

Ben Hanlon

**Connections:
Original Compositions
with
Detailed Analytical Commentary**

Volume 3 of 3

Submission for the degree of Doctor of Philosophy (Music)

Waterford Institute of Technology

Supervisor: Dr Marian Ingoldsby

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Bust

A short opera in two acts

Libretto Alec McAlister

Music Ben Hanlon

Principals

Joey Power	young soccer player	Glenn Murphy
Robbie	club manager	Aaron Mooney
Jenny	Robbie's niece and secretary	Emma Power
Dad	Joey's Dad	Feargal Kelly
Mam	Joey's Mam	Anne O Riordan

mixed chorus ladies and gentlemen

instrumentation	piano 1	Billy O Brien
	piano 2 (keyboard)	Dylan Browne
	marimba (keyboard)	Dylan Browne
	cello	Gerri Dunne
Conductor	Marian Ingoldsby	

BUST

Overture: Ah, Joey Power.

Scene 1: THIS IS HOW IT STARTED

Setting: Present day. Heathrow Airport Departure lounge. Joey, a young man in his mid twenties stands impatiently. He checks his watch and looks up at a monitor.

CHORUS: Bristol, Glasgow, Belfast, Dublin. Ten minutes.

JOEY: This is how it started. Waiting in an airport. I was so excited. I was leaving home

I would be a hero. Dreaming dreams of childhood. Scoring goals for Ireland.

Dreaming of those places - Old Trafford, Anfield, Bernabau, San Siro, Wembley. What can you do with ten minutes?

DESK CLERK: Would you like to check in?

JOEY: This is how it started. Now I'm checking out What can you do with ten minutes? Make a child, start a war, catch a plane, score a goal – break a leg, end a dream This is how it's ending. Sorry kid that's it.

DESK CLERK: Sir your flight is leaving.

JOEY: This is how it started. Waiting in an airport.

Scene 2: YOUR DREAM – MY DREAM – OUR SON

Setting: Two years earlier. Dublin Airport Departure lounge. Joey and his parents. His father suffering from a degenerative disease is in a wheelchair.

JOEY: This is where it's starting. This is where it all begins.

FATHER: Son this is your big chance.

JOEY: I know it is my big chance. It's what I've dreamed of.

FATHER: The chance we always dreamed of.

JOEY: Every club will want me.

FATHER: Hey one will do for now.

JOEY: The glory will be mine. The Spurs are gonna love me.

FATHER: Tottenham my boy.

JOEY: The crowd will sing my name.

CHORUS: Joey Power, Joey Power.

JOEY: Playing for the Hotspurs, blazing up that wing.

MOTHER: Joe you must be careful. London can be lonely.

FATHER: Your mother's right, you know. I was there at your age, working on the buildings.

Breaking blocks and breaking backs, cracking hands and drinking pints. Shouting with your fellow workers. Telling them you felt so right. Playing matches at the weekends. Always praying, always hoping that a club would see the light. I was made of fire then. A body that could run forever. My hands were strong, my shoulders broad, but I couldn't carry me.

I was sick with loneliness. I never got the chance I wanted. Now my body's made of water. But I have found the things I need. When I came home and saw your mother, I won the most important game of my life. Then the day that you were born, I wept for love and fear. The power of this feeling scared me. As you grew up we played together. Sometimes fighting, sometimes laughing. I saw your dreams and shared my own. As you grew stronger

I grew weaker. Now my body's made of water. My legs too weak, to stand and hug you. This disease will one day kill me, but my son you've made me proud. You give me joy. Now take your chances.

MOTHER: And remember that we love you. Football does not make you what you are.

FATHER: This game you play is just a game. I wish you every joy and dream. What you've done is still amazing. But success does not define you. Do your best and luck should follow.

MOTHER: We wish you every joy and dream. You will always have a home here. You will always have our love here.

football grounds. No television cameras here. Stiff, broken, damaged, hopeful. Stiff, broken, damaged, hopeful.

ROBBIE: Who've we got in the stiff tonight then?

JENNY: Leyton Orient on their patch.

ROBBIE: Oh lovely, dog shit park. Tell them I'll be out to watch.

CHORUS: Scraps of fields and razor wire. Disused lots and rundown flats. Empty factories. Shuttered shops. This is where the stiff are played. Stiff, broken, damaged, hopeful. Stiff, broken, damaged, hopeful.

JENNY: This is where it starts and ends. The nursery and graveyard. Young wannabes and has-beens mixing with the injured stars.

CHORUS: Dressing rooms with broken windows. Peeling paint and no hot showers. Cos the boilers bust innit. Or they can't afford the oil. On a poxy car park pitch. Half the floodlights missing.

JENNY: Wannabes, has-beens, never-was-beens. Dreams being born while others die.

CHORUS: Old hacks kicking lumps from kids, knowing that their contract's up.

JENNY: Hope and desperation meeting on pitches up and down the country.

CHORUS: Battles fought with no one watching.

JOEY: When I was a kid I dreamed about Old Trafford, Bernabau, Wembly. Said those names like prayers. Legendary places - that you know are real. But somehow never are.

JENNY: Macclesfield and Leyton Orient, Huddersfield and Hull. No one knows where their stiff play.

CHORUS: But by Christ are they real!

ROBBIE: Right then, right then, line them up then. Positions lads you know the orders. McBride in goals, use them shoulders. Curry as captain, show your pride. Irish take those legs and get them moving. All around the midfield son. Jenny, Jenny, take a note. Tomorrow morning get him milk. Irish boy he needs his milk. Looks as if he's bloody starving.

CHORUS: And now the match begins.

Scene 5: WEAR IT WITH PRIDE

CHORUS: Ball, ball, kick a ball. Ball, ball, lose a ball.

JOEY: Running round like headless chickens. Wish they'd the pass the ball to me. The opposition have our number. Need to turn this game around.

JOEY: McBride, he saves us once again.

ROBBIE: Blast it, what are they doing? Is this football, or is this torture.

CHORUS: Bang !!!!! *Curry collapses onto ground holding his hamstring*

ROBBIE: Curry's gone and done his hamstring. Can you walk son, can you walk? Jenny, Jenny, get him the icepack. Jenny, Jenny get me an aspirin. *Curry limps away leaving, giving the captains armband to Robbie who in turn gives it to Joey and points up the field.*

JOEY: He's given me the captain's armband. Even though I'm just a kid. Wear it with pride is what he told me.

ROBBIE: What the hell is he doing? Is he mad, or is he stupid?

JOEY: He gave me the captain's armband. Even though I'm just a kid. Wear it with pride is what he told me. No more waiting for a pass. I own this pitch. I own this ball. I will run and I will work. I'll wrap this game around me. I am bigger than the pitch. I'm controlling everything. Chasing players and making tackles. Giving orders and making passes. I'm in that zone. I can't be beaten.

CHORUS: Ball, ball stroke a ball. Ball, ball love that ball.

ROBBIE: What the hell is he doing? Is he mad or is he brilliant?

JOEY: I am over all the players. I pull their strings. They run for me. The opposition fall asunder. I will turn this game around.

McBride is sending up a long one I turn and catch it as it lands. I knew before I hit it. Even if my eyes were closed.

CHORUS: Goaaaaaaal

ROBBIE: What the hell has he done? Is he good or am I brilliant?

JOEY: I'm in that zone. I can't be beaten. The opposition fell asunder. I have turned this game around. The whistle blows. I am a hero. The gaffer comes to shake my hand.

ROBBIE: Irish boy, Irish boy, what have you done boy? Captain, captain, who made you captain? Bloody cheek boy, bloody cheek.

JOEY: But you gave me the captain's armband. Even though I'm just a kid. Wear it with pride is what you told me.

ROBBIE: With pride son, with pride? No, I told you to give it to McBride son, McBride.

CHORUS: Wear it with pride son. Wear it as a badge. You might feel a fool son.

JENNY: But still he won the match.

ROBBIE: True dear, true dear, but still he must be punished. Extra work for you son. That'll sort you out.

CHORUS: Wear it with pride son. Wear it as a badge.

You might feel a fool son.

JENNY: But still he won the match.

ROBBIE: Eight o'clock in the morning - with the first team squad.

CHORUS: Wear it with pride son. Wear it as a badge. You might feel a fool son. But you won the match.

ROBBIE: Jenny, Jenny, don't doubt my genius. I'll turn that boy into a star.

Robbie leaves along with chorus. Joey and Jenny are left alone.

Scene 6: SMALL BOY/BIG HEART

JOEY: Did he say the first team?

JENNY: Yes he said the first team.

JOEY: Did he say the first team?

JENNY: Yes he said the first team.

JOEY: Did he say the first team?

JENNY: Yes he said the first team.

JOEY: Yessssssssss.

JENNY: Careful or you'll break your back. Tomorrow you must make your mark.

JOEY: I can't believe I've got this chance. I'm only here a month.

JENNY: Joey, Joey, don't get too excited. It's only just a start. It's just the start.

JOEY: I'll ring me Ma, I'll ring me Da.

JENNY: Careful what you tell them Joey. Remember this is just the start.

JOEY: I know; I know - you're right. They'll tell me just the same. But still I've got to tell them. My Dad you see he's sick - my mam, she works so hard. I dream for them - they dream for me.

JENNY: Go and make your phone call. Tell your news and share your dreams.

But, Joey Joey just be careful. Dreams are fragile things.

She squeezes his hands and kisses him lightly.

JENNY: Go and make your phone call please. I will see you later. Share your news and share your dreams.

JOEY: Yes, you're right. I know you're right. *He turns and leaves, but just before exiting turns.* Later?

JENNY: If you please.

Jenny is left alone on the stage.

JENNY: And so another dreamer. Another wide eyed dreamer. I wonder if he knows yet. That he's just another prospect. Still there's something different. Not just another small boy in a big city. I'm a little frightened. I am not a dreamer. Small boy, big heart, where you going to go boy? Small boy, big heart, what you going to do boy? His first thought's for his family. Small boy, big heart, teach me, teach me how to dream boy. Small boy, big heart, I am not a dreamer. I can't afford to get involved. I always swore I never would. Still there's something different. The first day that I saw him, I knew it then. Quiet and so lonely. Why did he make me wonder? When I have seen so many pass through the gates and disappear?

What makes this boy so special? What makes me feel afraid? Why am I now dreaming? I have never been a dreamer. Small boy, big heart, hold me in your dream boy. Small boy, big heart, hold me in your dream boy. Small boy, big heart, dreams are fragile things boy. Big heart. *Exit*

Scene 7: FIRST CAP

Setting: London then Dublin

CHORUS: Star rising. Headline maker. This boy is the real deal.

ROBBIE: I spotted him. I smelt him. I knew he had it in him.

JENNY: Small boy, big heart, dreams are fragile things boy.

CHORUS: Star rising. Headline maker. This boy is the real deal.

ROBBIE: Irish, Irish where is the boy? *Jenny goes to get him.* Irish, Irish

Just got a phone call, just got a phone call From a Trapatoni, a Mister Trapatoni.

He likes you, rates you, says he wants to see you.

JOEY: Ireland?

ROBBIE: Ireland son, Ireland You've just got the call up son. Playing for your queen and country.

JOEY: But we haven't got a queen.

ROBBIE: What no queen? Well at least you've got a country son? This Mister Trapatoni says he likes you.

Says he rates you. Wants to see you in the green son.

Exit Robbie – Action moves to Ireland – enter Mother and Father

CHORUS: Ireland, Ireland

JOEY: Standing for the anthem. I can see my parents Sitting there with Jenny. So this is what it feels like.

This is what it feels like. Playing for my country. All the things I dreamed of. Playing in a green shirt.

Standing for the anthem. Gathered with my teammates. Blazing up that wing.

FATHER: I can't believe I've seen this day. Where is the boy that held my hand. My son today you are a man.

JENNY: Joey, Joey, I'm so nervous.

MOTHER: Son you are our pride and joy.

CHORUS: Ireland, Ireland.

JOEY: Playing in a green shirt. Blazing up that wing.

CHORUS: Ohhhhhhhhhhhhhhhhhhh! Goaaaaaaaaaaaaaaal!

JOEY: Playing in a green shirt. Scoring goals for Ireland. So this is what it feels like. This is what it feels like.

CHORUS: Joey Power, Joey Power. Ireland, Ireland

Whistle

JOEY: The whistle blows for full time. My parents on the sideline. Jenny Jenny.

Jenny runs to him and kisses him. He swings her around and then goes to his parents and hugs them..

Dad this day has finally come. I told you I would run for you. I told you I would score for you.

FATHER: When you scored I swear I could have Run and danced and lost this chair.

Cheering with your Mam and Jenny. I have never felt so right. Now my body's made of air. Cheering with your Mam and Jenny. Watching your career take flight.

MOTHER: Joe you've always made us proud. We trusted you to do your best.

We trusted you to live your life. And live it well. Yours dreams are flying and I am glad that you have someone to share them. *She takes Jenny's hand and gently pulls her into the group.*

JENNY: I think I must be dreaming. I think I must be dreaming. But I am not a dreamer.

JOEY: This is real. This is real. This is how it's going to be.

FATHER: My body's made of air now. Run and dance and lose this chair now.

MOTHER: Joe you've always made us proud. We trusted you to do your best.

JENNY: I think I must be dreaming. I think I must be dreaming.

JOEY: This is real. This is real. This is how it's going to be.

Joey is surrounded by a triumphant crowd, but the mood slowly changes.

CHORUS: Dreams are fragile things boy. Good day, bad day. Nothing lasts forever. Good day, bad day. Two steps forward, one step back.

Scene 8: STIFFS REPRISE - INJURED

Setting: Rundown ground. Joey is seeing jogging up and down, he has a slight injury.

CHORUS: There are no miracles.

JOEY: Ten months trying for a comeback. Ten months looking for a miracle. Facing the end. That was the death of hope. That was the death of hope. This is where it ends. Back where it began. In an airport on my own.

CHORUS: I was made of fire then. A body that could run forever.

JOEY: Now my body's made of ice, cracked and cold and cannot move.

CHORUS: I was made of fire then. A body that could run forever.

JOEY: Now my body's made of ice. Now my mind is made of ice. Now my heart is made of ice. Cracked and cold and cannot move. Now the dreams are over. Now the dreams are over.

I will always be there. I will always be there.

On that grass, on that grass in that snow.

Looking up at those lights.

I could see my father. I could see my mother laughing, cherring, cheering. Now the dreams are over. Now the dreams are over.

Enter Jenny unseen

JENNY: Dreams are fragile things boy. Joey there are other dreams. Other things to dreams for. Other things to hope for.

JOEY: You told me to be careful. Don't get too excited. You were right. We've said goodbye. You should not be here.

JENNY: I don't want to say goodbye.

JOEY: There's nothing left for me to do here.

JENNY: I don't want to say goodbye.

JOEY: The dream is over. I am broken. Busted. I am leaving, going home.

JENNY: I will follow. I will follow.

JOEY: The dream is over. I am broken. I am busted. I am leaving, going home.

I have no future. There is no future. There is nothing I can give you.

Jenny steps closer and slaps him hard across the face

JENNY: How dare you think I am so shallow? I don't care about your football. I don't care about your glory or the money. You fool, I love you. You have taught my heart to dream. Small boy, big heart, I hold you in my dreams boy. Small boy, big heart, you taught me how to dream boy.

JOEY: Jenny the dreams are over. There are no more dreams.

JENNY: That isn't true. You gave them to me. And I began to dream as well. That a boy should truly love me. That I, that I could truly love a boy.

JOEY: But I was made of fire then.

JENNY: You are made of fire now. No frozen mind, no frozen heart. I have seen your mother laughing. I have seen your father cheering. You could never disappoint them. Joey you are made of fire. I was once afraid of dreaming. I was wrong. Dreams are stronger than our bones. Joey, I will follow you, yes follow you.

JOEY: Follow me?

JOEY: What a fool I am. I was too afraid to love you.

JENNY: Love me?

JOEY: Yes love you.

JENNY: Love me?

JOEY: Yes I love you. I was broken. I was busted. I was frozen, stuck forever. I put limits on my dreams.

JENNY: I have your dreams. I kept them safe.

JOEY: You have set my heart on fire. Freed my dreams and made a future.

JENNY: A future that we share together.

JOEY: A future that we share together.

CHORUS: Broken bodies, broken dreams. New beginning, new departures.

JENNY: Small boy, big heart, I hold you in my dreams boy.

Small boy, big heart, you taught me how to dream boy.

JOEY: You have set my heart on fire. Freed my dreams and made a future.

All repeat until fade.

Composer's Note

Bust is a short opera loosely based on a true story. A young Irish soccer player, Joey Power, goes to England and quickly meets success. A severe injury effectively puts an end to his soccer career and his hopes and dreams of stardom. However, the manager's niece, Emma, has spotted him and fallen in love with him. Joey also realises that he loves Emma and that there can be more to life than football.

Bust is both a chamber and a youth opera. There are five principals: Joey, Joey's Dad, Joey's Mam, Robbie the Spurs' manager and Emma, Robbie's niece and secretary. The small chorus has different faces: football fans, street crowds and ghostly 'Greek chorus' type characters who warn of impending doom.

This is an opera for young people. While the football theme is unusual, it embraces a young person's world, allowing *Bust* to be delivered and interpreted by a young cast. The music, in terms of both style and level of difficulty, is on the one hand appropriate to young singers with emerging voices, while presenting on the other significant challenges.

Act 1

Bust - Overture

288

Libretto: Alec McAlister

Music: Ben Hanlon

Grave ♩ = 60

SOPRANO

ALTO

TENOR

BASS

Violoncello

Marimba

Piano

marcato
pp

Ah, ah Jo - ey Ah

pppp **mf** **ppp**

Ah Jo ey Pow - er Ah

Grave ♩ = 60

S.

A.

Vc.

marcato
p

Jo - ey Ah Jo-ey Pow'r, Jo-ey Pow'r, Jo-ey Power, Jo-ey Pow'r, Ah, ah Jo - ey Ah,

ppp

pizz.

pp

11

S. *Jo - ey* *Jo-ey Pow'r, Jo-ey Pow'r, Jo-ey Pow'r, Jo-ey Pow'r,* *Ah,* *ah*

A. *Ah*

T. *Ah,* *ah*

Vc. *pizz.* *pp* *3* *3* *3* *3* *marcato* *cresc.* *8va*

Mar. *mf* *marcato* *cresc.*

Pno. *mf* *cresc.*

14

S. Jo - ey Ah, Jo - ey Jo-ey Pow'r, Jo-ey Pow'r, Jo-ey Pow'r, Jo-ey Pow'r,

A.

T. Jo - ey Ah, Jo - ey Jo-ey Pow'r, Jo-ey Pow'r, Jo-ey Pow'r, Jo-ey Pow'r,

Vc.

Mar.

Pno.

17 *marcato*
mf

S. *mf*
Ah, ah Ah, Jo - ey ah Ah Jo - ey, Ah

A. *mp*
Ah

T. *marcato*
mp
Ah, ah Ah, Jo- ey, ah, ah, jo - ey, Ah,

Mar.

Pno. *mp*

20

S. *f* Ah

A. *f* Ah

T. *f* Ah

B. *f* Ah

Vc. arco *f*

Pno. *p*

24 *ppp* *pp* *ppp* *ppp*

S. *ppp* *pp* *ppp* *ppp*

A. *ppp* *pp* *ppp* *ppp*

T. *ppp* *pp* *ppp* *ppp*

B. *ppp* *p* *ppp* *p*

Vc. *ppp* *p* *ppp* *p*

Mar. *mf* *f*

Pno. *pp*

The musical score is for a vocal ensemble and piano/maracas. It consists of seven staves. The vocal parts (Soprano, Alto, Tenor, Bass) and Violoncello/Viola parts have lyrics 'Ah' under certain notes. The piano part has a dynamic of 'pp' and the maracas part has dynamics of 'mf' and 'f'.

29

S. *ppp* *f*

A. *ppp* *f* Ah_ Jo - ey

T. *ppp*

B. *ppp*

Vc. *ppp*

Pno. *ppp*

This musical score page contains measures 29 through 32. It features five vocal staves (Soprano, Alto, Tenor, Bass, and Viola) and a piano accompaniment. The Soprano part begins with a melodic line in measure 29, marked *ppp*, and then has a rest in measure 30. In measure 31, it has a whole note marked *f*. The Alto part has a melodic line in measure 29, marked *ppp*, and then has a rest in measure 30. In measure 31, it has a whole note marked *f*, followed by a half note in measure 32. The Tenor part has a melodic line in measure 29, marked *ppp*, and then has a rest in measure 30. In measure 31, it has a whole note marked *f*, followed by a half note in measure 32. The Bass part has a melodic line in measure 29, marked *ppp*, and then has a rest in measure 30. In measure 31, it has a whole note marked *f*, followed by a half note in measure 32. The Viola part has a melodic line in measure 29, marked *ppp*, and then has a rest in measure 30. In measure 31, it has a whole note marked *f*, followed by a half note in measure 32. The piano accompaniment features a melodic line in measure 29, marked *ppp*, and then has a rest in measure 30. In measure 31, it has a whole note marked *f*, followed by a half note in measure 32. The piano part also includes a bass line with a melodic line in measure 29, marked *ppp*, and then has a rest in measure 30. In measure 31, it has a whole note marked *f*, followed by a half note in measure 32.

34

S. *ff* Ah

A. *ff* Pow - er, Ah Jo - ey Pow - er, Jo - ey

T. *f* Ah

Mar. *f*

Pno. *mp*

38

S. Jo - ey Pow - er.

A. Pow - er.

T. *ff* Ah

B. *ff* Ah

Vc.

Mar.

Pno.

Measures 38 and 39 of the musical score. The Soprano (S.) and Alto (A.) parts sing 'Jo - ey Pow - er.' and 'Pow - er.' respectively. The Tenor (T.) and Bass (B.) parts sing 'Ah' with a forte (ff) dynamic. The Maracas (Mar.) part plays a rhythmic pattern. The Piano (Pno.) part features a complex melodic line in the right hand and a simpler line in the left hand.

40

S. *f* Jo - ey Jo - ey

A. *ff* Ah Jo - ey *f* Jo - ey Jo - ey,

T. *f* Jo - ey Jo - ey

B.

Vc.

Mar. *f* *f*

Pno. *f*

42

S. *Jo - ey Jo - ey*

A. *Jo - ey Jo - ey*

T. *jo - ey Jo - ey*

B. *f Jo - - - - - ey,*

Vc. *f*

Mar.

Pno. *cresc. molto f 6 6*

43

S. Jo - - - - ey

A. Jo - - - - ey

T. Jo - - - - ey

B. *f* Jo - - - - ey

Vc.

Mar.

Pno. *cresc. molto* *ff* 6 *ff* 6

Detailed description of the musical score: The score is for measures 43 and 44. The vocal parts (Soprano, Alto, Tenor, Bass) all have the lyrics 'Jo - - - - ey'. The Soprano, Alto, and Tenor parts are in treble clef with a key signature of one flat. The Bass part is in bass clef. The Violoncello (Vc.) part is in bass clef. The Maracas (Mar.) part consists of two staves, with the right staff in treble clef and the left staff in bass clef. The Piano (Pno.) part consists of two staves, with the right staff in treble clef and the left staff in bass clef. The Piano part includes a 'cresc. molto' marking and a 'ff' (fortissimo) dynamic. The Piano part also features a sixteenth-note triplet in the right hand and a sixteenth-note triplet in the left hand, both marked with a '6' and a 'ff' dynamic.

44

S. Pow - er.

A. Pow - er.

T. Pow - er.

B. Pow - er.

Vc. *ff*

Mar.

Pno. *cresc. molto* *ff* *cresc. molto* *8va*

The musical score for page 300, measures 44-46, features a vocal quartet and instrumental accompaniment. The vocal parts (Soprano, Alto, Tenor, and Bass) all have the lyrics "Pow - er." and are marked with accents and slurs. The instrumental parts include Violoncello (Vc.), Maracas (Mar.), and Piano (Pno.). The Vc. part is marked *ff*. The Mar. part features a complex rhythmic pattern. The Pno. part is marked *cresc. molto* and *ff*, and includes an 8va (octave) marking and a dashed line indicating an octave shift.

7 *Joey*
mp

J. *8* This is how it start-ed Wait-ing in an air- port

S. Ten min - utes Ten min utes

A. Ten min - utes Ten min - utes

T. *8* Ten min - utes Ten min - utes

B. Ten min - utes Ten min - utes

Pno.

7 *Joey*
mp

J. *8* This is how it start-ed Wait-ing in an air- port

S. Ten min - utes Ten min utes

A. Ten min - utes Ten min - utes

T. *8* Ten min - utes Ten min - utes

B. Ten min - utes Ten min - utes

Pno.

3+2+2+2

p

11 *mf*

J. I was ex - cit - ed, so ex - cit - ed. I was leav - ing home_____

S. _____ Ten minutes_____ Ten minutes_____

A. _____ Ten min - utes_____ Ten min - utes_____

T. _____ Ten min - utes_____ Ten min - utes_____

B. _____ Ten min - utes_____ Ten min - utes_____

Pno. _____

mp **3+2+2+2** *f*

15

J. *8* I was ex - cit - ed, I was so ex - cit - ed. _____

S. _____ Ten min - utes _____ *p* Ten min - utes _____

A. _____ Ten min - utes _____ *p* Ten min - utes _____

T. _____ Ten min - utes _____ *p* Ten min - utes _____

B. _____ Ten min - utes _____ *p* Ten min - utes _____

Pno. *pp*

The musical score is for a vocal ensemble and piano. The vocal parts are Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.), with a fifth part labeled J. (likely a vocal soloist or another voice part). The piano part is labeled Pno. The score is in 9/8 and 3/4 time signatures. The vocal parts have lyrics: "I was ex - cit - ed, I was so ex - cit - ed." for J., and "Ten min - utes" for S., A., T., and B. The piano part has a dynamic marking of *pp* (pianissimo). The score includes various musical notations such as notes, rests, and dynamic markings.

mp

19

J. *8* I would be a he - ro Dream-ing dreams of Child - hood.

S. Ten min- utes. Ten min- utes.

A. Ten min- utes. Ten min- utes.

T. *8* Ten min- utes. Ten min- utes.

B. Ten min- utes. Ten min- utes.

Pno. *p* (8)

23 *mf* *f*

J. *mf* *f*

Scor-ing goals for Ire - land, Scor-ing goals. Dream-ing of those places.

S. Ten min- utes Ten min - utes.

A. Ten min- utes Ten min utes.

T. Ten min- utes Ten min - utes

B. Ten min- utes Ten min - utes

Pno. (8)

27 *molto rit.* *mf* *f* *dim.*

J. *pp* Old Traf - ford, An - field, Ber - na - bau, San Si - ro

S. *pp* Ah

A. *pp* Ah

T. *pp* Ah

B. *pp* Ah

Mar. *mf*

Pno. *molto rit.* *pp*

Ped. _____

$\text{♩} = 110$ **3 + 2** **poco rit.** trails away $\text{♩} = 110$

mp **p** **pp** **mf**

J. **32** **8** Wem - bly. I would be a he-ro I'd be a he - ro.

S. **p** min-utes, min-utes, Ten min utes, Ten min utes

A. **p** min-utes, min-utes, Ten min - utes, Ten min utes

T. **p** min-utes, min-utes, Ten min - utes, Ten min utes

B. **p** min-utes, min-utes Ten min - utes Ten min utes

Mar. $\text{♩} = 110$ **p** **mf**

Pno. $\text{♩} = 110$ **poco rit.** **mf**

37 *f*

J. *f*
What can you do with Ten min utes_____

S. _____ Ten min utes_____ Ten min utes_____ Ten min utes

A. _____ Ten min utes_____ Ten min utes_____ Ten min utes

T. _____ Ten min utes_____ Ten min utes_____ Ten min utes

B. _____ Ten min utes_____ Ten min utes_____ Ten min utes

Mar.

Pno. *mf* *mf*

Check-in Girl

43 *mp*

C.in *mp*
Would you like to check in?

J. *mf* *f*
This is how it start-ed. Wait-ing in an air-port.

S. _____ Ten min utes_____ Ten min utes_____

A. _____ Ten min utes_____ Ten min utes_____

T. _____ Ten min utes_____ Ten min utes_____

B. _____ Ten min utes_____ Ten min utes_____

Mar.

Pno.

The musical score is for a piece titled "Check-in Girl". It features six vocal parts: Contralto (C.in), Soprano (J.), Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The vocal parts have lyrics: "Would you like to check in?", "This is how it start-ed. Wait-ing in an air-port.", and "Ten min utes_____". The instrumental parts include Marimba (Mar.) and Piano (Pno.). The score includes dynamics such as *mp* (mezzo-piano), *mf* (mezzo-forte), and *f* (forte). The tempo is marked 43. The key signature is one sharp (F#). The time signature is 4/4. The score is arranged in a system with six staves for the vocal parts, one for the Marimba, and one for the Piano.

Check-in Girl

48

mf

C.in

Would you like to check in?

J.

mf 3

This is how it start-ed.

S.

Ten min utes_____

A.

Ten min utes_____

T.

8 Ten min utes_____

B.

Ten min utes_____

Mar.

Pno.

Detailed description: This is a musical score for a song titled 'Check-in Girl'. The score is written for a vocal ensemble (C.in, J., S., A., T., B.), Maracas (Mar.), and Piano (Pno.). The key signature has one sharp (F#), and the time signature is 4/4. The score begins at measure 48. The vocal parts have the following lyrics: C.in: 'Would you like to check in?'; J.: 'This is how it start-ed.'; S., A., T., B.: 'Ten min utes_____'. The Maracas part has a rhythmic pattern of eighth notes. The Piano part has a simple accompaniment of chords. The score is written in a standard musical notation style with a grand staff for the vocal parts and separate staves for the Maracas and Piano.

Shouted!

53 *f*

J. *fff*

Now I'm check-ing out! What can you do with ten min - utes?

S. Ten min - utes

A. Ten min - utes

T. Ten min - utes

B. Ten min - utes

Mar.

Pno.

56

J. *p* Make a child, start a war, catch a plane, *mp* score a goal____

S. *ppp* Ah____

A. *ppp* Ah____

T. *ppp* Ah____

B. *ppp* Ah____

Slowly and Reflectively
♩ = 70

Mar. *pp*

Slowly and Reflectively
♩ = 70

Pno. *ppp*

61

mf

J. break a leg, end a dream

S.

A.

T.

B.

Mar.

fp *sfz*

Pno.

fp *sfz*

This musical score is for a vocal ensemble (J., S., A., T., B.) and piano/maracas (Pno., Mar.). The vocal parts are in G major, with the Soprano (S.) and Alto (A.) parts in treble clef and the Tenor (T.) and Bass (B.) parts in bass clef. The piano part is in G major, with the right hand in treble clef and the left hand in bass clef. The maracas part is in G major, with the right hand in treble clef and the left hand in bass clef. The score consists of five measures. The vocal parts have lyrics: "break a leg, end a dream". The piano part features a series of chords and a final sustained chord. The maracas part features a series of chords and a final sustained chord. The dynamics are marked *mf* (mezzo-forte) for the vocal parts and *fp* (fortissimo) and *sfz* (sforzando) for the piano and maracas parts.

66 *pp*

J. *pp*

S. *niente* *f* Ten min - utes

A. *niente* *f* Ten min - utes

T. *niente* *f* Ten min - utes

B. *niente* *f* Ten min - utes

Mar. *pppp* *f* $\text{♩} = 110$

Pno. *pppp* *f* $\text{♩} = 110$ *cresc. molto*

8vb
Ped.

71

C.in

f

Sir your flight is leav- ing.

J.

ff *f*

8 This is how it's end- ing Sor- ry kid that's it.____ this is how it start ed

S.

ff

A.

ff

T.

ff

B.

ff

Mar.

ff *f* *mf*

Pno.

ff *f* *mf*

(8) *8^{vb}*
Ped.

The musical score is for a piece titled "Check-in Girl" on page 316. It features six vocal parts: Contralto (C.in), Soprano (J.), Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The vocal parts are written in treble and bass staves. The Soprano (J.) part has lyrics: "This is how it's end- ing Sor- ry kid that's it.____ this is how it start ed". The Contralto (C.in) part has lyrics: "Sir your flight is leav- ing.". The Marimba (Mar.) and Piano (Pno.) parts are written in grand staves. The Marimba part has dynamic markings: *ff*, *f*, and *mf*. The Piano part has dynamic markings: *ff*, *f*, and *mf*. The score includes a rehearsal mark (8) and a pedal instruction (Ped.) at the bottom.

75 **rit.**

C.in *pp* Sir your flight is leav- ing.

J. *p* Wait - ing in an air - port

Mar. *dim. molto* *pp* *ppp*

Pno. *dim. molto* *rit.* *pp* *ppp*

(8) *ppp*

Your Dream - My Dream - My Son

Scene 2

Happily ♩ = 132

Mam

Joey

Dad

Chorus

Violoncello

Piano

mp

mf

mp

pp

pp

This is where it's start - ing. This is where it all be - gins.

Son

5 *mp* *cresc. molto* *f*

J. I know it's my big, big chance. It's what I've dreamed of.

D. *mf* *mf*
this is your big chance. The chance we al-ways

Vc. *p* *mp*

Pno. *pp* *cresc. molto* *mf*

10 *mf* *cresc. molto* *f* *mf*

J. Eve-ry club will want me The glo-ry will be mine. The

D. dreamed of. Hey one will do for now.

Vc. *mf* pizz. arco

Pno. *f* *p*

4 + 2 *f*

J. 15
8
Spurs are gon-na love me. The crowd will sing my name.

D. *f*
Tott-en ham my boy.

Vc. pizz. arco
f

Pno. 4 + 2

19 *mf* *cresc. molto*

J. 8
Play-ing for the Hot-spurs,

D. *mf*

Chorus

Ch. *ff*
(Claps) Jo-ey Pow er! (Claps) Jo-ey Pow-er!

f *ff*
Jo-ey Pow-er! (Claps) (Claps) Jo-ey Pow-er!

Pno. *cresc. molto*
pp *cresc. molto*

23 3 + 2

mf 3 + 2 *mp*

M. Joe you must be care-ful. Lon -

f

J. blaz - ing up the wing.

Vc. *mp*

3 + 2 3 + 2

Pno. *f* *pp*

8^{vb}
Ped.

28

M. *p*
- don can be lone - ly.

D. *mp*
Your moth-er's right you know.

Vc. *p*

Pno. *p*

(8) Ped.

Slightly Slower - Reflectively

♩ = 116

34 *mf*

D. *mf*

I was there at your age, work-ing on the build-ings Break-ing blocks and break-ing backs,

Vc. *pizz.*

mf

Pno. *mp*



38


D. *mf*

crack-ing hands and drink-ing pints. Shout-ing with your fel-low work-ers.


Vc. *mf*

Pno. *mp*

42

D. 


Tell-ing them you felt so right. play-ing match-es at the week - ends. _____ Al-ways pray-ing.

Vc. 


Pno. 




47

D. 

al-ways hop-ing hop-ing that a club would see the light. I was made of

Vc. 

Pno. 

56 **molto rit.** *ff* trails off

D. *mp*

broad, but I could-n't car-ry me

Vc.

molto rit.

Pno. *f* *ff* *fff* *pp*

62

Much More Slowly - Gently rocking
♩. = 46

D. *pp*

I was sick with lon - lin ness. _____

Vc. *pp*

Much More Slowly - Gently rocking
♩. = 46

Pno. *ppp*

62

63

64

65

67

p *mp*

D. *I ne - ver got the chance I want ed. Now my bo - dy's made of*

Vc. *p*

Pno. *pp*

72

mf

D. *wa - ter. But I have found the things I need. When I came*

Vc. *mp*

Pno. *mp*

77

cresc. *accel.*

D. *home and saw your moth - er I won the most im - port ant game of my life.*

Vc. *cresc.* *accel.*

Pno. *mp*

Brighter ♩ = 116

83 *mf*

D. *mf*

And then the day that you were born, I wept for love and pizz.

Vc. *mf*

Pno. *mf*

Brighter ♩ = 116

mp



89

D. *mf*

fear. The pow-er of this feel - ing scared me. As you grew up we played to-

Vc. *mf*

Pno. *mf*

93

D. *ge - ther. Some times fight-ing, some-times laugh-ing. I saw your dreams and shared my*

Vc. *arco*

Pno.

molto rit.

97 *f mp p pp ppp*

D. *own. As you grew strong-er I grew weak-er.*

Vc.

Pno. *f mp pp*

8^{vb}

Freely - like chant

104 *mp pp*

D. *Now my bo - dy's made of wa-ter My legs too weak to stand and hug you..*

Vc. *p*

Freely - like chant

Pno. *ppp*

(8)

113 accel.

D. *This dis-ease will one day kill me,*

Vc.

Pno. *mp* *accel.*
mf

(8)-----

==

120 $\text{♩} = 132$
mf

D. *Son you've made me proud.—— You give me joy now take your chan -*

Vc. *con sord.*
pp

Pno. $\text{♩} = 132$
ppp

126

M. *p* And re - mem - ber we love you. Foot ball

D. *p* ces. This game you play is just a game. I

Vc.

Pno. *ppp*



130

M. does not make you what you are. We wish you

D. wish you eve - ry joy, joy and dream. What

Vc.

Pno.

134

M. *mp*
eve - ry joy and dream, joy and dream. You will al - ways

D. *mp*
you have done is still a - maz - ing. But suc - cess does not de -

Vc. *pp*
con sord.

Pno. *pp*



139

M. *mp* *rit.* *cresc.*
have a home here. You will al - ways

D. *cresc.*
fine you. Do your best and luck should

Vc. *p*

Pno. *rit.*

144 - - - -

M. *mf* have our love here. *mf* We wish

J. *f* Dad, You're not made of wa - ter.

D. *mf* fol - low. *mf* This

Vc. *mp*

Pno. *mp* In 4
Broader ♩ = 126

148

M. you eve - ry joy and dream

J. *f* You're the strong-est man I know. The

D. game you play is just a game. I wish you eve - ry joy,

Vc. *mf*

Pno. *mp*

152 *f*

M. And re - mem - ber we love you. Foot ball does not

J. dreams I hold are ones you gave me. I will make those dreams come true.

D. joy and dream. This game you play is just a

Vc. pizz. *f*

Pno. *mp*

156 *f*

M. make you what you are. We wish you eve - ry -

J. *cresc. molto* *f* I will be the great - est player this coun - try's e - ver seen. You'll be there to watch me

D. *f* game. I wish you eve - ry joy and dream.

Vc.

Pno. *mp*

160 **3 + 2** *f*

M. joy and dream Joy and dream.

J. when I win the league for Spurs. *f* When I pull on Ire - land's

D. What you've done is still a - maz - ing, Still a -

Vc. arco

Pno. **3 + 2** *pp*

molto rit.

164

ff

M.

J.

8

green.

D.

maz - - - ing.

Vc.

ff

molto rit.

Pno.

mp



♩. = 52
Lullaby 3+3+3+3
 senza sord.

168 - - - - - 3 + 2

Vc.

♩. = 52 **ppp**
Lullaby 3+3+3+3

Pno.

pp

Ped. * Ped. *

171 *pp espress. e legato*

M. *Jo - ey list - en to your fath - er.*

Vc. *senza sord.*

Pno. *ppp*

174 *cresc. poco a poco*

M. *We hope those dreams come true — you know. — But we're your par ents not your fan-club.*

Vc. *pp*

Pno. *ppp cresc. poco a poco*

177 *mp* *mf*

M. *We watched you crawl, we watched you walk. Yes, — we watched you kick a ball.*

Vc. *p mp*

Pno. *pp*

179 *f*

M. *We know your dreams, we know your strengths we know your weak-ness too.*

Vc. *p mp*

Pno. *mp*



181 *mp*

M. *You have been a lov - ing son to us*

Vc. *p con sord. pp*

Pno. *pp*



186 *cresc. poco a poco*

M. 

Vc. 

Pno. 

cresc. poco a poco

188

mf

M. You could nev - er dis - ap - point us. You_ will al - ways be - our son. The

Vc.

Pno. *mp*

190 *f*

M. dreams you car - ry are your own. Your life is yours and must be lived.

Vc.

Pno. *mf*

Build with sense of growing excitement

molto accel. **4+4+4**

M. 193

Vc. *mf*

Build with sense of growing excitement **4+4+4**

molto accel.

Pno. *p*

molto accel. **4+4+4**

J. 197 $\text{♩} = 120$

D. *f*

Vc. *f*

Pno. *p* $\text{♩} = 120$

The dreams I hold are ones you gave me. I will make those

I was there at your age, work-ing on the build-ings Break ing blocks and break - ing backs,

201

f

M. Re - mem - ber we love you. You will

J. dreams come true. I will be the great-est play er_____ this

D. crack-ing hands and drink - ing pints. Shout-ing with your fel low work - ers.

Vc.

Pno.

205

M. al - ways have a home, a home_____ here.

J. coun - try's e - ver seen The dreams I_____ hold

D. Tell - ing them you felt so right. play-ing match-es at the week - ends._____

Vc.

Pno.

209

M. You will al - ways have our love, have our love

J. 8 are ones_ you_ gave me. I will make those dreams come true.

D. Al-ways pray-ing, al ways hop ing hop ing that a club would see the

Vc.

Pno.

213

M. *ff*
here. We wish you ev-ry joy and dream, joy and

J. *ff*
I will be the great-est player this coun - try's e - ver

D. *ff*
light. I was made of fire_ then. A bo-dy that could run for - ev - er, for -

Vc.

Pno.

217 $\text{♩} = 116$ Broadly *ff*

M. dream. _____ You

J. seen. _____

D. ev - - - er. _____

Vc. _____

Pno. *ff* $\text{♩} = 116$ Broadly *mp*

221

M. helped me and helped your fath - er. You have been our pride and joy. You—

J. *ff* The dreams_ I_____ hold are

D. *ff* I wish you ev-ery

Vc. *f*

Pno. *p*

The musical score is written for five parts: Male (M.), Junior (J.), Double Bass (D.), Violoncello (Vc.), and Piano (Pno.). The key signature is B-flat major (two flats) and the time signature is 4/4. The Male part begins at measure 221 with the lyrics 'helped me and helped your father. You have been our pride and joy. You—'. The Junior part enters in measure 221 with the lyrics 'The dreams_ I_____ hold are'. The Double Bass part enters in measure 221 with the lyrics 'I wish you ev-ery'. The Violoncello part enters in measure 221 with a dynamic marking of 'f'. The Piano part enters in measure 221 with a dynamic marking of 'p'. The score includes various musical notations such as notes, rests, and dynamic markings.

225

M. _____ could ne - ver dis - a ppoint us. _____ You will al - ways

J. 8 ones _____ you _____ gave me I _____ will make those

D. joy and dream, I wish you ev - ery joy and dream, Joy and _____

Vc. *f*

Pno. *p*

The musical score consists of five staves. The first staff (M.) is a vocal line in treble clef with lyrics. The second staff (J.) is a vocal line in treble clef with lyrics. The third staff (D.) is a vocal line in bass clef with lyrics. The fourth staff (Vc.) is a violin line in bass clef with a dynamic marking of 'f'. The fifth staff (Pno.) is a piano line in grand staff (treble and bass clefs) with a dynamic marking of 'p'. The key signature has one flat (B-flat). The time signature is 3/4. The score is numbered 225 at the beginning of the first staff.

228 **molto rit.**

M. *ff*
be our son. You'll be *ff* our son. *fff*

J. *ff*
dreams come true. *ff* Come true. *fff*

D. *fff*
dream, joy, joy and dream.

Vc. *ff* *fff*

Pno. **molto rit.** *f* *ff* *fff*

Big City/Small Boy - Lonely

348

Scene 3

$\text{♩} = 110$

Jenny

Joey

Robbie

Female Voice 1

Female Voice 2

Male Voice 1

Male Voice 2

Chorus

ff Spurs! Spurs! We are

ff Spurs! Spurs! We are the

$\text{♩} = 110$

Violoncello

Piano

ff

8 *mp* So

R. *mp*

Cho. *fff* Spurs! We are Spurs! Spurs! Spurs! We are Spurs! We are the Spurs!

fff Spurs! Spurs! Spurs! We are the Spurs! the Spurs!

Pno. *pp*

16

R. *3* what do you think? You've seen your first match son. That'll be you son

Pno.

21 *Very smoothly* Jenny *mp* *p* *mp*

Jen. And so an - oth - er dream - er. I won - der if he

R. That'll be you.

Very smoothly

Vc.

Pno. *pp* *pp*

28

Jen. *p*
 knows yet, that he's just an-oth-er pros - pect. He looks a litt-le

Vc.

Pno. *p* *pp* *dim.*

34

Jen. *mf*
 fright-ened. Just an-oth-er small fish in our ve-ry big pond.

Vc.

Pno. *ppp* *sfz* *mp* *pp*

42

R. *mp* *mf*
 have you seen my dar-ling Jen-ny? Have you met my

Pno.

48

R. *dar-ling Jen- ny? Jen-ny's my niece and my fix-er and my do-er.*

Pno.

53

R. *She fix-es all my prob-lems and she'll fix you too. Jen-ny*

Pno. *pp*

60

R. *Jen-ny come and meet Jo-ey Ir-ish lad, gon-na be great.*

Pno. *mf*

65

R. *Ir-ish Ir-ish come and meet Jen- ny. my dar-ling Jen- ny?*

Pno. *f*

Deliberately

352

71

Jen. *mp* I won-der does he know yet,

R. *mp* *p* Cause her an-y trouble and I'll break your leg son

Vc. *p*

Pno. *pp* *p*

Deliberately

==

75

Jen. *p* How man-y come and go here. That Rob-bie won't re - mem - ber

Vc. *pp*

Pno. *pp* *dim.*

81 *mf*

Jen. if he does n't make it.

R. *mf*
We've got a lit-tle flat son, got a lit-tle flat

Vc. *mp*

Pno. *mp*



86 *mp*

Jen. He's just an-oth-er small boy

R. Jen-ny's got the keys son, Jen-ny's got the keys.

Vc. *p*

Pno. *p*

90 *mf* *subito pp* *mp*

Jen. in a big ci-ty. he seems ve-ry qui-et Not as brash as I ex

Vc. *pp* *ppp* *mp*

Pno. *p* *ppp*

96 *mf*

Jen. pect-ed. Nor-mal-ly they're boast-ing. Try-ing to be

Vc. *mf*

Pno. *mp* *cresc.* *mf*

100 *f* *3 + 3* *ff*

Jen. her-oes.

R. *f* Ear-ly in for train-ing son, ear-ly in for train-ing.

Vc. *f* *8va*

Pno. *f* *ff* *pp*

117 Jenny

Jen.

Robbie

R.

Chorus

mp *cresc. poco a poco* *mf*

Lon - don, Lon - don, Lon - don, Lon - don, Lon - don, Lon - don, Lon - don, Lon - don,

Cho.

mp *cresc. poco a poco* *mf*

Lon - don, Lon - don, Lon - don, Lon - don, Lon - don, Lon - don, Lon - don, Lon - don,

Vc.

pizz. *mp* *mf*

Pno.

subito ppp *pp* *cresc. poco a poco*

subito ppp *pp* *cresc. poco a poco*

119 *f* *ff* *accel.*

Cho. Lon- don, Lon- don, Lon- don, Lon- don, Lon- don, Lon- don, Lon- don, Lon- don, big— ci - ty, big— ci - ty,

Lon- don, Lon- don, Lon- don, Lon- don, Lon- don, Lon- don, Lon- don, Lon- don, big— ci - ty, big— ci - ty,

Vc. *f* *ff* *accel.*

Pno. *p* *8va* *mf* *mf*

Detailed description of the musical score: The score is for measures 119, 120, and 121. The Chorus (Cho.) and Violoncello (Vc.) parts are in bass clef. The Piano (Pno.) part is in treble and bass clef. The Chorus and Vc. parts have lyrics 'Lon- don, Lon- don, Lon- don, Lon- don, Lon- don, Lon- don, Lon- don, Lon- don, big— ci - ty, big— ci - ty,'. The Piano part has a piano (p) section in measures 119 and 120, and a mezzo-forte (mf) section in measure 121. An 8va marking is present above the Pno. staff in measure 120. Dynamics include f, ff, p, and mf. An acceleration (accel.) marking is present at the end of the Vc. and Pno. parts.

122

Cho.

big_ ci-ty, big_ ci-ty, big_ ci-ty, big_ ci-ty, big_ ci-ty, big_ ci-ty, big_ ci-ty, big_ ci-ty,

fff

big_ ci-ty, big_ ci-ty, big_ ci-ty, big_ ci-ty, big_ ci-ty, big_ ci-ty big ci-ty, big_ ci-ty,

big

Vc.

fff

arco

Pno.

Detailed description: The musical score is for measures 122 through 129. It is written for three parts: Chorus (Cho.), Violoncello (Vc.), and Piano (Pno.). The Chorus part is written on a single staff with two lines of lyrics. The lyrics are 'big_ ci-ty, big_ ci-ty, big_ ci-ty, big_ ci-ty, big_ ci-ty, big_ ci-ty, big_ ci-ty, big_ ci-ty,' on the first line and 'big_ ci-ty, big_ ci-ty, big_ ci-ty, big_ ci-ty, big_ ci-ty, big_ ci-ty big ci-ty, big_ ci-ty,' on the second line. The Vc. part is written on a single staff. It includes an 'arco' instruction at the end of the measure. The Piano part consists of two staves. The upper staff has a treble clef and the lower staff has a bass clef. The Piano part includes a 'fff' dynamic marking. The score is divided into measures by vertical bar lines. There are 8 measures in total, numbered 122 to 129. The key signature has one sharp (F#). The time signature is not explicitly shown but appears to be 4/4 based on the notation.

126

Tempo I ♩ = 110

pp

Cho.

big ci - ty.____

big ci - ty.____

Big____ ci - ty, big____ ci - ty

Lon - don, Lon - don, Lon - don, Lon - don,

Vc.

pizz.

ppp

Pno.



130

mp

M.V.1

Small boy, stu - pid boy,____

Cho.

mp

Big____ ci - ty, big____ ci - ty Big____ ci - ty, big____ ci - ty

mp

Lon - don, Lon - don, Lon - don, Lon - don, Lon - don, Lon - don, Lon - don, Lon - don,

Vc.

132

M.V.1

8

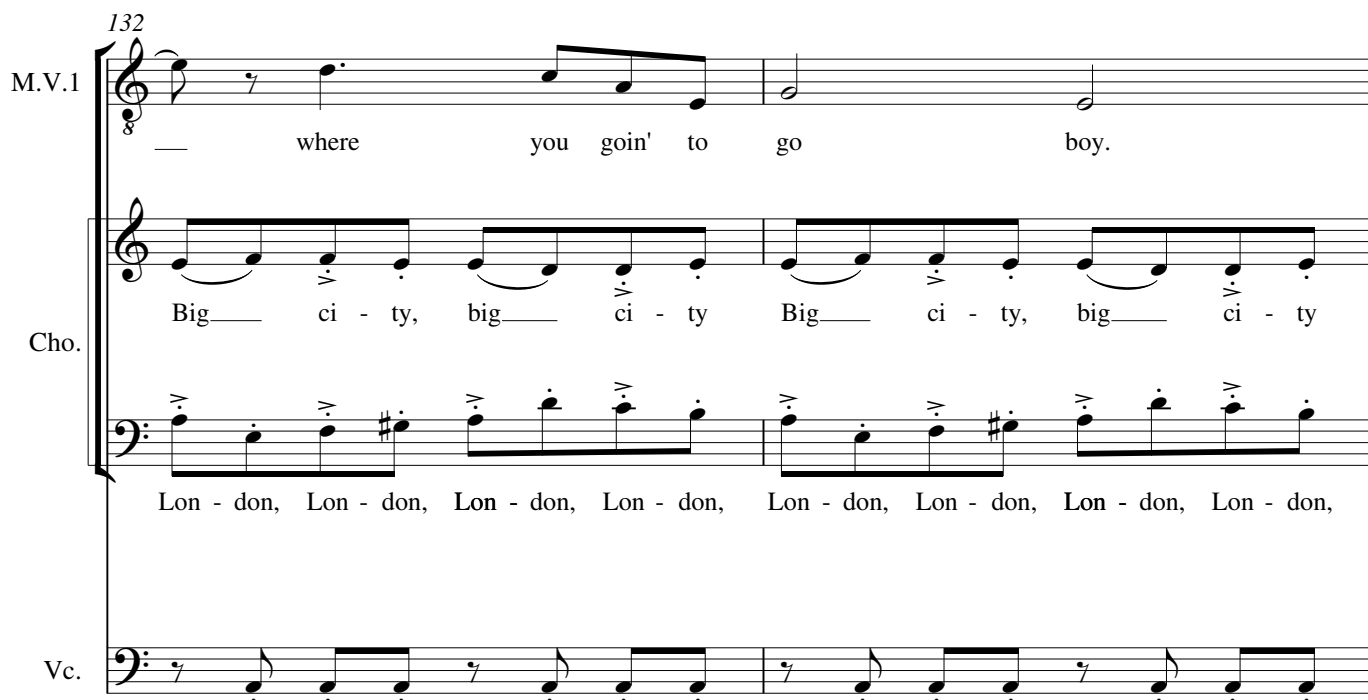
where you goin' to go boy.

Cho.

Big ci - ty, big ci - ty Big ci - ty, big ci - ty

Lon - don, Lon - don, Lon - don, Lon - don, Lon - don, Lon - don, Lon - don, Lon - don,

Vc.



134

F.V. 2

mp

Small town dream - er.

M.V.2

mf

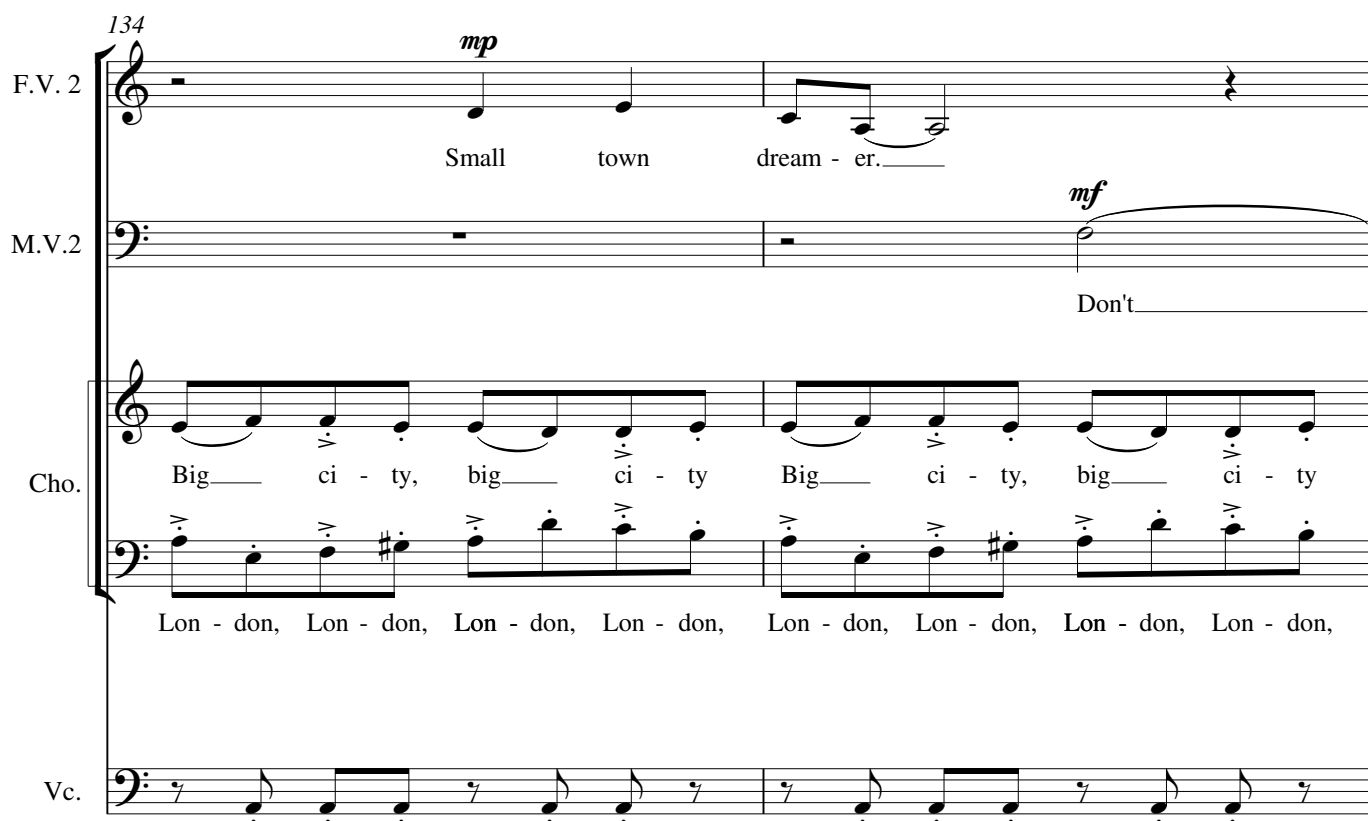
Don't

Cho.

Big ci - ty, big ci - ty Big ci - ty, big ci - ty

Lon - don, Lon - don, Lon - don, Lon - don, Lon - don, Lon - don, Lon - don, Lon - don,

Vc.



136

F.V.1 *mf* You're all a -

M.V.2 you re - al - ise boy,

Cho. Big ci - ty, big ci - ty Big ci - ty, big ci - ty

Lon - don, Lon - don, Lon - don, Lon - don, Lon - don, Lon - don, Lon - don, Lon - don,

Vc.



138

F.V.1 lone boy.

F.V.2 No one knows your

Cho. Big ci - ty, big ci - ty Big ci - ty, big ci - ty

Lon - don, Lon - don, Lon - don, Lon - don, Lon - don, Lon - don, Lon - don, Lon - don,

Vc.

140

F.V. 2

name boy.

M.V.1

mf

Small boy, stu - pid

Cho.

Big — ci - ty, big — ci - ty Big — ci - ty, big — ci - ty

Lon - don, Lon - don, Lon - don, Lon - don, Lon - don, Lon - don, Lon - don, Lon - don,

Vc.



142

M.V.1

boy, — where you goin' to go

Cho.

Big — ci - ty, big — ci - ty Big — ci - ty, big — ci - ty

Lon - don, Lon - don, Lon - don, Lon - don, Lon - don, Lon - don, Lon - don, Lon - don,

Vc.

mp

144 **molto rall.**

M.V.1 *boy.* ***ff***

Cho. Big ci - ty, big ci - ty big ci - ty.

Lon - don, Lon - don, Lon - don, Lon - don,

molto rall.

Vc. *arco* ***ff***

Pno. ***ff***

Slowly and deliberately
♩ = 72

147 ***mf***

Joe. This will be my Lon-don.

M.V.2 ***pp***
Ah

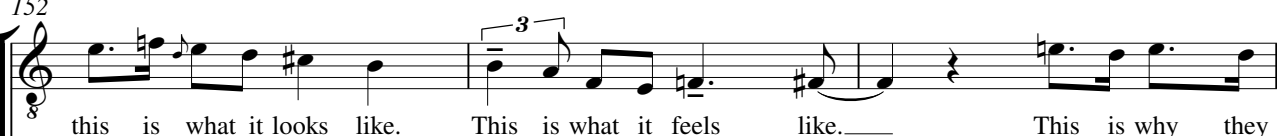
Cho. ***mp*** Big ci - ty, big ci - ty Big ci - ty, big ci - ty Big ci - ty, big ci - ty Big ci - ty, big ci - ty ***pp***
Ah Mm

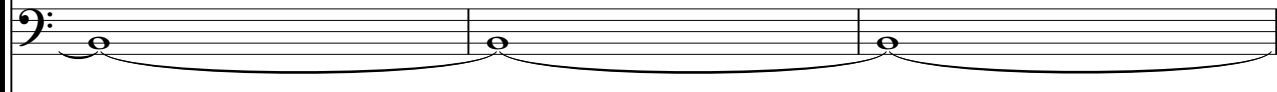
Slowly and deliberately
♩ = 72

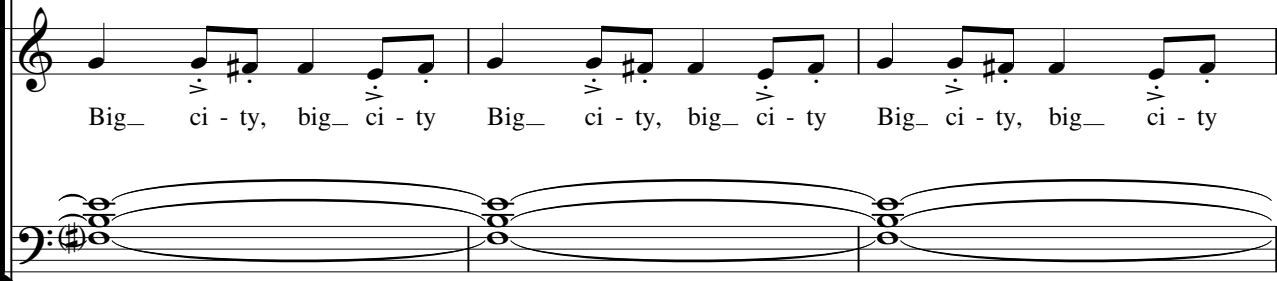
Vc. ***ppp***

Pno. ***ppp***

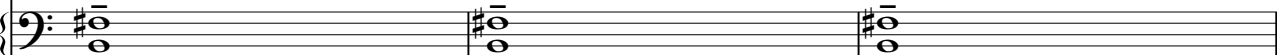
152

Joe. 
 8 this is what it looks like. This is what it feels like. This is why they

M.V.2 

Cho. 
 Big ci - ty, big ci - ty Big ci - ty, big ci - ty Big ci - ty, big ci - ty

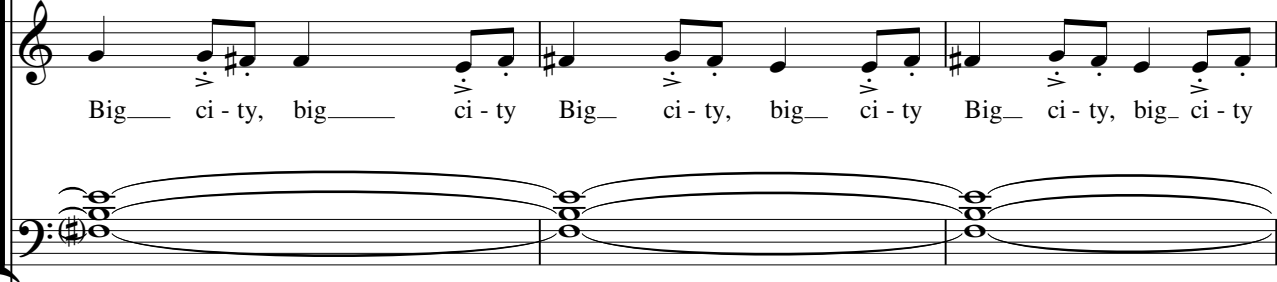
Vc. 

Pno. 

155

Joe. 
 8 warned me. My moth-er and my fa-ther. They knew that I would feel this. Knew I

M.V.2 

Cho. 
 Big ci - ty, big ci - ty Big ci - ty, big ci - ty Big ci - ty, big ci - ty

Vc. 

Pno. 

158 *mf* *poco rit.* *f*

Joe. had a weak-ness. This will be my Lon don. But I will make it through this.

M.V.2 *pp*

Cho. *p* Big ci-ty, big ci-ty Big ci-ty, big ci-ty Big ci-ty, big ci-ty Big ci-ty, big ci-ty

pp

Vc. *poco rit.*

Pno.

162 *A little faster* ♩ = 100 *ff* *f*

Joe. When I saw that match to -

M.V.2 *p* Big, big, big, big, big, big,

Cho. *f* Big, big ci-ty, big, big ci-ty Big, big ci-ty, big, big ci-ty Big, big ci-ty, big, big ci-ty

p Big ci-ty, Big ci-ty, big ci-ty, big ci-ty big ci-ty, big ci-ty,

A little faster ♩ = 100 *pp*

Vc. *pp*

Pno. *pp*



168

Joe.

I can hear that crowd roar. I can feel the heat of the noise on my back.

M.V.2

big, big, big, big, big,

Cho.

Big, big ci ty, big, big ci - ty Big, big ci ty, big, big ci - ty Big, big ci - ty, big, big ci-ty

big ci -ty, big ci - ty, big ci - ty, big ci - ty, big ci - ty, big ci - ty,

Vc.

Pno.

171

Joe. *8*
I'm run-ning on that pitch. They're sing-ing out my name. I'll score those goals for you

M.V.2
big,___ big,___ big,___ big,___ big,___ big,___

Cho.
Bigbig ci -ty, bigbig ci-ty Big, big ci -ty, big, big ci - ty Big, big ci - ty, big, big ci-ty
big ci - ty, big ci - ty, big ci - ty, big ci - ty, big ci - ty, big ci - ty,

Vc.

Pno.

174

Joe. *8*
Dad. I'll make you feel so proud Mam._____ *molto rit. pp*

M.V.2
big,___ big,___ big,___ big,___ big,___ *pp*

Cho.
Big, big ci -ty, big, big ci - ty Big, big ci - ty, big, big ci - ty Big, big ci - ty.____ *pp*
big ci - ty, big ci - ty, big ci - ty, big ci - ty, big ci - ty.____ *pp*

Vc.

Pno.

molto rit. pp

177 *Slowly and deliberately* ♩ = 72

Joe. *Sadly* *p* But to-night I'm lone - ly. *ppp* So

Cho. *p* Big ci - ty, big ci - ty, Big ci - ty, big ci - ty, Big ci - ty, *fp* *pp*

Ah

Vc. *Slowly and deliberately* ♩ = 72 *Sadly* *pp*

The musical score is written for three parts: Joe (soprano), Chorus (SATB), and Violoncello (Vc.). The key signature has one sharp (F#) and the time signature is 4/4. The tempo is marked 'Slowly and deliberately' with a metronome marking of ♩ = 72. The score begins at measure 177. Joe's part starts with a whole rest, followed by a half rest, then a melodic line starting on G4, moving up stepwise to B4, then a half note A4, and ending with a quarter note G4. The Chorus part has a vocal line starting on G4, moving up stepwise to B4, then a half note A4, and ending with a quarter note G4. The piano line for the Chorus starts on G3, moving up stepwise to B3, then a half note A3, and ending with a quarter note G3. The Violoncello part starts with a whole rest, followed by a half rest, then a melodic line starting on G3, moving up stepwise to B3, then a half note A3, and ending with a quarter note G3. Dynamics include *p* (piano), *ppp* (pianissimo), *fp* (fortissimo), and *pp* (pianissimo).

181 **Dreamlike**

Joe. 8 this is how you felt Dad.

M.V.2 Break ing blocks and break - ing backs,

Cho. *ppp* Big, big

ppp Big, big

Dreamlike

Vc. pizz.

Pno. *ppp* *p* *ppp* *sfz* *ppp*

186

M.V.2

crack-ing hands and drink - ing pints. I was made of

cho.

ci - - - ty, Big, big

ci - - - ty, Big, big

Vc.

Pno.



190

M.V.2

fire_ then. A bo - dy that could run for - e - ver.

cho.

ci - - - ty, Big,

ci - - - ty, Big,

Vc.

Pno.

193 *pp*

M.V.2 *3* *3* *3*

Break ing blocks and break - ing backs, crack-ing hands and drink - ing pints.

Cho. *big* *ci - - ty,*

Vc.

Pno.



197 *pp* *p*

M.V.2 *pp* *p*

I was sick with lon - lin ness. I ne - ver got the chance I want ed.

Cho. *big* *ci - - ty,* *big* *ci -*

Vc.

Pno. *ppp* *pp* *pp*

202 *mf* 372

M.V.2

Now my bo - dy's feels like wa - ter.

Cho.

ty, big ci - ty,

Vc.

Pno.

mp *mp* *mp*



207 *cresc. molto* *ff* *molto accel.*

Joe.

But I will find the things that I need.

molto accel.

Vc.

arco *f*

Pno.

f *f* *f*

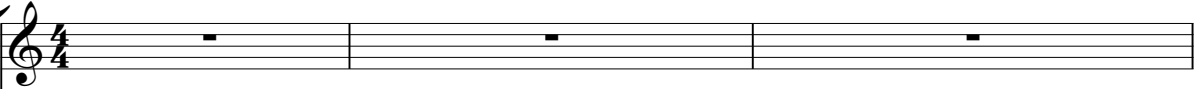
The Stiffs

374

Menacingly ♩ = 70

Scene 4

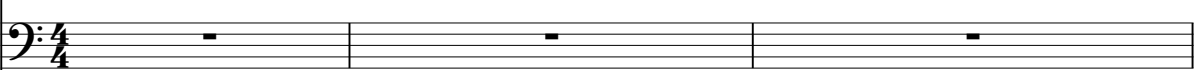
Jenny



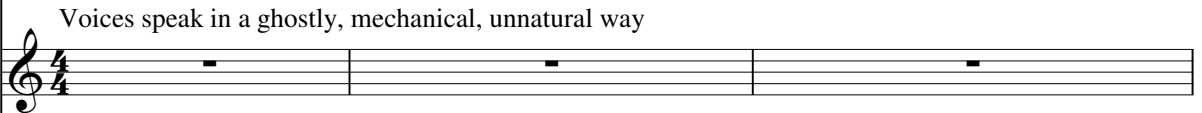
Joey



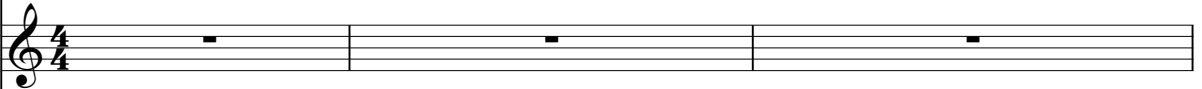
Robbie



Female Voice 1



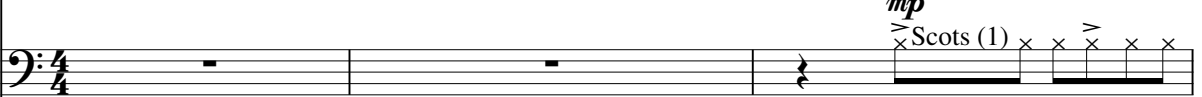
Female Voice 2



Male Voice 1



Male Voice 2



Chorus

mp *pp* *pp* *pp*

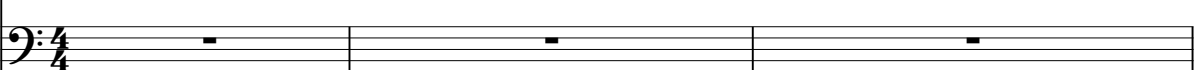
pp Hiss *pp* Bar - ce-lo-na this is

In the stiffsssssss *zzzzzzzzzz*

pp Hiss *pp*

In the stifsssssss *zzzzzzzzzz*

Violoncello



Marimba

Menacingly ♩ = 70

p

Piano

pp

Ped.

4

Cultured (2)
mp

F.M.1 *Not Ma- drid?*

Cockney (4)
mp

F.M.2 *No gla-mah 'ere.*

Liverpool (3)
mp

M.V. 1 *Not An-field*

M.V. 2 *not.*

Cho.

mf *Hiss*
In the stiffssssss

ZZZZZZZZZZ

mf *Hiss*
In the stifssssss

ZZZZZZZZZZ

Mar.

mp

Pno.

mp
Ped.

The musical score is written for five vocal parts, a maracas part, and a piano accompaniment. The vocal parts are labeled F.M.1, F.M.2, M.V.1, M.V.2, and Cho. (Chorus). The maracas part is labeled Mar. and the piano part is labeled Pno. The score is in 4/4 time. The vocal parts have lyrics: F.M.1: "Not Ma- drid?"; F.M.2: "No gla-mah 'ere."; M.V.1: "Not An-field"; M.V.2: "not."; Cho.: "In the stiffssssss". The maracas part has a dynamic marking of *mp*. The piano part has a dynamic marking of *mp* and a pedal marking of *Ped.*. The score includes various musical notations such as notes, rests, and dynamic markings.

8 *ff*

Cho. The league of the

ff

The league of the

Mar. *p*

Pno.



10 *p*

Cho. liv - ing dead. Oo/ee

p

liv - ing dead. Oo/ee

Vc. sul pont. *ppp*

Mar.

Pno.

14

F.M.1 *f* Cultured (2)
re-serve team foot-ball

M.V. 2 *f* Scots (1)
There are no spon-sors in this league.

Cho.

Vc.

Mar. *f*

Pno. *f* 3 *8va*

17

F.M.1

has no fans.

M.V. 1

Liverpool (3)

f

Run-down, rust-ing foot ball grounds.

Cho.

Vc.

Mar.

Pno.

5

6

20 ***f*** Cockney (4)

F.M.2

No tel e-vis-ion cam-ra's 'ere.

Cho.

Vc.

Mar.

Pno.

8va

22

Cho.

Vc.

Pno.

f

f

3

3

$\text{♪} = \text{♪}$

25

Cho.

Vc.

Mar.

Pno.

mp

ppp

mf

p

The musical score for measures 25-28 is as follows:

- Measure 25:** Key signature: one sharp (F#). Time signature: 2/4. The Piano part begins with a triplet of eighth notes (F#, A, C) in the right hand and a triplet of eighth notes (F#, A, C) in the left hand. The Maracas part has a rest. The Choir and Violoncello parts have rests.
- Measure 26:** Time signature: 2/4. The Piano part continues with a triplet of eighth notes (F#, A, C) in the right hand and a triplet of eighth notes (F#, A, C) in the left hand. The Maracas part has a rest. The Choir and Violoncello parts have rests.
- Measure 27:** Time signature: 6/8. The Piano part has a rest. The Maracas part has a rest. The Choir and Violoncello parts have rests.
- Measure 28:** Time signature: 6/8. The Piano part has a rest. The Maracas part has a rest. The Choir and Violoncello parts have rests.

29

F.M.1

hope - - ful, hope -

F.M.2

mp Brok - en *mf* brok - en,

M.V. 1

p Stiff *mp* stiff,

M.V. 2

p Dam-aged, _____ *mp* dam aged, _____

Mar.

mp *mf*

Pno.

32

F.M.1

ful, hope - - ful,

F.M.2

brok - en

M.V. 1

stiff,

M.V. 2

dam aged,

Mar.

Pno.

pp

35

F.M.1 *f* hope - - ful, hope -

F.M.2 *f* brok - en, *f* brok - en,

M.V. 1 *mf* stiff, *f* stiff,

M.V. 2 *mf* dam - aged, *f* dam aged,

Mar. *f*

Pno. *p* *mp*

38 *mf* 384

R. *mf* 3 3 3

Who've we got in the stiffs to-night then?

F.M.1 ful,

M.V. 2

Mar.

Pno. *fff* *ppp* *8va*



42 *mf*

Jen. *mf*

Ley-ton Or-i-ent on their patch.

R. Oh love-ly, dog shit park. Tell them I'll be out to watch

Pno. *ppp*

48 $\text{♩} = \text{♩}$

F.M.1 $\text{♩} = \text{♩}$ hope -

F.M.2 *mp* Brok - en

M.V. 1 *p* Stiff

M.V. 2 *p* Dam aged, _____

Vc. pizz. *mp*

Mar. *mp*

$\text{♩} = \text{♩}$

Pno. *ppp*

51

mf

F.M.1 ful, hope - - ful,

mf

F.M.2 brok - en,

mp

M.V. 1 stiff,

mp

M.V. 2 dam aged, _____

mf

Cho. Scraps of fields and raz - or wire Dis -

mf

Scraps of fields and raz - or wire Dis -

Vc.

Mar.

Pno. *pp*

54 **poco accel.** *mf*

F.M.1 hope - - ful, hope -

F.M.2 brok - en brok - en, *mf*

M.V. 1 stiff, stiff, *mp*

M.V. 2 dam aged, _____ dam- aged, _____ *mp*

Cho. *f* used lots and run - down flats emp-ty fac - to - ries. Shut-tered shops.

f used lots and run - down flats emp-ty fac - to - ries. Shut-tered shops.

Vc. *mf* **poco accel.**

Mar. *mf*

Pno. *p* *mp*

57

F.M.1 ful, hope - - ful,

F.M.2 brok - en

M.V. 1 stiff,

M.V. 2 dam aged,

Cho. *ff* this is where the stiffs are played, the stiffs are played the stiffs

Vc. *f* this is where the stiffs are played, the stiffs are played the stiffs

Mar. *f*

Pno. *mf*

60 $\text{♩} = 100$

Jen. *f* This is where it starts and ends.

F.M.1 *f* hope - - ful,

F.M.2 *f* brok - en

M.V. 1 *f* stiff,

M.V. 2 *f* dam aged, _____

Cho. are played, the stiffs are played. stiffs are played.

Vc. are played, the stiffs are played. stiffs are played.

Mar. $\text{♩} = 100$

Pno. *f* *p* 8va

63

Jen. The nurse - ry and the grave - yard. Young wan - na - bees and

Pno.

8va

3

65

Jen. has-beens mix - ing with the injured stars.

Cho. Dress-ing rooms with brok en win - dows.

Vc. Dress-ing rooms with brok en win - dows.

Pno.

8va

3

mp

68

F.M.2 *f* Or they

M.V. 1 *f* 'Cause the boil - ers bust in - nit?

Cho. Peel-ing paint and no hot showers.

Vc. Peel-ing paint and no hot showers.

Mar. *mf* 3 3

Pno. *8va* 3 3 3

71

F.M.2

can't af - ford the oil.

Cho.

On a pox-y car-park pitch_ Half the flood-lights miss-ing.

Vc.

Mar.

mf

Pno.

mf



75

Jen.

f

Wan-a - bees, has beens, nev - er - was - beens. Dreams being born while oth - ers

Mar.

f

Pno.

f

77

Jen. *die.*

Cho. Old hacks kick - ing lumps from kids._____ Know-ing that their con-tract's

Vc. *mp*

Pno. *mp*



80

Jen. Hope and des - per - a - tion meet-ing on pitch - es up and down the

Cho. up

Vc. up

Mar. *8va*

Pno. *3*

Reverently ♩ = 80

82

Jen. coun - try.

Joe. *p* When I was a kid I

Cho. Bat - tles fought with no - one watch - ing.


Vc. *arco* *pp*

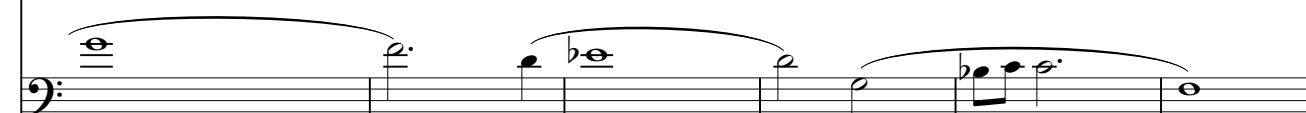
Mar. *8va* *3*


Pno. *8va* *3* *pp*

Reverently ♩ = 80

85

Joe.  dreamed a-bout Old Traf - ford, Ber - na - bau, Wem - bly.

Vc. 

Pno. 



91

Joe.  Said those names like prayers. _____ Le-gen-da-ry pla - ces that you know _____ are real. But some-how

Vc.  *p*

Pno. 

95

Brightly ♩ = 100

Jen.

Mac - cles - field and Ley - ton

Joe.

ne-ver are.

Vc.

Brightly ♩ = 100

Mar.

8va

mf

8va

8va

Pno.

f

mf

3

3

3

3

98

Jen. O - ri - ent, Hud - ders-field and Hull. No - one knows where their

Mar. *8va*

Pno. *8va*

100

rfz *rfz*

Jen. stiffs play. Hope and des - per - a - tion

f *f* *f*

Cho. But by Christ are they real. Scraps of fields and raz - or wire

f *f* *f*

But by Christ are they real. Old hacks kick - ing lumps from kids., _____

Vc. *f*

Mar. *f*

Pno. *mf* *8va*

102

Jen. meet - ing. Dreams being born while oth - ers die.

Joe. Mac - cles - field and Ley - ton O - ri - ent, Hud - ders - field and

Cho. Dis - used lots and run - down flats emp - ty fac - t'ries

Old hacks kick - ing lumps from kids, Old hacks kick - ing

Vc.

Mar.

Pno. *8va*

104

Joe. 
 8 Hull. Mac-cles - field and Ley - ton O-ri - ent,

Cho. 
 Shut-tered shops. this is where the stiffs are played, the stiffs are played


 lumps from kids. Know - ing that their, Know-ing that their con - tract's up.

Vc. 

Mar. 
f 3 3 3

Pno. 
 3 3 3

106

Jen.  Hope and des - per - a - tion meet - ing. Dreams being born while oth - ers

Joe.  Hud - ders - field and Hull.

Cho.  this is where the stiffs are played, the stiffs are played the stiffs are played
Know - ing that their, Know - ing that their, Know - ing that their con - tract's up

Vc. 

Mar. 

Pno. 

Recitative- like

108

Jen. *die.*

R. *Right then Right then line 'em up then, line 'em up.*

F.M.1 *Whistle fff*

Pno. *pp* **Recitative- like**



114

R. *Po-si-tions lads you know the or-ders. Mc-Bride in goals, use them shoul-ders*



118

R. *Cur-ry as cap-tain, show your pride. Ir-ish take those legs and*

Pno.



123

R. *get them moving. All a-round the mid - field son. Je-ny, Jen-ny take a note. To*

Pno.

132 *f* Shouted
needs his milk. Looks as if he's blood - y starv - ing.

Voices speak in a ghostly, mechanical, unnatural way

[illegible]

F.M.1 *gins.*

F.M.2 *gins.*

M.V. 1 *gins.*

M.V. 2 *gins.*

Cho. *niente*

Vc. *niente*

Mar. *pp* *ppp* *pppp* *niente*

Pno. *niente*

The musical score is arranged in a system with eight staves. The first four staves (F.M.1, F.M.2, M.V. 1, M.V. 2) are for woodwinds and strings, each marked 'gins.'. The fifth staff (Cho.) is for choir, marked 'niente'. The sixth staff (Vc.) is for violin, marked 'niente'. The seventh staff (Mar.) is for maracas, with dynamic markings *pp*, *ppp*, and *pppp* in the first, second, and third measures respectively, and 'niente' in the fourth. The eighth staff (Pno.) is for piano, marked 'niente'.

Wear it with Pride

Scene 5

Plodding ♩ = 100

Jenny

Joey

Robbie

Chorus

Ball, ball, kick a ball.

Violoncello

Marimba

Piano

Plodding ♩ = 100

8

Joe. *mf* Run-ning round like head-less chick-ens. Wish they'd

Ch. *mp* Ball, ball. *mp* Ball! *mp* Ooooh

Ball, ball, kick a ball. Ball, ball, kick a ball.

Mar.

Pno. *pp*

The musical score is arranged in four systems. The first system features Joe's vocal line (treble clef) and the Chorus's vocal line (treble and bass clefs). Joe's line begins with a rest for 8 measures, then enters with a melody. The Chorus's line starts with a melody in the treble and a bass line. The second system continues the vocal parts. The Chorus's treble part has a long note with a slur. The third system shows the Chorus's bass line and the Piano's accompaniment. The Piano part consists of a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. The fourth system continues the Piano's accompaniment.

15

Joe. *8*
pass the ball to me. The op-pos-it-ion have our num-ber. Need to turn this game a -

Ch.
Ball, ball, kick a ball. Ball, ball, kick a ball. Ah Ball,
Ball, ball, kick a ball. Ball, ball, kick a ball. Ball, ball, Ah

Mar.

Pno. *p*

The musical score is for a song, likely a soccer-themed anthem. It features four staves: Joe's vocal line, Chorus vocal lines (treble and bass), a Maracas (Mar.) line, and a Piano (Pno.) accompaniment. The key signature has one flat (B-flat), and the time signature is 4/4. The score begins at measure 15. Joe's line starts with a treble clef and a key signature change to B-flat. The Chorus lines use both treble and bass clefs. The Maracas line consists of rhythmic patterns with accents. The Piano accompaniment features chords in the right hand and single notes in the left hand, marked with a piano (*p*) dynamic.

21

Joe. *8* round. _____ McBride saves us a- gain! *3*

Ch. ball, kick a ball. Ball, ball, lose a ball. Ah Ball, ball kick a ball, ball ball kick a

kick a ball, ball, ball lose a ball. Ball ball kick a ball, ball, ball kick a ball. Ah

Mar. *3* *f*

Pno. *pp*

Detailed description: This is a musical score for a scene involving three characters: Joe, the Chorus (Ch.), and the Piano (Pno.). Joe's part is a single melodic line in treble clef, starting with a measure rest, followed by a half note, a quarter note, and a half note. The lyrics are 'round. McBride saves us a- gain!'. The Chorus has two parts: a vocal line in treble clef and a piano accompaniment line in bass clef. The vocal line has lyrics 'ball, kick a ball. Ball, ball, lose a ball. Ah Ball, ball kick a ball, ball ball kick a'. The piano accompaniment line has lyrics 'kick a ball, ball, ball lose a ball. Ball ball kick a ball, ball, ball kick a ball. Ah'. The Piano part features a rhythmic accompaniment with chords and a melodic line. The score includes various musical notations such as treble and bass clefs, time signatures, and dynamic markings like 'pp' and 'f'.

Robbie

29 *f*

R. *f*

Blast it. What are they do- ing? Is this foot- ball, or is this tor- ture? *p* *f*

Ch. ball. Ooooh

mp

Ball, ball, kick a ball. Ball, ball,

Mar. *f*

Pno.

The musical score is for a song, likely "The Ballad of the Green Berets" based on the lyrics. It features four staves: Robbie (R.), Chorus (Ch.), Maracas (Mar.), and Piano (Pno.). The score is in 2/4 time and consists of 29 measures. Robbie's part is in the bass clef, starting with a forte (f) dynamic and a triplet of eighth notes. The Chorus part is in the treble clef, starting with a half note and a half rest, followed by a long note. The Maracas part is in the treble clef, starting with a half note and a half rest, followed by a long note. The Piano part is in the bass clef, starting with a half note and a half rest, followed by a long note. The lyrics are: "Blast it. What are they do- ing? Is this foot- ball, or is this tor- ture? ball. Ooooh Ball, ball, kick a ball. Ball, ball,". The score includes various musical notations such as triplets, dynamics (f, mp, p), and articulation marks.

34 *mf*

Joe. *mf*
Run-ning round like head-less chick-ens. Wish they'd pass the ball to me. The oppos it-ion

Ch *p* *mf*
Ball, ball, kick a ball. Ball, ball, kick a

kick a ball. *mf*
Ball, ball, kick a ball. Ball, ball, kick a ball.
Becoming chaotic

Mar. *f*
f

Pno.

The musical score is for a piece titled 'Becoming chaotic'. It features four parts: Joe (vocals), Chorus (vocals), Maracas (Mar.), and Piano (Pno.). The score begins at measure 34. Joe's part starts with a melody in G major, marked *mf*. The Chorus part has two staves, with the top staff marked *p* and the bottom staff marked *mf*. The Maracas part is marked *f* and consists of a rhythmic pattern. The Piano part is marked *f* and consists of a rhythmic pattern. The lyrics for Joe are 'Run-ning round like head-less chick-ens. Wish they'd pass the ball to me. The oppos it-ion'. The lyrics for the Chorus are 'Ball, ball, kick a ball. Ball, ball, kick a'. The lyrics for the Maracas part are 'kick a ball. Ball, ball, kick a ball. Ball, ball, kick a ball. Becoming chaotic'.

40

Joe. *f*

have our num - ber. Need to turn this game a round. _____

Robbie *f*

Blast it. What are they do- ing? Is this foot- ball, or is this tor- ture?

Ch *f*

ball. Ball, ball, kick a ball. Ball, ball, kick a ball. Ball, ball, kick a

f

Ball, ball, kick a ball. Ball, ball, kick a ball. Ball, ball, kick a ball.

Mar. *f ff*

Pno. *mf*

Detailed description of the musical score: The score is for a musical piece, likely a song or play. It features five parts: Joe (soprano), Robbie (alto), Chorus (tenor/bass), Piano/Maracas (Piano/Maracas). The key signature is one flat (B-flat). The time signature changes from 5/8 to 2/4. Joe's part starts with a treble clef and a key signature of one flat. Robbie's part starts with a bass clef and a key signature of one flat. The Chorus part has two staves, one in treble and one in bass clef. The Piano/Maracas part has two staves, one in treble and one in bass clef. The score includes lyrics for each part. Dynamics include forte (f), fortissimo (ff), and mezzo-forte (mf). The score is numbered 40 at the beginning of the first staff.

46

R.

Ch.

Mar.

Pno.

ball. Ball, ball, kick a ball. Ball, Bang!

Ball, ball, kick a ball. Ball, ball, Bang!

Scream!

Cur-ry's gone and

Ah

Ah

rit. 412

mf *3*

fff *mf* *p*

fff *mf* *p*

mp

sfz *mp* *ppp*

55 - -

R. *f*

done his ham-string. Can you walk son, can you walk?__ Jen - ny,

Ch Ah

Mar. *f*

Pno.

Detailed description: This musical score block contains four staves. The first staff, labeled 'R.', is in bass clef and contains the lyrics 'done his ham-string. Can you walk son, can you walk?__ Jen - ny,'. It features a forte dynamic 'f' at the end and includes triplet markings over the eighth notes in measures 56 and 57. The second staff, labeled 'Ch.', is in treble clef and contains the lyric 'Ah'. The third staff, labeled 'Mar.', is in treble clef and contains a forte dynamic 'f'. The fourth staff, labeled 'Pno.', is in bass clef and contains sustained chords. The key signature has one flat (B-flat), and the time signature is 4/4.

60

R. *ff*

Jen-ny get him the ice-pack. Jen-ny Jen-ny, get me an as-prin.

Ch

Ah

Ah

Mar.

ff

Pno.



$\text{♩} = 120$

66 *mf* Suddenly gets new energy

Joe. *mf*

He's giv en me the cap-tain's arm-band. Ev-en though I'm just a

Mar. $\text{♩} = 120$ *mf* Suddenly gets new energy

Pno. *ppp*

ppp

73

Joe. 
kid. Wear it with pride is what he told me. _____

R. 
What the hell is he do-ing?

Ch 
Ball, ball. Ball! _____ Ooooh _____


Ball, ball, kick a ball. Ball, ball, kick a ball. Ball, ball,

Mar. 

Pno. 

80 *mf*

Joe. He gave me the cap-tain's arm-band. Ev-en though I'm just a

R. is he mad or is he stu-pid?

Ch. Ball, ball, kick a ball. Ball, ball, kick a

kick a ball. Ball, ball, kick a ball. Ball, ball, kick a ball.

Mar.

Pno.

The musical score is written for five parts: Joe, R., Ch., Mar., and Pno. The time signature is 8/8. The key signature has one sharp (F#). Joe's part is in the treble clef and includes the lyrics "He gave me the cap-tain's arm-band. Ev-en though I'm just a". R.'s part is in the bass clef and includes the lyrics "is he mad or is he stu-pid?". Ch.'s part is in the treble clef and includes the lyrics "Ball, ball, kick a ball. Ball, ball, kick a". The Mar. part is in the treble clef and includes the lyrics "kick a ball. Ball, ball, kick a ball. Ball, ball, kick a ball.". The Pno. part is in the bass clef and includes the lyrics "kick a ball. Ball, ball, kick a ball. Ball, ball, kick a ball.". The score includes musical notation for each part, including notes, rests, and dynamic markings.

86

Joe. *8* kid. Wear it with pride is what he told me._____

Ch *mf* ball. Ball, ball, kick a ball. Ball, ball, kick a ball.

mf Ball, ball, kick a ball. Ball, ball, kick a ball.

Vc. *mp*

Mar.

Pno.

93

Joe. *8* No more wait-ing for a pass. I own this pitch. I

Ch *(3 + 2)* Ball, stroke a ball, ball. Ball, love that ball._____

(3 + 2) ball, stroke a ball, ball, ball love that ball._____

Vc.

Pno.

98

Joe. *8* own the ball. I will run and I will work. I'll wrap this game a - round me.

Ch. *(3 + 2)* Ball, stroke a ball, ball. Ball, love that ball. Ball, stroke a *(3 + 2)*

(3 + 2) Ball, stroke a ball, ball, Ball love that ball. Ball stroke a

Vc.

Pno.



104

Joe. *8* I'm big-ger than the pitch. I'm con-trol-ling eve-ry-thing. Chas-ing play-ers and *cresc. poco a poco*

Ch. *(3 + 2)* ball, ball. Ball, love that ball. Ball, stroke a *(3 + 2)*

ball, ball, Ball love that ball. Ball stroke a

Vc.

Pno.

109

Joe. *8* mak-ing tack-les. Giv-ing or-ders, mak-ing pas-ses. I'm in that zone. I can't be

R. What the hell is he

Ch. ball, ball. Ball, love that ball. Ball, stroke a ball, ball. (3 + 2)

Vc. *mf*

Pno. *pp*

115

Joe. *f* beat - en. *mf* I am o-ver all the play-ers. I pull their

R. do-ing? is he mad or is he brill-iant?

Ch. Ball, love that ball. Ball, stroke a ball, ball. Ball, love that (3 + 2)

Vc. *mp*

Pno. *mp*

121

Joe. strings. They run for me. The op-pos-i-tion fall a - sun -

Ch. ball. Ball, stroke a ball, ball. Ball, love that ball.

ball stroke a ball Ball stroke a ball ball ball stroke a ball

Vc.

Pno.

128

Joe. der. I will turn this game a - round.

Ch. Ball, stroke a ball, ball. Ball, love that ball. Ball, stroke a

Ball stroke a ball ball Ball stroke a ball. Stroke a

Vc.

Pno. poco rit. ppp

Dreamlike

134 $\text{♩} = 80$

Joe. *p* (3 + 2)
Mc-Bride is send - ing up a

Ch *pp*
ball, Ball, love that ball. Ball, stroke a

pp
ball. Ball, love that ball. Ball, stroke a

Dreamlike
 $\text{♩} = 80$

Pno.

139

Joe. *8* long one. I turn and catch it as it lands. I

Ch. ball, Ball, love that ball. Ball, stroke a

ball, con sord. Ball, love that ball. Ball stroke a

Vc. *pp*

Mar.

Pno.

144

Joe. 8 knew be - fore I hit it. Ev - en

Ch ball, Ball, love that ball._____

ball,_____ Ball, love that ball._____

Vc.

Mar.

Pno.

This musical score is for a song, starting at measure 144. It is written in 2/4 time with a key signature of one sharp (F#). The score includes parts for Joe (soloist), Chorus (Ch.), and Piano (Pno.). Joe's part is in the treble clef, starting with a piano (p) dynamic. The Chorus part is in the treble and bass clefs, with lyrics "ball, Ball, love that ball." and a long note. The Piano part is in the treble and bass clefs, with a piano (p) dynamic. The score is divided into four measures. The first measure has a piano (p) dynamic. The second measure has a piano (p) dynamic. The third measure has a piano (p) dynamic. The fourth measure has a piano (p) dynamic. The score ends with a double bar line.

148

Joe. if my eyes were closed.

Ch. Ball, stroke a ball, Ball, love that ball.

Vc. Ball, stroke a ball, Ball, love that ball.

Mar. *ppp*

Pno.

molto rit. *cresc. molto* **fff**

153

Ch. *mf* O!!!!

Ch. *mp* *cresc. molto* **fff** Goal!!!!

160 A Tempo ♩ = 120

Joe. *f* I'm in that zone._____

Ch. *mf* Ball, stroke a ball, ball. Ball, love that ball._____ Ball, stroke a

mf Ball stroke a ball, ball, Ball love that ball._____

Mar. *mf*

Pno. A Tempo ♩ = 120 *pp*

Detailed description: This is a musical score for a song. It features four staves. The first staff is for Joe, in 5/8 time, with a forte (f) dynamic. The second staff is for the Chorus, in 5/8 time, with a mezzo-forte (mf) dynamic and lyrics. The third staff is for the Marching Band (Mar.), in 2/4 time, with a mezzo-forte (mf) dynamic. The fourth staff is for the Piano (Pno.), in 5/8 time, with a piano-piano (pp) dynamic. The tempo is marked as A Tempo, 120 beats per minute. The key signature has one flat (B-flat). The score includes various musical notations such as rests, notes, and beams.

166

Joe. *8* — I can't be beat - en. The

R. What the hell has he done? is he good or am I brill- iant?

Ch. ball, ball. Ball, love that ball. Ball, stroke a ball, ball.
 Ball stroke a ball, ball. Ball stroke a ball. Ball stroke a
 senza sord.

Vc. *mf*

Mar. *mf*

Pno. *pp*

Detailed description of the musical score: The score is for a musical piece starting at measure 166. It features six staves: Joe (Soprano), R. (Bass), Ch. (Chorus), Vc. (Violoncello), Mar. (Maracas), and Pno. (Piano). The time signature is 2/4. Joe's part has a melodic line with lyrics 'I can't be beat - en.' and 'The'. R.'s part has a bass line with triplets and lyrics 'What the hell has he done? is he good or am I brill- iant?'. The Chorus part has a call-and-response style with lyrics 'ball, ball. Ball, love that ball. Ball, stroke a ball, ball.' and 'Ball stroke a ball, ball. Ball stroke a ball. Ball stroke a senza sord.'. The Vc. part has a melodic line with a *mf* dynamic. The Mar. part has a rhythmic line with a *mf* dynamic. The Pno. part has a complex texture with chords and a *pp* dynamic.

172

Joe. *f*
op-pos-i - tion fell a - sun - der. I have turned this game a -

Ch.
Ball, love that ball. Ball, stroke a ball, ball. Ball, love that ball.
ball, ball. Ball stroke a ball. Ball stroke a ball, ball. ball stroke a

Vc.

Mar. *mf*

Pno.

179

Joe. *mf*
 round._____ The whis-tle blows. I am a he - ro. The

Ch
 _____ Ball, stroke a ball, ball. Ball, love that ball._____

ball._____ Ball stroke a ball, ball. ball stroke a ball.

Vc. *mf*

Mar. *mf*

Pno.

Detailed description of the musical score: The score is for measures 179 to 184. It includes five staves. The Joe staff (Soprano) has lyrics: 'round._____ The whis-tle blows. I am a he - ro. The'. The Chorus staff (Soprano and Bass) has lyrics: '_____ Ball, stroke a ball, ball. Ball, love that ball._____'. Below the Chorus staff, there are additional lyrics: 'ball._____ Ball stroke a ball, ball. ball stroke a ball.' The Vc. staff (Violoncello) starts with a mezzo-forte (mf) dynamic. The Mar. staff (Maracas) also has a mezzo-forte (mf) dynamic. The Pno. staff (Piano) provides accompaniment with chords and single notes. The time signature changes from 5/8 to 2/4 in measure 180 and remains in 2/4 for the rest of the page.

186

Joe. *gaf-fer comes to shake my hand.* **Freely**

All watch
handshake

R. *Ir-ish boy, Ir-ish boy, what have you done boy?*

Ch *Ball stroke a ball, ball Ball stroke a*

Mar. *Ball stroke a ball, ball. Ball stroke a*

Pno. **Freely**

The musical score consists of five staves. The first staff (Joe.) is in treble clef and contains the melody for the first system. The second staff (R.) is in bass clef and contains the melody for the second system. The third staff (Ch.) is in treble clef and contains the melody for the third system. The fourth staff (Mar.) is in bass clef and contains the melody for the fourth system. The fifth staff (Pno.) is in bass clef and contains the accompaniment for the fifth system. The music is in a 'Freely' style, indicated by the 'Freely' marking above the first and fifth systems. The lyrics are: 'gaf-fer comes to shake my hand.', 'Ir-ish boy, Ir-ish boy, what have you done boy?', and 'Ball stroke a ball, ball Ball stroke a'. The Pno. part has a triplet of eighth notes in the first measure of the second system.

Robbie slaps Joey
and knocks him to
the ground

193

Joe. *8*

R.

Mar.

Pno.

Cap- tain, cap- tain, who made you cap- tain? Blood-y cheek boy, blood-y cheek.

But

mf

Detailed description of the musical score: The score is for measures 193 through 198. It consists of four staves. The first staff, labeled 'Joe.', is in soprano clef with a '8' below it, indicating an octave. It contains whole rests for measures 193-195 and a half note B-flat in measure 196. The second staff, labeled 'R.', is in bass clef and contains the lyrics 'Cap- tain, cap- tain, who made you cap- tain? Blood-y cheek boy, blood-y cheek.' It has eighth notes in measures 193-194, quarter notes in measure 195, and eighth notes in measure 196. The third staff, labeled 'Mar.', is in piano clef and contains whole rests for measures 193-195 and a half note B-flat in measure 196, marked with a mezzo-forte (*mf*) dynamic. The fourth staff, labeled 'Pno.', is in piano clef and contains whole rests for measures 193-195 and a half note B-flat in measure 196, also marked with a mezzo-forte (*mf*) dynamic. The time signature changes from 5/8 to 2/4 at measure 195. The key signature has one flat (B-flat).

200 Joey *mf*

Joe. you gave me the cap-tain's arm-band. Ev-en though I'm just a kid. Wear it with pride

Ch. *f* Ball, ball.

Ball, ball, kick a ball.

Mar.

Pno.

207

Joe. *8* is what he told me._____

R. _____ With pride son, with pride? Noooooo

Ch *Ball!*_____

Ball, ball, kick a ball.

Mar. *mf*

Pno. *Freely* *♩. = ♩*



214

R. *3* I told you to give it to Mc - Bride son, Mc -

Pno. *mp* *Tempo* *♩ = 120 (Reference to Soldiers Chorus)*

218

f

Ch. Wear it with pride__ son. Wear it as__ a badge. You

f

Wear it with pride__ son.___ Wear it as__ badge. You

Vc. pizz. *f* *f*

Pno. *mp* *mp*

222

Jen. *f* But still he won the match.

Ch. might feel a fool__ son. might feel a fool__ son.___

Vc. *f* *f*

Pno. *mf* *mp*

226 *mf* Tempo ♩ = 120

R. True dear, true dear, but still he must be pun-ished.

Ch. *f* Wear it with
f Wear it with

Vc. arco pizz. *f*

Pno. *p* *mp* Tempo ♩ = 120

229 Ch. pride_ son. Wear it as_ a badge. You might feel a

Ch. pride_ son. Wear it as_ a badge. You might feel a

Vc.

Pno. *mp* *p*

233

Jen. *f* But still he won_ the match.

Ch. fool_ son.

Vc. *f*

Pno. *mp*

236

R. *mf* Ex - tra work for you son. That -'ll sort you out.

Ch. *f* Wear it with *f* Wear pizz.

Vc. arco *f*

Pno. *p* *mf*

239

Ch. pride_ son. Wear it as_ a badge. You might feel a

it with pride_ son. Wear it as_ a badge. You might

Vc.

Pno. *mp* *mf*

243

Jen. *f* But still he won the match.

Ch. fool_ son. feel a fool_ son._____

Vc. *f*

Pno. *mp* *f*

252

Ch. *f*

pride_ son. Wear it as_ a badge. You might feel a fool_ son.

pride_ son. Wear it as_ a badge. You might feel a fool_ son.

Vc.

Pno.

mp *mf*

257

R.

Jen - ny, Jen - ny don't

Ch.

But you won_ the match.

But you won_ the match.

Vc.

Pno.

mp

260 **Tempo ♩ = 120**

R. *doubt my gen-ius. I'll turn that boy in - to a star.*

Ch *Wear it with pride_ son.*

Vc. *Wear it with pride_ son._*

Pno. *mf* **Tempo ♩ = 120**

264

Ch *Wear it as_ a badge. You might feel a fool_ son.*

Vc. *Wear it as_ a badge. You might feel a fool_ son.*

Pno. *mp* *mf*

268 **molto rall..**

Jen.

R.

Ch.

Vc.

Pno.

molto rall..

271

Jen.

match.

fff

R.

match.

fff

Ch

match

fff

Vc.

fff

Pno.

fff

Small Boy / Big Heart

442

Scene 6

Joey/Jenny, Piano

Excitedly ♩ = 132

Jenny

p

Yes he said the first team.

Joey

pp

Did he say the first team? Did he say the

Violoncello

pizz.

mp

Excitedly ♩ = 132

Piano 2

Piano

ppp

pp

6 *mp*

Jen

Yes he said the first team.

Joe.

first team? *f* Did he say the first team?

Vc.

mf

Pno. 2

Pno.

mp

Detailed description of the musical score: The score is for measures 6 through 10. Jen's vocal line (treble clef) starts in measure 6 with a half note G4, followed by a quarter note A4, and then a quarter note Bb4. Joe's vocal line (treble clef) starts in measure 6 with a half note G3, followed by a quarter note A3, and then a quarter note Bb3. Vc. (bass clef) has a half note G2, followed by a quarter note A2, and then a quarter note Bb2. Pno. 2 (treble and bass clefs) has whole notes. Pno. (treble and bass clefs) has whole notes. Dynamics include mp, f, and mf.

Joey grabs Jenny and swings her around

11 ***ff*** **Voice raised in exasperation**

Jen. *ff*
Yes he said the first team.

Joe. *ff*
Yesssss!

Vc. *f* *ff*

Pno. 2 *gliss.*

Pno. *mf* *rfz* *rfz* *ppp* *8va*

2ed.

15

Jen *p* Care-ful or you'll break your back. Tom-mor-row you must

Joe.

Vc.

Pno. 2

Pno. (8)

The musical score for measures 15-17 is as follows:

- Jen:** Measures 15-17. Melody in treble clef. Measure 15: Rest. Measure 16: *p* (piano) dynamic. Notes: G#4 (quarter), A#4 (quarter), B4 (quarter), A#4 (quarter), G#4 (quarter), F#4 (quarter). Measure 17: Notes: E4 (quarter), D#4 (quarter), C#4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter). Lyrics: "Care-ful or you'll break your back. Tom-mor-row you must".
- Joe:** Measures 15-17. Whole rests.
- Vc.:** Measures 15-17. Whole rests.
- Pno. 2:** Measures 15-17. Whole rests.
- Pno.:** Measures 15-17. Treble clef. Measure 15: Notes: G#4 (quarter), A#4 (quarter), B4 (quarter), A#4 (quarter), G#4 (quarter), F#4 (quarter). Measure 16: Notes: E4 (quarter), D#4 (quarter), C#4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter). Measure 17: Notes: G#4 (quarter), A#4 (quarter), B4 (quarter), A#4 (quarter), G#4 (quarter), F#4 (quarter). Bass clef: Measure 15: Notes: G3 (half), F#3 (half). Measure 16: Notes: E3 (half), D#3 (half). Measure 17: Notes: G3 (half), F#3 (half). An 8-measure repeat sign is shown above the staff.

18

Jen

make your mark.

Joe.

mp

I can't be-lieve I've got this chance.

mf

I'm on - ly here a

Vc.

Play with very light touch to create shimmering effect

Pno. 2

ppp

Pno.

(8)

ppp

Ped.

21 *mf* *cresc.* *mf*

Jen Joe -y, Joe y, don't get too ex -cit-ed. It's on-ly just a start. It's just the start.

Joe. month. *mp* I'll

Vc.

Pno. 2

Pno. (8) *ppp* Ped.

25

Jen *mp* Care-ful what you tell them Joe - y. Re-mem-ber

Joe. *mf* ring me Ma, I'll ring me Da.

Vc.

Pno. 2

Pno.

Ped.

28 *f*

Jen this is just the start.

Joe. *mf* I know, I know - You're right; *cresc.* They'll tell me just the same.

Vc.

Pno. 2

Pno.

8va

Ped.

A little slower -
like chant ♩ = 110

Joe. *f* *p* poco rit. *pp*

But still I've got to tell them. My Dad

Vc.

A little slower -
like chant ♩ = 110

poco rit.

Pno. 2

Pno.

(8)

ppp *ppp*

35

Joe. *p* *mp* *p* *mp*

you see he's sick - my mam, she works so hard. I dream for them_____

Vc.

Pno. 2

Pno.

ppp

Ped.

The musical score is for a vocal and piano piece. The vocal part (Joe.) is in treble clef, starting at measure 35. The lyrics are "you see he's sick - my mam, she works so hard. I dream for them_____". The vocal line has dynamics *p*, *mp*, *p*, and *mp* marked above it. The piano accompaniment consists of three parts: Vc. (Violoncello) in bass clef, Pno. 2 in grand staff (treble and bass clefs), and Pno. in grand staff (treble and bass clefs). The Pno. part has a *ppp* dynamic marking. The Pno. part also includes a Pedal (Ped.) line with a bracket indicating a sustained pedal point.

39

Jen

Go___ and make your phone call Tell___ your news and share your

Joe.

___ They dream for me.

Vc.

Very delicately

Pno. 2

ppp

ppp

Pno.

42

Jen

dreams. But Joe-y, Joe-y just be care-ful. Dreams___ are frag ile___ things.

Vc.

Pno. 2

ppp

molto dim

Pno.

ppp

Ed.

She squeezes his hands
and kisses him lightly

With a sense of urgency

$\text{♩} = 120$

mf

Jen 46

Go and make your phone call please.

Vc.

With a sense of urgency

$\text{♩} = 120$

pppp

Pno. 2

Pno.

Jen 49

I will see you later Share your news and share your dreams.

Vc.

Pno. 2

Pno.

52

Jen

Joe. *mf* He turns to leave -

Yes, you're right. I know, you're right;

Vc.

Pno. 2

Pno.

Ped.

Detailed description: The musical score is for measures 52, 53, and 54. Jen's staff has whole rests. Joe's vocal line begins in measure 52 with a mezzo-forte (mf) dynamic, singing "Yes, you're right. I know, you're right;". The melody consists of eighth and quarter notes. In measure 54, Joe's line continues with "He turns to leave -" and a half note. The vocal line ends with a fermata. The Vc. staff has whole rests. The Pno. 2 staff has a treble and bass clef. The right hand plays a repeating eighth-note pattern: F#4, G4, A4, B4, A4, G4, F#4. The left hand plays sustained chords: F#4-A4 in measure 52, F#4-A4-B4 in measure 53, and F#4-A4-B4 in measure 54. The Pno. staff also has a treble and bass clef. The right hand plays a similar eighth-note pattern: F#4, G4, A4, B4, A4, G4, F#4. The left hand plays sustained chords: F#4-A4 in measure 52, F#4-A4-B4 in measure 53, and F#4-A4-B4 in measure 54. A pedal point (Ped.) is indicated at the end of the section.

Joey nods
and exits.
Jenny is left alone
on the stage

Spoken softly

55 rit.

Jen *p* If you please.

Joe. *p* Lat - er?

Vc. con sord. arco *ppp*

Pno. 2 *ppp* *pppp*

Pno. *ppp* *pppp*

Andantino ♩ = 100

58 *mf legato*

Jen And so an-oth-er dream - er. An

Vc. *pp*

Pno. 2

Pno. *p* *pp* *8va*

p Ped. * Ped. * Ped. *



65 *mp*

Jen oth-er wide eyed dream - er. I won-der if he knows yet. That he's

Vc. *p* *pp*

Pno. 2

Pno. *rfz*

71 *p* *f*

Jen just an-oth-er pros - pect. Still there's some-thing

Vc. pizz. arco pizz.

Pno. 2

Pno. *pp* *f* *mp*

78 *cresc.* *ff*

Jen diff 'rent. Not just an - oth-er small boy in a big ci - ty. —

Vc. arco pizz. arco pizz. arco

Pno. 2

Pno. *f* *cresc.* *mf* *f*

mp

84

Jen

I'm a litt - le fright - ened. I am not a dream-er.

Vc.

pizz. arco pizz. arco pizz. arco pizz. arco pizz.

mp *p*

Pno. 2

Pno.

pp *pp*

8va

=

90

Jen

Small boy, big heart, Where you going to go boy? _____

Vc.

arco pizz. arco pizz. arco pizz. arco pizz.

pp

Pno. 2

Pno.

(8) *rfz*

97

Jen *arco* Small boy, big heart, What you going to do boy?

Vc.

Pno. 2

Pno.

molto espress. e legato

104 *mp*

Jen His first thought is for his fam-i-ly. Small boy,

Vc.

Pno. 2 *ppp*

Pno. *pp* *8^{vb} ppp*

ppp Ped. Ped. Ped.

109

dolce
mp

Jen

Big heart. Teach me, teach me

Vc.

Pno. 2

ppp

8va

Pno.

(8)

ppp

8va

ppp

Ped.

ppp

Ped.

113

p *pp* *mp*

Jen

how to dream, — boy. — I can't af -

Vc.

Pno. 2

(8)

Pno.

(8)

ppp

ppp

Ped.

117

Jen 
ford to get in volved. I

Vc. 

Pno. 2 

Pno. 
Ped.



120

Jen 
al - ways swore I ne - ver would.

Vc. 

Pno. 2 

Pno. 
Ped.

123

Jen *mp*

Still there's some-thing diff - 'rent. The first

Vc. pizz. arco pizz. arco pizz.

pp

Pno. 2

Pno. *mp* *p*

cresc.

129

Jen *p*

day that I saw him I knew it then. Qui-et

Vc. arco pizz. arco pizz. arco pizz.

p *mp* *mp* *p*

Pno. 2

Pno. *cresc.* *ppp* *pp* *8va*

135

Jen

and so lone - ly. Why did he make me won - der. When I have seen so man - y

Vc.

arco pizz. arco pizz. arco pizz. arco

Pno. 2

Pno.

pp

pp



141

Jen

pass through the gates and dis - ap - pear? What makes this boy so spec - ial? What makes me feel a - fraid?

Vc.

pizz. arco pizz. arco pizz. arco pizz.

Pno. 2

Pno.

rfz

146

Jen. *f* Why am I now dream - ing? I have

Vc. *arco*

Pno. 2 *pp* *p* *mp* *cresc.*

Pno. *mf* *f*



153

ff

Jen. nev - er been a dream - er. Small boy,

Vc.

Pno. 2 *mf* *f*

Pno. *mf* *pp* *pp* *Ped.* * *Ped.* *

160

Jen *big heart, hold me in your dreams — boy.*

Vc.

Pno. 2 *pp*

Pno.

*Ped. * Ped. * Ped. * pp Ped. * Ped. **

≡

166

Jen *pp* *Small boy, big heart, hold me in your dreams*

Vc.

Pno. 2 *ppp*

Pno. *ppp*

*Ped. * Ped. * Ped. * Ped. * Ped. **

172

rit. *ppp*

Jen *pp* *rit.* *ppp*

boy small boy, big

Vc.

Pno. 2

Pno.

ppp

Ped. * Ped. * Ped. * Ped. *



179

Jen heart, dreams are frag - ile things boy.

Vc.

Pno. 2

Pno.

Ped. * Ped. * Ped. *

183 - - - - -

Jen

Big heart.

Vc.

Pno. 2

ppp *pppp* niente

Pno.

Ped. * *Ped.* * *Ped.* * *Ped.* *

Act 2

First Cap

Scene 7

Happy and excited ♩ = 74

Jenny

Mam

Joey

Robbie

Dad

Soprano

Alto

Tenor

Bass

Happy and excited ♩ = 74

Piano

Piano

ff

p

8va

8vb

6 *mp cresc. poco a poco*

S. Head - line mak - er.

A. *mp cresc. poco a poco*

A. Head - line mak - er.

T. *mp* *cresc. poco a poco*

Star ris - ing(ng) — Star ris - ing(ng) —

B. *mp* *cresc. poco a poco*

This boy is the real deal. — This boy is the real deal.

Pno. *p*

Pno. *8va*

10

S. *mf*
Head - line mak - er. Head - line mak - er. head - line mak - er. head,

A. *mf*
Head - line mak - er. Head - line mak - er. Head - line mak - er. head,

T. *8*
Satr ris - ing, — Star ris - ing(ng) —

B. *mf*
— real deal, This boy is the real deal. — This boy is the real deal.

Pno.

Pno. *fp* *fp* *fp* *fp*

14

S. *mf*
head-line make, mak- er. Head-line mak- er.

A.
head-line make, mak- er, head, head- line. Head-line mak- er.

T. *mf*
Star ris - ing, — Star ris - ing(ng) —

B.
— real deal, This boy is the real deal. — This boy is the real deal.

Pno.
fp *fp*

18

S. *f* *poco rit.*
head - line mak - er. Head - line mak - er, Head - line mak - er.

A. *f*
Head - line mak - er. Head - line mak - er. Head - line mak - er.

T. 8
Satr ris - ing, Star ris - ing(ng)

B. *f*
— real deal, This boy is the real deal. This boy is the real deal.

Pno. *poco rit.*

Pno. *fp* *fp* *fp* *fp*

22 - - - - - ***f*** **Just a little slower** $\text{♩} = 66$

Robbie

I spott-ed him, I smelt him, I knew he had it in him.

S. ***mp*** Head-line mak-er.

A. ***mp*** Head - line mak-er.

T. ***mp*** *cresc. poco a poco* Star ris - ing(ng)___ Star ris - ing(ng)___

B. ***mp*** ___ real deal, This boy is the real deal.___

Pno.

Just a little slower $\text{♩} = 66$

Pno. ***mp*** *8va*

26 *f*

Jenny *f*
Small boy, _____ big heart _____ dreams _____ are frag-ile things boy. _____

S.
Head-line mak-er. Head - line mak-er.

A. *mp*
Head-line mak-er. Head-line mak-er. Head - line mak-er. head,

T.
8 Satr ris - ing, _____

B. *mf*
This boy is the real deal.

Pno. *mf*

Pno. *mp* 8^{va} - - -]

30

Jenny

Robbie

f

Ir - ish, Ir-ish where is the boy?

mp

S. Head - line mak - er. head, head - line head, head-line make, mak er, head, head- line.

A. head - line make, mak - er, head, head - line.

B. — real deal, This boy is the real deal. — real deal,

Pno.

mp

Pno.

The musical score is for a song, likely a duet or a group performance. It features several vocal parts and piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into systems, with measures 30 through 33 shown. The vocal parts are labeled Jenny, Robbie, S. (Solo), A. (Alto), and B. (Bass). The piano accompaniment is labeled Pno. and includes dynamics like *f* (forte) and *mp* (mezzo-piano). The lyrics are: "Ir - ish, Ir-ish where is the boy?" for Robbie, "Head - line mak - er. head, head - line head, head-line make, mak er, head, head- line." for S., "head - line make, mak - er, head, head - line." for A., and "— real deal, This boy is the real deal. — real deal," for B. The piano accompaniment consists of chords and single notes, with the right hand often playing chords and the left hand playing single notes or chords.

33

Robbie

Ir-ish, Ir-ish. Just got a phone - call, yea, just got a phone - call,

A.

p Head - line mak-er.

T.

p Satr ris - ing,___

B.

p This boy is the real deal.____ This

Pno.

mp

Pno.

p 8^{va}-----|

The musical score is written for a song. It features five staves. The first staff is for Robbie, with a treble clef and a key signature of one flat. It contains four measures of music, each starting with a triplet of eighth notes. The lyrics are "Ir-ish, Ir-ish. Just got a phone - call, yea, just got a phone - call,". The second staff is for A., with a treble clef and a key signature of one flat. It contains two measures of music, with the lyrics "Head - line mak-er." and a piano dynamic marking. The third staff is for T., with a treble clef and a key signature of one flat. It contains two measures of music, with the lyrics "Satr ris - ing,___" and a piano dynamic marking. The fourth staff is for B., with a bass clef and a key signature of one flat. It contains two measures of music, with the lyrics "This boy is the real deal.____ This" and a piano dynamic marking. The fifth staff is for the Piano accompaniment, with a grand staff and a key signature of one flat. It contains four measures of music, with a mezzo-piano dynamic marking. The sixth staff is for the Piano accompaniment, with a grand staff and a key signature of one flat. It contains four measures of music, with a piano dynamic marking and an 8va marking.

36

Robbie

from a Trap-a - ton - i, a Mis-ter Trap-a - to - ni.

S. *p*
Head - line mak - er. Head - line mak - er.

A.
Head - line mak - er.

T.
8 Star ris - ing(ng) Star ris - ing(ng)

B.
boy is the real deal. real deal, This boy is the real deal.

Pno.

Pno.

39

Robbie

He likes you, he rates you, says he wants to see you.

S.

Head - line mak - er. Head - line mak - er. head,

A.

Head - line mak er. Head - line mak - er. head, head-line make, mak - er, head, head

T.

Star ris - ing(ng)

B.

This boy is the real deal. real deal, This

Pno.

Pno.

8^{va}

42 *f*

Joey
Ire - land?

Robbie
Ire - land, son, Ire - land. You've got the call up son, play-ing for your

S.
head-line make, mak-er, head, head - line.

A.
line.

T.
Sattris - ing, Star ris - ing(ng)

B.
boy is the real deal. the real deal, This

Pno.
f

Pno.

8va

45

Joey

But we have' nt got a queen.

Robbie

queen and coun - try. What no queen? Well at

S.

Head - line mak - er.

A.

Head - line mak - er.

T.

Star ris - ing, —

B.

boy is the real deal. — the real deal,

Pno.

Pno.

48

Robbie

least you've got a coun-try son? This Mis -ter Trap - a - to - ni. Say's he likes you, he

S.

Head - line mak - er.

A.

Head - line mak - er. Head - line mak - er.

B.

This

Pno.

Pno.

51

Robbie

rates you, Say'she wants to see you in the green.

S.

Head - line mak er. Head - line mak-er. *mf* head, head-line make, mak er, head, head-

A.

Head - line mak-er. *mf* head, head-line make, mak er, head, head-line.

B.

boy is the real deal. — real deal, This boy is the real deal.

Pno.

Pno.

8^{va}---

Triumphantly ♩ = 80 in 2

54

S. line.

A. *mf* Head - line mak - er.

B. *f* *mf* Ire - land, Ire - land, Ire - land, Ire - land

Triumphantly ♩ = 80 in 2

Pno. *ff* *fff* *mp*

58 *mf*

S. Head-line mak-er. Head-line mak-er.

A. Head - line mak-er. Head - line mak-er.

B. Ire - land, Ire - land, Ire - land, Ire - land,

Pno. *pp* *ppp*



62 *f*

T. Ire - land, Ire - land, Ire - land, Ire - land,

B. *f* *cresc.* Ire - land, Ire - land, Ire - land, Ire - land,

66

S. *ff*
Ire - land, Ire land,

A. *ff* *cresc. poco a poco*
Ire - land, Ire - land, Ire - land, Ire - land, Ire - land, Ire - land, Ire - land,

T. *ff* *cresc. poco a poco*
Ire - land, Ire - land, Ire - land, Ire - land,

B. *ff*
Ire - land, Ire - land, Ire -

69

Joey

f

Stand ing for the an- them I can

cresc. poco a poco

S.

mp

Ire - land, Ire land, Ire - land, Ire land,

A.

mp

ire - land, Ire- land, Ire - land, Ire - land, Ire - land, Ire - land, Ire - land,

T.

mp

Ire - land, Ire - land, —

B.

cresc. poco a poco

mp

- land, Ire - land, — Ire - land, Ire - land,

Pno.

8va

p

400

72

Joey

see my par - ents sit- ting there with Jen -

ff

S.

mf

Ire - land, Ire land,

A.

mf

ire - lan, Ire-land, Ire - land, Ire - land, Ire - land, Ire-land, Ire - land, Ire-land,

T.

mf

Ire - land, Ire - land, Ire - land, Ire - land,

B.

mf

Ire - land, Ire - land, Ire -

f

Pno.

p

Pno.

mp

(8)

75

Joey

ny. So this _____ is what it feels _____

fff

S.

f

Ire - land, Ire - land. Ire - land,

A.

f

Ire - land, Ire-land, Ire - land, Ire-land, Ire - land, Ire-land, Ire - land, Ire-land,

T.

f

Ire - land, Ire - land, _____

B.

- land, Ire - land, _____ Ire - land, Ire - land,

Pno.

mp

Pno.

(8)

78

Joey like

S. *f* Ire - land. Ire - land, Ire - land.

A. *f* Ire - land, Ire - land, Ire - land, Ire - land, Ire - land,

T. *f* Ire - land, Ire - land, Ire - land,

B. land, Ire - land,

Pno.

Pno. (8) *ppp*

82 *p*

Joey

This is what it feels like. Play - ing for your coun -

Pno.

ppp

Pno.

(8)

The musical score consists of three staves. The top staff is for the vocal line, labeled 'Joey'. It begins at measure 82 with a piano (*p*) dynamic. The melody is in a treble clef and features eighth and sixteenth notes with slurs. The lyrics are: 'This is what it feels like. Play - ing for your coun -'. The middle staff is for the piano accompaniment, labeled 'Pno.'. It has a treble and bass staff. The treble staff contains a continuous eighth-note pattern, and the bass staff contains a continuous eighth-note pattern. A *ppp* (pianissimo) dynamic marking is present in the third measure of the middle staff. The bottom staff is also for the piano accompaniment, labeled 'Pno.'. It has a treble and bass staff. The treble staff contains a continuous eighth-note pattern, and the bass staff contains a continuous eighth-note pattern. An '(8)' marking is present above the treble staff in the first measure of the bottom staff.

86

Joey

try. Yes All the things I dreamed of.

S. *mp*

Ire - land, Ire - land. Ire - land, Ire - land.

T. *mp*

Ire - land, Ire - land, Ire - land, Ire - land,

Pno.

Pno. (8)

Detailed description: The musical score is for measures 86 through 89. It features four staves. The top staff is for a vocal part labeled 'Joey', with lyrics 'try. Yes All the things I dreamed of.' The melody begins with a whole note, followed by eighth notes. The second staff is for a Soprano (S.) voice, with lyrics 'Ire - land, Ire - land. Ire - land, Ire - land.' The melody is a harmonization of the 'Ire - land' phrase. The third staff is for a Tenor (T.) voice, with lyrics 'Ire - land, Ire - land, Ire - land, Ire - land,'. The melody is another harmonization of the 'Ire - land' phrase. The fourth staff is for the piano accompaniment (Pno.), showing a right-hand part with a steady eighth-note pattern and a left-hand part with rests. A repeat sign is at the end of the piano part.

90

Joey

f

Play - ing

S.

Ire - land, Ire - land. Ire - land, Ire - land.

T.

Ire - land, Ire - land, Ire - land, Ire - land,

B.

mp

Ire - land, Ire - land, Ire -

Pno.

Pno.

(8)

mp

94

Jenny

M.

Joey

D.

S.

A.

T.

B.

Pno.

Pno.

ff

f

f

mp

mf

Jo - ey,

Son you are our

in the green shirt. Stand - ing for the

I can't be - lieve I've seen this day. Where is the

Ire - land, Ire - land. Ire - land, Ire - land.

Ire - land, Ire - land, Ire - land, Ire - land,

Ire - land, Ire - land, Ire - land, Ire - land,

- land, Ire - land, Ire - land, Ire - land, Ire -

mp

mf

98 A little faster ♩ = 84

Jenny Jo - ey, I'm so ner - vous.

M. pride and joy. _____

Joey an - - - - - them.. _____

D. boy that held my hand. Son to - day you are a man.

S. Ire - land, Ire - land. Ire - land.

A. Ire - land, Ire - land, Ire - land, _____

T. _____ Ire - land, Ire - land, _____

B. - land, Ire - land, _____ Ire - land, Ire - land, _____

A little faster ♩ = 84

Pno. *mf*

Pno. *f*

(8)

f

102

Jenny

M.

Joey

mp

Play - ing in the green shirt. Blaz - ing up that wing.

D.

S.

p

Ah

A.

p

Ah

T.

p

Ah

B.

p

Ah

Pno.

sfz

sfz

sfz

sfz

Pno.

p

8va

107

Joey *mf*
Play - ing in the green shirt. Blaz

S. *mp*
Ah

A. *mp*
Ah

T. *mp*
Ah

B. *mp*
Ah

Pno. *sfz* *p*

Pno. *mp*

111

Joey

- ing up that wing, that wing.

S.

mf

Ah

A.

mf

Ah

T.

mf

Ah

B.

mf

Ah

Pno.

mp

Pno.

mf

115

f

Joey

Play - ing in the green shirt. Blaz - ing up that wing, that

S.

f *gliss.*

Goal! _____

A.

f *gliss.*

Goal! _____

T.

f *gliss.*

Goal! _____

B.

f *gliss.*

Goal! _____

Pno.

(8)

Pno.

Slowly as in a prayer $\text{♩} = 58$

The image displays a musical score for two pianos (Pno.). The score is written on two systems, each with two staves (treble and bass clef). The first system includes a measure with a circled '8' above it, indicating a measure repeat. The second system features a measure with the dynamic marking 'ppp' (pianissimo). The notation is dense, with many notes and rests, suggesting a complex texture. The score is presented in a clean, black-and-white format.

127

Joey

8 green shirt. Scor-iong goals for Ire - land, So this is what it feels like.

S.

A.

T.

B.

Pno.

The musical score is written for a choir and piano. The vocal parts are Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The piano part is labeled Pno. The score is for measures 127-132. The lyrics are: 'green shirt. Scor-iong goals for Ire - land, So this is what it feels like.' The piano part consists of a simple harmonic accompaniment in the right hand and a bass line in the left hand.

Bright tempo ♩ = 66

133

Joey

8 This is what it feels like.

S.

ff Claps Claps

Jo-ey Pow-er

A.

f

Ire - land

T.

f

Ire - land,

B.

ff Claps Claps

Jo-ey Power.

Pno.

Bright tempo ♩ = 66

f

139

S. Jo-ey Pow-er Claps Jo-ey Pow-er Claps Jo-ey Pow-er Claps

A. Ire - land. Ire - land, Ire - land. Ire - land,

T. Ire - land Ire - land, Ire - land. Jo - ey, Jo - ey

B. Jo-ey Pow-er Claps Jo-ey Pow-er Claps

Pno.

The musical score is written for a four-part vocal ensemble (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The key signature is one flat (B-flat major or D minor). The time signature is 4/4. The score begins at measure 139. The Soprano part has lyrics 'Jo-ey Pow-er' and 'Jo-ey Pow-er'. The Alto part has lyrics 'Ire - land.' and 'Ire - land, Ire - land, Ire - land,'. The Tenor part has lyrics 'Ire - land', 'Ire - land, Ire - land.', and 'Jo - ey, Jo - ey'. The Bass part has lyrics 'Jo-ey Pow-er' and 'Jo-ey Pow-er'. The piano part provides a harmonic accompaniment with chords and single notes. There are three 'Claps' markings above the Soprano and Bass parts, indicating where the vocalists should clap. The piano part features a steady accompaniment with a mix of chords and single notes, some of which are beamed together.

Final Whistle - Joey sinks
to his knees. His parents and
Jenny are ecstatic

143

Jenny

Joey

S.

Jo - ey Pow - er

Claps

A.

Ire - land. Ire - land.

ff

Ire - land, Ire - land, Ire -

T.

Power.

Jo - ey, Jo - ey Pow - er,

ff

Jo - ey Jo - ey

B.

Ire - land, Ire - land, Ire - land, —

ff

Pno.

147

Joey

f

This is

S.

ff

Jo - ey Jo-ey!

Jo - - ey Jo - ey!

A.

land, Ire-land, Ire - land, Ire-land, Ire-land, Ire - Ire-land, Ire - land, Ire-land,

T.

ff

Power.

Jo - ey Jo - ey Pow-er,

mf

Jo - ey, Jo - ey

B.

mf

land, Ire - land,___ Ire - land, Ire - land,___ Ire

Pno.

f

Pno.

f

8va

151

M. *f*
Joe you've

Joey *ff*
re - al, This is re - al.____

D. *f*
My bo - dy's made of air now____

S. *mf*
Jo - - ey, Jo - ey! Jo - - ey,

A. *mf* *f*
Ire - land, Ire-land, Ire - land, Ire-land, Ire - land, Ire - land, Ire-land, Ire -

T. *f*
Pow- er,____ Jo - ey, Jo - ey Pow- er,____

B. *f*
- land, Ire - land,____ Ire - land, Ire - land,

Pno. *f*
Pno. *f*

molto rit.

154 **ff**

Jenny Jo - ey, I think I must be dream - - -

M. al - ways made us _____

Joey this is how it's going to

D. _____ Run and dance and lose _____ this _____

S. Jo - ey! Jo - - - ey, Jo - ey!

A. land, Ire-land, Ire - land, Ire - land, Ire-land, Ire - land, Ire-land, Ire - land,

T. Jo - ey, Jo - ey Power. Jo - ey Jo - ey

B. _____ Ire - land, Ire - land, _____ Ire-

molto rit.

Pno.

Pno.

157 *fff*

Jenny ing.

M. *fff*
proud.

Joey *fff*
be.

D. *fff*
chair now.

S. *ff*
Jo - ey, Jo - ey Pow er,

A. *ff*
Ire - - land

T. *ff*
Pow er,

B. *ff*
- land, Ire - land,

Pno. *ff*

Pno. *ff* (8)

The musical score is for measures 157-160. It features eight vocal parts (Jenny, M., Joey, D., S., A., T., B.) and two piano parts (Pno.). The vocal parts are in various staves, with lyrics written below them. The piano parts are in grand staves. The score includes dynamic markings like *fff* and *ff*, and articulation like accents. The key signature has one sharp (F#). The vocal parts are: Jenny (ing.), M. (proud.), Joey (be.), D. (chair now.), S. (Jo - ey, Jo - ey Pow er,), A. (Ire - - land), T. (Pow er,), B. (- land, Ire - land,). The piano parts are: Pno. (chords and arpeggios), Pno. (rhythmic accompaniment with a melodic line in the right hand).

161 $\text{♩} = 72$

Jenny

M.

Joey

D.

S. *pp*
Oo/ee_____ Oo/ee_____

A. *pp*
Oo/ee_____ Oo/ee_____

T. *p*
Jo-ey, Jo - ey Pow er,____ Jo-ey, Jo - ey Pow er,____ Jo-ey, Jo - ey Pow er,____

B. *pp*
Oo/ee_____ Oo/ee_____ $\text{♩} = 72$

Pno.

Pno. *p*

168 *mp*

Jenny Dreams are fra-gile things boy. _____

D. _____ *mf* Good day, Bad

S. _____ Oo/ee _____

A. _____ Oo/ee _____

T. *dim. poco a poco*
 8 Jo - ey, Jo - ey Pow er, _____ Jo - ey, Jo - ey Pow er, _____ Jo - ey, Jo - ey Pow er, _____

B. _____ Oo/ee _____

Pno. *dim. poco a poco*

174

Jenny

M.

D.

day. _____

S.

Oo/ee _____ Oo/ee _____

A.

Oo/ee _____ Oo/ee _____

T.

8 Jo - ey, Jo - ey Pow er, _____ Jo - ey, Jo - ey Pow er, _____ Jo - ey, Jo - ey Pow er, _____

B.

Oo/ee _____ Oo/ee _____

Pno.

day. _____

Oo/ee _____ Oo/ee _____

Oo/ee _____ Oo/ee _____

8 Jo - ey, Jo - ey Pow er, _____ Jo - ey, Jo - ey Pow er, _____ Jo - ey, Jo - ey Pow er, _____

Oo/ee _____ Oo/ee _____

poco rit.

180 *mp*

M. No-thing lasts for-e- ver. _____

D. *p* Good day, Bad day. _____

S. *ppp* Mm _____

A. *ppp* Mm _____

T. *pp* *molto dim*
 Jo - ey, Jo - ey Pow er, _____ Jo - ey, Jo - ey Pow er, _____ Jo - ey, Jo - ey

B. *ppp* Mm _____

Pno. *poco rit.* *pp* *molto dim*

The musical score is written for a vocal ensemble and piano. It consists of five vocal staves (M., D., S., A., T.) and a piano staff (Pno.). The tempo is marked 'poco rit.' and the dynamics range from 'mp' to 'ppp'. The lyrics are 'No-thing lasts for-e- ver.' and 'Good day, Bad day.'.

185 - - - - -

Jenny

M.

Joey

Robbie

D.

S.

A.

T.

B.

Pno.

Pno.

Mm

Mm

Pow - er, _____ Jo - ey, Jo - ey Pow - er, _____

188 -

Jenny

M.

Joey

Robbie

p *pp* *niente*

Two steps for - ward, one step back. _____

D.

S.

niente

niente

A.

ppp *niente*

T.

Jo - ey, Jo - ey Pow - er, _____

B.

niente

Pno.

Pno.

ppp

The musical score is for a vocal ensemble and piano. It consists of nine staves. The vocal parts are Jenny, M., Joey, Robbie, D., S., A., T., and B. The piano parts are Pno. (top) and Pno. (bottom). The score is for measures 188-191. Robbie's part includes lyrics: 'Two steps for - ward, one step back.' and 'Jo - ey, Jo - ey Pow - er,'. Dynamic markings include p, pp, niente, and ppp. The piano part has a ppp marking in measure 189.

The Stiffs - Reprise

516

Scene 8

Menacingly ♩ = 70

Jenny

Joey

Robbie

Female Voice 1

Female Voice 2

Male Voice 1

Male Voice 2

Chorus

Violoncello

Marimba

Piano

Voices speak in a ghostly, mechanical, unnatural way

pp Hiss In the stiffssssssss *pp* zzzzzzzzzzz

pp Hiss In the stifssssssss *pp* zzzzzzzzzzz

p

ppp

Ped.

4

Joe. here. *pp* Hiss *pp* *mf* I don't want to be

Cho. In the stiffssssss *zzzzzzzzzz*

Mar. *mp*

Pno. *ppp* Ped.

8

Joe. here.

Cho. *ff* The league of the liv - ing dead.

Mar. *p* *mf*

Pno. Ped.

12 *f* Scots (1)

M.V. 2

There are no spon-sors in this league.

Cho.

mf *f* *pp*

Stiff, bro-ken, dam-aged, hope - ful,

Pno.

f 3



16 *f* Cultured (2)

F.M.1

re-serve team foot-ball has no fans.

M.V. 1

Liverpool (3)

f *pp*

Run-down, rust-ing

Cho.

mf *f* *pp*

Stiff, bro-ken, dam-aged, hope - ful.

Pno.

f 5

19 *f* Cockney (4)

F.M.2 No tel - e - vis - ion cam - ra's 'ere.

M.V. 1 foot ball grounds.

Cho. *mf* Stiff, bro - ken,

Pno. *8va* 6



21

F.M.2

Cho. *f* dam - aged, *p* hope - ful.

Mar. *mp*

Pno. *f* *dim. molto* *pp*

23

Joe. *f* Screamed!

I don't want to be here.

R. *f*

Its just a lit-tle nig-gle son,

Mar.

Pno. *ppp*



25

Jen. *f*

This is where it starts and ends.

R.

just a lit-tle nig-gle. Have a lit-tle run son, have a lit-tle run. We'll soon have you right son.

Pno. *f*

Jen. *f*
The nurse - ry and the grave - yard. Young wan-na-bees, and

Joe. *f*
its freez - ing cold. _____

R.
Back in the glam-our son, back in the glam-our.

Mar. *mf*

Pno. *p*



Jen.
has - eens mix - ing with the in - jured stars.

Joe. *f*
It's al - most o - ver. It's near - ly dark. The

Mar. *f*

Pno. *f*

Joe. *f*
lights are bro - ken. its_

R.
Ir-ish, Ir-ish, last ten min-utes. Get your-self out there.

Mar.

Pno. *f*

33

Joe. *ff*

_____ snow - ing now. _____ It's al-most o - ver. It's

R.

Give your-self a run.

Cho. *f*

Ten min - utes

f

Ten min - utes

Mar. *mf*

Pno. *f*

Joe. *8* near - ly dark. The lights are bro - ken.

Cho. *f* Ten min - utes

Mar.

Pno. *f*

This musical score page features four staves. The top staff is for Joe, with a treble clef and a key signature of one flat. It begins with a measure containing a triplet of eighth notes (F4, G4, A4) and a quarter rest, followed by a quarter rest, an eighth rest, and a quarter note (Bb4). The lyrics "near - ly dark. The lights are bro - ken." are written below. The second staff is for the Chorus, with a treble and bass clef. It has a whole rest in the first measure, followed by a half note (F4) and a quarter note (Bb4) in the second measure, with the lyrics "Ten min - utes" below. The third staff is for Maracas, with a treble and bass clef. The first measure contains eighth notes (F4, G4, A4, Bb4) and a quarter rest, followed by a quarter rest. The fourth staff is for Piano, with a treble and bass clef. The first measure contains a half note (F#4) and a half note (B4), followed by a half note (A4) and a half note (G4). The second measure contains a triplet of eighth notes (F#4, G4, A4) and a quarter rest, followed by a quarter rest, a triplet of eighth notes (F#4, G4, A4), and a quarter rest. The piano part includes a forte (f) dynamic marking in the second measure.

37 525

Joe. *p*
A chance to

Mar. *f* *mp*

Pno. *fff*

8^{va}

8^{vb}



40

Joe. *mp*
score. The old guy marks me. The ball swings in. we jump to -

Mar. *mp*

Pno. *ppp*

43

Jen. *wan-na-bees and has-beens dreams been born while oth-ers die.*

Joe. *8 geth-er.*

F.M.1 *pp* *cresc. poco a poco*
In the stiffs(zzz)

F.M.2 *p*
In the stiffs(zz)

Cho. *ppp*
Old hacks kick - ing lumps from kids.

Mar. *p*

Pno. *niente*

45 *mf*

Joe. *mf*
The ball swings in. we jump to - geth - er.

F.M.1

F.M.2 *cresc. poco a poco*

M.V. 1 *mp* *cresc. poco a poco*
In the stiffs(zzz),

M.V. 2 *mf*
In the stiffs(zzz)___

Cho. *p*
Know ing that their con tract's up.____

Mar. *mp*
mp

47

Jen. *f*
Wan - na - bees, has - bees,

Joe. *f* *ff* *fff*
I slip. I fall. He's stamp-ing, stamp-ing, stamp-ing on me. He's

F.M.1 *ff*
In the

F.M.2 *ff*
In the

M.V. 1 *cresc. poco a poco*

M.V. 2

Cho. *mf* *f*
Old hacks kick ing lumps from kids.

Vc. *mp* *f*
Old hacks kick ing lumps from kids.

Mar. *mp* *f*

Pno. *f* *mp*

49

Jen. *ff* nev - er - was - beens. *fff* Dreams being born
Screams in pain

Joe. stamp-ing, stamp-ing, stamp-ing on me. He's ah *gliss.*

F.M.1 stiffs(zzz)_____ *fff* stiffs._____

F.M.2 stiffs(zzz)_____ *fff* stiffs,_____

M.V. 1 *ff* In the stiffs,_____ *fff* Stiffs_____

M.V. 2 *ff* In the stiffs(zzz),_____ *fff* In the

Cho. *ff* Know-ing that their con tract's up._____ *fff*

Vc. *ff* Know-ing that their con tract's up._____ *fff*

Mar. *mf* *f*

Pno. *f* *fff*

51

Jen. while oth - - ers die!

F.M.1 *ppp* In the

F.M.2 stiffs,

M.V. 1 stiffs,

M.V. 2 stiffs(zzz),

Cho. *fff* Old hacks kick - ing lumps from kids.

Vc. Old hacks kick - ing lumps from kids.

Mar. *ff*

Pno.

53

mp

R. Ah Ir - ish, Ir - ish don't be la - zy.

F.M.1 stiffs,

F.M.2 *ppp* In the stiffs(zzz),

M.V. 1 *ppp* In the stiffs,

M.V. 2 *ppp* In the

Cho. *p* Know - ing that their con - tract's

p Know - ing that their con - tract's

Mar. *mp*

mp

The musical score is arranged in a system with seven staves. The first staff (R.) is for a solo voice, with lyrics 'Ah Ir - ish, Ir - ish don't be la - zy.' and a dynamic marking of *mp*. The second staff (F.M.1) is for a female mezzo-soprano, with the lyric 'stiffs,'. The third staff (F.M.2) is for another female mezzo-soprano, with the lyrics 'In the stiffs(zzz),' and a dynamic marking of *ppp*. The fourth staff (M.V. 1) is for a male voice, with the lyrics 'In the stiffs,' and a dynamic marking of *ppp*. The fifth staff (M.V. 2) is for another male voice, with the lyrics 'In the' and a dynamic marking of *ppp*. The sixth and seventh staves (Cho.) are for a choir, with the lyrics 'Know - ing that their con - tract's' and a dynamic marking of *p*. The eighth staff (Mar.) is for a maracas player, with a dynamic marking of *mp*. The score includes various musical notations such as notes, rests, and slurs.

54

R. 
Up you get now, up you get.

F.M.1 
stiffs.

F.M.2 
stiffs(zzz)

M.V. 1 
8

M.V. 2 
stiffs(zzz)

Cho. 
up.

Mar. 
3
fff

Pno. 
fff

56 *f*

R. Jo - - seph, Jo - - - seph,

Mar.

Pno. *f*



57 *ff*

Joe. He's nev - er called me Joe - seph. I know it's

R. It's o - k Jo - seph, Jo - seph, Jo - seph,

Mar.

Pno.

59 *ff*

Jen. Small boy, big heart,

Joe. bust, I heard the break. I heard the

R. just take it ea - sy. Hos-pit - al, hos - pit - al, that's what we

Mar.

Pno.

Small boy, big heart, bust, I heard the break. I heard the just take it ea - sy. Hos-pit - al, hos - pit - al, that's what we

61 **rall.** **p**

Jen. dreams are frag-ile things boy. _____

Joe. break be - fore the pain. _____ **p** I _____

R. need. _____

rall. **Very expressively and tenderly Move on a little**
♩ = 80

Mar.

Very expressively and tenderly Move on a little
♩ = 80

Pno.

65

Joe. *8* — look up at the brok-en lights, the snow, the snow is fall-ing, fall - ing

Cho. *pp* Pain,

Pno. *ppp* Ped.

70

Joe. *8* on my face — The pain, the lights, — the snow,

Cho. *p* the pain,

Vc. *pp*

Pno. Ped.

74

Joe. *8* the snow, the laugh - ing.

M.V. 2 *p* Scraps of

Cho. *mp* the pain.

Vc. *mp* the pain,

Mar. *p*

Pno. Ped.

Joe. *mf*
The pain, the lights, the snow, the snow, the laugh

M.V. 1
wire dis - - used lots

M.V. 2
fields and raz - or wire dis - - used lots

Cho.
the pain,

Vc.
p
the pain,

Mar.
the pain,

Pno.
Ped.

82 539

Joe. *f* I can hear my moth - er laugh -

F.M.1 *mf* I can hear my moth -

F.M.2 *mp* Emp - ty fac - to - -

M.V. 1 *mp* and run - down flats. Emp - ty fac - to - -

M.V. 2 *mp* and run - down flats. Emp - ty fac - to - -

Cho. *mf* the

Vc. *p*

Mar.

Pno. *ped.*

Joe. *ing. I can see my fath-er cheer - - ing.*

F.M.1 *- er, I can see my fath-er cheer - -*

F.M.2 *ries. Shut - tered shops. This is where the*

M.V. 1 *ries Shut - tered shops. this is where the*

M.V. 2 *ries. Shut - tered shops. this is where the*

Cho. *pain,* *mp*

pain, *mp*

Vc. *pp*

Mar. *pp*

Pno. *Ped.*

Jen.

Joe.

F.M.1

F.M.2

M.V. 1

M.V. 2

Cho.

Vc.

Mar.

Pno.

Small boy,

laugh - - ing, cheer - - ing. laugh - ing, —

- ing. laugh - - ing, cheer - ing. — laugh - ing,

stiffs are played, the stiffs are played, are

stiffs are played, the stiffs are played, are

stiffs are played, the stiffs are played, are

pain, —

pain, —

ppp

rit. pp

ppp

94 *ppp*

Jen. big heart, dreams are frag-ile things boy.

Joe. *p* cheer - *pp* ing. *ppp*

F.M.1 cheer - ing. *ppp*

F.M.2 played. *ppp*

M.V. 1 played. *ppp*

M.V. 2 played. *ppp*

Cho. *ppp*

Vc. *pppp*

Mar.

Pno.

ppp
Ped.

The End

543

Scene 9

 $\text{♩} = 88$

Jenny

Dejectedly
mp

Joey

Bris-tol, Glas-gow, Bel-fast, Dublin.

Chorus

pp Ten Min-utes

pp Ten min-utes

Violoncello

con sord.

$\text{♩} = 88$

ppp

Piano

ppp

6

Joe. *mf* That is how it end-ed. That is how it end - ed.

Cho. *p* Ten Min-utes Ten Min utes Ten

Ten min-utes Ten min utes Ten

Vc.

Pno.



11

Joe. *p* Ten min-utes play-ing in the stiff's. Ten min-utes play-ing in the stiff's. Ten min-utes ly-ing in the

Cho. Min- utes Ten Min - utes Pain,

min- utes Ten min - utes Pain,

Vc.

Pno. *pp*

15

Joe. *mp*
snow. Ten min-utes ly-ing in the snow. Ten days ly-ing in the hos-pi-tal. Ten days

Cho. *mp*
Pain... Pain, Pain... Brok-en bo-dy,

Pain. Pain, Pain. Brok-en bo-dy,

Vc.

Pno. *p*



19

Joe. *mf* *f*
ly-ing in the hos-pi-tal. Ten months try ing for a come-back. Ten months

Cho. *mf*
brok-en dreams. There are no mir-a-cles. There are no

brok-en dreams. There are no mir-a-cles. There are no

Vc.

Pno. *mp*

23

Joe. *mf* look-ing for a mir-a-cle. Look-ing for a mir-a-cle. *mp* fac - ing the end.

Cho. mir - a - cles.____ There are no mir-a cles.____ There are no

Vc.

Pno.



27

Joe. *p* That was the death of hope. *pp* The death of hope. *molto rit.* *p* This is where it

Cho. mir-a cles.____ There are no mir-a - cles.____

mir-a cles.____ There are no mir-a - cles.____

32

Tempo 1 ♩ = 88

Joe.

ends. Back where it be-gan In an air-port on my own... Now my

Cho.

I was made of fire_ then.

I was made of fire_ then.

Pno.

ppp

ppp

38

Joe.

bo - dy's made of ice _____ cracked and cold and can-not move.

Cho

— A bo-dy that could run for - e - ver. _____

A bo-dy that could run for - e - ver. _____

Vc.

senza sord.

ppp

Pno.

ppp

senza sord.

ppp

ppp

45

Joe. *mf*

Now my bo - dy's made of ice. Now my

Cho. *p*

I was made of fire. then. A bo - dy that could run for - e - ver.

p

I was made of fire. then. A bo - dy that could run for - e - ver.

Vc. *pp* senza sord.

Pno.

51

Joe. *mf*

mind is made of ice. Now my heart is made of ice.

Cho. *p*

For - - e - -

For - - - - e - -

Vc. *pp*

Pno.

56

Joe. 8

Cracked and cold and can - not move.

Cho. - - ver.

Vc.

Pno.

ppp

Very expressively and tenderly

61 $\text{♩} = 70$ *p*

Joe. *p* Now the dreams are o - ver. I will al - ways, _____

Cho. *p* Ah _____
p Ah _____

Vc. *ppp*

Very expressively and tenderly

$\text{♩} = 70$ *ppp*

Pno. *ppp*

66

Joe. *p*

I will al - ways, al - ways be there. On that grass,

Cho. Ah

Vc. *p*

Pno.

The musical score is for a scene starting at measure 66. Joe's part is in treble clef with a key signature of one flat (B-flat). He sings "I will al - ways, al - ways be there. On that grass," with a piano (*p*) dynamic marking at the end. The Chorus (Cho.) has two staves, treble and bass, both with a single line of music "Ah". The Violoncello (Vc.) part is in bass clef, featuring a melodic line with a piano (*p*) dynamic marking. The Piano (Pno.) part consists of two staves; the right hand has a simple harmonic accompaniment, while the left hand plays a more complex, rhythmic pattern with chords and single notes.

71

Joe.

8

on_ that grass, in that snow. Look - ing up_ at those lights.

Chor.

Ah

Ah

Vc.

pp

Pno.

pp

This musical score page features four staves. The top staff, for Joe, is in treble clef with a key signature of one flat and a common time signature. It begins with a measure rest marked '8' and contains the lyrics 'on_ that grass, in that snow. Look - ing up_ at those lights.' The second and third staves, for the Chorus, are in treble and bass clefs respectively, both with a key signature of one flat. They feature a long melisma 'Ah' spanning several measures, indicated by a slur. The fourth staff, for the Violoncello (Vc.), is in bass clef with a key signature of one flat and a common time signature, showing a melodic line with a 'pp' dynamic marking. The bottom staff, for the Piano (Pno.), is in grand staff (treble and bass clefs) with a key signature of one flat and a common time signature, featuring a complex accompaniment with a 'pp' dynamic marking.

76 *rit.*
mp

Joe. *p*

I could see my fa-ther, I could see my mo-ther, laugh - ing, cheer-ing, cheer - ing.

Cho. *mp* *p*

Ah Ah

Vc. *ppp*

Pno. *pp*

Detailed description: This is a page of a musical score, page 554. It features four staves. The first staff is for a soloist named Joe, in treble clef, with lyrics underneath. The second and third staves are for a Chorus, with the top part in alto clef and the bottom part in bass clef, both with 'Ah' vocalizations. The fourth staff is for a Violoncello (Vc.) in bass clef. The fifth staff is for a Piano (Pno.) in grand staff. The score includes various musical notations such as notes, rests, and dynamic markings like *rit.*, *mp*, *p*, and *ppp*. A rehearsal mark '76' is at the beginning of the Joe staff.

81

Jen. *pp*
Small boy, big heart, dreams are frag-ile

Joe. *pp*
Now the dreams are o - ver.

Cho. *pp*
Mm

Pno. *ppp* *pp*

Detailed description of the musical score: The score is for measures 81 through 84. Jen.'s part (treble clef) has a rest in measure 81, then a half note B-flat in measure 82, and a half note G in measure 83. Joe.'s part (treble clef) has a half note G in measure 81, a half note F in measure 82, and a half note E in measure 83. The Cho. parts (treble and bass clefs) have whole notes: G in measure 81, F in measure 82, and E in measure 83. The Pno. part (treble clef) has a series of eighth notes in measure 81, a half note B-flat in measure 82, and a half note G in measure 83. Dynamics are *pp* for Jen. and Joe., *pp* for the Cho. parts, *ppp* for the Pno. in measure 81, and *pp* for the Pno. in measure 83. The key signature has one flat (B-flat).

87

Move it on ♩ = 112

530

Jen.

things boy.

Joe.

ppp

Cho

ppp

Vc.

pizz.

mp

Pno.

Move it on ♩ = 112

ppp

pppp

Pno.

ppp

pp

ppp

92 *p*

Jen. Jo - ey, there are o - ther dreams. And o - ther things to dream for. And o - ther things to

Vc.

Pno.

Ped.

8^{va}

Ped.

8^{va}

Ped.

==

95

Jen. hope for.

Joe. *mp* You told me o be care-ful. *cresc.* Don't get too ex - cit - ed. And you were

Vc.

Pno.

Ped.

8^{va}

Ped.

8^{va}

Ped.

98 *mf*

Jen. Joe -y, I don't want to say good

mf *cresc.* *mf*

Joe. right. We've said good - bye. You should not be here.

Vc.

Pno. *mp* *8va* *mp*

Pno.

Ped.

101

Jen. *mp*
bye I don't want to say good - bye.

Joe. *mf*
Jen-ny, there's no-thing left for me to do here. The dream is o - ver

Vc.

Pno. (8)

Pno.

Red.

104

Jen. *I will fol-low, I will fol-low.*

Joe. *f*
I am brok-en. Bust-ed. I am leav-ing, go-ing home. The dream is o-ver

Vc.

Pno. (8)

Pno. *8va*

Red.

107

Joe. *mf* *f*
I am brok-en. Bust-ed. I am leav-ing, go-ing home. I have no fut-ure. There is no fut ure..

Vc.

Pno. *mf* (8)

Pno. (8)

Jenny steps closer
and slaps him hard 561
across the face

111

Jen.

Joe.

Vc.

Pno.

Pno.

There is no-thing I can give you.

ff

ff

fff

fp

115

Jen.

Pno.

How dare you think I am so shal- low? I don't care a - bout your foot- ball, or your glo- ry, or the

f

ppp

p

A little slower ♩ = 100

molto rit.

119

Jen. *mp* mon- ey. You fool, I love _____ you. _____ You

Vc. arco *ppp*

Pno. *ppp* *8va*

ppp *Ped.*

=

122 *molto rit.*

Jen. have taught my heart to dream

Vc. *molto rit.*

Pno. *molto rit.*

Pno. *ppp* *(8)*

♩ = 84
pp

125

Jen. *Small boy, big heart, I*

Pno. *ppp pppp*

Ped. * Ped. * Ped. *

130

Jen. *pp*
hold you in my dreams— boy. Small boy,

Pno. (8)

Ped. * Ped. * *pp* Ped. *

136

Jen. *big heart, You have taught me how to dream— boy.*

Pno. (8)

Ped. * Ped. * Ped. * Ped. *

156 *p*

Jen. *I be-gan to dream them as well. That a boy should tru - ly love me.*

Pno. *f*

Pno. *mf* *f*

cresc. *f* *ff* *molto espress. e legato*

162 *mf*

Jen. *That I, that I could love, tru - ly love a boy.*

Joe. *But*

Pno. *cresc.* *mf* *pp*

169

Jen. You are made of fire__ now No froz - en

Joe. I was made of fire__ then.____
arco

Vc.

Pno. *ppp* *pp*

ppp *ppp* *Ped.* *Ped.* *Ped.* *Ped.*

173

Jen. mind, no froz - en heart.____ I have

Vc.

Pno. *mp* *8va*

Ped. *Ped.* *Ped.* *Ped.* *

177

Jen. seen your mo-ther laugh-ing. I have seen your fa-ther cheer-ing.

Vc.

Pno. (8)

Ped. * *Ped.* * *Ped.* *

dolce
mp

180

Jen.

Vc.

Pno. *ppp*



molto rit.
f

184

Jen.

Vc.

Pno. *ppp* *mf* *molto rit.*

188 *ff* *mp*

Jen. *ff* *mp*
 stron - ger than our bones. Jo-ey, I will

Vc. *mf* *f*

Pno. *ff*

Ped.



193

Jen. *mp*
 fol-low you. Yes, fol-low you.

Joe. *mp*
 Fol-low me? What a fool I am. I was too a-fraid to



198 **molto accel.**

Jen. **molto accel.**
 Love me? Love me?

Joe. **molto accel.**
 love you. Yes love you. yes, I love You.

205 **Brightly** ♩ = 120

Jen. *mf* I

Joe. *mf* I was bro - ken I was bust-ed. I was froz en stuck for - e - ver. I put li-mits on my

Brightly ♩ = 120

Pno. *ppp* *8va*

Pno. *ppp*

2ed. * *2ed.* *



209 *f*

Jen. have your dreams. I kept them safe. A fu - ture

Joe. *f* dreams. You have set my heart on

Pno. (8) *pp* *8va*

Pno. *pp*

214

Jen. that we share to - ge - - - - -

Joe. 8 fire. Freed my dreams and made a fu - ture. _____

Pno.

Pno. (8) *pp* *Op. IV*

musical score for a vocal duet and piano accompaniment. The score is in 4/4 time and consists of four staves. The first staff is for Jen. (Soprano), the second for Joe. (Soprano), the third for Pno. (Right Hand), and the fourth for Pno. (Left Hand). Jen. and Joe. have lyrics: 'that we share to - ge - - - - -' and 'fire. Freed my dreams and made a fu - ture. _____'. The piano accompaniment features a dense texture of chords and arpeggios in the right hand, and a more sparse, rhythmic pattern in the left hand. The score is marked with a rehearsal mark '214' at the beginning of the first staff. The piano part is marked with a dynamic of 'pp' (pianissimo) and a tempo marking of 'Op. IV'.

219 $\text{♩} = 120$

Jen. *ff* - ther.

Joe. *ff*

Cho *f* Bro - ken bo dy, bro - ken dreams. New be-ginn-ing, new de - part - ures.

Bro - ken bo - dy, bro - ken dreams. New be-ginn-ing, new de - part - ures.

Pno. $\text{♩} = 120$

Pno. *f* (8)



226 *f*

Cho Brok en bo dy, bro - ken dreams. New be-ginn-ing, new de - part - ures.

Boo-ken bo - dy, bro - ken dreams. New be-ginn-ing, new de - part - ures.

Bro - ken bo - dy, bro - ken dreams.

Pno. *ppp*

232 *f*

Jen. *f* Small boy, big heart, I hold you in my

Joe. *f* You have set my heart on

Chor. ures. bro - ken dreams. Bro - ken bo - dy, bro - ken dreams. ures.

part - - ures. New be-ginn-ing, new de - part - ures. Bro - ken bo - dy, Bro - ken bo - dy,

Pno. *pp*

237

Jen. dreams____ boy.____ Small

Joe. fire. Freed my dreams and made a fu - - ture.____

Cho. New be-ginn-ing, new de - part - - ures. Bro - ken
Bro - ken bo - dy, bro - ken dreams.

dreams. New be - ginn - ing, new de - par - - tures.
bro - ken dreams. New be-ginn-ing, new de - part - -

Pno. *p*

Pno. *p*

241

Jen. boy, big heart, You have taught me how to

Joe. You have set my heart on fire.

Cho. bo - dy, New be-ginn-ing, new de - part - - ken - - dreams. ures. New be - ginn-ing, new de - Bro - ken

ures. Bro - ken bo - dy Bro - ken bo - dy, ken dreams. bro - ken

Vc. pizz. *f*

Pno. *mp*

245

Jen. dream _____ boy.

Joe. Freed my dreams and made a fu - - - - tures. _____

Cho. par bo - dy, - - - - bro - - - - ken - - - - tures.. _____
dreams. _____

new be - ginn - ing, new de - par - - - - tures. _____
dreams. New be-ginn- ing, new de - part - - - - tures. _____

Vc. arco

Pno.

Pno. *mf*

molto rall.

250

Jen. *ff*
New de - - par - -

Joe. *ff*
New be - - ginn - - ing.

Cho *ff*
New be - - ginn - - ing. New

Vc. *f*
molto rall.

Pno. *mf* *f*
8va

Pno. *f*

255

Jen.

tures. *fff*

Joe.

fff

Cho

ing. *fff*

be - - - ginn - - - ing. *fff*

Vc.

ff

Pno.

(8) *ff* *fff*

Pno.

ff *fff*

The musical score is for measures 255-258. It features five vocal parts (Jen., Joe., Cho., Vc.) and two piano accompaniment parts (Pno.). Jen. and Joe. have vocal lines with lyrics 'tures.' and 'ing.' respectively. Cho. has a vocal line with lyrics 'be - - - ginn - - - ing.' and a piano accompaniment. Vc. has a vocal line. The two Pno. staves have piano accompaniment. Dynamics include fff, ff, and f. A repeat sign is present in the first Pno. staff.