

**GHOST SONGS
OF THE
CONSCIENTIOUS
OBJECTORS**

Ghost Songs of the Conscientious Objectors was originally devised and performed by men at HMP Stafford. It was the third in a trilogy of performing arts projects produced by Rideout (Creative Arts for Rehabilitation) as part of *Staging Time* - an exploration of the history of 19th and early 20th century prison with serving prisoners. This was a programme of activity arising from a partnership with the Wellcome Trust funded research programme, *Prisoners, Medical Care and Entitlement to Health in England and Ireland 1850 - 2000*, led by Professor Hilary Marland (University of Warwick) and Associate Professor Catherine Cox (University College Dublin).

Ghost Songs of the Conscientious Objectors explores the experiences of World War I conscientious objectors, and particularly those who were sent to prison for their beliefs. Furthermore, it celebrates the role the objectors played in the prison reforms of the early part of the 20th century.

Ghost Songs of the Conscientious Objectors was co-facilitated by professional artists from Rideout and the Irene Taylor Trust 'Music in Prisons' who worked with a group of 20 prisoners for two weeks to devise and rehearse the work. The final performance, conceived as a 'secular service', was performed to an invited audience at HMP Stafford on 14 November 2019. We had always intended to make the songs available for others to perform, but a number of audience members lamented the fact that a performance about such an important part of prison history was only seen by a small number of people. As a result we made the decision to make the whole piece available, text and songs.

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Acknowledgements

I am indebted to a number of people who made this project possible. First and foremost, I thank Professor Hilary Marland at the University of Warwick who did much of the background research on imprisoned conscientious objectors and provided us with historical materials from a number of varied sources including University of Warwick Modern Records Archive. I am also very grateful to Matthew Blake at Staffordshire Records Office who gave us access to approximately 50 tribunal records of conscientious objectors from the Staffordshire region. Furthermore, Gerry Barton, co-author of *Who Does Not Want to Die?*, was extremely helpful in providing additional context to the information in the tribunal records.

Of course, a project such as this cannot happen without the support and facilitation of prison staff. I extend my thanks and gratitude to all at HMP Stafford, but especially Officers Martin Humphries and Fran Southall, Custody Manager Dawn Liversage, Lisa Hayward, and Governor Ralph Lubkowski.

Producing participatory art that aspires to high standards of artistic merit, both in respect of process and product, does not happen by accident. Huge thanks to the professional artist facilitators who brought their many years experience to make this work possible; Aidan Jolly, the Irene Taylor Trust 'Music in Prisons' team – Emma Doherty, Nick Hayes and Rob Willson in prison, and Sara Lee back at HQ, and to Hilary Hughes and Siobhan Grace Mcaleer from B arts. Emily Andrews - I'm sorry you couldn't do this one but you have been massively important to the rest of the Staging Time programme. Thank you too to Sarah Page and her team of evaluators from Staffordshire University for looking at how projects such as this contribute to improvements in the health and wellbeing of those taking part.

A special note of thanks goes to Flo Swann for her unending passion for this type of work, and ceaseless vigilance when it comes to identifying, and obtaining, sources of funding!

And finally, of course, I would like to thank all the men who participated; for trusting us, for being creative and working hard, and for being brave enough to stand up in front of their peers and members of the public and sing.

Saul Hewish
Director
Rideout (Creative Arts for Rehabilitation)

GHOST SONGS OF THE CONSCIENTIOUS OBJECTORS

Devised by men at HMP Stafford

with

Rideout (Creative Arts for Rehabilitation)

&

Irene Taylor Trust 'Music in Prisons'

Ghost Songs of the Conscientious Objectors

(MEN MARCH IN AND TAKE UP FORMATION)

SONG: *Come on Chaps*

ALL: Come on chaps
 Come on down
 Sign up now
 Do your country proud
 Meet the King
 Shake his hand
 Come on boys
 Protect our land
 Enlist our lads
 The cause is true
 It's your duty
 We need you
 All you fellas, it won't take long
 Join your friends
 And sing our song
 REPEAT

VOICE 1: For King and Country.

Well-done North Staffordshire!

Seventh and Eighth new battalions are now full
up.

Third and Fourth North Staffords made up to 2000 strong. North Stafford men still wanted to form ninth and tenth battalions.

Recruits now enlisted serve one day with the colours and remainder with the army reserve, and six pence a day until such time as called upon by army council.¹

NARRATOR: The Great War began on 28th July 1914.

85,000 men were sent to fight the Germans in Belgium and France, and Lord Kitchener called for a million volunteers to join up. Within a month, 750,000 men had enlisted.

For a time, people were happy to put themselves forward to fight. However, as news of the huge numbers of casualties and the terrible conditions started to circulate, volunteer numbers began to wain.

As it became clear that the war would not be over quickly, the government introduced the National Registration Act. This law required all people aged 15 to 65 to put their names on a register. It allowed the military to find out how many men had yet to volunteer, and led to the specific targeting of those individuals to get them to enlist.

¹ Edited text from an advert in *Staffordshire Advertiser* on 12 September 1914

SONG: *The Road to Glory*

ALL: This is your story of the road to glory
To honour your family and to make your name
To serve your country from whence you came

To do your duty and make safe the Crown
Stand with your brothers, stand tall and proud
Return a hero to cheering crowds (Hoorah!!)

The boot maker's mother turned to her son
Put down your hammer and pick up a gun
The King implores you to fight the Hun ("Come on
troops")

It breaks my heart to say this is so
The boys in the trenches need you to go
March off to the front and put on a good show

Solo: I have no job and lots of time
My eyes are drawn to a great big sign
"Your country needs you", the sign it said
What I did not know, I'd soon be dead

NARRATOR: At the start of the Great War, Britain was
unusual in Europe because it did not have a
conscripted army.

By early 1916, the need for more and more men to fight led to the introduction of the Military Service Act. From 2 March 1916, all unmarried men aged 18 – 41 would be 'deemed to have enlisted'. In a few months, conscription would be extended to married men as well.

The government knew there would be opposition to the Act, especially from MPs who were Quakers or members of the Independent Labour Party. For this reason, there was a 'conscience clause'. This allowed people to opt out of conscription on the basis of a conscientious objection to taking part in combat.

(THE GROUP PERFORM A SIMPLE ARMS DRILL LED BY A DRILL INSTRUCTOR. DURING THE SECOND 'CHANGE ARMS', ONE OF THE GROUP THROWS DOWN HIS RIFLE AND STEPS FORWARD)

INSTRUCTOR: What are you doing Private?

OBJECTOR: I refuse to take part in this anymore.

INSTRUCTOR: What is the problem?

OBJECTOR: To me war is the absolute antithesis of Christianity.
I have no right to take my own life. I have therefore
have absolutely no right to take another's life.²

INSTRUCTOR: Take him to the Guard room

(OBJECTOR IS ESCORTED TO THE BACK OF THE CHOIR)

NARRATOR: There were different reasons for people's
objection to conscription. They fell
broadly into four categories, although often they
might draw on one or more reason.

People could be exempted if they could show they or
their family might suffer financial hardship.

VOICE 2: I am Fred Spinks³ and I am 19. I am a boot salesman and
I live at 64 Bradbury Lane, Hednesford.

I am claiming on the grounds that I have a widowed
mother, aged 54, who I have to look after. My three
elder brothers are all fighting at the front. It would
be a monstrous thing to call up the only son remaining
at home for military service.

² Exact phrase by Leslie James Adams from tribunal record 143

³ From the tribunal record of Fred Spinks, No 215

NARRATOR: Or that they had a job of 'national' importance.

VOICE 3: I am Alfred Lockett⁴. I am here in support of my son, Spencer Lockett. I farm about 193 acres of land. I have 77 dairy cows and 64 cattle tied up. 43 are milking cows. I also have 120 sheep, mostly ewes in lamb. My son is indispensable to me as it is impossible for me to milk the cows and feed the cattle and attend to the sheep. I have increased my dairy stock for the national interest of the country. If my son goes I will have to sell my dairy stock as I cannot replace him. I am 63 years of age.

NARRATOR: Others made a case on religious grounds.

VOICE 4: My name is William Hopley⁵. I am a follower of Christ and have made a covenant with God to follow his footsteps faithfully. The law of God provides "thou shalt not kill" and not only so but his law governing Christian commandments is to refrain from doing evil and do good unto all as he has an opportunity to follow peace with all men.

I am a member of the International Bible Students Association, a religious organisation which has existed

⁴ From the tribunal record of Spencer Lockett, No 187

⁵ From the tribunal record of William Hopley, No 2473

for more than 30 years. I am in full harmony with and believe the teachings of the said association which forbids its members to participate in war in any form

NARRATOR: And finally, there were those who were motivated by their political beliefs.

VOICE 5: My name is Vale Rawlings⁶. My appeal is based on the grounds that, since I was old enough to take an interest in Public Affairs, I have been an earnest advocate of international Working Class Solidarity. Therefore, to me, war is only a means of dividing the workers against each other. Further, I refuse to be a tool of Imperial and International Capitalism. I am an Internationalist, Socialist and Trade Unionist. Wars are the result of Cosmopolitan Capitalism and phase in its development, which in my judgement of history destroys the effort towards International Working Class Solidarity and Brotherhood, and further embitters racial animosities.

⁶ From the tribunal record of Vale Rawlings, No 1334

Song: *I Won't Go to War*

Solo 1: I am Ed Wheeldon⁷ and I am a Socialist
 I have no aptitude for military service
 And I won't take another human life
 For me war is nothing but destruction
 An unnecessary strife

 Yes I am a conscientious objector
 And I won't take part in your evil deeds
 To keep myself of sound mind
 I won't entertain your blood thirsty greed

Solo 2: I am Arthur Bailey⁸
 I've my business to run
 My two sons are fighting
 I can't leave my mum
 Teaching women to type
 Will free the men to fight
 I'm an objector
 And that is my right

Solo 3: James Adams'⁹ my name, and teaching's my game
 I stand here today because I'm not to blame
 I will serve my nation in Christian ways

⁷ Based on the tribunal record of Edwin Wheeldon, No 566

⁸ From the tribunal record of Arthur Bailey, No 257

⁹ From the tribunal record of James Adams, No 143

God will be in my life for the rest of my days

ALL: I won't go to war, and for this I'm not ashamed
When the war is over, we're left with all the pain.

(DURING THE FINAL REFRAIN, EACH MAN IS GIVEN A PRISON TAG WITH
THEIR CELL NUMBER ON IT)

NARRATOR: Whatever their grounds for exemption were, all
objectors were required to appear at a tribunal. In
the first instance, this would be a local tribunal.

This would be staffed by local people, almost always
men, who were considered to be of importance in the
local community. They were of course exempt from
conscription themselves because they were over the age
of 41!

Many first requests for exemption were denied. At this
point you could appeal at a county tribunal, and if
this failed, you could go to a national tribunal.
Their decision was final.

CHAIRMAN: My name is Eustace Joy¹⁰. I am the Chairman of

¹⁰ George Eustace Joy was the clerk of the Staffordshire County Council during WW1 and he chaired many local tribunals. The numbered records cited in this text were all contained in his own personal papers that were subsequently submitted to the Staffordshire Records Archive when he died.

this tribunal.

CAPTAIN: I am Captain Unsworth. I am the military representative to this tribunal.

CHAIRMAN: We are here today to hear the final appeal of Edmund Ford¹¹.

FORD: My views, based upon moral grounds, of a good many years, make it utterly impossible for me to sanction war. I have no shame in standing here, but rather take pride in making my stand, against the greatest tragedy of the world's history.

As a socialist, I clearly see the causes of this war, as of all wars. The rulers of this country must share, with the rulers of the Central Powers, the equal responsibility for the crimes of war. History didn't begin with August 1914. The few responsible for war's continuance know well that victory to either side is an impossibility, and are merely drifting on in the vain hope that something may happen to save their faces.

¹¹ Based on the text of Edmund Ford's statement to police (magistrates) court, 25 May 1917

That is why those of us who do not agree with you, and say so, must be imprisoned. I prefer being a victim of injustice, to an infliction on others, which is your position. The time will come, and will not be long in coming, when you will be recognised as being worthy to rank with all the fools of tyrants who have preceded you.

I stand here as a protest against the awful crime of the old men of Europe, sacrificing the young to slaughter in the interests of the most unprincipled set of tyrants the world has ever been cursed with.

Apart from the dictates of conscience, one's reason shows that armed force is not a remedy but the direct opposite. Force begets force. Hate begets hate and so the vicious circle grows. In all the world's history, the only freedom which people generally have ever enjoyed has been won, not by armed force but rather by those who have passively opposed force.

CHAIRMAN: I now have four options:

Absolute exemption

Conditional exemption

Non-combatant duties

Or, I can refuse.

In this case I'm refusing you exemption and you must report to Whittington Barracks immediately.

FORD: I refuse to co-operate as I fail to recognise the authority of the Military Service Act.

CAPTAIN: In that case we will move straight to a Court Martial. I find you guilty of refusing to obey an official order. I sentence you to 112 days hard labour.

NARRATOR: Following a court martial, conscientious objectors would be taken to a military prison and then often transferred to a civil prison.

Prison conditions in 1916 were poor. Despite the Prison Act of 1898, little had really changed.

The quality of the food was terrible, labour of consisted mainly of canvas work, and the silent system was still being used in many prisons.

PEET: "To prison" and "to isolate" are practically identical terms. I understood this when on reaching my cell on my first night I found my sole remaining links with ordinary life were my spectacles, every shred of clothing and other possessions having been replaced by prison garb.

Then the first rule read, "Prisoners must preserve silence," and from the moment of entering til that of leaving the prison, to hold the slightest communication with another prisoner renders one liable to punishment.

Perhaps the outsider will imagine that temptations to break this rule occur on more occasions than is actually the case. During the first month, the only time one sees another human being is for the few moments when the cell door is opened for meals, at exercise, and at Chapel.

Our 30 minute daily exercise provides, however, the chance of seeing at least the faces of one's friends, and the solemnity and dullness of the monotonous perambulation was often relieved by many a touch of humour. Indeed, a sense of humour evoked by trivial incidents is of inestimable value in prison. It tonics the whole man. It creates to be sure a special temptation – to try to share the zest with one's fellows.¹²

¹² Text taken from various sections of '112 Days of Hard Labour' by Hubert Peet

SONG: *Not Quite the Ritz*

ALL: I've been sent to gaol,
 though I've done nothing wrong
Now I'm sewing mailbags,
 at least I've shot no one
What is this I'm reading?
 I think it is misleading?
They said the war would be over quick,
 turns out that it's a con

The Governor is real nasty,
 he made me shave my head
The Chaplain came and said a prayer
 for the lice who are now dead
And old lag said, "Don't worry,
 nothing happens in a hurry"
I turned my back for just one second
 and the rotter nicked my bread!

There was a warder, Kaiser Bill,
 who put us through the drill
On the yard he worked us hard
 and made us very ill
Round the yard we went -
 Rightwards we were sent
But Joseph Clarke a Socialist,

went left and caused a spill

Someone shouted, "Conchie -

you shirkers make me sick"

Joseph Clarke retorted,

"You Tommies are all thick."

Kaiser Bill went red -

And struck him on the 'ead

Clarkey fell down to the ground

and said, "You stupid..."

My best friend is a cockroach,

and she is called Michelle

The only one I talk to in my cell

As a creature, she's so posh

- She forces me to wash

I'm sparkling clean I promise,

it's the officers that smell.

The warder brings my breakfast

like a bell boy at the Ritz

It's nice to sit in silence,

I won't have to fight the Fritz

Our cocoa might be bitter,

but it makes us all much fitter

It's better than the water which gives us all the...

(RASPBERRY BLOW)

NARRATOR: As the war progressed, the numbers of conscientious objectors in prison grew, in part because once you had served your first 112 days sentence, if you continued to refuse to take part in the war effort, then you would be sentenced to further time in prison.

Hard line absolutist prisoners became a real problem for the authorities. In Summer 1918, there was one last attempt to get them to compromise on their principles. The Wakefield Experiment offered Absolutists cells without locks, freedom of movement inside the prison, writing materials, tobacco and permission to wear their own clothes. In exchange they would be expected to co-operate and agree to doing work of national importance. Needless to say, the experiment was short-lived.

ABSOLUTIST: The Manifesto of Absolutists at Wakefield.¹³

It is not generally known that there are today over 1500 Conscientious Objectors in prison. Of these, nearly 700 have served sentences amounting to two years imprisonment. The Government is now transferring these long sentence men to Wakefield Prison and instead of granting them absolute exemption which is their right, is trying to induce them to administer

¹³ Text from The Manifesto of Absolutists at Wakefield Prison, 1918

their own punishment by working a scheme of Industrial Conscription.

Our vital principle as Absolutists is not a refusal to serve our community. It is that we cannot accept either Military service or any compulsory work, organised to facilitate the prosecution of war. Therefore, we cannot accept any scheme of work involving actual or implied consent.

We are faced with a situation, submission to which may involve the complete denial of our principles by implicitly introducing an element of voluntary or semi voluntary cooperation on our part.

As long as the Government deny us the right, we can only take with cheerfulness and unmistakable determination whatever penalties are imposed on us. We want no concessions. We desire only the liberty to serve.

September 14 1918.

NARRATOR: The Great War ended on 11 November 1918.

Unfortunately, many conscientious objectors stayed in prison into early 1919. This led to a lot of complaints.

VOICE 6: From The Manchester Guardian, 8 May 1919

"There were 108 "C O" prisoners. They decided to protest against their continued imprisonment, and proceeded to set the prison rules and the prison officials at open defiance. These men constantly held meetings in the prison, at which they addressed their fellow prisoners, and at these meetings extreme Socialist views were propounded.

"The Red Flag" and other revolutionary songs were constantly sung by them during the day and evening. Nearly every night they disturbed the whole prison by banging their cell doors with stools and bed boards in such a manner as to deprive their fellow prisoners of their sleep and of the necessary quiet to enable them to read in their cells during the time reading was permitted."

NARRATOR: The last of the absolutists to be put in prison were released in August 1919.

Of the 16000 men who expressed an objection to war, just 400 were granted absolute exemption.

6500 were granted conditional exemption.

5000 were offered non-combatant duties
2500 were denied and a further 1200 refused to apply
for a tribunal.

70 men died either in prison, or shortly after
release.

In the end, 6000 spent time in prison. This included
18 people who were, or later became, MPs. These
included Fenner Brockway who along with Stephen
Hobhouse, published a long book on the state of
English prisons as they had experienced them. This
book had a significant impact on later prison reforms.

SONG: *If It Wasn't For Them*

ALL: My family have shunned me
 And turn away their heads
 My boyhood pals are now long gone
 And all my brothers' dead

 Branded as a criminal
 Every door is closed
 I don't dare look behind me
 Broken in body and soul

 A mother pulls her child
 Whispers too low to hear
 "He was a conchie in the war"
 The lad recoils in fear

 I went back to the foundry
 My employment from before
 It all went well until the boss he said,
 "What did you do in the war?"

 If it wasn't for them

 If it wasn't for them

 (Repeat until all statements have been said)

VOICE 1: I could not grow my hair long

VOICE 2: I wouldn't be allowed to talk in prison
VOICE 3: Our visits would still be caged
VOICE 4: I wouldn't be allowed to hold my partner's hand
VOICE 5: We might still be eating gruel
VOICE 6: I could have gone insane
VOICE 7: I wouldn't get a good night's sleep
VOICE 8: We might have few rights to complain
VOICE 9: There'd be no open conditions
VOICE 10: Prison life might not have changed
VOICE 11: There would be no prison reform

ALL: They didn't go to war
For this they lived in shame
But if they had not made a stand
Things would not have changed
They paid a heavy price
The conscience of the few
"It's by the faith of idealists
The ideal will come true"¹⁴
If we in love would serve
Brute force can find no place
All men in harmony must live
No dominating race¹⁵

END

¹⁴ Quote from Dorothy Stevens' Conscientious Objectors Memorial Plaque, 1923

¹⁵ This final verse is taken from a poem called The Secret by Herbert Whatley, a conscientious objector imprisoned in Wormwood Scrubs, April 1917

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No.1 Come on Chaps

Ghost Songs of the Conscientious Objectors

Arrangement by Nick Hayes

Upbeat march tempo ♩ = 108

Solo

Choir

Side Drum

Piano

Squad! By the left quick march!

Choir

S. D.

Pno.

Repeat if necessary

Pno.

Cue for choir

No.1 Come on Chaps

11

Choir

Choir (harm)

S. D.

G G D

Come on chaps, come on down, sign up now, do your coun-try proud. Meet the King, shake his hand.

Optional harmony 2nd time

Come on chaps, come on down, sign up now, do your coun-try proud. Meet the King, shake his hand.

14

Choir

Choir (harm)

S. D.

D G G G

Come on boys pro - tect our land. En - list our lads, the cause is true, it's your du - ty we need you.

Come on boys pro - tect our land. En - list our lads, the cause is true, it's your du - ty we need you.

17

Choir

Choir (harm)

S. D.

D D G

All you fel - las, it won't take long, join your friends and sing our song.

All you fel - las, it won't take long, join your friends and sing our song.

No.2 Road to Glory

Ghost Songs of the Conscientious Objectors

Arrangement by Nick Hayes

Gentle ♩ = 46

Choir

Piano

C G/B Am D7 G G G/B C G

This is your stor-y of the road_ to glor-y To

Detailed description: This system contains the first two staves of music. The top staff is for the Choir, and the bottom staff is for the Piano. Above the choir staff, guitar chords are indicated: C, G/B, Am, D7, G, G, G/B, C, G. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand. The vocal line begins with a rest for two measures, then enters with the lyrics 'This is your stor-y of the road_ to glor-y To'.

Choir

Pno.

C Em A7 D C G/B Am D7 G

5 ho-nour your fam'ly and to make your name To serve your coun-try from whence you came.

Detailed description: This system contains the third and fourth staves of music. The top staff is for the Choir, and the bottom staff is for the Piano. Above the choir staff, guitar chords are indicated: C, Em, A7, D, C, G/B, Am, D7, G. The piano accompaniment continues with the same rhythmic pattern. The vocal line continues with the lyrics 'ho-nour your fam'ly and to make your name To serve your coun-try from whence you came.'

Choir

Pno.

C G/B Am D7 G G G/B C G

9 To do your du - ty and make safe the Crown

Detailed description: This system contains the fifth and sixth staves of music. The top staff is for the Choir, and the bottom staff is for the Piano. Above the choir staff, guitar chords are indicated: C, G/B, Am, D7, G, G, G/B, C, G. The piano accompaniment continues. The vocal line continues with the lyrics 'To do your du - ty and make safe the Crown'.

Choir

Pno.

C Em A7 D C G/B Am D7 G

13 Stand with your broth-ers, stand tall_ and proud Re turn a he - ro to cheer - ing crowds.

Detailed description: This system contains the seventh and eighth staves of music. The top staff is for the Choir, and the bottom staff is for the Piano. Above the choir staff, guitar chords are indicated: C, Em, A7, D, C, G/B, Am, D7, G. The piano accompaniment continues. The vocal line continues with the lyrics 'Stand with your broth-ers, stand tall_ and proud Re turn a he - ro to cheer - ing crowds.'

No.2 Road to glory

17

Choir

shouted: "Hoorah!"

The boot mak-er's moth-er turned to her son

Pno.

21

Choir

Put down your ham-mer and pick up a gun

The King— im-plores you to

Pno.

24

Choir

fight— the Hun.

Spoken (solo):
"Come on troops!"

Pno.

27

Choir

It breaks my heart to say this is so

The boys in the tren-ches need you to go March

Optional harmony

Choir (harm)

It breaks my heart to say this is so

The boys in the tren-ches need you to go March

Pno.

No.2 Road to glory

31

Choir

Choir (harm)

Pno.

C G/B Am D7 G C G/B Am D7 G

off to the front and put on a good show. Whistle

Whistle

off to the front and put on a good show.

Meno mosso

35

Choir

Pno.

Em Bm/D C G/B Am G C D

Solo

I have no job and lots_ of time I looked up and saw_ a great_ big sign "Your

39

Choir

Pno.

Em G/D C(add9) G/B Am7 G(add9)

coun-try needs you", the sign_ it said What I did not know...

Spoken :
"I would soon be dead."

No.3 I Won't Go to War

Ghost Songs of the Conscientious Objectors

Arrangement by Nick Hayes

Ballad ♩ = 82

1    Spoken : "I am Ed
Wheeldon and I am
a socialist

Solo Voice

Piano

4  **A**  I have no ap - ti tude__ for mi-li-ta-ry

Solo Voice

Pno.

7   ser-vice And I won't take__ an-oth-er hu - man life For

Solo Voice



Pno.

10     me all war__ is noth'-n' but dis-truc-tion An un-ne-ces-sar - y strife

Solo Voice

Pno.


No.3 I won't Go to War

13  

Solo Voice

Yes I am a con-sci-en-tious ob-jec-tor And

Pno.









16   

Solo Voice

I won't take part in your e - vil deeds To keep my-self_ of sound mind I'll

Pno.









19      

Solo Voice

not en-ter-tain_ your blood thir - sty greed

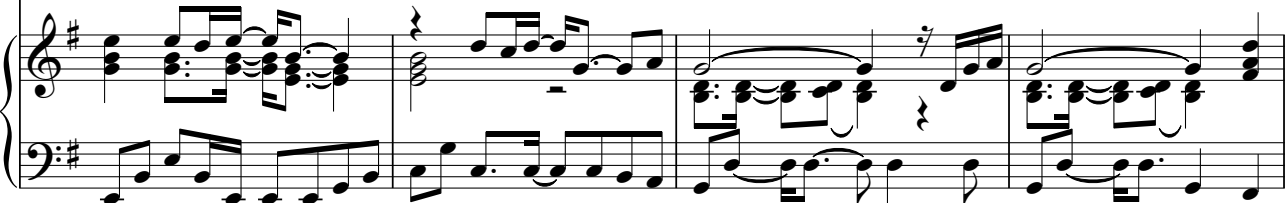
Pno.



22     

Solo Voice

Pno.



No.3 I won't Go to War

26

Em Cmaj7 G G

Solo Voice

Pno.

30

G B G C

Solo Voice

I am Ar-thur Bai-ley I've my bus'-ness to run

Pno.

33

G D Am

Solo Voice

My two sons are fight ing I can't leave my mum

Pno.

36

G G G

Solo Voice

Teach-ing wom-en to




Pno.


No.3 I won't Go to War

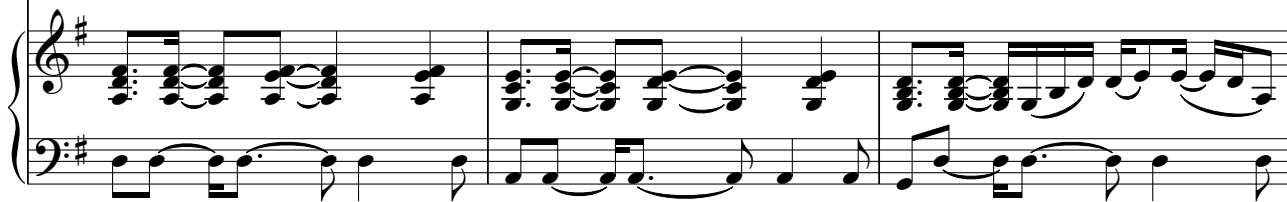
39   







Solo Voice 
 type Will free the men to fight

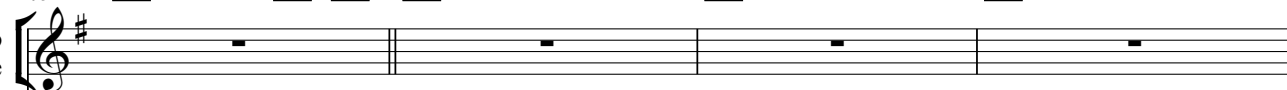
Pno. 


42   







Solo Voice 
 I'm an ob - jec tor And that is__ my right

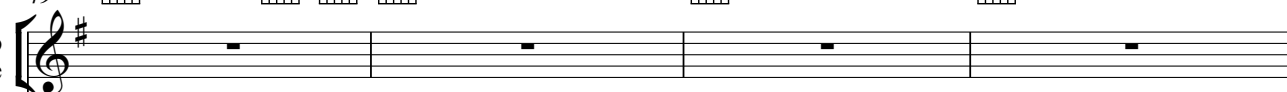
Pno. 


45      

Solo Voice 

Pno. 

49      

Solo Voice 

Pno. 

No.3 I won't Go to War

53

G C G

Solo Voice

James A - dams'__ my name

Pno.

56

C G D

Solo Voice

And teach-ing's__ my game I stand here to day

Pno.

59

Am G G

Solo Voice

Be-cause I'm not to blame__

Pno.

62

G G C

Solo Voice

I will serve my na-tion In Chris - ti-an

Pno.

No.3 I won't Go to War

65

G D Am

Solo Voice

ways God will be my life— for the rest of my

Pno.

68

G G G D/F# Em Cmaj7

Solo Voice

days

Pno.

72

G G G D/F# Em

Solo Voice

Pno.

75

Cmaj7 G G

Solo Voice

Pno.

No.3 I won't Go to War

78 **D** **Em** **C** **Am7**

Choir (Choir)

I won't go to war — for this I'm not ash-amed —

beginning quietly, progressively getting louder until the end

SNARE

3 3 3

beginning quietly, progressively getting louder until the end

Pno.

81 **Am7** **Em** **C**

Choir

When the war is o - ver, We're left with all the pain

3 3 3

Pno.

84 **Am7** **Am7** **Em** x 3

Choir

I won't go to war

3 3 3

Pno.

No.3 I won't Go to War

87

Choir

for this I'm not ash-amed —

Snare Drum & Susp Cymbal

Pno.

Chord diagrams: C (x02321), Am7 (x02021), Am7 (x02021).

90

Choir

When the way is o - ver, We're left with all the pain__

Snare Drum & Susp Cymbal

Pno.

f

SUSP. CYMBAL

Chord diagrams: Em (022500), C (x02321), Am7 (x02021).

No.4 Not Quite the Ritz

Ghost Songs of the Conscientious Objectors

Arrangement by Nick Hayes

Bright ♩ = 112



Choir

Side Drum

Tin Whistles

Piano



5

Choir

I've been sent to jail, though I've done noth-ing wrong

Tin whis

Pno.



9

Choir

Now I'm sew-ing mail bags, at least I've shot no - one What is this I'm read-ing? I

Pno.

No.4 Not Quite the Ritz

12

Choir

think it is mis-lead-ing They said the war would be o - ver quick, turns out that it's a con The

Pno.

C G/B Am D7 G

15

Choir

Guv'-nor is real nas-ty, he made me shave my head The chap-lain came and said a prayer for the

Pno.

C A7 Dm

18

Choir

lice who now are dead An old lag said "don't wor-ry, noth-ing hap-pens in a hur-ry" I

Pno.

Dm Ab7 G C G/B Am

21

Choir

turned my back for just one sec-ond and the rot-ter nicked my bread!

Pno.

D7 G C

No.4 Not Quite the Ritz

23

Choir

Tin whis

Pno.

C A7 Dm G

There

27

Choir

Pno.

C A7 Dm

was a war-der, Kai-ser Bill, who put us through the drill On the yard he worked us hard and

30

Choir

Pno.

Dm Ab7 G C G/B Am

made us ve - ry ill Round the yard we went, right-wards we were sent But

33

Choir

Pno.

D7 G C

Jo-seph Clarke a So - cia - list, went left and caused a spill Some-one shout-ed "Con - chie, you

No.4 Not Quite the Ritz

36    

Choir shirk-ers make me sick" Jo-seph Clarke re - tort - ed, "You Tom-mies are all thick"

Pno.

39     

Choir Kais-er Bill went red, and struck him on the 'ead Clar-key fell down to the ground and

Pno.

42     

Choir any sound
said "You stu- pid..."

Tin whis any sound

Pno.

46    

Choir My best friend is a cock-roach, and she is called Mich-elle The on-ly one I talk to in my

Tin whis

Pno.

No.4 Not Quite the Ritz

50

Choir

cell As a crea-ture she's so posh, she for-ces me to wash I'm spark-ling clean I pro-mise, it's the

Pno.

Dm Ab7 G C G/B Am D7

54

Choir

of - fi - cers that smell The war-der brings my break-fast like a bell-boy at the Ritz It's

Pno.

G C A7

57

Choir

nice to sit in si-lence, I won't have to fight the Fritz Our co-coa might be bit - ter, but it

Pno.

Dm Dm Ab7 G

60

Choir

makes us all much fit - ter It's bet - ter than the wat - er which gives us all the... blow raspberry

Pno.

C G/B Am D7 G

No.5 If It Wasn't for Them

Ghost Songs of the Conscientious Objectors

Arrangement by Nick Hayes

Gentle ♩ = 72



Choir

Piano

D(sus4)



G



Em

C

D

Choir

Pno.

G

G

D7

Em

Em

C

Choir

Pno.

My fa - mi - ly have shunned me And turn a - way their

No.5 If It Wasn't for Them

12

Choir

heads My boy - hood pals are now long gone And all my broth-ers

Pno.

D(sus4) D C D G D Em C D

16

Choir

dead

Pno.

G G D7 Em C D G

21

Choir

Bran - ded as a cri-mi-nal Ev' - ry door is closed I

Pno.

G D7 Em Em C D(sus4) D

25







Choir


don't dare look be - hind me Bro-ken in bo-dy and soul


Pno.








C D G D Em C D G


No.5 If It Wasn't for Them

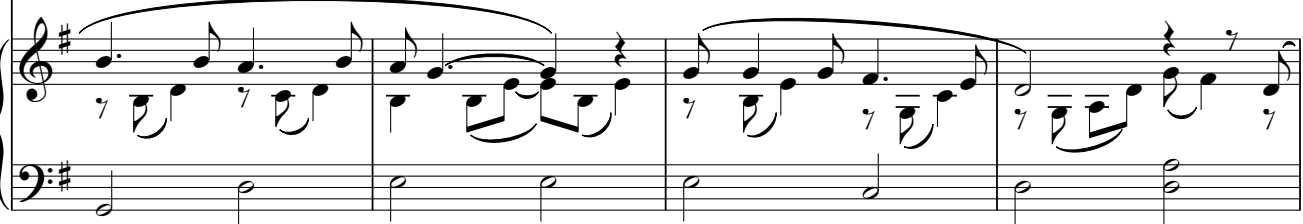
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







Choir 


Pno. 

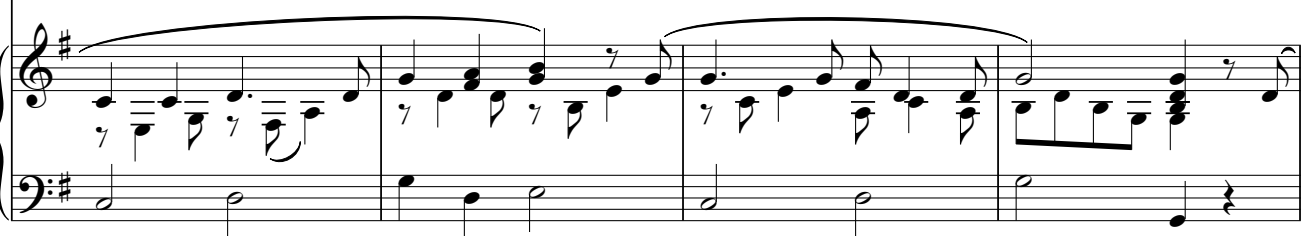
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





Choir 


Pno. 


37        

Choir 

Pno. 

41      

Choir 

Pno. 

No.5 If It Wasn't for Them

45

Choir

G D⁷ Em Em C D(sus4) D

went back to the foun-dry My em-ploy - ment from be-fore It

Pno.

49

Choir

C D G D Em C D

all went well 'til the boss he said, "What did you do in the

Pno.

52

Choir

G C D(sus4) Em

war?"

Pno.

mf

No.5 If It Wasn't for Them

55

Choir

Piano

C D(sus4) Em

If it was - n't for them

57

Choir

Piano

C D(sus4) Em

If it was - n't for them

x9

- Spoken, solo, after each sung phrase:
1. I could not grow my hair long
 2. I wouldn't be allowed to talk in prison
 3. Our visits would still be caged
 4. I wouldn't be allowed to hold my partner's hand
 5. We might still be eating gruel
 6. I could have gone insane
 7. I wouldn't get a good night's sleep
 8. We might have few rights to complain
 9. There'd be no open conditions
 10. Prison life might not have changed

Progressively becoming softer and softer

Piano

59

Choir

Piano

C D(sus4) Em

p

If it was - n't for them

11. There would be no prison reform

Piano

p

No.5 If It Wasn't for Them

FINALE

Più mosso ♩ = 80

61

Choir

Piano

E B(sus4) B E E(sus4) E E B E E(sus4) E

They di - dn't go to war For

65

Choir

Piano

G# C#/G# G# C#m E7 A E B/D# C#m

this they lived in shame But if they had not made a stand

69

Choir

Piano

E B(sus4) B E E(sus4) E E B E E(sus4) E

Things would not have changed They paid a hea - vy price The

73

Choir

Piano

G# C#/G# G# C#m E7 A E B/D# C#m

cons-cience of the few It's by the faith of i - dea - lists The

No.5 If It Wasn't for Them

77

E B(sus4) B E E(sus4) E E B E E(sus4) E

Choir

i - deal will come true If we in love would serve Brute

Pno.

81

G# C#/G# G# C#m E7 A

Choir

force can find no place All men in har - mo -

Pno.

84

E B/D# C#m E B(sus4) B E E(sus4) E

Choir

ny must live No do - mi - nat - ing race

Pno.

Ghost Songs of the Conscientious Objectors, created by Rideout (Creative Arts for Rehabilitation) and The Irene Taylor Trust 'Music in Prisons', commissioned by the University of Warwick, and funded by the Wellcome Trust as part of *Prisoners, Medical Care and Entitlement to Health in England and Ireland 1850-2000* with additional funding from Arts Council England, HMP Stafford, the University of Warwick, the W.E.D. Trust, the Edward Cadbury Charitable Trust, and Thomas Deane Trust. You can read more about *Prisoners, Medical Care and Entitlement to Health in England and Ireland project* at <http://histprisonhealth.com>

