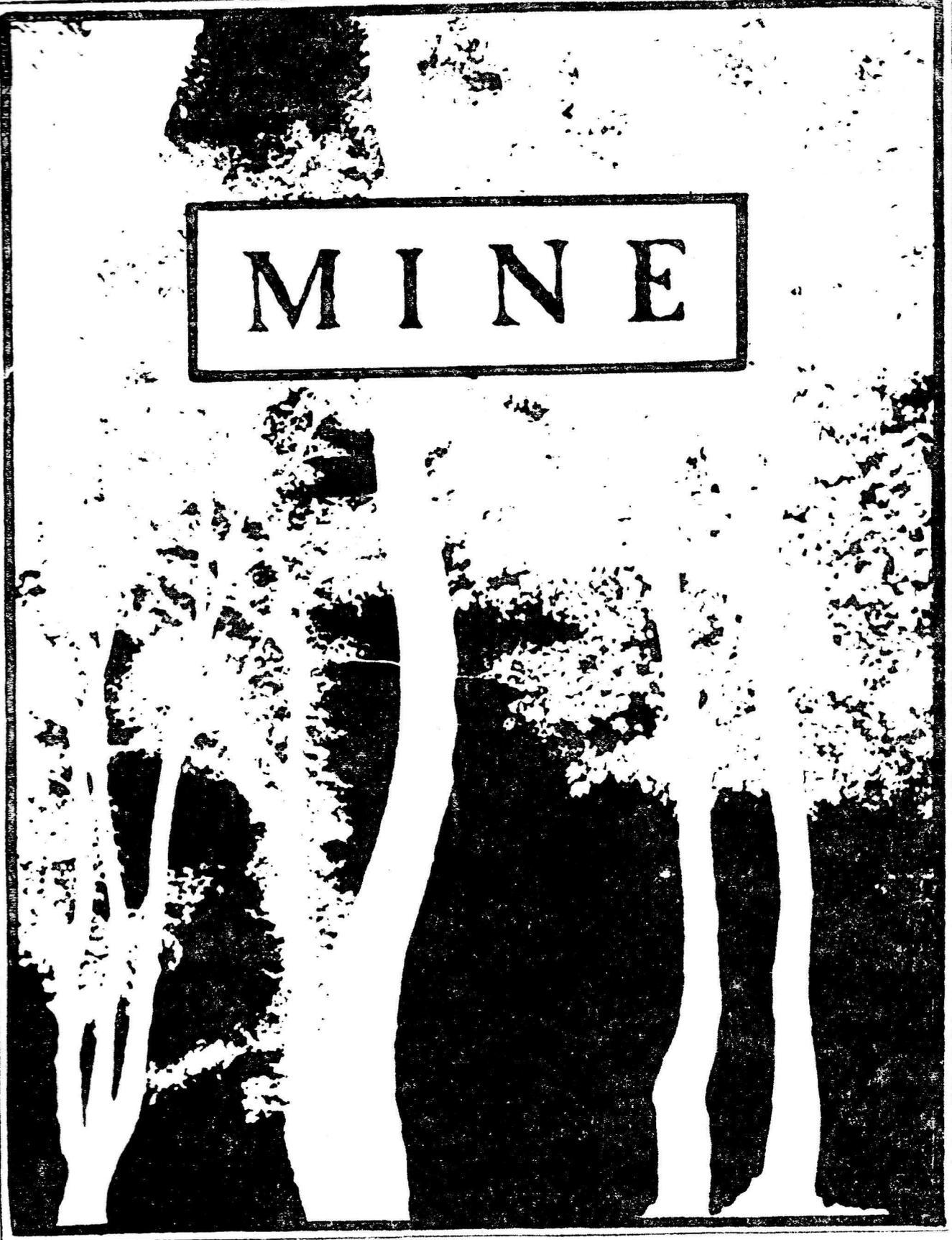


MINE



MINE

ACT ONE

A Musical to commemorate the 1815 Heaton mining disaster

And Can It Be (John Wesley)

April 1815. After the singing of the hymn, Mr Parker, Jack Parker and their friends, all pitmen, leave the Methodist house meeting for their next shift at Heaton Colliery.

Michael Clark

$\text{♩} = 80$

Len Young

A single Ab bell tolls (semi-breve notes in hymn tempo) while the cast walk slowly into position.

Soprano
Alto

Tenor
Bass

And can it be that I should gain an in - ter - est in the Sa - viour's

8

blood? Died he for me, who caused him pain, for me who him_ to death pur -

16

sued. A - ma - zing love, how_ can_ it_ be_ that thou_ my God_ shouldst

23

A - ma - zing love how can it be, that
die_ for me. A - ma - zing love, how can it be?

29

thou my God shouldst die for me?
that thou my god shouldst die for me? Long my im - pri - soned

35

spi - rit lay, fast bound in sin and na - ture's night. Thine eyes dif-fused a

43

quick-'ning ray. I woke the dun - geon flamed with light. My chains fell off, my

51

heart was free, I rose, went forth and fol - lowed thee A - ma - zing

Pno. *pp* *cresc.*

58

love how can it be, that thou my God shouldst
ma-zing love, how can it be? that thou my god shouldst

Pno.

63 die for me? $\text{♩} = 72$

die for me?

cresc.

$\text{♩} = 72$

Pno.

Coal

As they make their way to the coal face, the reality of the Mine is presented.

69 Soprano & Tenor *f*

Picks swing blades ring rocks gleam main seam, it's coal.

Alto & Bass *f*

Pno.

76

Throats burn wrists turn shoul-ders-strain at hors-es reign,

Pno.

80

sho-vels drive arms strive chests heave picks cleave for_ coal.

Pno.

84

The grit, the slime, the dust_ and grime,

Pno.

87

drip-ping wa - ter all the time,_____ sweat and strain your eyes_ a-flame,

sweat and strain your eyes_ a-flame,

Pno.

89 Group 1 *ff*
ham-mers pound in - to your brain it's

Group 3 *ff*
ham-mers pound in - to your brain it's

Group 2 *ff*
ham-mers pound in - to your brain it's

Group 4 *ff*
ham-mers pound in - to your brain, it's

Pno. *ff*

91

coal.

coal.

coal.

coal.

Pno. *Ped.*

93 All voices *f*

Down the shaft_ the rope_ pulls tight, de - scend through smoke to to - tal night, the

Pno. *f*

95

steel mill's spark the on ly light, you hope your mar-rer dug it right for coal.—

Pno.

99

The rol-ley ways are sli_____pp'ry wood, the po-nies heave, the

The rol-ley ways are sli_____pp'ry wood, the po-nies heave, the

Pno.

103

cor-fer no_ good, the air is bad the shutt-ring gone. You hope to God you won't be done

Pno.

107

by coal.

Pno.

111

knocking on door

Pno.

John, is it you?

Blackout on scaffolding. Spotlight on Mrs Parker at home as Johnny arrives.

Back in the Parkers' home, Mrs Parker is surprised to find her son, Johnny returned from the Royal Navy

$\text{♩} = 60$
Mrs Parker

116

John is it you? You're not due back!

Pno.

119

Ee but you've missed your Dad and Jack.

Pno.

121

They've just gone down for the mor-ning shift, they're breaking through to a new won drift.

Pno.

124

I'm sor-ry son if I seem to cry, I'm sure I can't right-ly tell you why, but I

Pno.

126

ne-ver was sure I'd see the day that you would come back af-ter go- ing a- way. The

rall..

Pno.

128

na-vy's done you proud it seems, you would fi-gure well in a young girl's dreams.

Pno.

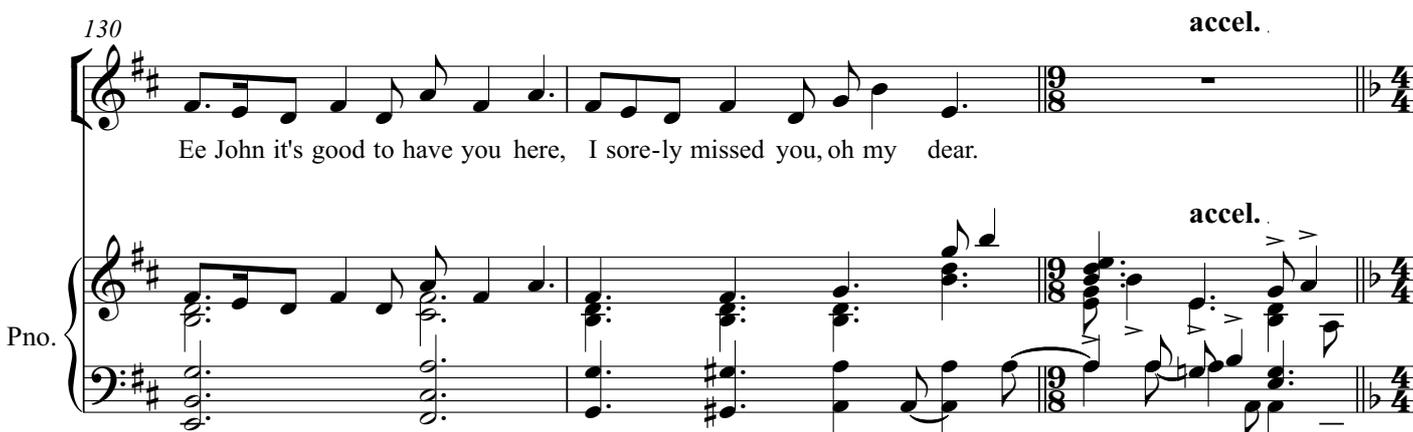


130

Ee John it's good to have you here, I sore-ly missed you, oh my dear.

Pno.

accel.



Explosion

$\text{♩} = 72$ *f* 5 solo miners Meanwhile, in the pit the miners are digging. Suddenly one of them smells stythe (fire-damp). In their panic, one man lights a candle and in the resulting explosion Mr Parker is killed.

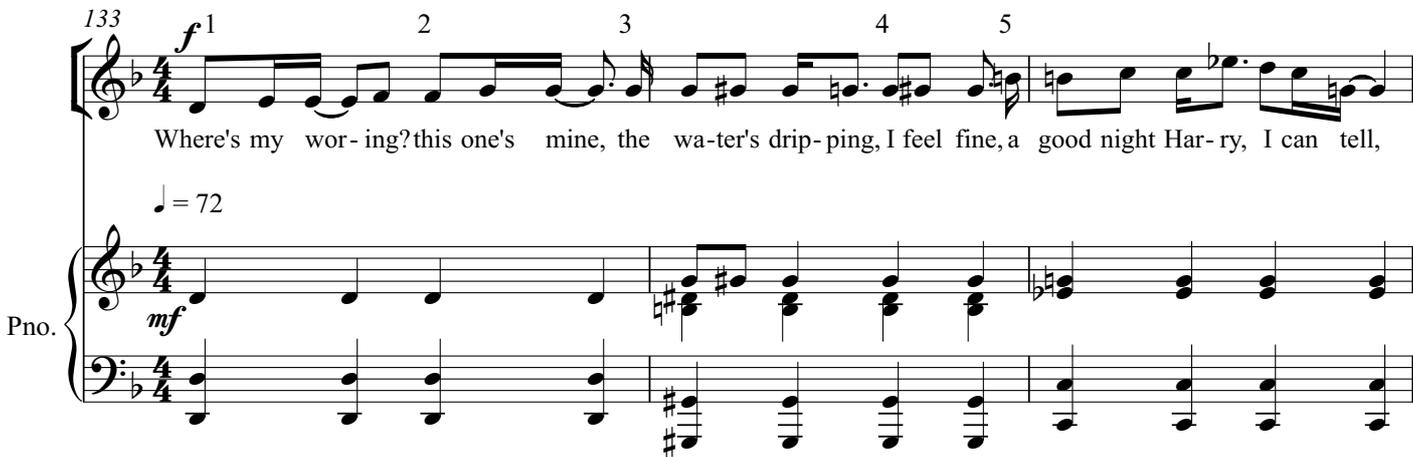
133

Where's my wor-ing? this one's mine, the wa-ter's drip-ping, I feel fine, a good night Har-ry, I can tell,

Pno.

$\text{♩} = 72$

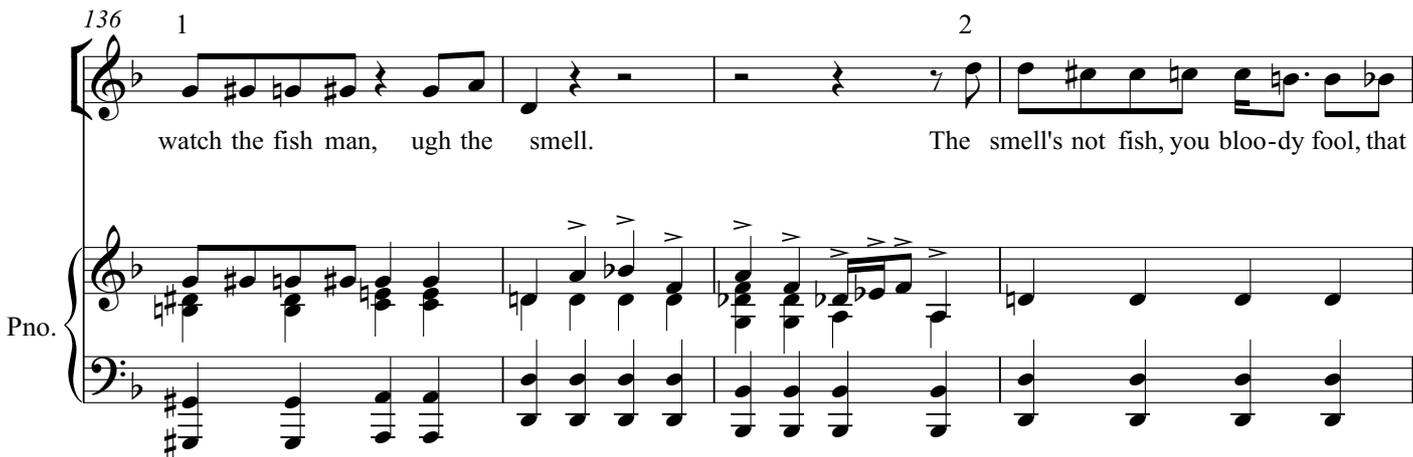
mf



136

watch the fish man, ugh the smell. The smell's not fish, you bloo-dy fool, that

Pno.



140

3 4 5

stythe, now wait, you must keep cool, — I'll choke, I'll burn it is - n't right, I'm

Pno.

142

1 2

get-ting out, — give me some light... I've got a can - dle, set the tin - der, now

Pno.

145

3 4

ALL (divided in 4 parts)

flint, don't strike, we'll all be cin - der, no flames for God's sake, you've been told. — The

Pno.

147

slide between notes

stythe will catch, it will ex - plode. will ex - plode. will ex - plode. will ex - plode.

Pno. *f*

Slow motion movement of miners on scaffolding away from explosion.

149

f ALL Voices **accel.. cresc.**

plode. Gas flair now de-spair ghash-ly flame who's to blame? will ex - plode. will ex - plode. will ex - plode.

Pno. *f* **accel..**

153

Little Girl (urgently)

one sound un-der ground in the street run-ning feet. Mo-ther, Mo-ther what's the

Pno.

156

Neighbour

mat-ter? Com-ing in with all this clat-ter. Mis-sis Par-ker come out quick,

Pno.

158

rall. .

Tempo 1

there's some-thing hap- pened at the pit.

rall. .

Tempo 1

Pno.

162

accel..

Pno.

167

rall..

♩ = 90

Pno.

solo cello

mf

mp

I Grieve for a Man

As they bring back the body of their husband, and Jack Parker limps home injured, Mrs Parker sings an elegy.

174 Mrs Parker

mf I grieve for a man who should have been,

Pno.

179

♩ = 105
Faster. more agitated

could have been the equ-al of an - y a - live. Yet I've seen him stand breath-ing

♩ = 105

Pno.

183

fast, eyes down-cast beg-ging work just to help_ us_ sur-vive. He

Pno.

187 *♩ = 50*

swea-ted for corfes full of coal and some cop-pers for bread. This is

♩ = 50

Pno.

191

all there's to show for the life of my hus-band, he's dead. If you

Pno.

195

think it's a good e - nough share of the mine where we suf - fer, _____ you

Pno.

199

sure - ly de - serve the dis - ease and dis - com - fort they of - fer. _____ He'd of - ten de - clare _____

♩ = 90

Pno.

204

_____ pre - sent pain's fut - ure's gain, in hea - ven God's gift we'll re - ceive. And

Pno.

209

so now to - day _____ bla - zing stythe took his life, and we not the ow - ners grieve.

♩ = 105

Faster. more agitated

Pno.

213 $\text{♩} = 50$

It's hard to ad-mit that you fath-er was too good a___ man.

Pno.

217

He be-lieved all the talk a-bout do-ing_ the best that you can.

Pno.

221

But that means no thing-more than to keep to the state you've been born in.

Pno.

225

And we die in the dark while they live in a ra - di-ant morn ing.____ I

Pno.

230 ♩ = 90

could not a gree_____ that kind of share could be fair,_____ ex - cept for the ones who pos

Pno.

235 ♩ = 105
Faster. more agitated

sess. I don't want to see_ in peace or war the bairns I bore die for ma-sters who could- n't_care

Pno.

239 ♩ = 50

less. So now fath-er's dead and you've both heard what I've_ got to

Pno.

243 (to Jack)

say. Will you sim-ply go back down the pit, when it op-ens to day?

Pno.

248

(to Johnny)

And will you re-turn to your ship in your smart sai-lors gear?—

252

rall. .

And for - get in the glo - ry of war all the griefs you leave here.

rall. .

Funeral Bell

257 ♩ = 90

High pitched tea bell on G in tempo of maids song
i.e. not in same tempo as funeral bell!

264

play until maids are ready for song

270

Boiling Water

Heaton Hall, the home of Matthew White Ridley, Bart. The maids are in the middle of preparing tea for Ridley's expected guests. These are the Lessees who are coming to renew their leases on Heaton Colliery.

Tea bell continues for first 8 bars

♩ = 130

Maid 1

Maid 2

Maid 3

Maid 4

Maid 5

Maid 6

Maid 7

Maid 8

Piano

Boi boi boi - ling wa-ter. Boi boi boi - ling wa-ter. Boi boi boi

Ting-a-ling

Ting-a-ling

♩ = 130

Detailed description: The score is for a piece titled 'Boiling Water'. It features eight vocal parts for maids and a piano accompaniment. The music is in 4/4 time with a tempo of 130 beats per minute. Maids 1, 2, 5, and 6 have rests throughout. Maids 3 and 7 have rests for the first four bars, then enter with a melodic line in the fifth bar, accompanied by the lyrics 'Ting-a-ling'. Maids 4 and 8 have a rhythmic accompaniment of eighth notes with lyrics: 'Boi boi boi - ling wa-ter. Boi boi boi - ling wa-ter. Boi boi boi'. The piano part consists of rests in both staves.

6

M1
Ting-a ling_ ring ding ting-a- ling_

M2
Ting-a - ling _____ ring ding ting-a- ling_

M3
_____ ring ding ting-a- ling_

M4
- ling_ wa - ter. Boi boi_ boi - ling_ wa - ter.

M5
Ting-a ling_ ring ding ting-a- ling_

M6
Ting-a - ling _____ ring ding ting-a- ling_

M7
_____ ring ding ting-a- ling_ Have you the cream for the

M8
- ling_ wa - ter. Boi boi_ boi - ling_ wa - ter. Have you the cream for the

Pno.

10

M1
Bo - hea, for tea at___ three.___ Is the sil - ver shi - ning bright - ly?_

M2
Bo - hea, for tea at___ three.___ Is the sil - ver shi - ning bright - ly?_

M3
Bo - hea, for tea at___ three.___

M4
Bo - hea, for tea at___ three.___

M5
Bo - hea, for tea at___ three.___

M6
Bo - hea, for tea at___ three.___

M7
steam ing_ tea?_ Bo - hea, for tea at___ three.___

M8
steam ing_ tea?_ Bo - hea, for tea at___ three.___

Pno.

15

M1 

For the tea _____ at _____

M2 

For the tea _____ at _____

M3 

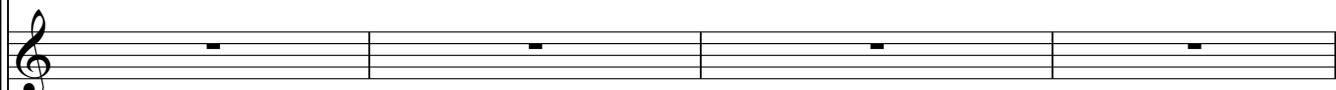
Is the li - nen glea - ming white - ly? For the tea _____ at _____

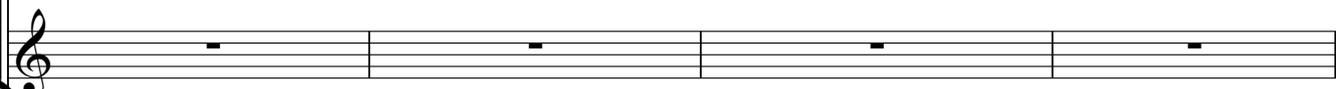
M4 

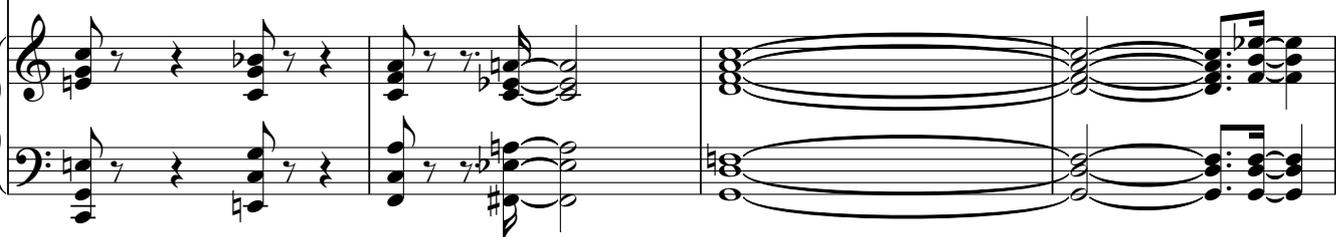
Is the li - nen glea - ming white - ly? Bo- hea _____ at _____

M5 

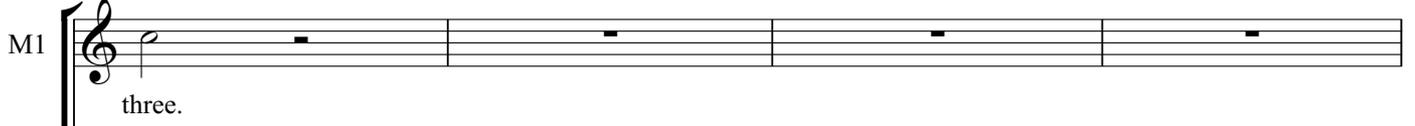
M6 

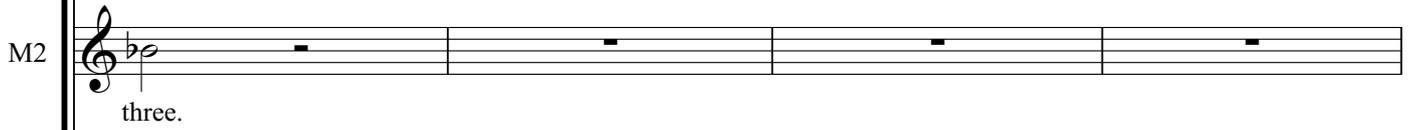
M7 

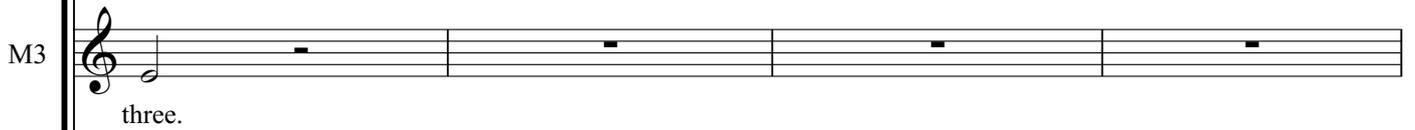
M8 

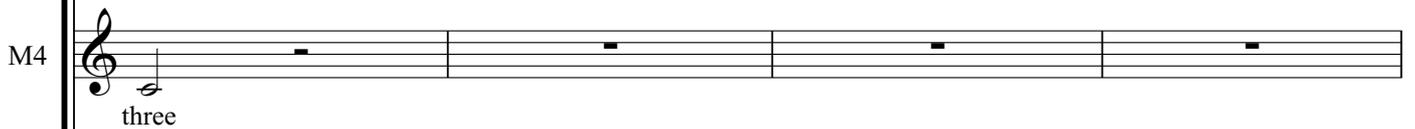
Pno. 

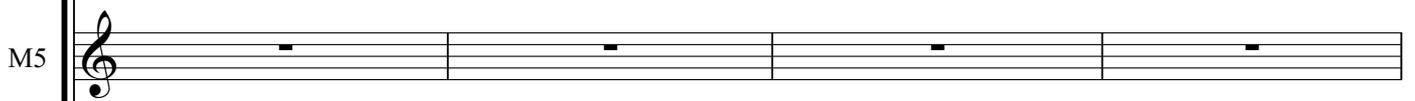
19

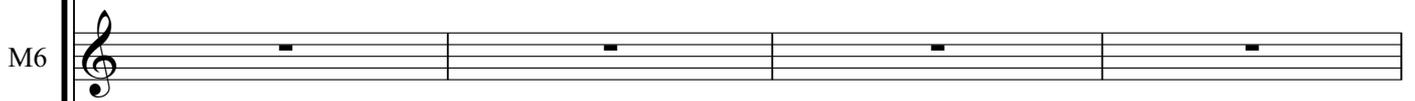
M1 

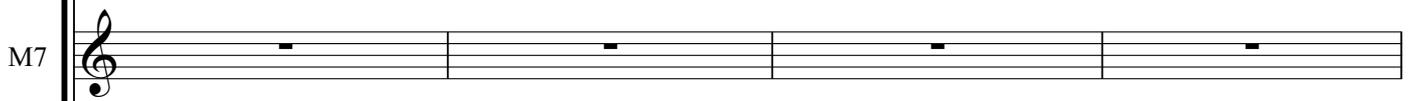
M2 

M3 

M4 

M5 

M6 

M7 

M8 

Pno. 

23

M1

M2

M3

M4

M5

Just in-hale tthat soft a - ro- ma. For the

M6

Just in-hale tthat soft a - ro- ma.

M7

It's_ the thing to bring them home_

M8

It's_ the thing to bring them home_

Pno.

27

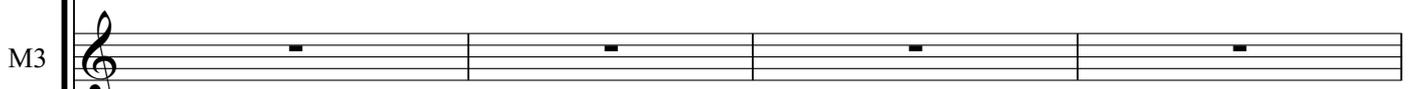
M1



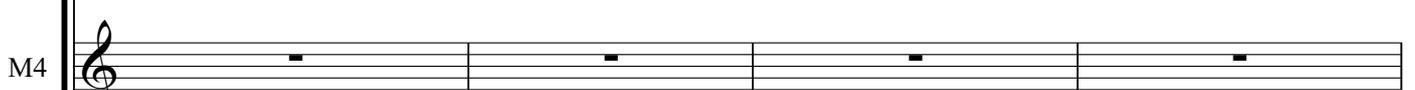
M2



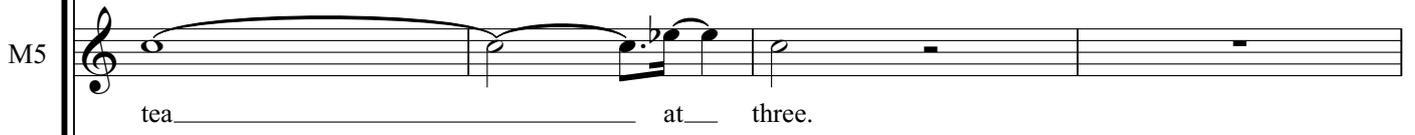
M3



M4



M5



tea _____ at three.

M6



For the tea _____ at three.

M7



For the tea _____ at three.

M8



Bo- hea_ at three

Pno.



31

M1 Hear the ri - ders in___ the sta - ble.

M2 Hear the ri - ders in___ the sta - ble.

M3 Hear the ri - ders in___ the sta - ble.

M4 Hear the ri - ders in___ the sta - ble.

M5

M6

M7

M8

Pno. 3 3 3

M1
For the tea _____ at__

M2
For the tea _____ at__

M3
For the tea _____ at__

M4
Bo- hea__ at__

M5
Quick the dish-es, lay the ta - ble for the tea _____ at__

M6
Quick the dish-es, lay the ta - ble For the tea _____ at__

M7
Quick the dish-es, lay the ta - ble For the tea _____ at__

M8
Quick the dish-es, lay the ta - ble Bo- hea__ at__

Pno.

39

M1
three.

M2
three.

M3
three.

M4
three

M5
three.

M6
three.

M7
three.

M8
three

Pno.

43

M1

M2

M3

M4

M5

Ser-ving

M6

My_ ex-am - ple you must fol - low,

M7

Brush your_jack - et, set your col - lar...

M8

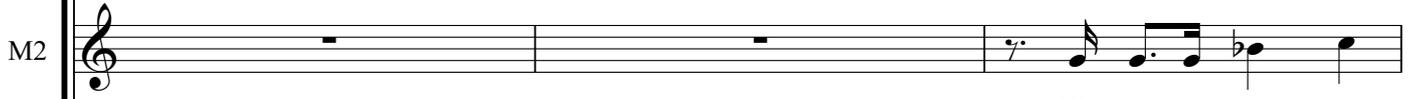
Brush your_jack - et, set your col - lar...

Pno.

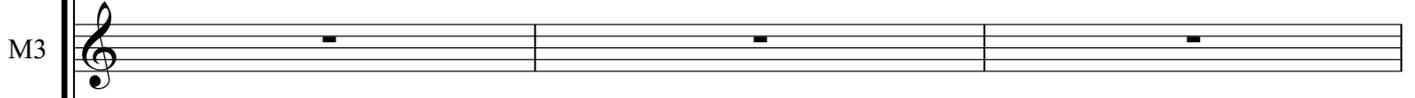
47

M1 

We maids are trained to

M2 

We maids are trained to

M3 

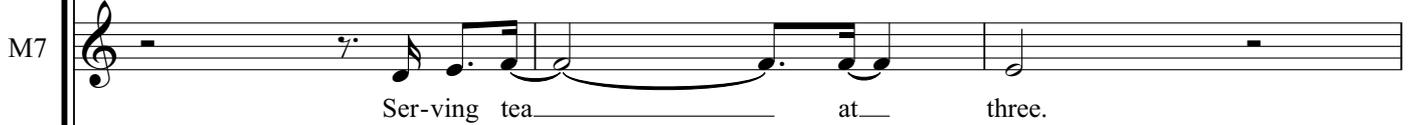
M4 

M5 

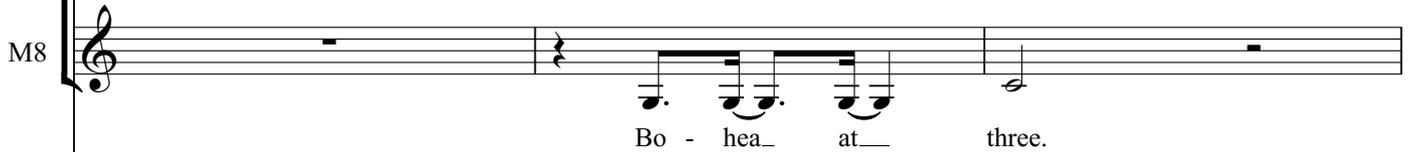
tea at three.

M6 

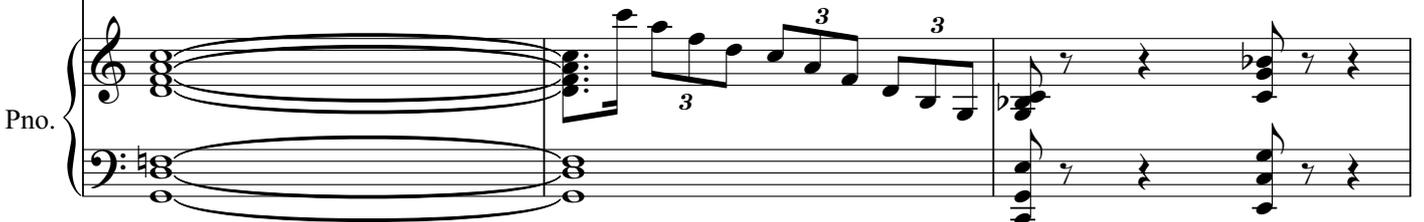
Ser-ving tea at three.

M7 

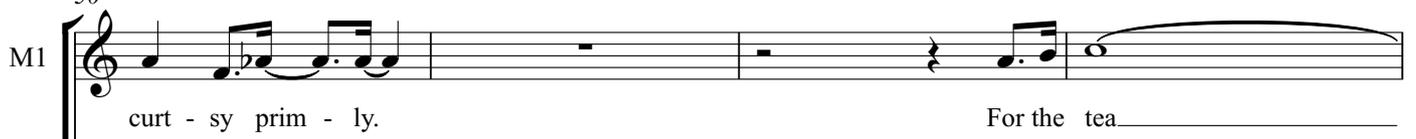
Ser-ving tea at three.

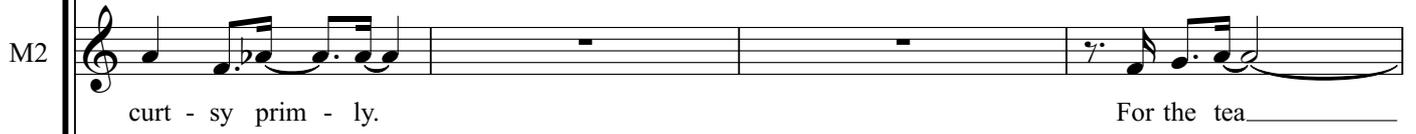
M8 

Bo - hea at three.

Pno. 

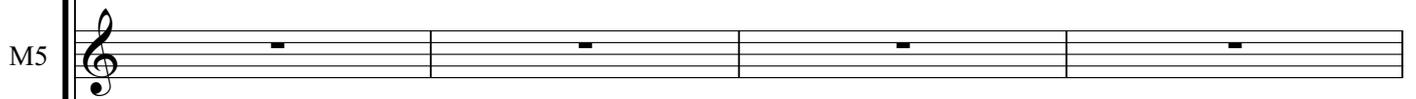
50

M1  *curt - sy prim - ly.* For the tea_____

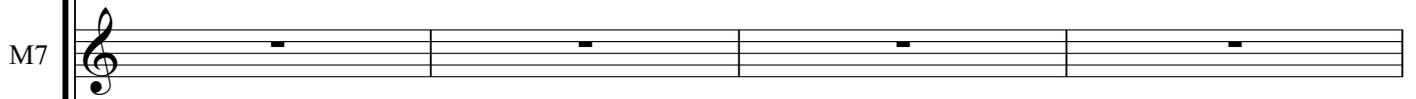
M2  *curt - sy prim - ly.* For the tea_____

M3  Is___ the le - mon sliced quite thin - ly? For the tea

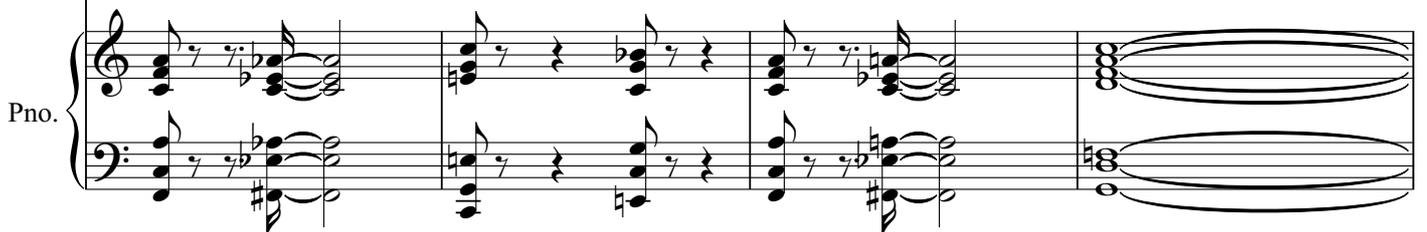
M4  Is___ the le - mon sliced quite thin - ly?

M5 

M6 

M7 

M8 

Pno. 

54

M1 _____ at three.

M2 _____ at three.

M3 _____ at three.

M4 Bo- hea_ at three.

M5 _____

M6 _____

M7 _____

M8 _____

Pno.



58

Pno.

62

M1
Leave the pew-ter, use the chi-na,

M2
Leave the pew-ter, use the chi-na.

M3
Leave the pew-ter, use the chi-na.

M4
Leave the pew-ter, use the chi-na.

M5
It is fi-ner,

M6
It is fi-ner,

M7
It is fi-ner,

M8
It is fi-ner,

Pno.

66

M1
than you'll find For the tea

M2
in Ca For the tea

M3
ro - li For the tea

M4
a.

M5
much su - bl - mer For the tea

M6
much su - bl - mer For the tea

M7
much su - bl - mer For the tea

M8
much su - bl - mer

Pno.

Detailed description: This is a page of a musical score for a choir and piano. It features eight vocal parts (M1-M8) and a piano accompaniment (Pno.). The music is in treble clef with a key signature of one sharp (F#). The lyrics are: 'than you'll find For the tea' (M1), 'in Ca For the tea' (M2), 'ro - li For the tea' (M3), 'a.' (M4), 'much su - bl - mer For the tea' (M5), 'much su - bl - mer For the tea' (M6), 'much su - bl - mer For the tea' (M7), and 'much su - bl - mer' (M8). The piano part consists of a rhythmic accompaniment in the right hand and a harmonic accompaniment in the left hand. The page number '33' is in the top right, and the measure number '66' is at the top left.

69

M1 _____ at three.

M2 _____ at three.

M3 _____ at three.

M4 Bo - hea at three

M5 _____ at three.

M6 _____ at three.

M7 _____ at three.

M8 Bo - hea at three

Pno.

Detailed description of the musical score: The score is for a piece in G major, 3/4 time. It consists of eight vocal parts (M1-M8) and a piano accompaniment (Pno.). The lyrics are 'Bo - hea at three'. The vocal parts M1, M2, M3, M5, M6, and M7 have a melodic line that starts with a half note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The vocal parts M4 and M8 have a rhythmic accompaniment of eighth notes: G4, A4, B4, C5, G4, A4, B4, C5. The piano accompaniment features a complex texture with triplets and a key signature change to F major in the final measure.

72

M1

M2

M3

M4

M5

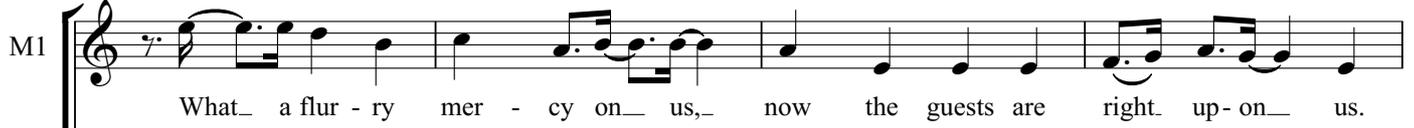
M6

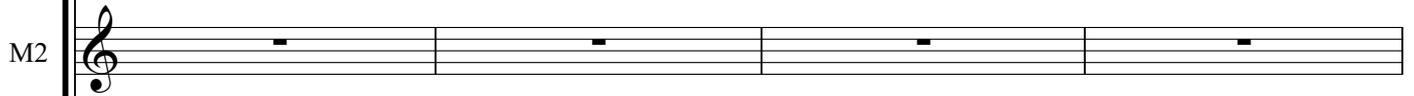
M7

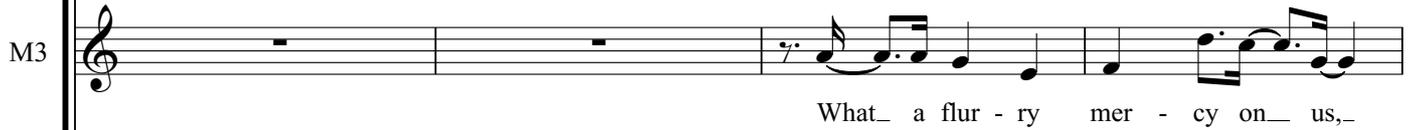
M8

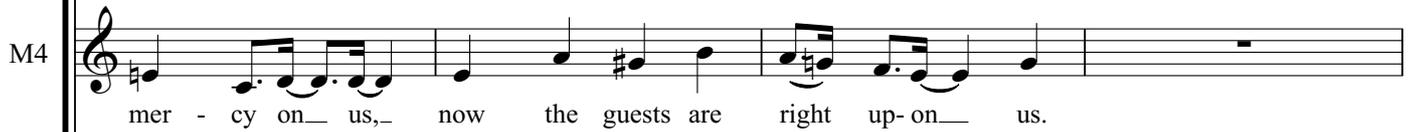
Pno.

76

M1  What a flur - ry mer - cy on us, now the guests are right up - on us.

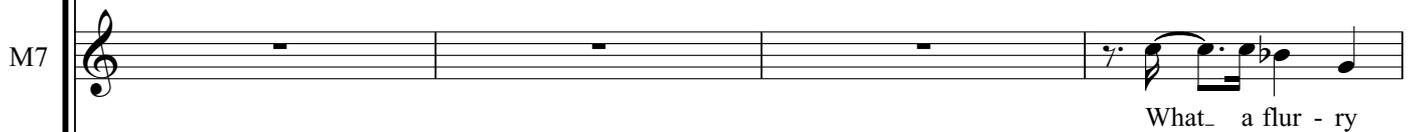
M2 

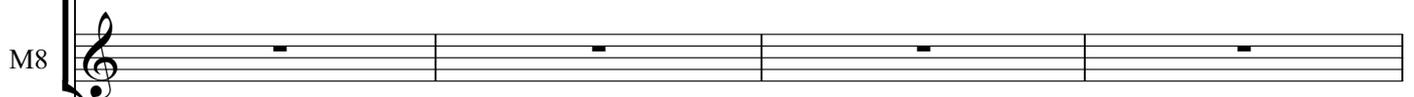
M3  What a flur - ry mer - cy on us,

M4  mer - cy on us, now the guests are right up - on us.

M5  now the guests are right up - on us.

M6  What a flur - ry mer - cy on us, now the guests are

M7  What a flur - ry

M8 

Pno. 

80

M1

M2

What a flur - ry mer - cy on_ us.

M3

now the guests are right_ up- on_ us.

M4

M5

M6

right up- on_ us. What_ a flur - ry

M7

mer - cy on_ us. What_ a flur-ry mer - cy on_ us,

M8

What_ a flur - ry mer - cy on_ us, now the guests are

Pno.

M1

M2
What_ a flur - ry

M3
What_ aflur - ry mer - cy on_ us,-

M4
What_ aflur - ry mer - cy on_ us,- now the guests are

M5
What_ aflur-ry mer - cy on_ us, now the guests are right up - on us.

M6
mer - cy on_ us, now the guests are right up - on us. What_ a flur - ry

M7
now the guests are right up - on us. What_ aflur - ry mer - cy on_ us,-

M8
right up - on us. What_ aflur - ry mer - cy on_ us,- now the guests are

Pno.

Detailed description: This is a musical score for a choir and piano. It consists of nine staves. The top eight staves are for voices, labeled M1 through M8. The bottom staff is for piano, labeled Pno. The music is in treble clef with a key signature of one sharp (F#). The lyrics are: 'What_ a flur - ry', 'What_ aflur - ry mer - cy on_ us,-', 'What_ aflur - ry mer - cy on_ us,- now the guests are', 'What_ aflur-ry mer - cy on_ us, now the guests are right up - on us.', 'mer - cy on_ us, now the guests are right up - on us. What_ a flur - ry', 'now the guests are right up - on us. What_ aflur - ry mer - cy on_ us,-', and 'right up - on us. What_ aflur - ry mer - cy on_ us,- now the guests are'. The piano accompaniment features a steady eighth-note bass line and a more active treble line with triplets and slurs.

88

M1

What a flur - ry, now the guests are right up - on us. For the tea _____

M2

mer - cy on us, now the guests are right up - on us. For the tea _____

M3

now the guests are, now the guests are right up - on us. For the tea _____

M4

right up - on us. now the guests are right up - on us. For the tea _____

M5

What a flur - ry, now the guests are right up - on us. For the tea tea _____

M6

mer - cy on us, now the guests are right up - on us. For the tea _____

M7

now the guests are, now the guests are right up - on us. For the tea _____

M8

right up - on us. now the guests are right up - on us. For the tea _____

Pno.

M1 _____ at three.

M2 _____ at three.

M3 _____ at three.

M4 Bo hea_ at three

M5 _____ at three.

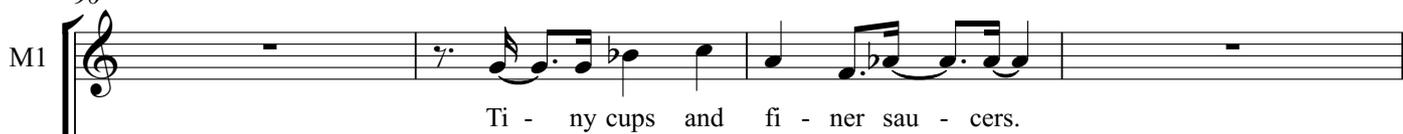
M6 _____ at three.

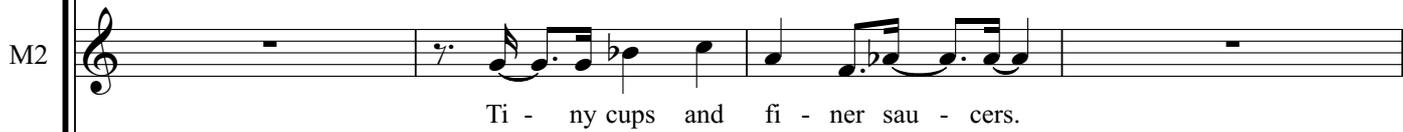
M7 _____ at three.

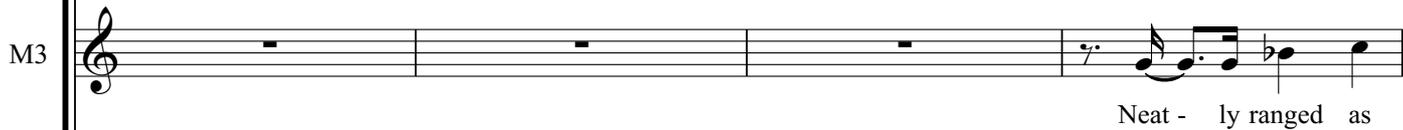
M8 Bo hea_ at three

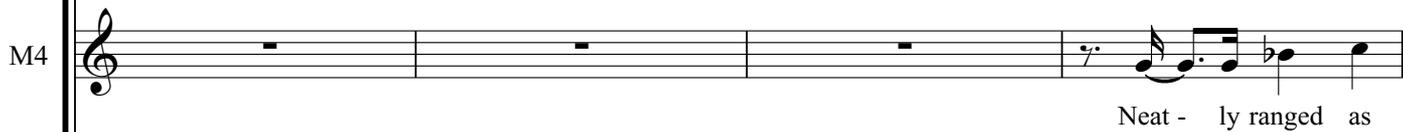
Pno.

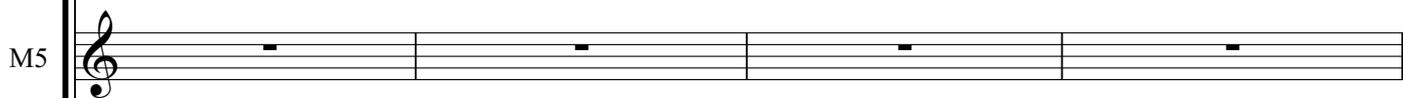
96

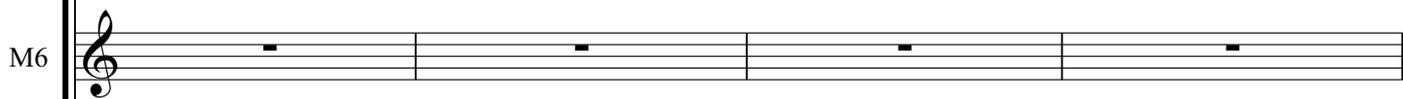
M1  Musical staff M1 with lyrics: Ti - ny cups and fi - ner sau - cers.

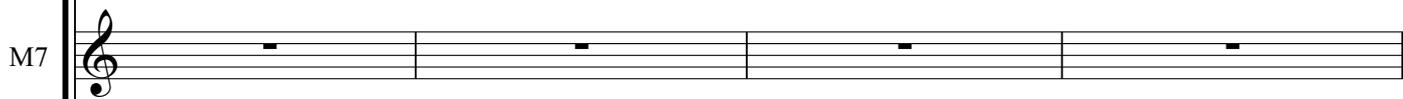
M2  Musical staff M2 with lyrics: Ti - ny cups and fi - ner sau - cers.

M3  Musical staff M3 with lyrics: Neat - ly ranged as

M4  Musical staff M4 with lyrics: Neat - ly ranged as

M5  Musical staff M5

M6  Musical staff M6

M7  Musical staff M7

M8  Musical staff M8

Pno.  Piano accompaniment staff with treble and bass clefs

100

M1
To lay tea at

M2
To lay tea at

M3
mis - sus taught us To lay teac at

M4
mis - sus taught us Bo - hea at

M5

M6

M7

M8

Pno.

Detailed description of the musical score: The score is for a choir and piano. It begins with a tempo marking of 100. The vocal parts (M1-M4) are in a key with one flat (B-flat major or D minor). M1 and M2 have the lyrics 'To lay tea at'. M3 and M4 have the lyrics 'mis - sus taught us To lay teac at' and 'mis - sus taught us Bo - hea at' respectively. The piano part (Pno.) starts with a chord in the right hand and a bass line in the left hand. It features several chords and a triplet of eighth notes in the right hand. The piano part is written in a grand staff with treble and bass clefs.

103

M1
three.

M2
three.

M3
three.

M4
three.

M5
Sir, your coat and now your hat sir. Serve the

M6
Sir, your coat and now your hat sir.

M7
Please this way and I'll take that sir.

M8
Please this way and I'll take that sir.

Pno.

Detailed description of the musical score: The score is for page 43, starting at measure 103. It consists of eight vocal staves (M1-M8) and a piano accompaniment (Pno.).
 - M1: Rest, with 'three.' written below.
 - M2: Rest, with 'three.' written below.
 - M3: Rest, with 'three.' written below.
 - M4: Rest, with 'three.' written below.
 - M5: Melodic line with lyrics: 'Sir, your coat and now your hat sir. Serve the'.
 - M6: Melodic line with lyrics: 'Sir, your coat and now your hat sir.'
 - M7: Melodic line with lyrics: 'Please this way and I'll take that sir.'
 - M8: Melodic line with lyrics: 'Please this way and I'll take that sir.'
 - Pno.: Piano accompaniment in the bottom system, featuring chords and rhythmic patterns.

107

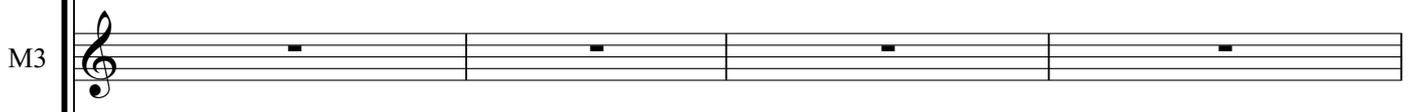
M1



M2



M3



M4



M5



tea _____ at ___ three.

M6



Serve the tea _____ at ___ three.

M7



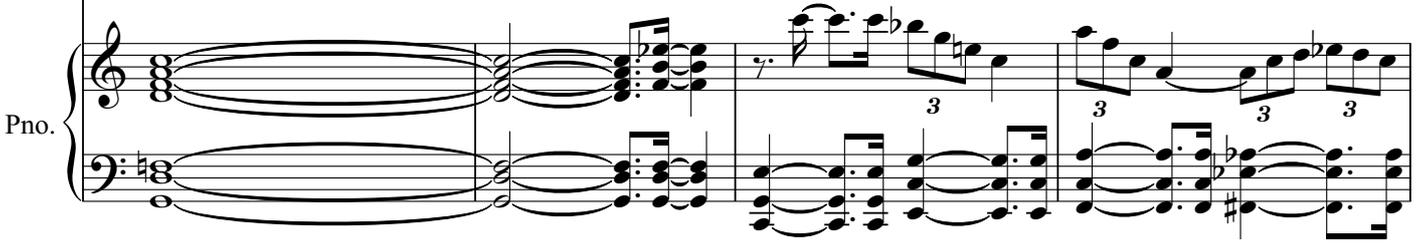
Serve the tea _____ at ___ three.

M8



Bo hea_ at ___ three.

Pno.



III

Musical score for voices M1 through M8 and piano (Pno.). The score is written in treble clef with a key signature of one sharp (F#). The lyrics for M1-M4 are: "Oh__ what sil - ver, oh__ what chi - na." The piano part features a complex rhythmic pattern with triplets and a melodic line in the right hand, and a bass line in the left hand.

M1
Oh__ what sil - ver, oh__ what chi - na.

M2
Oh__ what sil - ver, oh__ what chi - na.

M3
Oh__ what sil - ver, oh__ what chi - na.

M4
Oh__ what sil - ver, oh__ what chi - na.

M5

M6

M7

M8

Pno.

M1 than you'll find Please some

M2 in Ca

M3 ro - li

M4 a.

M5 Real - ly fine, oh quite sub - li - mer.

M6 Real - ly fine, oh quite sub - li - mer.

M7 Real - ly fine, oh quite sub - li - mer.

M8 Real - ly fine, oh quite sub - li - mer.

Pno.

118

M1
tea

M2
Please some tea

M3
Please some tea

M4
Bo - hea

M5
Please some tea

M6
Please some tea

M7
Please some tea

M8

Pno.

Detailed description: This is a musical score for eight voices (M1-M8) and piano. The score is written in treble clef for all parts. M1 has a long note with a slur and the lyric 'tea'. M2 and M3 have similar phrases. M4 has a short phrase 'Bo - hea'. M5, M6, and M7 have the phrase 'Please some tea'. The piano part (Pno.) is written in grand staff (treble and bass clefs) and features a complex accompaniment with slurs and various rhythmic patterns.

M1
Please some tea _____ at _____

M2
Please some tea _____ at _____

M3
Please some tea _____ at _____

M4
Bo - hea _____ at _____

M5
_____ Please some tea _____ at _____

M6
_____ Please some tea _____ at _____

M7
_____ Please some tea _____ at _____

M8
Bo - hea _____ Bo - hea _____ at _____

Pno.

Detailed description: This is a musical score for a choir of eight voices (M1-M8) and piano accompaniment (Pno.). The score is written in a single system with nine staves. The key signature has one flat (B-flat), and the time signature is 4/4. The lyrics are 'Please some tea at' and 'Bo - hea at'. The piano part features a melodic line in the right hand and a bass line in the left hand, with various chords and arpeggios. The vocal parts have different melodic lines, with some parts having long notes and others having more rhythmic patterns. The lyrics are placed below the corresponding vocal staves.

124

M1
three, for tea yes tea bo - hea at three.

M2
three, for tea yes tea bo - hea at three.

M3
three, for tea yes tea bo - hea at three.

M4
three for tea yes tea bo - hea at three.

M5
three, for tea yes tea bo - hea at three.

M6
three, for tea yes tea bo - hea at three.

M7
three, for tea yes tea bo - hea at three.

M8
three for tea yes tea bo - hea at three.

Pno.
Piano accompaniment for the vocal parts, featuring chords and melodic lines in both hands.

Gentlemen, Gentlemen

The Lessees have arrived, together with the Pit Manager or Viewer, John Buddle (later know as 'The King of the Coal Trade'). Ridley enters to find the Lessees ogling his maids.

$\text{♩} = 150$ Ridley

f

Gent-le- men, Gent-le-men, here's where you're at, — it's me you must see for a

$\text{♩} = 150$

Piano

mf

7

re- gu lar — chat. Though I have to ad - mit the la-dies are — nea-ter, and like su- gar — and

Pno.

14

cream, what could be thought swee - ter? But to busi- ness, the new

Pno.

21

— lease? Ah yes, I'll a- gree,— though pro- fits_ you make are a won-der to_ me. The

Pno.

28

land may be mine,— but that mine'ssure-ly yours... Eh that's rath-er good, no, no please, no ap-

Pno.

35

plause! The nine - ty six_ parts, you'll di - vide them as_

Pno.

42

All shake hands

nor - mal? A hand shake's e- nough,— on-ly law-yers are_ for-mal.

Pno.

48

mf Mm yes, Mis-ter Bud-dle, you

Pno.

56

do want a word, well you do have your shares, so you're now a bove board. So

Pno.

62

la-dies a way, tea and chat time are done, the men are in ses-sion, there's

Pno.

68

coal to be won. *mp* Al-right Mis-ter Bud-dle. you

Pno.

75

have our at-ten- tion, so what is the prob-lem you say you must men-tion? I've no-ted with

Pno.

82

plea- sure since you've ta - ken charge, that prob-lems get dealt with, the small and the

Pno.

rall. .

rall. .

Buddle's Song

88

♩ = 135

large.

Lessees

What's the trou ble Mis-ter Bud-dle, has it got you on the run? Has your

Pno.

♩ = 135

92

faith failed in tech-no-lo-gy, are you ma-king an a-po-lo-gy, or will the work get done?

Pno.

molto rall.. A tempo

molto rall.. A tempo

96 Buddle

Oh I'm sure that we can cope sir, I always have that hope sir, though the

Pno.

99 *molto rall.* Lessees Buddle $\text{♩} = 72$

work-men may get vo-lu-ble, I'm sure the pro-blem's so-lu-ble sir. Well? Well the

Pno.

molto rall. $\text{♩} = 72$

John Buddle tries to explain the situation in the pit, but is challenged by both the Lessees and Ridley.

103

mine's worked out but you've heard it said we can reach more coal if the wastes are bled. Prob-lem

Pno.

105 *rall.*

is though we know that the wastes are there, we aren't quite sure just pre-cise - ly where!

Pno.

rall.

Deaf Lessee's Nephew (DLN)

107

Musical staff for Deaf Lessee (DL) with lyrics: Waste. Waste. DL

Deaf Lessee (DL)

Waste. Waste.
DL

Musical staff for Deaf Lessee (DL) with lyrics: Eh? Eh? what did he say? What did he say? Take heed sir. Taste? Haste? More haste less

Eh? Eh? what did he say? What did he say? Take heed sir.

Taste? Haste? More haste less

Pno.

Piano accompaniment for Deaf Lessee (DL) with lyrics: A tempo Buddle

A tempo

Buddle

111

Musical staff for Deaf Lessee (DL) with lyrics: But I'm sure that we can cope sir, I al-ways have that hope sir, true our

But I'm sure that we can cope sir, I al-ways have that hope sir, true our

Musical staff for Deaf Lessee (DL) with lyrics: speed sir.

speed sir.

A tempo

Pno.

Piano accompaniment for Deaf Lessee (DL) with lyrics: peo-ple may get vo-lu-ble, but a-ny prob-lems so-lu-ble sir.

peo-ple may get vo-lu-ble, but a-ny prob-lems so-lu-ble sir.

rall. . . . ♩ = 72

114

Musical staff for Deaf Lessee (DL) with lyrics: Let me ex - plain. In

Let me ex - plain. In

rall. . . . ♩ = 72

Pno.

Piano accompaniment for Deaf Lessee (DL) with lyrics: Old Man Buddle

Old Man

Buddle

118

Musical staff for Deaf Lessee (DL) with lyrics: days gone by when you wan-ted coal,you looked a-round , on the ground, and then dug a hole. But

days gone by when you wan-ted coal,you looked a-round , on the ground, and then dug a hole. But

Pno.

Piano accompaniment for Deaf Lessee (DL)

121

since bot-tle pits did-n't bring much yield, they bur- rowed dee-per in the field. So the

Pno.

124

shaft went down and the coal came out, and that was fine while the walls stayed stout, but

Pno.

126

if the wa-ter grew too deep, or the roof went soft, or you got the creep.

Pno.

129 ♩ = 135 DLN rall..

Creep! Creep!

DL

Eh? Eh? what did he say? What did he say? don't sleep sir. Weep? Leap? Look be-for you

♩ = 135 rall..

Pno.

133 $\text{♩} = 72$ **Buddle**
mf

So they left the pit_which just caved in, Now we don't know where the hell they've

leap sir!

Pno.

136 **rall..** $\text{♩} = 135$
Lessees

been. So that's your trou-ble Mis-ter Bud-dle and it's got you on the run. Lost your

rall.. $\text{♩} = 135$

Pno.

139 **rall..** **A tempo**
Buddle

faith in your tech-no-lo-gy? This does seem like and a-po-lo-gy, so the work just can't be done? No I'm

rall.. **A tempo**

Pno.

142

sure that we can cope sir, I ne-ver give up hope sir, true the min-ners may get vo-lu-ble, but I

Pno.

molto rall..

♩ = 130

145

Lessees

Buddle

know the prob-lem's so-lu-ble sir. Then pray con tin-ue. The old wor-king's there an un-

molto rall..

♩ = 130

Pno.

148

ti - dysprawl of— hard won shafts where the roofs still fall, there are rol - ley ways, though the

Pno.

152

rails are broke, and smashed props lie where the stythe clouds choke. It's a tang - led skein of for-

Pno.

156

got - ten ways, of col - lap - sing boards, a— pit - man's haze. The_ rock creeps up and the

Pno.

160

Ridley

8

rock creeps down, and the wa - ter slur - ries_ all a - round. In my fa - ther's day when we

Pno.

164

8

dealt with such trou - ble they did - n't call mee - tings to mum - ble in, Bud - dle. They cursed at the wa - ter and

Pno.

168

Buddle (interrupting)

8

damned at the stythe, they still won the coal, that's a mi - ner's life I said that we can cope sir, I

Pno.

172

8

have - n't gi - ven up hope sir, but the wor - kers are more vol - u - ble, they doubt the prob - lem's sol u ble sir.

Pno.

175 Lessees Buddle

8 So? You think the ground is de - pen - da - ble, - formed of

Pno.

179

8 rocks and earth quite un - ben - da ble, - but we real - ly float on a stor - my sea - where

Pno.

183

8 slow cur-rents roll my - ste - riou sly, - And the dyke lines mark how great

Pno.

187

8 for - ces swell, but fromwhere to whence you can hard - ly tell, and with each pick blow there

Pno.

191

must be faced the dan - ger that you could hole the waste._____ For_

Pno.

195

floa - ting there in the sto - ny deep, curled and coiled in un - ea - sy sleep, the_

Pno.

199

wastes spread out in the dark - ness hid, ten-ta-cled tun-nels like a gi - ant squid. The_

Pno.

203

wa - ters swill and the cur - rents swirl through each tun - nelled curve and each

Pno.

206

jag - ged curl, and_ if we break through in - to the waste, then it

Pno.

209

lash - es out at a fear - ful pace. Your tun - nels roof in the spate filled gloom, your

Pno.

213

pit be - comes a - no - ther mi - ner's tomb, - you lose your coal and you

Pno.

216

Lessees

lose you pro - fit. - Now look here Bud - dle, - just come of it! -

Pno.

219

8 This gloom and doom and tomb and stuff,— We think we've had more

Pno.

223

8 than e- nough, It seems to us that from where we stand the

Pno.

226

8 si - tu - a - tions is right out of hand. I'm

Buddle

Pno.

229

8 sure that we can cope sir.

DL

Eh? Eh? what did he say?

Pno.

232 DLN **rall..** **A tempo** Buddle

Cope. Cope DL But I'm

What did he say? Take heed sir. Pope? Rope? You'll hang with too much rope sir

Pno.

236

sure that we can cope sir, you mus-n't give up hope sir, I'm sor-ry I seem vo-lu-ble, but

Pno.

239 Buddle (more passionately)

yes the prob-lem's so-lu-ble sir. If the wa-ters do lie in the

Pno.

243

place we think then there is one shaft that mayhave a link. With the fire ma-chines we can

Pno.

247

drain the flood, and the pow'r of steam could bring all to good. But the on - ly way we can

Pno.

251

save the pit is to get the wa - ter a - way from it, there's for sure one shaft we can

Pno.

255

o - pen up if the shut-t'rings good and not bro - ken up. There is some dan - ger it

Pno.

259

must be said. Lives may be lost when the wa - ter's bled. You must

Pno.

262

take the risk or you'll pay the price, what you've spent so far you will sa - cri - fice.

Pno.

266

The choice is clear to me gen - tle men, you must pay to make the pit

Pno.

270

pay a gain, and if you're wor-ried a-bout what you spend, just think of the pro-fits on the

Pno.

274

Ridley

in - creased vend. So we must de - cide if we think it's too ris - ky,

Pno.

let's con - si - der, yes please pass the whis - key, to get at the coal we've no

choice but to drain, it's cash, may-be lives that must take the strain.

DL

Eh? Eh? what did he say?

DLN

Vend! Vend!

DL

Did you catch the end sir? Bend? Mend? You must make do and mend sir.

rall. . A tempo

rall. . A tempo

289 3 groups of lessees

If a mi-ner works mor-ning noon and night, his to-tal in-ves-ment's

One min-er's work is much like a-no-ther, you can use one mi-ner, you

A mi-ner can o-ly lose his life, which has worth for him, and per

Pno.

293

still quite slight, but I've put in se-v'ral thou-sand pounds, I don't want that left

could use his bro-ther, they don't cost much and there's lots a-round, but you can't say that of my

haps his wife. But as for us or the bank in town, we must con-si-der that

Pno.

rall. .

♩ = 150

297

Ridley

Lessees (3 groups) Ridley

there un-der-ground. Well, gen-tle men? Aye! Aye! Aye! Al - right Mi-ster Bud dle, you
thou - sand pounds.
thou - sand pounds.

Pno.

rall. .

♩ = 150

302

will get your mo ney, though your high spee-chi - fy - ing ain't all that fun ny. A shade less dra-

Pno.

309

ma-ti-cal I would sug - gest, and drai-ning the pit's what will please us the best.

Pno.

316

So we're a greed, good, it's getting quite late. Our business is

Pno.

324

o - ver, the din-ner's at eight. Let's in, Mis-ter Bud-dle, I'll bid you good night. Now

Pno.

331

$\text{♩} = 135$

you've got your mo-ney, so make the pit right!

DL

Eh? Eh? what did he say?

$\text{♩} = 135$

Pno.

DLN

rall..

A tempo

336

Right! Right!

DL

Did you hear him right, sir? Might? Light? It's dark before it's light sir.

rall..

A tempo

Pno.

340 Ridley Lessees

mf Good night. *mf* Good night.

Pno.

344 Buddle

mp Good night sir.

Pno.

348

p

Pno.

351

rall.

Pno.

Matthew Ridley

Sunday afternoon. Jack Parker, the pitmen, women and children recount Ridley's development of his coal mines.

$\text{♩} = 150$
All - clapping (every time) *f* Jack

Mat - thew Rid - ley had

6
some land. All And he found coal on ev - ery hand.

Some land, much land. both hands, clutch

10
But on his land the seams went deep. He
hands. down deep, so deep.

14

nee - ded la - bour, it was cheap.

Oh cheap, yes cheap.

18

But dig - ging coal can take some time.

A time, some

22

Though pro - fits are good a - long the line... So

time. line af - ter line.

26

Mat - thew shared his coal a - round. And sold it while still in
A-round and round.

30

the ground. All Men
The ground, hard ground. Of

35

All Women
Whose land? His land.
course he did - n't sell the land. He on - ly leased it from

39

Tight hand, grasp hand. Much wealth, such
his hand. Each man who lea - ses looks for wealth.

43

wealth. Not he him - self.
Al - though he would-n't dig him self.

48

New skills, sharp
And so they hire men with skills.

52

skills. The bills, those bills.

To run the mine and pay the bills. And

56

Next time, some time.

though they risk their lives at times. It is - n't they who work

60

Whose mines? Their mines.

the mines.

64

All Women

They just hire _____ the hands they need.

68

Hands that set _____ to dig, hearts that bleed. Hands of bairns,

72

_____ hands of the men, hands of wo - - men now and a -

76

gain. *All Women* *mf* Ri - dley sits _____

All Men *f* Ri - dley sits_ and counts

81

— and counts by ten. Takes his lea - - ses, then sells a -
by ten, and ten, and ten. Takes his lea- ses then sells a- gain, and then a -

85

gain. Hands hew out — the coal be - low.
gain. Hands hew out — the coal be- low, be-low it's slow.

89

View - ers check on how things go.
View - ers check on how things go, they go just so.

93

mf

View - ers haul

mf

View - ers haul_ and sell

96

— and sell the coal. Pay the les - sees each their

the coal, the coal, the coal. Pay the les - sees each their toll, the toll, their

100

toll. Out - put ri - ses, les - sees share, —

toll. Out - put ri - ses, Les - sees share the bo - nus,

3 equal mixed groups of men and women

104

out - put falls, the pit - men bear. Mo - ney goes

Out - put falls_ the pit - men bear the o - nus. Mo - ney goes_ to them

Mo - ney goes to them that have.

ff

ff

ff

ff

108

_ to them that have. Pit - men get a nar - row grave. Work to sink

that have. Pit - men get a nar - row grave. Work to sink_ and drain

Pit - men get a nar - row grave. Work to sink_ and drain each pit._

ff

112

— and drain each pit. Work and like - ly die in it. —
 each pit. Work and like - ly die in it. Work to make
Work and like - ly die in it. Work to make_ their musc -

End abruptly!

115

Work to make — their musc - les crack. All
 — their musc - les crack. All bears on — the pit. -
 les crack. All bears on — the pit - man's back.

End abruptly!

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 five systems of music. The first system (measures 1-9) features a piano (*p*) accompaniment with a simple melody in the right hand and a bass line in the left hand. The second system (measures 10-15) continues the piano accompaniment, with a melody in the right hand that includes a triplet. The third system (measures 16-20) continues the piano accompaniment, also featuring a triplet in the right hand. The fourth system (measures 21-24) introduces a vocal line for 'Small group 1' with the lyrics: 'Keep step-ping neat-ly, keep play-ing sweet-ly, clog dance it bright-ly rap-ping on the floor.' The vocal line is marked *mf*. The piano accompaniment continues in the right hand, while the left hand provides a steady bass line. The fifth system (measures 25-28) continues the vocal line 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 in the right hand, while the left hand provides a steady bass line.

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

Dm Dm

Dm Dm

Dm

64

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

Dm Dm

Dm Dm

Dm

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

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 consists of a right-hand part in treble clef and a left-hand part in bass clef. The piano part has a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

105

8
ne- ver_ reach the sky._____

Detailed description: This system contains two systems of music. The first system is for measure 106. The vocal line in treble clef has the lyrics "ne- ver_ reach the sky._____". The piano accompaniment continues with the same eighth-note accompaniment in the right hand and active bass line in the left hand. The second system is for measure 107, which is a whole rest for the vocal line and continues the piano accompaniment.

106

8
mf Bil-ly was a rule_ book sai- lor,

Detailed description: This system contains two systems of music. The first system is for measure 108. The vocal line in treble clef has the lyrics "*mf* Bil-ly was a rule_ book sai- lor,". The piano accompaniment continues with the eighth-note accompaniment in the right hand and active bass line in the left hand. The second system is for measure 109, which is a whole rest for the vocal line and continues the piano accompaniment.

108

8
mf

Detailed description: This system contains two systems of music. The first system is for measure 109, which is a whole rest for the vocal line and continues the piano accompaniment. The second system is for measure 110, which is a whole rest for the vocal line and continues the piano accompaniment. The piano part ends with a final chord in the right hand and a sustained bass note in the left hand.

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

127

130

130

mf There's a thing that I've_ dis- cov - ered_ com-ing home to death and grief. There is

132

132

slav - ery still_ in Eng - land, on the land and un - der - neath. Each mill

134

134

ow - ner, each_ pit land - lord_ has the mo - rals 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** ♩ = 120

mf Choose the girls or

ne-ver reach the sky.

rall. **Tempo I** ♩ = 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.

$\text{♩} = 80 \text{♩} = \text{♩}$

161

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

$\text{♩} = 80 \text{♩} = \text{♩}$

166

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?

f $\text{♩} = 95$

233

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

$\text{♩} = 80$

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.

$\text{♩} = 80$

243

accel..

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

that a sing-le sight and touch could un-nerve me quite so much.

mf

248

accel..

$\text{♩} = 120$

254

Musical score for measures 254-258. Treble clef with a key signature of one sharp (F#). The melody features eighth and sixteenth notes, with two triplet markings (3) over sixteenth notes in measures 256 and 258. The bass clef accompaniment consists of chords and single notes.

259 *mf*

Musical score for measures 259-264. Treble clef with a key signature of one sharp (F#). Measure 259 is a whole rest. The melody resumes in measure 260. The bass clef accompaniment features eighth and sixteenth notes, with double bar lines (2) indicating pairs of notes in measures 263 and 264. The dynamic marking *mf* is present.

265

Musical score for measures 265-269. Treble clef with a key signature of one sharp (F#). The melody continues with eighth and sixteenth notes. The bass clef accompaniment features eighth and sixteenth notes, with double bar lines (2) indicating pairs of notes in measures 266-269.

270 *rall.*

Musical score for measures 270-274. Treble clef with a key signature of one sharp (F#). Measure 270 is a whole rest. The melody resumes in measure 271. The bass clef accompaniment features eighth and sixteenth notes, with double bar lines (2) indicating pairs of notes in measures 271-274. The dynamic marking *p* is present in measure 274. The tempo marking *rall.* is present.

ACT TWO

Get in Line

The pitmen come to get their wages at the Tommy Shop. Run by the pit owners these shops offered credit, shoddy goods and liquor. In this song we see the pitmen, with their meagre wages, reduced still further by being obliged to settle up outstanding accounts. The choice then is between food and drink. The pitwomen stand by. The clerks give out the money. The assistants try to part them from their money.

♩ = 280

Piano introduction in 5/8 time, key of B-flat major. The music features a rhythmic accompaniment in the left hand and a melodic line in the right hand. The tempo is marked as ♩ = 280. The piece begins with a series of chords in the right hand and a steady eighth-note pattern in the left hand. The melody starts with a quarter note followed by eighth notes, leading to a more complex rhythmic pattern.

8 Clerks

Clerks and Assistants

f Get in line for your pay to-night. Hur-ry up while there's still some light. Draw you wa-ges you've

Vocal line for the first part of the song. The melody is in 5/8 time and features a mix of quarter and eighth notes. The piano accompaniment consists of chords in the right hand and a steady eighth-note pattern in the left hand.

13

Assistants

earned them well. You'll want to view what we sell. Please come view all the

Vocal line for the second part of the song. The melody continues with a mix of quarter and eighth notes. The piano accompaniment remains consistent with the previous section.

19

Clerks

things we sell. O-ver there you'll find

Vocal line for the third part of the song. The melody concludes with a mix of quarter and eighth notes. The piano accompaniment remains consistent with the previous sections.

25

beer_ rea- dy, wil-ling hands keep the pou-ring stea- dy. Just one thing now be

31

fore you go, your ac-count must be clear you know.

38 Assistants

Oats and flour sold by pound or pa-cket, shawls like silk, bright-ly co - loured pla-ckets. Cot-ton cloth here

43

by the bale, take your pick as you sup your ale.

49

Here is gin _____ so much more from one glass. _____ Pit-men you know

55

_____ you can't let _____ this pass. Clerks
Well we've checked just how much you owe.

60

Here's your wage, not a lot to show. There's the sum that you owe the squire, and the war has made

65

Assistants Clerks
pri-ces high- er. Here's new grain it's the la - test crop. Buy a belt or you pants may drop! Ne-ver wor-ry you

71

cre-dit's good, we know you'd pay cash if you could.

78

Assistants

O-ver here the beer is fine, lots for all, just you get in line.

Anna's Song

At this point Anna arrives to collect the wages due to her injured father. Several pitmen try to persuade her to stay. She becomes increasingly angry and when Johnny tries to talk to her, she assumes he is merely like all the rest.

85

Pitman 1

mf Hey there An - na

91

Anna

Pitman 2

Anna

will you dance? Come on lads give me a chance. How's your dad then, get-ting bet-ter? That man you sent's a

97

Pitman 3

Anna

good bone set- ter. An-na pe-tal here's a space. To sit and look in - to_your face?

103

Give me time to make my way, I've things to buy and bills to pay.

110

Pitman 4

Anna

Got your pay_then? Comesit here. I know you'll have me buy your beer.

116

Drunk Pitman 5

f Here's a girl_who's not been kissed.

122 Tries to kiss Anna

Pitman 1

Anna

f Give o'er Geor-die man, you're pissed. I've a right to *f*

128

get my pay, and choose to spend it as I may.

mf

134

Johnny

Anna

mf You're her then _____ An-na I heard tell. _____ Have I to cope _____

mf

141

Johnny

Anna (interrupting)

with you as well? _____ I on-ly came to say you look..How ma-ny beers is that you've took? *f*

f

147

Johnny

Anna

I di-dn't mean, but can't you see. For God's sake John-ny let me be! You've talked of slaves both

152

Pitman 1

Anna

black and white, the slave of slaves is wo-man's right. Come on An- na set-tle down. Not with you for a

158

hun-dred pound.

I've food to buy, my dad's still sick.

165

I pro-mised that I would be quick.

171

Assistants

Take your wa-ges and spend your cash.

177

Wife 1

Wife 2

Assistants

Now then Bill it's a crush, don't be rash. Fred I think we should go while we can. Oh dear Fred, I'm not

182

sure who's the man. Look where beer is foa-ming ready, wil-ling hands keep the pou-ring steady.

187

Here is stock ev-ery thing you need.

193

Pitmen

Beer must wait, of your wife take heed. Af-ter a week's work in the pit.,

199

this is all we've to show for it.

205

Pitmen

What's to do man but bow your head? What's to do man_ bairns must be fed?

209

Come on lads with you well earned pay, raise each glass wash the dust a- way.

214

Assistants

Leave your coins _____ ly-ing on the bar. _____

221

Pitmen

One week's wage doe-sn't go that far. _____ Wife, bairns and pit they all dis-a-ppear,

227

Assistants

washed a-way on a tide of beer. _____ O-ver here you'll find

234

Clerks

beer _____ rea- dy, wil-ling hands keep the pou - ring stea- dy. Ne-ver wor-ry your cre - dit's good,

239

we know you'd pay cash if you could.

cresc.

245 Pitmen

f Af-ter a week's work in the pit, this is all we've to show for it. This is all we've to show for it.

Johnny is so angry at what he sees happening to the miners that he bursts out in an angry reprise of his earlier song.

251

rall. $\text{♩} = 94$

This is all we've to show for it.

rall. $\text{♩} = 94$

255

Johnny

f There's a thing that I've discovered

258

—com-ing home to death and grief. There is slav-ery still in Eng-land, on the land and un-derneath. Each mill

261

ow-ner, each pit land lord has the mo-rals of_ a thief. And it's we who'll bend and suf-fer_ ne-ver

264

gain-ing our re-lief, till we or-ga-nise to-ge-ther, stand-ing firm in that be-lief.

267

♩ = 140

ff

Another Petition

Assistants and Clerks realise that Johnny represents a serious challenge to the established order. From behind chairs and beneath counters, clubs and sticks are produced. A menacing circle surrounds the pitmen and pitwomen.

270 *ff*

Thin-king of wri - ting a - no-ther pe-ti - tion, have-n't you heard of the

274

charge of se-di - tion? Aren't you a- ware of the force of the law, or the price paid by stri - kers while

278

we are at war? Re-mem-ber you King, and re-mem-ber you na- tion, re

283

mem-ber the good book says your sit-u - a - tion is or-dained by God, each man

287

set in his sta-tion, chal-lenge the law and you risk your sal-va-tion. In this life you could hang, in the

This system contains measures 287-290. The vocal line is in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in grand staff (treble and bass clefs). The music features a steady eighth-note melody in the voice and a rhythmic accompaniment in the piano. The lyrics are: "set in his sta-tion, chal-lenge the law and you risk your sal-va-tion. In this life you could hang, in the".

291

next find dam-na-tion, and if words won't dis-suade you from this con-fron-ta - tion, you know

This system contains measures 291-294. The vocal line continues with the same melody. The piano accompaniment features a more active bass line. The lyrics are: "next find dam-na-tion, and if words won't dis-suade you from this con-fron-ta - tion, you know".

295

jus - tice has spo- ken, with both knee caps bro-ken.

This system contains measures 295-297. The vocal line has a change in rhythm, with some notes beamed together. The piano accompaniment has a prominent treble line with repeated chords. The lyrics are: "jus - tice has spo- ken, with both knee caps bro-ken."

298

Your bro-thers in France said they'd found the so - lu__ tion, they de -

This system contains measures 298-301. The vocal line begins with a rest, then continues with a new melody. The piano accompaniment features a treble line with repeated chords and a simple bass line. The lyrics are: "Your bro-thers in France said they'd found the so - lu__ tion, they de -".

301

stroyed all a-round in their mad re-vo-lu - tion, you i - ma-gine the gen try aren't on-to their game, you ex

305

pect they'll al-low you to start here the same. Re-mem-ber you King, _____ and re-

309

mem-ber you na tion, _____ re-mem-ber the good book _____ says your sit-u - a - tion is

314

or-dained by God, each man set in his sta-tion, chal-lenge the law and you risk your sal-v-tion. In

318

musical score for measures 318-320. The vocal line is in treble clef with a key signature of two sharps (F# and C#). The lyrics are: "this life you could hang, in the next find dam-na-tion, and if words won't dis-suade you from". The piano accompaniment is in bass clef with the same key signature, featuring a steady eighth-note bass line and chords in the right hand.

321

musical score for measures 321-324. The vocal line continues with lyrics: "this con-fron-ta - tion, you know jus - tice has spo-ken, with both knee caps". The piano accompaniment features a more active right hand with sixteenth-note patterns and a steady bass line.

325

musical score for measures 325-328. The vocal line has lyrics: "bro-ken. E-nough of your mee-tings, your se-cret oath ta - king, ac". The piano accompaniment continues with a rhythmic pattern in the right hand and a steady bass line.

329

musical score for measures 329-332. The vocal line has lyrics: "cept what you've got while it's there for the ta - king. No way will we let you de-stroy Rid-ley's pit, you can". The piano accompaniment features a steady bass line and chords in the right hand.

333

set-tle down peace-ful, or else you can quit. Re-mem-ber you King, and re-

337

mem-ber you na tion, re-mem-ber the good book says your sit-u - a - tion is

342

or-dained by God, each man set in his sta-tion, chal-lenge the law and you risk your sal-v-tion. In

346

this life you could hang, in the next find dam-na-tion, and if words won't dis-suade you from

349

this con-fro-n-ta - tion, you know jus - tice has spo-ken, with

352

both knee caps bro - ken.

Attacca

The Fight

It is Anna who reacts finally, launching an attack on the assistants. Johnny goes to her aid and is brutally beaten down. General fighting breaks out and eventually the pitmen and pitwomen are chased out by the assistants and clerks leaving Johnny, rather battered alone on stage.

$\text{♩} = 180$
Faster

355

ff

359

ff

363

367

Musical score for measures 367-370. The system consists of two staves: a treble clef staff and a bass clef staff. The treble staff features a melodic line with eighth and sixteenth notes, including slurs and accents. The bass staff provides a rhythmic accompaniment with eighth notes and chords. The key signature has one sharp (F#) and the time signature is 3/4.

371

Musical score for measures 371-374. The system consists of two staves: a treble clef staff and a bass clef staff. The treble staff has a melodic line with a prominent slur over measures 371 and 372, followed by eighth and sixteenth notes. The bass staff continues with a rhythmic accompaniment. The key signature has one sharp (F#) and the time signature is 3/4.

375

Musical score for measures 375-378. The system consists of two staves: a treble clef staff and a bass clef staff. The treble staff features a melodic line with a repeat sign at the beginning of measure 375 and a fermata over measure 376. The bass staff provides a rhythmic accompaniment. The key signature has one sharp (F#) and the time signature is 3/4.

379

Musical score for measures 379-381. The system consists of two staves: a treble clef staff and a bass clef staff. The treble staff has a melodic line with slurs and accents. The bass staff provides a rhythmic accompaniment. The key signature has one sharp (F#) and the time signature is 3/4.

382

Musical score for measures 382-385. The system consists of two staves: a treble clef staff and a bass clef staff. The treble staff features a melodic line with slurs and accents. The bass staff provides a rhythmic accompaniment. The key signature has one sharp (F#) and the time signature is 3/4.

Where do I go from here?

Johnny, bruised and battered after the fight, and ruefully disconsolate after Anna's rejection of him, considers his situation.

♩. = 48

Introduction for piano. The music is in G major (one sharp) and 12/8 time. The tempo is marked as ♩. = 48. The right hand features a steady eighth-note accompaniment, while the left hand provides a harmonic accompaniment with chords and moving lines.

3 Johnny

mp I did-n't think it would be like this, _____ I thought I could stay in con-trol. _____ I i-

Vocal line and piano accompaniment for the first line of lyrics. The vocal melody is in G major and 12/8 time, marked *mp*. The piano accompaniment continues with the same rhythmic pattern as the introduction.

5

ma-gined that you would be good to kiss, ___ but I did-n't count_ on your fin-gers dig-ging in-to my

Vocal line and piano accompaniment for the second line of lyrics. The vocal melody continues in G major and 12/8 time. The piano accompaniment features a more active bass line in the second measure, with a long note in the final measure.

7

soul. *mf* So where do I go from here?_____ I don't

9

dare move when you are near._____ And if I should speak, then I fear I would ne-ver_ get

11

free._____ And I'm not sure that I would want to be__ set free.

14

mp I thought I'd be good at play-ing games____ like I

16

8 was when I was a child. I thought to en-joy with-out gi-ving things names. But I

This system contains measures 16 and 17. The vocal line is in treble clef with a key signature of two sharps (F# and C#) and a common time signature. The lyrics are: "was when I was a child. I thought to en-joy with-out gi-ving things names. But I". The piano accompaniment consists of a right hand with a steady eighth-note melody and a left hand with chords and occasional eighth-note accompaniment.

18

8 did-n't know what would hap-pen just as soon as you smiled. *mf* So

This system contains measures 18 and 19. The vocal line continues with the lyrics: "did-n't know what would hap-pen just as soon as you smiled. *mf* So". The piano accompaniment features a right hand with a melodic line and a left hand with sustained chords in measure 18, which are then followed by a more active accompaniment in measure 19.

20

8 where do I go from here? I don'tdare move when you are near. And

This system contains measures 20 and 21. The vocal line has the lyrics: "where do I go from here? I don'tdare move when you are near. And". The piano accompaniment includes a *mf* dynamic marking in the left hand and continues with a consistent accompaniment pattern.

22

8 if I should speak, then I fear I would ne-ver_ get free. And I'm

This system contains measures 22 and 23. The vocal line concludes with the lyrics: "if I should speak, then I fear I would ne-ver_ get free. And I'm". The piano accompaniment features a right hand with a melodic line and a left hand with chords, including a *mf* dynamic marking.

24

not sure that I would want to be set free.

mp

27

mp I watch you move as your bo-dy moves, and un-der my skin there's a flame. I don't

29

know how it is but your pre-sence soothes, and I must ad-mit I'm no lon-ger a child play-ing

mp

31

games. *mf* So where do I go from here? I don't

33

dare move when you are near. And if I should speak, then I fear I would ne-ver_ get

35

free. And I'm not sure that I would want to be set free.

BORERS' SONG

May 1815. Two borers, Andy and John are at the coal face, cautiously boring forward to see if there is any danger from the old workings. Without realising it, they break through into the wastes - flooded workings of earlier pits. The water bursts through, seven other disused and forgotten pit shafts collapse, and seventy five men and boys are trapped.

38

rall. $\text{♩} = 72$

rall. $\text{♩} = 72$

mf

41

Pitmen

f Down the shaft_ the rope_ pulls tight, de - scend through smoke to to - tal night. The

43

steel mill's spark the on - ly light, you hope your mar-rer dug it right for coal._

46 Andy

Now then, John. Stea- dy_ on. Watch that drip. Don't slip for_ coal.

51 John

Move that rod_ then, turn that pole, bore it dee - per in the hole, there's

Buddle
(highlighted above ground by spotlight)

54

still no sign of wa - ter flow- ing. Plug the bore and let's keep going. *mf* For

57 $\text{♩} = 130$

8 floa - ting there in the sto - ny deep, curled and coiled in un - ea - sy sleep, the_

$\text{♩} = 130$

61

8 wastes spread out in the dark - ness hid, ten - ta - cled tun - nels like a

64

8 gi - ant squid. The wa - ters swill and the cur - rents swirl through each

67

8 tun - nelled curve and each jag - ged curl, and_

69

if we break through in - to the waste, then it lash - es out at a

$\text{♩} = 72$
Andy

72

fear - ful pace. Your Watch it John, is that a crack? Bring the can - dle, just keep back.

75 John

Don't get hot, it's just a drop, bide your time, it soon will stop. Man you'd see more com-ing out,

78

Pitmen

if it was a flo-wer pot spout. Mo-ney goes to then that have. Pit-men get_ a nar-row grave.

81

Work to sink and drain each pit... Work and like- ly die in it... Af-ter a week's work in the pit...

84

Andy

this is all we've to show for it... Well I'd say... it's get - ting stron - ger, we'd

86

bet - ter wait a lit - tle long er, let's stop a mi - nute, then come back and

88

check what's hap - pened to the crack.

Everyone

Throats burn, wrists turn. Shoul-ders strain at hor - ses reign.

Throats burn, wrists turn. Shoul-ders strain at hor - ses reign.

3 John

Sho-vels drive, arms strive, chests heave, picks cleave for coal. Now

B. Sho-vels drive, arms strive, chests heave, picks cleave for coal.

6 Andy

get that bore rod, place it un - der, in case the rock should fall a - sun - der. Dear

8 **accel.**
Everyone (shouted)

God, it's buil-ding up the sound. We've holed the waste. get out, we'll drown.

accel.

The Disaster

The music represents the equivalent of 'drowning' in sound

10 ♩ = 96

cresc. **ff**
D bell tolls every other bar

ff
Ped.

13 simile

Ped.

15 **ff**

The can - dles out, the shut - tering's down, that

Ped.

17

prop is ben - ding, Christ!the sound. Get back, get back, the roof will crack. Get

19

Ped.

on, get on_ the head- way's_gone. Oh moth- er, mo- ther, where's my son?

21

Ped.

Save him,___ cave in,___ cave in,___ run!

23

Ped.

Tubular bells

f

The waste is holed, the wa - ter's through, the

Ped.

25

Musical score for measures 25-26. The system includes a vocal line, a piano accompaniment, and a pedal point. The vocal line has lyrics: "tun - nel's roofed, the shaft's blocked too, haul out, haul out, we'll save a few." The piano accompaniment features a steady eighth-note pattern in the right hand and a sustained bass note in the left hand. Pedal markings are present at the beginning and end of the system.

27

Musical score for measures 27-28. The system includes a vocal line, a piano accompaniment, and a pedal point. The vocal line has lyrics: "The pray and mourn". The piano accompaniment continues with the same eighth-note pattern and sustained bass note. Pedal markings are present at the beginning and end of the system.

29

Musical score for measures 29-30. The system includes a vocal line, a piano accompaniment, and a pedal point. The vocal line has lyrics: "and grieve for - lorn.". The piano accompaniment continues with the same eighth-note pattern and sustained bass note. Pedal markings are present at the beginning and end of the system.

31

Musical score for measures 31-32. The system includes a vocal line, a piano accompaniment, and a pedal point. The vocal line starts with a whole note G4, followed by quarter notes A4, B4, C5, and a half note D5. The piano accompaniment features a steady eighth-note pattern in the right hand and a sustained bass note in the left hand. A piano dynamic marking 'f' is present in the vocal line at measure 32. Pedal markings are shown at the bottom of the piano part.

It's fa - thoms deep and ri - sing steep, don't

33

Musical score for measures 33-34. The system includes a vocal line, a piano accompaniment, and a pedal point. The vocal line continues with quarter notes D5, E5, F5, and a half note G5. The piano accompaniment remains consistent with the previous system. Pedal markings are shown at the bottom of the piano part.

go too near, the shaft is sheer, that's un - safe ground, dear

35

Musical score for measures 35-36. The system includes a vocal line, a piano accompaniment, and a pedal point. The vocal line has a whole note G4 in measure 35 and a whole rest in measure 36. The piano accompaniment continues with the same eighth-note pattern and sustained bass note. Pedal markings are shown at the bottom of the piano part.

God, the sound...

37

Glock. Glockenspiel *ff*

Seven groups run frantically across the stage in turn.
The word are chanted (shouted) loudly, not sung.

1.
This - tle pit has o - pened wide.

Ped. Ped.

39

Glock. *f*

2. 3. 4.
Knab shaft's_ col-lapsed in side. Ven - ture broke, there's wa - ter pou - ring. Old

Ped. Ped.

41

Musical score for measures 41-42. The score includes a vocal line, a Glockenspiel line, a guitar line, and a piano accompaniment. The vocal line has lyrics: "En - gine pit went fast this mor - ning. Chance shaft has bro - ken in, _". The piano accompaniment features a rhythmic pattern in the right hand and a steady bass line in the left hand. Pedal markings are present at the bottom of the piano part.

Glock.

En - gine pit went fast this mor - ning. Chance shaft has bro - ken in, _

Ped.

43

Musical score for measures 43-44. The score includes a vocal line, a Glockenspiel line, a guitar line, and a piano accompaniment. The vocal line has lyrics: "six - ty feet from rim to rim. The Bank shaft went with noise like thun - der. That's". The piano accompaniment continues with the same rhythmic pattern as in the previous system. Pedal markings are present at the bottom of the piano part.

Glock.

six - ty feet from rim to rim. The Bank shaft went with noise like thun - der. That's

Ped.

45

se-ven shafts have all gone un - der, the ve-ry ground's been torn a- sun - der.

Ped. Ped.

47

Everyone
Then pray and mourn

f

Ped. Ped.

49

Musical score for measures 49-50. The score consists of four staves. The top staff is a vocal line in G major with lyrics "and grieve for - lorn,". The second staff is a Glockenspiel line. The third staff is a piano accompaniment with a pedal point. The bottom staff is a bass line. The key signature has one flat (F major/D minor). The time signature is 4/4. The piano accompaniment features a continuous eighth-note pattern in the right hand and a sustained bass note in the left hand.

51

Musical score for measures 51-52. The score consists of four staves. The top staff is a vocal line in G major with lyrics "and wait till morn,". The second staff is a Glockenspiel line. The third staff is a piano accompaniment with a pedal point. The bottom staff is a bass line. The key signature has one flat (F major/D minor). The time signature is 4/4. The piano accompaniment features a continuous eighth-note pattern in the right hand and a sustained bass note in the left hand.

53

Glock.

it's coal.

Ped.

55 **rall.**

Glock.

rall.

Ped.

57 **rall.**

rall.

The Kenton Singer

Straight

rall. **rall.**

Ped.

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.

29

They

Ped.
8vb

33

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

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

- 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. $\text{♩} = 98$ Slower
Everyone

111

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

rall. $\text{♩} = 98$

116

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

rall.

Keep Stepping Neatly (reprise)

$\text{♩} = 84$ Anna, left alone as sorrowing pitmen and pitwomen return home, remembers days gone by.

122 Anna (hesitant solo)

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 $\text{♩} = 96$

$\text{♩} = 96$

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 in the right hand and a bass line in the left hand. There are triplets in the piano part at the end of the system.

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 has several triplet markings. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a steady bass line in the left hand. There are triplets in the piano part at the end of the system.

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 is mostly silent, with a few notes. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a steady bass line in the left hand.

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 170-174. The key signature is one sharp (F#) and the time signature is 7/8. The vocal line has a melodic line with a fermata over the final note of the phrase. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

173

Musical score for measures 173-175. The system includes a vocal line and a piano accompaniment. The vocal line starts with a triplet of eighth notes. The piano accompaniment features a triplet of eighth notes 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 has a triplet of eighth notes. 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 multiple triplets of eighth notes. The piano accompaniment also includes triplets in both hands.

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 is mostly silent, with the word 'night.' appearing at the start. The piano accompaniment continues with a rhythmic pattern of eighth notes.

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?_

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.

253

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

257

died, so give o-ver now.

261

Anna

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

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.

284

Johnny

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

291

Everyone

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 continues with lyrics: "pit will start drai - ning, it's a mat-ter of time. Give". The piano accompaniment continues with similar harmonic and bass line patterns.

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, ending with a double bar line.

Historical View

The aftermath of the disaster from the point of view of the Ridley family. May 1815 to January 1816.
 We learn of the health of George III, the fate of Napoleon, balloon ascents, but little for the miners.

$\text{♩} = 150$
 Ridley

Yes I'm di-ning at home, and to - mor - row as well. Some-thing may hap-pen, you

mf

$\text{♩} = 150$

7

ne- ver_ can tell. You know these Geor-dies, they'll ne- ver_ sur- ren- der, they'll try to break

14

$\text{♩} = 170$

Clerics

through, though the chan-ces are slen- der. *mf* We o-bey when we are called, each

$\text{♩} = 170$

20

from where God has placed him.. Gi-ving mo-ney or bo-dy, ev-ery man at his sta-tion.

26 Lady Ridley

Ridley

Should we o - pen a fund? Quite right we ought__ to. Put me down for a

Piano accompaniment for measures 26-30. The right hand features a steady accompaniment of chords, while the left hand provides a simple bass line with occasional eighth-note patterns.

31

hund-dred, I think that will do. But we can't have men i - dle, left

Piano accompaniment for measures 31-35. The right hand continues with chords, and the left hand has a more active bass line with eighth-note figures.

36

stan - ding a - round,__ trans-fer them to Walls - end, get some coal out the ground.

Piano accompaniment for measures 36-40. The right hand uses chords, and the left hand features a bass line with some chromatic movement.

41

Clerics

— We o - bey when we are called, each from where God has placed him.__

Piano accompaniment for measures 41-45. The right hand has a few chords, and the left hand is mostly silent with some low notes.

46

Ridley

Gi-ving mo-ney or bo-dy, ev-ery man at his sta-tion. The King is bet-ter, but

52

Lady Ridley

thank God he's no worse. Still it's damned in-con-ve-ni-ent. There's no need to curse.

57

Ridley

God the mon-ster is loose, the Bour-bons have fled, there'll be no peace in

63

Eu-rop-e till Bo-na-parte's dead. We o-bey when we are called, each

68

from where God has placed him... Gi-ving mo-ney or bo-dy, ev-ery man at his sta-tion. The

74

news is from Brus- els, the Duke won the day, old Bo - ney is fin - ished.

80

Ridley children

Hip, hip hoo ray. Mo- ther, oh mo- ther, they say it's co-ming soon.

85

Lady Ridley

Ridley

Ridley children

What's co- ming? What's co- ming? Why Sad-ler's bal- loon. He's fly-ing round

91

En-gland, he once flew round France. He's fly - ing to Ire - land,

This system contains the musical notation for measures 91 through 95. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. The lyrics are: "En-gland, he once flew round France. He's fly - ing to Ire - land,"

96

when he gets the chance. — We o - bey when we are called, each from where God has

This system contains the musical notation for measures 96 through 100. The lyrics are: "when he gets the chance. — We o - bey when we are called, each from where God has"

101

Ridley

placed him.. Gi-ving mo-ney or bo-dy, ev-ery man at his sta-tion. Now what kind of

This system contains the musical notation for measures 101 through 106. The lyrics are: "placed him.. Gi-ving mo-ney or bo-dy, ev-ery man at his sta-tion. Now what kind of"

107

mes- sage is this to have sent? The les-sees are wan-ting to lo- wer the

This system contains the musical notation for measures 107 through 111. The lyrics are: "mes- sage is this to have sent? The les-sees are wan-ting to lo- wer the"

113

rent! Get Hea-
ton pit o-
pen, make those
steam en-
gines pound. Get the mi-
ners back

This musical system consists of a vocal line and a piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of one flat. The lyrics are: "rent! Get Hea-
ton pit o-
pen, make those
steam en-
gines pound. Get the mi-
ners back". The piano accompaniment is in two staves (treble and bass clefs) and features a steady, rhythmic accompaniment with chords and moving lines.

119

wor-king we want coal out the ground! We o-
bey when we are called, each

Clerics

This musical system consists of a vocal line and a piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of one flat. The lyrics are: "wor-king we want coal out the ground! We o-
bey when we are called, each". The piano accompaniment is in two staves (treble and bass clefs). The word "Clerics" is written above the piano staff in the second measure. The piano accompaniment features a steady, rhythmic accompaniment with chords and moving lines.

124

from where God has placed him... Gi-ving mo-
ney or bo-
dy, ev-ery man at his sta-
tion.

This musical system consists of a vocal line and a piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of one flat. The lyrics are: "from where God has placed him... Gi-ving mo-
ney or bo-
dy, ev-ery man at his sta-
tion.". The piano accompaniment is in two staves (treble and bass clefs) and features a steady, rhythmic accompaniment with chords and moving lines.

You Live, You Breathe

Against the backdrop of this indifference, Anna, Johnny and Mrs Parker appeal not so much to the memory of the dead as to the needs of the living. And this has the desired effect.

♩ = 80
2 trumpets

mp

7

♩ = 110
Anna, Johnny & Mrs Parker

p You breathe, you

♩ = 110

p

13

cresc.

live, you move, you give, you hear, you

cresc.

17

speak, you're strong, not weak. You breathe, you
cresc.

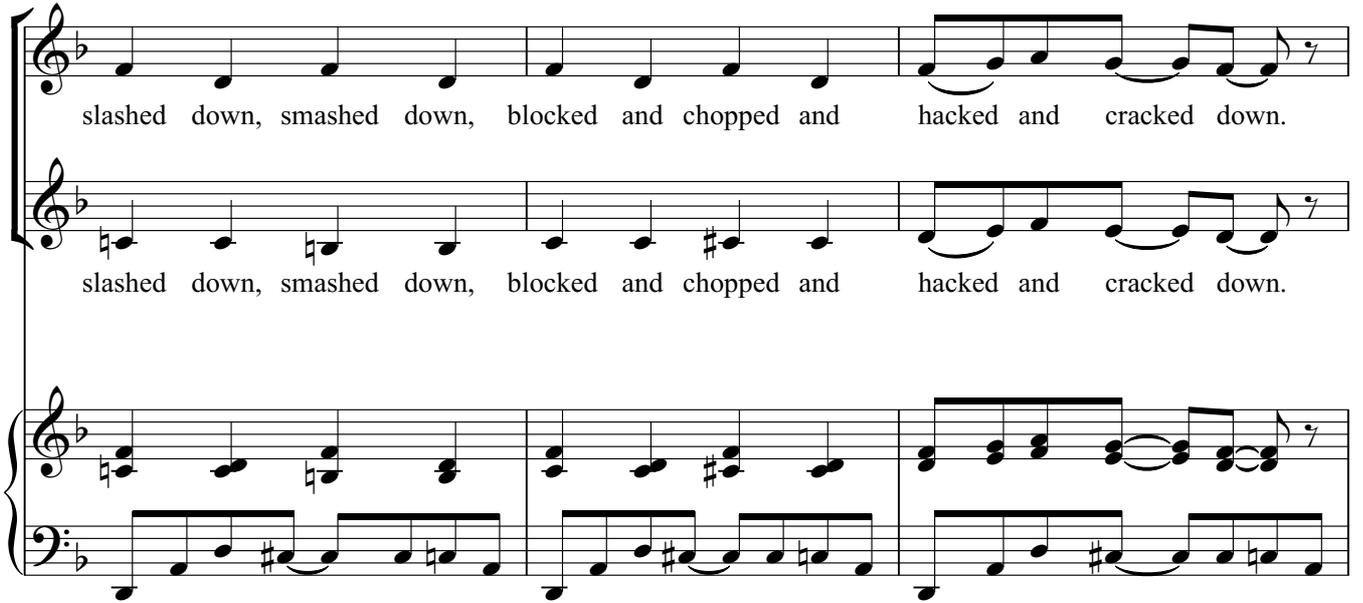
21

live, you move, you give, you hear, you
accel.

25

accel. $\text{♩} = 150$
Everyone
speak, you're strong, not weak. **f** E-ven put down, cut down,
Everyone
f E-ven put down, cut down,
accel. $\text{♩} = 150$

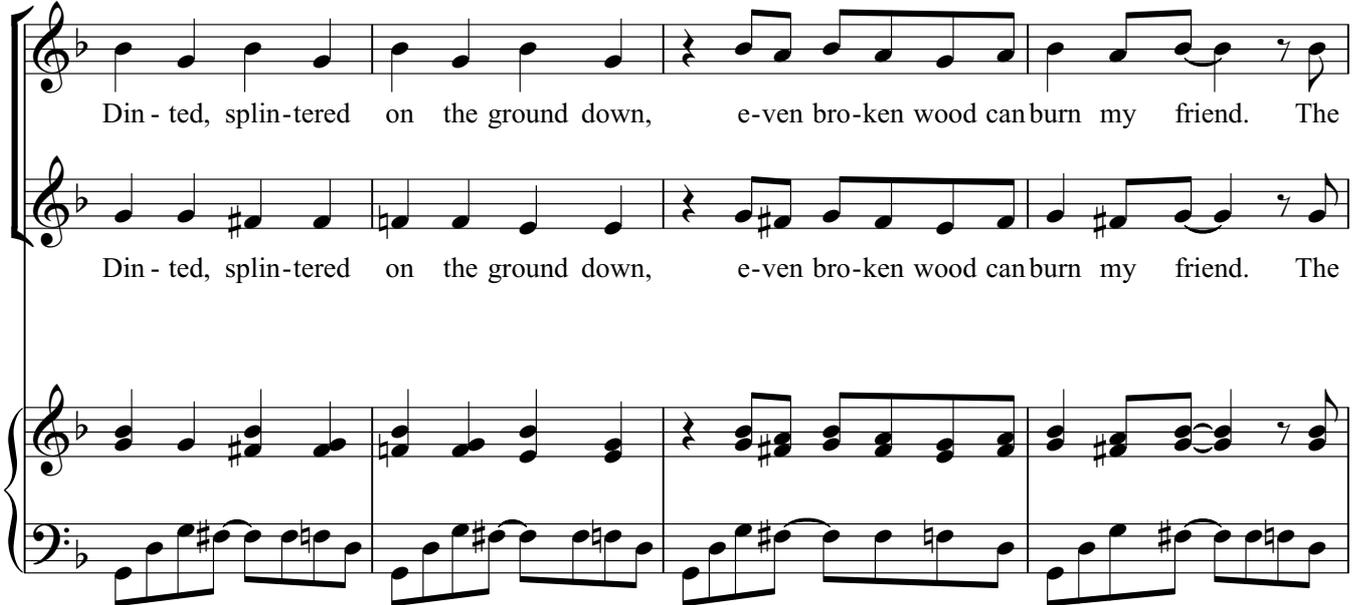
29



slashed down, smashed down, blocked and chopped and hacked and cracked down.

slashed down, smashed down, blocked and chopped and hacked and cracked down.

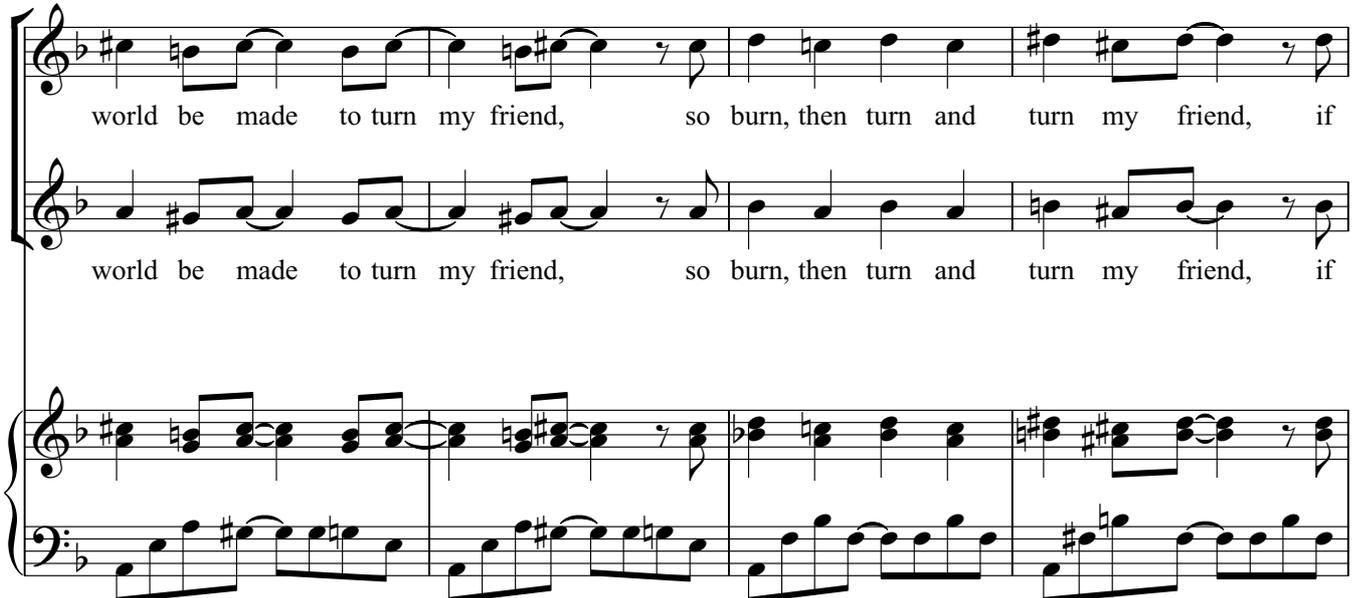
32



Din - ted, splin-tered on the ground down, e-ven bro-ken wood can burn my friend. The

Din - ted, splin-tered on the ground down, e-ven bro-ken wood can burn my friend. The

36



world be made to turn my friend, so burn, then turn and turn my friend, if

world be made to turn my friend, so burn, then turn and turn my friend, if

40

mf

no - thing else, then burn my friend. You

no - thing else, then burn my friend.

44

cresc.

love, you share, you hurt, you care, you

mf *cresc.*

48

f

look, you see, not bound, but free. E-ven

f

52

put down, cut down, slashed down, smashed down, blocked and chopped and

put down, cut down, slashed down, smashed down, blocked and chopped and

55

hacked and cracked down. Din - ted, splin - tered on the ground down,

hacked and cracked down. Din - ted, splin - tered on the ground down,

58

e-ven bro-ken wood can burn my friend. The world be made to turn my friend, so

e-ven bro-ken wood can burn my friend. The world be made to turn my friend, so

burn, then turn and turn my friend, if no - thing else, then burn my

burn, then turn and turn my friend, if no - thing else, then burn my

friend. *mf* We Work, *cresc.* we sweat, we

friend.

mf *cresc.*

spend, we get, we aren't bea-ten yet, not

rall..

rall..

yet, not yet.

f

$\text{♩} = 130$

$\text{♩} = 130$

The Pit's Started Draining

At last, the steam engines which have been pumping thousands of gallons of water out of the flooded pit are successful, almost nine months after the disaster.

78

83 *f* Everyone
 Theshaft's star-ted drai - ning, _____ it won't take much time. _____

87
 _____ The en-gines are strai - ning, _____ keep wa-tching the line. _____

91
 _____ Give o-ver now, give o - ver now, we've tried, _____ they

95

died, _____ so give o-ver now. _____

99

mp The le-vel is drop-ping, the shaft is is view, the en-gines are stop-ping, there's

103

sad work to do. They've found the first bo - dy, the rest soon will fol - low, it's an

106

end to the wai-ting we must car - ry our sor - row. Bring them out slow - ly, _____

p

109

take care as you go. Car-ry them gen - tly,

113

ten-der and slow. Give o-ver now, give o -

117

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

121

mp We car-ry our dead as we

125

car - ry our sor - row, let the way of their dy - ing spur us on to to - mor - row, set

128

on the pro - ces - sion, the cof - fins will fol - low, keep line, keep your sta - tion,

131

let the bells toll. You breath, you live, you move, you

135

give, you hear, you speak, you're strong, not

139 $\text{♩} = 150$

weak. *f* E-ven put down, cut down, slashed down, smashed down, blocked and chopped and

E-ven put down, cut down, slashed down, smashed down, blocked and chopped and

$\text{♩} = 150$

143

hacked and cracked down. Din - ted, splin - tered on the ground down,

hacked and cracked down. Din - ted, splin - tered on the ground down,

146

e-ven bro-ken wood can burn my friend. The world be made to turn my friend, so

e-ven bro-ken wood can burn my friend. The world be made to turn my friend, so

150

burn, then turn and turn my friend, if no - thing else, then burn my

burn, then turn and turn my friend, if no - thing else, then burn my

154

friend. *mp* You love, you share, you

friend.

158

rall.

hurt, you care, you look, you see, not

rall.

Procession

162 **rall.** ♩ = 72

bound, but free

rall. ♩ = 72

mf

rall. ♩ = 108

mf

mf

mf

mf

190

Musical score for measures 190-194. Treble clef has a melodic line with eighth and sixteenth notes. Bass clef has a simple accompaniment of chords and single notes.

195

Musical score for measures 195-199. Treble clef continues the melodic line. Bass clef accompaniment includes some chords with accidentals.

200

Musical score for measures 200-203. Treble clef has a more active melodic line with accents. Bass clef has long, sustained notes with a "cresc." marking.

204

Musical score for measures 204-207. Treble clef has a rhythmic pattern of eighth notes with accents. Bass clef has sustained notes.

208

Musical score for measures 208-211. Treble clef continues the rhythmic pattern. Bass clef has sustained notes with a "ff" marking and a "Bell also (on B)" instruction.

212

Musical score for measures 212-214. Treble clef continues the rhythmic pattern. Bass clef has sustained notes with an "8vb" marking.

215

Musical score for measures 215-218. Treble clef continues the rhythmic pattern. Bass clef has sustained notes with an "8vb" marking.

Finale - Seize the Light

In the Wallsend graveyard, the funeral procession turns into something much more positive: an affirmation that things can, and will change.

♩ = 100

mf *cresc.*

8^{me}

7

Everyone (SATB)

Seize the light..

f Seize the light,

Seize the light,

f Seize the light,

Seize the light,

f

(8)

11 make for the sun - shine, for get the night, the world is tur - ning,
 make for the sun - shine, for get the night, the world is tur - ning,
 make for the sun - shine, for - get the night, the world is tur - ning,
 make for the sun - shine, for get the night, the world is tur - ning,

15 now's the time to make it right, no may or might, so seize the light.
 now's the time to make it right, no may or might so seize the light,
 now's the time to make it right, not may or might, sp seize the
 now's the time to make it right, so seize the

19

So let it shine. We'll make it shine. We

seize the light. So let it shine. We'll make it shine. We

light. *ff* So let it shine, we'll make it shine, we

light. So let it shine, we'll make it shine. We

24

have the time, both yours and mine to seize the

have the time, both yours and mine to seize to seize the

have the time, both yours and mine to seize, to seize the

have the time, both yours and mine to seize the

28

light.

Anna & Mrs Parker

light. *mf* From pit to pit— the death lists grow while pro-fits

light.

light.

mf

Ped. Ped. Ped.

33

rise.

And now a-wake, at last we know— our va-lue in their

rise. And now a-wake, at last we know— our va-lue in their

6 6

Ped. Ped. Ped. Ped.

37

eyes.

So let it shine._____

We'll make it shine._____

ff So let it shine._____

We'll make it shine._____

So let it shine,_____

we'll make it shine,_____

So let it shine,_____

we'll make it shine,_____

So let it shine,_____

we'll make it shine._____

ff

Ped. Ped.

42 We have the time, — both yours and mine to seize

We have the time, both yours and mine to seize

we have the time, both yours and mine to seize, — to

We have the time, both yours and mine to seize

46 the light. Johnny *mf*

to seize the light. Ropes that bind a slave to

seize the light.

the light.

51 death can be un - tied. Their laws were words fed by our breath, but

55

now we know they lied.

So let it shine._____ We'll

So let it shine._____ We'll

ff So let it shine,_____ we'll

So let it shine,_____ we'll

Ped. _____ Ped. _____ Ped. _____

60

make it shine._____ We have the time,_____ bothyours and mine to

make it shine._____ We have the time, both yours and mine to

make it shine,_____ we have the time, both yours and mine to

make it shine._____ We have the time, both yours and mine to

64 seize the light.

seize to seize the light.

seize, to seize the light.

seize the light.

68 **Kenton Singer**

mf To change the world we must agree to share the pain.

72 *f* And if we miss the vic-to-ry, why man, we'll start a - gain.

77

Seize the light..

make for the sun - shine, for

Musical notation for the first system, including vocal lines and piano accompaniment. The system consists of three staves: a vocal line, a piano line, and a bass line. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line with chords and eighth notes in the left hand.

Seize the light,

make for the sun - shine, for

f

Seize the light,

make for the sun - shine, for -

Seize the light,

make for the sun - shine, for

Piano accompaniment for the first system, showing the right and left hand parts. The right hand plays a rhythmic pattern of eighth notes, while the left hand provides harmonic support with chords and eighth notes. The dynamic marking *f* is present.

81

get the night, the world is tur - ning, now's the time to make it right, no

Musical notation for the second system, including vocal lines and piano accompaniment. The system consists of three staves: a vocal line, a piano line, and a bass line. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The piano accompaniment continues with a rhythmic pattern of eighth notes in the right hand and a bass line with chords and eighth notes in the left hand.

get the night, the world is tur - ning, now's the time to make it right, no

get the night, the world is tur - ning, now's the time to make it right, not

get the night, the world is tur - ning, now's the time to make it

Piano accompaniment for the second system, showing the right and left hand parts. The right hand plays a rhythmic pattern of eighth notes, while the left hand provides harmonic support with chords and eighth notes. The dynamic marking *f* is present.

85

may or might, so seize the light. So let it shine. We'll

may or might so seize the light, seize the light. So let it shine. We'll
 may or might, sp seize the light. *ff* So let it shine, we'll

right, so seize the light. So let it shine, we'll

ff

90

make it shine. We have the time, both yours and mine to

make it shine. We have the time, both yours and mine to
 make it shine, we have the time, both yours and mine to

make it shine. We have the time, both yours and mine to

94

seize _____ the light. the

seize _____ to _____ seize the light. the

seize, _____ to _____ seize the light. the

seize _____ the light. the

98

light. the light. *rall.* the light.

light. the light. *fff*

light. *cresc.* the light. the light.

light. the light. the light.

rall.

fff