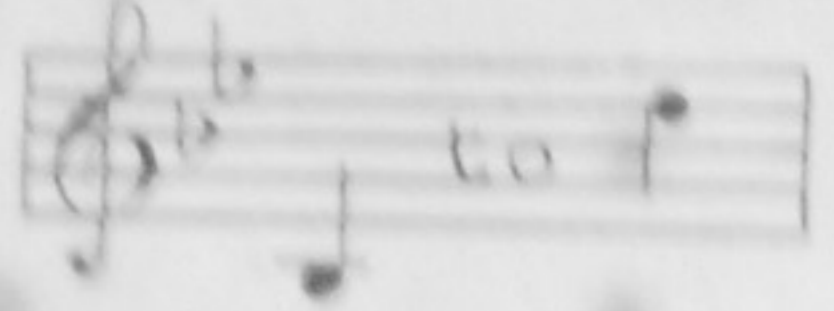
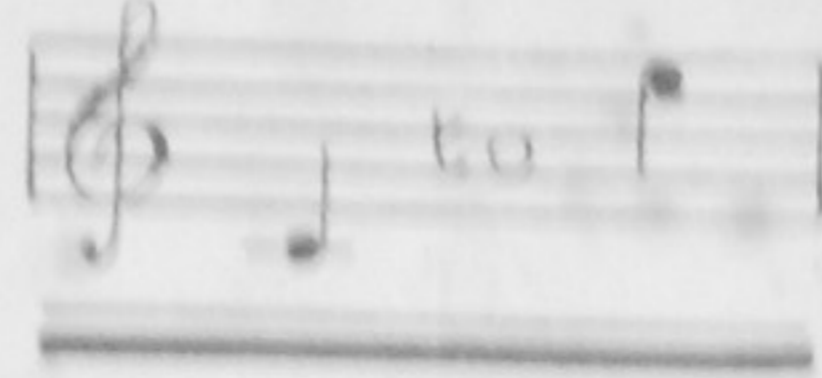


N^o 1 IN B^b



N^o 2 IN C



N^o 3 IN D



SUNG BY
MR. HARRY DEARTH.

The Company Sergeant-Major

Song

THE WORDS BY

P. H. B. LYON

The Music by

WILFRID SANDERSON.

PRICE 2/- NET

Wilfrid Sanderson

BOOSEY & C^o

295, REGENT STREET, LONDON, W.

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THE COMPANY SERGEANT-MAJOR.

The R.S.M. has a fancy chest,
And swank enough for thirty,
But tho' at times 'e can yarn with the best,
'E's inclined to turn up shirty;
But the man who can give and take a joke,
An out and out rampager,
Is that workin', worritin', cussin' ole bloke,
The Company Sergeant-Major!

"Quarters" works till the dawn is grey,
And juggles 'is figures neatly,
But a regular knock-down east-wind day
Will jigger 'im up completely;
But the fellow as strong as a blinkin' ox,
And as tough, tho' a trifle sager,
Is that 'oly terror of weak-kneed crocks,
The Company Sergeant-Major!

The officers read their little red books,
(Or *don't*, as the case may be, sir),
But it isn't to them that the Captain looks,
When 'e feels 'e's up a tree, sir.
When 'e's turned the Company inside out,
I'm ready to lay a wager,
'E'll flick 'is boots with 'is cane and shout -
"Carry on, Sergeant-Major!"

But it's not at 'ome in the barrack square
That the stuff in the lads is tellin',
But in distant lands 'way over there,
When the enemy's started shellin';
And wherever the mud and shells are thick,
You'll find that jolly old stager,
That fear nothing, scallywag, son of ole Nick,
The Company Sergeant-Major!

P. H. B. LYON.

The Company Sergeant-Major.

Words by
R. H. B. LYON.

Music by
WILFRID SANDERSON.

Animato. Pomposo.

Piano.

Silent.

The piano introduction consists of two staves. The right hand starts with a series of chords and eighth notes, while the left hand plays a rhythmic accompaniment of eighth notes. The piece concludes with a 'Silent.' instruction.

mf

The R. S. M. has a fan - cy chest, And

The first line of lyrics is set to music. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The tempo is marked *mf*.

swank - e - nough for thir - ty, But tho' at times 'e can

The second line of lyrics continues the melody. The piano accompaniment features a steady eighth-note pattern.

yarn with the best, 'E's in - clined to turn up shir - ty: But the

The third line of lyrics concludes the piece. The piano accompaniment ends with a final chord and a fermata.

cresc. man who can give and take a joke, An out and out ram -

ten.

cresc.

ten.

- pag - er, Is that work - in', wor - rit - in'; cus - sin' ole bloke, The

Pomposo.

Com - pa - ny - Ser - geant - Ma - jor, The Ma - jor, The

(geant)

Ma - jor, The Com - pa - ny Ser - geant - Ma - jor!

Silent. *sf* *mf*

mf

"Quarters" works till the dawn is grey, And juggles 'is fig - ures

neat - ly, But a reg - u - lar knock - down east - wind day Will

cresc.

jig - ger 'im up com - plete - ly; But the fel - low as strong as a

cresc.

ten.

blink - in' ox, And as tough, tho' a tri - fle sag - er, Is that 'o - ly ter - ror of

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff. The vocal line has a tenor clef and contains the lyrics "blink - in' ox, And as tough, tho' a tri - fle sag - er, Is that 'o - ly ter - ror of". The piano accompaniment includes a tenor clef and various musical notations such as notes, rests, and dynamic markings.

Pomposo.

weak - kneed crocks, The Com - pa - ny Ser - geant - Ma - jor, The Ma - jor, The

The second system continues the musical piece with a tempo marking of *Pomposo.* The vocal line contains the lyrics "weak - kneed crocks, The Com - pa - ny Ser - geant - Ma - jor, The Ma - jor, The". The piano accompaniment features a variety of chords and rhythmic patterns.

Ma - jor, The Com - pa - ny Ser - geant - Ma - jor!

The third system concludes the vocal phrase with the lyrics "Ma - jor, The Com - pa - ny Ser - geant - Ma - jor!". The piano accompaniment includes a fermata over a chord in the right hand.

mf

The

Silent. *sf* *mf*

The fourth system shows the vocal line with the word "The" and a dynamic marking of *mf*. The piano accompaniment includes a section marked *Silent.* followed by dynamics *sf* and *mf*.

off-i-cers read their lit-tle red books, (Or don't, as the case may be, sir) But it

f marcato il basso.

is-n't to them that the Cap-tain looks, When 'e feels 'e's up a tree, sir. When 'e's

cresc. turned the Company *ten.* in-side out, I'm rea-dy to lay a wa-ger, 'E'll

cresc. *ten.*

(Shouted) flick 'is boots with 'is cane and shout— "Car-ry on, Ser-geant - Ma-jor!"

mp
But it's

f
sf
rit.
molto rit. e dim.
ten.

(a little slower.)

not at 'ome in the bar - rack square That the stuff in the lads is

pp

tell - in', But in dis - tant lands 'way o - ver there, When the

slower and sustained.

en - e - my's start - ed shell - in'; And wher - ev - er the mud and

sostenuto.

cresc.

shells are thick, You'll find that jol - ly old sta - ger - That

The first system of music features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has one flat (B-flat). The vocal line begins with a dynamic marking of *cresc.* and includes a fermata over the word "thick". The piano accompaniment also includes a *cresc.* marking.

marcato. *a tempo.*

fear nothing, scal - ly - wag, son of ole Nick, The Com - pa - ny Ser - geant -

The second system continues the piece. The vocal line starts with a *marcato.* marking and a fermata over "nothing". It then transitions to *a tempo.* for the words "son of ole Nick". The piano accompaniment features a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

Pomposo.

Ma - jor, The Ma - jor, The Ma - jor, The

The third system is marked *Pomposo.* and features a vocal line with a fermata over "Ma - jor,". The piano accompaniment consists of a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand.

rit.

Com - pa - ny Ser - geant - Ma - jor!.....

The fourth system is marked *rit.* and concludes the phrase with a fermata over "Ma - jor!". The piano accompaniment features a *rit.* marking and ends with a *ff* dynamic marking and a fermata over the final chord.