

No. 18: Entr'acte

Piano Vocal Score

Tempo Primo ♩=120
CUE: On S.M. GO

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Sophie, The Housemaid

Piano

measures 1-5

mp

Detailed description: This system contains measures 1 through 5 of the piece. 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-note patterns and slurs, while the left hand provides a harmonic accompaniment with chords and eighth-note figures. The dynamic marking is mezzo-piano (mp).

measures 6-10

mf

Detailed description: This system contains measures 6 through 10. The melodic line continues with eighth-note patterns and slurs. The left hand accompaniment includes chords and eighth-note figures. The dynamic marking changes to mezzo-forte (mf).

A
A Boy's Story

measures 11-16

mp *ff* *f*

Detailed description: This system contains measures 11 through 16. Measure 14 features a key signature change to one flat (Bb) and a time signature change to 2/4. The right hand has a melodic line with slurs, and the left hand has a rhythmic accompaniment. Dynamic markings include mezzo-piano (mp), fortissimo (ff), and forte (f).

measures 17-24

Detailed description: This system contains measures 17 through 24. The music continues in 2/4 time with a key signature of one flat. The right hand features a melodic line with slurs, and the left hand has a rhythmic accompaniment.

measures 25-31

mp

Detailed description: This system contains measures 25 through 31. The music continues in 2/4 time with a key signature of one flat. The right hand features a melodic line with slurs, and the left hand has a rhythmic accompaniment. The dynamic marking is mezzo-piano (mp).

Slowing

Musical score for measures 32-39. The piece is in B-flat major and 4/4 time. The tempo is marked 'Slowing'. The score consists of two staves: a treble clef staff and a bass clef staff. Measure numbers 32, 33, 34, 35, 36, 37, 38, and 39 are indicated above the treble staff. The music features a mix of chords and moving lines in both hands.

B

Largo ♩=100

Better Than a Pictur

Musical score for measures 40-45. The tempo is marked 'Largo' with a quarter note equal to 100 beats per minute. The title is 'Better Than a Pictur'. The score consists of two staves. Measure numbers 40, 41, 42, 43, 44, and 45 are indicated above the treble staff. The music is in B-flat major and 4/4 time. A dynamic marking of *mf* is present in measure 43.

Musical score for measures 46-50. The score consists of two staves. Measure numbers 46, 47, 48, 49, and 50 are indicated above the treble staff. The music is in B-flat major and 4/4 time. The bass line features a steady eighth-note accompaniment.

C

I Saw A Man

Musical score for measures 51-56. The title is 'I Saw A Man'. The score consists of two staves. Measure numbers 51, 52, 53, 54, 55, and 56 are indicated above the treble staff. The music is in B-flat major and 2/4 time. A dynamic marking of *ff* is present in measure 54.

Suddenly tempo ♩=120

Musical score for measures 57-63. The tempo is marked 'Suddenly tempo' with a quarter note equal to 120 beats per minute. The score consists of two staves. Measure numbers 57, 58, 59, 60, 61, 62, and 63 are indicated above the treble staff. The music is in B-flat major and 2/4 time. Dynamic markings include *fff* in measure 57, *fz* in measure 61, and *fz* in measure 63.

No. 19: Your First Christmas Tree

Piano Vocal Score

Moderato ♩=100

CUE: MRS. L.: "we have guests for Christmas."

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David Jacklin

Piano

Measures 1-4 of the piano introduction. The music is in 4/4 time with a key signature of two flats (B-flat and E-flat). The melody is in the right hand, starting with a piano (*p*) dynamic. The left hand provides a simple harmonic accompaniment.

Measures 5-9 of the piano introduction. The melody continues in the right hand, and the left hand accompaniment becomes more active, featuring eighth-note patterns.

MAJ.

Measures 10-12 of the vocal entry. The vocal line (MAJ.) begins in measure 10. The piano accompaniment continues. The dynamic is marked *mf*. The lyrics for measure 12 are: FAN- CIES OF CHILD- HOOD,

MAJ.

Measures 13-15 of the vocal entry. The vocal line (MAJ.) continues. The piano accompaniment continues. The lyrics for measures 13-15 are: THEIR WILD AD- ORN- MENTS RISE AS A MIST IN THE ROOM,

MAJ.

Measures 16-18 of the vocal entry. The vocal line (MAJ.) continues. The piano accompaniment continues. The lyrics for measures 16-18 are: CRAMPED IN ITS FREE- DOM BY WALLS AND BY CEI- LING, CIR- CLED, BUT REACH- ING THE

MAJ. 19 HIGH-VAULT ED GLOOM AND, 20 LOOK-ING UP FROM THE 21 LOW, DREAM-Y BRIGHT-NESS

MAJ. 22 UP TO THE DARK SHAD-OWED 23 HEIGHT OF ITS TOP, 24 I SEE IT NOW, AN

MAJ. 25 UN-FAD-ED MEM-OR-Y, THE 26 BRIGHT CHRIST-MAS TREE OF MY 27 DREAMS.

MRS. L. 28 29 30 *mf* IT IS BRIL-LIANT-LY LIGHT-ED BY

MRS. L. 31 BRIGHT LIT-TLE TAP-ERS; AND 32 EV-'RY-WHERE SPARK-LES AND 33 GLIT-TERS WITH STARS.

No. 19: Your First Christmas Tree

MRS. L. 34 35 36

ALL OF THE BRANCH- ES ARE WON- D'ROUS- LY LAD- EN WITH FAN- TAS- IES GREAT- ER THAN

MRS. L. 37 38 39

EV- ER THEY ARE. AND FLASH- ING BACK ALL THE BRIGHT LOOKS UP ON IT, AD-

MRS. L. 40 41 42

MIR- ING THE MAG- IC- AL FRUIT OF ITS BOUGHS, I SEE IT NOW, AN

MAJ. I SEE IT NOW, AN

MRS. L. 43 44 45

UN- FAD ED MEM- OR- Y, THE BRIGHT CHRIST- MAS TREE OF MY _ DREAMS.

MAJ. UN- FAD- ED MEM- OR- Y, THE BRIGHT CHRIST- MAS TREE OF MY _ DREAMS.

MAJ. *mf* 46 47 48

THERE ARE JOL- LY- FACED, HUGE GRIN- NING, BROAD LIT- TLE MEN,

MEN *mf*

THERE ARE JOL- LY- FACED, HUGE GRIN- NING, BROAD LIT- TLE MEN,

MAJ. 49 50 51

BET- TER BY FAR _ THAN AN- Y REAL MEN FOR, LOOK, WHEN YOU LIFT OFF HIS

MEN

BET- TER BY FAR _ THAN AN- Y REAL MEN FOR, LOOK, WHEN YOU LIFT OFF HIS

MAJ. 52 53 54

TOP- PER IN- SIDE HE'S FILLED WITH SU- GAR PLUMS.

MEN

TOP- PER IN- SIDE HE'S FILLED WITH SU- GAR PLUMS.

MAJ. 55 56 57

ALL OF THE DREAMS THAT YOU'VE HELD CLOSE SO LONG ARE THERE WAIT- ING FOR

MEN

ALL OF THE DREAMS THAT YOU'VE HELD CLOSE SO LONG ARE THERE WAIT- ING FOR

No. 19: Your First Christmas Tree

MRS. L. 58 59 60
HID- ING IN THE BOUGHS THERE ARE
WOM. HID- ING IN THE BOUGHS THERE ARE
MAJ. YOU.
MEN YOU.

MRS. L. 61 62 63
ROS- Y CHEEKED DOLLS, BRIGHT EYES PEEP- ING AT THE BRIGHT EYES BE- LOW. THIS
WOM. ROS- Y CHEEKED DOLLS, BRIGHT EYES PEEP- ING AT THE BRIGHT EYES BE- LOW. THIS

MRS. L. 64 65 66
WON- D'ROUS COL- LEC TION OF MAR- VELS, THE MAG- IC- AL FRUIT OF YOUR
WOM. WON- D'ROUS COL- LEC TION OF MAR- VELS, THE MAG- IC- AL FRUIT OF YOUR

MRS. L. 67 68 69
FIRST CHRIST- MAS TREE SMILES IN THE LIGHT OF THE GAZE FAL- LING ON IT FROM
WOM. FIRST CHRIST- MAS TREE SMILES IN THE LIGHT OF THE GAZE FAL- LING ON IT FROM

MRS. L. 70 71 72 73

ALL GATH- ERED 'ROUND. *f* THERE ARE FID- DLES AND DRUMS;

WOM. ALL GATH- ERED 'ROUND. *f* THERE ARE FID- DLES AND DRUMS;

MAJ. *f* THERE ARE FID- DLES AND DRUMS;

MEN *f* THERE ARE FID- DLES AND DRUMS;

MRS. L. 74 75 76

TAM- BOUR- INES, TRUM- PETS, XY- LO- PHONES, WHIS- TLES FOR MAK- ING OF MUS- IC,

WOM. TAM- BOUR- INES, TRUM- PETS, XY- LO- PHONES, WHIS- TLES FOR MAK- ING OF MUS- IC,

MAJ. TAM- BOUR- INES, TRUM- PETS, XY- LO- PHONES, WHIS- TLES FOR MAK- ING OF MUS- IC,

MEN TAM- BOUR- INES, TRUMP- ETS, XY- LO- PHONES, WHIS- TLES FOR MAK- ING OF MUS- IC,

MRS. L. 77 78 79

WORK BOX- ES, PAINT BOX- ES, SWEET BOX- ES, PEEP BOX- ES, LET- TER BOX- ES, COIN BOX- ES

WOM. WORK BOX- ES, PAINT BOX- ES, SWEET BOX- ES, PEEP BOX- ES, LET- TER BOX- ES, COIN BOX- ES

MAJ. WORK BOX- ES, PAINT BOX- ES, SWEET BOX- ES, PEEP BOX- ES, LET- TER BOX- ES, COIN BOX- ES,

MEN WORK BOX- ES, PAINT BOX- ES, SWEET BOX- ES, PEEP BOX- ES, LET- TER BOX- ES, COIN BOX- ES,

No. 19: Your First Christmas Tree

MRS. L. 80 81 82
ALL KINDS OF BOX- ES. THERE ARE TRIN- KETS FOR GIRLS , FAR

WOM.
ALL KINDS OF BOX- ES. THERE ARE TRIN- KETS FOR GIRLS , FAR

MAJ.
ALL KINDS OF BOX- ES

MEN
ALL KINDS OF BOX- ES

Detailed description: This block contains the first system of the musical score, measures 80 through 82. It features four vocal staves (Mrs. L., WOM., MAJ., and MEN) and a piano accompaniment. The key signature is two sharps (D major). Mrs. L. and WOM. sing the lyrics "ALL KINDS OF BOX- ES. THERE ARE TRIN- KETS FOR GIRLS , FAR". MAJ. and MEN sing "ALL KINDS OF BOX- ES". The piano accompaniment consists of chords in the right hand and a moving bass line in the left hand.

MRS. L. 83 84 85
BRIGHT- ER THAN GOLD; AND

WOM.
BRIGHT- ER THAN GOLD; AND

MAJ.
BAS- KETS AND PIN- CUSH- IONS; GUNS, SWORDS, AND BAN- NERS; AND

MEN
BAS- KETS AND PIN- CUSH- IONS; GUNS, SWORDS, AND BAN- NERS; AND

Detailed description: This block contains the second system of the musical score, measures 83 through 85. It features four vocal staves and a piano accompaniment. Mrs. L. and WOM. sing "BRIGHT- ER THAN GOLD; AND". MAJ. and MEN sing "BAS- KETS AND PIN- CUSH- IONS; GUNS, SWORDS, AND BAN- NERS; AND". The piano accompaniment continues with chords and a bass line.

MRS. L. 86 87 88
WIT- CHES WHO STAND IN EN- CHANT- _ ED RINGS OF PASTE- BOARD, AND FAIR- IES WITH

WOM.
WIT- CHES WHO STAND IN EN- CHANT- _ ED RINGS OF PASTE- BOARD, AND FAIR- IES WITH

MAJ.
WIT- CHES WHO STAND IN EN- CHANT- _ ED RINGS OF PASTE- BOARD, AND FAIR- IES WITH

MEN
WIT- CHES WHO STAND IN EN- CHANT- _ ED RINGS OF PASTE- BOARD, AND FAIR- IES WITH

The musical score for measures 86-88 features four vocal parts: Mrs. L., WOM., MAJ., and MEN. Each part has a treble clef and a key signature of two sharps (F# and C#). The lyrics are: "WIT- CHES WHO STAND IN EN- CHANT- _ ED RINGS OF PASTE- BOARD, AND FAIR- IES WITH". The piano accompaniment is shown in grand staff notation (treble and bass clefs) with a key signature of two sharps. It includes chords and a melodic line in the bass.

MRS. L. 89 90 91 92
WAX PAP- ER WINGS. THERE ARE TEE- TOT- UMS, HUM- MING TOPS,

WOM.
WAX PAP- ER WINGS. THERE ARE TEE- TOT- UMS, HUM- MING TOPS,

MAJ.
WAX- PAP ER WINGS. THERE ARE IM- I- TA- TION AP- PLES, AND

MEN
WAX- PAP ER WINGS. THERE ARE IM- I- TA- TION AP- PLES, AND

The musical score for measures 89-92 features four vocal parts: Mrs. L., WOM., MAJ., and MEN. Each part has a treble clef and a key signature of two sharps (F# and C#). The lyrics are: "WAX PAP- ER WINGS. THERE ARE TEE- TOT- UMS, HUM- MING TOPS," for Mrs. L. and WOM.; "WAX- PAP ER WINGS. THERE ARE IM- I- TA- TION AP- PLES, AND" for MAJ. and MEN. The piano accompaniment is shown in grand staff notation (treble and bass clefs) with a key signature of two sharps. It includes chords and a melodic line in the bass.

No. 19: Your First Christmas Tree

MRS. L. 93 94
NEED- LE CAS- ES, PEN WIP- ERS, SMELL- ING BOT- TLES, REAL FRUIT, MADE

WOM.
NEED- LE CAS- ES, PEN WIP- ERS, SMELL- ING BOT- TLES, REAL FRUIT, MADE

MAJ.
CAN- DIED PEARS AND WAL- NUTS, SO CLEV- ER- LY BE- RIB- BONED AND

MEN
CAN- DIED PEARS AND WAL- NUTS, SO CLEV- ER- LY BE- RIB- BONED AND

Detailed description: This block contains the musical score for measures 93 and 94. It features four vocal staves: Mrs. L. (Soprano), Women (Soprano), Major (Soprano), and Men (Bass). The lyrics are: 'NEED- LE CAS- ES, PEN WIP- ERS, SMELL- ING BOT- TLES, REAL FRUIT, MADE' for the first two parts, and 'CAN- DIED PEARS AND WAL- NUTS, SO CLEV- ER- LY BE- RIB- BONED AND' for the last two. Below the vocal staves is a piano accompaniment consisting of two staves (treble and bass clef) with chords and moving lines.

MRS. L. 95 96 97
BRIGHT WITH GOLD LEAF; AND, THE CHILD _ WITH- IN ME DE-

WOM.
BRIGHT WITH GOLD LEAF; AND, THE CHILD _ WITH- IN ME DE-

MAJ.
BRIGHT WITH GOLD LEAF. AND, THE CHILD _ WITH- IN ME DE-

MEN
BRIGHT WITH GOLD LEAF. AND, THE CHILD _ WITH- IN ME DE-

Detailed description: This block contains the musical score for measures 95, 96, and 97. It features four vocal staves: Mrs. L. (Soprano), Women (Soprano), Major (Soprano), and Men (Bass). The lyrics are: 'BRIGHT WITH GOLD LEAF; AND, THE CHILD _ WITH- IN ME DE-' for the first two parts, and 'BRIGHT WITH GOLD LEAF. AND, THE CHILD _ WITH- IN ME DE-' for the last two. Measure 96 contains a whole rest for all parts. Below the vocal staves is a piano accompaniment consisting of two staves (treble and bass clef) with chords and moving lines.

MRS. L. 98 99 100
LIGHT- ED- LY WHIS- PERS "THERE'S ALL THAT I WANT- ED AND

WOM.
LIGHT- ED- LY WHIS- PERS "ALL THAT I WANT- ED AND

MAJ.
LIGHT- ED LY WHIS PERS

MEN
LIGHT- ED LY WHIS PERS

Detailed description: This system contains the vocal parts for Mrs. L., Women, Major, and Men, and the piano accompaniment for measures 98, 99, and 100. The key signature is one sharp (F#) and the time signature is 4/4. Mrs. L. and Women have lyrics: "LIGHT- ED- LY WHIS- PERS 'THERE'S ALL THAT I WANT- ED AND". Major and Men have lyrics: "LIGHT- ED LY WHIS PERS". The piano accompaniment features a melody in the right hand and a bass line in the left hand.

MRS. L. 101 102 103 104 105
MORE! *f*

WOM.
MORE! *f*

Detailed description: This system contains the vocal parts for Mrs. L. and Women, and the piano accompaniment for measures 101, 102, 103, 104, and 105. Mrs. L. and Women have the lyric "MORE!". The piano accompaniment continues with a melody in the right hand and a bass line in the left hand. A dynamic marking of *f* (forte) is present at the end of the system.

MRS. L. 106 107 108
IF I SHOULD NO MORE COME HOME CHRIST- MAS TIME, THERE WILL BE BOYS AND GIRLS

WOM.
IF I SHOULD NO MORE COME HOME CHRIST- MAS TIME, THERE WILL BE BOYS AND GIRLS

MAJ.
IF I SHOULD NO MORE COME HOME CHRIST- MAS TIME, THERE WILL BE BOYS AND GIRLS

MEN
IF I SHOULD NO MORE COME HOME CHRIST- MAS TIME, THERE WILL BE BOYS AND GIRLS

Detailed description: This system contains the vocal parts for Mrs. L., Women, Major, and Men, and the piano accompaniment for measures 106, 107, and 108. All vocal parts have the lyrics: "IF I SHOULD NO MORE COME HOME CHRIST- MAS TIME, THERE WILL BE BOYS AND GIRLS". The piano accompaniment continues with a melody in the right hand and a bass line in the left hand.

No. 19: Your First Christmas Tree

MRS. L. 109 110 111

WOM.

MAJ.

MEN

EV- ER AT PLAY UP YON- DER THEY DANCE ON THE BRANCH- ES OF THE

MRS. L. 112 113 114

WOM.

MAJ.

MEN

BRIGHT CHRIST- MAS TREE OF MY FAN- CY. MAY THE STAR ON THE TOP OF OUR

MRS. L. 115 116 117

WOM.

MAJ.

MEN

FIRST CHRIST- MAS TREE SPREAD ITS LIGHT THROUGH THE WORLD.

MRS. L. 118 119 120

THERE ARE FID- DLES AND DRUMS; TAM- BOUR- INES, TRUM- PETS,

WOM.

THERE ARE FID- DLES AND DRUMS; TAM- BOUR- INES, TRUM- PETS,

MAJ.

THERE ARE FID- DLES AND DRUMS; TAM- BOUR- INES, TRUMP- ETS,

MEN

THERE ARE FID- DLES AND DRUMS; TAM- BOUR- INES, TRUMP- ETS,

Detailed description: This block contains the first system of the musical score, measures 118 to 120. It features four vocal staves (Mrs. L., Women, Major, and Men) and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 7/8. The lyrics are: 'THERE ARE FID- DLES AND DRUMS; TAM- BOUR- INES, TRUM- PETS,'. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

MRS. L. 121 122 123

XY- LO- PHONES, WHIS- TLES FOR MAK- ING OF MUS- IC, WORK BOX- ES, PAINT BOX- ES,

WOM.

XY- LO- PHONES, WHIS- TLES FOR MAK- ING OF MUS- IC, WORK BOX- ES, PAINT BOX- ES,

MAJ.

XY- LO- PHONES, WHIS- TLES FOR MAK- ING OF MUS- IC. WORK BOX- ES, PAINT BOX- ES,

MEN

XY- LO- PHONES, WHIS- TLES FOR MAK- ING OF MUS- IC. WORK BOX- ES, PAINT BOX- ES,

Detailed description: This block contains the second system of the musical score, measures 121 to 123. It features four vocal staves (Mrs. L., Women, Major, and Men) and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 7/8. The lyrics are: 'XY- LO- PHONES, WHIS- TLES FOR MAK- ING OF MUS- IC, WORK BOX- ES, PAINT BOX- ES,'. The piano accompaniment continues with chords in the right hand and a simple bass line in the left hand.

No. 19: Your First Christmas Tree

MRS. L. 124 125 126
WOM.
MAJ.
MEN

SWEET BOX- ES, PEEP BOX- ES, LET- TER BOX- ES, COIN BOX- ES ALL KINDS OF BOX- ES.
SWEET BOX- ES, PEEP BOX- ES, LET- TER BOX- ES, COIN BOX- ES ALL KINDS OF BOX- ES.
SWEET BOX- ES, PEEP BOX- ES, LET- TER BOX- ES, COIN BOX- ES, ALL KINDS OF BOX- ES.
SWEET BOX- ES, PEEP BOX- ES, LET- TER BOX- ES, COIN BOX- ES, ALL KINDS OF BOX- ES.

MRS. L. 127 128 129
WOM.

THERE ARE TRIN- KETS FOR GIRLS , FAR BRIGHT- ER THAN GOLD;
THERE ARE TRIN- KETS FOR GIRLS , FAR BRIGHT- ER THAN GOLD;

MRS. L. 130 131 132
WOM.
MAJ.
MEN

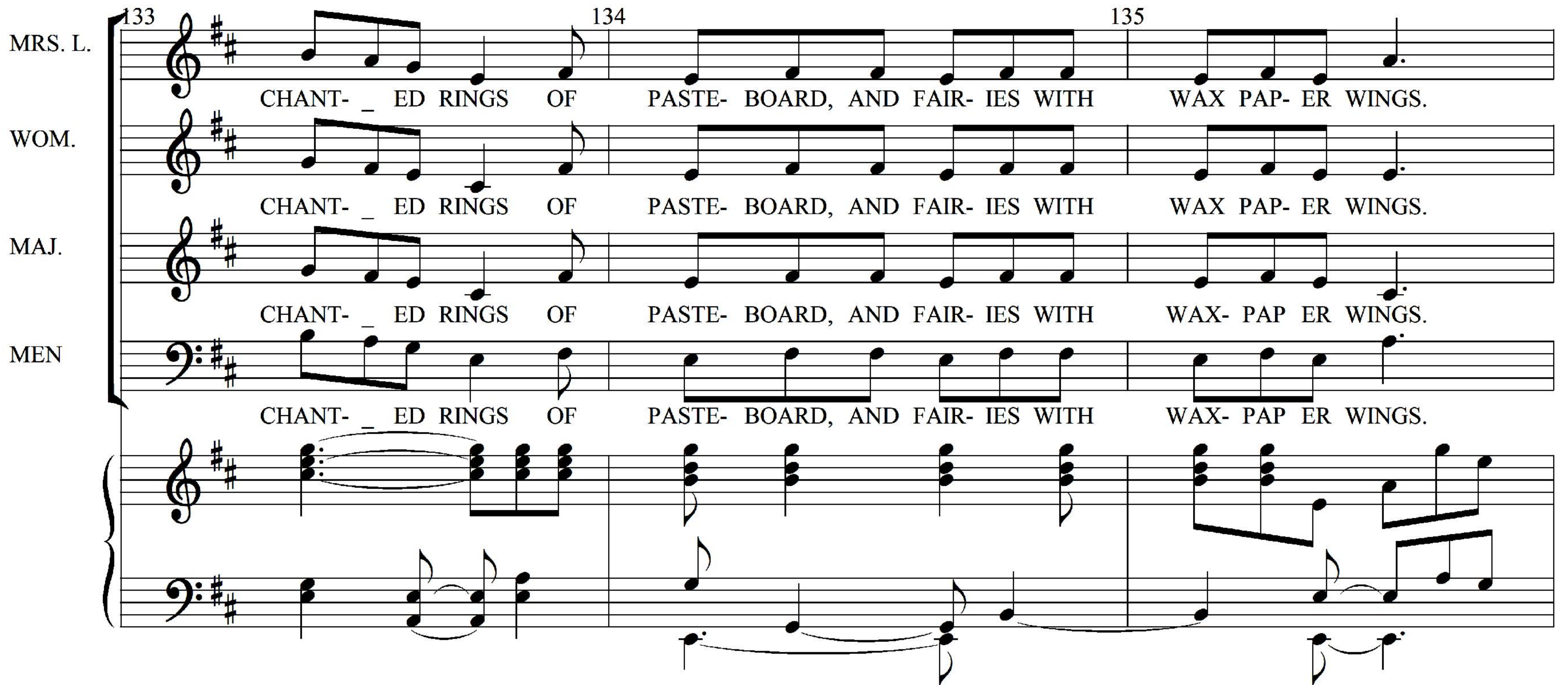
BAS- KETS AND PIN- CUSH- IONS; GUNS, SWORDS, AND BAN- NERS; AND WIT- CHES WHO STAND- IN EN-
AND WIT- CHES WHO STAND IN EN-
AND WIT- CHES WHO STAND IN EN-
BAS- KETS AND PIN- CUSH- IONS; GUNS, SWORDS, AND BAN- NERS; AND WIT- CHES WHO STAND- IN EN-

MRS. L. 133 134 135
 CHANT- ED RINGS OF PASTE- BOARD, AND FAIR- IES WITH WAX PAP- ER WINGS.

WOM.
 CHANT- ED RINGS OF PASTE- BOARD, AND FAIR- IES WITH WAX PAP- ER WINGS.

MAJ.
 CHANT- ED RINGS OF PASTE- BOARD, AND FAIR- IES WITH WAX- PAP ER WINGS.

MEN
 CHANT- ED RINGS OF PASTE- BOARD, AND FAIR- IES WITH WAX- PAP ER WINGS.



MRS. L. 136 137 138
 - - - - - THERE ARE TEE- TOT- UMS, HUM- MING TOPS,

WOM.
 - - - - - THERE ARE TEE- TOT- UMS, HUM- MING TOPS,

MAJ.
 - - - - - THERE ARE IM- I- TA- TION AP- PLES, AND

MEN
 - - - - - THERE ARE IM- I- TA- TION AP- PLES, AND



MRS. L. 139 140
 NEED- LE CAS- ES, PEN WIP- ERS, SMELL- ING BOT- TLES, REAL FRUIT, MADE

WOM.
 NEED- LE CAS- ES, PEN WIP- ERS, SMELL- ING BOT- TLES, REAL FRUIT, MADE

MAJ.
 CAN- DIED PEARS AND WAL- NUTS, SO CLE- VER- LY BE- RIB- BONED AND

MEN
 CAN- DIED PEARS AND WAL- NUTS, SO CLE- VER- LY BE- RIB- BONED AND



No. 19: Your First Christmas Tree

MRS. L. 141 142 143
BRIGHT WITH GOLD LEAF; AND, I HEAR A SOFT WHIS- PER SPREAD

WOM.
BRIGHT WITH GOLD LEAF; AND, I HEAR A SOFT WHIS- PER SPREAD

MAJ.
BRIGHT WITH GOLD LEAF. AND, I HEAR A SOFT WHIS- PER SPREAD

MEN
BRIGHT WITH GOLD LEAF. AND, I HEAR A SOFT WHIS- PER SPREAD

The musical score for measures 141-143 features four vocal parts: Mrs. L., Women, Major, and Men. Each part has a treble clef and a key signature of two sharps (F# and C#). The lyrics are: 'BRIGHT WITH GOLD LEAF; AND, I HEAR A SOFT WHIS- PER SPREAD'. The piano accompaniment is shown in grand staff notation (treble and bass clefs) with a key signature of two sharps. Measure 141 starts with a treble clef and a key signature of two sharps. Measure 142 has a repeat sign. Measure 143 has a 7/8 time signature.

MRS. L. 144 145 146
THROUGH THE GREEN LEAVES IN MER- CY, COM- PAS- SION.

WOM.
THROUGH THE GREEN LEAVES IN MER- CY, COM- PAS- SION.

MAJ.
THROUGH THE GREEN LEAVES "THIS DO IN KIND- NESS

MEN
THROUGH THE GREEN LEAVES "THIS DO IN KIND- NESS

The musical score for measures 144-146 features four vocal parts: Mrs. L., Women, Major, and Men. Each part has a treble clef and a key signature of two sharps (F# and C#). The lyrics are: 'THROUGH THE GREEN LEAVES IN MER- CY, COM- PAS- SION.' for Mrs. L. and Women; 'THROUGH THE GREEN LEAVES "THIS DO IN KIND- NESS' for Major and Men. The piano accompaniment is shown in grand staff notation (treble and bass clefs) with a key signature of two sharps. Measure 144 starts with a treble clef and a key signature of two sharps. Measure 145 has a repeat sign. Measure 146 has a treble clef and a key signature of two sharps.

MRS. L. 147 148 149 150

THIS, DO IN LOVE THIS, IN RE- MEM- B'RANCE OF

WOM. THIS, DO IN LOVE THIS, IN RE- MEM- B'RANCE OF

MAJ. THIS, DO IN LOVE IN LOVE. THIS, IN RE- MEM- BERANCE OF

MEN THIS, DO IN LOVE IN LOVE. THIS, IN RE- MEM- BERANCE OF

ff

Detailed description: This block contains the vocal and piano parts for measures 147 through 150. The vocal parts are for Mrs. L., Wom., Maj., and Men. The lyrics are: 'THIS, DO IN LOVE THIS, IN RE- MEM- B'RANCE OF'. The piano part features a rhythmic accompaniment with chords and moving lines in both hands. A dynamic marking of *ff* (fortissimo) is present.

MRS. L. 151 152 153

ME!"

WOM. ME!"

MAJ. ME!"

MEN ME!"

Detailed description: This block contains the vocal and piano parts for measures 151 through 153. The vocal parts for Mrs. L., Wom., Maj., and Men all sing 'ME!"'. The piano part continues with a rhythmic accompaniment, featuring triplets in the right hand and chords in the left hand. The key signature is D major and the time signature is 4/4.

No. 20: Better Than A Pictor, 2nd Transition

$\text{♩}=100$

CUE: on blackout after No. 19

Piano Vocal Score

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Piano

The musical score is written for piano in 4/4 time. It consists of three systems of staves. The first system (measures 1-4) features a treble clef staff with a tempo marking of $\text{♩}=100$ and a dynamic marking of *mp*. The bass clef staff has a consistent eighth-note accompaniment. The second system (measures 5-8) continues the accompaniment and introduces more complex chordal textures in the treble. The third system (measures 9-11) shows a dynamic shift to *mf* at measure 10 and *fff* at measure 11, with a triplet of eighth notes in the treble staff at the end of the piece.

No. 21: The Attack, Intro

Piano Vocal Score

Brightly ♩=125

CUE: HARRY: "We did not."

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Piano

Musical score for measures 1-5. The score is in 2/4 time with a key signature of one flat (B-flat). The piano part features a rhythmic accompaniment of eighth notes in the right hand and quarter notes in the left hand. Measure 5 contains a fermata and the text 'G.P.' (Grand Pause).

Musical score for measures 6-9. The piano part continues with the same rhythmic accompaniment. Measure 9 contains a fermata and the text 'Warning! Fast Cue!'.

WARNING: FAST CUE!

No. 22: The Attack, Song

Moderato $\text{♩} = 126$

Piano Vocal Score

CUE: HARRY: "free them from durance vile."

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Piano

Y. E.

6 7 8 9 10

mf

A VOW WE EN- TER NOW, ME AND

Y. E.

11 12 13 14 15

YOU. WE'LL FREE OUR PEER- LESS BRIDES, JUST WE TWO.

Y. H.

mf ME AND YOU. JUST WE

Y. E.

16 17 18 19

EV- 'RY WEDN'- SDAY NOON 'TIL ONE THEIR CAP- TORS LET THEM TAKE THE

Y. H.

TWO.

Y. E.

20 21 22 23 24

SUN. SO WE'LL CUT THEM OUT WHILE WALK- ING TWO AND TWO. IN THE

Y. H.

TWO AND TWO.

Y. E. 25 26 27 28 29
 DES- P'RATE CIR- CUM- STANCES OF THE CASE EACH DE- TAIL OF OUR
 Y. H.
 OF THE CASE.

Y. E. 30 31 32 33 34
 PLAN MUST BE IN PLACE. OUR AT- TACK MUST BE COM- PLETE, EITH- ER
 Y. H.
 BE IN PLACE.

Y. E. 35 36 37 38 39
 VIC- T'RY OR DE- FEAT EI- THER HON- OUR OR A LIFE- TIME IN DIS- GRACE.
 Y. H.
 IN DIS-

Y. E. 40 41 42 43 44
 FOR OUR OATH IS OWED TO THE PIR- ATE'S CODE AND WE
 Y. H.
 GRACE. FOR OUR OATH IS OWED TO THE PIR- ATE'S CODE AND WE

No. 22: The Attack, Song

Y. E. 45 46 47 48 49
SWEAR BY THE BLACK PIR- ATE FLAG THAT OUR HEARTS WILL BE

Y. H.
SWEAR BY THE BLACK PIR- ATE FLAG. THAT OUR HEARTS WILL BE

Detailed description: This system contains measures 45 through 49. The vocal parts for Y. E. and Y. H. are written in treble clef with a key signature of one flat. The lyrics are: 'SWEAR BY THE BLACK PIR- ATE FLAG THAT OUR HEARTS WILL BE'. The piano accompaniment consists of two staves (treble and bass clef) with a 7/8 time signature. Dynamics include piano (p) and piano fortissimo (p^{ff}).

Y. E. 50 51 52 53
BRIGHT, AND OUR CAUS- ES EV- ER RIGHT AND OUR FER- VOUR FOR THE

Y. H.
BRIGHT, AND OUR CAUS- ES EV- ER RIGHT AND OUR FER- VOUR FOR THE

Detailed description: This system contains measures 50 through 53. The vocal parts for Y. E. and Y. H. are written in treble clef with a key signature of one flat. The lyrics are: 'BRIGHT, AND OUR CAUS- ES EV- ER RIGHT AND OUR FER- VOUR FOR THE'. The piano accompaniment consists of two staves (treble and bass clef). Dynamics include piano (p) and piano fortissimo (p^{ff}).

Y. E. 54 55 56 57 58 59
FIGHT WILL NE- VER LAG, NE- VER LAG.

Y. H.
FIGHT WILL NEV- ER LAG, NEV- ER LAG.

Detailed description: This system contains measures 54 through 59. The vocal parts for Y. E. and Y. H. are written in treble clef with a key signature of one flat. The lyrics are: 'FIGHT WILL NE- VER LAG, NE- VER LAG.'. The piano accompaniment consists of two staves (treble and bass clef). Dynamics include piano (p) and piano fortissimo (p^{ff}).

Y. E. 60 *mf* I'VE 61 DRAWN A MAP TO 62 OUT LINE OUR CAM- 63 PAIGN

Y. H.

Y. E. 64 ON 65 WEDN'- SDAY WE'LL AT- 66 TACK IF IT DON'T 67 RAIN.

Y. H. PAIGN.

Y. E. 68 FROM BE- 69 HIND THE LAMP- POST 70 WAIT WHILE I 71 GO TO FACE MY 72 FATE, AND I

Y. E. 73 STRIVE TO END THE 74 HAT- ED DROW- VEY'S 75 REIGN. 76 *f* AND THEN

Y. H. DROW- VEY'S REIGN. AND THEN *f*

No. 22: The Attack, Song

Y. E. 77 78 79 80 81
CALL YOUR BRIDE TO YOUR PIR- ATE'S SIDE AND THEN STAND LIKE A
Y. H. CALL MY BRIDE TO MY PIR- ATE'S SIDE AND THEN STAND LIKE A

The musical score for measures 77-81 consists of three systems. The first system contains the vocal parts for Y. E. and Y. H. with lyrics: 'CALL YOUR BRIDE TO YOUR PIR- ATE'S SIDE AND THEN STAND LIKE A'. The second system contains the piano accompaniment for these measures, with dynamics markings of *p* and *f*.

Y. E. 82 83 84 85
MAN WHEN DU- TY CALLS, FOR YOUR OR DERS ARE: "AT-
Y. H. MAN WHEN DU- TY CALLS, FOR MY OR- DERS ARE: "AT-

The musical score for measures 82-85 consists of three systems. The first system contains the vocal parts for Y. E. and Y. H. with lyrics: 'MAN WHEN DU- TY CALLS, FOR YOUR OR DERS ARE: "AT-'. The second system contains the piano accompaniment for these measures, with dynamics markings of *p* and *f*.

Y. E. 86 87 88 89
TACK! FOR- WARD! COUR- AGE! DON'T HOLD BACK, AT THE MO- MENT WHEN THE
Y. H. TACK! FOR- WARD! COUR- AGE! DON'T HOLD BACK, AT THE MO- MENT WHEN THE

The musical score for measures 86-89 consists of three systems. The first system contains the vocal parts for Y. E. and Y. H. with lyrics: 'TACK! FOR- WARD! COUR- AGE! DON'T HOLD BACK, AT THE MO- MENT WHEN THE'. The second system contains the piano accompaniment for these measures, with dynamics markings of *p* and *f*.

90 91 92 93 94

Y. E. HAT- ED DROW- VEY FALLS! DROW- VEY FALLS." AT THE MO- MENT

Y. H. HAT- ED DROW- VEY FALLS! DROW- VEY FALLS." AT THE

95 96 97 98 99

Y. E. WHEN, THE MO- MENT WHEN, THE MO- MENT WHEN THE HAT- ED DROW- VEY

Y. H. MO- MENT WHEN, WHEN! THE MO- MENT WHEN THE HAT- ED DROW- VEY

100 101 102 103 104 105

Y. E. FALLS.

Y. H. FALLS!

No. 22: The Attack, Song

Y. E. 106 107 108 109 110 111

PER-MIS-SION GRANT-ED.

Y. H. 3

PER-MIS-SION TO SPEAK, SIR. THERE'S A PROB-LEM THAT'S SIN-

Y. H. 112 113 114 115 116

HER- ENT IN YOUR PLAN! IT'S ALL VER- Y NEAT, SIR. AND NICE- LY

Y. H. 117 118 119 120 121

COL- OURED. THOUGH MY REAL EARS DON'T STICK OUT SO VER- Y FAR!

Y. H. 122 123 124 125 126

IT SHOWS CLEAR- LY I'M TO WAIT BY THE LAMP- POST AT THE GATE, BUT SUP-

Y. H. 127 128 129 130 131

POS- ING THAT MISS DROW- VEY WILL NOT FALL? WILL NOT FALL?

Piano accompaniment for measures 132-137. The music is in a 2/4 time signature with a key signature of one flat (B-flat). The right hand features a rhythmic pattern of eighth and sixteenth notes, while the left hand provides a steady bass line with occasional chords. Dynamic markings include *p* and *mf*.

Piano accompaniment for measures 138-144. The right hand continues with eighth and sixteenth notes, and the left hand maintains the bass line. Dynamic markings include *p* and *mf*.

Y. E. 145 146 147 148 149 150
FOR OUR OATH IS OWED TO THE PIR- ATE'S

Y. H. 145 146 147 148 149 150
FOR OUR OATH IS OWED TO THE PIR- ATE'S

Piano accompaniment for measures 145-150. The right hand has a more complex rhythmic texture with some chords, and the left hand continues the bass line. Dynamic markings include *p* and *mf*.

Y. E. 151 152 153 154 155
CODE AND WE SWEAR BY THE BLACK PIR- ATE FLAG THAT OUR

Y. H. 151 152 153 154 155
CODE AND WE SWEAR BY THE BLACK PIR- ATE FLAG THAT OUR

Piano accompaniment for measures 151-155. The right hand features eighth and sixteenth notes, and the left hand continues the bass line. Dynamic markings include *p* and *mf*.

No. 22: The Attack, Song

Y. E. 156 157 158 159
HEARTS WILL BE BRIGHT, AND OUR CAUS- ES EV- ER RIGHT AND OUR
Y. H.
HEARTS WILL BE BRIGHT, AND OUR CAUS- ES EV- ER RIGHT AND OUR

Detailed description: This system contains measures 156 through 159. It features two vocal parts, Y. E. and Y. H., and a piano accompaniment. The lyrics are: HEARTS WILL BE BRIGHT, AND OUR CAUS- ES EV- ER RIGHT AND OUR. The piano part includes a 'p' dynamic marking.

Y. E. 160 161 162 163
FER- VOUR FOR THE FIGHT WILL NEV- ER LAG, NE- VER LAG. AND OUR
Y. H.
FER- VOUR FOR THE FIGHT WILL NEV- ER LAG, NEV- ER LAG. AND OUR

Detailed description: This system contains measures 160 through 163. It features two vocal parts, Y. E. and Y. H., and a piano accompaniment. The lyrics are: FER- VOUR FOR THE FIGHT WILL NEV- ER LAG, NE- VER LAG. AND OUR. The piano part includes a 'p' dynamic marking.

Y. E. 164 165 166 167 168
FER- VOUR FOR THE FIGHT WILL NEV- ER LAG.
Y. H.
FER- VOUR FOR THE FIGHT WILL NEV ER LAG,

Detailed description: This system contains measures 164 through 168. It features two vocal parts, Y. E. and Y. H., and a piano accompaniment. The lyrics are: FER- VOUR FOR THE FIGHT WILL NEV- ER LAG. The piano part includes a 'p' dynamic marking.

Y. H. 169 170 171 172 173
THE COLON- EL RUSH- ES FORTH TO THE AT-

Detailed description: This system contains measures 169 through 173. It features a vocal part for Y. H. and a piano accompaniment. The lyrics are: THE COLON- EL RUSH- ES FORTH TO THE AT-. The piano part includes a 'p' dynamic marking.

No. 22: The Attack, Song

Y. H. 174 175 176 177 178 179
 TACK. THE EN- E- MY MUST SURE- LY SOON FALL BACK. WEAP- ON

Y. H. 180 181 182 183 184
 BARED, I WAIT IN VAIN, BUT THE SIG- NAL NEV- ER CAME FOR FAR FROM FAL- LING,

Y. H. 185 186 187 188
 DROW- VEY FOUGHT BACK! AND THEN ON THE GROUND I

Y. H. 189 190 191 192 193
 SAW POOR ED- WIN LIE. THE FIEND HAD SPLIT HIS TROU- SERS, BLACKED HIS

Y. H. 194 195 196 197 198
 EYE. THEN I FOUGHT MY DES- P'RATE WAY THROUGH THE BACK ROAD TO THE

Y. H. 199 200 201 202 203 204 205
 LANE FOR I KNEW THAT FOR THE MO- MENT ALL WAS LOST, ALL WAS LOST!

No. 23: The Attack, Reprise

Slowly ♩=65

CUE: EMM.: "Answer, Harry."

Piano Vocal Score

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♩=95 *accelerando*

Piano

GIRLS

GIRLS

GIRLS

GIRLS

Piano accompaniment for measures 1-7. The music is in 2/4 time with a key signature of one flat (Bb). The right hand features a complex, rhythmic pattern of chords and eighth notes, while the left hand provides a steady bass line with eighth notes.

Vocal line and piano accompaniment for measures 8-13. The vocal line begins at measure 9 with a rest, followed by the lyrics "WELL HAVE TO PRE-". The piano accompaniment continues with the same rhythmic pattern as the previous section.

Vocal line and piano accompaniment for measures 14-18. The vocal line includes the lyrics "TEND, THEN, BUT IN A NEW MAN- NER. WE'LL PRE- TEND THAT WE ARE". The piano accompaniment continues with the same rhythmic pattern.

Vocal line and piano accompaniment for measures 19-23. The vocal line includes the lyrics "CHIL- DREN AS THEY THINK. WE'LL WAIT FOR THE FAIR- IES, WAIT FOR THE". The piano accompaniment continues with the same rhythmic pattern.

Vocal line and piano accompaniment for measures 24-28. The vocal line includes the lyrics "GI- ANTS. WE WILL WAIT 'TIL THINGS HAVE CHANGED A- ROUND A- GAIN." The piano accompaniment continues with the same rhythmic pattern.

No. 23: The Attack, Reprise

GIRLS

29 30 31 32 33

IF WE WAIT UN-TIL WE'RE EIGH- TY, NINE- TY, AND WE'RE EV- ER TRUE, THEN THE

EDW.

HAR.

GIRLS

34 35 36 37

AND THEN

AND THEN

FAIR- IES WILL COME BACK FOR ME AND YOU. ME AND YOU. AND THEN

EDW.

HAR.

GIRLS

38 39 40 41 42

CALL YOUR BRIDE TO YOUR PIR- ATE'S SIDE, AND THE GROWN- UPS WILL

CALL MY BRIDE TO MY PIR- ATE'S SIDE AND THE GROWN- UPS WILL

CALL YOUR BRIDE TO YOUR PIR- ATE'S SIDE AND THE GROWN UPS WILL

43 44 45 46

EDW. HAVE TO UN- DER- STAND. AND WE SWEAR A SOL- EMN

HAR. HAVE TO UN- DER- STAND. AND WE SWEAR A SOL- EMN

GIRLS HAVE TO UN- DER- STAND. AND WE SWEAR A SOL- EMN

47 48 49 50

EDW. VOW THAT WE'LL UN- DER- STAND SOME- HOW WHEN OUR OWN DEAR CHIL- DREN

HAR. VOW THAT WE'LL UN- DER- STAND SOME HOW WHEN OUR OWN DEAR CHIL- DREN

GIRLS VOW THAT WE'LL UN- DER- STAND SOME- HOW WHEN OUR OWN DEAR CHIL- DREN

51 52 53 54

EDW. SUF- FER AS WE DO AS WE DO. AND WE

HAR. SUF- FER AS WE DO. AS WE DO.

GIRLS SUF- FER AS WE DO. AS WE DO. AND WE

No. 23: The Attack, Reprise

EDW. 55 56 57 58 59

SWEAR A VOW WE'LL KNOW SOME- HOW WHEN OUR DEAR CHIL- DREN

HAR. AND WE SWEAR A VOW SOME- HOW WHEN OUR DEAR CHIL- DREN

GIRLS SWEAR A VOW WE'LL KNOW SOME- HOW WHEN OUR DEAR CHIL- DREN

EDW. 60 61 62 63 64 65 66 67

SUF- FER AS WE DO.

HAR. SUF- FER AS WE DO.

GIRLS SUF- FER AS WE DO.

No. 24: I Married A Mermaid

Piano Vocal Score

Moderately ♩=100

CUE: on lights down after No. 23

Faster ♩=150

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Piano

Measures 1-4 of the piano introduction. The music is in 4/4 time with a key signature of one flat (Bb). The tempo is Moderately (♩=100). The score shows a treble and bass clef with various chords and melodic lines.

Measures 5-9 of the piano introduction. The music continues with similar harmonic and melodic patterns.

TOM

Measures 10-14 of the vocal line and piano accompaniment. The key signature changes to three sharps (F#, C#, G#). The lyrics are: 'T WAS ON THE DEEP AT- LAN- TIC, MIDST EQU- I- NOC- TIAL GALES; THE

TOM

Measures 15-18 of the vocal line and piano accompaniment. The lyrics are: YOUNG SAIL- OR FELL OV- ER- BOARD A- MONG THE SHARKS AND WHALES; HE

TOM

Measures 19-22 of the vocal line and piano accompaniment. The key signature changes back to one flat (Bb). The lyrics are: DIS- AP- PEARED SO QUICK- LY, SO HEAD- LONG DOWN WENT HE, THAT HE

TOM

Measures 23-26 of the vocal line and piano accompaniment. The key signature changes to one flat (Bb). The lyrics are: WENT OUT OF SIGHT LIKE A STREAK OF SH- LIGHT TO THE BOT- TOM OF THE DEEP BLUE

No. 24: I Married A Mermaid

TOM

27 28 29 30

SEA. SING-ING RULE BRIT- AN- NIA, BRI- TAN- NIA RULE THE

TOM

31 32 33 34

WAVES BRI- TONS NEV- ER, NEV- ER, NEV- ER SHALL BE

TOM

35 36 37 38

BURP! WE LOWERED A BOAT TO FIND HIM, WE _ THOUGHT TO SEE HIS

TOM

39 40 41 42

CORSE, WHEN _ UP TO THE TOP HE CAME WITH A "POP!" AND SANG IN A VOICE SO

Pop finger in cheek

TOM

43 44 45 46

HOARSE, 'MY COM- RADES AND MY MESS- MATES, OH _ DO NOT WEEP FOR

No. 24: I Married A Mermaid

TOM

47 48 49 50

ME, FOR I'M MAR-RIED TO A MER-MAID, AT THE BOT TOM- OF THE DEEP BLUE

TOM

51 52 53 54

SEA. SING-ING RULE BRI-TAN-NIA, BRIT AN-NIA RULE THE

TOM

55 56 57 58 59 HICCOUGH!

WAVES BRI-TONS NEV-ER, NEV-ER, NEV-ER SHALL BE HE

TOM

60 61 62 63

SAID THAT AS HE WENT DOWN GREAT FISH-ES HE DID SEE; THEY

TOM

64 65 66 67

SEEMED TO THINK AS HE DID WINK THAT HE WAS RATH-ER FREE. BUT

TOM

68 69 70

DOWN HE WENT SO QUICK-LY SAY-ING, 'TIS ALL UP WITH

No. 24: I Married A Mermaid

TOM

71 72 73 74

ME, WHEN HE MET A LOVE- LY MER- MAID AT THE BOT- TOM OF THE DEEP BLUE

TOM

75 76 77 78

SEA. SING- ING RULE BRI- TAN- NIA, BRI- TAN- NIA RULE THE

TOM

79 80 81 82

WAVES BRI- TONS NEV- ER, NEV- ER, NEV- ER SHALL BE...

TOM

83 84 85

Scream!
AH!

No. 25: Annie Laurie, Part One

Piano Vocal Score

♩=95

CUE: HARRY: "We must keep each other awake."

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HARRY

2 3 4

mf HER _

Piano

mp

Detailed description: This system contains the first four measures of the score. The vocal line for Harry is mostly silent, with a cue note at the end of measure 4. The piano accompaniment begins at measure 1 with a melody in the right hand and a bass line in the left hand. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The tempo is marked as quarter note = 95.

H.

5 6 7 8

BROW IS LIKE THE SNOW-DRIFT, HER THROAT IS LIKE THE SWAN, HER

Detailed description: This system contains measures 5 through 8. The vocal line for Harry begins at measure 5 with the lyrics "BROW IS LIKE THE SNOW-DRIFT, HER THROAT IS LIKE THE SWAN, HER". The piano accompaniment continues with the same melody and bass line as in the previous system.

H.

9 10 11 12

FACE IT IS THE FAIR-EST, THAT EER THE SUN SHONE ON. THAT

Detailed description: This system contains measures 9 through 12. The vocal line for Harry continues with the lyrics "FACE IT IS THE FAIR-EST, THAT EER THE SUN SHONE ON. THAT". The piano accompaniment continues with the same melody and bass line.

H. 13 14 15 16

E'ER THE SUN SHONE ON, AND DARK BLUE IS HER E'E, AND FOR

meno mosso

H. 17 18 19 20

BON- NIE AN- NIE LAUR- IE, I'D LAY ME DOON AND DEE.

No. 26: Annie Laurie, Part Two

Piano Vocal Score

$\text{♩} = 110$

CUE: HARRY: "I have been what I don't like,"

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HARRY

mf

LIKE A DEW ON THE GOW- AN LY- ING, IS THE

TOM GRIG

mf

LIKE A DEW ON THE GOW- AN LY- ING, IS THE

Piano

mf

HAR.

5

FA' O' HER FAIR- Y FEET, AND LIKE WINDS IN SUM- MER

TOM

FA' O' HER FAIR- Y FEET, AND LIKE WINDS IN SUM- MER

HAR.

10

SIGH- ING, HER VOICE IS LOW AND SWEET. *f* HER VOICE IS LOW AND

TOM

SIGH- ING, HER VOICE IS LOW AND SWEET. *f* HER VOICE IS LOW AND

No. 26: Annie Laurie, Part Two

HAR. SWEET, AND SHE'S A' THE WORLD TO ME, AND FOR BON- NIE AN- NIE _

TOM SWEET, AND SHE'S A' THE WORLD TO ME, AND FOR BON- NIE AN- NIE _

HAR. 15 LAUR- IE, I'D LAY ME DOON AND DEE.

TOM LAUR- IE, I'D LAY ME DOON AND DEE.

HAR. 20 *mf* AND FOR

HAR. 25 BON- NIE AN- NIE _ LAUR- IE, I'D LAY ME DOON AND FOR

No. 26: Annie Laurie, Part Two

HAR.

BON- NIE AN- NIE LAUR- IE, I'D LAY ME DOON I'D

HAR.

LAY ME DOON AND DEE.

No. 27: Tom's Fate, Reprise

Piano Vocal Score

♩=100

CUE: HARRY: "May you do the same."

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TOM GRIG

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

Piano

TOM

TER- I- OUS AND GREAT, ON CHRIST- MAS EVE, THE MID- NIGHT HOUR IS

TOM

DOOMED TO MEET HIS FATE. *f* THE

TOM

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

TOM

LIVES ARE RULED BY THEIR EF- FECT WHEN HEAV- 'NLY MO- TIONS

No. 27: Tom's Fate, Reprise

TOM

22 23 24 25

IN- TER- SECT, A MAN CAN- NOT ES- CAPE HIS FATE THE STARS WILL NOT BE

Detailed description: This system contains measures 22 through 25. The vocal line (TOM) is written in a treble clef with a key signature of three sharps (F#, C#, G#). The lyrics are: "IN- TER- SECT, A MAN CAN- NOT ES- CAPE HIS FATE THE STARS WILL NOT BE". The piano accompaniment consists of a right-hand part with chords and a left-hand part with a simple bass line.

TOM

26 27 28 29

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

Detailed description: This system contains measures 26 through 29. The vocal line (TOM) continues with the lyrics: "SWAYED, ALL THE PLAN- ETS CAL- CU- LATE IT, AND THE STARS MUST BE OB-". The piano accompaniment continues with similar chordal and bass line patterns.

TOM

30 31 32 33 34 35

EYED.

Slower M.M.=80

Detailed description: This system contains measures 30 through 35. The vocal line (TOM) has a rest for measures 31-35, with the word "EYED." written below measure 30. The piano accompaniment continues, with a tempo change to "Slower M.M.=80" indicated above measure 34. The piano part features more complex chordal textures and a more active bass line.

36 37 38 39 40

Detailed description: This system contains measures 36 through 40. It shows the piano accompaniment for these measures, featuring a right-hand part with chords and a left-hand part with a rhythmic bass line.

41 42 43 44 45 46 47

Detailed description: This system contains measures 41 through 47. The piano accompaniment continues, with a right-hand part featuring chords and a left-hand part with a rhythmic bass line. Measure 47 ends with a triplet of notes in the right hand.

48 49 50 51 52 53

Detailed description: This system contains measures 48 through 53. The piano accompaniment continues, with a right-hand part featuring chords and a left-hand part with a rhythmic bass line. Measures 48, 49, 51, and 52 feature triplets in the right hand.

No. 27: Tom's Fate, Reprise

SOPHIE

54 55 *mf* 56 57

THINK OF US, TOM, WHAT LIFE WOULD BE LIKE IF

SOPHIE

58 59 60 61

WE SHOULD EV- ER BE MAR- RIED. THINK OF US, TOM, HOW

SOPHIE

62 63 64 65 66

HAP- PY WE'D BE IF WE SHOULD EV- ER BE MAR- RIED.

No. 27: Tom's Fate, Reprise

SOPHIE

67 68 69 70 71

I CAN SEE US WALK-ING ARM IN ARM, AF-

SOPHIE

72 73 74 75 76

FEC-TION-ATE-LY STROL-LING.

SOPHIE

77 78 79 80

YOU ALL DECKED OUT IN YOUR SUN-DAY CLOTHES.

TOM

81 82 83 84

YOU WITH A SMUDGE ON YOUR NOSE.

No. 27: Tom's Fate, Reprise

SOPHIE

85 86 87 88

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

TOM

mf EV- ER, EV- ER

SOPHIE

89 90 91 92 93

EV- ER AF- TER MAR- RY!

TOM

EV- ER AF- TER MAR- RY!

94 95 96 97

No. 28: The Attack, 2nd Transition

Piano Vocal Score

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Lively-ish ♩=100
CUE: lights down after No. 27

Piano

f

80

slower
mp

5 6 7

No. 29: Nobody's Enemy

Piano Vocal Score

$\text{♩} = 110$

CUE: HARRY: "knowing what I have lost?"

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Cobbs

HOW MAN- Y SHAD- OWS OF

Piano

$\text{♩} = 110$
mp

Detailed description: This system contains the first three measures of the piece. The vocal line (Cobbs) is in a soprano clef with a key signature of three flats and a 4/4 time signature. It starts with a whole rest in measure 1, followed by a half rest in measure 2, and then begins the vocal line in measure 3 with the lyrics "HOW MAN- Y SHAD- OWS OF". The piano accompaniment (Piano) is in a grand staff with a key signature of three flats and a 4/4 time signature. It features a melodic line in the right hand and a bass line in the left hand. The dynamic marking is *mp*. Measure numbers 1, 2, and 3 are indicated above the vocal staff.

Cobbs

OLD DIS- AP- POINT- MENTS LIE COLD- LY JUST OUT OF REACH?

Detailed description: This system contains measures 4, 5, and 6. The vocal line continues with the lyrics "OLD DIS- AP- POINT- MENTS LIE COLD- LY JUST OUT OF REACH?". The piano accompaniment continues with its melodic and bass lines. Measure numbers 4, 5, and 6 are indicated above the vocal staff.

Cobbs

WHERE ARE THE CHIL- DREN WHO LAUGHED AT THE CAN- DLES THAT

Detailed description: This system contains measures 7 and 8. The vocal line continues with the lyrics "WHERE ARE THE CHIL- DREN WHO LAUGHED AT THE CAN- DLES THAT". The piano accompaniment continues. Measure numbers 7 and 8 are indicated above the vocal staff.

Ang.

WHAT KIND OF FAIL- URES; IM-

Cobbs

LIGHT- ED YOUR FIRST CHRIST- MAS TREE?

Detailed description: This system contains measures 9, 10, and 11. The vocal line is split between Ang. (Angel) and Cobbs. Ang. has a whole rest in measure 9 and a half rest in measure 10. Cobbs begins in measure 11 with the lyrics "WHAT KIND OF FAIL- URES; IM-". The piano accompaniment continues. Measure numbers 9, 10, and 11 are indicated above the vocal staff.

No. 29: Nobody's Enemy

Ang. 12 POS- SIB- LE DAY- DREAMS HAVE 13 TAUGHT YOU TO KEEP OUT THE

Ang. 14 WORLD? 15 WHEN WAS THE MO- MENT WHEN

Ang. 16 YOU FIRST ACK- NOW- LEDGED THE 17 EDGE OF THE KNIFE WAS TOO

Ang. 18 KEEN? 19 YOU'VE FOR-
Cobbs YOU'VE FOR-

dim. *mf*

No. 29: Nobody's Enemy

Ang. 20 21

GOT- TEN ALL THE JOY IN OUR LIV- ING. YOU'VE FOR-

Cobbs

GOT- TEN ALL THE JOY IN OUR LIV- ING. YOU'VE FOR-

tr

Ang. 22 23

GOT- TEN ALL THE JOY IN OUR GIV- ING OF OUR- SELVES. YOU'RE

Cobbs

GOT- TEN ALL THE JOY IN OUR GIV- ING OF OUR- SELVES. YOU'RE

Ang. **B** 24 25

NO- BOD- Y'S EN- EM- Y BUT YOUR

Cobbs

NO- BOD- Y'S EN- EM- Y BUT YOUR

meno mosso

No. 29: Nobody's Enemy

Ang. 26 OWN. 27 GO- ING THROUGH LIFE WITH- OUT

Cobbs OWN. GO- ING THROUGH LIFE WITH- OUT

Ang. 28 SEE- ING HOW 29 WE FAIL IN

Cobbs SEE- ING HOW WE FAIL IN LIFE BE- CAUSE WE TRUST TOO MUCH;

Ang. 30 LOVE BE- CAUSE WE NEED TOO MUCH. BUT THAT'S THE

Cobbs BUT THAT'S THE

No. 29: Nobody's Enemy

Ang. 31 ON- LY THING THAT MAKES THIS LIFE WORTH- 32 WHILE.

Cobbs ON- LY THING THAT MAKES THIS LIFE WORTH- WHILE.

mp

33 *tr* 34 **C** *slowing* 35

36 *tr* 37 *tr* 38 ♩=90

39 40

41 42

No. 29: Nobody's Enemy

Musical notation for measures 43-45. Measure 43 features a treble clef with a melodic line and a bass clef with a supporting line. Measure 44 includes a trill (tr) in the treble. Measure 45 continues the melodic and harmonic progression.

Musical notation for measures 46-49. Measure 46 shows a treble clef with a melodic line and a bass clef with a supporting line. Measure 47 includes a trill (tr) in the treble. Measure 48 features a dynamic marking of *p*. Measure 49 continues the melodic and harmonic progression.

Musical notation for measures 50-52. Measure 50 includes a trill (tr) in the treble. Measure 51 features a dynamic marking of *p* and a boxed 'D' above the staff. Measure 52 continues the melodic and harmonic progression.

Cobbs

Musical notation for measures 53-55. Measure 53 includes a treble clef with a melodic line and a bass clef with a supporting line. Measure 54 includes a dynamic marking of *p*. Measure 55 continues the melodic and harmonic progression.

HOW MAN-Y PIECES OF OLD SHATTERED WISHES LIE SPARK-LING NOW AT OUR

Ed/Em.

Cobbs

Musical notation for measures 56-58. Measure 56 includes a treble clef with a melodic line and a bass clef with a supporting line. Measure 57 includes a dynamic marking of *p*. Measure 58 continues the melodic and harmonic progression.

WHERE ARE THE SCARS OF THE BATTLES WE'VE YIELDED AND

FEET? WHERE ARE THE SCARS OF THE BATTLES WE'VE YIELDED AND

No. 29: Nobody's Enemy

Ed/Em. 59 60 61

WHY ARE WE LEFT IN-COM- PLETE? WHAT KIND OF TER- RORS, WHAT

Cobbs

WHY ARE WE LEFT IN-COM- PLETE? WHAT KIND OF TER- RORS, WHAT

Ed/Em. 62 63

NIGHT- MARES, WHAT HOR- RORS COULD FORCE US TO SHUT UP OUR

Cobbs

NIGHT- MARES, WHAT HOR- RORS COULD FORCE US TO SHUT UP OUR

Ed/Em. 64 65

HEARTS? WHEN DID THE HER- OES OF

Cobbs

HEARTS? WHEN DID THE HER- OES OF

Cobbs 66 67

YOUTH, OF OUR SPRING- TIME BE- COME THE POOR FOOLS THAT WE

No. 29: Nobody's Enemy

E

68 69

Ang. YOU'VE FOR-

Cobbs ARE?

dim. *mf*

70 71

Ang. GOT- TEN ALL THE JOY IN OUR LIV- ING. YOU'VE FOR-

tr

72 73

Ang. GOT- TEN ALL THE JOY IN OUR GIV- ING OF OUR SELVES. YOU'RE

Ed/Em. YOU'RE

Cobbs YOU'RE

No. 29: Nobody's Enemy

Ang. Ed/Em. Cobbs

74 75

NO- BOD- Y'S EN- EM- Y BUT YOUR
NO- BOD- Y'S EN- EM- BUT YOUR
NO- BOD- Y'S EN- EM- Y BUT YOUR

Ang. Ed/Em. Cobbs

76 77

OWN. GO- ING THROUGH LIFE WITH- OUT
OWN. GO- ING THROUGH LIFE WITH- OUT
OWN. GO- ING THROUGH LIFE WITH- OUT

Ang. Ed/Em. Cobbs

78 79

SEE- ING HOW WE- FAIL IN LIFE BE- CAUSE WE TRUST TOO MUCH; WE FAIL IN
SEE- ING HOW WE- FAIL IN LIFE BE- CAUSE WE TRUST TOO MUCH; WE FAIL IN
SEE- ING HOW WE- FAIL IN LIFE BE- CAUSE WE TRUST TOO MUCH; WE FAIL IN

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80

Ang. LOVE BE- CAUSE WE NEED TOO MUCH. BUT THAT'S THE

Ed/Em. LOVE BE- CAUSE WE NEED TOO MUCH. BUT THAT'S THE

Cobbs LOVE BE- CAUSE WE NEED TOO MUCH. BUT THAT'S THE

p

F

81 82

Ang. ON- LY THING THAT MAKES THIS LIFE WORTH- WHILE.

Ed/Em. ON- LY THING THAT MAKES THIS LIFE WORTH- WHILE.

Cobbs ON- LY THING THAT MAKES THIS LIFE WORTH- WHILE.

slowly

p

83 84 85

tr

p

86 87 88

tr

p

No. 29: Nobody's Enemy

The musical score for 'Nobody's Enemy' is presented in a grand staff format, consisting of six systems of two staves each (treble and bass clef). The piece is in a key signature of three flats (B-flat, E-flat, A-flat) and a 4/4 time signature. The score is numbered from 89 to 105. Measure 89 begins with a treble staff containing a melodic line and a bass staff with a simple accompaniment. Measure 90 shows a change in the bass line. Measure 91 features a more complex melodic line in the treble. Measure 92 continues the melodic development. Measure 93 includes a trill (tr) in the treble. Measure 94 continues the trill. Measure 95 features a trill (tr) and a boxed 'G' above the treble staff. Measure 96 shows a change in the bass line. Measure 97 features a trill (tr) in the treble. Measure 98 continues the trill. Measure 99 shows a change in the bass line. Measure 100 features a trill (tr) in the treble. Measure 101 continues the trill. Measure 102 features a trill (tr) in the treble. Measure 103 shows a change in the bass line. Measure 104 continues the trill. Measure 105 features a trill (tr) in the treble. The score includes various musical notations such as notes, rests, trills, and dynamic markings like 'p' (piano).

No. 29: Nobody's Enemy

106 *tr* 107 108

109 110

111 112

113 *tr* 114 115

116 *tr* 117

H

tempo primo

Ang. 118 119

YOU'VE FOR- GOT- TEN ALL THE JOY IN OUR

cresc. *mf*

No. 29: Nobody's Enemy

Ang. 120 121

LIV- ING. YOU'VE FOR- GOT- TEN ALL THE JOY IN OUR

Ang. 122 123

GIV- ING OF OUR- SELVES. YOU'RE NO- BOD- Y'S EN- EM- Y

Ed/Em. YOU'RE NO- BOD- Y'S EN- EM- Y

Cobbs YOU'RE NO- BOD- Y'S EN- EM- Y

Comp. YOU'RE NO- BOD- Y'S EN- EM- Y

Ang. 124 125

BUT YOUR OWN.

Ed/Em. BUT YOUR OWN.

Cobbs BUT YOUR OWN.

Comp. BUT YOUR OWN.

No. 29: Nobody's Enemy

126 127

Ang. GO- ING THROUGH LIFE WITH- OUT SEE- ING HOW WE- FAIL IN

Ed/Em. GO- ING THROUGH LIFE WITH- OUT SEE- ING HOW WE- FAIL IN

Cobbs GO- ING THROUGH LIFE WITH- OUT SEE- ING HOW WE- FAIL IN

Comp.

tr

128

Ang. LIFE BE- CAUSE WE TRUST TOO MUCH; WE FAIL IN

Ed/Em. LIFE BE- CAUSE WE TRUST TOO MUCH; WE FAIL IN

Cobbs LIFE BE- CAUSE WE TRUST TOO MUCH; WE FAIL IN

Comp.

No. 29: Nobody's Enemy

129 130

Ang. LOVE BE- CAUSE WE NEED TOO MUCH. OR IS IT THAT IT'S NOT E- NOUGH?

Ed/Em. LOVE BE CAUSE WE NEED TOO MUCH. OR IS IT THAT IT'S NOT E- NOUGH?

Cobbs LOVE BE CAUSE WE NEED TOO MUCH. OR IS IT THAT IT'S NOT E- NOUGH?

Comp. LOVE BE CAUSE WE NEED TOO MUCH. OR IS IT THAT IT'S NOT E- NOUGH?

I

131 132

Ang. YOU'RE NO- BOD- Y'S EN- EM- Y

Ed/Em. YOU'RE NO- BOD- Y'S EN- EM- Y

Cobbs YOU'RE NO- BOD- Y'S EN- EM- Y

Comp. YOU'RE NO- BOD- Y'S EN- EM- Y

ff

No. 29: Nobody's Enemy

133 134

Ang. BUT YOUR OWN.

Ed/Em. BUT YOUR OWN.

Cobbs BUT YOUR OWN.

Comp. BUT YOUR OWN.

135 136

Ang. GO- ING THROUGH LIFE WITH- OUT SEE- ING HOW WE

Ed/Em. GO- ING THROUGH LIFE WITH- OUT SEE- ING HOW WE

Cobbs GO- ING THROUGH LIFE WITH- OUT SEE- ING HOW WE

Comp. GO- ING THROUGH LIFE WITH- OUT SEE- ING HOW WE

tr

No. 29: Nobody's Enemy

137 138

Ang. ALL FAIL SOME TIMES BE- CAUSE WE NEED SO MUCH, BUT THAT'S THE

Ed/Em. ALL FAIL SOME TIMES BE- CAUSE WE NEED SO MUCH, BUT THAT'S THE

Cobbs ALL FAIL SOME TIMES BE- CAUSE WE NEED SO MUCH, BUT THAT'S THE

Comp. ALL FAIL SOME TIMES BE- CAUSE WE NEED SO MUCH, BUT THAT'S THE

fff

J

139 140 141

Ang. ON- LY THING THAT MAKES THIS LIFE WORTH- WHILE.

Ed/Em. ON- LY THING THAT MAKES THIS LIFE WORTH- WHILE.

Cobbs ON- LY THING THAT MAKES THIS LIFE WORTH- WHILE.

Comp. ON- LY THING THAT MAKES THIS LIFE WORTH- WHILE.

tr

No. 29: Nobody's Enemy

142 143

Ang. NO- THING IS IM- POS- SIB- LE IN THIS

Ed/Em. NO- THING IS IM- POS- SIB- LE IN THIS

Cobbs NO- THING IS IM- POS- SIB- LE IN THIS

Comp. NO- THING IS IM- POS- SIB- LE IN THIS

144 145

Ang. WILD, BE- WILD- 'RING WORLD.

Ed/Em. WILD, BE- WILD- 'RING WORLD.

Cobbs WILD, BE- WILD- 'RING WORLD.

Comp. WILD, BE- WILD- 'RING WORLD.

No. 29: Nobody's Enemy

146 147

Ang. SLY DE- CEIT, OR TREACH- ER- Y OR

Ed/Em. SLY DE- CEIT, OR TREACH- ER- Y OR

Cobbs SLY DE- CEIT, OR TREACH- ER- Y OR

Comp. SLY DE- CEIT, OR TREACH- ER- Y OR

148 149

Ang. LOVE THAT FREE LY GROWS

Ed/Em. LOVE THAT FREE LY GROWS

Cobbs LOVE THAT FREE LY GROWS

Comp. LOVE THAT FREE LY GROWS

No. 29: Nobody's Enemy

150 151

Ang. EV- 'RY THING IS POS- SIB- LE BUT YOU'LL

Ed/Em. EV- 'RY THING IS POS- SIB- LE BUT YOU'LL

Cobbs EV- 'RY THING IS POS- SIB- LE BUT YOU'LL

Comp. EV- 'RY THING IS POS- SIB- LE BUT YOU'LL

fff

152 153

Ang. NEV- ER KNOW 'TIL YOU TRY.

Ed/Em. NEV- ER KNOW 'TIL YOU TRY.

Cobbs NEV- ER KNOW 'TIL YOU TRY.

Comp. NEV- ER KNOW 'TIL YOU TRY.

tr

p

154 155 156

tr *mp* *tr*

No. 29: Nobody's Enemy

157 158 *tr* 159 **L**

Piano accompaniment for measures 157-159. Measure 157 starts with a piano (*p*) dynamic. Measure 158 features a trill (*tr*) in the right hand. Measure 159 includes a first ending bracket labeled 'L'.

Ang. 160 161

YOU'LL NEV- ER KNOW IF YOU NEV- ER

Ang. 160 161

YOU'LL NEV- ER KNOW IF YOU NEV- ER

Piano accompaniment for measures 160-161. The vocal line includes the lyrics "YOU'LL NEV- ER KNOW IF YOU NEV- ER". The piano accompaniment features a forte (*f*) dynamic and a trill (*tr*) in the right hand.

Ang. 162 163 164 165

EV- EN TRY.

Ang. 162 163 164 165

EV- EN TRY.

Piano accompaniment for measures 162-165. The vocal line includes the lyrics "EV- EN TRY.". The piano accompaniment concludes with a fermata in the right hand.

No. 30: The Holly and The Ivy, 1st Transition

Piano Vocal Score

Brightly ♩=115
CUE: on lights down after No. 29

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David Jacklin

Piano

mp

mf *f* *mp* *pp*

The Major sighs.

No. 31: The Holly And The Ivy, 2nd Transition

Allegretto ♩ = 120

Piano Vocal Score

CUE: MRS. L.: "You told me . . . You said . . ."

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Piano

The musical score is written for piano and vocal. It consists of 39 measures, divided into six systems. The key signature is one sharp (F#) and the time signature is 2/4. The score begins with a piano part marked *f* (forte) in measures 1-5. Measures 6-11 continue the piano accompaniment. Measures 12-17 show the piano part with a dynamic shift to *ff* (fortissimo) in measure 18. Measures 18-21 feature a vocal line in the treble clef with a dynamic of *mf* (mezzo-forte). Measures 22-26 show the vocal line continuing, with a dynamic of *mf*. Measures 27-33 show the piano part with a dynamic of *mf*. Measures 34-39 show the piano part with a dynamic of *pp* (pianissimo).

No. 32: Finale (The Morning, Reprise)

Piano Vocal Score

Slowly ♩=60

CUE: HARRY: "birds of Heaven all over the world!"

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Piano

Measures 1-5 of the piano introduction. The music is in 6/8 time with a key signature of three flats. Measure 1 is a whole rest. Measures 2-5 feature a melody in the right hand and a bass line in the left hand. A dynamic marking of *mf* is present in measure 2.

Prin.

WEL- COME FAN- CY, ALL FOR- TUNE, ALL DREAMS, HOPES THAT TO OTH- ERS ARE

Measures 6-8 of the vocal and piano accompaniment. The vocal line is in the upper staff, and the piano accompaniment is in the lower staff. The lyrics are: "WEL- COME FAN- CY, ALL FOR- TUNE, ALL DREAMS, HOPES THAT TO OTH- ERS ARE".

Prin.

FOL- LY. WEL- COME ALL THAT IS REAL TO OUR HEARTS.

Measures 9-11 of the vocal and piano accompaniment. The vocal line is in the upper staff, and the piano accompaniment is in the lower staff. The lyrics are: "FOL- LY. WEL- COME ALL THAT IS REAL TO OUR HEARTS."

Prin.

SHEL- TER IN PEACE 'NEATH THE HOL- LY. STILL IT THRIVES, AND

Measures 12-14 of the vocal and piano accompaniment. The vocal line is in the upper staff, and the piano accompaniment is in the lower staff. The lyrics are: "SHEL- TER IN PEACE 'NEATH THE HOL- LY. STILL IT THRIVES, AND".

Prin.

EV- ER SUR- VIVES, LIF- TING ITS WALLS TO SUR- ROUND US.

Measures 15-17 of the vocal and piano accompaniment. The vocal line is in the upper staff, and the piano accompaniment is in the lower staff. The lyrics are: "EV- ER SUR- VIVES, LIF- TING ITS WALLS TO SUR- ROUND US."

No. 32: Finale (The Morning, Reprise)

Prin. 18 19 20

THERE IN THE TWI-LIGHT, ITS COM-FOR-TING GLOW, A LIGHT IN THE DARK-NESS A-

p mf

A bit faster than before

Prin. 21 22 23 24 25

ROUND US.

Grd.

f ALL

Drvr. 26 27 28

A- BOARD! A- BOARD!

Grd.

SOULS A- BOARD THE BIRM- ING- HAM HIGH FLI- ER! MUST- N'T WASTE TIME, THIS

Drvr. 29 30

SING OUT LOUD, IT'S CHRIST- MAS DAY. SING A- LOUD CHRIST- MAS

Grd.

GLOR- IOUS CHRIST- MAS DAY! *ff* ALL — SOULS A- BOARD THE

No. 32: Finale (The Morning, Reprise)

31 32

Drvr. DAY! WE'LL SING A- LOUD THIS

Grd. BIRM- ING- HAM HIGH FLI- ER. WE'LL JOUR- NEY FORTH TO- GETH- ER

33 34 35

Drvr. GLOR- I- OUS DAY. AND ___ WE'LL JOUR- NEY FORTH TO- GETH- ER

Grd. AND OUR HEARTS WILL FLY A- WAY! WE'LL JOUR- NEY FORTH TO- GETH- ER

36 37 38

Drvr. AND OUR HEARTS WILL FLY. WE'LL FLY A- WAY _ . A- WAY.

Grd. AND OUR HEARTS WILL FLY! FLY _ A WAY.

39 40 41

Prin. *f* THE SUN IS RIS- ING NOW OV- ER TOWN, OV ER VIL- LAGE ON THE

Com. *f* THE SUN IS RIS- ING NOW OV- ER TOWN, OV- ER VIL- LAGE ON THE

No. 32: Finale (The Morning, Reprise)

42 43

Prin. NEW- LY FAL- LEN SNOW _ DRIFTS, IT PAIN TS A CRIM- SON CROWN. A

Com. NEW- LY FAL- LEN SNOW- _ DRIFTS, IT PAIN TS A CRIM- SON CROWN. A

44 45

Prin. BREATH- LESS MO- MENT MORE AND THE DAWN BREAKS UP- ON _ US AND

Com. BREATH LESS MO- MENT MORE AND THE DAWN BREAKS UP- ON _ US AND

46 47

Prin. EAVES AND WIN- DOWS GLIT- TER IN THE BRIL- LIANCE OF THE DAY. THOUGH

Com. EAVES AND WIN- DOWS GLIT- TER IN THE BRIL- LIANCE OF THE DAY. THOUGH

48 49

Prin. DOORS AND _ WIN- DOWS BE SHUT A- GAINST THE COLD, THERE ARE

Com. DOORS AND _ WIN- DOWS BE SHUT A- GAINST THE COLD, THERE ARE

No. 32: Finale (The Morning, Reprise)

50 51

Prin. VOIC- ES RAISED HIGH IN A JOY- FUL MORN- ING SONG. THOUGHTS ARE

Com. VOI- CES RAISED HIGH IN A JOY- FUL MORN- ING SONG. THOUGHTS ARE

52 53

Prin. BRIGHT, HEARTS ARE OP- EN AND NO HOPES ARE SHUT A- WAY. EV- 'RY

Com. BRIGHT, HEARTS ARE OP- EN AND NO HOPES ARE SHUT A- WAY. EV- 'RY

54 55 56

Prin. STRAN- GER IS A FRIEND AT THE HOL- LY TREE ON CHRIST- _ MAS DAY. *f* THE

Drvr. *f* ALL

Com. STRAN- GER IS A FRIEND AT THE HOL- LY TREE ON CHRIST- _ MAS DAY.

No. 32: Finale (The Morning, Reprise)

57 58

Prin. SUN IS RIS- ING NOW OV- ER TOWN, OV- ER VIL- LAGE ON THE

Drvr. SOULS A- BOARD THE BIRM- ING- HAM HIGH FLI- ER.

Grd. A- BOARD! A-

Com. *f* SUN IS RIS- ING NOW ON THE TOWN.

59 60

Prin. NEW- LY FAL- LEN SNOW- _ DRIFTS IT PAINTS A CRIM- SON CROWN. A

Drvr. MUST- N'T WASTE TIME, THIS GLOR- IOUS CHRIST- MAS DAY! ALL _

Grd. BOARD! SING OUT LOUD, IT'S CHRIST- MAS

Com. ON THE NEW LAID SNOW, PAINTS A CRIM- SON CROWN

No. 32: Finale (The Morning, Reprise)

61 62

Prin. BREATH- LESS MO- MENT MORE AND THE DAWN BREAKS UP- ON _ US AND

Drvr. SOULS A- BOARD THE BIRM- ING- HAM HIGH FLI- ER. WE'LL

Grd. DAY. SING A- LOUD, CHRIST- MAS DAY.

Com. BREATH- LESS MOM ENT NOW, IT'S THE DAWN

Detailed description: This block contains the musical notation for measures 61 and 62. It includes four vocal staves (Prin., Drvr., Grd., Com.) and a piano accompaniment. The vocal parts have lyrics: Prin. 'BREATH- LESS MO- MENT MORE AND THE DAWN BREAKS UP- ON _ US AND'; Drvr. 'SOULS A- BOARD THE BIRM- ING- HAM HIGH FLI- ER. WE'LL'; Grd. 'DAY. SING A- LOUD, CHRIST- MAS DAY.'; Com. 'BREATH- LESS MOM ENT NOW, IT'S THE DAWN'. The piano accompaniment features a bass line with triplets and a treble line with chords and triplets.

63 64

Prin. EAVES AND WIN- DOWS GLIT- TER IN THE BRIL- LIANCE OF THE DAY.

Drvr. JOUR- NEY FORTH TO- GETH- ER AND OUR HEARTS WILL FLY A-

Grd. WE'LL SING A- LOUD THIS GLOR- I- OUS DAY.

Com. EAVES AND WIN- DOWS GLIT- TER IN THE BRIL- LIANT DAY.

Detailed description: This block contains the musical notation for measures 63 and 64. It includes four vocal staves (Prin., Drvr., Grd., Com.) and a piano accompaniment. The vocal parts have lyrics: Prin. 'EAVES AND WIN- DOWS GLIT- TER IN THE BRIL- LIANCE OF THE DAY.'; Drvr. 'JOUR- NEY FORTH TO- GETH- ER AND OUR HEARTS WILL FLY A-'; Grd. 'WE'LL SING A- LOUD THIS GLOR- I- OUS DAY.'; Com. 'EAVES AND WIN- DOWS GLIT- TER IN THE BRIL- LIANT DAY.' The piano accompaniment features a bass line with triplets and a treble line with chords and triplets.

No. 32: Finale (The Morning, Reprise)

65 66

Prin. WE'LL JOUR- NEY FORTH TO- GETH- ER

Drvr. WAY! WE'LL JOUR- NEY FORTH TO- GETH- ER

Grd. AND WE'LL JOUR- NEY FORTH TO- GETH- ER

Com. WE'LL FLY A- WAY! WE'LL JOUR- NEY FORTH TO- GETH ER

67 68 69

Prin. AND OUR HEARTS WILL FLY... FLY _ A- _ WAY!

Drvr. AND OUR HEARTS WILL FLY! FLY- _ A- WAY.

Grd. AND OUR HEARTS WILL FLY! WE'LL FLY A- WAY _ . A- WAY!

Com. AND OUR HEARTS WILL FLY! FLY _ A- _ WAY!

70 71 72 73

No. 33: Bows

Piano Vocal Score

Copyright 2000/2001
David Jacklin

Fast ♩=150

CUE: on lights down after No. 32

Lights up for
curtain call.

Piano

Musical notation for measures 1-5. The score is in 3/4 time with a key signature of three sharps (F#, C#, G#). Measure 1 starts with a quarter rest. Measures 2-3 contain eighth-note patterns. Measure 4 changes to 4/4 time and features a forte (*f*) dynamic. Measure 5 begins with a 'Slowing' instruction.

Musical notation for measures 6-11. Measure 6 continues the 4/4 time signature. Measure 7 has a long note in the right hand. Measure 8 has a long note in the left hand. Measure 9 has a long note in the right hand. Measure 10 has a long note in the left hand. Measure 11 changes to 2/4 time with a tempo marking of ♩=120 and a section marker 'A' in a box.

Musical notation for measures 12-19. The score continues in 2/4 time with a key signature of three sharps. The right hand plays eighth-note patterns, while the left hand plays chords and single notes.

Musical notation for measures 20-26. The score continues in 2/4 time with a key signature of three sharps. The right hand plays eighth-note patterns, while the left hand plays chords and single notes.

Musical notation for measures 27-34. The score continues in 2/4 time with a key signature of three sharps. The right hand features eighth-note patterns with accents (>) above the notes. The left hand plays chords and single notes.

Musical notation for measures 35-41. The score continues in 2/4 time with a key signature of three sharps. The right hand plays eighth-note patterns, while the left hand plays chords and single notes.

No. 33: Bows

Musical notation for measures 42-45. The key signature is two sharps (F# and C#). Measure 42 shows a treble clef with a sequence of eighth notes and a bass clef with a sequence of eighth notes. Measures 43-45 feature chords and single notes in both staves.

Musical notation for measures 46-47. A box labeled 'B' is positioned above measure 46. The key signature changes to two flats (Bb and Eb). Measure 46 has a treble clef with a sequence of eighth notes and a bass clef with a sequence of eighth notes. Measure 47 continues the treble clef sequence.

Musical notation for measures 48-50. The key signature remains two flats. Measure 48 has a treble clef with a sequence of eighth notes and a bass clef with a sequence of eighth notes. Measure 49 features a treble clef with a sequence of eighth notes and a bass clef with a sequence of eighth notes. Measure 50 has a treble clef with a sequence of eighth notes and a bass clef with a sequence of eighth notes.

Musical notation for measures 51-53. The key signature remains two flats. Measure 51 has a treble clef with a sequence of eighth notes and a bass clef with a sequence of eighth notes. Measure 52 features a treble clef with a sequence of eighth notes and a bass clef with a sequence of eighth notes. Measure 53 has a treble clef with a sequence of eighth notes and a bass clef with a sequence of eighth notes.

Musical notation for measures 54-56. The key signature remains two flats. Measure 54 has a treble clef with a sequence of eighth notes and a bass clef with a sequence of eighth notes. Measure 55 features a treble clef with a sequence of eighth notes and a bass clef with a sequence of eighth notes. Measure 56 has a treble clef with a sequence of eighth notes and a bass clef with a sequence of eighth notes.

Musical notation for measures 57-59. The key signature remains two flats. Measure 57 has a treble clef with a sequence of eighth notes and a bass clef with a sequence of eighth notes. Measure 58 features a treble clef with a sequence of eighth notes and a bass clef with a sequence of eighth notes. Measure 59 has a treble clef with a sequence of eighth notes and a bass clef with a sequence of eighth notes.

Piano accompaniment for measures 60-62. The music is in 4/4 time and features a flowing melody in the right hand and a supporting bass line in the left hand. Measure 60 starts with a treble clef and a key signature of three flats. Measure 61 has a dynamic marking of *p*. Measure 62 ends with a fermata.

[C]

Wom./Trbl. 63 AND, I HEAR A SOFT WHIS- PER SPREAD THROUGH THE GREEN LEAVES.

Men 64 AND, I HEAR A SOFT WHIS- PER SPREAD THROUGH THE GREEN LEAVES.

Vocal and piano accompaniment for measures 63-65. The vocal parts are in 6/8 time. The piano accompaniment includes a tempo marking of *♩.=67*. The lyrics are: "AND, I HEAR A SOFT WHIS- PER SPREAD THROUGH THE GREEN LEAVES."

Wom./Trbl. 66 "IN MER- CY, COM- PAS- SION. THIS, DO IN

Men 67 "THIS DO IN KIND- NESS. THIS, DO IN LOVE,

Vocal and piano accompaniment for measures 66-68. The vocal parts continue in 6/8 time. The lyrics are: "IN MER- CY, COM- PAS- SION. THIS, DO IN" and "THIS DO IN KIND- NESS. THIS, DO IN LOVE,". The piano accompaniment provides harmonic support.

No. 33: Bows

Wom./Trbl. 69 70 71

LOVE. THIS, IN RE- MEM- B'RANCE OF

Men

IN LOVE. THIS, IN RE- MEM- B'RANCE OF

Wom./Trbl. 72 73 74

ME!"

Men

ME!"

No. 34: Audience Playout

Piano Vocal Score

Copyright 2000/2001
David Jacklin

♩=125

CUE: on lights up after curtain call

Piano

The piano score is written in 2/4 time with a key signature of one flat (Bb). It consists of 40 measures, numbered 1 through 40. The score is divided into two systems of five measures each. The first system (measures 1-5) begins with a fortissimo (ff) dynamic. The second system (measures 6-10) includes a mezzo-forte (mf) dynamic. The third system (measures 11-15) and fourth system (measures 16-20) continue the piece. The fifth system (measures 21-25) features a piano (p) dynamic. The sixth system (measures 26-30) and seventh system (measures 31-35) continue. The eighth system (measures 36-40) concludes with a fortissimo (f) dynamic. The score includes various musical notations such as treble and bass clefs, stems, beams, and dynamic markings.

No. 34: Audience Playout

Musical notation for measures 41-45. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one flat (B-flat). Measures 41-45 are marked with a piano (*p*) dynamic. The music features a steady eighth-note accompaniment in the bass and a more complex melodic line in the treble.

Musical notation for measures 46-50. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one flat (B-flat). Measures 46-50 are marked with a piano (*p*) dynamic. The music continues with the eighth-note accompaniment and melodic line.

Musical notation for measures 51-55. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one flat (B-flat). Measures 51-55 are marked with a piano (*p*) dynamic. The music continues with the eighth-note accompaniment and melodic line.

Musical notation for measures 56-60. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one flat (B-flat). Measures 56-60 are marked with a fortissimo (*ff*) dynamic. The music continues with the eighth-note accompaniment and melodic line.

Musical notation for measures 61-65. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one flat (B-flat). Measures 61-65 are marked with a mezzo-forte (*mf*) dynamic. The music continues with the eighth-note accompaniment and melodic line. Trills are indicated in the bass line for measures 61-65.

Musical notation for measures 66-70. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one flat (B-flat). Measures 66-70 are marked with a mezzo-forte (*mf*) dynamic. The music continues with the eighth-note accompaniment and melodic line. Trills are indicated in the bass line for measures 66-70.

No. 34: Audience Playout

71 72 73 74 75

76 77 78 79 80

81 82 83 84 85

86 87 88 89 90

91 92 93 94 95

96 97 98 99 100

101 102 103 104 105

No. 34: Audience Playout

106 107 108 109 110 *ff*

111 112 113 114 115

116 117 118 119 120

121 122 123 124 125 *sfz mf fz*

126 127 128 129 130 *f fz mf*

131 132 133 134 135 *fz*

No. 34: Audience Playout

136 137 138 139 140

Musical notation for measures 136-140. Treble clef has a slur over measures 137-138. Bass clef has a whole note chord in measure 138.

141 142 143 144 145

Musical notation for measures 141-145. Treble clef has a whole note chord in measure 145. Bass clef has a whole note chord in measure 145.

146 147 148 149 150

Musical notation for measures 146-150. Treble clef has a whole note chord in measure 147. Bass clef has a whole note chord in measure 147.

151 152 153 154 155

Musical notation for measures 151-155. Treble clef has a whole note chord in measure 151. Bass clef has a whole note chord in measure 151.

156 157 158 159 160

Musical notation for measures 156-160. Treble clef has a whole note chord in measure 156. Bass clef has a whole note chord in measure 156.

161 162 163 164 165

Musical notation for measures 161-165. Measure 163 has *sfz* and *f* markings. Measure 164 has a tempo marking of 100 and *slower*. Bass clef has a whole note chord in measure 164.

166 167 168 169 170

Musical notation for measures 166-170. Treble clef has a whole note chord in measure 166. Bass clef has a whole note chord in measure 166.

No. 34: Audience Playout

Musical notation for measures 171-175. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one flat (B-flat). Measure numbers 171, 172, 173, 174, and 175 are indicated above the treble staff. The music features a mix of eighth and sixteenth notes in both hands, with some chords in the right hand.

Musical notation for measures 176-180. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one flat (B-flat). Measure numbers 176, 177, 178, 179, and 180 are indicated above the treble staff. A dynamic marking *sfz* (sforzando) is present in measure 180. The music continues with eighth and sixteenth notes.

Musical notation for measures 181-185. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one flat (B-flat). Measure numbers 181, 182, 183, 184, and 185 are indicated above the treble staff. The music features a mix of eighth and sixteenth notes in both hands.

Musical notation for measures 186-190. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one flat (B-flat). Measure numbers 186, 187, 188, 189, and 190 are indicated above the treble staff. A tempo marking *tempo primo* is present in measure 188. The music features a mix of eighth and sixteenth notes.

Musical notation for measures 191-193. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one flat (B-flat). Measure numbers 191, 192, and 193 are indicated above the treble staff. Dynamic markings *sfz*, *fz*, and *fp* are present in measures 191, 192, and 193 respectively. The music features chords in the right hand and single notes in the left hand.