

# The Conscientious Objector

As sung by Alfred Lester

Written by Davy Burnaby & Gitz Rice

Arranged by Kevin Morgan

♩=90

Moderato and rubato

**A**

Voice

Per - haps you wond-er what I am, I will expl-ain to you. My

Voice

Per - haps you wond-er what I am, I will expl-ain to you. My

Piano

*f* *mp*

♩=90

Moderato and rubato

**A**

Part 1 in C

*f* *mf*

Part 1 in Bb

*f* *mf*

Part 2 in C

*f* *mp*

Part 2 in Bb

*f* *mp*

Part 2 in Eb

*f* *mp*

Part 2 in F

*f* *mp*

Part 3 in Bb

*f* *mp*

Part 3 in C

*f* *mp*

Part 4 in C

*f* *mp*

Part 4 in Eb

*f* *mp*

Part 4 in Bb

*f* *mp*

5

Voice

consc-ience is the onl - y thing that helps to pull me thorough. Ob - ject-ion is a thing that I have

Voice

consc-ience is the onl - y thing that helps to pull me thorough. Ob - ject-ion is a thing that I have

Pno.

1 C

1 Bb

2 C

2 Bb

2 Eb

2 F

3 Bb

3 C

4 C

4 Eb

4 Bb

8

Voice

stud-ied thou-rou-ghly. I don't obl-ect to fight-ing huns but shouldhate them fight-ing me. Non

Voice

stud-ied thou-rou-ghly. I don't obl-ect to fight-ing huns but shouldhate them fight-ing me. Non

Pno.

1 C

1 Bb

2 C

2 Bb

2 Eb

2 F

3 Bb

3 C

4 C

4 Eb

4 Bb

**B**

11

Voice

com ba tant ba-tta-li-ans are fairl-y in my line But theserg eant seems to hate me and he calls me "bab-y mine" But,

Voice

com ba tant ba-tta-li-ans are fairl-y in my line But theserg eant seems to hate me and he calls me "bab-y mine" But,

Pno.

**B**

1 C

1 Bb

2 C

2 Bb

2 Eb

2 F

3 Bb

3 C

4 C

4 Eb

4 Bb

15

Voice

oh, I got so cross with him and rose to the att-ack, and when he called me "Eth- el" I\_\_\_

Voice

oh, I got so cross with him and rose to the att-ack, and when he called me "Eth- el" I\_\_\_

Pno.

1 C

1 Bb

2 C

2 Bb

2 Eb

2 F

3 Bb

3 C

4 C

4 Eb

4 Bb

C

18

Voice

called him "Beatr- ice" back. Send out the arm-y and the nav - y. Send out the rank and

Voice

called him "Beatr- ice" back. Send out the arm-y and the nav - y. Send out the rank and

Pno.

*mf*

C

1 C

*f*

1 Bb

*f*

2 C

*mf*

2 Bb

*mf*

2 Eb

*mf*

2 F

*mf*

3 Bb

3 C

4 C

4 Eb

4 Bb

22

Voice

file. Send out the brave old terr-i - tor - ials. They'll face the dang-er with a

Voice

file. Send out the brave old terr-i - tor - ials. They'll face the dang-er with a

Pno.

1 C

1 Bb

2 C

2 Bb

2 Eb

2 F

3 Bb

3 C

4 C

4 Eb

4 Bb

This musical score is for page 22 of a piece. It features two vocal parts (Soprano and Bass) and a large brass section. The vocal parts have lyrics: "file. Send out the brave old terr-i - tor - ials. They'll face the dang-er with a". The piano accompaniment is in the left hand. The brass section includes: 1 C (Trumpet), 1 Bb (Trumpet), 2 C (Trumpet), 2 Bb (Trumpet), 2 Eb (Trumpet), 2 F (Trumpet), 3 Bb (Trumpet), 3 C (Trumpet), 4 C (Trumpet), 4 Eb (Trumpet), and 4 Bb (Trumpet). The score is written in a key signature of one flat (Bb) and a common time signature (C). The vocal parts are in a soprano and bass clef. The piano part is in a grand staff. The brass parts are in various clefs: 1 C and 1 Bb are in soprano clef; 2 C, 2 Bb, 2 Eb, and 2 F are in soprano clef; 3 Bb and 3 C are in soprano clef; 4 C, 4 Eb, and 4 Bb are in bass clef.

26

Voice

smile. Send out the boys of the old brig-ade whomade old Engl-and free?

Voice

smile. Send out the boys of the old brig-ade whomade old Engl-and free?

Pno.

1 C

1 Bb

2 C

2 Bb

2 Eb

2 F

3 Bb

3 C

4 C

4 Eb

4 Bb



D

31

Voice

Send out my broth-er, my sist-er and my moth-er, But God's sake don't send me.

Voice

Send out my broth-er, my sist-er and my moth-er, But God's sake don't send me.

Pno.

D

1 C

1 Bb

2 C

2 Bb

2 Eb

2 F

3 Bb

3 C

4 C

4 Eb

4 Bb

**E**

36

Voice

We have a nast y off-ic - er, he is a horr-id brute. Last Frid-ay he was terse with me 'cause

Voice

We have a nast y off-ic - er, he is a horr-id brute. Last Frid-ay he was terse with me 'cause

Pno.

*mp*

**E**

1 C

*mf*

1 Bb

*mf*

2 C

*mp*

2 Bb

*mp*

2 Eb

*mp*

2 F

*mp*

3 Bb

*mp*

3 C

*mp*

4 C

*mp*

4 Eb

*mp*

4 Bb

*mp*

40

Voice

I did not sal- ute. But I cut him twice to day and then he asked the reas- on. See, I

Voice

I did not sal- ute. But I cut him twice to day and then he asked the reas- on. See, I

Pno.

1 C

1 Bb

2 C

2 Bb

2 Eb

2 F

3 Bb

3 C

4 C

4 Eb

4 Bb

**F**

43

Voice

said I thought, dear Capt-ain, that you still were cross with me. Send out the arm - y and the

Voice

said I thought, dear Capt-ain, that you still were cross with me. Send out the arm - y and the

Pno.

*mf*

**F**

1 C

*f*

1 Bb

*f*

2 C

*mf*

2 Bb

*mf*

2 Eb

*mf*

2 F

*mf*

3 Bb

*mf*

3 C

*mf*

4 C

*mf*

4 Eb

*mf*

4 Bb

*mf*

46

Voice

nav - y. Send out the rank and file. Send out the brave old terr - i-

Voice

nav - y. Send out the rank and file. Send out the brave old terr - i-

Pno.

1 C

1 Bb

2 C

2 Bb

2 Eb

2 F

3 Bb

3 C

4 C

4 Eb

4 Bb

This musical score is for page 46 of a piece. It features two vocal parts (Soprano and Bass) and a large brass section. The vocal parts have lyrics: "nav - y. Send out the rank and file. Send out the brave old terr - i-". The piano accompaniment consists of chords and arpeggiated figures. The brass section includes parts for 1 C, 1 Bb, 2 C, 2 Bb, 2 Eb, 2 F, 3 Bb, 3 C, 4 C, 4 Eb, and 4 Bb. The brass parts are characterized by rhythmic patterns of eighth and sixteenth notes, often with accents.

50

Voice  
tor - ials. They'll face the dang-er with a smile. Send out the boys of the

Voice  
tor - ials. They'll face the dang-er with a smile. Send out the boys of the

Pno.

1 C

1 Bb

2 C

2 Bb

2 Eb

2 F

3 Bb

3 C

4 C

4 Eb

4 Bb

54

Voice  
old brig-ade whomade old Engl - and free? Send out the bak-ers, and the

Voice  
old brig-ade whomade old Engl - and free? Send out the bak-ers, and the

Pno.

1 C

1 Bb

2 C

2 Bb

2 Eb

2 F

3 Bb

3 C

4 C

4 Eb

4 Bb

58

Voice

bloom-in' prof - it mak- ers. But God's sake don't send me.

Voice

bloom-in' prof - it mak- ers. But God's sake don't send me.

Pno.

1 C

1 Bb

2 C

2 Bb

2 Eb

2 F

3 Bb

3 C

4 C

4 Eb

4 Bb



Voice

# The Conscientious Objector

As sung by Alfred Lester

Arranged by Kevin Morgan

Written by Davy Burnaby & Gitz Rice

$\text{♩} = 90$

**Moderato and rubato**

**A**



Per - haps you wond - er what I am, I will expl - ain to you. My

5



consc - ience is the onl - y thing that helps to pull me through. Ob -

7



ject - ion is a thing that I have stud - ied thou - rou - ghly. I

9



don't obl - ect to fight - ing huns but should hate them fight - ing me. Non

11

**B**



com - ba tant ba - tta - li - ans are fair - ly in my line But the serg - eant seems to hate me and he

14



calls me "bab - y mine" But, oh, I got so cross with him and rose to the att - ack, and

17



when he called me "Eth - el" I called him "Beatr - ice" back.

19

**C**



Send out the arm - y and the nav - y. Send out the rank and file.

23



Send out the brave old terr - i - tor - ials. They'll face the dang - er with a smile.

27



Send out the boys of the old brig - ade who made old Engl - and free?

V.S.

31



Send out my broth-er, my sist-er and my moth-er, But God's sake don't send me.

35

**D****E**

We have a nast-y off-ic - er, he is a horr-id brute. Last

39



Frid-ay he was terse with me 'cause I did not sal-ute. But I cut him twice to day and then he

42



asked the reas - on. See, I said I thought, dear Capt - ain, that you

44

**F**

still were cross with me. Send out the arm-y and the nav - y. Send out the rank and

48



file. Send out the brave old terr-i - tor - ials. They'll face the dang-er with a

52



smile. Send out the boys of the old brig-ade whomade old Engl-and free?

57



Send out the bak - ers, and the bloom - in' prof - it mak - ers. But

59



God's sake don't send me.

# The Conscientious Objector

Voice

As sung by Alfred Lester

Arranged by Kevin Morgan  
Written by Davy Burnaby & Gitz Rice

$\text{♩} = 90$

Moderato and rubato

**A**



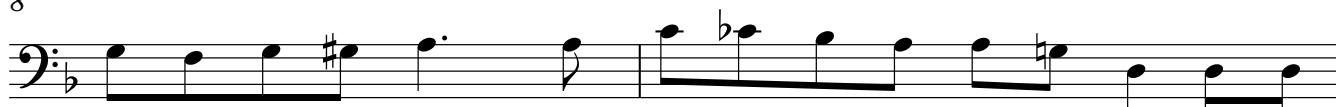
Per - haps you wond-er what I am, I will expl-ain to you. My

5



consc-ience is the onl-y thing that helps to pull me thorough. Ob-ject-ion is a thing that I have

8



stud - ied thou - rou - ghly. I don't obl - ect to fight - ing huns but should

10



hate them fight-ing me. Non com-ba tant ba-tta-li-ans are fairl-y in my line But the

13



serg-eant seems to hate me and hecalls me "bab-y mine" But, oh, I got so cross with him and

16



rose to the att-ack, and when he called me "Eth - el" I called him "Beatr - ice" back.

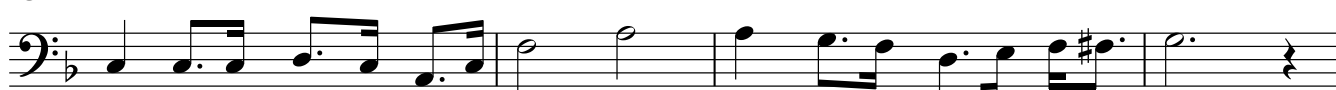
19

**C**



Send out the arm - y and the nav - y. Send out the rank and file.

23



Send out the brave old terr - i - tor - ials. They'll face the dang-er with a smile.

27



Send out the boys of the old brig-ade who made old Engl-and free?

31



Send out my broth-er, my sist-er and my moth-er, But God's sake don't send me.

V.S.

35 **D****E**

We have a nast-y off-ic - er, he is a horr-id brute. Last

39



Frid-ay he was terse with me 'cause I did not sal-ute. But I cut him twice to day and then he

42



asked the reas-on. See, I said I thought, dear Capt-ain, that you still were cross with me.

45 **F**

Send out the arm - y and the nav - y. Send out the rank and file.

49



Send out the brave old terr - i - tor - ials. They'll face the dang-er with a smile.

53



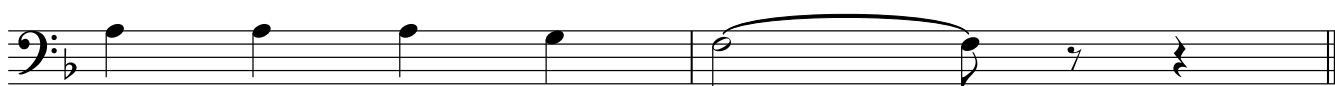
Send out the boys of the old brig-ade who made old Engl-and free?

57



Send out the bak - ers, and the bloom - in' prof - it mak - ers. But

59



God's sake don't send me.

# The Conscientious Objector

Piano

As sung by Alfred Lester

Arranged by Kevin Morgan

Written by Davy Burnaby & Gitz Rice

**Moderato and rubato**

$\text{♩} = 90$

**A**

Musical notation for measures 1-4. The piece is in 4/4 time with a key signature of one flat (B-flat). The first system starts with a dynamic marking of *f* (forte) in the right hand and *f* in the left hand. The melody in the right hand consists of eighth and quarter notes. The left hand provides a harmonic accompaniment with chords and single notes.

Musical notation for measures 5-7. The melody continues with eighth and quarter notes. The left hand accompaniment features chords and moving lines. A fermata is placed over the final note of measure 7.

Musical notation for measures 8-10. The melody continues with eighth and quarter notes. The left hand accompaniment features chords and moving lines. A fermata is placed over the final note of measure 10.

Musical notation for measures 11-14. This section is marked with a box containing the letter **B**. The melody continues with eighth and quarter notes. The left hand accompaniment features chords and moving lines. A fermata is placed over the final note of measure 14.

Musical notation for measures 15-18. The melody continues with eighth and quarter notes. The left hand accompaniment features chords and moving lines. A fermata is placed over the final note of measure 18.

Musical notation for measures 19-22. This section is marked with a box containing the letter **C**. The melody continues with eighth and quarter notes. The left hand accompaniment features chords and moving lines. A fermata is placed over the final note of measure 22.

23

Musical score for measures 23-26. The piece is in B-flat major (one flat). Measure 23 features a treble clef with eighth-note chords and a bass clef with eighth-note chords. Measure 24 has a treble clef with a whole-note chord and a bass clef with a whole-note chord. Measure 25 has a treble clef with eighth-note chords and a bass clef with eighth-note chords. Measure 26 has a treble clef with a whole-note chord and a bass clef with a whole-note chord.

27

Musical score for measures 27-30. Measure 27 has a treble clef with eighth-note chords and a bass clef with eighth-note chords. Measure 28 has a treble clef with eighth-note chords and a bass clef with eighth-note chords. Measure 29 has a treble clef with eighth-note chords and a bass clef with eighth-note chords. Measure 30 has a treble clef with a whole-note chord and a bass clef with a whole-note chord.

31

Musical score for measures 31-34. Measure 31 has a treble clef with eighth-note chords and a bass clef with eighth-note chords. Measure 32 has a treble clef with eighth-note chords and a bass clef with eighth-note chords. Measure 33 has a treble clef with eighth-note chords and a bass clef with eighth-note chords. Measure 34 has a treble clef with a whole-note chord and a bass clef with a whole-note chord.

35 **D** **E**

Musical score for measures 35-38. Measure 35 has a treble clef with eighth-note chords and a bass clef with eighth-note chords, marked with a forte *f* dynamic. Measure 36 has a treble clef with eighth-note chords and a bass clef with eighth-note chords. Measure 37 has a treble clef with eighth-note chords and a bass clef with eighth-note chords, marked with a mezzo-piano *mp* dynamic. Measure 38 has a treble clef with eighth-note chords and a bass clef with eighth-note chords.

39

Musical score for measures 39-41. Measure 39 has a treble clef with eighth-note chords and a bass clef with eighth-note chords. Measure 40 has a treble clef with eighth-note chords and a bass clef with eighth-note chords. Measure 41 has a treble clef with eighth-note chords and a bass clef with eighth-note chords.

42

Musical score for measures 42-45. Measure 42 has a treble clef with eighth-note chords and a bass clef with eighth-note chords. Measure 43 has a treble clef with eighth-note chords and a bass clef with eighth-note chords. Measure 44 has a treble clef with eighth-note chords and a bass clef with eighth-note chords. Measure 45 has a treble clef with eighth-note chords and a bass clef with eighth-note chords.

45 **F**

mf

This system contains measures 45 through 48. Measure 45 begins with a treble clef, a key signature of one flat (B-flat), and a dynamic marking of *mf*. A boxed letter 'F' is placed above the first measure. The right hand features a sequence of chords and eighth-note patterns, while the left hand plays a steady eighth-note accompaniment. The system concludes with a double bar line.

49

This system contains measures 49 through 52. The right hand continues with chordal textures and melodic fragments, including a sharp sign in measure 51. The left hand maintains its eighth-note accompaniment. The system ends with a double bar line.

53

This system contains measures 53 through 56. The right hand shows more complex chordal structures and some melodic movement. The left hand's accompaniment remains consistent. The system concludes with a double bar line.

57

This system contains measures 57 through 60. The right hand features a prominent chord in measure 59 that is held over into measure 60. The left hand continues with eighth-note accompaniment. The system ends with a double bar line.

# The Conscientious Objector

Part 1 in C

As sung by Alfred Lester

Arranged by Kevin Morgan

Written by Davy Burnaby & Gitz Rice

$\text{♩} = 90$

Moderato and rubato

A

5 *f* *mf*

9

B

13

17

C

22 *f*

28

33

D

37 *f* *mf*

E

41

45 *f*

F

51

56



# The Conscientious Objector

Part 1 in B♭

As sung by Alfred Lester

Arranged by Kevin Morgan

Written by Davy Burnaby & Gitz Rice

♩=90

Moderato and rubato

A

5 *f* *mf*

9

B

13

17

C

22 *f*

28

33

D

37 *f* *mf*

E

41

45

F

51 *f*

56

56

56

# The Conscientious Objector

Part 2 in C

As sung by Alfred Lester

Arranged by Kevin Morgan

Written by Davy Burnaby & Gitz Rice

$\text{♩} = 90$

Moderato and rubato

**A**

6 *f*

11 **B**

15

19 **C**

23 *mf*

27

31

35 **D** **E**

40 *f* *mp*

45 **F**

49 *mf*

53

57

The musical score is written in treble clef with a key signature of one flat (Bb) and a 4/4 time signature. It consists of 57 measures. The score is divided into sections marked with letters A through F. Dynamics include *f* (forte), *mp* (mezzo-piano), and *mf* (mezzo-forte). The tempo is marked 'Moderato and rubato'. The score begins with a 6-measure introduction marked *f*. Section A (measures 6-10) is marked *mp*. Section B (measures 11-14) is marked with a box 'B'. Section C (measures 19-22) is marked with a box 'C'. Section D (measures 35-36) and Section E (measures 37-38) are marked with boxes 'D' and 'E' respectively. Section F (measures 45-48) is marked with a box 'F'. The score concludes with a final cadence in measure 57.

# The Conscientious Objector

Part 2 in B $\flat$

As sung by Alfred Lester

Arranged by Kevin Morgan

Written by Davy Burnaby & Gitz Rice

$\text{♩} = 90$

Moderato and rubato

**A**

6 *f* *mp*

11 **B**

15

19 **C**

23 *mf*

27

31

35 **D** **E**

40 *f* *mp*

45 **F**

49 *mf*

53

57

# The Conscientious Objector

Part 2 in Eb

As sung by Alfred Lester

Arranged by Kevin Morgan

Written by Davy Burnaby & Gitz Rice

$\text{♩} = 90$   
**Moderato and rubato**

**A**

6 *f* *mp*

11 **B**

15

19 **C**

23 *mf*

27

31

35 **D** **E**

40 *f* *mp*

45 **F**

49 *mf*

53

57

# The Conscientious Objector

Part 2 in F

As sung by Alfred Lester

Arranged by Kevin Morgan

Written by Davy Burnaby & Gitz Rice

$\text{♩} = 90$   
**Moderato and rubato**

**A**

6 *f* *mp*

11 **B**

15

19 **C**

23 *mf*

27

31

35 **D** **E**

40 *f* *mp*

45 **F**

49 *mf*

53

57

# The Conscientious Objector

Part 3 in Bb

As sung by Alfred Lester

Arranged by Kevin Morgan

Written by Davy Burnaby & Gitz Rice

$\text{♩} = 90$   
**Moderato and rubato**

**A**

6 *f* *mp*

11 **B**

15

19 **C**

23

27

31

35 **D** **E**

40 *f* *mp*

45 **F**

49 *mf*

53

57

# The Conscientious Objector

Part 3 in C

As sung by Alfred Lester

Arranged by Kevin Morgan

Written by Davy Burnaby & Gitz Rice

$\text{♩} = 90$

Moderato and rubato

**A**



6

*f*

*mp*



11

**B**



15



19

**C**



23



27



31



35

**D**

**E**



40

*f*

*mp*



45

**F**



49

*mf*



53



57



# The Conscientious Objector

Part 4 in C

As sung by Alfred Lester

Arranged by Kevin Morgan

Written by Davy Burnaby & Gitz Rice

$\text{♩} = 90$

Moderato and rubato

**A**

6 *f* *mp*

11 **B**

15

19 **C**

23

27

31

35 **D** **E**

40 *f* *mp*

45 **F**

49 *mf*

53

57



# The Conscientious Objector

Part 4 in Eb

As sung by Alfred Lester

Arranged by Kevin Morgan

Written by Davy Burnaby & Gitz Rice

$\text{♩} = 90$   
**Moderato and rubato** A

6 *f* *mp*

11 B

15

19 C

23

27

31

35 D E

40 *f* *mp*

45 F

49 *mf*

53

57

# The Conscientious Objector

Part 4 in B $\flat$

As sung by Alfred Lester

Arranged by Kevin Morgan

Written by Davy Burnaby & Gitz Rice

$\text{♩} = 90$   
**Moderato and rubato**

**A**

6 *f* *mp*

11 **B**

15

19 **C**

23

27

31

35 **D** **E**

40 *f* *mp*

45 **F**

49 *mf*

53

57