

# 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 dynamic markings 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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# 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 labeled '1'. 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 labeled '1' and a dynamic of *mf*. The ninth staff has a second ending bracket labeled '2' and a dynamic of *f*. The score concludes with a double bar line.

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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

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

$\text{♩} = 112$  (56 Bars Per Min.)

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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 BRINSFORD  
ANTHONY NEWLEY  
Arr. by GORDON REES

173

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

The musical score consists of ten staves of music. The first staff begins with a treble clef and a key signature of one flat (Bb). It starts with a dynamic marking of *f* and includes a *Soli (unis.)* instruction. The second staff continues the melody with dynamics of *f* and *mf*. The third staff features a first ending bracket labeled '1' and a *Soli* instruction. The fourth staff has a *Soli* instruction and a dynamic of *f*. The fifth staff includes a first ending bracket labeled '1' and a dynamic of *mf*. The sixth staff starts with a second ending bracket labeled '2' and a dynamic of *f*. The score includes various musical notations such as slurs, accents, and dynamic markings.

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# THE GOOD OLD BAD OLD DAYS

From the Musical  
'THE GOOD OLD BAD OLD DAYS'

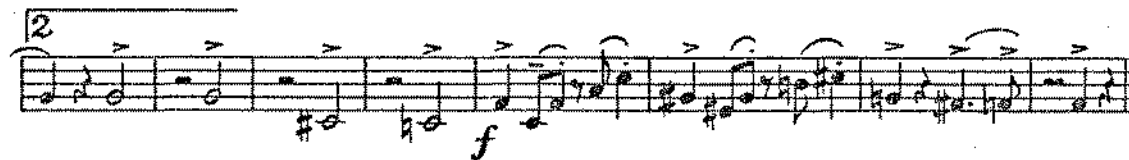
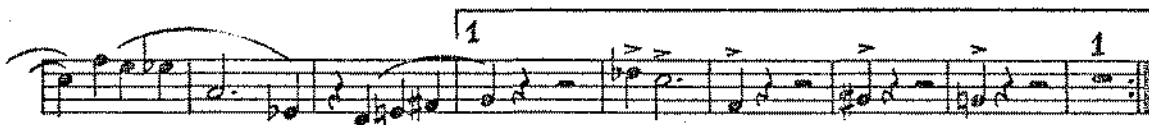
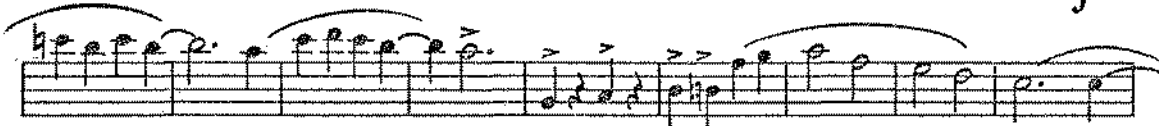
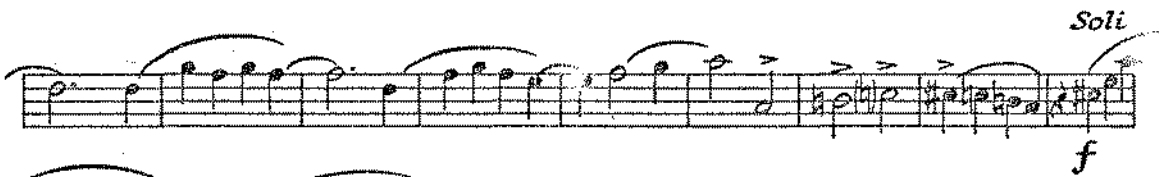
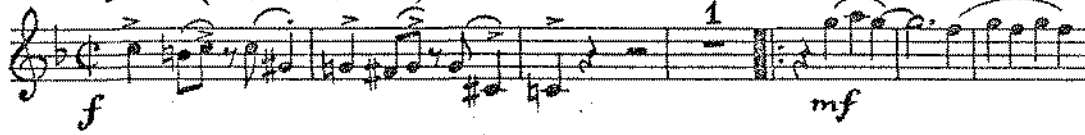
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**LESLIE BRICUSSE**  
**ANTHONY NEWLEY**  
Arr. by **GORDON REES**

173

**E♭ BARITONE SAX.**

$\text{♩} = 112$  (56 Bars Per Min.)

*Soli (unis)*



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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

## 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 performance markings like "5" and "4" above the staves, and "1" and "2" below the staves, likely indicating fingerings or breath marks. The score ends with a double bar line.

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From the Musical  
'THE GOOD OLD BAD OLD DAYS'

173

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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*. There are several first and second endings marked with '1' and '2'. The music features a mix of eighth and sixteenth notes, often beamed together, and includes some triplet markings. The piece concludes with a final *f* dynamic marking.

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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 4/4 time with a key signature of two flats (Bb, Eb). It includes dynamic markings such as *f*, *mf*, and accents (>). Fingerings and slurs are indicated throughout. Measure numbers 1, 2, 4, and 5 are written above the staves. The notation includes eighth and sixteenth notes, rests, and slurs.

Two empty musical staves for the 3rd Trombone part.



Handwritten musical score for LHH Trombone. The score is written on ten staves, with the first two staves containing the main melody and the remaining eight staves providing accompaniment. The key signature is B-flat major (two flats) and the time signature is 4/4. The score includes various musical notations such as slurs, accents, and dynamic markings (f, mf). Fingerings are indicated by numbers 1-5. The piece concludes with a double bar line and a fermata on the final note of the eighth staff.

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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 *1* and *2* indicating first and second endings. The music is written in a key signature of one flat (B<sup>b</sup>) and a common time signature (C).

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# THE GOOD OLD BAD OLD DAYS

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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.)

*f* *mf* *f* *Soli* *mf* *f* *mf* *Soli* *mf* *f*

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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 *mf* marking later. The second staff starts with a *f* dynamic and includes the instruction *Soli*. The third staff has a *mf* dynamic. The fourth staff has a *mf* dynamic. The fifth staff has a *f* dynamic and includes the instruction *Soli*. The sixth staff has a *mf* dynamic and includes the instruction *Soli*. The seventh staff has a *f* dynamic. The eighth staff has a *f* dynamic. The score includes various musical notations such as slurs, accents, and dynamic markings. There are also some handwritten annotations, including a large '173' in the top right corner.

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4th TRUMPET THE GOOD OLD BAD OLD DAYS

Handwritten musical score for 4th Trumpet of 'The Good Old Bad Old Days'. The score is written on ten staves. The first staff is in treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature. The subsequent staves are in bass clef. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings such as *f* (forte), *mf* (mezzo-forte), and *fz* (forzando) are present throughout. There are also numerous accents (>) and slurs. Some staves include fingering numbers (1, 2, 5) and breath marks. The score concludes with a double bar line and a repeat sign on the final staff.

# 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 musical score consists of four systems, 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 directions include *(Br.)* and *(Sxs.)* with corresponding musical notations.

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(Sxs)

Ebm7 Ebm7 D13 Dbmaj9 Db6 Dbmaj9 Dbmaj9

(Br.)

C9 B9 Bb9 Fm7 Fm7 C#m6 Bb7 Bb9 Bb7 Bbm7 Eb7

(Sxs)

Cm7 Bdim Bbm7 Eb7Bdim Eb7 A9 Abmaj9 Abmaj9 Ab6

(Br.) (Sxs)

Ab6 E7 E7 Bbm7 Eb7 Bdim Bbm7 Bbm7 Bbm7 Bbm7

(Br.)

Bbm7 Ddim Ddim. Bbm7 Eb7 Bbm7 Eb7 C7 Gm7 Cdim

(Sxs.)

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

(Br.)

F7 F(11) F7 Bb9 Fm7 Dbm Bb9 Fm7 Bb13 Bb7(b9) G6 Ab6 A(maj9)

Ab6 G7 Gb9 Ebm(11) Ebm Gb9 F7 C7 F7 Bb9 Bb7 Eb13 Ab6

F7 Bbm7 Eb Ddim Eb7 G6 Bb9 Bb7

Eb13 Eb13 Ab6 E7 Bbm7 A9 Ab13



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Page 1

## GUITAR

$\text{♩} = 112$  (56 Bars Per Min.)

**E<sub>b</sub>7** **E7** **B<sub>b</sub>7** **E9** **E<sub>b</sub>7** **G6**

**f**

**A<sup>b</sup>maj9**

**mf**

**B<sub>b</sub>m7** **E<sub>b</sub>7** **D<sup>o</sup>** **B<sub>b</sub>m7** **B<sub>b</sub>m7** **B<sub>b</sub>m** **B<sub>b</sub>m(97)** **B<sub>b</sub>m7**

**B<sub>b</sub>m7** **E<sub>b</sub>7** **B<sub>b</sub>m7** **E<sub>b</sub>7** **E<sub>b</sub>7** **B<sub>b</sub>m7** **A<sup>b</sup>maj9** **A<sup>b</sup>6**

**A<sup>b</sup>** **A<sup>b</sup>6/9** **A<sup>b</sup>maj9** **E<sub>b</sub>m7**

**E<sub>b</sub>m7** **A<sup>b</sup>7** **E<sub>b</sub>m7** **D13** **D<sup>b</sup>maj9**

**D<sup>b</sup>6** **D<sup>b</sup>maj9** **C9** **B9** **B<sub>b</sub>9** **Fm7**

**Fm7** **C<sup>#</sup>m6** **B<sub>b</sub>7** **B<sub>b</sub>9** **B<sub>b</sub>7** **B<sub>b</sub>m7** **E<sub>b</sub>7**

**B<sup>b</sup>m7**

**Cm7** **B<sup>o</sup>** **E<sub>b</sub>7** **B<sup>o</sup>** **E<sub>b</sub>7** **A<sup>b</sup>maj9**

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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

Ab6 E7 Bbm7 Eb13

2 Bb9 Bb7 E13 Eb D° Eb7 G6

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. It begins with a treble clef and a key signature of one flat (B-flat). The tempo is marked as 112 beats per minute, with 56 bars per minute. The score consists of nine staves of music. The first staff includes dynamic markings: *f* (forte) at the beginning, *mf* (mezzo-forte) in the middle, and *mf* again towards the end. The music features a mix of eighth and sixteenth notes, with some rests. There are repeat signs and first/second endings marked with '1' and '2'. The piece concludes with a final *f* dynamic marking.

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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 remaining staves (5-10) feature various rhythmic patterns, including eighth and sixteenth notes, and are marked with a circled '4' above the staff. The final staff concludes with a dynamic marking of *f*.

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