

SOUNDTRACK FOR A NEW JERUSALEM LYRICS AND MUSIC



BY LILY MEADOW FOSTER AND TOLIVER MYERS
EDITED BY PETER DANIEL



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THE 70TH ANNIVERSARY OF THE NATIONAL HEALTH SERVICE

JERUSALEM 1916

England does not have a national anthem, however unofficially the beautiful Jerusalem hymn is seen as such by many English people. Jerusalem was originally written as a preface poem by William Blake to his work on Milton written in 1804, the lyrics were added to music written by Hubert Parry in 1916 during the gloom of WWI when an uplifting new English hymn was well received and needed. Blake was inspired by the mythical story Jesus, accompanied by Joseph of Arimathea, once came to England. This developed its major theme that of creating a heaven on earth in England, a fairer more equal country that would abolish the exploitation of working people that was seen in the 'dark Satin mills' of the Industrial revolution. The song was gifted by Hubert Parry to the Suffragette movement who were inspired by this vision of equality.



JERUSALEM

WILLIAM BLAKE LYRICS HUBERT PARRY MUSIC 1916

**And did those feet in ancient time
Walk upon England's mountains green?
And was the holy Lamb of God
On England's pleasant pastures seen?**

**And did the countenance divine
Shine forth upon our clouded hills?
And was Jerusalem builded here
Among those dark Satanic Mills?**

**Bring me my bow of burning gold!
Bring me my arrows of desire!
Bring me my spear! O clouds, unfold!
Bring me my chariot of fire!**

**I will not cease from mental fight
Nor shall my sword sleep in my hand
Till we have built Jerusalem
In England's green and pleasant Land**

Hubert Parry 1916

Words by William Blake 1804

JERUSALEM 1916

Jerusalem

Charles Hubert Hastings Parry (1848-1918)

Words by William Blake (1757-1827)

Arr. Philip Legge

mf
Slow but with animation

Soprano *mf* *p*
And did those feet in an-cient time Walk up-on Eng-land's moun-tains green? And was the

Alto *mf* *p*
And did those feet in an-cient time Walk up-on Eng-land's moun-tains green? And was the

Tenor *mf* *p*
And did those feet in an-cient time Walk up-on Eng-land's moun-tains green? And was the

Bass *mf* *p*
And did those feet in an-cient time Walk up-on Eng-land's moun-tains green? And was the

6 *mf*

S Ho - ly Lamb of God On Eng-land's pleas - ant pas - tures seen? And did the

A Ho - ly Lamb of God On Eng-land's pleas - ant pas - tures seen? And did the

T Ho - ly Lamb of God On Eng-land's pleas - ant pas - tures seen? And did the

B Ho - ly Lamb of God On Eng-land's pleas - ant pas - tures seen? And did the

JERUSALEM 1916

10 *poco cresc.* *f*

S Count - te - nance Di - vine Shine forth up - on our clou - ded hills? And was Je - ru - sa - lem buil - ded

A Count - te - nance Di - vine Shine forth up - on our clou - ded hills? And was Je - ru - sa - lem buil - ded

T Count - te - nance Di - vine Shine forth up - on our clou - ded hills? And was Je - ru - sa - lem buil - ded

B Count - te - nance Di - vine Shine forth up - on our clou - ded hills? And was Je - ru - sa - lem buil - ded

15 *sf*

S here A - mong these dark Sa - ta - nic mills? Bring me my bow of burn - ing gold! Bring me my

A here A - mong these dark Sa - ta - nic mills? Bring me my bow of burn - ing gold! Bring me my

T here A - mong these dark Sa - ta - nic mills? Bring me my bow of burn - ing gold! Bring me my

B here A - mong these dark Sa - ta - nic mills? Bring me my bow of burn - ing gold! Bring me my

20

S ar - rows of de - sire! Bring me my spear! O clouds un - fold! Bring me my Cha - ri - ot of

A ar - rows of de - sire! Bring me my spear! O clouds un - fold! Bring me my Cha - ri - ot of

T ar - rows of de - sire! Bring me my spear! O clouds un - fold! Bring me my Cha - ri - ot of

B ar - rows of de - sire! Bring me my spear! O clouds un - fold! Bring me my Cha - ri - ot of

JERUSALEM 1916

Measures 25-29 of the musical score for 'Jerusalem 1916'. The score is for four voices: Soprano (S), Alto (A), Tenor (T), and Bass (B). The key signature is one sharp (F#) and the time signature is 4/4. The tempo/mood is marked 'Allargando'. The lyrics are: 'Fire! I will not cease from men-tal fight; Nor shall my sword sleep in my hand, Till we have'. The dynamics are marked 'p' (piano) at the beginning of each line.

Measures 30-34 of the musical score for 'Jerusalem 1916'. The score is for four voices: Soprano (S), Alto (A), Tenor (T), and Bass (B). The key signature is one sharp (F#) and the time signature is 4/4. The tempo/mood is marked 'rit.' (ritardando). The lyrics are: 'built Je - ru - sa - lem in Eng - land's green and plea - sant land.' The dynamics are marked 'ff' (fortissimo) at the beginning of each line.

William Blake imagined a time when Britain would be a fairer more equal society. His idea was that it was possible to build a heaven on earth if everyone worked together.

MY OLD MAN SAID FOLLOW THE VAN

FRED LEIGH AND CHARLES COLLINS 1919

My Old Man is a music hall song written in 1919 by Fred Leigh and Charles Collins, made popular by Marie Lloyd. Also known as "The Cock Linnet Song" and "My Old Man Said Follow The Van", this humorous music hall number about doing a moonlight flit was a big hit for Marie Lloyd. The sheet music "Don't Dilly Dally on the Way. Marie introduced this number in 1918, in the twilight of her career. On stage she performed it dressed as an old woman wrapped in a shawl and carrying a bird in a cage, presumably not a live one. Although it became one of her best known songs, she did not actually record it. Marie Lloyd died in October 1922 aged only fifty-two, but the song remained popular and was recorded by Lily Morris, among others.

At the time it was written, most London houses were rented, so moving in a hurry – a moonlight flit – was common when the husband lost his job or there was insufficient money to pay the rent. The Seaby family moved many times.



MY OLD MAN SAID FOLLOW THE VAN 1919

ROLAND'S PIANOFORTE TUTOR THE BEST IN THE WORLD.

English Fingering

Nº 1036.

Feldman's 6th Edition

Continental Fingering

DONT BILLY DALLY ON THE WAY

(The "COCK LINNET" Song)

Written and Composed
by

Charles Collins
and Fred. W. Leigh.



Sung by

MISS MARIE LOYD.

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LONDON, ENGLAND.

Price 6^d net

B. FELDMAN & CO 125, 127, 129, Shaftesbury Avenue, W.C.2.

MY OLD MAN SAID FOLLOW THE VAN 1919

**My We had to move away
'Cos the rent we couldn't pay.
The moving van came round just after dark.
There was me and my old man,
Shoving things inside the van,
Which we'd often done before,
let me remark.
We packed all that could be packed
In the van, and that's a fact.
And we got inside all that
we could get inside.
Then we packed all we could pack
On the tailboard at the back,
Till there wasn't any room for me to ride.**

MY OLD MAN SAID FOLLOW THE VAN 1919

Chorus:

My old man said: "Foller the van,
And don't dilly-dally on the way".
Off went the van wiv me 'ome packed in it.
I walked be'ind wiv me old cock linnet.
But I dillied and dallied,
Dallied and dillied;
Lost me way and don't know where to roam.
And you can't trust a "Special"
Like the old-time copper
When you can't find your way home!



EXHIBITION OF "COSTERMONGERS" DONKEYS AND POSTS AT THE PEOPLE'S PALACE - ON THE WAY.



MY OLD MAN SAID FOLLOW THE VAN 1919

I gave a helping hand
With the marble wash hand-stand,
And straight, we wasn't getting on so bad.
All at once, the car-man bloke
Had an accident and broke,
Well, the nicest bit of china that we had.
You'll understand, of course,
I was cross about the loss.
Same as any other human woman would.
But I soon got over that,
What with "two out" and a chat,
'Cos it's little things like that
what does you good.

Chorus:

MY OLD MAN SAID FOLLOW THE VAN 1919

Oh! I'm in such a mess.
I don't know the new address—
Don't even know the
blessed neighbourhood.
And I feel as if I might
Have to stay out here all night.
And that ain't a goin' to do me any good.
I don't make no complaint
But I'm coming over faint,
What I want now's a good substantial feed,
And I sort 'o kind 'o feel,
If I don't soon have a meal,
I shall have to rob the linnet of its seed!

Chorus:

MY OLD MAN SAID FOLLOW THE VAN 1919

Sung by Marie Lloyd

DON'T DILLY DALLY ON THE WAY! **(The Cock Linnet Song)**

Arranged by Cecil Bolton

Lyrics & Music by
Fred Leigh & Charles Collins

Moderato

ff *mf*

C Gm7/C Am/C C7 F F#dim D Gm C7 F F#o

§ VERSES

1. We had to move a - way, 'Cos the rent we could-n't pay, The
gave a help-ing hand, With the mar-ble wash-hand-stand, And
I'm in such a mess, I don't know the new ad - dress, Don't

mf

Gm7 C7 F

mov-ing van came round just af-ter dark; There was me and my old
straight, we was-n't get-ting on so bad; All at once the car-man
e-ven know the bless-ed neigh-bour-hood, And I feel as if I

Gm7 C7 C7

man, Show-ing things in-side the van, Which we'd of-ten done be-
bloke Had an ac-ci-dent and broke, Well, the nic-est bit of
might Have to stay out all the night, And that ain't a - goin' to

F Eb° G7/D

MY OLD MAN SAID FOLLOW THE VAN 1919

fore, let me re - mark. We packed all that we could pack In the
chi - na that we had. You'll un - der - stand of course, I was
do me an - y good. I don't make no com - plaint, But I'm

G7 C7 Dm7 Eb° C7 F#° Gm7 C7

van, and that's a fact; And we got in - side all we could get in - side,
cross a - bout the loss, Same as an - y oth - er hu - man wo - man would;
com - ing o - ver faint, What I want now is a good sub - stan - tial feed,

F A Dm F Gm D Gm D7 Gm7 C7 C7+ F

— Then we packed all we could pack On the tail - board at the
— But I soon got o - ver that, What with "two - out" and a
— And I sort o' kind o' feel, If I don't soon have a

F Bb G7 C

back, Till there was - n't an - y room for me to ride.
chat, 'Cos it's lit - tle things like that what does you good.
meal, I shall have to rob the lin - net of his seed.

rit. C#° Dm7 G7 C Dm7 Eb° C *fz*

MY OLD MAN SAID FOLLOW THE VAN 1919

CHORUS

a tempo

My old man said, "Fol-low the van, Don't dil - ly

f-ff a tempo

F G7 C7 Gm7/D

dal - ly on the way!" Off went the cart with the

C/E C7 C7+ F A7

home packed in it, I walked be - hind with my old cock

A7 Dm G Am G C Gm

lin - net. But I dil - lied and dal - lied, dal - lied and dil - lied,

C C7 F F#° Gm7 C F F#° Gm7 C

MY OLD MAN SAID FOLLOW THE VAN 1919

Lost the van and don't know where to roam.

1. I
2. Now
3. You

F G7 C7 Gm/D Eb7 C/E C7

stopp'd on the way to have the old half quart - ern. And I
who's go - ing to put up the old old iron - bed - stead, If I
can't trust the "spe - cials" like the old - time "cop - pers" When you

F F7/Eb Gm7 Dm Bbm/Db

To Repeat Chorus

can't find my way home.
can't find my way home?
can't find your way home.

F/C C7 F F#o Gm7 C7

To Verses 2 & 3

home.

2. I
3. Oh! home.

F F#o Gm C7 F Gm7 C7 F

LET'S ALL GO DOWN THE STRAND!

CLARENCE WAINWRIGHT MURPHY AND HARRY CASTLING 1909

"Let's All Go Down the Strand (have a banana!)" is a popular song written in 1909 by Clarence Wainwright Murphy (1875–1913) and Harry Castling (1865–1933). The Strand is a street in London which had a popular music hall called the "Gaiety Theatre", and the street had a reputation for being the place for a lively night out. The phrase "Have a Banana!" is not a part of the original song lyrics, but it fits perfectly with a melodic fragment in the song's accompaniment. It is not clear when the phrase was first introduced, but it has certainly helped the song's popularity, becoming an inseparable part of it and something of a Cockney catch-phrase. The song has since become a firm part of London culture and beyond. The pop group Blur included cover versions of "Let's All Go Down the Strand."



LET'S ALL GO DOWN THE STRAND!

Francis, Day & Hunter
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LET'S ALL GO DOWN THE STRAND!

Written and Composed
by
Harry Castling
AND
C.W. Murphy.



Sung
by

CHAS. R. WHITTLE.

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LONDON

FRANCIS, DAY & HUNTER.

142, CHARING CROSS ROAD, OXFORD STREET END.

AND

22, Denmark Street. (Just round the corner)

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LET'S ALL GO DOWN THE STRAND!

One night half a dozen tourists
Met together in Trafalgar Square
A fortnight's tour on the
Continent was planned
And each had his portmanteau in his hand
Down the Rhine they'd meant
to have a picnic
Till Jones said I must decline
Boys, you be advised by me
Stay away from Germany
What's the good of going down the Rhine?



LET'S ALL GO DOWN THE STRAND!

Chorus:

Let's all go down the Strand
Let's all go down the Strand
I'll be leader you can march behind
Come with me and see what we can find
Let's all go down the Strand
That's the place for fun and noise
All among the girls and boys
So let's all go down the Strand.



LET'S ALL GO DOWN THE STRAND!

One day five and twenty convicts
Sat in five and twenty little cells
The bell then sounded ding-a ding a dong
To exercise the prisoners came along
Burglar Ben explained to Jaggs the warder
To me sir its very strange
The men are tired of going round
Round and round the same old ground
I propose we make a little change.

Chorus:



LET'S ALL GO DOWN THE STRAND!

Great crowds gathered round to welcome
Shackleton returning from the pole

The Lord Mayor welcomed all the crew
And said "My lads I've got a treat for you"

"Come with me the

Mansion House awaits you

A banquet shall be supplied

But a tar in grumbling mood

Said, "We don't want any food"

Then he turned to Shackleton and sighed,

Chorus:



LET'S ALL GO DOWN THE STRAND!

LET'S ALL GO DOWN THE STRAND!

Written and
Composed by.



HARRY CASTLING
and C.W. MURPHY.

Tempo di marcia.

ff *Fine.*

1 One night, half a doz - en tour - ists Met to - geth - er
2 One day, five and twen - ty con - victs Sat in five and
3 Great crowds gath - ered round to wel - come Shack - le - ton re -

in Tra - fal - gar Square A fort - night's tour on the
twen - ty lit - tle cells The bell then sound - ed
- turn - ing from the Pole The Lord Mayor wel - comed

Con - ti - nent was planned, And each had his port - man - teau in his
ding - a - ding - a - dong - To ex - er - cise, the pris - 'ners came a -
all the gal - lant crew, - And said, "My lads, I've got a treat for

LET'S ALL GO DOWN THE STRAND!

hand Down the Rhine they'd meant to have a pic-nic, Till
-long- Bur- glar Ben ex- claimed to Jaggs, the war-der, "To
you Come with me, the Man- sion House a- waits you, A

Jones said "I must de- cline
me, sir, it's ve- ry strange, The
ban- quet shall be sup- plied"

Boys, you be ad-vised by me, stay a- way from Ger- man- y-
men are tired of go- ing round, round and round the same old ground,
But a tar, in grum- bling mood, said, "We don't want an- y food!"

What's the good of go- ing down the Rhine?"
I pro- pose we make a lit- tle change."
Then he turned to Shack- le- ton and sighed,

CHORUS.
"Let's all go down the Strand! Let's all go down the

LET'S ALL GO DOWN THE STRAND!

hand Down the Rhine they'd meant to have a pic-nic, Till
-long- Bur- glar Ben ex- claimed to Jaggs, the war- der, "To
you Come with me, the Man- sion House a- waits you, A

Jones said "I must de- cline
me, sir, it's ve- ry strange, The
ban- quet shall be sup- plied"

Boys, you be ad- vised by me, stay a- way from Ger- man- y-
men are tired of go- ing round, round and round the same old ground,
But a tar, in grum- bling mood, said, "We dont want an- y food!"

What's the good of go- ing down the Rhine?"
I pro- pose we make a lit- tle change."
Then he turned to Shack- le- ton and sighed,

CHORUS.
"Let's all go down the Strand! Let's all go down the

LET'S ALL GO DOWN THE STRAND!

The musical score is written for voice and piano, with guitar chords indicated above the vocal line. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into four systems, each with a vocal line and a piano accompaniment line.

System 1: The vocal line begins with the lyrics "Strand! I'll be lead-er, you can march be-hind-". The piano accompaniment starts with a melody in the right hand and a bass line in the left hand. Guitar chords shown are A7, D, (A7), and D.

System 2: The vocal line continues with "Come with me, and see what we can find— Let's all—". The piano accompaniment continues with a similar melodic and bass pattern. Guitar chords shown are C#7, Bmi, (C#7), A7, and D.

System 3: The vocal line continues with "— go down the Strand! Oh, what— a hap-py land!". The piano accompaniment continues. Guitar chords shown are Bmi, Bmi, Bmi, and A7.

System 4: The vocal line concludes with "That's the place for fun and noise, all a-mong the girls and boys, So let's all— go down the Strand!" and "Strand!". The piano accompaniment ends with a final chord. Guitar chords shown are D, A7, D, A7, D, and A7.

The score includes various musical notations such as notes, rests, and dynamic markings like *p* (piano), *f* (forte), *pp* (pianissimo), and *ff* (fortissimo). The piano accompaniment features a mix of chords and moving lines in both hands.

THE BARROW-BOY SONG

ART NOEL, FRANK WALSH & JOE BURLE 1910

The Barra Boy Song was written by Art Noel, Frank Walsh & Joe Burle in 1910 but not published until 1950 by the famous Francis Day and Hunter whose offices were in the Charing Cross Road Westminster. It had been made famous by the duo Flanagan and Allen during and after World War II. There are many versions of the song, which celebrates the London costermonger, or barrow boy. To do this the opening verse uses cockney rhyming slang.

10

THIS SONG MAY BE SUNG IN PUBLIC
WITHOUT FEE OR LICENCE, EXCEPT AT
MUSIC HALLS AND VARIETY THEATRES.

THE COSTER'S MANSION.

OR,
YO'VE ONLY GOT TO STOP
JUST WHERE YOU IS!

Written by WILL FIELDHOUSE,



CHORUS.

If yer wants to see me dining-room or step into me parbour,
Or me arfice where I contracts all my biz;
If yer wants to see me bedroom, or the place we calls the larder,
Why, you've only got to stop just where you is.

Composed by
GEORGE LE BRUNN,

Sung by
GUS ELEN

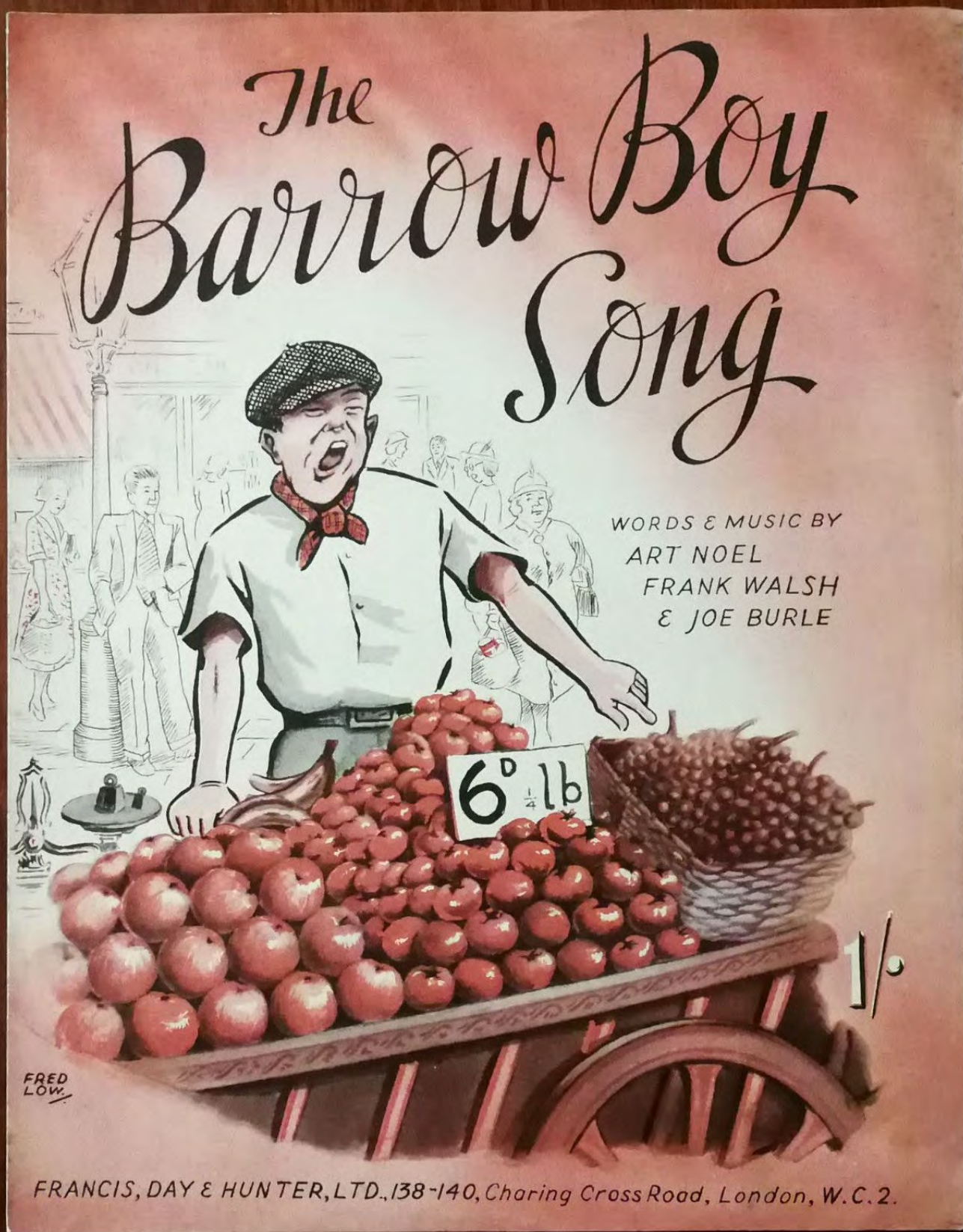
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PUBLISHED BY

Price 4/-

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ARPEGGIO LONDON

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THE BARROW-BOY SONG 1910



Westminster Music Library

THE BARROW-BOY SONG 1910.

Up the apples an' pears,
and across the Rory O' Moor,
I'm off to see my dear old
Trouble and Strife.

On the Cain and Able,
you will always see
A pair of Jack the Rippers
and a cup of Rosy Lee.

What could be better than this –
A nice old cuddle and kiss –
All beneath the pale moonlight.
Then some Tommy Tucker
and off to Uncle Ned.
Oh What a luv'ly night tonight.

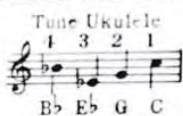
THE BARROW-BOY SONG 1910.

**All my life I wanted to be a barra boy,
A barra boy I always wanted to be,
When I wheels me barra,
it fills me up with pride,
I'm a coster, a coster,
from over the other side,
I'll turn my back on all the high society,
Take me where the ripe bananas grow,
Well, I sell 'em a dozen a shillin',
That's how I makes my livin',
I should have been a barra boy years ago
Get off me barrer!
I should have been a barra boy years ago!**

THE BARROW-BOY SONG 1910.

2

THE BARROW BOY SONG



See back page for
Introduction and Verse

Words and Music by
ART NOEL
FRANK WALSH
and **JOE BURLEY**

CHORUS Moderato

The score is written for voice and piano, with ukulele chords indicated above the vocal line. The key signature has two flats (Bb and Eb), and the time signature is 6/8. The tempo is marked 'Moderato'. The lyrics are as follows:

They say I'm no good be-cause I'm a bar-row boy — A

bar-row boy I've al-ways want-ed to be —

I gets me liv-ing, — I stick to it with pride, I'm a

cos-ter, — a cos-ter — from o-ver the Lam-beth side, —

Ukulele chords shown: E \flat , C7, F7, B \flat 7, C7, Fm, C \flat , B \flat 7.

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FRANCIS, DAY & HUNTER, Ltd. 138-140, Charing Cross Rd. London. W. C. 2.

F. & D. Ltd. 22170

THE BARROW-BOY SONG 1910.

4

INTRODUCTION and VERSE

Moderato

E^b

1 Bar - row Boy, — Bar - row Boy, — I'm known in
2 Bar - row Boy, — Bar - row Boy, — I walk the

mf

E^b *F7* *B^b7*

s : - : f | *r* : - : re | *m* : s : - : - : - : | - : - : - : | : : | *s* : - : - : - : | *m* : - : - : - : |

all the lit - tle al - leys, — Bar - row Boy, —
streets so wide and nar - row, — Bar - row Boy, —

B^b7+ *E^b*

B^b | *r* : s : - : - : - : | *r* : - : - : - : | *s* : - : - : | *s* : - : - : | *l* : - : s : | *f* e : - : s : | *r* : s : - : - : - : | - : - : - : |

Bar - row Boy, — I serve the Su - zies and the Sal - lies, —
Bar - row Boy, — I've got a gold mine on me Bar - row, —

E^b

F7 *F^o* *F7* *B^b7*

Back to Chorus

F. & D. Ltd. 22170.

DOING THE LAMBETH WALK

DOUGLAS FURBER & L. ARTHUR ROSE MUSIC BY NOEL GAY 1937

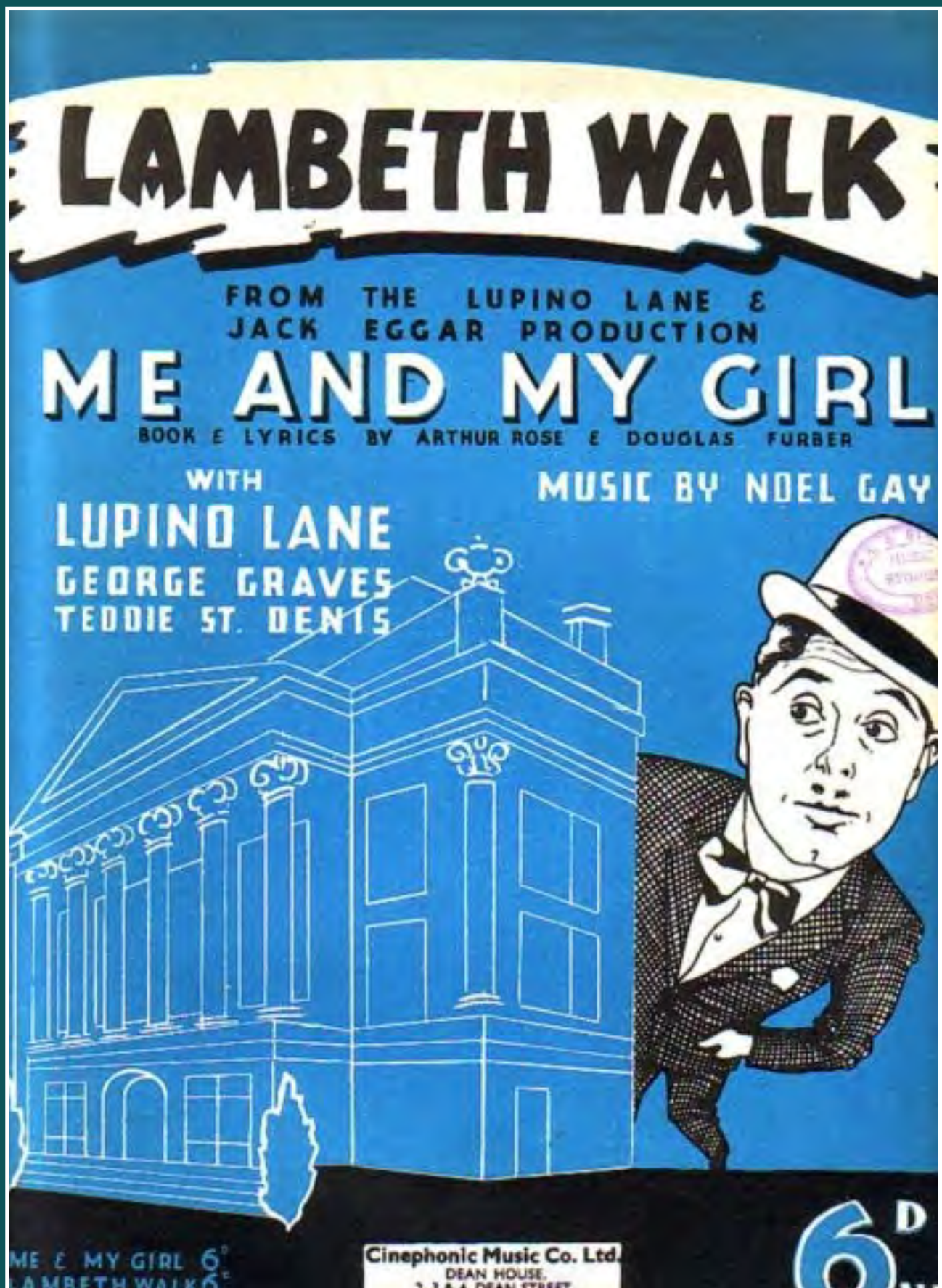
"The Lambeth Walk" is a song from the 1937 musical *Me and My Girl* (with book and lyrics by Douglas Furber and L. Arthur Rose and music by Noel Gay). The song takes its name from a local street, Lambeth Walk,[1] once notable for its street market and working class culture in Lambeth, an area of London. The tune gave its name to a Cockney dance, shown below, made popular in 1937 by Lupino Lane.

HOW TO DANCE THE LAMBETH WALK

Description by:
ARTHUR MURRAY, AMERICA'S FOREMOST DANCING INSTRUCTOR

- 1** Partners march side by side, gentlemen on the left. Strut forward 8 steps (4 bars); swing the arms, walking jauntily in cockney fashion.
- 2** Link right arms, walk around in circle to right 4 steps. Quickly reverse, linking left arms, and walking 4 steps in circle to left.
- 3** Strut side by side again 8 steps (same as figure 1.) Partners separate, face each other, taking 4 very short steps backward. Close heels on 4th count.
- 4** Slap knees in time to music.
- 5** Ending with pointing thumb over shoulder, in hitch-hike fashion; and yell loudly, "Hoy!" Repeat from beginning. It is necessary that the steps fit the music. Dancers should start on the very first beat of the chorus.

DOING THE LAMBETH WALK 1937



DOING THE LAMBETH WALK

Any time you're Lambeth way,
Any evening, any day,
You'll find us all
Doing the Lambeth Walk. Oi!

Every little Lambeth gal,
With her little Lambeth pal,
You'll find them all
Doing the Lambeth Walk. Oi!



DOING THE LAMBETH WALK

**Everything's free and easy,
Do as you darn well pleasy,
Why don't you make your way there
Go there, stay there.**

**Once you get down Lambeth way
Every evening, every day,
You'll find yourself
Doing the Lambeth Walk. Oi!**



DOING THE LAMBETH WALK

From "Me And My Girl"

LAMBETH WALK

3



Moderato

By
NOEL GAY
DOUGLAS FURBER
and ARTHUR ROSE

VERSE

Lam - beth you've nev - er seen, — The skies ain't blue, the grass ain't green; — It has - n't got the

May - fair touch, But that don't mat - ter ve - ry much. — We play the Lam - beth way,

Not like you but a bit more gay; And when we have a bit of fun, — Oh, boy! —

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DOING THE LAMBETH WALK

bit more gay. And when we have a bit of fun— Oh, Boy!

Chorus

An - y - time you're Lam - beth way, — An - y eve - ning, an - y day; —

You'll find us all do - in' the Lam - beth walk. — Ev - 'ry lit - tle

Lam - beth gal, — With her lit - tle Lam - beth pal, — You'll find 'em

64

The image shows a page of a music book with a guitar accompaniment for the song 'Doing the Lambeth Walk'. The page is numbered 64 at the bottom left. The music is written in G major, 4/4 time. The guitar chords are indicated by letters and diagrams above the staff. The lyrics are written below the staff. The page is slightly aged and has some wear.

DOING THE LAMBETH WALK

The musical score is written for guitar and piano. It consists of three systems of music, each with a vocal line and a piano accompaniment. The key signature has one flat (B-flat), and the time signature is 4/4. The lyrics are written below the vocal line.

System 1:

all do - in' the Lam - beth walk. Ev - 'ry - thing free — and ea - sy,

System 2:

Do as you darn — well pleas - ey, Why don't you make your way there, Go there,

System 3:

stay there. Once you get — down Lam - beth way, — Ev - 'ry eve - ning, ev - 'ry day; —

System 4:

You'll find your - self do - in' the Lam - beth walk. walk.

Guitar Chords:

Chords are indicated by letters above the staff: C7, F, Dm7, G7, C, Dm7, G7, C, Am7, D7, C, Dm7, G7, C7, C7aug, F, Bb, F, Daug, D7, Gm, D7, Gm7, C7, F, C7, F.

BOMBED LAST NIGHT

BRITISH SOLDIERS TRENCH SONG 1917

BRITONS



"WANTS
YOU"

JOIN YOUR COUNTRY'S ARMY!

GOD SAVE THE KING

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BOMBED LAST NIGHT 1940

Bombed Last Night featured in the 1969 film 'Oh What a Lovely War' which used original soldiers songs from the 1914-18 Great War to tell the story of the futility of war. Bombed Last Night was based on a traditional 19th century jig and soldiers often changed the words to fit their circumstances. This version with its reference to mustard gas dates back to 1917. Songs like this helped soldiers to feel that they were not alone during the terrible bombardments by shell and gas. During WW2 old soldiers shared the songs that they had learnt in the trenches to help people get through the Blitz. This version has been adapted to sing as a 1940 Blitz song.



BOMBED LAST NIGHT 1940

**Gas masks on, just like the night before
Going to get gassed tonight;
If we never get gassed anymore
The siren sounds as clear as clear can be
I wont let Hitler triumph over me.
They're warning us, they're warning us,
One respirator for the four of us
Thank your lucky stars that
three of us can run,
So one of us can use it all alone.**



**Bombed last night,
and bombed the night before
Going to get bombed tonight
If we never get bombed any more
When we're bombed,
we're scared as we can be
Can't stop the bombing
sent from Nazi Germany
They're over us, they're over us,
One shell hole for just the four of us,
Thank your lucky stars
there are no more of us,
'Cause one of us can fill it all alone**

FIELDS OF GOLD 2018

VINCENT BURKE AFTER STING



FIELDS OF GOLD 2018

VINCENT BURKE AFTER STING

"Fields of Gold" is a song written and recorded by Sting. It first appeared on his 1993 album *Ten Summoner's Tales*. The song only made it to number 16 on the UK Singles Chart. However, it did become one of Sting's most famous songs, with many cover versions. Eva Cassidy recorded a version, which was Pat Daniel nee Seaby's favourite song. Pat is the little girl in the picture holding her dad Joe's hand.

For the *Towards a New Jerusalem* project, musician Vince Burke adapted the song to go with this picture. It shows the moment that Pte Joe Seaby left his family to go to war in September 1941 following embarkation leave. The golden fields of East Peckham hop farm seemed to fit the concept of Sting's song well. Vince's revised lyrics describe how the war forced people apart, but how people got through these difficult years because of a strong sense of community. This was a major factor behind the creation of the Welfare State and NHS after WW2.

Without the NHS Pat Seaby nearly died aged 6, in 1944, but with it she enjoyed a long and happy life. She died of cancer in 2018 aged 79. The first line of *Fields of Gold* was used as her epitaph.



FIELDS OF GOLD 2018

**You'll remember me when the
west wind moves
upon the Kentish hop fields,
You'll forget the sun in his jealous sky
as we walk the fields of gold.
But he took her hand for to say goodbye
among the Kentish hop fields,
And she held him fast
as the sun went down
among the fields of gold
Will you stay with me,
will you keep me safe
among the Kentish hop fields?
We'll forget the song of the cannon fire
as we lie in fields of gold.**

FIELDS OF GOLD 2018

**But the west wind turned
as he held her hand
among the Kentish hop fields,
And the tears came down
as he said goodbye
among the fields of gold.
A war makes fools of promises,
and war plays loose with hope,
But in my heart I pray,
we will walk in fields of gold**

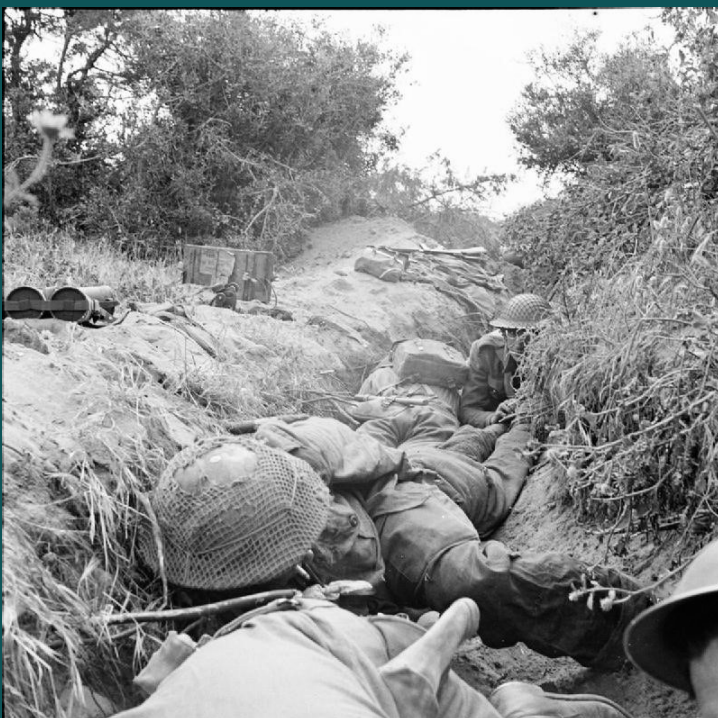


Pat Seaby with cousins and neighbours at East Peckham Hope Farm, Kent. This was the only holiday coster families could take as accommodation was free and you were paid to pick hopes. Hops are used to make beer.

Peter Daniel

FIELDS OF GOLD

**In a foreign field where the bullets fly,
there are no fields of barley,
If they cut me down who will see you cry?
Will they keep you from the cold?
This war makes fools of promises
and it may break my hope,
But in my heart I pray,
We will walk in fields of gold,
We will walk in fields of gold.**



FIELDS OF GOLD

Many years have passed since they said
goodbye among the Kentish hop fields,
See the children run as the sun goes down

among the fields of gold

Oh! remember us

when the west wind moves

upon the Kentish hop fields

Build a brighter day

where we share the sky

and we walk on fields of gold

Where we walk on fields of gold,

Where we walk on fields of gold.



MAYBE IT'S BECAUSE I'M A LONDONER

WRITTEN AND COMPOSED BY HUBERT GREGG - 1944

PERFORMED BY BUD FLANAGAN 1947

Hubert Gregg wrote this classic song in 1944 – after watching German doodlebugs flying over his home – and described it as ‘a love song to my city’. The song didn’t really take off until 1947, when Gregg offered the song to Flanagan and Allen of the Crazy Gang, who were performing at the Victoria Palace. They were in a show to be called 'Together Again' and wanted a new song. Like the best songs, it entered quickly became a popular classic, with people thinking it an older song than it actually is.



MAYBE IT'S BECAUSE I'M A
LONDONER 1944



MAYBE IT'S BECAUSE I'M A LONDONER 1944

London isn't everybody's cup of tea
Often you hear visitors complain
Noisy, smoky city but it seems to me
There's a magic in the fog and rain

chorus

In Maybe it's because I'm a Londoner
That I love London so
Maybe it's because I'm a Londoner
That I think of her wherever I go
I get a funny feeling inside of me
Just walking up and down
Maybe it's because I'm a Londoner
That I love London town



THE FLYING BOMB (V.1)

MAYBE IT'S BECAUSE I'M A LONDONER 1944

**People take to saying as the years go by
London isn't London anymore
People may be changing
But this town and I
We are even closer than before**

chorus

**Maybe it's because I'm a Londoner
That I love London so
Maybe it's because I'm a Londoner
That I think of her wherever I go
I get a funky feeling deep inside of me
Just walking up and down
Maybe it's because I'm a Londoner
That I love London so**

MAYBE IT'S BECAUSE I'M A LONDON-

Maybe It's Because I'm A Londoner

Words & Music by Hubert Gregg

Slowly (with feeling)

Chord progression for the first system: C/D, D⁷, B^b, Bdim, F, D⁷, G⁹, C⁷, F.

Chord progression for the second system: F, B^{b6}, F, B^{b6}, F, B^{b6}, Gm⁷, C⁷, F, B^{b6}.

Chord progression for the third system: F, B^{b6}, F, B^b, Gm, A, D⁶, A, D⁶.

1. Lon - don is - n't ev - 'ry - bod - y's cup of tea. Of - ten you hear
 2. Peo - ple take to say - ing as the years go by, Lon - don is - n't

vis - it - ces com - plain. no - sy smo - ky ci - ty but it
 Lon - don an - y more. peo - ple may be chang - ing but the

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MAYBE IT'S BECAUSE I'M A LONDONER

rall.

A D⁶ B^bm⁷ E⁷ C C[#]dim G⁷ G⁷b⁵ C⁹ C⁷




seems to me there's a mag-ic in the fog and rain.
town and I we are ev-en clos-er than be-fore.




Slowly (with feeling)

F Am⁷b⁵ D⁷ G⁷ D^b9 C⁷ G⁹ C⁷



May-be it's be-cause I'm a Lon-do-ner that I love Lon-don



F Am⁷b⁵ D⁷ G⁷ Gdim



so, may-be it's be-cause I'm a Lon-do-ner that I



MAYBE IT'S BECAUSE I'M A LONDONER

G⁷ Gm E^{b7} C⁷ F Am^{7b5} D⁷

think of her_____ whe-re-ver I go. I get a fun - ny feel - ing in -

G⁷ D^{b9} C⁷ G⁹ C⁷ Aaug⁷ A⁷ C/D D⁷

-side of me_____ just walk - ing up and down,_____ may - be it's be - cause I'm a

B^b Bdim F D⁷ G⁹ C⁷ F G⁷ C⁷ F D.C.

Lon - do - ner that I love Lon - don Town. Town.

WHEN THE TIGERS BROKE FREE 1979

WRITTEN AND COMPOSED BY ROGER WALTERS PINK FLOYD

"When the Tigers Broke Free" is a Pink Floyd song written by Roger Waters in 1979 for the Wall album. It describes the death of his father, 2nd Lt Eric Fletcher Waters, in the Battle of Anzio, Italy during WW2. Originally titled "Anzio, 1944," it did not appear on the album but in "The Wall" film as the group thought the subject too personal.

2nd Lt Walters served in Z Company of the 8th Battalion, Royal Fusiliers (City of London Regiment), alongside the 9th Royal Fusiliers in the 56th Black Cats (London) Infantry Division. Pte Joe Seaby also served in the Fusiliers at Anzio.

At Anzio, the Fusiliers came under attack from German Tiger tanks, but were refused permission to withdraw by the generals: *"the generals gave thanks / As the other ranks / Held back the enemy tanks for a while"* and *"the Anzio bridgehead was held for the price / Of a few hundred ordinary lives"* as the Tigers eventually broke through the British defence, killing all of Company Z, including 2nd Lt Eric Waters.

In the second verse of the song Waters describes how he found a letter of condolence from King George VI in the form of a gold leaf scroll which *"His Majesty signed / with his own rubber stamp."* Waters' resentment then explodes in the final line "And that's how the High Command took my daddy from me." Pte Joe Seaby's brother Joe received a similar scroll after his death in WW1. People expected that promises made for a better Britain in exchange for the sacrifices of war had to be kept after WW2.



WHEN THE TIGERS BROKE FREE 1979



WHEN THE TIGERS BROKE FREE 1979

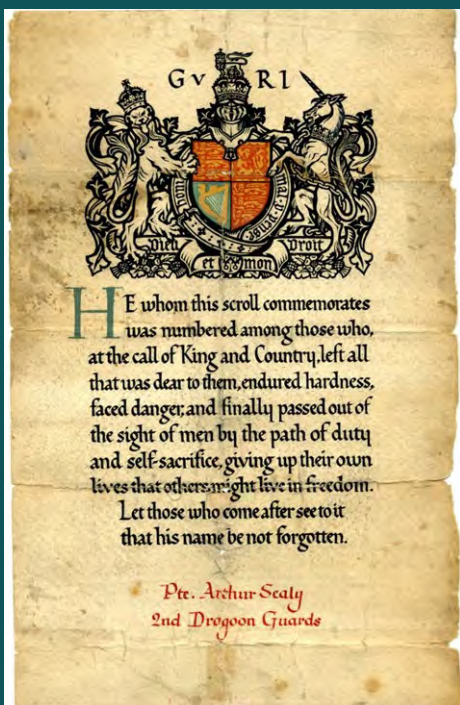
**It was just before dawn
One miserable morning in black 'forty four
When the forward commander
Was told to sit tight
When he asked that his
men be withdrawn
And the Generals gave thanks
As the other ranks held back
The enemy tanks for a while**



Roger's album "The Wall" sold 19 million copies worldwide. Roger blamed the generals for sacrificing his father and his album was a rage against authority.

WHEN THE TIGERS BROKE FREE 1979

And the Anzio bridgehead
Was held for the price
Of a few hundred ordinary lives
And kind old King George
Sent mother a note
When he heard that father was gone
It was, I recall
In the form of a scroll
With gold leaf adorned



Joe Seaby lost his older brother Arthur at Messines in 1914. The Seaby family, like the Walters received the scroll from the king-with their surname misspelt.

WHEN THE TIGERS BROKE FREE 1979

**And I found it one day
In a drawer of old photographs,
hidden away
And my eyes still grow damp to remember
His Majesty signed
With his own rubber stamp
It was dark all around
There was frost in the ground
When the tigers broke free**



WHEN THE TIGERS BROKE FREE 1979

And no one survived
 From the Royal Fusiliers Company Z
 They were all left behind
 Most of them dead
 The rest of them dying
 And that's how the High Command
 Took my daddy from me

Instructions regarding War Diaries and Intelligence Summaries are contained in F.R. Regs., Vol. I. Monthly War Diaries will be enclosed in A.F. C.3119. If this is not available, and for Intelligence Summaries, the cover will be prepared in manuscript.

WAR DIARY or INTELLIGENCE SUMMARY

Army Form C. 2118

Unit 8th Bn Royal Fusiliers

Month and Year February 1944

(Delete heading not required).

Commanding Officer Lt Col J. Oliver-Roller

Place	Date	Hour	Summary of Events and Information	References to Appendices
	17	1105	Intensive shelling and mortaring of the BC area. ^{and} and activity on both sides during morning. Patrol from 2 Coy reported both X & Y old positions occupied by enemy.	
		1645	Spandau post reported at 827308. Battle patrol sent to deal with it.	
		1745	2 Coy reported an attack on the left forward platoon. The bosche called on them to surrender but were answered with all available SA fire. Casualties were inflicted.	
		1900	Situation well in hand, enemy decided to withdraw. Prisoners from 2 Coy said they had recently marched from Rome and were told they would not be used in an attack. Had also been told that the B'head was almost finished.	
		2115	Battle Patrol sent to strengthen Standing Patrol - back at 830200. Quiet night.	
	18	0145	Enemy concentration reported on rt of 7 Cxf & Bucks.	
		0630	Message from Bde 7 Cxf & Bucks being attacked and sounds of tracked vehicles heard to their front.	
		0715	2 Coy reported attack by approx 50 Bosche, successfully dealt with.	
		0945	5 enemy killed and several Spandaus captured as result of above.	
		1015	Further attack on 2 Coy, this time in greater strength than previous attack. Enemy in close contact with fwd Pls. Unable to send assistance as 2 Coy having trouble on their right.	
		1110	2 Coy reported enemy all round their positions, very stiff fighting going on.	
		1130	Lieut. Walters killed and Lieut. Hill wounded, situation now critical. Message received over air that assistance would now be too late.	

WHEN THE TIGERS BROKE FREE 1979

When The Tigers Broke Free

Arranged by Ralphtdog

Pink Floyd - The Final Cut

Roger Waters

$\text{♩} = 80$

Harmonica

Piano

Acoustic Guitar

C Trumpet

Harm.

Pno.

Guit.

C Tpt.

20

25

morning in black forty - four

When the for-ward co - mander was told to sit tight when they ask that his men be with drawn

C G C G F/C C

When The Tigers Broke Free

WHEN THE TIGERS BROKE FREE 1979

Harm. 30

And the gen-er-als gave thanks while the ot-her ranks held back the en-e-my tanks for a while and the An-zio bridge-head was

Pno.

Guit.

C Tpt.

Harm. 35

held for the price of a few hun-red or-di-nar-y lives. and kind old king george sent mot-her a note when he hear-d that father

Pno.

Guit.

C Tpt.

Harm. 40

was gone It was I re-call In the form of a scroll with gold leaf and all And I found it one day In a drawer of old pho-to-

Pno.

Guit.

C Tpt.

WHEN THE TIGERS BROKE FREE 1979

lyricist

45

Harm. *graphs* Hidden a - way and my eyes still grow damp to re - member his Ma - jes - ty signed it with his own rubber stamp

Pno.

Guit.

C Tpt.

50

Harm. *It* was dark all a - round There was frost on the ground when the ti - gers broke free and no one sur - vived

Pno.

Guit. C G C G C

C Tpt.

55 60

Harm. from the royal fus - il - iers comp - a - ny C they were all left be - hind most of them dead the rest of them dy - ing

Pno.

Guit. G F C C C G C

C Tpt.

WHEN THE TIGERS BROKE FREE 1979

65

Harm. and thats how the high co - mand took my da - day from me

Pno.

Guit. C G C C

C Tpt.

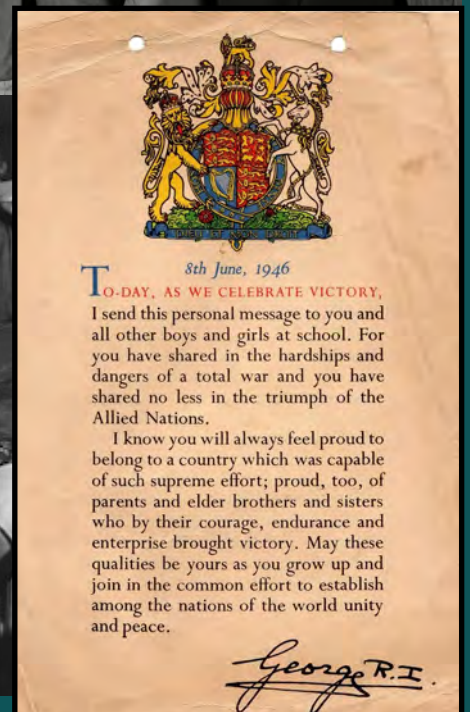
The musical score is arranged in four staves. The top staff is for the Harmonica (Harm.) and includes the lyrics 'and thats how the high co - mand took my da - day from me'. The second staff is for the Piano (Pno.). The third staff is for the Guitar (Guit.) and shows four chords: C, G, C, and C. The bottom staff is for the C Trumpet (C Tpt.). The score is for measures 65 through 68.

KNEES UP MOTHER BROWN 1918

WRITTEN AND COMPOSED BY HARIS WESTON AND BERT LEE

The song dates back to at least 1918 and appears to have been sung widely in London on 11 November of that year, Armistice Night, at the end of the First World War. The 1938 version was attributed to Bert Lee, Harris Weston and I. Taylor.

The song became popular in London pubs and was particularly associated with Cockney culture. During the Second World War it was performed frequently by Elsie and Doris Waters. It was also later performed on television by Noel Harrison and Petula Clark singing as a duo. The expression "knees up" came to mean a party or a dance.



KNEES UP MOTHER BROWN 1918



KNEES UP MOTHER BROWN

**Knees up Mother Brown!
Knees up Mother Brown!
Under the table you must go
E-I-E-I-E-I-O!
If I catch you bending,
I'll saw your legs right off*,
Knees up! Knees Up!
Don't get the breeze up,
Knees up Mother Brown!**



KNEES UP MOTHER BROWN

Oh My! What a rotten song!

What a rotten song!

Oh, What a rotten song!

Oh My! What a rotten song!

What a rotten singer too!

Knees up Mother Brown!

Knees up Mother Brown!

Under the table you must go

E-I-E-I-E-I-O!

If I catch you bending,

I'll saw your legs right off,

Knees up! Knees Up!

Don't get the breeze up,

Knees - up - Mother - Brown!

Ow's yer farver? All right!

KNEES UP MOTHER BROWN 1918

Knees Up Mother Brown!

Words & Music by Harris Weston & Bert Lee

Moderately

G⁷ **C**

1. I've

C **C⁷dim⁷**

just been to a 'ding-dong' down dear old Brix-ton way, Old
(2.) brought his con-cer-ti-na, and Nob-by brought the beer, And

G⁷ **C** **Cm/E⁷** **D⁷** **G⁷**

Mo-ther Brown the Pearl-y Queen's a hun-dred years to-day Oh!
all the lit-tle nip-pers swung up-on the chan-del-ier! A

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LONDON IS THE PLACE FOR ME 1948

WRITTEN AND COMPOSED BY LORD KITCHENER

"London Is the Place for Me" is a 1948 calypso song by Aldwyn Roberts.[Roberts, under his calypso stage name Lord Kitchener, sang the first two stanzas of "London is the Place for Me" on camera for reporters upon arrival at Tilbury Docks on the HMT Empire Windrush, and was recorded by Pathe newsreel cameras. Roberts, as Lord Kitchener, did not record the song until 1951. The song was also popularised during the 1950s (1954) by bandleader Edmundo Ros. In 2018 the song was used in the film Paddington, so is familiar to a new generation.



The pent up demand for health care from people who had never had access to doctors and dentists threatened to overwhelm the new National Health Service. There simply wasn't enough trained doctors and nurses to run the system on such a scale. Consequently the government began to recruit skilled staff from abroad. The Caribbean was a primary source of nurses. As early as 1949, the health and labour ministries launched recruitment campaigns that resulted in thousands of nurses arriving in Britain and being dispersed to hospitals all over the UK. Nurses also came from the West Indies and other parts of Britain's former empire.

LONDON IS THE PLACE FOR ME 1948



LONDON IS THE PLACE FOR ME 1948

**In London is the place for me
London this lovely city
You can go to France or America,
India, Asia or Australia
But you must come back to London city
Well believe me**

**I am speaking broadmindedly
I am glad to know my Mother Country
I have been travelling to countries years ago
But this is the place I wanted to know
London that is the place for me**

**To live in London you are really comfortable
Because the English people
are very much sociable
They take you here and they take you there
And they make you feel like a millionaire
London that's the place for me**

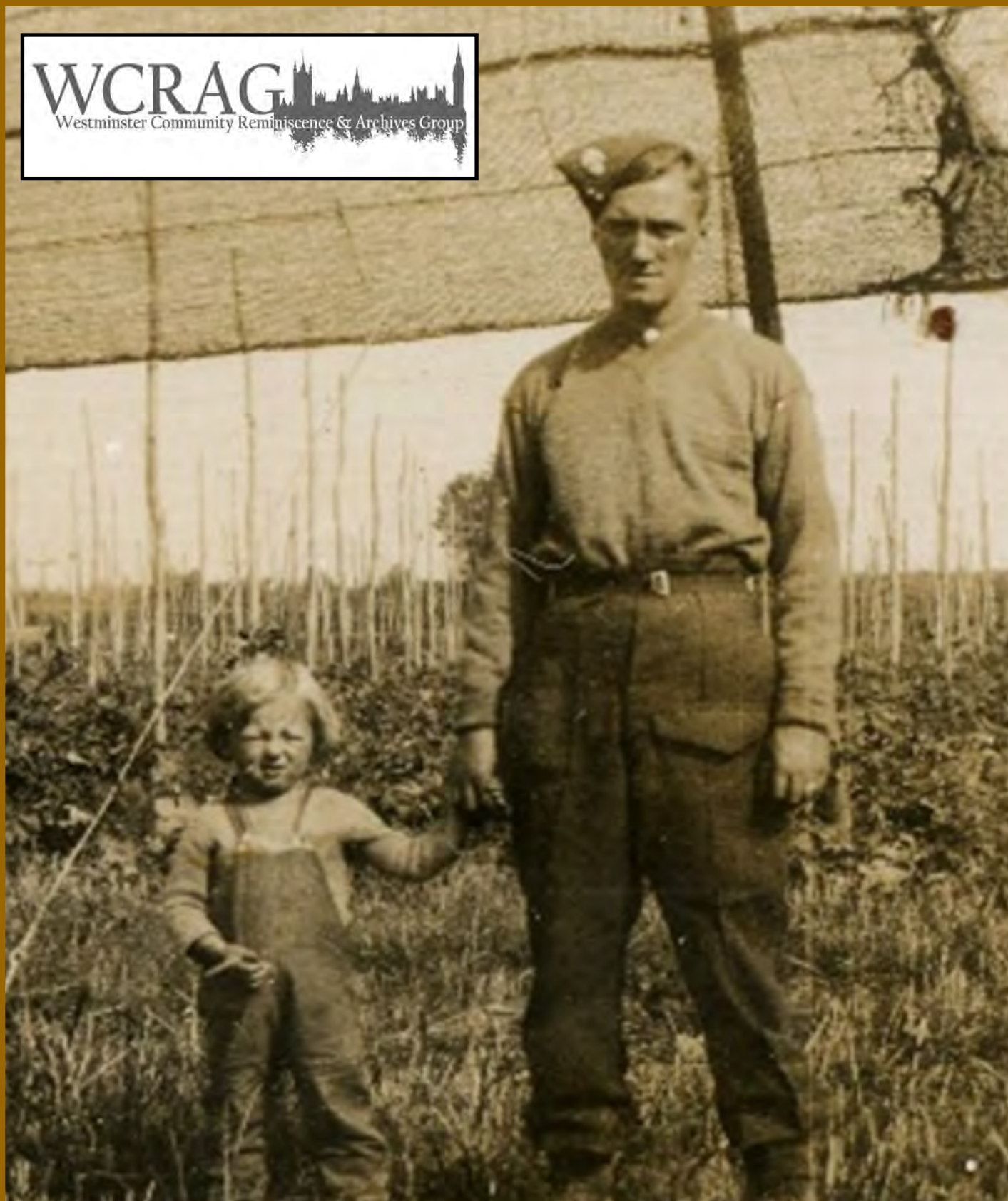
LONDON IS THE PLACE FOR ME 1948

**At night when you have nothing to do
You can take a walk down
Shaftesbury Avenue
There you will laugh and
talk and enjoy the breeze
And admire the beautiful scenery
Of London that's the place for me
Yes, I cannot complain of
the time I have spent
I mean my life in London
is really magnificent
I have every comfort and every sport
And my residence is Hampton Court
So London, that's the place for me**



Lord Kitchener's calypso hit, 'London is the Place for Me' sums up the optimism of the Windrush generation that arrived from the West Indies between 1948. and 1962.

West Indian immigrants like Udine Canoville came with a dream of being an NHS nurse



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