

The Kenton Rescue Attempt

A single voice, The Kenton Singer, tells of the attempt to break through into the Heaton workings by excavating the disused Kenton mine and then trying to drive a tunnel through to the Heaton pit.

♩ = 108

way the mor - ning af - ter, we star-ted sear-ching hard.

♩ = 108

5

We un-der-stood di - sa - ster, we knew the way was barred.

9

We looked for o - ther pit shafts, we knew there'd be a few. And though

13

maps had gone and men moved on, God, what else could we do? For the

17

S/A pit is like the ow - ners, or the ma-na-gers, my friend. It
 pit is like the ow - ners, or the ma - na - gers, my friend. It
 T
 B pit is like the ow - ners, or the ma - na gers. It

21

ne-ver gives, it e-ver lives, and gets you in the end. For we
 ne-ver gives, it e-ver lives, and gets you in the end. For we
 T
 B ne-ver gives, it e-ver lives, and gets you in the end. For we

25

break be fore_ we bend, my friend. Pit men break be fore_ they bend.
break, we bend my friend. Pit men break.

break, we bend my friend. Pit men break.

This system contains measures 25 through 28. It features a vocal line with lyrics and a piano accompaniment. The piano part includes a prominent bass line with a long note in measure 28.

29

They

Ped. 8vb

Ped. 8vb

This system contains measures 29 through 32. The vocal line has a rest for measures 29-31 and a single note in measure 32 labeled "They". The piano accompaniment features a complex rhythmic pattern in the right hand and sustained notes in the left hand, with two pedal markings.

33

found the Ken - ton wor - kings and we tore the ground a- part.

This system contains measures 33 through 36. It features a vocal line with lyrics and a piano accompaniment. The piano part has a busy right hand with many chords and a steady bass line.

37

We ripped through an - cient scaf - fol - ding, it was a migh - ty start.

40

— We pow - ered our way on — wards, our musc - les torn in flame.

44

— But the stythe poured in — where the air had been, —

47

and drove us back a - gain. For the pit is like the ow - ners, or the

S/A

T

For the pit is like the ow - ners, or the

B

For the pit is like the ow - ners, or the

51

ma-na-gers, my friend. It ne-ver gives, it e-ver lives, and
 ma - na - gers, my friend. It ne-ver gives, it e-ver lives, and
 ma - na gers. It ne-ver gives, it e-ver lives, and

55

gets you in the end. For we break be fore we bend, my friend.
 gets you in the end. For we break, we bend my
 gets you in the end. For we break, we bend my

59

Pit men break be fore they bend.
 friend. Pit men break.
 friend. Pit men break.

Ped.
8^{va}

63

The hours rolled by_ re- lent - less-ly mea-sured

67

in our breaths and tears._ And turned in turn to days_ gone by,

71

and each in-creased our fears._ We knew they could last lon - ger,

75

but with each pas - sing breath_ the stythe stench grew_ and each

78

— one knew that was the smell of death. —

S/A For the pit is like the ow
T For the pit is like the

B For the pit is like the

82

- ners, or the ma-na-gers, my friend. — It ne-ver gives, — it
ow - ners, or the ma - na - gers, my friend. — It ne-ver gives, — it

ow - ners, or the ma - na gers. — It ne-ver gives, — it

86

e-ver lives, — and gets you in the end. — For we break be fore_ we bend,
e-ver lives, — and gets you in the end. — For we break, we

e-ver lives, — and gets you in the end. — For we break, we

90

— my friend. Pit men break be fore_ they bend._
 bend my friend. Pit men break.

bend my_ friend. Pit men break.

94

Yet there was none would whis

98

- per_ that we had reached the end._ No-one would sug - gest it_ that this

103

tun-nel had no end._ For we were pit men, fa - mily, and we

107

break be-fore we bend... We drive and strive, a- lone sur-vive and we

rall. = 98 Slower
Everyone

111

break be-fore we bend. Till it gets us in the end, and this is the ve - ry end.

rall. = 98

116

No way home for them to wend, while the li-ving must needs mend.

rall.

Keep Stepping Neatly (reprise)

122 Anna (hesitant solo)

Anna, left alone as sorrowing pitmen and pitwomen return home, remembers days gone by.

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

126

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

Black Boughs

Johnny, similarly grieves and finds Anna

130 $\text{♩} = 96$

$\text{♩} = 96$

Ped. Ped. Ped. Ped.

134 Johnny

Black boughs spear at the rol - ling moon. The wind is moan-ing and the

137

dawn comes too soon. Will it spread it's light in - to an emp - ty room?

140

Cas-ting grave-yard sha-dows on a pit-man's tomb. Oh will_ you stay?_____

144

Will you stay un - til mor - ning my la - dy? Don't leave me _____ a - lone in the

148

night.

152

Johnny

Oo - zing wa - ter rip - ples un - der ground,

154

dark drops sli ther pear - ling sound _____ on sound. We stand and wait, there's no - thing

157

we can do, _____ this help-less-ness makes me reach out to you. Oh will_ you stay? _____

This system contains the vocal line and piano accompaniment for measures 157-160. The key signature is one sharp (F#) and the time signature is 7/8. The vocal line features a melodic line with a fermata over the final note of the phrase. The piano accompaniment consists of chords and moving lines in both hands, with triplets in the final measure.

161

_____ Will you stay un-til mor-ning my la- dy? Don't leave me _____ a-lone in the

This system contains the vocal line and piano accompaniment for measures 161-165. The key signature is one sharp (F#) and the time signature is 7/8. The vocal line features a melodic line with several triplet markings. The piano accompaniment consists of chords and moving lines in both hands, with triplet markings in the bass line.

166

night.

This system contains the vocal line and piano accompaniment for measures 166-170. The key signature is one sharp (F#) and the time signature is 7/8. The vocal line consists of a single note with a fermata. The piano accompaniment consists of chords and moving lines in both hands.

170

Johnny

Your hair is sha-dowed by the cur-ving night. Your skin is pa-ler than the

This system contains the vocal line and piano accompaniment for measures 170-173. The key signature is one sharp (F#) and the time signature is 7/8. The vocal line features a melodic line with a fermata over the final note of the phrase. The piano accompaniment consists of chords and moving lines in both hands.

173

Musical score for measures 173-175. The vocal line starts with a triplet of eighth notes (G4, A4, B4) followed by a quarter note (C5), then a quarter rest, and continues with eighth notes (D5, E5, F5, G5, A5, B5, C6). The piano accompaniment features a triplet of eighth notes (G3, A3, B3) in the right hand and a steady bass line in the left hand.

cold_ moon-light. Your bo - dy war-mer than the air I breathe._

176

Musical score for measures 176-179. The vocal line begins with a quarter rest, followed by eighth notes (D5, E5, F5, G5, A5, B5, C6), then a quarter note (B5), and ends with a triplet of eighth notes (A5, G5, F5) tied to the next measure. The piano accompaniment includes triplets in both hands.

The love I'd give no more than I'd re-ceive. Oh will_ you stay?_____

180

Musical score for measures 180-183. The vocal line features a series of triplets of eighth notes: (G4, A4, B4), (C5, D5, E5), (F5, G5, A5), (B5, C6, D6), and (E6, F6, G6). The piano accompaniment has triplets in the right hand and a steady bass line in the left hand.

Will you stay un - til mor-ning my la - dy? Don't leave me_____ a-lone in the

184

Musical score for measures 184-187. The vocal line consists of a single whole note (G4) followed by three whole rests. The piano accompaniment continues with a rhythmic pattern of eighth notes in both hands.

night.

188 Johnny and Anna

Let lips and hands find each in one em-brace. Past, pre-sent, fu-ture, on - ly

191

in_your face. The dawn re-turs us to theworld at last._ But in our lo-ving on-ly

195

Anna

time has passed. Oh will you stay?_ Will you stay un-til mor- ning?_

Johnny

time has passed. Oh will you stay? Will you stay? Will you stay un-til mor-ning my la-dy?

200

Don't leave me a-lone in the night.

Don't leave me a-lone in the night.

204

accel.

Ped.
8vb

208

accel.

Ped.
8vb

The Engines are Turning

Late May 1815. Most of the pitmen and pitwomen are reconciled to the tragedy and the death of their relatives. They are content to wait patiently and accept the situation. Only Mrs Parker, Anna and Johnny are still trying to persuade them to join together. They have little success.

212

♩ = 140

f

Ped.
8vb

216

221 *f*

The en-gines are tur - ning, keep wat-ching the line.

225

The pit will start drai - ning, it's a mat-ter of time.

229

Give o - ver now, give o - ver now, we've tried, they

233

died, _____ so give o-ver now. _____

Mrs Parker

237

So they've op-ened a fund to give us some cop-pers, and no doubt they'll think that it's

241

all ve-ry pro-per. For the mo-ment they keep the fa-mi-lies fed, till the peo-ple for-get that their

245

Everyone

fath-ers are dead. The en-gines are tur - ning, _____ keep wat-ching the line. _____

249

The pit will start drai - ning, it's a mat-ter of time.

This system contains the vocal line and piano accompaniment for measures 249-252. The vocal line is in a single staff with lyrics. The piano accompaniment consists of two staves (treble and bass clef) with chords and moving lines.

253

Give o - ver now, - give o - ver now, we've tried, they

This system contains the vocal line and piano accompaniment for measures 253-256. The vocal line is in a single staff with lyrics. The piano accompaniment consists of two staves (treble and bass clef) with chords and moving lines.

257

died, so give o-ver now.

This system contains the vocal line and piano accompaniment for measures 257-260. The vocal line is in a single staff with lyrics. The piano accompaniment consists of two staves (treble and bass clef) with chords and moving lines.

261

Anna

Jack won't be sing-in or clog-ging no more, nor clow-ning with bairns till we'd

This system contains the vocal line and piano accompaniment for measures 261-264. The vocal line is in a single staff with lyrics and includes triplet markings. The piano accompaniment consists of two staves (treble and bass clef) with chords and moving lines.

265

laugh our sides sore. And the rest that were with him lie bat - tered and bro - ken, left

268

Everyone

us and our lo-ving with too few words spo-ken. The en-gines are tur - ning, keep

272

wat-ching the line. The pit will start drai - ning, it's a

276

mat-ter of time. Give o - ver now, give o - ver now, we've tried,

280

they died, so give o-ver now.

Johnny

284

They'll have us back wor-king in pits just as bad. No es

288

cape shafts, low wa - ges, we'll take on the dan-ger, and still they will swear it's the

Everyone

291

best deal we've had, and if we com-plain they'll give our work to stran-gers. The

294

en-gines are tur - ning, keep wat-ching the line. The

This system contains measures 294 through 297. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line has lyrics: "en-gines are tur - ning, keep wat-ching the line. The". The piano accompaniment consists of chords in the right hand and a moving bass line in the left hand.

298

pit will start drai - ning, it's a mat-ter of time. Give

This system contains measures 298 through 301. The vocal line has lyrics: "pit will start drai - ning, it's a mat-ter of time. Give". The piano accompaniment continues with chords and a bass line.

302

o - ver now, give o - ver now, we've tried, they died, so

This system contains measures 302 through 305. The vocal line has lyrics: "o - ver now, give o - ver now, we've tried, they died, so". The piano accompaniment continues with chords and a bass line.

306

give o-ver now.

This system contains measures 306 through 309. The vocal line has lyrics: "give o-ver now.". The piano accompaniment continues with chords and a bass line.