

Colonel Bogey

CLARINET

ALTO 1/CLARINET

CLARINET

ALTO 2/CLARINET

CLARINET

ALTO 3/CLARINET

CLARINET

TENOR/CLARINET

TRUMPET 1

TRUMPET 2

TRUMPET 3

TROMBONE 1

TROMBONE 2

VOCAL

OPTIONAL SECOND VERSE (ON RECORDING BUT NOT ON ORIGINAL CHART - NOT MARKED IN PARTS)
CUT FROM END OF LETTER E BACK TO LETTER B

PIANO

CROWD: "YES SIR! AND THE SAME TO YOU"
SERG: "WHAT'S THAT? AND THEY'RE QUITE NICE TOO"
CROWD: "NO SIR, IT'S JUST TO SHOW, SIR, OUR BEST RESPECTS TO THE MAJOR AND YOU"
SERG: "YES NOW, HIS FACE HAS GONE ALL RED. WHAT'S THAT THE DEAR OLD CAMP JUST SAID?"
CROWD: "YES SIR! THE SAME TO YOU, SIR, AND MANY OF 'EM, A SOLDIER'S FAREWELL."

VIOLIN 1

VIOLIN 2

VIOLIN 3

SAXO

Eb D Eb Bb7 Bb7 Eb Eb

DOUBLE BASS

DRUMS

♩=120

A MARCH RHYTHM

This page of a musical score covers measures 8 through 15. The score is for a symphony orchestra and a vocal soloist. The instruments and parts are arranged as follows from top to bottom:

- Cl. (Clarinets):** Four staves, each labeled 'Cl.'. They play a melodic line with eighth and quarter notes, often beamed together.
- Tpt. (Trumpets):** Three staves, each labeled 'Tpt.'. They play a rhythmic accompaniment of eighth notes.
- Tbn. (Tubas):** Two staves, each labeled 'Tbn.'. The upper staff has a melodic line with long slurs, while the lower staff plays a rhythmic accompaniment.
- T. (Tenor):** One staff, currently silent.
- Kbd. (Keyboard):** Two staves. The upper staff contains a series of slanted lines, and the lower staff plays a rhythmic accompaniment. Chord symbols Eb, Bb, and Eb are written above the lower staff.
- Vln. 1 (Violins I):** One staff, playing a rhythmic accompaniment.
- Vln. 2 (Violins II):** Two staves, playing a rhythmic accompaniment. Chord symbols Eb, Bb, Bb, and Eb are written below the staves.
- E. Gtr. (Electric Guitar):** One staff, containing a series of slanted lines.
- BASS:** One staff, playing a rhythmic accompaniment.
- DR. (Drums):** One staff, showing a rhythmic pattern with slanted lines and two circled numbers (4) and (8) above it.

The score is in a key signature of two flats (Bb and Eb) and a common time signature (C). The music features a mix of melodic lines and rhythmic accompaniment across the various sections.

16

CL. 1
CL. 2
CL. 3
CL. 4

TPT. 1
TPT. 2
TPT. 3
TBN. 1
TBN. 2

T.

KBD.

VLN. 1
VLN. 2
VLN. 2

E. GTR.

BASS

DR.

24

CL. CL. CL. CL.

TPT. TPT. TPT.

TBN. TBN.

T.

KBD.

VLN. 1 VLN. 2 VLN. 2

E. GTR.

BASS

DR.

Chord changes: Eb, Bb6, Bb7, Bb7, Eb

Drum accents: (4), (8)

32

CL. WE SING LOVE THE DEAR OLD SER-GEANT BUT WHEN WE'RE LATE ON PA-

CL. WE SING LOVE THE DEAR OLD SER-GEANT BUT WHEN WE'RE LATE ON PA-

CL. WE SING LOVE THE DEAR OLD SER-GEANT BUT WHEN WE'RE LATE ON PA-

CL. WE SING LOVE THE DEAR OLD SER-GEANT BUT WHEN WE'RE LATE ON PA-

TPT. WE SING LOVE THE DEAR OLD SER-GEANT BUT WHEN WE'RE LATE ON PA-

TPT. WE SING LOVE THE DEAR OLD SER-GEANT BUT WHEN WE'RE LATE ON PA-

TPT. WE SING LOVE THE DEAR OLD SER-GEANT BUT WHEN WE'RE LATE ON PA-

TBN. WE SING LOVE THE DEAR OLD SER-GEANT BUT WHEN WE'RE LATE ON PA-

TBN. WE SING LOVE THE DEAR OLD SER-GEANT BUT WHEN WE'RE LATE ON PA-

T. WE LOVE THE DEAR OLD SER-GEANT BUT WHEN WE'RE LATE ON PA-

KBD. WE SING LOVE THE DEAR OLD SER-GEANT BUT WHEN WE'RE LATE ON PA-

Ab Bb7 Eb Eb D/Eb Eb Bb7

VLN. 1 WE SING LOVE THE DEAR OLD SER-GEANT BUT WHEN WE'RE LATE ON PA-

VLN. 2 WE SING LOVE THE DEAR OLD SER-GEANT BUT WHEN WE'RE LATE ON PA-

VLN. 2 WE SING LOVE THE DEAR OLD SER-GEANT BUT WHEN WE'RE LATE ON PA-

Ab Bb7 Eb Eb

E. GTR. WE SING LOVE THE DEAR OLD SER-GEANT BUT WHEN WE'RE LATE ON PA-

BASS WE LOVE THE DEAR OLD SER-GEANT BUT WHEN WE'RE LATE ON PA-

DR. (107) WE SING LOVE THE DEAR OLD SER-GEANT BUT WHEN WE'RE LATE ON PA-

40

CL. RADE HE CALLS US SER-GEANT AND THE SAME TO

CL. RADE HE CALLS US SER-GEANT AND THE SAME TO

CL. RADE HE CALLS US SER-GEANT AND THE SAME TO

CL. RADE HE CALLS US SER-GEANT AND THE SAME TO

TPT. RADE HE CALLS US SER-GEANT AND THE SAME TO

TPT. RADE HE CALLS US SER-GEANT AND THE SAME TO

TPT. RADE HE CALLS US SER-GEANT AND THE SAME TO

TBN. RADE HE CALLS US SER-GEANT AND THE SAME TO

TBN. RADE HE CALLS US SER-GEANT AND THE SAME TO

T. * LEAD VOCAL IS MOSTLY SPOKEN ON ORIGINAL RECORDING
SOL-DIERS AND A NICE LOT TOO

KBD. RADE HE CALLS US SER-GEANT AND THE SAME TO
Eb Eb Eb Bb

VLN. 1 RADE HE CALLS US SER-GEANT AND THE SAME TO

VLN. 2 RADE HE CALLS US SER-GEANT AND THE SAME TO

VLN. 2 RADE HE CALLS US SER-GEANT AND THE SAME TO

E. GTR. RADE HE CALLS US SER-GEANT AND THE SAME TO
Eb Eb Eb Bb

BASS RADE HE CALLS US SER-GEANT AND THE SAME TO

DR. RADE HE CALLS US SER-GEANT AND THE SAME TO
B (4)

48

CL. YOU

CL. YOU

CL. YOU

CL. YOU

TPT. YOU

TPT. YOU

TPT. YOU

TBN. YOU

TBN.

T. SOL-DIEES THEY CALL YOU SOL-DIEES? YOU'RE MORE LIKE SOME-THING I'VE SEEN AT THE ZOO

KBD. YOU

8b Eb Eb Eo7 8b/F F7 8b

VLN. 1 YOU

VLN. 2 YOU

VLN. 2 YOU

8b Eb Eb Eo7 8b/F F7 8b

E. GTR. YOU

BASS

DR. (8) (10)

56

CL.

CL.

CL.

CL.

TPT.

TPT.

TPT.

TBN.

TBN.

T.

— TEN-TION! DON'T AN-SWER BACK TO ME SI-LENCE! OR TAKE TEN DAYS C.

KBD.

VLN. 1

VLN. 2

VLN. 2

E. GTR.

BASS

DR.

(16)

(4)

Detailed description of the musical score: The score is for page 8 of a piece, starting at measure 56. It features a vocal line with lyrics: "TEN-TION! DON'T AN-SWER BACK TO ME SI-LENCE! OR TAKE TEN DAYS C." The instrumental parts include four Clarinets (CL.), three Trumpets (TPT.), two Trombones (TBN.), Keyboard (KBD.), Violin 1 (VLN. 1), Violin 2 (VLN. 2), Electric Guitar (E. GTR.), Bass, and Drums (DR.). The keyboard part shows chords: Bb7, Eb, Eb, Eb, Bb6. The drum part has markings (16) and (4). The score is in a key with two flats and a 4/4 time signature.

64

CL. YES SIR THE SAME TO YOU SIR AND MA - NY OF THEM A SOL-DIER'S FARE - WELL

CL. YES SIR THE SAME TO YOU SIR AND MA - NY OF THEM A SOL-DIER'S FARE - WELL

CL. YES SIR THE SAME TO YOU SIR AND MA - NY OF THEM A SOL-DIER'S FARE - WELL

CL. YES SIR THE SAME TO YOU SIR AND MA - NY OF THEM A SOL-DIER'S FARE - WELL

TPT. YES SIR THE SAME TO YOU SIR AND MA - NY OF THEM A SOL-DIER'S FARE - WELL

TPT. YES SIR THE SAME TO YOU SIR AND MA - NY OF THEM A SOL-DIER'S FARE - WELL

TPT. YES SIR THE SAME TO YOU SIR AND MA - NY OF THEM A SOL-DIER'S FARE - WELL

TBN. YES SIR THE SAME TO YOU SIR AND MA - NY OF THEM A SOL-DIER'S FARE - WELL

TBN. YES SIR THE SAME TO YOU SIR AND MA - NY OF THEM A SOL-DIER'S FARE - WELL

T. CUT TO OPTIONAL ENDING 8.

KBD. YES SIR THE SAME TO YOU SIR AND MA - NY OF THEM A SOL-DIER'S FARE - WELL

VLN. 1 YES SIR THE SAME TO YOU SIR AND MA - NY OF THEM A SOL-DIER'S FARE - WELL

VLN. 2 YES SIR THE SAME TO YOU SIR AND MA - NY OF THEM A SOL-DIER'S FARE - WELL

VLN. 2 YES SIR THE SAME TO YOU SIR AND MA - NY OF THEM A SOL-DIER'S FARE - WELL

E. GTR. YES SIR THE SAME TO YOU SIR AND MA - NY OF THEM A SOL-DIER'S FARE - WELL

BASS YES SIR THE SAME TO YOU SIR AND MA - NY OF THEM A SOL-DIER'S FARE - WELL

DR. YES SIR THE SAME TO YOU SIR AND MA - NY OF THEM A SOL-DIER'S FARE - WELL

This musical score is for a jazz ensemble and is written in the key of C minor. The score is divided into several systems of staves. The instruments included are:

- Woodwinds: Four Clarinets (CL.), three Trumpets (TPT.), and two Trombones (TBN.).
- Brass: One Tenor Saxophone (T.).
- Keyboard: One Keyboard (KBD.).
- Strings: Three Violins (VLN. 1, 2, 2).
- Guitar: One Electric Guitar (E. GTR.).
- Bass: One Bass (BASS).
- Drums: One Drummer (DR.).

The score begins with a rehearsal mark 'C' at the top of the first system. The woodwinds and brass parts feature complex rhythmic patterns, often with triplets and slurs. The keyboard part includes chordal accompaniment with 'Cm' chord markings and a triplet in the right hand. The string section provides harmonic support with sustained notes and rhythmic patterns. The electric guitar part consists of rhythmic slash marks. The bass and drum parts provide the foundation for the ensemble's groove. A second rehearsal mark 'C' is located at the bottom of the score, near the drum part.

This musical score is for a band and is written in the key of B-flat major (two flats) and 4/4 time. It begins at measure 79. The instrumentation includes four Clarinets (CL.), three Trumpets (TPT.), two Trombones (TBN.), a Tenor (T.), Keyboard (KBD.), two Violins (VLN. 1 and 2), Electric Guitar (E. GTR.), Bass, and Drums (DR.).

The Clarinet and Trumpet parts feature melodic lines with various articulations and dynamics. The Trombone parts include a prominent bass line with triplets and slurs. The Keyboard part provides harmonic support with chords and bass lines, with specific chords labeled as Ab, Cm, Fm, and Cm. The Violin parts play rhythmic patterns. The Electric Guitar part consists of rhythmic strumming. The Bass part has a steady bass line with triplets. The Drums part provides a consistent rhythmic accompaniment.

D

86

CL.

CL.

CL.

CL.

TPT.

TPT.

TPT.

TBN.

TBN.

T.

KBD.

VLN. 1

VLN. 2

VLN. 2

E. GTR.

BASS

DR.

1

2

pp

pp

pp

pp

pp

pp

G7

Cm

Cm

Ab

Ab

G7

Cm

Cm

Ab

Ab

1

2

D

95

CL. 1
CL. 2
CL. 3
CL. 4
TPT. 1
TPT. 2
TPT. 3
TBN. 1
TBN. 2
T.
KBD.
VLN. 1
VLN. 2
VLN. 3
E. GTR.
BASS
DR.

Abm Ab Eb7 Eb7 Eb°7 Eb7 Eb° Eb7

(4) (8)

Detailed description: This is a page of a musical score for page 95. It features a full orchestral and band arrangement. The woodwind section includes four Clarinets (CL.), three Trumpets (TPT.), and two Trombones (TBN.). The brass section includes a Trumpet (T.). The string section includes Violins 1 (VLN. 1), Violins 2 (VLN. 2), and Violins 3 (VLN. 3). The rhythm section includes Electric Guitar (E. GTR.), Bass (BASS), and Drums (DR.). The score is in a key signature of three flats (B-flat major or D-flat minor) and a 4/4 time signature. The music is divided into measures, with various rhythmic patterns and dynamics. The keyboard part includes chord markings: Abm, Ab, Eb7, Eb7, Eb°7, Eb7, Eb°, and Eb7. The drum part includes a pattern of eighth notes and rests, with a '4' in a circle above the first measure and an '8' in a circle above the fifth measure.

101

CL. TO ALTO **E**

CL. TO ALTO

CL. TO ALTO

CL. TO TENOR

TPT.

TPT.

TPT.

TBN. SOLO

TBN.

T.

KBD. Eb7 Eb7 Bbm7 Eb7 Ab Ab Ab

VLN. 1

VLN. 2

VLN. 2 Eb7 Eb7 Bbm7 Eb7 Ab Ab Ab

E. GTR.

BASS

DR. (12) (16) **E**

109

CL. ALTO

CL. ALTO

CL. ALTO

CL. TENOR SAXOPHONE

TPT.

TPT.

TPT.

TBN.

TBN.

T.

KBD.

Ab Ab F7 Bbm Bbm D^o7

VLN. 1

VLN. 2

VLN. 2

E. GTR.

BASS

DR.

(4) (8)

116

ALTO SAX. F

ALTO SAX.

ALTO SAX.

TEN. SAX.

TPT.

TPT.

TPT.

TBN.

TBN.

T.

KBD.

VLN. 1

VLN. 2

VLN. 2

E. GTR.

BASS

DR.

Ab/Eb Eb7 Ab Eb

Ab/Eb Eb7 Ab Eb

(10) (16) F

123

ALTO SAX.
ALTO SAX.
ALTO SAX.
TEN. SAX.
TPT.
TPT.
TPT.
TBN.
TBN.
T.
KBD.
VLN. 1
VLN. 2
VLN. 2
E. GTR.
BASS
DR.

Chord markings in Keyboard part:
 Eb Eb Gm/D Eb/Bb Bb7 Bb7

Drum markings:
 (4) (8)

131

ALTO SAX. G

ALTO SAX.

ALTO SAX.

TEN. SAX.

TPT.

TPT.

TPT.

TBN.

TBN.

T.

KBD.

VLN. 1

VLN. 2

VLN. 2

E. GTR.

BASS

DR.

E♭ A7/E B♭/F F7 B♭7 G♭

E♭ A7/E B♭/F F7 B♭7 G♭

(12)

G

139

ALTO SAX.

ALTO SAX.

ALTO SAX.

TEN. SAX.

TPT.

TPT.

TPT.

TBN.

TBN.

T.

KBD.

VLN. 1

VLN. 2

VLN. 2

E. GTR.

BASS

DR.

146

ALTO SAX. 

ALTO SAX. 

ALTO SAX. 

TEN. SAX. 

TPT. 

TPT. 

TPT. 

TBN. 

TBN. 

T. 

KBD. 

VLN. 1 

VLN. 2 

VLN. 2 

E. GTR. 

BASS 

DR. 

154

OPTIONAL ENDING

ALTO SAX. ALTO SAX. ALTO SAX. TEN. SAX. TPT. TPT. TPT. TBN. TBN. T. KBD. VLN. 1 VLN. 2 VLN. 2 E. GTR. BASS DR.

The musical score is arranged in a standard orchestral layout. The top four staves are for saxophones (Alto, Alto, Alto, Tenor). The next four staves are for trumpets and trombones (Trumpet, Trumpet, Trumpet, Trombone). Below these are the Tenor, Keyboard, Violins (1, 2, 2), Electric Guitar, Bass, and Drums. The score is divided into two main sections: a primary section (measures 154-158) and an 'OPTIONAL ENDING' section (measures 159-162). The primary section features a saxophone melody with a triplet in the final measure, a trumpet and trombone section with triplets, and a keyboard accompaniment with various chords. The optional ending section provides an alternative conclusion for the saxophone and keyboard parts. The drum part includes a measure with a circled '4'.

160

ALTO SAX.
ALTO SAX.
ALTO SAX.
TEN. SAX.
TPT.
TPT.
TPT.
TBN.
TBN.
T.
KBD.
VLN. 1
VLN. 2
VLN. 2
E. GTR.
BASS
DR.

Chord changes: Eb, Ab, Fm7, Bb7, Eb, Eb

Drum notation: (4)