Behind the Lines

The music and composers of the First World War

Popular Songs

musicbehindthelines.org
# POPULAR SONGS

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Behind the Lines was a year-long programme of free participatory events and resources for all ages to commemorate the centenary of the outbreak of the First World War. The programme was delivered in partnership by Westminster Music Library and the Royal Philharmonic Orchestra, and was supported using public funding by Arts Council England.

Public Workshops
Beginning in autumn 2013, educational leaders and world-class musicians from the Royal Philharmonic Orchestra led a series of interactive workshops for adults and families (early years and primary age focus). Sessions explored the music and composers of the First World War through engaging creative composition workshops, targeted at the age group specified, and using the music and resources housed in Westminster Music Library.

Schools Projects
In addition to the public workshop series, Behind the Lines also worked with schools in Westminster and the Royal Borough of Kensington and Chelsea; two secondary and four primary schools. These six schools participated in two-day creative composition projects which drew upon the themes of the programme and linked in with the schools own learning programmes – in particular the History, Music and English curriculum.

Additional schools projects can be incorporated in to the Behind the Lines programme between 2014 and 2018, although fundraising will be required. For further information or to discuss fundraising ideas with the project partners please contact rwalters@westminster.gov.uk

Summer School
The programme culminated with a four day creative summer school for adults and young musicians (Years 6-11) across Westminster and RBKC, to commemorate the outbreak of the First World War and celebrate its music and composers. Participants explored numerous key compositions and composers, drawing upon the resources and works held in the collections at Westminster Music Library, and devised a new musical composition in response to these works, supported by the musical expertise of 5 professional musicians and leaders from the Royal Philharmonic Orchestra. The summer school closes with a grand finale performance on the 7th of August at St John’s Smith Square.

Featured Composers
The programme features key composers, and sign posts numerous others, who all lived during The Great War and composed music that was directly inspired by their experiences, including the socio-political climate at the time. Key composers include Elgar, Ravel, Holst and Vaughan Williams, who have each been the subject matter for a set of public workshops and a resource pack. The programme has also explored other key and lesser known composers through thematic explorations such as the integration of poetry in to WW1-inspired composition with Gurney and Bliss, and the works of composers who died during active service such as Butterworth and Farrar.

Resource Packs
Just like this pack, the featured composers and themes throughout the year have their own Behind the Lines Resource Packs, which are available from Westminster Music Library, online at www.musicbehindthelines.org or by request to education@rpo.co.uk
In 1914, Europe embarked on one of the most complicated, ill-fated and bloody wars that the world had ever seen. By 1916, it involved most of the world. By the time it ended in November 1918 it had overthrown four Empires, given birth to seven new nations, taken over 10 million lives (another 30 million were wounded), and cost about £35,000 million.

At the outbreak of war, recruitment songs such as “We don't want to lose you, but we think you ought to go” proved popular in music halls – as did anti-German songs like “When Belgium put the kibosh on the Kaiser”.

Governments recognised the potential of popular songs for propaganda. Many songs employed subtle propaganda, for instance promoting a rosy view of the home front and promoting it as an ideal worth fighting for, whilst other songs were more forthright.

On the Western Front, marching bands were sent to accompany the troops. Soldiers would regularly put on concert parties and almost every division had its own entertainment troop. In the long periods of waiting between battles, songs played an important role in staving off boredom and boosting morale.

Songs about home resonated throughout the war, with “Keep the home fires burning”, released in 1914, remaining popular throughout. As war continued, upbeat messages about staying cheerful and carrying on, such as “Pack up your troubles”, played a vital role in keeping spirits up. The songs united people in a shared experience whether they were at home, on the Western Front, or stationed further afield.

The songs popular in the First World War were often more than just simple entertainment. Some were adopted by the troops themselves, sometimes as marching songs, sometimes as early forms of protest, but often just as a wistful lament for home. On the home front, for many families, popular songs expressed their feelings of hope and loss and they would listen to them at the music hall or, if they were lucky, at home on a Gramophone.

Music has always been an expression not only of emotion, but of popular culture, and the outbreak of WWI was no small inspiration for the many songwriters, lyricists and musicians, as well as the soldiers themselves. Though patriotism and morale remained a key topic for songs throughout the war and beyond, they also revealed the particular mood of the time from which they derive. From the patriotic “Keep the home fires burning” to the enthusiastic strains of “It’s a long way to Tipperary” to the satirical “Oh, What a Lovely War!”, soldiers in the trenches and the people waiting for them back home used music to shape and mold the reactions to the brutality and tragedy – and inspiration – of war.
"It's a long way to Tipperary" was written by Jack Judge, who by trade was a fishmonger, although he also worked as a semi-professional music hall entertainer. In January 1912, he was appearing at the Grand Theatre in Stalybridge, Manchester. Just after midnight one night, while leaving the club, he bet someone that he could compose and sing a new song before the day was over. On the way back to his lodgings he heard someone say "It's a long way to..." somewhere or other, and the following morning he sat down and wrote the song, choosing Tipperary as the destination.

The conductor of the orchestra at the Grand wrote out the band parts, and Judge sang it the same night. By the end of the week it had become the centerpiece of his performance. Bert Feldman (of music publishers B. Feldman) bought the song from Judge and Henry Williams for five shillings, and published it in October the same year, but after the outbreak of war in Europe it had become such a massive hit that he agreed to pay them £5 a week for the rest of their lives. By the end of 1914, ten thousand copies of the sheet music were being sold every day; it was translated into seventeen languages, and went on to sell eight million copies by the time the War was over.

The original sheet music credited Judge and Williams as co-writers, but after the latter died in February 1924, Judge claimed he had written the song by himself, but had promised Williams that if he ever published a song, he would credit it to both of them and they would share the royalties. Judge is also said to have given Williams a share of the royalties as a means of repaying a loan, while a niece of the dead man said Judge was the biggest liar who ever lived, that he could not write music, and that he had only helped out with the words, while her uncle had actually written the song as early as 1910. The whole truth will probably never be known, but Judge published many songs after his biggest hit, so presumably he had some musical talent.

Whether it was written in 1912 or two years earlier, by one man or by two, "Tipperary" continued to be credited to both men. Jack Judge died in 1938; his obituary in the London *Times* said that at the outbreak of the Great War the song spread like wildfire: "its qualities soon made it into a marching song of the troops, and the combination of nonchalance and sentiment in the words reflected the emotions of the moment. Everyone, even the tone-deaf, knew its refrain, but few could have named the composer."
It's A Long Way to Tipperary

Jack Judge & Harry Williams

Up to mighty London came an Irishman one day,
As the streets are paved with gold, sure ev'ryone was gay;
not receive it, write and let me know!
Sing-ing songs of Pic-ca-dil-ly,
If I make mis-takes in spell-ing,
lon-ey wants to mar-ry me, and so
leav- the Strand and Pic-ca-dil-ly.

Strand and Leices-ter Square, Till Pad-dy got ex-cit-ed, then he shout-ed to them Mol-ly dear," said he, "Re-mem-ber it's the pen that's bad, don't lay the blame on or you'll be to blame, For love has fair-ly drove me silly-ho- ping you're the

CHORUS
there, "It's a long way to Tip-per-ar-y,____ It's a long way to go,
me"
same!

It's a long way to Tip-per-ar-y,____ To the sweet-est girl I know!

Good-bye Pic-ca-dil-ly____ Fare-well, Leices ter Square,____ It's a long, long

way to Tip-per-ar-y, But my heart's right there!____ "It's a there!"
The lyrics for this First World War marching song were written by George Henry Powell under the pseudonym of "George Asaf," and they were set to music by his brother Felix Powell. Although Felix was an enthusiastic staff sergeant in the British Army, George was a pacifist, and became a conscientious objector when conscription was imposed in 1916.

The British music hall stars entered “Pack up your troubles” in a wartime competition for the best morale-building song. It won first prize and became very popular, boosting British resolve despite the horrors of the war. Felix didn't follow the song's advice, as he committed suicide in 1942. The lyric While you've a lucifer to light your fag doesn't have any satanic connotations. A "lucifer" was a popular make of match, and "fag" is slang for a cigarette.

The song was recalled in the title of the 1932 Laurel and Hardy film Pack up your troubles where the duo are drafted in the First World War. “Pack up your troubles” is also featured in the beginning of the 1970 American musical film, Darling Lili sung by Julie Andrews. Among the artists who have recorded it over the years are Helen Clark, Bob Crosby, Al Donahue, Spike Jones and Anthony Newley.

The two brothers at first thought Felix's tune was terrible. "I played the tune over to George", Felix recalled to a journalist later. "He, without hesitation, pronounced it piffle. Having mutually agreed it was rubbish, it was consigned to a drawer labelled 'Duds.'" The song was saved from oblivion the following year when Felix and George entered it into a competition "as a joke". Felix recalled: "A few months later a wire came up to us at the Grand Theatre, Birmingham: PACK UP YOUR TROUBLES FIRST PRIZE. It gave George and me the best laugh of our lives. On the following Monday we put the song into our own show at Southampton in order to 'try it on the dog' so to speak. By the middle of the week we were as amused as we were delighted to hear thousands of troops singing it en route for the docks."

The song was heavily sampled by British singer-songwriter Eliza Doolittle on her 2010 hit “Pack Up.”
Pack Up Your Troubles In Your Old Kit Bag

George Asaf

Felix Fowell

Private Perks is a funny little codger With a smile, a funny
Private Perks went a-marching into Flanders With his smile, his funny
Private Perks he came back from Bosch-e-shooting With his smile, his funny

Five-feet-nine, he's an awful little dodger With a smile.
He was lov'd by the privates and commanders For his smile.
Round his home he then set about recruiting With his smile.

A sunny smile. Flush or broke, he'll have his little joke. He can't
his sunny smile. When a throng of Germans came along With a
his sunny smile. He told all his pals, the short, the tall. What a

be suppressed. All the other fellows have to grin When he gets this
might-y swing. Perks yelled out, This little bunch is mine! Keep your heads down,
time he'd had; And as each enlisted like a man, Private Perks said

CHORUS
"Pack up your troubles in your old kit-bag, And smile, smile,

Now, my lad, smile. While you've a lucifer to light your fag, Smile, boys, that's the style.

What's the use of worrying? It never was worth while, so

Pack up your troubles in your old kit-bag, And smile, smile, smile."
Written in 1916 to music by Clifford Grey and lyrics by Nat D. Ayer, “If you were the only girl in the world” was taken from a hit musical from the same year, *The Bing Boys are Here* (which was followed the next year by *The Bing Boys are There* and by *The Bing Boys on Broadway* in 1918).

It was the most popular hit song from the revue which opened to much acclaim at the Alhambra Theatre, Leicester Square, in 1916, and it enjoyed a successful run throughout the remaining war years. Its story was typical of the time; a yarn which centred on two very different brothers who venture to London from the provinces and experience quite an education. The song became incredibly popular, and, even now, the opening line alone evokes the era of World War One with an unforgettable melodic charm which taps into the undiluted power of nostalgia.

A sentimental favourite, the song has been performed by many artists over the years, including Perry Como.
If You Were The Only Girl In The World

Clifford Grey

Nat. D. Ayer

1. Sometimes when I feel bad and things look blue,
   I wish a boy I had—say one like you.

2. No one I'll ever care for, dear, but you.
   Someone with-in my heart to build her throne.

I'll fancy, therefore love me do,
   Your eyes have set me dreaming all night long.

I'll try a love to teach, dear, fond and true,
   I sigh I'll try a love to teach, dear, fond and true.

All days we'll be together, side by side,
   Always

CHORUS

—a world to reach, dear, just made for me and you.

If you were the only boy in the world, And I were the only girl.

(boy) (girl)

Nothing else would matter in the world today,
   We could go on loving in the same old way.

A Garden of Eden just made for two, With nothing to mar our joy.

I would say such wonderful things to you,
   There would be such wonderful things to do.

If you were the only boy in the world, And I were the only girl.

(boy) (girl)
This music hall ditty written in 1917 by J.P. Long and M. Scott was part of the repertoire of music hall star and male impersonator Ella Shields. It is a somewhat satirical song which quickly established itself as a soldier's favourite.

In 1961, the song was revived and became the inspiration for an epic musical originated by Charles Chilton as a radio play, The Long, Long Trail in December 1961, and transferred to stage by Gerry Raffles in partnership with Joan Littlewood and her Theatre Workshop in 1963. It is based on The Donkeys by military historian (and future conservative politician) Alan Clark, with some scenes adapted from The Good Soldier Švejk by Czech humorist Jaroslav Hašek. It is a satire on World War I, and by extension against war in general.

The musical theatre production Oh, What a Lovely War! premiered at the Theatre Royal Stratford East in 1963. It was a noted satire, specifically in reaction to the First World War. The song “Oh, it’s a lovely war” is one of the most notable numbers in the show.
Oh! It's a lovely war

J.P. Long & Maurice Scott

1. Up to your waist in water, up to your eyes in slush
2. When does a soldier grumble? when does he make a fuss?
3. Come to the Cook-house door boys, sniff at the lovely stew.

Using the kind of language, that makes the sergeant blush; Who would not join the
None is more contented in all the world than us; Oh! it's a "cushy"
Who is it says the Colonel gets better grub than you? Any com plains this
army? that's what we all enquire. Don't we pity the poor civilians
life, boys, really we love it so. Once a fellow was sent on leave and
morning? do we com plain? not we. What's the matter with lumps of onion

CHORUS

sitting beside the fire. Oh! Oh! Oh! it's a lovely war. Who would n't
simply refuse to go.
floating around the tea?
be a soldier eh? Oh! it's a shame to take the pay. As soon as "re-veille" has gone. We
feel just as heavy as lead. But we never get up till the sergeant brings. Our breakfast up to
bed. Oh! Oh! Oh! it's a lovely war. What do we want with eggs and

ham When we've got plum and apple jam? Form four! right turn!

CHORUS

How shall we spend the money we earn? Oh! Oh!

Oh! it's a lovely war.
The song “Over There” was one of the most famous songs of World War I. “Over There” proved to be an inspiration both to the young men who were being sent to fight the war as well as to those on the home front who worried about their loved ones.

On the morning of 6 April 1917, newspaper headlines across America announced the news that the United States had declared war on Germany. While most people who read the newspaper headlines that morning tried to comprehend how their lives were going to change, one man started humming. That may seem like an odd reaction to most people, but not for George M. Cohan.

George Cohan was an actor, singer, dancer, songwriter, playwright, and Broadway producer who had composed hundreds of songs, including such famous titles as “You're a Grand Old Flag”, “Mary's a Grand Old Name”, “Life's a funny proposition after all”, “Give my regards to Broadway”, and “I'm a Yankee Doodle Dandy”. So it is perhaps not completely surprising that Cohan's reaction to reading the headlines that morning was to hum; however, what is surprising is that Cohan's humming became the start of a very popular song.

Cohan continued to hum all morning and soon began to think of some lyrics. By the time he arrived at work that morning, he already had the verses, chorus, tune, and title of what became the very popular song, “Over There”.

“Over There” was an instant success, selling over two million copies by the end of the war. Perhaps the most popular version of “Over There” was sung by Nora Bayes, but Enrico Caruso and Billy Murray also sang beautiful renditions.

The song “Over There” is about the "Yanks" (i.e. Americans) going "over there" (i.e. across the Atlantic) to help fight the "Huns" (i.e. the Germans) during World War I.

In 1936, Cohan was awarded the Congressional Gold Medal for writing the song
Over There

George M. Cohan

John-nie get your gun, get your gun, get your gun,
Take it on the run, on the run;
Pack your lit-tle kit, show your grit, do your bit,
Sol-diers to the ranks from the towns and the tanks, Make your moth-er proud of you.

CHORUS

And to lib-er-ty be true._ Over there, over there, send the word, send the word, over there._ That the Yanks are com-ing, The boys

drums rum-tum-ming ev-ry where._ So pre-pare, say a pray'r, Send the word, send the word to be-ware._ We'll be o-ver, we're com-ing o-ver. And we won't come back till it's o-ver o-ver there. O-ver there.
Originally called “Till the boys come home”, the greatest patriotic song to come out of England during World War One, although written in London, was actually the result of a collaboration between an American woman, Lena Guilbert Ford, and a Welshman, Ivor Novello; its genesis is recounted in W. Macqueen-Pope’s biography Ivor. The outbreak of war in 1914 generated an intense outburst of patriotism in Britain, so much so that young men literally flocked to enlist; patriotic songs were all the rage, and Novello’s mother, the famous music teacher and choir leader Madam Clara Novello Davies, begged her pride and joy to write one. He was disdainful as they were literally being churned out by the dozen, so she wrote one of her own to show him how it should, or perhaps should not, be done. After she had performed “Keep the Flag A-Flying” to him, he relented, probably thinking he couldn’t do any worse, and wrote something in a similar vein before contacting Lena. She was a family friend, a divorcee who lived in London with her young son; she also dabbled in lyric writing. Although a US citizen, she had evidently been in England for some time, and appears on the 1901 census as Lena Ford, a foreign subject “Living On Own Means”.

After Novello had tinkered with the melody and some of the chorus, Lena finished off the lyrics. In April 1916, a report in the New York Times said Novello had dashed it off in ten minutes in a moment of inspiration, and that his mother had asked him to write it to take the place of “It’s a long, long way to Tipperary” which had become tiresome due to its constant repetition.

“Keep the home fires burning” was first performed by Sybil Vane – a pupil of Novello’s mother – at a National Sunday League concert at the Alhambra; he played piano; the audience joined in, and it was played over and over again.

Though it was turned down by his regular publisher, it was eventually accepted by Ascherberg, Hopwood and Crew Ltd; he assigned them the rights to the song on 7 September 1914; on 28 June 1916, the publisher assigned them in turn to the Performing Rights Society.

Novello is reputed to have made fifteen thousand pounds from the song, a tidy sum in those days, especially when one considers that Lynsey de Paul made only six thousand pounds in royalties from her 1970s three million seller “Storm in a Teacup”. Perhaps more importantly, in an age before instant mass communication it turned him into a star practically overnight, and paved the way for a successful career as a composer, playwright and actor. Sadly, his collaborator did not live to see his success; she was killed in a Zeppelin raid along with her son in March 1918.

Although the Oxford Dictionary of Modern Quotations credits Lena with introducing the phrase "Keep the home fires burning", it appears to be Novello who actually coined it. By the following year it was common currency; an article published in the Times on 13 December 1915 reported: ‘But the main cause was the inadequacy of the separation allowance to "keep the home fires burning", for wife, children, mothers or sisters, while the breadwinner was with the Colours.'

In its 4th of January 1917 issue, the same paper reported that "Keep the home fires burning" had been the most popular war-time pantomime song in 1916, but had now been overtaken by "Take me back to dear Old Blighty".

The song has been republished and recorded many times. An arrangement for mandolin, by Herbert Forrest Odell was published at Boston, c1918. An arrangement for mixed quartets was published by its original publisher in 1939. Two early recordings were by Frederick Wheeler on Victor in 1916, and by John McCormack in 1917. "Keep the home fires burning" has been imitated but never equalled; a song with the same title was written in 1991 by James Donnelly for American troops serving in the Gulf. The title has also been used for a number of books.
Keep the Home Fires Burning (Till the boys come home)

Lena Guilbert Ford

Ivor Novello

1. They were summoned from the hillside, They were called in from the
2. Over seas there came a pleading, "Help a Na-tion in dis-
glen, And the Coun-try found them read-y At the stir-ring call for men. Let no
tress!" And we gave our glori-ous lad-dies; Hon-our bade us do no less. For no
tears add to their hard-ship, As the Sol-diers pass a-long, And al though your heart is
gal-lant Son of Brit-ain To a for-eign yoke shall bend, And no Eng-lish-man is

CHORUS

break-ing Make it sing this cheer-y song. Keep the Home fires
si-lent To the sa-cred call of Friend.

burn-ing. While your hearts are yearn-ing. Though your lads are far a-way They
dream of Home; There's a sil-ver lin-ing Through the dark cloud shin-ing,

1. 
2.
The lyricist Fred Weatherly had become impressed with the beauty of the voice of soprano Elsie Griffin, who later became a leading artiste with the D'Oyly Carte Opera Company. Her singing of his compositions resulted in his writing two of the most popular hits of the 20th-century "Danny Boy" (1910) and "Roses of Picardy" (1916). The composer Haydn Wood wrote the music for over 200 ballads, of which "Roses of Picardy" became his most popular. Wood related that, as he was going home one night on the top of a London bus, the melody came to him. He jumped off the bus and wrote down the refrain on an old envelope while standing under a street lamp.

The exact story that lies behind the words of the song is unclear, but in his 1926 memoirs, Weatherly suggested that it concerned a love affair of one of his close friends. Weatherly travelled in France visiting the Rhone valley and Chamonix. Picardy was an historical province of France which stretched from north of Noyon to Calais via the whole of the Somme department and the north of the Aisne department. This area contained the Somme battlefields – the scene of some of the fiercest fighting during the First World War.

The song quickly became popular throughout Britain, with British soldiers singing it when they enlisted for the Front in France and Flanders. During the First World War, the song sold at a rate of 50,000 copies of the sheet music per month, earning Haydn Wood approximately £10,000 in total (£412,462 in 2014 adjusted for inflation). Following the war, the singing of the song helped soldiers who were suffering from shell shock to regain their powers of speech.
Roses of Picardy

Fred E. Weatherly

She is watching by the poplars, Collynette with the sea-blue eyes, She is watching and longing and waiting Where the long white road-way lies. And a song stirs in the silence, As the wind in the boughs above. She listens and starts and trembles, 'Tis the first little song of love: "Roses are shining in Picardy, in the hush of the silver dew, Roses are flow'ring in Picardy, but there's never a rose like you! And the roses will die with the summer time, and our roads may be far apart, But there's one rose that dies not in Picardy! 'tis the rose that I keep in my heart!" And the years fly on for ever Till the shadows veil their skies, But he loves to hold her little hands, And look in her sea-blue eyes. And she sees the road by the poplars, Where they
met in the by-gone years, For the first lit-tle song of the ro-ses Is the last lit-tle song she hears: "Ro-ses are shin-ing in Pi-car-dy, in the hush of the sil-ver dew,
Ro-ses are flow'ing in Pi-car-dy, but there's nev-er a rose like you! And the ro-ses will die in the sum-mer-time, and our roads may be far a-part, But there's one rose that dies not in Pi-car-dy! 'tis the rose that I keep in my heart!"
THERE’S A LONG, LONG TRAIL

Written in 1913, its words were penned by Stoddard King and music by Alonzo "Zo" Elliott, both students at Yale University.

In Elliott's own words in an interview shortly before his death in 1964, he recalled the day and the odd circumstances that led to the creation of this historic song. He created the music as an idle pursuit one day in his dorm room at Yale. King walked in, liked the music and suggested a first line. Elliott sang out the second, and so they went through the lyrics. And they performed it – with trepidation – before the fraternity that evening.

Not intended to be a war song, “There’s a long, long trail” was immediately popular – as a love song – everywhere it was sung. It did not become one of the anthems of the War until British troops embraced it as they left British ports. It is a song of dreams and moonlight, and all the icons that are traditionally attached to young lovers. For an American public that did not know war, it did not deem it necessary to concern itself with "that" war, and was very content to leave the Europeans to fight among themselves, “The long, long trail” was only another version of an old, much loved, routine. For British soldiers and their sweethearts, families, and friends, the references were all too clear and Long, long trail became a heart-wrenching song for those fighting in the War.
There's a Long, Long Trail

Stoddard King

1. Nights are growing very lonely, Days are very long;
2. All night long I hear you calling, Calling sweet and low;

I'm a-growing weary only listening for your song. Old remembrances are
Seem to hear your foot-steps falling ev'ry where I go. Tho' the road between us

throng-ing Thro' my memory. Throng-ing till it seems the
stretch-es Man-y a wea-ry mile, Some-how I for-get that

world is full of dreams just to call you back to me. There's a long, long trail a-
you're not with me yet When I think I see you smile.

wind-ing In-to the land of my dreams, Where the night-in-gales are sing-ing And a

white moon beams. There's a long, long night of wait-ing Un-till my dreams all come

ture; Till the day when I'll be go-ing down That

long, long trail with you. There's a you.
This popular First World War song, which was a favorite amongst the soldiers in the trenches towards the end of the war, was written by Bert Lee and R. P. Weston in 1917. The two London based songwriters would meet up each morning and reportedly wrote a song a day. Amongst the approximately 2,000 tunes they penned together were some of Britain's best known music hall and stage songs of the first half of the 20th century. These included "Paddy McGinty's Goat," "The Gipsy warned me" and the archaically titled "My word, you do look queer." After Robert Weston's death in 1936, Lee teamed up with his late songwriting partner's son and they wrote together the cockney classic "Knee's up Mother Brown."

The music producer and songwriter Pete Waterman recorded this as his first ever UK hit under the pseudonym of 14-18. Waterman was at the time assistant A&R man at Magnet Records and the song was being heard a lot on television as part of an advert for Worthington's Bitter E. He originally tried to interest the singer of the song, Chris Neill, and the people behind the advert, in putting it out as a single. However, when they showed no interest Waterman went into the studio and recorded it himself with the help of session musicians and "singers" drafted in from the local pub. Waterman recalled to Mojo magazine November 2008: "We got Top of the Pops and Thames TV featured it at night in their close-down spot – it came out during that time when TV closed down early every day. Not that it lasted long – they got so much length about the length of my hair, which they all thought was disgusting – that it got taken off after three days. I did it all in soldier's gear and, at one point, to save time, I actually got on a train in all this gear. Not a bright idea really. It was at the height of the IRA problems, and there I was, sitting on a train with a gun. No wonder I got arrested!"

Waterman went on to become one of the leading producers in the UK and to date has credits on 22 UK number 1 singles, the majority as part of the Stock Aitken Waterman production team. Among other well-known renditions of this song is one by the Scottish folk group the Humblebums on their 1969 self-titled album. The group included two members who went on to become famous, the comedian Billy Connolly and the singer-songwriter Gerry Rafferty later of Stealers Wheel and "Baker Street" fame.

The song also featured on the soundtrack of the 1969 musical Oh! What a Lovely War. Additionally the title of the final episode of the BBC comedy series Black Adder, which was set during the First World War, was "Goodbyeee…"
Good-bye-ee

Brother Bertie went away To do his bit the other day With a
Mar-ma-duke Ho-ra-tio Flynn, Although he'd whis-ters round his chin In a
At a concert down at Kew Some con-va-les-cents dress'd in blue Had to
smile on his lips and his lieu-tant 'pips' Up on his shoulder bright and
play took a part, and he touch'd ev'-ry heart As lit-tle Will- ie in "East
hear La-dy Lee, who had turn'd eight-y three, Sing all the old, old songs she
gay As the train mov'd out he said, "Re-mem-ber me to all the
Lynne" As the lit-tle dy-ing child Up on his snow white bed he
knew Then she made a speech and said, "I look up-on you boys with

CHORUS

out these pa-thet-ic words. "Good-bye-ee! good-bye-ee."

Wipe the

said as he pass'd a

way.

all grabb'd their sticks and

cried.

tear ba-by dear, from your eye-ee Tho' it's hard to part, I know, I'll be

tick-led to death to go. Don't cry- ee! don't sigh ee! There's a sil-ver lin-ing in the

sky-ee. Bon-soir, old thing! cheer-i-o! chin-chin! Nah-

poo! Too-dle-oo! Good-bye-ee! "Good bye-ee!"
<table>
<thead>
<tr>
<th>TITLE</th>
<th>DESCRIPTION</th>
<th>URL</th>
</tr>
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<tbody>
<tr>
<td>Behind the Lines</td>
<td>The website of this Behind the Lines programme, containing useful information about the resources available, workshops taking place, as well as information and media documenting the year-long project run in partnership by Westminster Music Library and the Royal Philharmonic Orchestra.</td>
<td><a href="http://www.musicbehindthelines.org">www.musicbehindthelines.org</a></td>
</tr>
<tr>
<td>Centenary News</td>
<td>News and information about the 2014-2018 First World War Centenary. The website contains news items, videos, details of events, educational resources, and links to articles and blogs. The site also includes a summary of organisations who are involved with the study of the First World War, or who are planning Centenary events.</td>
<td><a href="http://www.centenarynews.com">www.centenarynews.com</a></td>
</tr>
<tr>
<td>1914.org</td>
<td>1914.org is a website which highlights centenary events and resources from across the globe, and includes the First World War Centenary Partnership: a network of over 1,000 local, regional, national and international cultural and educational organisations led by IWM (Imperial War Museums).</td>
<td><a href="http://www.1914.org">www.1914.org</a></td>
</tr>
<tr>
<td><strong>War Memorials Trust</strong></td>
<td>War Memorials Trust is the national charity dedicated to the protection and conservation of war memorials in the UK. The website has lots of useful resources and information about war memorials, in particular some excellent teacher packs and lesson plans to help build a greater understanding of our war memorial heritage.</td>
<td><a href="http://www.learnaboutwarmemorials.org">www.learnaboutwarmemorials.org</a></td>
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<tr>
<td><strong>In Memoriam 2014</strong></td>
<td>In Memoriam 2014 is a national War Memorials Trust (see entry above) project which will, with the assistance of local communities and groups, locate, log, maintain then protect the nation's war memorials in time for Remembrance Day 2014</td>
<td><a href="http://www.inmemoriam2014.org">www.inmemoriam2014.org</a></td>
</tr>
<tr>
<td><strong>Imperial War Museum</strong></td>
<td>The Imperial War Museum’s website. The information on this website tells you about the permanent displays, the archives, special exhibitions, forthcoming events, education programmes, corporate hospitality and shopping facilities at all 5 IWM museums.</td>
<td><a href="http://www.iwm.org.uk">www.iwm.org.uk</a></td>
</tr>
<tr>
<td><strong>Commonwealth War Graves Commission</strong></td>
<td>This organisation commemorates the 1,700,000 men and women of the Commonwealth forces who died in the two world wars and maintains cemeteries, burial sites and memorials of all sizes. The website has useful learning resources and search facilities (memorial sites, Registers of war dead).</td>
<td><a href="http://www.cwgc.org/">www.cwgc.org/</a></td>
</tr>
<tr>
<td><strong>Department for Culture, Media and Sport</strong></td>
<td>The government is working alongside partners, on a series of national remembrance events, an extensive cultural programme and educational schemes. Information can be found on this website.</td>
<td><a href="http://www.gov.uk/government/topical-events/first-world-war-centenary">www.gov.uk/government/topical-events/first-world-war-centenary</a></td>
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</tbody>
</table>
In Flanders fields

In Flanders fields the poppies blow
Between the crosses, row on row,
That mark our place; and in the sky
The larks, still bravely singing, fly
Scarce heard amid the guns below.

We are the Dead. Short days ago
We lived, felt dawn, saw sunset glow,
Loved and were loved, and now we lie
In Flanders fields.

Take up our quarrel with the foe:
To you from failing hands we throw
The torch; be yours to hold it high.
If ye break faith with us who die
We shall not sleep, though poppies grow
In Flanders fields.

John McCrae

May, 1915