

CONCERT BAND Score and parts
(Optional Vocal and Piano part)

ANZACS, WELL DONE!

-Concert Band-



Words by Sergeant William Darwin
Music by Charword Dunkley (1917)
Arranged by Brendan Elliget
MAGA 537

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BJE 318

ANZACS, WELL DONE!

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Moderato

♩ = 120

A Introduction

B Verses 1, 2 and 3

D Chorus

3. Last Time

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$\text{♩} = 120$

A Introduction

5 **B** Verses 1, 2 and 3

12 **C**

17 *Rit.*

21 *a tempo* **D** Chorus

26

30 **E**

37 1.2.

42 3. Last Time *a tempo*

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A Introduction

5 **B** Verses 1, 2 and 3

12 **C**

16 *Rit.*

20 *a tempo* **D** Chorus

28 **E**

33 *Rall.* *Ritard.*

37 1.2. *a tempo* **F**

42 3. Last Time *a tempo* *Rall.*

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A Introduction

5 **B** Verses 1, 2 and 3

12 **C**

18 *Rit.* *a tempo*

22 **D** Chorus

28 **E**

34 *Rall.* *Ritard.*

37 1.2. *a tempo* **F**

42 3. *Last Time a tempo* **Rall.**

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A Introduction

5 **B Verses 1, 2 and 3**

12 **C**

17 *Rit.* *a tempo*

22 **D Chorus**

28 **E**

34 *Rall.* *Ritard.*

37 1.2. *a tempo* **F**

42 3. Last Time *a tempo* *Rall.*

Trumpet 1 in B \flat

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A Introduction

Musical notation for the Introduction (A) section, measures 1-4. It begins with a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. The first measure starts with a forte (*f*) dynamic. The melody consists of eighth and quarter notes. The section ends with a mezzo-forte (*mf*) dynamic.

B Verses 1, 2 and 3

Musical notation for Verses 1, 2 and 3 (B), measures 5-7. It starts with a mezzo-forte (*mf*) dynamic and includes the instruction "Play 1st and 3rd Times only". The melody continues with eighth and quarter notes.

Musical notation for Verses 1, 2 and 3 (B), measures 8-11. The melody continues with eighth and quarter notes.

Musical notation for Verses 1, 2 and 3 (B), measures 12-17. It includes the instruction "Play each time" and a first ending bracket. The melody continues with eighth and quarter notes.

Musical notation for the Chorus (D), measures 18-23. It begins with a *Rit.* (ritardando) marking, followed by a *f* (forte) dynamic. A triplet of eighth notes is marked "3" and "a tempo". The section ends with a *f* dynamic.

Musical notation for the Chorus (D), measures 24-29. The melody continues with eighth and quarter notes, ending with a mezzo-piano (*mp*) dynamic.

Musical notation for the Chorus (D), measures 30-33. The melody continues with eighth and quarter notes, ending with a forte (*f*) dynamic.

Musical notation for the Chorus (D), measures 34-36. It includes *Rall.* (rallentando) and *Ritard.* (ritardando) markings. The melody continues with eighth and quarter notes.

Musical notation for the Chorus (D), measures 37-41. It includes a first ending bracket labeled "1.2." and "a tempo". The first ending is marked "1" and "Play 2nd time only". The section ends with a forte (*f*) dynamic.

Musical notation for the Chorus (D), measures 42-46. It includes a "3. Last Time" marking and a *Rall.* marking. The melody continues with eighth and quarter notes, ending with a forte (*f*) dynamic.

Trombone 1

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A Introduction

Musical staff for Introduction (A). It begins with a 4-measure rest, followed by a series of quarter notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. The piece ends with a whole note G4. Dynamics include *f* and a breath mark (h).

B Verses 1, 2 and 3

Musical staff for Verses 1, 2 and 3 (B). It starts with a repeat sign. The melody consists of quarter notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. Dynamics include *mf* and a breath mark (h).

C

Musical staff for section C. It begins with a 4-measure rest, followed by quarter notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. Dynamics include *f* and a breath mark (h).

18

Rit.

a tempo

Musical staff for section D (start). It begins with a 4-measure rest, followed by quarter notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. There are triplets of quarter notes: G4, A4, B4 and C5, D5, E5. Dynamics include *f* and a breath mark (h).

D Chorus

Musical staff for Chorus (D). It starts with a 4-measure rest, followed by quarter notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. Dynamics include *f* and a breath mark (h).

28

E

Musical staff for section E. It begins with a 4-measure rest, followed by quarter notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. Dynamics include *mp* and a breath mark (h).

33

Rall.

Ritard.

Musical staff for section F (start). It begins with a 4-measure rest, followed by quarter notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. Dynamics include *f* and a breath mark (h).

37 1.2.

a tempo

F

Musical staff for section F (middle). It begins with a 4-measure rest, followed by quarter notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. Dynamics include *f* and a breath mark (h).

42

3. Last Time *a tempo*

Rall.

Musical staff for section F (end). It begins with a 4-measure rest, followed by quarter notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. Dynamics include *f* and a breath mark (h).

Tuba

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A Introduction

Musical notation for the Introduction (A) section, starting at measure 1. The key signature has one flat (B-flat major), and the time signature is 4/4. The music begins with a forte (*f*) dynamic. The notation consists of a single staff with a bass clef, showing a series of quarter and eighth notes with rests.

5 **B** Verses 1, 2 and 3

Musical notation for Verses 1, 2 and 3 (B) section, starting at measure 5. The notation continues on a single staff with a bass clef, featuring eighth and quarter notes with rests.

12 **C**

Musical notation for section C, starting at measure 12. The notation continues on a single staff with a bass clef, featuring eighth and quarter notes with rests.

18 *Rit.*

Musical notation for the Ritardando section, starting at measure 18. The notation continues on a single staff with a bass clef, featuring quarter and eighth notes with rests. The tempo marking *Rit.* is present above the staff.

a tempo

22 **D** Chorus

Musical notation for the Chorus (D) section, starting at measure 22. The notation continues on a single staff with a bass clef, featuring quarter and eighth notes with rests.

28 **E**

Musical notation for section E, starting at measure 28. The notation continues on a single staff with a bass clef, featuring quarter and eighth notes with rests. The dynamic marking *mp* is present below the staff.

33 *Rall.* *Ritard.*

Musical notation for the Rallentando and Ritardando sections, starting at measure 33. The notation continues on a single staff with a bass clef, featuring quarter and eighth notes with rests. The tempo markings *Rall.* and *Ritard.* are present above the staff.

37 1.2. *a tempo* **F**

Musical notation for section F, starting at measure 37. The notation continues on a single staff with a bass clef, featuring quarter and eighth notes with rests. The dynamic marking *f* is present below the staff.

42 3. Last Time *a tempo* *Rall.*

Musical notation for the Last Time section, starting at measure 42. The notation continues on a single staff with a bass clef, featuring quarter and eighth notes with rests. The tempo marking *Rall.* is present above the staff.

Vocal

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A Introduction

♩ = 120

3



1. We

B Verses 1, 2 and 3



left our homes in Aus - tra - lia. With our poe - ple's hopes and
land - ed as you know we did, With mu - ni - tions men and
glo - rious flag of free - dom, For which life's blood was



prayers To fight for that glo - rious free - dom. Which we knew was al - ways
guns. And we fear less - ly faced the might - y Turks who were led by treach'rous
shed You will yet proud - ly wave o'er Gal - lip - o - li Where Aus - tra - lia left her



there. To strike a blow for Bri - tain, And up -
Huns. We fear'd not dead - ly gas - es, Their
dead To me and to my com - rades, The



hold Aus - tra - lia's name. All the way from the
shrap - nel nor their shell. The cease - less boom of their
place shall sa - cred be The Tomb of He - ro - ic



Com - mon - wealth, *mp* To Gal - lip - o - li we came. We were
can - non Nor the burst - ing bombs that fell. *f*
An - zacs, In far Gal - lip - o - li. *f*

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Piano (Optional)

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12 **C**

18 *Rit.* *f* *a tempo*

22 **D** Chorus

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A Introduction

The musical score is for a concert band and includes the following parts: Vocal, Flute/Piccolo, Oboe, Clarinet 1 in B♭, Clarinet 2 in B♭, Clarinet 3 in B♭, Bass Clarinet in B♭, Alto Saxophone 1, Alto Saxophone 2, Tenor Saxophone, Baritone Saxophone, Bassoon, Horn 1 in F, Horn 2 in F, Horn 3 in F, Trumpet 1 in B♭, Trumpet 2 in B♭, Trumpet 3 in B♭, Trombone 1, Trombone 2, Bass Trombone, Euphonium BC, Tuba, Acoustic Bass, and Drum Set. The score is in 4/4 time with a key signature of one sharp (F#). The tempo is Moderato at 120 beats per minute. The introduction section is marked with a box 'A' and 'Introduction'. The music begins with a dynamic of *f* (forte). The vocal line starts with the lyrics '1. We' and ends with 'Out'. The Tenor Saxophone part ends with 'Out'. The Trumpet 1 and 2 parts end with 'mf Out'. The Euphonium BC part ends with 'Out'. The score includes various musical notations such as slurs, accents, and dynamic markings.

B Verses 1, 2 and 3

5

Vocal

left our homes in Aus tra lia With our poe ple's hopes and
land ed as in you know we did. For mu ni tions men and
glo rious flag of free dom, For which life's blood was

Fl.Picc.

Ob.

Cl.1 *mf*

Cl.2 *mf* (2)

Cl.3 *mf* (3)

B. Cl. *mf*

Alto Sax.1 *mf*

Alto Sax.2 *mf*
Play 2nd and 3rd Times only

Ten. Sax. *mf*

Bari. Sax.

Bsn.

Hn.1 *mf*

Hn.2 *mf*

Hn.3 *mf*
Play 1st and 3rd Times only

Tpt.1 *mf*
3rd Time only

Tpt.2 *mf*
3rd Time only

Tpt.3 *mf*
3rd Time only

Tbn.1 *mf* (4) *b*

Tbn.2 *mf* (4)

B. Tbn. *mf*

Euph. BC *mf*
Play 2nd and 3rd Times only

Tba.

A. Bass *mf*

Dr. *mf*

8

Vocal

prayers. To fight for that glo - rious free - dom. Which we knew was al - ways
 guns. And we fear less - ly faced the might - y Turks who were led by treach' - rous
 shed. You will yet proud - ly wave o'er Gal - lip - o - li Where Aus - tra - lia left her

Fl.Picc. *mf* 3

Ob. *mf* 3

Cl.1 *mf* 3

Cl.2 *mf* 3

Cl.3 *mf* 3

B. Cl.

Alto Sax.1

Alto Sax.2

Ten. Sax.

Bari. Sax.

Bsn.

Hn.1

Hn.2

Hn.3

Tpt.1

Tpt.2

Tpt.3

Tbn.1 (b)

Tbn.2

B. Tbn.

Euph.BC

Tba.

A. Bass

Dr. 3

12 C

Vocal

there _____ To strike a blow for Bri - tain, And up - hold Aus - tra - lia's name. All the way from the
 Huns _____ We fear'd not dead - ly gas - es, Their shrap - nel nor their shell _____ The cease - less boom of their
 dead _____ To me and to my com - rades, The _____ place shall sa - cred be _____ The Tomb of He - ro - ic _____

Fl.Picc. *mf* 3

Ob. *mf* 3

Cl.1 *mf* 3

Cl.2 *mf* 3

Cl.3 *mf* 3

B. Cl.

Alto Sax.1

Alto Sax.2

Ten. Sax. *mf* Play each time

Bari. Sax.

Bsn.

Hn.1

Hn.2

Hn.3 *mf* Play each time

Tpt.1 *mf* Play each time

Tpt.2 *mf* Play each time

Tpt.3 *mf* Play each time

Tbn.1

Tbn.2

B. Tbn.

Euph.BC *mf* Play each time

Tba.

A. Bass

Dr. 3

18 *mp Rit.* *f* *f a tempo*

Vocal
Com - mon - wealth, To Gal - lip - o - li we came. We were
can - non Nor the burst - ing bombs that fell.
An - zacs, In far Gal - lip - o li.

Fl.Picc.
f 3 3 3

Ob.
f 3 3 3

Cl.1
f 3 3 3

Cl.2

Cl.3

B. Cl.

Alto Sax.1

Alto Sax.2

Ten. Sax.

Bari. Sax.

Bsn.

Hn.1

Hn.2

Hn.3

Tpt.1
f 3 *f*

Tpt.2
f

Tpt.3

Tbn.1
3 3 3

Tbn.2
3 3 3

B. Tbn.

Euph.BC

Tba.

A. Bass

Dr.
3 3 3

D Chorus

22

Vocal
fight - ing for our free - dom, To up - hold a Na - tions right. To crush that ruth - less ty - rant who would

Fl.Picc.
f

Ob.
f

Cl.1
f

Cl.2
f

Cl.3
f

B. Cl.
f

Alto Sax.1
f

Alto Sax.2
f

Ten. Sax.
f

Bari. Sax.
f

Bsn.
f

Hn.1
f

Hn.2
f

Hn.3
f

Tpt.1
f

Tpt.2
f

Tpt.3
f

Tbn.1
f

Tbn.2
f

B. Tbn.
f

Euph.BC
f

Tba.
f

A. Bass
f

Dr.
f