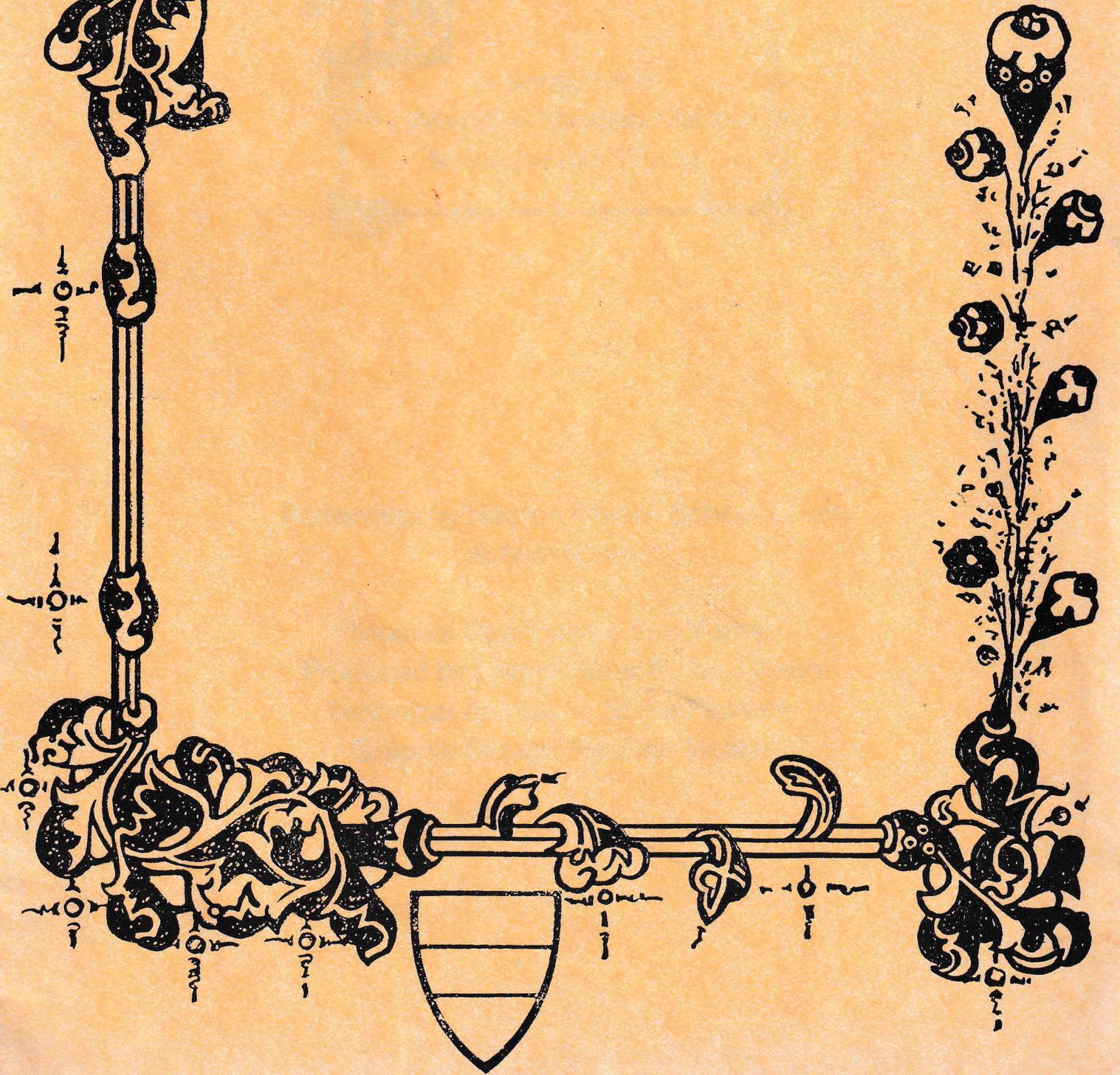


# Blackfriars

A Song Cycle  
Words · Michael Clark  
Music · Len Young



NEWCASTLE ARCHITECTURE WORKSHOP LIMITED  
presents



**B**lackfriars  
A Song Cycle  
Words by Michael Clark  
Music by Len Young



Performed by Heaton Manor School Choirs  
& Nova Brass

Musical Direction by Len Young  
Produced by Lesley Hehir & Joan Kean  
Technical Assistant, Steve Parnaby  
Graphic Design, Reuben Healer

# BLACKFRIARS: HISTORIC EVENTS

## LISTEN TO THE SUN

1985: Blackfriars: the Cloisters.

## MARKET

1230: Newgate Market.

## ARRIVAL

1235: The first Dominicans in Newcastle.

## RISE OF THE MERCHANT GILDS

1300: As wealth and power increase the Craft Gilds lose ground to the Merchants.

## EDWARD OF ENGLAND

1334: Edward Balliol, pretender to the Scottish throne, does homage and gives away most of Southern Scotland to Edward III of England.

## THE BALLAD OF JOHN DE DENTON

1345: The trial of Thomas Greathead, Richard Galloway and Gilbert Dolfanby for the 'false, seditious and malicious murder' of John de Denton, former Mayor of Newcastle.

## THE ANCHORITE

1420: John Lacy, anchorite and 'recluse' is living in Blackfriars.

## GILD STRUGGLE

1515: More Royal commissioners in Newcastle investigating the struggle between Craft and Merchant Gilds.

## PRIOR RICHARD

1537: Prior Richard Marshall flees to Scotland, unwilling to accept the religious demands of Henry VIII. The letter he wrote justifying his action still survives.

## AUCTION

1543: The Mayor and burgesses buy the now deserted Blackfriars buildings and lease them to the Gilds.

## WEALTH AND POWER

1600-1850: The continued rise and eventual collapse of the Merchant and Craft Gilds.

## DECAY

1900: Blackfriars in decline.

## COMMITTEES

1950 Onwards: Despite appearances, a new age.

## LISTEN TO THE SUN

The future: Look into the stone.

# BLACKFRIARS

## Look into the Stone

Michael Clark

Len Young

Trumpets

Look in - to the stone, \_\_\_\_\_ move through long for-

9

got-ten rooms.. \_\_\_\_\_ Ech-oes slow-ly rise, \_\_\_\_\_ list-en to the sun.

17

Light gilds sha-dowed gloom to gold, mem'-ries come a - live. Lis-ten to the sun, look in-to the stone,

23

feel the mem'-ries run as we come a live. Taste the wil-low

29

green. Fall through roots that grip this place. stret- ching to the

35

sky. Find the arch way key. Turn the lock that bars the space..

41

Watch the voi - ces fly.

45

Lis-ten to the sun, look in - to the stone. Feel the mem'-ries run as we

49

come a live. Roofs wall out the

56

din, flag-stones raise the clois-tered past. Stone hands of - fer calm,

62

breathe the si-lence in. Earth re-flects the sky at last, shel-ter from the storm.

69

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

73

come a - live.

# Market - Street Cries

Repeat ad. lib. each part with independent pulse.

1. Oats fresh oats.

2. Good salt her - ring.

3. App - les or pears, app - les or pears.

4. Pork and beef, pork and beef, fresh killed pork and beef.

5. Strong black pud - ding.

6. Fresh eggs 'n' duck - lings.

7. Pla - tters and pots, pla - tters and pots.

8. Beans and peas, beans and peas, and there's leeks and beans and peas.

## Market

Musical notation for the first system of 'Market', including treble and bass staves for piano accompaniment.

6

What do you lack ma - ster,  
Here's wool like silk mis - tress,

What do you lack  
Here's wool like silk

Musical notation for the second system of 'Market', including treble and bass staves for piano accompaniment and vocal lines.

10

mi - stress what do you lack? Beer to warm your be - lly, a coat to shield your back?  
ma - ster what of this fleece? Feel the warmth, the tex - ture, no trace of burrs or grease.

ma - ster, mi stress what do you lack? Beer to warm your be - lly, a coat to shield your  
mis - tress, mas - ter what of this fleece? Feel the warmth, the tex - ture, no trace of burrs or

Musical notation for the third system of 'Market', including treble and bass staves for piano accompaniment and vocal lines.

13

Wine to make you me - rry, a cov'ring for your head? A knife to carve meat at your ta - ble,  
Baled up for your ta - king, we've spun yarn too right there, or broad cloth rea - dy for your ta - king, our

back? Wine to make you me - rry, a cov'ring for your head? A knife to carve meat  
grease. Baled up for your ta - king, we've spun yarn too right there, or broad cloth rea - dy

Musical notation for the fourth system of 'Market', including treble and bass staves for piano accompaniment and vocal lines.

16

on - ions, oats, rye bread? Don't pass by good ma - ster, no need to walk the town. For -  
price is ve - ry fair

at your ta - ble, on - ions, oats, rye bread? Don't pass by good ma - ster, no need to walk the  
for your ta - king our price is ve - ry fair.

19

2nd time to CODA  $\oplus$

get the rest, we are the best, we can pro - vide what you re - quest, just put your mo - ney down.

town. For - get the rest, we have the best, just put your mo - ney down.

23

28

Children

Sam - ple my bread mi - stress, ma - ster, look at this crop.

32

Grain a-glow with sun - light, sacks full to the top. We ne ver give short mea - sure, our flour's the best you'll see. Come

36

sit and let's dis - cuss a price, I'm sure we will a - gree. Don't pass by good ma - ster, no need to walk the town. For

40

get the rest we have the best, we can pro - vide what you re - quest, just put your mo - ney down.

44

D.S. al Coda § ⊕ CODA

D.S. al Coda § ⊕ CODA

49

54

Si-ckles blades and bill hooks, here's a fine ar-ray, born of flame and mu - scle

58

sharp as a win-ter's day. Ma-ster here's your plea - sure, the first of the Ga-scon wine.

Ma-ster here's your plea - sure the first of the Ga-scon

61

ba-relled rich-ness in full mea-sure, buy now, there's not much time. Don't pass by good ma - ster, no

wine, ba-relled rich - ness in full mea-sure, buy now, there's not much time. Don't pass by good

64

need to walk the town. For - get the rest, we are the best, we can pro - vide what you re - quest, just put your mo - ney

ma - ster, no need to walk the town. For - get the rest, we have the best, just put your mo - ney

68

down.

down.

72

### Arrival of Dominicans

78

What do you lack ma - ster? Mis - tress what do you lack? More than bread to feed you or

85

clothes to warm your back? More than wine for com - fort or coals to keep you warm? Some - thing strong - er,

92

last-ing long-er, shel-ter from the storm? When your mar-ket clo - ses, when the stalls are down. When the smoke blue

Horns

100

hang - ing floats a-cross the town. When the eve-ing soothes you, and your mind is clear, in the si-lence

108

of your think-ing tell us what you hear. A mo-ment ma-ster, mi - stress, that's all we ask you for. Our

115

sole re-quest you lis - ten, lest you miss your chance of peace and rest, both now and ev - er more.

Trombones

122

Life is more than tra - ding, life is more than wealth. You al-read-y have a pre-cious

129

gift from God,your - self. Is your fate de - struc - tion, a bro-ken bat-tered form? Or will you trust in

136

one to give you shel-ter from the storm? Words are on-ly sign posts, but they point their way.

143

Ech-oes thread their mea - ning in - to what we say. Our lives pro-claim one mes - sage,the

149

one truth that we bring: far be-yond all earth-ly trea-sure know that Christ is King. A

155

mo-ment ma-ster, mi - stress, that's all we ask you for. Our sole re-quest you lis-ten, lest you

161

miss your chance of peace and rest, both now and ev - er more.

Attacca 'Rise of Gilds'

165

# Rise of the Gilds

Musical notation for measures 1-8. The system consists of a grand staff with a treble clef and a bass clef. The key signature has one sharp (F#). The music features a steady accompaniment in the right hand and a bass line in the left hand. Measure 5 includes a fermata over a chord and a double bar line.

Musical notation for measures 9-16. The system continues the accompaniment from the previous system. Measure 15 includes a fermata over a chord and a double bar line.

Musical notation for measures 17-22. This system includes a vocal line in the treble clef and an accompaniment in the bass clef. The lyrics are: "Look-ing now to dis - tant mar - kets men must risk all they po - sses, bro - ther thus clasps hand with bro - ther".

Musical notation for measures 23-28. This system includes a vocal line in the treble clef and an accompaniment in the bass clef. The lyrics are: "trus-ting those he knows the best. Beg the King to grant a char - ter, mer - chant gild by royal com-mand,".

Musical notation for measures 29-34. This system includes a vocal line in the treble clef and an accompaniment in the bass clef. The lyrics are: "make do - na - tions, pay his ta - xes, pro - fit still comes to your hand. Pay your gild fee, be a mer - chant, get se - lec - ted".

36

fair and square. Be a bur-gess, be a bai-liff, get your-self e-lec-ted mayor. Don't ne-glect it,

42

get se-lec-ted, be a bur-gess runs the cry, join the gild and be a bur-gess, then kiss po-ver-ty.

48

1st time S & A

good-bye. So \_\_\_\_\_

2nd time T & B

Thus \_\_\_\_\_

56

the mer-chants bind to - ge- ther, make their ple-dges, start to grow.

the buy - ers buy to pros per, And as sel - lers sell for gain.

63

Booth - men's corn and dra-pers' wool-lens, mer - cers put the rest on show.

But the crafts-men get no pro - fit, ma - kers make but make in vain.

70

Pay your gild fee, be a mer-chant, get se-lec-ted fair and square. Be a bur-gess, be a bai - liff,

77

get your-self e - lec - ted mayor. Don't ne-glect it, get se-lec - ted, be a bur-gess runs the cry,

83

join the gild and be a bur - gess, then kiss po-ver-ty \_\_\_\_\_ good - bye.

90

Bro-ther clas-pinghands with bro - ther on - ly seeks to guard his own,

97

but pro-tec-tion means re-jec-tion and the ma-kers stand a-lone. Ma-kers change the world a-round them, la-tent po-wer

104

to each hand, but un-guil-ded they're still vi-tims: this they've come to un-der-stand. Pay your gild fee,

110

be a mer-chant, get se-lec-ted fair and square. Be a bur-gess, be a bai-liff, get your-self e-lec-ted mayor.

117

Don't ne-glect it, get se-lec - ted, be a bur-gess runs the cry, join the gild and be a bur - gess,

123

then kiss po-ver - ty good - bye.

128

# Edward of England

Piano introduction in G major, 3/2 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes.

4

Ed ward of En - gland, no-ble plan-ta - ga - net! Ac - cept grac-ious sov' - reign this

A - cept this

Musical score for measures 4-7. The vocal line begins with the lyrics 'Ed ward of En - gland, no-ble plan-ta - ga - net! Ac - cept grac-ious sov' - reign this'. The piano accompaniment continues with a consistent eighth-note pattern in the left hand and a more active line in the right hand.

8

tri - bute we sing. Ed - ward of Scot - land, first born of John Ba - liol, we wel - come with ho - nour the

tri - bute we sing.

Musical score for measures 8-11. The vocal line continues with 'tri - bute we sing. Ed - ward of Scot - land, first born of John Ba - liol, we wel - come with ho - nour the'. The piano accompaniment remains consistent.

12

new Scot - tish king.

Musical score for measures 12-14. The vocal line concludes with 'new Scot - tish king.' The piano accompaniment continues through these measures.

15

Your mee - ting holds pro - mise for Eng - land and Scot - land, hope for the fu - ture, and

Your mee - ting holds pro - mis and hope for and

Musical score for measures 15-18. The vocal line begins with 'Your mee - ting holds pro - mise for Eng - land and Scot - land, hope for the fu - ture, and'. The piano accompaniment continues with the same eighth-note accompaniment.

19 end to the war.

22 Peace for the bor - ders, peace in our life time, the rule of the church and the rule of the law. Ig -

Rule of church rule of the law.

26 nor-ing the mur - murs that run in the low - lands, ig - nor-ing the mur - murs that run in the high - lands. The

31 Children

In Scot land, in Scot land, in Scot-land the coun - try is rav - aged, di -

ru - mours and mur - murs in Scot land, in Scot land.

35 vi - ded, the folk are sus - pi - cious, em - bit - tered, con - fused. But we'll have no peace as the En - glish pro -

39  
 vide it, with our cour-tiers and fav'-rites by greed all be mused. We've our boy King, young Dav-id, du-ly ap point

43  
 - ed, and the En-glish king's sis - ter he's ta-ken to wife. He's the son of the Bruce, by the Pope's word an-

47  
 noin ted, and yet your plan-ta - ga-net plots for his life.

Ho-nour to Ed - ward,

51  
 nob - le plan-ta - ga-net. Right-ly o - be - dient ho-mage I bring. Ho-mage to Ed - ward, my

O - be - dient ho-mage I bring.

55  
 Lord and pro-tec - tor, ho-mage to Ed - ward, my mas-ter and king.

59 We give, grant and ren - der  
 Mn.

62 Lin-lith-gow and Sel - kirk Ha-dding-ton, Je-burgh cas - tle and town. Rox burgh, Pee-bles,  
 Ha-dding-ton, Je-burgh cas - tle and town. Rox - - burgh and

66 Ett-rick and Ber-wick, Dum-fries and Ed-in-burgh pass to your You  
 Ett-rick, Ber - wick Dum-fries and Ed-in-burgh pass to your crown.

70 can-not give Scot-land like her-ring or sil-ver, nor split up a king-dom like some-one's es-tate. We'll

74 swear our a - lle - giance to none but the lion, and let God de - cide on our fu-ture and fate.

78 We cede fairs and fo-rests, de-mesnes woods and wa-rrens, fish-ing and mar-kets, each  
 Mn fish-ing and mar-kets, each

82 pro-fit and fee of chur-ches and cha-pels, of bi-shops and ma-nors, of ports on fresh wa-ter and  
 pro-fit and fee of chur-ches, of bi-shops, of ports on fresh wa-ter and

86 ports on the sea.  
 ports on the sea.

89 Ho-nour to Ed-ward, nob-le plan-ta-ga-net. Right-ly o-be-dient ho-mage I bring. Ho-mage to Ed-ward, my  
 O-be-dient ho-mage I bring.

94

Lord and pro-tec - tor, ho-mage to Ed - ward, my mas-ter and king.

98

Ed-ward of Scot-land ac-cept now our boun ty, \_

102

pie-ces of sil-ver: let us hear the coins ring. Sil-ver for Beau-mont, sil-ver for Tal-bot, and sil-ver for Ed-ward from

107

rall. A tempo

You can-not give Scot-land like her-ring or sil-ver, nor  
Ed-ward your king.

111

split up a na-tion like some-one's es-tate. We'll swear our all-e-giance to none but the li-on, and

115

let God de-cide on our fu-ture and fate. We are asked to send word to the Scots dis-in-her-i ted, \_

119

see-king to claim what they lost when they fled. You ask for an an-swer? say we let the ball roll then, we

123

look to the fu - ture vic-to-rious or dead. If a hun-dred Scots live thenno En-glish will con-quer, for we

127

hold to that free - dom no good man will lose. We pledge our all - e - giance to none but the li - on, so

131

leave us or fight, let plan-ta-ga-net choose. Ed ward of En - gland, no - ble plan - ta - ga - net! Ac -

135

cept grac-ious sov' - reign this tri - bute we sing. Ed - ward of Scot - land, first born of John Ba - liol, we

- cept this tri - bute we sing.

139

We pledge our a - lle - giance to none but the  
wel - come with ho - nour the new Scot - tish king.

143

li - on, we will chase out the Bal - liol, be - ware of the li - on, we will

146

pil-lage the bor - ders, be-ware of the li - on, with a hun-dred Scots liv-ing be-ware of the

149

li on, be-ware of the li - on, be-ware of the li - on

153

155

## Rise of the Gilds part 2 - The Ballad of John de Denton

9

17

Don't ne-glect it, get se-lec - ted, be a bur-gess runs the cry. Join the gild and be a burg - ess,

23

then kiss po - ver - ty good-bye. Pay your gild fee, be a mer - chant, get se - lec - ted fair and square,

29

be a bur - gess, be a mer - chant, John de Den-ton was the mayor.

35

All voices unison

1. Hear the sol-diers at the door, John de Den-ton's

40

mayor no more. The ci-ty is a - live with news, John de Den-ton stands ac - cused.

45

A packed court hears a tale of plots of John and in-trigue with the Scots. The ju-ry frown at

50 CHORUS

what is heard but John de Den-ton says no word. Great-head Gal-lo-way and Dol-fan - by\_\_

55

have the power to set John free. But they mean to make him pay. Great-head Dol-fan-by and Gal-lo -

61

way. S&A 2.The ci - ty bridge was 3.Two mayors,two fac - tions

66

to re - pair, John got the price but took his share. It seemed the town hall  
clashed for power, the vi-olence wor-sened hour by hour. Black-fri - ars' gates were

70

might co - llapse, John found the gold but split the tax. The mer-chants hoar-ded  
ba-ttered down, King Ed-ward's en - voys came to town. Con-fu - sion then new

74

all this wealth, each man had plen - ty for him - self. The craft gilds sought to  
 rules in force, the mer-chant gilds com - plain, of course. The crafts-men havesome

78

CHORUS

get their share, chose Ri-chard Ac - ton for their mayor. 4.Greed and en - vy  
 power at last, but o - thers find their power is past. Children

83

have no tongue, but they get their bu-siness done. Wealth and po-wer rare-ly fail, -

88

John de Den-ton rots in jail. One day bad wa - ter, next bad bread, John de Den-ton

93

bows his head. The gild still schemes from day to day, John's sha-dowed spi-rit slips a - way.

## 98 CHORUS

S, A&Children 5. And then still ca-lling harsh and dry\_ "Ven- geance" is his wi-dow's cry... T&B

103

The king's men once a - gain re - turn, and stand ap - palled at what they learn.

107

The word goes out, the gib-bet's red, hung and drawn, Dol - fan-by's dead.

111

## CHORUS

Though tried, shy Great-head slips a - way, but what be - comes of Ga-llo-way?

116 All Voices

6. A for-mer mayor, a weal-ty man, he twists and turns as best he can. At last a par-don

121

from the king, though guil- ty, gold buys any thing. The world goes on, the word's the same,

126

the mo-neyed men, the pow-er game. On-ly the dead can make no of fer, on - ly the poor still

131

CHORUS

strive and suf fer. Great-head Gal-lo-way and Dol-fan - by — have the power to set John free. But they mean to

137

make him pay, Great - head Dol - fan - by and Gal - lo - way.

141

# The Anchorite

SOLO

I re - jec - ted wealth and po wer, — knight - hood's ho - nour, rank and place,

8

to be - gin a diff' - rent jour ney — through the dark - ness of God's

15

CHOIR

grace. Yet there's no es - cape from glo - ry or cre - a - tion's ma - je - sty.

21

SOLO

Rules re - stric - tions, stone and iron on - ly set the spi - rit free. I read scrip - ture, pray and pon der, — lon - ger in - to com bat —

27

seek to o - pen heart and mind. Turn a - way from world - ly  
 fight - ing for our sov' reign's cause, now I ra - ther talk in

34

splendour, yet un - cer - tain what I'll find. Called no  
 whi - spers, leave to oth - ers ho - ly wars.

1.

41

CHOIR

Yet there's no es - cape from glo - ry or cre - a - tion's ma - je - sty. Rules re - stric - tions,

2.

47

stone and iron on - ly set the spi - rit free. Words though are just sign - posts point ing  
 times, in deep - est si - lence

SOLO

53

to a de - stin - a - tion dim, our true mo - del is our sa - viour,  
 long a - wait - ed peace and calm, now I hear the still voice say - ing —

60

1. so I seek to fo - llow him. And at  
 "I am shel - ter and the storm." Yet there's

2. CHOIR

67

no es - cape from glo - ry or cre - a - tion's ma - je - sty. Rules re - stric - tions,

72

stone and iron on - ly set the spi - rit free.

rall..

# Gild Struggle

Ma - kers make \_\_\_\_\_ with skill and

7  
vi - sion, yet they rare - ly ga - ther wealth, while the mer - chants make the pro - fit, and each keeps

13  
\_\_\_\_\_ it for him - self. Crafts - men seek \_\_\_\_\_ to guard some sta - tus, make app - ren - tice -

19  
ship the test. Won't se - lect from Scots or Redes - dale, and the work \_\_\_\_\_ must be the best.

25 CHORUS  
Pay you gild fee, be \_\_\_\_\_ a mer - chant, get se - lec - ted fair \_\_\_\_\_ and square. Be a bur - gess, be \_\_\_\_\_ a bai - liff,

31  
get your - self e - lec - ted mayor. Skin - ners, tay - lors, sad - lers ba - kers, Smiths, cord - wai - ners raised the cry -

37

With the but-chers, fu-llers, tan-ners, now kiss po-ver-ty good-bye.

43

And three hun-dred crafts-men ga-ther, Da-vid Mann's the

49

one to state that they cha-llenge mayor and bur-gess, talk of John de Den-ton's fate.

55

Mer-chants quote from an-cient cus-tom, crafts in-voke time out of mind, truth it seems,

61

CHORUS

if found de-pends on what at first you hope to find. Pay you gild fee, be a mer-chant,

67

get se-lected fair\_ and square. Be a bur-gess, be\_ a bai - liff, get your-self e - lec - ted mayor.

73

Skin-ners,tay-lors, sad-lers ba - kers, Smiths,cord-wai-ners raised the cry\_ With the but-chers, fu - llers,tan - ners,

79

now kiss po-ver-ty\_ good- bye.

85

Hen - ry sends\_ his ro - yal en - voys, wri - ting de - po - si - tions down, mer-chants win\_

91

\_ but crafts-me pros-per, share the po - - wer in the town. Crafts-men strive\_ for mer-chant

97

rights to buy and sell\_ and run the town. But se-lec- ted, now re - spec- ted try to keep

103

CHORUS

the oth-ers down. Pay you gild fee, be\_ a mer - chant, get se-lec- ted fair\_ and square.

109

Be a bur- gess, be\_ a bai - liff, get your- self e - lec - ted mayor. Skin-ners, tay- lors, sad - lers ba - kers,

115

Smiths, cord- wai- ners raised the cry\_ With the but- chers, fu - llers, tan - ners, now kiss po- ver- ty\_ good- bye.

# Prior Richard

Solo

1. Dark lined a-against a dark sky  
2. Pro - tec - ted by my pul - pit  
3. From som-bre hill and loch - side

3rd time only

5

the sea-gulls rise and soar. I watch them swoop and ga - ther a -  
I preach the ho - ly word. Blind to nods and glan - ces, ig-  
the gulls fly to the light. Their wings now white and gol - den, their

9

bove this lone-ly shore. Their cries are all a round me, they  
nor - ing what I heard. No king can rule the chur - ches, the  
eyes gleam fi - ery bright. So some have gone be fore me and

13

min - gle with the sea. A - ccu - sing they su rround me, and  
scrip - ture makes that clear, and yet the jus - tice of my cause did  
faced death with good cheer. I tried, but lack the cou - rage, my

17

I can - not get free. They bit - ter - ly chas - tise me, their an - ger harsh and  
naught to calm my fear. I heard the gal - lows crea - king. the crowds full throa - ted  
bo - dy grog with fear. They leave me to the sha - dows, a - lone up - on the

22

raw, I know that I have failed you, but God I can no  
roar, I found that I was wee - ping, but God I can no  
shore, I fall a - gain up on my knees, but God I can no

27

more.  
more.

more.

32

Attacca "The Auction"

# Auction

$\text{♩} = 57$  All Voices

Now King Hen-ry has his church-men, and they bow to his com-  
pa-ving tiles and vest-ments. for what - e - ver they will

7

mand. He de - crees re - li - gious hou - ses are not  
bring. But the bells, church stone and tim - ber, and the

14 CHOIR

need - ed in this land. Give Black - fri - ars' priests five shi - llings, Pri - ors get a few pence  
lead are for the king.

20

more. Cen - tu - ries of prayer are done, let them go and bar the door. 1. SOLO  
2. Sell the

25 accel.

door.

accel.

32 ♩ = 126

♩ = 126

8

Buil-dings stan-ding emp - ty, peo - le pass them by, it seems a shame to leave them  
Then the mayor and bur - gess de - cide to buy it all, in - clu ding church and bel - fry, in -

Buil-dings stand-ing emp - ty, peo-ple passthem by. It seems a shame to  
Then the mayor and bur - gess de - cide to buy it all, in - clu ding church and

op - en to the sky. Could some - one rent Black - fri - ars, do  
clu - ding grounds and hall. Next they look for te - nants to

leave them op - en to the sky. Could some - one rent Black -  
bel - fry, in - clu - ding grounds and hall. Next they look for

ten-anats come to mind? Some mo - dest in - flu - en - tial peo - ple pro - fit - ab - ly in - clined.  
keep the bui-dings filled. To their sur-prise be - fore their eyes a - rrive nine of the gilds.

fri - ars, do te-nants come to mind? Some mo - dest in - flu - en - tial peo - ple pro-fi-ta-bly in  
te - nants to keep the buil-dingsfilled. To their sur-prise be - fore their eyes a - rrive nine of the

Turn to mayor and bur - gess, think-ing of the town, they'll find a way to make it pay, the

clined. Turn to mayor and bur - gess thin-king of the town, they'll find a

2nd time to CODA  $\Phi$

mer-chant gilds will have their day, they'll put our mo-ney down.

way to make it pay, they'll put our mo-ney down.

The site, the house and buil-dings, the or-chard stand-ing there are left to Hen-ry Ad-am-son who

hap-pens to be mayor. The halls and some small gar-dens, two clos-es near the site, a gate-house, sun-dry dwe-llings are

let at pri-ces right. Turn to may-or and bur - gess, think-ing of the town. They'll find a way to make it pay, the

mer-chant gilds will have their day, they'll put our mo-ney down.

**D.S. al Coda** %  $\phi$  CODA

So the Smiths and Tay - lors, cord - wai - ners of the best, Sa - ddlers, ba - kers brew - ers look and are im - pressed.

Ski-nners and the dy - ers a - gree it's snug and warm, in fact an i - deal si - tu - a - tion,

Ski-nners and the dy - ers a - gree it's snug and warm, in fact an i - deal

shel-ter from the storm. Turn to mayor and bur - gess, think-ing of the town, they'll

si - tu - a - tion, shel-ter from the storm. Turn to mayor and bur - gess thin-king of the

find a way to make it pay, the mer-chant gilds will have their day, they'll put our mo-ney down.

town, they'll find a way to make it pay, they'll put our mo-ney down.

Attaca "Wealth and Power"

## Wealth and Power

9

17

Woo-llen fleece piled high for ex - port, sold from here time out of mind. Cha-lenged by the Lon-don mer-chants who are simi-lar-

24

ly in-clined. But the gilds keep in - de - pen - dent with a sepa - rate com - pan - y, no - bly called mer - chant ad - ven - tu - rers,

31

(they still pay a Lon-don fee). Craft or gild are ma-king sel - ling, help the wealth of na - tions grow.

37

Where it is there is no tel - ling, but the strains of pro-gress who. Those who were con - tent to la - bour

43

now de-mand to have their share. If there's ef - fort why not pro - fit, com-merce, coun-cil, e - -

49

1st time S & A

venmayor. They \_\_\_\_\_ put fines on

2nd time T & B

But \_\_\_\_\_ the pro-tests

57

ar<sup>2</sup>-y dea-ling, fo - reign bought, or fo<sup>2</sup>reign sold. A -

grow in vo- lume, cha - llen - ging pro - tec-tion law. Take

64

- ny tra-ding by un - free men not with-in the com-pany fold.

the case of Cuth-bert O- gle, fig sel - ling con-fec-tion - er.

71

I will sell figs if I want to, an-y man comes through my door, when they've gone then Lon-don's sen - ding

77

ex-tra bar -rels by the score. Figs to mer - chants, figs to free - men, figs to nar - row min - ded law.

83

E-ven sell my figs to you men, then I'll or-der ba - - - rrels more!

90

Til at last the laws are al - tered, a - ny one can buy or sell. More men have the

98

right to vote, a-p-pren-tice-ship has gone as well. Yet the gilds re-main re-min-ders of the vi-sion that they held, which be-came a

106

na-tion's mo-del in a world where they ex-celled. Craft or gild are ma-king sel-ling, help the wealth of na-tions grow.

113

Where it ends there is no tel - ling, but the strains of pro - gress show. Those who were con - tent to la - bour

119

now de - mand to have their share, if there's ef - fort, why not pro - fit, com - merce, coun - cil, e - -

125

- - - ven mayor.

129

# Victorian Decay

1. S&A 1. Cob - bles grey with cold, gas lamps fli - cker  
 3. Children 3. Poor, dis - eased, de cayed, we con - front our

7  
 dim, down a street that has no name stone walls block us in. Brok - en win - dows frame rooms where mem' - ries  
 fate, we are just the price you paid to make Bri - tain great. But as em - pire spreads to each fo - reign

11  
 mourn, yet this sha ttered space is still shel - ter from the storm. Spare us ea - sy tears, grief is not the key.  
 shore, so we start to raise our heads, wil - ling slaves no more.

16  
 Keep your pi - ty, fu - ture past, friend you could be me.

22  
 T&B 2. Some once worked the land, some were ma - kers too, now you count not men but hands in the work we  
 All 4. Gi - ven health and space, who knows what could be, what lies hid be - hind each face were we once set

26

do. Hands to tend machines, hands to dig and strive, bent in blood and si-lent tears, strug-gling to sur - vive.  
free. Freed from mind-less toil, nei-ther sick nor poor, mov-ing on in - to the light through this sha-dowed door

31

Spare us ea-sy tears, grief is not the key. Keep your pi-ty, fu-ture past, friend you could be me.

37

CODA

Spare us ea-sy tears, grief is not the key, for the wheel will su-rely turn,

42

poor be-come the free. Keep your pi-ty, fu-ture past, friend you could be me. Do not weep to see me die,

rall.

46

you are sure - ly me.

# 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 melodic line 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 chords and a bass line. The system ends with the lyrics "Hear. hear! What. who?" above a melodic flourish in the vocal line.

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

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 - volve ment when the". The piano accompaniment continues. The system concludes with the lyrics "Shame. shame! next business. Point of or - der. Point of or - der." above a final melodic phrase in the vocal line.

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 highrise 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-ly  
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 <sup>3</sup>  
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

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. Measures 124 and 125 contain the lyrics "Light gilds sha-dowed gloom to gold, mem'-ries come a-live." The piano accompaniment features a consistent triplet pattern in the right hand and a steady bass line 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 maintains the triplet accompaniment, with some chordal changes indicated by symbols like ♯ and ♭.

130

This system contains measures 130 through 133. The vocal line consists of whole notes with ties, indicating rests. The piano accompaniment continues with the triplet accompaniment, showing some melodic development in the right hand.

134

This system contains measures 134 through 137. The vocal line continues with rests. The piano accompaniment features a more active right hand with sixteenth-note patterns, while the left hand remains steady.