

Committees

First system of the musical score. It features a vocal line and a piano accompaniment. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The vocal line begins with a rest, followed by the word "You" on a note. The piano accompaniment consists of a rhythmic pattern of eighth and sixteenth notes in the right hand and a bass line in the left hand.

Second system of the musical score, starting at measure 7. The vocal line contains the lyrics: "can't write a song_ a - bout com - mit - tees, a - bout the coun - cil and the work - ings of a e - ven on - ly half of the e - lec - tors took an in - terest in the po - li - cies we". The piano accompaniment continues with a steady rhythmic accompaniment. The system concludes with the vocal line saying "Hear. What. hear! who?".

Third system of the musical score, starting at measure 10. The vocal line contains the lyrics: "town: make: for the work - ings of a ci - ty is a sight that is - n't pre - tty and it's un - der - stood what we pro - vide, and the cost in - volved be - side, and the". The piano accompaniment provides a consistent harmonic and rhythmic support.

Fourth system of the musical score, starting at measure 13. The vocal line contains the lyrics: "hard ex - plain - ing how the wheels go round. Who rea - lly wants to know a - bout com - mit - tees, or a - need for the de - ci - sions that we take. But you can't ex - pect com - mu - ni - ty in - volvement when the". The piano accompaniment continues. The system ends with the vocal line saying "Shame. shame! next business. Point of or - der. Point of or - der."

17

gen - da i - tem 7, sub - sec - tion 4, or the foot - notes on page ten_ that re -
 rea - lly power - ful tell and ne - ver ask. For the power stays in the hand_ of_

Que - stion, que - stion.
 Hear, hear_

20

fer us back a - gain_ to the min - utes of the meet - ing held be - fore. There's a
 those who un - der - stand, and it's hard to strive and take it from their grasp. We could

Next Next bu - siness
 bu - siness

23

lit - tle heap of build - ings in the cen - tre of the town, and they call_ it Black fri - ars and we ought to pull_ -
 build a shop - ping cen - tre or a lux - ury of - fice block, or a mul - ti sto - ry car park, or some high rise hou

27

it down! Or - der, or - der.
 sing stock.

There's no point in go - ing on a - bout the fran - chise our
 So you're left with just the lo - cal par - ty wor - kers, and the

31

pri - vi - ledge, the hard won right to vote. There's no point in tear-ing hair if e - lec-tors just don't care. and the
pre-ssure groups with their par - ti-cular view. And while some hold to i deas, oth ers prey up-on our fears and a-

35

on-lything that voters do is float. Shame, shame Hear, hear.
For what would hap-pen if your a - ver-age street per son_ rea- lly
mid it all we've still our jobs to do. But some times a-against our wild-est ex - pec - ta tions what we

39

un - der-stood the way to get things done, and if ev - ery - one de - ci - ded that their
want and what we need can co - in - cide. And the world be - gins to change as the

42

rights (which are pro - vi - ded) should be ex - er-cised:my God we would have fun
pie - ces re - a - range. and we see what lo - cal gover-ment can pro -

1. God Lord! Black

1.

45

fri - ars is a nui - sance, it's a mo - nu - men - tal mess, you're think - ing of re - buil - ding? You could

48

knock it down for less. If vide For

52

e - ven those in o - ffice suites have vi - sions and their dreams, and a dull a - gen - da pa - per can be

55

far more than it seems. And peo - ple who push pa - pers can push pa - pers for a goal, and ne - ver un - der - es - ti - mate a

59 **rall.** **Meno mosso**

lo-cal coun-cil's soul. We com - mi-ssioned a com-mi-ssion which sent in it's re - port, and we read and go ex - ci - ted when we

63 **rall.** **Children**

found out what they thought. We re - port with ut - most plea - sure that the buil - dings we've su -

64 **rall.**

68

veyed are a rich hi - sto - ric trea - sure of re - li - gion, and of _ trade. Black - fri - ars is a

74

tre - sure long for - go - tten in _ the _ town, we'll re - store it in _ full _ mea - sure if you'll

79 ³
put your mo - ney down. We've pre

84 **accel.**
served the site and land-scaped, and the build-ings are re-stored, there's an ex - hi - bi - tion cen - tre so the

accel.

87
pub - lic won't get bored. There are work-shops and the ma - kers have most cer - tain - ly re - turned, and we've

90
o - ther dreams to im - ple - ment, once the mo - ney's earned. And yet our vi - sion fal - ters though we've
Children & Altos

93 + Sopranos

saved the place from harm, it still seems there's some-thing mi-ssing, or still slee-ping in the calm, for this

96

place was more than buil- dings,now pre served in lineand form, Black - fri-ars was for peo-ple a shel-ter from the storm.

Listen to the Sun

100

All Voices

106

Lis-ten to the sun, look in - to the stone,

110

fell the mem'-ries run as we come a - live.

SATB

Look in - to the

114

Re-mem-ber the li - on. John Den-ton is dy - ing.

stone, move through long for - go - tten rooms,

118

La-cey is pray - ing. Rich - ard, poor Rich - ard.

ech - oes slow - ly rise, lis - ten to the sun.

122

The ma-kers re-turn-ing.

Light gilds sha-dowed gloom to gold, mem'-ries come a-live.

This system contains measures 122 through 125. The vocal line begins with a rest in measure 122, followed by the lyrics "The ma-kers re-turn-ing." in measure 123. The piano accompaniment features a rhythmic pattern of eighth-note triplets in the right hand and chords in the left hand.

126

Lis-ten to the sun, look in-to the stone, feel the mem'-ries run as we come a-live.

This system contains measures 126 through 129. The vocal line continues with the lyrics "Lis-ten to the sun, look in-to the stone, feel the mem'-ries run as we come a-live." The piano accompaniment continues with the triplet pattern in the right hand and chords in the left hand.

130

This system contains measures 130 through 133. The vocal line consists of a long, sustained note across all four measures. The piano accompaniment continues with the triplet pattern in the right hand and chords in the left hand.

134

This system contains measures 134 through 137. The vocal line consists of a long, sustained note across all four measures. The piano accompaniment continues with the triplet pattern in the right hand and chords in the left hand.