

No. 11: Lirriper/Morning, Transition

♩=100

CUE: MRS. L.: "a wearin' thing to the best of us."

Piano Vocal Score

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David Jacklin

♩.=60

Slowing

Piano

Measures 1-5 of the piano score. The music is in 3/4 time with a key signature of three sharps (F#, C#, G#). The tempo is marked as 100. The dynamic is *f*. Measure 1 starts with a rest and a fermata. Measures 2-5 contain piano accompaniment with various chords and melodic lines.

Measures 6-10 of the piano score. The tempo is marked as 61. The dynamic is *mp*. Measure 9 features a key signature change to two sharps (F#, C#). Measure 10 shows a change in the bass line.

Measures 11-15 of the piano score. The tempo is marked as *rallantando*. The music continues with piano accompaniment, showing a gradual deceleration.

Measures 16-19 of the piano score. The music concludes with piano accompaniment, ending with a fermata in measure 19.

No. 12: Party Music

(Sir Roger De Coverly)

Piano Vocal Score

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♩.=150 *Fast slip jig*
CUE: HARRY: "ten thousand fathoms deep."

Piano

1 2 3 4 5

6 7 8 9 10

11 12 13 14 15

16 17 18 19

20 21 22 23 24 25

26 27 28 29 30

No. 12: Party Music

31 32 33 34

35 36 37 38

39 40 41 42

43 44 45 46 47

48 49 50 51

52 53 54 55

56 57 58 59

B

No. 13: Wait For The Giants

Piano Vocal Score

Andantino ♩=100

CUE: EMM.: "Since we were children."

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Piano

Measures 1-4 of the piano introduction. The music is in 4/4 time with a key signature of two sharps (F# and C#). The right hand features a melodic line with eighth and quarter notes, while the left hand provides a steady accompaniment of quarter notes.

Ang. *mf*

Measures 5-7. The vocal line begins with the lyrics "WHEN WE WERE CHIL- DREN WE AL- WAYS KNEW THAT FAIR- Y STOR- IES". The piano accompaniment consists of block chords in the right hand and a simple bass line in the left hand.

Ang.

Measures 8-10. The vocal line continues with the lyrics "DID COME TRUE. WHEN WE WERE CHIL- DREN WE COULD BE SURE THAT". The piano accompaniment remains consistent with block chords and a simple bass line.

Ang.

Measures 11-14. The vocal line continues with the lyrics "LOVE AND MAG- IC WOULD EN- DURE. WE KNEW THAT GI- ANTS WERE A- LIVE AND REAL THAT". The piano accompaniment continues with block chords and a simple bass line.

Ang.

Measures 15-17. The vocal line concludes with the lyrics "DRAG- ONS GUARD- ED GOLD TO STEAL AND ALL THE THINGS WE DREAMED WERE". The piano accompaniment continues with block chords and a simple bass line.

No. 13: Wait For The Giants

Ang. 18 A 19 20 21

TRUE. WHEN WE WERE CHIL- DREN WE KNEW JUST WHY EN- CHANT- ED CAS- TLES

Ang. 22 23 24

FILLED THE SKY. WE KNEW THAT PIR- ATES SAILED WITH FLAGS TO WAVE AND

Ang. 25 26 27 28

PRIN- CES AL- WAYS WOULD BE BRAVE. WHAT HAP- PENED TO OUR FAIR- Y TALE?

Ang. 29 B 30 31

THERE WERE GI- ANTS IN OUR DREAMS BACK THEN.

Ang. 32 33

THERE WERE GI- ANTS EV- 'RY- WHERE. BUT

Ang. 34 35 36 37

AS WE GREW IT SEEMS THAT THEN THEY WERE LOST, MIS- LAID, THEY'VE GONE SOME-

Ang. 38 39 40 41

WHERE. THERE WERE GI- ANTS THEN. THERE WERE GI- ANTS THEN.

Ang. 42 43 44 45

WAIT FOR THE GI- ANTS A- GAIN.

46 47 48 49

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Musical notation for measures 50-53. The piece is in G major (one sharp) and 3/4 time. Measure 50 features a treble clef with a triplet of eighth notes and a bass clef with a quarter note. Measures 51-53 continue with similar rhythmic patterns, including triplets and quarter notes. Measure 51 includes a fermata over a chord.

Musical notation for measures 54-57. Measures 54-55 feature a treble clef with a triplet of eighth notes and a bass clef with a quarter note. Measures 56-57 continue with similar rhythmic patterns, including triplets and quarter notes. Measure 56 includes a fermata over a chord.

Musical notation for measures 58-61. Measures 58-59 feature a treble clef with a triplet of eighth notes and a bass clef with a quarter note. Measures 60-61 continue with similar rhythmic patterns, including triplets and quarter notes. Measure 60 includes a fermata over a chord.

Musical notation for measures 62-65. Measures 62-63 feature a treble clef with a triplet of eighth notes and a bass clef with a quarter note. Measures 64-65 continue with similar rhythmic patterns, including triplets and quarter notes. Measure 64 includes a fermata over a chord.

E

Musical notation for measures 66-70. Measure 66 features a treble clef with a triplet of eighth notes and a bass clef with a quarter note. Measures 67-70 continue with similar rhythmic patterns, including triplets and quarter notes. Measure 67 includes a fermata over a chord.

Ang. 71 72 73 74

WE ARE NOT CHIL- DREN OR SO NA- IVE TO WISH FOR DREAMS WE CAN'T BE- LIEVE.

Ang. 75 76 77

WE ARE NOT CHIL- DREN. IT WILL NOT DO TO HOLD TO THINGS THAT

Ang. 78 79 80

WE OUT- GREW. WE KNOW THE TIME IS PAST FOR CHILD- HOOD THINGS. FROM

Ang. 81 82 83

CHILD- HOOD'S END, THE FU- TURE SPRINGS, FLIES FAS- TER WITH EACH DAWN- ING

Ang. 84 85 86 87

DAY. WHAT HAP- PENED THAT WE LOST OUR WAY? THERE WERE

Emm. WHAT HAP- PENED THAT WE LOST OUR WAY? THERE WERE

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F

88 89 90 91

Ang. GI- ANTS IN OUR DREAMS BACK THEN THERE WERE GI- ANTS EV- 'RY- WHERE. BUT

Emm. GI- ANTS IN OUR DREAMS BACK THEN THERE WERE GI- ANTS EV- 'RY- WHERE. BUT

92 93 94

Ang. AS WE GREW IT SEEMS THAT THEN THEY WERE LOST, MIS-

Emm. AS WE GREW IT SEEMS THAT THEN THEY WERE LOST, MIS-

95 96 97

Ang. LAID, THEY'VE GONE SOME- WHERE. THERE WERE GI- ANTS THEN.

Emm. LAID, THEY'VE GONE SOME- WHERE.

98 99 100

Ang. THERE WERE GI- ANTS THEN. LOOK FOR THE GI- ANTS A-

Emm. THERE WERE GI- ANTS THEN. LOOK FOR THE GI- ANTS A-

G

101 102 103 104

Ang. GAIN.

Emm. GAIN.

105 106 107 108

109 110 111 112

113 114 115 116

117 118 119 120

No. 13: Wait For The Giants

H

Piano accompaniment for measures 121-124. The music is in G major (one sharp) and 4/4 time. Measure 121 features a treble clef with a series of chords and a bass clef with a simple bass line. Measures 122 and 123 continue with similar harmonic structures. Measure 124 concludes with a final chord and a fermata over the bass line.

Vocal and piano accompaniment for measures 125-128. The vocal parts (Ang., Emm., Harr., Edw.) are in G major and 4/4 time. Measures 125-127 are instrumental for the vocalists, with rests. In measure 128, all vocalists enter with the lyrics "WAIT FOR THE". The piano accompaniment provides harmonic support, with chords in the treble and a bass line in the bass clef.

Vocal and piano accompaniment for measures 129-131. The vocal parts (Ang., Emm., Harr., Edw.) are in G major and 4/4 time. The lyrics are: "GI- ANTS TO COME ONE DAY. WAIT FOR THE FAIR- IES TO SHOW OUR". The piano accompaniment provides harmonic support, with chords in the treble and a bass line in the bass clef.

132 133

Ang. WAY. WAIT FOR THE CHIL- DREN LAUGH- ING IN THE LIGHT OF

Emm. WAY. WAIT FOR THE CHIL- DREN LAUGH- ING IN THE LIGHT OF

Harr. WAY. WAIT FOR THE CHIL- DREN LAUGH- ING IN THE LIGHT OF

Edw. WAY. WAIT FOR THE CHIL- DREN LAUGH- ING IN THE LIGHT OF

134 135

Ang. CHRIST- MAS CAN- DLES IN THE NIGHT. THERE WILL BE TIME.

Emm. CHRIST- MAS CAN- DLES IN THE NIGHT. THERE WILL BE TIME.

Harr. CHRIST- MAS CAN- DLES IN THE NIGHT. THERE WILL BE TIME.

Edw. CHRIST- MAS CAN- DLES IN THE NIGHT. THERE WILL BE TIME.

No. 13: Wait For The Giants

136 137

Ang. TIME A- GAIN FOR FAIR- IES, TIME FOR GI- ANTS CAS- TLE TALL.

Emm. TIME A- GAIN FOR FAIR- IES, TIME FOR GI- ANTS CAS- TLE TALL.

Harr. TIME A- GAIN FOR FAIR- IES, TIME FOR GI- ANTS CAS- TLE TALL.

Edw. TIME A- GAIN FOR FAIR- IES, TIME FOR GI- ANTS CAS- TLE TALL.

138 139 140

Ang. THEREWILLBETIME. TIMEA-GAINFORCHIL-DRENWHENWE'VE STRUG-GLEDTHROUGHITALL.

Emm. THEREWILLBETIME. TIMEA-GAINFORCHIL-DRENWHENWE'VE STRUG-GLEDTHROUGHITALL.

Harr. THEREWILLBETIME. TIMEA-GAINFORCHIL-DRENWHENWE'VE STRUG-GLEDTHROUGHITALL.

Edw. THEREWILLBETIME. TIMEA-GAINFORCHIL-DRENWHENWE'VE STRUG-GLEDTHROUGHITALL.

141 142 143 144

Ang. THERE WILL BE GI- ANTS EV- 'RY- WHERE A- GAIN.

Emm. THERE WILL BE GI- ANTS EV- 'RY- WHERE A- GAIN.

Harr. THERE WILL BE GI- ANTS EV- 'RY- WHERE A- GAIN.

Edw. THERE WILL BE GI- ANTS EV- 'RY- WHERE A- GAIN.

145 146 147 148 149

150 151 152 153 154

155 156 157 158

159 160 161 162 163

J

No. 13: Wait For The Giants

164 165 166 167 168

169 170 171 172

173 174 175 176

177 178

Ang. K

Emm.

Harr.

Edw.

WAIT FOR THE GI- ANTS TO COME ONE

WAIT FOR THE GI- ANTS.

WAIT FOR THE GI- ANTS. TO COME ONE

WAIT FOR THE GI- ANTS.

179 180

Ang. DAY. WAIT FOR THE FAIR- IES TO SHOW OUR

Emm. TO COME ONCE MORE WAIT FOR THE FAIR- IES

Harr. DAY. WAIT FOR THE FAIR- IES TO SHOW OUR

Edw. TO COME ONCE MORE WAIT FOR THE FAIR- IES

181 182

Ang. WAY. WAIT FOR THE CHIL- DREN LAUGH- ING IN THE LIGHT OF

Emm. TO SHOW OUR WAY. WAIT FOR THE CHIL- DREN LAUGH- ING IN THE LIGHT OF

Harr. WAY. WAIT FOR THE CHIL- DREN LAUGH- ING IN THE LIGHT OF

Edw. TO SHOW OUR WAY. WAIT FOR THE CHIL- DREN LAUGH- ING IN THE LIGHT OF

No. 13: Wait For The Giants

183 184

Ang. CHRIST- MAS CAN- DLES IN THE NIGHT. THERE WILL BE TIME.

Emm. CHRIST- MAS CAN- DLES IN THE NIGHT. THERE WILL BE TIME.

Harr. CHRIST- MAS CAN- DLES IN THE NIGHT. THERE WILL BE TIME.

Edw. CHRIST- MAS CAN- DLES IN THE NIGHT. THERE WILL BE TIME.

185 186

Ang. TIME A- GAIN FOR FAIR- IES, TIME FOR GI- ANTS CAS- TLE TALL.

Emm. TIME A- GAIN FOR FAIR- IES, TIME FOR GI- ANTS CAS- TLE TALL.

Harr. TIME A- GAIN FOR FAIR- IES, TIME FOR GI- ANTS CAS- TLE TALL.

Edw. TIME A- GAIN FOR FAIR- IES, TIME FOR GI- ANTS CAS- TLE TALL.

187 188

Ang. THERE WILL BE TIME. TIME A- GAIN FOR CHIL- DREN WHEN WE'VE

Emm. THERE WILL BE TIME. TIME A- GAIN FOR CHIL- DREN WHEN WE'VE

Harr. THERE WILL BE TIME. TIME A- GAIN FOR CHIL- DREN WHEN WE'VE

Edw. THERE WILL BE TIME. TIME A- GAIN FOR CHIL- DREN WHEN WE'VE

189 190

Ang. STRUG- GLED THROUGH IT ALL. THERE WILL BE TIME.

Emm. STRUG- GLED THROUGH IT ALL. THERE WILL BE

Harr. STRUG- GLED THROUGH IT ALL. THERE WILL BE TIME.

Edw. STRUG- GLED THROUGH IT ALL. THERE WILL BE

No. 13: Wait For The Giants

191 192

Ang. THERE WILL BE TIME. THERE WILL BE GI- ANTS EV- 'RY

Emm. TIME. THERE WILL BE TIME. THERE WILL BE GI- ANTS EV- 'RY-

Harr. THERE WILL BE TIME THERE WILL BE GI- ANTS EV- 'RY-

Edw. TIME. THERE WILL BE TIME. THERE WILL BE GI- ANTS EV- 'RY-

193 194 195 196 197 198 199

Ang. WHERE A- GAIN.

Emm. WHERE A- GAIN.

Harr. WHERE A- GAIN.

Edw. WHERE A- GAIN.

No. 14: Think Of Us, Tom

Piano Vocal Score

Adagietto ♩=80

CUE: on lights down after No. 13

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David Jacklin

Piano

The piano score is written in treble and bass clefs with a key signature of two sharps (F# and C#) and a 2/4 time signature. It consists of 29 measures, divided into four systems of seven measures each. The score features a variety of textures, including block chords, arpeggiated figures, and melodic lines with triplets. The right hand often plays chords or arpeggios, while the left hand provides a rhythmic accompaniment with triplets and single notes. The piece concludes with a final chord in measure 29.

No. 14: Think Of Us, Tom

SOPHIE

30 31 32 33

THINK OF US, TOM, WHAT LIFE WOULD BE LIKE IF WE SHOULD EV- ER BE MAR-

SOPHIE

34 35 36 37

RIED. THINK OF US, TOM, HOW HAP- PY WE'D BE IF WE SHOULD

SOPHIE

38 39 40 41 42

EV- ER BE MAR- RIED. I CAN

SOPHIE

43 44 45 46 47

SEE US WALK- ING ARM IN ARM, AF- FEC- TION- ATE- LY STROL- LING.

SOPHIE

48 49 50 51 52

YOU ALL DECKED OUT IN YOUR

SOPHIE

53 54 55 56

SUN- DAY CLOTHES.

TOM

YOU WITH A SMUDGE ON YOUR

No. 14: Think Of Us, Tom

The musical score is arranged in three systems. The first system includes Sophie's vocal line (measures 57-60), Tom's vocal line (measure 58), and piano accompaniment (measures 57-60). The second system includes Sophie's vocal line (measures 61-65) and piano accompaniment (measures 61-65). The third system includes piano accompaniment (measures 66-69). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The piano part features several triplet markings.

SOPHIE
57 58 59 60
THINK OF US, TOM, WHAT LIFE WOULD BE LIKE IF

TOM
NOSE.

SOPHIE
61 62 63 64 65
WE SHOULD EV- ER, EV- ER EV- ER AF- TER MAR- RY!

66 67 68 69

No. 15: Tom's Fate

Allegro ♩=120

Piano Vocal Score

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CUE: TOM: "That's what I had cast."

Piano

Piano accompaniment for measures 1-6. The score is in 3/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The right hand features a melodic line with some rests, while the left hand provides a steady bass line with quarter notes.

Piano accompaniment for measures 7-14. The right hand continues the melodic line, and the left hand maintains the bass line with some chordal textures.

Piano accompaniment for measures 15-22. The right hand has a more active melodic line, and the left hand continues the bass line.

TOM

GENT

Piano

A

Vocal and piano accompaniment for measures 23-26. The vocal parts (Tom and Gentry) enter with lyrics. The piano accompaniment continues with a rhythmic pattern of eighth notes.

HE _ CRIES. "HA- AL- LO," SAYS I, "AND HAL-

"HA- AL- LOA,"

TOM

GENT

Vocal and piano accompaniment for measures 27-30. The vocal parts continue with lyrics. The piano accompaniment remains consistent with the previous section.

LOA, A- GAIN." AND I TIPPED MY HAT _ . SAYS _ HE,

"YOUNG _ MAN," "YOU _ DON'T KNOW ME, BUT I

No. 15: Tom's Fate

31 32 33 34

TOM

GENT

HE _ CRIES,

KNOW ALL A BOUT YOU AT THAT." "I _ READ," "I READ THE SKIES, AND THE

35 36 37 38

TOM

GENT

"I _ THANKYOUFORTHAT;TWASA LOVE-LYCHAT; I _

POR-TENTSTHEREWHEREHE STARSHOLDSWAY _."

39 40 41 42

TOM

GENT

WISH YOU THE BEST. GOOD _ DAY!"

"THE STARS TELL ME A

43 44 45 46

GENT

STRAN-GER, THIS _ VER- YDAY AT FIVEWOULDSTANDJUSTSOOUT-SIDETHE GATEANDTHATTHIS

47 48 49 50

GENT

STRAN GER MUST PRE _ PARE TO MEET HIS FATE. AND THE STARS NO DOUBT ARE

B

GENT

51 52 53 54

ALL COR- RECT IN EV- 'RY TIN- Y SMALL RES- PECT. OUR LIVES ARE RULED BY

GENT

55 56 57 58

THEIR EF- FECT WHEN HEAV- 'NLY MO- TIONS IN- TER- SECT, A MAN CAN NOT ES-

GENT

59 60 61 62

CAPE HIS FATE; THE STARS WILL NOT BE SWAYED, ALL THE PLAN- ETS CAL- CU-

GENT

63 64 65 66

LATE IT, AND THE STARS MUST BE OB- EYED.

67 68 69 70 71

[C]

TOM

72 73 74 75

"IS THE LA- DY AT ALL GOOD _

No. 15: Tom's Fate

TOM

76 77 78

LOOK- ING, SIR? FAIL- ING THAT, HAS SHE AN- Y CASH?"

GENT

"SHE'S BEAU- TI- FUL; EX-

TOM

79 80 81

"I SUP- POSE THEN SHE MUST KNOW _

GENT

QUIS- ITE SHAPE; MEL - OD- IOUS VOICE."

TOM

82 83 84

FRENCH."

GENT

"SHE HAS FIVE THOU- SAND POUNDS A YEAR, MY BOY, BUT _

GENT

85 86 87

WHAT OF THAT? WHAT OF THAT, MY BOY _? SHE'S A COUN- TEN- ANCE BRIGHT AND THE

GENT

88 89 90 91

EYE, THE EYE, AH! THE EYE OF A STAR- TLED _ FAWN." "THE

GENT

92 93 94

STARS TELL ME THIS STRAN- GER, MAR- RIED WITH MY NEICE WILL

GENT

95 96 97

WAKE TO FIND THAT HE HAS COME TO FOR- TUNE BE- YOND SPEND- ING. COME _

TOM

98 99 100 101

FOR THE STARS NO DOUBT ARE ALL COR- RECT IN

GENT

IN, DON'T HES- I- TATE." FOR THE STARS NO DOUBT ARE ALL COR- RECT IN

TOM

102 103 104 105

EV- 'RY TIN- Y SMALL RES- PECT. OUR LIVES ARE RULED BY THEIR EF- FECT WHEN

GENT

EV- 'RY TIN- Y SMALL RES- PECT. OUR LIVES ARE RULED BY THEIR EF- FECT WHEN

No. 15: Tom's Fate

TOM
GENT

106 HEAV- 'NLY MO- TIONS 107 IN- TER- SECT, A 108 MAN CAN- NOT ES- 109 CAPE HIS FATE; THE

HEAV- 'NLY MO- TIONS IN- TER- SECT, A MAN CAN- NOT ES- CAPE HIS FATE; THE

Detailed description: This system contains measures 106 through 109. It features two vocal parts, TOM and GENT, and a piano accompaniment. The key signature has three flats (B-flat, E-flat, A-flat). The melody for both vocal parts is identical. The lyrics are: 'HEAV- 'NLY MO- TIONS IN- TER- SECT, A MAN CAN- NOT ES- CAPE HIS FATE; THE'. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

TOM
GENT

110 STARS WILL NOT BE 111 SWAYED, ALL THE 112 PLAN- ETS CAL- CU- 113 LATE IT, AND THE

STARS WILL NOT BE SWAYED, ALL THE PLAN- ETS CAL- CU- LATE IT, AND THE

Detailed description: This system contains measures 110 through 113. It features two vocal parts, TOM and GENT, and a piano accompaniment. The key signature has three flats. The melody for both vocal parts is identical. The lyrics are: 'STARS WILL NOT BE SWAYED, ALL THE PLAN- ETS CAL- CU- LATE IT, AND THE'. The piano accompaniment continues with chords and a bass line.

TOM
GENT

114 STARS MUST BE OB- 115 EYED.

STARS MUST BE OB- EYED.

Detailed description: This system contains measures 114 and 115. It features two vocal parts, TOM and GENT, and a piano accompaniment. The key signature has three flats. The melody for both vocal parts is identical. The lyrics are: 'STARS MUST BE OB- EYED.'. The piano accompaniment continues with chords and a bass line.

116 117 118 119 120 121

E

Detailed description: This system shows the piano accompaniment for measures 116 through 121. The key signature has three flats. Measure 119 features a chord marked with a box containing the letter 'E'. The piano part consists of chords in the right hand and a bass line in the left hand.

122 123 124 125 126

Detailed description: This system shows the piano accompaniment for measures 122 through 126. The key signature has three flats. The piano part consists of chords in the right hand and a bass line in the left hand.

GENT

127 128 129 130 131 132 **F** 133

"THE

134 135 136 137 138 139 140 141 142

MOON.

143 144 **G** 145 146 147 148 149

MIS- TER GRIG, MIS- TER GRIG, BASED ON

MOON.

150 151 152 153 154

OUR OB- SER- VA- TIONS, WE NOW FIRM- LY BE- LIEVE, THAT IF YOU AND HIS

MOON.

155 156 157 158 159

NEICE HAVE NOT SET FORTH THE DATE, BY THE NEXT CHRIST- MAS EVE, JUST AT

No. 15: Tom's Fate

MOON. 160 161 162 163

TWELVE, THE MID- NIGHT HOUR, YOU ARE DOOMED _ TO MEET YOUR FATE

Detailed description: This system covers measures 160 to 163. The vocal line (MOON.) is in a bass clef with a key signature of three flats. It features a melodic line with a slur over measures 162 and 163. The piano accompaniment consists of two staves: the right hand has a treble clef and the left hand has a bass clef. The accompaniment provides harmonic support with chords and single notes.

GENT 164 165 166 167 168

A CER- TAIN NEAR BY PER- SON- AGE,

MOON. MYS-

Detailed description: This system covers measures 164 to 168. The vocal line for GENT is in a treble clef, and the vocal line for MOON. is in a bass clef. Both vocal lines have rests in measures 164 and 165. A rehearsal mark 'H' is placed above measure 166. The piano accompaniment continues with chords and single notes in both hands.

GENT 169 170 171 172

ON CHRIST- MAS EVE. IS

MOON. TER- I- OUS AND GREAT, THE MID- NIGHT HOUR, IS

Detailed description: This system covers measures 169 to 172. The vocal line for GENT has rests in measures 169 and 170. The vocal line for MOON. has rests in measures 171 and 172. The piano accompaniment continues with chords and single notes in both hands.

TOM 173 174 175 176 177 178

GENT DOOMED TO MEET HIS FATE THE

MOON. DOOMED TO MEET HIS FATE THE

Detailed description: This system covers measures 173 to 178. The vocal line for TOM is in a treble clef and has rests in measures 173, 174, 175, and 176. The vocal lines for GENT and MOON. are in treble and bass clefs respectively, and they sing the lyrics 'DOOMED TO MEET HIS FATE' in measures 173 and 174. The piano accompaniment continues with chords and single notes in both hands.

I

179 180 181 182

TOM
STARS NO DOUBT ARE ALL COR- RECT IN EV- 'RY TIN- Y SMALL RES- PECT. OUR

GENT
STARS NO DOUBT ARE ALL COR- RECT IN EV- 'RY TIN- Y SMALL RES- PECT. OUR

MOON.
STARS NO DOUBT ARE ALL COR- RECT IN EV- 'RY TIN- Y SMALL RES- PECT. OUR

183 184 185 186

TOM
LIVES ARE RULED BY THEIR EF- FECT WHEN HEAV- 'NLY MO- TIONS IN- TER- SECT, A

GENT
LIVES ARE RULED BY THEIR EF- FECT WHEN HEAV- 'NLY MO- TIONS IN- TER- SECT, A

MOON.
LIVES ARE RULED BY THEIR EF- FECT WHEN HEAV- 'NLY MO- TIONS IN- TER- SECT, A

187 188 189

TOM
MAN CAN- NOT ES- CAPE HIS FATE; THE STARS WILL NOT BE

GENT
MAN CAN- NOT ES- CAPE HIS FATE; THE STARS WILL NOT BE

MOON.
MAN CAN- NOT ES- CAPE HIS FATE; THE STARS WILL NOT BE

No. 15: Tom's Fate

TOM
GENT
MOON.

190 191 192 193

SWAYED, ALL THE PLAN- ETS CAL- CU- LATE IT, AND THE STARS MUST BE OB-
SWAYED, ALL THE PLAN- ETS CAL- CU- LATE IT, AND THE STARS MUST BE OB-
SWAYED, ALL THE PLAN- ETS CAL- CU- LATE IT, AND THE STARS MUST BE OB-

TOM
GENT
MOON.

194 195 196 197

EYED.
EYED.
EYED.

198 199 200

MISS C.

201 202 203

OH, THO- MAS, I AM EV- ER THINE! NO FATE COULD EV- ER

MISS C.

204 205 206

HARM US, IF OUR LIVES EN- TWINE. OH, HEAR ME! PAS- SION MOST SUB-

MISS C. 207 208 209

LIME CON- SUMES ME WHEN YOU'RE NEAR ME, AND EV- ER GROWS WITH

MISS C. 210 211 212

TIME! THO- MAS, THO- MAS, I AM THINE!

MISS C. 213 214 215

THO- MAS, THO- MAS, THOU ART MINE! MINE FOR- EV- ER; THINE FOR- EV- ER.

MISS C. 216 217 218 219 220

LET OUR HEARS COM- BINE!

MISS C. 221 222 223 224

"OH , HEA- VEN AB- OVE, NOT ONE

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225 226 227

MISS C. LOOK OF LOVE? THO- MAS, SPEAK TO ME, OH, THO- MAS, SPEAK TO ME _."

GENT "WON'T YOU

228 229 230 231

TOM "IF YOU'LL GIVE ME MY HAT, I SHOULD GO."

GENT MAR- RY MY NEICE, MIS- TER GRIG, PLEASE, SIR?"

232 233 234

235 236 237

MISS C. OH, CRUEL, CRUEL MAN, I AB-

TOM AND, LEAVE MY SOPHE TO CRY A- LONE,

GENT THE STARS NO DOUBT ARE ALL COR- RECT IN

MOON. THE STARS NO DOUBT ARE ALL COR- RECT IN

238 239 240

MISS C. JURE THEE; I RE- NOUNCE THEE. OH, CRUEL, CRUEL

TOM NEV- ER KNOW- ING WHY I'VE GONE. TO LEAVE MY SOPHE TO

GENT EV- 'RY TIN- Y SMALL RES- PECT. OUR LIVES ARE RULED BY

MOON. EV- 'RY TIN- Y SMALL RES- PECT. OUR LIVES ARE RULED BY

241 242 243 244

MISS C. MAN, IS A MAID- EN'S LOVE SO LIT- TLE? SPURNED, I

TOM PINE A- LONE AND SIGH AND CRY ALL ON HER OWN? I'D SOON- ER WED A

GENT THEIR EF FECT- WHEN HEAV- 'NLY MO- TIONS IN- TER- SECT, A MAN CAN NOT ES-

MOON. THEIR EF FECT- WHEN HEAV- 'NLY MO- TIONS IN- TER- SECT, A MAN CAN NOT ES-

245 246 247 248

MISS C. NOW DES PAIR. I CAST A- WAY THIS AIR. I'VE LEARNED THE

TOM MER- MAID WITH A GLASS AND FINE- TOOTHED COMB. WE MAY NOT BE WED- DED

GENT CAPE HIS FATE THE STARS WILL NOT BE SWAYED, ALL THE PLAN- ETS CAL- CU-

MOON. CAPE HIS FATE THE STARS WILL NOT BE SWAYED, ALL THE PLAN- ETS CAL- CU-

No. 15: Tom's Fate

249 250 251 252

MISS C. LES- SON THERE. OH, CRUEL, CRUEL MAN! THERE WILL COME A

TOM LONG, BUT IT'S WITH SO- PHIE I BE LONG! THE PLAN- ETS CAL- CU-

GENT LATE IT, AND THE STARS MUST BE OB- EYED. THE PLAN- ETS CAL- CU-

MOON. LATE IT, AND THE STARS MUST BE OB- EYED. THE PLAN- ETS CAL- CU-

253 254 255 256

MISS C. RECK- 'NING FOR THE STARS MUST BE OB- EYED.

TOM LATE IT, AND THE STARS MUST BE OB- EYED.

GENT LATE IT, AND THE STARS MUST BE OB- EYED.

MOON. LATE IT, AND THE STARS MUST BE OB- EYED. ^

257 258 3 261 262

"Tom Grig, you'll say anything except your prayers!"

263 264 2 266 267

"It's the Sunday truth!"

No. 16: Tom's Fate, Transition

Piano Vocal Score

Adagietto ♩=80

CUE: TOM: "never see Tom Grig alive again."

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David Jacklin

Piano

Musical score for measures 1-5. The score is in 2/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The piano part consists of two staves. The right hand plays a melody of eighth notes, and the left hand plays a bass line of eighth notes. Measure numbers 1, 2, 3, 4, and 5 are indicated above the staff.

Musical score for measures 6-10. The score continues from the previous system. The piano part consists of two staves. The right hand plays a melody of eighth notes, and the left hand plays a bass line of eighth notes. Measure numbers 6, 7, 8, 9, and 10 are indicated above the staff.

Musical score for measures 11-12. The score continues from the previous system. The piano part consists of two staves. The right hand plays a melody of eighth notes, and the left hand plays a bass line of eighth notes. Measure numbers 11 and 12 are indicated above the staff. A fermata is placed over the final note of measure 12.

No. 17: I Saw A Man

Piano Vocal Score

Allegro ♩=120

CUE: HARRY: "went twisting and creeping about..."

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David Jacklin

HARRY

mf I SAW A MAN ONE SUM- MER DAY

Piano

H.

IN ST. JAME- SES PARK _ _ HE WAS A TALL, THIN, PALE _ MAN DRESSED IN

H.

GRAY. PINCHED UP GAIT- ERS, BEAV- ER GLOVES. HIS MEAS- URED TREAD UP-

H.

ON THE GRASS SOME- HOW _ SAID THAT HE WAS LOST, SO HE WALKED ON HIS ON- LY

H. 16 17 18 **A** 19

HOL- I- DAY. ON HIS ON- LY HOL- I- DAY. THERE WERE CHIL- DREN PLAY- ING

f

8va bassa

H. 20 21 22 23

ON THE GRASS; PEOP- LE LAUGH- ING ALL A- ROUND, BUT UN- HEED- ED AND

8va bassa

H. 24 25 26

UN- HEED- ING, HE WALKED, WITH HIS PALE EYES FIXED AND GREY. THE

H. 27 28 29

DAY WAS CLEAR, THE SUN WAS HOT: NONE OF THAT SEEMED TO

No. 17: I Saw A Man

H. 30 31 32

TOUCH HIS THOUGHT AND HE WALKED, NEV- ER GLANC- ING FROM HIS WAY,

H. 33 34 35

ON HIS SOL- EMN HOL- I- DAY. I

H. 36 37 38

AL- MOST SAW HIM AT HIS SAME CRAMPED DESK, WHERE HE SITS, PEN IN HAND, ALL

H. 39 40 41

YEAR. HIS HAT IS HANG- ING ON THE SAME SMALL PEG; HIS

42 43 44 C

H. COAT HANG- ING NEAT- LY NEAR. AND THERE HE SITS TILL FIVE,

45 46 47

H. WORK- ING ON ALL DAY WHILE, LOUD- LY ON THE MAN- TLE- PIECE, HIS SEC- ONDS TICK A- WAY,

48 49 50

H. FROM FRIENDS THAT LONG SINCE LEFT, DREAMS HE KNEW TOO WELL,

51 52

H. HOPES THAT HE ONCE CLUNG TO, THOUGHTS HE'D DARE NOT TELL BUT WHICH HE

No. 17: I Saw A Man

H. 53 54 55 D

LEFT BE- HIND AND SWORE HE'D HOLD NO MORE.

H. 56 57 58

59 60 61

62 63 64

65 66 67

68 69 70

The image shows a page of a piano-vocal score. It features a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of two flats (B-flat and E-flat). The piano accompaniment is written in two staves, treble and bass clef, with the same key signature. The score is divided into systems, with measure numbers 53 through 70 indicated. The lyrics are: "LEFT BE- HIND AND SWORE HE'D HOLD NO MORE." A box containing the letter 'D' is placed above the vocal line at measure 55. The piano accompaniment consists of chords and moving lines in both hands.

71 72 73

Musical notation for measures 71-73. The system consists of a grand staff with a treble clef and a bass clef. The key signature has two flats (B-flat and E-flat). Measure 71 features a melodic line in the treble with a slur over the first two notes and a descending eighth-note pattern in the bass. Measure 72 continues the melodic line with a slur and a descending eighth-note pattern. Measure 73 shows a melodic line with a slur and a descending eighth-note pattern in the bass.

74 75 76

Musical notation for measures 74-76. The system consists of a grand staff with a treble clef and a bass clef. The key signature has two flats. Measure 74 features a melodic line in the treble with a slur and a descending eighth-note pattern in the bass. Measure 75 continues the melodic line with a slur and a descending eighth-note pattern. Measure 76 shows a melodic line with a slur and a descending eighth-note pattern in the bass.

77 78 79

Musical notation for measures 77-79. The system consists of a grand staff with a treble clef and a bass clef. The key signature has two flats. Measure 77 features a melodic line in the treble with a slur and a descending eighth-note pattern in the bass. Measure 78 continues the melodic line with a slur and a descending eighth-note pattern. Measure 79 shows a melodic line with a slur and a descending eighth-note pattern in the bass.

80 81 82

Musical notation for measures 80-82. The system consists of a grand staff with a treble clef and a bass clef. The key signature has two flats. Measure 80 features a melodic line in the treble with a slur and a descending eighth-note pattern in the bass. Measure 81 continues the melodic line with a slur and a descending eighth-note pattern. Measure 82 shows a melodic line with a slur and a descending eighth-note pattern in the bass.

83 84 85

Musical notation for measures 83-85. The system consists of a grand staff with a treble clef and a bass clef. The key signature has two flats. Measure 83 features a melodic line in the treble with a slur and a descending eighth-note pattern in the bass. Measure 84 continues the melodic line with a slur and a descending eighth-note pattern. Measure 85 shows a melodic line with a slur and a descending eighth-note pattern in the bass.

H. 86 87 88 89

E

IN THE

Musical notation for measures 86-89. The system consists of a grand staff with a treble clef and a bass clef. The key signature has two flats. Measure 86 features a melodic line in the treble with a slur and a descending eighth-note pattern in the bass. Measure 87 continues the melodic line with a slur and a descending eighth-note pattern. Measure 88 shows a melodic line with a slur and a descending eighth-note pattern in the bass. Measure 89 shows a melodic line with a slur and a descending eighth-note pattern in the bass. A box containing the letter 'E' is positioned above measure 88. The text 'IN THE' is written below the vocal line at the end of measure 89.

No. 17: I Saw A Man

H. 90 91 92

CROWD AND TUR- MOIL OF SOME BUS- Y CIT- Y, OLD FRIENDS ARE QUICK- LY

H. 93 94 95

LOST LIKE OUR- SELVES, AND WE ALL FADE GENT- LY IN THE MISTS OF THE CI- TY. WE END-

H. 96 97 98

DURE— WE EX- IST— WE PER- SIST— WE SUR- VIVE— *ff* BUT CAN IT

H. 99 100 101

REAL- LY BE SAID THAT WERE A- LIVE? *ff* I SAW A MAN THE

H. 102 103 104

OTH- ER DAY, ALL A- LONE UP- ON THE GRASS. HE

H. 105 106 107 108

NOD- DED ONCE AND THEN HE PASSED. I KNEW HIS FACE FOR HE WAS

H. 109 110 111 112

ME! IT'S HARD I _ KNOW _ TO _ BREAK THE TIES WHICH

H. 113 114 115 116

HOLD US _ TO OUR PAST, IT'S HARD- ER _ STILL _ TO _ RUB A- WAY THE

No. 17: I Saw A Man

H. 117 118 119 H

IM- AG- ES THAT LAST AND SLUM- BER IN THE HEART, THEN

H. 120 121

RUSH UP- ON THE MIND, BRING- ING WITH THEM ALL THE THINGS WE

H. 122 123 124

THOUGHT HAD STAYED BE- HIND: FRIENDS THAT WE HAVE LEFT;

H. 125 126

SCENES WE KNOW TOO WELL; HOPES THAT WE ONCE CLUNG TO;

127 128

H. THOUGHTS WE'D DARE NOT TELL, BUT WHICH WE LEFT BE- HIND.

129 130 131 132

H. AND SWORE WE'D HOLD NO MORE! NO MORE! *fff*

133 134 135 136 137

H. NEV- ER, NEV- ER A- GAIN! NO MORE!

138 139 140 141 142

H.