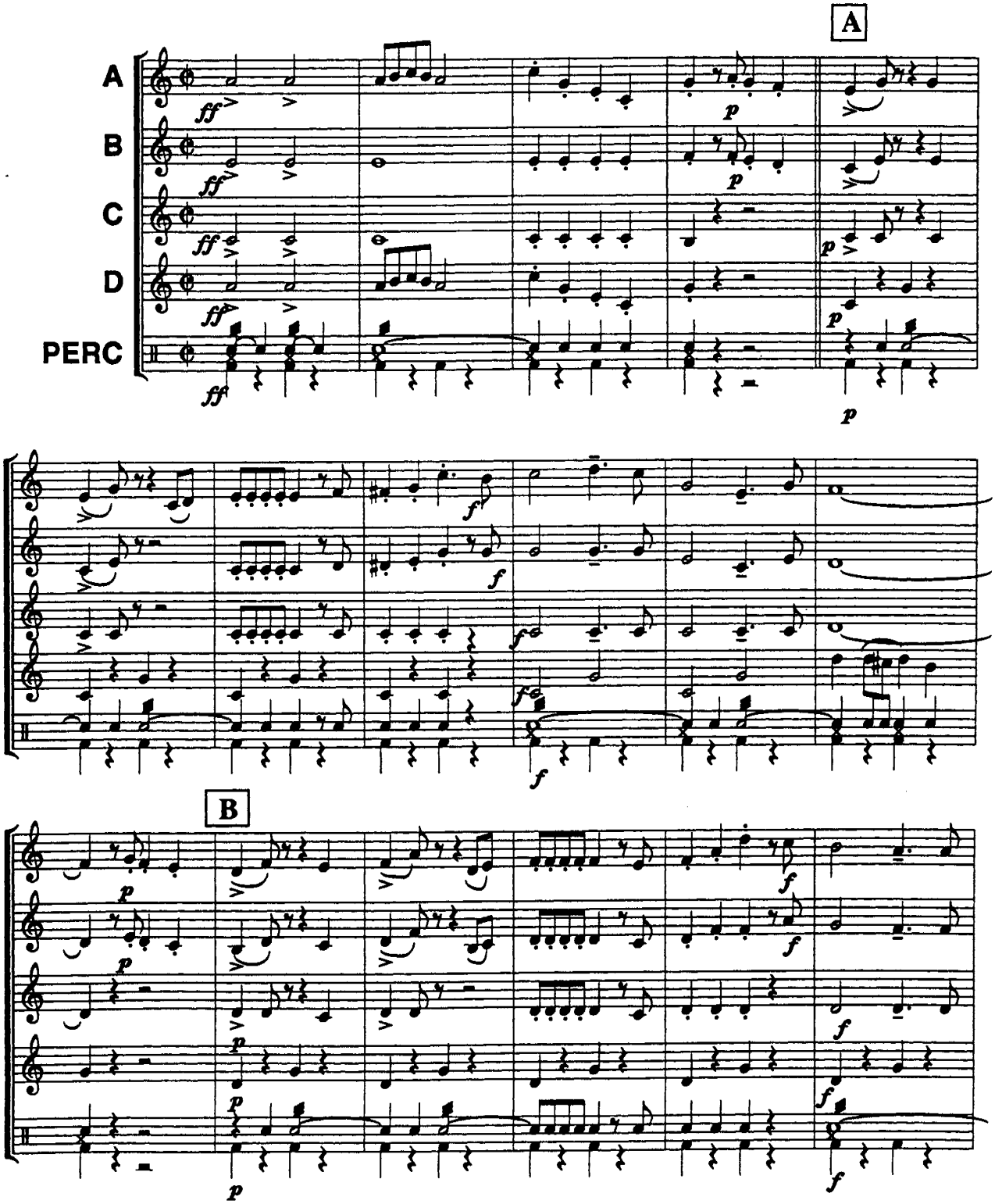

PERCUSSION
THE MEN OF HARLECH
A
f
B
C
mp
mp
mf
D
SOLO
f
SOLO

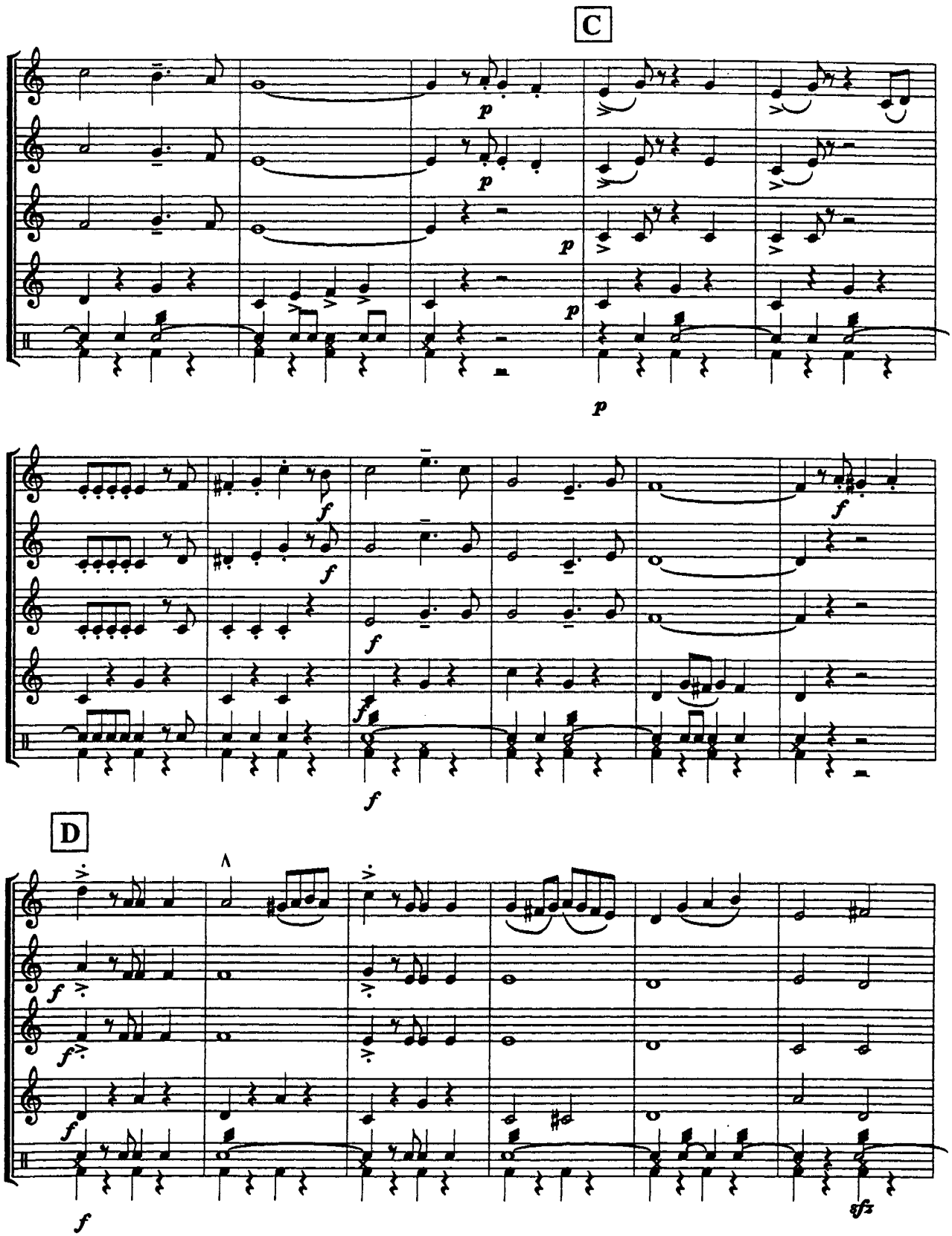


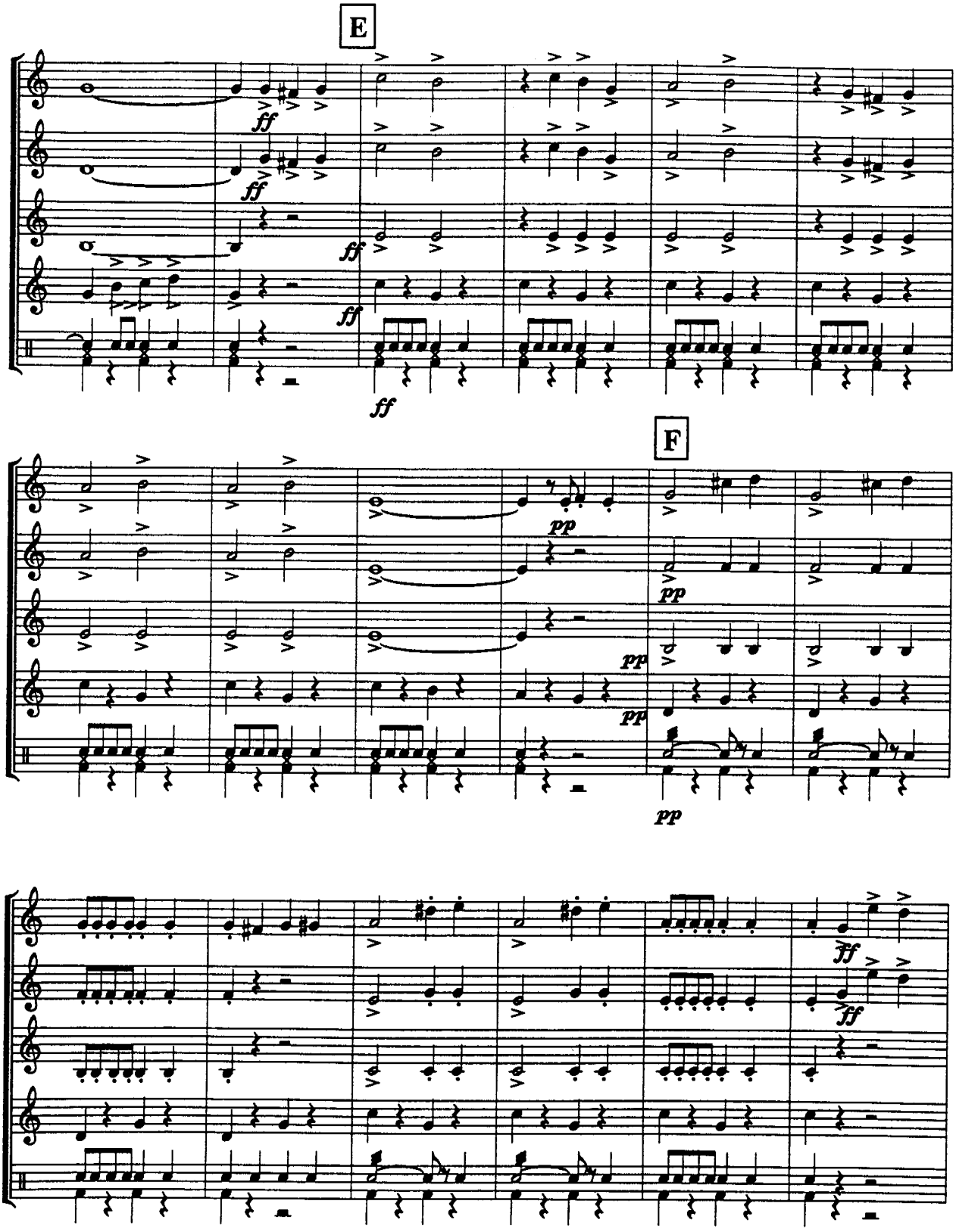
The Middy

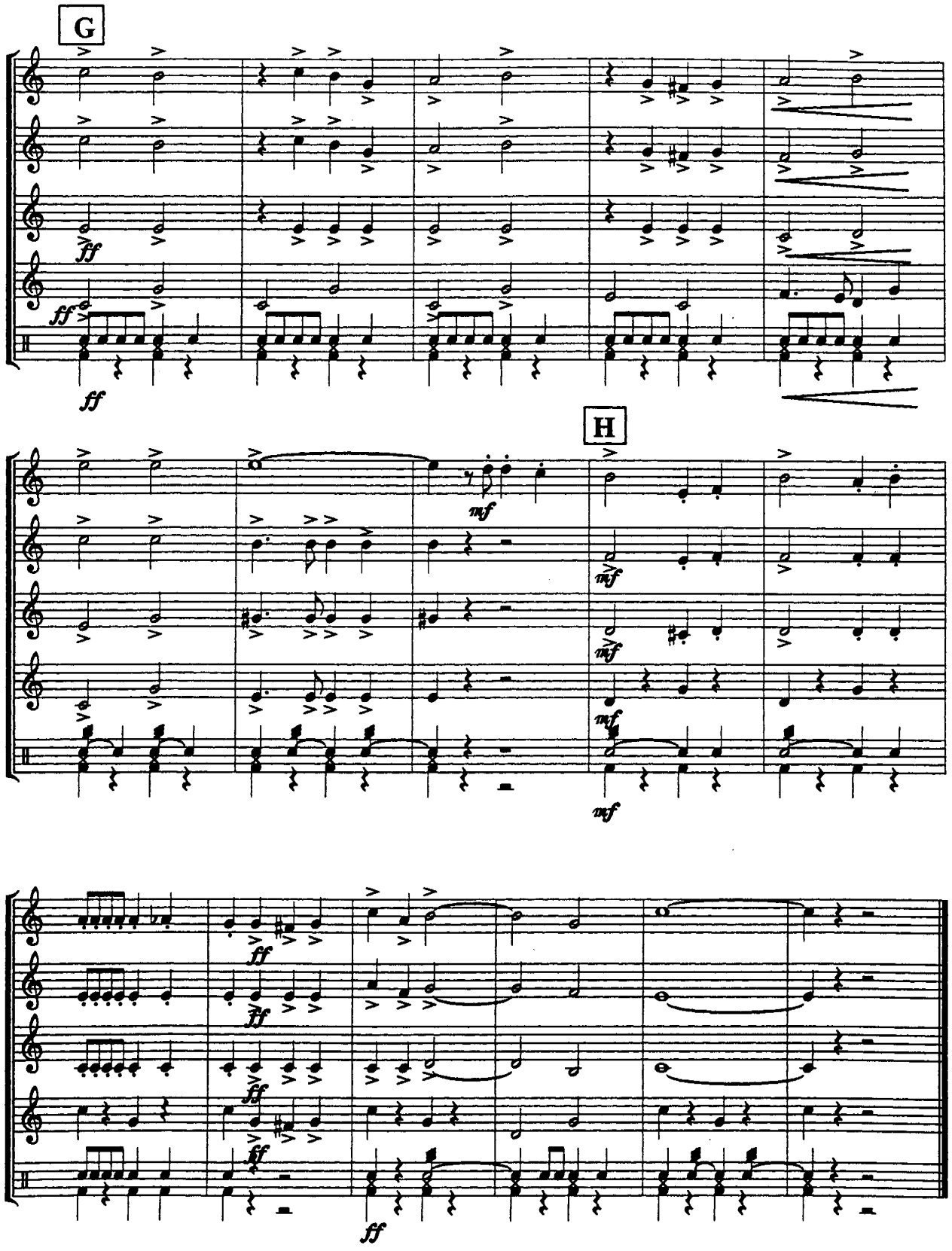
THE MIDDY

Bb CONDUCTOR **QUICK MARCH**



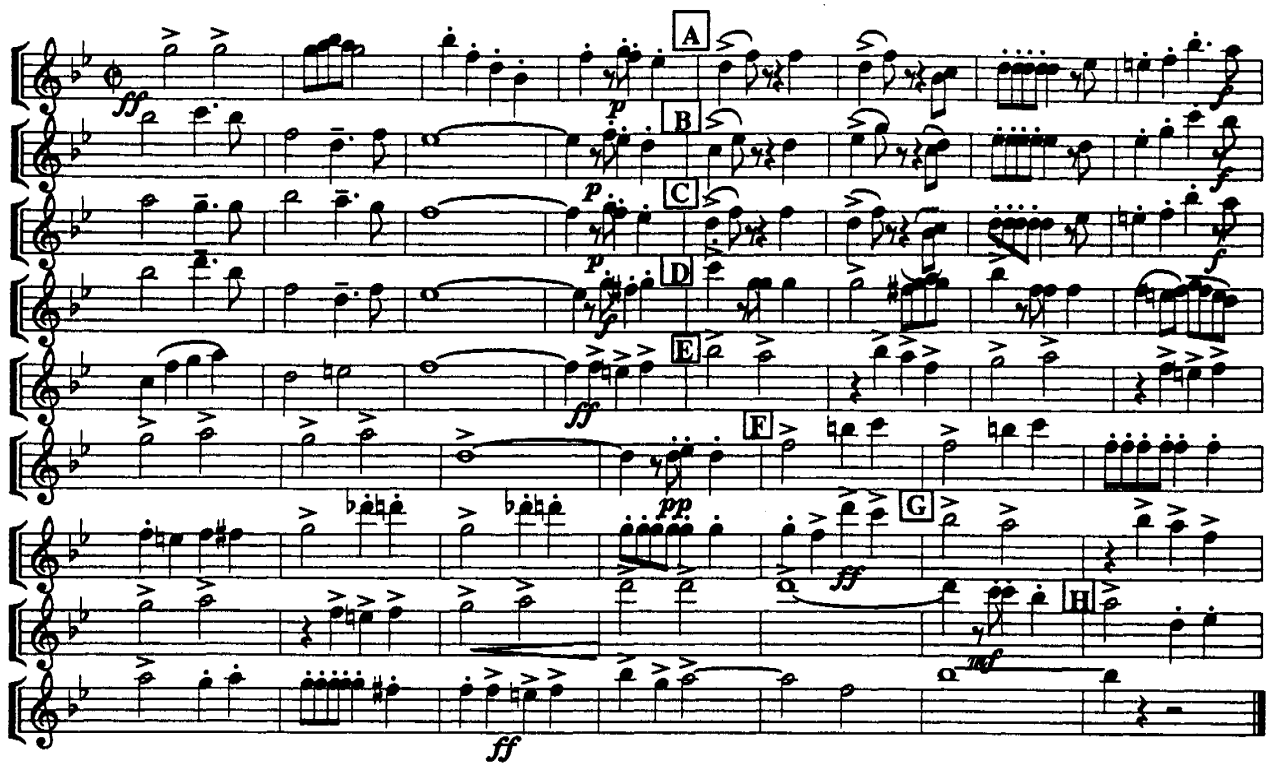

C
D


E
ff
F
pp


G
H

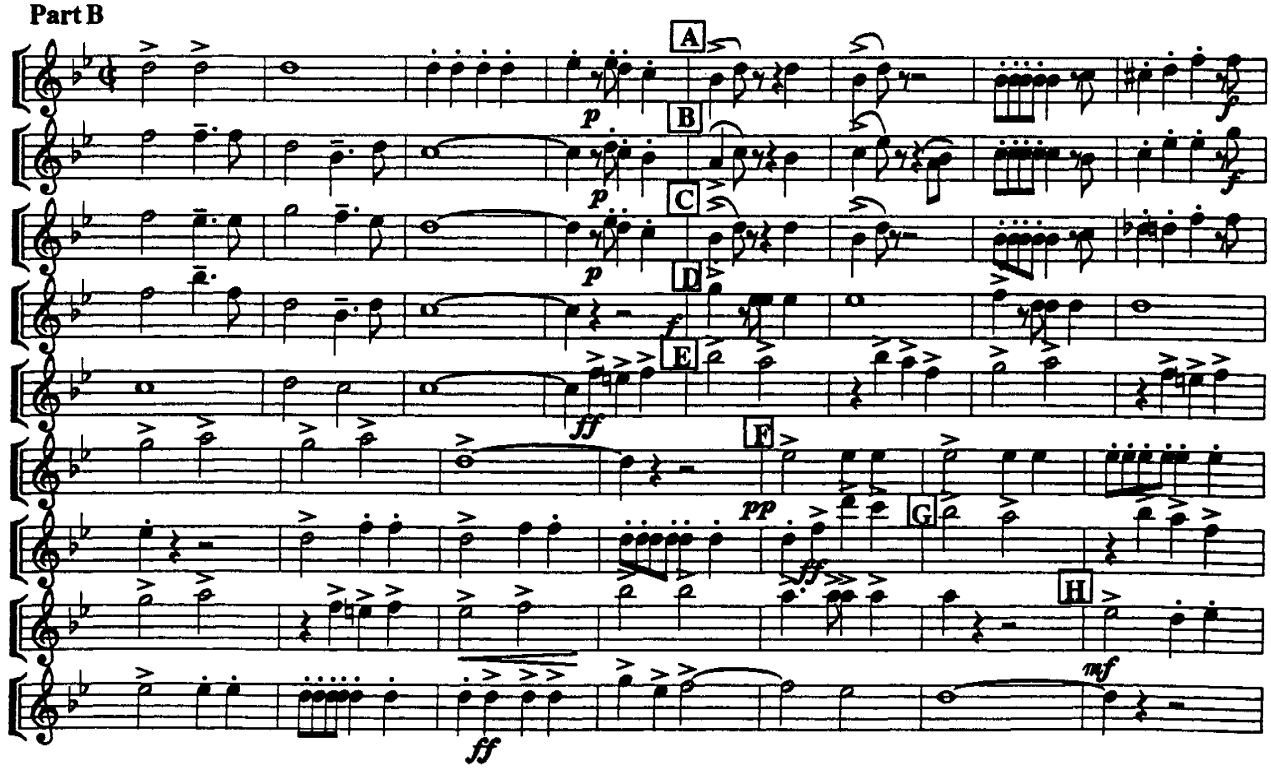
Flute
Oboe
Part A

THE MIDDY



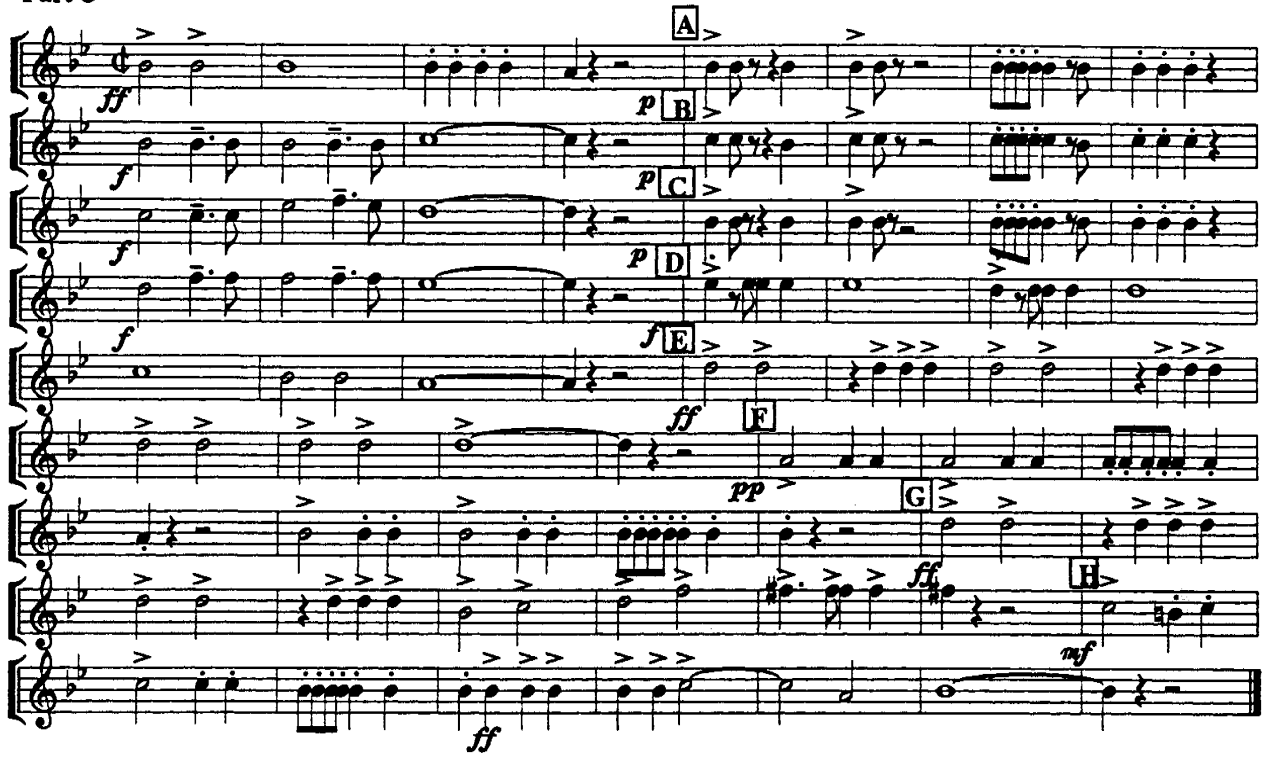
Flute
Oboe
Part B

THE MIDDY



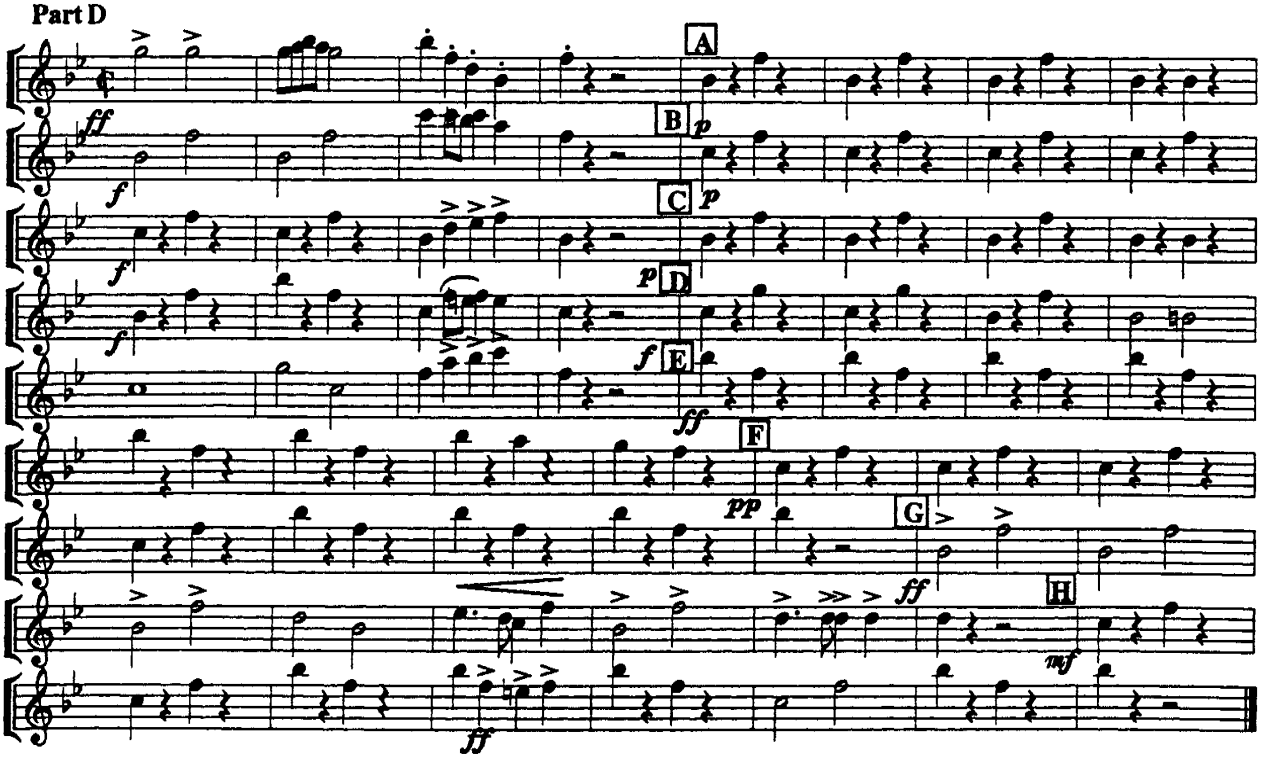
Flute
Oboe
Part C

THE MIDDY



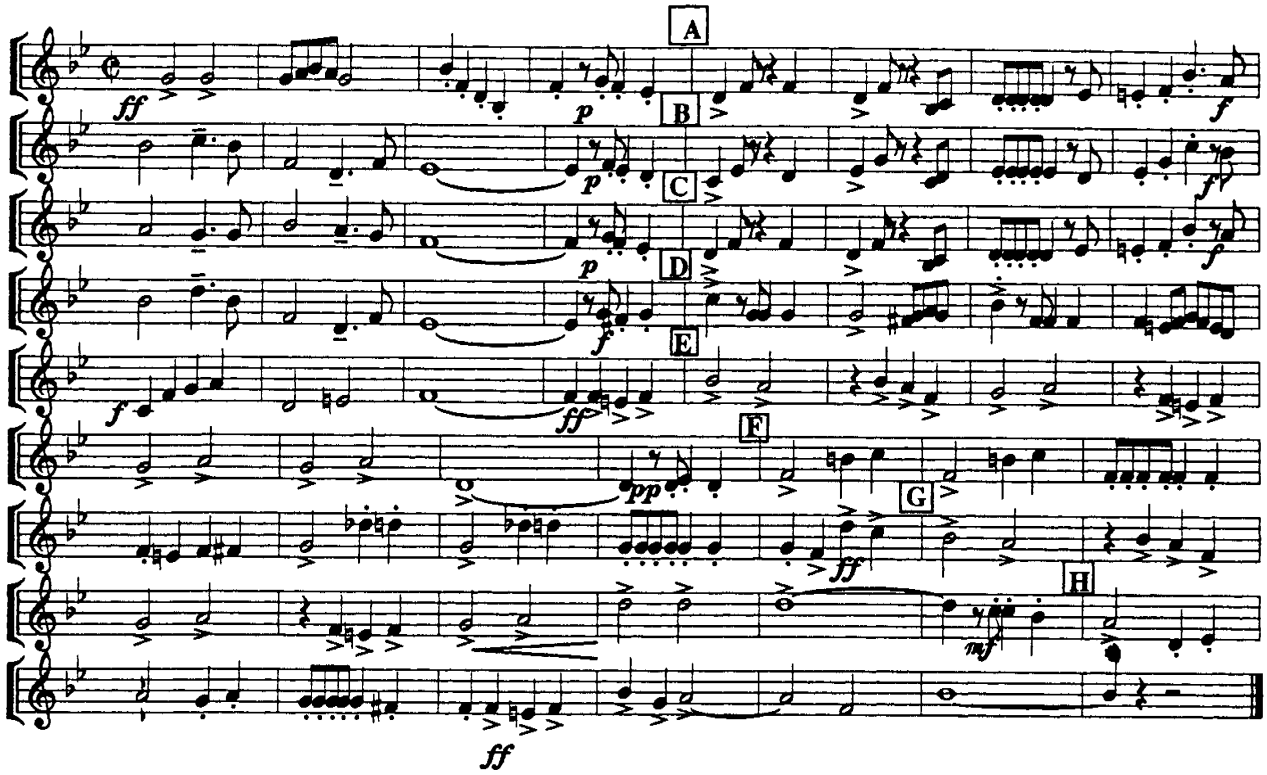
Flute
Oboe
Part D

THE MIDDY



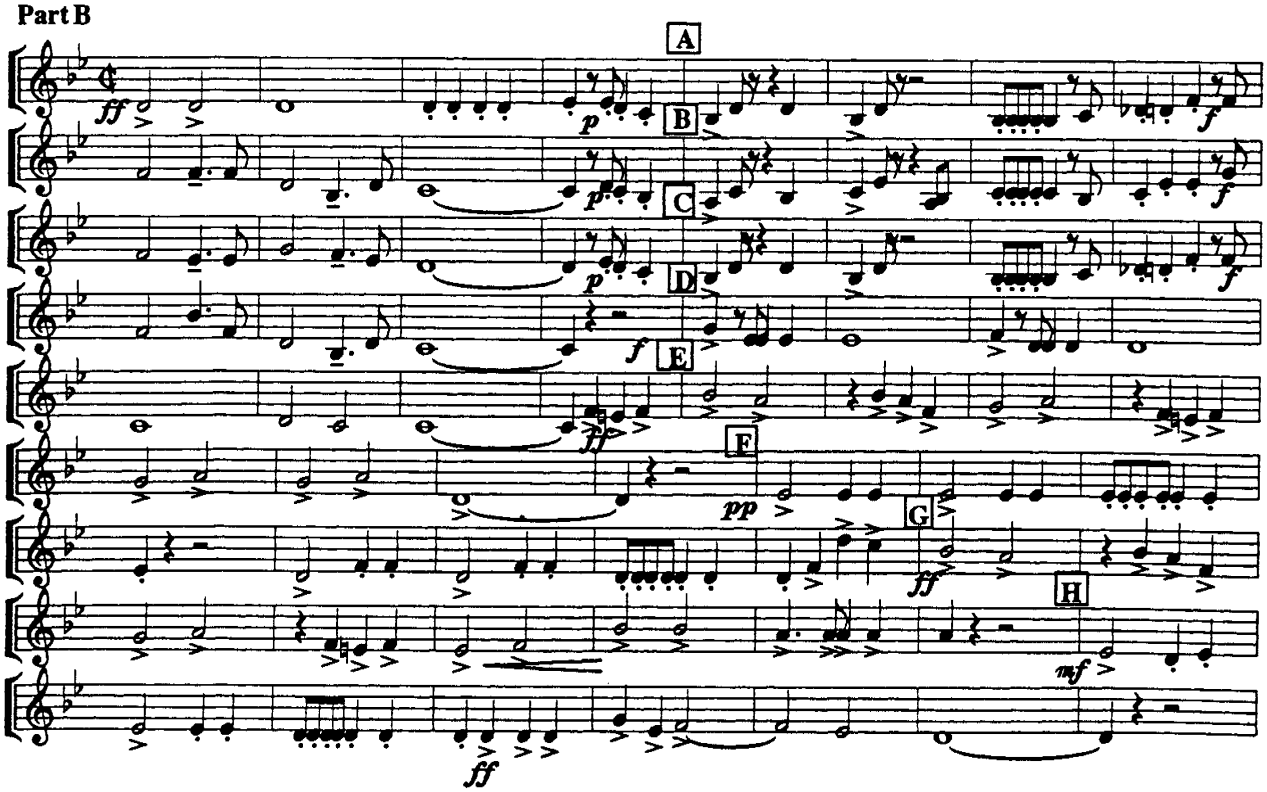
THE MIDDY

Bells
Part A



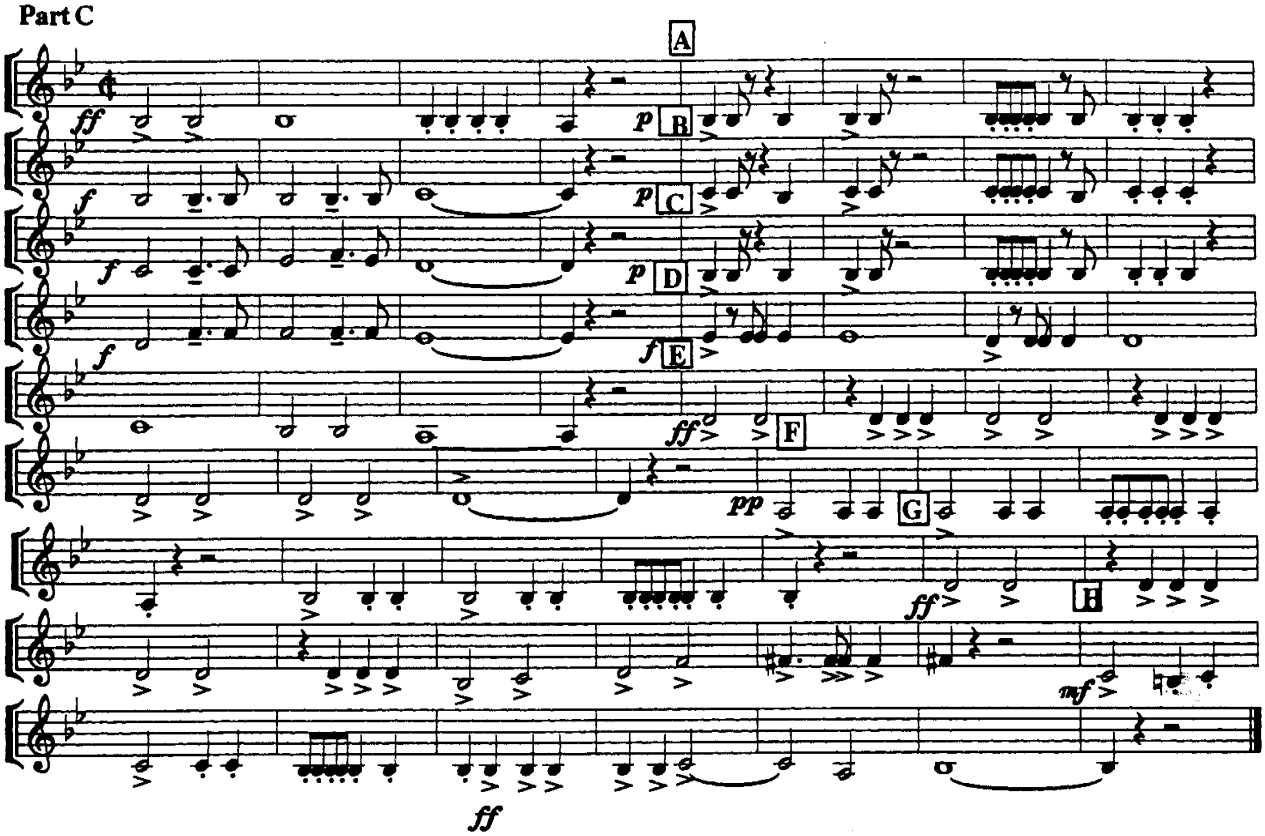
THE MIDDY

Bells
Part B



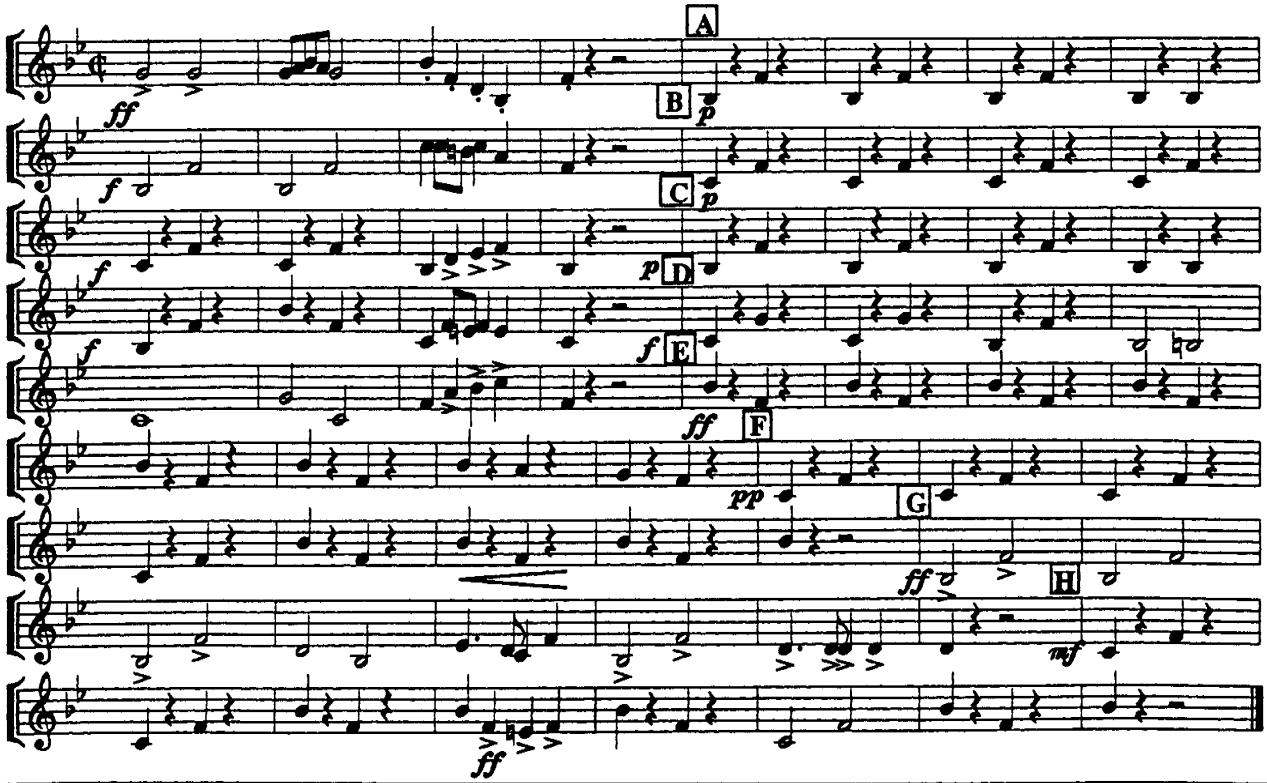
THE MIDDY

Bells
Part C



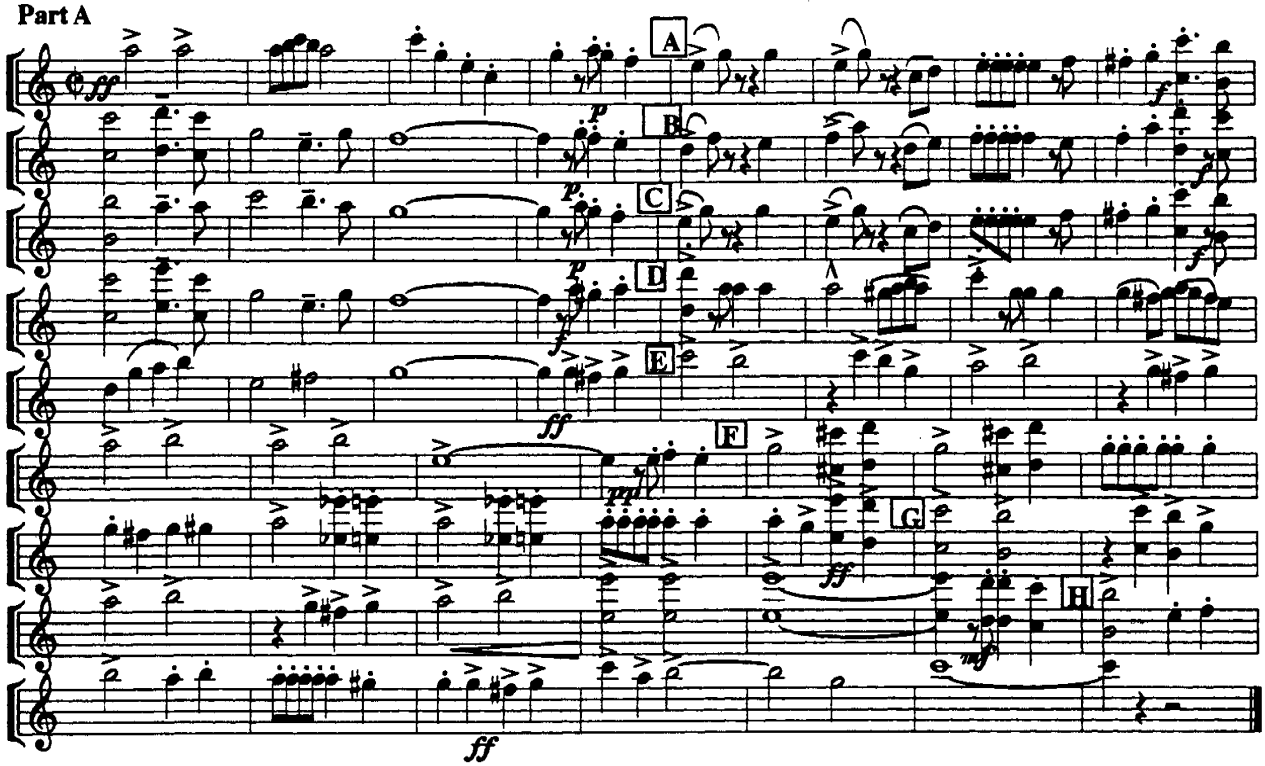
THE MIDDY

Bells
Part D



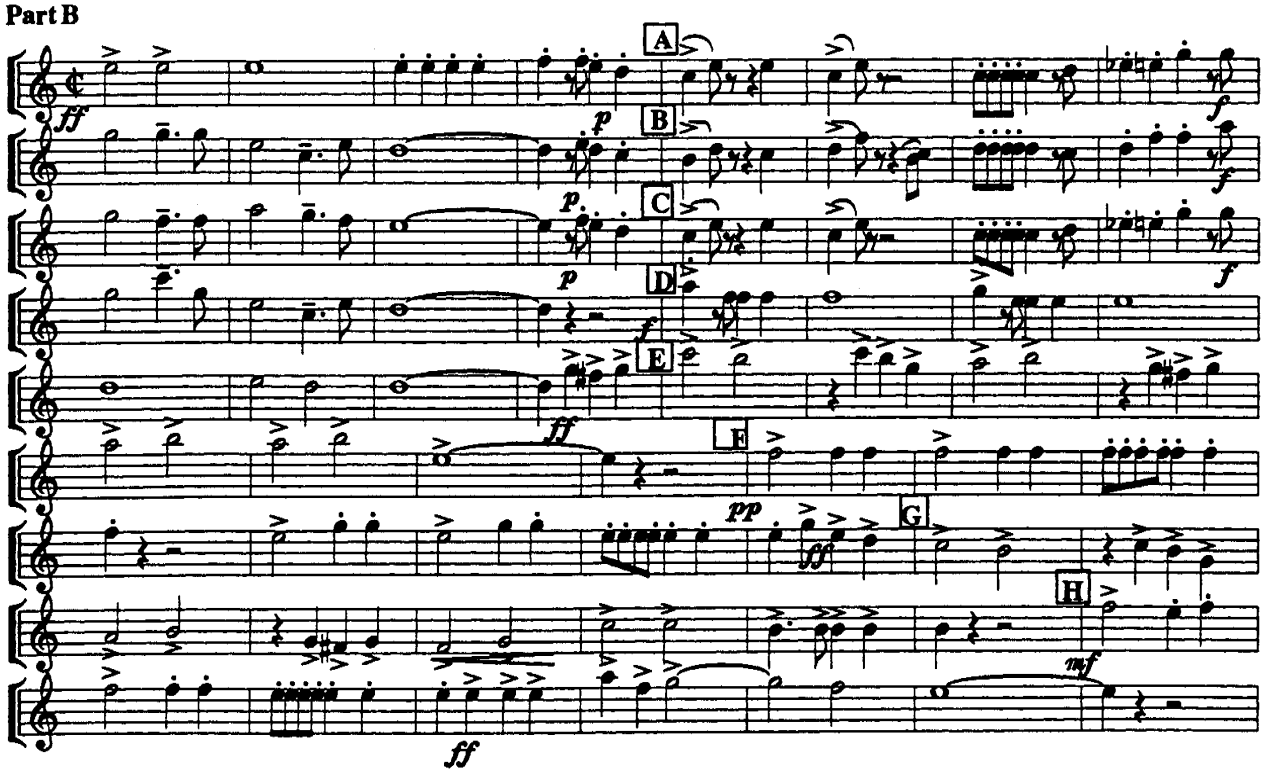
Clarinet (high)
Tenor Saxaphone
Part A

THE MIDDY



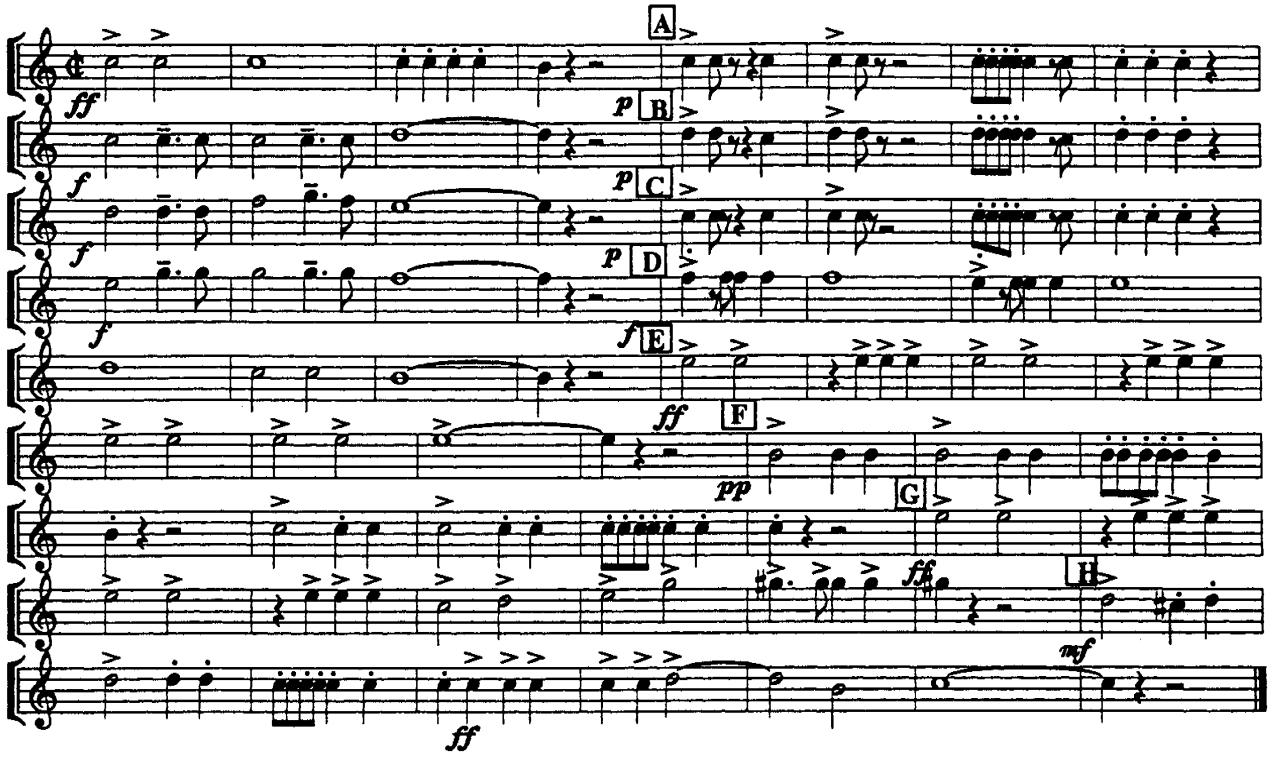
Clarinet (high)
Tenor Saxaphone
Part B

THE MIDDY



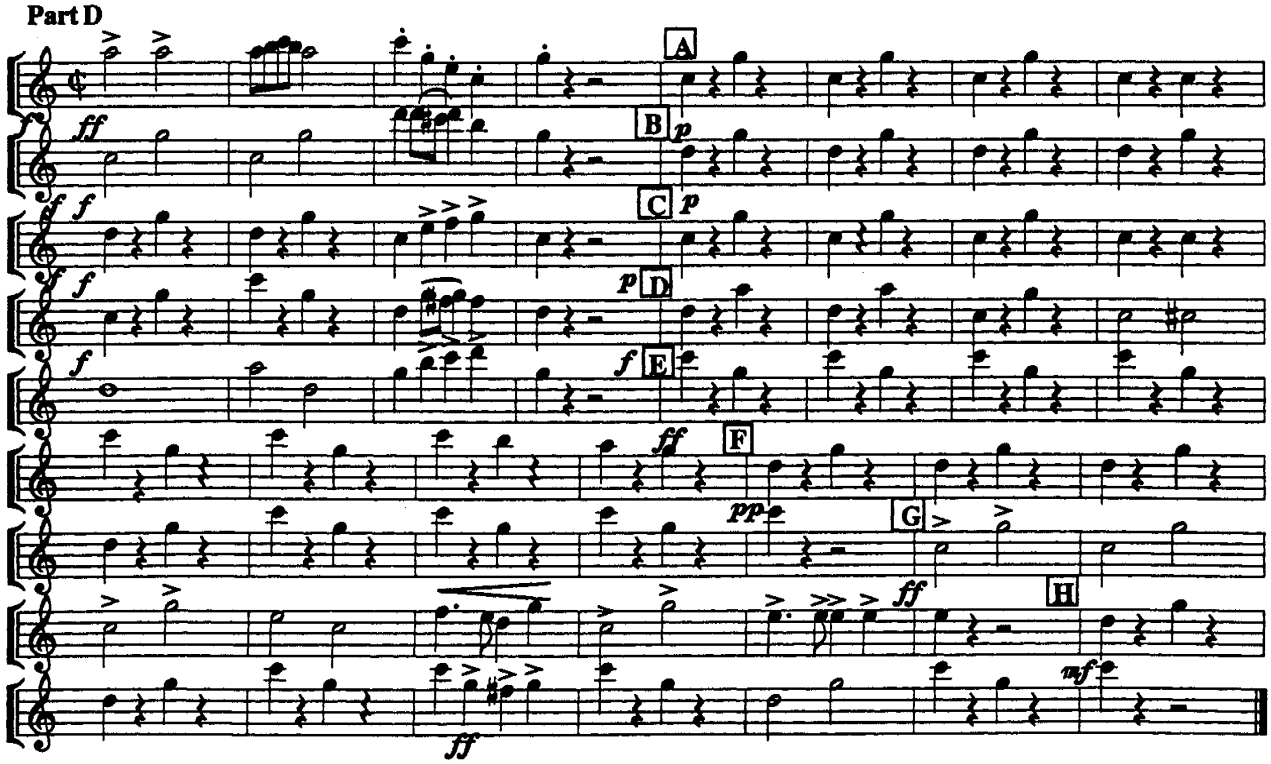
Clarinet (high)
Tenor Saxaphpne
Part C

THE MIDDY



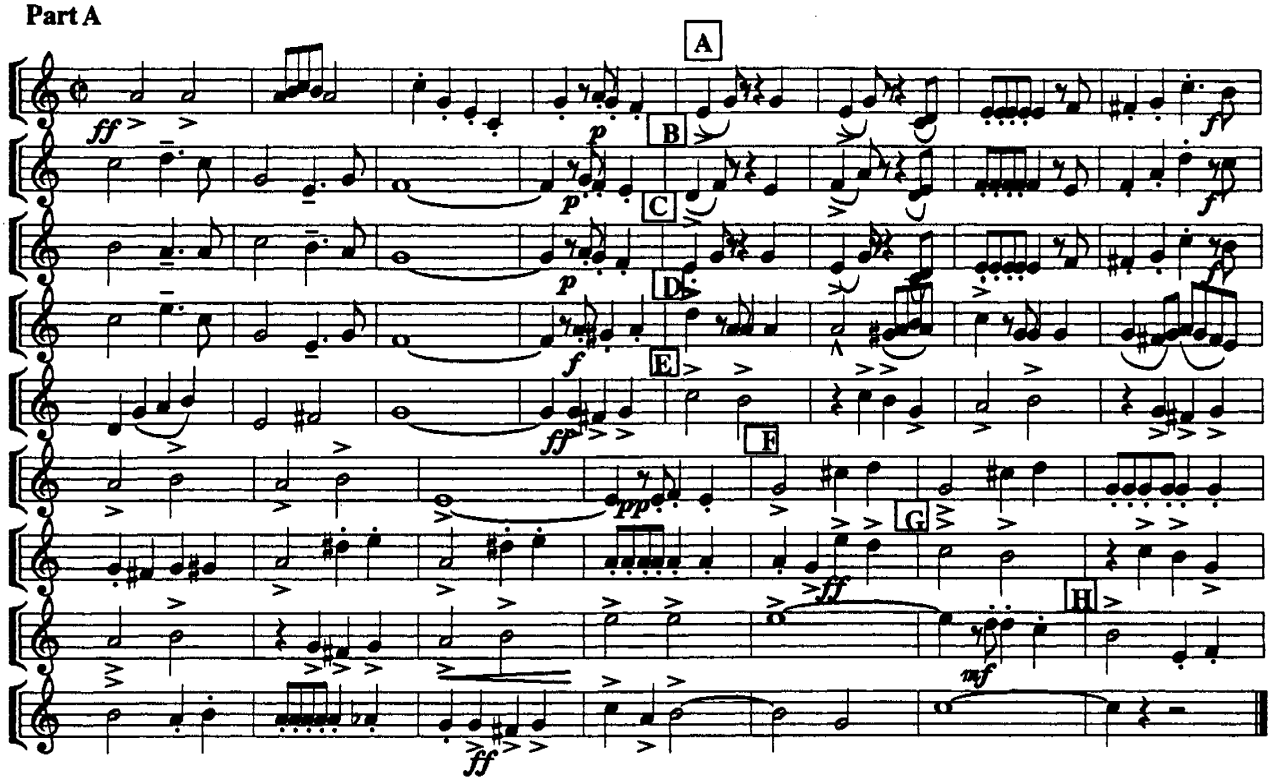
Calrinet (high)
Tenor Saxaphone
Part D

THE MIDDY



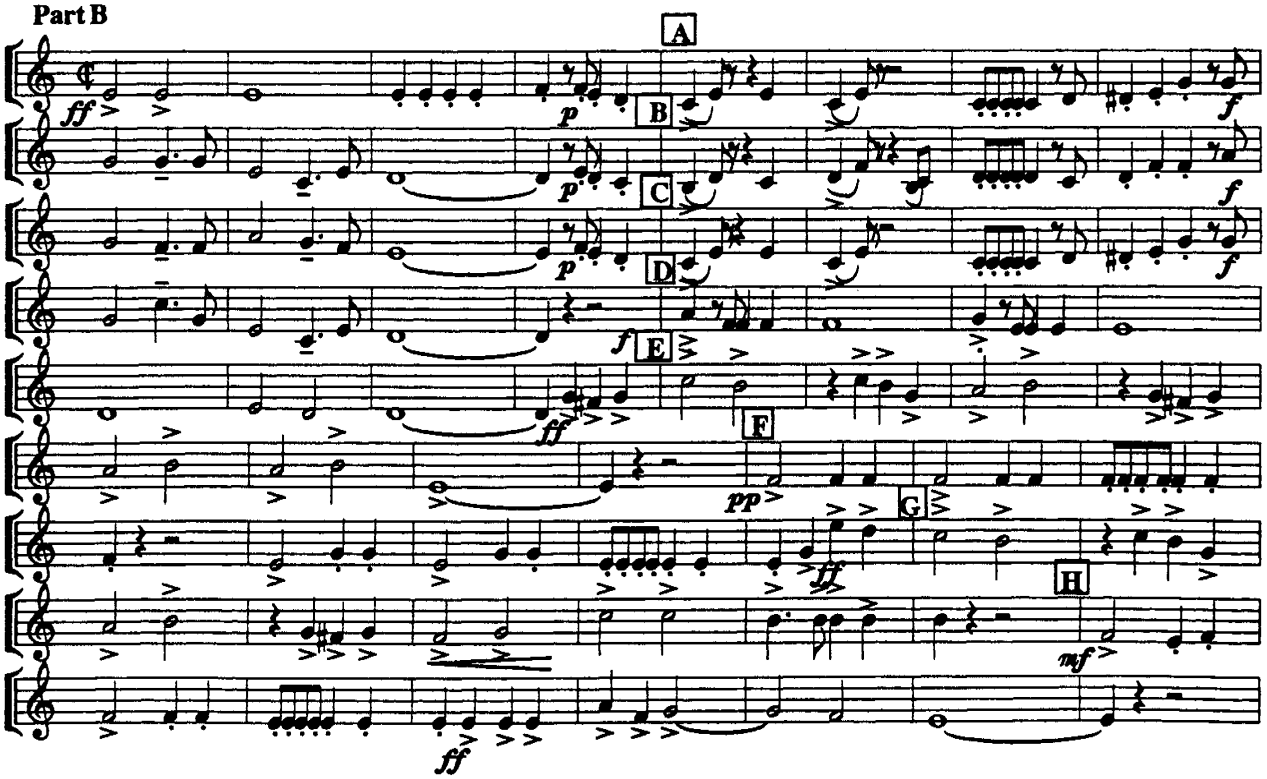
THE MIDDY

Bass Clarinet
Part A



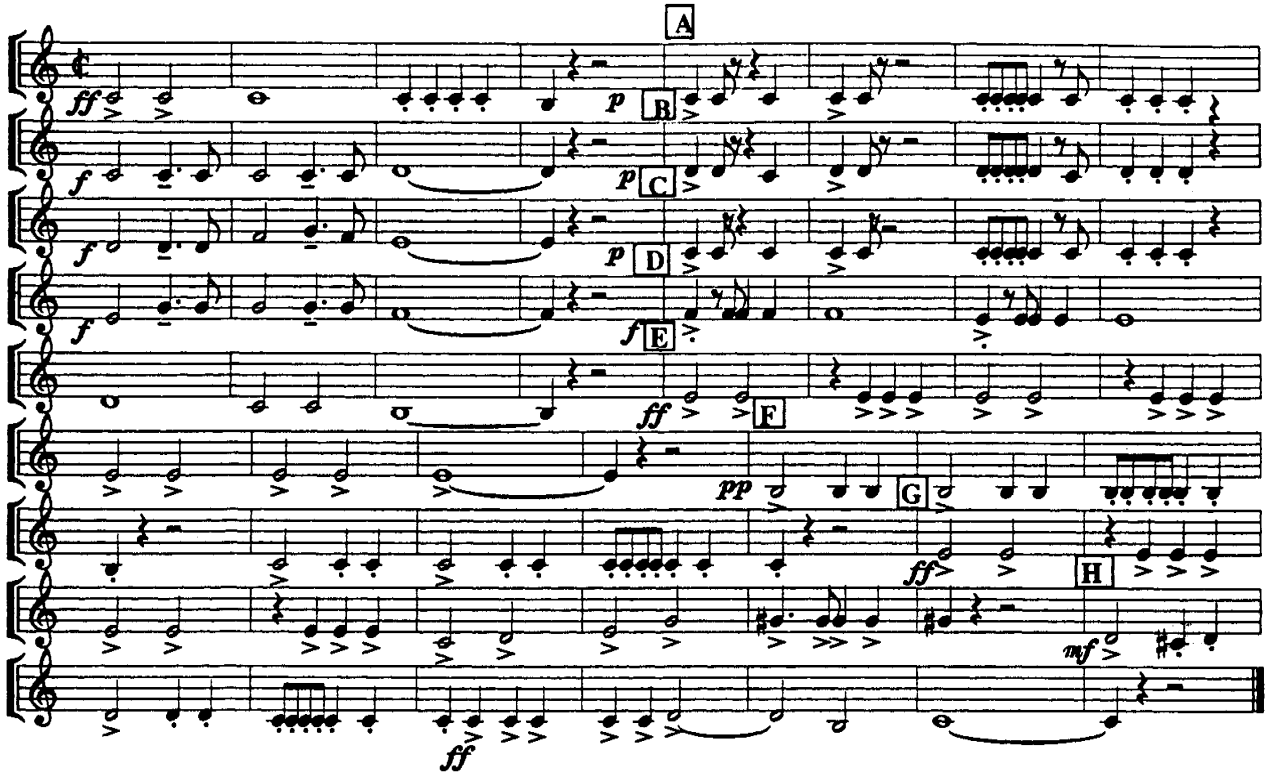
THE MIDDY

Bass Clarinet
Part B



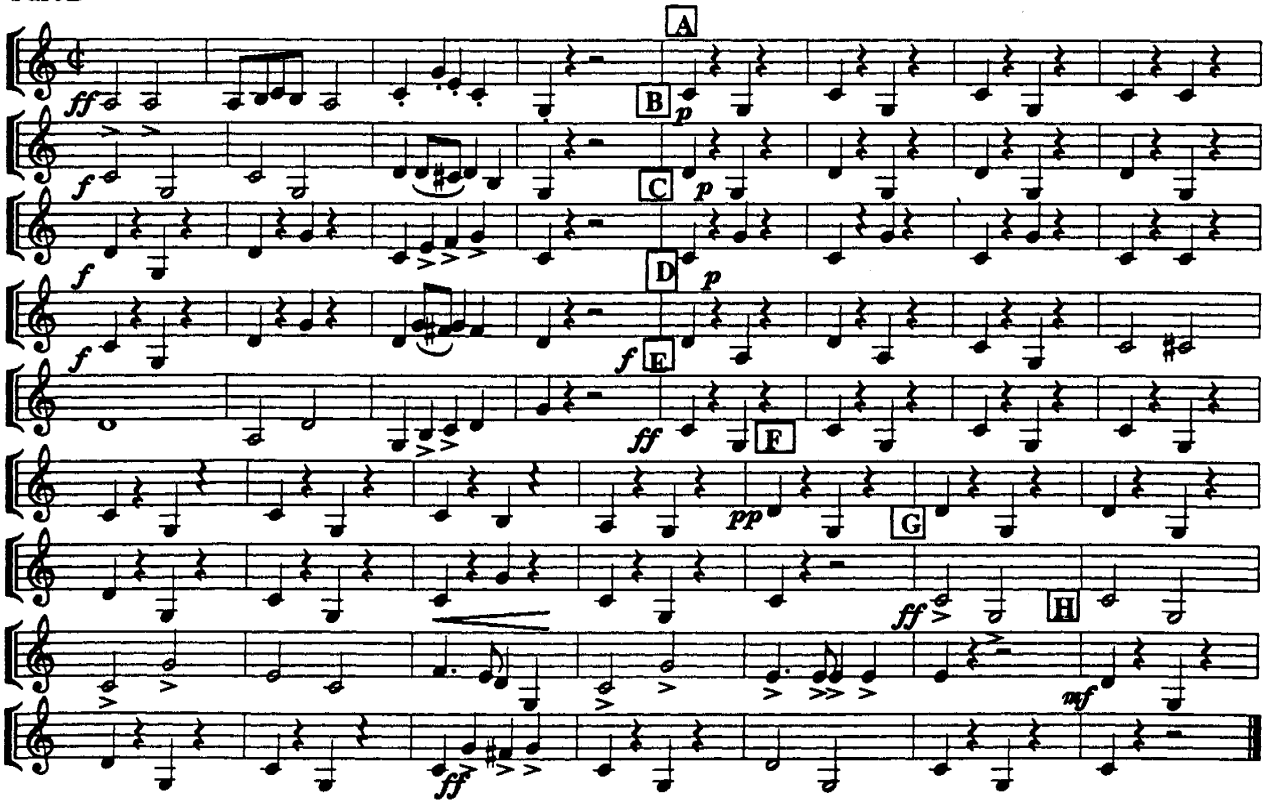
THE MIDDY

Bass Clarinet
Part C



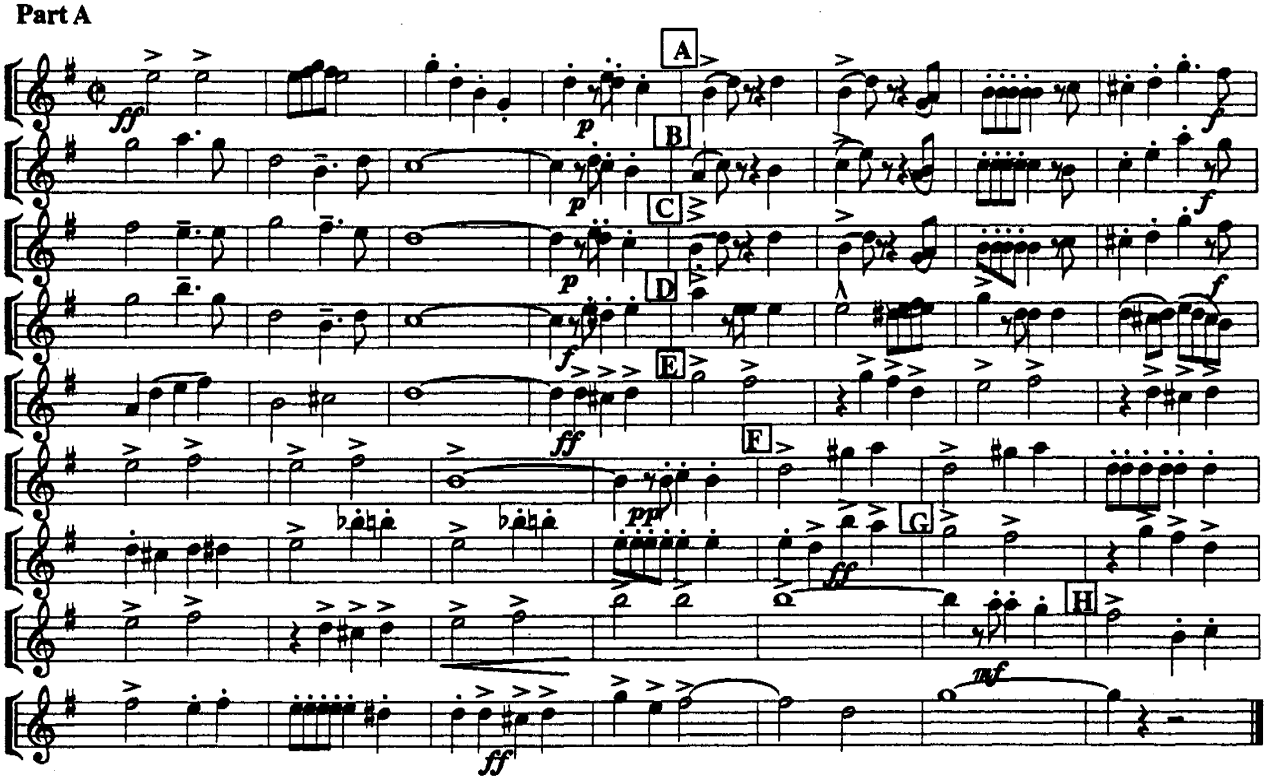
THE MIDDY

Bass Clarinet
Part D



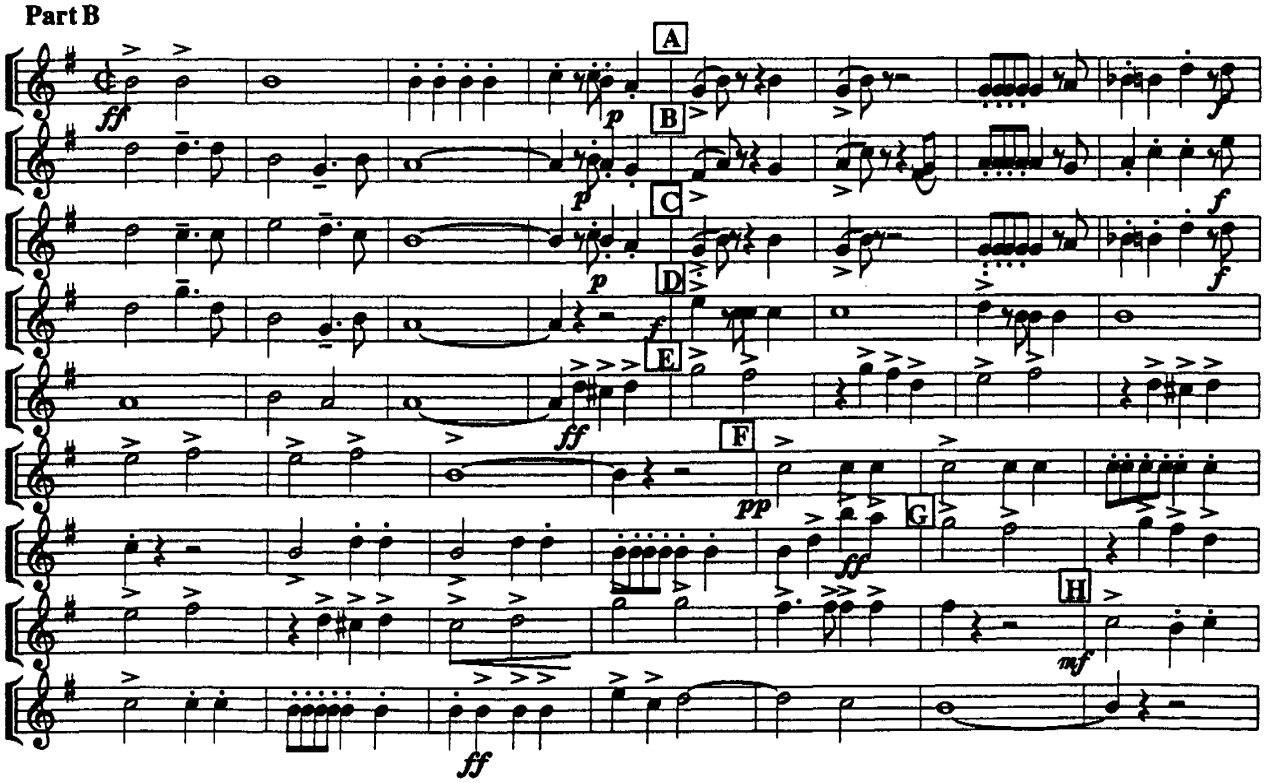
Alto Saxophone
Baritone Saxophone
Part A

THE MIDDY



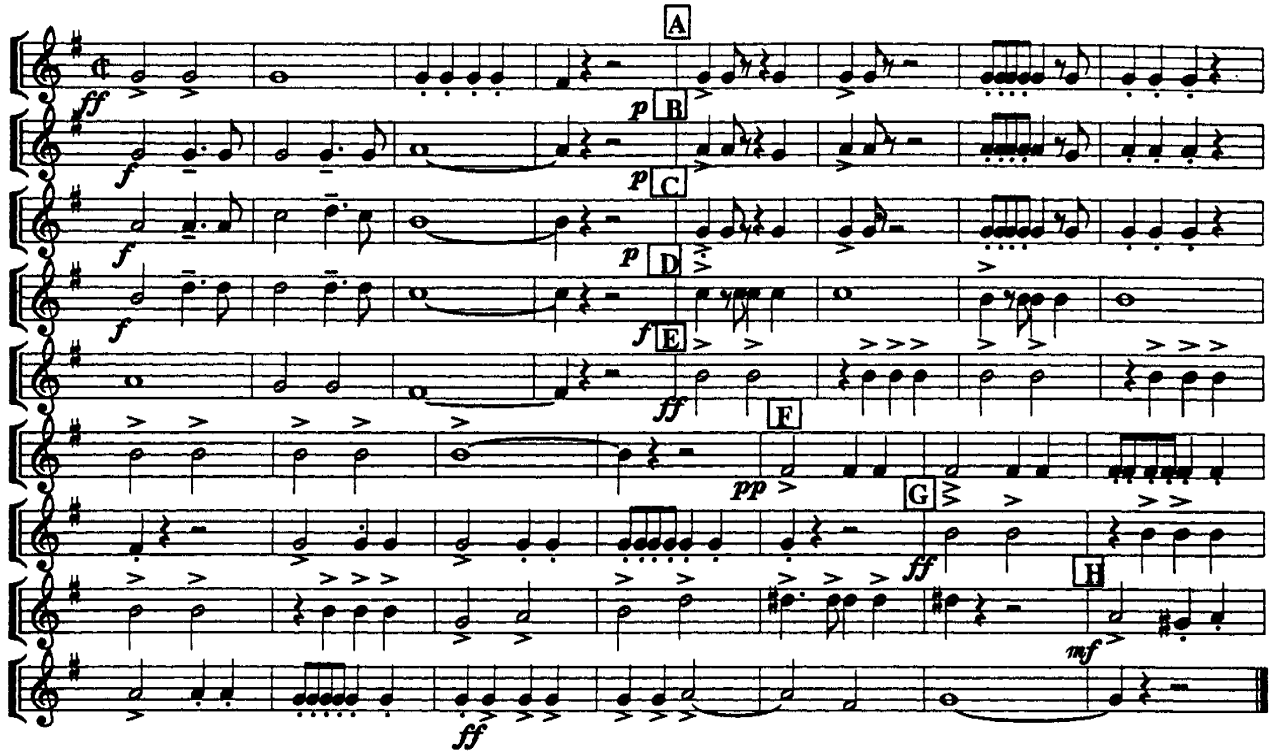
Alto Saxophone
Baritone Saxophone
Part B

THE MIDDY



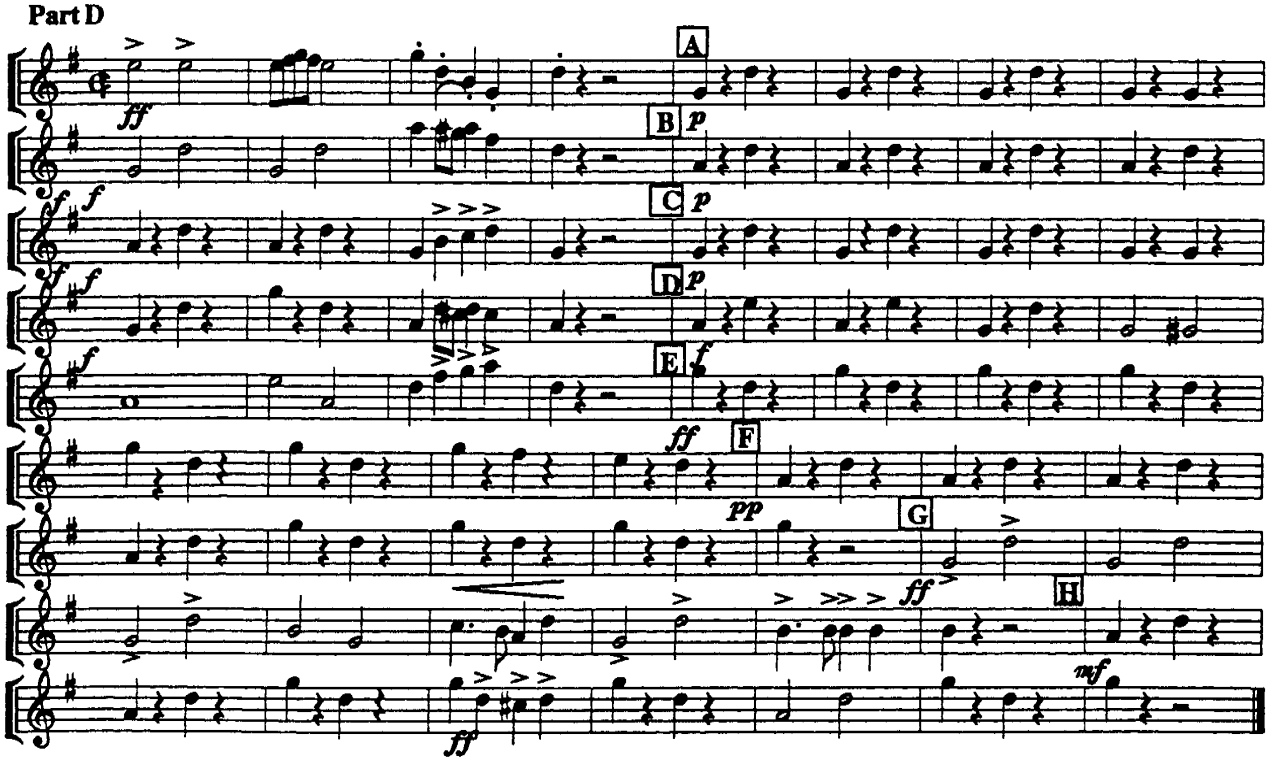
Alto Saxophone
Baritone Saxophone
Part C

THE MIDDY



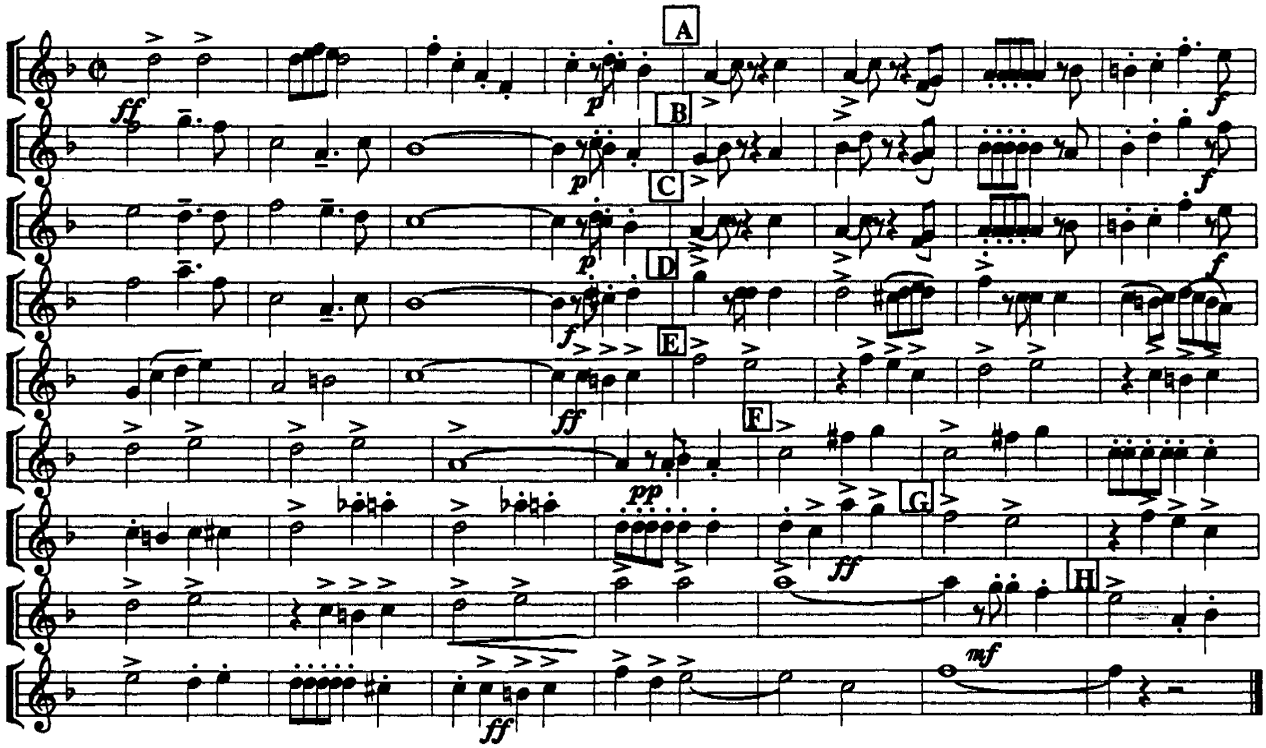
Alto Saxophone
Baritone Saxophone
Part D

THE MIDDY



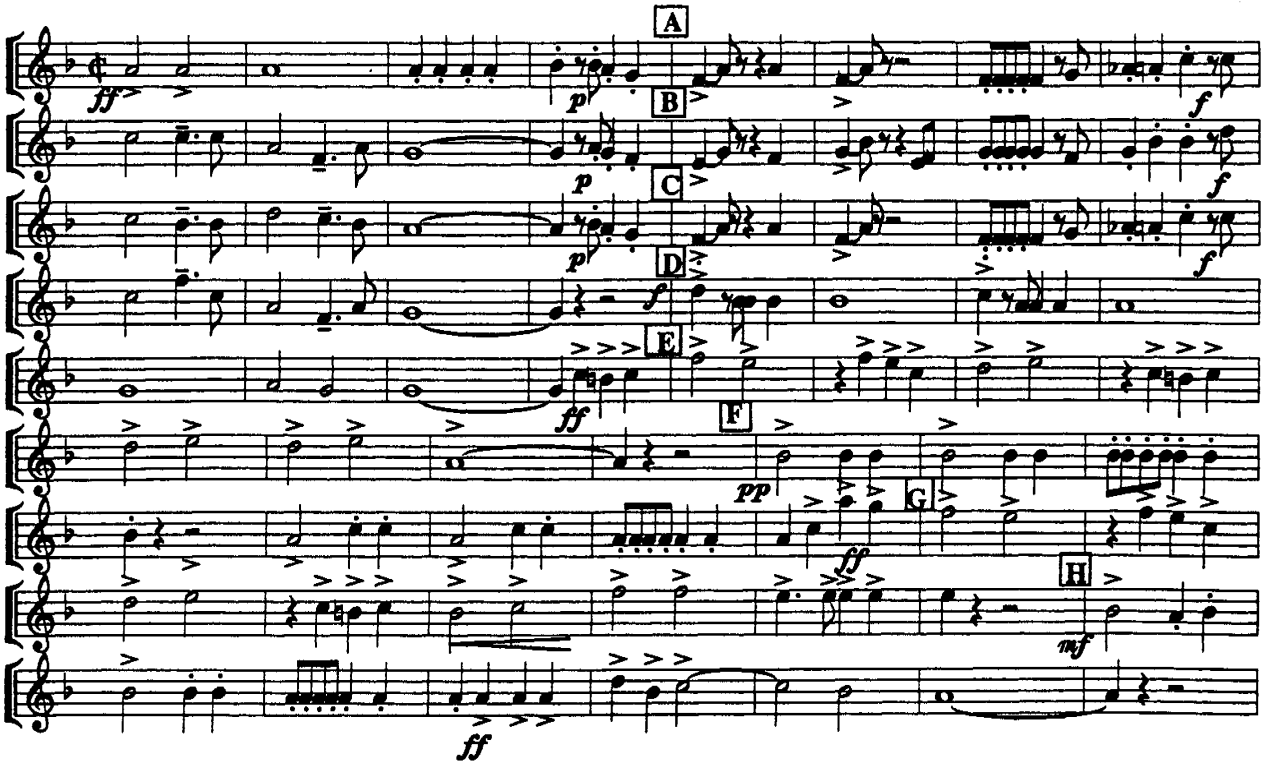
THE MIDDY

French Horn
Part A



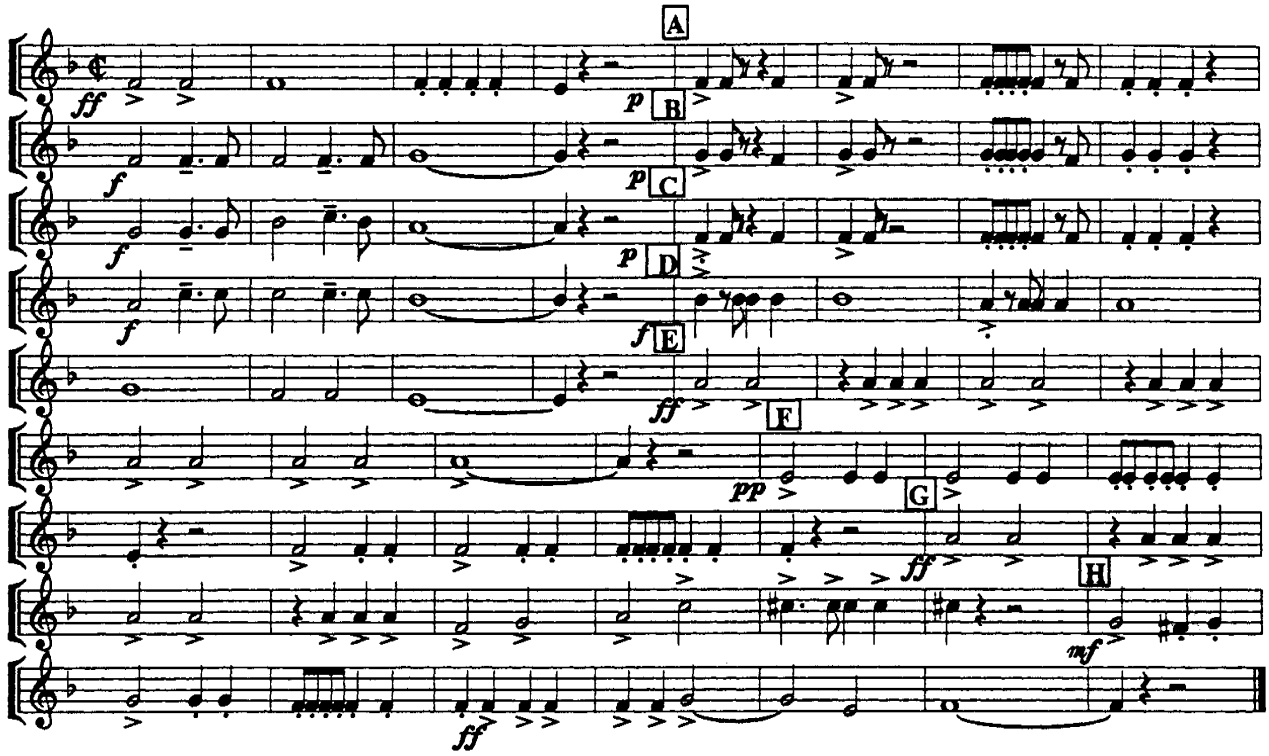
THE MIDDY

French Horn
Part B



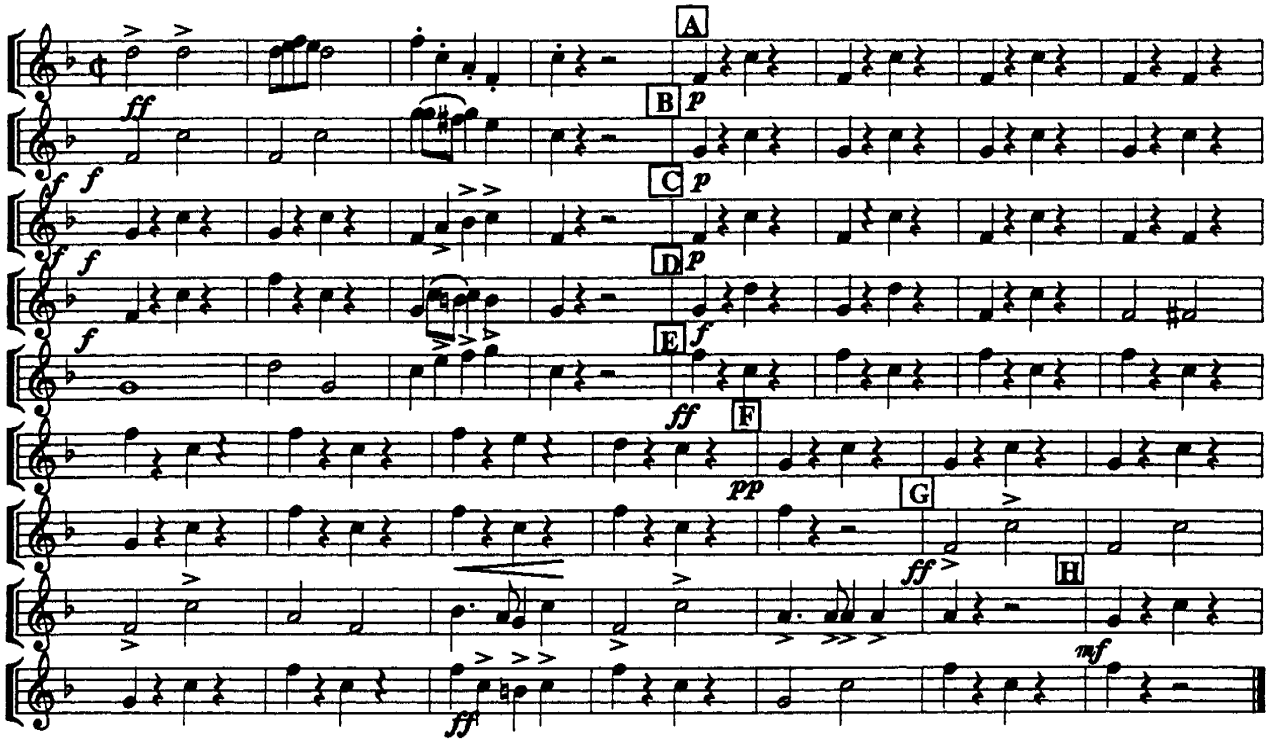
THE MIDDY

French Horn
Part C



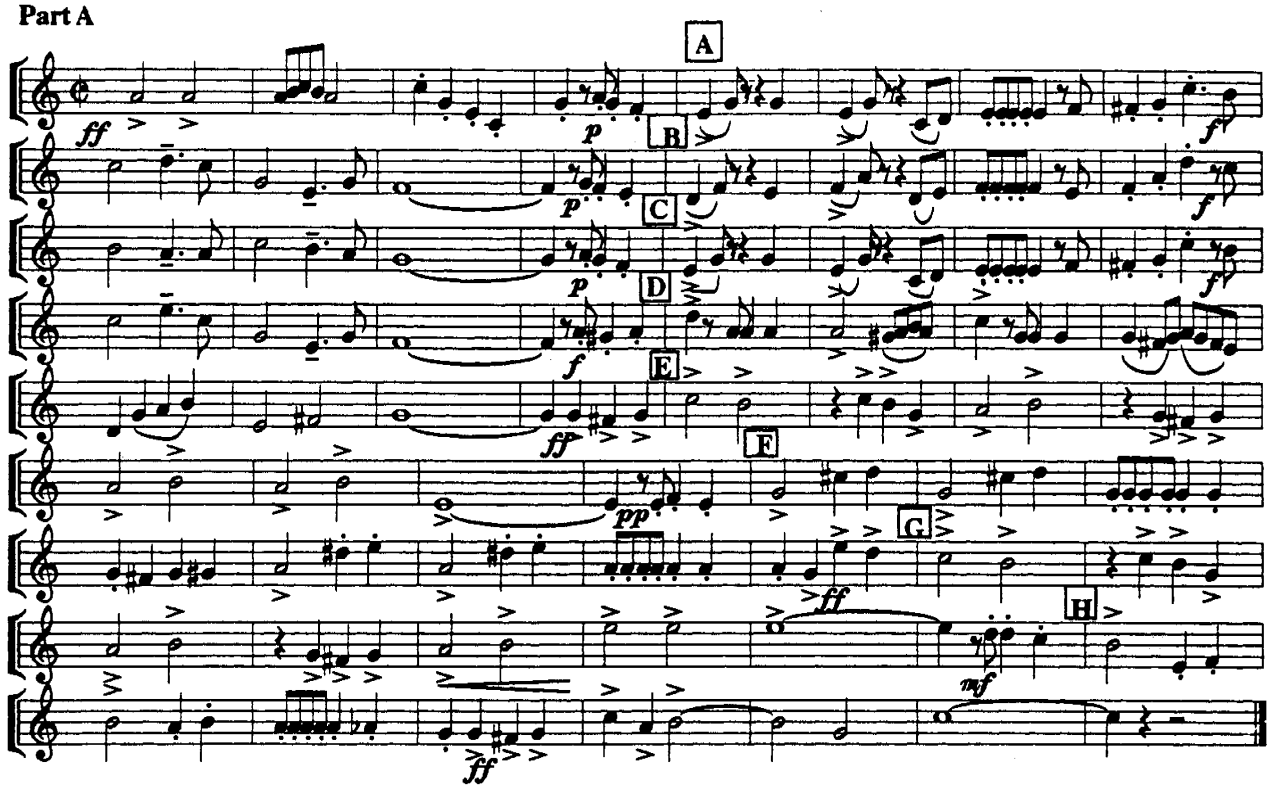
THE MIDDY

French Horn
Part D



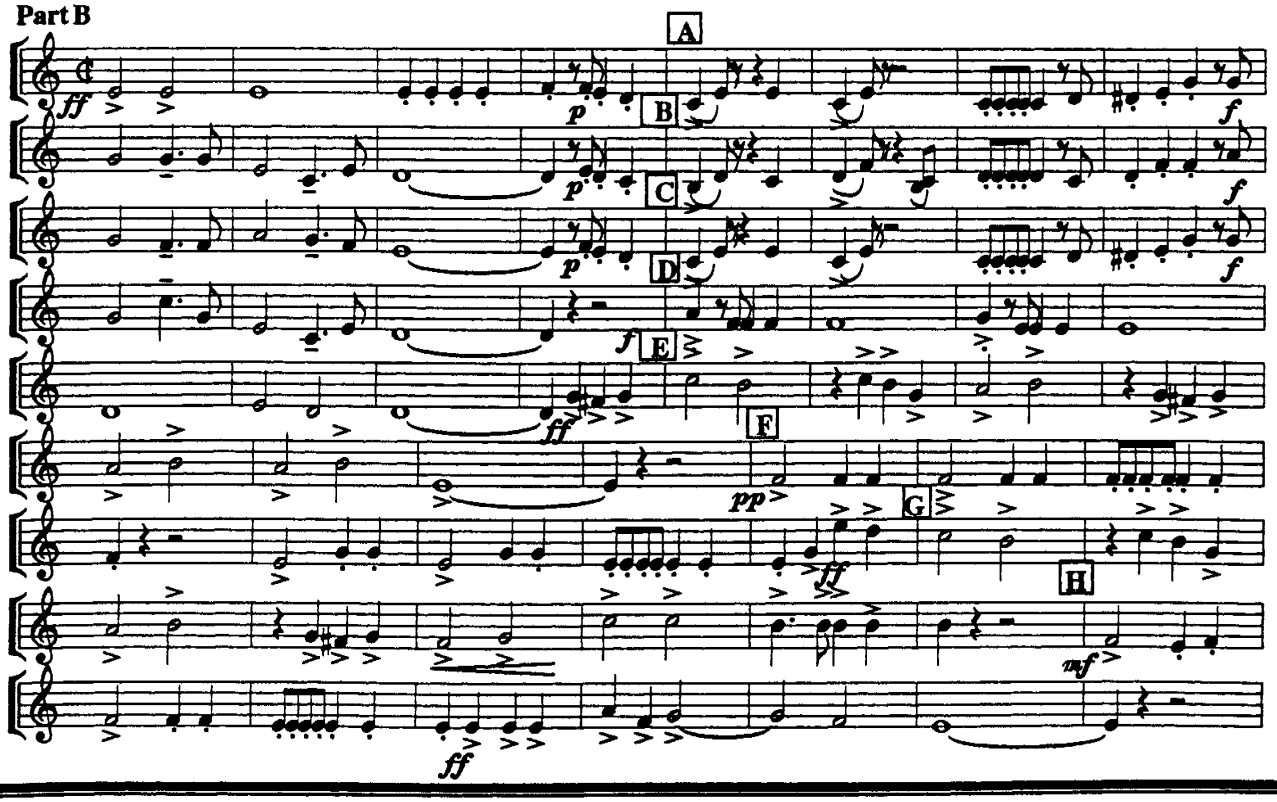
Trumpet
Baritone T.C.
Clarinet (low)
Part A

THE MIDDY



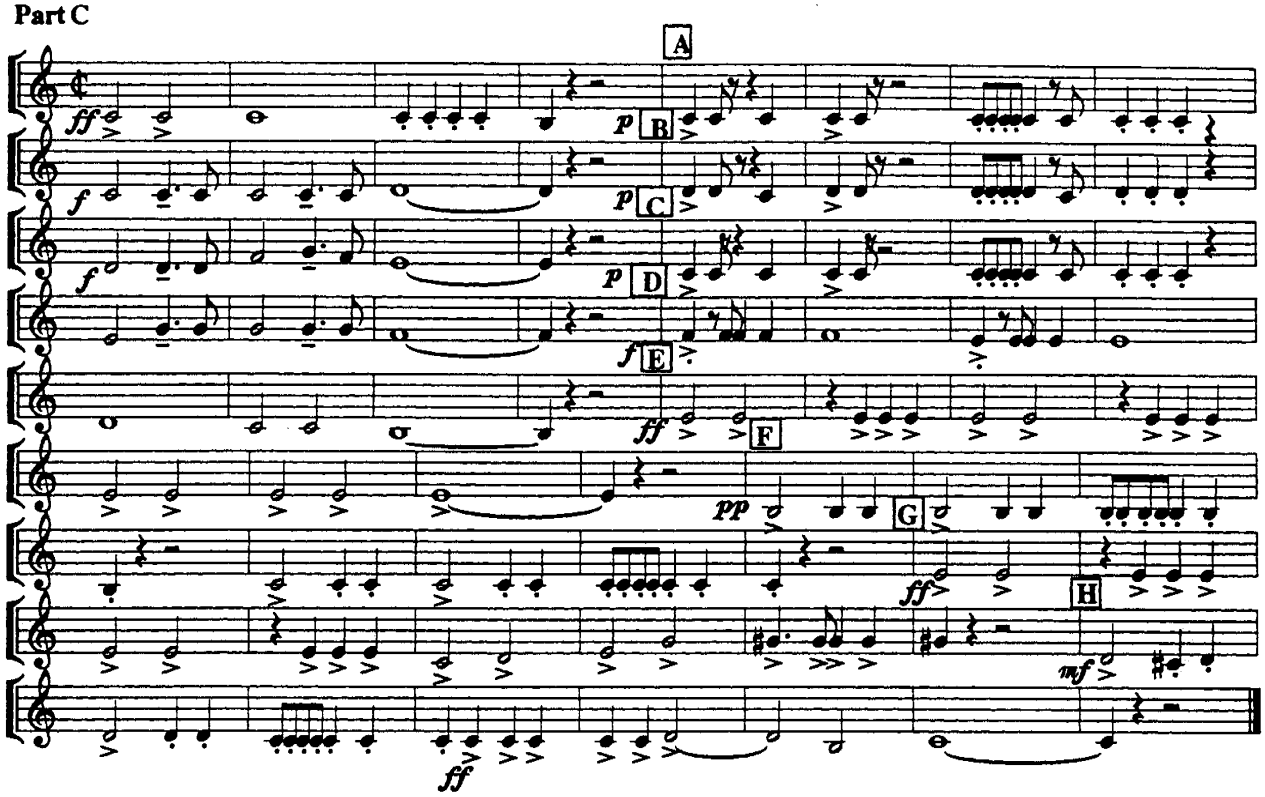
Trumpet
Baritone T.C.
Clarinet (kow)
Part B

THE MIDDY



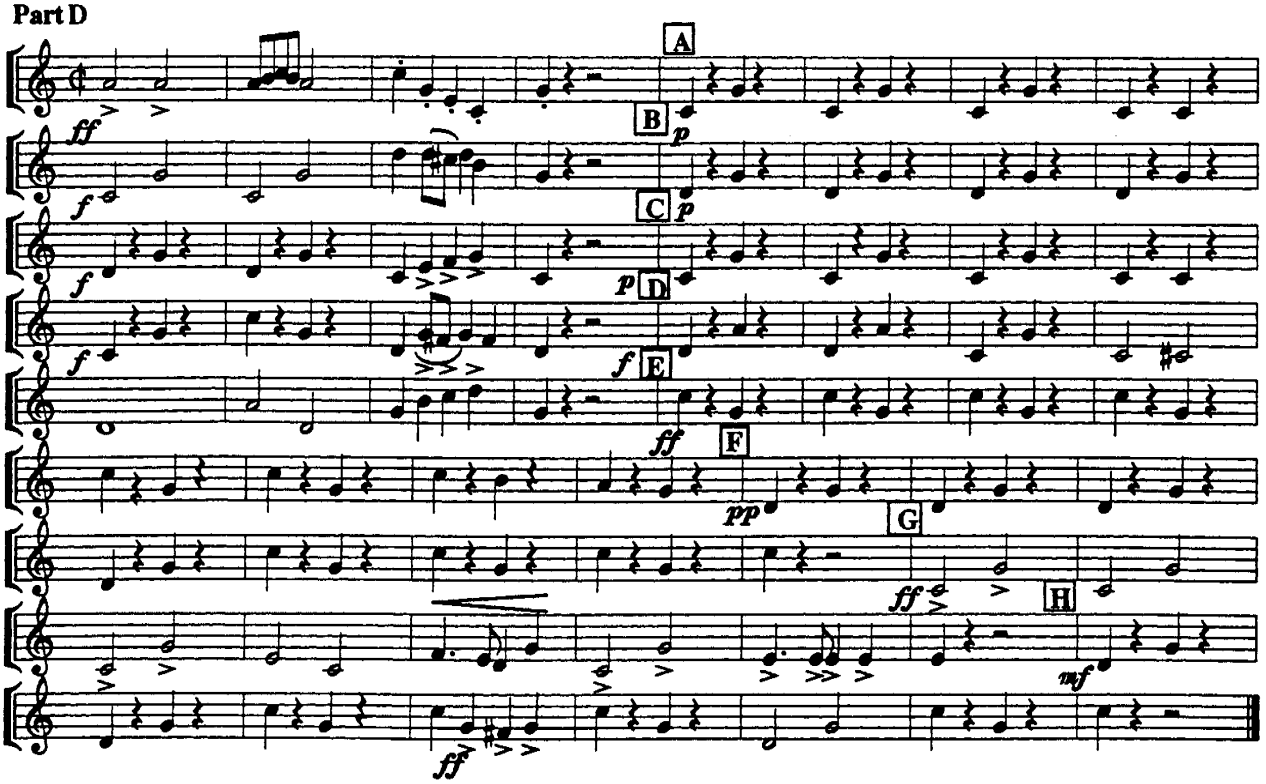
Trumpet
Baritone T.C.
Clarinet (low)
Part C

THE MIDDY



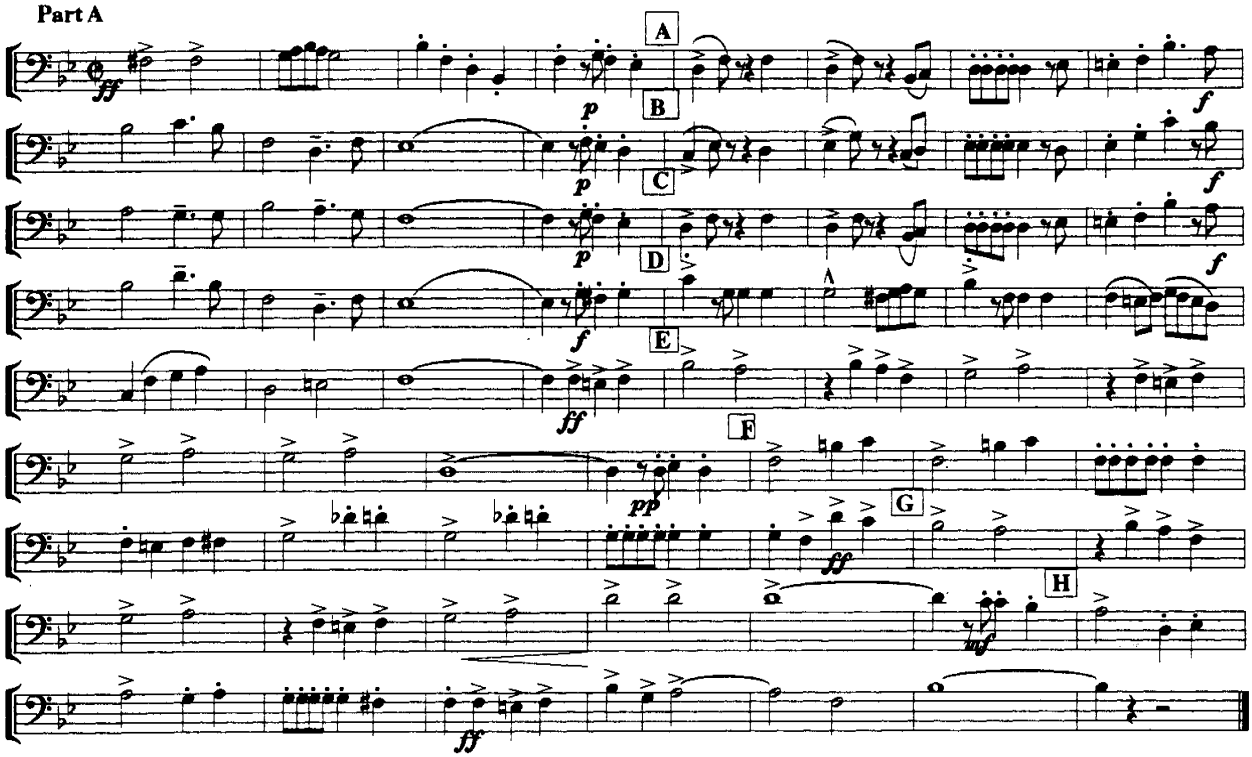
Trumpet
Baritone T.C.
Clarinet (low)
Part D

THE MIDDY



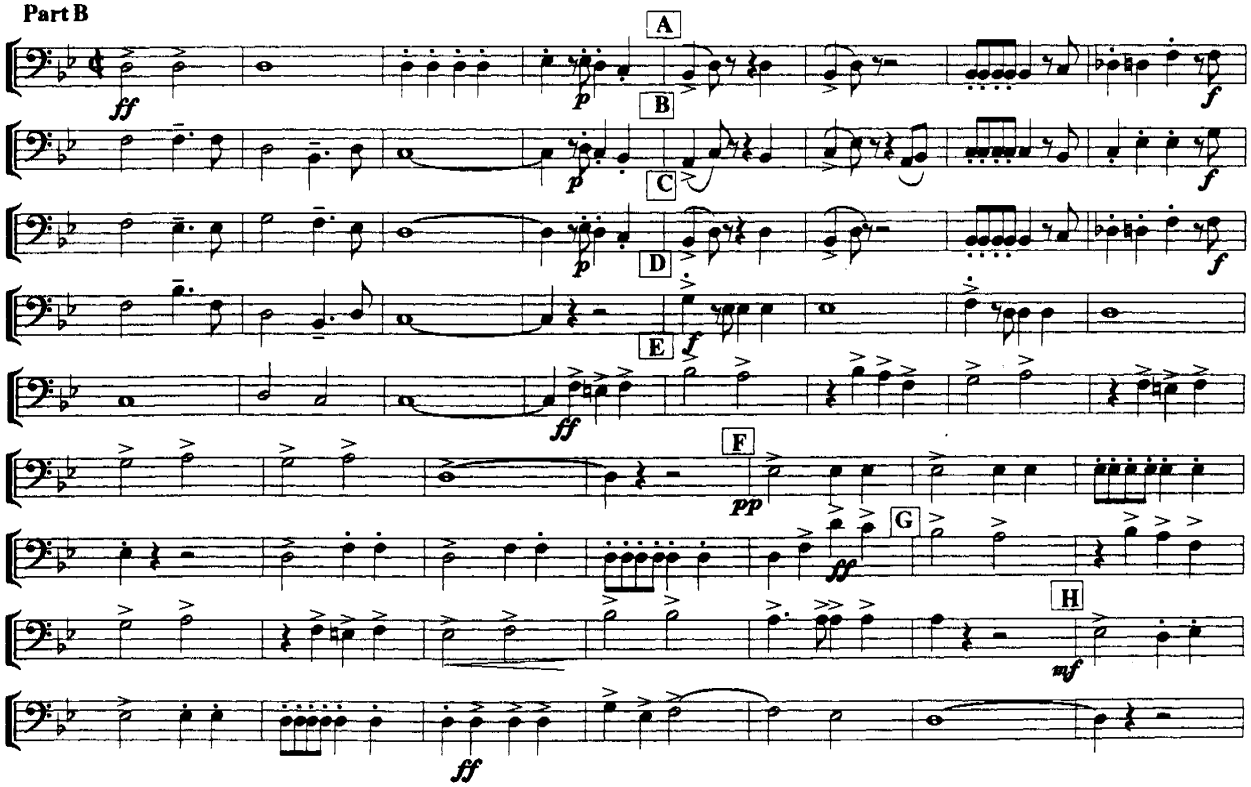
Trombone/Baritone B.C.
Bassoon
Part A

THE MIDDY



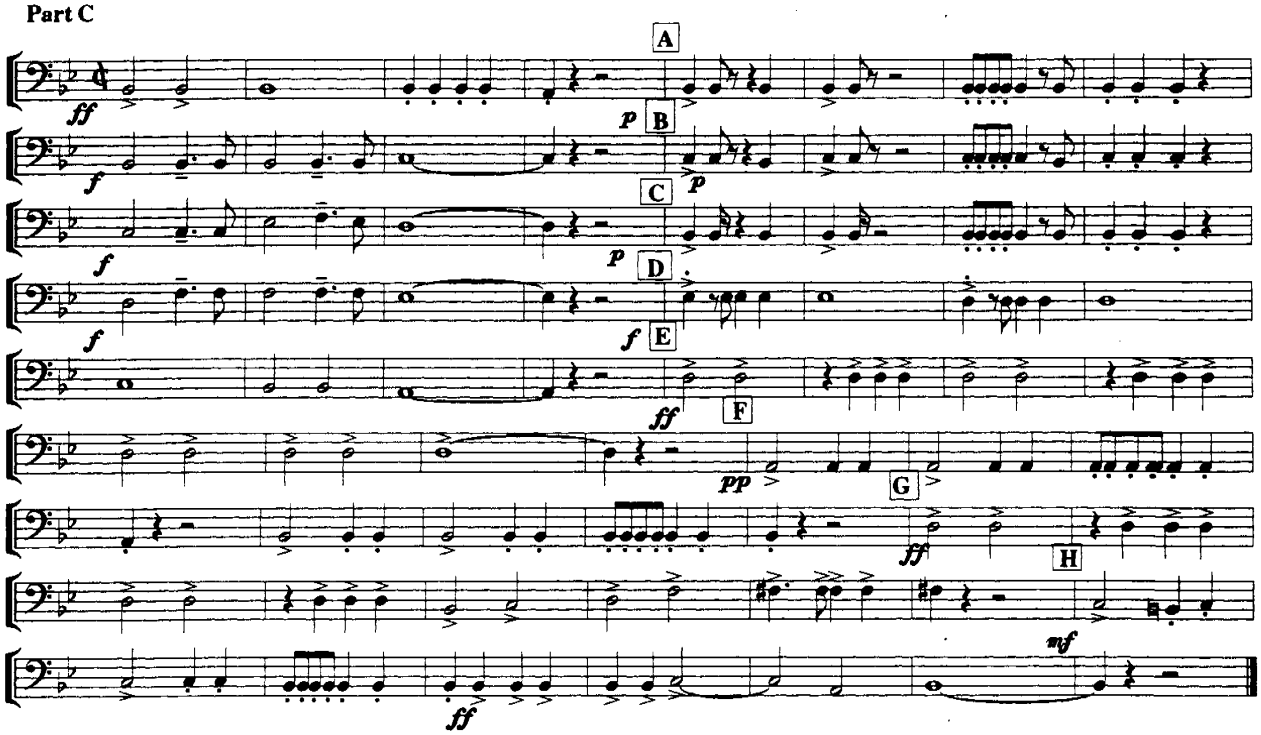
Trombone/Baritone B.C.
Bassoon
Part B

THE MIDDY



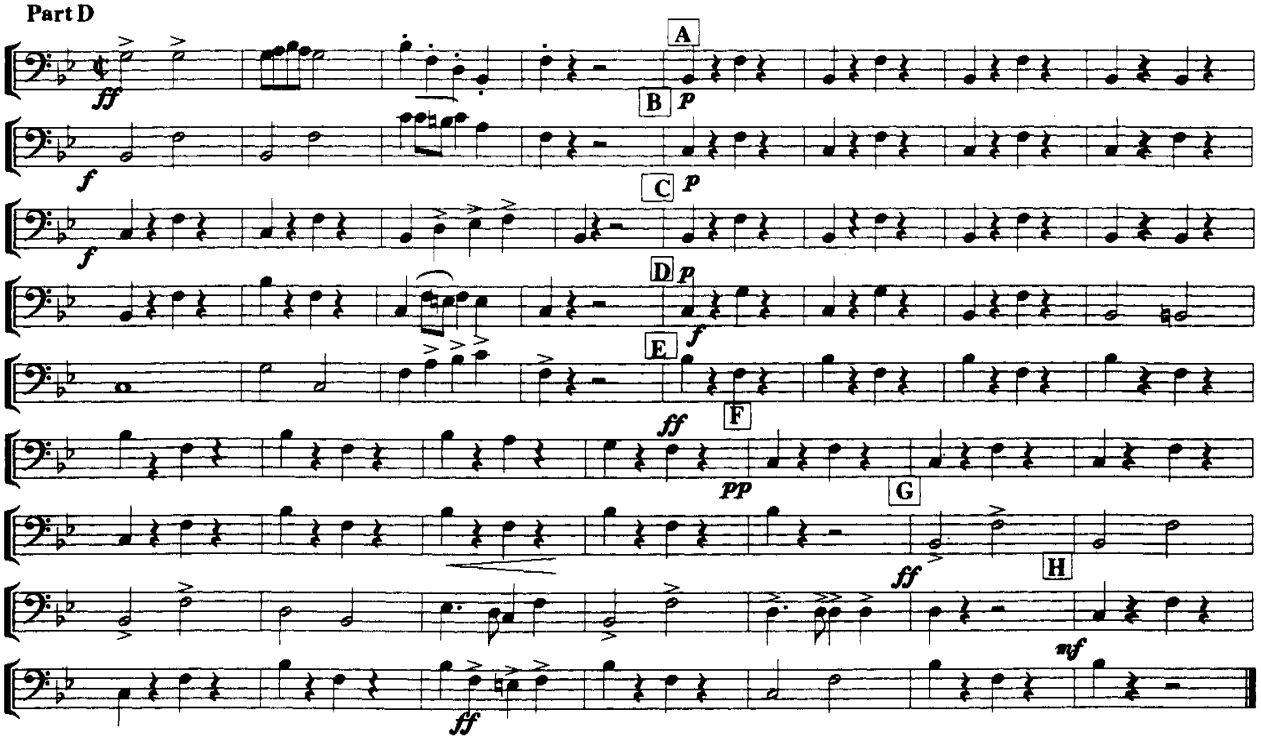
Trombone/Baritone B.C.
Bassoon
Part C

THE MIDDY



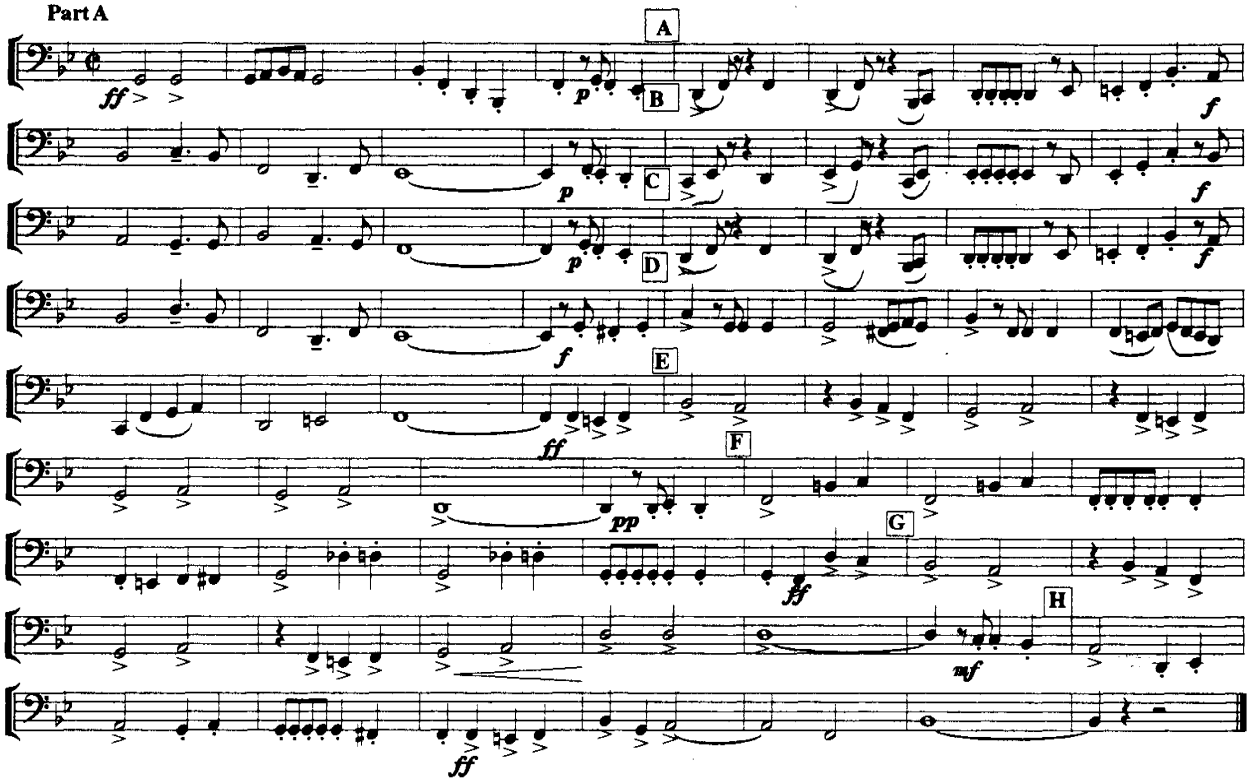
Trombone/Baritone B.C.
Bassoon
Part D

THE MIDDY



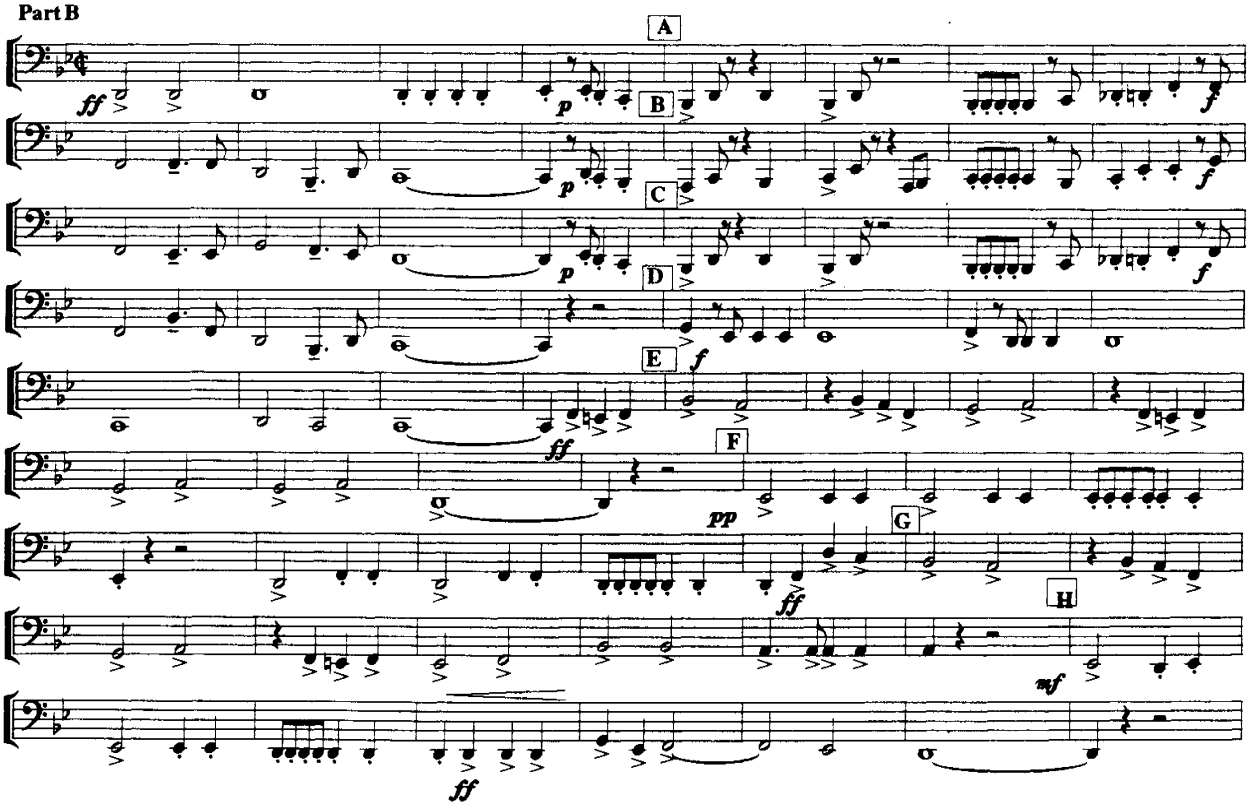
THE MIDDY

Tuba
Part A



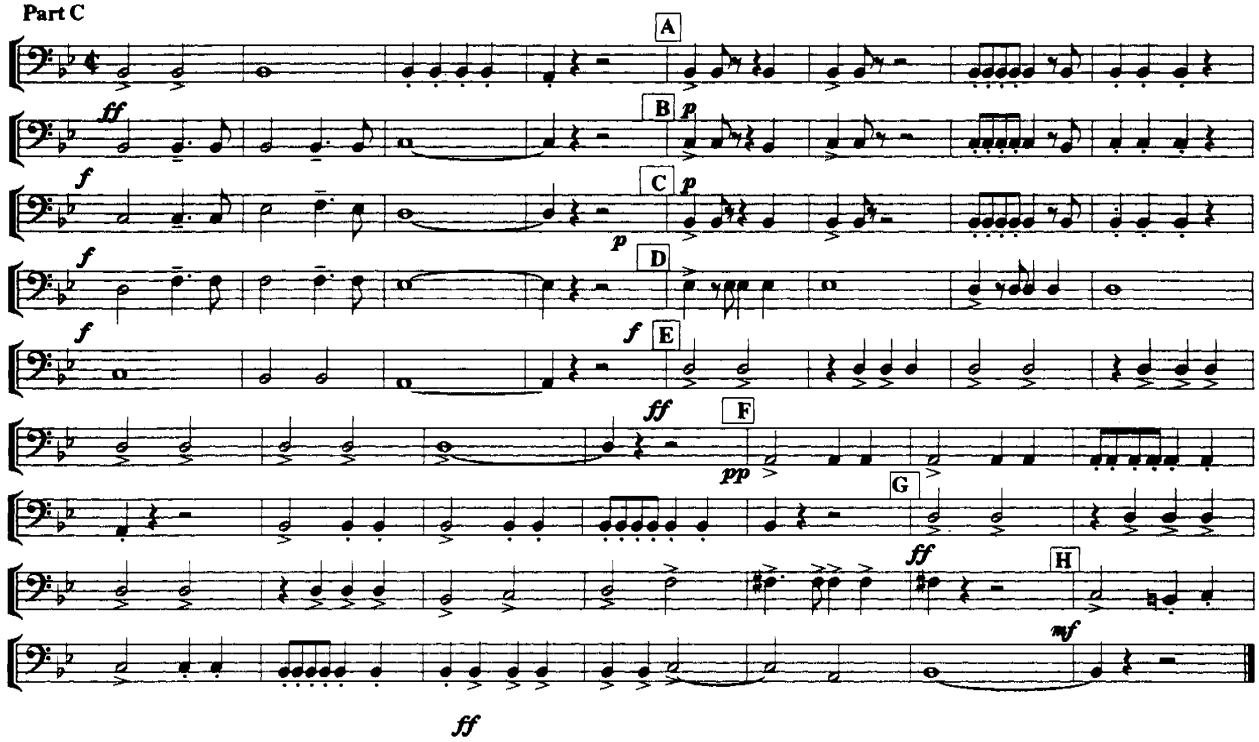
THE MIDDY

Tuba
Part B



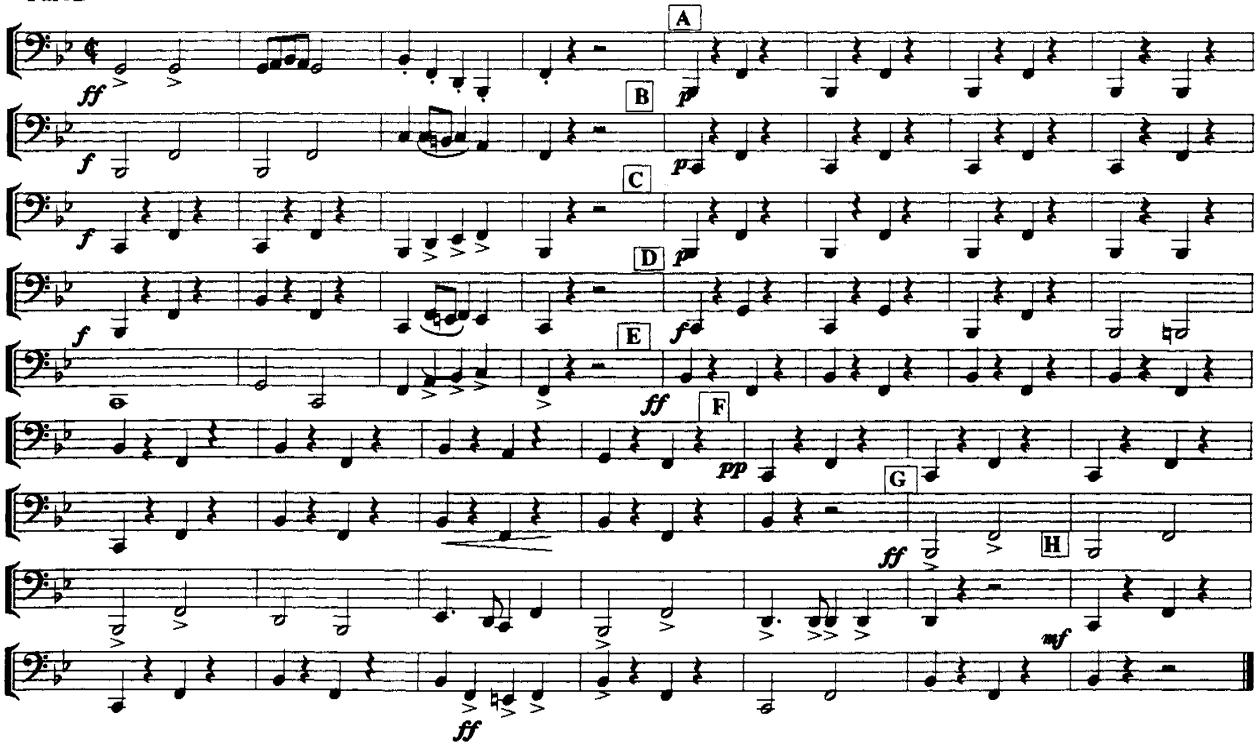
THE MIDDY

Tuba
Part C

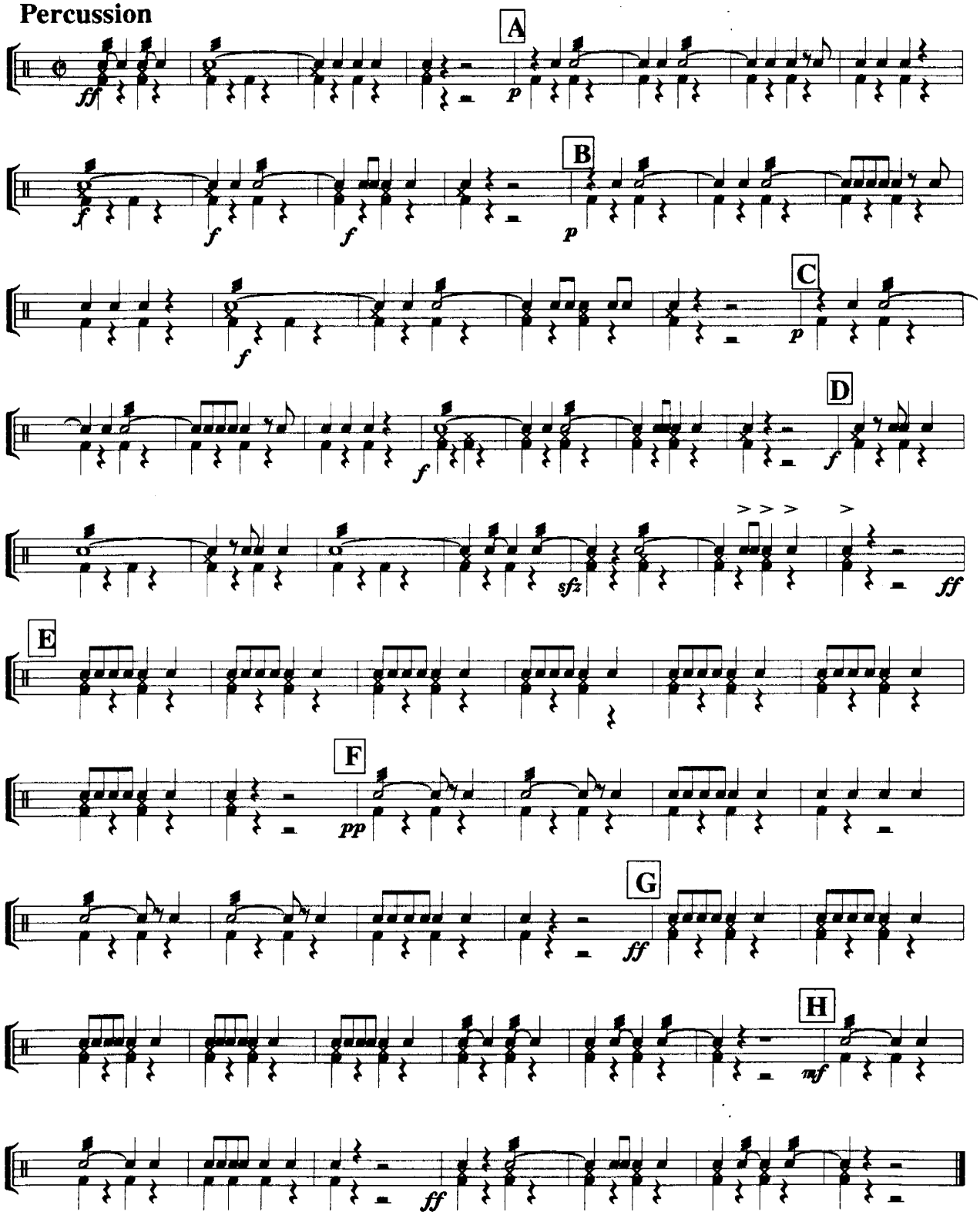


THE MIDDY

Tuba
Part D

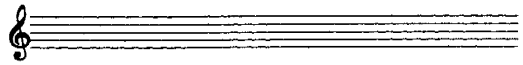


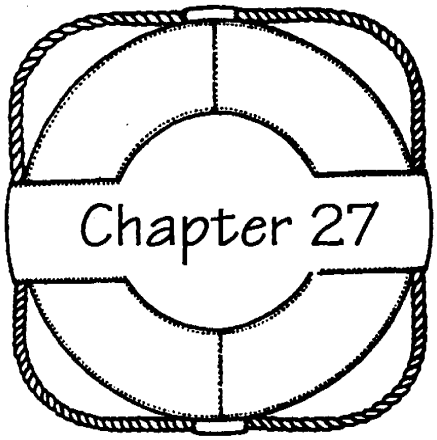
THE MIDDY



The Naval Hymn (Eternal Father)

hymn





There is an old seamen's adage: "In a storm there are no unbelievers." At sea there are no churches and usually no ministers so religious expression is given the respect it is due in a seaman-like fashion as is suitable onboard ship. Traditionally, any religious services at sea are carried out by the captain unless a chaplain is present. These include prayers following "Colours" in the morning and often a brief service during "Divisions" on Sundays at sea. The Naval Hymn is suitable for these occasions as it is for 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.

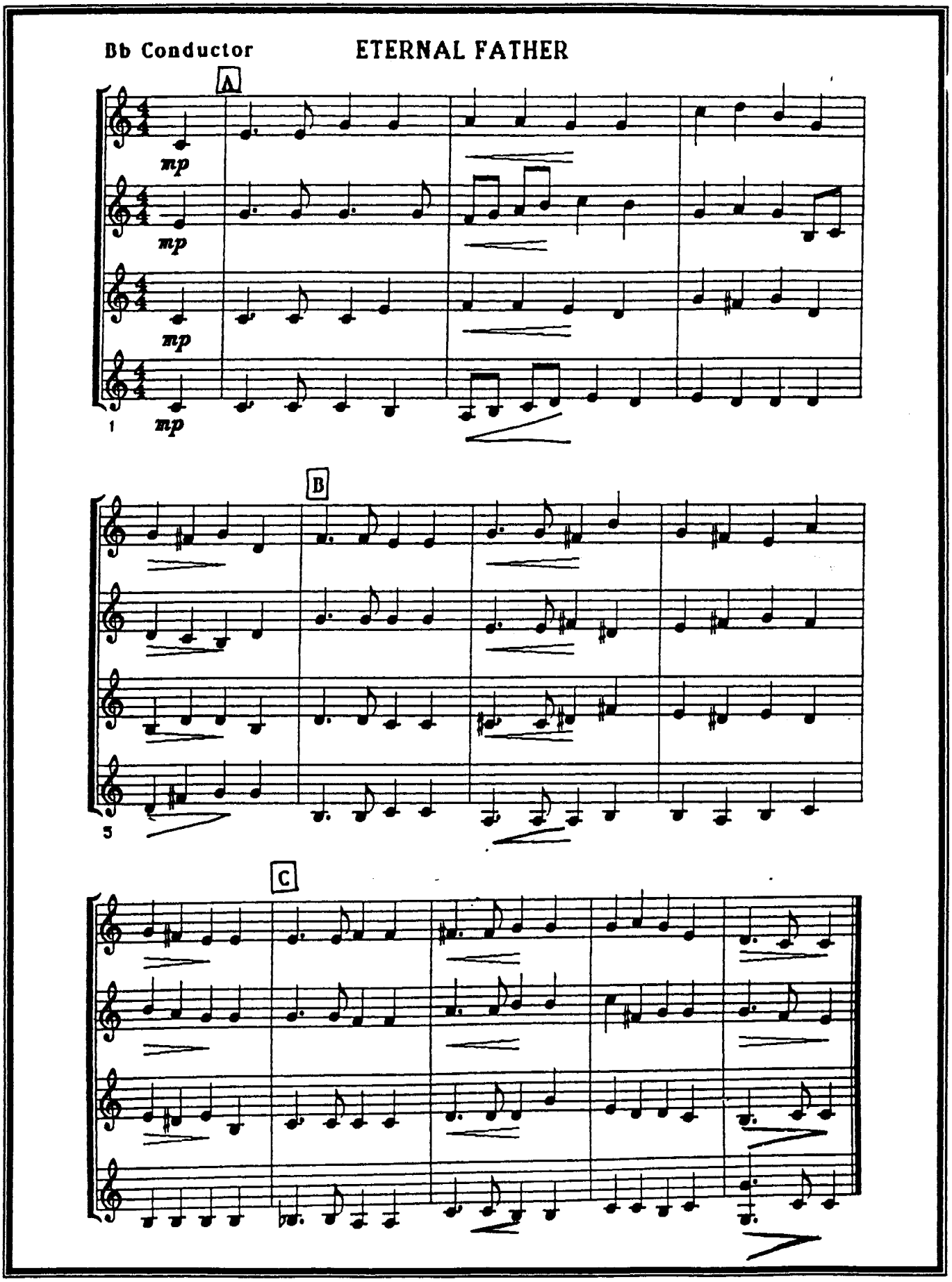
Lyrics

Eternal Father, strong to save, whose arm hath bound the restless wave,
Who bidd'st the mighty ocean deep, its own appointed limits keep:
O hear us when we cry to Thee,
For those in peril on the sea.

O Christ, whose voice the waters heard, and hushed their raging at thy word,
Who walkest on the foaming deep, and calm amidst the storm didst sleep:
O hear us when we cry to Thee,
For those in peril on the sea.

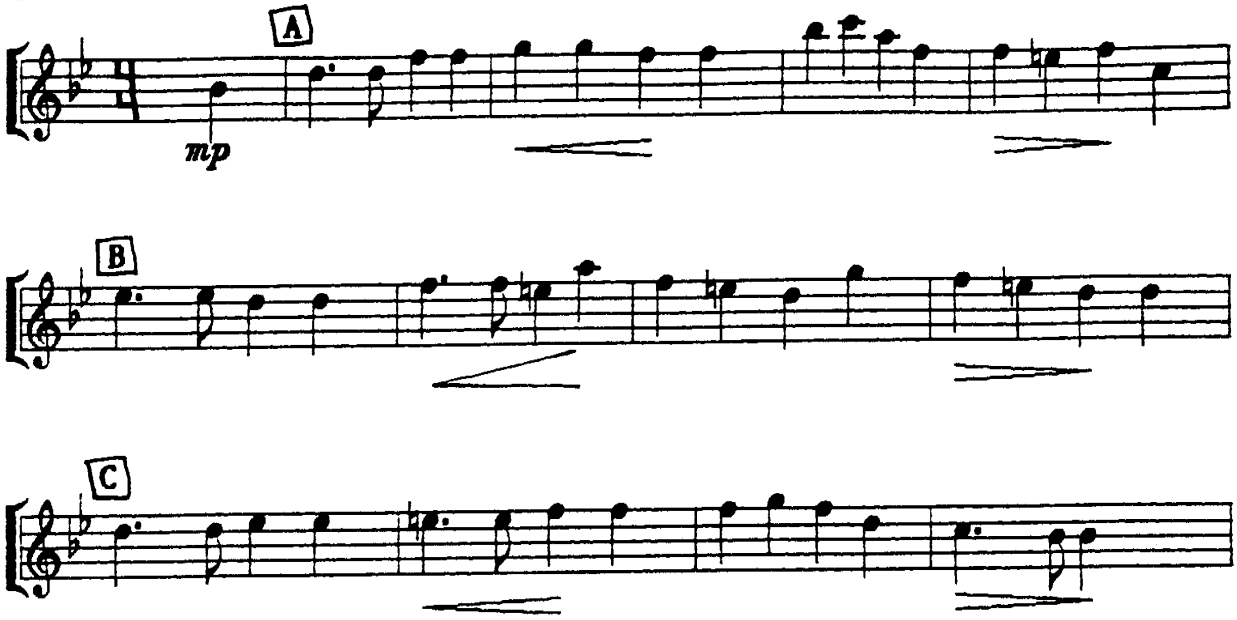
O Holy Spirit who didst brood upon the waters dark and rude,
And bid their angry tumult cease, And give, for wild confusion, peace:
O hear us when we cry to Thee
For those in peril on the sea.

O Trinity of love and power, our brethren shield in danger's hour;
From rock and tempest, fire and foe, protect them wheresoe'er they go:
Thus evermore shall rise to Thee
Glad hymns of praise from land and sea. Amen.


Bb Conductor
ETERNAL FATHER
A
mp
mp
mp
mp
1
B
5
C

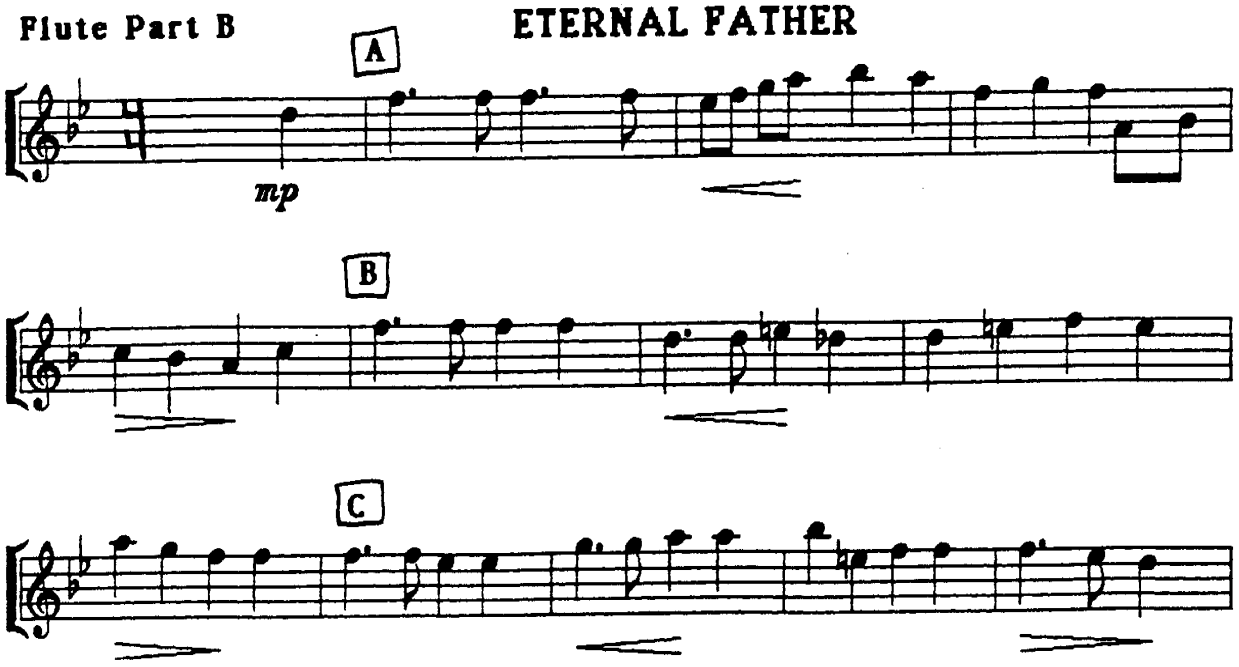
Flute Part A

ETERNAL FATHER



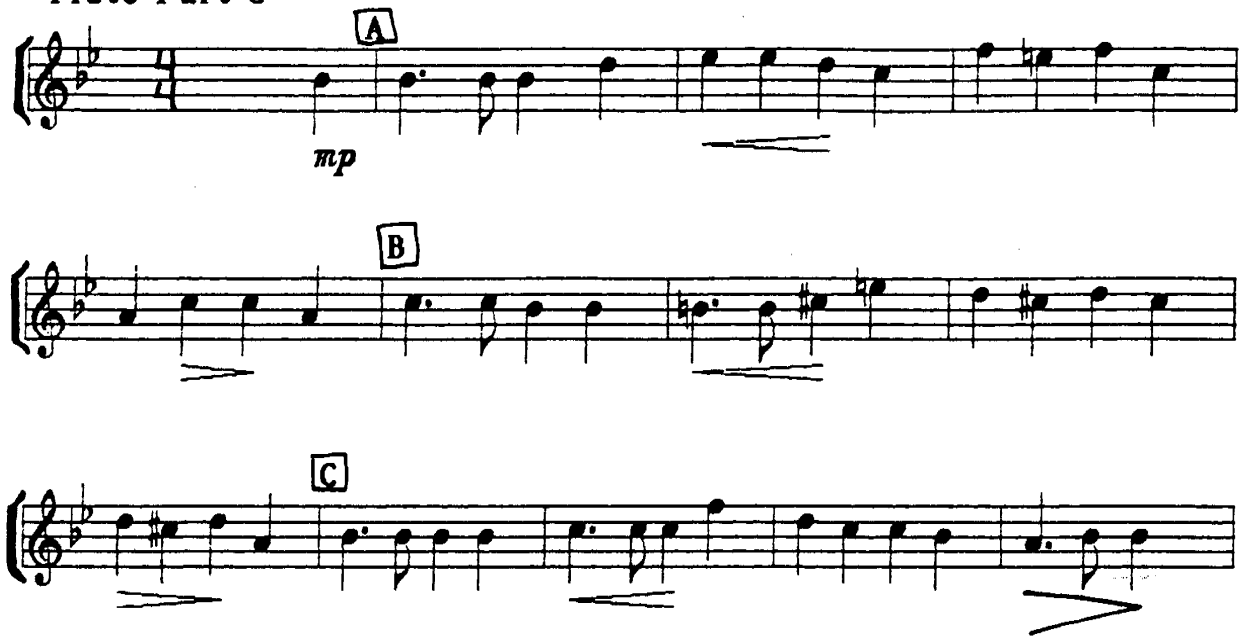
Flute Part B

ETERNAL FATHER



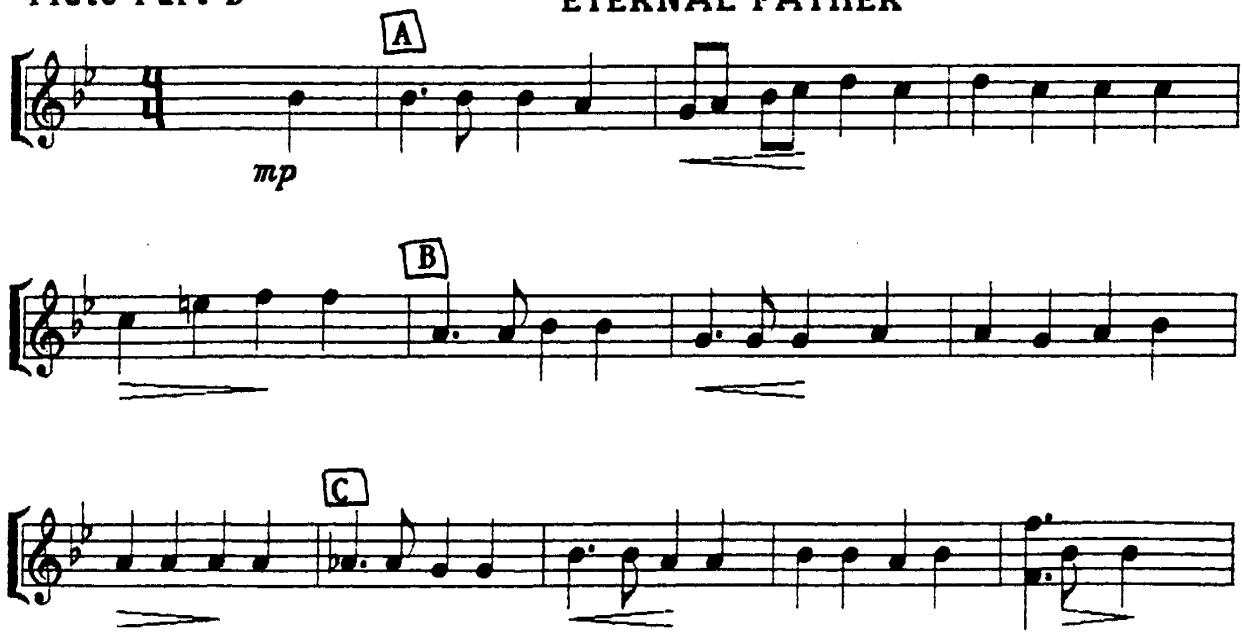
Flute Part C

ETERNAL FATHER

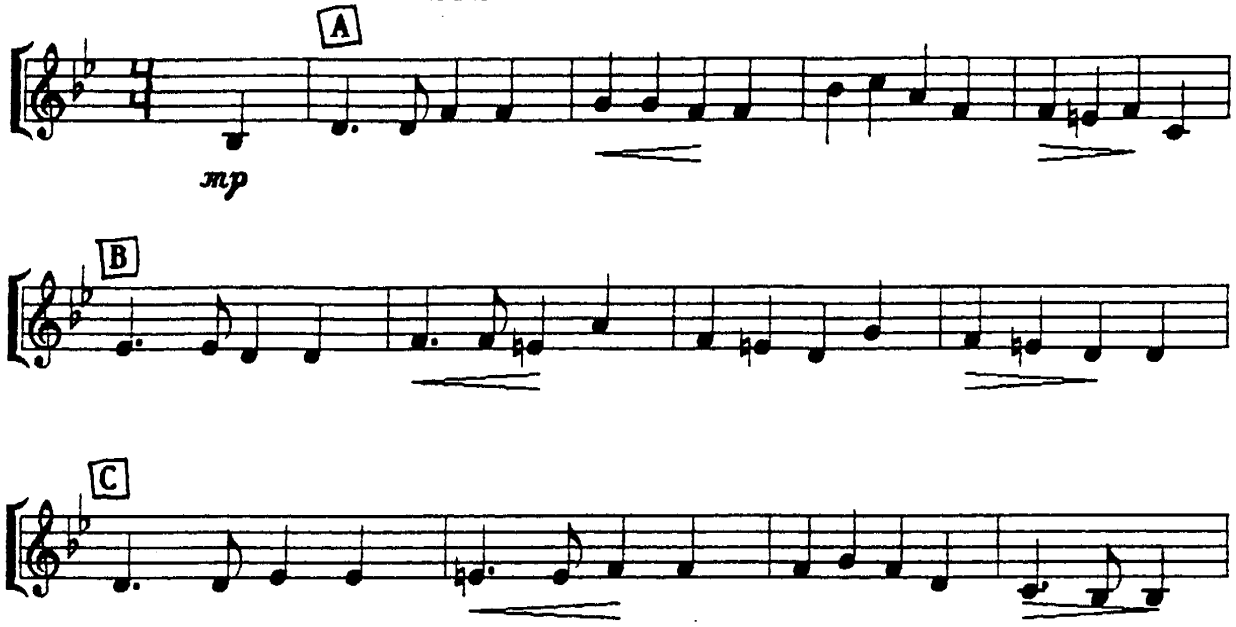


Flute Part D

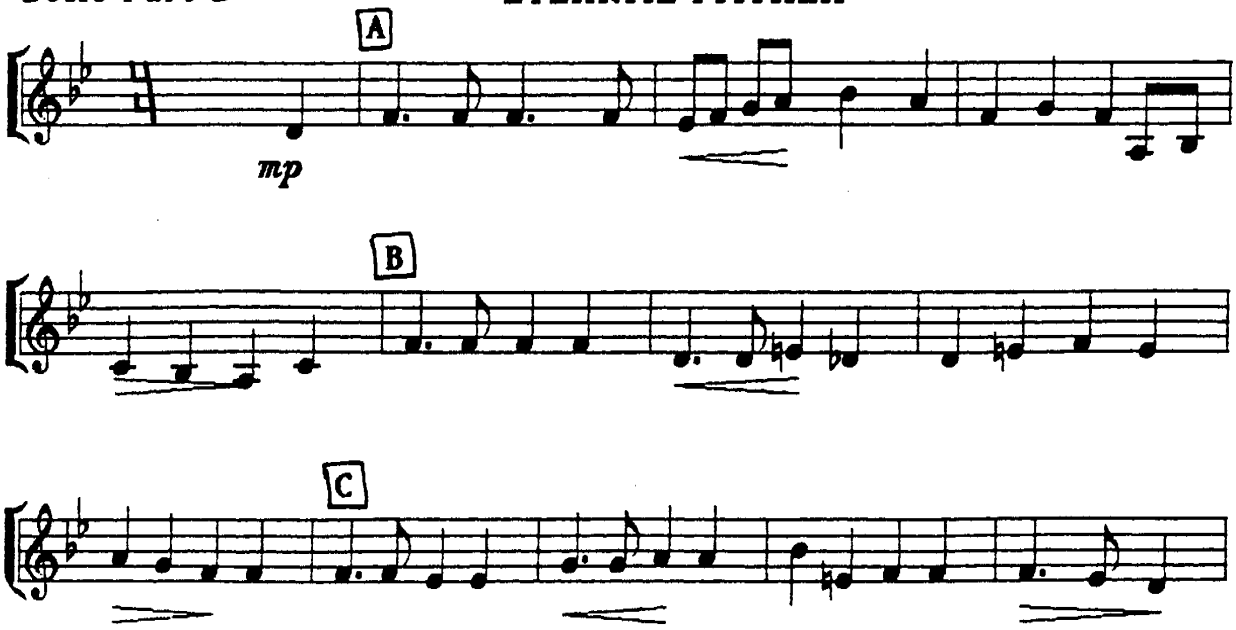
ETERNAL FATHER

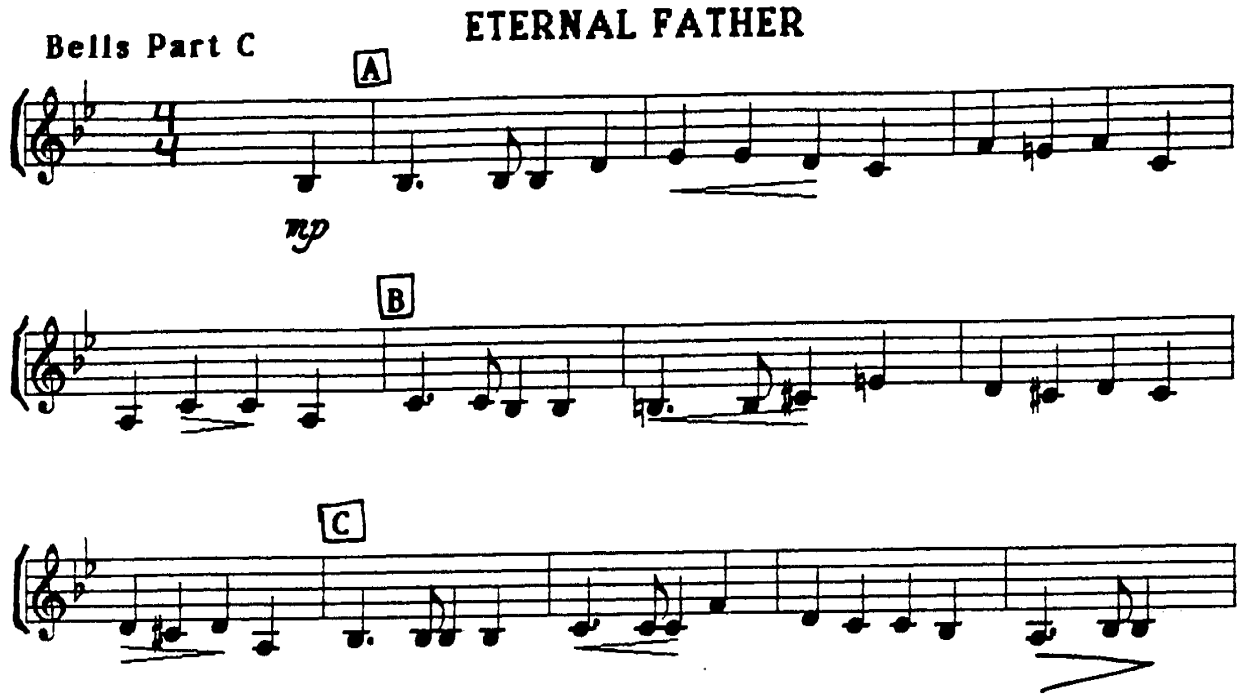


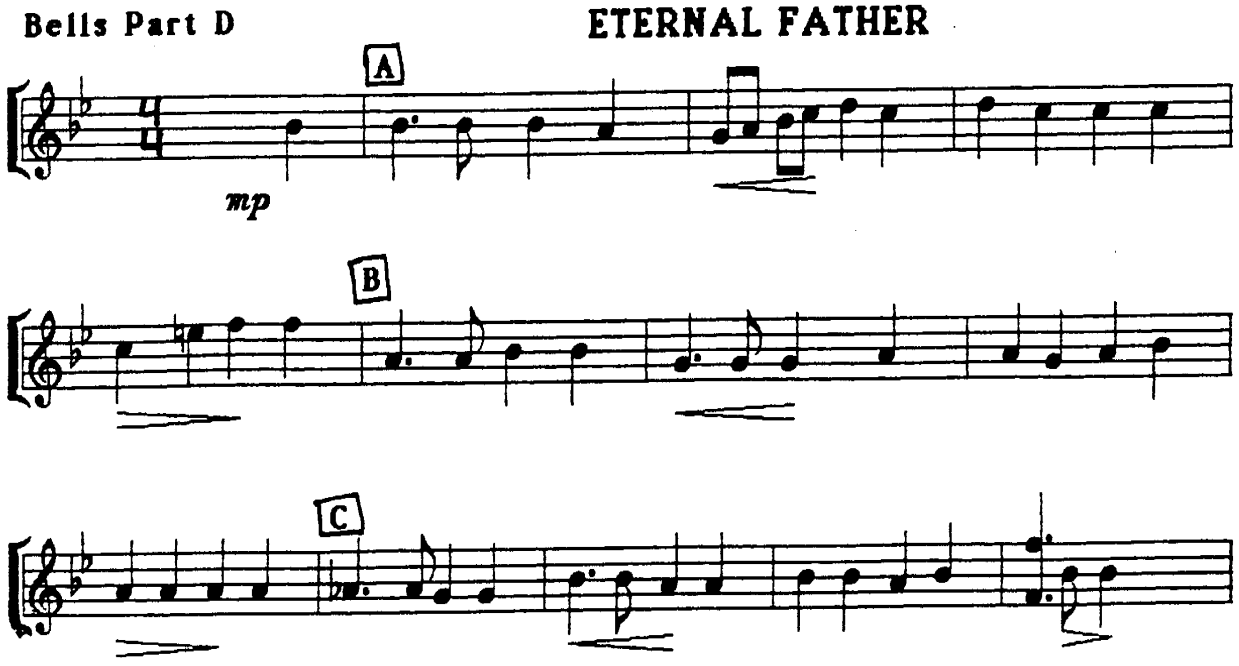
Bells Part A **ETERNAL FATHER**



Bells Part B **ETERNAL FATHER**

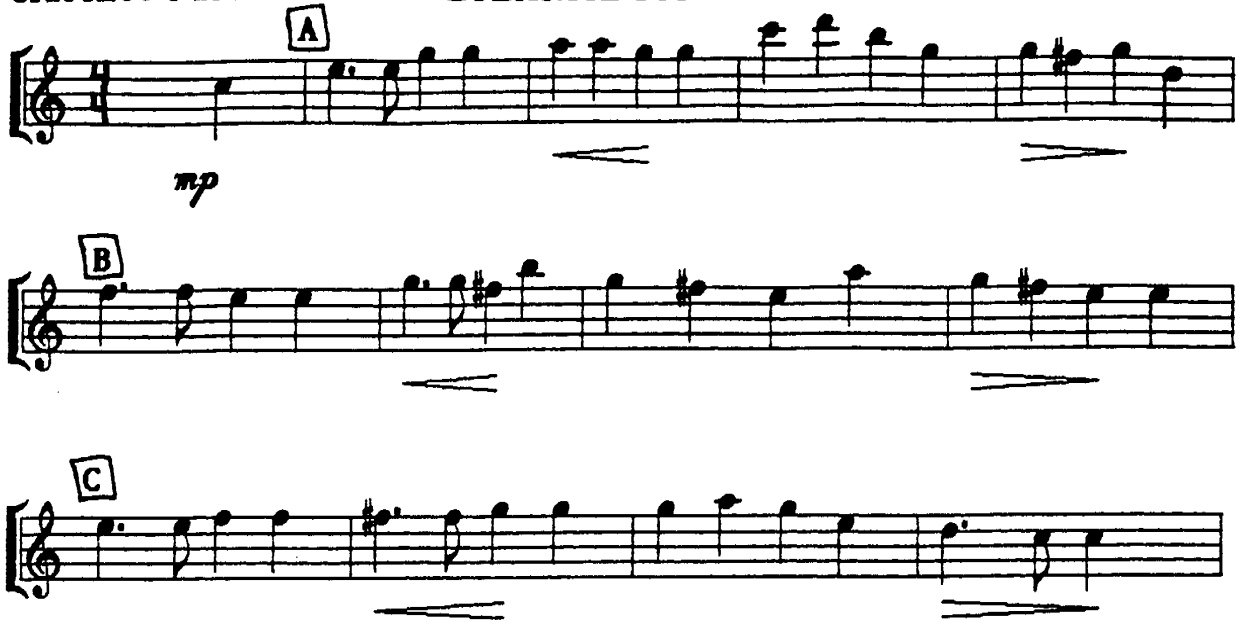



Bells Part C
ETERNAL FATHER
A
mp
B
C


Bells Part D
ETERNAL FATHER
A
mp
B
C

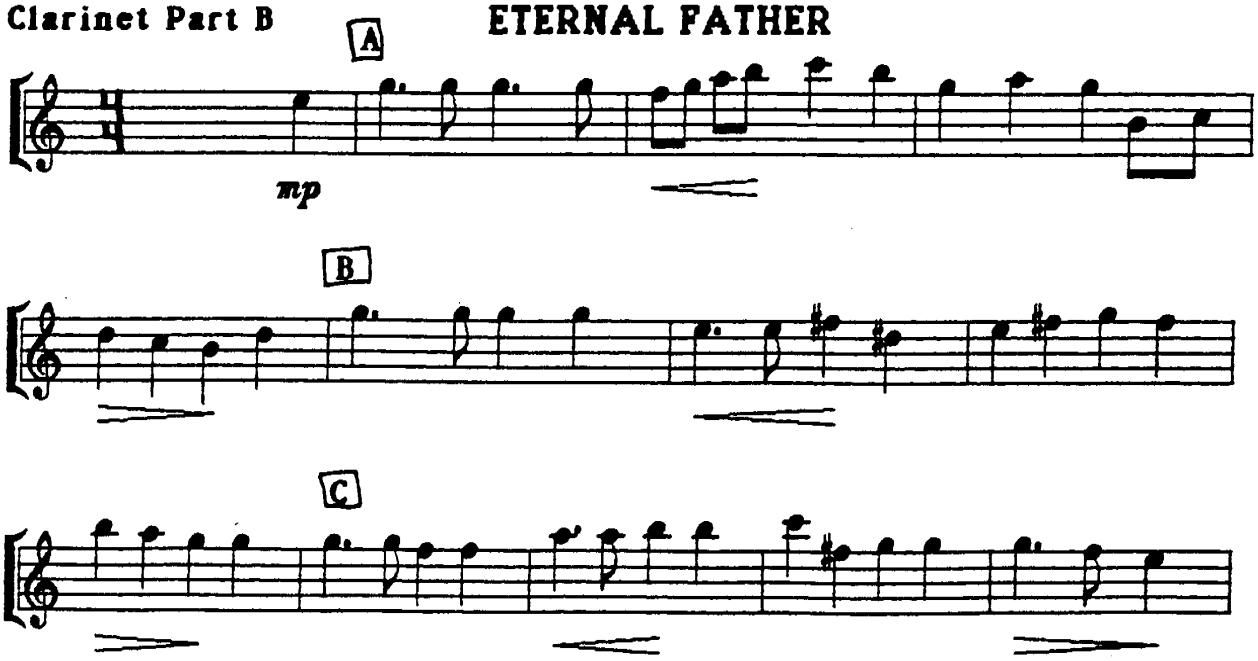
Clarinet Part A

ETERNAL FATHER



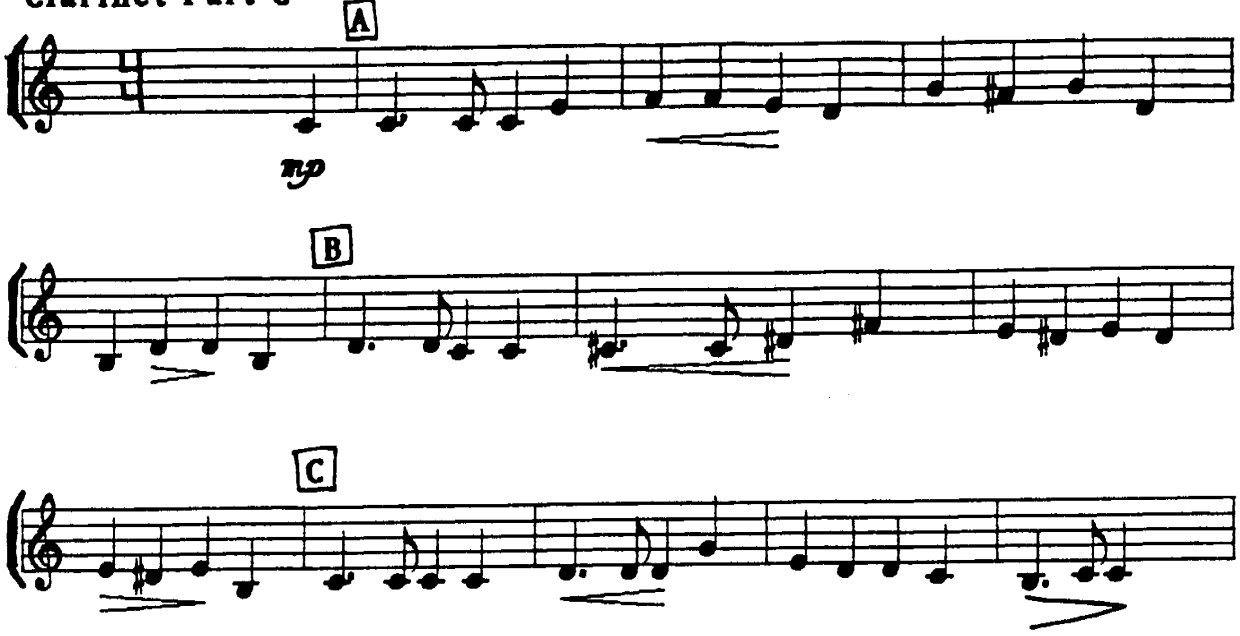
Clarinet Part B

ETERNAL FATHER



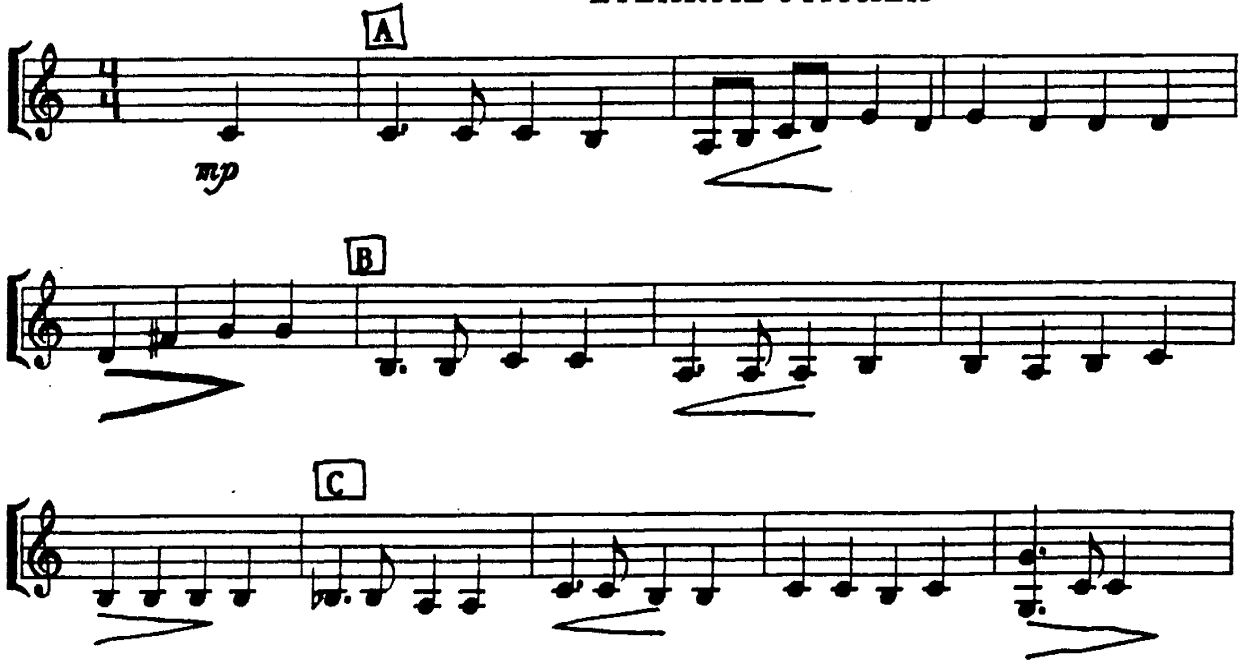
Clarinet Part C

ETERNAL FATHER

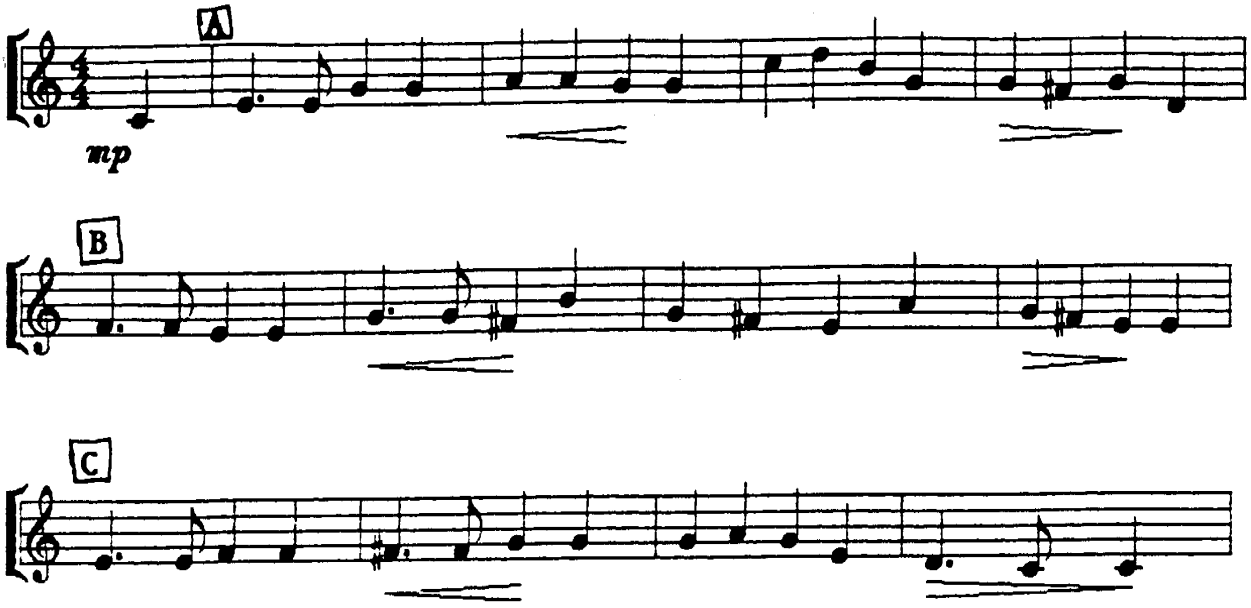


Clarinet Part D

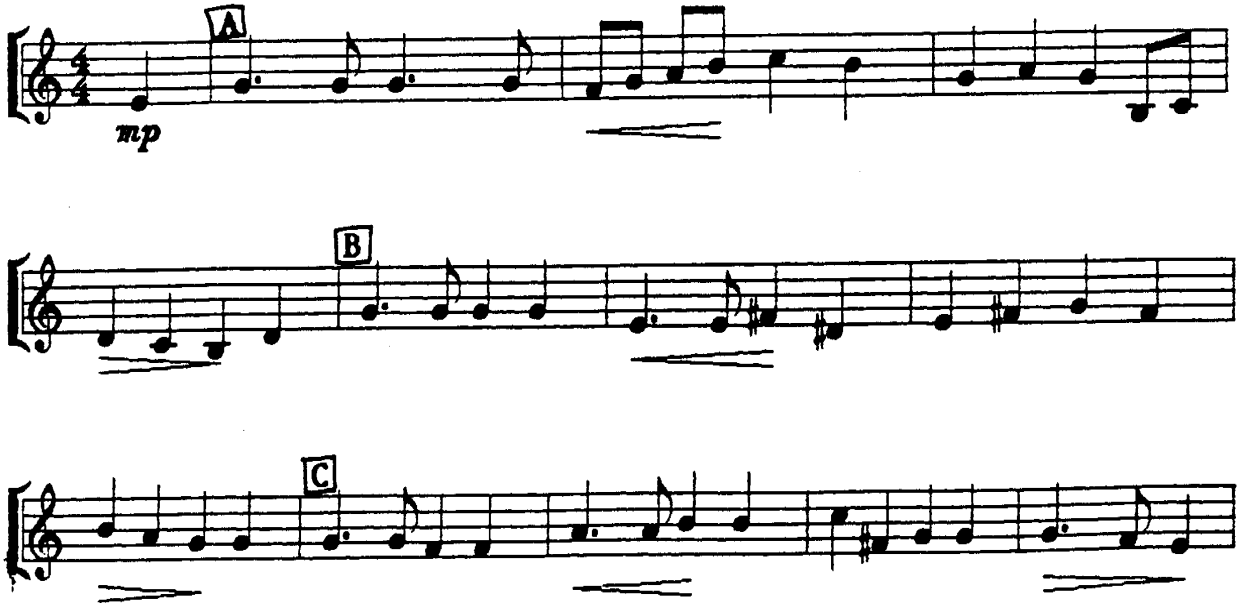
ETERNAL FATHER



Trumpet Part A **ETERNAL FATHER**

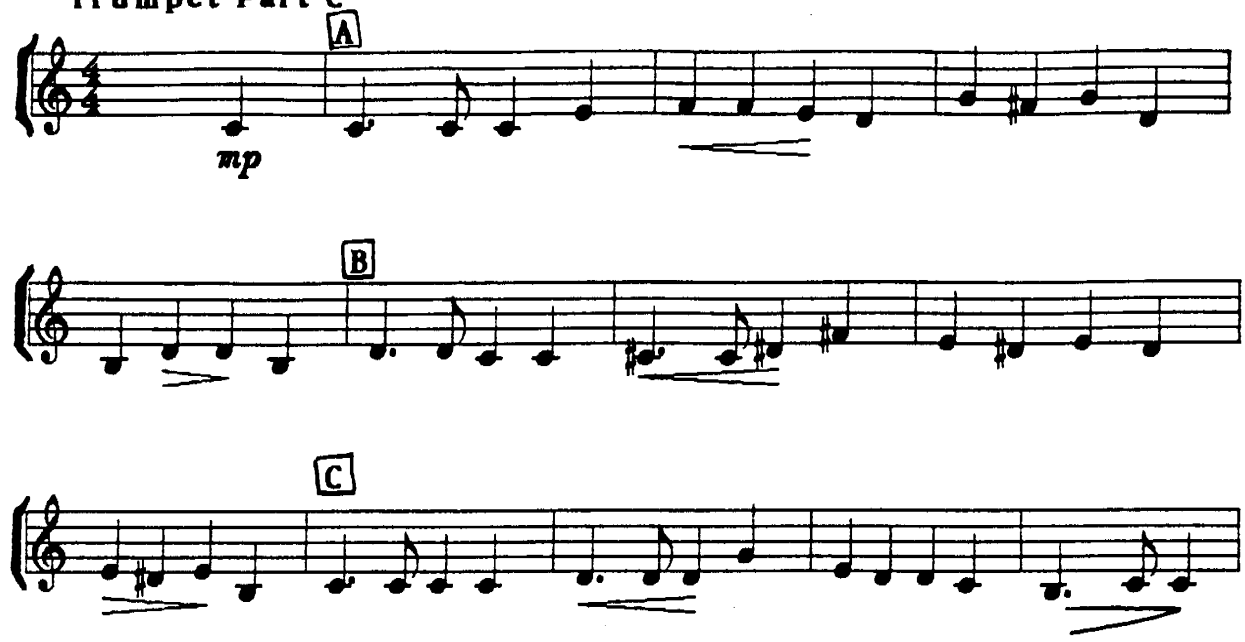


Trumpet Part B **ETERNAL FATHER**



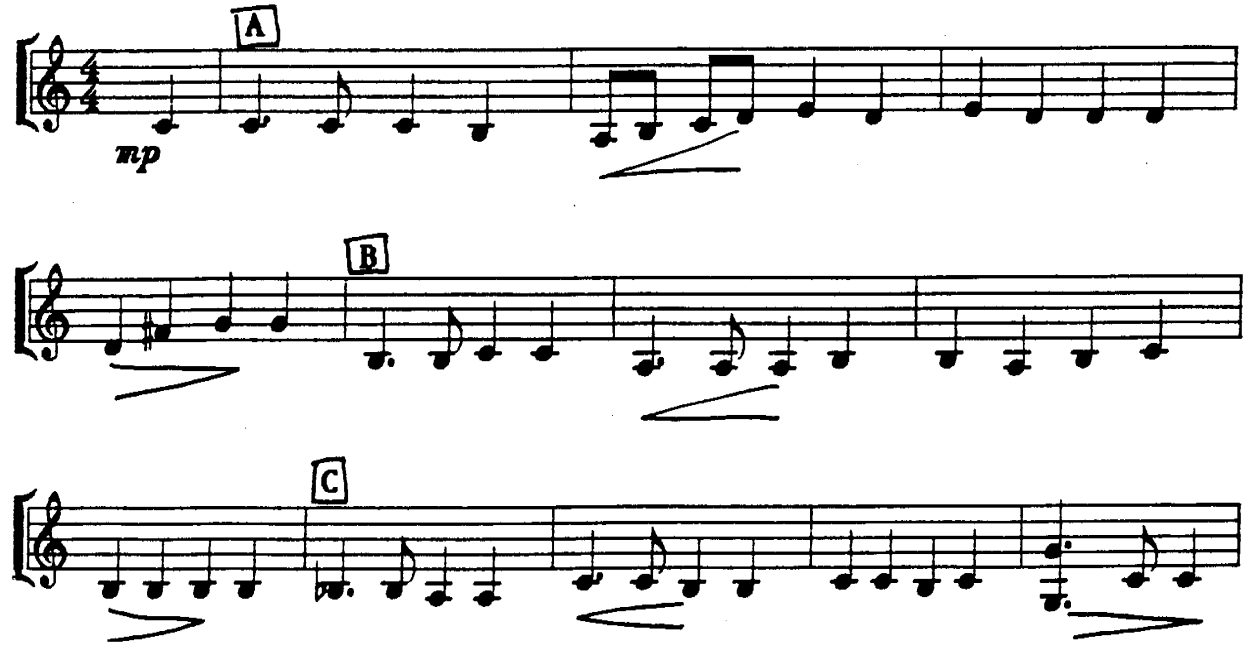
Trumpet Part C

ETERNAL FATHER



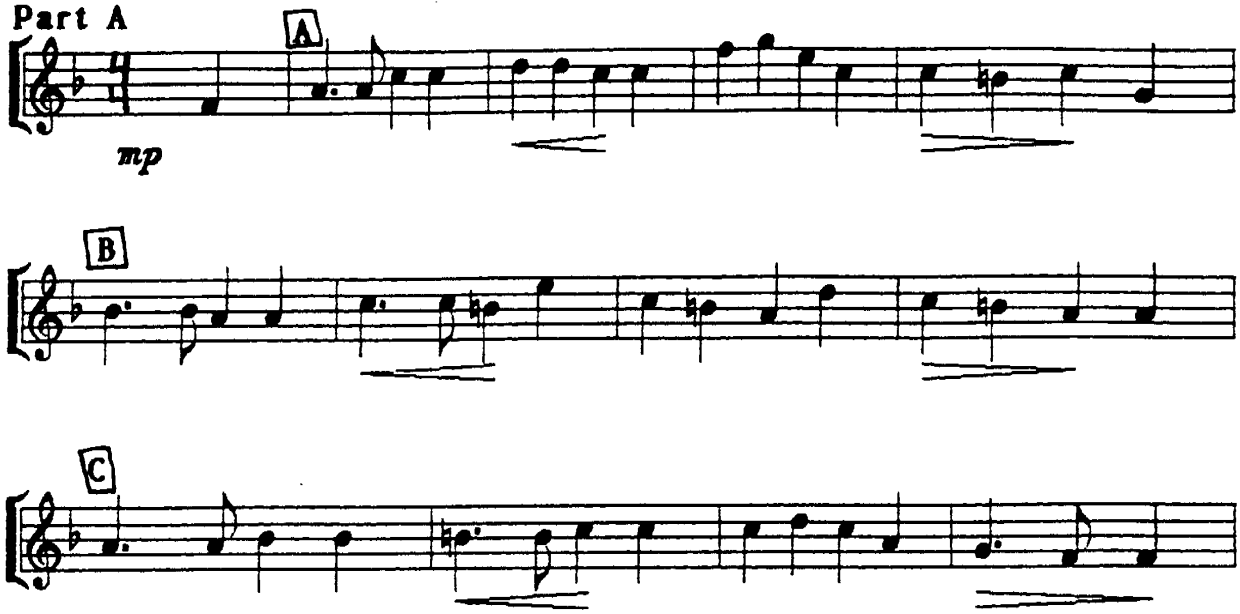
Trumpet Part D

ETERNAL FATHER



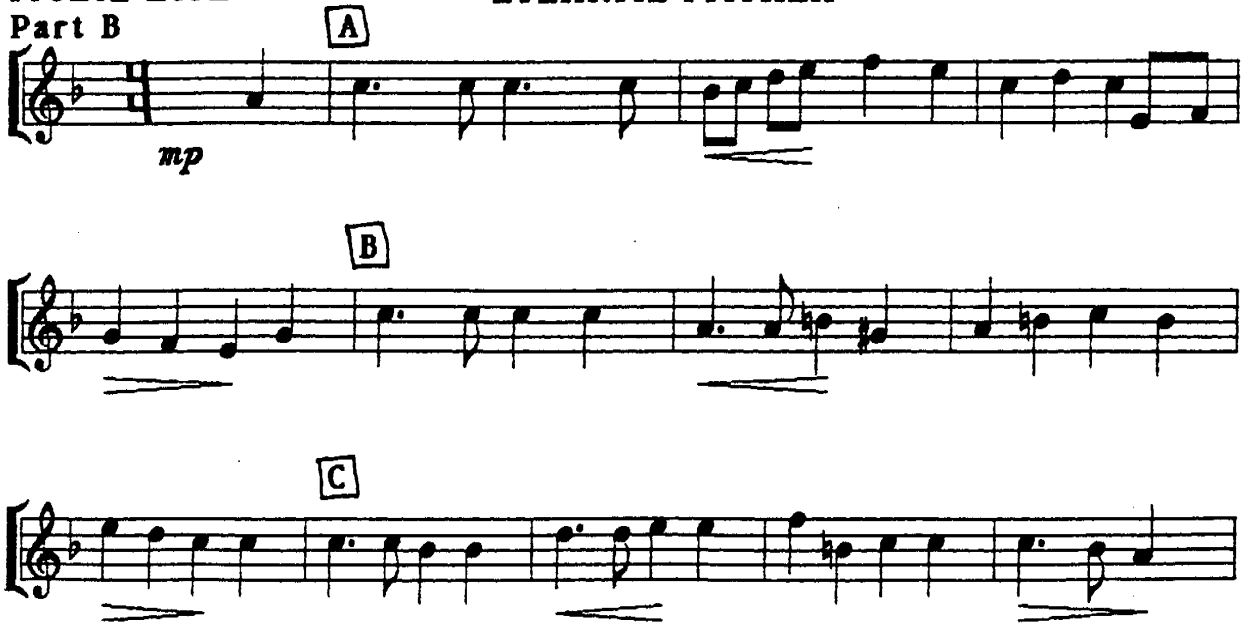
French Horn
Part A

ETERNAL FATHER



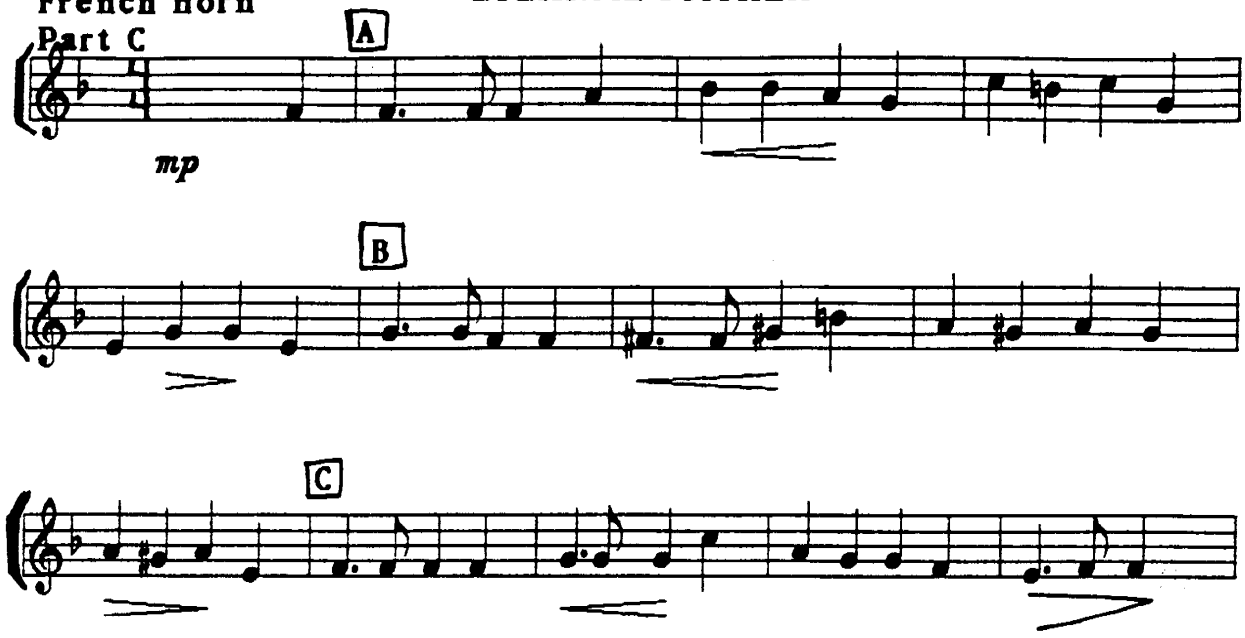
French Horn
Part B

ETERNAL FATHER



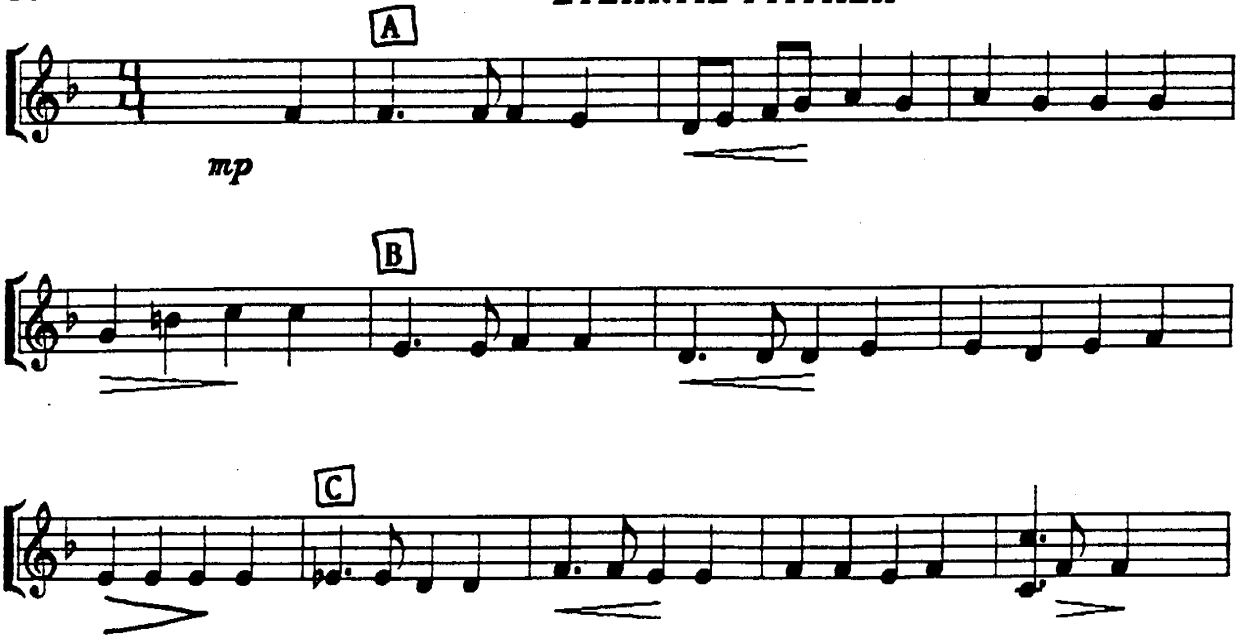
ETERNAL FATHER

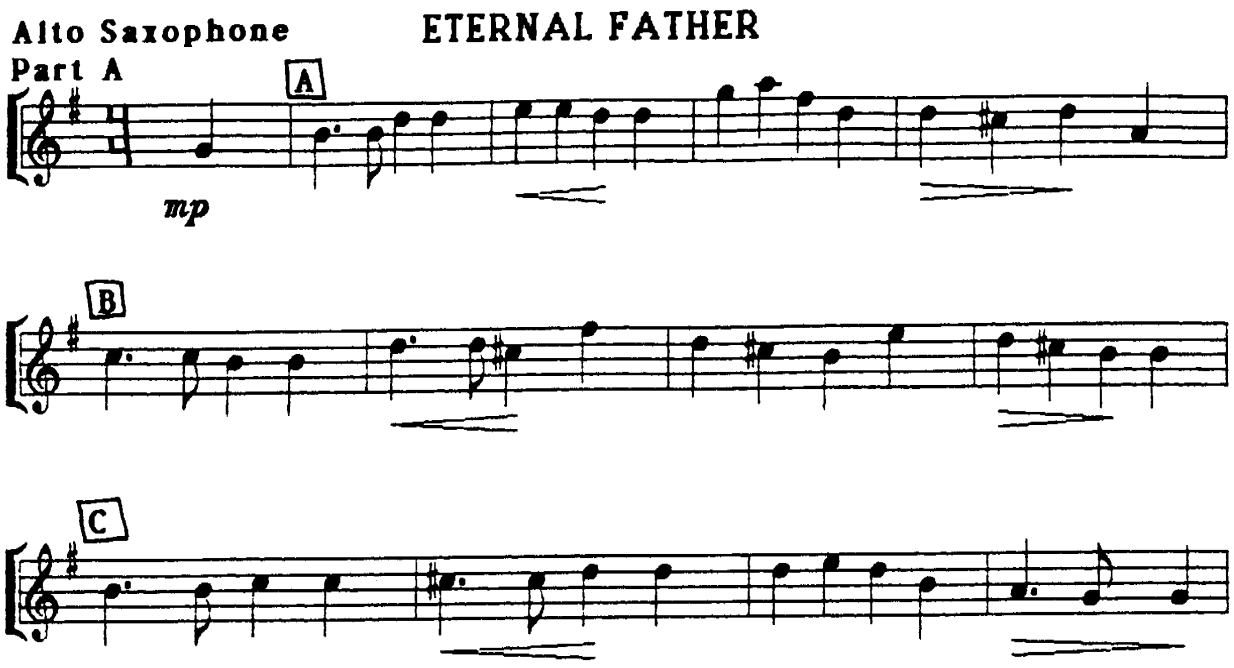
French Horn
Part C

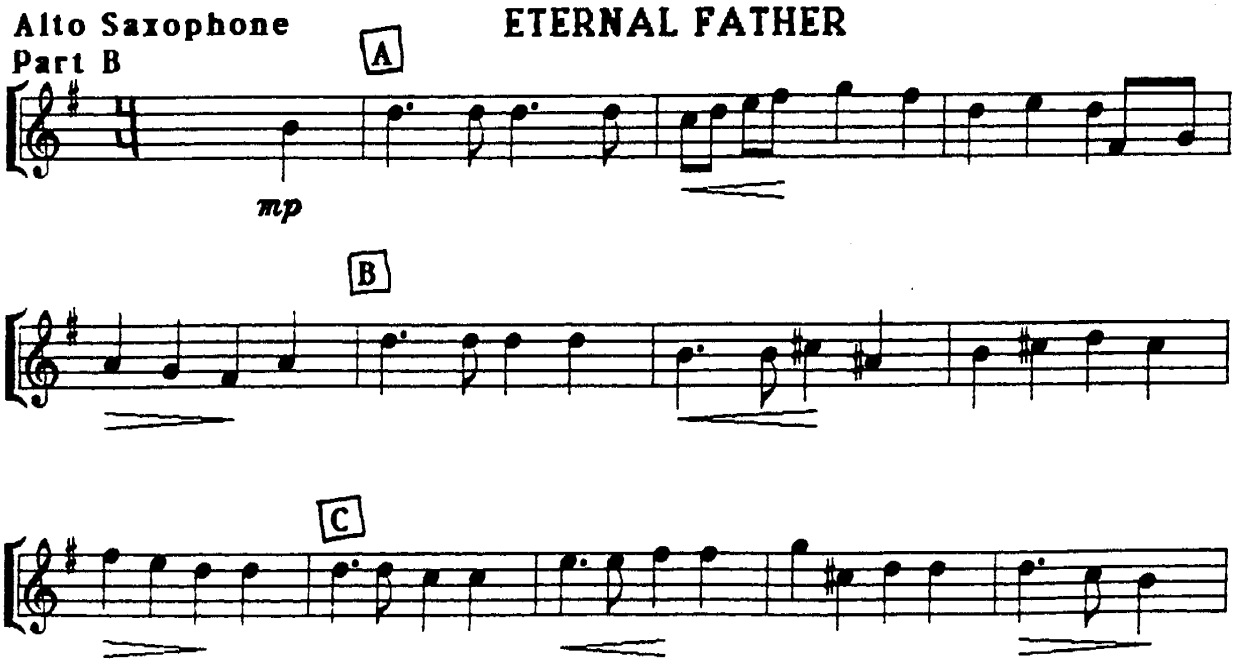


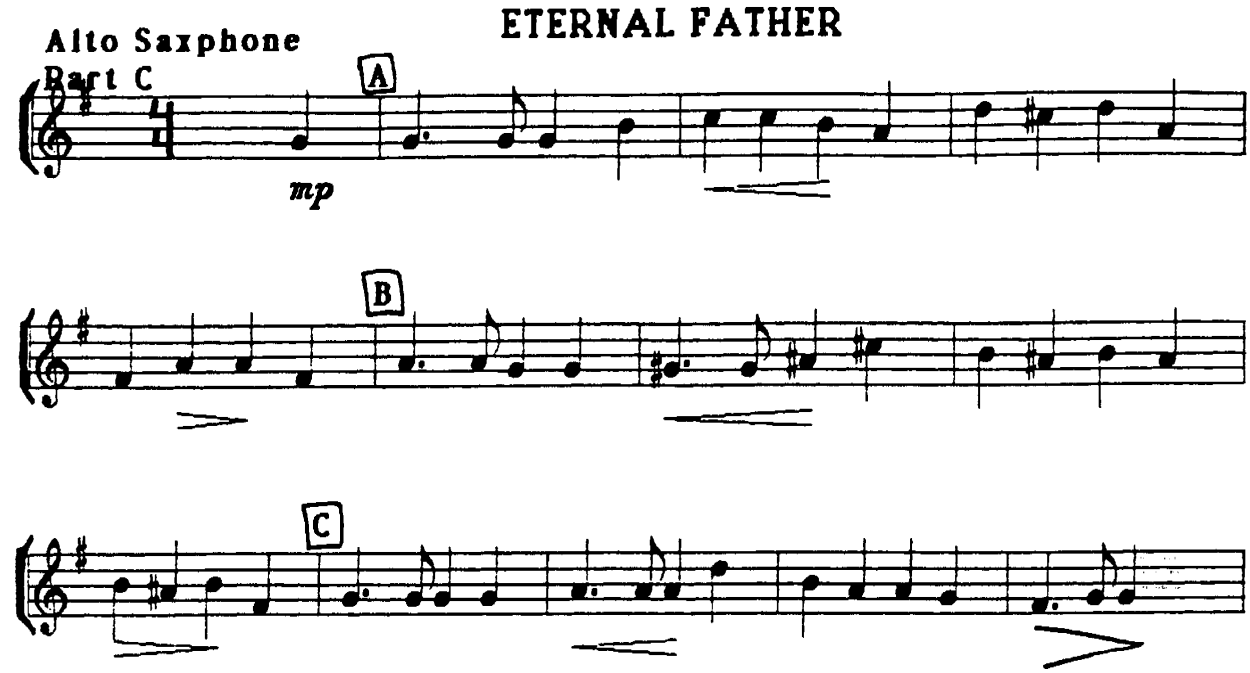
ETERNAL FATHER

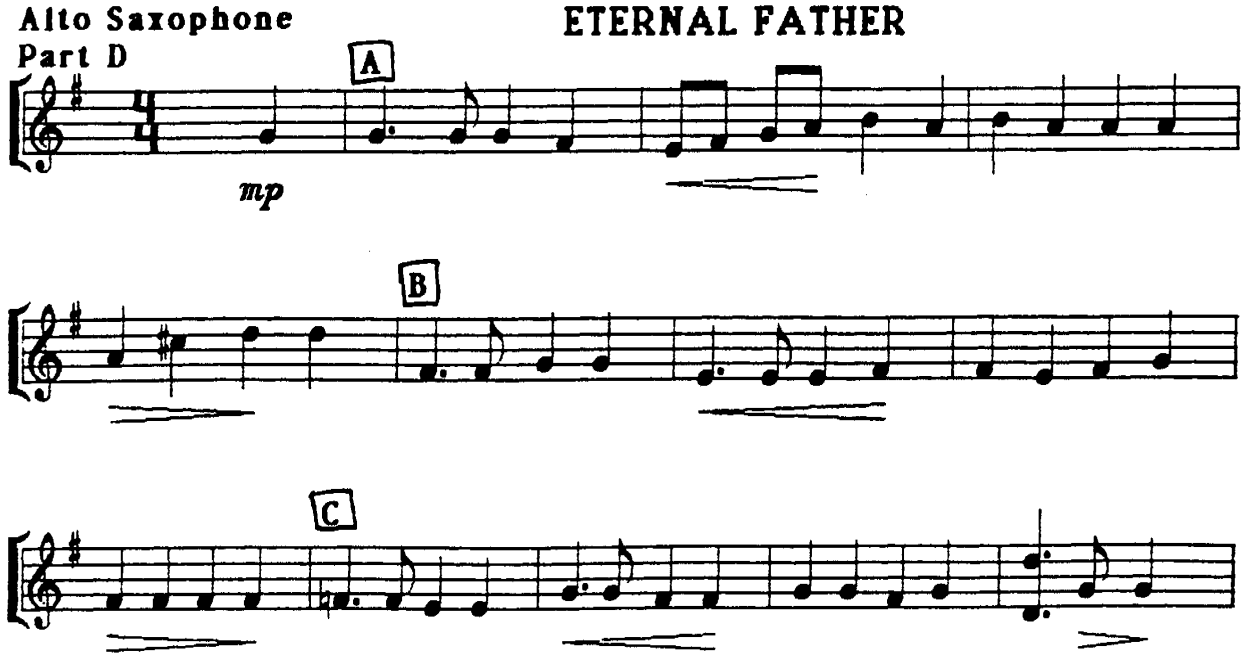
French Horn Part D




Alto Saxophone
ETERNAL FATHER
Part A
A
mp
B
C

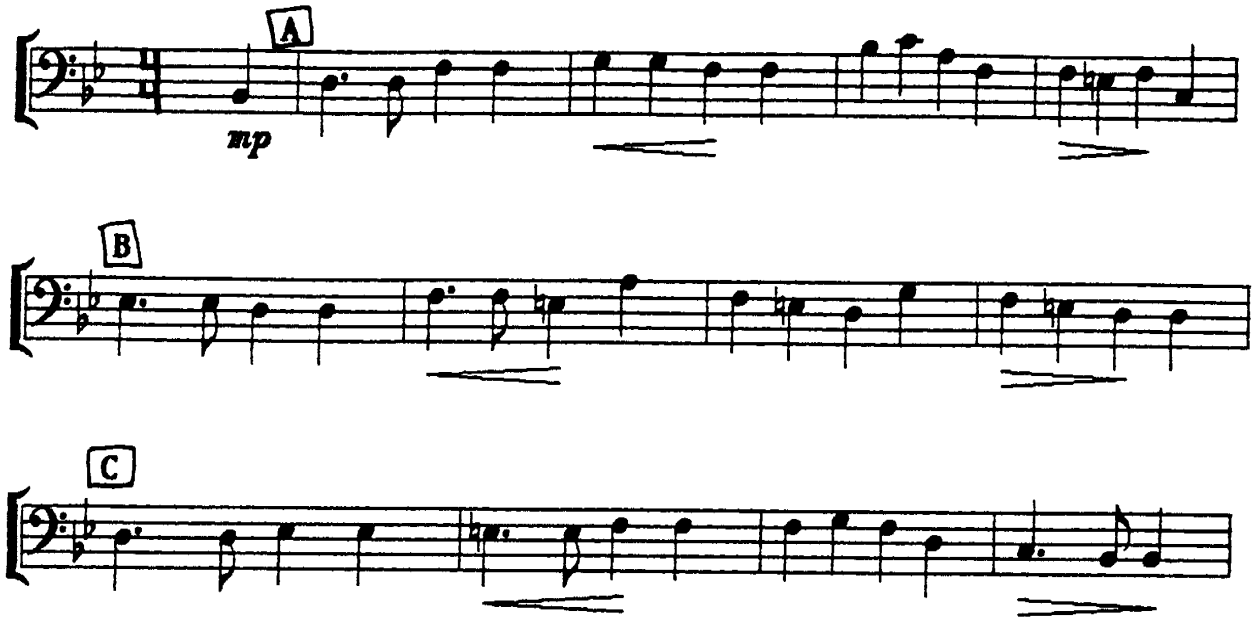

Alto Saxophone
ETERNAL FATHER
Part B
A
mp
B
C


ETERNAL FATHER
Alto Saxphone
Part C
A
mp
B
C


Alto Saxophone
Part D
ETERNAL FATHER
A
mp
B
C

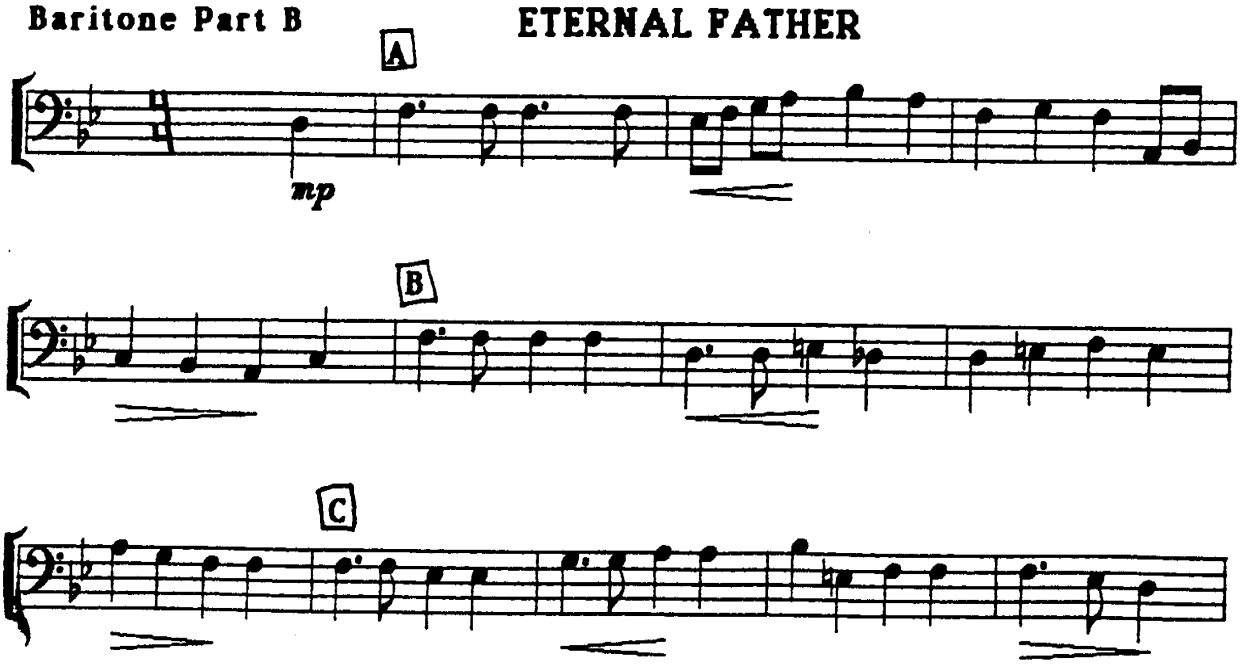
Baritone Part A

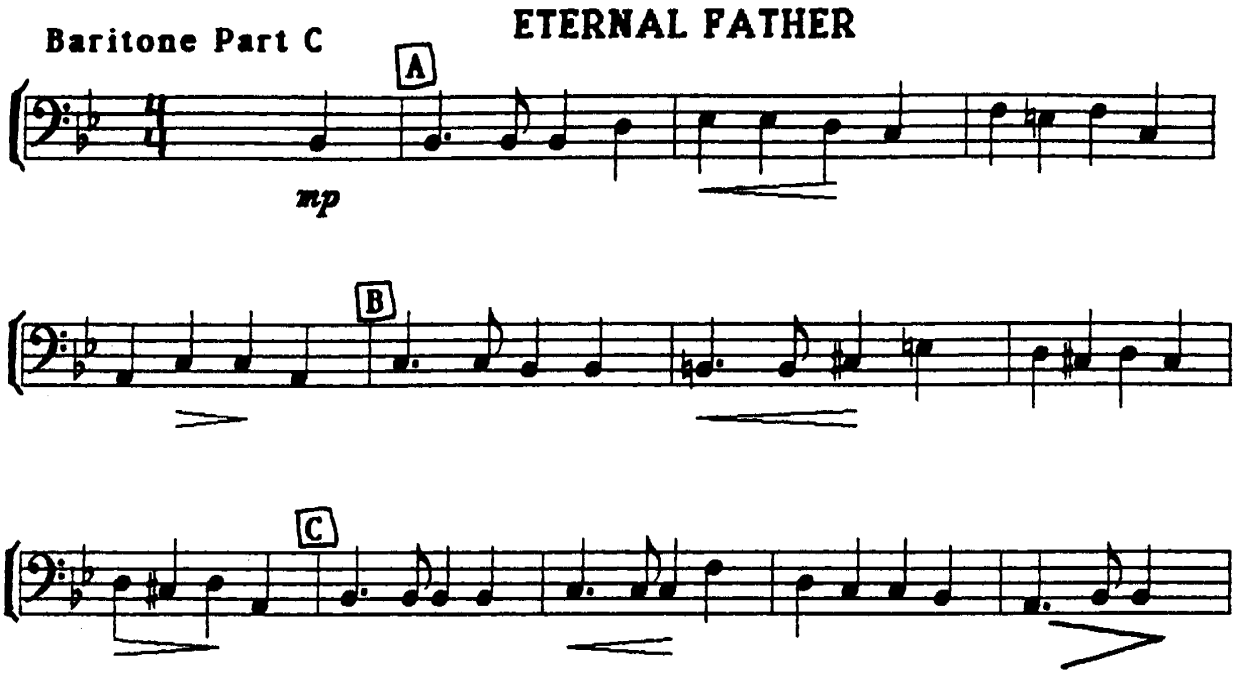
ETERNAL FATHER

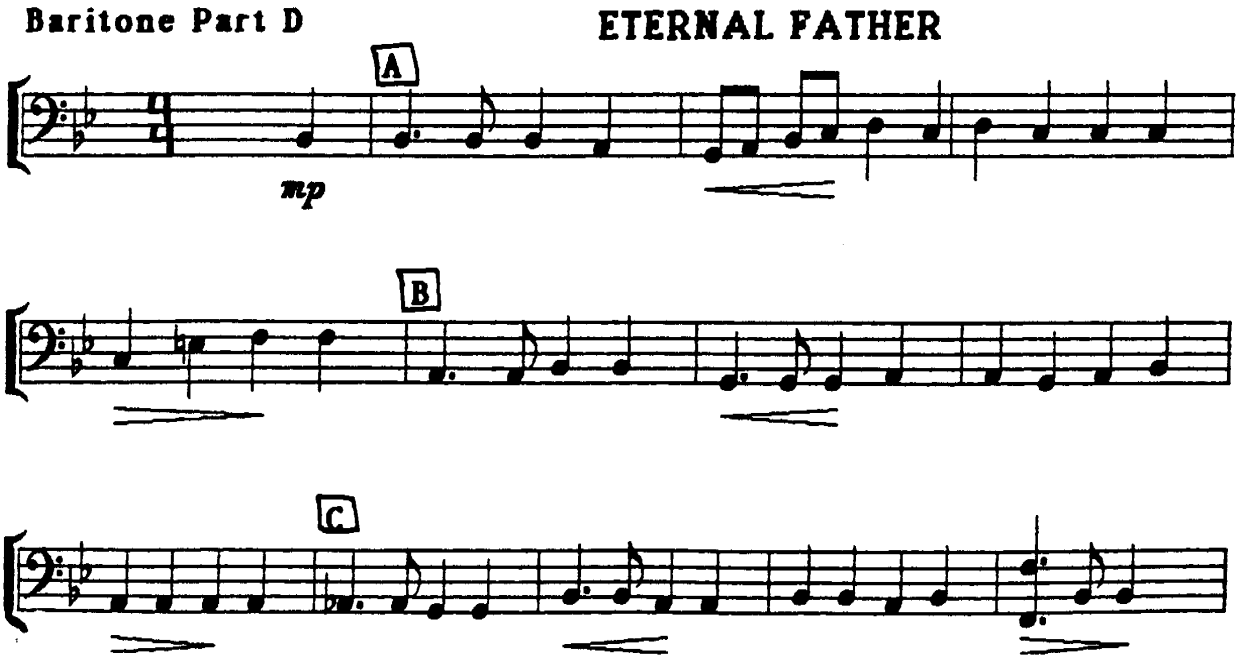


Baritone Part B

ETERNAL FATHER

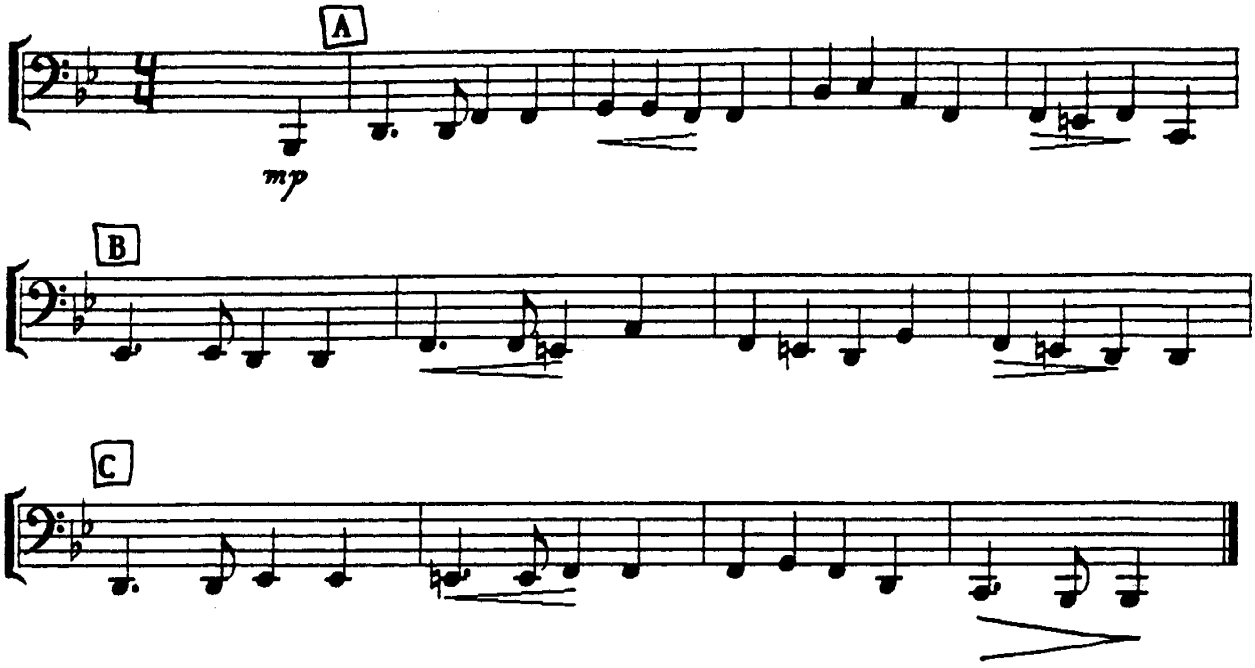



Baritone Part C
ETERNAL FATHER
A
mp
B
C


Baritone Part D
ETERNAL FATHER
A
mp
B
C

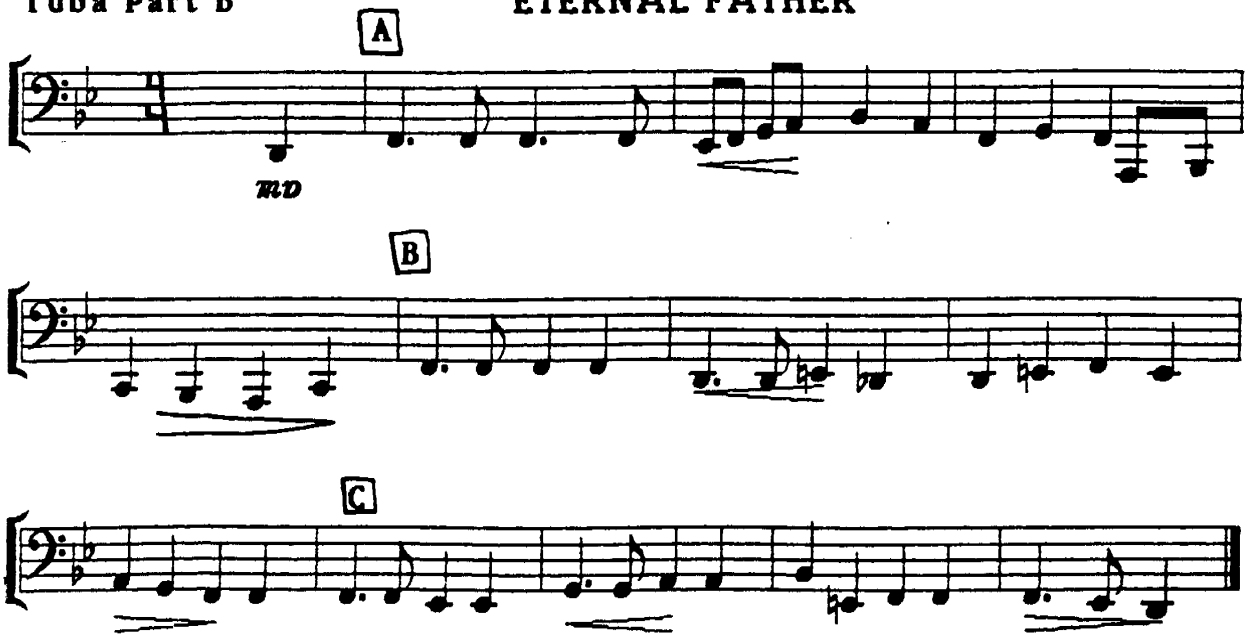
Tuba Part A

ETERNAL FATHER



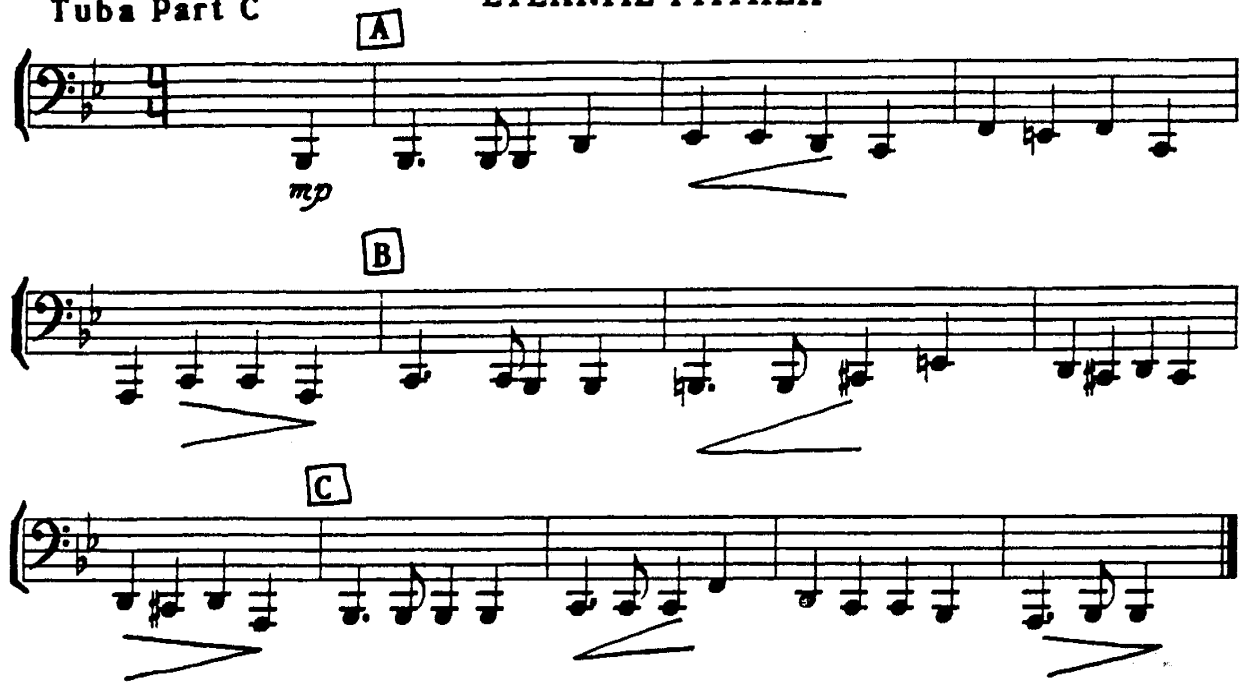
Tuba Part B

ETERNAL FATHER



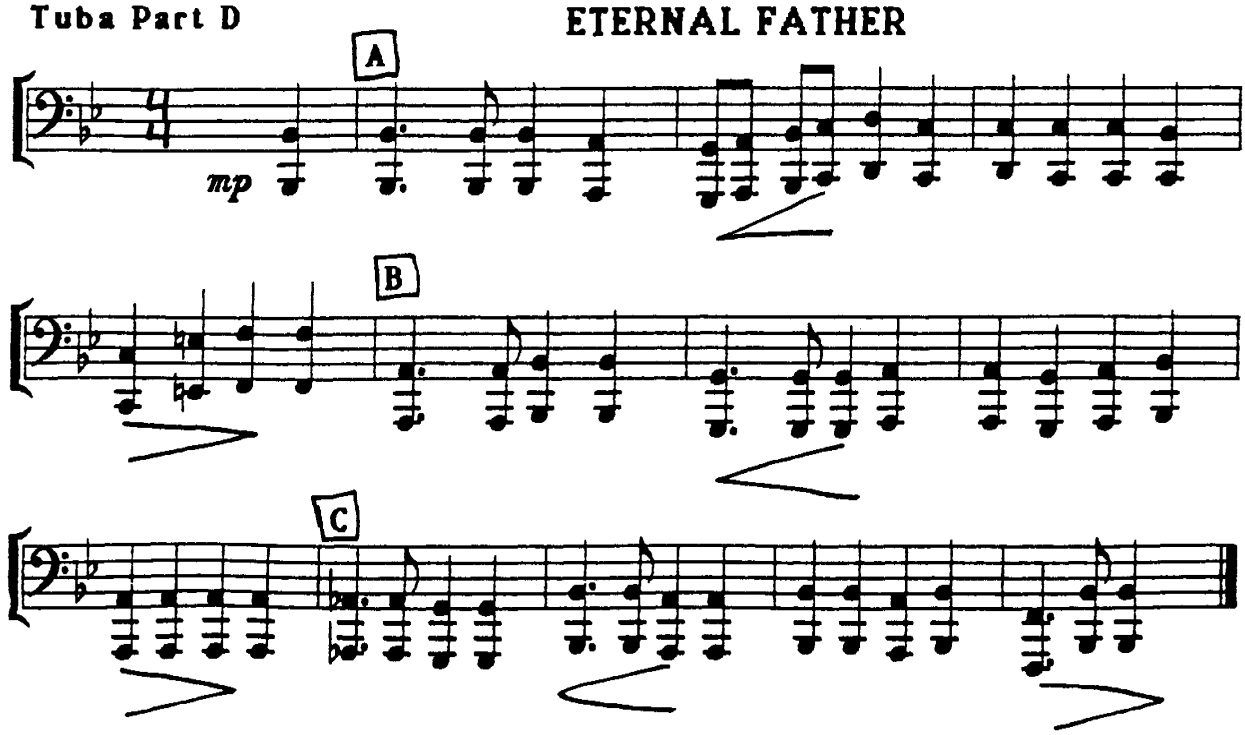
Tuba Part C

ETERNAL FATHER

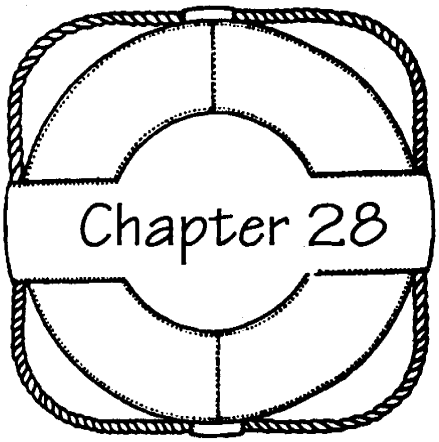


Tuba Part D

ETERNAL FATHER



Navy League Centennial Fanfare

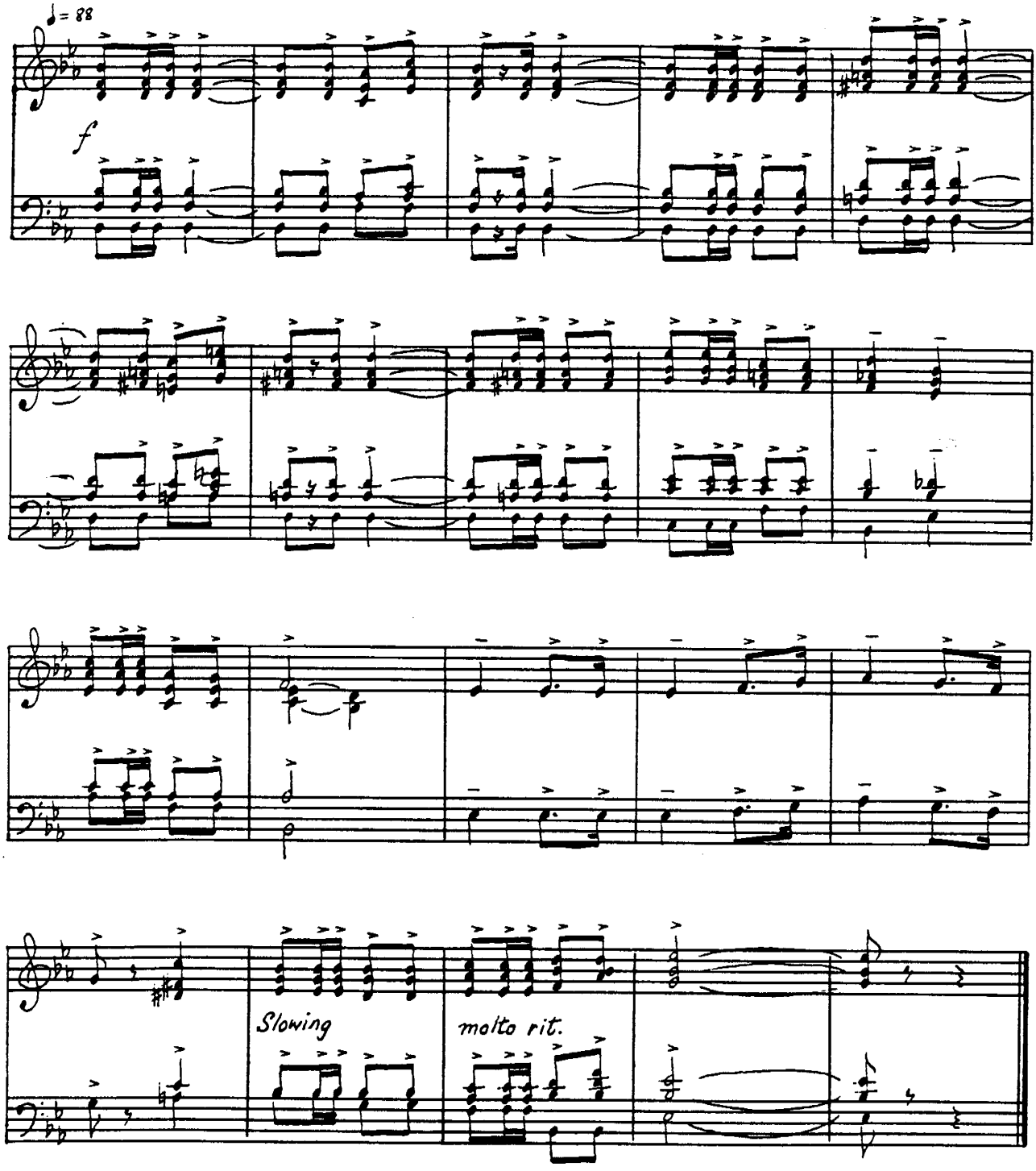


This fanfare was originally witten for three trumpets on parts A, B, and C, accompanied by a trombone or Euphonium on Part D. A French Horn would also be in the same range as a Euphonium or Trombone. The original score and parts are included for those who would like to conform to the original arrangement. However, the fanfare lends itself well to other instruments although brass is usually considered the most rousing, particularly on Part A. Lt(N) Brian Gossip wrote this fanfare in support of the centenary of the Navy League of Canada, co-sponsor of the Sea Cadet Movement. The centre section is reminiscent of "Heart of Oak", the Naval March Past. The fanfare was written with the abilities of cadets in mind and is not difficult to play well in tune. It would be an fine addition to performances, or on civil occasions when a salute is not appropriate.

Conductor

NAVY LEAGUE FANFARE

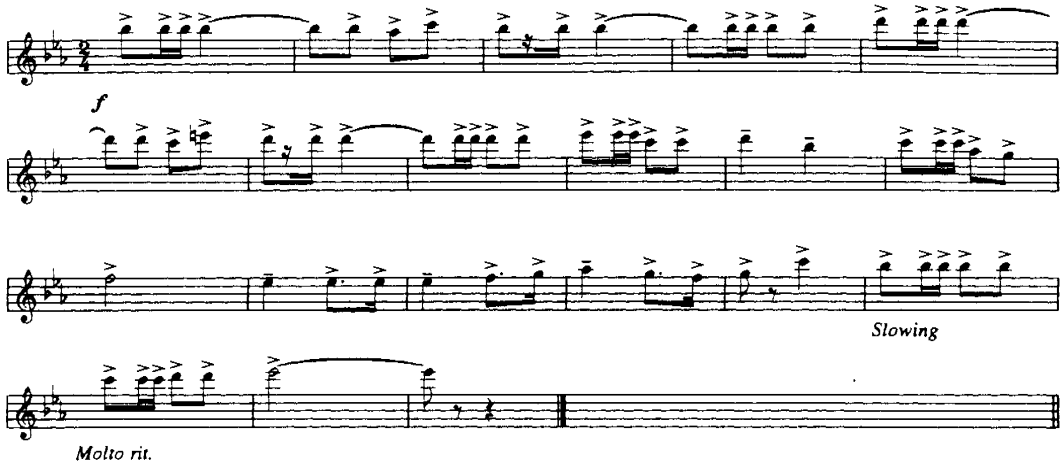
LT(N) Brian Gossip



1st C Flute

NAVY LEAGUE FANFARE

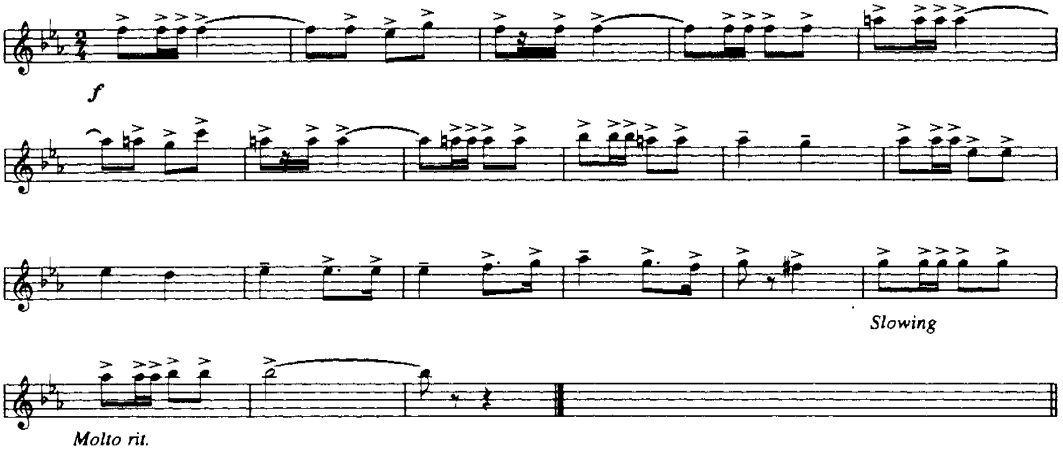
LT(N) Brian Gossip



2nd C Flute

NAVY LEAGUE FANFARE

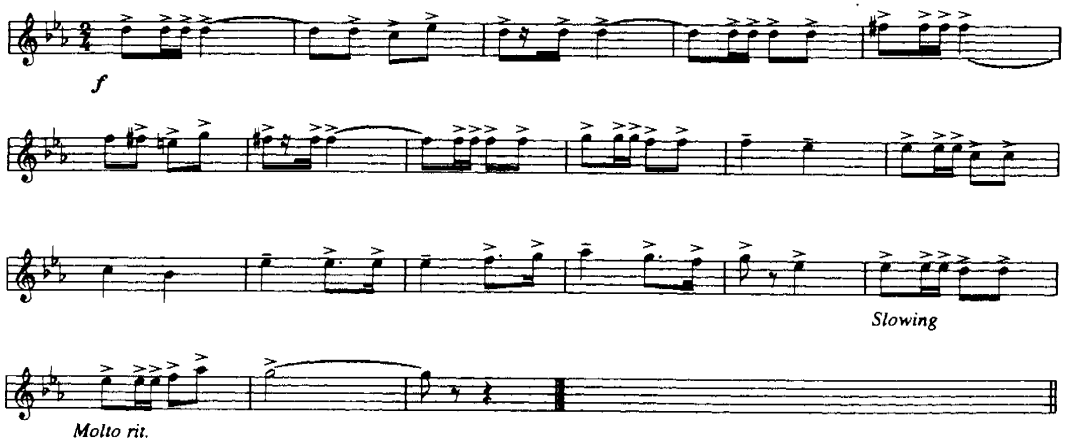
LT(N) Brian Gossip



3rd C Flute

NAVY LEAGUE FANFARE

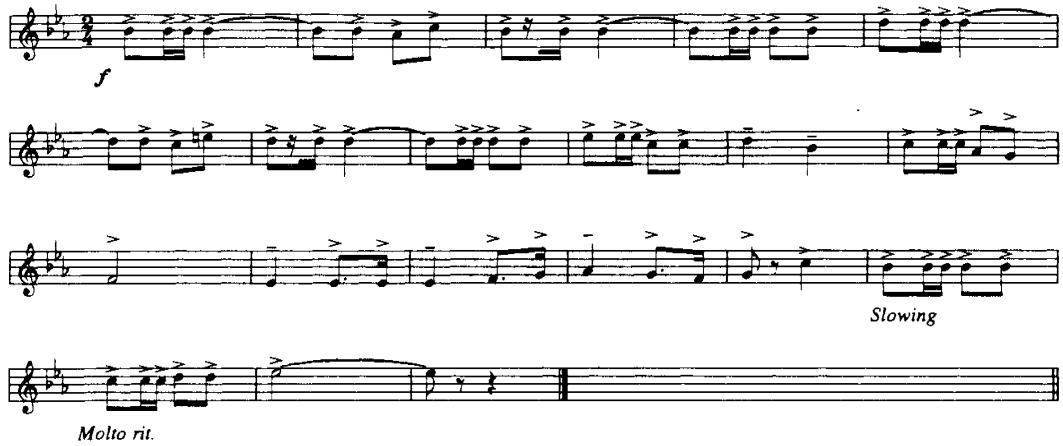
LT(N) Brian Gossip



1st C Bells/Oboe

NAVY LEAGUE FANFARE

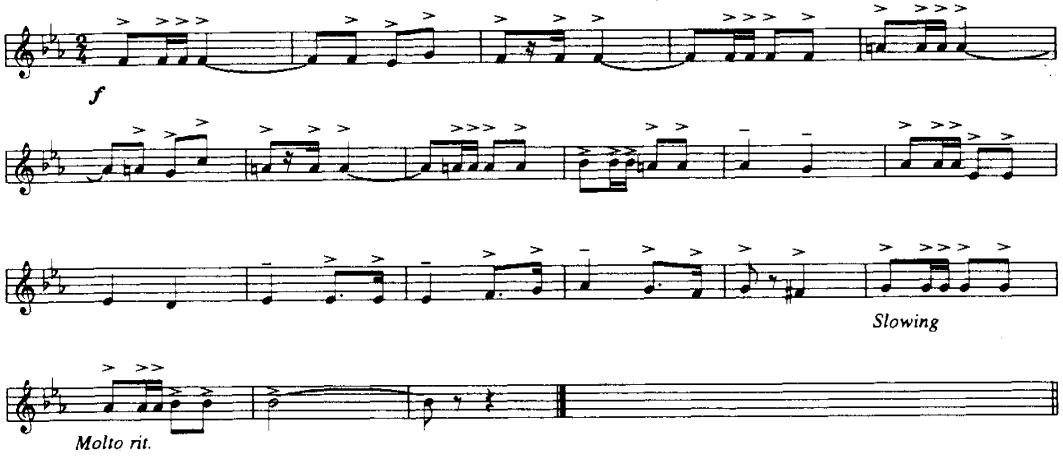
LT(N) Brian Gossip



2nd C Bells/Oboe

NAVY LEAGUE FANFARE

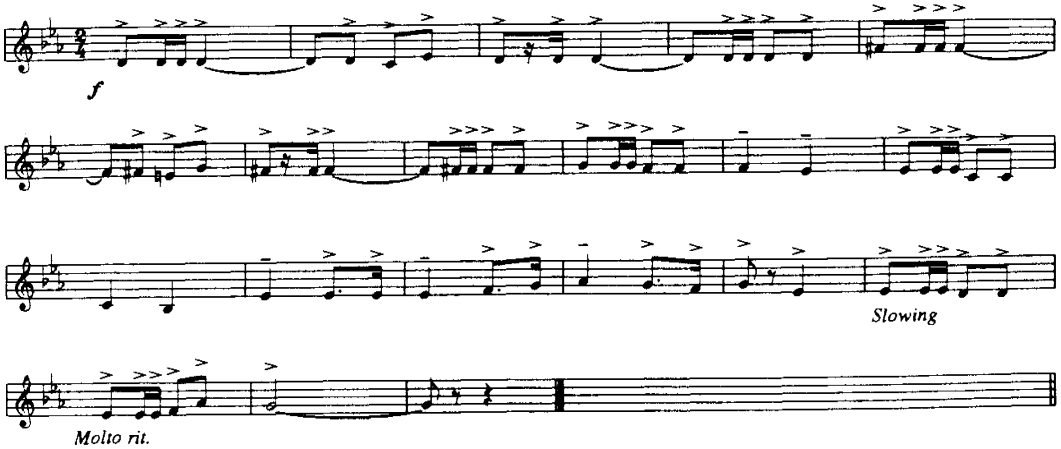
LT(N) Brian Gossip



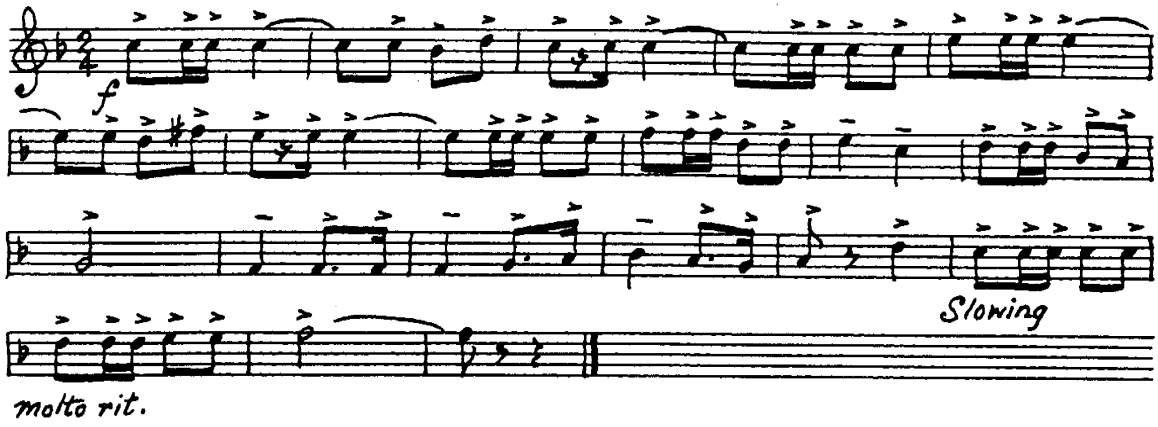
3rd C Bells/Oboe

NAVY LEAGUE FANFARE

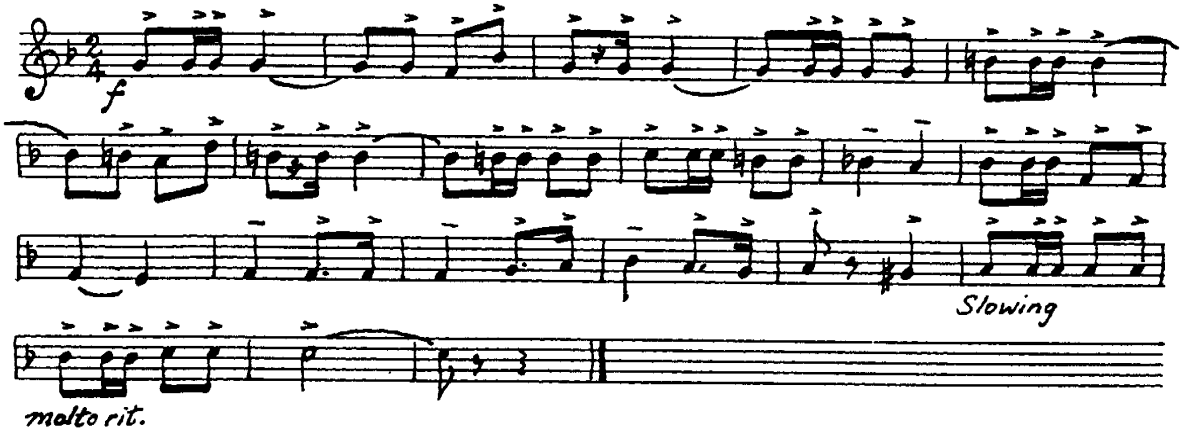
LT(N) Brian Gossip



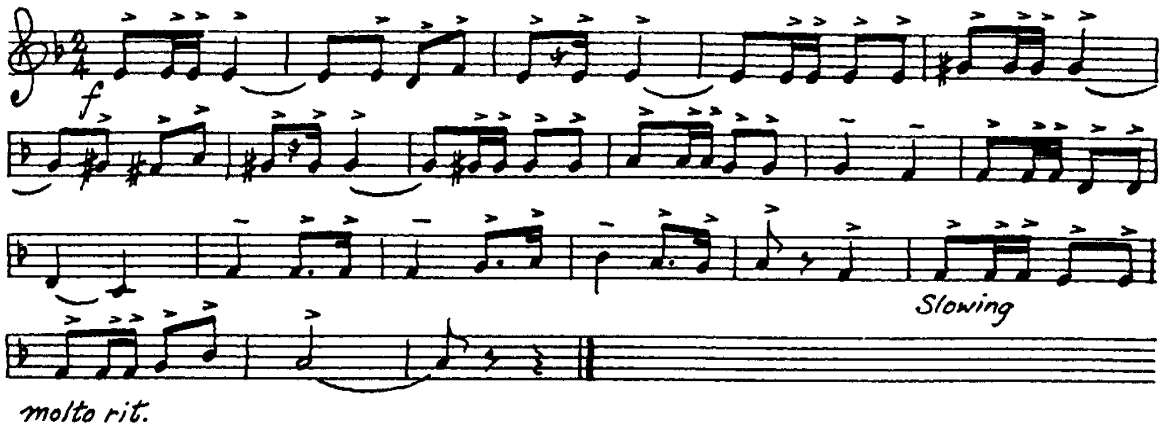
1st B♭ Trumpet **NAVY LEAGUE FANFARE** LT(N) Brian Gossip



2nd B♭ Trumpet **NAVY LEAGUE FANFARE** LT(N) Brian Gossip

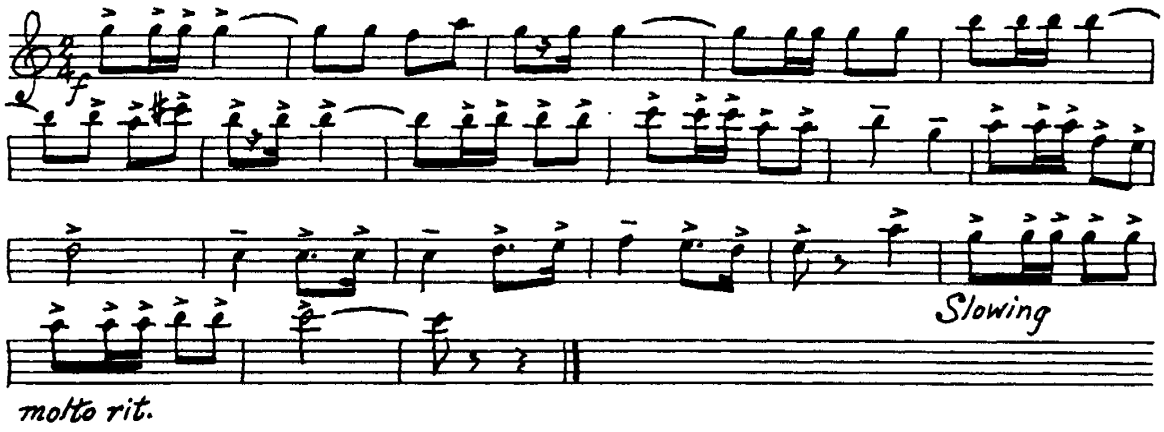


3rd B♭ Trumpet **NAVY LEAGUE FANFARE** LT(N) Brian Gossip



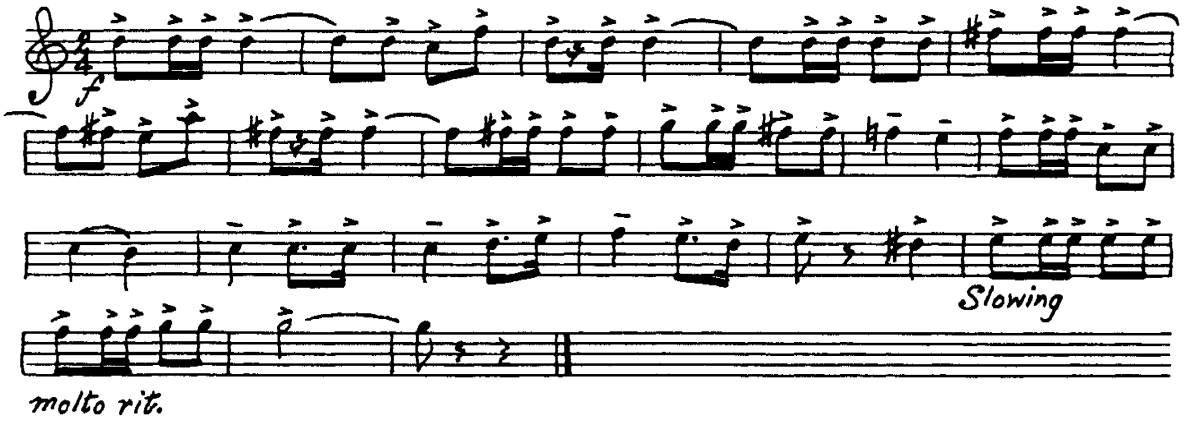
NAVY LEAGUE FANFARE

1st E♭ Alto Sax LT(N) Brian Gossip



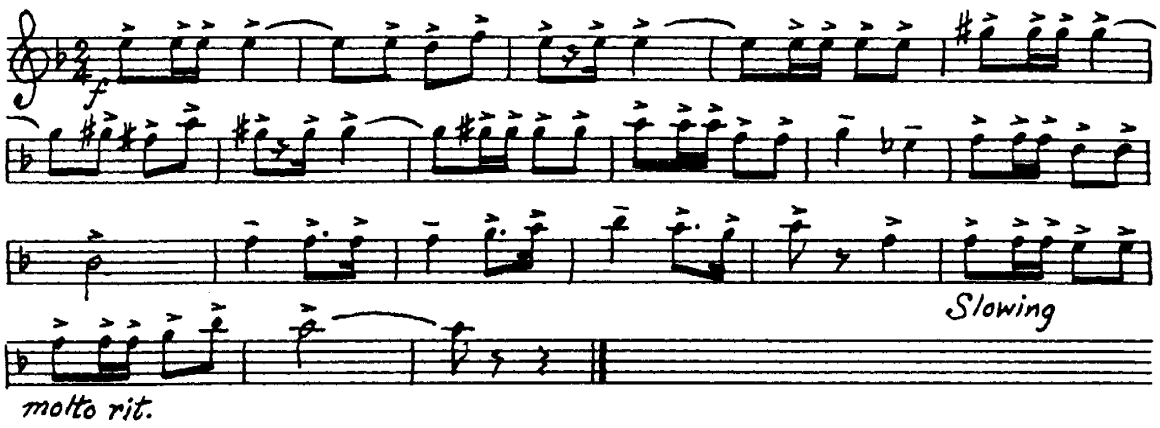
NAVY LEAGUE FANFARE

2nd E♭ Alto Sax LT(N) Brian Gossip



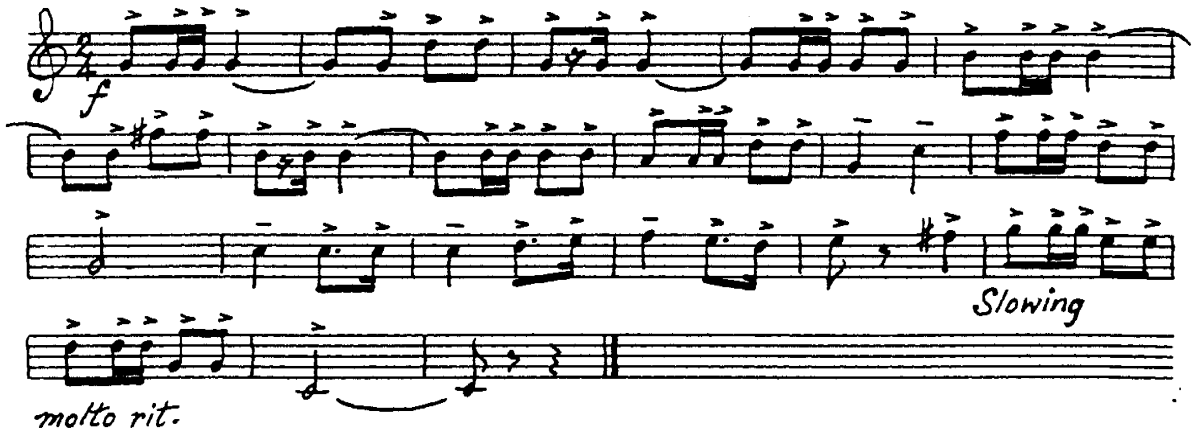
NAVY LEAGUE FANFARE

B♭ Tenor Sax LT(N) Brian Gossip



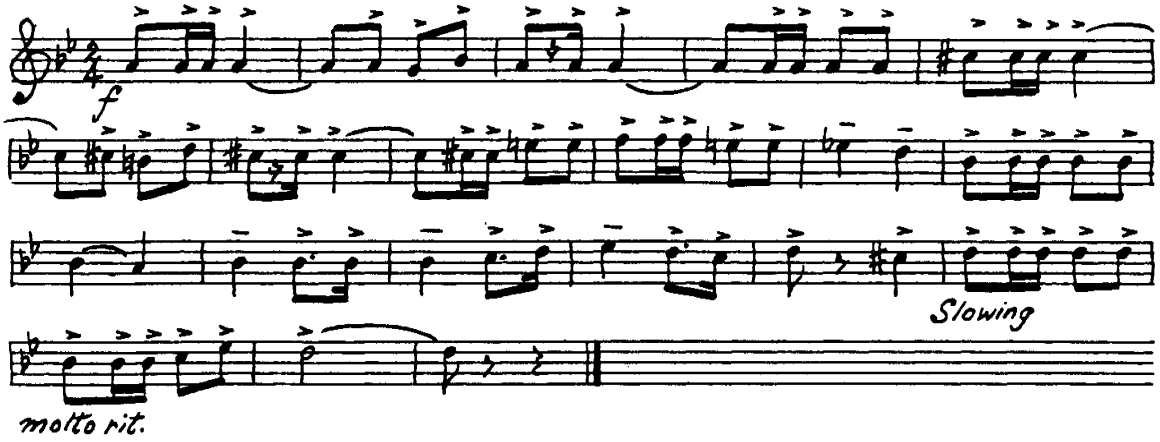
NAVY LEAGUE FANFARE

E♭ Baritone Sax LT(N) Brian Gossip



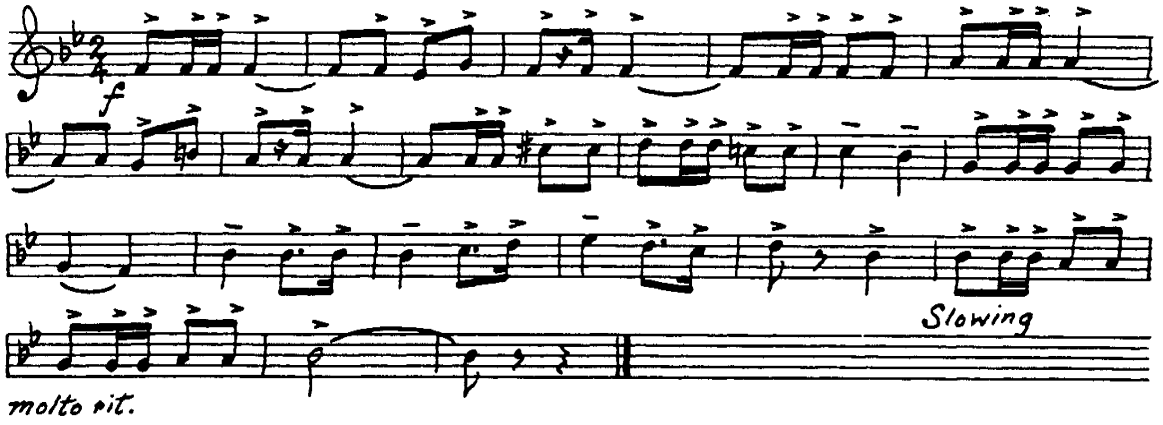
NAVY LEAGUE FANFARE

1st Horn in F LT(N) Brian Gossip



NAVY LEAGUE FANFARE

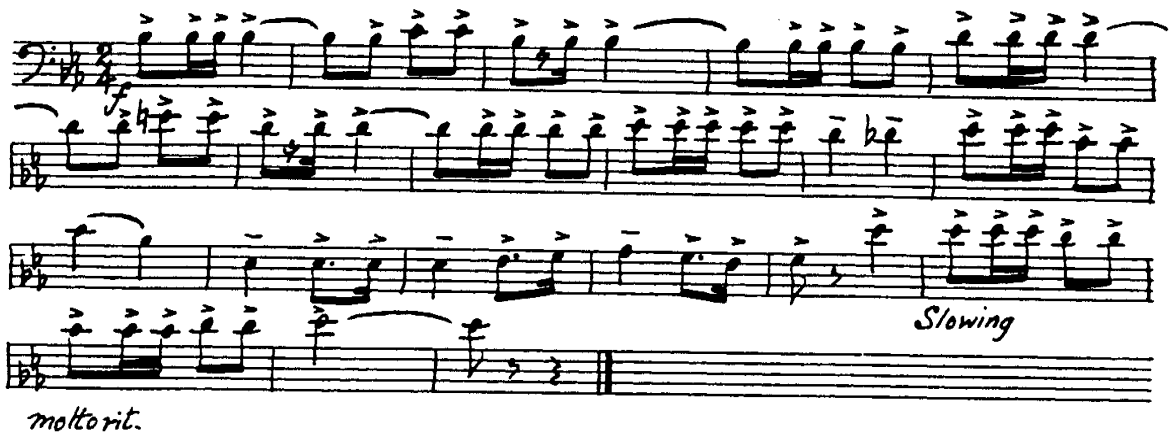
2nd Horn in F LT(N) Brian Gossip



1st Trombone

NAVY LEAGUE FANFARE

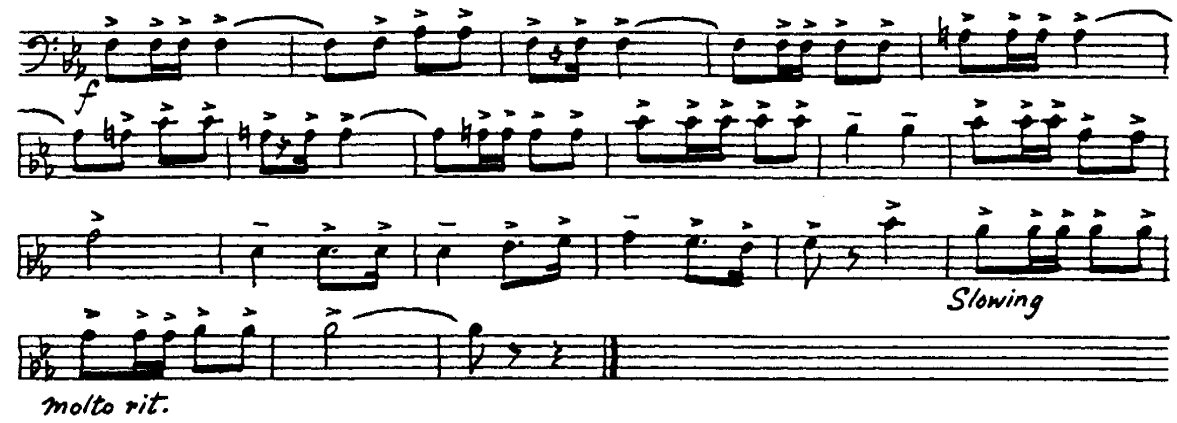
LT(N) Brian Gossip



2nd Trombone

NAVY LEAGUE FANFARE

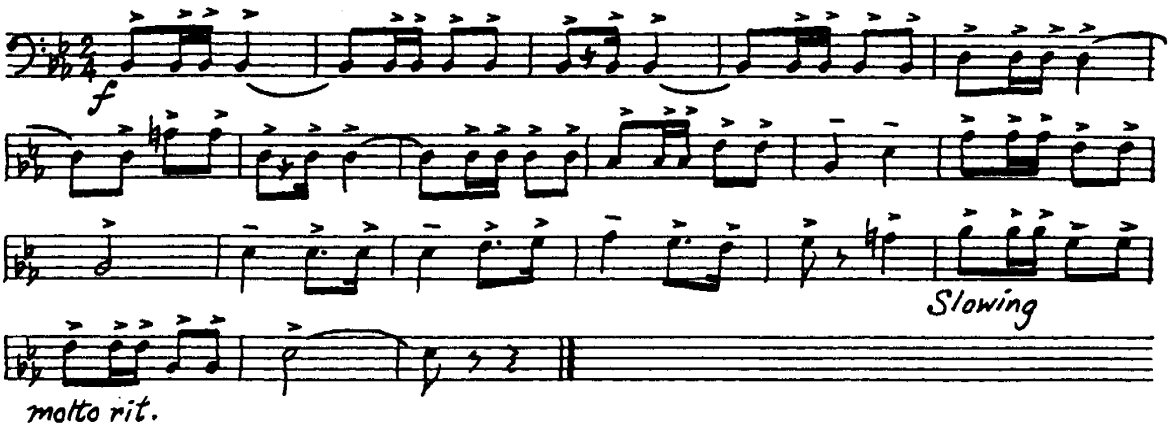
LT(N) Brian Gossip



3rd Trombone

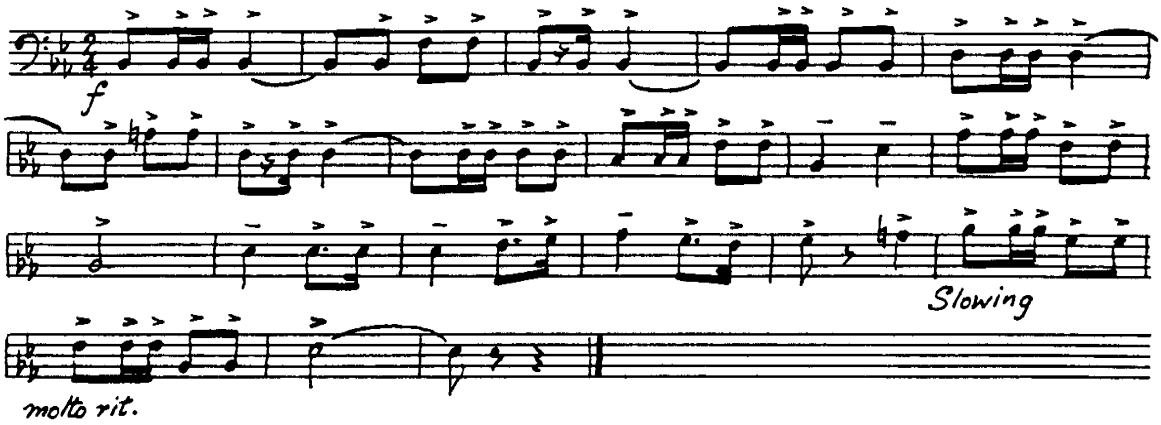
NAVY LEAGUE FANFARE

LT(N) Brian Gossip



NAVY LEAGUE FANFARE

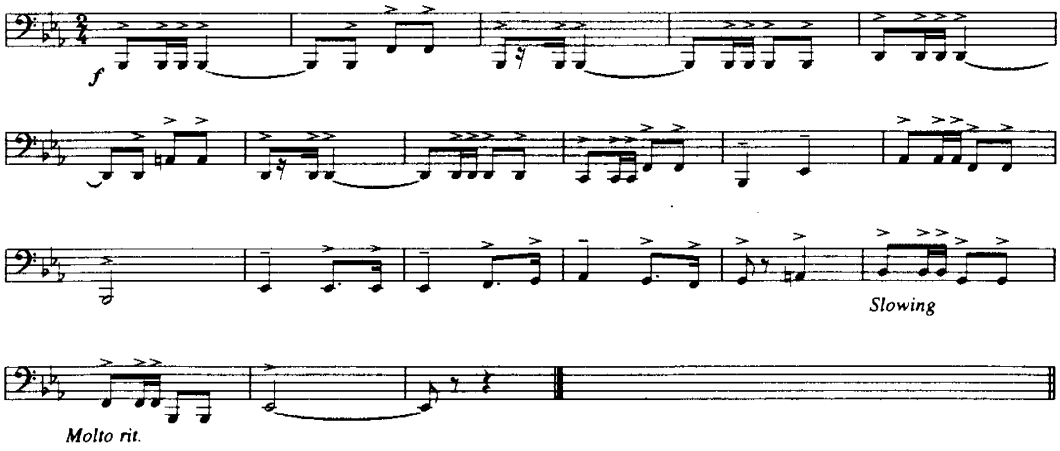
Euphonium LT(N) Brian Gossip



Tuba

NAVY LEAGUE FANFARE

LT(N) Brian Gossip



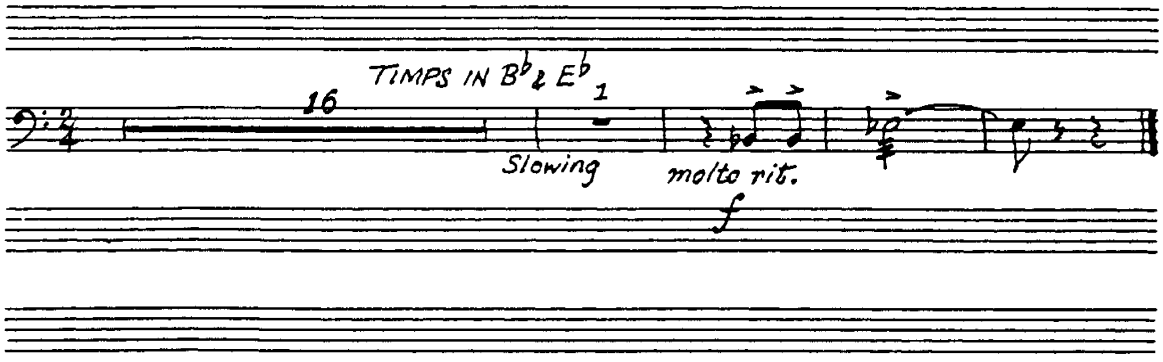
NAVY LEAGUE FANFARE

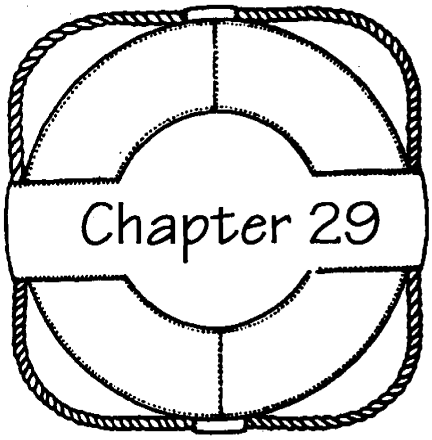
Percussion

TACET

NAVY LEAGUE FANFARE

Timpani LT(N) Brian Gossip





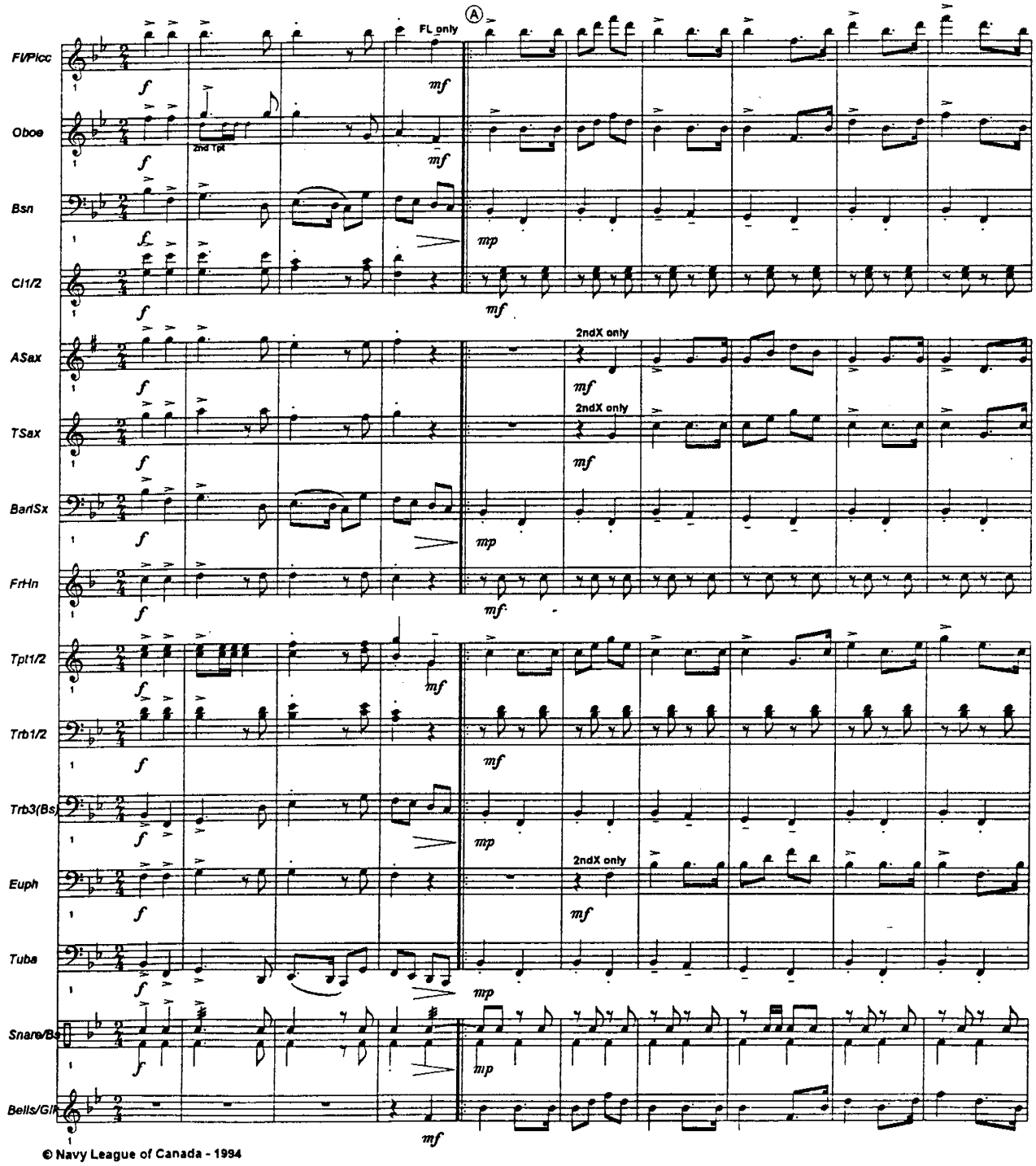
Navy League Centennial March

ESPRIT DE CORPS

(Navy League Centennial March)

FULL SCORE

Composed by
CPO2 Heather Davis



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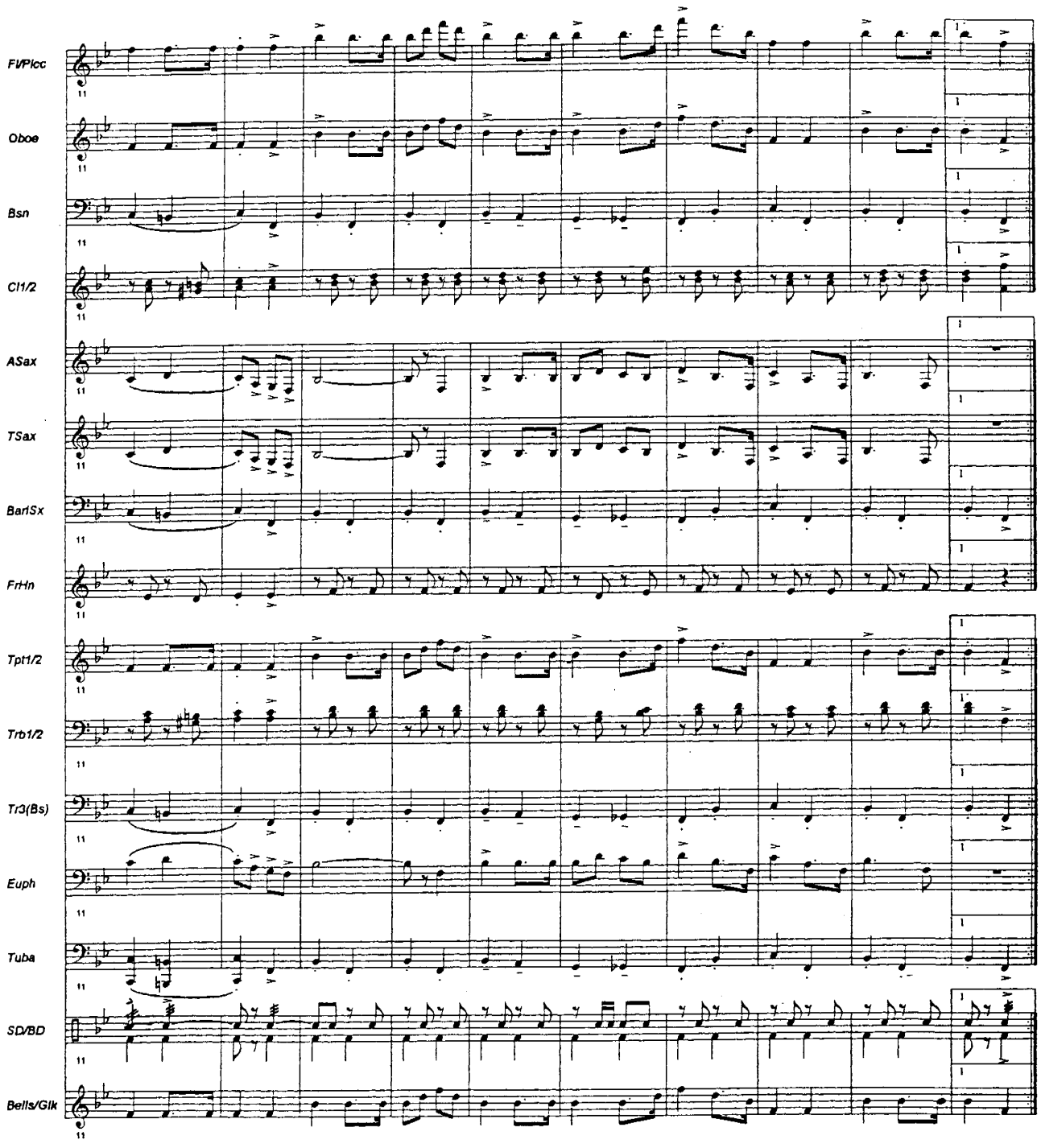
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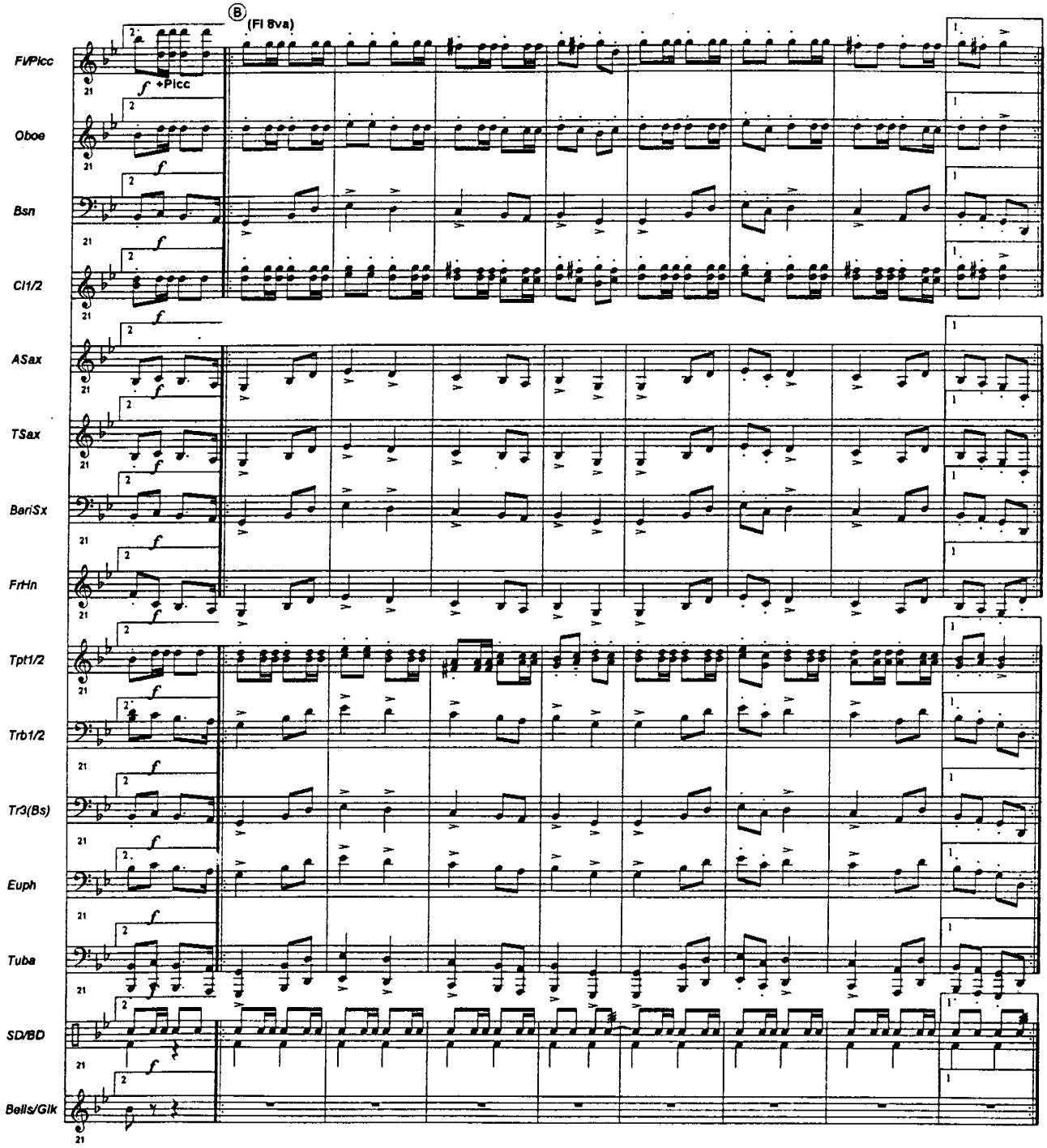
Bsn
Cl1/2
ASax
TSax
BarlSx
FrHn
Tpt1/2
Trb1/2
Tr3(Bs)
Euph
Tuba
SD/BD
Bells/Glk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+Picc
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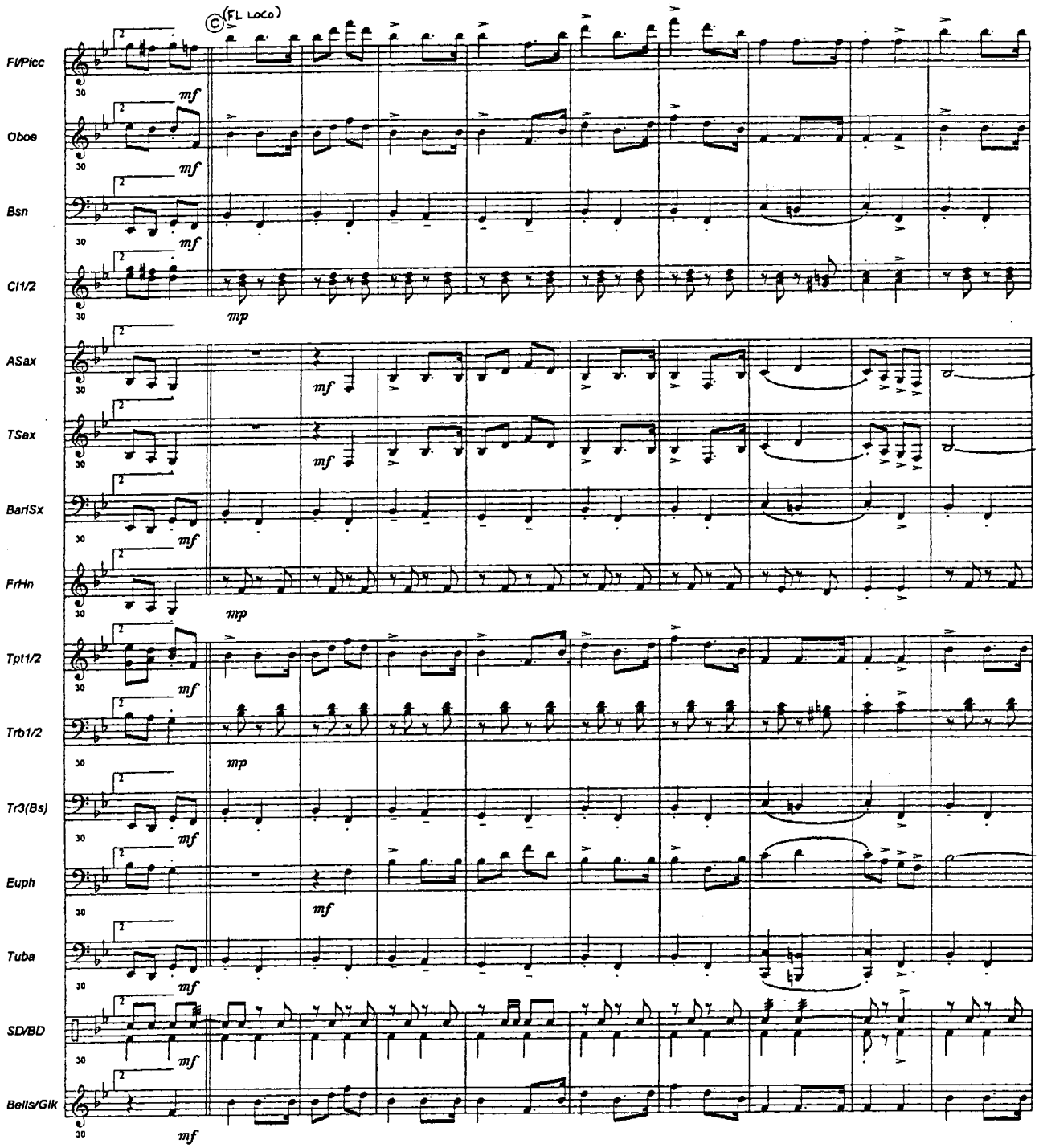
Euph
Tuba
SD/BD
Bells/Glk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Bells/Glk
mf
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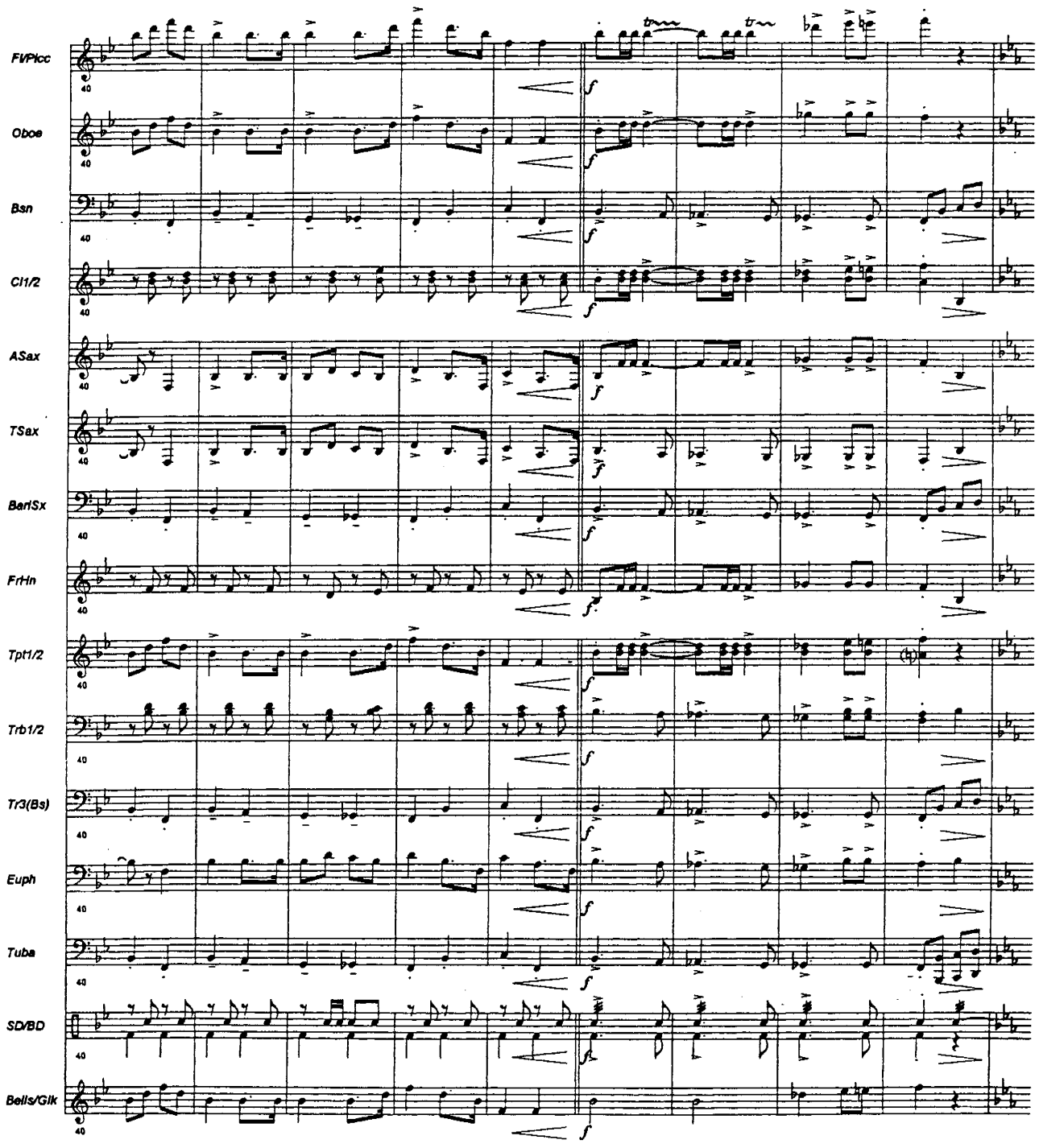
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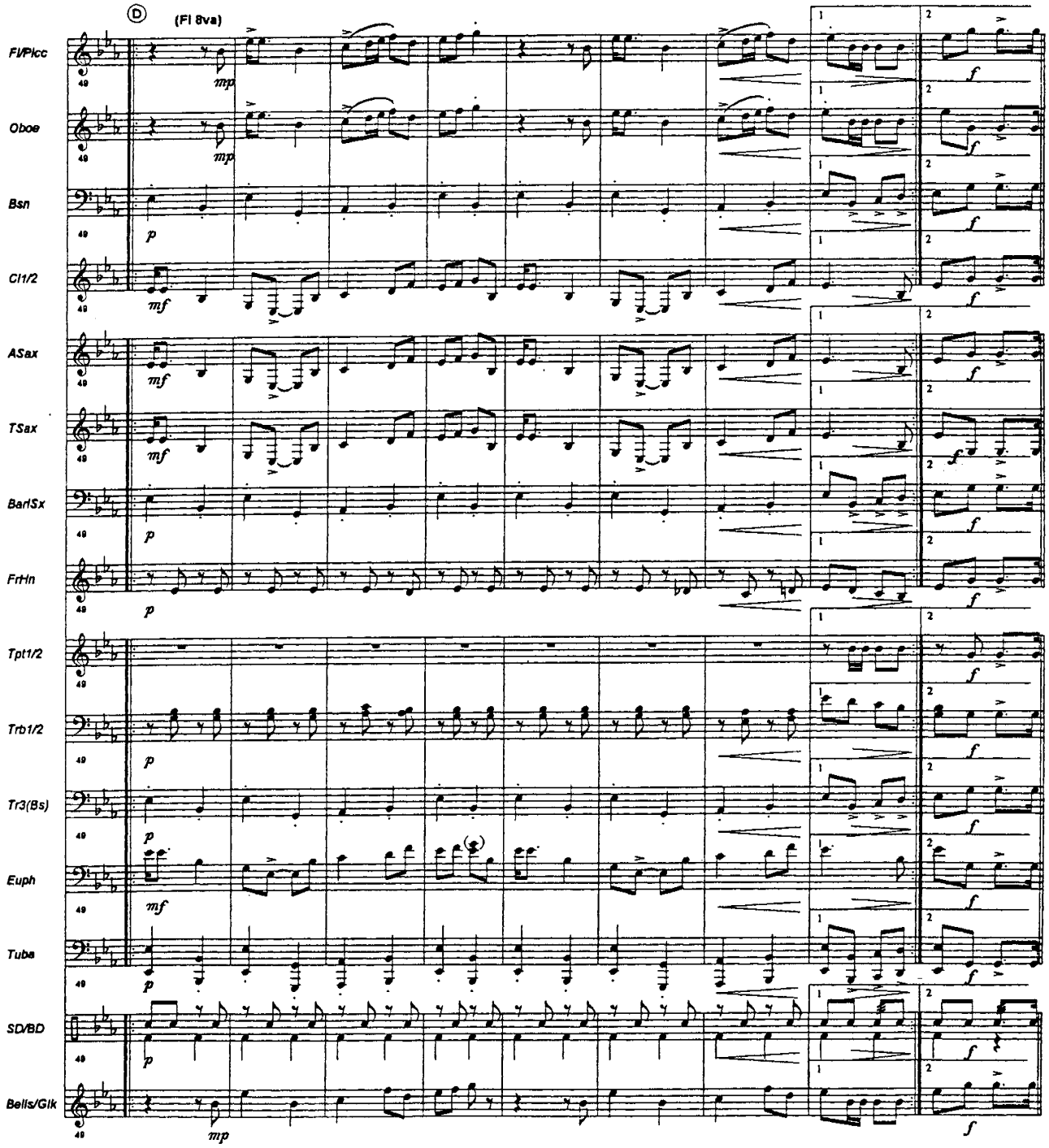
SD/BD
Bells/Glk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SD/BD
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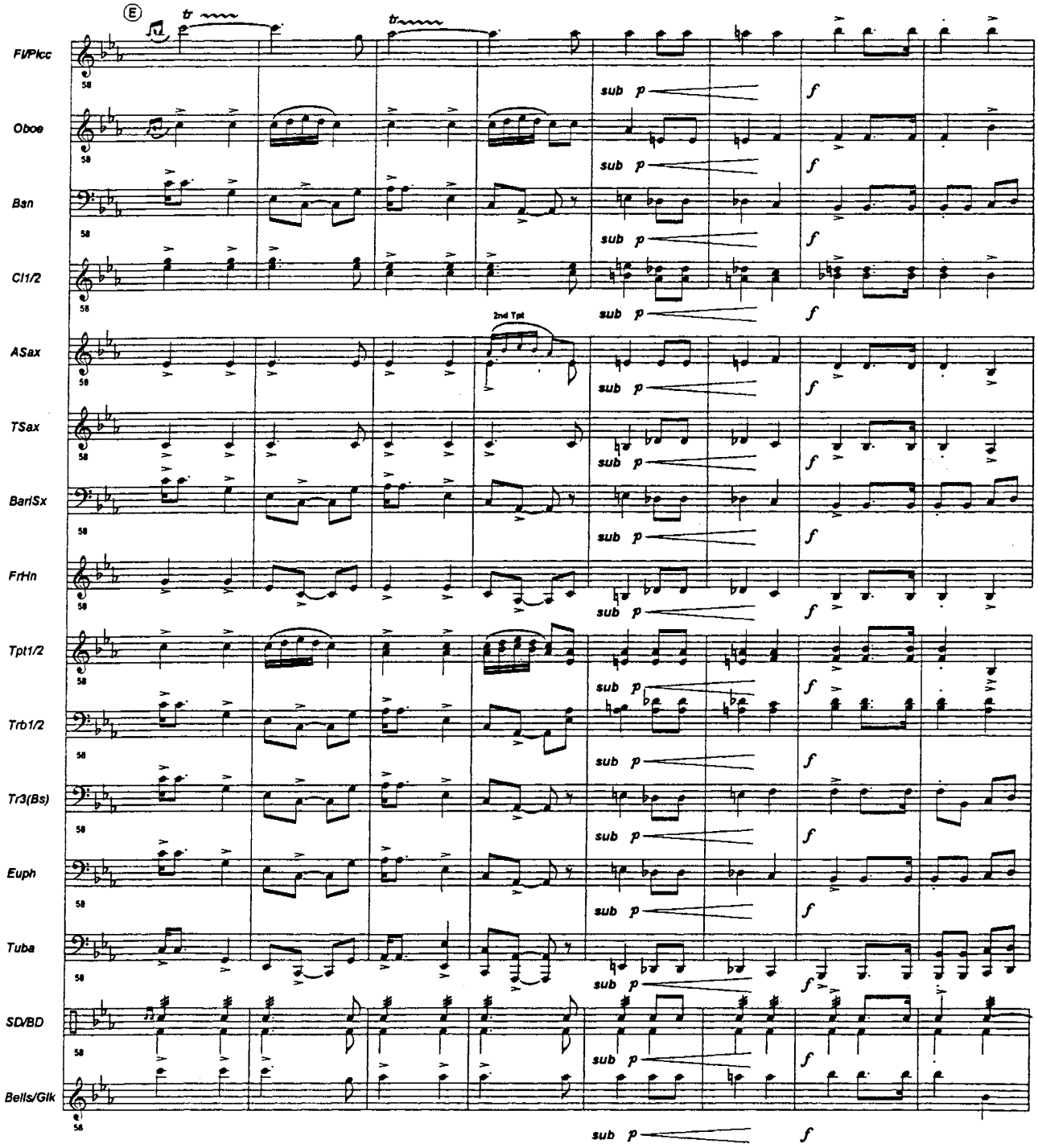
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2nd Tpt
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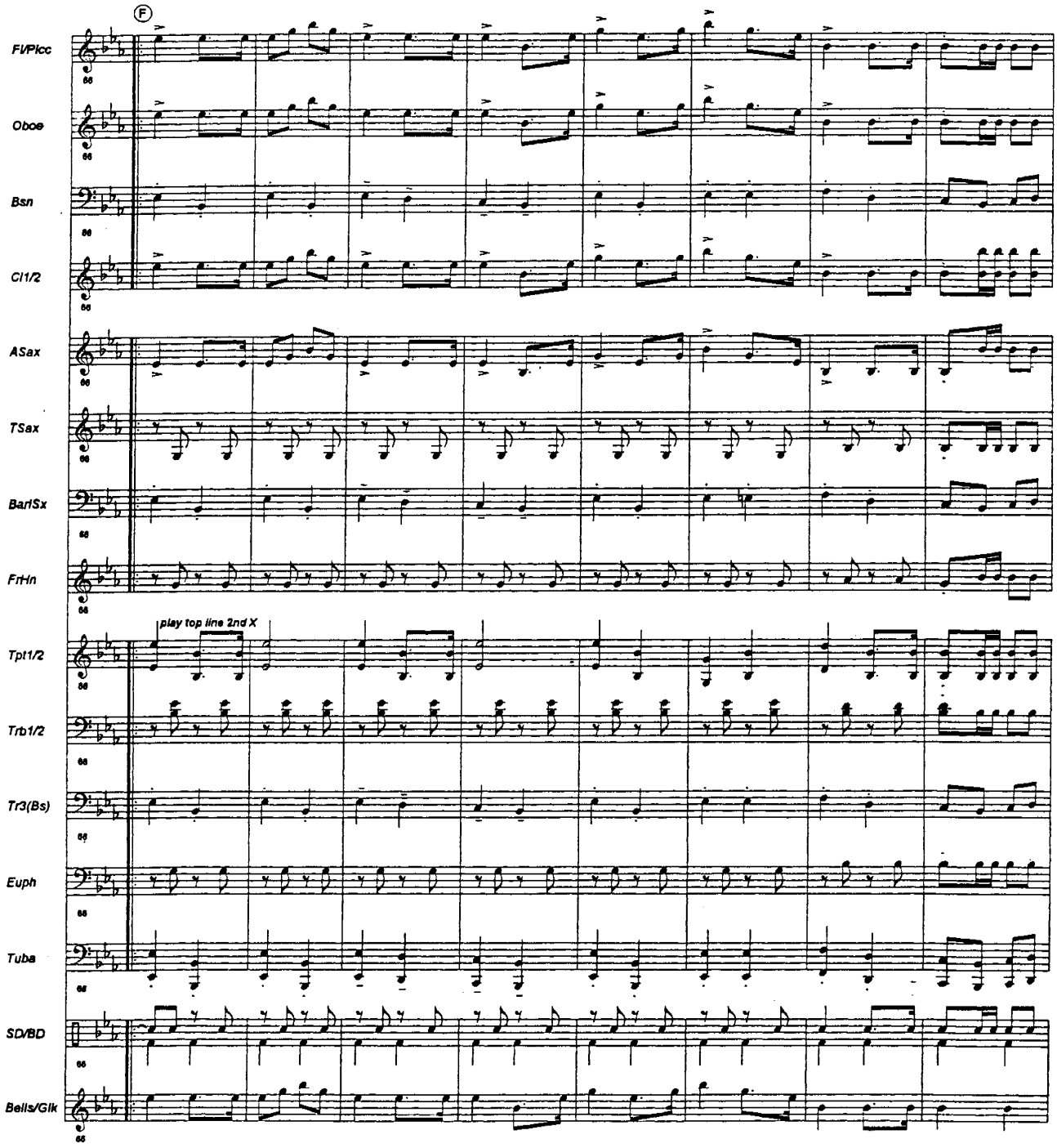
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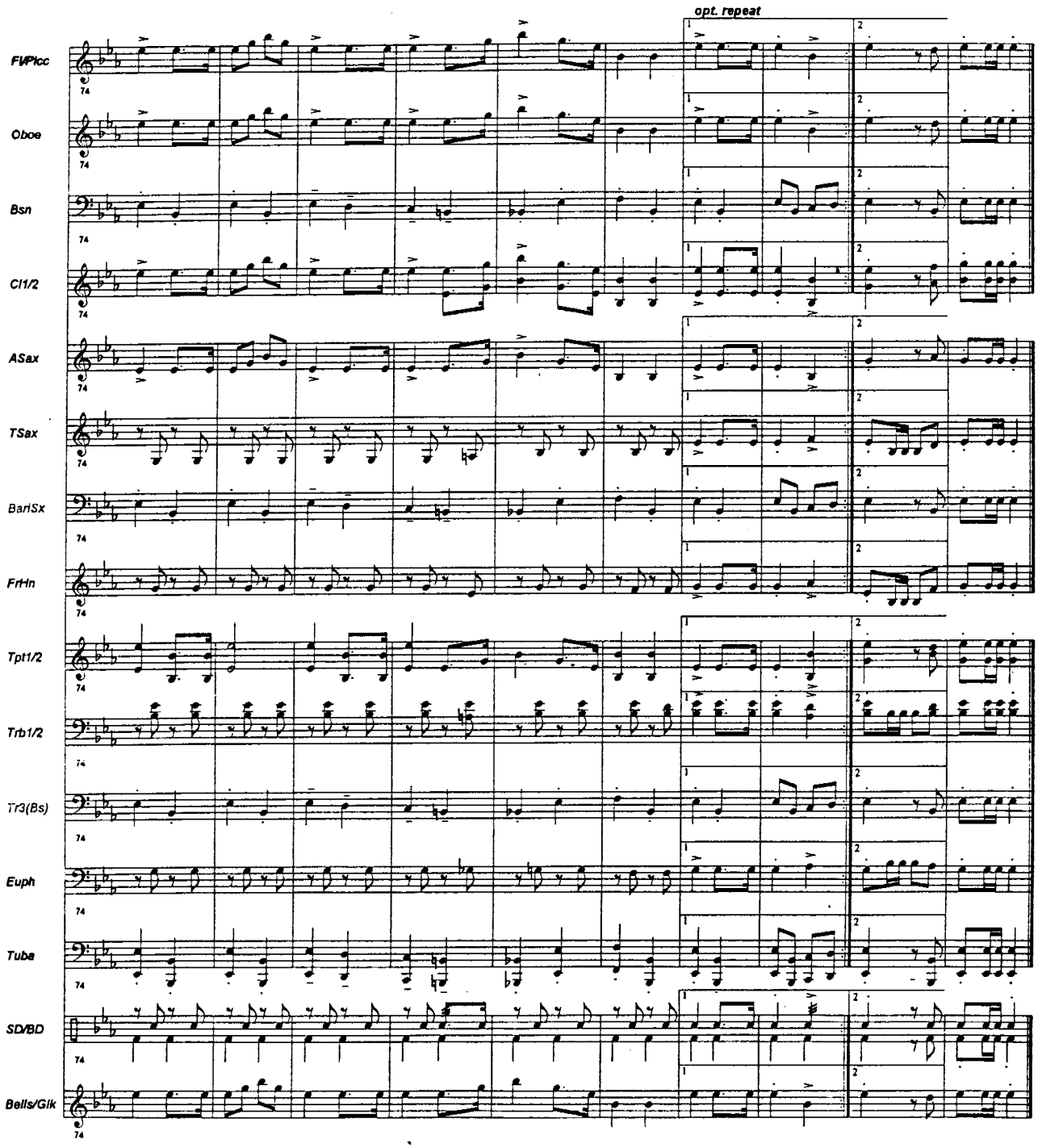
SD/BD
Bells/Glk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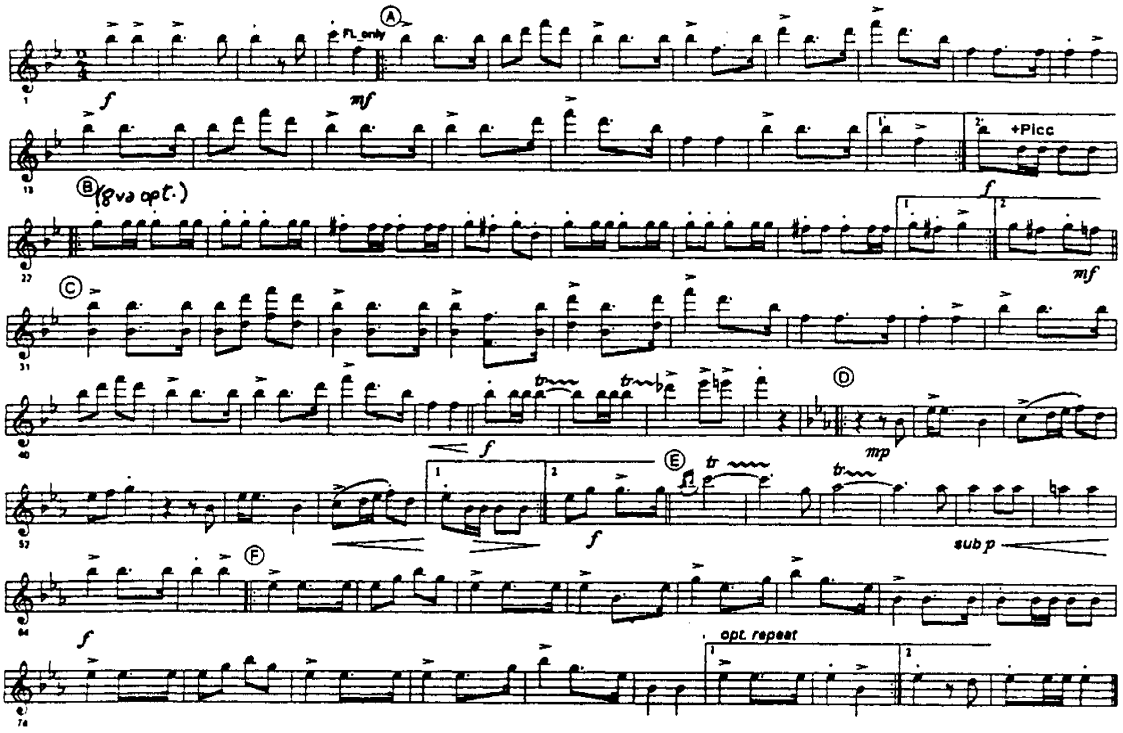
Tpt1/2
Trb1/2
Tr3(Bs)
Euph
Tuba
SD/BD
Bells/Glk

ESPRIT DE CORPS
(Navy League Centennial March)

Composed by:
CPO2 Heather Davis

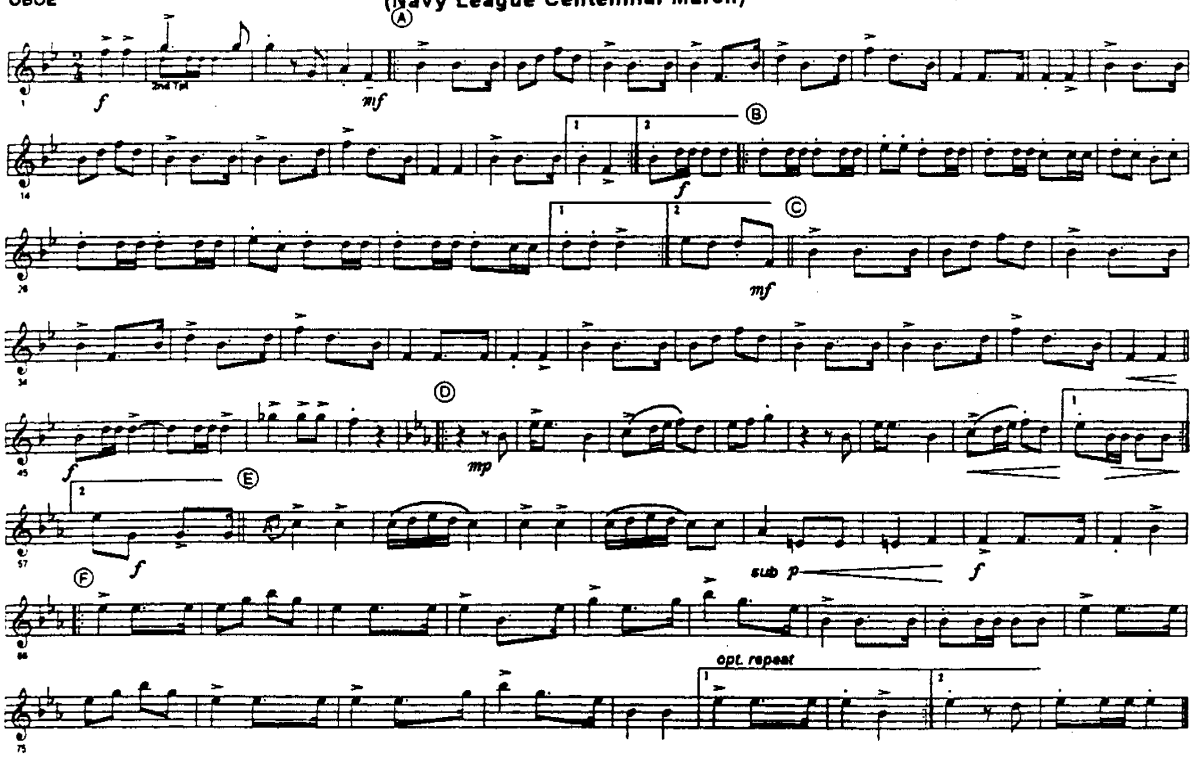
FLUTE/PICC



ESPRIT DE CORPS
(Navy League Centennial March)

Composed by:
CPO2 Heather Davis

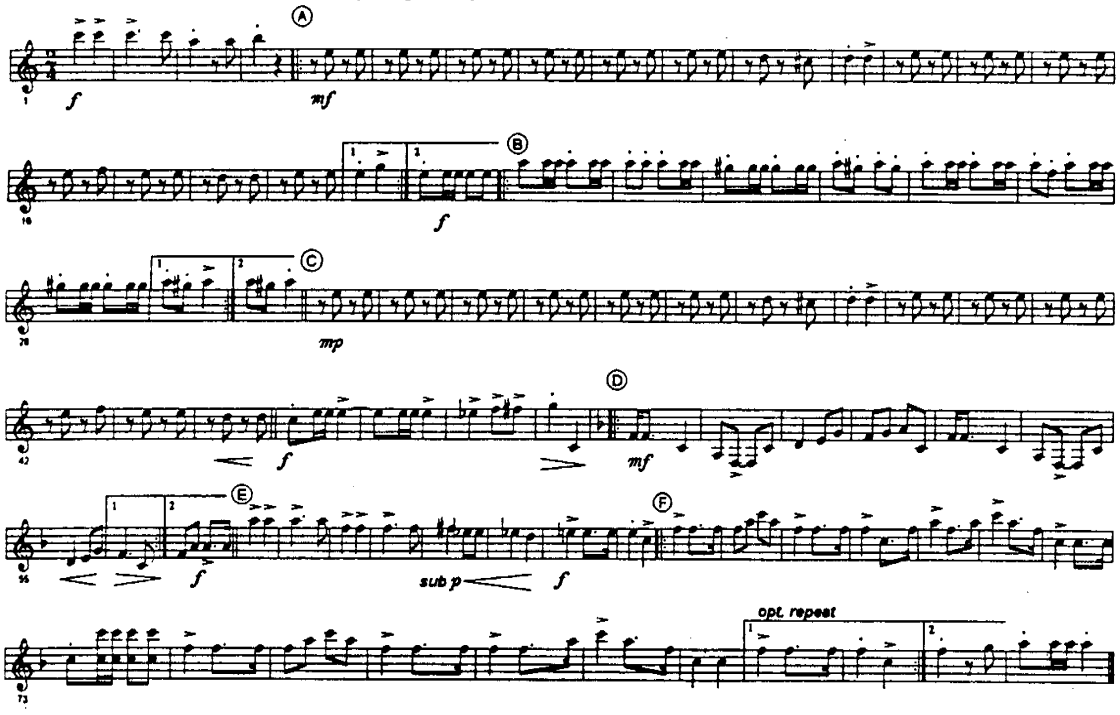
OBOE



CLAR1

ESPRIT DE CORPS
(Navy League Centennial March)

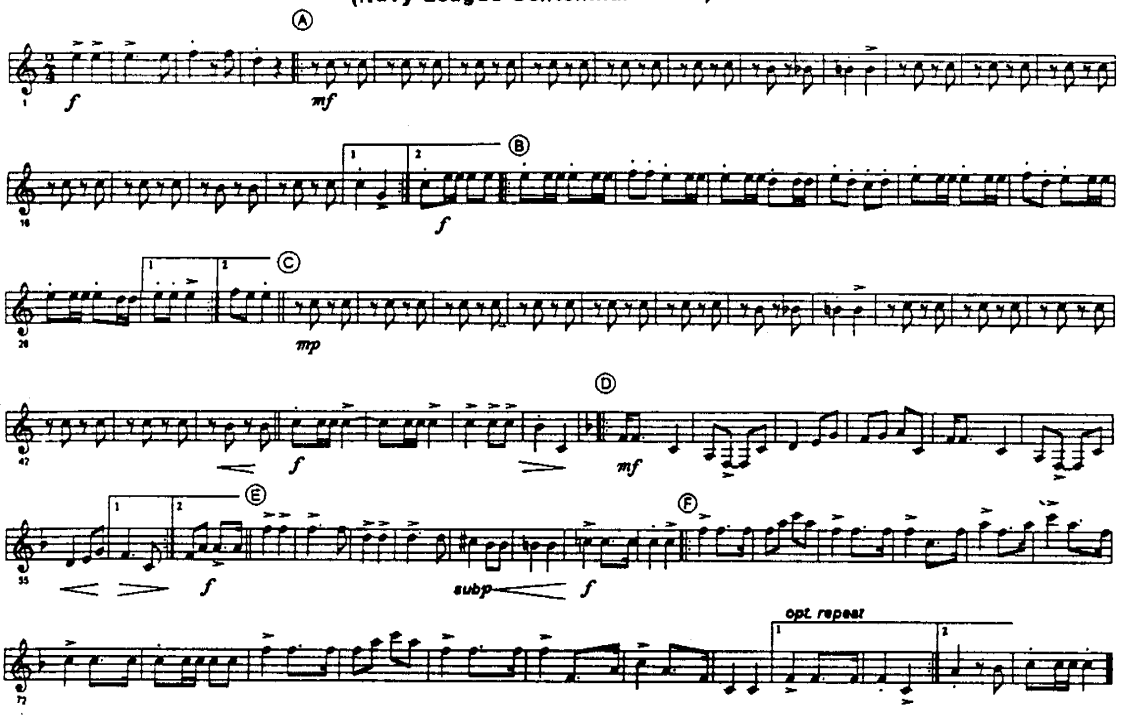
Composed by:
CPO2 Heather Davis



CLAR2

ESPRIT DE CORPS
(Navy League Centennial March)

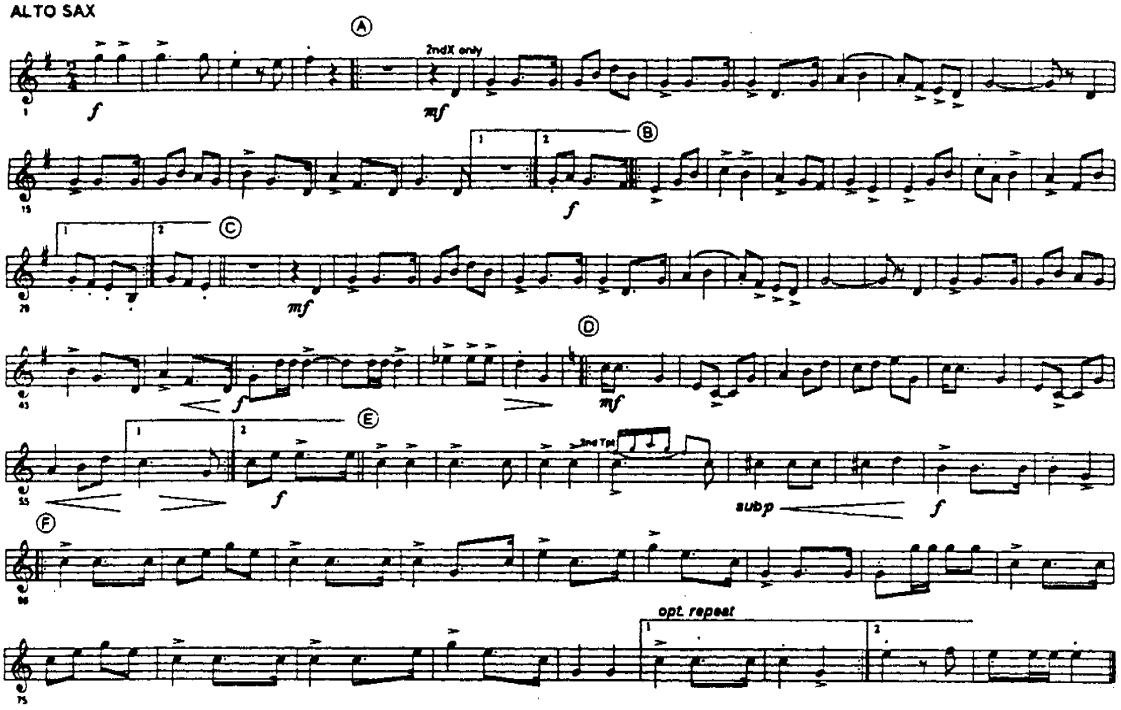
Composed by:
CPO2 Heather Davis



ESPRIT DE CORPS
(Navy League Centennial March)

Composed by:
CPO2 Heather Davis

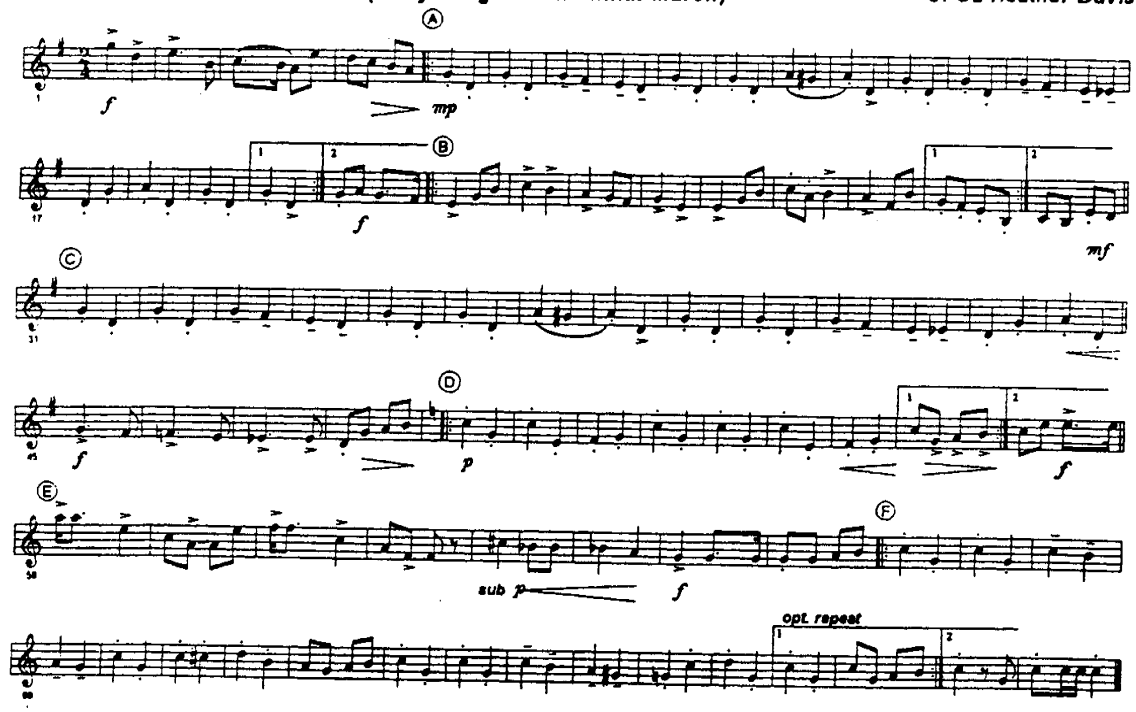
ALTO SAX



ESPRIT DE CORPS
(Navy League Centennial March)

Composed by:
CPO2 Heather Davis

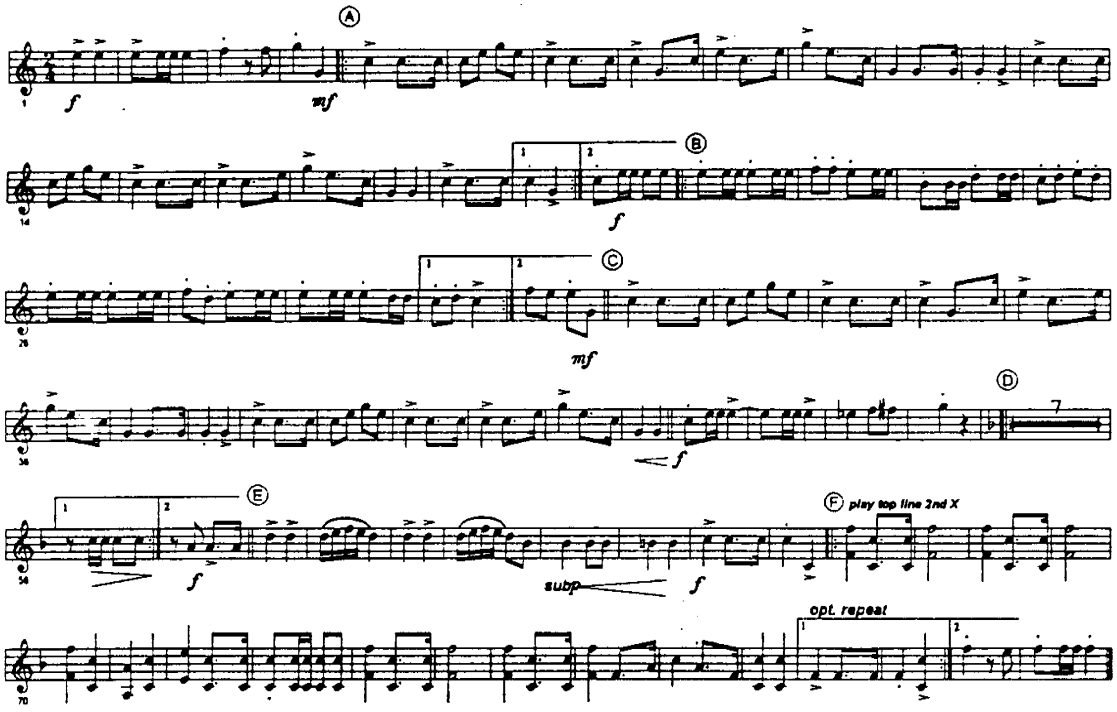
BARI SAX



TPT1

ESPRIT DE CORPS
(Navy League Centennial March)

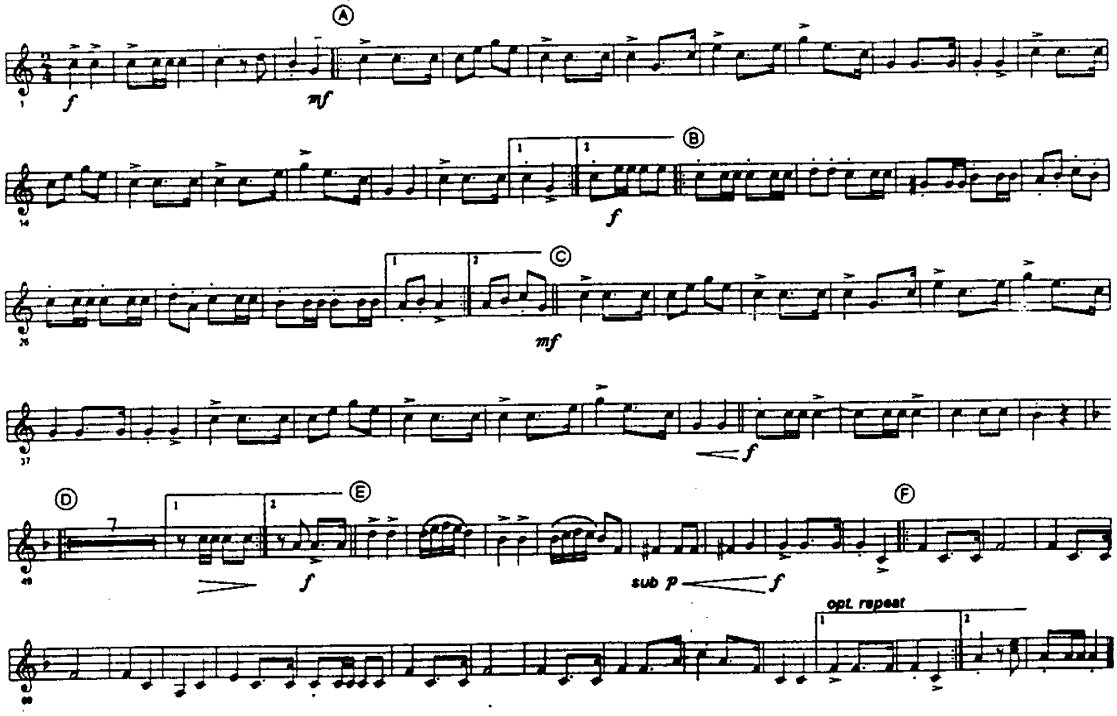
Composed by:
CPO2 Heather Davis



TPT2

ESPRIT DE CORPS
(Navy League Centennial March)

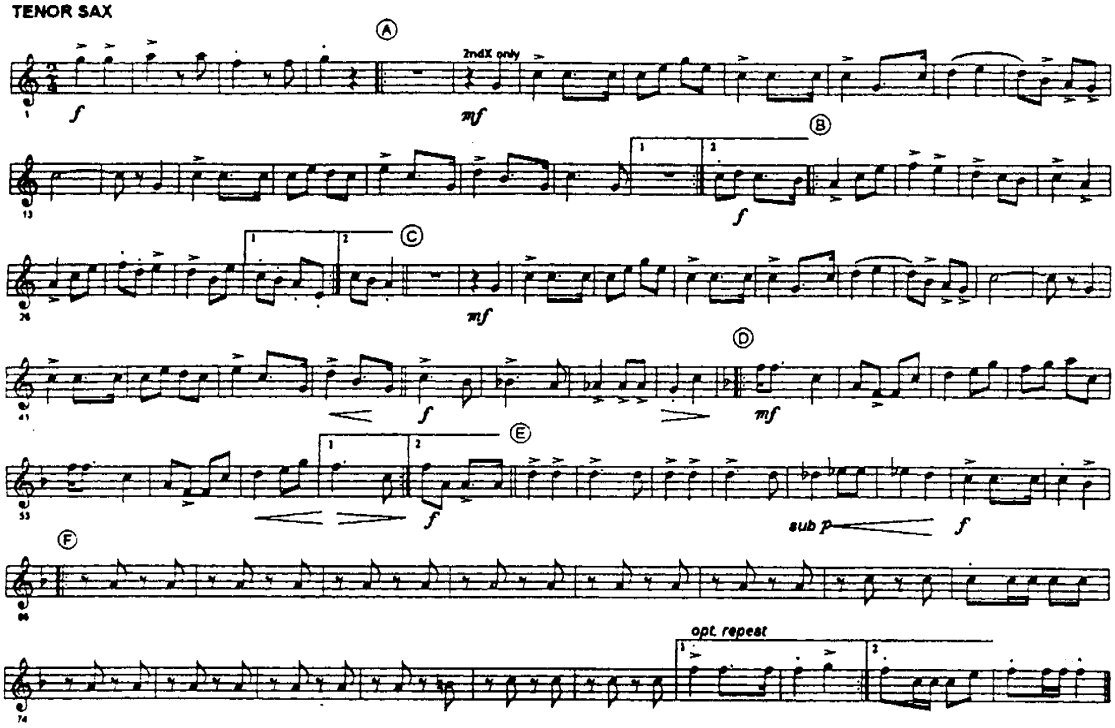
Composed by:
CPO2 Heather Davis



ESPRIT DE CORPS
(Navy League Centennial March)

Composed by:
CPO2 Heather Davis

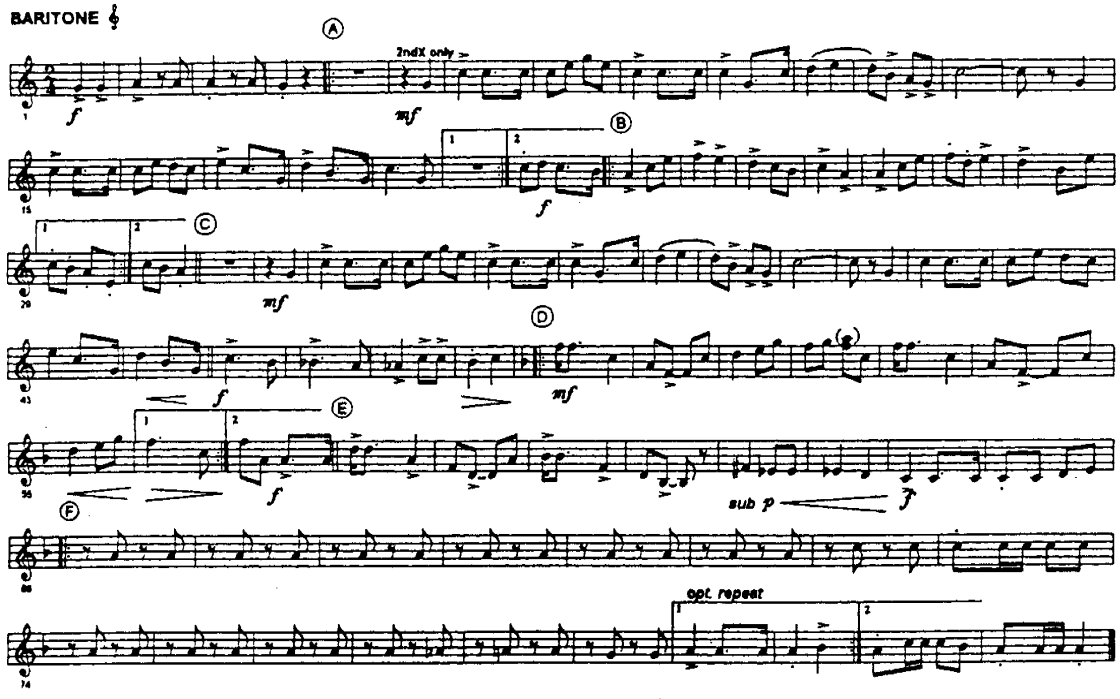
TENOR SAX



ESPRIT DE CORPS
(Navy League Centennial March)

Composed by:
CPO2 Heather Davis

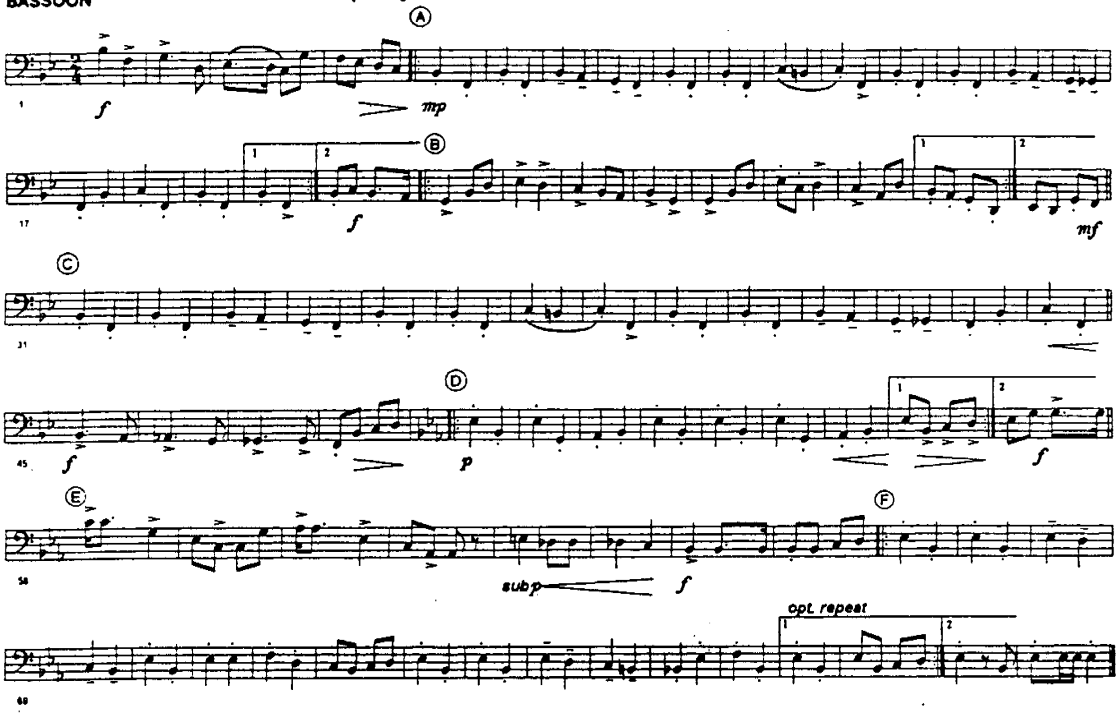
BARITONE



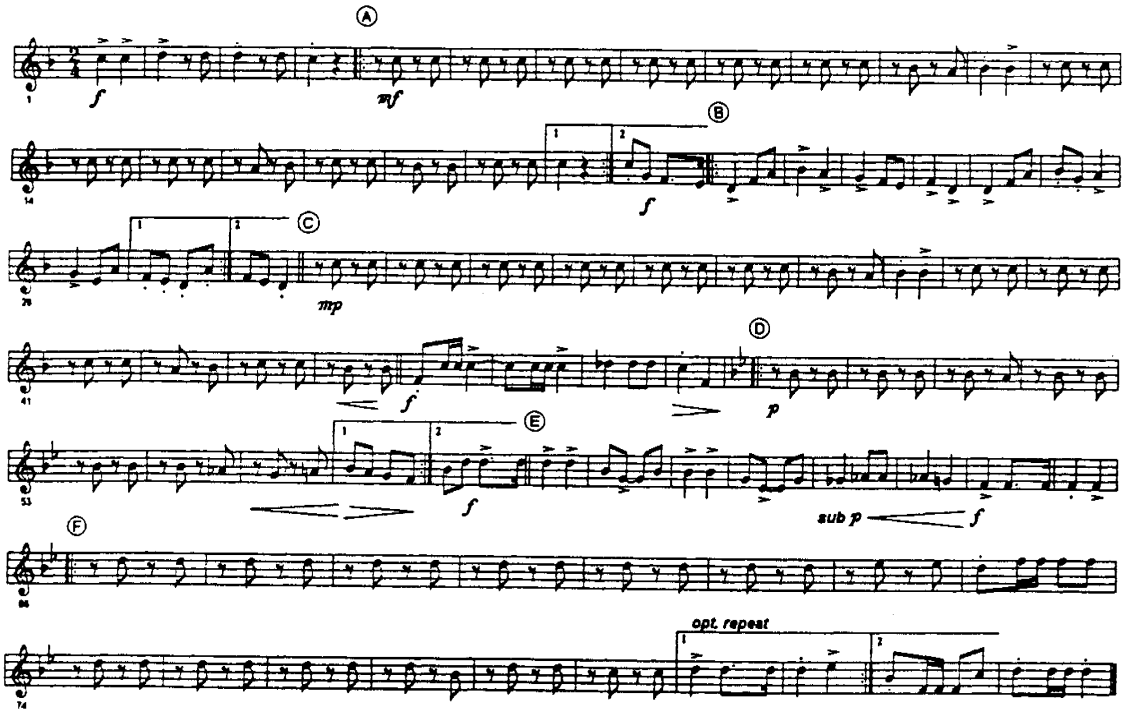
ESPRIT DE CORPS
(Navy League Centennial March)

Composed by:
CPO2 Heather Davis

BASSOON



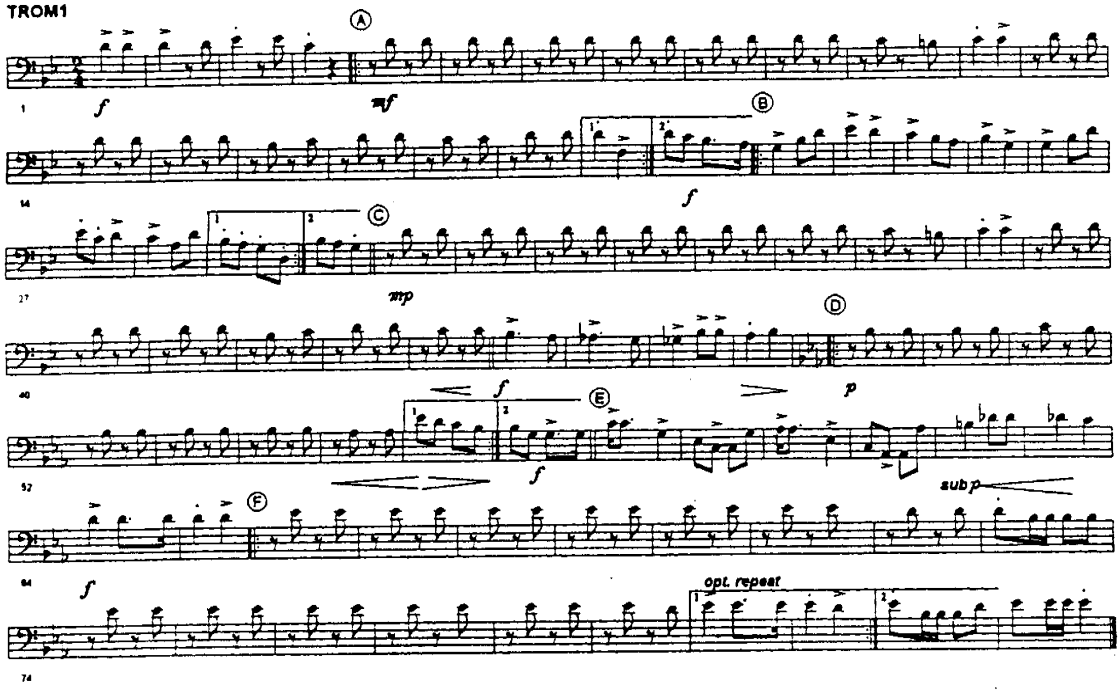
FR HORN



ESPRIT DE CORPS
(Navy League Centennial March)

Composed by:
CPO2 Heather Davis

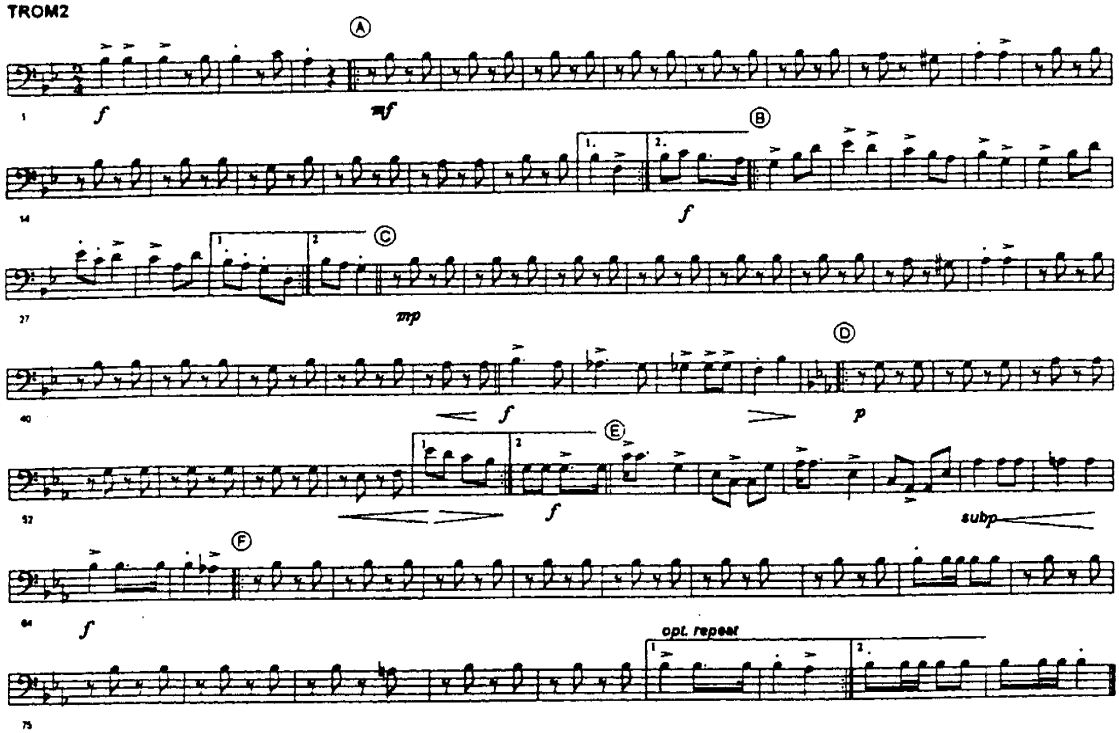
TROM1



ESPRIT DE CORPS
(Navy League-Centennial March)

Composed by:
CPO2 Heather Davis

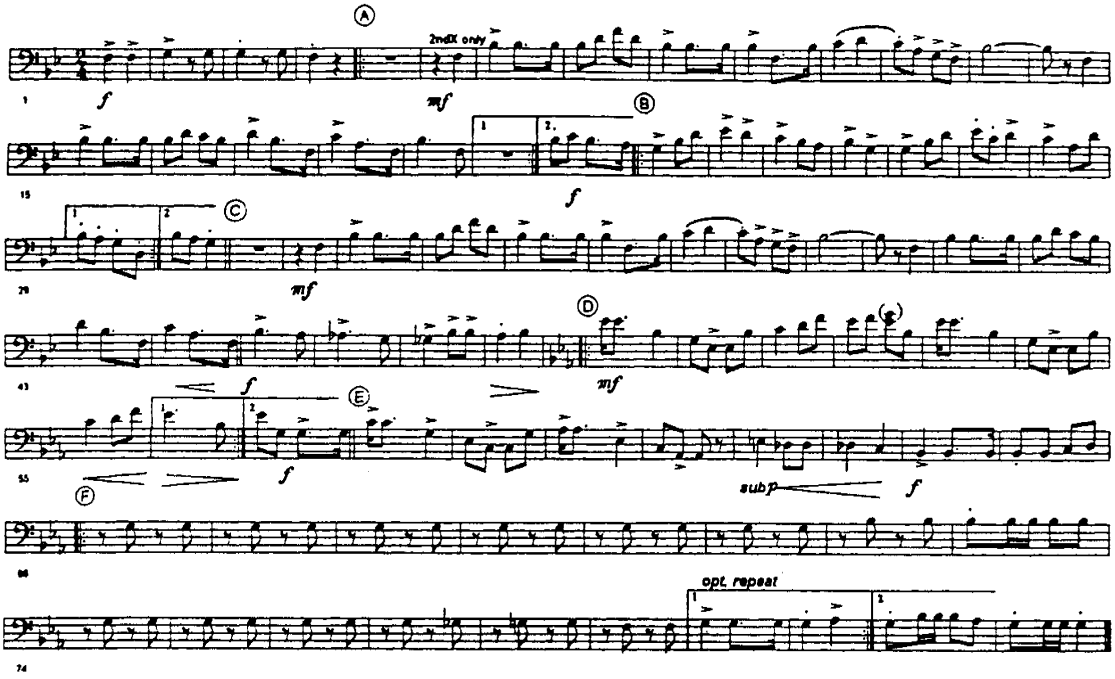
TROM2



EUPH

ESPRIT DE CORPS
(Navy League Centennial March)

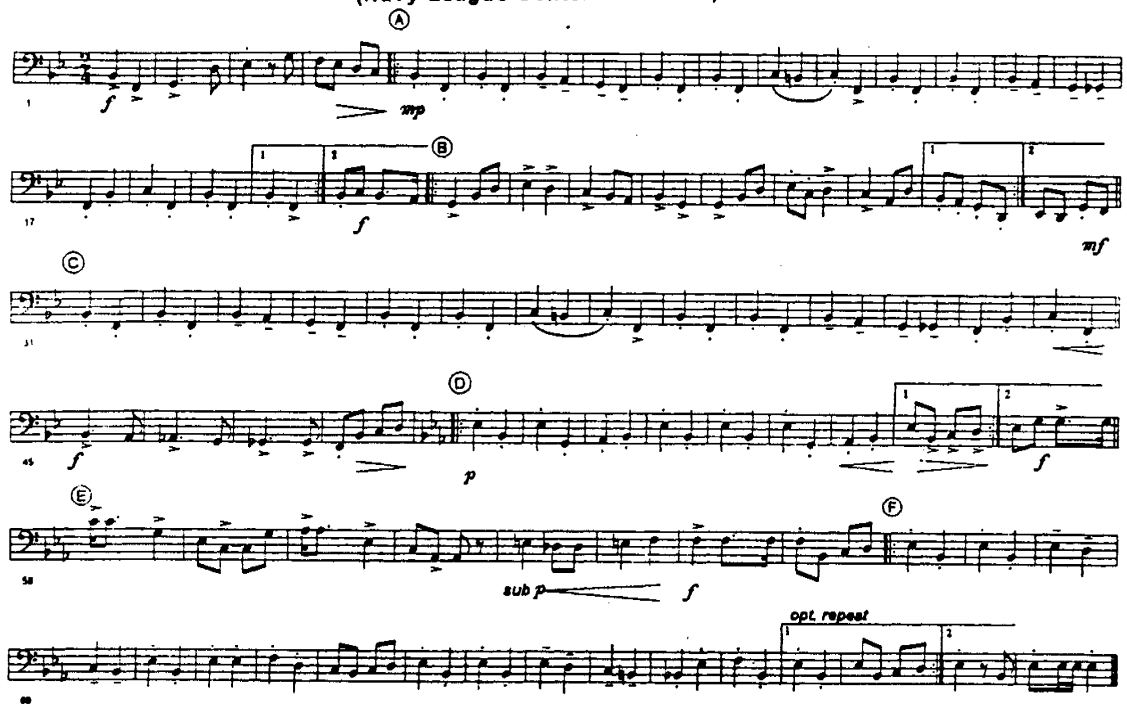
Composed by:
CPO2 Heather Davis



BASS TROM

ESPRIT DE CORPS
(Navy League Centennial March)

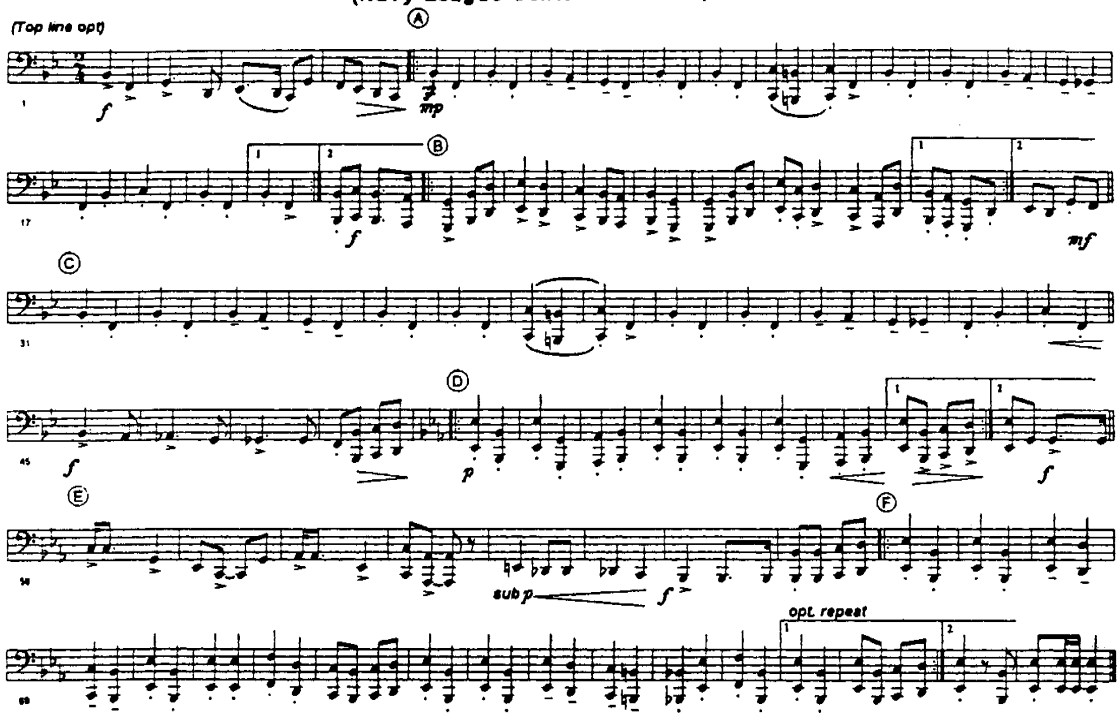
Composed by:
CPO2 Heather Davis



TUBA

ESPRIT DE CORPS
(Navy League Centennial March)

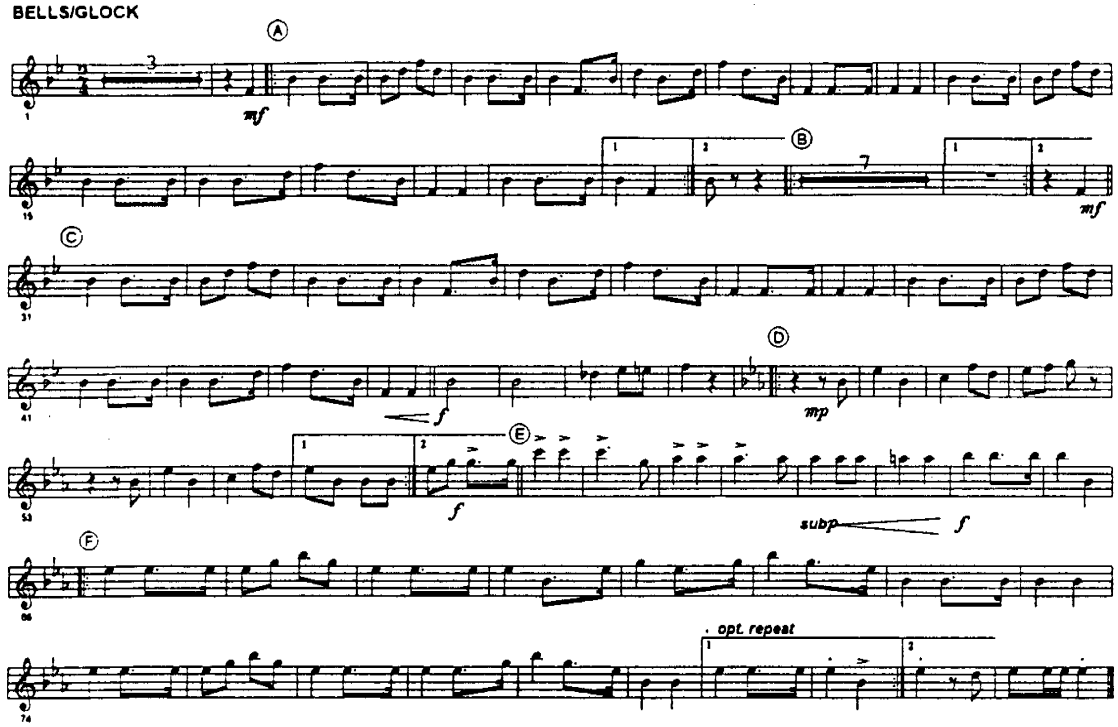
Composed by:
CPO2 Heather Davis



ESPRIT DE CORPS
(Navy League Centennial March)

Composed by:
CPO2 Heather Davis

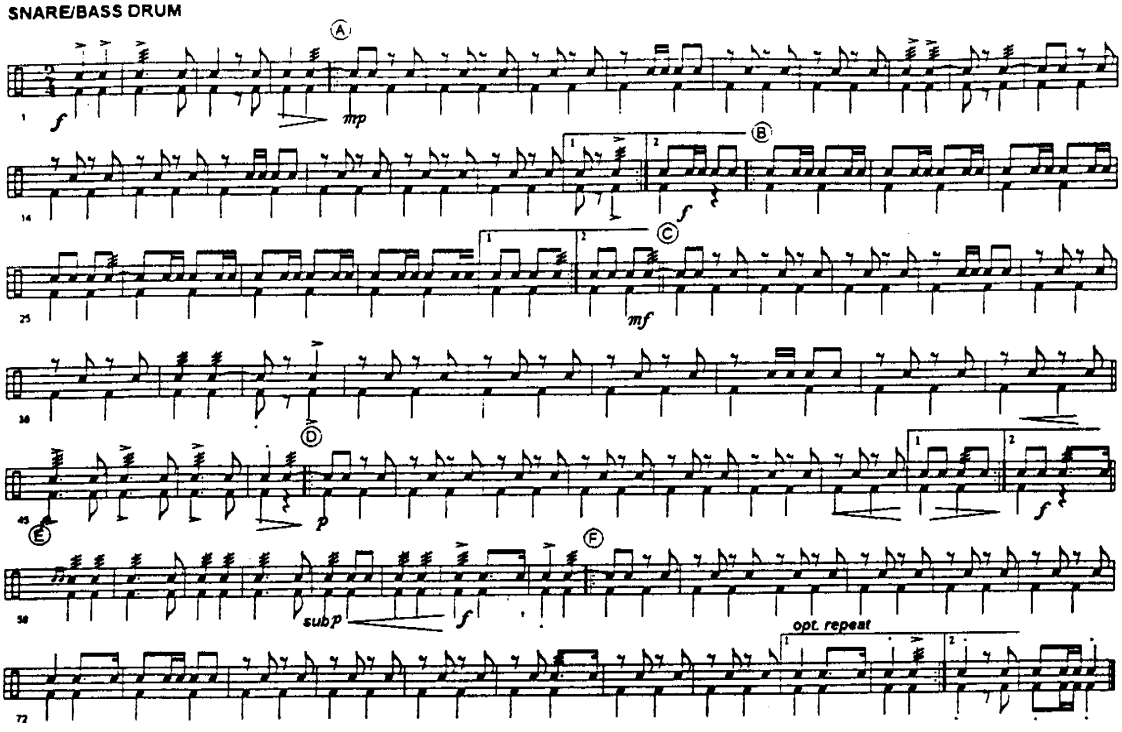
BELLS/GLOCK

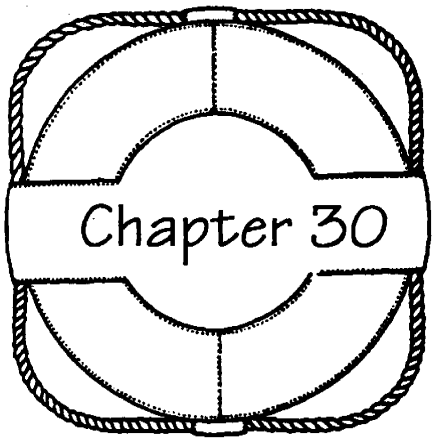


ESPRIT DE CORPS
(Navy League Centennial March)

Composed by:
CPO2 Heather Davis

SNARE/BASS DRUM

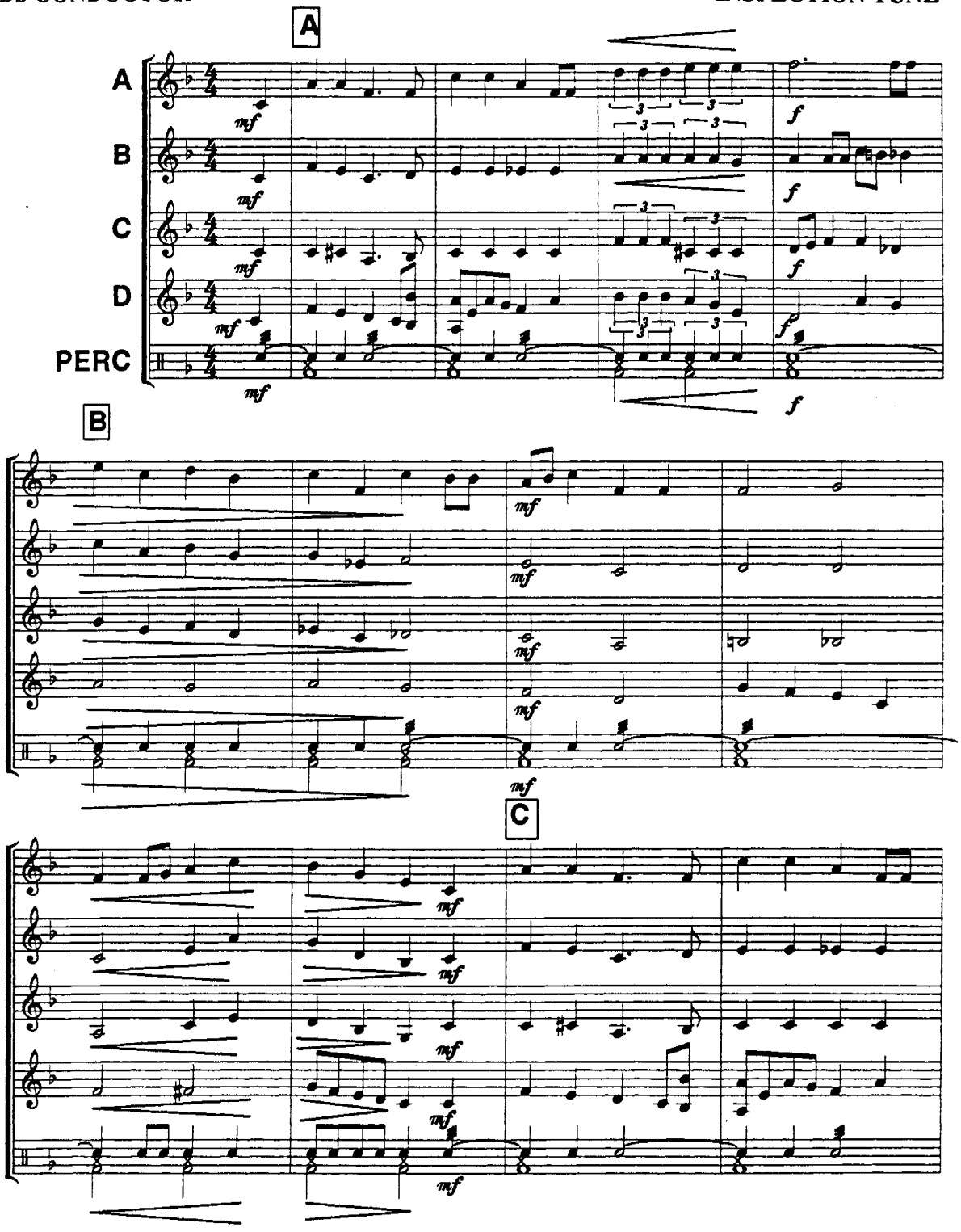


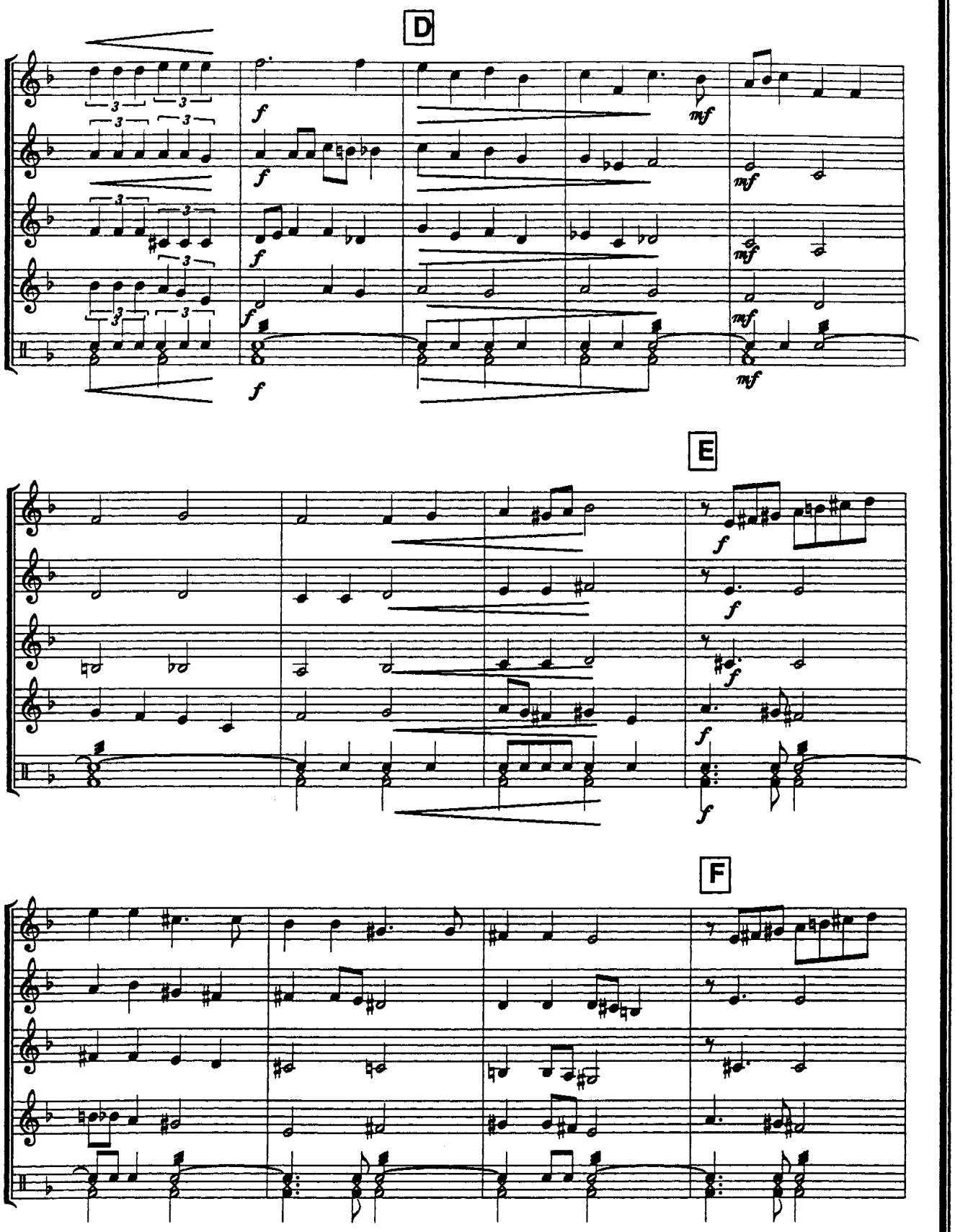


A Nightingale Sang in Berkely Square

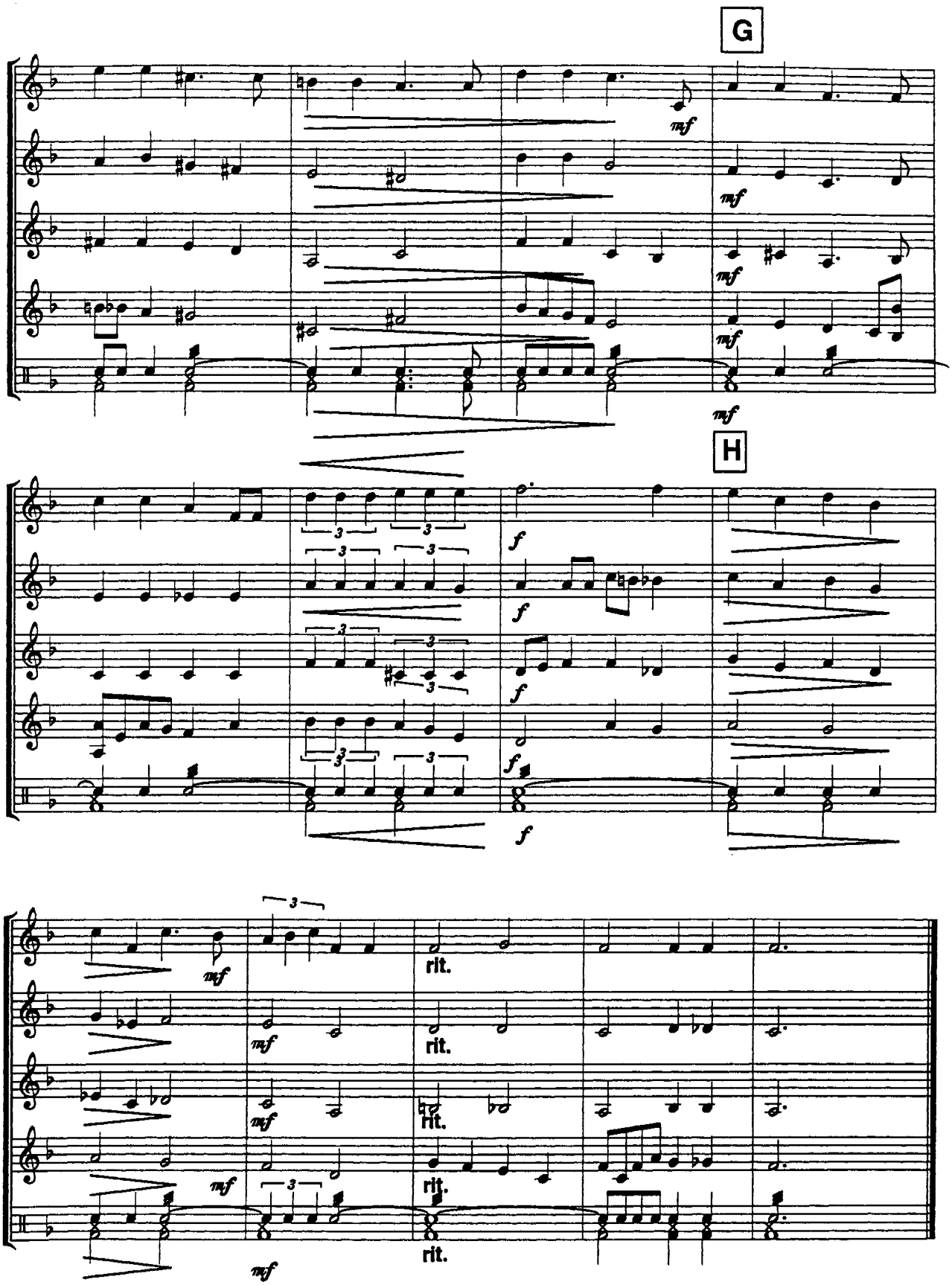
A NIGHTINGALE SANG IN BERKLEY SQUARE

Bb CONDUCTOR **INSPECTION TUNE**





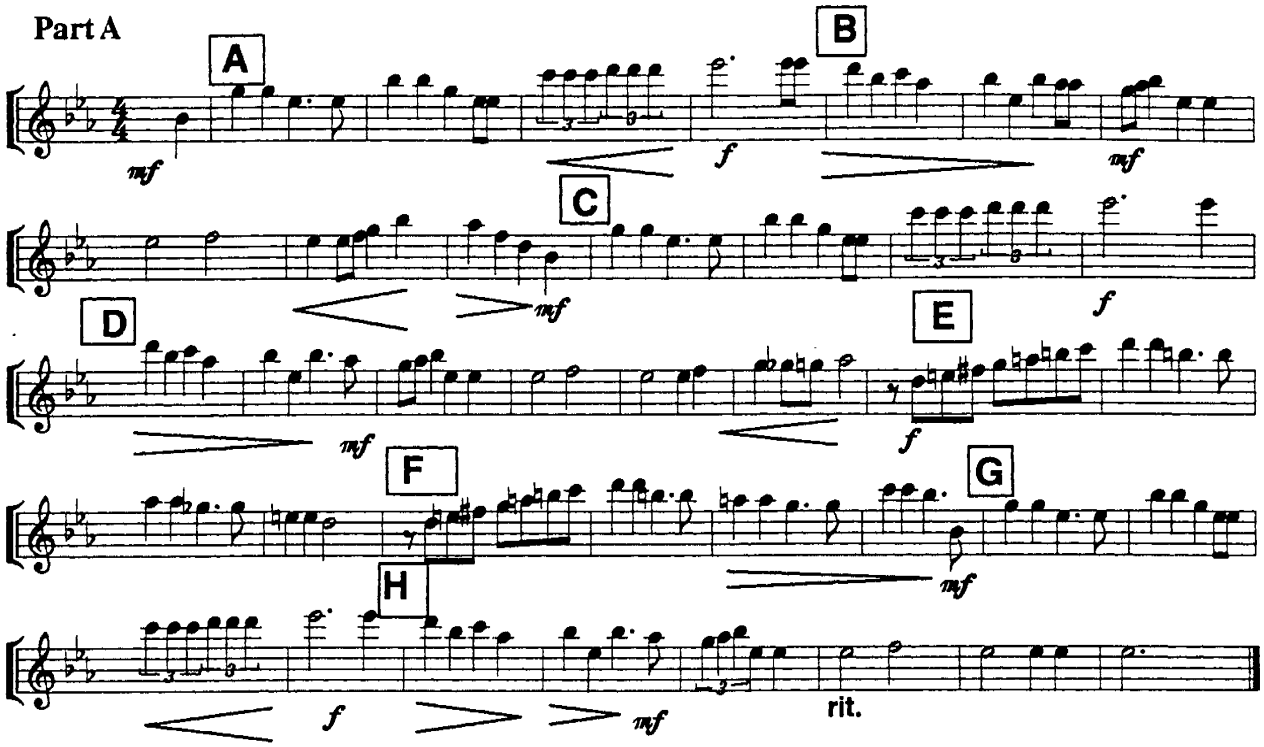
A Nightingale Sang Page 2



A Nightingale Sang Page 3

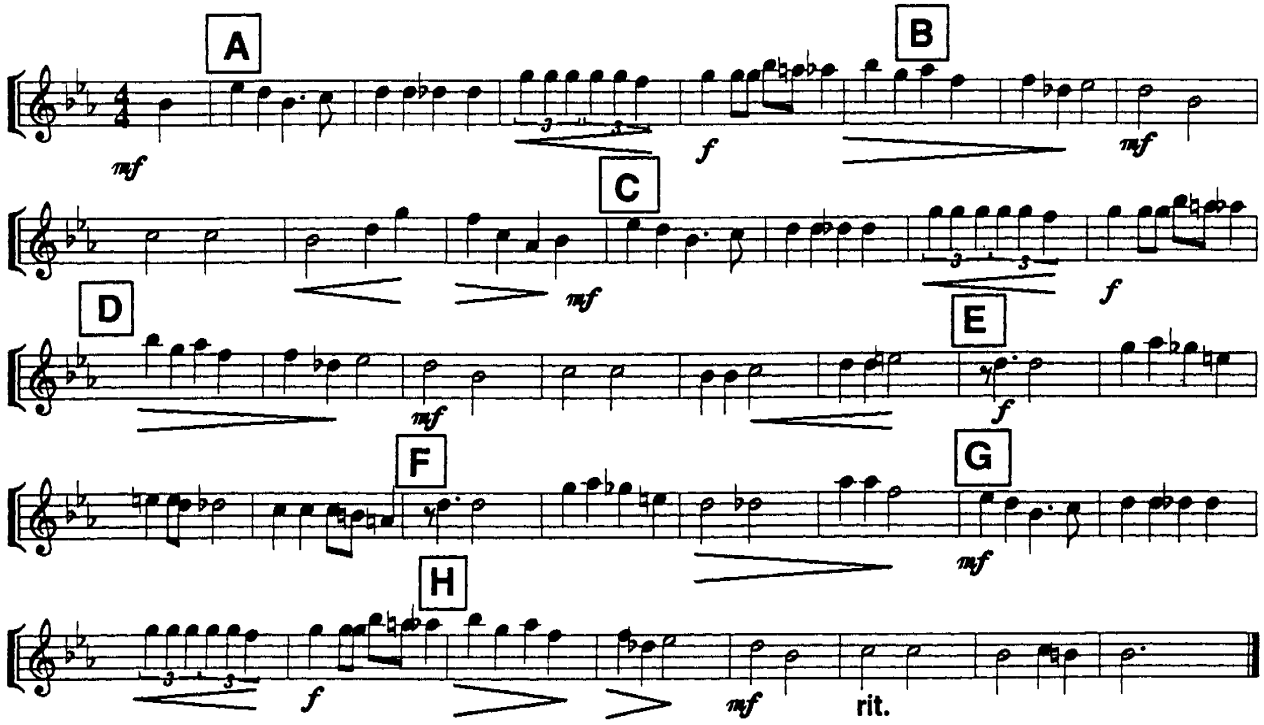
A NIGHTINGALE SANG IN BERKLEY SQUARE

Flute
Oboe
Part A



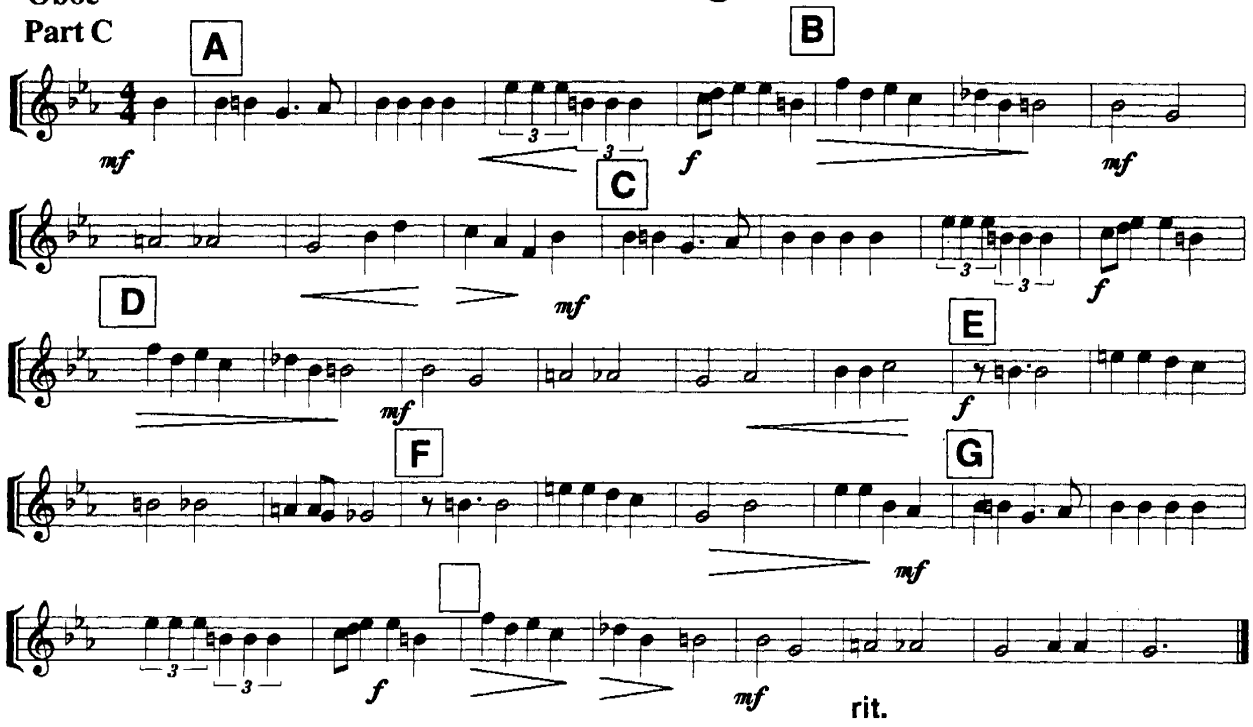
A NIGHTINGALE SANG IN BERKLEY SQUARE

Flute
Oboe
Part B



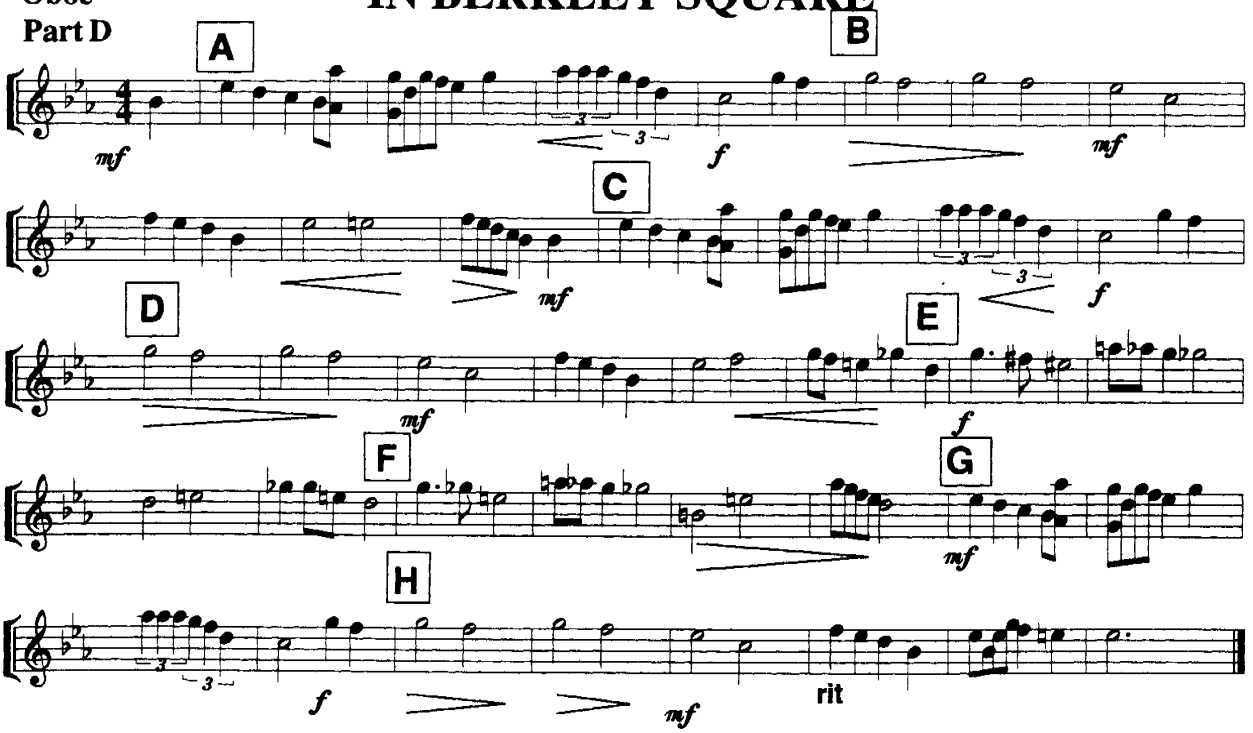
A NIGHTINGALE SANG IN BERKLEY SQUARE

Flute
Oboe
Part C



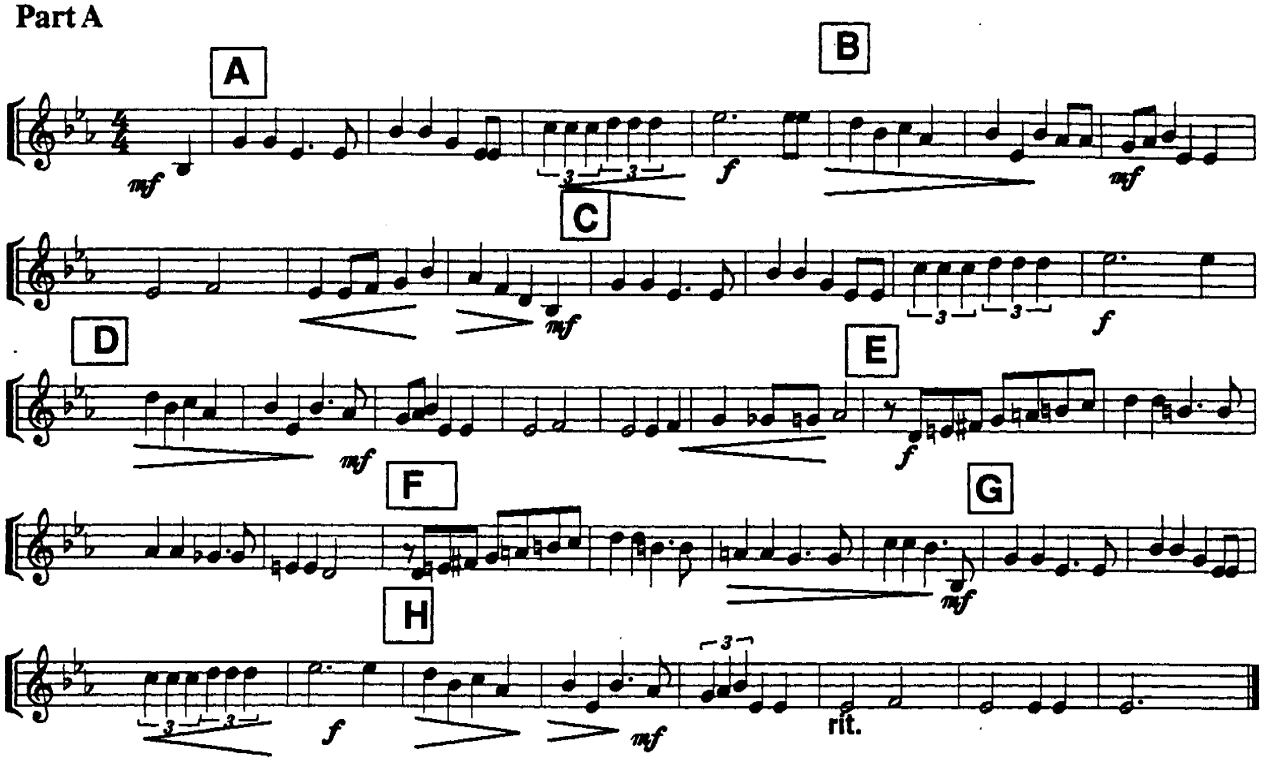
A NIGHTINGALE SANG IN BERKLEY SQUARE

Flute
Oboe
Part D



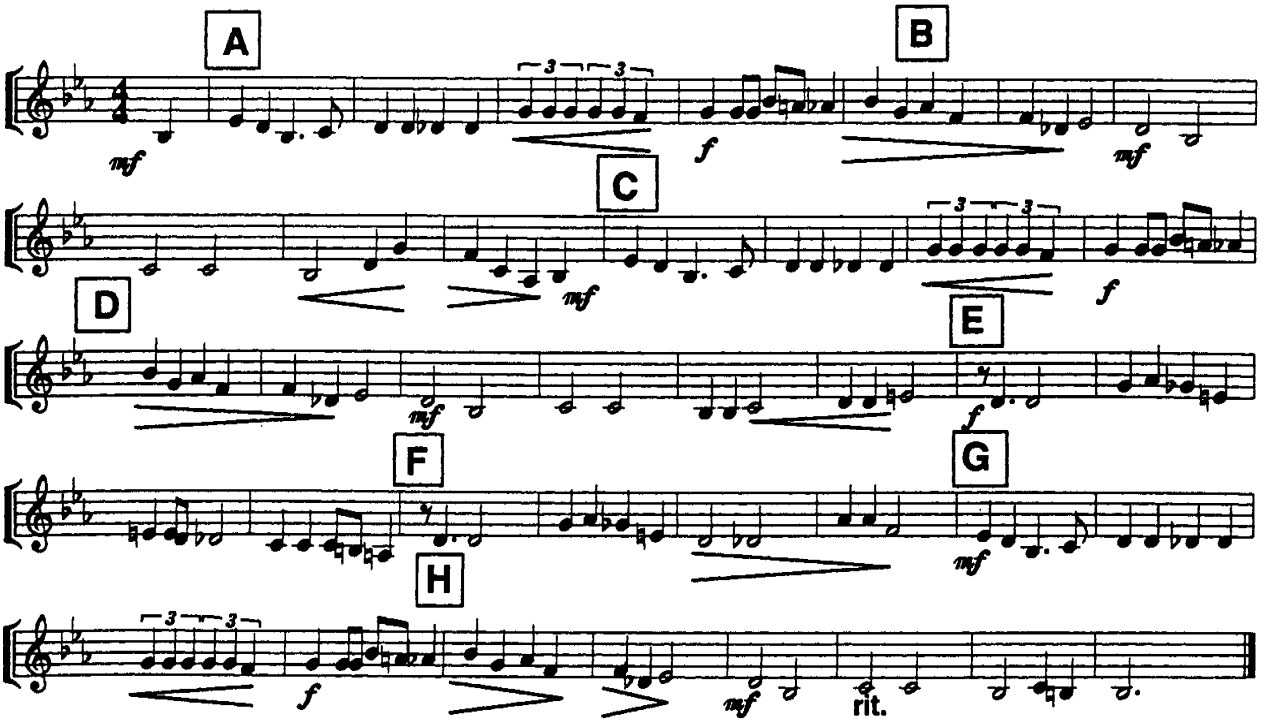
A NIGHTINGALE SANG IN BERKLEY SQUARE

Bells
Part A



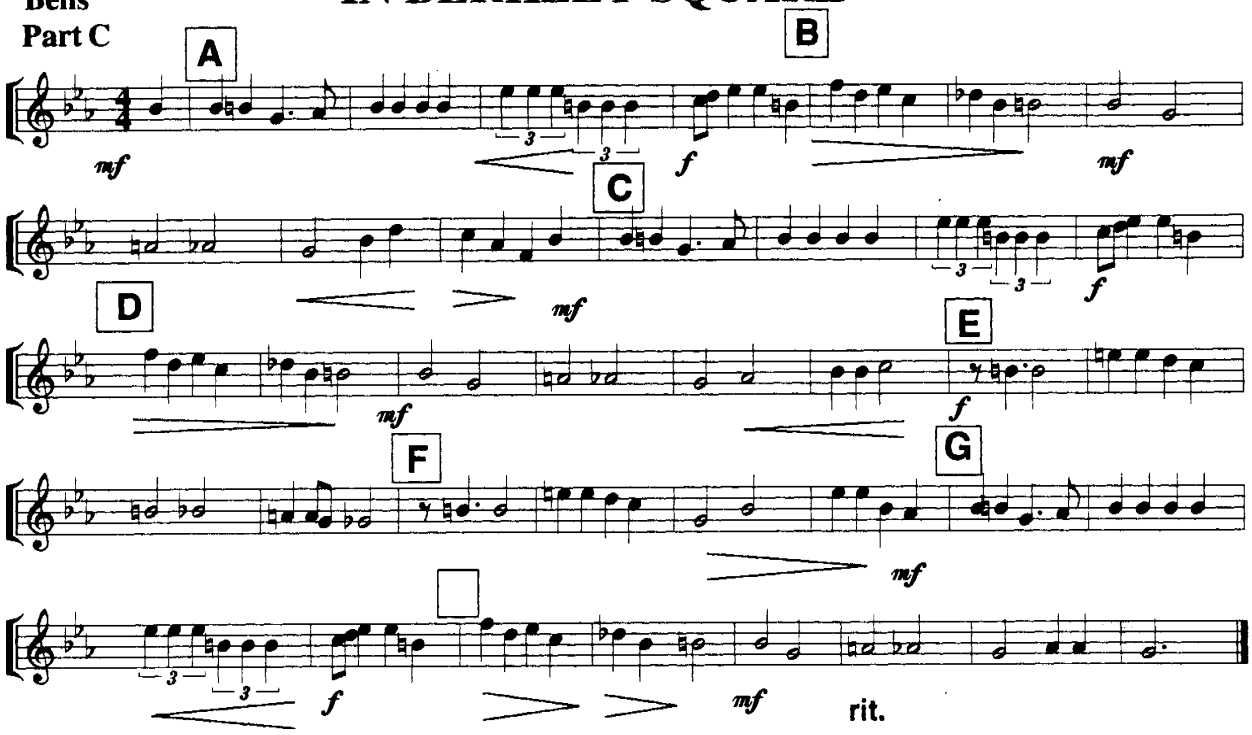
A NIGHTINGALE SANG IN BERKLEY SQUARE

Bells
Part B



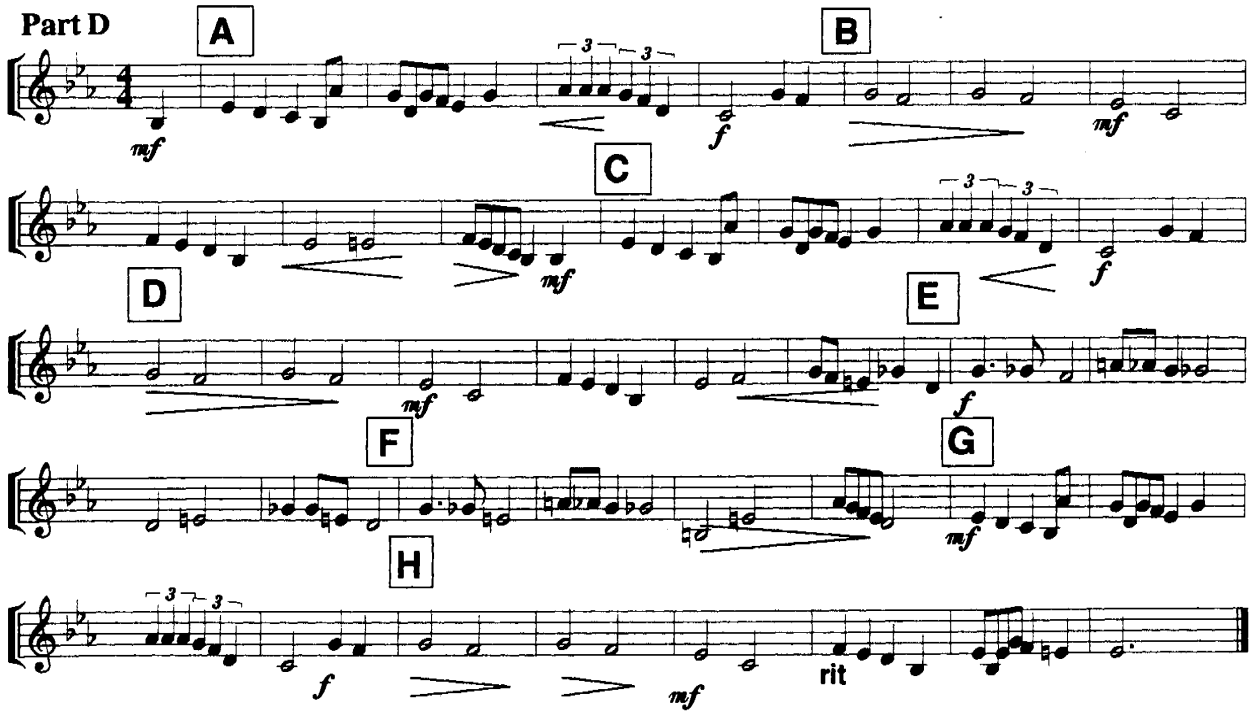
A NIGHTINGALE SANG IN BERKLEY SQUARE

Bells
Part C



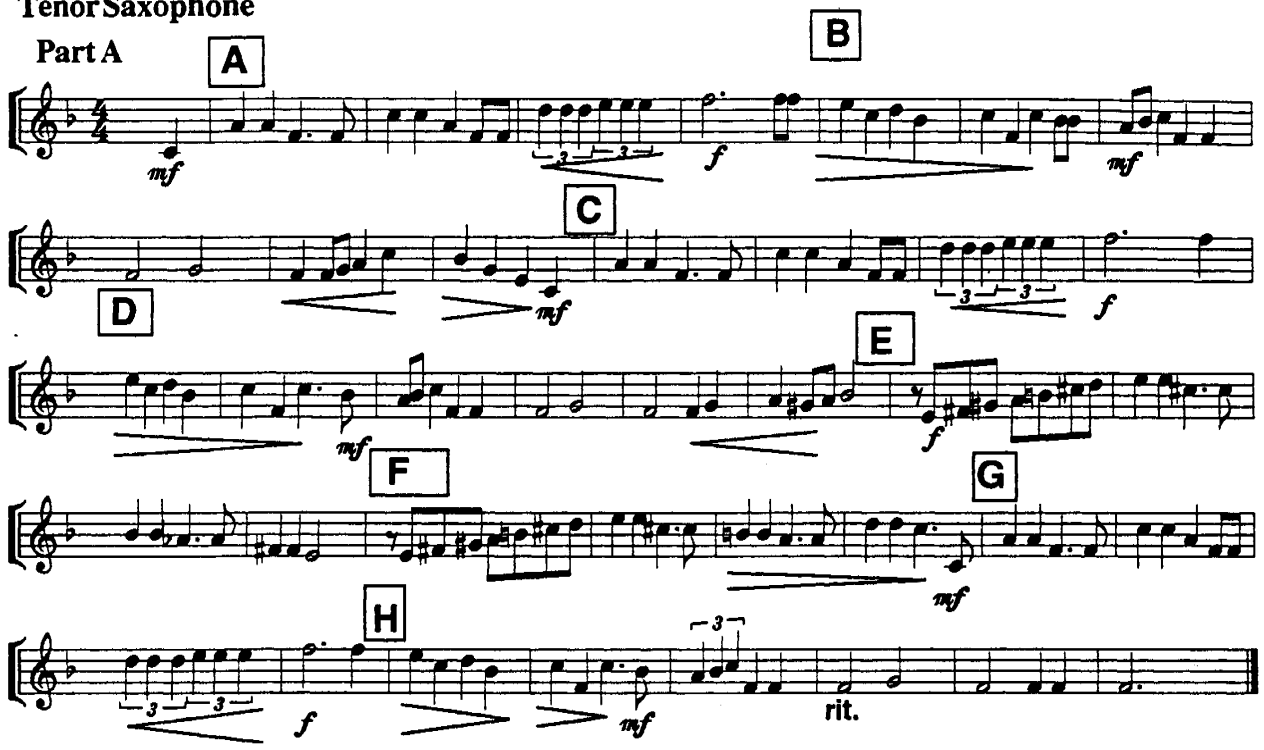
A NIGHTINGALE SANG IN BERKLEY SQUARE

Bells
Part D



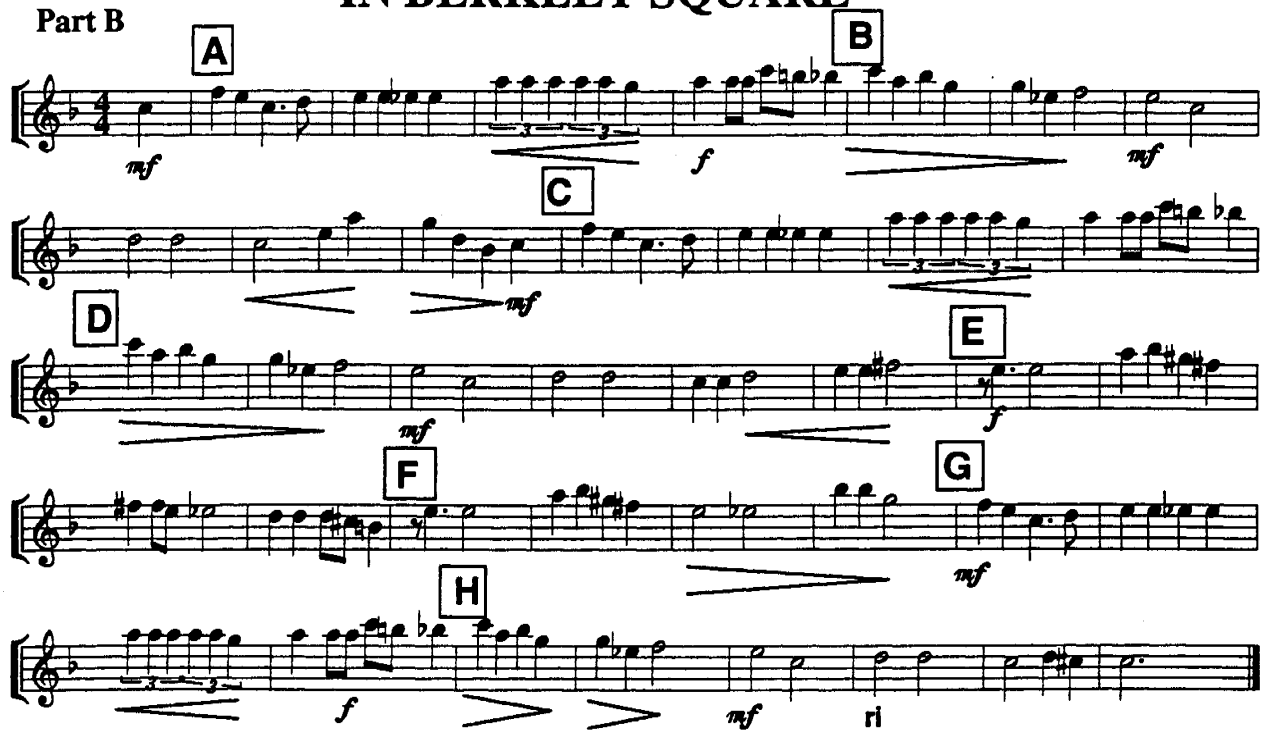
A NIGHTINGALE SANG IN BERKLEY SQUARE

Clarinet (high)
Tenor Saxophone
Part A



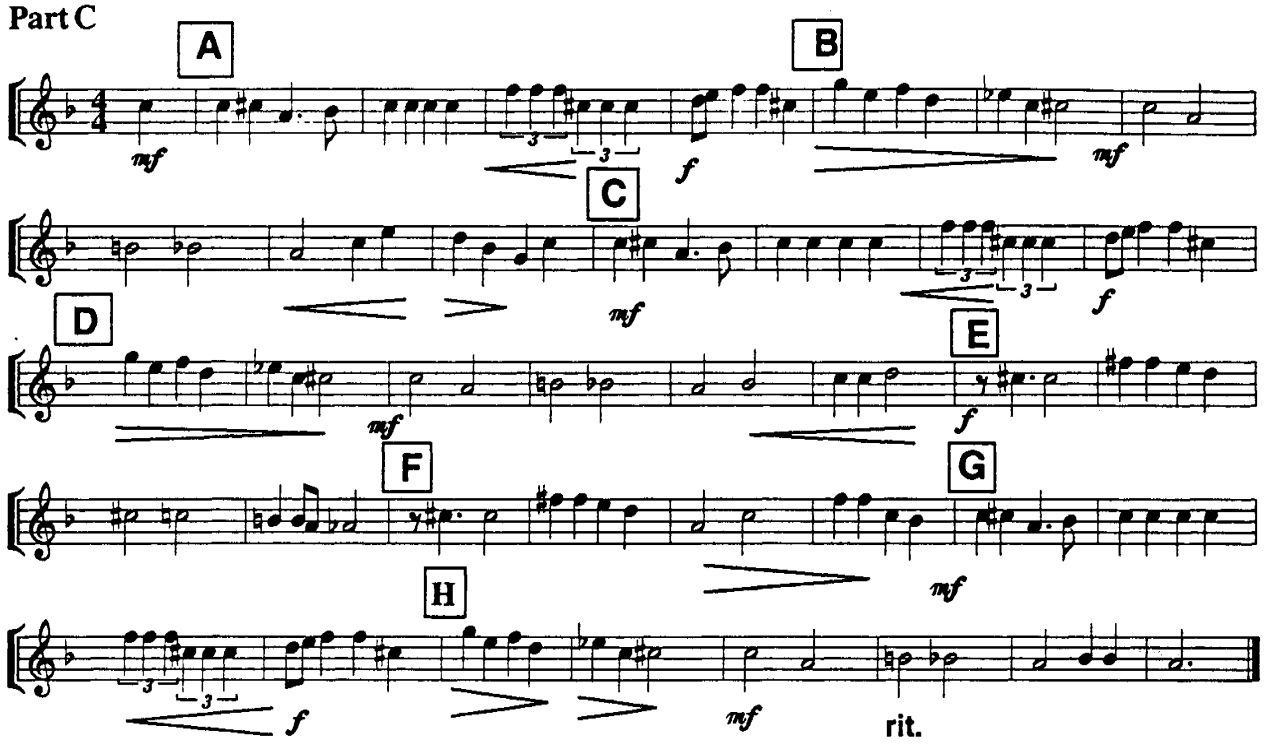
A NIGHTINGALE SANG IN BERKLEY SQUARE

Clarinet (high)
Tenor Saxophone
Part B



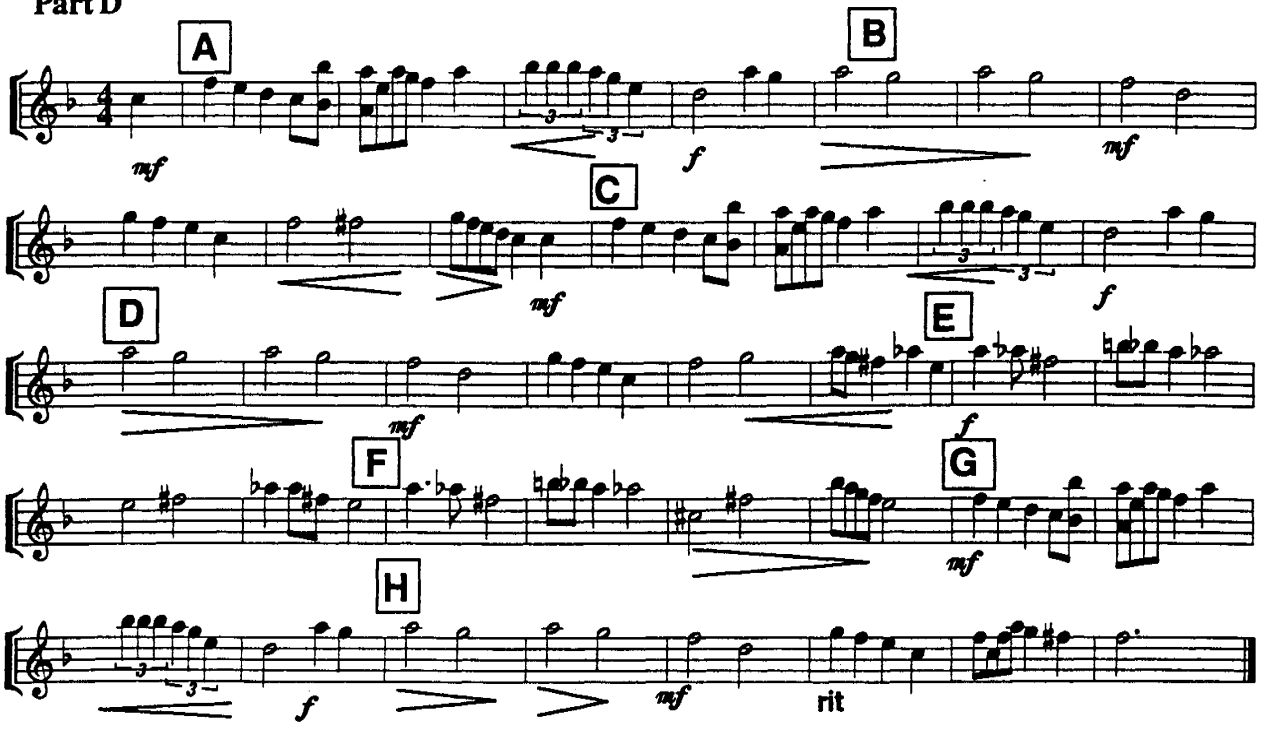
A NIGHTINGALE SANG IN BERKLEY SQUARE

Clarinet (high)
Tenor Saxophone
Part C



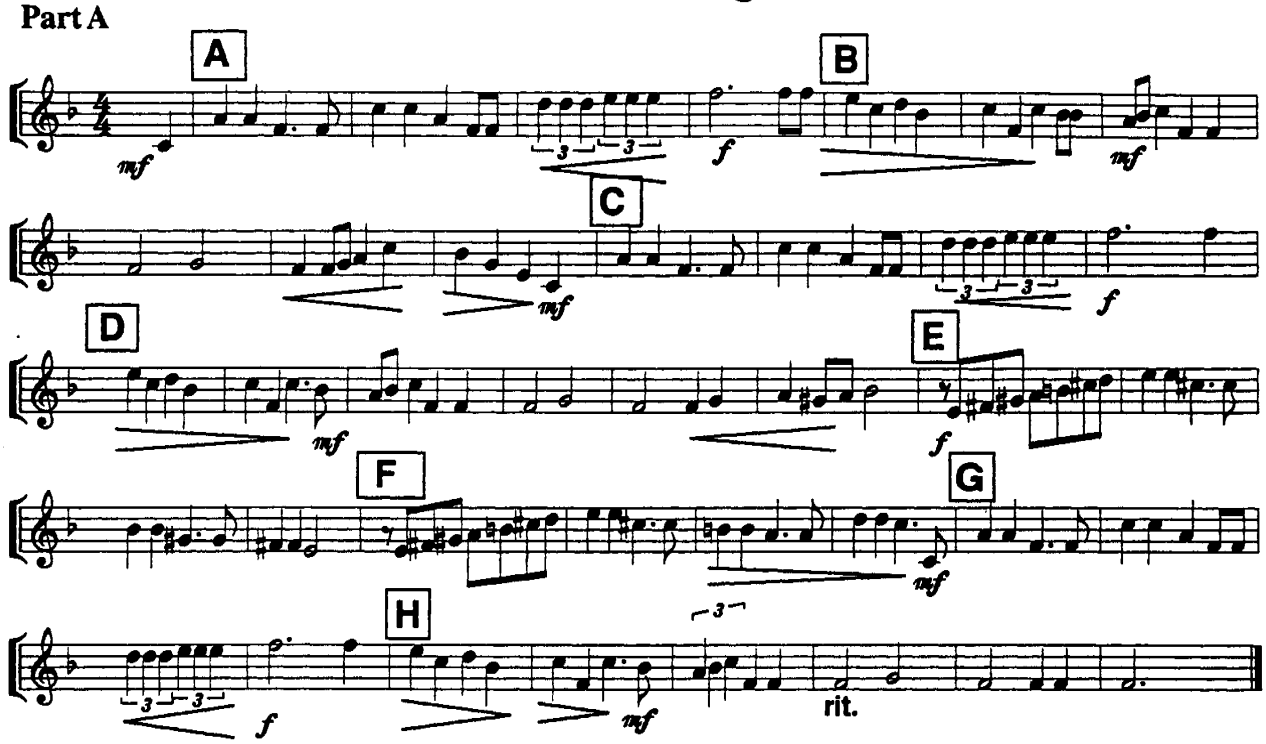
A NIGHTINGALE SANG IN BERKLEY SQUARE

Clarinet (high)
Tenor Saxophone
Part D



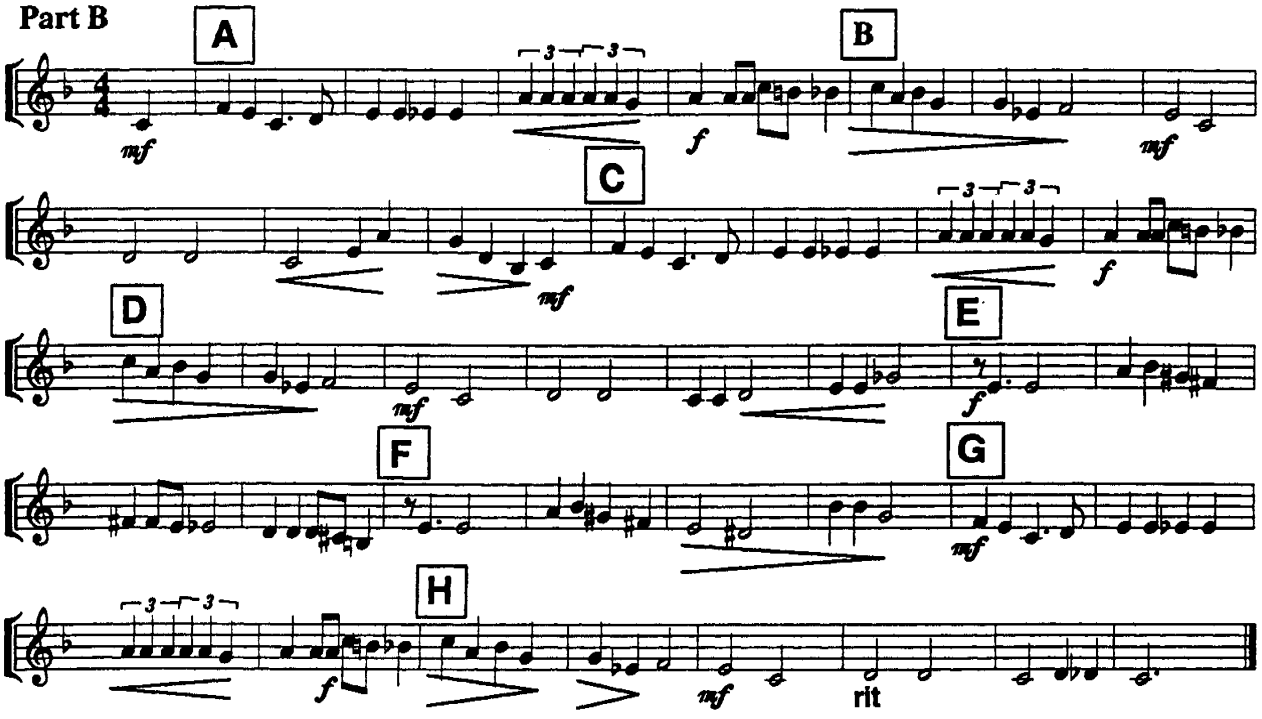
A NIGHTINGALE SANG IN BERKLEY SQUARE

Bass Clarinet
Part A



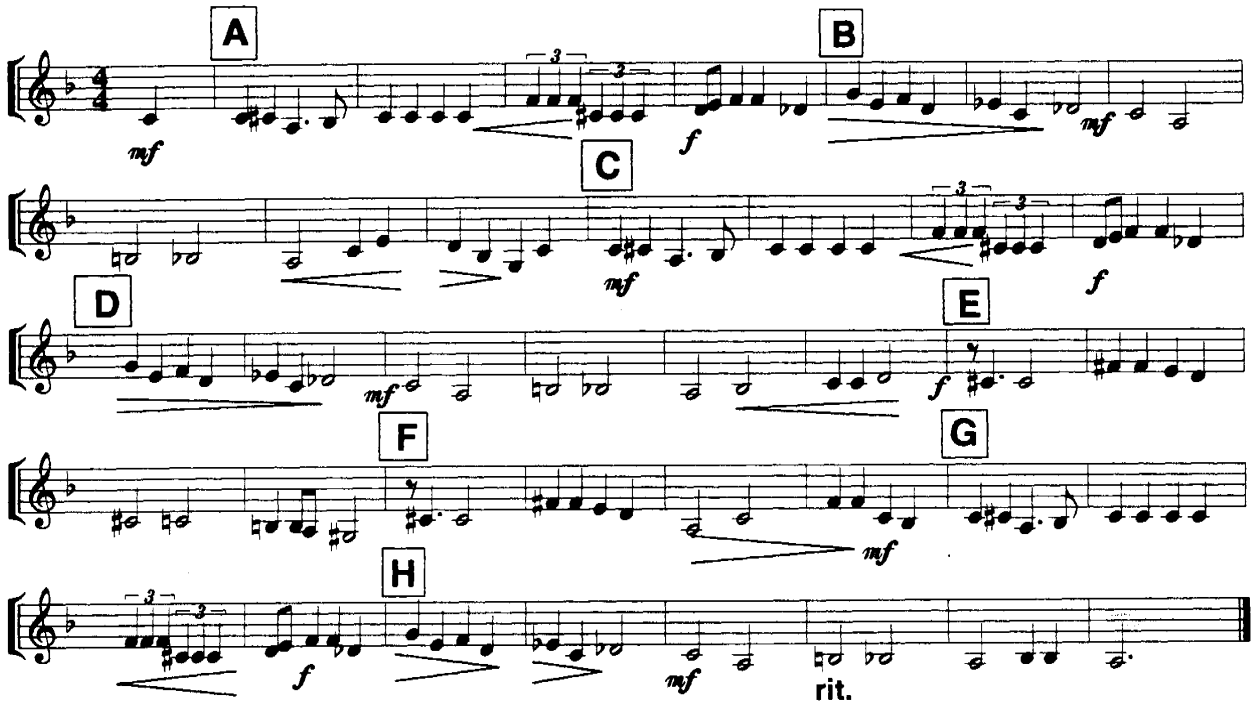
A NIGHTINGALE SANG IN BERKLEY SQUARE

Bass Clarinet
Part B



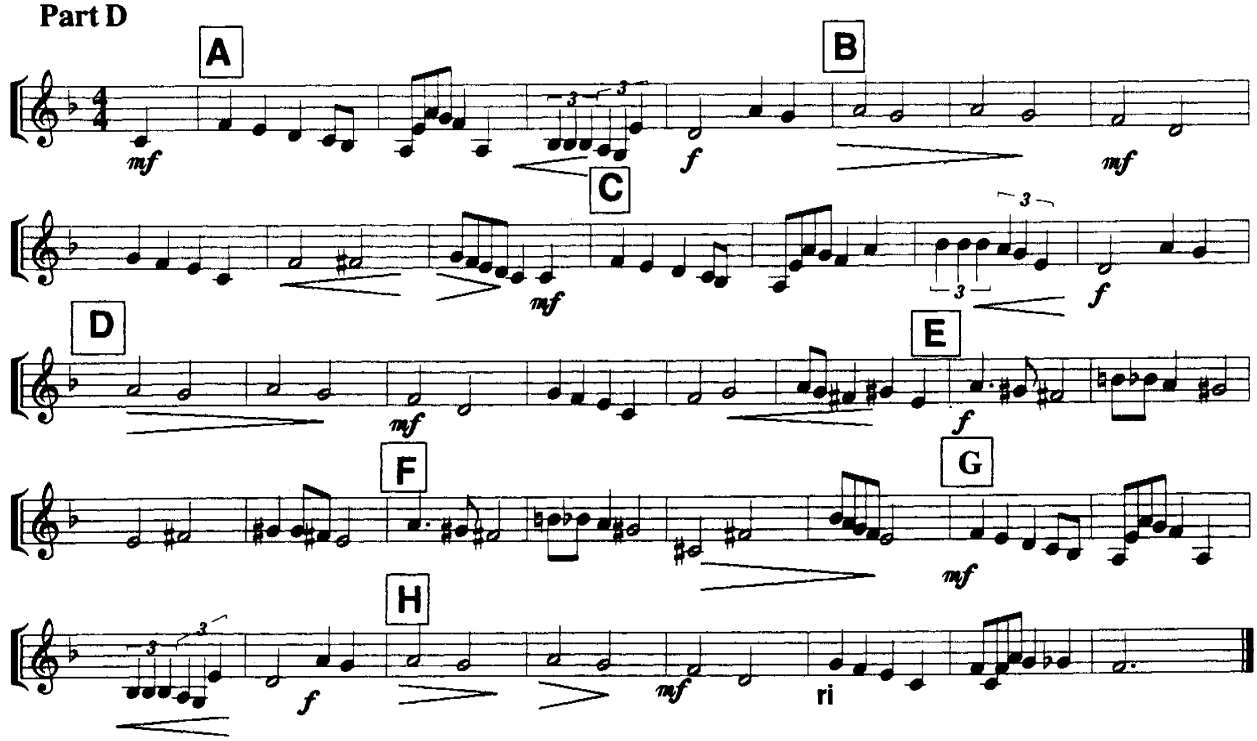
Bass Clarinet
Part C

A NIGHTINGALE SANG IN BERKLEY SQUARE



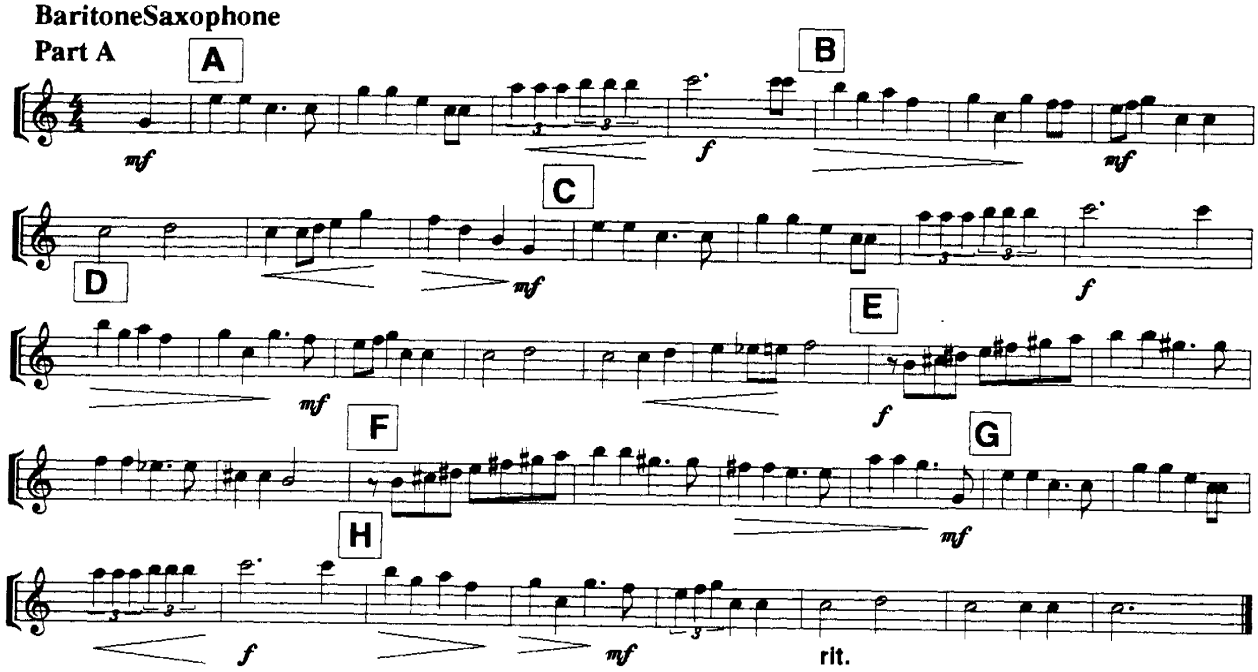
Bass Clarinet
Part D

A NIGHTINGALE SANG IN BERKLEY SQUARE



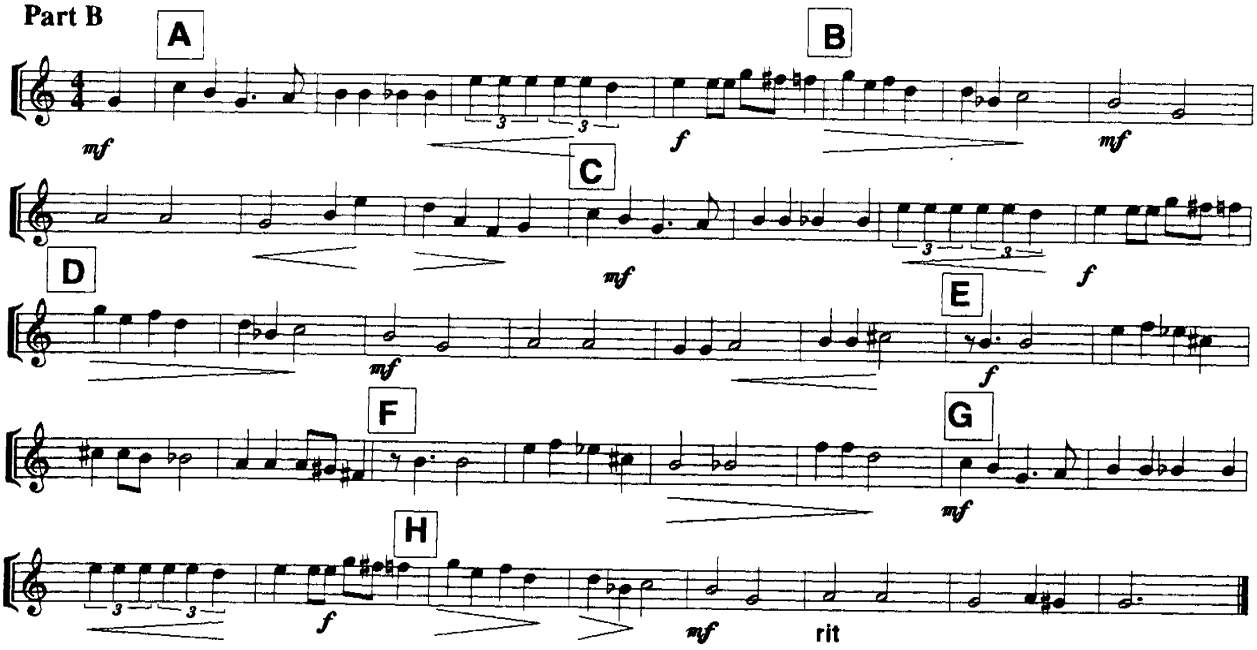
A NIGHTINGALE SANG IN BERKLEY SQUARE

Alto Saxophone
BaritoneSaxophone
Part A



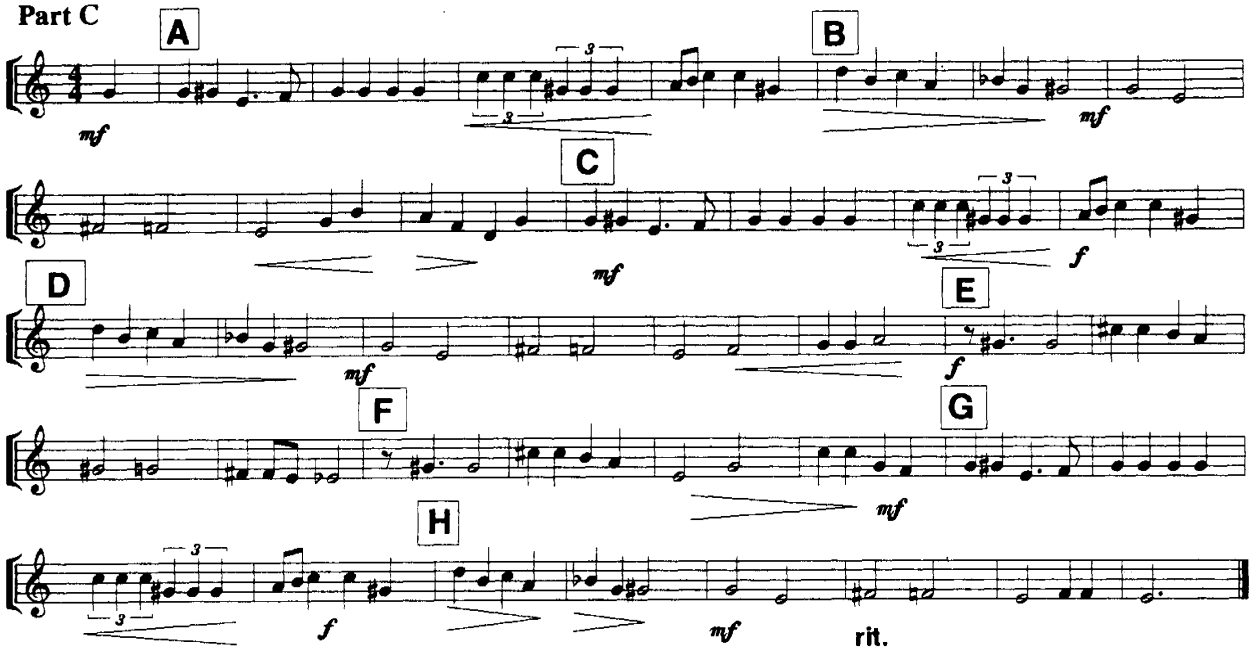
A NIGHTINGALE SANG IN BERKLEY SQUARE

Alto Saxophone
BaritoneSaxophone
Part B



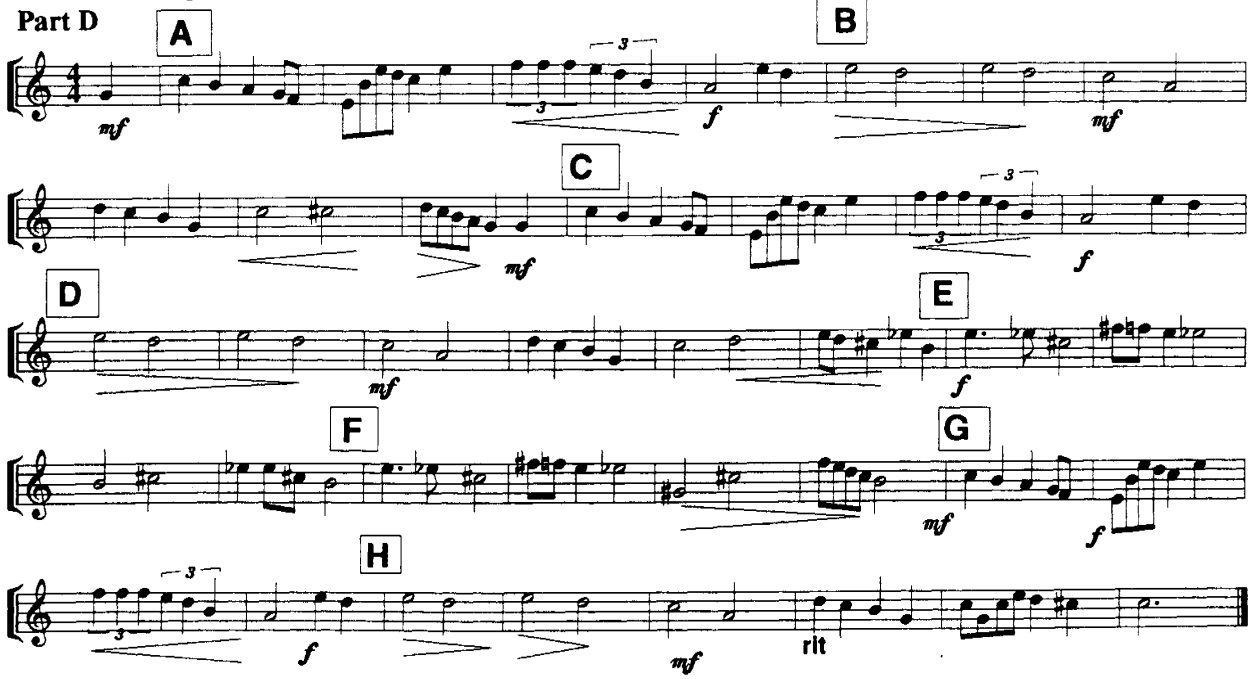
A NIGHTINGALE SANG IN BERKLEY SQUARE

Alto Saxophone
BaritoneSaxophone
Part C



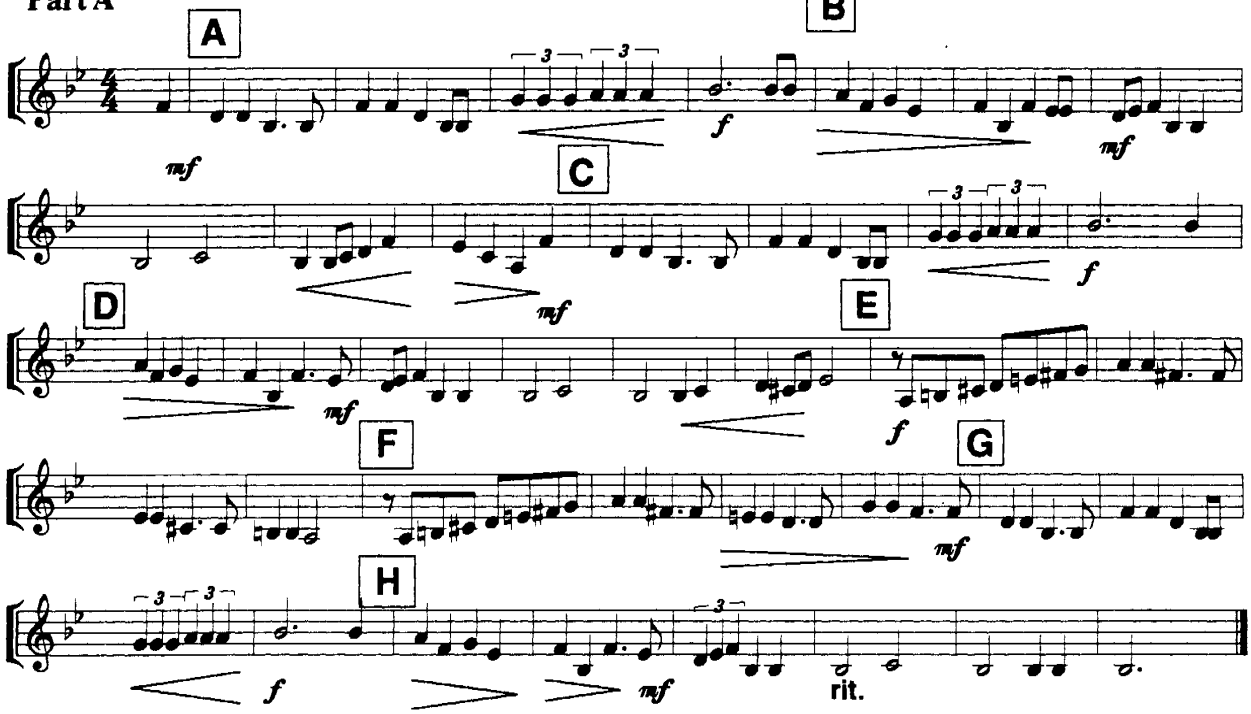
A NIGHTINGALE SANG IN BERKLEY SQUARE

Alto Saxophone
BaritoneSaxophone
Part D



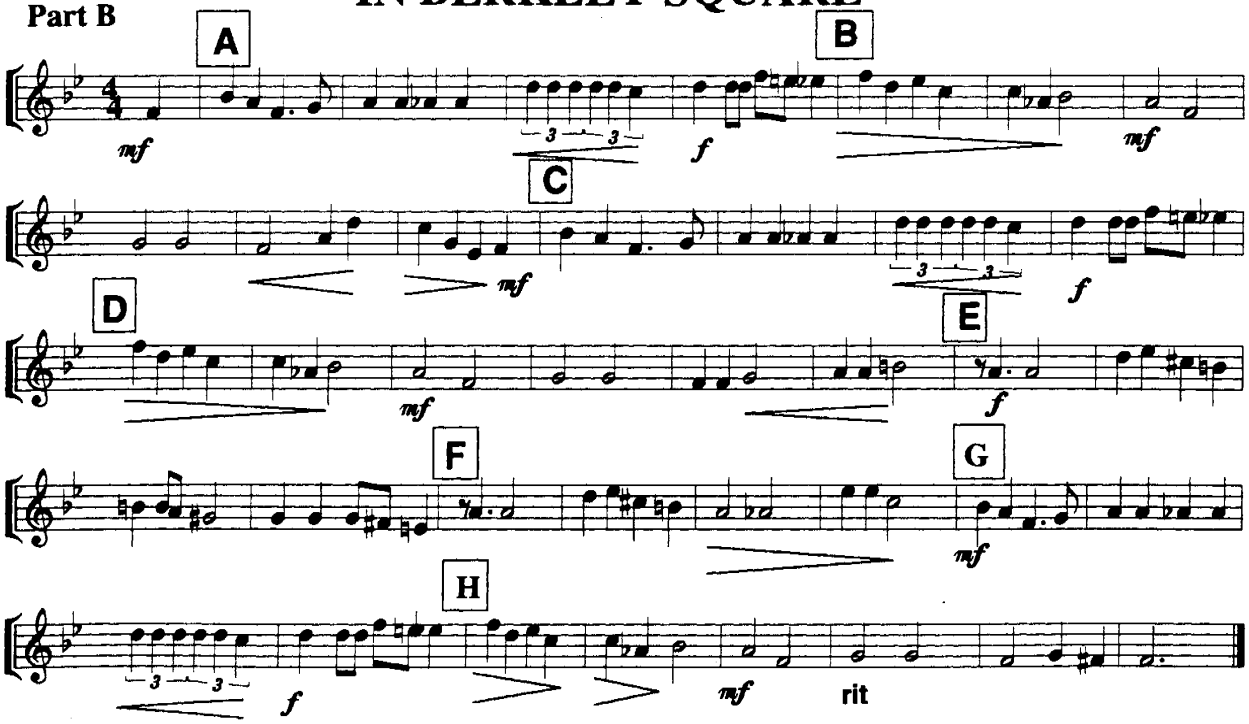
A NIGHTINGALE SANG IN BERKLEY SQUARE

French Horn
Part A



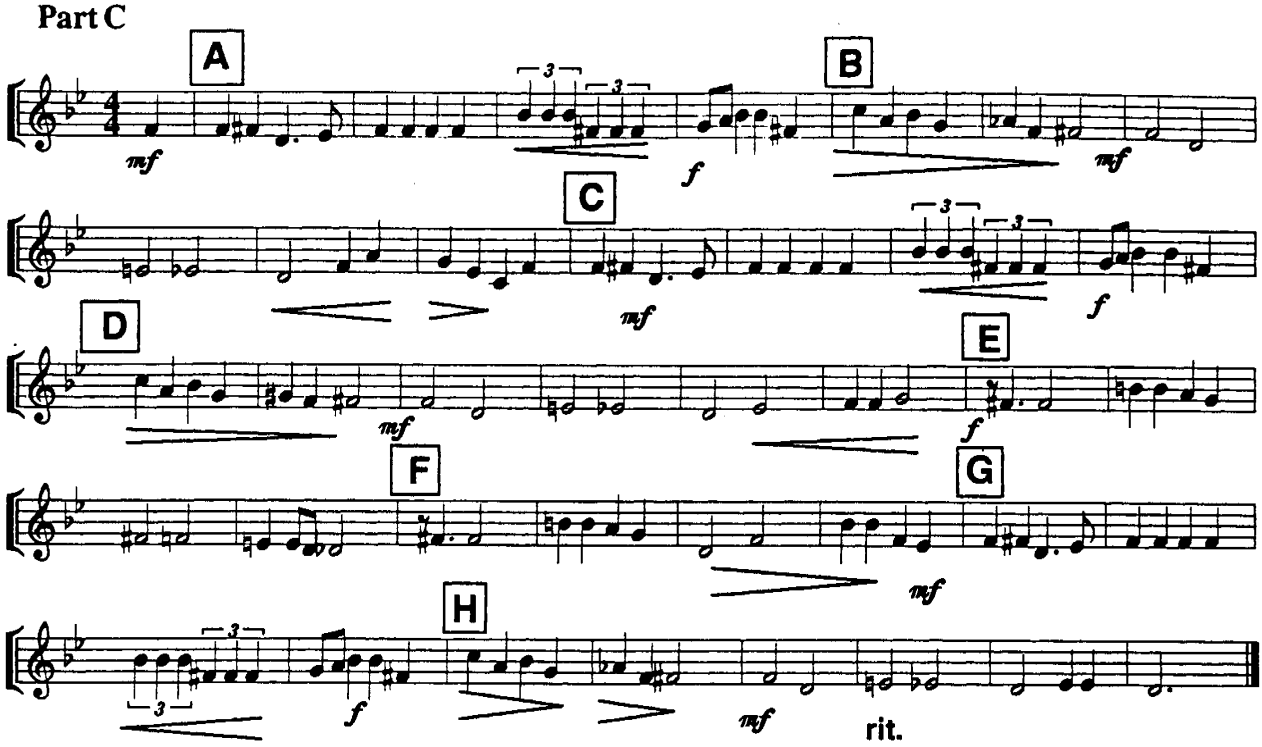
A NIGHTINGALE SANG IN BERKLEY SQUARE

French Horn
Part B



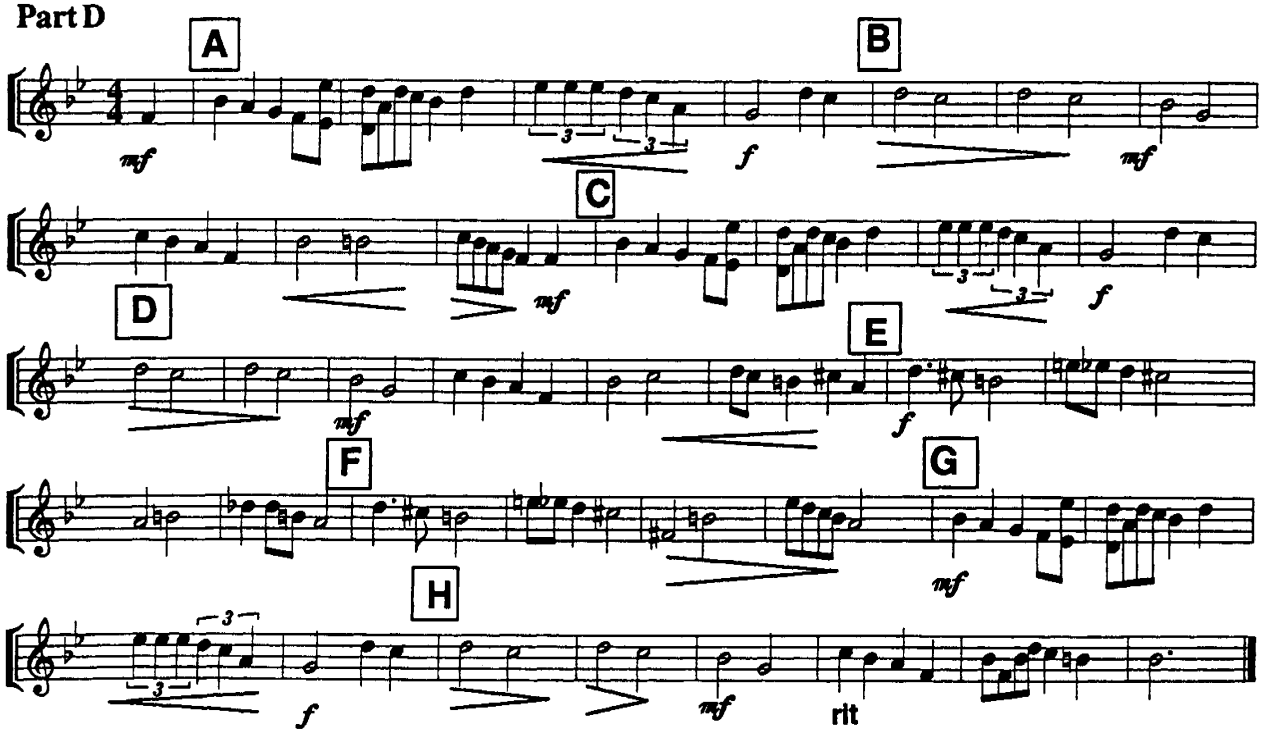
A NIGHTINGALE SANG IN BERKLEY SQUARE

French Horn
Part C



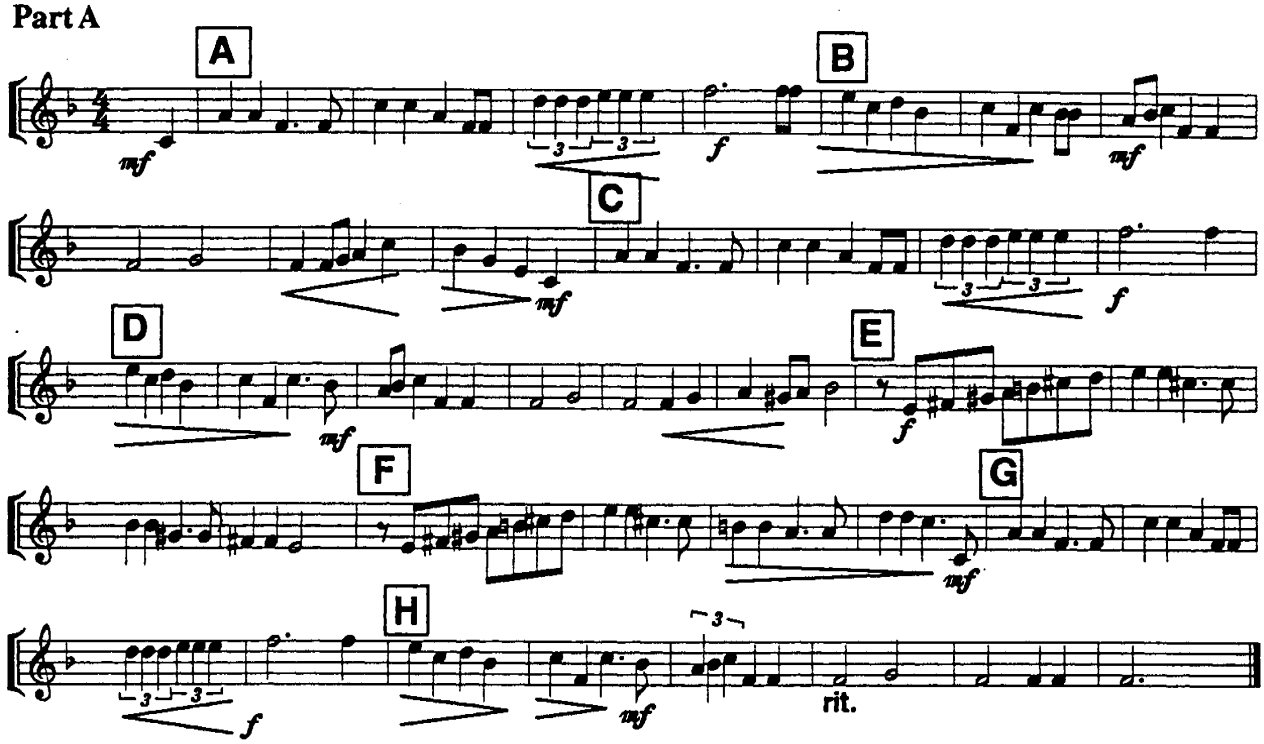
A NIGHTINGALE SANG IN BERKLEY SQUARE

French Horn
Part D



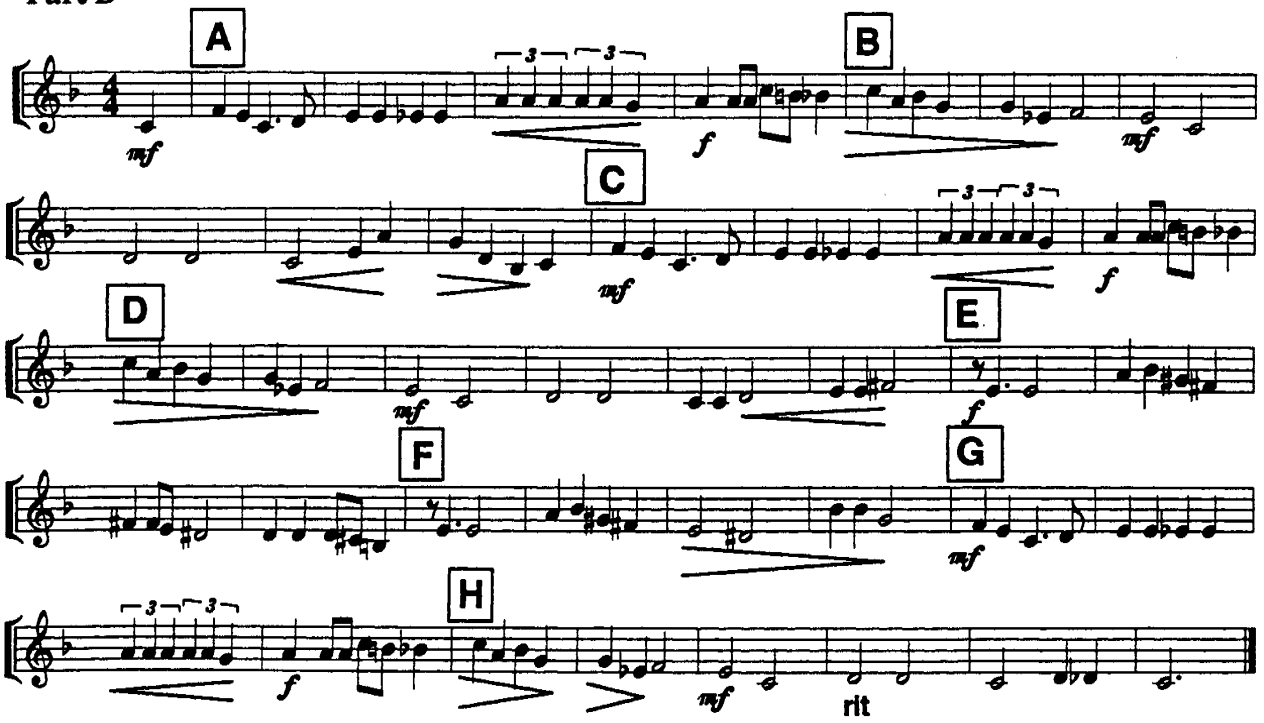
Trumpet
Baritone T.C.
Clarinet (low)
Part A

A NIGHTINGALE SANG IN BERKLEY SQUARE



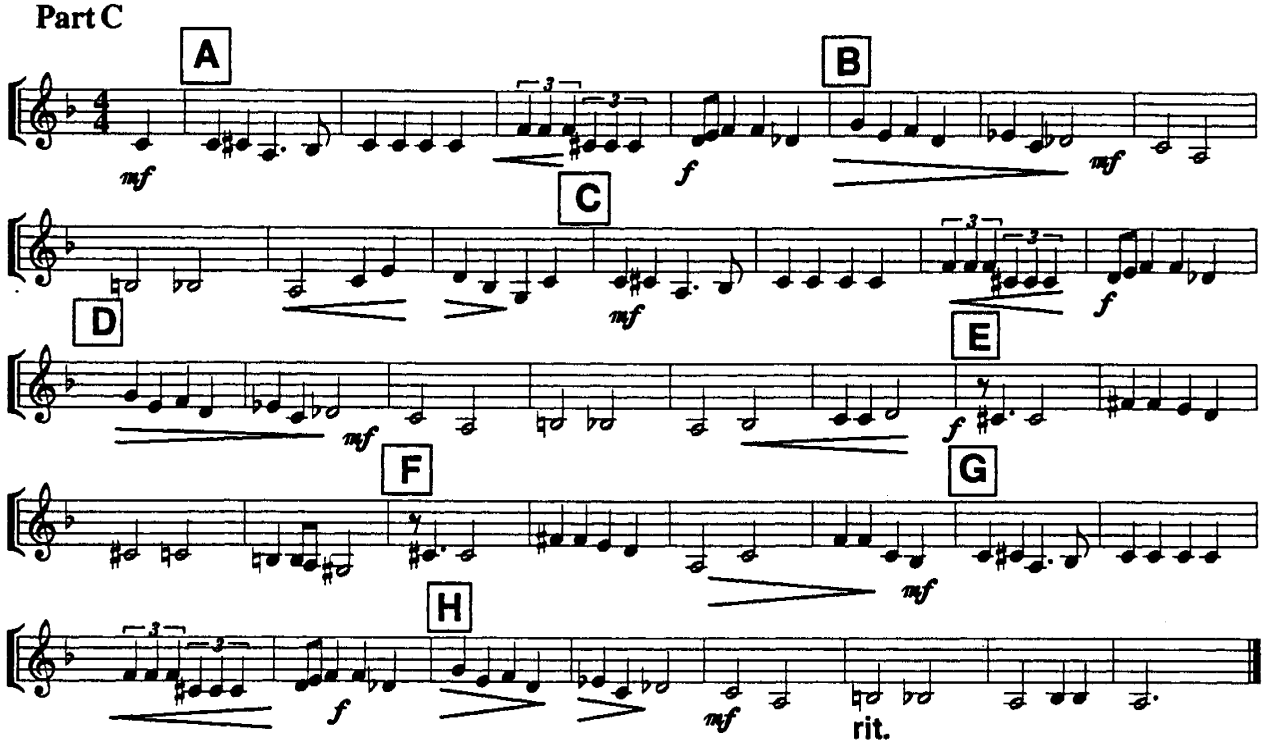
Trumpet
Baritone T.C.
Clarinet (low)
Part B

A NIGHTINGALE SANG IN BERKLEY SQUARE



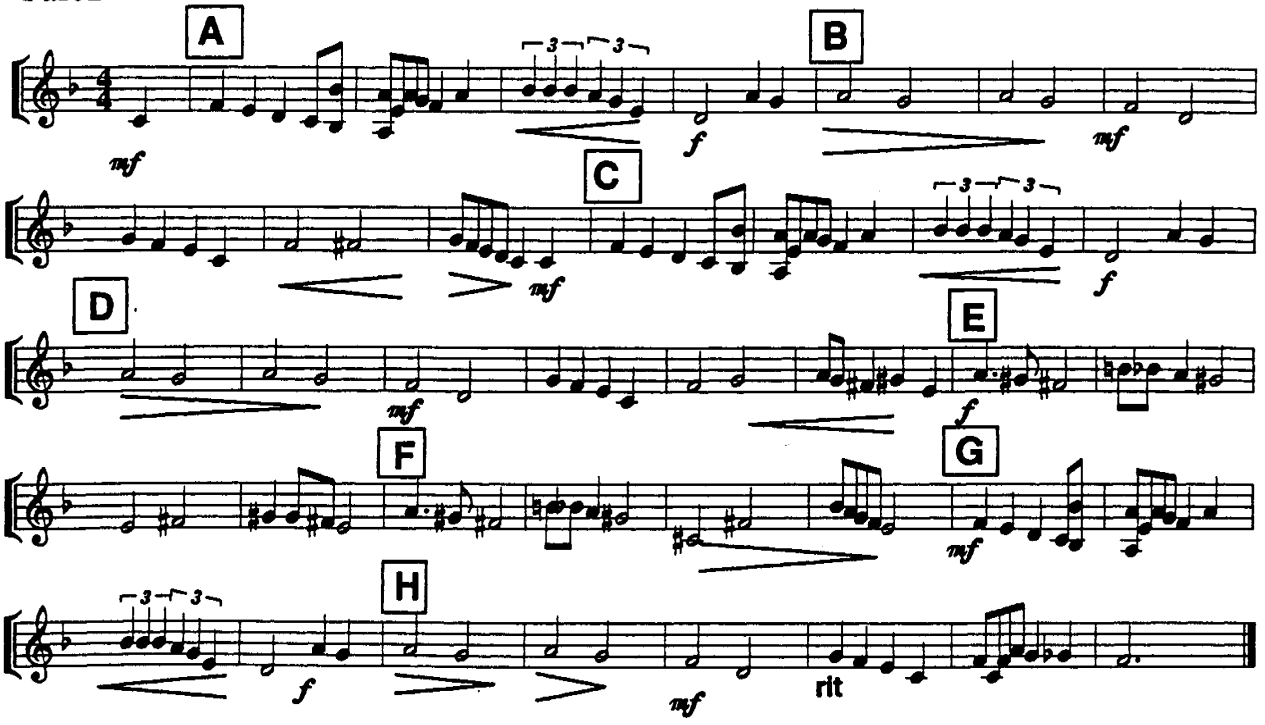
Trumpet
Baritone T.C.
Clarinet (low)
Part C

A NIGHTINGALE SANG IN BERKLEY SQUARE



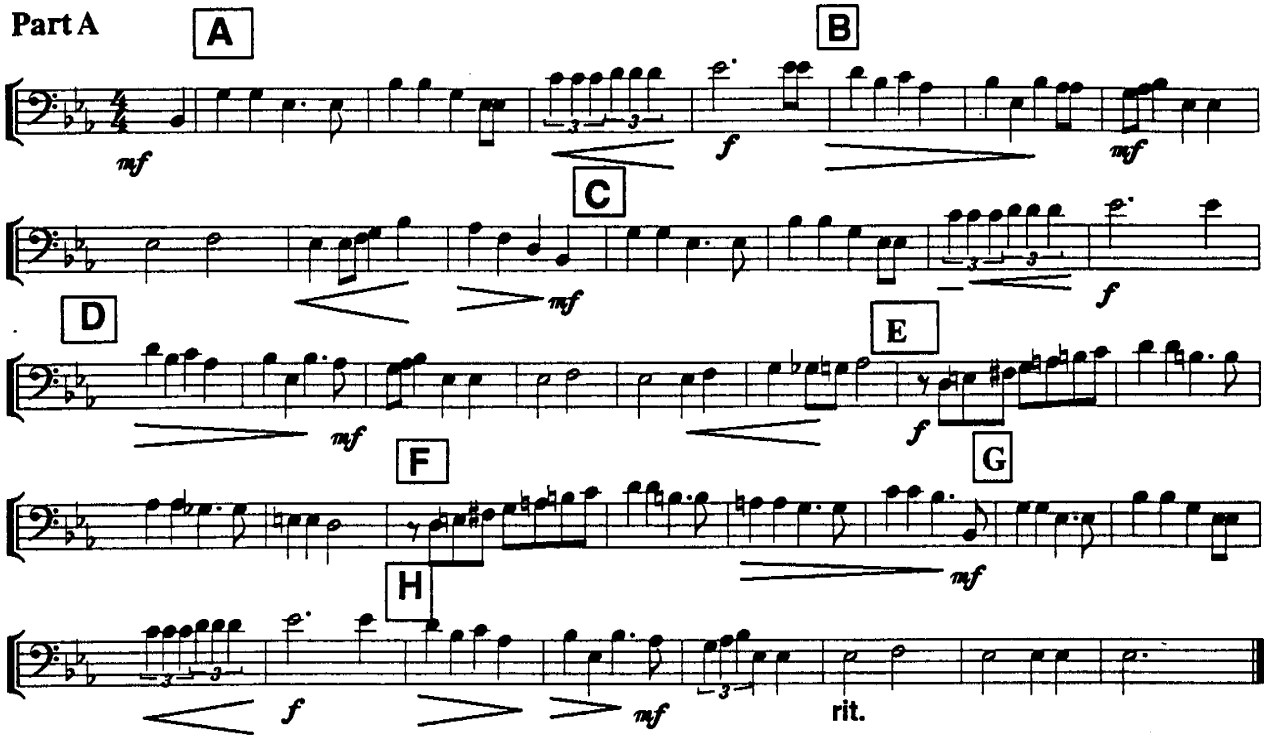
Trumpet
Baritone T.C.
Clarinet (low)
Part D

A NIGHTINGALE SANG IN BERKLEY SQUARE



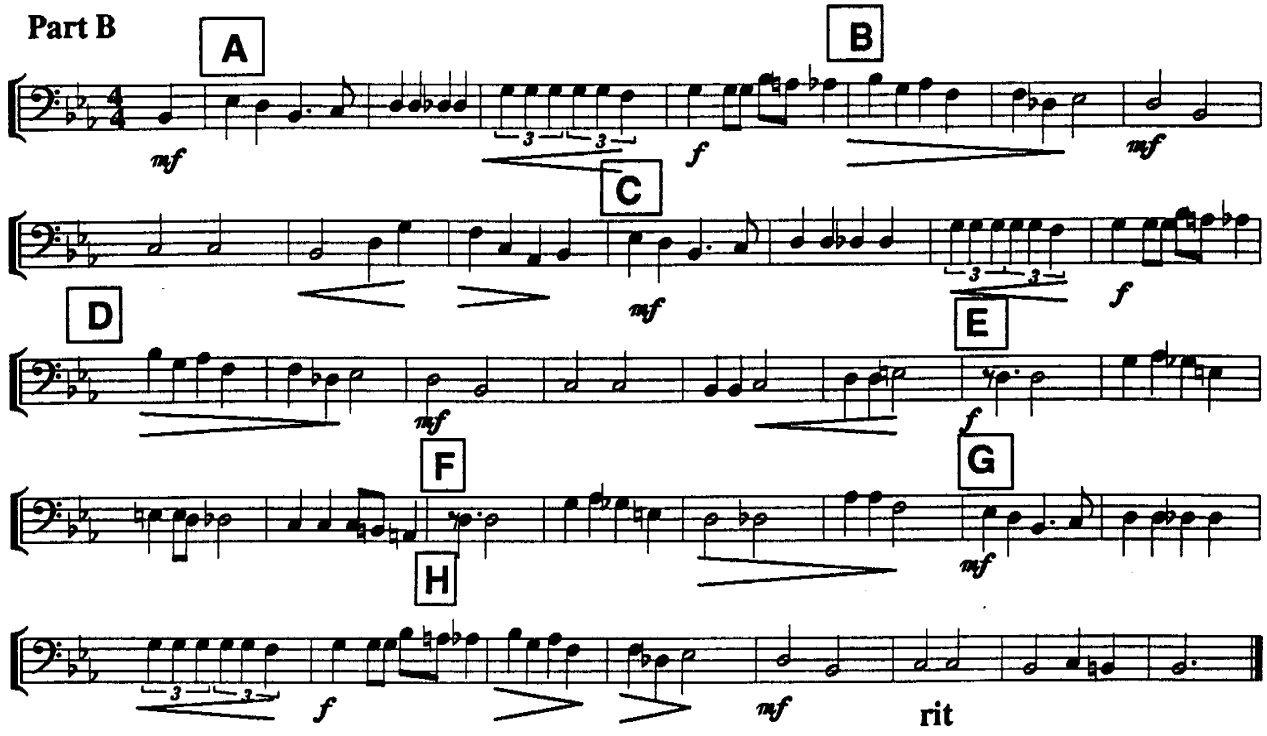
Trombone
Baritone B.C.
Bassoon
Part A

A NIGHTINGALE SANG IN BERKLEY SQUARE



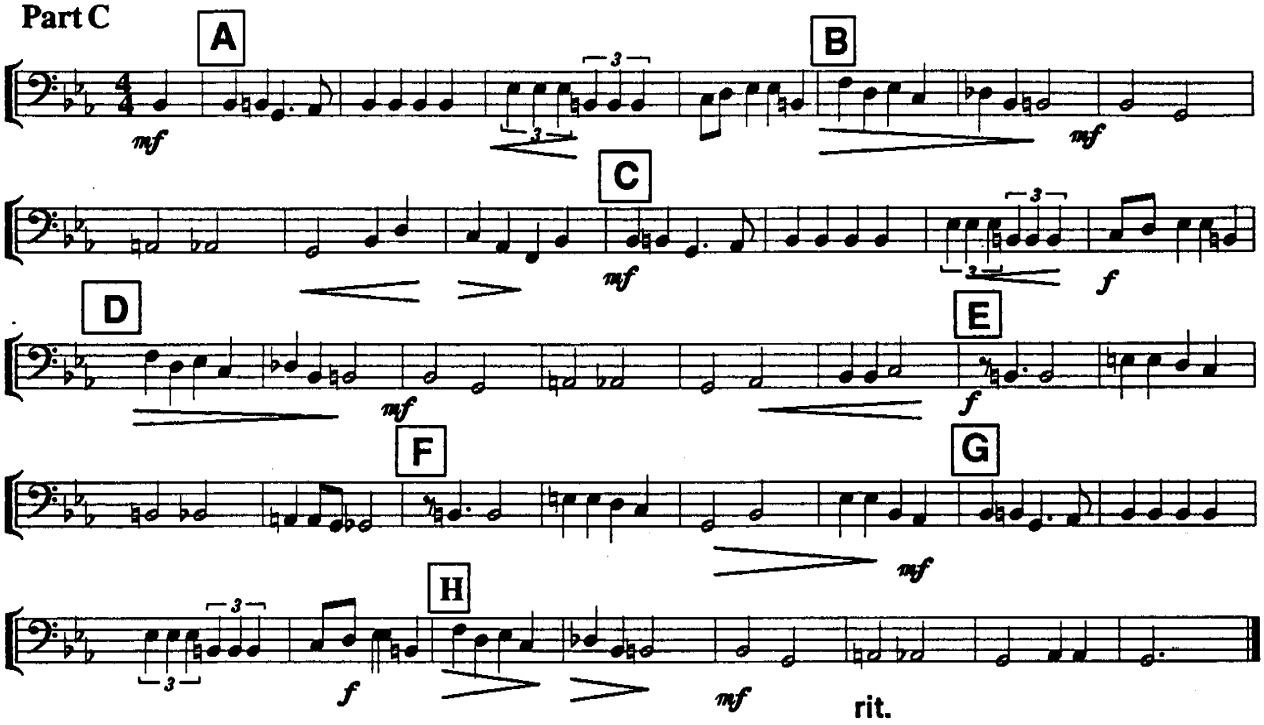
Trombone
Baritone B.C.
Bassoon
Part B

A NIGHTINGALE SANG IN BERKLEY SQUARE



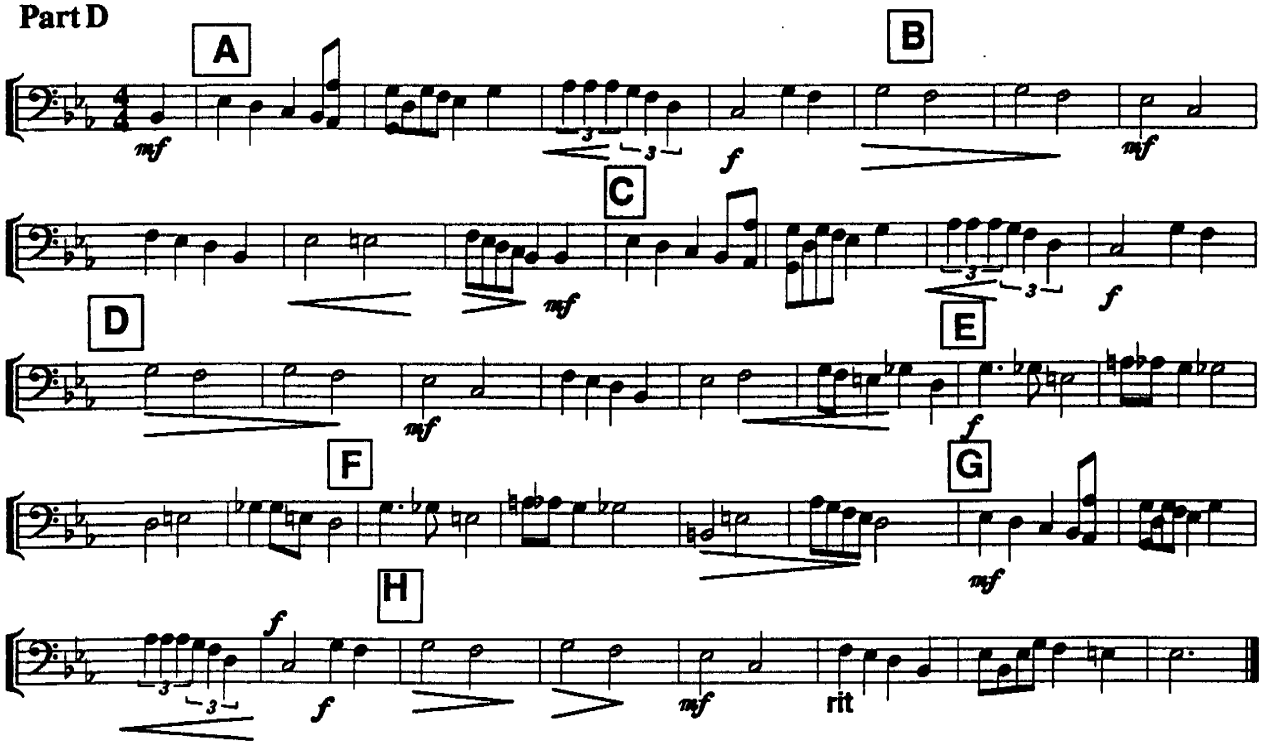
A NIGHTINGALE SANG IN BERKLEY SQUARE

Trombone
Baritone B.C.
Basssoon
Part C



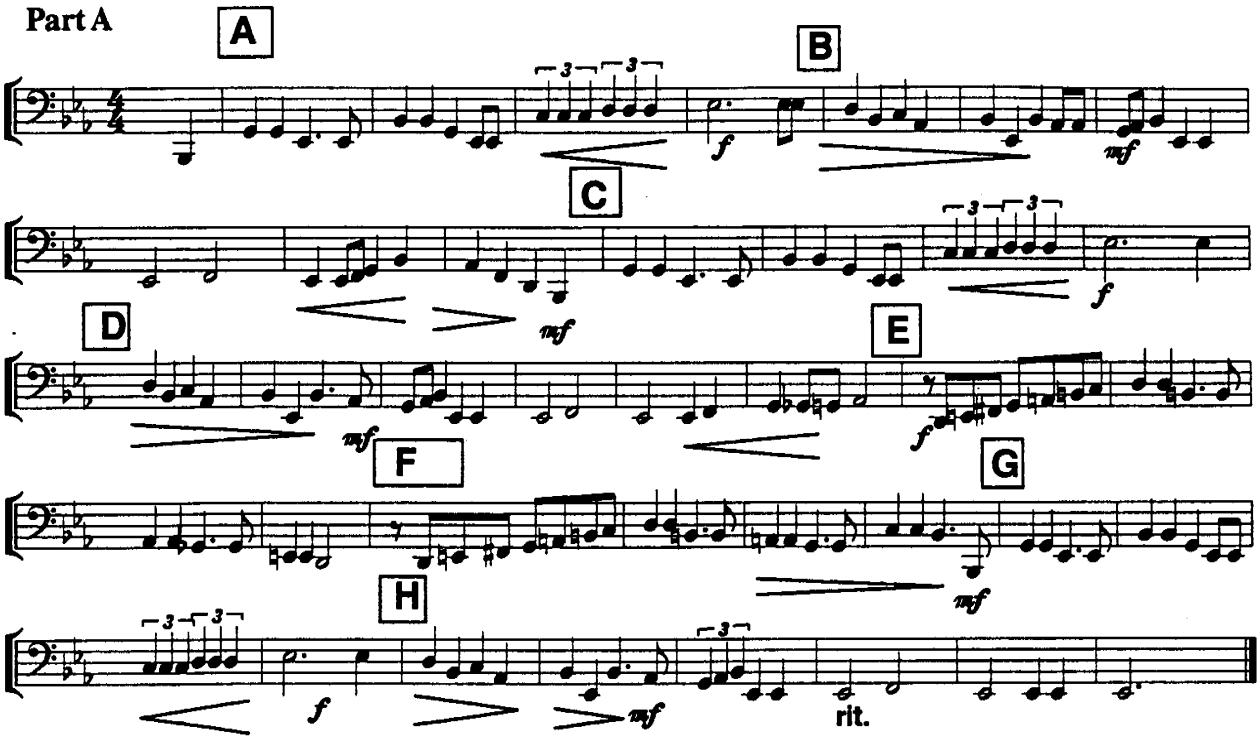
A NIGHTINGALE SANG IN BERKLEY SQUARE

Trombone
Baritone B.C.
Bassoon
Part D



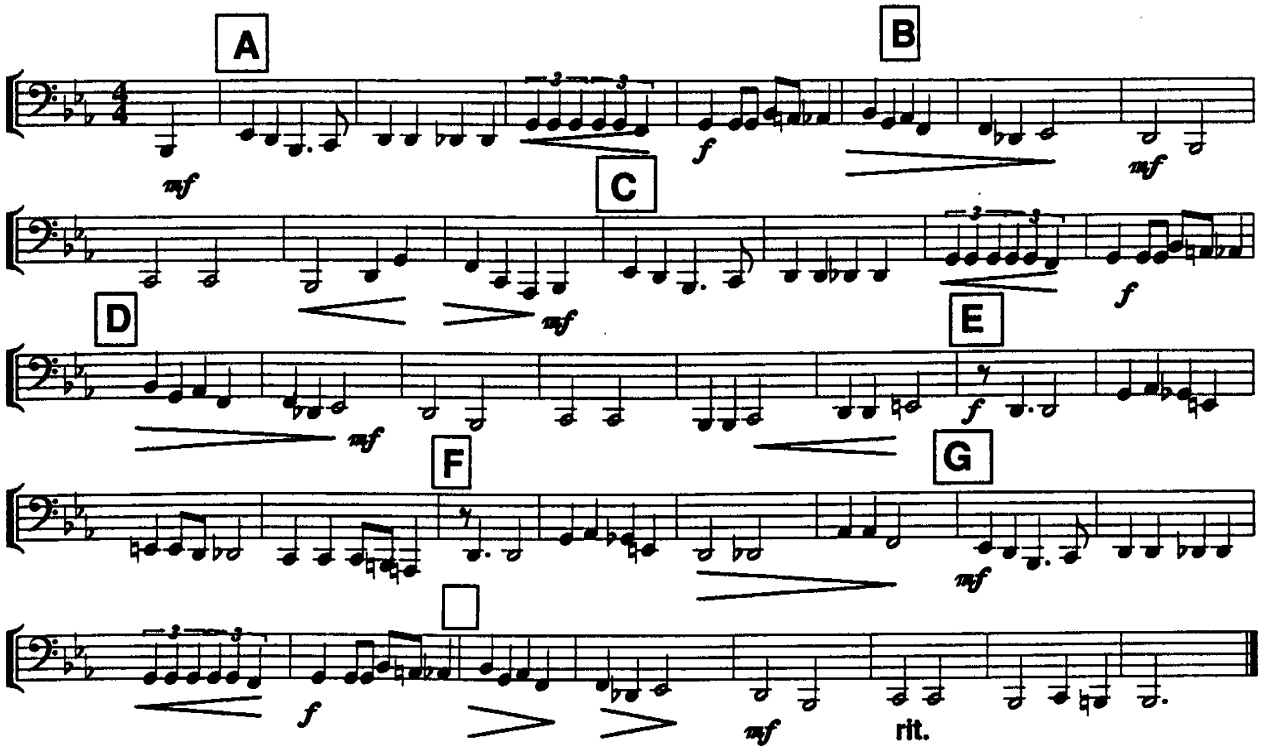
A NIGHTINGALE SANG IN BERKLEY SQUARE

Tuba
Part A



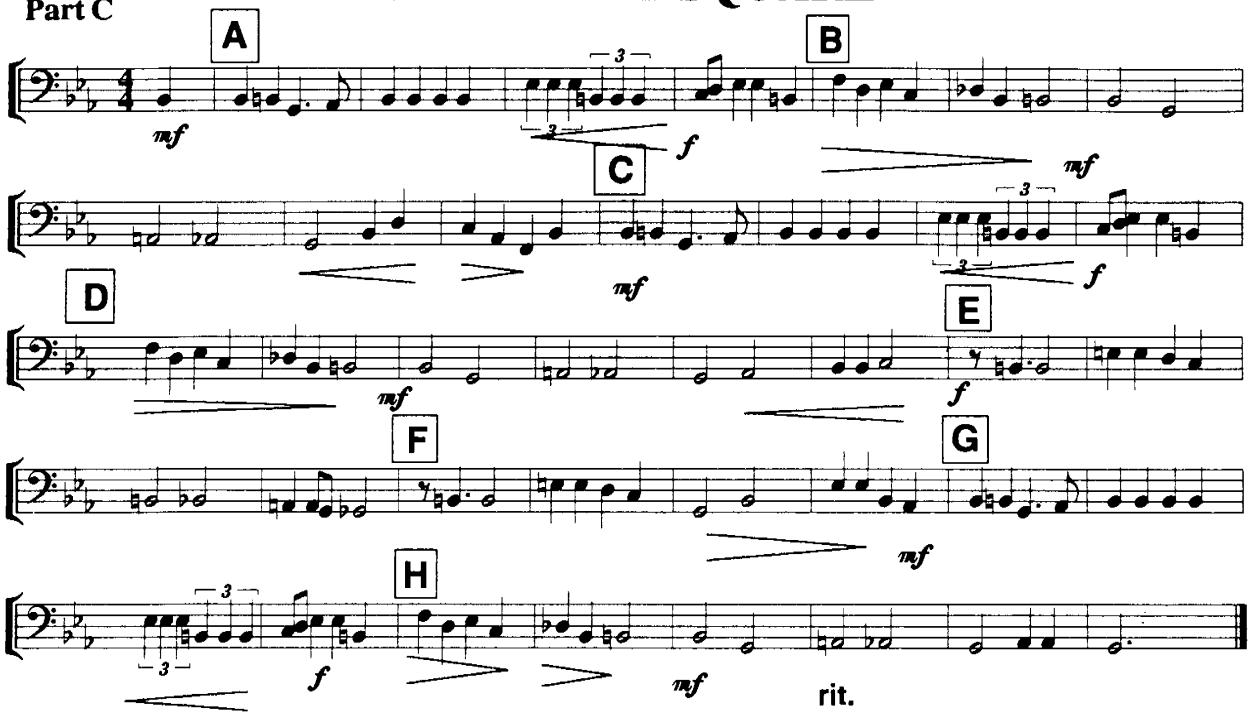
A NIGHTINGALE SANG IN BERKLEY SQUARE

Tuba
Part B



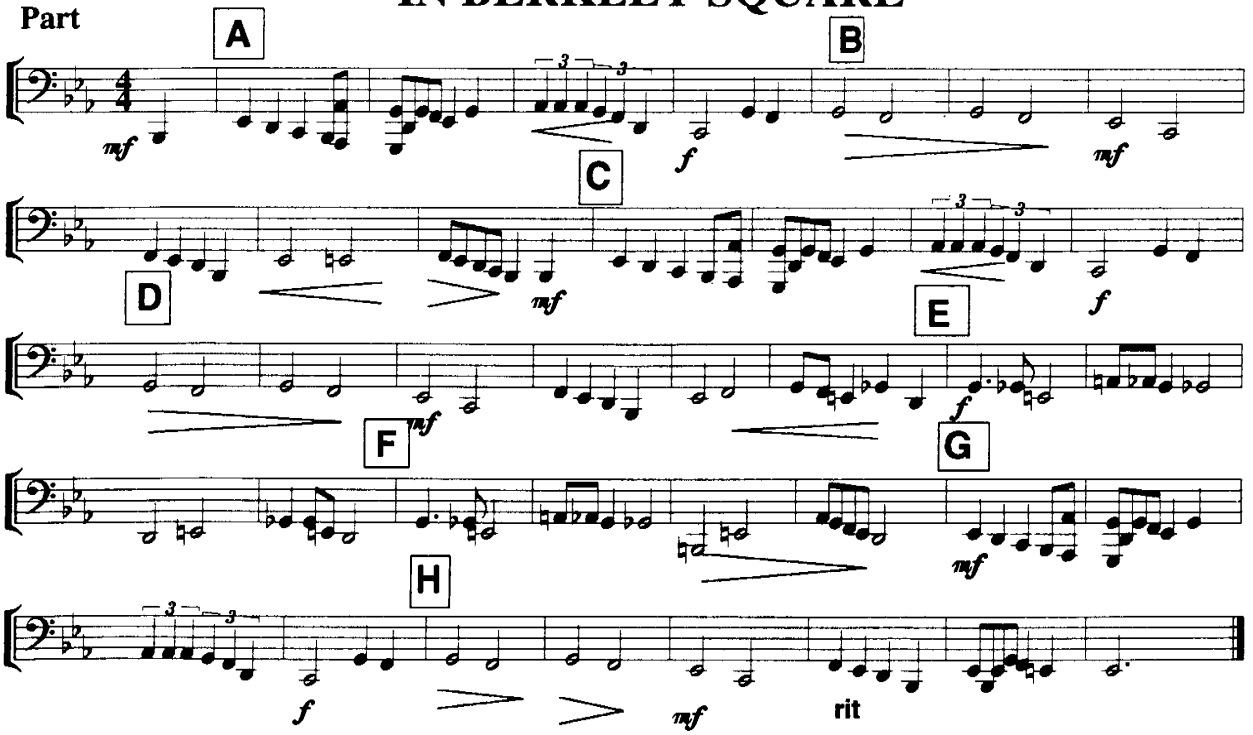
A NIGHTINGALE SANG IN BERKLEY SQUARE

Tuba
Part C



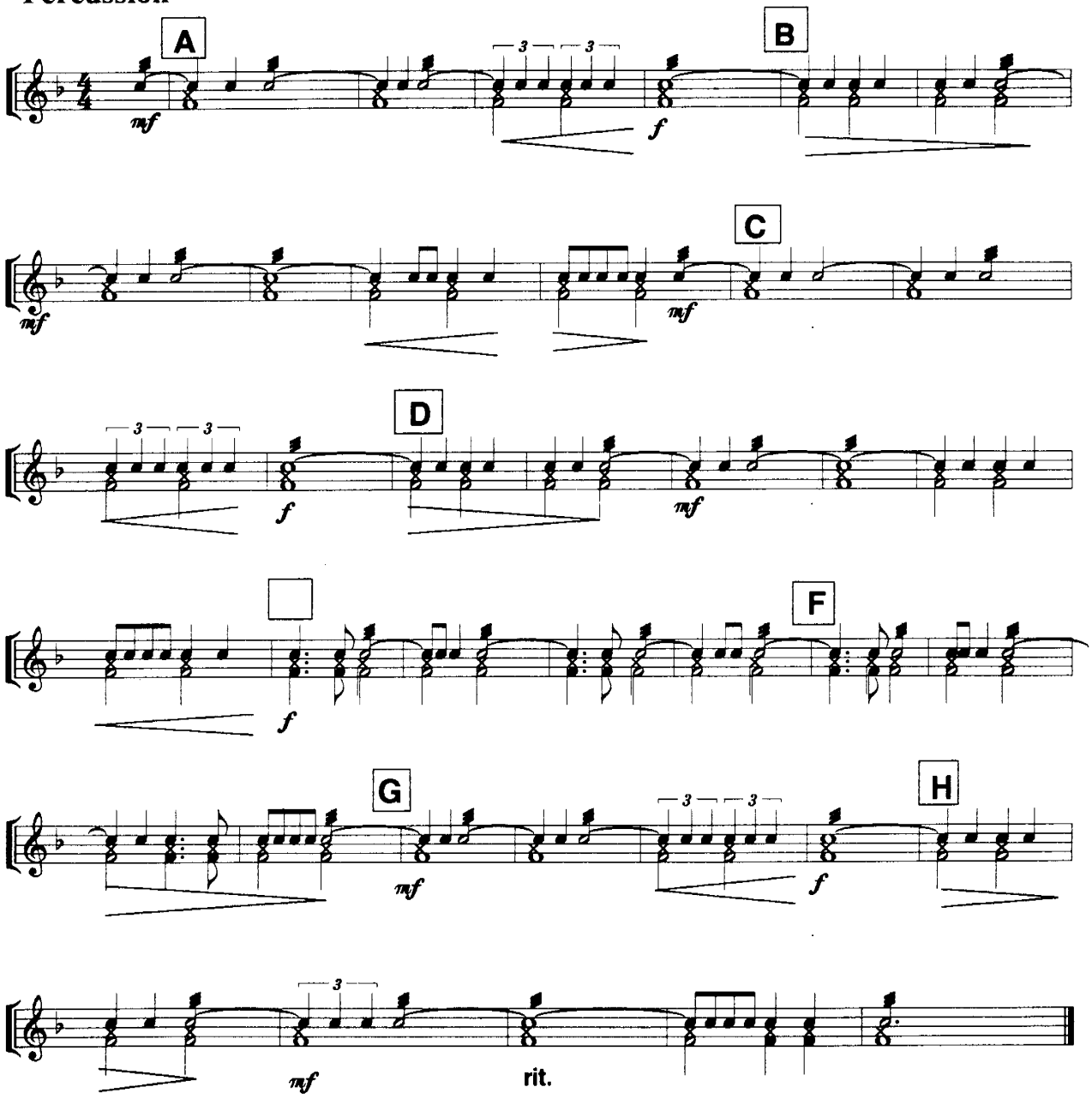
A NIGHTINGALE SANG IN BERKLEY SQUARE

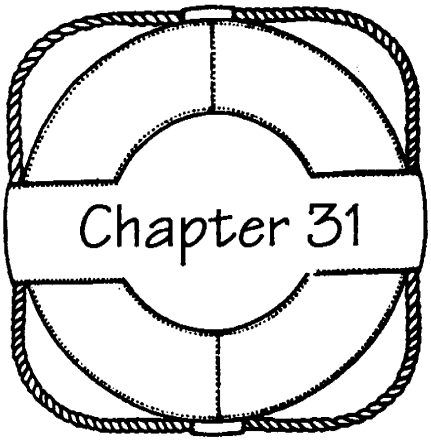
Tuba
Part



A NIGHTINGALE SANG IN BERKLEY SQUARE

Percussion

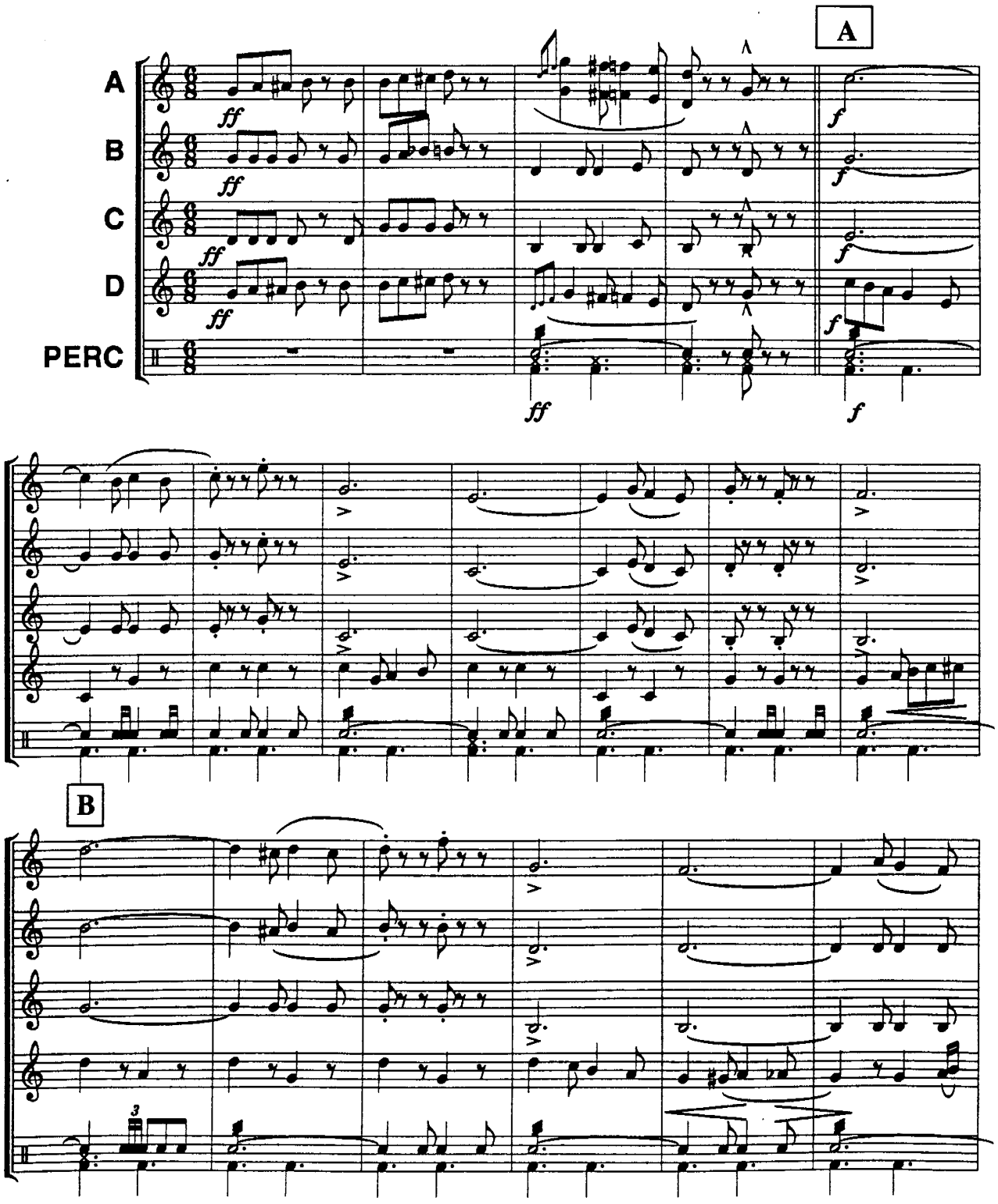


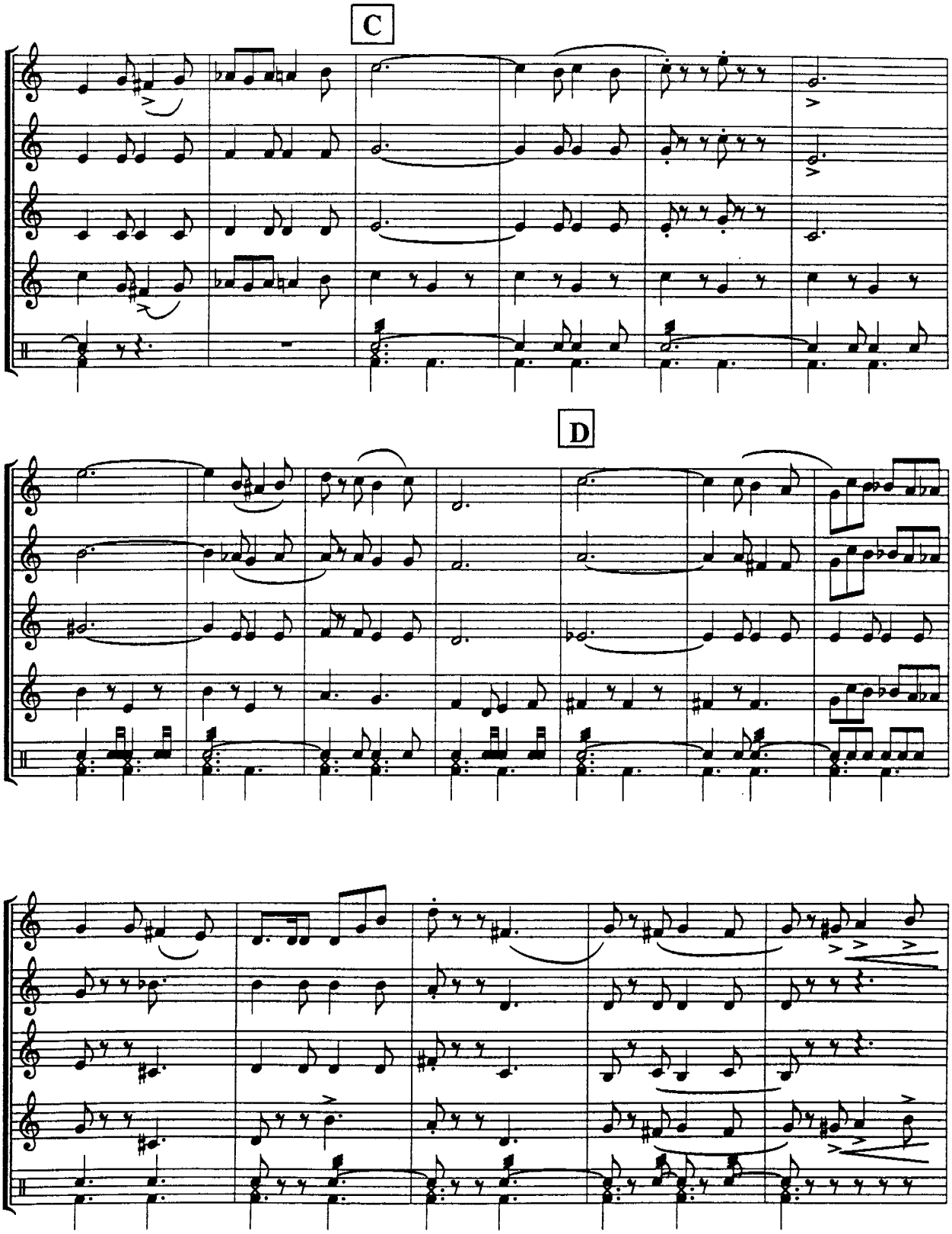


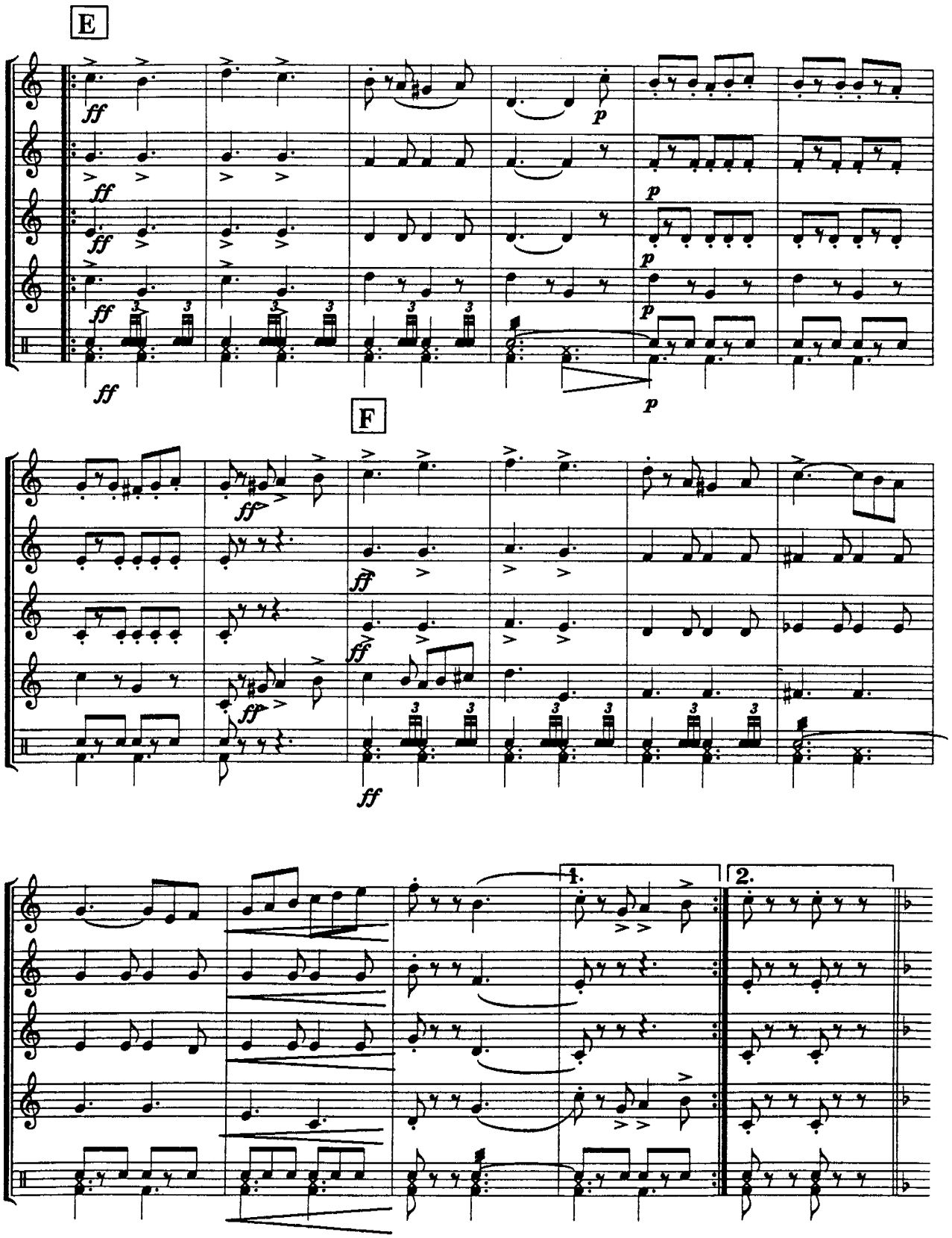
On The Quarter Deck

ON THE QUARTERDECK

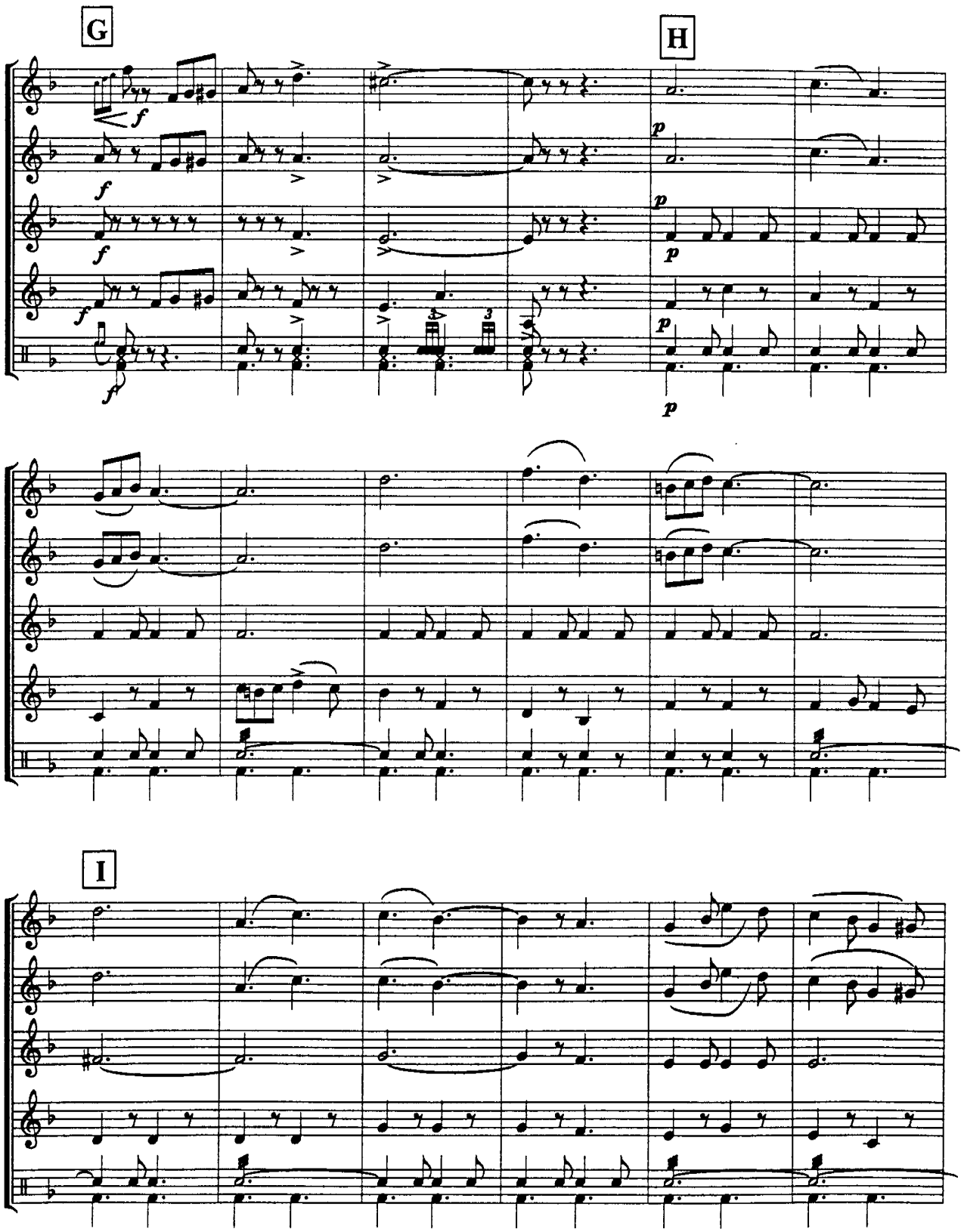
Bb CONDUCTOR **QUICK MARCH**

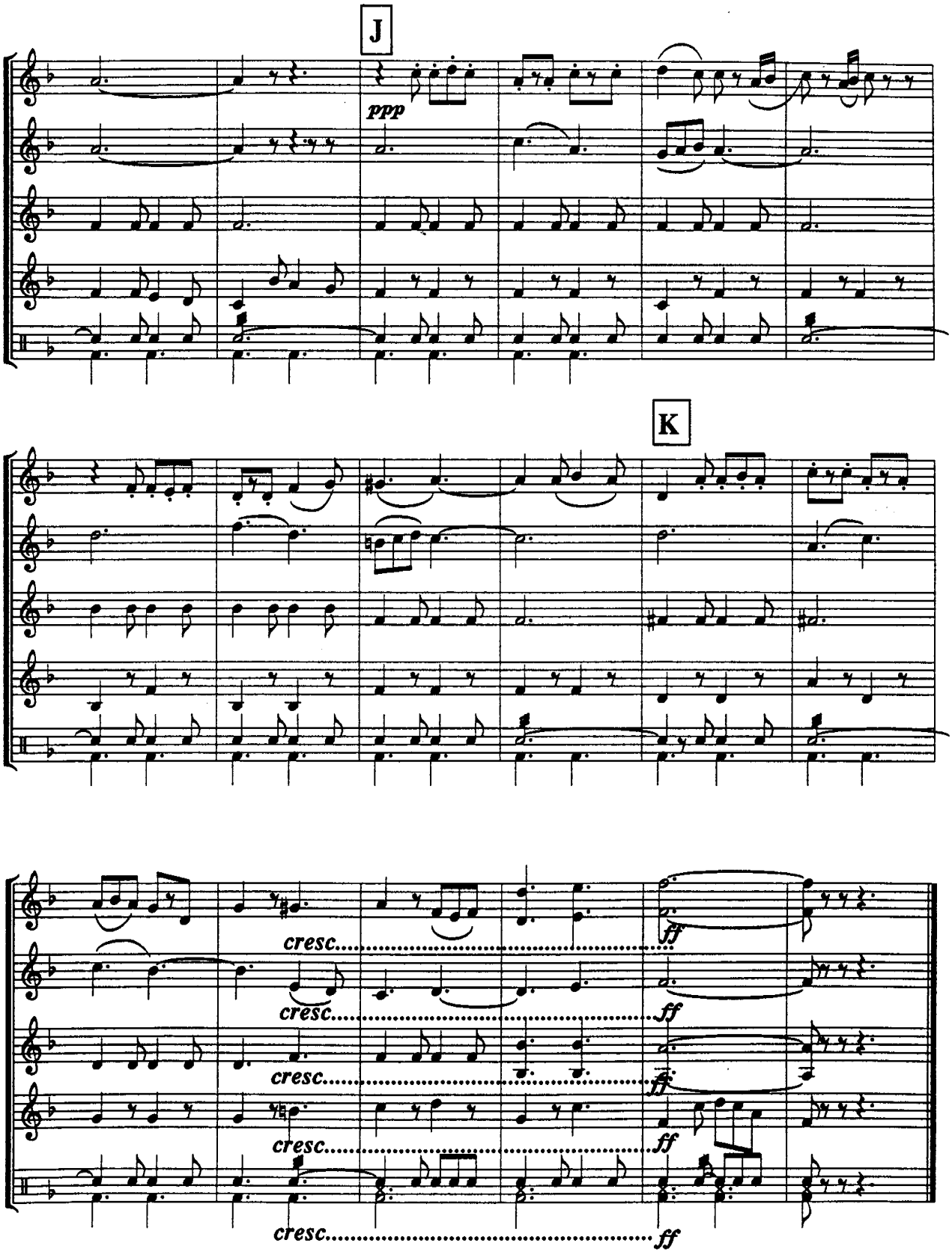



C
D



On The Quarterdeck Page 3

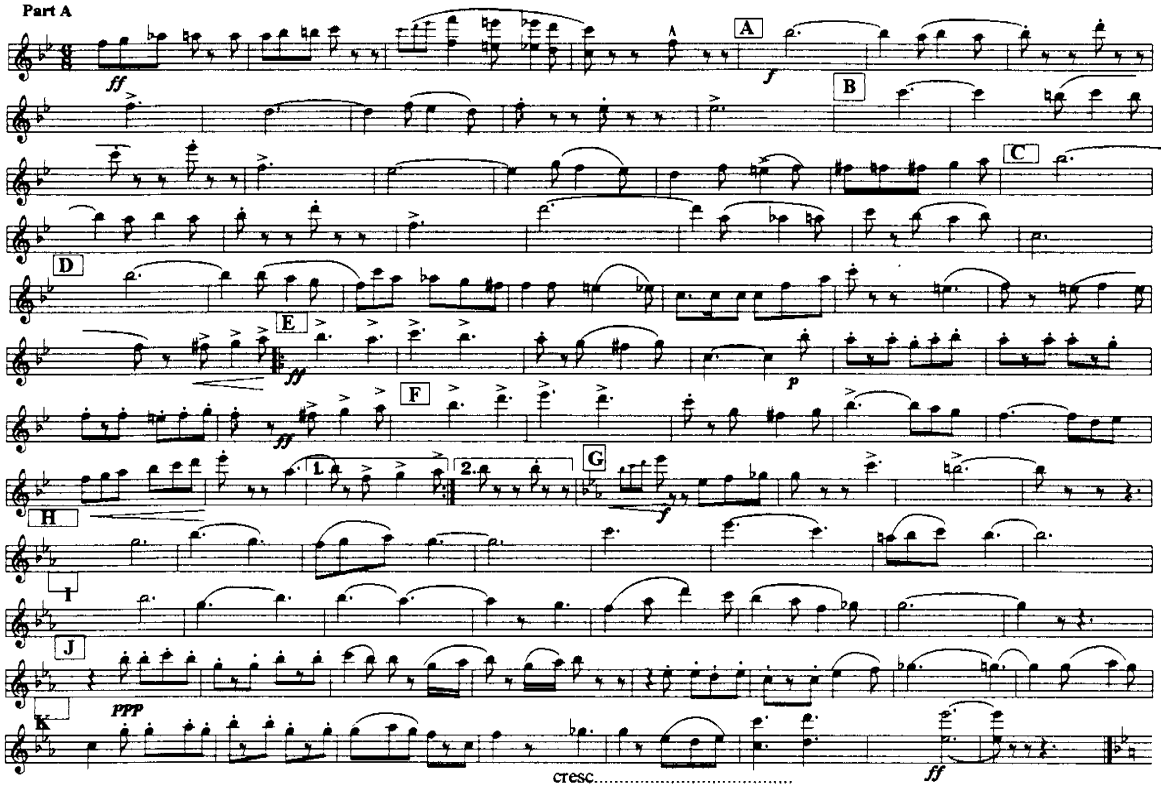

G
H
I



On The Quarterdeck Page 5

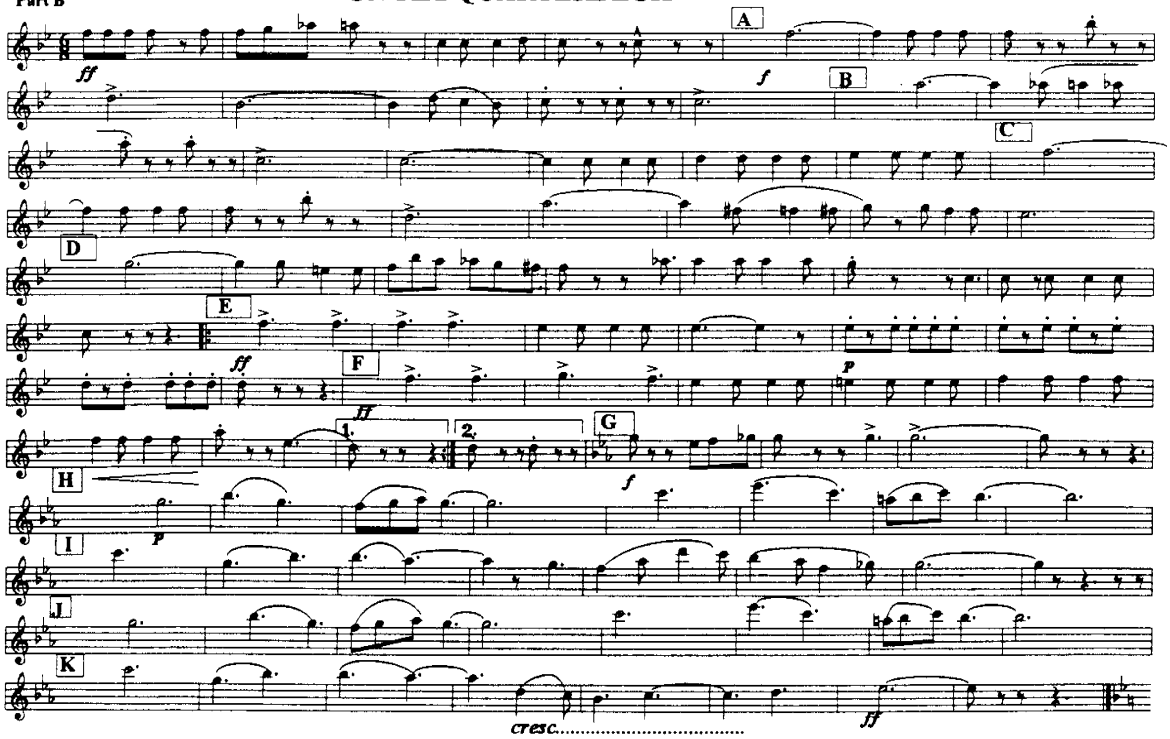
ON THE QUARTERDECK

Flute/Oboe
Part A



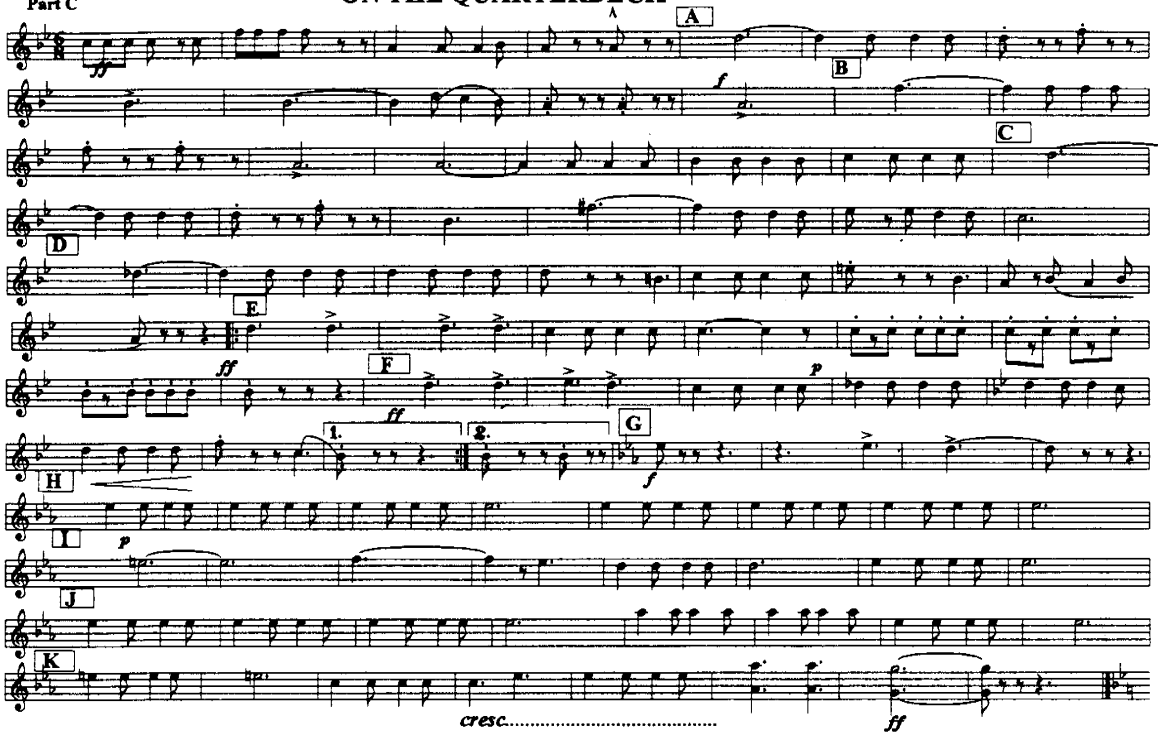
ON THE QUARTERDECK

Flute/Oboe
Part B



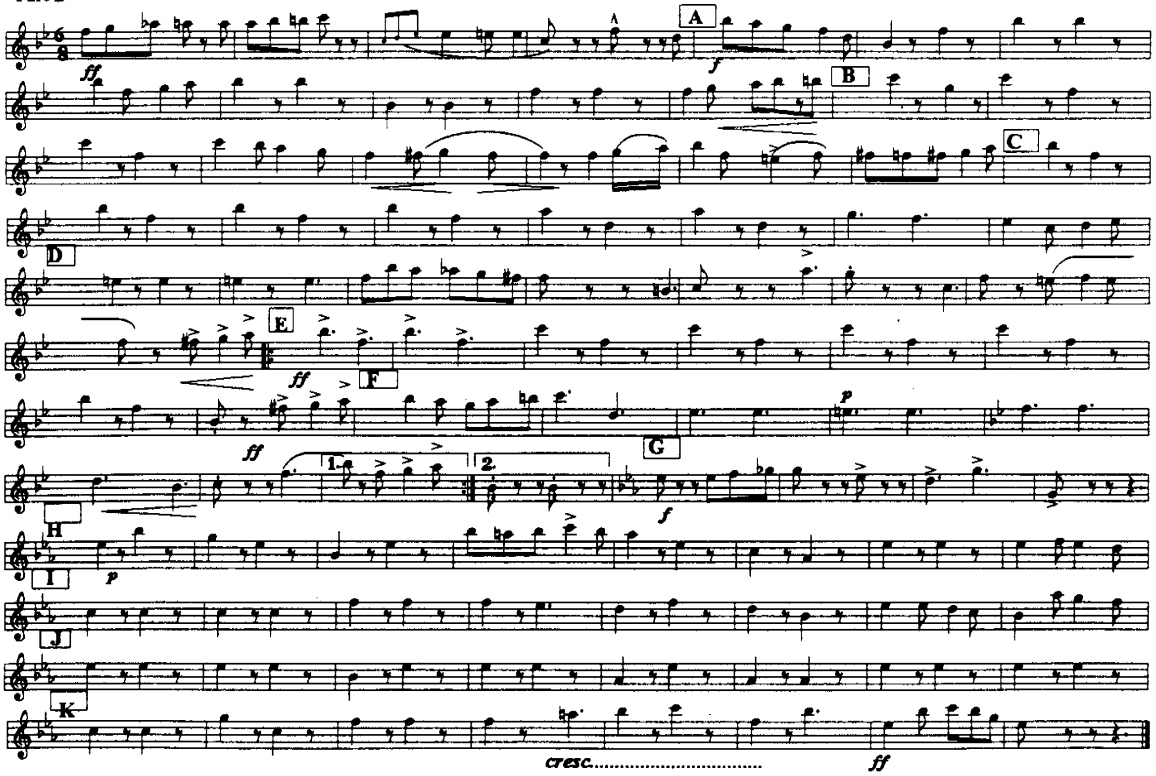
Flute/Oboe
Part C

ON THE QUARTERDECK



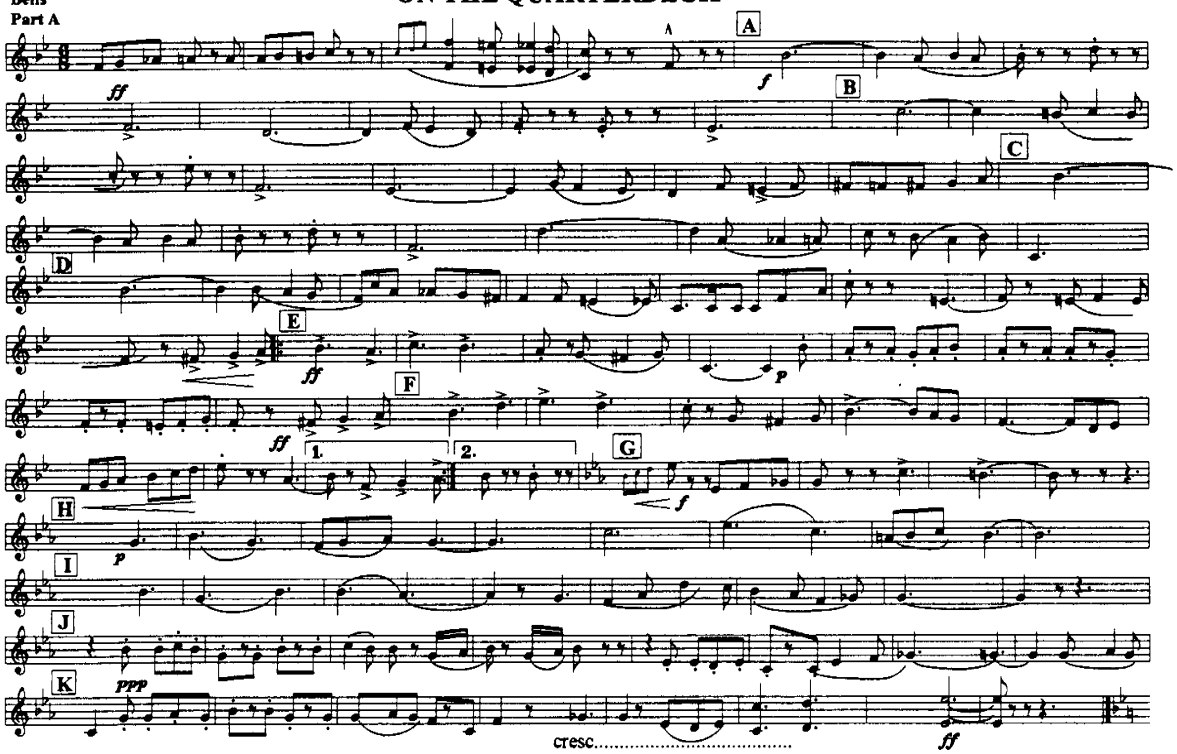
Flute/Oboe
Part D

ON THE QUARTERDECK



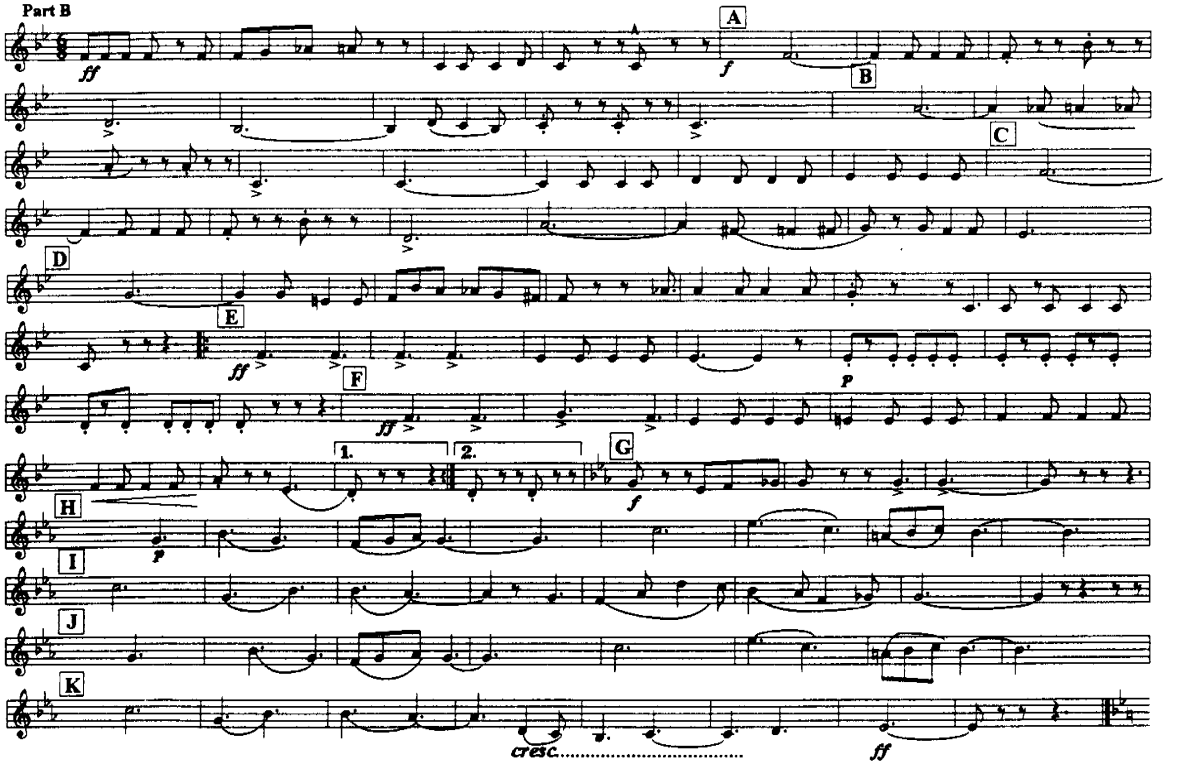
ON THE QUARTERDECK

Bells
Part A



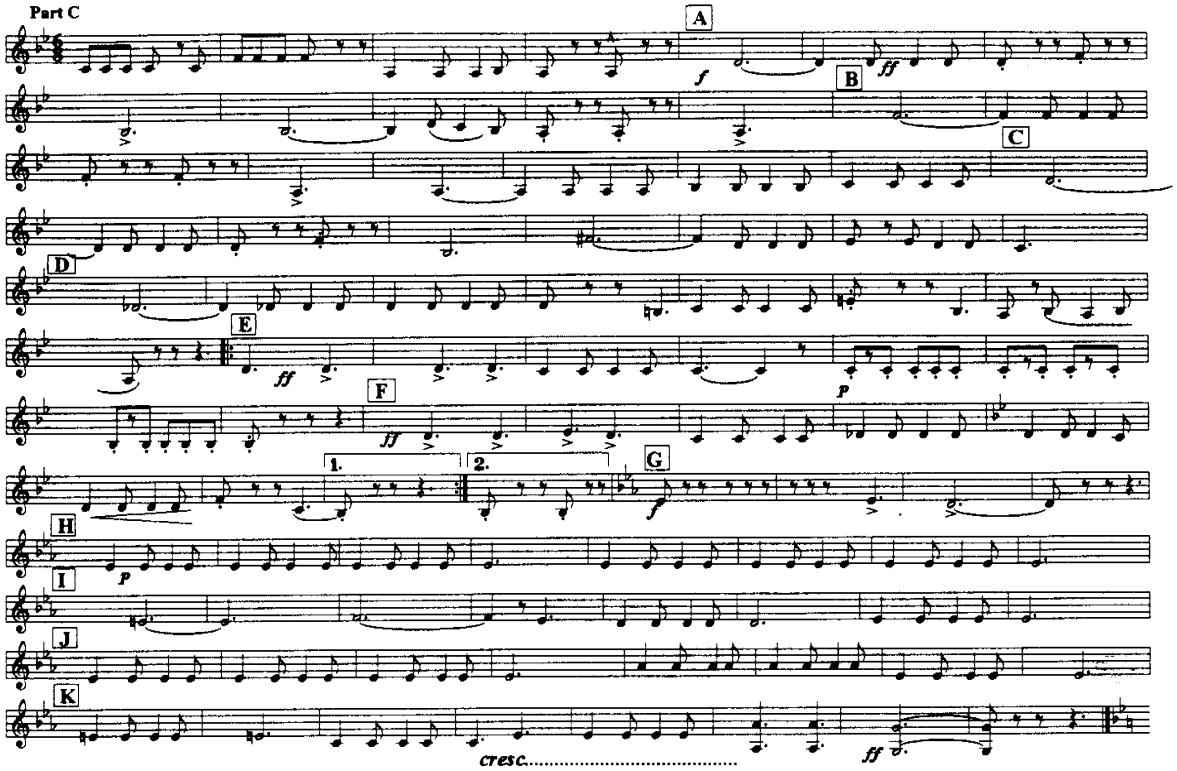
ON THE QUARTERDECK

Bells
Part B



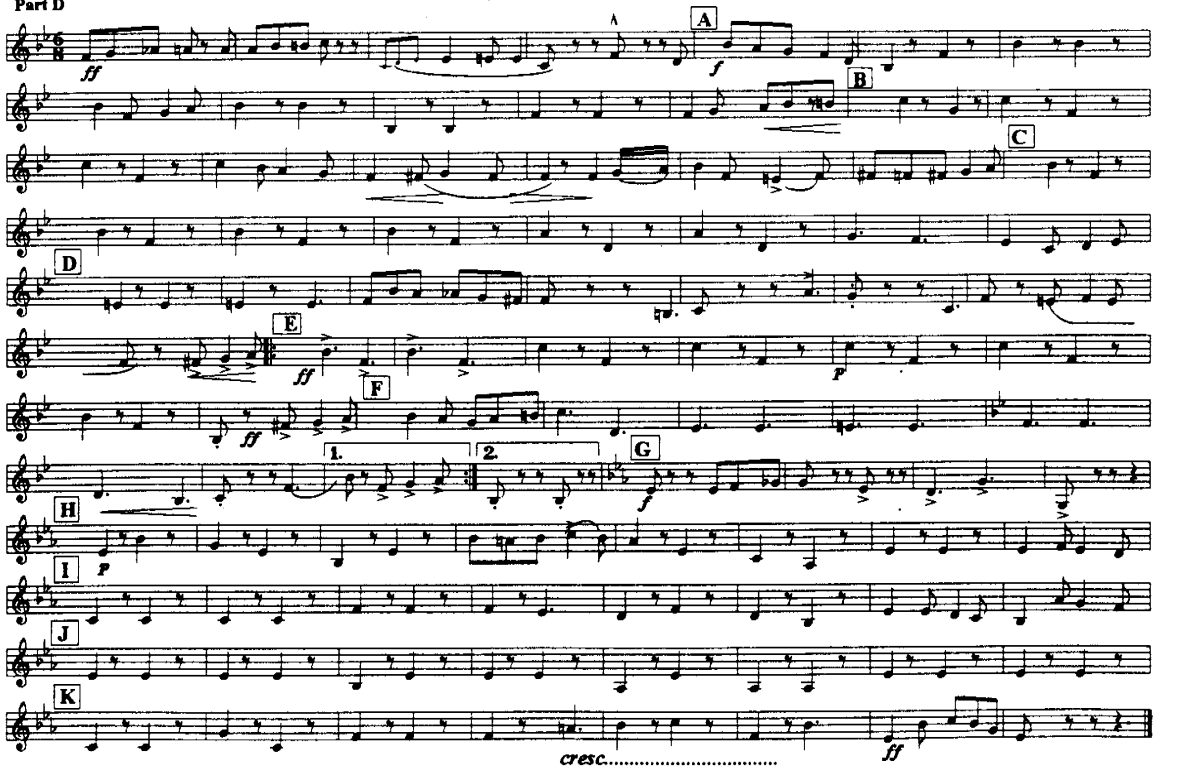
ON THE QUARTERDECK

Bells
Part C



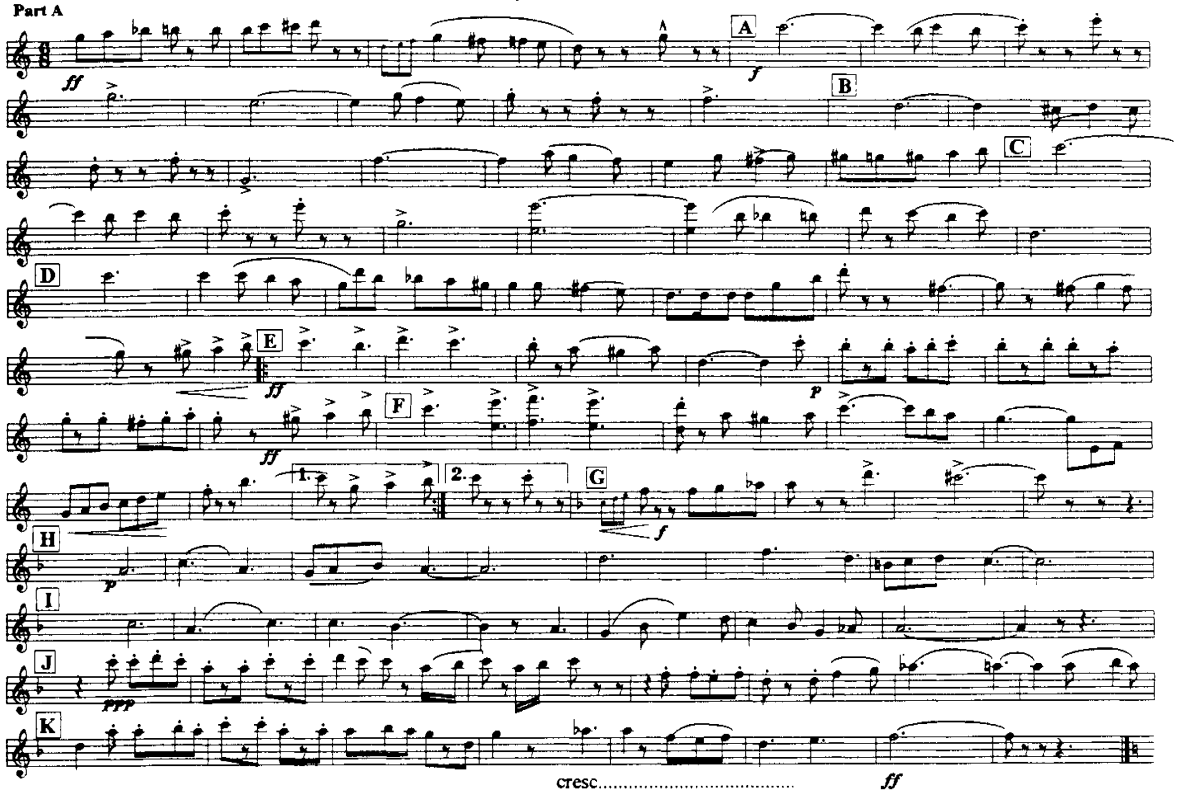
ON THE QUARTERDECK

Bells
Part D



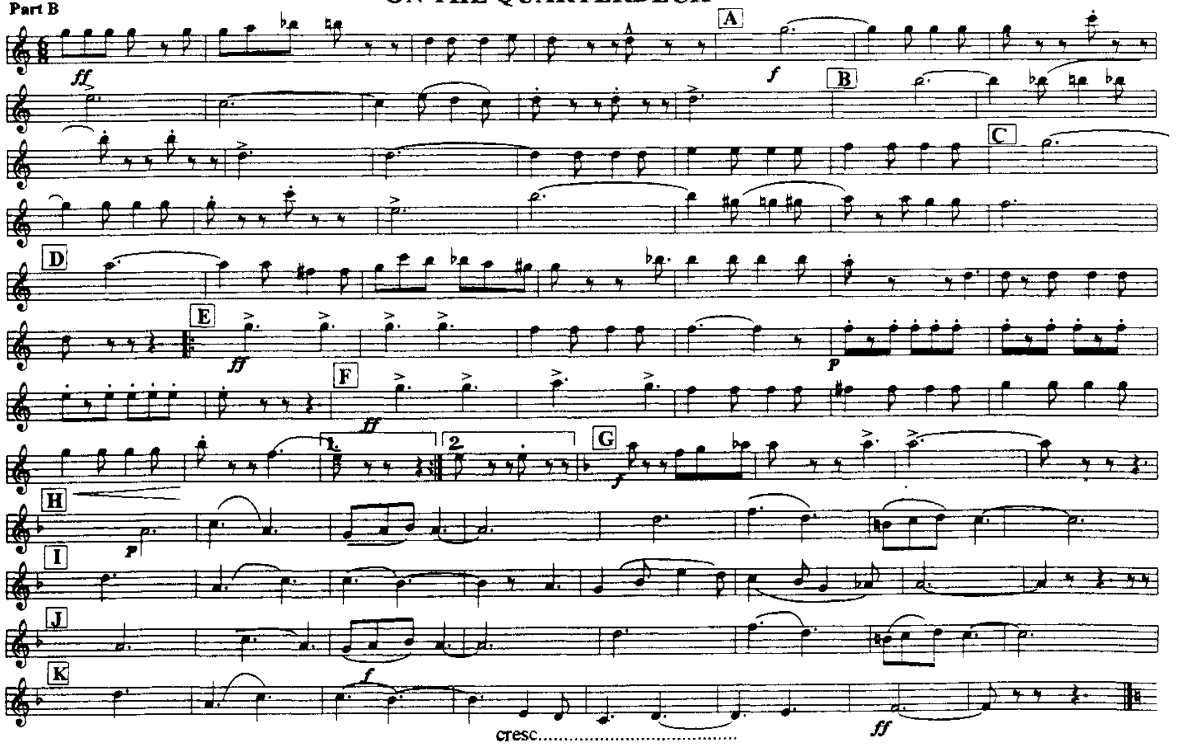
Tenor Sax/Clarinet (high)
Part A

ON THE QUARTERDECK



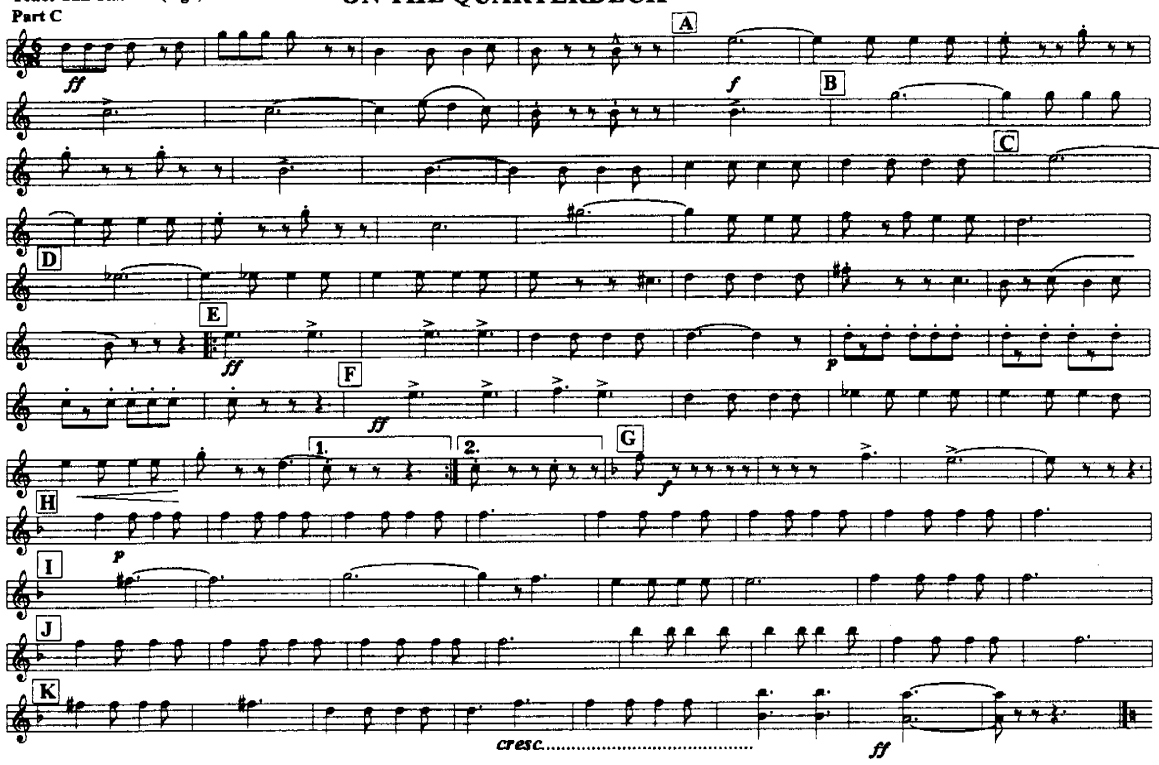
Tenor Sax/Clarinet (high)
Part B

ON THE QUARTERDECK



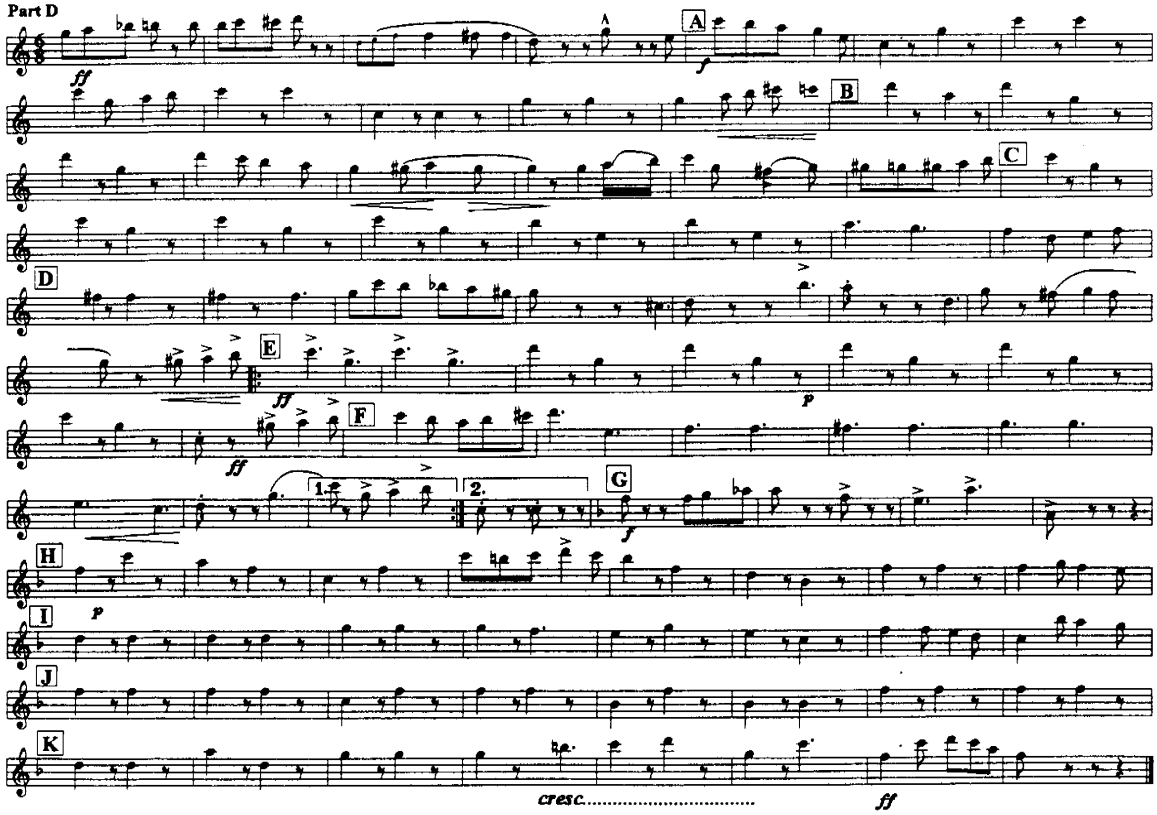
Tenor Sax/Clarinet (high)
Part C

ON THE QUARTERDECK



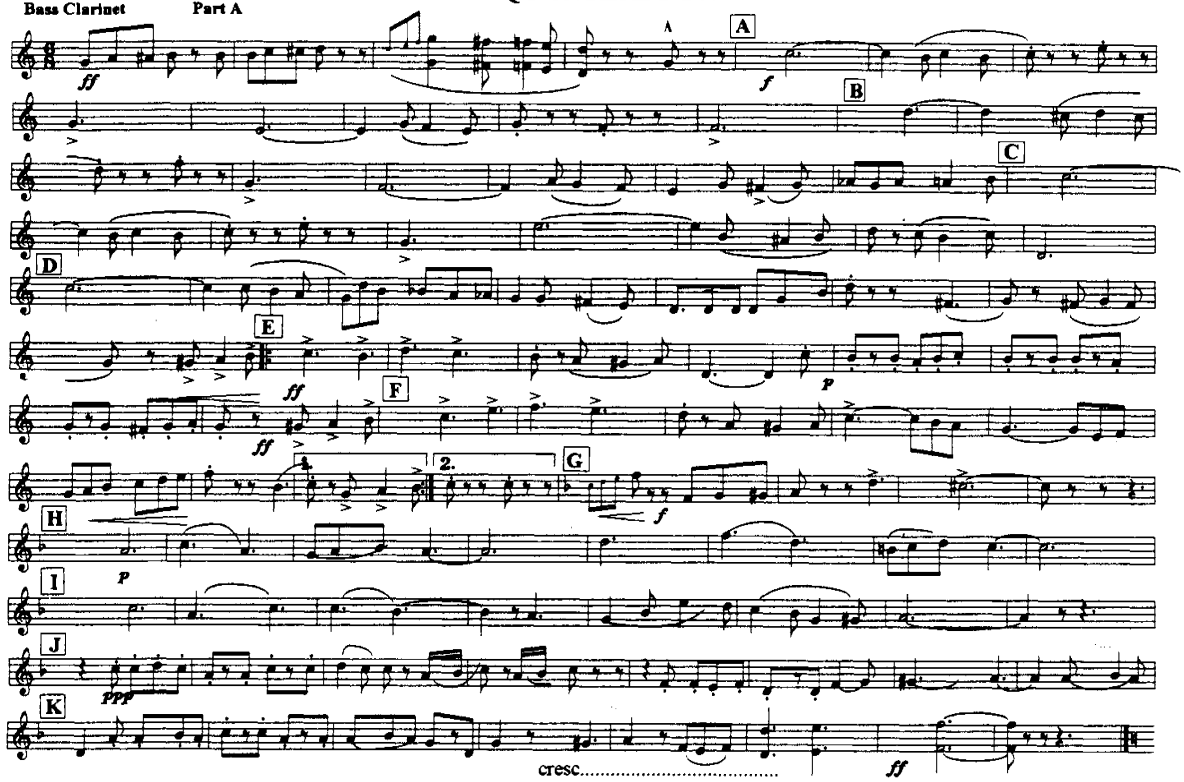
Tenor Sax/Clarinet (high)
Part D

ON THE QUARTERDECK



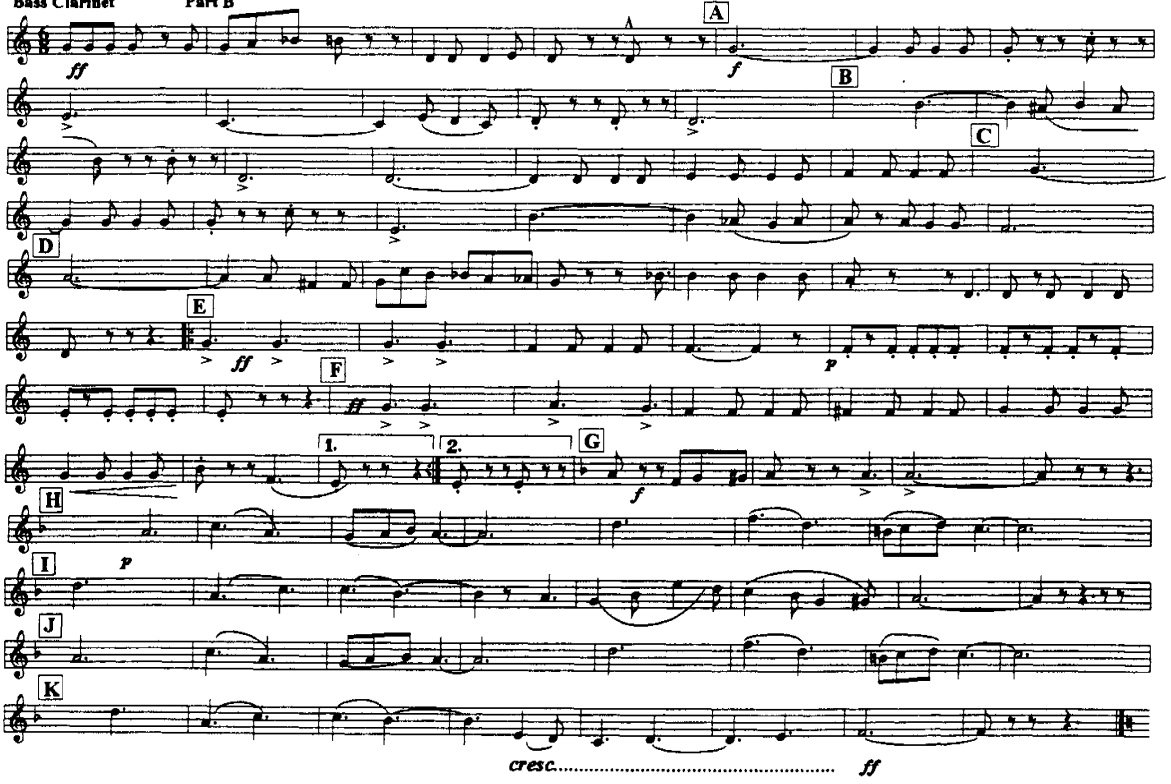
Trumpet/Baritone T.C.
Bass Clarinet Part A

ON THE QUARTERDECK



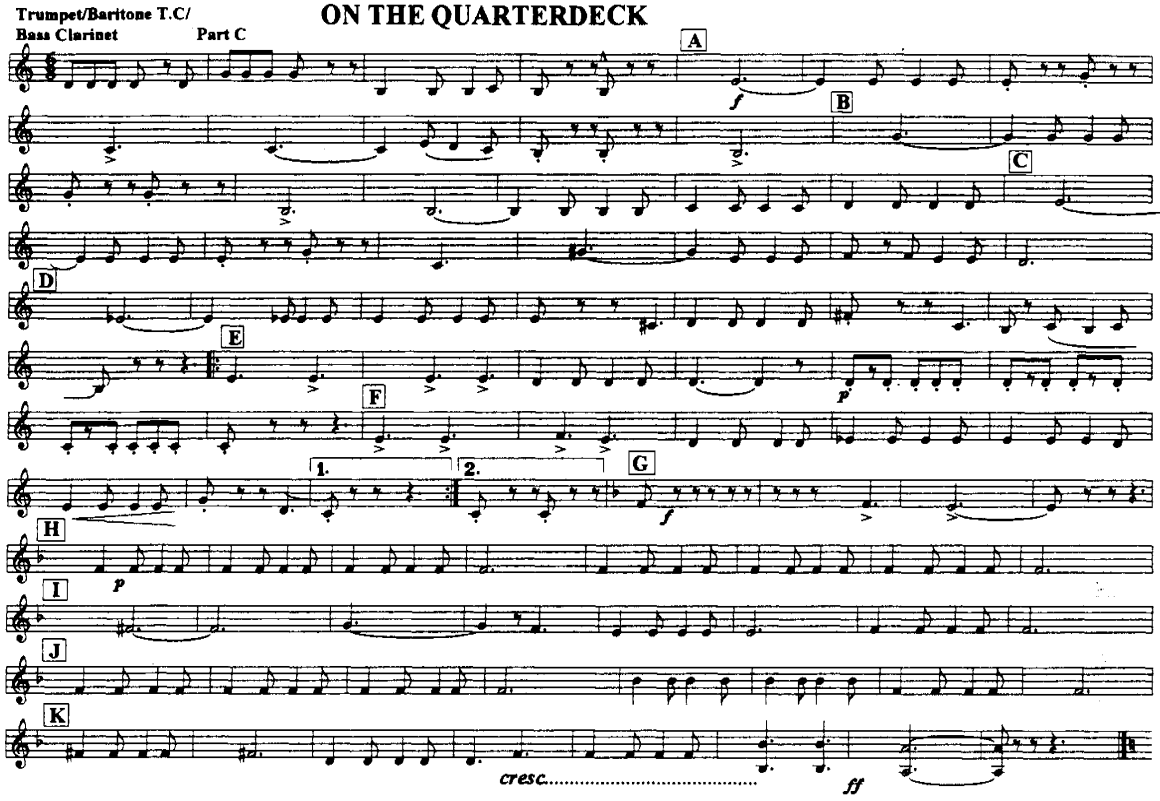
Trumpet/Baritone T.C./
Bass Clarinet Part B

ON THE QUARTERDECK



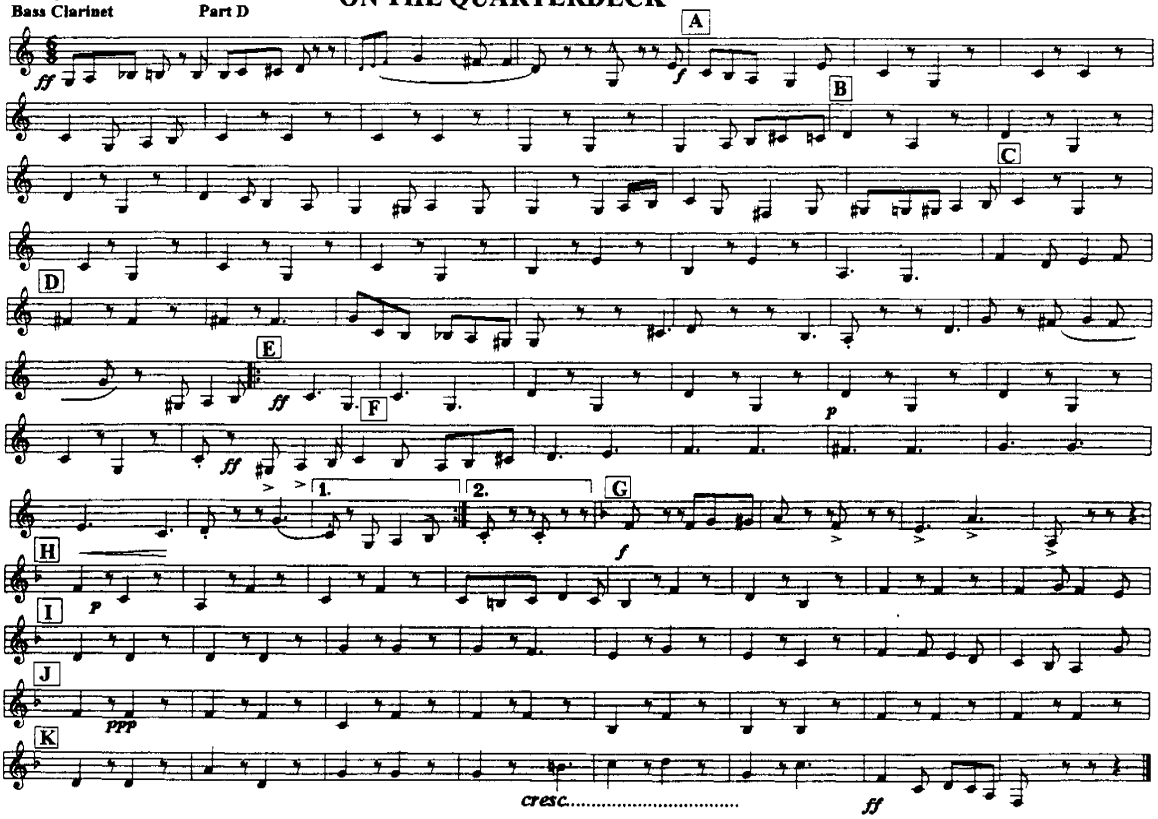
Trumpet/Baritone T.C./
Bass Clarinet Part C

ON THE QUARTERDECK



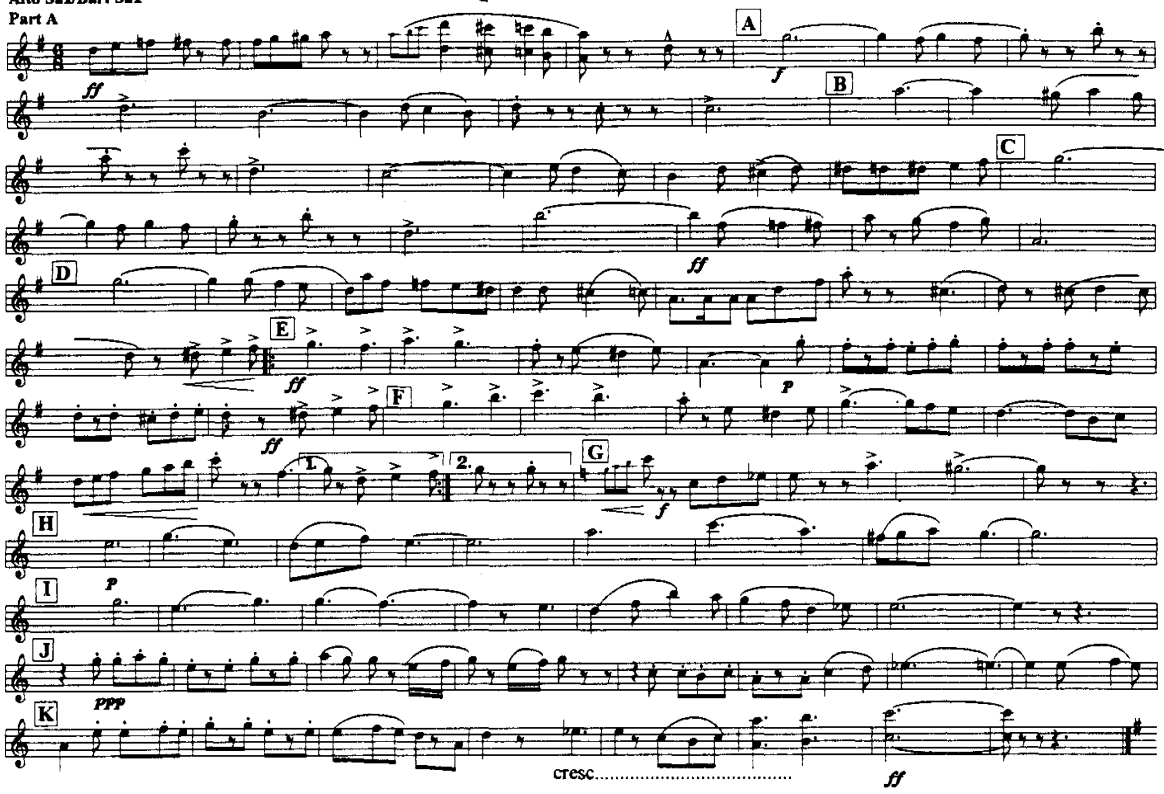
Trumpet/Baritone T.C./
Bass Clarinet Part D

ON THE QUARTERDECK



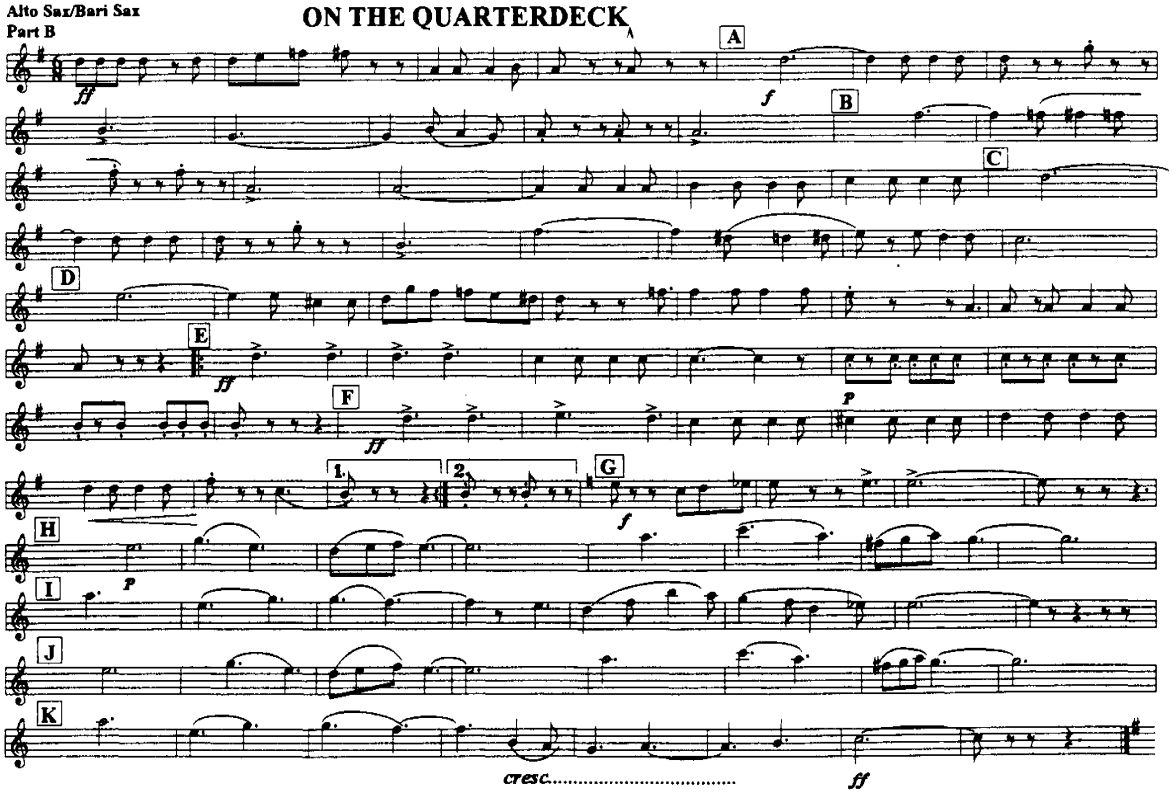
ON THE QUARTERDECK

Alto Sax/Bari Sax
Part A



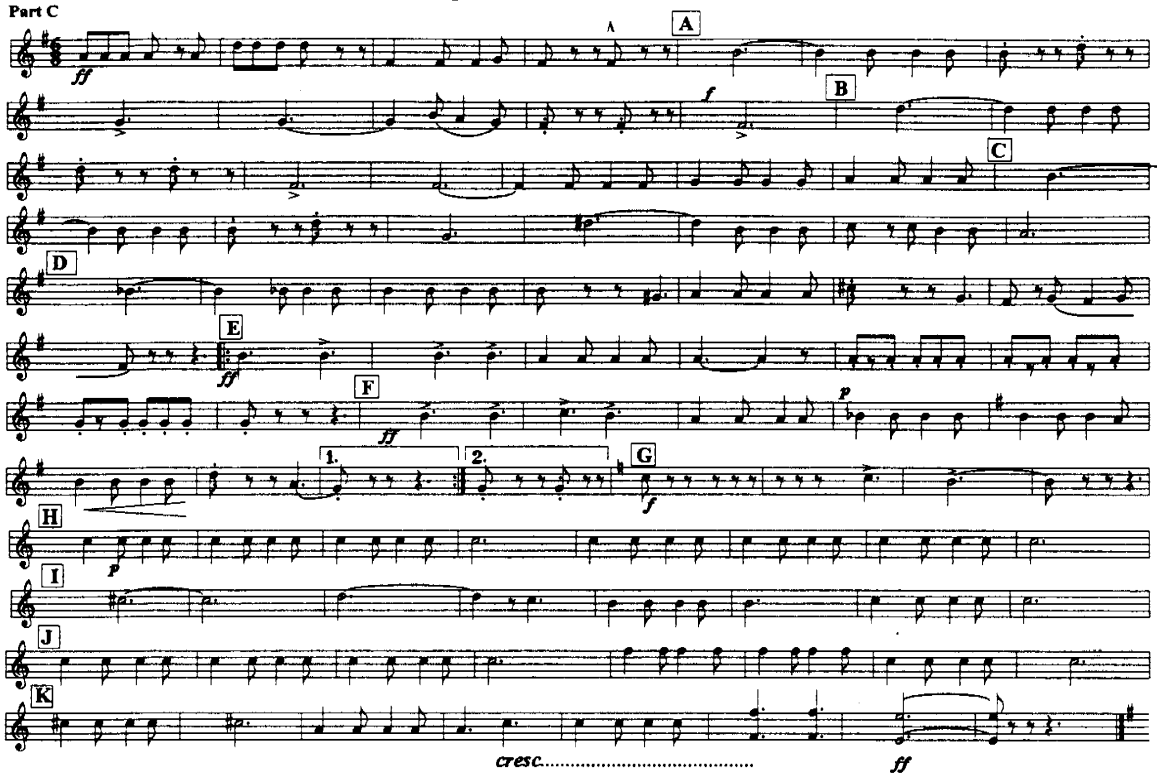
ON THE QUARTERDECK

Alto Sax/Bari Sax
Part B



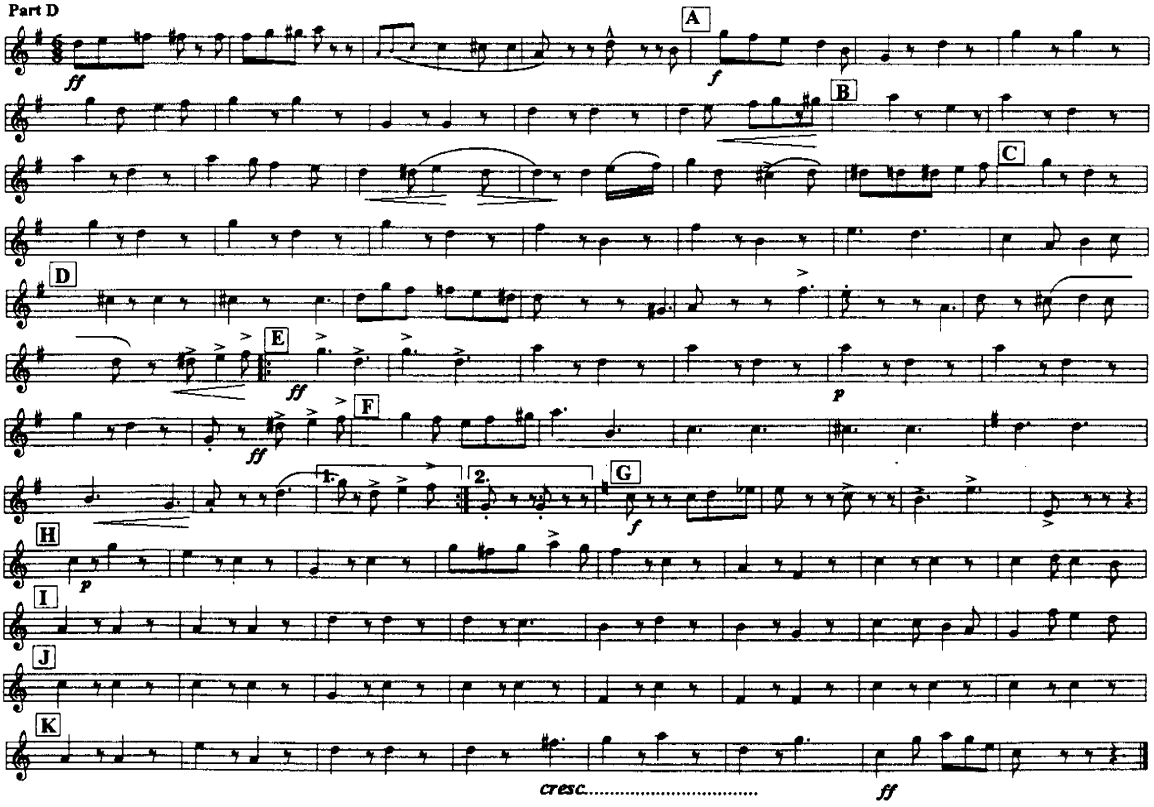
Alto Sax/Bari Sax
Part C

ON THE QUARTERDECK



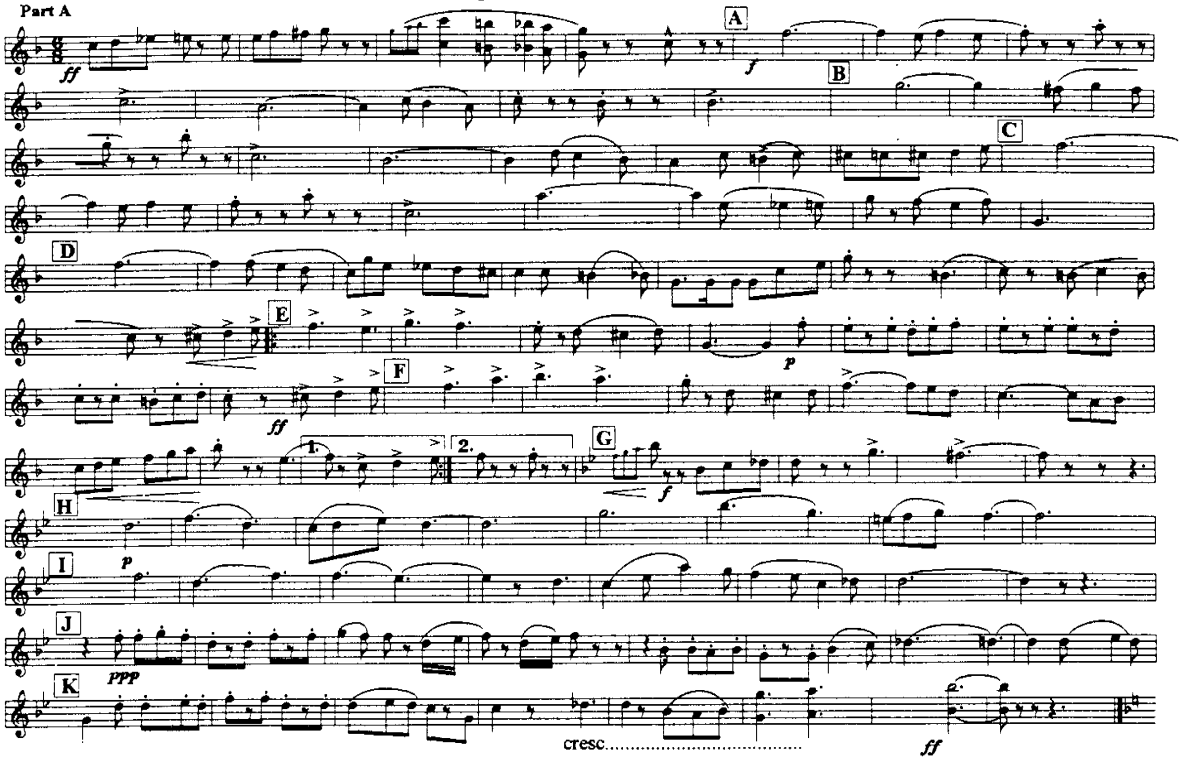
Alto Sax/Bari Sax
Part D

ON THE QUARTERDECK



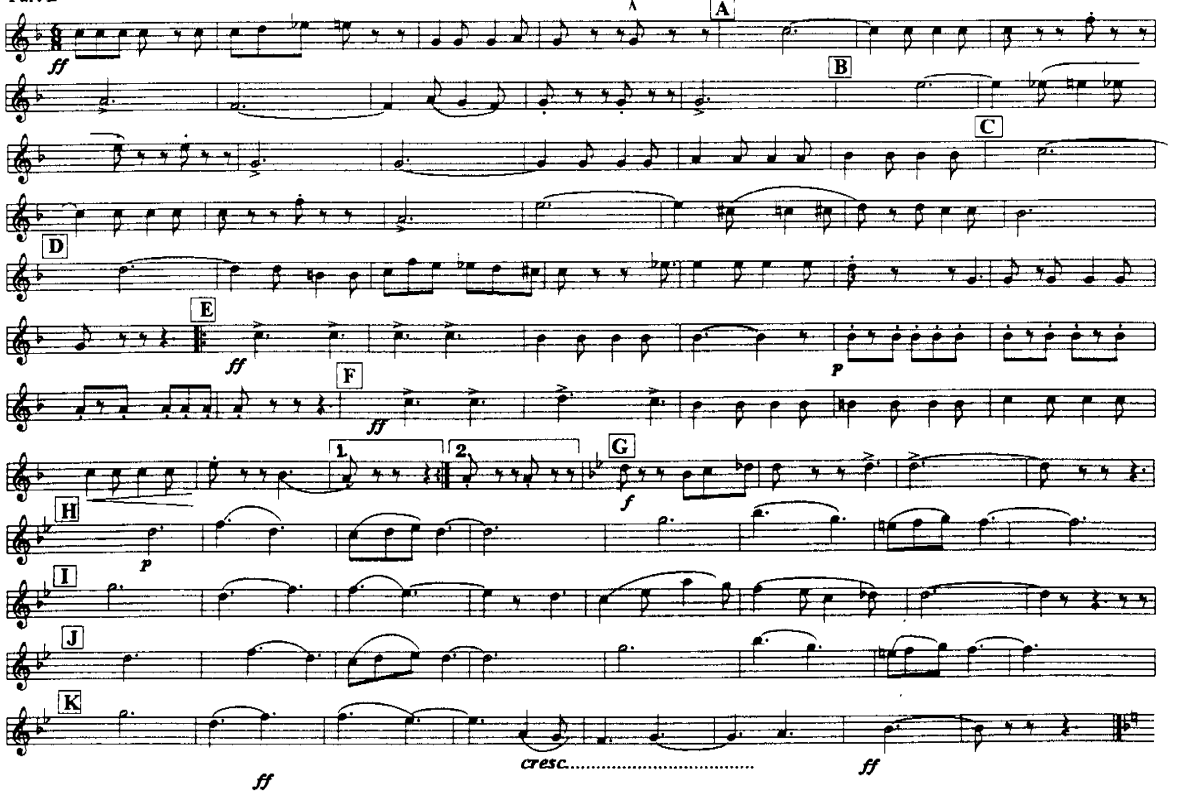
French Horn
Part A

ON THE QUARTERDECK



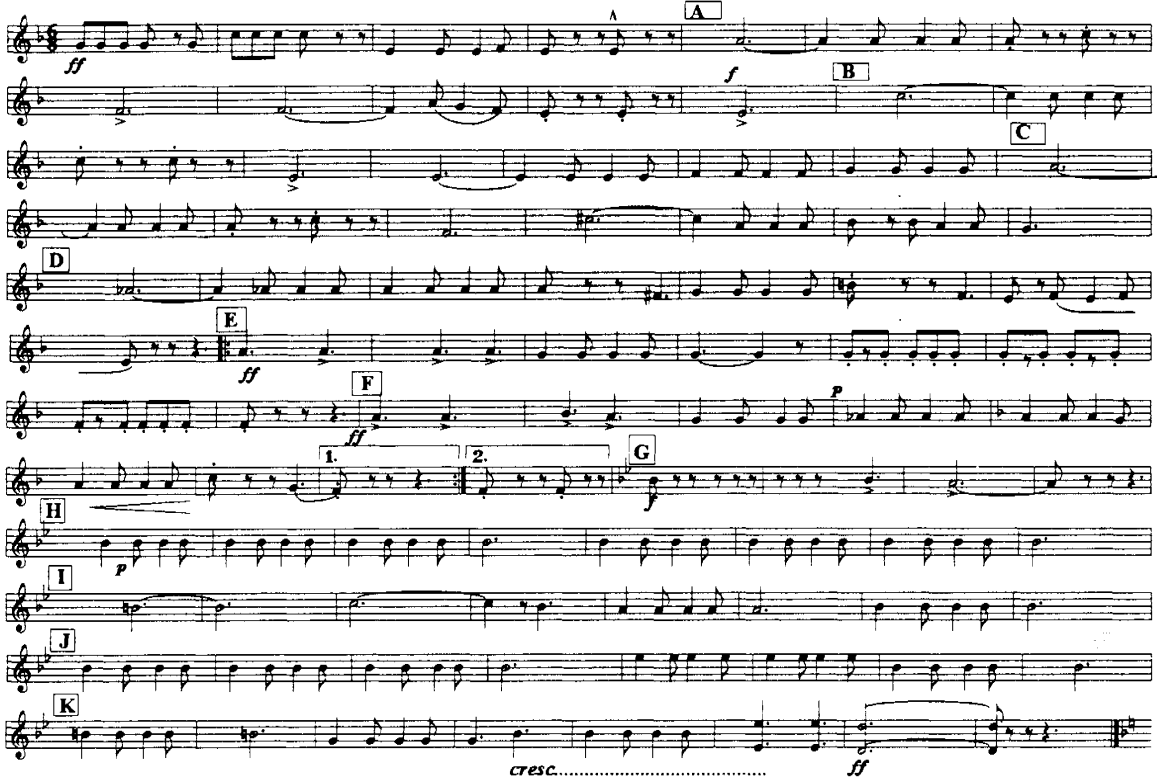
French Horn
Part B

ON THE QUARTERDECK



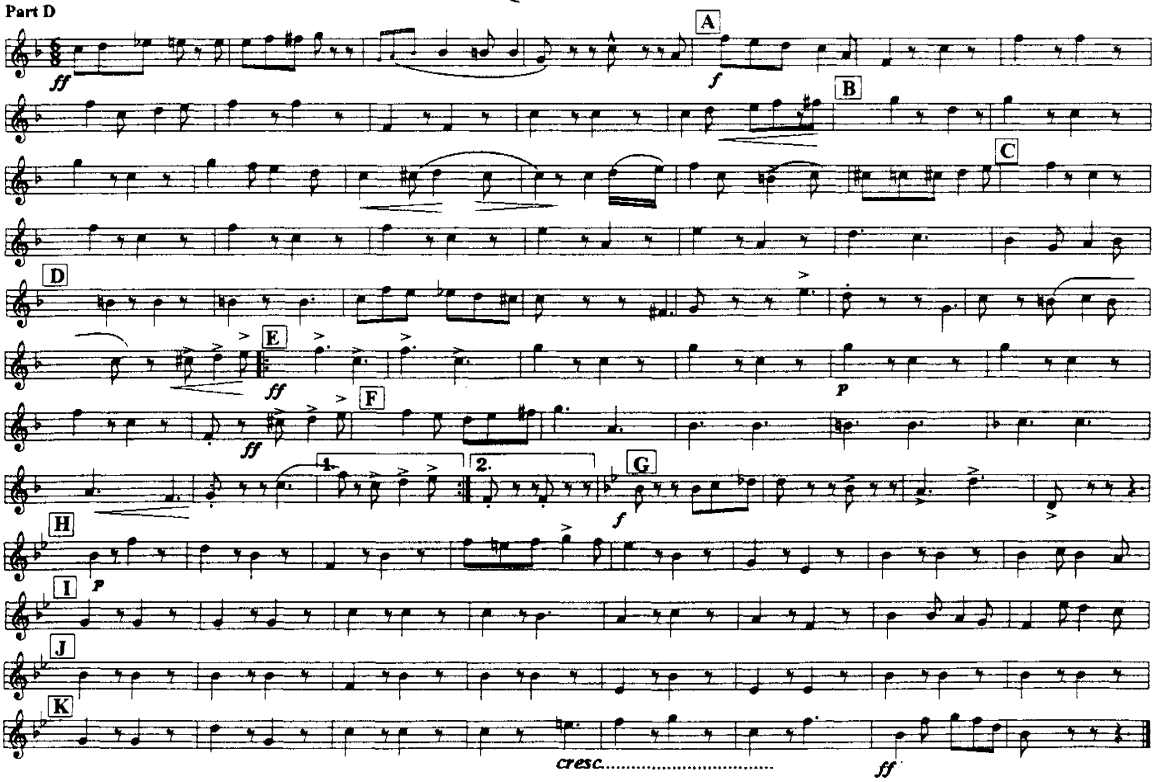
French Horn
Part C

ON THE QUARTERDECK



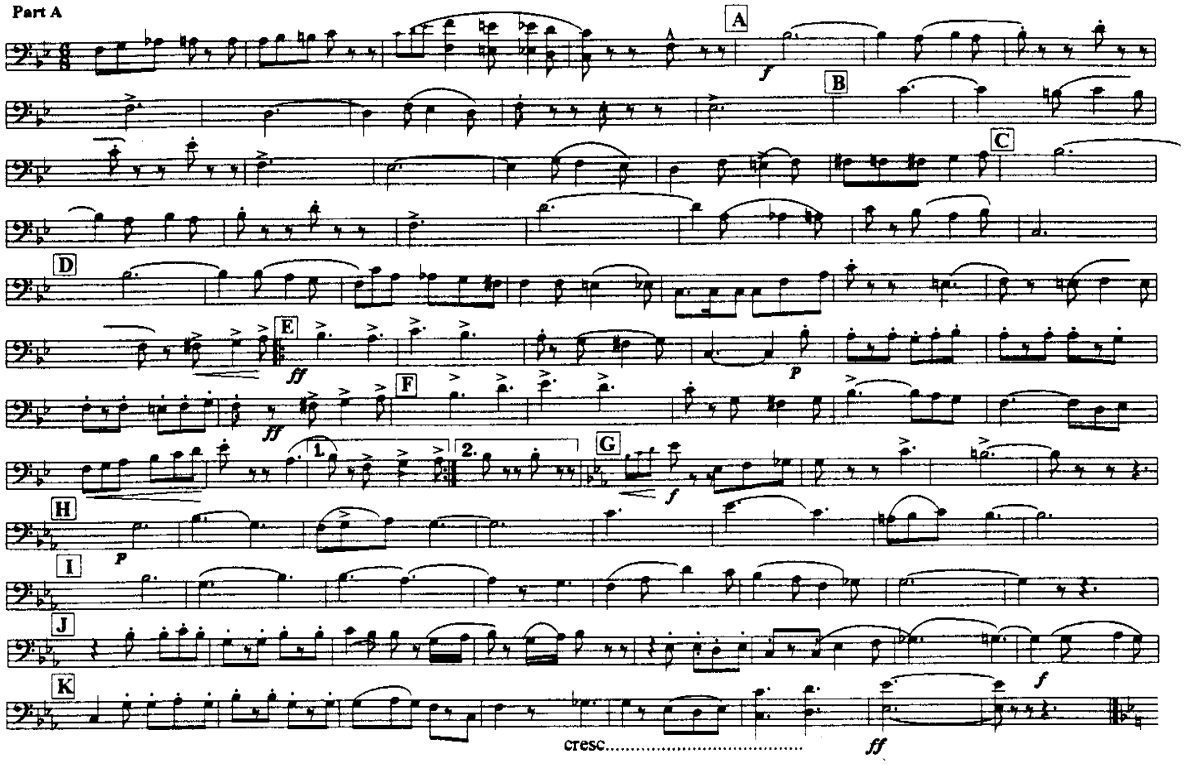
French Horn
Part D

ON THE QUARTERDECK



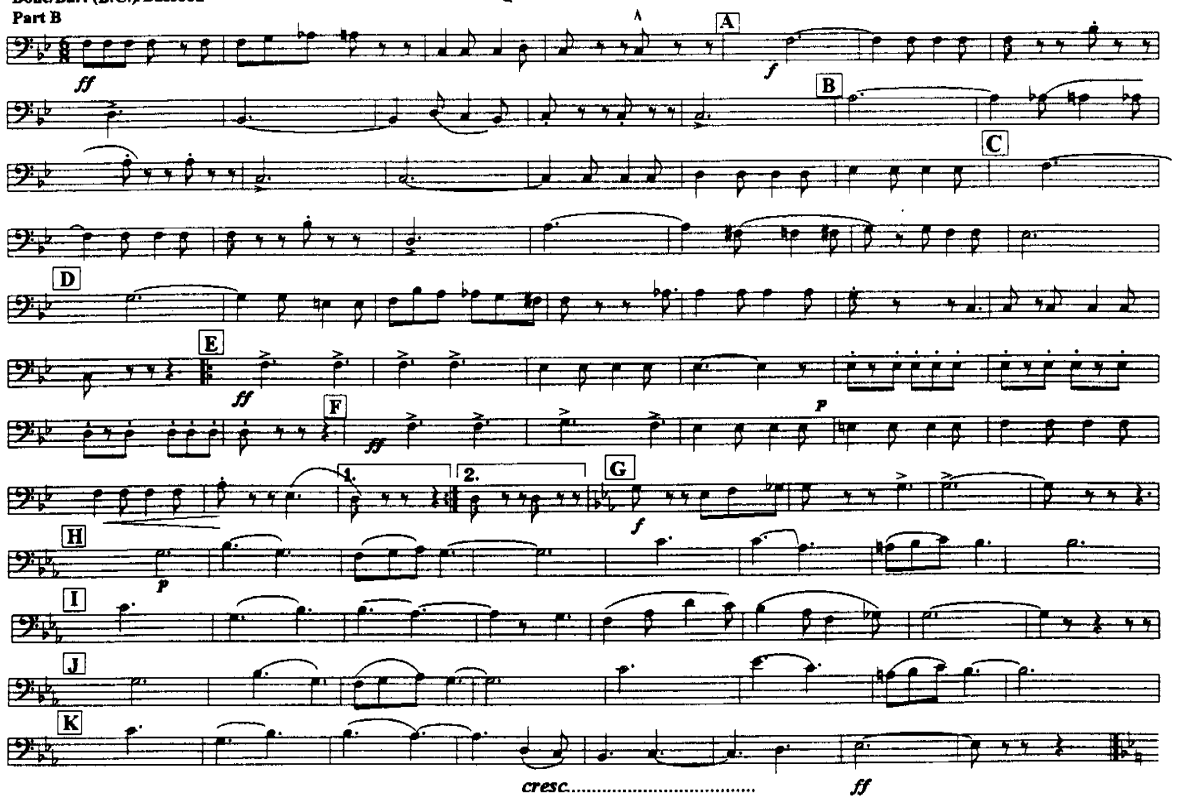
Bone/Bari (B.C.)/Bassoon
Part A

ON THE QUARTERDECK



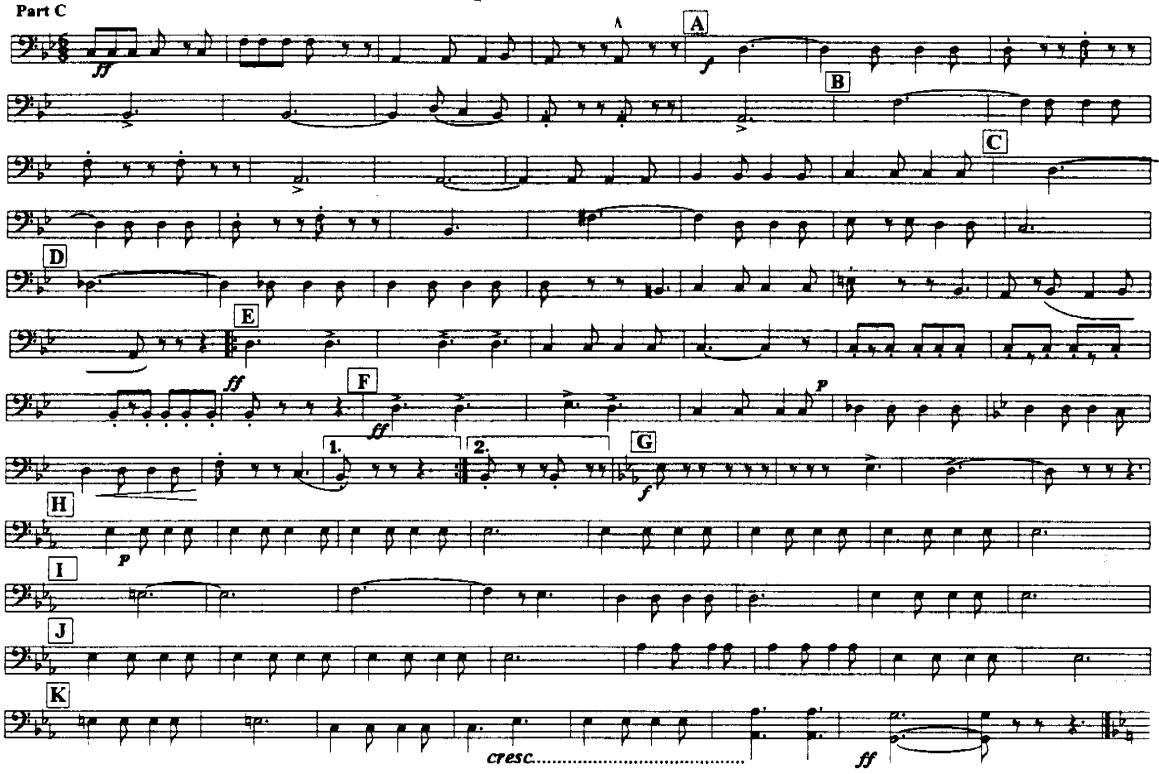
Bone/Bari (B.C.)/Bassoon
Part B

ON THE QUARTERDECK



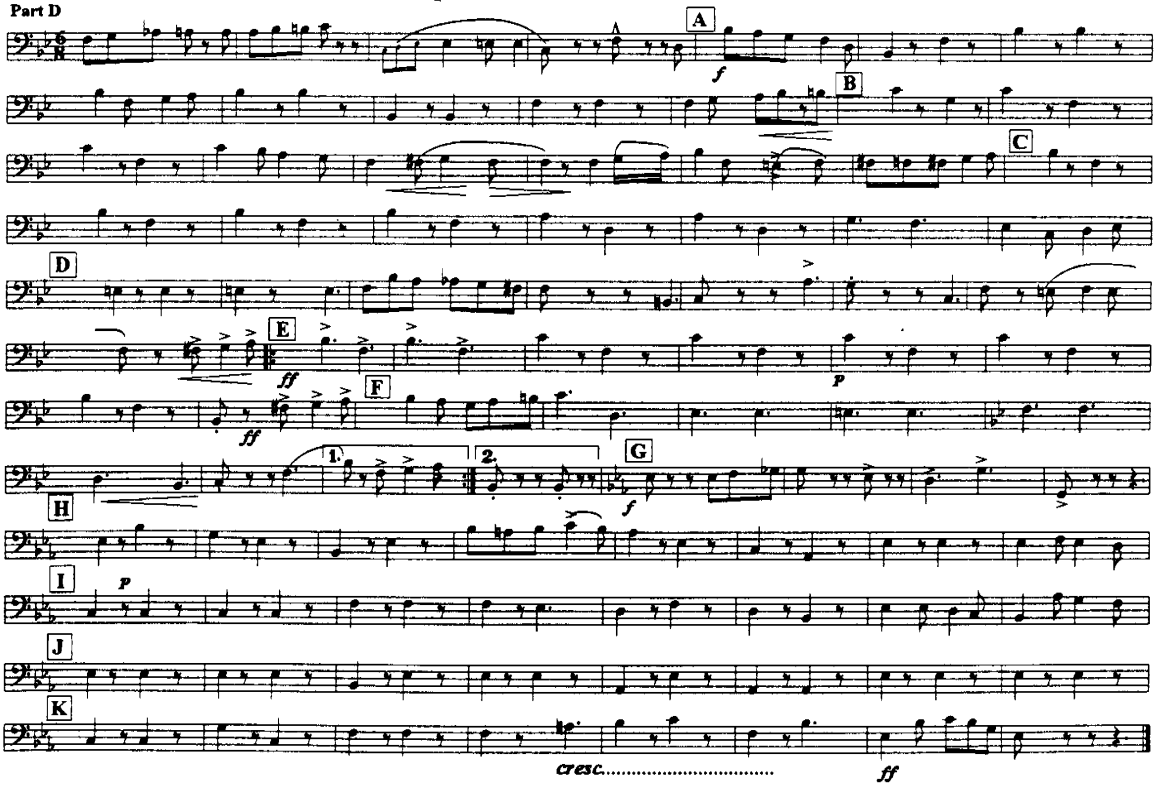
Bone/Bari (B.C.)/Bassoon
Part C

ON THE QUARTERDECK



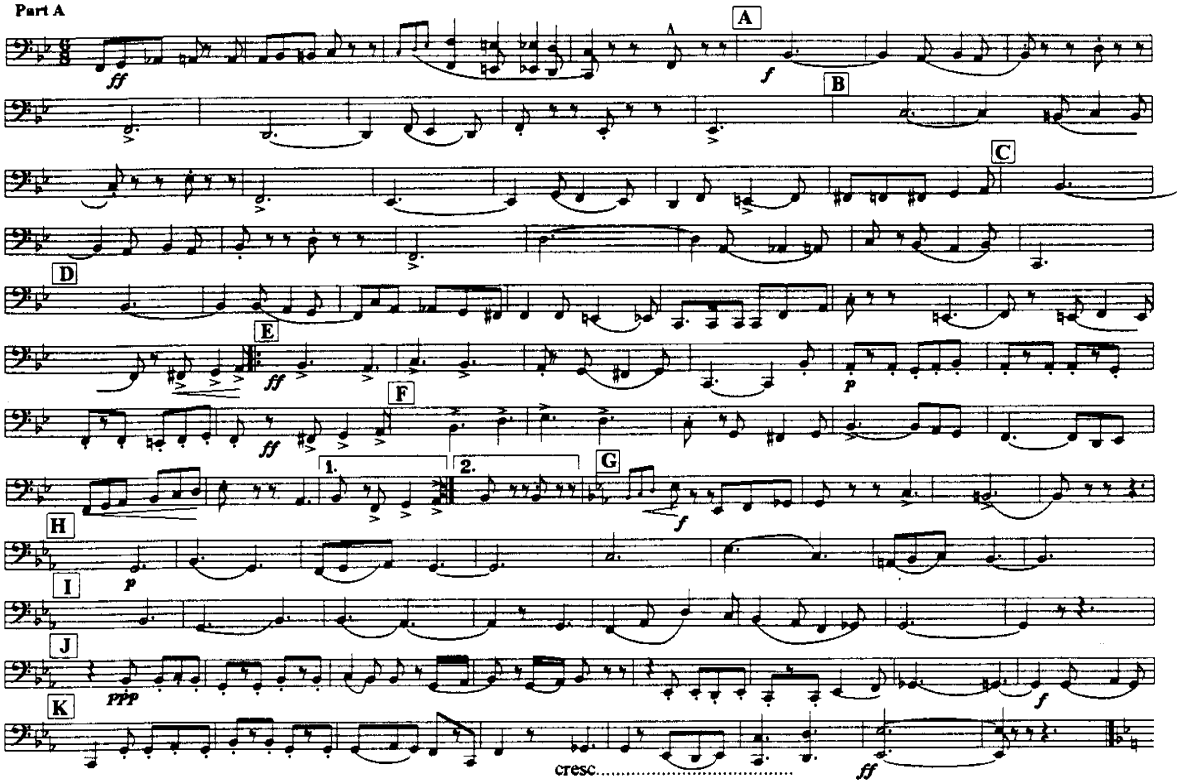
Bone/Bari (B.C.)/Bassoon
Part D

ON THE QUARTERDECK



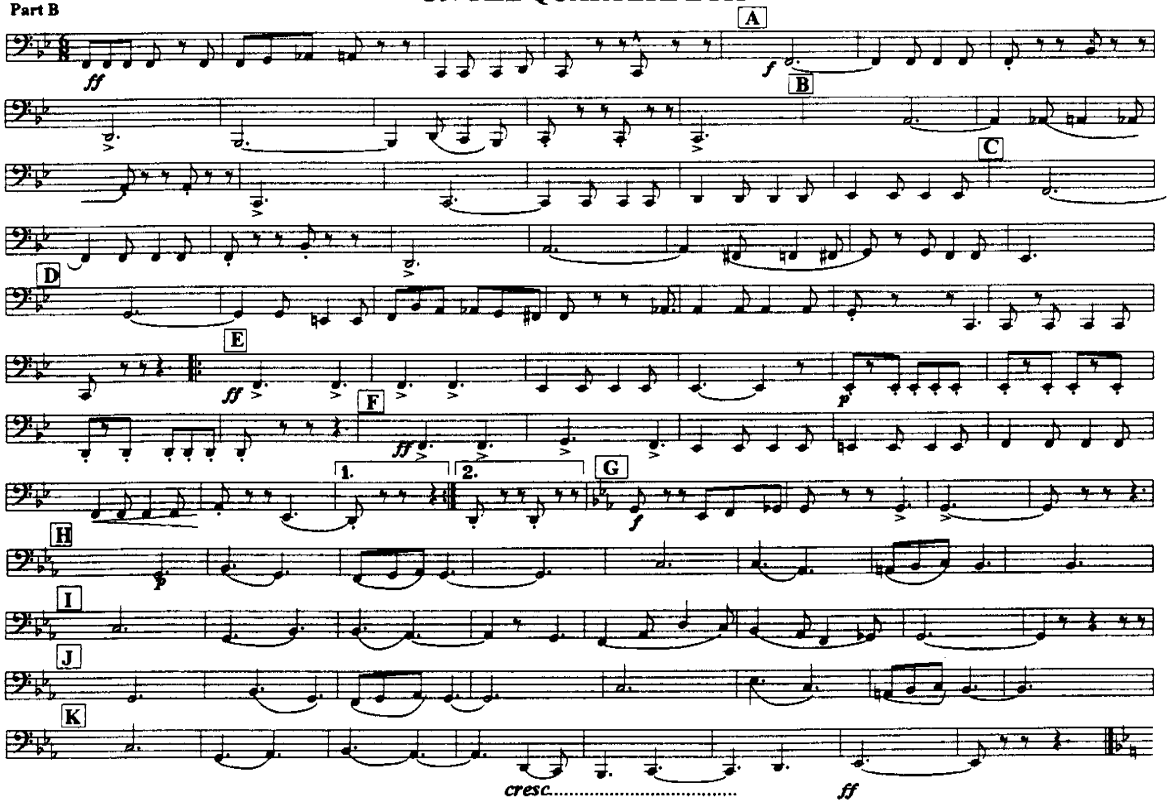
Tuba
Part A

ON THE QUARTERDECK



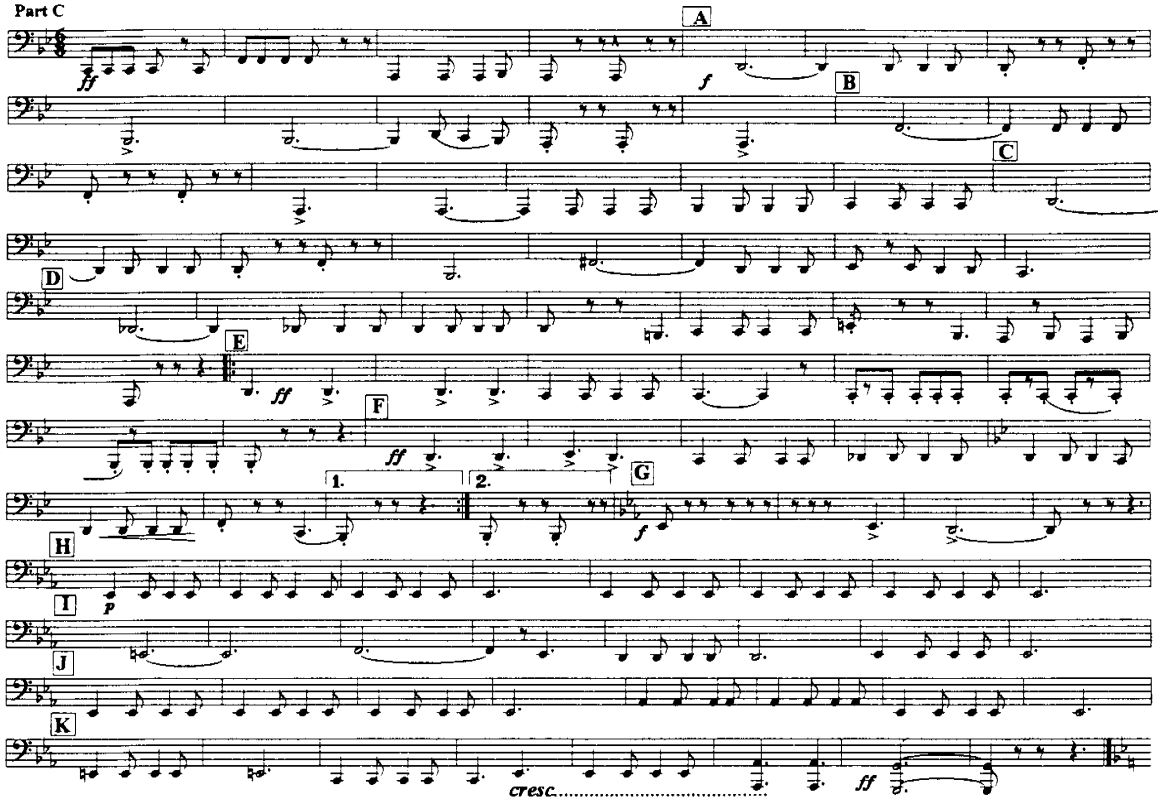
Tuba
Part B

ON THE QUARTERDECK



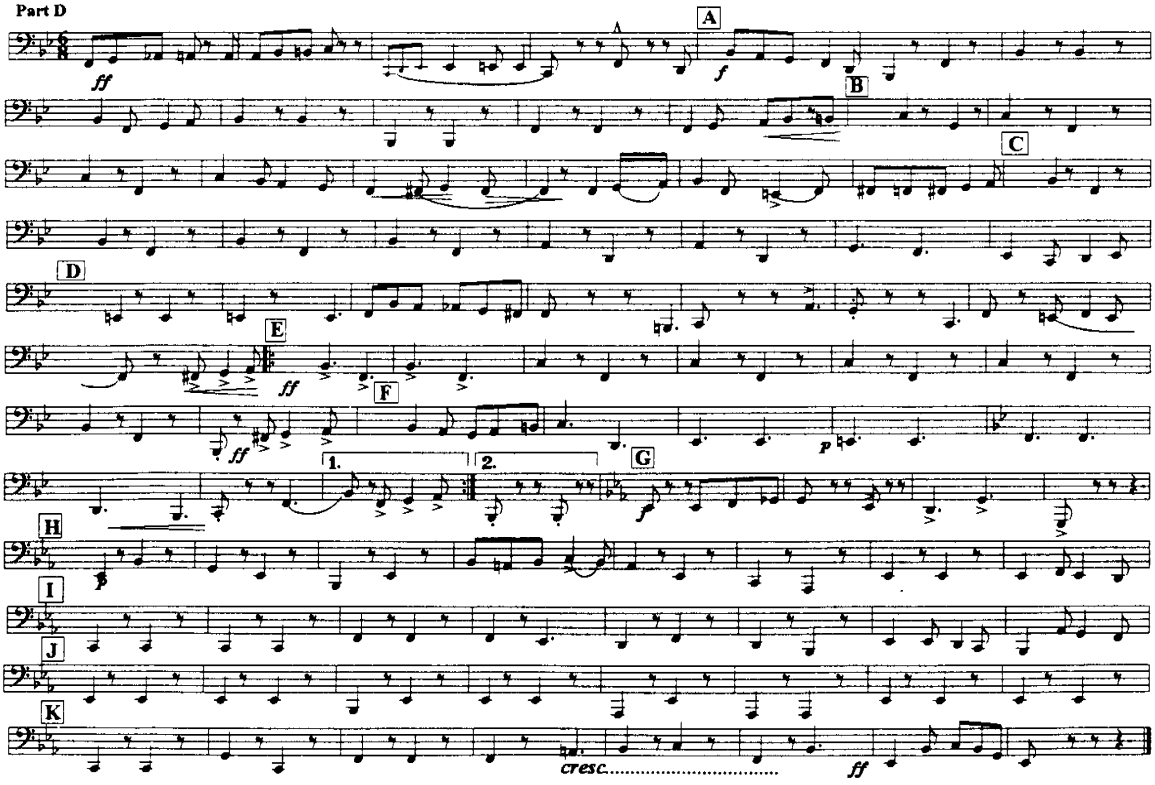
ON THE QUARTERDECK

Tuba
Part C

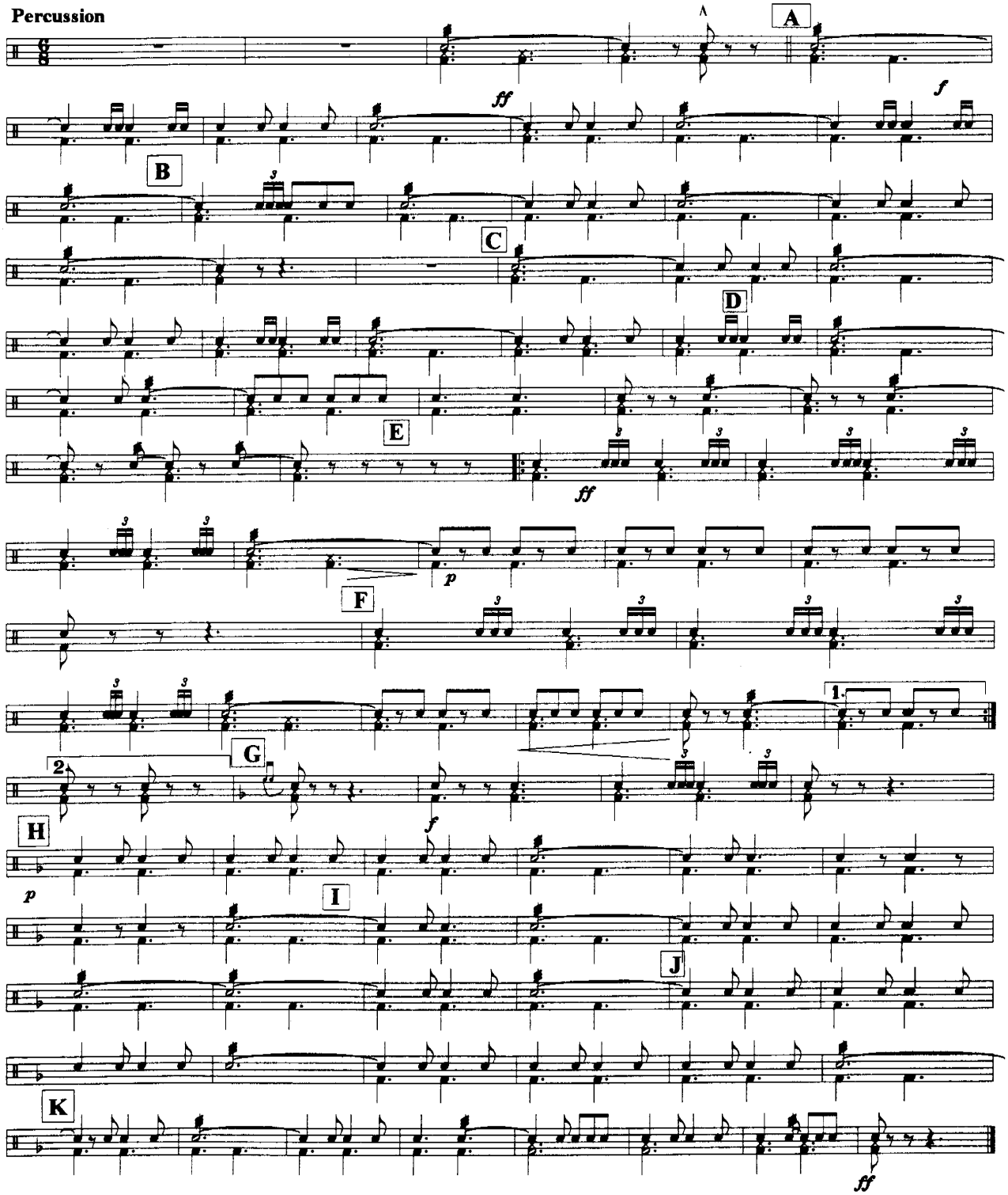


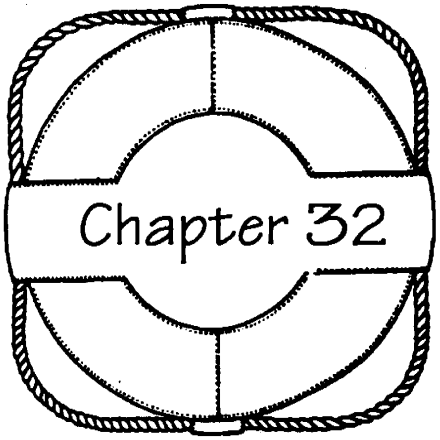
ON THE QUARTERDECK

Tuba
Part D

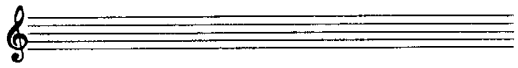


ON THE QUARTERDECK





Pack Up Your Troubles

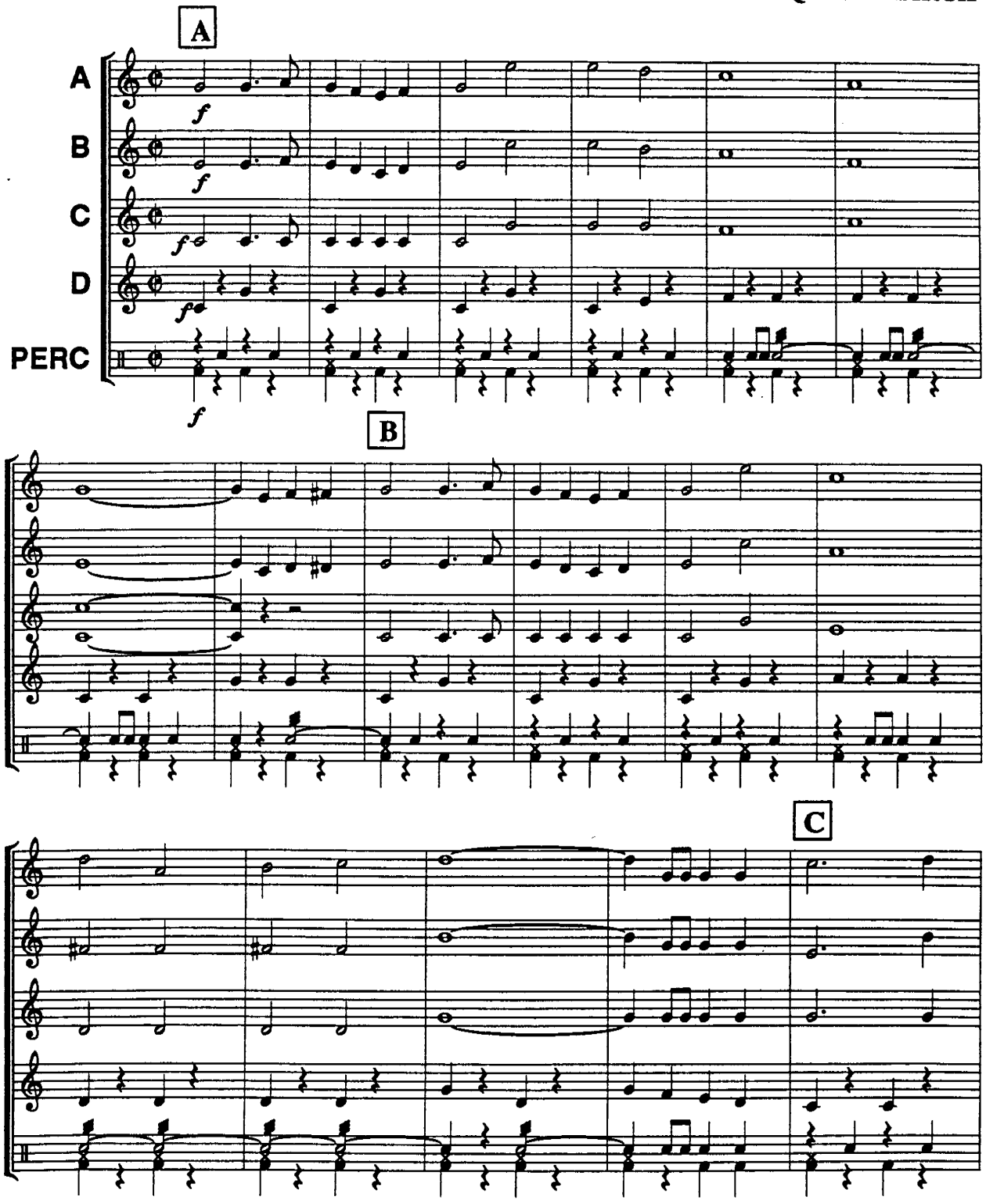


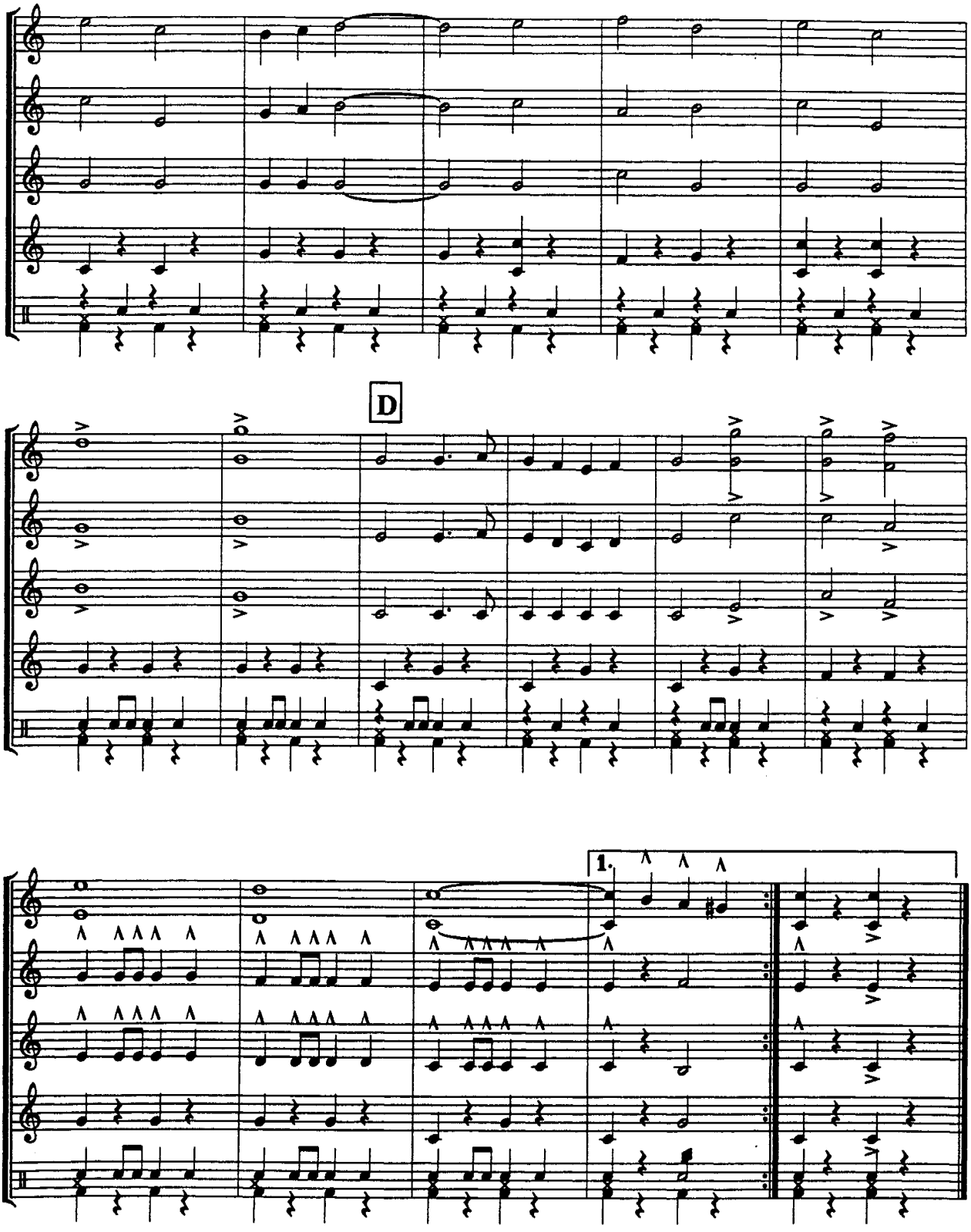
'Pack Up Your Troubles' exhibits a cheerfulness and lack of care and worry which was uncharacteristic of most of servicemen's songs. Songs adopted and sang by servicemen usually indicated a pessimistic attitude about the war and the conditions endured by servicemen. A *lucifer* is a brand of matches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

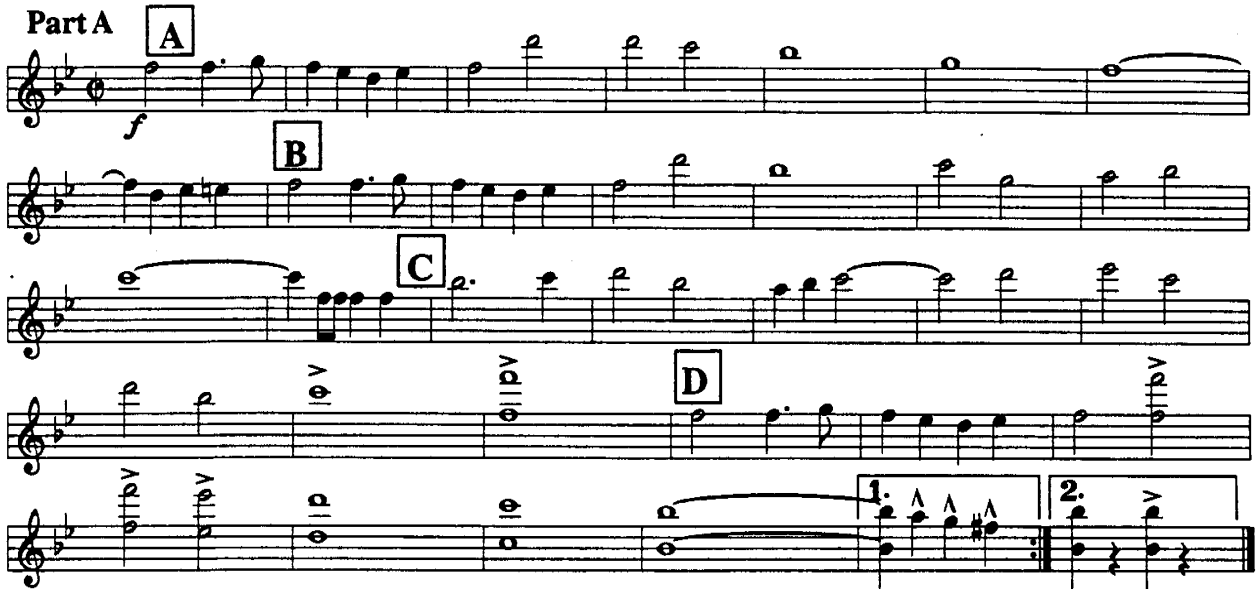




Pack Up Your Troubles Page 2

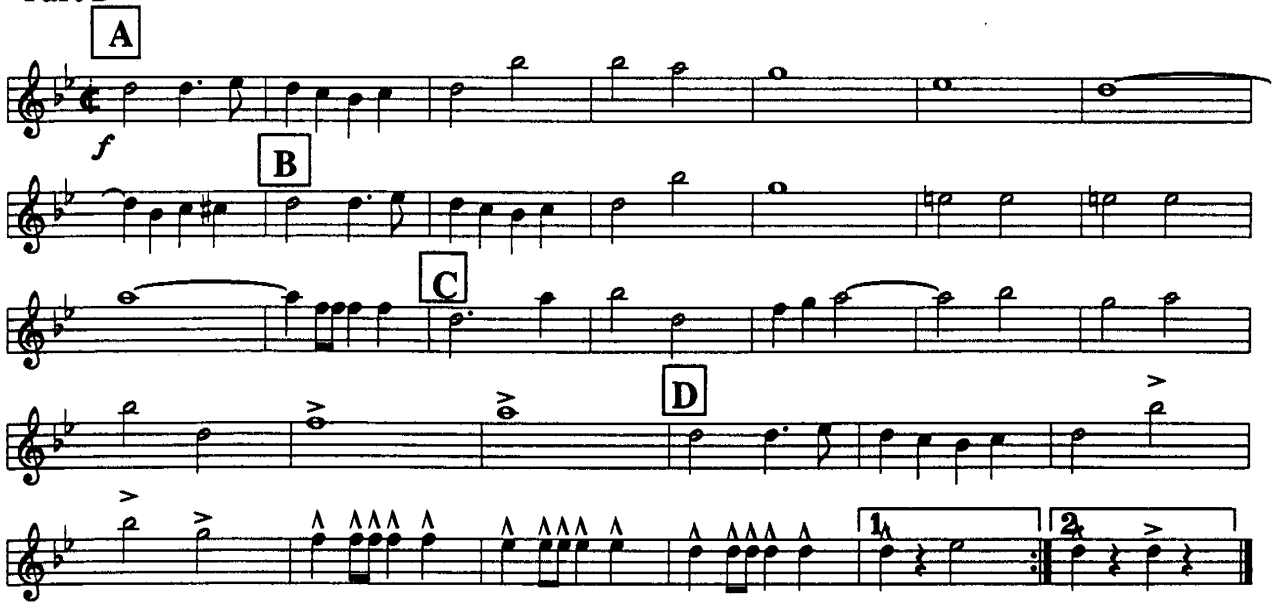
PACK UP YOUR TROUBLES IN YOUR OLD KIT BAG

Flute
Oboe
Part A



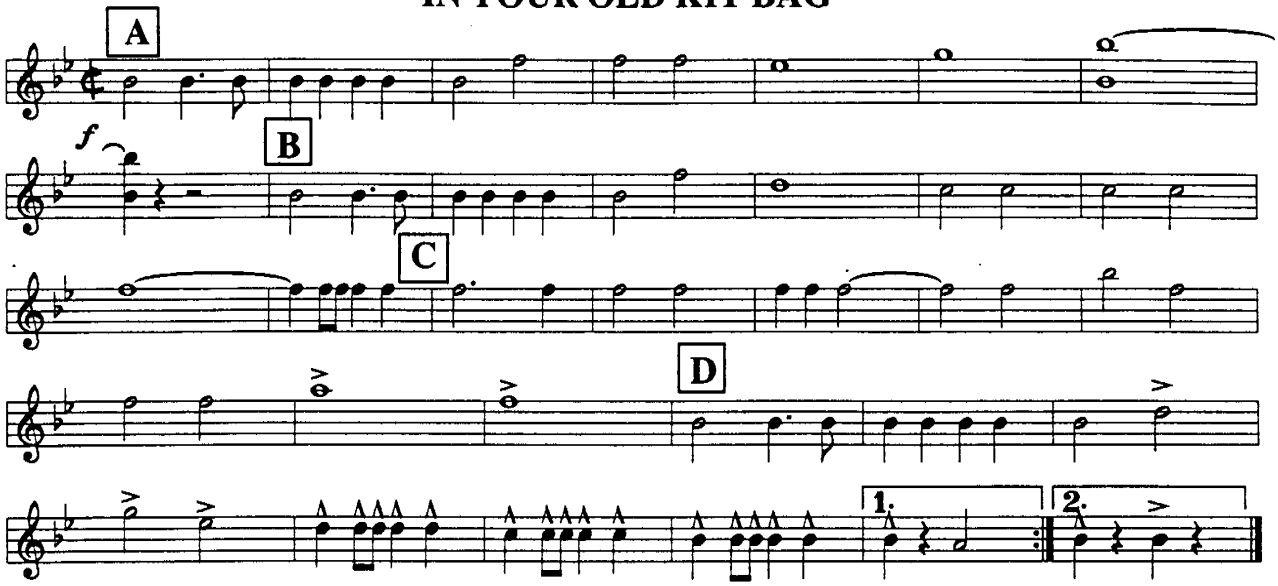
PACK UP YOUR TROUBLES IN YOUR OLD KIT BAG

Flute
Oboe
Part B



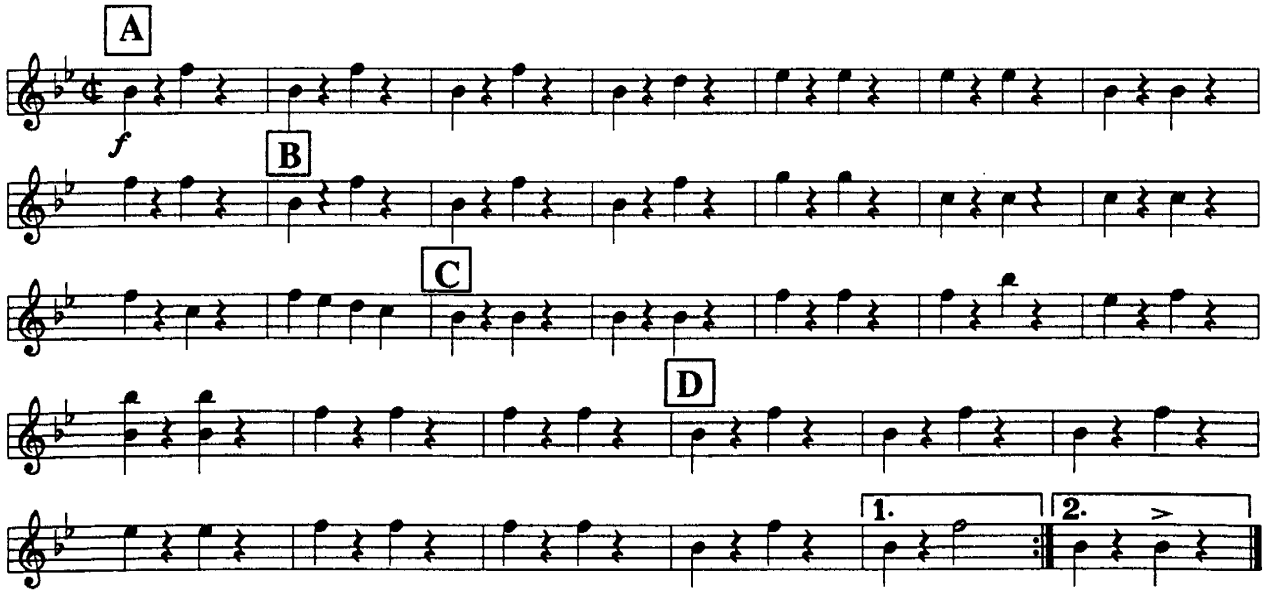
Flute
Oboe
Part C

PACK UP YOUR TROUBLES IN YOUR OLD KIT BAG



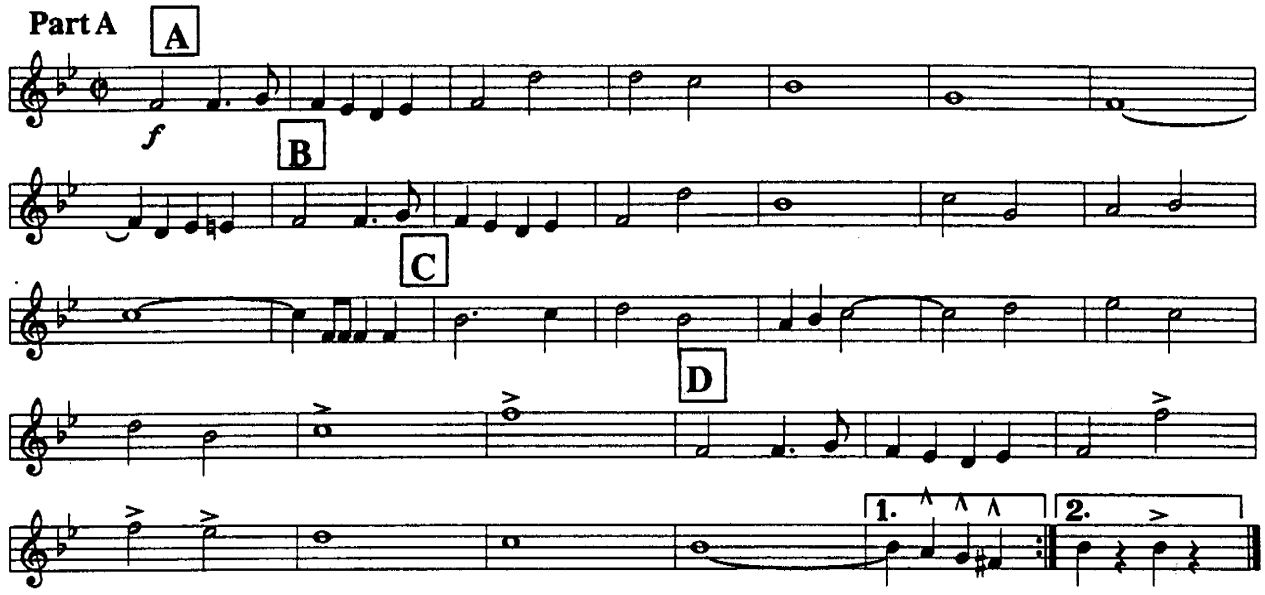
Flute
Oboe
Part D

PACK UP YOUR TROUBLES IN YOUR OLD KIT BAG



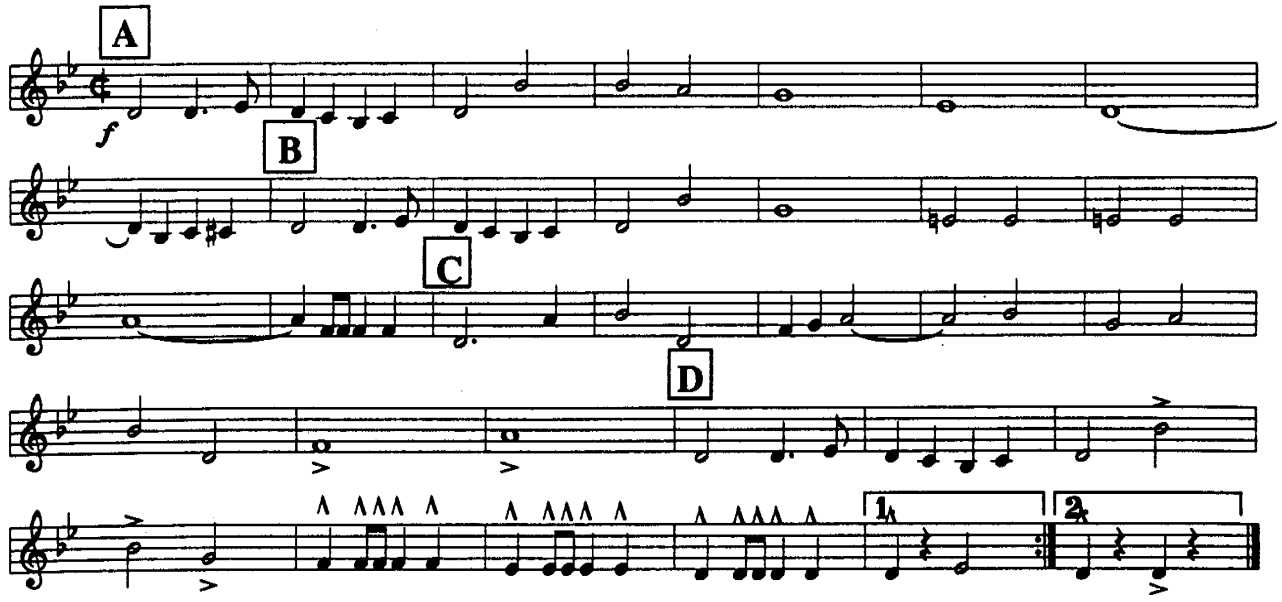
PACK UP YOUR TROUBLES IN YOUR OLD KIT BAG

Bells
Part A



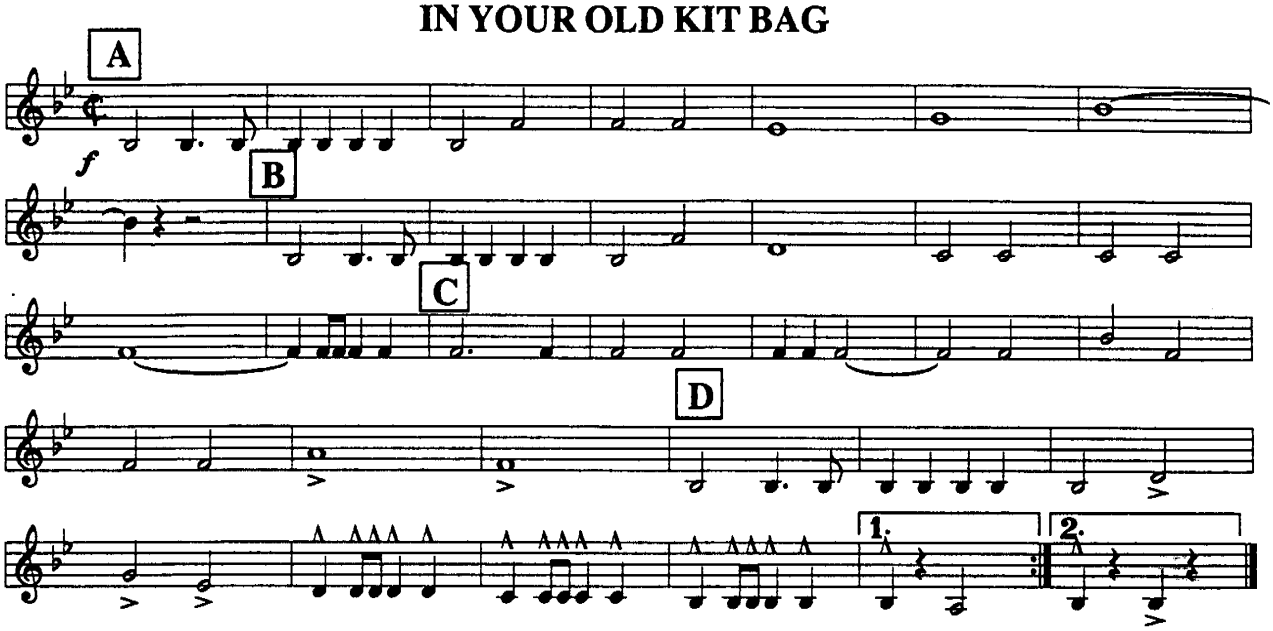
PACK UP YOUR TROUBLES IN YOUR OLD KIT BAG

Bells
Part B



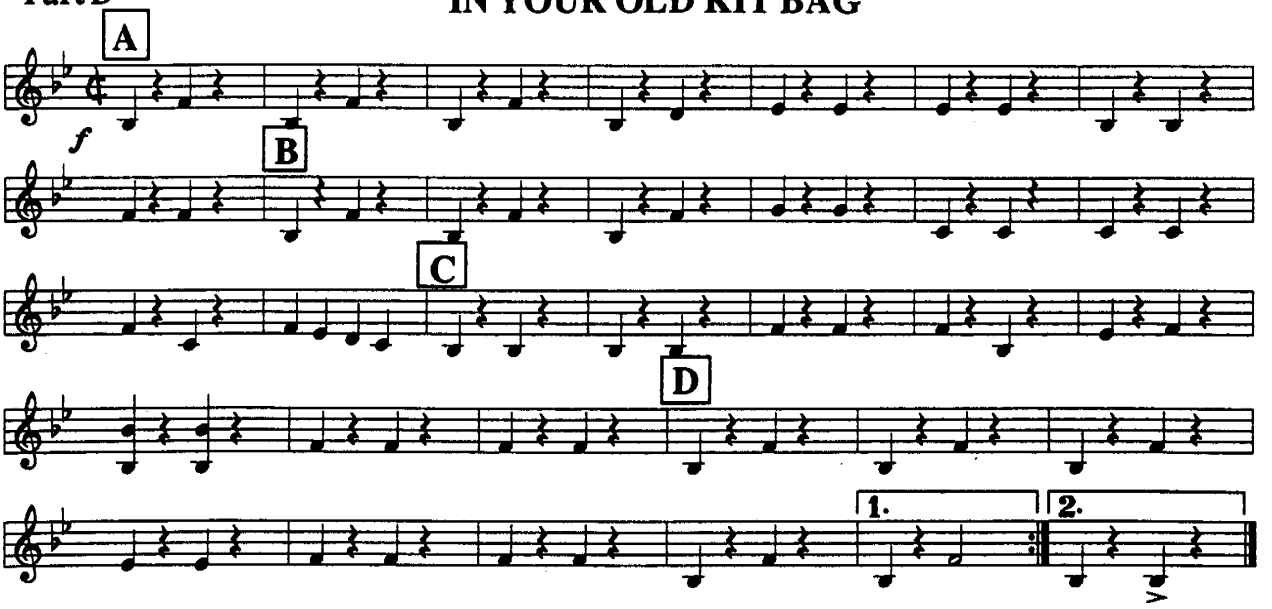
Bells
Part C

PACK UP YOUR TROUBLES IN YOUR OLD KIT BAG



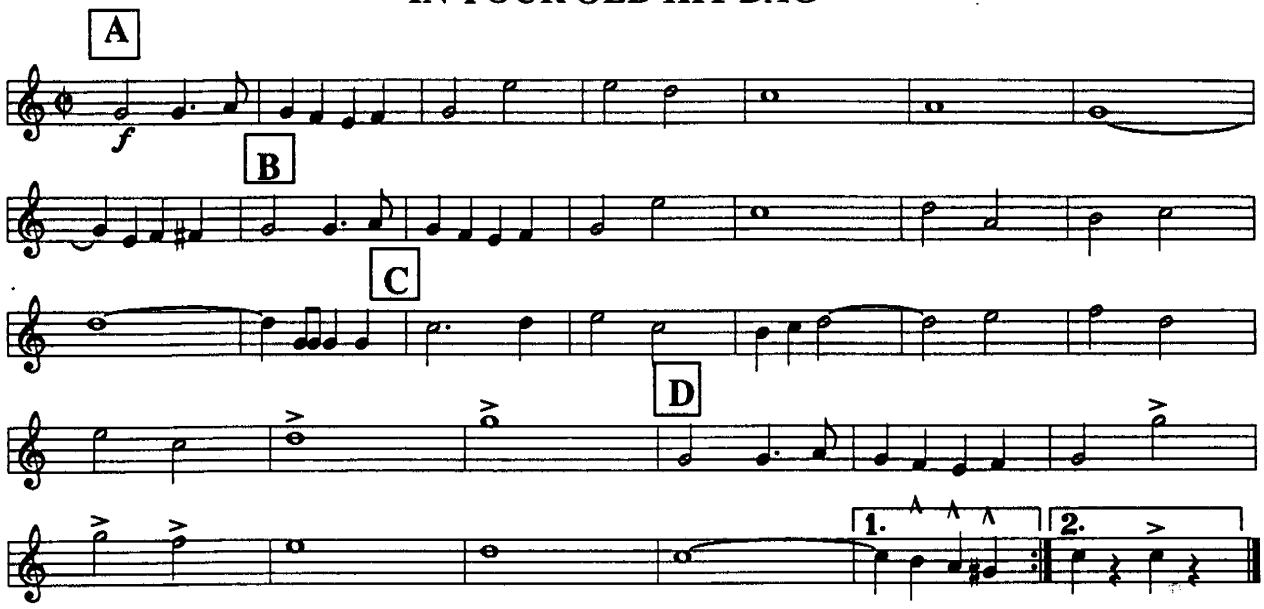
Bells
Part D

PACK UP YOUR TROUBLES IN YOUR OLD KIT BAG



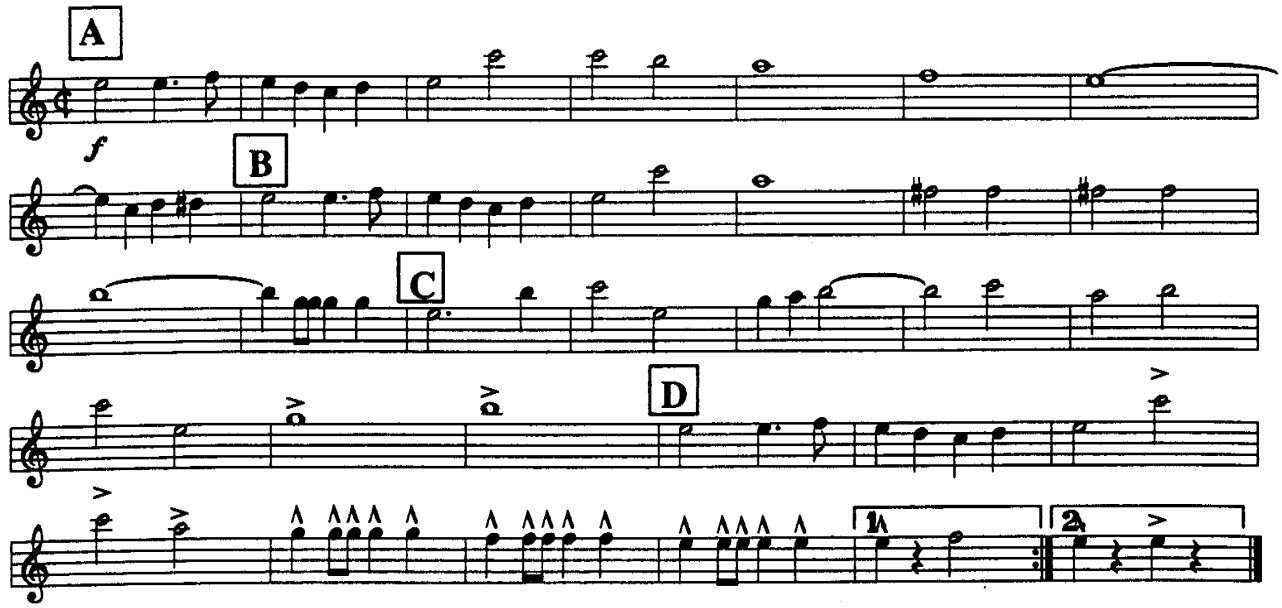
Clarinet (high)
Tenor Saxophone
Part A

PACK UP YOUR TROUBLES IN YOUR OLD KIT BAG



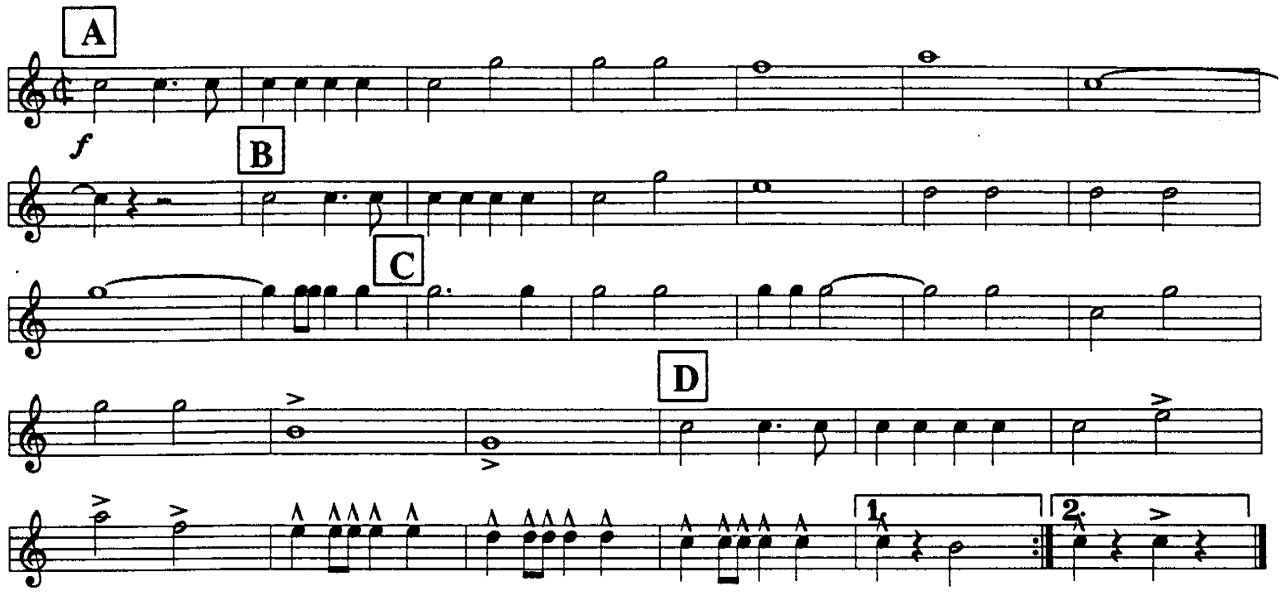
Clarinet (high)
Tenor Saxophone
Part B

PACK UP YOUR TROUBLES IN YOUR OLD KIT BAG



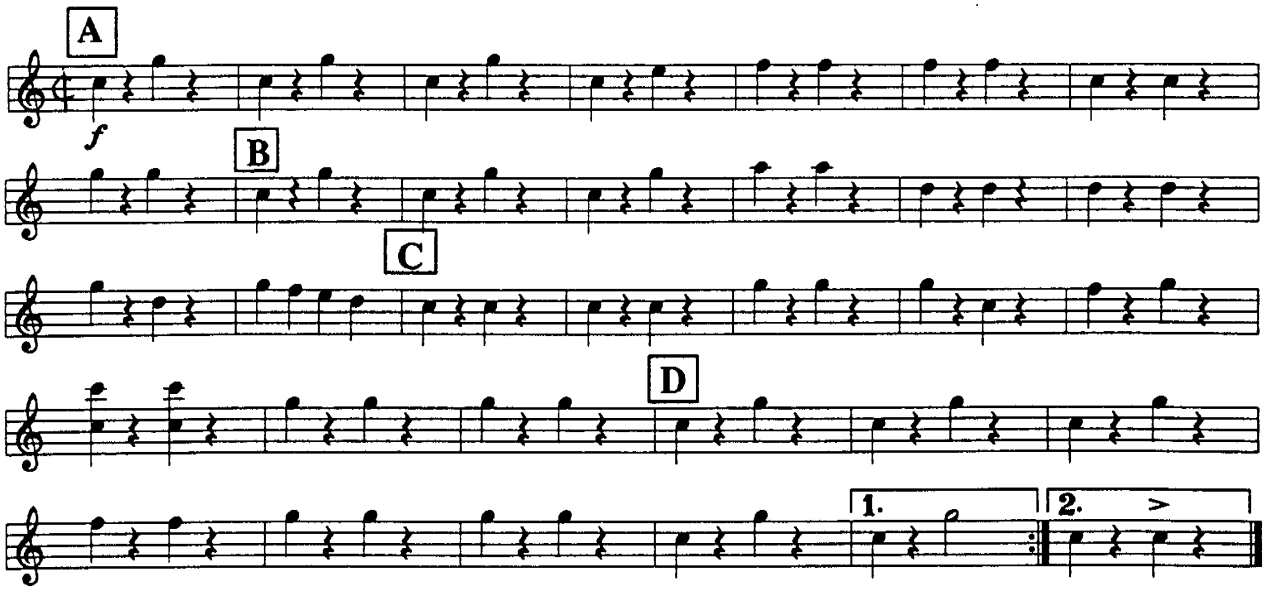
Clarinet (high)
Tenor Saxophone
Part C

PACK UP YOUR TROUBLES IN YOUR OLD KIT BAG



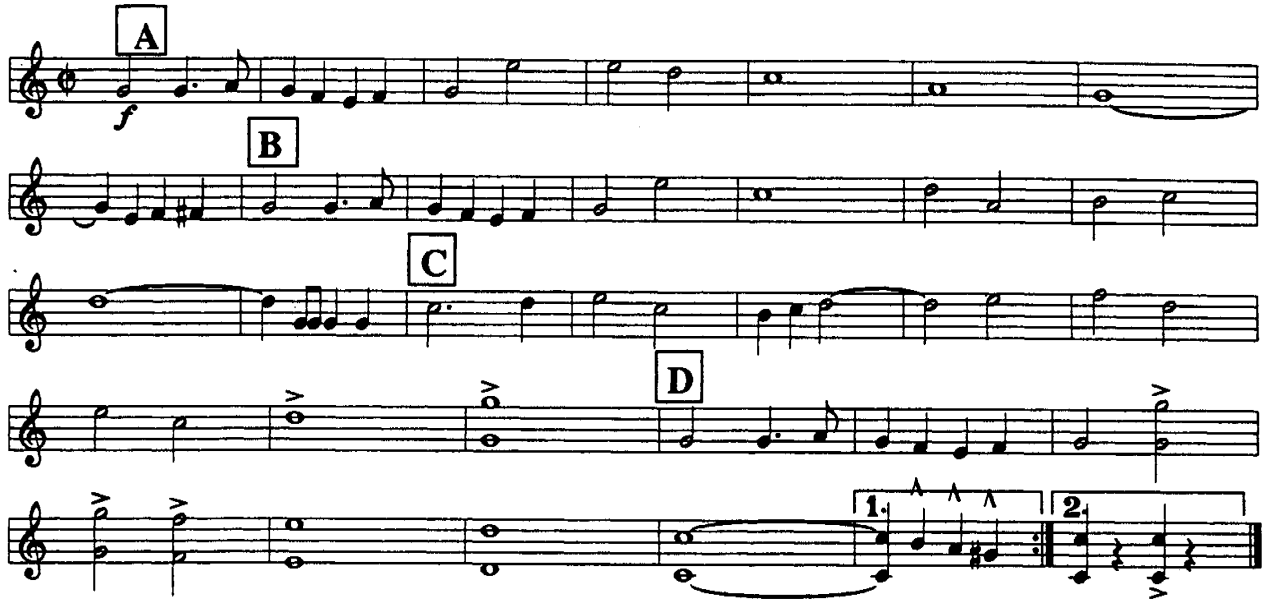
Clarinet (high)
Tenor Saxophone
Part D

PACK UP YOUR TROUBLES IN YOUR OLD KIT BAG



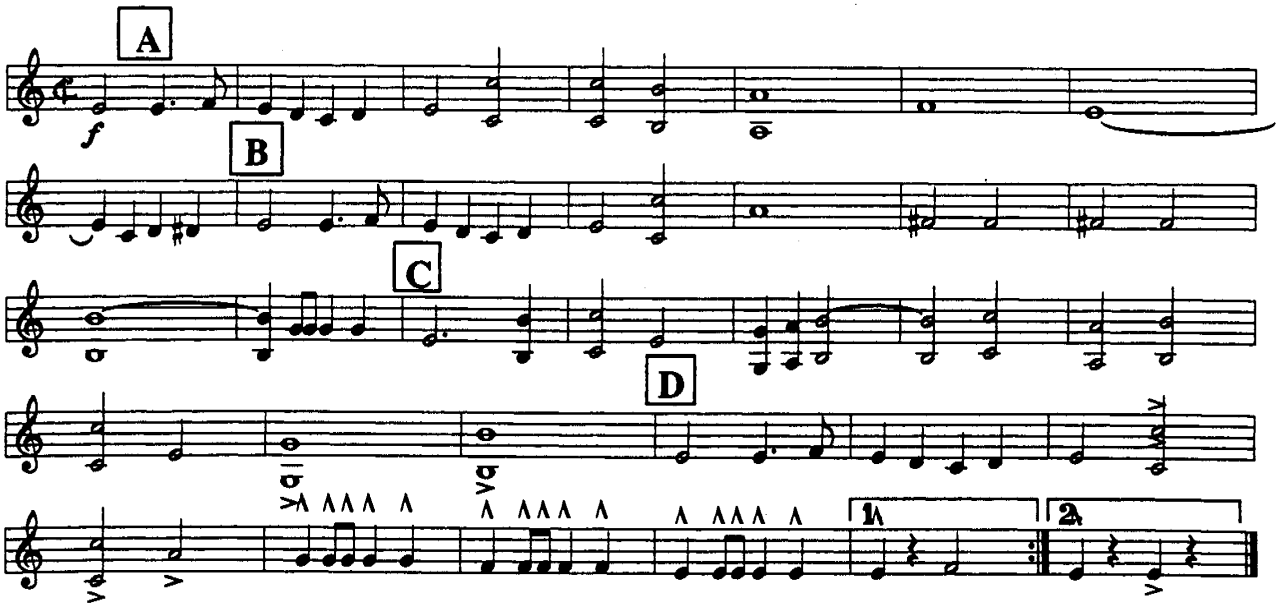
PACK UP YOUR TROUBLES IN YOUR OLD KIT BAG

Bass Clarinet
Part A



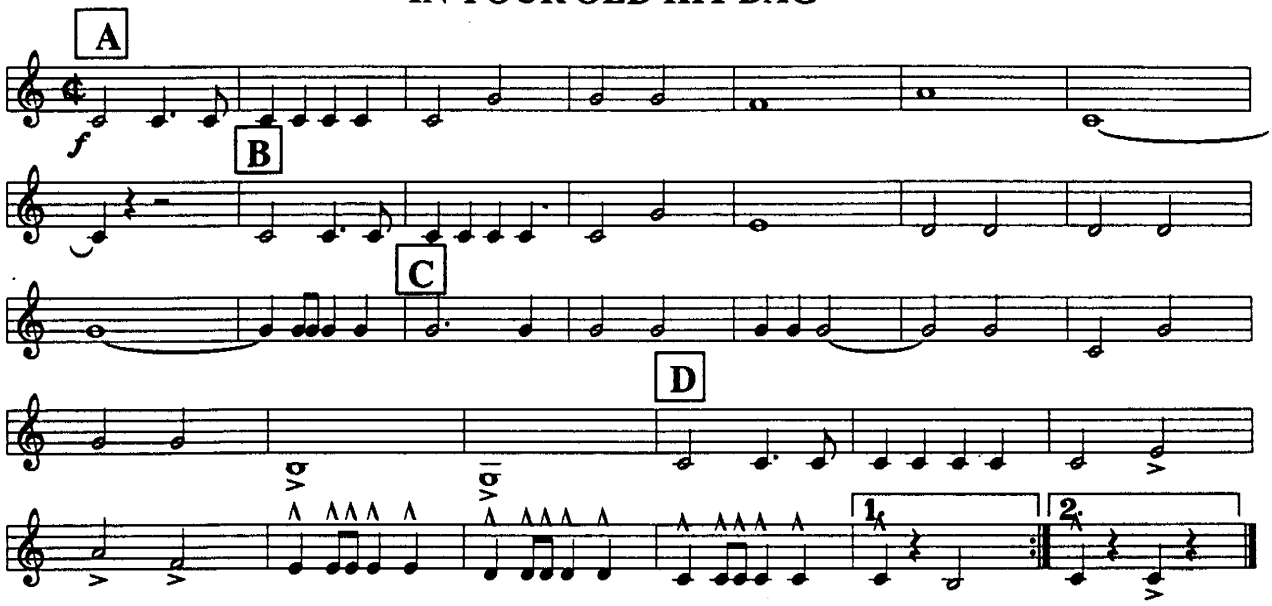
PACK UP YOUR TROUBLES IN YOUR OLD KIT BAG

Bass Clarinet
Part B



Bass Clarinet
Part C

PACK UP YOUR TROUBLES IN YOUR OLD KIT BAG

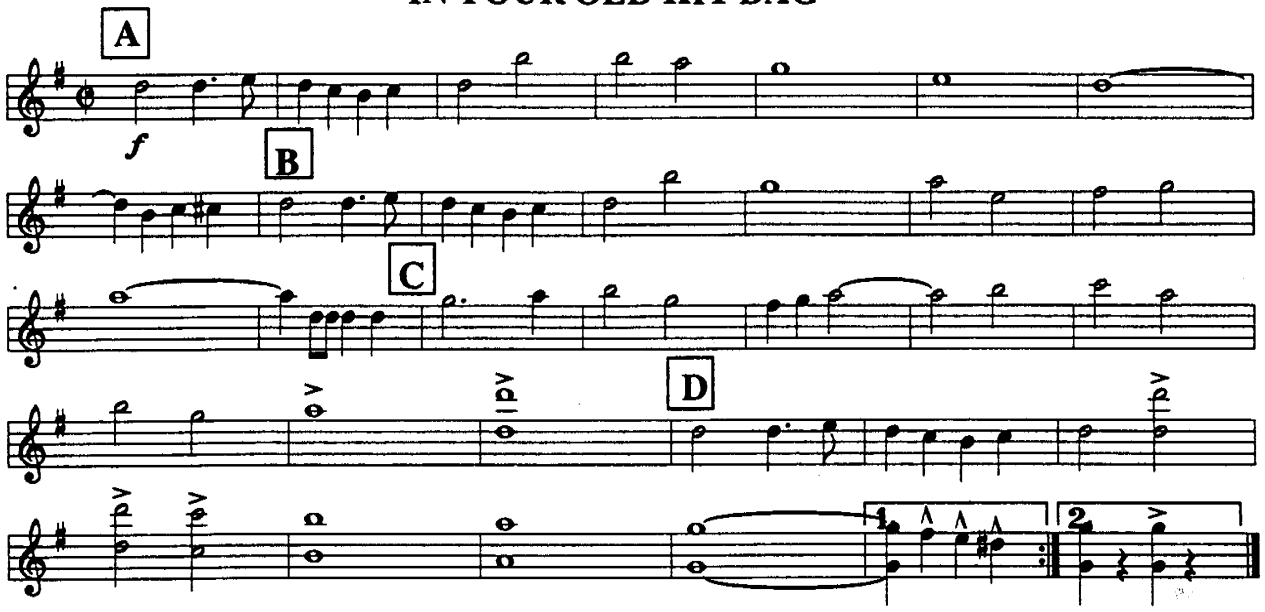


Bass Clarinet
Part D

PACK UP YOUR TROUBLES IN YOUR OLD KIT BAG

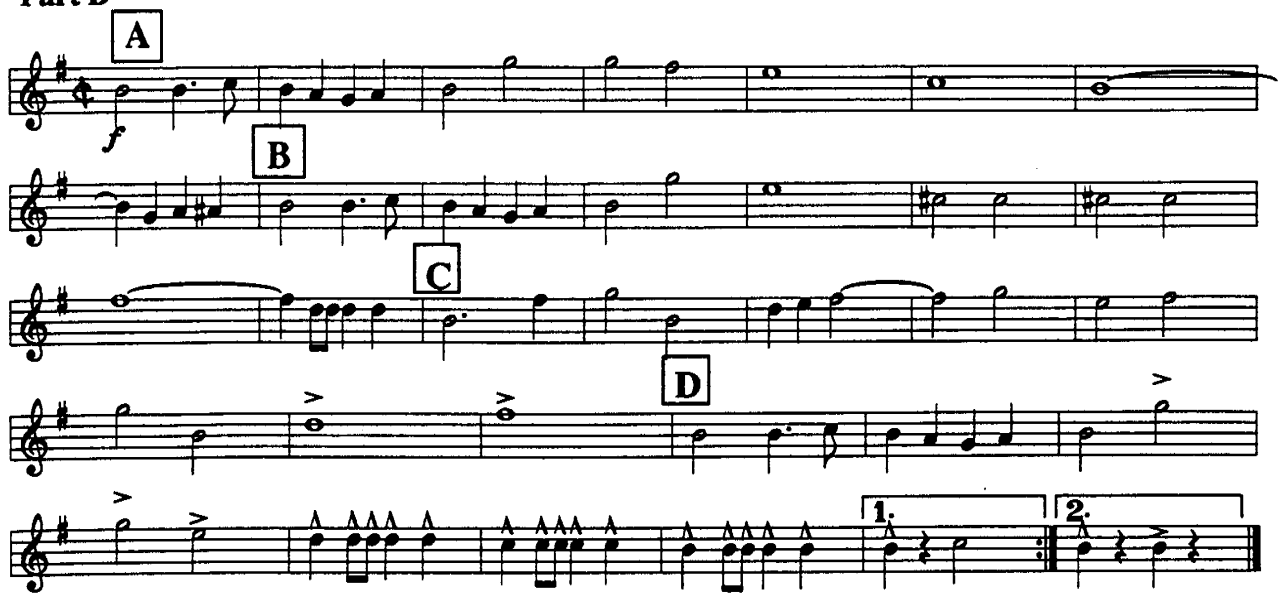
Alto Saxophone
Baritone Saxophone
Part A

PACK UP YOUR TROUBLES IN YOUR OLD KIT BAG



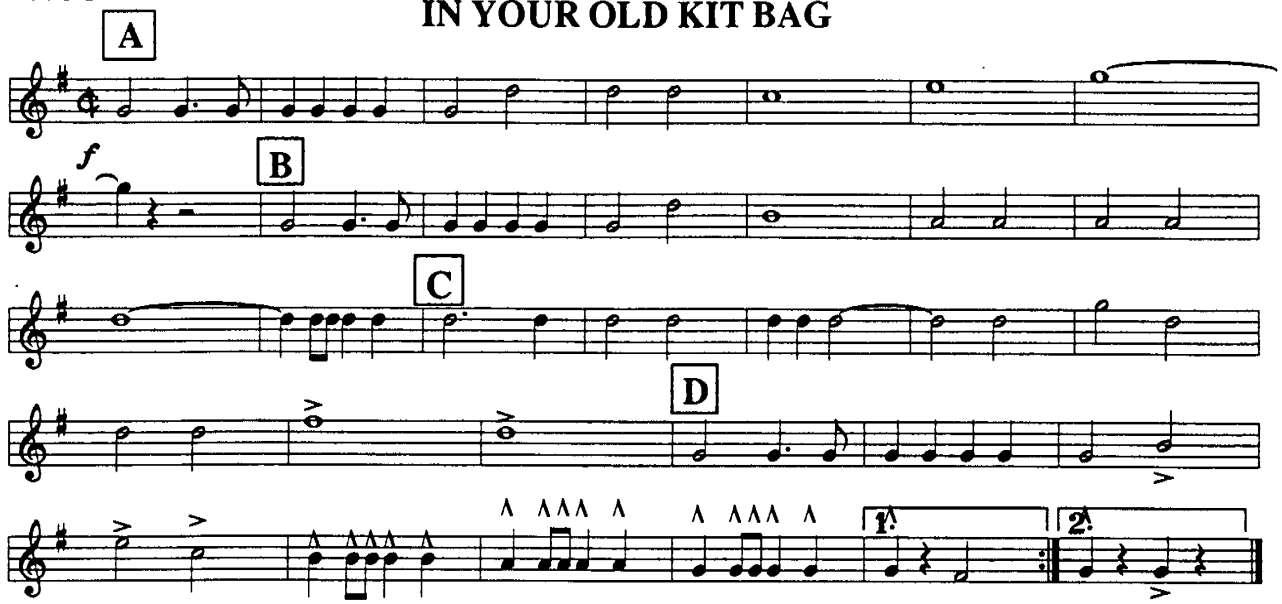
Alto Saxophone
Baritone Saxophone
Part B

PACK UP YOUR TROUBLES IN YOUR OLD KIT BAG



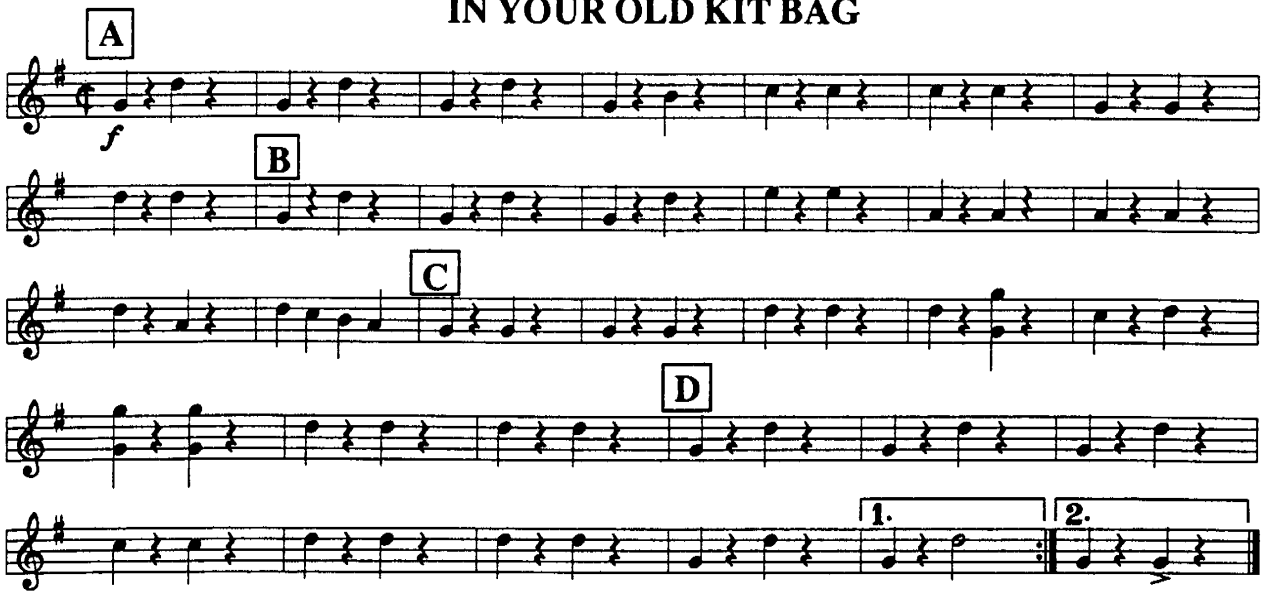
Alto Saxophone
Baritone Saxophone
Part C

PACK UP YOUR TROUBLES IN YOUR OLD KIT BAG



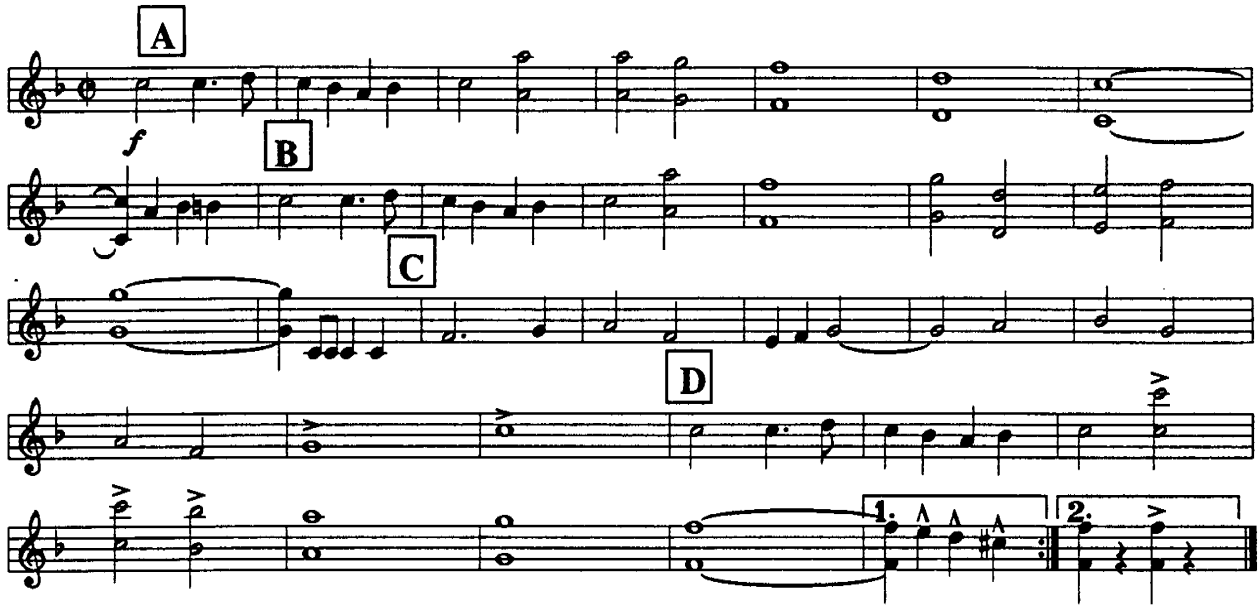
Alto Saxophone
Baritone Saxophone
Part D

PACK UP YOUR TROUBLES IN YOUR OLD KIT BAG



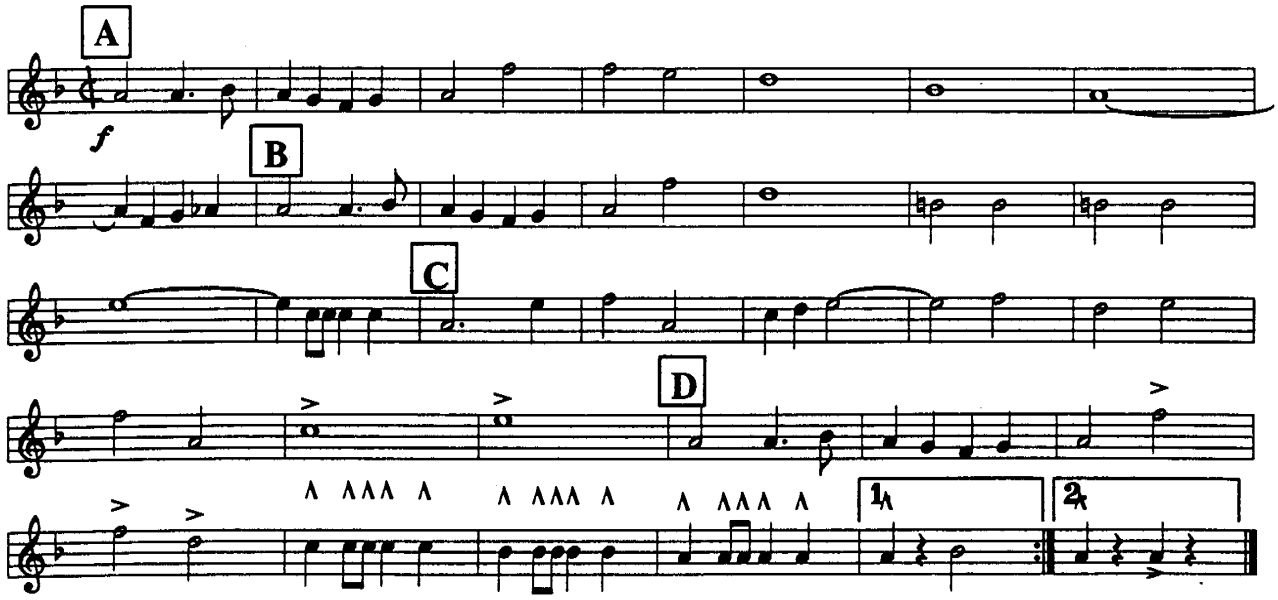
PACK UP YOUR TROUBLES IN YOUR OLD KIT BAG

French Horn
Part A



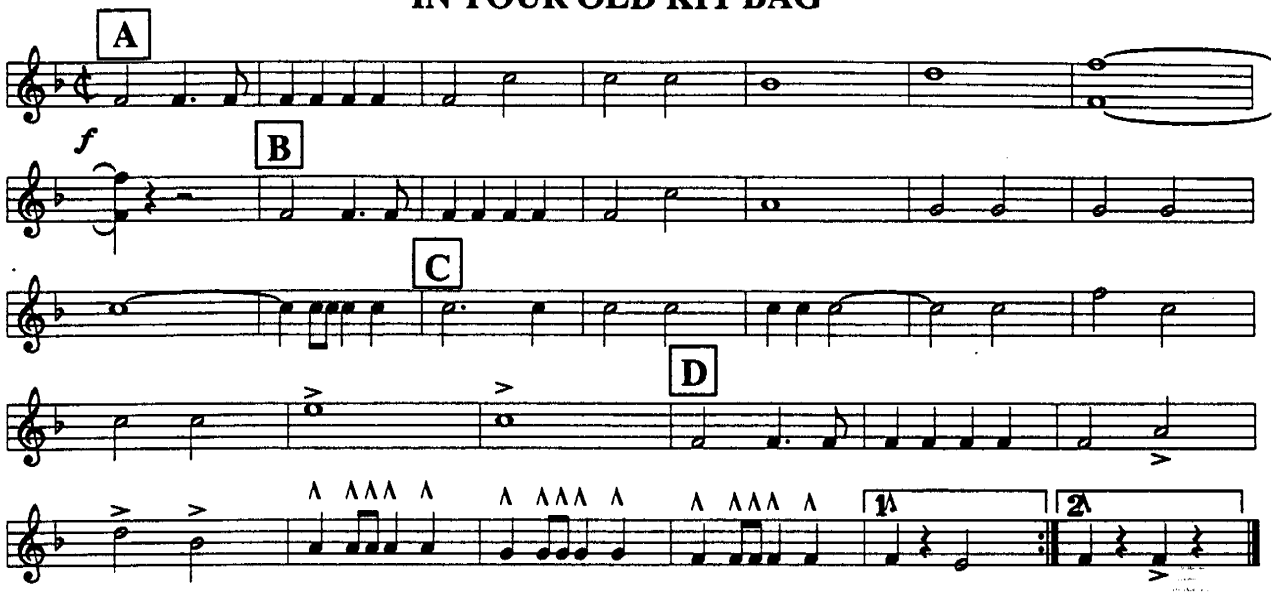
PACK UP YOUR TROUBLES IN YOUR OLD KIT BAG

French Horn
Part B



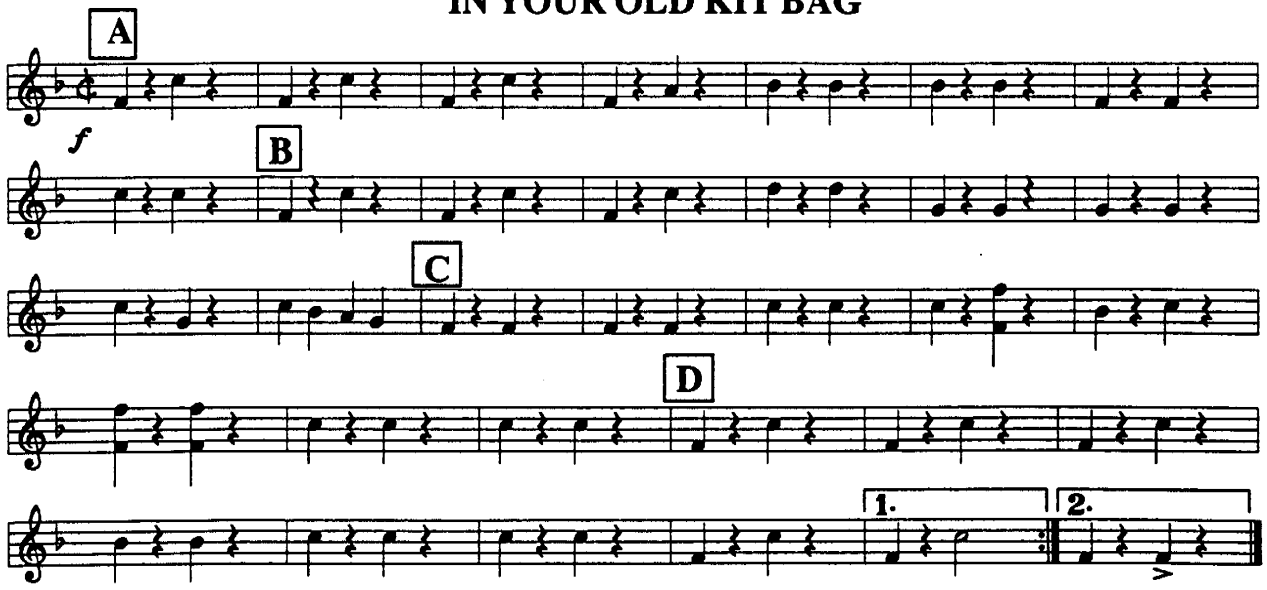
French Horn
Part C

PACK UP YOUR TROUBLES IN YOUR OLD KIT BAG



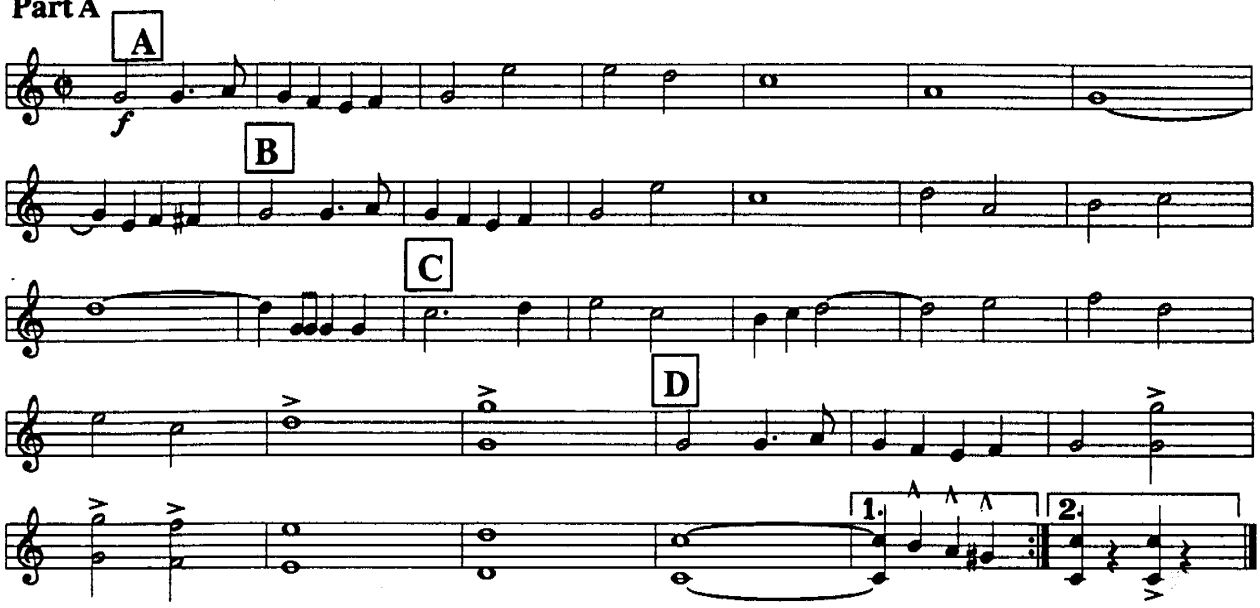
French Horn
Part D

PACK UP YOUR TROUBLES IN YOUR OLD KIT BAG



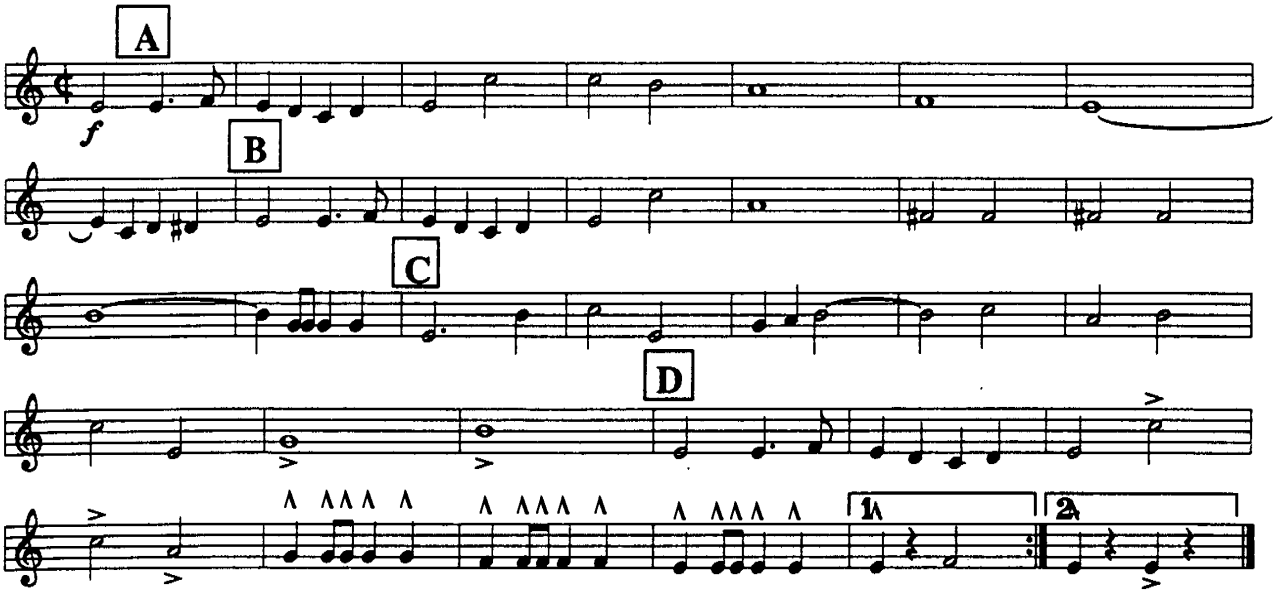
Trumpet
Baritone T.C.
Clarinet(low)
Part A

PACK UP YOUR TROUBLES IN YOUR OLD KIT BAG



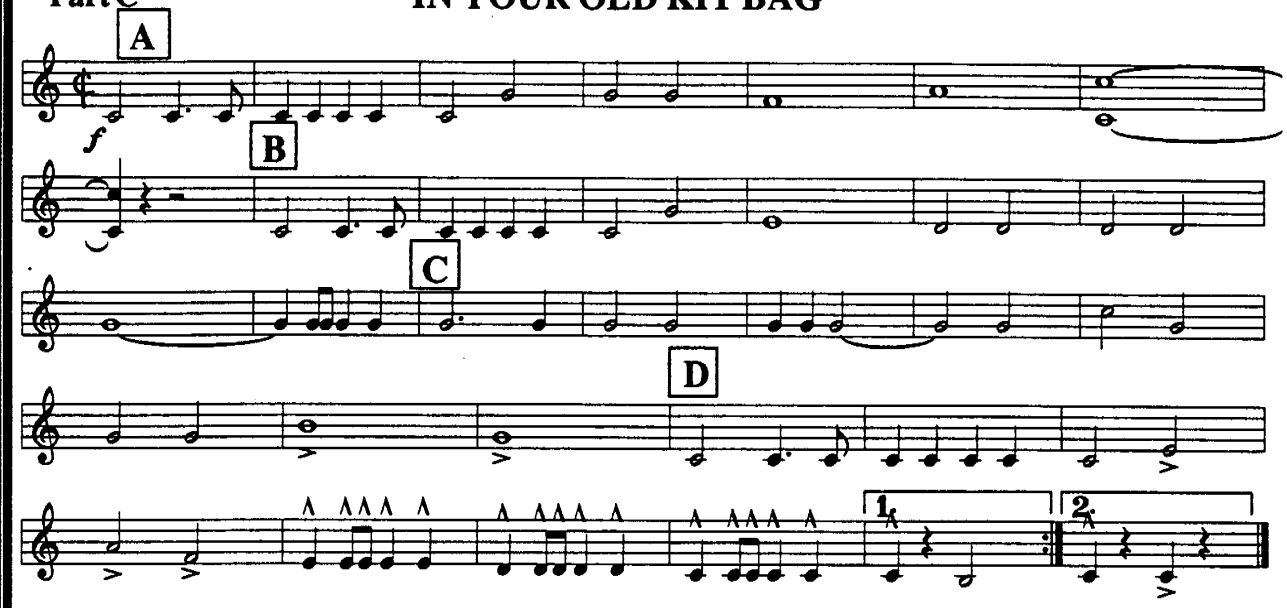
Trumpet
Baritone T.C.
Clarinet(low)
Part B

PACK UP YOUR TROUBLES IN YOUR OLD KIT BAG



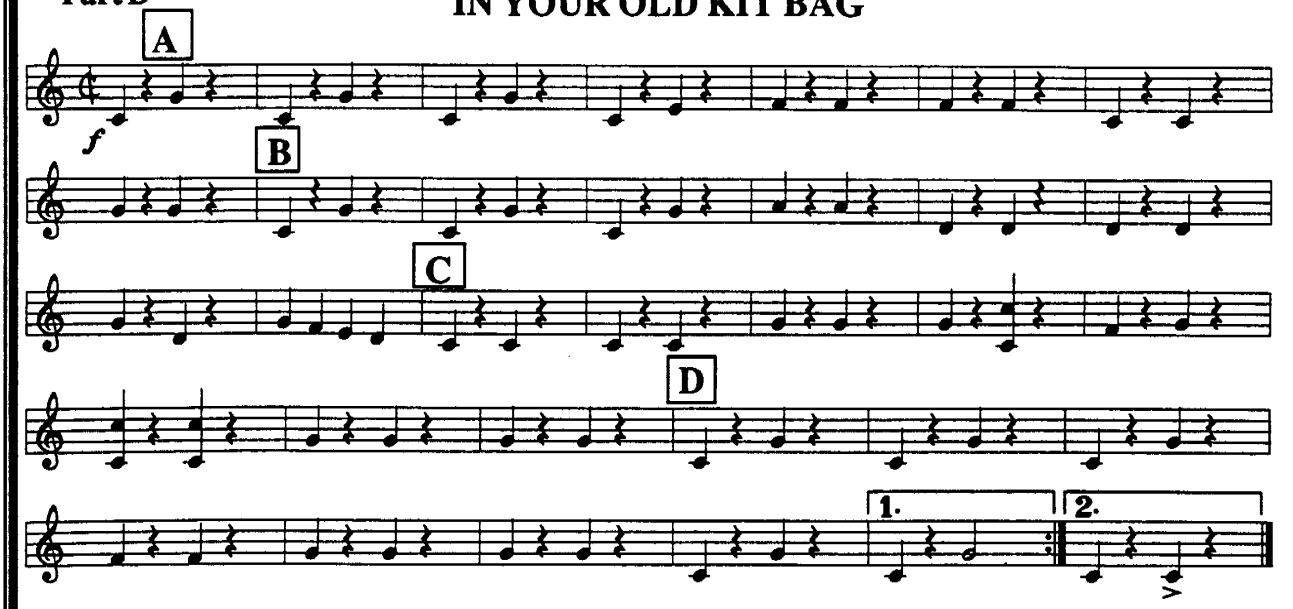
Trumpet
Baritone T.C.
Clarinet (low)
Part C

PACK UP YOUR TROUBLES IN YOUR OLD KIT BAG



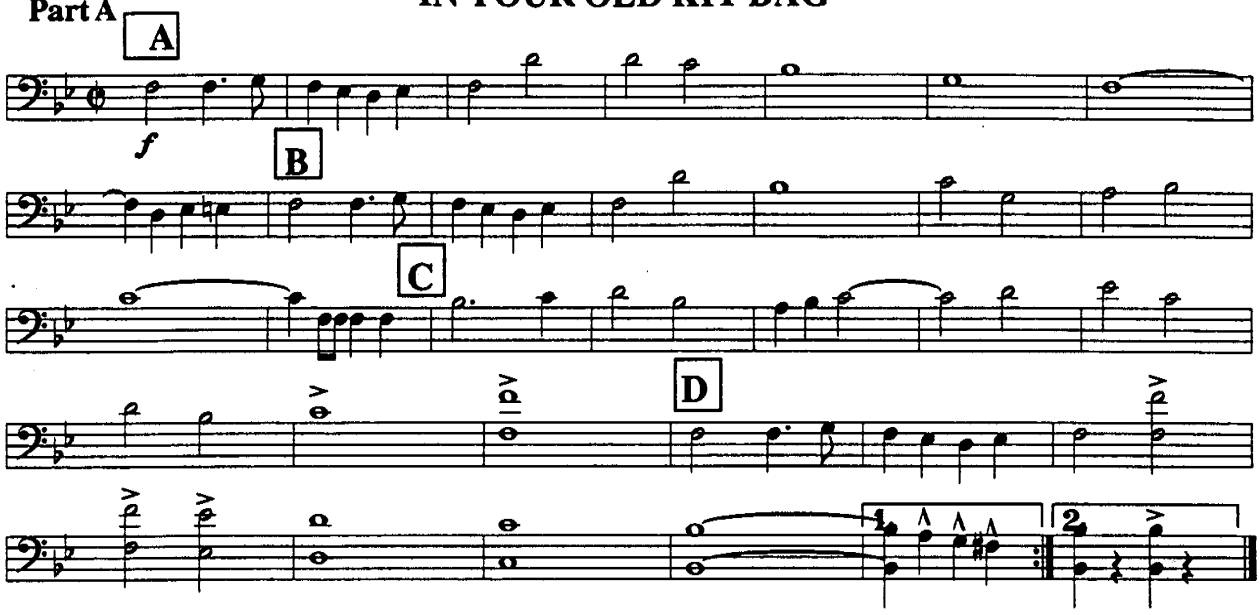
Trumpet
Baritone T.C.
Clarinet (low)
Part D

PACK UP YOUR TROUBLES IN YOUR OLD KIT BAG



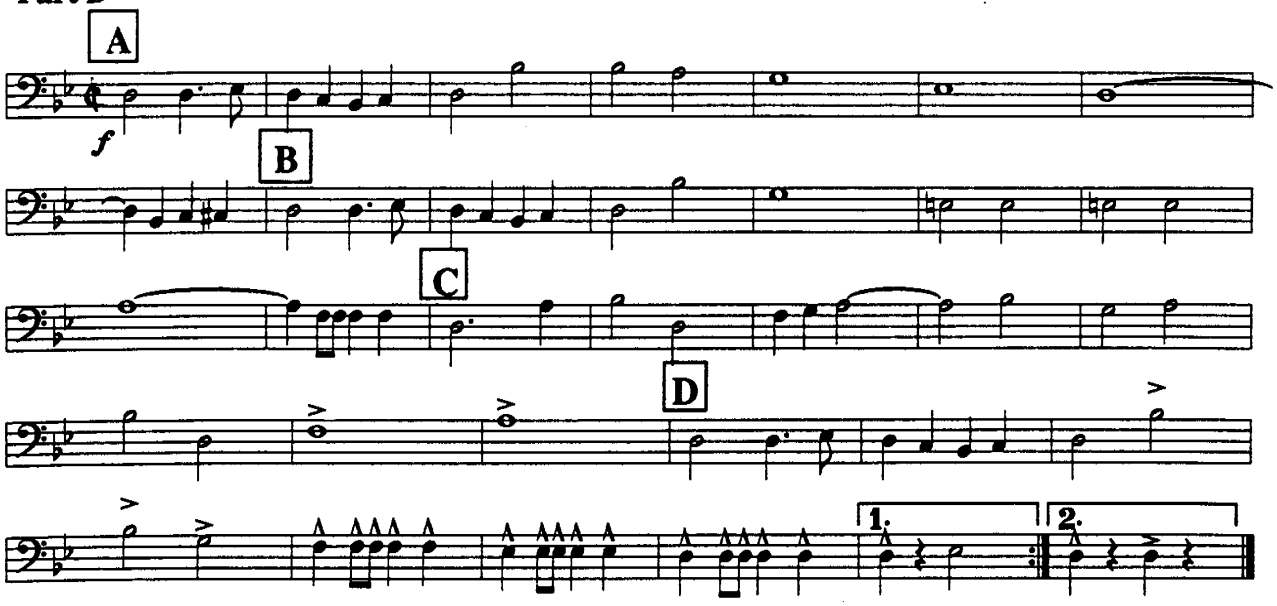
Trombone
Baritone B.C.
Bassoon
Part A

PACK UP YOUR TROUBLES IN YOUR OLD KIT BAG



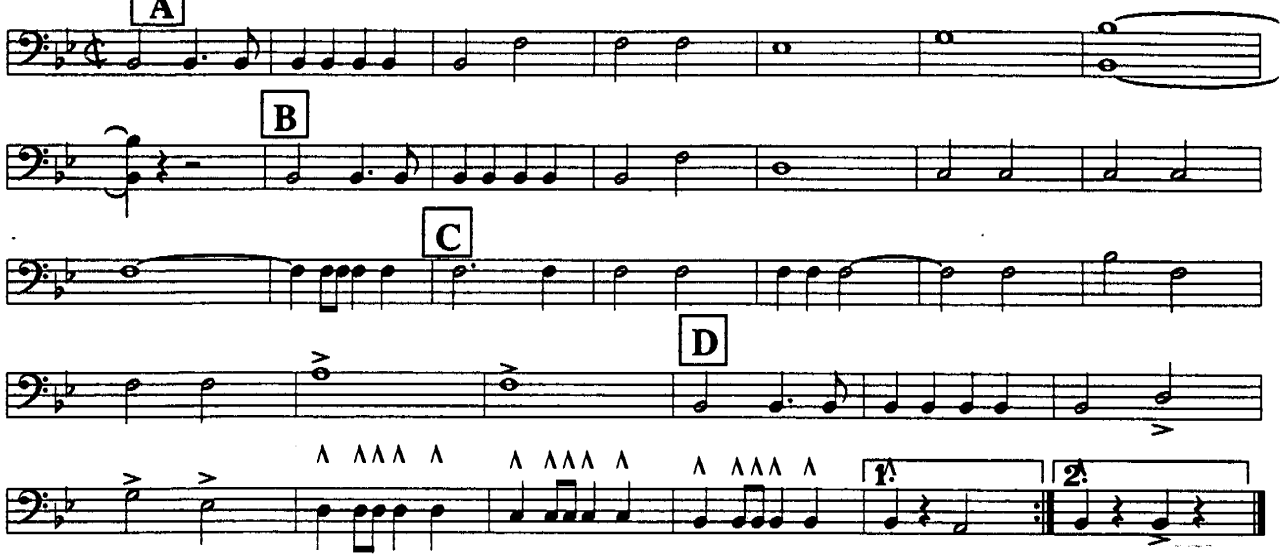
Trombone
Baritone B.C.
Bassoon
Part B

PACK UP YOUR TROUBLES IN YOUR OLD KIT BAG



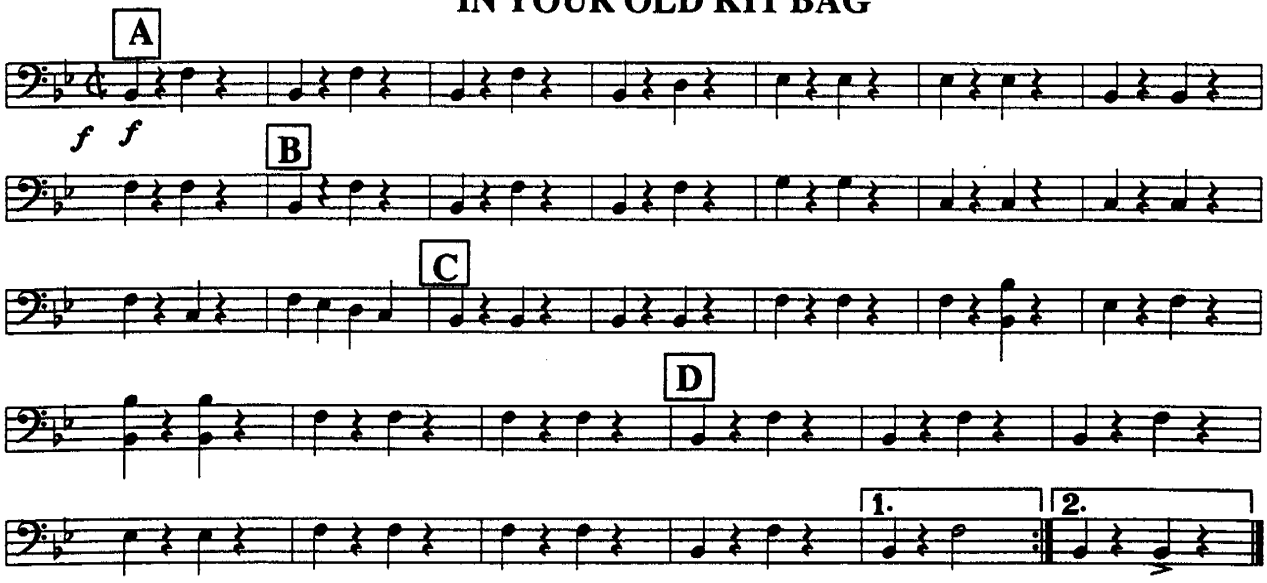
Trombone
Baritone B.C.
Bassoon
Part C

PACK UP YOUR TROUBLES IN YOUR OLD KIT BAG



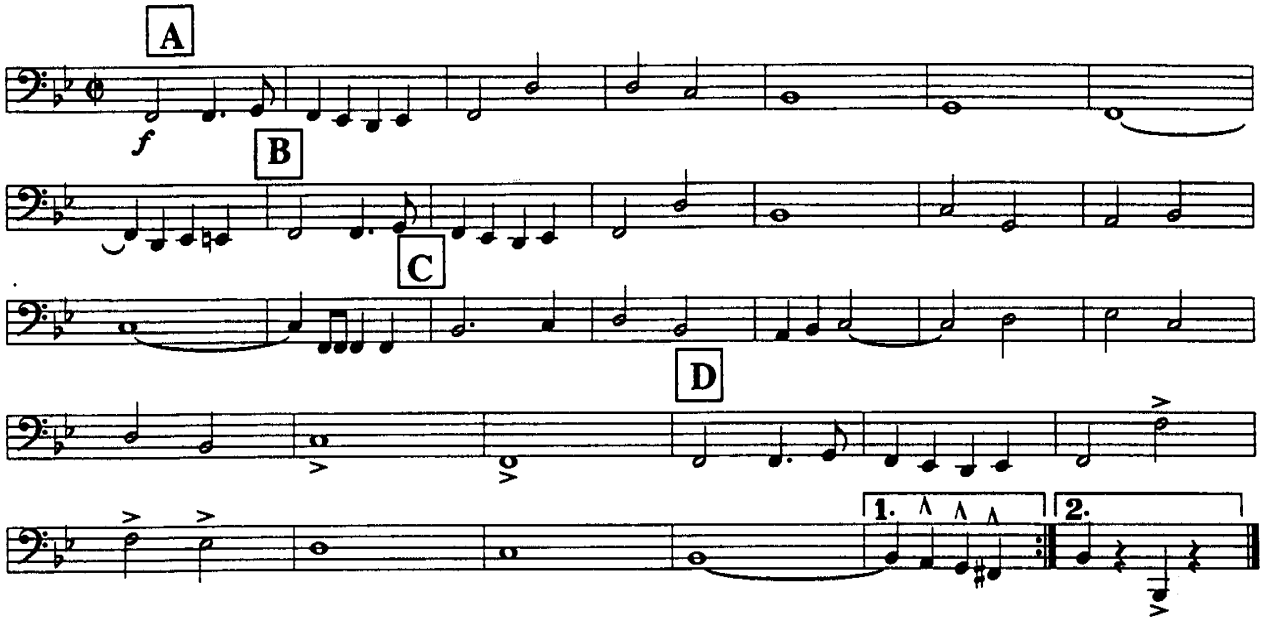
Trombone
Baritone B.C.
Bassoon
Part D

PACK UP YOUR TROUBLES IN YOUR OLD KIT BAG



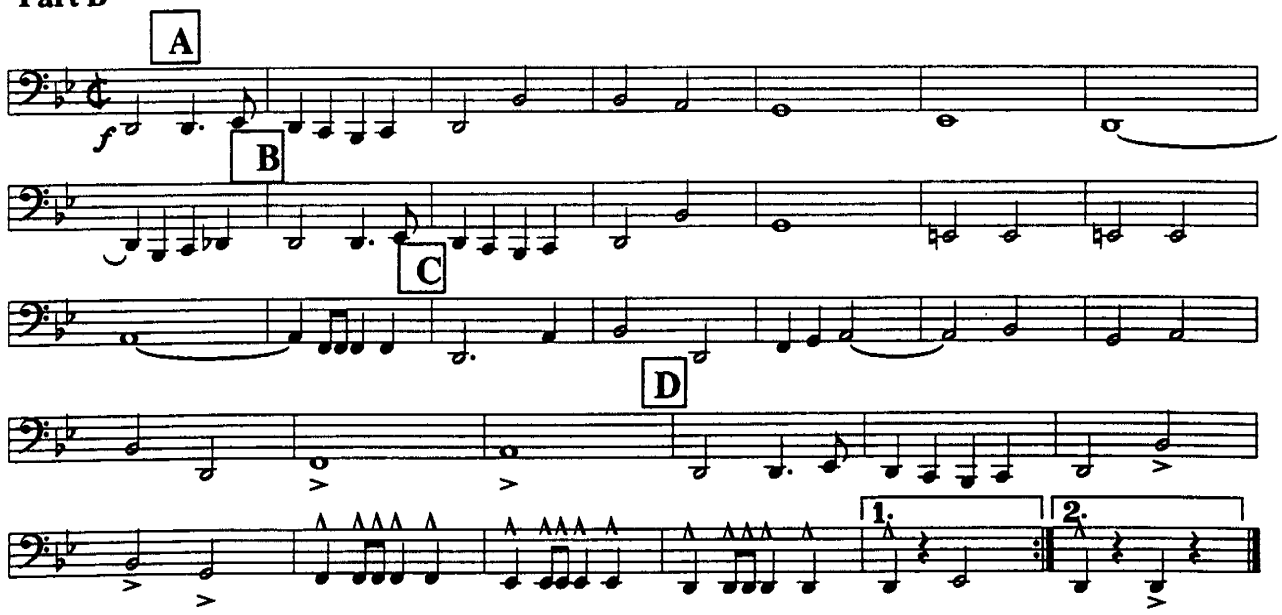
PACK UP YOUR TROUBLES IN YOUR OLD KIT BAG

Tuba
Part A



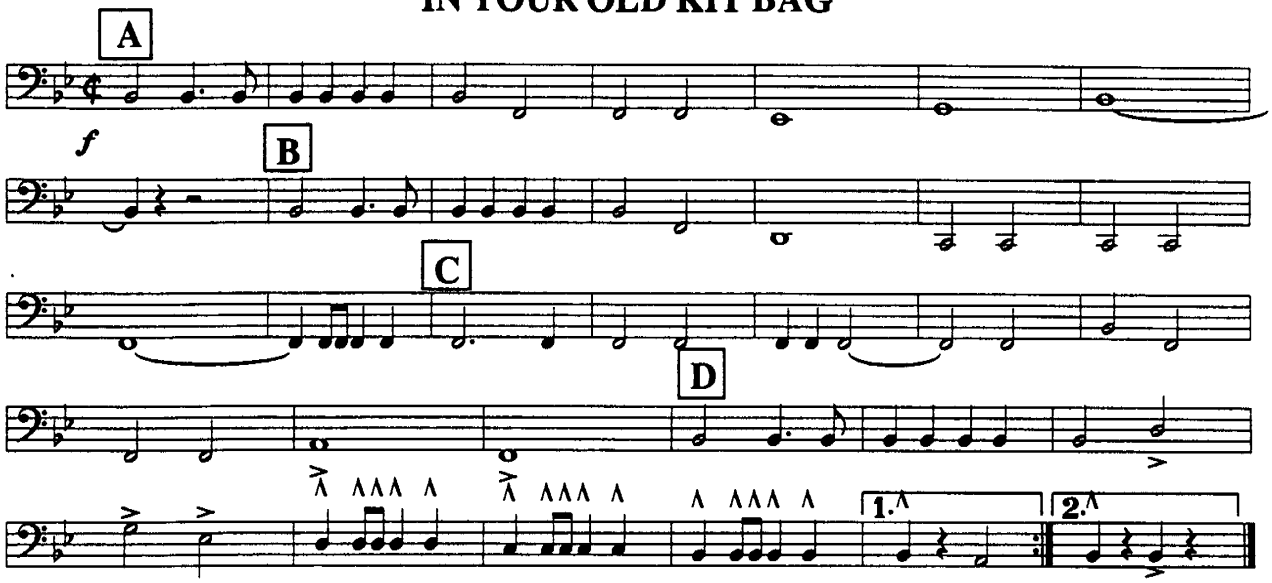
PACK UP YOUR TROUBLES IN YOUR OLD KIT BAG

Tuba
Part B



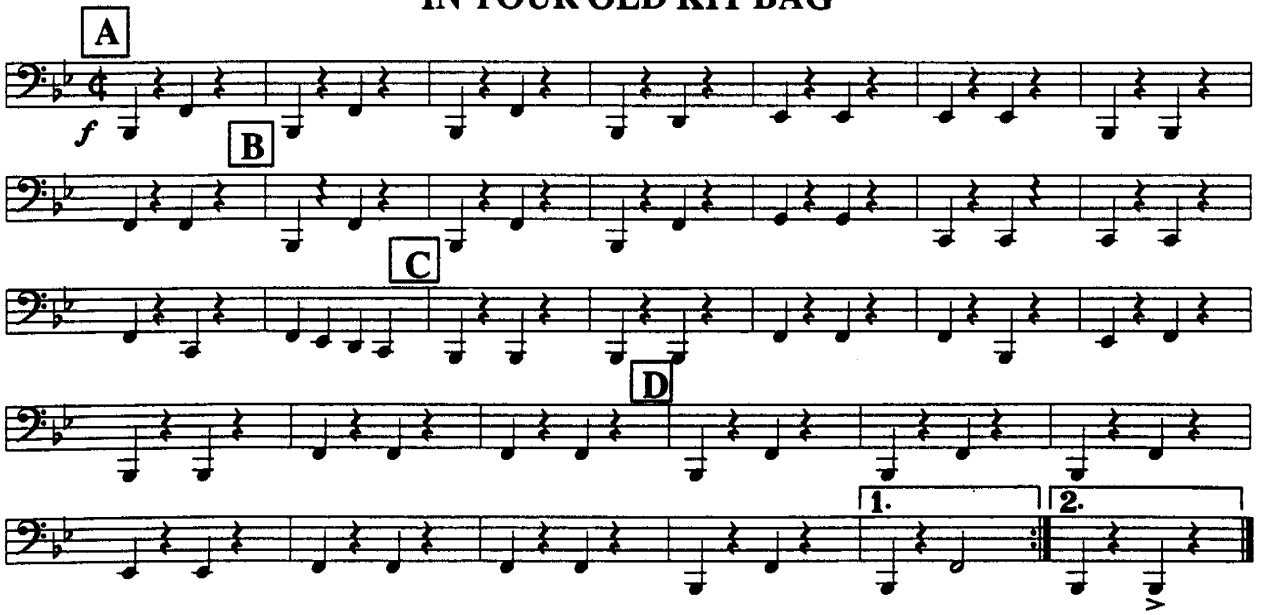
Tuba
Part C

PACK UP YOUR TROUBLES IN YOUR OLD KIT BAG



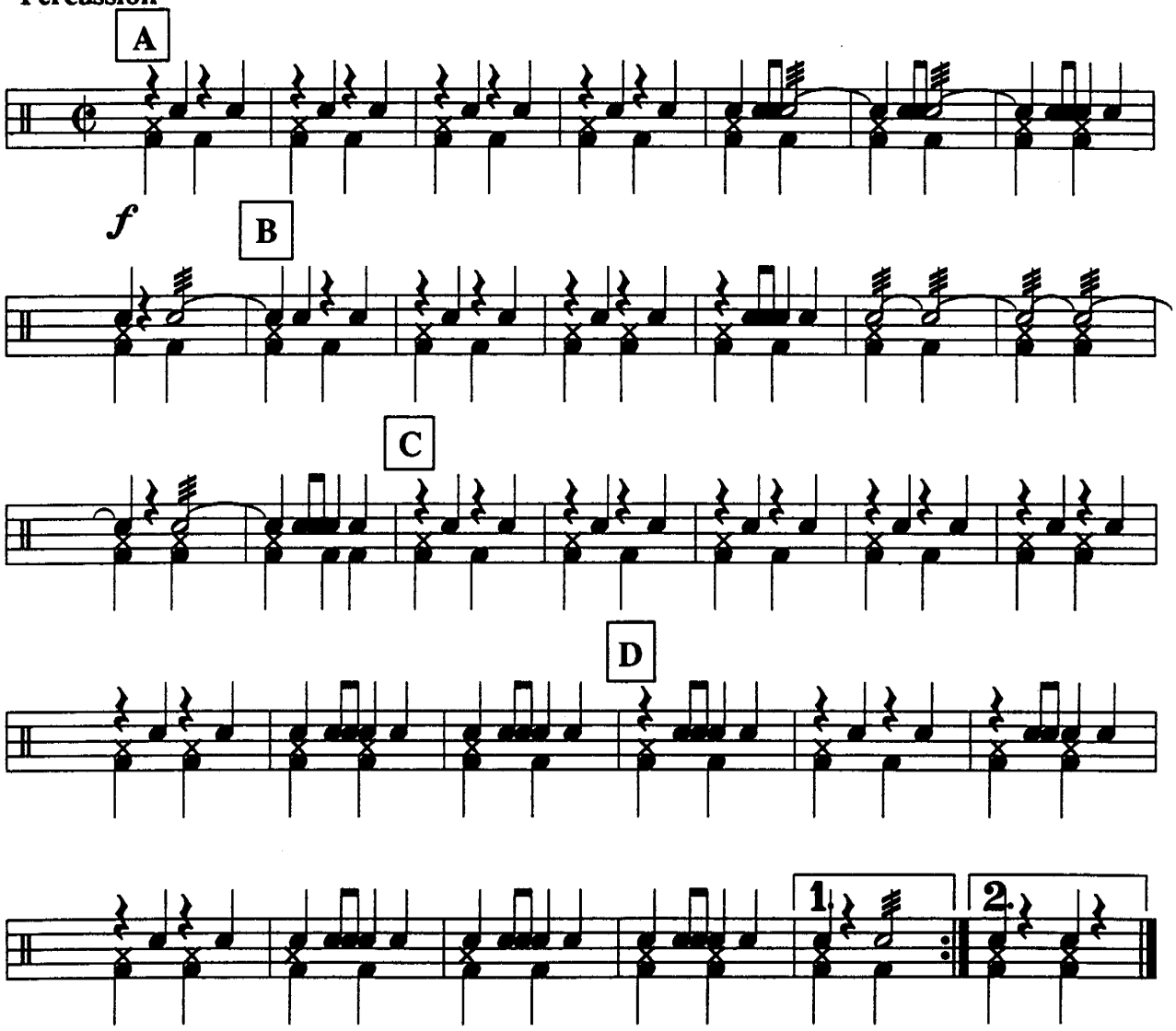
Tuba
Part D

PACK UP YOUR TROUBLES IN YOUR OLD KIT BAG



PACK UP YOUR TROUBLES IN YOUR OLD KIT BAG

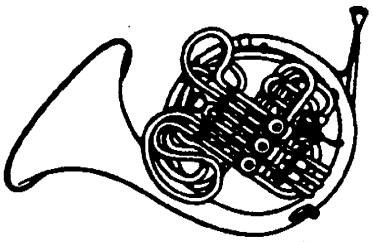
Percussion

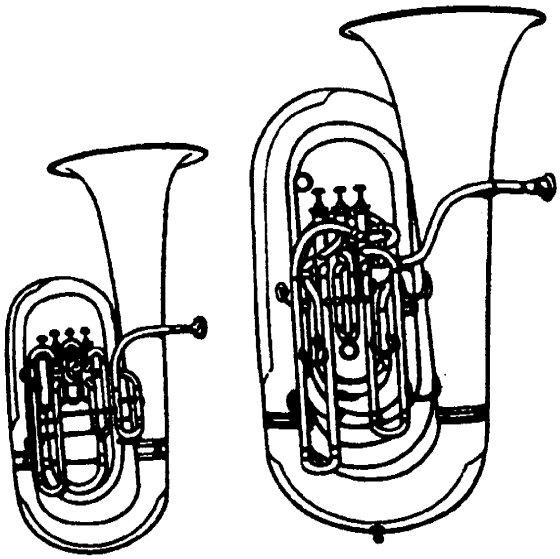


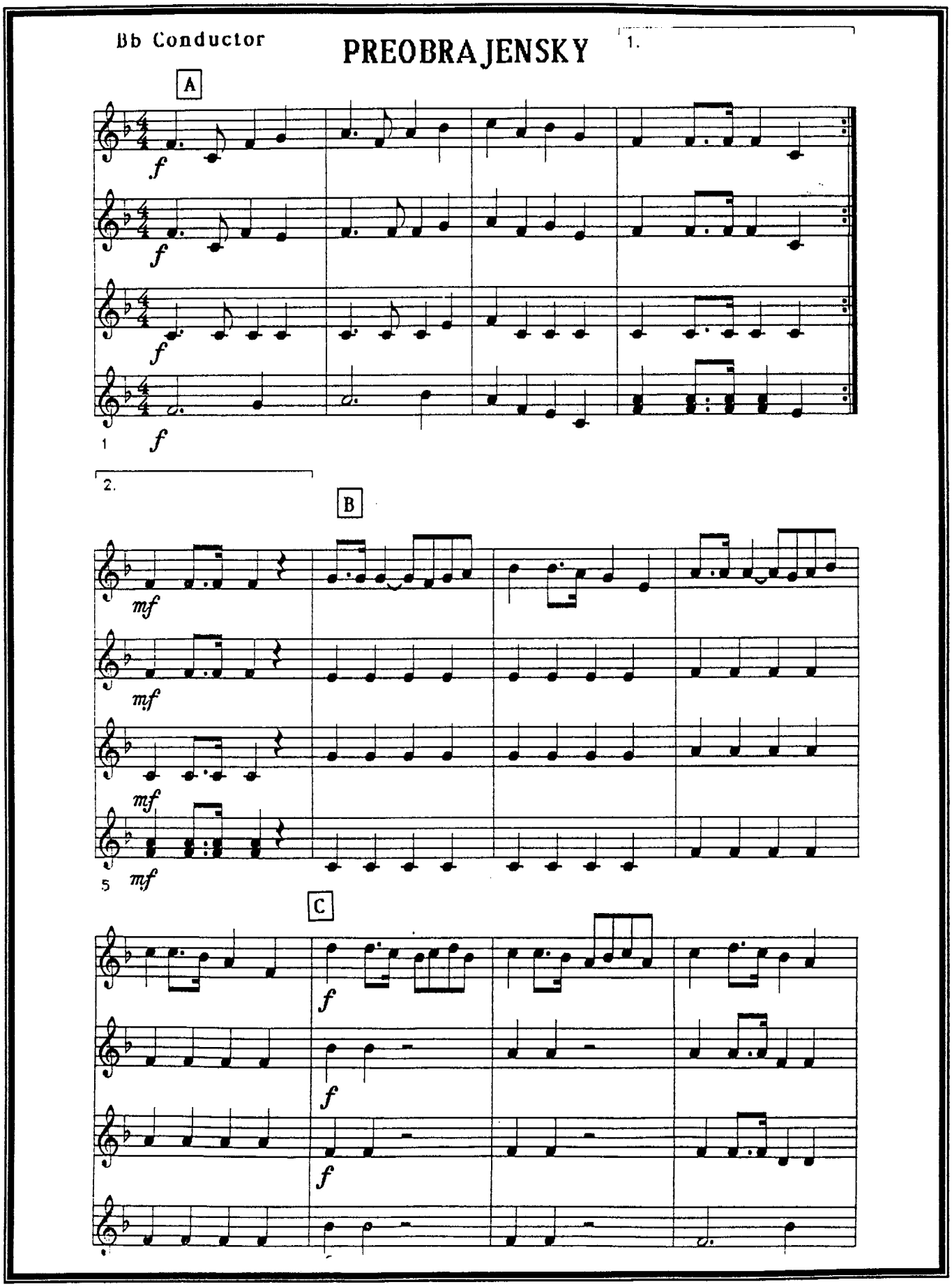
Chapter 33

Preobrajensky, Slow march

" Preobrajensky" is the regimental slow march of the Royal Marines. It was given to the Corps by Life Colonel Commandant of the Corps, Admiral of the Fleet, Earl Mountbatten of Burma. It was the march of a former, elite, Russian army regiment, the Preobrajensky Guards with whom the Admiral had a family connection. The Royal Marines adopted the march on the occasion of its three-hundredth anniversary in 1964.

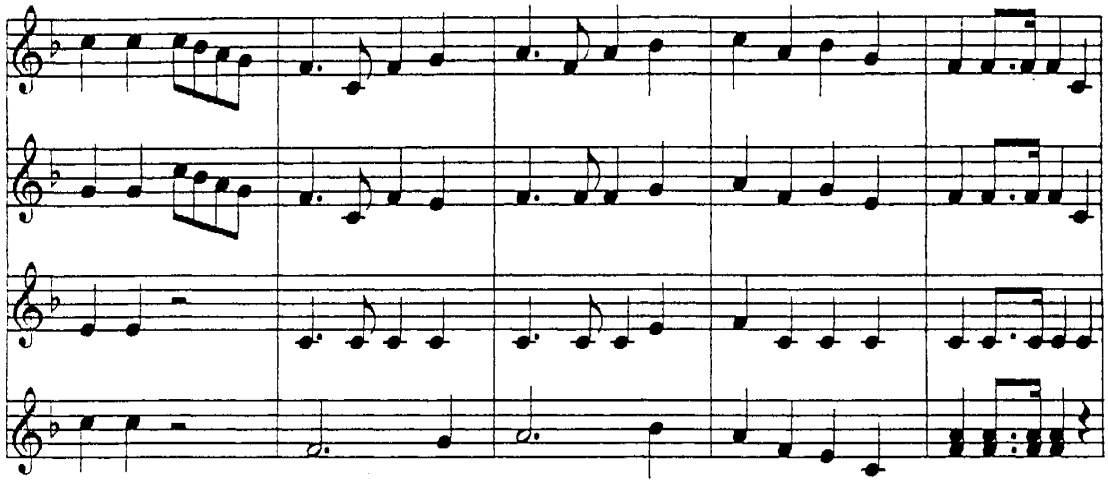





Bb Conductor
PREOBRAJENSKY
1.
A
f
1
2.
B
mf
5
C
f

PREOBRAJENSKY
PAGE 2

D



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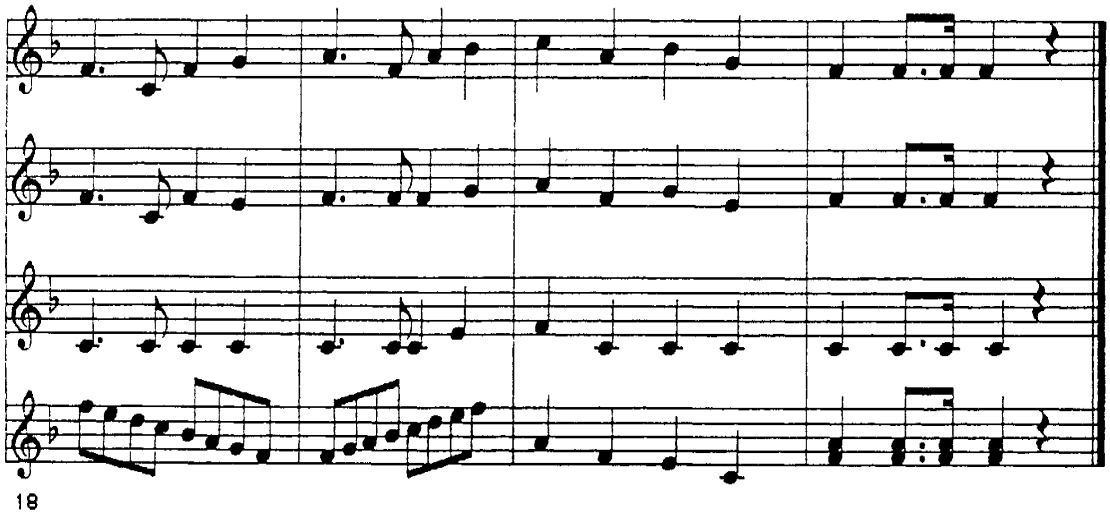

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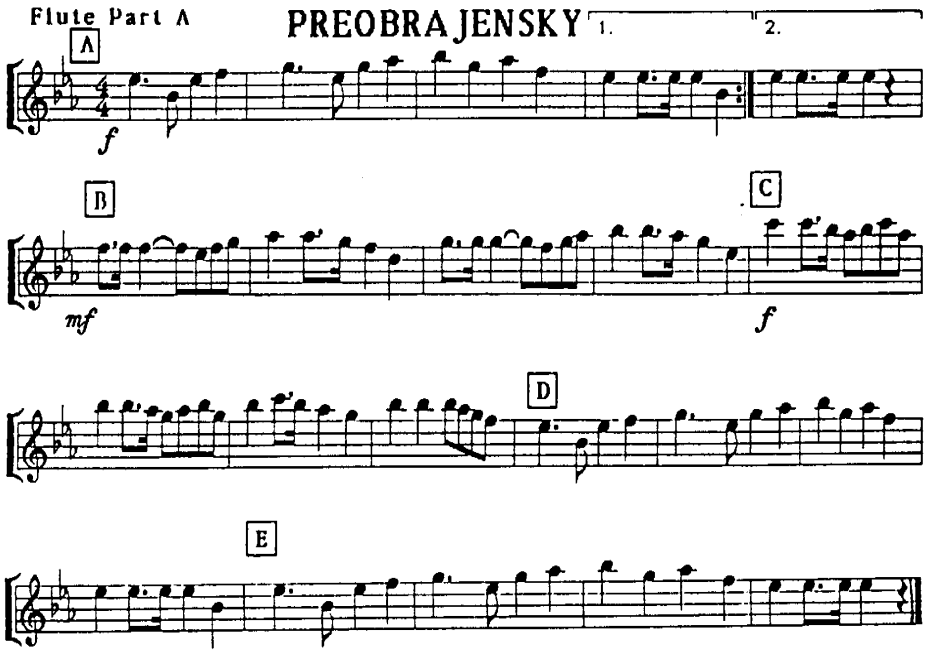
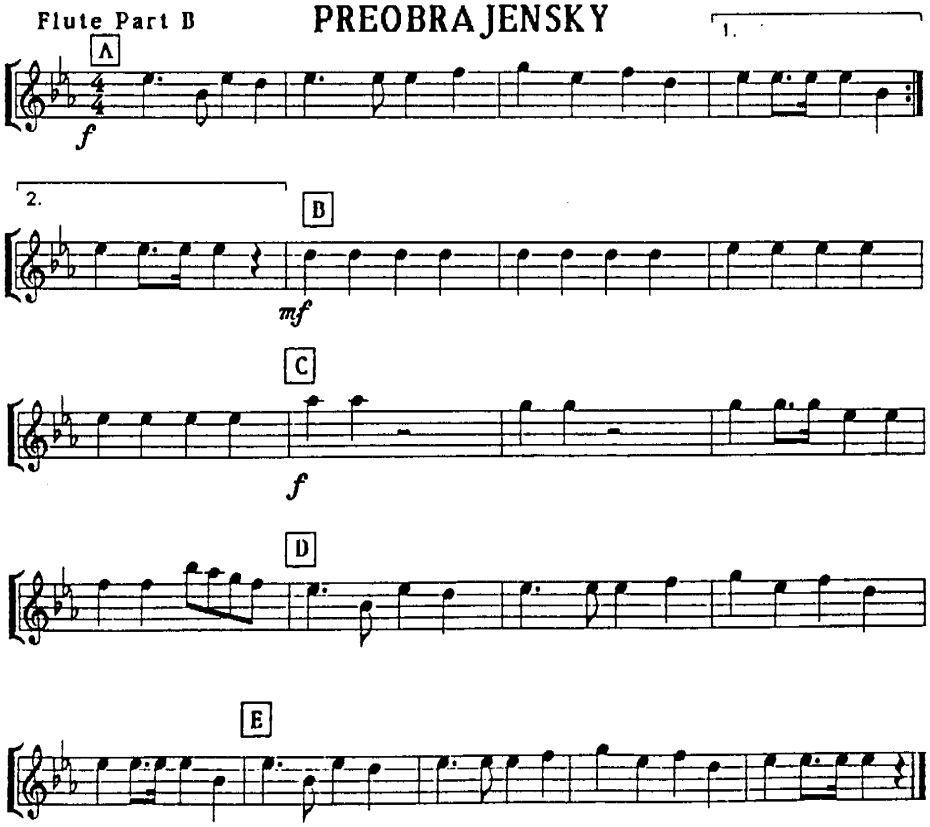
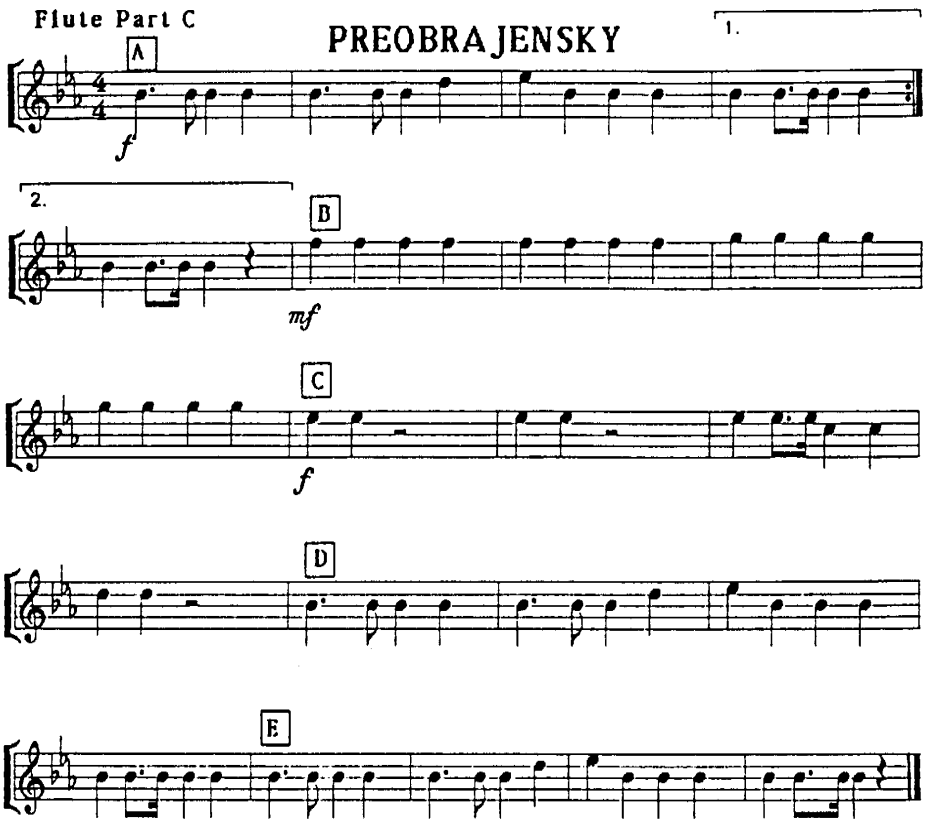
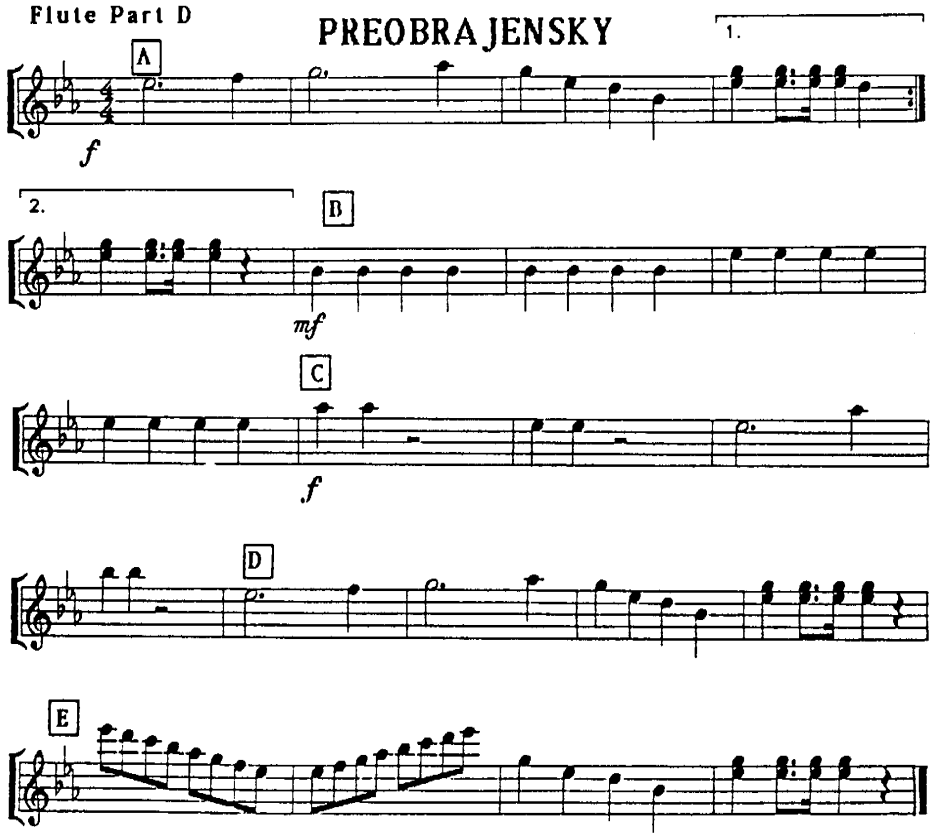

Flute Part A
PREOBRAJENSKY
1.
2.
A
B
C
D
E
f
mf
f


Flute Part B
PREOBRAJENSKY
1.
2.
A
B
C
D
E
f
mf
f

Flute Part C

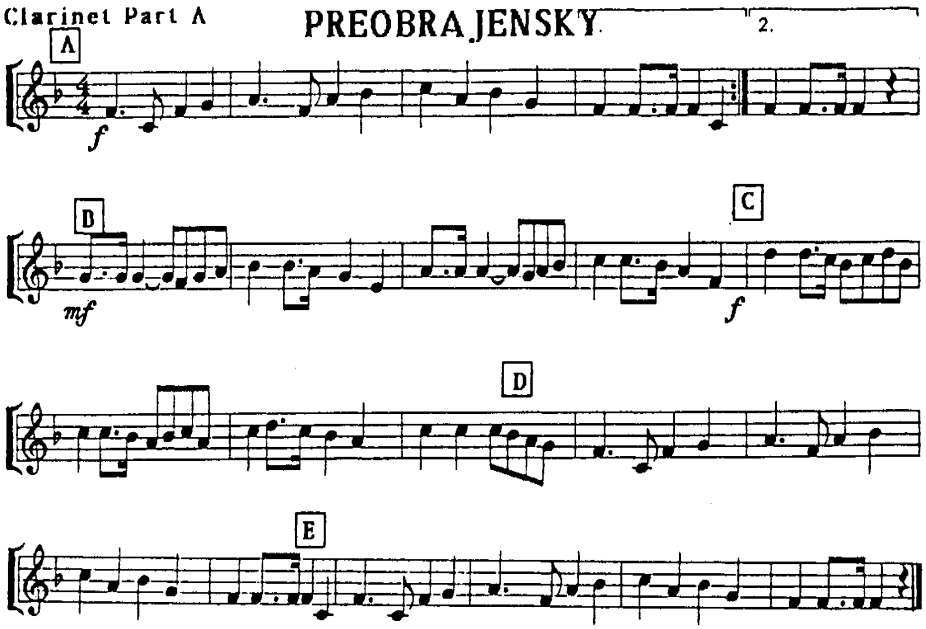


Flute Part D



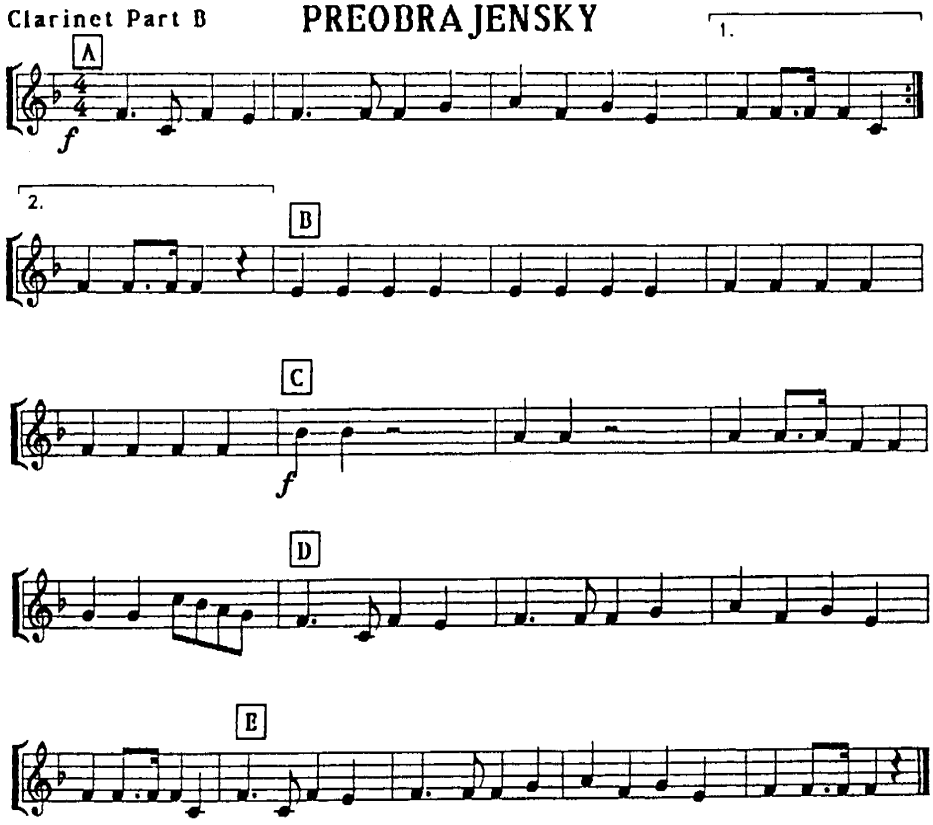
Clarinet Part A

PREOBRAJENSKY

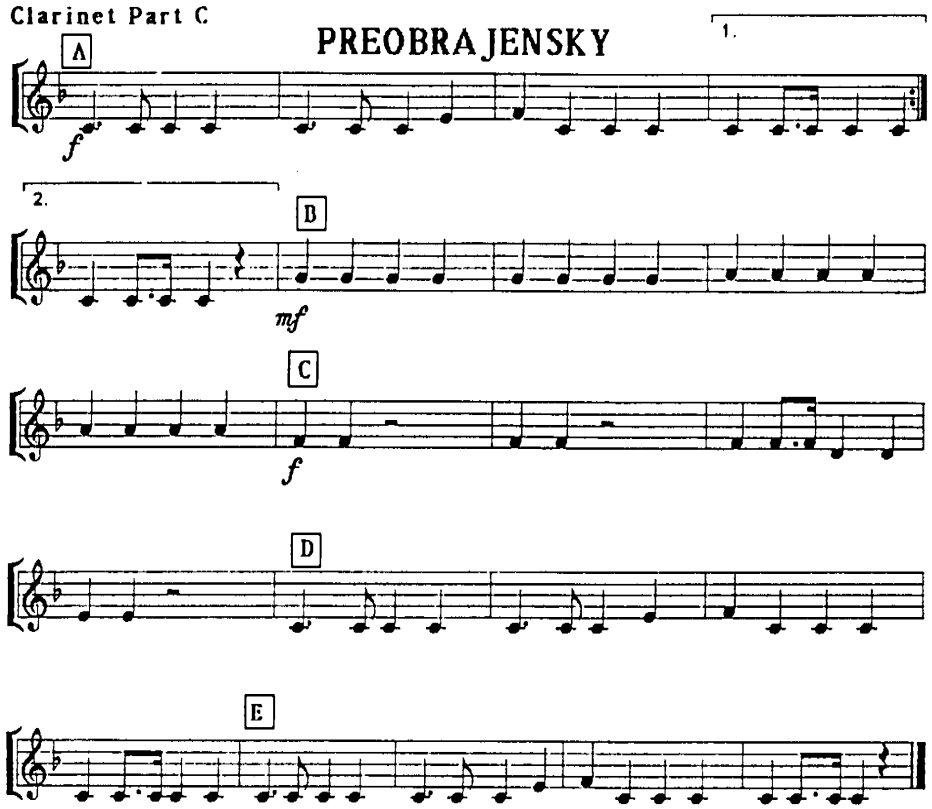


Clarinet Part B

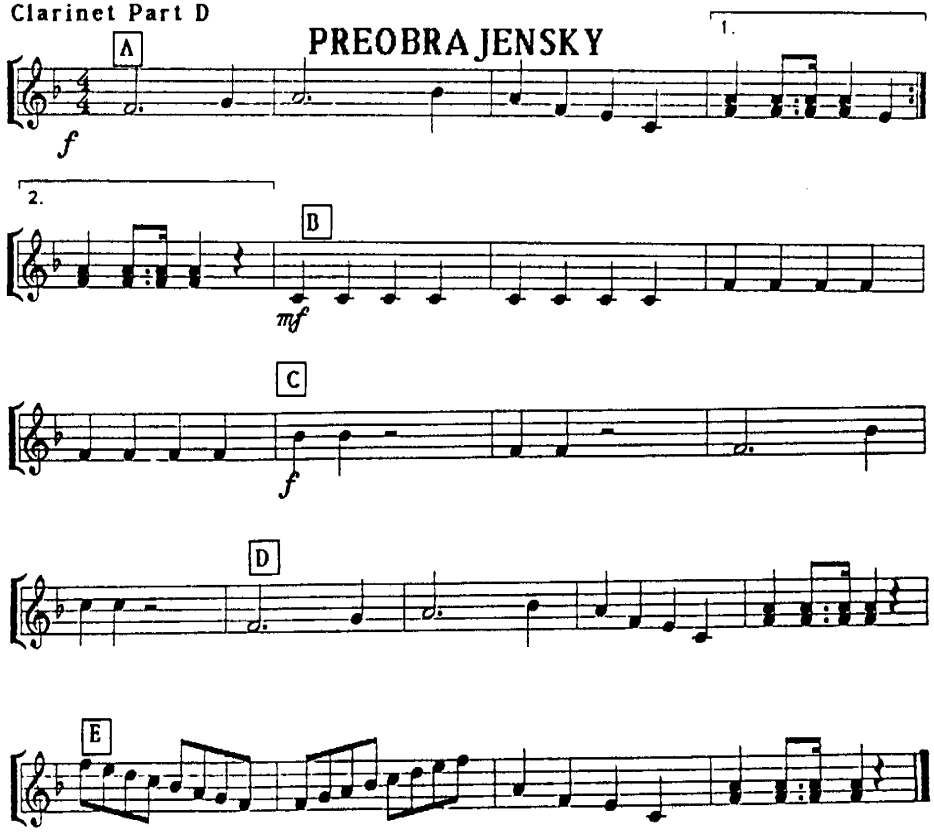
PREOBRAJENSKY

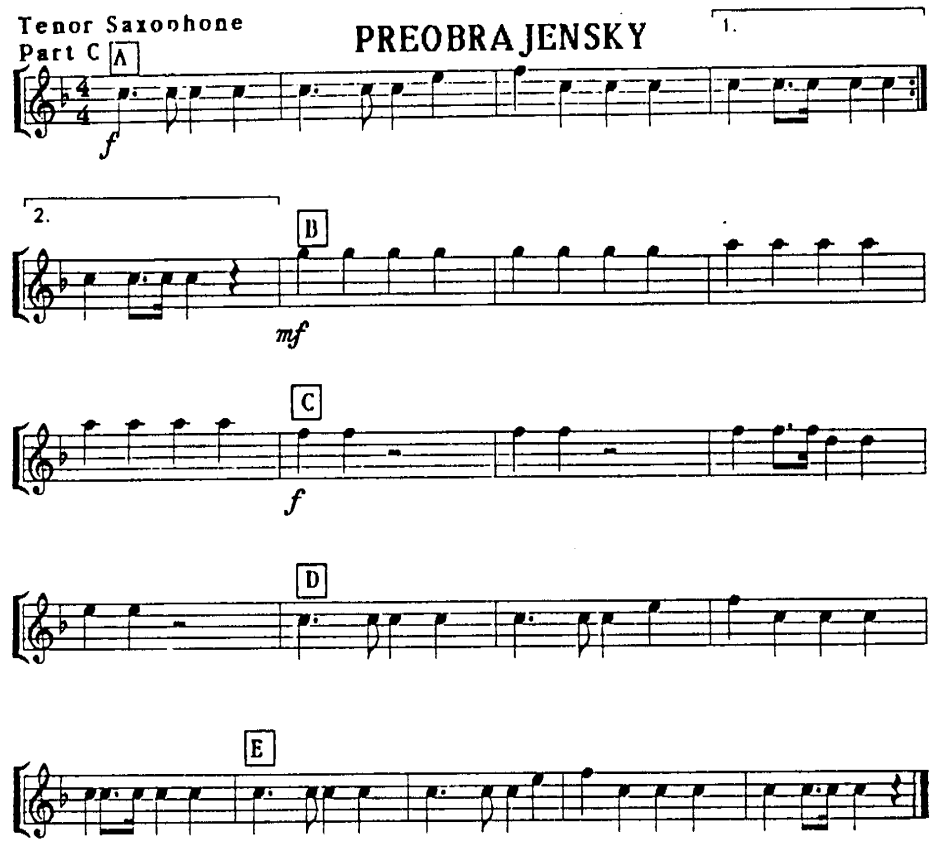


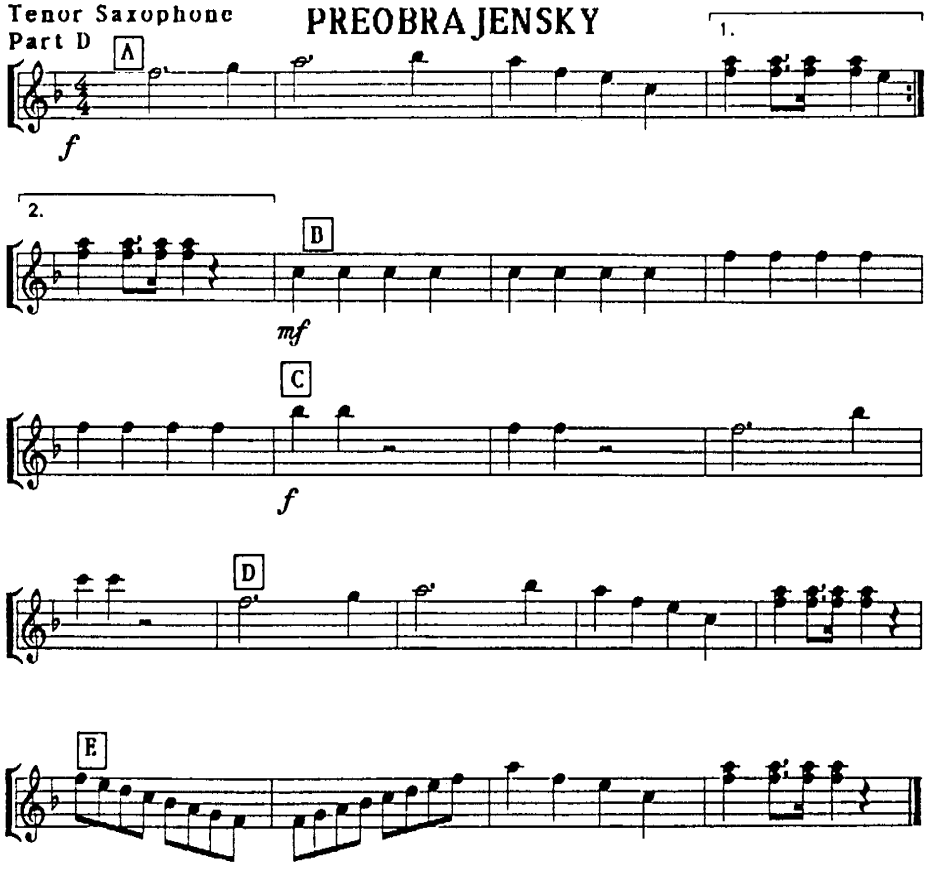
Clarinet Part C



Clarinet Part D

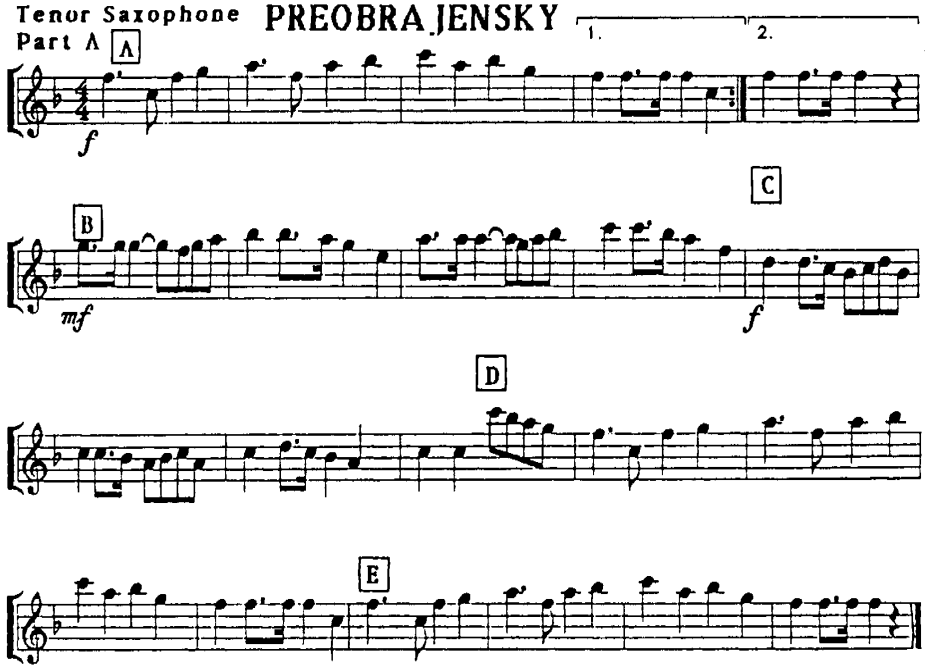



Tenor Saxophone
Part C
PREOBRA JENSKY
A
1.
f
2.
B
mf
C
f
D
E


Tenor Saxophone
Part D
PREOBRA JENSKY
A
1.
f
2.
B
mf
C
f
D
E

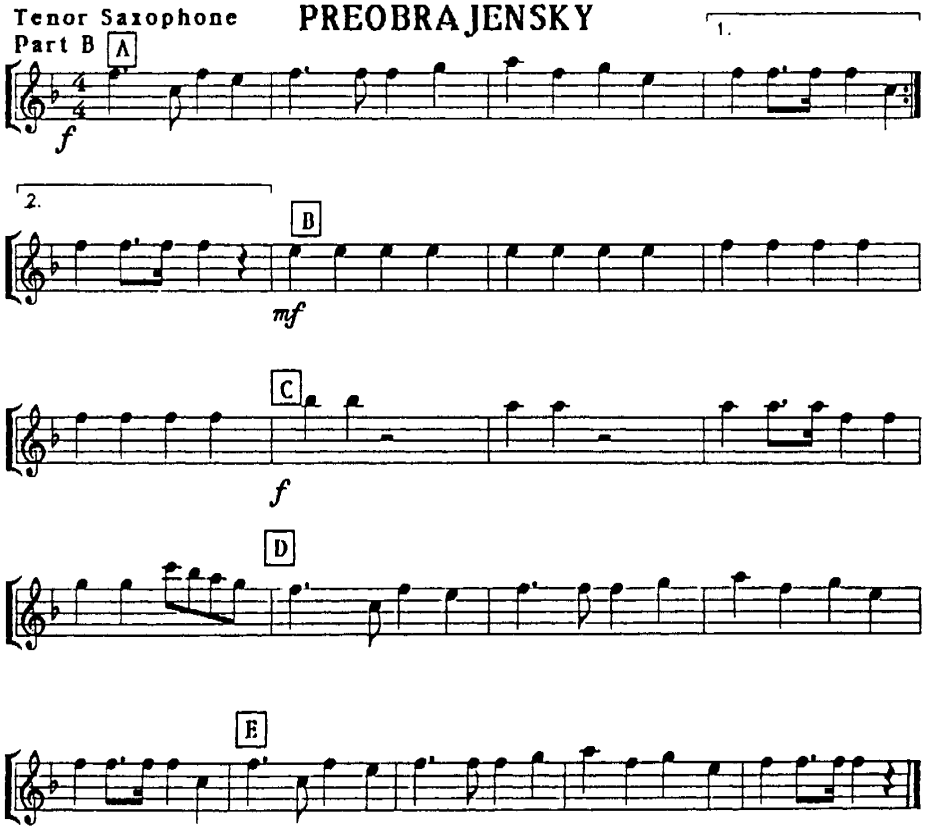
Tenor Saxophone
Part A

PREOBRAJENSKY



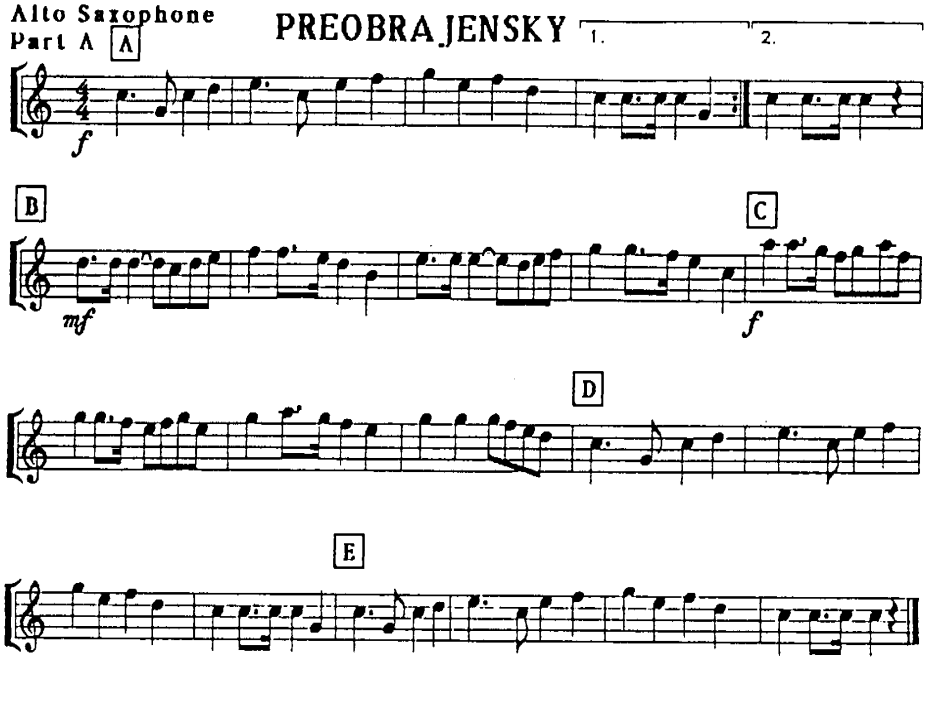
Tenor Saxophone
Part B

PREOBRAJENSKY



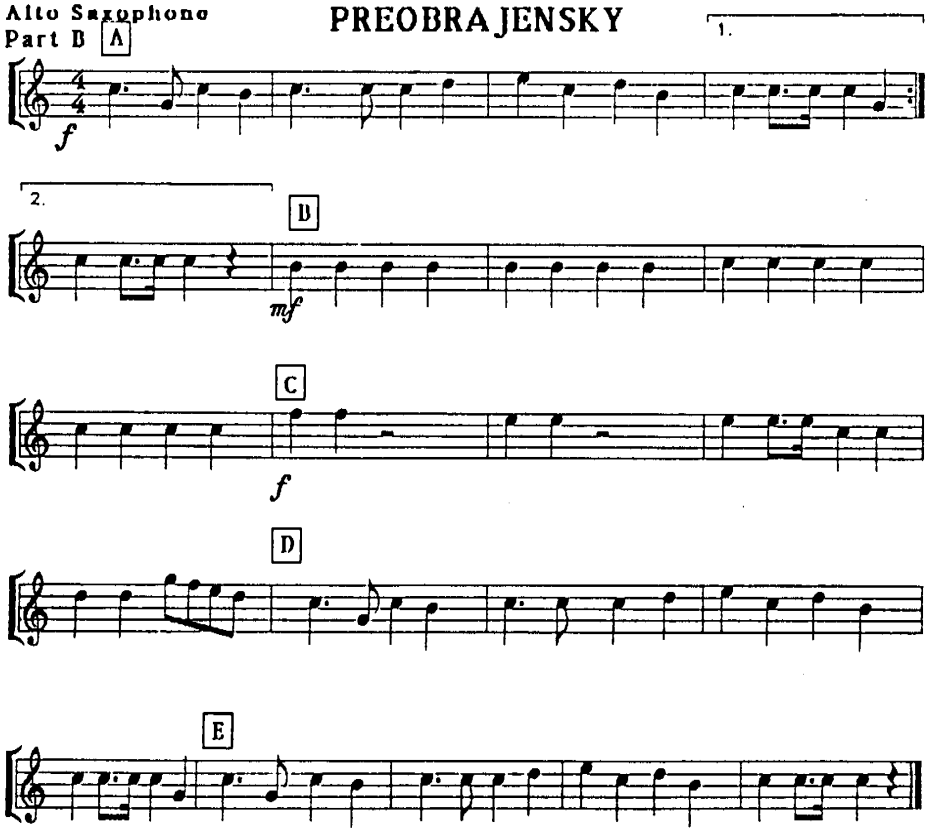
Alto Saxophone
Part A

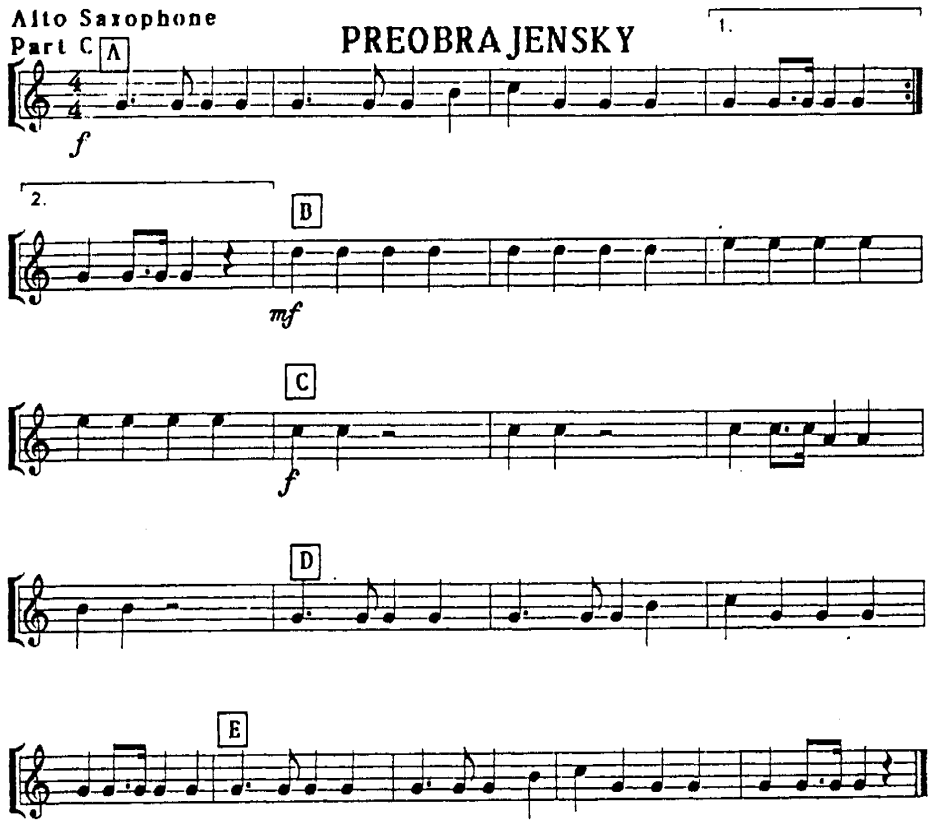
PREOBRAJENSKY

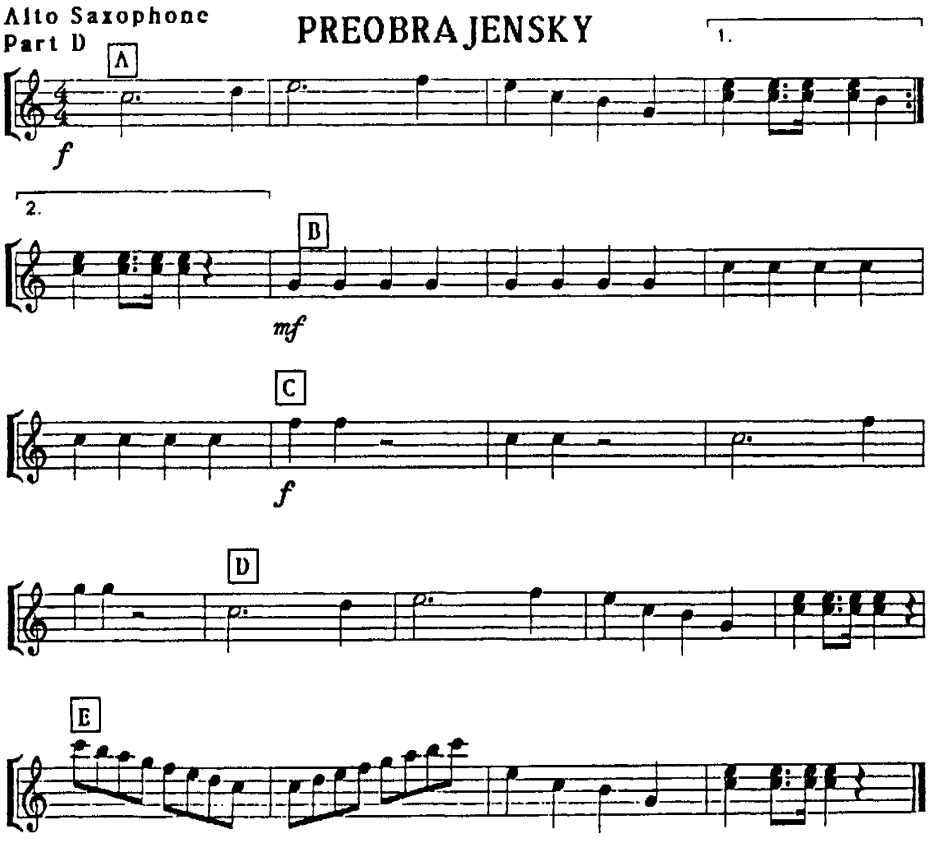


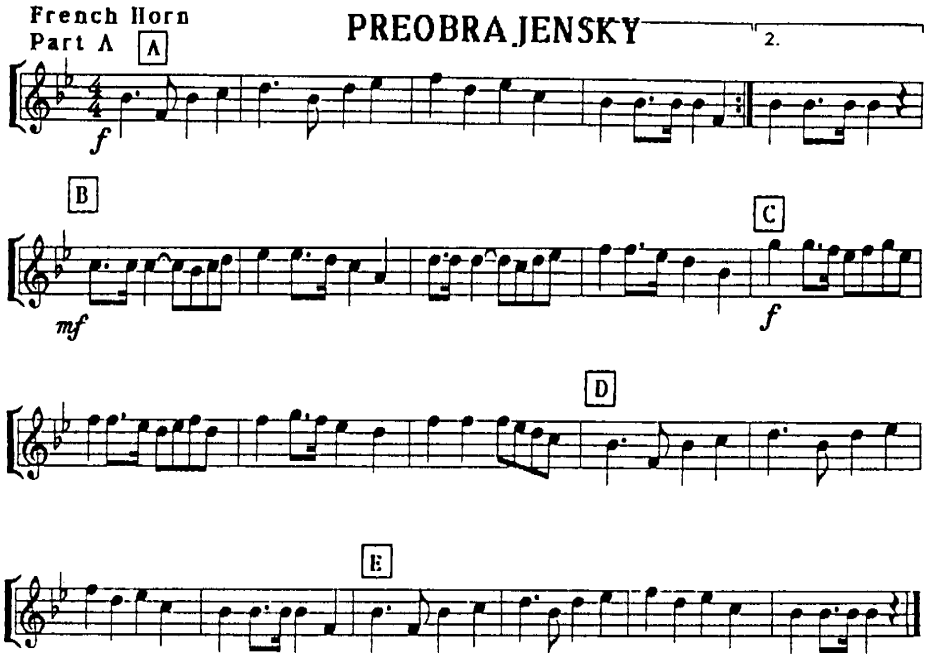
Alto Saxophone
Part B

PREOBRAJENSKY

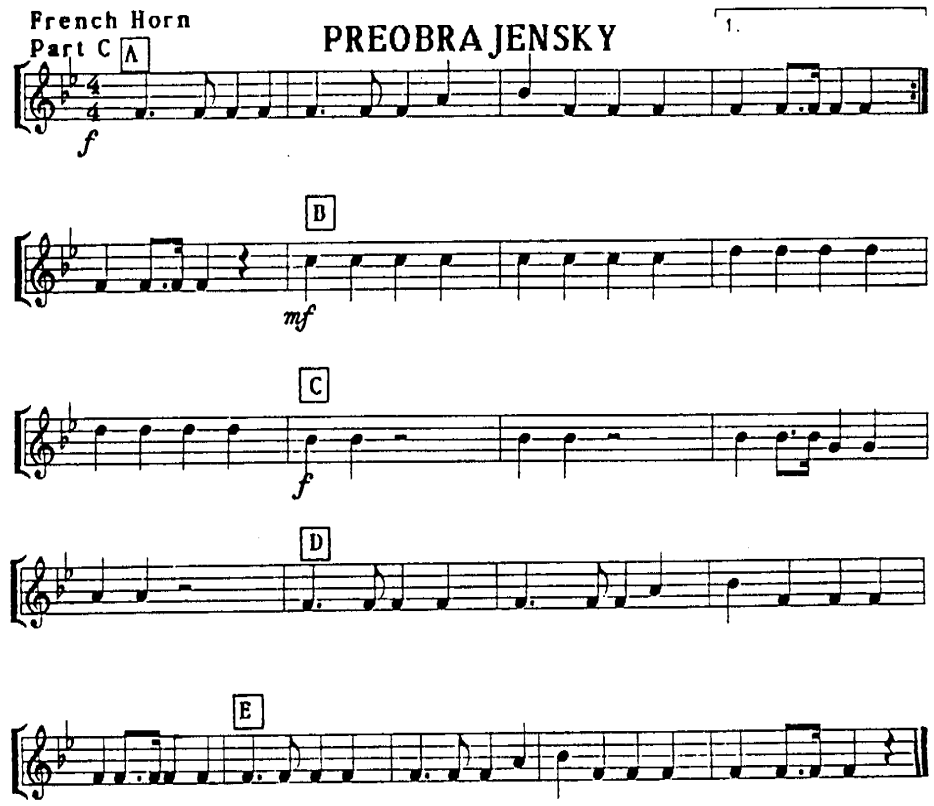


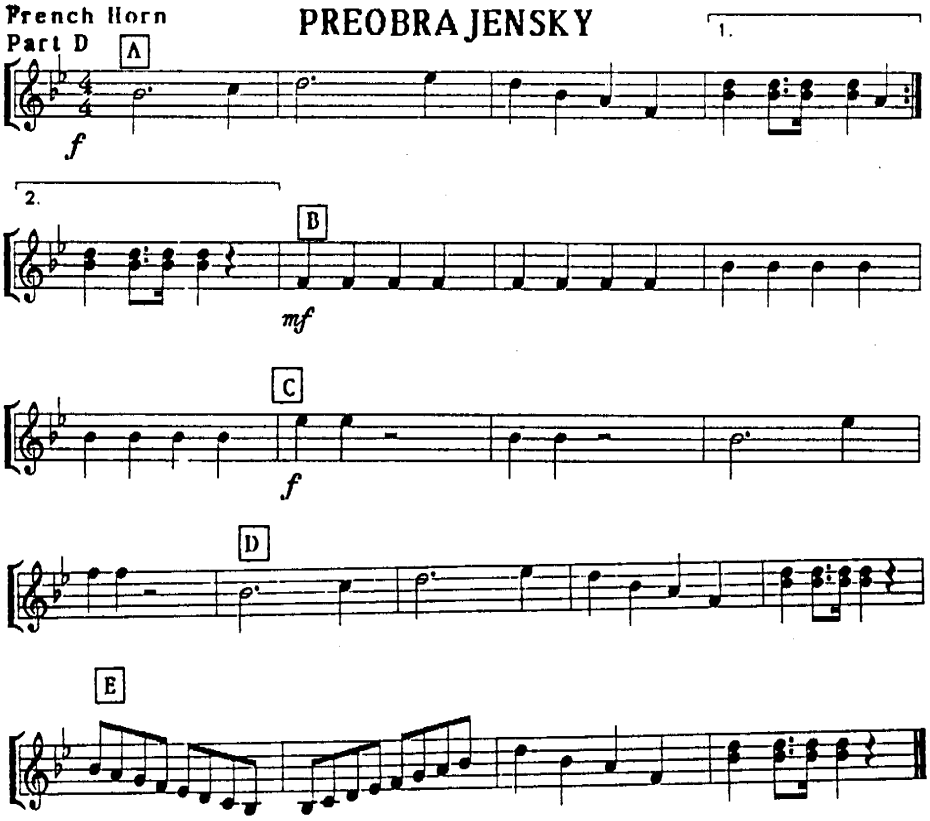

Alto Saxophone
Part C
PREOBRAJENSKY
A
1.
f
2.
B
mf
C
f
D
E


Alto Saxophone
Part D
PREOBRAJENSKY
A
1.
f
2.
B
mf
C
f
D
E


French Horn
Part A
A
PREOBRAJENSKY
2.
f
B
C
mf
f
D
E

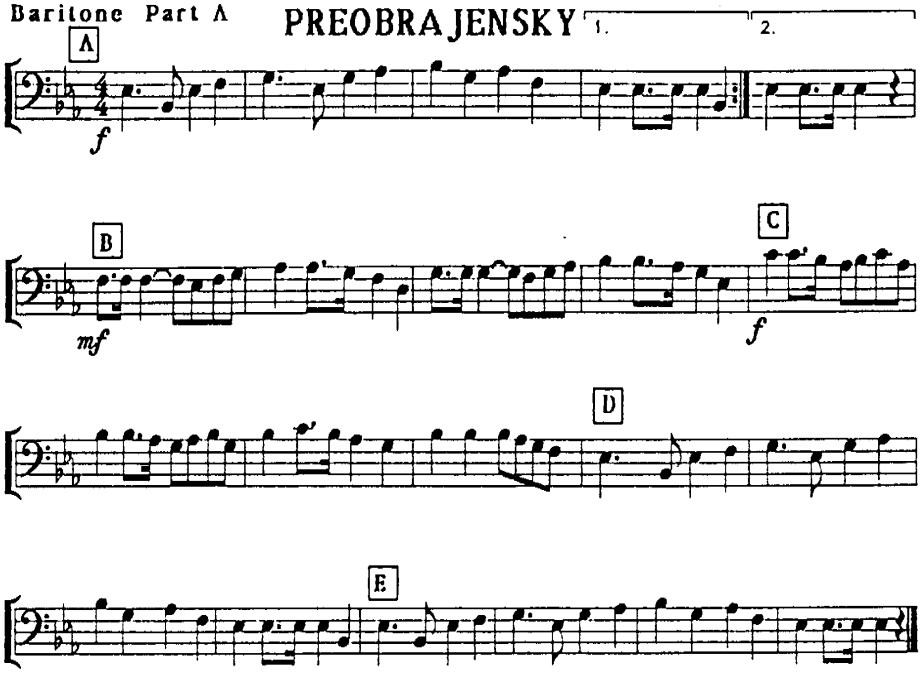
French Horn
Part B
A
PREOBRAJENSKY
1.
f
2.
B
mf
C
f
D
E


French Horn
Part C
PREOBRA JENSKY
A
1.
f
B
mf
C
f
D
E


French Horn
Part D
PREOBRA JENSKY
A
1.
f
2.
B
mf
C
f
D
E

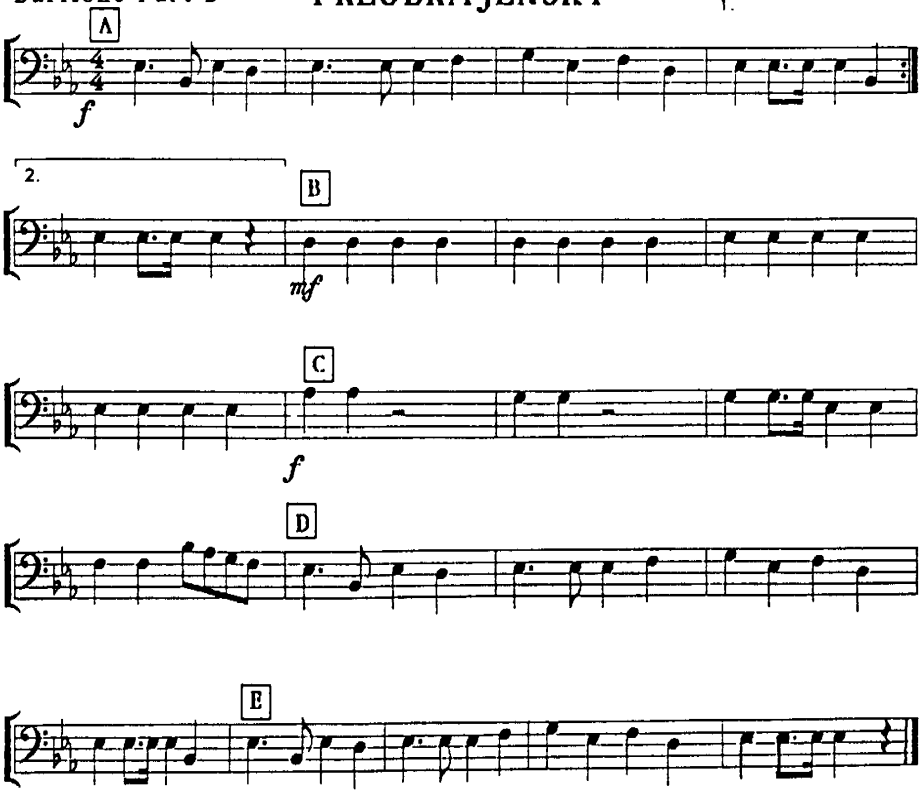
Baritone Part A

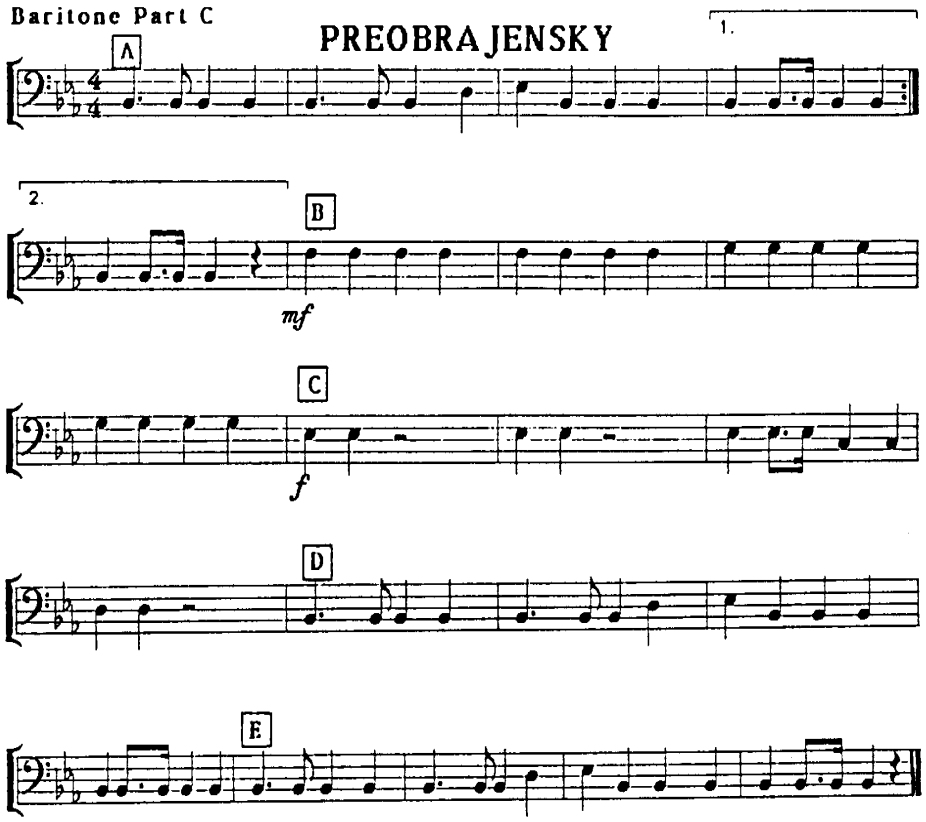
PREOBRAJENSKY

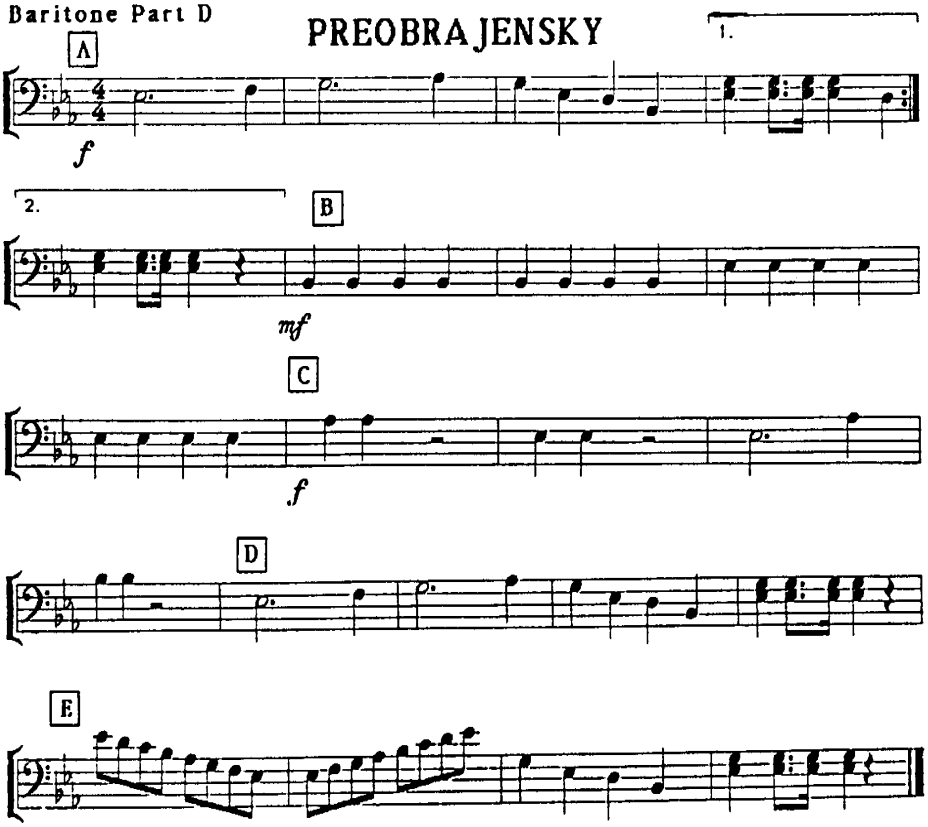


Baritone Part B

PREOBRAJENSKY

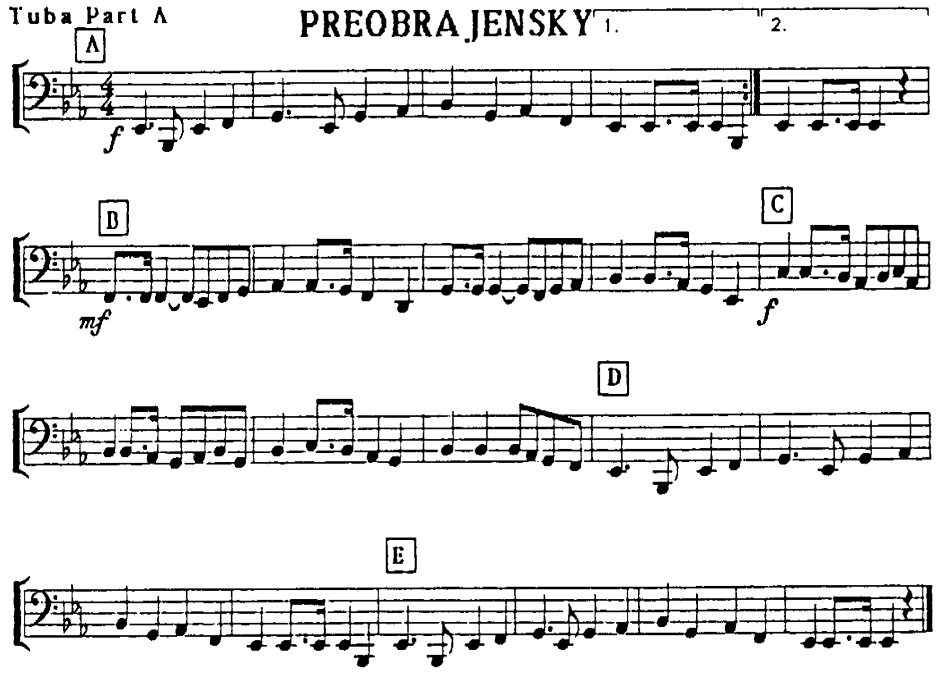



Baritone Part C
PREOBRAJENSKY
A
1.
2.
B
mf
C
f
D
E


Baritone Part D
PREOBRAJENSKY
A
1.
f
2.
B
mf
C
f
D
E

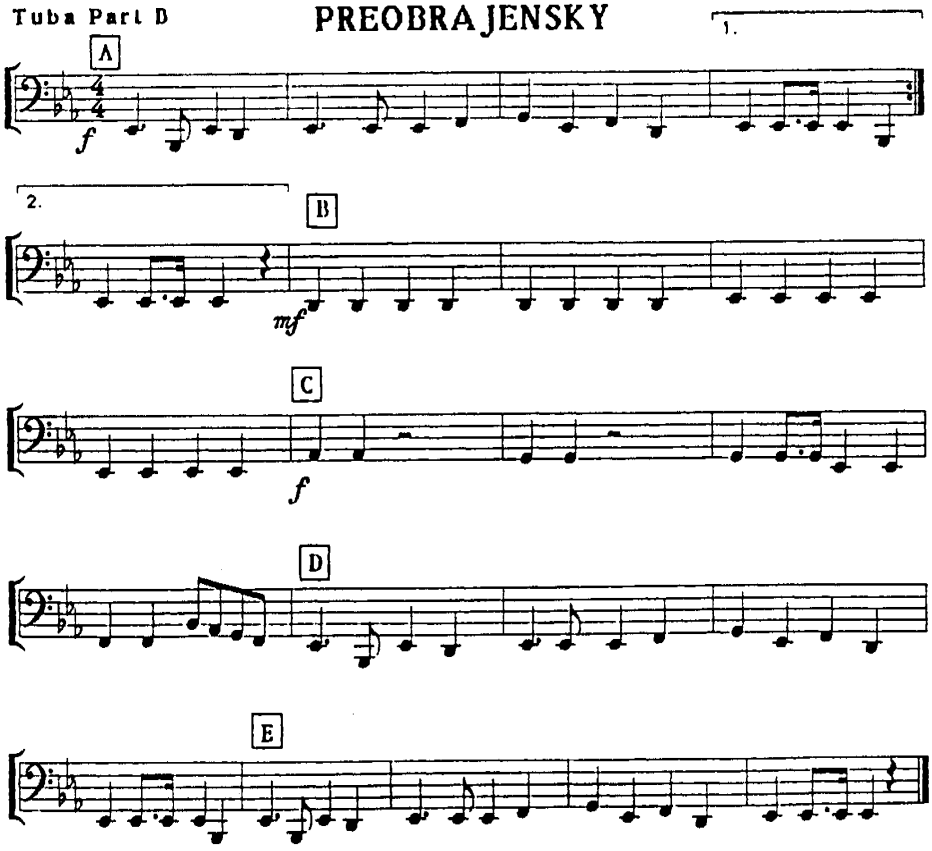
Tuba Part A

PREOBRAJENSKY

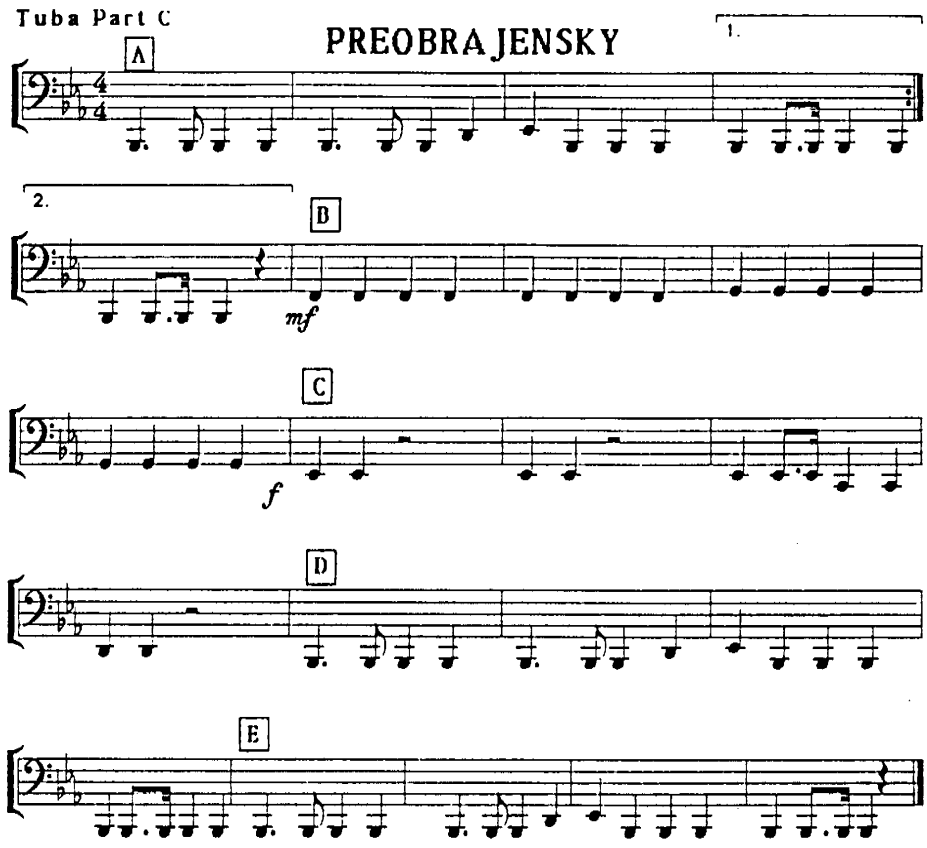


Tuba Part D

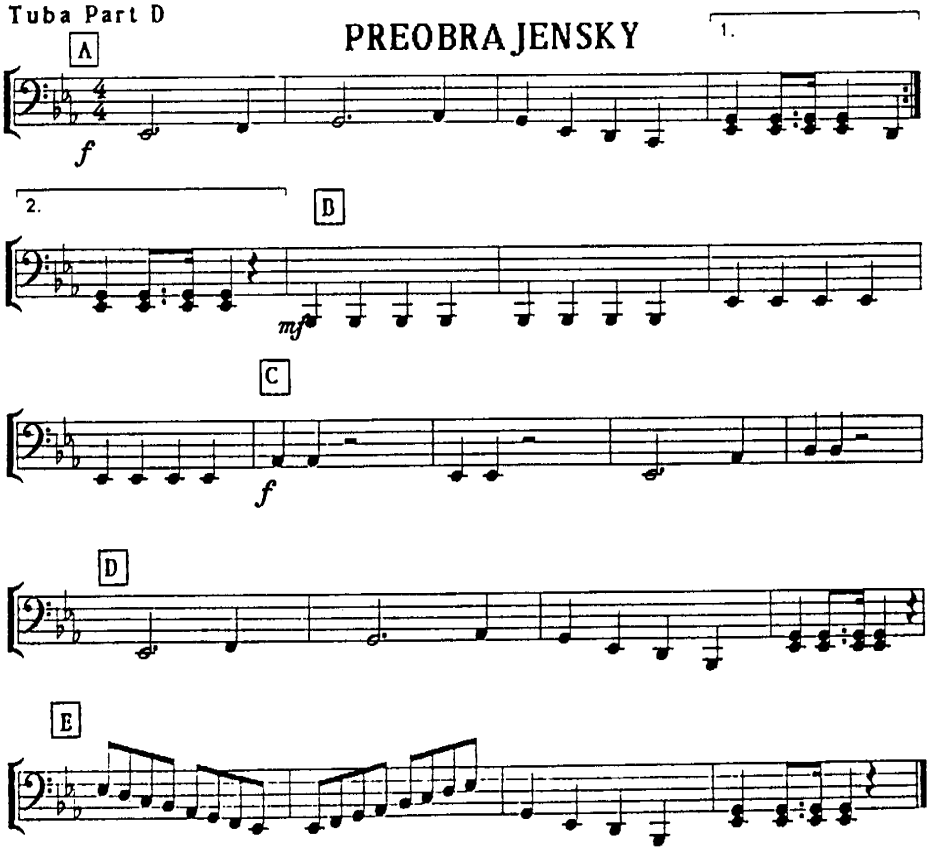
PREOBRAJENSKY

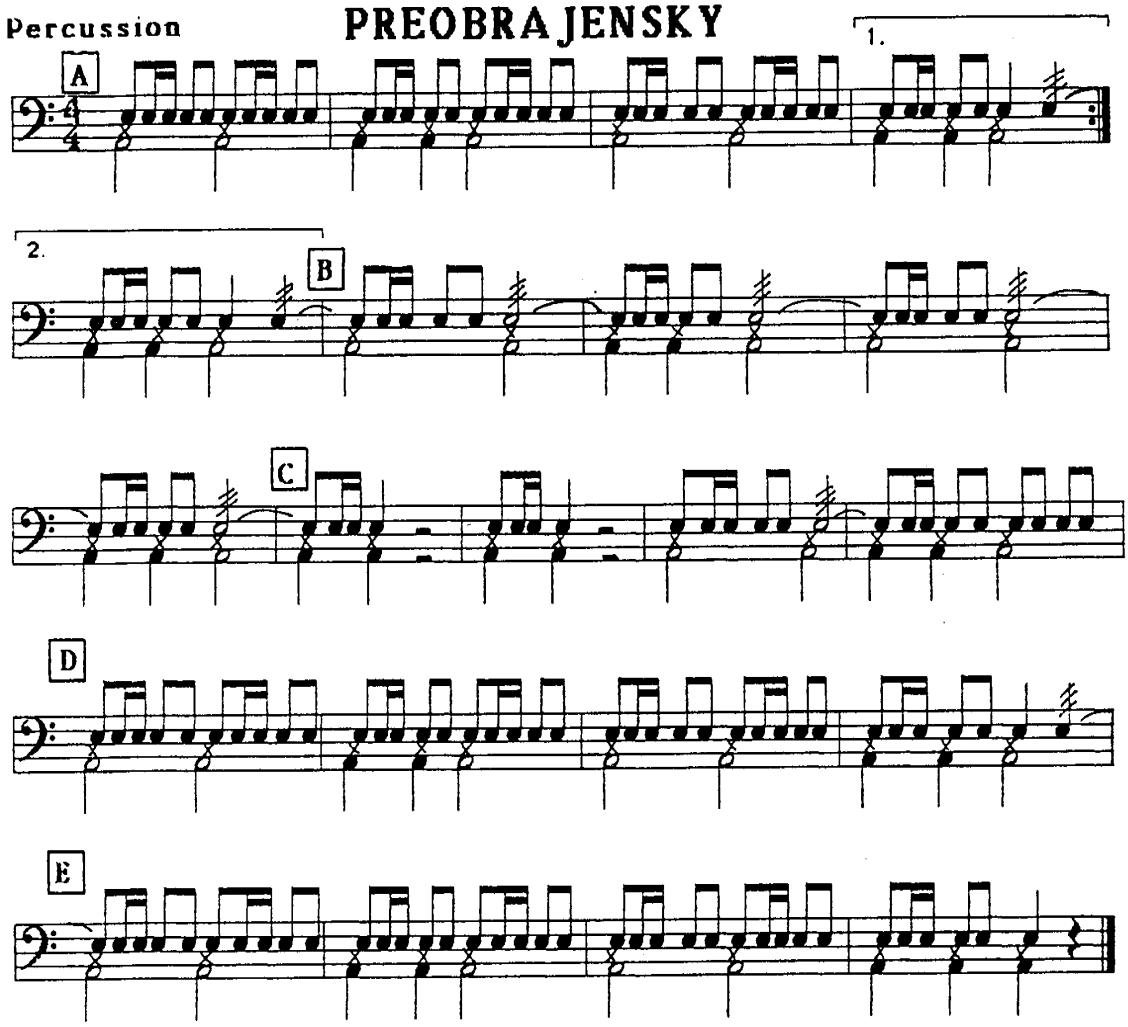


Tuba Part C



Tuba Part D

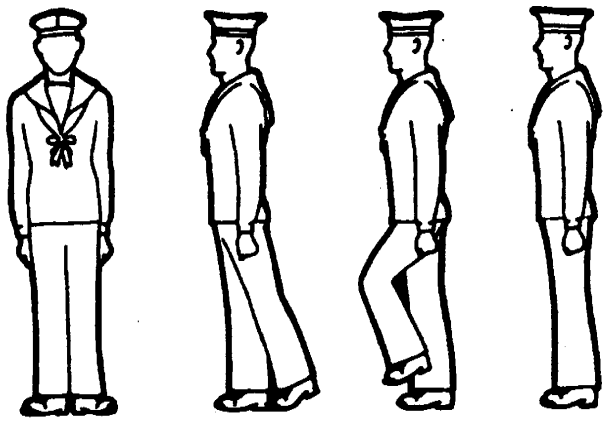


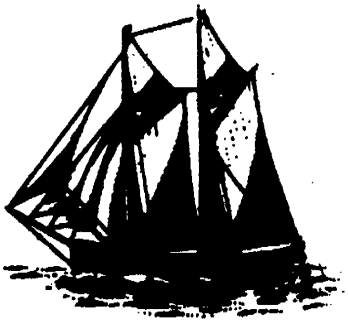

Percussion
PREOBRAJENSKY
A
1.
2.
B
C
D
E

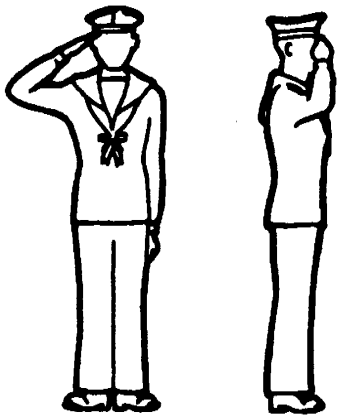
Chapter 34

The Quadra March, Quick march

HMCS Quadra, located in Comox, B.C. is the Sea Cadet Training Establishment for the west coast of Canada. In common with most Sea Cadet Corps the daily routine at "Quadra" is heralded by the calls of the duty bugler. As a band officer at the camp, Lt(N) Brian Gossip was inspired by the variety of these calls and he included parts of them in his lively march. While enjoying this march one is reminded of the many happy hours spent in Naval Field Training (drill) on "God's acre" (the parade square) of HMCS Quadra.





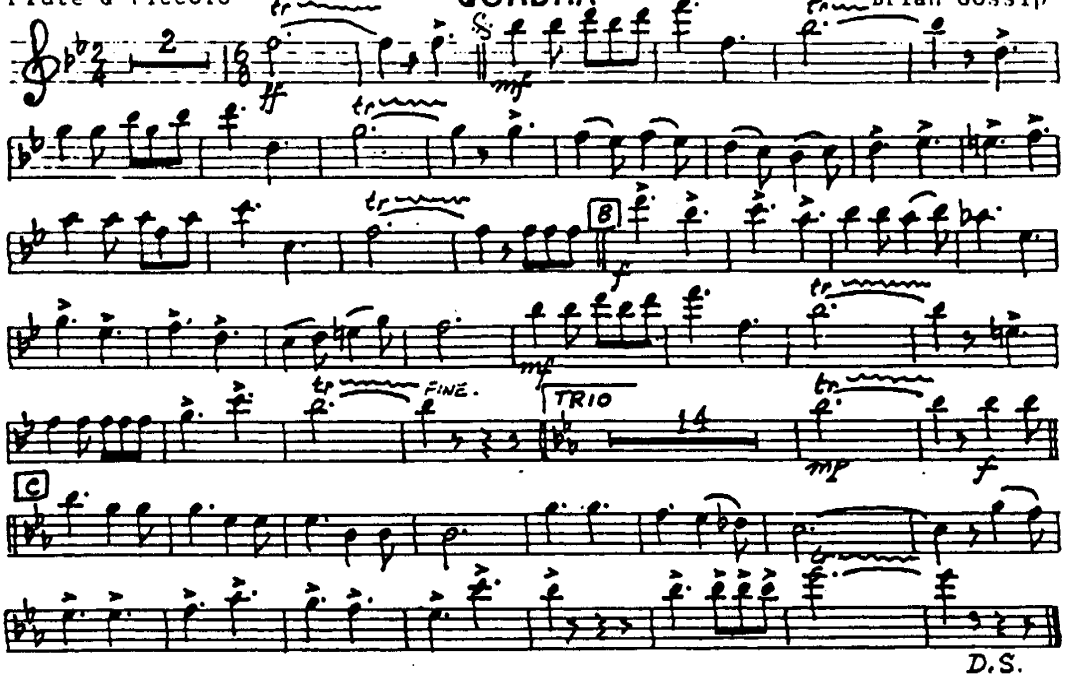


QUICK MARCH

QUADRA

Flute & Piccolo

Brian Gossip

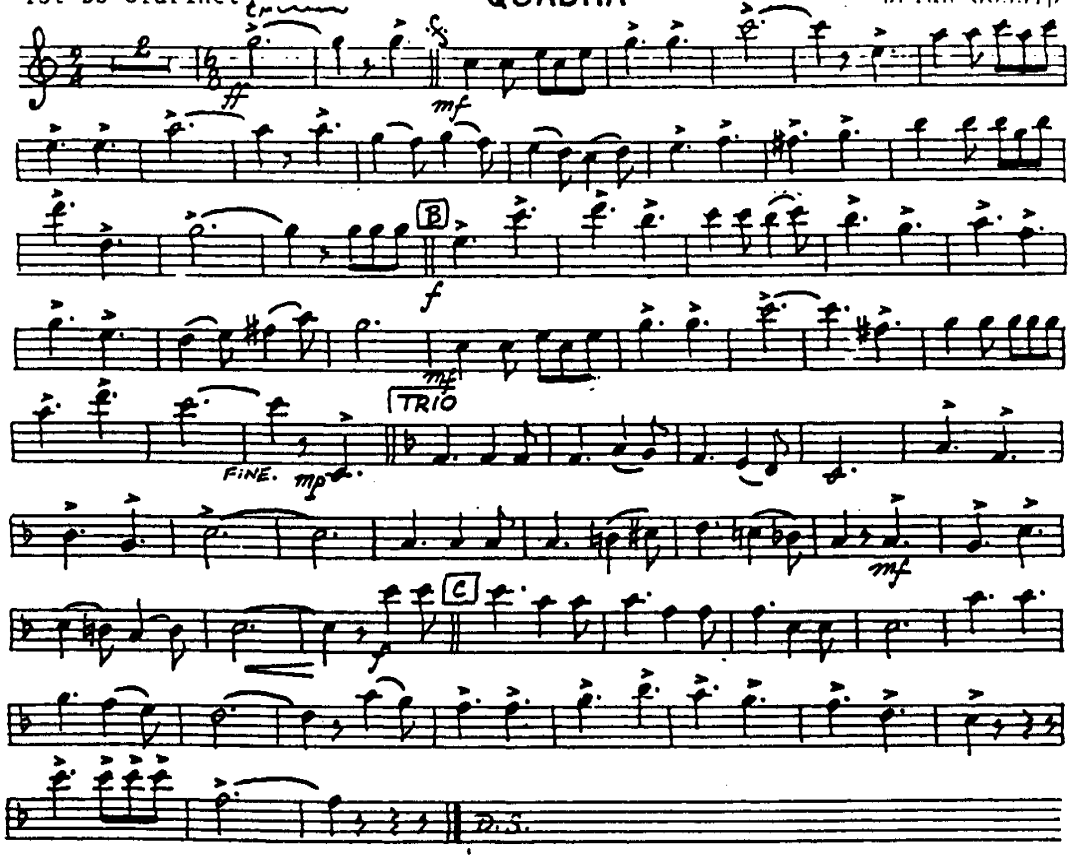


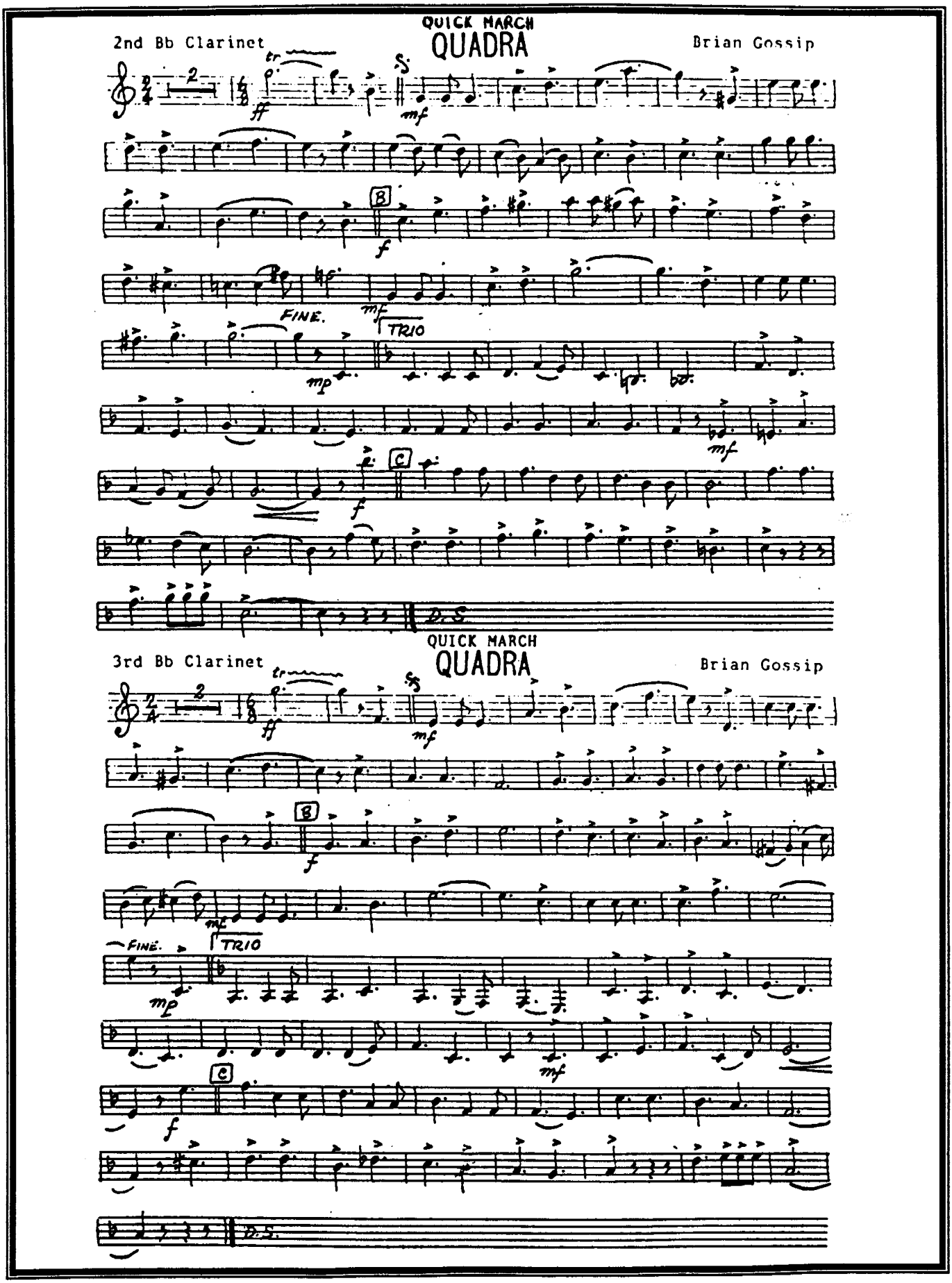
QUICK MARCH

QUADRA

1st Bb Clarinet

Brian Gossip



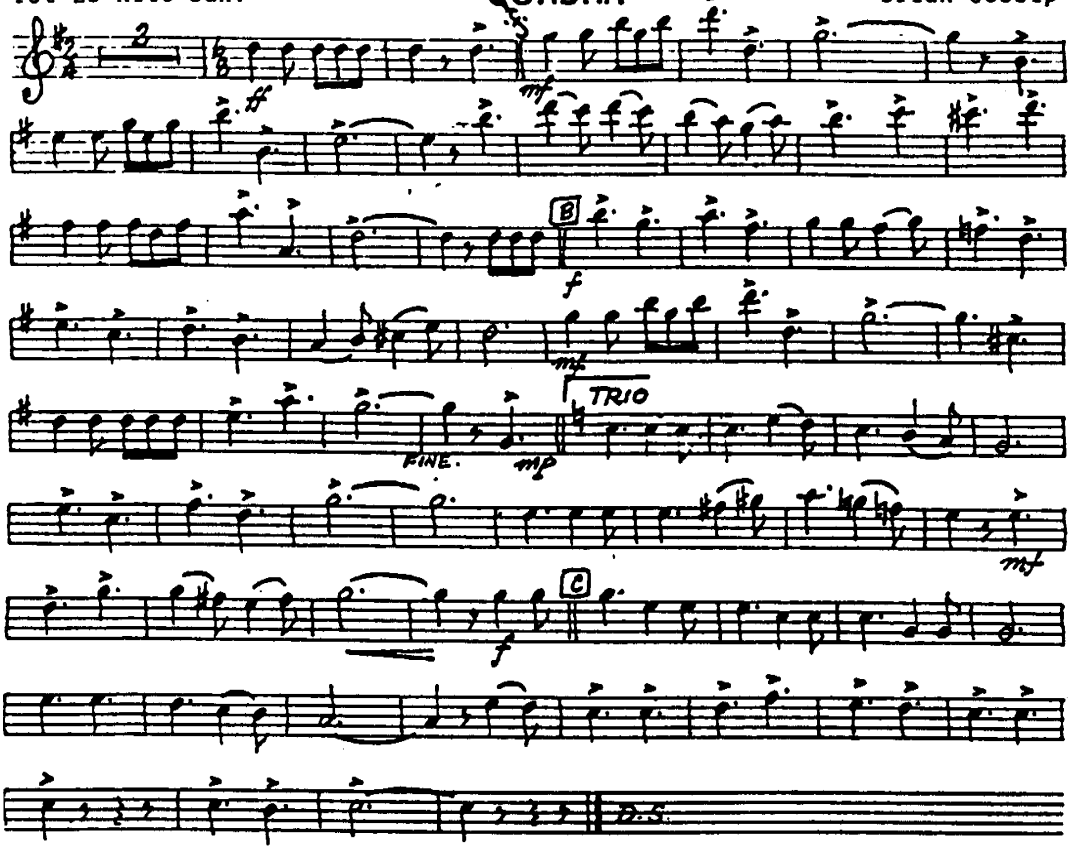

QUICK MARCH
QUADRA
2nd Bb Clarinet
Brian Gossip
FINE.
TRIO
D.S.
QUICK MARCH
QUADRA
3rd Bb Clarinet
Brian Gossip
FINE.
TRIO
D.S.

QUICK MARCH

QUADRA

1st Eb Alto Sax.

Brian Gossip

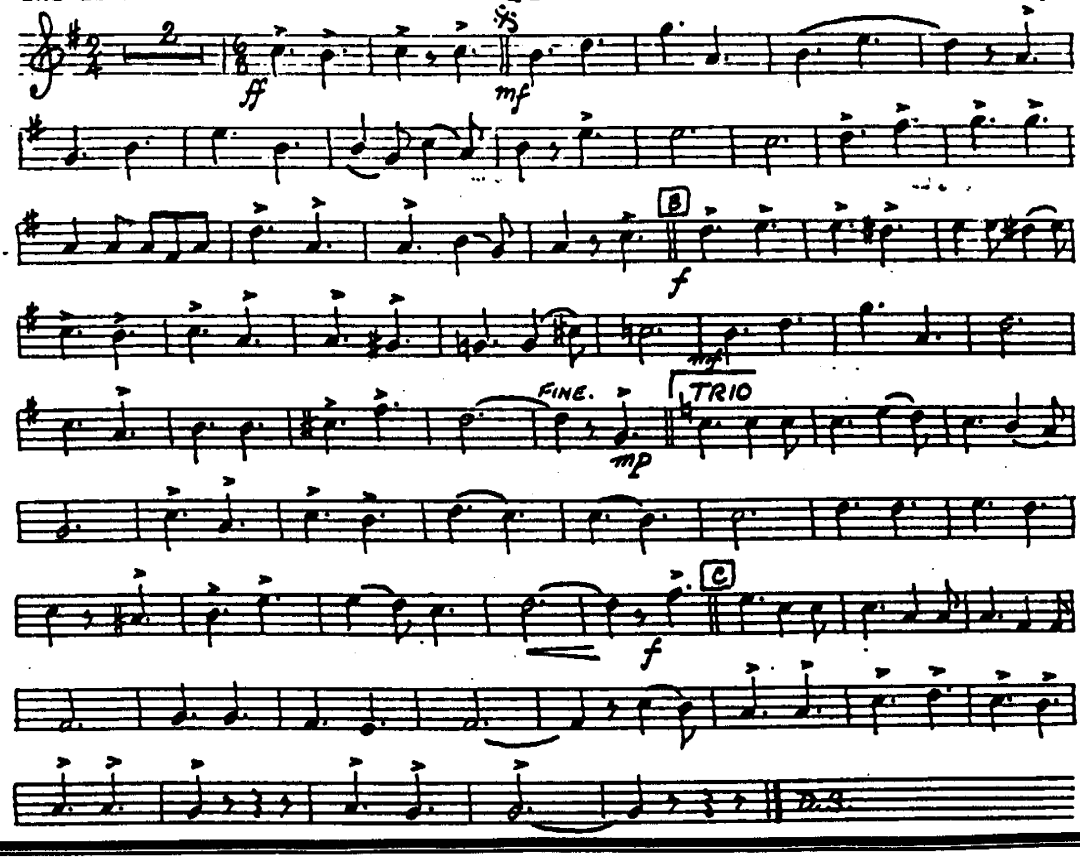


QUICK MARCH

QUADRA

2nd Eb Alto Sax.

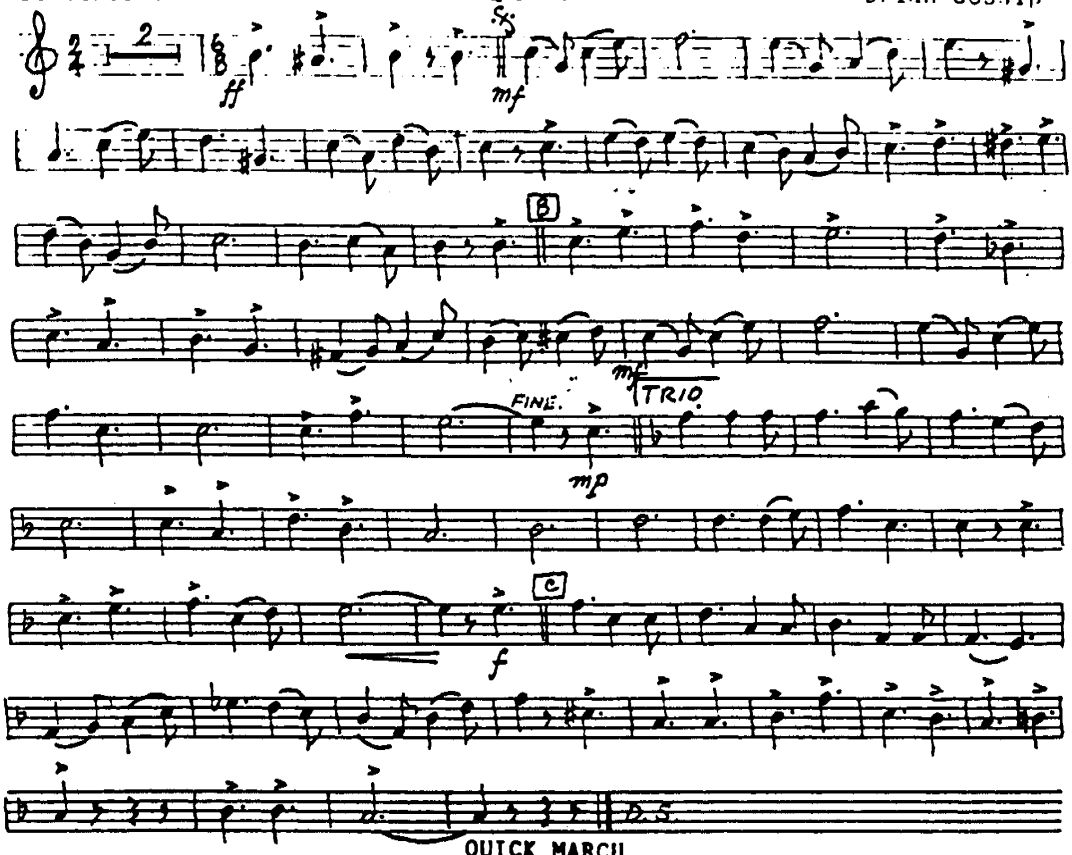
Brian Gossip



QUICK MARCH

QUADRA

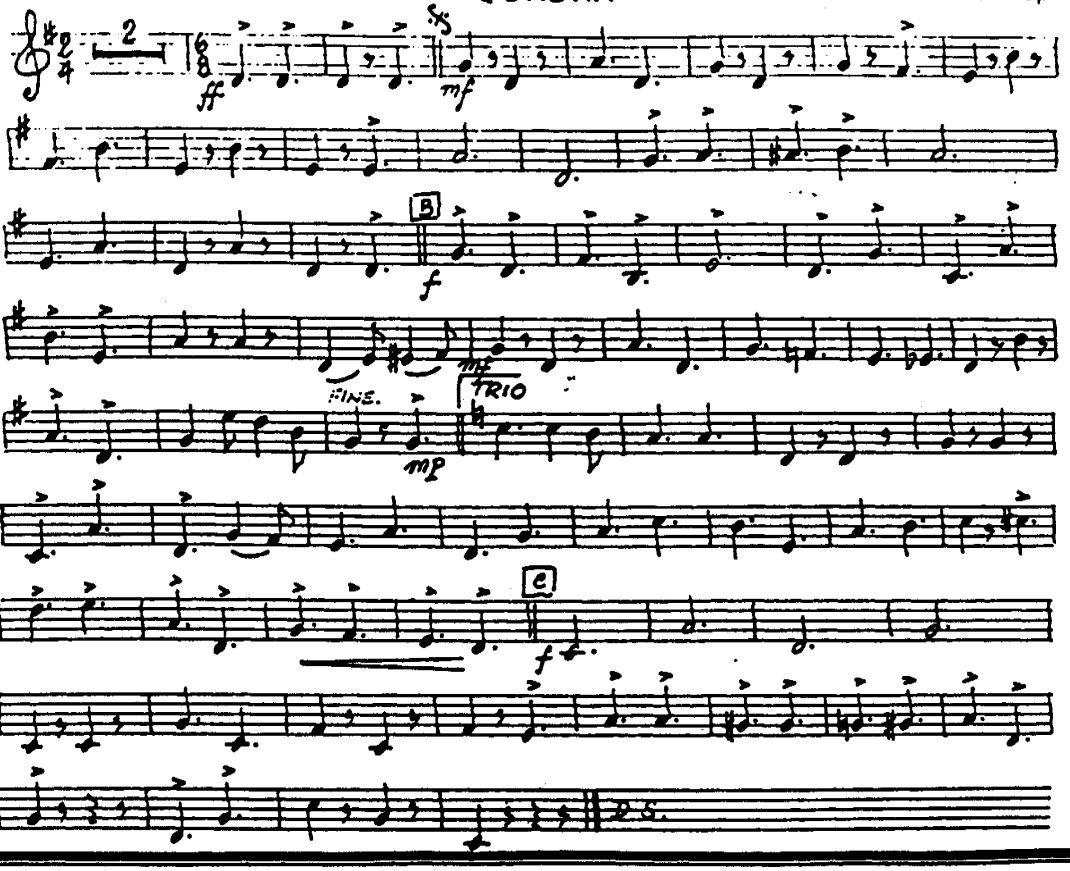
Bb Tenor Sax. Brian Gossip

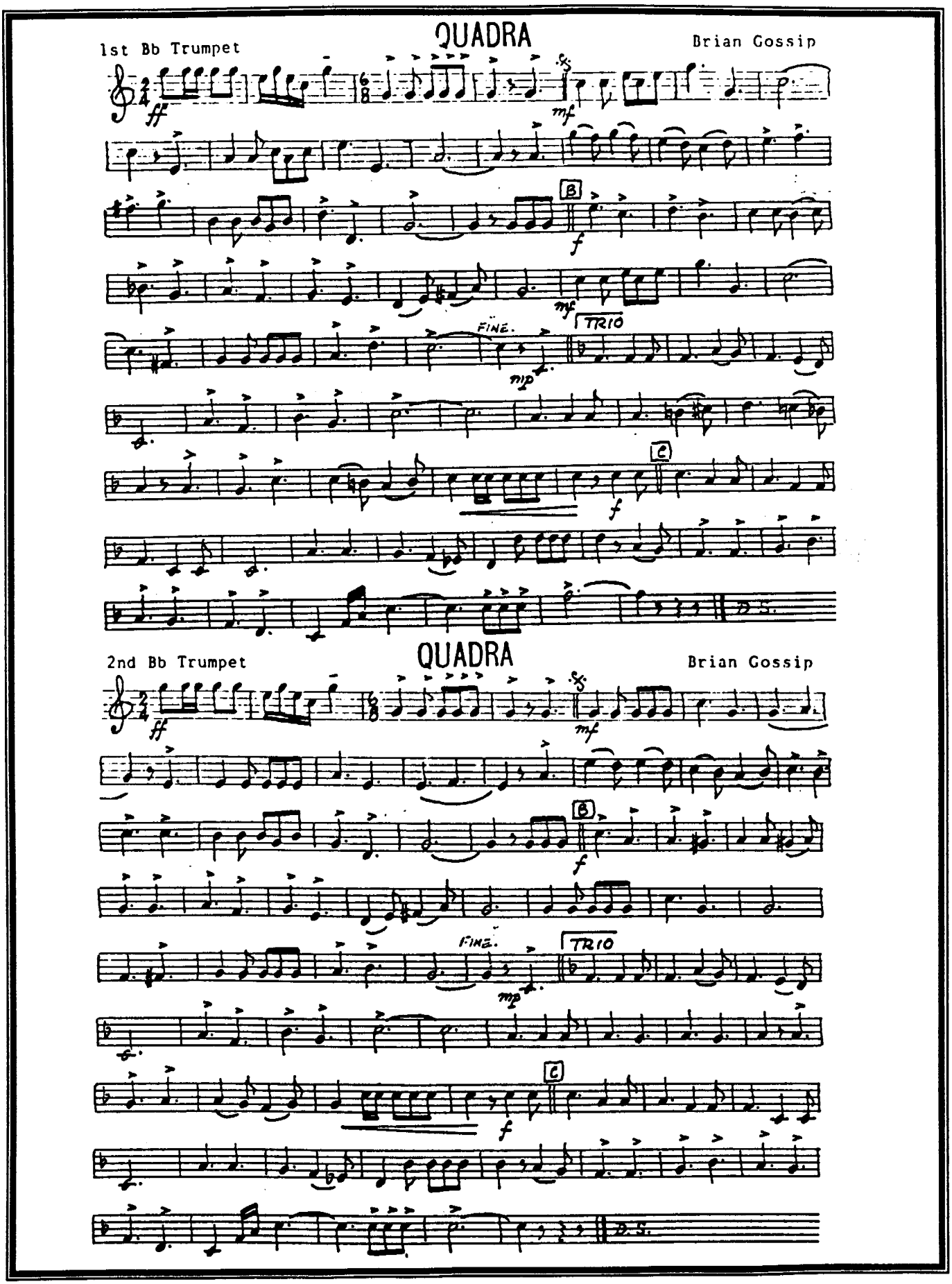


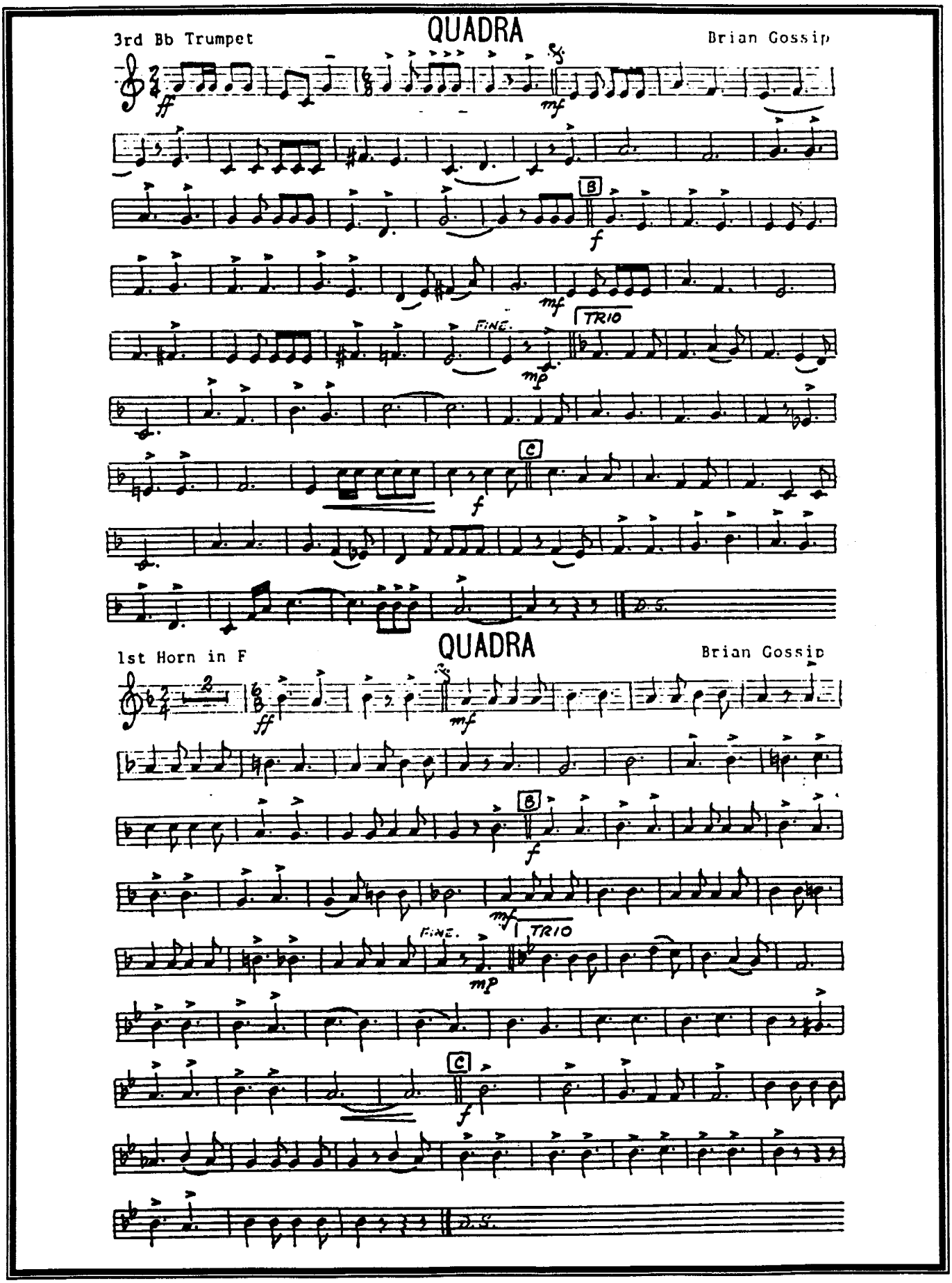
QUICK MARCH

QUADRA

Eb Baritone Sax. Brian Gossip



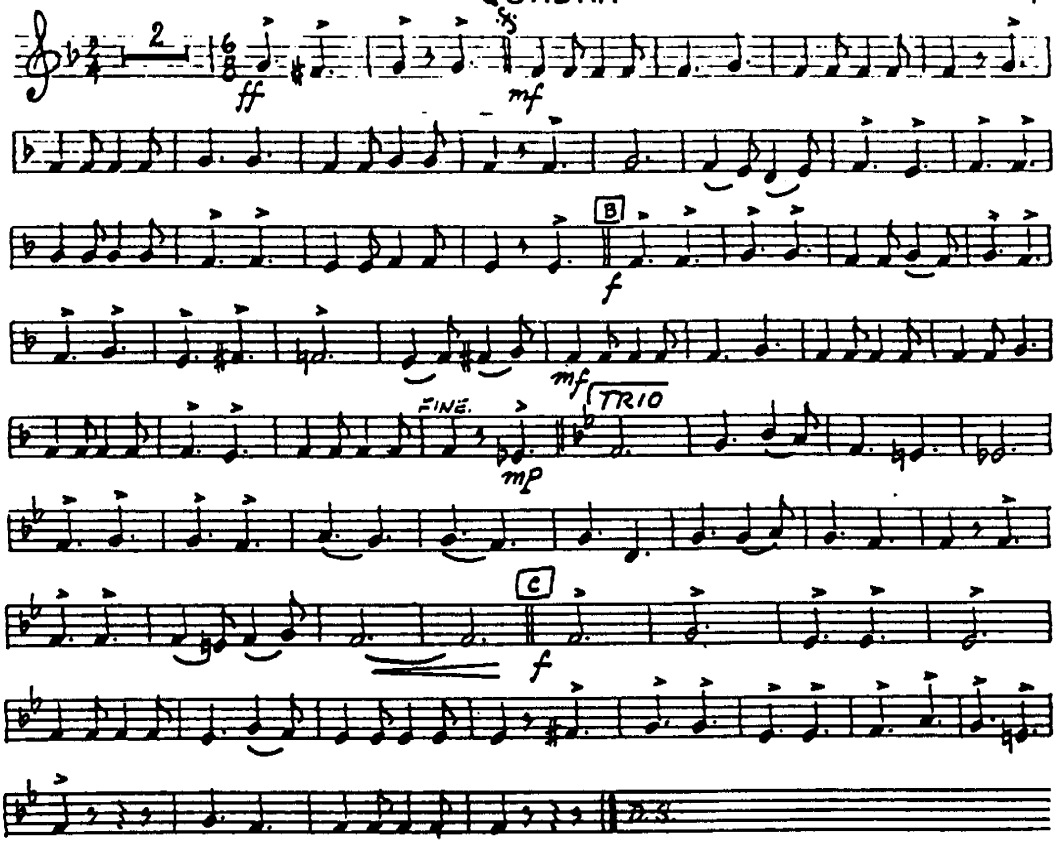

QUADRA
1st Bb Trumpet
Brian Gossip
ff
mf
B
f
mf
FINE.
mp
TRIO
C
f
D.S.
QUADRA
2nd Bb Trumpet
Brian Gossip
ff
mf
B
f
FINE.
mp
TRIO
C
f
D.S.


3rd Bb Trumpet
QUADRA
Brian Gossip
ff
mf
B
f
mf
TRIO
FINE.
mp
C
f
D.S.
1st Horn in F
QUADRA
Brian Gossip
ff
mf
B
f
mf
TRIO
FINE.
mp
C
f
D.S.

2nd Horn in F

QUADRA

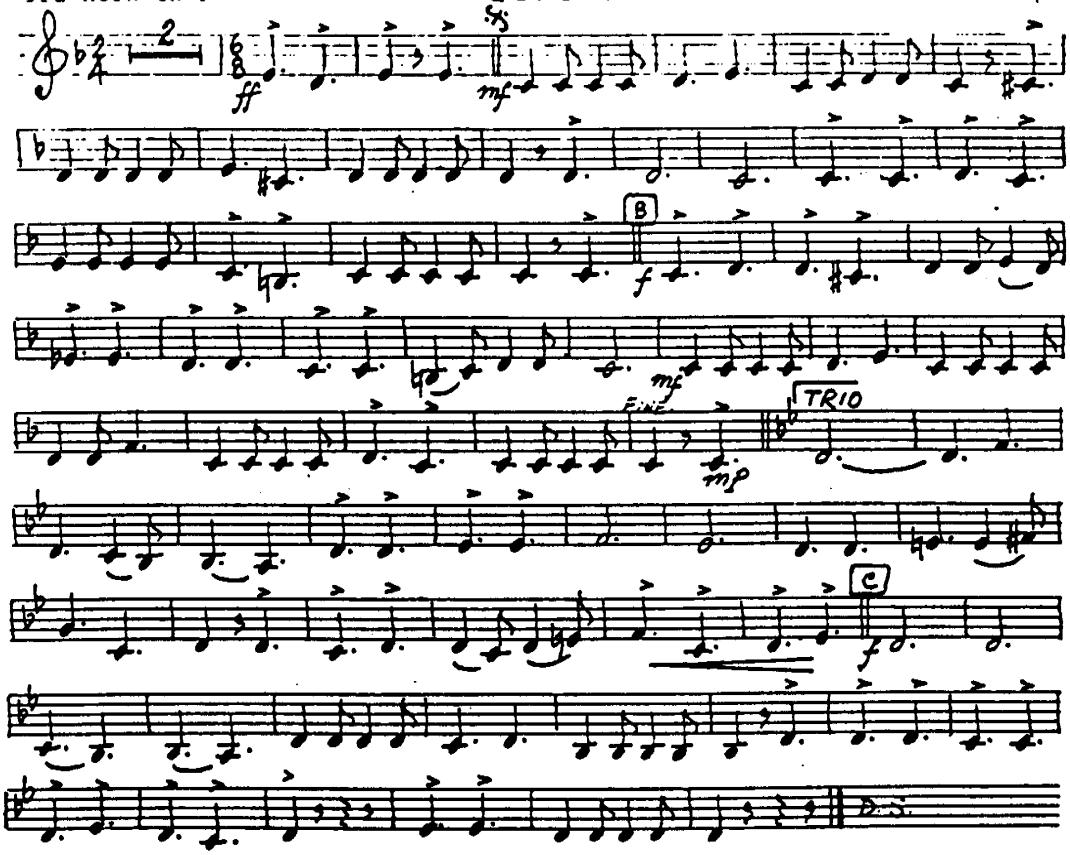
Brian Gossip

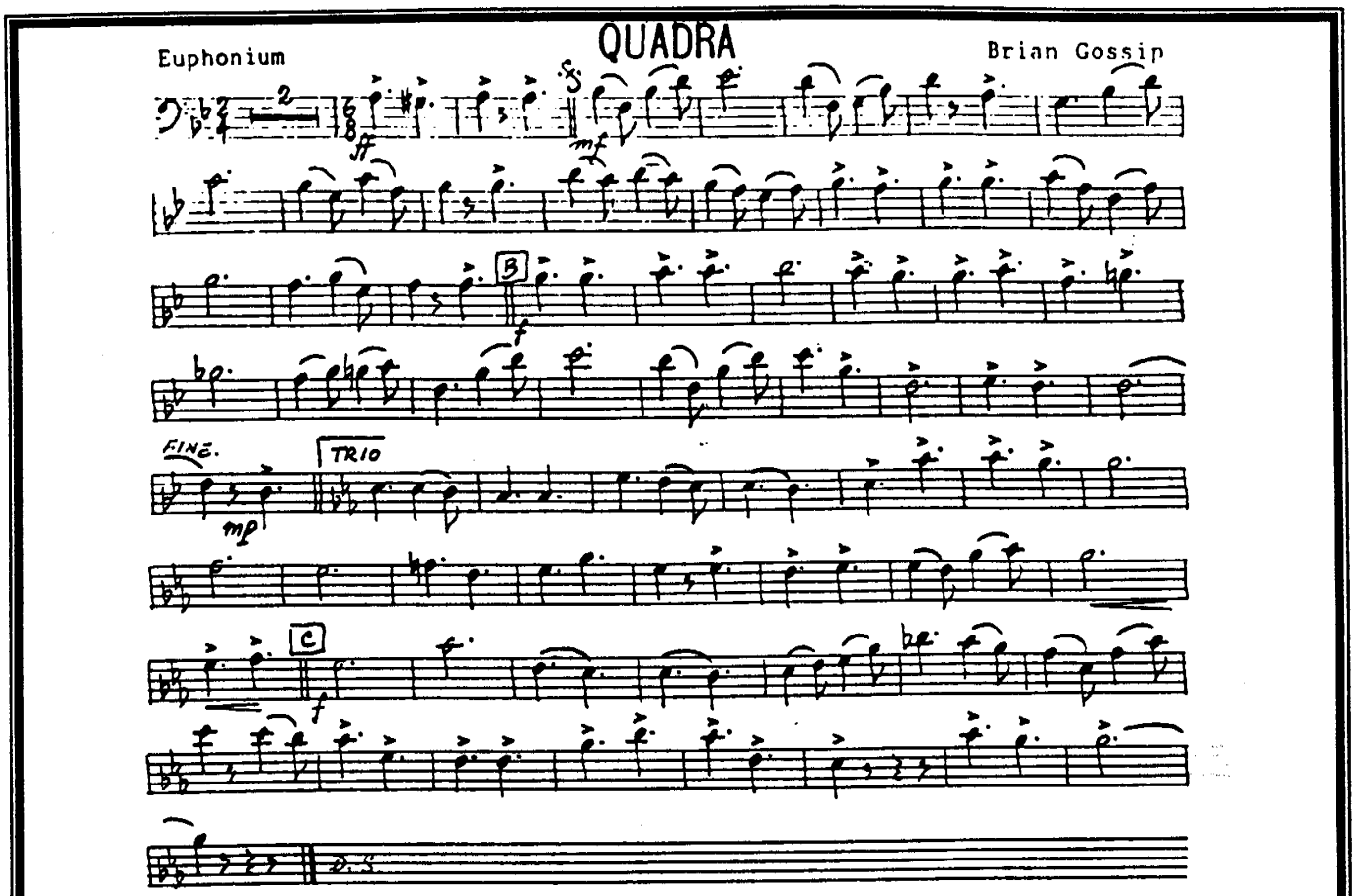


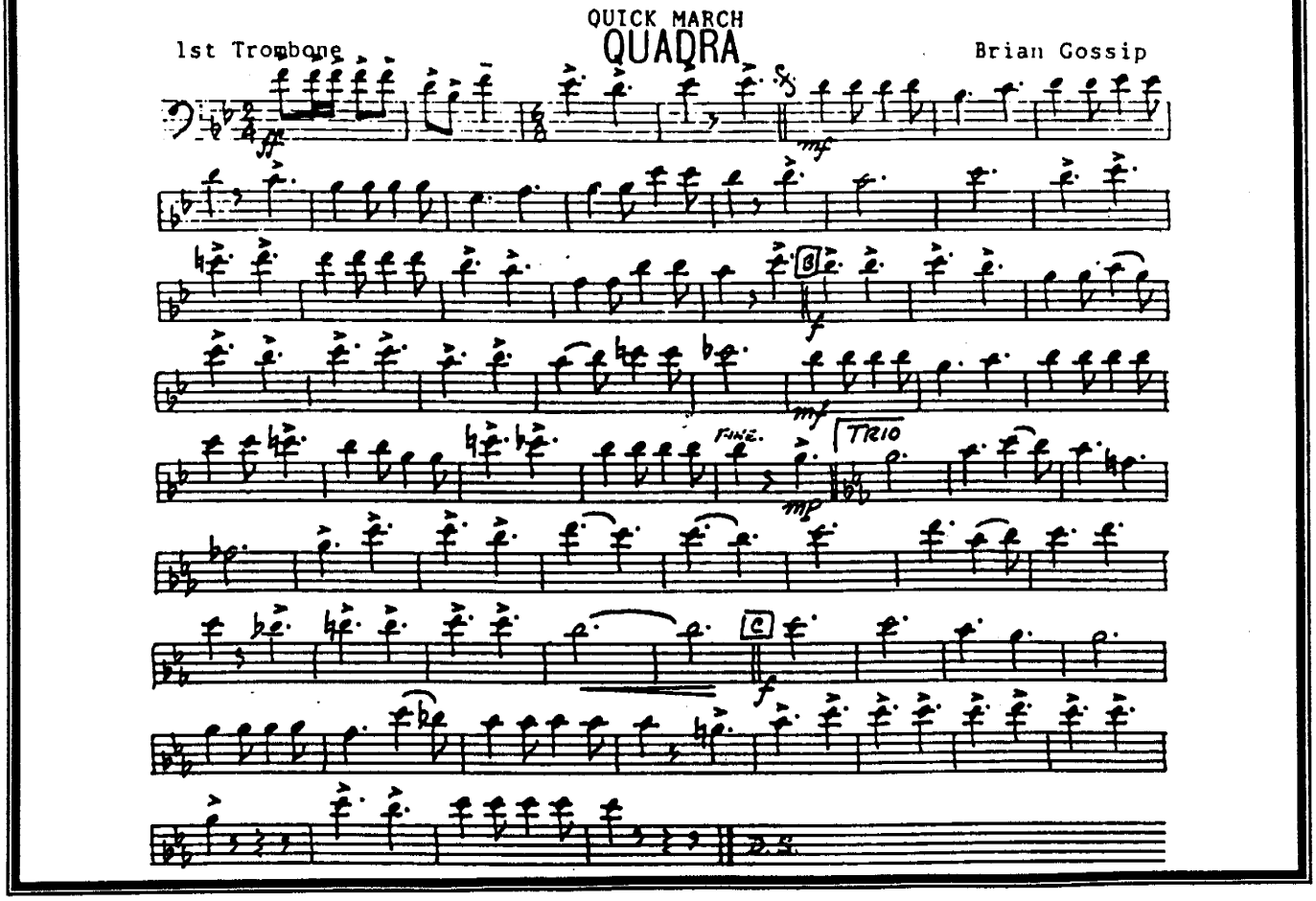
3rd Horn in F

QUADRA

Brian Gossip



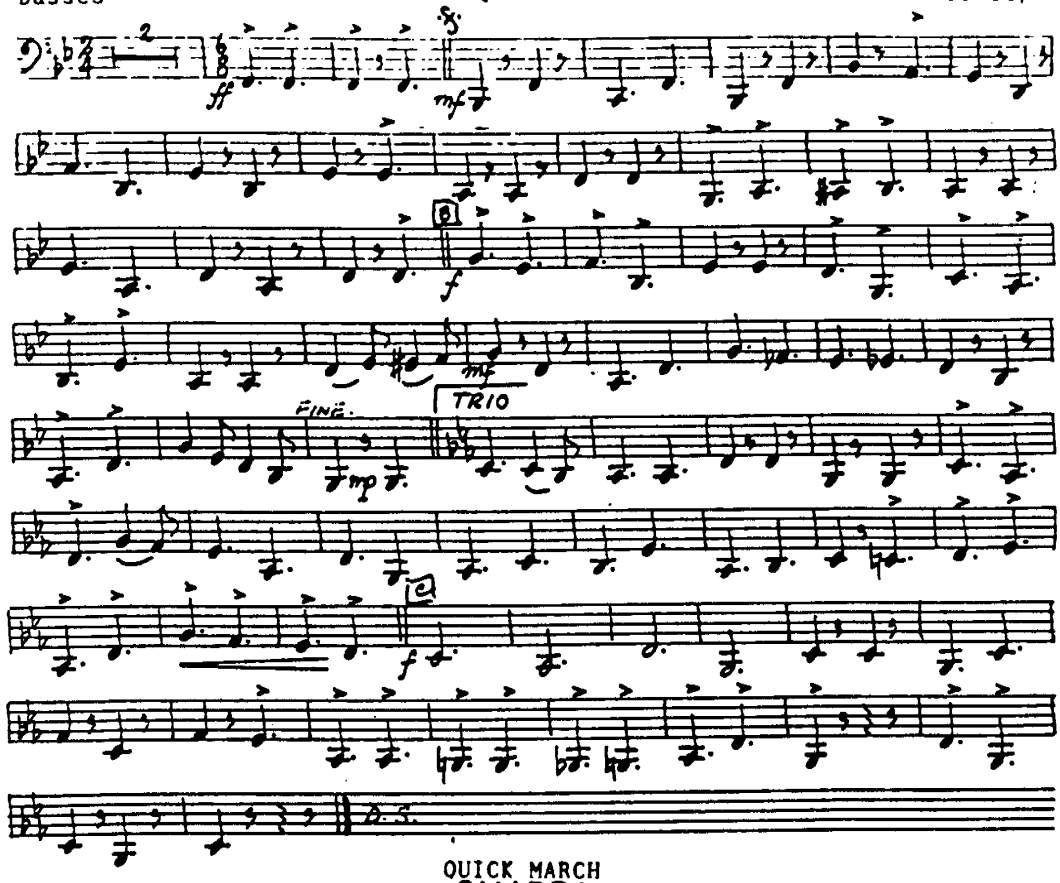

QUADRA
Euphonium
Brian Gossip
FINE.
TRIO
D.S.


QUICK MARCH
QUADRA
1st Trombone
Brian Gossip
FINE.
TRIO
D.S.

QUADRA

Basses

Brian Gossip

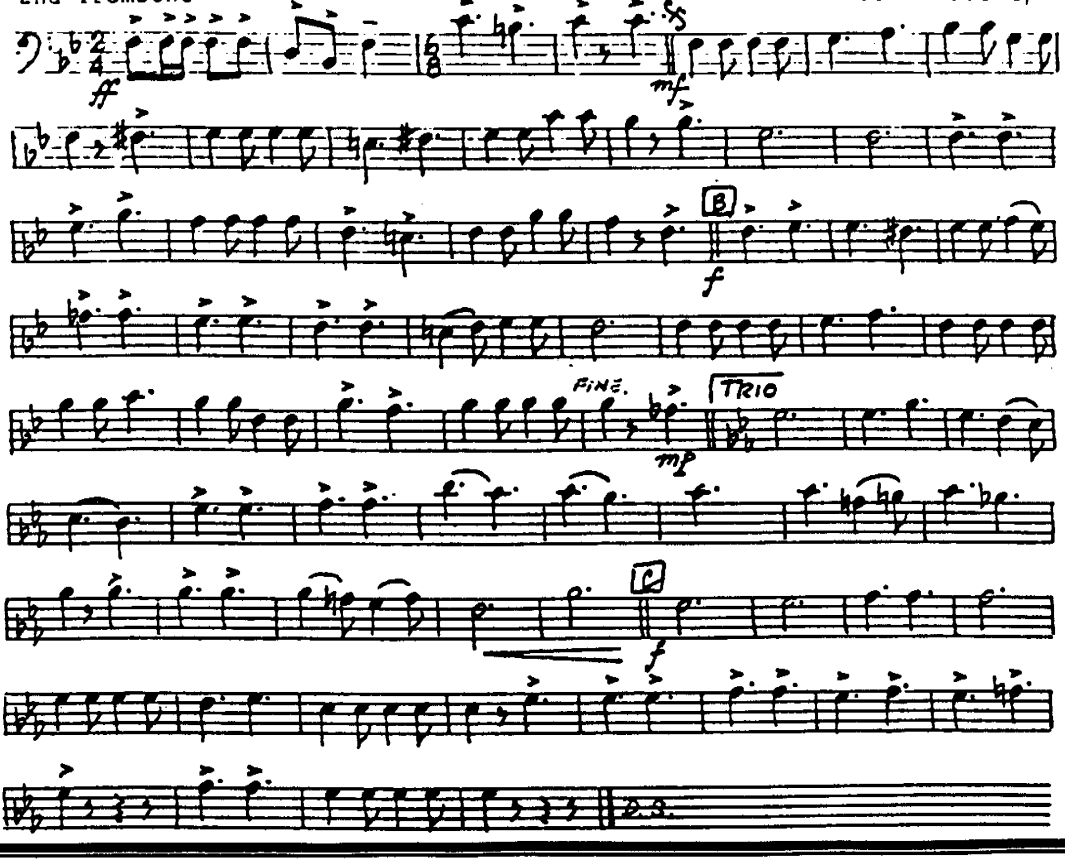


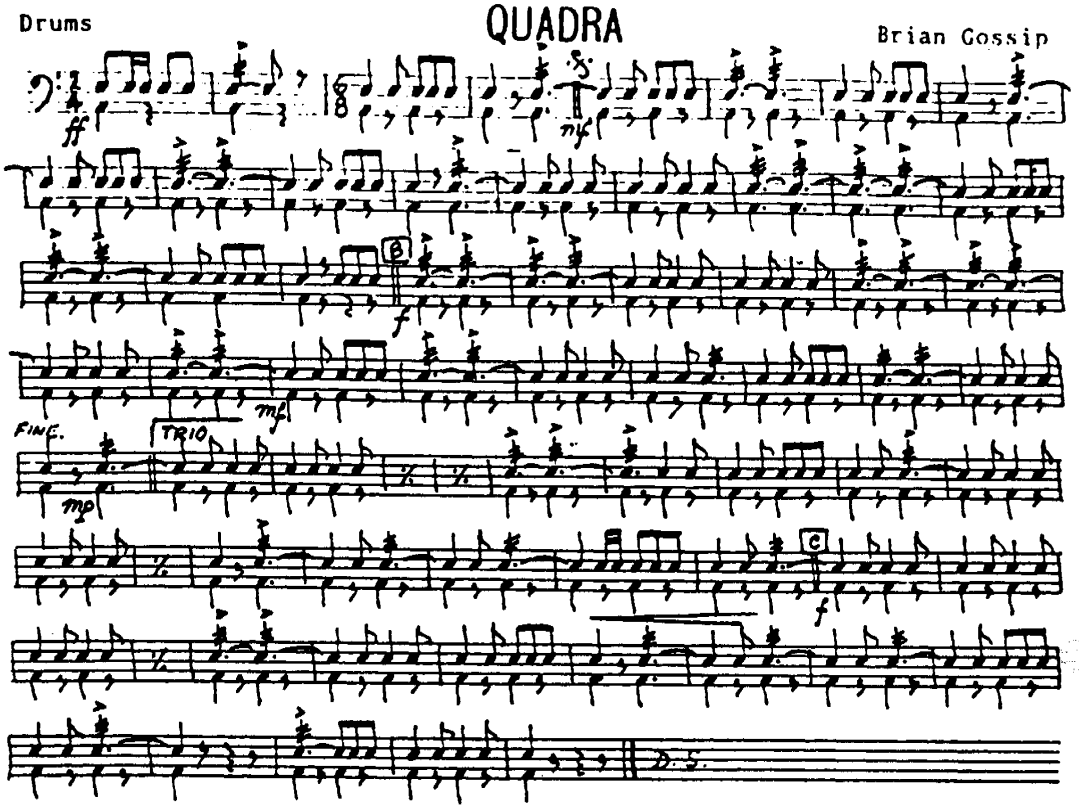
QUICK MARCH

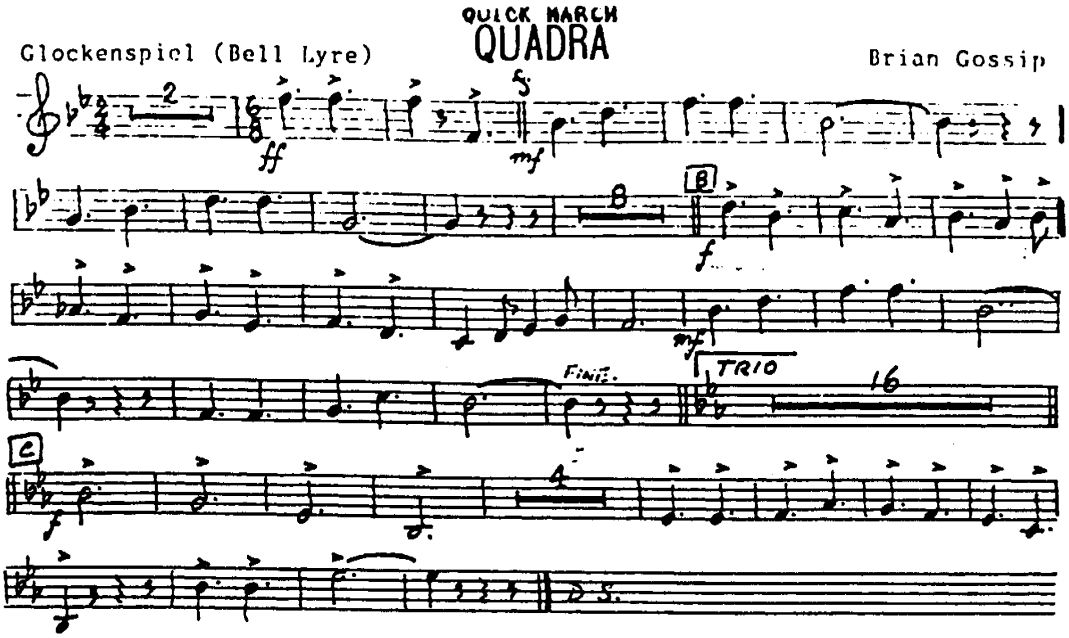
QUADRA

2nd Trombone

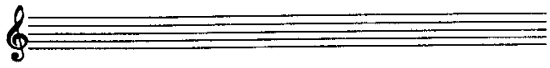
Brian Gossip

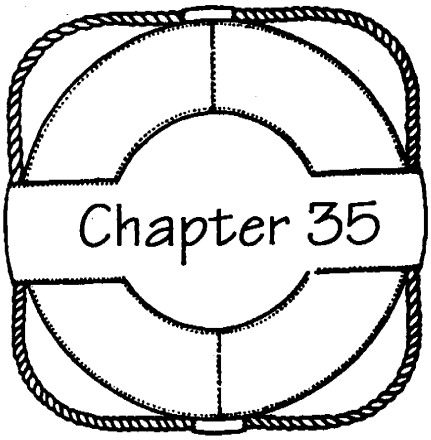



Drums
QUADRA
Brian Gossip
TRIO
FINE.


QUICK MARCH
QUADRA
Glockenspiel (Bell Lyre)
Brian Gossip
TRIO
FINE.

Red Sails in the Sunset





Composed by Hugh Williams with words written by Jimmy Kennedy, this song became one of the most popular tunes on the American radio show *Your Hit Parade* between 1935 and 1940.

Red sails in the sunset,
Way out on the sea.
Oh! carry my loved one,
Home safely to me.

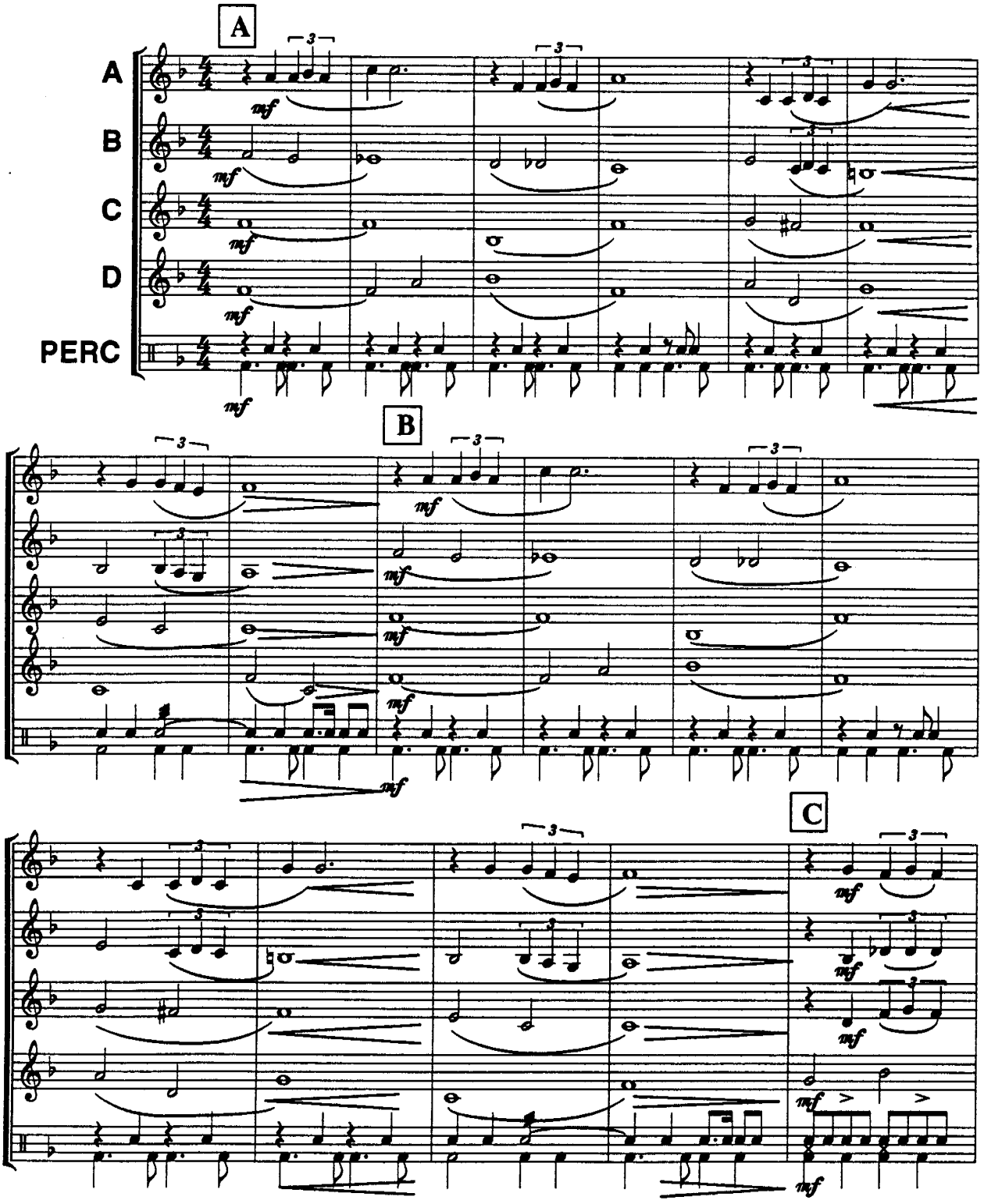
He sailed at the dawning,
All day I"ve been blue.
Red sails in the sunset,
I'm trusting in you.

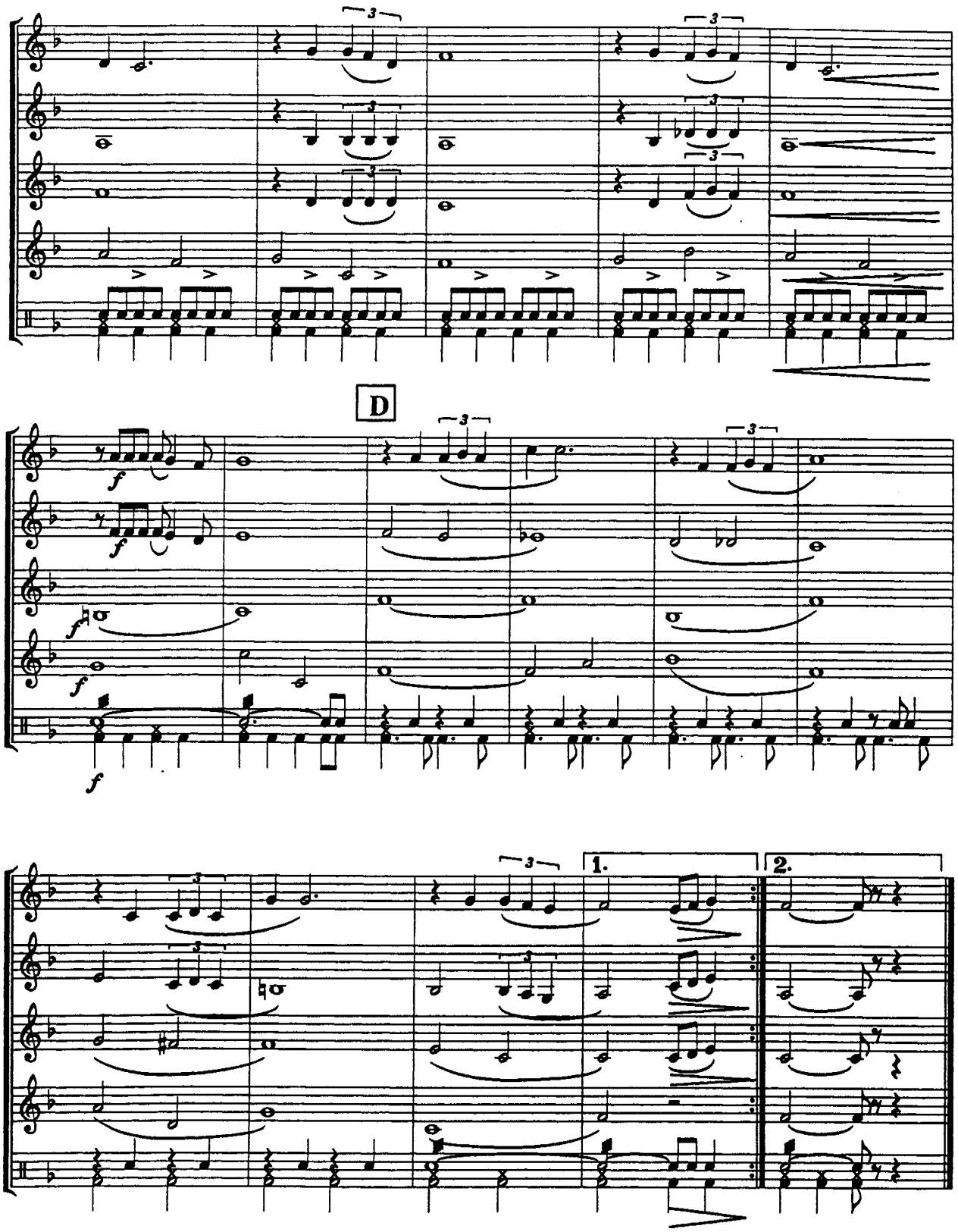
Swift wings you must borrow,
Make straight for the shore.
We marry tomorrow,
And he goes sailing no more.

Red sails in the sunset,
Way out on the sea.
Oh! carry my loved one,
Home safely to me.

RED SAILS IN THE SUNSET

Bb CONDUCTOR **INSPECTION TUNE**

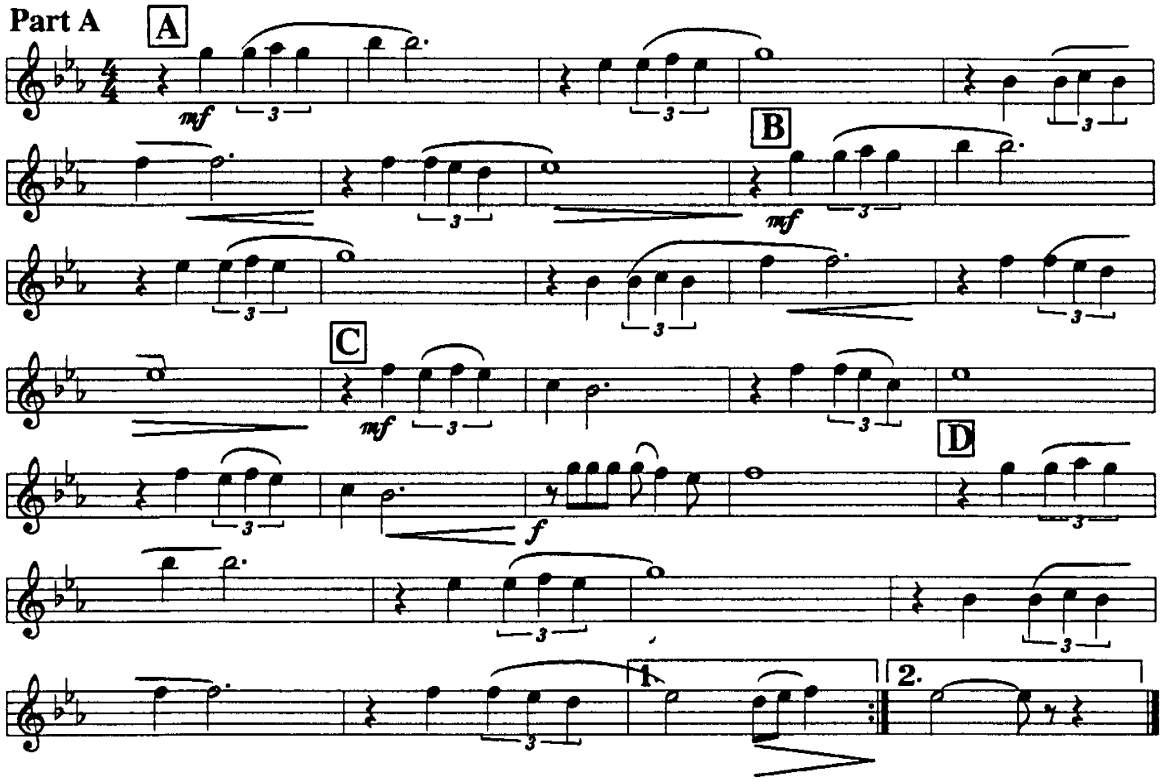




Red Sails In The Sunset Page 2

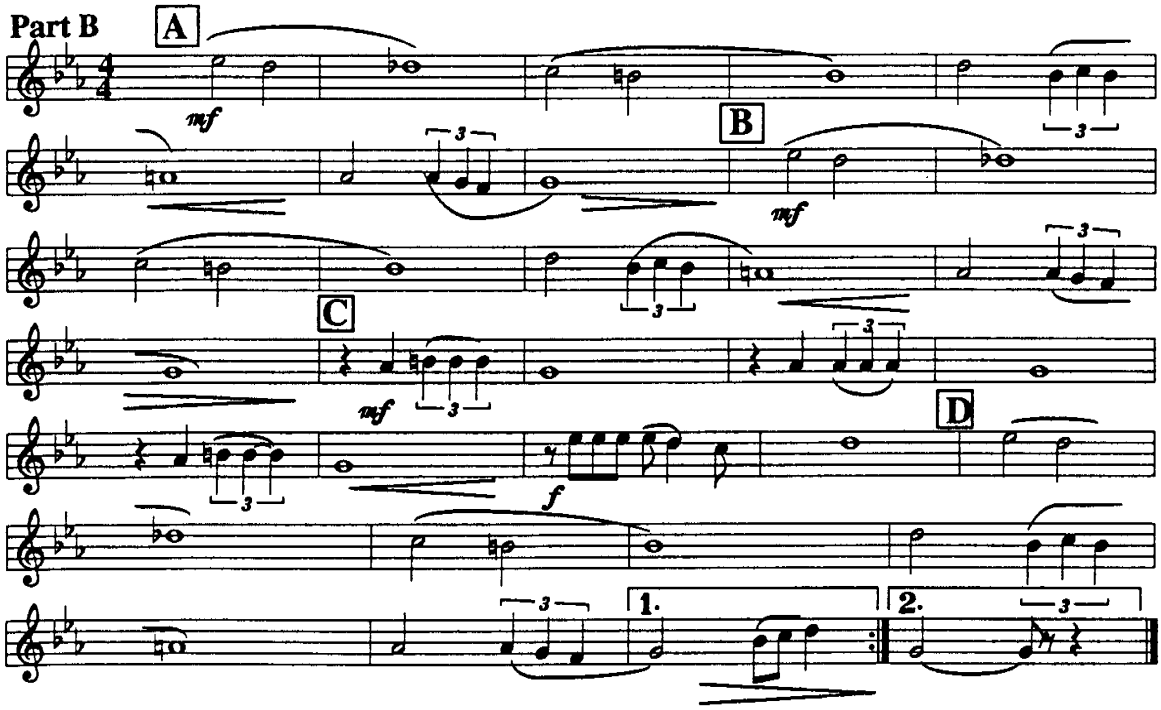
Flute
Oboe
Part A

RED SAILS IN THE SUNSET



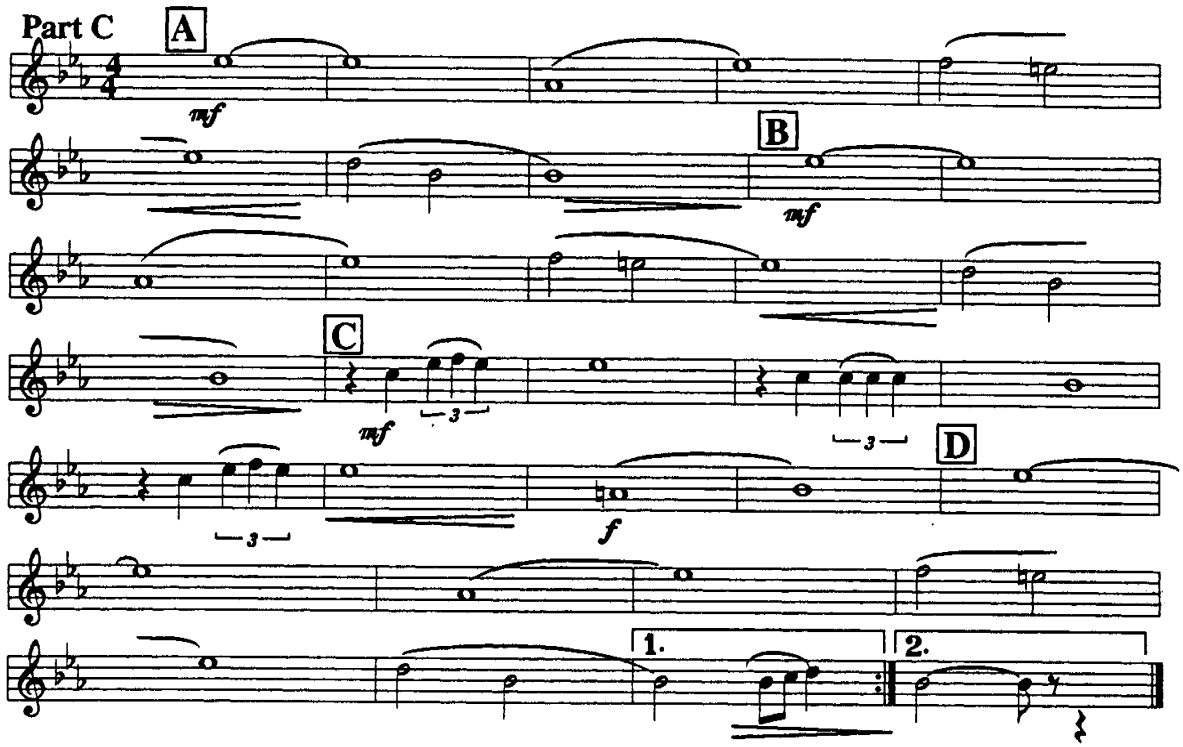
Flute
Oboe
Part B

RED SAILS IN THE SUNSET



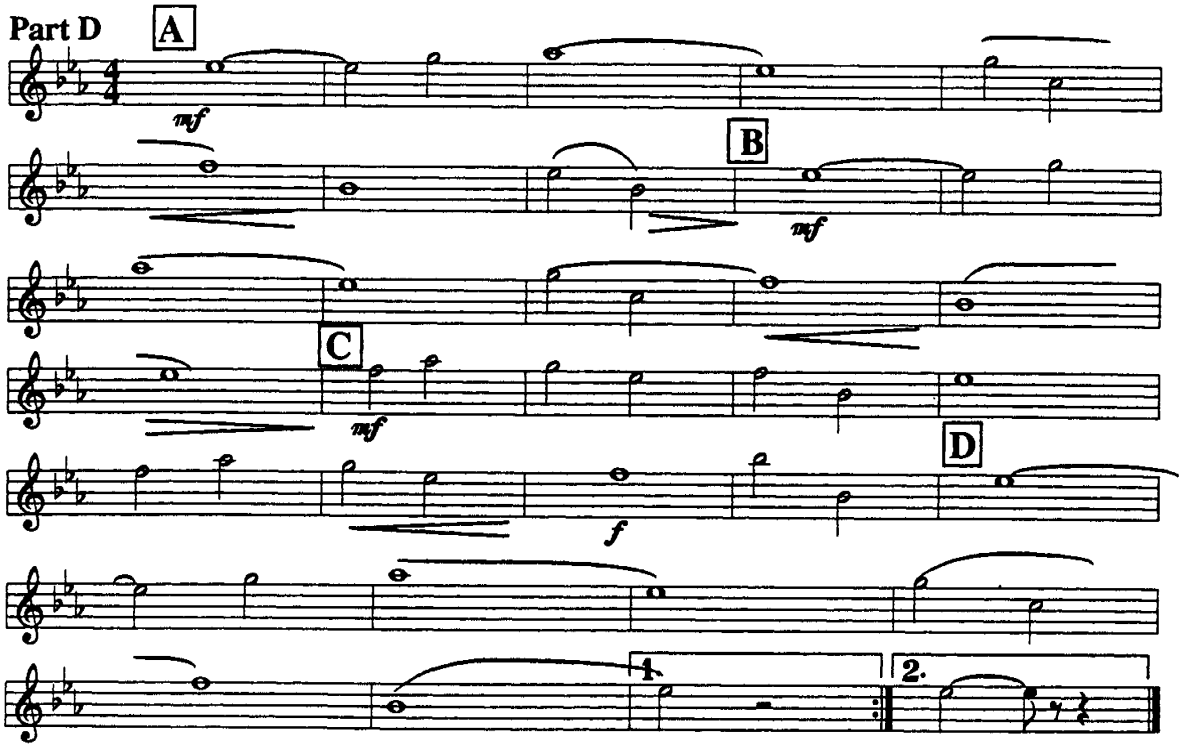
Flute
Oboe
Part C

RED SAILS IN THE SUNSET



Flute
Oboe
Part D

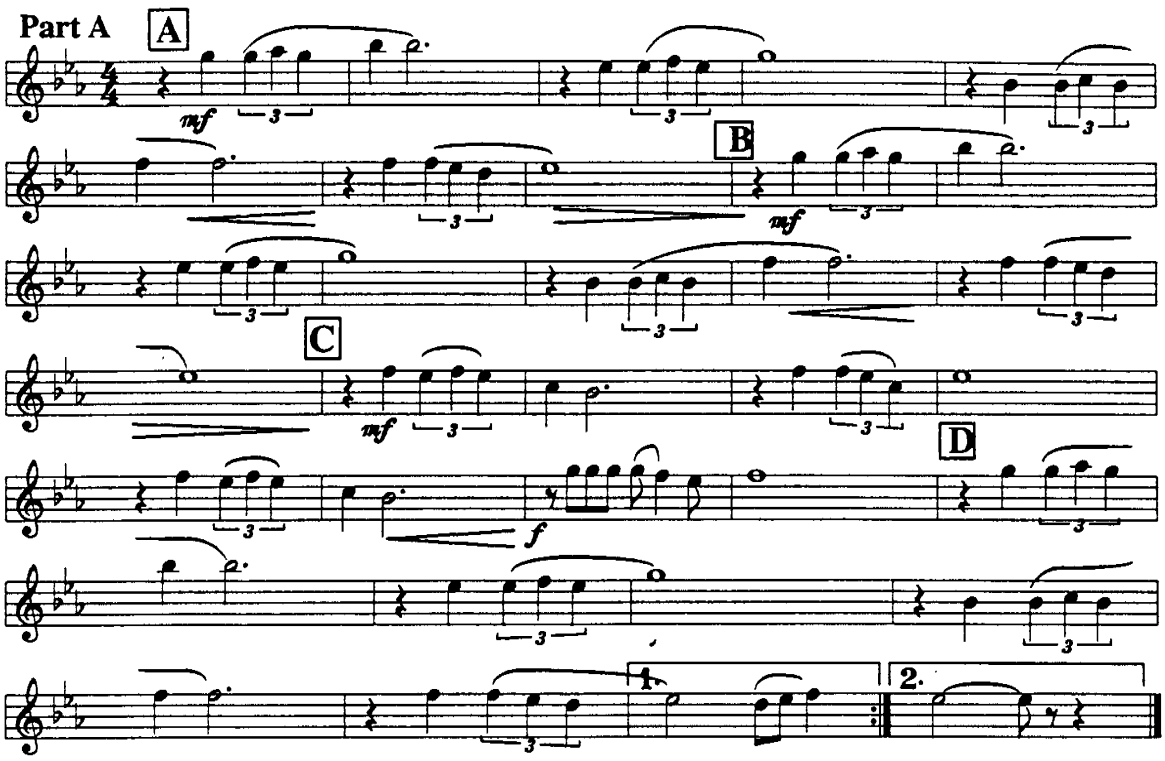
RED SAILS IN THE SUNSET



RED SAILS IN THE SUNSET

Bells

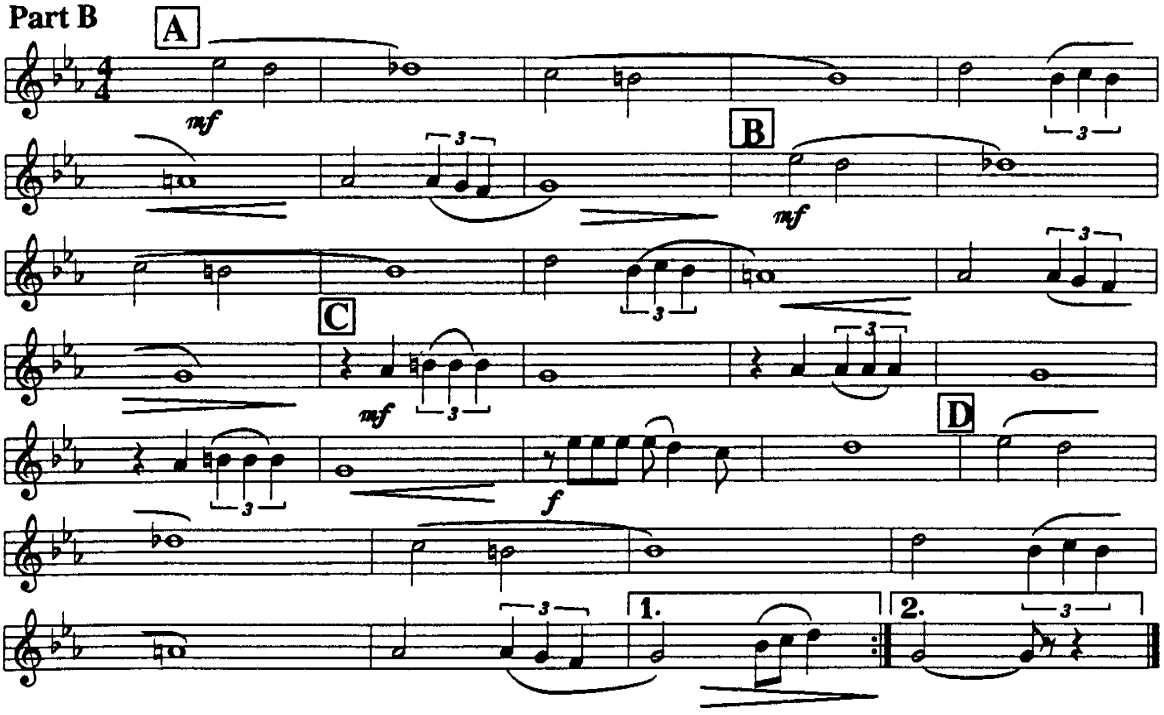
Part A



RED SAILS IN THE SUNSET

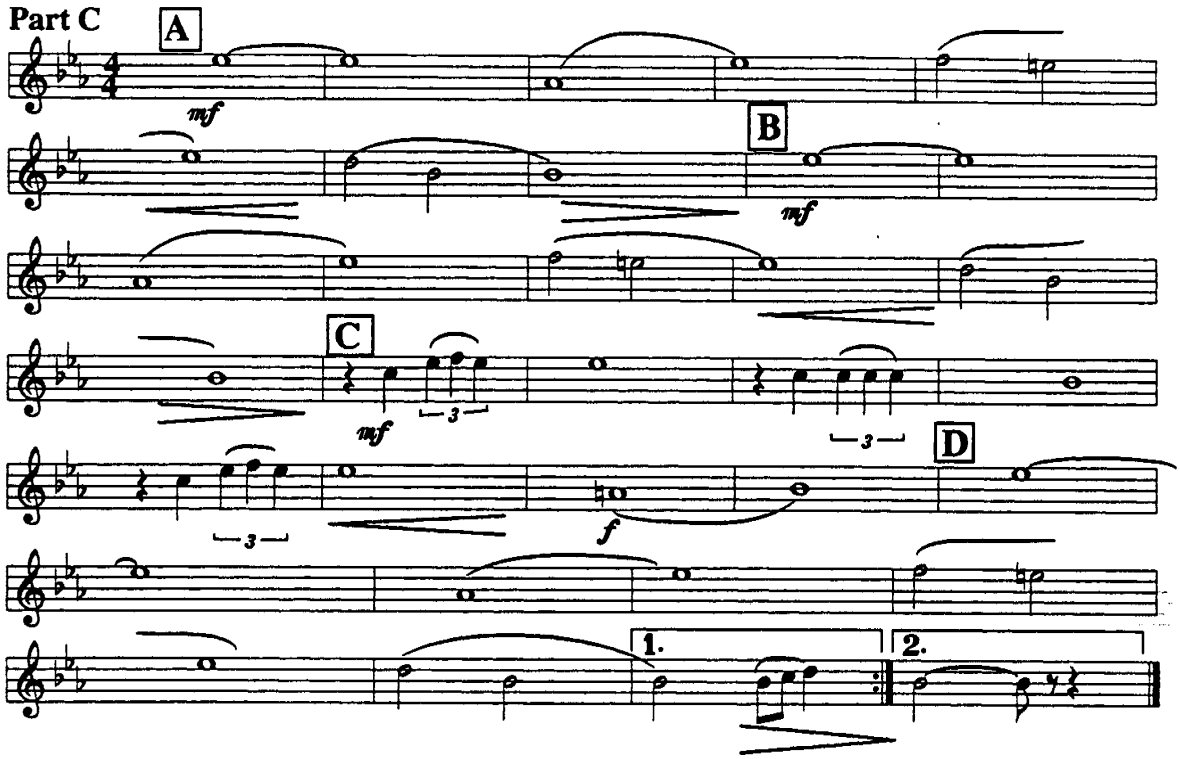
Bells

Part B



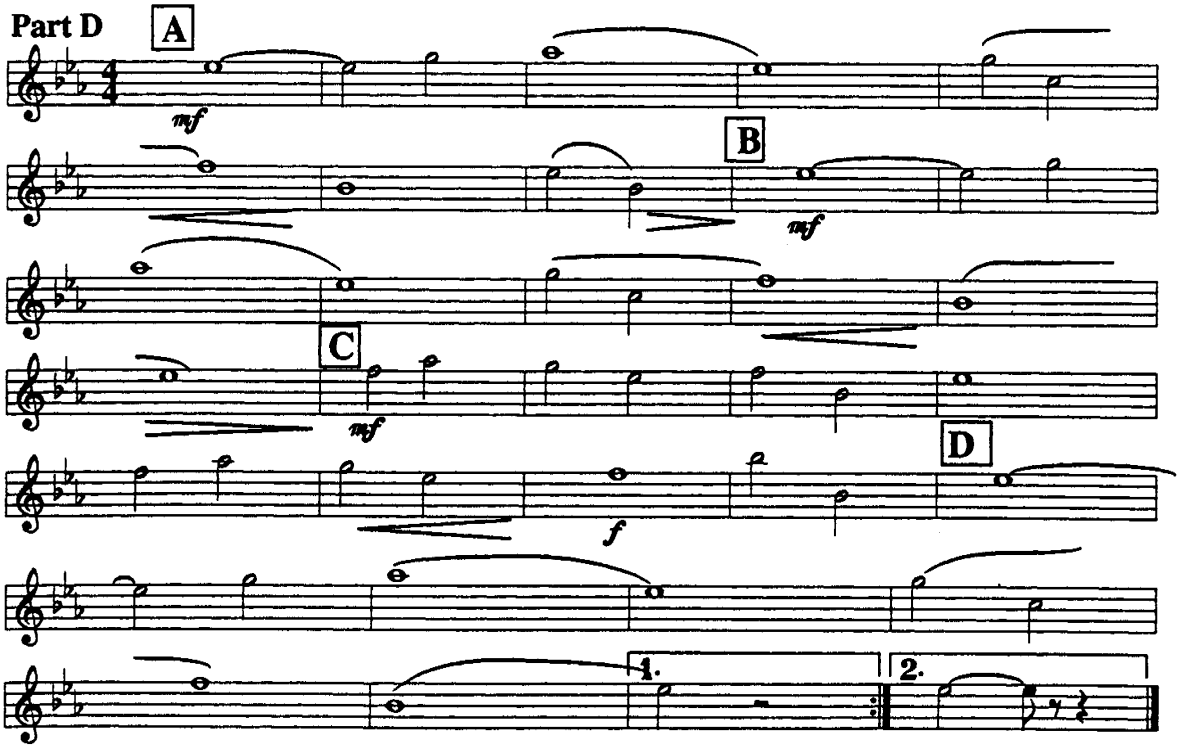
RED SAILS IN THE SUNSET

Bells
Part C



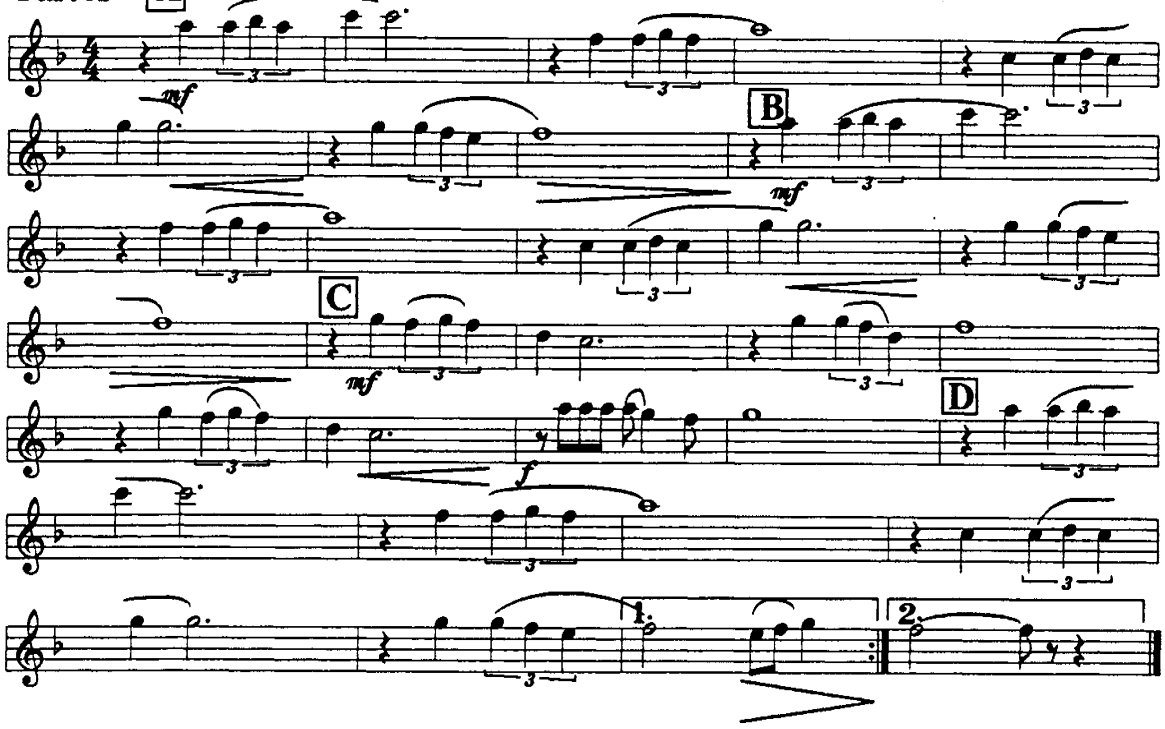
RED SAILS IN THE SUNSET

Bells
Part D



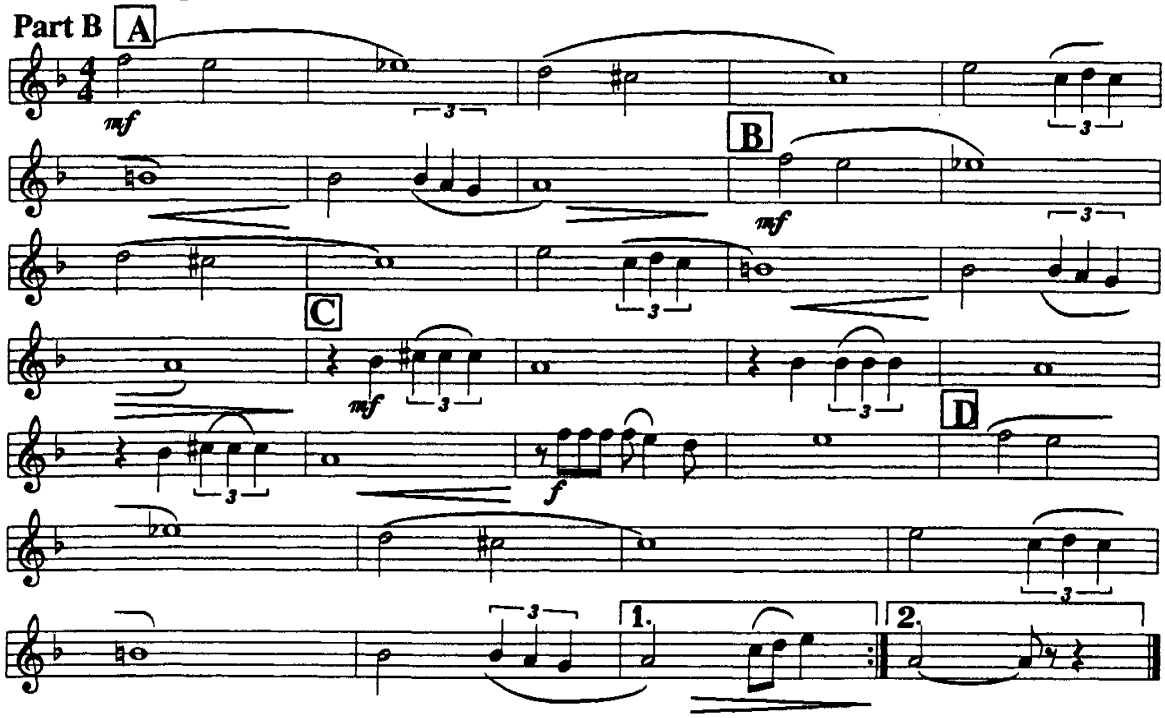
Tenor Saxophone
Clarinet (high)
Part A

RED SAILS IN THE SUNSET



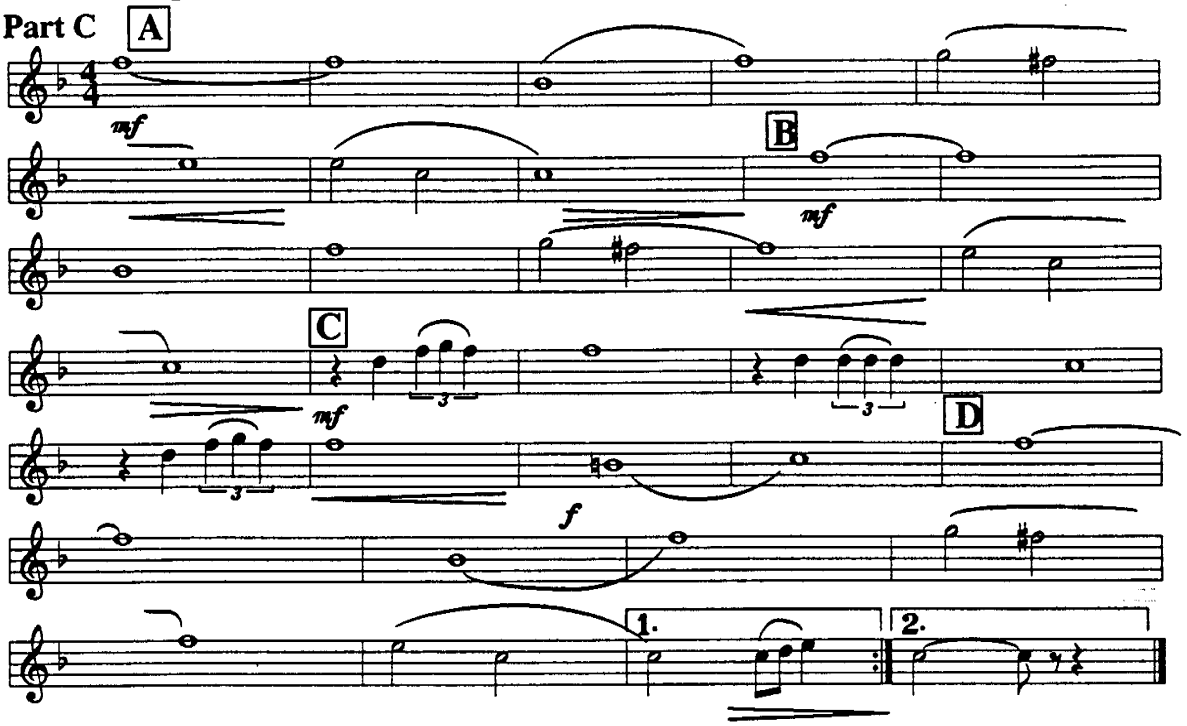
Tenor Saxophone
Clarinet (high)
Part B

RED SAILS IN THE SUNSET



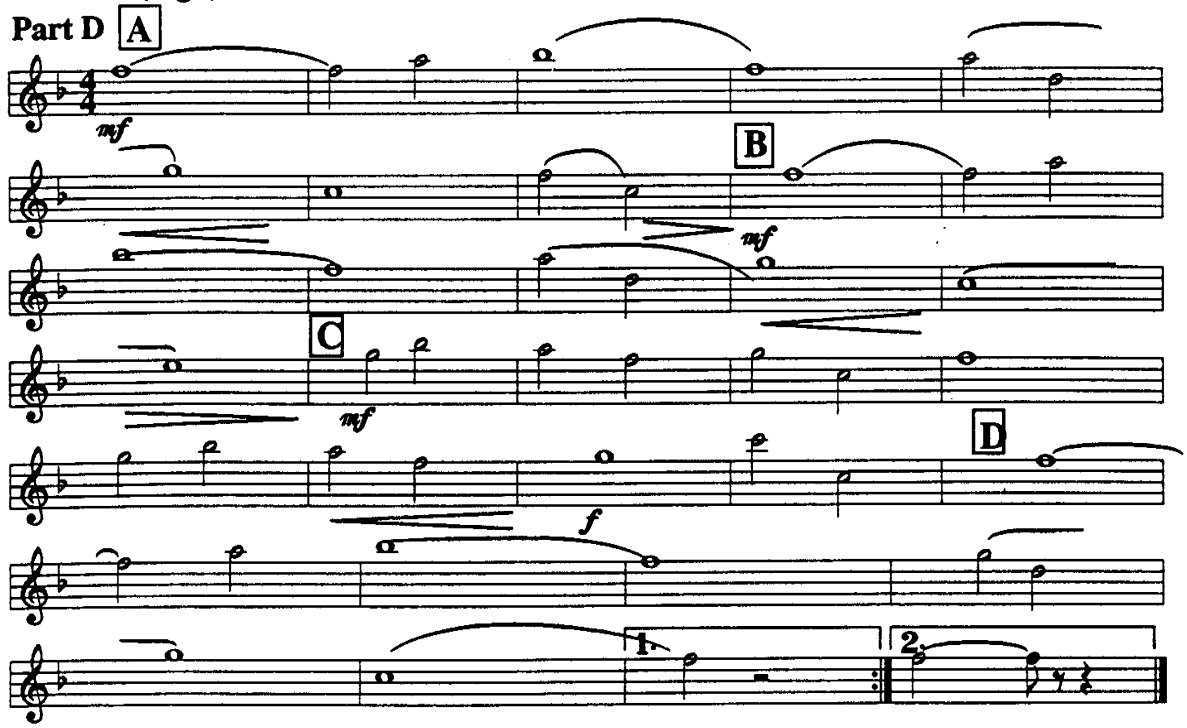
Tenor Saxophone
Clarinet (high)
Part C

RED SAILS IN THE SUNSET



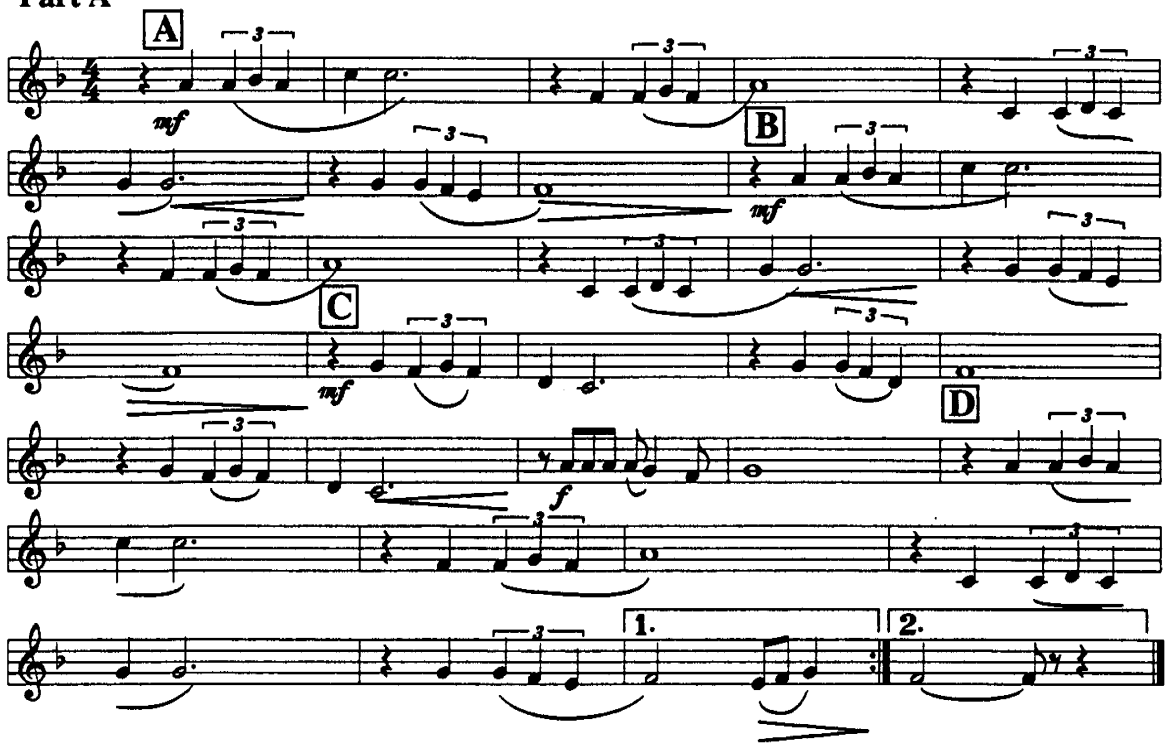
Tenor Saxophone
Clarinet (high)
Part D

RED SAILS IN THE SUNSET



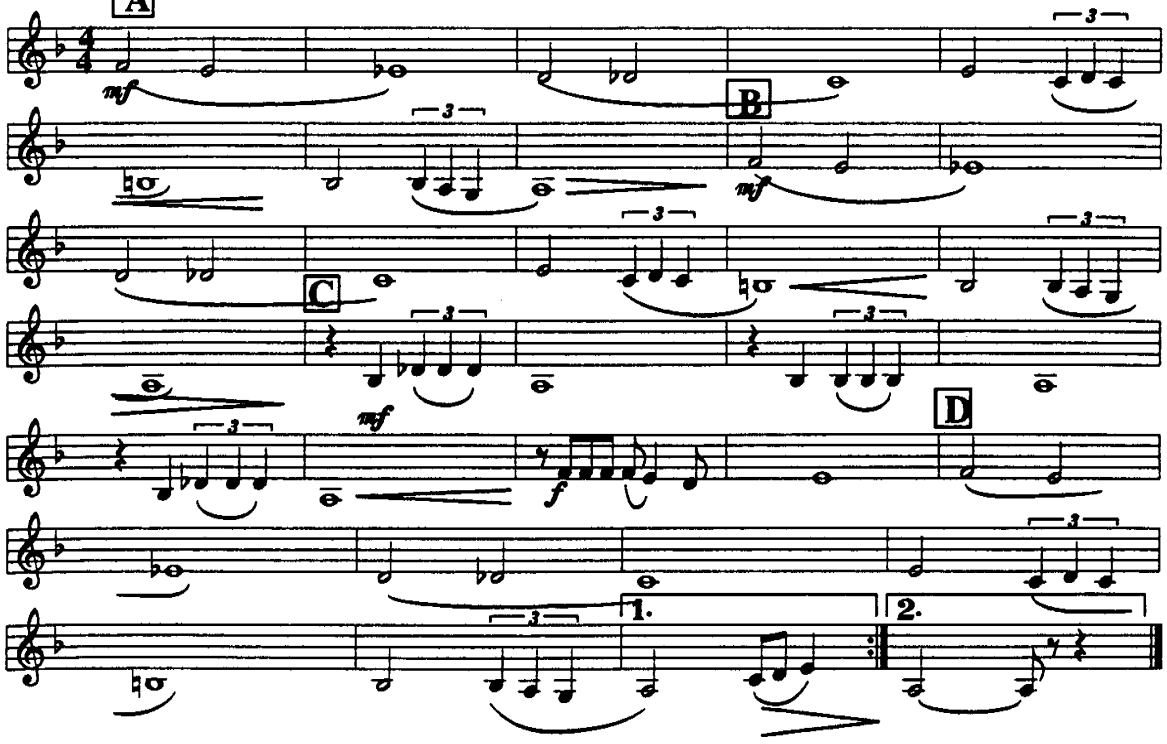
RED SAILS IN THE SUNSET

Bass Clarinet
Part A



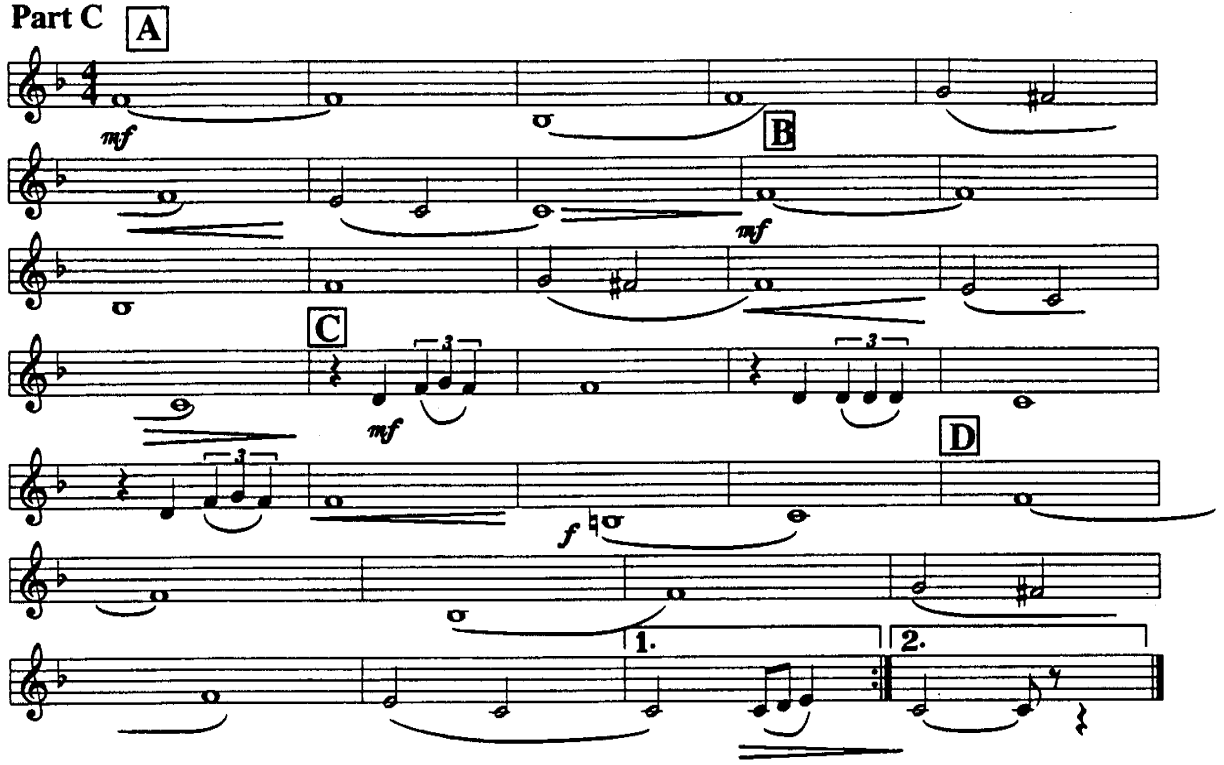
RED SAILS IN THE SUNSET

Bass Clarinet
Part B



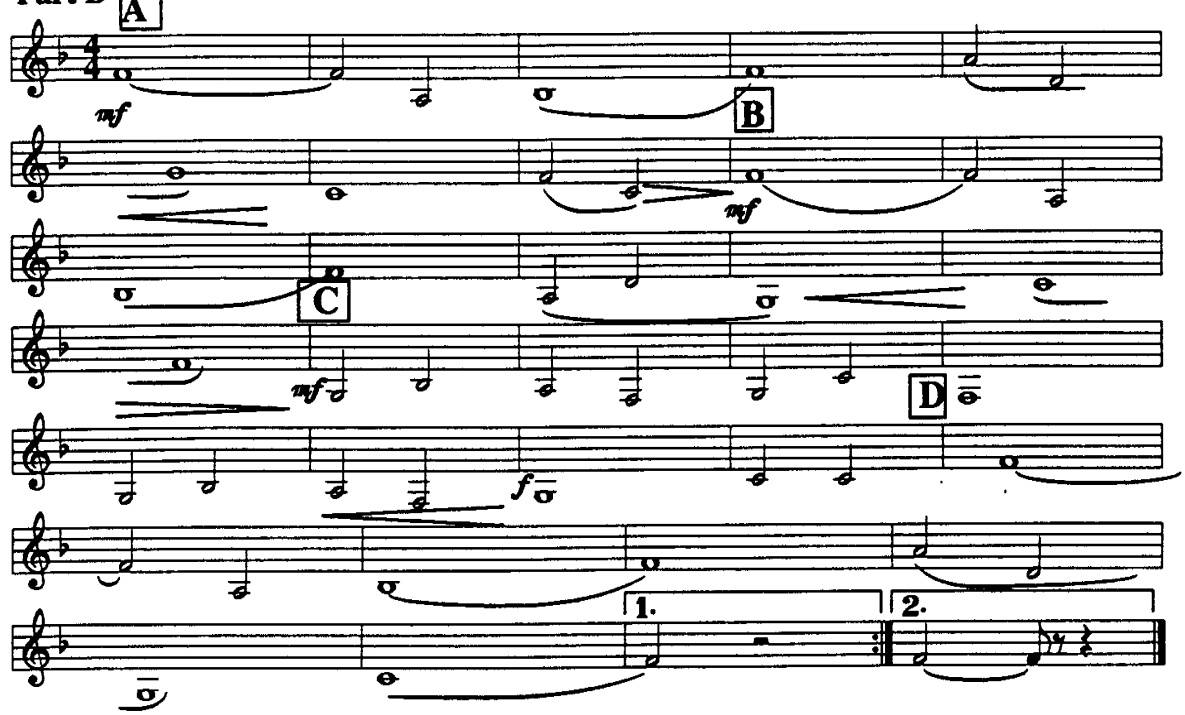
RED SAILS IN THE SUNSET

Bass Clarinet
Part C



RED SAILS IN THE SUNSET

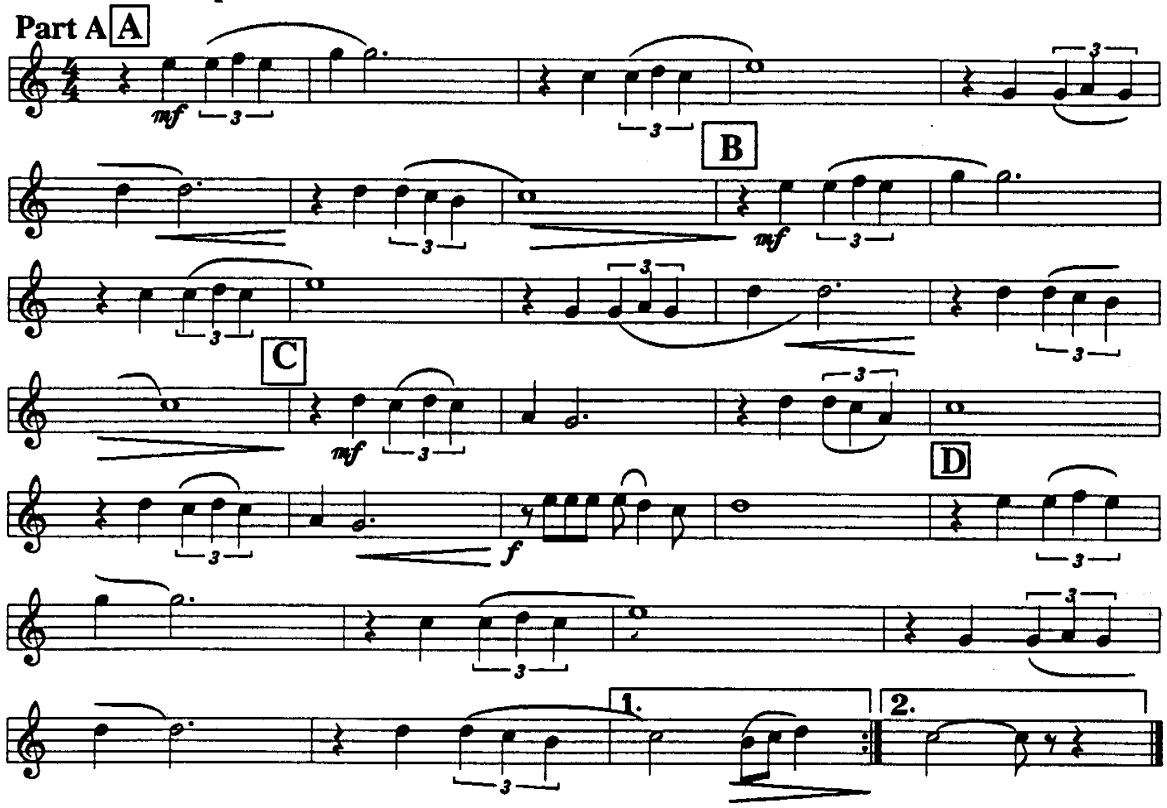
Bass Clarinet
Part D



Alto Saxophone
Baritone Saxophone

RED SAILS IN THE SUNSET

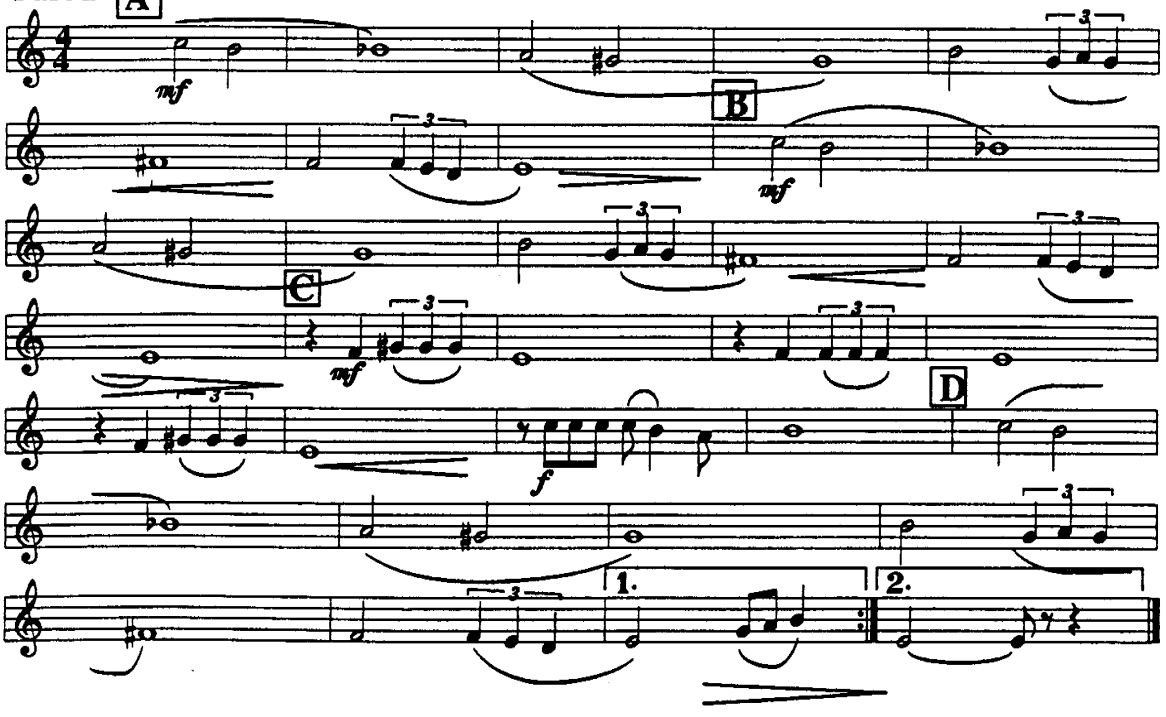
Part A



Alto Saxophone
Baritone Saxophone

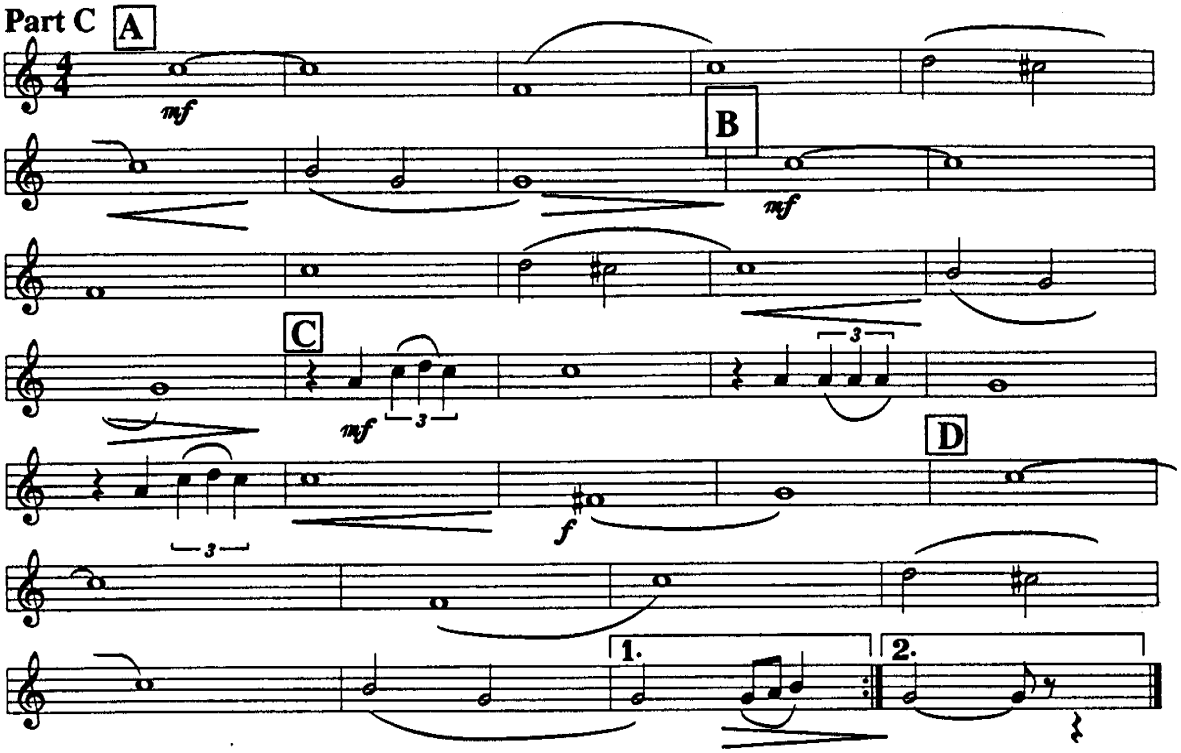
RED SAILS IN THE SUNSET

Part B



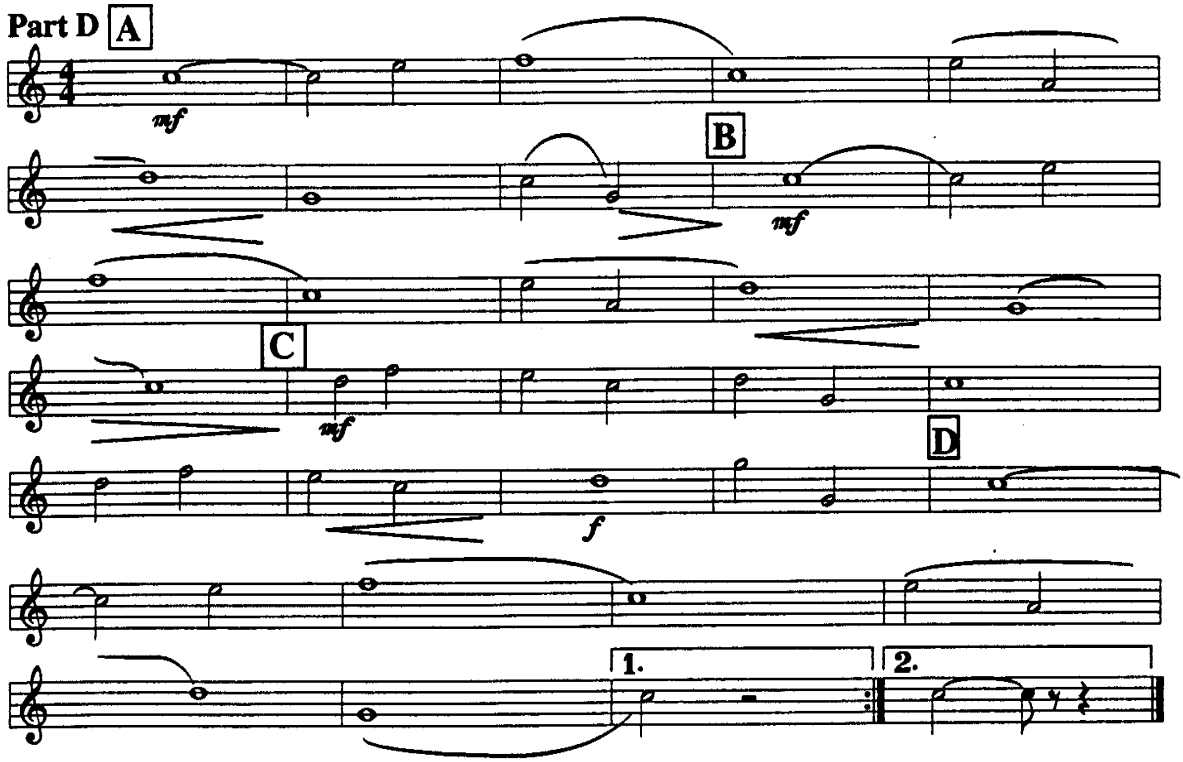
Alto Saxophone
Baritone Saxophone
Part C

RED SAILS IN THE SUNSET



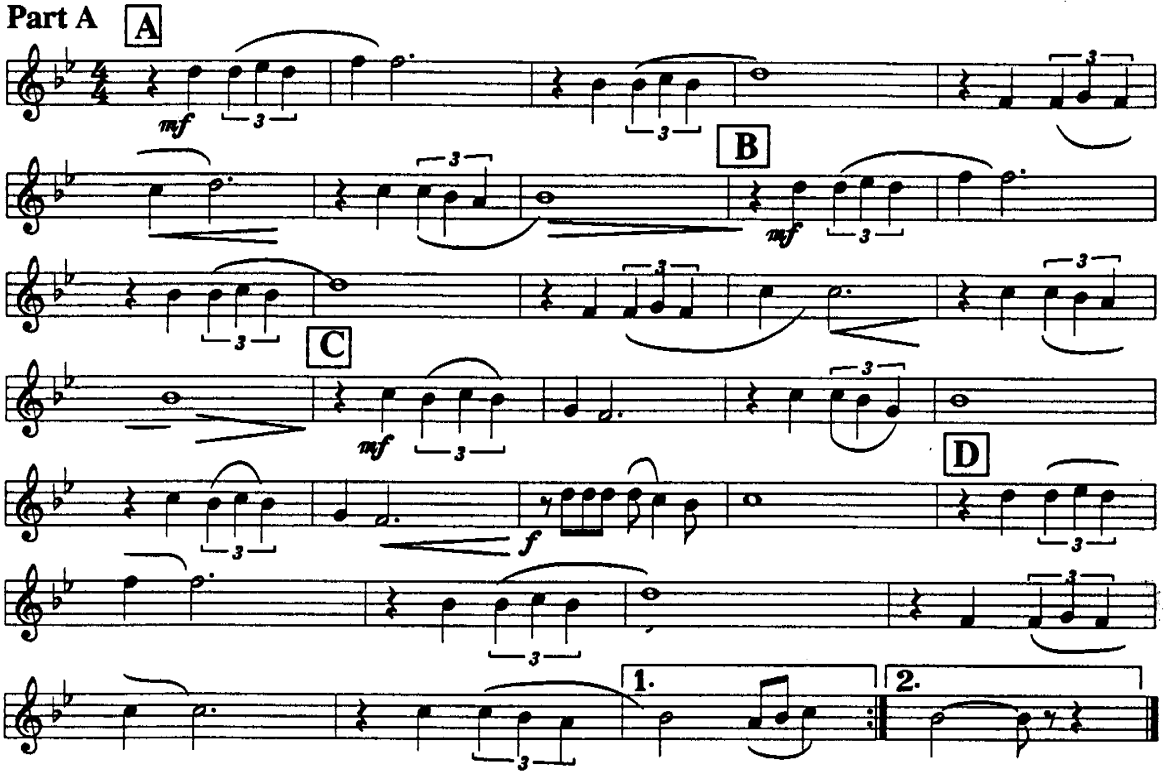
Alto Saxophone
Baritone Saxophone
Part D

RED SAILS IN THE SUNSET



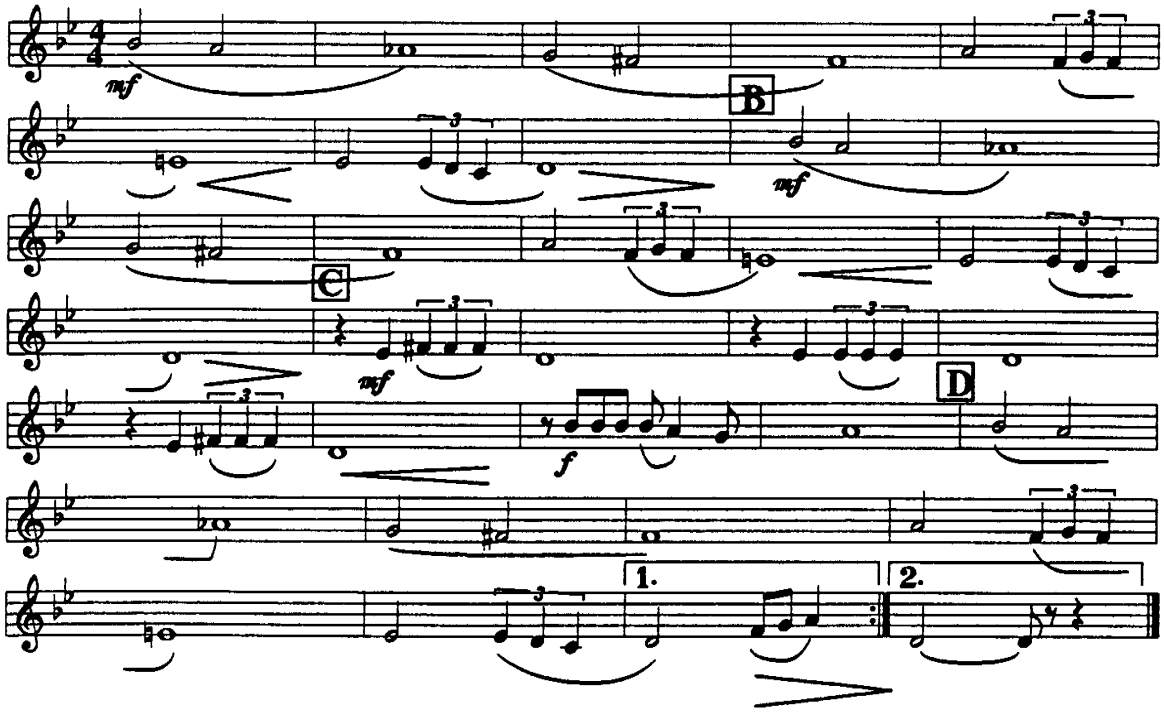
RED SAILS IN THE SUNSET

French Horn
Part A



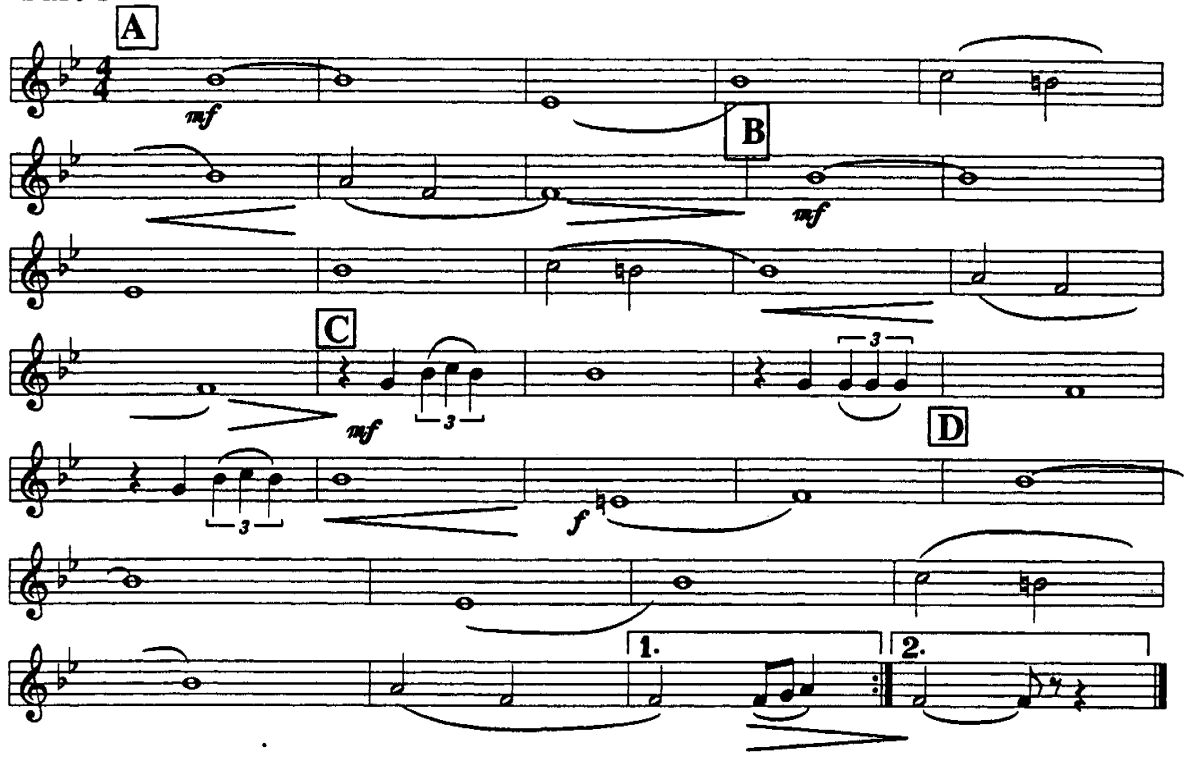
RED SAILS IN THE SUNSET

French Horn
Part B



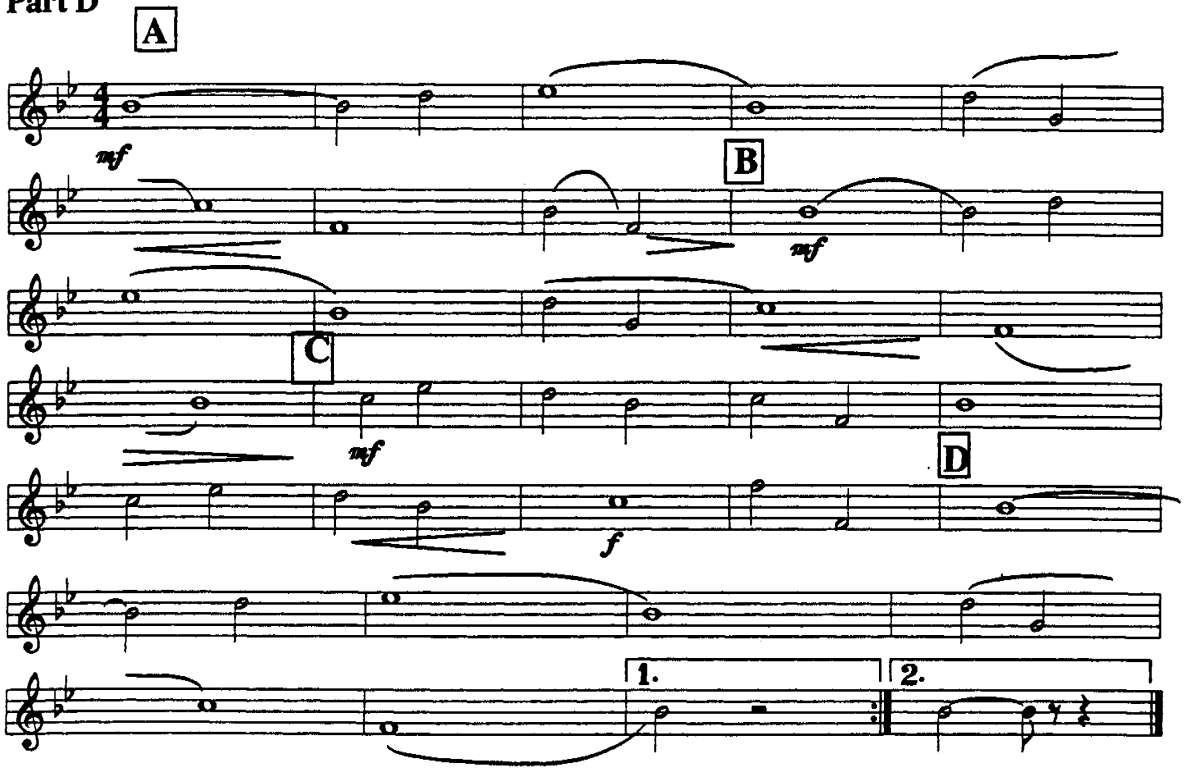
French Horn
Part C

RED SAILS IN THE SUNSET



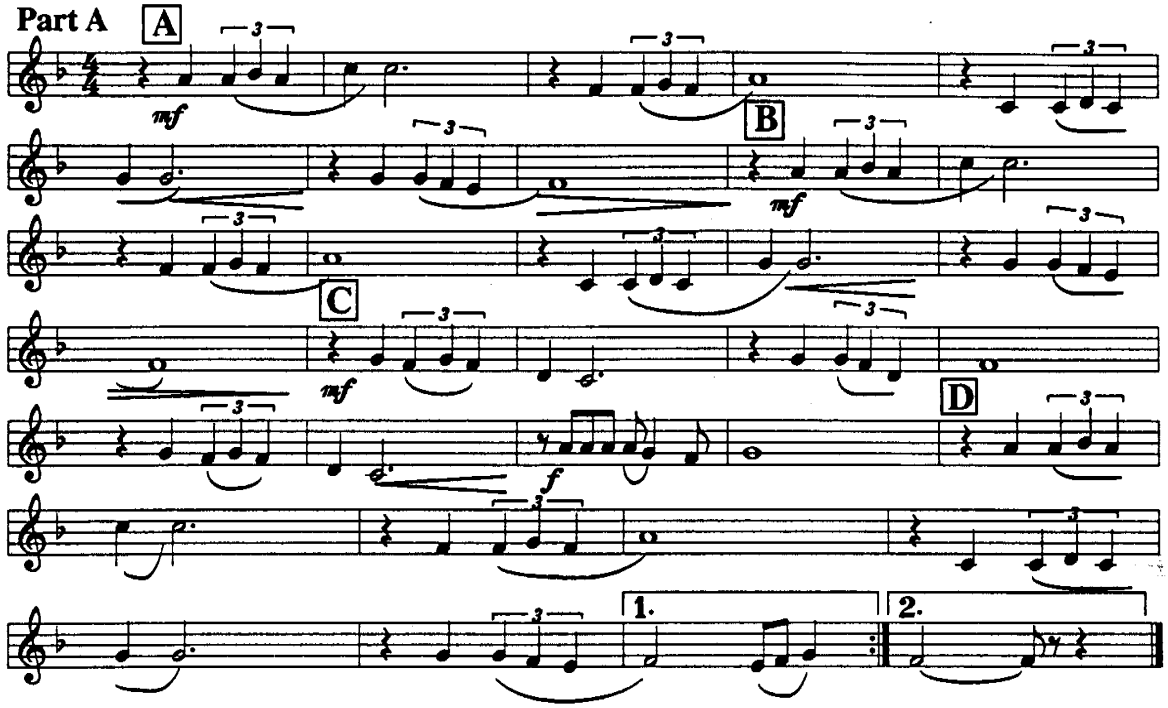
French Horn
Part D

RED SAILS IN THE SUNSET



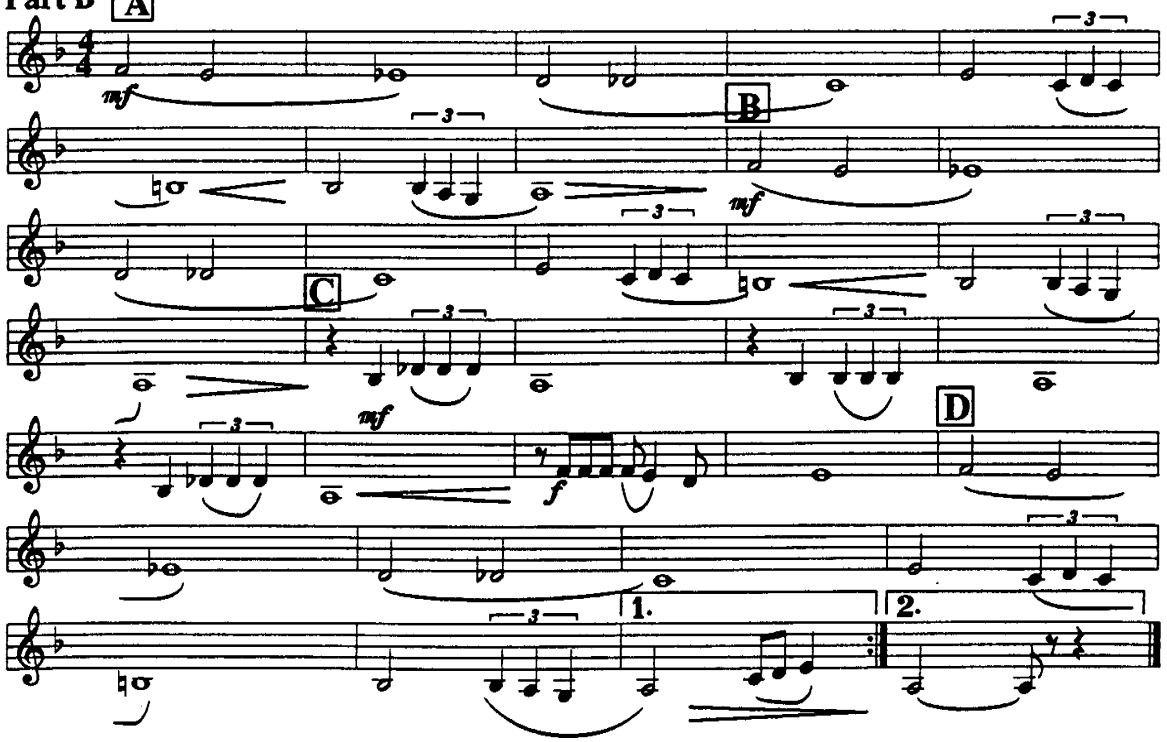
Trumpet
Clarinet (low)
Baritone T.C.
Part A

RED SAILS IN THE SUNSET



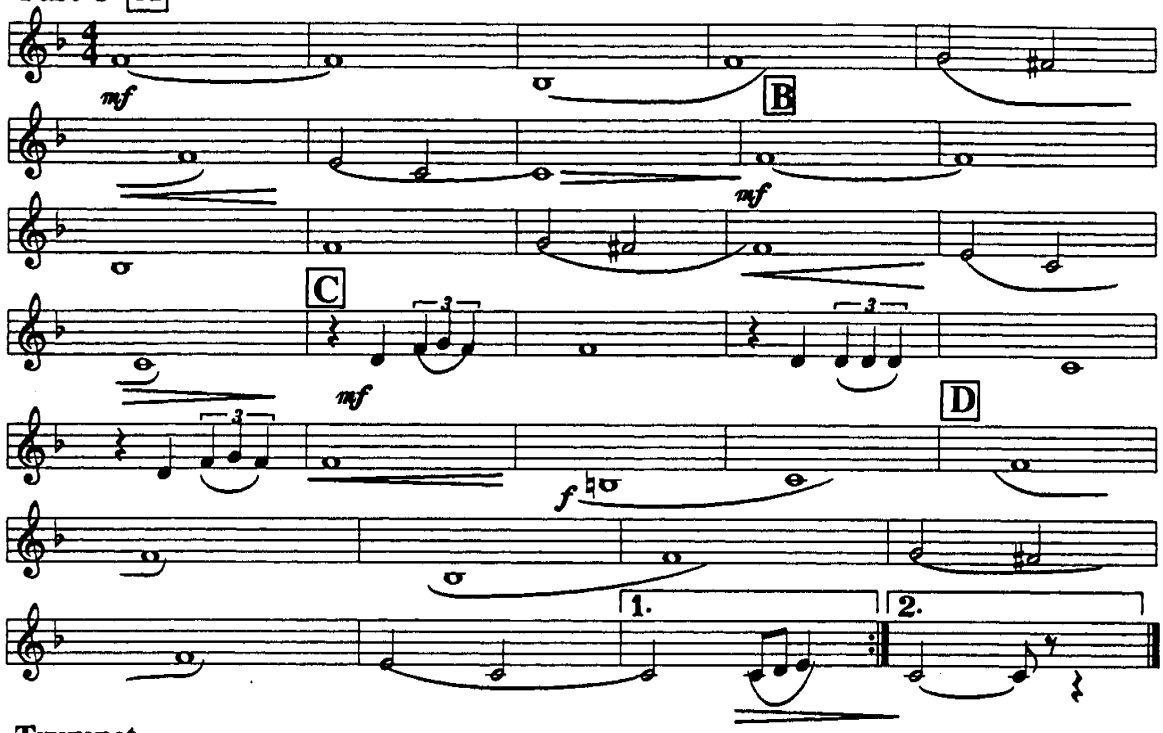
Trumpet
Clarinet (low)
Baritone T.C.
Part B

RED SAILS IN THE SUNSET



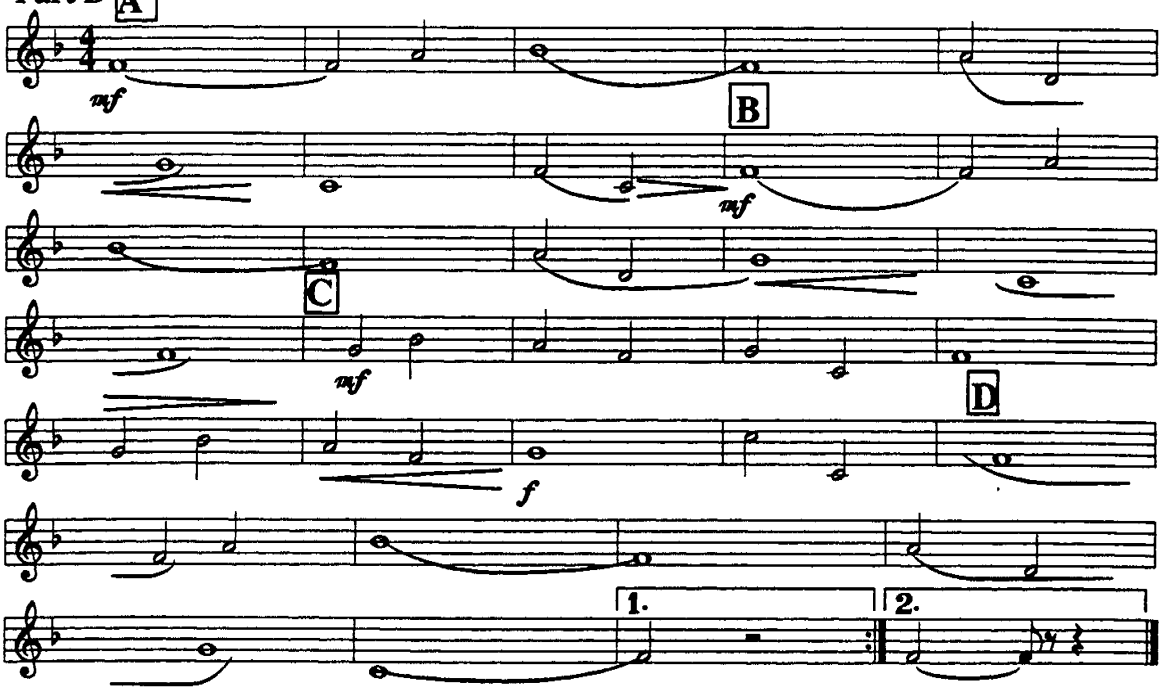
Trumpet
Clarinet (low)
Baritone T.C.
Part C

RED SAILS IN THE SUNSET



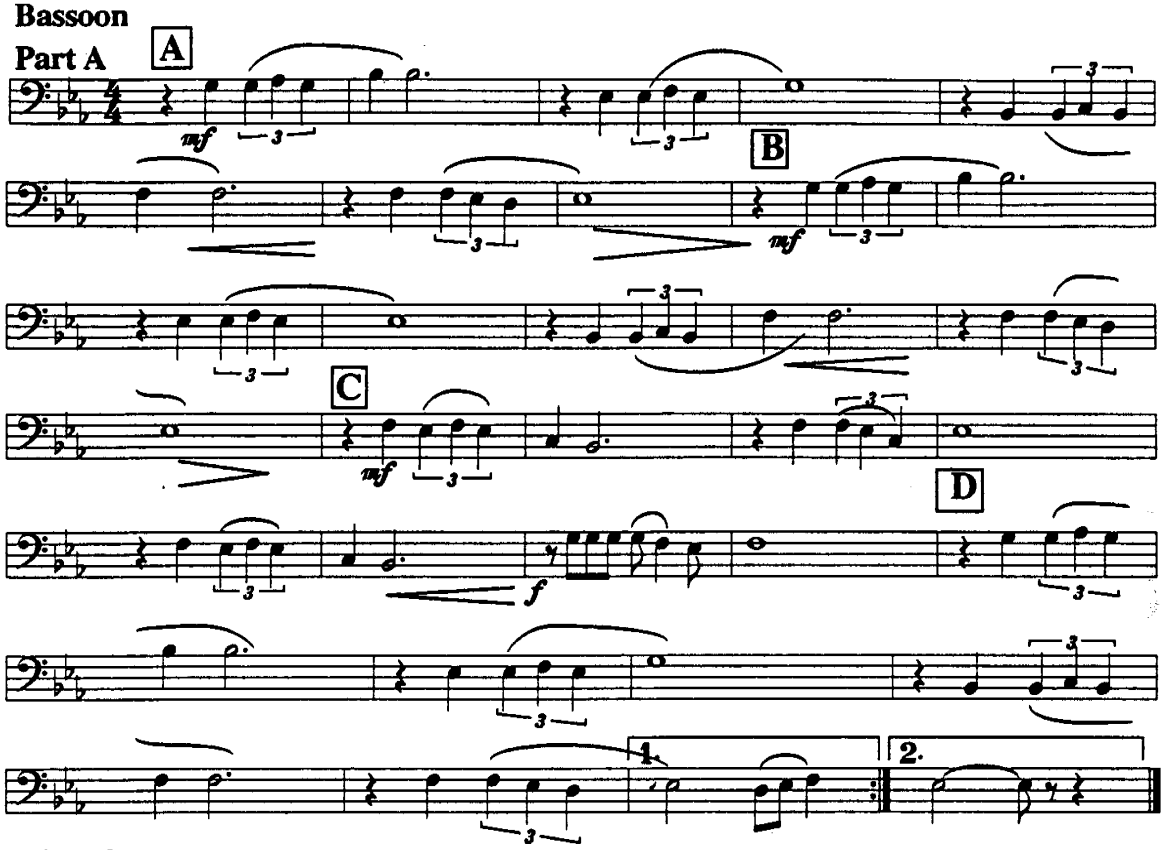
Trumpet
Clarinet (low)
Baritone T.C.
Part D

RED SAILS IN THE SUNSET



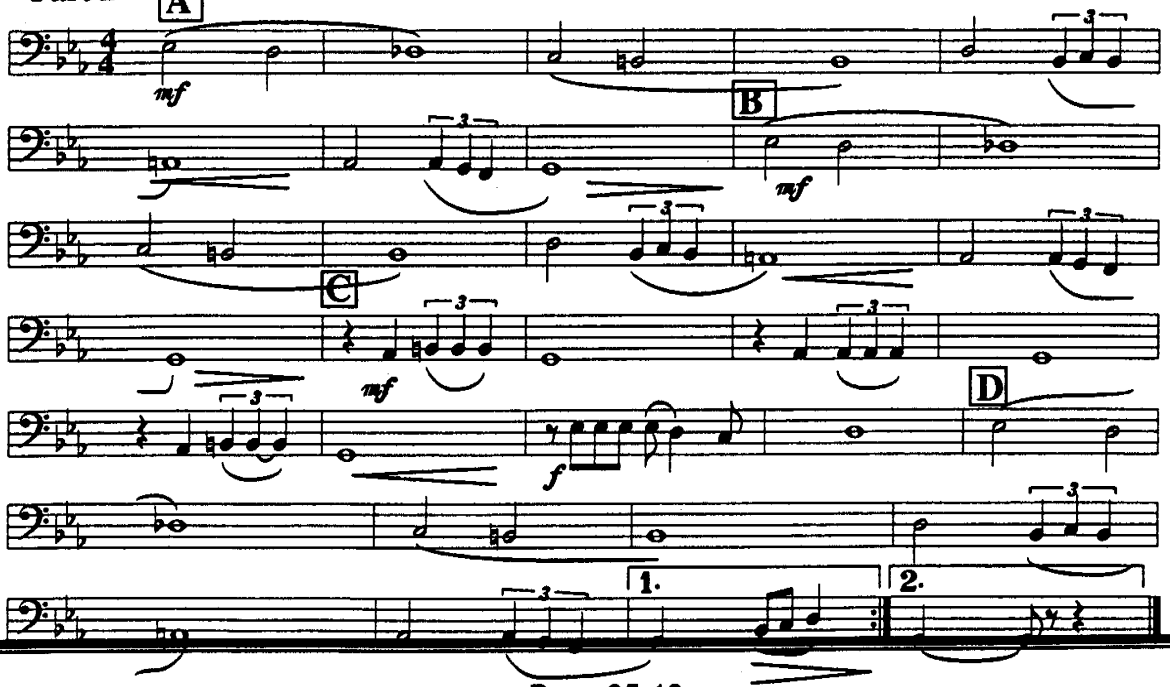
Trombone
Baritone B.C.
Bassoon
Part A

RED SAILS IN THE SUNSET



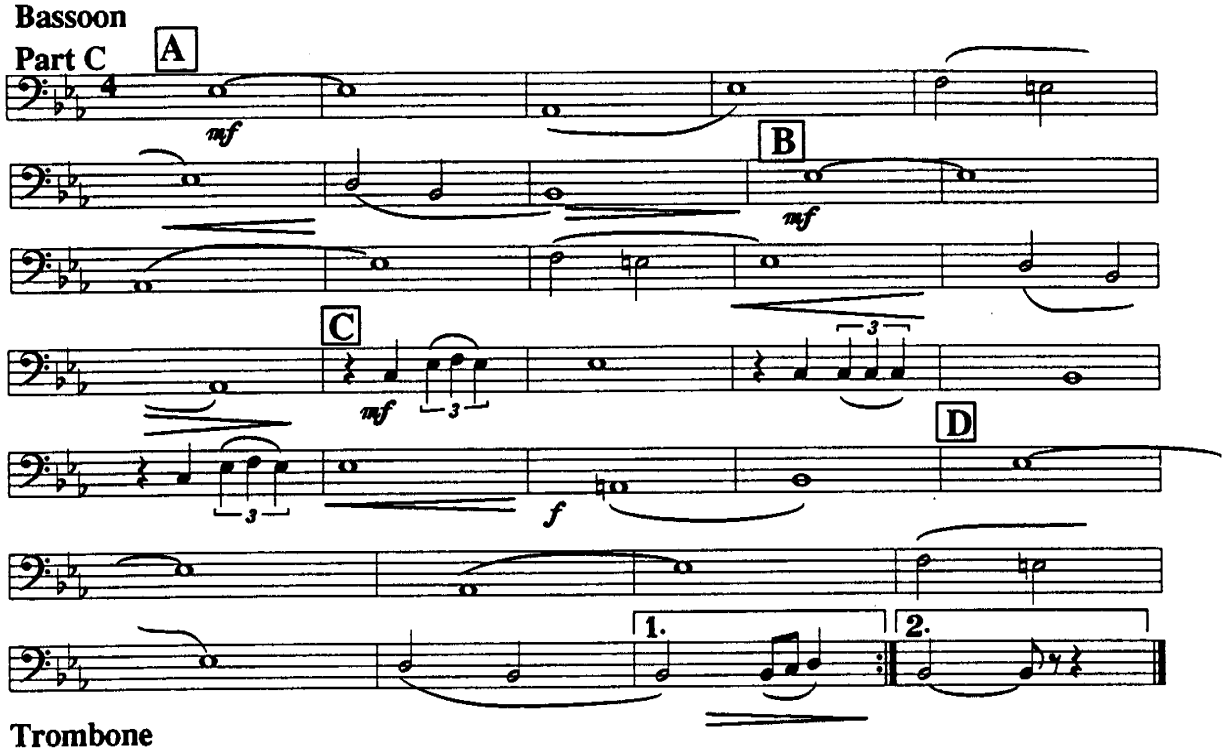
Trombone
Baritone B.C.
Bassoon
Part B

RED SAILS IN THE SUNSET



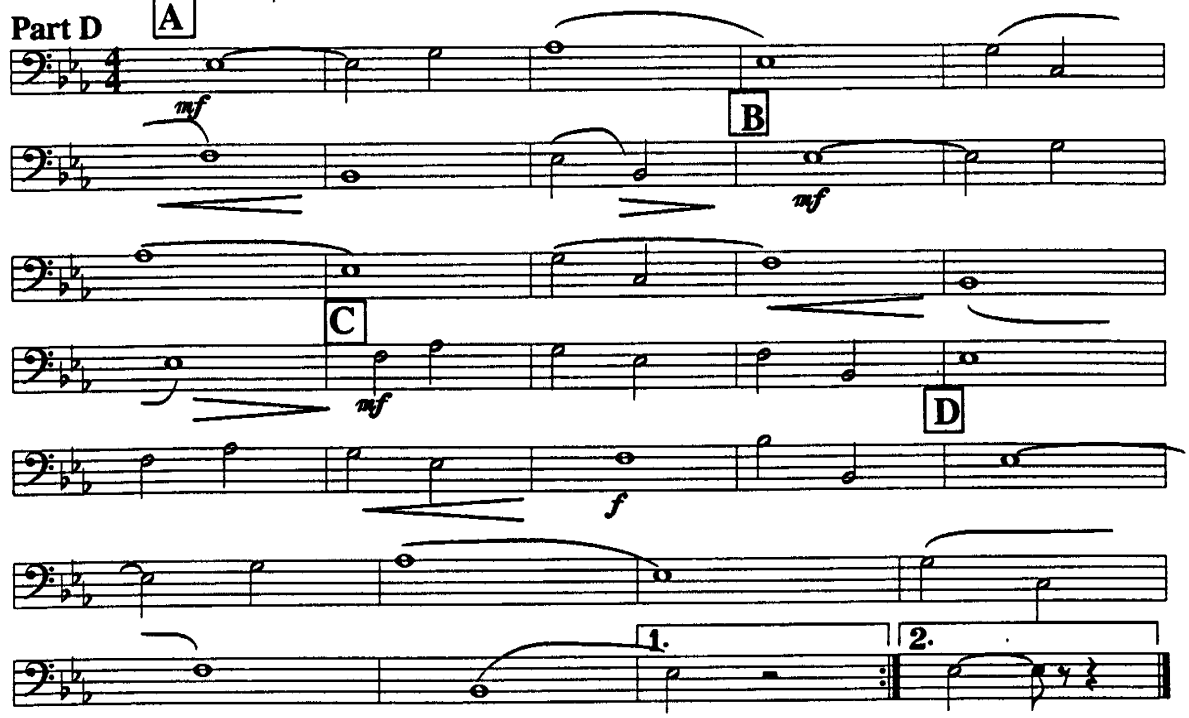
Trombone
Baritone B.C.
Bassoon
Part C

RED SAILS IN THE SUNSET



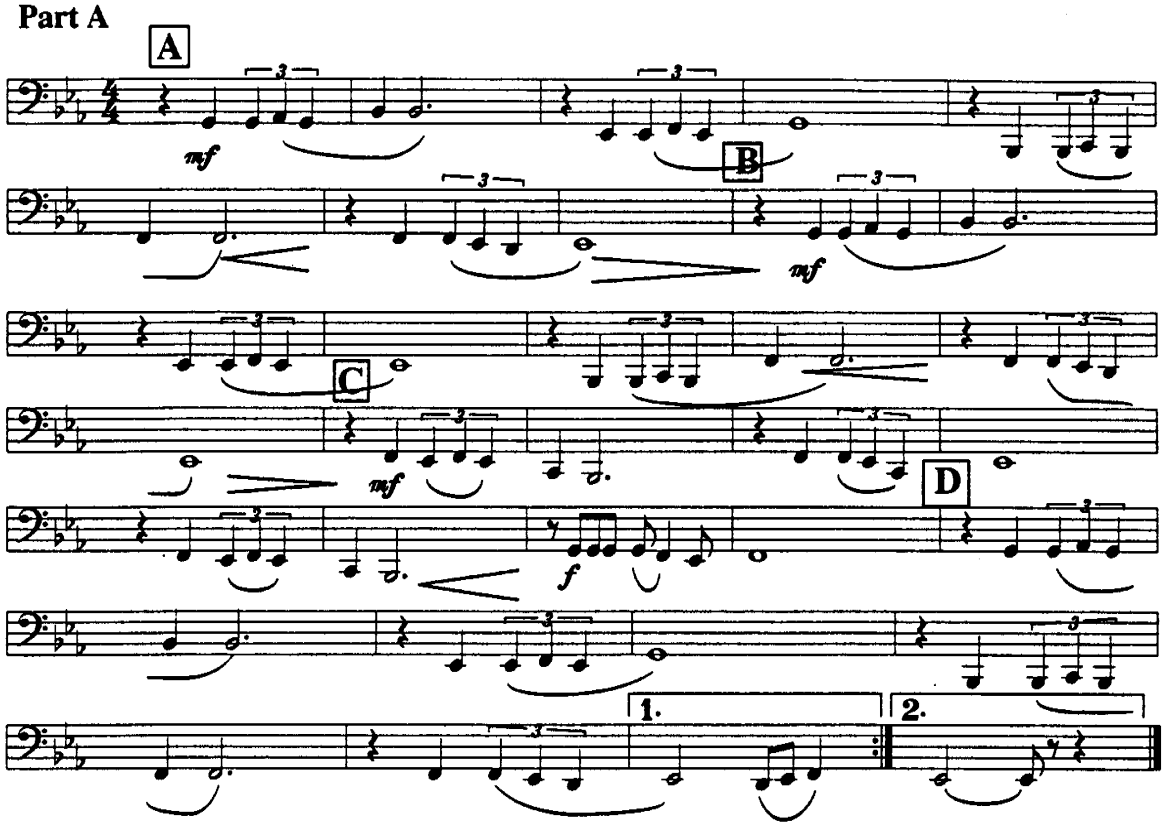
Trombone
Baritone B.C.
Bassoon
Part D

RED SAILS IN THE SUNSET



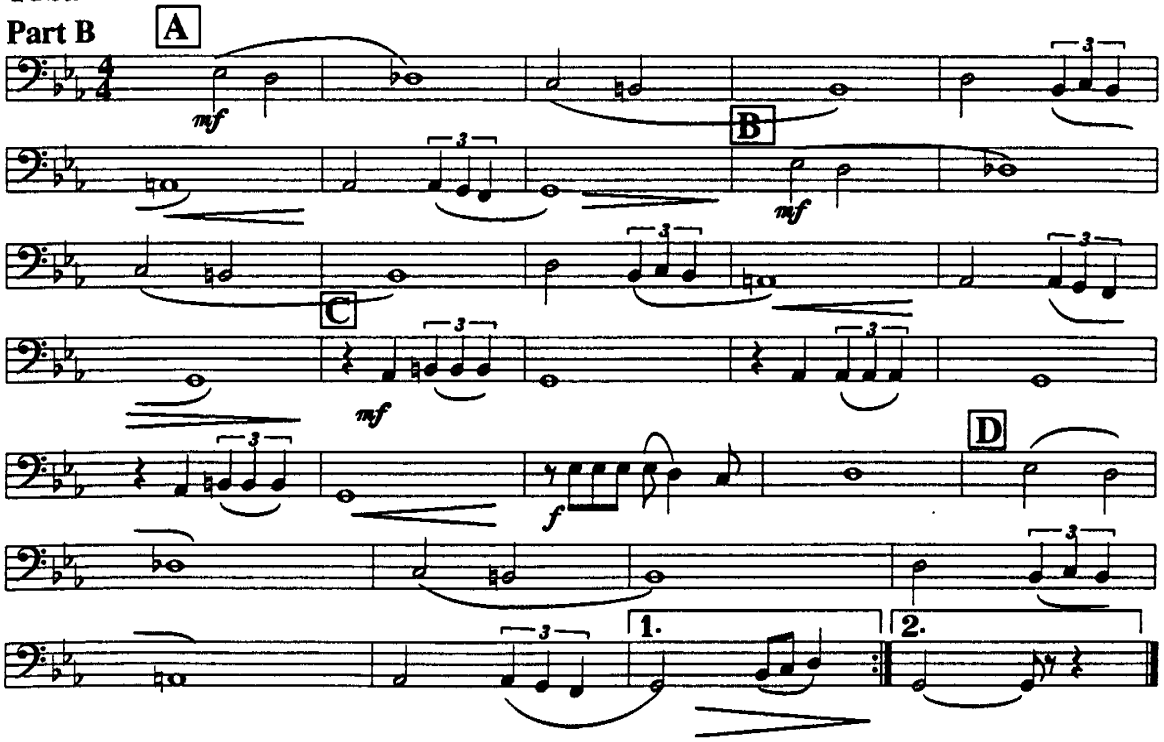
Tuba
Part A

RED SAILS IN THE SUNSET



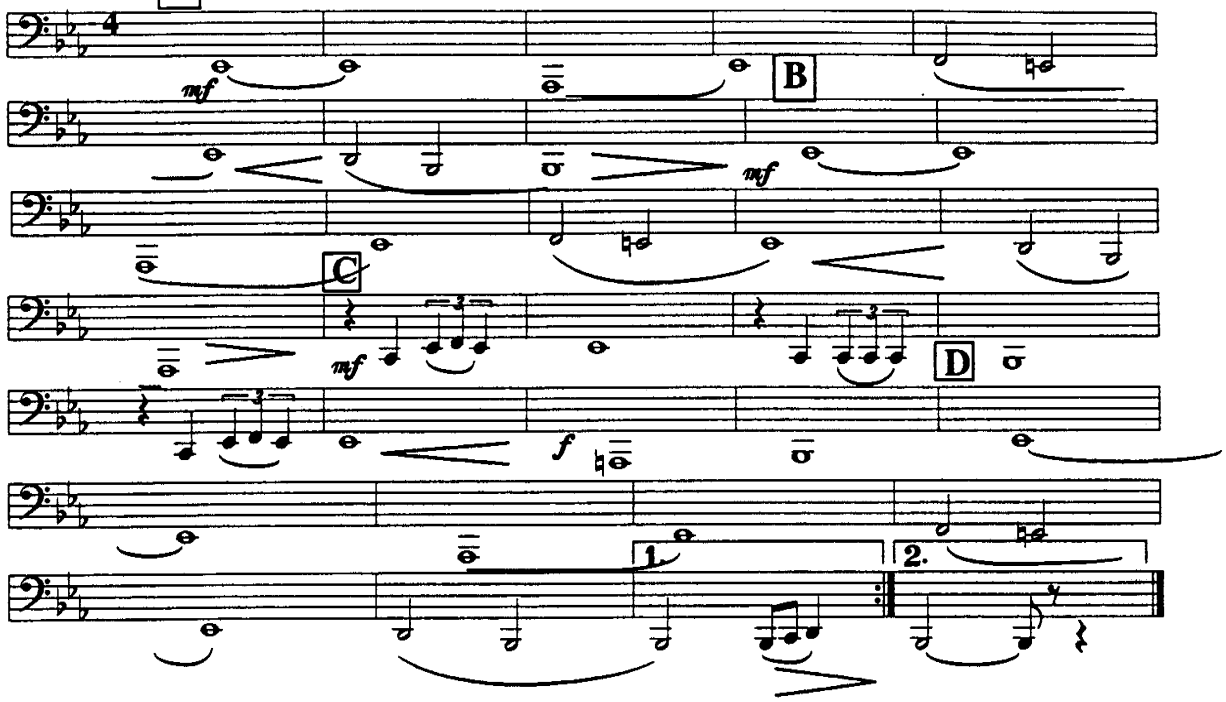
Tuba
Part B

RED SAILS IN THE SUNSET



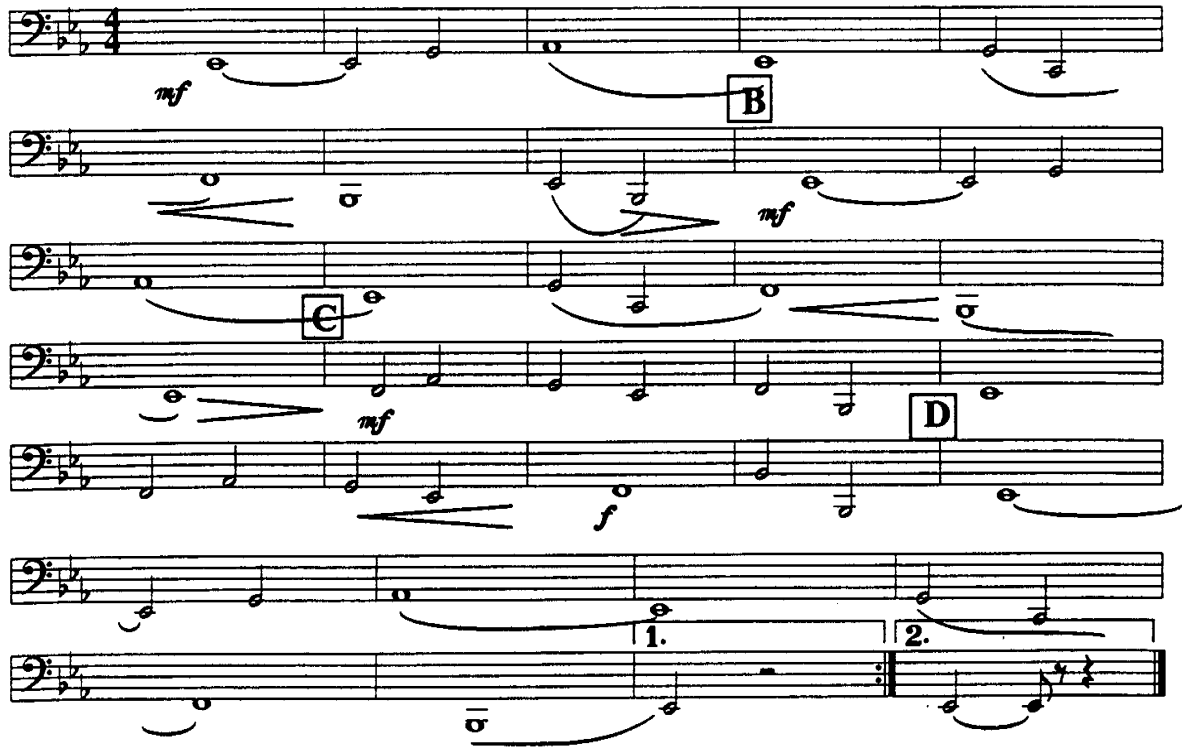
Tuba
Part C

RED SAILS IN THE SUNSET

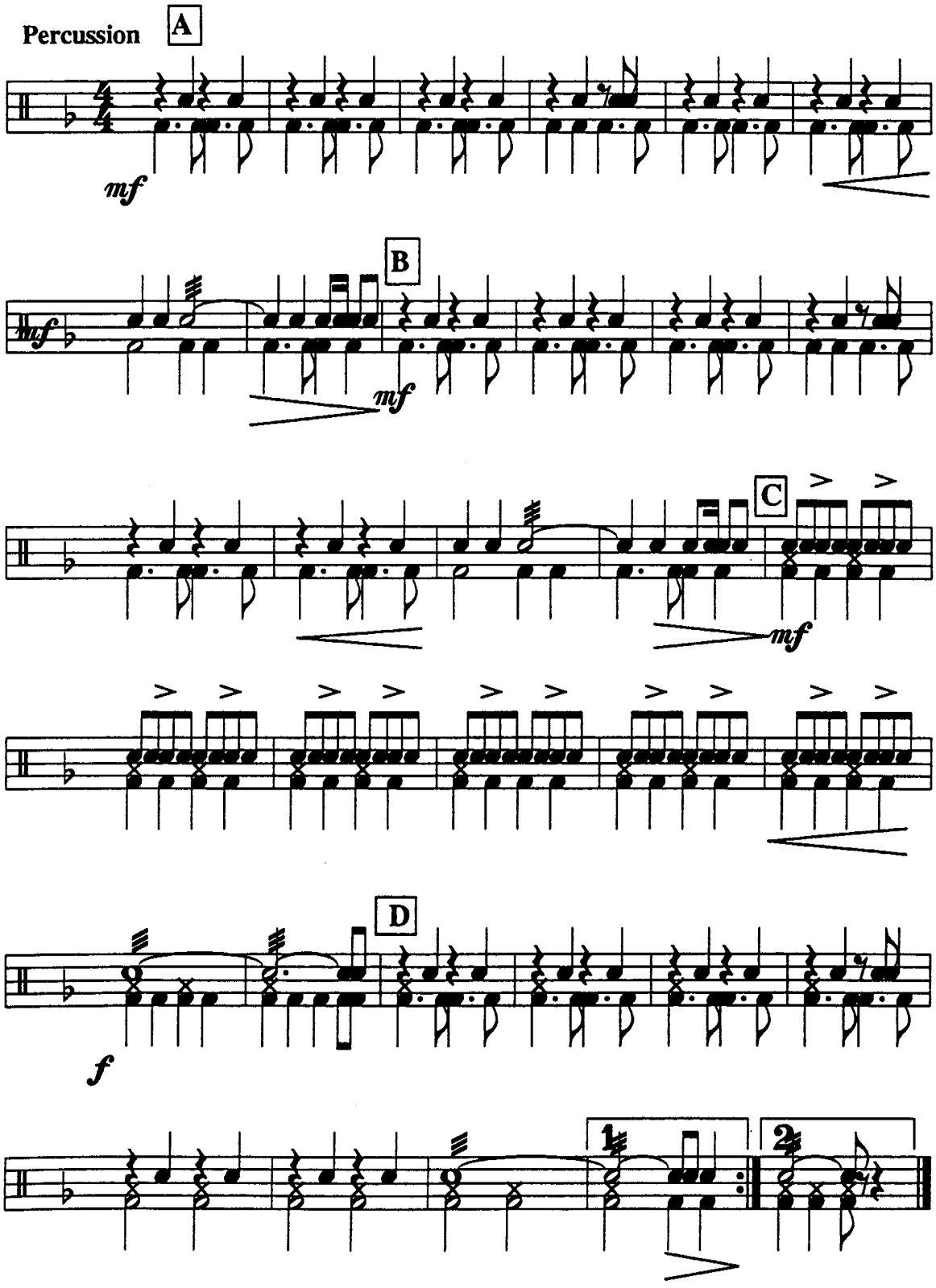


Tuba
Part D

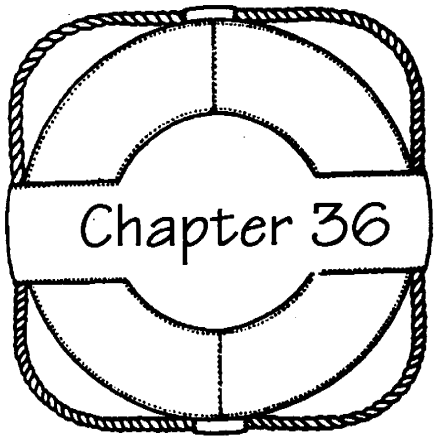
RED SAILS IN THE SUNSET



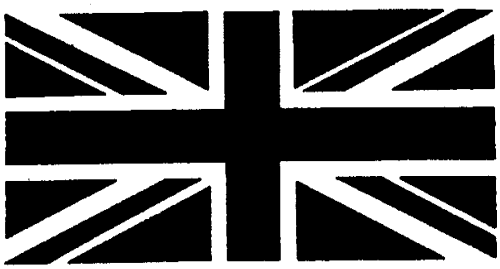
RED SAILS IN THE SUNSET



Rule Britannia, Ceremonial March



This well-known march was composed by Dr. T. A. Arne in the period following the Napoleonic wars when Great Britain truly dominated the world's oceans. Its very patriotic lyrics by James Thomson express the pride of the British people after Napoleon's defeat. It was very important for the island nation to maintain its lifeline of sea routes to keep Britain supplied and to prevent any more aggressive acts. "Britannia" refers to the fair lady with helmet, trident and shield representing Great Britain. This march could be used as a slow march or inspection piece on ceremonial occasions.



Lyrics

When Britain first, at heav'n's command, arose from out the azure main,
Arose from out the azure main, the azure main,
This was the charter, the charter of the land,
And guardian angels sang this strain:

Chorus

Rule Britannia! Britannia rule the waves!
Britons never will be slaves

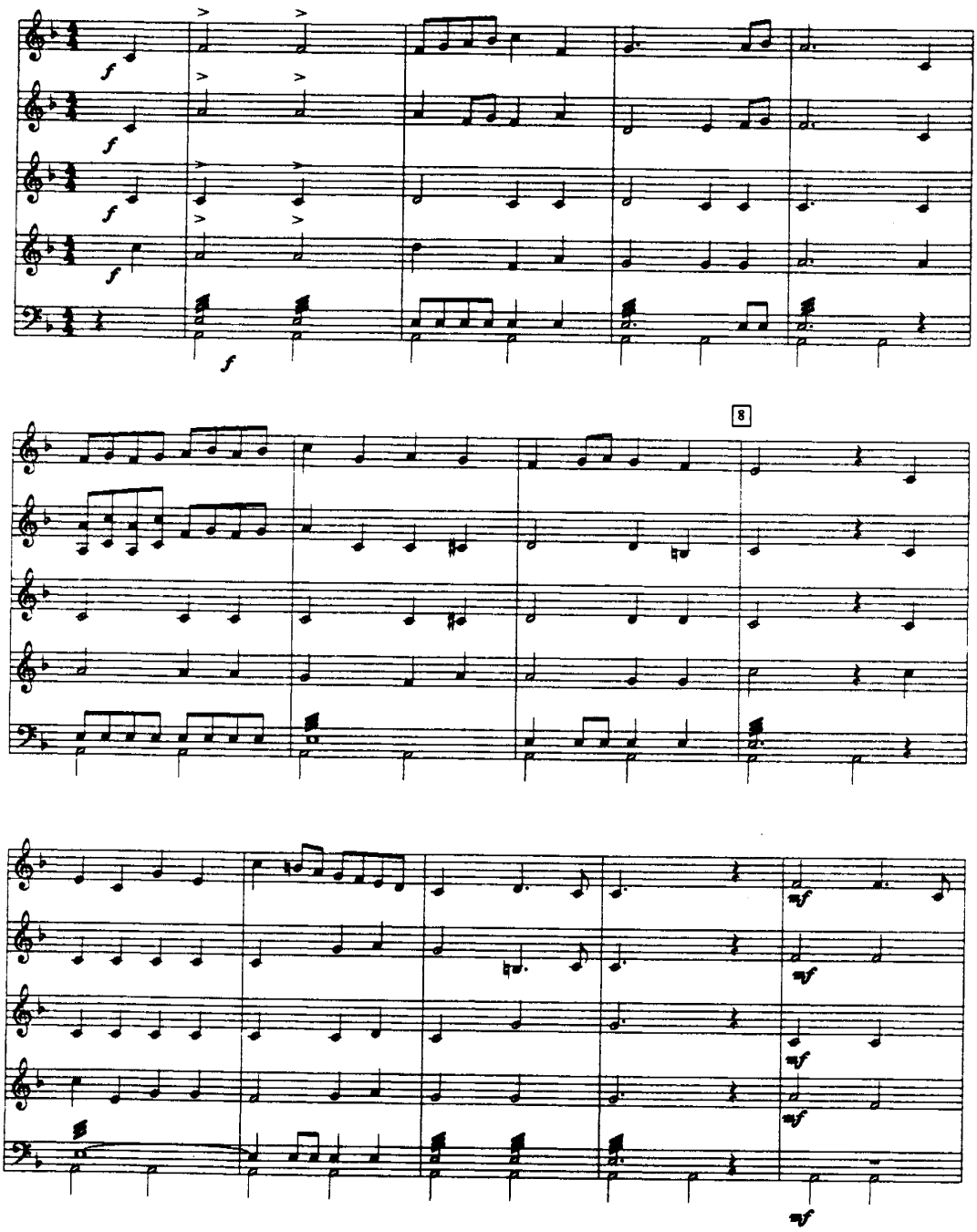
The nations not so blest as thee, must in their turn to tyrants fall,
Must in their turn to tyrants fall, to tyrants fall,
While thou shalt flourish, shalt flourish great and free,
The dread and envy of them all.

Still more majestic shalt thou rise, more dreadful from each foreign stroke,
More dreadful; from each foreign stroke, each foreign stroke,
As the loud blast that tears the skies,
Serves but to root thy native oak.

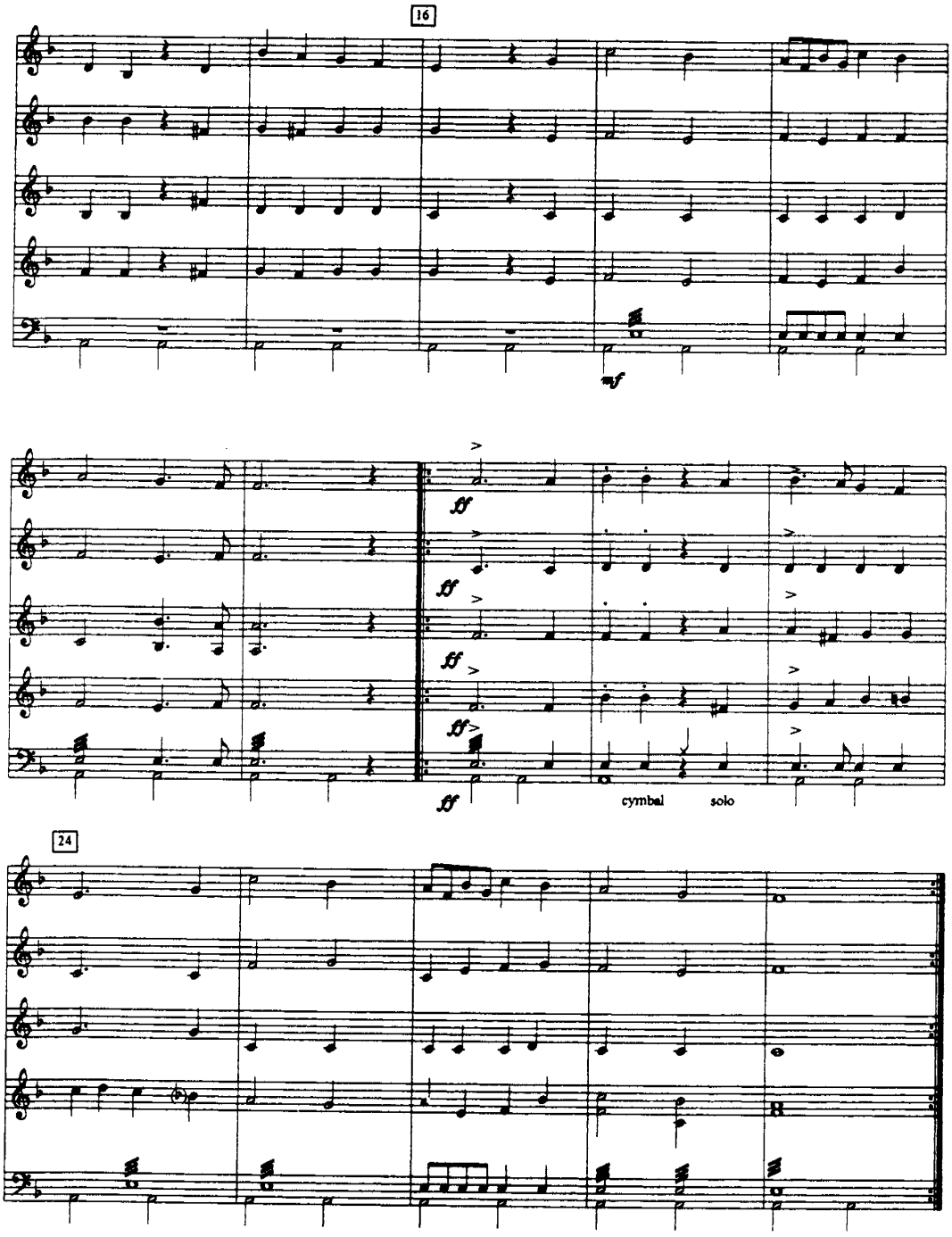
The muses still with freedom found, shall to thy happy coast repair,
Shall to thy happy coast repair, thy coast repair,
Blest Isle! with beauty, with matchless beauty crowned,
And manly hearts to guard the fair.

Bb Conductor

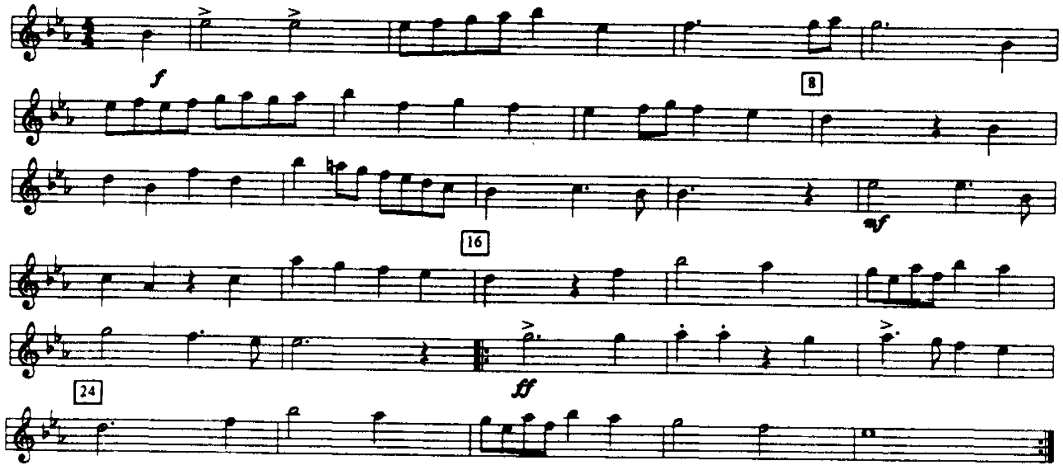
RULE BRITANNIA



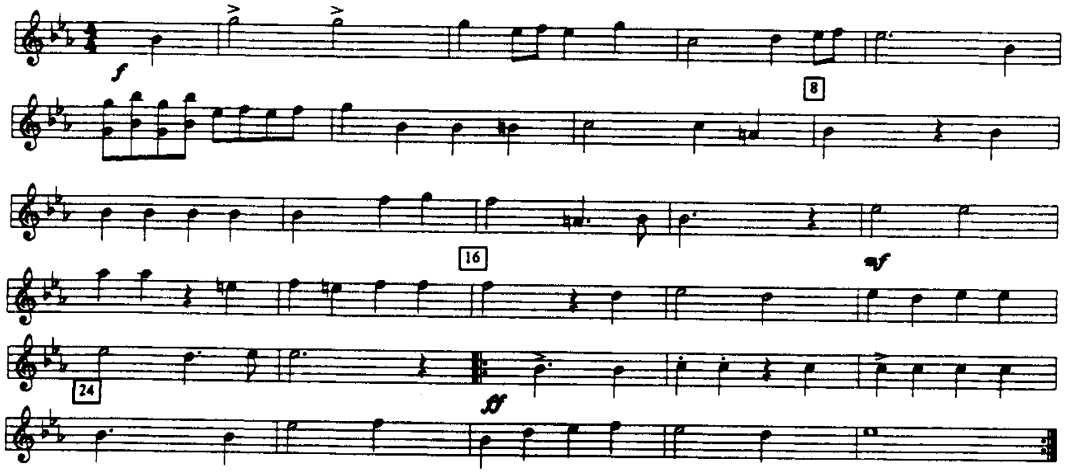
Bb Conductor **RULE BRITANNIA**



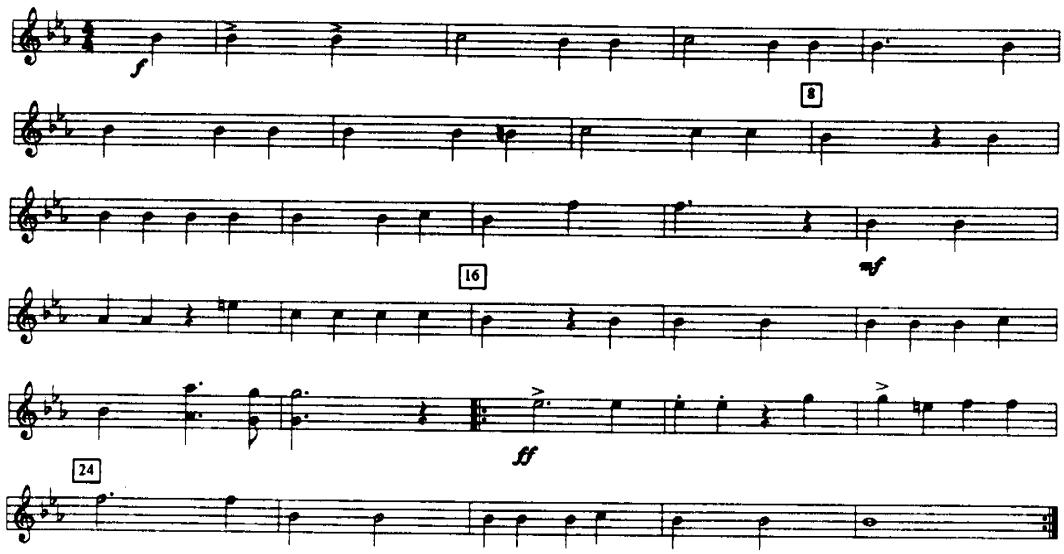
Flute Part A **RULE BRITANNIA**



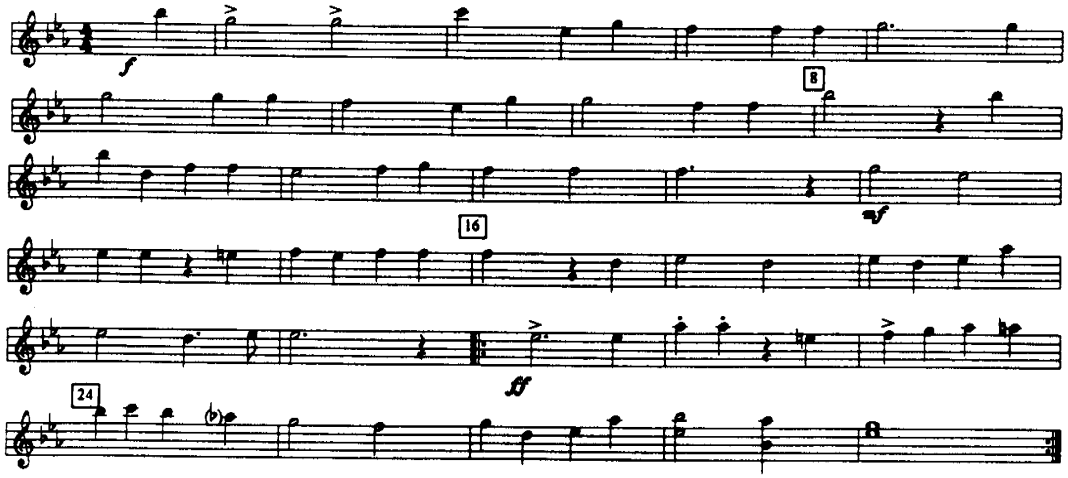
Flute Part B **RULE BRITANNIA**



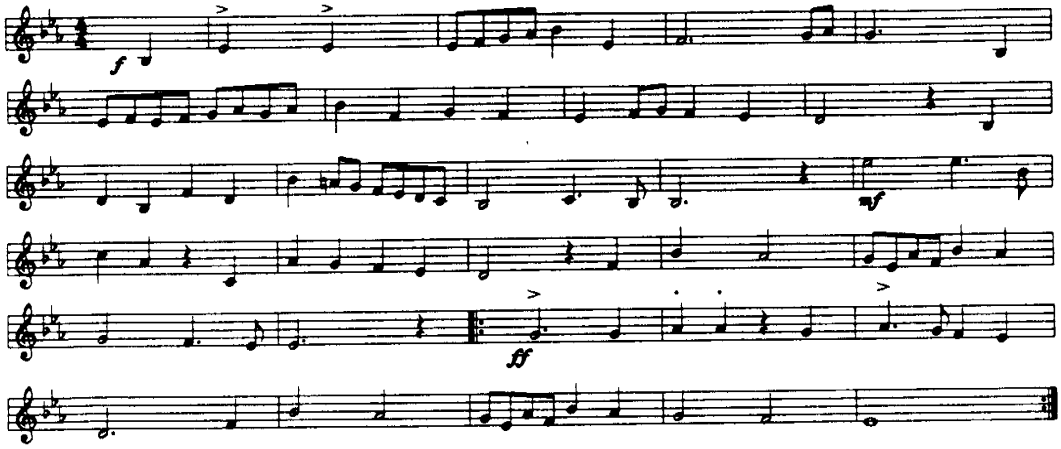
Flute/Bells Part C **RULE BRITANNIA**



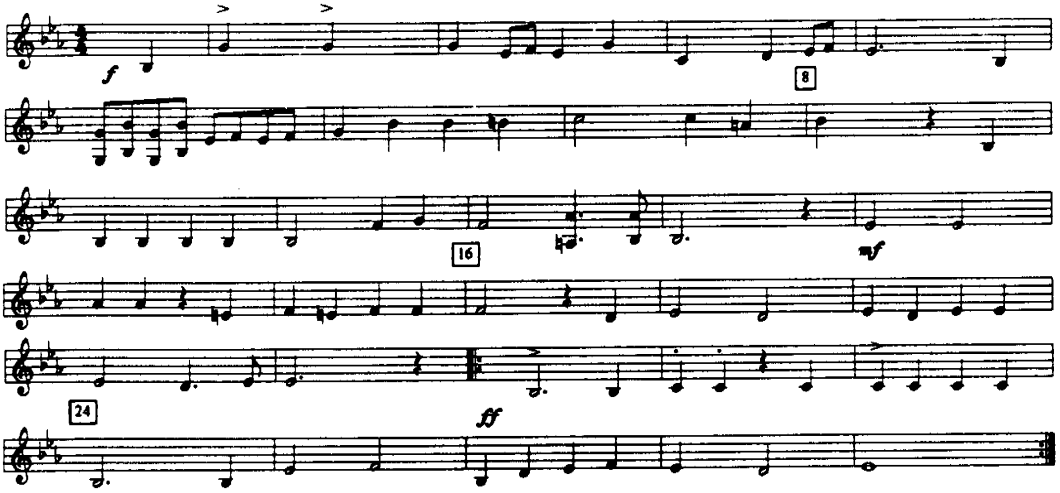
Flute Part D **RULE BRITANNIA**



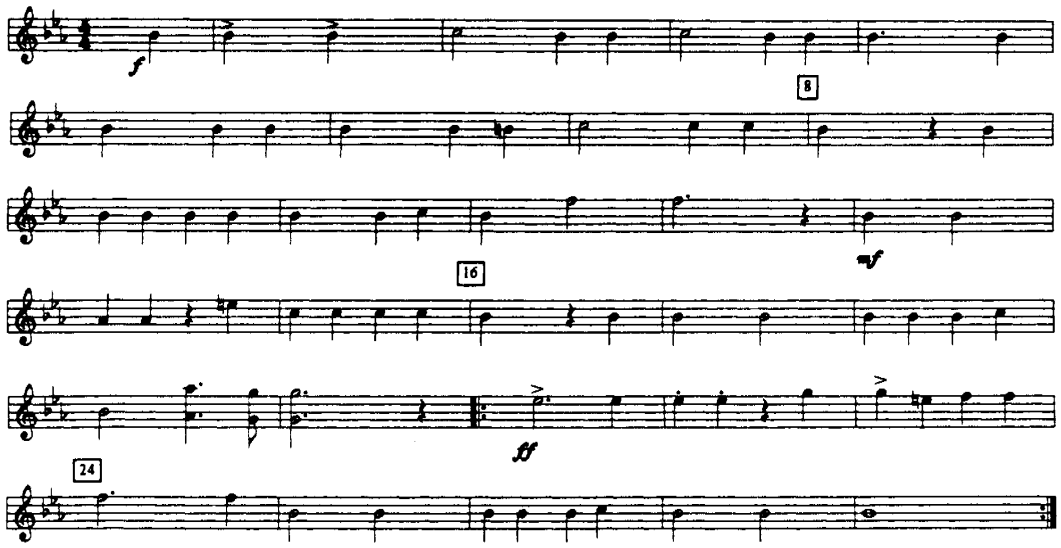
Bells Part A **RULE BRITANNIA**



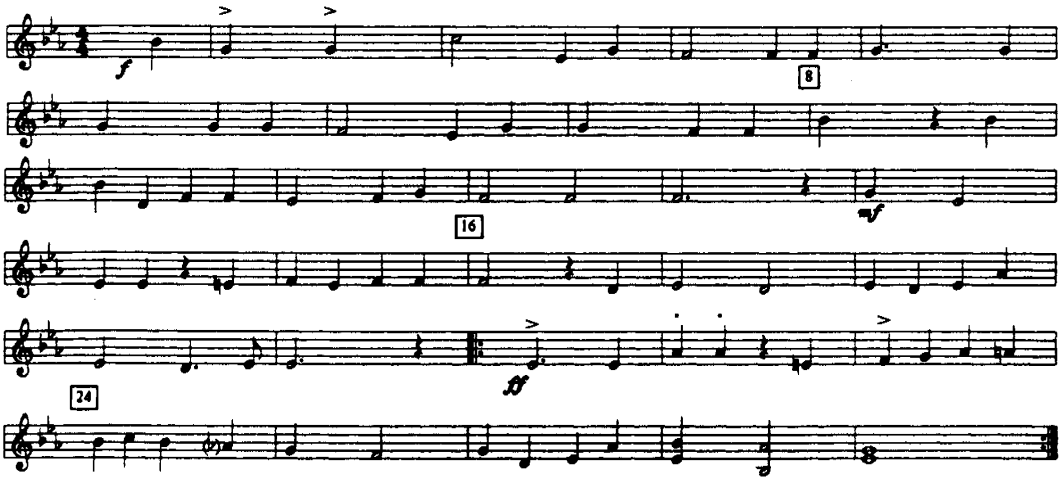
Bells Part B **RULE BRITANNIA**



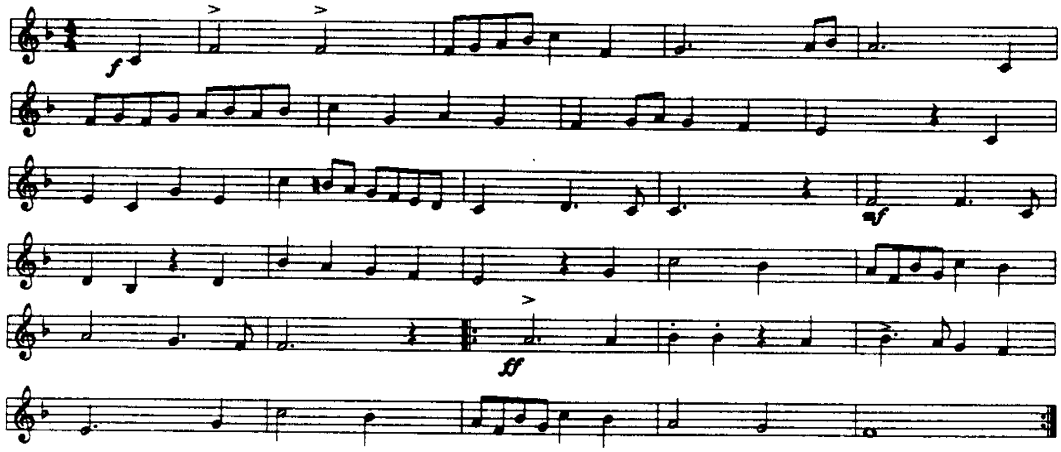
Flute/Bells Part C **RULE BRITANNIA**



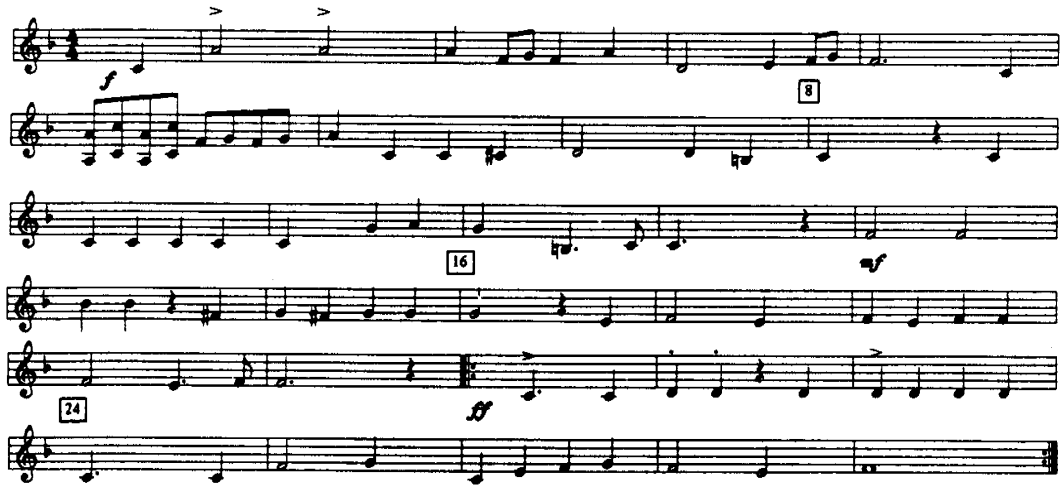
Bells Part D **RULE BRITANNIA**



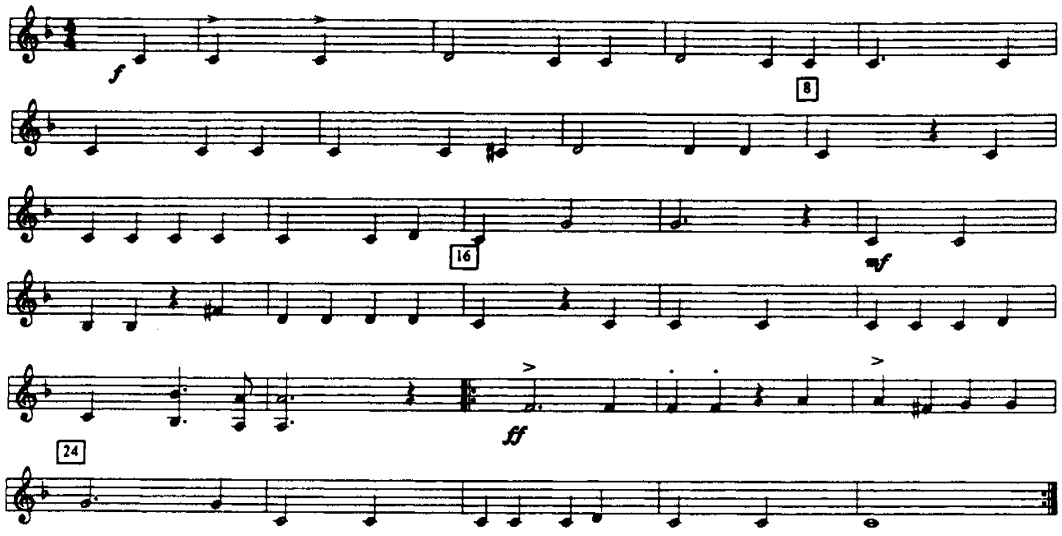
Trumpet/Clarinet/T.Sax/Bar. T.C. Part A **RULE BRITANNIA**



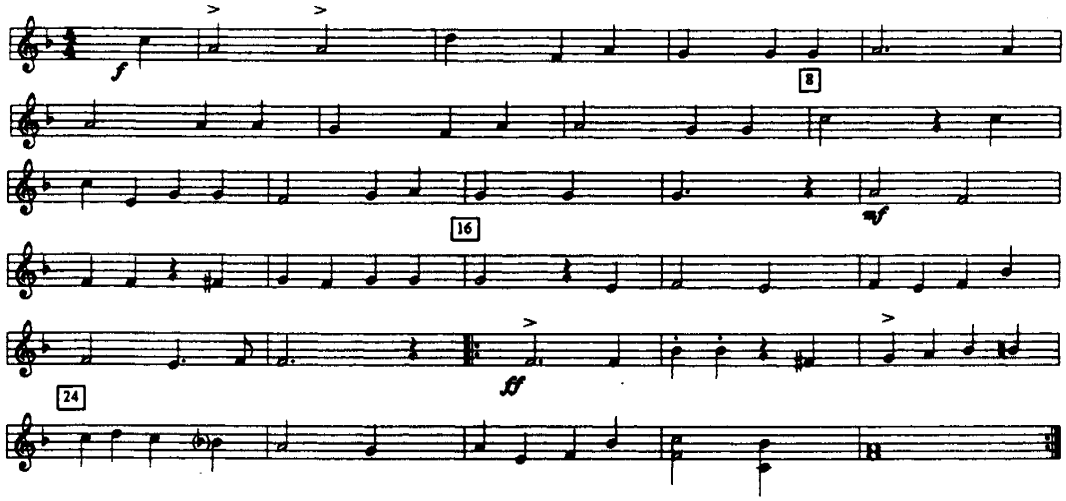
Trumpet/Clarinet/T.Sax/Bar.T.C. Part B **RULE BRITANNIA**



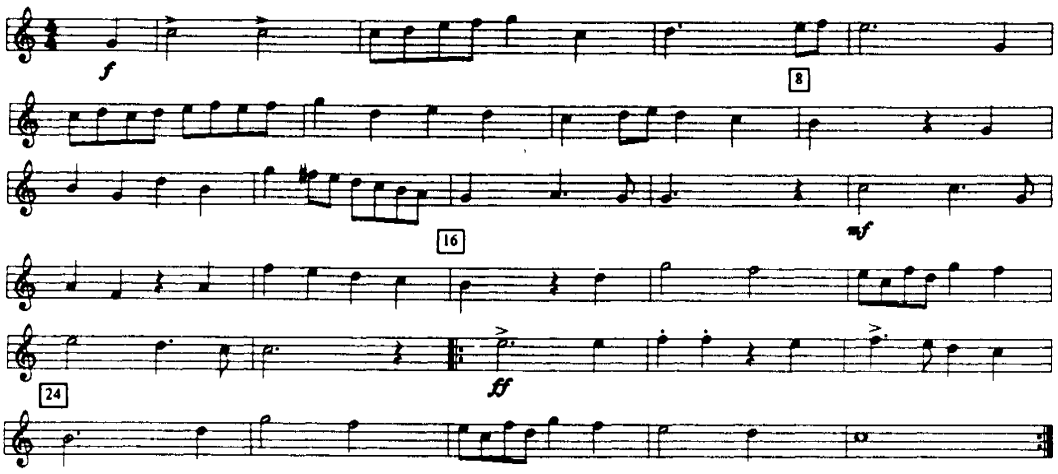
Trumpet/Clarinet/T.Sax/Bar. T.C. Part C **RULE BRITANNIA**



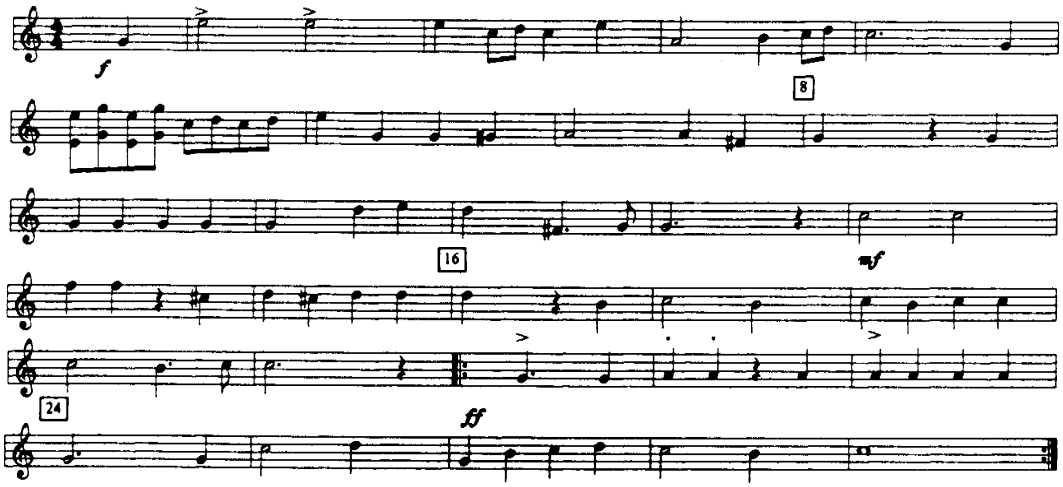
Trumpet/Clarinet/T.Sax/Bar. T.C. Part D **RULE BRITANNIA**



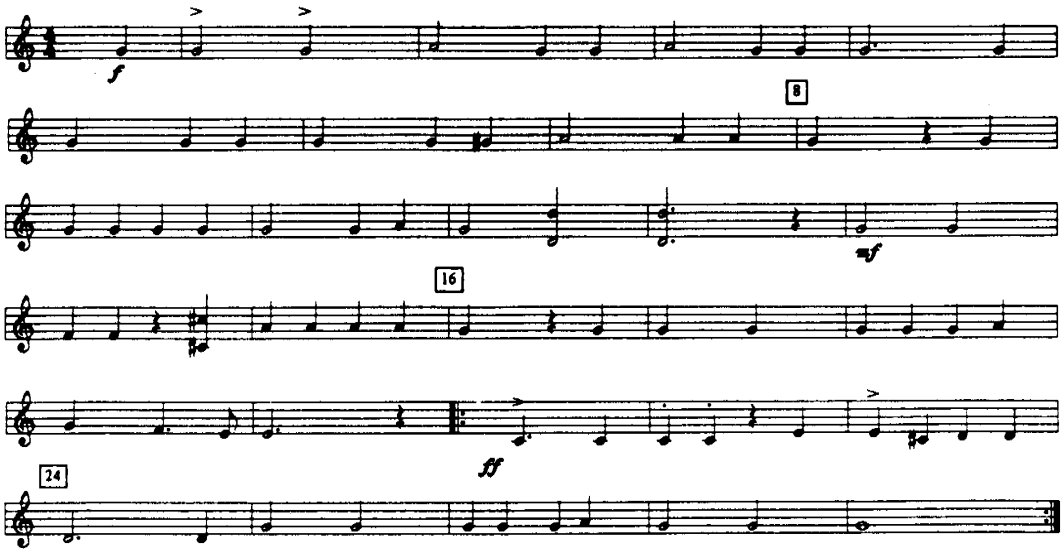
Alto/Bari Sax Part A **RULE BRITANNIA**



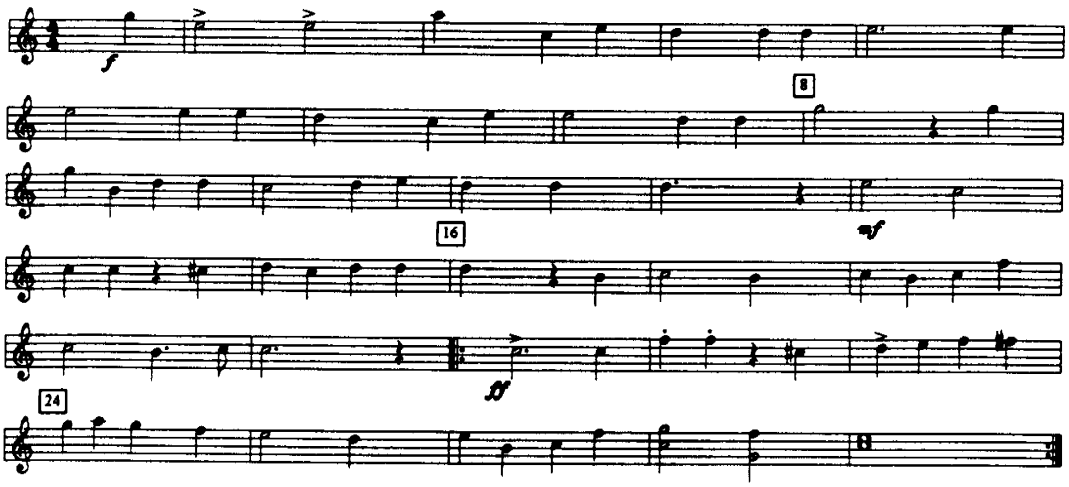
Alto/Bari Sax Part B **RULE BRITANNIA**



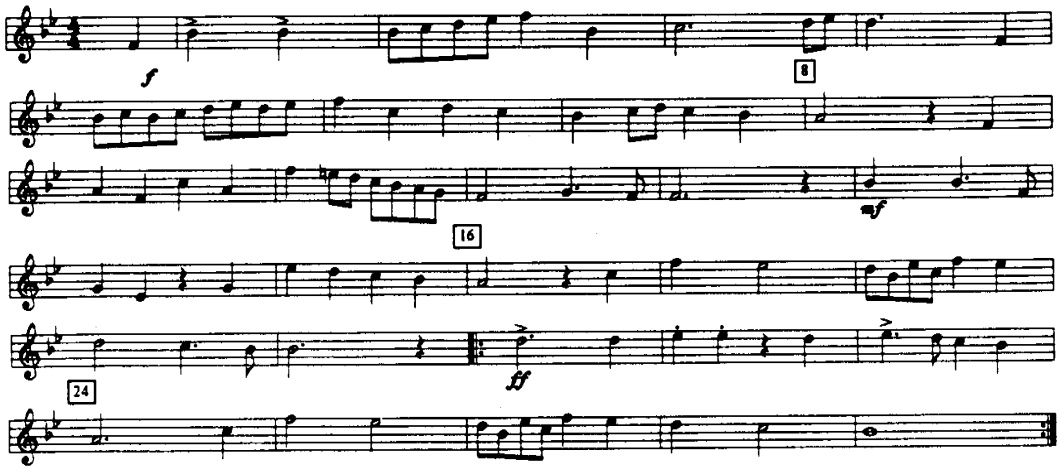
Alto/Bari Sax Part C **RULE BRITANNIA**



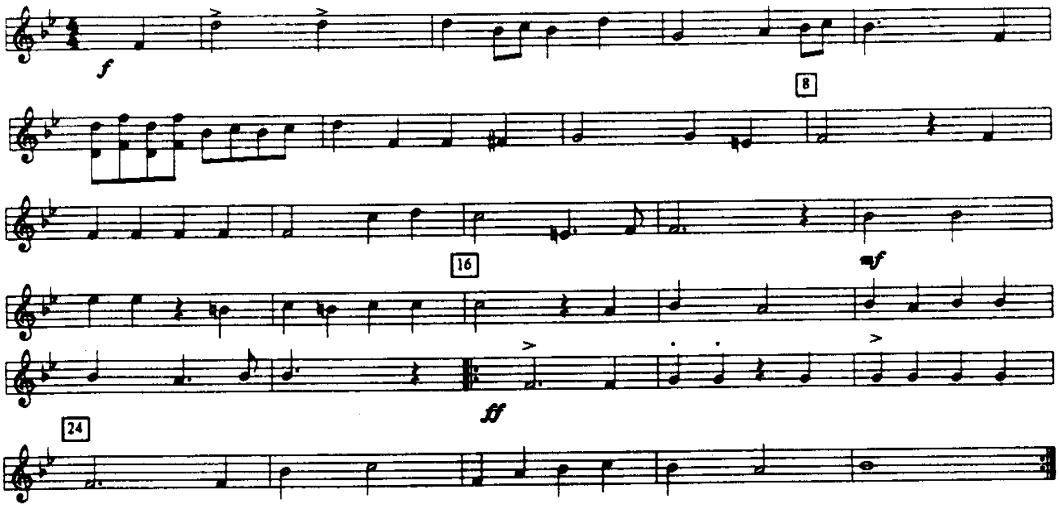
Alto/Bari Sax Part D **RULE BRITANNIA**



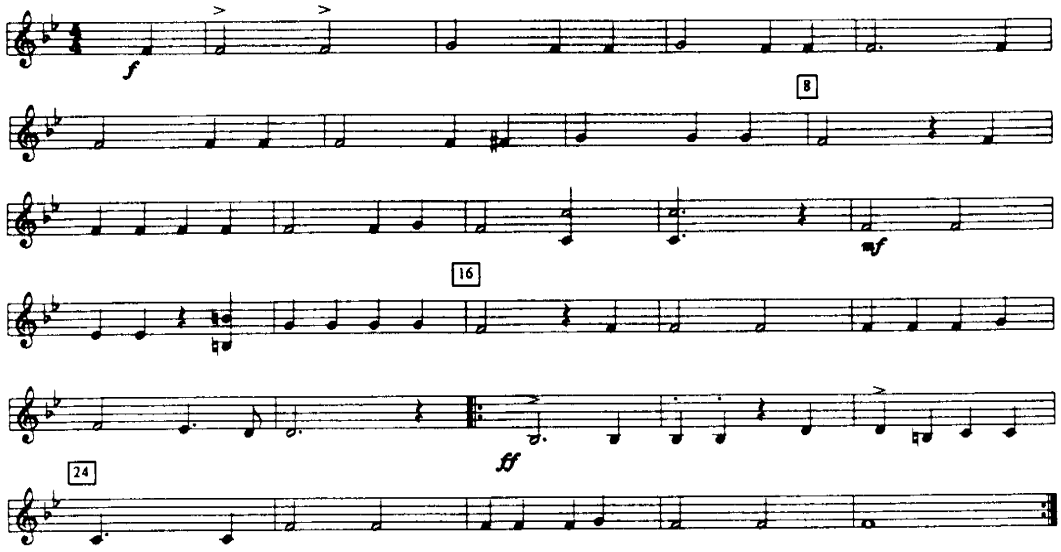
Horn Part A **RULE BRITANNIA**



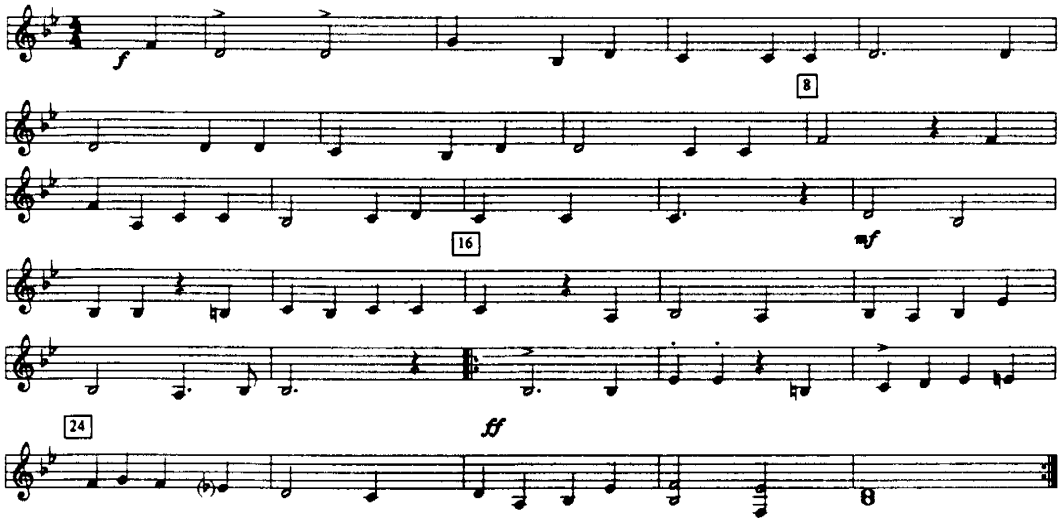
Horn Part B **RULE BRITANNIA**



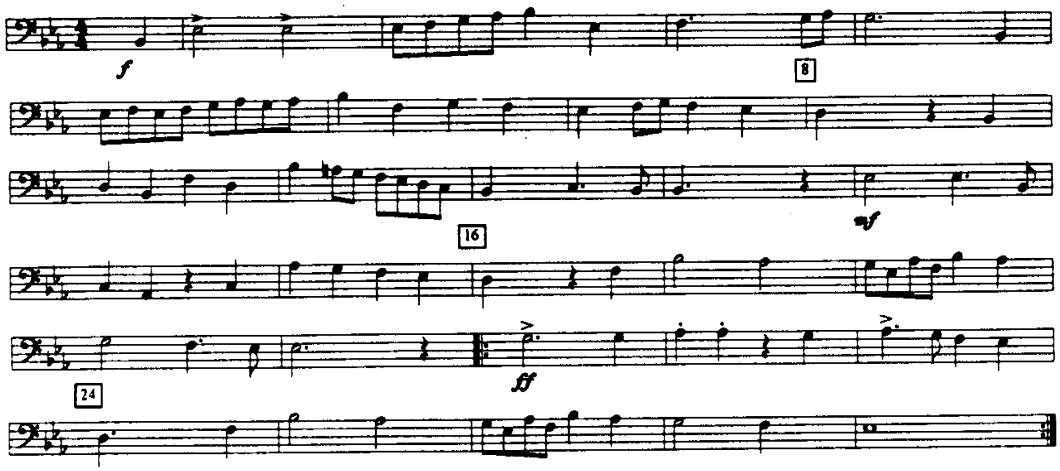
Horn Part C **RULE BRITANNIA**



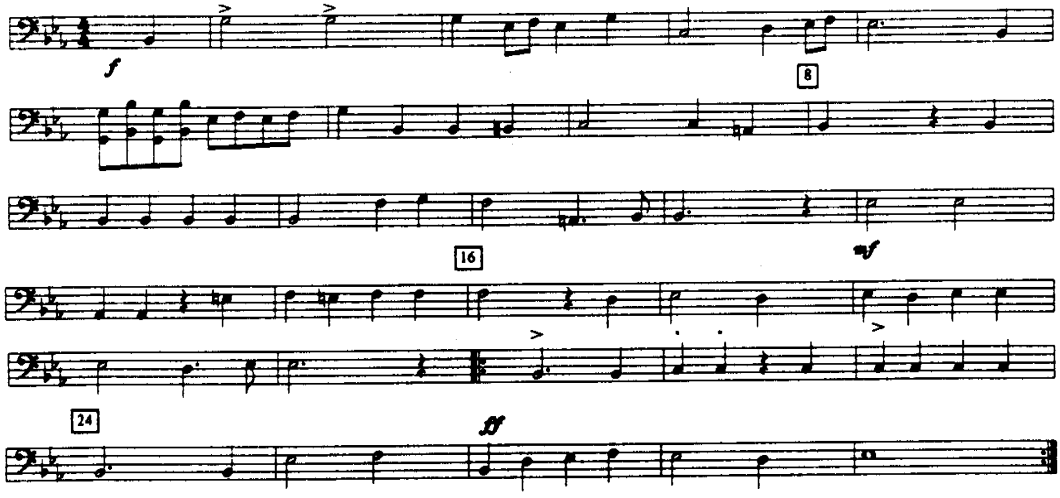
Horn Part D **RULE BRITANNIA**



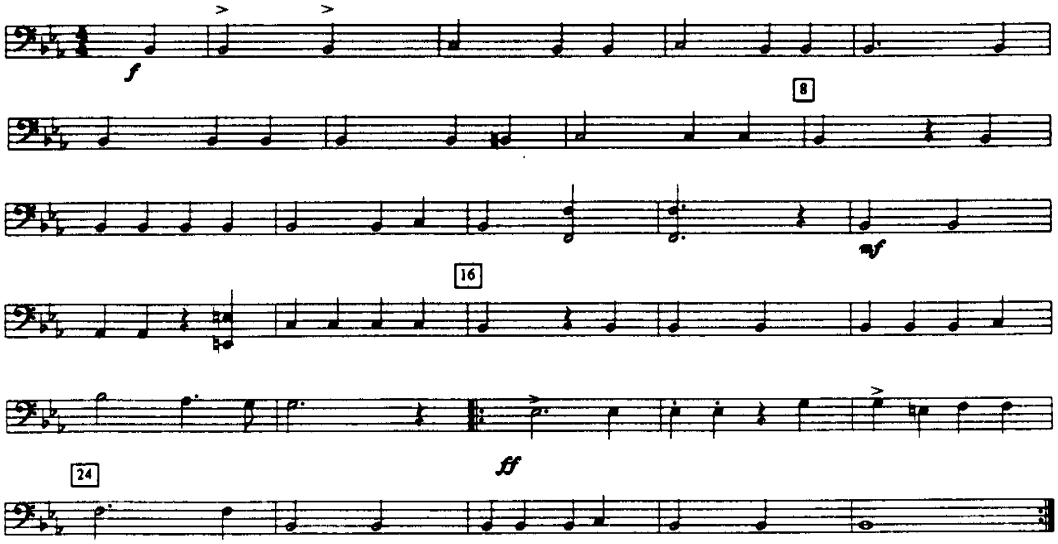
Trombone/Bar. B.C. Part A **RULE BRITANNIA**



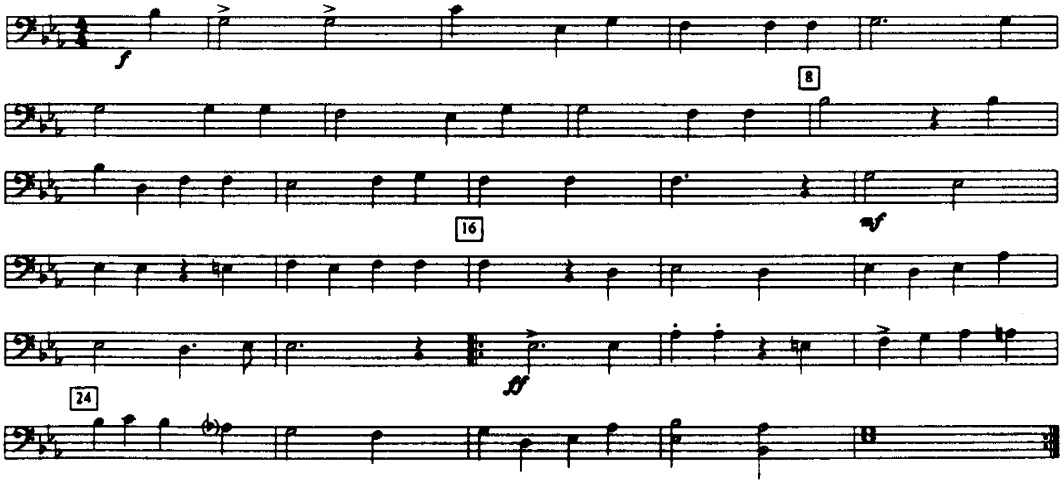
Trombone/Bar. B.C. Part B **RULE BRITANNIA**



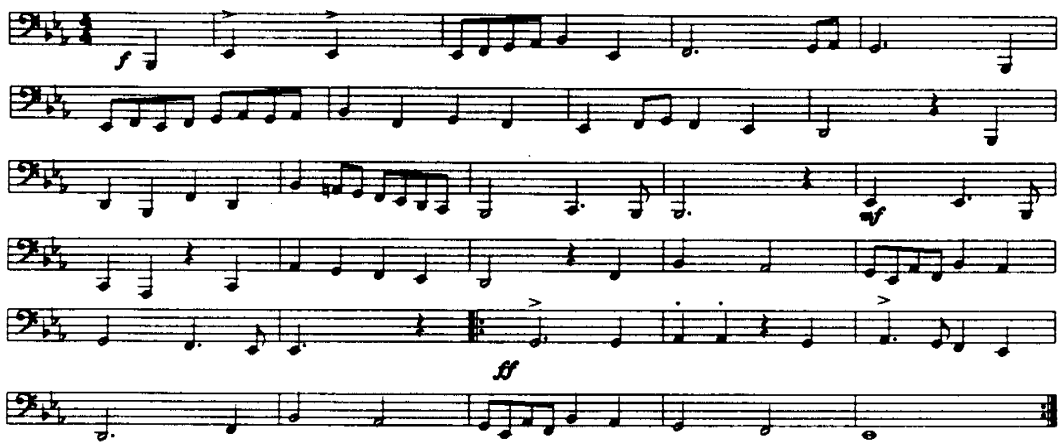
Trombone/Bar. B.C. Part C **RULE BRITANNIA**



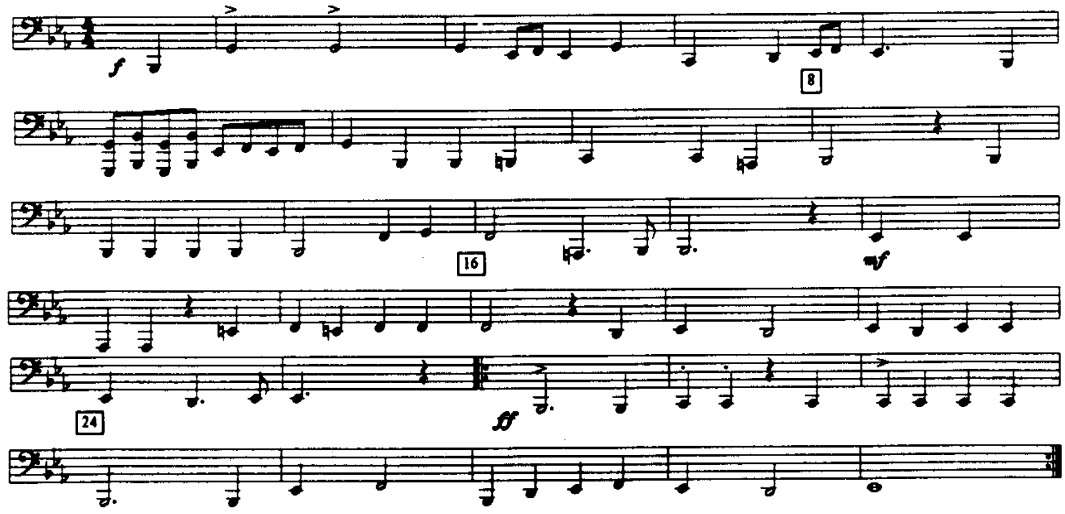
Trombone/Bar. B. C. Part D **RULE BRITANNIA**



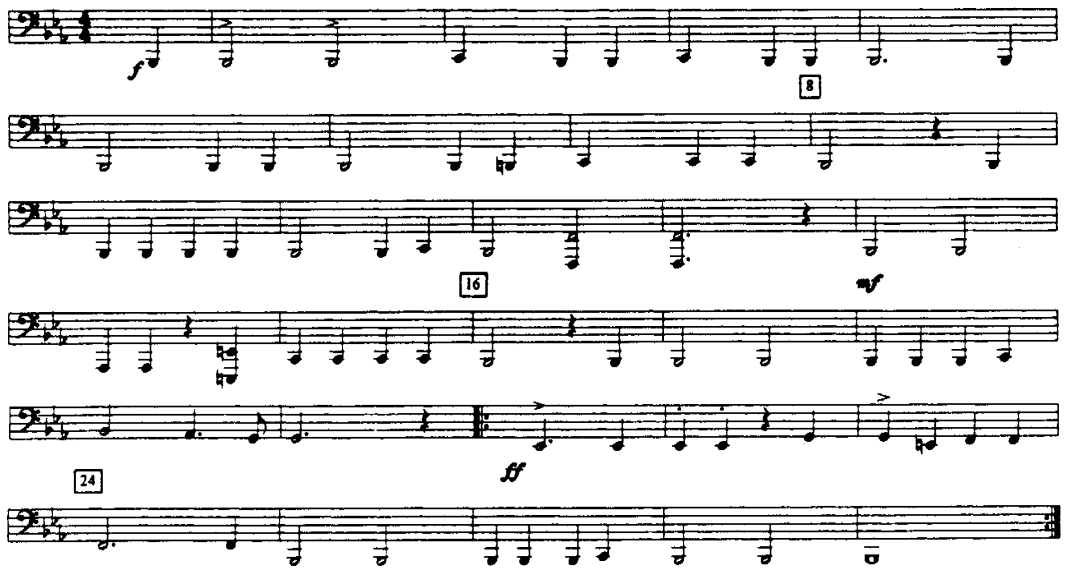
Tuba Part A **RULE BRITANNIA**



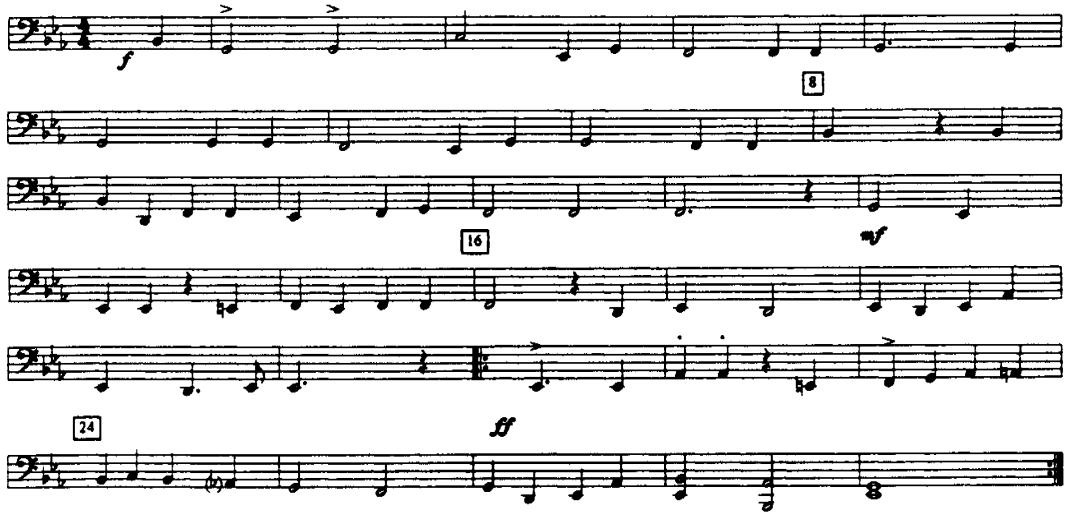
Tuba Part B **RULE BRITANNIA**

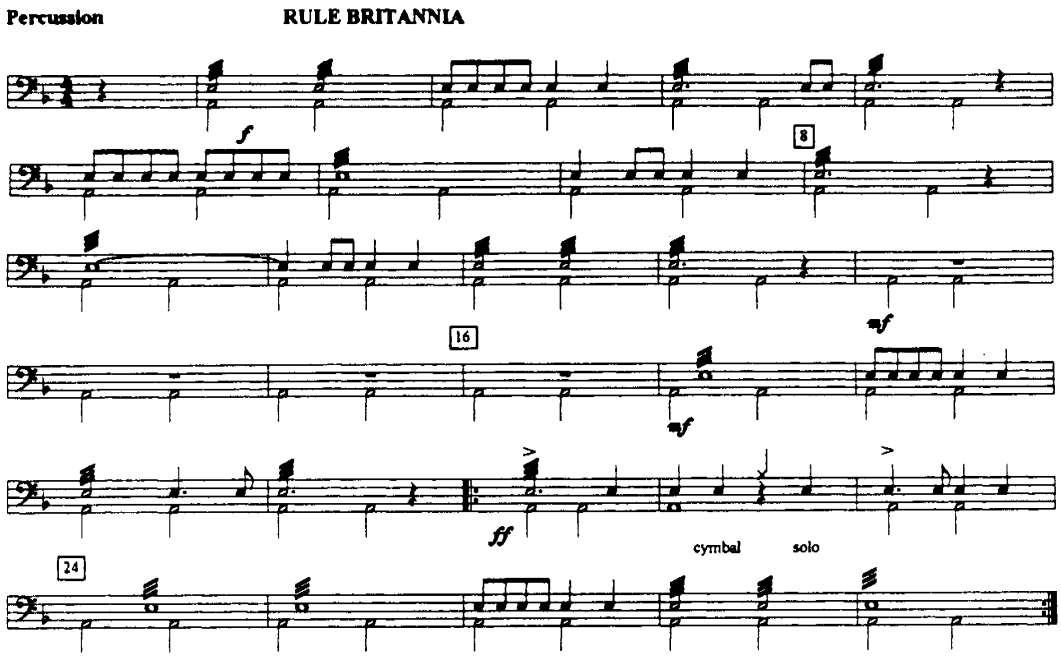


Tuba Part C **RULE BRITANNIA**

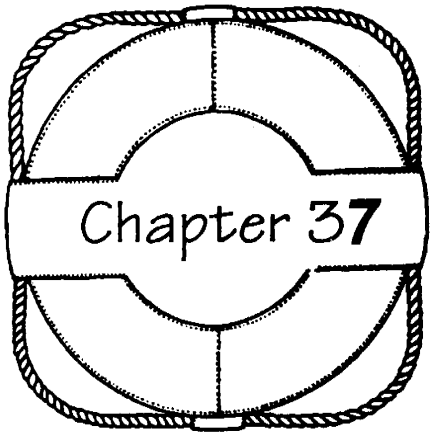


Tuba Part D **RULE BRITANNIA**




Percussion
RULE BRITANNIA
f
8
16
mf
mf
ff
cymbal solo
24

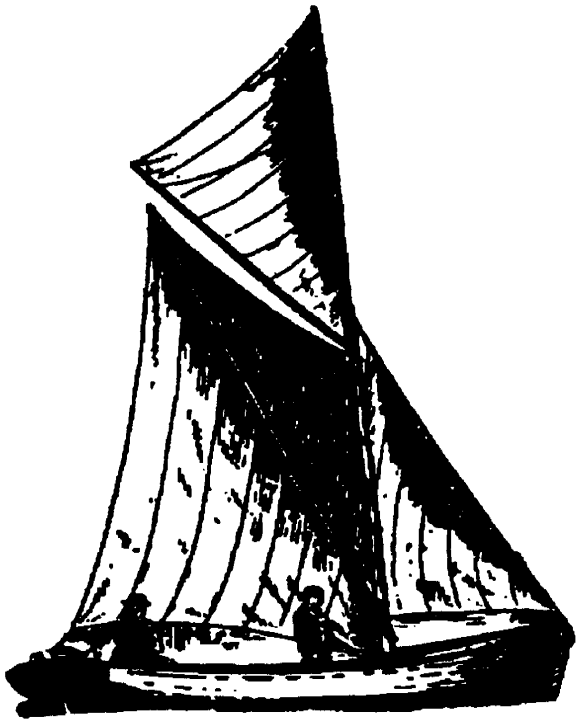
Sailing, Sailing, Sea Chantey



This easy arrangement of the chorus, or refrain of "Sailing, Sailing" would function well as a short inspection piece. The harbour bar referred to in verse three is a sand bar at the entrance to a harbour, not a drinking establishment.

This piece is has a very wave-like feel to it because of the 6/8 time signature and the bouncy bass line in Part D. The cadets must remember to keep this bouncy feel when playing this song in all the parts.

This piece is always popular due to its nautical nature and would form a good medley with "The Sailor's Hornpipe" if one were played immediately after the other with no pause. "Sailing, Sailing" would also be suitable as an inspection piece or for public display.



Lyrics:

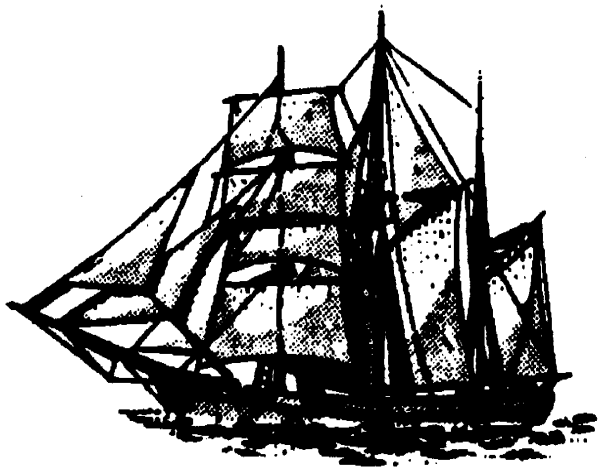
Y'heave ho! My lads, the wind blows free;
a pleasant gale is on our lee,
and soon across the ocean clear
our gallant barque shall bravely steer;
but 'ere we part from England's shores tonight
a song we'll sing for home and beauty bright.

Refrain:

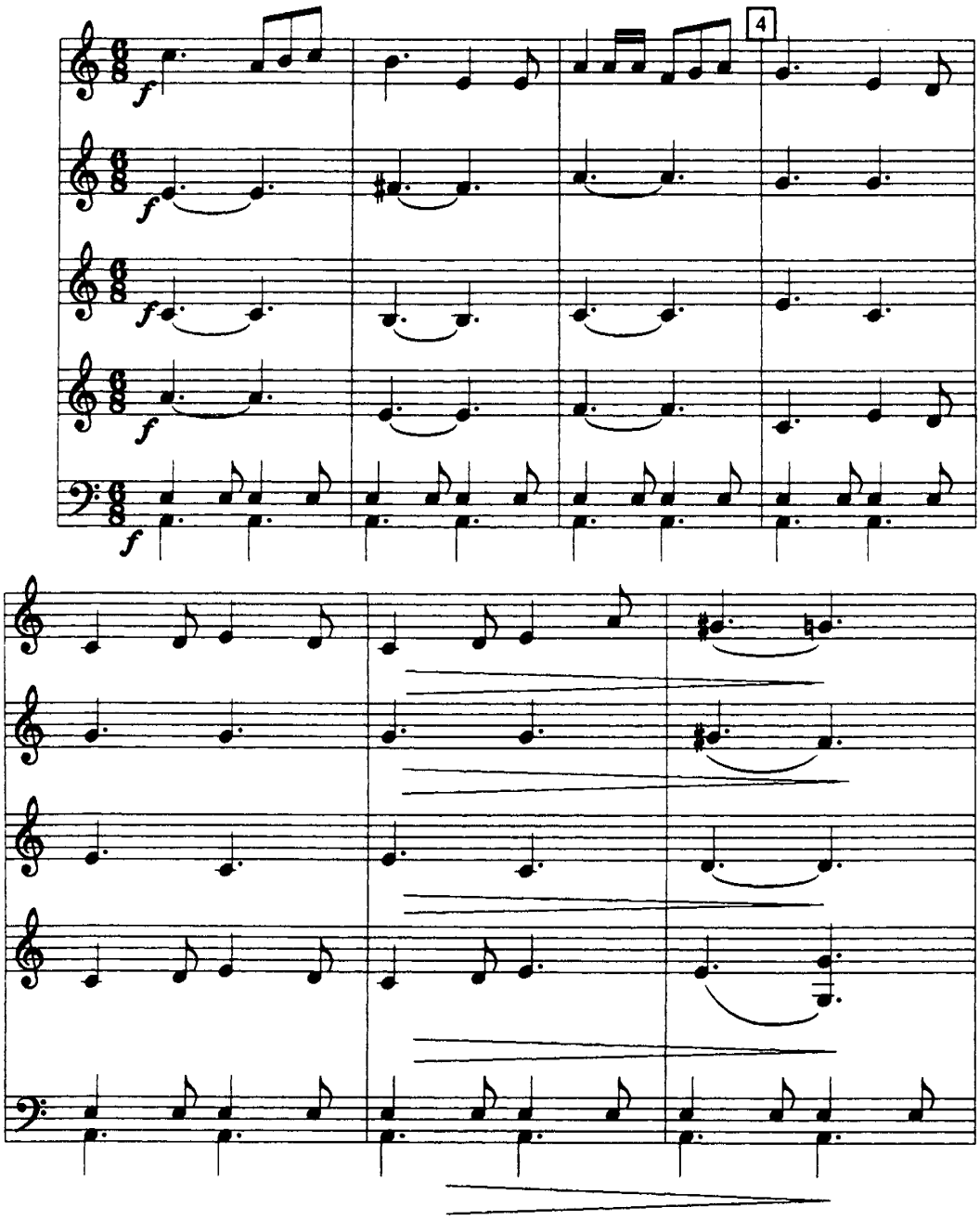
Then here's to the sailor and here's to the hearts so true
who will think of him upon the waters blue.
Sailing, sailing over the bounding main;
for many a stormy wind will blow 'ere Jack comes home again.
Sailing, sailing over the bounding main;
for many a stormy wind will blow 'ere Jack comes home again.

The sailor's life is bold and free;
his home is on the rolling sea,
and never heart more true or brave
than he who launches on the wave.
Afar he speeds in distant climes to roam;
with jocund song he rides the sparkling foam.

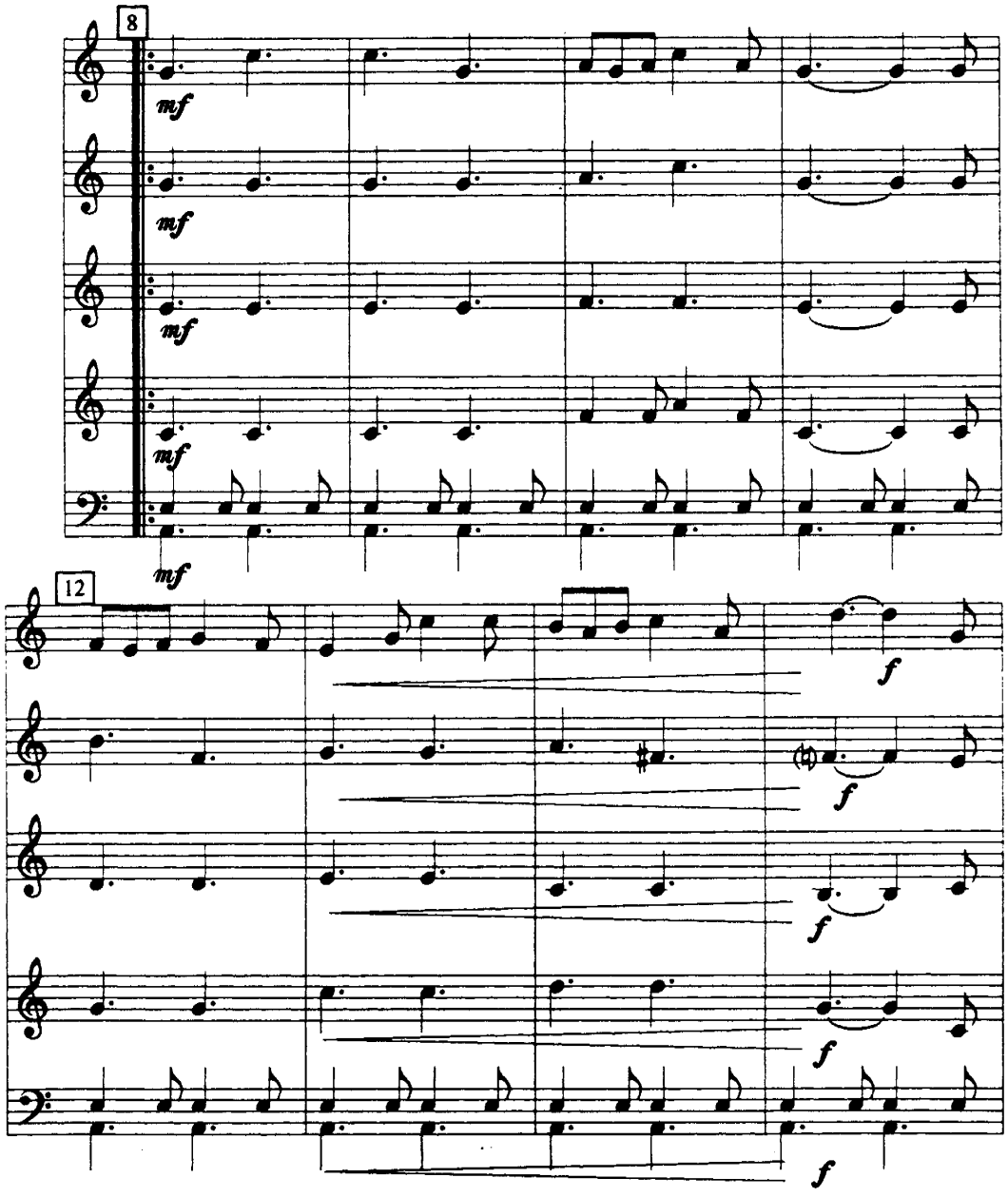
The tide is flowing with the gale;
Y'heave ho! My lads, set ev'ry sail.
The harbour bar we shall soon clear,
farewell once more to home so dear;
for when the tempest rages loud and long,
that home shall be our guiding star among.



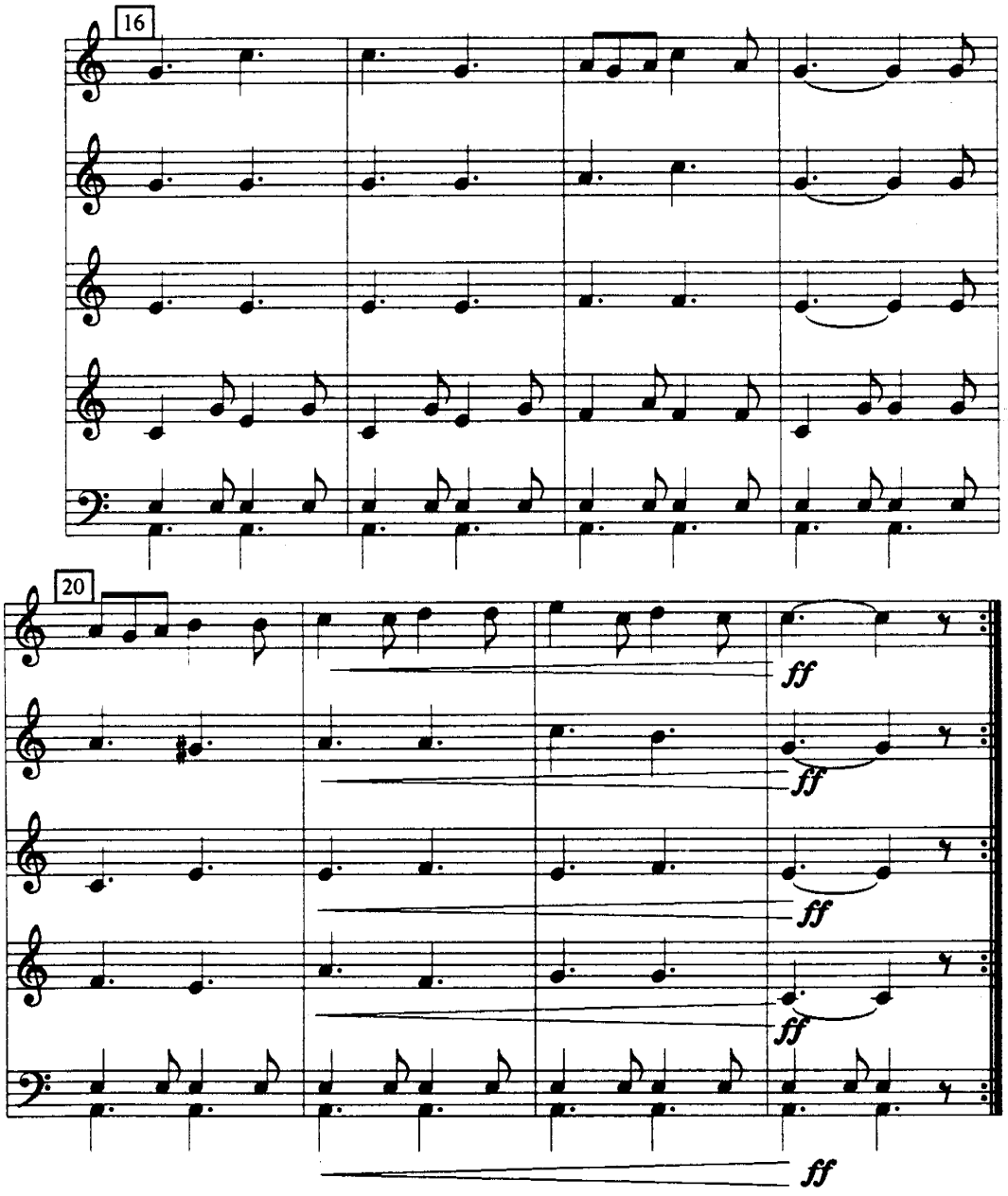
Bb Conductor **Sailing, Sailing**



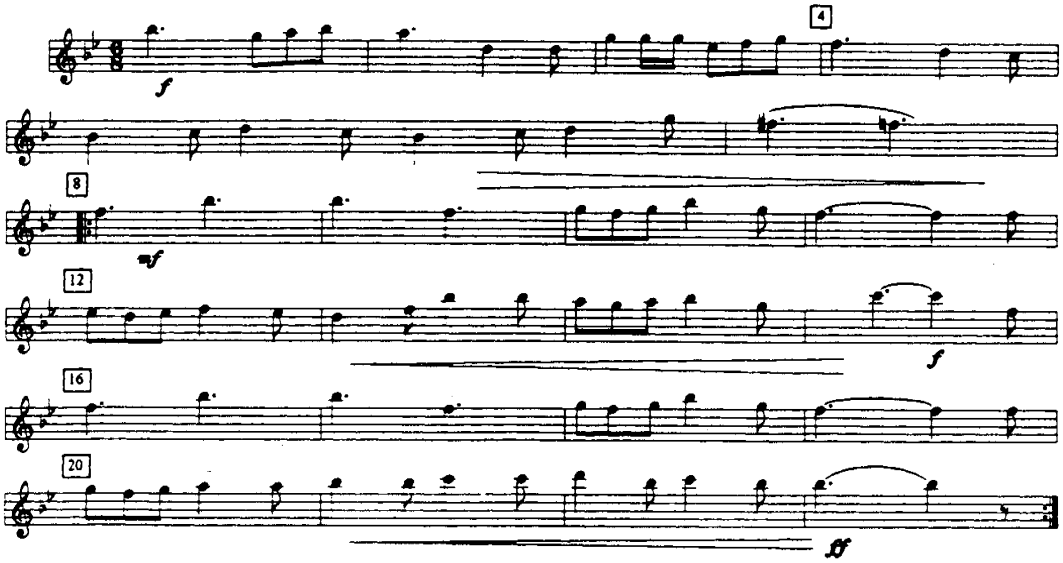
Bb Conductor **Sailing, Sailing**



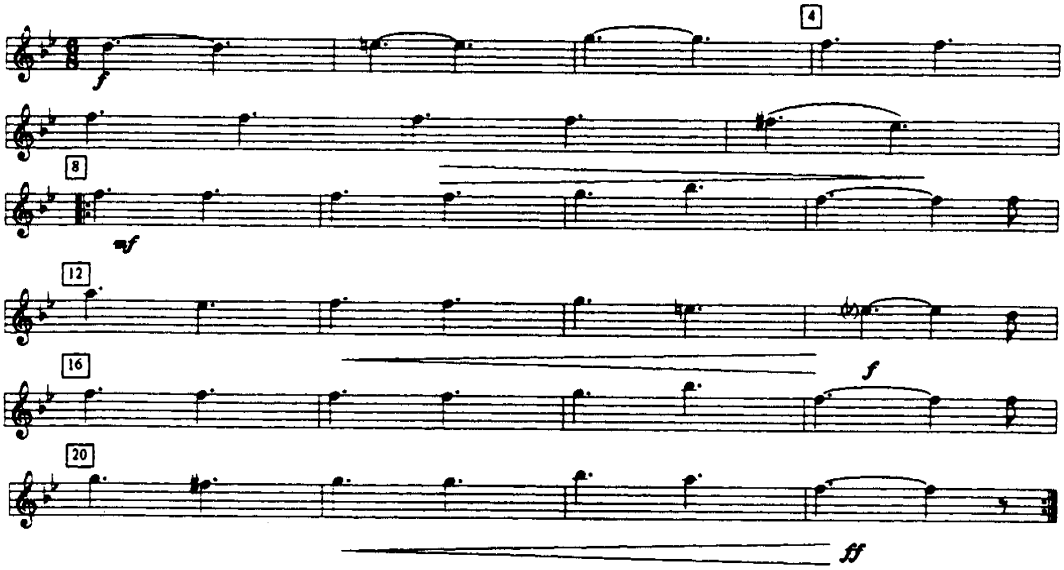
Bb Conductor **Sailing, Sailing**



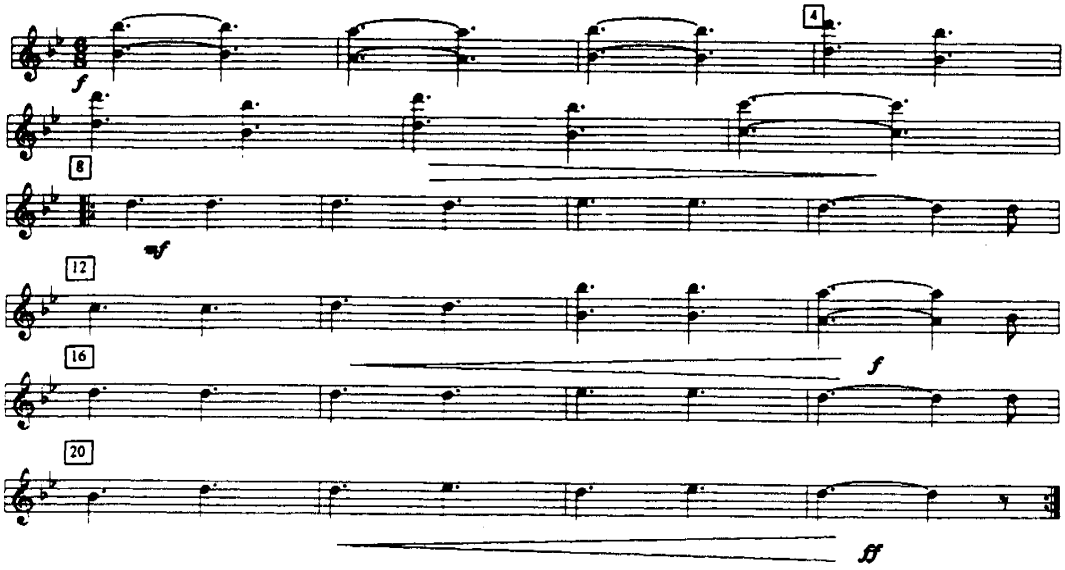
Flute Part A **Sailing, Sailing**



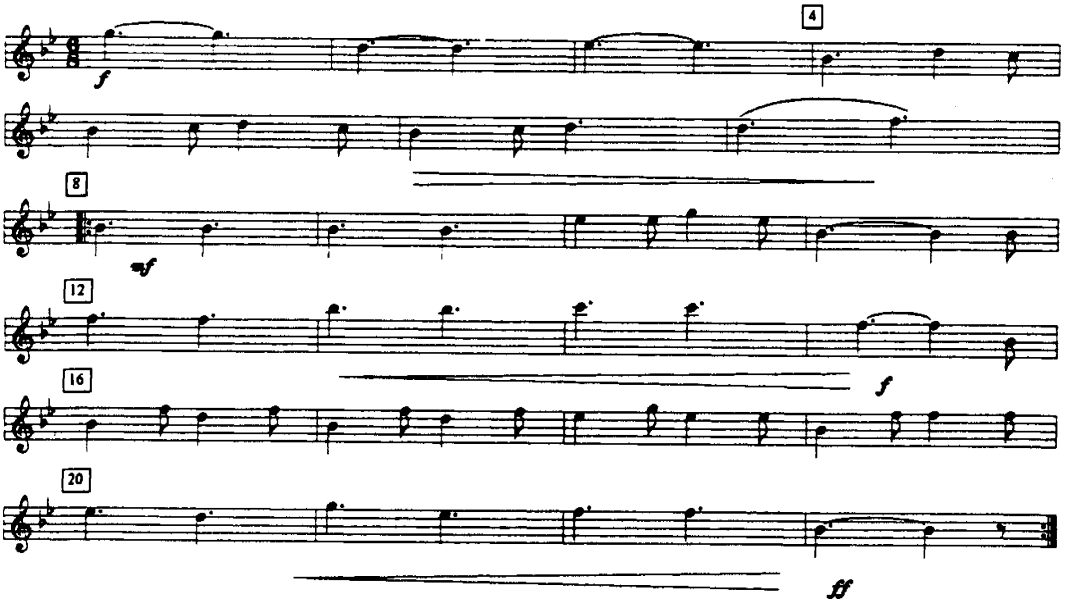
Flute Part B **Sailing, Sailing**



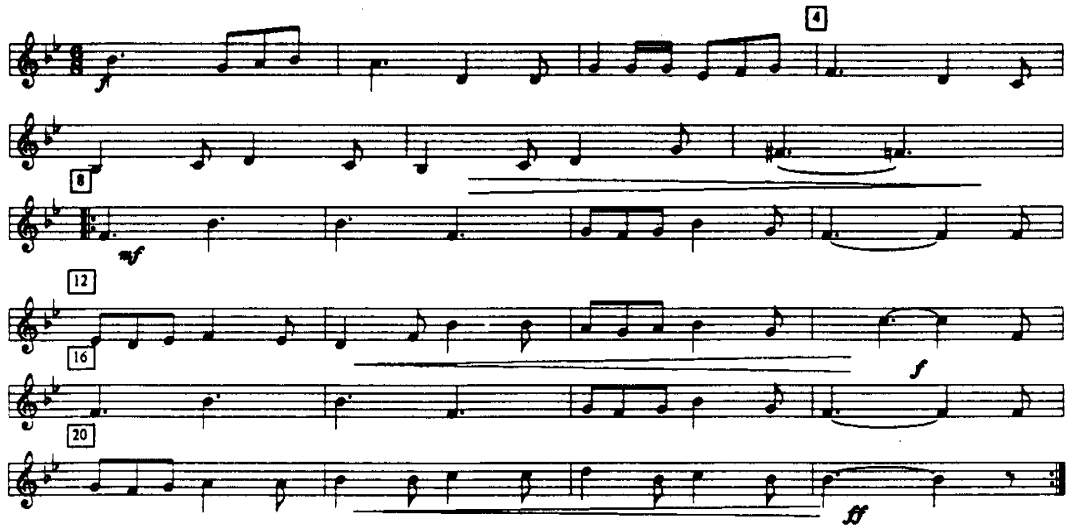
Flute/Bells Part C **Sailing, Sailing**



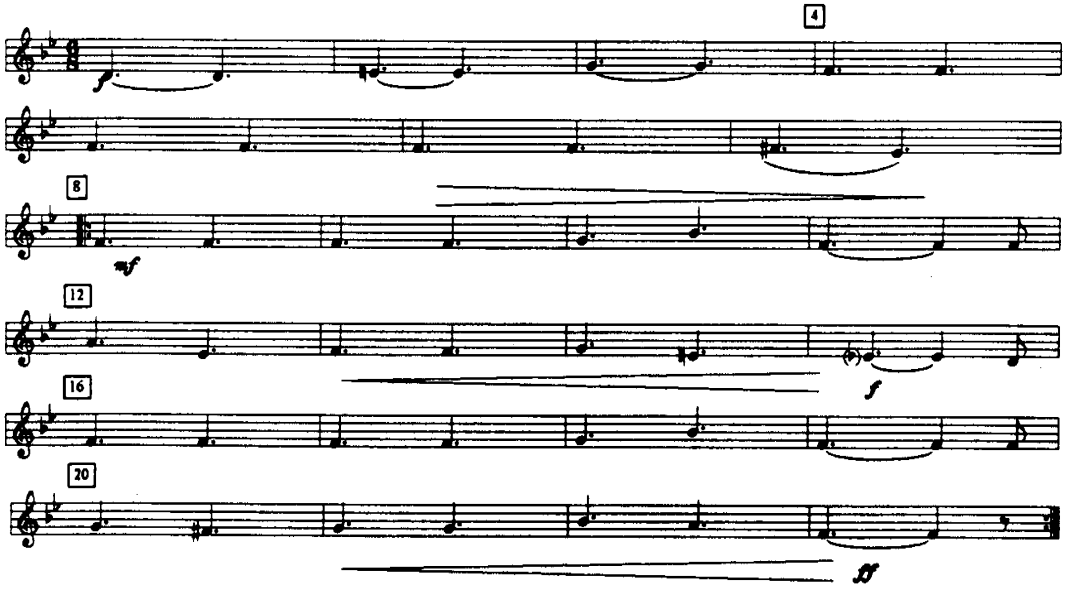
Flute Part D **Sailing, Sailing**



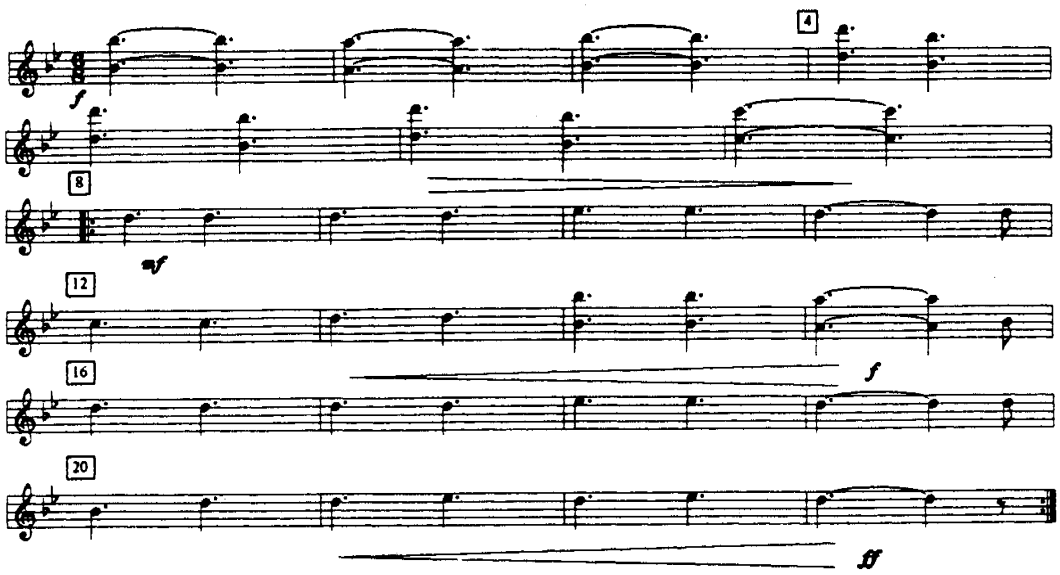
Bells Part A **Sailing, Sailing**



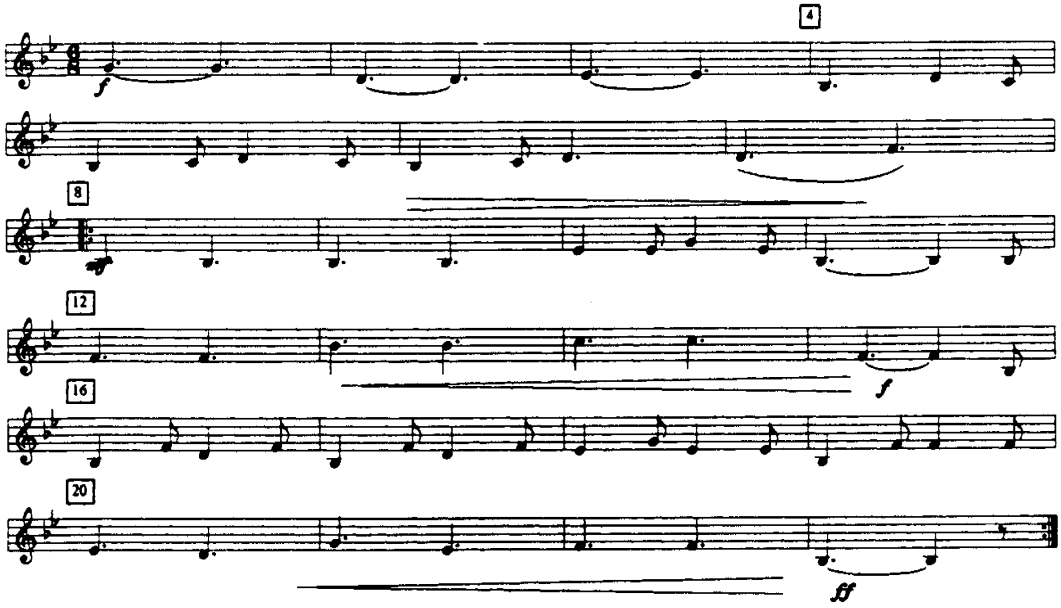
Bells Part B **Sailing, Sailing**



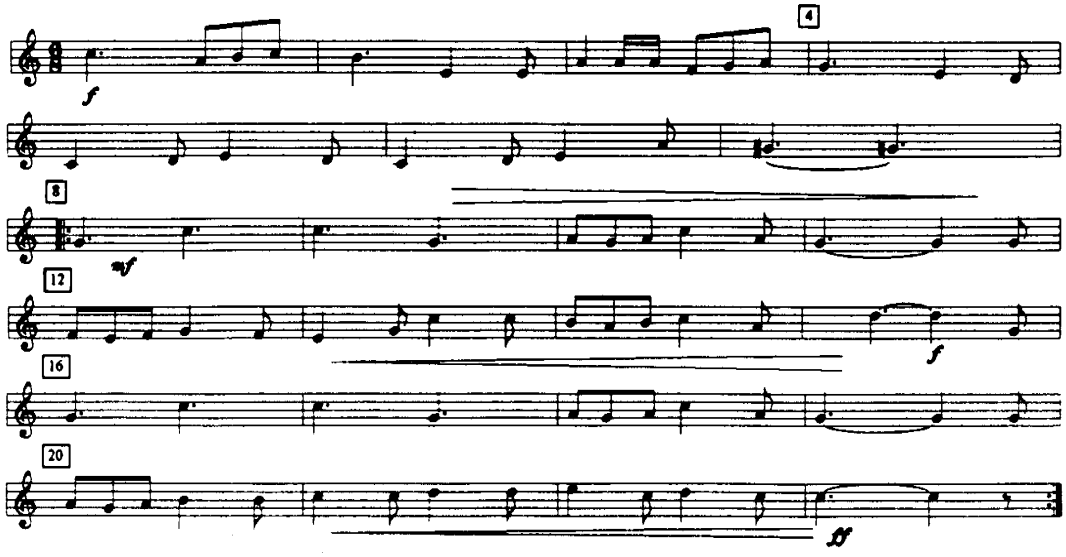
Flute/Bells Part C **Sailing, Sailing**



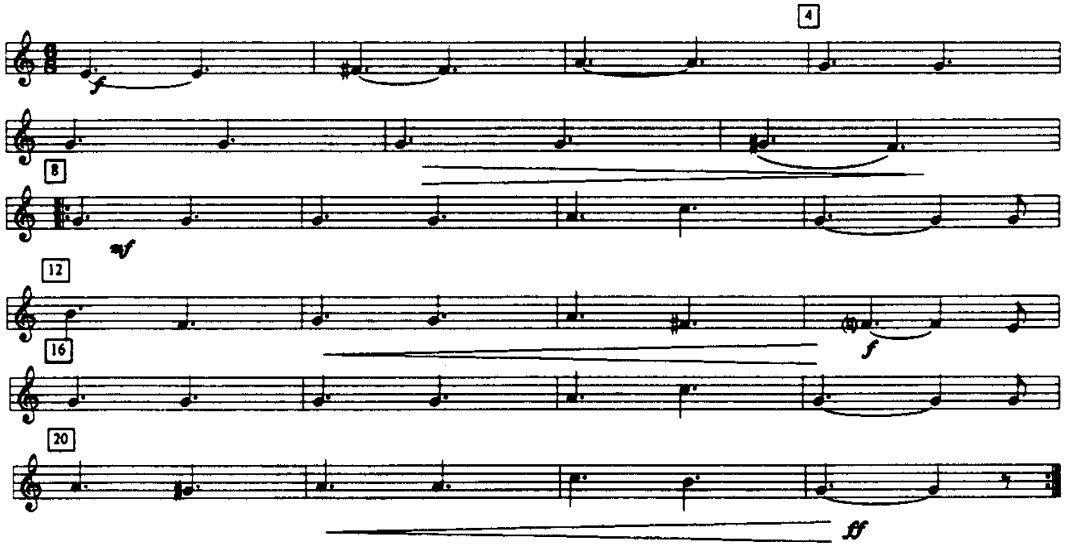
Bells Part D **Sailing, Sailing**



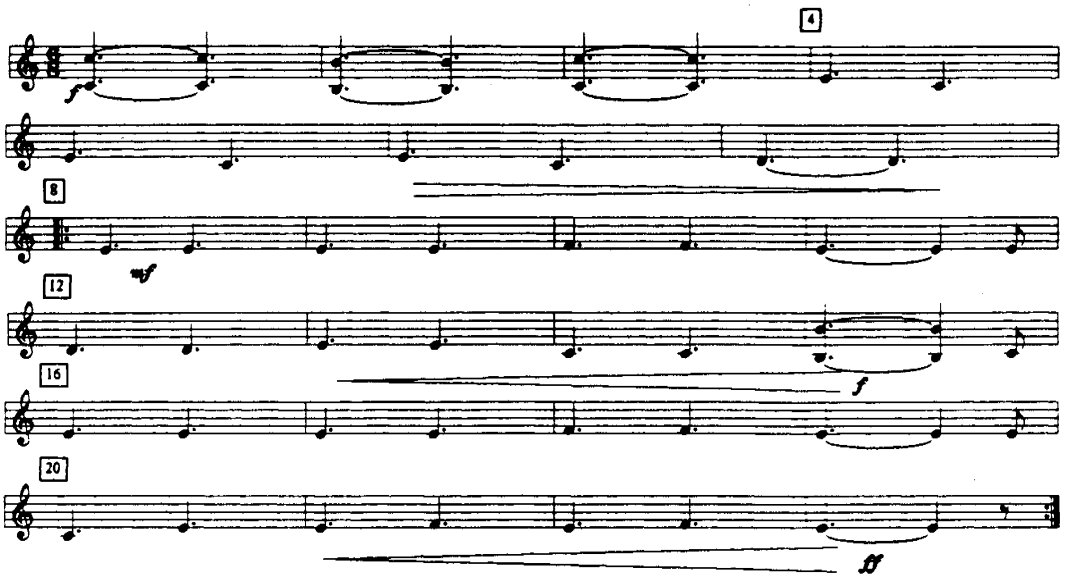
Trumpet/Clarinet/T.Sax/Bar T.C.Part A Sailing, Sailing



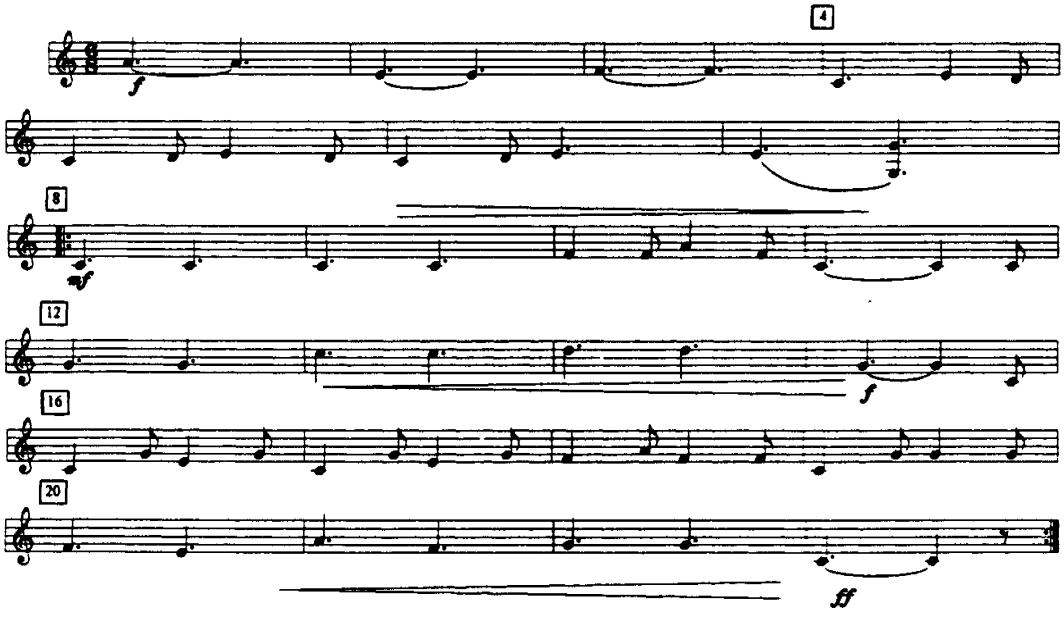
Trumpet/Clar/T.Sax/Bar.T.C.Part B Sailing, Sailing



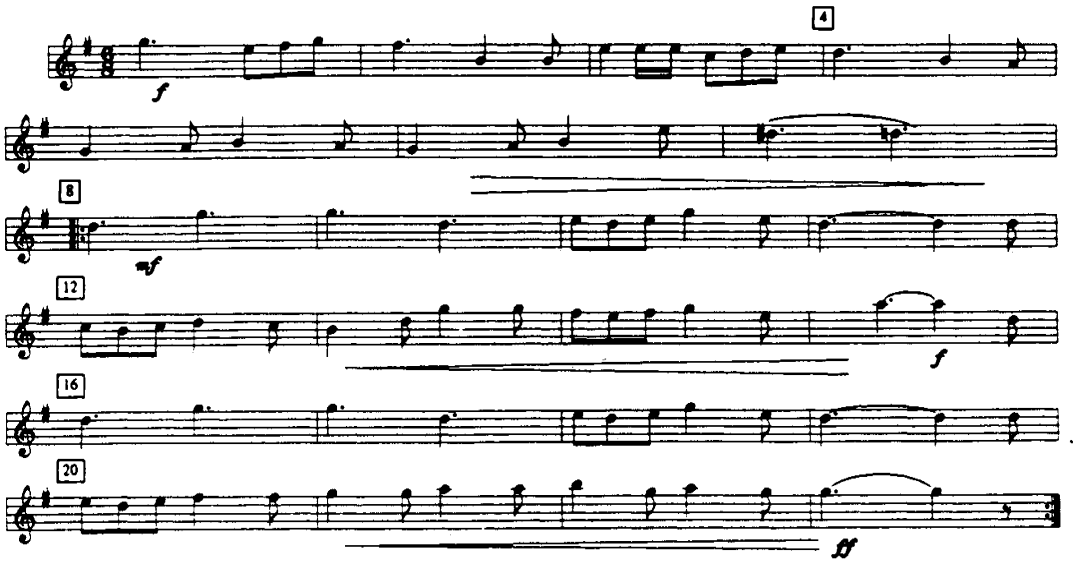
Trumpet/Clar/T.Sax/ Bar.T.C. Part C **Sailing, Sailing**



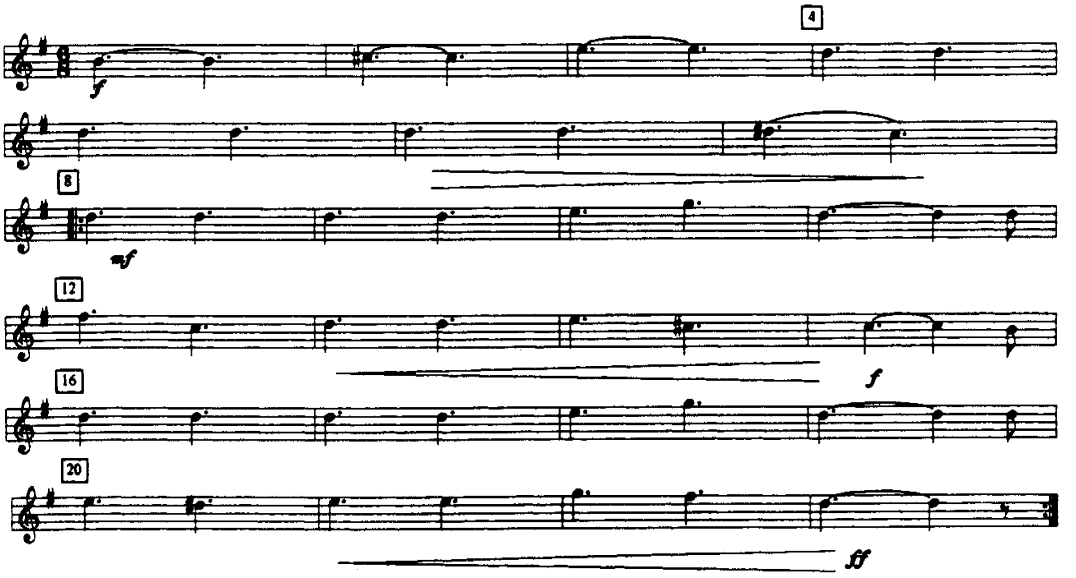
Trumpet/Clar/T.Sax/Bar. T.C. Part D **Sailing, Sailing**



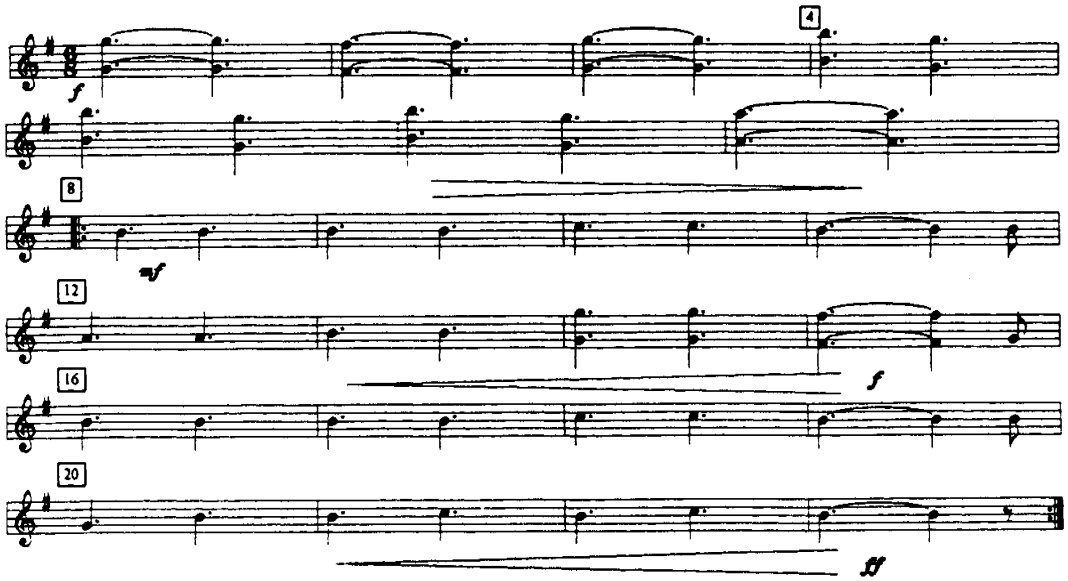
Alto/Bari Sax Part A **Sailing, Sailing**



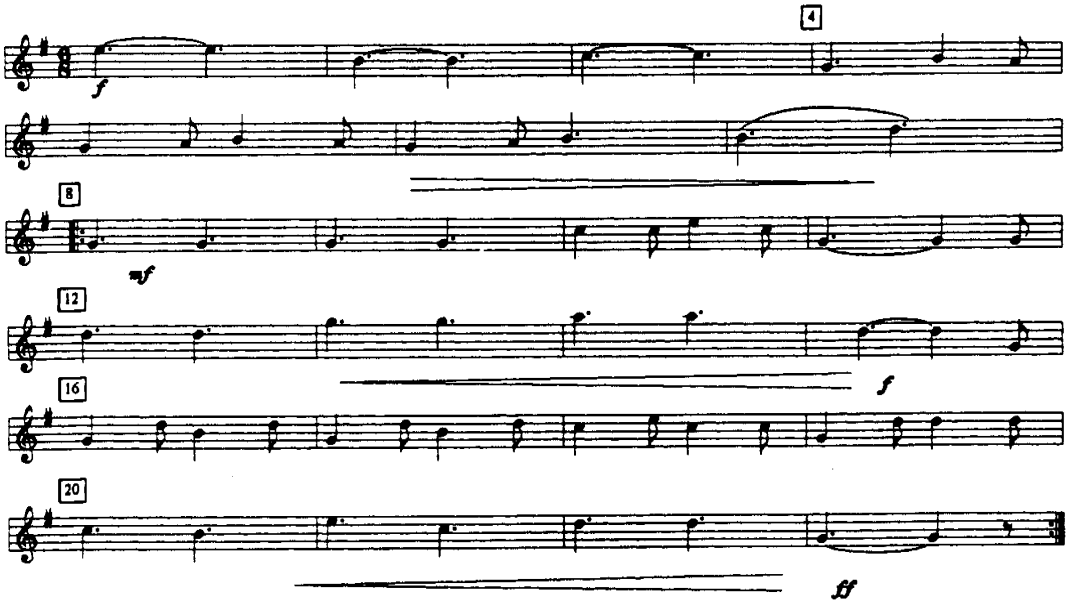
Alto/Bari Sax Part B **Sailing, Sailing**



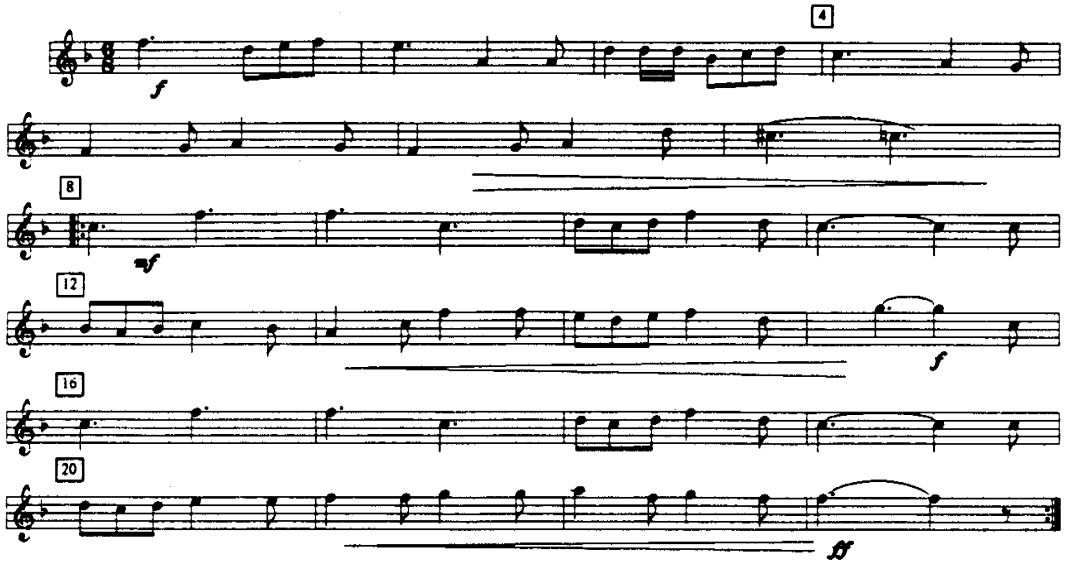
Alto/Bari Sax Part C **Sailing, Sailing**



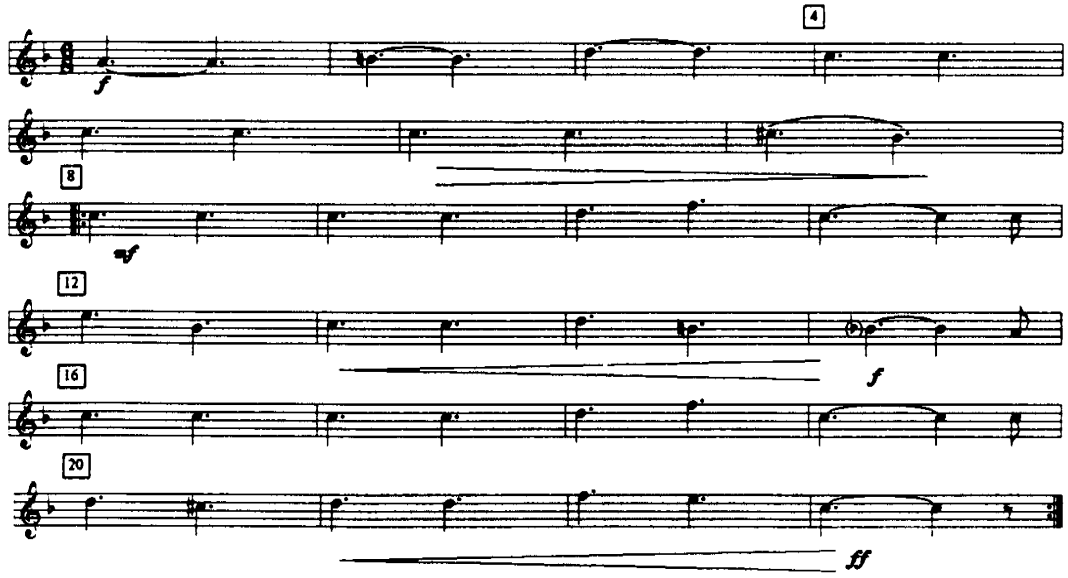
Alto/Bari Sax Part D **Sailing, Sailing**



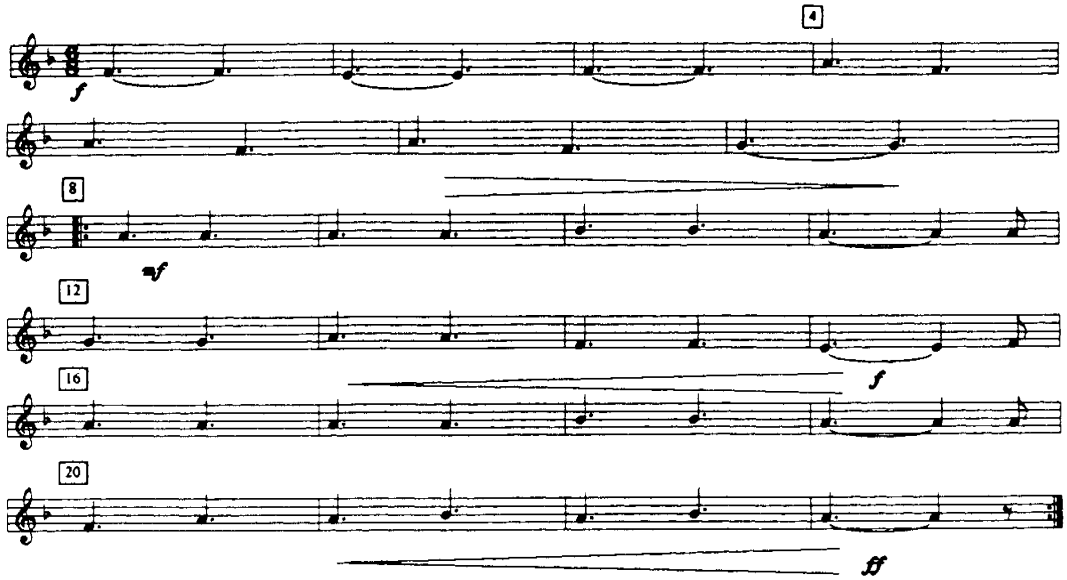
Horn Part A **Sailing, Sailing**



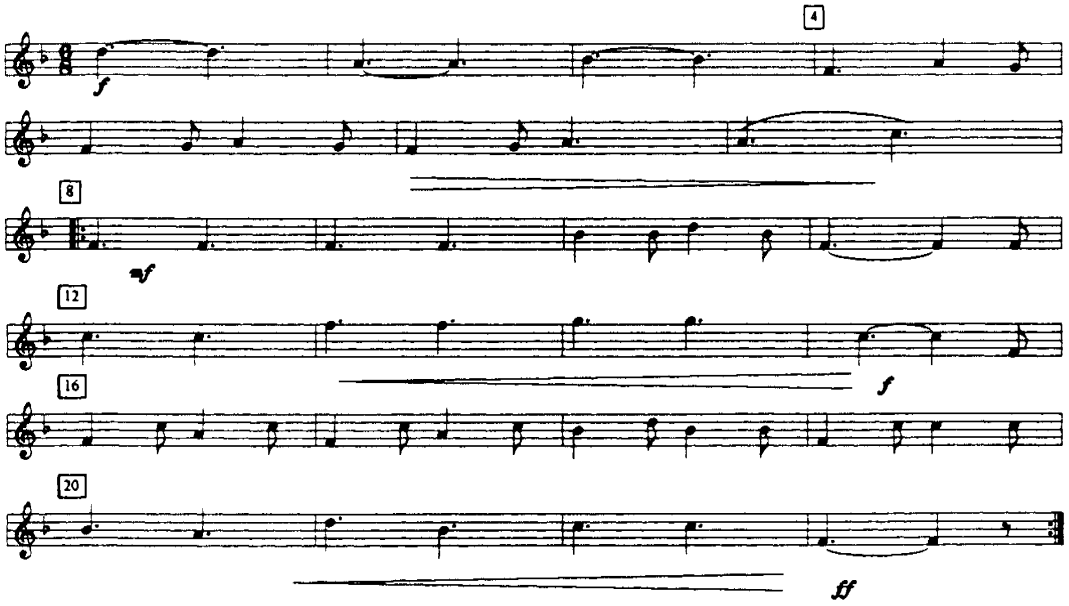
Horn Part B **Sailing, Sailing**



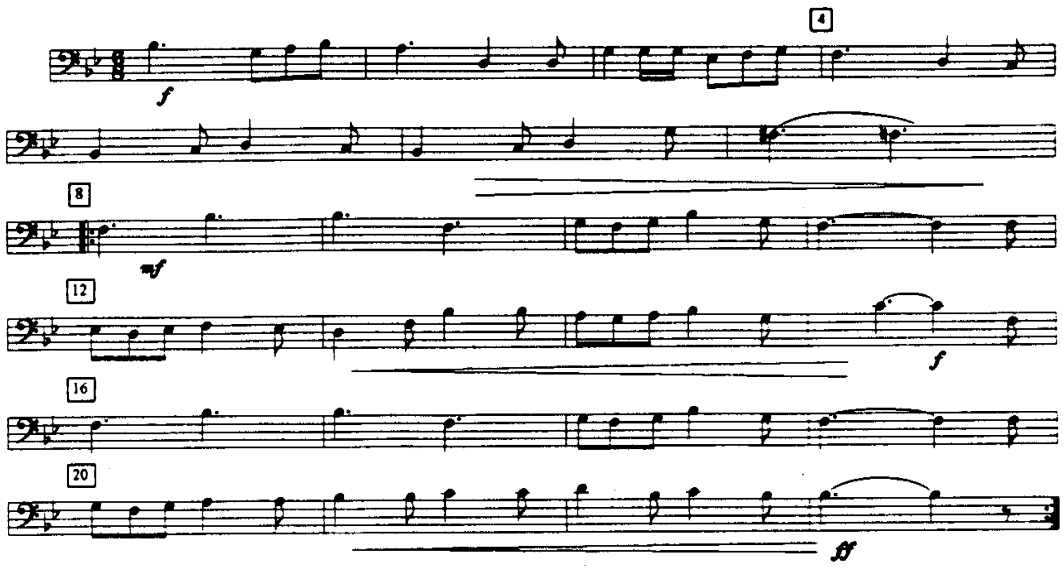
Horn Part C **Sailing, Sailing**



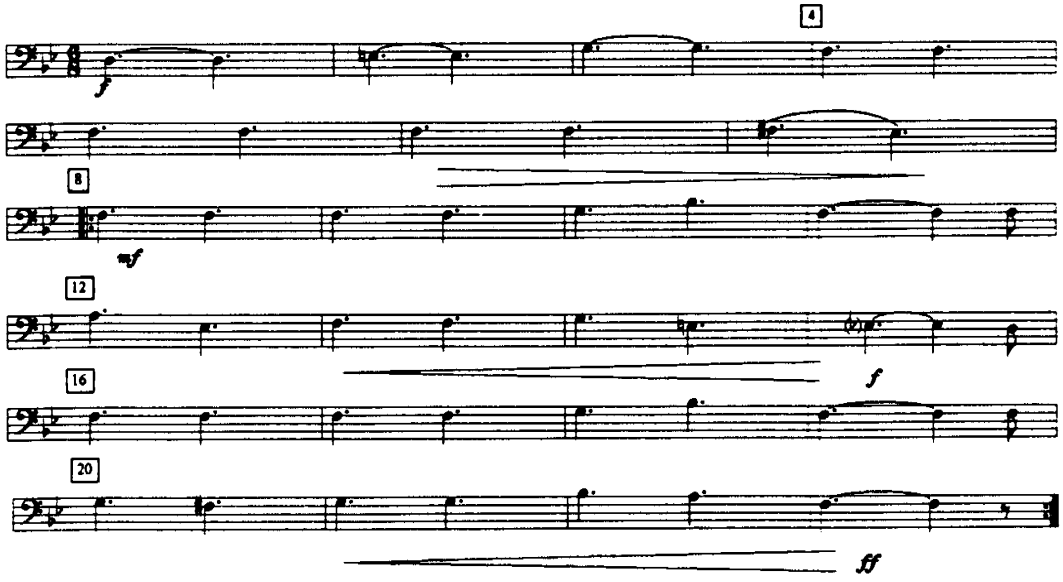
Horn Part D **Sailing, Sailing**



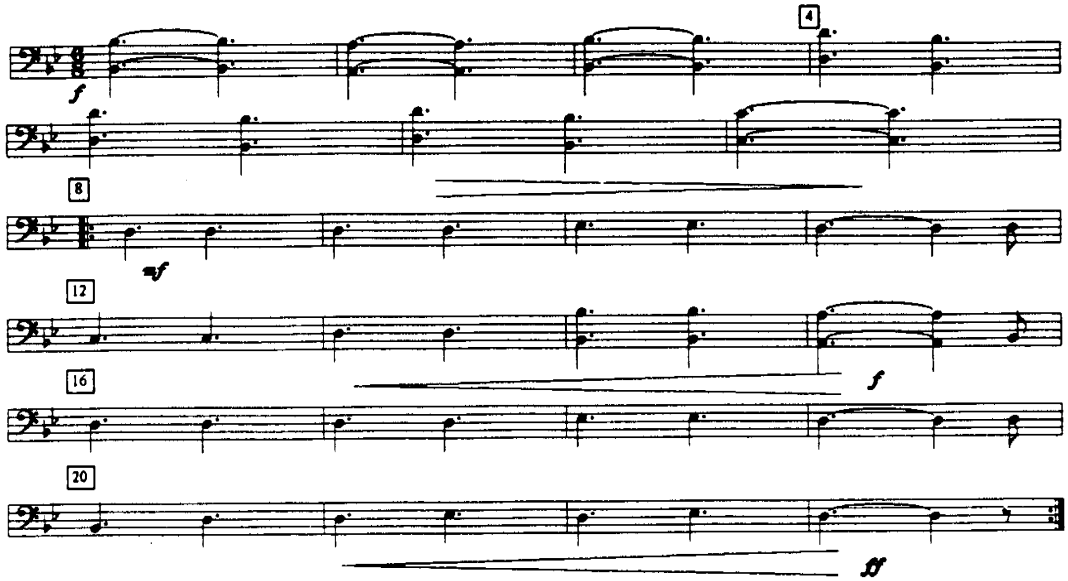
Trombone/Bar. B.C. Part A **Sailing, Sailing**



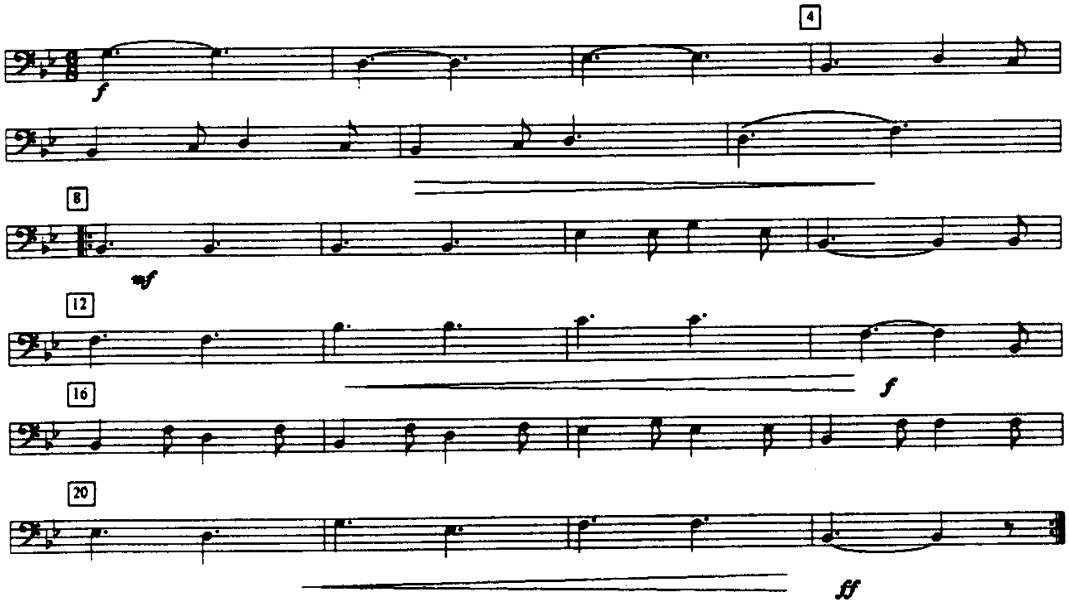
Trombone/Bar. B.C. Part B **Sailing, Sailing**



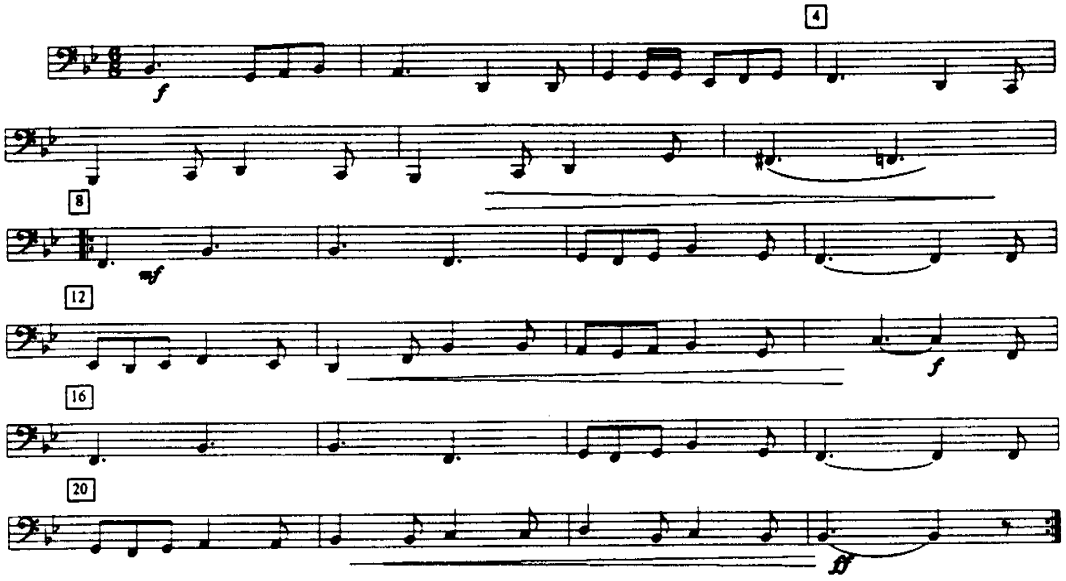
Trombone/Bar. B.C. Part C **Sailing, Sailing**



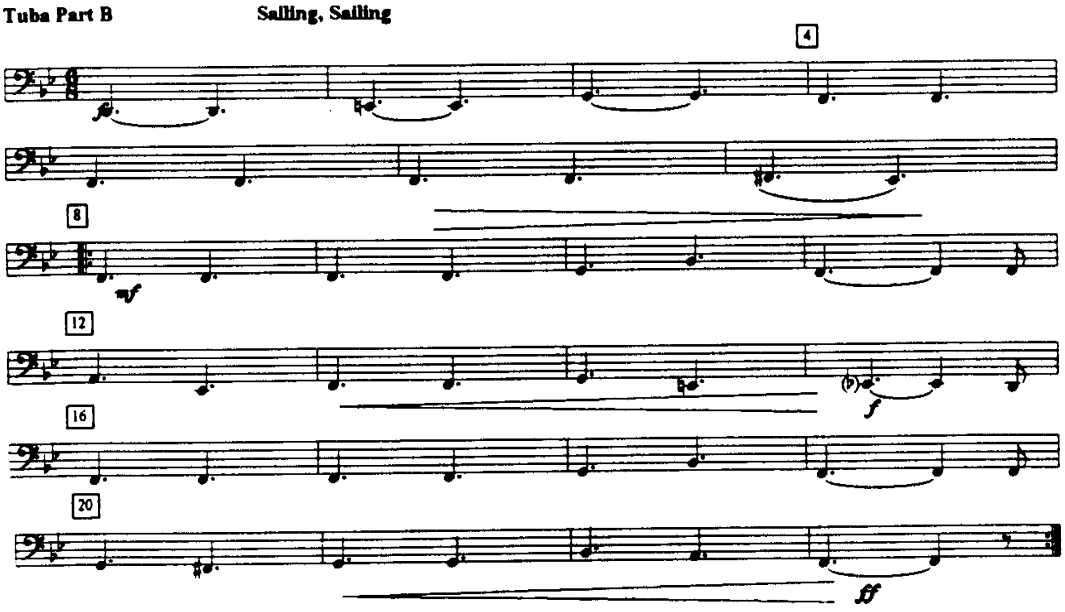
Trombone/Bar. B.C. Part D **Sailing, Sailing**



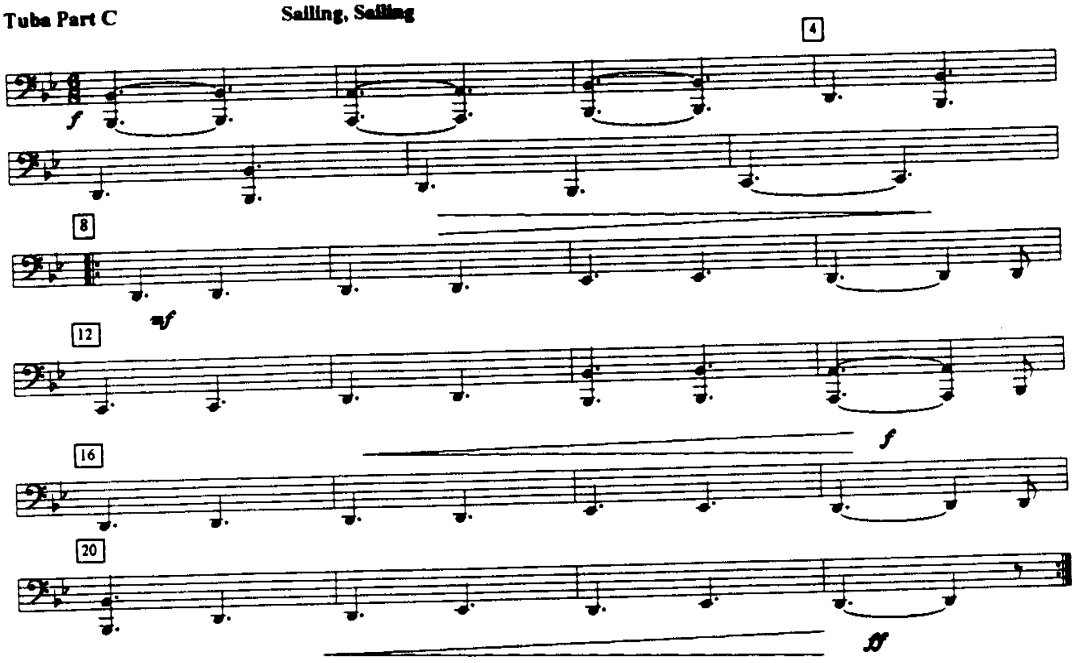
Tuba Part A **Sailing, Sailing**



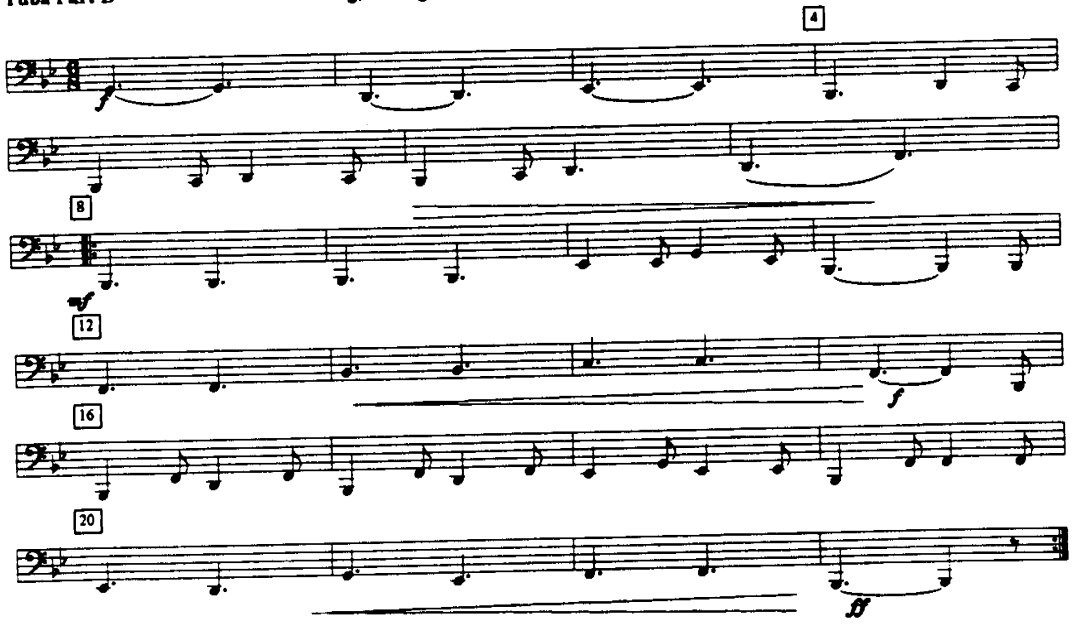
Tuba Part B **Sailing, Sailing**



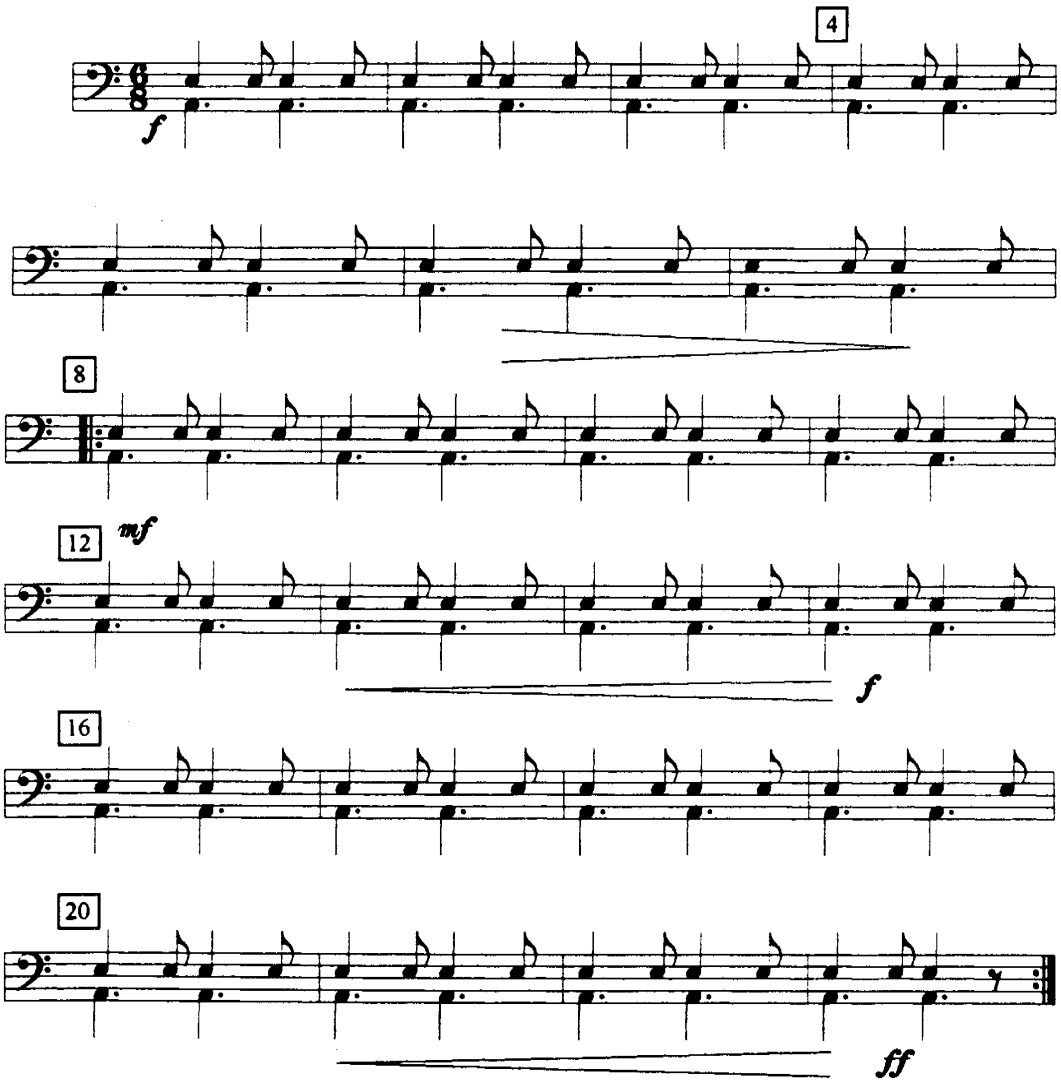
Tuba Part C **Sailing, Sailing**



Tuba Part D **Sailing, Sailing**



Percussion **Sailing, Sailing**



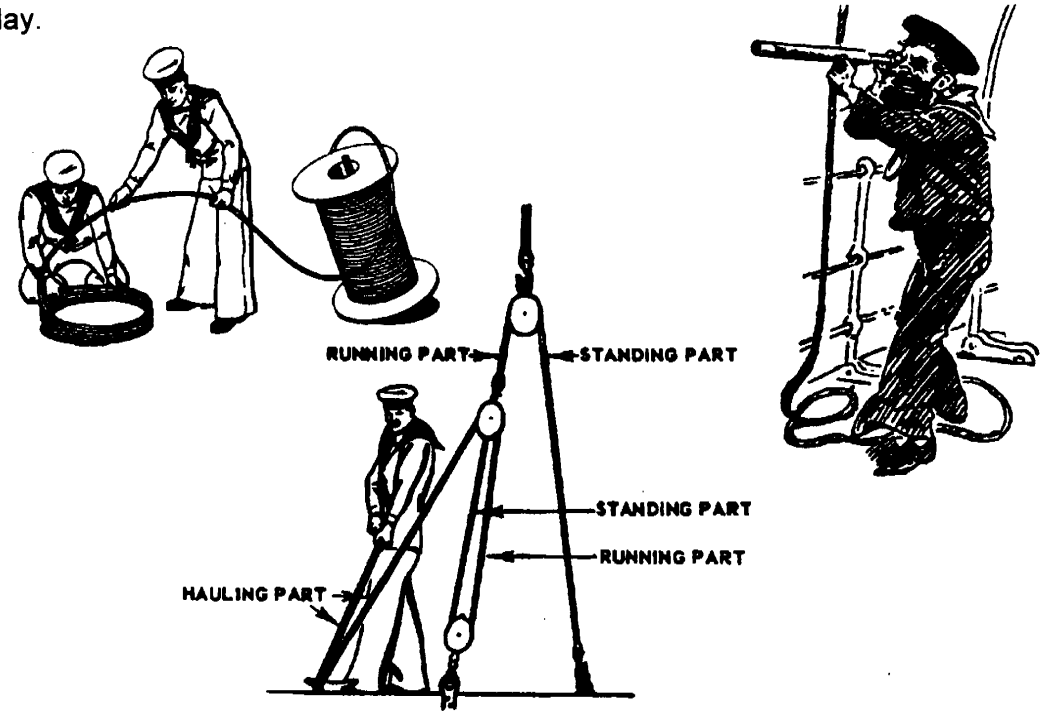
Chapter 38

The Sailor's Hornpipe, Dancing Tune

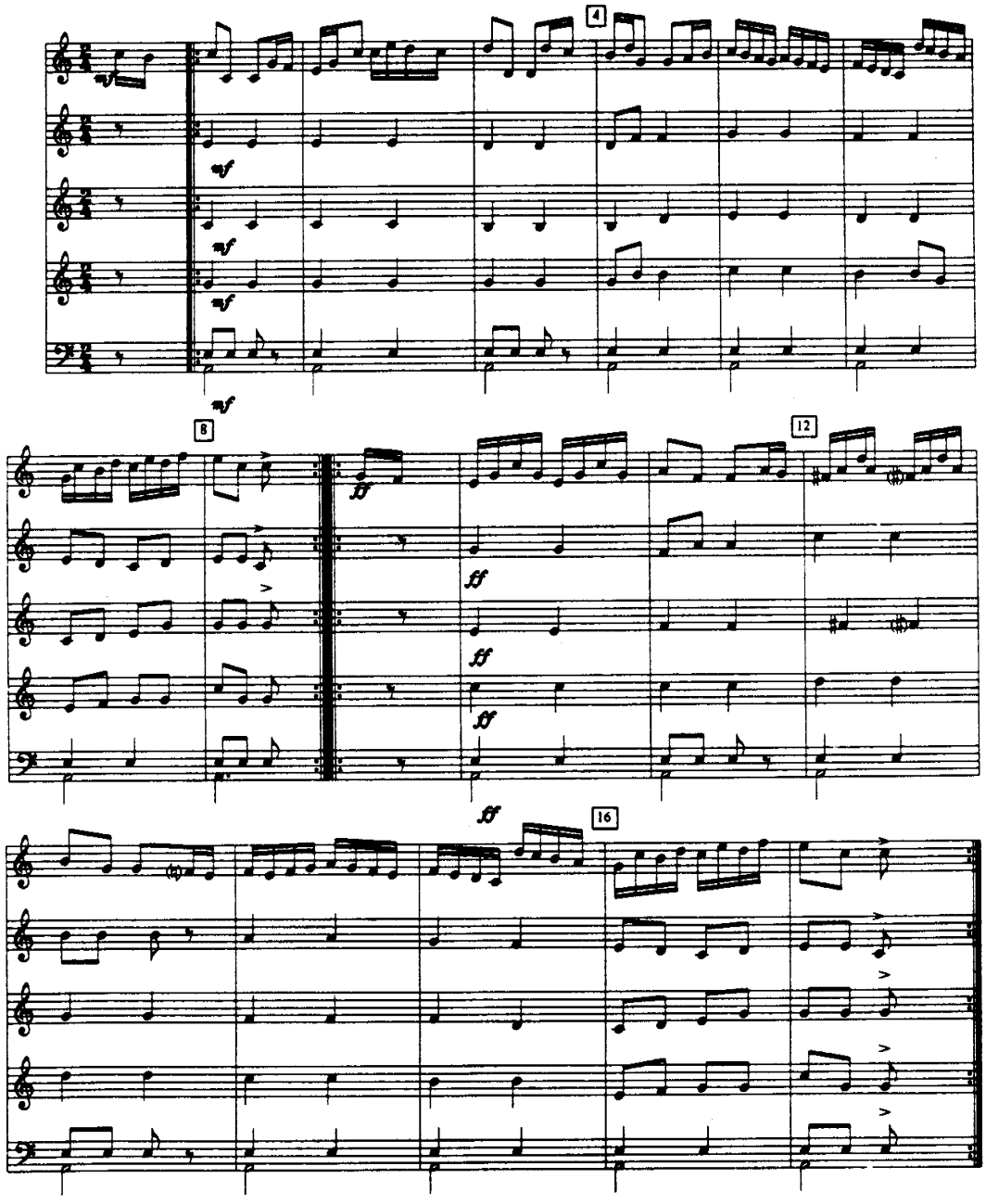
During a long ocean passage there are always some dull moments. Nowadays a sailor can watch a video or play bingo when he is bored but in the days of sail there was very little to do. For entertainment, the sailors would dance on the foc'sle accompanied by a fifer or a fiddler. The dances they performed would mimic their daily workings in the ship such as coiling rope, pulling on the ends of tackles, hoisting signal flags or keeping a good lookout for other ships.

This arrangement of "The Sailor's Hornpipe" is well suited to a small or inexperienced band which may only have one or two strong players to carry the melody. The accompaniment is very easy and this piece could be used to showcase a strong player's talents. When playing Parts B, C, D and Percussion, the cadets must ensure they are very precise in their rhythm.

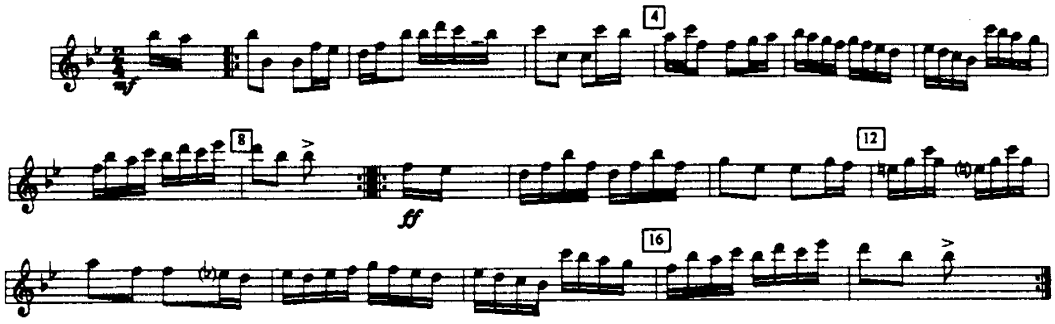
"The Sailor's Hornpipe" is always popular due to its nautical nature and would form a good medley with "Sailing Sailing" if one were played immediately after the other with no pause. "The Sailor's Hornpipe" would also be suitable as an inspection piece or for public display.



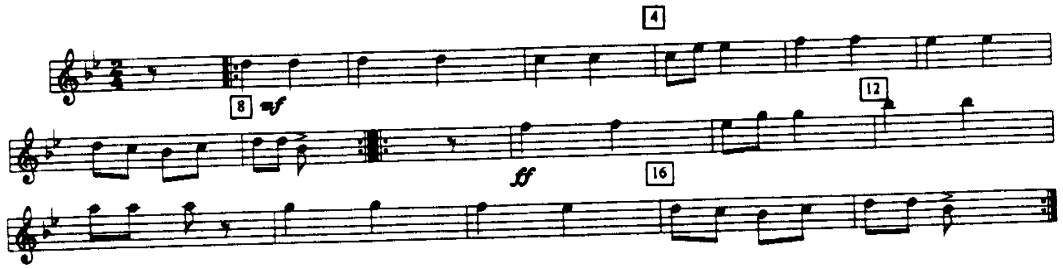
Bb Conductor **Sailor's Hornpipe**



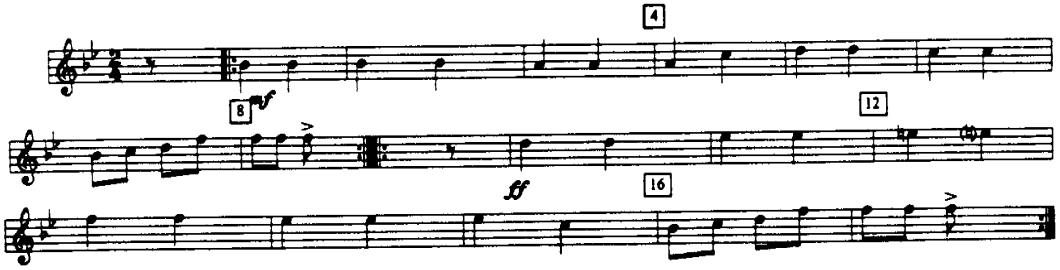
Flute Part A **Sailor's Hornpipe**



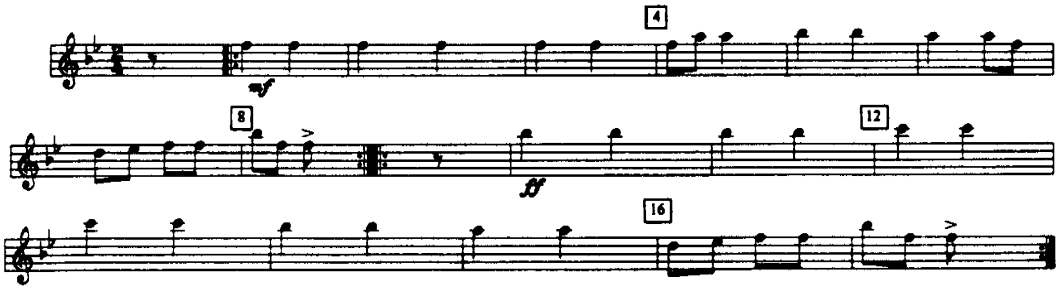
Flute Part B **Sailor's Hornpipe**



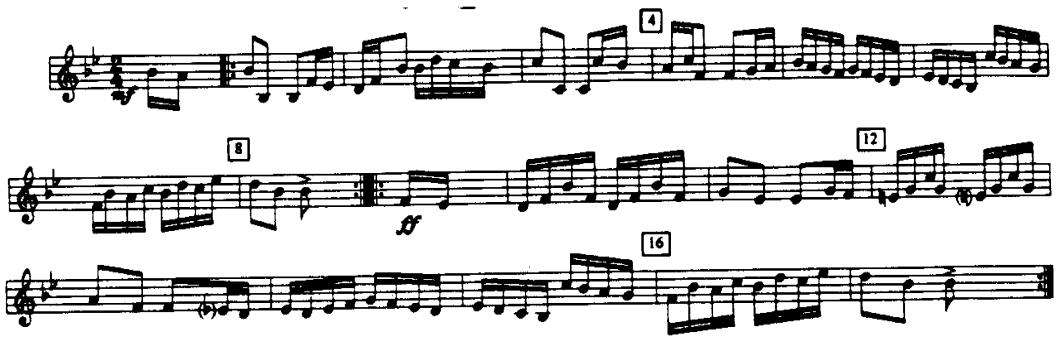
Flute Part C **Sailor's Hornpipe**



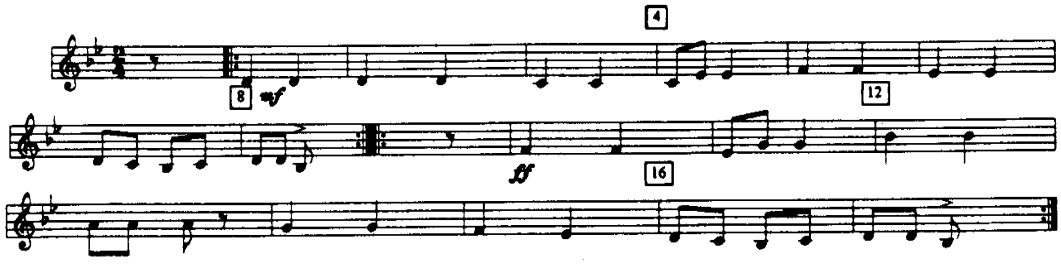
Flute Part D **Sailor's Hornpipe**



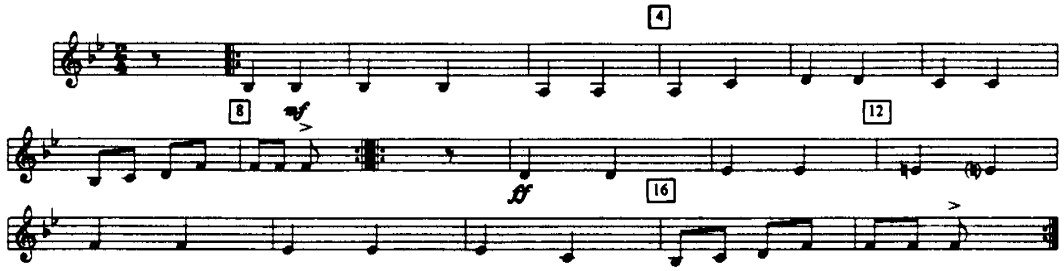
Bells Part A **Sailor's Hornpipe**



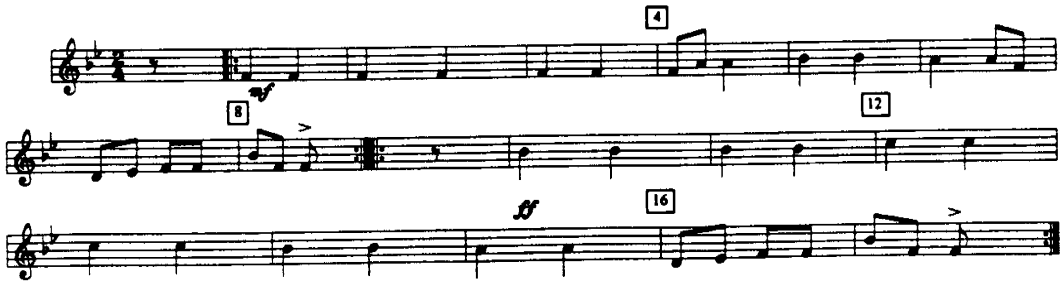
Bells Part B **Sailor's Hornpipe**



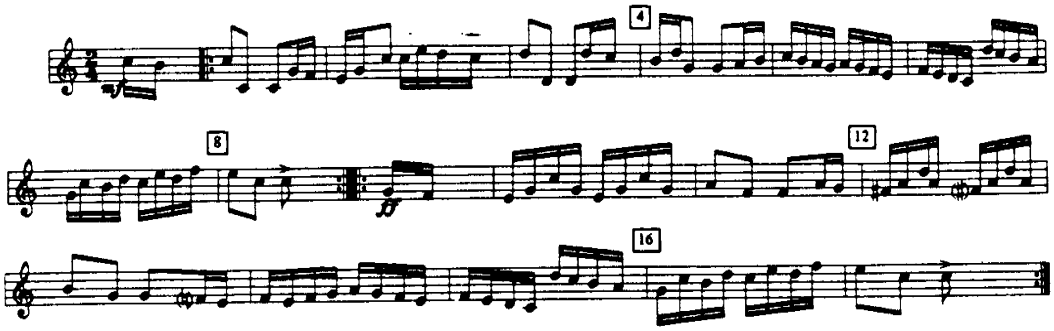
Bells Part C **Sailor's Hornpipe**



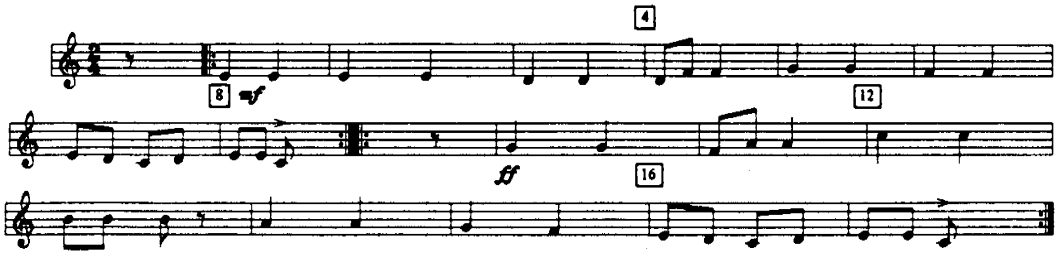
Bells Part D **Sailor's Hornpipe**



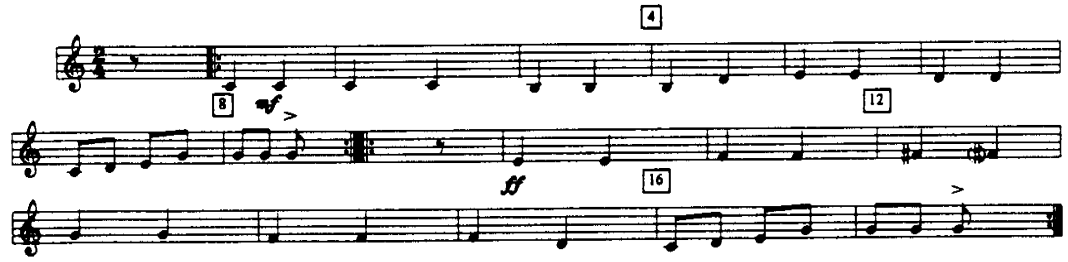
Trumpet/Clarinet/Tenor Sax Part A Sailor's Hornpipe



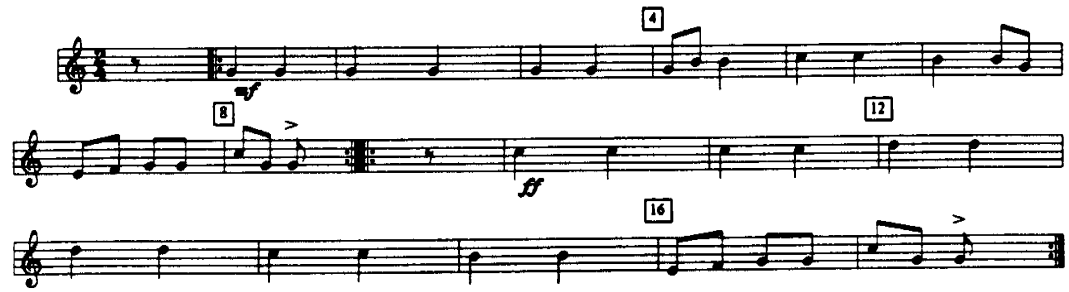
Trumpet/Clarinet/T. Sax/ Bar T.C. Part B Sailor's Hornpipe



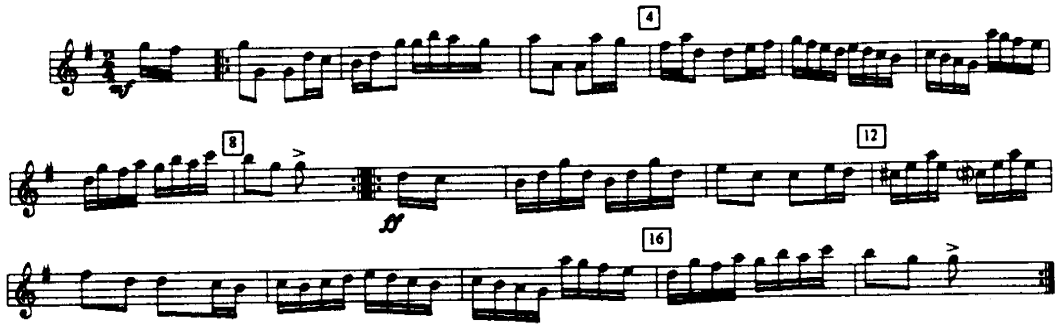
Trumpet/Clarinet/Tenor Sax Part C Sailor's Hornpipe



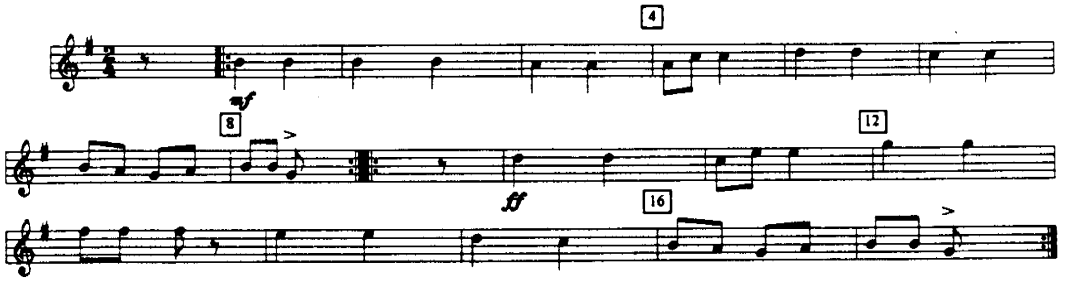
Trumpet/Clarinet/T.Sax/Bar T.C. Part D Sailor's Hornpipe



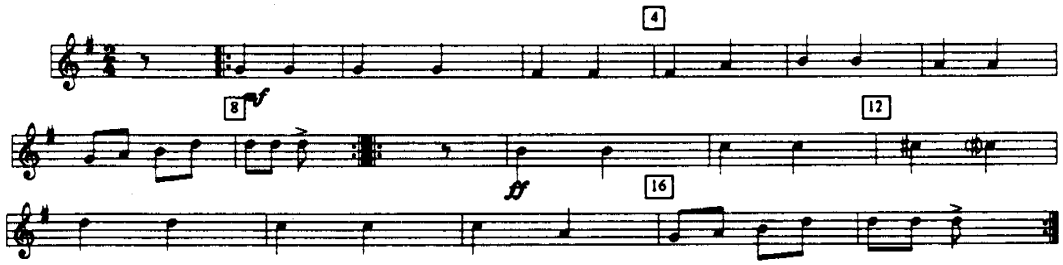
Alto/Bari Sax Part A **Sailor's Hornpipe**



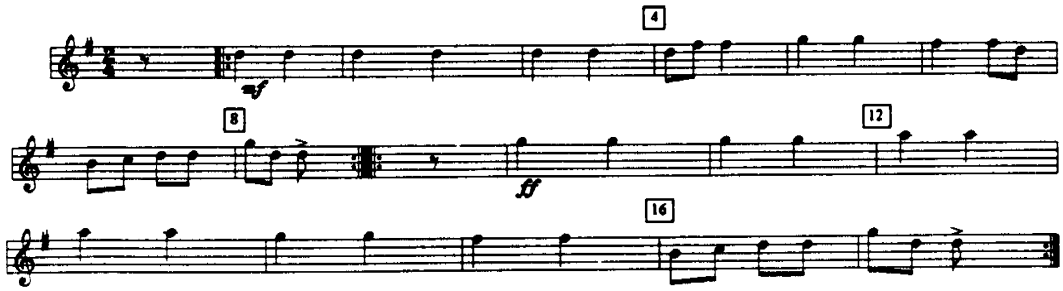
Alto/Bari Sax Part B **Sailor's Hornpipe**



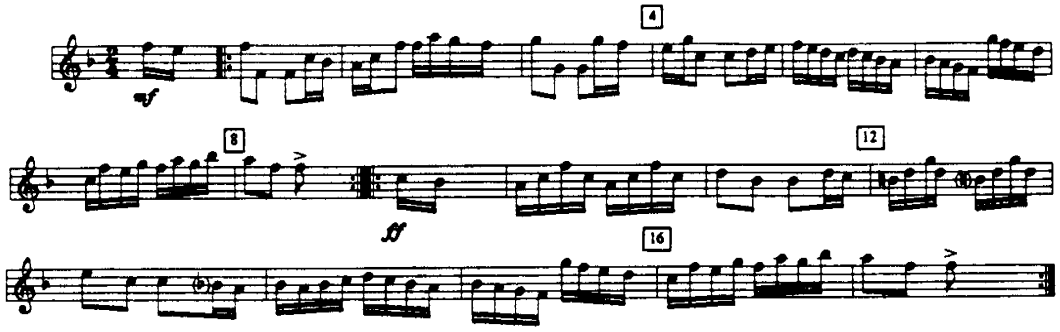
Alto/Bari Sax Part C **Sailor's Hornpipe**



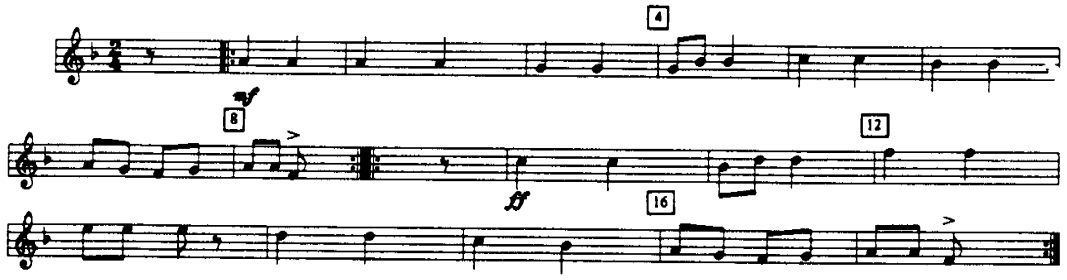
Alto/Bari Sax Part D **Sailor's Hornpipe**



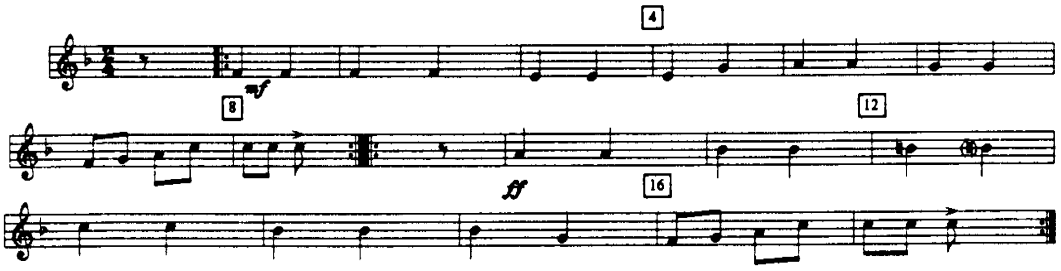
Horn Part A **Sailor's Hornpipe**



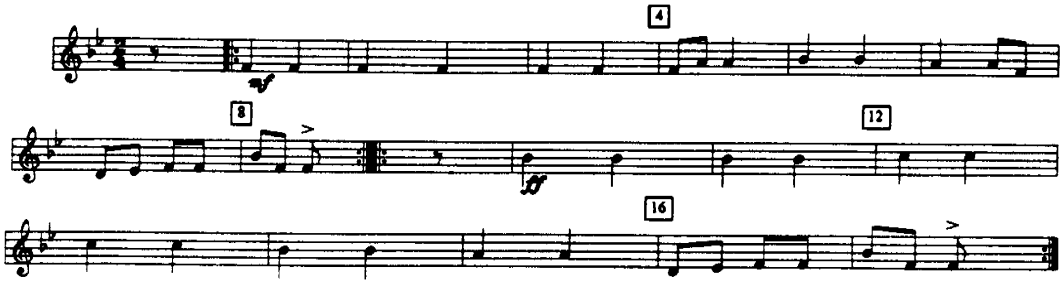
Horn Part B **Sailor's Hornpipe**



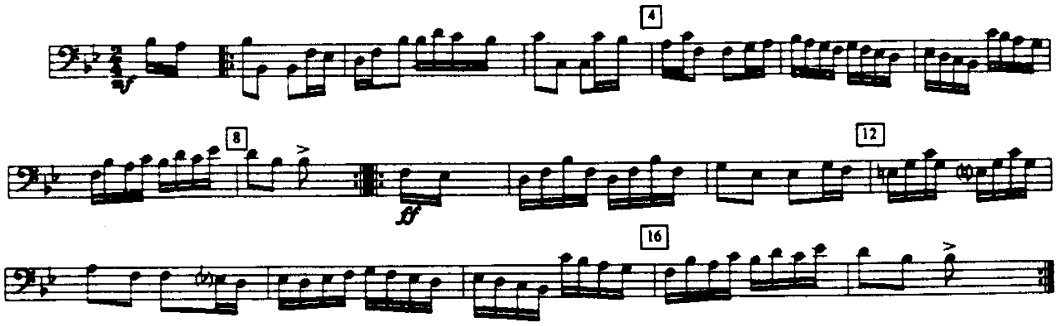
Horn Part C **Sailor's Hornpipe**



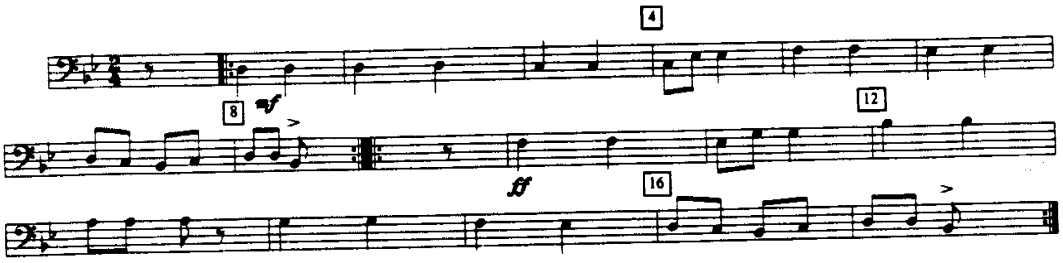
Horn Part D **Sailor's Hornpipe**



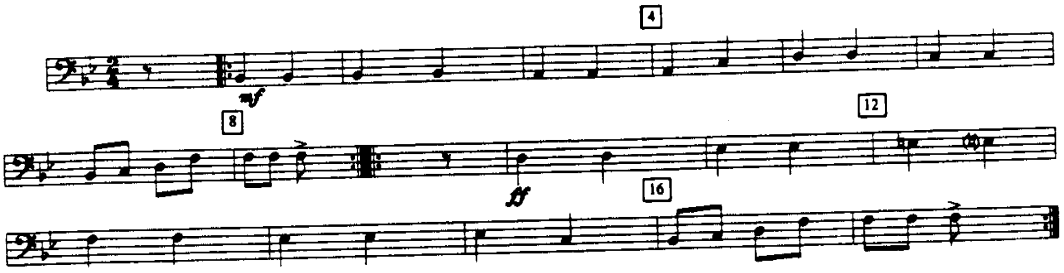
Trombone/Baritone B.C. Part A **Sailor's Hornpipe**



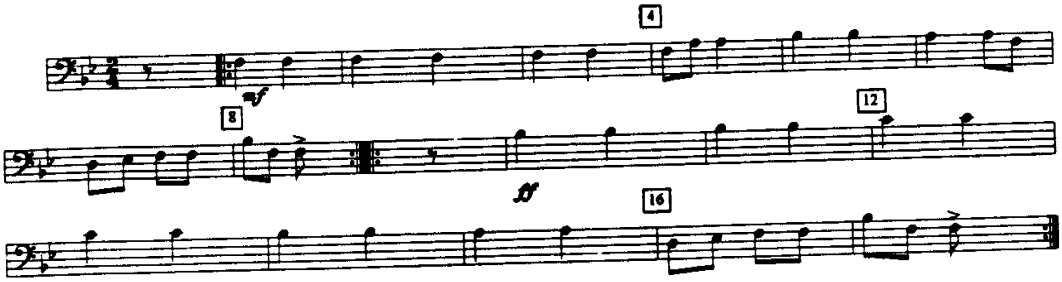
Trombone/Baritone B.C. Part B **Sailor's Hornpipe**



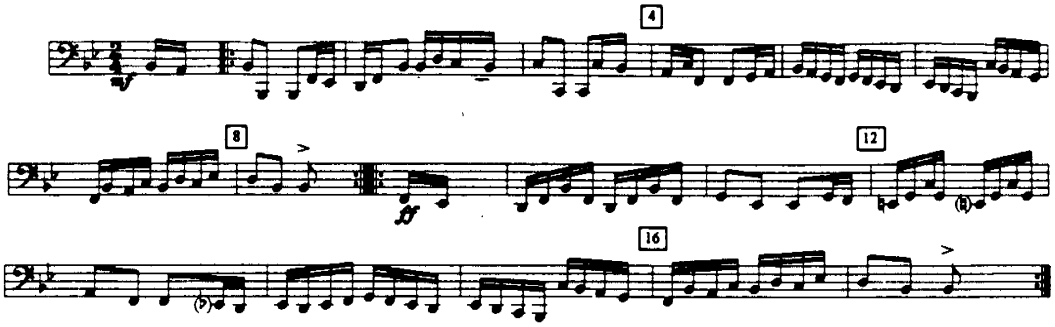
Trombone/Baritone B.C. Part C **Sailor's Hornpipe**



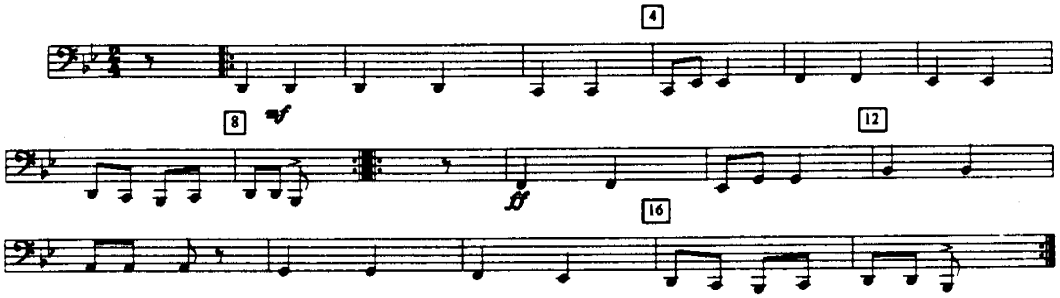
Trombone/Baritone B.C. Part D **Sailor's Hornpipe**



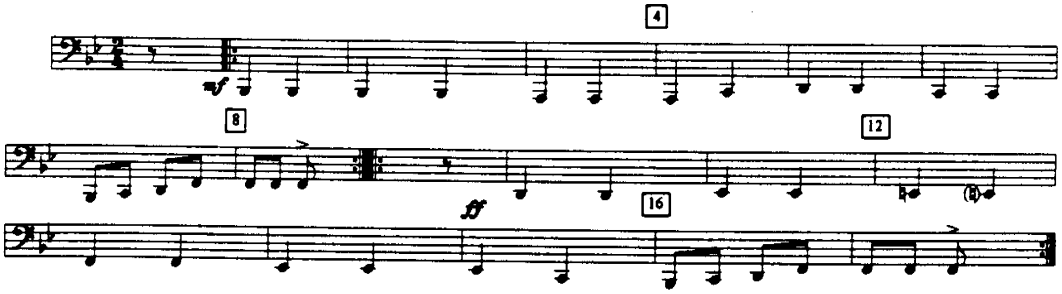
Tuba Part A **Sailor's Hornpipe**



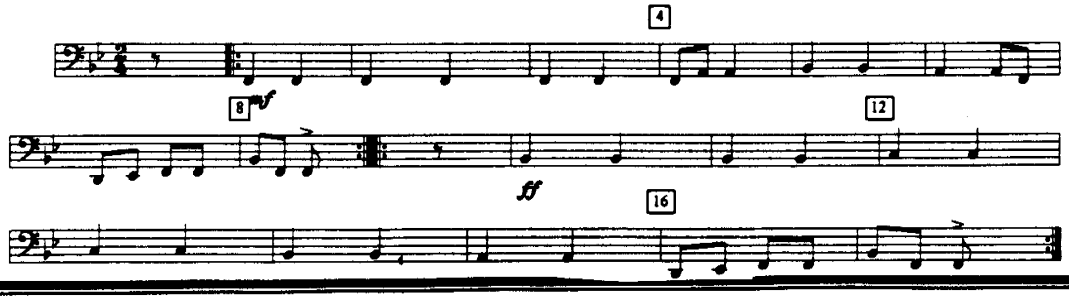
Tuba Part B **Sailor's Hornpipe**



Tuba Part C **Sailor's Hornpipe**

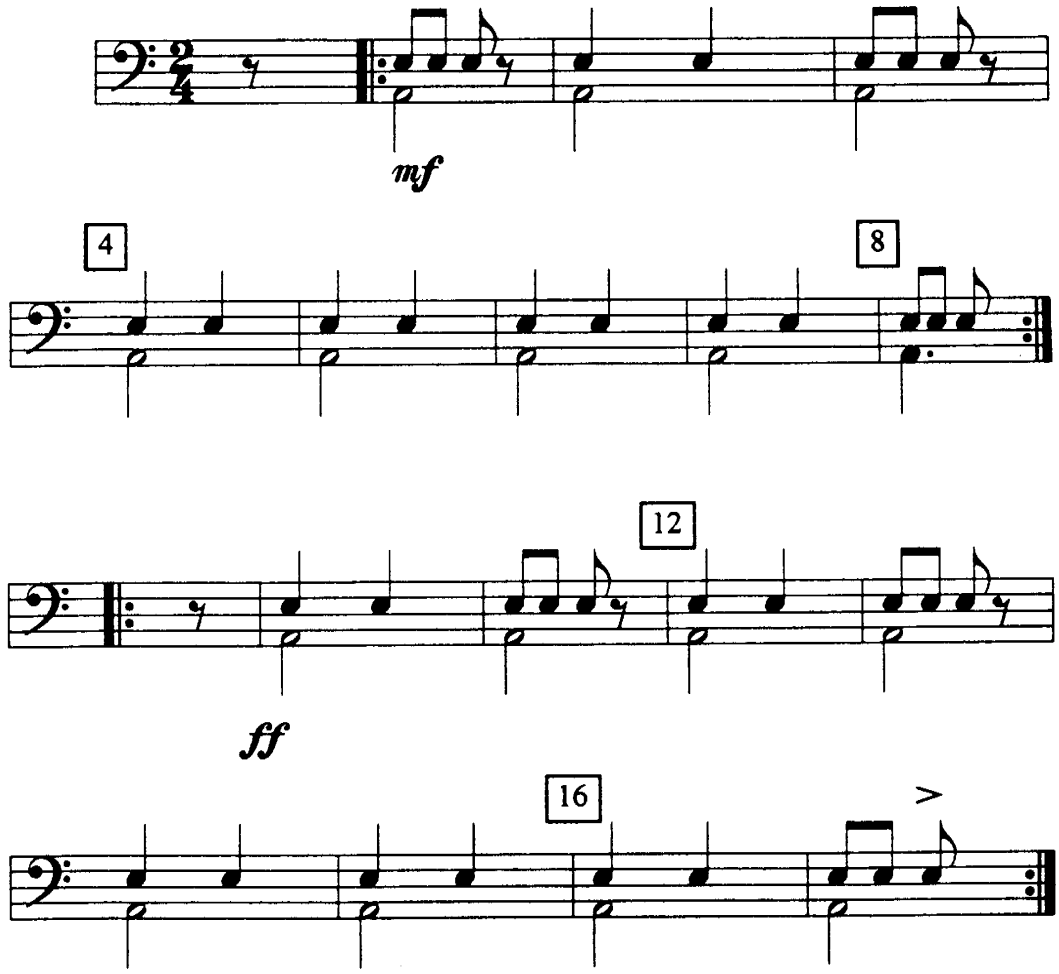


Tuba Part D **Sailor's Hornpipe**

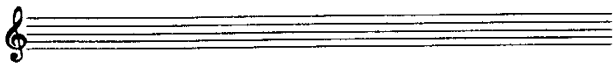


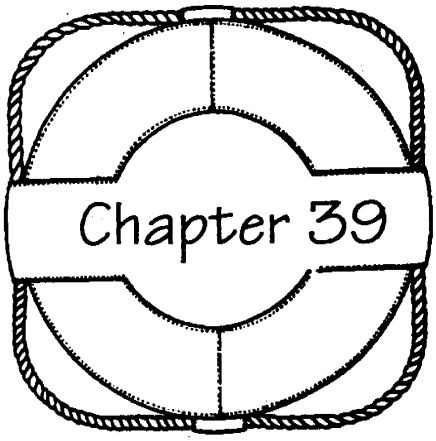
Sailor's Hornpipe

Percussion



Scipio, Slow March

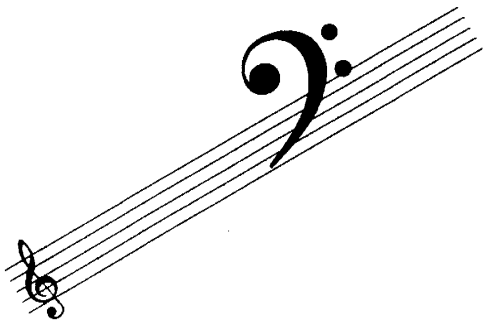




This simple march is taken from the opera, "The Mercy Of Scipio", written in 1725 by Sir George Frederic Handel. This composer is well known for his oratorio, "The Messiah". This arrangement stays close to the original four-part form written by Handel. The lyrics, titled "Toll For The Brave", were written 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:

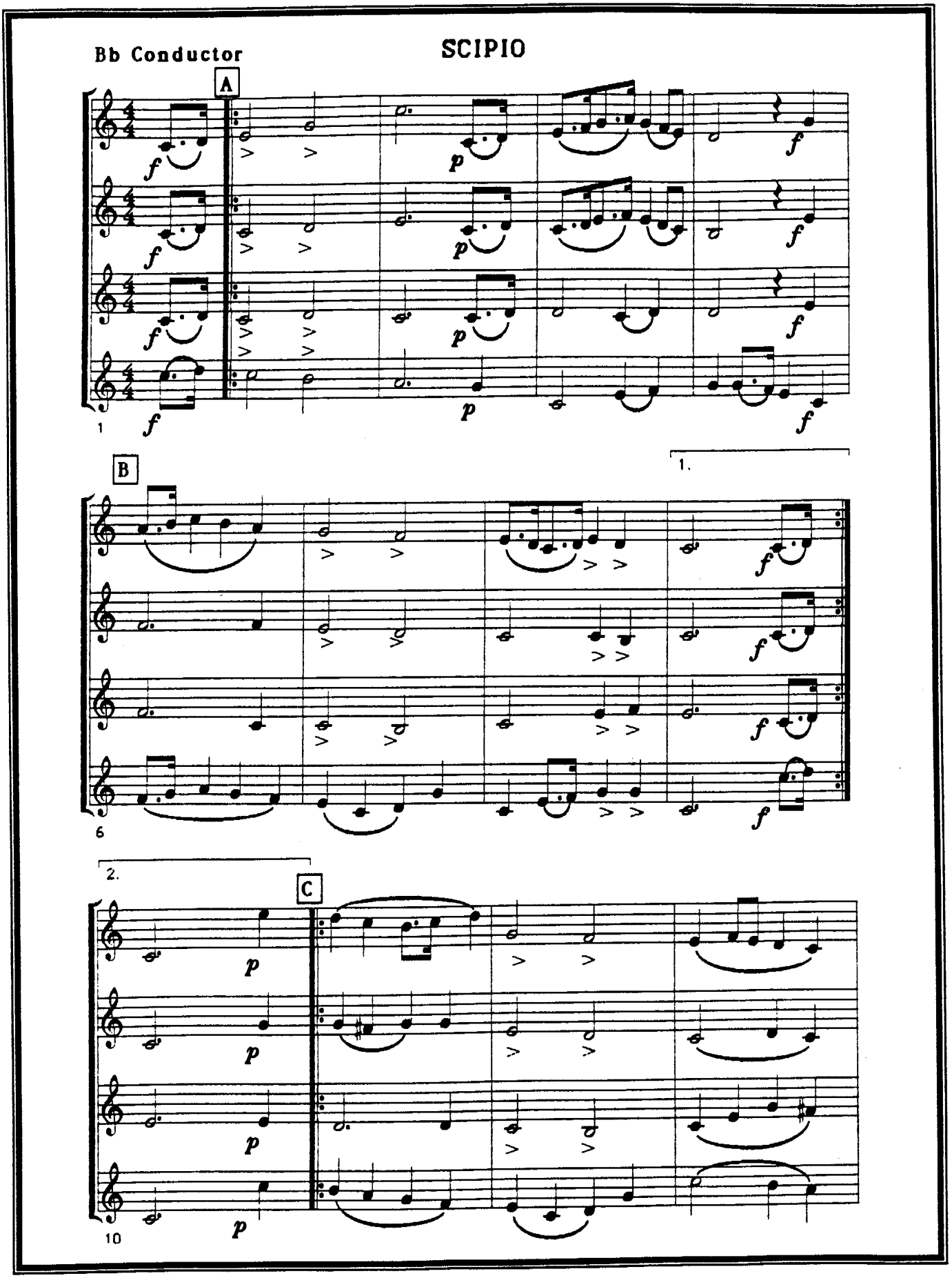
Toll, for the Brave!
The Brave theat are no more,
All sunk beneath the wave,
Fast by their native shore!
Eight hundred of the brave,
Whose courage well was tried,
Had made the vessel heel,
And laid her on her side;
A land breeze shook the shrouds,
And she was overset;
Down went the "Royal George",
With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

Refrain:

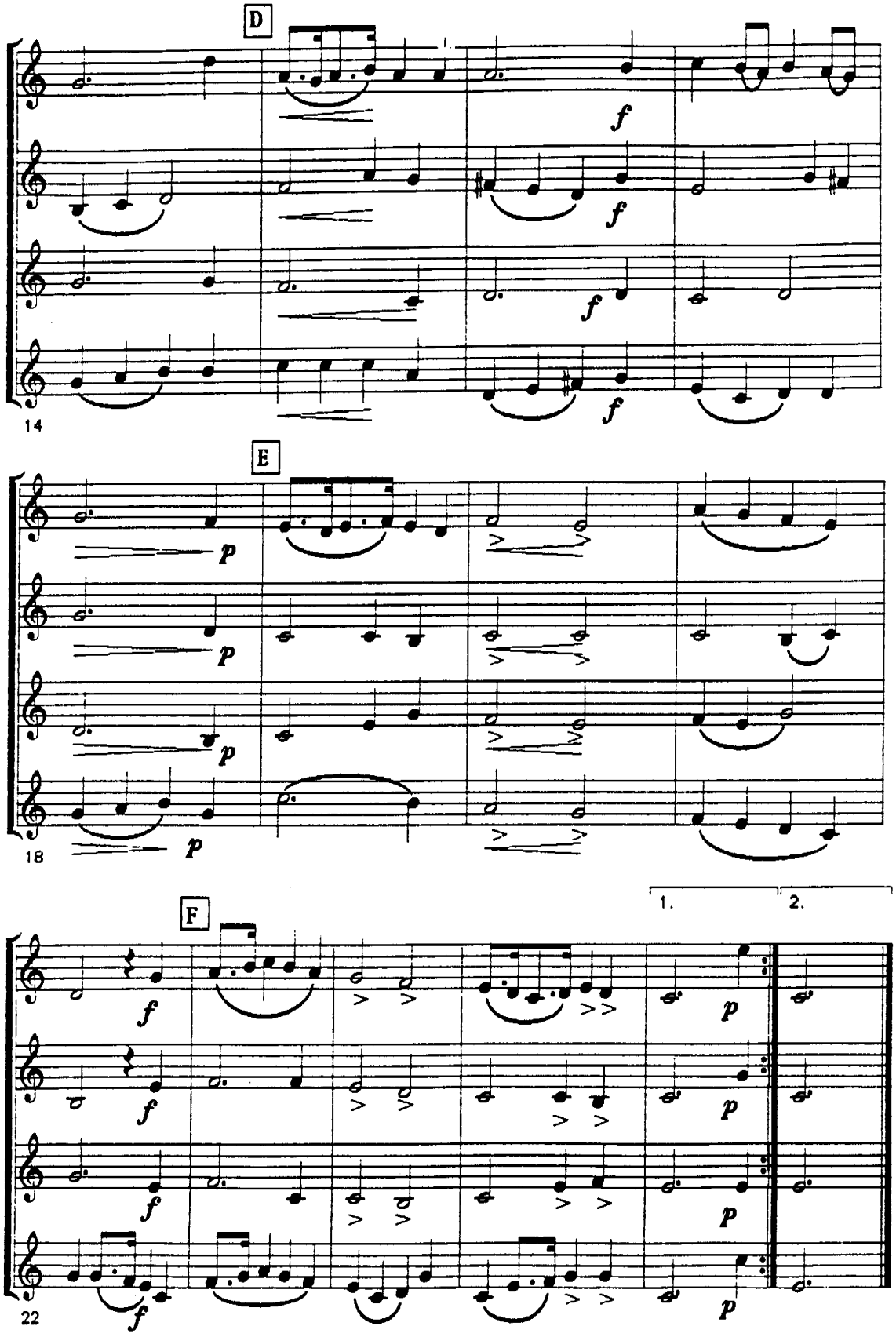
Toll for the Brave!
The Brave that are no more,
All sunk beneath the wave,
Fast by their native shore!

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!

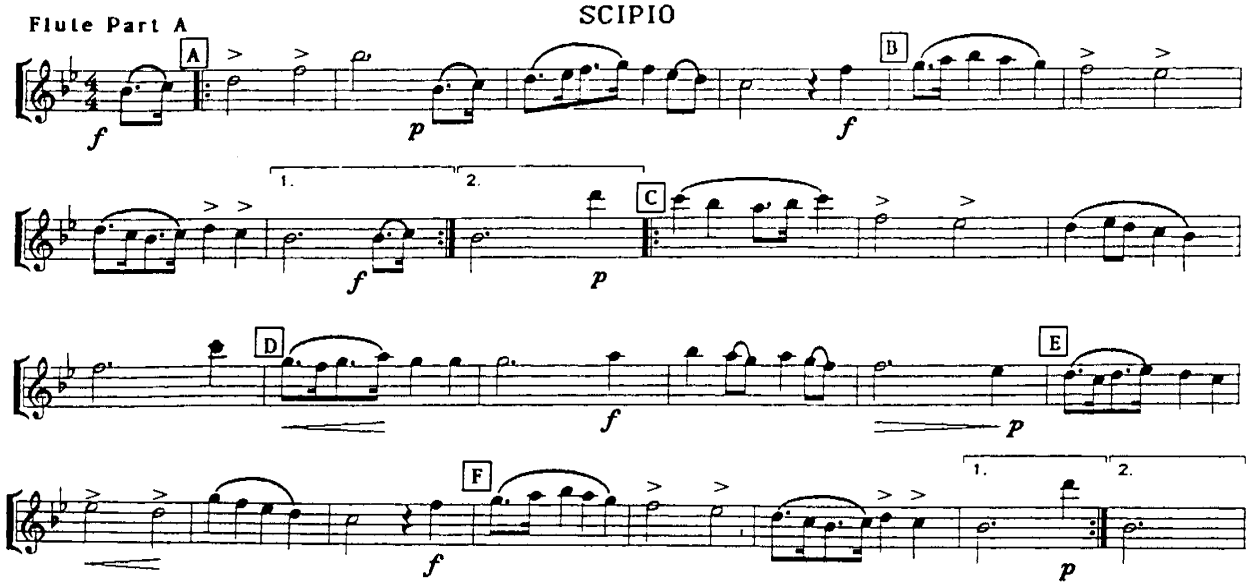

Bb Conductor
SCIPIO
A
B
C
1.
2.
1
6
10

SCIPIO PG 2



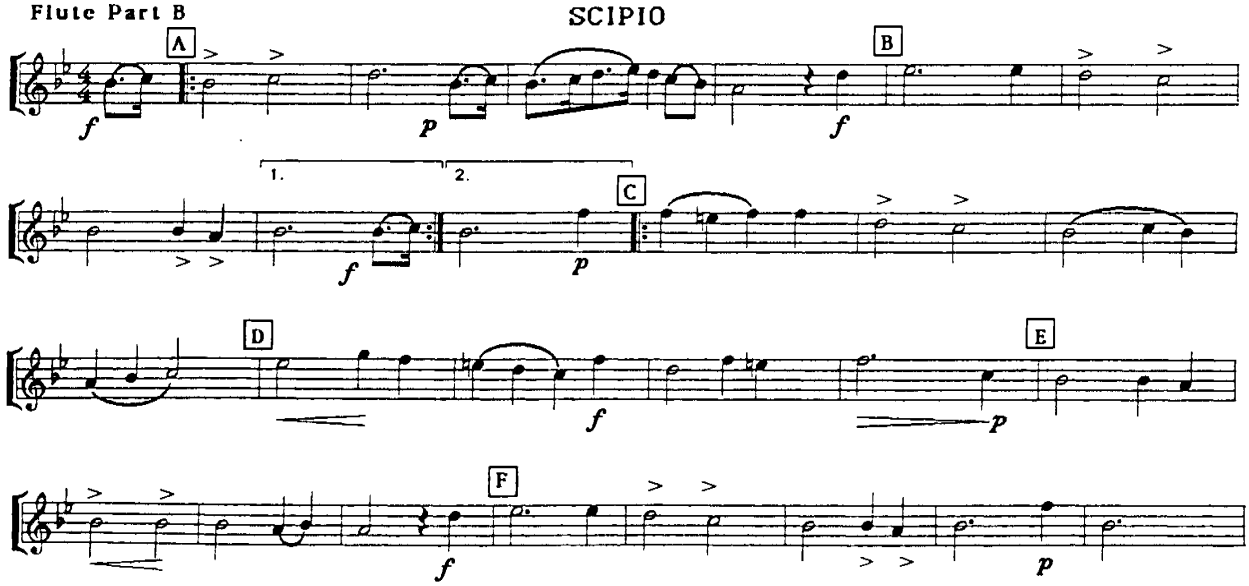
Flute Part A

SCIPIO



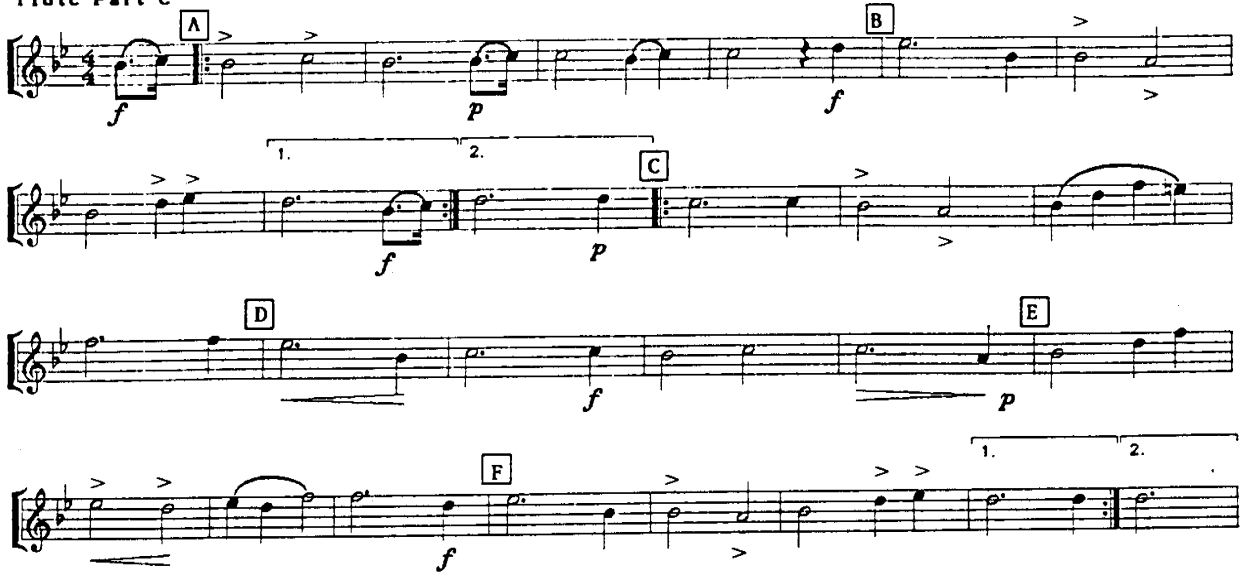
Flute Part B

SCIPIO



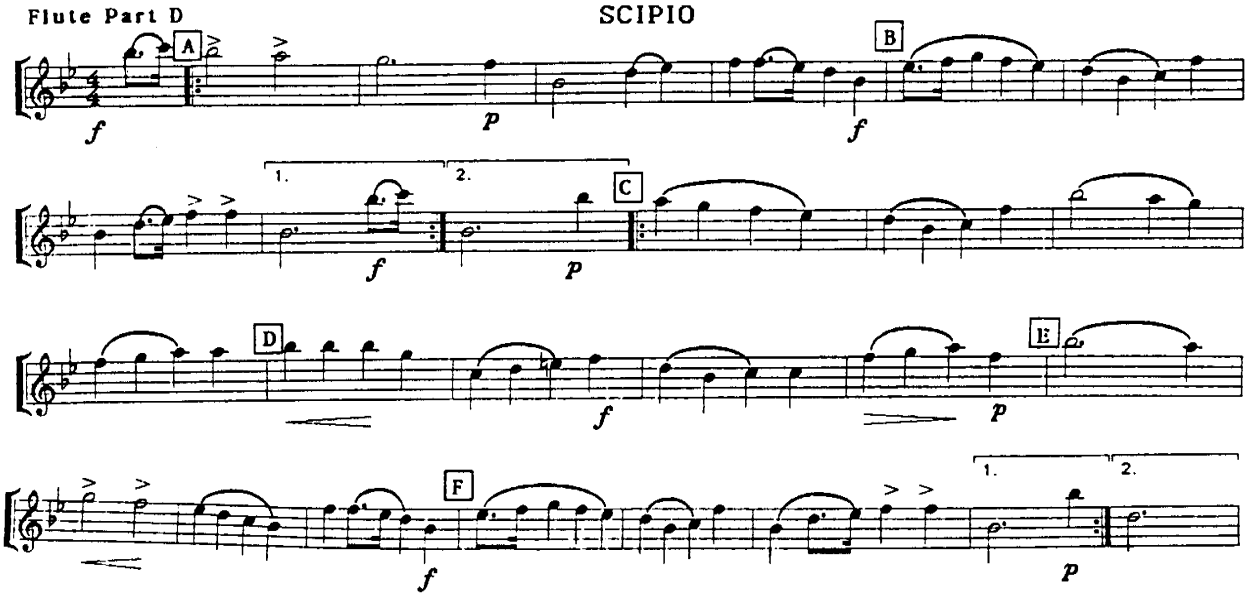
Flute Part C

SCIPIO



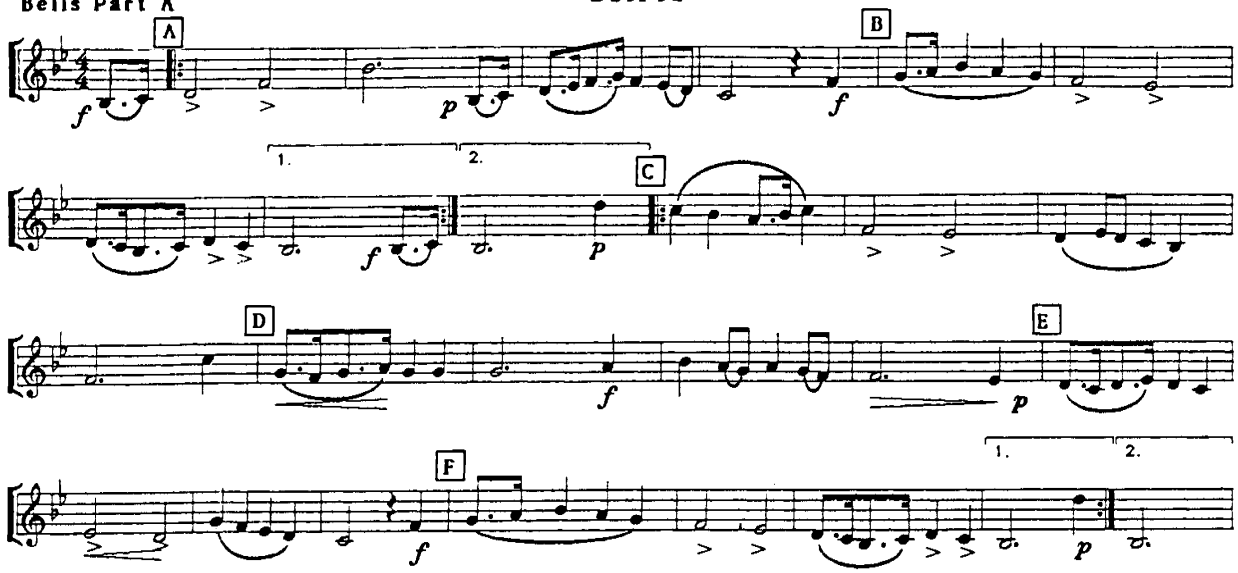
Flute Part D

SCIPIO



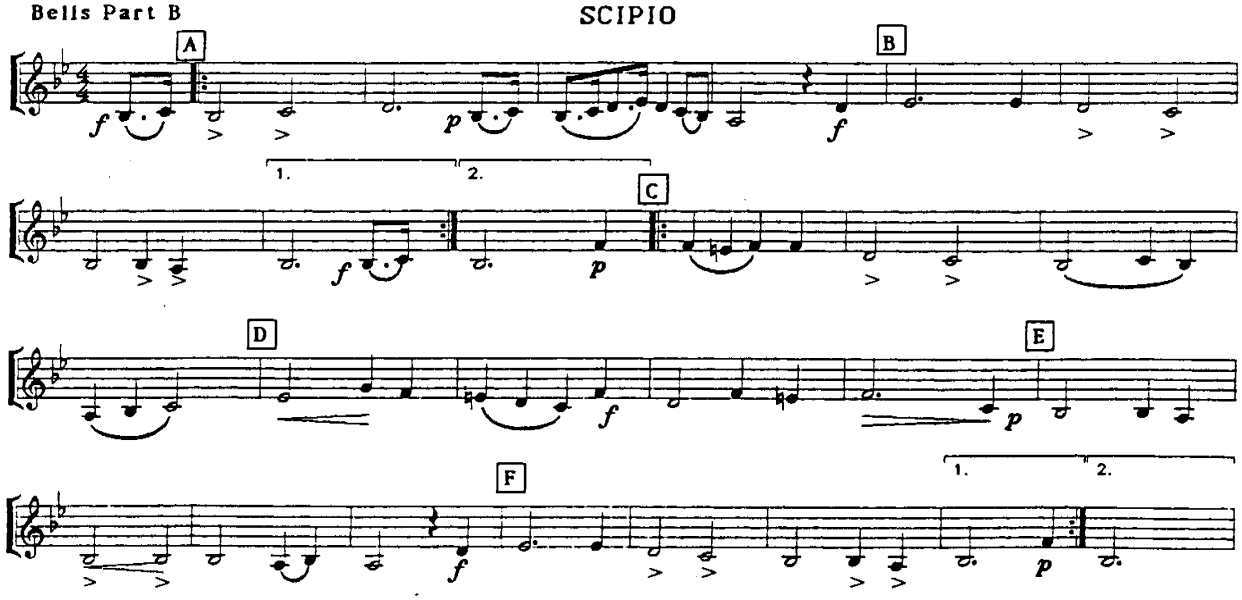
Bells Part A

SCIPIO



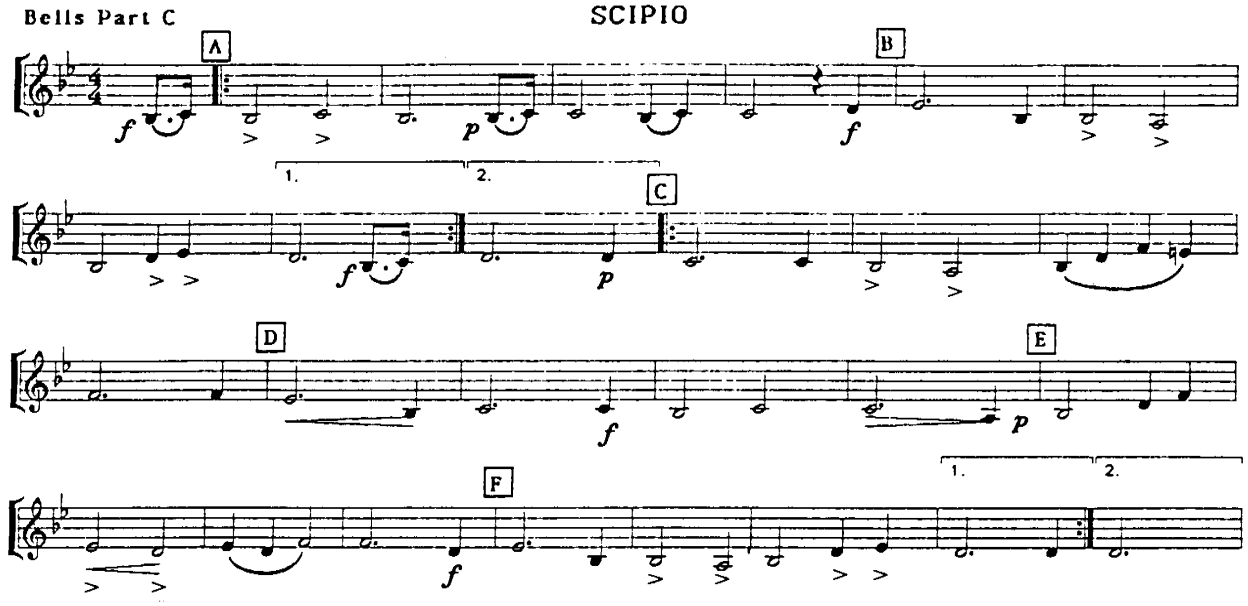
Bells Part B

SCIPIO



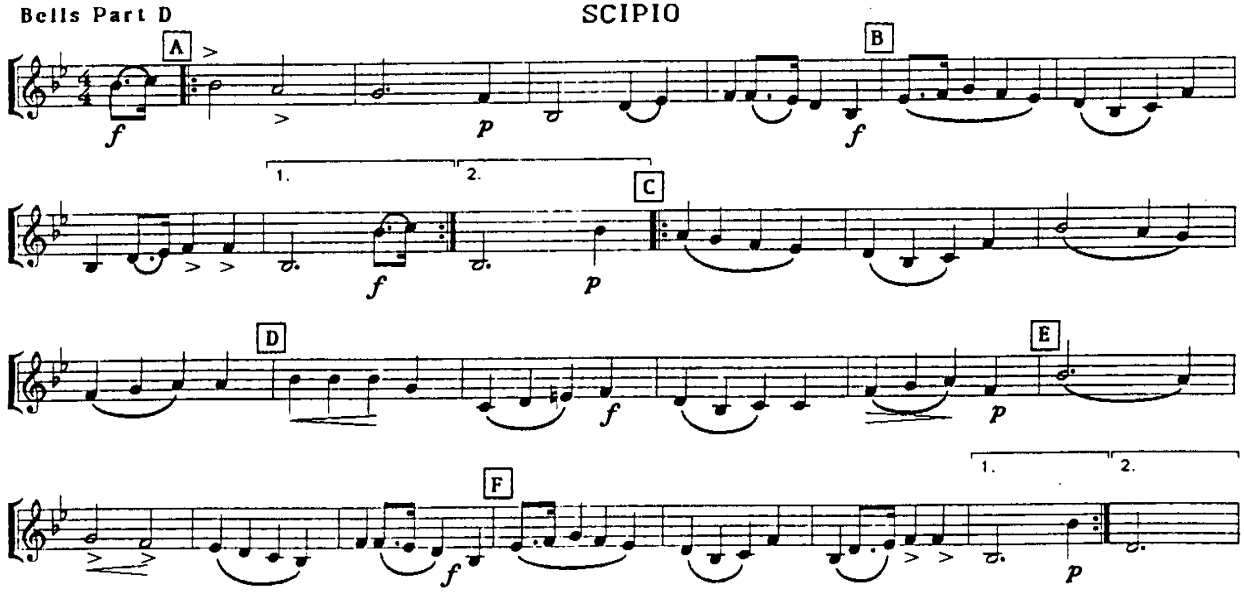
Bells Part C

SCIPIO



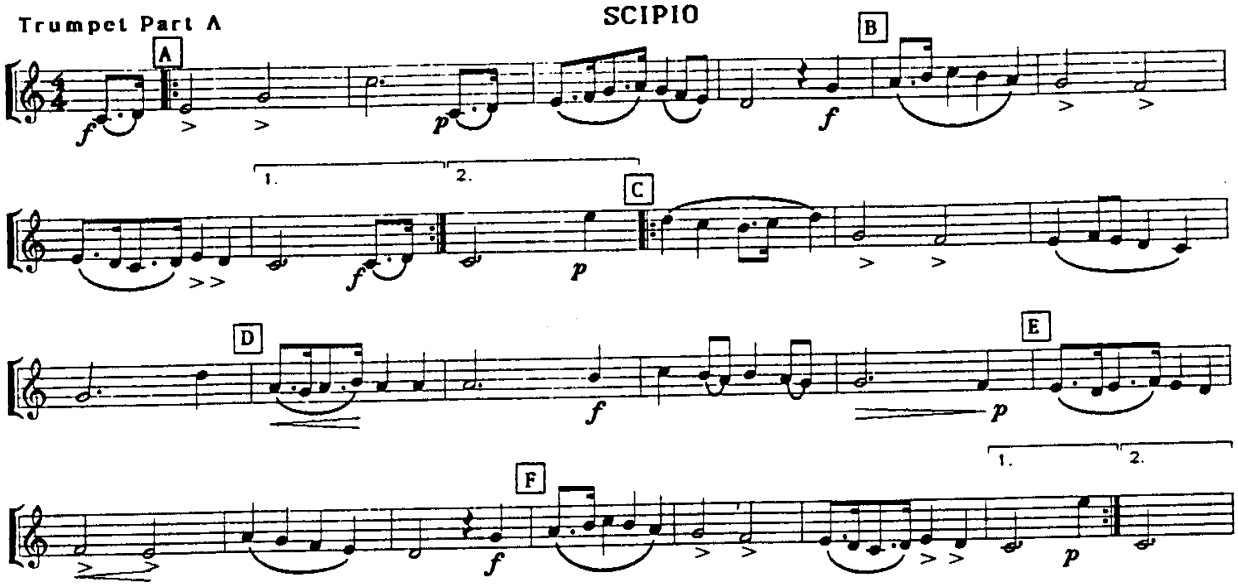
Bells Part D

SCIPIO



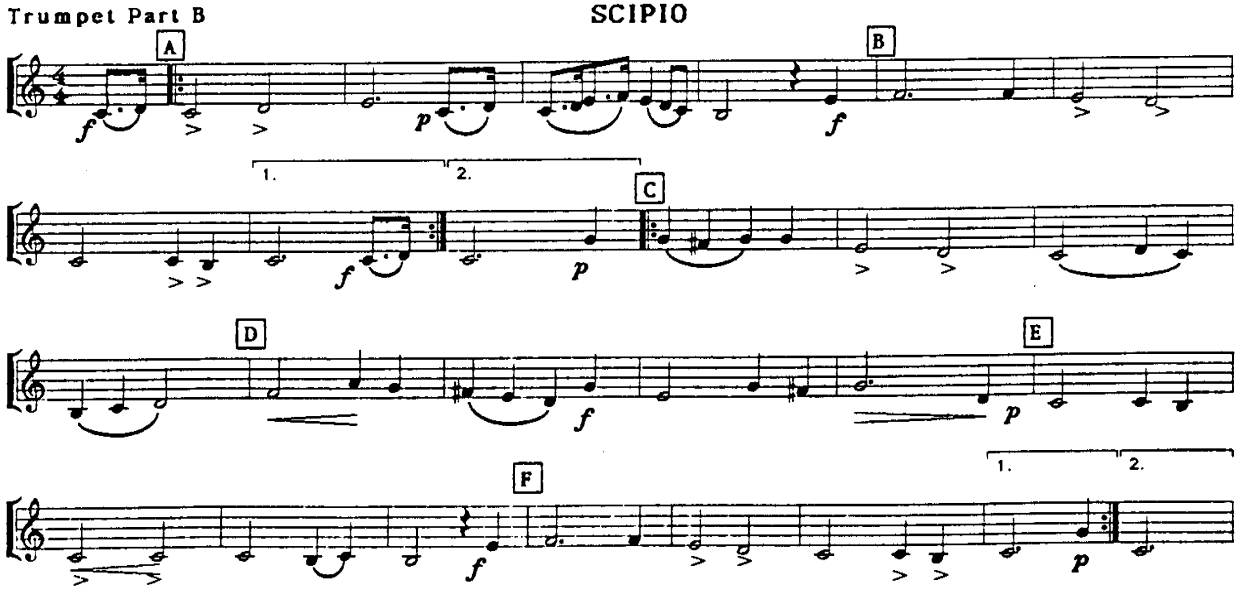
Trumpet Part A

SCIPIO



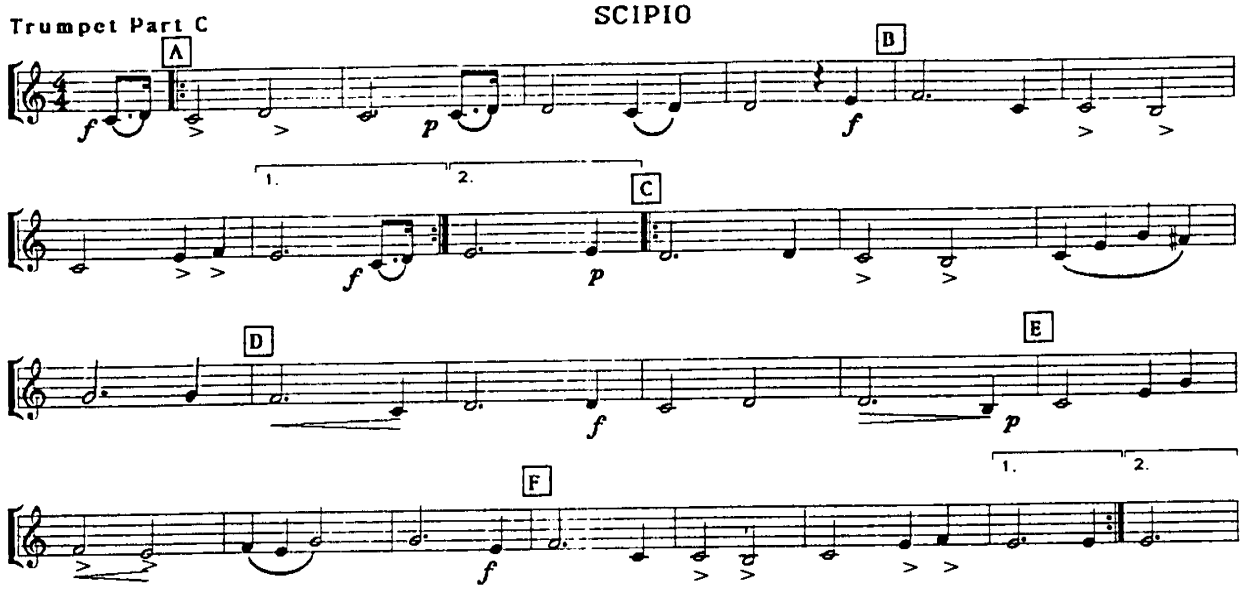
Trumpet Part B

SCIPIO



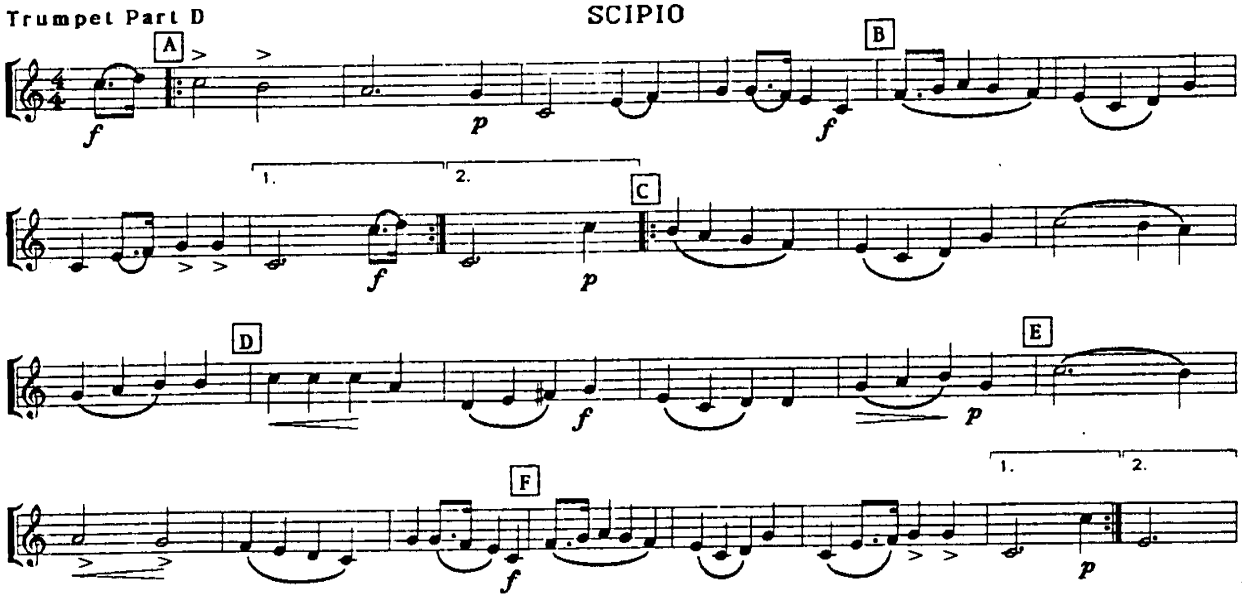
Trumpet Part C

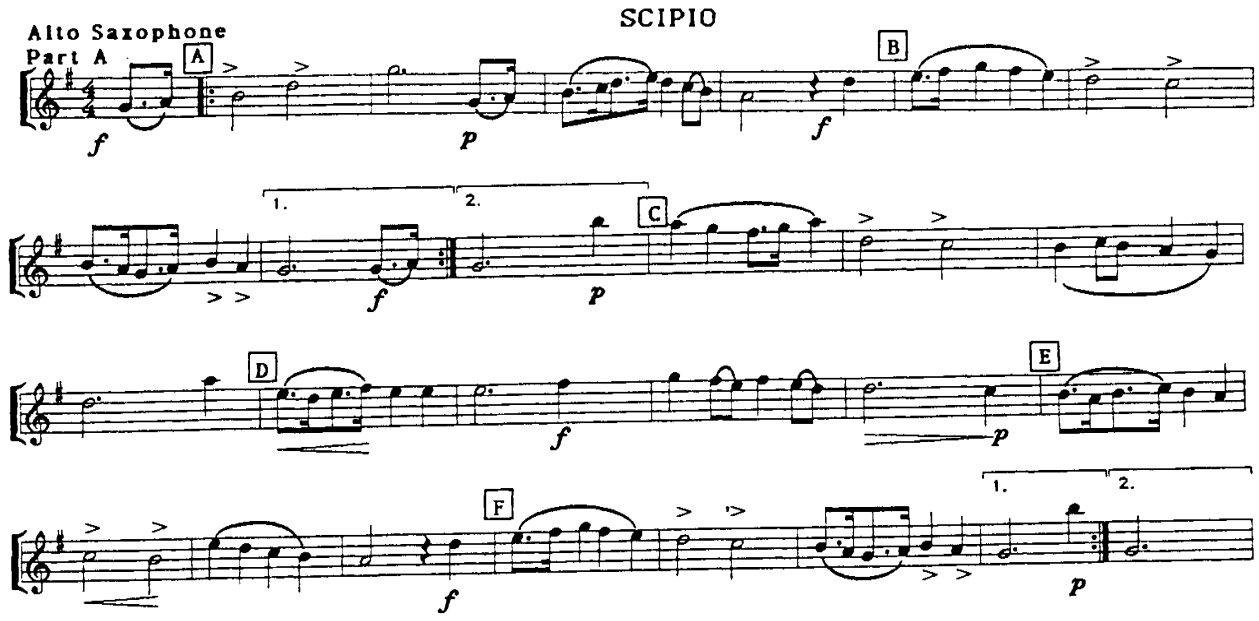
SCIPIO

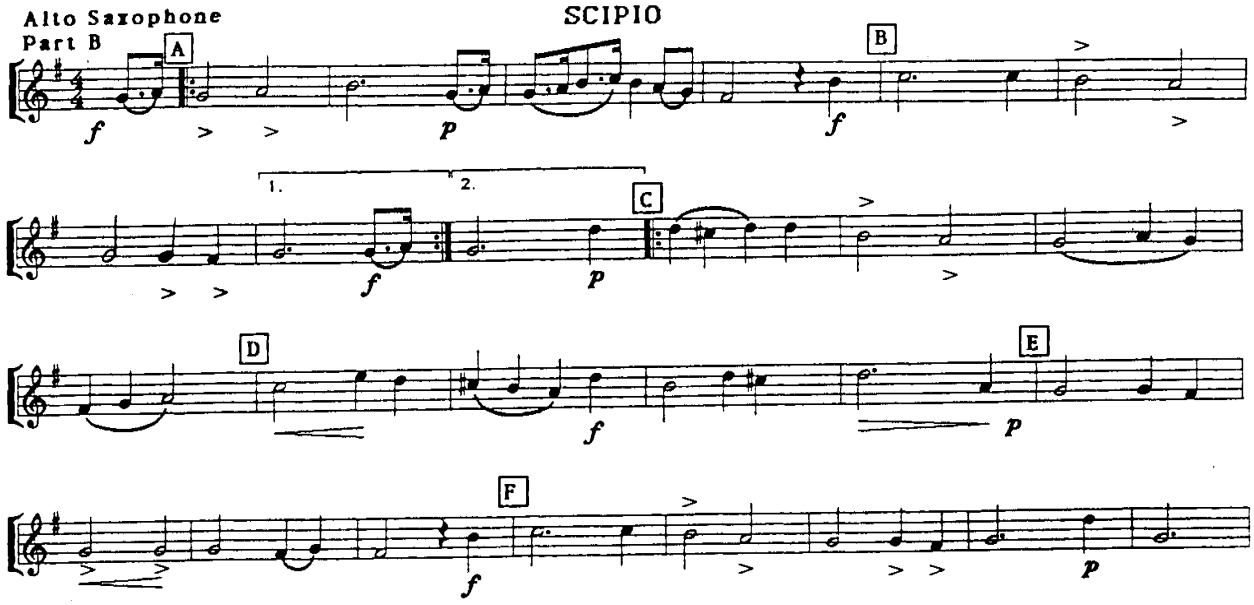


Trumpet Part D

SCIPIO

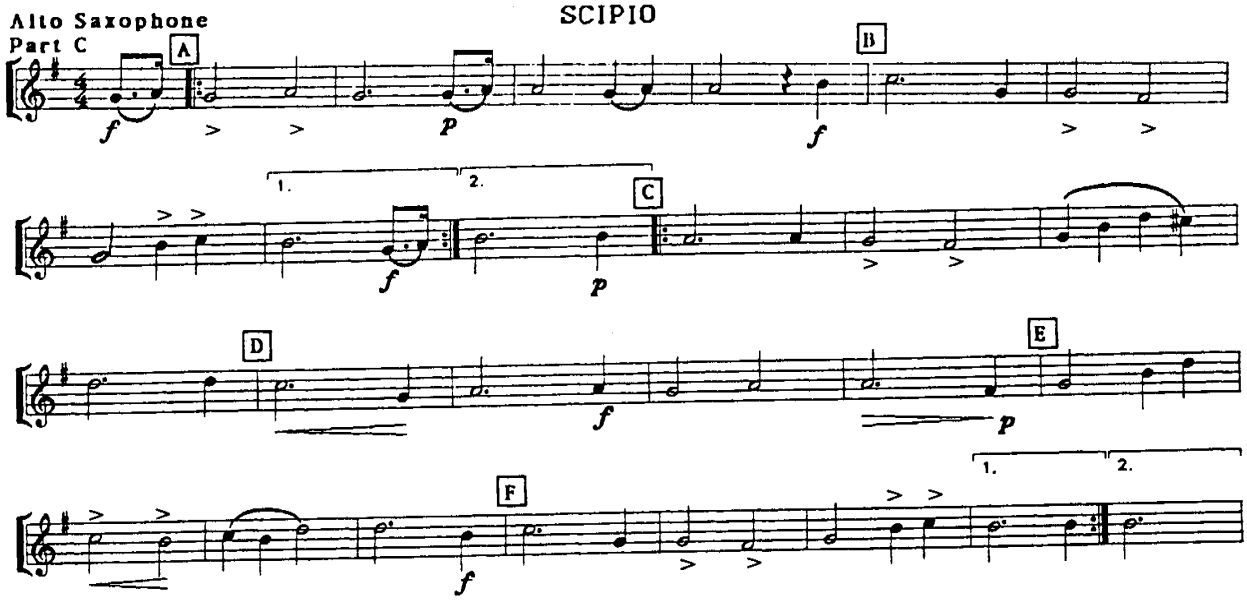



SCIPIO
Alto Saxophone
Part A
A
B
C
D
E
F
1.
2.
f
p


SCIPIO
Alto Saxophone
Part B
A
B
C
D
E
F
1.
2.
f
p

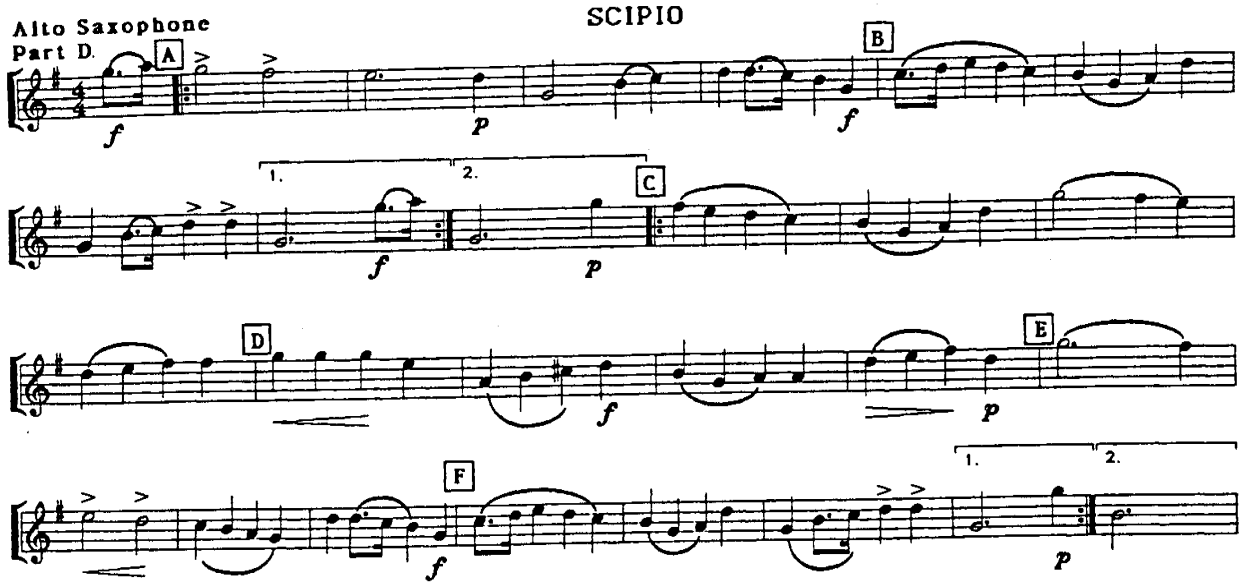
Alto Saxophone
Part C

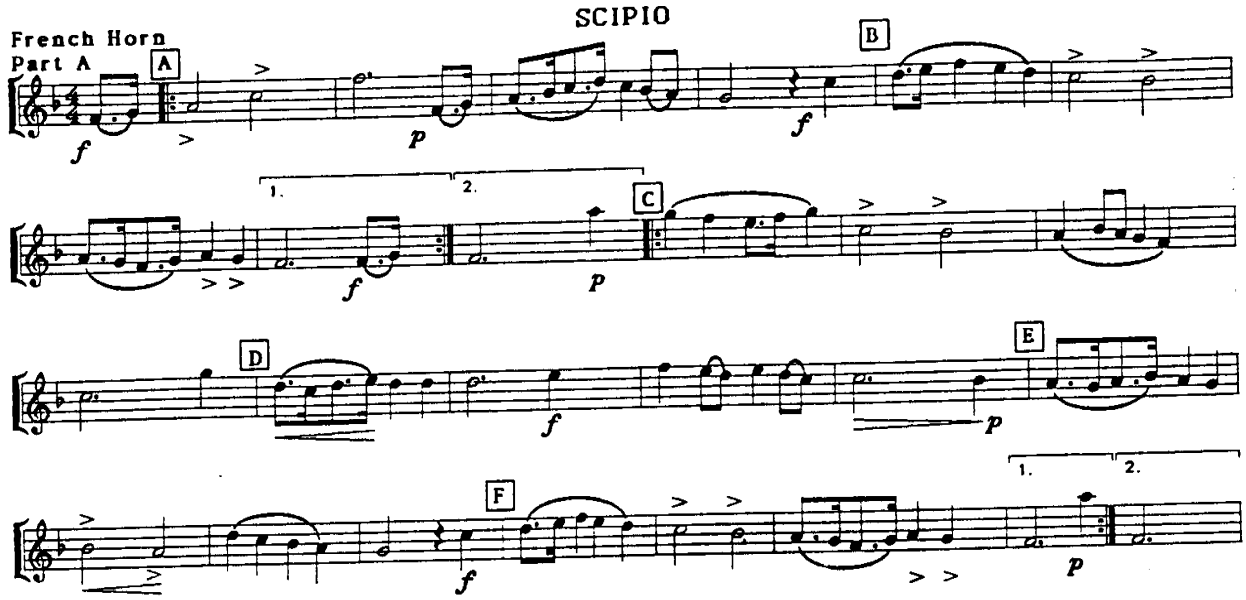
SCIPIO

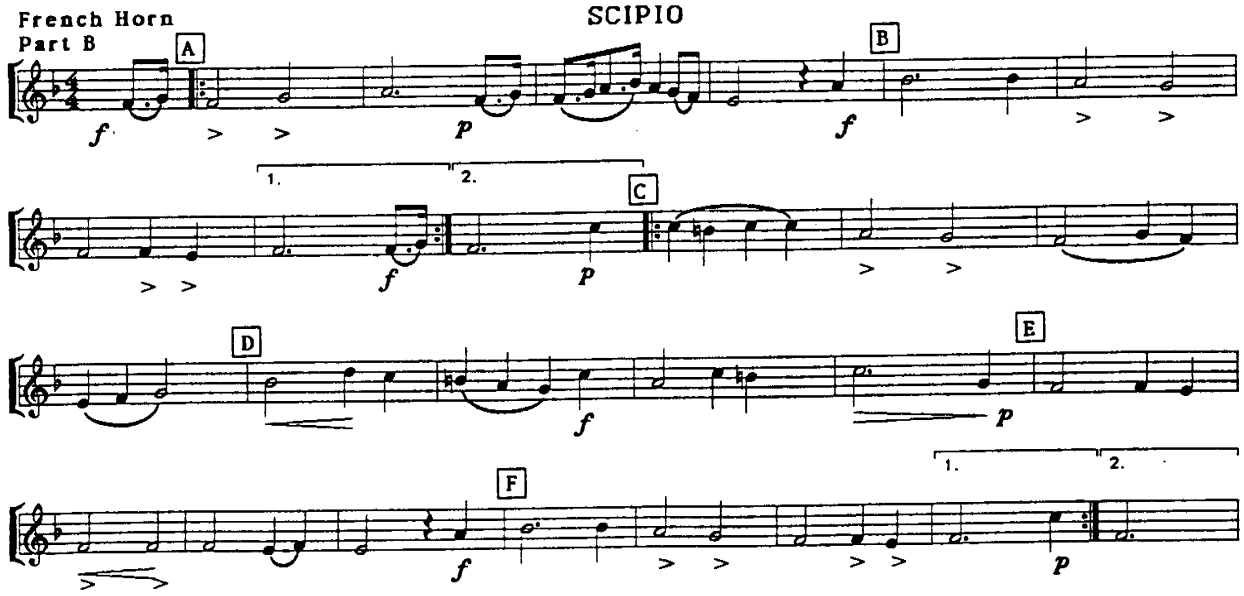


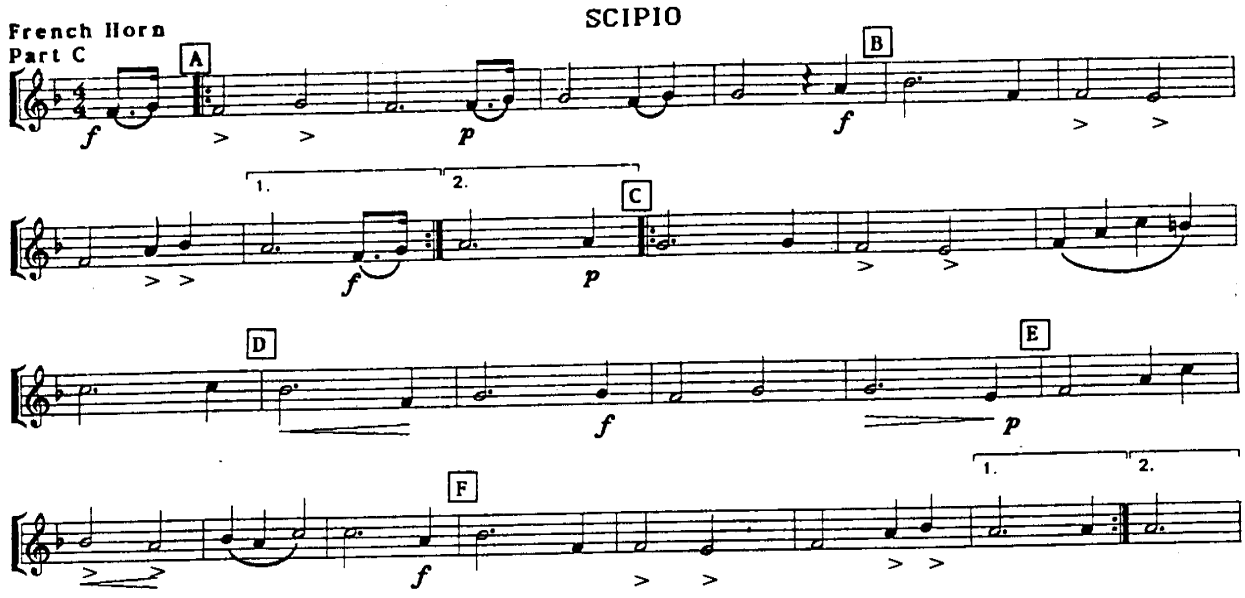
Alto Saxophone
Part D

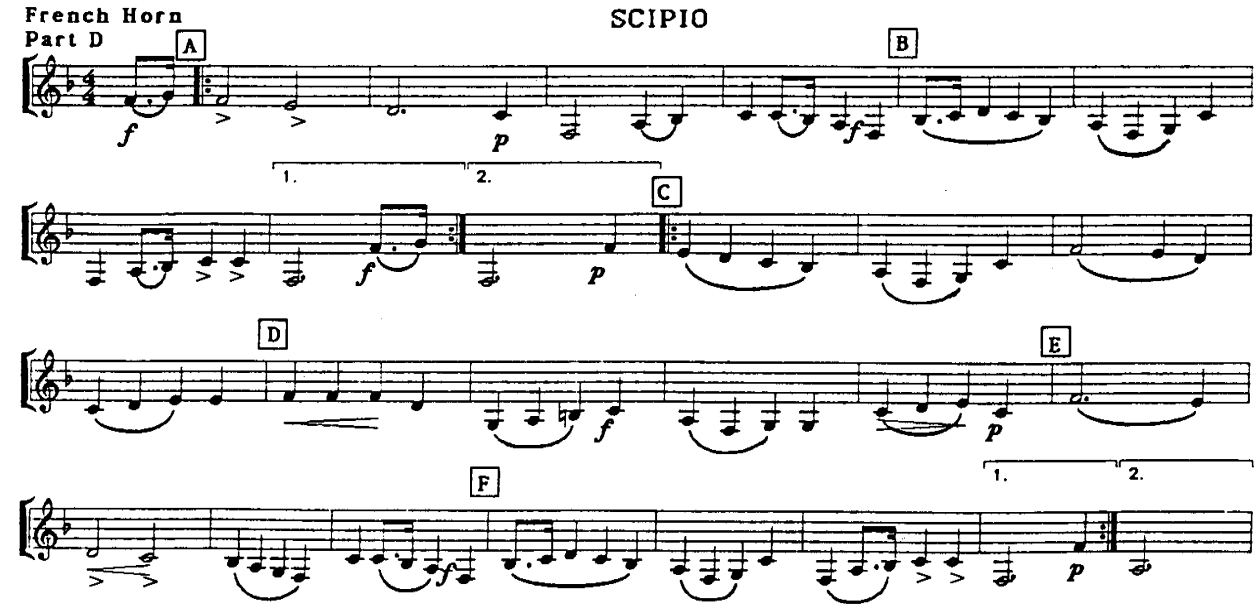
SCIPIO




SCIPIO
French Horn
Part A

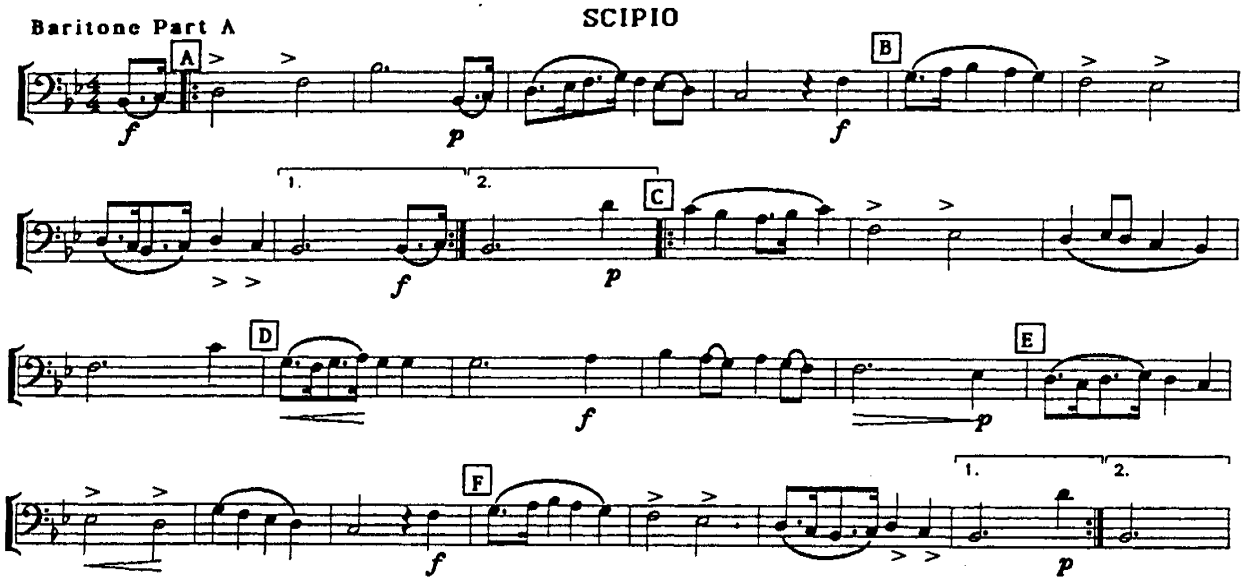

SCIPIO
French Horn
Part B


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


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

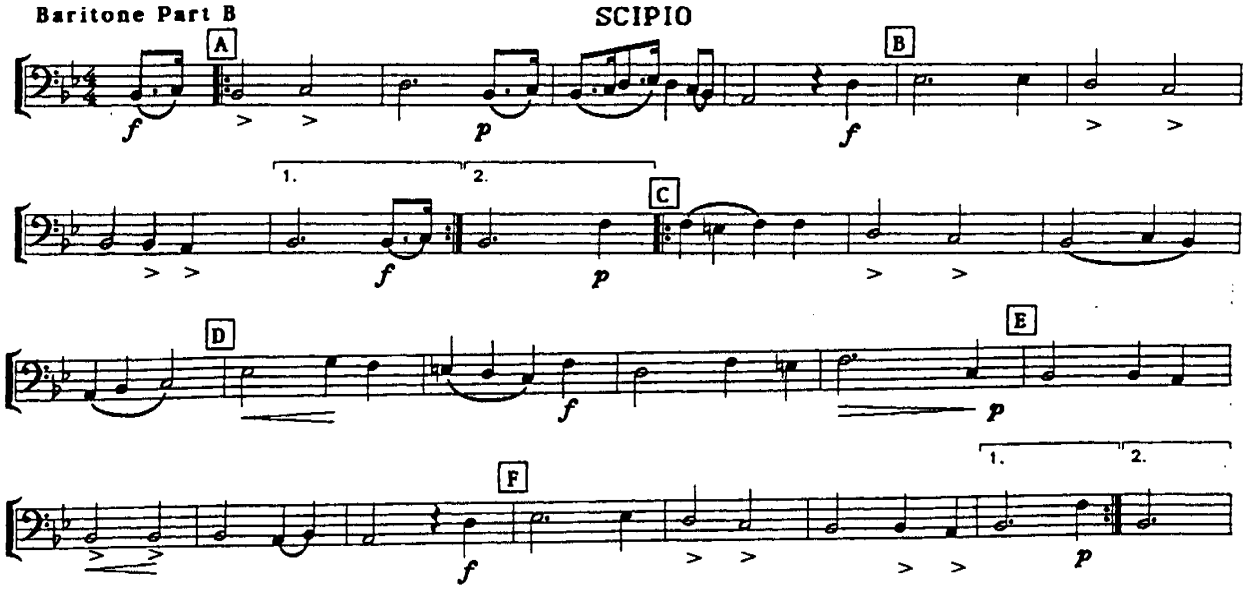
Baritone Part A

SCIPIO



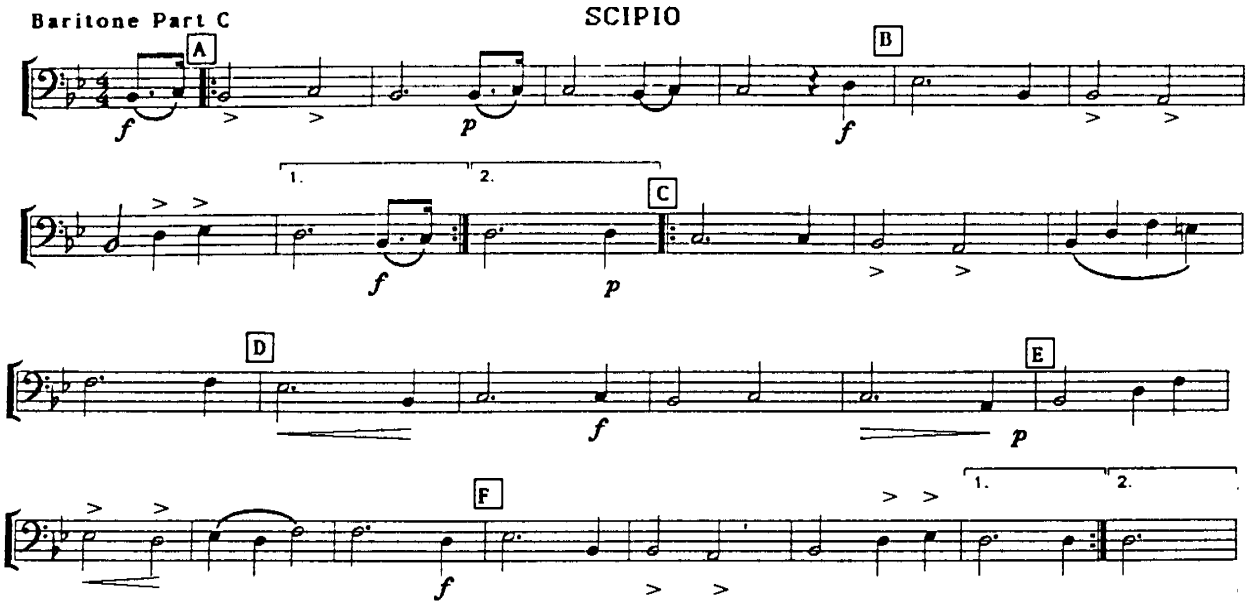
Baritone Part B

SCIPIO



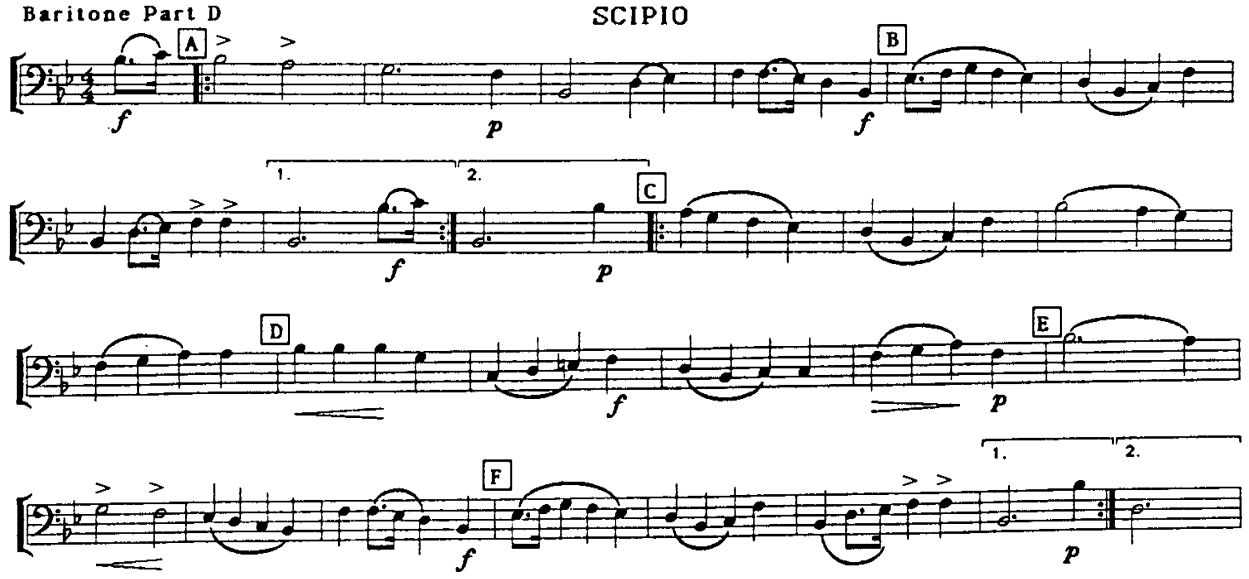
Baritone Part C

SCIPIO



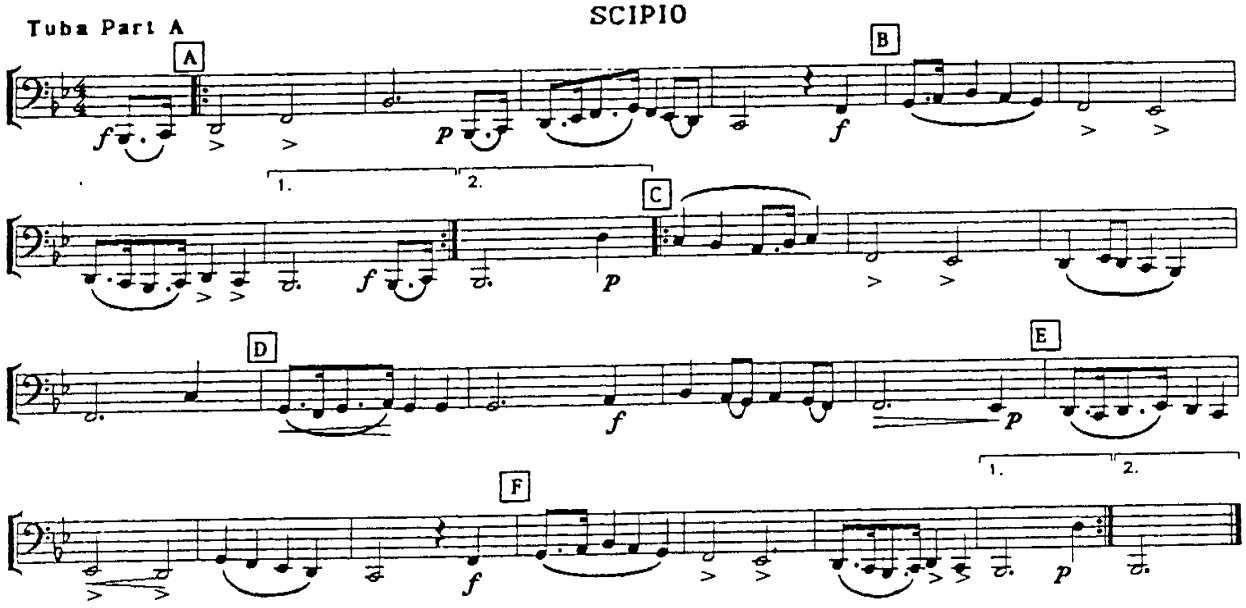
Baritone Part D

SCIPIO



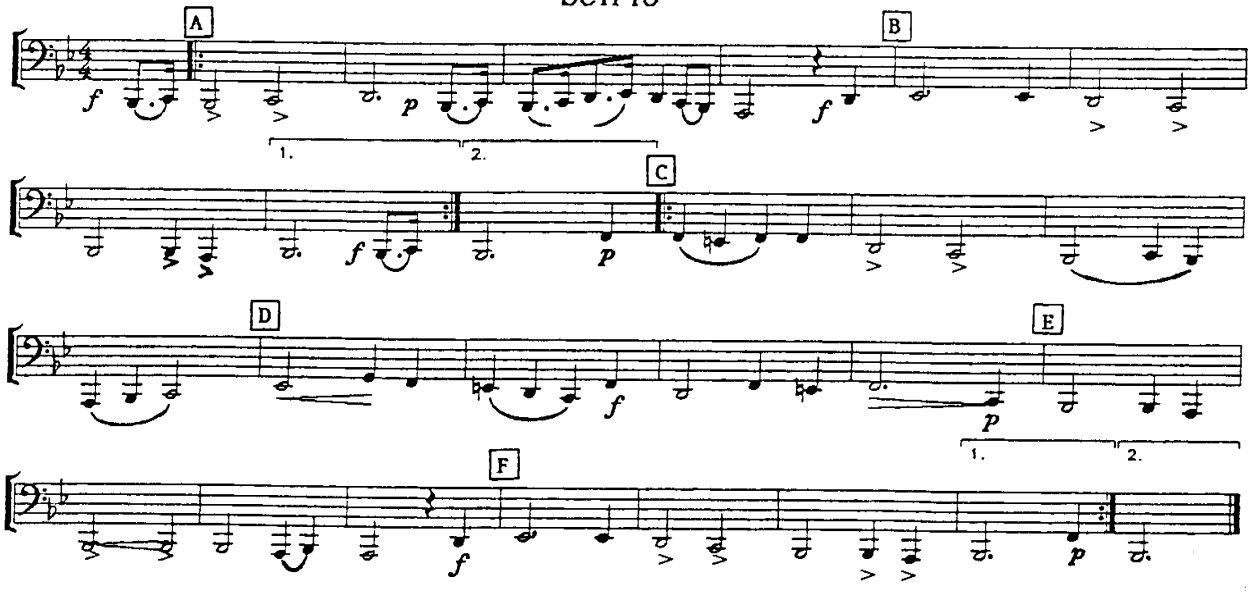
Tuba Part A

SCIPIO



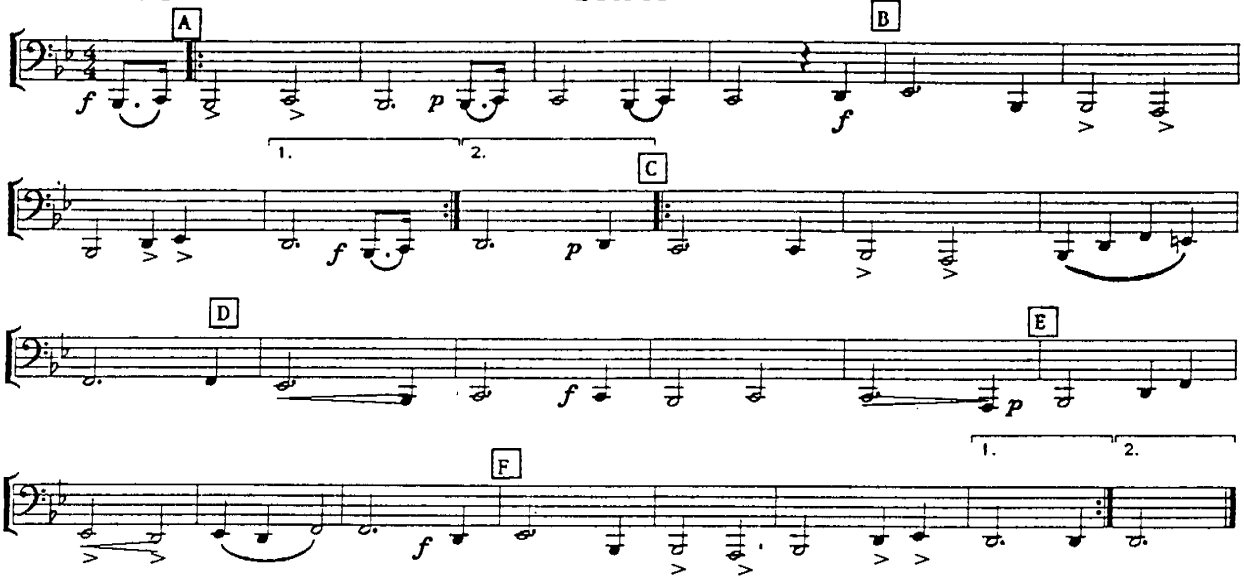
Tuba Part B

SCIPIO



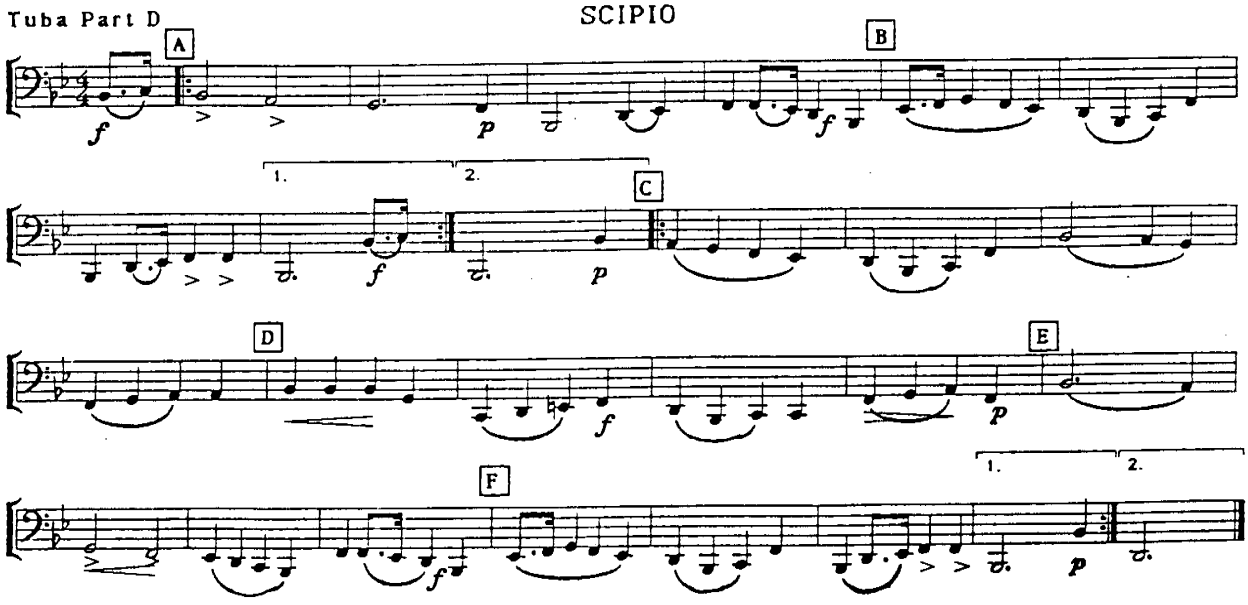
Tuba Part C

SCIPIO



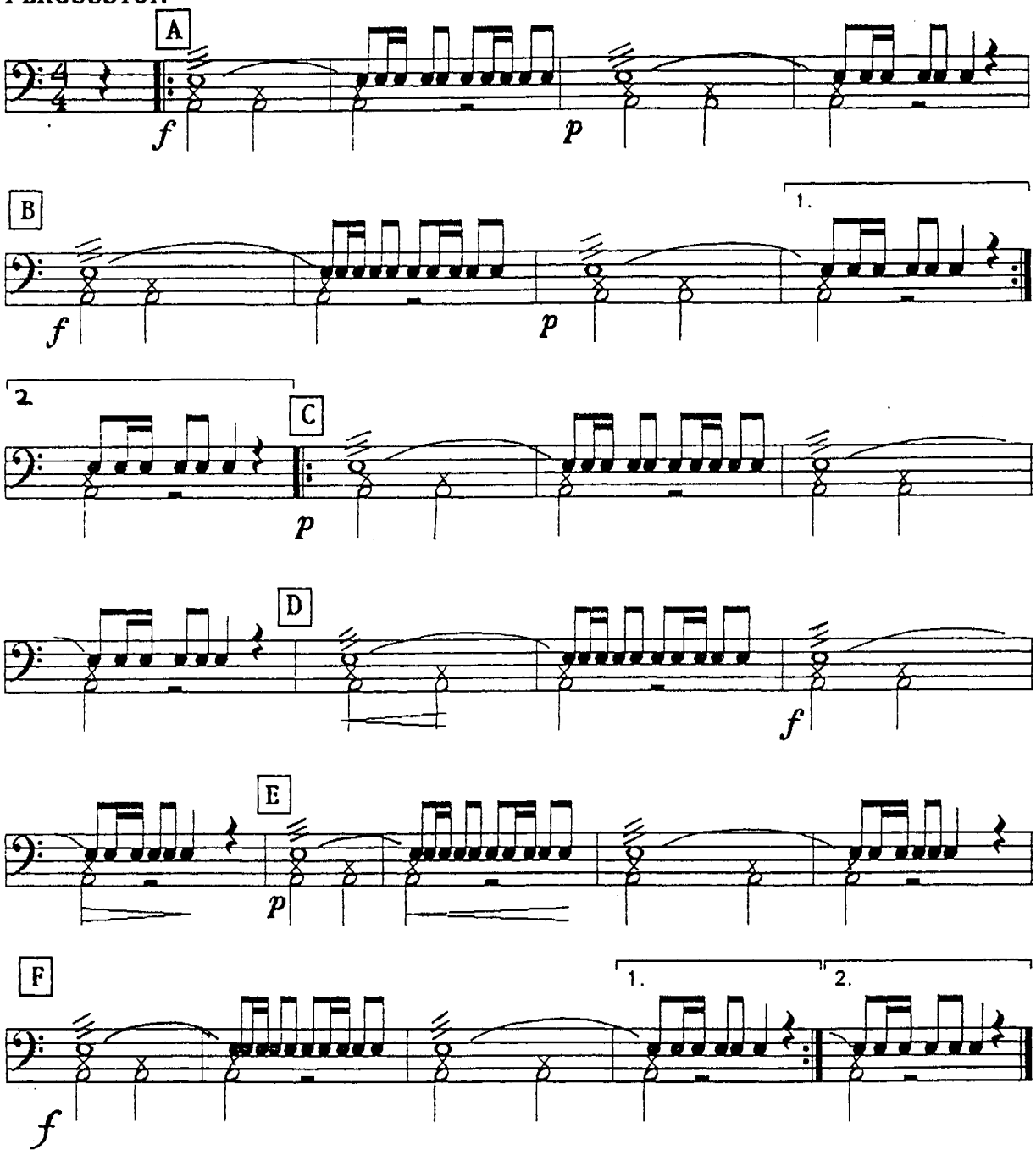
Tuba Part D

SCIPIO



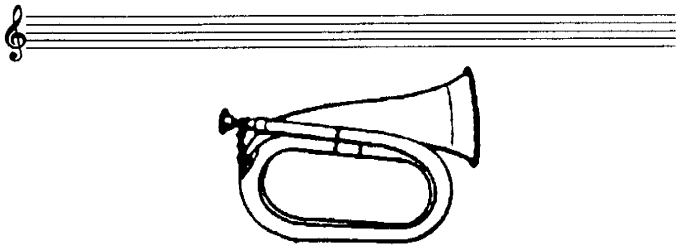
SCIPIO

PERCUSSION



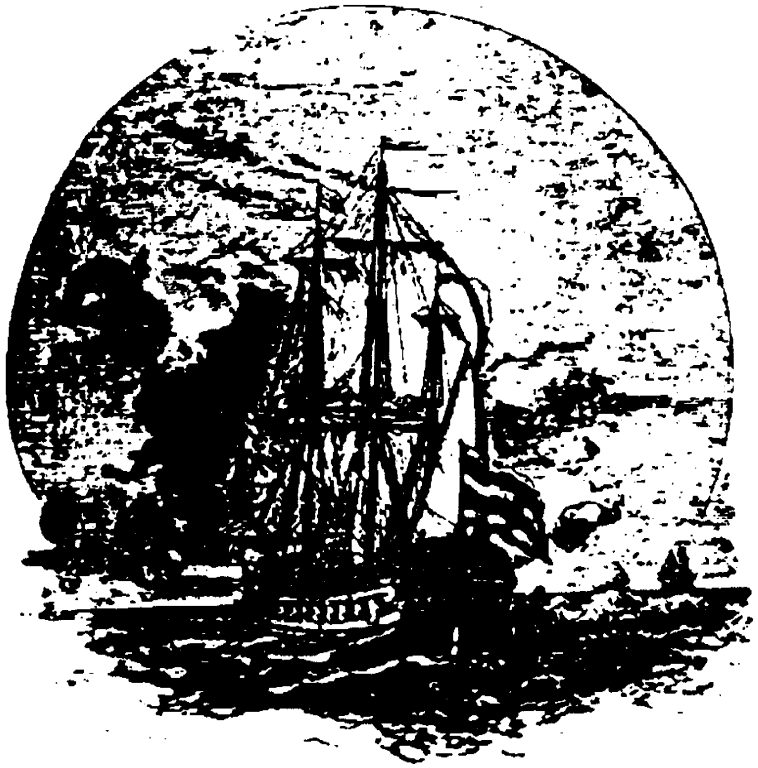
Chapter 40

Sunset, an orchestrated bugle call



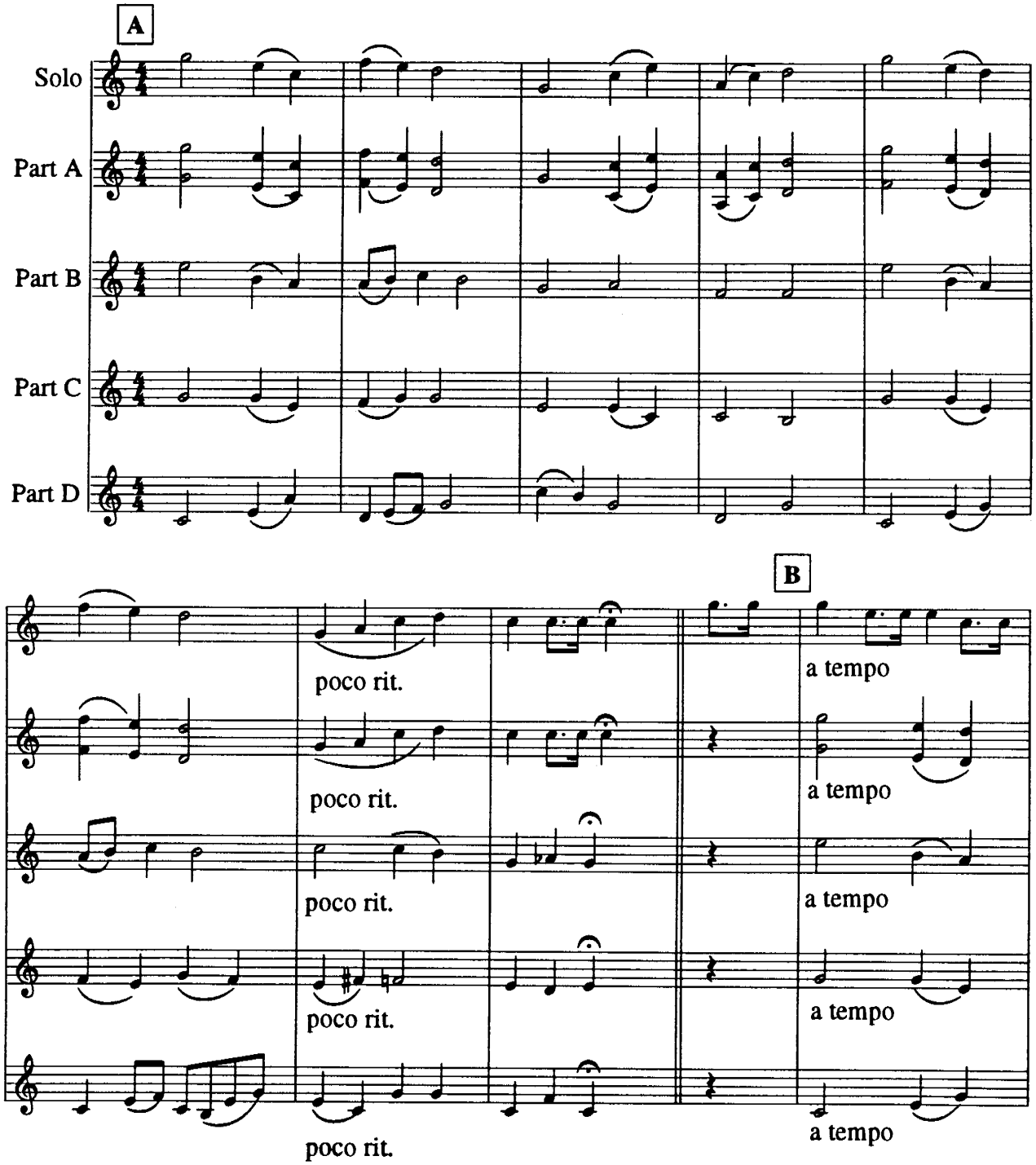
The lowering of the Canadian flag, or ensign, at the end of the day is accompanied by the bugle call "sunset". For more formal occasions, when a full band is present, the following, stirring arrangement is ideal. This arrangement is an adaptation of the original by Bandmaster A.C. Green of the Royal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

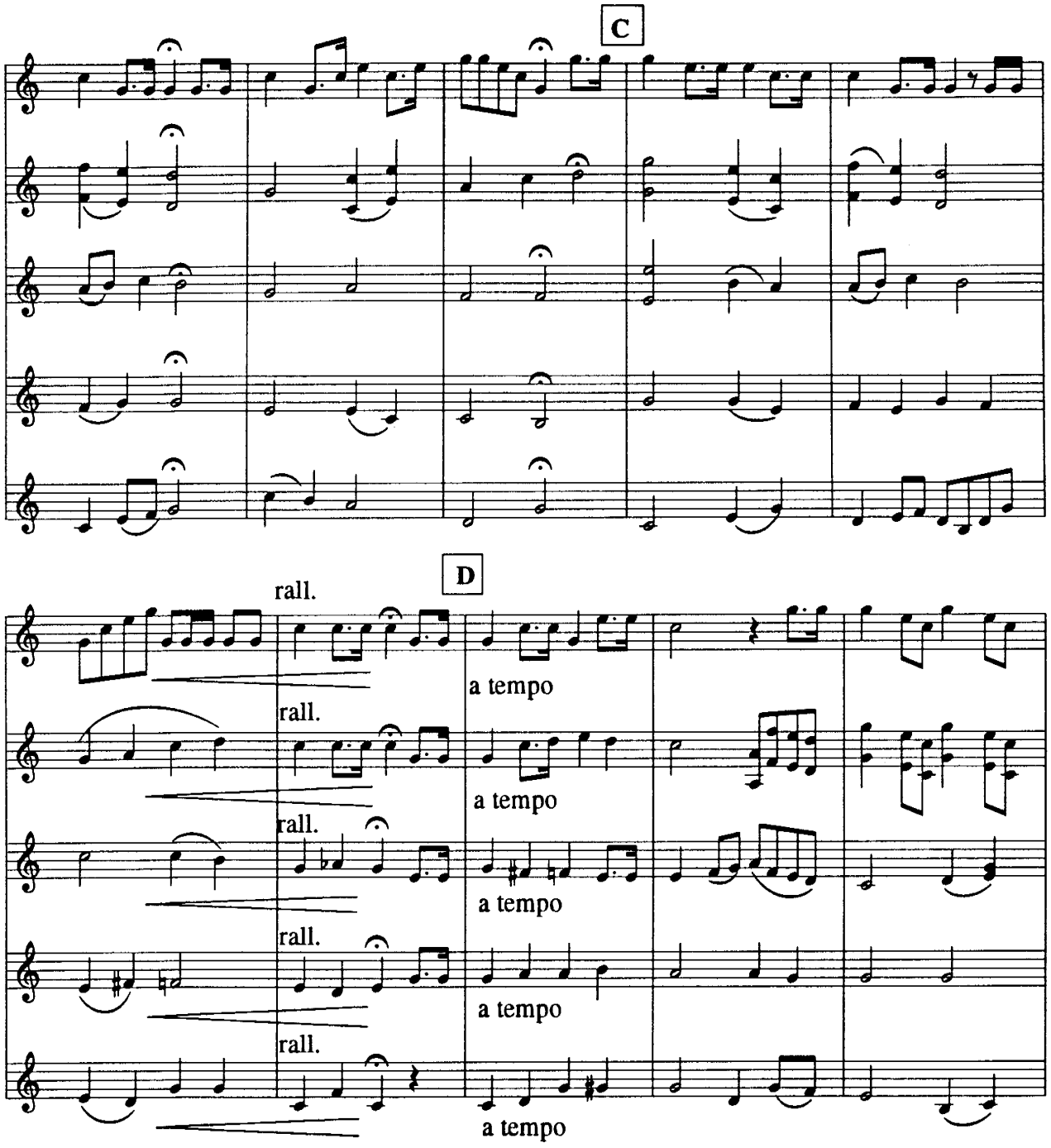
"Orchestrated Sunset" was first played during Beating Retreat ceremonies conducted by the Royal Navy Mediterranean Fleet in 1934. Today it is used invariably during naval Sunset Ceremonies and during the Ceremony of the Flags. Although not a requirement, it may be played during a sea cadet corps' weekly Sunset Ceremony.

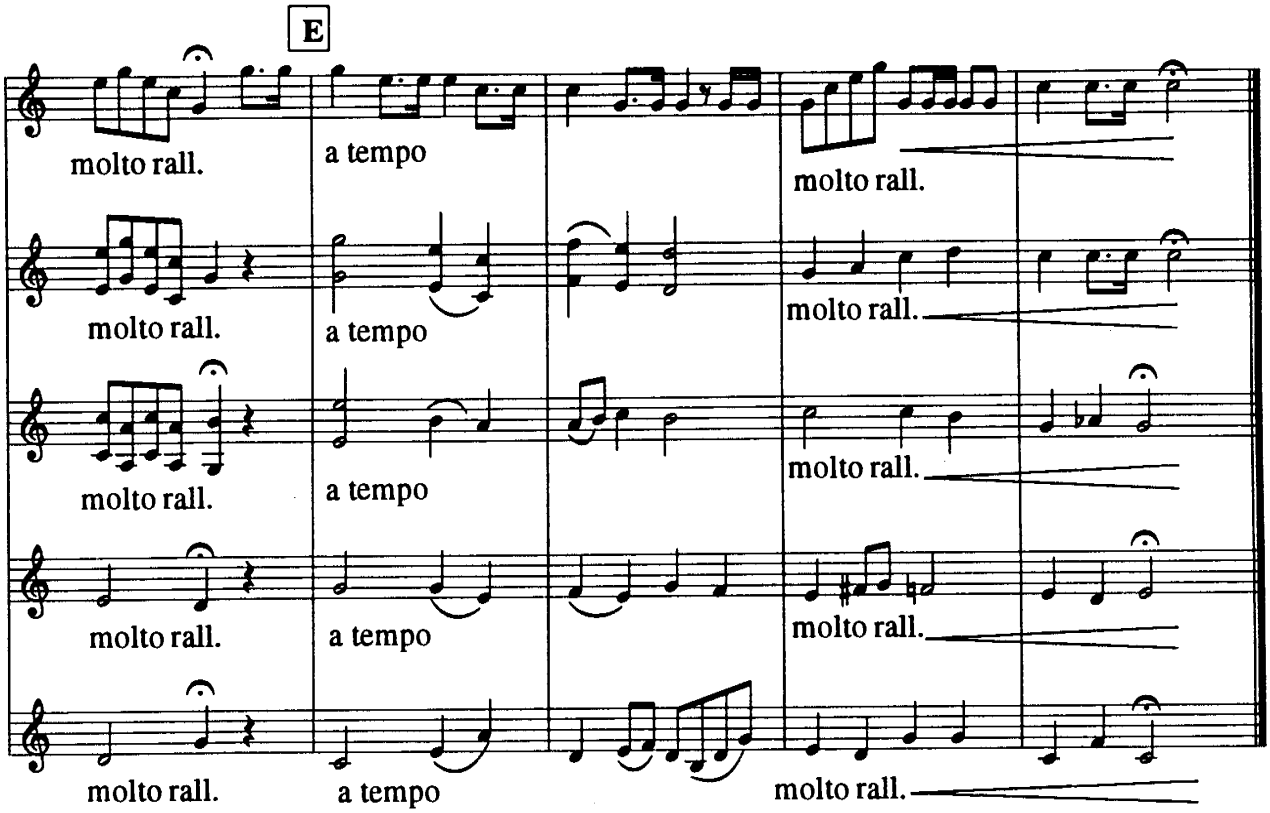


SUNSET

Bb Conductor

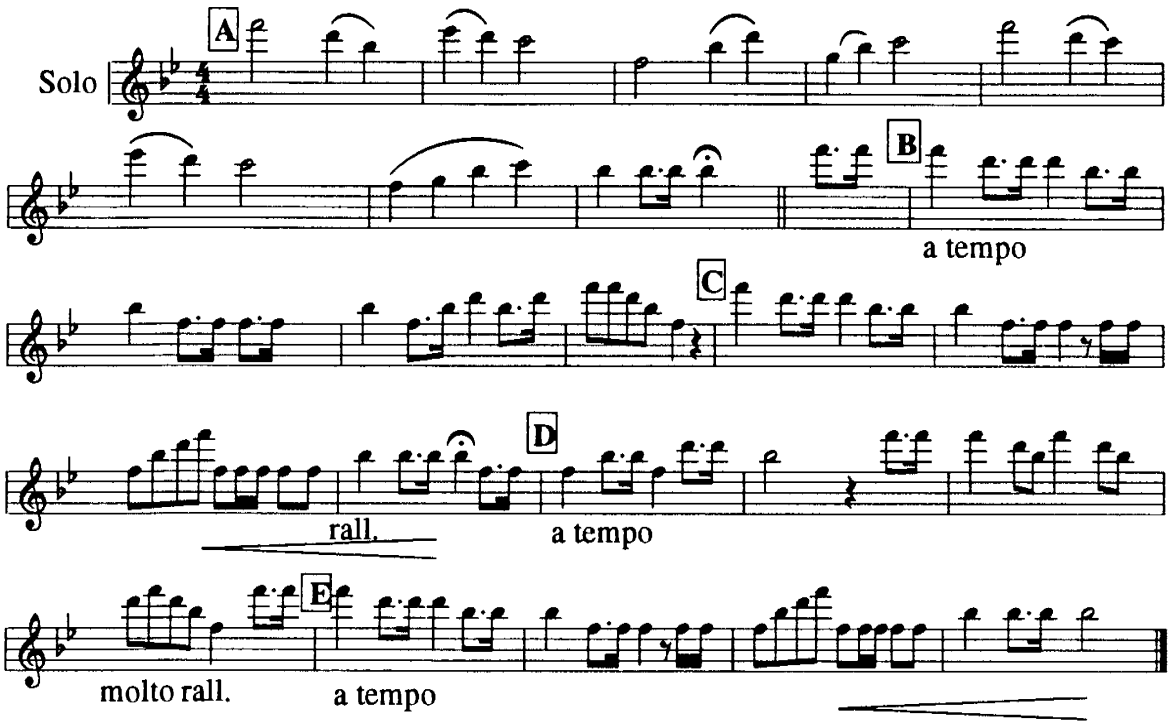



C
D
rall.
a tempo
rall.
a tempo
rall.
a tempo
rall.
a tempo
rall.
a tempo


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

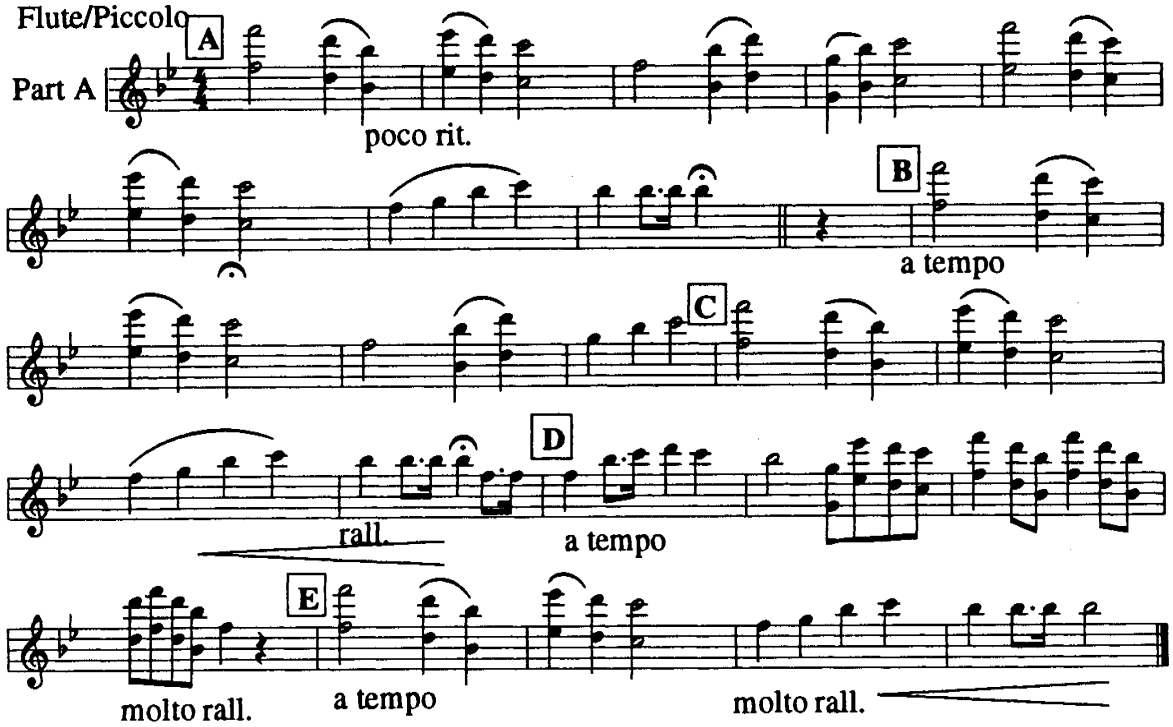
Flute/Piccolo



SUNSET

Flute/Piccolo

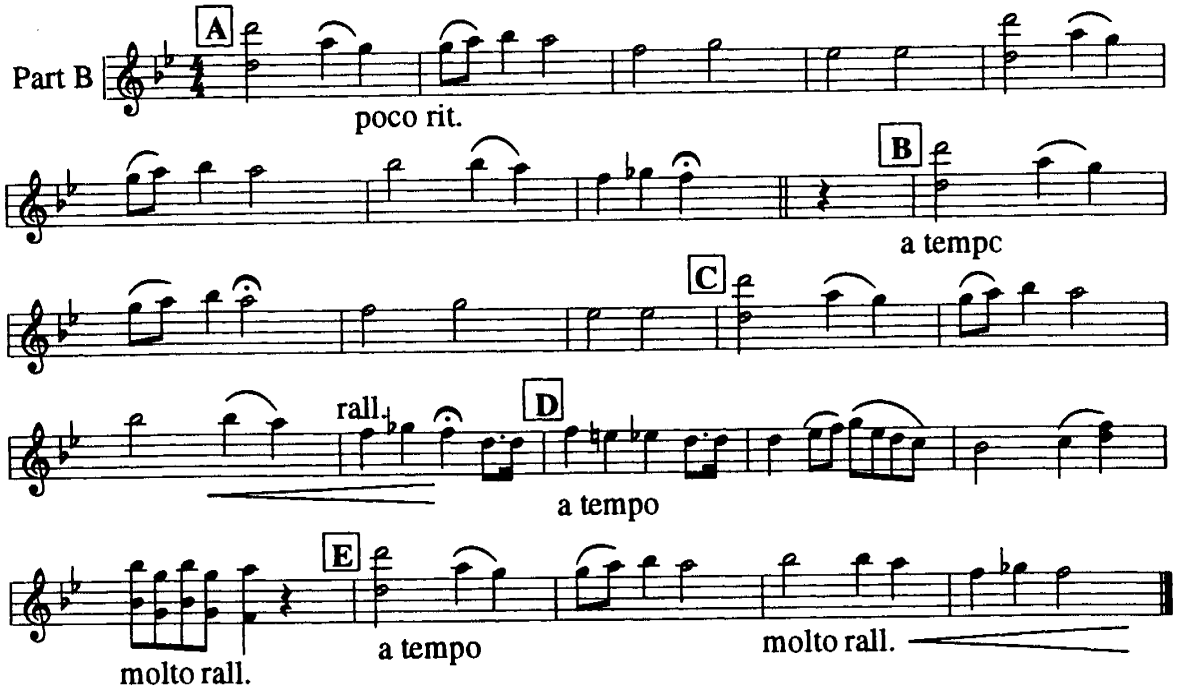
Part A



SUNSET

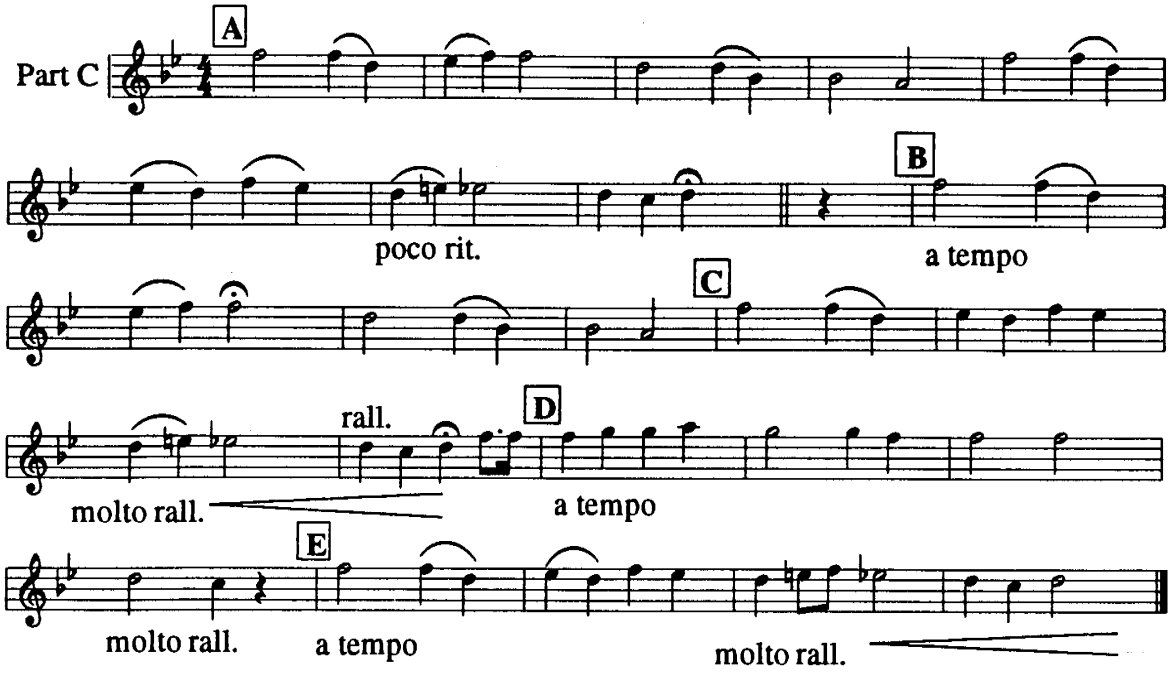
Flute/Piccolo

Part B



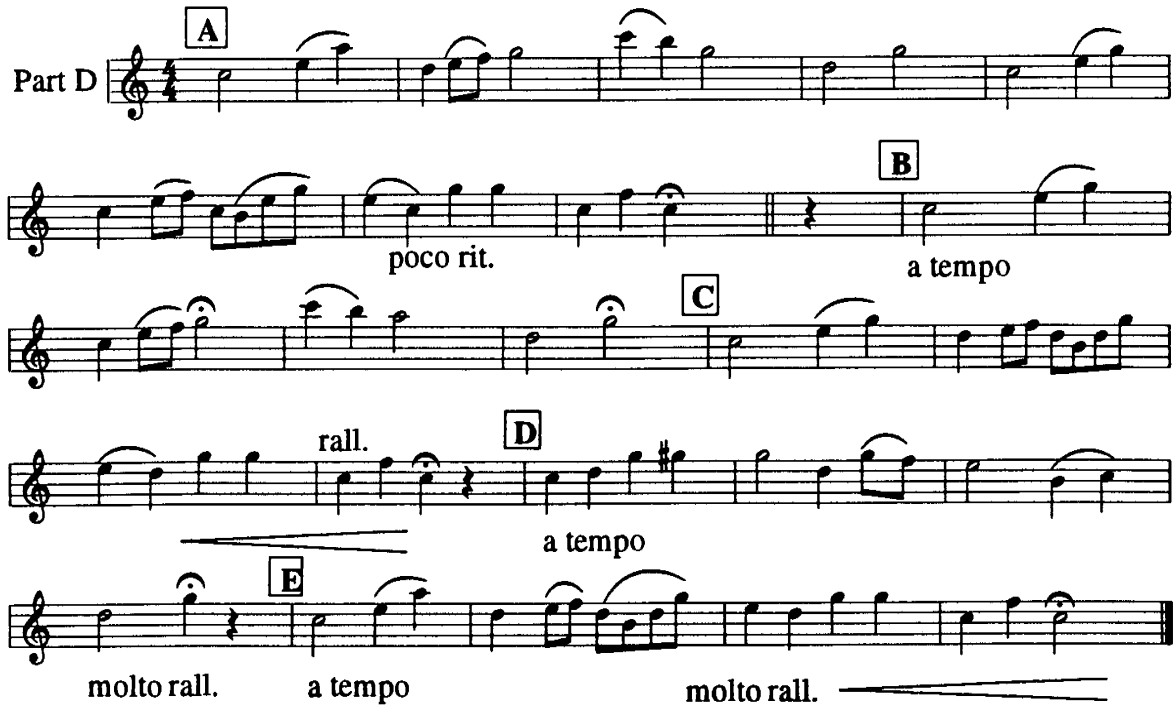
SUNSET

Flute/Piccolo

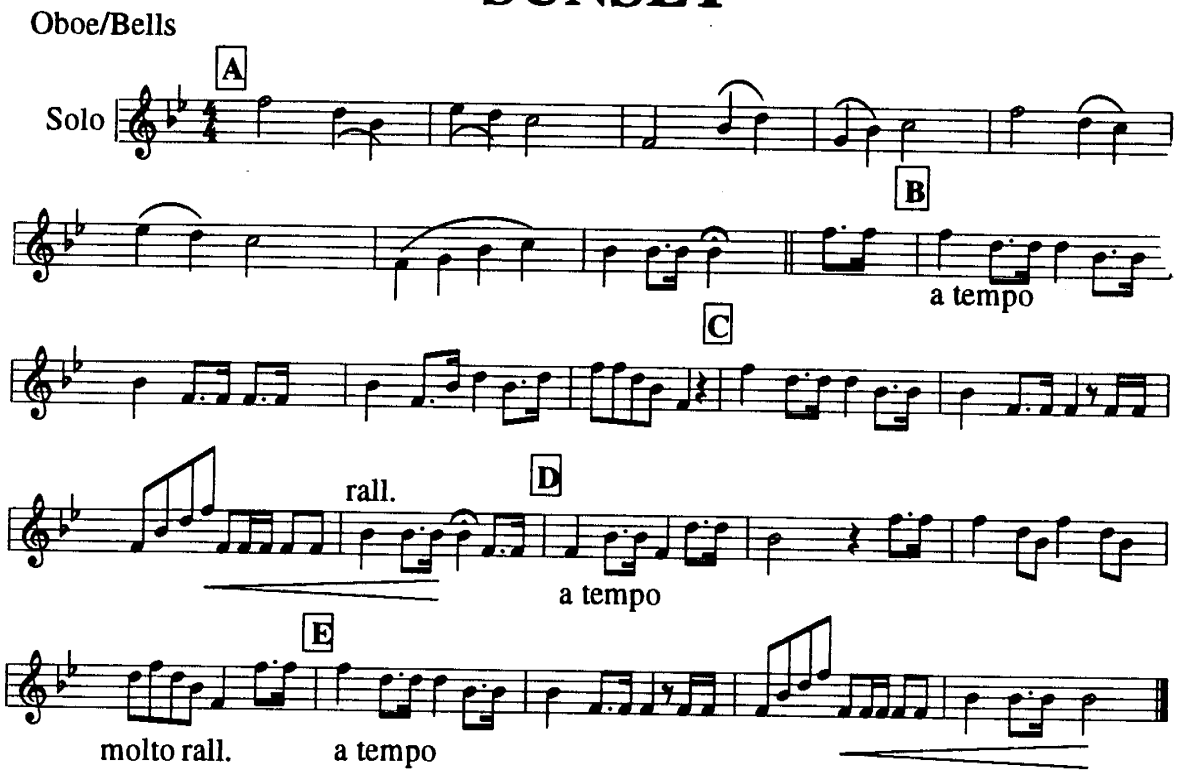


SUNSET

Flute/Piccolo



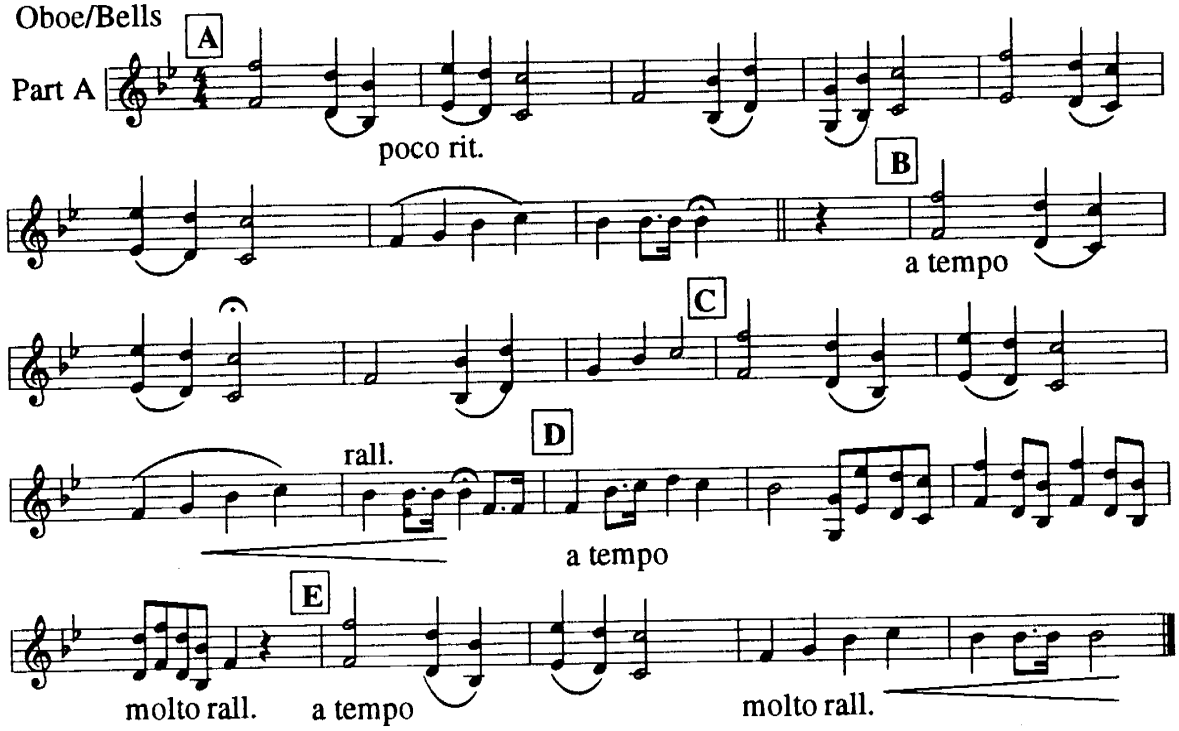
SUNSET



SUNSET

Oboe/Bells

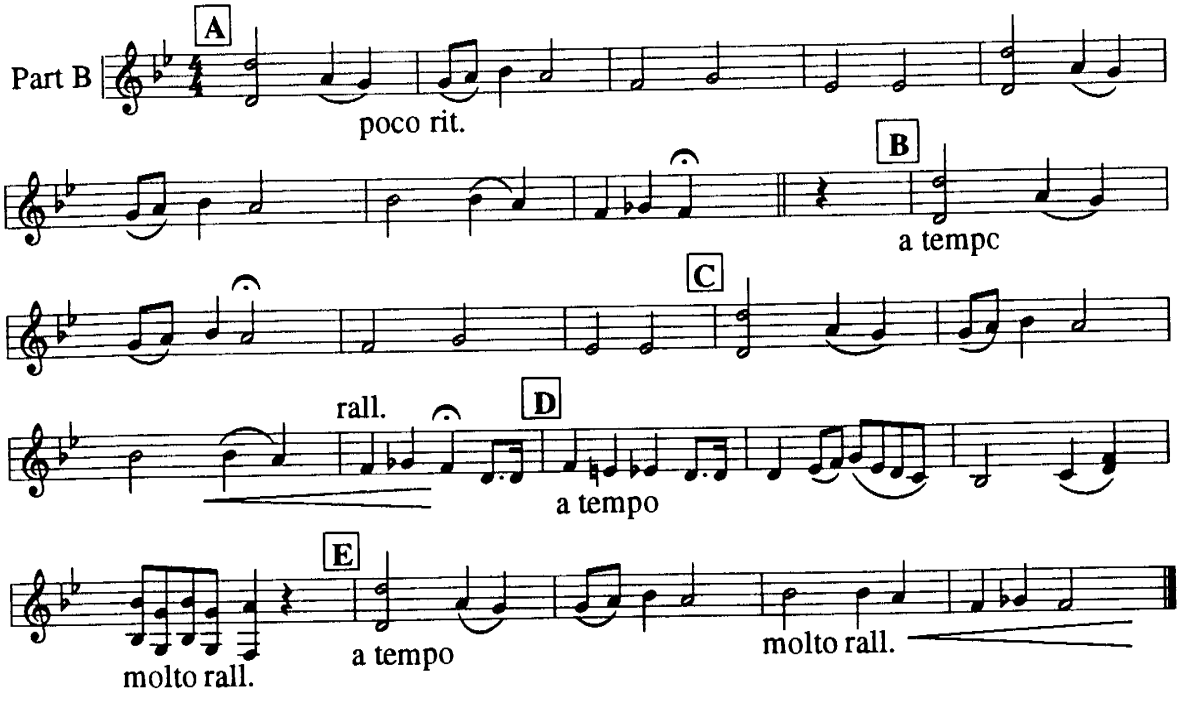
Part A



SUNSET

Oboe/Bells

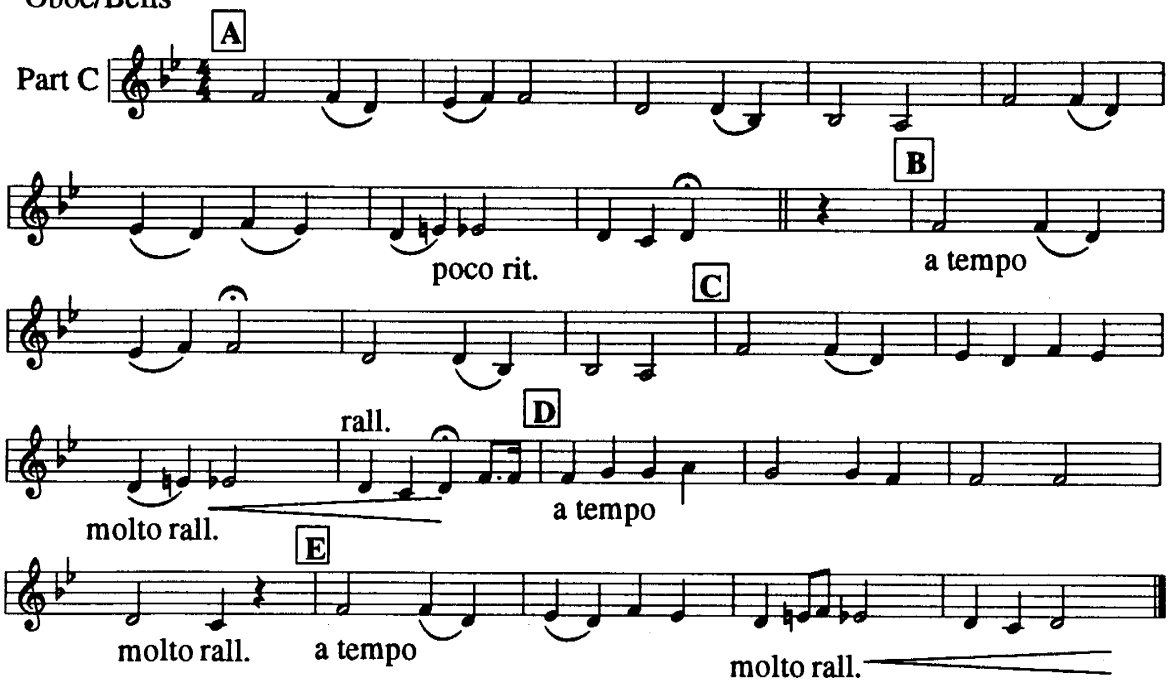
Part B



SUNSET

Oboe/Bells

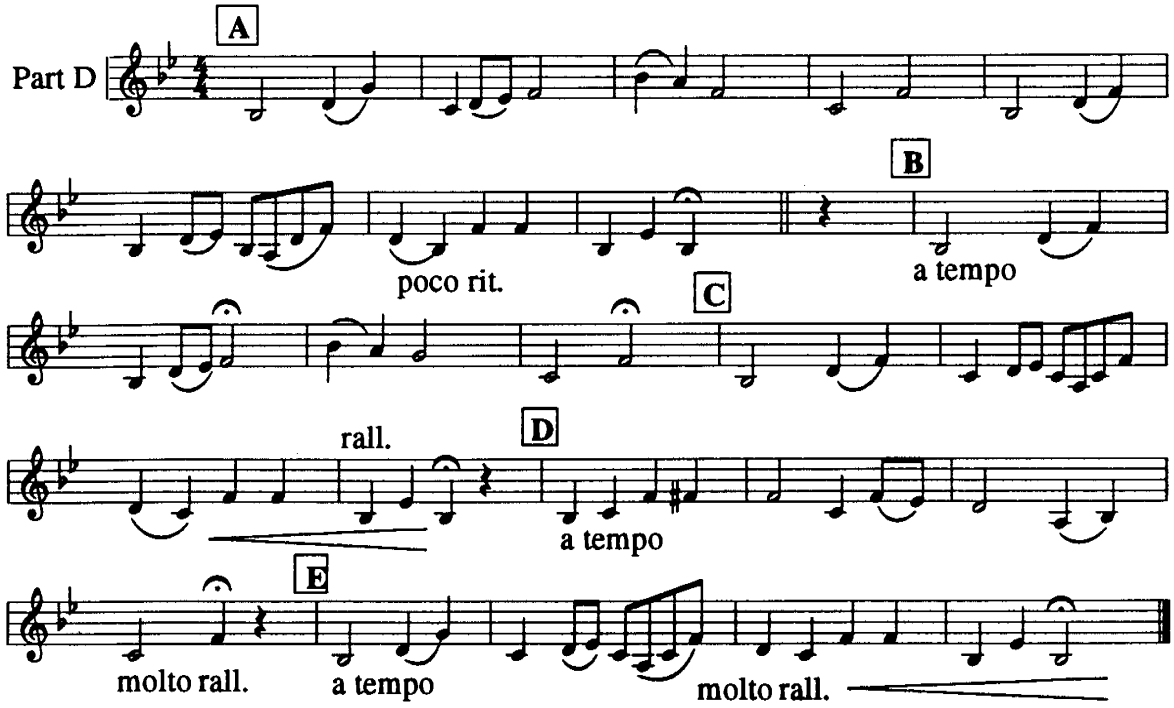
Part C



SUNSET

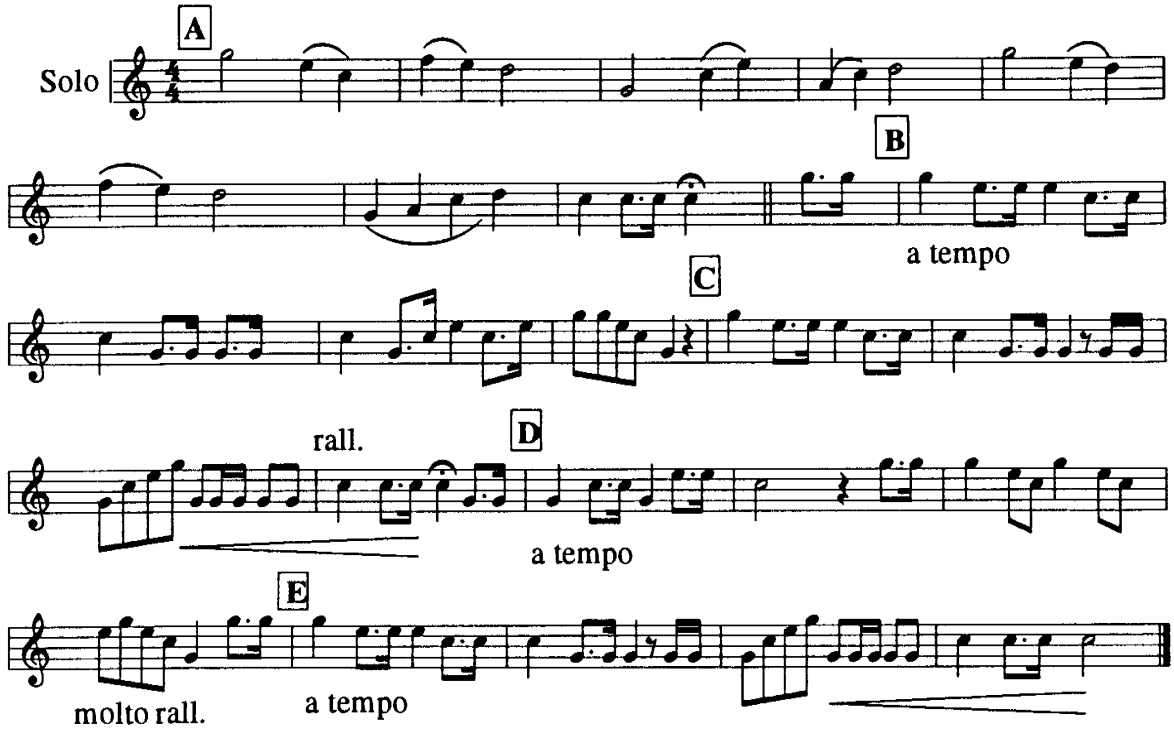
Oboe/Bells

Part D



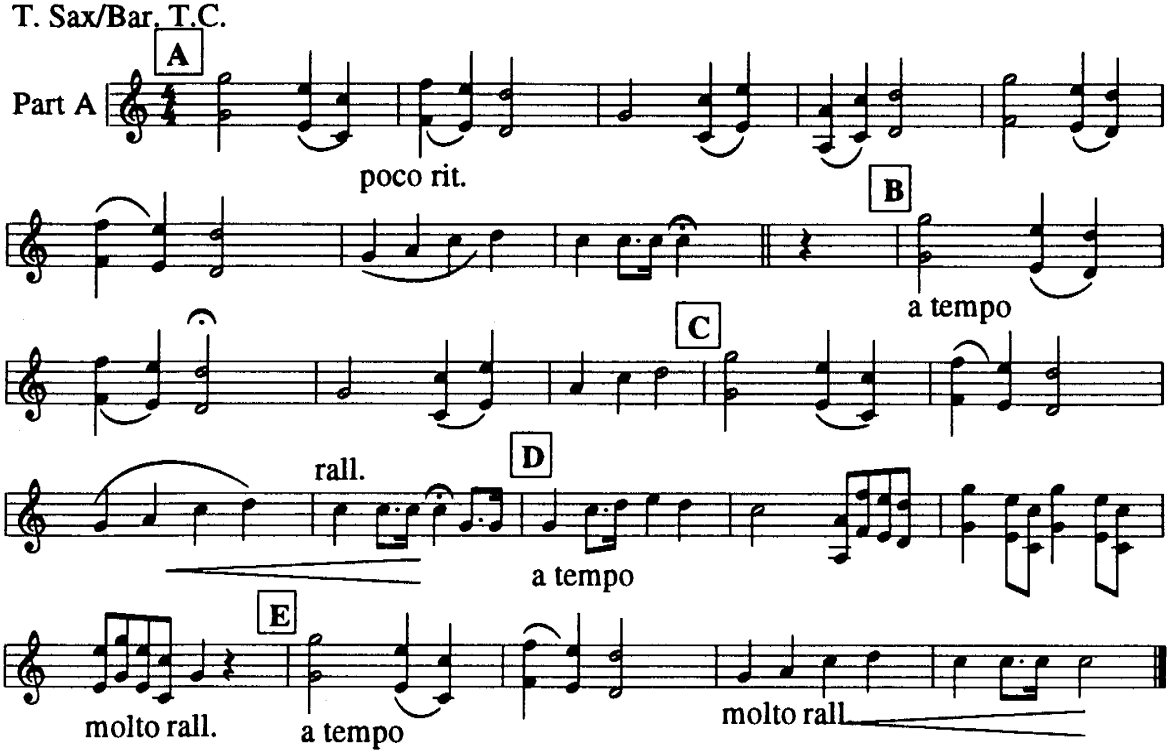
SUNSET

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



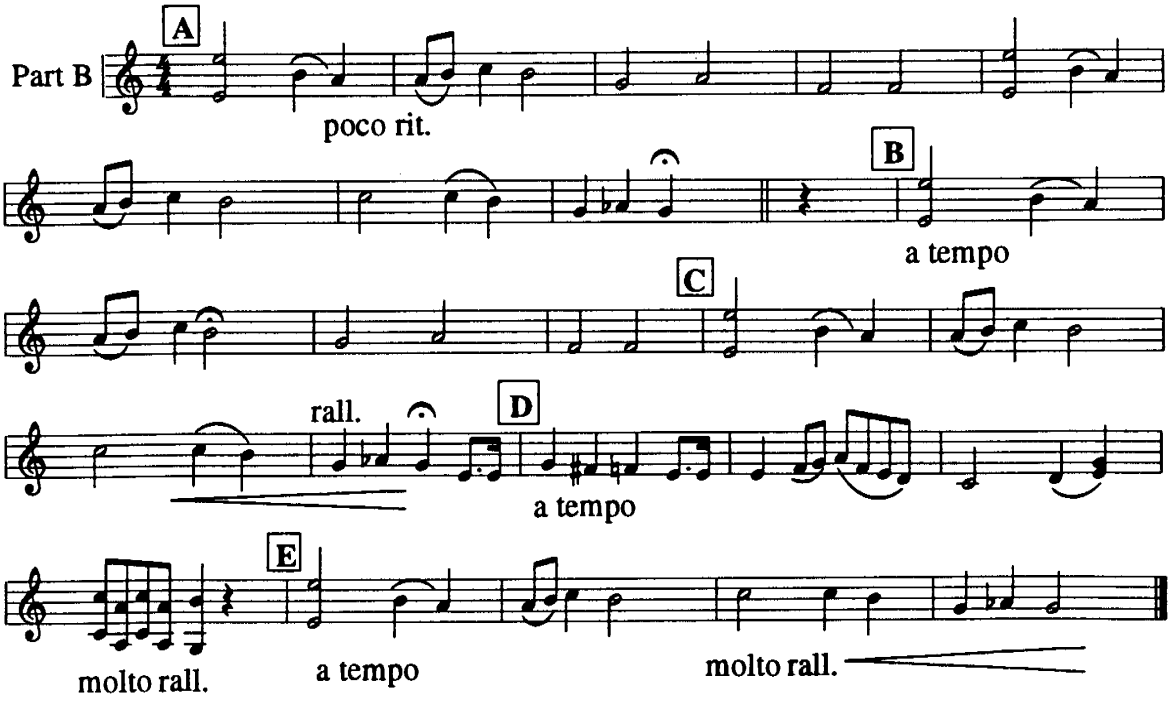
Trumpet/Clarinet
T. Sax/Bar. T.C.

SUNSET



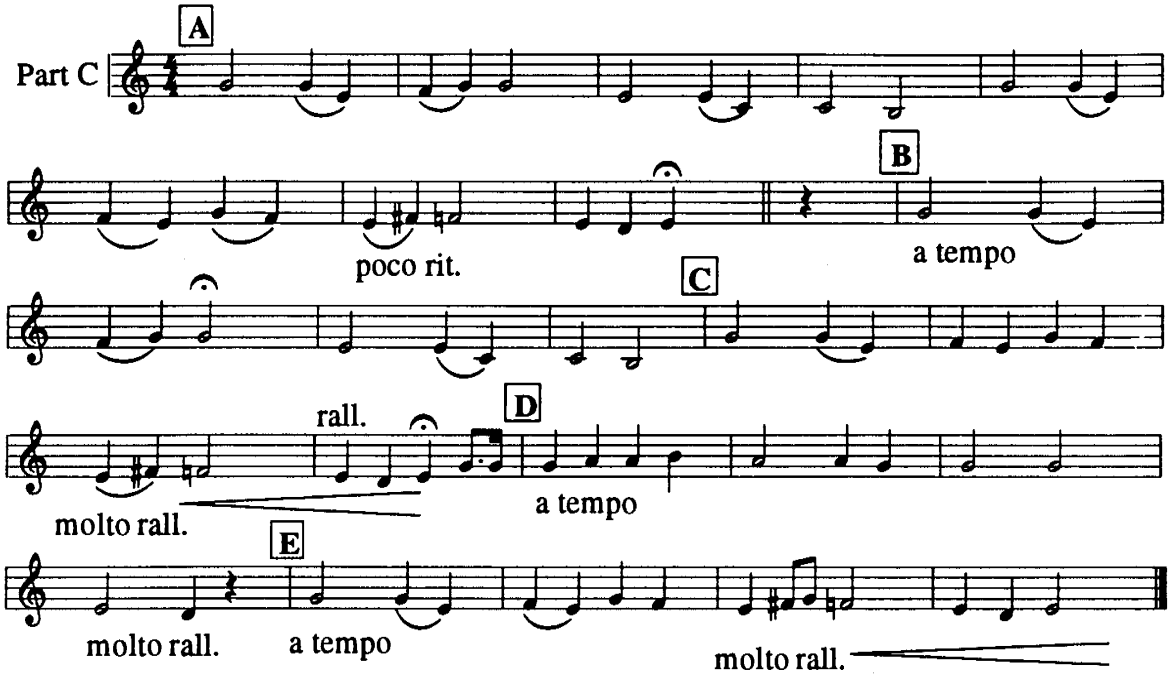
Trumpet/Clarinet
T. Sax/Bar. T.C.

SUNSET



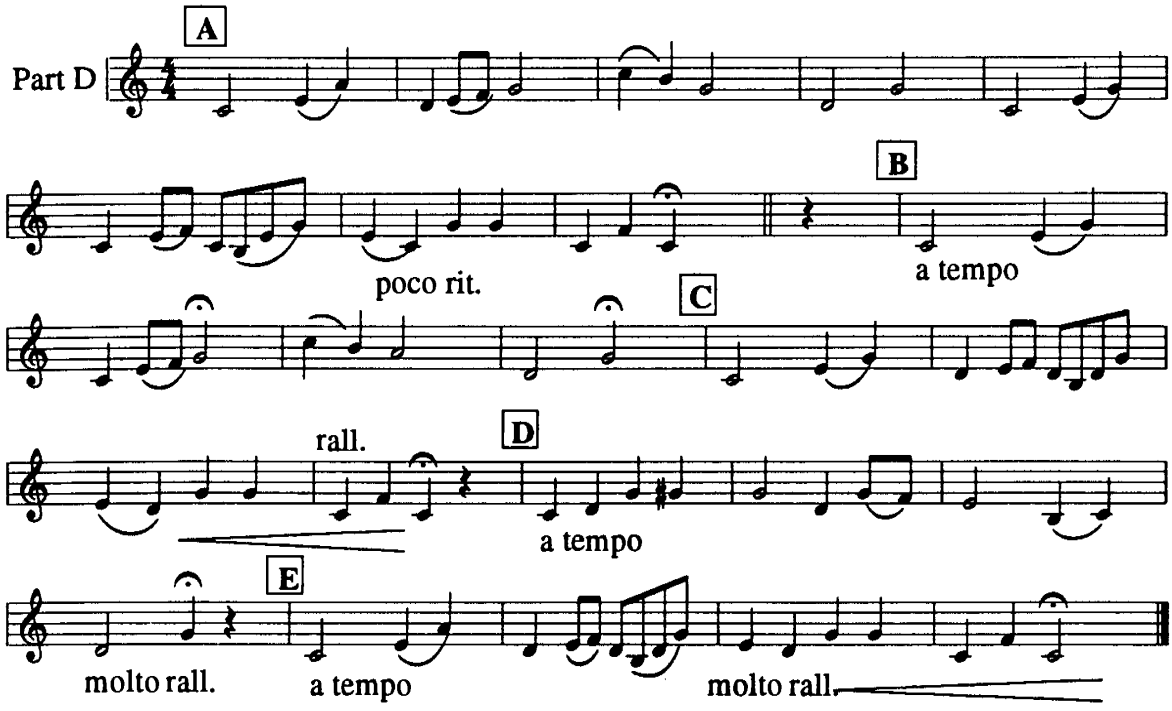
Trumpet/Clarinet
T. Sax/Bar. T.C.

SUNSET



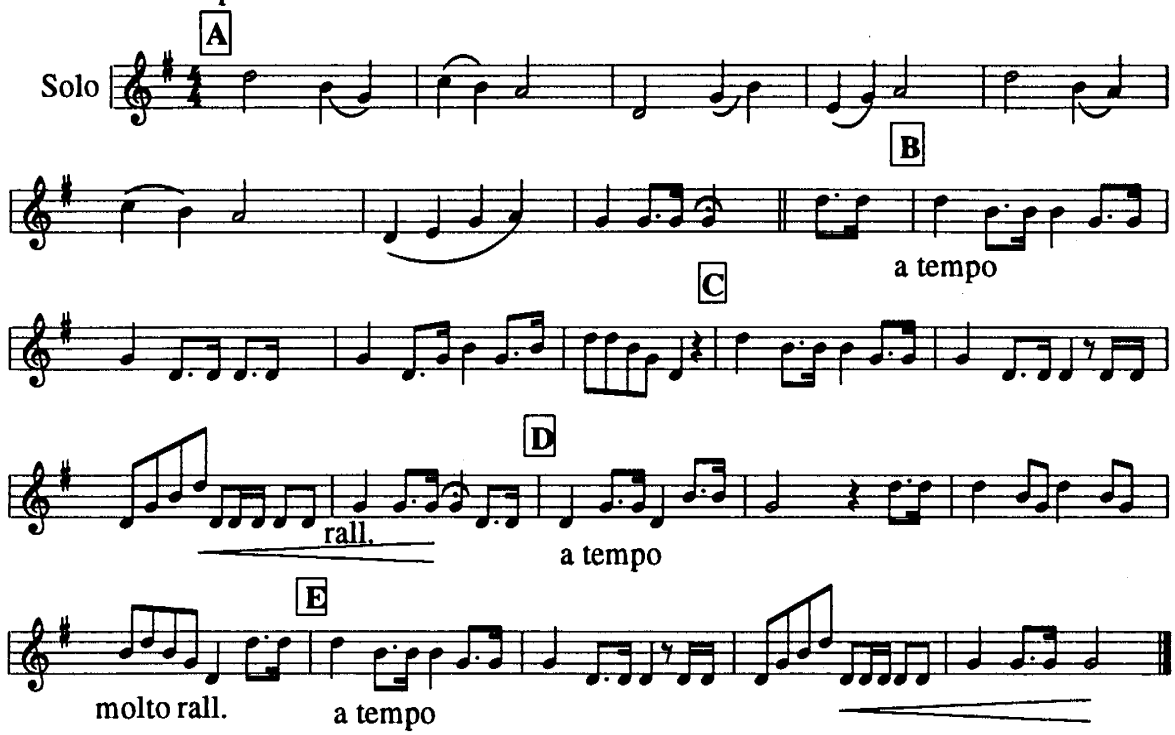
Trumpet/Clarinet
T. Sax/Bar. T.C.

SUNSET



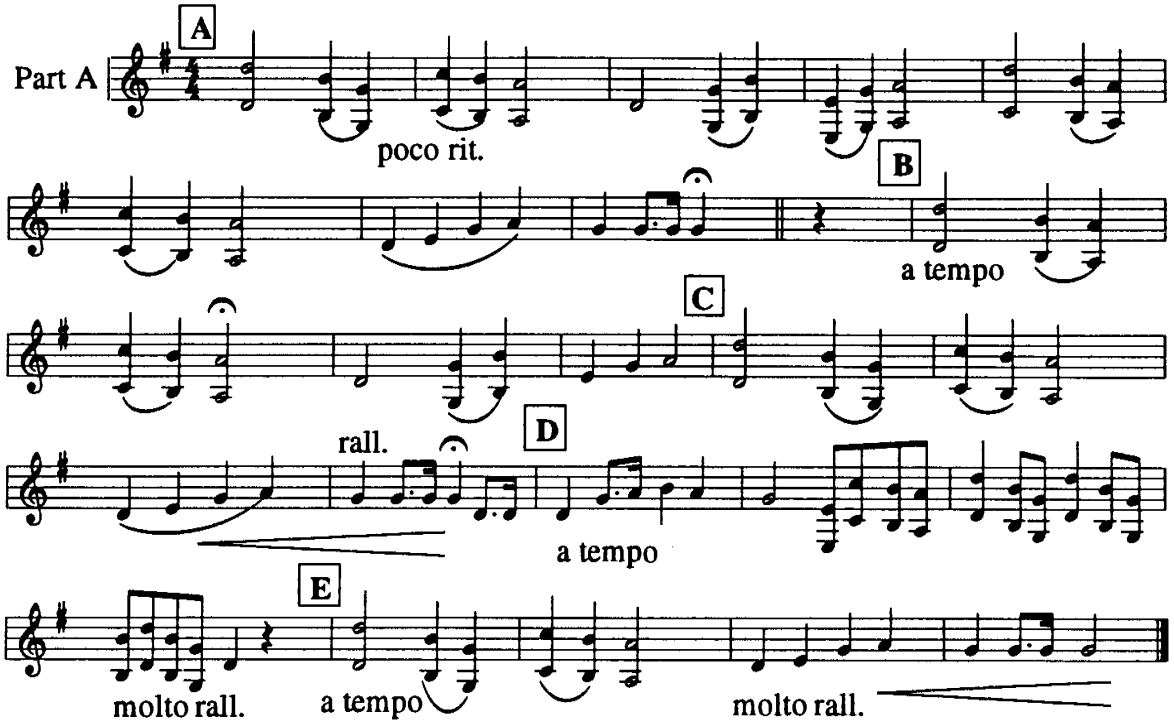
SUNSET

Alto/Bari Saxophone



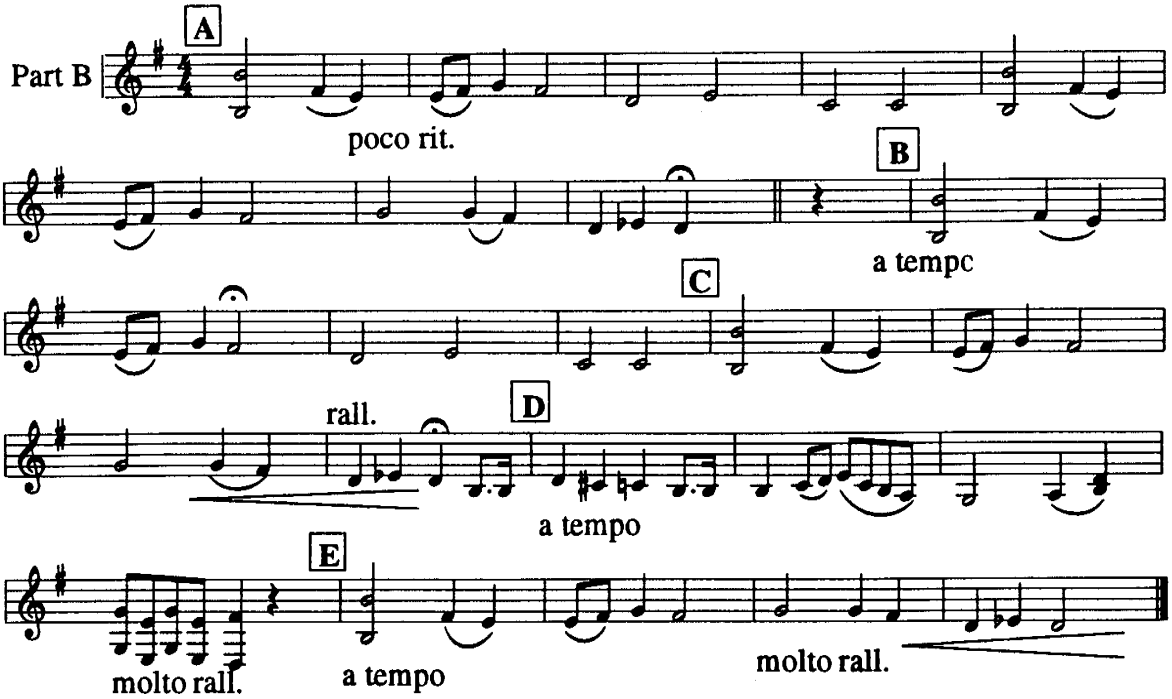
SUNSET

Alto/Bari Saxophone



SUNSET

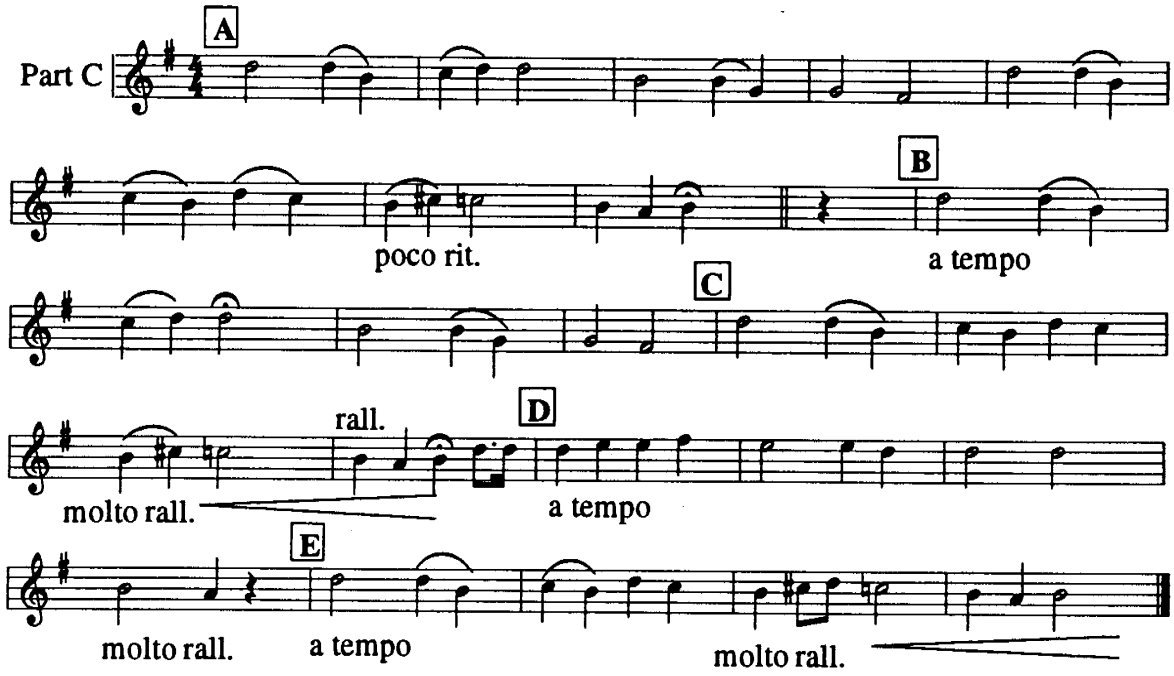
Alto/Bari Sax



SUNSET

Alto/Bari Sax

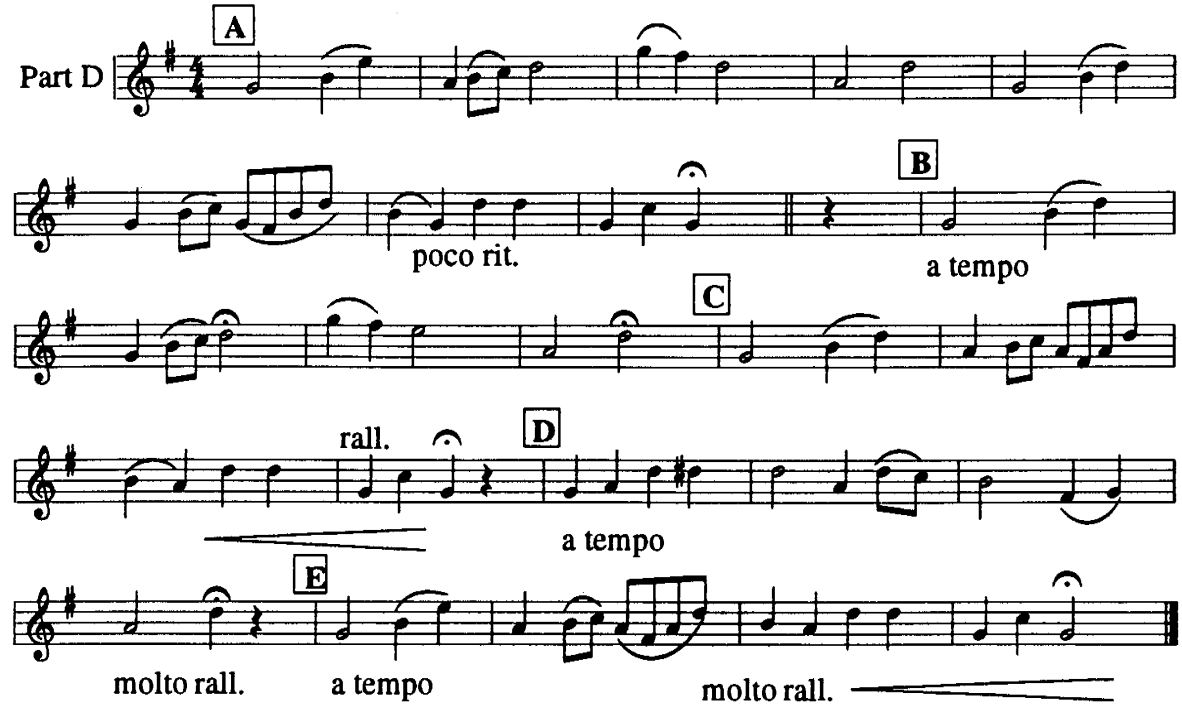
Part C



SUNSET

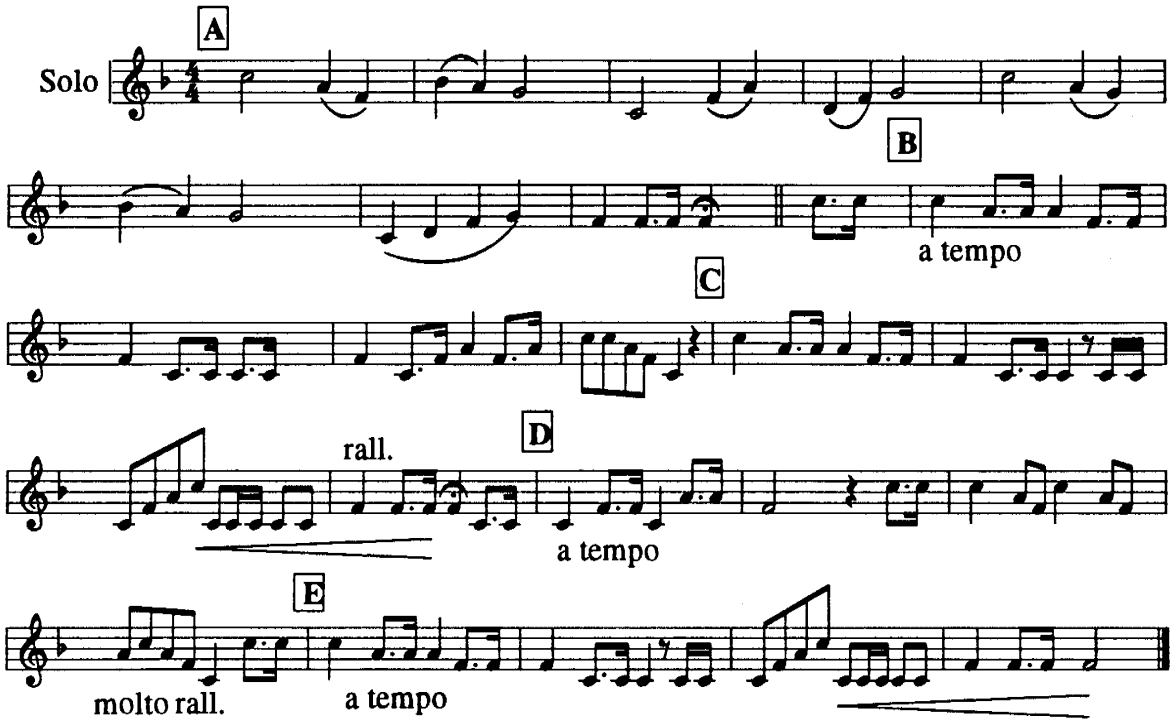
Alto/Bari Sax

Part D



SUNSET

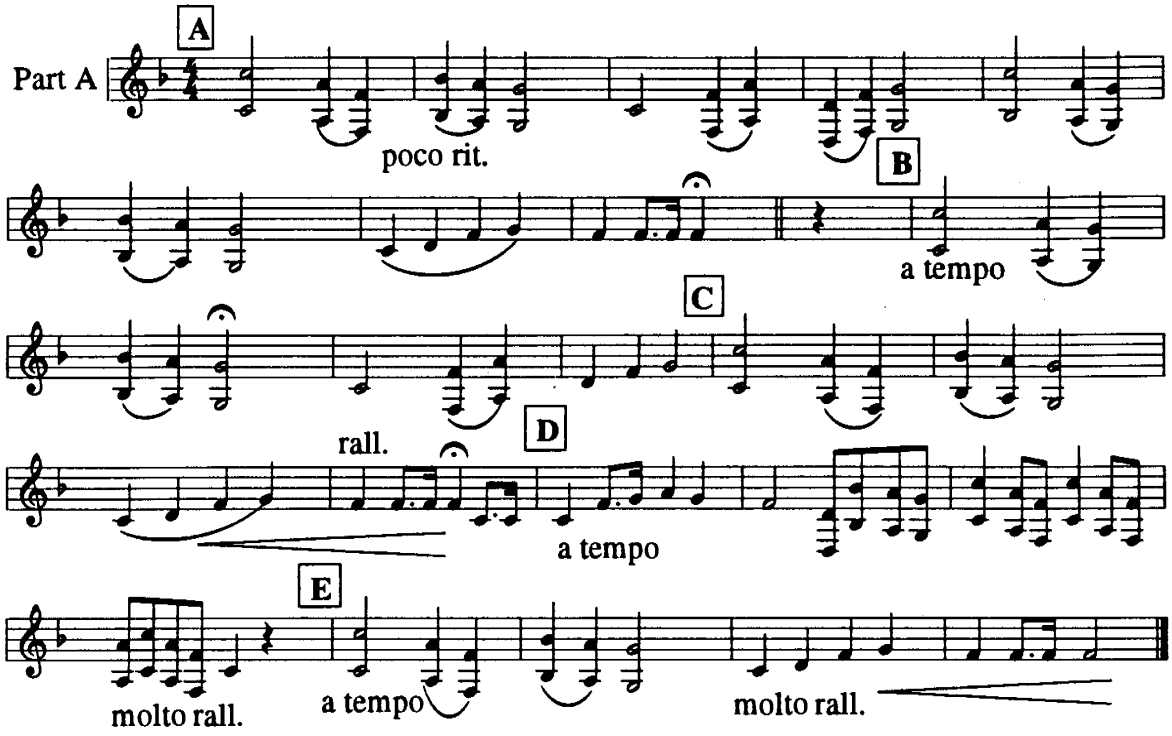
French Horn



SUNSET

French Horn

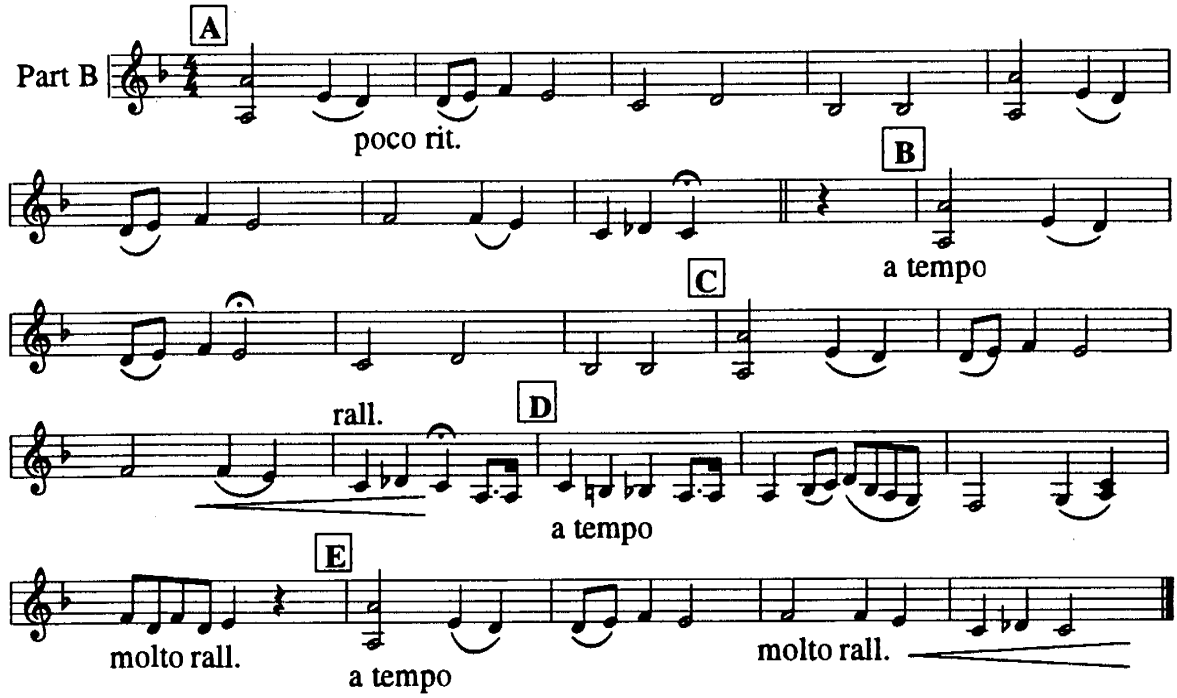
Part A



SUNSET

French Horn

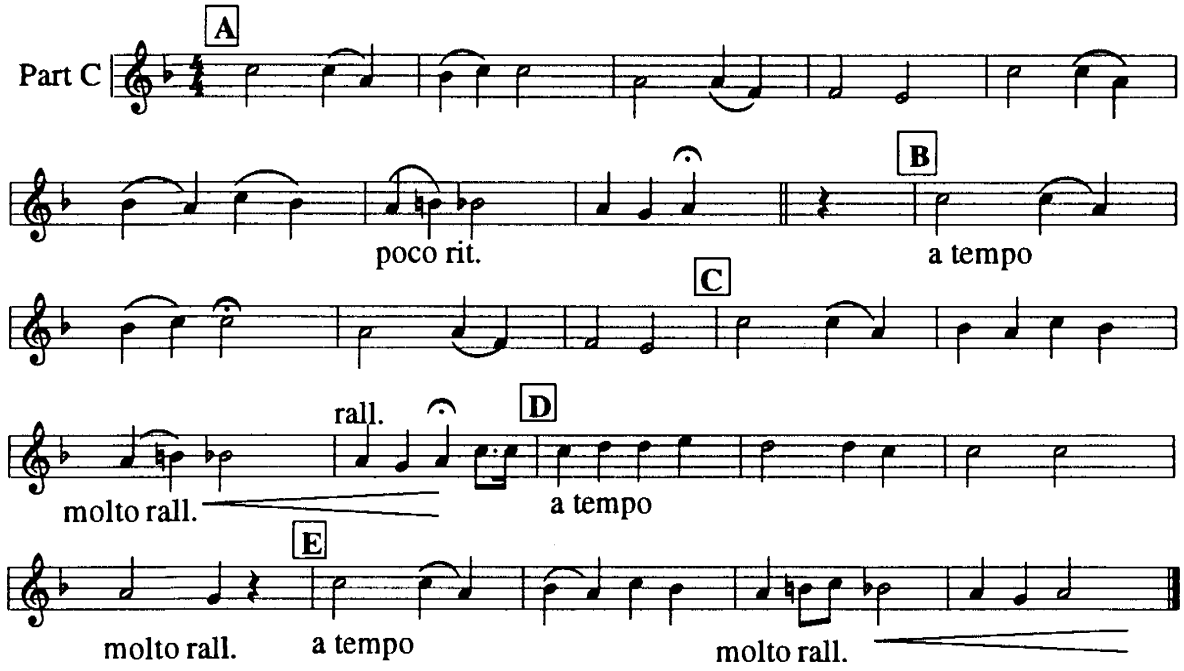
Part B



SUNSET

French Horn

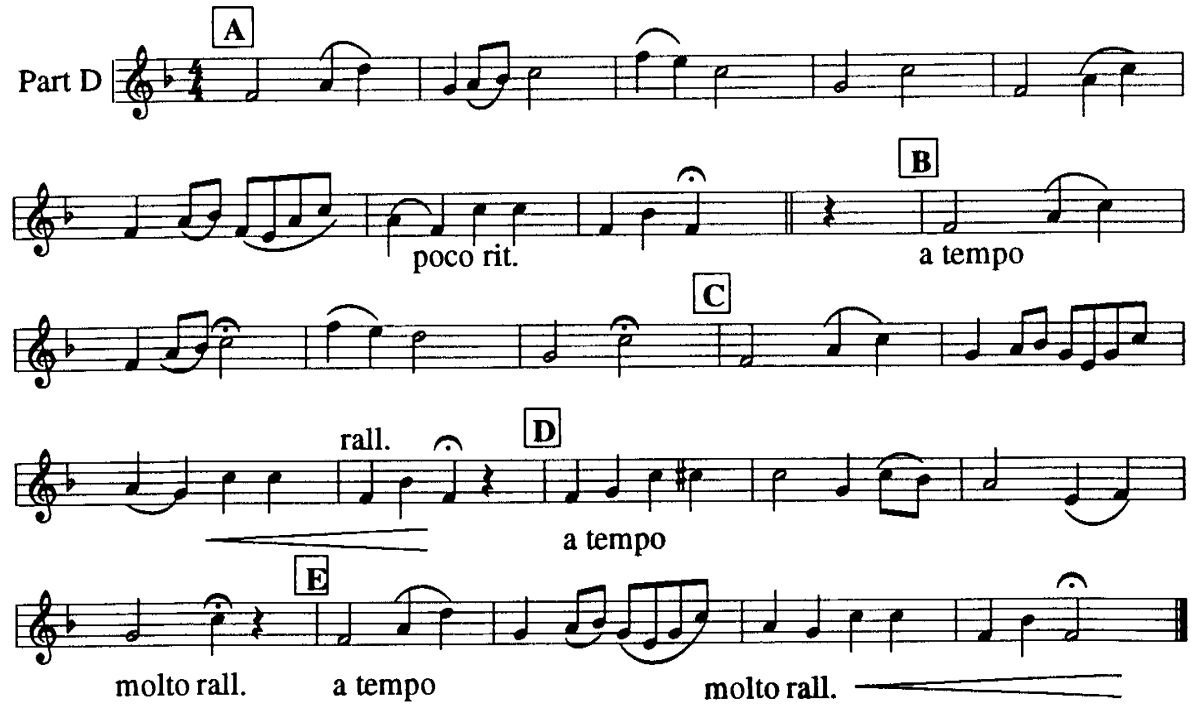
Part C



SUNSET

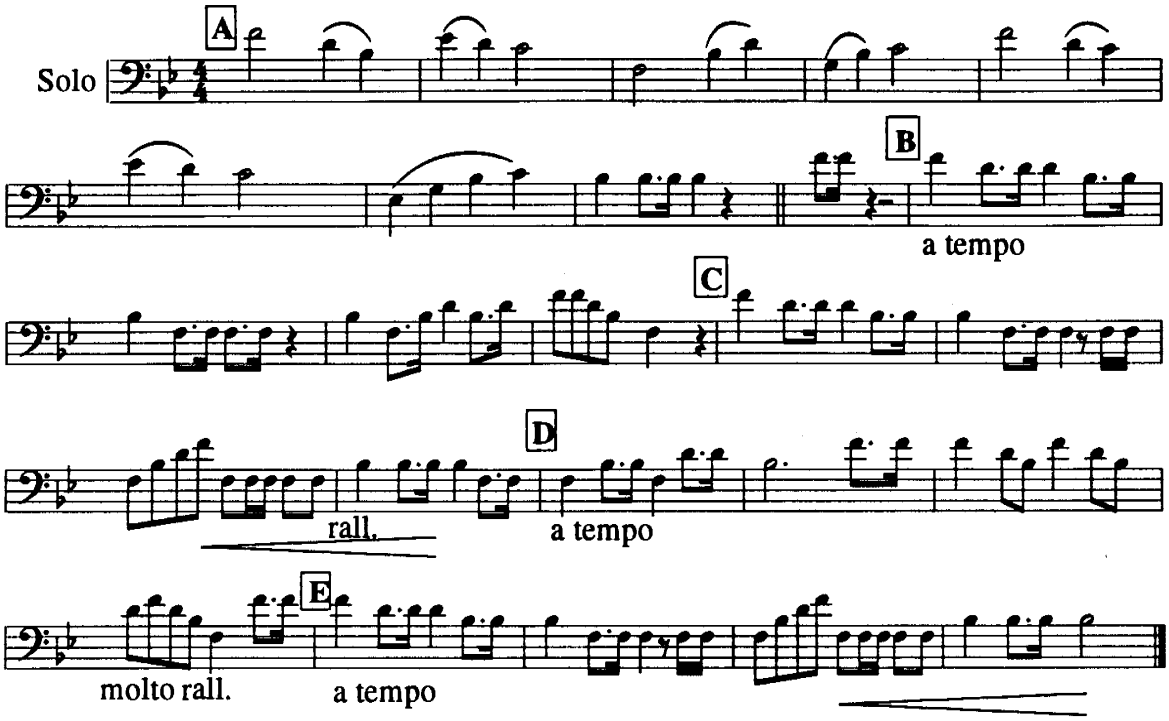
French Horn

Part D



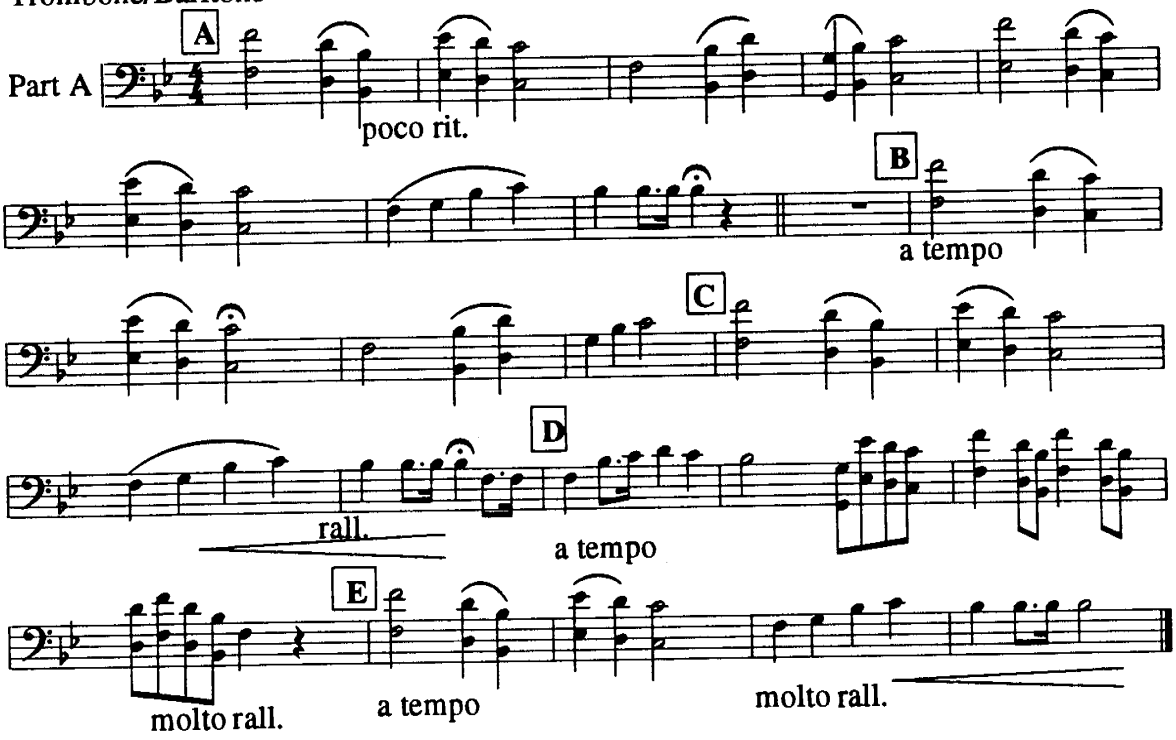
SUNSET

Trombone/Baritone



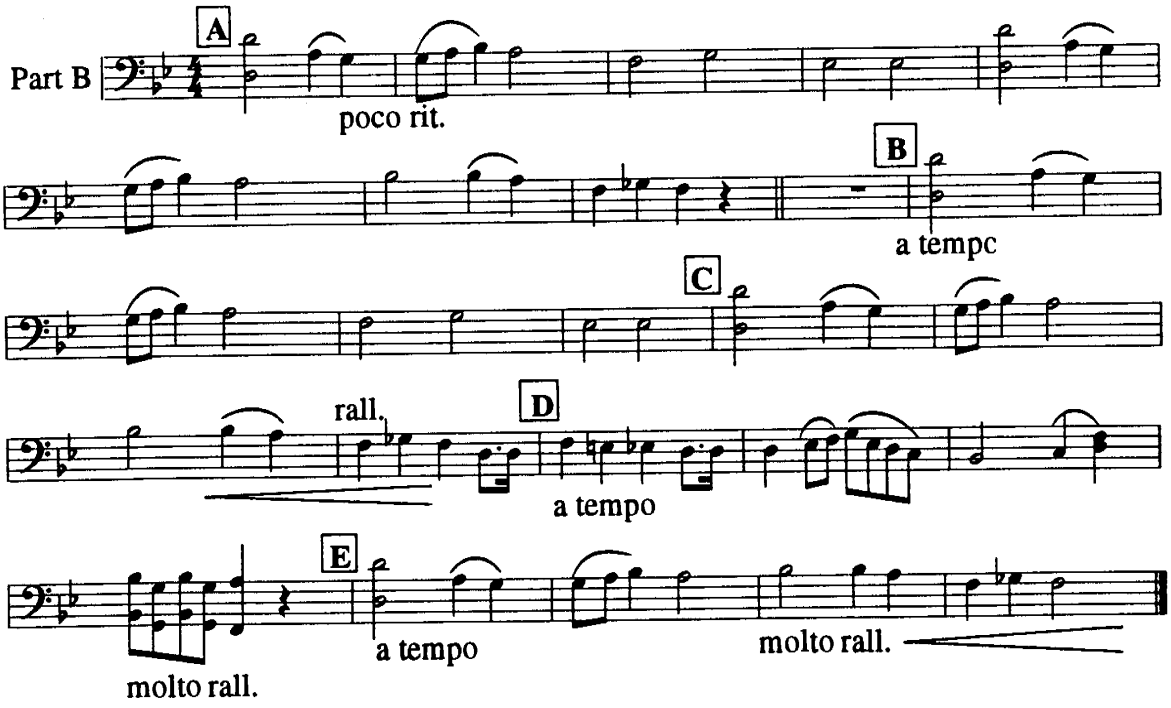
SUNSET

Trombone/Baritone



SUNSET

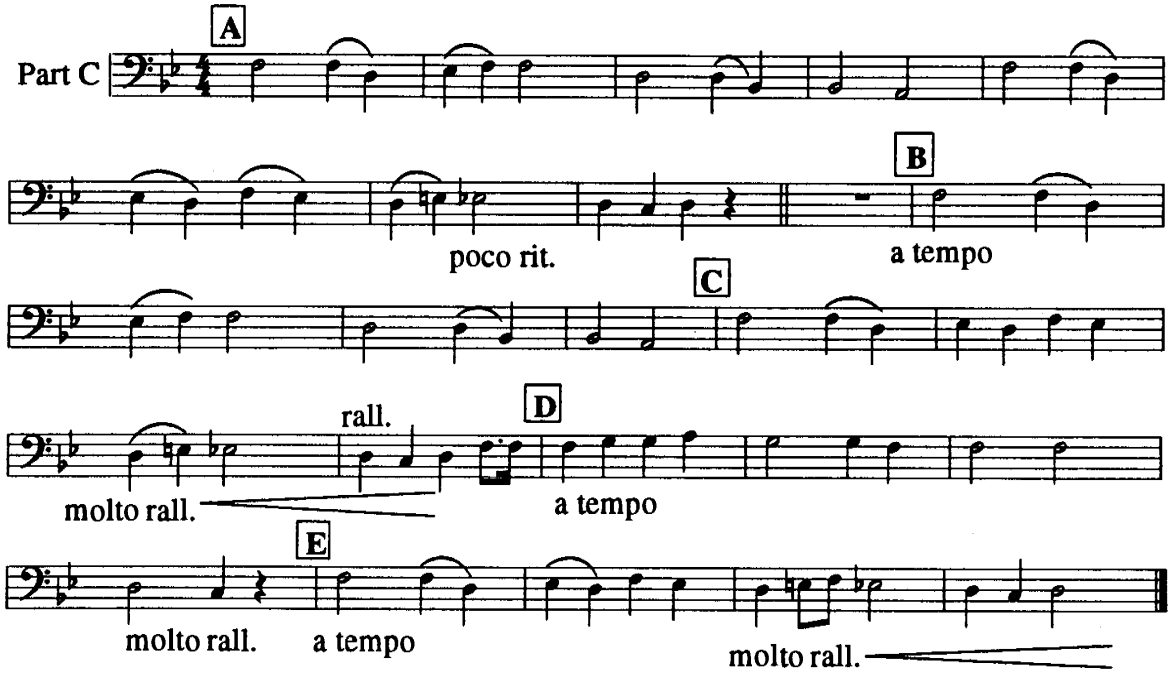
Trombone/Baritone



SUNSET

Trombone/Baritone

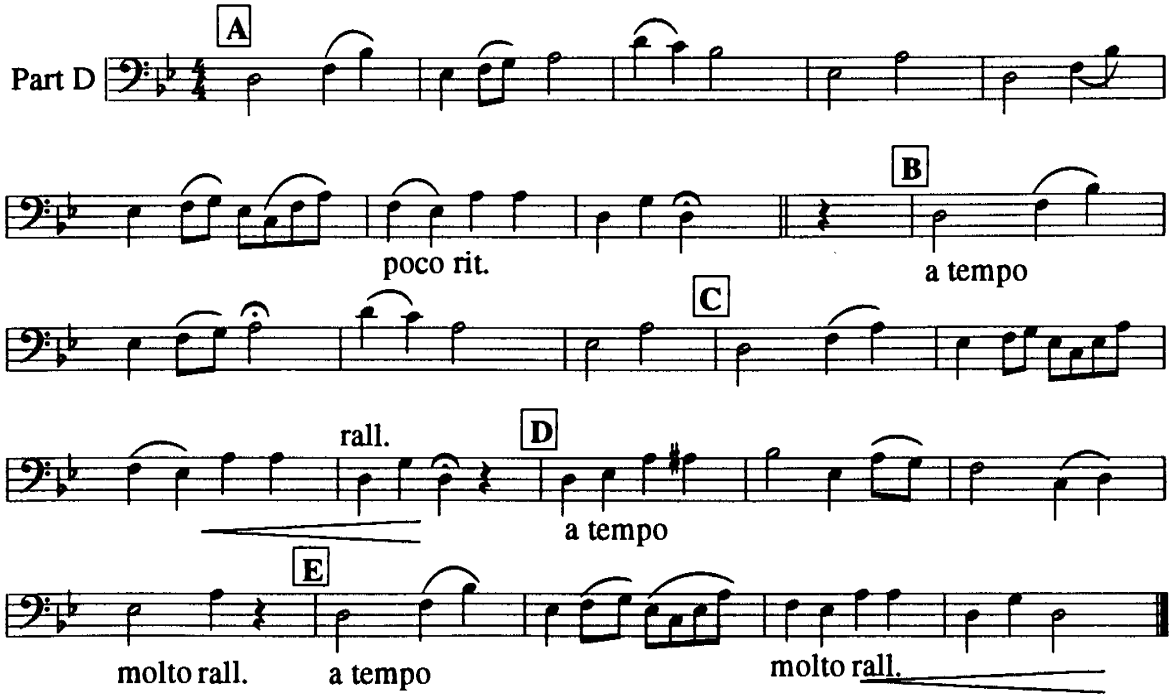
Part C



SUNSET

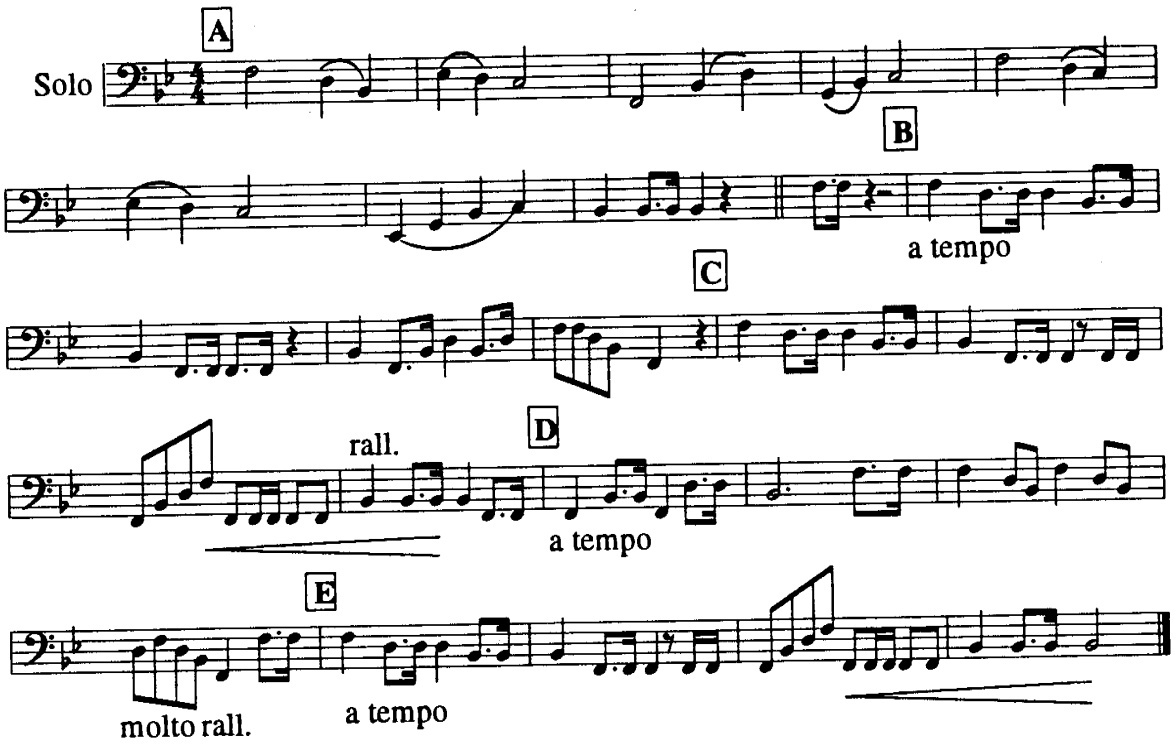
Trombone/Baritone

Part D



SUNSET

Tuba



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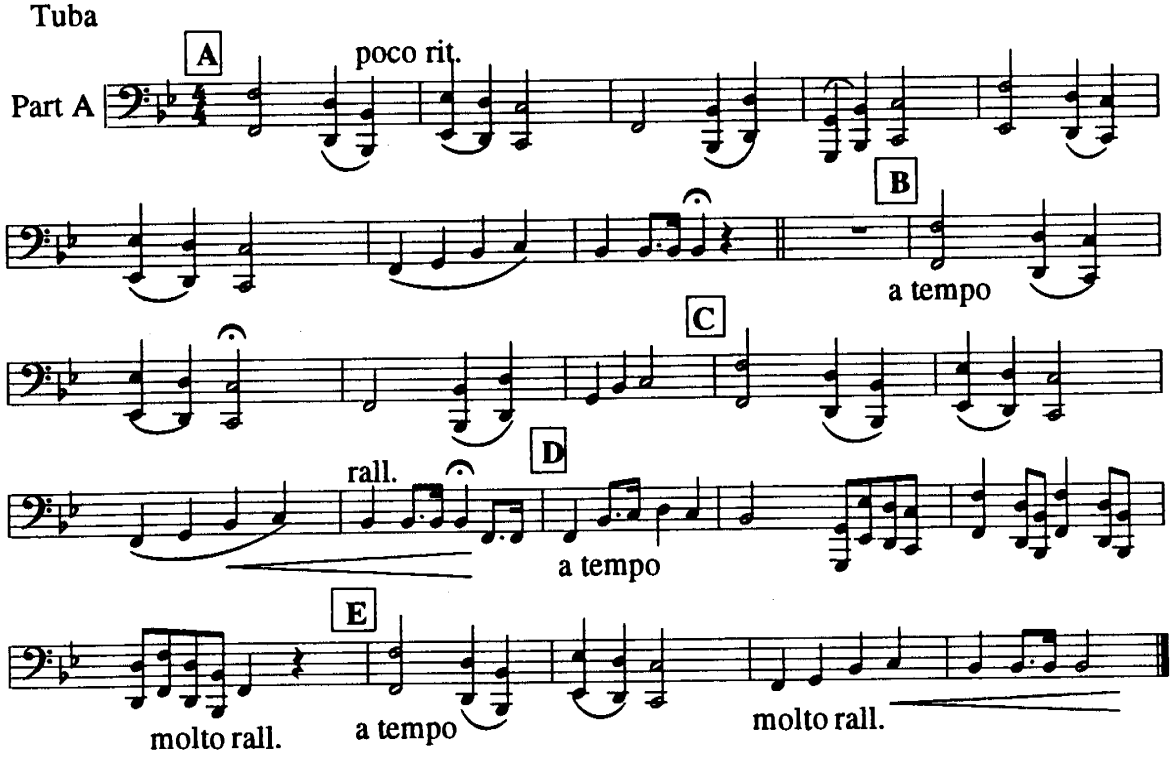
Tuba

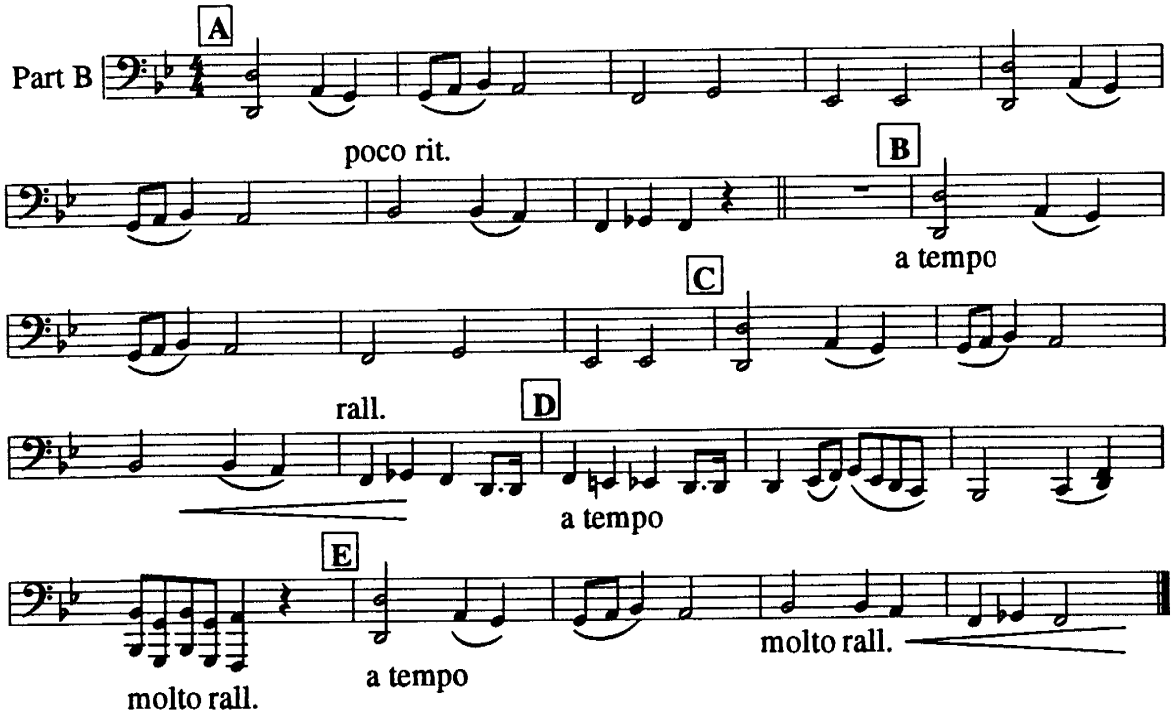
Part A



SUNSET

Tuba

Part B



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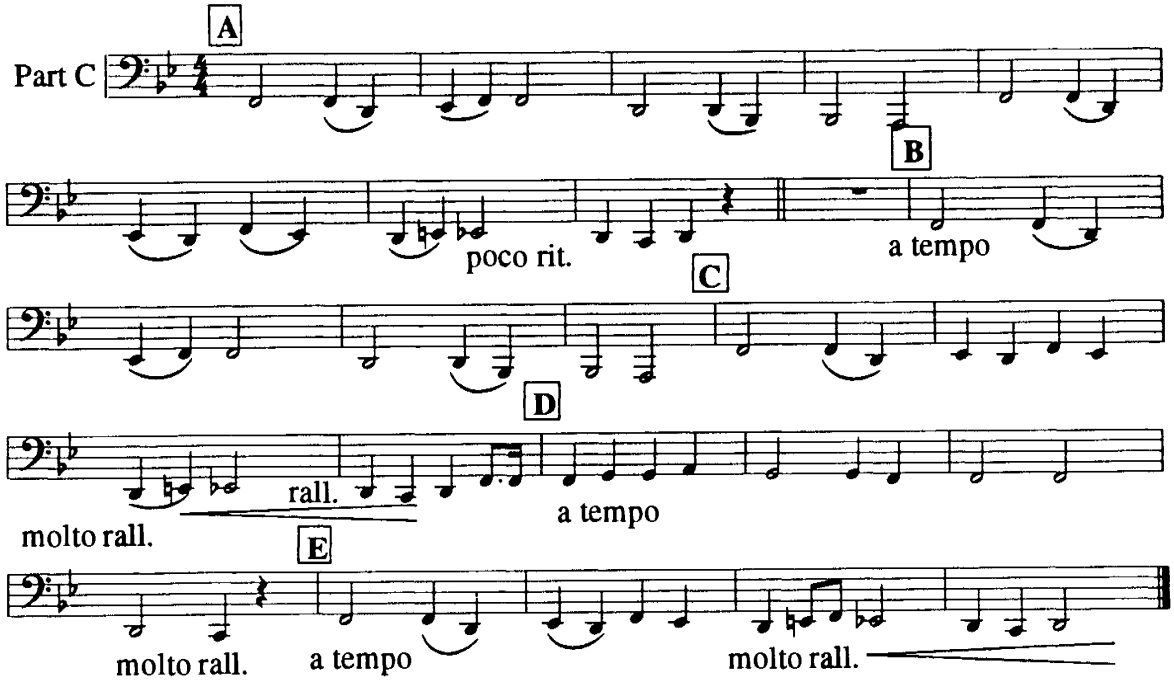
Tuba

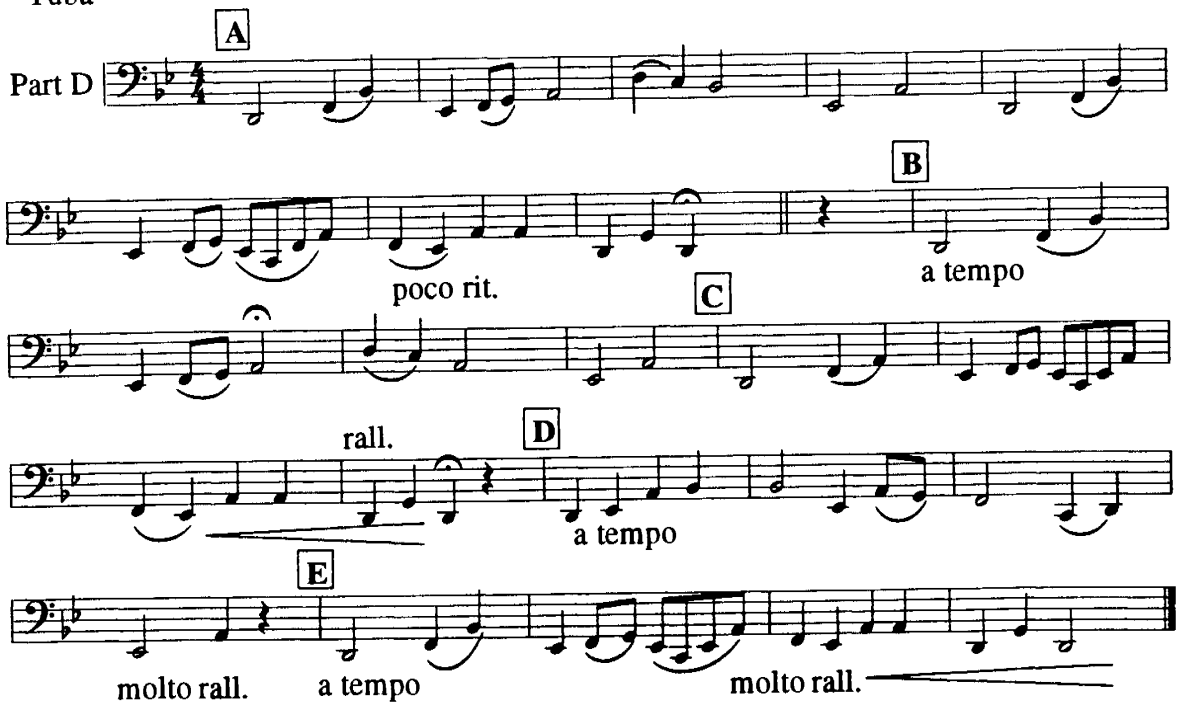
Part C

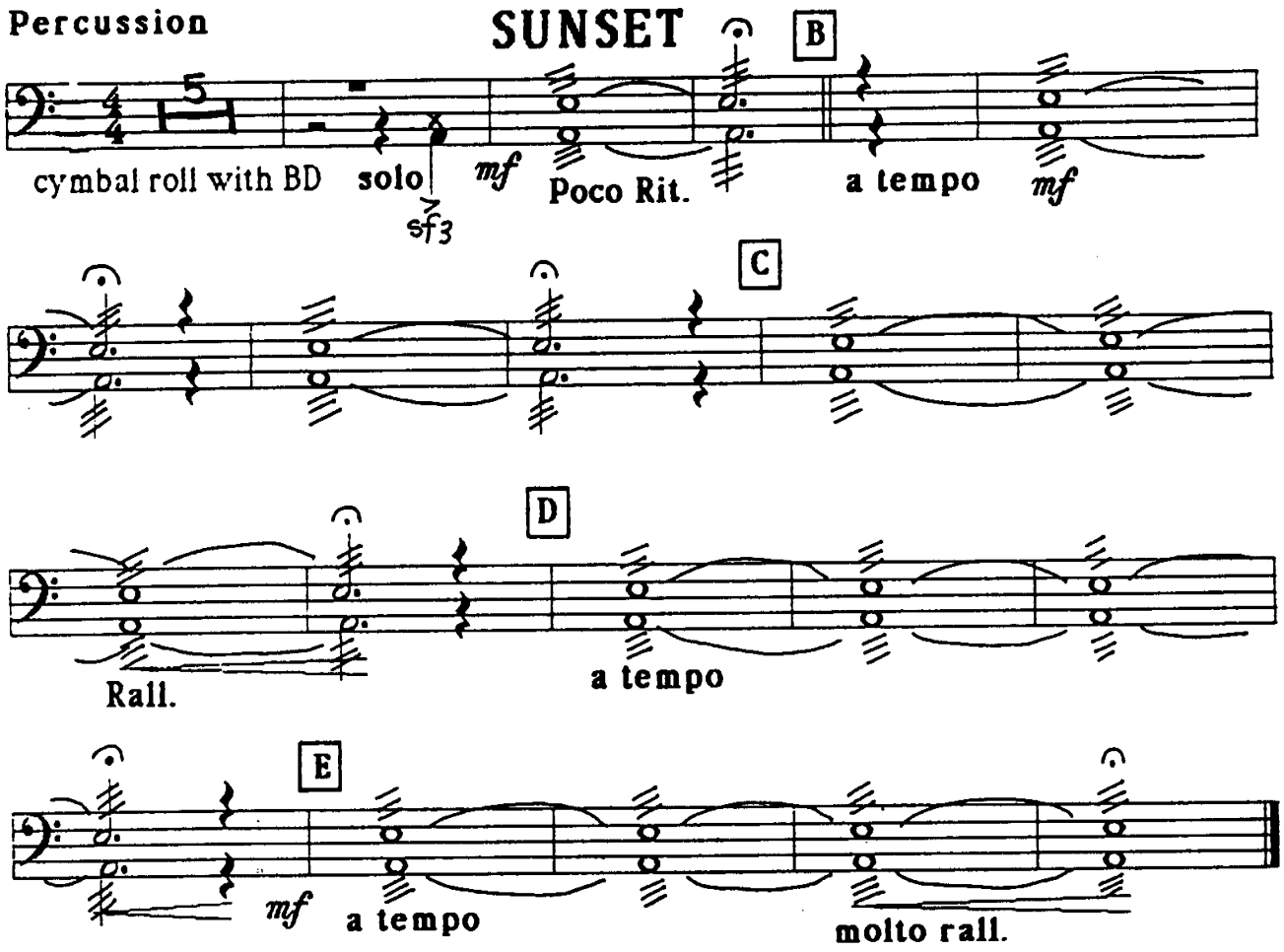


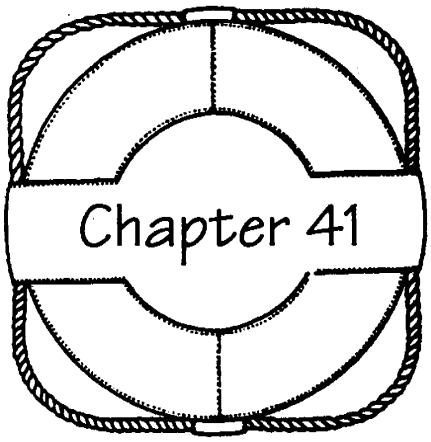
SUNSET

Tuba

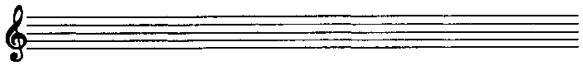
Part D




Percussion
SUNSET
B
5
cymbal roll with BD
solo
sf3
mf
Poco Rit.
a tempo
mf
C
D
Rall.
a tempo
E
mf
a tempo
molto rall.

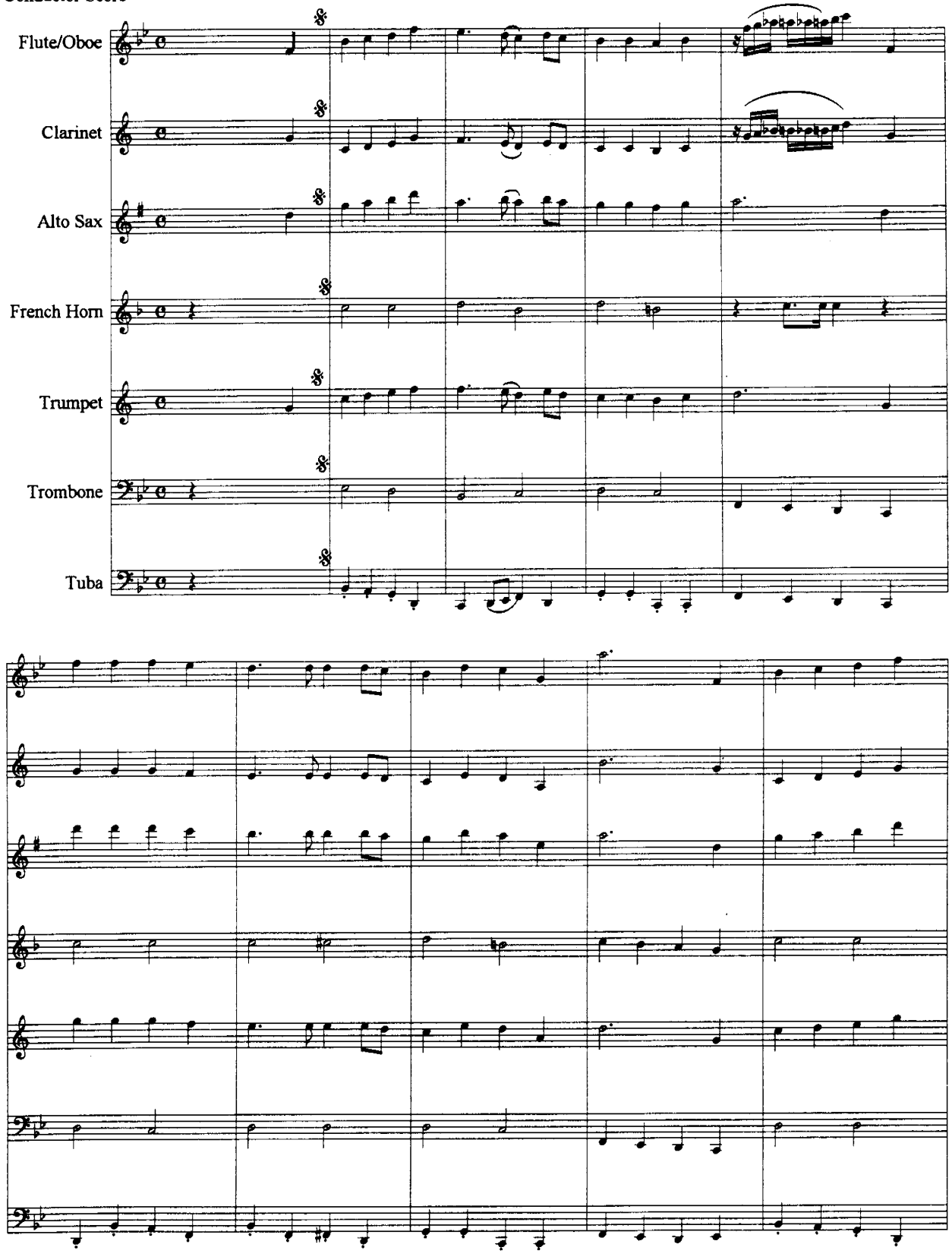


Si tous les gars du monde

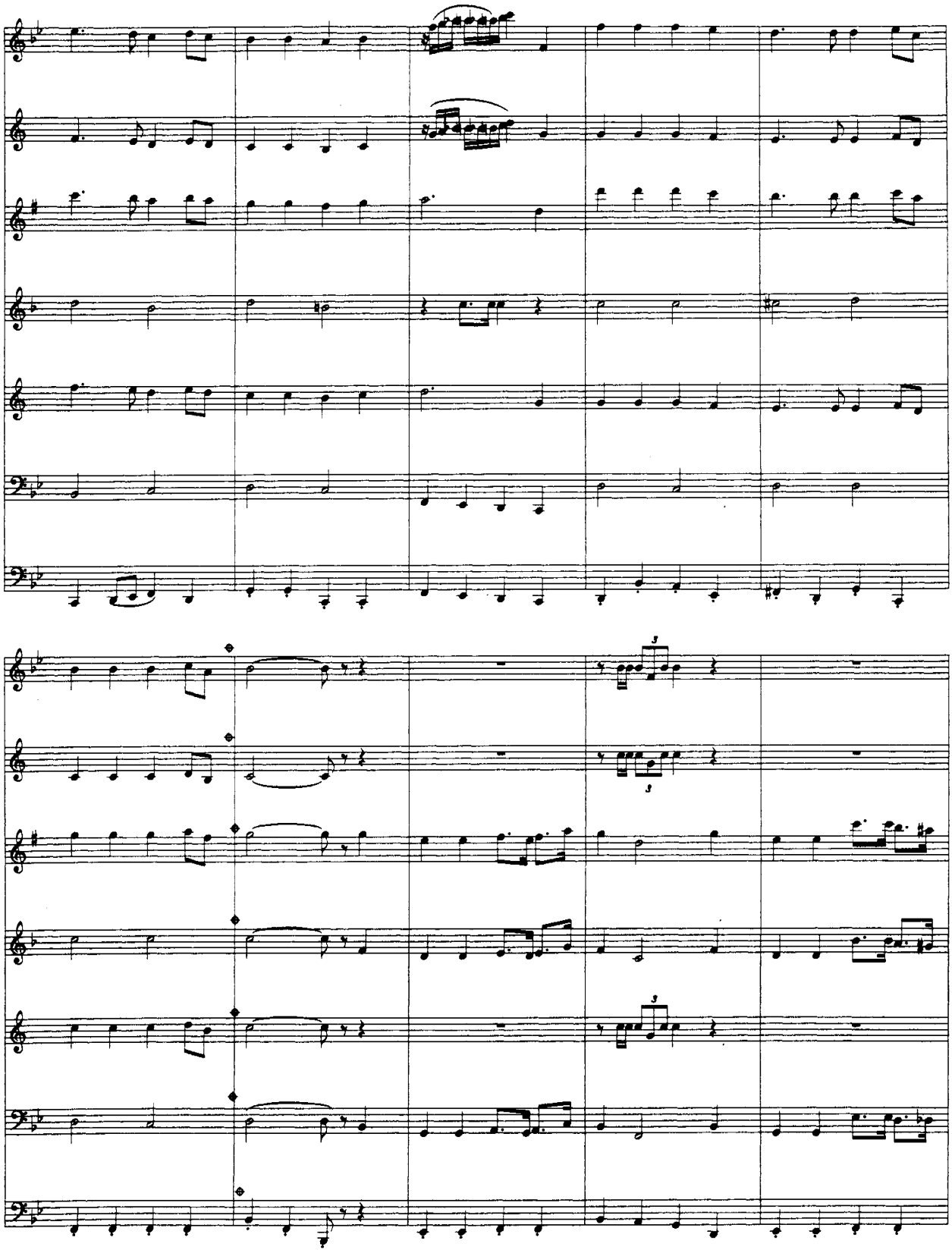


Si tous les gars du monde

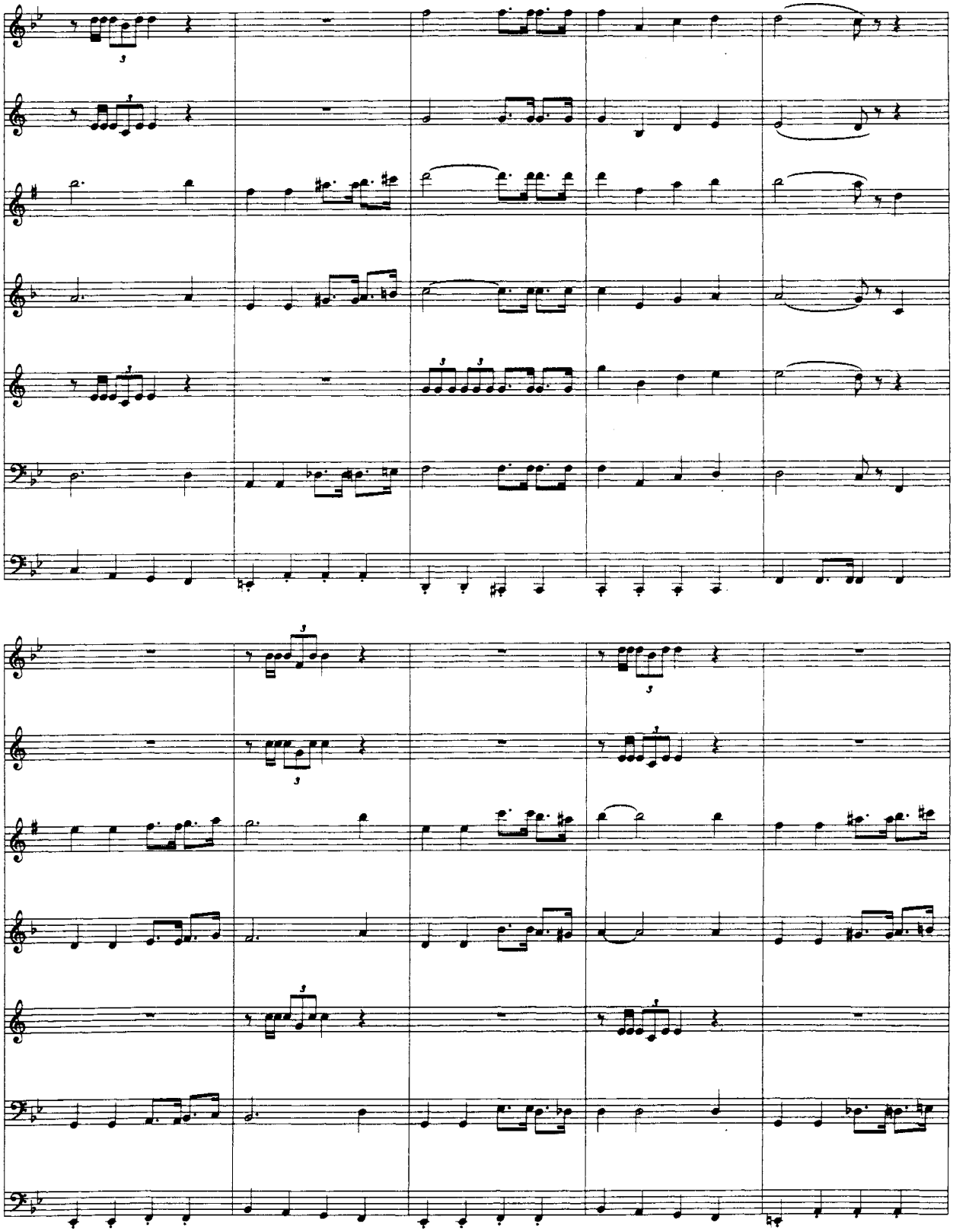
Conductor Score March



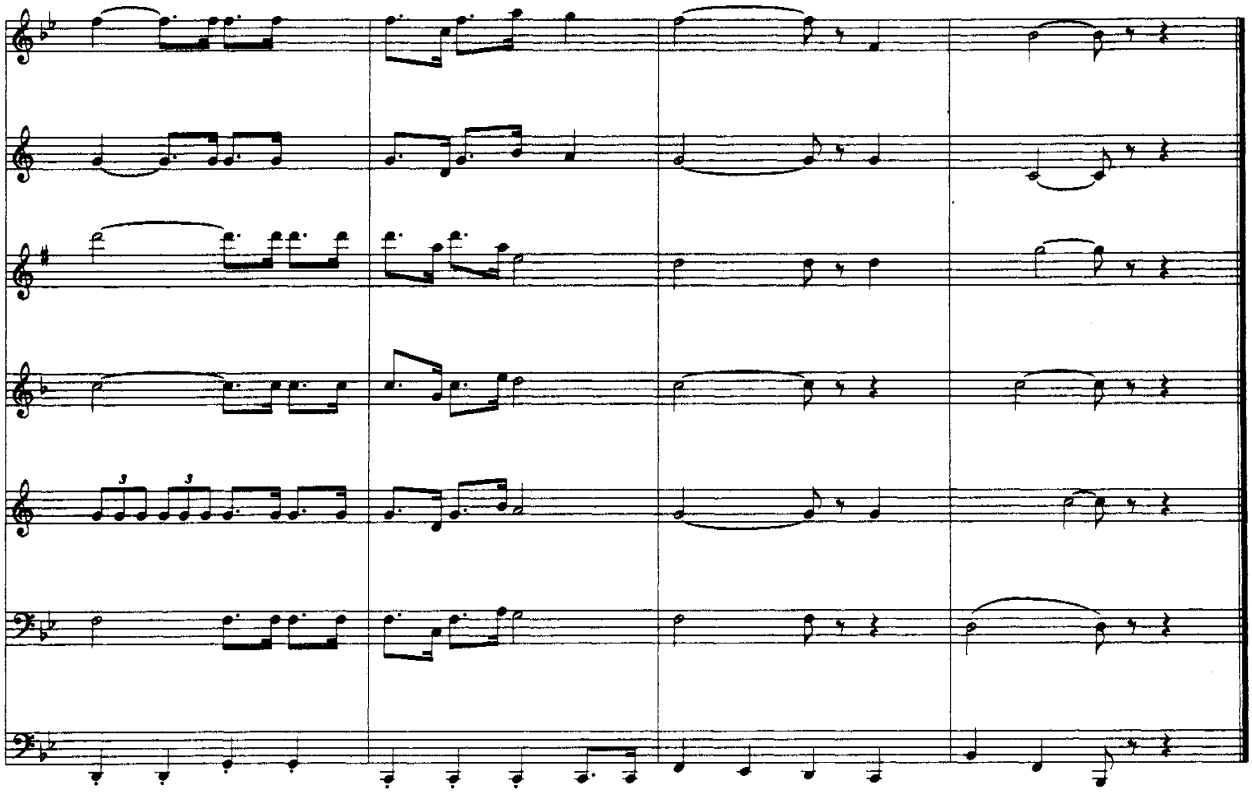
Si tous les gars du monde Page 2



Si tous les gars du monde Page 3



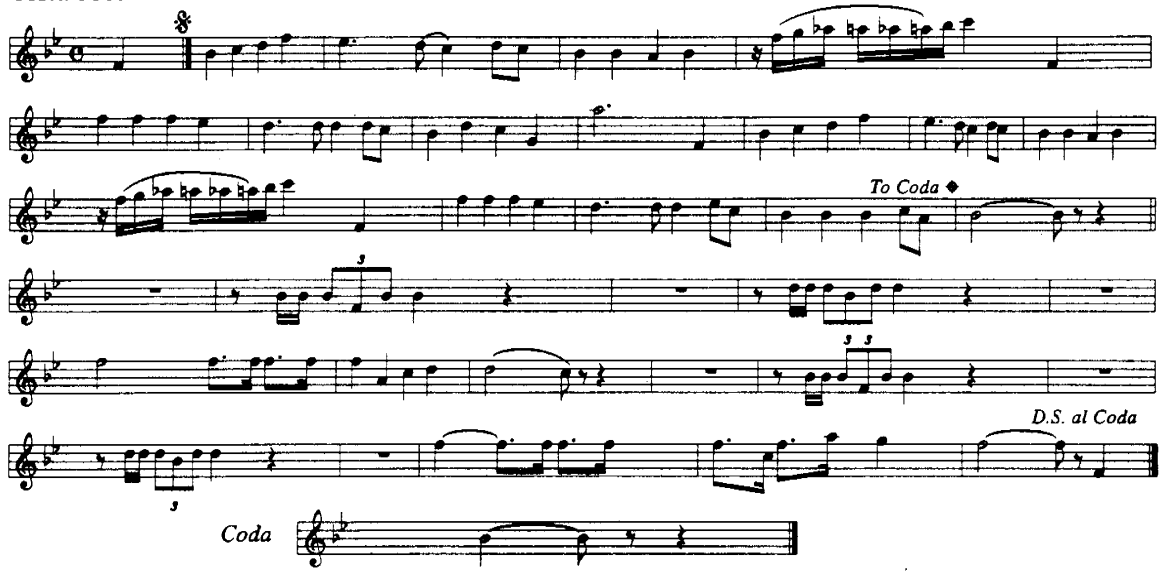
Si tous les gars du monde Page 4



Si tous les gars du monde

Flute/Oboe

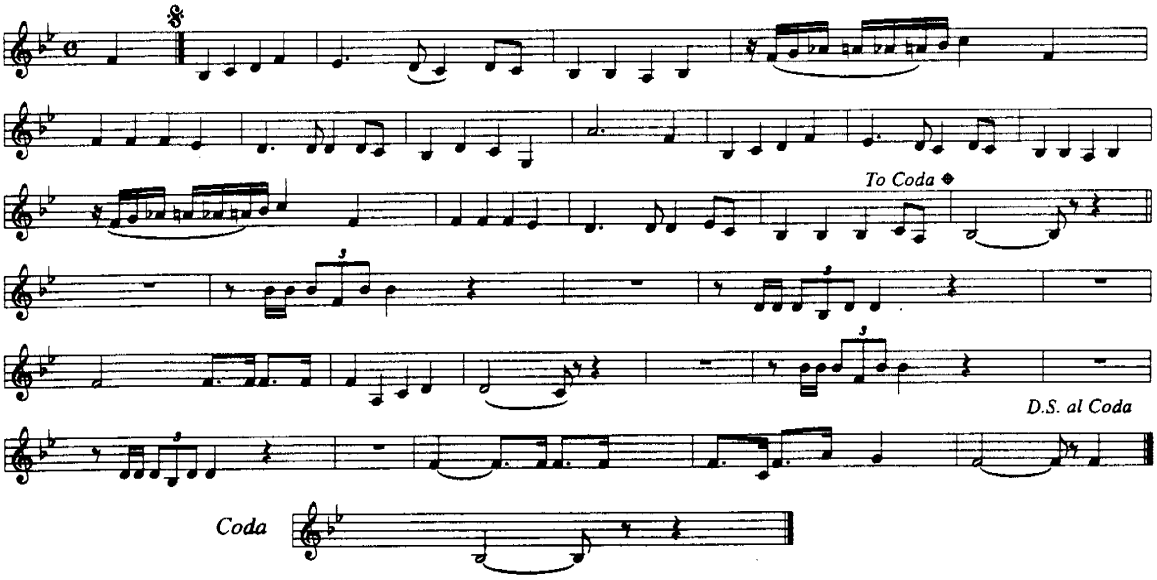
March



Si tous les gars du monde

Bells

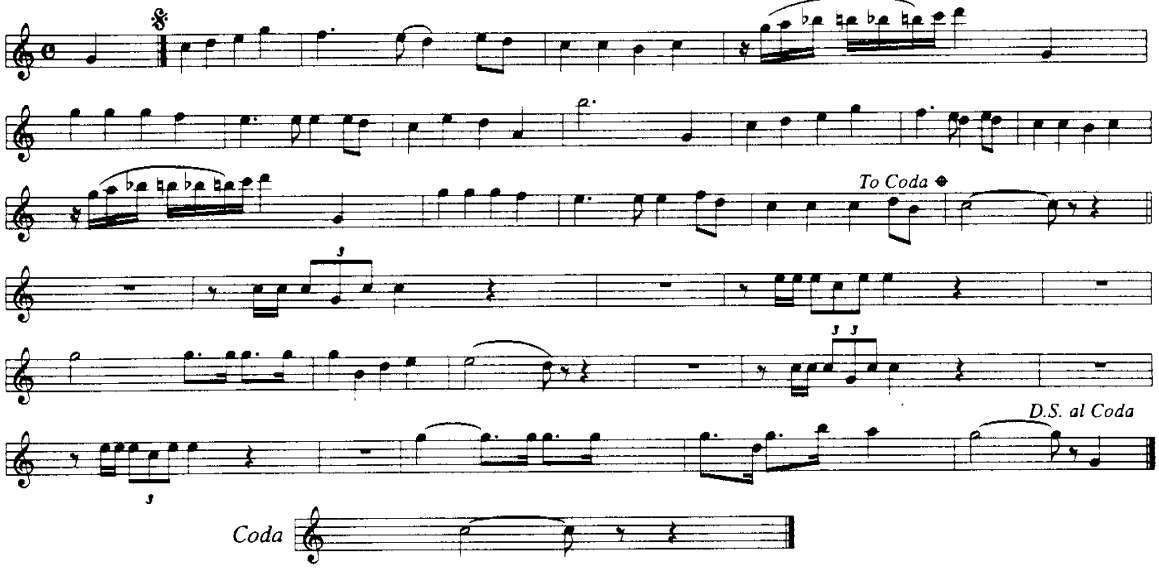
March



Si tous les gars du monde

Clarinet/TenorSax

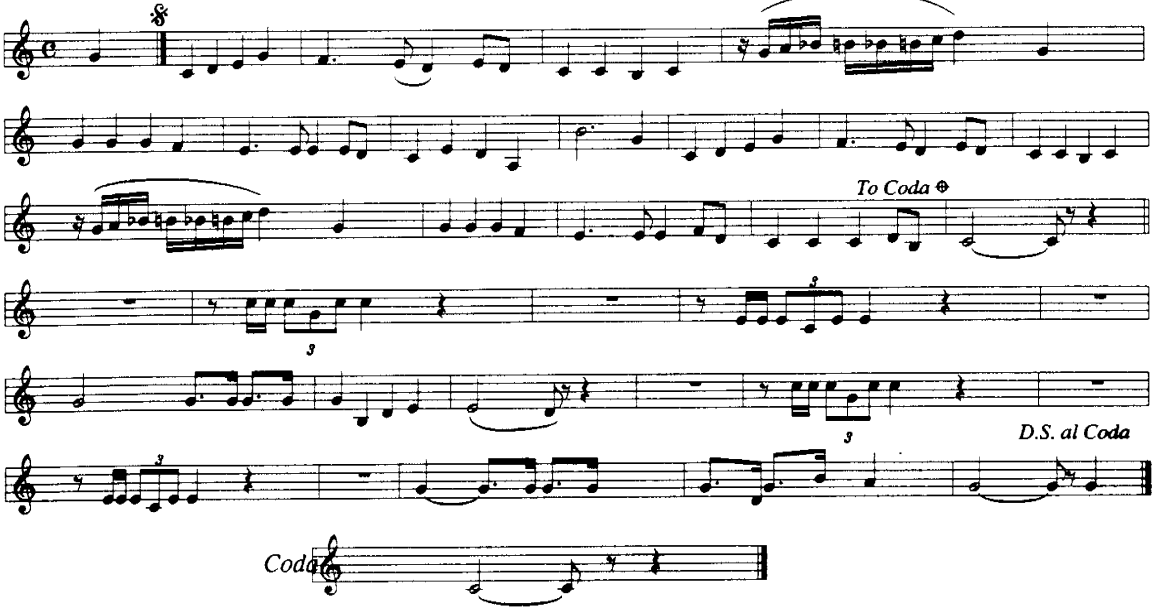
March



Si tous les gars du monde

Bass Clarinet

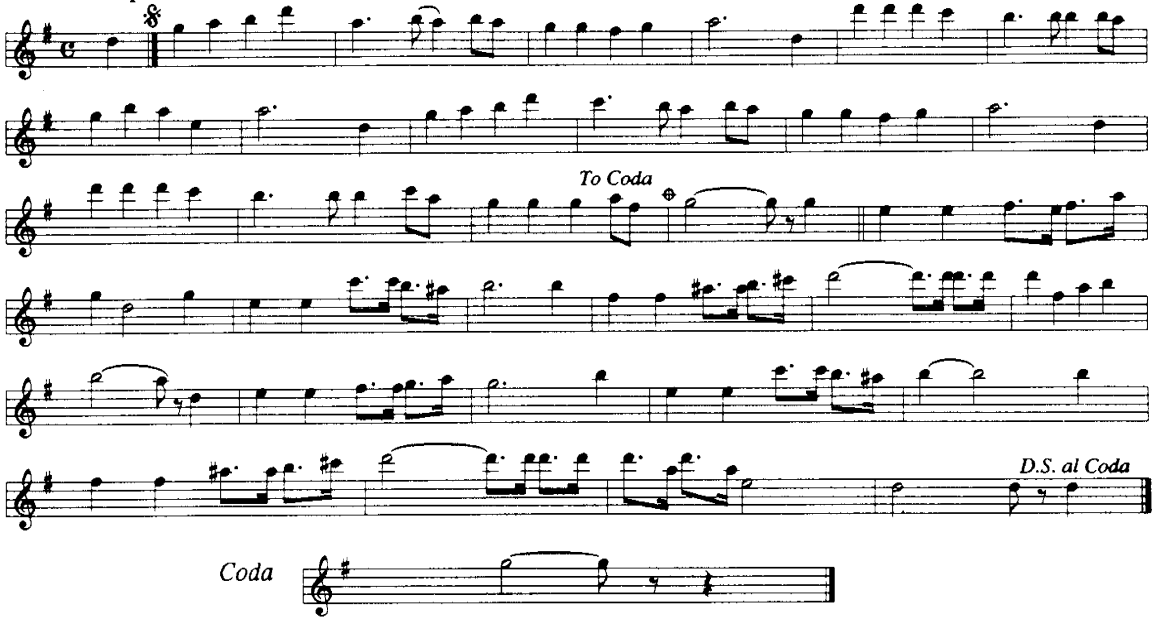
March



Si tous les gars du monde

Alto Saxophone

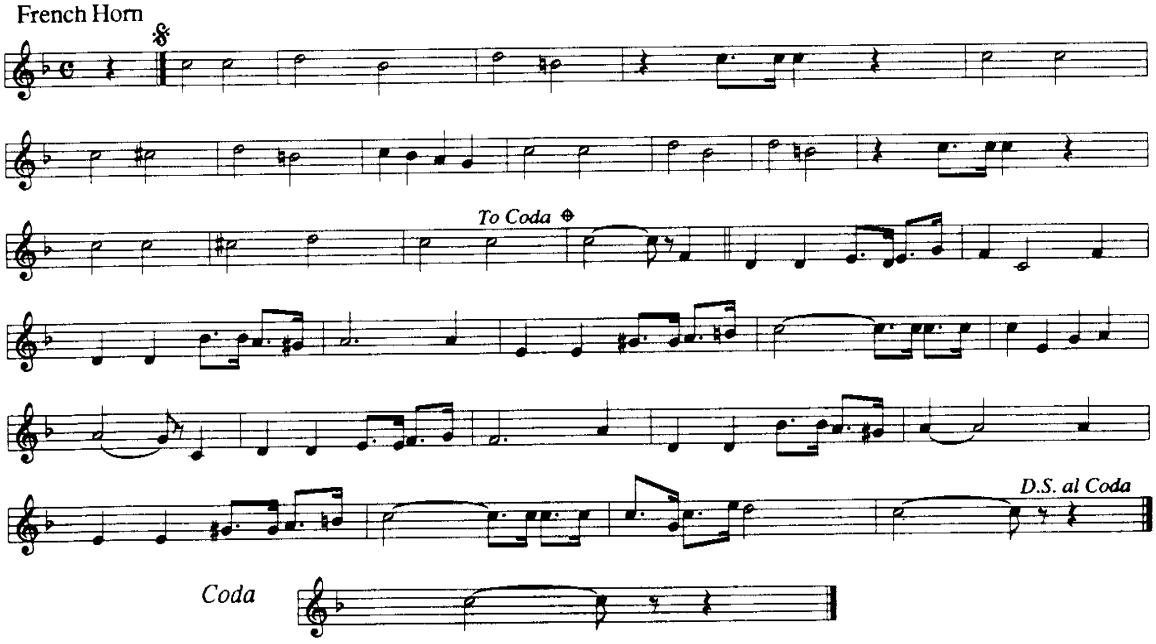
March



Si tous les gars du monde

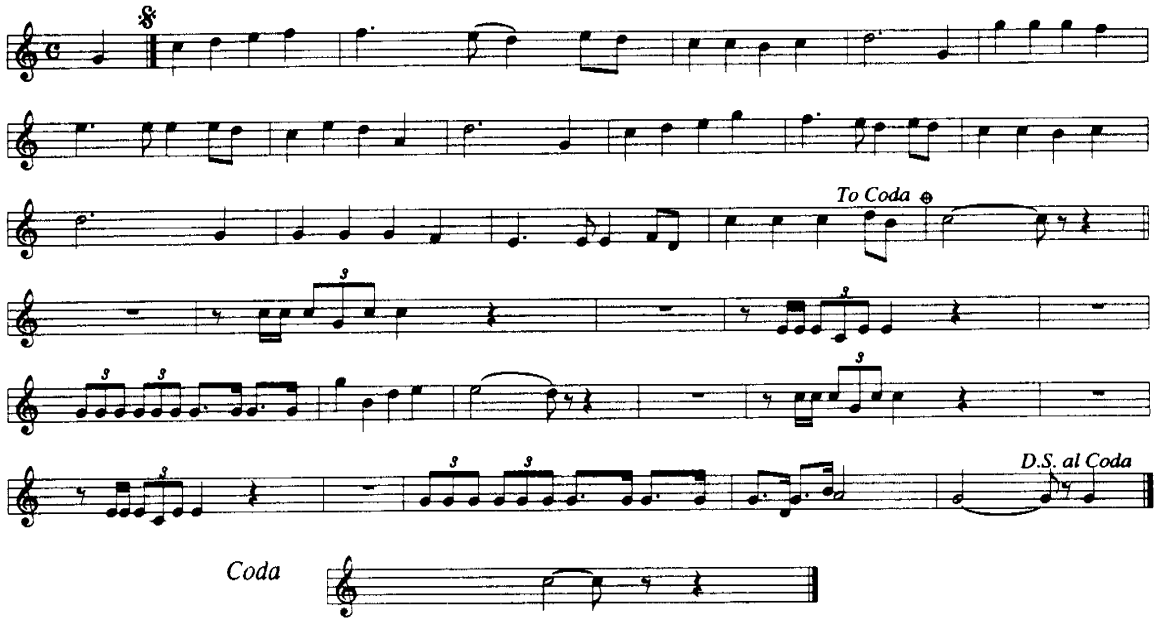
French Horn

March



Si tous les gars du monde

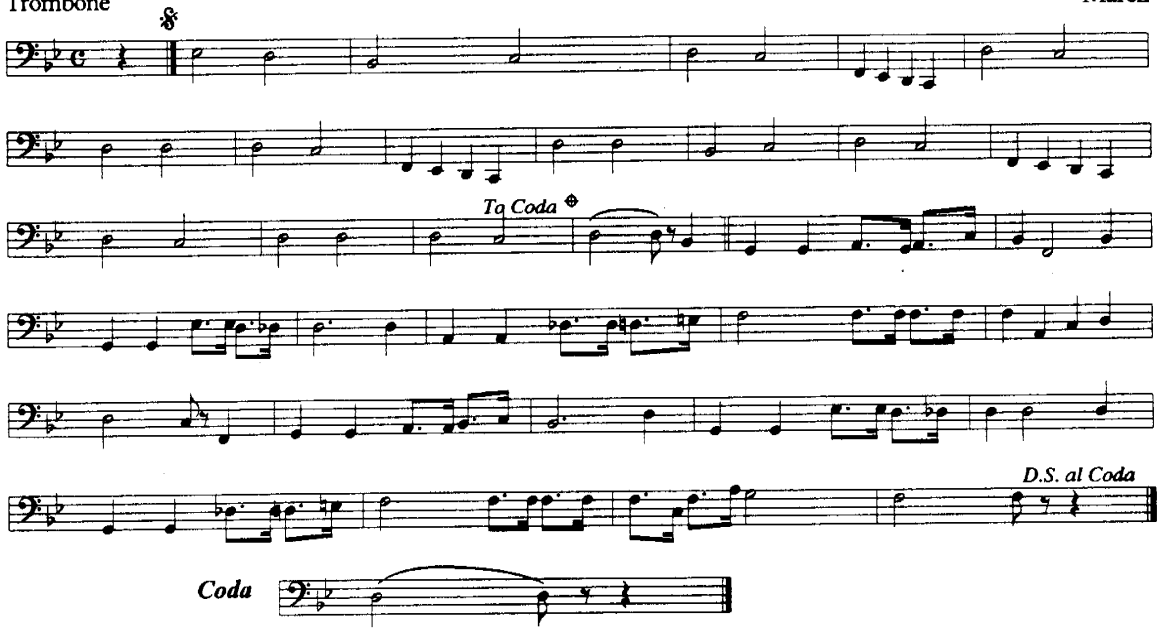
Trumpet/Baritone T.C. March



Si tous les gars du monde

Trombone

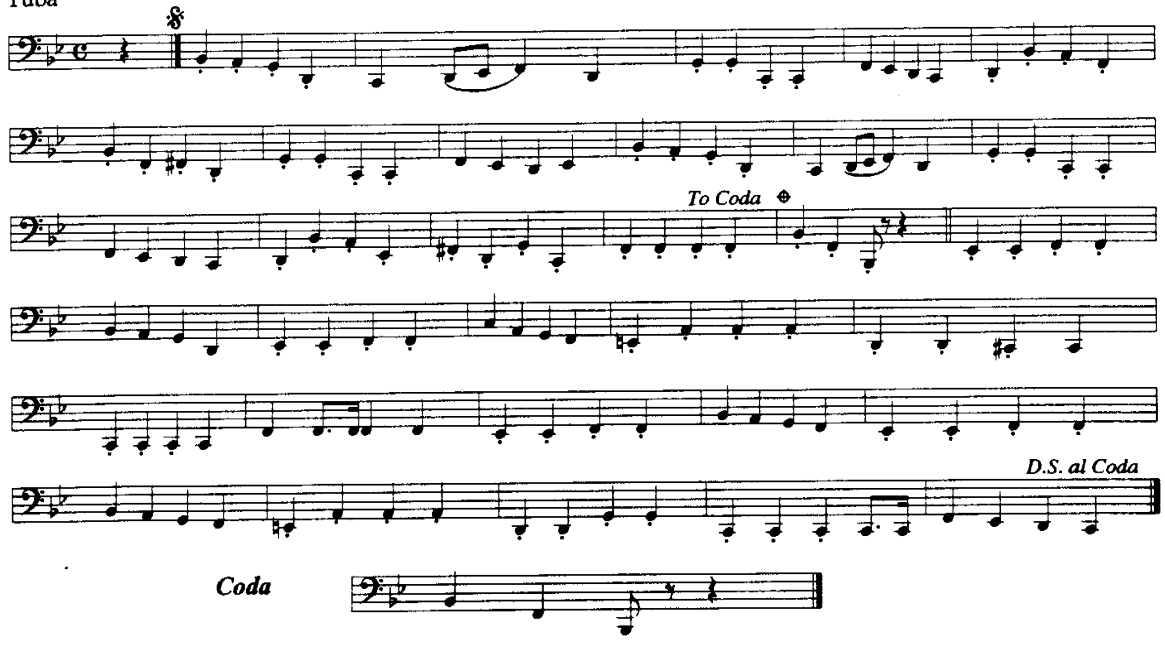
March



Si tous les gars du monde

Tuba

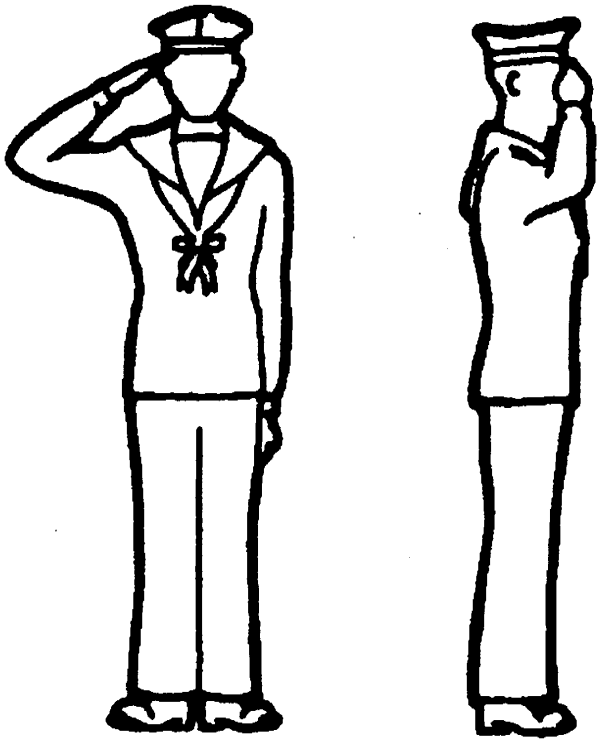
March



Chapter 42

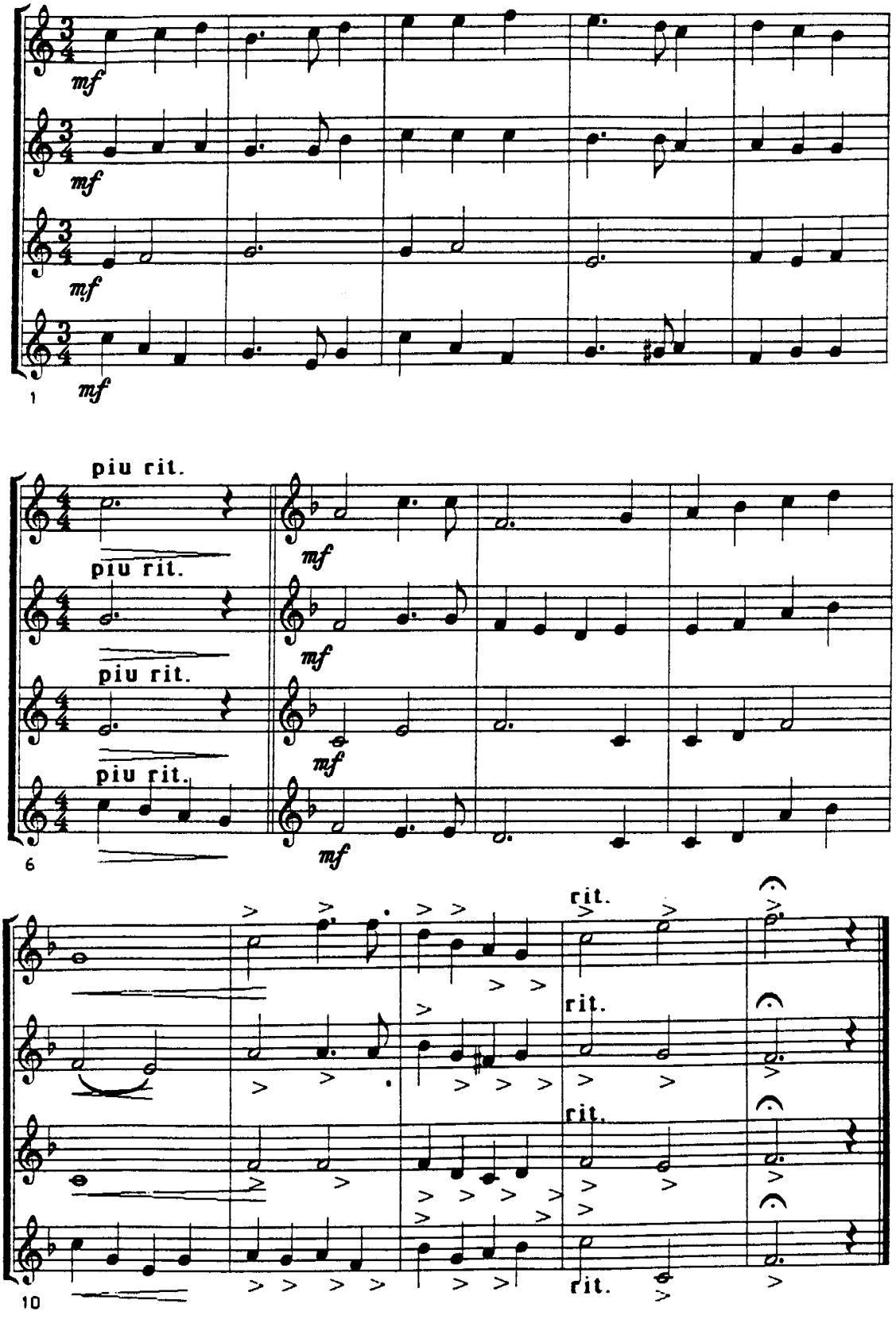
Vice Regal Salute, salute

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.



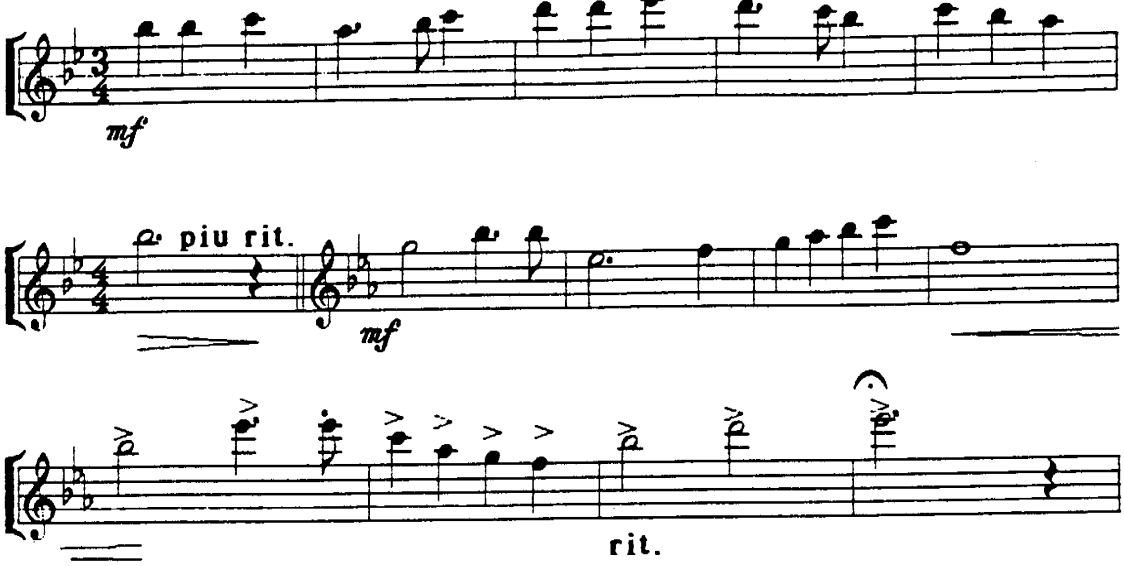
Bb Conductor

VICE - REGAL SALUTE



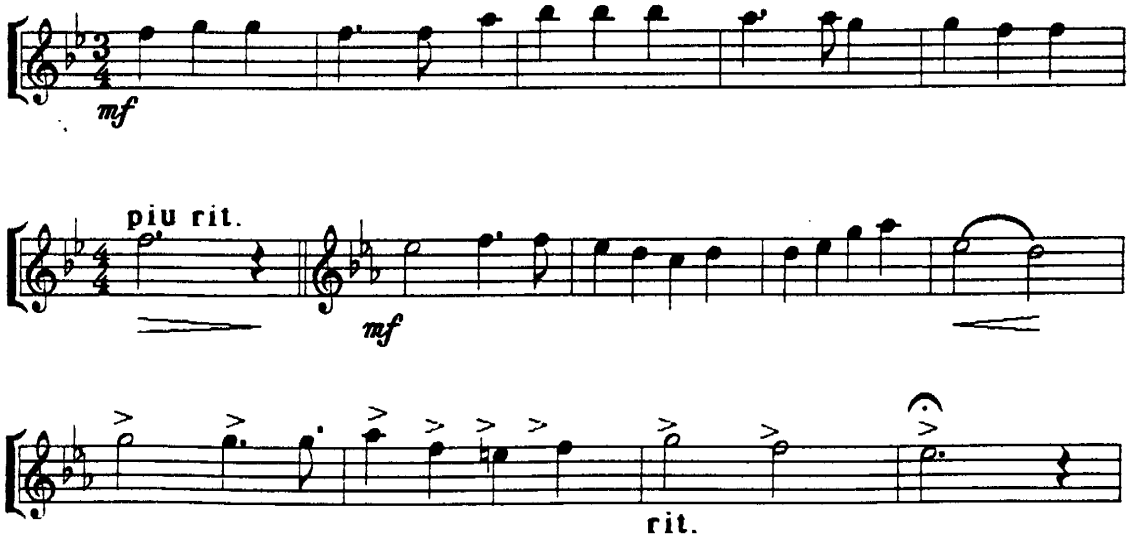
Flute Part A

VICE - REGAL SALUTE



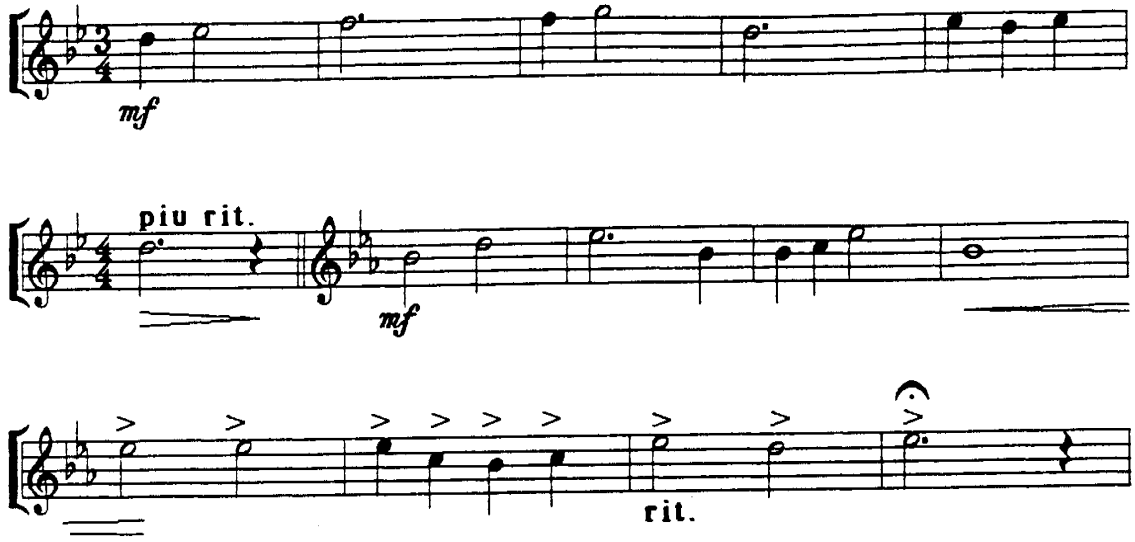
Flute Part B

VICE - REGAL SALUTE



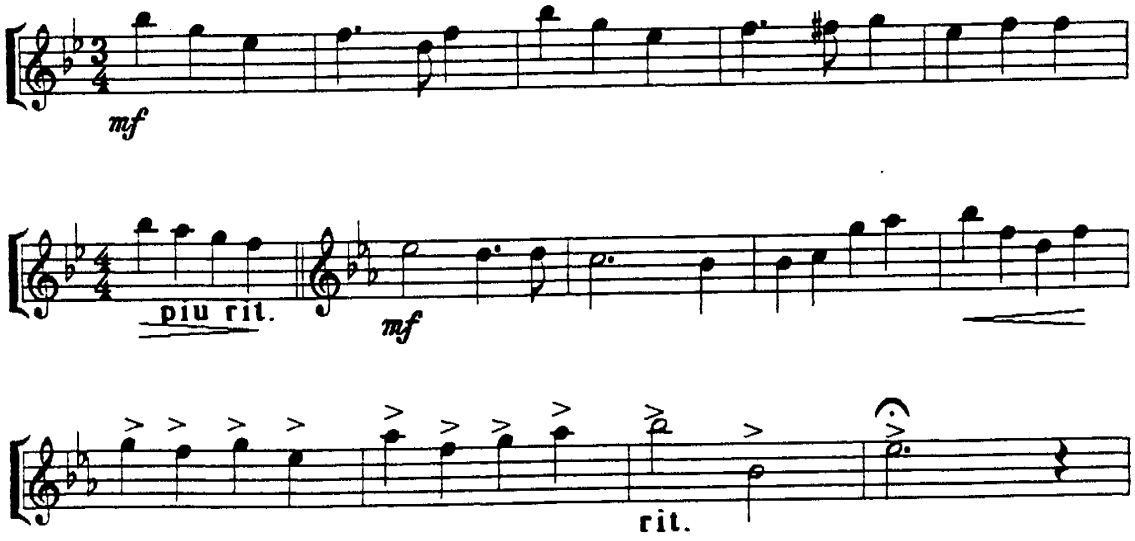
Flute Part C

VICE - REGAL SALUTE



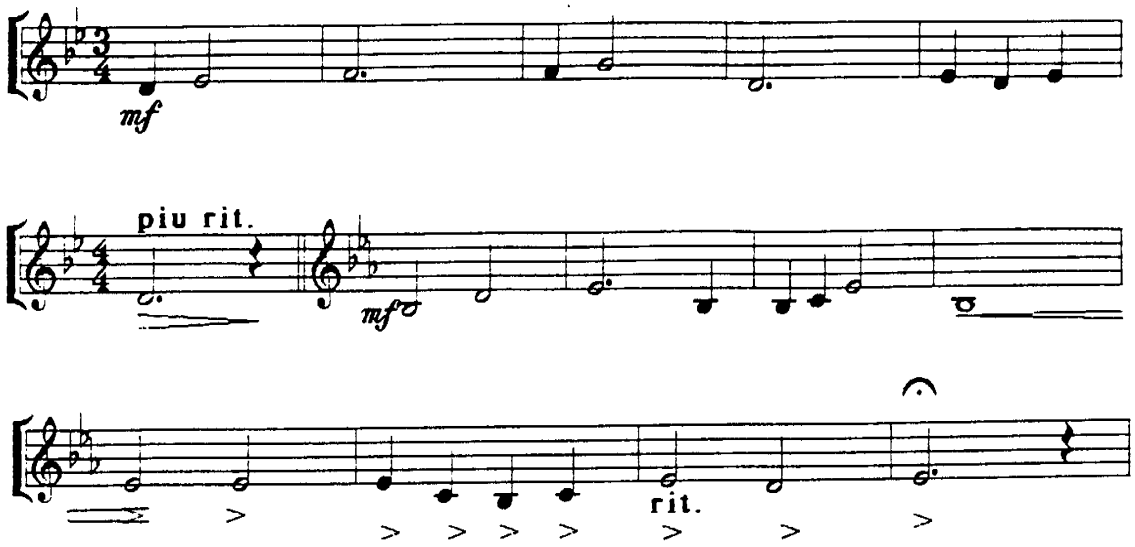
Flute Part D

VICE - REGAL SALUTE



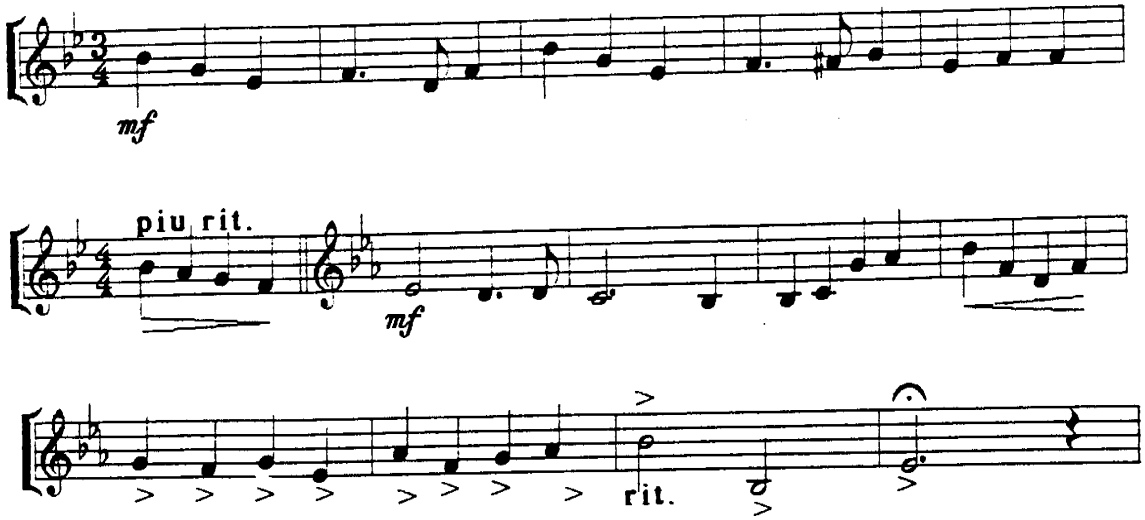
Bells Part C

VICE - REGAL SALUTE



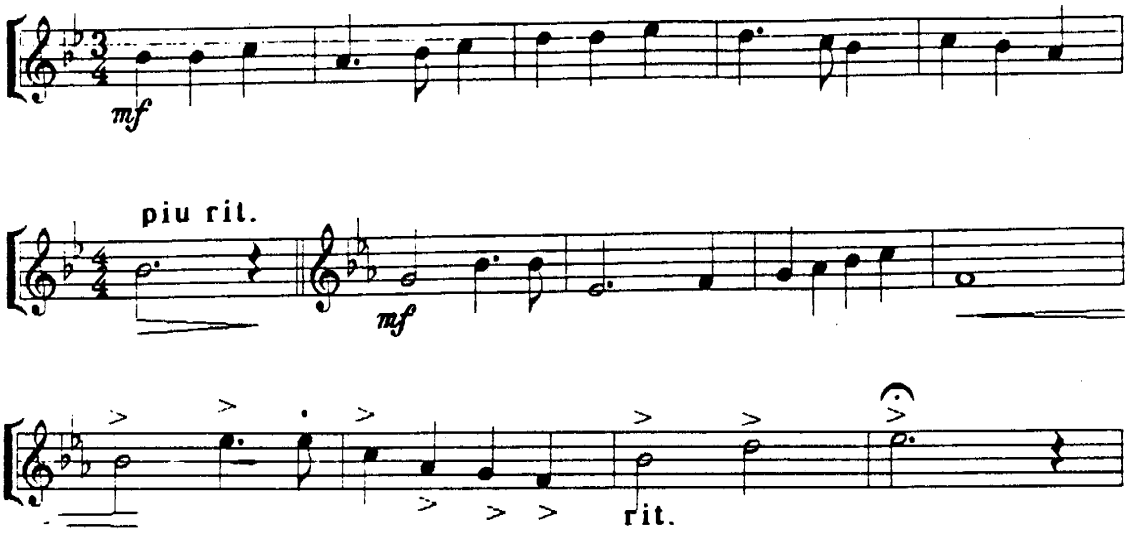
Bells Part D

VICE - REGAL SALUTE



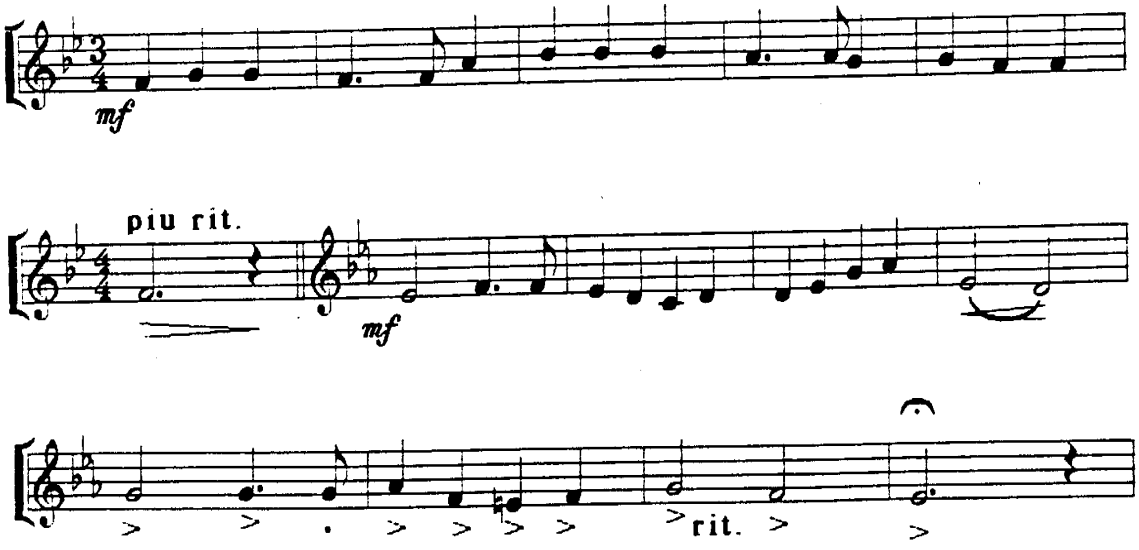
Bells Part A

VICE - REGAL SALUTE



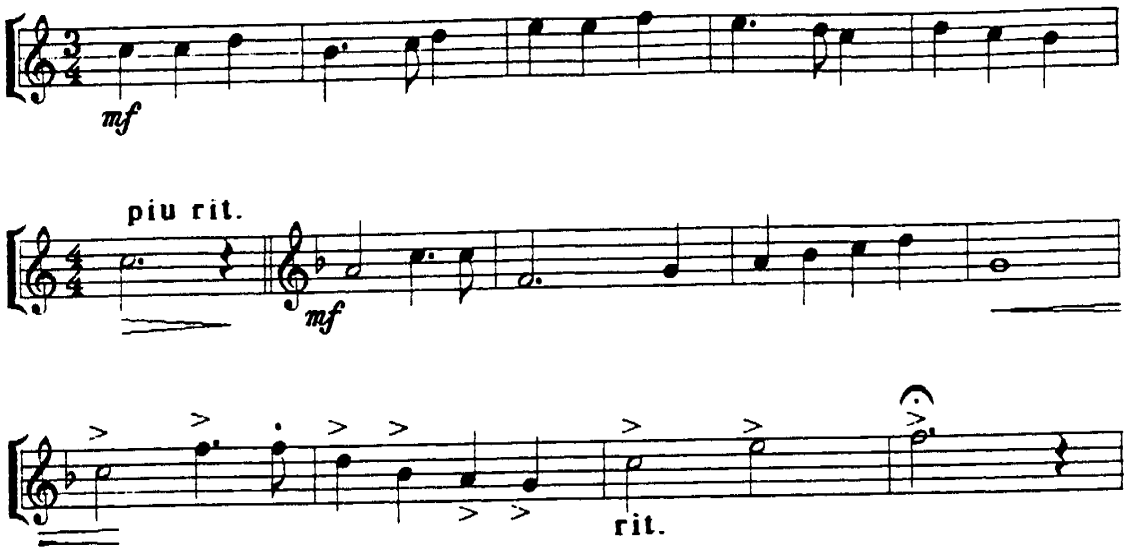
Bells Part B

VICE - REGAL SALUTE



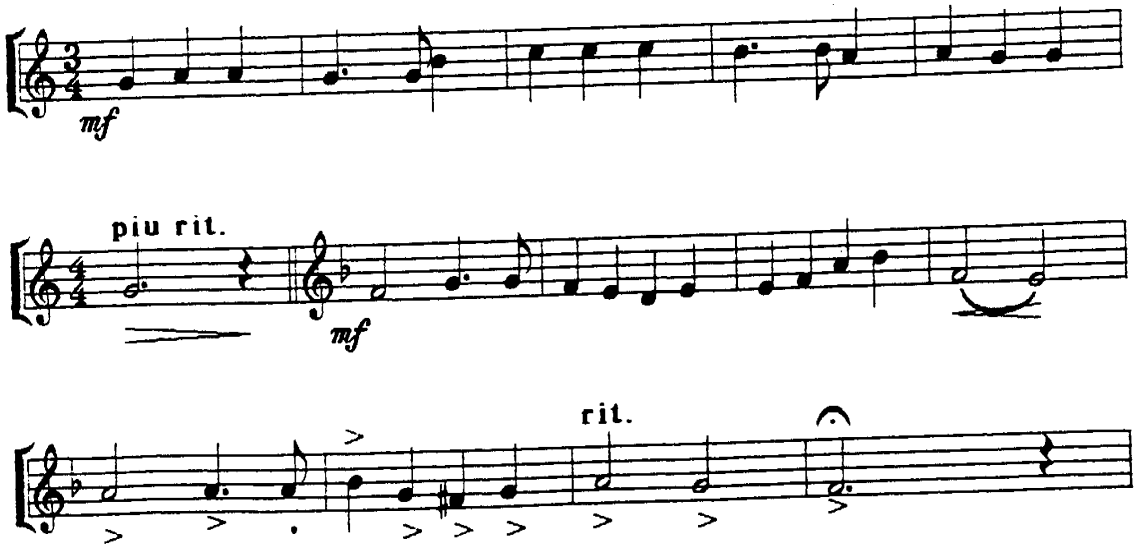
Trumpet Part A

VICE - REGAL SALUTE



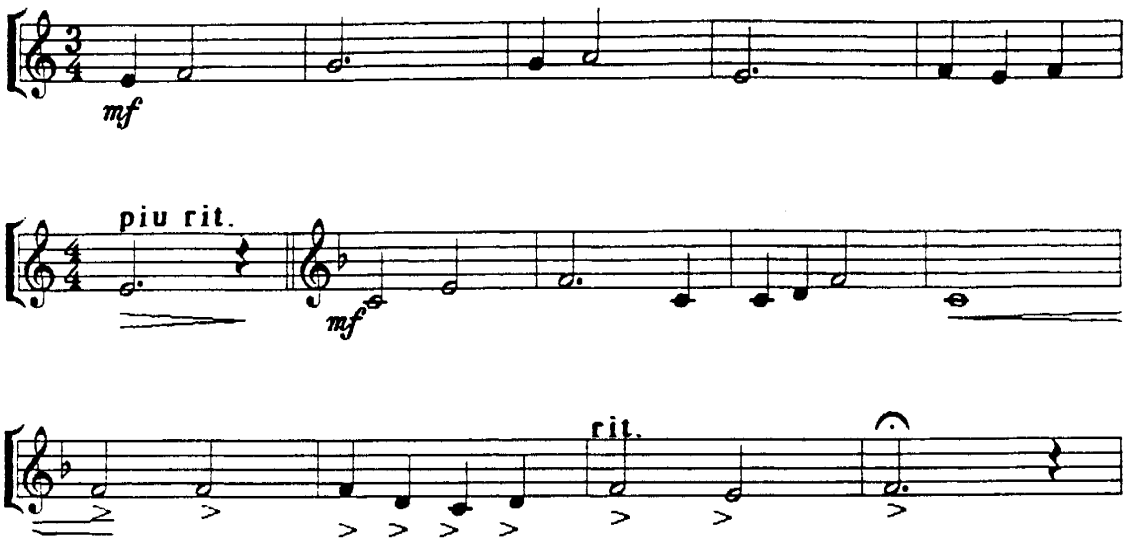
Trumpet Part B

VICE - REGAL SALUTE



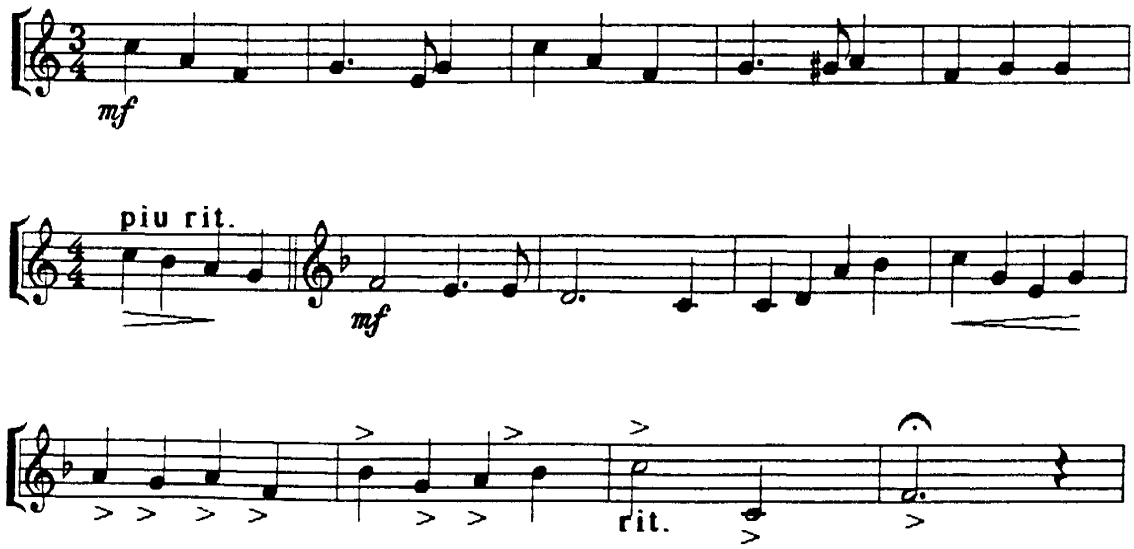
Trumpet Part C

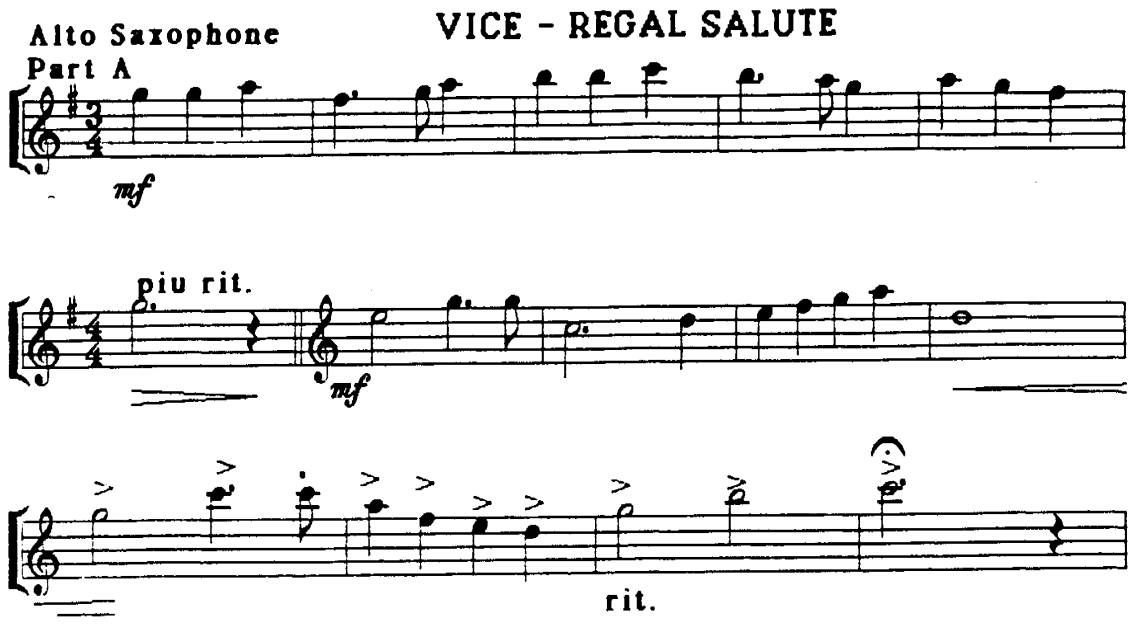
VICE - REGAL SALUTE

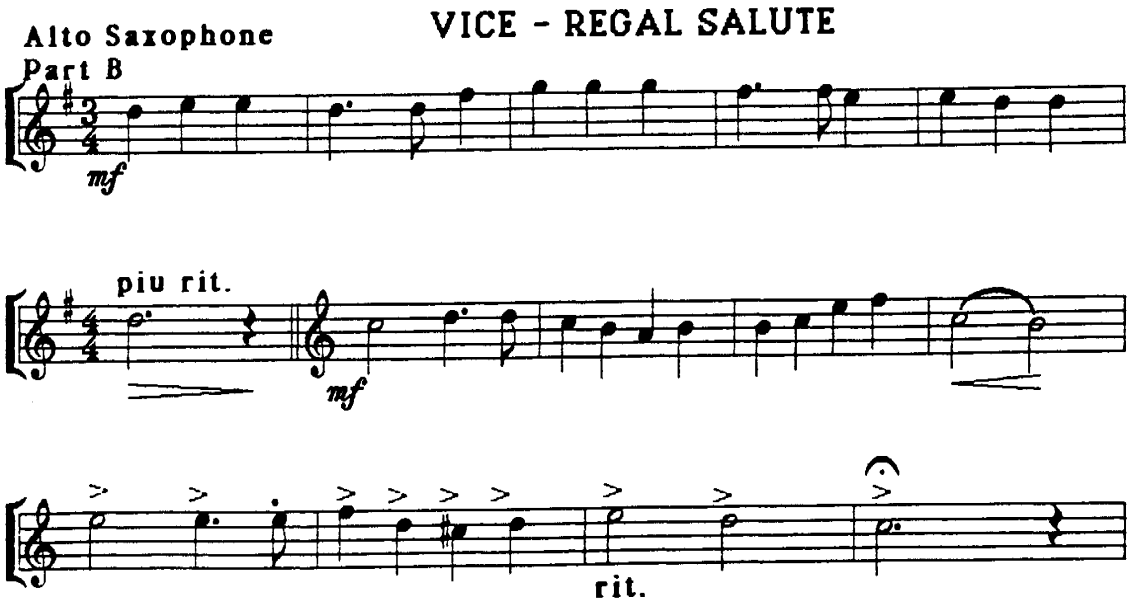


Trumpet Part D

VICE - REGAL SALUTE

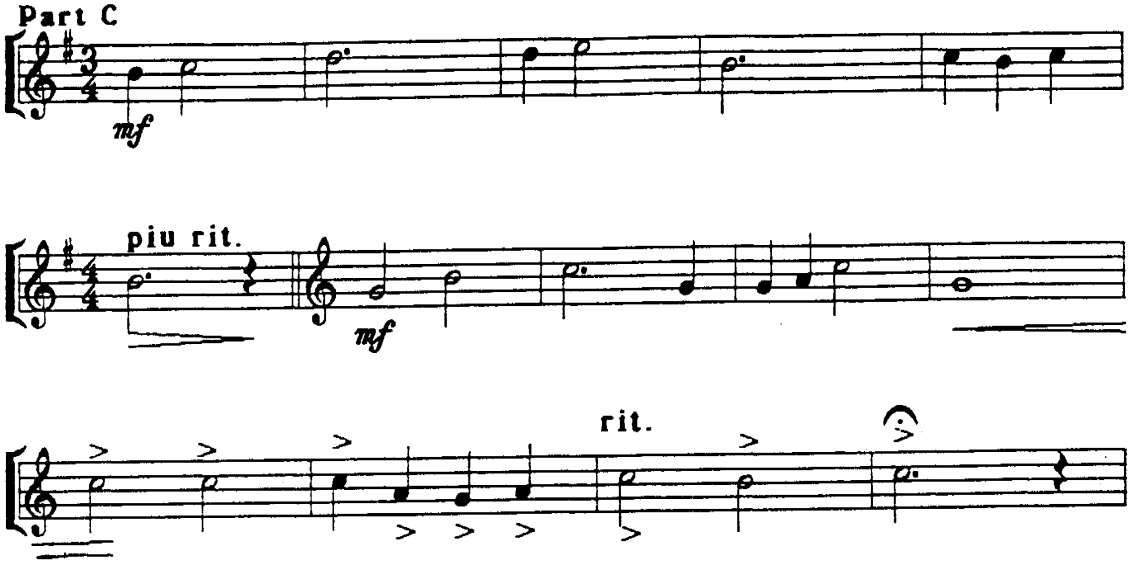



Alto Saxophone
Part A
VICE - REGAL SALUTE
mf
piu rit.
mf
rit.


Alto Saxophone
Part B
VICE - REGAL SALUTE
mf
piu rit.
mf
rit.

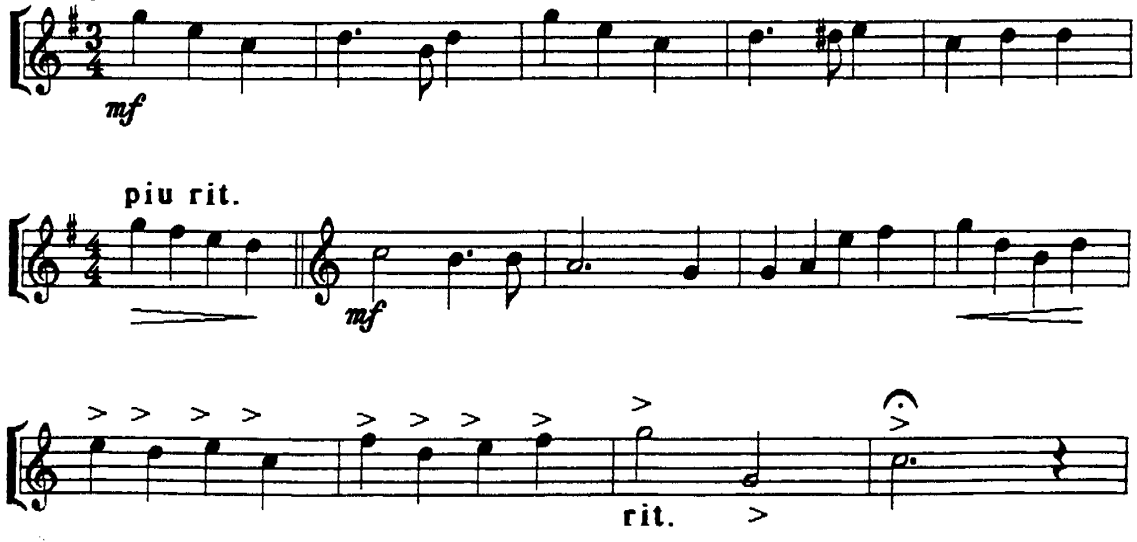
Alto Saxophone
Part C

VICE - REGAL SALUTE



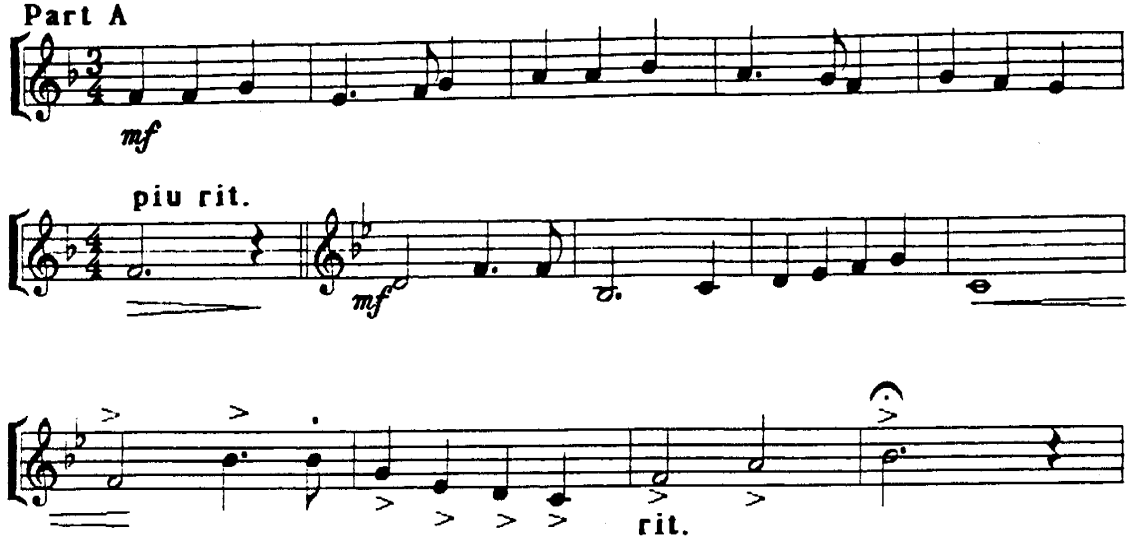
Alto Saxophone
Part D

VICE - REGAL SALUTE



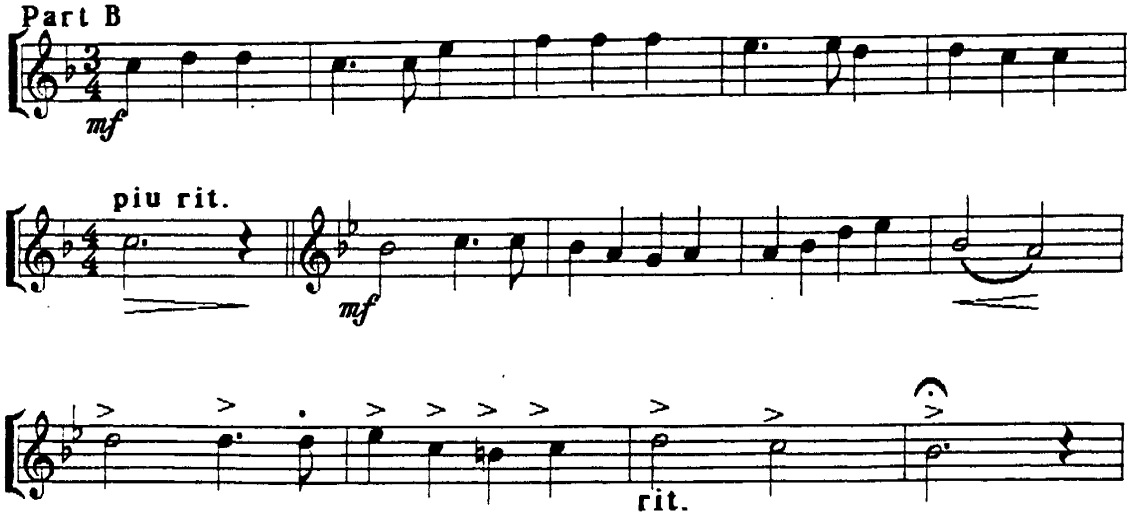
French Horn
Part A

VICE - REGAL SALUTE



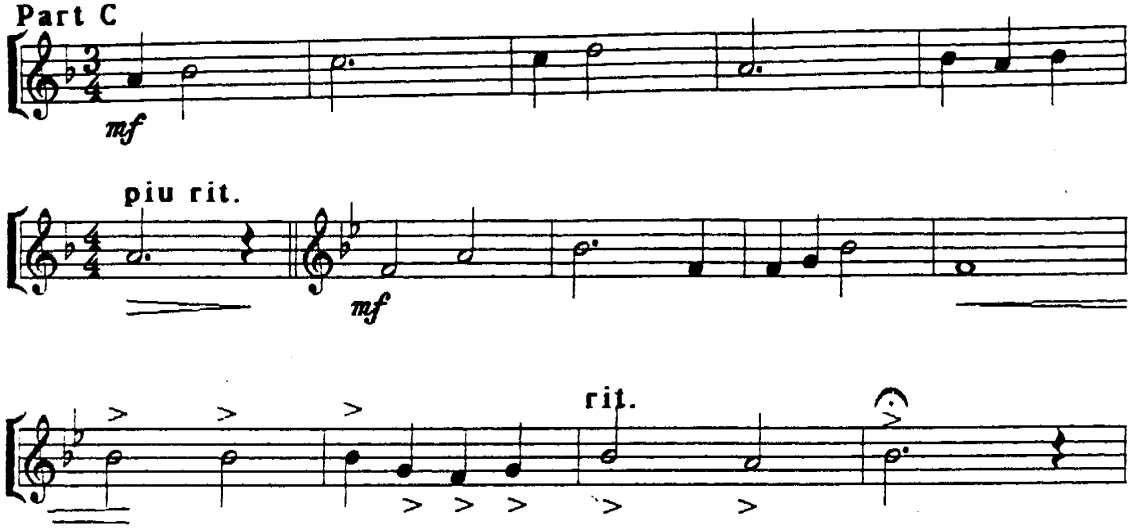
French Horn
Part B

VICE - REGAL SALUTE



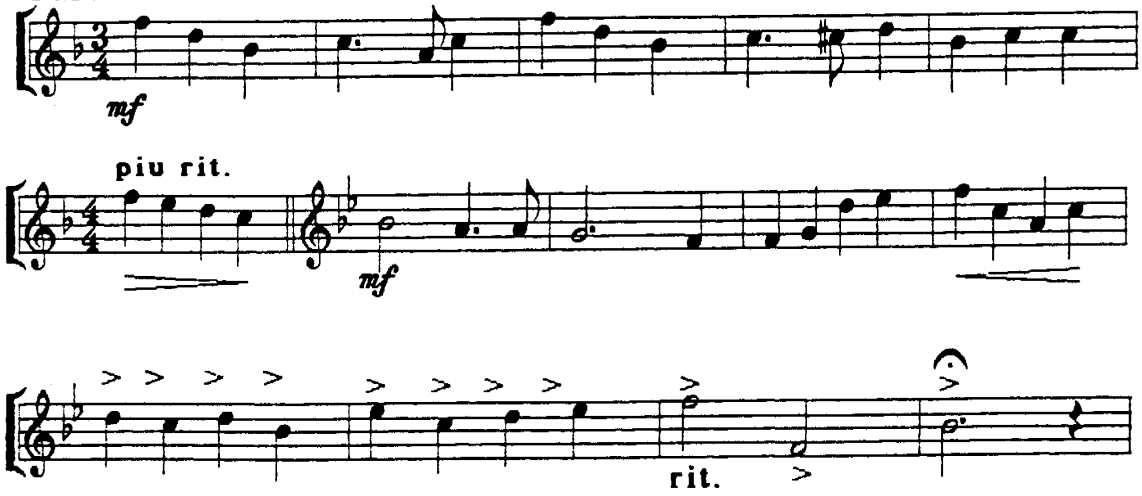
French Horn
Part C

VICE - REGAL SALUTE



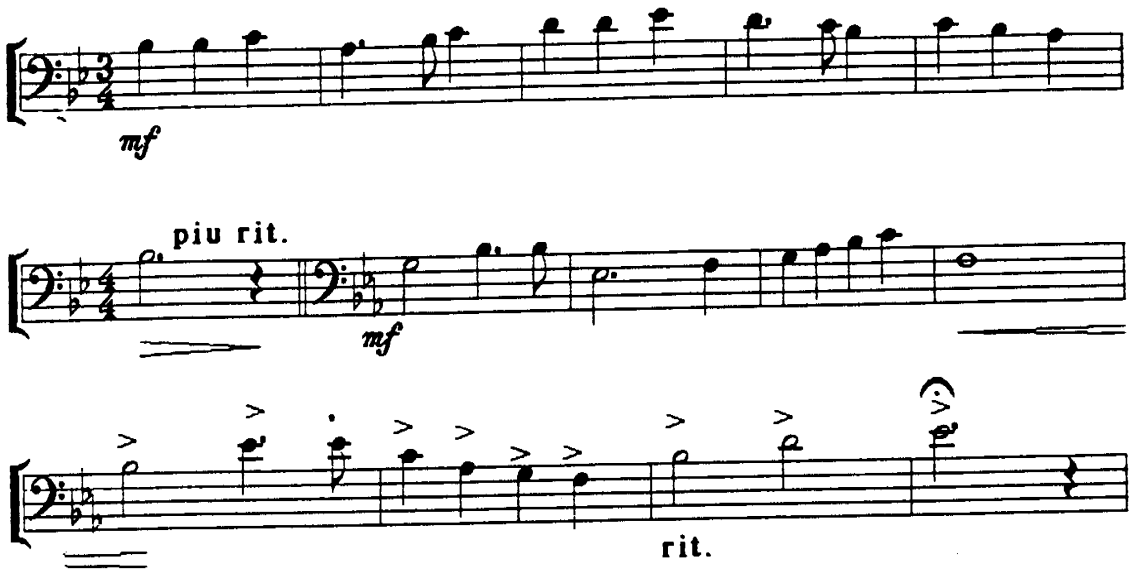
French Horn
Part D

VICE - REGAL SALUTE



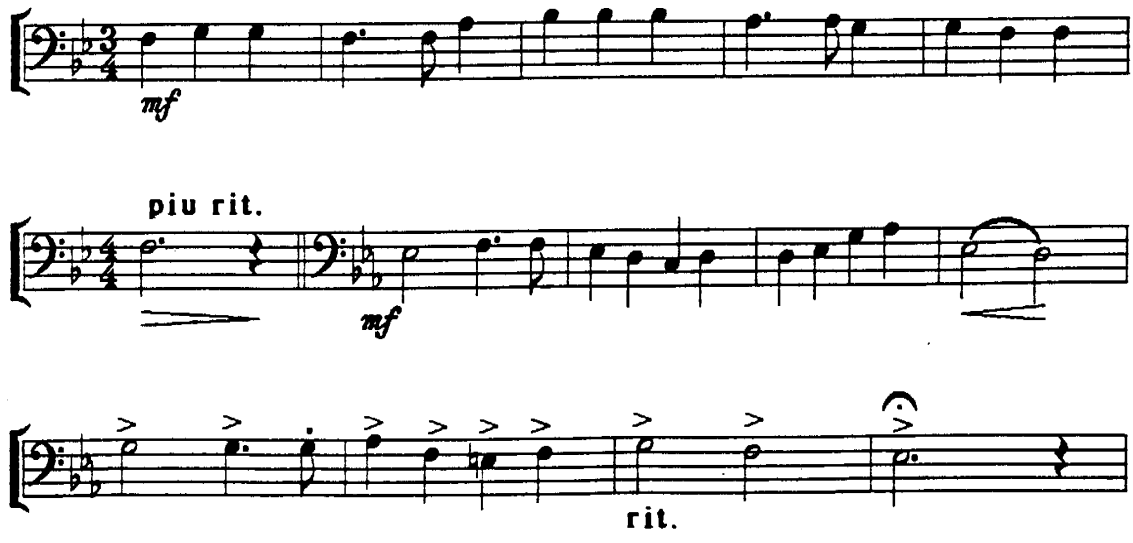
Baritone Part A

VICE - REGAL SALUTE



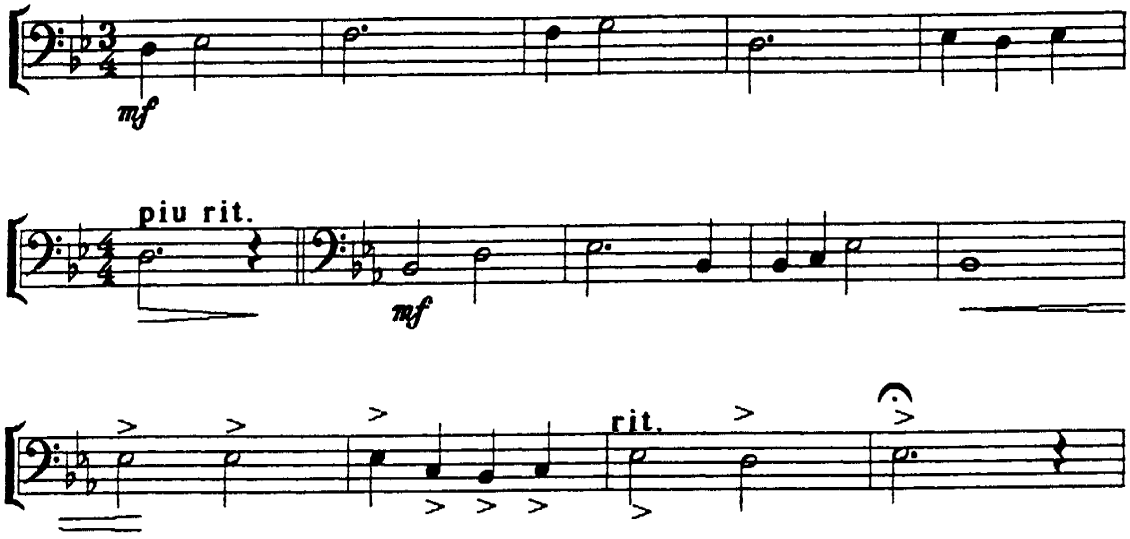
Baritone Part B

VICE - REGAL SALUTE



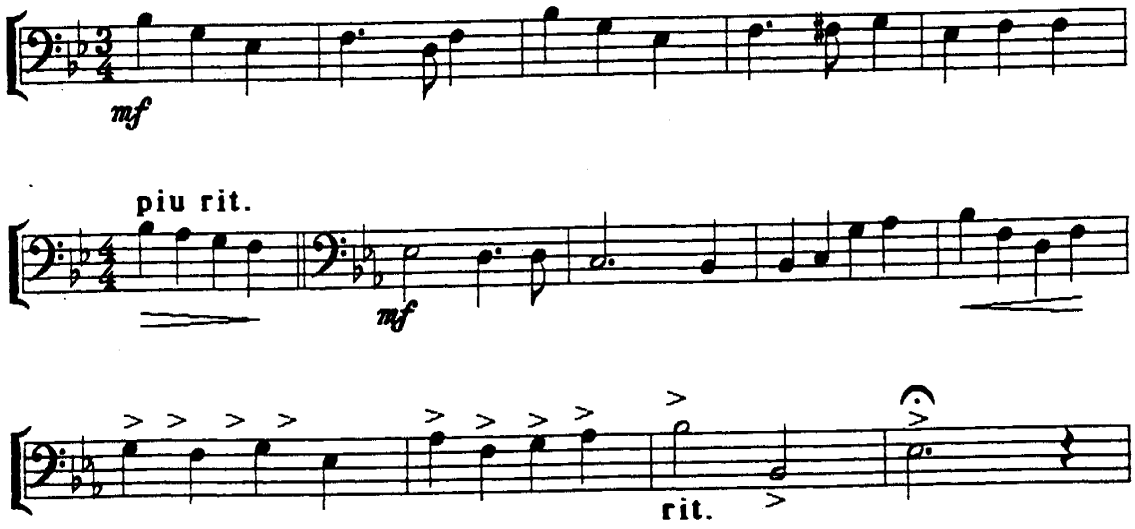
Baritone Part C

VICE - REGAL SALUTE



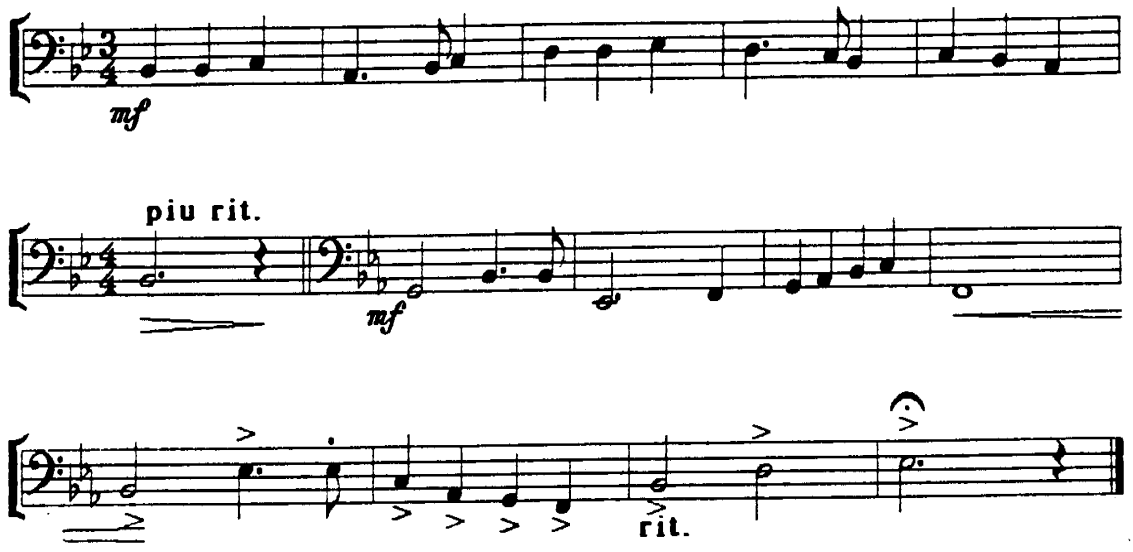
Baritone Part D

VICE - REGAL SALUTE



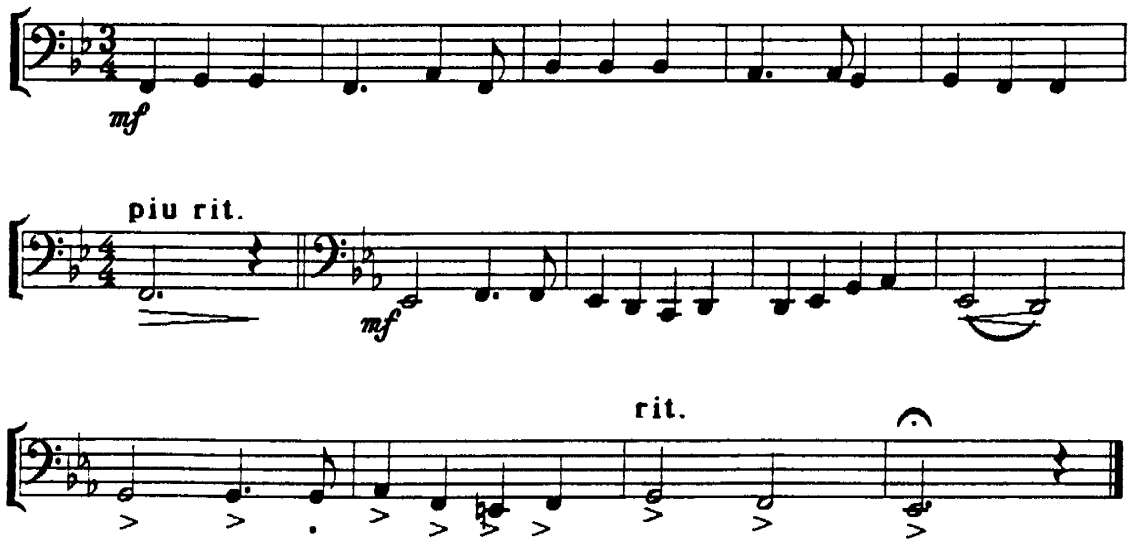
Tuba Part A

VICE - REGAL SALUTE



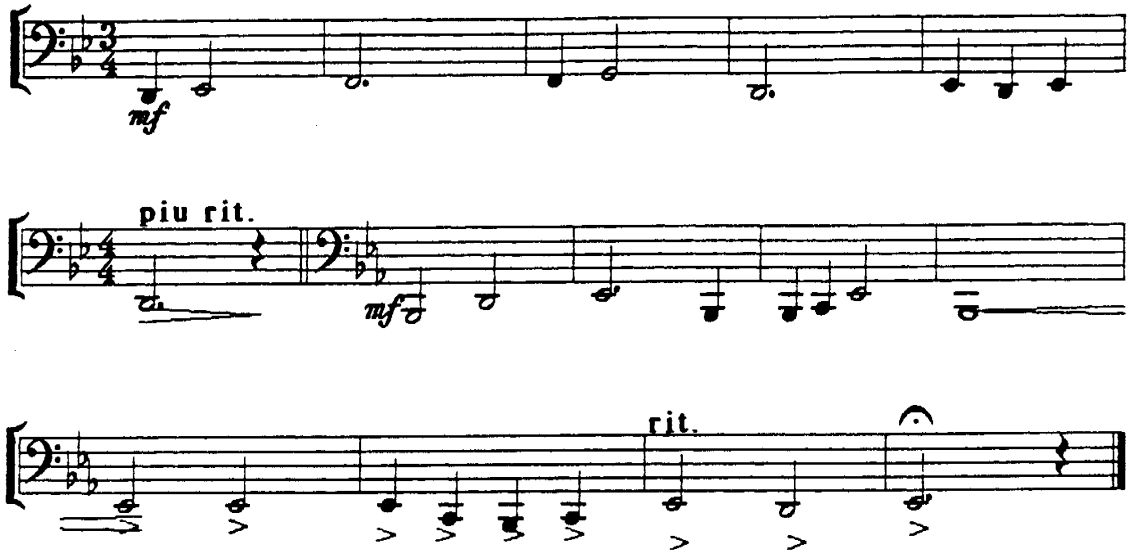
Tuba Part B

VICE - REGAL SALUTE



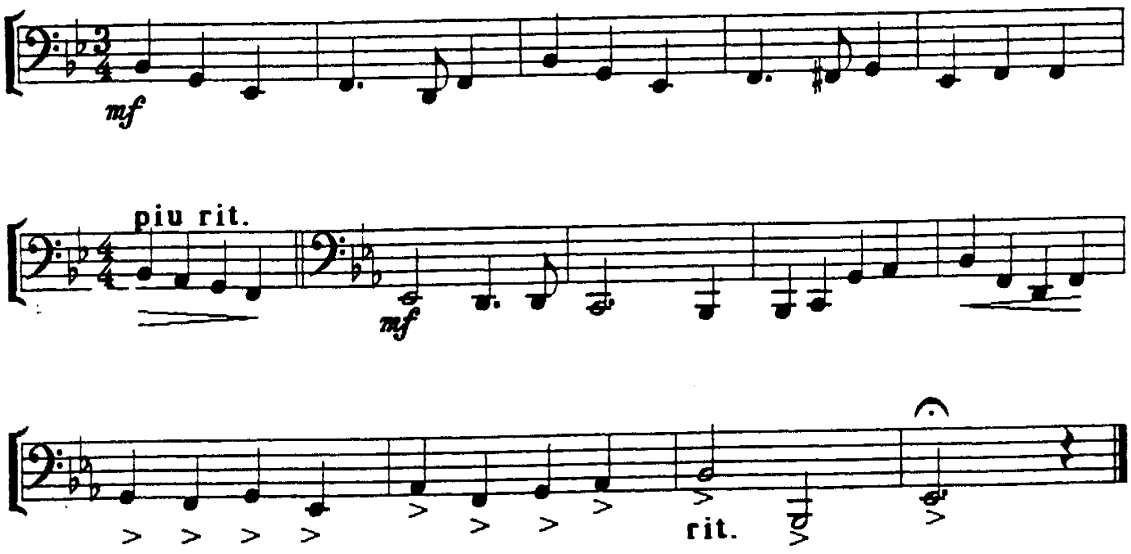
Tuba Part C

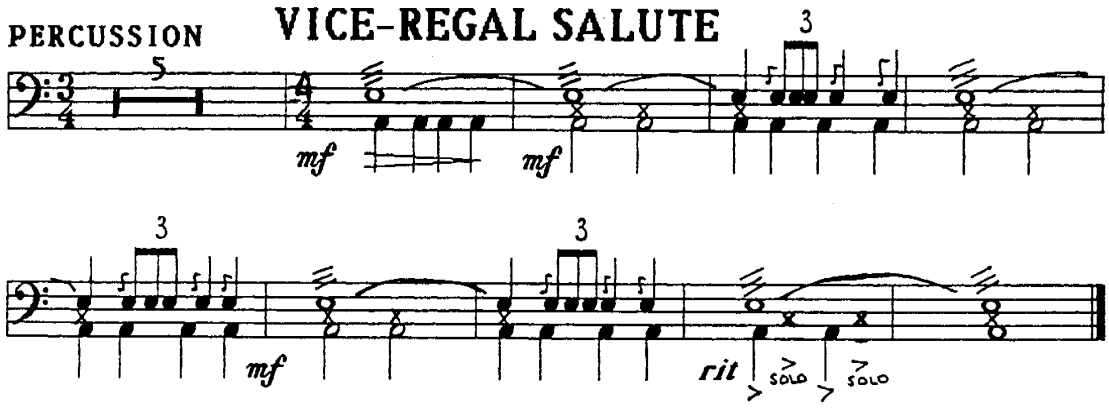
VICE - REGAL SALUTE



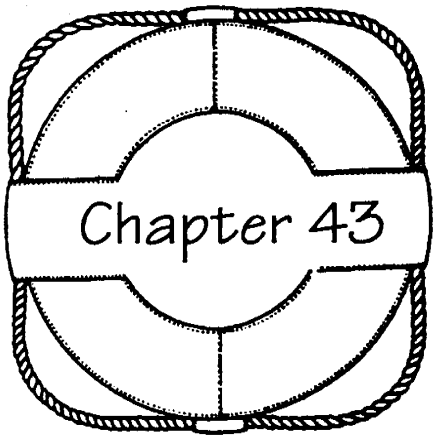
Tuba Part D

VICE - REGAL SALUTE




PERCUSSION
VICE-REGAL SALUTE
5
3
mf
mf
3
3
mf
rit
SOLO
SOLO

Vive la Canadienne



Vive la Canadienne was first used as a patriotic song before "O Canada" was adopted as the National Anthem.The tune is a popular French-Canadian folk-song and was composed in the Laurentian mountains prior to 1840. It was adopted in 1935 by the Royal 22e Regiment (Van Doos) as arranged by Captain Charles O'Neill, the Director of Music for the Royal 22e Regiment Band.

English:

Oh my Canadian girl I sing
Gaily our voices ring!
Of my Canadian girl I sing
And her sweet eyes so blue,
And her sweet eyes so blue, blue, blue
And her sweet eyes so blue,
And her sweet eyes so blue, blue, blue
And her sweet eyes so blue,
And her sweet eyes so blue, blue, blue
And her sweet eyes so blue
And her sweet eyes so blue

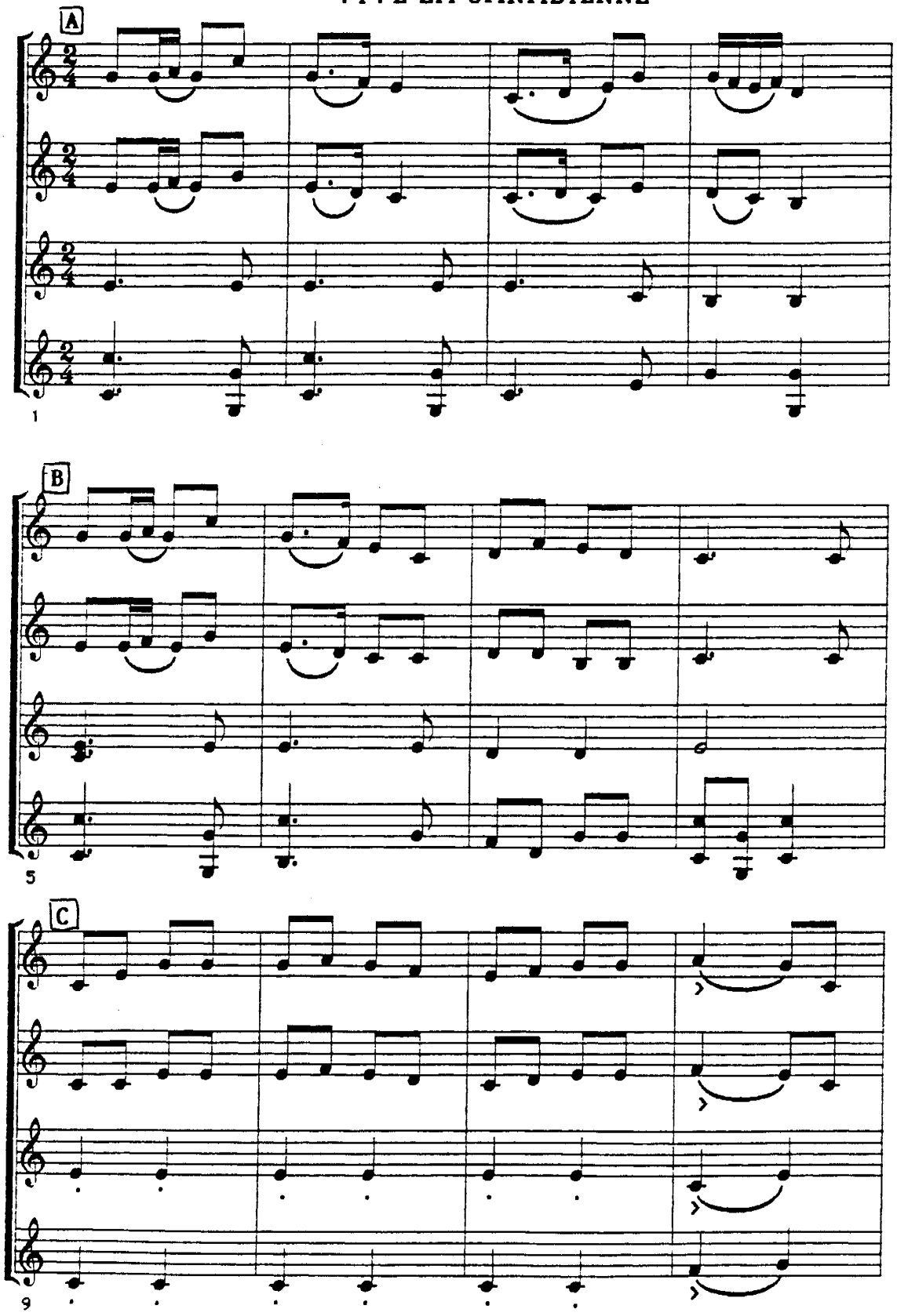
Here's to a lover's meeting!
Gaily our voices ring!
Here's to a lover's meeting!
I know that she is true
I know that she is true, true, true
I know that she is true
I know that she is true, true, true
I know that she is true
I know that she is true, true, true
I know that she is true!

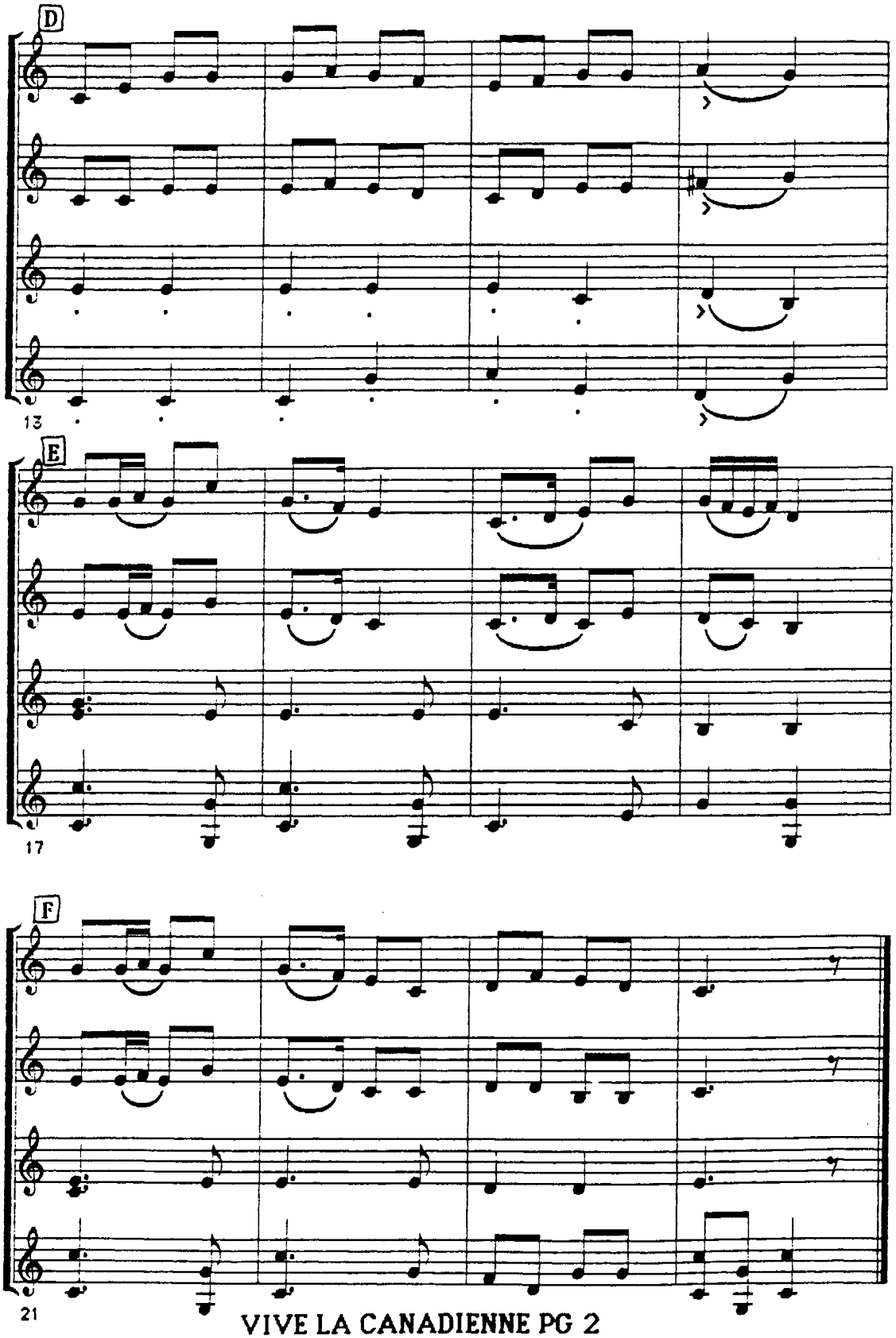
French:

Vive la Canadienne
Vole, mon covouces, vole!
Vive la Canadienne
Etses jolis yeux doux,
Etses jolis yeux doux, doux, doux
Etses jolis yeux doux,
Etses jolis yeux doux, doux, doux
Etses jolis yeux doux,
Etses jolis yeux doux, doux, doux
Etses jolis yeux doux,
Etses jolis yeux doux,

Bb Conductor

VIVE LA CANADIENNE

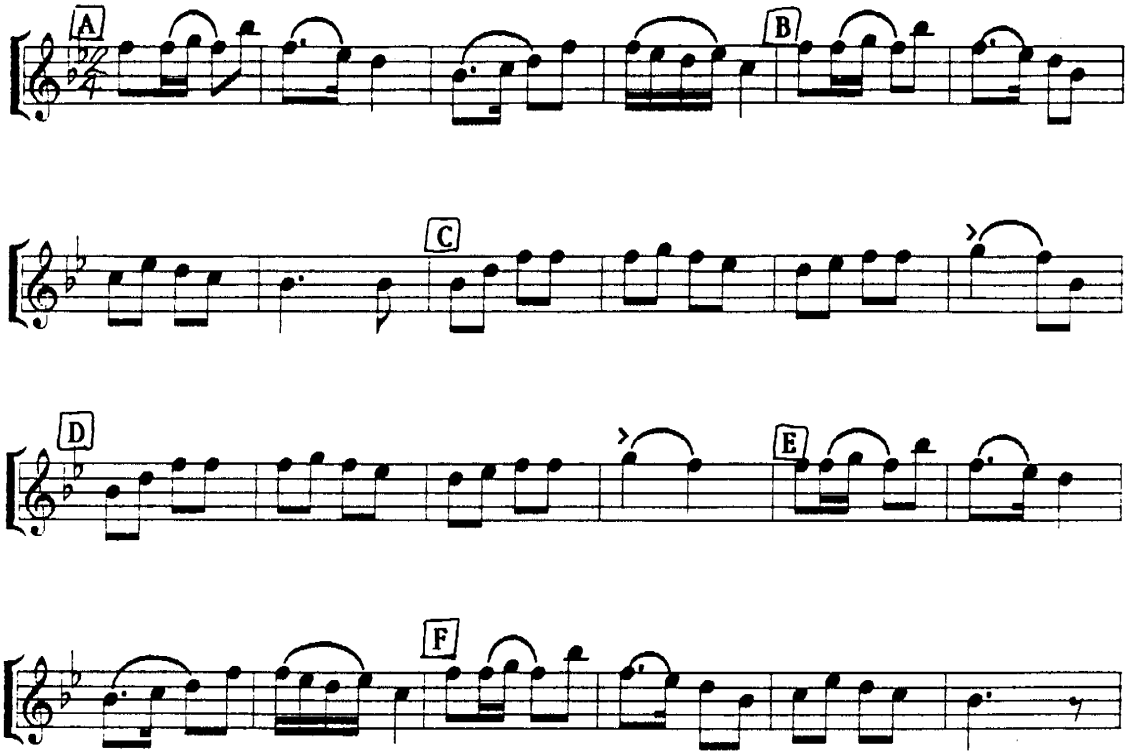




VIVE LA CANADIENNE PG 2

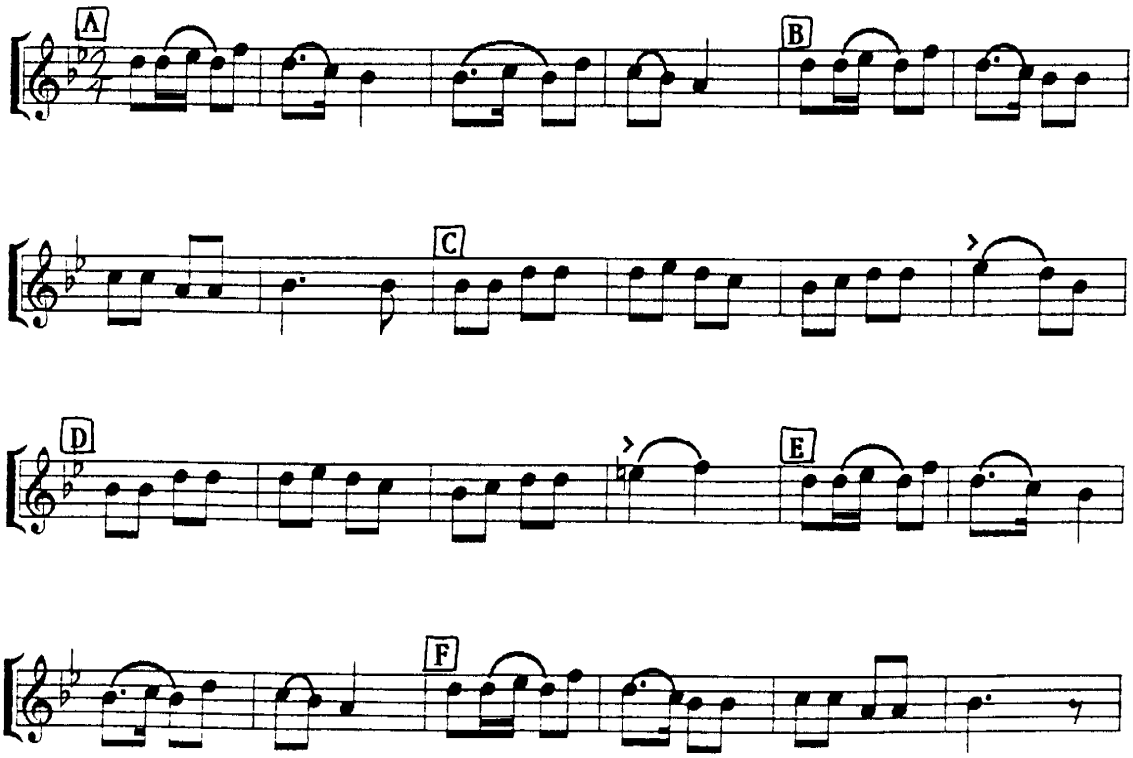
Flute Part A

VIVE LA CANADIENNE



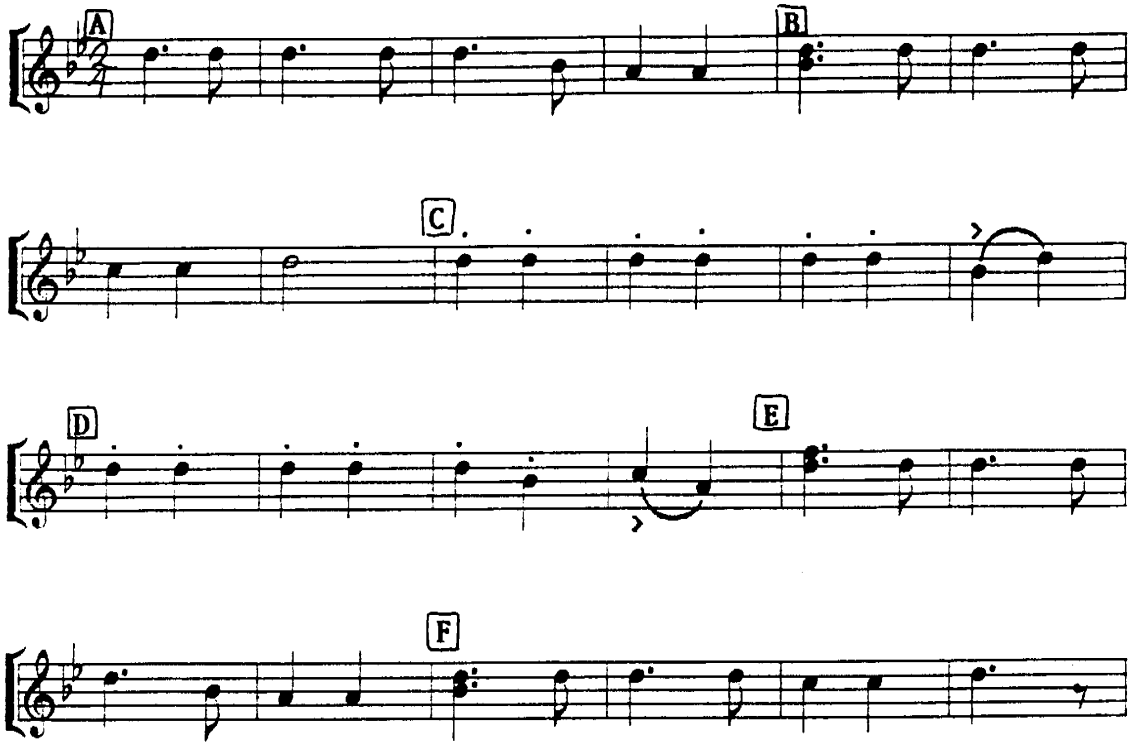
Flute Part B

VIVE LA CANADIENNE



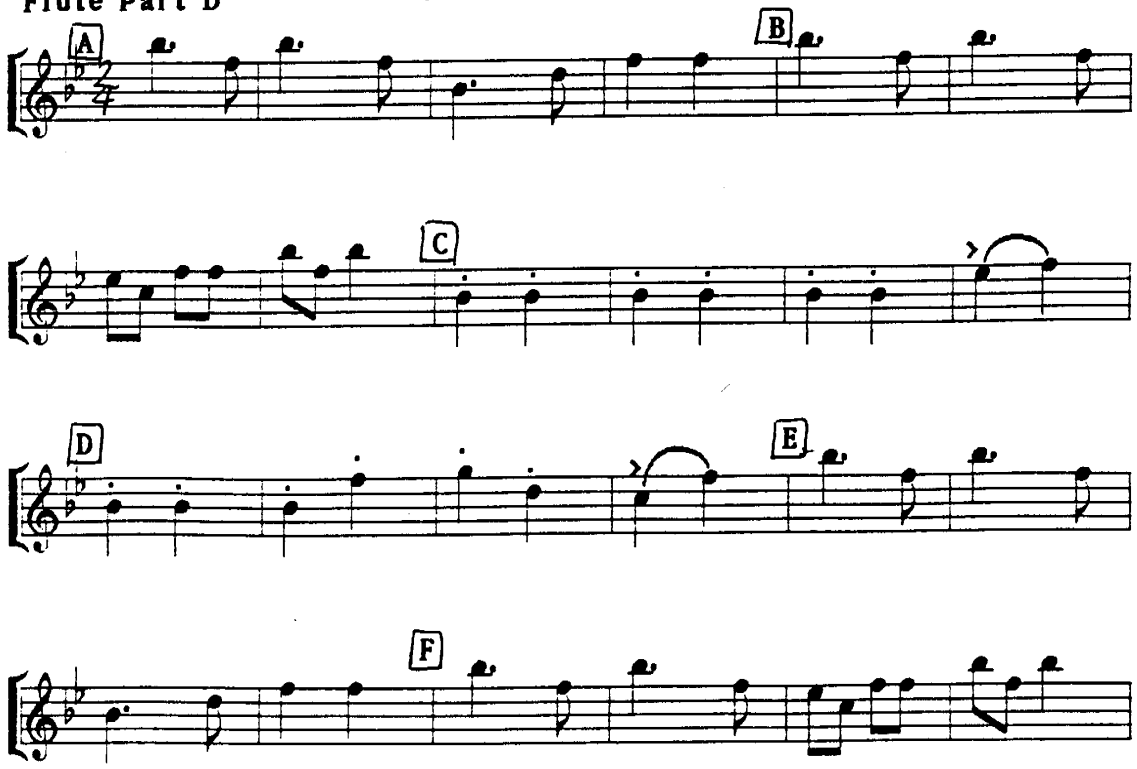
Flute Part C

VIVE LA CANADIENNE



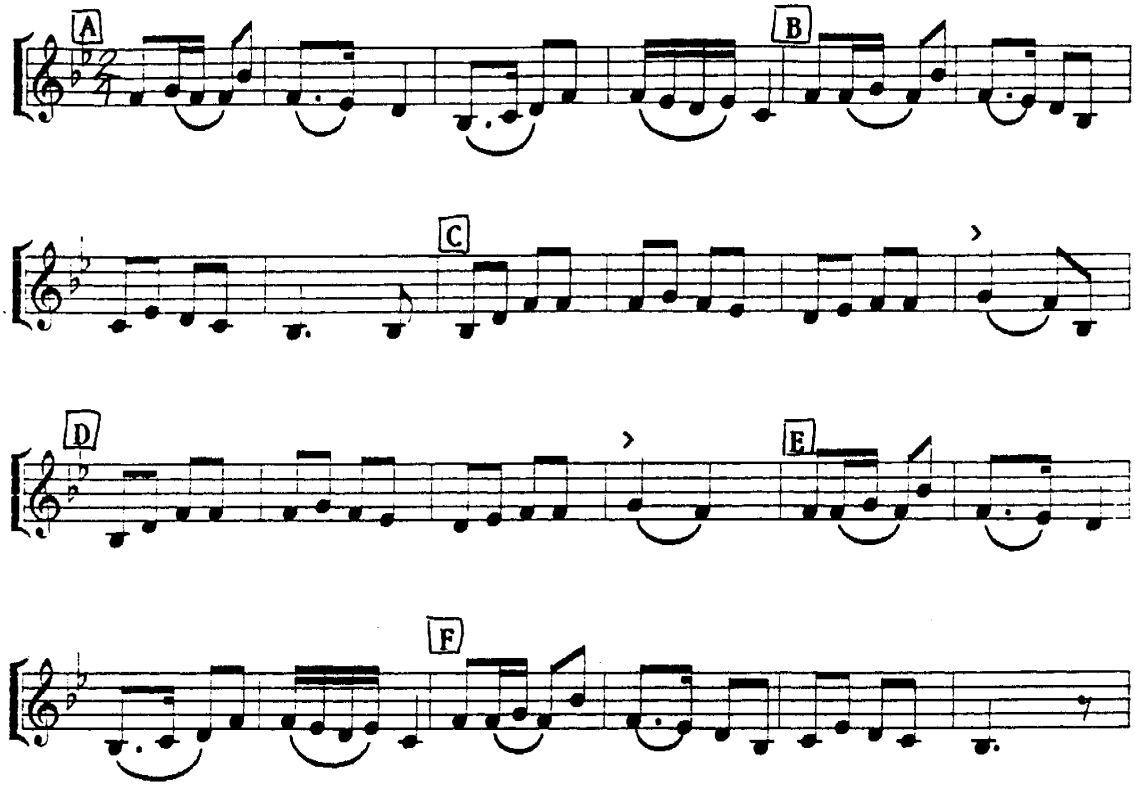
Flute Part D

VIVE LA CANADIENNE



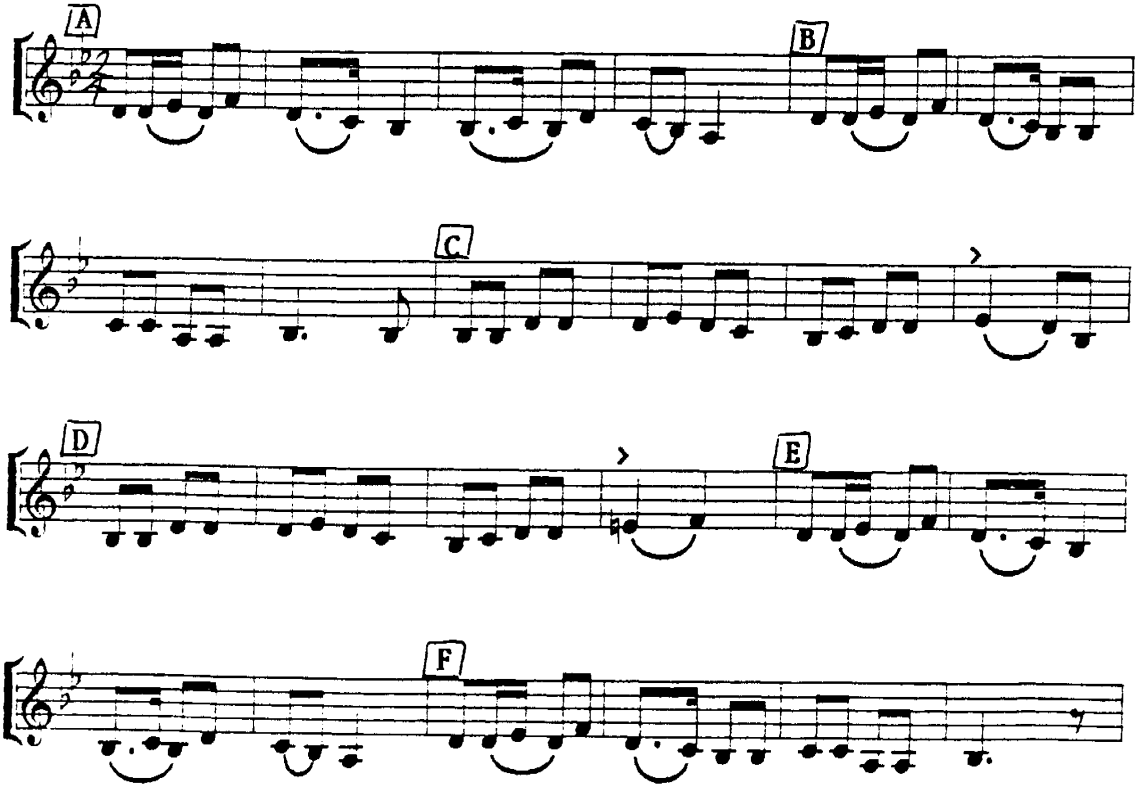
Bells Part A

VIVE LA CANADIENNE



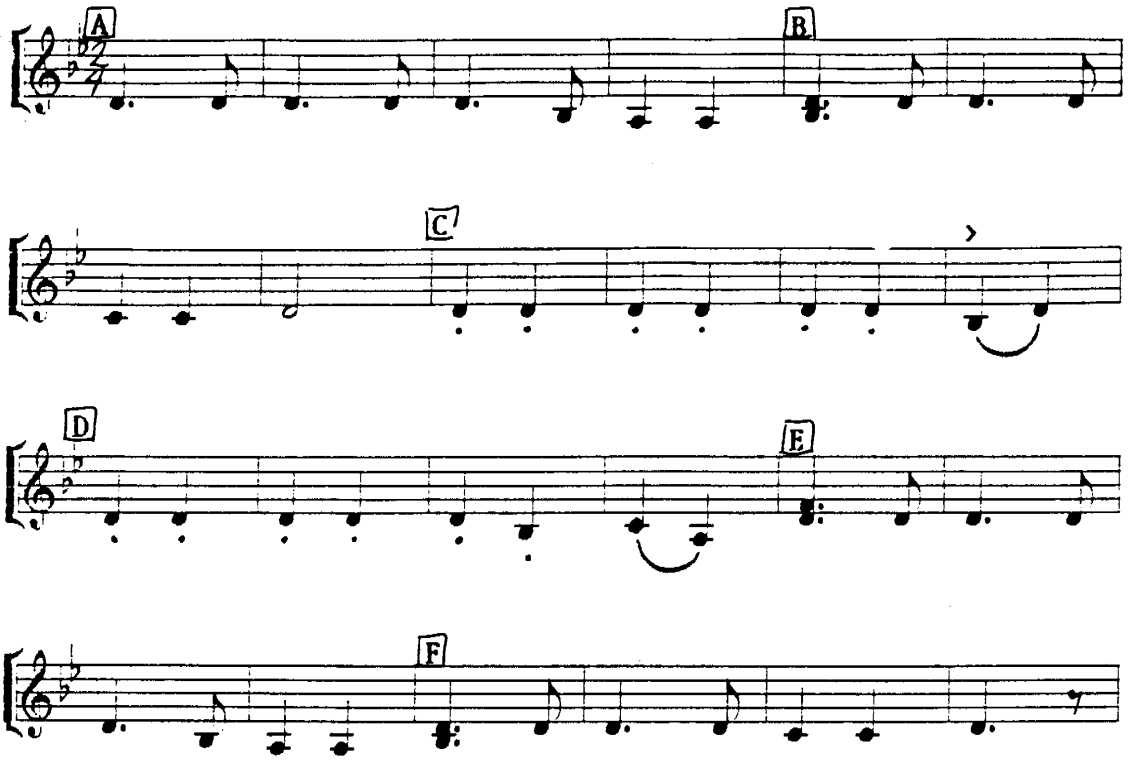
Bells Part B

VIVE LA CANADIENNE



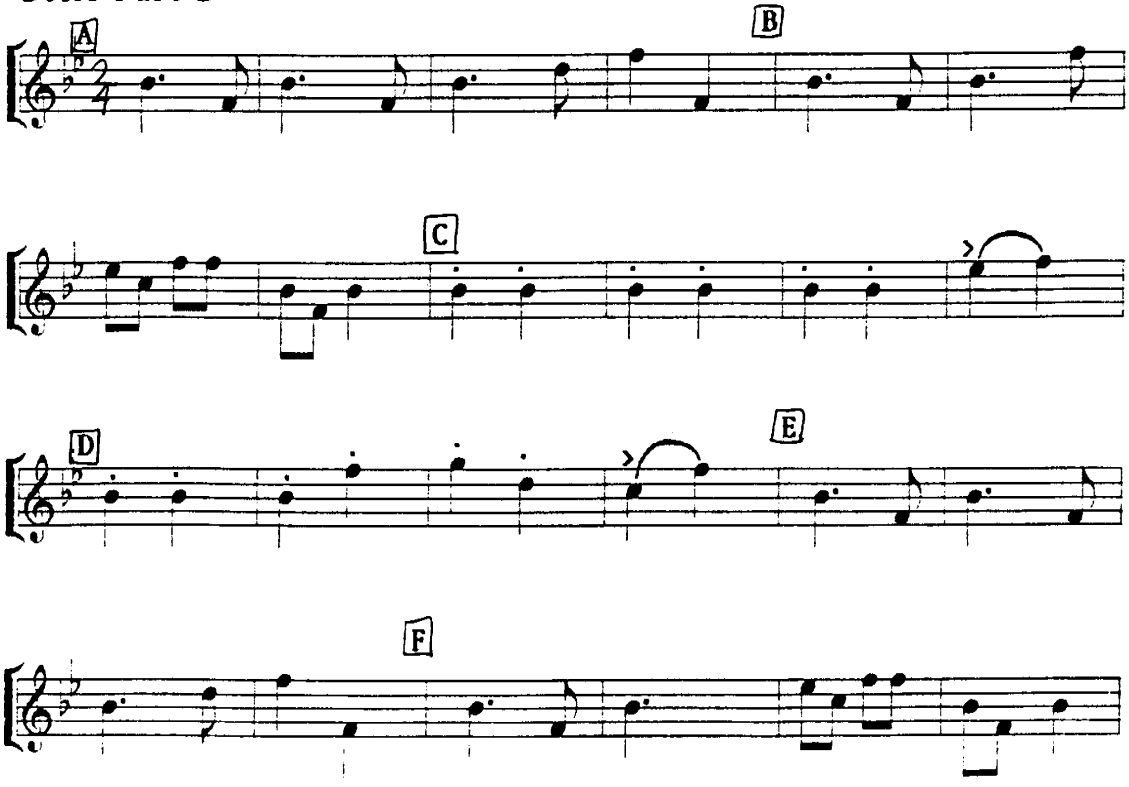
Bells Part C

VIVE LA CANADIENNE



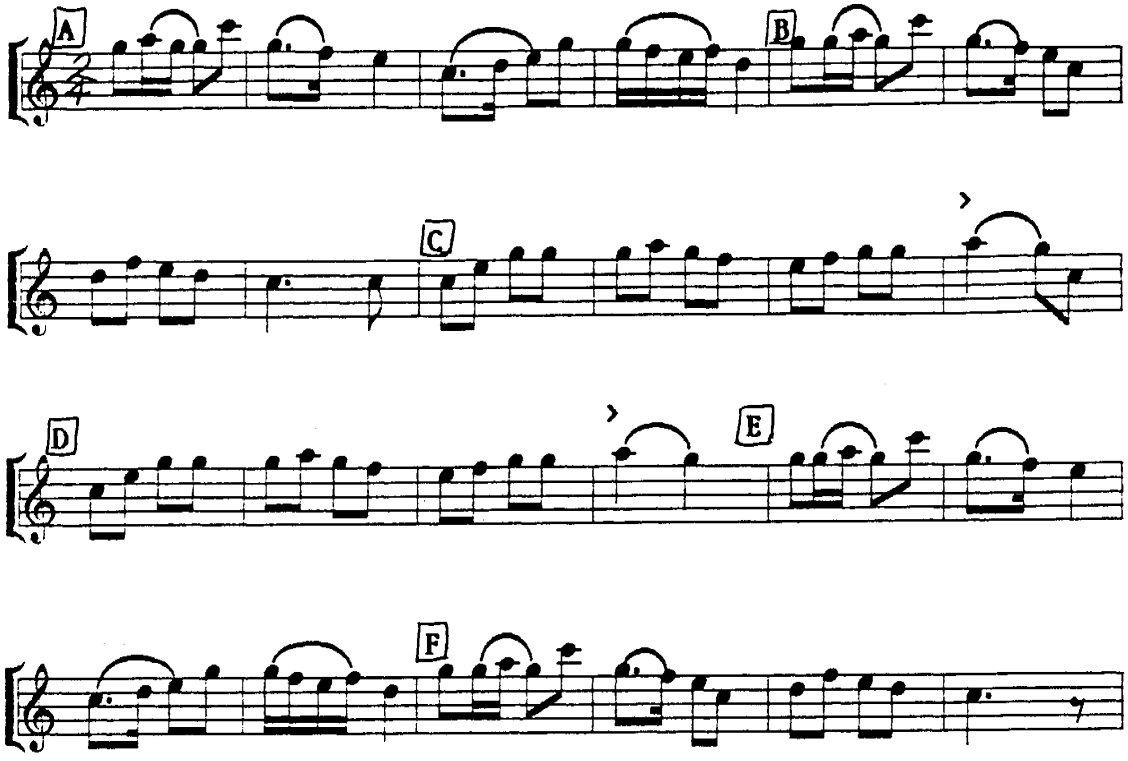
Bells Part D

VIVE LA CANADIENNE



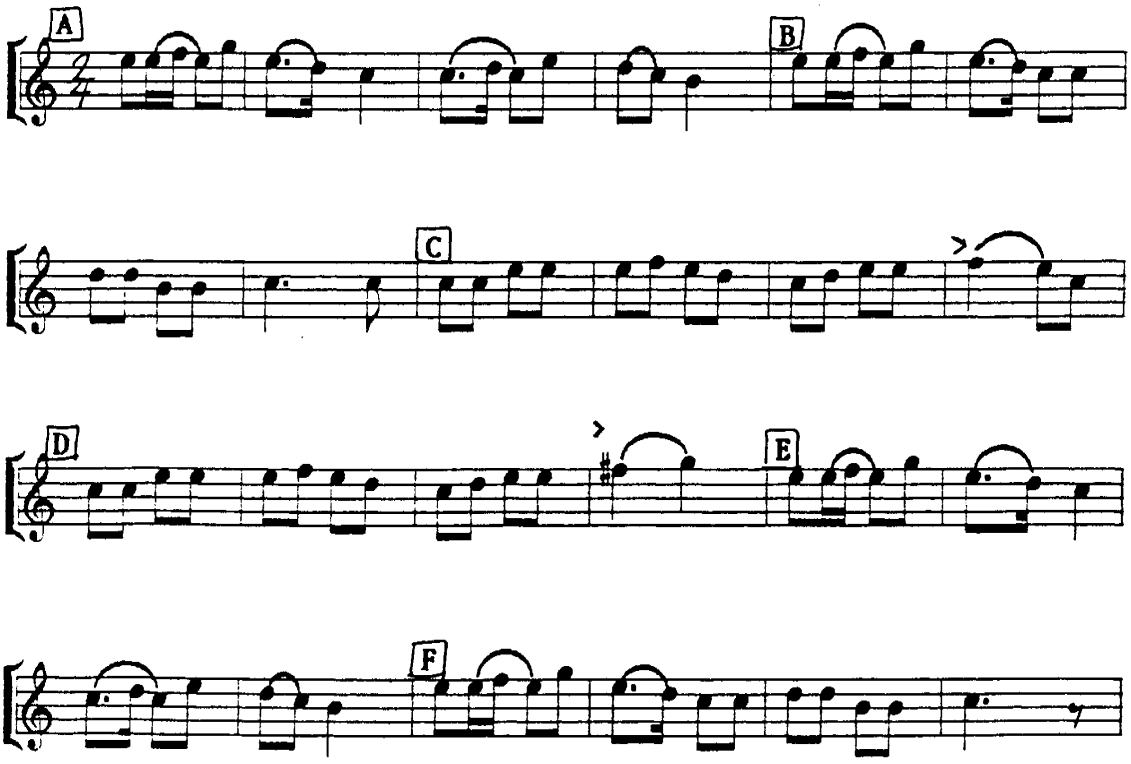
Clarinet Part A

VIVE LA CANADIENNE



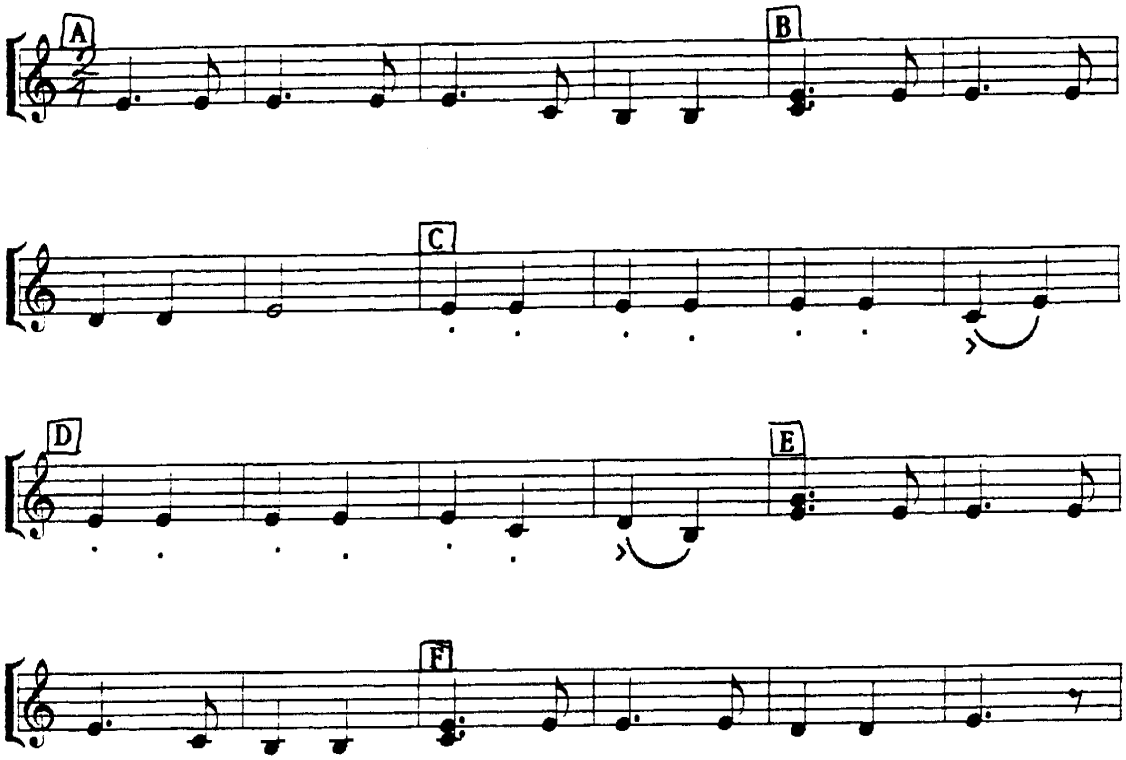
Clarinet Part B

VIVE LA CANADIENNE



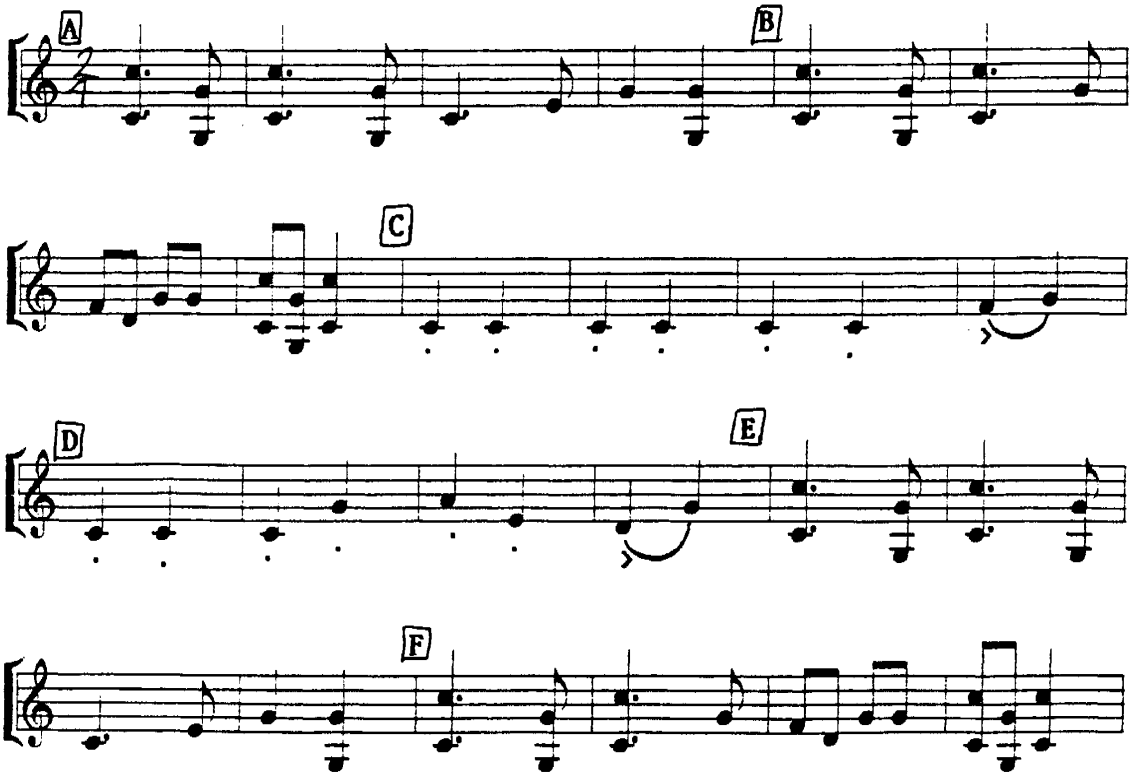
Clarinet Part C

VIVE LA CANADIENNE



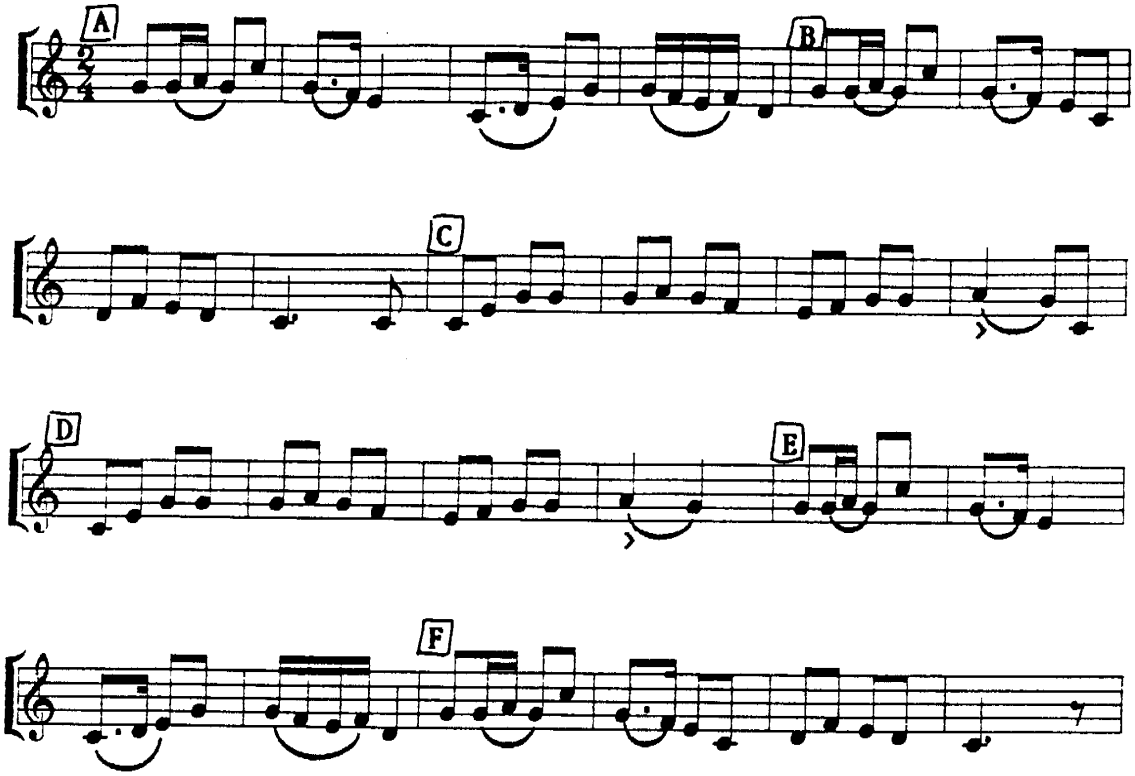
Clarinet Part D

VIVE LA CANADIENNE



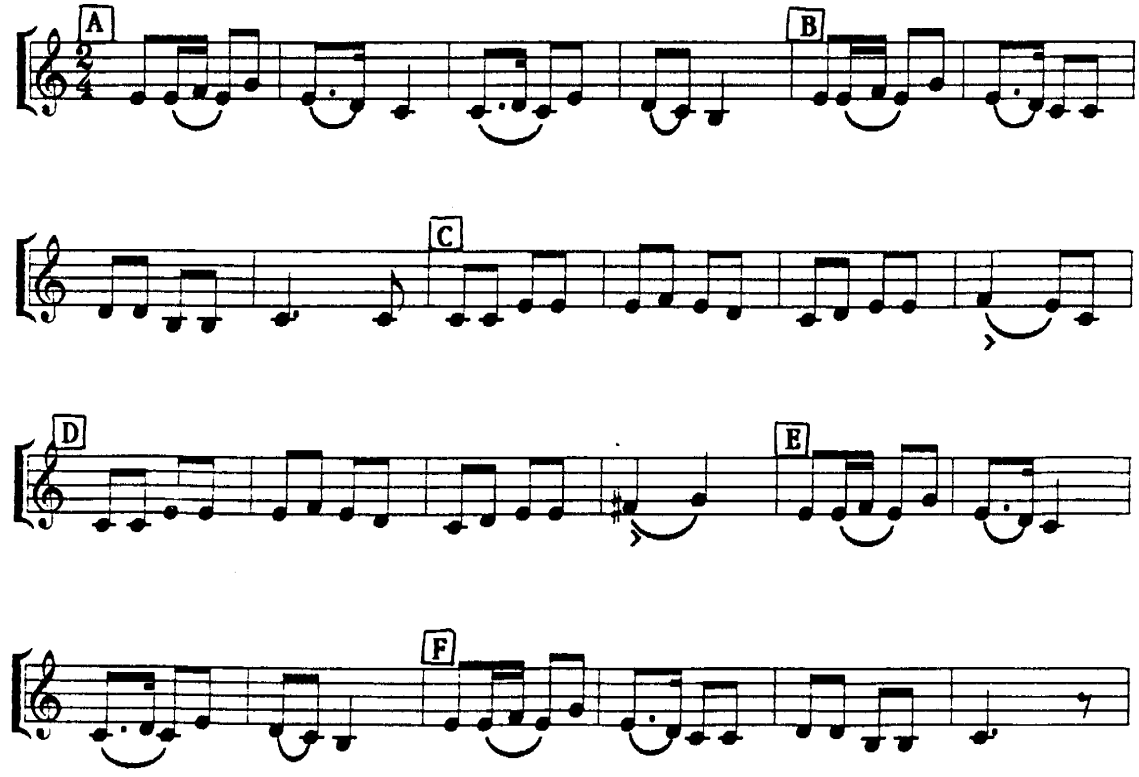
Trumpet Part A

VIVE LA CANADIENNE



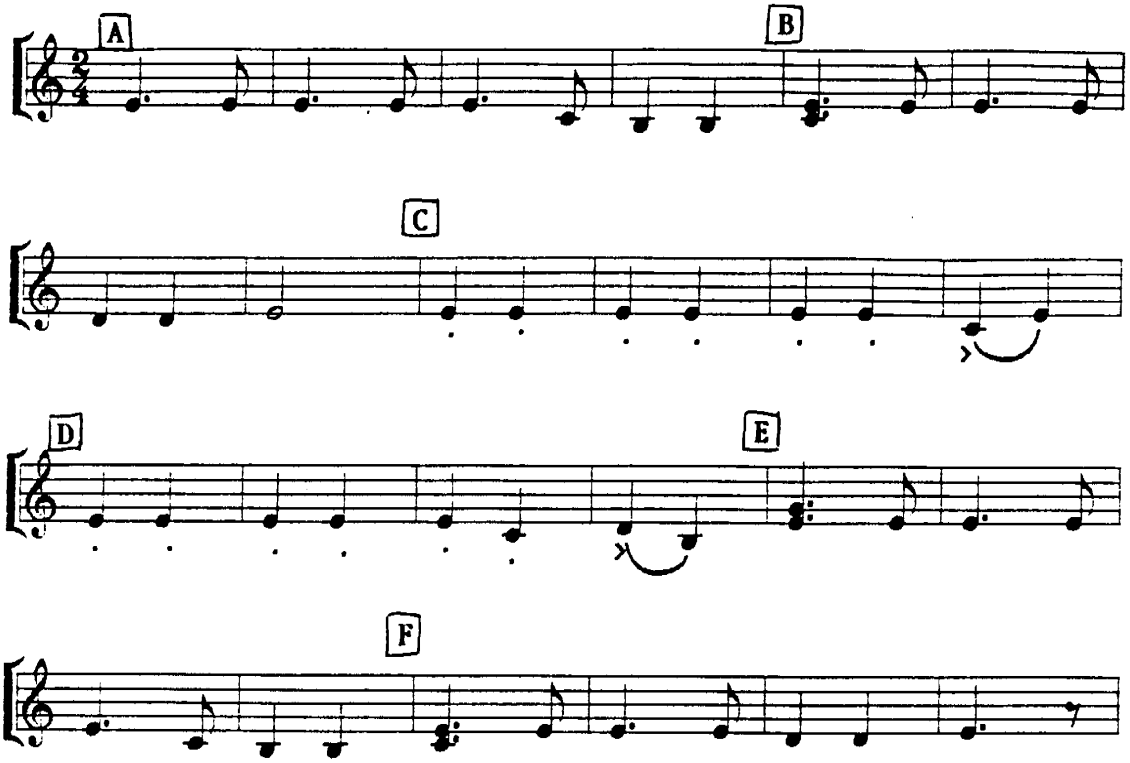
Trumpet Part B

VIVE LA CANADIENNE



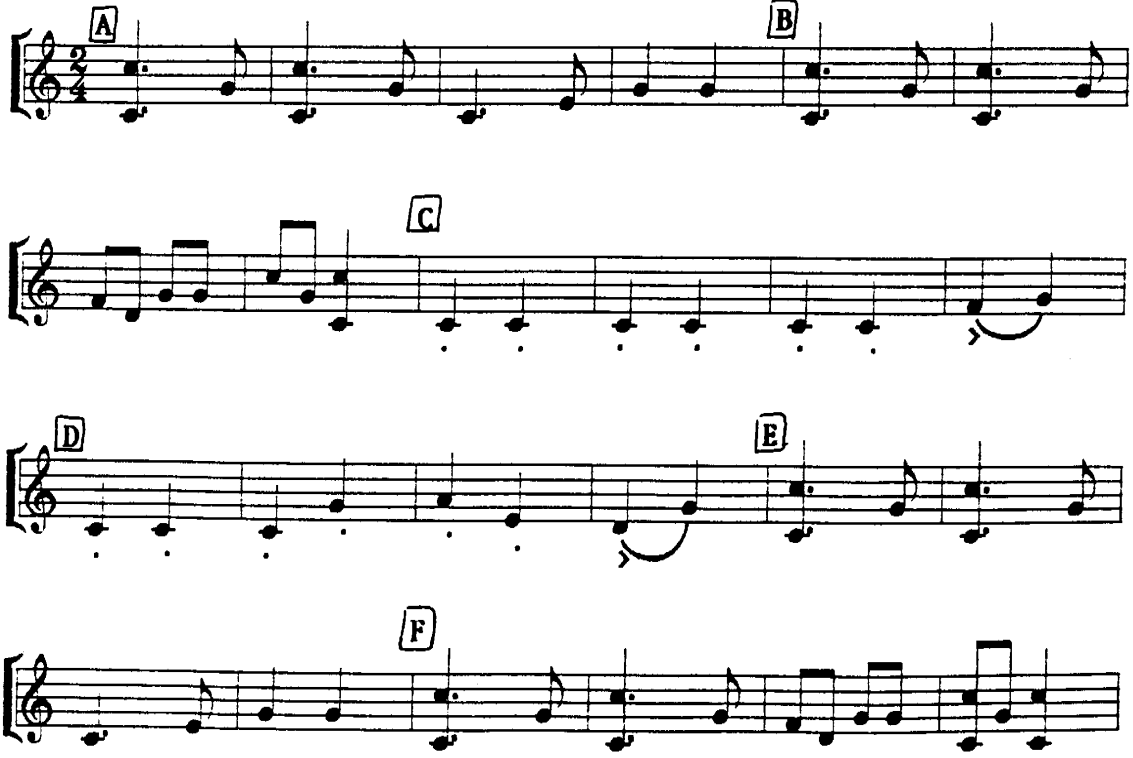
Trumpet Part C

VIVE LA CANADIENNE



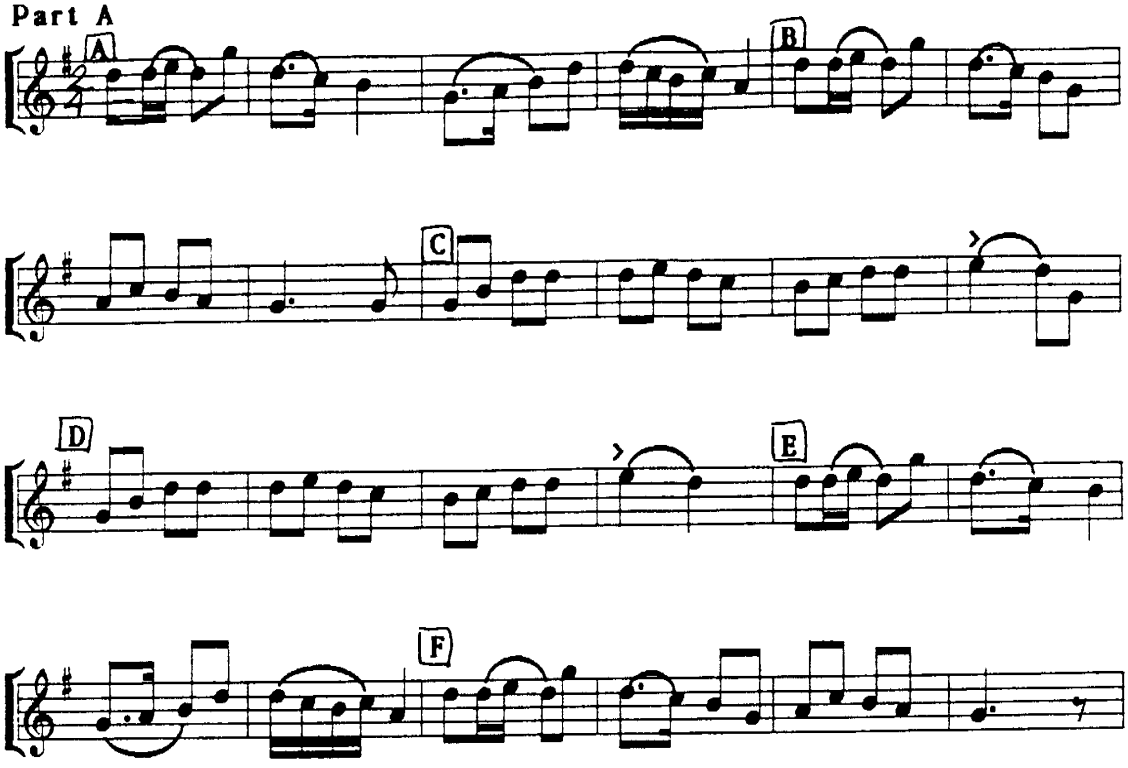
Trumpet Part D

VIVE LA CANADIENNE



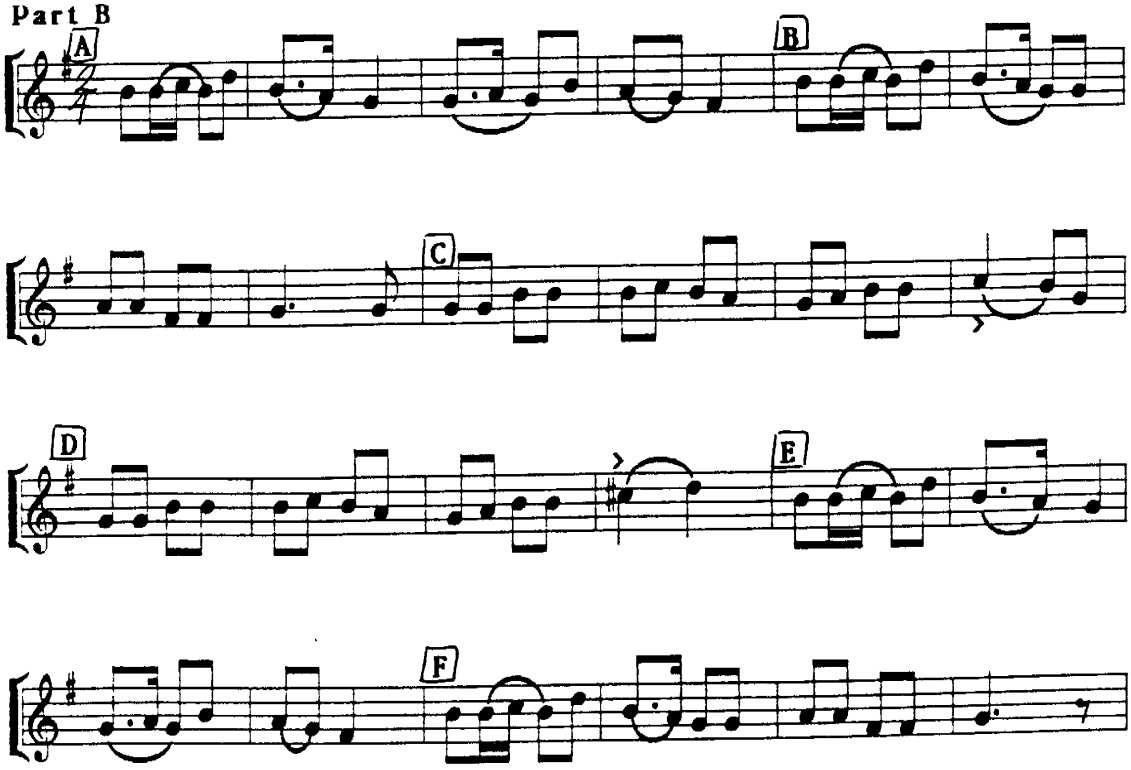
Alto Saxophone
Part A

VIVE LA CANADIENNE



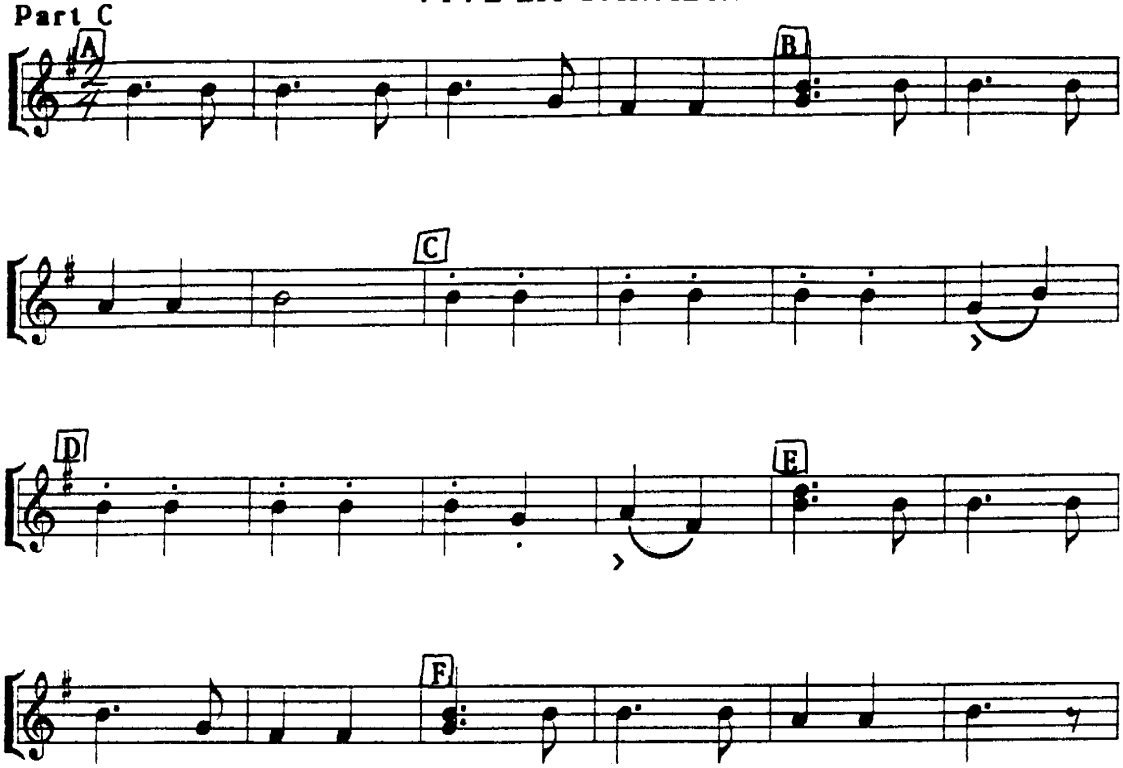
Alto Saxophone
Part B

VIVE LA CANADIENNE



Alto Saxophone
Part C

VIVE LA CANADIENNE

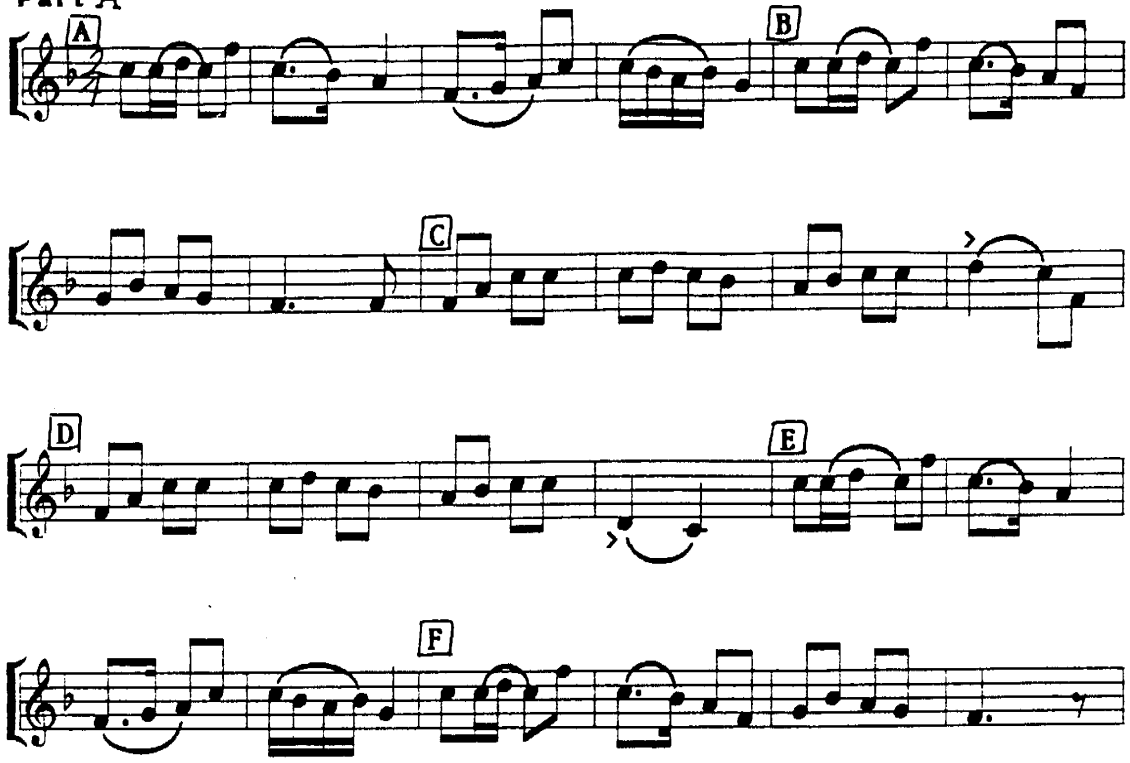


Alto Saxophone
Part D

VIVE LA CANADIENNE

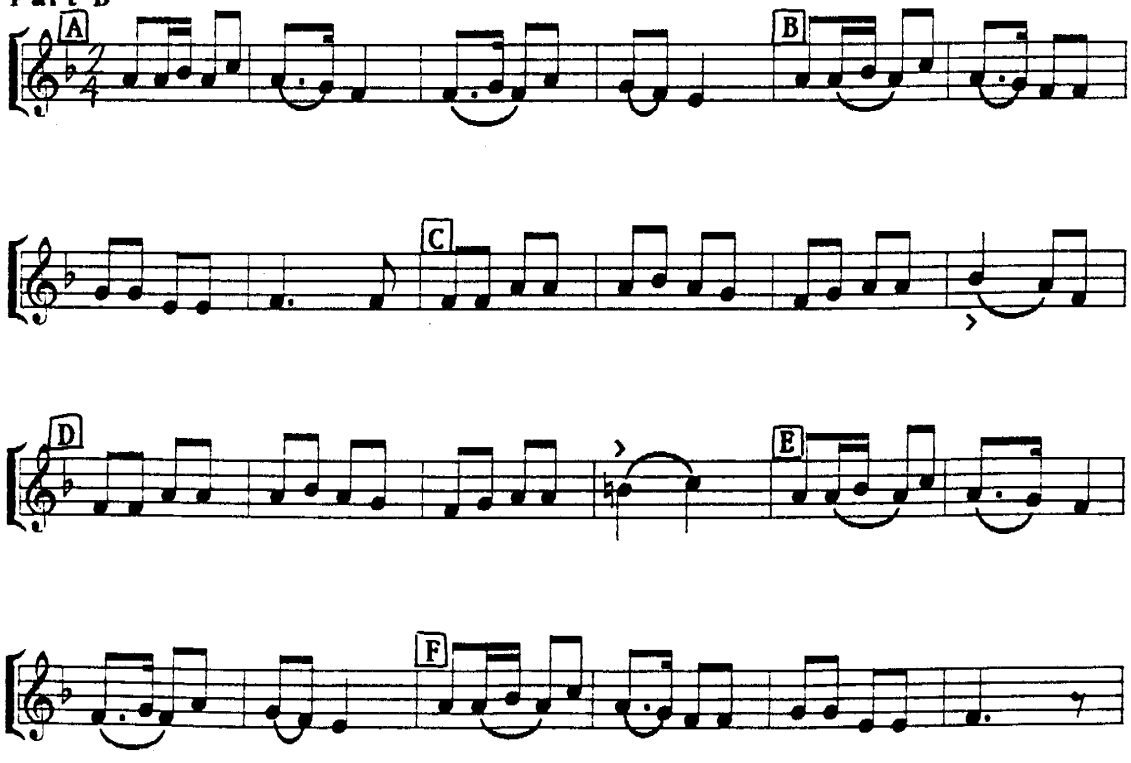
French Horn
Part A

VIVE LA CANADIENNE



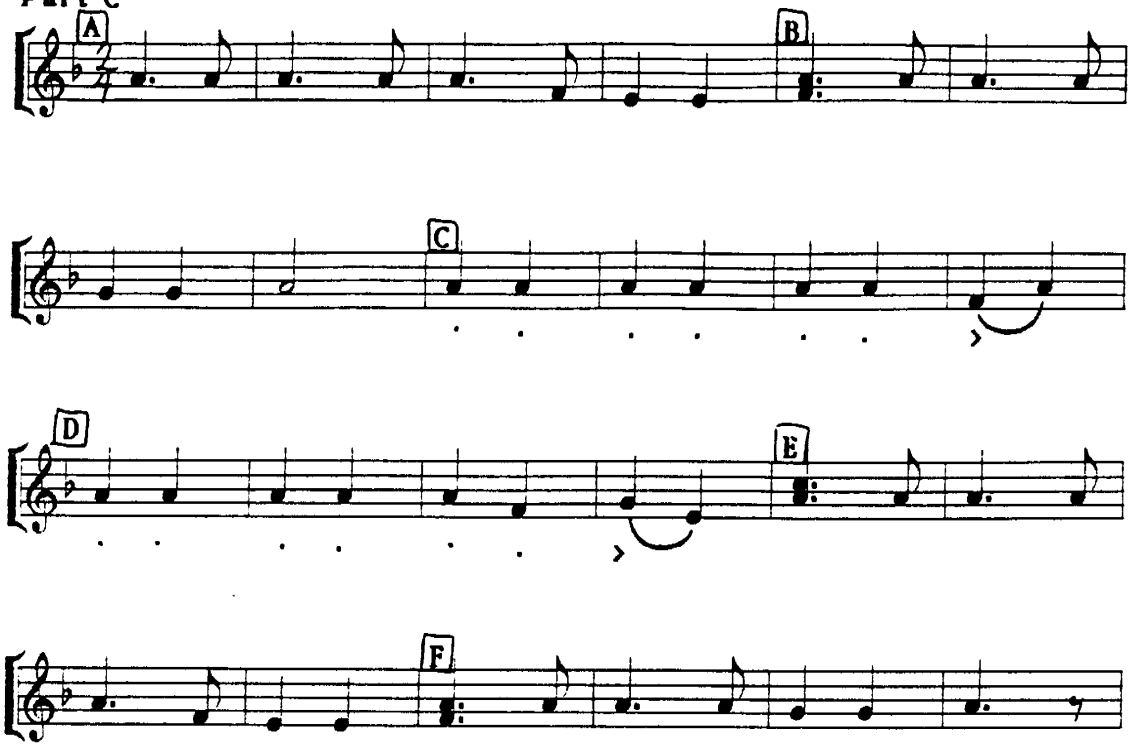
French Horn
Part B

VIVE LA CANADIENNE



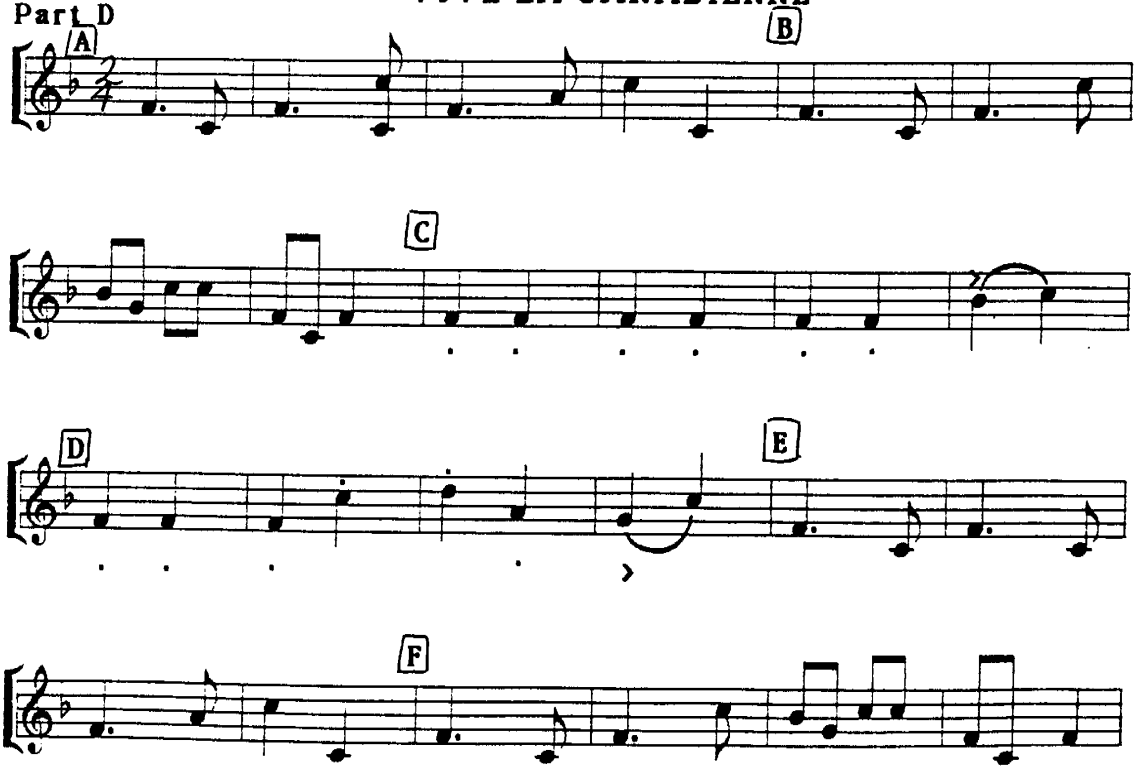
French Horn
Part C

VIVE LA CANADIENNE



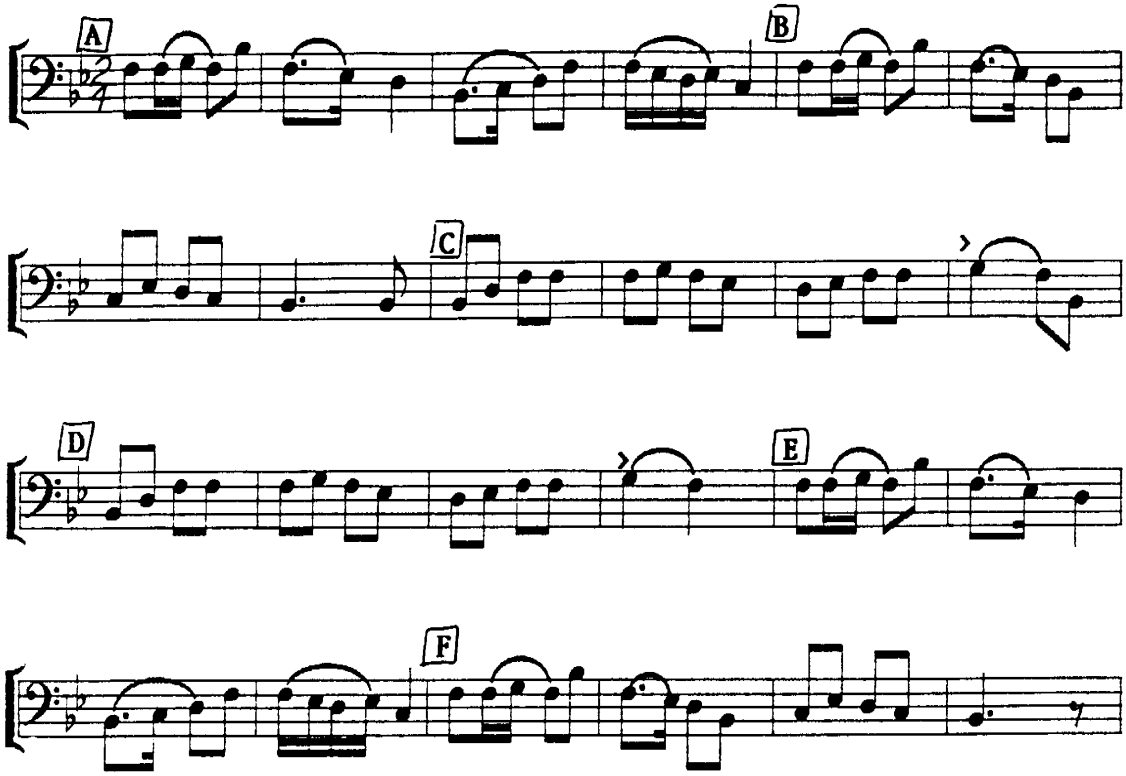
French Horn
Part D

VIVE LA CANADIENNE



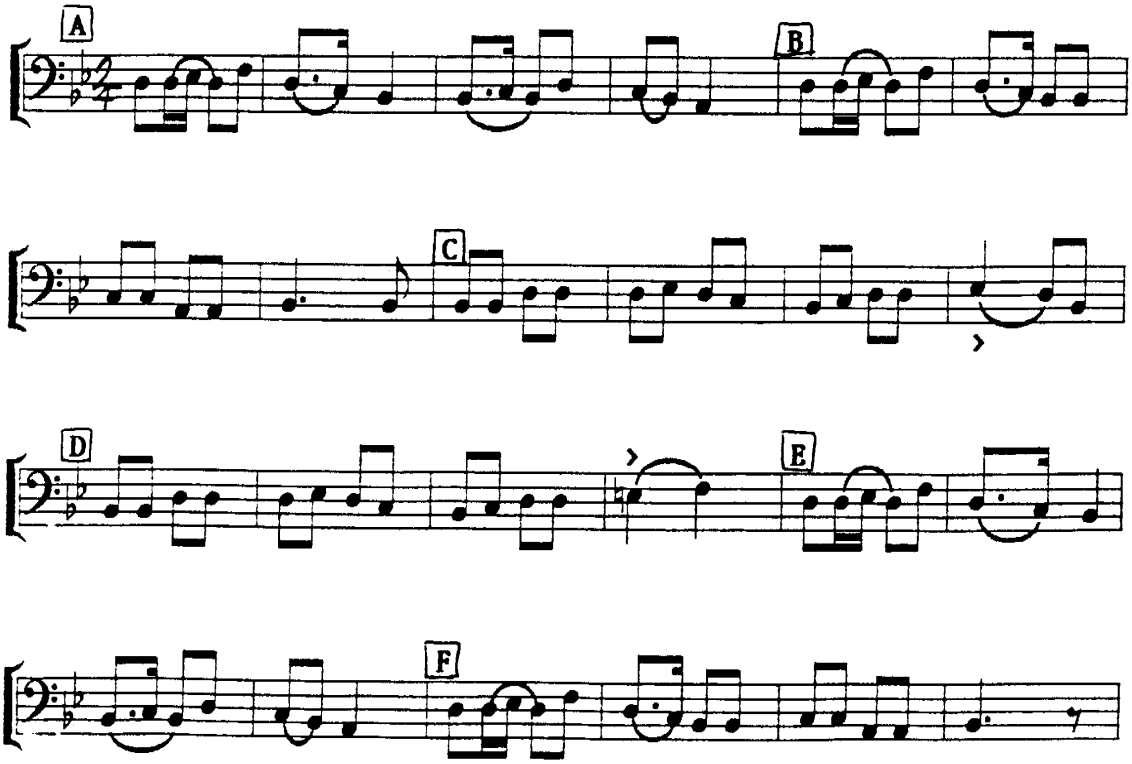
Baritone Part A

VIVE LA CANADIENNE



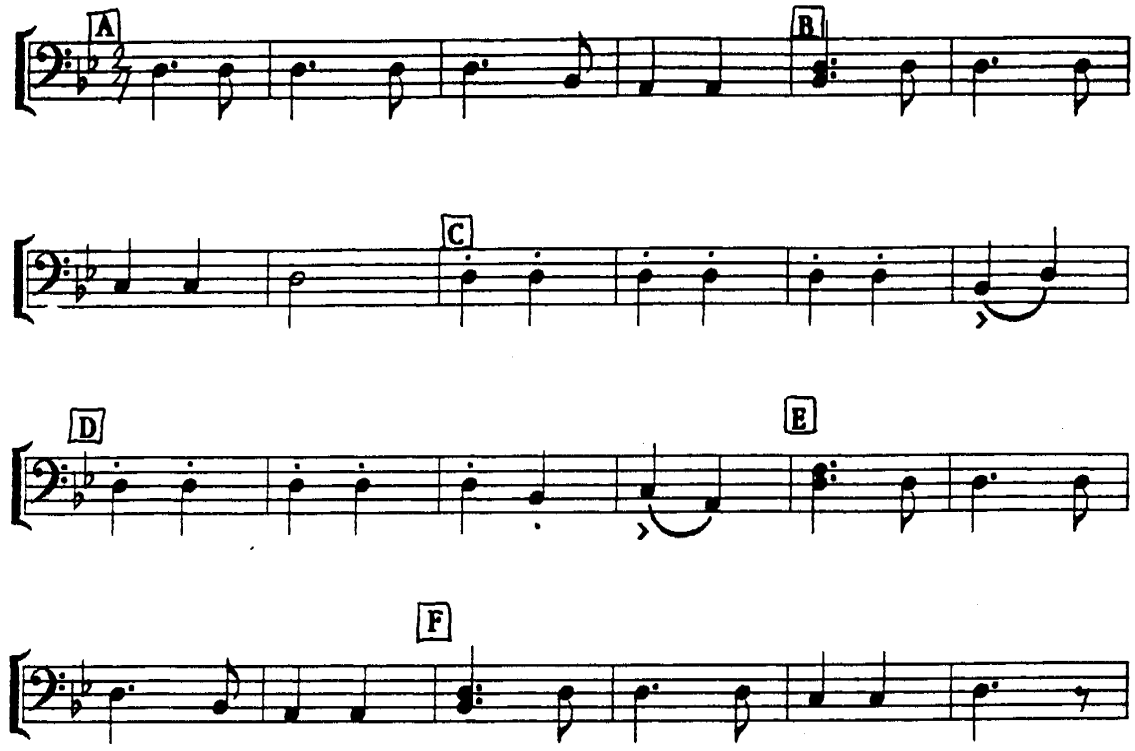
Baritone Part B

VIVE LA CANADIENNE



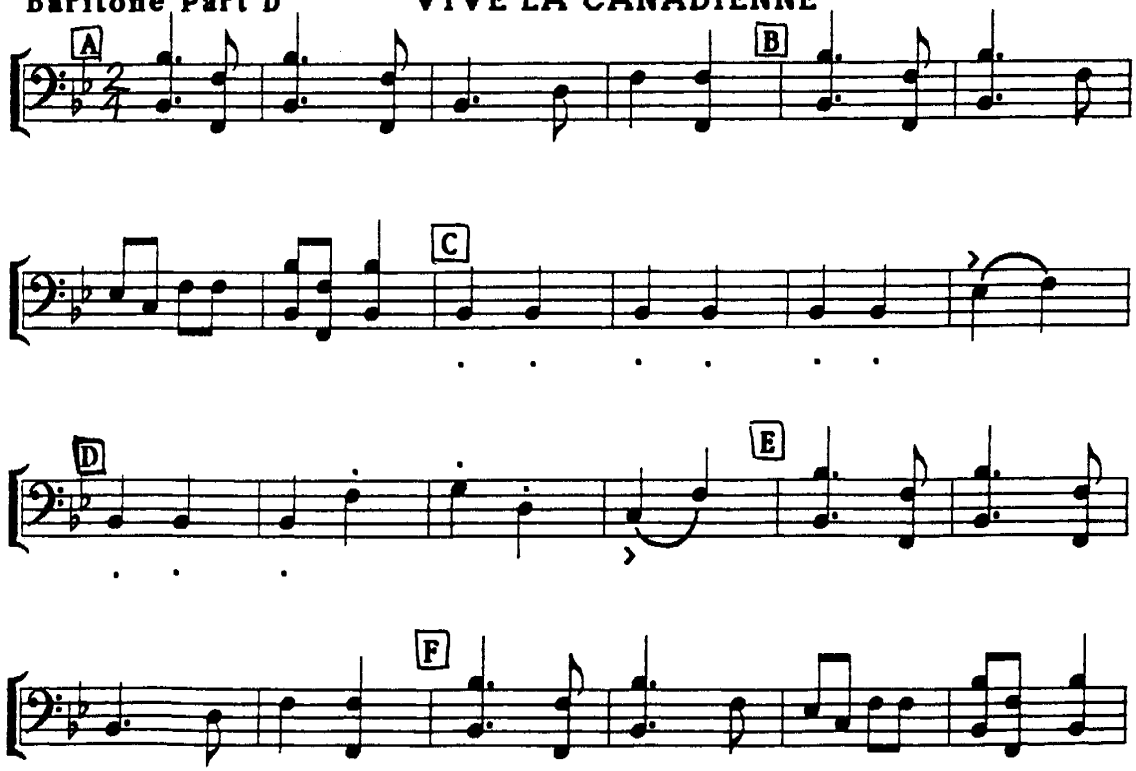
Baritone Part C

VIVE LA CANADIENNE



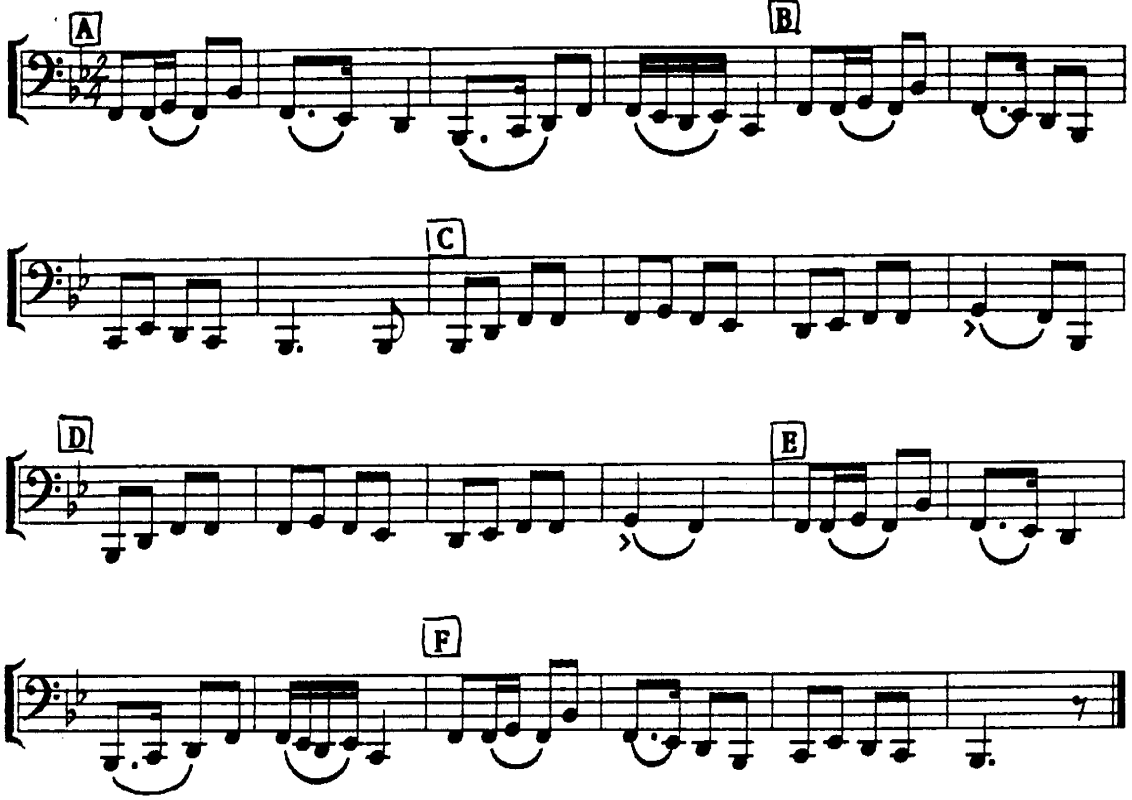
Baritone Part D

VIVE LA CANADIENNE



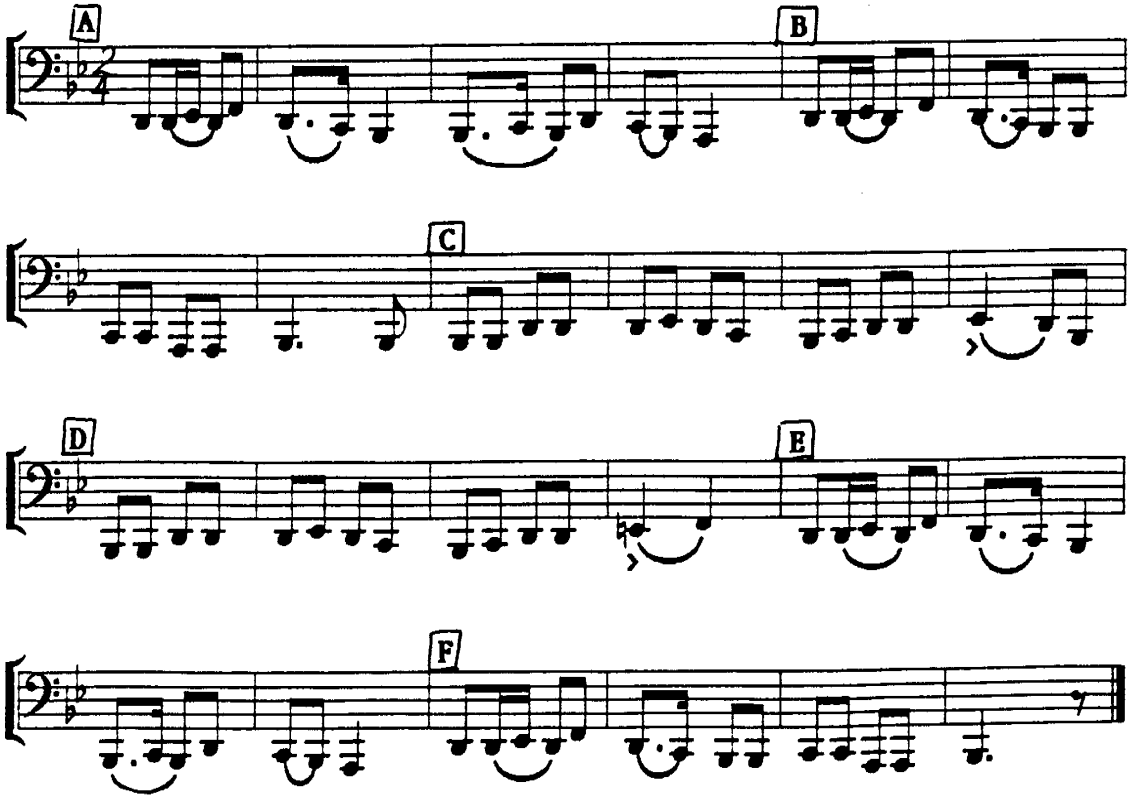
Tuba Part A

VIVE LA CANADIENNE



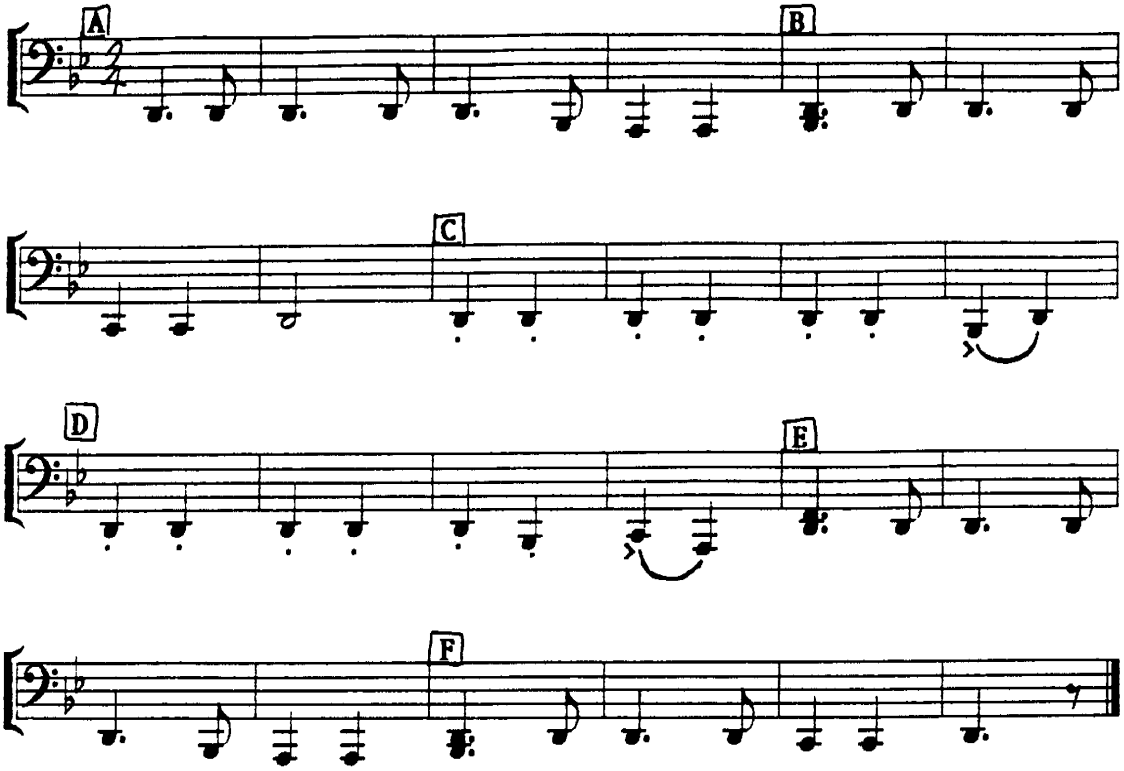
Tuba Part B

VIVE LA CANADIENNE



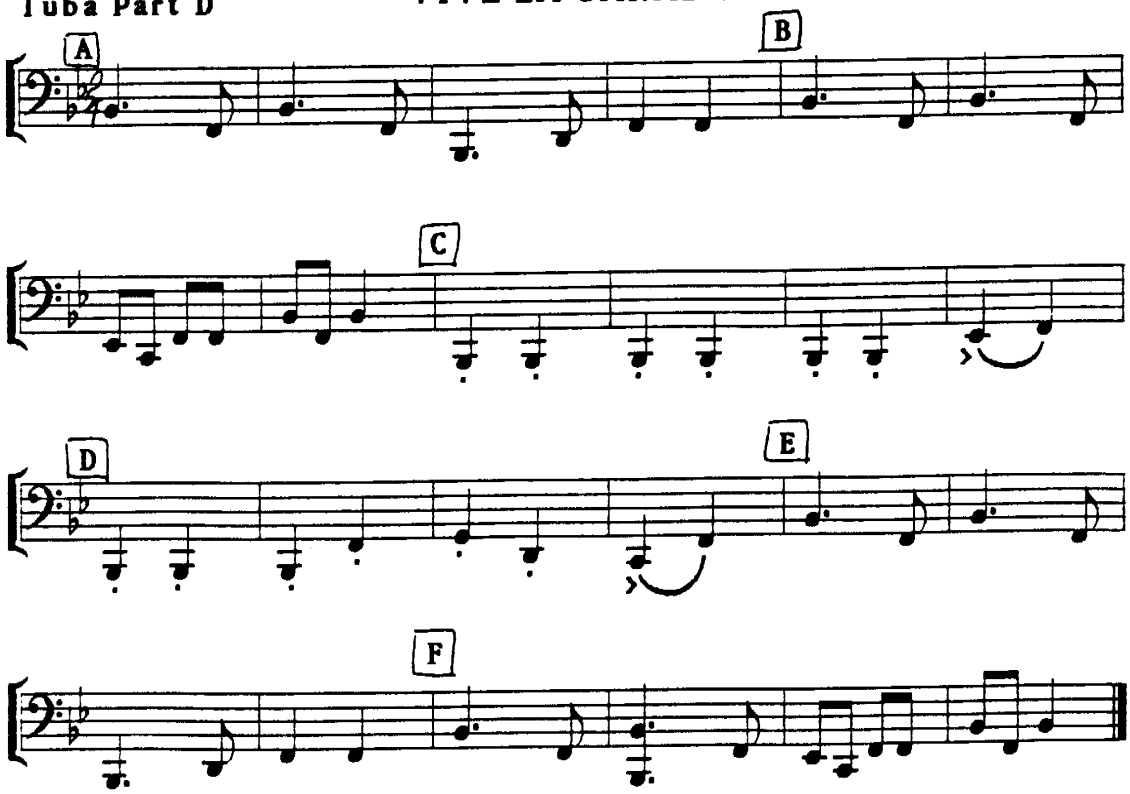
Tuba Part C

VIVE LA CANADIENNE



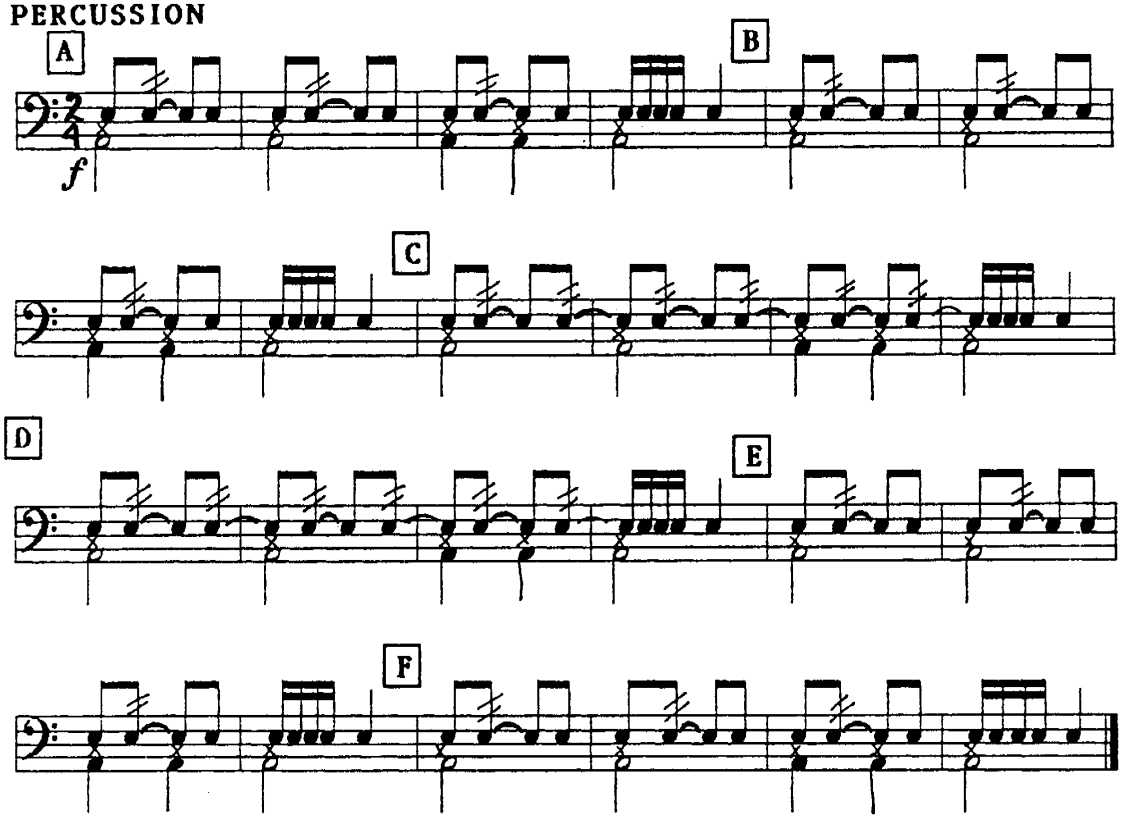
Tuba Part D

VIVE LA CANADIENNE

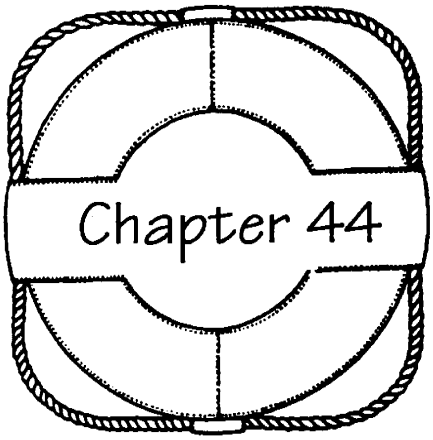


VIVE LA CANADIENNE

PERCUSSION



White Cliffs of Dover



During the Battle of Britain, the Luftwaffe gaged several air strikes against numerous targets in Great Britain while at the same time, the Royal Navy fought to maintain control over the shipping in the English Channel. The normal flight path of the Luftwaffe 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.

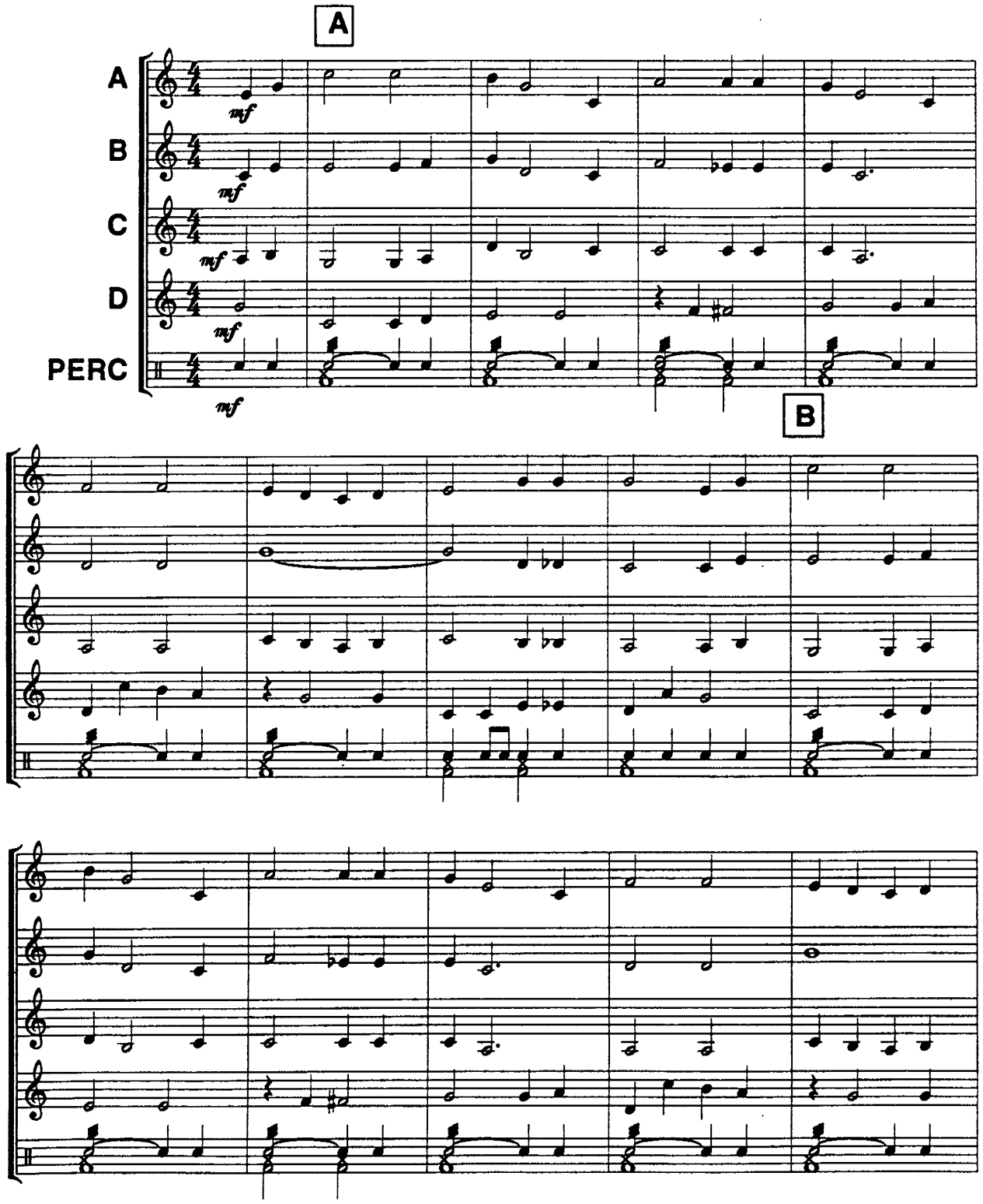
The shepherd will tend his sheep,
The valley will bloom again,
And Jimmy will go to sleep in his
own little room again.

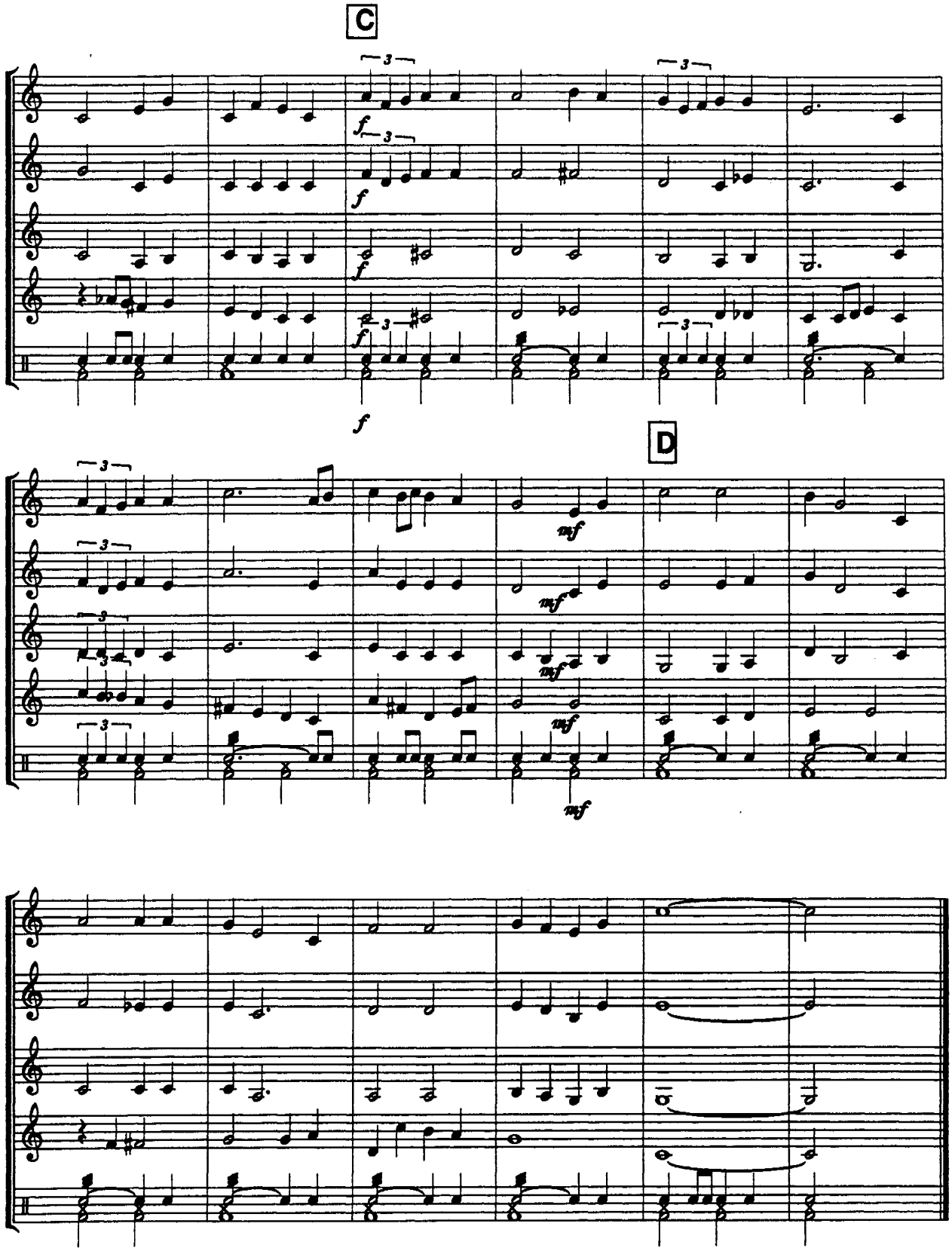
There'll be bluebirds over,
The white cliffs of Dover,
Tomorrow, just you wait and see.

WHITE CLIFFS OF DOVER

Bb CONDUCTOR

SLOW MARCH or INSPECTION TUNE

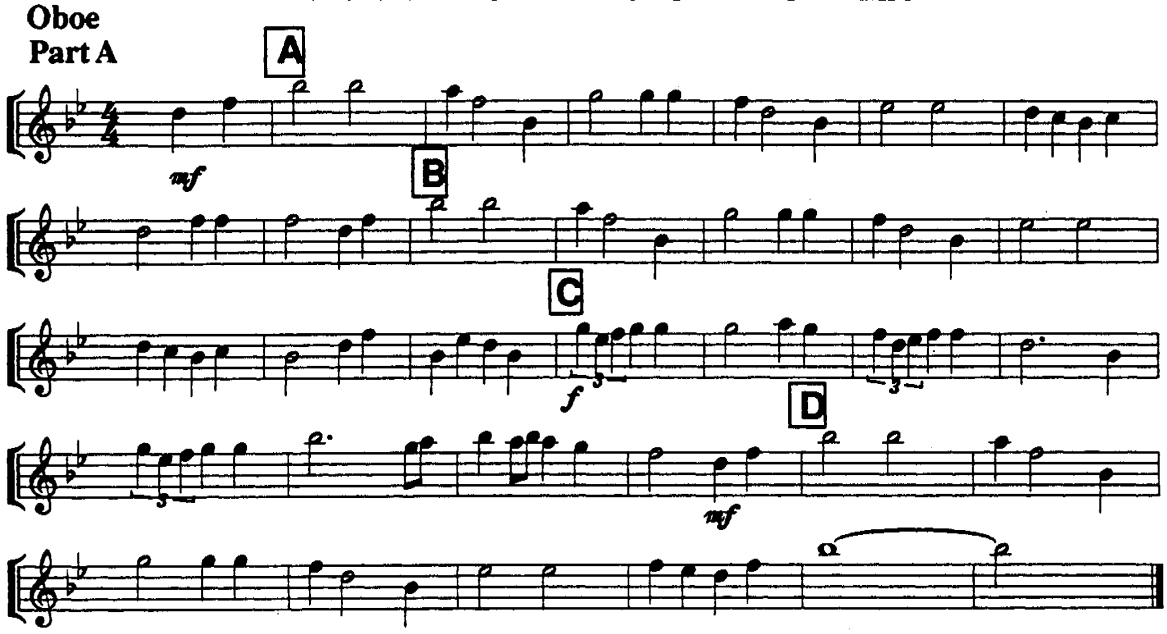




White Cliffs of Dover Page 2

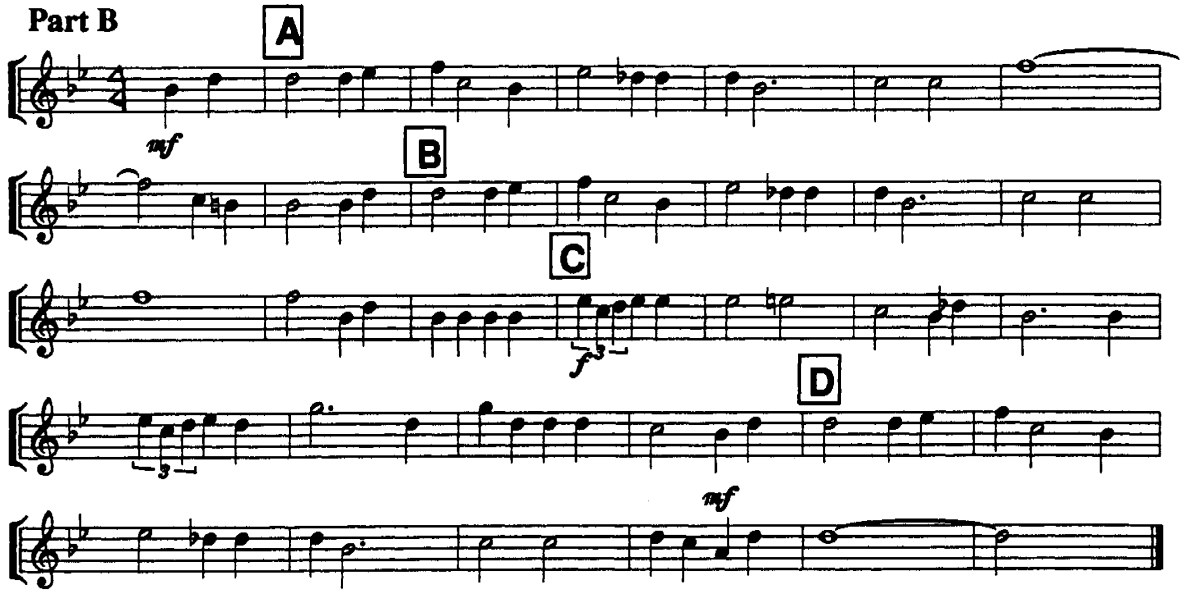
Flute
Oboe
Part A

WHITE CLIFFS OF DOVER



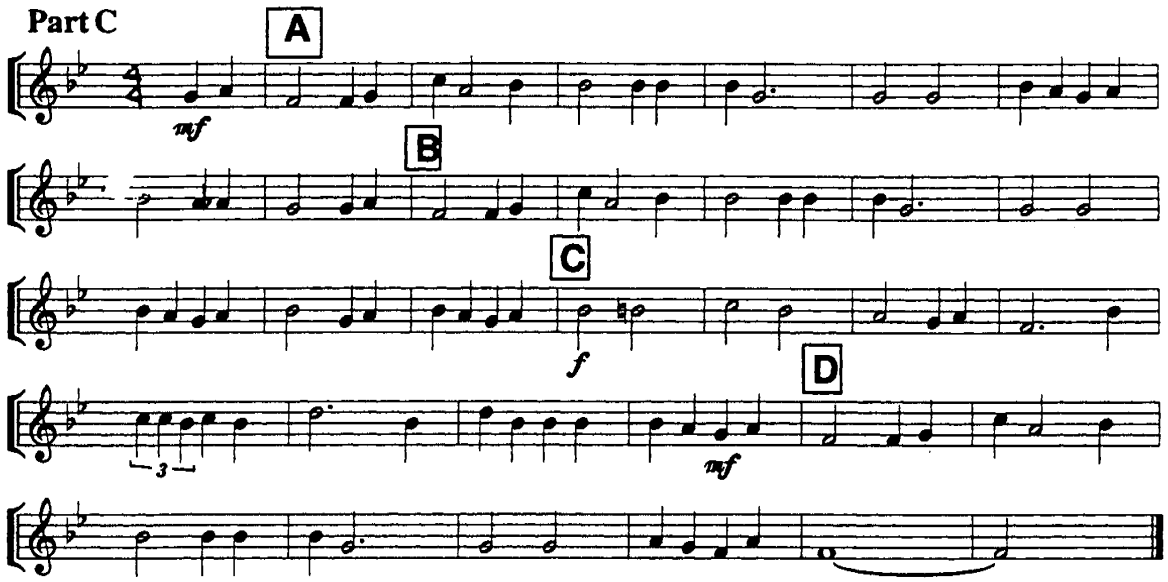
Flute
Oboe
Part B

WHITE CLIFFS OF DOVER



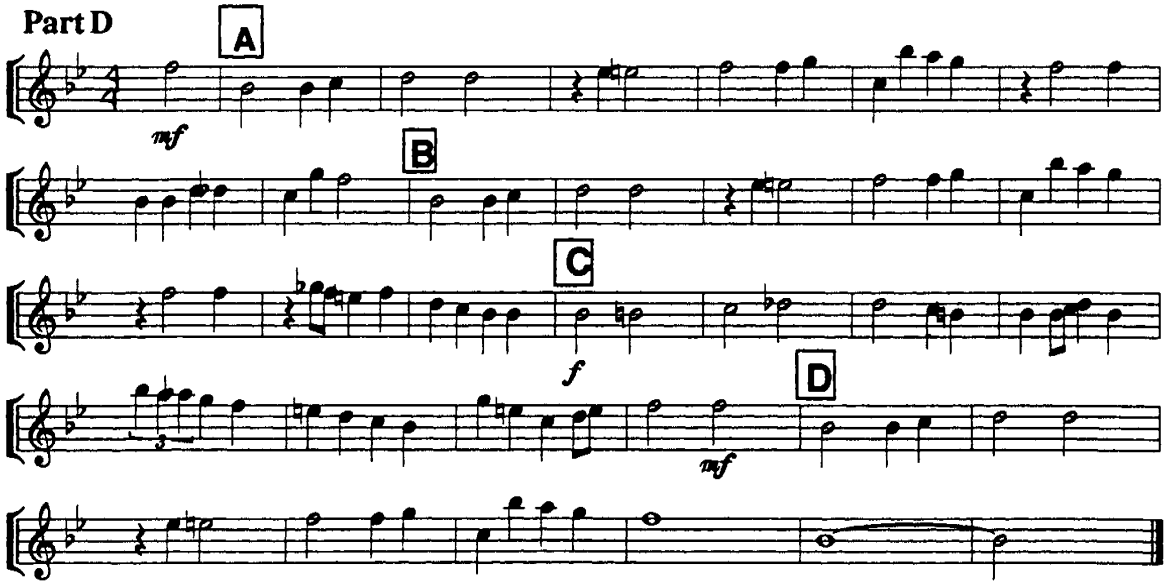
Flute
Oboe
Part C

WHITE CLIFFS OF DOVER



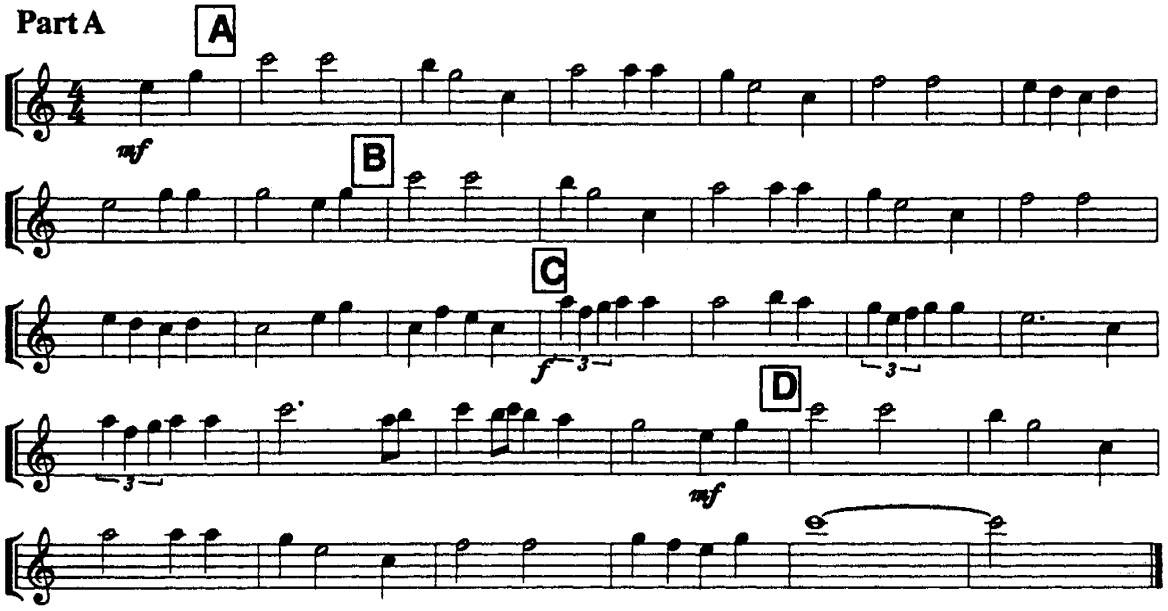
Flute
Oboe
Part D

WHITE CLIFFS OF DOVER



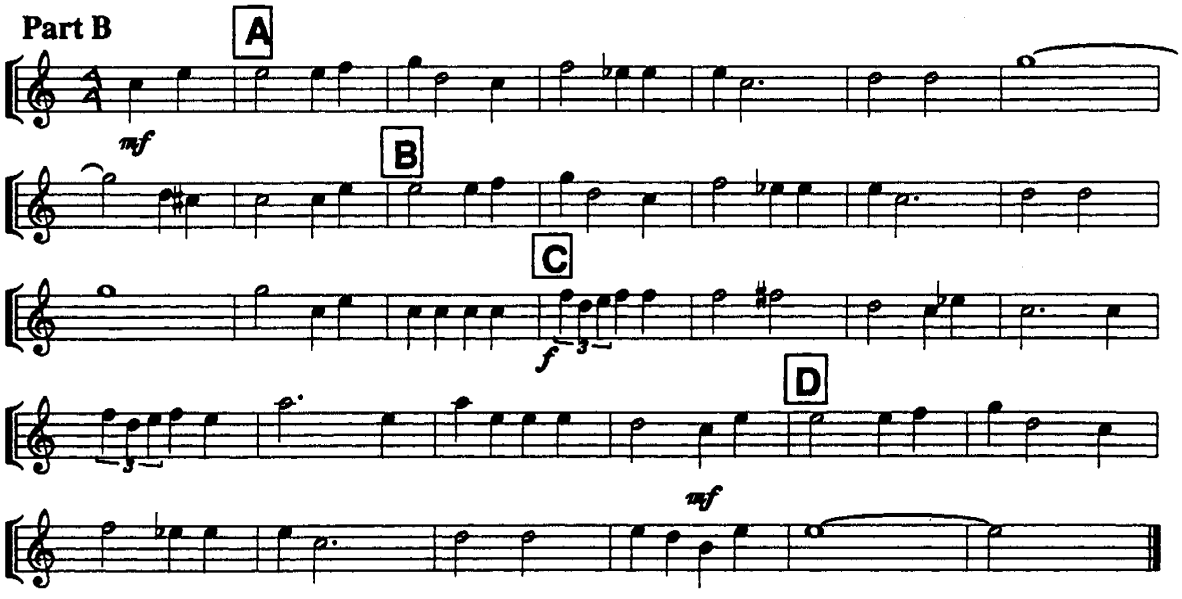
Clarinet (high)
Tenor Saxophone
Part A

WHITE CLIFFS OF DOVER



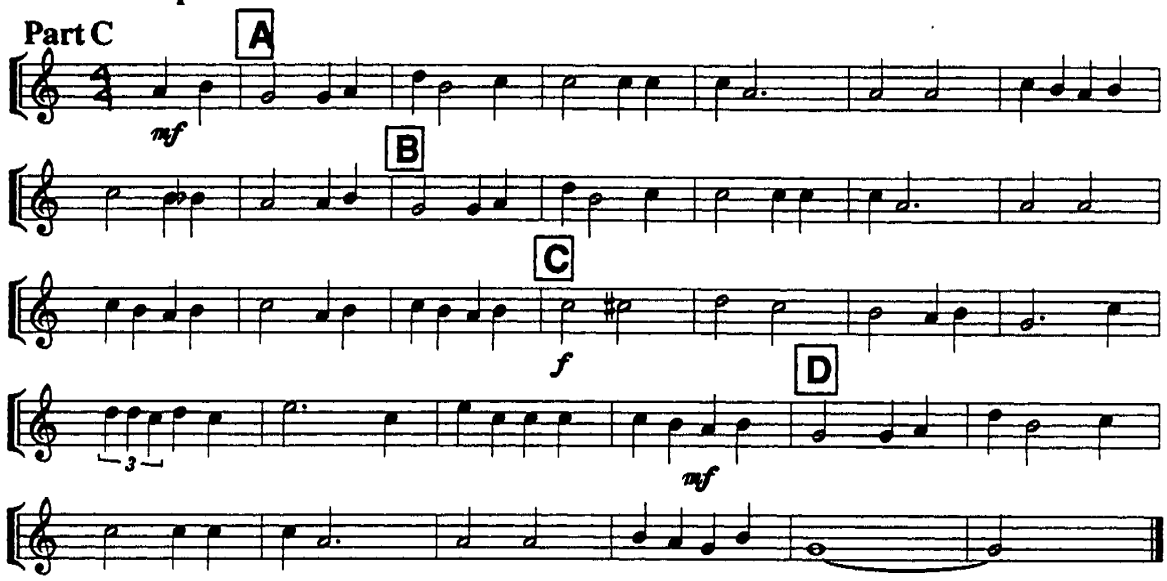
Clarinet (high)
Tenor Saxophone
Part B

WHITE CLIFFS OF DOVER



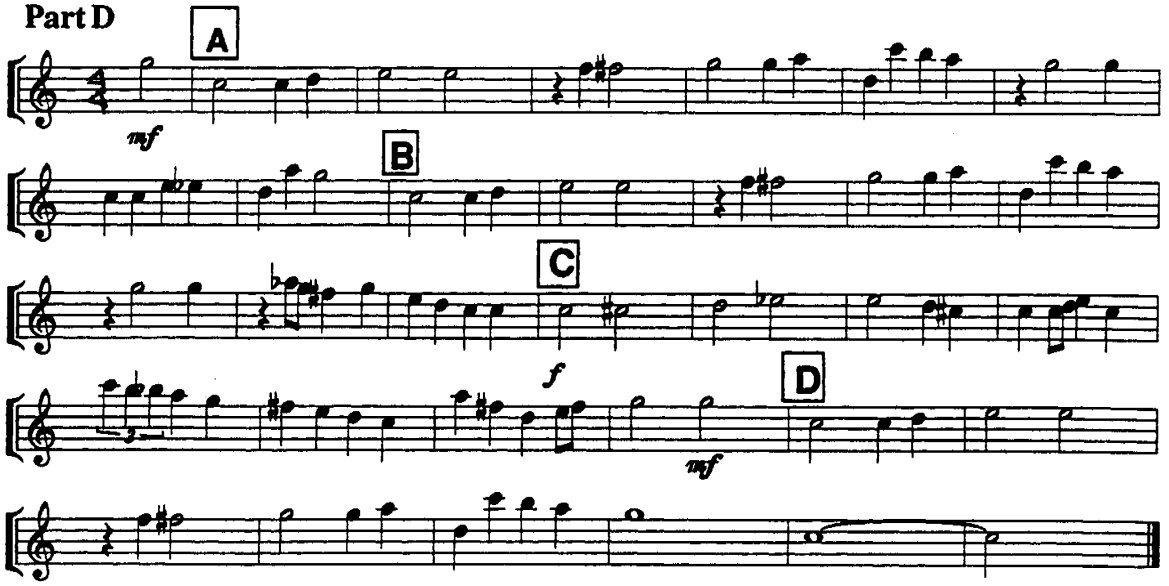
WHITE CLIFFS OF DOVER

Clarinet (high)
Tenor Saxophone
Part C



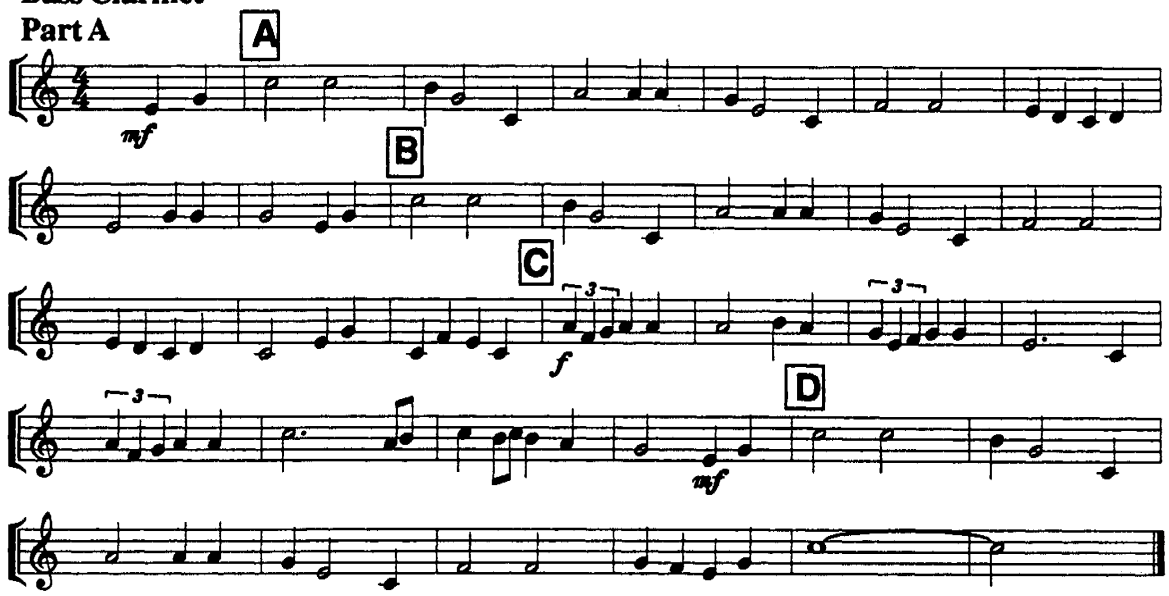
WHITE CLIFFS OF DOVER

Clarinet (high)
Tenor Saxophone
Part D



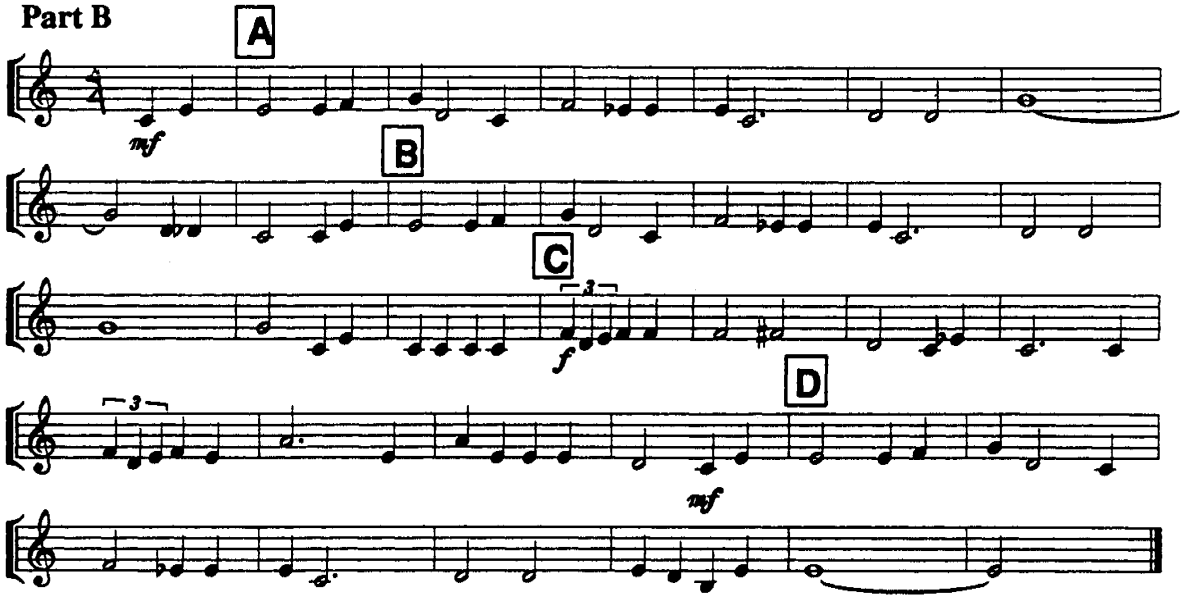
WHITE CLIFFS OF DOVER

Bass Clarinet
Part A



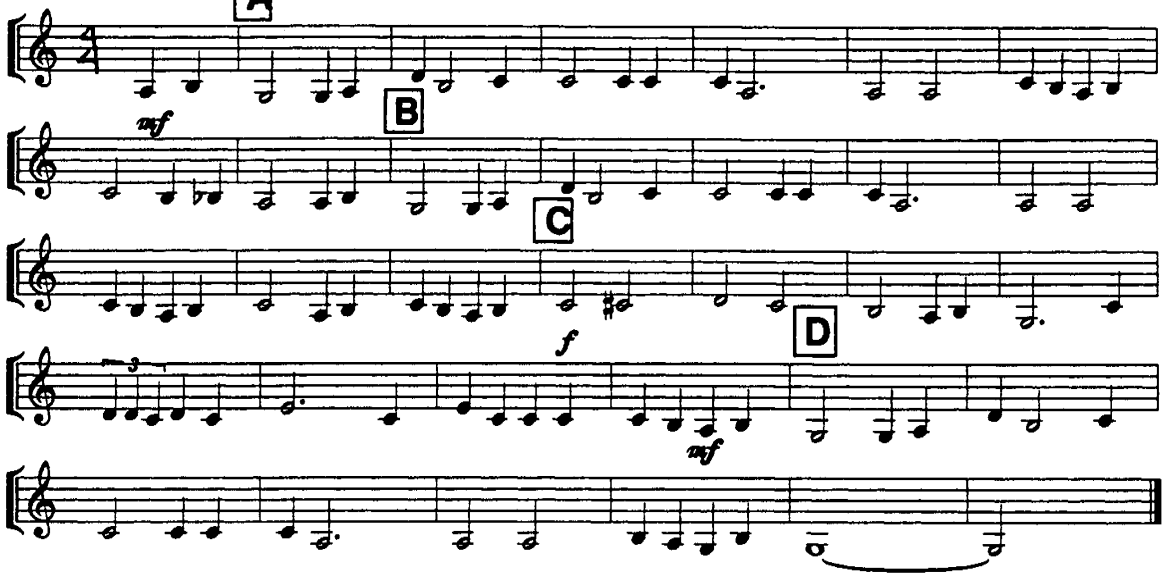
WHITE CLIFFS OF DOVER

Bass Clarinet
Part B



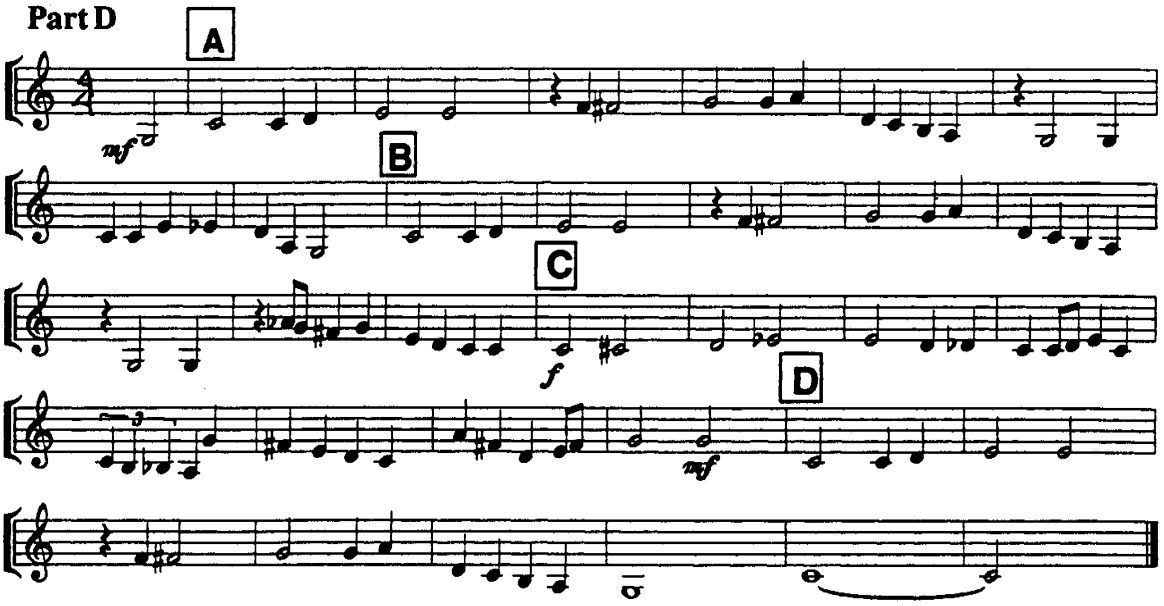
WHITE CLIFFS OF DOVER

Bass Clarinet
Part C



WHITE CLIFFS OF DOVER

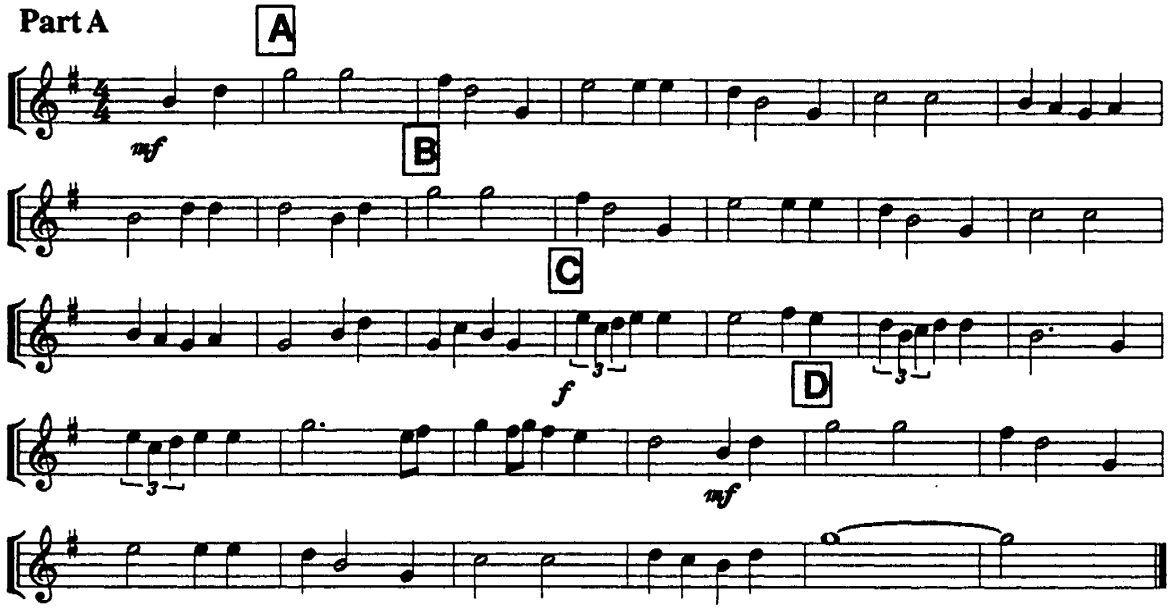
Bass Clarinet
Part D



Alto Saxophone
Baritone Saxophone

WHITE CLIFFS OF DOVER

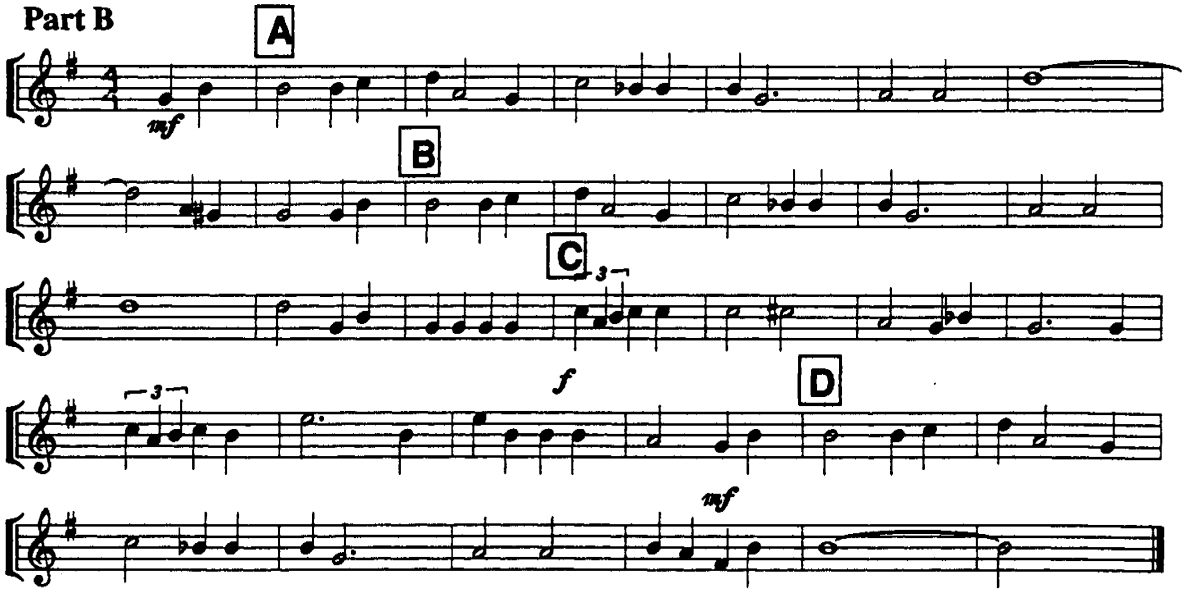
Part A



Alto Saxophone
Baritone Saxophone

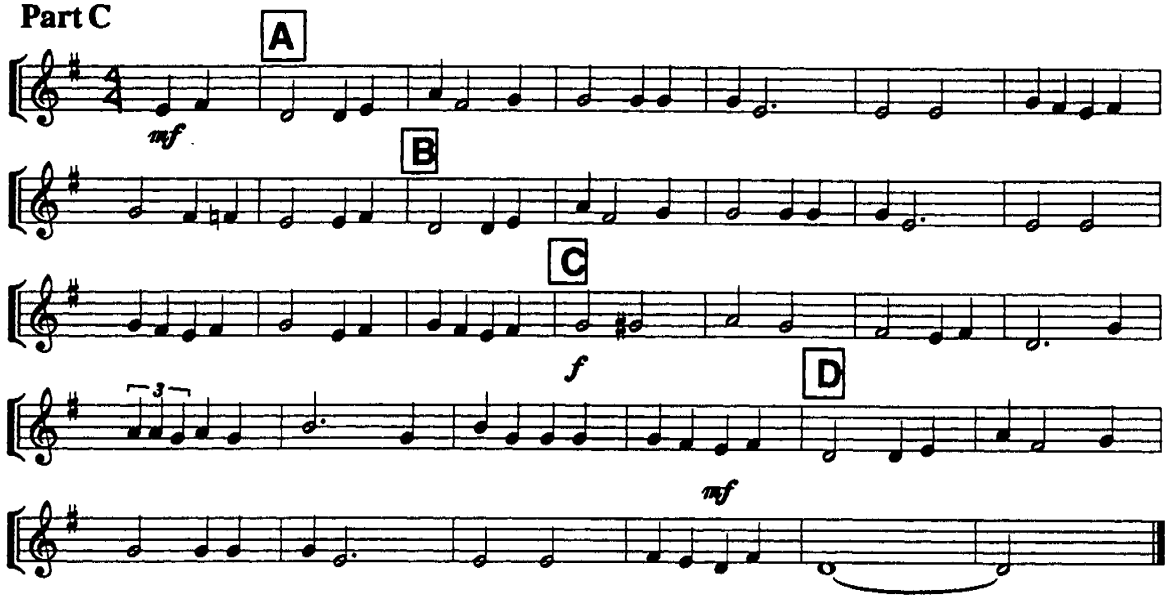
WHITE CLIFFS OF DOVER

Part B



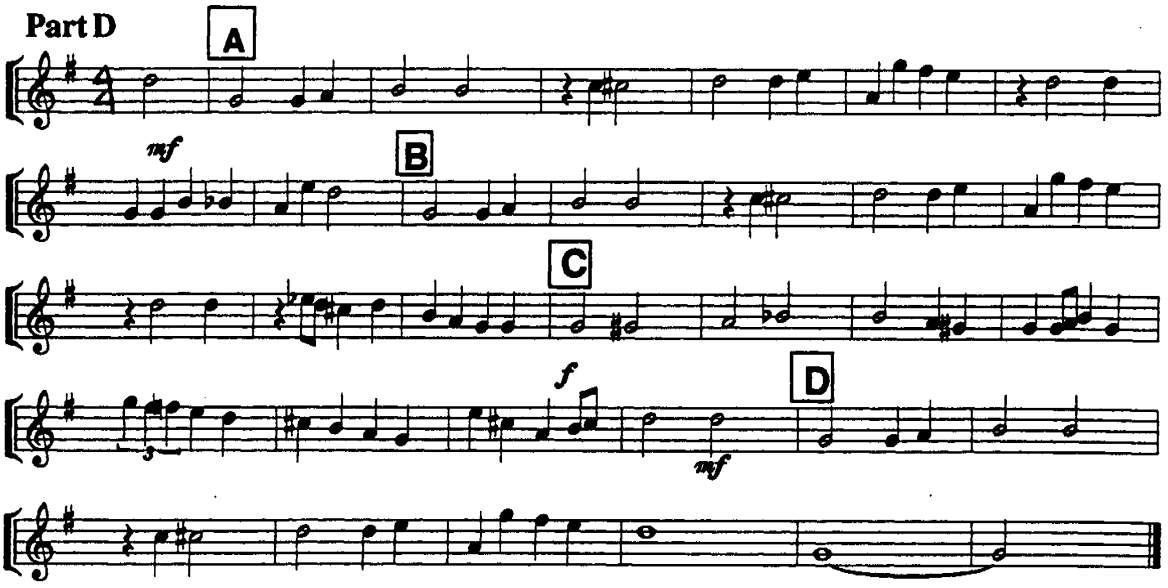
Alto Saxophone
Baritone Saxophone
Part C

WHITE CLIFFS OF DOVER



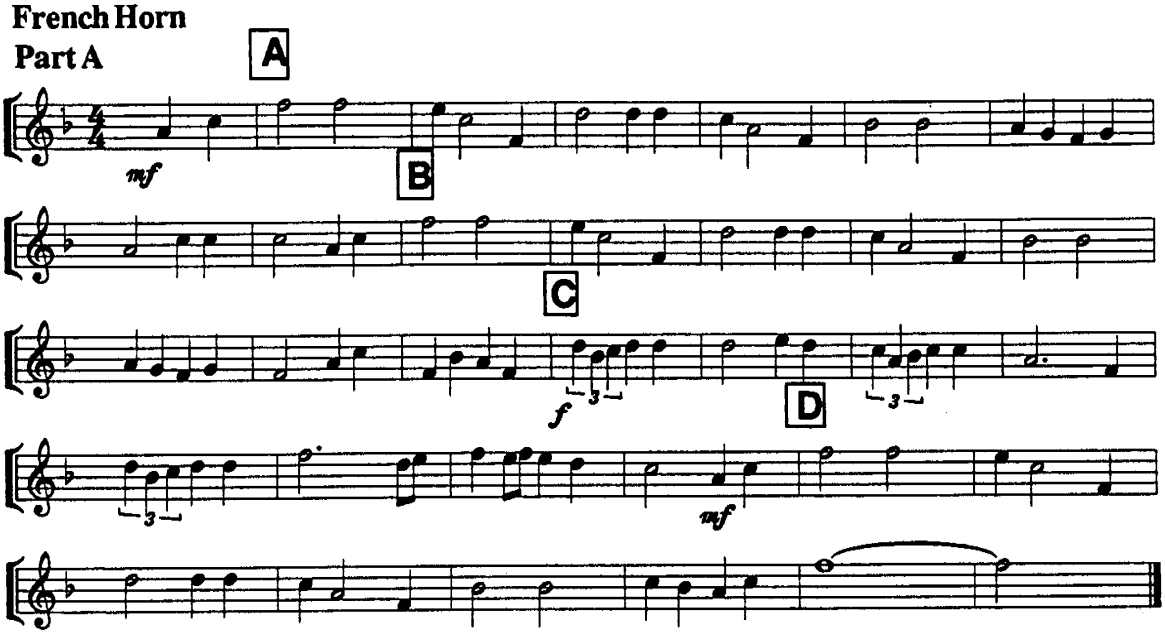
Alto Saxophone
Baritone Saxophone
Part D

WHITE CLIFFS OF DOVER



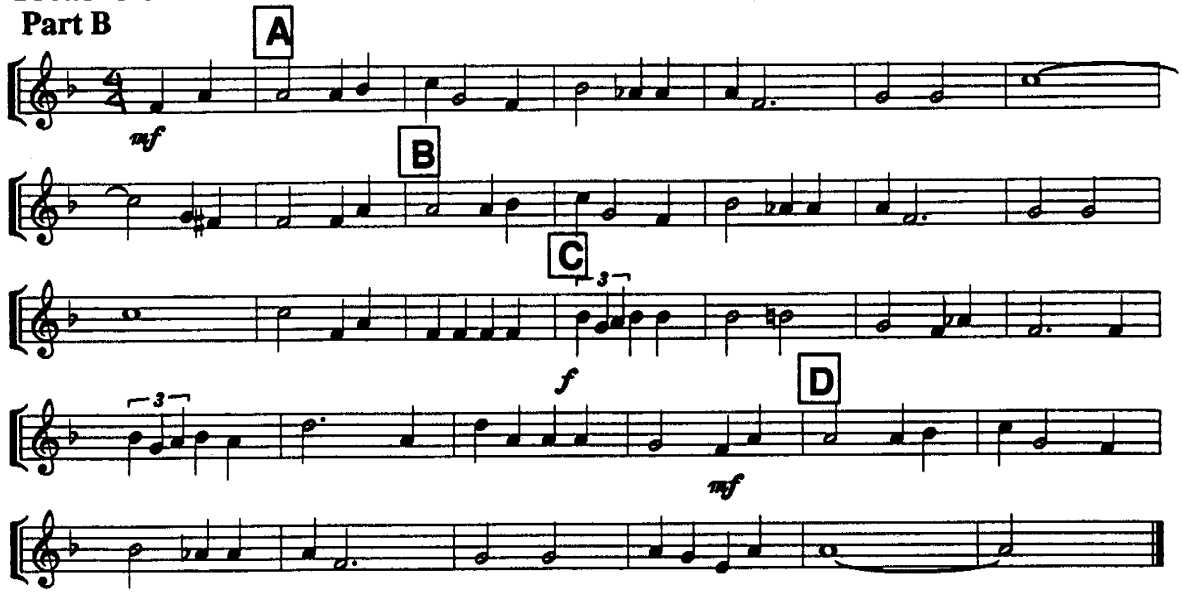
WHITE CLIFFS OF DOVER

French Horn
Part A



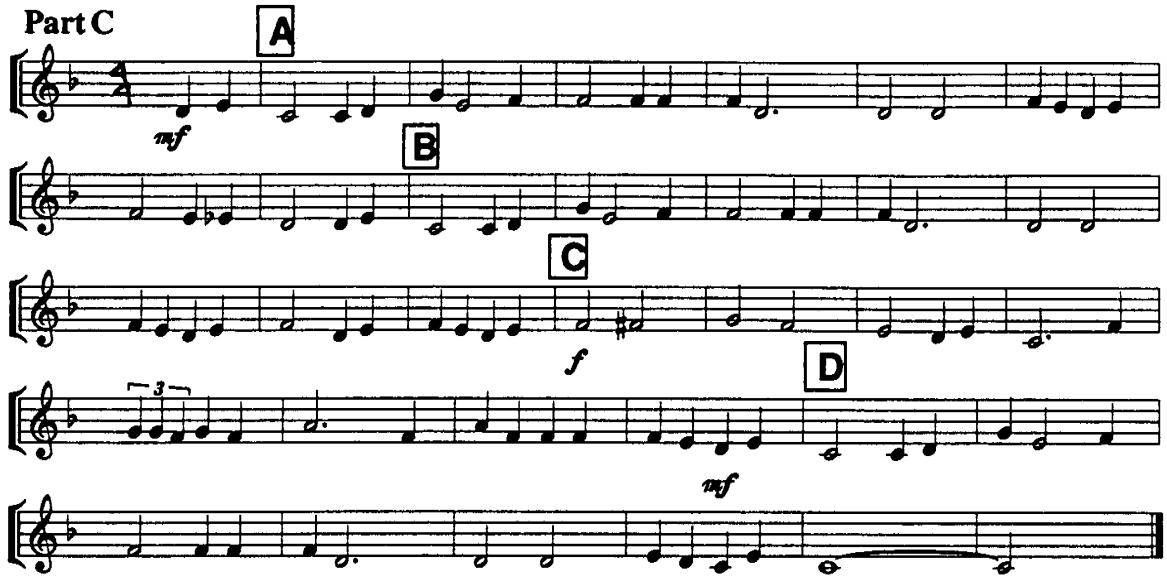
WHITE CLIFFS OF DOVER

French Horn
Part B



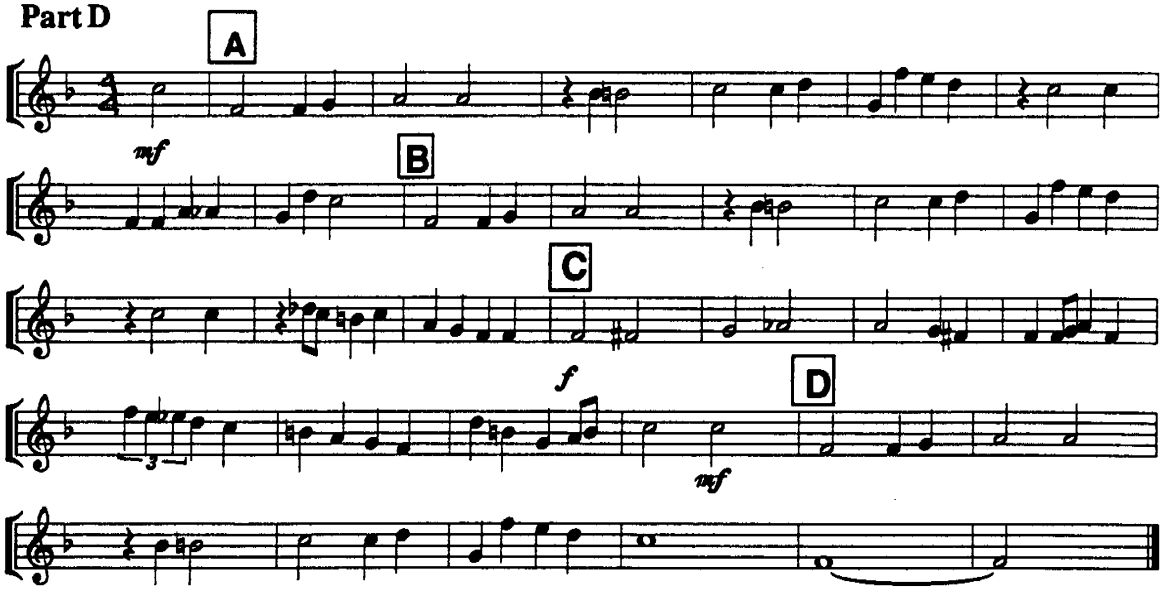
WHITE CLIFFS OF DOVER

French Horn
Part C



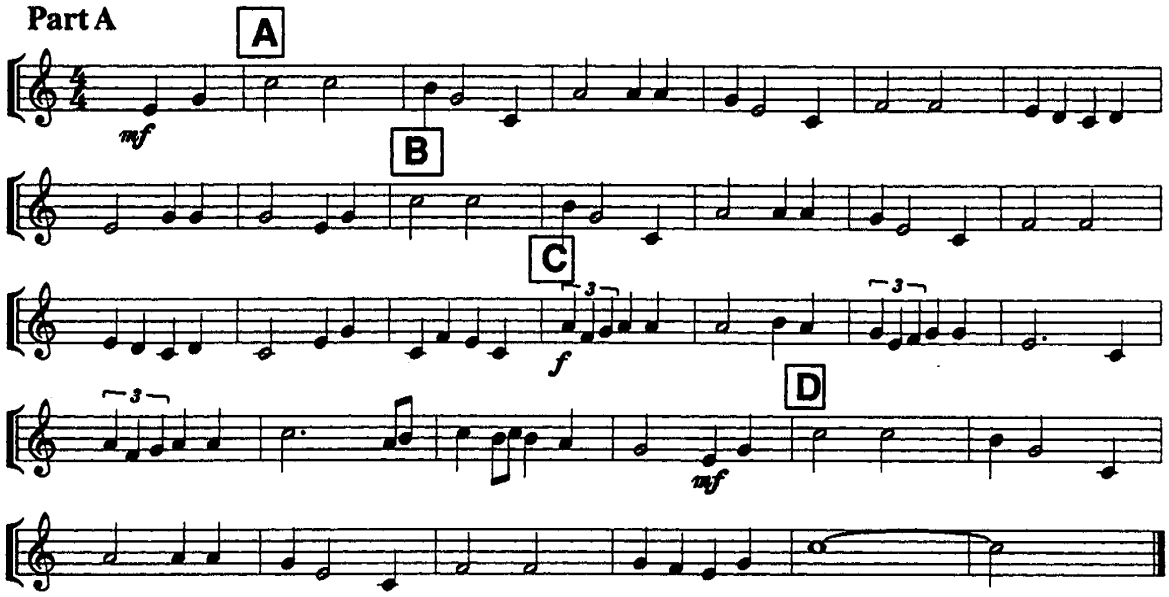
WHITE CLIFFS OF DOVER

French Horn
Part D



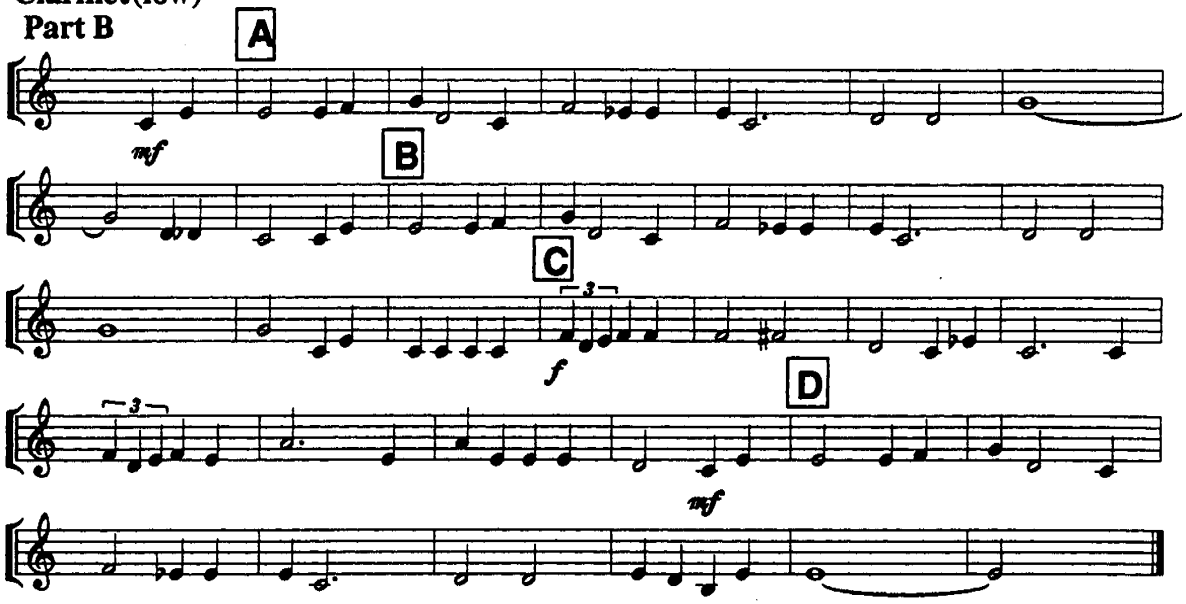
Trumpet
Baritone T.C.
Clarinet(low)
Part A

WHITE CLIFFS OF DOVER



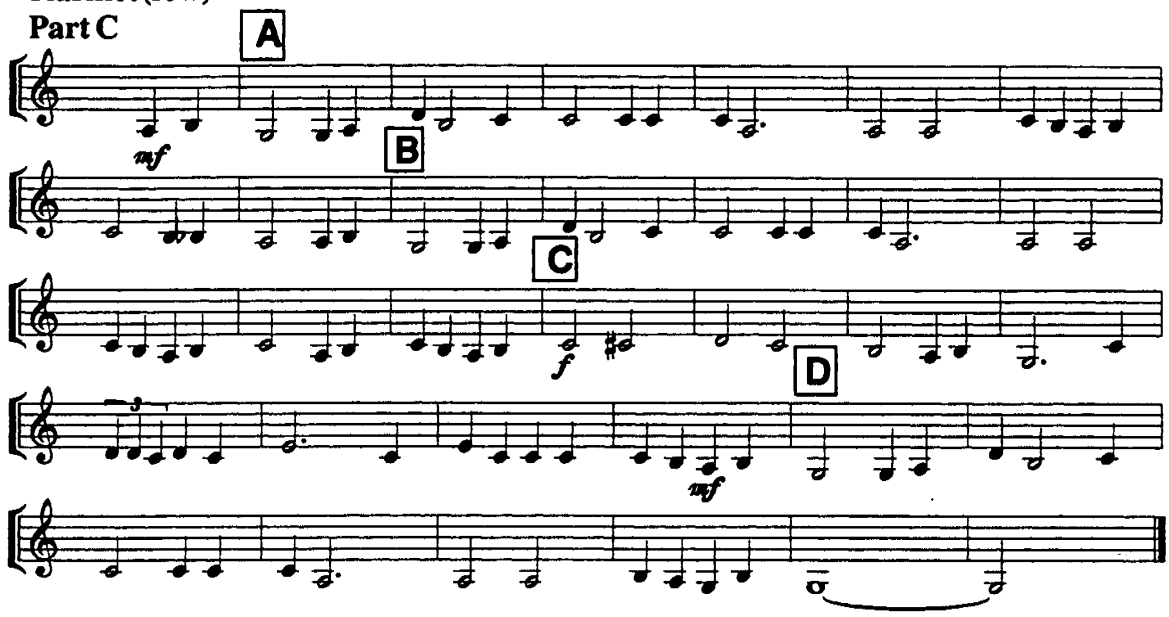
Trumpet
Baritone T.C.
Clarinet(low)
Part B

WHITE CLIFFS OF DOVER



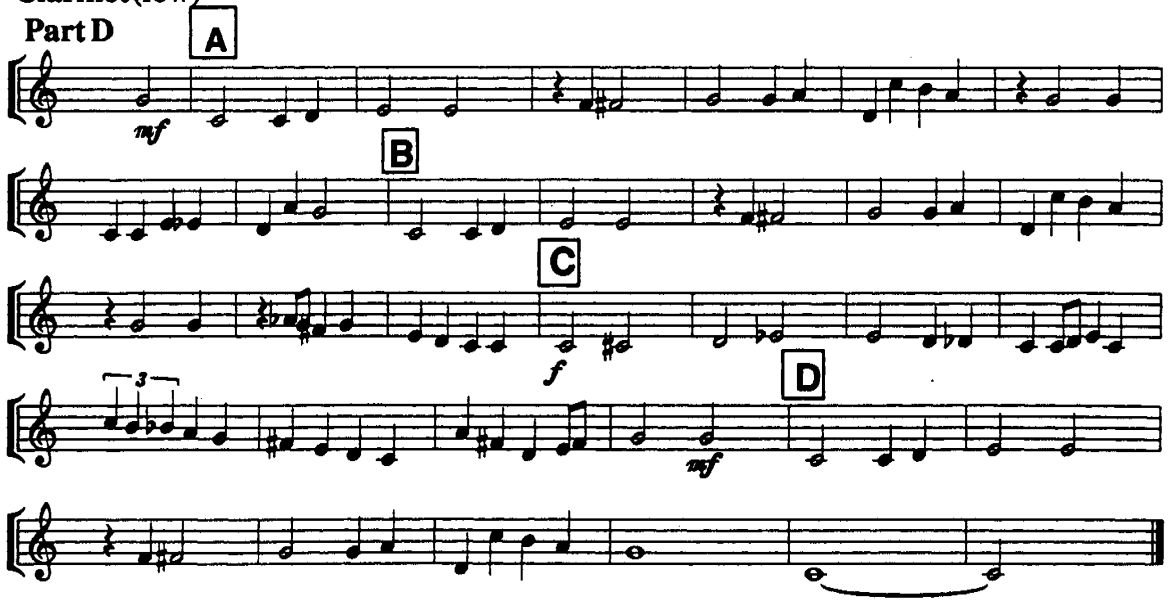
Trumpet
Baritone T.C.
Clarinet(low)
Part C

WHITE CLIFFS OF DOVER



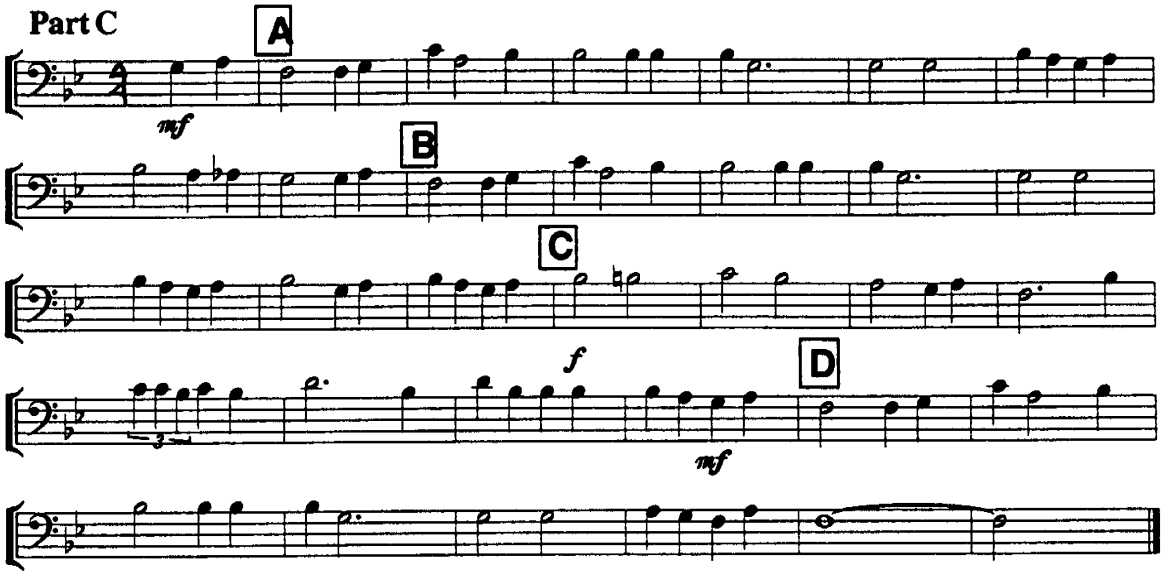
Trumpet
Baritone T.C.
Clarinet(low)
Part D

WHITE CLIFFS OF DOVER



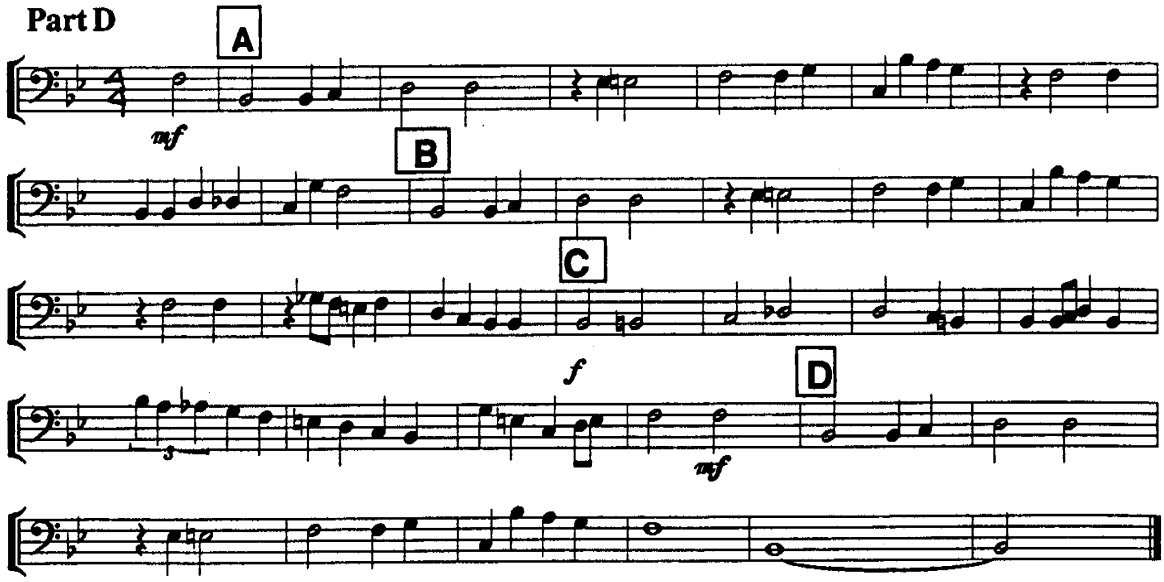
Trombone
Baritone B.C.
Bassoon
Part C

WHITE CLIFFS OF DOVER



Trombone
Baritone B.C.
Bassoon
Part D

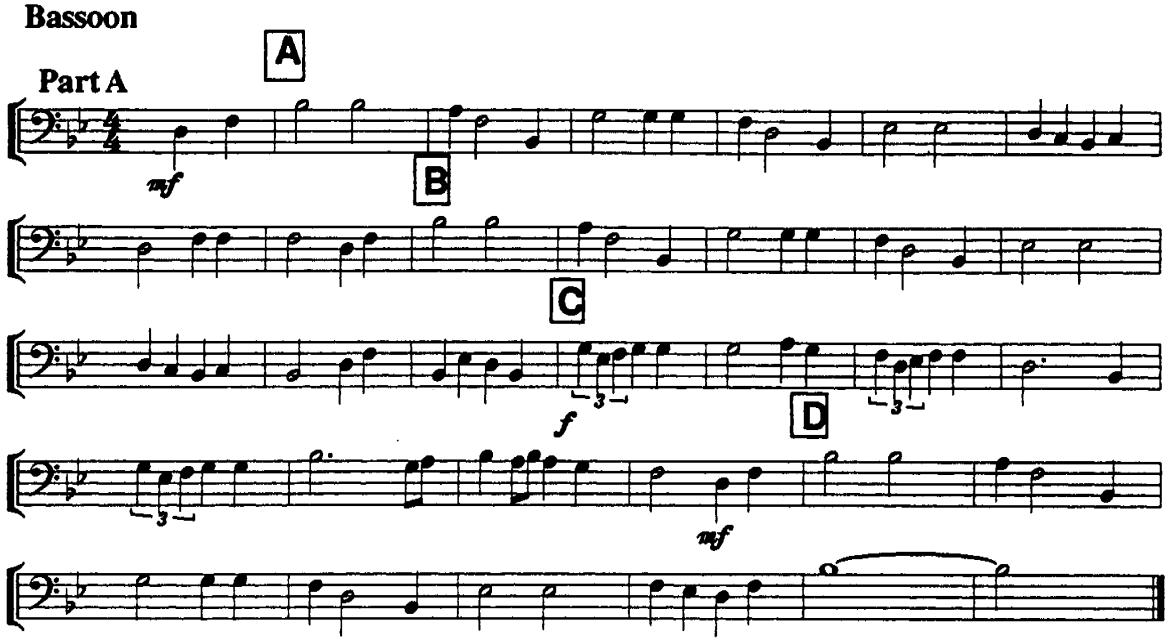
WHITE CLIFFS OF DOVER



Trombone
Baritone B.C.
Bassoon

WHITE CLIFFS OF DOVER

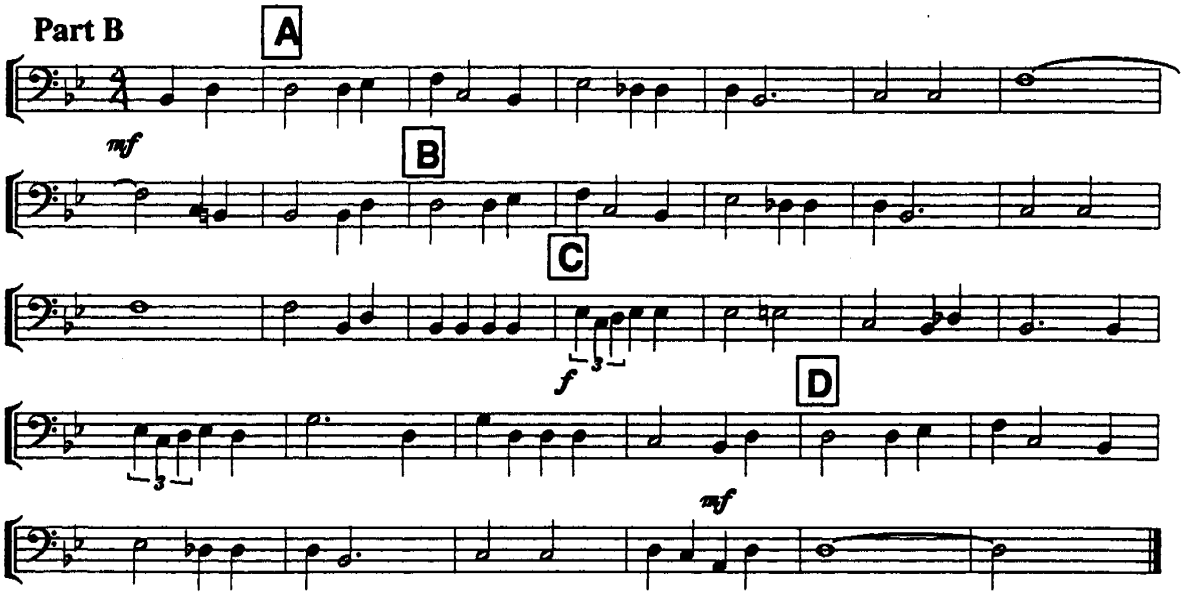
Part A



Trombone
Baritone B.C.
Bassoon

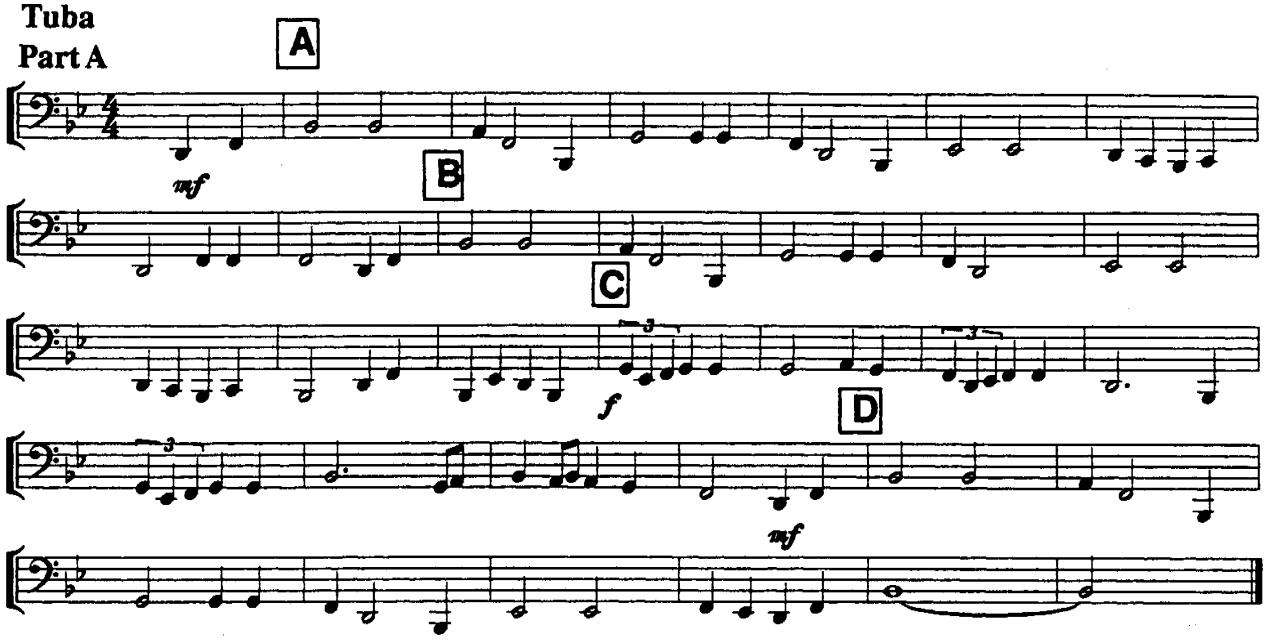
WHITE CLIFFS OF DOVER

Part B



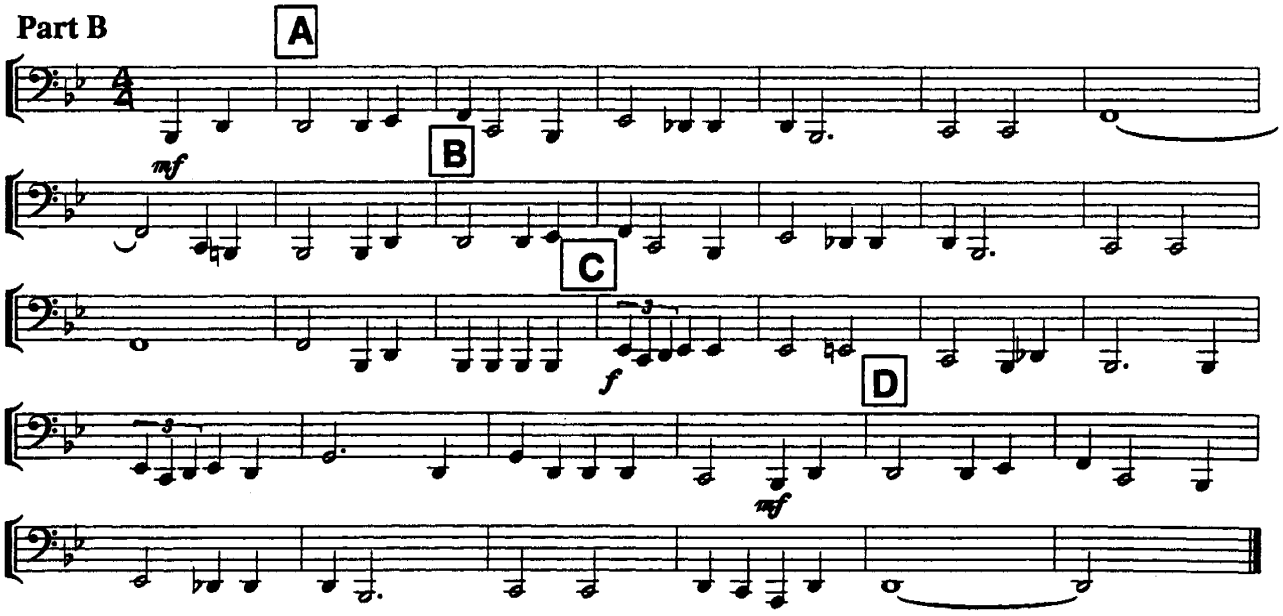
WHITE CLIFFS OF DOVER

Tuba
Part A



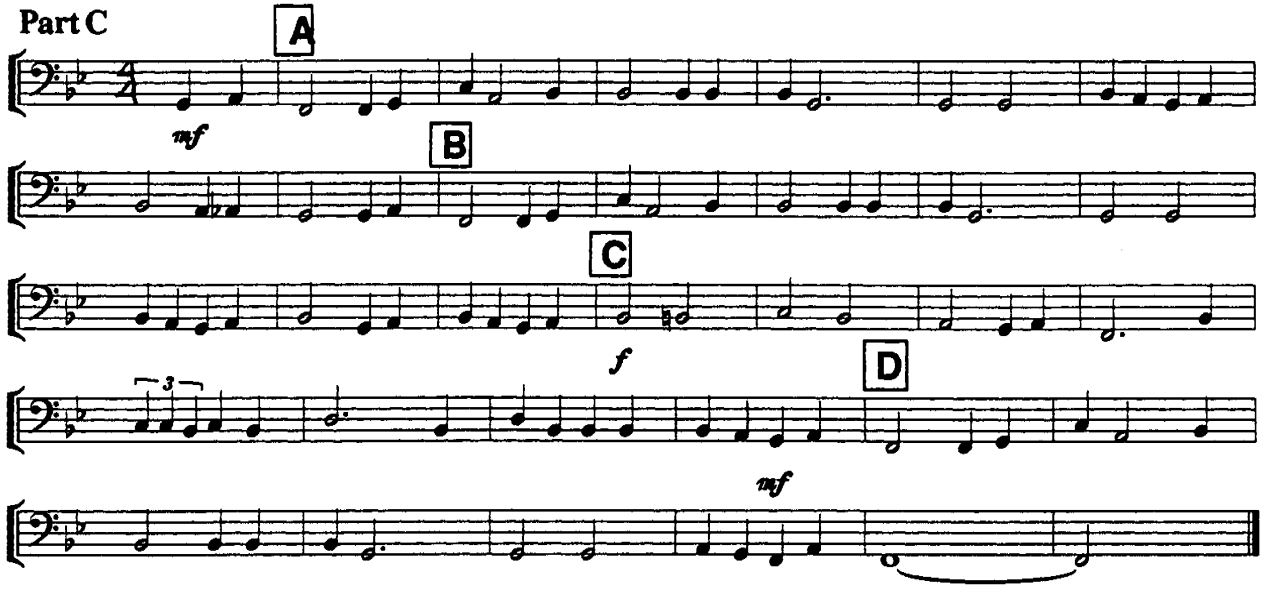
WHITE CLIFFS OF DOVER

Tuba
Part B



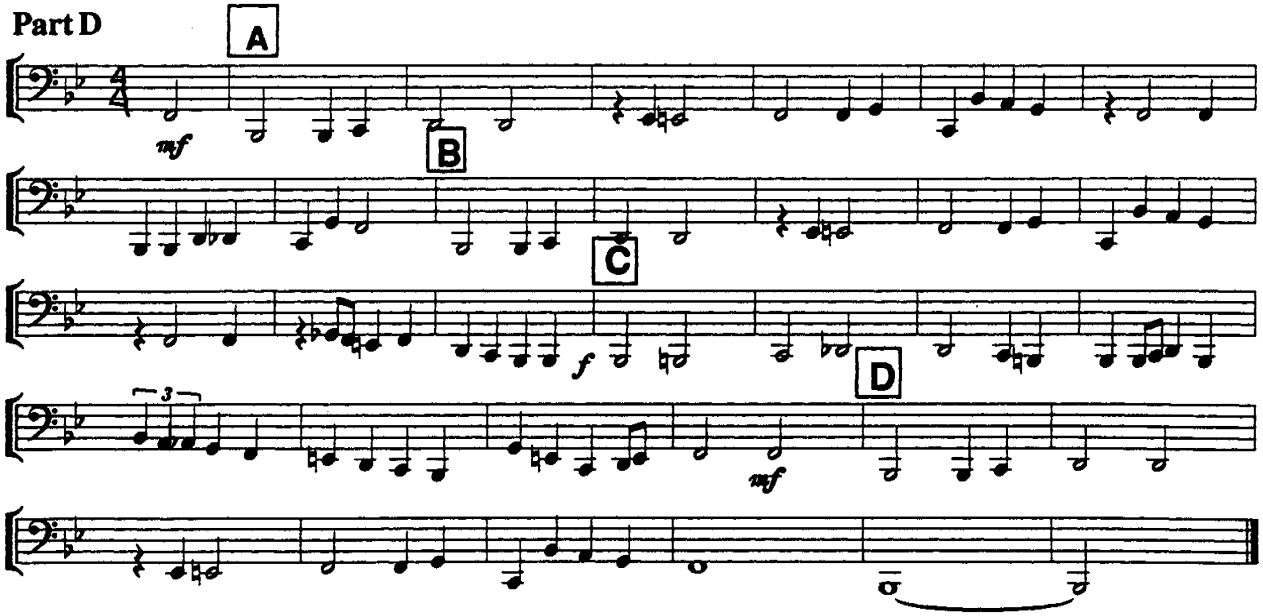
WHITE CLIFFS OF DOVER

Tuba
Part C



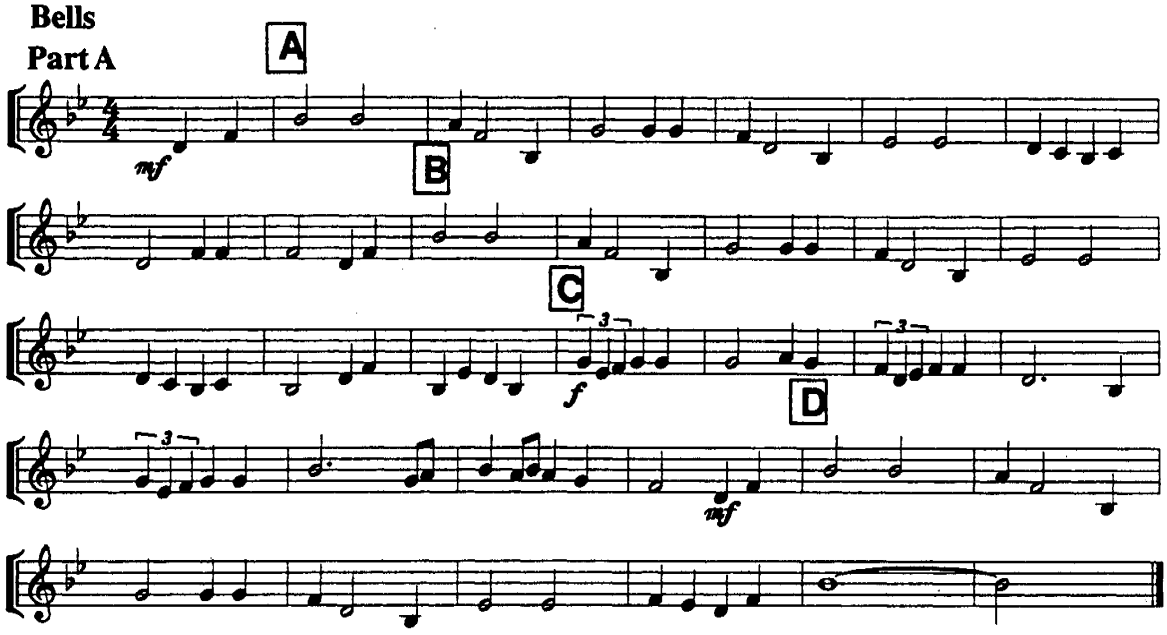
WHITE CLIFFS OF DOVER

Tuba
Part D



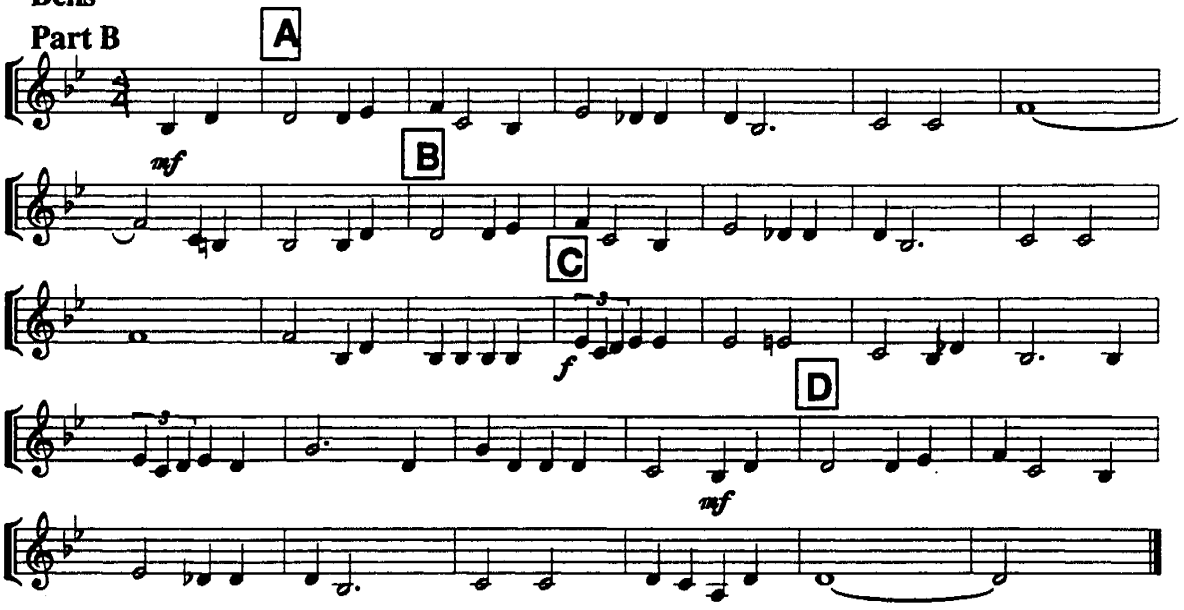
WHITE CLIFFS OF DOVER

Bells
Part A



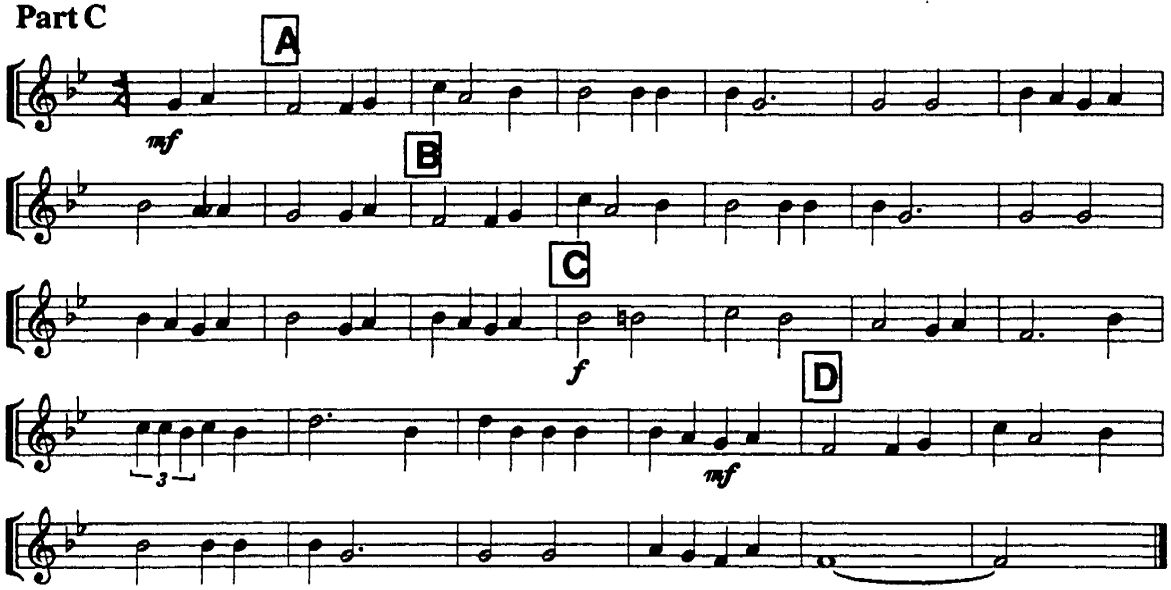
WHITE CLIFFS OF DOVER

Bells
Part B



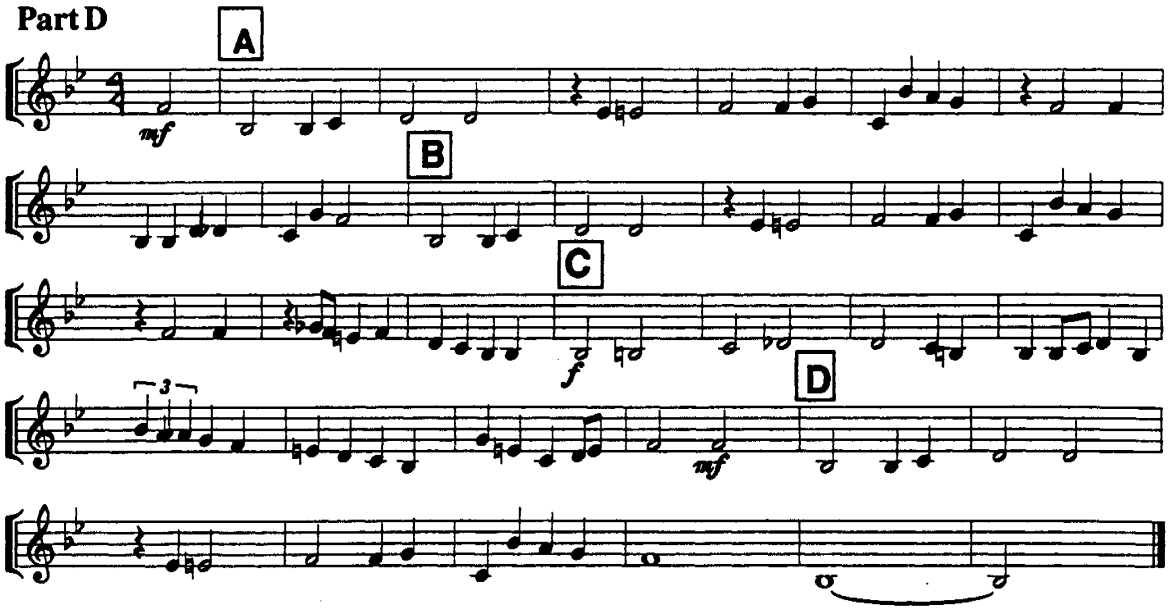
WHITE CLIFFS OF DOVER

Bells
Part C

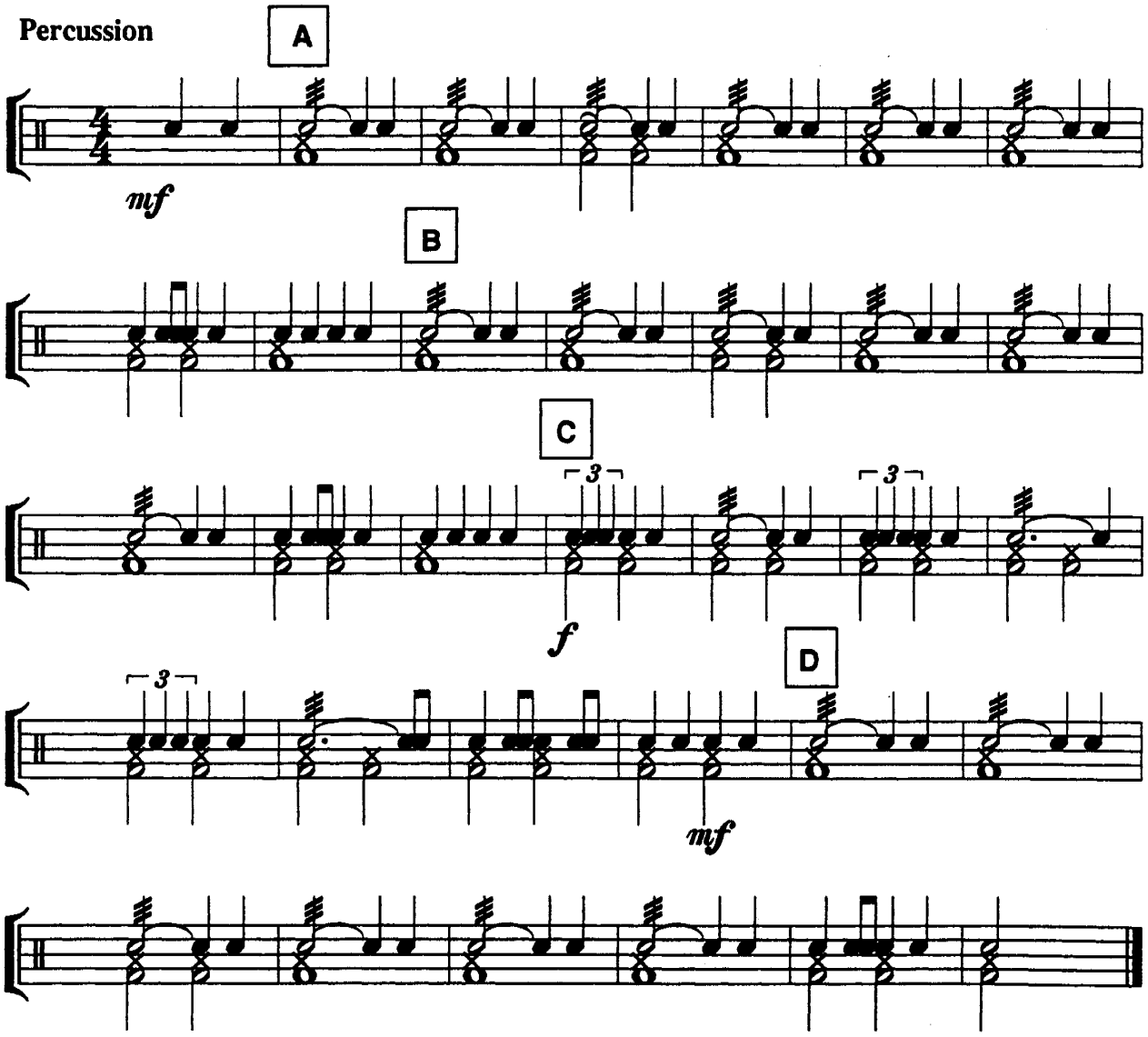


WHITE CLIFFS OF DOVER

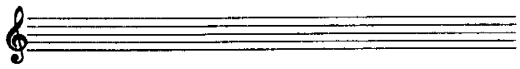
Bells
Part D

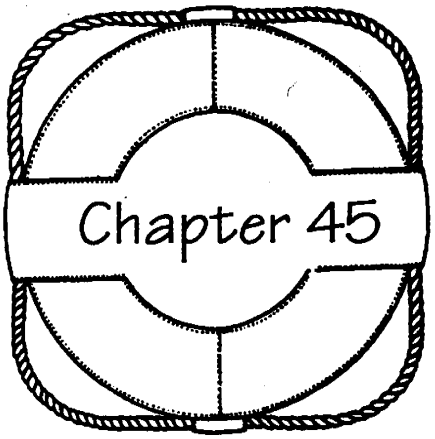


WHITE CLIFFS OF DOVER



Bugle Calls



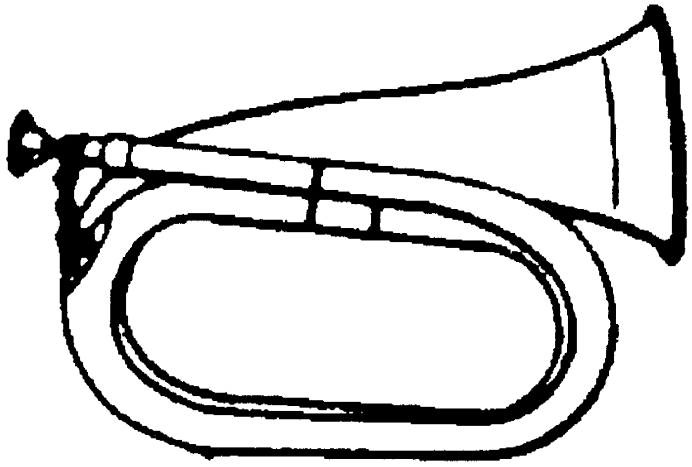


The bugle has been used by military organizations as a form of signaling throughout history. Bugling has been popular in the navy since the era of the cruiser at the turn of the century. Each large ship, such as cruisers and aircraft carriers, would have its own small band so there were always buglers available for passing orders. Ten of the following calls are required to earn the Cadet Bugler Badge. There are many more calls, which are often used in Ships' Routines, particularly at Sea Cadet Training Establishments.

When a full band is not present, the Bugle Call "General Salute" is used in place of the National Anthem when the ensign is raised. For further information, see "Parade Procedures".

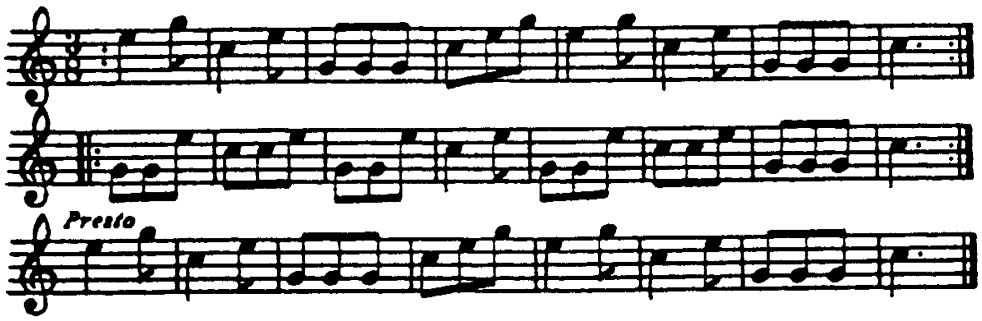
Traditionally, the buglers in a band are also drummers, both instruments being ways of communicating orders. These important people have pride of place in the Corps of Drums, with the bugles worn slung on the drummer's hips. Unfortunately, in sea cadets we usually do not have drummers trained in bugling,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

Practicing Bugle Calls is an excellent exercise in lip flexibility and tonguing for all brass players. Calls, such as Last Post and Sunset, are an essential part of the ceremonial repertoire of the sea cadet band. Orchestrated arrangements of these two calls appear elsewhere in this book.



The following bugle calls are used in the running of a ship's routine. Bugle calls are used because they can be heard throughout the entire ship and their distinctive melodies can be recognized by the entire ship's company, not just musicians. The use of the call is annotated along with the music. The following calls must be memorized in order to earn the Cadet Bugler Badge: Reveille; Rouse; Sunset; First Post; Last Post; Guard; Alert; General Salute; Still; and Carry On. The best way to learn them is by hearing them, and cadets should be encouraged to learn these calls as well as others for use at the Corps.

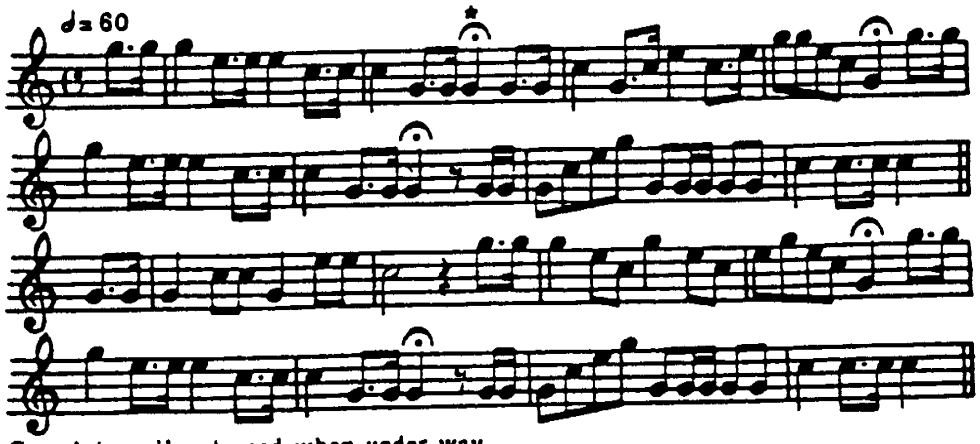
REVEILLE: To call the hands in the morning (to awaken the crew).



STILL: To halt all activity, for announcement or orders.

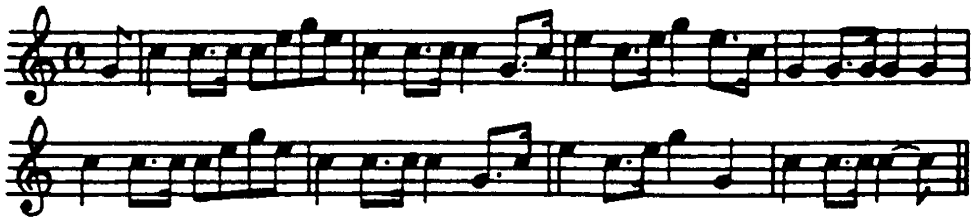
ALERT: Precedes all salutes.

SUNSET: Played when lowering the ensign at sunset.



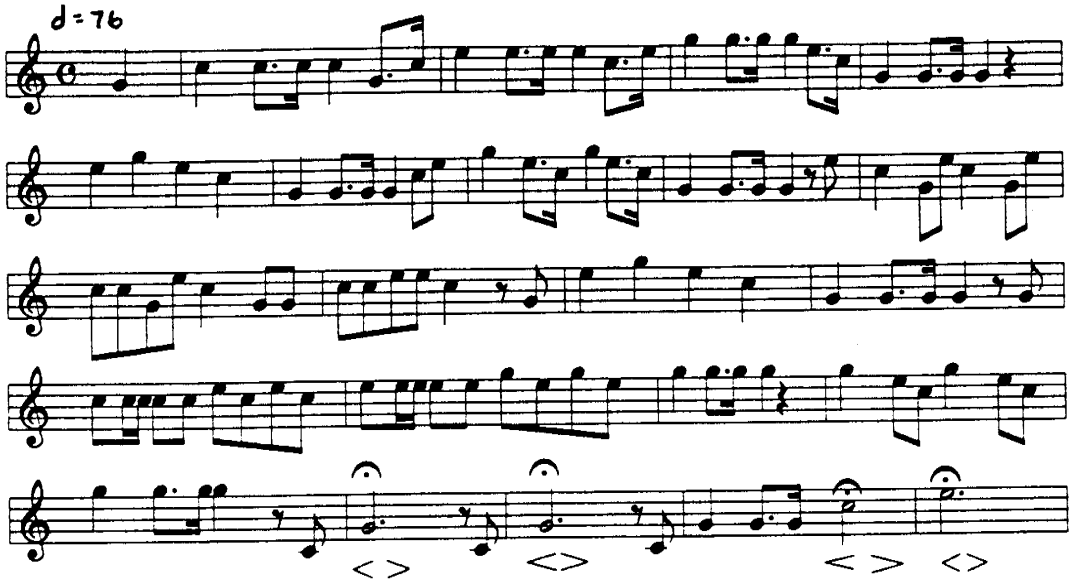
Complete call not used when under way

GENERAL SALUTE: Played only in the absence of a full band, for the raising of the ensign or the arrival of a reviewing officer on the dais.

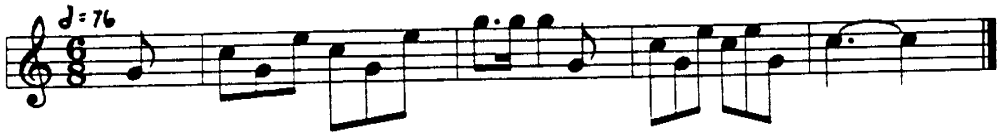


CARRY ON: Played after salutes, anthems and Sunset.

FIRST POST: Traditionally, the first posting of sentries for the night.

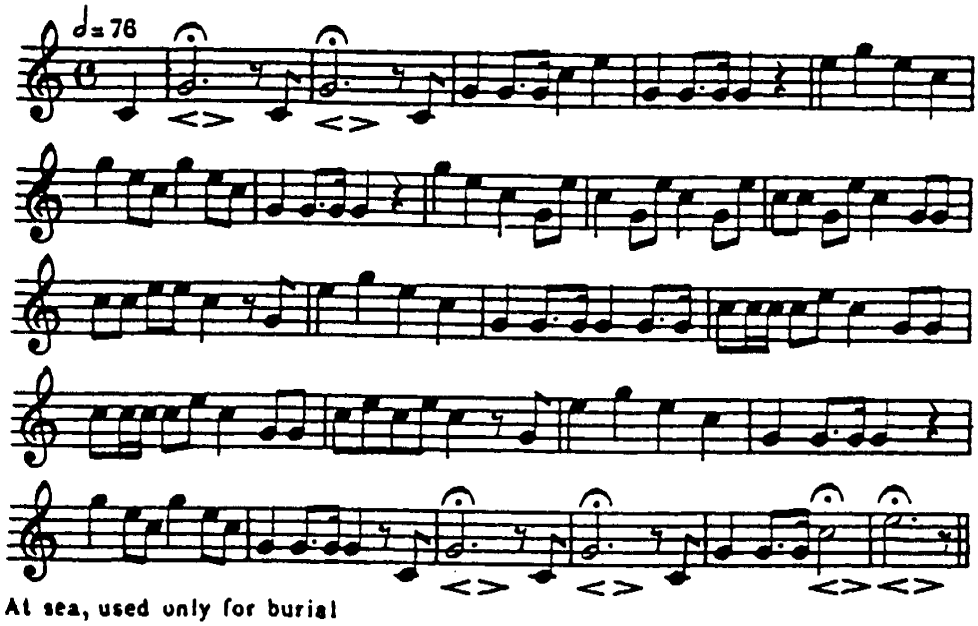


DEFAULTERS: To call personnel for defaulters parade.



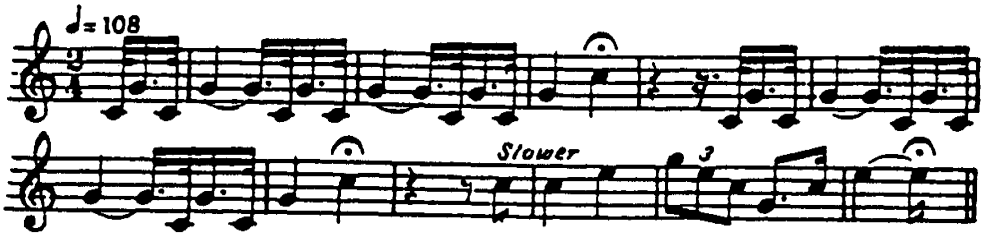
GUARD: To muster the guard.

LAST POST: Traditionally, the last posting of sentries for the night. Today, First Post is sounded at 2040 and Last Post at 2100 except that neither is sounded if sunset occurs after 2040. The Last Post is sounded at funerals and on Remembrance Day, always followed by Rouse.



At sea, used only for burial

ROUSE: May be used to awaken officers. This call always follows Last Post at funerals and on Remembrance Day.



Used for *"Guard and Steerage"*
Follows *"Last Post"* at Naval funerals.

OUT PIPES: To end a stand easy. This call is from the days when sailors would smoke pipes during a stand easy. The call "Hands To Classes" should be used when personnel under training are returning to classes, not work.

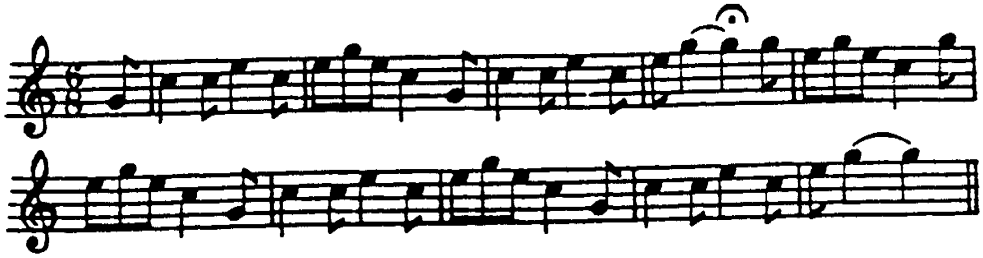
Used also for *"Out pipes"* and *"Stop pumps"*

GROG: To call the hands to the quarter deck for their daily issue of grog, a mixture of rum and water. Today this call is used for the issue of Ki or cocoa.

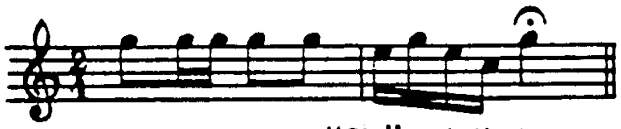
Followed by one "G"– *"Limejuice!"*

COMMODORE'S SALUTE: To salute Commodores.

OFFICER'S DINNER: To call officers to dinner.

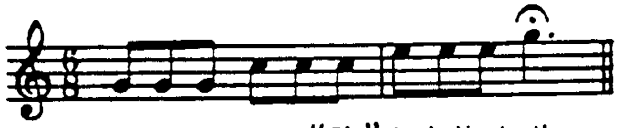


HANDS TO CLASSES: Personnel report to their classes for training.



Followed by one or more "G's" to indicate watch required.
Preceded by one or more "G's" to indicate the part of the watch required.

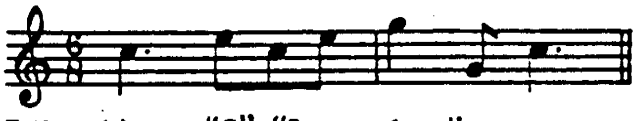
DUTY WATCH: Duty watch to muster.



Followed by one or more "G's" to indicate the watch required.

STAND EASY: Stand easy from work or training (coffee break).

SECURE: To cease work or training at the end of the day.



Followed by one "G"–"*Return Arms*"

BAND: To muster the band.

SALUTING GUNS' CREWS: To muster the guns' crews.

DUTY HANDS: To call a work party other than the duty watch.

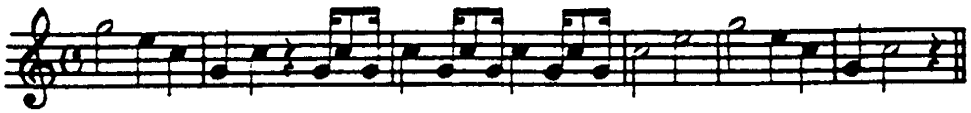
Followed by "G's" to indicate first or second duty hands.

COOKS: To call hands to a meal.

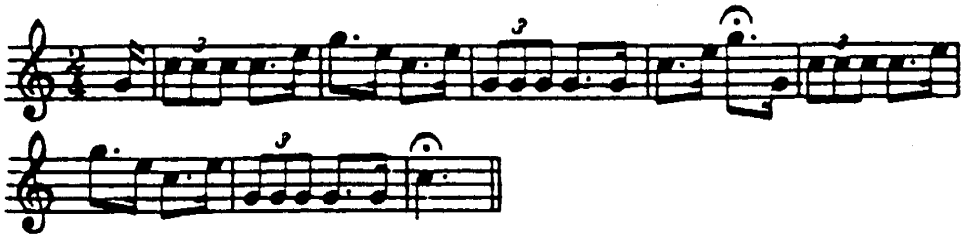
MARKERS: Markers take their positions on the parade.

Followed by one "G"– *"Right markers!"*
Followed by two "G's"– *"Left markers!"*
Also used for *"Recording parties!"*

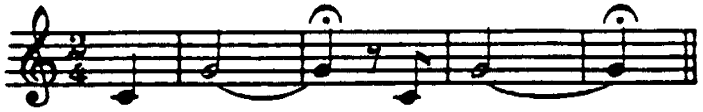
DIVISIONS: Divisions fall in on their markers.



LIBERTY MEN: To muster those personnel proceeding on leave. Short leave is known as liberty, and "liberty men" go ashore in "liberty boats"

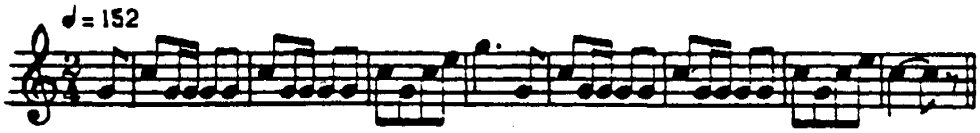


DARKEN SHIP: To extinguish lights at bedtime. Also, during the night at sea, to prevent the display of any unauthorized lights outboard.

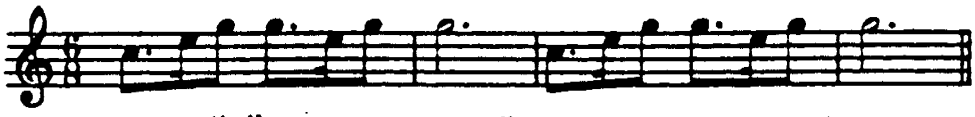


Followed by *"Halt!"*– *"Undarken Ship."*

CLEAR LOWER DECK: To announce a general muster or evolution requiring all hands.



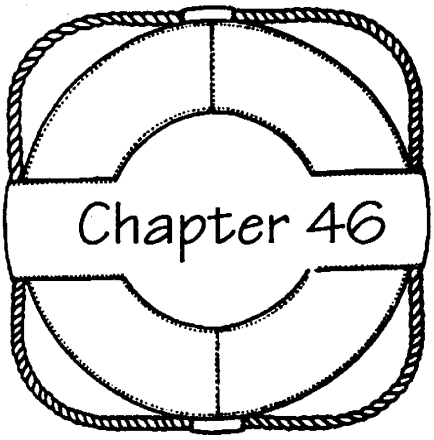
OFFICERS: To call officers to take posts.



Followed by one "G"– *"Officers Warned!"*
Followed by two "G's"– *"Cable Officers!"*
Followed by three "G's"– *"Executive Officers!"*
Followed by four "G's"– *"All Officers!"*

ATTENTION: To call the ship's company to attention on the approach of the Commanding or a Reviewing Officer.

Drum Patterns, or 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. Unfortunately, in sea cadets we 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. Also, the drum rudiments are given so the cadets can better understand how drum music is written.

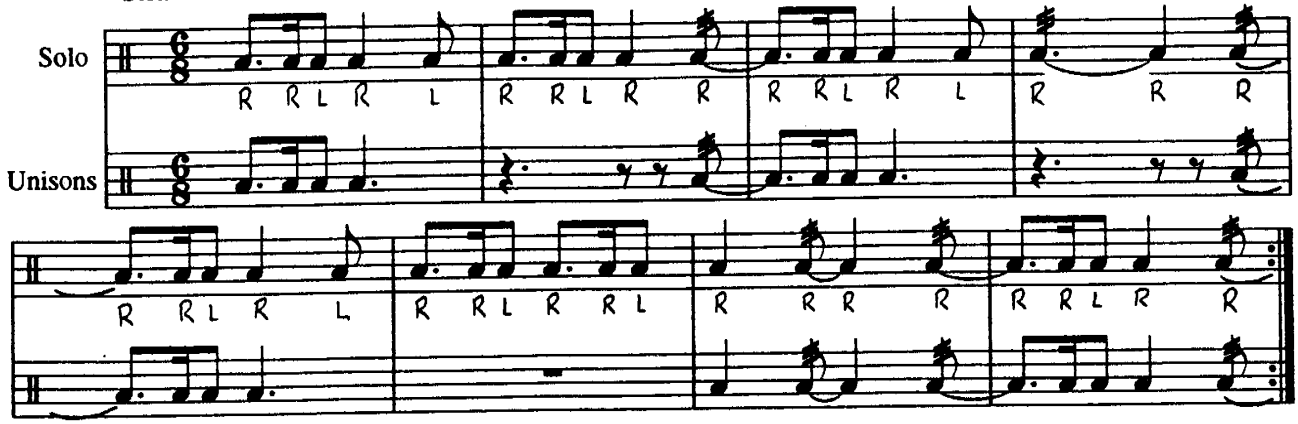
Good practice techniques for drummers are lots of repetition, attention to detail, and using a metronome. Trying to learn off-beats while another person gives you a tempo is difficult for both players, as usually most people do not stay on their original tempo. A metronome gives a steady beat and will 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.

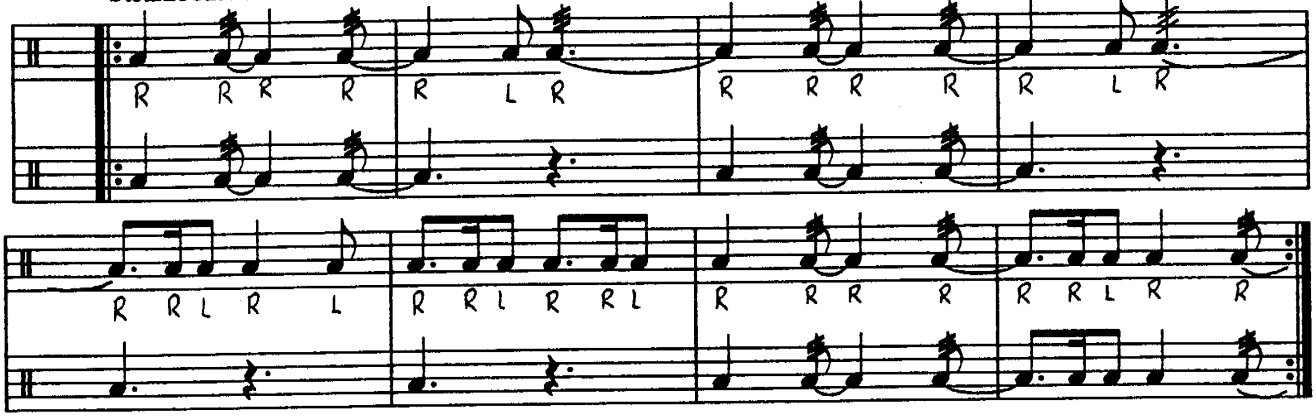
Steamboats

CPO Elan Masson

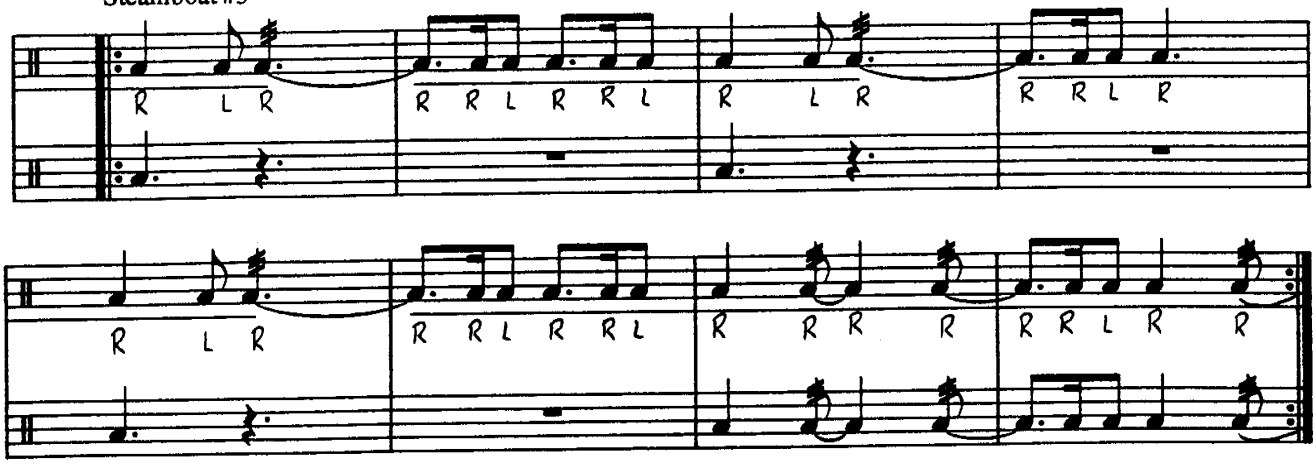
Steamboat #1



Steamboat #2

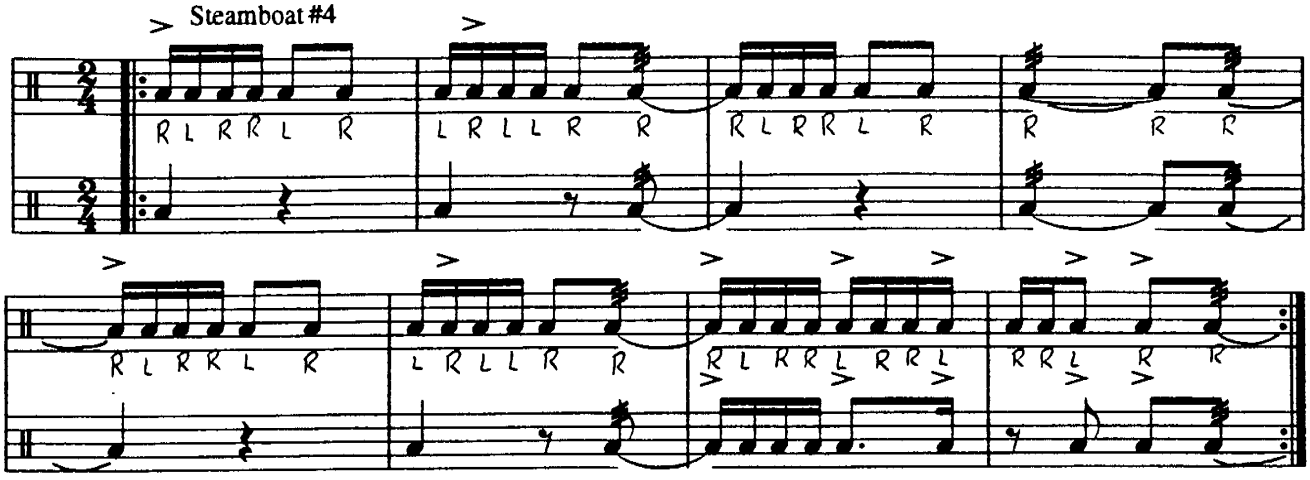


Steamboat #3



Steamboats

Steamboat #4



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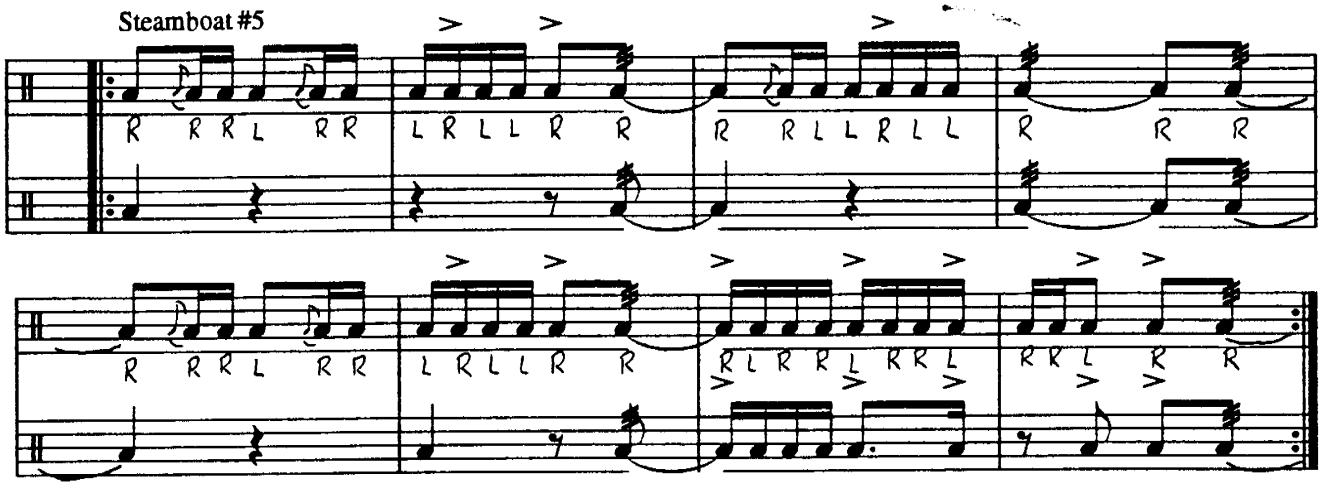

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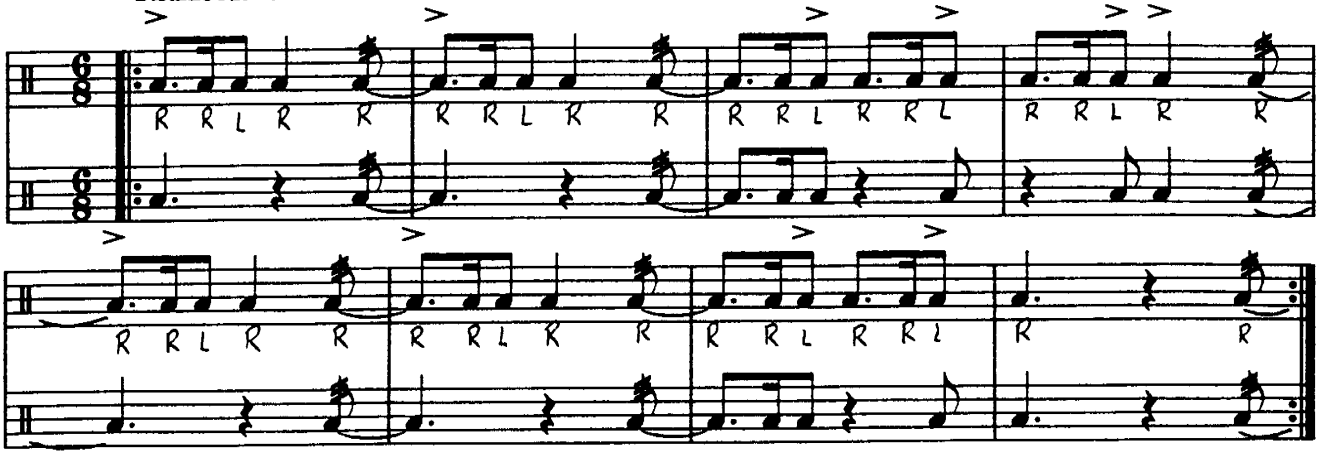
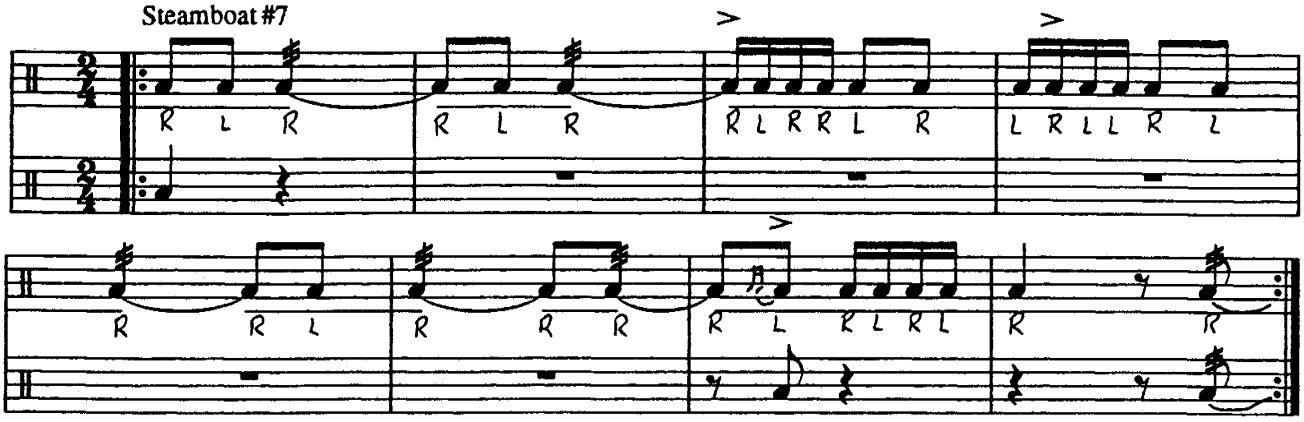


Steamboats

Steamboat #7



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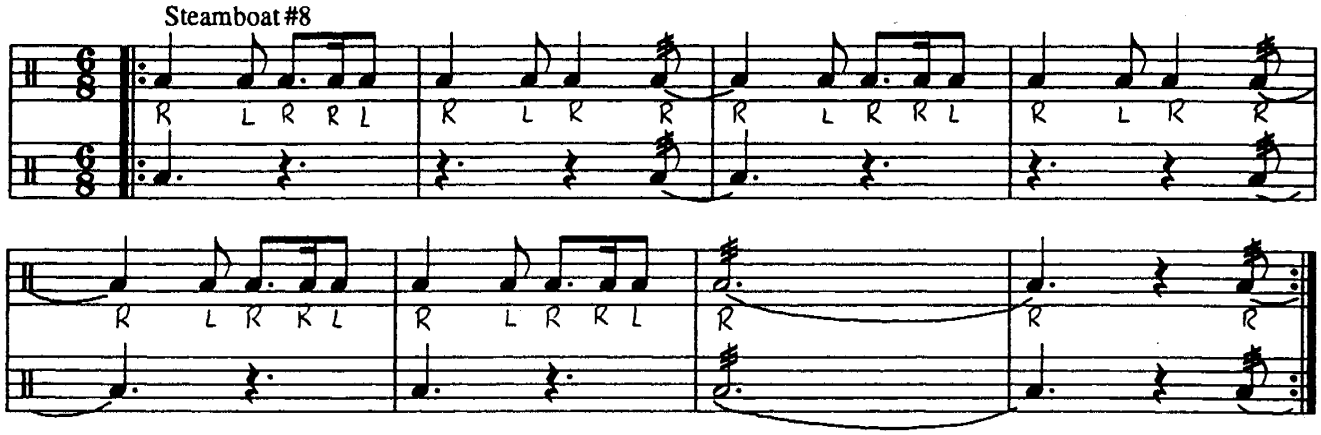

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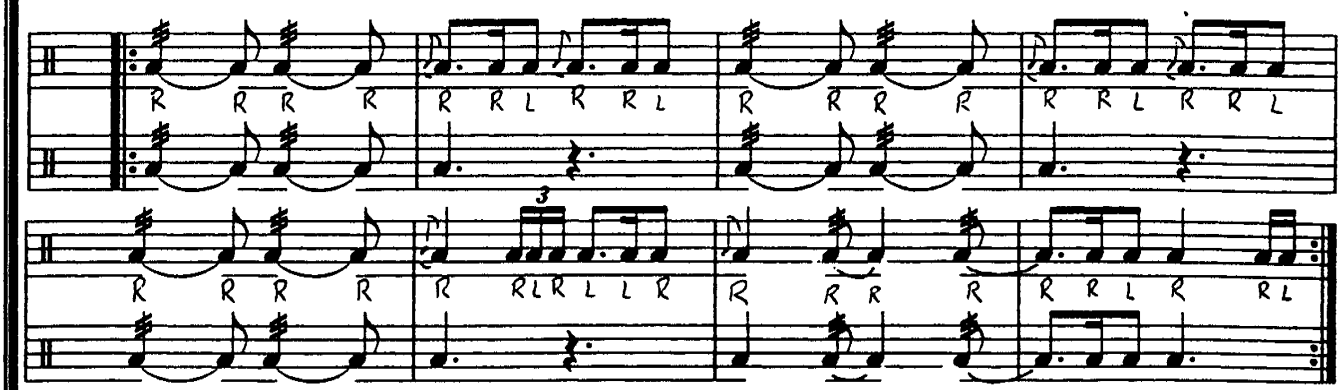
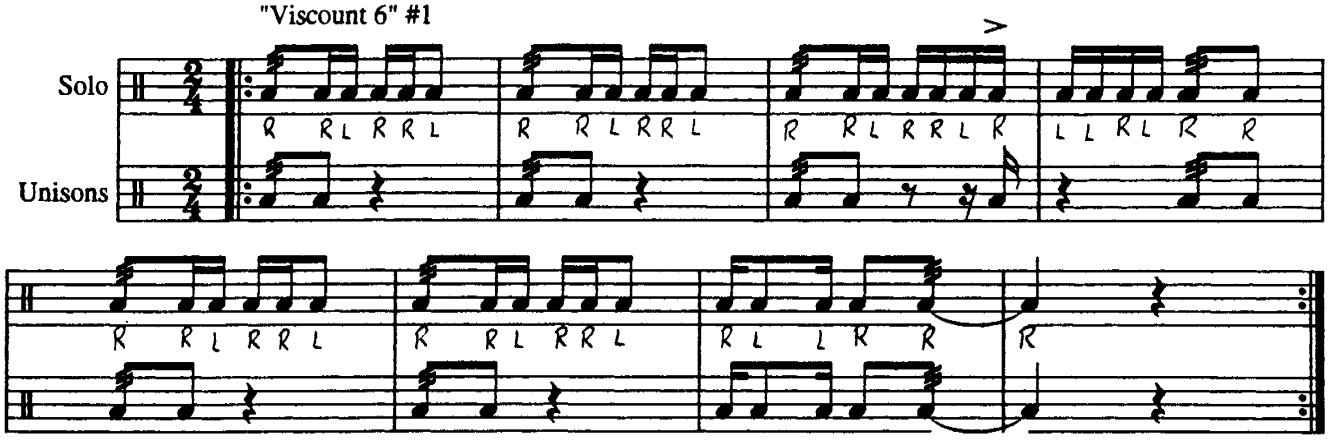


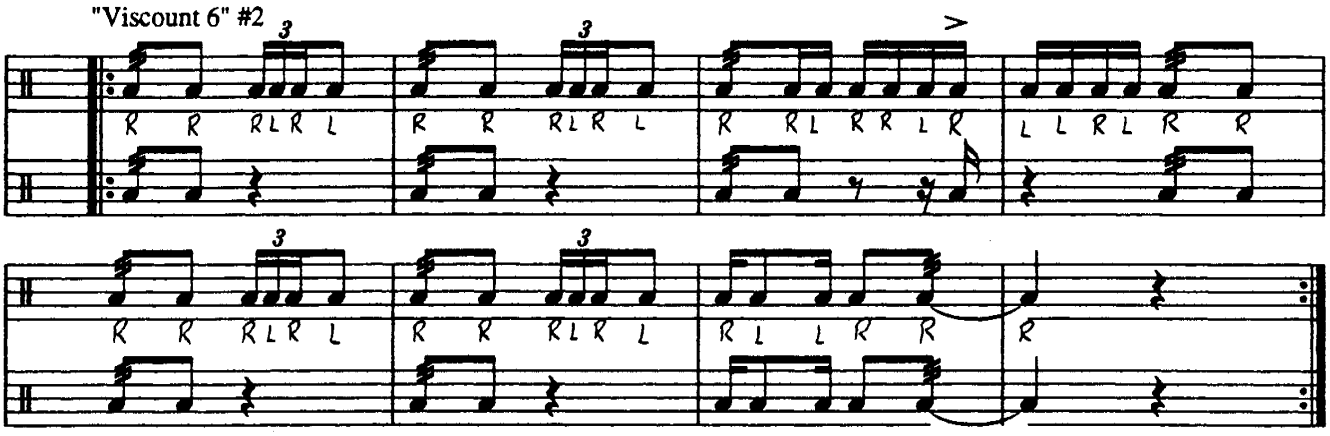
"Viscount 6" Cadences

Anon.

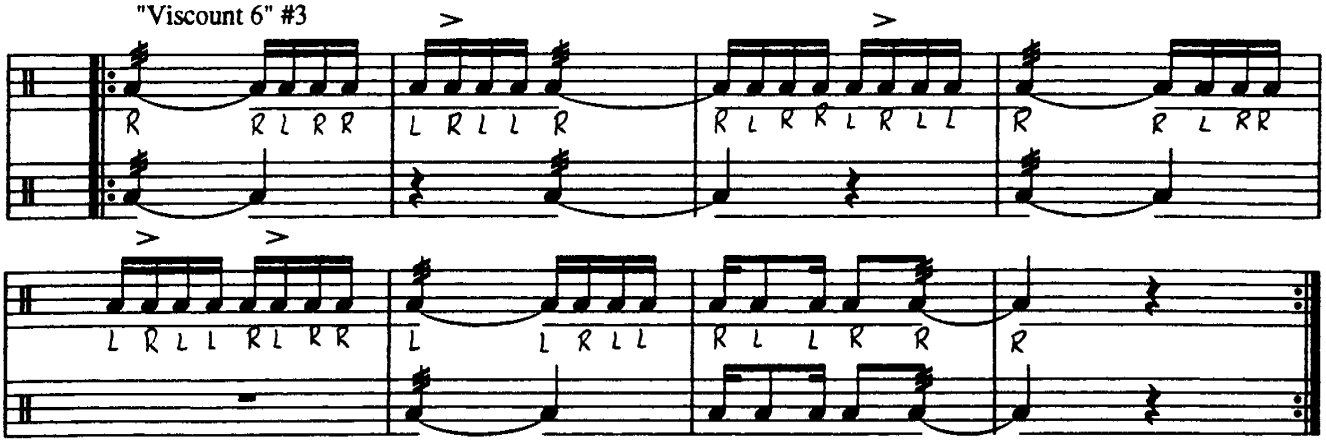
"Viscount 6" #1



"Viscount 6" #2

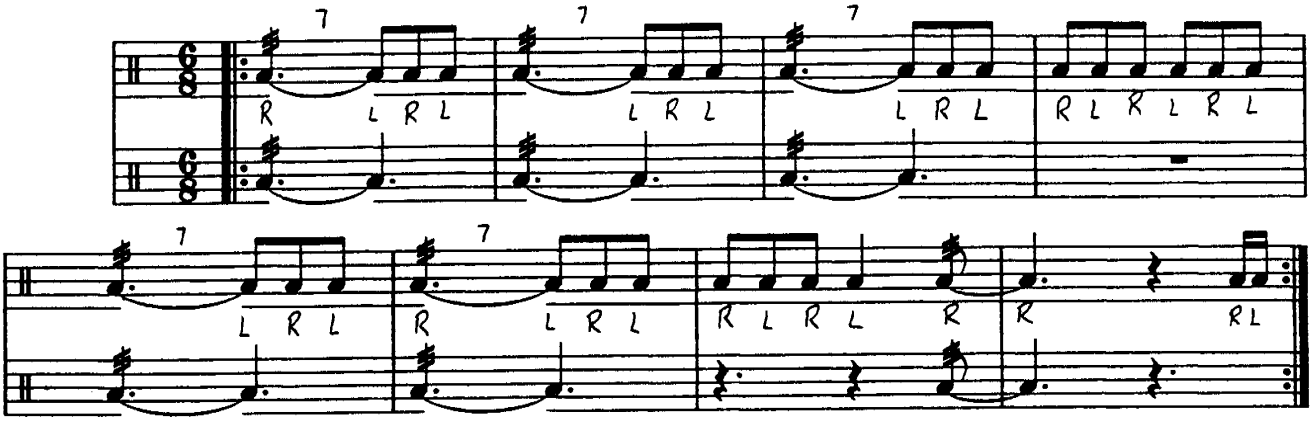
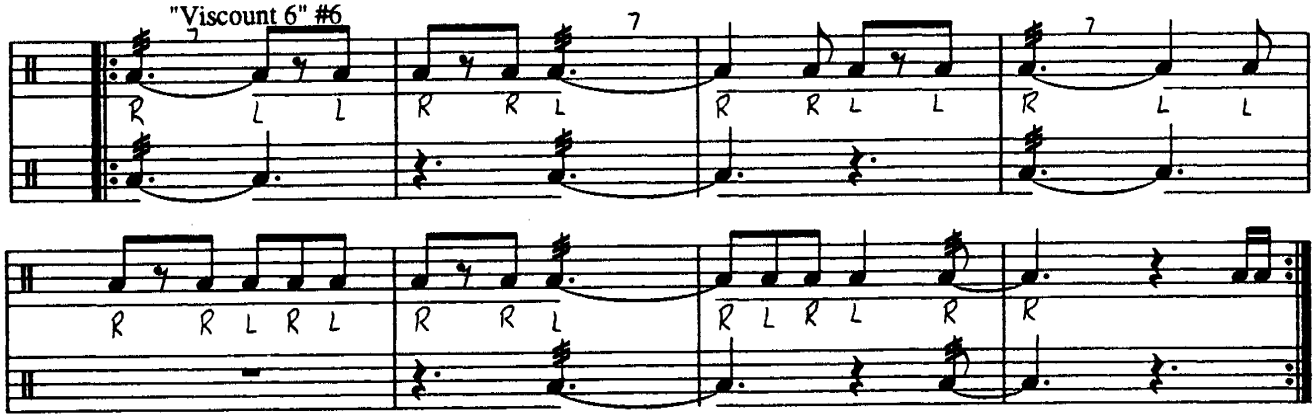


"Viscount 6" #3



"Viscount 6" Cadences

"Viscount 6" #5



"Viscount 6" #6