

# **The Battle of Britain: The Turning Point**

For children's choirs, 2 narrators and orchestra

Text by

Sarah Harding and Fern Dickson

Lyrics by

Fern Dickson, Sarah Harding and Richard M  
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Music by Richard M Brown

Vocal Score



# Battle of Britain - Our Finest Hour

## No.1 Pastoral England

Fern Dickson and Sarah Harding

Richard M Brown

**Allegretto** ♩ = 84 **6** **Piu mosso** ♩ = 114 **4**

A sun-ny day,  
no cloud in the sky, Kick that ball, and throw it high.  
Crick-et and cart-wheels, All fun and play, A sun-ny day that no-one can take a - way.  
The fields are green, the sky is blue,  
the birds are sing - ing, and we are too. But ov- er the white cliffs  
We sud- den - ly hear \_\_\_\_\_ a deaf - 'ning roar that's com- ing near,  
bring- ing terr- or, bring- ing fear... *mp* **ALL + BOTH NARRS.** The en- em- y in- va- sion is  
up in the sky *mf* We stop and we won- der as they thun- der by. *f* Bomb- ers app- roach- ing like  
large birds of prey. Hit- ler is com- ing, do we run a - way, or  
*ff* **Poco meno mosso** ♩ = c 104 **13**  
stay?

# No. 2 The Feeling of Flying

Moderato ♩ = 64



**CHARLES solo** Chocks a - way! That's what they say, When you're read - y for take - off.



Don't de - lay, to - day is the day You're fin - all - y read - y to fly. Hear the rum - ble of



wheels on the run - way, fast - er and fast - er they go. Sense the rush of the



wind whistl - ing past you, Sudd - en - ly there's no ground be - low. And you're



fly - ing! Up in the air, free as a bird way up there. You're



fly - ing! Touch - ing the sky, in - to the blue, way up high.



See the fi - elds, ti - ny like patch - work, as up through the clouds you are hurled. The



en - gine is roar - ing, spi - rits are soar - ing up there on top of the world. When you're fly - ing!



Up in the air, free as a bird way up high; You're fly - ing!



Up in the clouds, feel - ing at one with that wide op - en sky.

49 **2** *mf*

[STAGE CHOIR + Mary] Down be-low, plac-es you know, look so diff-'rent from here;

55

Mea-dows like sheets, the hous-es like sweets, and peo-ple too ti - ny to see.\_\_\_\_

59

Will they look up, and see you fly o - ver, Wave as they watch you fly by?

63 **ALL** *f*

Say hel-lo with a dip of your wing tip, There's no bet-ter feel-ing up high. When you're

67

fly - ing!\_\_\_\_ Up in the air, free as a bird way up there.\_\_\_\_\_ You're

72

fly - ing!\_\_\_\_ Touch-ing the sky, in - to the blue, way up high.\_\_\_\_

76 **CHARLES solo**

Your head is spinn - ing, just can't stop grinn - ing, when you're on your own in the clouds.\_\_\_\_ Don't

80 *f* **ALL**

think a - bout dy - ing, Just fo - cus on fly - ing, up there a - way from the crowds. When you're

84

fly - ing!\_\_\_\_ Up in the air, free as a bird way up high;\_\_\_\_\_ You're

89

fly - ing!\_\_\_\_ Up in the clouds, feel-ing at one with that wide op - en sky.\_\_\_\_

94

\_\_\_\_ up in the sky.\_\_\_\_\_ in the sky.\_\_\_\_\_

## No. 3 Evacuees Song

Andante con rubato  $\text{♩} = 76$ 

2

STAGE CHOIR *p* It's eer - i - ly qui-et as we wait for the train.

7  
Where are we go - ing? When will we see our homes a - gain?

10 *mp*  
Crowd-ed on the plat-form, there's hund-reds of us here. Some are quite ex - ci-ted, but

13  
most of us are full of fear. My gas-mask's round my neck, my

17  
suit-case in my hand, Why must I leave my fam-i - ly? I just don't un-der-stand. They

20  
say it's safe in the coun - try, but what a - bout the oth - ers? Will

22 **Poco accel.**  $\text{♩} = 80$  *mf*  
they be safe in Lon-don? Our Mums and Dads and brothers? **ALL + MARY** I must

27 **Valse Triste**  $\text{♩} = 116$   
try not to cry, when my Mum says "good - bye". I must try to be

32  
brave, be-cause she's try - ing\_ too. Though she says that she's just got some

37  
dust in her eye. I'm go-ing far a - way, and I'll miss home ev - 'ry

42

day, and the world feels a ver-y strange place to - day.

49

**Andante** ♩ = c 80

*mf* **colla voce**

2

**SOLO BOY** It's a long time since break-fast and my

54

tum's reall-y rumb-ling. I'm sure I'm not the on-ly one, but

57

no - one else is grumbl-ing, Mum gave me some sand-wich-es, and

59

co-coa in a flask. I've got so man-y ques-tions, but I don't know who to ask.

63

**A tempo** ♩ = c 80

**STAGE CHOIR** We're scared of be-ing home-sick, Supp-ose our mums don't write? And

66

who will hold us close when we feel fright-ened in the night?

68

Dad says it's an ad-ven-ture, and we'll be safe from harm. He says it should be fun to try out

71

**Poco accel.** ♩ = 86

*mf*

liv-ing on a farm. **ALL +MARY** I must

75

**Valse Triste** ♩ = 116

try not to cry, when my Mum says "good- bye". I must try to be brave, be-cause

81

she's try- ing\_\_ too. Though she says that she's just got some dust in her

86

eye. I'm go - ing far a - way, and I'll miss home ev - 'ry

90

day, and the world feels a ver - y strange place\_\_\_\_\_ to - day.\_\_\_\_\_

96

**5** | 1. | 2. | **12**

(Narrators continue)

115

**23** | **2**



# No. 4 The Rules of Fighting

**Allegro Agitato** ♩ = 180

**4** *f*

**ALL** When you see the en-em-y up in the skies, Wait 'til you see the

8 *ff* *f*

whites of his eyes, then fire! fire! When you're shoot-ing

14 *ff*

think of noth-ing else; Brace your bod-y and con-cen-trate, then fire! fly

19 *f*

high-er! Height's an ad-van-tage if you want to stay a-live, But

23 *ff*

have some pro-tection from a - bove when you dive, and fire!

27 *f*

Nev-er fly straight for more than half - a - min-ute. Face the at-tack and be -

30 *ff*

lieve you can win it, and fire! fire!

35 *f*

Dis - ci-pline and team work, they're what reall - y matt-er. Go in quick, punch

38 *ff* **19**

hard! then scatt-er! (Narrators continue)

60 **18**

The musical score is written for a single melodic line in treble clef, 4/4 time. It begins with a tempo marking of 'Allegro Agitato' and a metronome marking of 180 beats per minute. The piece is in 4/4 time, as indicated by the '4' in a box at the beginning. The score is divided into measures, with measure numbers 4, 8, 14, 19, 23, 27, 30, 35, 38, and 60 marked. Dynamics include *f* (forte), *ff* (fortissimo), and *ALL* (all). The lyrics are: 'When you see the en-em-y up in the skies, Wait 'til you see the whites of his eyes, then fire! fire! When you're shoot-ing think of noth-ing else; Brace your bod-y and con-cen-trate, then fire! fly high-er! Height's an ad-van-tage if you want to stay a-live, But have some pro-tection from a - bove when you dive, and fire! Nev-er fly straight for more than half - a - min-ute. Face the at-tack and be - lieve you can win it, and fire! fire! Dis - ci-pline and team work, they're what reall - y matt-er. Go in quick, punch hard! then scatt-er!'. There are two large numbers, 18 and 19, placed above the staff in the final two systems, possibly indicating page or measure counts. The score ends with a double bar line and repeat dots.

# No. 5 Dig For Victory

**Brightly** ♩ = 90

*f*

**ALL** Dig, dig, dig for vic- tor - y, Plant some veg - 'ta-bles,  
Plant, plant, plant the food we need, do some gard -en -ing

6

sow some seeds. Dig, dig, dig for vic- tor - y, let's get rid of those weeds!  
all day long. Plant, plant health-y veg - 'ta- bles, that way we -'ll grow

1.

11

strong!

**CHARLES** Spuds or par- snips, carr - ots or swede, Grow all the veg' - ta- bles

*mp*

17

that you need. So man - y peo - ple and catt - le to feed,

20

**ALL** come and give a hand on the land.\_\_\_\_\_ Cabb - age, lett - uce, brocc - o - li too,

**MARY**

*f* *mp*

24

Grow all the greens that are good for you. When you have spare time what do you do?

28 *f*

**ALL** come and give a hand on the land. Dig, dig, dig for vic - tor - y, Plant some veg - 'ta - bles,

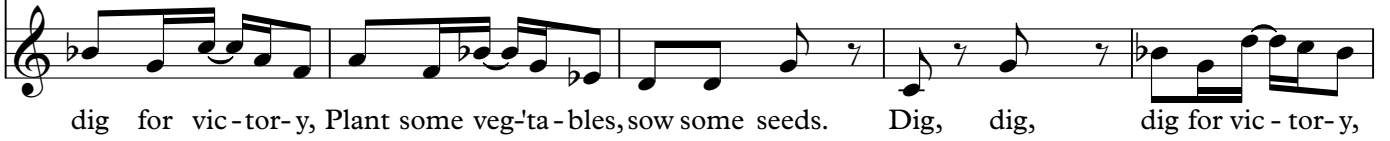
**CHOIR 1 + MARY**

**ALL** come and give a hand on the land. **CHOIR 2 + CHARLES** Dig, dig,

*f*



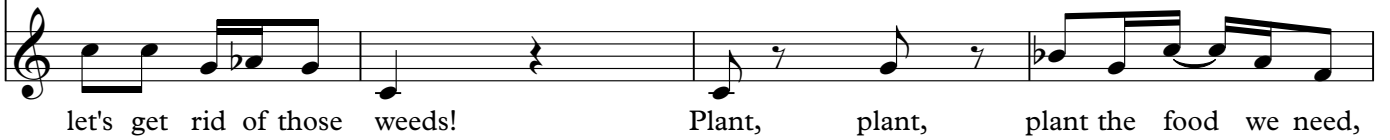
sow some seeds. Dig, dig, dig for vic-tor-y, let's get rid of those weeds!



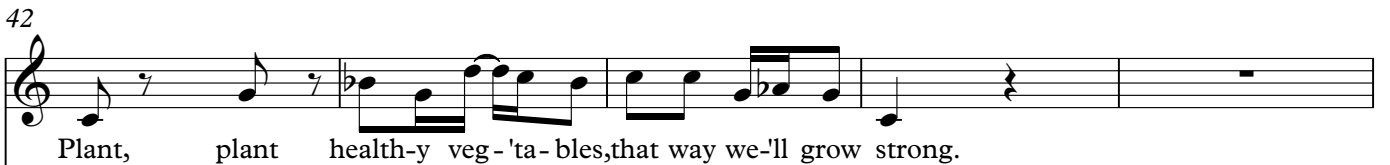
dig for vic-tor-y, Plant some veg-ta-bles, sow some seeds. Dig, dig, dig for vic-tor-y,



Plant, plant, plant the food we need, do some gard-en-ing all day long.



let's get rid of those weeds! Plant, plant, plant the food we need,



Plant, plant health-y veg-'ta-bles, that way we'll grow strong.



do some gard-en-ing all day long. Plant, plant health-y veg-'ta-bles, that way we'll grow



*ff* **ALL** Dig, dig, dig for vic-tor-y, Plant some veg-'ta-bles, sow some seeds.



*ff* strong. **ALL** Dig, dig, dig for vic-tor-y, Plant some veg-'ta-bles, sow some seeds.



**ALL** Dig, dig, dig for vic-tor-y, let's get rid of those weeds!

# No. 6 Hunting for Spies

**Allegro Giocoso** ♩ = 130

**4** *mp stealthily!*



**CHARLES** Hunt - ing for spies,\_\_\_ can you tell if some - one's there in dis - guise?



Sshh! Op - en your eyes,\_\_\_ Look for par - a - chutes that drop from the skies.



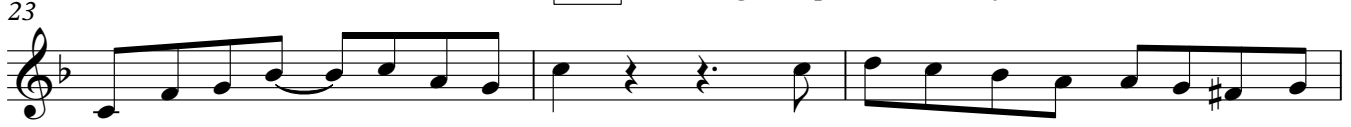
Sshh! You might see some - thing sus - pi - cious one day,\_\_\_ Don't run a way,\_\_\_ but



hide, and look and list - en. Then tell a grown - up what - ev - er you saw,\_\_\_ It



could be im - port - ant for the war. **ALL** Hunt - ing for spies\_ is such a fa - vourite pass - time,  
**ALL** Hunt - ing for spies, - a ver - y ser - ious bus - iness.



Hunt - ing for spies\_\_\_ is al - ways fun. You see that man with glass - es sit - ting  
Look - ing for peo - ple in dis - guise. You see some - one look shift - y while you



op - po - site you, Is that beard re - al or just stuck on with glue? Yes  
wait for the bus,\_\_\_ Could he be a spy or is he just one of us? That



Hunt - ing for spies\_\_\_ is an im - port - ant miss - ion,  
sill - y mous - tache\_\_\_ looks just a bit like Hit - ler,



Keep a look out\_\_\_ for that nun!  
Keep your eyes peeled for those spies.

1. 2

35 2.

**MARY** Foll - ow that la - dy who's dressed as a nun. — Is she for real? — She

38

could be al - most an - y - one. Be quick and steal - thy, and watch where she goes. — She

41

might be a Na - zi, who knows? **ALL** Hunt - ing for spies — is such a fa - vourite pass - time,

45

Look - ing for peo - ple in dis - guise. You see some - one look shif - ty as you

48

wait for the bus, — Could he be a spy or is he just one of us? — That

51

sill - y mous - tache looks just a bit like Hit - ler, Keep a look out — for those

54

spies. *p* Hunt - ing for spies — is fun, *mf* hunt - ing for spies — is great,

57 *ff*

Keep your eyes peeled — for those spies!

## No 7. Careless Talk Costs Lives

Moderato  $\text{♩} = 60$

**2**

**ALL** *mp* Nev-er tell a soul, e-ven your broth-er. Care-less talk costs lives.

5

*mf*

Al-ways keep-ing 'mum', e-ven from your moth-er. Care-less talk costs lives. The

7

per - son who keeps se - crets is the per - son who sur - vives.

9

Don't tell a soul, ex-cept your com-mand-er, Care - less talk costs lives.

11

**6** 1. **2** 2. **3**

(Narration continues, then repeat chorus)

# No 8. "Scramble" ( Feeling of Flying *reprise*)

Moderato  $\text{♩} = 66$   
2

The musical score is written for a single melodic line in treble clef, with a key signature of two flats (B-flat and E-flat) and a 6/8 time signature. The tempo is marked 'Moderato' with a quarter note equal to 66 beats per minute. The score is divided into measures, with measure numbers 5, 8, 12, 15, 18, 22, 27, 37, 45, and 48 indicated at the start of their respective lines. The lyrics are written below the notes. There are several dynamic markings: *f* (forte) at measure 18, *mf* (mezzo-forte) at measure 37, and a **9** dynamic marking at measure 27. There are also several rests and fermatas. A section of the score from measure 27 to 37 is marked with a large **9** and the text '(Narration continues)'. The score ends with a fermata over the final note.

**CHARLES** Don't de - lay, that's what they say,  
5 When the call comes to "scram - ble". Sleep - y head,  
8 jump out of bed, there's no time to lose, it's a race. Hear the clang of the  
12 bell as you're run - ning. Fast - er you sprint to your plane.  
15 Feel the thud of your heart in your rib - cage, In se - conds you'll take off a -  
18 **ALL** *f* gain. And you're fly - ing! Up in the air, ex - posed like a bird way up  
22 there. You're fly - ing! Touch - ing the sky, but dan - ger is al - ways near  
27 **9**  
by. (Narration continues)  
37 **5** *mf*  
**STAGE CHOIR + CHARLES** Feel no fear, tho' the en - e - my is near, when the call comes to  
45 scram - ble. Hold your nerve, you dive and you swerve, Your  
48 mind is as clear as the air. Hear the or - ders come

51

through in your head-phones, Watch for the planes to ap - pear.

Detailed description: A musical staff in G minor (one flat) with a treble clef. It contains three measures of music. The first measure starts with a quarter rest followed by a quarter note G4, an eighth note A4, and a quarter note Bb4. The second measure starts with a quarter note C5, an eighth note Bb4, a quarter note A4, and a quarter note G4. The third measure starts with a quarter note F4, an eighth note G4, and a quarter rest.

54

See the Mess-er-schmitts zoom-ing to-wards you, The mo-ment you've trained for is

Detailed description: A musical staff in G minor with a treble clef. It contains three measures of music. The first measure starts with a quarter rest followed by a quarter note G4, an eighth note A4, and a quarter note Bb4. The second measure starts with a quarter note C5, an eighth note Bb4, a quarter note A4, and a quarter note G4. The third measure starts with a quarter note F4, an eighth note G4, and a quarter note A4.

57

**ALL** *f*

here. And you're fly- ing!\_ Up in the air, ex-posed like a bird way up there,

Detailed description: A musical staff in G minor with a treble clef. It contains five measures of music. The first measure starts with a quarter rest followed by a quarter note G4, an eighth note A4, and a quarter note Bb4. The second measure starts with a quarter note C5, an eighth note Bb4, a quarter note A4, and a quarter note G4. The third measure starts with a quarter note F4, an eighth note G4, and a quarter note A4. The fourth measure starts with a quarter note Bb4, an eighth note C5, and a quarter note Bb4. The fifth measure starts with a quarter note A4, an eighth note Bb4, and a quarter note G4.

62

You're fly-ing!\_ Touch-ing the sky, but dan-ger is al-ways near - by.

Detailed description: A musical staff in G minor with a treble clef. It contains six measures of music. The first measure starts with a quarter rest followed by a quarter note G4, an eighth note A4, and a quarter note Bb4. The second measure starts with a quarter note C5, an eighth note Bb4, a quarter note A4, and a quarter note G4. The third measure starts with a quarter note F4, an eighth note G4, and a quarter note A4. The fourth measure starts with a quarter note Bb4, an eighth note C5, and a quarter note Bb4. The fifth measure starts with a quarter note A4, an eighth note Bb4, and a quarter note G4. The sixth measure starts with a quarter note F4, an eighth note G4, and a quarter note A4.

68

**10**

(Narration continues)

Detailed description: A musical staff in G minor with a treble clef. It contains ten measures of music, all of which are solid black bars representing a full rest.

78

**14**

Detailed description: A musical staff in G minor with a treble clef. It contains fourteen measures of music, all of which are solid black bars representing a full rest.

92

**5**

Detailed description: A musical staff in G minor with a treble clef. It contains five measures of music, all of which are solid black bars representing a full rest.



# No 9. Listening In/ Keep the Home Fires Burning

music by Richard M Brown and Ivor Novello

**Moderato** ♩ = 108

*mp* Stealthily

**MARY** At ra-dar sta-tions all a-round the coast, There's an arm-y of wom-en, el-

6 us-ive as ghosts. I put on my head-set and sit at my screen, With speed, skill and cour-age we

10 do our job un-seen. We're plot-ting and track-ing all the en-emy planes,\_\_\_ With

13 ra-dar we can spot them in the dark or when it rains. From two hun-dred miles we know pre-

16 cise-ly their lo-ca-tion, 7 We ev-en tell their air-speed and the shape of their for-ma-tion.

19 **ALL** List-'ning in,\_\_\_ List-'ning in,\_\_\_ We're Chur-chill's se-cret wea-pon, we've got

22 Hit-ler in a spin. We know each plane's po-si-tion, though no-one knows we're there. We're

25 help-ing all our pi-lots fight the batt-le in the air. List-'ning in,\_\_\_

28 List-'ning in,\_\_\_ with Ra-dar we can help our air-men win.

31 **14**  
(Narrators continue) **ALL** List-'ning in,\_\_\_ List-'ning in,\_\_\_ We're

47




Chur-chill's se - cret wea-pon, we've got Hit - ler in a spin. We

49



don't crack un - der press - ure, We're cool and we are smart, We're

51



Ra - dar op - er - a - tors and we're go-ing to play our part. List -'ning in, —


54



List -'ning in, — with ra - dar we can help our pi - lots win. (Narrators continue)

57 **Poco Meno mosso Rall....**

9 *mp*



**STAGE CHOIR + MARY** Keep the home fires burn - ing, While your hearts are yearn - ing.

71




Though your lads are far a - way they dream of home. There's a sil - ver

76



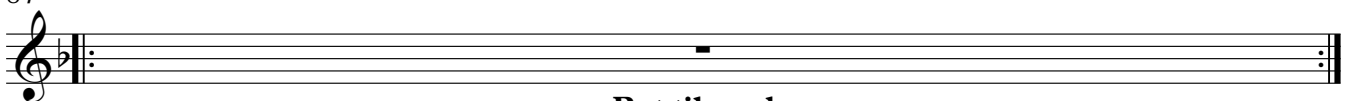
li - ning, through the dark clouds shi - ning. Turn the dark cloud

80 **poco allarg.....**



in - side out 'til the boys come home.

84



**Rpt til ready  
Segue No 11.**

# No. 10 The Decisive Battle

## (Rules of Fighting - reprise)

**Allegro Agitato (in 2)** ♩ = 190

**4** *mf*

**ALL** When you see the en-em-y up in the skies, Wait 'til you see the

8 *f*

whites of his eyes, then fire! fire!

13 *mf*

When you're shoot - ing think of noth-ing else; Brace your bod - y and

16 *f*

con-cen-trate, then fire! fly high-er!

21 **6** 1. **2** || 2. **9**

(Narrators continue)

38 **ALL** *f*

Nev-er fly straight for more than half - a - min-ute. Face the at-tack and be -

41 *ff*

lieve you can win it, and fire! fire!

46 *f* *ff*

Dis - ci-pline and team work, they're what reall - y matt-er. Go in quick, punch

49 **17**

hard! then scatt-er!

69 **10**

## No. 11 Peace Song

Andante  $\text{♩} = 70$ 

9 *mp*

[ALL] We beg for peace in our world, A prayer for peace in the

13 fu-ture. A place where chil - dren are safe, and war\_\_ is no more, we can

16 be at ease\_\_ as we were be - fore. A prayer for love\_\_ in our lives,

19 dan- ger is past, for us at last, if not for ev - 'ry - one. *mf* We

24 pray\_\_ that war will be no more, and peace\_\_ will soon be near. To

28 make\_\_ all Eur-ope safe at last, so that our loved-ones can live\_\_ with-out

31 *f* fear. We beg for peace in our world, A prayer of hope for the fu-ture. A coun-try

35 free from the threat of in - va - sion and strife, To en - joy at last\_our ev-'ry-day life. A prayer for

39 hope\_ in our lives, con - flict is past, let peace at last pre-vail for ev - 'ry -

43 one\_\_\_\_\_ *p* Let peace at last pre - vail for

46 *Poco rubato*  $\text{♩} = c 64$  2

ev - - 'ry - one.