

## Keep Stepping Neatly

The pitmen and pitwomen welcome Johnny back and also direct our attention to Anna

$\text{♩} = 120$

The musical score is written in 3/4 time with a tempo of 120 beats per minute. It consists of several systems of piano accompaniment and vocal lines. The piano part begins with a series of dotted half notes in the right hand and rests in the left hand, marked with a piano (*p*) dynamic. The vocal line starts at measure 10 with a melody of dotted half notes, marked *mp*. Measure 16 features a triplet of eighth notes in the vocal line. The vocal line resumes at measure 21 with the lyrics: "Keep step-ping neat-ly, keep play-ing sweet-ly, clog dance it bright-ly rap-ping on the floor." This is marked *mf*. The piano accompaniment for the vocal line consists of chords in the right hand and single notes in the left hand. The vocal line continues at measure 25 with the lyrics: "Gilt buck-les shine on as singers rhyme on. This day we're laugh-ing, let's hope there'll be more." The piano accompaniment continues with chords and single notes.

*p*

10 *mp*

16

21 Small group 1.  
*mf*  
Keep step-ping neat-ly, keep play-ing sweet-ly, clog dance it bright-ly rap-ping on the floor.

25  
Gilt buck-les shine on as singers rhyme on. This day we're laugh-ing, let's hope there'll be more.

## 29 Small group 2.

Here's a can-ny fel-low, thinks he is a danc-er, looks a pret-ty pran-cer in his flow-'ry hat.

*mf*

33

Can he join the con-test? Do you want to tell him the folk that he's fell in with and just where he's at.

37

All

Keep step-ping neat-ly, keep play-ing sweet-ly, clog dance it bright-ly rap-ping on the floor.

*f*

*mp*

Dm Dm Dm Dm Dm Dm Dm Dm

*mp*

Dm Dm Dm Dm Dm Dm Dm Dm

*mp*

Dm Dm Dm Dm

41

Gilt buck-les shine on as singers rhyme on. This day we're laugh-ing, let's hope there'll be more.

Dm Dm Dm Dm Dm Dm Dm Dm

Dm Dm Dm Dm Dm Dm Dm Dm

Dm Dm Dm Dm

45

Small group 3.

Hey there sai-lor John-ny glad to see you're with us, not too proud to talk to those you knew be-fore.

*f*

49

Ah, I see you've no-ticed las-ses who have al-tered, lots of things have hap-pened

52

All

*f*

since you went to war. Keep step-ping neat-ly, keep play-ing sweet-ly, clog dance it bright-ly

*mp*

Dm Dm Dm Dm Dm Dm

*mp*

Dm Dm Dm Dm Dm Dm

*mp*

Dm Dm Dm

56

rap-ping on the floor. Gilt buck-les shine on as sing-ers rhyme on. This day we're laugh-ing,

Dm Dm Dm Dm Dm Dm Dm Dm

Dm Dm Dm Dm Dm Dm Dm Dm

Dm Dm Dm Dm

60

## Small group 4.

let's hope there'll be more. But to tellyou plain there'd be not point in sta yin' if your mar-rer Bil-ly

*mf*

64

stooda-side you there. But he's still at sea then,since he's not withye then, foryou sailed to-ge ther,

68

All

*f*

least ways, so I'm told. Keep step-ping neat-ly, keep play-ing sweet-ly, clog dance it bright-ly

*mp*

*mp*

*mp*

Dm Dm Dm Dm Dm Dm

Dm Dm Dm Dm Dm Dm

Dm Dm Dm

72

rap-ping on the floor. Gilt buck-les shine on as sing-ers rhyme on. This day we're laugh-ing,

Dm Dm Dm Dm Dm Dm Dm Dm

Dm Dm Dm Dm Dm Dm Dm Dm

Dm Dm Dm Dm

76

## Small group 5.

let's hope there'll be more. He was smart was Bil-ly, what a can-ny fel-ler, An-na sad-ly missed him

Dm Dm

Dm Dm

Dm

80

when he wetn a - way. Is he still your ship-mate? What's the mat - ter Geor- die?

83

Solo`

rall..

Is there some-thing wrong now? Was it me, now say.

rall..

# Rule Book Sailor

Johnny describes what happened to his fellow shipmate and also indicates how his thinking has changed about the way the world is run.

87  $\text{♩} = 94$

90 Johnny

*mf* You re-mem-ber that. I signed on as it seemed the thing to do. — For we

92

heard in all the ta - verns that Col-ling-wood nee - ded crew. So I

94

left the pit and fa - mily as a pa-tri-ot should do.. Sailed forth in search of glo - ry — think-ing



97

all their lies were true. They

*f*

99

tell you how to live, and they tell you how to die, they

*f*

101

say what you must give but they ne-ver tell you why. And

103

if you should start ques - tion - ing, well the

104

8  
shit is\_\_\_ piled so high,\_\_\_ they'll

drag you down,\_\_\_ they'll drag you down,\_\_\_ you'll

Detailed description: This system contains two systems of music. The first system is for measures 104-105. It features a vocal line in treble clef with a key signature of two sharps (F# and C#) and a common time signature. The lyrics are "shit is\_\_\_ piled so high,\_\_\_ they'll" and "drag you down,\_\_\_ they'll drag you down,\_\_\_ you'll". The piano accompaniment is in grand staff (treble and bass clefs) with the same key signature and time signature. The piano part includes chords and moving lines in both hands.

105

8  
ne- ver\_ reach the sky.\_\_\_\_\_

Detailed description: This system contains two systems of music for measures 106-107. The vocal line in treble clef has the lyrics "ne- ver\_ reach the sky.\_\_\_\_\_". The piano accompaniment is in grand staff with the same key signature and time signature. The piano part features a more active bass line and a melodic line in the treble.

106

8  
*mf* Bil-ly was a rule\_ book sai- lor,

Detailed description: This system contains two systems of music for measures 108-109. The vocal line in treble clef has the lyrics "*mf* Bil-ly was a rule\_ book sai- lor,". The piano accompaniment is in grand staff with the same key signature and time signature. The piano part features a rhythmic bass line and a melodic line in the treble. A dynamic marking of *mf* is present at the end of the system.

108

8  
*mf*

Detailed description: This system contains two systems of music for measures 110-111. The vocal line in treble clef has a dynamic marking of *mf*. The piano accompaniment is in grand staff with the same key signature and time signature. The piano part features a rhythmic bass line and a melodic line in the treble. A dynamic marking of *mf* is present at the end of the system.

111

al-ways smart and neat - ly dressed. Fol-lowed rules so close-ly, he for-

113

got that he'd\_ been pressed. And when he lay there moan - ing\_ with a

115

bul-let through his chest, they pulled the can - vas ov - er him,\_\_\_\_\_ and he

117

died like all the rest.\_\_\_\_\_ *f* They

119

tell you how to live, \_\_\_\_\_ and they tell you how to die, \_\_\_\_\_ they

121

say what you must give \_\_\_\_\_ but they ne-ver tell you why. \_\_\_\_\_ And

123

if you should start ques-tion ing, \_\_\_\_\_ well the shit is piled so high, \_\_\_\_\_ they'll

125

drag you down, they'll drag you down, you'll ne-ver reach the sky. \_\_\_\_\_

127

Musical score for measures 127-129. The vocal line starts with a whole rest. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and chords in the left hand.

130

*mf* There's a thing that I've discovered coming home to death and grief. There is

132

slavery still in England, on the land and underneath. Each mill

134

owner, each pit land-lord has the morals of a thief. And it's

136

we who'll bend\_ and suf - fer\_\_\_\_\_ ne-ver gain-ing our re - lief,\_\_\_\_ till we

138

or - ga - nise\_ to - ge - ther,\_\_\_\_\_ stan-ding firm in that be - lief.\_\_\_\_

140

\_\_\_\_\_ They tell you how to live,\_\_\_\_\_ and they

142

tell you how to die,\_\_\_\_\_ they say what you must give\_\_\_\_\_ but they

144

ne-ver tell you why. And if you should start question ing, well the

146

shit is piled so high, they'll drag you down, they'll drag you down, you'll

148

*rall.* Children **Tempo I**  $\text{♩} = 120$

*mf* Choose the girls or

ne-ver reach the sky.

*rall.* **Tempo I**  $\text{♩} = 120$

*mf*

151

choose the boys. Lots of gig-gles, lots of noise. Scat-ter, run-ning all a-round.

156

Half-way hid-den, quick-ly found.

161

$\text{♩} = 80 \text{ } \text{♩} = \text{♩}$

Do his fin-gers span your wrist? He's the one you must have kissed.

$\text{♩} = 80 \text{ } \text{♩} = \text{♩}$

166

$\text{♩} = \text{♩}$

Does a hand car-res-sing lin-ger, there'll soon be a ring up-on your fin-ger.

$\text{♩} = \text{♩}$



♩. = ♩

171

Eyes then hands that meet and hold.

176

Well known sto-ry of-ten told. Games we play when we are young hint the peo-ple we be-come.

182

♩. = ♩.

♩. = ♩

John - ny is too grand to play,

188

since he's been at sea a-way. And he's now too old for me, bowed from all that time at sea.

194  $\text{♩} = \text{♩}$ .

$\text{♩} = \text{♩}$

Ah take pi ty on the man,

200

find him some-one if we can. An-na has-n't got a beau. Go on John-ny, don't be slow.

206

Johnny

Eyes, then hands, that meet and hold, well known sto - ry of - ten told. Games we play when

211

rall.  $\text{♩} = 80$   
Anna

we are young, hint the peo-ple we be-come. Eyes, then hands that meet and touch

217

draw back lest they show too much. Games we play when we are young, ol-der, dan-gerous

222

have be-come.

Johnny

*mp* If my fin - gers span you wrist, there's no way I can re-sist.

227

*f* I am used to sho-wy min-ers,

If my eyes meetyours a-gain, will I not be drawn a-gain?

♩ = 95

233

each one cer-tain he's the fi- nest. Quite ag-grieved I'm not im-pressed by dan-cing feet or

238

**rall.****mf** **A tempo**

musc-led chest. It makes no sense this new e-mo-tion, it is such a chil-dish no-tion,  
Johnny

**mp** It makes no sense this new e-mo-tion, it is such a chil-dish no-tion,  
**A tempo**

**rall.** ♩ = 80

243

**accel..**

that a sin - gle sight and touch could un-nerve me quite so much.

248

**accel..**

♩ = 120

**accel..** ♩ = 120

254

Musical score for measures 254-258. Treble clef has a melodic line with eighth notes and triplets. Bass clef has a harmonic accompaniment with chords and single notes.

259 *mf*

Musical score for measures 259-264. Treble clef has a melodic line with eighth notes. Bass clef has a harmonic accompaniment with chords and eighth notes, including some doublets.

265

Musical score for measures 265-269. Treble clef has a melodic line with eighth notes. Bass clef has a harmonic accompaniment with chords and eighth notes, including doublets.

270 *rall.*

Musical score for measures 270-274. Treble clef has a melodic line with eighth notes. Bass clef has a harmonic accompaniment with chords and eighth notes, including doublets and a piano (*p*) dynamic marking.