

TO
Richard and Catherine Osley

F

BRITISH MUSIC INC.
10 STRATFORD PLACE,
LONDON, W1N 9AE

Ian Mc Queen

BEGGARMAN - THIEF!

Preview File Only

A N O P E R A

IN TWO PARTS

for young people
to sing and play.

. PART ONE

Libretto by the composer
after the story by Sven Wenström,
with selections from the poetry of William Blake.

"Beggarmen-Thief!" is designed to be performed by a large cast (up to 150) of school children of mixed ages. The only part which might be better left to an adult is that of the core-piano/synthesiser player.

CHARACTERS

- MICKY I..... Small infant, capable of singing the short passage on page 5.
- MICKY II..... Described as eight years old, but could be sung by an older child (see pp 11-27)
- MICKY III..... Main character part in the piece and very demanding in range of expression. Described as eighteen years old. The character may be sung by several different singers e.g. changing on p. 81 and again at the start of part two.
- REV. STICKLER..... A mean old vicar; hard of hearing.
- MRS. STICKLER..... His kind, soft-hearted wife.
- TWO LITTLE CHILDREN..... A 'look alike' brother and sister.
- A RICH LANDOWNER..... Speaking role.
- AN OLD WOMAN..... Poor, and speaks in local dialect.
- OLD WOMAN'S DAUGHTER..... Acting part only.
- OLD WOMAN'S GRANDCHILDREN..... Six very small children: singing/speaking parts.
- AN OLD TINKER..... Irish accent.
- A SCHOOL GIRL..... About 11 years old.
- DIRECTOR YUMI-VESTY..... Owner of the 'Yumi-Grub Supermarket'; Small/fat.
- DIRECTOR KORNY-VESTY..... Owner of the corn flakes factory. Tall/thin.
- DIRECTOR BABY-VESTY..... Owner of the baby clothes emporium. Old/moustache.
- DIRECTOR FANCY GOODS-VESTY..... Owner of chain of "antique" and bric a brac stores. Seedy/bohemian.
- DIRECTOR TEETH-VESTY..... Owner of the toothpaste factory.
- DIRECTOR PIPE-VESTY..... Owner of the pipe factory.

TOMMY..... A photographer.

HARRY..... An artist.

NEILSEN..... Timber merchant.

A FARMER..... Speaking part.

COMPLAINING NEIGHBOUR..... Female speaking part.

TRACEY..... Micky's girlfriend/model.

NICKY..... Tracey's little brother.

MRS. PROL..... Tracey's mother.

DIRECTOR BOOTEK-VESTY..... Flashily dressed owner of the Big Town's chain
of fashion boutiques.

DIRECTOR MULTI-NATIONAL VESTY..... International tycoon.

MR. PROL..... Tracey's father. Leader of the Union.

CHORUS..... School children, country people, townspeople,
company directors (some specifically characterised),
and workers.

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INSTRUMENTAL FORCES

- PIANO I This player has a crucial role. He/she supports the voices for much of the time and often covers for the optional woodwind and brass parts if these instruments are not available. The player should double SYNTHESIZER, if at all possible. The part is written for a polyphonic instrument with a memory bank, so that the fast changes of timbre may be pre-set, e.g. Juno 60 by Roland. When a synthesizer is being employed, an assistant is required to adjust controls, especially volume.
- PIANO II..... children's piano duet.
- RECORDERS..... around six descants
- VIOLINS..... mostly unison; around six players.
- PERCUSSION..... six players:--
- bass xylophone (C below middle-C to the A which lies a thirteenth above, chromatic).
 - 2 side drums...to the left and right of the ensemble.
 - 2 suspended cymbals: high and low.
 - 2 triangles: large and small.
 - bass drum
 - sleigh bells
 - castanets
 - maracas
 - 2 woodblocks
 - clash cymbals
 - nightingale whistle
 - football ratchet
 - football whistle
 - 2 concert glockenspiels (2 octaves from middle-C, chromatic).
 - Tam-tam
- NON-READERS..... A group playing sound effects and visually-cued percussion.

There are also optional but highly desirable parts for WOODWIND AND BRASS. These appear in the score on bracketed treble and bass staves, and in each case, should be arranged for six locally available players. For the first performance, we used flute, oboe, 2 clarinets in b-flat, and two bassoons; 2 cornets, 2 tenor horns in e-flat, trombone, and e-flat bass tuba.

"Beggarmen-Thief!" consists of a large number of fast-moving scenes. A sparse, open form of production is suggested with the minimum of scenery being changed in full view of the audience. Atmosphere should largely be provided by the deployment of the chorus which should be on stage for much of the time, the cameo roles being played by chorus members who emerge for their important moments.

This work was first performed in Wigan, during my residency (1983/84), which was sponsored by the North West Arts Regional Arts Association.

Ian McQueen

Wigan, 1983.

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BEGGARMAN - THIEF !

Ben W. Queen
1981 - 83

PART ONE

I - "RAGS"

Not too Quick,
but lively ♩=120

(All fingers close together at front of stage)

ALL VOICES

* I have no name ! , I have no name ! :

PIANO I

f (Ped: legato) *dimin.*

Primo

f *dimin.*

PIANO II

Secundo

f *mf*

VOICES

mp *divided* *UNIS* *f*

I am but two days old (what shall I call thee?) I happy

PNO I

f *mp* *espressive* *dimin.* *f* *dimin.*

P.

f *dimin.* *f* *dimin.*

PNO II

mp *f*

S.

mp *f*

* words : William Blake - "Infant Joy"

Voices *mp* ^{1/2 chorus only}
 am —, Joy is my name. " Sweet Joy be - fall thee —

PNO I *p*

P. *p*

PNO II *mp*

S. *mf* *mp*

A *Divided* *All: unis.*

Pret - ty Joy —! Pret - ty Joy —! Sweet Joy, but

(*Senza Ped.*) *f* *dimin.* *p*

f *dimin.* *p*

p divided Sweet joy I call thee. *f* All: unis.
 two days old Thou dost smile, I sing the

The first system of the score features a vocal line and piano accompaniment. The vocal line begins with a piano (*p*) dynamic and a 'divided' marking, followed by a forte (*f*) dynamic and 'All: unis.' instruction. The piano accompaniment includes dynamics of *p* and *f* *dimin.* (diminuendo).

p while Sweet joy be-fall thee *f* divided Pret-ty

The second system continues the vocal and piano parts. The vocal line has a piano (*p*) dynamic, a section marked with a box 'B', and a forte (*f*) dynamic with a 'divided' marking. The piano accompaniment features dynamics of *p*, *ff* (fortissimo) with 'crisp attack', and *f*.

CHIME BARS
 TAMBOURINE
 SIDE DRUM
 BAS DRUM

The percussion section includes four staves: Chime Bars, Tambourine, Side Drum, and Bas Drum. The notation shows rhythmic patterns for each instrument, with a forte (*f*) dynamic marking at the end.

VOICES *ff* *mp All: unis.* *divided Sweet Joy I*
 Joy! Pret-ty Joy! Sweet Joy, but two days old

PNO I *p*

PNO II *p* *mf*

S. *f lightly* *mf*

CHIME BARS TAMB. S.D. B.D.

C *call thee ff* *Rall* *f small semi-chorus*
 { Thou dost smile, I sing the while, Sweet Joy

ff dimin. *p*

f *mf* *p* *dimin.* *dimin.* *molto* *(stop sound soon)*

VOICES

There's a really tragic case: 'Seems a little boy (poor babe)', for an or-phan has been made, through an accident

PNO I

recorders

[BRASS] *

cymms B.D.

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(she slumps into his car)

only three days old... Oh my dear, we'll really have to take him in (for I've al-ways wanted my own little

[*]

Grabs paper from her and marches round her, taunting her in his wheedling mooney voice.

Rev. Stöckler

Heavily $\text{♩} = 88$

VOICES

boy What-!? WA-stung no-ney on that o-ver priced — pa-per a-gain?!

PNO I

TURN TO SYNTH AD LIB

[VIBRATO]

p (cresc)

f

Recorders

violins

[BRASS]

bass xylophone
cym
B.P.

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VOICES

"heavily" *p* "hellish" *p* (patronising!) *pp* (threatening!) *pp* sighs
Boys are ex pen sive, They grow they grow out of their clothes ,

PNO I

[Synth]

ppp sweetly

Vlns

UNIS

p, precise

bass xyla

p

Resolute (a little slower)

slight RIT... (In Tempo)

marked RIT...

f, *raucissimi*

voices *(glaring!)*

But the Lord said: Suf for the little (et cetera) ... And so we shall But so shall

PNO I [Synth] *f* [FULL ORGAN SOUND] *with voice* *pp*

vlas *ARCO: NON DIV* *f* *rust* *sim.* *with voice* *p, sweet*

bass xylor *f* *trem*

As before $\text{♩} = 88$

he — ! He can work, my dear What!? He can chore my des (like-)

pp (*simiter*) *lightly* *e.h.!*

PIZZ *mf* *p* *DIV.* *pp*

p *pp*

* such exclamations should be performed by the character in the acting area alone, in the event of the parts being sung by groups of voices.

Suddenly Slower

VOICES

(spoken)

Hee!) when he's four my dear at least he might be good for some thing by then!

pno I

[synth]

vlns

TAKE MUTES

bass
xylo

from always (singing style)

VOICES

mas S. p

As before = 108

Mar. Sticker mf, bright

Rev. S. What shall we call him?

I think "Mi-chael" don't you

pno I

[synth]

To piano keyboard

simila

recorders

light

p with the voice

[BRASS]

(4pt - 1 player?)

pp light / buoyancy

(solo?)

PERC

cymms

B.D.

p

voices *ff* (trying to make him hear) *mf*
 vi-car — ?! , af-ter the great , mag-na-ni-mous, and mer-ci-ful ar-chan-gel!

pno I

recs *ff* *sf* *p, sweetly*

[BRASS] *mf* (trm. recs?)

perc. *ff* *sub: sf* *p*

Mrs. Stickler runs out, dropping paper. Her husband picks it up surreptitiously, and goes off reading.....

Rev. Stickler *agaciously* Mrs. Stickler
 Homph! Right! I'll ar-range it then at once! Homph! What's this...?

p *dimin.*

[BRASS]

f: sf *p*

RECIT. (No Tempo finally)

voices
 "Why do these na-tions so fu-ri-ous-ly rage to-ge-ther?"
 Now, where've I heard that before...? But wars cost so much....

pno I
 ppp

recs.
 f molto dim... (ppp)

[BRASS]

perc.
 ppp
 p dying away until breath runs out...
 p shot roll

Very slow $\text{♩} = 60$
 The lights go up on the boy Micky, supposedly aged eight, and looking very ragged and dejected, in another part of the acting area...

Micky II

voices
 The vi-car's mean! I have to work for my keep

pno I
 f sfz (hold with ped.)
 sfz (little less)
 sfz p (catch with ped. after striking chd.)

Piano
 p heavily expressive sfz

PNO II
 Sec. lowest possible chromatic loop
 re-enters with both films: sustain with flag. NO PED!

recs
 muted PIZZ

veg

perc.
 et vibrate...
 mp, but largo
 TAM-TAM

Sadly $\text{♩} = 76$. He sits down huddled up on the floor, yawning occasionally.
(Work objects might be brought or thrown to him)

Voice

V.1 Every day I get up at six _____, milk the
 V.2 Then when I'm back at four _____, I
 V.3 Some times I dig the gar - den _____, or
 V.4 I - ne - ver get a - ny mor - nays _____, any -

PNO I

PNO II

15 VERSE 4 ONLY

S.

EVERY TIME

Recs

EVERY TIME

Vlns

VERSE 1 3&4 only

voice

V.1 cow and cut fire - sticks _____ Run - for the bread then off to
 V.2 have to scrub the floor _____ And peel the chips as
 V.3 fetch two bu. chets for the well _____ There's church - three - times on
 V.4 clothes are pa. rish hand - me - downs _____ No wonder that the kids all

PNO I

PNO II

15

S.

recs

Vlns

Passing on very slightly...
 widely stands up and sing
 directed to the audience.

Poco rit....

voices:
 v1 school _____, wi. that break-fast as a rule.
 v.2 well _____, and the vi - car talks of "Hall"!
 v.3 Sun - days ar - ri - veng ear - ly to ring the bell.
 v.4 tease me _____, my - get - up's like a clam's.

v.5 Ev'ry spring I think I'll
 (more voices?)

PNO I

P. 15

PNO II

S.

Recs [v. 3 & 4]

vlns

v. 4 REMOVE MUTES

f: sf

f (with voices!)

f heavy

Div.

(open)

voices

go, To the bright lights far a-way, But I must wait 'til I'm more than

PNO I

P. ord.

PNO II

S.

rec

vlns

PEAR.

B.D.

f, dry

mf > dry

mf dry

mf dry

p

sfmp (depress ped immed. after striking chd.)

He blows out over his palm to the audience, then runs off.

voice

eight, then, be-lieve me folks, I'll blow!

PIANO I

sf (*in pp*)

f: sf

PNO II

P. *sf* *mp* : technique as before.

S.

TRCS

f: sf

VIOLIN

Pizz.

AKCO

PERC.

sf *sf* *sf* *sf* *sf* *sf*

[H] *♩* = 66. The acting area darkens. A storm is brewing. At the rearage, Mrs. Stiebler is concerned ...

PNO II

P. [durations all approximate] *pp* *mp* *pp* (slide gently with side of hand: mostly white, but use black notes AD LIB.)

S. *pp*, brewing.

TRCS

p very small pitch slide

PERC.

susp. cym

pp *sf* *pp* *f*

maracas

B.D. *pp*

BEGIN VERY SPARSELY

Non-reading player

Drums other flat surfaces, metal objects ex. thunder sheets. strike very softly to produce rum and effects. A few rumbles outbursts, esp. on thunder sheets, then dying back down at once

* If played by children with little or no musical training. Special cues are given by conductor.

She looks out apprehensively, then turns to call Mickey, who comes in with a broom...

voice Mrs Sticker
 Michael! - our Michael! We need some shopping for the vicar's tea

PNO I *p, bouncy*

PNO II *P. sudden quick descent*

Recs. *slow* (not too high - like gulls)

[BRASS] *pp* *f* *mp* *1 ppr.*

PERC. *cat vibrato* *f* *pp* *1 ppr.*

Non Reading

The vicar enters from behind and bumps into her on ↓. She momentarily forgets he's deaf, then shouts.

voice There's a good boy now, go for me. Vi-car! Ooh! (There you... there you)

PNO I *mf* *ff* *eighty*

PNO II *P. Continue similarly: vary power, slide length... 2 slides simultaneously etc...*

Recs. (Ha. lol?)

[BRASS] *f* *f* *(ha. lol?)*

PERC. *perc.* *f* *p*

Non Reading

mf *pleading* *ten*

are, dear!) Out-side, its so cold and wet We need a new hat for the lit-tle ra-rat!

PNO I

PNO II

[BRASS]

PERC.

Non-Resonant

pp *2ptns?* *dimin.*

pp (an 8/8)

Susp. cym

pp

miracas.

B.D. 7

3 4 3 4 3 4 3 4

Same Pulse: slow waltz (♩=66)

What —?! Waste my money on a fle-shy new ski-cap —, I sup-pose?!

PNO I Synth

Vlns

PNO II

Chimes bars

Bass xylo

pp *cresc.* *pp* *mf* *p*

[C string tremulant] *Div: Pizz* *simile* *unis*

continue, very cozy, with shorter, sparser slides...

let vibrate always

etc.

3 4 3 4 3 4 3 4

pp! (soft & sinister) (write a self-ratified edit)

voice
No!, my dear He can just wear mine Its got a few

PNO I
[Synth] *pp, gawky*

PNO II
P. *pp*
S.

vlas, *pp* ARCO - write a little vibrato
f, rusty

chime bar *pp*

bass xylor *pp (cringing)*
Non readers *very softly*

voice
holes —, but his ears won't mind - it's better than none (Well —,)

PNO I
[Synth]

PNO II
P. *mp*
S.

vlas *mp*

chime bar

bass xylor *pp*
Non readers

A big hat full of holes is handed to
Rav. Flicker who puts it over M. 10 head like
a tea-cosy (holes for eyes & ears)...

Micky runs off blindly, grabbing & dropping bag from Mrs. S. as he passes her. Some boys come forward, "leaning" over the parapet of a cardboard bridge and jeering at M. as he blunders along...

I Storm Music (same J)

VOICES (looking at it)
I don't know.....

PNO I [Synth] [TO PNO. KEYBD.]

PNO II f < >

RECS. mf cresc. f slide, as before

VLNS.

WOOD WIND

bass xylo
susp. cym.

PERC. football ratchet
maracas
bambusa

B.D.

Non-readers

As before but more to the fore. NB. Don't obscure rings. Conventinae instruments may be added eg. "breathing" through deep brass, whistles etc.

... they are wearing brightly coloured ski-caps (wool with 2 pom-pom).

Faster. $\text{♩} = 104$

Boys (all?) Div in 4: strident, half shouted.
 (cpt. chord)

Voice: Hey Wicky, what a "ho-ly" hat! Why, did the vi-car give you that?

PNO I: *mp* *fp*
 Ped.

REC:

WOOD WIND: *f*
 2 plyn. top voice
f

PERC.: *mp* *p*
 susp cym
 triangle
 maracas
 tam-tam
 B.D.

PNO II: *f* *diminuendo*

Non-readers

Non-readers
STOP

The boys stand, gearing and laughing some way away
as M. tries to think of a ploy to get past them.

J

Mickey

expressive

low, my stinkin' hat!

During the vicar's sermons

I'm

sf

p suddenly

f pp delicate

continue as before
very softly...

p suddenly

p: sf

WOOD
WIND

Non-
readers

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Voice

most-ly a-sleep —, but some-times he wakes me with a shock! & here goes:

PNO I

P.

S.

Recs

PERC.

frap. cym.

football at.

marac.

Tom

B.D.

f

f

f: if dry!

f: if dry!

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H. Strikes a prophetic threatening pose, pointing at a spot a few paces in front of the boys. They are mesmerized and look around to see what he's talking about... he tiptoes back and then runs off before they realize they've been tricked.

ff grandioso Boys (all voices) f sf f sf (frustrated mumblings - a few ring leaders)

THE END IS NIGH _____! What "end"? Where? BAH! (What? Where? Why, the little...) etc

at f lh. f: full chromatic cluster (Pd.)

with voice and w.w. (if any) ff: sf ring high chrom. cluster

mp white cluster: both palms immediately above one another.

(STOP)

(pp sempre) sfz pp cresc.

(2 parts only)

WOOD (WIND)

PERC.

mf

The disgruntled boys shuffle
back into the chorus...

Micky rushes in from the other side,
catching the offending hat...

voice

ff

I MUST GET RID OF THIS HAT!

P. ANO II

pp

continue as before: gradual cresc. f wilder, plus pedale ff

S.

AcCS

p

f

DIV

[word wind]

pp post

perc. cym.

PERC.

Non-readers

p, build up: DROPS FLAT SURFACES

mf, cresc: METAL lightning & thunder

He throws the hat over the parapet
It is caught by someone in the choir.

(fung)

Voice
THIS BRIDGE! DO!
Who can stand to be teased? It's no joke being different!

PNO I
pp delistate

PNO II
fff
mf diminu. (no ped)

REC
Div in 3
Div in 2
f (with voice)

SLIDE WHISTLE
f with dot

PERC
sup. cym
tracet
maracas
tam
B.D.

Non-readers
fff (STOP! et die away)

He seems to be struggling with himself as he almost shouts above the squalls of the storm... sidles off disconsolately, bracing himself against wind...

voice

ff

Why can't I be just the same as them? why can't I be just the same as

PNO I

pp

mf *dimin...*

P. 2

but dying away...

PNO II

S.

pp *mf* *p* *f*

hcs.

f *diminuendo poco a poco*.....

PERC.

Non-reading

All *f* (impulsive "strong sounds" as before, dying away then rising momentarily....)

Non-readers
STOP

Lights dim as
storm dies away...

... dying away gradually to nothing ...

ca 10 secs

voice

them? Why can't I be just the same as them? Why can't I ...

8 x .

mp

[To synth]

P.

S.

f (always)

ff

molto dimm!

f!

Ped

let vibrate

recs.

perc

slide whistle

let vibrate ...

Non-Readers

let vibrate...

* All percussionists play metal and skin surfaces - dying away gradually AD LIB

* As skin that was thrown away - loud echo of voice sound.

As the vicar comes in looking for him, the lights go up on the big strapping lad who is to play Mickey (aged 18) sitting meekly on a stool.

K Fast & Excited (♩=120)

Rev. Stickler (entering)

voice

Mi-chael! Mi-chael! Mi... Ah...! There you are! Go and get me

ANO I [synth]

[C]† (string-like a little vib. f) mf Add richly vib.)

basx xylor

mf

voice

some to-bac-co from the shop. What?! What's that he's say-ing? I

Mickey shakes his head - "no" Mickey walks near by muttering silently "I can't, I'm leaving". Rev. top! Mickey ear trumpet.

f ff

ANO I [synth]

[almost nothing but vib.] f: sf, always p delicate

chime bars

side drum I

side drum II

basx xylor

f, no more p, always

The vicar is still struggling to hear...
Wicky is increasingly "carried away".

voice: said - "I can't, I'm lea-ving" - Now! Its spring... I'm

mp, ecstatic

PNO I: [TO PIANO] f delicate

chime bars

S.D. 1: mf e.v. pp (with voice)

S.D. 2: poco

2 triangles

clark cyms

bass xylor: *alle* ff poco

voice: eish - teen I'm going off to the Big Town to make some-thing of my-

f

PNO I: p, light and bouncy

chime bars

B.D.

steel bells

2 triangles

clark cyms

Stops vicar fiddling with trumpet and bellows in his ear.

Very Steady $\text{♩} = 66$

voice *self* (ear) I'M LEA-VING..... NOW! What-!?! Wife! Wife! Wife! Bring me whisky

Rev. Stickler *sf sf sf p struggling for breath*

Par I *ff heavily suddenly* [To Synth] *trembling with rage, vicar calls through inverted ear trumpet*

chime bass *f sf p mf f*

B.D.

TAM *f sf stopped!*

vlng *p f # p* *Pizz. Div*

2 Δ *To Bass Xylo* *p f*

clark xylo *f ff stopped!*

* press very hard on G string to produce distorted sound.

Max Stickler comes in, amazed at the vicar's distress

vic *p* *3* *3* *ff* *p* *RIT* No, don't bother its far too ex-pen-sive! I can't af-ford it be-cause...

Par I [Synth] *p cresc AD LIB [ugly excessive tremulant]* *sf p*

vlng *4NIS* *PIZZ*

chime bass *mf*

bass xylo *p sudd. cresc.* *f: sf*

voice (to himself)
 lured by streets you think are paved with gold Well, they're not! (... or I'd be there)

PNO [Synth] AD LIB

vlas DIV

clime brass
 liting f: sf sf let whale

bas xylor

M Quicker (♩ = 100-112)

The first wife returns quickly hiding a bundle of fro in a cloth which she passes secretly to Mickey...

vee. *Very slow RIT. PND.* **IN TEMPO** *mp, sprightly*
 Well, what are you going to do — you lit-tle RAN-cal?

[brassy mudd.]

PNO I [Synth] mp *only if no BRASS* PNO KEYBD. pp very gentle

Rees *AD LIB: with voice*

[BRASS] *Very slow RIT. mudd.* **IN TEMPO** (1 p/yr) (ten, ten) (brm) pp gentle

Cym

B.D.

PNO P. **Tacet 'till 'IMPETUOUS' (over)**

Mickey takes the food and looks it behind his back
He replies guiltily but gradually gains confidence...

IMPETUOUS! (Slightly faster)

Mickey

mf

voice

PNO I

PNO II

PaCS.

[BRASS]

Sleigh bells

China bars

Cyms

B.D.

I am no lit-tle

f *molto* *fp, marked.*

under voice

p rhythmic

pp very lightly

ACC (with voice)

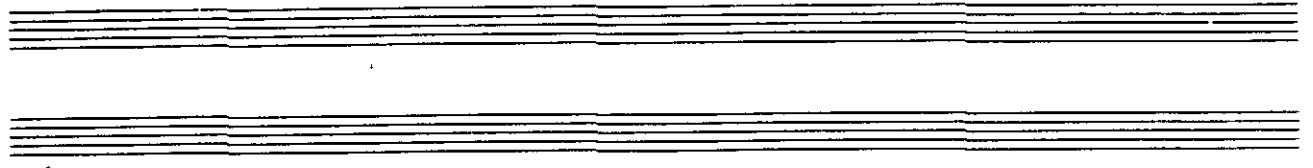
1st solo

(2nd solo)

2nd solo *mp* *f* the rest

ff (2 plys)

p vibrant



no scal I'm grown up now _____ and I've worked here from

f: fpp *fp, marked*

P. *< mf > p very lightly*

S.

Revs

vlns *p, singing*

chore bars

High bells *(fp)*

vce. *f:mf*
 morning 'til night and I've not been paid hard by a-ny-thing!

PNO I *fp, marked* *f* *fuul. of*

PNO II

recs *f sub.* *f sub.*

vlns

chime bars
 sleigh bells

vce *VERY SLOW SUDD. IN TEMPO*
 ... so I've gi-ven up on work I'm a- fraid No, I must find some o-ther way of getting

PNO I *pp sudd. deliscate* *f* *p (cresc. ful)*

PNO II

recs *f* *ff* *molto!*

vlns *pp* *VERY SLOW* *IN TEMPO*
suddenly *arco*

chime bars
 sleigh bells *pp*

Sad & Gloomy $\text{♩} = 76$

ve. *f* by — Any way — Now I'm off to the Big Town to try — !

par I

P. *fz* *mf, heavy* → *pdry* *sustain with fingers*

S.

vlras *pizz* *mf* *sf* *pp gentle*

chime bar *mf* *rhythmic (stop sound)* *dying away*

bass xylo *pp, heavy*

ve. Mrs Stickler *ffab sf of* (to vicar, through car trumpet) (eh, Vicar — ?!)

Well — you seem de-ter-mined, but take some ad-vice

par I *play only if absolutely necessary to support vocal(s)*

P. *Div - the rest AREO mp* *(ALL)* *expressive (with vocal(s))* *press hard on A'sty. (producing swack!)*

S. *- 1 ply r. pizz.*

chime bar *almost nothing*

bass xylo *pp*

Vcl. *f*

Star clear of rich peo-ple: they're mis-ra-ble and

PNO I

P. *mf* *p. by* *mf* *p* *mf* (—)

S.

TRSH. SUL. PONT. *moder. mod.*

vlas *pp* or possible, suddenly *p* expressive

bas. xylor (pp)

f *>* *p*

mean ——— How o-ther- wise could they get rich-? No-! If you need a friend

(p) *mf* *p* *mf* *f* *pp* gentle

p with vocal(s) *not div.* *pp* *f* *dimin...*

p with vocal(s) *pp* *f* *dimin...*

GRADUAL - - - ACCEL - - -

Vce. *gently* go to the poor : *p, almost speaking* They don't have much, but they share what they've got (Eh) *f*

PNO I

P. *pp* *mp, rust.* *p, dry* *mf*

PNO II

S.

Vlns *no vibrato!* *pp* *precisely.*

bas
xylor *pp*

Vce. *sf sf (shorted)* *(sing) f* TO - - - *falling* **Quick & Lively!** $\text{♩} = 126$

Vi. car - ?! Good-bye Mi. chael!, and good luck! (obbligato): UNA CORONA

PNO I *f, light - smooth*

P. *(no Ped.)*

PNO II *f, rhythmic*

S. *f, springy cresc...* *inf* *f, rhythmic*

Vlns *f molto dimm...* *mp, expressive*

bas
xylor *f, rhythmic*

She pulls the vicar out...

Micky reappears and marches lively around the acting area, sometimes waving to choir...

Handwritten musical score for the first system. It includes staves for Piano I, Piano II (Right and Left), Recorder, Violin, and various Percussion instruments (Chime, Bass Drum, Snare, Cymbals, B.D.). The Recorder and Violin parts are marked with *mp* and *espressive*. The Percussion section includes parts for Chime, Bass Drum, Snare, and Cymbals.

Micky: calling out
I'm free - I don't have to work any more!

Handwritten musical score for the second system, starting with Micky's vocal line. The Recorder part is marked *mp* ($\frac{1}{2}$ humming, $\frac{1}{2}$ with half-open mouth). The Piano I and II parts are marked *mf* and *mp*. The Recorder and Violin parts are marked with *f* and *mp*. The Percussion section includes parts for Chime, Bass Drum, Snare, and Cymbals. A note indicates *based from ADLIB* for the Recorder part.

He opens the "bundle on a stick" which
was Sticker gave him.

Wichy: *Oh! there's bread and sausage in here. Some and, some later!*

All other voices: *lyding*
mf Ah.....

PNO I

P. *mf*

PNO II

Recs. *f*

Flus. *f*

Woodwind: *or voice higher (etc)*

BRASS: *f* *mf* *(188p)*

Chime bar

straight batte small Acc

cymal B.D.

batte xyle

Various members of the chorus hold out cardboard cut-outs of trees, banks of flowers etc., to display to Mickey as he passes....

ff >
(#) All this opera! I've never really noticed the

The musical score consists of several systems of staves. The top system features a vocal line with lyrics and a dynamic marking of *ff*. Below it are multiple instrumental staves, including strings and woodwinds, with various dynamic markings such as *f*, *mf*, and *ff*. The score includes performance instructions like "signing" and "f (as before)". At the bottom, there are specific instructions for percussion: "p for side drum (no snare)", "p for suspended cymbals", and "for glockenspiel 2°". The score is marked with a large blue watermark that reads "Preview File Only".

recorders stop

boys
Mi-ohy thought this or-ver for a lit-tle while,

girls
as they pulled the pink, and the

flw I
pp delicate

flcs
STOP 3

BRASS
(Hms?)
pp, rhythmic (with voices)

Glock
1 or 2
Tomb.
J.D.
b2 or
xglr
delicate

recorder entry

(as Midy)
f

(the kids - all voices)
f

"Flowers look best when they're in the meadow still - but we can't take a

daf. fr. dils
- but we can't take a

as above (4 pages)

1 pgr (tpt?)
mf

mf

45
recorders
of
5/8

(Mickey)

trp 3/8 2/4 3/8 2/4 3/8 3/4

gtr field - to mum - !

gtr field - to mum - ! "And why should you take - mum all these love - ly

pnos I ♯ ↑ ↑ ↑ ↑ ↑

recs 3/8 2/4 3/8 2/4 3/8 3/4

[BRASS] ♯, with voice

glocks 1 1/2 TANA J.D. bal xylr

3/8 2/4 3/8 3/8 3/4 5/8

mf. 2/4 3/8 (accs) (the kids)

"Be cause we love our

flowers kids?" "Be cause we love our

(follow beat) mf, 3cresc. 5/8 2/4 3/8 (1 pgn.) 2/4 ♯ as before

mf, cresc. f ♯

small clock symbols (2 pgn?)

mf, 3cresc. 5/8 2/4 3/8 p 2/4

... Mickey sings the first couple of lines as it gets darker... then falls asleep...

5 Not too Slow (♩=60-69)

voice: All voices *p sweetly*
 * The sun de-scen-ding in the west, the eve-ning star does

P. II S. *p heavy* *pp very gently*

[WOOD WIND] *mf, heavy* *pp very gently*

[BRASS] MUTED *pp* < "wa" >

glock. 1 *p* vibrato on every note AD LIB

[TAMTAM] *p* but large let vibrate.

bass xylo *ff*

shine. The birds are si-lent in their nests, and I must seek for

very softly

very softly

ff < "wa" >

* Words : William Blake - "Night".

non-readers
↓

Slow heavy walk (M. marches round acting area)

Pro I: That's the last of the bread and sausage. Well, I'd better be off...! Wonder how far it is now to the Big Town?

Pro II: *Trum: approx. 22/48*

glock 1: *a little pp*

glock 2: *a little pp*

SIDE DRUM: *f (right foot)*

2 suspended cymbals: *msl*

TAMB. B.D.: *f*

TAM- TAM NON READERS: *f*

ste. striking footsteps on various surfaces

Non-readers STOP
↓

Voice: *Phew! I'm hungry now and there's nothing left. I must eat at the next farmest door.*

bstn xylr: *cresc* *f* *Sum rises to its "zenith" above the CHORUS*

glock 1: *cresc.* *f*

glock 2: *cresc.* *f*

S.D.: *cresc.* *f*

2 sus. cymr: *cresc.* *ff wash (dry)*

TAMB. B.D.: *f*

TAM: *mf (c.v.)*

Non Readers: *cresc.* *STOP*

He wipes his brow and starts off again... but he is tired... he sees something in distance... hurries... approaches

Slightly Slower *Accel proportionately*
A.D. L.B. ...

glad 1/2 *p* *mp, sub.*

glad 2/2 *p* *mp, sub.*

b3p xylor *p* *mp, sub.* *(see AD L.B.)*

S.D. *p* *mp*

2 susp. cym. *p* *mf* *Very*

TAMB B.D. *p* *mp*

TAM-TAM *p* *mf* *mf*

Non-Reader *p* *mf* *mf*

free ACCEL. *ALL PLAYERS IN UNKNOWN.*

great (turreted) door which is raised to meet him as he hurries (S.D.)

MUCH SLOWER SUDDENLY - - - $\downarrow = 60$

Slow-Waltz $\downarrow = 72$

Landowner (interrupting)

Voice *richly* ... Please sir... *3* *4* *What!?! We don't give anything away, at...*

PI *G.P.* *[to synth]*

A tired Landowner towers over Mickey who holds out his hand...

Violin solo *take mutes*

Violas *take mutes*

G.P.

glocks 1 & 2 *f* *mp*

b3p xylor *f* *(colours timbre)* *from sim.*

S.D. *f* *f*

TAMB *f* *f*

B.D. *f* *f*

TAM-TAM *f* *f*

2 susp. cym. *f* *f*

Non-Reader *f* *f*

(different groups)

3/8 5/8 3/4 Girls (or if "side") 2/4

Vocals: *caired, sur- prised Michy a- new. When he could for- get being hun- gry*

Pan I: *slide (white) fpp, very delicate*

Vcl: *(2 trpts?)*

[BRASS]

2 Glock: 3/8 5/8 3/4 2/4

Tamb S.D.

Wdr Xyl: *♯ rhythmic*

Vocals: *he thought of Mis- ses' Stick- lar's words: "Steer clear of rich per- ple..."*

Vcl: *vclns stop. ♯ A, few mixed voices*

Brass: *mf, molto*

Wdr Xyl: *pp, trem.*

He walks straight in and up to the table

Lively! ♩ = 108

Mucky bright

Voices *Old woman*
Comedy left to suit the
dialect of 2 performers

Good evening missus I can see you are a-bout to eat — And

PNO I *mf mp f mf*

PNO II *p. jaunty*

Word wind * *difficult*
mf/mf pompous

close cyms. S.D.

† There is a bowl of Almonds on the table. When they think "grandmother" isn't watching, one of the kids reaches out but a signal (motor horn or alarm whistle etc.) from *Non* *Tutti: Without Nuance.* *accuses* warns her, and she scolds the offender with her finger...

'im as 'ud eat with us best draw up a chair :- though its on-ly por-ridge

mf sf f

sim. *f, smooth*

mf *(echo)* *f*

Non *readies* *(† above)* *qui ff*

* if there are no wind instruments for these parts, the recorders should play the voice-doubling line in their parts (tell [WI])

... she breaks the embarrassing silence with exaggerated politeness...

Handwritten musical score for voice and piano. The score is written on ten systems of staves. The first system includes the lyrics: "oh, my daugh-ter has gone to the well, to get wa-ter". The second system includes the lyrics: "She'm al-ways a-way for a-gas be-cause she can't stop... pi-cking". The score features various musical notations including notes, rests, and dynamic markings such as *mf*, *pp*, *f*, *sf*, *f sub.*, *mf, singing*, and *p*. There are also performance instructions like "smile" and "8va" (octave up). The piano part includes complex rhythmic patterns and chordal textures.

Wicky (embarrassed)

Voice

ber-ries a-long the track —

Well! You can't make porridge without water

prn I

p

P. No II

mp delicate *f without nuance*

(ah)

[Wood-Wind]

mp *ff without nuance*

cyms & d. non-readers → continue as before (sparse) (very sparse or stop)

prn I

Jubilant - Quicker $\text{♩} = 120$ Kids start bawling & fully (non readers!) as danger comes in suddenly ...

f impetuous

P. Piano II

ff diminu...

S.

f

[Wood-Wind]

f *restrained...*

Stop lines - clar., sax., upper wind on curtain

cyms & d. non-readers → wild popping! (*f*)

... she goes over to the stove and pours some water in the porridge pot...

pno I

mf: sf *mf: sf* *p* *mf*

P.

dimin...

PNO II

S.

dimin...

[top line: plus, recs, upper wind in unison]

[Woodwind]

dimin...

Non-readers

gradually subsiding, as old woman chases kiddies.

voices

Grandchildren *f* *physical*

Main Tempo (♩ = 108)

Hurry mum! Make the mush! Then we can play our kit.

pno I

dimin... *pp*

P.

(delicate!) *pp* *f suddenly* *p*

pno II

S.

f suddenly

plus

f suddenly *(cues)* *(non diminuendo)*

[Woodwind]

dimin. *pp*

organs

G.P.

Non-readers

very sparse

↓ precise non-readers signal

in tempo (non-readers) - grand children bang spoons rhythmically on table!

voice
quite sim-ple real-ly we can o-nly af-ford that old por-ridge ev-ry day, but I

par. I

PNO II
P. (pp)
S.

[W.W.]
mf (locor)
pp
p

perc.
gms.
S.D.
ff, mrt.

Detailed description: This system contains the first five staves of the score. The voice staff has a treble clef and lyrics. The piano I staff has a grand staff with treble and bass clefs. The piano II staff has a grand staff with treble and bass clefs, with dynamics (pp) and a 'locor' marking. The woodwinds staff has a grand staff with treble and bass clefs, with dynamics (mf, pp, p) and a 'locor' marking. The percussion staff has a single staff with dynamics (gms., ff, mrt.) and a 'S.D.' marking.

hide a lit-tle al-mond in each bowl and then all these pi-xies race to find it

P.

S.

Detailed description: This system contains the next five staves of the score. The piano I staff has a grand staff with treble and bass clefs. The piano II staff has a grand staff with treble and bass clefs. The woodwinds staff has a grand staff with treble and bass clefs. The percussion staff has a single staff.

She tries to quieten the grand children

children (squealing)

Mum! We want in our desert, mum, (etc) ~~~~~

Micky

(non-readers STOP)

f (...spoken) **ff**

first, so they eat - Has they eat! What a good i - des I wish I'd had a treat like

f, brighter **mf**, light and merry

mp **f** **p**, suddenly very light

mf marked **ff** (with voice) **mf**

mf, heavy

children - all in wellbeholder (pumping at his feet...) dying away...

that with the vic-car's stick - gy meals! Thanks for the food. Now I'll

f **pp**