

WILBERFORCE

(Or, The Liberator Reflects)

An operetta

Music: Derek B Scott

Libretto: Steve N Davis



THE ORIGINAL MUSICAL COMPANY

Conductor/Director: Derek B Scott

Choreographer: Maureen Leathley

Wilberforce
Barbara
Pitt
Lady Arbuthnot
Cecilia
De Lisle
Bernard
Clarkson
Card Player 1 / Sharp
Card Player 2 / Price
Card Player 3 / Jenkins
Huggett
Topsy Woman

Poor Folk:

Peter
John
Daniel
Millie

Additional singers/dancers

Set design
Costume design
Lighting
Stage Manager

Musicians:

Cornet
Saxophone
Euphonium
Bassoon
Drum Kit
Banjo
Accordion
Violin
Double Bass

John Murray
Judith Hartley
Hugh Whittaker
Ann Carter
Patricia Head
Mark Symonds
Ian Thomson-Smith
Peter Jouclas
Andrew Hill
Chris Burke
Anthony Davis
Brian Fearnhead
Mary Green

Cliff Richards
Jeff Hobbs
Mike Mooney
Gaye Lewsley

Pamela Grant
Vicki Silver
Julie Spicer
David Taylor
Barbara Turner

Autographic Design
Greer Parker
Len Watkinson
Steve Davis

Mike Waudby
John Thorp
John Whittles
Gwen Thorp
Bert Hickey
Steve Foster
Hayley Wright
Mark Levy
Sue Redmond

SYNOPSIS

Wilberforce, an old man, hears the complaining voices of the poor. His conscience is troubled and it sets him thinking about the origins of his involvement with the downtrodden and oppressed.

His thoughts return to his early days at Cambridge, where he and his colleagues were firmly entrenched in a certain mode of social behaviour. When Pitt suggests that a career in politics is a worthy profession for a gentleman of leisure, he finds the idea unattractive. Nevertheless, he is affected by Pitt's taunts about the frivolous life at Cambridge.

In another moment of reflection, Wilberforce shows that he wants to do something for the benefit of humanity, but he fears social change. In the meantime, Barbara, his future wife, discusses his troubled state of mind with Pitt.

Lady Arbuthnot, a representative of the landed aristocracy with slaving interests, greets her niece and two nephews who have all recently returned from the Caribbean. They complain that new ideas of liberty, emanating from France and America, are creating problems for them. They encounter Wilberforce, but he is not in a mood for company. As they leave, Barbara arrives, and in the course of a long discussion with Wilberforce the abolition of the slave trade is suggested as a cause he might take up. At this stage he is hesitant, but when the students return, and an argument develops about slavery between Lady Arbuthnot and the Reverend Clarkson, he is suddenly goaded into action and finds himself a natural leader for the abolitionists.

END OF ACT ONE

Wilberforce and his supporters are gathered together, wondering if the Lords will reject the 1807 Slave Trade Bill. Even if it passes, Wilberforce is pessimistic about the immediate future. In an interlude, Barbara (now Mrs Wilberforce) and he reflect on how his dedication to the cause has worked to their mutual alienation over the past twenty-five years.

The news is good: the slave trade is abolished. Wilberforce and his followers disappear elatedly. Those they have attacked return to the scene seeking revenge. They find satisfaction in an oblique manner when they discover that Wilberforce realizes he has done more than abolish the slave trade; he has helped to create a frightening new era. Lady Arbuthnot's challenge, "the poor in this country have been created by your class, people like you," hits home.

With Pitt in the role of his conscience, he agrees that the Duchess had a point. He also laments his lack of ability to communicate importantly any more with Barbara. Worst of all, he has to face the poor folk who saw him as their hero and then in disillusionment stoned his house in London. Finally, he sees the face of an acquaintance he supposes long dead, and his reflections take on a disturbing new significance.

Derek B Scott

The New Instruments of 1833

The half-dozen years either side of 1833 saw the production of some remarkable instruments. Their use in this operetta suggests the future—the new world that Wilberforce helps to create, but also fears. The banjo, an African-American instrument, never accompanies anyone tolerant of slavery.

Invented by Cyrillus Dernian in 1829.

Cornet	Appeared in Paris in the late 1820s (inventor anonymous).
Euphonium	Manufactured in Germany in 1830 (inventor anonymous).
5-String Banjo	Developed from an African-American instrument by Joe Sweeney of Virginia in 1831.
Saxophone	Adolphe Saxe produced this instrument in 1840, developed in some respects from William Meikle's alto bassoon of 1830.
Modern Side Drum	Designed by Cornelius Ward in 1837.

The musical idiom, of course, is nothing like that of 1833. Nevertheless, some traditional operatic features are found—for example, choruses, duets, quartets, and a concerted finale.

Derek B Scott

SET NUMBERS

ACT ONE

Overture	1
1. Chorus – <i>This was the time</i>	20
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5. Recitative and Aria – <i>Too much, too soon</i> (Wilberforce)	73
6. Arioso – <i>If I see him</i> (Barbara)	80
7. Quartet – <i>Preposterous</i> (Cecilia, Lady Arbuthnot, De Lisle, Bernard)	83
8. Song – <i>I would like to sing about you</i> (Barbara)	110
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Chorus & Soloists – <i>We know about the trade in slaves</i>	129
Quartet – <i>Now listen all – I love those nights</i>	136
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ACT TWO

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19. Curtain	244

Wilberforce Overture

Derek B Scott

Alla marcia $\text{♩} = 104$

Cornet

Alto Sax.

Euphonium

Bassoon

Drum Set

Banjo

Accordion

Violin

Double Bass

Crash
Hi-Hat / Ride
High Tom
Snare
Low Tom
Kick Dr.
H-H pedal

T
A
B

7

Sax.

Euph.

Bsn.

D. S.

Bjo

Vln

D.B.

p

pp

f *p*

f *p*

mf
Pizz.

16

A

Ct.

Sax.

Bsn.

D. S.

Bjo

Vln

D.B.

f

mf

p *mf*

mf

mf

mf

B

Musical score for measures 24-31. The score includes parts for Clarinet (Ct), Saxophone (Sax.), Bassoon (Bsn.), Double Bass (D. S.), Bjoja (Bjo), Violin (Vln), and Double Bass (D.B.).

- Ct:** Treble clef, starting with a quarter rest, followed by quarter notes G4, A4, B4, C5, and quarter rests.
- Sax.:** Treble clef, starting with a quarter rest, followed by quarter notes G4, A4, B4, C5, and quarter rests.
- Bsn.:** Bass clef, starting with a quarter rest, followed by quarter notes G3, A3, B3, C4, and quarter rests.
- D. S.:** Percussion part with rhythmic patterns.
- Bjo:** Treble clef with guitar-style notation (fingerings and fret numbers).
- Vln:** Treble clef, starting with a quarter rest, followed by quarter notes G4, A4, B4, C5, and quarter rests.
- D.B.:** Bass clef, starting with a quarter rest, followed by quarter notes G3, A3, B3, C4, and quarter rests.

Dynamic markings: *pp* (pianissimo) for Ct and Sax.; *mp* (mezzo-piano) for Bsn. and D.B.; *p* (piano) for Vln. Performance instructions: *cantabile* for Bsn.; *solo* for Vln.

Musical score for measures 32-39. The score includes parts for Clarinet (Ct), Saxophone (Sax.), Euphonium (Euph.), Bassoon (Bsn.), Double Bass (D. S.), Violin (Vln), and Double Bass (D.B.).

- Ct:** Treble clef, starting with a quarter rest, followed by quarter notes G4, A4, B4, C5, and quarter rests.
- Sax.:** Treble clef, starting with a quarter rest, followed by quarter notes G4, A4, B4, C5, and quarter rests.
- Euph.:** Treble clef, starting with a quarter rest, followed by quarter notes G4, A4, B4, C5, and quarter rests.
- Bsn.:** Bass clef, starting with a quarter rest, followed by quarter notes G3, A3, B3, C4, and quarter rests.
- D. S.:** Percussion part with rhythmic patterns.
- Vln:** Treble clef, starting with a quarter rest, followed by quarter notes G4, A4, B4, C5, and quarter rests.
- D.B.:** Bass clef, starting with a quarter rest, followed by quarter notes G3, A3, B3, C4, and quarter rests.

Dynamic markings: *p* (piano) for Ct, Sax., and Bsn.; *mp* (mezzo-piano) for Euph.; *f* (forte) for Ct, Sax., Euph., Bsn., and Vln. Performance instructions: *cantabile* for Euph.; *arco* for D.B.

C

41

Ct. *f sempre*

Sax. *f sempre*

Euph. *f sempre*

Bsn. *f sempre*

D. S.

Vln. *f*

D.B. *f* Pizz.

D

50

Ct. *mp*

Sax. *p* *mp*

Euph. *cantabile* *mp*

Bsn. *p* *mp* *cantabile*

D. S. *p*

Vln. *p*

D.B. *p*

E

Musical score for measures 59-66. The score includes parts for Ctr (Ct), Sax., Euph., Bsn., D. S., Bjo, Vln, and D.B. The key signature is one flat (B-flat major). The score features dynamic markings of *mf* and *f*. The Bjo part includes a guitar-style tablature with fret numbers (0-3) and fingerings (1-3). The D. S. part uses a snare drum (x) and cymbal (y) notation.

Musical score for measures 67-74. The score includes parts for Ct, Sax., Euph., Bsn., D. S., Bjo, Vln, and D.B. The key signature is one flat (B-flat major). The score features dynamic markings of *mf* and *f*. The Bjo part includes a guitar-style tablature with fret numbers (0-5) and fingerings (1-3). The D. S. part uses a snare drum (x) and cymbal (y) notation.

H TRIO

94

Sax. *p*

Euph. *cantabile*
p

Bsn. *p*

Acc. *p* L.H. chords only (lowest reeds)
Pizz.

D.B. *p*

103

Sax. *mp*

Euph.

Bsn.

Acc. *M* *m*

D.B.

I

Musical score for section I, measures 112-121. The score includes parts for Saxophone (Sax.), Euphonium (Euph.), Bassoon (Bsn.), Accordion (Acc.), and Double Bass (D.B.). The Saxophone part begins with a *p* dynamic. The Euphonium part also begins with a *p* dynamic. The Bassoon part has a *p* dynamic. The Accordion part has a *p* dynamic and includes markings for *m*, *M*, and *Bass*. The Double Bass part has a *p* dynamic and includes the marking *arco*.

J

Musical score for section J, measures 122-131. The score includes parts for Clarinet (Ct.), Saxophone (Sax.), Euphonium (Euph.), Bassoon (Bsn.), Double Bass (D. S.), Accordion (Acc.), and Double Bass (D.B.). The Clarinet part begins with a *f* dynamic. The Saxophone part begins with a *f* dynamic. The Euphonium part begins with a *f* dynamic. The Bassoon part begins with a *f* dynamic. The Double Bass part begins with a *mf* dynamic. The Accordion part has a *mf* dynamic and includes markings for *7*, *M*, and *Bass*. The Double Bass part has a *f* dynamic.

187 *D.C. al Coda* Φ CODA N

Ct *ff*

Sax. *ff*

Euph. *ff*

Bsn. *ff*

D. S.

Bjo *D.C. al Coda* Φ

Acc. *ff* Bellows shake *m*

Vln *ff*

D.B. *ff*

203

Ct

Sax.

Euph.

Bsn.

D. S.

Acc.

Vln

D.B.

The musical score for page 15 of the Overture, starting at measure 203. The score is arranged in a system with eight staves. The instruments are: Clarinet (Ct), Saxophone (Sax.), Euphonium (Euph.), Bassoon (Bsn.), Double Bass (D. S.), Accordion (Acc.), Violin (Vln), and Double Bass (D.B.). The key signature is one flat (B-flat), and the time signature is 4/4. The score features a variety of musical textures, including melodic lines for the woodwinds, a rhythmic accompaniment for the accordion, and harmonic support from the strings and double bass. The accordion part is characterized by triplet patterns in both hands, with markings for 'M' (Major) and 'm' (minor) chords. The woodwinds play sustained notes and short phrases, while the strings and double bass provide a steady harmonic foundation.

O

Musical score for Overture, page 16, measures 210-217. The score includes parts for Clarinet (Ct), Saxophone (Sax.), Euphonium (Euph.), Bassoon (Bsn.), Double Bass (D.S.), Accordion (Acc.), Violin (Vln), and Double Bass (D.B.).

Measures 210-217 are marked with a circled 'O'. The Saxophone part begins with a *mp* dynamic. The Bassoon part begins with a *mp* dynamic. The Accordion part includes markings for *mp*, *m*, and *M*. The Violin part includes a *solo* marking and a *mp* dynamic. The Double Bass part begins with a *mp* dynamic.

218

Ct

Sax.

Euph.

Bsn.

D. S.

Bjo

Acc.

Vln

D.B.

p

mp

cresc.

M

TAB

cresc.

cresc.

P

Musical score for Overture, page 18, measures 226-231. The score includes parts for Ct, Sax., Euph., Bsn., D. S., Bjo, Acc., Vln, and D.B. with various dynamics and performance markings.

Ct: Measures 226-231. Dynamics: *f* (226-230), *ff* (231). Performance markings: *rough* (226-230), *ff* (231).

Sax.: Measures 226-231. Dynamics: *f* (226-230), *ff* (231).

Euph.: Measures 226-231. Dynamics: *f* (226-230), *ff* (231).

Bsn.: Measures 226-231. Dynamics: *f* (226-230), *ff* (231).

D. S.: Measures 226-231. Dynamics: *mf* (226-230), *f* (231). Performance markings: *rough* (226-230), *ff* (231).

Bjo: Measures 226-231. Dynamics: *f* (226-230), *ff* (231). Performance markings: *rough* (226-230), *ff* (231).

Acc.: Measures 226-231. Dynamics: *f* (226-230), *ff* (231). Performance markings: *rough* (226-230), *ff* (231).

Vln: Measures 226-231. Dynamics: *f* (226-230), *ff* (231). Performance markings: *rough* (226-230), *ff* (231).

D.B.: Measures 226-231. Dynamics: *f* (226-230), *ff* (231). Performance markings: *rough* (226-230), *ff* (231).

236

Ct G. P.

Sax. G. P.

Euph. G. P.

Bsn G. P.

D. S. G. P.

Bjo G. P.

Acc. G. P.

Vln G. P.

D.B. G. P.

Detailed description: This page of a musical score for an Overture, page 20, covers measures 236 to 240. The score is arranged in a multi-staff format. The instruments and their parts are: Ct (Cello), Sax. (Saxophone), Euph. (Euphonium), Bsn. (Bassoon), D. S. (Drum Set), Bjo. (Björns), Acc. (Accordions), Vln. (Violin), and D.B. (Double Bass). Each instrument part begins at measure 236. The Saxophone part features triplet markings. The Bjo. part includes a guitar-style tablature with fret numbers (0-3) and string numbers (1-6). The Acc. part shows a treble and bass clef with chordal accompaniment. The Vln. part has a treble clef with a melodic line. The D.B. part has a bass clef with a supporting bass line. All parts conclude at measure 240 with the instruction 'G. P.' (Grave Play).

Musical score for Overture, page 22, measures 246-250. The score is arranged for the following instruments: Ct (Trumpet), Sax. (Saxophone), Euph. (Euphonium), Bsn. (Baritone Saxophone), D. S. (Drum Set), Bjo (Björns), Acc. (Acoustic Guitar), Vln (Violin), and D.B. (Double Bass). The key signature is B-flat major (two flats). The time signature is 4/4. The score begins at measure 246. The dynamics are marked *ff* (fortissimo) for the woodwinds and strings, and *f* (forte) for the drums. The Bjo part includes fingerings for the top (T), middle (A), and bottom (B) strings. The score concludes at measure 250.

ACT ONE

A park in Cambridge at around noon on a fine day. A few rustic tables and chairs or benches are placed here and there. On a thrust, stage right, is Wilberforce's couch (or chaise longue). The chorus is immobile behind closed curtains. Only the couch is visible, lit by a spotlight. Upon it rests Wilberforce, an old man. He stirs as the singing begins.

1. Chorus (Poor People, Offstage)

'This was the time'

Words: Steve Davis

Music: Derek B Scott

Andante con moto $\bullet = 104$

The musical score is arranged in five systems. The first system is for the Chorus, with a vocal line in treble clef and a bass line in bass clef. The lyrics are: "This was the time, You were a man who". The tempo is marked "Andante con moto" with a quarter note equal to 104. The second system is for the Drum Set, which is silent throughout. The third system is for the Banjo, featuring a rhythmic pattern of eighth notes in the treble clef and a fretboard diagram below with fingerings 0-2-0-2-0-2-0-2. The fourth system is for the Accordion, with a "musette" style melody in the treble clef and sustained chords in the bass clef. The fifth system is for the Double Bass, with sustained chords in the bass clef. Dynamics are marked *p* (piano) throughout.

Chorus

Drum Set

Banjo

Accordion

Double Bass

1. Chorus – (Poor People)

5

Ch. stood a - bove the rest. You taught the world a - no - ther rhyme Than pri - vi - lege is best.

Bjo

5

5

Acc.

D.B.

10

Ch. You helped some peo - ple miles a - way, Ig - no - ring us that on your door - step lay. You've had

Bjo

10

10

Acc.

D.B.

molto rall. *a tempo*

molto rall.

molto rall.

molto rall.

molto rall.

1. Chorus – (Poor People)

A

1. Chorus – (Poor People)

24

Ch. home - grown slaves you shun, Now your time has gone, Oh you

home - grown slaves you shun, These slaves you shun, Now your time has gone,

D. S.

Acc. M M M M d M d

28

Ch. won't, Oh you won't, Oh you won't do a - ny-thing for me. Re-

Oh you won't, Oh you won't, Oh you won't do a - ny-thing for me.

D. S.

Acc. m M 7 M M M

32

Ch. mem-ber me, Re mem-ber me, Re mem-ber me, Re-

Wil - ber-force, Wil - ber-force, Wil - ber-force,

p

Wilberforce: *(As the singing fades)* Remember ... remember. *(Silence)* Yes, I remember. It must be all of ... let me see ... forty years? No, fifty years more like! Dear me, it was a long time ago. *(Pause.)* Cambridge University, that's where it began. We used to enjoy the long days and longer nights: the parties we had before term began. And that's when they began. Those ideas. I couldn't stop thinking of them sometimes; I thought they would drive me mad! *(Curtain opens and Wilberforce strides across the stage to join his friends. He is now a young man.)*

2. Chorus – (Students)

Words: Steve Davis

"Gloria mundi sic non transit"

Music: Derek B Scott

Tempo di Gavotta $\text{♩} = 60$

The musical score is arranged in a grand staff format with the following parts from top to bottom:

- Cornet:** Treble clef, key signature of two sharps (F# and C#). It begins with a rest, followed by a melodic line starting in the third measure. Dynamics include *p* (piano) and *pp* (pianissimo). A "muted" marking is present above the staff.
- Alto Sax:** Treble clef, key signature of two sharps. It begins with a rest, followed by a melodic line starting in the second measure. Dynamics include *p* and *pp*.
- Euphonium:** Treble clef, key signature of two sharps. It contains rests throughout the piece.
- Bassoon:** Bass clef, key signature of two sharps. It contains rests throughout the piece.
- Drum Set:** Two-line staff with a common time signature. It contains rests throughout the piece.
- Banjo:** Treble clef, key signature of one sharp (F#). It contains rests throughout the piece. Below the staff are the letters "T", "A", and "B" stacked vertically.
- Chorus:** Treble and bass clefs, key signature of one sharp (F#). It contains rests throughout the piece.
- Accordion:** Treble and bass clefs, key signature of one sharp (F#). It contains rests throughout the piece.
- Violin:** Treble clef, key signature of one sharp (F#). It begins with a rest, followed by a melodic line starting in the second measure. Dynamics include *p* and *pp*. "V" markings are present above the staff.
- Double Bass:** Bass clef, key signature of one sharp (F#). It contains rests throughout the piece.

8

Ct.

Sax.

Euph.

Bsn.

Ch.

Vln.

p

p

p

p

We are char-ming, plea-sant fel-lows up at u-ni-ver-si-ty,

13

Ct.

Sax.

Euph.

Bsn.

Ch.

Vln.

p

p

Char-ming fel-lows they are, Char-ming fel-lows they are,

Tur-ning in a so-cial cir-cle which has placed you next to me.

2. Chorus – (Students)

17

Ct.

Sax.

Euph.

Bsn.

Ch.

Here is the key to their suc - cess

Here is the key to our suc - cess, From here the view a - head is all a - glow.

Bass only

mp

Vln.

mp

D.B.

mp

A

23

Ct. *mf*

Sax. *mf*

Euph. *mf*

Bsn. *mf*

D. S. woodblock *mf*

Bjo. *mp* choke

Ch. *mf* *mp* choke

Here is the key to wind us up and make us go.

Acc. *mp*

Vln. *mf* *mp* Pizz. (open strings)

Stringendo

D. S. *p* brushes 2 maraccas in R.H.

Bjo *p* *cresc.*

Ch. *mf* *cresc.* Glo - ri - a mun - di *mf* *cresc.*

Acc. *cresc.* M M M M M M M M

Vln. *cresc.*

Detailed description of the musical score: The score is for a 2. Chorus section. It consists of five staves. The first staff is for D. S. (Drum Set), starting at measure 29 with a 'Stringendo' instruction. It features a pattern of 'x' marks for snare and tom-toms, with 'brushes' and '2 maraccas in R.H.' indicated. The second staff is for Bjo (Bongos), starting at measure 29 with a 'p' dynamic and a 'cresc.' instruction. The third staff is for Ch. (Chorus), starting at measure 29 with a 'mf' dynamic and a 'cresc.' instruction, with the lyrics 'Glo - ri - a mun - di' written below. The fourth staff is for Acc. (Accompaniment), starting at measure 29 with a 'cresc.' instruction and 'M' markings. The fifth staff is for Vln. (Violin), starting at measure 29 with a 'cresc.' instruction. The key signature is one sharp (F#) and the time signature is 4/4.

Allegro

The musical score is arranged in six systems, each with a staff label on the left. The key signature is one sharp (F#) and the time signature is 4/4. The score begins at measure 34. The Euph. staff has a treble clef and contains whole notes. The D.S. staff has a double bass clef and contains eighth notes with 'x' marks below. The Bjo staff has a treble clef and contains eighth notes, with a TAB section below showing fret numbers (0, 2, 3, 4). The Ch. staff has a treble clef and contains lyrics: "sic non tran - - - sit, Car - bo - run - - - dum ni - hil." The Acc. staff has a grand staff (treble and bass clefs) and contains chords with letters 'm' and 'M' below. The Vln. staff has a treble clef and contains eighth notes. Performance markings include *mf* and *f* throughout the score.

This musical score is for the second chorus of a piece, marked for students. It features a variety of instruments and a vocal line. The score is written in 4/4 time with a key signature of one sharp (F#). The piece begins at measure 39. The Saxophone part has a melodic line starting in measure 40 with a forte (*f*) dynamic. The Euphonium part is mostly silent, with a few notes in measure 40. The Double Bass (D. S.) part plays a steady eighth-note accompaniment. The Bjo part includes a rhythmic pattern with fret numbers (1, 0, 1, 1, 1, 0, 0, 0, 0, 2, 2, 3, 1, 3) and tablature (2, 0, 2, 0, 4, 2, 0, 2, 2, 0, 2, 2, 0, 2, 3, 0, 3). The Chorus part has a vocal line with lyrics: "Life up here could not be rich - - - er for". The Chorus part also includes a bass line with a forte (*f*) dynamic. The Accordion part has a rhythmic accompaniment with markings for medium (M) and mezzo (m) dynamics. The Violin part has a melodic line starting in measure 40 with a forte (*f*) dynamic and an *arco* marking. The Double Bass part has a bass line starting in measure 40 with a forte (*f*) dynamic and a *Pizz.* marking.

Sax. *f*

Euph.

D. S.

Bjo

Ch. *f*
Life up here could not be rich - - - er for

Acc. M M M M M M m m M M

Vln. *f* arco

D.B. *f* Pizz.

2. Chorus – (Students)

50

Ct.

50

Sax.

50

Euph.

50

Bsn.

50

D. S.

50

Bjo

50

T
A
B

0 2 0 2 0 2 0 2 0 0 0 0 2 1 2 1 2 2 0 0

0 3 0 3 0 3 0 0 0 0 0 0 0 0 0 0

0 0 0 0 0 0 0 0 0 0

50

Ch.

la, la, la, la, la, la, la, la,

50

cess, From here the horn of plen - ty still does flow

50

Acc.

m m m m M M M M m m

50

Vln.

50

D.B.

This musical score is for the second chorus, featuring a vocal line and instrumental accompaniment. The instruments include Clarinet (Ct.), Saxophone (Sax.), Euphonium (Euph.), Bassoon (Bsn.), Double Bass (D. S.), Bjo (Björnsöla), Chorus (Ch.), Accordion (Acc.), Violin (Vln.), and Double Bass (D.B.).

The score begins at measure 55. The vocal line (Ch.) has the lyrics: "Here is the key to wind us up and make us go." The word "unison" is written above the vocal line in two places. The instrumental parts include woodblock patterns, Bjo patterns with fingerings (2-2, 1, 2-2, 1, 2, 3, 0, 0), and various melodic and harmonic lines for the other instruments. Dynamics such as *sf* (sforzando) are used throughout.

Measure 55: *sf*

Measure 56: woodblock

Measure 57: unison

Measure 58: unison

Measure 59: *sf*

Measure 60: *sf*

Measure 61: *sf*

Measure 62: *sf*

Measure 63: *sf*

Measure 64: *sf*

Measure 65: *sf*

Measure 66: *sf*

Measure 67: *sf*

Measure 68: *sf*

Measure 69: *sf*

Measure 70: *sf*

Measure 71: *sf*

Measure 72: *sf*

Measure 73: *sf*

Measure 74: *sf*

Measure 75: *sf*

Measure 76: *sf*

Measure 77: *sf*

Measure 78: *sf*

Measure 79: *sf*

Measure 80: *sf*

Measure 81: *sf*

Measure 82: *sf*

Measure 83: *sf*

Measure 84: *sf*

Measure 85: *sf*

Measure 86: *sf*

Measure 87: *sf*

Measure 88: *sf*

Measure 89: *sf*

Measure 90: *sf*

Measure 91: *sf*

Measure 92: *sf*

Measure 93: *sf*

Measure 94: *sf*

Measure 95: *sf*

Measure 96: *sf*

Measure 97: *sf*

Measure 98: *sf*

Measure 99: *sf*

Measure 100: *sf*

61

Ct. C muted *mp*

Sax. *mp*

Euph.

Bsn. *mp*

D. S. brushes *mp* *p*

Bjo

Ch. *mp*
We've learnt a lot a - bout our e - du - ca -
to wind us up and make us go. _____

Acc. 7 M M M M

Vln. Pizz. arco *p*

D.B.

67

Ct.

Sax.

Euph.

Bsn.

D. S.

Ch.

Vln.

tion; We've learnt it from a French-man named Des-car.

(Or some-thing)

mf

f

2. Chorus – (Students)

72

Ct. *mp*

Sax. *mp*

Euph.

Bsn. *mp*

D. S. *p*

Ch. We al-ways think that we are some-thing spe - cial; He taught us if we like that.)

Vln. *mp*

Detailed description: This is a page of a musical score for a chorus. It features seven staves. The top staff is for Clarinet (Ct.), Saxophone (Sax.), and Euphonium (Euph.). The second staff is for Saxophone (Sax.). The third staff is for Euphonium (Euph.). The fourth staff is for Bassoon (Bsn.). The fifth staff is for Drums (D. S.). The sixth staff is for Chorus (Ch.), with lyrics: "We al-ways think that we are some-thing spe - cial; He taught us if we like that.)". The seventh staff is for Violin (Vln.). The score is in 4/4 time and the key signature has two sharps (F# and C#). The music starts at measure 72. Dynamics include *mp* (mezzo-piano) and *p* (piano). The Chorus part includes a melodic line with lyrics and a bass line.

78

Ct. *mf*

Sax. *mf*

Euph. *mf*

Bsn. *mf*

D. S. *mp*

Ch. think there-fore we are. *f* *mf*
(Spe-cial that is.) We re-pre-sent a cer-tain so-cial or - der;

Vln. *mf*

2. Chorus – (Students)

84

Ct.

Sax.

Euph.

Bsn.

D. S.

Ch.

Vln.

mf

Up - on our class the go - vern - ment is found. The on - ly thing

89

Ct.

Sax.

Euph.

Bsn.

D. S.

Ch.

Vln.

rall.

rall.

unison

we know of re - vo - lu - tion Is the so - cial round and round and round and

2. Chorus – (Students)

100

Ct.

Sax.

Euph.

Bsn.

p

100

We care lit-tle for our let-ters, but are not ex-pec - ted to. Here is the key

Ch.

unison

tire-ly "en - tre nous" _____ en - tire - ly "en - tre nous" _____

Acc.

Bass only

mp

Vln.

mp

D.B.

mp

105

Ct.

Sax.

Euph.

Bsn.

Ch.

Acc.

Vln.

D.B.

to our suc - cess, From here our new con - nec-tions grow and grow; Here is the key do

Here is the key to our suc - cess, Here is the key do

mf

mf

mf

mf

mf

mf

E

The musical score is arranged in a system with the following parts from top to bottom:

- Ct.** (Clarinet): Treble clef, key signature of two sharps (F# and C#). Part begins with a melodic line in the first measure, followed by a whole rest in the second measure and rests in the third and fourth measures.
- Sax.** (Saxophone): Treble clef, key signature of two sharps. Part begins with a melodic line in the first measure, followed by a whole rest in the second measure and rests in the third and fourth measures.
- Euph.** (Euphonium): Treble clef, key signature of two sharps. Part begins with a melodic line in the first measure, followed by a whole rest in the second measure and rests in the third and fourth measures.
- Bsn.** (Bassoon): Bass clef, key signature of two sharps. Part begins with a melodic line in the first measure, followed by a whole rest in the second measure and rests in the third and fourth measures.
- D. S.** (Drum Set): Percussion staff. Part begins with a whole rest in the first measure, followed by a woodblock pattern in the second measure (marked *mf*), and continues with a similar pattern in the third and fourth measures.
- Bjo.** (Banjolele): Treble clef, key signature of one sharp (F#). Part begins with a whole rest in the first measure, followed by a melodic line in the second measure (marked *mp*), and continues with a similar line in the third and fourth measures. Below the staff is a guitar-style tablature with fret numbers 8 and 10.
- Ch.** (Chorus): Treble and Bass clefs, key signature of one sharp. The vocal line includes the lyrics: "wind us up and make us go.____". The melody is in the treble clef, and the accompaniment is in the bass clef.
- Acc.** (Acoustic Guitar): Treble clef, key signature of one sharp. Part begins with a whole rest in the first measure, followed by a chordal accompaniment in the second measure (marked *mp*), and continues with a similar accompaniment in the third and fourth measures.
- Vln.** (Violin): Treble clef, key signature of one sharp. Part begins with a melodic line in the first measure, followed by a whole rest in the second measure, and continues with a melodic line in the third and fourth measures (marked *mp*). The instruction "(open strings)" is written above the staff in the third measure.

116 **Stringendo**

D. S. *p* brushes 2 maraccas in R.H.

Bjo *p* *cresc.*

Ch. *mf* *cresc.*
Glo - ri - a
Glo - ri - a mun - di

Acc. *cresc.*
M M M M M M M M

Vln. *cresc.*

Allegro

The musical score is arranged in six systems. The first system is for Euphonium (Euph.), showing a whole rest followed by a half note G4. The second system is for Double Bass (D. S.), featuring a rhythmic pattern of eighth notes with a *mf* dynamic. The third system is for Bjo, with a treble clef staff showing eighth notes and a bass clef staff with guitar tablature (TAB) including fret numbers like 0, 2, 3, and 4. The fourth system is for Chorus (Ch.), with vocal lines in treble and bass clefs and lyrics: "Glo - ri - a Car - bo - run - - dum ni - hil. sic non tran - - - sit, Car - bo - run - - - dum ni - hil." Dynamics *mf* and *f* are indicated. The fifth system is for Accordion (Acc.), with a treble clef staff showing chords and a bass clef staff with fingerings 'm' and 'M'. The sixth system is for Violin (Vln.), showing a melodic line with a *mf* dynamic.

126

Sax.

Euph.

D. S.

Bjo

Ch.

Acc.

Vln.

D.B.

f

Life up here could not be rich - - - er for

f

arco

Pizz.

M M M M m m M M

1 0 1 1 0 0 0 0 2 2 3 1 3

2 0 2 0 4 2 0 2 2 0 2 3 0 3

Detailed description: This page of a musical score is for the second chorus, marked for students. It features eight staves: Saxophone, Euphonium, Double Bass (D.S.), Bjo (Bajo Sexto), Chorus, Accordion (Acc.), Violin (Vln.), and Double Bass (D.B.). The music is in 4/4 time with a key signature of one sharp (F#). The Chorus part includes the lyrics: "Life up here could not be rich - - - er for". The score includes various musical notations such as dynamics (f), articulation (arco, Pizz.), and fingerings for the Bjo. The Bjo part includes a tablature with numbers 1, 0, 2, 3, 4. The Accordion part includes markings for the right hand (M, m) and left hand. The Saxophone and Euphonium parts have rests in the first measure, followed by melodic lines. The Double Bass parts provide a rhythmic accompaniment.

F

Ct. 131 *f* *unmuted*

Sax. 131 *f*

Euph. 131 *f*

Bsn. 131 *f*

D. S. 131 *f* *sticks*

Bjo 131 *f*

Ch. 131 We are bet - ter peo - ple still. Here is the key to our suc -

Acc. 131 *f* M M M M

Vln. 131 *f*

D.B. 131 *f* *arco*

137

Ct.

Sax.

Euph.

Bsn.

D. S.

Bjo

137

T
A
B

0 2 3 0 2 3 0 2 3 0 0 0 0 0 2 1 2 1 0 0 0 0 0

Ch.

137

cess: From here the horn of plen - ty still does flow.

137

Acc.

m m m m M M M M m m

Vln.

D.B.

148

Ct.

148

Sax.

148

Euph.

148

Bsn.

148

D. S.

148

Bjo

148

Ch.

Here is the key to wind us up

to wind us up and make us go._____

148

Acc.

148

Vln.

148

D.B.

sf

This musical score is for the second chorus, intended for students. It is written in G major (one sharp) and 4/4 time. The score begins at measure 159 and spans four measures. The instruments and their parts are as follows:

- Ct. (Clarinet):** Plays a melodic line with a slur over the first four measures, ending with a fermata.
- Sax. (Saxophone):** Plays a melodic line with a slur over the first four measures, ending with a fermata.
- Euph. (Euphonium):** Plays a melodic line with a slur over the first four measures, ending with a fermata.
- Bsn. (Bassoon):** Plays a melodic line with a slur over the first four measures, ending with a fermata.
- D. S. (Drum Set):** Plays a rhythmic pattern of eighth notes with 'x' marks above them, indicating cymbal hits.
- Bjo (Banjolele):** Plays a rhythmic pattern of eighth notes with fret numbers (0) below the staff.
- Acc. (Acoustic Guitar):** Plays a chordal accompaniment with 'M' (Major) chords indicated below the staff.
- Vln. (Violin):** Plays a melodic line with a slur over the first four measures, ending with a fermata.
- D.B. (Double Bass):** Plays a melodic line with a slur over the first four measures, ending with a fermata.

(The students that will form Chorus 1 begin to throw dice and play cards. Drinks are handed around continually. Those students eventually forming Chorus 2 are decorating the area for a forthcoming open-air ball. Wilberforce crosses to a card game.)

Wilb.: Now John, let me see your hand.

Pitt: *(Entering stage right)* Good day, Wilberforce.

Wilb.: Bless my soul, it's Bottomless Pitt!

Pitt: Oh, so you've heard that name, have you? I'd hoped to avoid it for a few days.

Wilb.: My dear chap, it's both amusing and very apt—*(to John)* play the ace! Hard luck! *(To Pitt)* Don't you find it amusing?

Pitt: No.

Wilb.: *(Again interested in the game)* Not the queen, John; don't play the queen! Hard luck!

John: William, will you be quiet!

Card player 2: Carry on as you are, Wilberforce.

Pitt: What are the decorations for?

Wilb.: We're having a dance later today. Are you doing anything important at the moment, Pitt?

Pitt: No, I'm just passing through on my way to London.

Wilb.: Have you seen any highwaymen?

Pitt: Of course not; why do you ask?

Wilb.: Because I wouldn't want you to suffer any 'arm Pitt.

John: *(Suddenly looking up)* Armpit—that's good!

Pitt: It's cheap.

Wilb.: Don't you smile any more?

Pitt: I have responsibilities now.

Wilb.: Yes, congratulations are in order—an M. P. no less!

Pitt: Actually, I wanted to talk to you.

Wilb.: That sounds ominous. *(Looks towards cards)* Play the eight.

John: William!

Wilb.: I never said a word.

Pitt: William!

Wilb.: Not you, too? It's only a game of cards!

Pitt: I want to talk to you.

Wilb.: *(Bored)* I'm listening.

Pitt: Come with me to Parliament. Enter the house; become a servant of the King.

Wilb.: *(Surprised)* The King!?

Pitt: Yes, the King!

John: *(Suddenly taking note)* All right, the King! *(Throws in the card.)*

Wilb.: I don't think Parliament is—

John: *(Annoyed, having lost)* Will you kindly tell your friend to keep his advice to himself?

(Wilberforce laughs.)

Pitt: If you're not interested in talking, then goodbye.

Wilb.: Wait, Pitt; I'm sorry. I've missed talking to you, you know. *(Moving apart from the card players)* You always spoke such sense, and you were always ready to listen.

Pitt: Then come with me; enter Parliament. Together we could achieve wonders!

Wilb.: You could. You've been groomed to politics: your father was a great politician, and you'll be greater still.

Pitt: I think you're being excessively optimistic!

Wilb.: What? An M. P. at twenty-two! You'll soon be Prime Minister. And you ask me to join you, when the only kinds of decisions I make concern such things as choosing a cravat. No, I can't see myself at Westminster.

Pitt: It's a worthy profession for a gentleman of leisure.

(Skirmish at card table.)

John: *(To card player 2)* Cheat! You cheat!

Card Plyr 2: Sit down!

John: You're drunk!

Card Plyr 3: *(Scornfully)* Listen to him!

John: *(To card player 3)* Just what do you—

Card Plyr 2: Sit down, John.

(They sulkily resume their game.)

Pitt: I suppose they'll be fighting soon.

Wilb.: I expect so. Thinking of fighting, how's the war going from your end?

Pitt: Not well. Washington won't fight, and his army melts into the undergrowth. *(Angrily)* The blasted French can't keep their noses out!

Wilb.: It's your choice, William. *(Smiling wryly)* You could idle around all day like me.

Pitt: You're not happy, though.

Wilb.: Why do you say that?

Pitt: I've known you a long time, Wilberforce; the life you're leading here will never satisfy you. Your light-hearted manner is an act.

Wilb.: Quite as much an act as your own unperceptive bumbling!

Pitt: I am a young man with a famous father. I work with powerful men who remember him. They hope I'll be like him, but the prospect scares them.

Wilb.: He certainly shook people up.

Pitt: Exactly. So, I use his name but do nothing to worry them. Eventually, I'll seem harmless enough to be Prime Minister. I must be Prime Minister, there's so much to do.

Wilb.: There is, indeed. The world is changing and we must learn to change with it.

Pitt: We must confront the revolutionary ideas in France and America. That is why I'm asking you to join me.

Wilb.: If everyone in politics was like you, Pitt, then perhaps I would consider it; but the country is run by the leisured class for the leisured class.

You know how it's possible to gain a majority in Parliament with just 5000 votes in the right constituencies. Bribery and corruption are everywhere.

There are those ridiculous boroughs with two M. P.s and no-one at all living there. Politics is so sordid.

(During the above speech, spotlights begin to pick out Wilberforce and Pitt. Elsewhere, the stage sinks into darkness for the duet.)

Pitt: It's not like that. It's a wor—

Wilb.: *(Overlapping)* It's a worthy profession for a gentleman of leisure, I know. I'm sorry, I can't see a fresh way to organize matters.

3. Duet – (Wilberforce & Pitt)

Words: Steve Davis

"Dreams"

Music: Derek B Scott

Andante $\bullet = 72$

Alto Sax. *p* *poco rit.*

Euphonium *p* *> <* *simile* *poco rit.*

Bassoon *p* *poco rit.*

Wilberforce

Accordion (Treble only) *p*

Violin *p* *poco rit.*

Double Bass *p* *Pizz.* *arco* *poco rit.*

Raised as we are, On

Sax. *poco rit.*

Euph. *poco rit.*

Bsn. *poco rit.*

Wilb. *poco rit.*

Acc. *poco rit.*

life seen from a-far, On ease with which we seem To for - get just what we are, Our fame and for - tune's

A

10

Sax. *cresc.* *rall.* *p* (subito)

Euph. *cresc.* *rall.* *p*

Bsn. *cresc.* *rall.* *p*

Wilb. *cresc.* *rall.*
 Prai-ses we can sing, As for our fel-low crea-tures, Need we give them an-y-thing? One time, I saw a

Pitt

Acc.

Vln. *cresc.* *rall.*

D.B. *cresc.* *rall.*

14

Sax.

Euph.

Bsn.

Wilb. *cresc.* *rall.*
 bet-ter world Where truth and trust is, Where hope and rea-son swirled In love of jus-tice, The light of

Pitt

18

Sax. *mf* *p* *rall.*

Euph. *mf* *p*

Bsn. *mf* *p* *p*

Wilb. *rall.*
 beau-ty streams, But look a - round it seems That these are on - ly dreams, That these are on - ly dreams.

Pitt

Acc. *mf*

D.B. *mf*

22

B

Sax. *p* *poco rit.*

Euph. *p* *>* *<* *simile* *poco rit.*

Bsn. *poco rit.*

Pitt

Acc. *p*

Vln. *p* *poco rit.* *Pizz.*

D.B. *p* *arco* *poco rit.* *Pizz.*

Our grains of life, Like

3. Duet – Wilberforce & Pitt

27

Sax. *poco rit.*

Euph. *poco rit.*

Bsn. *poco rit.*

Pitt *poco rit.*

Acc. *poco rit.*

Vln. *poco rit.*

D.B. *poco rit.*

sand are run-ning out, Our du-ties are for-got - ten, Our plea-sures soon, no doubt; Round us we see The

31

Sax. *cresc.* *rall.* **p** (subito)

Euph. *cresc.* *rall.* **p**

Bsn. *cresc.* *rall.* **p**

Wilb. **p**

Pitt *cresc.* *rall.* **p**

Acc. **p**

Vln. *arco* *cresc.* **p**

D.B. *arco* *cresc.* *rall.* **p**

wret-ched-ness of man, If we re - fuse to help him, Then what o - ther peo-ple can? One time, I saw a

C

3. Duet – Wilberforce & Pitt

35

Sax.

Euph.

Bsn.

Wilb.

Pitt

Acc.

Vln.

D.B.

39

Sax.

Euph.

Bsn.

Wilb.

Pitt

Acc.

Vln.

D.B.

(Lights to normal)

Tipsy Woman: *(To John and companions)* Come along, cheer up! Have another drink and forget your quarrel.
(To Wilberforce and Pitt) Why don't you two stop being so miserable?

Pitt: Pardon us, madam, we're happy as we are.

Woman: *(Lurching over to them)* What you need is a good draught of ale and you'll—

Wilb.: Madam, we—

Woman: *(Turning round)* Come on everyone, drink up!

(Rest of company takes notice)

John: Yes, let's have a song. Wilberforce, why don't you stop being moody?

Wilb.: Because sometimes I think there must be more to life than what we do here.

(Cries of "rubbish," "nonsense," etc.)

Huggett: You may mock, but it's a fair comment.

(Further jeering)

Card Plyr 2: Get on with your decorating!

Woman: *(Finally recognizing Pitt)* Here! You're William Pitt!

(Laughter and giggles, out of which the nickname 'Bottomless' is occasionally heard)

Pitt: *(Despairing)* Oh, no.

Wilb.: Bear up, Pitt; they probably still call you William at the North Pole.

(More laughter)

Woman: Let's have one more drink before lunch!

Huggett: If you're coming to the dance, you might help with the decorations!

(Cries of "Here! Here!" from those decorating)

John: Since you're so nearly finished, you might come and help with the drinking!

Pitt: How can you waste so much time drinking?

John: I waste no time drinking—I drink as fast as I can!

(Laughter)

4. Chorus – (Students)

Words: Steve Davis

"In leisure studental"

Music: Derek B Scott

Moderato ♩ = 104

The musical score is arranged in a grand staff format with the following parts from top to bottom:

- Cornet:** Rests throughout the piece.
- Alto Sax:** Enters in the second measure with a melody starting on G4. Dynamics include *mf* and *p*.
- Euphonium:** Enters in the fourth measure with a melody starting on G3. Dynamics include *mf*.
- Bassoon:** Enters in the second measure with a melody starting on G2. Dynamics include *mf* and *p*.
- Drum Set:** Rests until the eighth measure, then plays a simple pattern.
- Banjo:** Rests until the eighth measure, then plays a rhythmic accompaniment. Includes a fretboard diagram for the short string tuned to E. Dynamics include *mf* and *p*.
- Chorus:** Four staves. The vocal line enters in the eighth measure with the lyrics "In lei - sure stu -". Dynamics include *p*.
- Male Semi-chorus:** Rests throughout the piece.
- Violin:** Rests until the eighth measure, then plays a melody starting on G4. Dynamics include *p*.
- Double Bass:** Rests until the eighth measure, then plays a bass line starting on G2. Dynamics include *p*.

4. Chorus – (Students)

The musical score is arranged in a system with the following parts from top to bottom:

- Ct.** (Clarinet): Rests throughout the section.
- Sax.** (Saxophone): Melodic line starting at measure 10.
- Euph.** (Euphonium): Rests throughout the section.
- Bsn.** (Bassoon): Melodic line starting at measure 10.
- D. S.** (Drum Set): Rhythmic accompaniment with snare and bass drum patterns.
- Bjo** (Björns): Acoustic guitar accompaniment with fretboard diagrams for strings T, A, and B.
- Ch.** (Chorus): Vocal line with lyrics: "den - tal Our plea - sure mo - nu - men - tal Is to drink, We want to lad - le". Includes a *mf* dynamic marking.
- Semi-ch.** (Semi-chorus): Rests throughout the section.
- Vln.** (Violin): Melodic line starting at measure 10.
- D.B.** (Double Bass): Melodic line starting at measure 10.

The score is in 4/4 time with a key signature of one sharp (F#). The vocal line includes the lyrics: "den - tal Our plea - sure mo - nu - men - tal Is to drink, We want to lad - le" and "Here's what we think,".

4. Chorus – (Students)

The musical score is arranged in a system with the following parts from top to bottom:

- Ct.** (C trumpet): Treble clef, key signature of two sharps (F# and C#).
- Sax.** (Saxophone): Treble clef, key signature of two sharps.
- Euph.** (Euphonium): Treble clef, key signature of two sharps.
- Bsn.** (Bassoon): Bass clef, key signature of two sharps.
- D. S.** (Drum Set): Percussion clef.
- Bjo** (Björns): Treble clef, key signature of one sharp (F#). Includes TAB notation for guitar.
- Ch.** (Chorus): Treble clef, key signature of one sharp. Includes lyrics: "coach inn, With fer - vour we app - roach in search of drink, in search of With fer - vour app - roach in search of With fer - vour app - roach in search of".
- Semi-ch.** (Soprano/Alto): Treble clef, key signature of one sharp. Includes lyrics: "ale bar or coach inn, in search of".
- Vln.** (Violin): Treble clef, key signature of one sharp.
- D.B.** (Double Bass): Bass clef, key signature of one sharp.

The score consists of six measures. The vocal parts (Chorus and Semi-chorus) have lyrics under their respective staves. The instrumental parts include various rhythmic patterns and melodic lines. The key signature is one sharp (F#) for the vocal parts and two sharps (F# and C#) for the instrumental parts.

4. Chorus – (Students)

B

The musical score is arranged in systems for various instruments and voices. The instruments include Clarinet (Ct.), Saxophone (Sax.), Euphonium (Euph.), Bassoon (Bsn.), Double Bass (D. S.), Bjo (Björnsöla), Chorus (Ch.), Semi-chorus (Semi-ch.), Violin (Vln.), and Double Bass (D.B.). The score begins at measure 28. The key signature is one sharp (F#), and the time signature is 4/4. The dynamic marking *f* (forte) is used for the woodwinds and strings, while *mf* (mezzo-forte) is used for the Double Bass. The vocal parts (Chorus and Semi-chorus) have lyrics in English. The lyrics for the Chorus are: "drink, Here's what we think, — We want to lad - le li - quor in, in - (hic) in - so - (hic)". The lyrics for the Semi-chorus are: "drink, Here's what we think, —". The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

4. Chorus – (Students)

35

Ct.

Sax.

Euph.

Bsn.

D. S.

Bjo

Ch.

Semi-ch.

Vln.

D.B.

dim.

p

dim.

p

mp

f

Pizz.

f

p

in - so - bri - e - ty we know.

in - so - (hic)

(inc. Wilberforce) *mp*

You bring dis -

Detailed description: This is a page of a musical score for a chorus. It features ten staves for different instruments and voices. The instruments are Clarinet (Ct.), Saxophone (Sax.), Euphonium (Euph.), Bassoon (Bsn.), Double Bass (D. S.), Banjo (Bjo), Chorus (Ch.), Semi-chorus (Semi-ch.), Violin (Vln.), and Double Bass (D.B.). The score is in 4/4 time with a key signature of one sharp (F#). The music begins at measure 35. The saxophone and bassoon parts include dynamic markings of *dim.* and *p*. The double bass part includes *f* and *Pizz.* markings. The chorus and semi-chorus parts have lyrics. The semi-chorus part includes the instruction '(inc. Wilberforce) mp'. The violin part includes *f* and *p* markings.

4. Chorus – (Students)

C

Ct. *mf*

Sax. *mf*

Euph.

Bsn. *mf*

D. S.

Bjo

Ch.

Semi-ch. *mf animato*
grace on cap and gown. When de-mon drink's a - bout, When de-mon drink's
(inc. Pitt) *mf*
When de-mon drink's a - bout, When de-mon drink's

Vln.

D.B. *mf* arco

Sit down, sit

4. Chorus – (Students)

Ct. *ff* *solo*

Sax. *f*

Euph. *mf* *f*

Bsn. *f*

D. S. *mf*

Bjo

Ch. *8*
down, sit down!

Semi-ch. *8*
a - bout the brains are out, the brains the brains, the brains are out!

Vln. *f*

D.B. *f* *Pizz.*

48

4. Chorus – (Students)

The musical score is arranged in a system of staves. The instruments and their parts are as follows:

- Ct. (Clarinet):** Melodic line in treble clef, key of D major, starting at measure 54.
- Sax. (Saxophone):** Melodic line in treble clef, key of D major, starting at measure 54.
- Euph. (Euphonium):** Melodic line in treble clef, key of D major, starting at measure 54.
- Bsn. (Bassoon):** Melodic line in bass clef, key of D major, starting at measure 54.
- D. S. (Drum Set):** Rhythmic accompaniment in a grand staff, starting at measure 54.
- Bjo (Banjolele):** Melodic line in treble clef, key of D major, starting at measure 54. Includes a 6-string tablature below the staff with fret numbers (0, 1, 2, 3) and string numbers (T, A, B).
- Ch. (Chorus):** Three staves in treble clef, key of D major, containing rests from measure 54 onwards.
- Semi-ch. (Semi-chorus):** Two staves in treble and bass clefs, key of D major, containing rests from measure 54 onwards.
- Vln. (Violin):** Melodic line in treble clef, key of D major, starting at measure 54.
- D.B. (Double Bass):** Melodic line in bass clef, key of D major, starting at measure 54.

4. Chorus – (Students)

This musical score is for the 4th Chorus, intended for students. It features a variety of instruments and vocal parts. The instruments include Clarinet (Ct.), Saxophone (Sax.), Euphonium (Euph.), Bassoon (Bsn.), Double Bass (D. S.), Bjo (Björns), Chorus (Ch.), Semi-chorus (Semi-ch.), Violin (Vln.), and Double Bass (D.B.). The score is written in a key signature of one sharp (F#) and a 4/4 time signature. The music begins at measure 82. The brass instruments (Ct., Sax., Euph., Bsn.) and the Bjo part are marked with a forte (*ff*) dynamic. The vocal parts (Ch., Semi-ch., Vln.) have lyrics: "search in search of drink!" and "roach in!". The D.B. part also has a forte (*ff*) dynamic. The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

(Chorus exit. Wilberforce and Pitt remain.)

Pitt: There's your choice: you can live like them, or join me in politics. We are men of belief, of vision.
 Wilb.: Now wait! You're a man of politics: can you put your hand on your heart and tell me truthfully this is what you're in politics for—to fulfil the promise of a vision?
 Pitt: It's not quite that easy. You've got to take into account—
 Wilb.: That's what I mean. Politics is compromise. (With ironic gestures) Pass a Factory Act; lower taxes; sign a peace treaty; start a war; give somebody this; take away that.
 Pitt: Is it wrong if somebody benefits, somewhere?
 Wilb.: It's not necessarily wrong, but the issues are murky and would give me no peace of mind.
 Pitt: You have a restless spirit, Wilberforce; you'll always be inclined to worry.
 Wilb.: There's someone else I know who would agree with that. Unfortunately, it's also the reason she no longer wishes to speak to me.
 Pitt: She?
 Wilb.: (Casually) It doesn't matter; I'll visit her and apologize later. First, I must think for a while. I'm glad we had this conversation.
 Pitt: So am I. I'll leave you to your thoughts; I'm sure they'll bear fruit.
 Wilb.: That's easy for you to say; you've made your decisions.
 Pitt: Wrong. My father made my decisions. He won the French War before I was born, and I've always been seen as his son. I was expected to be a politician. In your position, I might have chosen otherwise. (Smiling ironically, Pitt turns to leave, then adds in parting) Consider, you have all the choice in the world!
 (Exit Pitt, stage left.)
 Wilb.: Thank you, I will.

(The stage begins to darken as Wilberforce comes forward to the thrust, picked up by spotlight.)
 I had all the choice in the world, then! Pitt envied my freedom; I envied his commitment. However, I had little choice in my actions; I was constrained by circumstance. I'd lived in a very polite world, always cushioned by money. What did I know about life? I wanted a cause: something to live for. But how do you find a cause, when you lack knowledge and experience? How do you help people who are suffering, when you've never personally met anyone who is suffering? Besides, you may feel, as I did, reluctant to disturb the complacency of your life. If we change anything, it may provoke unrest. Our downtrodden workers might become our down-treading masters.
 (He sits thoughtfully on the couch.)

5. Song – (Wilberforce)

"Too much, too soon"

Words: Steve Davis

Music: Derek B Scott

Allegro ma non troppo ♩ = 112

Bassoon

Drum Set

Banjo

Wilberforce

mp Quasi recit.

I live as well as a - ny man, I've known no want, or don't, or can't;
 If on - ly I had felt be - fore As I do now, I'd know, know how

Accordion

p

Bass only

Violin

Double Bass

A

8

Bsn. *pp*

D. S. R.H. brush (ride) *pp*

Bjo G minor tuning *pp*

Wilb. *p*

I've grown ac - cus - tomed to this since my life be - gan. I re - col - lect, I re - col -
 To deal with all the trou - bles that I've got in store. When I re - flect, when I re -

Acc. *pp*

Vln.

D.B. *pp*

15

Bsn. *cresc.* *mf*

D. S. *cresc.* *mf*

Bjo *cresc.* *mf*

Wilb. *cresc.* *f*

lect flect I've on - - - ly cause way to curse my lot! Those who have not, They who
 flect Up - on the way my an - ger grows, I en - vy those those who

Acc. *cresc.* *mf*

Vln. *mf*

D.B. *cresc.* *mf*

5. Song – (Wilberforce)

B

21

Bsn. *dim.*

D. S. *dim.* *mp* Hi-Hat (stick)

Bjo *dim.* *mp*

Wilb. *dim.*
 strive to reach the moon; My - self, I've had too much, too soon. I stand a-lone
 sing a ri - cher tune; I know I've had too much, too soon.

Acc. *dim.* *mp*

Vln. *dim.*

D.B. *dim.*

27

Bsn. *mf*

D. S.

Bjo

Wilb. *mf*
 with ma - ny, ma - ny ways to go; I com-pre-hend so few, My dif - fi-cul - ties hedge

Acc.

Vln.

D.B.



33

Bsn.

D. S.

Bjo

Wilb.

Acc.

Vln.

D.B.

me so; What do I do? I wish I knew. I want to help

39

Bsn.

D. S.

Bjo

Wilb.

Acc.

Vln.

D.B.

my fel - low man To see his plight, To show him light,

5. Song – (Wilberforce)

45

Bsn. *pp*

D. S. *pp* Ride bell

Bjo *pp*

Wilb. *p*
To make my mark as well as a - ny o - ther can. For self - res - spect, for

Acc. *pp*

Vln. *pp*

D.B. *pp*

51

Bsn. *cresc.* *f*

D. S. *f*

Bjo *cresc.* *mf*

Wilb. *cresc.* *f*
self - res - spect, I have to learn to know my - self, Show my - self a

Acc. *cresc.* *f*

Vln. *cresc.* *f*

D.B. *cresc.* *f*

5. Song – (Wilberforce)

58

Bsn. *dim.* *cresc.* *f*

D. S. *dim.* *cresc.* *f*

Bjo *dim.* *cresc.* *f*

Wilb. *dim.* *cresc.* *f*
 mas - ter of for-tune, For - get I've had too much, too soon; I know I

Acc. *dim.* *cresc.* *f*

Vln. *dim.* *cresc.* *f*

D.B. *dim.* *cresc.* *f*

65

Bsn. *pp* *senza rit.*

D. S. *pp* *senza rit.*

Bjo *pp* *senza rit.*

Wilb. *p* *senza rit.*
 have so much to do, So much, so much, so soon.

Acc. *pp* *senza rit.*

Vln.

D.B.

(Wilberforce lies on couch. Spotlight immediately off, and lights up on main stage again.)

(Enter Barbara right; enter Pitt left.)

Pitt: Good day, ma'am. *(Continues across stage.)*

Barb.: Good day, sir. *(Suddenly recognizing him)* Why, it's Mr Pitt!

(Pitt stops, puzzled.)

Barb.: Excuse me, but aren't you a close friend of Mr Wilberforce?

Pitt: Yes, I am. In fact, I've just been speaking to him.

Barb.: *(Dejectedly)* I don't think he'll want to speak to me.

Pitt: Ah! You're the person he argued with.

Barb.: How do you know that?

Pitt: He mentioned you.

Barb.: Did he mention my name? Barbara—Barbara Spooner.

Pitt: Wilberforce wouldn't be so indelicate. He merely expressed concern at a disagreement with someone he clearly admired.

Barb.: It was entirely my fault. I feel wretched about it—but I never know whether to take him seriously or not.

Pitt: I can assure you, he always appears nonchalant about important matters.

Barb.: But suddenly he can turn cold and moody.

Pitt: He tries to conceal the fact that he worries a lot.

Barb.: Yes, I can see that now, but I couldn't yesterday.

Pitt: I must go now. It was a great pleasure to have met you, Miss Spooner.

Barb.: *(Lost in thought)* And you, Bottomless. *(Pitt does a double take.)* Oh! I'm awfully sorry.
(With embarrassment) I didn't—I wasn't—

Pitt: Now I know you're Wilberforce's friend! *(Moves to go, smiling.)*

Barb.: Oh, Mr Pitt, *(he stops)* what's wrong with William? If you've any idea, please tell me!

Pitt: He's simply a square peg who no longer likes his square hole. Few of us do, but even fewer admit it. I admire him. I feel sorry for him as well.

Barb.: Why?

Pitt: *(Enigmatically)* Because he has only round holes left to choose from now.

(Exit Pitt, right.)

Barb.: I wish I could help him to choose.

6. Song – (Barbara)

"If I see him"

Words: Steve Davis

Music: Derek B Scott

Andante ♩ = 88

Saxophone

Bassoon

Barbara

Violin

Double Bass

p

mp

pp

Pizz.

p

If I see him, will he speak now? Will he threa-ten or ig-

Sax.

Bsn.

Barb.

Vln.

D.B.

p

nore? I have known him for a week now, But it seems a life-time more.

11

Sax.

Bsn.

Barb.

Vln.

D.B.

When I thought my love had caught him, Ea - sy come is ea-sy go: First I lis-tened, then I

16

Sax.

Bsn.

Barb.

Vln.

D.B.

fought him; On-ly wish - ing for a chance to help him and sup-port him, If he'd on-ly let me know.

(Exit Barbara, left.)

(Enter Lady Arbuthnot, a duchess, right. She is reading a newspaper with angry intensity. Enter from left, Bernard, Cecilia, and De Lisle.)

Lady A.: Cecilia, gentlemen, good afternoon. Just back, are you?

Cec.: Yes, aunt. We heard you were in Cambridge.

Lady A.: Are the Indies still as warm as ever, then?

Bern.: Quite.

De L.: Absolutely.

Bern.: (*With mock shivering*) I'm surprised you can tolerate it here!

De L.: Deuced cold.

Cec.: Quite.

Lady A.: Absolutely.

De L.: I see you've got a copy of that rag—damned thing's being peddled everywhere! It never has anything decent to say—'Regicide in France', 'Treachery in America', 'Mutiny on the Bounty'!

Lady A.: (*Angrily*) Sheer scandal! What's the world coming to? This word 'liberty', you find it all over the place!

Cec.: You'd think the Americans had invented the word. Everybody seems to have forgotten the Magna Carta, that great bastion of English liberty.

Lady A.: Quite.

Bern.: Absolutely.

De L.: Concessions wrung from a tyrant by honest men.

Bern.: Speaking of tyrants, how goes our good king, Farmer George?

Lady A.: Ha! Ha! You may well ask. With the situation as it is in America, wishing he's listened to Parliament, I'll be bound!

Bern.: When will he learn that Parliament, representing a free and prosperous class of landowners, knows best how to run this country?!

De L.: Perhaps our noble monarch is beginning to realize that, unlike his German friends, an Englishman can manage his own property.

Lady A.: And how is your property, gentlemen?

Bern.: Very reasonable. Father finds the plantation something of a handful, but we can help.

De L.: We take a few of the social functions off his back.

Bern.: A spot of work on the bench—that kind of thing. Smoothing over the trouble with the slaves.

Lady A.: Another riot, eh?

De L.: A damned difficult affair!

Cec.: They keep picking up these silly ideas from the Yankees.

Bern.: The same sort of rubbish as you've got there.

Lady A.: Hang the ringleaders, flog the rest! That's what we did in my day. The darkies expected it, so we gave it to them.

De L.: Yes, there's no real harm in them. As a token of our magnanimity, we've now adopted the humane measure of branding our slaves with silver, so that their scars heal sooner. Of course, there are always some who don't respect a compassionate master—but riots give us an excuse to sift them out and ship in replacements.

Cec.: Quite.

Lady A.: Absolutely.

Bern.: And how is business with you, your Grace?

Lady A.: If the government has its way, I shall soon be bankrupt! Have you heard that this young scoundrel Pitt wants to introduce Income Tax?

De L.: Here, your Grace?

Lady A.: Quite. And scandal mongers like this (*holds up newspaper*) are making things worse. They fill my labourers full of clever ideas—improved conditions, better pay! Why, I hired them fairly and have paid them to the last penny. They work only sixteen hours out of twenty-four—any fewer and they'd be getting themselves into all kinds of trouble. I can't keep them out of the gin shops as it is! As for the latest absurdity (*expression of pain*), I can't speak of it!

Cec.: Speak of what, aunty? Don't distress yourself.

Lady A.: Why, (*it bursts out*) some workers are demanding the right to vote!!!

Bern.: Preposterous!

De L.: Outrageous!

Bern.: The answer to these problems is simple.

Cec.: And what, pray, is that?

7. Quartet – (Cecilia, Duchess, De Lisle, Bernard)

Words: Steve Davis

"Preposterous"

Music: Derek B Scott

Allegretto $\bullet = 128$

The musical score is arranged in a grand staff format with the following parts from top to bottom:

- Cornet:** Starts with a *f* dynamic, then becomes *mp* and *muted*. It features eighth-note patterns in the second and third measures.
- Alto Sax:** Starts with a *f* dynamic, then becomes *mp*. It has a melodic line in the second and third measures.
- Euphonium:** Starts with a *f* dynamic, then becomes *mp*. It includes a triplet in the second measure.
- Bassoon:** Starts with a *f* dynamic, then becomes *mp*. It has a simple bass line.
- Drum Set:** Shows a single cymbal hit in the first measure, followed by rests.
- Vocalists (Cecilia, Duchess, De Lisle, Bernard):** Cecilia, Duchess, and De Lisle have whole rests. Bernard has a melodic line starting in the fifth measure, with lyrics "Sla - ve - ry, why" under the notes.
- Accordion:** Has a *p* dynamic. It features a melodic line in the fifth and sixth measures, with a slur over the notes.
- Violin:** Has a melodic line in the second and third measures.
- Double Bass:** Has a *mp* dynamic. It features a melodic line in the fifth and sixth measures, with a *Pizz.* marking.

7. Quartet – (Cecilia, Duchess, De Lisle, Bernard)

7

Sax.

Bern.

sla - ve - ry, will end this coun - try's kna - ve - ry. Of

Acc.

M M M M M

D.B.

13

D. S.

pp

Bern.

ri - ot and di - verse com - mo - tion, Fun and joy and play ve - ry few Ne - groes have the sligh -

13

Acc.

molto staccato

p M M M M M M M M M M

D.B.

p

7. Quartet – (Cecilia, Duchess, De Lisle, Bernard)

87

B

unmuted

Ct. *p*

Sax. *p*

Euph. *p*

Bsn. *p*

D. S. *pp*

Duch. *p*

Vln. *p*

coun-te-nance the spec-ta-cle of a-ny Eng-lish la - bou-er, bur-ly swain, or rude me-cha - ni-cal be-ing the re-

Ct.

Sax.

Euph.

Bsn.

D. S.

Cec. *mf*

Duch. *mf*

Vln. *mf*

cep-ti-cal of some-one el - se's chain or ma-ni-cle, Please lay me in my grave, if be - fore me should ap-pear: An

7. Quartet – (Cecilia, Duchess, De Lisle, Bernard)

The musical score is arranged in a system with the following parts from top to bottom:

- Ct.** (Trumpet): Treble clef, melodic line with *cresc.* markings.
- Sax.** (Saxophone): Treble clef, melodic line with *cresc.* markings.
- Euph.** (Euphonium): Treble clef, melodic line with *cresc.* markings.
- Bsn.** (Baritone): Bass clef, melodic line with *cresc.* markings.
- D. S.** (Drum Set): Percussion line with *cresc.* markings.
- Cec.** (Cecilia): Treble clef, vocal line with lyrics: "Eng - lish - man as some - one el - se's slave, why the i - dea!"
- Duch.** (Duchess): Treble clef, vocal line with lyrics: "Eng - lish - man as some - one el - se's slave, why the i - dea!"
- De L.** (De Lisle): Treble clef, vocal line with lyrics: "I would not coun-te-nance the spec-ta-cle of a-ny Eng-lish la-bou-ner as some-one el-se's slave, why the i - de - a is pre -"
- Bern.** (Bernard): Bass clef, vocal line.
- Acc.** (Acoustic): Grand staff (treble and bass clefs) with *legato* and *p* markings, and *cresc.* markings.
- Vln.** (Violin): Treble clef, melodic line with *cresc.* markings.
- D.B.** (Double Bass): Bass clef, melodic line with *p* and *cresc.* markings.

39

Ct. *f p*

Sax. *f p*

Euph. *f p*

Bsn. *f p*

D. S. *f p*

Cec. *f p*

Duch. *f p*

De L. *f p*

Bern. *f p*

Acc. *M*

Vln. *f p*

D.B. *f p*

Out - rage - ous! Is pre - pos - ter - ous, out - rage - ous, now pray as - suage us.

Is pre - pos - ter - ous, out - rage - ous, now pray as - suage us.

pos - ter - ous! out - rage - ous, now pray as - suage us.

C

43 Ct. *lunga mp* muted

43 Sax. *lunga mp*

43 Euph. *lunga*

43 Bsn. *lunga mp* *p* *molto staccato*

43 D. S. *lunga* cowbell *f* *p* 3 3 3 3

43 Cec.

43 Duch.

43 De L. 8

43 Bern. *p*

Of course, when I said that we should introduce slavery, I meant, in fact, that we should *not* introduce slavery. You are quite right. Li - ber - ty, e - qua - li - ty, Fair

43 Acc. *lunga fp* *molto staccato* *p* M M M M

operate bellows as necessary

43 Vln. *lunga fp*

43 D.B. arco *lunga f fp*

49

Bsn.

D. S.

Bern.

shares with-in the po - li - ty, A ge-ne-ral change we'll all un-der-go Of wealth, strength, fri -

Acc.

D.B.

54

Bsn.

D. S.

Duch.

Bern.

vo-li-ty, Let wor-king men share our fund, Er - go ge-ne-ral joy and jol-li-ty.

How dare you sir?

Acc.

D.B.

p subito

p subito

p subito

59

Ct.

Sax.

Euph.

Bsn.

D. S.

Cec.

Duch.

De L.

Bern.

Acc.

Vln.

D.B.

p

mf

p

M

cresc.

p

cresc.

How dare you sir?

How dare you

How dare you sir?

How dare you sir?

I beg your par - - - don?

I beg your par - - - don?

Pizz.

p

cresc.

Detailed description: This page of a musical score, numbered 92, is for a quartet titled "7. Quartet – (Cecilia, Duchess, De Lisle, Bernard)". The score is in G major (one sharp) and 4/4 time. It begins at measure 59. The quartet members are Cecilia (Cec.), Duchess (Duch.), De Lisle (De L.), and Bernard (Bern.). Cecilia's part starts with the lyrics "How dare you sir?". Duchess and De Lisle have similar lyrics. Bernard's part includes the lyrics "I beg your pardon?". The orchestral accompaniment includes Clarinet (Ct.), Saxophone (Sax.), Euphonium (Euph.), Bassoon (Bsn.), Double Bass (D. S.), Accordion (Acc.), Violin (Vln.), and Double Bass (D.B.). The Euphonium part starts with a piano (*p*) dynamic. The Bassoon part starts with a mezzo-forte (*mf*) dynamic. The Accordion part starts with a piano (*p*) dynamic and includes markings for *M* (mezzo) and *cresc.* (crescendo). The Double Bass part starts with a piano (*p*) dynamic and includes a *cresc.* marking. The score features various musical notations such as rests, notes, slurs, and triplets.

67

Ct.

Sax.

Euph.

Bsn.

D. S.

Cec.

Duch.

De L.

Bern.

Acc.

Vln.

D.B.

bur-ly swain, or rude me-cha - ni-cal, They are not re - spec-ta-ble, Gain - say me if you feel you can, He cal-cu-

71

Ct.

Sax.

Euph.

Bsn.

D. S.

Cec. *mf*

Duch. *mf*

De L. *mp*

Bern.

Acc. *legato* *p*

Vln.

D.B. *p*

Just makes our wor - kers

lates to make me mad, Who in ma - king man - kind freer, Just makes our wor - kers

He cal - cu - lates to make me

M M M M M M M M

74

Ct. *cresc.*

Sax. *cresc.*

Euph. *cresc.*

Bsn. *cresc.*

D. S. *cresc.*

Cec. *f*
think their lot is bad; The whole i - dea

Duch. *f*
think their lot is bad; The whole i - dea

De L. *f*
8 mad, Who ma-king man-kind freer, makes our wor-kers think their lot is bad; The whole i - de - a is pre -

Bern. *f*

Acc. *cresc.*
M M

Vln. *cresc.*

D.B. *cresc.*

77

Ct. *f p*

Sax. *f p*

Euph. *f p*

Bsn. *f p*

D. S. *f p*

Cec. *f p*

Duch. *f p*

De L. *f p*

Bern. *f p*

Acc. *M*

Vln. *p*

D.B.

Out - rage - ous! Is pre - pos - te - rous, out - rage - ous: You dis - pa - rage us!

Is pre - pos - te - rous, out - rage - ous: You dis - pa - rage us!

pos - te - rous! out - rage - ous: You dis - pa - rage us!

E

The musical score is arranged in a system with the following parts from top to bottom:

- Ct.** (Clarinet): Treble clef, *mp* dynamic.
- Sax.** (Saxophone): Treble clef, *mp* dynamic.
- Euph.** (Euphonium): Treble clef, *mp* dynamic.
- Bsn.** (Bassoon): Bass clef, *f* dynamic.
- D. S.** (Drum Set): Percussion clef, *p* dynamic, featuring triplet patterns.
- Cec.** (Cecilia): Treble clef, lyrics: "Are you, sir?"
- Duch.** (Duchess): Treble clef, no lyrics.
- De L.** (De Lisle): Treble clef, lyrics: "Are you, sir, a Radical?"
- Bern.** (Bernard): Bass clef, lyrics: "Why I, but, but ..."
- Acc.** (Accompaniment): Grand staff (treble and bass clefs), *p* dynamic, with markings "M" above notes.
- Vln.** (Violin): Treble clef, *mp* dynamic.
- D.B.** (Double Bass): Bass clef, *mp* dynamic.

The score is in the key of E major (three sharps) and begins at measure 81. The quartet members have their respective lyrics written in their staves. The orchestral parts include various dynamics and articulations such as triplets and accents.

93

Ct.

Sax.

Euph.

Bsn.

D. S.

Cec.

Duch.

De L.

Bern.

Acc.

Vln.

D.B.

That makes the pau - per

dan - gers of e - qua - li - ty,

A sim - ple word, a com - plex thing,

p

p

arco

p

p

M M M M M M M M M M

3 3 3 3 3 3 3 3 3 3 3 3

8

G

Ct. 104 muted *p* delicate

Sax. 104 *p* *p*

Euph. 104 *p* *p*

Bsn. 104 *mf*

D. S. 104 *p* *p*

Cec. 104

Duch. 104

De L. 104
Where will they be?
8 The lo - wer clas - ses are the limbs With

Bern. 104

Acc. 104 *fp* *p* M M

Vln. 104 *fp* *p*

D.B. 104 *fp* Pizz. *p*

109

Ct.

Sax.

Euph.

Bsn.

D. S.

Cec.

Duch.

De L.

Bern.

Acc.

Vln.

D.B.

A pair of lus-ty arms And migh - ty legs, through storms and

which the coun - try swims,

M m M

114 unmuted

Ct.

Sax.

Euph.

Bsn.

114 ride *mp* *p*

D. S.

Cec.

calms.

Duch.

De L.

8 But swimwhere to? The lan - ded class un -

Bern.

But swimwhere to?

Acc.

114 *p* M M *cresc.* M

Vln.

D.B.

mp *p*

Detailed description: This page of a musical score, numbered 104, is for a quartet featuring Cecilia, Duchess, De Lisle, and Bernard. The score is in G major (one sharp) and 4/4 time. It begins at measure 114. The quartet parts are: Cecilia (Cec.), Duchess (Duch.), De Lisle (De L.), and Bernard (Bern.). The orchestral accompaniment includes Trumpet (Ct.), Saxophone (Sax.), Euphonium (Euph.), Bassoon (Bsn.), Drums (D. S.), Percussion (Acc.), Violin (Vln.), and Double Bass (D.B.). Cecilia's part starts with the instruction 'calms.' and has lyrics 'But swimwhere to?'. Duchess's part has lyrics 'No - where with - out me and you,'. De Lisle's part has lyrics 'The lan - ded class un -'. Bernard's part has lyrics 'But swimwhere to?'. The orchestral parts include various dynamics such as *mp* (mezzo-piano), *p* (piano), and *cresc.* (crescendo). There are also performance markings like 'unmuted' for the trumpets and 'ride' for the drums. The score is written for a full orchestra and a quartet of vocalists.

H

The musical score is for a quartet and includes the following parts:

- Ct.** (Clarinet): *mp*
- Sax.** (Saxophone): *p*
- Euph.** (Euphonium): *molto staccato*, *p*
- Bsn.** (Bassoon): *molto staccato*, *p*
- D. S.** (Drums): *p*, featuring triplet patterns.
- Cec.** (Cecilia): *p*, lyrics: "When all's lost we still re - main, Chop"
- Duch.** (Duchess): *p*, lyrics: "We are the head, the mind, the brain,"
- De L.** (De Lisle): *mp*, lyrics: "We will still re-main, We're the mind, the brain."
- Bern.** (Bernard): *p*
- Acc.** (Accordion): *molto staccato*, *p*, with markings "M" above notes.
- Vln.** (Violin)
- D.B.** (Double Bass)

128

Ct.

Sax.

Euph.

Bsn.

D. S.

Cec.

Duch.

De L.

Bern.

Acc.

Vln.

D.B.

p

p subito

p subito

3 3 3 3 3 3 3 3 3 3

off the head and what is left? A pair of legs and arms!

Chop off the head! Be-reft of guidance and the

p
8
A pair of arms and legs, Be -

M M M M M M m m *p subito*
M 7

133 *lunga*
 Ct. *f*

133 *lunga*
 Sax. *f*

133 *lunga*
 Euph. *f*

133 *lunga*
 Bsn. *f*

133 *lunga* cowbell
 D. S. *f*

133
 Cec. *f*

133
 Duch. *f*

133
 De L. *f*

133
 Bern. *f*

Do you get our drift? Good!

strength to lift, Now tell me do you get our drift? Good!

reft! Do you get our drift? Good!

Of – of course, when I said that all men were equal,
 I meant, in fact, that all men were *not* equal.

133 *lunga*
 Acc. *f*

133 *lunga*
 Vln. *f*

133 *lunga*
 D.B. *f*

(*Wilberforce rises from his couch and walks onto the stage, deep in thought.*)

Lady A.: Good day, Mr Wilberforce.

Wilb.: Good day to you, Lady Arbuthnot. (*Continues to be wrapped in thought.*)

Lady A.: You appear subdued.

Wilb.: I've been deep in thought.

Bern.: I can imagine how tiring it must be for university students to think.

(*The others laugh.*)

Wilb.: You have the advantage of me, sir.

Lady A.: Oh—er—Wilberforce, the Davis brothers, Bernard and De Lisle, and my niece Cecilia. They have just returned from the Indies.

Wilb.: (*Glancing briefly*) How interesting.

(*Pause*)

De L.: You seem melancholic, sir. Are you worried about the war? (*No reply*) I said, worried about the war?

Wilb.: Ladies, gentlemen, I'm afraid I'm not in the mood for company. Would you please excuse me?

Lady A.: Well, I—

Cec.: The man must be a Radical.

Wilb.: I am a Whig—and I'd be obliged if you would not repeat your usual advice that I should act like one, Lady Arbuthnot.

Lady A.: Well, I—

De L.: Really, sir, your manners are atrocious for a gentleman!

Wilb.: I see. So, I'm not behaving as a gentleman should?

De L.: Certainly not.

Wilb.: You are saying, in fact, that I am no gentleman?

De L.: Absolutely.

Wilb.: Then is it not atrocious manners to tell someone to his face that he is not a gentleman?

De L.: Yes. No ... I mean—

Lady A.: Very well, sir, we shall leave; but I have never been spoken to like this before—and neither has he (*indicating De Lisle*).

Cec.: Certainly not.

Bern.: Absolutely not.

Lady A.: I shall not forget it. Your manners are—

Bern.: Preposterous!

De L.: Outrageous!

(*They leave, left.*)

(*Barbara enters, right.*)

Barb.: William—

Wilb.: (*Turns*) Barbara, how are you today?

Barb.: I'm well, thank you ... and you?

Wilb.: Suffering a little from underwork, but otherwise fine. I trust you enjoyed yourself yesterday?

Barb.: Oh, yes.

Wilb.: The weather was splendid.

Barb.: Yes.

Wilb.: I ... wondered if—

Barb.: Yes?

Wilb.: Would you ... perhaps ... like to walk with me again today?

Barb.: No.

Wilb.: It was a thought, no more. (*Moving*) Excuse me, I'll—

Barb.: William, you make me feel awkward about it.

Wilb.: Don't give it another thought.

Barb.: You're disappointed.

Wilb.: Perhaps I am.

Barb.: In that case, I'll say yes.

Wilb.: Ah, good!

Barb.: It won't interfere with your studies, will it?

Wilb.: (*Laughing*) We're not expected to study! If we went home showing symptoms of knowledge, no-one would recognize us.

Barb.: (*Amused*) Oh, William! William ... you do like me, don't you?

Wilb.: (*Puzzled*) Why do you ask?

Barb.: Because you're often friendly at first, then suddenly you become ... distant. It happened again yesterday.

Wilb.: Forgive me.

Barb.: No, the fault was mine. I shouldn't have walked away like that; but you appeared to have lost interest in me—

Wilb.: Nonsense, I was probably thinking of you and me and ...

Barb.: Yes?

Wilb.: Never mind.

Barb.: I hope your mood isn't changing again.

Wilb.: (*With determination*) It isn't!

Barb.: (*Brightly*) Sing to me as you did yesterday! You've a lovely tenor voice!

Wilb.: It's comforting to know I can always make a living as a singer!

Barb.: William, you're exasperating! You're renowned for your voice throughout Cambridge, but you're reluctant to sing for me.

Wilb.: What about you, Barbara? I'm assured by others that you compose the most exquisite songs—but do I ever hear any of them?

Barb.: William (*confused*), I wouldn't know where to start.

8. Song – (Barbara)

Words: Derek B Scott

"I would like to sing about you"

Music: Derek B Scott

Andante ♩ = 108

Cornet

Alto Sax. *pp*

Bassoon

Drum Set
ride + brush on snare
Hi-Hat *pp*

Banjo
p

Barbara

Double Bass
Pizz. Tune low E to D
p

I would like to sing a-bout you, Paint in song a

Sax.

D. S.

Bjo

Barb.

D.B.

pic-ture of you, U-sing mu-sic to touch your heart, The way the fi-nest sin-gers do;

T T I M

12

Ct.

Sax.

Bsn.

D. S.

Bjo

Barb.

D. B.

p

cresc.

pp

cresc.

cresc.

cresc.

And yet I know that the mu-sic I'd need, Would have to be ve - ry spe-cial in-deed, For you'd be there in that

cresc.

cresc.

17

Sax.

Bsn.

D. S.

Bjo

Barb.

D. B.

dim.

pp

ride

dim.

p

dim.

p

dim.

dim.

p

ma-gi-cal tune I'd sing you, So I'm a-ware that I would-n't suc-ceed.

dim.

p

A

23

Sax.

Hi-Hat

D. S.

pp

Bjo

Barb.

I would like to write a-bout you, Draw in verse a por-trait of you, U-sing lan-guage

D.B.

28

Ct.

Sax.

Bsn.

pp

D. S.

Bjo

T T I M

Barb.

to touch your heart, The way the fi-nest po-ets do; And yet I know that the verse that I'd need,

D.B.

33

Ct.

Sax.

Bsn.

D. S.

Bjo

Barb.

D.B.

cresc.

dim.

cresc.

dim.

cresc.

dim.

cresc.

dim.

Would have to be ve - ry spe-cial in-deed, For you'd be there in those ma-gi-cal lines I'd read you, So I'm a - ware that I

cresc.

dim.

38

Sax.

Bsn.

D. S.

Bjo

Barb.

D.B.

B

p

p

p

p

p

p

would-n't suc-ceed.

p

44

Sax.

44

D. S.

Hi-Hat

Bjo

44

Barb.

I would like a me-mory of you, An im-mor-tal i-mage of you,

D.B.

50

Sax.

50

Bsn.

p

50

D. S.

50

Bjo

50

Barb.

Something pre-cious to touch my heart The way no o-ther me-mories do; And yet I know that the

D.B.

C

- Barb.: Now, William, as my reward, surely I'm owed an explanation for your recent behaviour?
- Wilb.: Barbara, I intend to leave university.
- Barb.: You'll return to Hull?
- Wilb.: No.
- Barb.: You have property elsewhere?
- Wilb.: You don't understand. I'm wasting my time here, and the family can manage affairs at home without my help. I want to use my money and my life to good purpose.
- Barb.: The Grand Tour?
- Wilb.: Barbara, this may sound trite, but I'm looking for a cause—something I can believe in. (*Guides her towards a seat*) Sit down and let me explain. First, I'm doing nobody any good here.
- Barb.: But that doesn't—
- Wilb.: Let me finish. (*Sits beside her*) Second, I have money and plenty of time on my hands. Third, I have no desire to become an agricultural improver, master of the hunt, or even singer, come to that! Fourth, I don't want to plunge England into revolution and lose everything I have. The question is, what do I do?
- Barb.: It's a little difficult.
- Wilb.: Pitt suggested politics.
- Barb.: He would; he's a politician. Like father, like son.
- Wilb.: Quite. Politics are not my line. I'd waste my time in Parliament, just as I'm wasting time here.
- Barb.: Unless you find a cause.
- Wilb.: Yes, I would be ready to embrace politics if there was something solid I could achieve.
- Barb.: Have you considered an alternative?
- Wilb.: There's trade—and conquest. Now we've lost America, we'll need to conquer somewhere else.
- Barb.: (*Shocked*) Not the army?!
- Wilb.: No fear! Arms and legs shot off—blood everywhere!
- Barb.: (*Smiling*) William!
- Wilb.: (*Returning her smile*) Talking to you has made me feel better, anyway.
- Barb.: I'm glad. Have you forgiven me?
- Wilb.: Have you forgiven me?
- Barb.: I'll consider it. Where shall we walk today?
- Wilb.: Why don't we eat? Food may refresh the brain and enable me to think of a suitable occupation!
- Barb.: You mentioned trade. I hope you didn't consider the slave trade.
- Wilb.: (*Disgusted*) Ugh! Most positively not! I've always found the slave trade utterly repugnant! I remember writing a letter to a newspaper about it when I was a mere fourteen years of age. You've heard me mention Clarkson, the vicar I was abroad with last year; he recently made me furious again about the whole revolting business! An absolute disgrace to human morality! The disgusting conditions on a slave ship—I couldn't offend your ears! The trade ought to be completely abolished!
- Barb.: You certainly feel passionately about that.
- Wilb.: I do; but the slave trade will never be abolished. Too many powerful people dabble in it. The outrage felt by people like myself can simply be ignored.
- Barb.: Not if you were in Parliament.
- Wilb.: Speeches full of righteous indignation will not dissuade greedy men.
- Barb.: Is it not worth trying, William?
- Wilb.: No, and that's the subject closed.
(*Pause. Barbara gazes around.*)
- Barb.: Do you like the decorations?
- Wilb.: Very pretty.
- Barb.: Cheer up, William.
- Wilb.: You sound like my fellow students. Cheer up, have a drink, enjoy yourself! Minutes later, they're brawling!
- Barb.: I can see them heading this way, happily dancing together.
(*Wilberforce looks in the same direction as Barbara.*)
- Wilb.: It must be time for the ball; I'd quite forgotten about it.

9. Finale – (Act One)

Words: Steve Davis

Double Chorus & Principals

Music: Derek B Scott

Tempo di Gavotta $\text{♩} = 60$

Cornet
 Alto Sax. *pp*
 Euphonium
 Bassoon *pp*
 Drum Set *pp*
 Banjo
 Barbara
 Wilberforce
 Pitt
 Clarkson
 Sharp
 Cecilia
 Duchess
 De Lisle
 Bernard
 Chorus 1 *unison pp*
 Chorus 2 *unison pp*
 Accordion
 Violin *pp* *delicately*
 Double Bass

unison pp
 As we dis-play an e - le - gant toe, Our bows and
unison pp
 As we dis-play an e - le - gant toe, Our bows and

9. Finale – Double Chorus & Principals

The musical score is arranged in a system with the following parts from top to bottom:

- Sax.**: Saxophone part with a melodic line starting at measure 10.
- Euph.**: Euphonium part, mostly silent with rests.
- Bsn.**: Bassoon part, mostly silent with rests.
- D. S.**: Drums part, providing a rhythmic accompaniment.
- Ch. 1**: Chorus 1 vocal part with lyrics: "court - sies are just so; We know our minds, our lives, our plans Are as well or - dered as our dance."
- Ch. 2**: Chorus 2 vocal part, mostly silent with rests.
- T**: Trombone section, consisting of four staves, mostly silent with rests.
- Vln.**: Violin part with a melodic line starting at measure 10.

Measure numbers 10, 11, 12, 13, and 14 are indicated at the beginning of each staff.

9. Finale – Double Chorus & Principals

15

Sax. *p*

Euph. *mf*

Bsn. *p*

D. S.

Ch. 1

Ch. 2 *p*

Acc. *p*
M M M M M M m M M

Vln.

D.B. *Pizz. p*

As we dis-play an e-le-gant shoe, We of-ten don't know what to do; You'll see us dan -

9. Finale – Double Chorus & Principals

A

20

Sax.

Euph.

Bsn.

D. S.

Ch. 2

Acc.

Vln.

D.B.

mf

cresc.

p cresc.

cresc.

cing e - v'ry-day, To help us pass the time a-way. We like to have a plea - sant time,

M M M d M M M

9. Finale – Double Chorus & Principals

25

Ct.

Sax.

Euph.

Bsn.

D. S.

Ch. 2

25

We know it's mere - - ly cheap; At least we don't think it's a crime Was-ting time.

25

Acc.

Vln.

D.B.

25

V

Detailed description: This page of a musical score is for the '9. Finale – Double Chorus & Principals' section, page 121. It features a multi-staff arrangement. The top staves are for woodwinds: Clarinet (Ct.), Saxophone (Sax.), Euphonium (Euph.), and Bassoon (Bsn.). The Bsn. part has a melodic line starting at measure 25. Below these are the percussion parts: Drums (D. S.) and Chimes (Ch. 2). The Ch. 2 part has a rhythmic accompaniment. The next section is for the Accordion (Acc.), with a bass line and chords. The bottom staves are for strings: Violin (Vln.) and Double Bass (D.B.). The Vln. part has a melodic line with a 'V' marking above it. The lyrics 'We know it's mere - - ly cheap; At least we don't think it's a crime Was-ting time.' are placed below the Ch. 2 and Acc. staves. The score is in a key with three sharps (F#, C#, G#) and a common time signature.

9. Finale – Double Chorus & Principals

Ct. *mf*

Sax. *mf*

Euph. *mf*

Bsn.

D. S.

Ch. 2

Un-like the likes of those who creep, They ne-ver, ne - ver play;

Acc.

Vln.

D.B.

30

mf

mf

mf

M

m

V

Detailed description: This page of a musical score is for the '9. Finale – Double Chorus & Principals'. It features a multi-staff arrangement. The top three staves are for Clarinet (Ct.), Saxophone (Sax.), and Euphonium (Euph.), each starting at measure 30 with a mezzo-forte (*mf*) dynamic. The Bassoon (Bsn.) staff begins at measure 30 with a melodic line. The Drum Set (D. S.) staff shows a rhythmic pattern of eighth notes with 'x' marks above them. The Chamber Ensemble 2 (Ch. 2) consists of two staves with a melodic line in the upper staff and a bass line in the lower staff. The Accordion (Acc.) is shown in two staves with chords and a bass line, including dynamic markings *M* and *m*. The Violin (Vln.) staff starts at measure 30 with a melodic line and a *V* marking. The Double Bass (D.B.) staff provides a bass line. The vocal line, positioned between the Chamber Ensemble 2 and Accordion staves, includes the lyrics: 'Un-like the likes of those who creep, They ne-ver, ne - ver play;'. The score is in a key with three sharps (F#, C#, G#) and a common time signature.

9. Finale – Double Chorus & Principals

B

Sax. *f*

Euph.

Bsn. *f*

D. S. *mf*

Ch. 1 *f*

Ch. 2

Acc. *p*

Vln.

D.B. *f*

We are most keen and stu-dious it's true,

In their self-right - eous day, Oh, how I wish they'd go a - way.

M M M M M M

9. Finale – Double Chorus & Principals

Musical score for '9. Finale – Double Chorus & Principals'. The score is written for a double chorus and principals. The instruments and parts are:

- Sax. (Saxophone)
- Euph. (Euphonium)
- Bsn. (Bassoon)
- D. S. (Double Bass)
- Ch. 1 (Clarinet 1)
- Ch. 2 (Clarinet 2)
- Acc. (Accordion)
- Vln. (Violin)
- D.B. (Double Bass)

The score begins at measure 40. The key signature is one sharp (F#). The tempo and dynamics are marked *ff* (fortissimo). The lyrics are:

We al-ways find so much to do; We feel it's ea - sy to re - frain From men - tion -

9. Finale – Double Chorus & Principals

C

50

Ct.

Sax.

Euph.

Bsn.

D. S.

Ch. 1

Ch. 2

Acc.

Vln.

D.B.

f

f

f

When tu - tors snarl

We know we'd leave you and your kind miles be - hind.

m *m* *m* *M*

V

V

Detailed description: This page of a musical score, numbered 126, is titled '9. Finale – Double Chorus & Principals'. It features a key signature of three sharps (F#, C#, G#) and a common time signature (C). The score is arranged for a large ensemble including Clarinet (Ct.), Saxophone (Sax.), Euphonium (Euph.), Bassoon (Bsn.), Double Bass (D. S.), Chorus 1 (Ch. 1), Chorus 2 (Ch. 2), Accordion (Acc.), Violin (Vln.), and Double Bass (D.B.). The music begins at measure 50. The woodwinds (Ct., Sax., Euph.) and strings (D.B., Vln.) play a rhythmic pattern of eighth notes, with a forte (*f*) dynamic. The bassoon (Bsn.) has a melodic line. The double bass (D. S.) provides a steady accompaniment. The chorus parts (Ch. 1 and Ch. 2) enter with a vocal line. The lyrics for Chorus 2 are: 'We know we'd leave you and your kind miles be - hind.' The accordion (Acc.) provides harmonic support with chords marked *m* and *M*. The score concludes with a final chord in the violin part marked *V*.

55

Sax.

Euph.

Bsn.

D. S.

Dr L.

Ch. I

and deb - tors call, Their pa-rents al - ways pay, And then in se - cret say, "Oh, how I hope they'll stay a -

Acc.

M m m M M M M

Vln.

D.B.

74

Ct.

Sax.

Bsn.

Clark.

Duch.

Acc.

Vln.

D.B.

74

74

74

74

74

74

74

74

Why, ma-dam, sla-ve-ry.

tell me sir, Whence comes bad mo-ney? And what is wrong with mo-ney from sla-ve-ry?

3

9. Finale – Double Chorus & Principals

78

Ct.

Sax.

Euph.

Bsn.

D. S.

Clark.

Duch.

Ch. 1

Acc.

Vln.

D.B.

mp

p

p

Why, ma-dam, sla-ve-ry it - self.

And what, sir, is wrong with sla - ve-ry?

(Cheers)

E

84

Ct. *rit.* *pesante* $\text{♩} = 40$
p

Sax. *pesante*
p

Euph. *pesante*
p

Bsn. *mf* *p*

D. S.

Clark. We know a-bout the trade in slaves; It robs the We know

Ch. 1 We know

Vln. *f*

A. B. S. f. *arco* *mf* *f*

D. B.

84

T
A
B

9. Finale – Double Chorus & Principals

90

Ct.

Sax.

Euph.

Bsn.

D. S.

tenor tom-tom

p

Clark.

black man of all li - ber-ty, We Of pride, of self - es-teem, and fi-nal - ly of

Ch. 1

We know

95

Allegro

Ct.

f ritmico

Sax.

f ritmico

Euph.

f ritmico

Bsn.

f ritmico

D. S.

f ritmico

Clark.

life. And that is how an Eng - lish-man in trade be-haves; Your tra - ding stan-ard flouts all hu - man laws,

Duch.

9. Finale – Double Chorus & Principals

The musical score is arranged in a system with the following parts from top to bottom:

- Ct.** (Trumpet): Treble clef, key signature of two sharps (F# and C#). Starts at measure 100 with a dynamic marking of *100*. Features a melodic line with accents.
- Sax.** (Saxophone): Treble clef, key signature of two sharps. Starts at measure 100 with a dynamic marking of *100*. Features a melodic line with accents.
- Euph.** (Euphonium): Treble clef, key signature of two sharps. Starts at measure 100 with a dynamic marking of *100*. Features a melodic line with accents.
- Bsn.** (Bassoon): Bass clef, key signature of two sharps. Starts at measure 100 with a dynamic marking of *100*. Features a melodic line with accents.
- D. S.** (Drum Set): Percussion clef. Features a rhythmic pattern of eighth notes.
- Clark.** (Clarinet): Bass clef, key signature of two sharps. Starts at measure 100 with a dynamic marking of *100*. Features a melodic line with accents.
- Duch.** (Dutch Horn): Treble clef, key signature of two sharps. Contains rests throughout the passage.
- Ch. 2** (Chorus 2): Treble and Bass clefs, key signature of two sharps. Contains rests throughout the passage.

The vocal line (Clark.) includes the following lyrics:

The lives of black men trem - bling in your claws, Like coins in pitch and toss, Dis - ho - nour all Great Bri - tain's

9. Finale – Double Chorus & Principals

F

105 $\text{♩} = 40$
p

Ct.

105
p

Sax.

105
p

Euph.

105
p

Bsn.

105

D. S.

105

Clark.

105 name.

Duch. *mp*

In sla - ve - ry our ri - ches flow, Our wealth makes

Well so.

Ch. 2 *mp*

Well so.

9. Finale – Double Chorus & Principals

110

Ct.

110

Sax.

110

Euph.

110

Bsn.

110

D. S.

mp

110

Duch.

Bri-tain great on land and sea; Well so. We need these things to keep our li-ber-ty, Then you must

110

Ch. 2

110

Well so.

9. Finale – Double Chorus & Principals

Allegro

115

Ct. *mf ritmico*

Sax. *mf ritmico*

Euph. *mf ritmico*

Bsn. *mf ritmico*

D. S. *mf ritmico*

Duch. know. Then you must know it's ho - nour-a - ble to trade in slaves. To pil - lars of e -

Ch. 2

9. Finale – Double Chorus & Principals

119

Ct.

Sax.

Euph.

Bsn.

D. S.

Duch.

co - no-my, The need to show the flag on dis - tant shores, Re-gret - ful-ly out - weighs a bet-ter

Ch. 1

Ch. 2

Like us.

Like us.

Detailed description: This page of a musical score is for the '9. Finale – Double Chorus & Principals' section, page 139. It features five systems of staves. The first system includes parts for Clarinet (Ct.), Saxophone (Sax.), Euphonium (Euph.), and Bassoon (Bsn.), all starting at measure 119. The second system is for the Double Bass (D. S.). The third system is for the Double Chorus (Duch.), with lyrics: 'co - no-my, The need to show the flag on dis - tant shores, Re-gret - ful-ly out - weighs a bet-ter'. The fourth system is for Chorus 1 (Ch. 1), and the fifth system is for Chorus 2 (Ch. 2), both with the instruction 'Like us.' and a fermata over the first measure. The score is written in a key signature of one sharp (F#) and a common time signature (C).

9. Finale – Double Chorus & Principals

Musical score for '9. Finale – Double Chorus & Principals'. The score is written for a double chorus and principals, starting at measure 124. The key signature is one sharp (F#) and the time signature is 4/4. The instruments and parts are:

- Ct. (Cornet): Melodic line with eighth and sixteenth notes.
- Sax. (Saxophone): Melodic line with eighth and sixteenth notes.
- Euph. (Euphonium): Melodic line with eighth and sixteenth notes.
- Bsn. (Bassoon): Melodic line with eighth and sixteenth notes.
- D. S. (Drum Set): Percussion part with a steady eighth-note pattern.
- Duch. (Double Bass): Melodic line with eighth and sixteenth notes.
- Ch. 1 (Chorus 1): Two staves (treble and bass clef) with rests.
- Ch. 2 (Chorus 2): Two staves (treble and bass clef) with rests.

The lyrics for the Double Bass part are:

cause, If bet - - - ter means the loss of wealth for both the state and we.

9. Finale – Double Chorus & Principals

G

♩ = 40

Ct. *pesante*
f

Sax. *pesante*
f

Euph. *pesante*
f

Bsn. *cantabile*
f

D. S.

Ch. 1
We know a - bout the trade in slaves; It robs the black man of all
We know.

Ch. 2
Well so.
In sla - ve - ry our ri - ches flow, Our wealth makes

9. Finale – Double Chorus & Principals

135

Ct.

Sax.

Euph.

Bsn.

D. S.

tenor tom

p

li - ber - ty, Of pride, of self - es - teem, and fi - nal - ly of

Ch. 1

We know.

Well so.

Ch. 2

Bri - tain great on land and sea; We need these things to keep our li - ber - ty, Then you must

///

Allegro

139

Ct. *f ritmico*

Sax. *f ritmico*

Euph. *f ritmico*

Bsn. *f ritmico*

D. S. *f ritmico* cowbell

Ch. 1

Ch. 2

life. And that is how an Eng - lish-man in trade be-haves;

know. Then you must know it's ho - nour-a-ble to trade in slaves. The need to show the flag on dis - tant shores,

9. Finale – Double Chorus & Principals

The musical score is arranged in a system with the following parts from top to bottom:

- Ct.** (Trumpet): Treble clef, key signature of two sharps (F# and C#). Measures 144-148.
- Sax.** (Saxophone): Treble clef, key signature of two sharps. Measures 144-148.
- Euph.** (Euphonium): Treble clef, key signature of two sharps. Measures 144-148.
- Bsn.** (Baritone): Bass clef, key signature of two sharps. Measures 144-148.
- D. S.** (Drum Set): Percussion clef. Measures 144-148.
- De L.** (Double Bass): Treble clef, key signature of one sharp (F#). Measures 144-148.
- Bern.** (Bassoon): Bass clef, key signature of one sharp. Measures 144-148.
- Ch. 1** (Chorus 1): Treble and Bass clefs, key signature of one sharp. Includes lyrics: "Your tra - ding stan-dard flouts all hu - man laws, The lives of black men trem - bling in your claws, Like Re - gret - ful - ly out - weighs a bet - ter cause, If".
- Ch. 2** (Chorus 2): Treble and Bass clefs, key signature of one sharp. Includes lyrics: "Re - gret - ful - ly out - weighs a bet - ter cause, If".

Measures 144-148 are indicated at the start of each staff. The score concludes with a double bar line and repeat sign.

molto rit. **Adagio**

149

Ct. *ff*

Sax. *ff*

Euph. *molto rit.* *ff*

Bsn. *ff*

D. S. *ff*

Ccc.

Duch.

De L.

Bern.

coins in pitch and toss, Dis-ho-nour all Great Bri-tain's name. Then all of you must

Ch. 1 *ff*

Then all of you must

Ch. 2 *ff*

bet-ter means the loss of wealth for both the state and we. Then all of you must

9. Finale – Double Chorus & Principals

attacca

154

Ct.

Sax.

Euph.

Bsn.

D. S.

Cec.

Duch.

De L.

Bern.

Ch. 1

Ch. 2

Acc.

D.B.

know, _____ It's hor-ri - ble, _____ des - pi - ca - ble This trade, This trade in slaves.

know, _____

know, It's ho - nou - ra - ble, _____ ex - pli - ca - ble, _____ This trade in slaves.

Allegro assai (Quartet)

159

D. S.

Cec. *159*
Now lis - ten all, _____ We'll tell you what, _____

Duch. *159*
Come ga - ther round. _____ What we have

De L. *159*
Now lis - ten all, _____ We'll tell you what, _____

Bern. *159*
Now lis - ten all, _____ We'll tell you what, _____

Acc.

D.B.

Detailed description: This page contains a musical score for a quartet. The title is 'Allegro assai (Quartet)' and the page number is 147. The score is for measures 159-162. The vocal parts are for Soprano (D. S.), Contralto (Cec.), Alto (Duch.), and Tenor (Bern.). The piano accompaniment consists of Accordion (Acc.) and Double Bass (D.B.). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The vocal parts have lyrics: 'Now lis - ten all, _____ We'll tell you what, _____'. The Alto part has lyrics: 'Come ga - ther round. _____ What we have'. The piano parts are mostly rests.

9. Finale – Double Chorus & Principals

163

D. S.

Cec.

Duch.

De L.

Bern.

Acc.

D.B.

We know the ways of the Neg-ro na-tion, We'll ex - plain the si - tu - a-tion.

found. _____ We know the ways _____ of the Neg-ro na-tion, We'll ex - plain the si - tu - a-tion.

We know the ways _____ of the Neg-ro na-tion, We'll ex - plain the si - tu - a-tion.

We know the ways _____ of the Neg-ro na-tion, We'll ex - plain the si - tu - a-tion.

9. Finale – Double Chorus & Principals

182

Bsn.

D. S.

Ccc. *mp*

Duch.

De L.

Bern.

Acc.

D.B. *p*

spent, These truths are all self - e - vi - dent.

I love the song of the

M M M M M m m m m m M M M M M M *p*

9. Finale – Double Chorus & Principals

198

Ct.

Euph.

Bsn.

D. S.

Wilb.

Cec.

Duch.

De L.

Bern.

Acc.

D.B.

p

mf

mp

mp

mp

spent, These truths are all self - e - - - vi - dent. I love those nights on the

spent, These truths are all self - e - - - vi - dent. Dar - - - kies'

e - ver heard; The stars, ci-gars, mag - no - lia too, The Dar-kies dance for me and you. Dar - - - kies'

spent, These truths are all self - e - - - vi - dent. Dar - - - kies'

M M M M M m m m m m M M M M M M

Detailed description: This is a page of a musical score for a double chorus and principals. It features ten staves: Ctr. (Ct.), Euph., Bsn., D. S. (Drum Set), Wilb. (Waltz Bass), Cec. (Cello), Duch. (Double Bass), De L. (Double Bass), Bern. (Bassoon), and Acc. (Acoustic Guitar). The score is in 4/4 time with a key signature of three flats (B-flat major or D-flat minor). The music begins at measure 198. The brass instruments (Ct., Euph., Bsn.) have rests. The D. S. part features a rhythmic pattern of eighth notes. The woodwinds (Wilb., Bern.) have rests. The strings (Cec., Duch., De L.) and guitar (Acc.) play a melodic line. The lyrics are: "spent, These truths are all self - e - - - vi - dent. I love those nights on the" (Cec.), "spent, These truths are all self - e - - - vi - dent. Dar - - - kies'" (Duch.), "e - ver heard; The stars, ci-gars, mag - no - lia too, The Dar-kies dance for me and you. Dar - - - kies'" (De L.), and "spent, These truths are all self - e - - - vi - dent. Dar - - - kies'" (Bern.). The guitar part includes fingerings: M M M M M, m m m m m, M M M M M. Dynamics include *p*, *mf*, and *mp*. The page number 198 is written above the first staff.

9. Finale – Double Chorus & Principals

J

204

Ct. *f*

Sax.

Euph. *f*

Bsn. *sfz* *f*

D. S.

Willb. *ff*
8
No! You can't be-lieve this pack of lies. I'll tell you o-ther-wise.

Cec. wi-

Duch. li-

De L. li-

Bern. li-

Acc. *f*
M

D.B. *sfz*

9. Finale – Double Chorus & Principals

210

Ct.

Sax.

Euph. *cantabile*

Bsn. *f*

D. S. *f* *press*

Wilb. *f*

Acc. *f* M M M

D.B. *f* *arco*

I know the truth of the Ne-gro's sta-tion; I'll ex-plain the si-tu-a-tion: They know the sting of the

9. Finale – Double Chorus & Principals

216

Ct.

Sax.

Bsn.

D. S.

Wilb.

Acc.

D.B.

rope and lash, The mas-ter cal-ling out, "You nig - ger trash!" The pains, the chains, a hu - man zoo

m m m m m M M M m m m m m d d d d d

K

221

Ct.

Sax.

Bsn.

D. S.

Wilb.

Acc.

D.B.

Of Neg - roes in the auc - - - tion, too. Yes, their

mf

mf

mf

M M M m m m m m M M M



224

Sax.

Bsn.

D. S.

Wilb.

Ch. 2

A/B

T/A/B

Vln.

D.B.

lives are ea - - - sy spent, We think these truths are self -

M M M M M M M M M m m m m m

Detailed description: This page of a musical score, numbered 157, is for the 9th movement, 'Finale – Double Chorus & Principals'. It features a double chorus and principal parts for various instruments. The score is in a key with two flats (B-flat major or D-flat minor) and a common time signature. The instruments listed are Saxophone, Bassoon, Double Bass, Woodbass, Clarinet 2, Alto/Bassoon, Trumpet/Acorn/Bass, Violin, and Double Bass. The woodbass part includes the lyrics: 'lives are ea - - - sy spent, We think these truths are self -'. The Alto/Bassoon part has dynamic markings: 'M M M M M' in the first measure, 'M M M' in the second, 'M M M M M' in the third, and 'm m m m m' in the fourth. The Saxophone and Bassoon parts have a melodic line starting at measure 224. The Double Bass part has a simple bass line. The Trumpet/Acorn/Bass and Violin parts are currently silent.

Vivace

234

Ct. *dim.* *rall.*

Sax. *dim.* *rall.*

Euph.

Bsn. *dim.*

D. S. *dim.* *dim.* (becoming self-conscious) *rall.* *rall.* (looks around in silence) *pp*

Wilb. spent In toil and fear in - tran - si - gent?

Ch. 2

A/Bfo *dim.* *rall.*

T
A
B

Vln.

D.B. *dim.* *pp* Pizz.

9. Finale – Double Chorus & Principals

Wilberforce realizes everyone is listening to him. He begins to see that it is he who must take the lead: "Now if you care then follow me, I'll tell you what will be.

Musical score for measures 239-246. The score includes parts for Ct., Sax., Euph., Bsn., D. S., Vln., and D.B. The Bsn. part begins with a *pp* dynamic marking. The Vln. part begins with a *p* dynamic marking. The D. S. part features a rhythmic pattern of eighth and sixteenth notes.

Before the people of this nation, I pledge myself to right this situation.

247

Ct.

Sax.

Euph.

Bsn.

D. S.

Bjo

Barb.

Vln.

D.B.

cresc. poco a poco

p

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

9. Finale – Double Chorus & Principals

The views of all I'll represent." (Murmurs of approval).

"The slavers' strength and Interest will be repressed."

L

The musical score is arranged in a system of staves. From top to bottom, the instruments are:

- Ct.** (Trumpet): Starts at measure 254 with a *p* dynamic, playing a melodic line that ends with a *mf* dynamic.
- Sax.** (Saxophone): Starts at measure 254 with a *cresc. poco a poco* marking, playing a melodic line.
- Euph.** (Euphonium): Starts at measure 254 with a *p* dynamic, playing a melodic line.
- Bsn.** (Bassoon): Starts at measure 254, playing a melodic line.
- D. S.** (Drum Set): Starts at measure 254, playing a rhythmic pattern with accents (>).
- Bjo** (Björns): A grand staff with Treble and Bass clefs, mostly silent.
- Barb.** (Baritone): A grand staff with Treble and Bass clefs, mostly silent.
- Vln.** (Violin): Starts at measure 254, mostly silent, with a *Pizz. f* marking in measure 260.
- D.B.** (Double Bass): Starts at measure 254, playing a melodic line.

"We'll make the black man proud and free. Do you agree?"

(Cries of "Yes!" ----- Chorus 2, Cecilia, Duchess, De Lisle, and Bernard exeunt)

The musical score consists of the following parts:

- Ct. (Clarinet):** Melodic line starting at measure 261 with dynamics *cresc. poco a poco*, *f*, and *ff*.
- Sax. (Saxophone):** Accompaniment with rests and rhythmic patterns.
- Euph. (Euphonium):** Accompaniment with rests and rhythmic patterns.
- Bsn. (Bassoon):** Accompaniment with rests and rhythmic patterns.
- D. S. (Drums):** Percussive accompaniment with rhythmic patterns.
- Bjo (Trumpet):** Part with rests.
- Barb. (Baritone):** Part with rests.
- Vln. (Violin):** Part with rests.
- D.B. (Double Bass):** Accompaniment with rests and rhythmic patterns.

9. Finale – Double Chorus & Principals

più mosso

268 *pp subito*

268 *pp subito*

268 *pp subito*

268 *pp subito*

268 ride bell

268 *pp subito*

268 5th string tuned to E SL

268 *pp*

268 *pp*

268 *arco pp*

268 *pp subito*

There is a man called Wil -

9. Finale – Double Chorus & Principals

274

Sax.

Euph.

Bsn.

D. S.

Bjo

Barb.

Pitt

Clark.

Sharp

Ch. 1

Acc.

Vln.

D.B.

— liam Wil-ber - force, He be-lieves there is a bet - ter world of course.

SL

SL

9. Finale – Double Chorus & Principals

Musical score for measures 280-287. The score includes parts for Saxophone, Euphonium, Bassoon, Drums (D. S.), Bjo (Bansuri), Baritone, Piano (Pitt), Violin (Vln), and Double Bass (D.B.).

Sax. *mf*

Euph. *mf*

Bsn. *mf*

D. S. *mf*, rim >

Bjo *mf*, SL

Barb. *mf*

Pitt

Vln. *mf*

D.B. *mf*

Wil - liam Wil-ber - force, _____ if he can, _____ He will fight for the e - qua - li - ty of man.

9. Finale – Double Chorus & Principals

M

287

Ct. *f*

Sax. *f*

Euph. *f*

Bsn. *f*

D. S. rim >

Bjo SL *f*

Barb.

Pitt

Clark

Sharp

Ch. I

Vln.

D.B. *f* arco *mf* Pizz.

Wil - liam Wil-ber - force, if he, if he can he'll fight,

Wil - liam Wil-ber - force, if he can, He will

Wil - liam Wil-ber - force, if he can, He will

Wil - liam Wil-ber - force, if he, if he can he'll fight,

9. Finale – Double Chorus & Principals

293

Ct.

Sax. *dim.* *p*

Euph. *dim.* *p*

Bsn. *dim.* *p*

D. S. *dim.* *p* HH

Bjo *dim.* *p* SL H

Barb.

Pitt fight for the e - qua - li - ty of man. This ve - - - ry man now shows us that he cares;

Clark fight for the e - qua - li - ty of man.

Sharp fight for the e - qua - li - ty of man.

Ch. I fight for the e - qua - li - ty of man.

Acc. *subito ff* M

Vln. *dim.* *p*

D.B. *dim.* *p*

9. Finale – Double Chorus & Principals

299

Ct.

Sax.

Euph.

Bsn.

D. S.

Bjo

SL

H

SL

H

Barb.

Wilb.

Pitt

He has ta - - - ken up po - li - - ti - cal af - fairs. Wil - liam

Clark.

Sharp

Ch. 1

Acc.

Vln.

mf

D.B.

9. Finale – Double Chorus & Principals

305

Ct.

Sax.

Euph.

Bsn.

D. S.

Bjo

Wilb.

Pitt

Wl-ber - force _____ watch and see, _____ He won't rest un-til he's bro - - - ken sla-ve - ry. _____

Vln.

D.B.

9. Finale – Double Chorus & Principals

N

Ct. *f*
 Sax. *f*
 Euph. *f*
 Bsn. *f*
 D. S. *f* rim >
 Bjo. *f* SL
 Barb. *f*
 Wilb. *f*
 Pitt. *f*
 Clark. *f*
 Sharp. *f*
 Ch. 1 *f*
 Vln. *f*
 D.B. *f* arco *f* Pizz. *mf*

Wil - liam Wil-ber - force, watch and see,
 Wil - liam Wil-ber - force, watch and see, watch and see, He
 Wil - liam Wil-ber - force, watch and see, he

9. Finale – Double Chorus & Principals

322

Ct.

Sax.

Euph.

Bsn.

D. S.

Bjo

Barb.

Wilb.

Pitt

Clark.

Sharp

Ch. I

Acc.

Vln.

D.B.

dis-tin-guished past, I have mea-ning in my mea-gre life at last.

SL

SL

SL

9. Finale – Double Chorus & Principals

328

Ct. *mf*

Sax. *mf*

Euph.

Bsn. *mf*

D. S. *mf* rim >

Bjo *mf* SL

Barb.

Wilb. 8 So I pledge to you, stand or fall, I'll make changes that will mat -

Pitt

Clark. 328

Sharp 328

Ch. 1 328

Acc. 328

Vln. 328

D.B. 328

9. Finale – Double Chorus & Principals

O

334

Ct. *f*

Sax. *f*

Euph. *f*

Bsn. *f*

D. S. *f*

Bjo *f*

Barb. *f*
Wil - liam Wil - ber - force, stand or

Wilb. *f*
ter to us all.

Pitt *f*
Wil - liam Wil - ber - force, stand or

Clark *f*
Wil - liam Wil - ber - force, stand or

Sharp *f*
Wil - liam Wil - ber - force, stand or
Wil - liam Wil - ber - force, stand or
Wil - liam Wil - ber - force, stand or

Ch. I *f*
Wil - liam Wil - ber - force, stand or

Acc.

Vln. *f*

D.B. *f*
arco

9. Finale – Double Chorus & Principals

339

Ct. *cresc.*

Sax. *cresc.*

Euph. *cresc.*

Bsn. *cresc.*

D. S. *cresc.*

Bjo

Barb. *cresc.*
fall, _____ He'll make chan - ges that will mat - _____ ter to us all. _____

Wilb.

Pitt *cresc.*
stand or fall, He'll make _____ chan - ges that will mat - _____ ter to us all. _____

Clark *cresc.*
fall, _____ He'll make chan - ges that will mat - _____ ter to us all. _____

Sharp *cresc.*
stand or fall, He'll make _____ chan - ges that will mat - _____ ter to us all. _____
fall, _____ He'll make chan - ges that will mat - _____ ter to us all. _____

Ch. 1 *cresc.*
stand or fall, He'll make _____ chan - ges that will mat - _____ ter to us all. _____

Acc.

Vln. *cresc.*
Pizz. *ff*

D.B. *cresc.*
Pizz.

9. Finale – Double Chorus & Principals

This musical score page, numbered 179, is for the '9. Finale – Double Chorus & Principals'. It features a variety of instruments and vocal parts, all starting at measure 357. The instruments include Clarinet (Ct.), Saxophone (Sax.), Euphonium (Euph.), Bassoon (Bsn.), Double Bass (D. S.), Bjo (Björns), Baritone (Barb.), Viola (Wilb.), Cello (Pitt), Contrabass (Clark), Bassoon (Sharp), Chorus 1 (Ch. 1), Accordion (Acc.), Violin (Vln.), and Double Bass (D.B.). The score is written in a key signature of one sharp (F#) and a common time signature. The music is characterized by a strong dynamic of fortissimo (fff) and includes several long, sustained notes with fermatas. The vocal parts (Wilb., Pitt, Clark, Sharp, Ch. 1) are marked with 'All.' and have long horizontal lines indicating sustained notes. The Bjo part includes guitar tablature. The D.B. part has a double bass clef and a key signature change to one flat (Bb) at the end of the piece.

Act Two – 10. Chorus

Words: Steve Davis

Wilberforce and Supporters - "Once I stood alone"

Music: Derek B Scott

Alla marcia

$\bullet = 98$

p

pp

p

pp

p

Once I stood a-lone, I stood a-lone, I was a rock, a sigh, a moan. Then we were (entering) *p*

Then we were

pp

p

A

Ct. *p* *mp* *sf*

Sax. *mp cantabile* *mf* *sfp*

Euph. *p* *mp* *sf*

Bsn. *p* *mp* *sf*

D. S. *p* *mp* *sf*

Wilb. *mf* *p*

Clark. *mf* *p*

Sharp. *mf* *p*

Ch. (entering) *mf* *p*

Acc.

Vln. *sf*

D.B. *arco* *sf*

The more we are, the grea - ter our re-doubt, A lone - ly whis-per has be-come a

10. Chorus – Wilberforce & Supporters

B

The musical score is arranged in a system with the following parts from top to bottom:

- Ct.** (Trumpet): Treble clef, key signature of one sharp (F#), starting at measure 24 with a dynamic of *f*.
- Sax.** (Saxophone): Treble clef, key signature of one sharp (F#), starting at measure 24 with a dynamic of *f*.
- Euph.** (Euphonium): Treble clef, key signature of one flat (Bb), starting at measure 24 with a dynamic of *f*. From measure 25, it plays a melodic line marked *cantabile* and *p*.
- Bsn.** (Baritone Saxophone): Bass clef, key signature of one flat (Bb), starting at measure 24 with a dynamic of *f*. From measure 25, it plays a melodic line marked *p*.
- D. S.** (Drum Set): Indicated by a double bar line with a vertical line through it.
- Wilb.** (Wilberforce): Treble clef, key signature of one flat (Bb), starting at measure 24 with a dynamic of *f*. Lyrics: "shout! We had a thought, the thought be-came a theme, We thought a - gain, we learned to". Dynamics change to *p* at measure 25 and *mp* at measure 28.
- Clark.** (Clark): Bass clef, key signature of one flat (Bb), starting at measure 24 with a dynamic of *f*. Lyrics: "shout! We had a thought, the thought be-came a theme, We thought a - gain, we learned to". Dynamics change to *p* at measure 25 and *mp* at measure 28.
- Sharp** (Sharp): Bass clef, key signature of one flat (Bb), starting at measure 24 with a dynamic of *f*. Lyrics: "shout! We had a thought, the thought be-came a theme, We thought a - gain, we learned to". Dynamics change to *p* at measure 25 and *mp* at measure 28.
- Ch.** (Chorus): Treble clef, key signature of one flat (Bb), starting at measure 24 with a dynamic of *f*. Lyrics: "shout! We had a thought, the thought be-came a theme, We thought a - gain, we learned to". Dynamics change to *p* at measure 25 and *mp* at measure 28.
- Ch.** (Chorus): Bass clef, key signature of one flat (Bb), starting at measure 24 with a dynamic of *f*. Lyrics: "shout! We had a thought, the thought be-came a theme, We thought a - gain, we learned to". Dynamics change to *p* at measure 25 and *mp* at measure 28.
- Acc.** (Accompaniment): Treble and Bass clefs, key signature of one flat (Bb). The bass line features a rhythmic pattern of eighth notes. Dynamics include *f* and *p*. A note indicates "*p* L.H. chords only (lowest reeds)".
- Vln.** (Violin): Treble clef, key signature of one flat (Bb), starting at measure 24 with a dynamic of *f*.
- D.B.** (Double Bass): Bass clef, key signature of one flat (Bb), starting at measure 24 with a dynamic of *f*. A note indicates "Pizz." (pizzicato) at measure 25.

31

Ct.

Sax.

Euph.

Bsn.

D. S.

Wilb.

Clark.

Sharp

Ch.

Acc.

Vln.

D.B.

hope and to dream. We learned was plain:

hope and to dream. We learned to take the strain, The way now was plain:

hope and to dream. We learned to take the strain, The way now was plain:

hope and to dream. We learned We learned

hope and to dream. We learned was plain:

hope and to dream. We learned to take the strain, The way now was plain:

m m M M M M M m m m m m m M M M

arco

p

Detailed description: This is a page of a musical score for a chorus. It features ten staves of instruments and vocalists. The instruments include Clarinet (Ct.), Saxophone (Sax.), Euphonium (Euph.), Bassoon (Bsn.), Double Bass (D. S.), Trumpet (Wilb.), Clarinet in C (Clark.), Clarinet in Bb (Sharp), Chorus (Ch.), Accordion (Acc.), Violin (Vln.), and Double Bass (D.B.). The score is in 2/4 time and Bb major. It begins at measure 31. The vocal parts have lyrics: 'hope and to dream. We learned was plain:'. The instrumental parts include dynamics like *mp* and *p*, and articulation like accents. The accordion part shows a sequence of chords: m, m, M, M, M, M, M, m, m, m, m, m, m, M, M, M.

10. Chorus – Wilberforce & Supporters

C

The musical score is arranged for the following parts: Ct., Sax., Euph., Bsn., D. S., Wilb., Clark., Sharp., Ch., Acc., Vln., and D.B. The score begins at measure 37. The key signature is one flat (B-flat major or D minor). The time signature is common time (C). The score includes dynamic markings such as *cresc.*, *mf*, and *f*. The vocal parts (Wilb., Clark., Sharp., Ch.) have lyrics: "This was our plan, To try if we can. Show man can do". The woodwind and brass parts feature various rhythmic patterns, including triplets and sixteenth notes. The string parts (Vln., D.B.) provide harmonic support, with the double bass part marked *arco* and *mf*. A rehearsal mark 'C' is placed above the score at the beginning of the final measure shown.

10. Chorus – Wilberforce & Supporters

D

The musical score is arranged in a standard orchestral format. At the top, a box labeled 'D' indicates the key signature. The instruments and vocalists are listed on the left side of the page: Ct. (Cornet), Sax. (Saxophone), Euph. (Euphonium), Bsn. (Bassoon), D. S. (Drum Set), Wilb. (Wilberforce), Clark. (Clark), Sharp (Sharp), Ch. (Chorus), Acc. (Acoustic), Vln. (Violin), and D.B. (Double Bass). The score begins at measure 49. The woodwinds (Ct., Sax., Euph., Bsn.) and D.S. play a rhythmic pattern of eighth notes, with a dynamic marking of *f*. The vocalists (Wilb., Clark., Sharp, Ch.) sing the lyrics: "We had a goal now, This was our cause; Or would not Those who shirked pain, Or would not". The accompaniment (Acc.) features a bass line with a dynamic marking of *f* and a treble line with chords and triplets. The strings (Vln., D.B.) provide a harmonic foundation with a dynamic marking of *f*.

The scene may remain the same as for Act One (with the decorations removed) or be transferred to the neighbourhood of Wilberforce's London home (Clapham).

(Wilberforce, Sharp, Clarkson, Price, Huggett, and Jenkins are front stage. The others divide into groups and adopt attitudes of conversation.)

Wilb.: The Lords will reject the Bill, won't they, Clarkson?

Clark.: *(Reassuringly)* We've discussed this a score of times; you have a safe majority.

Wilb.: We may have made a mistake—what do you think, Sharp?

Sharp: We're home and dry.

Wilb.: Then why are they taking so long?

Clark.: They're taking no longer than usual. Do please remain calm.

Wilb.: After twenty-five years of campaigning, I find it impossible to believe this day will change anything.

Huggett: It will. The old ideas are crumbling; people will look upon 1807 as the start of a more enlightened era.

Clark.: You're right, Huggett; this is the first blow for freedom—a bill to abolish the slave trade; and it was all due to Wilberforce.

Wilb.: Utter rubbish! This Bill is the work of all of us.

Clark.: No, Wilberforce, it was you. We've worked, I'll grant you, but you inspired us and everyone who worked for the cause.

Jenkins: We now have to tackle slavery itself. The trade is only part—

Sharp: Come, come, Jenkins, let us take our fences one at a time!

Wilb.: Quite right, the abolition of slavery is another matter entirely. But if, today, we succeed in getting the trade in slaves abolished, then Britain—as the largest single trading nation—will have struck a body blow at slavery itself.

Price: Correct. Without a continual supply of slaves, the whole system must collapse. I give it three years.

Wilb.: I'm afraid I disagree with your prediction, Price. Can't you see that the slave population can be maintained in the Indies by natural increase?

Price: But slaves die continually; the trade has to replace them.

Wilb.: That's because it's cheaper to buy a slave than to provide better living conditions. Now the owners will improve conditions and keep them alive long enough to breed their own supply of slaves.

Clark.: Nonsense, slave owners will never improve conditions—they never did before!

Wilb.: They never needed to before!

Hugg.: Besides, if the case is as you state, surely we've still achieved our goal? The living conditions of the slaves will improve, thus rendering the abolition of slavery unnecessary.

Wilb.: No! No!

(Everyone on stage begins to take notice and gather round.)

You are talking and thinking like a planter. Oh, I despair for the cause! Yes, indeed, the trade was wrong. We hope with God's good grace to see it removed today.

(Here! Here! etc.)

But that is only a beginning. Slavery itself is wrong; it is iniquitous and evil. No matter how a man may benefit materially, he has no human dignity, he cannot call himself a man, while he is a slave!

Hugg.: I only meant that—

Wilb.: I don't care what you only meant, Huggett; slavery must be abolished. The planters will do anything, offer anything to keep their slaves.

(Speaking deliberately) If you compromise with them, see their point at all, then you will not abolish slavery. And if you don't abolish it, if you tolerate it, then I say to you that you are as sinful as they are!

(Cheers and applause. Onlookers return to previous positions during the succeeding dialogue.)

Clark.: I wonder what Pitt would think about all of this?

Sharp: He was much in favour of the cause.

Price: He was a great loss to the nation.

Sharp: To which he sacrificed his life as much as any soldier.

Wilb.: True. It was the war that killed him. Just before he died, he gave Napoleon ten years—we've still got seven to go.

Sharp: Perhaps Pitt was wrong.

Wilb.: No, Sharp, Pitt was never wrong. If he said the war would end in 1815, it will end in 1815.

Hugg.: *(Still a little sulky at their recent crossed words)* If he was never wrong, how was it that you fell out with him?

Clark.: Why, sir!

Wilb.: *(In conciliatory mood)* No, Clarkson, young Huggett has a perfect right to ask, but I'm blessed if I can give an answer! We were both younger then, the revolution had started in France, and every trivial matter seemed important. I failed to support him in Parliament over some such triviality. But I miss him—especially since I know he never forgave me for deserting him. *(Becoming reflective)* You know, sometimes, when I'm half asleep, I imagine he's still standing at my side *(laughs)* giving me advice. He was always advising me, you know. In fact, it was he and Barbara who principally talked me into entering politics.

(Enter Barbara, right.)

Clark.: Here comes your wife now.

Wilb.: Ah, Barbara, I trust you have news of the progress of the debate?

Barb.: It's a little confusing at the moment, but your friends in the Lords assure me it's going well.

Sharp: Excellent!

Barb.: I wonder if I might have a quiet word with my husband, if I'm not interrupting?

Clark.: By all means, ma'am.

(Barbara brings Wilberforce forward. Lights dimmed on everyone else as they quietly cease movement.)

Barb.: You've been tiring yourself again, haven't you?

Wilb.: We were having a discussion, nothing more.

Barb.: William, you'll make yourself ill again; you nearly died when you started this campaign, and you don't want to repeat the process now you've finished it.

Wilb.: My dear, I'm an old man.

Barb.: Ridiculous! You're forty-eight.

Wilb.: Pitt died at forty.

Barb.: Through overwork.

Wilb.: But the campaign is nearly at an end.

Barb.: It's been nearly finished for the last twenty years! I know there's an important Bill today, but what's next?

Wilb.: We must continue to attack slavery.

Barb.: Please, for my sake, stop now before you kill yourself. You're my husband; I want to see you from time to time. You've given slavery twenty-odd years of your life; perhaps you can spare me a few.

Wilb.: But my dear—

Barb.: Do you still love me, William?

Wilb.: I... oh, Barbara, you're right, I have ignored you. You've helped me, supported me, and stayed with me in good and bad times. You and Pitt have meant more to me than anyone—and I've hurt and ignored you both. But it's always easy to ignore a person you love—we even quarrelled about my distant moods when we first met in Cambridge, do you remember?

Barb.: We were happy then, before the cause interfered.

Wilb.: All I remember was my loneliness, and seeing you for the first time.

(Wilberforce and Barbara lit front stage. Huggett disappears in the darkness, to reappear after the duet with news of the debate. All others remain motionless and silent.)

11. Duet – (Wilberforce, Barbara)

"Lonely People"

Words: Steve Davis

Music: Derek B Scott

Moderato $\bullet = 108$

The musical score is arranged for the following instruments and voices:

- Euphonium:** Treble clef, 4/4 time, rests throughout.
- Bassoon:** Bass clef, 4/4 time, rests throughout.
- Drum Set:** Percussion clef, 4/4 time, rests throughout.
- Banjo:** Treble clef, 4/4 time, playing a rhythmic pattern of eighth notes. Includes guitar tablature below the staff with fret numbers (2, 2, 2, 2) and a dynamic marking of *p*.
- Barbara:** Treble clef, 4/4 time, rests throughout.
- Wilberforce:** Treble clef, 4/4 time, rests in the first two measures, then enters with the lyrics "It was ea - sy," in the third measure. Dynamic marking is *mp*.
- Accordion:** Treble and Bass clefs, 4/4 time, rests throughout.
- Double Bass:** Bass clef, 4/4 time, playing a rhythmic pattern of eighth notes. Includes a dynamic marking of *mp* and a *Pizz.* (pizzicato) instruction.

Bjo

5

TAB

Wilb.

8

it was true, I lost my self - pos - se - sion, I

D.B.

Bjo

9

TAB

Wilb.

8

shou- ted a- loud, Got lost in the crowd. Why should I be

D.B.

p

mp

13

Bjo

13

TAB

1 2 1 2 1 2 2 2 2 2 4 3 4 3 4 3 5 5 5 5 5 5

Wilb.

8

loved by you? Would you e - ver no - tice me?

D.B.

17

Euph.

p *cresc.* *mp*

Bsn.

p *cresc.* *mp*

Bjo

17

TAB

6 5 6 5 6 6 7 6 7 6 6 4 6 4 6 9 7 9 8 6 8 4 5 4 5 4 6 7 6 7 6 7 6 4 4 4 4 6 7 6 6 6 6 6

Wilb.

8

I was out-stan-ding at not com-man-ding, I had suc-ces-ses with what dis-tres-ses! We are

D.B.

A

Euph. *mf*

Bsn. *mf* *f*

D. S. *mp* brush in L.H.

Bjo *mf*

Barb. *mf*
On - ly peo - ple, in a world for one,

Wilb. *f*
On - ly peo - ple, Li-ving on-ly in a world for one,

Acc. *mp*
M M M M m m M M m m m m

D.B. *mf*

25

Bsn.

D. S.

Barb.

Wilb.

Acc.

D.B.

Lone - ly peo - ple,

Lone - ly peo - ple, Ne - ver know-ing we could need some-bo - dy;

M M M M m m m m M M d d

29

Bsn.

D. S.

Barb.

Wilb.

Acc.

D.B.

When at last I found you, then I knew

When at last I found you, then I knew That my one was two, We are my

m m m m M M m m 7 M M

33

Euph.

Bsn.

D. S.

Bjo

Barb.

Wilb.

Acc.

D.B.

p

p

p

on - ly peo - ple.

on - - - ly peo - ple.

7 7 7 7 M M M

TAB

6 5 6 5 6 5 7 5 7 5 7 6 5 6 5 6 5

6 5 6 5 6 5

B

38

Euph.

Bsn.

Bjo

Barb.

D.B.

pp

p

When I met you, it is

42

Bjo

Barb.

D.B.

true, I lost my self - pos - se - sion, I wan - ted to shout;

46

Bjo

46

TAB

0 5 5 5 5 4 4 4 4 4 1 1 1 1 1 1 1 1 1 1 1 1 0 0 1 0 1

p

Barb.

46

No-thing came out. Lon - ging to be loved by

D.B.

mp

50

Euph.

50

Bsn.

50

D. S.

50

Bjo

50

TAB

0 1 1 1 1 3 2 3 2 3 2 4 4 4 4 4 4 5 4 5 4 5 3 4 3 4 3

50

Barb.

you, I could ne - ver tell you so, I was res-pect - ful,

D.B.

p

p *cresc.*

p *cresc.*

p

C

54

Euph. *mp* *mf*

Bsn. *mp* *mf* *f*

D. S. *mp*

Bjo

54

TAB

5 6 5 6 5 6 5 3 5 3 5 3 8 6 8 7 5 7

6 6 5 6 5 6 3 3 3 3 5 6 5 5 5 5

Barb. *f*

al-ways cor-rect till I had to show you, you had to know that we are On - ly

54

Acc. *mp* M M M M

D.B. *mf*

58

Bsn.

D. S.

Barb.

peo - ple, Li-ving on-ly in a world for one, Lone - ly peo - ple,

Wilb.

f

On - ly peo - ple, in a world for one, Lone - ly

Acc.

M M M M m m M M m m M M M M

D.B.

63

Bsn.

D. S.

Barb.

Ne- ver kno-wing we could need some-bo - dy; When at last I found you, then I

Wilb.

peo - ple, When at last I found you, then I

Acc.

m m m m M M d d m m m m m m M M

D.B.

11. Duet – (Wilberforce, Barbara)

67

Bsn.

D. S.

Barb.

Wilb.

Acc.

D.B.

knew That my one was two, We are my on - - - ly peo - ple.

knew I was out - stan - ding at not com - man - ding, You were res - pect - ful,

m m 7 M M

71

Euph.

Bsn.

D. S.

Barb.

Wilb.

Acc.

D.B.

I had to show you, you had to know that we are On - ly peo - ple,

al - ways cor - rect. On - ly peo - ple,

D

f *ff* *mf* *ff* *mf* *ff* *f*

M M M M M M M M

75

Euph.

Bsn.

D. S.

Barb.

Wilb.

Acc.

D.B.

Li-ving on - ly in a world for one, Lone - ly peo - ple,

Li-ving on - ly in a world for one, Lone - ly peo - ple,

m m M M m m m m M M M M M M M M

Detailed description: This is a musical score for a duet. It consists of seven staves. The top two staves are for Euphonium (Euph.) and Bassoon (Bsn.), both in treble clef with a key signature of three flats. The third staff is for Drum Set (D. S.) in a 2/4 time signature. The fourth and fifth staves are for vocalists Barbara (Barb.) and Wilberforce (Wilb.), both in treble clef with a key signature of three flats. The sixth staff is for Accordion (Acc.) in a grand staff (treble and bass clefs) with a key signature of three flats. The seventh staff is for Double Bass (D.B.) in bass clef with a key signature of three flats. The score is marked with a rehearsal mark '75' at the beginning of each staff. The lyrics 'Li-ving on - ly in a world for one, Lone - ly peo - ple,' are written below the vocal staves. The accordion part includes dynamic markings 'm m' and 'M M'.

79

Euph.

Bsn.

D. S.

Barb.

Wilb.

Acc.

D.B.

Ne-ver kno-wing we could need some-bo - dy; When at last I found you, then I

Ne-ver kno-wing we could need some-bo - dy; When at last I found you, then I

m m m m M M d d m m m m M M

Detailed description: This is a page of a musical score for a duet. It features seven staves: Euphonium (Euph.), Bassoon (Bsn.), Drum Set (D. S.), Baritone (Barb.), Wilberforce (Wilb.), Accordion (Acc.), and Double Bass (D.B.). The music is in a key with three flats (B-flat, E-flat, A-flat) and a common time signature. The score begins at measure 79. The Euphonium and Bassoon parts have melodic lines with slurs. The Drum Set part consists of a rhythmic pattern of eighth notes. The Baritone and Wilberforce parts have vocal lines with lyrics: "Ne-ver kno-wing we could need some-bo - dy; When at last I found you, then I". The Accordion part has a complex rhythmic accompaniment with dynamic markings (m, M, d) and articulation (accents). The Double Bass part has a steady bass line.

83

Euph.

Bsn.

D. S.

Barb.

Wilb.

Acc.

D.B.

knew That my one was two, We are my on - ly peo - ple.

knew We are my on - - - ly peo - ple.

m m 7 M M 7 7 7 7 M M M

Detailed description: This is a page of a musical score for a duet. It features seven staves: Euphonium (Euph.), Bassoon (Bsn.), Double Bass (D.S.), Barbara (Barb.), Wilberforce (Wilb.), Accordion (Acc.), and Double Bass (D.B.). The music is in a key with three flats and a 4/4 time signature. The score begins at measure 83. The Euphonium and Bassoon parts have melodic lines with some rests. The Double Bass (D.S.) part has a rhythmic accompaniment with chords. The Barbara and Wilberforce parts have vocal lines with lyrics. The Accordion part has a complex accompaniment with chords and fingerings indicated. The Double Bass (D.B.) part has a bass line. The lyrics for Barbara are: "knew That my one was two, We are my on - ly peo - ple." The lyrics for Wilberforce are: "knew We are my on - - - ly peo - ple." The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

The musical score is arranged in a system with the following parts from top to bottom:

- Euph.** (Euphonium): Treble clef, starting at measure 87 with a *mf* dynamic.
- Bsn.** (Bassoon): Bass clef, starting at measure 87 with a *mf* dynamic.
- D. S.** (Drum Set): Two staves, showing a drum pattern in the second staff.
- Bjo** (Björns): Treble clef, starting at measure 87 with a *mf* dynamic. Below the staff are guitar tablature lines for strings T, A, and B.
- Acc.** (Acoustic Guitar): Treble and Bass clefs, starting at measure 87 with a *mf* dynamic.
- D.B.** (Double Bass): Bass clef, starting at measure 87 with a *mf* dynamic.

The score concludes with a double bar line and repeat signs in the final measure of each part.

(Lights up. Enter Huggett breathlessly.)

Huggett: We've done it! The slave trade is abolished!

(Reactions of joy.)

Clark.: Is it really true?

Hugg.: Yes, a clear majority!

Clark.: Do you hear that, Wilberforce? We've won!

Wilb.: *(Still stunned)* Bless my soul, so we have!

Clark.: Allow me to be the first to congratulate you.

Sharp: William, you've won a great victory!

(Cries of "Speech!")

Wilb.: Well, I ... I mean ... I don't ...

Clark.: I don't believe it: for the first time in twenty years he's stuck for something to say!

(Laughter.)

12. Chorus – (Clarkson & Chorus)

"There Is a Man"

Words: Steve Davis

Music: Derek B Scott

Allegro Vivace

The musical score is arranged in a multi-staff format. The instruments and their parts are as follows:

- Cornet:** Treble clef, key signature of two sharps (F# and C#), common time. Part begins with a *p* dynamic.
- Alto Sax:** Treble clef, key signature of two sharps. Part begins with a *p* dynamic.
- Euphonium:** Treble clef, key signature of two sharps. Part begins with a *p* dynamic.
- Bassoon:** Bass clef, key signature of two sharps. Part begins with a *p* dynamic.
- Drum Set:** Common time. Includes a *pp* dynamic and a *ride bell* pattern.
- Banjo:** Treble clef, key signature of one sharp (F#), common time. Includes a *p* dynamic, a *5th strg tuned to E* instruction, and a *SL* (slide) instruction. A guitar-style fretboard diagram is provided below the staff.
- Clarkson:** Bass clef, key signature of two sharps. Part begins with a *p* dynamic and includes the lyrics "There is".
- Chorus 1:** Treble and Bass clefs, key signature of two sharps. Part is mostly silent.
- Accordion:** Treble and Bass clefs, key signature of two sharps. Part is mostly silent.
- Violin:** Treble clef, key signature of two sharps. Part begins with a *p* dynamic and includes an *arco* instruction.
- Double Bass:** Bass clef, key signature of two sharps. Part begins with a *p* dynamic and includes a *Pizz.* (pizzicato) instruction.

6

Sax.

Euph.

Bsn.

D. S.

Bjo

Clark.

Vln.

D.B.

— a man called Wil - liam Wil-ber - force, He be-lieves there is a bet -

The musical score is for a chorus section. It features eight staves: Saxophone (Sax.), Euphonium (Euph.), Bassoon (Bsn.), Double Bass (D. S.), Banjo (Bjo), Clark (likely a vocal or soloist), Violin (Vln.), and Double Bass (D.B.). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The score begins with a measure number of 6. The saxophone part has a melodic line with some rests. The euphonium and bassoon parts provide harmonic support. The double bass part has a rhythmic pattern with 'x' marks above the notes. The banjo part has a complex rhythmic pattern with 'SL' (slide) and 'H' (hammer-on) markings. The Clark part has a melodic line with lyrics: 'a man called Wil - liam Wil-ber - force, He be-lieves there is a bet -'. The violin and double bass parts provide harmonic support for the vocal line.

12. Chorus – Clarkson & Chorus

The musical score is arranged in a system with seven staves. The instruments and their parts are as follows:

- Sax.**: Treble clef, key signature of three sharps (F#, C#, G#). Part begins with a double bar line and a fermata. Dynamics include *mf*.
- Euph.**: Treble clef, key signature of three sharps. Part begins with a double bar line and a fermata. Dynamics include *mf*.
- Bsn.**: Bass clef, key signature of three sharps. Part begins with a double bar line and a fermata. Dynamics include *mf*.
- D. S.**: Drum set part with a double bar line and a fermata. Includes a *rim >* marking.
- Bjo.**: Treble clef, key signature of three sharps. Part begins with a double bar line and a fermata. Dynamics include *mf*. Includes guitar-style fretting notation for strings T, A, and B.
- Clark.**: Bass clef, key signature of three sharps. Part begins with a double bar line and a fermata. Dynamics include *mf* and *mf*.
- Vln.**: Treble clef, key signature of three sharps. Part begins with a double bar line and a fermata. Dynamics include *mf*.
- D.B.**: Bass clef, key signature of three sharps. Part begins with a double bar line and a fermata. Dynamics include *mf*.

Lyrics: *ter world of course. Wil - liam Wil-ber - force, shows he can,*

A

The musical score is arranged in a system with the following parts from top to bottom:

- Ct.** (Trumpet): Treble clef, key signature of two sharps. Measure 17 starts with a rest, followed by a melodic line starting in measure 20 with a forte (*f*) dynamic.
- Sax.** (Saxophone): Treble clef, key signature of two sharps. Measure 17 starts with a rest, followed by a melodic line starting in measure 20 with a forte (*f*) dynamic.
- Euph.** (Euphonium): Treble clef, key signature of two sharps. Measure 17 starts with a rest, followed by a melodic line starting in measure 20 with a forte (*f*) dynamic.
- Bsn.** (Baritone): Bass clef, key signature of two sharps. Measure 17 starts with a rest, followed by a melodic line starting in measure 20 with a forte (*f*) dynamic.
- D. S.** (Drum Set): Percussion clef. Features a rhythmic pattern of eighth notes with 'x' marks above them, indicating cymbal hits.
- Bjo.** (Björns): Treble clef, key signature of two sharps. Measure 17 starts with a rest, followed by a melodic line starting in measure 20 with a forte (*f*) dynamic. Includes 'SL' (slurs) and guitar tablature below.
- Clark.** (Clarkson): Bass clef, key signature of two sharps. Measure 17 starts with a rest, followed by a melodic line starting in measure 20 with a forte (*f*) dynamic.
- Ch. 1** (Chorus): Treble and Bass clefs, key signature of two sharps. The vocal line begins in measure 20 with the lyrics: "He can fight for the e - qua - li - ty of man. Wil - liam". The dynamic is forte (*f*).
- Vln.** (Violin): Treble clef, key signature of two sharps. Measure 17 starts with a rest, followed by a melodic line starting in measure 20 with a forte (*f*) dynamic.
- D.B.** (Double Bass): Bass clef, key signature of two sharps. Measure 17 starts with a rest, followed by a melodic line starting in measure 20 with a forte (*f*) dynamic. Includes the instruction "arco".

12. Chorus – Clarkson & Chorus

This musical score is for the 12th measure of the chorus, featuring Clarkson and the Chorus. The score is written for a large ensemble and includes the following parts:

- Ct. (C trumpet):** Melodic line with accents and slurs.
- Sax. (Saxophone):** Melodic line with a slur and a *dim.* marking.
- Euph. (Euphonium):** Melodic line with a slur and a *dim.* marking.
- Bsn. (Bassoon):** Melodic line with a slur and a *dim.* marking.
- D. S. (Drum Set):** Rhythmic accompaniment with a *rim >* marking and a *dim.* marking.
- Bjo (Björns):** Rhythmic accompaniment with a *dim.* marking.
- Clark. (Clarinet):** Melodic line with a slur and a *dim.* marking.
- Ch. 1 (Chorus 1):** Vocal line with lyrics: "Wil-ber-force, shows he can, He can fight for the e - qua-".
- Vln. (Violin):** Melodic line with a slur and a *dim.* marking.
- D.B. (Double Bass):** Rhythmic accompaniment with a *Pizz.* marking and a *mf* dynamic.

The score is in 4/4 time and features a key signature of one sharp (F#). The lyrics for the chorus are: "Wil-ber-force, shows he can, He can fight for the e - qua-".

12. Chorus – Clarkson & Chorus

27

Ct. *p*

Sax. *p*

Euph. *p*

Bsn. *p*

D. S. *p* rim

Bjo

Clark.

Ch. 1

li-ty of man. This ve - ry man now shows us that he cares;

li-ty of man. This ve - ry man has shown us that he cares,

Acc. *subito ff*

Vln. *p*

D.B. *p*

12. Chorus – Clarkson & Chorus

32

Ct.

Sax.

Euph.

Bsn.

D. S.

Bjo

32

SL

He has ta ken up po - li - ti - cal af - fairs.

Ch. 1

32

He has ta - ken up po - li - ti - cal af - fairs.

Vln.

D.B.

Detailed description of the musical score: The score is for a chorus in G major (one sharp) and 4/4 time. It features a full orchestral arrangement. The woodwinds (Ct., Sax., Euph., Bsn.) play a melodic line starting at measure 32. The brass (D.S., Bjo) provides harmonic support with rhythmic patterns. The strings (Vln., D.B.) play a steady accompaniment. The vocal line (Ch. 1) enters at measure 32 with the lyrics 'He has ta ken up po - li - ti - cal af - fairs.' The score includes various musical notations such as slurs, accents, and dynamic markings like 'SL' (Sforzando) and 'D.S.' (Da Capo).

B

Ct. *mf*

Sax. *mf*

Euph.

Bsn. *mf*

D. S. *mf* rim >

Bjo *mf*

Ch. 1 *mf*

Vln.

D.B.

watch and see, He won't

Wil - liam Wil-ber - force, He won't

12. Chorus – Clarkson & Chorus

This musical score is for the 12th chorus, featuring Clarkson and the Chorus. It includes parts for Clarinet (Ct.), Saxophone (Sax.), Euphonium (Euph.), Bassoon (Bsn.), Drums (D. S.), Banjo (Bjo), Clark, Chorus 1 (Ch. 1), Violin (Vln.), and Double Bass (D.B.).

The score begins at measure 46. The key signature has two sharps (F# and C#). The time signature is 4/4. The instruments play a rhythmic accompaniment with various melodic lines. The Drums (D. S.) part includes a 'rim' accent. The Banjo (Bjo) part includes a TAB section with fret numbers: 1-1, 3-3, 5-4, 3-3, 1-1, 1-2, 2-2, 1-1.

The vocal parts (Clark and Ch. 1) have the following lyrics:

Wil-ber-force, watch and see, He won't rest un-til he's bro-

Wil-ber-force, watch and watch and see, He won't rest un-til he's bro-

The score ends at measure 50.

12. Chorus – Clarkson & Chorus

C

51

Ct.

Sax.

Euph.

Bsn.

D. S.

Bjo

Clark.

Ch. 1

Vln.

D.B.

ken sla - ve - ry. Exit

Exeunt

ken sla - ve - ry.

ff *Pizz.* *arco* *mf*

dim. poco a poco

dim. poco a poco

dim. poco a poco

dim. poco a poco

dim. poco a poco

dim. poco a poco

12. Chorus – Clarkson & Chorus

56

Ct.

Sax.

Euph.

Bsn.

D. S.

Vln.

D.B.

dim. poco a poco

p

p

p

p

p

pp

p

p

(All exeunt stage right during musical postlude. Even Wilberforce leaves the stage at this point since he requires make-up in order to age for his next appearance.)

61

Ct.

Sax.

Euph.

Bsn.

D. S.

Vln.

D.B.

pp senza rall.

pp senza rall.

ppp

pp senza rall.

(After a few moments of silence, when everyone has disappeared right, De Lisle and Bernard enter left gazing after them.)

Bernard: (*Resignedly*) There they go—look at them! Well, that's ended it now.

De Lisle: (*Surprised*) You don't sound too angry.

Bern.: It's no use crying over spilt milk, as the saying goes. I suppose we'll have to sell up with good grace and move back to England.

De L.: I suppose so.

(Enter Lady Arbuthnot and Cecilia, left.)

Ah, Lady Arbuthnot, I trust you've heard the news?

Lady A.: I have. It's a sad day, and one I never thought to see. The slave trade abolished! What next?

Bern.: Slavery itself, I should think.

Lady A.: Never, sir! The institution is the basis of the West Indian economy; and the West Indian economy is the basis of the British economy.

Cecilia: But how will we obtain slaves?

Lady A.: You must breed from your present stock.

De L.: That'll necessitate an improvement in their conditions.

Bern.: It'll cost a fortune!

Cec.: Perhaps now they'll leave us alone!

De L.: (*Sighing*) I fear this is only the beginning.

Lady A.: Well, it's up to you youngsters now. You preserve it. Praise the Lord, there are many young planters to continue the fight!

Bern.: There are many young abolitionists also!

De L.: Yes, and that toad Wilberforce is still going strong.

Lady A.: That man is a traitor to his upbringing and his class.

Bern.: (*Unguardedly*) At least he has been fair.

L. A. + C.: What?!

Bern.: I mean he's fought the campaign like a gentleman.

Lady A.: Do I take it, Bernard, that you sympathize with the man?

Bern.: Why, no, of course not; but, misguided as he is, he has worked hard for his beliefs.

Cec.: So does the Devil!

De L.: Well said.

Cec.: The question is, what can we do about him?

De L.: Yes, he is the mainspring of the whole abolition movement. With him silenced, the abolitionists would be handicapped for a generation.

Lady A.: A whole generation you can buy off and compromise with.

Bern.: A whole generation of slaves gone to the wall—sorry, just thinking aloud.

Cec.: But how do we get rid of him?

Bern.: (*Ironically*) I've got a gun.

Lady A.: Pity you haven't got a brain to go with it.

De L.: We could get a few of the boys to rough him up.

Lady A.: No! None of you understand—you don't want to create a martyr! You must find his weakness; he'll have one somewhere. Then, exploit it, work on it. Has he any skeletons in his political cupboard?

Bern.: I don't know.

Lady A.: Then find out! Find any blemishes on his private life.

Cec.: That's an excellent strategy.

De L.: I can't wait to get started!

(They all stare at Bernard.)

Bern.: Oh, er, neither can I.

Lady A.: That's the spirit. Mr Wilberforce, we're going to have our revenge.

13. Quartet – (Cecilia, Duchess, De Lisle, Bernard)

Words: Steve Davis

"Civility Goodbye"

Music: Derek B Scott

Andante ♩ = 88

The score is for a quartet with instruments and vocalists. The instruments are Cornet, Alto Sax., Euphonium, Bassoon, Drum Set, and Accordion. The vocalists are Cecilia, Duchess, De Lisle, and Bernard. The music is in 4/4 time, marked Andante with a tempo of 88 beats per minute. The key signature has one sharp (F#). The score begins with a dynamic of *p* (piano). The vocalists enter in the third measure with the lyrics: "(Pose) Just pa-ra-gons of sweet ci-vi-li-ty,". The instrumental parts feature various textures, including triplets in the Bassoon and a *pp* (pianissimo) accompaniment in the Drum Set and Accordion.

Instrumental Parts:

- Cornet:** *p* (piano)
- Alto Sax.:** *p* (piano)
- Euphonium:** *p* (piano)
- Bassoon:** *p* (piano), triplets (3)
- Drum Set:** *pp* (pianissimo)
- Accordion:** *pp* (pianissimo), M (Middle register)

Vocal Parts:

- Cecilia:** (Pose) Just pa-ra-gons of sweet ci-vi-li-ty,
- Duchess:** (Pose) Just pa-ra-gons of sweet ci-vi-li-ty,
- De Lisle:** (Pose) Just pa-ra-gons of sweet ci-vi-li-ty,
- Bernard:** (Pose) Just pa-ra-gons of sweet ci-vi-li-ty,

5

Bsn.

D. S.

Cec.

Duch.

De L.

Bern.

Acc.

We saun - ter through po - lite so - ci - e - ty; We are the ones whose

We saun - ter through po - lite so - ci - e - ty; We are the ones whose

We saun - ter through po - lite so - ci - e - ty; We are the ones whose

We saun - ter through po - lite so - ci - e - ty; We are the ones whose

M M M M M M

A

Bsn. *ff*

D. S. *ff*

Cec. *ff*

Duch. *ff*

De L. *ff*

Bern. *ff*

Acc. *ff*

Our blue blood runs in known no - bi - li - ty, We ne - ver think be -

Our blue blood runs in known no - bi - li - ty, We ne - ver think be -

Our blue blood runs in known no - bi - li - ty, We ne - ver think be -

Our blue blood runs in known no - bi - li - ty, We ne - ver think be -

Our blue blood runs in known no - bi - li - ty, We ne - ver think be -

M M M M M

Vivace

14

Ct.

Sax.

Euph.

Bsn.

D. S.

Cec.

Duch.

De L.

Bern.

Acc.

yond a *grand* mer - ci; We know no cir - cum - stance for re - venge: But,

yond a *grand* mer - ci; We know no cir - cum - stance for re - venge: But,

yond a *grand* mer - ci; We know no cir - cum - stance for re - venge: But,

yond a *grand* mer - ci; We know no cir - cum - stance for re - venge: But,

rall. *f* *rall.* *f* *rall.* *f* *rall.* *f*

Vivace

Vivace

Vivace

Vivace

Vivace

17

Ct.

Sax.

Euph.

Bsn.

D. S.

Cec.

Duch.

De L.

Bern.

Acc.

the sight of that self - right - eous cad, It drives me mad! The way he smiles and swans

the sight of that self - right - eous cad, It drives me mad! The way he smiles and swans

the sight of that self - right - eous cad, It drives me mad! The way he smiles and swans

the sight of that self - right - eous cad, It drives me mad! The way he smiles and swans

M M M M M 7 7 7 7 d M M M M M

Maestoso

21

Ct.

Sax.

Euph.

Bsn.

D. S.

f

f

f

f

mf

Maestoso

21

Cec.

Duch.

De L.

Bern.

molto rit.
p

molto rit.
p

molto rit.
p

molto rit.
p

f

f

f

f

a-round, I want to grind his face in - to the ground, With-out a sound. If ci - vi - li - ty this

Maestoso

21

Acc.

with the bellows

d d d d d d d

f

Tempo Primo

Ct. 26 *p*

Sax. 26 *p*

Euph. 26 *p*

Bsn. 26 *p* 3

D. S. 26 *pp*

Tempo Primo

Cec. 26 *p*
hate de - ny, Ci vi - li - ty good - bye.

Duch. 26 *p*
hate de - ny, Ci vi - li - ty good - bye.

De L. 26 *p*
8 hate de - ny, Ci vi - li - ty good - bye.

Bern. 26 *p*
hate de - ny, Ci - vi - li - ty good - bye.

Tempo Primo

Acc. 26 *p* M M M d

30

Bsn.

D. S.

Cec.

Duch.

De L.

Bern.

Acc.

p

mf *lacrmosa voce*

pp

The frac - ture of my live - li - hood Makes him feel good;

The frac - ture of my live - li - hood Makes him feel good;

The frac - ture of my live - li - hood Makes him feel good;

The frac - ture of my live - li - hood Makes him feel good;

M M M M M

33

Bsn.

D. S.

Cec.

Duch.

De L.

Bern.

Acc.

The fear I have of fu - ture turns, The wor - ry that

The fear I have of fu - ture turns, The wor - ry that

The fear I have of fu - ture turns, The wor - ry that

The fear I have of fu - ture turns, The wor - ry that

The fear I have of fu - ture turns, The wor - ry that

M M M M M

The musical score is arranged in a system with seven staves. From top to bottom, the staves are: Bsn. (Bassoon), D. S. (Drum Set), Cec. (Cecilia), Duch. (Duchess), De L. (De Lisle), Bern. (Bernard), and Acc. (Piano Accompaniment). The vocal parts (Cecilia, Duchess, De Lisle, and Bernard) all have the same lyrics: "fears de - cry, Gen - ti - li - ty good - bye." The piano accompaniment consists of two staves (treble and bass clef) with chords marked with an 'M'.

39

Bsn.

3

3

f

3

D. S.

39

Cec.

fears de - cry, Gen - ti - li - ty good - bye.

Duch.

fears de - cry, Gen - ti - li - ty good - bye.

De L.

fears de - cry, Gen - ti - li - ty good - bye.

Bern.

fears de - cry, Gen - ti - li - ty good - bye.

39

Acc.

M M M M M

C

45

Ct. *f* *rall.* *dim. colla voce*

Sax. *f* *rall.* *dim. colla voce*

Euph. *f* *rall.* *dim. colla voce*

Bsn. *f* *rall.* *rall.*

D. S.

Cec. *f* *rall.* *dim.*
sight; They on - ly show in dreams at night, While we ap-pear all

Duch. *f* *rall.* *dim.*
sight; They on - ly show in dreams at night, While we ap-pear all

De L. *f* *rall.* *dim.*
sight; They on - ly show in dreams at night, While we ap-pear all

Bern. *f* *rall.* *dim.*
sight; They on - ly show in dreams at night, While we ap-pear all

Acc. *mf* *rall.* *p colla voce*

Vivace

Ct. *f*

Sax. *f*

Euph. *f*

Bsn. *ff*

D. S. *f*

Vivace

Cec. *ff*

Duch. *ff*

De L. *ff*

Bern. *ff*

white. But, the thoughts of what we'll do to him are dire and grim!

Vivace

Acc. *ff*

M M M M M 7 7 7 7 d

53

Ct.

Sax.

Euph.

Bsn.

D. S.

Cec. *p molto rit.*

Duch. *p molto rit.*

De L. *p molto rit.*

Bern. *p molto rit.*

Acc.

When we can catch that lit - tle worm By thought and word and fist we'll make him squirm, He'll end in -

with the bellows
d d d d d d d d d

M M M M M 7 7 7 7

Detailed description: This is a page of a musical score for a quartet. The score is arranged in a grand staff format. At the top, there are five instrumental staves: Clarinet (Ct.), Saxophone (Sax.), Euphonium (Euph.), Bassoon (Bsn.), and Drums (D. S.). Below these are four vocal staves for Cecilia (Cec.), Duchess (Duch.), De Lisle (De L.), and Bernard (Bern.). At the bottom are two staves for the Accompaniment (Acc.). The music is in 7/8 time and features a key signature of one sharp (F#). The vocal parts have lyrics: "When we can catch that lit - tle worm By thought and word and fist we'll make him squirm, He'll end in -". The accompaniment includes a bass line and a treble line with chords and bellows sounds. The number 53 is written at the beginning of each staff. Performance markings include *p molto rit.* for the vocal parts. The drum part includes 'x' marks for cymbals and 'd' marks for the bellows.

Maestoso

Ct. *f* *p*

Sax. *f* *p*

Euph. *f* *p*

Bsn. *f*

D. S. *mf*

Maestoso

Cec. *f* *p*

Duch. *f* *p* *parlando*

De L. *f*

Bern. *f*

firm. If no - bi - li - ty from these things fly, No - bi - li - ty good - bye.

firm. If no - bi - li - ty from these things fly, No - bi - li - ty good - bye. Just bring him

firm. If no - bi - li - ty from these things fly, No - bi - li - ty good - bye.

firm. If no - bi - li - ty from these things fly, No - bi - li - ty good - bye.

Maestoso

Acc. *f* *p*

Presto

62

Ct. *ff*

Sax. *ff*

Euph. *ff*

Bsn. *ff*

D. S. *f*

Presto

Cec. *ff*

Duch. *ff*

De L. *ff*

Bern. *ff*

Acc. *ff*

Ci - vi - li - ty, gen - ti - li - ty, no - bi - li - ty good-bye!

here he'll get his lie, Ci - vi - li - ty, gen - ti - li - ty, no - bi - li - ty good-bye!

Ci - vi - li - ty, gen - ti - li - ty, no - bi - li - ty good-bye!

Ci - vi - li - ty, gen - ti - li - ty, no - bi - li - ty good-bye!

Presto

(Exeunt briskly, right.)

(Lights down, then up again to reveal Wilberforce, now looking older, on stage alone, reading a letter.)

Wilb.: “Once again, may we, your friends and supporters congratulate you on the all the work you did to achieve the abolition of that shameful trade.” *(Screws up letter.)* The job has remained half done, but my part in it is finished. I won’t live to see the end of slavery—that’s now in the hands of others. I’m reminded of my days at university, when I had material possessions in plenty but nothing to satisfy the spirit. And now, after all these years, I feel the same despondency I felt then. I’m too old to take up arms now and fight on behalf of the oppressed against my own class. Already, many of my social acquaintances regard me as a traitor. But I never wished to attack privilege—only its abuse. And God knows I didn’t want to be part of a new age—I was quite content with the old one!

(Enter Lady Arbuthnot, De Lisle, Cecilia and Bernard, left.)

Lady A.: Ah, Mr Wilberforce, we couldn’t avoid overhearing your little conversation.

De L.: With yourself.

Cec.: Strange habit!

Wilb.: Please, *(moving away)* I’d like to be alone.

Lady A.: Wouldn’t we all have liked to be left alone!

Cec.: But some of us have responsibilities.

Bern.: Some of us couldn’t just withdraw from them.

De L.: Or their consequences.

Wilb.: Oh, I see, I’m the heartless brigand—the one who took your livelihood from you. I’m afraid I don’t care.

Lady A.: Ah, but that’s just it, Wilberforce, you do care—more than you’ll admit. We all spring from the same tree, all five of us—look at us! But you needed something to keep you amused.

Wilb.: It was not amusement, I assure you, your Grace.

Lady A.: Oh, I know, it was hard work; but the cause was your ... *plaything* for twenty-five years.

Bern.: You attacked us!

De L.: Degraded us!

Cec.: Hounded us!

Lady A.: And finally broke us, in order to satisfy your self-righteous vanity!

Wilb.: How dare you make—

Lady A.: I do dare, Wilberforce. After all, what more can you do to me or the rest of us than you’ve done already?

Wilb.: You’ll manage.

De L.: I dare say.

Cec.: That’s not the point.

Bern.: We were managing very well before you interfered.

Wilb.: All right, I admit it; I wanted something to get me out of a rut—I found it, and took my chance. I now realize exactly what I’ve done: I’ve helped destroy a culture, a way of life. I’ve learnt that nothing fails like success. There, are you satisfied?

Lady A.: Yes, I am, because you’re finished Wilberforce—as surely as we are.

Wilb.: At least slavery is finished, too.

Lady A.: Not yet! And, besides, what do you care? You’ve never seen a slave! You’re an intellectual reformer—the worst kind of all.

Wilb.: Slavery is iniquitous and evil!!!

Lady A.: I’ve heard all that from you many times—but you’ve never seen or experienced it at first hand. For God’s sake, look around you here, in this country, you can’t even see the suffering that’s under your own nose!

Wilb.: But I never thought—

Lady A.: Exactly, you’ve never thought. The real life around you scares you, Wilberforce. You’ve never thought about working to change the condition of the poor people around you; instead, you preach to them about their vices. You consider yourself a moral force for Good. You descend, like a god in a Greek play, into some matter that doesn’t concern you, that’s isolated from your consciousness by thousands of miles; you make a few pious pronouncements, sort things out, then disappear into Olympian smugness. But you can’t do that here—in Britain. No, the poor here have been created by the ruling class of which you are a comfortable part. Slip ’em the odd half sovereign and send ’em away—but don’t try to improve their condition because, if you admit their condition is bad, you’re criticizing yourself and your society.

(Wilberforce turns away.)

You might walk away—the truth hurts! Yes, I was an evil planter with a foul name, thanks to you—but I’d rather be that than a hypocrite, which is what you are Mr Wilberforce. *(To the others)* Come on you three, you’ve got your generation’s respite.

(Exeunt, excepting Wilberforce, who sits on his couch.)

14. Duet – (Wilberforce & Pitt)

Words: Steve Davis

"Dreams" (Reprise)

Music: Derek B Scott

Andante ♩ = 72

Alto Sax. *p*

Euph. *p* > < *simile*

Bassoon *p*

Wilberforce *p* Round us we see The

Pitt

Accordion *pp*

Violin *p* Pizz.

D. Bass *p* Pizz.

Sax. *cresc.* *rall.* *p* (subito) **A**

Euph. *cresc.* *rall.* *p*

Bsn. *cresc.* *rall.* *p*

Wilb. *cresc.* *rall.* *mp*
wret-ched-ness of man, If we re - fuse to help him, Then what o - ther peo-ple can? One time, I saw a

Acc. *mp*

Vln. *arco* *cresc.* *rall.* *p*

D.B. *arco* *cresc.* *rall.* *p*

10

Sax.

Euph.

Bsn.

Wilb. bet - ter world Where truth and trust is,

Pitt Where hope and rea - son swirled In love of jus - tice, The light of

Acc.

Vln.

D.B.

14

Sax. *mf* *p* *rall.*

Euph. *mf* *p*

Bsn. *mf* *p*

Wilb. *f* *p* But look a - round it seems That these are on - ly dreams,

Pitt beau - ty streams, But look a - round it seems That these are on - ly dreams,

Acc. *mf* *pp*

Vln. *mf* *p* *rall.*

D.B. *mf* *p* *rall.*

(Wilberforce rises.)

Wilb.: Hello, Pitt. Come to talk again?

Pitt: The Duchess didn't spare her abuse, did she?

Wilb.: Lady Arbuthnot was quite correct. For twenty-five years I ignored so many things around me—the planters, the poor, my darling Barbara. You and I didn't part on easy terms, either.

Pitt: It was nothing. These little problems fall into perspective when viewed from a distance.

Wilb.: I suppose so.

Pitt: Is this the end of your dreams, then?

Wilb.: It would have been nice to end them in 1807, when my reputation was at its highest. Difficulties followed so quickly after that—you've just seen a few. But, if you're going to look back, you have to do it properly. Lady Arbuthnot was right, I never tolerated the poor in this country—and, of course, there was Barbara.

Pitt: Yes, you and Barbara had your difficulties, too, didn't you? I don't mean you were badly matched or that you argued continually; however, I did have the impression you found it easy to elude one another.

Wilb.: Barbara and I loved each other too easily. We slipped into our roles—she the mistress of the house, me the campaigner. Our worlds rarely coincided.

Pitt: Was she unhappy?

Wilb.: No—but I doubt if she was happy, either. Here she comes now.

(Enter Barbara on main stage, left. She is unaware of Pitt and Wilberforce, who are standing on the thrust.)

Barb.: What have I got to look forward to now, he says. What does he think I have to look forward to? He doesn't know how fortunate he is. He'll be remembered; he'll remain famous; he'll have statues built to him; and, as for me, the epitaph will read: 'Barbara Wilberforce, née Spooner, devoted wife of W. Wilberforce, esquire'. He says he's wasted his life ... what does he think I've done with mine?

15. Song – (Barbara)

Words: Steve Davis

"Then we learned to love again"

Music: Derek B Scott

Tempo di Valse Lente ♩ = 92

Drum Set *pp*

Barbara *mp*
Love,

Violin

Accordion *p*

D. S. ¹⁰

Barb. ¹⁰
love, Such a spark-ling word, A crock of gold, Hea-vens a - bove Have you

Acc. ¹⁰

D. S. ¹⁷

Barb. ¹⁷
heard, have you heard How sad the word is When its sto-ry's told? When its sto-ry's

Acc. ¹⁷

A

24 *rall.* *ppp*

D. S.

Barb. *rall.* *p*
told. Then we learned to love a - gain, When we were young we used to

Vn. *con sord.* *pp*

Acc. *rall.* *pp* M M M M M M m m

32

D. S.

Barb. swoon and sigh, And love went by, And love went by; When there's some-thing you're

Vn.

Acc. 7 7 M M M M M M

39

D. S.

Barb. sure you know, You turn your back, re-lax and let it go.

Vn.

Acc. M M Bass only M M M M M M

B

46

D. S.

Barb.

Love is a shame, An emp - ty pic - ture frame; Will it re - main the same? Who knows? It comes and

Acc.

sostenuto

53

D. S.

pp

Barb.

mp

goes. Love is just a game, A win - ning lo - sing game; It

Acc.

ten. ten.

p

M

62

D. S.

Barb.

ne - ver stays the same, I sup - pose it comes and goes. When I lool back on all we've seen, The

Acc.

62



68

D. S.

Barb.

Vn.

Acc.

rall. **ppp**

rall. **p**

con sord. **pp**

rall. **pp** M M

bore-dom in be-tween, We knew the roles we had to play, And snatched love on the way. Then we

75

D. S.

Barb.

Vn.

Acc.

learned to love a-gain, We flew on wings of joy, of joy and mirth, And

M M M M m m 7 7 M M

83

D. S.

Barb.

Vn.

Acc.

fell to earth, And fell to earth, With the fee-lings we're frigh-tened to show;

M M M M M M Bass only - - -

90

D. S.

Barb.

Vn.

Acc.

When I look back, I know I love him, I know.

pp

p

M M M M M M

97

D. S.

Acc.

rall.

Pitt: Go to her, William.

Wilb.: I can't.

Pitt: Look, William, she's leaving.

(Wilberforce stares anxiously as Barbara leaves, left. He and Pitt remain on the thrust and Wilberforce sinks onto his couch.)

Wilb.: I didn't want to get involved ... it was always so awkward with Barbara. I saw less and less of her. After a few years, I found it difficult to talk to her about anything. I suppose I hurt Barbara, but I didn't realize it till it was too late. Before the slave trade ended, I was too bound up with my work. And, afterwards, I was too busy feeling sorry for myself.

Pitt: I don't understand—you had so much to offer.

Wilb.: Don't you see I was afraid of doing too much? I didn't want a revolution in England! It wasn't so bad while we were winning the war.

Pitt: The country was wonderful, then. It wasn't just that we wanted to defeat Napoleon—that was important, of course—but there was so much energy everywhere. We were all working towards the same end—farm labourer, factory hand, nobleman, shop keeper.

Wilb.: Where did we go wrong? Now there's nothing but discontent and aggression.

Pitt: You've lived through the changes; where do you think you went wrong?

Wilb.: I lacked decisiveness after the abolition of the slave trade. The seed of doubt was in my mind: did I really care about slavery, or was it a method of finding myself?

Pitt: Did you discover the answer?

Wilb.: Yes, and no. I came to realize that I did care about slavery—but I also realized that what I was doing would have bad consequences as well as good.

Pitt: You mean the bad effect on planters who, as a group, had done nothing to you?

Wilb.: Not really, although that occurred to me. No, it was the reputation I'd built up; it was having a bad effect on the country. Do you remember John Wilkes?

Pitt: He was an old man when we were children.

Wilb.: When he was young himself, he plagued the government. He demanded all sorts of reforms, and brought to public notice some embarrassing examples of corruption.

Pitt: Yes, he was a firebrand. "Wilkes and Liberty!" That was the battle cry of the poor and downtrodden.

Wilb.: Yet, this is the interesting thing: suddenly his name was heard no more.

Pitt: Presumably, his silence was obtained by money or blackmail?

Wilb.: There's more. One day, his carriage stopped for a moment in a village. An old woman recognized him and raised the cry, "Wilkes and Liberty!" He opened the carriage door and shouted, "Shut up, you old hag; that's all over now!" No, Pitt, he silenced himself. Now, I found myself in a similar position: everybody thought of me as a firebrand. My name was being associated with all kinds of scatter-brained radical ideas. In particular, I found the poor people looking to me for support.

Pitt: The poor are always with us, more's the pity!

Wilb.: Never as many as in 1815. The war ended and thousands of soldiers returned to Britain looking for work. On top of that, the market for war goods collapsed, and factories closed. There were unemployed and beggars everywhere.

(Poor people begin to enter on main stage, left, behind Pitt and Wilberforce.)

They moaned about being out of work. Those that were in work moaned about their conditions. And now there was no common enemy abroad, and no war to blame for misfortune and scarcity.

16. Chorus (Poor People)

"The Bible writes"

Words: Steve Davis

Music: Derek B Scott

Andante con moto ♩ = 104

The score is arranged for the following instruments:

- Cornet**: Treble clef, key signature of one sharp (F#), common time (C). Rested throughout.
- Euphonium**: Treble clef, key signature of one sharp (F#), common time (C). Rested throughout.
- Chorus**: Treble and Bass clefs, key signature of one flat (Bb), common time (C). Lyrics: "The Bi - ble writes There once were twelve un -". Dynamics: *p*.
- Drum Set**: Common time (C). Rested throughout.
- Banjo**: Treble clef, key signature of one flat (Bb), common time (C). Rhythmic pattern: eighth-note chords. Dynamics: *p*.
- Accordion**: Treble and Bass clefs, key signature of one flat (Bb), common time (C). Treble part: "musette" style melody. Bass part: sustained chords. Dynamics: *p*.
- D. Bass**: Bass clef, key signature of one flat (Bb), common time (C). Sustained bass notes. Dynamics: *p*.

5

Ch. sung, un-sing - ing men; They learned to walk with Christ And found their way a - gain;

Bjo

5

T
A
B

0 2 0 2 0 2 0 2 0 2 0 2 0 2 0 2 0 2 0 2 0 2 0 2

Acc.

D.B.

10

Ch. They knew the world so flat and cheap Out-grew the world a - wa -

Bjo

10

T
A
B

0 2 0 2 0 2 0 2 0 0 0 0 0 0 0 0 2 0 2 0 2 0 2 0

Acc.

D.B.

molto rall. *a tempo*

Ch. king from their sleep; Re - new the world, Oh Shep - herd hear thy sheep!

Bjo

Acc.

D.B.

A

Ch. We'd all have liked to walk, With thee in days of yore, to walk the road,

D. S. *p* *mf*

Bjo *cresc.*

Acc. *cresc.* *f* 7 M M M M M M

D.B.

23

Ch. To walk and wan - der, But that time is

in days of yore, To walk and wan - der, pon - der there-up-on,

D. S.

Acc. M M M M M M d M d

27

Ch. gone. Oh you can't, Oh you can't, Oh you can't do those things a -

Oh you can't, Oh you can't,

D. S.

Acc. d m M 7 M M

16. Chorus – (Poor People)

B

Ch. ny - more. Ah! Ah! Ah!

div. sops Ah! Ah!

div. altos Ah!

p

The world to - day holds no - thing for the

D. S.

Bjo

p

Acc.

M

musette

p

D.B.

p

Ch. Ah! Ah! Ah! Ah! Ah!

Ah! Ah! Ah! Ah! Ah!

des - ti - tute, God bless! We la - bour for our mea - gre pay, 'Tis sla - ve - ry, no less;

Bjo

Acc.

D.B.

16. Chorus – (Poor People)

41 Ah! Ah! Ah! Toll thee for us, thou cur -

Ch.

We see the world an emp - - ty shell: Toll thee for us, thou cur -

Bjo

41

Acc.

D.B.

molto rall. *a tempo*

45 sèd fac - t'ry bell!

Ch.

sèd fac - t'ry bell! No, we cry out, "Em - plo - yers, go to hell!"

Bjo

45

Acc.

D.B.

C

Musical score for the Chorus of "Poor People". The score is in 2/4 time and features the following parts:

- Ct. (Trumpet):** Starts at measure 49 with a *ff* dynamic. The melody is in the treble clef with a key signature of one sharp (F#).
- Euph. (Euphonium):** Starts at measure 49 with a *ff* dynamic. The melody is in the treble clef with a key signature of one sharp (F#).
- Ch. (Chorus):** Starts at measure 49 with a *f* dynamic. The vocal line is in the treble clef with a key signature of one flat (Bb). The lyrics are: "We'd all have liked to work, As e - quals rich and poor, have liked to work,". The bass line is in the bass clef with a key signature of one flat (Bb).
- D. S. (Drum Set):** Starts at measure 49 with a *p* dynamic, transitioning to *mf*. The notation includes various drum symbols and cross-sticks.
- Bjo (Banjolele):** Starts at measure 49 with a *cresc.* dynamic. The notation includes a treble clef and a tablature system with fret numbers (0, 1, 2) and fingerings (3, 1, 2, 1).
- Acc. (Acoustic Guitar):** Starts at measure 49 with a *cresc.* dynamic, reaching *f*. The notation includes a treble clef and a bass line with a 7th fret marker and multiple "M" (muted) markings.
- D.B. (Double Bass):** Starts at measure 49 with a *cresc.* dynamic. The notation includes a bass clef and a key signature of one flat (Bb).

54

Ct.

Euph.

Ch.

D. S.

Acc.

To work with pride in-side, But that time is
as rich and poor, in all for one,

M M M M M M d M d

58

Ct.

Euph.

Ch.

D. S.

Acc.

gone. Oh you can't, Oh you can't, Oh you can't do those things a - ny - more.
Oh you can't, Oh you can't,

d m M 7 M M M

(*Wilberforce stands.*)

Wilb.: I remember these; they used to hang around my house in London. I wouldn't want to go through that again.

Pitt: But you must, William. This will be an opportunity to think about those events again.

Wilb.: Nonsense! I can reflect on them as often as I wish; you've no control over my thoughts, Pitt.

Pitt: Look! One of them is coming across.

(*Wilberforce turns to look at the approaching man, and as Wilberforce begins speaking Pitt exits smartly, front right.*)

Wilb.: I've told you, I'm not getting involved—and especially not in this little episode. (*Looks back to where Pitt was standing*) Pitt, Pitt, where—

John: Excuse me, sir.

Wilb.: What?

John: Excuse me, sir, would you be Mr Wilberforce?

Wilb.: (*Annoyed*) What if I am?

Daniel: It's him!

(*The others react with relief and joy.*)

Peter: (*Moving across and trying to draw Wilberforce to them*) We did hope, sir, that if we came to your house we might catch sight of you.

John: We didn't expect to meet you, sir.

Wilb.: (*Petulantly*) I do like to walk.

(*They stare at him sullenly.*)

Well, I must be on my way.

Peter: Very well, sir.

Wilb.: (*Apologetically*) Forgive me, I am not a rich man ... take this half sovereign.

John: We haven't come for money, sir.

Peter: (*With gentle irony*) No, seeing you is reward enough.

Wilb.: Bless my soul, I've become a monument! But why me? I've done nothing for you.

Millie: You could do.

Peter: Be quiet, Millie.

Wilb.: You do want something.

Millie: Oh, tell him!

Wilb.: Tell me what?

Peter: Nothing.

Wilb.: Don't be ridiculous. You, girl, come here!

Peter: Wait, sir, the poor lass is slow witted.

Wilb.: Then, you tell me. What is it that you want?

Peter: Well, sir, first of all, we did want to see you; you're a kind of hero to us. You helped the black man, when no-one else would help him.

(*The others begin to make gestures of agreement, anger, displeasure, etc., as the dialogue proceeds.*)

Wilb.: I tried to right a wrong—I, and many others.

Peter: Be that as it may, you're the one whose name we know. It was you who fought for the liberty of man against the oppression of—

Wilb.: Stop one minute! This sounds to me like the talk of an American or Frenchman—these words 'liberty' and 'oppression'!

John: Begging your pardon, sir, liberty and oppression mean the same the world over: the black man was oppressed.

Wilb.: And still is!

Peter: And he is not a Frenchman.

Wilb.: (*Becoming angry*) What are you trying to say?

Peter: You fought for liberty before.

Daniel: Can you fight for our liberty?

Wilb.: (*Perplexed*) But, you're British! You're free men!

John: Not us!

Wilb.: Ridiculous! Give me an example of how you're oppressed.

Peter: Our working conditions, sir.

Wilb.: Then change your job!

Peter: Conditions are bad elsewhere.

Wilb.: But you do have some choice!

Millie: Yeh—work or starve!

Peter: (*Turning to rebuke Millie*) Less of your lip!

John: (*Seizing an opportunity to jump in*) Not only that, we have so little to eat. The price of bread is so high! There's not enough corn in England, we're told.

Peter: That's right, John. (*To Wilberforce*) Why can't we bring in corn from other countries?

Wilb.: (*Patiently*) Because the Corn Laws make that illegal.

Peter: We know of these Corn Laws—now, there would be a start: couldn't you put a stop to these like you put a stop to slavery?

Wilb.: I did not put a stop to slavery, as you phrase it, only to the trade in slaves. Besides, why should the Corn Laws be abolished?

Millie: They starve us, sir!

John: They do.

Peter: We would support you, sir. (*With deliberate flattery*) You're like a god to us: you could put an end to our exploitation; you could put an end to our oppression, and end the tyranny of—

Wilb.: (*Furiously*) Get back from me, all of you!!! Let me speak! First, you are a rabble—yes—just like that rabble in Paris that carried the monster Napoleon to power! You, in your almighty wisdom, feel you can govern the country better than those men—your natural betters—who lead you now! You speak of tyranny—what you advocate is tyranny, the tyranny of the ignorant masses! Second, you mention the Corn Laws, which prevent the import of cheap corn. If such corn were imported, it would be bought instead of English corn. In one fell swoop, you would ruin the land-owning class—and the yeoman farmer who is the backbone of England! (*Gazing at them scornfully*) And what would you replace him with? A dictator? An emperor? (*Bitterly*) Go away and leave me alone.

Millie: There, I told you, Peter—he's as bad as the rest!

Wilb.: If I hear anymore from you, I shall send for the local militia. I am going inside; kindly leave the vicinity of my house.

(*Wilberforce goes forward to his bed and gathers the blankets around him.*)

Daniel: (*Calling after him*) Sir, you helped the black man; why not us?

Peter: Leave him, Daniel; he'll not answer.

Daniel: Why won't he?

Peter: Because the doesn't have an answer.

17. Chorus (Poor People)

"There was a time"

Words: Steve Davis

Music: Derek B Scott

Andante con moto ♩ = 104

Cornet

Euphonium

Chorus

There was a time When self - less men would help

Drum Set

Banjo

Accordion

musette

D. Bass

17. Chorus – (Poor People)

5

Ch. *We*
the poor and old. When po- ver - ty was not a crime And cha - ri - ty not cold.

Bjo

Acc.

D.B.

11

Ch. *molto rall. a tempo*
need a man who'll see our plight, Who'll heed our call, pre-pared to fight our fight, Who's freed

(Ah!) (Ah!)

Bjo

Acc.

D.B.

A

15

Ct.

Euph.

15

from pre - ju - dice and blin - kered sight.

Ch.

15

(Ah!)

D. S.

15

Bjo

15

Acc.

15

D.B.

ff

ff

f

f

p

mf

cresc.

cresc.

cresc.

f

7

1 1 1 1 1 0 0 0 0 0 2 2 2 2 2 2 3 3 3 3 1 2 1 1

20

Ct.

Euph.

Ch.

all have liked to know, When rich men helped the poor, Now the

to know the time men helped the poor,

D. S.

Acc.

M M M M M M

24

Ct.

Euph.

Ch.

poor find no - thing done, For that time is gone. Oh you

find no-thing done,

D. S.

Acc.

M M d M d d

28

Ct.

Euph.

Ch.

can't, Oh you can't, Oh you can't do those things a - ny - more. Where is the

Oh you can't, Oh you can't,

D. S.

Acc.

m M 7 M M M

32

Ch.

one? Life as it was. Re-mem - ber

who will re - store life as be - fore.

p

Repeat and fade during exit of chorus

34

Ch.

me. Re-mem - ber me. Re-mem - ber

Wil - ber - force! Wil - ber - force!

pp

(Bernard enters, front right, and stands over Wilberforce, who is asleep on his couch.)

Bernard: Mr Wilberforce. Mr Wilberforce. *(Singing is heard no more.)* Wake up!

Wilb.: *(Startled)* Eh, what's that?

Bern.: You've been dreaming.

Wilb.: So I have ... about the past ... 1815 ... almost twenty years ago.

Bern.: I took the liberty of walking straight in—I hope you don't mind. I came as soon as I could to congratulate you.

Wilb.: *(Puzzled)* Oh?

Bern.: Slavery abolished! You did it!

Wilb.: Not me, sir. I am too old for politics. I gave up in the 1820s. It was the men who came after me.

Bern.: Yes, but with your inspiration and example. They saw you achieve the abolition of the slave trade; now they've completed the job.

Wilb.: It took them twenty-three years.

Bern.: But the job is finished!

Wilb.: *(With dim recognition)* Your face is familiar. Yes ... Bernard Davis, I remember you. Strange, I heard you'd died some time ago. Well, here I am at your mercy. If I've wronged you in the past, I apologize.

Bern.: No, sir, it was I who wronged you. You were right, slavery was evil—I came to realize that. You were justified in the way you treated us: our wealth was based on the blood and toil of others.

Wilb.: But my motives—

Bern.: *(With a dismissive gesture)* It doesn't matter why you did it; you were right to do it. You attacked slavery and destroyed it!

Wilb.: You say that without malice.

Bern.: I do, who lost more by your work than most.

Wilb.: Thank you, Bernard. Hearing you say that has made me very happy.

(Enter Pitt, front right.)

Bern.: I'm pleased for you.

Pitt: We're both pleased for you.

Wilb.: Who? What?

18. Melodrama

Words: Steve Davis

Music: Derek B Scott

Spoken over the music:

Bern.: You were quite correct; I died years ago. But I had to see you before –

Pitt: Now, calm yourself, William.

Wilb.: I'm dreaming, Pitt, isn't that so?

Moderato $\text{♩} = 40$

The musical score is arranged in a system of seven staves. The top three staves are for woodwinds: Alto Sax (treble clef, key signature of three sharps), Euphonium (treble clef, key signature of three sharps), and Bassoon (bass clef, key signature of three sharps). The Euphonium and Bassoon parts are mostly rests, while the Alto Sax part has a few notes. The fourth staff is for the Drum Set, specifically the Tenor tom-tom, playing a rhythmic pattern of eighth notes. The fifth and sixth staves are for the Accordion, with both treble and bass clefs, and are mostly rests. The seventh staff is for the Violin (treble clef, key signature of three sharps) and D. Bass (bass clef, key signature of three sharps). The Violin part features a melodic line with slurs and accents, while the D. Bass part plays a steady eighth-note accompaniment. Dynamics include piano (*p*) and pizzicato (*Pizz.*).

Pitt: You still don't understand, do you? This will be the last time you reflect upon your life.

Bern.: And I had to come and say goodbye.

5

A. Sax. *p* *cresc.*

Euph. *cresc.*

Bsn. *p* *cresc.*

D. S. *cresc.*

Vln. *cresc.*

D.B. *cresc.*

Light shifts to Wilberforce as other figures disappear into the shadows. Barbara enters.

Pitt: And so did I.

Barb.: William!

11

A. Sax. *mf* *rall.* *più mosso*

Euph. *mf*

Bsn. *mf*

D. S. *mf*

Acc. *mf*

Vln. *mf* *rall.* *più mosso* *f p*

D.B. *mf*

19. Curtain (Orchestra)

Words: Steve Davis

Music: Derek B Scott

Music of No. 18 stops.

Barb.: William, are you all right?

Wilb.: I'm dying, Barbara.

Barb.: Don't be such an old fool! Come on, get yourself into bed properly.

Wilb.: I was dreaming.

Barb.: I'm sure you were. Come on, lie down. All this moving around—you'll never get well.

Just feel—you're like ice! I'll fetch you another blanket.

*(Exit Barbara. A long pause, then Wilberforce suddenly rises in his bed.)*Wilb.: The job is finished, Pitt! *(He collapses.)*Barb.: What is it? *(Rushes in.)* What's the matter, William? *(Attacca No. 19)*

Moderato ♩ = 80

The musical score is arranged for the following instruments:

- Cornet:** Treble clef, *ff*
- Alto Sax:** Treble clef, *ff*
- Euphonium:** Treble clef, *ff*
- Bassoon:** Bass clef, *ff*
- Drum Set:** Tenor tom-tom, *ff*
- Accordion:** Treble and Bass clefs, *ff*. Includes instructions: "Bellows shake", "mm mm mmm mmm mm", and "M M M M M M M M M M".
- Violin:** Treble clef, *ff*
- D. Bass:** Bass clef, *ff*

molto rall.

Ct.

A. Sax.

Euph.

Bsn.

D. S.

molto rall.

Acc.

molto rall.
(bass only)

Vln.

D.B.

molto rall.

The musical score is for the piece "19. Curtain" for orchestra. It features eight staves: Clarinet (Ct.), Alto Saxophone (A. Sax.), Euphonium (Euph.), Bassoon (Bsn.), Double Bass (D. S.), Accordion (Acc.), Violin (Vln.), and Double Bass (D.B.). The key signature is three flats (B-flat major or D-flat minor). The score begins with a measure marked with a '5' above the staff. The Clarinet, Alto Saxophone, Euphonium, and Bassoon parts have melodic lines. The Double Bass part has a rhythmic accompaniment of chords. The Accordion part has a complex texture with triplets of chords in the right hand and triplets of notes in the left hand, with markings 'M' and 'm' above the notes. The Violin and Double Bass parts have harmonic accompaniment. The tempo is marked *molto rall.* (very slow) in several places.

Scored December 1982 – February 1983

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