

# No. 2: The Morning

## Vocal Score

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CUE: Follow on in tempo from No. 1

Moving  $\text{♩} = 70$

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

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

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

H. BOYS BEAT FOR EN- TRY AT FRO- ZEN SHOP DOORS, AND CRY WITH COLD IN THE MORN- ING.

H. COLD SLEET DRIZ- ZLES AND LASH- ES THE AIR, HANGS ITS RIME ON THE LAMP- POSTS.

H. LOW- 'RING SKY FILLS THE HEART WITH DES- PAIR, FOOT- FALLS ECH- O- ING, PALE GHOSTS.

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

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

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

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

**A**

46 47 48 49

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

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

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

50 51 52

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

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

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

53 54 55 57

H. CUR- IOUS CASE O' BREACH O'

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

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

58 59 60

H. PROM- ISE, LA- DIES!

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

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

No. 2: The Morning

H. 61 CUR-IOUS CASE YOU SHOULD BE 62 READ-ING, LA-DIES! 63 64 'ER-ALD, LA-DIES,

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

V 3

H. 65 'ER-ALD, MA'AM! 66 67 68 **B** 69 3 72 STROKE OF SIX FROM ST.

V 2 TIMES! 3

V 3 CHRON-CHRON-CHRON-I-CLE! 6 8 3

H. 73 MAR- \_ TIN'S BELLS 74 MAR-KET SOULS IN THEIR 75 PLA-CES. 76 SLEET AND FROST CHANG-ING

H. 77 NOW IN-TO SNOW. 78 POW-D'RING SHOUL-DERS AND 79 FA-CES. 80 ICE AND SNOW LAY

H. 81 BLAN-KETS OF WHITE. 82 COV-ER-ING ALL IN THE 83 MORN-ING. 84 ALL OF THE PAIN AND THE

H. 85 HEART-ACHE YOU FEEL ARE 86 FRO-ZEN COLD IN THE 87 MORN-ING. 88 **B** 89 2 91

V 2 2

ALL

V 2

SOULS A- BOARD THE BIR- MING- HAM HIGH FLI- ER. MUST- N'T WASTE TIME, THIS

V 2

BLACK AND FRO- ZEN DAY! ALL \_ SOULS A- BOARD THE BIR- MING- HAM HIGH FLI- ER. THE

V 2

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

V 2

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

V 3

ALL SOULS A- BOARD THE

V 2

BOARD! A- BOARD!

V 3

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

V 2

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

V 3

BLACK AND FRO- ZEN DAY! ALL \_ SOULS A- BOARD THE

V 2

GO! NOT START- ED AND WE'RE RUN- NING BE- HIND.

V 3

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

V 2

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

V 3

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

No. 2: The Morning

115 116 117 118

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

V 2 WAY A- WAY.

V 3 FLY A- WAY.

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

119 120

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

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

121 122 123

H. PASS A- LONG THE WAY. THE SMOKE OF MORN- ING FIRES MOUNT- ING HIGH IN THE AT- MO- SPHERE AS

V 4 PASS A- LONG THE WAY. THE SMOKE OF MORN- ING FIRES MOUNT- ING HIGH IN THE AT- MO- SPHERE AS

124 125 126

H. IR- ON HOOF- BEATS ECH- O IN THE BLACK AND FRO- ZEN DAY. THE SUN RIS- ING NOW SEEMS TO

V 4 IR- ON HOOF- BEATS ECH- O IN THE BLACK AND FRO- ZEN DAY. THE SUN RIS- ING NOW SEEMS TO

127 128

H. SHOW A WORLD GROWN OLD, EV- 'RY ROOF, TREE AND FARM- YARD IS

V 4 SHOW A WORLD GROWN OLD, EV- 'RY ROOF, TREE AND FARM- YARD IS

129 130

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

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

131 132

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

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

133 134 135 136 19 155 156 19 175

H. CHILD- REN WATCH OUR HORS- ES FLY BY. **C** **D** **E**

V 4 CHILD- REN WATCH OUR HORS- ES FLY BY. 19 19

176 177 178

H. THE DAY LIGHT HES- I- TATES, HOLDS ITS BREATH, SEEMS A- FRAID TO WAKE AS

V 2 ALL SOULS A- BOARD THE BIR- MING- HAM HIGH FLI- ER.

V 3 A- BOARD! A-

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

179 180

H. PALE AND TIM- ID GHOSTS OF HOUS- ES PASS A- LONG THE WAY. THE

V 2 MUST- N'T WASTE TIME, THIS BLACK AND FRO- ZEN DAY! ALL

V 3 BOARD! TAKE THE BLAN- KETS OFF THEM,

V 4 PALE AND TIM- ID GHOSTS PASS A- LONG THE WAY.

No. 2: The Morning

181 182

H. SMOKE OF MORN- ING FIRES MOUNT- ING HIGH IN THE AT- MO- SPHERE AS

V 2 SOULS A- BOARD THE BIR- MING- HAM HIGH FLI- ER. THE

V 3 GEORGE, LET THEM RUN, LET THEM GO!

V 4 EAR- LY MORN- ING FIRES LIFT THEIR SMOKE.

183 184 185

H. IR- ON HOOF- BEATS ECH- O IN THE BLACK AND FRO- ZEN DAY. THE

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

V 3 NOT START- ED AND WE'RE RUN- NING BE- HIND. WHEN \_ \_ \_ THE

V 4 HOOF- BEATS E- CHO IN THE BLACK AND FRO- ZEN DAY. WE'LL FLY A WAY! THE

186 187 188 189 190 3

H. HORS- ESCATCH THE WEATH- ER AND WE'LL UP AND FLY! FLY \_ A- \_ WAY!

V 2 HORS- ESCATCH THE WEATH- ER AND WE'LL UP AND FLY! FLY \_ A- WAY. 3

V 3 HORS- ESCATCH THE WEATH- ER AND WE'LL UP AND FLY! WE'LL FLY A- WAY \_ A- WAY. 3

V 4 HORS- ESCATCH THE WEATH- ER AND WE'LL UP AND FLY! FLY \_ A- \_ WAY! 3

# No. 4: A Boy's Story

## Vocal Score

With energy ♩=110

CUE: ANGELA: "Of all things."

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Harry

ONCE UP- ON A TIME, BACK WHEN PIGS DRANK WINE, AND

Harry

MON- KEYS CHEWED TER- BACK- ER. It's poetry. IN THOSE WON- D'ROUS TIMES,

Bless the man!  
What's amiss with his brain?  
Thought he was  
light-headed.

Angela

NO, NO.

Harry

THERE WAS ONCE A BOY, NOT ME YOU UN- DER- STAND.

Edwin

NOT HAR- RY!

Harry

WELL, HE WAS IN LOVE WITH THE MOST AN- GEL- IC CREA- TURE; HE

Harry

THOUGHT OF HER DAYS AND HE DREAMED OF HER AT NIGHT. SHE HAD AN-

Harry

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

Harry

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

Not Angela?

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

Harry

SO, HE DREAMED OF HER. SO, HE BROUGHT HER GIFTS OF OR'N- GES AND OF AP- PLES.

Harry

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

Oranges and apples.  
Not even candied apples!

Harry

ALL HE HAD WAS FOUR- PENCE A WEEK. THIS BOY HAD A FRIEND AND HIS

Four pence!  
Poor boy!

Harry

NAME, IT SEEMS, WAS BOB- BO, WHO TOO WAS IN LOVE WITH A MOST EM- PHA- TIC



No. 4: A Boy's Story

**B**

Emmeline  
 Harry  
 Edwin

70 71 72 73 74

EM- PHER- I- A?  
 VIS- ION NAMED EM- PHER- I- A. EM- PHER- I- A! AND SO EACH  
 EM- PHER- I- A!

Harry

75 76 77 78 79

ONE WOULD LOVE THE OTH- ER, AND THEY ALL WERE FRIENDS TO- GETH- ER. *And then what happened?*

**C**

Harry

80 81 82 83 84 85 86 87 88

THEN THEY ALL GREW UP. *They were very sudden about it!* IT'S A SMALL KIND OF TALE AS A  
 Harry  
 89 90 91 92 93 94 95  
 YOUNG BOY MIGHT TELL; I COULD- N'T IM- PROVE IF I TRIED. BUT A TALE TOLD IN  
 Harry  
 96 97 98 99 100 101 102  
 LOVE IS A TALE TOLD RIGHT WELL: A TALE OF A BOY AND HIS BRIDE. A

**C**

Harry

103 104 105 106 107 108 109 110 111

TALE OF A BOY AND HIS BRIDE. SO BOB- BO AND THIS

Harry

112 113 114 115 116 117

BOY EACH CLIMBED UP- ON HIS HORSE, AND WENT TO SEEK HIS FOR- TUNE. *Where did they get the horses?*

Harry

118 119 120 121 122 123 124

*They'd saved seven-  
fourpence between them.* BACK THEY CAME ONCE MORE, BOB- BO AND THIS BOY. NOT

Angela

Emmeline

Harry

Edwin

125 126 127 128 129 130

NO, NO.  
 NOT HAR- RY.  
 ME, YOU UN- DER- STAND. WELL, SO THEY RE-  
 NOT HAR- RY.

No. 4: A Boy's Story

Angela  
 Emmeline  
 Harry  
 Edwin

131 132 133 134

(HUR- RAH!) (HUR- RAH!) (OH!) (OH!)

TURNED, THEIR POC- KETS FILLED WITH GOLD, AND THEY EACH KISSED THEIR

Angela  
 Emmeline  
 Harry

135 136 137 138

(AW!) (AW!)

LOVE AND THEY MAR- RIED THEM THAT DAY; AND THEN THEY RODE A- WAY, EACH

Harry

139 140 141 142 143

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

Emmeline  
 Harry

144 145 146 147 148 149

THIS IS SO EX- CIT- ING!

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

Harry

**D**

150 151 152 153 154 155 156

He hadn't, you know! HA! HA! IT'S A SMALL KIND OF TALE AS A YOUNG BOY MIGHT

Angela  
 Emmeline  
 Harry  
 Edwin

157 158 159 160 161 162 163

BUT A TALE TOLD IN LOVE IS A

IS A

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

IS A

No. 4: A Boy's Story

Angela  
 Emmeline  
 Harry  
 Edwin

164 165 166 167 168 169 170

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

**E**

Angela  
 Emmeline  
 Harry  
 Edwin

171 172 173 174 175 176 177 178

BOY AND HIS BRIDE. BOY AND HIS BRIDE. BOY AND HIS BRIDE. AND SO THE FEAR-SOME  
 BOY AND HIS BRIDE. BOY AND HIS BRIDE. BOY AND HIS BRIDE. AND SO THE FEAR-SOME  
 BOY AND HIS BRIDE. BOY AND HIS BRIDE. AND SO THE FEAR-SOME

Emmeline  
 Harry  
 Edwin

179 180 181 182

GI-ANTS ALL STOMPED AND STAMPED AND ROARED, BUT OUR IN-TREP-ID  
 OOH!  
 OOH!

Harry

183 184 185 186 187 188 189

HER-O KILLED THEM WITH HIS MAG-IC SWORD. AND

Angela  
 Emmeline  
 Harry  
 Edwin

190 191 192 193

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

**F**

Harry

194 195 196 197 198 199

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

No. 4: A Boy's Story

Harry  
200  
THERE YOU WILL FIND THEM LIV- ING OUT THEIR LIVES TO- GETH- ER, THIS

Emmeline  
204  
DID THEY

Harry  
205  
BOY, SER- A- PHIN- A, AND EM- PHER- I- A AND BOB- BO.

Angela  
208  
AND DID THE

Emmeline  
209  
NEV- ER QUARR'L? OR EV- ER DIE?

Edwin  
210  
GROW EV- ER POOR?

Angela  
212  
BOY WHO IS NOT HAR- RY AL- WAYS LOVE HIS SER- A- PHIN- A?

Harry  
217  
TO THE

**G**

Angela  
218  
I guessed as much. IT'S A SMALL KIND OF TALE AS A

Emmeline  
219  
IT'S A SMALL KIND OF TALE AS A

Harry  
220  
END OF TIME. IT'S A SMALL KIND OF TALE AS A

Edwin  
221  
IT'S A SMALL KIND OF TALE AS A

Angela  
226  
YOUNG BOY MIGHT TELL; I COULD- N'T IM PROVE IF I TRIED. BUT A

Emmeline  
227  
YOUNG BOY MIGHT TELL; I COULD- N'T IM PROVE IF I TRIED.

Harry  
228  
YOUNG BOY MIGHT TELL; I COULD- N'T IM PROVE IF I TRIED. BUT A

Edwin  
229  
YOUNG BOY MIGHT TELL; I COULD- N'T IM PROVE IF I TRIED.

No. 4: A Boy's Story

Angela	232 TALE TOLD IN	233 LOVE IS A	234 TALE TOLD RIGHT	235 WELL.	236	237 TALE OF A
Emmeline		IS A	TALE TOLD RIGHT	WELL:		TALE OF A
Harry	TALE TOLD IN	LOVE IS A	TALE TOLD RIGHT	WELL: A	TALE OF A	BOY AND HIS
Edwin		IS A	TALE TOLD RIGHT	WELL:		TALE OF A

Angela	238 BOY AND HIS	239 BRIDE. A	240 TALE OF A	241 BOY AND HIS	242 BRIDE.	243	244
Emmeline	BOY AND HIS	BRIDE. A	TALE OF A	BOY AND HIS	BRIDE.		
Harry	BRIDE.	A	TALE OF A	BOY AND HIS	BRIDE.		
Edwin	BOY AND HIS	BRIDE. A	TALE OF A	BOY AND HIS	BRIDE.		

# No. 6: Sophie, The Housemaid

## Vocal Score

Moderato  $\text{♩} = 120$

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

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SOPHIE

HEA- VEN A- LONE CAN \_ TELL WHAT THOUGHTS SHE HAS

*mf*

HAD OF \_ HOW \_ SHE WOULD DRESS ON \_ SUCH AN OC- CAS ION, IF SHE WERE A

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

**A**

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

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

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

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

OH, WHAT BRIGHT COL- OURS ARE PAINT- ED THERE. IN THE MIND OF SO- PHIE THE

HOUSE- MAID WHO WORKS AT THE HOL- LY TREE INN.

**B**

DAY- DREAMS OF HOPE AND OF HAP- PI- NESS OF \_ JOY AND \_ OF PURE \_ FREE- DOM AS TO

CURLS AND TO RING- LETS AND NO \_ OB- LI- GA- TION TO HIDE HER HAIR BE- NEATH A CAP.

EV- 'RY DAY WILL BE A HOL- I- DAY WHEN SHE'S WED.

No. 6: Sophie, The Housemaid

**C**

51 OH, WHAT BRIGHT CO-LOURS ARE PAINT-ED THERE. OH, WHAT BRIGHT CO-LOURS  
 52  
 53  
 54 ARE PAINT-ED THERE. IN THE MIND OF SO-PHIE THE HOUSE MAID WHO WORKS AND  
 55  
 56  
 57 LIVES AT THE HOL-LY TREE INN.  
 58  
 59  
 60  
 61

**D**

62 THESE THOUGHTS ARE VAST AND IM-MENSE TO HER. RI-DIC-U-LOUS I'M SURE. BUT  
*mf*  
 63  
 64  
 65 THESE ARE THE THOUGHTS THAT LIFE PRE-SENTS TO HER. SUCH SMALL AND SIM-PLE DREAMS.  
 66  
 67

**E**

68 SO-PHIE A-WAKES FROM HER RE-VER-IE. AND SHE LAUGHS AT HER FOOL-ISH LIT-TLE  
*mf*  
 69  
 70  
 71  
 72 DREAMS OF HER TOM, OH, HER TOM, WHO IS SURE TO BREAK HER HEART AND WHO  
 73  
 74  
 75 NEV-ER SEES WHAT SO-PHIE SEES; NEV-ER DREAMS OF WHEN THEY ARE FIN-LLY WED.  
 76  
 77  
 78  
 79 OH, WHAT BRIGHT CO-LOURS WERE WAIT-ING THERE; BUT, ALL THE CO-LOURS  
 80  
 81  
 82  
 83  
 84 HAVE DIS-AP-PEARED AND ALL THAT'S LEFT ARE THE WON-D'ROUS, DE-LIC-IOUS, AND EX-  
 85  
 86  
 87 CI-TING AND DAN-GER-OUS THOUGHTS IN THE BRAIN OF SO-PHIE THE  
 88  
 89  
 90  
 91 HOUSE-MAID WHO WORKS AND LIVES AND DREAMS AND LOVES AT THE HOL-LY TREE  
 92  
 93  
 94  
 95 INN.  
 96  
 97  
 98  
 99  
 100

# No 8: Better Than A Picter

## Vocal Score

Moderato  $\text{♩} = 100$

CUE: COBBS: "how should you spell Angela"

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COBBS

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

TO SEE THEM BAB- BIES, WI' THEIR SPARK- LIN' EYES, RAM- BLIN' 'BOUT T' GAR- DEN, DEEP IN

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

BUT IT WERE PRET- TY JUST TO SEE THEM MITES WAN- D'RIN' 'BOUT TO- GETH- ER DEEP IN

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

CER- TAIN- TY. I'M SPEAK- IN' O' YOU, MAS- TER 'AR- RY. YOU RE- MEM- BER ME?

NOW DO YOU RE- MEM- BER ME? *mf*

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

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

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

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

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

*mf*

MILK AND ON HON- EY WI' THEIR ARMS 'ROUND T' OTH- ER AND THEIR SOFT CHEEKS A- TOUCH- IN'.



No 8: Better Than A Pictur

C. <sup>58</sup> MADE ME FEEL LIKE I <sup>59</sup> WAS IN LOVE BUT I <sup>60</sup> WAS- N'T SURE 'OO <sup>F</sup> 61 WITH. <sup>G</sup> 62 2 64 65 8 *mp*

C. <sup>73</sup> <sup>H</sup> <sup>74</sup> 4 <sup>78</sup> <sup>I</sup> <sup>79</sup> *mf* I CAN'T RIGHT- LY SAY, I SUP- POSE \_ THAT I

C. <sup>80</sup> MIGHT HAVE STAYED. AH, BUT I WAS <sup>81</sup> YOUNG, THEN, AND I SUP- POSE I

C. <sup>82</sup> WANT- ED CHANGE. <sup>83</sup> THAT'S THE THING I <sup>84</sup> WANT- ED: <sup>85</sup> CHANGE. <sup>86</sup> <sup>87</sup> <sup>J</sup>

H./W. <sup>88</sup> COBBS <sup>89</sup> HAVE YOU AN Y THING TO \_ COM <sup>90</sup> PLAIN OF? <sup>91</sup> IF YOU'VE AN- Y- THING

C. SAYS 'E,

H./W. <sup>92</sup> TO COM- PLAIN OF I'LL <sup>93</sup> MAKE IT RIGHT IF I CAN. <sup>94</sup>

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

H./W. <sup>95</sup> OH, COBBS, <sup>96</sup> I CAN ON- LY

C. TRUTH IS I'M GO IN' FOR TO <sup>97</sup> SEEK FOR MY FORT- YUNE. SAYS 'E,

H./W. <sup>98</sup> HOPE THAT YOU'LL FIND IT, AND I <sup>99</sup> WISH YOU THE BEST. <sup>100</sup>

C. I AS- SURE YOU \_

C. <sup>101</sup> MAS- TER 'AR- RY, THAT <sup>102</sup> I'VE NOT FOUND IT <sup>K</sup> 103 YET. <sup>L</sup> 104 105 <sup>M</sup> 106 6 112 113 2

C. <sup>115</sup> <sup>N</sup> <sup>116</sup> 6 <sup>122</sup> <sup>O</sup> <sup>123</sup> 3 <sup>126</sup> <sup>P</sup> <sup>127</sup> *mf* BET- TER THAN A PIC- TER EQU- AL TO A PLAY,

No 8: Better Than A Picter

C. 128 TO SEE THEM BAB- BIES WT' THEIR SPARK- LIN' EYES SIT- TIN' THERE T'- GETH- ER, DEEP IN

C. 131 LOVE. READ- IN' 'BOUT T' **Q** PRINCE AND T' DRAG- ON, BREATH- IN' HIS

C. 135 FIRE \_\_. ALL OF T' STOR- IES OF T' GOOD 'N' BAD EN- CHANT- ERS, FAIR- IES AND

C. 138 GI- ANTS. AN' I **R** 'EARD MAS- TER HAR- RY SAY- IN' 'AN- GEL- IC ANG'- LA,

C. 141 KISS ME AN' 'UG ME. SAY YOU LOVE ME TO DIS- TRAC- TION OR I'LL LEAP IN T' FIRE \_\_. YES, I'LL

C. 144 LEAP IN T' FIRE \_\_!' I MAKE NO DOUBT 'ED 'AVE DONE IT IF T' \_\_ LA- DAY 'AD NOT COM-

C. 148 PLIED. **f** I DONT' KNOW, PER- 'APS I **S** DO, BUT NEV- ER MIND, IT MAKES NO

C. 155 MAT- TER, WHY A MAN SHOULD FEEL A FOOL TO SEE THEM BAB- BIES THERE T'- GETH- ER,

C. 160 NOT DREAM- IN' 'ALF SO 'ARD, WHEN THEY WAS A- SLEEP AS THEY DONE **mp**

C. 166 WHEN THEY WAS A- WAKE. BUT, LORD, THINK ON YOUR- SELF AND WHAT A **f**

C. 171 GAME YOU 'AVE BEEN UP TO EV- ER SINCE YOU LEFT YOUR CRAD- LE AND WHAT

C. 175 SORT OF POOR OLD FOOL YOU HAVE BE- COME NOW. IT'S AL- WAYS EI- THER **mp**

No 8: Better Than A Pictur

C. 180 181 182 183  
 YES- TER- DAY WITH YOU OR ELSE TO- MOR- OW AND NEV- ER TO- DAY.

C. 184 185 186 193 194 195 210 211  
 THAT'S WHERE IT IS. *G.P. until cue* **ff**

H./W. 212 213  
**ff** BET- TER THAN A PIC- TURE EQU- AL TO A  
 C. BET- TER THAN A PIC- TER. EQU- AL TO A PLAY.

H./W. 214 215  
 PLAY TO SEE THOSE BA- BIES, WITH THEIR SPARK- LING EYES,  
 C. TO SEE THEM BAB- BIES WT' THEIR SPARK- LIN' EYES.

H./W. 216 217 218  
 SIT- TING THERE TO- GETH- ER DEEP IN LOVE. --- TO SEE THEM  
 C. SIT- TIN' THERE T'- GETH- ER DEEP IN LOVE. TO SEE THEM

H./W. 219 220 221  
 SIT- TING THERE TO- GETH- ER EQU- AL TO A PLAY DEEP IN  
 C. SIT- TIN' THERE T'- GETH- ER. BET- TER THAN A PIC- TER. DEEP IN

H./W. 222 223 224 2  
 LOVE.  
 C. LOVE.

# No. 10: My Poor Lirriper

## Vocal Score

Briskly  $\text{♩} = 120$

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

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Mrs. Lirriper   
IT'S FOR- TY YEARS NOW HAVE COME AND GONE SINCE ME AND

Mrs. L.   
MY POOR \_ LIR- RI- PER WERE WED- DED AT ST. GILES 'S KEW. WHERE NOW I

Mrs. L.   
HAVE A PLEAS- ANT PEW. BUT HE WAS EV- ER LIV- ING FREE BE- ING

Mrs. L.   
IN THE TRAV- 'LLING LINE, AND TRAV- 'LLING WAS HE SAID TO ME: "A VER- Y

Mrs. L.   
DRY ROAD, EM- MA DEAR; A DUS- TY HIGH ROAD EM- MA DEAR. MY

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

Mrs. L.   
HON- \_ EYED \_ STEEL. HE HAD A BEAM- ING EYE, A JO- \_ VI- AL MAN- NER. HE

Mrs. L.   
WAS THE SWEET- EST TEM- \_ PERED \_ MAN, BUT HE COULD NOT HOLD TO THE TEMP- 'RANCE

Mrs. L.   
BAN- \_ NER. MY LIR- RI- PER WAS A HAND- SOME MAN BUT I FEAR ME HE HAD A

Mrs. L.   
WEAK- NESS. I KNOW IT'S TRUE. HE TOOK A DROP IN THE AF- TER-

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

Mrs. L.   
NOON. SO, MY POOR LIR- RI- PER RAN THROUGH A DEAL, UN- TIL A

**No. 10: My Poor Lirriper**

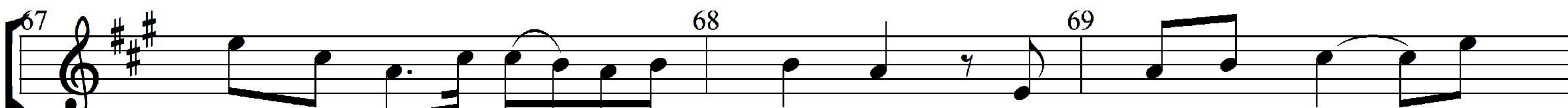
Mrs. L.  48 49 50 51  
TURN- PIKE CAUGHT HIS WHEEL, AND NOT THE GIG NOR LIR- RI- PER WERE EV- ER


Mrs. L.  52 53 54 55  
AF- TER WHAT THEY WERE. WELL, I WAS YOUNG BUT I HAD MY PRIDE, THOUGH I HAD

Mrs. L.  56 57 58 59  
OF- FERS WHEN LIR- RI- PER DIED, IT'S THIR- TY- EIGHT YEARS SINCE I LAID MY RING UP-

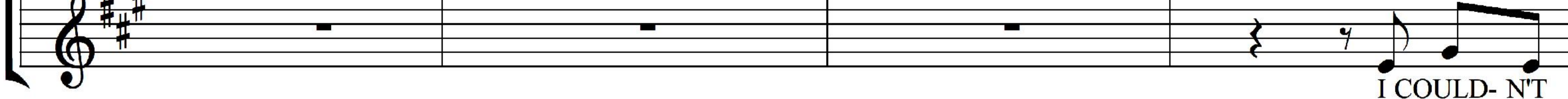
Mrs. L.  60 61 62 63  
ON POOR LIR- RI- PER'S GRAVE. MY LIR- RI- PER, HE WAS A

Mrs. L.  64 65 66  
HAND- SOME MAN. A VOICE HE HAD OF HON- \_ EYED \_ STEEL. HE HAD A

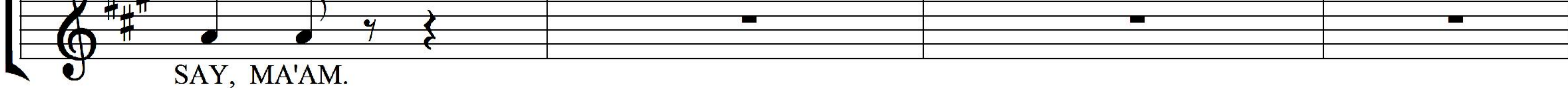
Mrs. L.  67 68 69  
BEAM- ING EYE, A JO- \_ VI- AL BEAR- ING. HE WAS THE SWEET- EST

Mrs. L.  70 71 72  
TEM- \_ PERED \_ MAN, BUT HE LEFT THIS WORLD WITH OUT A FAR- \_ THING. MY

Mrs. L.  73 74 75 76  
LIR- RI- PER WAS A HAND- SOME MAN BUT I FEAR ME HE HAD A WEAK- NESS.

Maj.  I COULD- N'T

Mrs. L.  77 78 79 80  
I KNOW IT'S TRUE. HE SPENT EACH PEN- NY THAT HE CAME TO.

Maj.  SAY, MA'AM.

Mrs. L.  81 82 83  
I MIND THE DAY, MA- JOR, YOU AP- PEARED, FROM WOZ- EN-

No. 10: My Poor Lirriper

Mrs. L. 84 HAM'S THERE A- CROSS THE 85 WAY, AND EV- ER 86 SUCH A GENT- LE- 87 MAN, YOU SEEMED SO

Mrs. L. 88 MUCH A TALL- ER 89 MAN. 90 11 101 WHY, THERE'S SUCH 102 FIRE IN YOUR

Mrs. L. 103 EYES. YOU'VE SUCH A 104 PAS- SION FOR YOUR 105 SIZE. 106

Maj. MIS- SUS

Mrs. L. 107 MY LIR- RI- PER, 108 HE WAS A HAND- SOME MAN. 109 A VOICE HE HAD

Maj. LIR- RI- PER, I WAS A WAN- D'RING MAN, A WAN D'RING CHRIS- TIAN,

Mrs. L. 110 OF HON- \_ EYED \_ STEEL. 111 HE HAD A BEAM- ING EYE, A

Maj. IN \_ YOUR \_ PHRASE. I WAS A WILD- ER MAN IN SAL \_ AD \_

Mrs. L. 112 CATCH- \_ ING \_ LAUGH- TER. 113 HE WAS THE SWEET-

Maj. DAYS \_ I'VE LEARNED THE WAYS OF

Mrs. L. 114 EST TEM- \_ PERED \_ MAN, 115 BUT HE GAVE NO THOUGHT TO

Maj. THIS \_ OLD \_ GLOBE. I'VE SEEN THE BAD AND I'VE

**No. 10: My Poor Lirriper**

Mrs. L. 116 WHAT COMES AF- TER. 117 MY LIR- RI- PER

Maj. KNOWN THE GOOD. MIS- SUS LIR- RI- PER, I WAS A

Mrs. L. 118 WAS A HAND- SOME MAN BUT THE 119 GRASS HAS GROWN WITH EACH \_ YEAR'S

Maj. WAN- DERING MAN. BUT I KNOW NOW THAT I'LL NEV- ER MORE

Mrs. L. 120 PAS- SING. 121 MOST HAP- PY 122 YEARS. WE'VE SHARED OUR

Maj. WAN- DER. IT'S THIR- TEEN YEARS, NOW. WE'VE SHARED OUR

Mrs. L. 123 LAUGH- TER AND SHARED OUR 124 TEARS. THE WORLD WILL 125 CHANGE,

Maj. LAUGH- TER AND SHARED OUR TEARS. BUT THAT'S AS MAY

Mrs. L. 126 WE'VE MADE A 127 LIFE AT THE HOL- LY 128 TREE. 129 2

Maj. BE. WE'VE MADE A LIFE AT THE HOL- LY TREE. 2

# No. 13: Wait For The Giants

## Vocal Score

*Andantino* ♩=100

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

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*mf*

Angela

WHEN WE WERE CHIL- DREN WE AL- WAYS KNEW THAT FAIR- Y STOR- IES

Ang.

DID COME TRUE. WHEN WE WERE CHIL- DREN WE COULD BE SURE THAT LOVE AND MAG- IC

Ang.

WOULD EN- DURE. WE KNEW THAT GI- ANTS WERE A- LIVE AND REAL THAT

Ang.

DRAG- ONS GUARD- ED GOLD TO STEAL AND ALL THE THINGS WE DREAMED WERE TRUE.

Ang.

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

Ang.

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

Ang.

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

Ang.

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

Ang.

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

Ang.

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

Ang.

GI- ANTS THEN. WAIT FOR THE GI- ANTS A- GAIN.

Ang.

GI- ANTS THEN. WAIT FOR THE GI- ANTS A- GAIN.



Ang. E 75 76 379 80 81 82

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

Ang. 83 84 85

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

Ang. 86 87 88

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

Ang. 89 90 91

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

Ang. 92 93 94 95

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

Emm. 92 93 94 95

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

Ang. F 96 97 98 99

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

Emm. 96 97 98 99

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

Ang. 100 101 102 103

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

Emm. 100 101 102 103

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

Ang. 104 105 106

WHERE. THERE WERE GI- ANTS THEN. THERE WERE

Emm. 104 105 106

WHERE. THERE WERE GI- ANTS THEN.

No. 13: Wait For The Giants

107 108 109 110 111 30 41 142 3

Ang. GI- ANTS THEN. LOOK FOR THE GI- ANTS A- GAIN. G H

Emm. LOOK FOR THE GI- ANTS A- GAIN. 30 3

145 146 147

Ang. WAIT FOR THE GI- ANTS TO COME ONE DAY. WAIT FOR THE

Emm. WAIT FOR THE GI- ANTS TO COME ONE DAY. WAIT FOR THE

Harr. WAIT FOR THE GI- ANTS TO COME ONE DAY. WAIT FOR THE

Edw. WAIT FOR THE GI- ANTS TO COME ONE DAY. WAIT FOR THE

148 149 150

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

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

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

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

151 152

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.

153 154 155

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

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

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

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

156 157

Ang. TIME A- GAIN FOR CHIL- DREN WHEN WE'VE STRUG- GLED THROUGH IT ALL.

Emm. TIME A- GAIN FOR CHIL- DREN WHEN WE'VE STRUG- GLED THROUGH IT ALL.

Harr. TIME A- GAIN FOR CHIL- DREN WHEN WE'VE STRUG- GLED THROUGH IT ALL.

Edw. TIME A- GAIN FOR CHIL- DREN WHEN WE'VE STRUG- GLED THROUGH IT ALL.

158 159 160 161 24 185 186 15

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

Emm. THERE WILL BE GI- ANTS EV- 'RY- WHERE A- GAIN. 24 15

Harr. THERE WILL BE GI- ANTS EV- 'RY- WHERE A- GAIN. 24 15

Edw. THERE WILL BE GI- ANTS EV- 'RY- WHERE A- GAIN. 24 15

201 202 203

Ang. THERE WERE GI- ANTS IN OUR DREAMS BACK THEN.

Emm. THERE WERE GI- ANTS IN OUR DREAMS

Harr. THERE WERE GI- ANTS IN OUR DREAMS THEN

Edw. THERE WERE GI- ANTS IN OUR DREAMS

No. 13: Wait For The Giants

204 205

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

Emm. THERE WERE GI- ANTS EV ERY

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

Edw. THERE WERE GI- ANTS EV- 'RY-

206 207 208

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

Emm. WHERE. BUT AS WE GREW IT SEEMS THAT THEN

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

Edw. WHERE. BUT AS WE GREW IT SEEMS THAT THEN

209 210 211

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

Emm. THEY WERE LOST, SOME- WHERE.

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

Edw. THEY WERE LOST, SOME- WHERE.

No. 14: Wait For The Giants

212 213 214

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

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

Harr. THERE WERE GI- ANTS THEN WAIT FOR THE GI- ANTS A

Edw. THERE WERE GI- ANTS THEN WAIT FOR THE GI- ANTS A

215 216 217 218 219

Ang. GAIN. WAIT FOR THE GI- ANTS TO COME ONE

Emm. GAIN. WAIT FOR THE GI- ANTS.

Harr. GAIN. WAIT FOR THE GI- ANTS. TO COME ONE

Edw. GAIN. WAIT FOR THE GI- ANTS.

K

220 221

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

No. 13: Wait For The Giants

222 223

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

224 225

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.

226 227 228

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

Emm. - - - - -

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

Edw. - - - - -

THERE WILL BE TIME.

229 230

Ang. TIME A- GAIN FOR CHIL- DREN WHEN WE'VE STRUG- GLED THROUGH IT ALL.

Emm. - - - - -

Harr. TIME A- GAIN FOR CHIL- DREN WHEN WE'VE STRUG- GLED THROUGH IT ALL.

Edw. - - - - -

231 232

Ang. THERE WILL BE TIME. THERE WILL BE TIME.

Emm. THERE WILL BE TIME. THERE WILL BE

Harr. THERE WILL BE TIME. THERE WILL BE TIME

Edw. THERE WILL BE TIME. THERE WILL BE

233 234 235 236 237 4

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

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

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

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

# No. 14: Think Of Us, Tom

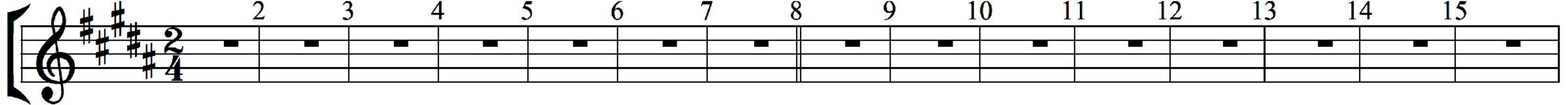
## Vocal Score

*Adagio* ♩=80

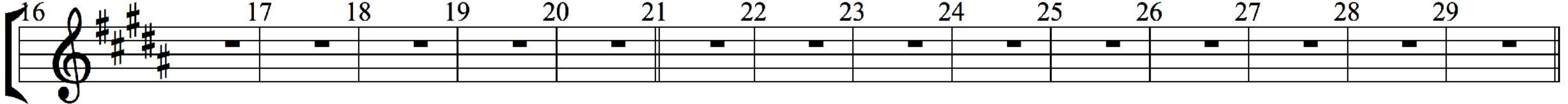
*CUE: on lights down after No. 13*

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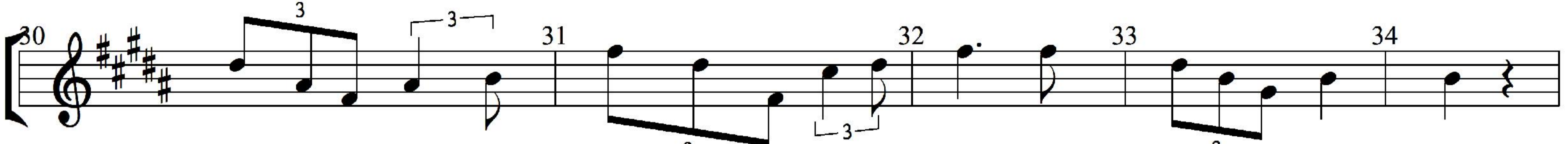
SOPHIE



SOPHIE



SOPHIE




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

SOPHIE



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

SOPHIE



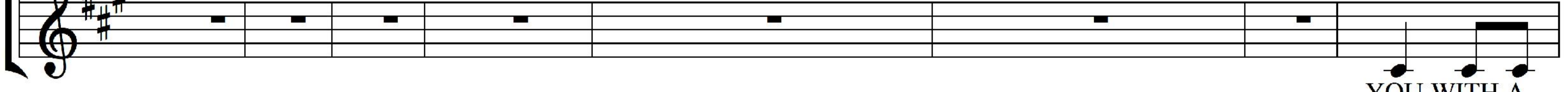
I CAN SEE US WALK- ING ARM IN ARM, AF- FEC- TION- ATE- LY STROL- LING.

SOPHIE



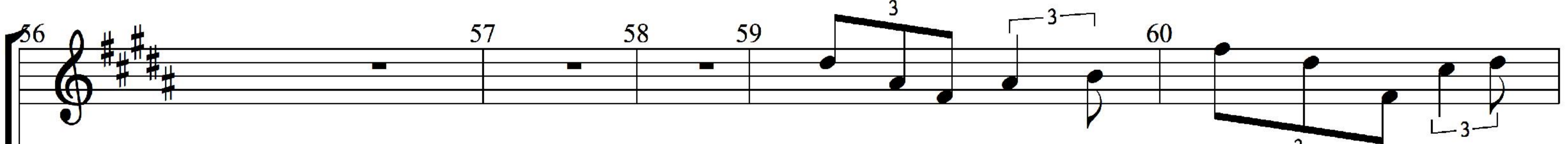
YOU ALL DECKED OUT IN YOUR SUN- DAY CLOTHES.

TOM



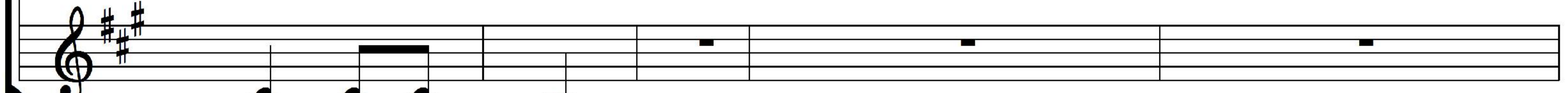
YOU WITH A

SOPHIE



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

TOM



SMUDGE ON YOUR NOSE.

SOPHIE



WE SHOULD EV- ER, EV- ER EV- ER AF- TER MAR- RY!



# No. 15: Tom's Fate

*Allegro* ♩=120

## Vocal Score

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

TOM GRIG



I'VE HAD MY STARS READ, AND THEY'RE FULL OF FORE-

TOM



BOD- ING. I'VE HAD MY STARS READ, AND THEY TELL OF A DOOM, OF A

TOM



DOOM OV- ER ME. IN EX- CAP- AB- LE DOOM OV- ER ME. A TRAG- IC

TOM



FATE AND A DOOM HANG- ING OV- ER ME. I WAS PASS- ING THE

TOM



GATE OF THE BEAU- TEOUS MISS CRUMP- TON, WHEN AN OLD GENT- LE-

TOM



MAN THROWS THE WIN- DOWS WIDE OP- EN. THE BELL- CLOCK STRIKES FIVE; THE OLD

TOM



GENT PLANTS HIS EYES UP- ON ME. AND THEN MY FATE AND MY

TOM



DOOM COME ALL OV- ER ME.

GENT



"HA- AL-

TOM



HE CRIES. "HA- AL- LO," SAYS I, "AND HAL- LOA, A- GAIN." AND I

GENT



LOA,"

TOM



TIPPED MY HAT SAYS HE,

GENT



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

No. 15: Tom's Fate

TOM 48 49 50 51  
HE \_ CRIES,  
GENT  
KNOW ALL A BOUT YOU AT THAT." "I \_ READ," "I \_ READ THE SKIES, AND THE

TOM 52 53 54  
"I \_ THANK YOU FOR THAT; 'T WAS A  
GENT  
POR- TENTS THERE WHERE THE STARS HOLD SWAY \_."

TOM 55 56 57 58 59  
LOVE- LY CHAT; I \_ WISH YOU THE BEST. GOOD \_ DAY!"  
GENT  
"THE STARS TELL ME A

GENT 60 61 62  
STRAN- GER, THIS \_ VER- Y DAY AT FIVE WOULD STAND JUST SO OUT- SIDE THE

GENT 63 64 65 66  
GATE AND THAT THIS STRAN GER MUST PRE \_ PARE TO MEET HIS FATE. AND THE

GENT 67 68 69 70  
STARS NO DOUBT ARE ALL COR- RECT IN EV- 'RY TIN- Y SMALL RES- PECT. OUR  
[B]

GENT 71 72 73 74  
LIVES ARE RULED BY THEIR EF- FECT WHEN HEAV- 'NLY MO- TIONS IN- TER- SECT, A

GENT 75 76 77 78  
MAN CAN NOT ES- CAPE HIS FATE; THE STARS WILL NOT BE SWAYED, ALL THE

GENT 79 80 81 82 83 86 87 84  
PLAN- ETS CAL- CU- LATE IT, AND THE STARS MUST BE OB- EYED.  
[C]

TOM 91 92 93 94  
 "IS THE LA- DY AT ALL GOOD \_ LOOK- ING, SIR? FAIL- ING THAT, HAS SHE AN- Y

TOM 95 96 97  
 CASH?" "I SUP-

GENT 95 96 97  
 "SHE'S BEAU- TI- FUL; EX- QUIS- ITE \_ SHAPE; MEL \_- OD- IOUS VOICE."

TOM 98 99 100  
 POSE THEN SHE MUST KNOW \_ FRENCH."

GENT 98 99 100  
 "SHE HAS FIVE THOU- SAND POUNDS A \_

GENT 101 102 103  
 YEAR, MY BOY, BUT \_ WHAT OF THAT? WHAT OF THAT, MY BOY \_? SHE'S A

GENT 104 105 106  
 COUN- TEN- ANCE BRIGHT AND THE EYE, THE EYE, AH! THE EYE OF A STAR- TLED \_

GENT 107 108 109 110  
 FAWN." "THE STARS TELL ME THIS STRAN- GER, MAR- RIED

GENT 111 112 113  
 WITH MY NEICE WILL WAKE TO FIND THAT HE HAS COME TO FOR- TUNE BE- YOND

TOM 114 115 116 117 D  
 FOR THE STARS NO DOUBT ARE

GENT 114 115 116 117  
 SPEND- ING. COME \_ IN, DON'T HES- I- TATE." FOR THE STARS NO DOUBT ARE

No. 15: Tom's Fate

TOM 118 119 120 121  
 ALL COR- RECT IN EV- 'RY TIN- Y SMALL RES- PECT. OUR LIVES ARE RULED BY  
 GENT  
 ALL COR- RECT IN EV- 'RY TIN- Y SMALL RES- PECT. OUR LIVES ARE RULED BY

TOM 122 123 124 125  
 THEIR EF- FECT WHEN HEAV- 'NLY MO- TIONS IN- TER- SECT, A MAN CAN- NOT ES-  
 GENT  
 THEIR EF- FECT WHEN HEAV- 'NLY MO- TIONS IN- TER- SECT, A MAN CAN- NOT ES-

TOM 126 127 128 129  
 CAPE HIS FATE; THE STARS WILL NOT BE SWAYED, ALL THE PLAN- ETS CAL- CU-  
 GENT  
 CAPE HIS FATE; THE STARS WILL NOT BE SWAYED, ALL THE PLAN- ETS CAL- CU-

TOM 130 131 132 133 3 136 **E** 137 17 154 155 **F** 156 18  
 LATE IT, AND THE STARS MUST BE OB- EYED.  
 GENT  
 LATE IT, AND THE STARS MUST BE OB- EYED. "THE

MOON. **G** 174 175 2 177 178 179 180  
 MIS- TER GRIG, MIS- TER GRIG, I HAVE CAST A PRO-

MOON. 181 182 183 184 185  
 JEC- TION BASED ON ALL OF THE FACTS OF YOUR SIN- GU- LAR BIRTH, AND THE

MOON. 186 187 188 189 190  
 PLAN- ETS ARE CLEAR, A CON- JUNC- TION OF VEN- US AND MARS BY WHICH WE

MOON. 191 192 193 194 195  
 KNOW THAT YOU ARE FAV- OURED BY THE STARS. MIS- TER GRIG, MIS- TER

MOON. 196 GRIG, BASED ON 197 OUR OB- SER- 198 VA- TIONS, WE NOW 199 FIRM- LY BE- 200 LIEVE, THAT IF

MOON. 201 YOU AND HIS 202 NEICE HAVE NOT 203 SET FORTH THE 204 DATE, BY THE 205 NEXT CHRIST- MAS

MOON. 206 EVE, JUST AT 207 TWELVE, THE MID- NIGHT 208 HOUR, YOU ARE 209 DOOMED \_ TO MEET YOUR

GENT 210 211 212 **H** 213 214 215  
A CER- TAIN NEAR BY PER- SON- AGE,

MOON. FATE MYS-

GENT 216 217 218 219  
ON CHRIST- MAS EVE. IS

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

TOM 220 221 222 223 224 225 226 **I**  
THE STARS NO DOUBT ARE

GENT DOOMED TO MEET HIS FATE THE STARS NO DOUBT ARE

MOON. DOOMED TO MEET HIS FATE THE STARS NO DOUBT ARE

TOM 227 228 229 230  
ALL COR- RECT IN EV- 'RY TIN- Y SMALL RES- PECT. OUR LIVES ARE RULED BY

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

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

No. 15: Tom's Fate

231 232 233 234

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

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-

235 236 237 238

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

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-

239 240 241 242 3 245 246 2 248

MISS C. J  
OH,

TOM  
LATE IT, AND THE STARS MUST BE OB- EYED. 3 2

GENT  
LATE IT, AND THE STARS MUST BE OB- EYED. 3 2

MOON.  
LATE IT, AND THE STARS MUST BE OB- EYED. 3 2

249 250 251

MISS C.  
THO- MAS, I AM EV- ER THINE! NO FATE COULD EV- ER HARM US, IF OUR LIVES EN-

No. 15: Tom's Fate

MISS C. 252 TWINE. OH, 253 HEAR ME! PAS- SION MOST SUB- 254 LIME CON- SUMES ME WHEN YOU'RE

MISS C. 255 NEAR ME, AND 256 EV- ER GROWS WITH 257 TIME! 258 THO- MAS, THO- MAS, I AM 259 THINE!

MISS C. 260 THO- MAS, THO- MAS, THOU ART 261 MINE! 262 MINE FOR- EV- ER; THINE FOR- EV- ER.

MISS C. 263 LET OUR HEARS COM- 264 BINE! 265 266 267 268 269 K

MOON. "IF

MOON. 270 YOU AND SHE SHOULD 271 MAR- RY, YOU WILL 272 LIVE A LONG, RICH,

MISS C. 273 274 275 "WHAT?"

TOM "I'M AF- RAID THAT IT'S NO GO, SIR." "I RE

GENT "WHAT?"

MOON. HAP- PY, BLES- SED LIFE \_." "WHAT?"

MISS C. 276 277 "OH \_," 278 HEA- VEN AB- OVE, NOT ONE

TOM FUSE TO- POST THE BANNS."

No. 15: Tom's Fate

279 280 281

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

GENT "WONT' YOU

282 283 284

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

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

285 286 289 290 291

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

TOM GO." 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

[L]

292 293 294

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

295 296 297

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

TOM PINE A- LONE AND SIGH AND CRY ALL ON HER OWN? ID

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

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



298 299 300

MISS C. SPURNED, I NOW DES PAIR. I CAST A- WAY THIS

TOM SOON- ER WED A MER- MAID WITH A GLASS AND FINE- TOOTHED

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

301 302 303

MISS C. AIR. IVE LEARNED THE LES- SON THERE. OH,

TOM COMB. WE MAY NOT BE WED- DED LONG, BUT IT'S WITH

GENT SWAYED, ALL THE PLAN- ETS CAL- CU- LATE IT, AND THE

MOON. SWAYED, ALL THE PLAN- ETS CAL- CU- LATE IT, AND THE

304 305 306

MISS C. CRUEL, CRUEL MAN! THERE WILL COME A

TOM SO- PHIE I BE LONG! THE PLAN- ETS CAL- CU-

GENT STARS MUST BE OB- EYED. THE PLAN- ETS CAL- CU-

MOON. STARS MUST BE OB- EYED. THE PLAN- ETS CAL- CU-

307 308 309 310 311

MISS C. RECK- NING FOR THE STARS MUST BE OB- EYED. **11**

TOM LATE IT, AND THE STARS MUST BE OB- EYED. **11**

GENT LATE IT, AND THE STARS MUST BE OB- EYED. **11**

MOON. LATE IT, AND THE STARS MUST BE OB- EYED. **11**

# No. 17: I Saw A Man

## Vocal Score

*Allegro* ♩=120

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

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David Jacklin

HARRY

*mf* 1 SAW A MAN ONE SUM-MER DAY IN ST. JAME-SES PARK \_ \_ HE

7 WAS A TALL, THIN, PALE \_ MAN DRESSED IN GRAY. PINCHED UP GAIT-ERS, BEAV-ER GLOVES. HIS

11 MEAS-URED TREAD UP- ON THE GRASS SOME- HOW \_ SAID THAT HE WAS LOST, SO HE

15 WALKED ON HIS ON- LY HOL- \_ I- DAY. ON HIS ON- LY HOL- \_ I- DAY. THERE WERE **A**

19 CHIL- DREN PLAY- ING ON THE GRASS; PEOP- LE LAUGH- ING ALL A- ROUND, BUT

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

27 DAY WAS CLEAR, THE SUN WAS HOT: NONE OF THAT SEEMED TO TOUCH HIS THOUGHT AND HE

31 WALKED, NEV- ER GLANC- ING FROM \_ HIS WAY, ON HIS SOL- EMN HOL- \_ I- DAY.

35 **B** I AL- MOST \_ SAW HIM AT HIS SAME CRAMPED DESK, WHERE HE

38 SITS, PEN IN HAND, ALL YEAR. HIS HAT IS \_ HANG- ING ON THE SAME SMALL PEG; HIS

42 **C** COAT HANG- ING NEAT- LY NEAR. AND THERE HE SITS TILL FIVE,

45 H. WORK- ING ON ALL DAY WHILE, 46 LOUD- LY ON THE MAN- TLE- PIECE, HIS 47 SEC- ONDS TICK A- WAY,

48 H. FROM FRIENDS THAT LONG SINCE LEFT, 49 50 DREAMS HE KNEW TOO WELL,

51 H. HOPES THAT HE ONCE CLUNG TO, 52 THOUGHTS HE'D DARE NOT TELL BUT WHICH HE

53 H. LEFT BE- HIND 54 AND SWORE HE'D HOLD NO 55 MORE. 56 57 58 59

60 H. 61 62 63 64 65 66 67 68 69 70 71

72 H. 73 74 75 76 77 78 79 80 81 82 83

84 H. 85 86 87 88 89 90 *mf* IN THE CROWD AND TUR- MOIL OF SOME

91 H. BUS- Y CIT- Y, 92 OLD FRIENDS ARE QUICK- LY 93 LOST LIKE OUR- SELVES, AND WE

94 H. ALL FADE GENT- LY IN THE 95 MISTS OF THE CI- TY. WE END- 96 DURE—WE EX- IST—WE PER-

97 H. SIST—WE SUR- VIVE— 98 *ff* BUT CAN IT 99 REAL- LY BE SAID THAT WE'RE A- 100 LIVE? *ff* I

101 H. SAW A MAN THE 102 OTH- ER DAY, 103 ALL A- LONE UP- 104 ON THE GRASS. HE 105 NOD- DED ONCE AND

106 H. THEN HE PASSED. 107 I KNEW HIS FACE FOR 108 HE WAS 109 ME! 110 IT'S

111 H. HARD I \_\_ KNOW \_\_ TO \_\_ 112 BREAK THE TIES WHICH 113 HOLD US \_\_ TO OUR 114 PAST, IT'S

No. 17: I Saw A Man

H. 115 116 117 118

HARD- ER \_ STILL \_ TO \_ RUB A- WAY THE IM- AG- \_ ES THAT LAST AND

Detailed description: This musical staff covers measures 115 to 118. It begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. The melody consists of quarter and eighth notes, with some slurs. The lyrics are: "HARD- ER \_ STILL \_ TO \_ RUB A- WAY THE IM- AG- \_ ES THAT LAST AND".

H. 119 120

SLUM- BER IN THE HEART, THEN RUSH UP- ON THE MIND,

Detailed description: This musical staff covers measures 119 and 120. It continues with the same key signature and time signature. A box containing the letter 'H' is placed above the first measure. The melody features a descending line in measure 119 and an ascending line in measure 120. The lyrics are: "SLUM- BER IN THE HEART, THEN RUSH UP- ON THE MIND,".

H. 121 122 123

BRING- ING WITH THEM ALL THE THINGS WE THOUGHT HAD STAYED BE- HIND:

Detailed description: This musical staff covers measures 121 to 123. The melody continues with quarter and eighth notes. The lyrics are: "BRING- ING WITH THEM ALL THE THINGS WE THOUGHT HAD STAYED BE- HIND:".

H. 124 125

FRIENDS THAT WE HAVE LEFT; SCENES WE KNOW TOO WELL;

Detailed description: This musical staff covers measures 124 and 125. The melody includes some rests and slurs. The lyrics are: "FRIENDS THAT WE HAVE LEFT; SCENES WE KNOW TOO WELL;".

H. 126 127

HOPES THAT WE ONCE CLUNG TO; THOUGHTS WE'D DARE NOT TELL, BUT WHICH WE

Detailed description: This musical staff covers measures 126 and 127. The melody continues with quarter and eighth notes. The lyrics are: "HOPES THAT WE ONCE CLUNG TO; THOUGHTS WE'D DARE NOT TELL, BUT WHICH WE".

H. 128 129 130 131 132 133

LEFT BE- HIND. AND SWORE WE'D HOLD NO MORE! NO MORE! NEV- ER,

*fff*

Detailed description: This musical staff covers measures 128 to 133. It includes a change in time signature from common time to 2/4 at measure 130. A box containing the letter 'I' is placed above measure 130. The melody features slurs and rests. The lyrics are: "LEFT BE- HIND. AND SWORE WE'D HOLD NO MORE! NO MORE! NEV- ER,". The dynamic marking *fff* is placed below the end of the staff.

H. 134 135 136 137 138 139 140 141 142

NEV- ER A- GAIN! NO MORE!

Detailed description: This musical staff covers measures 134 to 142. A box containing the letter 'J' is placed above measure 136. The melody consists of quarter and eighth notes. The lyrics are: "NEV- ER A- GAIN! NO MORE!".

# No. 19: Your First Christmas Tree

## Vocal Score

Moderato ♩=100

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

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MRS. LIRRIPER

MAJ.

*mf* FAN- CIES OF CHILD- HOOD, THEIR WILD AD- ORN- MENTS RISE AS A MIST IN THE

MAJ.

ROOM, CRAMPED IN ITS FREE- DOM BY WALLS AND BY CEI- LING,

MAJ.

CIR- CLED, BUT REACH- ING THE HIGH- VAULT ED GLOOM AND, LOOK- ING UP FROM THE

MAJ.

LOW, DREAM- Y BRIGHT- NESS UP TO THE DARK SHAD- OWED HEIGHT OF ITS TOP,

MAJ.

I SEE IT NOW, AN UN- FAD- ED MEM- OR- Y, THE BRIGHT CHRIST- MAS TREE OF MY DREAMS.

MRS. L.

*mf* IT IS BRIL- LIANT- LY LIGHT- ED BY BRIGHT LIT- TLE TAP- ERS; AND

MRS. L.

EV- 'RY- WHERE SPARK- LES AND GLIT- TERS WITH STARS. ALL OF THE BRANCH- ES ARE

MRS. L.

WON- D'ROUS- LY LAD- EN WITH FAN- TAS- IES GREAT- ER THAN EV- ER THEY ARE. AND

MRS. L.

FLASH- ING BACK ALL THE BRIGHT LOOKS UP ON IT, AD- MIR- ING THE MAG- IC- AL

MRS. L.

FRUIT OF ITS BOUGHS, I SEE IT NOW, AN UN- FAD ED MEM- OR- Y, THE

MAJ.

I SEE IT NOW, AN UN- FAD- ED MEM- OR- Y, THE

No. 19: Your First Christmas Tree

MRS. L. 44 45 46  
 BRIGHT CHRIST- MAS TREE OF MY DREAMS. *mf*

MAJ. 44 45 46  
 BRIGHT CHRIST- MAS TREE OF MY DREAMS. *mf* THERE ARE

MEN 44 45 46  
 BRIGHT CHRIST- MAS TREE OF MY DREAMS. *mf* THERE ARE

MAJ. 47 48 49  
 JOL- LY- FACED, HUGE GRIN- NING, BROAD LIT- TLE MEN, BET- TER BY FAR THAN

MEN 47 48 49  
 JOL- LY- FACED, HUGE GRIN- NING, BROAD LIT- TLE MEN, BET- TER BY FAR THAN

MAJ. 50 51 52  
 AN- Y REAL MEN FOR, LOOK, WHEN YOU LIFT OFF HIS TOP- PER

MEN 50 51 52  
 AN- Y REAL MEN FOR, LOOK, WHEN YOU LIFT OFF HIS TOP- PER

MAJ. 53 54 55  
 IN- SIDE HE'S FILLED WITH SU- GAR PLUMS. ALL OF THE DREAMS THAT YOU'VE

MEN 53 54 55  
 IN- SIDE HE'S FILLED WITH SU- GAR PLUMS. ALL OF THE DREAMS THAT YOU'VE

MAJ. 56 57 58 59  
 HELD CLOSE SO LONG ARE THERE WAIT- ING FOR YOU.

MEN 56 57 58 59  
 HELD CLOSE SO LONG ARE THERE WAIT- ING FOR YOU.

MRS. L. 60 61 62  
 HID- ING IN THE BOUGHS THERE ARE ROS- Y CHEEKED DOLLS, BRIGHT EYES PEEP- ING AT THE

WOM. 60 61 62  
 HID- ING IN THE BOUGHS THERE ARE ROS- Y CHEEKED DOLLS, BRIGHT EYES PEEP- ING AT THE

MRS. L. 63 64 65  
 BRIGHT EYES BE- LOW. THIS WON- D'ROUS COL- LEC TION OF MAR- VELS, THE

WOM. 63 64 65  
 BRIGHT EYES BE- LOW. THIS WON- D'ROUS COL- LEC TION OF MAR- VELS, THE

MRS. L. 66 67 68  
 MAG- IC- AL FRUIT OF YOUR FIRST CHRIST- MAS TREE SMILES IN THE LIGHT OF THE  
 WOM. MAG- IC- AL FRUIT OF YOUR FIRST CHRIST- MAS TREE SMILES IN THE LIGHT OF THE

MRS. L. 69 70 71 72  
 GAZE FAL- LING ON IT FROM ALL GATH- ERED 'ROUND. *f* THERE ARE  
 WOM. GAZE FAL- LING ON IT FROM ALL GATH- ERED 'ROUND. *f* THERE ARE  
 MAJ. *f* THERE ARE  
 MEN *f* THERE ARE

MRS. L. 73 74 75  
 FID- DLES AND DRUMS; TAM- BOUR- INES, TRUM- PETS, XY- LO- PHONES, WHIS- TLES FOR  
 WOM. FID- DLES AND DRUMS; TAM- BOUR- INES, TRUM- PETS, XY- LO- PHONES, WHIS- TLES FOR  
 MAJ. FID- DLES AND DRUMS; TAM- BOUR- INES, TRUMP- ETS, XY- LO- PHONES, WHIS- TLES FOR  
 MEN FID- DLES AND DRUMS; TAM- BOUR- INES, TRUMP- ETS, XY- LO- PHONES, WHIS- TLES FOR

MRS. L. 76 77 78  
 MAK- ING OF MUS- IC, WORK BOX- ES, PAINT BOX- ES, SWEET BOX- ES, PEEP BOX- ES,  
 WOM. MAK- ING OF MUS- IC, WORK BOX- ES, PAINT BOX- ES, SWEET BOX- ES, PEEP BOX- ES,  
 MAJ. MAK- ING OF MUS- IC, WORK BOX- ES, PAINT BOX- ES, SWEET BOX- ES, PEEP BOX- ES,  
 MEN MAK- ING OF MUS- IC, WORK BOX- ES, PAINT BOX- ES, SWEET BOX- ES, PEEP BOX- ES,

No. 19: Your First Christmas Tree

MRS. L. 79 80 81

LET- TER BOX- ES, COIN BOX- ES ALL KINDS OF BOX- ES. THERE ARE

WOM.

LET- TER BOX- ES, COIN BOX- ES ALL KINDS OF BOX- ES. THERE ARE

MAJ.

LET- TER BOX- ES, COIN BOX- ES, ALL KINDS OF BOX- ES

MEN

LET- TER BOX- ES, COIN BOX- ES, ALL KINDS OF BOX- ES

MRS. L. 82 83 84

TRIN- KETS FOR GIRLS \_ , FAR BRIGHT- ER THAN GOLD;

WOM.

TRIN- KETS FOR GIRLS \_ , FAR BRIGHT- ER THAN GOLD;

MAJ.

BAS- KETS AND PIN- CUSH- IONS;

MEN

BAS- KETS AND PIN- CUSH- IONS;

MRS. L. 85 86 87

AND WIT- CHES WHO STAND IN EN- CHANT- \_ ED RINGS OF

WOM.

AND WIT- CHES WHO STAND IN EN- CHANT- \_ ED RINGS OF

MAJ.

GUNS, SWORDS, AND BAN- NERS; AND WIT- CHES WHO STAND IN EN- CHANT- \_ ED RINGS OF

MEN

GUNS, SWORDS, AND BAN- NERS; AND WIT- CHES WHO STAND IN EN- CHANT- \_ ED RINGS OF



88 89 90 91

MRS. L. PASTE- BOARD, AND FAIR- IES WITH WAX PAP- ER WINGS. THERE ARE

WOM. PASTE- BOARD, AND FAIR- IES WITH WAX PAP- ER WINGS. THERE ARE

MAJ. PASTE- BOARD, AND FAIR- IES WITH WAX- PAP ER WINGS. THERE ARE

MEN PASTE- BOARD, AND FAIR- IES WITH WAX- PAP ER WINGS. THERE ARE

92 93

MRS. L. TEE- TOT- UMS, HUM- MING TOPS, NEED- LE CAS- ES, PEN WIP- ERS,

WOM. TEE- TOT- UMS, HUM- MING TOPS, NEED- LE CAS- ES, PEN WIP- ERS,

MAJ. IM- I- TA- TION AP- PLES, AND CAN- DIED PEARS AND WAL- NUTS, SO

MEN IM- I- TA- TION AP- PLES, AND CAN- DIED PEARS AND WAL- NUTS, SO

94 95 96

MRS. L. SMELL- ING BOT- TLES, REAL FRUIT, MADE BRIGHT WITH GOLD LEAF; AND, THE

WOM. SMELL- ING BOT- TLES, REAL FRUIT, MADE BRIGHT WITH GOLD LEAF; AND, THE

MAJ. CLEV- ER- LY BE- RIB- BONED AND BRIGHT WITH GOLD LEAF. AND, THE

MEN CLEV- ER- LY BE- RIB- BONED AND BRIGHT WITH GOLD LEAF. AND, THE

97 98 99

MRS. L. CHILD \_ WITH- IN ME DE- LIGHT- ED- LY WHIS- PERS "THERE'S ALL THAT I WANT- ED

WOM. CHILD \_ WITH- IN ME DE- LIGHT- ED- LY WHIS- PERS

MAJ. CHILD \_ WITH- IN ME DE- LIGHT- ED LY WHIS PERS

MEN CHILD \_ WITH- IN ME DE- LIGHT- ED LY WHIS PERS

No. 19: Your First Christmas Tree

MRS. L. 100                      101                      102                      103                      104                      105

AND MORE! *f*

WOM. *f*

"ALL THAT I WANT- ED AND MORE!

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

MRS. L. 109                      110                      111

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

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

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

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

MRS. L. 112                      113                      114

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

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

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

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

MRS. L. 115 116 117 118  
 FIRST CHRIST- MAS TREE SPREAD ITS LIGHT THROUGH THE WORLD. THERE ARE

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

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

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

MRS. L. 119 120 121  
 FID- DLES AND DRUMS; TAM- BOUR- INES, TRUM- PETS, XY- LO- PHONES, WHIS- TLES FOR

WOM.  
 FID- DLES AND DRUMS; TAM- BOUR- INES, TRUM- PETS, XY- LO- PHONES, WHIS- TLES FOR

MAJ.  
 FID- DLES AND DRUMS; TAM- BOUR- INES, TRUMP- ETS, XY- LO- PHONES, WHIS- TLES FOR

MEN  
 FID- DLES AND DRUMS; TAM- BOUR- INES, TRUMP- ETS, XY- LO- PHONES, WHIS- TLES FOR

MRS. L. 122 123 124  
 MAK- ING OF MUS- IC, WORK BOX- ES, PAINT BOX- ES, SWEET BOX- ES, PEEP BOX- ES,

WOM.  
 MAK- ING OF MUS- IC, WORK BOX- ES, PAINT BOX- ES, SWEET BOX- ES, PEEP BOX- ES,

MAJ.  
 MAK- ING OF MUS- IC. WORK BOX- ES, PAINT BOX- ES, SWEET BOX- ES, PEEP BOX- ES,

MEN  
 MAK- ING OF MUS- IC. WORK BOX- ES, PAINT BOX- ES, SWEET BOX- ES, PEEP BOX- ES,

No. 19: Your First Christmas Tree

MRS. L. 125 LET- TER BOX- ES, COIN BOX- ES 126 ALL KINDS OF BOX- ES. 127 THERE ARE

WOM. LET- TER BOX- ES, COIN BOX- ES ALL KINDS OF BOX- ES. THERE ARE

MAJ. LET- TER BOX- ES, COIN BOX- ES, ALL KINDS OF BOX- ES.

MEN LET- TER BOX- ES, COIN BOX- ES, ALL KINDS OF BOX- ES.

MRS. L. 128 TRIN- KETS FOR GIRLS \_ , FAR 129 BRIGHT- ER THAN GOLD; 130

WOM. TRIN- KETS FOR GIRLS \_ , FAR BRIGHT- ER THAN GOLD;

MAJ. BAS- KETS AND PIN- CUSH- IONS;

MEN BAS- KETS AND PIN- CUSH- IONS;

MRS. L. 131 AND 132 WIT- CHES WHO STAND IN EN- 133 CHANT- \_ ED RINGS OF

WOM. AND WIT- CHES WHO STAND IN EN- CHANT- \_ ED RINGS OF

MAJ. GUNS, SWORDS, AND BAN- NERS; AND WIT- CHES WHO STAND- IN EN- CHANT- \_ ED RINGS OF

MEN GUNS, SWORDS, AND BAN- NERS; AND WIT- CHES WHO STAND- IN EN- CHANT- \_ ED RINGS OF

MRS. L. 134 135 136 137  
 PASTE- BOARD, AND FAIR- IES WITH WAX PAP- ER WINGS. THERE ARE  
 WOM.  
 PASTE- BOARD, AND FAIR- IES WITH WAX PAP- ER WINGS. THERE ARE  
 MAJ.  
 PASTE- BOARD, AND FAIR- IES WITH WAX- PAP ER WINGS. THERE ARE  
 MEN  
 PASTE- BOARD, AND FAIR- IES WITH WAX- PAP ER WINGS. THERE ARE

MRS. L. 138 139  
 TEE- TOT- UMS, HUM- MING TOPS, NEED- LE CAS- ES, PEN WIP- ERS,  
 WOM.  
 TEE- TOT- UMS, HUM- MING TOPS, NEED- LE CAS- ES, PEN WIP- ERS,  
 MAJ.  
 IM- I- TA- TION AP- PLES, AND CAN- DIED PEARS AND WAL- NUTS, SO  
 MEN  
 IM- I- TA- TION AP- PLES, AND CAN- DIED PEARS AND WAL- NUTS, SO

MRS. L. 140 141 142  
 SMELL- ING BOT- TLES, REAL FRUIT, MADE BRIGHT WITH GOLD LEAF; AND, I  
 WOM.  
 SMELL- ING BOT- TLES, REAL FRUIT, MADE BRIGHT WITH GOLD LEAF; AND, I  
 MAJ.  
 CLE- VER- LY BE- RIB- BONED AND BRIGHT WITH GOLD LEAF. AND, I  
 MEN  
 CLE- VER- LY BE- RIB- BONED AND BRIGHT WITH GOLD LEAF. AND, I

MRS. L. 143 144 145  
 HEAR A SOFT WHIS- PER SPREAD THROUGH THE GREEN LEAVES IN  
 WOM.  
 HEAR A SOFT WHIS- PER SPREAD THROUGH THE GREEN LEAVES IN  
 MAJ.  
 HEAR A SOFT WHIS- PER SPREAD THROUGH THE GREEN LEAVES "THIS DO IN KIND- NESS  
 MEN  
 HEAR A SOFT WHIS- PER SPREAD THROUGH THE GREEN LEAVES "THIS DO IN KIND- NESS

No. 19: Your First Christmas Tree

MRS. L. 146 147 148 149  
MER- CY, COM- PAS- SION. THIS, DO IN LOVE THIS, IN RE-  
*ff*

WOM.  
MER- CY, COM- PAS- SION. THIS, DO IN LOVE THIS, IN RE-  
*ff*

MAJ.  
THIS, DO IN LOVE IN LOVE. THIS, IN RE-  
*ff*

MEN  
THIS, DO IN LOVE IN LOVE. THIS, IN RE-  
*ff*

MRS. L. 150 151 152 153  
MEM- B'RANCE OF ME!"

WOM.  
MEM- B'RANCE OF ME!"

MAJ.  
MEM- BERANCE OF ME!"

MEN  
MEM- BERANCE OF ME!"

# No. 22: The Attack, Song

## Vocal Score

Moderato  $\text{♩} = 126$

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

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David Jacklin

YOUNG EDWIN

A VOW WE EN-TER NOW, ME AND

Y. E. 11 YOU. 12 WE'LL 13 FREE OUR PEER- LESS 14 BRIDES, JUST WE 15 TWO. 16 EV- 'RY

Y. H. ME AND YOU. JUST WE TWO.

*mf*

Y. E. 17 WEDN'- SDAY NOON 'TIL 18 ONE THEIR CAP- TORS 19 LET THEM TAKE THE 20 SUN. SO WE'LL

Y. E. 21 CUT THEM OUT WHILE 22 WALK- ING TWO AND 23 TWO. 24 IN THE 25 DES- P'RATE CIR- CUM-

Y. H. TWO AND TWO.

Y. E. 26 STANCES OF THE 27 CASE 28 EACH 29 DE- TAIL OF OUR 30 PLAN MUST BE IN 31 PLACE.

Y. H. OF THE CASE. BE IN

Y. E. 32 OUR AT- 33 TACK MUST BE COM- 34 PLETE, EITH- ER 35 VIC- T'RY OR DE- 36 FEAT EI- THER

Y. H. PLACE.

Y. E. 37 HON- OUR OR A 38 LIFE- TIME IN DIS- 39 GRACE. 40 FOR OUR 41 OATH IS 42 OWED TO THE

Y. H. IN DIS- GRACE. FOR OUR OATH IS OWED TO THE

*f*

No. 22: The Attack, Song

Y. E. 43 44 45 46 47 48  
 PIR- ATE'S CODE AND WE SWEAR BY THE BLACK PIR- ATE FLAG THAT OUR

Y. H.  
 PIR- ATE'S CODE AND WE SWEAR BY THE BLACK PIR- ATE FLAG. THAT OUR

Y. E. 49 50 51 52 53  
 HEARTS WILL BE BRIGHT, AND OUR CAUS- ES EV- ER RIGHT AND OUR FER- VOUR FOR THE

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

Y. E. 54 55 56 57 58 59 60 61  
 FIGHT WILL NE- VER LAG, NE- VER LAG. *mf* I'VE DRAWN A MAP TO

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

Y. E. 62 63 64 65 66  
 OUT LINE OUR CAM- PAIGN ON WEDN'- SDAY WE'LL AT- TACK IF IT DON'T

Y. H.  
 OUR CAM- PAIGN. *mf*

Y. E. 67 68 69 70 71 72  
 RAIN. FROM BE- HIND THE LAMP- POST WAIT WHILE I GO TO FACE MY FATE, AND I

Y. E. 73 74 75 76 77  
 STRIVE TO END THE HAT- ED DROW- VEY'S REIGN. WHEN ON THE GROUND YOU

Y. H.  
 DROW- VEY'S REIGN.



No. 22: The Attack, Song

Y. E. 78 SEE MISS DROW- VEY 79 LIE 80 YOU'RE 81 THEN TO SEIZE YOUR 82 BRIDE AND SO WILL

Y. H. DROW- VEY LIE.

Y. E. 83 I. 84 WITH OUR 85 BRIDES A- GAINST THE 86 RAIL- INGS WITH OUR 87 BACKS A- GAINST THE

Y. H. AS WILL I.

Y. E. 88 PAL- INGS, 89 THERE WE EITH- ER 90 CON- QUER OR WE 91 DIE! 92 AND THEN 93 CALL YOUR

Y. H. OR WE DIE? AND THEN CALL MY

*f*

Y. E. 94 BRIDE TO YOUR 95 PIR- ATE'S 96 SIDE AND THEN 97 STAND LIKE A 98 MAN WHEN DU- TY 99 CALLS,

Y. H. BRIDE TO MY PIR- ATE'S SIDE AND THEN STAND LIKE A MAN WHEN DU- TY CALLS,

Y. E. 100 FOR YOUR 101 OR DERS ARE: "AT- 102 TACK! FOR- WARD! 103 COUR- AGE! DON'T HOLD 104 BACK, AT THE

Y. H. FOR MY OR- DERS ARE: "AT- TACK! FOR- WARD! COUR- AGE! DON'T HOLD BACK, AT THE

Y. E. 105 MO- MENT WHEN THE 106 HAT- ED DROW- VEY 107 FALLS! DROW- VEY 108 FALLS." 109 AT THE

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

Y. E. 110 MO- MENT 111 WHEN, 112 THE 113 MO- MENT 114 WHEN, THE MO- MENT WHEN THE

Y. H. AT THE MO- MENT WHEN, WHEN! THE MO- MENT WHEN THE

No. 22: The Attack, Song

Y. E. 115 HAT- ED DROW- VEY FALLS. 116 117 118 119 120 121 122 123

Y. H. HAT- ED DROW- VEY FALLS! PER- MIS- SION TO SPEAK, SIR.

Y. E. 124 PER- MIS- SION GRANT- ED. 125 126 127 128 129

Y. H. THERE'S A PROB- LEM THAT'S IN- HER- ENT IN YOUR PLAN!

Y. H. 130 IT'S ALL VER- Y NEAT, SIR. 131 132 133 134

AND NICE- LY COL- OURED. THOUGH MY

Y. H. 135 REAL EARS DON'T STICK 136 137 138 139

OUT SO VER- Y FAR! IT SHOWS CLEAR- LY I'M TO

Y. H. 140 WAIT BY THE 141 142 143

LAMP- POST AT THE GATE, BUT SUP- POS- ING THAT MISS

Y. H. 144 DROW- VEY WILL NOT 145 146 147 148 149 150 151 152 153

FALL? WILL NOT FALL?

Y. E. 154 155 156 157 158 159 160 161 162 163 164 165

FOR OUR OATH IS OWED TO THE

Y. H. FOR OUR OATH IS OWED TO THE

Y. E. 166 167 168 169 170 171

PIR- ATE'S CODE AND WE SWEAR BY THE BLACK PIR- ATE FLAG THAT OUR

Y. H. PIR- ATE'S CODE AND WE SWEAR BY THE BLACK PIR- ATE FLAG THAT OUR

No. 22: The Attack, Song

Y. E. 172 173 174 175 176  
 HEARTS WILL BE BRIGHT, AND OUR CAUS- ES EV- ER RIGHT AND OUR FER- VOUR FOR THE  
 Y. H.  
 HEARTS WILL BE BRIGHT, AND OUR CAUS- ES EV- ER RIGHT AND OUR FER- VOUR FOR THE

Y. E. 177 178 179 180  
 FIGHT WILL NEV- ER LAG, NE- VER LAG. AND OUR FER- VOUR FOR THE  
 Y. H.  
 FIGHT WILL NEV- ER LAG, NEV- ER LAG. AND OUR FER- VOUR FOR THE

Y. E. 181 182 183 184 185 186 187 188  
 FIGHT WILL NEV- ER LAG.  
 Y. H.  
 FIGHT WILL NEV ER LAG, THE COLON- EL RUSH- ES

Y. H. 189 190 191 192 193 194  
 FORTH TO THE AT- TACK. THE EN- E- MY MUST SURE- LY SOON FALL BACK.

Y. H. 195 196 197 198 199  
 WEAP- ON BARED, I WAIT IN VAIN, BUT THE SIG- NAL NEV- ER CAME FOR \_

Y. H. 200 201 202 203 204  
 FAR FROM FAL- LING, DROW- VEY FOUGHT BACK! AND THEN ON THE GROUND I

Y. H. 205 206 207 208 209  
 SAW POOR ED- WIN LIE. THE FIEND HAD SPLIT HIS TROU- SERS, BLACKED HIS

Y. H. 210 211 212 213 214  
 EYE. THEN I FOUGHT MY DES- P'RATE WAY THROUGH THE BACK ROAD TO THE

Y. H. 215 216 217 218 219 220 221  
 LANE FOR I KNEW THAT FOR THE MO- MENT ALL WAS LOST, ALL WAS LOST!

# No. 23: The Attack, Reprise

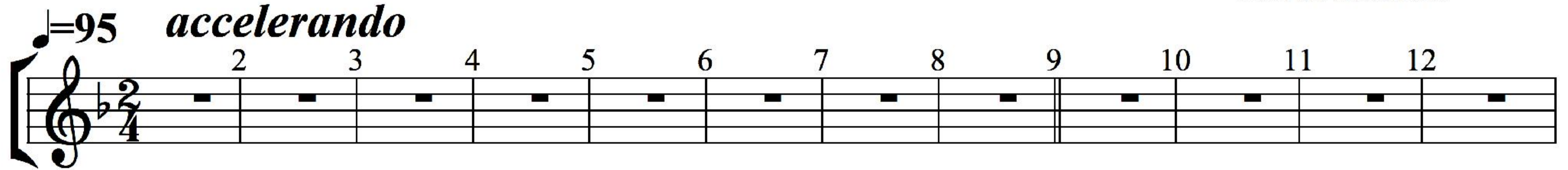
Slowly ♩=65

CUE: EMM.: "Answer, Harry."

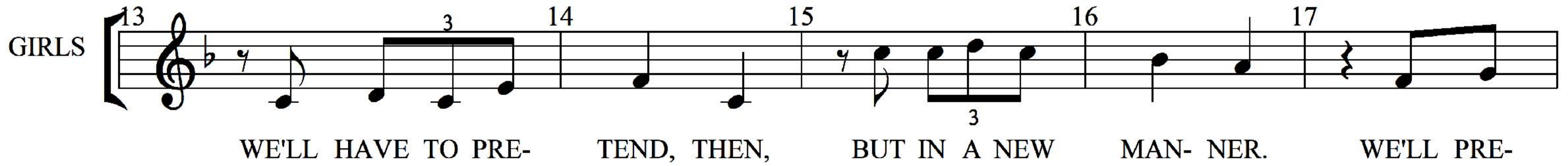
## Vocal Score

Copyright 2000/2001  
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♩=95 *accelerando*



GIRLS



WE'LL HAVE TO PRE- TEND, THEN, BUT IN A NEW MAN- NER. WE'LL PRE-

GIRLS



TEND THAT WE ARE CHIL- DREN AS THEY THINK. WE'LL WAIT FOR THE FAIR- IES,

GIRLS



WAIT FOR THE GI- ANTS. WE WILL WAIT 'TIL THINGS HAVE CHANGED A- ROUND A-

GIRLS



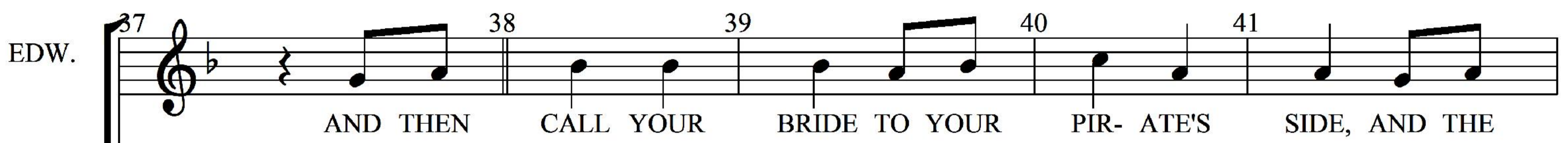
GAIN. IF WE WAIT UN- TIL WE'RE EIGH- TY, NINE- TY, AND WE'RE EV- ER

GIRLS



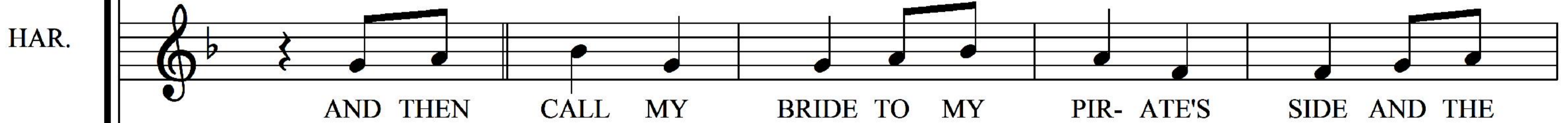
TRUE, THEN THE FAIR- IES WILL COME BACK FOR ME AND YOU. ME AND

EDW.



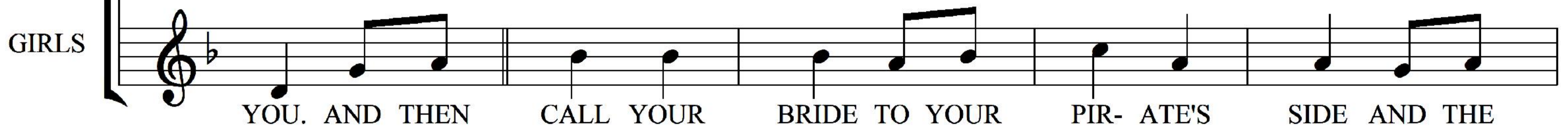
AND THEN CALL YOUR BRIDE TO YOUR PIR- ATE'S SIDE, AND THE

HAR.



AND THEN CALL MY BRIDE TO MY PIR- ATE'S SIDE AND THE

GIRLS



YOU. AND THEN CALL YOUR BRIDE TO YOUR PIR- ATE'S SIDE AND THE

EDW.



GROWN- UPS WILL HAVE TO UN- DER- STAND. AND WE SWEAR A SOL- EMN

HAR.



GROWN- UPS WILL HAVE TO UN- DER- STAND. AND WE SWEAR A SOL- EMN

GIRLS



GROWN UPS WILL HAVE TO UN- DER- STAND. AND WE SWEAR A SOL- EMN

EDW. 47 48 49 50  
 VOW THAT WE'LL UN- DER- STAND SOME- HOW WHEN OUR OWN DEAR CHIL- DREN

HAR. 47 48 49 50  
 VOW THAT WE'LL UN- DER- STAND SOME HOW WHEN OUR OWN DEAR CHIL- DREN

GIRLS 47 48 49 50  
 VOW THAT WE'LL UN- DER- STAND SOME- HOW WHEN OUR OWN DEAR CHIL- DREN

EDW. 51 52 53 54 55 56  
 SUF- FER AS WE DO AS WE DO. AND WE SWEAR A VOW WE'LL

HAR. 51 52 53 54 55 56  
 SUF- FER AS WE DO. AS WE DO. AND WE SWEAR A

GIRLS 51 52 53 54 55 56  
 SUF- FER AS WE DO. AS WE DO. AND WE SWEAR A VOW WE'LL

EDW. 57 58 59 60 61 62 63  
 KNOW SOME- HOW WHEN OUR DEAR CHIL- DREN SUF- FER AS WE DO.

HAR. 57 58 59 60 61 62 63  
 VOW SOME- HOW WHEN OUR DEAR CHIL- DREN SUF- FER AS WE DO.

GIRLS 57 58 59 60 61 62 63  
 KNOW SOME- HOW WHEN OUR DEAR CHIL- DREN SUF- FER AS WE DO.

EDW. 64 65 66 67

# No. 24: I Married A Mermaid

## Vocal Score

Moderately ♩=100

CUE: on lights down after No. 23

Faster ♩=150

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TOM GRIG

TOM

TOM

TOM

TOM

TOM

TOM

TOM

TOM

TOM

TOM

No. 24: I Married A Mermaid

TOM 57 58 59 HICCOUGH! 60 61  
NEV- ER, NEV- ER, NEV- ER SHALL BE HE SAID THAT AS HE WENT DOWN GREAT \_

TOM 62 63 64 65 66  
FISH- ES HE DID SEE; THEY \_ SEEMED TO THINK AS HE DID WINK THAT HE WAS RATH- ER

TOM 67 68 69 70 71  
FREE. BUT DOWN HE WENT SO QUICK- LY SAY- ING, 'TIS ALL UP WITH ME,' WHEN HE

TOM 72 73 74 75  
MET A LOVE- LY MER- MAID AT THE BOT- TOM OF THE DEEP BLUE SEA. SING- ING

TOM 76 77 78 79 80  
RULE BRI- TAN- NIA, BRI- TAN- NIA RULE THE WAVES BRI- TONS

TOM 81 82 83 Scream! 84 85  
NEV- ER, NEV- ER, NEV- ER SHALL BE... AH!

# No. 25: Annie Laurie, Part One

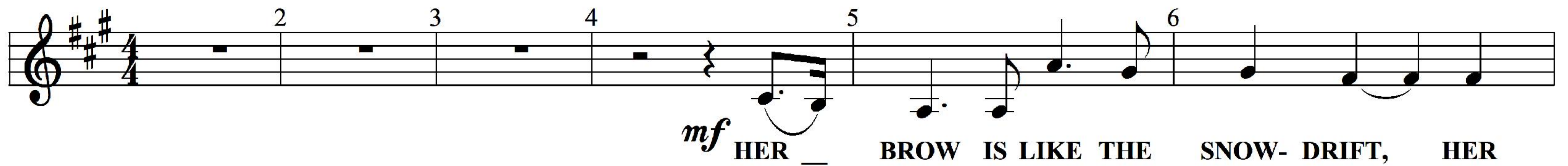
## Vocal Score

♩=95

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

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HARRY




*mf* HER BROW IS LIKE THE SNOW- DRIFT, HER

H.



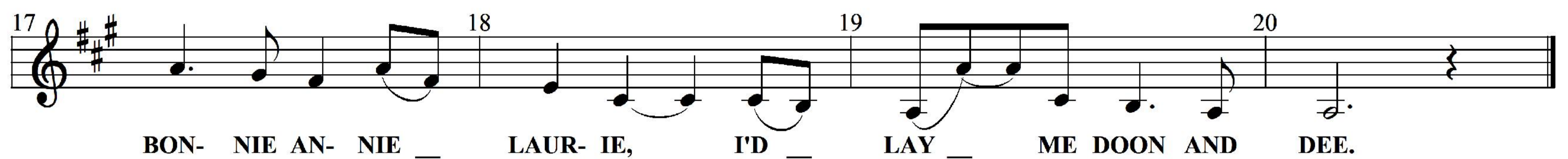
THROAT IS LIKE THE SWAN, HER FACE IT IS THE FAIR- EST, THAT E'ER THE SUN SHONE

H.



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

H.



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



# No. 26: Annie Laurie, Part Two

## Vocal Score

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$\text{♩} = 110$

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

*mf*

HARRY

LIKE A DEW ON THE GOW- AN LY- ING, IS THE FA' O' HER FAIR- Y \_

*mf*

TOM GRIG

LIKE A DEW ON THE GOW- AN LY- ING, IS THE FA' O' HER FAIR- Y \_

HAR.

FEET, AND LIKE WINDS IN SUM- MER SIGH- ING, HER VOICE IS LOW AND

TOM

FEET, AND LIKE WINDS IN SUM- MER SIGH- ING, HER VOICE IS LOW AND

HAR.

10

SWEET. *f* HER VOICE IS LOW AND SWEET, AND SHE'S A' THE WORLD TO ME, AND FOR

TOM

SWEET. *f* HER VOICE IS LOW AND SWEET, AND SHE'S A' THE WORLD TO ME, AND FOR

HAR.

15

BON- NIE AN- NIE \_ LAUR- IE, I'D \_ LAY \_ ME DOON AND DEE. 4

TOM

BON- NIE AN- NIE \_ LAUR- IE, I'D \_ LAY \_ ME DOON AND DEE. 4

*mf*

HAR.

25

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

HAR.

30

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

HAR.

35

I'D \_ LAY \_ ME DOON AND DEE.

# No. 29: Nobody's Enemy

## Vocal Score

♩=110

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

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Cobbs

HOW MAN- Y SHAD- OWS OF OLD DIS- AP- POINT- MENTS LIE

Cobbs

COLD- LY JUST OUT OF REACH? WHERE ARE THE CHIL- DREN WHO

Cobbs

LAUGHED AT THE CAN- DLES THAT LIGHT- ED YOUR FIRST CHRIST- MAS TREE?

Ang.

WHAT KIND OF FAIL- URES; IM- POS- SIB- LE DAY- DREAMS HAVE

Ang.

TAUGHT YOU TO KEEP OUT THE WORLD? WHEN WAS THE MO- MENT WHEN

Ang.

YOU FIRST ACK- NOW- LEDGED THE EDGE OF THE KNIFE WAS TOO KEEN?

Ang.

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

Cobbs

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

Ang.

GOT- TEN ALL THE JOY IN OUR GIV- ING OF OUR- SELVES. YOU'RE NO- BOD- Y'S EN- EM- Y

Cobbs

GOT- TEN ALL THE JOY IN OUR GIV- ING OF OUR- SELVES. YOU'RE NO- BOD- Y'S EN- EM- Y

Ang.

BUT YOUR OWN. GO- ING THROUGH LIFE WITH- OUT SEE- ING HOW

Cobbs

BUT YOUR OWN. GO- ING THROUGH LIFE WITH- OUT SEE- ING HOW WE FAIL IN

No. 29: Nobody's Enemy

Ang. 29 30  
WE FAIL IN LOVE BE-CAUSE WE NEED TOO MUCH. BUT THAT'S THE

Cobbs  
LIFE BE-CAUSE WE TRUST TOO MUCH; BUT THAT'S THE

Ang. 31 32 33 34 35 36 C  
ON-LY THING THAT MAKES THIS LIFE WORTH- WHILE.

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

Ang. 37 38 39 40 41 42 43 44 45 46 47 48

Ang. 49 50 51 52 53 54 55 56 57 58 59 60

Cobbs 61 62 63 64 65 66 D 67 68  
HOW MAN-Y PIEC-ES OF

Cobbs 69 70 71  
OLD SHAT- TERED WISH- ES LIE SPARK- LING NOW AT OUR FEET?

Ed/Em. 72 73  
WHERE ARE THE SCARS OF THE BAT- TLES WE'VE YIELD- ED AND

Cobbs  
WHERE ARE THE SCARS OF THE BAT- TLES WE'VE YIELD- ED AND

No. 29: Nobody's Enemy

Ed/Em. 74 75 76  
 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. 77 78 79  
 NIGHT- MARES, WHAT HOR- RORS COULD FORCE US TO SHUT UP OUR HEARTS?  
 Cobbs  
 NIGHT- MARES, WHAT HOR- RORS COULD FORCE US TO SHUT UP OUR HEARTS?

Cobbs 80 81  
 WHEN DID THE HER- OES OF YOUTH, OF OUR SPRING- TIME BE-

Ang. 82 83 84 85  
 YOU'VE FOR- GOT- TEN ALL THE JOY IN OUR  
 Cobbs  
 COME THE POOR FOOLS THAT WE ARE?

Ang. 86 87 88  
 LIV- ING. YOU'VE FOR- GOT- TEN ALL THE JOY IN OUR GIV- ING OF OUR SELVES. YOU'RE  
 Ed/Em. YOU'RE  
 Cobbs YOU'RE

Ang. 89 90 91  
 NO- BOD- Y'S EN- EM- Y BUT YOUR OWN.  
 Ed/Em. NO- BOD- Y'S EN- EM- BUT YOUR OWN.  
 Cobbs NO- BOD- Y'S EN- EM- Y BUT YOUR OWN.

No. 29: Nobody's Enemy

92 93

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

94

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

95

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

96 97 98 99 100 101

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

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

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

No. 29: Nobody's Enemy

Ang. G

102 103 104 105 106 107 108 109 110 111 112 113 114 115 116 117 118 119

Ang. 120 121 122 123 124 125 126 127 128 129 130

Ang. 131 132 133 134 135 136 137 138 139 140

Ang. H

141 142 143 144 145

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

Ang. 146 147 148

GOT-TEN ALL THE JOY IN OUR 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.

Ang. 149 150 151 152

BUT YOUR OWN. GO- ING THROUGH LIFE WITH- OUT SEE- ING HOW WE- FAIL IN

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

Cobbs BUT YOUR OWN. GO- ING THROUGH LIFE WITH- OUT SEE- ING HOW WE- FAIL IN

Comp.

No. 29: Nobody's Enemy

153 154

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

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

Cobbs LIFE BE- CAUSE WE TRUST TOO MUCH; WE FAIL IN LOVE BE CAUSE WE NEED TOO MUCH. OR

Comp. LOVE BE CAUSE WE NEED TOO MUCH. OR

155 156 157 158 159

Ang. IS IT THAT IT'S NOT E- NOUGH? YOU'RE NO- BOD- Y'S EN- EM- Y BUT YOUR OWN.

Ed/Em. IS IT THAT IT'S NOT E- NOUGH? YOU'RE NO- BOD- Y'S EN- EM- Y BUT YOUR OWN.

Cobbs IS IT THAT IT'S NOT E- NOUGH? YOU'RE NO- BOD- Y'S EN- EM- Y BUT YOUR OWN.

Comp. IS IT THAT IT'S NOT E- NOUGH? YOU'RE NO- BOD- Y'S EN- EM- Y BUT YOUR OWN.

160 161 162

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

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

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

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

163 164

Ang. TIMES BE-CAUSE WE NEED SO MUCH, BUT THAT'S THE ON- LY THING THAT MAKES THIS LIFE WORTH-

Ed/Em. TIMES BE-CAUSE WE NEED SO MUCH, BUT THAT'S THE ON- LY THING THAT MAKES THIS LIFE WORTH-

Cobbs TIMES BE-CAUSE WE NEED SO MUCH, BUT THAT'S THE ON- LY THING THAT MAKES THIS LIFE WORTH-

Comp. TIMES BE-CAUSE WE NEED SO MUCH, BUT THAT'S THE ON- LY THING THAT MAKES THIS LIFE WORTH-

**J**

165 166 167 168 169 170

Ang. WHILE. NO- THING IS IM- POS- SIB- LE IN THIS WILD, BE- WILD- 'RING WORLD.

Ed/Em. WHILE. NO- THING IS IM- POS- SIB- LE IN THIS WILD, BE- WILD- 'RING WORLD.

Cobbs WHILE. NO- THING IS IM- POS- SIB- LE IN THIS WILD, BE- WILD- 'RING WORLD.

Comp. WHILE. NO- THING IS IM- POS- SIB- LE IN THIS WILD, BE- WILD- 'RING WORLD.

171 172 173 174

Ang. SLY DE- CEIT, OR TREACH- ER- Y OR LOVE THAT FREE LY GROWS

Ed/Em. SLY DE- CEIT, OR TREACH- ER- Y OR LOVE THAT FREE LY GROWS

Cobbs SLY DE- CEIT, OR TREACH- ER- Y OR LOVE THAT FREE LY GROWS

Comp. SLY DE- CEIT, OR TREACH- ER- Y OR LOVE THAT FREE LY GROWS



No. 29: Nobody's Enemy

Ang. 175 176 177 178 K

Ed/Em.

Cobbs

Comp.

EV- 'RY THING IS POS- SIB- LE BUT YOU'LL NEV- ER KNOW 'TIL YOU TRY.

Ang. 179 180 181 182 183 184 185 186 187 188 L 189

YOU'LL

Ang. 190 191 192 193 194

NEV- ER KNOW IF YOU NEV- ER EV- EN TRY.

# No. 32: Finale (The Morning, Reprise) Vocal Score

Slowly ♩.=60

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

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Principals  *mf* WEL- COME FAN- CY, ALL FOR- TUNE, ALL DREAMS,

Prin.  HOPES THAT TO OTH- ERS 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 EV- ER SUR- VIVES,

Prin.  LIF- TING ITS WALLS TO SUR- ROUND US. THERE IN THE TWI- LIGHT, ITS

Prin.  COM- FOR- TING GLOW, A LIGHT IN THE DARK- NESS A- ROUND US. *p mf*

Drvr.  A- BOARD! A- BOARD! *ff*

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

Drvr.  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

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

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

No. 32: Finale (The Morning, Reprise)

Drvr. 33 GLOR- I- OUS DAY. 34 AND \_ \_ \_ WE'LL 35 JOUR- NEY FORTH TO- GETH- ER

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

Prin. 36 37 38 39 *f* THE

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

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

Com. *f* THE

Prin. 40 41 42 SUN IS RIS- ING NOW OV- ER TOWN, OV ER VIL- LAGE ON THE NEW- LY FAL- LEN SNOW \_ DRIFTS, IT

Com. SUN IS RIS- ING NOW OV- ER TOWN, OV- ER VIL- LAGE ON THE NEW- LY FAL- LEN SNOW- \_ DRIFTS, IT

Prin. 43 44 PAINTS A CRIM- SON CROWN. A BREATH- LESS MO- MENT MORE AND THE

Com. PAINTS A CRIM- SON CROWN. A BREATH LESS MO- MENT MORE AND THE

Prin. 45 46 DAWN BREAKS UP- ON \_ US AND EAVES AND WIN- DOWS GLIT- TER IN THE

Com. DAWN BREAKS UP- ON \_ US AND EAVES AND WIN- DOWS GLIT- TER IN THE

No. 32: Finale (The Morning, Reprise)

47  
Prin. BRIL- LIANCE OF THE DAY. THOUGH 48 DOORS AND \_ WIN- DOWS BE

Com. BRIL- LIANCE OF THE DAY. THOUGH DOORS AND \_ WIN- DOWS BE

49  
Prin. SHUT A- GAINST THE COLD, THERE ARE 50 VOIC- ES RAISED HIGH IN A

Com. SHUT A- GAINST THE COLD, THERE ARE VOI- CES RAISED HIGH IN A

51  
Prin. JOY- FUL MORN- ING SONG. THOUGHTS ARE 52 BRIGHT, HEARTS ARE OP- EN AND NO

Com. JOY- FUL MORN- ING SONG. THOUGHTS ARE BRIGHT, HEARTS ARE OP- EN AND NO

53  
Prin. HOPES ARE SHUT A- WAY. EV- 'RY 54 STRAN- GER IS A FRIEND AT THE 55 HOL- LY TREE ON CHRIST- \_ MAS

Com. HOPES ARE SHUT A- WAY. EV- 'RY STRAN- GER IS A FRIEND AT THE HOL- LY TREE ON CHRIST- \_ MAS

56  
Prin. DAY. *f* THE 57 SUN IS RIS- ING NOW 58 OV- ER TOWN, OV- ER VIL- LAGE ON THE

Drv. *f* ALL SOULS A- BOARD THE BIRM- ING- HAM HIGH FLI- ER.

Grd. *ff* A- BOARD! A-

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

No. 32: Finale (The Morning, Reprise)

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

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

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.

No. 32: Finale (The Morning, Reprise)

65 66

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

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

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

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

67 68 69 70 71 72 73

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

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

Grd. AND OUR HEARTS WILL FLY! WE'LL FLY A- WAY \_ . A- WAY!  
*mf ff fff*

Com. AND OUR HEARTS WILL FLY! FLY \_ A- \_ WAY!  
*mf fff*

# No. 33: Bows

## Vocal Score

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*Fast* ♩=150

*CUE: on lights down after No. 32*

*Lights up for  
curtain call.*

WOMEN/TREBLES

Wom./Trbl.

Wom./Trbl.

Wom./Trbl.

Wom./Trbl.

Men

Wom./Trbl.

Men

Wom./Trbl.

Men