

# THE GOOD OLD BAD OLD DAYS

1st E♭ ALTO SAX.

Words and Music by  
LESLIE F. LICUSSE  
ANTHONY NEWLEY  
Arr. by GORDON REES

173

$\text{♩} = 112$ . (56 Bars Per Min.)

The musical score is written for the 1st E♭ Alto Saxophone. It consists of ten staves of music. The first staff begins with a dynamic marking of *f* and includes the instruction *Soli (unis.)*. The tempo is marked as  $\text{♩} = 112$  (56 Bars Per Min.). The score features various dynamics including *f*, *mf*, and *f* again. There are several *Soli* markings throughout the piece. The music includes complex rhythmic patterns, slurs, and accents. The key signature has one sharp (F#), and the time signature is 4/4. The score concludes with a first ending (marked '1') and a second ending (marked '2').

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for the British Commonwealth of Nations (excluding Canada and Australasia) and the Republic of Ireland.

# THE GOOD OLD BAD OLD DAYS

# 173

From the Musical

'THE GOOD OLD BAD OLD DAYS'

2nd E $\flat$  ALTO SAX.

Words and Music by  
LESLIE BRICUSSE  
ANTHONY NEWLEY  
Arr. by GORDON REES

$\text{♩} = 112$  (56 Bars Per Min.)

The musical score is written for a 2nd E $\flat$  Alto Saxophone. It begins with a tempo marking of  $\text{♩} = 112$  (56 Bars Per Min.) and a key signature of one flat. The score consists of ten staves of music. The first staff starts with a dynamic of *f* and includes a *Soli(unis)* marking. The second staff has dynamics of *f* and *mf*. The third staff has a first ending bracket. The fourth staff has a *Soli* marking. The fifth staff has a dynamic of *f*. The sixth staff has a *Soli* marking. The seventh staff has a dynamic of *f*. The eighth staff has a first ending bracket and a dynamic of *mf*. The ninth staff has a second ending bracket and a dynamic of *f*. The score concludes with a final dynamic of *f*.

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# THE GOOD OLD BAD OLD DAYS

From the Musical  
'THE GOOD OLD BAD OLD DAYS'

Words and Music by  
LESLIE BRIGGS  
ANTHONY NEWLEY  
Arr. by GORDON REES

173

1st B<sup>b</sup> TENOR SAX.

$\text{♩} = 112$  (56 Bars Per Min.)

*f* *mf* *mf* *f* *mf* *f* *mf* *f* *mf* *f*

*Soli (unis.)* *Soli* *Soli*

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# THE GOOD OLD BAD OLD DAYS

From the Musical  
'THE GOOD OLD BAD OLD DAYS'

2nd B<sup>b</sup> TENOR SAX:

Words and Music by  
LESLIE BRINNESSE  
ANTHONY NEWLEY  
Arr. by GORDON REES

173

$\text{♩} = 112. (56 \text{ Bars Per Min})$

*f* *mf* *mf* *Soli (unis.)*

*f* *mf*

*Soli*

*Soli*

*f*

*mf*

*f*

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# THE GOOD OLD BAD OLD DAYS

From the Musical  
'THE GOOD OLD BAD OLD DAYS'

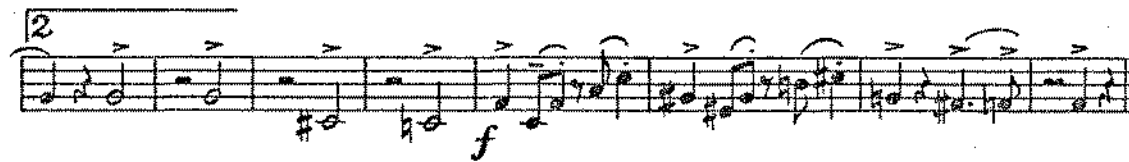
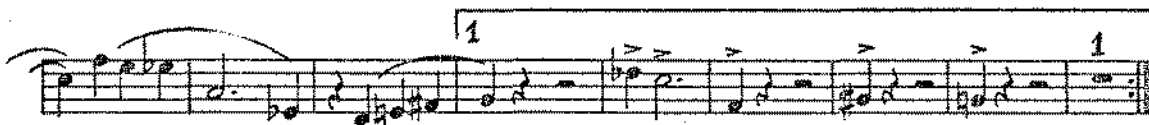
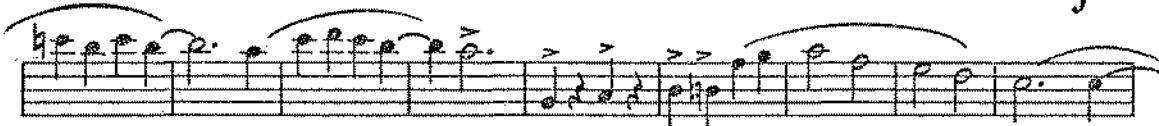
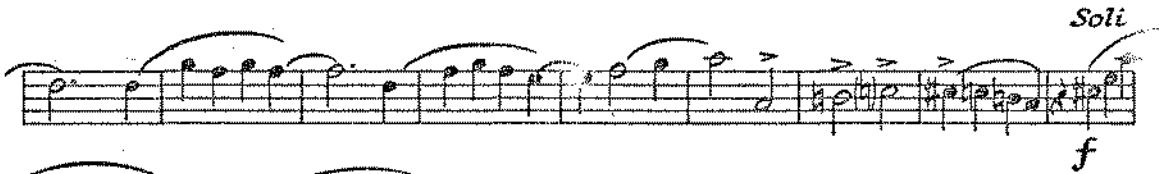
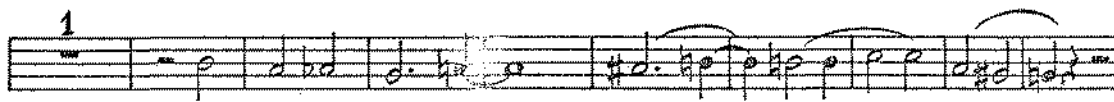
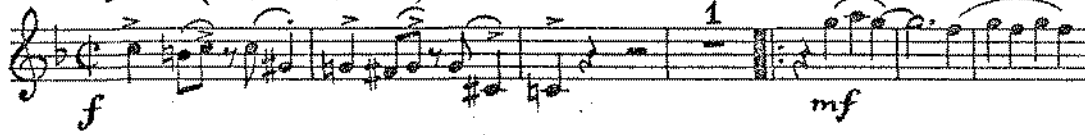
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LESLIE BRICUSSE  
ANTHONY NEWLEY  
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E♭ BARITONE SAX.

$\text{♩} = 112$  (56 Bars Per Min.)

*Soli (unis)*



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From the Musical  
'THE GOOD OLD BAD OLD DAYS'

173  
Words and Music by  
LESLIE BRICUSSE  
ANTHONY NEWLEY  
Arr. by GORDON REES

## 1st B<sup>b</sup> TRUMPET

$\text{♩} = 112$  (56 Bars Per Min.)

The musical score consists of ten staves of music for the 1st B<sup>b</sup> Trumpet. The tempo is marked as  $\text{♩} = 112$  (56 Bars Per Min.). The score includes various dynamics such as *f* (forte), *mf* (mezzo-forte), and *Soli*. There are also performance markings like accents and slurs. The score is divided into two main sections, with the first section starting at bar 1 and the second section starting at bar 2. The key signature is one flat (B<sup>b</sup>).

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# THE GOOD OLD BAD OLD DAYS

From the Musical  
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LESLIE BRICUSSE  
ANTHONY NEWLEY  
Arr. by GORDON REES

## 2nd B<sup>b</sup> TRUMPET

173

$\text{♩} = 112$  (56 Bars Per Min.)

The musical score consists of ten staves of music for the 2nd B<sup>b</sup> Trumpet. The tempo is marked as  $\text{♩} = 112$  (56 Bars Per Min.). The score includes various dynamics such as *f* (forte), *mf* (mezzo-forte), and *Soli*. Performance markings include accents, slurs, and fingerings (e.g., 1, 2, 4, 5). The music is written in a key with one flat and a 4/4 time signature.

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# THE GOOD OLD BAD OLD DAYS

From the Musical  
'THE GOOD OLD BAD OLD DAYS'

Words and Music by  
LESLIE BRICUSSE  
ANTHONY NEWLEY  
Arr. by GORDON REES

## 3rd B<sup>b</sup> TRUMPET

$\text{♩} = 112$  (56 Bars Per Min.)

The musical score is written for a 3rd B<sup>b</sup> Trumpet. It consists of ten staves of music. The first staff begins with a dynamic marking of *f* and a tempo marking of  $\text{♩} = 112$  (56 Bars Per Min.). The second staff has a dynamic marking of *mf*. The third staff is marked *Soli* and *f*. The fourth staff has a dynamic marking of *mf*. The fifth staff has a dynamic marking of *mf*. The sixth staff has a dynamic marking of *f*. The seventh staff has a dynamic marking of *mf* and is marked *Soli*. The eighth staff has a dynamic marking of *mf*. The ninth staff has a dynamic marking of *f*. The score includes various musical notations such as slurs, accents, and dynamic markings. There are also some handwritten numbers (5, 1, 2, 4) above the staves, possibly indicating measures or phrases.

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4th TRUMPET THE GOOD OLD BAD OLD DAYS

Handwritten musical score for 4th Trumpet, titled "THE GOOD OLD BAD OLD DAYS". The score is written on ten staves. The key signature is B-flat major (two flats) and the time signature is 4/4. The music features various dynamics including *f* (forte), *mf* (mezzo-forte), and *ff* (fortissimo), along with accents and slurs. Fingerings are indicated by numbers 1, 2, and 5. The score includes a first ending (marked "1.") and a second ending (marked "2."). The piece concludes with a double bar line and a repeat sign.

# THE GOOD OLD BAD OLD DAYS

From the Musical  
'THE GOOD OLD BAD OLD DAYS'

173

Words and Music by  
LESLIE BRICUSSE  
ANTHONY NEWLEY  
Arr. by GORDON REES

## 1st TROMBONE

$\text{♩} = 112$  (56 Bars Per Min.)

The musical score for the 1st Trombone part consists of ten staves of music. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The tempo is marked as 112 beats per minute (56 bars per minute). The score includes various dynamics such as *f* (forte), *mf* (mezzo-forte), and *Soli*. The lyrics "ba ba ba" are written above the notes in several places. There are also some performance markings like accents and slurs. The score is divided into sections with bar numbers 1, 2, 4, and 5. The final staff ends with a double bar line and a fermata.

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# THE GOOD OLD BAD OLD DAYS

From the Musical  
'THE GOOD OLD BAD OLD DAYS'

173

Words and Music by  
LESLIE BRICUSSE  
ANTHONY NEWLEY  
Arr. by GORDON REES

## 2nd TROMBONE

$\text{♩} = 112$  (56 Bars Per Min.)

The musical score for the 2nd Trombone part consists of ten staves of music. The key signature is one flat (B-flat major/D minor) and the time signature is 4/4. The tempo is marked as quarter note = 112 (56 Bars Per Min.). The score includes various dynamics such as *f* (forte), *mf* (mezzo-forte), and *Soli*. It features several measures with fingerings (1, 2, 4, 5) and articulation marks like accents and slurs. The piece concludes with a final *f* dynamic.

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3rd Trombone

THE GOOD OLD BAD OLD DAYS

Handwritten musical score for 3rd Trombone, measures 1-12. The score is in B-flat major and 4/4 time. It features various dynamics (f, mf), articulations (accents, slurs), and fingerings. Measure numbers 1, 2, 4, and 5 are indicated. The notation includes eighth and sixteenth notes, rests, and a double bar line at the end of measure 12.

Two empty musical staves for the 3rd Trombone part.

Handwritten musical score for LHH Trombone, titled "THE GOOD OLD BAD OLD DAYS", page 173. The score consists of ten staves of music in B-flat major, 4/4 time. It includes various musical notations such as notes, rests, slurs, and dynamic markings like "f" and "mf". The score concludes with first and second endings.

# THE GOOD OLD BAD OLD DAYS

From the Musical  
'THE GOOD OLD BAD OLD DAYS'

PIANO CONDUCTOR  
& ACCORDION GUIDE

Words and Music by  
LESLIE BRICUSSE  
ANTHONY NEWLEY  
Arr. by GORDON REES

173

*d* = 112. (56 Bars Per Min.)

The score consists of four systems of music, each with a treble and bass staff. The first system includes dynamic markings *f* and *mf*, and chord symbols *Eb7*, *E7*, *Bb7*, *E9*, *Eb7*, *G6*, and *Abmaj9*. The second system includes *mf* and chord symbols *Abmaj9*, *Ab6*, *Ab*, *E7*, *E7*, *Bbm7*, *Eb7*, *Ddim*, *Bbm7*, *Bbm7*, and *Bbm*. The third system includes chord symbols *Bbm(7)*, *Bbm7*, *Bbm7*, *Ebm7*, *Bbm7*, *Eb7*, *Eb7*, *Bbm7*, *Abmaj9*, and *Ab6*. The fourth system includes chord symbols *Ab*, *Ab6/9*, *Ab6/9*, *Abmaj9*, *Ebm7*, *Ebm7*, and *Ab7*. Performance instructions include *(Br.)* and *(Sxs.)* markings.

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System 1: Treble and bass clefs. Chords: Ebm7, Ebm7 D13, Dbmaj9, Db6 Dbmaj9, Dbmaj9. Includes a (Sxs) marking above the final measure.

System 2: Treble and bass clefs. Chords: C9, B9, Bb9, Fm7, Fm7, C#m6 Bb7, Bb9, Bb7, Bbm7, Eb7. Includes a (Br.) marking above the first measure.

System 3: Treble and bass clefs. Chords: Cm7, Bdim, Bbm7, Eb7Bdim Eb7 A9, Abmaj9, Abmaj9 Ab6. Includes a (Sxs) marking above the first measure.

System 4: Treble and bass clefs. Chords: Ab6, E7, E7, Bbm7 Eb7, Bdim Bbm7, Bbm7, Bbm7(7) Bbm7. Includes (Br.) and (Sxs) markings above the final measure.

System 5: Treble and bass clefs. Chords: Bbm7 Ddim, Ddim, Bbm7 Eb7, Bbm7 Eb7, C7, Gm7 Cdim. Includes a (Br.) marking above the final measure.

(Sxs.)

Cdim Ddim C7 C7 Ebm7 Gb9 Gb9 Cm7(b9) F7+(b9)

(Br.)

F7 F(47) F7 Bb9 Fm7 Dbm Bb9 Fm7 Bb13 Bb7(b9) G6 A(b6) A(maj9)

A(b6) G7 Gb9 Ebm(47) Ebm Gb9 F7 C7 F7 Bb9 Bb7 Eb13 Ab6

2.

F7 Bbm7 Eb Ddim Eb7 G6 Bb9 Bb7

E13 Eb13 Ab6 E7 Bbm7 A9 A(b13)



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LESLIE BRICUSSE  
ANTHONY NEWLEY  
Arr. by GORDON REES

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Page 1

## GUITAR

$\text{♩} = 112$  (56 Bars Per Min.)

**Eb7 E7 Bb7 E9 Eb7 G6**

**f**

**Abmaj9**

**mf**

Bbm7 Eb7 D° Bbm7 Bbm7 Bbm (47) Bbm7

Bbm7 / / Bbm7 Eb7 Eb7 Bbm7 Abmaj9 Ab6

Ab / / Ab6/9 / / / Abmaj9 Ebm7 /

Ebm7 Ab7 Ebm7 / / Ebm7 D13 Dbmaj9 /

D°6 Dbmaj9 Dbmaj9 / C9 B9 Bb9 Fm7

Fm7 / C#m6 Bb7 Bb9 Bb7 Bbm7 Eb7

**Bbm7**

Cm7 B° / / Eb7 B° Eb7 A° Abmaj9 /

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↓ Part 2

Abmaj9 Ab6 Ab6 E7 E7 Bbm7 Eb7

B° Bbm7 Bbm7 Bbm(9) Bbm7 Bbm7 D°

D° Bbm7 Eb7 C7

Gm7 C° C° D° C7 C7 Ebm7 Gb9

Gb9 Cm7(b9) F7(b9) F7 E(b7) F7 Bb9 Fm7

Dbm Bb9 Fm7 Bb13 Bb7(b9) G6 Ab6 Abmaj9

1

Ab6 G7 Gb9 Ebm(b7) Ebm Gb9 F7 C7 F7 Bb9 Bb7

Eb13 Ab6 E7 Bbm7

Eb Bb9 Bb7 E13

Eb13 Ab6 E7 Bbm7 A9 Ab13

# THE GOOD OLD BAD OLD DAYS

From the Musical  
'THE GOOD OLD BAD OLD DAYS'

173

BASS

Words and Music by  
LESLIE BRIGGSÉ  
ANTHONY NEWLEY

$\text{♩} = 112$  (56 Bars Per Min.)

The musical score is written for Bass in 4/4 time, with a tempo of 112 beats per minute. It consists of 56 bars, divided into two 28-bar sections. The first section begins with a dynamic marking of *f* (forte) and includes a first ending bracketed section. The second section begins with a dynamic marking of *f* and includes a second ending bracketed section. The score is written in a key signature of one flat (B-flat) and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The dynamics are marked as *f* and *mf* (mezzo-forte).

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# THE GOOD OLD BAD OLD DAYS

From the Musical  
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193

## DRUMS

Words and Music by  
LESLIE BRICUSSE  
ANTHONY NEWLEY  
Arr. by GORDON REES

$\text{♩} = 112$  (56 Bars Per Min.)

The drum score is written on ten staves. The first staff begins with a dynamic marking of *f* and includes a double bar line with repeat dots. The second staff has a dynamic marking of *mf* and a slur over it. The third and fourth staves each have a dynamic marking of *mf*. The fifth through eighth staves each have a circled number (4) above them, indicating a four-measure repeat. The ninth staff has a circled number (4) above it. The tenth staff begins with a circled number (4) above it and ends with a double bar line and repeat dots. The score includes various rhythmic notations such as eighth notes, sixteenth notes, and rests, along with dynamic markings and repeat signs.

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