No. 1: OVERTURE

Piano Vocal Score

CUE: ON S.M. GO

Allegretto ♩=120

Copyright 2000/2001
David Jacklin

The Holly and the Ivy Fanfare

Piano

mp *mf*

A

f *p*

mp cresc

B

mf *mp* *slower* ♩=90

32 33 34 35 36

a little stronger

37 38 39 40 41

42 43 44 45

46 47 48 49

C

mf

50 51 52

3

3

Tom's Fate

D

Allegretto ♩= 110

53 54 55 56 57 58 59

right in ***f***

60 61 62 63 64 65 66 67

E

You're Nobody's Enemy

68 69 70 71 72 73

mp

74 75 76 77

mf

tr

Moderato ♩=100

78 79 80 81

82 83 84

tr

F

85 86 87 88

89 90 91 92

tr

93 94 95

G

Moderato ♩=100

A Boy's Story

96 97 98 99 100 101

102 103 104 105 106

107 108 109 110 111 112 113

114 115 116 117 118 119

H

Harry's Entrance: The Morning

♩.=60

120 121 122 123 124 125

p ***slower***

126 127 128 129 130

mp

131 132 133 134

rallantando ***mf***

No. 2: The Morning

Piano Vocal Score

Copyright 2000/2001
David Jacklin

CUE: Follow on in tempo from No. 1

Moving ♩.=70

Piano

cymbal roll into bar 2

mp

H.

STREET LAMPS FLARE IN THE BLUS- TER- ING WIND, COLD- LY SHINE ON THE PAVE- MENT.

HARD, DRY FROST, DRIV- EN ON BY THE WIND, LAYS ITS CLOAK ON THE CASE- MENT.

HERE AND THERE, A MILK WO- MAN MOVES, FEET WRAPPED IN RAGS 'GAINST THE

MORN- ING. BOYS BEAT FOR EN- TRY AT FRO- ZEN SHOP DOORS, AND

H.

20 21 22 23 24

CRY WITH COLD IN THE MORN- ING. COLD SLEET DRIZ- ZLES AND

H.

25 26 27 28

LASH- ES THE AIR, HANGS ITS RIME ON THE LAMP- POSTS. LOW- 'RING SKY FILLS THE

H.

29 30 31

HEART WITH DES- PAIR, FOOT- FALLS ECH- O- ING, PALE GHOSTS.

H.

32 33 34

FIVE O'- CLOCK, A BELL TOW- ER PEALS, CI- TY A- WAKES IN THE

H.

35 36 37 38

MORN- ING. SOL- I- TUDE, QUI- ET, THE TASTE OF DES- PAIR: ALL FLOWN A- WAY IN THE

A

H. MORN- ING.

V 2 TIMES, GEN'- L'- MEN,

f

V 2 TIMES! TIMES, GEN'- 'L'- MEN, TIMES!

V 3 CHRON- I- CLE! HERE'S CHRON- CHRON-

H. 'ER- ALD, LA- DIES, 'ER- ALD, MA'AM!

V 2 TIMES, GEN'- L'- MEN TIMES!

V 3 CHRON- CHRON- CHRON- I- CLE!

H. 'ER- ALD, LA- DIES, 'ER- ALD, MA'AM!

V 2 TIMES, GEN'- L'- MEN TIMES! TIMES, GEN'- 'L'- MEN,

V 3 CHRON- I- CLE! HERE'S CHRON- CHRON-

V 2 TIMES! TIMES, GEN'- L'- MEN TIMES!

V 3 CHRON- CHRON- CHRON- I- CLE!

H. CUR- IOUS CASE O' BREACH O' PROM- ISE, LA- DIES!

V 2 TIMES! 'IGH- LY INT- 'RES- TIN'

V 3 CHRON- I- CLE!

H.
V 2
V 3

60 61 62

MUR- DER, GEN'- EL'- MEN!
CHRON- I- CLE!
CUR- IOUS CASE YOU SHOULD BE READ- ING, LA- DIES!

63 64 65 66

'IGH- LY INT- 'RES- TIN' 'ER- ALD, LA- DIES, MUR- DER, TIMES!
'ER- ALD, MA'AM! TIMES!
CHRON- CHRON- CHRON- I- CLE!

B

67 68 69 70 71

mf

H.

72 73 74 75

STROKE OF SIX FROM ST. MAR- __ TIN'S BELLS MAR- KET SOULS IN THEIR PLA- CES.

H.

76 77 78

SLEET AND FROST CHANG- ING NOW IN- TO SNOW. POW- D'RING SHOUL- DERS AND

H.

79 80 81 82

FA- CES. ICE AND SNOW LAY BLAN- KETS OF WHITE. COV- ER- ING ALL IN THE

H.

83 84 85

MORN- ING. ALL OF THE PAIN AND THE HEART- ACHE YOU FEEL ARE

B

H.

86 87 88 89 90

FRO- ZEN COLD IN THE MORN- ING.

f

V 2

91 92 93

ALL SOULS A- BOARD THE BIR- MING- HAM HIGH FLI- ER.

f

94 95 96

MUST- N'T WASTE TIME, THIS BLACK AND FRO- ZEN DAY! ALL __ SOULS A- BOARD THE

97 98 99

BIR- MING- HAM HIGH FLI- ER. THE HORS- ES CATCH THE WEATH- ER AND WE'LL UP AND FLY A-

100 101 102

WAY! THE HORS- ES CATCH THE WEATH- ER AND WE'LL UP AND FLY!

103 104 105

V 2: FLY _ A- WAY. A- BOARD! A-

V 3: ALL SOULS A- BOARD THE BIR- MING- HAM HIGH FLI- ER.

106 107

V 2: BOARD! TAKE THE BLAN- KETS OFF THEM,

V 3: MUST- N'T WASTE TIME, THIS BLACK AND FRO- ZEN DAY! ALL _

108 109

V 2: GEORGE, LET THEM RUN, LET THEM GO!

V 3: SOULS A- BOARD THE BIR- MING- HAM HIGH FLI- ER. THE

110 111 112

V 2: NOT START- ED AND WE'RE RUN- NING BE- HIND. WHEN _ _ _ THE

V 3: HORS- ES CATCH THE WEATH- ER AND WE'LL UP AND FLY A- WAY! THE

V 2
V 3

113 114 115

HORS- ES CATCH THE WEATH- ER AND WE'LL UP AND FLY! WE'LL FLY A- WAY _. A- WAY.

HORS- ES CATCH THE WEATH- ER AND WE'LL UP AND FLY! FLY __ A- WAY.

H.
V 4

116 117 118

THE DAY- LIGHT HES- I- TATES, HOLDS ITS

THE DAY- LIGHT HES- I- TATES, HOLDS ITS

H.
V 4

119 120

BREATH, SEEMS A- FRAID TO WAKE AS PALE AND TIM- ID GHOSTS OF HOUS- ES

BREATH, SEEMS A- FRAID TO WAKE AS PALE AND TIM- ID GHOSTS OF HOUS- ES

H.
V 4

121 122

PASS A- LONG THE WAY. THE SMOKE OF MORN- ING FIRES MOUNT- ING

PASS A- LONG THE WAY. THE SMOKE OF MORN- ING FIRES MOUNT- ING

H.
V 4

123 124 125

HIGH IN THE AT- MO- SPHERE AS IR- ON HOOF- BEATS ECH- O IN THE BLACK AND FRO- ZEN DAY. THE

HIGH IN THE AT- MO- SPHERE AS IR- ON HOOF- BEATS ECH- O IN THE BLACK AND FRO- ZEN DAY. THE

126 127 128

SUN RIS- ING NOW SEEMS TO SHOW A WORLD GROWN OLD, EV- 'RY ROOF, TREE AND FARM- YARD IS

SUN RIS- ING NOW SEEMS TO SHOW A WORLD GROWN OLD, EV- 'RY ROOF, TREE AND FARM- YARD IS

129 130

WITH- ERED, COLD AND GRAY. DOORS ARE SHUT, HORSE TROUGHS FRO- ZEN HARD, NO

WITH- ERED, COLD AND GRAY. DOORS ARE SHUT, HORSE TROUGHS FRO- ZEN HARD, NO

131 132

STRAG- GLERS ON THE ROAD. EV- 'RY WIN- DOW FILLED WITH LIGHT BRIGHT- EYED

STRAG- GLERS ON THE ROAD. EV- 'RY WIN- DOW FILLED WITH LIGHT BRIGHT- EYED

C

H.

V 4

133 134 135 136

CHILD- REN WATCH OUR HORS- ES FLY BY.

CHILD- REN WATCH OUR HORS- ES FLY BY.

mf

137 138 139 140

141 142 143 144 145

146 147 148 149

150 151 152 153

D

154 155 156 157 158 159

long diminuendo
to ppp at bar 172

160 161 162 163 164 165 166 167

168 169 170 171 172 173

ppp

E

H. 174 175 176 177

THE DAY LIGHT HES- I- TATES, HOLDS ITS

V 2

ALL SOULS A- BOARD THE

V 3

A-

V 4

DAY- LIGHT HES- I- TATES,

G.P.

ff

G.P.

178 179

H. BREATH, SEEMS A- FRAID TO WAKE AS PALE AND TIM- ID GHOSTS OF HOUS- ES

V 2 BIR- MING- HAM HIGH FLI- ER. MUST- N'T WASTE TIME, THIS

V 3 BOARD! A- BOARD!

V 4 HOLDS ITS BREATH, PALE AND TIM- ID GHOSTS

180 181

H. PASS A- LONG THE WAY. THE SMOKE OF MORN- ING FIRES MOUNT- ING

V 2 BLACK AND FRO- ZEN DAY! ALL SOULS A- BOARD THE

V 3 TAKE THE BLAN- KETS OFF THEM, GEORGE, LET THEM RUN, LET THEM

V 4 PASS A- LONG THE WAY. EAR- LY MORN- ING FIRES

182 183

H. HIGH IN THE AT- MO- SPHERE AS IR- ON HOOF- BEATS ECH- O IN THE

V 2 BIR- MING- HAM HIGH FLI- ER. THE HORS- ES CATCH THE WEATH- ER

V 3 GO! NOT START- ED AND WE'RE

V 4 LIFT THEIR SMOKE. HOOF- BEATS E- CHO IN THE

184 185 186

H. BLACK AND FRO- ZEN DAY. THE HORS- ES CATCH THE WEATH- ER

V 2 AND WE'LL UP AND FLY A- WAY! THE HORS- ES CATCH THE WEATH- ER

V 3 RUN- NING BE- HIND. WHEN _ _ _ THE HORS- ES CATCH THE WEATH- ER

V 4 BLACK AND FRO- ZEN DAY. WE'LL FLY A WAY! THE HORS- ES CATCH THE WEATH- ER

187 188 189

H. AND WE'LL UP AND FLY! FLY _ A- _ WAY!

V 2 AND WE'LL UP AND FLY! FLY __ A- WAY.

V 3 AND WE'LL UP AND FLY! WE'LL FLY A- WAY _. A- WAY.

V 4 AND WE'LL UP AND FLY! FLY _ A- _ WAY!

ritard *a tempo* *fff*

190 191 192

No. 3: The Morning, 1st Transition

Piano Vocal Score

Copyright 2000/2001
David Jacklin

Strongly ♩=80

CUE: HARRY "to what quarter I turn my face."

Piano

18 19 20 21

22 23 24 25

26 27 28 29

rit.

a tempo

30 31 32

rit.

rall.

No. 4: A Boy's Story

Piano Vocal Score

With energy ♩=110

CUE: ANGELA: "Of all things."

Copyright 2000/2001
David Jacklin

Harry

Piano

ONCE UP- ON A TIME,

H.

Bless the man!
What's amiss with his brain?

BACK WHEN PIGS DRANK WINE, AND MON- KEYS CHEWED TER- BACK- ER.

H.

Thought he was
light-headed.

It's poetry.

IN THOSE WON- D'ROUS TIMES, THERE WAS ONCE A

A.
H.
Ed.

18 19 20 21 22 23

NO, NO.

BOY, NOT ME YOU UN- DER- STAND. WELL,

NOT HAR- RY!

H.

24 25 26 27 28

HE WAS IN LOVE WITH THE MOST AN- GEL- IC CREA- TURE; HE THOUGHT OF HER

H.

29 30 31 32

DAYS AND HE DREAMED OF HER AT NIGHT. SHE HAD AN- GEL- IC EYES; AN-

H.

33 34 35 36

GEL- IC HAIR; AN- GEL- IC VOICE. SHE WAS AN- GEL- IC AL- TO-

H.

37 38 39 40 41 42

GETH ER, AND HER NAME WAS SER- A- PHIN- A.

Not Angela?

A

What made you think that?
Caught you! Ha, ha!

H.

43 44 45 46 47

SO, HE DREAMED OF HER. SO, HE BROUGHT HER GIFTS OF

H.

48 49 50 51 52 53

OR'N- GES AND OF AP- PLES.

Oranges and apples!

Not even candied apples!

H.

54 55 56 57 58

WOULD HAVE BROUGHT HER PEARLS, DI'- MONDS, SILK OR GOLD, BUT ALL HE HAD

H.

59 60 61 62 63

Four pence! Poor Boy!

WAS FOUR- PENCE A WEEK. THIS BOY HAD A

H.

64 65 66 67 68

FRIEND AND HIS NAME, IT SEEMS, WAS BOB- BO, WHO TOO WAS IN LOVE WITH A

B

Em.

H.

Ed.

69 70 71 72

MOST EM- PHA- TIC VIS- ION NAMED EM- PHER- I- A. EM- PHER- I- A?

EM-

H.

Ed.

73 74 75 76

PHER- I- A! AND SO EACH ONE WOULD LOVE THE OTH- ER, AND THEY

PHER- I- A!

H.

77 78 79 80 81 82

And then what happened?

ALL WERE FRIENDS TO- GETH- ER. THEN THEY ALL GREW UP.

C

H.

83 84 85 86 87 88 89

They were very sudden about it!

It happens like that. IT'S A SMALL KIND OF TALE AS A YOUNG BOY MIGHT

H.

90 91 92 93 94 95 96

TELL; I COULD- N'T IM- PROVE IF I TRIED. BUT A TALE TOLD IN LOVE IS A

H.

97 98 99 100 101 102 103

TALE TOLD RIGHT WELL: A TALE OF A BOY AND HIS BRIDE. A TALE OF A

C

H.

104 105 106 107 108 109 110

BOY AND HIS BRIDE. SO

H.

111 112 113 114 115

BOB- BO AND THIS BOY EACH CLIMBED UP- ON HIS HORSE, AND WENT TO SEEK

H.

116 117 118 119 120 121

Where did they get the horses?

HIS FOR- TUNE.

They'd saved seven and fourpence between them.

BACK THEY CAME ONCE

Em.

H.

Ed.

122 123 124 125 126

NOT

MORE, BOB- BO AND THIS BOY. NOT ME, YOU UN- DER- STAND.

NOT

127 128 129 130 131

A. NO, NO. (HUR- RAH!)

Em. HAR- RY. (HUR- RAH!)

H. WELL, SO THEY RE- TURNED, THEIR

Ed. HAR- RY. (HUR- RAH!)

132 133 134 135

A. (AW!)

Em. (OH!) (AW!)

H. POC- KETS FILLED WITH GOLD, AND THEY EACH KISSED THEIR LOVE AND THEY

Ed. (OH!)

136 137 138 139

H. MAR- RIED THEM THAT DAY; AND THEN THEY RODE A- WAY, EACH HAP- PY PAIR, IN-

H.

140 141 142 143

TO THE NIGHT. AND SO THEY CAN- TERED ON TO- GETH- ER, 'TIL THEY

Em.

H.

144 145 146 147 148

THIS IS SO EX- CIT- ING!

FOUND A MAG- IC CAS- TLE WHERE SOME GI- ANTS

D

H.

149 150 151 152 153 154 155

LIVED. He hadn't, you know! HA! HA! IT'S A SMALL KIND OF TALE AS A

A.

H.

156 157 158 159 160 161

BUT A

YOUNG BOY MIGHT TELL; I COULD- N'T IM PROVE IF I TRIED. BUT A

A. TALE TOLD IN | LOVE IS A | TALE TOLD RIGHT | WELL:

Em. IS A | TALE TOLD RIGHT | WELL:

H. TALE TOLD IN | LOVE IS A | TALE TOLD RIGHT | WELL: A | TALE OF A | BOY AND HIS

Ed. IS A | TALE TOLD RIGHT | WELL:

E

A. A | TALE OF A | BOY AND HIS | BRIDE.

Em. A | TALE OF A | BOY AND HIS | BRIDE.

H. BRIDE. A | TALE OF A | BOY AND HIS | BRIDE.

Ed. A | TALE OF A | BOY AND HIS | BRIDE.

H.

175 176 177 178 179

AND SO THE FEAR- SOME GI- ANTS ALL

Em.

H.

Ed.

180 181 182 183

OOH!

STOMPED AND STAMPED AND ROARED, BUT OUR IN- TREP- ID HER- O KILLED THEM

OOH!

H.

184 185 186 187 188 189

WITH HIS MAG- IC SWORD. AND

190 191 192 193

A. "HUR- RAH!"

Em. "HUR- RAH!"

H. THERE WAS GREAT RE- JOIC- ING. THE FOLK ALL SAID: "HUR- RAH!" AND

Ed. "HUR- RAH!"

F

194 195 196 197 198

H. SO THEY LIVED FOR- EV- ER IN THEIR MAG- IC CAS- TLE TALL.

199 200 201 202

H. WELL, THERE YOU WILL FIND THEM LIV- ING OUT THEIR LIVES TO-

203 204 205 206

H. GETH- ER, THIS BOY, SER- A- PHIN- A, AND EM- PHER- I- A AND

Em.
H.
Ed.
A.

207 208 209 210

DID THEY NEV- ER QUARR'L? OR EV- ER DIE?

BOB- BO. No! No! No-one ever died.

GROW EV- ER POOR?

211 212 213 214

AND DID THE BOY WHO IS NOT HAR- RY AL- WAYS LOVE HIS SER- A-

215 216 217 218 219 220 221

G

PHIN- A? I guessed as much.

TO THE END OF TIME.

222 223 224 225 226 227

A. IT'S A SMALL KIND OF TALE AS A YOUNG BOY MIGHT TELL; I

Em. IT'S A SMALL KIND OF TALE AS A YOUNG BOY MIGHT TELL; I

H. IT'S A SMALL KIND OF TALE AS A YOUNG BOY MIGHT TELL; I

Ed. IT'S A SMALL KIND OF TALE AS A YOUNG BOY MIGHT TELL; I

228 229 230 231 232 233

A. COULD- N'T IM PROVE IF I TRIED. BUT A TALE TOLD IN LOVE IS A

Em. COULD- N'T IM PROVE IF I TRIED. IS A

H. COULD- N'T IM PROVE IF I TRIED. BUT A TALE TOLD IN LOVE IS A

Ed. COULD- N'T IM PROVE IF I TRIED. IS A

234 235 236 237 238 239

A. TALE TOLD RIGHT WELL. TALE OF A BOY AND HIS BRIDE. A

Em. TALE TOLD RIGHT WELL: TALE OF A BOY AND HIS BRIDE. A

H. TALE TOLD RIGHT WELL: A TALE OF A BOY AND HIS BRIDE. A

Ed. TALE TOLD RIGHT WELL: TALE OF A BOY AND HIS BRIDE. A

240 241 242 243 244

A. TALE OF A BOY AND HIS BRIDE.

Em. TALE OF A BOY AND HIS BRIDE.

H. TALE OF A BOY AND HIS BRIDE.

Ed. TALE OF A BOY AND HIS BRIDE.

No. 5: Morning, 2nd Transition

Piano Vocal Score

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David Jacklin

Gently ♩.=60
CUE: HARRY falls asleep.

A

Piano

No. 6: Sophie, The Housemaid

Piano Vocal Score

Moderato ♩=120

CUE: MRS. L.: "for I know I can't."

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Piano

mp

HEA- VEN A- LONE CAN __ TELL WHAT THOUGHTS SHE HAS HAD OF __ HOW __ SHE WOULD

mf

DRESS ON __ SUCH AN OC- CAS ION, IF SHE WERE A LA- __ DY __, HOW SHE WOULD

DRESS __ ON __ SUCH __ AN OC- CAS- ION, IF SHE WERE ON- LY A BRIDE.

A

HEAV- EN A- LONE CAN DI- VINE WHAT THOUGHTS OF THE

18 19 20

BAK- ER, THE GREEN GROC- ER, OR THE SMART AND MOST IN- SIN- U- A- TING

21 22 23 24

BUT- TER- MAN, OR TOM, TOM, THE LAMPS AT THE INN, ARE __ FLIT- TING A- CROSS HER

25 26 27 28

MIND. OH, WHAT BRIGHT COL- OURS

mf

29 30 31

ARE PAINT- ED THERE. OH, WHAT BRIGHT COL- OURS ARE PAINT- ED THERE. IN THE

32 33 34 35

MIND OF SO- PHIE THE HOUSE- MAID WHO WORKS AT THE HOL- LY TREE INN.

B

36 37 38 39 40

DAY- DREAMS OF HOPE AND OF HAP- PI- NESS OF _

mp

41 42 43 44

JOY AND _ OF PURE _ FREE- DOM AS TO CURLS AND TO RING- LETS AND NO _ OB- LI- GA- TION TO

45 46 47

HIDE HER HAIR BE- NEATH A CAP. EV- 'RY DAY WILL BE A HOL- I- DAY WHEN SHE'S

C

48 49 50 51

WED. OH, WHAT BRIGHT CO- LOURS

mf

52 53 54

ARE PAINT- ED THERE. OH, WHAT BRIGHT CO- LOURS ARE PAINT- ED THERE. IN THE

55 56 57 58

MIND OF SO- PHIE THE HOUSE MAID WHO WORKS AND LIVES AT THE HOL- LY TREE INN.

D

59 60 61 62

THESE THOUGHTS ARE VAST AND IM-

mf

f

63 64 65

MENSE TO HER. RI- DIC- U- LOUS I'M SURE. BUT THESE ARE THE THOUGHTS THAT LIFE PRE-

E

66 67 68 69

SENTS TO HER. SUCH SMALL AND SIM- PLE DREAMS. SO- PHIE A- WAKES FROM HER

mf

mp

70 71 72

RE- VER- IE. AND SHE LAUGHS AT HER FOOL- ISH LIT- TLE DREAMS OF HER

73 74 75

TOM, OH, HER TOM, WHO IS SURE TO BREAK HER HEART AND WHO NEV- ER SEES WHAT SO- PHIE

76 77 78 79

SEES; NEV- ER DREAMS OF WHEN THEY ARE FIN- 'LLY WED.

80 81 82

OH, WHAT BRIGHT CO- LOURS WERE WAIT- ING THERE;

mf

83 84 85

BUT, ALL THE CO- LOURS HAVE DIS- AP- PEARED AND ALL THAT'S LEFT ARE THE

86 87 88

WON- D'ROUS, DE- LIC- IOUS, AND EX- CI- TING AND DAN- GER- OUS THOUGHTS

89 90 91

IN THE BRAIN OF SO- PHIE THE HOUSE- MAID WHO WORKS AND LIVES AND

92 93 94 95

DREAMS AND LOVES AT THE HOL- LY TREE INN.

f

96 97

98 99 100

mp

No. 7: Sophie,Transition

Piano Vocal Score

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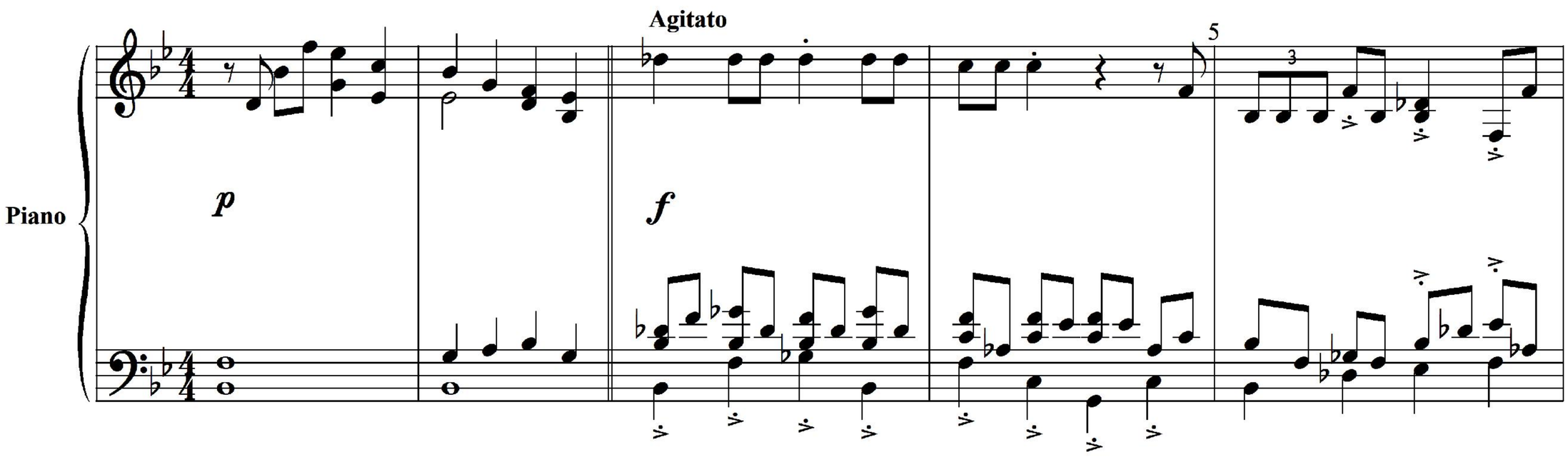
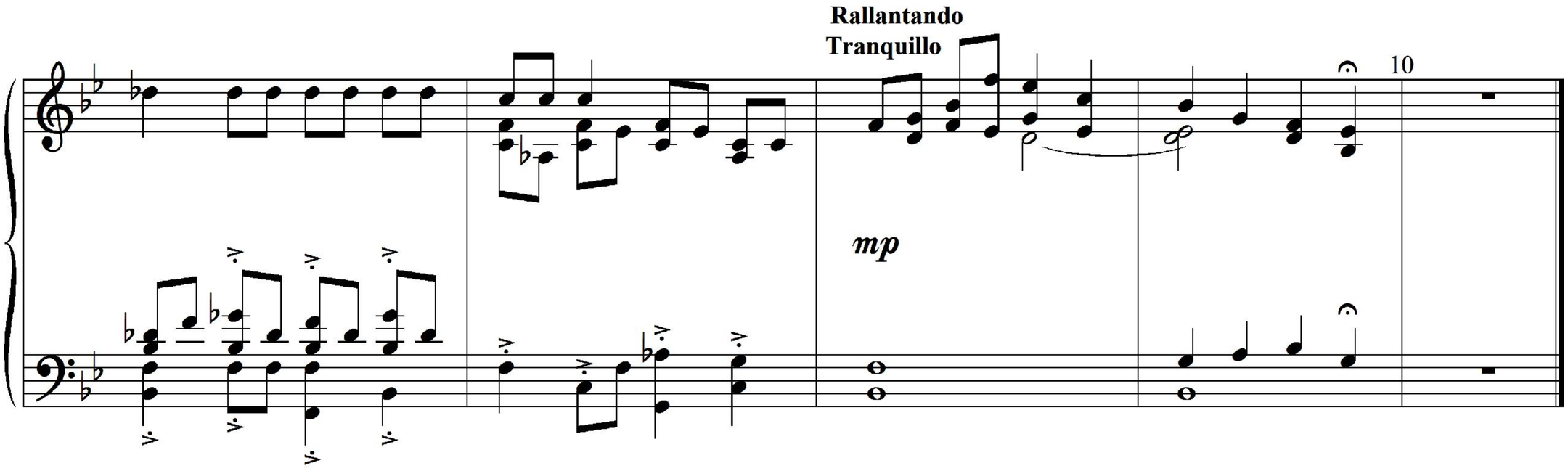
David Jacklin

Lazily, but not slow ♩=120
CUE: On lights down after No. 6





No 8: Better Than A Picter

Piano Vocal Score

Moderato ♩=100

CUE: COBBS: "Why, through being t' under-gardener"

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David Jacklin

Piano

♩=100

C.

BET- TER THAN A PIC- TER, E- QUAL TO A PLAY, TO SEE THEM BAB- BIES, WI' THEIR

C.

SPARK- LIN' EYES, RAM- BLIN' 'BOUT T' GAR- DEN, DEEP IN LOVE.

C.

NEV- ER NOT- ICED CHILD- REN MUCH BE- FORE- THAT TIME,

C.

BUT IT WERE PRET- TY JUST TO SEE THEM MITES

C.

16 17 18 *meno mosso*

WAN- D'RIN' 'BOUT TO- GETH- ER DEEP IN LOVE. I'M SPEAK- IN' O'

C.

19 20

YOU, MAS- TER 'AR- RY, WI' A CER- TAIN- TY. I'M SPEAK- IN' O'

C.

21 22 23

YOU, MAS- TER 'AR- RY. YOU RE- MEM- BER ME? NOW DO YOU RE-

C.

A

24 25 26 27

MEM- BER ME?

28 29 30 31

B

32 33 34 35

C

C. 36 37 38

mf

BET- TER THAN A PIC- TER, E- QUAL TO A PLAY,

C. 39 40

TO SEE THEM BAB- BIES, WI' THEIR SPARK- LIN' EYES,

D

C. 41 42 43

RAM- BLIN' 'BOUT T' GAR- DEN, DEEP IN LOVE.

mf

C. 44 45 3 46

BIRDS BE- LIEVED THEY WAS BIRDS LIKE THEM, SING- IN' TO PLEASE 'EM.

C.

47 48 3 49 E

THEY'D CREEP UN- DER T' TU- LIP TREE AND SIT THERE A- PLAN- NIN' 'BOUT AN

C.

50 51 52

'OUSE IN A FOR- EST, KEEP- ING BEES AND A COW, AND LIV- IN' EN- TIRE __ ON __

mf

C.

53 54

MILK AND ON HON- EY WI' THEIR ARMS 'ROUND T' OTH- ER AND THEIR

C.

55 56 57

SOFT CHEEKS A- TOUCH- IN'. MADE ME FEEL LIKE I WAS IN LOVE BUT I

C.

58 F 59 60 61

WAS- N'T SURE 'OO WITH./

62 63 64 65

H

66 67 68 69

I

C. 70 71 72

mf

I CAN'T RIGHT- LY

C. 73 74

SAY, I SUP- POSE _ THAT I MIGHT HAVE STAYED. AH, BUT I WAS

C. 75 76

YOUNG, THEN, AND I SUP- POSE I WANT- ED CHANGE.

C. 77 78 79

THAT'S THE THING I WANT- ED: CHANGE.

J

H./W.

C.

80 81 82

COBBS HAVE YOU

SAYS 'E,

83 84 85

AN Y THING TO _ COM PLAIN OF? IF YOU'VE AN- Y- THING

86 87 88

TO COM- PLAIN OF I'LL MAKE IT RIGHT IF I CAN.

NO, SIR, THANK- IN' YOU, SIR, I SAYS, T'

89 90 91

OH, COBBS, I CAN ON- LY

TRUTH IS I'M GO IN' FOR TO SEEK FOR MY FORT- YUNE. SAYS 'E,

H./W.

C.

92 93 94

HOPE THAT YOU'LL FIND IT, AND I WISH YOU THE BEST.

I AS- SURE YOU _

C.

95 96 K 97 98

MAS- TER 'AR- RY, THAT I'VE NOT FOUND IT YET.

L

99 100 101 102

M

103 104 105 106 107 108

G.P.

G.P.

N

109 110 111 112

O

113 114 115 116

C.

117 118 119

P

mf

BET- TER THAN A PIC- TER EQU- AL TO A PLAY,

C.

120 121

TO SEE THEM BAB- BIES WI' THEIR SPARK- LIN' EYES

C.

122 123 124

Q

SIT- TIN' THERE T'- GETH- ER, DEEP IN LOVE.

C.

125 126 127

3

READ- IN' 'BOUT T' __ PRINCE AND T' DRAG- ON, BREATH- IN' HIS FIRE __.

C.

128 129 130

3

R

ALL OF T' STOR- IES OF T' GOOD 'N' BAD EN- CHANT- ERS, FAIR- IES AND GI- ANTS. AN' I

C. 131 132 133

'EARD MAS- TER HAR- RY SAY- IN' 'AN- GEL- IC ANG'- LA, KISS ME AN' 'UG ME. SAY YOU

C. 134 135 136

LOVE ME TO DIS- TRAC- TION OR I'LL LEAP IN T' FIRE __. YES, I'LL LEAP IN T' FIRE __.' I

C. 137 138 139

MAKE NO DOUBT 'ED 'AVE DONE IT IF T' __ LA- DAY 'AD NOT COM-

C. 140 141 142 143 S 144

PLIED. *f* I DON'T KNOW, PER- 'APS I

C. 145 146 147 148

DO, BUT NEV- ER MIND, IT MAKES NO MAT- TER, WHY A MAN SHOULD FEEL A

C.

149 150 151 152

FOOL TO SEE THEM BAB- BIES THERE T'- GETH- ER, *mp* NOT

C.

153 154 155 156

DREAM- IN' 'ALF SO 'ARD, WHEN THEY WAS A- SLEEP

C.

157 158 159 160

AS THEY DONE WHEN THEY WAS A- WAKE. *f* BUT,

C.

161 162 163 164

LORD, THINK ON YOUR- SELF AND WHAT A GAME YOU 'AVE BEEN UP TO EV- ER

C.

165 166 167 168

SINCE YOU LEFT YOUR CRAD- LE AND WHAT SORT OF POOR OLD FOOL YOU HAVE BE-

C.

169 170 171 172

COME NOW. IT'S AL- WAYS EI- THER YES- TER- DAY WITH

mp

C.

173 174 175 176

YOU OR ELSE TO- MOR- OW AND NEV- ER TO- DAY. THAT'S WHERE IT

C.

177 178 179 180

T

IS.

181 182 183 184 185

U

G.P. until cue

G.P.

G.P.

V

186 187 188 189 190 191 192

193 194 195 196 197

W

198 199 200 201

202 203

H./W. *ff* BET- TER THAN A PIC- TURE EQU- AL TO A

C. BET- TER THAN A PIC- TER. EQU- AL TO A PLAY.

204 205

H./W. PLAY TO SEE THOSE BA- BIES, WITH THEIR SPARK- LING EYES,

C. TO SEE THEM BAB- BIES WI' THEIR SPARK- LIN' EYES.

206 207

H./W. SIT- TING THERE TO- GETH- ER DEEP IN LOVE. _ _ _ _

C. SIT- TIN' THERE T'- GETH- ER DEEP IN LOVE.

208 209

H./W. TO SEE THEM SIT- TING THERE TO- GETH- ER

C. TO SEE THEM SIT- TIN' THERE T'- GETH- ER. BET- TER THAN A

210 211 212

H./W. EQU- AL TO A PLAY DEEP IN LOVE.

C. PIC- TER. DEEP IN LOVE.

213 214 215

H./W.

C.

No. 9: Better Than A Picter, 1st Transition

Moderately ♩=100
CUE: with blackout after No. 8

Piano Vocal Score

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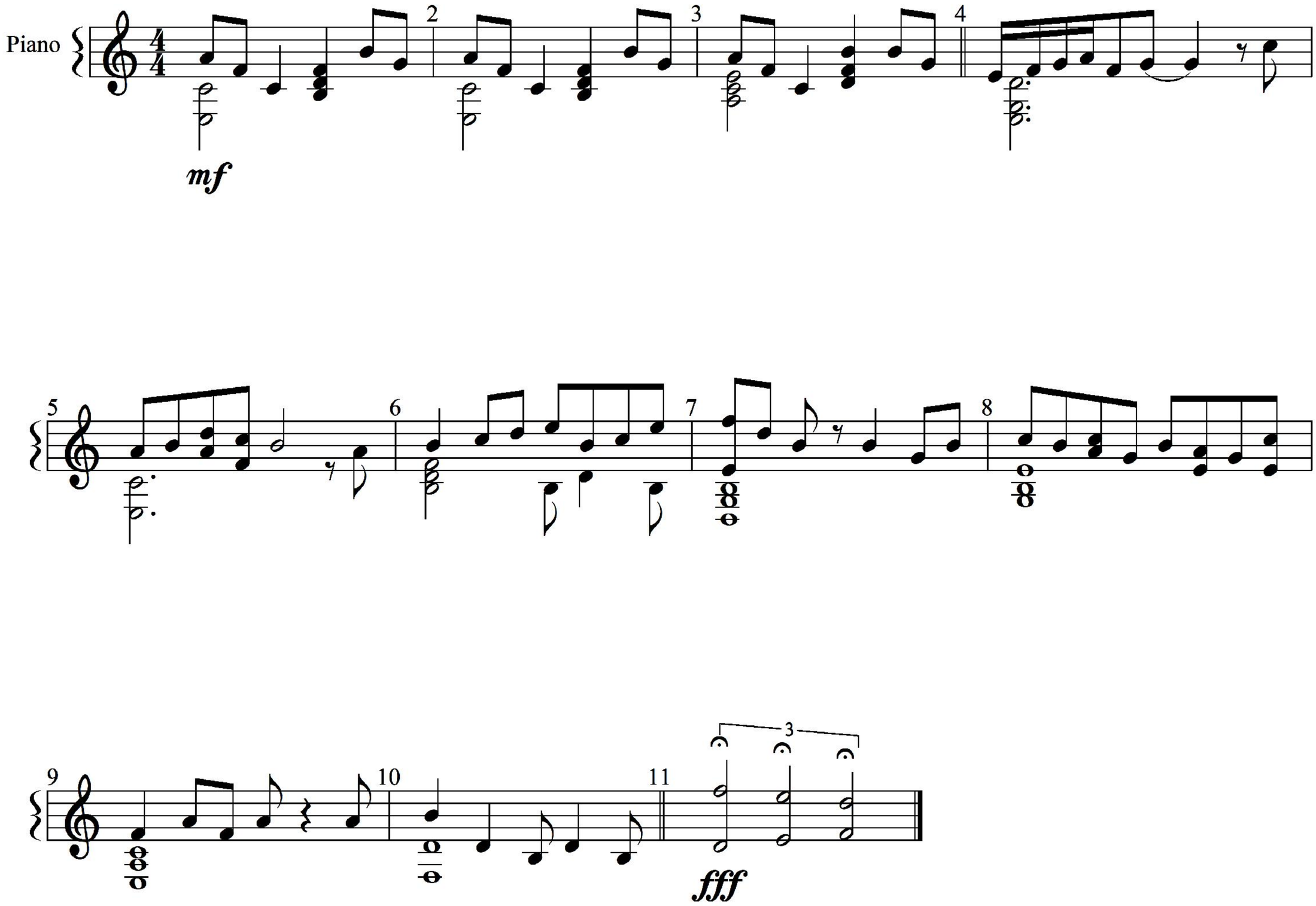

No. 10: My Poor Lirriper
Piano Vocal Score

Briskly ♩=120

CUE: MRS. L.:Thirteen years ago, it was.

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David Jacklin

Mrs. Lirriper
The Major
Piano

mf IT'S FOR- TY

A

Mrs. L.
Maj.

YEARS NOW HAVE COME AND GONE SINCE ME AND MY POOR _ LIR- RI- PER WERE WED- DED

Mrs. L.
Maj.

AT ST. GILES 'S KEW. WHERE NOW I HAVE A PLEAS- ANT PEW. BUT HE WAS

Mrs. L.
Maj.

EV- ER LIV- ING FREE BE- ING IN THE TRAV- 'LLING LINE, AND TRAV- 'LLING

Mrs. L.

Maj.

19 WAS HE SAID TO 20 ME: "A VER- Y 21 DRY ROAD, EM- MA 22 DEAR; A DUS- TY

B

23 HIGH ROAD EM- MA 24 DEAR. 25 MY 26 LIR- RI- PER, HE WAS A

f

27 HAND- SOME MAN. A 28 VOICE HE HAD OF 29 HON- _ EYED _ STEEL. HE HAD A

30 BEAM- ING EYE, A JO- _ VI- AL 31 MAN- NER. HE 32 WAS THE SWEET- EST

Mrs. L.

Maj.

33 34 35

TEM- _ PERED _ MAN, BUT HE COULD NOT HOLD TO THE TEMP- 'RANCE BAN- _ NER. MY

36 37 38

LIR- RI- PER WAS A HAND- SOME MAN BUT I FEAR ME HE HAD A

39 40 41

WEAK- NESS. I KNOW IT'S TRUE. HE TOOK A

I COULD- N'T SAY, MA'AM.

42 43 44 45

DROP IN THE AF- TER- NOON. SO, MY POOR

Mrs. L.

Maj.

46 47 48 49 50 51 52

LIRRIPER RAN THROUGH A DEAL, UNTIL A TURNPIKE CAUGHT HIS WHEEL, AND NOT THE GIG NOR LIRRI- PER WEREVER AFTER WHAT THEY

53 54 55

WERE. WELL, I WAS YOUNG BUT I HAD MY PRIDE, THOUGH I HAD

56 57 58

OF- FERS WHEN LIR- RI- PER DIED, IT'S THIR- TY- EIGHT YEARS SINCE I

Mrs. L.

Maj.

59 60 61 62

LAID MY RING UP- ON POOR LIR- RI- PER'S GRAVE. MY

63 64 65

LIR- RI- PER, HE WAS A HAND- SOME MAN. A VOICE HE HAD OF

66 67 68

HON- _ EYED _ STEEL. HE HAD A BEAM- ING EYE, A JO- _ VI- AL BEAR- ING. HE

69 70 71

WAS THE SWEET- EST TEM- _ PERED _ MAN, BUT HE LEFT THIS WORLD WITH OUT A

Mrs. L.

Maj.

72 73 74 75

FAR- _ THING. MY LIR- RI- PER WAS A HAND- SOME MAN BUT I FEAR ME HE HAD A

Mrs. L.

Maj.

76 77 78

WEAK- NESS. I KNOW IT'S TRUE. HE SPENT EACH

I COULD- N'T SAY, MA'AM.

Mrs. L.

Maj.

79 80 81 82

PEN- NY THAT HE CAME TO. I MIND THE DAY, MA- JOR, YOU AP-

Mrs. L.

Maj.

83 84 85 86

PEARED, FROM WOZ- EN- HAM'S THERE A- CROSS THE WAY, AND EV- ER SUCH A GENT- LE-

Mrs. L.

Maj.

87 88 89 90 91

MAN, YOU SEEMED SO MUCH A TALL- ER MAN.

92 93 94 95 96 97

98 99 100 101

WHY, THERE'S SUCH

102 103 104 105

FIRE IN YOUR EYES. YOU'VE SUCH A PAS- SION FOR YOUR SIZE.

106 107 108

Mrs. L. MY LIR- RI- PER, HE WAS A HAND- SOME MAN.

Maj. MIS- SUS LIR- RI- PER, I WAS A WAN- D'RING MAN, A

109 110

Mrs. L. A VOICE HE HAD OF HON- _ EYED _ STEEL.

Maj. WAN D'RING CHRIS- TIAN, IN _ YOUR _ PHRASE. I WAS A

111 112

Mrs. L. HE HAD A BEAM- ING EYE, A CATCH- _ ING _ LAUGH- TER.

Maj. WILD- ER MAN IN SAL _ AD _ DAYS _. I'VE

113 114

Mrs. L. HE WAS THE SWEET- EST TEM- _ PERED _ MAN,

Maj. LEARNED THE WAYS OF THIS _ OLD _ GLOBE. I'VE

115 116

Mrs. L. BUT HE GAVE NO THOUGHT TO WHAT COMES AF- _ TER.

Maj. SEEN THE BAD AND I'VE KNOWN THE GOOD. MIS- SUS

117 118

Mrs. L. MY LIR- RI- PER WAS A HAND- SOME MAN BUT THE

Maj. LIR- RI- PER, I WAS A WAN- DERING MAN. BUT I

119 120

Mrs. L. GRASS HAS GROWN WITH EACH _ YEAR'S PAS- SING.

Maj. KNOW NOW THAT I'LL NEV- ER MORE WAN- DER. IT'S THIR- TEEN

121 122 123

Mrs. L. MOST HAP- PY YEARS. WE'VE SHARED OUR LAUGH- TER AND SHARED OUR

Maj. YEARS, NOW. WE'VE SHARED OUR LAUGH- TER AND SHARED OUR

Mrs. L.

Maj.

124 125 126

TEARS. THE WORLD WILL CHANGE, WE'VE MADE A

TEARS. BUT THAT'S AS MAY BE. WE'VE MADE A

127 128 129 130

LIFE AT THE HOL- LY TREE.

LIFE AT THE HOL- LY TREE.