

# NEVER AGAIN

by Emily Peasgood

Words by Kate Lynn-Devere & Emily Peasgood

**Recalling WW1 in a time of collective memory loss**

For 3-part mixed adult community choir, speaking voice and tape

NEVER AGAIN is an Ideas Test commission for Sea Folk Sing. It is inspired by the audio recollections of people who experienced WW1, and the stories of Sea Folk Sing participants.

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[www.emilypeasgood.com](http://www.emilypeasgood.com)

# Performance Instructions

## Performance Location

For performance on a moving train, or situated in front of a large film projection featuring a train track as filmed from a moving train.

## Seating & Performance

Singers to be seated in neat, tiered rows, facing the audience, 'all lined up'.  
The work is to be performed by memory.

## Dress code

Singers are to wear a long overcoat. Some overcoats should be brown and can be accompanied by a small leather suitcase, in the style of clothing worn at the time of WW1. Some overcoats should be in the style of those worn in 2018, to represent present day.

## Tape

This work is accompanied by a tape recording featuring instruments, sound effects and voice recordings. The tape recording can be played on a stereo pair of portable blue tooth speakers connected to a mobile telephone or mp3 player with blue tooth functionality. The tape part is transcribed in part in the lyric sheet and singer's score, and in full in the full score.

## Live Instruments

Snare drum (Boys, all lined up, Never Again, Grocery Store) and horn (Peace Has Home) can be performed live, or as part of the tape recording.

A clapping song, with singers divided into two groups: One group with a pause, one without.

# Boys, all lined up


2-part clapping, shouting, and tape.

♩ = 120 To be performed with an expressionless face

Music by Emily Peasgood


**A**

Politically, things were getting a bit nasty. The War started on the 4th of August, and on the 8th of August, we was all us lads in Chatham Barracks, a whole line of us there. Ooh, I should say 500 or more.

Tape. 

Voices Boys. All lined up. Boys. All lined up. Boys. All lined up. All lined up. All lined up.

2


Tr. 

Snare Drum

*ff*

Very, very soon, there were sheets and sheets in the paper of dead and wounded. Dead and wounded. It was such a scene.

6

Tr. 

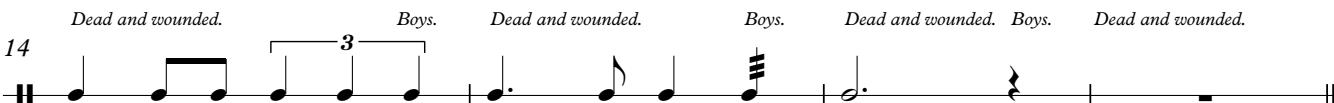
It was such a scene. Boys. Dead and wounded. Boys. It was such a scene. Dead and wounded.

10

Tr. 

Dead and wounded. Boys. Dead and wounded. Boys. Dead and wounded. Boys. Dead and wounded.

14

Tr. 

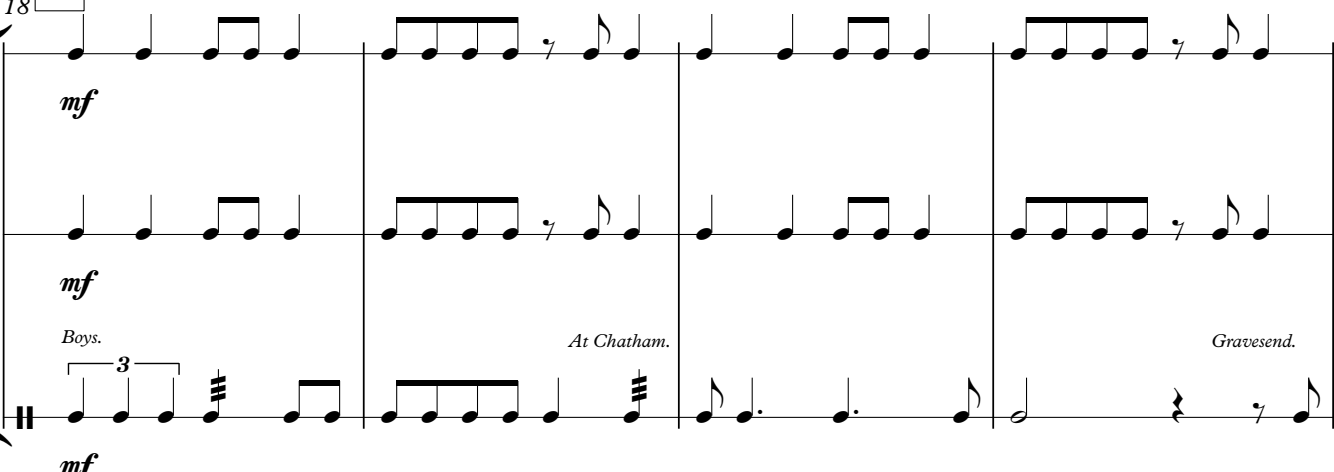
**B**

1. *mf*

2. *mf*

Boys. At Chatham. Gravesend.

18

Tr. 

*mf*

22

1. *f* *Shout*  
Eng-land! Eng-land!

2. *f* *Shout*  
Eng-land! Eng-land!

Boys. *3* *Sheppey Island.* Boys. *Rochester.* Maidstone. Sheerness.

Tp.

**C** 26

1. *mf*  
1. *mf*

2. *mf* *Rest* 2.  
*We went to the station, we went by train to*

Boys. *Here because, we're here because, we're here. We're here because we're*

Tp.

30

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

Maidstone, Boys. *and ... we were due to go to Maidstone Barracks. We were all in very high spirits*

here because we're here because we're here because we're here.

Tp.

34

1. 5. Eng-land!

2. 5. 6. Hut.

of course, singing and laughing, and Boys. joking about. In my little Armstrong Boys. Hut.

It was such a scene.

Tp.

38

1. 7. Eng-land!

2. 7. 8. Eng-land!

In my little Armstrong Boys. Hut. In my little Armstrong Boys. Hut.

Dead and wounded. Dead and wounded.

Tp.

42

1. 9. Eng-land! *ff*

2. 9. Eng-land!

It was such a scene. Dead. Dead and wounded. "Oh mam" she said, "Oh mam ... War, War, War!"

Tp.

Part 1: Soprano voices  
Part 2: Alto voices  
Part 3: Tenor, baritone and bass voices

# Never Again

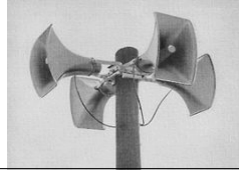
3-part mixed choir and tape.

Words by Kate Lynn-Devere and Emily Peasgood

Music by Emily Peasgood

♩ = 120 Reverential, like a hymn

**D** Air raid siren



Tape. **H** **C**

2

1 Siren slides up to starting note (A) *f* *mf*

2 Siren slides up to starting note (A) *f* *mf*

3 Siren slides up to starting note (A) *f* *mf*

Snare drum *ff*

"Ne-ver a - gain", we told our -

8

1 selves, but e-ven as the cry went up, some knew that "Ne-ver a - gain" would *f* *mf*

2 selves, but e-ven as the cry went up, some knew that "Ne-ver a - gain" would *f* *mf*

3 selves, but e-ven as the cry went up, some knew that "Ne-ver a - gain" would *f* *mf*

[Cheering on Armistice Day ... ..]

15

1  
come to soon; and cen - tu - ries pass in an af - ter -

2  
come to soon; and cen - tu - ries pass in an af - ter -

3  
come to soon; and cen - tu - ries pass in an af - ter -

*A war that was only yesterday.*

20

**E**

1  
noon. As scars and me - mo - ries fade, so do les - sons

2  
noon. As scars and me - mo - ries fade, so do les - sons

3  
noon. As scars and me - mo - ries fade, so do les - sons

*A war that was only yesterday.*

*Already the grass was smoothing the scars of the trenches.*

26

1  
learned from loss. War graves wea - ther in sum - mer

2  
learned from loss. War graves wea - ther in sum - mer

3  
learned from loss. War graves wea - ther in sum - mer

*You never saw such a thing in all your life.*

32

1 storms, and weeds grow round the me - mor - ial cross. The

2 storms, and weeds grow round the me - mor - ial cross. The

3 storms, and weeds grow round the me - mor - ial cross. The

*The gentle erosion of the elements was healing the shell holes.*

**F**

37

1 hor - rors of war are left be - hind, but glo - ry shines in

2 hor - rors of war are left be - hind, but glo - ry shines in

3 hor - rors of war are left be - hind, but glo - ry shines in

43

1 young men's minds. Fear is van - quished, wis - dom de - feat - ed, his - to - ry

2 young men's minds. Fear is van - quished, wis - dom de - feat - ed, his - to - ry

3 young men's minds. Fear is van - quished, wis - dom de - feat - ed, his - to - ry



50

1 *mp*  
end - less - ly re - peat - ed Fear is van - quished,

2 *mp*  
end - less - ly re - peat - ed Fear is van - quished,

3 *mp*  
end - less - ly re - peat - ed Fear is van - quished,

*We had a very good time. I remember we ... we were very enthusiastic about the training.*

55

1  
wis - dom de - feat - ed, his - to - ry end - less - ly re -

2  
wis - dom de - feat - ed, his - to - ry end - less - ly re -

3  
wis - dom de - feat - ed, his - to - ry end - less - ly re -

*Mothers, fathers used to come up and have a look at us. They felt we were doing very well. I was a clerk before I joined up and it did me a world of good.*

60

1  
peat - ed.

2  
peat - ed.

3  
peat - ed.

*The eating was quite good, we had some very good food.*

Part 1: Soprano and high alto voices  
 Part 2: Low alto, tenor, baritone and bass voices  
 Whistling: Tenor (male and female), baritone and bass voices

# Grocery Store

3-part mixed choir, whistling, tape

Words by Kate Lynn-Devere and Emily Peasgood

Music by Emily Peasgood

♩ = 120 **Swung**

**Stubborn, spirited, bit tongue in cheek, bit protest march**

**G** *mp*

Whistle

Voices *There was no rationing at first, and*

Tape. *Snare drum f*

4 *mf* Verse 1

1 I march, march, march, marched to the groc-ery store,

2 *mp* *Breathe wherever possible (dribbling is a distinct possibility!)*  
 March, march, march, march, march, march, march, march,

Whist.

Tp. *it was pretty awful to get food.*

7 *All singers: with vigour and charisma!*

Stamp Slap Clap Thighs  
 tops of thighs

1 but - ter has ne - ver been so dear. We'll get by and

2 march, march, march, march, march, march, march, march. march. march.

Tp.

10

Stamp Thighs Clap Thighs Stamp

1

we'll make the best of it, let's hope it's is - n't worse next year. I

2

march. march, march. March, march, march.

*She would make a meal out of a sheep's head.*

Tp.

13

1

march, march, march, marched to the cor-ner shop, hoard-ers had bought up all the

2

March, march, march, march, march, march, march, march, march, march, march, march,

*... and he said to me: "Here you are, here's a cup of tea ..."*

Tp.

16

Stamp Thighs Clap Thighs Stamp Thighs Clap Thighs

1

tea. What's a girl to do with - out a love - ly brew? Though

2

march, march, march, march. march. march. march. march,

*this is the last you'll have now the War's on"...*

*and that frightened me out of my wits!*

Tp.

**H** Chorus

Stamp

1 worse things hap-pen out at sea. You lead from the front and I'll bring

2 march. March, march, march. March, march, march, march,

*f*

*mf*

Tp.

22

1 up the rear. We'll con - quer the high street with blood, sweat and tears. We'll

2 march, march, march, march. march, march, march, march, march, march, march, march,

*Food was very scarce.* *Food was very scarce.*

Tp.

25

1 give no quar ter 'til we meet our Wa-ter-loo. We'll find some-thing for tea if it's the

2 march, march, march, march, march, march, march, march, march, march, march, march,

*Food was very scarce.*

Tp.

28

1 last thing that we do. We'll queue for bread and su-gar in shops far and near. So,

2 march, march, march, march, march, march, march, march, march, march, march, march,

*Food was very scarce.*

Tp.

31

Stamp Thighs Clap Thighs Stamp

1  
you lead from the front and I'll bring up the rear. *f* March, march, march,

2  
*Pick either note: f* march. March! March, march, march,

3  
*We had no fresh meat, we had bully beef mostly. It wasn't very*

Tp.

34

Stamp Thighs Clap Thighs Stamp

1  
*Ladies shout: Come on ladies! mf* march! March, march, march! I

2  
march! March, march, march!

3  
*nice. Rice pudding ... was awful.*

Tp.

37

**I** Verse 2

1  
march, march, march, marched to the mar-ket square, there was brow-ling in the

2  
*mp* March, march, march, march, march, march, march, march, march, march, march,

Tp.

40

Stamp Thighs Clap Thighs Stamp Thighs Clap Thighs

1 street. Times must be hard if we're fight-ing o - ver lard, but

2 march, march, march, march. march. march. march. march,

*Nearly always I didn't have any because I couldn't afford it.*

Tp.

43

Stamp

1 I will not ad - mit de - feat! I march, march, march, marched

2 march. March, march, march, March, march, march, march,

*... and I can remember, rushing, seeing a queue, not really knowing*

Tp.

46

1 to the Fox and Hound, my hus-band thought they'd wa-tered down the beer.

2 march, march, march, march,march, march, march, march, march, march, march, march.

*what there was, and send the other person home to tell our mothers to come with some*

Tp.

49

Stamp Thighs Clap Thighs Stamp Thighs Clap Thighs Stamp

1  
What's a bloke to do with - out a love - ly brew? He needs a drop to keep him in good

2  
march. march. march. march, march.  
*money.*

Tp.

**J** Chorus

52

1  
cheer. You lead from the front and I'll bring up the rear. We'll

2  
*mf*  
March, march, march, march, march, march, march, march, march, march, march.

Tp.  
*Food was very scarce.*

55

1  
con - quer the high street with blood, sweat and tears. We'll give no quar ter 'til we

2  
march, march, march, march, march, march, march, march, march, march, march,

Tp.  
*Food was very scarce.*

58

1 meet our Wa-ter-loo. We'll find some-thing for tea if it's the last thing that we do. We'll

2 march, march, march, march. march, march, march, march, march, march, march,

Food was very scarce. Food was very scarce.

Tp.

61

1 queue for bread and su-gar in shops far and near. So, you lead from the front and I'll bring

2 march, march, march, march, march, march, march, march, march.

Tp.

64

Stamp Thighs Clap Thighs Stamp Stamp Thighs Clap Thighs

1 up the rear. *f* March, march, march, march!

2 *f* March! March, march, march, march!

Those who could afford ... were inclined to hoard things.

Tp.



Duet

67

Stamp

1 March, march, march, march!

2 March, march, march march!

Solo 1 *mp* I march, march, march, marched to the ba - ke - ry, where

Solo 2 *mp* March, march, march, march, march, march, march, march, march,

Whist. *Melody mp*

Tp. *Two pounds of sugar, half a pound each week for everyone.*

70

Solo 1 neith-er love nor mo-ney could buy bread. I did -n't feel like me, with-

Solo 2 march, march, march, march, march, march, march, march. march. march.

Whist.

Tp. *Half a pound of tea, two ounces each. Half a pound of butter,*

73

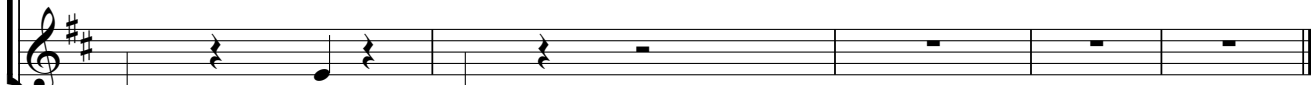
Solo 1



Musical staff for Solo 1 in G major, 2/4 time. The melody consists of eighth notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The staff ends with a double bar line.

out my toast and tea so I march, march, marched my-self to bed!

Solo 2



Musical staff for Solo 2 in G major, 2/4 time. The melody consists of quarter notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The staff ends with a double bar line.

march. march, march.

Whist.



Musical staff for Whist. in G major, 2/4 time. The melody consists of eighth notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The staff ends with a double bar line.

*half a pound of lard, and a pound of margarine. That is two pounds of fats.*

Tp.



Musical staff for Tuba (Tp.) showing a whole rest for the duration of the piece. The staff ends with a double bar line.

# Ask A Woman!

Unison female voices  
Male voices join in final chorus

Unison voices and tape

Words by Kate Lynn-Devere and Emily Peasgood

Music by Emily Peasgood

$\text{♩} = 120$  **Straight**  $\text{♪} = \text{♪}$ , with passion!

**K** Unison female voices *mf*

Unison Voice. *mf*  
They

Piano

Tape.

Voices  
*That's the only place I ever earned anything. Women came to help, and invaded a man's world with energy and with unexpected skill.*

5 (Verse 1)

Uni.  
let us run the fact - 'ry when the blokes aren't there, but they still want to tell us what

Tp.

8

Uni.  
clothes we ought to wear. We do the same as men, though not for e - qual pay, but

Tp.

11

Uni. that's all going to change some - day. They say that we're strong e-nough to lift and car-ry, but they

Tp. *Fight, with our backs to the wall.*

15

Uni. still want to tell us who and when to mar - ry. — They want us when they need us, — then

18


Uni. tell us: "Go a- way!" But that's all going to change some - day. **Swung** **f** (Chorus) If you want a job done right, ask a

Tp. *In Britain, more and more women took over from men.*

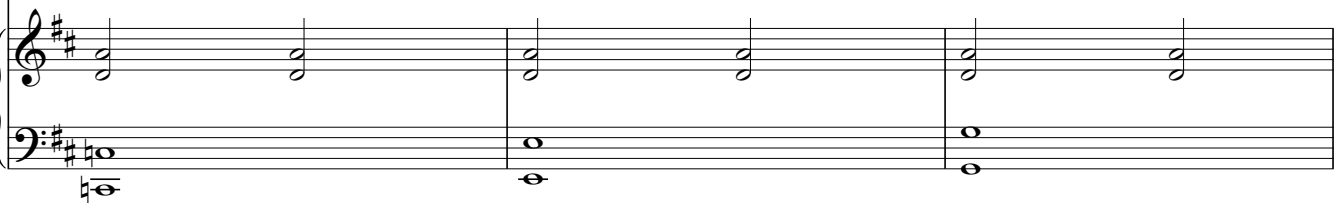
22

Uni. *Shout* wo-man! Ask a wo-man! She'll stay up all night to get it done; She'll


25

Uni. 

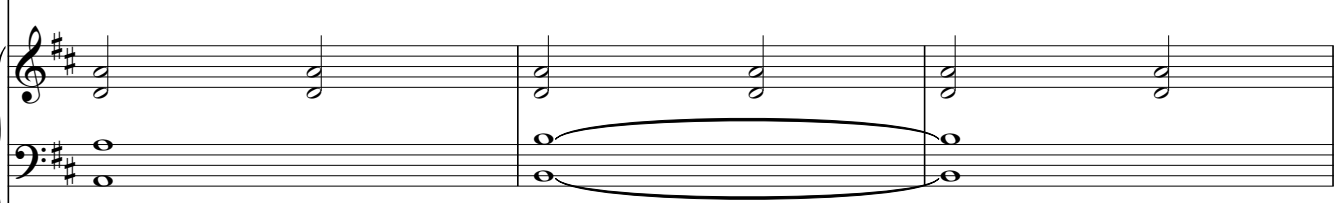
burn the can-dle at both ends, work all the hours that God sends, if you want a job done right, ask a

Tp. 

28


Uni. 

wo-man! Ask a wo-man! If you want a job done right ask a wo-man! Ask a wo-man!


Tp. 

Tp. *It certainly seems a grand way for girls to do their bit, by taking on jobs which would otherwise keep fighting men*

31

Uni. 

She'll stay up all night to get it done. She'll burn the can-dle at both ends, work

Tp. 

Tp. *tied to desks and benches. Knowledge is improved by lectures on how to do this or that.*

**Straight**  
♩ = ♩

34

Uni. *all the hours that God sends, if you want a job done right, ask a wo-man! Ask a wo-man! We'll*

Trp.

Trp. *A War, or no war, the Suffragettes continue to march.*

**M**  
(Verse 2)  
*mf*

37

Uni. *keep the home fires burn-ing like we've al - ways done, but we will teach our daugh-ters they're as*

Trp.

40

Uni. *good as a - ny son. What - e - ver's need-ed, we will do it all be-cause we can, a*

Trp.

43

Uni. *girl's as good as a - ny man. We'll share the coun-try's bur - den when the*

Tp. *The first women conductors appeared on buses and trams.*

46

Uni. *times are tough, and we won't let them tell us that we're not good e nough. So*

Tp.

49

Uni. *lift your head and sing, as clear - ly as you can: "A girl's as good as a - ny*

Tp.

**Swung**  
  
**N**  
 (Chorus)

52

Uni. *man!" If you want a job done right ask a wo-man! Ask a wo-man!*

Tp.

*f*

55

Uni. She'll stay up all night to get it done. She'll burn the can - dle at both ends, work

Tp.

58

Uni. all the hours that God sends, if you want a job done right, ask a wo-man! Ask a wo-man! If you

Tp.

Tp. *For women, the war marked a social revolution.*

61


Uni. *ff* want a job done right ask a wo-man! Ask a wo-man! She'll stay up all night to get it done. She'll

Tp.


Tp. *What I'm talking about is pay discrimination which is when men are paid more for doing the same job. By then,*

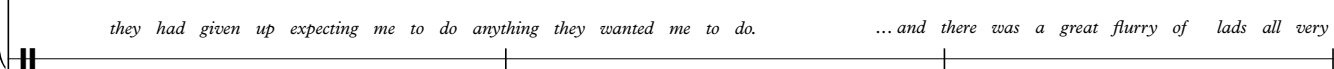


65

Uni. 


burn the can-dle at both ends, work all the hours that God sends, if you want a job done right, ask a

Trp. 


Trp. 

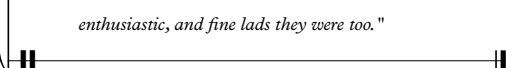
they had given up expecting me to do anything they wanted me to do. ...and there was a great flurry of lads all very

68

Uni. 

wo-man! Ask a wo-man!

Trp. 

Trp. 

enthusiastic, and fine lads they were too."

Unison voices and tape  
 Verses 1 and 4 male singers only -  
 female tenors may join in if they  
 sing at male pitch.

# No Man's Land

Unison voices and tape

Words by Kate Lynn-Devere and Emily Peasgood

Music by Emily Peasgood

♩ = 60, **Tenderly, with care and feeling.**

**O** Male voices only *mf*

(Verse 1) Dear mum,

Piano

Tape.

Voices

*People were being killed every day. Your best friend, my best friend was there one evening and he wasn't there next day at lunch.*

6

I heard his bit-ter\_\_ cry - ing;\_ I told him: "Bro ther,\_ help\_ will\_ come,

Tp.

10

— just hold on 'til to- mor - row." But mum,\_ he

Tp.

15

knew that I was ly - ing.

*You were alone, you know, and you fought alone and died alone. There never was a man with more courage*

Tp.

20

All singers

**P**

With a slight smile in your voice, as you remember.

(Verse 2) Dear mum, I still can see him fly -

*and determination than he had. I flew along the cliffs, along to Margate.*

Tp.

24

- ing pa - per planes out in the sun. No thought for what would fol -

*We looked at each other,*

Tp.

28 *mp*

- low. But mum, now there's no use de - ny -

and we come away, and the site'll remain with ya,

Tp.

32 *mf*

- ing. (Verse 3) Oh,

always, They all lay there with their eyes open. With their eyes open. Remarkable really, want it.

Tp.

37 **Q**

mum, I think I heard him cry - ing, he said: "Tell dad that I was brave,

Tp.

42

— tell mum I ne-ver wished her sor - row," then mum, his

Tp.

47

cries turned in - to sigh - ing. — (Verse 4) Then he was

*p*

*The column next to me was a little boy named Titch Bailey. Poor old Titch Bailey. He didn't last long.*

53 **R**

gone, and there's no use\_ de - ny - ing; no need for stretch - ers\_ now,

*... and it's about time we had our eyes opened.*

58

— my friend whose toys I used\_ to\_ bor - row lies dead in

*Never saw him anymore.*

63

no man's land.

*He went out and he never come back.*

# Trio

Part 1: Soprano voices  
 Part 2: Alto voices  
 Part 3: Tenor, baritone and bass voices

3-part mixed choir and tape.

Words by Kate Lynn-Devere and Emily Peasgood

Music by Emily Peasgood

♩ = 60, **Tenderly, with care and feeling.**

**S** *Grocery Store* **Swung** *mf*

(Verse 1) I march, march, march, marched

*Ask A Woman* **Straight** *mf*

(Verse 1) They let us run the fact - ry when the

*No Man's Land* **Straight** *mf*

(Verse 1) Dear mum,

Piano

Tape.

Voices  
 ... and we wrote messages on the little bits of paper and put them on the pigeons legs and let them go.

4

1. to the groc-ery store, but - ter has ne - ver been so dear.

2. blokes aren't there, but they still want to tell us what clothes we ought to wear. We

3. I heard his bit - ter cry - ing; I told him:

Trp.

7

1. We'll get by and we'll make the best of it, let's hope it's is - n't worse next

2. do the same as men, though not for e - qual pay, but that's all going to change some -

3. "Bro ther, help will come, just hold on 'til to - mor

Tp.

10

1. year. I march, march, march, marched to the cor - ner shop,

2. day. They say that we're strong e - nough to lift and car - ry, but they

3. - row." But mum, he

Tp.

13

1. hoard - ers had bought up all the tea. What's a girl to do with -

2. still want to tell us who and when to mar - ry. They want us when they need us, then

3. knew that I was ly - ing.

Tp.

He was a gentlemen in

16

1. out a love - ly brew? Though worse things hap - pen out at sea.

2. tell us: "Go a - way!" But that's all going to change some - day. If you

3. (Verse 2) Dear

Tp. every way, even in war time at the front. He was a gentlemen.

**Swung**  
(Chorus) *f*

19 (Chorus)

1. You lead from the front and I'll bring up the rear. We'll con - quer the high street with

2. want a job done right, ask a wo-man! *Shout* Ask a wo-man! She'll stay up all night to get it

3. mum, I still can see\_\_ him\_\_ fly -

Tp.

22

1. blood, sweat and tears. We'll give no quar - ter 'til we meet our Wa - ter - loo. We'll

2. done; She'll burn the can - dle at both ends, work all the hours that God sends, if you

3. - ing pa - per planes out in\_\_ the\_\_ sun. No

Tp.



25

1. find some-thing for tea if it's the last thing that we do. We'll queue for bread and sugar in

2. want a job done right, ask a wo-man! *Ask a wo-man!* If you want a job done right ask a

3. thought for what\_ would fol - low. But mum,

Tp.

28

1. shops far and near. So, you lead from the front and I'll bring up the rear.

2. wo-man! *Ask a wo-man!* She'll stay up all night to get it done. She'll

3. now there's no use de - ny - ing.

Tp.

90,000 men

31

1. *f* March, march, march, march!

2. burn the can-dle at both ends, work all the hours that God sends, if you want a job done right, ask a

3. were killed and wounded in 24 hours How the world jeered and laughed at those

Tp.

32 <sup>34</sup> *mf*

1. *(Verse 2)* I march, march, march, marched to the mar-ket square,

2. *Straight mf*  
wo-man! *Ask a wo-man!* We'll keep the home fires burn-ing like we've al - ways done, but

3. *(Verse 2)* *mf*

Tp. *(Verse 3)* Oh, mum, I

*first brave few.*

37

1. there was braw-ling in the street. Times must be hard if we're

2. we will teach our daugh-ters they're as good as a - ny son. What - e - ver's need-ed, we will do it

3. think I heard him cry - ing, he said: "Tell dad that I was brave,

Tp.

40

1. fight-ing o - ver lard, but I will not ad - mit de - feat! I

2. all be-cause we can, a girl's as good as a - ny man. We'll

3. tell mum I ne - ver wished her sor - row," then

Tp. *We had lost several boys. It had a good engine, it was reliable, it was manoeverable, it had no vices. It was a fine aeroplane.*

43

1. march, march, march, marched to the Fox and Hound, my hus-band thought they'd wa-tered down the

2. share the coun-try's bur - den when the times are tough, and we won't let them tell us that we're

3. mum, — his cries turned in - to sigh

Tp. *We used to go into Maidstone and get the rations every day. Practically everybody was in mourning.*

46

1. beer. What's a bloke to do with - out a love - ly brew? He

2. not good e nough. So lift your head and sing, as clear - ly as you can: "A

3. - ing.

Tp. *By 1911 there were*

49

1. needs a drop to keep him in good cheer. (Chorus) **f** You lead from the front and I'll bring

2. girl's as good as a - ny man!" (Chorus) **f** If you want a job done right ask a

3. (Verse 4) Then he was gone, *p*

Tp. *quite a few women who were beginning to get restless with the state of affairs. Well that was the South,*

1. up the rear. We'll con - quer the high street with blood, sweat and tears. We'll

2. wo-man! Ask a wo-man! She'll stay up all night to get it done. She'll

3. and there's no use\_\_ de - ny - ing; no

the Chatham line, you know, where the troops used to come down and go ... across to France.

Tp.

1. give no quar ter 'til we meet our Wa - ter - loo. We'll find some-thing for tea if it's the

2. burn the can-dle at both ends, work all the hours that God sends, if you want a job done right, ask a

3. need for stretch- ers\_\_ now,\_\_ my friend whose toys I used\_\_ to\_\_ bor

He had a reputation amongst us,

Tp.

1. last thing that we do. We'll queue for bread and su-gar in shops far and near. So,


2. wo-man! Ask a wo-man! *ff* If you want a job done right ask a wo-man! Ask a wo-man!

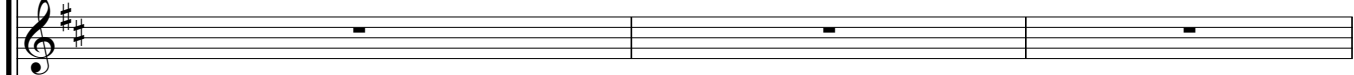
3. - row lies dead in


[...] he goes up, he brings down a hun every morning before breakfast, as if it was


Tp.

61

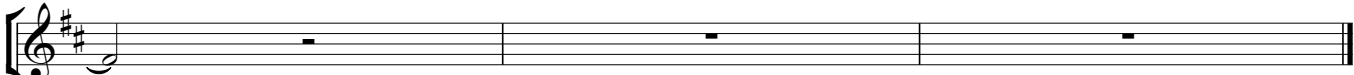
1.   
you lead from the front and I'll bring up the rear.


2. 

3.   
no man's land.

Trp.   
the order of the day. Almost like a game of nine pins, a game in which we pitted ourselves against them,

64

3. 

Trp.   
and they pitted themselves against us, each to prove the other the better man.

# Peace Has Come

3-part mixed choir and tape.

Part 1: Soprano voices, divided into upper and lower at the end  
 Part 2: Alto voices, divided into upper and lower at the end  
 Part 3F: Female tenor voices  
 Part 3M: Male tenor voices

Lyrics by Kate Lynn-Devere and Emily Peasgood  
 ♩ = 60 **Sweet and tender**

Music by Emily Peasgood

**T**  
Bells

Music Box

Tape

Voices  
*When the war broke out we had always had the assembly at school in the morning, and occasionally in the evening, perhaps twice a week. But on the outbreak*



5

Horn in C

*of war, we started to have it every morning and every evening, and during that time we sang hymns, of course, especially for the soliders, we always sang the last verse*

9 (Verse 1) unis. *p* 37

1. For

2. (Verse 1) unis. *p*

3F. (Verse 1) unis. For *p*

3M. (Verse 1) unis. For *p*

For

Trp.

*of Eternal Father, oh trinity of love and power. We also sang Holy Father in Thy Mercy, and the closing prayer was Light in Our Darkness.*

13

1. us, right, here, right now, it's o - ver. We're safe, we can rest ea-sy at night. Our

2. us, right, here, right now, it's o - ver. We're safe, we can rest ea-sy at night. Our

3F. us, right, here, right now, it's o - ver. We're safe, we can rest ea-sy at night. Our

3M. us, right, here, right now, it's o - ver. We're safe, we can rest ea-sy at night. Our

Trp.

*On Armistice Day, she thought: "Oh God, it's over, he's safe", and the telegram came to say he's dead.*

17

1. chil - dren are safe our homes are safe, and we don't have to send our loved ones to fight.

2. chil - dren are safe, our homes are safe, and we don't have to send our loved ones to fight.

3F. chil - dren are safe, our homes are safe, and we don't have to send our loved ones to fight.

3M. chil - dren are safe, our homes are safe, and we don't have to send our loved ones to fight.

... and I remember that. I thought of all the wonderful things that were going happen, now the war was over.



21 *mf*

1. Peace has come. Peace has come. For

2. Peace has come. Peace has come. For

3F. Peace has come. Peace has come. For

3M. Peace has come. Peace has come. For

The 11th of the 11th hour, everything stopped, for 2 minutes, and people felt that. Not like it is now.



**U**

25

*mf*

Solo.

Peace has come. Our children are safe, and in their sweetest

1.

(Verse 2)

us, at least, right now, it's over. Our children sleep safely at night, and

2.

(Verse 2)

us, at least, right now, it's over. Our children sleep safely at night, and

3F.

(Verse 2)

us, at least, right now, it's over. Our children sleep safely at night. and

3M.

(Verse 2)

us, at least, right now, it's over. Our children sleep safely at night. and

Trp.

*People go on with what they're doing, don't they.*

Solo.

dreams they fly a-mong the clouds high in the sky, where ev 'ry thing's fine.

1.

dream of times gone by, but know for now that ev 'ry thing's fine.

2.

dream of times gone by, but know for now that ev 'ry thing's fine.

3F.

dream of times gone by, but know for now that ev 'ry thing's fine.

3M.

dream of times gone by, but know for now that ev 'ry thing's fine.

Tp.

*I mean, the relief when it was over, of course*

33

1. Peace has come. Peace has come. For

2. Peace has come. Peace has come. For

3F. Peace has come. Peace has come. For

3M. Peace has come. Peace has come. For

Trp.

*was absolutely tremendous, but, only in minimal because there was no one to come back ...*

**V**

37

(Verse 3)

1. us, right here, right now, take com - fort. We're safe, we can sleep ea-sy at night. Our

2. us, right here, right now, take com - fort. We're safe, we can sleep ea-sy at night. Our

3F. us, right here, right now, take com - fort. We're safe, we can sleep ea-sy at night. Our

3M. us, right here, right now, take com - fort. We're safe, we can sleep ea-sy at night. Our

Trp.

*The hour of 11am on the 11th of November,*

41

1. boys are safe, our friends are safe, and ev - 'ry thing will be al - right. \_\_\_\_\_

2. boys are safe, our friends are safe, and ev - 'ry thing will be al - right. \_\_\_\_\_

3F. boys are safe, our friends are safe, and ev - 'ry thing will be al - right. \_\_\_\_\_

3M. boys are safe, our friends are safe, and ev - 'ry thing will be al - right. \_\_\_\_\_

1918. [Cheering]



45

1. Ev - 'ry thing will be al - right. \_\_\_\_\_ Ev - 'ry thing will be al - right. <

2. Ev - 'ry thing will be al - right. \_\_\_\_\_ Ev - 'ry thing will be al - right. <

3F. Ev - 'ry thing will be al - right. \_\_\_\_\_ Ev - 'ry thing will be al - right.

3M. Ev - 'ry thing will be al - right. \_\_\_\_\_ Ev - 'ry thing will be al - right.

Parades, celebrations and patriotic speeches.

49

1 Upper  
Ev - 'ry thing will be al - right.\_\_\_\_\_ Ev - 'ry thing will be al - right.\_\_\_\_\_

1 Lower  
Ev - 'ry thing will be al- right.\_\_\_\_\_ Ev - 'ry thing will be al - right.\_\_\_\_\_

2 Upper  
Ev - 'ry thing will be al - right.\_\_\_\_\_ Ev - 'ry thing will be al - right.\_\_\_\_\_

2 Lower  
Ev - 'ry thing will be al- right.\_\_\_\_\_ Ev - 'ry thing will be al - right.\_\_\_\_\_

3F.  
Ev - 'ry thing will be al - right.\_\_\_\_\_ Ev - 'ry thing will be al - right.\_\_\_\_\_

3M.  
Ev - 'ry thing will be al- right.\_\_\_\_\_ Ev - 'ry thing will be al - right.\_\_\_\_\_

Tp.  
[Cheering] The Armistice

53

1 Upper  
Ev - 'ry thing will be al - right.\_\_\_\_\_ Ev - 'ry thing will be al - right. We

1 Lower  
— Ev - 'ry thing will be al- right.\_\_\_\_\_ Ev - 'ry thing will be al-right.

2 Upper  
Ev - 'ry thing will be al - right.\_\_\_\_\_ Ev - 'ry thing will be al - right.

2 Lower  
— Ev - 'ry thing will be al- right.\_\_\_\_\_ Ev - 'ry thing will be al-right.

3F.  
Ev - 'ry thing will be al - right.\_\_\_\_\_ Ev - 'ry thing will be al - right.

3M.  
— Ev - 'ry thing will be al- right.\_\_\_\_\_ Ev - 'ry thing will be al-right.

Tp.  
*had caught Britain with one foot still in the trenches. Such was the victory parade. The official end of the First World War. The official pretty bubbles of world peace.*

57

1 Upper

can rest ea - sy at night. Mm Mm Mm Mm

1 Lower

We can rest ea - sy at night. Mm Mm Mm Mm

2 Upper

We can rest ea - sy at night. Mm Mm Mm Mm

2 Lower

We can rest ea - sy at night. Mm Mm Mm

3F.

We can rest ea - sy at night. Mm Mm Mm

3M.

We can rest ea - sy at night. Mm Mm Mm

Tp.

*Nobody wants to glorify, that's the thing that every says, you mustn't glorify, or well indeed you mustn't. But on the other hand, you mustn't forget what these people went and died and they, they really were giving themselves to what they thought was the right cause.*

Part 1: Soprano voices  
 Part 2: Alto voices  
 Part 3: Tenor, baritone and bass voices

# All That Can Be Hoped For Is ...

3-part mixed choir and tape.

Words by Kate Lynn-Devere

Music by Emily Peasgood and Kate Lynn-Devere

♩ = 60, Sweetly, tenderly, vulnerable, imperfect, fragile

**W**

1. Soprano: Mm Mm  
 2. Alto: Mm Mm  
 3F. Tenor/Baritone/Bass: Mm Mm  
 3M. Bass: Mm Mm  
 Piano: *Piano*  
 Tape: *Piano*  
 Voices: *It was a matter of ups and downs. That we simply swerve round in an amazingly small space of air, missing each other sometimes by inches.*

7

7  
 Tp. Trumpet: *Dodging in and out, amongst the others in the sky, weaving in the most fantastic patterns. All that can be hoped for is the healing of time.*  
 Tp. Trombone: *Dodging in and out, amongst the others in the sky, weaving in the most fantastic patterns. All that can be hoped for is the healing of time.*

11

1.

2.

3F. *p* Keep put - ting one foot in front of the o - ther and keep draw - ing one breath

3M. *p* Keep put - ting one foot in front of the o - ther and keep draw - ing one breath

Trp.

Trp.

Trp.

*Those days I do remember.*

17

1. *p* *p* Keep put - ting one foot in front of the

2. *p* *p* Keep put - ting one foot in front of the

3F. af - ter an - o - ther and keep put - ting one foot in front of the

3M. af - ter an - o - ther and keep put - ting one foot in front of the

Trp.

Trp.

Trp.

*One of the things I remember about the First World War, which I wasn't going to say ... was:*



22

1. o - ther and keep draw - ing one breath af - ter an - oth - er.

2. o - ther and keep draw - ing one breath af - ter an - oth - er and

3F. o - ther and keep draw - ing one breath af - ter an - o - ther and

3M. o - ther and keep draw - ing one breath af - ter an - o - ther and

Trp. *was:*

Trp. *One of the things I remember about the First World War, which I wasn't going to say ... was:*

27 **X**

1. Ah ah ah ah ah ah ah ah ah

2. keep put - ting one foot in front of the

3F. keep put - ting one foot in front of the

3M. keep put - ting one foot in front of the

Trp.

Trp. *The Dead who had once lain haphazardly under isolated wooden crosses, now are imposed under rows of white stones, neat yet oddly impersonal.*

30

1. ah ah ah ah ah ah ah

2. o - ther and keep draw - ing one breath

3F. o - ther and keep draw - ing one breath

3M. o - ther and keep draw - ing one breath

Trp. *"For this was it" they said, the end of war and the rule of force. This was peace. Real peace.*

Trp. *"For this was it" they said, the end of war and the rule of force. This was peace. Real peace.*

33

1. ah ah ah ah ah ah rest and take *mp*

2. af - ter an - o - ther and rest and take *mp*

3F. af - ter an - oth - er, and rest and take *mp*

3M. af - ter an - oth - er, and rest and take *mp*

Trp. *Once and for all. All that can be hoped for is the healing of time.*

Trp. *Once and for all. All that can be hoped for is the healing of time.*

1. shel - ter in hopes that re - main. Of - fer your com - fort to those still in

2. shel - ter in hopes that re - main. Of - fer your com - fort to those still in

3F. shel - ter in hopes that re - main. Of - fer your com - fort to those still in

3M. shel - ter in hopes that re - main. Of - fer your com - fort to those still in

Tp.  
Tp.

42

1. pain. Ah ah ah ah ah ah

2. pain. Keep put - ting one foot in

3F. pain. Keep put - ting one foot in

3M. pain. Keep put - ting one foot in

Tp.

Tp.

*One of the things I remember about the First World War, which was I wasn't going to say ... was:*

46

1. ah ah ah ah ah ah ah ah ah ah ah ah ah ah ah

2. front of the o - ther and keep draw - ing one breath af - ter an -

3F. front of the o - ther and keep draw - ing one breath af - ter an -

3M. front of the o - ther and keep draw - ing one breath af - ter an -

Trp.

Trp.

*When a mighty conflict reaches its end, after the first wild rejoicing there comes a feeling of anti-climax, and trying to carry on the party before turning to the hard ...*

**Y**

51

1. ah ah ah lay down your bur - dens, beat swords in - to

2. oth - er and lay down your bur - dens, beat swords in - to

3F. oth - er, and lay down your bur - dens, beat swords in - to

3M. oth - er, and lay down your bur - dens, beat swords in - to

Trp.

Trp.

*... realities of peace, and that's how it was in '18. ... and I dare say everybody would do it again. I just simply don't know. I think they probably would.*

55

1. plough-shares. Tend to your gar - dens, let go of your cares. The road\_\_ a-head is

2. plough-shares. Tend to your gar - dens, let go of your cares. The road\_\_ a-head is

3F. plough-shares. Tend to your gar - dens, let go of your cares. The road\_\_ a-head is

3M. plough-shares. Tend to your gar - dens, let go of your cares. The road\_\_ a-head is

*Might pull us all together, we seemed to work much much better when a war, than without a war, as a community.* *Just an ordinary time goes by.* *And no one takes much notice.*

Tp.

61

1. long, and some-times we may stum - ble. Just keep go - ing on, be gen - tle and

2. long, and some-times we may stum - ble. Just keep go - ing on, be gen - tle and

3F. long, and some-times we may stum - ble. Just keep go - ing on, be gen - tle and

3M. long, and some-times we may stum - ble. Just keep go - ing on, be gen - tle and

Tp. *Just an ordinary time goes by.* *Goldfish in a bowl.*

Tp.

67

1. hum - ble. Keep put - ting one foot in front of the o - ther and

2. hum - ble. Keep put - ting one foot in front of the o - ther and

3F. hum - ble. Keep put - ting one foot in front of the o - ther and

3M. hum - ble. Keep put - ting one foot in front of the o - ther and

Tp. *A war that was only yesterday. Goldfish in a bowl. Turn in such tiny circles. Tiny circles. Goldfish in a bowl. Tiny circles. Goldfish in a bowl.*

Tp.

72

1. keep draw - ing one breath af - ter an - oth - er. Times may be

2. keep draw - ing one breath af - ter an - oth - er and Times may be

3F. keep draw - ing one breath af - ter an - oth - er, and times may be

3M. keep draw - ing one breath af - ter an - oth - er, and times may be

Tp. *I think there's a great tendency now to debunk, because it was futile. People perish who have no vision. People perish. And so the world enjoys its last summer of peace,*

Tp.

77

1. hard, but no - thing lasts for - ev - er,

2. hard, but no - thing lasts for - ev - er,

3F. hard, but no - thing lasts for - ev - er,

3M. hard, but no - thing lasts for - ev - er,

Tp. *unaware for the most part that armageddon awaits.*

80

1. no - thing lasts for - ev - er, no - thing lasts for - ev - er.

2. no - thing lasts for - ev - er, no - thing lasts for - ev - er.

3F. no - thing lasts for - ev - er, no - thing lasts for - ev - er.

3M. no - thing lasts for - ev - er, no - thing lasts for - ev - er,

Tp. *... this morning, the British Ambassador*

84 *in Berlin handed the German government a final note stating that unless we heard from them by 11 o' clock that they were prepared at once to withdraw their troops from Poland, a state of war would exist between us. I have to tell you now that no such undertaking has been received, and that consequently this country is at war with Germany.*

Tp. **ff**

# Never Again (Ending)

Part 1: Soprano voices  
 Part 2: Alto voices  
 Part 3: Tenor, baritone and bass voices  
 Voice: Male speaking voice,  
 through a megaphone

3-part mixed choir and tape.

Words by Kate Lynn-Devere and Emily Peasgood

Music by Emily Peasgood

♩ = 120, Reverential, like a hymn

**Z** Sirens, gun fire, voices

*We shall defend our island, whatever the cost may be. We shall fight*

Tp. *ff*  
Snare drum

*Strong, authoritative, factual male voice (rhythm is a guide)*

Voice 7  
*ff*  
In eight-*een* four-*teen* the Na - po-*le-on-ic* wars were draw-*ing* to an  
*on the beaches. We shall fight on the landing grounds. We shall fight in the fields and in the streets. We shall fight in the hills.*

Tp.

Voice 12  
end. A-*cross* six con-*tin-ents*, they killed mil - lions of men. A hun-*-dred* years  
*We shall never surrender. We shall never surrender.*

Tp.

Voice 18  
la - *ter*, guns were fi - ring a - gain. In nine-*-teen* four-*-teen* the Great War was start-*-ing*: "The  
*We shall never surrender.*

Tp.



23

Voice: War to end all War".

1: Siren slides up to starting note (A) *f* *mf*

2: Siren slides up to starting note (A) *f* *mf*

3: Siren slides up to starting note (A) *f* *mf*

Trp.: *War to end war.* *War to end war.*

"Ne - ver a - gain", we told our - selves, but

"Ne - ver a - gain", we told our - selves, but

"Ne - ver a - gain", we told our - selves, but

29

1: *f* *mf*

2: *f* *mf*

3: *f* *mf*

Trp.: [Cheering on Armistice Day ... ..]

e - ven as the cry went up, some knew that "Ne - ver a - gain" would

e - ven as the cry went up, some knew that "Ne - ver a - gain" would

e - ven as the cry went up, some knew that "Ne - ver a - gain" would

35

1: *f* *mf*

2: *f* *mf*

3: *f* *mf*

Trp.: *Just an ordinary time goes by.* *A war that was only yesterday.*

come to soon; and cen - tu - ries pass in an af - ter - noon. As

come to soon; and cen - tu - ries pass in an af - ter - noon. As

come to soon; and cen - tu - ries pass in an af - ter - noon. As

1  
scars and me - mo - ries fade, so do les - sons learned from loss.

2  
scars and me - mo - ries fade, so do les - sons learned from loss.

3  
scars and me - mo - ries fade, so do les - sons learned from loss.

*I can just remember. Lance Corporal James Hill was killed on Duty in Afghanistan. What you had worst feared, was real.*

*[Tenor bell chime .....*

1  
War graves wea-ther in sum - mer storms, and weeds grow round the me - mor - ial

2  
War graves wea-ther in sum - mer storms, and weeds grow round the me - mor - ial

3  
War graves wea-ther in sum - mer storms, and weeds grow round the me - mor - ial

*They were all lined up.*

*.....]*

*[Trumpet call .....*

*[Trumpet call .....*

1  
cross. The hor-rors of war are left be - hind, but glo - ry shines in

2  
cross. The hor-rors of war are left be - hind, but glo - ry shines in

3  
cross. The hor-rors of war are left be - hind, but glo - ry shines in

*They fought for our country.*

*They were all lined up.*

*All lined up.*

*They all lay there with their eyes open.*

*It's about time we had our eyes opened.*

63

1 young men's minds. Fear is van - quished, wis - dom de -

2 young men's minds. Fear is van - quished, wis - dom de -

3 young men's minds. Fear is van - quished, wis - dom de -

*He goes jubilantly off, his head filled with dreams of glory.* *Britain First, fighting back! Britain First, fighting back!*

Tp.

68

Voice

1 feat - ed, his - to - ry end - less - ly re - peat - ed **ff** In

2 feat - ed, his - to - ry end - less - ly re - peat - ed

3 feat - ed, his - to - ry end - less - ly re - peat - ed

*Together, we are going to take this country back!*

Tp.

73

Voice

nine-teen eight-een the Great War was end-ing: "The War to end all War". A **ff**

1 Fear is van - quished, wis - dom de - feat - ed, **mp**

2 Fear is van - quished, wis - dom de - feat - ed, **mp**

3 Fear is van - quished, wis - dom de - feat - ed, **mp**

*Sometimes called 'The Great Adventure'.*

Tp.

58 77  
Voice

whole ge - ne - ra - tion of men was lost, then. En -

1  
his - to - ry end - less - ly re - peat - ed.

2  
his - to - ry end - less - ly re - peat - ed.

3  
his - to - ry end - less - ly re - peat - ed.

Tp.  
his - to - ry end - less - ly re - peat - ed.

81  
Voice

tire na - tions reeled, and vowed: "Ne - ver a - gain". In

1  
*p* His - to - ry end - less - ly re - peat - ed.

2  
*p* His - to - ry end - less - ly re - peat - ed.

3  
*p* His - to - ry end - less - ly re - peat - ed.

*Together, we are going to take this country back!*

Tp.  
his - to - ry end - less - ly re - peat - ed.

85  
Voice

twen - ty eight - een there are six - ty armed con - flicts a - cross the world.

1  
His - to - ry end - less - ly re - peat - ed.

2  
His - to - ry end - less - ly re - peat - ed.

3  
His - to - ry end - less - ly re - peat - ed.

Tp.  
his - to - ry end - less - ly re - peat - ed.

89 *Never again* Britain First, fighting back! *Never again* Britain First, fighting back! *Never again* Britain First, fighting back! *Never again* Britain First, fighting back! *Never again* Britain First, fighting back!  
*The UN calls Yemen's humanitarian situation the worst in the world. It's the civilian death toll and allegations of war crimes, which make Yemen a human*

Tp.

94 *Britain First, fighting back!* *Never again* Britain First, fighting back! *Britain First, fighting back!* *Never again* Britain First, fighting back! *Never again* Britain First, fighting back!  
*rights crisis for Britain. Peaceful protesters were attacked and killed. The blood shed had begun. We demanded on behalf of many countries, free ...*

Tp.

99 **Clapping (All):**

Cl.

Tp.

*Never again* Britain First, fighting back! *Never again* Britain First, fighting back! *Never again* Britain First, fighting back! *Never again* Britain First, fighting back!  
*or still under oppression the creation and convening of a European Assembly. The UK has voted to leave the European*

103

Cl.

Tp.

*Never again* Britain First, fighting back! *Never again* Britain First, fighting back! *Never again* Britain First, fighting back! *Never again* Britain First, fighting back! *Never again* Britain First, fighting back!  
*Union. Things are, politically, very opaque. It's a frightening level of uncertainty. A warning that medical supplies could be adversely*

*ff*

107 **Shout**

Cl.

Tp.

*Never again* Britain First, fighting back! *Never again* Britain First, fighting back! *Never again* Britain First, fighting back! *Never again* Britain First, fighting back! *Never again* Britain First, fighting back!  
*affected. Brexit, Brexit, Brexit. Every night ... we dream, we dream about getting to England.*