

**JOHN KEFALA KERR**



SCORE

Commissioned by Locomotion, The National Railway Museum at Shildon in association  
with BRASS: Durham International Festival

[VIEW TRAILER](#)

# I PROLOGUE

---

*station announcer*

I see your form  
In cups of tea  
In clouds and fog  
You stroke the land  
With white-gloved hands

I see your form  
In morning mist  
In Yorkshire's pits —  
A bed of holes that lies  
In wait to swallow trains

You're hard to see  
This summer morn  
And hard to grasp  
As people board  
The streamlined bird

With heated lungs  
Your tender cloud  
First breath then steel  
Could be a soul  
If not a horse

Enter the birdman, writing on the back of an envelope. Desperate to shift the smoke.  
He's already laced the big end with a stink bomb.

*birdman*

*Seagull*  
*Kingfisher*  
*Herring Gull*  
*Wild Swan*  
*Guillemot*  
*Woodcock*  
*Falcon*  
*Kestrel*  
*Strong on the wing.*

*station announcer*

The birdman thinks all manner of thoughts. He hears them in his head—a chorus of fine detail.

*birdman*

How to disperse the smoke? Great Western hear fanfares in their heads!

*station announcer*

And there it is...a tiny indentation...where someone has pressed their thumb into the plasticene.

*birdman*

A dimple, barely visible. That can't be the solution.

*station announcer*

It is the solution.

## II CUPS OF TEA

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<i>birdman</i>	Sparrow-hawk Osprey Capercaillie Mallard		
<i>LNER chorus</i>	You see my form In cups of tea In clouds and fog I stroke the land With white-gloved hands	<i>station announcer</i>	A fry-up on the shovel Water; a bit of lard Fields alight with sparks
	You see my form  In cups of tea In clouds and fog I stroke the land With white-gloved hands		A bird kills a bullock A 'hundred and sixty-five ton bird!  Can you fire left-handed?
	You see my form In morning mist In Yorkshire's pits— A bed of holes that lies		No? Well I'm not takin ye! And don't cross the chalk mark! Can you smell aniseed?
	In wait to swallow trains		A message wrapped round coal Thrown out the cab: "Get a fireman!"
<i>station announcer</i>	It's the night before, and Driver Joe's thoughts turn to base metal shaking the very ore from his teeth.		

## III SOOT

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<i>driver joe</i>	Black in my eye Black in my right eye	<i>female worker</i>	Hold still now Hold still now Black in your eye
	LNER soot!		
<i>station announcer</i>	This is no brief encounter!		
<i>driver joe</i>	I'll prove them wrong tomorrow All the doubters LMS and even Chamberlain		
	He goes to Kettering And says there are no winners Only losers		He goes to Kettering And says there are no winners
<i>station announcer</i>	The speck of ash from Joe's eye. See it floating?		

# IV LIVE THING

---

*station announcer* Now clear-eyed. Round-shouldered. Cap worn the wrong way round.

*driver joe* With my lovely blue  
Streamlined engine *Mallard*  
We drew away from Grantham  
I accelerated up the back  
To Stoke Summit and past

Stoke Box at eighty-five  
Once over the top  
I gave Mallard her head  
And she jumped to it  
Like a live thing!

Then 'Undred 'n eight...  
'Undred an' nine  
'Undred an' ten  
Go on, old Girl  
You can do better 'n this!

*LNER chorus* Here's the man with tattoos  
And no shine on his shoes

*station announcer* Tommy's in his element

*tommy* Coal goes straight through  
Feed that hot mouth  
She's one hungry bird

*LNER chorus / tommy* Keep the rhythm  
Never falter  
Feed the hot mouth  
Eat your fill

*LNER chorus* Shovel faster Tommy  
Shovel faster Tommy  
Shovel faster

*LNER chorus / tommy* They will say  
Blighter Bray  
Sweated buckets

*station announcer* Sweated buckets

*LNER chorus* Shovel faster Tommy  
Shovel faster Tommy  
Shovel faster

With my lovely blue  
Streamlined engine *Mallard*  
I drew away from Grantham  
I accelerated up the back  
To Stoke Summit and past

Stoke Box at eighty five  
Once over the top  
I gave Mallard her head  
And she jumped to it  
Like a live thing!

Then 'Undred 'n eight...  
'Undred an' nine  
'Undred an' ten  
Then 'Undred an' twenty-three  
Then 'Undred an' twenty-four  
Then 'Undred an' twenty-five

## V FEARFUL BREATH

---

*station announcer* Four months on. A wincing night of lightning and sand. Enter the fearful breath. Unbottled. The Syncopators have vacated their chairs, taking their brass tubes with them, leaving behind an unblown music. Enter the empty chairs. Enter the degenerate music, blown and unblown. Enter the lost property, worn and unworn.

*frau* Enter my fearful breath  
Gives me away in the cold  
Rises upward, t'ward  
Boots unwelcome here  
And I know where'er  
I hide my breath  
It will find safe passage  
Through plaster  
Uncut by glass

Enter my fearful breath  
Gives me away in the cold  
Rises upward, t'ward  
Boots unwelcome here  
And I know where'er  
I hide my breath  
It will find safe passage  
Through plaster  
Uncut by glass

*LNER chorus* What might be the effect of lightning striking a train at both ends when it's travelling to somewhere safe and sound, and what would a watcher see who's standing on platform three and one who's sitting in the speeding train, and who'd be right and who'd be wrong, and who'd dare say lightning never strikes in one place twice?

*frau* My fearful breath  
Gives me away  
Rises upward,  
T'ward boots  
Unwelcome here  
And I know where'er  
I hide my breath  
It will find

Safe passage  
Through plaster  
Uncut by glass

My fearful breath  
Gives me away

*LNER chorus*

What might be the effect  
of lightning striking a train  
at both ends when it's travelling  
to somewhere safe and sound,  
and what would a watcher  
see who's standing on platform three  
and one who's sitting in the speeding  
train, and who'd be right  
and who'd be wrong,  
and who'd dare say lightning  
never strikes in one place twice?

*frau* And who'd be right and who'd  
be wrong, and who'd dare say  
lightning never strikes  
in one place twice?

I see the lightning  
My fearful breath  
I see the lightning striking

Lightning striking  
Striking, striking, striking

Who'd be right  
And who'd be wrong  
Fearful breath

Lighting strikes  
Twice in one place  
Who would dare say?

## VI MOVE AGAIN

---

*station announcer*

The children on the platform look up at the moon. Their song-breath rises, driving a piston-thought of parting on the out-stroke and sorrow on the in. The moon smiles down at the children with a big chalky grin. "Safe journey," it says. The children draw pictures of the grinning moon on the side of the carriage in chalk while Berlin's sparrows scuttle in the steamlight and steely points, ten miles down the line, obey levered commands and re-align.

*kinder*

"Move again"  
Papa says "move again"  
"Move again" Papa says  
This is how it must be  
This is how it must be

*station announcer* The apartment is mine

This is what my Papa says

*station announcer* I say the apartment is mine  
You must leave

This is how it must be  
This is what my Papa says

*station announcer* Papa wird wuetend und schreit  
Papa nimmt mich auf sein Knie  
„Das muss sein  
Und Du musst jetzt ein guter Junge sein  
Und tun was die Damen im Zug Dir sagen.  
Du bist doch jetzt ein grosser Junge.“

*kinder* Don't leave me  
Don't leave me  
Papa told me there's a new home  
We are going to in England

*station announcer* Papa wird wuetend und schreit  
Papa nimmt mich auf sein Knie  
„Das muss sein

*kinder* Move again, move again,  
Move again, move again  
There's a home we're going to  
There's a new home  
We are going to in England

## VII ACME THUNDER

---

*whistles*

## VIII SPECK OF ASH

---

*station announcer* Recall the tiny speck of ash  
Retrieved from driver Joe's right lash?  
  
A hundred years, less quarter that,  
It's been abroad, doing this and that.  
  
Once wiped, the speck did rise aloft,  
Inclined t'ward Yorkshire, hard and soft.  
  
It met a turbulent Pennine flow  
That carried it both long and low.  
  
A year from fate like this t'was dealt,  
Till snagged by puny hills of felt.  
  
It travelled on to Bramall Lane  
And watched the home team every game.  
  
Unbothered by the floodlight's fringe  
(For is not ash itself pure singe?),

The years they passed till soot was laid  
Upon a spinning turbine blade.

And there our lone nomadic grime  
Did pass away a happy time,

Till thrown and gestured to explore  
A place it once had seen before.

Unlikely venture some will say,  
To have two things go the same way.

Yet so it was, in Bytham's fold,  
Our nomad smut, now tired and old,

Did come to yearn for, want and need,  
A home where once excessive speed

It reached perforce with great relief,  
Alighting from Joe's handkerchief.

And miles-per-hour, all then achieved,  
Saw half the world at once pay heed

To Mallard's run and Bytham's state  
As rightful place to celebrate

The glorious past of England's prime  
(A well-known tune, time after time).

Let Acme peas all render loud  
Invading force and warring crowd.

"There's Medard's yard!" the speck now cries.  
"It looks unchanged"; the same applies

To old Glen Brook, the High Street too,  
And see! The Spinney, spanking new.

But where's that platform, left and right,  
Where north and southbound did alight?

"I've been abroad too long, I fear!"  
The hopeless speck sobbed with a tear

Whose liquid now dissolved apace  
Unhappy grit, without a trace.

Assume for all such fate in store—  
Three score and ten and little more.

A happy life that's long and true  
Is all a grain can best accrue.

In seeking with intent avowed  
To wander lonely as a cloud,

It quite forget at every bend  
To still pay heed to awful end,



A lesson this particulate  
Did fail to learn and inculcate—

That lost and found should both create  
The means to render and donate

A gift of love and peace and mirth  
To all who live upon the earth.

## IX UMBRELLABY

---

*driver joe*

With my lovely blue  
Streamlined engine Mallard  
I drew away from Grantham

*LNER chorus*

I drew away  
From Grantham

## X SLEEPERS

---

*narrator*

The sleeper train  
Digs out the future  
With its Bugatti snout

Dispersed time flies  
And we inhale  
A smokey present—

Wheezing sleep  
Snoozing dreams  
Snoring mares

Twin bolts strike  
And fiery Einstein  
Races end to end

Violin in hand  
Playing tomorrow's  
Flashy cadenzas

The cruel lightning  
Polishes silverware  
Blinds the Hornbys'

Crazy lapdog  
Breathes dragonfire  
Over England

*frau*

"How sweet the moonlight sleeps upon this bank!  
Here will we sit and let the sounds of music  
Creep in our ears: soft stillness and the night  
Become the touches of sweet harmony."

# XI LITTLE BYTHAM

---

1. *flood victim* The water is up to our knees. Water, water up to our knees.
2. *councillor* Tree-dressing at The Spinney. Hedge-laying at the Spinney.
3. *vicar* Mowing and strimming at St Medard's. A mower to tow us round the gravestones.
4. *single mum* When things went wrong I had a choice, move back to Leeds or soldier on. Single mums need grants not loans to help them set up on their own. Soldier on, soldier on.
5. *white van man* They stole the sat nav from my van! Last Wednesday night. Police are appealing for witnesses.
6. *scooter kid* My all-time favourite sexy man...David Beckham.
7. *shopper* They have to save two million. If the library goes, then what will I do?
8. *mobile postman* I'm parked in the layby on Station Road.
9. *councillor* It's quiz night at the Willoughby. Six per team. A pound to play.
10. *fete organiser* Another success for tea and cake, tea and cake, tea and cake, tea and cake, tea and cake.
11. *woman in slippers* How sweet the moonlight sleeps upon this bank! Here will we sit and let the sounds of music creep in our ears.
- villagers* The water is up to our knees. Water, water up to our knees. Tree-dressing at The Spinney. Hedge-laying at the Spinney. Mowing and strimming at St Medard's. A mower to tow us round the gravestones.
- When things went wrong I had a choice, move back to Leeds or soldier on. Single mums need grants not loans to help them set up on their own—soldier on, soldier on. They stole the sat nav from my van! Last Wednesday night. Police are appealing for witnesses. My all-time favourite sexy man...David Beckham. They have to save two million. If the library goes, then what will I do? I'm parked in the layby on Station Road. It's quiz night at the Willoughby. Six per team. A pound to play. Another success for tea and cake, tea and cake, tea and cake, tea and cake, tea and cake.
- woman in slippers* Bring back the sun Dear Lord we've had enough. The rain it raineth on the just and also on the unjust fella, but chiefly on the just because the unjust hath the just's umbrella.

## XII EPILOGUE

---

*runner*

I see your form  
In cups of tea  
In clouds and fog  
You stroke the land  
With white-gloved hands

I see your form  
In morning mist  
In Yorkshire's pits —  
A bed of holes that lies  
In wait to swallow trains

You're hard to see  
This summer morn  
And hard to grasp  
As people board  
The streamlined bird

With heated lungs  
Your tender cloud  
First breath then steel  
Could be a soul  
If not a horse



## VOICES

LNER chorus (12 SATB)

birdman (tenor)

driver joe (tenor)

tommy (baritone)

frau/housewife (soprano)

station announcer/jogger (narrator)

## INSTRUMENTATION

F tuba

harp

piano

free bass accordion

violin

double bass

percussion

bass drum • snare drum

vibraphone • marimba

2 x timpani

tam-tam • triangle

clash cymbals • suspended cymbal

wine glass (tuned A4)

intact plates • smashed crockery

acme thunderer whistles

## MEDIA

soundtrack (2-chan)

video projection (1-chan)



# Steamsong

## I Prologue

1

Senza Tempo, Espressivo

Soundtrack

00:00 00:17 00:21 00:34

17

Tba.

Perc.

00:41

♩=60 no sync

Vib.

C♯D♯E♯F♯G♯A♯B♯

*mp*

stn announcer: I see your form in cups of tea... ...in clouds and fog.

Pno.

Acc.

00:41

[00:43 cup of tea]

Hp.

I see your form in cups of tea... ...in clouds and fog.

Stn. Announcer

00:41

Soundtrack

30

Perc. *00:58 00:59* Hp. *6=* L.V. *gloss.* *Red.*

Hp. *00:58 00:59* L.V. *gloss.* *C<sub>3</sub>* *Vib.*

Stn. Announcer *00:58 00:59 01:00 train in landscape* Hp. You stroke the land with white-gloved hands. I see your form in morning mist...

Soundtrack *00:58 00:59*

43

Perc. *01:16 01:17* Hp. *Vib.* *p*

Hp. *01:16 01:17* (L.V.) *vib.* *C<sub>4</sub>* *D#E#F#B#*

Stn. Announcer *01:16 01:17* in Yorkshire's pits — a bed of holes that lies in wait... ...to swallow trains. *vib.* You're hard to see this summer morn...

Soundtrack *01:16 01:17*



55

01:44 01:47

Hp. *mp*

Stn. Announcer

01:44 01:47

Plume of smoke

...and hard to grasp as people board the streamlined train with heated lungs

Your tender cloud...first breath then steel

Ln. Chorus

01:44 01:47

and hard to grasp as people board the streamlined bird with heated lungs

Your tender cloud...first breath then steel

BREATH

Vln.

01:44 01:47

*espressivo*

*pp* *mf*

Soundtrack

01:44 01:47



67

01:55 01:58 02:09

Video 02:10 smoke

Stn. Announcer

could be a soul...if not a horse.

Enter the birdman...

Vln.

01:55 01:58 02:09

*pp* *f* *pp*

stn. announcer: Enter the birdman...

Soundtrack

01:55 01:58 02:09



75

02:19 02:23

Stn. Announcer

...writing on the back of an envelope, desperate to shift the smoke...

...he's already laced the big end with a stink bomb. virt. chorus

Soundtrack

2

A Tempo

02:26

02:38

81 Birdman  $\text{♩} = 60$  (no sync)

Acc. *mf*  
Sea - gull King fi - sher \_\_\_\_\_ Herr - ing Gull Wild Swan \_\_\_\_\_ Gui - lle - mot

Stn. Announcer  
Birdman  
Sea - gull King fi - sher \_\_\_\_\_ Herr - ing Gull Wild Swan \_\_\_\_\_ Gui - lle - mot Wood - cock

Birdman *mf*  
Sea - gull King fi - sher \_\_\_\_\_ Herr - ing Gull Wild Swan \_\_\_\_\_ Gui - lle - mot Wood - cock

Soundtrack



89

Hp. Vib. Vn. Birdman  
D#E:G# Kes - trel. Strong on the wing \_

Stn. Announcer  
Fal - con \_\_\_\_\_ Kes - trel. Strong on the wing \_

Birdman *mf*  
Fal - con \_\_\_\_\_ Kes - trel. Strong on the wing \_

Vn.  $\text{♩} = 60$  (no sync)  
Fal - con \_\_\_\_\_ Kes - trel. strong on the wing \_

Soundtrack

03:18

94  
 Hp. Virt. Chorus E♭A♭  
 mf

Stn. Announcer  
 03:18 Virt. Chorus  
 The birdman thinks all manner of thoughts. He hears them in his head — a chorus of fine detail.

Birdman  
 Virt. Chorus  
 stn. announcer: The birdman thinks all manner of thoughts. He hears them in his head — a chorus of fine detail.

Virt. Chorus  
 03:18  
 Ah

Vln.  
 a tempo ♩=60 (no sync)  
 03:18 Virt. Chorus  
 mf < f mp mf > p < mf

03:18  
 Soundtrack

99 Perc. Birdman  
How to dis-pers-e the smoke? (virtual brass) 03:50 *p* *mf*

Hp. Birdman  
How to dis-pers-e the smoke? (virtual brass) Birdman  
Great Wes-tern hear fan-fares in their heads!

Stn. Announcer Birdman  
How to dis-pers-e the smoke? (virtual brass) Birdman  
Great Wes-tern hear fan-fares in their heads!

Birdman Birdman  
How to dis-pers-e the smoke? (virtual brass) Birdman  
Great Wes-tern hear fan-fares in their heads!

Vln. Birdman  
How to dis-pers-e the smoke (virtual brass) 03:50  
03:46 *sub mp* *f*

Soundtrack (virtual brass) 03:50

\* for orientation only  
(virtual brass) 03:50

103 Hp. St. Announcer: And there it is... 04:00 04:09  
D $\flat$  a tiny indentation... ...where someone has pressed their thumb into the plasticene. Birdman  
A dim-ple bare-ly

Acc. stn. announcer: And there it is... 04:00 a tiny indentation... where someone has pressed their thumb into the plasticene. vn. (no sync) *p*  
Vn. *mf* *mp* *mf* *sub p*

Stn. Announcer And there it is... 04:00 a tiny indentation... ...where someone has pressed their thumb into the plasticene. Birdman  
A dim-ple bare-ly

Birdman stn. announcer: And there it is... 04:00 a tiny indentation... ...where someone has pressed their thumb into the plasticene.  
A dim-ple bare-ly



## II Cups of Tea

**3**  
♩ = 60  
4:23 soundtrack: bird chirps

Perc. *Vib*

Hp. D: E3 A#

Pno. 8<sup>va</sup> 7

Acc. 4:23 soundtrack: bird chirps  
mf sub mp mf sub mp f

Stn. Announcer 4:23 soundtrack: bird chirps  
Birdman  
Spa - row - hawk Os - prey

Birdman 4:23 soundtrack: bird chirps  
Spa - row - hawk Os - prey

LNer Chorus 4:23 soundtrack: bird chirps  
Pno. / Vib. (Birdman)  
Spa - row - hawk Os - prey

Vln. 4:23 soundtrack: bird chirps  
f sub mp f

Cb. 4:23 soundtrack: bird chirps  
mf

**3**  
♩ = 60  
4:23 (bird chirps)

Soundtrack

113

Tba.

Perc.

Hp.

Pno.

Acc.

Stn. Announcer

Birdman

LNER Chorus

Vln.

Cb.

Soundtrack

116

Tba. (b)

Perc.

Hp.

Pno.

Acc.

Str. Announcer   
form in cups of tea in clouds and fog

LNER Chorus   
form in cups of tea in clouds and fog

Vln.

Cb.

Soundtrack

A3 (b)

*f* *mf*



121

Tba. circa 05:20

Perc. circa 05:20

Hp. D#B D4 circa 05:20  $\delta^{w-}$

Pno. circa 05:20  $\delta^{w-}$

Acc. circa 05:20

Stn. Announcer Fields alight with sparks A bird kills a bullock  
I stroke the land with white-gloved hands

Virt. Chorus 05:20 Ah

LNCR Chorus circa 05:20 I stroke the land with white-gloved hands

Vln. Virt. Chorus 05:20 Ah

Cb. circa 05:20 *ff*

Soundtrack Virt. Chorus 05:20 Ah

127

Tba.

Perc. *Reo*

Hp.

Pno. *Reo*

Acc. *mf*

Str. Announcer

LNCR Chorus

Vln.

Cb. *sub mf*

Soundtrack

A 'hundred and sixty-five ton bird!

You see my form in cups of tea in

You see my form in cups of tea in

131

Tba.

Perc.

Hp.

Pno.

Acc.

Stn. Announcer

LNER Chorus

Cb.

Soundtrack

Can you fire left-handed?  
clouds and fog

No? Well I'm not taking ye  
I stroke the land with white-gloved

clouds and fog I stroke the land with white-gloved

*f* *mf*

4

137

Tba.

Perc.

Hp.

Pno.

Acc.

Stn. Announcer 

LNCR Chorus 

Cb. *f* *mf*

Soundtrack

4

144

Tba.

Perc.

Hp.

Pno.

Acc.

Stn. Announcer

LNER Chorus

Vln.

Cb.

Soundtrack

*p* *mf* *p* *mf* *p*

*mf* *gliss.* *gliss.*

*f* *mf*

In York - shire's pits - a

In York - shire's pits - a

146

Perc. *mf* *p* *mf*

Hp. *gliss.*

Pno.

Acc.

LNCR Chorus

bed of holes that lies in wait to

Vln.

Cb.

Soundtrack

148 (tr) *p* *mf* *p* 3 *tr*

Perc.

Hp.

Pno.

Acc.

Stn. Announcer

LNER Chorus

Vln.

Cb.

Soundtrack

swall - - - - - ow trains

150

Perc. *mf* *p* *mf*

Hp. *gliss.* G<sub>4</sub>

Pno.

Acc.

LNCR Chorus

swallow trains swallow trains

Vln.

Cb.

Soundtrack



152 LNER Chorus

Tba. (b) (b) (b) (b)  
swall - - - ow swall - - - ow

Perc. *p* *f*

Hp.

Pno.

Acc. *ff* (b) (b) (b) (b)

LNER Chorus (b) (b) (b) (b)  
swall - - - ow swall - - - ow

Vln.

Cb.

Soundtrack (virtual brass)

154 virtual brass

stn. announcer: It's the night before... ..and Driver Joe's thoughts turn to base metal shaking the very ore from his teeth.

Tba.

virtual brass

stn. announcer: It's the night before... ..and Driver Joe's thoughts turn to base metal shaking the very ore from his teeth.

Perc. **Mar** **Vib**

Segue

virtual brass

stn. announcer: It's the night before... ..and Driver Joe's thoughts turn to base metal shaking the very ore from his teeth.

Hp. **D#F#G#A#** **C#B#** **Bb**

virtual brass

stn. announcer: It's the night before... ..and Driver Joe's thoughts turn to base metal shaking the very ore from his teeth.

Pno. **ff** **mp**

virtual brass

stn. announcer: It's the night before... ..and Driver Joe's thoughts turn to base metal shaking the very ore from his teeth.

Acc. **ff**

Segue

virtual brass

stn. announcer: It's the night before... ..and Driver Joe's thoughts turn to base metal shaking the very ore from his teeth.

Stn. Announcer

virtual brass

stn. announcer: It's the night before... ..and Driver Joe's thoughts turn to base metal shaking the very ore from his teeth.

LNCR Chorus

Segue

virtual brass

stn. announcer: It's the night before... ..and Driver Joe's thoughts turn to base metal shaking the very ore from his teeth.

Vln.

virtual brass

stn. announcer: It's the night before... ..and Driver Joe's thoughts turn to base metal shaking the very ore from his teeth.

Cb.

virtual brass

stn. announcer: It's the night before... ..and Driver Joe's thoughts turn to base metal shaking the very ore from his teeth.

Soundtrack **ff** **mp**

Segue

### III Soot

**5**

160 ♩=70

Hp. *f* *gliss.* *C#F#C#Bb* *D#E#F#G#Ab* *F#A#B#*

Acc. *gliss.* *mp* *mf*

Mrs. Duddington *Hold*

Driver Joe *Black in my eye, \_\_\_\_\_ black in my right eye \_\_\_\_\_*

**5**

♩=70

Virt. Vln. I *mf*

Virt. Vln. I *p*

Virt. Vln. II *mp*

Virt. Vln. II *pp*

Soundtrack *p*

168

Mrs. Duddington      Stn. Announcer: This is no brief encounter!

Hp.      Black in your eye.      Virt. brass      Driver Joe      I'll prove them wrong to - mo - row, all the doub - ters,

Pno.      still \_ now      Hold still \_ now.      Black in your eye.      Virt. brass      Driver Joe      I'll prove them wrong to - mo - row, all the doub - ters,

Acc.      *f*      *mp*

Stn. Announcer      Mrs. Duddington      virt. brass      This is no brief encounter!

Mrs. Duddington      still \_ now      Hold still \_ now.      Black in your eye.

Driver Joe      L N E R, L N E R \_ soot! \_      I'll prove them wrong to - mo - row, all the doub - ters,

Vln.      Driver Joe      I'll prove them wrong to - mo - row, all the doub - ters,

Virt. Vln. I

Virt. Vln. I

Virt. Vln. II

Virt. Vln. II

Virt. Vc. I      *mp*

Virt. Vc. II      *pp*

Soundtrack      *ff*      *pp*      (train)

6

178

Acc. *mp*

Mrs. Duddington He goes to Ke-ter - ing and

Driver Joe L M S — and e - ven Cham - ber - lain He goes to Ke-ter - ing and says there are no wi-ners

Vln. L M S — and e - ven Cham - ber - lain *mp*

Virt. Vln. I 6

Virt. Vln. I

Virt. Vc. I

Virt. Vc. II

Soundtrack

Detailed description: This is a page of a musical score for a play. It features six staves. The first staff is for the Accordion (Acc.), marked *mp*. The second staff is for Mrs. Duddington, with lyrics: "He goes to Ke-ter - ing and". The third staff is for Driver Joe, with lyrics: "L M S — and e - ven Cham - ber - lain He goes to Ke-ter - ing and says there are no wi-ners". The fourth staff is for the Violin (Vln.), with lyrics: "L M S — and e - ven Cham - ber - lain" and a *mp* marking. The fifth staff is for the Violin I (Virt. Vln. I), with a circled number 6 above it. The sixth staff is for the Violin II (Virt. Vln. II). The bottom staff is for the Soundtrack, showing a bass line with chords. The key signature has two flats (Bb and Eb), and the time signature is 4/4.

188

Acc.

Stn. Announcer

Mrs. Duddington

Driver Joe

Vln.

Virt. Celeste.

Virt. Vln. I

Virt. Vln. I

Virt. Vln. II

Virt. Vln. II

Soundtrack

The speck of ash from Joe's eye, see it floating?

says there are no winners

on - ly lo - sers

*mp*

*mp*

*pp*

*pp*

(pitch shift whistle)

197

Virt. Vln. I

Virt. Vln. I

Virt. Vln. II

Virt. Vln. II

Soundtrack

(pitch shifted Pacific class whistle)

# IV Live Thing

7

205  $\text{♩} = 92$  Vib

Perc. *mp*

Hp.  $C\sharp E\sharp F\sharp$  *f*

Pno. *mf*  $\rightarrow$  *f*

Vln. *mf*  $\leftarrow$  *f*

Cb. *f*

7

$\text{♩} = 92$

Virt. Vc. I

Virt. Vc. II *f*  $\leftarrow$  *ff*

Virt. Cb. I *f*  $\leftarrow$  *ff*

Virt. Cb. II *ff*

Soundtrack *virt. brass*

213

Perc.

Hp.

Cb.

Virt. Vc. I

Virt. Vc. II

Virt. Cb. I

Virt. Cb. II

Soundtrack

218

Perc.

Hp.

Driver Joe

Cb.

Virt. Vc. I

Virt. Vc. II

Virt. Cb. I

Virt. Cb. II

8

8

With my love - ly blue stream - lined en - gine Mall - ard



223

Perc.

Hp.

Driver Joe

Cb.

Virt. Vc. I

Virt. Vc. II

Virt. Cb. I

Virt. Cb. II.

we drew a-way from Gran - tham. I acc-ell - er - a - ted up the back to

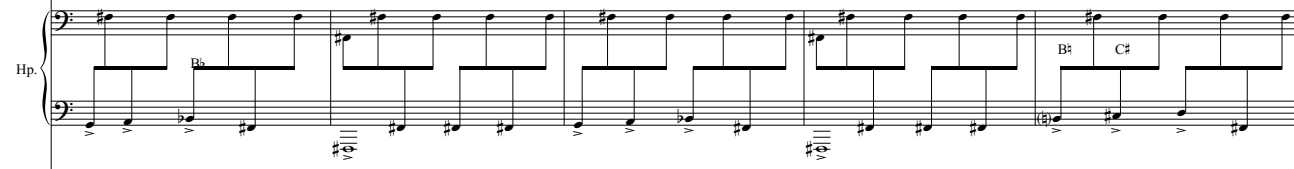
C<sub>3</sub>

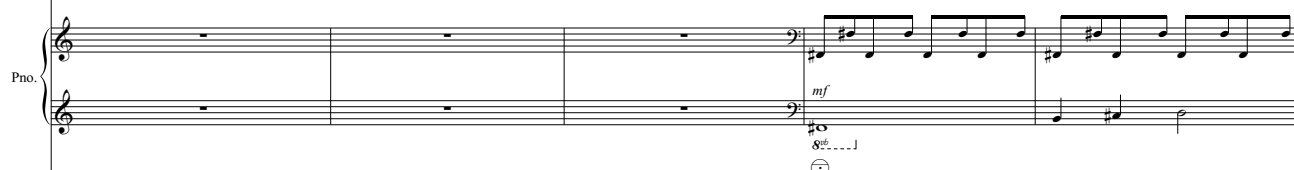
simile

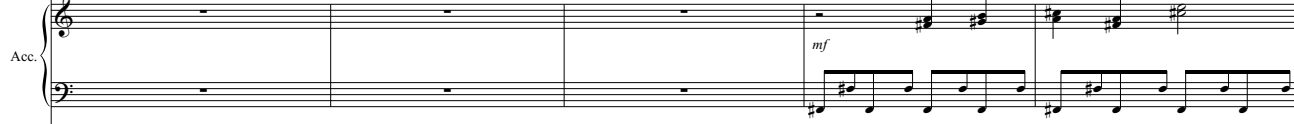
*f* *ff*

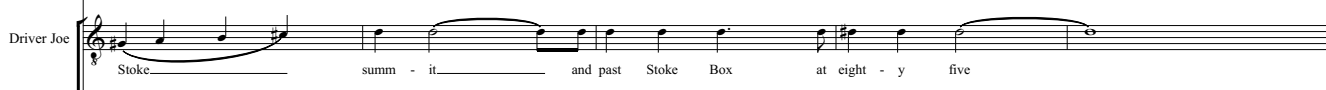
228

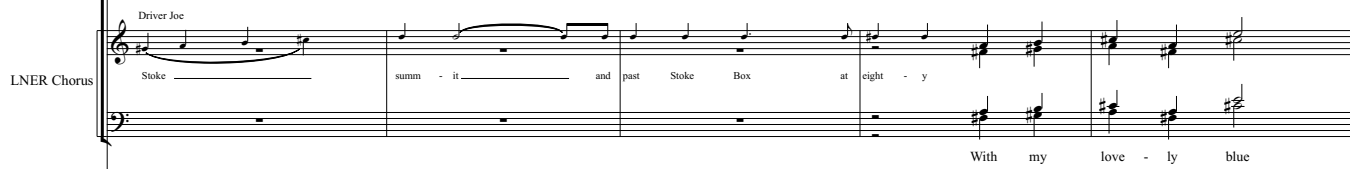
Perc. 

Hp. 

Pno. 

Acc. 

Driver Joe 

LNCR Chorus 

Cb. 

Virt. Vc. I 

Virt. Vc. II 

Virt. Cb. I 

Virt. Cb. II 

233

Perc.

Hp.

Pno.

Acc.

Driver Joe

LNCR Chorus

Cb.

Virt. Vc. I

Virt. Vc. II

Virt. Cb. I

Virt. Cb. II.

8<sup>va</sup>...]

*f*

Once o'er the top I gave Mall-ard her head

stream-lined en-gine Mall-ard I drew a-way from Gran-tham

*mp* *f*

*3*

237

Perc.

Hp.

Pno.

Acc.

Driver Joe

LNER Chorus

Cb.

Virt. Vc. I

Virt. Vc. II

Virt. Cb. I

Virt. Cb. II

*mp* *mf*

D:

and she jumped to it like a live

I acc - e - ller - a - ted up the back to Stoke su - mmit Stoke

241

Tba. *mp* *f* *mp*

Perc.

Hp. E# *mf* *ff*

Pno. *mp* *f* *mp*

Acc. Pno. *mp* *f* *mp*

Driver Joe  
thing!

LNER Chorus  
su - mmit

Cb.

Virt. Vc. I

Virt. Vc. II

Virt. Cb. I

Virt. Cb. II.

244

The musical score consists of the following parts:

- Tba. (Tuba):** Bass clef, playing a rhythmic pattern of eighth notes. Dynamics: *mp*, *mf*, *mp*, *mf*.
- Perc. (Percussion):** Treble clef, playing a complex rhythmic pattern with triplets. Dynamics: *mp*, *mf*, *mp*, *f*, *mf*.
- Hp. (Harp):** Grand staff, playing a sequence of chords and single notes. Includes a *B<sub>b</sub>* marking.
- Pno. (Piano):** Grand staff, playing a complex texture with chords and moving lines. Dynamics: *mp*, *f*, *mf*, *ff*, *mf*. Includes *b<sub>(4)</sub>* markings.
- Vln. (Violin):** Treble clef, playing a rhythmic pattern of eighth notes. Dynamics: *mp*, *f*, *mp*.
- Cb. (Clarinet):** Bass clef, playing a rhythmic pattern of eighth notes.
- Virt. Vc. I (Violin):** Bass clef, playing a rhythmic pattern of eighth notes.
- Virt. Vc. II (Violin):** Bass clef, playing a rhythmic pattern of eighth notes.
- Virt. Cb. I (Clarinet):** Bass clef, playing a rhythmic pattern of eighth notes.
- Virt. Cb. II (Clarinet):** Bass clef, playing a rhythmic pattern of eighth notes.

247

**Tba.** *mp* *f*

**Perc.** *mf* *ff* *mf*

**Harp.** E:

**Pno.** *ff* *mf*

**Acc.** *mp* *ff*

**Driver Joe** *Acc.* Then

**Vln.** *mf* *ff*

**Cb.** *mf* *ff*

**Virt. Vc. I**

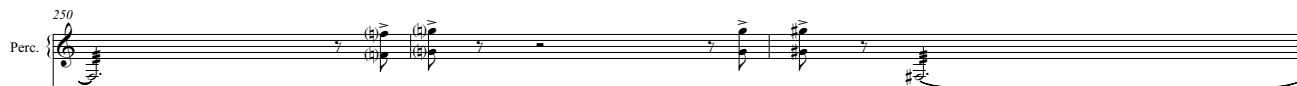
**Virt. Vc. II** *f*

**Virt. Cb. I**

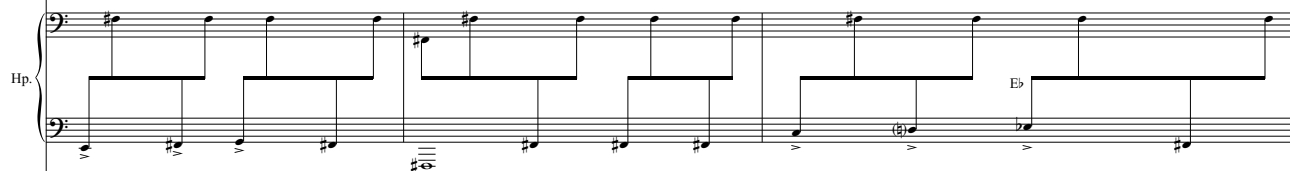
**Virt. Cb. II.**

9

Perc. 250



Hp.




Pno.

*ff* *mf*



Acc.



Driver Joe


'Un - dred'an eight      'Un - dred'an nine      then 'Un - dred'an ten



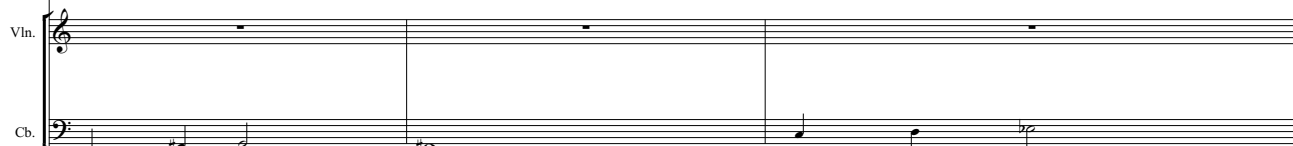
LNER Chorus

*unis. f*  
Then 'Un - dred'an eight      then 'Un - dred'an nine      then 'Un - dred'an ten

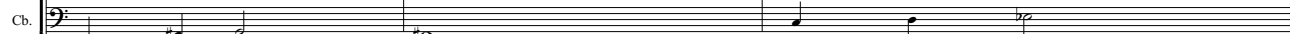
*unis. (2)*  
she



Vln.



Cb.



9

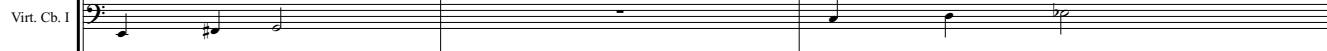
Virt. Vc. I



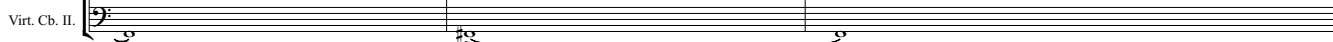
Virt. Vc. II



Virt. Cb. I



Virt. Cb. II





253  
Perc.

Hp.

Pno.

Acc.

Driver Joe

LNER Chorus

Vln.

Cb.

Virt. Vc. I

Virt. Vc. II

Virt. Cb. I

Virt. Cb. II

256

Perc. *mf* *mp*

Hp. C#

Pno. *mp* *ff*

Acc.

Driver Joe

LNER Chorus  
this! this!  
'Un - dred'an ten then 'Un - dred'an ten then 'Un - dred'an ten

Vln. *ff*

Cb.

Virt. Vln. II *f*

Virt. Vla. *f*

Virt. Vc. I

Virt. Vc. II *f*

Virt. Cb. I

Virt. Cb. II

258

Perc. *mf*

Hp.

Pno.

Acc. *mf*

Vln.

Cb.

Virt. Vln. I

Virt. Vln. II

Virt. Vla.

Virt. Vc. I

Virt. Vc. II

Virt. Cb. I

Virt. Cb. II

Detailed description: This page of a musical score, numbered 258, features ten staves. The Percussion staff (Perc.) has a dynamic marking of *mf*. The Harp (Hp.) and Piano (Pno.) staves show complex chordal textures. The Accordion (Acc.) and Violin (Vln.) staves play intricate sixteenth-note patterns with sixteenth rests, marked with a '6' and a circled '6'. The Cello (Cb.) staff has a dynamic marking of *mf*. The string section includes Violin I (Virt. Vln. I), Violin II (Virt. Vln. II), Viola (Virt. Vla.), Violin I (Virt. Vc. I), Violin II (Virt. Vc. II), Cello I (Virt. Cb. I), and Cello II (Virt. Cb. II). The string parts are highly rhythmic, with the Violins and Viola playing sixteenth-note patterns and the Cellos playing a similar but more sustained texture. The score is written in a key with one sharp (F#) and a common time signature.

260

Perc. {

Hp.

Pno.

Acc. *mf*

Vln.

Cb.

Virt. Vln. I

Virt. Vln. II

Virt. Vla.

Virt. Vc. I

Virt. Vc. II

Virt. Cb. I

Virt. Cb. II.

The musical score is arranged in a vertical stack of staves. The Percussion staff (Perc.) is at the top, followed by the Harp (Hp.), Piano (Pno.), and Accordion (Acc.) staves. Below these are the Violin (Vln.) and Cello (Cb.) staves. The string section consists of six staves: Virt. Vln. I, Virt. Vln. II, Virt. Vla., Virt. Vc. I, Virt. Vc. II, and Virt. Cb. II. The bottom-most staff is labeled Virt. Cb. I. The score includes various musical notations such as notes, rests, and dynamic markings like *mf*. The Accordion and Violin staves feature complex rhythmic patterns with sixteenth notes and slurs. The string staves show sustained notes and some rhythmic patterns. The overall layout is clean and professional, typical of a printed musical score.





274

The musical score for measures 274-276 includes the following parts and details:

- Tba. (Tuba):** Measures 274-275 are silent. In measure 276, it plays a rhythmic pattern of eighth notes with dynamics *mp*, *f*, and *mp*.
- Perc. (Percussion):** Measures 274-275 feature a complex rhythmic pattern with dynamics *mp*, *f*, and *mp*. In measure 276, it plays a sustained chord with a *mp* dynamic.
- Hp. (Harp):** Measures 274-275 are silent. In measure 276, it plays a glissando with a *ff* dynamic and a *B♭E:* marking.
- Acc. (Accordion):** Measures 274-275 feature a rhythmic pattern with dynamics *mp*, *f*, and *mp*. A circled *mp* marking is present above the staff.
- LNER Chorus:** The staff is empty for all three measures.
- Cb. (Cello):** Measures 274-275 play a rhythmic pattern. In measure 276, it plays a sustained chord.
- Virt. Vc. I (Violin I):** Measures 274-275 play a rhythmic pattern. In measure 276, it plays a sustained chord.
- Virt. Vc. II (Violin II):** Measures 274-275 play a rhythmic pattern. In measure 276, it plays a sustained chord.
- Virt. Cb. I (Violoncello I):** Measures 274-275 play a rhythmic pattern. In measure 276, it plays a sustained chord.
- Virt. Cb. II (Violoncello II):** Measures 274-275 play a rhythmic pattern. In measure 276, it plays a sustained chord.

277

Perc.

Hp.

Acc.

Stn. Announcer

Tommy

LNCR Chorus

Vln.

Cb.

Virt. Vc. I

Virt. Vc. II

Virt. Cb. I

Virt. Cb. II.

LNCR Chorus

Tommy's in his element.

Here's the man with ta-ttoos and no shine on his shoes.

LNCR Chorus

[shovelling coal]

Here's the man with ta-ttoos and no shine on his shoes.

Here's the man with ta-ttoos and no shine on his shoes.

*f*

*ff* < *ff*

< *ff* < *ff*



11

284  
Acc.

Tommy   
Coal goes straight through.

Vln.

Cb.

11

Virt. Vc. I

Virt. Vc. II

Virt. Cb. I

Virt. Cb. II   
pizz



293  
Tommy   
Feed that hot mouth. She's one hun - gry bird.

Cb.

Virt. Cb. II



302  
Tba.

Pno.   
ff  
8<sup>va</sup>  
smile

Acc.

Tommy   
Keep the rhy - - thm, ne - - ver fal - - ter.

Vln.

Cb.

Virt. Cb. II

311

Pno. *mf*

Acc.

Tommy

Cb.

Virt. Cb. II.

Feed the hot mouth, eat your fill

12

318

Virtual Cl.

Perc.

Pno.

Acc.

Tommy

LNER Chorus

Vln.

Cb.

Virt. Cb. II.

Sho - vel fas - ter To - mmy sho - - vel fas - ter To - mmy

322

Virtual Cl.

Perc. Vib

Hp. C<sup>2</sup>F<sup>2</sup>G<sup>2</sup>A<sup>2</sup>B<sup>2</sup> *f*

Pno. *mp*

Acc.

Tommy They will say bligh - - ter Bray

LNER Chorus sho - vel fas - ter They will say bligh - - ter Bray

Vln.

Cb.

Virt. Cb. II.

327

Virtual Cl.

Perc.

Pno.

Acc.

Stn. Announcer

Tommy

LNCR Chorus

Vln.

Cb.

Virt. Cb. II.

*mp*

*f*

*f*

swea - ted bu - ckets

swea - ted bu - ckets

swea - ted bu - ckets Sho - vel fas - ter To - mmy sho - vel fas - ter To - mmy



338

Tba. *mf* *ff* *mf* *ff*

Perc. *mp* *f* *mp* *f* Lv. Lv.

Hp. *bisbigl.* *E#*

Pno. *mp* *ff* *mf* *ff* *mf*

Acc.

LNER Chorus  
Mall - ard we drew a-way from Gran - tham I acc-e-ller-a-ted up the back to Stoke

Vln.

Cb.

Virt. Vln. I

Virt. Vln. II

Virt. Vc. I

Virt. Vc. II

Virt. Cb. I

Virt. Cb. II

344

Perc. *tr.* *mp* *lv.*

Hp. *C<sup>♯</sup>*

Pno. *f*

Acc. *f*

LNER Chorus *unis.*  
su - mmit\_\_\_\_\_ and passed Stoke Box at eigh - ty - five once o'er the top 1

Vln. *6*

Virt. Vln. I *6*

Virt. Vln. II

Virt. Vla. *6*

Virt. Vcl. I *6*

Virt. Vcl. II

Virt. Cb. I

Virt. Cb. II

348 ○ (crockery)

Perc. *mp*

Hp. C#

Acc.

LNER Chorus

gave Ma - lard her head and she jumped to it like a

Vln.

Cb.

Virt. Vln. I

Virt. Vla.

Virt. Vc. I

Virt. Vc. II

Virt. Cb. I

Virt. Cb. II.



350

Perc.

Pno.

Acc.

LNER Chorus

Vln.

Cb.

Virt. Vln. I

Virt. Vla.

Virt. Vc. I

Virt. Vc. II

Virt. Cb. I

Virt. Cb. II.

live thing. Then

14

352  
Tba. *mf* 6 6 6 6 6 6 6 6

Perc. *mf* Mar

Pno.

LNER Chorus  
'Un - dred'an eight, then 'Un - dred'an nine then  
Then 'Un - dred'an eight then 'Un - dred'an nine

Cb.

14

Virt. Vc. I

Virt. Vc. II

Virt. Cb. I

Virt. Cb. II

354

Tba.

Perc.

Pno.

Acc.

LNER Chorus

Cb.

Virt. Vc. I

Virt. Vc. II

Virt. Cb. I

Virt. Cb. II

356

Tba.

Perc.

Hp.

Pno.

Acc.

LNCR Chorus

Cb.

Virt. Vc. I

Virt. Vc. II

Virt. Cb. I

Virt. Cb. II.

*f*

*gliss.*

*ff*

D#EBA $\frac{3}{2}$

Mar

unis.

this!

Then

'Un - dred'an ten, then 'Un - dred'an ten, then 'Un - dred'an ten, then 'Un - dred'an twen - ty

3

358

Tba.

Perc.

Pno.

Acc.

LNER Chorus

Cb.

Virt. Vc. I

Virt. Vc. II

Virt. Cb. I

Virt. Cb. II

'Un - dred'an twen - ty three, then 'Un - dred'an twen - ty four, then 'Un - dred'an twen - ty five, then 'Un - dred'an twen - ty five then  
three, then 'Un - dred'an twen - ty four, then 'Un - dred'an twen - ty five, then 'Un - dred'an twen - ty five, then

362

Tba.

Perc. (spinning plates)

Hp.

Pno.

Acc.

LNER Chorus  
'Un-dred'an twen-ty five

Cb.

Virt. Vc. I  
*sub mp*

Virt. Vc. II  
*sub mp*

Virt. Cb. I  
*f*

Virt. Cb. II  
*sub mp*

# V Fearful Breath

**15**  
♩=60  
(soundtrack)

368

Tuba in F  
*ff*

Percussion  
*ff*

Harp  
(soundtrack)  
*ff*  
C#D#E#F#G#A#Bb  
*ff* gliss.

Piano  
(soundtrack)  
*ff*  
col ped

Free Bass  
Accordion  
*ff*

Station Announcer  
|| 6/4

LNER Chorus  
(soundtrack)  
*ff* Smash crockery & glass

Violin  
(soundtrack)  
*ff*

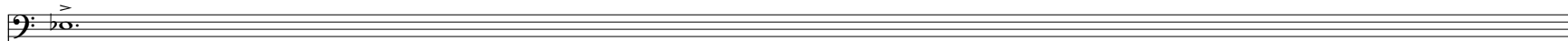
Contrabass  
(soundtrack)  
*ff*

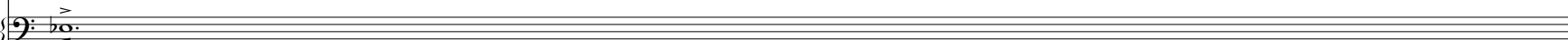
Soundtrack  
00:00  
*ff*

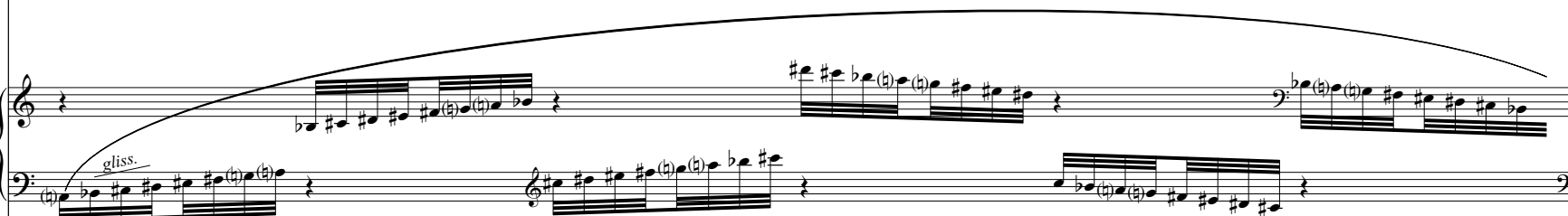


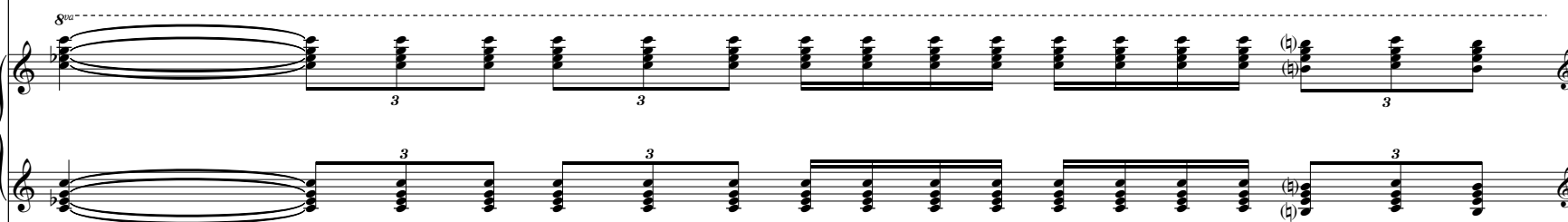


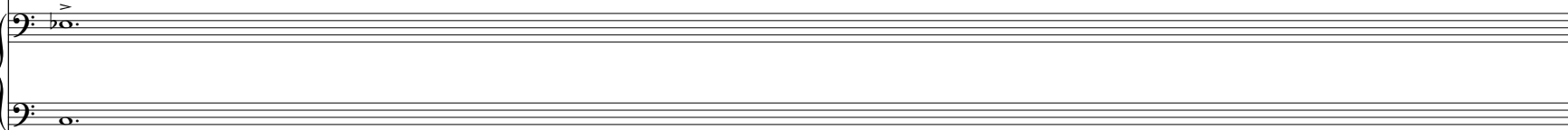
371

Tba. 

Perc. 

Hp. 

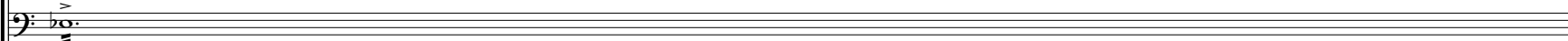
Pno. 

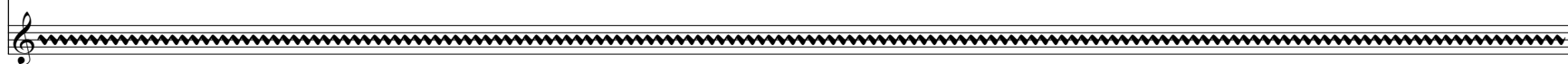
Acc. 

Stn. Announcer 

LNER Chorus 

Vln. 

Cb. 

Soundtrack 

372

Tba.

Perc.

Hp.

Pno.

Acc.

Stn. Announcer

LNER Chorus

Vln.

Cb.

Soundtrack

00:28

16

♩ = 69  
373 (wine glass rubbed with finger)  
Perc. *mp*

Pno. *mf* *f*

Stn. Announcer Four months on. A wincing night of lightning and sand. Enter the fearful breath. Unbottled. The syncopators have vacated their chairs, taking their brass tubes with them,



388

Perc.

Pno. *ff*

Stn. Announcer leaving behind an unblown music. Enter the empty chairs. Enter the degenerate music, blown and unblown. Enter the lost property, worn and unworn.



17

400

Perc.

Hp. *mf* G# *mf*

Pno. *fff* *mf* *f*

Frau/Housewife *mp* *Espressivo* *mf*

En-ter my fear-ful breath— gives me a-way in the cold. Ri-ses up-ward t'ward boots un - welcome here.

411 (smashed plates) *mf*

Perc.

Hp. *D<sup>2</sup>* *C<sup>2</sup>* *G<sup>2</sup>* *f*

Pno. *f*

Acc. *f*

Frau/  
Housewife *f*

Cb. *mf*

And I know wher-ere I hide my breath, it will find safe pa-ssage through plas-ter, un - cut by glass— En-ter my fear-ful breath— gives me a-way in the



421

Hp.

Pno.

Acc.

Frau/  
Housewife

Cb.

cold. Ri-ses up-ward, t'ward bootsun - wel-come here\_ And I know— where e're I hide my breath it will find safe pa-ssage through pla-ster, un-

18

430

♩=82

Tba. *mp* *cresc poco a poco*

Perc. *mf* **Gisp**

Hp. *mp* *cresc poco a poco*  
 B $\sharp$  Ab A $\natural$  B $\flat$

Pno. *mp* *cresc poco a poco*

Acc. *mp* *cresc poco a poco*

Frau/  
Housewife  
cut by glass \_\_\_\_\_

LNER Chorus  
*mp* *cresc poco a poco*  
 What might be the e - ffect of light-ning strik-ing a train at

Vln. *mp* *f* *tr* *mp* *cresc poco a poco*  
 pizz

Cb. *mf* *cresc poco a poco*

437

The musical score is arranged in a vertical stack of staves. From top to bottom, the parts are: Tuba (Tba.), Percussion (Perc.), Harp (Hp.), Piano (Pno.), Accordion (Acc.), LNER Chorus, Violin (Vln.), and Cello (Cb.). The Tuba, Percussion, and Violin parts are written in a single staff with a 4/4 time signature. The Harp part is written in two staves (treble and bass clef) with a 4/4 time signature. The Piano part is written in two staves (treble and bass clef) with a 4/4 time signature. The Accordion part is written in two staves (treble and bass clef) with a 4/4 time signature. The LNER Chorus part is written in two staves (treble and bass clef) with a 4/4 time signature. The Violin and Cello parts are written in two staves (treble and bass clef) with a 4/4 time signature. The lyrics for the LNER Chorus are: "both ends when it's travell-ing to some-where safe and sound, and what would a watch-er see who's stand - ing on plat-form three and one who's sitt-ing in the". The Harp part includes chord symbols: D#, Bb, Eb, F#G#, C#E#, F#, D#, G#Bb, D#, Bb.

445

♩=68

Tba. *ff*

Perc. *ff*

Hp. *ff* *mf*

Pno. *ff* *mf*

Acc. *ff* *mf*

Frau/  
Housewife

LNER Chorus

Vln. *ff* *f* *Dolce*

Cb. *ff* *arco* *mf*

My fear-ful breath.

speed-ing train, and who'd be right, and who'd be wrong, and who'd dare say light-ning ne - ver strikes in one place twice.

453

**Tba.** *mp*

**Perc.** *mp*

**Hp.**

**Pno.**

**Acc.**

**Frau/  
Housewife**  
— gives me a-way. Ris-es upward, t'ward boots un - wel-come here. And I know where -

**Vln.**

**Cb.**





468 20  $\text{♩} = 86$

Tba. *mp*

Perc. *mp* Gisp *mp*

Hp. *mp*  
 C#G# E# Ab *mp*

Pno. *mp*

Acc. *mp*

Frau/  
Housewife  
 My fear - ful breath gives me \_ a - way

LNER Chorus *mp*  
 What might be the e -

Vin. *mp*  
 pizz

Cb. *mf*

472

Tba. *cresc poco a poco...*

Perc. *cresc poco a poco*

Hp. *cresc poco a poco*

A<sup>b</sup> B<sup>b</sup> D<sup>b</sup> D<sup>#</sup> B<sup>b</sup> E<sup>b</sup> F<sup>#</sup> C<sup>#</sup>E<sup>#</sup> F<sup>#</sup> D<sup>b</sup>

Pno. *cresc poco a poco*

Acc. *cresc poco a poco*

Frau/  
Housewife

LNER Chorus *cresc poco a poco*

flect of light-ning strik-ing a train at both ends when it's travell-ing to some-where safe and sound, and what would a watch-er see who's stand - ing on plat-form

Vln. *cresc poco a poco*

Cb. *cresc poco a poco*

480

Tba. *f*

Perc. *f*

Hp. *G: Bb D# B: G# C:F# C#B: D: D#F# G: C# D#E:Bb*

Pno. *ff*

Acc. *ff*

Frau/  
Housewife *f cresc poco a poco ff*  
and who'd be right and who'd be wrong, and who'd dare say light-ning ne - ver strikes in one place twice.

LNER Chorus *ff*  
three and one who's sitt - ing in the speed - ing train, and who'd be right, and who'd be wrong, and who'd dare say light - ning ne - ver strikes in one place twice.

Vln. *ff*

Cb. *ff*

21

488 **Mar**

Perc. *mf*

Hp. *mf* *f* *gliss.* l.v.

Pno. *mf*

Acc. *mf*

Frau/  
Housewife

Vln. *espress.* *mf*

Cb. *arco* *mf*

I see the light - ning. My fear-ful breath.

492

Perc.

Hp.

Pno.

Acc.

Stn. Announcer

Frau/  
Housewife

LNER Chorus

Vln.

Cb.

*f* *gliss.* *l.v.* *F#* *3* *3* *3* *3*

I see the light - ning stri - - - king

Light - ning

496

Tba. *mf*

Perc.

Hp.

Pno.

Acc.

Frau/  
Housewife

LNER Chorus

Vln.

Cb.

Who'd be right and

Light - ning stri - - - - king stri - - - - king

499

The musical score for measures 499-501 includes the following parts:

- Tba.**: Tuba part with a melodic line in the bass clef.
- Perc.**: Percussion part with a rhythmic pattern of eighth notes, featuring triplets.
- Hp.**: Harp part with a rhythmic pattern of eighth notes, featuring triplets.
- Pno.**: Piano part with a melodic line in the bass clef and a rhythmic pattern of eighth notes in the right hand, featuring triplets.
- Acc.**: Accordion part with a melodic line in the bass clef and a rhythmic pattern of eighth notes in the right hand, featuring triplets.
- Frau/ Housewife**: Vocal part with lyrics: "who'd be wrong? Fear - ful breath".
- LNER Chorus**: Chorus part with lyrics: "stri - - - - king".
- Vln.**: Violin part with a melodic line in the treble clef, featuring triplets and a forte dynamic.
- Cb.**: Cello part with a melodic line in the bass clef.



502

The musical score consists of eight staves. From top to bottom: Tuba (Tba.), Percussion (Perc.), Harp (Hp.), Piano (Pno.), Accordion (Acc.), Voice (Frau/Housewife), Violin (Vln.), and Cello (Cb.). The Tuba part has a few notes with flats and a sharp. The Percussion and Harp parts feature continuous triplet patterns. The Piano part has a similar triplet pattern in the bass clef. The Accordion part has a melody in the treble clef with a forte (f) dynamic and a circled '3' above the first measure. The Voice part has lyrics: "Ligh-ning strikes twice in one place. Who would dare say?..." The Violin and Cello parts have triplet patterns similar to the Harp and Piano.

505

Tba.

Perc.

Hp.

Pno.

Acc.

Vln.

Cb.

D#G#

(b)

(b)

Detailed description: This page of a musical score covers measures 505, 506, and 507. The score is arranged for seven instruments: Tuba (Tba.), Percussion (Perc.), Harp (Hp.), Piano (Pno.), Accordion (Acc.), Violin (Vln.), and Cello (Cb.). The Tuba part features a long, sustained note with a slur. The Percussion part consists of a rhythmic pattern of eighth notes, many of which are beamed in groups of three. The Harp part has a similar eighth-note pattern, with a specific chord 'D#G#' indicated above the staff in measure 506. The Piano part includes a complex rhythmic pattern with many beamed eighth notes and some rests. The Accordion part has a melodic line with eighth notes and some rests. The Violin part has a rhythmic pattern of eighth notes, often beamed in groups of three. The Cello part has a simple, sustained note pattern. The score includes various musical notations such as slurs, ties, and dynamic markings like '(b)'. The page number '505' is located at the top left of the score.

508

Tba. *mp*

Perc.

Hp.

Pno.

Acc. *ff*

Vln.

Cb.

This musical score page contains seven staves for measures 508, 509, and 510. The instruments and their parts are: Tuba (Tba.) with a mezzo-piano (*mp*) dynamic, playing a rhythmic pattern of eighth notes; Percussion (Perc.) with a complex rhythmic pattern of eighth notes, including triplets and sextuplets; Harp (Hp.) with a complex rhythmic pattern of eighth notes, including triplets and sextuplets; Piano (Pno.) with a melodic line in the right hand and a rhythmic accompaniment in the left hand; Accordion (Acc.) with a melodic line in the right hand and a rhythmic accompaniment in the left hand, marked fortissimo (*ff*); Violin (Vln.) with a melodic line of eighth notes, including triplets; and Cello (Cb.) with a rhythmic accompaniment of eighth notes. The score includes various musical notations such as dynamics, articulation marks, and complex rhythmic groupings.

This musical score page features seven staves for different instruments. The Tuba (Tba.) staff at the top has a simple rhythmic pattern of eighth notes. The Percussion (Perc.) staff features a complex, repetitive rhythmic pattern with sixteenth notes and sixteenth rests, marked with a '6' above the notes. The Harp (Hp.) staff consists of two staves with a rhythmic pattern of eighth notes, marked with a '3' above the notes. The Piano (Pno.) staff has two staves with a complex melodic and harmonic structure, including sixteenth notes and rests, marked with a '3' above the notes. The Accordion (Acc.) staff has two staves with a simple harmonic structure, marked with a '3' above the notes. The Violin (Vln.) staff has two staves with a rhythmic pattern of eighth notes, marked with a '3' above the notes. The Cello (Cb.) staff at the bottom has two staves with a simple harmonic structure, marked with a '3' above the notes.

514

This musical score page features seven staves for different instruments. The Tuba (Tba.) staff is in bass clef and contains a simple melodic line with a dynamic marking of *mf*. The Percussion (Perc.) staff is in treble clef and features a continuous eighth-note pattern with sixteenth-note triplets. The Harp (Hp.) is shown in grand staff with treble and bass clefs, playing a similar eighth-note pattern with triplets. The Piano (Pno.) staff is in grand staff, with the right hand playing a melodic line and the left hand providing harmonic support with triplets. The Accordion (Acc.) staff is in grand staff, mirroring the piano's accompaniment. The Violin (Vln.) staff is in treble clef and plays a melodic line with triplets. The Cello (Cb.) staff is in bass clef and provides a simple bass line.

516

The musical score consists of seven staves, each representing a different instrument. The Tuba (Tba.) staff is in bass clef and features a melodic line with a slur and a 'segue' marking. The Percussion (Perc.) staff is in treble clef and plays a rhythmic pattern of sixteenth notes with a '6' above the staff. The Harp (Hp.) staff is in treble clef with an Eb key signature and contains two systems of triplet eighth notes. The Piano (Pno.) staff is in bass clef and features a melodic line with a slur and a 'segue' marking. The Accordion (Acc.) staff is in treble clef and contains two systems of triplet eighth notes. The Violin (Vln.) staff is in treble clef and contains two systems of triplet eighth notes. The Cello (Cb.) staff is in bass clef and contains two systems of eighth notes. The word 'segue' appears at the end of each staff.

Tba.

Perc.

Hp.

Pno.

Acc.

Vln.

Cb.

segue

segue

segue

segue

segue

segue

segue

VI  
Move Again

22

518

Virt. B. D.

Tba.

Virt. B. D.

Perc.

Pno.

Acc.

Stn. Announcer

Vln.

Cb.

22

Virt. Vln.

Virt. Vla.

Virt. Vc.

Virt. Cb.

528

Virt. B. D.

Perc.

Pno.

Acc.

Stn. Announcer

The moon smiles down at the children with a big chalky grin. 'Safe journey,' it says.

Virt. Vln.

Virt. Vla.

Virt. Vc.

Virt. Cb.



538

Virt. B. D.

Perc.

Hp.

Pno.

Acc.

Stn. Announcer

The children draw pictures of the grinning moon on the side of the carriage in chalk. Meanwhile, Berlin's sparrows scuttle in the steamlight...

Vln.

*espress.*

*f*

*mp* *f* *mp* *f*

*f*



545

Tba. *mf*

Virt. B. D.

Perc. *mf* *f* *mf* *f* *mf* *f*

Hp. *Ab*

Pno.

Acc. *mf*

Stn. Announcer  
as steely points, ten miles down the line, obey levered commands and re-align.

Vln. *port*

550

**Tba.** *mp* *f* *fff* *simile*

**Virt. B. D.**

**Perc.** *mp*

**Hp.** *A#* *Ab*

**Pno.**

**Acc.** *f* *fff* *simile*


**Virt. Kinder**  
Move a - gain Pa - pa says "Move a - gain" "Move a - gain" Pap-pa says This is how it must be

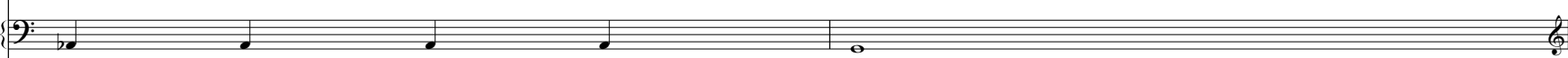
**Vln.** *ff*


**Cb.** *ff*


23


557


Virt. B. D. 

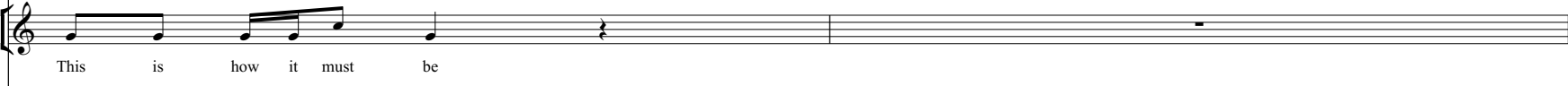
Perc. 


Hp. 

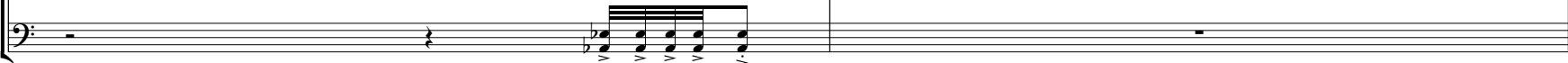
Pno. 

Acc. 

Stn. Announcer 

Virt. Kinder 

Vln. 

Cb. 

559

Virt. B. D.

Perc.

Hp.

Pno.

Acc.

Stn. Announcer

Virt. Kinder

Vln.

Cb.

Virt. Vln.

Virt. Vla.

Virt. Vc.

Virt. Cb.

*mf*

*Ab*

I say the apartment is mine. You must leave.

This is what my Pa - pa says. This is how it must be.

565

Virt. B. D.

Perc. *Mar* *fff* *f*

Hp. *A#* *f* *D#G#* *f*

Pno.

Acc. *fff*

Virt. Kinder  
this is what my Pa - pa says

Vln. *fff* *f*

Cb. *fff* *f*

Virt. Vln.

Virt. Vla.

Virt. Vc.

Virt. Cb.

571

This page of a musical score contains measures 571 through 576. The instruments and their parts are as follows:

- Tba.**: Tuba part in bass clef, featuring a melodic line with eighth and sixteenth notes.
- Virt. B. D.**: Virtuoso Bass Drum part, consisting of a steady eighth-note pulse.
- Perc.**: Percussion part in treble clef, playing chords and a cymbal flourish at the end of the page.
- Hp.**: Harp part in bass clef, playing a series of chords.
- Pno.**: Piano part in bass clef, mostly silent with a few notes at the end, marked *mp*.
- Acc.**: Accordion part in treble and bass clefs, playing a melodic line.
- Vln.**: Violin part in treble clef, playing a melodic line.
- Cb.**: Cello part in bass clef, playing a melodic line.
- Virt. Vln.**: Virtuoso Violin part in treble clef, playing a melodic line.
- Virt. Vla.**: Virtuoso Viola part in alto clef, playing a melodic line.
- Virt. Vc.**: Virtuoso Violoncello part in bass clef, playing a melodic line.
- Virt. Cb.**: Virtuoso Contrabass part in bass clef, playing a melodic line.

578

Tba. *ff*

Virt. B. D.

Perc. *ff*

Hp. *fff* C♭F♯A♭B♯

Pno. *fff* *sub mp*

Acc. *fff*

Virt. Kinder *mp*  
Don't leave me \_\_\_\_\_ Don't leave me \_\_\_\_\_

Vln.

Cb.

Virt. Vln.

Virt. Vla.

Virt. Vc.

Virt. Cb. *fff*

**Tba.** *mf*

**Virt. B. D.**

**Hp.** *mf*

**Pno.** *mf*

**Acc.** *ff*

**Virt. Kinder** *f*  
Pa - - - - - pa told me there's a

**Vln.** *mf*

**Cb.** *mf*

**Virt. Vln.**

**Virt. Vla.**

**Virt. Vc.**

**Virt. Cb.**



589

Tba.

Virt. B. D.

Hp.

Pno.

Acc.

Virt. Kinder

Vln.

Cb.

Virt. Vln.

Virt. Vla.

Virt. Vc.

Virt. Cb.

new home we are go - ing to in En - gland.

This page of a musical score, numbered 591, contains ten staves for various instruments. The instruments listed on the left are Tba., Virt. B. D., Perc., Hp., Pno., Acc., Vln., Cb., Virt. Vln., Virt. Vla., Virt. Vc., and Virt. Cb. The Percussion staff includes a '1.v.' marking and a dynamic marking of 'f'. The Harp and Piano staves feature complex rhythmic patterns with many sixteenth notes and slurs. The Virtuoso Bass Drum staff has a simple rhythmic pattern. The Accordion, Violin, and Virtuoso Violin staves have similar melodic lines. The Contrabass and Virtuoso Contrabass staves have long, sustained notes. The Virtuoso Viola and Virtuoso Violoncello staves have long, sustained notes. The Tuba staff has a long, sustained note. The Virtuoso Bass Drum staff has a simple rhythmic pattern.

593

Tba.

Virt. B. D.

Perc. *mp* Glsp

Hp. C#F#A#B#

Pno.

Acc.

Vln.

Cb.

24

Virt. Vln.

Virt. Vla.

Virt. Vc.

Virt. Cb.

596

Virt. B. D.

Perc.

Hp.

Pno.

Acc.

Vln.

Cb.

Virt. Vln.

Virt. Vla.

Virt. Vc.

Virt. Cb.

E#

C:Ab

f

mf

f

f

f

Re

604

Virt. B. D.

Perc.

Hp.

Pno.

Acc.

Stn. Announcer

Virt. Kinder

Vln.

Cb.

Virt. Vln.

Virt. Vla.

Virt. Vc.

Virt. Cb.

move a- gain\_ Pa-pa says\_ this is how it must be this is how it must be

609

Virt. B. D.

Perc.

Hp.

Pno.

Acc.

Virt. Kinder

Vln.

Cb.

Virt. Vln.

Virt. Vla.

Virt. Vc.

Virt. Cb.

Glsp

*mp*

*ff*

*mp*

*ff*

*mp*

615

Virt. B. D.

Perc.

Hp.

Pno.

Acc.

Virt. Kinder

Vln.

Cb.

Virt. Vln.

Virt. Vla.

Virt. Vc.

Virt. Cb.

*cresc.*

*cresc...*

*mf*

*cresc...*

*cresc...*

*p*

Move a - gain, move a - gain, move a - gain,

*cresc...*

*cresc...*

619

Tba. *mf*

Virt. B. D.

Perc. *f*

Hp. *f* E:G#

Pno. *f*

Acc. *f*

Virt. Kinder  
move a - gain. There's a home we're go - ing to, there's a

Vln. *f*

Cb. *f*

Virt. Vln.

Virt. Vla.

Virt. Vc.

Virt. Cb.





625

Virt. B. D.

Hp. *Bisbigl.*

Acc.

Vln.

Virt. Vln.

Virt. Vla.

Virt. Vc.

Virt. Cb.



627

Virt. B. D.

Acc.

Vln.

Virt. Vln.

Virt. Vla.

Virt. Vc.

Virt. Cb.

628

Virt. B. D.

Vln.

Cb.

00:00  
(whistles)

Soundtrack



630

Virt. B. D.

Vln.

Soundtrack

# VII Acme Thunder

632 *ad lib*

LNER Chorus

Soundtrack



636

LNER Chorus

Soundtrack

01:13

VIII  
Speck of Ash

25

641 Soundtrack

Perc. *Glisp* *Vib* *Vib*

Hp. *F#A#* *mp*

Pno. *pp* *pp*

Stn. Announcer

Vln. *pizz*

Cb. *pizz*

25

Soundtrack *♩=76*

Recall the tiny speck of ash / Retrieved from Driver Joe's right lash? / A hundred years, less quarter that / It's been abroad, doing this and that. / Once wiped the speck did rise aloft / Inclined t'wards Yorkshire, hard and soft.

650

Perc. *pp* *Glisp* *mp* *mp*

Hp. *D#F#* *pp* *D#F#G#A#*

Pno. *pp* *pp*

Acc. *pp*

Stn. Announcer

Vln. *pizz*

Cb. *pizz*

Soundtrack

It met a turbulent Pennine flow / That carried it both long and low / A year from fate like this t'was dealt / Till snagged by puny hills of felt / It travelled on to Brammall Lane / And watched the home team every game



26

676

Perc. *Vib* *gliss.* *l.v.* *p* 5 *Red*

Hp. *pp* *gliss.* *l.v.* *Red*

Pno. *pp* *Red*

Stn. Announcer

It reached perforce with great relief /  
Alighting from Joe's handkerchief

And miles-per-hour, all then achieved /  
Saw half the world at once pay heed

To Mallard's run and Bytham's state /  
As rightful place to celebrate

26

Virt. Vln.

Virt. Vln. II

Virt. Vc.

Soundtrack

686

Perc. *p* *mp* *Red*

Pno. *pp* *Red*

Stn. Announcer

The glorious past of England's prime /  
(The same old tune time after time)

Let Acme peas all render loud /  
Invading force sand warring crowd

"There's Medard's yard!" the speck now cries /  
"It looks unchanged...the same applies"

To old Glen Brook, the High Street too /  
And see! The Spinney, spanking new

Virt. Vln. *mf*

Virt. Vln. II

Virt. Vc. *mp*

Soundtrack

696

Stn. Announcer

But where's the platform, left and right /  
Where north and southbound did alight

I've been abroad too long, I fear! /  
The hopeless speck sobbed with a tear

Whose liquid now dissolved apace /  
Unhappy grit without a trace.

Virt. Vln.

Virt. Vln. II

Virt. Vc.

Soundtrack





# IX Umbrellaby

721 27 ♩=92

Tba.

Perc. Glissp  
*p*

Pno. *mp*

Acc. *mp*

Driver Joe *mp*  
With my love-ly blue stream-lined en-gine

Cb. *arco*  
*mp*

27 ♩=92

Virt. Vln.

Virt. Vln. II

Virt. Vc.

Tba. *mp*

Perc. *mf* **Mar**

Hp. *mf*

Pno. *mf*

Acc. *mf*

Driver Joe *mf*  
Ma-llard I drew a - way I drew a - way I drew a - way I drew a - way from Gran - tham.

LNER Chorus *p*  
I drew a - way I drew a - way I drew a - way I drew a - way from

Vln. *mf* *arco*

Cb. *mf*

The musical score is arranged in a system with ten staves. From top to bottom: Tuba (Tba.), Percussion (Perc.), Harp (Hp.), Piano (Pno.), Accordion (Acc.), Driver Joe (vocal), LNER Chorus (vocal), Violin (Vln.), and Cello (Cb.). The score includes dynamic markings such as *mp*, *mf*, and *p*. The Percussion part features a 'Mar' (maracas) section with triplet patterns. The Driver Joe part has lyrics: 'Ma-llard I drew a - way I drew a - way I drew a - way I drew a - way from Gran - tham.' The LNER Chorus part has lyrics: 'I drew a - way I drew a - way I drew a - way I drew a - way from'. The Violin part includes an 'arco' marking and triplet patterns. The Cello part has a triplet pattern. The Piano part features a complex bass line with many accidentals and a 'b' marking. The Accordion part has a simple harmonic accompaniment. The Harp part has a simple accompaniment. The Tuba part has a few notes at the end of the system.

742

**Tba.** Bass clef, notes: #C4, #D4, #E4, #F4, #G4, #A4, #B4, #C5.

**Perc.** Treble clef, triplet eighth notes: #C4, #D4, #E4, #F4, #G4, #A4, #B4, #C5.

**Hp.** Treble clef, triplet eighth notes: #C4, #D4, #E4, #F4, #G4, #A4, #B4, #C5. Bass clef, notes: #C4, #D4, #E4, #F4, #G4, #A4, #B4, #C5. Dynamics: *mp*. Chords: F#4, Gb4.

**Pno.** Bass clef, notes: #C4, #D4, #E4, #F4, #G4, #A4, #B4, #C5. Dynamics: *mp*.

**Acc.** Treble clef, triplet eighth notes: #C4, #D4, #E4, #F4, #G4, #A4, #B4, #C5. Bass clef, notes: #C4, #D4, #E4, #F4, #G4, #A4, #B4, #C5. Dynamics: *mp*.

**Driver Joe** Treble clef, lyrics: Gran - tham With my love - ly blue. Dynamics: *mp*.

**LNER Chorus** Treble clef, lyrics: Gran - tham Gran - tham. Dynamics: *mp*, *p*.

**Vin.** Treble clef, triplet eighth notes: #C4, #D4, #E4, #F4, #G4, #A4, #B4, #C5. Dynamics: *f*.

**Cb.** Bass clef, notes: #C4, #D4, #E4, #F4, #G4, #A4, #B4, #C5. Dynamics: *mp*.

747

Hp.

Pno.

Acc.

Driver Joe

LNER Chorus

Cb.

stream-lined en-gine Ma-llard I drew a-way I drew a-way I drew a-way I drew a-

I drew a-way I drew a-way I drew a-way

(b) (b) (b) (b) (b) (b) (b) (b) (b)

Detailed description: This page of a musical score, numbered 747, contains six staves. The top two staves are for Harp (Hp.) and Piano (Pno.). The Harp part features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand. The Piano part has a steady eighth-note accompaniment in the right hand and a bass line with notes marked with a flat (b) in the left hand. The third staff is for Accordion (Acc.), showing a simple harmonic accompaniment with chords. The fourth staff is for the vocal part of Driver Joe, with lyrics: "stream-lined en-gine Ma-llard I drew a-way I drew a-way I drew a-way I drew a-". The fifth staff is for the LNER Chorus, with lyrics: "I drew a-way I drew a-way I drew a-way". The bottom staff is for Cello (Cb.), providing a bass line with notes marked with a flat (b). The score is written in a common time signature and includes various musical notations such as clefs, notes, rests, and accidentals.

756

**Tba.** [Bass clef, whole notes: G2, A2, B2, C3, D3, E3]

**Perc.** [Treble clef, eighth notes, triplets, *mf*, *Vib*, *Red*]

**Hp.** [Grand staff, chords, *mf*]

**Pno.** [Grand staff, eighth notes, *mf*]

**Acc.** [Grand staff, chords, *mf*]

**Driver Joe**  
way from Gran - tham Gran - tham

**LNER Chorus**  
I drew a - way from Gran - tham

**Vln.** [Treble clef, eighth notes, triplets, *f*]

**Cb.** [Bass clef, whole notes: G2, A2, B2, C3, D3, E3]

760

Tba.

Perc.

Hp.

Pno.

Acc.

Driver Joe

LNER Chorus

Vln.

Cb.

With my love - ly blue stream-lined en - gine Ma - lard I drew a - way

Gran - tham I drew a -

*espressivo*

Detailed description: This page of a musical score, numbered 760, contains ten staves. The top staff is for Tuba (Tba.), followed by Percussion (Perc.) with triplet markings. The Harp (Hp.) and Piano (Pno.) staves show complex accompaniment. The Accordion (Acc.) part consists of chords. The vocal staves for Driver Joe and LNER Chorus include lyrics: "With my love - ly blue stream-lined en - gine Ma - lard I drew a - way" and "Gran - tham I drew a -". The Violin (Vln.) part features triplet figures and an *espressivo* marking. The Cello (Cb.) part provides a bass line with chords.

767

**Tba.** *mf*

**Hp.** *f*

**Pno.** *f*

**Acc.**

**Driver Joe**  
I drew a - way I drew a - way I drew a - way from Gran - tham

**LNER Chorus**  
way I drew a - way I drew a - way I drew a - way from

**Vln.** *mf*

**Cb.**

Detailed description: This page of a musical score, numbered 767, features six staves. The top staff is for Tuba (Tba.), which is mostly silent with a few notes at the end marked *mf*. The Harp (Hp.) and Piano (Pno.) parts are active throughout, with the piano part featuring a complex bass line with triplets and sixteenth notes, and the harp part providing harmonic support. The Accordion (Acc.) part consists of sustained chords. The vocal parts for Driver Joe and LNER Chorus are the central focus, with lyrics: "I drew a - way I drew a - way I drew a - way from Gran - tham" and "way I drew a - way I drew a - way I drew a - way from". The Violin (Vln.) and Cello (Cb.) parts provide additional instrumental texture, with the violin marked *mf*.

774

This musical score page contains eight staves for measures 774 through 777. The instruments and parts are as follows:

- Tba. (Tuba):** Bass clef, playing a simple harmonic line with notes G#2, A2, B2, and C3.
- Perc. (Percussion):** Treble clef, mostly silent, with a final measure containing a snare drum and cymbal symbol.
- Hp. (Harp):** Grand staff, playing chords and single notes, including a trill in the final measure.
- Pno. (Piano):** Grand staff, featuring a complex sixteenth-note pattern in the right hand and a bass line in the left hand.
- Acc. (Accordion):** Grand staff, playing a rhythmic pattern of eighth notes with triplets.
- Driver Joe:** Treble clef, vocal line with lyrics "Gran - tham" and dynamic markings *mf* and *mp*.
- LNER Chorus:** Grand staff, vocal line with lyrics "Gran - tham" and dynamic markings *mf* and *mp*.
- Vln. (Violin):** Treble clef, playing a rhythmic pattern of eighth notes with triplets, starting with a dynamic marking of *f*.
- Cb. (Cello):** Bass clef, playing a harmonic line similar to the tuba.



778

Perc.

Hp.

Pno.

Acc.

Cb.

rall...

rall...

rall...

rall...

rall...

# X Sleepers

786 **29** The sleeper train / Digs out the future / With its Bugatti snout      Dispersed time flies / And we inhale / A smoky present      Wheezing sleep / Snoozing dreams / Snoring mares

Stn. Announcer

Soundtrack

803 Twin bolts strike / And fiery Einstein / Races end to end      Violin in hand / Playing tomorrow's / Flashy cadenzas      The cruel lightning / Polishes silverware / Blind the Hornby's

Stn. Announcer

Soundtrack

820 **30** Crazy lapdog / Breathes dragonfire / Over England

Perc.

Stn. Announcer

Frau/ Housewife

Vln.

Soundtrack

*p* < *mp* > *p*      *p* < *mp* >

no sync      How sweet the moon-light sleeps u-pon this bank!      Here will I sit and let the sounds of

no sync (RVW Serenade to Music (1938))  
♩=60  
*dolce*

**30**

834 Frau/ Housewife

Vln.

Soundtrack

mu - sic      creep in      our      ears:      soft      still - ness and the      night      be - come the      tou - ches

842 Frau/ Housewife

Vln.

Soundtrack

of sweet har\_\_\_\_\_ mo - ny

XI  
Little Bytham

31

852 Freely

Stn. Announcer

Frau/  
Housewife

11

How sweet the moon - light sleeps u - pon this bank!

Flood Victim

1

The wa - ter is up to our knees. Wa - ter,

Councillor

2

Tree dre - ssing at The Spi - nney hedge la - ying at The Spi - nney

Vicar

3

Mo - wing and stri - mming at Saint me - dard's. A mo - wer to tow us through the grave - stones

Single Parent

4

When things went wrong I had a choice, move back to Leeds or soldier on. Sin - gle mums need grants not loans to help them set up on their own.

White Van Man

5

They stole the sat nav from my van! Last Wednes - day night. Po - lice are a - ppea - ling for

Scooter Kid

6

My all - time fa - vourite - se - xy man... Da - vid Beck - ham

Woman with Shopping

7

They have to save two mi - llion. If the lib - rary goes, then what will I do?

Mobile Postman

8

I'm parked in the lay - by on Sta - tion road.

Man with Dog

9

It's quiz night at the Will - ghou - by. Six per team, a pound to play

Fete Organiser

10

A - no - ther suc - cess for tea and cake tea and cake tea and cake tea and cake tea and cake

Soundtrack

31

virtual brass

857

Frau/  
Housewife

Here will I sit and let the sounds of mu - sic creep in our ears

Flood Victim

wa - ter up to our knees

Councillor

Vicar

Single Parent

Sol - dier on, sol-dier on.

White Van Man

wit - ness - es

Scooter Kid

Woman with Shopping

Mobile Postman


Man with Dog

Fete Organiser

tea and cake tea and cake

Soundtrack

32 867 ♩=74

Perc. *mf*  l.v.

Hp. C:D:E♭:F#G:A:B♯

Pno. *sul ped* *f*

32 872 ♩=74

Virt. Vla. *f*

Virt. Vc. *f*

Virt. Cb. *f*

Pno.


Acc. *f*

Cb.

Virt. Vla.

Virt. Vc.

Virt. Cb.



33

877

Perc. *f* *ff* *Vib*

Hp. *ff* *sfz*

Pno. *ff*

Acc.

Villagers I *f*  
The wa - ter is up to our knees

Villagers II *f*  
The wa - ter is up to our knees

Cb.

33

Virt. Vla.

Virt. Vc.

Virt. Cb.

882

**Tba.** *mf*

**Perc.** \* *rit.*

**Hp.** *rit.* *f*

**Pno.**

**Acc.**

**Villagers I**  
Wa - ter, wa - ter up to our knees

**Villagers II**  
Wa - ter, wa - ter up to our knees

**Cb.**

**Virt. Vla.**

**Virt. Vc.**

**Virt. Cb.**

Tba.

Perc.

Hp.

Pno.

Acc.

Villagers I

Villagers II

Cb.

Virt. Vla.

Virt. Vc.

Virt. Cb.

Tree dressing at The Spi-nney— hedge la-ying at The Spi-nney— Mo-wing and stri-mming at Saint

Tree dressing at The Spi-nney— hedge la-ying at The Spi-nney— Mo-wing and stri-mming at Saint



892

Tba.

Perc.

Hp.

Pno.

Acc.

Villagers I

Villagers II

Vln.

Cb.

Virt. Vla.

Virt. Vc.

Virt. Cb.

me - dard's A mo - wer to tow us through the grave - stones When things went wrong I had a choice,move

me - dard's A mo - wer to tow us through the grave - stones When things went wrong I had a choice,move

*marcato*

*f*

\* *Red.*



902

**Tba.** [Musical notation]

**Perc.** [Musical notation] **Vib** *ff* *f*

**Hp.** [Musical notation]

**Pno.** [Musical notation]

**Acc.** [Musical notation]

**Villagers I**  
stole the sat nav from my van! Last Wednes - day night. Po - lice are a - ppea - ling for wit - ness - es

**Villagers II**  
stole the sat nav from my van! Last Wednes - day night. Po - lice are a - ppea - ling for wit - ness - es

**Vln.** [Musical notation]

**Cb.** [Musical notation]

**Virt. Vla.** [Musical notation]

**Virt. Vc.** [Musical notation]

**Virt. Cb.** [Musical notation]

Tba.

Perc.

Hp.

Pno.

Acc.

Villagers I

Villagers II

Vln.

Cb.

Virt. Vla.

Virt. Vc.

Virt. Cb.

My all time favourite sexy man... David

My all time favourite sexy man... David

6

7

911

Tba. *mf* *mp*

Perc. *mf* *mp*

Hp. *mf* *mp*

Pno. *mf* *mp*

Acc. *mf* *mp*

Villagers I *mf*  
Be - ckham They have to save\_ two mi - llion. If the li - brary goes, then

Villagers II *mf*  
Be - ckham They have to save\_ two mi - llion. If the li - brary goes, then

Vln. *mf* *mp*

Cb. *mf* *mp*

Virt. Vla. *mf* *mp*

Virt. Vc. *sub mf* *mp*

Virt. Cb. *sub mf* *mp*

916

**Tba.** *mf* *mp*

**Perc.** *mf*

**Hp.** *mf*

**Pno.** *mf* *mp*

**Acc.** *mf* *mp*

**Villagers I**  
what will I do? I'm parked in the lay - by on Sta - tion road. It's

**Villagers II**  
what will I do? I'm parked in the lay - by on Sta - tion road. It's

**Vln.** *mf*

**Cb.** *mf*

**Virt. Vla.** *mf* *mp* *mf*

**Virt. Vc.** *mf* *mp*

**Virt. Cb.** *mf* *mp*

34

921

Tba. *mf*

Perc. *mf* *f*

Hp. *mf* *f*

Pno. *mf* *f*

Acc. *mf* *f*

Villagers I  
 quiz night at the Will-ghou-by. Six per team, a pound to play. A -

Villagers II  
 quiz night at the Will-ghou-by. Six per team, a pound to play. A -

Vln. *mp* *mf* *f*

Cb. *mp* *mf* *f*

34

Virt. Vla. *mp* *mf*

Virt. Vc. *mp* *mf* *f*

Virt. Cb. *mp* *mf* *f*

926

Tba. *sub mp* *mf*

Perc. *mf* *f* **Mar**

Hp. *sub mp* *mf*

Pno. *sub mp* *mf*

Acc. *sub mp*

Villagers I *sub mp* *mf* *f*  
no - ther su - ccess for tea and cake tea and cake tea and cake tea and cake tea and cake\_ tea and cake tea and cake The

Villagers II *sub mp* *mf* *f*  
no - ther su - ccess for tea and cake tea and cake tea and cake tea and cake tea and cake\_ tea and cake tea and cake

Vln. *sub mp* *mf* *f*

Cb. *sub mp* *mf* *f*

Virt. Vla. *sub mp* *mf* *f*

Virt. Vc. *sub mp* *mf* *f* *ff*

Virt. Cb. *sub mp* *mf* *f* *ff*



931

Tba.

Perc. *Vib*  
*ff*  
*Ped.* \*

Hp. *ff* *gliss.*

Pno. *ff*

Acc.

Villagers I  
wa - ter is up to our knees... Wa - ter, wa - ter... up to our

Villagers II  
The wa - ter is up to our knees...

Vln.

Cb.

Virt. Vla.

Virt. Vc.

Virt. Cb.

7

936

Tba.

Perc.

Hp.

Pno.

Acc.

Villagers I

Villagers II

Vln.

Cb.

Virt. Vla.

Virt. Vc.

Virt. Cb.

knees Tree dre-ssing at The Spi- nney— hedge la-ying at The

Wa - ter, wa - ter\_\_\_ up to our knees Tree dre-ssing at The

*f*

Tba.

Perc. Vib

Hp.

Pno.

Acc.

Villagers I

Spi- nney... Mo - wing and stri-mming at Saint me - dard's... A mo - wer to tow us through the grave - stones

Villagers II

Spi- nney... hedge la - ying at The Spi - nney... Mo - wing and stri-mming at Saint me - dard's... A

Vln.

Cb.

Virt. Vla.

Virt. Vc.

Virt. Cb.

Tba.

Perc.

Hp.

Pno.

Acc.

Villagers I

Villagers II

Vln.

Cb.

Virt. Vla.

Virt. Vc.

Virt. Cb.

When things went wrong I had a choice,move back to Leeds or sol-dier on. Sin-gle mums need grants not loans to help them set up on their own.

mo - wer to tow us through the grave - stones When things went wrong I had a choice,move back to Leeds or sol-dier on.

Tba.

Perc.

Hp.

Pno.

Acc.

Villagers I

Villagers II

Vln.

Cb.

Virt. Vla.

Virt. Vc.

Virt. Cb.

Sol - dier on, sol - dier on\_\_\_\_\_ They stole the sat nav from my van! Last Wednes - day night. Po -

Sin - gle mums need grants not loans to help them set up on their own. Sol - dier on, sol - dier on\_\_\_\_\_ They stole the sat nav from my

*mf* *ff*

*tr*

*ff*

*ff*

956

Tba.

Perc.

Hp.

Pno.

Acc.

Villagers I

Villagers II

Vln.

Cb.

Virt. Vla.

Virt. Vc.

Virt. Cb.

lice are a - ppea - ling for wit - ness - es My all - time - fa - vourite se - xy man...

van! Last Wednes - day night. Po - lice are a - ppea - ling for wit - ness - es My

div.

7

961

Tba.

Perc.

Hp.

Pno.

Acc.

Villagers I

Da - - - vid Be - ckham They have to save— two mi - llion. If the

Villagers II

all— time— fa - vourite se - xy man... Da - - vid Be - ckham They

Vln.

Cb.

Virt. Vla.

Virt. Vc.

Virt. Cb.

966

Tba.

Perc.

Hp.

Pno.

Acc.

Villagers I

Villagers II

Vln.

Cb.

Virt. Vla.

Virt. Ve.

Virt. Cb.

li - brary goes, then what will I do? I'm parked in the lay - by on Sta - tion road. It's

have to save two mi - llion. If the li - brary goes, then what will I do? I'm



971

Tba.

Perc.

Hp.

Pno.

Acc.

Villagers I

quiz night at the Will-ghou-by. Six per team, a pound to play. A no-ther su-ccess for

Villagers II

parked in the lay-by on Sta-tion road. It's quiz night at the Will-ghou-by. Six per team, a

Vln.

Cb.

Virt. Vla.

Virt. Vc.

Virt. Cb.

Tba.

Perc. *mf*

Hp.

Pno. *mp*

Acc. *mp*

Frau/  
Housewife

Villagers I

Villagers II

Vln.

Cb. *mp*

Virt. Vla.

Virt. Vc. *mp*

Virt. Cb. *mp*

Bring

tea and cake tea and cake tea and cake tea and cake tea and cake It's quiz night at the

pound to play... A - no - ther su - ccess for tea and cake tea and cake tea and cake tea and cake tea and cake...

981

Tba.

Perc.

Hp.

Pno.

Acc.

Frau/  
Housewife

Villagers I

Villagers II

Vln.

Cb.

Virt. Vla.

Virt. Vc.

Virt. Cb.

back the sun, dear Lord we've had e-nough! The rain it rain-eth on the just and al - so on the un - just fe-lla; but chief - ly on the just be-cause the

Will - ghou - by. Six per team, a pound to play. A - no - ther su - ccess for tea and cake

tea and cake tea and cake It's quiz night at the Will - ghou - by. Six per team, a pound to play. A -

*ff*

*fff sub f*

*mp*

Tba.

Perc. *mf* *ff* *mf*

Hp.

Pno. *fff* *sub mf*

Acc.

Frau/  
Housewife  
un - just hath the just's um - bre-lla  
Bring back the sun, dear Lord we've had e - nough! The

Villagers I  
tea and cake tea and cake tea and cake tea and cake  
tea and cake tea and cake It's quiz night at the

Villagers II  
no - ther su - ccess for tea and cake  
tea and cake tea and cake tea and cake tea and cake

Vln.

Cb.

Virt. Vla.

Virt. Vc.

Virt. Cb.

990

Tba.

Perc.

Hp.

Pno.

Acc.

Frau/  
Housewife  
rain it rain - eth on the just and al - so on the un - just fe-lla; but chief - ly on the just be - cause the un - just hath the just's um - bre-lla

Villagers I  
Will - ghou - by. Six per team, - a pound to play - A - no - ther su - ccess for

Villagers II  
tea and cake tea and cake It's quiz night at the Will-ghou - by. Six per team, - a

Vln.

Cb.

Virt. Vla.

Virt. Vc.

Virt. Cb.

Tba.

Perc.

Hp.

Pno.

Acc.

Frau/  
Housewife

Villagers I

Villagers II

Vln.

Cb.

Virt. Vla.

Virt. Ve.

Virt. Cb.

Bring back the sun, dear Lord we've had e-nough! The rain it rain-eth on the just and  
tea and cake tea and cake tea and cake tea and cake tea and cake tea and cake  
pound to play— A - no - ther su - ccess for tea and cake tea and cake tea and cake



1001

Tba.

Perc.

Hp.

Pno.

00:00 Virt. Vln. Vln. Cb. lunga lunga

00:00 Virt. Vln. Vln. lunga

00:00 Virt. Vln. Vln. lunga

Virt. Vln.

Virt. Vln. II

Virt. Vla.

Virt. Vc.

Virt. Cb.



1013

Tba.

Perc.

Hp.

Pno.

Acc.

Stn. Announcer

Vln.

Cb.

Virt. Vln.

Virt. Vln. II

Virt. Vla.

Virt. Vc.

Soundtrack

(A4 whistle) 02:58

(end on highest note)

(A4 whistle) 02:58

(A4 whistle) 02:58

(A4 whistle)

## XII Epilogue

35

1030  
Stn. Announcer I see your form/in cups of tea/In clouds and fog/You stroke the land/With white-gloved hands/I see your form/In morning mist/In Yorkshire's pits/Abed of holes/ThatTo swallow trains lies in wait/  
Your hard to see/This summer morn/And hard to gras/Sa people board/The streamlined train/With heated lungs/Your tender cloud/First breath then steel/Could be a soul/If not a horse.

35

Soundtrack 