

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

measures 1-8

mp *mf*

Detailed description: This system contains measures 1 through 8 of the piece. The music is in 4/4 time. The piano part features a melody in the right hand and a supporting bass line in the left hand. Dynamic markings include *mp* (measures 1-5) and *mf* (measures 6-8). Measure numbers 1 through 8 are indicated above the staff.

[A]

measures 9-14

f *p*

Detailed description: This system contains measures 9 through 14. Measure 9 is marked with a box containing the letter 'A'. The music continues with a strong dynamic of *f* in measure 9, which then softens to *p* by measure 12. The key signature changes to two flats (B-flat major/D-flat minor) starting at measure 13. Measure numbers 9 through 14 are indicated above the staff.

measures 15-19

mp *cresc*

Detailed description: This system contains measures 15 through 19. The music features a consistent *mp* dynamic with a *cresc* (crescendo) marking starting at measure 18. The piano part consists of dense chordal textures. Measure numbers 15 through 19 are indicated above the staff.

measures 20-25

Detailed description: This system contains measures 20 through 25. The music continues with dense chordal textures in both hands. Measure numbers 20 through 25 are indicated above the staff.

[B]

measures 26-31

mf *mp* *slower*

Detailed description: This system contains measures 26 through 31. Measure 26 is marked with a box containing the letter 'B'. The music features a *mf* dynamic in measures 26-29, followed by a *mp* dynamic in measure 30, and a *slower* tempo change in measure 31. The tempo marking is accompanied by a hairpin symbol. The key signature changes to one flat (F major/C minor) at measure 31. Measure numbers 26 through 31 are indicated above the staff.

32 33 34 35 36

a little stronger

Detailed description: This system contains measures 32 through 36. The music is in a key with two flats (B-flat major or D-flat minor) and a 3/4 time signature. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes. A dynamic marking of *a little stronger* is placed above the right hand in measure 35.

37 38 39 40 41

Detailed description: This system contains measures 37 through 41. The melodic line in the right hand continues with eighth and sixteenth notes. Measure 41 features an accent (^) over the final note. The left hand accompaniment remains consistent with eighth notes.

42 43 44 45

Detailed description: This system contains measures 42 through 45. The right hand has a more active melodic line with eighth notes. The left hand accompaniment continues with eighth notes.

46 47 48 49

C

mf

Detailed description: This system contains measures 46 through 49. Measure 49 is the start of a new section, indicated by a boxed letter 'C'. The dynamic marking *mf* (mezzo-forte) is placed above the right hand. The right hand has a melodic line with eighth notes, and the left hand has a steady accompaniment.

50 51 52

Detailed description: This system contains measures 50 through 52. Measure 50 includes a triplet of eighth notes in the right hand. The left hand accompaniment continues with eighth notes.

No. 1: OVERTURE

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

85 86 87 88

89 90 91 92

93 94 95

96 97 98 99 100 101

G

Moderato ♩=100
A Boy's Story

102 103 104 105 106

Musical notation for measures 107-113. The score is in treble and bass clefs with a key signature of one sharp (F#). Measures 107-110 show a melodic line in the treble clef with accompaniment in the bass clef. Measures 111-113 continue the melodic line with some rests in the bass clef.

Musical notation for measures 114-119. The score continues with melodic lines in both treble and bass clefs. Measure 117 includes a fermata over the treble clef.

Musical notation for measures 120-125. Measure 120 is marked with a box containing the letter 'H'. Measure 121 is marked with a box containing the letter 'H'. Measure 122 is marked with a box containing the letter 'H'. Measure 123 is marked with a box containing the letter 'H'. Measure 124 is marked with a box containing the letter 'H'. Measure 125 is marked with a box containing the letter 'H'. The tempo marking *slower* is present. The time signature changes to 6/8. A tempo marking of $\text{♩} = 60$ is shown. The bass clef has a *p.* dynamic marking.

Musical notation for measures 126-130. The score continues with melodic lines in both treble and bass clefs. The bass clef has a *p.* dynamic marking. The treble clef has a *mp* dynamic marking.

Musical notation for measures 131-134. The score continues with melodic lines in both treble and bass clefs. The bass clef has a *p.* dynamic marking. The treble clef has a *mf* dynamic marking. The tempo marking *rallantando* is present. The piece ends with a double bar line and a final chord in the bass clef.

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.

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

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

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

The musical score is written for piano and voice. The piano part features a cymbal roll in the second measure and a melody in the right hand with a bass line in the left hand. The vocal line is in the soprano range and includes lyrics for each measure. The score is divided into systems, each with a vocal line and a piano accompaniment. The lyrics are: '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'.

No. 2: The Morning

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

39 40 41 42

H. MORN- ING.

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

f

43 44 45

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

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

46 47 48 49

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

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

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

No. 2: The Morning

50 51 52

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-

53 54 55 56

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

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

57 58 59

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

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

V 3 CHRON- I- CLE!

60 61 62

H. CUR-IOUS CASE YOU SHOULD BE READ-ING, LA-DIES!

V 2 MUR- DER, GEN'- EL'- MEN!

V 3 CHRON- I- CLE!

63 64 65 66

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

V 2 'IGH- LY INT- 'RES- TIN' MUR- DER, TIMES! TIMES!

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

B

67 68 69 70 71

mf

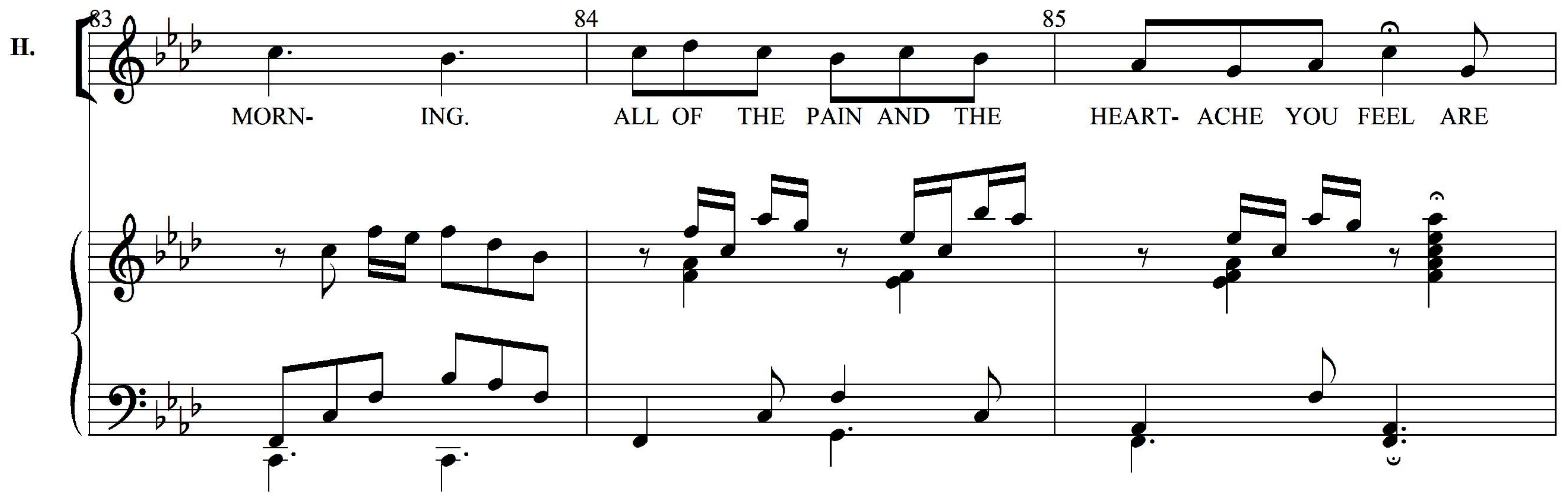
72 73 74 75

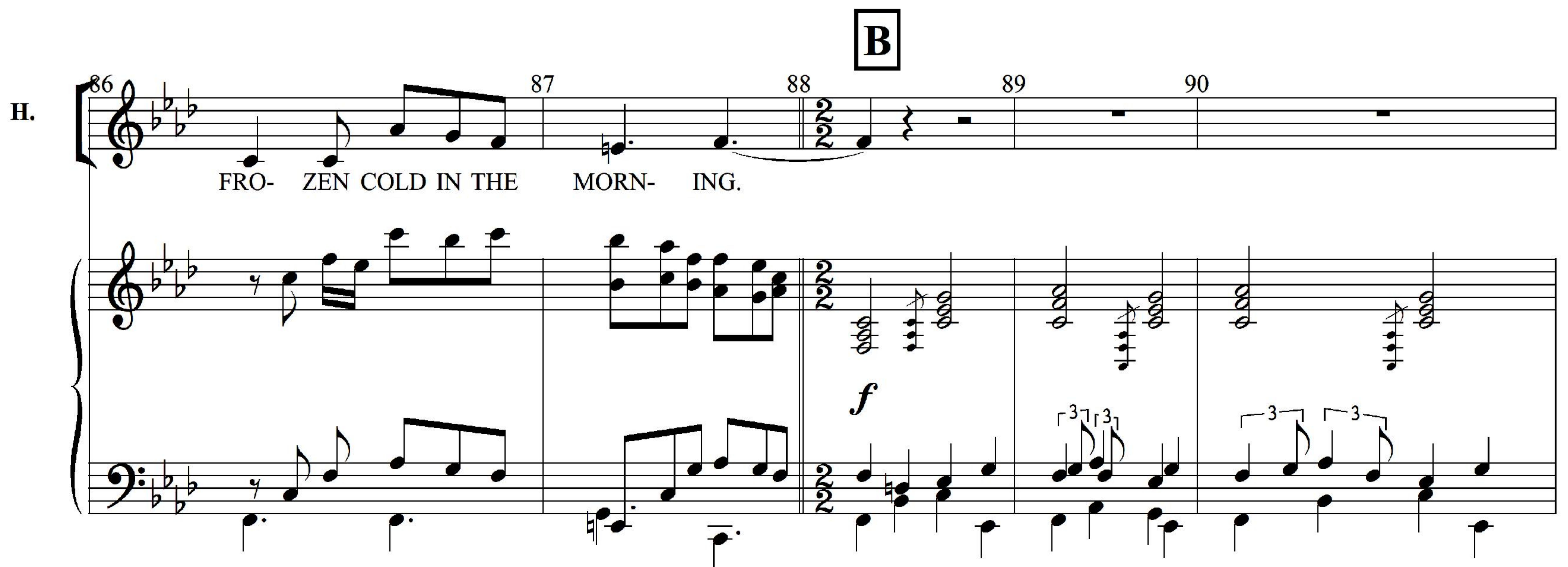
H. STROKE OF SIX FROM ST. MAR- _ TIN'S BELLS MAR- KET SOULS IN THEIR PLA- CES.

No. 2: The Morning

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

H.  **86** **87** **88** **89** **90**
FRO- ZEN COLD IN THE MORN- ING. **B**

V 2

91 92 93

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

f

V 2

94 95 96

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

V 2

97 98 99

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

V 2

100 101 102

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

No. 2: The Morning

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
113 114 115
HORS- ES CATCH THE WEATH- ER AND WEL' UP AND FLY! WEL' FLY A- WAY _ A- WAY.

V 3
HORS- ES CATCH THE WEATH- ER AND WEL' UP AND FLY! FLY _ A- WAY.

H.
116 117 118
THE DAY- LIGHT HES- I- TATES, HOLDS ITS

V 4
THE DAY- LIGHT HES- I- TATES, HOLDS ITS

H.
119 120
BREATH, SEEMS A- FRAID TO WAKE AS PALE AND TIM- ID GHOSTS OF HOUS- ES

V 4
BREATH, SEEMS A- FRAID TO WAKE AS PALE AND TIM- ID GHOSTS OF HOUS- ES

H.
121 122
PASS A- LONG THE WAY. THE SMOKE OF MORN- ING FIRES MOUNT- ING

V 4
PASS A- LONG THE WAY. THE SMOKE OF MORN- ING FIRES MOUNT- ING

No. 2: The Morning

H. 123 124 125
HIGH IN THE AT- MO- SPHERE AS IR- ON HOOF- BEATS ECH- O IN THE BLACK AND FRO- ZEN DAY. THE

V 4
HIGH IN THE AT- MO- SPHERE AS IR- ON HOOF- BEATS ECH- O IN THE BLACK AND FRO- ZEN DAY. THE

H. 126 127 128
SUN RIS- ING NOW SEEMS TO SHOW A WORLD GROWN OLD, EV- 'RY ROOF, TREE AND FARM- YARD IS

V 4
SUN RIS- ING NOW SEEMS TO SHOW A WORLD GROWN OLD, EV- 'RY ROOF, TREE AND FARM- YARD IS

H. 129 130
WITH- ERED, COLD AND GRAY. DOORS ARE SHUT, HORSE TROUGHS FRO- ZEN HARD, NO

V 4
WITH- ERED, COLD AND GRAY. DOORS ARE SHUT, HORSE TROUGHS FRO- ZEN HARD, NO

H. 131 132
STRAG- GLERS ON THE ROAD. EV- 'RY WIN- DOW FILLED WITH LIGHT BRIGHT- EYED

V 4
STRAG- GLERS ON THE ROAD. EV- 'RY WIN- DOW FILLED WITH LIGHT BRIGHT- EYED



133 134 135 136

H. CHILD- REN WATCH OUR HORS- ES FLY BÝ.

V 4 CHILD- REN WATCH OUR HORS- ES FLY BÝ.

mf

137 138 139 140

141 142 143 144 145

146 147 148 149

150 151 152 153

No. 2: The Morning

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

V 2

V 3

V 4

G.P. *ff*

G.P.

THE DAY LIGHT HES- I- TATES, HOLDS ITS

ALL SOULS A- BOARD THE

A-

DAY- LIGHT HES- I- TATES,

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

No. 2: The Morning

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

3 3

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

3 3

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 *fff* *a tempo*

This block contains the vocal and piano accompaniment for measures 187-189. It features four vocal parts (H., V. 2, V. 3, V. 4) and a piano accompaniment. The lyrics are: 'AND WE'LL UP AND FLY! FLY _ A- _ WAY!' for H. and V. 4; 'AND WE'LL UP AND FLY! FLY _ A- WAY.' for V. 2; and 'AND WE'LL UP AND FLY! WE'LL FLY A- WAY _ A- WAY.' for V. 3. The piano part includes a *ritard* marking in measure 187, a *fff* marking in measure 188, and a *a tempo* marking in measure 189. The piano accompaniment consists of chords in the right hand and a melodic line with triplets in the left hand.

190 191 192

This block contains the piano accompaniment for measures 190-192. It features a right hand with chords and a left hand with a melodic line. Measure 190 shows a *ritard* marking. Measure 191 shows a *fff* marking. Measure 192 shows a *a tempo* marking. The piano accompaniment consists of chords in the right hand and a melodic line with triplets in the left hand.

No. 3: The Morning, 1st Transition

Piano Vocal Score

Strongly $\text{♩} = 80$

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

Copyright 2000/2001
David Jacklin

Piano

Musical notation for measures 1-5 of the piano accompaniment. The score is in 2/2 time with a key signature of three flats (B-flat, E-flat, A-flat). The right hand features chords and melodic fragments, while the left hand has a steady bass line with triplets in measures 2, 3, and 5.

Musical notation for measures 6-9 of the piano accompaniment. The right hand continues with chords and melodic lines. The left hand features triplets in measures 7, 8, and 9.

Musical notation for measures 10-13 of the piano accompaniment. The right hand has chords and melodic lines. The left hand features triplets in measures 10 and 11.

Musical notation for measures 14-17 of the piano accompaniment. The right hand has chords and melodic lines. The left hand features triplets in measures 14, 15, and 17.

No. 3: The Morning, 1st Transition

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

ONCE UP- ON A TIME,

Piano

Detailed description: This system contains the first vocal line for Harry and the piano accompaniment. The vocal line is on a treble clef staff with a key signature of one sharp (F#) and a 2/4 time signature. It consists of six measures. Measures 1-5 are whole rests, and measure 6 contains the lyrics "ONCE UP- ON A TIME,". The piano accompaniment is on a grand staff (treble and bass clefs) and features a steady eighth-note bass line and chords in the right hand.

H.

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

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

Detailed description: This system contains the second vocal line for Harry and the piano accompaniment. The vocal line is on a treble clef staff with a key signature of one sharp (F#) and a 2/4 time signature. It consists of six measures. Measures 8-11 contain the lyrics "BACK WHEN PIGS DRANK WINE, AND MON- KEYS CHEWED TER- BACK- ER." Above measures 10 and 11, the lyrics "Bless the man! What's amiss with his brain?" are written. The piano accompaniment continues with the same eighth-note bass line and chords.

H.

Thought he was light-headed.

It's poetry. IN THOSE WON- D'ROUS TIMES, THERE WAS ONCE A

Detailed description: This system contains the third vocal line for Harry and the piano accompaniment. The vocal line is on a treble clef staff with a key signature of one sharp (F#) and a 2/4 time signature. It consists of six measures. Measures 12-14 are whole rests. Measure 15 contains the lyrics "IN THOSE WON- D'ROUS TIMES," with the lyrics "Thought he was light-headed." written above it. Measure 16 contains the lyrics "THERE WAS ONCE A". Measure 17 contains the lyrics "It's poetry." The piano accompaniment continues with the same eighth-note bass line and chords.

No. 4: A Boy's Story

A. 18 19 20 21 22 23

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

Ed. 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-

No. 4: A Boy's Story

A

H. 37 38 39 40 Not Angela? 42

GETH ER, AND HER NAME WAS SER- A- PHIN- 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 Oranges and apples! 52 Not even candied apples! 53

ORN- GES AND OF AP- PLES.

H. 54 55 56 57 58

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

No. 4: A Boy's Story

H. ⁵⁹ ⁶⁰ ⁶¹ ⁶³
 WAS FOUR- PENCE A WEEK. THIS BOY HAD A
 Four pence! Poof Boy!

H. ⁶⁴ ⁶⁵ ⁶⁶ ⁶⁷ ⁶⁸
 FRIEND AND HIS NAME, IT SEEMS, WAS BOB- BO, WHO TOO WAS IN LOVE WITH A

Em. ⁶⁹ ⁷⁰ ⁷¹ ⁷² **B**
 H. EM- PHER- I- A?
 Ed. MOST EM- PHA- TIC VIS- ION NAMED EM- PHER- I- A. EM- EM-
 EM- PHER- I- A?

H. ⁷³ ⁷⁴ ⁷⁵ ⁷⁶
 Ed. PHER- I- A! AND SO EACH ONE WOULD LOVE THE OTH- ER, AND THEY
 PHER- I- A!

No. 4: A Boy's Story

□

H. 77 78 79 80 81 82

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

And then what happened?

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



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

HIS FOR- TUNE. Where did they get the horses? They'd saved seven and fourpence between them. BACK THEY CAME ONCE

Em. 122 123 124 125 126

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

Ed. NOT

No. 4: A Boy's Story

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-

No. 4: A Boy's Story

H. 140 141 142 143

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

Em. 144 145 146 147 148

H. THIS IS SO EX- CIT- ING!

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

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. 156 157 158 159 160 161

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

No. 4: A Boy's Story

162 163 164 165 166 167

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:

168 169 170 171 172 173 174 **E**

A. BRIDE. 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.

No. 4: A Boy's Story

H. 175 176 177 178 179

AND SO THE FEAR- SOME GI- ANTS ALL

Em. 180 181 182 183

OOH!

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

Ed. OOH!

H. 184 185 186 187 188 189

WITH HIS MAG- IC SWORD. AND

No. 4: A Boy's Story

190 191 192 193

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

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

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

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

No. 4: A Boy's Story

207 208 209 210

Em. DID THEY NEV- ER QUARRL? OR EV- ER DIE?

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

Ed. GROW EV- ER POOR?

211 212 213 214

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

215 216 217 218 219 220 221

A. PHIN- A? I guessed as much.

H. TO THE END OF TIME.

G

No. 4: A Boy's Story

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

No. 4: A Boy's Story

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

Gently ♩=60
CUE: HARRY falls asleep.

Copyright 2000/2001
David Jacklin

A

Piano

The piano score is written in 6/8 time with a key signature of three flats (B-flat, E-flat, A-flat). It consists of 25 numbered measures. The notation is split into two systems of five measures each. The first system (measures 1-5) features a complex, arpeggiated texture in the right hand with a steady eighth-note accompaniment in the left hand. The second system (measures 6-11) continues this texture with some melodic movement in the right hand. The third system (measures 12-16) shows a more rhythmic and melodic approach. The fourth system (measures 17-21) includes a prominent chordal texture in the right hand. The fifth system (measures 22-25) concludes with sustained chords and a final melodic flourish in the right hand.

No. 6: Sophie, The Housemaid

Piano Vocal Score

Moderato ♩=120

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

Copyright 2000/2001
David Jacklin

Piano

mp

1 2 3 4

Measures 1-4 of the piano introduction. The music is in 4/4 time with a key signature of three sharps (F#, C#, G#). The melody is in the right hand, and the bass line is in the left hand. The dynamic is marked *mp*.

5 6 7

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

mf

Measures 5-7 of the vocal score. The vocal line is in the treble clef, and the piano accompaniment is in the grand staff. The dynamic is marked *mf*.

8 9 10

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

Measures 8-10 of the vocal score. The vocal line is in the treble clef, and the piano accompaniment is in the grand staff.

11 12 13 14

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

Measures 11-14 of the vocal score. The vocal line is in the treble clef, and the piano accompaniment is in the grand staff.

A

15 16 17

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

Measures 15-17 of the vocal score. The vocal line is in the treble clef, and the piano accompaniment is in the grand staff.

No. 6: Sophie, The Housemaid

18 BAK- ER, THE GREEN GROC- ER, 19 OR 20 THE SMART AND MOST IN- SIN- U- A- TING

21 BUT- TER- MAN, 22 OR TOM, TOM, THE LAMPS AT THE INN, ARE 23 24 FLIT- TING A- CROSS HER

25 MIND. 26 27 28 OH, WHAT BRIGHT COL- OURS

29 ARE PAINT- ED THERE. 30 OH, WHAT BRIGHT COL- OURS 31 ARE PAINT- ED THERE. IN THE

32 MIND OF SO- PHIE THE 33 HOUSE- MAID WHO WORKS 34 AT THE HOL- LY TREE 35 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

No. 6: Sophie, The Housemaid

55 56 57 58

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



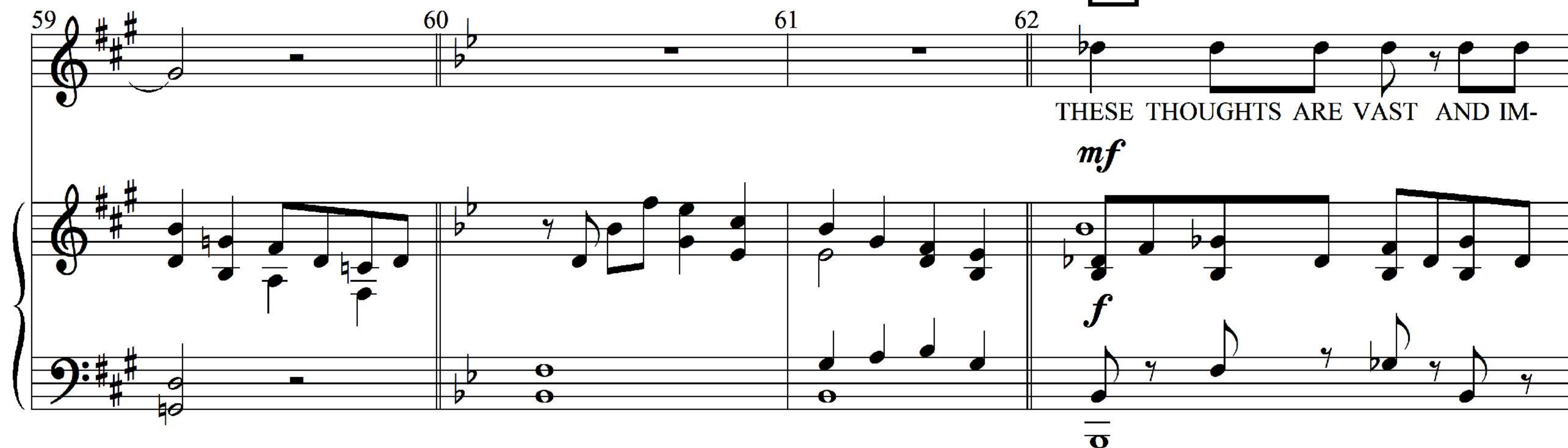
D

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



No. 6: Sophie, The Housemaid

73 TOM, OH, HER TOM, WHO IS 74 SURE TO BREAK HER HEART AND WHO 75 NEV- ER SEES WHAT SO- PHIE

76 SEES; NEV- ER DREAMS OF 77 WHEN THEY ARE FIN- 'LLY 78 WED. 79

80 OH, WHAT BRIGHT CO-LOURS 81 WERE WAIT- ING THERE; 82

mf

83 BUT, ALL THE CO-LOURS 84 HAVE DIS- AP- PEARED 85 AND ALL THAT'S LEFT ARE THE

86 WON- D'ROUS, DE- LIC- IOUS, AND EX- 87 CI- TING AND DAN- GER- OUS 88 THOUGHTS

No. 6: Sophie, The Housemaid

89 90 91

IN THE BRAIN OF SOPHIE 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 8: Better Than A Picter

Moderato ♩=100

Piano Vocal Score

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

Copyright 2000/2001

David Jacklin

Piano

Measures 1-4 of the piano introduction. The music is in 4/4 time with a tempo of 100. The key signature has one flat (B-flat). The melody is in the right hand, and the bass line is in the left hand. Measure numbers 1, 2, 3, and 4 are indicated above the staff.

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

Measures 5-7 of the vocal and piano accompaniment. The vocal line is in the upper staff, and the piano accompaniment is in the lower staff. Measure numbers 6 and 7 are indicated above the vocal staff.

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

Measures 8-10 of the vocal and piano accompaniment. The vocal line is in the upper staff, and the piano accompaniment is in the lower staff. Measure numbers 9 and 10 are indicated above the vocal staff.

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

Measures 11-13 of the vocal and piano accompaniment. The vocal line is in the upper staff, and the piano accompaniment is in the lower staff. Measure numbers 12 and 13 are indicated above the vocal staff.

C.
BUT IT WERE PRET- TY JUST TO SEE THEM MITES

Measures 14-15 of the vocal and piano accompaniment. The vocal line is in the upper staff, and the piano accompaniment is in the lower staff. Measure numbers 14 and 15 are indicated above the vocal staff.

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. 24 25 26 27

MEM- BER ME?

28 29 30 31

28 29 30 31

No 8: Better Than A Picter

32 33 34 35

B

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,

C. 41 42 43

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

C. 44 45 46

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

C. 47 48 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 W' 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 59 60 61 F

WAS- NT SURE 'OO WITH./

No 8: Better Than A Picter

62 63 64 65

66 67 68 69

C. 70 71 72 **I** *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.

80 81 82

H./W. COBBS HAVE YOU

C. SAYS 'E,

83 84 85

H./W. AN Y THING TO COM PLAIN OF? IF YOU'VE AN- Y- THING

86 87 88

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

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

89 90 91

H./W. OH, COBBS, I CAN ON- LY

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

No 8: Better Than A Picter

H./W. C. C. C. C. C. C.

HOPE THAT YOU'LL FIND IT, AND I WISH YOU THE BEST. I AS-SURE YOU _

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

G.P. G.P.

92 93 94 95 96 97 98 99 100 101 102 103 104 105 106 107 108 109 110 111 112 113 114 115 116

The image shows a page of a musical score for 'No 8: Better Than A Picter'. It features vocal lines for Soprano (S), Alto (A), Tenor (T), and Bass (B) and a piano accompaniment. The score is divided into systems, each with a lettered rehearsal mark (K, L, M, N, O) above the vocal line. The lyrics are: 'HOPE THAT YOU'LL FIND IT, AND I WISH YOU THE BEST. I AS-SURE YOU _ MAS- TER 'AR- RY, THAT I'VE NOT FOUND IT YET.' The piano part includes 'G.P.' (Grand Piano) markings. The page number '51' is at the bottom.

C. 117 P 118 119

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

C. 120 121

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

C. 122 123 124 Q

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

C. 125 126 127

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

C. 128 129 130 R

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

No 8: Better Than A Picter

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. 140 141 142 143 144

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

No 8: Better Than A Picter

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

IS.

C. 181 182 183 184

G.P. until cue

G.P.

G.P.

186 V 187 188 189 190 191 192

193 194 195 196 197

198 199 200 201 W

H./W. 202 203

ff BET- TER THAN A PIC- TURE EQU- AL TO A

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

H./W. 204 205

PLAY TO SEE THOSE BA- BIES, WITH THEIR SPARK- LING EYES,

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

No 8: Better Than A Pictur

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

Copyright 2000/2001
David Jacklin

Piano

mf

mf

fff

No. 10: My Poor Lirriper

Piano Vocal Score

Briskly ♩=120

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

Copyright 2000/2001
David Jacklin

Mrs. Lirriper

The Major

Piano

2 3 4 5 6

mf IT'S FOR- TY

Mrs. L.

Maj.

Piano

A

8 9 10

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

Mrs. L.

Maj.

Piano

11 12 13 14

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

Mrs. L.

Maj.

Piano

15 16 17 18

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

No. 10: My Poor Lirriper

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

Maj.

Mrs. L. 23 24 25 26 **B**
HIGH ROAD EM- MA DEAR. MY LIR- RI- PER, HE WAS A *f*

Maj.

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

Maj.

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

Maj.

No. 10: My Poor Lirriper

Mrs. L. 33 34 35
TEM- PERED MAN, BUT HE COULD NOT HOLD TO THE TEMP- 'RANCE BAN- _NER. MY

Maj.



Mrs. L. 36 37 38
LIR- RI- PER WAS A HAND- SOME MAN BUT I FEAR ME HE HAD A

Maj.



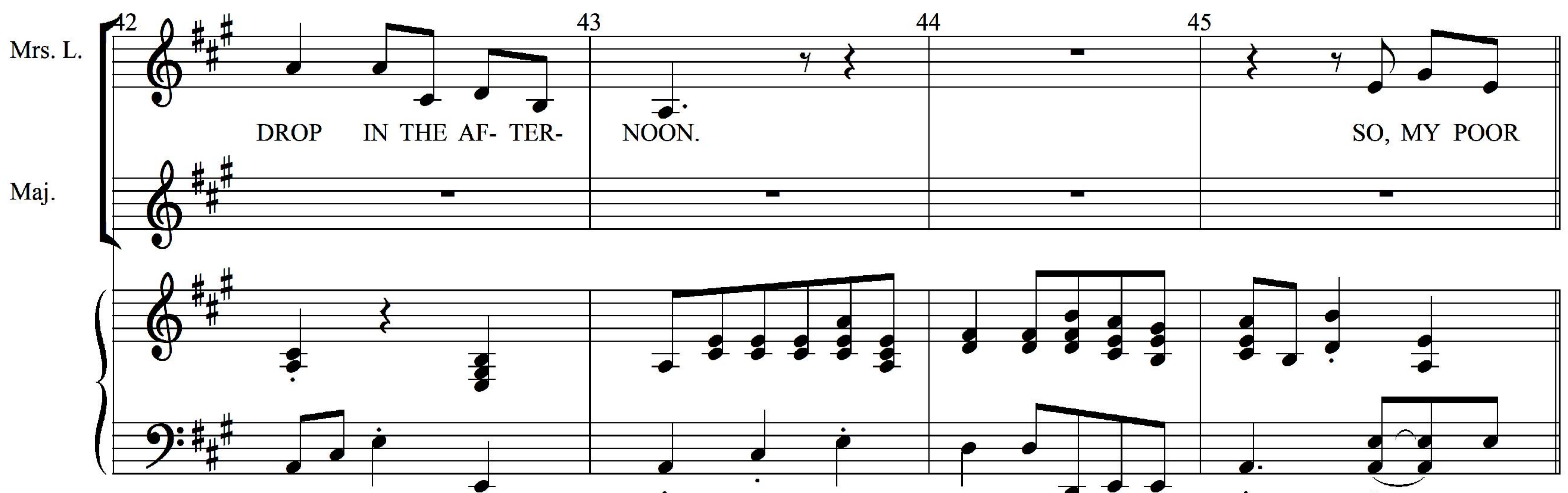
Mrs. L. 39 40 41
WEAK- NESS. I KNOW IT'S TRUE. HE TOOK A

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



Mrs. L. 42 43 44 45
DROP IN THE AF- TER- NOON. SO, MY POOR

Maj.



No. 10: My Poor Lirriper

Mrs. L. 46 47 48 49 50 51 52

LIRRIPER AN' THROUG' A DEAL, UN' TIL A TURN O' KEAUGH HIS WHEEL, AN' O' THE GIN O' RIRRI- PER WERE EVER AFTE' W' HAI' HEY

Maj.

The first system of music covers measures 46 to 52. Mrs. L.'s vocal line is in the treble clef with a key signature of three sharps (F#, C#, G#). The lyrics are: "LIRRIPER AN' THROUG' A DEAL, UN' TIL A TURN O' KEAUGH HIS WHEEL, AN' O' THE GIN O' RIRRI- PER WERE EVER AFTE' W' HAI' HEY". Maj.'s vocal line is in the treble clef and contains rests. The piano accompaniment is in the bottom system, with a treble and bass clef, and a key signature of three sharps.

Mrs. L. 53 54 55

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

Maj.

The second system of music covers measures 53 to 55. Mrs. L.'s vocal line continues with lyrics: "WERE. WELL, I WAS YOUNG BUT I HAD MY PRIDE, THOUGH I HAD". Maj.'s vocal line contains rests. The piano accompaniment continues in the bottom system.

Mrs. L. 56 57 58

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

Maj.

The third system of music covers measures 56 to 58. Mrs. L.'s vocal line continues with lyrics: "OF- FERS WHEN LIR- RI- PER DIED, IT'S THIR- TY- EIGHT YEARS SINCE I". Maj.'s vocal line contains rests. The piano accompaniment continues in the bottom system.

No. 10: My Poor Lirriper

Mrs. L. 59 60 61 62

L A I D M Y R I N G U P - O N P O O R L I R - R I - P E R ' S G R A V E . M Y

Maj.

Musical score for Mrs. L. and Maj. for measures 59-62. Mrs. L. has a vocal line with lyrics: "LAID MY RING UP- ON POOR LIR- RI- PER'S GRAVE. MY". Maj. has a vocal line with rests. Piano accompaniment is in the bottom system.

Mrs. L. 63 64 65

L I R - R I - P E R , H E W A S A H A N D - S O M E M A N . A V O I C E H E H A D O F

Maj.

Musical score for Mrs. L. and Maj. for measures 63-65. Mrs. L. has a vocal line with lyrics: "LIR- RI- PER, HE WAS A HAND- SOME MAN. A VOICE HE HAD OF". Maj. has a vocal line with rests. Piano accompaniment is in the bottom system.

Mrs. L. 66 67 68

H O N - _ E Y E D _ S T E E L . H E H A D A B E A M - I N G E Y E , A J O - _ V I - A L B E A R - I N G . H E

Maj.

Musical score for Mrs. L. and Maj. for measures 66-68. Mrs. L. has a vocal line with lyrics: "HON- _ EYED _ STEEL. HE HAD A BEAM- ING EYE, A JO- _ VI- AL BEAR- ING. HE". Maj. has a vocal line with rests. Piano accompaniment is in the bottom system.

Mrs. L. 69 70 71

W A S T H E S W E E T - E S T T E M - _ P E R E D _ M A N , B U T H E L E F T T H I S W O R L D W I T H O U T A

Maj.

Musical score for Mrs. L. and Maj. for measures 69-71. Mrs. L. has a vocal line with lyrics: "WAS THE SWEET- EST TEM- _ PERED _ MAN, BUT HE LEFT THIS WORLD WITH OUT A". Maj. has a vocal line with rests. Piano accompaniment is in the bottom system.

No. 10: My Poor Lirriper

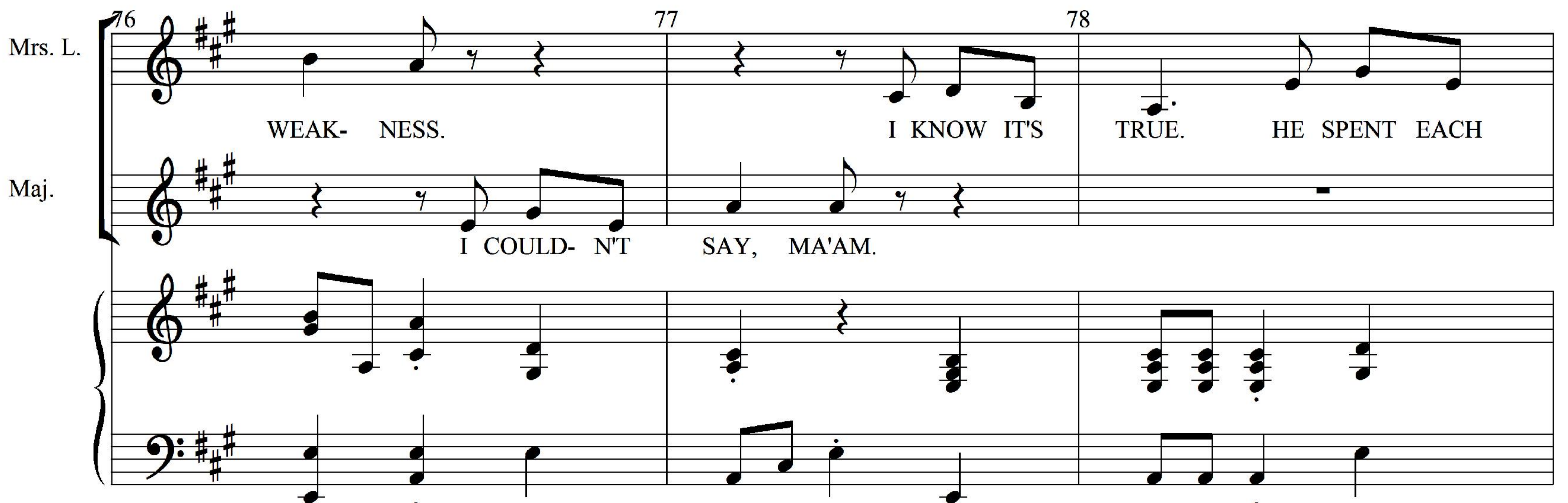
Mrs. L. 72 73 74 75
FAR- _ THING. MY LIR- RI- PER WAS A HAND- SOME MAN BUT I FEAR ME HE HAD A

Maj.




Mrs. L. 76 77 78
WEAK- NESS. I KNOW IT'S TRUE. HE SPENT EACH

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



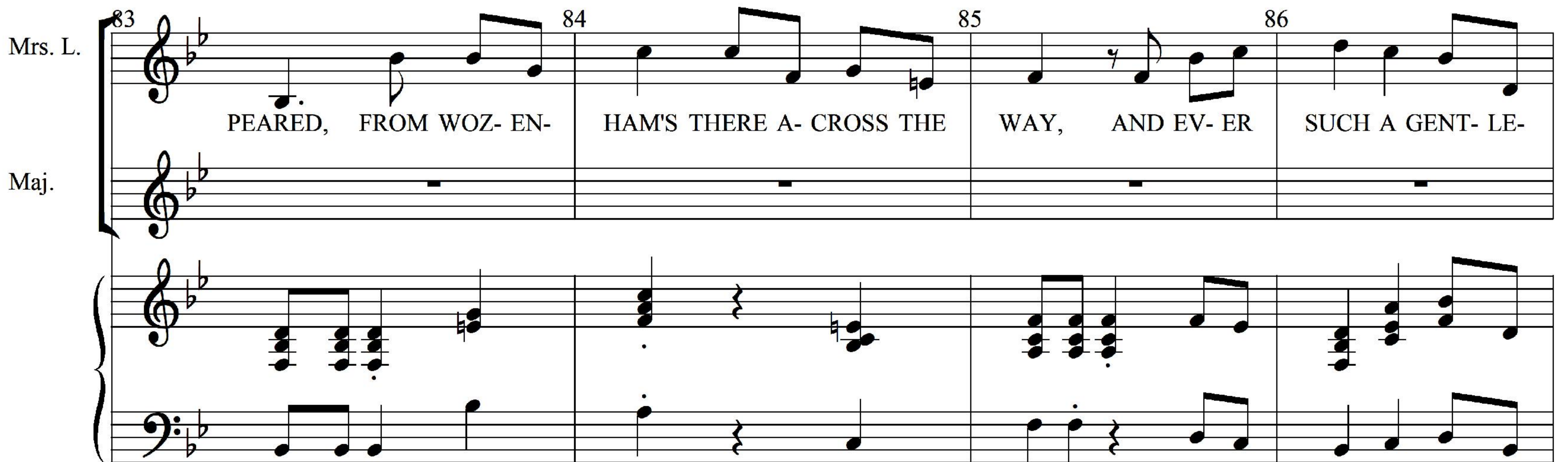
Mrs. L. 79 80 81 82
PEN- NY THAT HE CAME TO. I MIND THE DAY, MA- JOR, YOU AP-

Maj.



Mrs. L. 83 84 85 86
PEARED, FROM WOZ- EN- HAM'S THERE A- CROSS THE WAY, AND EV- ER SUCH A GENT- LE-

Maj.



No. 10: My Poor Lirriper

Mrs. L. 87 88 89 90 91
MAN, YOU SEEMED SO MUCH A TALL-ER MAN.

Maj.

Mrs. L. 92 93 94 95 96 97

Maj.

Mrs. L. 98 99 100 101
WHY, THERE'S SUCH

Maj.

Mrs. L. 102 103 104 105
FIRE IN YOUR EYES. YOU'VE SUCH A PAS- SION FOR YOUR SIZE.

Maj.

No. 10: My Poor Lirriper

Mrs. L. 106 107 108
MY LIR- RI- PER, HE WAS A HAND- SOME MAN.

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

Mrs. L. 109 110
A VOICE HE HAD OF HON- EYED STEEL.

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

Mrs. L. 111 112
HE HAD A BEAM- ING EYE, A CATCH- ING LAUGH- TER.

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

Mrs. L. 113 114
HE WAS THE SWEET- EST TEM- PERED MAN,

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

No. 10: My Poor Lirriper

Mrs. L. 115 116
BUT HE GAVE NO THOUGHT TO WHAT COMES AF- _ TER.

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

Mrs. L. 117 118
MY LIR- RI- PER WAS A HAND- SOME MAN BUT THE

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

Mrs. L. 119 120
GRASS HAS GROWN WITH EACH _ YEAR'S PAS- SING.

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

Mrs. L. 121 122 123
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

No. 10: My Poor Lirriper

Mrs. L. 124 125 126

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

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

Mrs. L. 127 128 129 130

LIFE AT THE HOL- LY TREE. TREE.

Maj. LIFE AT THE HOL- LY TREE. TREE.