

Ned Kelly

A Chamber Opera

Music: Luke Styles
Libretto: Peter Goldsworthy

Cast

Ned Kelly	Baritone
Joe Byrne	Bass-Baritone
Dan Kelly	Tenor
Steve Hart (Scott, Fitzpatrick, Richards)	Tenor
Ellen Kelly (Barmaid, Mrs Scott, Mrs Richards, Lonigan, Mrs Jones)	Mezzo-Soprano
Kate Kelly (Ah Foy, Kennedy, Curnow)	Soprano

Chorus (of community members)

Players in Act II Scenes 3 and 4 (Stringybark Creek): these can be drawn from a mixture of the chorus and cast.

Instrumentation

Flute 1
Flute 2/Piccolo
Clarinet 1 in Bb/Clarinet in A
Clarinet 2 in Bb/Bass Clarinet

Percussion 1: Snare Drum, Bass Drum, Tambourine, Medium Break Disc Pad (or similar metal), Corrugated Iron, Train Whistle (C#)

Percussion 2: Snare Drum, Low Tom-Tom, Straw brushes or Switch, Newspaper, Gum leaves in a bag

Percussion 3: Snare Drum, Low Tom-Tom, Bass Drum, Tambourine, Broom head, Gum leaves in a bag, Medium Break Disc Pad (or similar metal), Cow bell or metal bucket

Violin 1
Violin 2
Viola
Cello 1
Cello 2
Double Bass 1
Double Bass 2

Folk Band: This can consist of any mixture of instruments that would conceivably play together in a pub, ideally it would be a local folk band from where the opera is being performed. The band should play the music just as they would any folk song chart, by realising the chords indicated in a stylistic improvised fashion. The vocal line has been included in the folk band part for reference but it is not to be sung by the folk band. Possible Folk Band instruments could be, but are not limited to; guitar, piano, tin whistle, violin/fiddle, double bass, percussion.

Vocal Approach

Once the music is learnt precisely and embodied by the singer an element of rubato and freedom is expected by the composer. This freedom and rubato should align with the dramatic intention of the production, and understanding of the text and music.

Tempi

There is significant flexibility in tempi throughout the opera, particularly where approx. is indicated in the tempo directions and pauses are shown. There is also an implied rubato in the singing style which will require flexibility at a micro (within the bar) level. Both these aspects of flexibility are designed to allow the music to adapt to the drama of the production.

Quadrilles

A set of Quadrilles were danced at the Glenrowan Inn and are thus placed in the final act of the opera to somewhat replicate this frenzied dance with death. The composer imagines the choreography to be historically informed, or at least resemble the simple steps of a barn dance.

The individual dances are as follows

1. *Le Pantalon* (bar 1960)
2. *L'été* (bar 2008)
3. *La Poule* (bar 2054)
4. *La Trénis* (bar 2087)
5. *La Pastourelle* (bar 2121)
6. *Finale* (bar 2180)

Scenes

Prologue: Ellen

Act I Scene 1. Euroa Hotel : Ned, Dan, Steve, Barmaid (Ellen), Chorus, Joe, Ah Foy (Kate)
Scene 2. Euroa Bank: Ned, Scott (Steve), Dan, Mrs Scott (Ellen), Chorus
Scene 3. Euroa Hotel: Ah Foy (Kate), Joe, Mrs Scott (Ellen), Steve (Fitzpatrick)
Scene 4. Kelly Hut, Greta. April, a year before: Fitzpatrick (Steve), Dan, Ellen, Kate, Ned, Chorus
Scene 5. Euroa Hotel: Joe, Ned, Scott (Steve), Mrs Scott (Ellen)

Intermezzo 1: Chorus, Ellen

Act II Scene 1. Jerilderie Royal Mail Hotel. 1879: Barmaid (Ellen), Joe, Steve
Scene 2. Jerilderie Police Station: Ned, Mrs Richards (Ellen), Dan, Richards (Steve)
Scene 2A. Jerilderie Church Alter: Chorus, Dan, Mrs Richards (Ellen)
Scene 3. Jerilderie Royal Mail Hotel: Ned, Joe, Richards (Steve), Chorus, Kennedy (Kate), Lonigan (Ellen)
Scene 4. Stringybark Creek, October 1878: Chorus, Ned, Dan, Kennedy (Kate), Lonigan (Ellen), Richards (Steve), Joe
Scene 5. Jerilderie Royal Mail Hotel. 1879: Ned, Joe, Mrs Richards (Ellen), Dan, Chorus, Richards (Steve)

Intermezzo 2: Chorus, Ellen

Act III Scene 1. Glenrowan Hotel 1880: Ned, Joe, Dan, Steve, Mrs Jones (Ellen), Chorus, Curnow (Kate), Kate, Ellen

Score in C

Commissioned by Lost & Found Opera – World Premiere performances by Lost & Found Opera conducted by Chris van Tuinen and directed by Thomas de Mallet Burgess.

Ned Kelly

Prologue

P. Goldsworthy

L. Styles

Slow ♩ = 54

The score is divided into two systems. The first system includes Flute 1, Flute 2, Clarinet 1 in B♭, and Clarinet 2 in B♭ (labeled as Bass Clarinet in B♭). The second system includes Violin 1, Violin 2, Viola, Cello 1, Cello 2, Double Bass 1, and Double Bass 2. The music is in 4/4 time and features a variety of dynamics including *p*, *mf*, *f*, *ppp*, and *sub p*. The tempo is marked as Slow with a quarter note equal to 54 beats per minute.

1
Upbeat (♩ = 106)

9

Fl.1
Fl.2
Cl.1
B. Cl.

Ellen

There was a wild co - lon - ial girl El - len Kel - ly was her name.

Flk.B.

D D G A D

There was a wild co - lon - ial girl El - len Kel - ly was her name.

1
Upbeat (♩ = 106)

Vln. 1
Vln. 2
Vla.
Vc.1
Vc.2
Db.1
Db.2

There was a wild co - lon - ial girl El - len Kel - ly was her name.

There was a wild co - lon - ial girl El - len Kel - ly was her name.



20

Ellen

— A — lar - ri - kin in skirts and plaits, Quick of tongue, quick - tem - pered, game. — She could rope and break a wild bush horse When

Flk.B.

A G A D A

— A — lar - ri - kin in skirts and plaits, Quick of tongue, quick - tem - pered, game. — She could rope and break a wild bush horse When

Vla.
Vc.1
Vc.2
Db.1

33 2 3

Ellen she_ was but thir- teen_ She roped and tamed her first wild man At all of sev - en - teen. Red Kel - ly won a

G D D Em7 A D D

Flk.B. she_ was but thir - teen_ She roped and tamed her first wild man At all of sev - en - teen. Red Kel - ly won a

Vla. 2

Vc.1

Vc.2

Db.1

p

47

Ellen tic-ket of leave From cruel Van Die-men's land, A - gainst her fa - ther's fon-dest wish El-len of - fered him her hand. Red

G A D D A G A

Flk.B. tic - ket of leave From cruel Van Die - men's land, A - gainst her fa - ther's fon - dest wish El - len of - fered him her hand. Red

Vla.

Vc.1 *p*

Vc.2

Db.1

61

Ellen loved his wife and his patch of dirt, But he loved sly grog more, When he left her wid-owed at thir-ty - three Se-ven chil-dren

D A G D D Em7 A

Flk.B. loved his wife and his patch of dirt, But he loved sly grog more, When he left her wid - owed at thir - ty - three Se - ven chil - dren

Vla.

Vc.1 *p*

Vc.2 *p* *fp* *fp*

Db.1

74 3

Ellen was the score. Her el - dest Ned was bare - ly twelve, But more man than boy, — He_ was her ar - mour a - gainst the

Flk.B. was the score. Her el - dest Ned was bare - ly twelve, But more_ man than boy, — He_ was her ar - mour a - gainst the

3

Vln. 1

Vln. 2

Vla.

Vc.1

Vc.2

Db.1

Db.2

fp



88

Ellen world He_ was her pride and joy. — And ne - ver more than the fa - mous day When her heart nigh burst with joy —

Flk.B. world He_ was her pride and joy. — And ne - ver more than the fa - mous day When her heart nigh burst with joy —

Vln. 1

Vln. 2

Vla.

Vc.1

Vc.2

Db.1

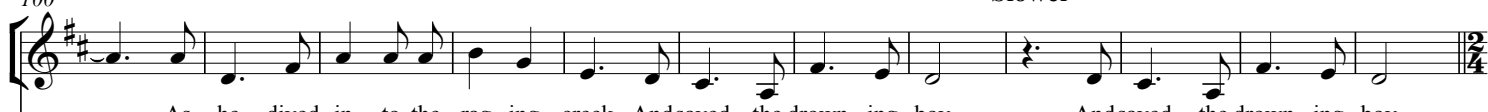
Db.2

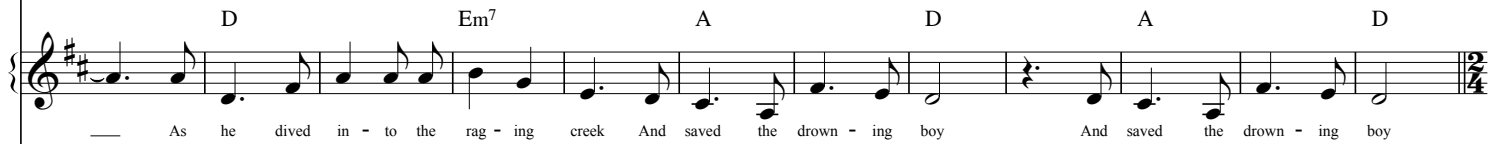
pp

4

Slower

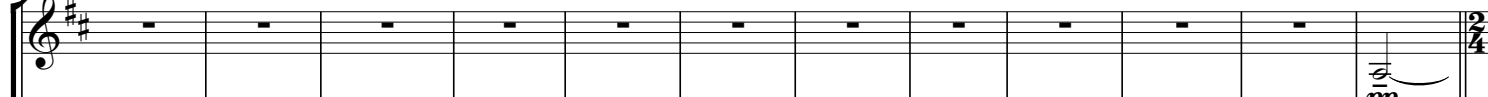
100

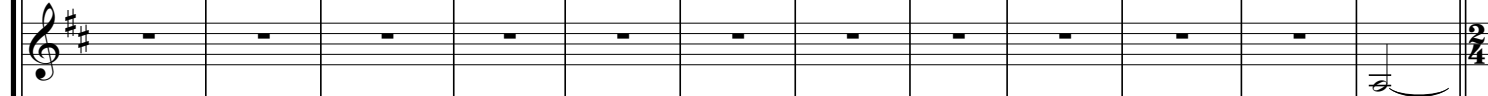
Ellen 


Flk.B. 


4


Slower


Vln. 1 

Vln. 2 

Vla. 

Vc.1 

Vc.2 

Db.1 

112 Strong ♩ = 66

Fl.1 *ff*

Fl.2 *ff*

Cl.1 *ff*

B. Cl. *p* *ff*

Ned *f*
I am Ned Kel - ly, _____ son of El - len, _____

Perc.1 Snare Drum
snare on
pp *f* *ff* *ff*

Perc.2 Low Tom-Tom
pp *f* *ff* *ff* *p*

Strong ♩ = 66

Vln. 1 *ff*

Vln. 2 *ff* *ff*

Vla. *ff* *ff*

Vc.1 *molto vib* *ff*

Vc.2 *molto vib* *mf* *ff* *ff*

Db.1 *molto vib* *ff* *ff*

Db.2 *molto vib* *mf* *ff* *ff*

116

Fl.1 *f* 6

Cl.1 *mf* *f*

B. Cl. *mf* *f* *ff*

Ned
And a bet-ter wo - man _____ Ne-ver stood in two shoes. Un-til I say, no-one moves.

Perc.1 *f* *f* *ff*

Perc.2 *f* *ff* *ff*

Vln. 1 (arco) Solo *f*

Vln. 2 pizz. *f*

Vla. *mf* pizz. *f* arco *ff*

Vc.1 *mf* *f* *ff* *mp*

Vc.2 pizz. *f* arco *ff* *mp*

Db.1 pizz. *f* arco *f* *ff* *mp*

Db.2 *f* *ff* *mp*

8

5

Fast ♩ = 98

snare off, near rim

Perc.1

Perc.2

p

p *cresc.*

5

Fast ♩ = 98

Vln. 1

Vc.1

Vc.2

Db.1

Db.2

mf

mf

mf

mf



123

Cl.1

Perc.1

Perc.2

Vln. 1

Vla.

Vc.1

Vc.2

Db.1

f

cresc.

sub p

cresc.

f

f

f

f

f

126 **Fast** ♩ = 98

Fl.1 *mf espress.* 3

Picc. *mf* *f* 3

Cl.1 *mf* *mf* 3

Dan Pay heed! Pay heed to my bro-ther Ned And we'll not harm a hair on your head.

Steve *f* 3 But I'll put a bul-let through the head...

Perc.1 *ff* *mf*

Perc.2 *mf*

Vln. 1 *ff*

Vln. 2 *arco* *ff*

Vla. *ff* *mf* *p*

Vc.1 *ff* *mf* *sub p* *sub p*

Vc.2 *ff* *mf* *sub p* *sub p*

129 6

Picc. *mf*

Cl.1 *p* *mf*

Ellen **Barmaid**
You — don't look much like your

Steve
— Of the first man who makes a move. That goes for the first wo man too.

Perc.1 *p* *f*

Vln. 1 *mf espress.* 6

Vln. 2 *p*

Vla. *mf* *p* *p* *mf* *p*

Vc.1 *mf* *p* *mf* *ff* *p* *mf*

Vc.2 *mf* *p* *mf* *ff*

Db.1 *mf* *ff*

Db.2 *mf* *ff*

133

Fl.1 *mf* *To Fl.* *f* 3

Picc. *mf*

Cl.1

Ellen
pic- ture, Mis - ter Kel - ly. So how do we know it's you? You

Vln. 1 *f* 3

Vln. 2 *mf* *mf espress.*

Vla. *mf* *p* *espress.* *mf*

Vc.1 *p*



137

Slower (♩ = 66)

Cl.1 *mf* *p* *mf* *>*

Ellen
look like some-thing the cat dragged in, And you smell like it too.

Ned
We've been ri - dinghard all week So

Perc.1 brushes 1/2 closed *pp* *cresc.* *f*

Vln. 1 *mf* *p* *mf* *>*

Vln. 2 *p* *fp* 3 3

Vla. 3 *sf*

Vc.1 *p* *sf* *mf*

Vc.2 *mf*

Db.1 *mf*

Slower (♩ = 66)

140

A Tempo (♩ = 98) Slower (♩ = 66) 7 A Tempo (♩ = 98)

Cl.1

B. Cl.

Ellen

Ned

Perc.1

Vln. 1

Vln. 2

Vc.1

Vc.2

Db.1

Db.2

mf espress.

mf espress.

sf

lovingly

Horse sweat or your

beg-ging your par-don, Ma'am. Not that a does of horse sweat Ev-er did a bush wo-man harm.

ppp

A Tempo (♩ = 98)
al tallone

Slower (♩ = 66)

7 A Tempo (♩ = 98)
norm.

f

*mf*³

p — *mf*

p — *mf*

p

p



144

Cl.1

Ellen

Vln. 1

Vc.1

Vc.2

mf

sub p

sweat, You smell like you crawled out of a cave, I'll fire up the cop-per out back, You need a hot bath and a shave.

mf

sub p

al tallone

f

p — *mf*

sub p

p — *mf*

148 **Slower** (♩ = 66)

Fl.1 *p* Flute *mf*

Picc. *p* *mf*

Cl.1 *p* *mf*

B. Cl. *mf* *dim.*

Ellen *flirtatious*
I've a stea-dy hand with soap and razor If you're up for some scrub clear-ing

Ned
My thorn - bush could sore-ly use a trim

Vln. 1 *mf* *ff*

Vla. *mf*

Vc.1 *p* *sfz* *mf dim.*

Vc.2 *p* *sfz*

151 **A Tempo** (♩ = 98) **Slower** (♩ = 66)

Fl.1

Fl.2

Cl.1

B. Cl.

Ellen
la- ter.---

Steve
She'll cut your throat, Soon as look at you.--- Stop play-ing the goat, We've got work to do.---

Ned
May - be la - ter,

Perc.2
mallets
p *fp* *f* *f* *p*

Vln. 1

Vla.
(rough)
mf

Vc.1
p

Vc.2
p

Db.1
ff *f* *p* *f* *sf*

Db.2

8

Slides a drink his way

154 **A Tempo** (♩ = 98) **Broad** (♩ = 78)

Fl.1 *p*

Fl.2 *p*

Cl.1

B. Cl. *f* *mf* *f* *p*

Ellen

Ned *f* *mf* *f* *p*

Ne-ver eat on an emp - ty stom-ach Is the on - ly rule of the

Mis - sus. We need to fill our bel-lies first.

Perc.1 *f* *f*

Perc.2 *f*

Vln. 1 *p*

Vla. *f* *p*

Vc.1 *sf* *sub p*

Vc.2 *sf* *sub p*

8

157

Cl.1 *fpp* *fp*

B. Cl. *fpp* *fp*

Ellen

Dan *f* *p* *mf* *f*

house.

My kind of rule, Miss. I've got a cam-el's thirst.

Steve *f* *p* *mf* *f*

Let her taste it first, Care-less Dan Kel-ly.

Vla.

Vc.1 *p* *f* *p* *mf* *f* **Solo**

163

Fl.1

Ned
fear
And none of you need fear.

Perc.1
f

Perc.2
p

Vln. 1
mf *ff* *f* pizz.

Vln. 2
mf *ff* *f* pizz.

Vla.
mf *ff* *f* pizz.

Vc.1
mf *ff* *mf* *f* pizz.

Vc.2
mf *ff* *mf* *f* pizz.

Db.1
mf *ff* *f* pizz.

Db.2
mf *ff* *f* pizz.

9

167 **Slower** *dolce legato*

Ellen: We've read a-bout your trou- bles, Ned They're on ev - 'ry - bo - dy's mind, We

Chorus: hum
hmm

Flk.B. *dolce legato*
We've read a - bout your trou - bles, Ned They're on ev - 'ry - bo - dy's mind, We

9 **Slower**

Vln. 1 arco *pp*

Vc.1 arco *pp*

Vc.2 arco *pp*

Db.1 arco *pp*

Db.2 arco *pp*

Chords: B \flat , F, Am, Dm, Cm, G, B \flat



171 *lovingly*

Ellen: know you shot three troo-pers dead, Who came to shoot you down, But we know they dragged your mo-ther

Chorus: hum

Flk.B. *lovingly*
know you shot three troo - pers dead, Who came to shoot you down, But we know they dragged your mo - ther

Vc.1 *mp*

Vc.2 *mf*

Db.1 *mp*

Db.2 *mp*

Chords: F, Am, A 7 , Eb 7 , Cm

174

Fl.1 *Fast* *shouts off stage to cook*

Fl.2 *f* *To Picc.*

Ellen *A7* *Eb7*
 In chains to Mel-bourne Town. A moun-tain of eggs and mut-ton For our gen-tle-men vis - i - tors here

Chorus

Flk.B. *A7* *Eb7*
 In chains to Mel - bourne Town.

Fast *pizz.*

Vla. *f*

Vc.1 *mp* *pizz.*

Vc.2 *f*

Db.1 *p*

Db.2 *p*

A Tempo (♩ = 78)
Più mosso
Piccolo

177 **Slower** (♩ = 66)

Fl.2

Ellen *affectionate/sexual*
And a shave _____ when they've eat - en

Steve
If it's eggs bring mine hard-boiled, their

Slower (♩ = 66)

Vln. 1 arco vib. *f*

Vln. 2 *mp* arco vib.

Vla. *mp* vib.

Vc.1 *mp* vib.

Db.1 *mp* al tallone

Db.2 *mp* al tallone

A Tempo (♩ = 78)
Più mosso
pizz. *f*



179

Picc.

Steve
shells un-cracked, Fizz-gigs and poi - soners lurk ev-'ry where, _____ and

Vln. 1 arco

Db.1

Db.2

181 **A Tempo** (♩ = 78)

Fl.1

Picc. *mf*

Ellen *fun* *mf*

I'll taste your eggs and keep on tast-ing Till you tell me when to stop. And if you don't well thank-you, Mis-ter Hart I'll

Steve *mf*

that's the fact!

A Tempo (♩ = 78)

Vln. 1 *mf* *8^{va}*

Vln. 2 *mf*

Vc.1 *norm.* *mf* *arco*

Vc.2 *mf*

Db.1 *mf*

Db.2 *mf*

To Fl. *mf*

184

11

Fl.1

B. Cl.

Ellen

Ned

Perc.1

Vln. 1

Vln. 2

Vla.

Vc.1

Vc.2

Db.1

Db.2

eat the bloo-dy lot!—

I like a wo-man with an ap-pe-tite! A shout all round, ex-pense be-hanged. The

ff *dim.* *mf espress.*

f *p* *cresc.* *f* *dim.*

p *f* *3*

p *f* *dim.* *>* *f* *p*

p *f* *dim.* *>* *f* *p*

norm. *ff* *dim.* *>* *p*

norm. *ff* *dim.* *>* *p*

191 To Cl.

B. Cl. *ff* *sfz*

Ellen You're stick-ing up the bank?

Ned You got a big mouth Steve So you can stay be-hind. Suck you un-cracked

Perc.1 *p* *>*

Vln. 1 *molto vib.*

Vla. *mf* *f*

Vc.1 *p* *mp*

Vc.2 *p* *mp*

Db.1 *ff* *sfz* *mp*

Db.2 *ff* *sfz*

200

Slower (♩ = 66)

Cl.1 *p* *mf*

Dan right now, And be back be-fore you know.

Ned *fatherly/teasing*
First fill your bel - ly, bold_ Dan

Perc.1 sticks *f*

Vln. 1 *p* *f* norm. Slower (♩ = 66)

Vla. *p*

Vc.1 *mf* *sub p* *f* al tallone, sul pont.

Vc.2 *mf*

Db.1 *mf*

202 **A Tempo** (♩ = 78)

Fl.1 *p* *mf* *p*

Fl.2 Piccolo *p* *mf* *p*

Cl.1

Ellen They'll smell_you com-ing ten

Ned Kel-ly. We look like trampressed this way, They'll see us com-ing a milea-way.

Perc.1 *mf*

A Tempo (♩ = 78) *molto vib*

Vln. 1 *ff*

Vla. *vib.* *p* *sf*

Vc.1 *norm. vib.* *sf*

Vc.2 *vib.* *p* *sf*

Db.1 *f*

Db.2 *f*

206 13

Fl.1 *mf* *f*

Picc. *mf* *f*

Cl.1 *mf* *f* *ff*

B. Cl. Clarinet in B \flat *p*

Ellen miles a - way. I'll duck out back and pour that bath.

Steve O - ver my dead bo - dy, sweet talk - ing Miss.

Joe A

Perc.2 (L.t.) *mf* *mf*

Vln. 1 *p*

Vla. *f* *ff*

Vc.1 *f* *ff*

Vc.2 *ff* *mp* *ff*

Db.1 *ff* *mp* *ff*

Db.2 *ff* *mp* *ff*

209 **Faster (♩ = 98)**

Fl.1 *f* *p*

Picc. *f* *p*

Cl.1 *f* *p* *mf* *p* *cresc.*

Cl.2 *f* *p* *mf* *p* *cresc.*

Joe
change of clothes is as good as a bath. Out of the way, mates. Clear us a path.

Vln. 1 **Faster (♩ = 98)** Solo *mf espress.*



213 **14**

Picc. *sub p*

Cl.1 *f* *sub p* *sub p legato* *3*

Cl.2 *f* *sub p* *sub p legato*

Joe
I was up a tel-e-graph pole Out
(hum)

Chorus
hmm

Flk.B. C F
I was up a tel-e-graph pole Out

Vln. 1 *f* *ff* **14**

Vln. 2 *ff*

219

Fl.1 *p legato* *mf*

Picc. *p legato* *mf*

Cl.1 *mf*

Cl.2 *mf*

Joe
on the Mel-bourne road, When I spot-ted the tai-lor's cart Stuck ax-le-deep in mud.

Chorus
G C C F G *mf*

Flk.B. *f*
on the Mel-bourne road, When I spot-ted the tai-lor's cart Stuck ax-le-deep in mud.

15

Faster (♩ = 126)

225

Fl.1 *f* Solo *To Fl. mf*

Picc. *f*

Cl.1 *f*

Cl.2 *f*

Ned
Tai-lor Foy, it was an act of God, De-li-ver-ing just what we need. Bar-maid, pour our friends some cheer.

lovingly

15

Faster (♩ = 126) Solo

Vln. 1 *mf espress.*

Vla. *f*

Vc.1 *f* *mf*

Vc.2 *f* *mf*

Db.1 *mf*

230

Fl.1 *p* *f*

Picc. *p* *f*

Cl.1 *f*

Cl.2 *f*

Joe
New hats for old, boys. Try this, Dan-ny boy, for size.

Vln. 2 *mf* < *f*

Vla. *mf* < *f*

Vc.1 *mf* < *f* Solo pizz. *espress.*

Vc.2 *mf* < *f* pizz. *f*

Db.1 pizz. *f*

Db.2 *mf*

235 16 accel. . . . ♩ = 88

Fl.1 *p* *pp*

Fl. *p* *pp* To Picc. Piccolo Solo *mf*

Cl.1 *pp* >

Cl.2 *pp* > To B. Cl.

Kate Ah Foy
A—

Ned Joe's the brains of the out-fit. They're bus-ting out his head.

Joe No hat yet made fits me.

Perc.1 Tambourine *fp*
accel. . . .

16 ♩ = 88

Vln. 1 *mf* dim. *p*

Vln. 2 *mf* dim. *p*

Vla. *mf* dim. *p*
arco

Vc.1 *f* *p*

Vc.2 arco *mf* dim. *p*

Db.1 *mf* dim. *mf cresc.*

Db.2 *mf* dim. *mf cresc.*

240

Picc. *mf*

Kate hand-some hat, sec - ond bro-ther, But this

Perc.1 *p* *sub p* *sf* *mf*

Vln. 1

Vln. 2

Vc.1 *mf*

Vc.2 *mf*

Db.1

Db.2



243

Picc.

Kate loose - fit - ting suit Is not your Sun-day best, Too long in the leg, Too

Perc.1 *p* *sf* *p < mf* *p*

Vln. 1 Solo *pp* *mf*

Vla. *mf espress.*

Vc.1 *p* *f* *> mf*

Vc.2 *p* *mf*

247 17

Picc. *mf* >

Kate
wide in the chest, Let me fit you with a-no-ther. Then

Dan
It be longed to my bro-ther.

Perc.1 *sf* *pp* *p* *p*

Vln. 1 17 *f* *p*

Vla. *mf* *p*

Vc.1 *p* *mf* *espress.*

Vc.2 *mf* >

251

Fl.1 *mf*

Picc. < *mf*

Kate
you can no more make it fit Than you could step in - to his shoes. Try this coat, it's more your

Perc.1 *p* *sf* *pp*

Vln. 1 < *mf*

Vln. 2 *mf* >

Vla. >

Vc.1 *pp* *mf* *p*

Vc.2 *mf* *pp* *mf* *p*

Db.1 *mf* >

Selects a dress, holds it against Ned
Faster (♩ = 126)

255

Fl.1

Picc.

Cl.1

Cl.2
Bass Clarinet
in B \flat

Kate

Ellen

Perc.1

Perc.3

Vln. 1

Vc.1

Vc.2

Db.1

Db.2

To Fl.

Flute \flat

mf

ff

f

pp

pp

pp

size.

What a-bout this— for a prank? It -'ll get— you in - side the bank

Snare drum 1/2 brushes

pp

Faster (♩ = 126)

f

mf

mf

f

pizz.

f

259 **Slower** (♩ = 98)

Fl.1 *p*

Fl.2

Cl.1

Kate *mf*
On - ly if he

Ellen
No ques-tions asked.
flirtatious

Joe
Still the best look-ing shei - la for miles a - round.

Perc.3

Slower (♩ = 98)

Vln. 1 *p cresc.* *f* *p*

Vln. 2 *f* *p*

Vla. *f* *3*

Vc.1 *p* *f* *p*

Vc.2 *p* *f* *p*



262 *drapes a veiled woamn's hat over Ned's head*
Più mosso

Fl.1 *f*

Cl.1 *mf*

Kate *mf*
bur - ies his head in the ground.

Ned
This might be use - ful, Tai-lor Foy. To keep the an-gry bees at

Più mosso

Vln. 1 *mf espress.*

Vla. *3*

Vc.1 *p*

Vc.2 *p*

266

Fl.1 *mf*

Fl.2 *mf* To Picc.

Cl.1 *mf* *p* *f* To Cl.

B. Cl. *mf*

Ellen *coquettish*
You're still go-ing to need that shave.

Dan *Sleazy*
You can bath me la-ter,

Ned
bay When I'm ten-ding to my hives

Slower (♩ = 66) Faster (♩ = 98 Più mosso)

Vln. 1 *mf* *p* *mp*

Vln. 2 *mf* *p* *mp*

Vla. *pp* *mf* *mp* vib.

Vc.1 *mf* *p* *pp* *mf* *mp* vib.

Vc.2 *mf* *p* *pp* *mf* *mp* vib.

Db.1 *mp*

Db.2 *mp* arco

271

Cl.1

Dan

Vln. 1

Vln. 2

Vla.

Vc.1

Vc.2

Db.1

Db.2

Ma'am. You've got no chance with my bro-ther The on - ly wo-man on his mind Is our

275 pulls on a coat of bamboo armour

Fl.1 *mf* *p* *p*

Fl.2 Piccolo *mf* *p*

Cl.1 *f* *p* *p*

B. Cl. Clarinet in B \flat *mf* *p* *p*

Dan *8* cruel-ly treat - ed mo ther...

Steve *8* You was al - ways half.

Joe What a - bout this? ... An ar - moured suit To break in-to the bank.

Perc.2 (L.t) *pp* *mf*

Vln. 1 *pp* *mf* *p*

Vln. 2 *molto vib.* *mf* *p*

Vla. *f* *mf* *p*

Vc.1 *mf* *p* *al tallone* *mf gruff*

Vc.2 *p*

Db.1 *pp*

Db.2 *pp*

279 **A Tempo** (♩ = 98)

Picc. *p* *mf* *f* flz.

Cl.1 *mf* *f*

Cl.2 *mf* *f*

Steve
Chi - na - man, Joe. But bam-boo will ne-ver stop a bul let.

Perc.1 S.d. sticks *f*

Perc.2 *f*

Vc.1 norm. *f* *pp*

Vc.2 *mf* *f* *pp*

20

282 **Slower** ♩ = 88

Fl.1 *mf*

Picc. *mf*

Steve
Shall I prove the point?

Joe
Clothes mak-eth the Chin - a - man con - fu-cius say, Or if he did-n't He

Perc.1 *sub pp* *p*

20

Slower ♩ = 88

Vla. *p*

Vc.1 *mf* *p*

Vc.2 *mf* *p*

Db.1 *mf*

Db.2 *mf*

291 Slightly Slower

Picc. *mf*

Kate
bet-ter as- sist_ your loan re- quest. I

Ned
We'll pay you hand- some- ly, old friend.

Perc.1 *mp*

Vln. 1 arco vib. *mf* *f* Slightly Slower

Vln. 2 vib. *mf* *p*

Vla. *mf* arco vib. *p*

Vc.1 vib. *mf*

Vc.2 *mf*

294

Fl.1 *mf* *f*

Picc. *f* *f* *To Fl.*

Cl.1 *f*

Kate
_ for see_ for- tune_ and pros- per- i - ty_ for all, When you've_

Perc.1 *mp* *sub p*

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf*

Vc.1 *mf* *p*

298 **Faster (♩ = 98)**

Fl.1

Cl.1

Kate
made your bank with - drawal.

Ellen
Clothes

Perc.1

Vla.

Vc.1

Vc.2

Db.1

Db.2

mf

pp

mf espress.

p

Faster (♩ = 98)



300

Fl.1

Cl.1

Cl.2

Ellen
mak-eth the man But you're still on the nose. At least let your thorn - bush

Vln. 1

Vla.

mf

mf espress.

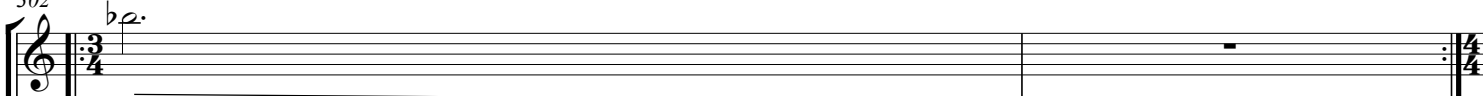
mf espress.

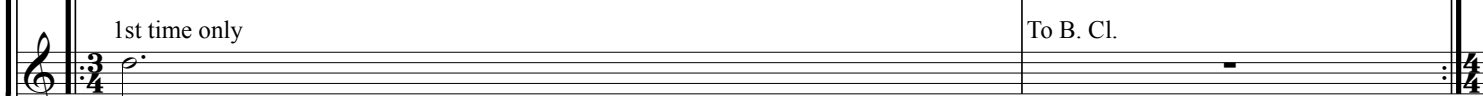
22


44

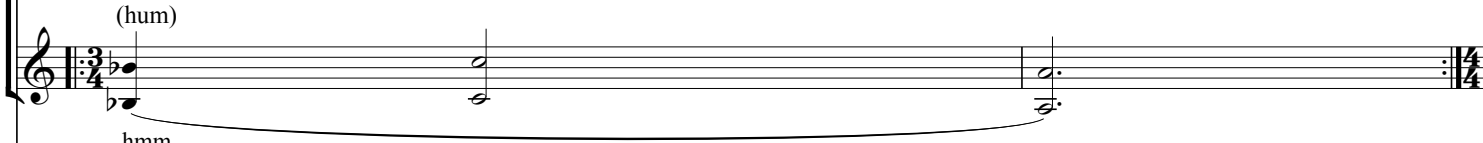
Slower (♩ = 66)

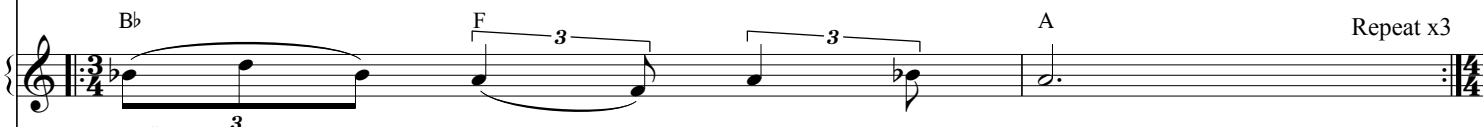
1st time only

Cl.1 ³⁰² 

Cl.2  To B. Cl.

Ellen  Repeat x3
Smell sweet as a rose.

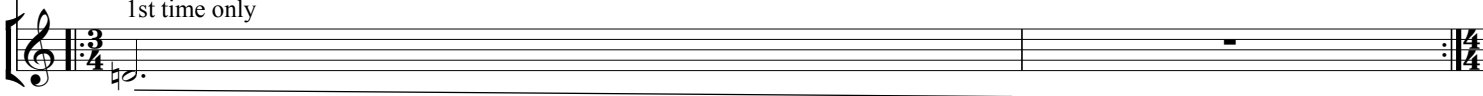
Chorus (hum)  hum

Flk.B.  Repeat x3
Smell sweet as a rose.

22

Slower (♩ = 66)

1st time only

Vln. 2 

Scene 2. Euroa Bank

304 Strong ♩ = 66

Cl.1

Cl.2 Bass Clarinet in B \flat

Ned

Perc.1 S.d.

Perc.2 L.t.

Vln. 1

Vln. 2

Vla.

Vc.1

Vc.2

Db.1

Db.2

I am Ned Kelly, son of Ellen, And never was a woman

f *ff* *mf* *p* *f* *pp* *mp*

308 Faster (♩ = 86)

Fl. 1 mf

Picc. mf

Cl. 1 mf

B. Cl. mf

Steve Scott

Ned Bank Man-a-ger Scott.

So un-just - ly bro - ken... By a per-jur-ing vil lain. And you are?...

Perc. 1 mf

Perc. 2 mf

Vln. 1 Faster (♩ = 86)

Vln. 2 mf

Vla. ff

Vc. 1 ff

Vc. 2 ff

Db. 1 ff

Db. 2 ff

312

Fl.1

Cl.1

Steve

Ned

Perc.2

Vln. 2

Vla.

Vc.1

23

23

I want no trou-ble, Mis - ter Kel-ly No - one need be shot. Just tell me what you want. *mf cresc.*

A do-na tion

p *< mf* *p*

p *espress.* *p*



316

Fl.1

Steve

Ned

Perc.1

Perc.2

Vln. 1

Vln. 2

Vla.

Vc.1

Vc.2

mf

A waste-ful in - vest-ment, Mis - ter Kel-ly,

from the bank. For le-gal ex - pen - ses, Mis - ter Scott.

p

f *p* *mf*

f *p* *mf* *espress.*

f *p* *mf*

319

Fl.1 *pp* *f*

Fl.2 *f*

Cl.1 *f*

Steve
In my con-sid-ered op-in ion. No law yer_ inthe Col-on y Can save you from the rope.

Ned
For my-self, I hold no hope,

Perc.1 *f* *p*

Perc.2 *pp* *mp*

Vln. 1 *pp* *mf* *pp* *f*

Vln. 2 *mf* *pp* *f*

Vc.1 *pp*

Vc.2 *pp* *p*

Db.1 *mf* *f* *mp*

Db.2 *mp*

Rubato -----

322 24

Fl.1 *p* *mf* *p*

Fl.2 *p* *p*

Cl.1 *p* *p*

Ned
But I'll swing high hap pi ly When my mo - ther walks free.

Perc.2 *p* *mf strong*

Perc.3 Bass Drum *mf strong*

Rubato ----- 24

Vln. 1 *f* *mp*

Vln. 2 *f* *mp*

Vc.1 vib. *mp* *p* Solo al tallone *f* *gruff*

Vc.2 vib. *mp* *p* *f*

Db.1 *mp*

Db.2 *mp*

Dan opens the safe and bundles
bank-notes into a sack.
Faster (♩ = 110)

326

Fl.1

Cl.1

B. Cl.

Steve

Perc.1

Perc.2

Perc.3

Vln. 1

Vln. 2

Vc.1

Vc.2

mf

mf

mp

mp

mf

pp

Help your-self. Take the lot. Might I res-pect-ful-ly of-fer?_ A-

p

p

mf

mf

p

mf

p

mf

Faster (♩ = 110)

f

Solo

f

>mp

331

Fl.1 *mf* *p* *mf*

Fl.2 *mf* *p*

Cl.1 *mf* *p* *mf*

B. Cl. *mf* *p* *mf*

Steve
no-ther word_ to the wise: Your mo-ther's le - gal fees Ap-pear a lit - tle o - ver-priced.

Ned
No

Vln. 1 *mf* *p* Solo *espress.*

Vln. 2

Vc.1 Solo *espress.* *p*

335

Ned
more so than a bank When it has you by the throat.

Perc.1 *f*

Perc.2 *f*

Vln. 1 *p* *f*

Vln. 2 *p* *f*

Vla. *f* *f* vib.

Vc.1 *p* *mf* *f*

Vc.2 *p* *mf* *f*

Db.1 *p* *mf* *f*

Db.2 *p* *mf* *f*

25

338 Slightly Slower (♩ = 96)

Fl.1 *fp*

Fl.2 *fp*

Cl.1 *fp* *p*

B. Cl. Clarinet in B \flat *fp*

Steve
You speak in riddles, Mister Kelly.

Ned
Where's the other kind of paper?
The kind that makes a man a pauper... I

Perc.1 *f*

Perc.2 *f*

25

Slightly Slower (♩ = 96)

Vln. 1 *p* *fp* *p*

Vln. 2 *fp*

Vla. *mf* *espress.* molto vib.

Vc.1 *f*

Vc.2 *f*

341

Ned

— speak of scan - dals, — Mis - ter Scott. The mort - gage doc - u - ments and ti - tle deeds — To

Perc.3

mf

Vln. 1

mf

Vln. 2

p

Vla.

p

Vc.1

mf

p

Vc.2

mf

p

Db.1

p

Db.2

p



344

Steve

What can you pos - sib - ly want with those?

Ned

ev - ery dirt - poor coc - ky's patch of weeds. A bon - fire of dir - ty deals —

Perc.3

Vln. 1

cresc. *f dim.* *sf* *f*

Vln. 2

cresc. *f dim.* *f*

Vla.

f

Vc.1

f

Vc.2

f

Db.1

f *mp* *sf*

Db.2

f

347

Cl.1 *f* *f* *mp* To B. Cl.

Cl.2 *f* *f* *mp*

Ned
 — of dir-ty clothes To get us through the long cold night. And feed the bla - zing — flame's red steer_

Perc.3

Vln. 1 *mp* *mf* *f*

Vln. 2 *mp* *mp*

Vla. *mp*

Vc.1 *mp*

Vc.2 *mp*

Db.1 *mp*

351

Ned
 And tram - ple — the past to ash. What's through here?

Perc.1

Perc.2

Perc.3 *f* *p*

Vln. 1 *f* *f* *f* *f* **26**

Vln. 2 *f* *f* *f* *f* **26**

Vla. *ff*

Vc.1 *mf* *f* *mf* *ff*

Vc.2 *mf* *f* *mf* *ff*

Db.1 *mf* *f* *mf* *ff*

Db.2 *f* *mf* *mf* *ff*

359 Dan puts two revolvers to Scott's head.

Fl.1 *pp*

Fl.2 *pp*

Cl.1 *pp*

B. Cl. *pp*

Ned *calm*
He's a game one,

Perc.3 *sub p sfz f p < f p*

Vc.1 *f pizz. p*

Vc.2 *f pizz.*

Db.1 *f pizz.*

Db.2 *f*

362 *Scott steps calmly aside*

Fl.1 *mf* *sfzp*

Fl.2 *mf* *sfzp*

Cl.1 *mf* *sfzp*

B. Cl. *mf*

Dan *sneeringly*
As game as Ned Kel - ly? I did - n't think so.

Ned
Dan. Let him be.

Vln. 1 *mf* *pp* *mf*

Vln. 2 *mf*

Vc.1 *mf* *pp* *f* *pizz.* *arco* *mf*

Vc.2

Db.1

Db.2

27

365 ♩ = 96

Fl.1 *mf*

Ellen Mrs Scott
I'm not a - fraid, Mis - ter Kel ly.

Ned
No need be a - fraid, Ma'am. I would ne-ver harm a wo-man.

27

♩ = 96

Vln. 1 *mf espress.* Solo *sfz* spiccato

Vln. 2 *mf*

Vla. *mf*

Vc.1 *mf*

Db.1 *mf* arco

Db.2 *mf* arco



373

Ellen
I've been sit - ting here all ears. You're the most ex - ci - ting thing To hap - pen in the

Vln. 1 (spi) pizz. *f* arco (spi) *mf*

Vln. 2 pizz. *f* arco

Vla.

Vc.1 arco *mf*

Vc.2 *mf*

Db.1 *mf*

Db.2 *mf*

379

Fl.1

Fl.2

Cl.1

B. Cl.

p

mf

p

p

Ellen

town for years.

Ned

I con-grat-u-late you, Mis - ter Scott, On the trea-sure you've made your wife. As

(spi)

Vln. 1

Vln. 2

Vla.

Vc.1

Vc.2

Db.1

Db.2

p *f*

mf *p* *f*

p *f*

f

f

f

f

384

Fl.1

Fl.2

Cl.1

B. Cl.

Ned

Perc.1

Perc.2

Perc.3

p *pp* *mf*

p *pp* *mf*

p *pp* *mf*

p

I con grat - u - late you, Ma'am, On a man who guards you with his life. But both of you must come

ff *ff* *ff*



389

Steve

Ned

Perc.1

Vln. 1

Vln. 2

Vla.

Vc.1

Vc.2

Db.1

We're hos - ta ges? _____

with us. Trea - sured Guests of the Kel - ly Gang, Cor - dial - ly in - vi - ted to an ev - en ing. Of

f *dim.* *pp*

molto vib.

f *p* *p*

p < f *p* *p* *p*

p *p* *p*

p *p* *p*

392 $\text{♩} = 96$

Fl.1 *p*

Fl.2 *p*

Cl.1 *p*

B. Cl. *p* To Cl.

Ellen I can't pos-sib-ly be ta - ken hos-tage in these shoes, this

Ned hos-pi-tal - i - ty in the Ho-tel Lounge...

$\text{♩} = 96$ Solo

Vln. 1 *mf* *mf espress.* 2

Vln. 2

Vla. *mf* *mf*

Vc.1 *p* *p* *p* *p* *mf* *sub p* *mf*

Vc.2 *p* *mf* *sub p*

Db.1 *p* *p* *p* *p* *mf*

Db.2 *p* *mf*

399

Ellen
mor - ning dress. Es - peci - al - ly when you cut such a dash Decked out in your Sun - day best.

Vln. 1 (spi)

Vln. 2 *mf*

Vla.

Vc.1

Db.1 *f p f p mf f*

Db.2 *f p f p mf f*



403

Cl.1 *mf*

Steve
Mis - ter and Mis - sus Scott re - gret - ful - ly de - cline Your kind in - vi - ta - tion, Mis - ter Kel - ly, —

Vc.1 *mf*

Vc.2 *p*

Dan puts a gun to his head again

408

Fl.1

Cl.1

Steve

Perc.1

Perc.2

Perc.3

Vln. 1

Vln. 2

Vla.

Vc.1

Vc.2

Db.1

Db.2

p cresc.

f

f

f

pp

mp

f

f

p *f* *p* *mf*

f *p* *f* *p* *mf*

p *f* *p* *mf*

f *p* *f* *p* *mf*

f *p* *f* *p* *mf*

Giv - en the un - com - mon - ly short no - tice.

30

411

Fl.1

Cl.1

Steve

Perc.2

Perc.3

Vln. 1

Vln. 2

Vc.1

pp

And the hard-ship to my wife if seen in town Less than ful - ly

415

31

Fl.1

Fl.2

Cl.1

Cl.2

Ellen

Steve

Vln. 1

Vln. 2

Vla.

Vc.1

Vc.2

Db.1

Db.2

To Picc.

Clarinet in B \flat

Don't be so has - ty dear... I won't be long,

ar - - moured in gloves and gown...

p

mf espress.

Solo

mf

mf

p

mf

mf

p

p

p

Steps behind partition

419 65

Ellen *And I have just the thing in mind For a soi-ree with the Kel-ly Gang. I bought it for*

(spi)

Vln. 1

Vln. 2

Vla.

Vc.1

Vc.2

Db.1

Db.2

mf

mf

mf



32

423 *She emerges: Ned gallantly takes her arm and leads her, followed by Dan and Scott into: The Euroa Hotel*

Ellen *the Mel-bourne Cup.*

Flk.B. *f*

32

Vln. 1 *f*

Vln. 2

Vla.

Vc.1

Vc.2

Db.1

Db.2

427

G E A D Eb

Flk.B.

Vln. 1



33

432 Slower (♩ = 70)

dolce legato

Ellen

We've read a-bout your trou- bles, Ned They're on ev-'ry - bo dy's mind, We

p dolce legato

Chorus

We've read a-bout your trou- bles, Ned They're on ev-'ry - bo dy's mind, We

Flk.B.

Bb F Am Dm Cm G Bb

We've read a-bout your trou- bles, Ned They're on ev-'ry - bo - dy's mind, We

33

Slower (♩ = 70)

Vln. 1

Vln. 2

Vla.

Vc.1

Vc.2

Db.1

Db.2

p

436

Ellen *lovingly*
know you shot three troo - pers dead, Who came to shoot you down,

Chorus *lovingly*
know you shot three troo - pers dead, Who came to shoot you down,

Flk.B. *F* *Am* *A7* *Eb7*
know you shot three troo - pers dead, Who came to shoot you down,

Vln. 1

Vc. 1

Vc. 2

Db. 1

Db. 2



438

Ellen
But we know — they dragged your mo - ther In chains to Mel - bourne Town.

Chorus
But we know — they dragged your mo - ther In chains to Mel - bourne Town.

Flk.B. *Cm* *A7* *Eb7*
But we know — they dragged your mo - ther In chains to Mel - bourne Town.

Vln. 1 *mp* *mf* *vib.*

Vln. 2 *mp*

Vc. 1 *mp* *sub p*

Vc. 2 *mp* *sub p*

Db. 1 *mf* *sub p*

Db. 2 *mf* *sub p*

Scene 3. Euroa Hotel

440 ♩ = 86

Fl.1 *mf* *f* Solo

Picc. Piccolo *f* Solo

Cl.1 *mf*

Cl.2 To B. Cl. *mf*

Kate Ah Foy
Mis-ter Ned and sec-ond bro - ther Dan with loan - gar-an - tors from the Bank

Perc.1 Tamb. *<mf* *<mf* *p* *mf* *p* *mf*

Vln. 1 ♩ = 86 *mf* *p* pizz. arco pizz. *mf*

Vln. 2 *p* pizz. arco pizz. *mf*

Vla. *p* pizz. arco pizz. *mf*

Vc.1 *p* *p*

Vc.2 *p* *p*

444 69

Fl.1 *Solo*

Picc. *f*

Cl.2 Bass Clarinet in B \flat *f*

Kate *p* *cresc.*
 Might I sug-gest prompt set-tle - ment of your hab-er-dash-er - y ac count.

Joe Add six - pence for the

Perc.1 *mf sub p* *p* *pp*

Vc.1 *mf* *p* *sfz* *p* *cresc.*

Vc.2 *mf* *p* *sfz* *p* *cresc.*

447

Fl.1 *ff*

Picc. *pp*

Cl.1 *p*

B. Cl. *p*

Kate

Joe An_ au - da - cious gown you're wear-ing Mis sus Scott.
 pop-py pipe, friend Foy. And two quid for the bam-boo suit.

Perc.1 *mf* *pp* *arco* *p* *pp* *<mp*

Vln. 2 *p* *arco* *3*

Vla. *espress.* *3*

Vc.1 *mf* *ff*

Vc.2 *mf* *ff*

Db.1 *p*

34

451

Fl.1 *f* *espress.*

Picc.

Cl.1

Kate

Ellen

Mrs Scott

Chi-nese silk At

French mus- lin, just off the mail train Or-dered up from Rob - ert-son and Mof - fat's

Perc.1

Vln. 1 *mf* Solo arco (sp)

Vln. 2 *mf dim.*

Vla. *mf dim.*

Vc.1 *mf dim.*

Vc.2 *mf dim.*

mf *mf* *mf* *p*

35

458

Fl.1 *p* = 86

B. Cl. *p*

Kate (aside)

half the price A scal-loped gown and mat-ching bon - net The iron horse will be the death of me

Ned

It will

Perc.1

Perc.2 *pp* *mp*

Vln. 1 *pp* = 86

Vla.

Vc.1

464

Fl.1

Cl.1

Ned

Vln. 1

Vc.1

Db.1

mf

mf

mf

be the death of us all. More steel oc-to-pus than iron_ horse More stran-gler fig than branch-ing tree, Its



468

Cl.1

Ned

Perc.1

Perc.2

Vln. 1

Vc.1

Vc.2

Db.1

Db.2

mf

mf

p

p

pizz.

pizz.

pizz.

pizz.

mf

ten ta-cles spred-ing far and wide Crush-ing men who once ran free, Bring-ing the troo - pers and their jails, The

36

36

471

Cl.1

Ned

Perc.1

Perc.2

Vln. 1

Vc.1

Vc.2

Db.1

Db.2

jud - ges with their croo - ked scales, And the cursed el - ec - tric tel - e - graph, like a wire noose

mf *f*

mf *f*

norm. *mf*

f

f

f

f

f

474

Cl.1

B. Cl. Clarinet in B \flat

Ned

Perc.1

Perc.2

Perc.3

Vln. 1

Vln. 2

Vla.

Vc.1

Vc.2

Db.1

Db.2

mf

f

pp

p

ppp

arco 3 pizz.

B.d.

a round our necks That al-lows no time to breath

37

478 **Faster**

Cl.1

Ned

Joe

37

Faster

Vla.

Vc.1

mf

mf

p

p

Solo

Where's Steve gone? I told him not to leave.

Your bar-maid prom - ised him a bath And the

482

Cl.1

Ned

Joe

Vln. 1

Vln. 2

Vla.

Vc.1

Vc.2

While you... sit read ing the pa - per... And shar-ing the pipe of peace.

clos-est shave he'll ev er have.

Solo

f

fp

fp

p

mf espress.

mf espress.

Detailed description of the musical score: The score is for measures 482-484. It is in 4/4 time, with a key signature of one flat (Bb). Measure 482 starts with a 4/4 time signature. At the end of measure 482, the time signature changes to 5/4 for measures 483 and 484. The vocal parts (Ned and Joe) have lyrics: 'While you... sit read ing the pa - per... And shar-ing the pipe of peace.' and 'clos-est shave he'll ev er have.' respectively. The instrumental parts include a Clarinet 1 solo starting in measure 483, marked with a forte (*f*) dynamic and a triplet. The Violin 1 part also has a solo starting in measure 483, marked with a forte (*f*) dynamic and a triplet. The Viola part has a dynamic marking of *fp* (fortissimo piano) in measure 483. The Violoncello 1 and Violoncello 2 parts have dynamic markings of *p* (piano) in measure 483 and *mf espress.* (mezzo-forte, expressive) in measure 484. The score includes various musical notations such as triplets, slurs, and dynamic markings.

485 Flz *mf* *f* *pp* **A Tempo** (♩ = 86)

Fl.1

Cl.1 *p*

Cl.2 *p*

Ned We've got a war to fight. You've smoked so man-y pipes

Joe *calm/legato* Not if we can make a truce.

Perc.1 *pp* *ff*

A Tempo (♩ = 86) **Solo**

Vln. 1 *sub p* *f* *f*

Vln. 2 *p* *f*

Vla. *p*

Vc.1 *f* *sub p*

Vc.2 *f* *sub p*

Db.1 *f* *sub p*

Db.2 *f* *sub p*

488

Fl.1

Picc.

Ned

Joe

Perc.2

Vln. 1

Vln. 2

Vla.

Vc.1

Vc.2

Waves the newspaper
Slightly Slower

pp *mf*

pp *mf*

You're grow-ing pop - pies in your brain.

p calm

Seems we've friends in high pla - ces Down in Mel-bourne

(soft mallets)

pp *mf* *pp*

Slightly Slower

p

mf *p* *mf*

mf *p*

Solo



491

Fl.1

Picc.

Joe

Perc.2

Vc.1

Town.

A mem - ber of par - li - ment, no less. Ask - ing ques - tions of the

p *mf* *p* *mf*

p *mf* *p* *mf*

mf *pp* *mf* *mf*

> p *mf*

495 **A Tempo** (♩ = 86) **Slightly Slower**

Fl.1 *pp* *f*

Picc. *pp* To Fl.

Cl.1 *pp*

Cl.2 *pp* *p*

Ned *getting interested*
A-bout the per-jur-or Fitz-pat- rick? A-bout the treat-ment of my mo - ther?__

Joe
Crown. A-bout the right to life and

Perc.1 *p*

39

A Tempo (♩ = 86) **Slightly Slower**

Vln. 1 *mf* *mf* Solo

Vln. 2 *mf* *pp*

Vla. *mf*

Vc.1 *f* *al tallone* *norm.* *p*

Vc.2 *mf* *p*

Db.1 *f*

Db.2 *f*

498 **A Tempo (♩ = 86)**

Cl.2 *p*

Joe
li-ber ty— Of our blame-less friends and fam-i - ly,— con-vic-ted of naught but sym-pa thy— Un-der the Fel-ons

A Tempo (♩ = 86)

Vln. 1

Vc.1

Vc.2

Db.1 *f*

Db.2 *f*

502

Fl. 1 *f*

Picc. Flute *f* *p* To Picc.

Cl. 1 *f* *pp*

Cl. 2 *f* *mf* *f* *pp*

Dan. The Sym-path-is - ers Per se-cu-tion Act.

Joe. Ap-pre-hen-sion Act. We should write this man a let ter, Ned.

Perc. 1 *p* *f* *p* *f*

Perc. 2 *p* *mf* *sub pp*

Vln. 1 *pp*

Vln. 2 *pp*

Vla. *f* *mf* *f* *pp*

Vc. 1 *f* *ff* *f* *pp*

Vc. 2 *f* *mf* *f* *pp*

Db. 1 *f* *mf* *sub pp*

Db. 2 *f* *mf* *sub pp*

505

40

Fl.1 Piccolo *mp*

Fl.2 *mp*

Cl.1 *mp*

Cl.2 *mp*

Ned
I will cry a go From lead and pow-der To a-venge my cause If words be

Perc.2 *p*

40

Vla. *mf*

Vc.1 *mf*

Vc.2 *mf*

Db.1 *mf espress.*

Db.2 *mf espress.*

508

Fl.1 *mp* *mf* *f*

Picc. *mp* *mf* *f* *mf* *f*

Cl.1

Cl.2

Ned
lou - der To op - pose their laws.

Joe
Pen - cil lead and pa - per Gen - tly clashed to - ge - ther Can make a thund' rous noise

Perc.2 *p*

Perc.3 *p*

Vln. 1 *mf* *f* *mf* *f*

Vln. 2 *f* *mf* *f*

Vla. *f*

Vc.1 *f* *f*

Vc.2 *f* *mf*

Db.1 *mf* *f*

Db.2 *mf* *f* *mf*

511

Fl.1 *sfzp* *sfzp*

Picc. To Fl.

Cl.1 *p cresc.* *sub p* *cresc.*

Cl.2 *p cresc.* *sub p* *cresc.*

Ned *mf cresc.* (recit)
Then load your nois-y wea-pon With this pro per am-mu-ni tion I wish to give time-ly warn-ing That if mymo ther..

Joe

Perc.2 *p* *mf p* *mf* *p* *mf p* *mf* *p* *mf*

Perc.3 *p* *mf p* *mf* *p* *mf p* *mf*

Vln. 1 *sfzp* *sfzp* *mp*

Vln. 2 *sfzp* *sfzp* *mp*

Vla. *mf*

Vc.1 *f* *pizz.* *f* *arco* *p espress.*

Vc.2 *ff* *mf* *f* *pizz.* *arco* *p espress.*

Db.1 *f* *p*

Db.2 *ff* *f* *p*

The musical score is arranged in systems. The first system includes Fl.1, Picc., Cl.1, Cl.2, Ned, and Joe. The second system includes Perc.2 and Perc.3. The third system includes Vln. 1, Vln. 2, Vla., Vc.1, Vc.2, Db.1, and Db.2. The score contains various dynamic markings such as *p*, *mf*, *f*, *ff*, *cresc.*, *sub p*, *sfzp*, and *mp*. Performance instructions like *pizz.* and *arco* are also present. The vocal line for Ned includes lyrics and a recitative section. The key signature has two flats, and the time signature is 4/4.

515

Fl.1 *sfzp* *p* — *f*

Cl.1 *f* *sub p*

Cl.2 *f* *sub p*

Ned (recit)
does not get jus tice... I shall be forced to seek re venge of ev-ery- thing...

Perc.1 *f* *mf* *p* — *f*

Perc.2 *sub p*

Vln. 1 *f* *sfzp* *p* — *f*

Vln. 2 *f* *sfzp* *p* — *f*

Vla. *p* — *mf*

Vc.1 *f* *p* *mf*

Vc.2 *f* *p*

Db.1 *f* *p*

Db.2 *f*

518 **41** *calmly writing*

Fl.1 *p* *mf*

Picc. *mf* *p* *mf*

Cl.1 *mf* *mf*

Ned *f* *p*
Of the hu - man race. in the fu - ture.

Joe
Take no of - fense, Mis-ter Cam-eron, M L

Perc.1 *p* *f* *f*

Perc.2 *mp cresc.* *p* *f* *pp* *f* *p*

Vln. 1 *p* *mf espress.* *p*

Vln. 2 *p*

Vla. *f* *p* *p*

Vc.1 *f* *p* *p espress.*

Vc.2 *p* *cresc.* *ff*

Db.1 *p* *cresc.* *ff*

Db.2 *p* *mf* *ff*

41

522 $\text{#}\text{C}$

Fl.1 *sub p* *sfzp*

Fl.2 To Picc. *sub p*

Cl.1 *mf* *mp* *mf sfzp*

Cl.2 *mf* *mp* *mf sfzp*

Ned (recit) *f* *mf*
 Fitz-pat-rick can be thank-ful I was not there When he pulled his re-vol-ver and threat-ened to shoot my

Joe
 A, If I take the op-por-tu-ni - ty Of writ-ing a few lines to you this fine day On be-half of our

Perc.2 *p* *mf* *p* *mf* *p* *mf*

Vln. 1

Vln. 2

Vla.

Vc.1 *p* *mf* *p* *mf* *p* *mf* *p*

Vc.2 *p* *mf* *p* *mf* *p* *mf* *p*

Db.1 *f* *p*

525

Cl.1 *sf* *p* *sfzp* *espress.* *sfzp*

Cl.2 *sf* *p* *sfzp* *espress.* *sfzp*

Ned
mo-ther in her own house, Lest he be _____ the cause of great-er slaught-er to

Joe
com - mu - ni - ty Where - in I make a few re-marks con - cern - ing

Perc.1 *mf*

Perc.2 *p* *mf* *p* *mf*

Vc.1 *mf* *f* *f* pizz. arco

Vc.2 *mf* *f* *f* pizz. arco

Db.1 *mf* *f* *f*

Db.2 *mf* *f* *f*

527

Fl.1 *mf sfzp f p*

Cl.1 *espress. sfzp f*

Cl.2 *espress. sfzp f*

Ned
all the ris - ing — gen - er - a - tion of Vic - tor - i - a Than St Pat - rick has to all the snakes and frogs of Ire - land...

Joe
the base - less case Of Troop - er Fitz - pat - rick a - gainst Mis - - sus Kel - ly...

Perc.1 *p mf*

Perc.2 *p mf p*

Vc.1 *p mf p mf < f sub p mf sub p mf*

Vc.2 *p mf p mf < f sub p mf sub p mf*

Db.1 *p mf p mf < f sub p mf sub p mf*

Db.2 *p mf*

42

530

Ned

Re-mark on this: My mo-ther with an in-fant on her breast was thrown in-to pri-son and con-vic-ted

Joe

Perc.1

Perc.2

p

42

Vln. 1

f sfzp sf p mf mf sfz p

Vln. 2

mf mf p sfz p

Vc.1

sfp mf p mf p mf p f p mf

Vc.2

sfp mf p mf p mf p f p mf

533

Ned
— on the ev - i - dence Of the mean - est man the sun has shone u - pon

Perc.1
< *p* < *p*

Perc.2

Vln. 1
mf *sfz* — *p*

Vln. 2
mf *sfz* — *p*

Vla.
mf *sfz* — *p*

Vc.1
p — *mf* *pizz.* *arco*
p — *f* *p* — *f* *p* — *f*

Vc.2
p — *mf* *p* — *mf* *pizz.* *arco*
p — *f* *mf* — *p* — *f* *p* — *f*

Db.1
p — *mf* *mf* — *p* — *f* *p* — *f*

Db.2
mf — *p* — *f* *p* — *f*

535

Fl.1 *sfz* *p* *f* Solo

Kate Ah Foy Not to me,___

Ned A man_____ who sold his sis-ter to a Chi - - na man

Perc.1 *f*

Perc.2 *f*

Perc.3 Tamb. *f* *>p* *<*

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vc.1 *p* *f* *p* *f* *p* *f* *p* *f* *p* *f*

Vc.2 *p* *f* *p* *f* *p* *f* *p* *f* *p* *f*

Db.1 *p* *f* *p* *f* *p* *f* *p* *f* *p* *f*

Db.2 *p* *f* *p* *f* *p* *f* *p* *f* *p* *f*

537

Fl.1

Fl.2

Piccolo

flz

f

Kate

El - der Bro - ther! A base-less Chin - ese Whis - per

Perc.3

mf *sf* *sub p*

Vc.1

p

Vc.2

p



539

43

Fl.1

Picc.

To Fl.

Kate

Mag - ni-fied from one ear to an - o - ther

Joe

In Ap-ril last year it was whis-pered a-gainst me I shot Troop-er Fitz

Perc.1

B.d.

mf

Perc.2

mf

Perc.3

mf p *sub p*

43

Vln. 1

Vc.1

mf *f* *p*

Vc.2

mf *p*

Db.1

mf

Db.2

mf

543

Joe
pat - rick, Which was a base lie, So with your per - mis - sion,

Perc.1
mf

Perc.2
mf

Vln. 1
pp

Db.1
sfzp *mf* *pp*

Db.2
sfzp *mf* *pp*



Bass Clarinet
546 in B \flat

B. Cl.
mf *p* *mp* To Cl.

Steve
Fitzpatrick

Joe
(recit)
I will tell you the facts As ga - thered from the eye - wit - ness - es pres - ent.

Perc.1
pp *mf*

Perc.2
pp *mf*

Vln. 1
pp

Vc.1

Vc.2

Db.1
mf *p* *mp*

Db.2
mf *p* *mp*

Scene 4. Kelly Hut, Greta. April, a year before.

Casual (♩ = 76-86)

549 Fitzpatrick

Steve

In A-pril last year I rode out with a war-rant___ To ar-rest Dan Kel-ly on a charge of Horse Steal-ing_

Fm Ab Bbm Fm Ab Bbm

Flk.B.

In A-pril last year I rode out with a war-rant___ To ar-rest Dan Kel-ly on a charge of Horse Steal-ing_

Casual (♩ = 76-86)

Db.1

mf

Db.2

mf



553

Cl.1

mf

Steve

— Sad-dle-sore and wear-y he asked to fin-ish eat-ing I sat and ate with him out of true fel-low feel-ing.

Cm⁷ Am Fm Edim Eb⁷ Bbm

Flk.B.

— Sad-dle-sore and wear-y he asked to fin-ish eat-ing I sat and ate with him out of true fel-low feel-ing.

Vln. 1

mf

Vln. 2

mf

Vc.1

mf

Vc.2

mf

Db.1

mf

Db.2

mf

558

Cl.1 *mf*

B. Cl. Clarinet in B \flat *mf*

Steve
We wereshar-ing an ale when his bro-ther burst in,— He aimed his re-vol-ver fired twice but twice missed,—

Flk.B. Cm 7 Fm Ab B \flat m Fm Ab B \flat m
We were shar - ing an ale when his bro - ther burst in,— He aimed his re - vol - ver fired twice but twice missed,—

Vln. 1

Vln. 2

Vla. *mf*

Vc.1

Vc.2

Db.1 *mf*

Db.2 *mf*

562

Cl.1 *mf*

Cl.2 *mf*

Steve
— His mo-ther jumped up and struck my head with a spade.— And the third shot Ned fired— passed cleathrough my wrist.

Flk.B. Cm7 Am Gdim7 Cm7 Fm Cm
— His mo-ther jumped up and struck my head with a spade.— And the third shot Ned fired— passed clean through my wrist.

Vln. 1 *sfzp*

Vln. 2 *sfzp*

Vc.1 *sfzp* — *mf*

Vc.2 *sfzp* — *mf*

Db.1 *sfz* — *mf*

Db.2 *sfz* — *mf*

44

567 Getting agitated

Fl.1 *mf*

Picc. Flute *mf*

Cl.1

Cl.2

Dan
Ned's a crack-shot he would nev-er have missed I was eat-ing my sup-per with my mo-ther and sis-ter,

Flk.B. *Fm Ab Bbm Fm Ab Bbm*
Ned's a crack-shot he would nev-er have missed I was eat-ing my sup-per with my mo-ther and sis-ter,

44

Getting agitated

Vln. 1 *mf*

Vc.1 *p mf*

Vc.2

Db.1

Db.2

571

Fl.1 *mf* *fp*

Fl.2 *mf* *fp*

Cl.1 *fp*

Cl.2 *fp*

Dan
 — When the Troop-er burst in with the Colt in his hand And seized Kate by the waist and vio-lent-ly kissed her.

Flk.B. *Cm7* *Am* *Fm* *Edim* *Eb7* *Bbm*
 — When the Troop-er burst in with the Colt in his hand... And seized Kate by the waist and vio-lent-ly kissed her...

Vln. 1

Vla. *fp*

Vc.1 *fp*

Vc.2 *mf* *fp*



576

Cl.1 *mf* *sfzp* *mf*

Cl.2 *sfzp*

Dan
 To catch him off-guard I said look! here comes Ned, — Dropped myknife and folk the on-ly weap-ons I had, —

Flk.B. *Cm7* *Fm* *Ab* *Bbm* *Fm* *Ab* *Bbm*
 To catch him off- guard I said look! here comes Ned, — Dropped my knife and folk the on-ly weap - ons I had, —

Vla. *mf*

580

Cl.1 *mf* *p* *mf*

Cl.2 *mf*

Dan
 Which shows clear as day I'd no mur-der-ous in tent And wrapped up the li - ar in a tight Leen-an's Hug

Flk.B. Cm⁷ Am Gdim⁷ Cm⁷ Fm Cm
 Which shows clear as day I'd no mur - der - ous in tent And wrapped up the li - ar in a tight Leen - an's Hug

Vla.

Vc.1 *p*

Vc.2 *p*

Db.1 *p*

Db.2 *p*



45
585 Indignant

Fl.1 *p* *mf*

Ellen
 When Fitz - pat-rick came knock-ing he was al - read - y drunk, sniff-fing

Flk.B. Dm F Gm Dm
 When Fitz - pat - rick came knock - ing he was al - read - y drunk, sniff - fing

45
Indignant

Vln. 1 *p* *p*

Vc.1 *mf*

588

Fl.1 *mf*

Cl.1 *mf*

Ellen
 round my daugh-ter like a slob-ber-ing dog, — He waved his re-vol-ver and ut-tered loud threats Till Dan jumped the

Flk.B. *F Gm Am⁷ F^{#m} Dm C^{#dim}*
 round my daugh-ter like a slob-ber-ing dog, — He waved his re-vol-ver and ut-tered loud threats. Till Dan jumped the

Vln. 1

Vc.1

Vc.2



592

Fl.1 *mf*

Fl.2 *mf*

Cl.1

Ellen
 tab-le and ap-plied a Bear Hug As he strug-gled and shout-ed and thrashed all a- bout, —

Flk.B. *C⁷ Gm Am⁷ Dm F Gm*
 tab-le and ap-plied a Bear Hug As he strug-gled and shout-ed and thrashed all a- bout, —

Vln. 1

Vc.1

Vc.2

596

Fl.1
Fl.2
Ellen
Flk.B.
Vc.1
Vc.2

The liar gashed his wrist on a jag-ged door-nail. I knocked some sense in-to his big ug-ly head.

Dm F Gm Am⁷ F#m Edim⁷



46

Abused

600

Fl.1
Fl.2
Cl.1
Cl.2
Kate
Ellen
Flk.B.
Vla.
Vc.1
Vc.2
Db.1
Db.2

With the first thing at hand a long-hand-led spade. He said if I con-sen-ted to a cer-tain sug-ges-tion

Am⁷ Dm Am Gm B^b Cm

46

Abused

Vla.
Vc.1
Vc.2
Db.1
Db.2

mf

605

Fl.1

Fl.2

Cl.1

Cl.2

Kate

Flk.B.

Vln. 1

Vln. 2

Vla.

Vc.1

Vc.2

Db.1

f *pp*

To Picc.

f

mf *f*

He'd tear up the war-rant and Dan could walk free I gave him a punch that knocked him flat on his back

Gm Bb Cm Dm7 Bm Gm

mf

mf

p *f* *pp*

p *f* *pp*

p *f* *pp*

609

Fl.1 *mf* *p* *mf*

Fl.2 Piccolo *mf*

Cl.1 *mf* *p* *mf*

Cl.2 *mf*

Kate
 And spat in his face: 'you will nev-er touch me!' At which the drunk coward pulled out his re-vol ver_

Flk.B. *F#dim* *F7* *Cm* *Dm7* *Gm* *Bb* *Cm*
 And spat in his face: 'you will nev-er touch me!' At which the drunk coward pulled out his re-vol ver_

Vla. *mf*

Vc.1 *mf* *mf*

Vc.2 *mf* *mf*

Db.1 *mf* *mf*

Db.2 *mf*

614

Fl.1

Picc.

Cl.1

Cl.2

Kate

Flk.B.

Vln. 1

Vln. 2

Vla.

Vc.1

Vc.2

Db.1

Db.2

And jammed it a- gainst my brave bro- ther's head. And swore that un - less

Gm Bb Cm Dm7

mf

p

617

Fl.1 *f pp*

Picc. *f pp* To Fl. *p*

Cl.1 *f*

Cl.2 To B. Cl. *f*

Kate
I sub-mit-ted my vir-ture. He might ac-ci-dent 'lly shoot Dan Kel-ly dead

Flk.B. *Bm Adim⁷ Dm⁷ Gm Dm*
I sub-mit-ted my vir-ture. He might ac-ci-dent 'lly shoot Dan Kel-ly dead

Vln. 1 *f mf*

Vln. 2 *f mf*

Vla. *f mf p*

Vc.1 *f mf p*

Vc.2 *f mf*

Db.1 *mf*

Db.2 *mf*

621 With increasing anger

Ned

The fact of the mat-ter I was north of the bor-der _____ Horse -

Flk.B.

The fact of the mat-ter I was north of the bor-der _____ Horse -

Cm Eb7 Fm Cm

With increasing anger

Vln. 1

Vln. 2

Vc. 1

Vc. 2

Db. 1

Db. 2

p poco a poco cresc. throughout

secco

pizz.

p poco a poco cresc. throughout

secco

p poco a poco cresc. throughout

pizz.

p poco a poco cresc. throughout

p *mf* *p*

p *mf* *p*

3 3 3

3 3 3

3 3 3

3 3 3

3 3 3

3 3 3

624

Fl.1

Picc.

Cl.1

Cl.2

Ned

Flk.B.

Vln. 1

Vln. 2

Vc.1

Vc.2

Db.1

Db.2

mf *sfzp*

Flute

Bass Clarinet in B \flat

mf *sfzp*

mf *sfzp*

break - ing and shear - ing up in New South Wa - les. But I should have been home, I wish I'd been home

E \flat 7 *Fm* *Am* *B \flat m7* *Gm*

break - ing and shear - ing up in New South Wa - les. But I should have been home, I wish I'd been home

<mf

norm.

arco

norm.

arco

631

Fl.1 *f*

Fl.2 *f*

Cl.1 *f*

B. Cl. *mf*

Ned
bro-ther was threat-ened, and my sis-ter ill - used, I could not have been there, for

Flk.B. Cm Eb7 Fm Am
bro - ther was threat - ened, and my sis - ter ill - used, I could not have been there, for

Vln. 1 *f*

Vln. 2 *f*

Vla. *mf* *f*

Vc.1 norm. *3*

Vc.2 arco *3*

Db.1 norm. *3*

Db.2 arco *3*

634

Fl.1 *f* *f* *f* *p*

Fl.2 *f* *f* *f*

Cl.1 *f* *f* *f*

B. Cl. *f*

Ned
had I been there And let the dog live and my mother be blamed The shame would be greater than a son could bear *p*

Flk.B. *Bdim* *Ebm* *Ebm* *Fdim* *Bbm* *p*
had I been there And let the dog live and my mother be blamed The shame would be greater than a son could bear

Vln. 1 *f* *f* *f* *p*

Vln. 2 *f* *f* *f* *p*

Vla. *f* *f* *f*

Vc.1 *f* *f* *f* *secco* *norm.*
dim. *p*

Vc.2 *f* *f* *f* *pizz.* *arco*
dim. *p*

Db.1 *f* *f* *f* *secco* *norm.*
dim. *p*

Db.2 *f* *f* *f* *pizz.* *arco*
dim. *p*

48

639

Cl.1 *p*

B. Cl. *p*

Ellen *mf*
You set out that morn - ing to mol - est Kate Kel - ly_____

Steve *mf*
I set out that morn - ing to ar - rest Dan Kel - ly_____

Chorus *mf*
You set out that morn - ing to mol - est Kate Kel - ly_____

Chorus2 *mf*
You set out that morn - ing to ar - rest Dan Kel - ly_____

FlkB. *mf*
You set out that morn - ing to mol - est Kate Kel - ly_____

Fm⁶ Ab⁶ Bbm⁶

48

Vln. 1 *p*

Vln. 2 *p*

Vc.1 *p*

Vc.2

Db.1

641

Cl.1 *mf*

B. Cl. *mf* *f*

Kate *mf*
You'd be drink-ing all day at Lind-say's shan ty

Ellen

Dan *mf*
I set out that day to de-fend Kate's hon our

Steve

Chorus *mf*
You'd be drink-ing all day at Lind-say's shan ty

Chorus2 *mf*
You set out that day to de-fend Kate's hon our

Flk.B. *mf*
You'd been drink - ing all day at Lind - say's shan - ty

Vln. 1 *mf* *f*

Vln. 2 *mf* *f*

Vc.1 *mf* *f*

Vc.2 *pizz.* *arco* *pizz.* *f*

Db.1 *secco* *norm.* *secco* *f*

Db.2 *pizz.* *arco* *pizz.* *f*

Fm⁶ *mf* *Ab⁶* *Bbm⁶*

644

Fl.1 *f* *sub p* *mf* >

Fl.2 *p* *mf* >

Cl.1 *f* *sub p* *mf* >

Kate *f*
Your ac-tions were ab - hor - rent

Ellen *f*
And you lied a - bout the war - rant

Dan *f*
A - gainst your foul-mouthed com-ments

Steve *f*
On an out - stand - ing war - rant

Ned *mf*
If I'd been there that day I'd need no gun...

Chorus *f* *p*
Your ac-tions were ab - hor - rent ab - hor - rent ab - hor - rent

Chorus2 *f* *p*
On an out - stand - ing war - rant war - rant war - rant war - rant war - rant

Flk.B. *f* *mf*
Your ac-tions were ab - hor - rent If I'd been there that day I'd need no gun...

Vln. 1 *sub p* *f*

Vln. 2 *sub p* *mf* >

Vla. *f* *mf*

Vc.1 *arco* *p* *pizz.*

Vc.2 *p* *norm.*

Db.1 *mf* *arco*

Db.2 *mf*

Cm⁶ *Eb⁷*

647

Fl.2 *p* *sfz* *p*

Cl.1 *p*

B. Cl. *p*

Ellen *mf*
He sought gross lib - er - ties from Kate

Steve *mf*
Ned prom - ised me a hun-dred pounds_

Ned *f*
To sil - ence for - ev - er that pet - ty ty - rant

Chorus *mf*
ab - hor - rent ab - hor - rent He sought gross lib - er - ties from Kate

Chorus2 *mf*
war - rant war - rant war - rant war - rant Ned prom - ised you a hun-dred pounds_

Flk.B. *f* *mf*
To sil - ence for - ev - er that pet - ty ty - rant He sought gross lib - er - ties from Kate_

Vln. 1 *p* *sfz* *p*

Vln. 2 *p* *sfz* *p*

Vla.

Vc.1 *arco* *p*

Vc.2 *arco* *p*

Db.1 *p*

Db.2 *p*

Gm⁷ *Cm* *Fm⁹* *Ab⁶* *Bbm⁶*

651

Cl.1 *mf*

B. Cl. *mf* *f*

Kate He stank of booze, his mouth was foul, _____

Ellen

Dan *mf* He prom-ised not to per - jure us, _____

Steve

Chorus He stank of booze, his mouth was foul, _____

Chorus2 He prom-ised not to per - jure you, _____

Flk.B. *mf* *f*
Fm⁹ Ab⁶ Bbm⁶
He stank of booze, his mouth was foul, _____

Vln. 1 *mf* *f*

Vln. 2 *mf* *f*

Vla.

Vc.1 *secco* *norm.* *mf* *f*
cresc. *pizz.* *arco* *pizz.* *arco*

Vc.2 *cresc.* *f*

Db.1 *secco* *norm.* *f*
cresc. *3*

Db.2 *pizz.* *arco* *mf* *f*
cresc. *3*

654 **Slower/Determined**

Fl.1 *f* *sub p*

Fl.2 *f* *sub p*

Cl.1 *f* *sub p*

Kate *f*
He could-n't keep his trap shut

Ellen *f*
To en-sure he kept his trap shut

Dan *f*
But he could-n't keep his mouth shut

Steve *f*
If I'd keep my mouth shut

Ned *mf*
It would have need - ed just one bul - let_____

Chorus *f* *pp*
To en-sure he kept his trap shut trap shut trap shut

Chorus2 *f* *pp*
If I'd keep my mouth shut mouth shut mouth shut

Flk.B. *f* *mf*
He could - n't keep his trap shut It would have need - ed just one bul - let_____

*Fm*⁶ *Cm* *Eb*⁷ *Fm*

Slower/Determined

Vln. 1 *p* *sf*

Vln. 2 *p*

Vla. *p*

Vc.1 *p* *sub p*

Vc.2 *p* *sub p*

Db.1 *p*

Db.2 *p*

657

Fl.1 *f*

Fl.2 *f*

Cl.1 *f*

B. Cl. *ff*

Ned *f*
To make him keep his trap shut To make him keep his trap shut

Chorus
trap shut trap shut trap shut trap shut

Chorus2
mouth shut mouth shut mouth shut mouth shut

Flk.B. *f* Ebm Ebm
To make him keep his trap shut To make him keep his trap shut

Vln. 1 *f*

Vln. 2 *f*

Vla.

Vc.1

Vc.2

Db.1 *ff*

Db.2

Scene 5. Euroa Hotel

Faster (♩ = 98 approx.)

play if train whistle needs support

Fl.1 *fff* *mf espress.*

Fl.2 *mf espress.*

Cl.1 *mf*

B. Cl. *mf*

Joe
Dear Mis - ter Cam - eron M L A In Ap - ril last I was in fact_

Flk.B. Cm
In Ap - ril last I was in fact_

Perc.1 train whistle on C#

Faster (♩ = 98 approx.)

Vln. 1 *p*

Vln. 2 *p*

Vc.1 secco *p cresc.*

Vc.2 pizz. *p cresc.*

Db.1 secco *p cresc.*

Db.2 pizz. *p cresc.*

653

Fl.1 *mf*

Fl.2 *mf*

Cl.1 *mf*

B. Cl. *mf*

Joe
Five hun-dred miles a-way Or if in fact I was at home_ And fired three shots that day

Flk.B.
Five hun - dred miles a- way Or if in fact I was at home_ And fired three shots that day

Vln. 1 *f* *p* *f*

Vln. 2 *f* *p* *f*

Vc.1 norm. *f* *p* secco *cresc.* *f* *sub pp*

Vc.2 *f* *p* *cresc.* *f*

Db.1 norm. *f* *p* secco *cresc.* *f* *sub pp*

Db.2 *f* *p* *cresc.* *f*

657

Fl.1 *f*

Fl.2 *f*

Cl.1

B. Cl.

Joe
Two would not have missed... There-fore per-mit me to say, Charged with At-temp-ted Mur-der

Flk.B.
Two would not have missed... There-fore per-mit me to say, Charged with At-temp-ted Mur-der

Vln. 1 *mf*

Vln. 2 *mf*

Vc.1 *secco*, *cresc.*, *f*, *p*

Vc.2 *cresc.*, *f*

Db.1 *secco*, *cresc.*, *f*, *norm.*, *p*

Db.2 *cresc.*, *f*, *arco*, *pizz.*, *cresc.*

Detailed description: This page of a musical score covers measures 657 to 660. It features a vocal line for 'Joe' and a keyboard line for 'Flk.B.' (likely Flute and Keyboard). The instrumental ensemble includes two Flutes (Fl.1, Fl.2), Clarinet 1 (Cl.1), Bass Clarinet (B. Cl.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Violoncello 1 (Vc.1), Violoncello 2 (Vc.2), Double Bass 1 (Db.1), and Double Bass 2 (Db.2). The vocal lines contain the lyrics: 'Two would not have missed... There-fore per-mit me to say, Charged with At-temp-ted Mur-der'. The instrumental parts are marked with dynamics such as *mf*, *f*, *p*, *cresc.*, *secco*, *arco*, and *pizz.*. The score includes various musical notations like triplets, slurs, and accents.

Slow (♩ = 56-60)

661

Fl.1 *p* *ff* *p* *f*

Fl.2 *p* *ff* *p* *f* To Picc.

Cl.1

B. Cl.

Ned
The rail-road iron noose— Will stran-gle us yet to death

Joe
No case to an-swer, ei-ther way.

Flk.B. *D* *D* **STOP**
No case to an-swer, ei-ther way.

Perc.1 (train whistle on C#) Medium Break Disc Pad
f *ff*

Vln. 1 *p* *f* *p* *f*

Vln. 2 *p* *ff* *p* *f*

Vla. *mf* norm.

Vc.1 *f* *p* arco

Vc.2 *f* *p* arco

Db.1 *f* *p* arco

Db.2 *f* *p* arco

50

Slow (♩ = 56-60)

667 $\text{♩} = \text{♩.}$

B. Cl. *mf* *p*

Steve **Scott**
A police spe - cial, due to-day. If I were you I'd be on my

Ned *cresc.* *f*
What black hood-ed hang man. rides its rails this late?

Perc.1 *pp*

Vln. 1 *mf*

Vln. 2 *mf*

Vla. pizz. *mf*

Vc.1 *mf* *p* *mf*

Vc.2 *mf* *p*

Db.1

Db.2

673

51

mf *p*

B. Cl.

Steve

Ned

way

Burn our old clothes in the street boys, As worn and tat-tered as our for - mer lives.

Perc.1

f *ff* *f*

Perc.3

B.d.

f p *<ff p* *sf*

51

mf *p*

Vln. 1

Vln. 2

Vla.

Vc.1

arco

mf *p*

Vc.2

arco

mf *p*

Db.1

mf *p*

Db.2

mf *p*

678

B. Cl.

Ned

Throw on the mort-gage deeds and debts. Feed the red steer till it roars And burn the

Perc.1

ff

Perc.3

p *sf p* *sf p* *sf p*

Vc.1

cresc.

Vc.2

cresc.

Db.1

cresc.

Db.2

cresc.

683

B. Cl.

Ned

Perc.1

Perc.3

Vc.1

Vc.2

Db.1

Db.2

f *p*

mot - ley of the past to ash That all our friends might start a - fresh_

p *sf* *p* *f* *p* *p* *sf*

688

B. Cl.

Ned

Perc.1

Perc.3

Vc.1

Vc.2

Db.1

Db.2

p *pp*

leave no-thing for our en-em ies_ but_ smoke And dust to warm their co-wards hearts_

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

Dan and Joe exit

693 Slightly Faster

Ned

Press your nos-es to the win-dows, friends And watch in awe as we jump the flames

Perc.1 L.t. sticks *p* *f* *mp*

Perc.2 *f* *p*

Perc.3 *p* *f* *p*

Slightly Faster

Vla. arco *p* *mf* *p* *mf* *p* *mf*

Vc.1 *p* *mf* *p* *mf* *p* *mf* *p* *mf*

Vc.2 *p* *mf* *p* *mf* *p* *mf* *p* *mf*



Ned

But raise no al-arm till we're gone from sight wrap-ping our-selves in the cloack of night.

Perc.1 *ff* *mf* *f* *mf*

Perc.2 *f* *p* *f* *p* *f*

Perc.3 *f* *p* *f* *p* *f*

Vla. *p* *mf* *p* *mf* *p* *mf*

Vc.1 *p* *mf* *p* *mf* *p* *mf*

Vc.2 *p* *mf* *p* *mf* *p* *mf*

700 **A Tempo** (♩ = 56-60)

Perc.1 *f*

Perc.3 *mp*

A Tempo (♩ = 56-60)

Vln. 1 *f*

Vln. 2 *f*

Vla. *f* *p* *f* *p*

Vc.1 *f* *p* *f* *p*

Vc.2 *f* *p* *f* *p*

Db.1 *f* *p* *f* *p*

Db.2 *f* *p* *f* *p*



53

704 ♩ = ♩.

Ellen *Mrs Scott*

Steve *Scott* Watch them

A Bon-fire in a Pub-lic Place Is an of-fence a - gainst the crown.

Perc.1 (L.t) straw brushes/switch *f*

Perc.2 *f*

Perc.3 S.d. *p*

53

Vln. 1 *mf* *Solo* *f* *p*

Vln. 2 *mf* *pizz.*

Vla. *sf* *mf* *pizz.* *f* *mf* *f* *arco*

Vc.1 *pizz.* *mf* *f* *p*

Vc.2 *sf* *mf* *f*

126

711

Ellen *mount their hor - ses at the end of the street, Three bays and a grey, all in splen-did nick,*

Perc.3

Vln. 1

Vc.1

54

715

Ellen *Each bran-ded as plain as the hands on a clock Watch them now they're a - way,*

Perc.3

Vln. 1

Vc.1

719

Ellen *with a thun-der-ing beat*

Steve *Fu-ri-ous Rid ing in a Pub-lic Place Is an of-fence a -*

Perc.1

Perc.2

Perc.3

Vln. 1

Vln. 2

Vla.

Vc.1

Vc.2

mf

mf (pizz.)

mf

(arco)

(pizz.)

mf

55

♩ = 120

724

Cl.1 *Solo*
f

Ellen *Mrs Scott*
 Now they wheel a-bout and come gal-lop-ing back, As fine a spec-ta-cle as the

Steve
 gainst the Crown

Perc.1 *f*

Perc.2 *ff* *p* *poco a poco cresc.*

Perc.3 *ff*

55

♩ = 120

Vln. 1

Vln. 2

Vla. *arco* *f*

Vc.1 *f*

Vc.2 *arco* *p*

Db.1 *p*

732

Cl.1 *mf*

Ellen
Mel-bourne Cup soar - ing o - ver fire and a-way in - to the night

Perc.1 *pp*

Perc.2 *poco a poco cresc.*

Perc.3 *pp*

Vla. *mf*

Vc.1 *mf*

Vc.2

Db.1



737

Cl.1 *cresc.* *ff*

Ellen
Gal-lop - ing, Gal-lop - ing till they're lost to sight

Perc.1 *ff*

Perc.2 *ff*

Perc.3 *ff*

Vla. *f* *al tallone* *ff*

Vc.1 *f* *al tallone* *ff*

Intermezzo 1

741

Cl.1 *sub p*
pesante

B. Cl. *mf dim.* *p*

Ellen

Chorus

Flk.B. *G# A7 A7 A7 C#7 A A A7 A7 C#7*
I heard it from a mate who knows a cove who knows a bloke The traps aren't clos-ing in on him, it's all a blee-din'

Perc.1 *mp*

Perc.2 *mp*

Perc.3 *mp*

Vln. 1 *p*

Vla. *pesante*

Vc.1 *mf dim.* *p*

749 (Rit.)

Cl.1 *cresc.* *p*

B. Cl. *cresc.* *fp*

Chorus

Flk.B. *A A D A G#dim A G#dim EM7 C#m E7*
joke, He swam the Ri-ver Mur-ray in the mid-dle of the day, Down-stream from West Wo-don-ga, on a cham-pion stol-en

Perc.2 *mf* *p* (Rit.) *cresc.*

Vln. 1 *cresc.* *fp*

Vln. 2 *p*

Vc.1 *cresc.* *fp*

757 **A Tempo**

Cl.1 *mf*

B. Cl. *mf*

Chorus
grey, Then laid low in Gre-ta for a week, Wag-ga Wag - ga for a day, The same night he was cat - tle duf- fing,
C#7 G# A7 A7 A7 C#7 A A A7 A7

Flk.B.
grey, Then laid low in Gre - ta for a week, Wag - ga Wag - ga for a day, The same night he was cat - tle - duf - fing,

Perc.2
f *sub p*

A Tempo

Vln. 1 *mf* *sub p* *f* *sub p*

Vln. 2 *mf* *sub p* *f* *sub p*

Vla. *mf*

Vc.1 *mf* *sub p*



764

Chorus
two hun-dred miles a - way. He's been shear - ing on the Dar - ling, horse break - ing up in Bright, Tell - ing an - y - one who'd

Flk.B.
two hun - dred miles a - way. He's been shear - ing on the Dar - ling, horse - break - ing up in Bright, Tell - ing an - y - one who'd
A7 C#7 A A D A G#dim A G#dim EM7

Perc.2
mf *p*

Vln. 1 *sfz* *fp*

Vln. 2 *sfz* *fp*

Vc.1 *fp*

Vc.2 *fp*

785

Fl.1 *mf* To Fl.

Picc.

Cl.1

Chorus
 brothers wore silk hats to Church, their boots was shin-ing new, And ev-ry co-cky in the dis-tribt had a jug of Christ-mas

Flk.B.
 bro thers wore silk hats to Church, their boots was shin - ing new, And ev - ry co - cky in the dis - tribt had a jug of Christ - mas

Perc.2
mp mp cresc.

Vln. 2 *mf*

Vla. *mf*

Vc.1 *mf*



792

58

Fl.1

Cl.1

Chorus
 brew, But as he hand-ed out the cheer Kel-lyswore a sol-emn vow He'dwalk back in-to pri-son if they freed his mo-ther

Flk.B.
 brew, But as he hand - ed out the cheer Kel - ly swore a sol - emn vow He'd walk back in - to pri - son if they freed his mo - ther

Perc.2
f pp

58

Vln. 1 *p sfz*

Vla. *p sfz*

Vc.1 *p sfz*

800

Chorus

now For ev - en with his loved ones he was think - ing of a - no - ther He'd spend his life in gaol, if they'd swap him for his

E \flat E \flat A \flat E \flat Ddim E \flat Ddim B \flat M7 Gm Gm⁷ Ddim

Flk.B.

now For ev - en with his loved ones he was think - ing of a - no - ther He'd spend his life in gaol, if they'd swap him for his

Perc.2

cresc. *mp* *cresc.*

Vln. 1

sfz

Vln. 2

p

Vla.

Vc.1

808

Cl.1

mf

Ellen

There was a new - ly wi - dowed girl Who took her chil - dren north,

Chorus

mo - ther
Fm D G A D

Flk.B.

mo - ther There was a new - ly wi - dowed girl Who took her chil - dren north,

Perc.2

pp

59

Vln. 1

f *p dim.* *pp*

Vln. 2

f *p dim.* *pp*

Vla.

mf

Vc.1

f *p dim.* *pp*

Vc.2

p *f* *p dim.* *pp*

Db.1

f *p dim.*

Db.2

f *p dim.*

820

Ellen — Af-ter burn-ing their clothes and bed - ing And put-ting their home to torch. — They trav-elled by cart to make a fresh start, Be-

Flk.B. — Af-ter burn-ing their clothes and bed - ing And put-ting their home to torch. — They trav-elled by cart to make a fresh start, Be-

A G A D A

Vln. 1

Vln. 2

Vc. 1

Vc. 2



833

Cl. 1 *mf*

Ellen yond the reach of the Law, — Where her son cleared a new sel-ec-tion, And built a slab — home for her. Oh, she

Flk.B. — yond the reach of the Law, — Where her son cleared a new sel-ec-tion, And built a slab — home for her. Oh, she

G D D Em⁷ A D

Vln. 1

Vln. 2

Vla. *mf*

Vc. 1

Vc. 2

846 **60**

Ellen

liked a man the way she liked a horse, Just let them have their head, There were five more kids, and a couple more dads, Be-fore

Flk.B.

liked a man the way she liked a horse, Just let them have their head, There were five more kids, and a couple more dads, Be-fore

60

Vln. 2

Vla.

Vc.1

Vc.2

Db.1

Db.2

pp

pp

pp



858

Ellen

things came to a head. For de-fen-ding herdaugh-ter's hon-our A-gainst a drun-ken trap, Bloo-dy Judge Bar-ry

Flk.B.

things came to a head. For de-fen-ding herdaugh-ter's hon-our A-gainst a drun-ken trap, Bloo-dy Judge Bar-ry

Vln. 2

Vla.

Vc.1

Vc.2

Db.1

Db.2

pp

pp

872 61

Ellen 
gave her three yearshard, And still with a babe in her lap. With a new born babe on her lap_____

Chorus 
pp whispered
With a new born babe on her lap_____

Flk.B. 
Em⁷ A D
gave her three years hard, And still with a babe in her lap. With a new born babe on her lap_____

61

Vln. 1 
fp

Vln. 2 
fp

Vla. 
fp

Vc.1 
fp

Vc.2 
fp

Db.1 
fp

Db.2 
fp

882 62 137

Cl.1 *mf*

B. Cl. *f* *p* Clarinet in B \flat

Ellen With a new - born babe on her lap. *hum* *p*

Chorus *hmm* I heard it from a mate who knows a

Flk.B. *A* *B \flat 7* *B \flat 7* With a new - born babe on her lap. I heard it from a mate who knows a

Perc.1 *pp* *cresc. throughout* *pp* S.d. brushes 3 3 3 3 3 3 3 3

62

Vln. 1 *f* *p* *f*

Vln. 2 *f* *p* *f*

Vla. *f* *p* *f*

Vc.1 *f* *p* *f*

Vc.2 *f* *p* *f*

Db.1 *f* *p* *f*

Db.2 *f* *p* *f*

890

Cl.1 *fp* *fp*

Cl.2 *fp* *fp*

Chorus cove who knows a bloke These search to find the Kel - ly Gang is get - ting past a joke Black - track - ers al - most got him in the

Flk.B. *B \flat 7* *D7* *B \flat* *B \flat* *B \flat 7* *B \flat 7* *B \flat 7* *D7* *B \flat* *B \flat* *E \flat* *B \flat* cove who knows a bloke The search to find the Kel - ly Gang is get - ting past a joke Black - track - ers al - most got him in the

Perc.1 *sub pp* *sub pp* 3 3 3 3 3 3 3 3

Db.1

Db.2

898

Fl.1

Picc.

Cl.1

Cl.2

Chorus

Flk.B.

Perc.1

Db.1

Db.2

Flute *p*

To B. Cl.

< pp

63

high Strath-bo-gie Hills Till hedoub-led back be - hind and they was fol-low-ing them selves, He won the plough-ing rac-es at the

Adim Bb Adim FM7 Dm F7 D7 A Bb7 Bb7

high Strath - bo - gie Hills Till he doub - led back be - hind and they was fol - low - ing them - selves, He won the plough - ing rac - es at the



906

Fl.1

Fl.2

Chorus

Flk.B.

Perc.1

Db.1

Db.2

fp

fp

Wag - ga Wag-ga fair, But the New South Wales con - stab - ular - y swore that he was - n't there. He went gold pan-ning

Bb7 D7 Bb Bb Bb7 Bb7 Bb7 D7 Bb Bb Eb

Wag - ga Wag - ga fair, But the New South Wales con - stab - ular - y swore that he was - n't there. He went gold pan - ning

sub pp

sub pp

913 139

Fl. 1

Fl. 2

Cl. 1

Cl. 2

Bass Clarinet in B \flat

f

p

Chorus

in Bath - urst, bee - keep - ing in King - lake, Till his hon - ey won first prize at the Wan - ga rat - ta Fete.

B \flat Adim B \flat Adim FM7 Dm Dm7 Adim Cm

Flk.B.

in Bath - urst, bee - keep - ing in King - lake, Till his hon - ey won first prize... at the Wan - ga - rat - ta Fete.

Perc. 1

poco a poco cresc.

f

Vln. 1

Vln. 2

Vc. 1

Db. 1

Db. 2

921 **64**

Cl. 1

B. Cl.

p

fp

Chorus

I heard it from a cove who knows a lass who has his eye, He bailed up Cobb and Co... on the

G \sharp A7 A7 A7 C \sharp 7 A A A7 A7

Flk.B.

I heard it from a cove who knows a lass who has his eye, He bailed up Cobb and Co... on the

Perc. 1

p

sub p

64

Vln. 1

Vln. 2

Vc. 1

fp

fp

fp

929

Cl.1

B. Cl.

Chorus

road to Gun-da-gai, He crossed the creek at Ru - bi-con, out Wool-shed Dig-gings way. Slept rough in El - do - ra-do, in a

Flk.B.

road to Gun - da - gai, He crossed the creek at Ru - bi - con, out Wool - shed Dig - gings way. Slept rough in El - do - ra - do, in a

Perc.1

Vln. 1

Vln. 2

Vc.1

fp

fp

fp

A7 C#7 A A D A G#dim A G#dim EM7 C#m



937

Fl.2

Cl.1

B. Cl.

Chorus

wi dow's stack of hay, He stuck up the Royal Mail wear-ing a Na-tive Troo-per's coat, Then es-caped a-cross the ri-ver in a

Flk.B.

wi - dow's stack of hay, He stuck up the Royal Mail wear - ing a Na - tive Troo - per's coat, Then es - caped a - cross the ri - ver in a

Perc.1

Vln. 1

Vln. 2

Vc.1

p

p

fp

fp

fp

fp

fp

sub p

65

65

945

Fl.1

B. Cl.

Chorus

Flk.B.

Perc.1

Vln. 1

Vln. 2

Vc.1

Slower

fp

p

A7 C#7 A A D A G#dim A G#dim EM7

sto - len fer - ry boat, He robbed the Gold - fields Es - cort in a Chi - na - man's silk — smock. But the thought of mum in

fp

fp

fp

pp

66

952 Rit.

Fl.1

Fl.2 To Picc.

B. Cl.

Chorus
pri-son was__ more than he could take The thought of mum in pri-son was__ more than he could take__

Flk.B.
C#m C#m7 G#dim Bm G#dim EM7 C#m C#m7 G#dim Bm
pri-son was__ more than he could take The thought of mum in pri-son was__ more than he could take__

Perc.1
soft sticks
p

66

Rit.

Vln. 1

Vln. 2

Vla.

Vc.1

Vc.2 *p*

Db.1 *p*

Db.2 *p*

959 **Furious** ♩ = 110 - 126

Fl.1
Cl.1
Vln. 1
Vln. 2
Vla.



Steve enters dressed as a woman on the arm of Joe, still in Chinese armour.

(Slower ♩ = 92 approx.)

965

Fl.1
Cl.1
B. Cl.
Ellen
Joe

sub *p*
mf
Barmaid
You mar-ried to a Chin-a-man dear Or is it fan-cy dress night at the fair...
A

(Slower ♩ = 92 approx.)

Vln. 1
Vln. 2
Vla.
Vc.1
Vc.2

sub *p*
mf pizz.
mf

968 Piccolo

Picc. *p* *mf* *p*

B. Cl.

Joe
blue eyed sort of Chin-a- man Who could use a whis - key

Vln. 1

Vla. *mf* *sub p*

Vc.1 *p* *f*

Vc.2 *f* arco



67

970

Fl.1

Picc. *mf* *p*

Steve
Two shots. Two shots. He bought it for a joke Now it keeps him warm at night.

Joe
shot. And

67

Vln. 2 *p*

Vla.

Vc.1 3

Vc.2 3

972

Fl.1 *p* *mf espress.* *p*

Cl.1 *mp*

Ellen

Joe *p* *3*
 safe in broad day light. You can ne - ver be too care - ful With the Kel-ly Gang at large. They'd be

Vln. 1 *p*

Vln. 2 *mf espress.* *p* *mp*

Vla. *mp*

Vc.1 *p* *f* *p < mp*

Vc.2 *p* *f* *p < mp*

Db.1 *f*

Db.2 *f*

976

Picc. *pp* *p*

Cl.1 *espress.* *p*

Ellen
 wel-come here Game Ned Kel-ly, his bro-ther Dan And the o - ther two whose

Vln. 2

Vla.

Vc.1 *f* *p*

Vc.2 *f*

Db.1 *f*

Db.2 *f*

980

Fl.1 *mf f p*

Picc. *p*

Cl.1 *f*

Ellen
names you ne - ver seem to hear.. Steve who?

Steve
Steve Hart Steve Hart! You must have heard of bold Steve Hart!

Joe
Joe Byrne

Vln. 1 *p*

Vln. 2 *p*

Vla. *pizz. p arco p*

Vc.1 *pizz. f p p pizz. arco mf f*

Vc.2 *pizz. mf f p pizz. arco mf f*

Db.1 *pizz.*

Db.2 *pizz.*

983 68

Fl. 1 *pp*

Picc.

Cl. 1 *p*

B. Cl. *mf sfz*

Ellen Heard tell that was Ned him self...

Steve *seductive*
The one who won the Gre-ta Ra-ces Ri-ding in his sis-ter's clothes...

68

Vln. 1 *pp*

Vln. 2 *pp*

Vla. *pp*

Vc. 1 *pizz. mf sfz*

Db. 1 *arco mf sfz mf*

Db. 2 *arco mf sfz mf*

987

Fl.1 *p*

B. Cl. *mf*

Ellen *swooning* *legato*
 Rid-ing all the way side-sad-dle, In a hoi-ty-toi-ty la-dy's dress With green silk rac-ing col-ours.

Vln. 1 *p*

Vln. 2 *p*

Vla. *p*

Vc.1 *mf* (pizz.)

Vc.2 *p* *legato*

Db.1 *f* *legato*

Db.2 *f* *legato*

990

Fl.1 *f* *p*

Picc. *mf espress.* *p*

Cl.1 *p*

Steve *f* *p*
 That's a fil-ty lie. Ned is-n't half the horse-man Bold Steve Hart_ is.

Joe *f* *p*
 That's a chin- ese_ whis-per

Vln. 1 *p* *f* *p*

Vla. *p arco* *f* *p*

Vc.1 *p*

Vc.2 *f*

Db.1 *f* *f*

Db.2 *f* *f*

Picc. *f*

Steve
I was there and I can swear He crossed the finish line_ stand-ing on the sad - dle_____ *slams drink*

Vln. 1 *Più mosso*

Vla.

Vc.1 *f*

Vc.2 *f*

Db.1 *sfz*

Db.2 *sfz*



69

999

Fl.1 *p*

Picc.

B. Cl. *mf*

Ellen
If you say so, dear. You'd bet-ter watch your Mis-sus, mate. She's half in love with this

69

Vln. 1

Vla.

Vc.1 *cresc.* *ff* *pizz.* *f*

Vc.2 *arco* *mf*

Db.1 *mp*

1003

Fl.1

Picc.

B. Cl.

Ellen
bloke__ Hart.

Joe
amused
Old__ child-hood friends__ As close as twin bro - thers

Vln. 1

Vc.1

Vc.2

Db.1

Db.2

p

f

f

p

f

1007 *JOE drains his own whisky, slides it to the BARMAID.*

Fl.1

Picc. *fp*

B. Cl. *mf*

Ellen

Joe (aside)
Or might be More bro-ther and sis-ter

Perc.1 S.d. brushes *fp*

Perc.2 L.t. hard sticks *f*

If the Kel-ly's are your

Vln. 2

Vla.

Vc.1 arco *f* pizz. *mf*

Vc.2 *fp* *f* *mf*

Db.1 *mf*

Db.2 *mf*

Musical score for page 152. The score includes the following parts:

- Fl. 1**: Flute 1, measures 1011-1014. Includes dynamics *mp*, *pe.*, and *pe.*.
- Picc.**: Piccolo, measures 1011-1014. Includes dynamics *mp* and *p*.
- B. Cl.**: Bass Clarinet, measures 1011-1014. Includes a triplet and dynamics *mp*.
- Ellen**: Vocal line with lyrics: "friends The first drink is on the house. But not the second and third I've never seen a married woman sink a".
- Vln. 1**: Violin 1, measures 1011-1014. Includes dynamics *p*.
- Vln. 2**: Violin 2, measures 1011-1014.
- Vla.**: Viola, measures 1011-1014.
- Vc. 1**: Violoncello 1, measures 1011-1014. Includes dynamics *p* and *arco*.
- Vc. 2**: Violoncello 2, measures 1011-1014. Includes a triplet.
- Db. 1**: Double Bass 1, measures 1011-1014. Includes dynamics *f*.
- Db. 2**: Double Bass 2, measures 1011-1014. Includes dynamics *f*.

The score is written in a 5/4 time signature that changes to 3/4 in the second measure of each part. The key signature is one flat (B-flat).

1016

Fl.1

Picc.

Ellen

Joe

Vln. 1

Vln. 2

Vla.

Vc.1

Vc.2

Db.1

Db.2

drink like you. Or an - y chi - na - man_ too, Ev-en the blue-eyed sort.

Con-fu-cius says For

ff

p

ff

pizz.

ff

ff

f

ff

f

f

mp

mp

1020

Picc. *fp* To Fl.

Steve I'll drink to that_____

Joe ev - ery prob-lem caused by De-mon Drink It is the an-swer to an-o ther_____

Perc.3 B.d. soft sticks *p*

Vc.1 *f*

Vc.2 *f*

Db.1

Db.2

Scene 2. Jerilderie Police Station

1024 **Slow** (♩ = 62) **Mrs Richards**

Ellen
Ev-ening boys. He's out the back

Ned
Ev - ening Mis sus. The Con-sta-ble at home?

Perc.3
pp *mp* *p* *p*

Vc.1
pp *mp* *p*

Vc.2
pp *mp*

Db.1
dim.

Db.2
dim.



1030 **71**

Ellen
wash-ing up for sup-per. We've been ex-pec-ting you But not un-til to - mor - rer.

Perc.2
L.t. soft sticks *p*

Perc.3
p *mf* *sub p*

Vla.
mp

Vc.1
mp *pp* *mf* *sub p*

Vc.2
pp *mf* *sub p*

Db.1
pp *mf* *sub p*

Db.2
pp *mf* *sub p*

1036

B. Cl. *pp*

Ellen
You might like a wash your selves Af - ter a long day on the road. I've strached a pair of un - i - forms

Perc.3 *mp*

Vc.1 *pp*

Vc.2 *pp*

She hands them two police jackets.
They pull them on: Ned's too small; Dan's too big.

1041

Ellen
Lets try the jac-kets on for size. You'll grow in-to

Perc.3 *mf*

Vla. *mf*

Vc.1 *mf*

Vc.2 *mf* *pp*

Db.1 *mf* *pp*

Db.2 *mf* *pp*

Slightly Faster **A Tempo (♩ = 62)**

1047

Ned, tugging and fingering his jacket.

72

Ellen
yours young man... But I'll have to let yours out

Vla. *fp* *mf* *pp*

Vc.1 *mf* *fp* *mf* *pp*

Vc.2 *p* *fp* *mf* *pp*

Db.1

Db.2

1053 *lustily*

Ellen If we had more re-cruits like you, Such a fine fi-gure of a man, The mur-der-ing Kel ly— Gang

Perc.3 *fp*

Vla. *sfzpp*

Vc.1 *sfzp*

Vc.2 *sfzp*



1057 *(off-stage) (recit)*

Ellen Would soon be swing- ing— high.. Con-sta-bleRich- ards! The new re-cruits are here To help pro-tect us from the Kel lys...

Perc.3 *fp*

Vla.

Vc.2 *mf*



73

(Slightly Faster)

1061

B. Cl. *mf*

Perc.1 Medium Break Disc Pad *mf*

Vc.1 **(Slightly Faster)** *mf*

1064

Fl.1

Picc.

B. Cl.

Dan

Ned

Perc.1

Vc.1

Flute *pp*

f

Drop your wea-pongame Ned Kel-ly. You'll ne-ver

f

You're un-der ar rest, bold Dan Kel-ly You'll ne-ver



1067

Fl.1

Fl.2

B. Cl.

Ellen

Dan

Steve

Ned

Perc.1

Vc.1

To Picc.

flirtatious 3

But din-ner is al - most

take me a-live, Con-sta-ble Kel-ly

Richards

Please leave us now my dear We men have things to talk a-bout.

take me a-live, Con-sta-ble Kel-ly

1070 74 (♩ = 82)

B. Cl.

Ellen *3*

Steve (recit) *insistent* (arioso)

Perc. 1

Vln. 1 *ppp*

Vln. 2 *ppp* arco

Vla. *mf* *p* arco

Vc. 1 *mf* *p*

Vc. 2 *mf* *p*



1074 *tormenting/smug*

Dan *tormenting/smug*

Steve *tormenting/smug*

Vln. 1

Vln. 2

Vla.

Vc. 1

Vc. 2

1077

Ellen *surprised*
Ned Kel-ly! Put the gun down, Mis-ter Kel-ly...

Dan
Ned Kel-ly would ne-ver harm a wo-man E-ven the wife of a ly-ing lag

Vln. 1

Vln. 2

Vla.

Vc.1

Vc.2



1081

Ellen (recit)
My hus-band ne-ver told a lie to a-ny- one_ in all his life He's a good man to a fault. Ask a-ny-one in town

Ned *sarcastic*
Then he's the

Vln. 1

Vln. 2

Vla.

Vc.1

Vc.2

fp *mf* *p*

fp

fp

75

1086

Steve

Ned

You have no quar-rel with her, Mis-

one true man In the Blue Serge Gang of fizz-gigs, skunks per-jer-ors

75

Vln. 1

Vln. 2

Vla.

Vc.1

Vc.2

Db.1

p

mf *p*

mf *p*

p *mf* *p*



1091

Steve

Ned

- ter Kel-ly. And she must set the flowers to-night Or the priest will grow sus - pic - ious.

Dan will help you

76

76

Vln. 1

Vln. 2

Vla.

Vc.1

Vc.2

Db.1

1096

Ned

with the flow-ers Mis - sus Rich-ards And en - sure you join us at the pub for Mid - night

Vln. 1

Vln. 2

Vc.1

Vc.2

Db.1



1100

Ned

Mass. — *joking* If there's bread and wine e-nough You might ev - en hear my full con-fes - sion. — **Attacca**

Vln. 1

Vln. 2

Vc.1

Vc.2

Db.1

Scene 2A. Jerilderie Church Alter

1103 **Slow/Ritualistic** (♩ = 46 approx.) Repeat ad lib until Dan sings *Dan arranges the flowers*

Dan
The ros - es are es - pec - ial -

Chorus
i e le i son i e le i

Slow/Ritualistic (♩ = 46 approx.)

Vln. 1 *p*

Vln. 2 *p*

Vla. *p* sul tasto norm.

Vc.1 *p* sul tasto

Vc.2 *p*

Db.1 *p*

Db.2 *p*

Diamond = natural harmonic. Note in brackets = sounding pitch when different from diamond.
Note head with a diamond a P4th above = false harmonic.

1108 **Mrs Richards**
nervously

Ellen
If you say so, Mis - ter Kel-ly

Dan
ly beau-ti - ful this sum- mer_ Don't you think so, Ma'am?

Chorus
son i e le i son

Vln. 1
Vln. 2
Vla.
Vc.1
Vc.2
Db.1
Db.2

sul tasto norm.

77

1112

Dan

Don't be a - fraid of Ned, Ma'am.

Chorus

i e le i son

Vln. 1

Vln. 2

Vla.

Vc. 1

Vc. 2

Db. 1

Db. 2

sul tasto

norm.

77

1115

Dan

You re-mind him of our mo - ther

Chorus

i e le i son

Vln. 1

Vln. 2

Vla.

Vc. 1

Vc. 2

Db. 1

Db. 2

sul tasto

norm.

Scene 3. Jerilderie Royal Mail Hotel

166

Joe smoking an opium pipe.
Ned, still in police uniform, returns with Richards, also in uniform, in cuffs
Joe in consternation, aims revolver.

♩ = 96 (approx)

1119

B. Cl. *f*

Perc.1
Medium Break Disc Pad
f

Vc.1
pizz.
f



drops bags of cash on the bar

1125

Fl.1 *pp*

Fl.2 *pp*
Piccolo

B. Cl. *sub p*

Ned
The _____ drinks are on the Jer - il-der-ie Branch Of the Bank _____ of

Perc.1 *sub p*

Vln. 1 *pp* gliss.

Vln. 2 *pp* gliss.

Vc.1 *sub p*

78

lays revolver on bar

1130

Fl. 1

Picc.

B. Cl.

Ned

Joe

Perc. 1

Vln. 1

Vln. 2

Vc. 1

New South Wales

I cry sur - ren der with-out a fight! You cut such a fear-some fig-ure as a trap

78

gliss.

fp

pp



1135

Fl. 1

Picc.

B. Cl.

Joe

Perc. 1

Vln. 1

Vln. 2

Vc. 1

Con-sta- ble Kel ly. I swear I'll ne ver break the law a - gain.

gliss.

gliss.

gliss.

1140

Fl.1 *mf* *pp*

Picc. *mf* *pp* To Fl.

B. Cl. *p*

Ned

Joe *f* A Troo-per's jack
Clothes mak-eth the Police-man Hon ra-ble Crim-in-al

Perc.1

Perc.2 L.t. hard sticks *mf*

Vln. 1 *mf* *pp* *gliss.*

Vln. 2 *mf* *pp* *gliss.*

Vc.1 *p*

79



1146

B. Cl. *f* *pp*

Ned *f* *pp* *3*
et does-n't make a man It hides a man in side a cow ard's ar - mour And lets him

Perc.2 *p*

Perc.3 B.d. *mf* Slow, rubato

Vln. 1

Vln. 2

Vc.1 *pp*

Slow, rubato

accel. . . A Tempo (♩ = 96)

169

1152 **80** Richards

Steve
I wear the Jack-et with pride, Mis-ter Kel-ly

Ned
whis-per lies be-hind my back.

Perc.1
S.d. brushes 1/2 closed
p ————— *f*

Vln. 1
pp

Vln. 2
pp
arco

Vc.1
f

Vc.2
mf

80
accel. . . A Tempo (♩ = 96)



1156

Steve
And speak the truth to a - ny man's face Yes, your mo-ther was harsh - ly trea - ted

Perc.2
(L.t.)
p

Vln. 1

Vln. 2

Vla.
f

Vc.1
f

Vc.2
f

Db.1
f

Db.2
f

170

1160

Steve
—And her name dragged through the mud. But not as harsh - ly as the Troo-pers You mur-dered in cold

Perc.2
p *p* *f*

Vln. 1

Vln. 2

Vla.

Vc.1
f *ff*

Vc.2
f *ff*

Db.1
f *ff*

Db.2
f *ff*

1164 puts gun to Richard's head

Steve
blood. *ff*

Ned
In hot blood, Troo-per Rich-ards. And no less hea-ted theirs,

Perc.1
S.d. sticks *f*

Perc.2
mp

Perc.3
B.d. *mf*

Vln. 1

Vln. 2

Vla.
f

Vc.1
f

Db.1
mf

Db.2
mf

1166

Ned Boast-ing to my sis - ters. They'd blow me in - to pie - ces As small as the pa - pers Of

Perc.1 *pp* *mf* *f*

Vln. 1

Vln. 2

Vc.1 *f*

Db.1

Db.2



1168

81

Fl.1 Flute *p*

Picc. *p*

B. Cl. *f*

Ned

Joe In-ven-ted by a Chin - a - man As was pen and ink,

Perc.1 *f* M.b.d.p.

81

Vln. 1

Vln. 2

Vc.1

Db.1 *f* pizz.

Db.2 *f* pizz.

1171 (takes out pen and paper)

Fl.1 *p*

Fl.2 *p*

B. Cl.

Joe
A stron-ger wea- pon, Con - fu-cius say, Shar-per still than sword or

Perc.1 *f* *mf* 3

Perc.2 *f*

Vln. 1

Vln. 2

Vc.1

Db.1

Db.2

1175

Fl.1

Fl.2

B. Cl.

Ned

Joe

Perc.1

Vln. 1

Vln. 2

Vc.1

Db.1

Db.2

Then

spear.

The Mas-ter was a peace-ful man, Writ-ing was his on-ly o-pi-um.

mf *f*

arco *sfz*

arco *sfz*

82

Pesante

1179

Fl.2

Cl.1

Ned

Perc.1

Perc.2

Perc.3

Pl.1

dip your spear, Con-fu - cius, In the blood red ink of this. It could not be wil - ful mur-der For they fir - ed first on

S.d. brushes

Slow-Moderato (in player's own time) repeat these two bars until next scene.

pp

p mf p mf p mf f

Slow (in player's own time) play with dried gum leaves in a bag. repeat these two bars until next scene.

p

Slow (in player's own time) play with dried gum leaves in a bag. repeat these two bars until next scene.

1-3 chorus members

p

82

Pesante

Vln. 1

Vln. 2

Vla.

Vc.2

Db.1

Db.2

mf

f mp f ff

f mp f ff

f mp f ff

1183

Fl.1 *mf* *f*

Fl.2 To Picc. *f*

Cl.1 *f*

B. Cl. *mf* *f*

Ned
me. My con-science is as clear As the snows in far Pe - ru. It was ei-ther them or

Flk.B. *f* *mf* *f*
My con-science is as clear As the snows in far Pe - ru. It was ei-ther them or

Perc.1 *f*

Perc.2 *f*

Perc.3 *f*

Pl.1 *f*

Vln. 1 *mf* *f*

Vln. 2 *f*

Vla. To Picc. *f*

Db.1 *f* *mf* *f*

Db.2 *f* *mf* *f*

F *Bb* *Gm* *F* *Bb* *Gm* *Bb* *Am*

83

Joe writing

1189

Fl.1 *mf* *mf*

Cl.1 *mf* *f*

B. Cl. *mf* *p*

Ned
me. Naught else could I do... My con-science is as clear As the snows in far Pe - ru...

Joe
Dear... Sir I wish to ac- quaint you With some of the oc - cur-ren-ces Of the

Chorus
My con-science is as clear As the snows in far Pe - ru...

Flk B.
me. Naught else could I do... My con - science is as clear... As the snows in far Pe - ru...

Perc.1

Perc.3

Pl.1

83

Vln. 1 *mf* *mf*

Vln. 2 *mf*

Vc.1 *p*

Vc.2 *p*

Db.1 *mf* *mf*

Db.2 *mf* *mf*

1195

Fl.1

Cl.1

B. Cl.

Ned

Joe

Chorus

Flk.B.

Perc.1

Perc.3

Pl.1

Vln. 1

Vln. 2

Vc.1

Vc.2

Db.1

Db.2

mf

p

ff

f

p

p

p

It was ei-ther them or me. Naught else could I do... My con-science is as clear...

pre-sent past and fu ture... On or a-bout the twen-ty-fifth of Oc-to-ber We were mind-ing our busi-ness

Some whistle
Some sing

It was ei-ther them or me. Naught else could I do... My con-science is as clear...

Bb Am F Gm Bb Gm F Bb

It was ei-ther them or me. Naught else could I do... My con-science is as clear...

1200

Fl.1

Cl.1

B. Cl.

Ned

As the snows in far Pe - ru... It was ei-ther them or me. Naught else could I do... My

Joe

Camped with out whis - ky wa - gon In the Wom - bat Ran - ges The ground was ve-ry soft so

Chorus

As the snows in far Pe - ru... It was ei-ther them or me. Naught else could I do...

Slowly (in own time)
Whistle these pitches in any order and rhythm

Flk.B.

Gm F Bb Gm Bb Am F Gm Bb Gm F

As the snows in far Pe - ru... It was ei-ther them or me. Naught else... could I do... My

Perc.1

Perc.3

Pl.1

Vln. 1

Vln. 2

Vc.1

Vc.2

1210 Piccolo

Fl.2 *f* *p* *mf* *dim.*

Ned
tracks_ Of an-i-mals in the spew-y ground Where Dan and me was hun ting_ Be-tween the Bogs

Chorus
Whistle this bar in a slow tempo

Flk.B. *p* *G* (calmer accomp.) *Bbm* *Bbm*
tracks_ Of an-i-mals in the spew-y ground Where Dan and me was hun ting_ Be-tween the Bogs

Perc.1 *4/4* / / / / /

Perc.2 *4/4* / / / / /

Perc.3 *4/4* / / / / /

Pl.1 *4/4* / / / / /

Pl.2 *4/4* / / / / /

Vln. 1 *p* *mp* *8va*

Vln. 2 *p*

Vla. *mp* *mf* *dim.*

Vc.1 *p* *f* *p* *mp*

Vc.2 *p*

Db.1 *p*

Db.2 *p*

Ned and Dan are tracking, still in police uniforms;
elsewhere two police in bush uniform - Sergeant Kennedy played by Kate
Lonigan played by Ellen - are assembling a bush camp/lighting fire

1215 **85**

Picc. *mf* *p* *sfzp*

Ned
and Ta-ble-top A map of paw-prints in the mud On which we read the stran-ger spoor. Of a wors -

Chorus

Flk.B. *pp* *Bbm* *Bbm* *Bbm*
and Ta-ble-top A map of paw-prints in the mud On which we read the stran-ger spoor. Of a wors -

Perc.1 Perc.2 Perc.3 Pl.1 Pl.2

85

Vln. 1 *p* *pp* *8va*

Vln. 2 *p* *pp* *8va*

Vla. *mf* *sfz* *p*

Vc.1 *mf* *sfz* *p* *sfzp*

Vc.2 *mf* *sfz* *p*

Db.1 *pp* *mf > pp*

Db.2 *pp* *mf > pp*

1221

Picc.

Ned *mf*
- er kind of crea - ture: Fresh Police tracks, boot-prints Of the pack of curs that hunt-ed us,

Chorus *Whistle this bar in a slow tempo*

Flk.B. (more lively accomp.)
A *mf* A A
- er kind of crea - ture: Fresh Police tracks, boot - prints Of the pack of curs that hunt - ed us,

Perc.1 Perc.2 Perc.3 Pl.1 Pl.2

Vln. 1 *f* *f* *f* *p* *f*³

Vln. 2 *f* *f* *f* *p* *f*³

Vla. *f* *f* *f* *p* *f*³

Vc.1 *f* *f* *f* *p* *f*³

Vc.2 *f* *f* *f* *p* *f*³

Db.1 *f* *f* *f* *p* *f*³

Db.2 *f* *f* *f* *p* *f*³

1225

Picc. *p* *mf*

Ned *f* *cresc.*
But go-ing round and round in cir-cles For they can no more track a man Than go mus-ter-ing mos-qui -

Chorus

Flk.B. *f* *cresc.*
A B \flat B \flat
But go-ing round and round in cir-cles For they can no more track a man Than go mus-ter-ing mos-qui -

Perc.1 Perc.2 Perc.3 Pl.1 Pl.2

Vln. 1 *p*

Vla.

Vc.1 *p*

Joe writing, but as if from a receding distance
Faster

1231

Picc. *p* To Fl.

B. Cl. *mf* *p*

Ned
toes To boil down for their bo-dy fat.

Joe
The mos - qui-toes were ve - ry bad that year Which they

Chorus
(stop)

Flk.B. *Bb* *D* *G* *D*
toes To boil down for their bo - dy fat. The mos - qui - toes were ve - ry bad that year Which they

Perc. 1
play with dried gum leaves in a bag.
Slow (in player's own time)

Perc. 2 *p*

Perc. 3

Pl. 1

Pl. 2 (stop)

Faster

Vln. 1 *p* *fp*

Vln. 2 *p* *fp*

Vla.

Vc. 1 *mf* *p*

Vc. 2 *mf* *p*

1235

Ned stops tracking briefly, to snatch Joe's opium pipe and toss it away

Fl.1

B. Cl.

Ned

Joe

Flk.B.

Perc.1

Perc.2

Perc.3

Pl.1

Vln. 1

Vln. 2

Vla.

Vc.1

Vc.2

Db.1

p

gen - 'rally are in wet spring, Con - fu-cius say,...

Put a-way the peace pipe, Joe

D D

gen - 'rally are in wet spring,

rotate broom head on B.d. skin

p

ff

ff

1239

Fl.1 *pp*

B. Cl. *f*

Ned
And write it as I tell it, — word for word, For I tell it as it *f sprightly*

Perc.1

Perc.2

Perc.3 *mf* *p* *f*

Pl.1

Vln. 1

Vln. 2

Vla. *pp*

Vc.1 *f*

Vc.2 *f*

Detailed description: This page of a musical score covers measures 1239 to 1242. The score is for a full orchestra and a solo voice (Ned). The music is in 5/4 time, with a key signature of one flat (B-flat major or E-flat minor). The score is divided into systems. The first system includes Flute 1 (Fl.1), Bass Clarinet (B. Cl.), and Nettle (Ned). Fl.1 plays a melodic line starting with a half note B-flat, followed by quarter notes G and F, and a half note E-flat. B. Cl. has a whole rest in the first two measures, then a half note G and a half note F in the last two measures. Ned sings the lyrics: "And write it as I tell it, — word for word, For I tell it as it". The second system includes Percussion 1 (Perc.1), Percussion 2 (Perc.2), Percussion 3 (Perc.3), and Piccolo 1 (Pl.1). Perc.1 and Perc.2 have rests with a slash through them. Perc.3 has a melodic line starting with a half note G, followed by quarter notes F and E-flat, and a half note D. Pl.1 has rests with a slash through them. The third system includes Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello 1 (Vc.1), and Violoncello 2 (Vc.2). Vln. 1 and Vln. 2 play sustained chords. Vla. plays a melodic line starting with a half note G, followed by quarter notes F and E-flat, and a half note D. Vc.1 and Vc.2 play a rhythmic pattern of eighth notes.

1243

Fl.1 *pp*

Picc. *pp*

B. Cl. *p* *pp*

Ned
was, — blow for blow. As we tracked them to their lair. *dim.*

Perc.1

Perc.2

Perc.3 *p* *f* *pp*

Pl.1

Vln. 1 *pp*

Vln. 2 *pp*

Vla. *pp*

Vc.1 *p* *ff* *fff*

Vc.2 *p* *pp*

Db.1 *ff* *fff*

Db.2 *pp*

A: 3 - 4 minutes

Scene 4. Stringybark Creek Camp, October 1878

188

1247

1

2

As NED and DAN circle closer, LONIGAN and KENNEDY sit cleaning their weapons/drinking tea from enamel mugs.

Slow hairbrush on paper

Fl.1

Fl.2

Slow play with dried gum leaves in a bag

Cl.1

p

Slow play with dried gum leaves in a bag

B. Cl.

p

Very Slow pp

long

shh

mf gliss. long

Whistle (any pitch)

mf Whistle approx. pitch

long

Slow fp

tss

pp

Slow - moderato (own time)

S.d. brushes

p

Slow play with dried gum leaves in a bag

Perc.2

p

Slowly broom head

Perc.3

p

Slow 2-4 people play with dried gum leaves in a bag

Pl.1

p

Slow 2-4 people, hairbrush on paper

Pl.2

Slow STRINGS Staggered entry. Don't play together arco on bridge

Other strings join. Staggered entry. Don't play together.

Vln. 1

p

Slow arco on bridge

Vln. 2

Slow arco on bridge

p

Vla.

p

Slow arco on bridge

Vc.1

p

Slow arco on bridge

Vc.2

Slow arco on bridge

p

Db.1

p

Slow arco on bridge

Db.2

p

poco a poco cresc.

3

4

1253

(hairbrush on paper)

crumple and uncrumple paper

(hairbrush on paper) To Picc.

crumple and uncrumple paper

Fl.1

Fl.2

Cl.1

B. Cl.

Spoken

Ned: Throw down your weapons
Cry surrender and you'll live this day
And all your allotted days to come.

Ned

Chorus

Chorus2

Chorus3

Chorus4

Chorus5

Whistle approx. pitch

mf

Slow

Chorus6

p (breath out)

ahh

Perc.1

Perc.2

Perc.3

Pl.1

Pl.2

(hairbrush on paper)

crumple and uncrumple paper

poco a poco cresc.

STRINGS Staggered entry.

Slow-moderato
col lengo battuto behind bridge

Vln. 1

Vln. 2

Vla.

Vc.1

Vc.2

Db.1

Db.2

B: 1 - 3 minutes

C: 3 - 4 minutes

NED with a rifle and DAN with a revolver raised, LONIGAN and KENNEDY deciding whether to reach for their weapons. Finally, abruptly, the police reach for their guns, and shoot first/or all four together.

At the top of a crescendo, A shot is fired!

LONIGAN and KENNEDY topple. They lie still. They both appear dead. DAN and NED remain frozen, guns raised. KENNEDY stirs, begins to crawl away, wounded, leaving a trail of blood. NED follows, kneels over wounded KENNEDY with gun to his head.

1258 **Slowly**

Fl.1

Cl.1 **Slowly**
gum leaves

B. Cl. **Slowly**
gum leaves

Chorus **Slow**
all together or in small groups
wind through the gum trees effect

Chorus6 **Slow (own time)**
breath out

Perc.1 **Slow (Perc 1 and 3 together)**
wind through gum trees effect
(brushes)

Perc.2 **Slow (Perc 1 and 3 together)**
wind through gum trees effect
(broom head)

Perc.3 **Slow (Perc 1 and 3 together)**
wind through gum trees effect
(broom head)

Pl.1 **Slowly**
gum leaves

Vc.1 **Slowly**
arco on bridge

Vc.2 **Slowly**
arco on bridge

Db.1 **Slowly**
arco on bridge

Db.2 **Slowly**
arco on bridge

pp

f

ppp

fff

mp

BANG

GP long

hold as long as possible

shh

rim shot

S.d. brushes

Vcl/Db Staggered entry and in their own tempo.

1265 8 **Moderato** (own time)
blow air through instrument

191 9 relative high and low

Fl.1 *fp* *fp* *mf* *mp*

Picc. *fp* *mf* relative high and low

Cl.1 *mp* slightly faster and more vigorous

B. Cl. *mp* slightly faster and more vigorous

Chorus

Chorus4 *fp* tss_ tss_ Whistle approx. pitch

Chorus5 *mf*

Chorus6 *pp* hold as long as possible shh_

Perc.1 *p* *fp* Slow metal on corrugated iron

Perc.2 *p* *f* *p* Slow (Perc 2 and 3 together) wind through gum trees effect

Perc.3 *p* *f* *p* Slow (Perc 2 and 3 together) wind through gum trees effect

Pl.1 slightly faster and more vigorous *mp*

Vln. 1 Slow extreme sul pont. sul G/E

Vln. 2 Slow extreme sul pont. sul G

Vla. Slow extreme sul pont. sul C/A

Vc.1

Vc.2

Db.1

Db.2

192 10

*poco a poco accel.
poco a poco cresc.*

1271

Fl.1 Slow whistle tones (random pitch but sustained)

Picc. Slow whistle tones (random pitch but sustained)

Cl.1

B. Cl.

Chorus

Chorus2 *mf* Whistle (any pitch) *gliss.*

Chorus3 Whistle approx. pitch *mf*

Chorus4 *fp* tss *fp* tss

Chorus5

Chorus6

Perc.1 Slow (metal on corrugated iron) *p* *fp* *f*

Perc.2 metal on metal surface (walls, can, the set, etc..) *mf*

Perc.3

Pl.1

Pl.2 metal on metal surface (walls, can, the set, etc..) *mf*

*poco a poco accel.
poco a poco cresc.*

Vln. 1 *mp* *f*

Vln. 2 *mp* *f*

Vla. *mp* *f*

moderato (own time)

moderato (own time)

moderato (own time)

87

Measured ♩ = 64

Moderato (own time)
blow air through instrument

193

1274

Fl.1 *p* *mf*

Picc. *p* *mf*

Cl.1 Moderato *p*

B. Cl. Moderato *p*

Steve Richards

You shot Ken-ne - dy in cold blood As he lay un-armed and bleed-ing

Perc.1 Slow S.d. brushes *mf*

Perc.2

Perc.3 Slow broom head *mf*

Pl.1 Moderato *p*

Pl.2 Moderato *p*

87

Measured ♩ = 64

pizz. irregular tempi (suddenly fast/slow)

Vln. 1 *ppp* *fppp* *fppp*

Vln. 2 *ppp* *fppp* *fppp*

Vla. *f* *mf* *f* *mf* *f* *mf*

Vc.1 col legno battuto irregular tempi (suddenly fast/slow) arco norm. *ppp* *f* *mf* *f* *mf*

Vc.2 col legno battuto irregular tempi (suddenly fast/slow) *ppp* *fppp* *fppp*

raises gun towards Richards
Più mosso

1279

Fl.1

Picc.

Cl.1

B. Cl.

Steve

Hand-cuffed to a fall-en tree.

Ned

You swore you told no lies! I showed him great re spect. As_____

Perc.1

Perc.2

Perc.3

Pl.1

Pl.2

Vln. 1

arco norm.

f *mp* *sub pp* *f* *sub p*

Vln. 2

arco norm.

f *mp* *sub pp* *f* *sub p* *mf*

Vla.

pizz. irregular tempi

arco norm.

fppp *sub pp* *f* *sub p* *mf* *mf dim.*

Vc.1

col legno battuto irregular tempi

arco norm.

fppp *sub pp* *f* *sub p* *mf*

Vc.2

arco norm.

fppp *sub pp* *f* *sub p* *mf*

1284

Slow A Tempo (♩ = 64) Rubato

Fl.1

Picc.

Cl.1

B. Cl.

Ned

due the brav-est man I know. His wounds were mor-tal Else I would have let him go. He wrote a

Parlando/Breathy

Perc.1

Perc.2

Perc.3

Pl.1

Pl.2

Vln. 1

Vln. 2

Vla.

Vc.1

Vc.2

Db.1

Db.2

pp *mf*

f *p* *pp*

pp *fppp* *pppp*

pizz. irregular tempi

col legno battuto irregular tempi

arco norm.

pp *fppp* *pppp*

pp *fppp* *pppp*

pp *pp* *p*

pp *p* *p*

A Tempo (♩ = 64)

1291

Cl.1

B. Cl.

Ned

Perc.1

Pl.1

Vln. 1

Vla.

Vc.1

Vc.2

Db.1

Db.2

let-ter to his wife On scraps of note-book pa-per_____ He talked a-bout his lit-tle son Who

p

mf

pizz. irregular tempi

ppp

p

col legno battuto irregular tempi

ppp

col legno battuto irregular tempi

ppp

col legno battuto irregular tempi

ppp

ppp

1296

Slightly Faster A Tempo (♩ = 64)

Cl.1

B. Cl.

Ned

Parlando/Breathy on the voice *f*

died the year be-fore And how he hoped to see him__ soon. I told him I am sor-ry that I shot you Here take your

Perc.1

Pl.1

Slightly Faster A Tempo (♩ = 64)

Vla.

Vc.1

Vc.2

arco norm. *mf*

Db.1

Db.2

Hands gun back
Più mosso

1301

Fl.1 *mf* *p*

Picc. *mf* *p*

Cl.1 *mf espress.* 3

B. Cl. *mf espress.*

Kennedy

Kate No, a I for-give you, Kel-ly.

Ned

gun and you shoot me

Perc.1 *p* metal on corrugated iron

Perc.2 S.d. brushes (*fp*) (broom head)

Perc.3

Pl.1 *p* gum leaves in a bag.

Pl.2 *p* crumple/uncrumple paper.

Più mosso

Vln. 1 *mf* *p*

Vln. 2 *mf* *p* arco

Vla. *mf* *p*

Vc.1 *mf* *p*

Vc.2 *mf* *p* arco norm.

Db.1 *mf* *p* arco norm.

Db.2 *mf* *p*

Fl.1 *f* 3 *mf* *mf* *p* *mf ff*

Picc. *sub p* *mf* *mf* *p* *mf ff*

Cl.1 *sub p* *mf espress.* *f* *mf ff*

B. Cl. *mf espress.* *f*

Kate
And may God for-give you too.

Perc.1 *f*

Perc.2 *f*

Perc.3 *f*

Pl.1 *f*

Pl.2 *f*

Vln. 1 *sub p* *mf* *mf* *p* *mf*

Vln. 2 *sub p* *mf* *mf* *p* *mf*

Vla. *p* *mf* *p* *f* *mf*

Vc.1 *sub p* *p* *mf* *p* *mf f* *mf*

Vc.2 *sub p* *p* *mf* *p* *mf* *f* *mf*

Db.1 *sub p* *p* *mf* *p* *mf*

Db.2 *sub p* *p* *mf* *p* *mf*

1313

Fl.1 *mf espress.* *mf*

Picc. *p* *mf* *p*

Cl.1 *f* *mf* *mf espress.*

B. Cl. *ff*³ *f* *mf* *f cresc.*

Kate
Don't shoot me yet, Mis - ter Kel - ly. While I have life and breath

Perc.1 *4/4* *3/4* *4/4*

Perc.2 *4/4* *3/4* *4/4*

Perc.3 *4/4* *3/4* *4/4*

Pl.1 *4/4* *3/4* *4/4*

Pl.2 *4/4* *3/4* *4/4*

Vln. 1 *f* *p* *mf* *p*

Vln. 2 *f* *p* *p*

Vla. *f* *p* *mf* *f* *p*

Vc.1 *ff*³ *p* *f cresc.*

Vc.2 *f* *mf espress.* *mf* *f* *p*

Db.1 *f* *p* *mf espress.* *mf* *f*

Db.2 *f* *p* *mf espress.* *mf* *f*

1319

91

Fl.1

Picc.

Cl.1

B. Cl.

Kate

Ned

Perc.1

Perc.2

Perc.3

Pl.1

Pl.2

Vln. 1

Vln. 2

Vla.

Vc.1

Vc.2

Db.1

Db.2

pp

p

mf *espress.*

f

And a wife who waits for me.

Your wound is mor-tal, Ser-geant

mp

p

pp

p

mf *espress.*

p *cresc.* *f*

cresc. *mf* *p* *mf*

p *cresc.* *mf* *p*

p *cresc.* *mf* *p*

1324

Fl.1

Picc.

Cl.1

B. Cl.

Ned

Perc.1

Perc.2

Perc.3

Pl.1

Pl.2

Vln. 1

Vln. 2

Vla.

Vc.1

Vc.2

Db.1

Db.2

f *p* *mf* *espress.* *p* *mf*

darker

Ken-ne-dy. If I don't ease your pain The din goes and the ants. Will tor-ment you

hands letter to Ned

1328

92

Fl.1

Picc.

Cl.1

B. Cl.

Kate

Steve

Ned

Perc.1

Perc.2

Perc.3

Pl.1

Pl.2

Vln. 1

Vln. 2

Vla.

Vc.1

Vc.2

Db.1

Db.2

mf *fp* *fp* *f*

mf *fp* *fp*

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

Then swear a this finds my wife (Richards) *f* *Angry*

You still plead self de- fence?

to the end. 1

Gum leaves stop

92

mf *fp* *fp* *f*

mf *fp* *fp*

ff *f*

fp *fp* *ff*

mf *fp* *fp* *ff*

mf *fp* *fp* *ff*

Faster **A Tempo (♩ = 64)** **Rubato**

1334

Fl.1 *p*

Picc. *p*

Cl.1 *mf espress.* *Parlando/Breathy* *mf espress.* *mf*

Ned *p* *On the voice*

— bid him turn his face a-way And gave him quick dis-patch To King-dom Come. And

Perc.1 Perc.2 Perc.3 Pl.2

Faster **A Tempo (♩ = 64)** **Rubato**

Vln. 1 *p*

Vln. 2 *p*

Vla.

Vc.1 *mf* *pp* *p* *pp* flautando norm.

Vc.2 *mf* *pp* *p* *pp* flautando norm.

Db.1 *mf* *pp* *p* *pp* flautando norm.

Db.2 *pp* *p* *pp* flautando norm.

Detailed description of the musical score: The score is for page 204 and consists of two systems of staves. The first system includes parts for Flute 1 (Fl.1), Piccolo (Picc.), Clarinet 1 (Cl.1), Bassoon (Ned), and four Percussion parts (Perc.1-3, Pl.2). The vocal line (Ned) has lyrics: "bid him turn his face a-way And gave him quick dis-patch To King-dom Come. And". The second system includes parts for Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello 1 (Vc.1), Violoncello 2 (Vc.2), Double Bass 1 (Db.1), and Double Bass 2 (Db.2). The score is marked with tempo changes: "Faster", "A Tempo (♩ = 64)", and "Rubato". Dynamic markings include *p*, *mf*, *mf espress.*, *pp*, and *ppp*. Performance instructions include "Parlando/Breathy" and "On the voice". The piece number "1334" is written above the first staff.

1339 Kennedy turns face away.
Ned pulls trigger.

G.P. **93** Joe writing
Slowish (♩ = 56)

Fl.1

Picc. whistle tones (as before)

Ned to his wait-ing son.

Joe It takes a rogue to catch a rogue

Perc.1 (brushes) *pp* *mp*

Perc.2 **BANG** rim shot *pp* *mp*

Perc.3 *fff* Gum leaves

Pl.1

Pl.2

93 arco on bridge Slowish (♩ = 56)

Vln. 1 *p*

Vln. 2 *p*

Vla. *p*

Vc.1 *f* *p*

Vc.2 *p*

Db.1

Db.2

1347

Picc.

Joe *pp* *poco cresc.*
— But which was which and who was who— Grew dim and grey and hard to tell In the twi - light of the for-

Perc.2

Pl.1

Vln. 1

Vln. 2

Vla.

Vc.1 *pp* sul tasto *p* norm *pp* sul tasto

Vc.2

Db.1 *pp* sul tasto (sul tasto) *pp*

Db.2 *pp* sul tasto (sul tasto) *pp*

1354 To Fl. **A Tempo** (♩ = 64)

Picc. *dim.*

Ned. *f*
Had he been my bro- ther _

Joe *pp*
est Where right and wrong were flip-sides Of the spin-ning coin of Fate. _

Perc.2

Perc.3 B.d. hard sticks *p*

Pl.1 *dim.*

94 **A Tempo** (♩ = 64)

Vln. 1 *dim.* *mf* *p*

Vln. 2 *dim.* *mf* *p*

Vla. *dim.*

Vc.1 *norm.* *mf* *fppp*

Vc.2 *dim.*

Db.1 *norm.* *fppp*

Db.2 *norm.* *fppp*

1359

Fl.1

Cl.1

Steve

Ned

Perc.3

Vln. 1

Vln. 2

Vla.

Vc.1

Vc.2

(Richards)

Would you... se-ver your... bro-ther's

I would have done the same Or had him do the same to me.---

f

f

f

f *dim.*

f *p*

f *p*

f *p*

mf *f* *dim.*

mf

1362 aims revolver at Richard

Fl.1 *p* Flute

Picc. *mp*

Cl.1 *p*

Steve ears And steal his watch for tro-phies? The truth, the whole truth and no - thing but. *ff*

Ned A lie,

Perc.3 *p* *mf*

Vln.1 *fp* *p*

Vln.2 *mp*

Vc.1 *f*

Vc.2 *f*

Db.1 *f*

Db.2 *f*

95

Fast (♩ = 104) with Rubato

Ned a whole lie, and no - thing but. If Ken-ne-dy's ear was ta-ken It was ne-ver done by me... I put his cloak u-pon him

Perc.1 Medium Break Disc Pad *mf*

Perc.3 *p* *mf*

95

Fast (♩ = 104) with Rubato

pizz.

Vc.1 *mp* *mf*

Vc.2 *mp* *mf*

Db.1 *mp* *mf*

Db.2 *mp* *mf*

1370

Ned *p*
And left him ly-ing there As hon-our-a-ble as I could He was as game a man as wears the Jack-et, But he

Perc.1 *p sf f p*

Vc.1 *p sf f p*

Vc.2 *p poco cresc. fp*

Db.1 *p poco cresc. fp*

Db.2 *fp*

1375 *cresc. ff* **96** *p*
knew the wrong That men in jack-ets Had done my mo-ther. The o-thers that I killed

Perc.1 *f sub pp* **96**

Vc.1 *f sub pp* **96**

Vc.2 *cresc. mf*

Db.1 *cresc. mf*

Db.2 *cresc. mf*

1379 *mf*
I of-fered no such hon our. I burnt their tent and all their bed-ding

Perc.1 *mp f mp*

Vc.1 *mp f mp*

Vc.2 *f mf*

Db.1 *f mf*

Db.2 *mf*

1383

Ned *p* And took their hor ses and their guns For which they had no fur-ther use And that's the truth the

Perc.1 *p*

Vc.1 *p*

Vc.2 *p*

Db.1 *p* *mf*



97

1386

Ned *p* whole...and no-thing but *f* And I would do the same a-gain and worse *pp* To the curs that hunt a man for mon-ey, I would

Perc.1 *sf* *p* *f* *pp*

Perc.3 *pp* *f*

B.d. hard sticks

97

Slightly Slower (♩ = 86) but more Intense

Vc.1 *sf* *p* *pp* *f* *pp*

Vc.2 *p*

Db.1 *p*



1390

Ned scat-ter their blood and brains Like rain I would man-ure the El-ev-en Mile

Perc.1 *sub p* *ff*

Vla. *f*

Vc.1 *f*

Vc.2 *f*

Db.1 *f*

Db.2 *f*

1393

B. Cl. *mf*

Ned
with their bloa-ted car-cas -ses.

Joe
writing
Yet re-mem-ber___ there is___ not a drop of mur - der-ous blood in my

Perc.1 *mf*

Perc.3 *p*

Vc.1 *mf*

Vc.2 *mf*

Db.1 *mf*

Db.2 *mf*



98

1397

B. Cl. *fp*

Ned
Yes re-mem-ber there is not a drop Of mur-der-ous blood in my veins But if my mo-ther is not re- leased___

Joe
veins

Perc.1 *p* *cresc.* *p*

Perc.3

98

Vc.1 *p* *cresc.* *mf* *p*

Vc.2

Db.1 *fp* *mf*

Db.2 *fp* *mf*

1401 *p* *cresc.* *f*

Ned
I will show the world cold-blooded murder

Perc.1
sub p

Vla.
p cresc.

Vc.1
sub p

Vc.2
p *mf*

Db.1
p *mf*

Db.2
p *mf*



1403

Ned
I will show whole-sale and re-tail slaughter

Perc.1
poco cresc. *ff*

Vla.
mf *ff*

Vc.1
poco cresc. *ff*

Vc.2
ff

Db.1
ff

Db.2
ff

99

Sing/recite the boxed text on the given single pitch.

1405

Ned

If it takes a dog to catch a dog
I will track them to their graves
I will peg them out on ant-beds

With their bellies opened up
Their rendered fat poured
Down their throats boiling hot

Chorus

Div. 2
pp
shh shh

Flk B.

slowly, softly, rumbling

EM7 *G#m(M7)*

If it takes a dog to catch a dog
I will track them to their graves
I will peg them out on ant-beds

With their bellies opened up
Their rendered fat poured
Down their throats boiling hot

Perc. 1

(no repeat)

99

Vln. 1

pizz. irregular tempi, between both notes
p

Vln. 2

p

Vla.

pizz. irregular tempi, between both notes
p

Vc. 1

col legno battuto irregular tempi, between both notes
p

Vc. 2

p

Db. 1

col legno battuto irregular tempi, between both notes
p

Db. 2

p

(♩ = 86)

1408 1409

Fl.1 *mf* *p* *mf* *p*

Fl.2 *mf* *p*

Ned
 For like a dog they hunted me
 From place to place
 As if already doomed
 To pine my life a - way in star - va - tion and mis - er - y in all those pla - ces of

recit

Chorus
 HUM
mf
 hmm hmm hmm
 hmm etc..

Flk.B.
 For like a dog they hunted me
 From place to place
 As if already doomed
 To pine my life a - way in star - va - tion and mis - er - y in all those pla - ces of

100

(♩ = 86) arco norm.

Vln. 1 *mf* *p*

Vln. 2 *mf* *p*

Vla. arco norm. *mf* *p* *mf* *p*

Vc.1 arco norm. *mf* *p* *mf* *p*

Vc.2 arco norm. *mf* *p* *mf* *p*

Db.1 arco norm. *mf* *p* *mf* *p*

Db.2 arco norm. *mf* *p* *mf* *p*

1412

Fl.1

Fl.2

Ned

Chorus

Flk.B.

Vln. 1

Vln. 2

Vla.

Vc.1

Vc.2

Db.1

Db.2

recit

Ty-ran-ny and con-dem-na-tion from Van Die-mens Land to Port Mc-Quar-ie or Tower-ing gab-bie and Nor-folk Is-land and

Ty - ran - ny and con - dem - na - tion from Van Die - mens Land to Port Mc - Quar - ie or Tower - ing gab - bie and Nor - folk Is - land and

p

mf *pp*

pp

mf

Ab *Eb* *Eb* *Ab* *Eb*

p

mf *pp*

p

mf *pp*

mf *pp*

mf *pp*

1417

Fl.1 *fp* ATTACCA

Fl.2 *fp* To Picc.

Ned
Em - u Plain

Joe
f
Slow down Ned, Or sing it out loud in - stead We've heard that tune some - where be - fore

Chorus *pp*

Flk.B.
Fm Gm Eb Ab
f
Em - u Plain Slow down Ned, Or sing it out loud in - stead We've heard that tune some - where be - fore

Vln. 1 *mf* pizz. *p* *cresc.* *f* ATTACCA

Vla. *pp*

Vc.1 *p* pizz. *mf cresc.* *f*

Vc.2 *p* *pp*

Scene 5. Jerilderie Royal Mail Hotel. 1879

218

Jarred back into the present, but still angry

1422

Fl.1 *mf* *mf* *p cresc.*

Cl.1 *p*

B. Cl. *p*

Ned We're writ-ing a let-ter not a song

Joe The mas-ter say What bet-ter way of giv - ing tongue Than set-ting heart_felt words to

Vla. *mf* *mf*

Vc.2 *f* *p*

Db.1 *f* *p*

Db.2 *f* *p*



1426

Fl.1 *mf* *f*

Picc. Piccolo *mf* *f*

Cl.1

B. Cl.

Joe song? What_ bet-ter sad - dle for_ the truth Than the horse that runs the quick- est

Perc.1 Medium Break Disc Pad *pp* *cresc.*

Vc.2

Db.1

Db.2

Dan entering, still in Police uniform, with Mrs Richards

1429 101

Fl.1 *To Fl.* **Solo.** *p espress.*

Picc.

Cl.1

B. Cl.

Mrs Richards

Ellen I've been a pris-'ner at Port Mac-quar - ie At Nor-folk Is - land and

Dan I've been a pris-'ner at Port Mac-quar - ie At Nor-folk Is - land and

Joe path, A gal-lop straight from heart to heart

Chorus **HUM** *ppp* *ppp*
hmm_ hmm_ hmm_ hmm
Eb Ab Eb

Flk.B. I've been a pris-'ner at Port Mac - quar - ie At Nor - folk Is - land and

Perc.1 *mf*

101 *arco*

Vln. 1 *f dim.*

Vln. 2 *f dim.*

Vla. *f dim.*

Vc.1 *f dim.* *p*

Vc.2 *f dim.* *p*

Db.1 *f dim.*

Db.2 *f dim.*

1433

Fl.1

Ellen
Em - u Plains At Cas - tle Hill and cursed Toon gab - bie At all those set - tle - ments I've worked in chains

Dan
Em - u Plains At Cas - tle Hill and cursed Toon gab - bie At all those set - tle - ments I've worked in chains

Ned

Chorus
ppp *ppp* One
hmm_ hmm_ hmm_ hmm_
Fm Bb7 Eb Ab Eb Bb7

Flk.B.
Em - u Plains At Cas - tle Hill and cursed Toon gab - bie At all those set - tle - ments I've worked in chains

Vc.1

Vc.2

102

1438

Fl.1

Ellen
p *espress.*
oo oo oo oo oo oo oo

Dan
p
oo oo oo oo oo oo oo

Ned
sun - ny morn ing if you went walk ing In a moun tain vale up String y bark way You might hear me, my fate be wail ing As

Chorus
p
oo oo oo oo oo oo oo

Flk.B.
Eb Ab Eb Fm Bb7 Eb Ab
sun - ny morn - ing if you went walk - ing In a moun - tain vale up String - y - bark way You might hear me, my fate be - wail - ing As

102

Vln. 1

Vln. 2

Vc.1

Vc.2

1444 **103**

Fl.1 *p espress.*

Ellen *p*
oo oo oo oo oo oo

Dan *p*
oo oo oo oo oo oo

Ned
in my lone-ly hid-ingplace I lay I am a na-tive of North-east Vic-tor-i-a Out-lawed from home now for ev-er-more. Fitz

Chorus *p*
oo oo oo oo oo oo

Flk.B. *Eb Bb7 Eb Eb Ab Eb Fm Bb7*
in my lone-ly hid-ing place I lay I am a na-tive of North-east Vic-tor-i-a Out-lawed from home now for ev-er-more. Fitz-

103

Vln. 1 *mf*

Vln. 2 *mf*

Vc.1

Vc.2

Db.1 *p*

Db.2 *p*

1450 104

Fl.1

Ellen

Dan

Ned

Chorus

Flk.B.

E^b *A^b* *E^b* *B^b7* *E^b* *E^b*

-ger-ald tore me___ from my free - dom And jailed the mo-ther who___ I a-dore I served three long years in

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

104

Vln. 1

Vln. 2

Vc.1

Vc.2

Db.1

Db.2

1455

Fl.1 *p espress.*

Ellen oo oo oo oo oo oo

Dan oo oo oo oo oo

Ned Pen - tridge Pri - son Then on a hulk in Port Phil - lip Bay, Where through the kind - ness of the Chap - lain, I de

Chorus oo oo oo oo oo

Flk.B. A^b E^b Fm B^b7 E^b A^b
Pen - tridge Pri - son Then on a hulk in Port Phil - lip Bay, Where through the kind - ness of the Chap - lain, I de

Vln. 1

Vln. 2

Vc.1

Vc.2

1460

Fl.1

Ellen

Dan

Ned

Chorus

Flk.B.

ter-mined there to mend my ways But in those pla-ces of con-dem-na-tion I was teat-ed fair-er than on re-lease for_

ter- mined there to mend my ways But in those pla- ces of con- dem- na- tion I was teat- ed fair- er than on re- lease for_

Vln. 1

Vln. 2

Vc.1

Vc.2

mf

mf

1466 106

Fl.1

Ellen

Dan

Ned

Chorus

Flk.B.

Vln. 1

Vln. 2

Vc.1

Vc.2

p

mf

though I worked hard for three more long years The per-se-cu-tion did ne-ver cease Like the E-gyp-tians and an-cient He-brews we

though I worked hard for three more long years The per-se-cu-tion did ne-ver cease Like the E-gyp-tians and an-cient He-brews we

E^b *A^b* *E^b* *B^b7* *E^b* *E^b* *A^b*

1472

Fl.1 *p espress.*

Ellen oo oo oo oo oo My

Dan oo oo oo oo oo My

Ned were op-pressed by the troop-ers' yoke Till we met our hun-ters in the moun-tains And dealt out ty-rants a mor-tal stroke My

Chorus oo oo oo oo oo My

Flk.B. Eb Fm Bb7 Eb Ab Eb Bb7 Eb
were op-pressed by the troop-ers' yoke Till we met our hun-ters in the moun-tains And dealt out ty-rants a mor-tal stroke My

Vc.1 *mf p*

Vc.2 *mf p*

Db.1 *mf*

Db.2 *mf*

1478

Fl.1 *mf*

Picc. *mf*

Ellen
fel-low pris-'ners be ex - hil-ar-a-ted That all such mon - sters a death shall find And when from bon - dage we're li-ber-a - ted Our

Dan
fel-low pris-'ners be ex - hil-ar-a-ted That all such mon - sters a death shall find And when from bon - dage we're li-ber-a - ted Our

Ned
fel-low pris-'ners be ex - hil-ar-a-ted That all such mon - sters a death shall find And when from bon - dage we're li-ber-a - ted Our

Chorus
fel-low pris-'ners be ex - hil-ar-a-ted That all such mon - sters a death shall find And when from bon - dage we're li-ber-a - ted Our

Flk.B. *E_b* *A_b* *E_b* *F_m* *B_b7* *E_b* *A_b*
fel - low pris - 'ners be ex - hil - ar - a - ted That all such mon - sters a death shall find And. when from bon - dage we're li - ber - a - ted Our

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf*

Vc.1 *mf*

Vc.2 *mf*

Db.1 *mf*

Db.2 *mf*

1484 *rall.* *Slow*

Fl. 1 *cresc.* *f* *To Picc.*

Fl. 2 *cresc.* *f*

Ellen
form-er suf frings shall fade from mind

Dan
form-er suf frings shall fade from mind

Steve
Richards
Ken-ne-dy was no mon-ster.

Ned
form-er suf frings shall fade from mind

Chorus
form-er suf frings shall fade from mind

Flk B.
Eb Bb7 Eb
form - er suf frings shall... fade from mind

Perc. 1
Solo.
S.d. brushes
mf *mf*

rall. *Slow*

Vln. 1 *mf* *p*

Vln. 2 *mf* *p*

Vla. *dim.*

Vc. 1 *dim.*

Vc. 2 *dim.*

Db. 1 *dim.*

Db. 2 *dim.*

1489

Fl.1

Cl.1

B. Cl.

Steve

Perc.1

Vln. 1

Vln. 2

Vla.

mp *espress.*

p *mf* *p* *mf*

p *mf* *p* *mf*

Just a man who did his du-ty. Sing a song for him in-stead, An

p *f* *p* *mf*

mp *mp*

p *mf* *p* *mf*

poco accel.

1493

Fl.1

Cl.1

B. Cl.

Steve

Ned

Perc.1

Vla.

Vc.1

Vc.2

f

f *Angry*

p *cresc.* *f*

f *p* *mf* *mf*

f *p* *mf* *mf*

Faster ($\text{♩} = 92$)

Faster ($\text{♩} = 92$)

aims gun at Richards

hon-est man and true Un-til you shot him dead.

His du-ty was to shoot me dead. My du-ty is to stay a-

109
Slower

1498

Fl. 1

Fl. 2

B. Cl.

Ned

live And see my coun-try and mo- ther_ free_

109
Slower

Vln. 1

Vln. 2

Vla.

Vc. 1

Vc. 2

Db. 1

Db. 2

1504

Fl.1
Picc.
Cl.1
B. Cl.
Vln. 1
Vln. 2
Vla.
Vc.1
Vc.2
Db.1
Db.2

mf *f* *p* *f*
mf *f* *p* *f*
mf *f* *mf* *f*
f *sub mf* *cresc.* *f* *mf*
mf *f* *p* *f*
mp *f* *p* *f*
mp *f* *p* *f*
f *sub mf* *cresc.* *f* *mf*
cresc. *f* *p* *mf*
cresc. *f* *p* *mf*
cresc. *f* *p* *mf*

1509 110

Fl.1
Cl.1
B. Cl.
Perc.1
Perc.2
Vln. 1
Vln. 2
Vla.
Vc.1
Vc.2
Db.1
Db.2

Medium Break Disc Pad
S.d. rim.
al tallone
norm.

p, *f*, *ff*, *dim.*, *pp*, *norm.*

Detailed description: This page of a musical score covers measures 110 through 113. The score is divided into two systems. The first system includes woodwinds (Flute 1, Clarinet 1, Bass Clarinet), percussion (Medium Break Disc Pad and S.d. rim.), and strings (Violins 1 and 2, Viola). The second system includes double basses (Vc. 1 and 2) and double reeds (Double Bass 1 and 2). The music is in 2/4 time and features complex rhythmic patterns, including triplets and syncopation. Dynamic markings range from piano (*p*) to fortissimo (*ff*), with crescendos and decrescendos. Performance instructions include 'al tallone' for the double basses and 'norm.' for the strings. A rehearsal mark '110' is placed at the beginning of the second system.

1514

Fl.1 *ff* *< f* *f*

Picc. *f* *f*

Cl.1 *ff* *mp < f* *f*

B. Cl. *f*

Perc.1 *ff dim. pp*

Perc.2 *ff dim. pp*

Vln. 1 *ff* *p* *mf* *f*

Vln. 2 *ff* *p* *mf* *f*

Vla. *mf* *ff* *p* *mf* *f*

Vc.1 *p* *mf* *f*

Vc.2 *mf* *p* *mf* *f*

Db.1 *mf* *ff dim. pp* *p* *f*

Db.2 *mf* *ff dim. pp* *p* *f*

al tallone

norm.

111

1519

Lively ♩ = 120

Fl.1 *ff* *mf* *p cresc.*

Picc. *ff* *mf* *p cresc.*

Cl.1 *f*

B. Cl. *mf* *mf* *cresc.* *f*

Perc.1 *ff* *p*

Perc.2 *ff* *p*

111

Lively ♩ = 120

Vln. 1 *ff* *p cresc.*

Vln. 2 *ff* *mf* *p cresc.*

Vla. *ff* *mf* *p cresc.*

Vc.1 *mf* *mf* *cresc.* *f*

Vc.2 *al tallone* *ff* *norm* *p cresc.*

Db.1 *al tallone* *ff* *mf* *3* *cresc.* *f*

Db.2 *al tallone* *ff* *norm* *p* *mf* *f*

1523

Fl.1 *f* 3 3 5

Picc. *mf*

Cl.1

B. Cl. *fp* *cresc.* 3 *f*

Chorus I G

Flk.B. I

Perc.1 *p* *p* *f* *p* *f*

Perc.2 *p* *p* *f* *p* *f*

Vln. 1 *f* 3 3 5

Vln. 2

Vla.

Vc.1 *fp* *cresc.* 3 *f*

Vc.2

Db.1 *fp* *cresc.* 3 *f*

Db.2 *fp* *cresc.* 3 *f*

1533

Fl.1 *pp* *p cresc.* *f*

Fl.2 *pp* *p cresc.* *f*

Cl.1 *pp* *p cresc.* *f*

B. Cl. *pp* *p cresc.* *f*

Chorus
sly grog from a jig-ger still, for sale here and there, Un-der all the Troo-pers' nos-es, with fizz-gigs ev-ery where, I

Flk.B. *pp* *p cresc.* *f*
sly grog from a jig-ger still, for sale here and there, Un-der all the Troo-pers' nos-es, with— fizz-gigs ev-ery where, I

Perc.3 *mp* *mf* *f*

Vln. 1 *pp* *p cresc.* *f*

Vln. 2 *pp* *p cresc.* *f*

Vla. *pp* *p cresc.* *f*

Vc.1 *pp* *p cresc.* *f*

Vc.2 *pp* *p cresc.* *f*

Db.1 *pp* *f*

Db.2 *pp* *f*

Chorus Chords: D^{\flat} A^{\flat} $Gdim$ A^{\flat} $Gdim$ $E^{\flat}M7$ Cm $E^{\flat}7$ C^7 G

112

1541

Fl.1 *p* *poco cresc.* *mf*

Fl.2 *p* *poco cresc.* *mf*

Cl.1 *p* *poco cresc.* *mf*

B. Cl. *p* *poco cresc.* *mf*

Chorus
heard he backed the win-ner at last year's Mel-bourne Cup With a shei-la on his arm who looked like La - dy Muck Then

Flk.B. *Ab7 Ab7 Ab7 C7 Ab Ab Ab7 Ab7 Ab7 C7 Ab Ab*
heard he backed the win-ner at last year's Mel- bourne Cup With a shei- la on his arm who looked like La - dy Muck Then

Perc.3 *mp* *poco cresc.* *mf* *f*

112

Vln. 1 *p* *poco cresc.* *mf*

Vln. 2 *p* *poco cresc.* *mf*

Vla. *p* *poco cresc.* *mf*

Vc.1 *p* *poco cresc.* *mf*

Vc.2 *p* *poco cresc.* *mf*

Db.1 *mf*

Db.2 *mf*

1549

Fl.1

Fl.2

Cl.1

B. Cl.

Chorus

Flk.B.

Perc.3

Vln. 1

Vln. 2

Vla.

Vc.1

Vc.2

Db.1

Db.2

p

mf

p

mf

p

mf

p

mf

mp

poco cresc.

mf

f

p

mf

p

mf

p

mf

f espress.

f espress.

f espress.

f espress.

f espress.

gal- loped round the track toss- ing punt- ers wads of cash, The same day he was seen a- cross the bor- der up in Yass

gal- loped round the track toss- ing punt- ers wads of cash, The same day he was seen a- cross the bor- der up in Yass

Db Ab Gdim Ab Gdim Eb^{M7} Cm Cm⁷ Gdim Bbm

1557 113

Fl.1 *f* *mp cresc.*

Fl.2 *f* *mp cresc.*

Cl.1 *f* *mf espress.* *f*

B. Cl. *f* *mf espress.* *f*

Chorus He knocked out Wild Wright,

Flk.B. *C# D7* He knocked out Wild Wright,

Perc.3 *p*

Vln. 1 *ff* *f espress.*

Vln. 2 *f espress.*

Vla. *f espress.*

Vc.1 *ff* *sub p* *ff dim.*

Vc.2 *sub p* *ff dim.*

Db.1 *f* *sub p*

Db.2 *f* *sub p*

sub p

1564

Chorus bare - ku - ckle cham - pi - on in his prime, Then went foot loose town to town, keep - ing mov - ing all the time, Split - ting

Flk.B. *D7 D7 F#7 D D D7 D7 D7 F#7 D D*
bare - ku - ckle cham - pi - on in his prime, Then went foot - loose town to town, keep - ing mov - ing all the time, Split - ting

Perc.3 *cresc.* *f dim.* *pp*

Vc.1 *cresc.* *f dim.* *pp*

Vc.2 *cresc.* *f dim.* *pp*

1571

Fl.1 *p*

Fl.2 *p cresc.* To Picc.

Cl.1 *p cresc.*

Chorus
sleep-ers for the rail-way, the black-ear-ted bird of prey, String-ing wir-es for the tel-e-graph, the noose that

Flk.B. *G D C#dim D C#dim A^{M7} F#m*
sleep-ers for the rail-way, the black-ear-ted bird of prey, String-ing wir-es for the tel-e-graph, the noose that

Perc.3 *p cresc. f dim.*

Vln. 1 *p*

Vln. 2 *p cresc.*

Vla. *p cresc.*

Vc.1 *ff dim.*

Vc.2 *ff dim.*

1577 **114**

Fl.1 *fp*

Fl.2 Piccolo *fp*

Cl.1 *fp*

Chorus
tigh-tens ev-ery day Some-one spot-ted him in Book Book, some-one else in Corn-ish-town He spent a night or two in Nug Nug,a

Flk.B. *A7 F#7 C# D7 D7 F#7 D D D7 D7*
tigh-tens ev-ery day Some-one spot-ted him in Book Book, some-one else in Corn-ish-town He spent a night or two in Nug Nug,a

Perc.3 *pp mp cresc.*

114

Vln. 1 *fp*

Vln. 2 *fp*

Vla. *fp*

1585

Fl.1

Picc.

Cl.1

Chorus

week in Vio-let Town, Then rode home a-cross the moun-tains till he was sad - dle-

Flk.B.

D⁷ F#⁷ D D G D C#dim

week in Vio-let Town, Then rode home a-cross the moun-tains till he was sad - dle-

Perc.3

f *mp*

Vln. 1

Vln. 2

Vla.

Vc.1

ff *dim.* *mf*

Vc.2

ff *dim.* *mf*



1590

Chorus

sore Steal-ing plough-shares from the squat- ters, and no one knows what for.

Flk.B.

D C#dim A^{M7} F#m F#m⁷ C#dim Em

sore Steal - ing plough - shares from the squat - ters, and no one knows what for.

Perc.3

cresc. *f*

Vc.1

cresc. *ff*

Vc.2

cresc. *ff*

115

1595 **Broader** (♩ = 78)

Fl. 1
Flute
Cl. 1
B. Cl. (Clarinet in B \flat)

mf *f* *mf* *f*

3

115

Broader (♩ = 78)

Vln. 1
Vln. 2
Vla.
Vc. 1
Vc. 2
Db. 1
Db. 2

p *p* *p* *sub p* *sub p* *p* *p*

116

Singing from gaol/babe suckling on her breast.

Lament (♩ = 60)

1612

Fl.1 *p*

Fl.2 *p*

Cl.1 *p*

Cl.2 *p*

Ellen

Ev - ery la - zy loaf - ing peel - er Has a lie to tell of Ned, And ev - ery fat necked squat - ter Would

Flk.B.

Bm D Bm C#m B E Bm D Bm

Ev - ery la - zy loaf - ing peel - er Has a lie to tell of Ned, And ev - ery fat necked squat - ter Would

116

Lament (♩ = 60)

Vln. 1 *p espress.*

Vln. 2

Vla. *p espress.*

Vc.1

Vc.2

Db.1

Db.2

1626

Ellen
pay to see him dead, Ev - ery cab - bage heart - ed judge Has a fin - ger on the scales, And ev - ery arse - wipe

Flk.B.
C#m E B E Am Am(M7) Am(M7)
pay to see him dead, Ev - ery cab - bage heart - ed judge Has a fin - ger on the scales, And ev - ery arse - wipe

Vln. 1
vib. norm. mf

Vln. 2

Vla.
vib. norm. mf

Vc.1
mf



1641

117

Fl.1

Fl.2

Cl.1

Cl.2

Ellen
ed - i - tor Re - peats the lies and tit - tle - tales Ev - ery pood - le pol - i - ti - cian Has al - rea - dy dug Ned's grave,

Flk.B.
G Em Em(M7) Em(M7) Am E B Bm D Bm C#m B E
ed - i - tor Re - peats the lies and tit - tle - tales Ev - ery pood - le pol - i - ti - cian Has al - rea - dy dug Ned's grave,

117

Vln. 1
sub *p* *espress.* mf > pp < p mf

Vln. 2
mf pp mf

Vla.
sub *p* *espress.* mf > pp < p mf

Vc.1
mf pp mf

1656

Ellen

But ev - ery lit - tle dream - ing boy Would die to be as brave And ev - ery heart - sore_ mo - ther Would fair - ly

Flk.B.

But ev - ery lit - tle dream - ing boy Would die to be as brave_ And ev - ery heart - sore_ mo - ther Would_ fair - ly

Bm D Bm C#m E B E E

Vln. 1

p

Vla.

p



1670

Fl. 1

Fl. 2

Cl. 1

Cl. 2

Ellen

burst with pride If_ her ev - ery dream - ing son Grew up in - to a man so brave. For ev - en in this cold

Flk.B.

burst with pride_ If_ her ev - ery dream - ing son Grew up in - to a man so brave. For ev - en in this cold

Am Am(M7) Am(M7) G Em Em(M7) Em(M7) Am E B Bm D

Vln. 1

mf *p* *mf* *pp* *p*

Vln. 2

mf *mf* *pp*

Vla.

mf *p* *mf* *pp* *<mf* *espress.*

Vc. 1

mf *mf* *pp*

118

118

To B. Cl.

1685

Ellen

dark place With his bro - ther at my breast When I think of my faith - ful son I know that I am blest And in

Flk.B.

Bm C#m B E Bm D Bm C#m E B E

dark place With his bro - ther at my breast When I think of my faith - ful son I know that I am blest And in

Vln. 1

Vla.



1699

Ellen

this world of_ whis - pers Of_ where my boy might be_ When I close my eyes I see_ him For - ev - er bold and

Flk.B.

E Am Am(M7) Am(M7) G Em Em(M7) Em(M7)

this world of_ whis - pers Of_ where my boy might be_ When I close my eyes I see_ him For - ev - er bold and

Vln. 1

Vln. 2

Vla.

Vc.1

mf *p* *<mf*

mf *mf*

mf *mf*

1713

Slower

119

Fl.1

pp

Fl.2

To Picc.

pp

Cl.1

pp

Ellen

free I know it in my bones, I hear it in my heart, I feel it in my milk I al - ways

Am E B E E Am(M7) Am(M7) B7 Am(M7)

Flk.B.

free I know it in my bones, I hear it in my heart, I feel it in my milk I al - ways

119

Slower

Vln. 1

pp

sul tasto

Vln. 2

pp

Vla.

pp

Vc.1

sul tasto

Vc.2

sul tasto

pp

rall. . . . Lively ♩ = 120 120

1727

Ellen
feel_ him_ In my milk.

Chorus
Possibly split the chorus up into groups for individual (repeated) melodic phrases
I heard it from a cove who knows a

Flk.B.
Am^(M7) B⁷ C# D⁷ D⁷
feel_ him_ In my milk. I heard it from a cove who knows a

Perc.1
S.d. sticks
pp *mf* *p*

Perc.2
L.t. hard sticks
p *mf* *p*

rall. . . . Lively ♩ = 120 120

Vln. 1
norm.
p

Vln. 2
norm.
p

Vc.1
norm.
p

Vc.2
norm.
p

1740

Chorus
lass who heard it said Un - less they free his mo - ther, he'll fight un - til he's dead. He vis - it - ed his Mum in pri - son in a

Flk.B.
lass who heard it said Un - less they free his mo - ther, he'll fight un - til he's dead. He vis - it - ed his Mum in pri - son in a

Perc.1

Perc.2

Vln. 2

Vla.

Vc.1

Vc.2

p *cresc.* *mf* *p*

mf *p*

mf *pp*

mp *mf*

p *cresc.* *mf*

p cresc. *mf*

1748

Chorus
veil and plea ted frock He vis - it - ed his Mum in pri - son in a Chin - a - man's silk smock, He smug - gled his queen a hon - ey pot, as

Flk.B.
veil and plea - ted frock He vis - it - ed his Mum in pri - son in a Chin - a - man's silk smock, He smug - gled his queen a hon - ey pot, as

Perc.1

Perc.2

Vln. 1

Vln. 2

Vla.

Vc.1

Vc.2

p *cresc.* *mf* *dim.*

cresc. *cresc.*

mf *dim.*

p *mf* *dim.*

mf *dim.*

p *cresc.* *dim.*

p cresc. *dim.*

121

121

1756

Chorus
 rich as mo-ther's milk, Then walked back out the gate in a Na-tive Troo-per's suit, He vis-it-ed the Queen in

Flk.B.
 rich as mo-ther's milk, Then walked back out the gate in a Na-tive Troo-per's suit, He vis-it-ed the Queen in

Perc.1
mf *p* *dim.* *pp* *p*

Perc.2
mf *p* *mf* *p*

Vln. 1

Vln. 2

Vla.

Vc.1

Vc.2



1763

Chorus
 Lon-don and took her for a mug He vis-it-ed Judge Bar-ry in a home-made horse-hair wig, And said that he'd be

Flk.B.
 Lon-don and took her for a mug He vis-it-ed Judge Bar-ry in a home-made horse-hair wig, And said that he'd be

Perc.1
pp poco cresc. *mp* *f* *p*

Perc.2
mf *pp poco cresc.* *mp* *f* *p*

Vln. 2

Vla.

Vc.1

Vc.2

122

122

1771

Chorus
wait ing for him,when he got to Hell, He sneaked in-to the Gov-ern-ment house andrang the din-ner bell Then dined with all the

Flk.B.
wait- ing for him, when he got to Hell, He sneaked in-to the Gov-ern-ment house and rang the din- ner bell Then dined with all the

Perc.1
dim. *pp* *cresc.* *mf* *sub pp*

Perc.2
mf *p* *mf* *sub pp* *poco cresc.*

Vln. 2

Vc.1

Vc.2

p



1779

Chorus
tarts and toffs in a Gen-tle-man's frock - coat He rowed to San Fran - cis co in a stol-en whale boat Tell-ing

Flk.B.
tarts and toffs in a Gen - tle - man's frock - coat He rowed to San Fran - cis-co in a stol - en whale.. boat Tell - ing

Perc.1
mp *f* *p*

Perc.2
mp *f* *sub p*

Vln. 1
mf *dim.*

Vln. 2

Vla.

Vc.1

Vc.2

1786 **123**

Chorus *f*
all the fish and whales 'bout his mo-thers stink in' fate. *f* Tell-ing all the fish and whales 'bout his mo-thers

Flk.B. *f*
all the fish and whales 'bout his mo - thers stink - in' fate. Tell - ing all the fish and whales 'bout his mo - thers

Perc.1

Perc.2



1793

Chorus
stink in' fate. But the

Flk.B. *G*
stink - in' fate. But the

Perc.1 *f* *ff*

Perc.2

Db.1 *f*

1801 **124**

Chorus
thought of her in gaol was more than he could bear So he rowed back to Vic - tor - i - a, filled with thoughts of war He

Flk.B.
thought of her in gaol was more than he could bear So he rowed back to Vic - tor - i - a, filled with thoughts of war He

Perc.1
mf

Perc.2
mf

Perc.3
B.d. hard sticks
mf

124

Vln. 1
mf

Vla.
mf

Vc.1
mf

Vc.2
mf

Db.1
mf

Db.2
mf

1809

Chorus

bailed his old mates her-rit up and shot the trai-tor dead To bring a train of Troop-ers steam-ing up from Mel-bourne

Flk.B.

bailed his old mate sher-rit up and shot the trai-tor dead To bring a train of Troop-ers steam-ing up from Mel-bourne

Perc.1

mf *cresc.* *< ff* *mf* *< f* *mf*

Perc.2

cresc. *< ff sub p* *cresc.* *mf*

Perc.3

cresc. *< ff*

Vln. 1

dim. *f*

Vln. 2

mf *dim.* *f*

Vla.

dim. *f* *p*

Vc.1

dim. *f* *p*

Vc.2

dim. *f* *p*

Db.1

dim. *f* *p*

Db.2

dim. *f* *p*

1816 125

Chorus 


Flk.B. 


Perc.1 


Perc.2 

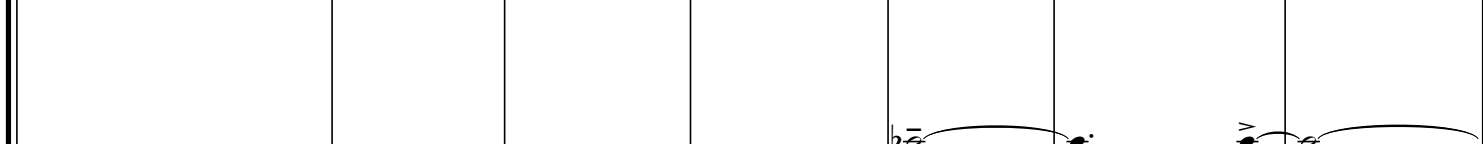
Perc.3 

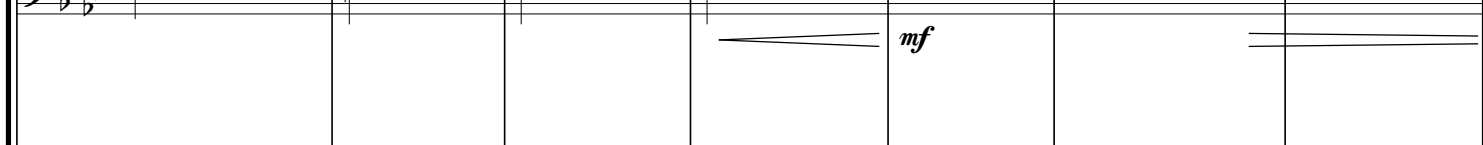
125

Vla. 

Vc.1 

Vc.2 

Db.1 

Db.2 

1823

Chorus

plung-ing to their doom. He sec - ced - ed from the Col-on-y and de clared a state of war He's

Flk.B.

plung - ing to their doom. He sec - ced - ed from the Col - on - y and de clared a state of war He's

Perc.1

f p *sub p* *sub p cresc.* *f*

Perc.2

f *mf* *cresc.*

Perc.3

f *mf* *cresc.* *ff*

Vln. 1

f *mf*

Vln. 2

mf

Vla.

f *mf*

Vc.1

> p

Vc.2

> p

Db.1

> p

Db.2

> p

126

1829

Chorus

beat - ing plough-shares in-to ar - mour, pre - pared for all - out war Beat-ing plough-shares in - to

FikB.

beat - ing plough - shares in - to ar - mour, pre - pared for all - out war Beat - ing plough - shares in - to

Perc.1

p *cresc.* *f*

Perc.2

ff *sub p* *f*

Perc.3

sub p *cresc.* *f*

126

Vln. 1

f *f*

Vln. 2

f *f*

Vla.

f *f*

Vc.1

cresc. *f*

Vc.2

cresc. *f*

Db.1

cresc. *f*

Db.2

cresc. *f*

1834

Chorus

ar-mour, pre-pared for all-out war Beat-ing plough-shares in-to ar-mour, pre-pared for all-out war

FikB.

ar-mour, pre-pared for all-out war Beat-ing plough-shares in-to ar-mour, pre-pared for all-out war

Perc.1

Perc.2

Perc.3

Vln. 1

Vln. 2

Vla.

Vc.1

Vc.2

Db.1

Db.2

f *ff*

Bbm *C7* *C7*

p *f* *p* *f* *p* *f* *p* *f*

Act III. Glenrowan Hotel 1880

(♩ = 120) accel. (♩ = 120) accel. (♩ = 120)

1841

Fl.1 *f* *poco dim.* *ff*

Fl.2 Piccolo *f* *poco dim.* *ff*

Cl.1 *f* *poco dim.* *ff*

B. Cl. Bass Clarinet in B♭ *f* *poco dim.* *ff* *poco dim.* *f*

Perc.1 (S.d.) *f* *f* *p* *ff* *p* *ff*

Perc.2 (L.t.) *p* *f* *sub p* *mf* *f* *sub p* *mf*

Perc.3 Corrugated Iron *mf* *f* *sub p* *f* *p*

Vln. 1 *f* *poco dim.* *ff* *f*

Vln. 2 *f* *poco dim.* *ff* *f*

Vla. *f* *poco dim.* *ff* *poco dim.* *f*

Vc.1 *f* *poco dim.* *ff* *poco dim.* *f*

Vc.2 *f* *poco dim.* *ff* *poco dim.* *f*

Db.1 *ff* *poco dim.* *ff* *poco dim.* *f*

Db.2 *ff* *poco dim.* *ff* *poco dim.* *ff* *ff*

(♩ = 120) accel. (♩ = 120) accel. (♩ = 120)

1846

Fl. 1
Picc.
Cl. 1
B. Cl.
Perc. 1
Perc. 2
Perc. 3
Vln. 1
Vln. 2
Vla.
Vc. 1
Vc. 2
Db. 1
Db. 2

f *mp* *f* *sub p* *ff*
f *mp* *f* *sub p* *ff*
f *mp* *f* *sub p* *ff*
f *ff* *ff*
mf *sfz* *ff* *ff*
sub p *f* *sub p* *mf* *f*
f *p*
f *mf* *p*
f *ff* *ff* *mf* *p* *ff*
f *f* *p*
f *ff* *f* *p* *ff*
ff *f* *p* *ff*

127

Strong (♩ = 66)

1849

Fl.1 *mf* *f* *sub p*

Cl.1 *ff* *mp* *mf* *f* *sub p*

B. Cl. *ff* *mp* *ff* *ff* *>mp*

Ned
I am Ned Kel-ly, and here - by pro-claim The re-pub - lic of

Perc.1 *mf* *f* *p* *f* *ff*

Perc.2 *ff*

Perc.3

127

Strong (♩ = 66)

Vln. 1 *ff* *mp* *f*

Vln. 2 *ff* *mp* *f*

Vla. *ff* *mp*

Vc.1 *mp* *f* *sub mf*

Vc.2 *ff* *mp* *f* *sub mf*

Db.1 *ff* *mp* *f* *sub mf* *f*

Db.2 *ff* *mp* *f* *sub mf* *f*

1852

Fl.1 *mf* *p* *mf espress.* 6

Cl.1 *mf* *p* *mf espress.* 6

B. Cl. *ff* *ff* *mp*

Ned *solemn and sweet*
North-east Vic tor-i - a A de-cree giv-en un der my right hand And sealed with my

Perc.1 *p* *f* 3

Vln. 1 *mf* *mf*

Vln. 2 *mf* *mf*

Vla. *mf* *mf*

Vc.1 *mf* *mf* *mf*

Vc.2 *mf* *mf* *mf*

Db.1 *mf* *f* *f* *mp* *mf*

Db.2 *mf* *f* *f* *mp* *mf*

1856

Fl.1 *ff* *mp* *mf* *p* *mf* *p*

Picc. *ff*

Cl.1 *ff* *mf* *p* *mf* *p* *mf*

B. Cl. *ff*

Ned

spit— this ve-ry day June twen-ty-sev-en in the year of our Lord Eigh-teen

Più mosso

Perc.1 *p* *ff* *f*

Perc.2 *p* *ff* *f* soft sticks

Perc.3 *p* *ff* *f*

Vln. 1 *ff* *mp* *mf* *p* *mf* *p*

Vln. 2 *ff* *mp* *mf* *p* *mf* *p*

Vla. *mp* *mf* *p* *mf* *p* *mf*

Vc.1 *mp* *mf* *p* *mf* *p* *mf*

Vc.2 *mp* *mf* *p* *mf* *p* *mf*

Db.1 *ff* *mp*

Db.2 *ff*

Più mosso

1860 *enters, carrying Chinese rockets*

Fl.1 *p*

Picc. *p*

Cl.1 *sub p*

B. Cl. *mf* *ff*

Ned
Joe
hundred and eight - ty
I shot the fizz - gig - Aa - ron Sher-ritt dead

Perc.1 *p*

Perc.2 *p* *f sub pp*

Perc.3 *p*

Vln. 1 *mf* *sub p* *p*

Vln. 2 *mf* *espress.*

Vla. *sub p*

Vc.1 *sub p* *mf* *ff*

Vc.2 *sub p* *mf* *ff*

Db.1 *mf* *ff*

Db.2 *mf* *ff*

1864

Fl. 1

Fl. 2

Cl. 1

B. Cl.

Ned

Joe

Perc. 1

Perc. 2

Perc. 3

Vln. 1

Vln. 2

Vla.

Vc. 1

Vc. 2

Db. 1

pp *mf* *p* *mf* *p* *mf* *sub p*

mf *p* *mf* *p* *mf* *sub p*

p *espress* *mf* *p* *mf* *sub p*

pp *mf* *p* *mf* *p* *mf* *sub p*

p *f* *mf* *p* *mf* *sub p*

f *p* *f* *p*

f *p*

f *p*

p *espress* *mf* *p* *mf* *sub p*

mf *p* *mf* *p* *mf* *sub p*

mf

pp *mf* *p* *mf* *p* *mf* *mf*

mf *p* *mf* *p* *mf* *sub p*

mf

June twen-ty-sev-en in the year of our Lord Eigh-teen hun-dred and eigh - ty

So end all trai-tors from this day forth_ June twen-ty-sev-en in the year of our Lord Eigh-teen hun-dred and eigh - ty

1869

Fl.1 *mf*

Fl.2 *mf*

Cl.1

B. Cl. *f*

Dan
8 We've bro-ken a - part the rail-way line _____ To plunge the _____ track - ers _____

Steve
8 We've bro-ken a - part the rail-way line _____ To plunge the _____ track - ers _____

Perc.3 *mp* *f* *mp*

Vla. *mf* *mp*

Vc.1 *mf* *mp*

Vc.2 *f*

Db.1 *mf* *f* *f*

Db.2 *f* *f*

1872

Fl.1 *f* *mf* *p* *mf* *p* *mf*

Fl.2 *f* *mf* *p* *mf* *p* *mf*

Cl.1 *mf* *p* *mf* *p* *mf*

B. Cl. *f*

Dan *p* to their_ doom June twen-ty sev-en in the year of our Lord Eigh-teen

Steve *p* to their_ doom June twen-ty sev-en in the year of our Lord Eigh-teen

Ned June twen-ty sev-en in the year of our Lord Eigh-teen

Joe June twen-ty sev-en in the year of our Lord Eigh-teen

Perc.1 *f*

Perc.2 *f*

Perc.3 *f*

Vln. 1 *p* *mf* *p* *mf* *p* *mf*

Vln. 2 *p* *mf* *p* *mf* *p* *mf*

Vla. *mf* *p* *mf* *p* *mf*

Vc.1 *f* *mf* *p* *mf* *p* *mf*

Vc.2 *mf* *p* *mf* *p* *mf*

Db.1 *f* *mf* *p* *mf* *p* *mf*

Db.2 *f* *mf* *p* *mf* *p* *mf*

1876 **Più mosso**

Fl.1 *mf espress.*

Fl.2 *mf espress.*

Cl.1 *sub p*

B. Cl. *mf*

Dan
hundred and eigh - ty Etch this day_ in your mem-or ies_ cher-ish it in your hearts and minds *warm*

Steve
hundred and eigh - ty Etch this day_ in your mem-or ies_ cher-ish it in your hearts and minds *warm*

Ned
hundred and eigh - ty Etch this day_ in your mem-or ies_ cher-ish it in your hearts and minds *warm*

Joe
hundred and eigh - ty Etch this day_ in your mem-or ies_ cher-ish it in your hearts and minds *warm*

Perc.1 *p*

Perc.2 *p*

Perc.3 *p*

Più mosso

Vln. 1 *sub p*

Vln. 2 *sub p*

Vla. *sub p*

Vc.1 *sub p*

Vc.2 *sub p*

Db.1 *sub p f*

Db.2 *sub p f*

1880 130 271

Fl.1 *sub p cresc.* *f* *sfz* *p*

Fl.2 *sub p cresc.* *f* *sfz* *p*

Cl.1 *sub p cresc.* *f* *p* *p*

B. Cl. *ff* *f*

Dan *lively/triumphant* *mp* *sf* *mp*
 — The day we pro-claimed our re-pub-lic Sealed with the spit Of ev-ery man

Steve *lively/triumphant* *mp* *sf* *mp*
 — The day we pro-claimed our re-pub-lic Sealed with the spit Of ev-ery man

Ned *lively/triumphant* *mp* *sf* *mp*
 — The day we pro-claimed our re-pub-lic Sealed with the spit Of ev-ery man

Joe *lively/triumphant* *mp* *sf* *mp*
 — The day we pro-claimed our re-pub-lic Sealed with the spit Of ev-ery man

Perc.1 *f* *p*

Perc.2 *f* *p*

Perc.3 *f* *p*

Vln. 1 *sub p cresc.* *f* *p* *p* *mf*

Vln. 2 *sub p cresc.* *f* *p* *p* *mf*

Vla. *p* *fp* *f sub p*

Vc.1 *p* *fp* *f sub p*

Vc.2 *p* *fp* *f sub p*

Db.1 *ff* *fp* *f*

Db.2 *ff* *fp* *f*

1883

Fl.1 *mf* *p* *mf* *f* *mp*

Fl.2 *mf* *p* *mf* *f* *mp*

Cl.1 *mf* *p* *mf* *f* *mp*

B. Cl. *mf* *p* *mf* *f* *mf*

Dan
June twen-ty - sev - en in the year of our Lord Eight-teen hun-dred and eigh - ty The day our

Steve
June twen-ty - sev - en in the year of our Lord Eight-teen hun-dred and eigh - ty The day our

Ned
June twen-ty - sev - en in the year of our Lord Eight-teen hun-dred and eigh - ty The day our

Joe
June twen-ty - sev - en in the year of our Lord Eight-teen hun-dred and eigh - ty The day our

Perc.1 *f* *f* *p*

Perc.2 *f* *f* *p*

Perc.3 *f* *f* *p*

Vln. 1 *p* *mf* *p* *mf* *f* *mp*

Vln. 2 *p* *mf* *p* *mf* *f* *mp*

Vla. *mf* *p* *mf* *p* *mf* *f* *mp*

Vc.1 *mf* *p* *mf* *p* *mf* *f* *mp*

Vc.2 *mf* *p* *mf* *p* *mf* *f* *mf*

Db.1 *mf* *p* *mf* *p* *mf* *f* *mf*

Db.2 *mf* *p* *mf* *p* *mf* *f* *mf*

Fl.1
Fl.2
Cl.1
B. Cl.
Dan
Steve
Ned
Joe
Perc.1
Perc.2
Perc.3
Vln. 1
Vln. 2
Vla.
Vc.1
Vc.2
Db.1
Db.2

deeds are writ in blood,
deeds are writ in blood,
deeds are writ in blood,
deeds are writ in blood,
deeds are writ in blood,
deeds are writ in blood,
deeds are writ in blood,
deeds are writ in blood,

The day our first bat-tle is won,
The day our first bat-tle is won,
The day our first bat-tle is won,
The day our first bat-tle is won,
The day our first bat-tle is won,
The day our first bat-tle is won,
The day our first bat-tle is won,
The day our first bat-tle is won,

June twen-ty-sev - en in the
June twen-ty-sev - en in the
June twen-ty-sev - en in the
June twen-ty-sev - en in the
June twen-ty-sev - en in the
June twen-ty-sev - en in the
June twen-ty-sev - en in the
June twen-ty-sev - en in the

f *sub p* *f sub p* *mf* *p*
sub pp *f* *sub p* *f sub p* *mf* *p*
sub pp *f* *sub p* *f sub p* *mf* *p*
sub pp *f* *sub p* *f sub p* *mf* *p*
ff *sub p* *f sub p* *mf* *p*
p *f* *sub p* *f*
p *f* *sub p* *f*
p *f* *sub p* *f*
p *f* *sub p* *f*
ff *f* *sub p* *f sub p* *mf* *p*
sub pp *f* *sub p* *f sub p* *mf* *p*
sub pp *f* *sub p* *f sub p* *mf* *p*
sub pp *f* *sub p* *f sub p* *mf* *p*
sub pp *f* *sub p* *f sub p* *mf* *p*
sub pp *f* *sub p* *f sub p* *mf* *p*
ff *f* *sub p* *f sub p* *mf* *p*
ff *f* *sub p* *f sub p* *mf* *p*

6
5
3
3

produces Chinese rockets
(♩ = 80 approx.)

274

1891

Fl.1 *mf* *p* *mf* *mf*

Fl.2 *mf* *p* *mf* *mf*

Cl.1 *mf* *p* *mf* *f*

B. Cl. *mf* *p* *mf* *f*

Dan
year of our Lord Eight-teen hun-dred and eigh - ty

Steve
year of our Lord Eight-teen hun-dred and eigh - ty

Ned
year of our Lord Eight-teen hun-dred and eigh - ty

Joe
year of our Lord Eight-teen hun-dred and eigh - ty It's _____ time for the se - cret wea-pon

Perc.1 *f* *p*

Perc.2 *f* *p*

Perc.3 *f* *p*

131 (♩ = 80 approx.)

Vln. 1 *mf* *p* *mf* *f* *p* *f*

Vln. 2 *mf* *p* *mf* *f*

Vla. *mf* *p* *mf* *f*

Vc.1 *mf* *p* *mf* *mf* *p*

Vc.2 *mf* *p* *mf* *mf* *p*

Db.1 *mf* *p* *mf* *f*

Db.2 *mf* *p* *mf* *f*

1895

Fl. 1 *f* 6 *p sf* *p* *mf* 6 *f*

Cl. 1 *p*

B. Cl. *p*

Ellen **Mrs Jones**
A — bag of chin - ese fire-crack-ers 'gainst the moun - ted police?

Joe
That will help us win the war

Perc. 2 *f*

Vln. 1 *fp* *p*

Vla. *p espress.*

Vc. 1 *p espress.*

Vc. 2 *sfz* *p*

1898

Fl.1 *f* *p*

Fl.2 *f* *p*

Cl.1 *f* *p*

B. Cl. *f* *mp*

Joe *f*
The se - cret wea - pon is our ar - my Of se - cret sworn sup - por - ters

Perc.2 *sub p* *f* *sub p* *cresc.*

Vln. 1 *mf* *p* *f* *p*

Vln. 2 *mf* *f* *p*

Vla. *mf* *f* *p*

Vc.1 *mf* *f* *p* *f* *mp*

Vc.2 *mf* *f* *p*

Db.1 *mf*

lights rockets and sends them up
Più mosso

1901

Fl.1 *p* *fp* *f* *ff*

Fl.2 *f* *ff*

Cl.1 *f* *p* *cresc.* *f* *ff*

B. Cl. *f* *mp* *fp*

Joe
Who will rise as one a - cross the land When I send the roc-kets up_

Perc.2 *f* *p* *cresc.* *f* *sub p* *f*

Perc.3 *f*

Più mosso

Vln. 1 *mf* *p* *fp* *f* *ff*

Vln. 2 *fp* *f* *ff*

Vla. *fp* *f* *ff*

Vc.1 *f* *mp* *fp* *f* *ff*

Vc.2 *fp* *f* *ff*

1905

Fl.1 *f* *f cresc.* *fff*

Fl.2 *f* *f cresc.* *fff*

Cl.1 *f* *f cresc.* *fff*

B. Cl. *ff* *ff* *f cresc.* *fff*

Vln. 1 *f* *f cresc.* *fff*

Vln. 2 *f* *f cresc.* *fff*

Vla. *f* *mf* *ff* *f cresc.* *fff*
al tallone norm. al tallone norm.

Vc.1 *f* *mf* *ff* *f cresc.* *fff*
al tallone norm. al tallone norm.

Vc.2 *f* *mf* *ff* *f cresc.* *fff*
al tallone norm. al tallone norm.

Db.1 *ff* *ff* *mf* *ff* *f cresc.* *fff*
al tallone norm. al tallone norm.

Db.2 *ff* *ff* *mf* *ff* *f cresc.* *fff*
al tallone norm. al tallone norm.

A Tempo (♩ = 80)

1910

Fl.1 *mf* *dim.*

Fl.2 *mf* *dim.*

Cl.1 *mf* *p cresc.*

B. Cl. *p cresc.*

(Mrs Jones) *f*

Ellen
Three cheers for the Re - pub - lic of North East Vic - tor - i - a

Chorus
f
Re - pub - lic, Re - pub - lic,

Perc.1 *f*

Perc.2 *f*

Perc.3 *f*

A Tempo (♩ = 80)

Vln. 1 *dim.*

Vln. 2 *mf espress.* *p cresc.*

Vla. *mf* *p cresc.*

Vc.1 *mf* *p cresc.*

Vc.2 *mf* *p cresc.*

Db.1 *mf dim.*

Db.2 *mf dim.*

1914

Fl. 1 *mf* *f*

Fl. 2 *mp*

Cl. 1 *ff* *mp espress.*

B. Cl. *ff*

Steve
Three — cheers for the first vic - tor - y of the war

Chorus
Re-pub - lic.

Perc. 1

Perc. 2

Perc. 3

Vln. 1

Vln. 2 *ff* *mp*

Vla. *ff* *mp*

Vc. 1 *ff* *mp espress.*

Vc. 2 *ff* *mp espress.*

Db. 1

Db. 2

Detailed description: This page of a musical score, numbered 280, features a variety of instruments and vocal parts. The score is written in 4/4 time, with a key signature of one sharp (F#). The instruments include Flute 1 and 2, Clarinet 1, Bass Clarinet, Violin 1 and 2, Viola, Violoncello 1 and 2, Double Bass 1 and 2, and three Percussion parts. The vocal parts are for a soloist named Steve and a Chorus. The Steve part has lyrics: "Three — cheers for the first vic - tor - y of the war". The Chorus part has lyrics: "Re-pub - lic.". The score includes dynamic markings such as *ff* (fortissimo), *mp* (mezzo-piano), *mf* (mezzo-forte), and *f* (forte), as well as performance instructions like *espress.* (espressivo) and *tr* (trill). The tempo is indicated by a 1914 marking at the beginning. The score is divided into four measures, with a 2/4 time signature change occurring in the second measure.

1918

Fl.1 *sub p* *f > pp*

Fl.2 *f >* *p* *tr*

Cl.1 *pp*

Ned
This time on - ly one cheer For one bat-tle in a long war.

Joe
Then

Chorus
mf > p
Vic - tor - y!

Perc.2 *mf*

134

Vln. 1 *p* *mf* *p* *tr*

Vln. 2 *mf* *p* *tr*

Vla. *p* *p* *tr*

Vc.1 *sub p*

Vc.2 *p*

Db.1 *f* *f*

Db.2 *f* *f*

Detailed description of the musical score: The score is for measures 134 and 135. It includes vocal parts for Ned, Joe, and a Chorus, along with instrumental parts for Flute 1, Flute 2, Clarinet 1, Percussion 2, Violin 1, Violin 2, Viola, Violoncello 1, Violoncello 2, Double Bass 1, and Double Bass 2. The key signature is one flat (B-flat major/D minor) and the time signature is 4/4. Measure 134 contains the vocal line for Ned with lyrics 'This time on - ly one cheer For one bat-tle in a long war.' and the instrumental accompaniment. Measure 135 contains the vocal line for Joe with the word 'Then' and the Chorus with 'Vic - tor - y!'. The instrumental parts continue with various dynamics and articulations, including trills in the woodwinds and strings.

1922

Fl.1 *p* *mf*

Fl.2 (tr) *mf espress.* *p*

Cl.1 *p* *fp fp* *p*

Joe
one cheer al-so for the Mas - ter Who says the man who moves a moun-tain Be-gins by car-ry-ing a-

Perc.1 Tamb. *p* *sub p* *sfz*

Vc.1 *p* *mf* pizz.

Vc.2 *p*

Db.1 *sub mp*

Db.2 *sub mp*

1925

Fl.1 *< f* *sub p*

Fl.2

Cl.1 *p*

Ned *poco cresc.* *mf* *p*
 The first stone I move is the stone That lies most hea-vy on my

Joe
 way small stones

Perc.1 *sfz*

Perc.2 *L.t.* *mp*

Vln. 1 *mf* *mf* *espress.*

Vln. 2 *mf* *mf*

Vla. *mf* *p*

Vc.1 *arco* *f* *sub p*

Vc.2 *mf* *< f* *mf* *sub p*

Db.1 *mf* *mf*

Db.2 *mf* *mf*

1930

Fl.1 *f* ⁶ *p* *mf* *sfz*

Fl.2 *mf* *mf* *sfz*

Cl.1 *mf* *mf* *p* *sfz* *p* *mf* *sfz*

B. Cl. *ff* *ff* *mf* *sfz*

Ned heart: My... mo-ther is here-by par doned A free wo-man from this... day forth

Perc.2

Vln. 1 *p* *sfz* *p* *mf* *sfz*

Vln. 2 *mf* *p* *sfz* *p* *mf* *sfz*

Vla. *mf* *p* *sfz* *p* *mf* *sfz*

Vc.1 *mf* *p* *sfz* *p* *mf* *sfz*

Vc.2 *mf* *p* *sfz* *p* *mf* *sfz*

Db.1 *sub p* *ff* *mf* *sfz*

Db.2 *ff* *ff* *mf* *sfz*

1935

Fl.1 *p* *mf* *p* *mf*

Fl.2 *p* *mf* *p* *mf*

Cl.1 *p* *mf* *p* *mf*

B. Cl. *mf espress.* *ff*

Dan *f*
Three cheers for our mo-ther our un - crowned queen.

Ned *espressivo*
No kings or queens in our free land

Perc.1 *f* *p* *f* S.d.

Perc.2 *f* *p* *f* Corrugated Iron

Perc.3 *f* *p* *f*

Vln. 1 *p* *mf* *p* *mf* Solo *molto espress.*

Vln. 2 *p*

Vla. *p*

Vc.1 *mf espress.* *pp*

Vc.2 *p*

Db.1 *p* *ff*

Db.2 *p* *ff*

1938

Ned
Where no mon-arch is a-bove the Law _____ Nor knight or Judge or fat-necked swell _____ Who puts a price up on our

Perc.2
pp *cresc.*

Vln. 1
p *< espress.*

Vc.1

Db.1
p *poco cresc.*



1942

Fl.1
mf 6 *pp* *< f*

Fl.2
mf 6 *pp* *< f* *> mf*

Cl.1
< f *> mf*

B. Cl.

Ned
heads The first act of our free par-lia ment. Is to of-fer

Perc.1
pp *ff* *mp* *f*

Perc.2
mf

Vln. 1
< f *mf*

Vla.
p *f* *mf* *sfz*

Vc.1
p *pizz.* *p* *f* *mf* *sfz*

Vc.2
ff

Db.1
pizz. *ff* *p* *f* *mf* *sfz*

Db.2
ff

1945

136

Fl.1 *f*

Fl.2 *mf* *f* *mf*

B. Cl. *ff*

Ned
a re-ward for theirs A bag of fiv-ers for the head of His Hon-our
picks up cash bag

S.d. *p* *f* *p*

136

Vln. 1 *f* *ff* *mf* *f* *sub p* *mf*

Vln. 2 *mf*

Vla. *f* *mp* *mf* *p poco cresc.*

Vc.1 *f* *ff* *p poco cresc.*

Vc.2 *arco mp* *p poco cresc.*

Db.1 *f* *mp*

Db.2 *arco mp*

1948

Fl.1 *f* ⁶ *sf*

Fl.2 *p* *f* *sub p* *mf*

Cl.1 *p* *mf*

B. Cl. *p*

Ned *f* *indulgent*

Redmond Bar - ry The Ir-ish-man who lagged my mo ther. All those in fa-vour say Aye

Perc.1 *f* *p* *f* *ff*

Perc.2 *ff*

Perc.3 *ff*

Vln. 1 *ff*

Vln. 2 *mf* *p* *f* *sub p* vib.

Vla. *sub p* *f* *p* *ff* vib.

Vc.1 *sub p* *f* *p* *p* *sf* al tallone

Vc.2 *sub p* *f* *p* *p* *sf* al tallone

Db.1 *mf*

Db.2 *mf*

FL.1 *p*

FL.2

Cl.1

B. Cl. *p*

Kate **Curnow**
Nay

Ned
It's time to cel-e-brate Bands-men, Strike up a Joy-ous dance Then pipe us marching

Chorus
Aye

FolkB. **Folk Band start tuning up in D Maj**

Perc.1 *p*

Perc.2 *p*

Perc.3 *p*

Vln. 1 *p* *mf* *f* *mf*

Vln. 2 *p*

Vla. *p* *f*

Vc.1 *p* norm.

Vc.2 *p* *mf*

Db.1 *pp* *mf*

Db.2 *pp* *mf*

137

Gang dance, pistols in hand.
Everyone joins in except Curnow.

Quadrille
Pantalon

1958

Ned
in - to bat - tle When the train runs off the tracks—

Flk.B.

Vln. 1
Solo
f

Vln. 2
p f
detaché mf detaché norm. Solo f

Vla.

Vc.1
mf detaché

Vc.2
f

Db.1
f

Db.2
f



1964

Fl.1
Solo
f

Flk.B.
E G Bb B D Em D

Vln. 2
138

Vla.

Vc.1
detaché f

Vc.2
mf

1972

Fl.1

Flk.B. Em E A D G D

Vln. 1 Solo

Vln. 2 detaché mf norm. Solo f

Vla. mf

Vc.1 mf norm.

Vc.2 f

Db.1 f

Db.2 f



139

1980

Fl.1 Solo f

Flk.B. E G D G D

139

Vln. 1 Solo f

Vln. 2

Vla.

Vc.1 detaché mf

Vc.2 mf

Db.1 mf

1988

Fl.1 *f*

Flk.B. G D Em E A D G

Vln. 1 *mf* Solo *f* detaché

Vln. 2 *f*

Vla. *f*

Vc.1 *f*

Vc.2 norm. *f*

Db.1 *f*

Db.2 *f*

140

1995

Fl.1 *f* 6

Cl.1 *mf* *f* To Cl.

B. Cl. *ff* *mf* *f*

Ned *ff* *mf* *f*

I here-by de-clare a re - ward For the ar rest of the Gov er nor,

FlkB. STOP

Perc.1 *p* *p* *p* *p* *f* *f* *p* *f*

Vln. 1 *norm.* *mf* *p* *cresc.*

Vln. 2 *mf*

Vla. *norm.* *mf* *mf* *f*

Vc.1 *norm.* *mf* *mf* *f*

Vc.2 *detaché* *mf* *norm.* *mf* *f*

Db.1 *detaché* *mf* *norm.* *ff*

Db.2 *detaché* *mf* *norm.* *ff*

2000

Fl.1

Ned
That ar - ti - cle that re - minds me of a poo-dle dog half clipped in the

Perc.1

Perc.2
p

Vln. 1
Solo
espress. *cresc.*

Vln. 2
p

Vla.
p

Vc.1
p

Vc.2
p

Db.1
f

Db.2
f

Detailed description of the musical score: This page contains a musical score for a section of a larger work. The score is written in 4/4 time and features a vocal line with lyrics. The vocal line is in bass clef and includes dynamics such as *p*, *cresc.*, and *ff*. The instrumental parts include Flute 1 (Fl.1), Clarinet in E-flat (Ned), Percussion 1 (Perc.1) and Percussion 2 (Perc.2), Violin 1 (Vln. 1) with a 'Solo' marking, Violin 2 (Vln. 2), Viola (Vla.), Violoncello 1 (Vc.1), Violoncello 2 (Vc.2), Double Bass 1 (Db.1), and Double Bass 2 (Db.2). The score includes various musical notations such as slurs, accents, and dynamic markings.

2003

Fl.1 *p ff mf f*

Fl.2 *ff mf f*

Cl.1 *p*
(Curnow)

Kate
Nay

Ned
man - gy li - on fa-shion All those in fa-vour say Aye.

Chorus
Aye *f*

Perc.1 *f mf*

Perc.2 *cresc. f mf*

Perc.3 *f mf*

Vln. 1 *f ff p*

Vln. 2 *ff p*

Vla. *mf f*

Vc.1 *norm. tr. p norm. tr.*

Vc.2 *norm. tr. p norm. tr.*

Db.1 *sf mf f*

Db.2 *sf mf f*

141

Slightly Faster (♩ = 86)

L' Ete
They dance

2007

Fl.1

Fl.2

Cl.1

B. Cl. Clarinet in B♭

Flk.B.

D Am D D G

f

141

Slightly Faster (♩ = 86)

Vla.

Vc.1

Db.1

Db.2

f



142

2014

Fl.1

Cl.1

Cl.2

Flk.B.

E B D D A D A D A E

142

Solo

Vln. 1

Vla.

Vc.1

Db.1

Db.2

f

143

2023

Fl.1

Cl.1

Cl.2

Flk.B.

E A D A D A D A E

143

Vln. 1

Vla.

Vc.1



144

2031

Fl.1

Cl.1

Cl.2

Ned.

Flk.B.

Perc.1

f *mf*

f *mf*

f *mf*

cresc. *ff*

I de-clare Sir Hen - ry Parkes,

E A D Am D Am STOP

144

Vla.

Vc.1

Vc.2

Db.1

Db.2

f

ff

ff

2037

Fl.1 p

Fl.2 mf

Cl.1 p

Cl.2 p

Ned f ff

Perc.1 f mf f f

Vln. 1 mf *espress.*

Vla.

Vc.1 $>\text{mf}$ ff mf

Vc.2 $>\text{mf}$

Db.1 $>\text{mf}$ ff mf

Db.2 $>\text{mf}$ ff mf

Se-cre-t'ry of New SouthWales, Out-lawed, for he has out-lawed me,

2042

Ned *mp*
 And of-fer this bag of loot do - na-ted From the Bank of New South Wales__ to an-y who ap - pre-hends__ that

Perc.1

Perc.2 *p*

Vln. 1

Vln. 2 *espress.*

Vla. *> p*

Vc.1 *> p*

Vc.2 *> p poco a poco cresc.*

Db.1 *p poco a poco cresc.*

Db.2 *p poco a poco cresc.*

145

2047 Slightly Faster (♩ = 88)

Fl.1
Fl.2
Cl.1
Cl.2
Ned
Flk.B.
Perc.1
Perc.2
Perc.3

ly-ing fe-lon And de-li-vers him to me for judge-ment. All those in fa-vour say Aye

Folk Band tune to C Major

145

Slightly Faster (♩ = 88)

Vln. 1
Vln. 2
Vla.
Vc.1
Vc.2
Db.1
Db.2

al tallone norm.
al tallone norm.

146

La Poule

2052

Fl.1 *f*

Fl.2 *tr* *sub p* *ff*

Cl.1 *f*

Cl.2 *f*

Kate (Curnow)
Nay

Chorus
Aye

Flk.B. C F C G C

Perc.1 *mf*

Perc.2 *mf*

Perc.3 *mf*

Vln.1 *mf*

Vln.2 *tr* *p* *ff*

Vla. *f* *f*

Vc.1 *f*

Vc.2 *f*

Db.1 *p* *tr* *ff* *f*

Db.2 *p* *ff* *f*

146

2059 **147**

Fl.1
Cl.1
Cl.2
Flk.B.

Cm F C D G C F G

147

Vla.
Vc.1
Vc.2
Db.1
Db.2



2066 **148**

Fl.1
Cl.1
Cl.2
Flk.B.

C F G C C F C

148

Vla.
Vc.1
Vc.2
Db.1
Db.2

2073

Cl.1 *To Cl in A.*
mf

Cl.2 *To B. Cl.*
mf

Ned
I sen - tence the Queen of Eng - land who is no less

Flk.B. *G C STOP*

Perc.1
mf mp

Vln. 1
mf

Vln. 2
mf

Vla.
mf

Vc.1
mf

Vc.2
mf

Db.1
mf ff

Db.2
mf ff

2077

149

Fl.1

Fl.2

Ned

Perc.1

Perc.2

Vln. 1

Vln. 2

Vla.

Vc.1

Vc.2

Db.1

Db.2

guil-ty than me, To Trans-por-ta - tion to our free state To be de-li-vered

f 6 *mf* *espress.*

f 6 *mf* *espress.*

<f

mf

f *mf* *<f*

f *sub p* *f*

mp

149

sfz *<<f* *poco cresc.*

sfz *poco cresc.*

sfz *mf* *p*

sfz *mf* *p*

sfz *mf* *mf poco a poco cresc.*

sfz *mf* *mf poco a poco cresc.*

sfz *mf* *mf poco a poco cresc.*

2080

Fl.1

Fl.2

Ned

in chains to me For judge - ment in the Wom - bat

Perc.1

Perc.2

Vln. 1

Vln. 2

Vla.

Vc.1

Vc.2

Db.1

Db.2

2083

Fl.1 *f* *sffz* *mf*

Fl.2 *f* *sffz* *mf*

B. Cl. Bass Clarinet in B \flat *f* To Cl. *sffz*

Kate (Curnow) Nay—

Ned *f* Ran - ge All those in fa - vour say Aye.

Chorus *f* Aye

Perc.1 *f* *ff* *mf*

Perc.2 *sfz* *ff* *mf*

Perc.3 (corrugated iron) *ff* *mf*

Vln. 1 *f* *ff* *pizz.*

Vln. 2 *f* *ff* *pizz.*

Vla. *mf*

Vc.1 *f* *sffz* *mf*

Vc.2 *f* *sffz* *mf* *tr*

Db.1 *f* *sffz* *p* *tr*

Db.2 *f* *sffz* *p* *tr*

150

151

Fast (♩ = 120) They dance
La Trenis

2086

Fl.1

Fl.2

Kate

Flk.B.

f

Solo

E A Bm⁶ A Bm⁶ A B^b E⁷ G[#] D D

150

151

Fast (♩ = 120)

Vln. 1

Vln. 2

Vla.

Vc.1

Vc.2

Db.1

Db.2

f arco

f detaché

f detaché

ff

ff

ff

152

2097

Fl.1

Ned

Flk.B.

Have a

C[#]m C[#]m D D C[#]m A D D C[#]m

152

Vln. 1

Vla.

Vc.1

Vc.2

2106 153

Fl.1

Fl.2

Kate

Ned

Flk.B.

Vln. 1

Vln. 2

Vla.

Vc.1

Vc.2

(Curnow) *f*

I have-n't got my danc - ing boots Let me fetch them,

dance with me school - teach-er

C#m D D C#m A E A

153



2112

Fl.1

Kate

Steve

Ned

Flk.B.

Vln. 1

Vln. 2

Vla.

Vc.1

Vc.2

Mis - ter Kel-ly From the school house down the road

Parlando

Don't trust him, Ned.

Trust giv-en is trust re-ceived

Bm6 A Bm6 A Bb E7 A

They dance. Gang dance with pistols in hand.

Faster (♩ = 128)

Curnow leaves
2119

Fl.1 *Pastourelle Solo*
f

Cl.1 Clarinet in A
mf

B. Cl. Clarinet in B♭
mf

Ned *cresc.* *ff*
Hur-ry back be-fore the mus - ic stops

Flk.B. *p* *f*

Perc.1 *mf* *f*

Perc.2 *f*

Faster (♩ = 128)

Vln. 1 *mp*

Vln. 2 *p*

Vla. norm. *p* detaché *mf*

Vc.1 norm. *p* detaché *mf*

Vc.2 norm. *mp cresc.* detaché

2126

155

Fl.1

Fl.2

Cl.1

Cl.2

Ned

Flk.B.

155

Vln. 1

Vla.

Vc.1

Vc.2

You re - mind me of my mo - ther,

A E A A D A A A E A

Solo

norm. detaché

norm. detaché

norm.

f

f

f

2133 156

Cl.1

Cl.2

Ellen

Ned

Flk.B.

Vln. 1

Vln. 2

Vla.

Vc.1

Mrs Jones

The way you wave those guns a

Mis - sus Jones Come dance one last dance with me

A D A A E F#(add4) E F#m D A

156

2139 Solo

Fl.1

Cl.1

Cl.2

Ellen

Flk.B.

Vln. 1

Vln. 2

Vla.

Vc.1

bout It might be a dance with death.

F#m D F# F#m Gm D Eb D A E

Solo

f

f

f

159

Suddenly steady but driving (♩ = 96)

2158

Fl.1 *mf*

Fl.2 *f* *mf*

Cl.1 *mf*

Cl.2 *mf*

Steve

Ned

Flk.B. *A E A A*

Perc.1 *f*

Perc.2 *f*

what's a bat-tle but a dance withdan-ger-ous danc-ing part-ners

Where's the school - teach - er Ned?

159

Suddenly steady but driving (♩ = 96)

Solo

Vln. 1 *mf* *ff*

Vln. 2 *mf*

Vla. *norm.* *f*

Vc.1 *norm.* *mf* *f*

Vc.2 *norm.* *mf* *f*

Db.1 *mf* *f*

Db.2 *mf* *f*

2164

Cl.1

Cl.2

Ned

Folk Band tune to D Major

Perc.1

Perc.2

Vln. 1

Vln. 2

Vla.

Vc.1

Vc.2

Db.1

Db.2

mf

cresc.

He'll be back be - fore the

mp

mp

f

2172 *accel.*

Fl.1

Ned *(to musicians)*
cresc. *f*
Saw fas - ter, boys! Un - til your hands are raw, And your in - stru - ments catch

Flk.B.

Vln. 1 *accel.*

Vla. *pizz.*

Vc.1 *f*

Vc.2 *f*

Db.1 *pizz.*

Db.2 *f*

160

They dance

Frantic (♩ = 88)

Finale

161

2179

Fl.1 *ff*

Fl.2 *ff*

Cl.1 Clarinet in B \flat *ff*

Cl.2 *ff*

Ned. *ff*

fire

A D G D G D G E A D A D

Flk.B. *ff*

160

Frantic (♩ = 88)

161

Vln. 1 *ff*

Vln. 2 *ff* al tallone

Vla. *ff* al tallone

Vc.1 *ff* al tallone

Vc.2 *ff* pizz.

Db.1 *ff*

Db.2 *ff*

2189

162

Fl.1

Fl.2

Cl.1

Cl.2

G D G D G E A D A D D

Flk.B.

162

Vln. 1

Vln. 2

Vla.

Vc.1

Vc.2

Db.1

Db.2

norm.

2199

Fl.1

Fl.2

Cl.1

Cl.2

Flk.B.

Perc.1

Vln. 1

Vln. 2

Vla.

Vc.1

Vc.2

Db.1

Db.2

G.P.

To Picc.

To B. Cl.

Train Whistle

fff

fff

163

2210 (Fast ♩ = 110)

Cl.1 *ff* *mp* *sfz* *mf*

Cl.2 *mf*

Bass Clarinet in B \flat

Dan *cresc.* *ff*
The teach-er has be-trayed your trust And stopped the train be-fore the break

Ned
Bet-ter to__ trust__

163

(Fast ♩ = 110)

Vln. 1 *mf* *p*

Vln. 2 *mf* *p*

Vla. *norm.* *ff* *mp* *sfz* *mf* *mf* *mp*

Vc.1 *ff* *norm.* *mf* *p*

Vc.2 *arco* *mf* *p*

2215 *begins to put armour on* **Steady (♩ = 88)**

Fl.1 *ff* *ff* *ff* *p*

Fl.2 *ff* *ff* *ff* *p*

Cl.1 *Solo* *f espress.* *Solo* *pp*

B. Cl. *ff* *ff* *ff* *p espress.*

Ned *p*
and be de-ceived Than jump at ev-ery sha-dow. It's_

Steady (♩ = 88)

Vln. 1 *Solo* *f espress.* *Solo* *3*

Vln. 2 *ff* *ff* *ff* *p*

Vla. *ff* *ff* *ff* *p espress.*

Vc.1 *mp* *ff* *ff* *ff* *p*

Vc.2 *mp* *ff* *ff* *ff* *p*

Db.1 *arco* *mp* *ff* *ff* *ff* *p*

Db.2 *arco* *mp* *ff* *ff* *ff* *p*

2221

Fl.1

Picc.

Cl.1

B. Cl.

Ned

Vln. 1

Vln. 2

Vla.

Vc.1

Vc.2

Db.1

Db.2

— not safe to leave, free ci-ti-zens sleep if you can, But if you dream, dream

pp

mf

f

p

f

p

ppp

pp

mf

espress.

> pp

p espress.

mf

espress.

> pp

p

p

f

pp

f

p

f

p

f

p

f

p

f

p

2226

B. Cl. *ff*

Ned
qui - et lest you draw their fire

Perc.1 S.d. *f* 6

Vln. 1 *ff* *dim.*

Vln. 2 *p espress.* *mp*

Vc.1 *ff* *dim.*

Vc.2 *ff* *dim.* *pp*

Db.1 *ff* *dim.* *pp*

Db.2 *ff* *dim.* *pp*



165 Lights blown out, fire doused by Mrs Jones carrying a candle and jug of water.
Set is dim, perhaps the only light is the candle-light and the rays of dawn light
that will soon enter through bullet-holes.

Slow/Moderato (♩ = 66)

2229

Perc.1

165

Slow/Moderato (♩ = 66)

Vla. *mf espress.* *mf espress.*

Vc.1 *mf espress.* *mf espress. dim.* *mf* *p espress.*

Vc.2 *p espress.*

Db.1 *p espress.*

Db.2 *p espress.*

SPOKEN
 Police: Cry surrender, Kelly!
 Ned: Surrender yourself, you dogs.
 Before I put you down.

2236 *accel.*

Picc. *accel.*

Ned *p* *cresc.* *f* *fff*

Vla. *pp*

Vc.1 *mf espress.*

Vc.2 *mf*

Db.1 *mf espress.*

Db.2 *mf*

It's time to dress for bat- tle, And dance u-pon their graves

Bullets whizz from all sides
 (2 snare players opposite each other across the space.)

166 ♩ = 82

2242 Snare on *fff*

S.d. Snare on *fff*

2245 *sub f* *cresc.*

2247 *fff* *cresc.*

2250 *fff* *fff*

Corrugated Iron (sticks)

2253

Perc.1

Perc.2

Perc.3

mp < *f* *ff*

2257

Perc.1

Perc.2

Perc.3

p

2260

Perc.1

Perc.2

Perc.3

mf < *ff* *ff*

168

Voice: Stop firing! The place is full
Of women and children and babes in arms.

2264

Perc.1

Perc.2

Perc.3

mp *sub mp* *mp* *sub mp* < *f*

Voice: Keep firing! It's Steve Hart in a woman's dress
Trying to escape

2267

Perc.1

Perc.2

Perc.3

mf *poco cresc.* *fff* *fff* *fff*

2270

Picc. *ff*

Perc.1 *6* *6* *6* *6* *6* *5* *6* *6*

Perc.2 *6* *6* *6* *6* *3* *3* *3* *5* *5* *5*

Perc.3 *5* *3* *3* *3* *6* *3*

Vln. 1 *ff*

Vc.1 *mp* *cresc.*



2273

169 Faster (♩ = 88) Solo *mf*

Fl. 1 *mf* *6*

B. Cl. *mf*

Joe *f*
I fear our dance is done They kill the

Perc.1 *sub pp*
near rim (or snare off, possibly mute)

Perc.2 *sub pp*
near rim (or snare off, possibly mute)

Perc.3 *sub pp*

169 Faster (♩ = 88)

Vla. *mf*

Vc.1 *ff* *sub mf*

Vc.2 *f* *mf* *sub p*

Db.1 *f* *mf* *sub p*

Db.2 *f* *mf* *sub p*

2276

Fl.1 *mf*

Cl.1 *mf*

B. Cl.

Ned *Parlando*
Don't speak too loud...

Joe
in-no-cent first... To make sure of kill-ing us... first...

Perc.1 *sfpp*

Perc.2 *sfzpp*

Vln. 1 *mf* *mf* *mf* *mf espress.*

Vla. *sfz*

Vc.1 *sfz*

Vc.2 *sf* *mf* *sfz*

Db.1 *sf* *mf* *sf*

Db.2 *sf* *mf* *sf*

2279

Fl.1 *mf* *mf* *f*

Picc. *f*

Cl.1 *f*

B. Cl. *p* *mf* *f*

Ned
Lest the boys lose heart.

Joe
I'll ne-ver lose heart Al-though this ar-mour

Perc.1 *sfzpp* *sfz pp*

Perc.2 *sfzpp* *f* *p*

Vln. 1 *mf* *mf* *f*

Vln. 2 *f*

Vla. *p* *mf* *f*

Vc.1 *p* *mf* *f*

Vc.2 *p* *mf* *f*

Db.1 *f*

Db.2 *f*

2282

Flz.

Fl.1 *f* *ff*

Picc. *f*

Cl.1 *f*

B. Cl. *p*

Joe
Has bought us nought but grief We've no chance, Ned... The odds a gainst us

Perc.1 *sfz pp*

Perc.2 *sfz pp sfzpp sfz pp*

Vln. 1 *f* *ff* *mf espress.*

Vln. 2 *f* *ff* *mf espress.*

Vla. *ff* *p*

Vc.1 *ff* *p*

Vc.2 *ff* *p*

Db.1 *mf*

Db.2 *mf*

2285

Fl.1 *mf* *f* 3

B. Cl. *f* *poco cresc.*

Ned We four can whip the bug-gers still But our_

Joe are lon-ger than the train

Perc.1 *f* *sub pp* *f* *pp* *sfz* *pp*

Perc.2 *f* *pp* *sfz pp* *sfz pp* *f* *sfz* *pp*

Vln. 1 *f* 3 *p*

Vln. 2 *f* *p* *poco cresc.*

Vla. *f* *poco cresc.*

Vc.1 *f* *poco cresc.*

Vc.2 *poco cresc.*

Db.1

Db.2

2288

Fl.1

Cl.1

B. Cl.

Ned

Perc.1

Perc.2

Vln. 1

Vln. 2

Vla.

Vc.1

Vc.2

Db.1

Db.2

mf

mf

mf

mp

f

f

sub pp

sfz

sub pp

poco cresc.

mf

espress.

mf

mf

mf

friends need not die in vain Send the sec-ond rock-et up___

170

2291

Fl.1 *mf* ³ *f* *ff*

Picc. *mf* ³ *f* *ff*

Cl.1 *f* *ff*

B. Cl. *f* *ff*

Ned
— To turn our ar-my home

Perc.1 *f*

Perc.2 *f*

170

Vln. 1 *f* *ff*

Vln. 2 *f* *ff*

Vla. *f* *ff*

Vc.1 *f* *ff*

Vc.2 *f* *ff* al tallone

Db.1 *f* *ff* al tallone

Db.2 *f* *ff* al tallone

2294

Fl.1

Picc.

Cl.1

B. Cl.

Perc.1

Perc.2

Vln. 1

Vln. 2

Vla.

Vc.1

Vc.2

Db.1

Db.2

p

cresc.

ff

norm.

norm. 3

3

3

3

3

2297 Solo

Cl.1 *mf espress.* *mp*

B. Cl. *f*

Ned Load up you've still got arms

Joe I think my leg is broke

Perc.1 *sub pp* *sfz* *sub pp*

Perc.2 *sub pp* *f sub pp*

Vln. 1 *p* *f* *mp*

Vln. 2

Vla. *sub p* *mf espress.*

Vc.1 *sub p* *mf espress.*

Vc.2 *sub mf*

Db.1 *sub mf*

Db.2 *sub mf*

2299

Cl.1 *cresc.* *sub mp* *f*

B. Cl. *mp*

Ned
I'm go-ing out to pink the bug-gers.

Joe
Load your-self A last drink first.

Perc.1 *sfz* *sub pp*

Perc.2 *sfzpp*

Vln. 1 *cresc.* *sub mp* *f*

Vla. *p*

Vc.1 *p*

Vc.2

Db.1

Db.2

2307 Perc.1 Perc.2 Perc.3



2310 Perc.1 Perc.2 Perc.3



2313 Perc.1 Perc.2 Perc.3



172 Voice: Burn them out! Voice: Stack sheats of burning straw Against the doors and walls!

2316 Fl.1 Cl.1 Perc.1 Perc.2 Perc.3 Vln. 2

2319

173

Fl.1 *f* *mp*

Picc. *ff*

Cl.1 *f*

B. Cl. *espress.* 3

Dan. What do we do

Perc.1 *fff* *sub pp* (as before)

Perc.2 *fff* *sub pp* (as before)

Perc.3 *sub pp*

173

Faster (♩ = 98)

Vln. 1 *ff* *mp*

Vln. 2 *f*

Vc.1 *espress.* 3

Vc.2 *f* *mp*

Db.1 *f* *mp*

Db.2 *f* *mp*

2322

Fl.1 *sub p* *mf*

Picc.

Cl.1 *espress.* *mf espress.*

B. Cl. *mf espress.*

Dan
Steve? They'll burn us both a-live.

Steve
Ei-ther way we're cooked old mate

Perc.1 *sfz* *sub pp* *sfzpp*

Perc.2 *sf* *sub pp*

Perc.3

Vln. 1 *sub p* *mf*

Vln. 2 *mf*

Vla. *espress.* *mf espress.*

Vc.1 *mf espress.*

Vc.2

Db.1

Db.2

Flames rise, licking at the chiming clock
Dan rises, shooting out: Steve pulls him down.

2326

Fl.1

Cl.1

B. Cl.

Steve

Perc.1

Perc.2

Perc.3

Vln. 1

Vln. 2

Vla.

Vc.1

Vc.2

Db.1

Db.2

let the hos ta ges leave...

mf *f* *ppp* *f* *mp* *f*

2329 (tr) 174

Fl.1 *ff* 3

Picc. *ff* 3

Cl.1 3

B. Cl. *ff* *mf* *espress.* 5

Steve *f*
Let's not give some strut-ting lag

Perc.1 3 *p*

Perc.3

Vln. 1 *ff* 3 174

Vln. 2 3

Vla. 3 *ff* *sub p*

Vc.1 *ff* *mf* *espress.* 5

Vc.2 *ff* *sub p*

Db.1 *ff* *f* *mp*

Db.2 *ff* *f* *mp*

2333

Fl.1 *p*

Picc. *p*

B. Cl. *p*

Dan
Or have some hood - ed hang - man

Steve
A - no - ther notch in his gun

Perc.1 *sfzp sfzp sfz p*

Perc.3 *B.d. poco a poco cresc.*

Vln. 1 *p*

Vln. 2 *p*

Vc.1 *p*

Vc.2 *mp*

Db.1

Db.2

Detailed description of the musical score: This page contains a full orchestral score for measures 2333-2335. The instruments listed on the left are Flute 1, Piccolo, Bass Clarinet, Dan (soprano), Steve (soprano), Percussion 1 and 3, Violin 1 and 2, Viola 1 and 2, and Double Basses 1 and 2. The vocal parts for Dan and Steve have lyrics: 'Or have some hood - ed hang - man' and 'A - no - ther notch in his gun'. The score includes various musical notations such as dynamics (p, mp, sfzp, sfz), articulation (accents), and performance directions like 'poco a poco cresc.'. The bass clarinet and viola 1 parts feature prominent triplet patterns. The percussion parts consist of rhythmic patterns with dynamic markings.

2336 **Slightly Slower**

Fl.1 *mf > p*

Picc.

Cl.1 *mf > p*

B. Cl. *mf > p*

Dan
Crow-ing till king-dom come The clock counts down, our race is run

Steve
The clock counts down, our race is run

Perc.1 *sfz p* *sub p*

Perc.3 *mp*

Slightly Slower

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf*

Vc.1 *f* *mp*

Vc.2 *f* *mp*

Db.1 *f* *mp*

Db.2 *f* *mp*

2341

Fl.1

Picc.

Cl.1

B. Cl.

Dan

Steve

Perc.1

Perc.3

Vln. 1

Vln. 2

Vla.

Vc.1

Vc.2

Db.1

Db.2

f *mf* *p* *mf*

mf

f *mf* *p* *mf*

Shake on it, then hold your nerve As tight-ly as your grip

Shake on it, then hold your nerve As tight-ly as your grip

f *mf* *sub p* *sf*

p

p

p *espress.*

p *espress.*

f *mf*

f *mf*

f *mf*

175

They clasp each other's hand, and press
a barrel against each other's chests

345

2346

Picc. *p* *sfzp* *tr*

B. Cl. *f* *f* *p* *mf* *p*

Dan. *p* *mf*
Such is life: a match That's struck and flares and dies Quick but small and bright

Steve *p* *mf*
Such is life: a match That's struck and flares and dies Quick but small and bright

Perc. 1 *sub p* *sfz* *p* *sfz* *p*

Perc. 3

175

Vln. 1 *p* *sfzp*

Vln. 2 *mf*

Vla. *p* *mf* *p* *mf*

Vc. 1 *f* *f* *p* *p* *mf*

Vc. 2 *p* *mf*

Db. 1 *p* *mf*

Db. 2 *p* *mf*

2350

Fl.1 *p*

Picc. *tr*

Cl.1 *p* *pp*

B. Cl. *pp* To Cl.

Dan *p*
And now we blow it out

Steve *p*
And now we blow it out

Perc.1 *f* *pp* *f* *pp* *dim.* *ppp*

Perc.3 *dim.* *pp*

Vln. 1 *pizz.* *p*

Vla. *p* *pp*

Vc.1 *p* *pp*

Vc.2 *p* *pp*



176

They shoot.
A Tempo (♩ = 98)

2353

Perc.1 *fff* (S.d.)

Perc.2 *fff*

Perc.3 *fff*

Corrugated iron

Voice: Cry surrender, Mister Kelly!

2356

Ned

ff striking his armour.

Ne - ver

Perc.1

sub p

Perc.2

sub p

Perc.3

sub p

arco

Vln. 1

pp

cresc.

mf

Vln. 2

pp

cresc.

mf

Vla.

pp

cresc.

mf

Vc.1

pp

cresc.

mf

Vc.2

pp

cresc.

mf

Db.1

pp

cresc.

mf

Db.2

pp

cresc.

mf

Detailed description: This page of a musical score is for the song 'Cry surrender, Mister Kelly!' by Ned Kelly. It features a vocal line for Ned in the bass clef, starting at measure 2356. The lyrics are 'Voice: Cry surrender, Mister Kelly!' and 'Ne - ver'. The vocal line includes a dynamic marking of *ff* and the instruction 'striking his armour.' The percussion section consists of three parts: Perc.1, Perc.2, and Perc.3. Perc.1 and Perc.2 play complex rhythmic patterns with triplets and sixteenth notes, with dynamic markings of *sub p* and *fff*. Perc.3 plays a simpler pattern with *sub p* dynamics. The string ensemble (Vln. 1, Vln. 2, Vla., Vc. 1, Vc. 2, Db. 1, Db. 2) provides a harmonic background, starting with *pp* dynamics and a *cresc.* (crescendo) leading to *mf* (mezzo-forte) dynamics. The strings are marked 'arco'.

2359

Ned

While I have a bul-let left.

Perc.1

Perc.2

Perc.3

Vln. 1

Vln. 2

Vla.

Vc.1

Vc.2

Db.1

Db.2

177

Voice: Your boys will be burnt alive!

2362

Perc.1

Perc.2

Vln. 1

Vln. 2

Vla.

Vc.1

Vc.2

Db.1

Db.2

sub p *cresc.*

pp *cresc.*

pp *cresc.*

pp *cresc.*

pp *cresc.*

pp *cresc.*

pp *cresc.*

pp *cresc.*

pp *cresc.*

His shadow looming enormous behind him.

The musical score for this page features a vocal line for Ned and three percussion parts. The vocal line, in bass clef, begins at measure 2365 with the lyrics "If they arn't al - rea-dy dead They'll fin-ish each o-ther clean". It includes triplet markings and dynamic markings of *mf* and *ff*. The percussion parts are Perc. 1, Perc. 2, and Perc. 3, all in treble clef. Perc. 1 and Perc. 2 play a complex rhythmic pattern of eighth notes with triplet markings and a dynamic marking of *sub p*. Perc. 3 plays a simpler eighth-note pattern with a dynamic marking of *mf*. The score is divided into two systems by a double bar line. The first system covers measures 2365-2370, and the second system covers measures 2371-2376. The time signature changes from 4/4 to 5/4 and back to 4/4.

The string section consists of eight staves: Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello 1 (Vc. 1), Violoncello 2 (Vc. 2), Double Bass 1 (Db. 1), and Double Bass 2 (Db. 2). All instruments play a sustained, long note in the first system (measures 2365-2370) with a dynamic marking of *mf*. In the second system (measures 2371-2376), the dynamic marking changes to *ff* and then *p* with a hairpin indicating a decrease in volume. The time signature changes from 4/4 to 5/4 and back to 4/4.

2368

Ned
Fire a - way, you can't hurt me____

Perc.1
sub *p* *ff*

Perc.2
sub *p* *ff*

Perc.3
ff

Vln. 1
mf *ff* *p* *mf*

Vln. 2
mf *ff* *p* *mf*

Vla.
mf *ff* *p* *mf*

Vc.1
mf *ff* *p* *mf*

Vc.2
mf *ff* *p* *mf*

Db.1
mf *ff* *p* *mf*

Db.2
mf *ff* *p* *mf*

Voices: It's blackfella magic!
It's the bunyip!
It's some kind of devil!
It's Lucifer himself!

2371

Perc.1 *mp* *cresc.*

Perc.2 *mp* *cresc.*

Perc.3 *p* *mf*

Vln. 1 *ppp* *cresc.*

Vln. 2 *ppp* *cresc.*

Vla. *ppp* *cresc.*

Vc.1 *ppp* *cresc.*

Vc.2 *ppp* *cresc.*

Db.1 *ppp* *cresc.*

Db.2 *ppp* *cresc.*

Ned staggers on as one arm shot,
lifts gun arm with the other.

2374

Ned

ff

Shoot and be

Perc.1

Perc.2

Perc.3

Vln. 1

Vln. 2

Vla.

Vc.1

Vc.2

Db.1

Db.2

f

sub p

sub p

The musical score is set in 4/4 time. The vocal line (Ned) begins with a rest for two measures, then enters with the lyrics "Shoot and be" on a half note. The orchestral accompaniment consists of three percussion parts (Perc. 1, 2, 3) and a string section (Vln. 1, 2; Vla.; Vc. 1, 2; Db. 1, 2). Perc. 1 and 2 play a continuous sixteenth-note pattern with sixteenth-note accents, marked with a forte (*f*) dynamic. Perc. 3 plays a triplet of eighth notes followed by a quarter note, also marked with a forte (*f*) dynamic. The string section provides a harmonic support with sustained notes, marked with a mezzo-piano (*sub p*) dynamic. The score is divided into three measures, with a 3/4 time signature change indicated at the beginning of the third measure.

The shadow gets more monstrous and spectral as it walks into its own legend. The staggering, multiply shot man finally falls but his shadow remains upright.

2377 *b* 

Ned 

damned.

Perc.1 

Perc.2 

Perc.3 

Vln. 1 

Vln. 2 

Vla. 

Vc.1 

Vc.2 

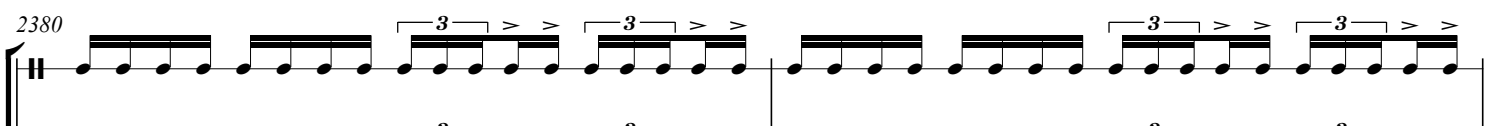
Db.1 

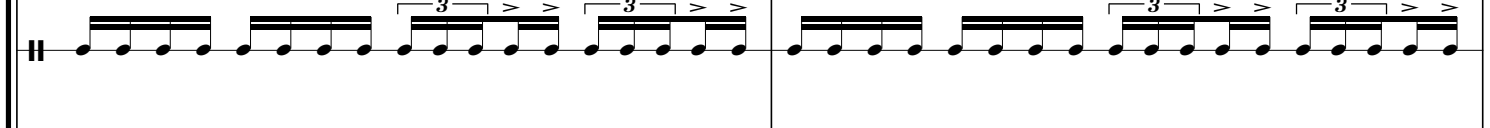
Db.2 

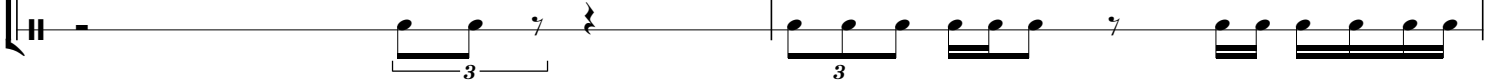
179



2380

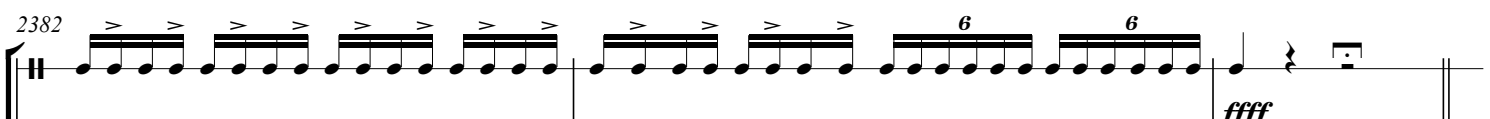
Perc.1 

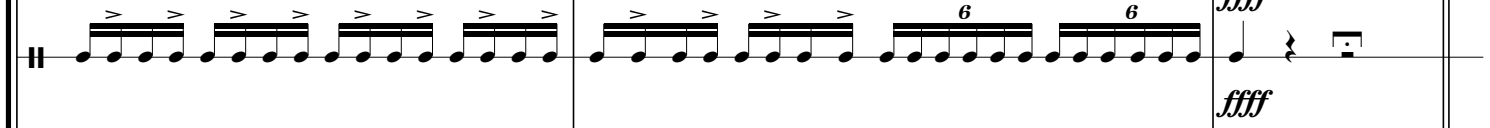
Perc.2 

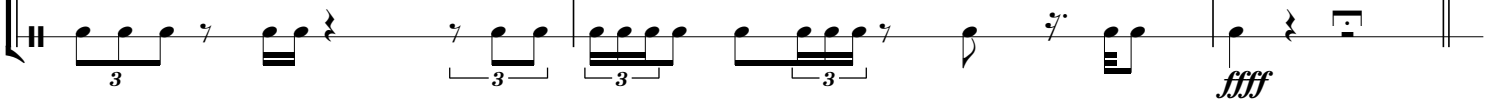
Perc.3 



2382

Perc.1 

Perc.2 

Perc.3 

fff

180

lifts helmet off

2385 **Slightly Slower**

Fl.1 *pp*

Picc. *pp* *sub p*

Cl.1 *pp*

Kate *gentle*

I lif - ted off the iron mask and kissed the face be - neath So_ drained of blood so_ death - ly

Flk.B. *gentle*

Gm Cm Gm Dm Adim

I lif - ted off the iron mask and kissed the face be - neath So_ drained of blood so_ death - ly

180

Slightly Slower

Vln. 1 *pp*

Vln. 2 *pp*

Vc.1 *pp*

Vc.2 *pp*

Db.1 *pp*

Db.2 *pp*

2393

181

Fl.1 *sub ppp* *mp* *sfzp*

Picc.

Cl.1 *sub ppp* *mp* *sfzp*

Cl.2 Clarinet in B \flat *mf sub ppp* *sfzp*

Kate *dim.* *poco cresc. with intensity*
 pale at first I thought— him dead Was this the man no man could best no bul-let ev - er

Flk.B. *Gm dim.* *Cm Gm poco cresc. with intensity Cm Dm*
 pale at first I thought— him dead Was this the man no man could best no bul- let ev - er

181

Vln. 1 *pp* *mp* *sfzp*

Vln. 2 *pp* *mp* *sfzp*

Vla. *mp* *sfzp*

Vc.1 *pp* *pp* *mp* *sfzp*

Vc.2 *pp* *mp* *sfzp*

Db.1 *p* *mf*

Db.2 *p* *mf*

2400 182

Fl.1 *p* *p*

Picc. *p*

Cl.1 *mf* *mf* *p* *mp* *p*

Cl.2 *mf*

Kate *p* *cresc.* *dim.* *gentle*
harm Was this the bol-dest of them all Was this my bro-ther Ned? He feeb - ly waved his

Flk.B. *p* *cresc.* *dim.* *gentle*
harm Was this the bol-dest of them all Was this my bro-ther Ned? He feeb - ly waved his

182

Vln. 1 *mf*

Vln. 2 *mf* *p*

Vla. *mp*

Vc.1 *mp*

Vc.2 *mp*

Db.1 *mp* *p*

Db.2 *mp* *p*

2407

Fl.1 *pp*

Picc. *mp* *p*

Cl.1 *pp*

Cl.2 *p* *pp*

Kate
woun-ded arms like a tor-toise on its back While the cir-cling birds of car-ri-on

Flk.B. Cm Gm Dm Adim Gm
woun-ded arms like a tor-toise on its back While the cir-cling birds of car-ri-on

Vln. 1 *p*

Vln. 2 *p*

Vc.1

Vc.2 *p*

Db.1

Db.2

183

2414

Fl.1 *mp* *p* *mp* *p*

Picc. *pp* *mp*

Cl.1 *mp* *p*

Cl.2 *mp* *p*

Kate *dim.* *poco cresc. with intensity* *p* *cresc.*
 closed in for the kill A shrun-ken gi-ant of a man who can-not hope to see His stange e-ter-nal

Flk.B. *dim.* *poco cresc. with intensity* *p* *cresc.*
 closed in for the kill A shrun-ken gi-ant of a man who can-not hope to see His stange e-ter-nal

183

Vln. 1 *pp* *mp*

Vln. 2 *pp* *mp*

Vla. *mp* *p* *mp*

Vc.1 *pp* *mp* *sub p* *mp*

Vc.2 *pp* *mp* *mp*

Db.1 *pp* *mp*

Db.2 *pp*

Ned sitting in what is now the death cell,
in leg irons, and still wearing breast plate.

Ellen enters, carrying
hammer and green silk sash.
She sings as she removes breast plate

2422

Fl.1 Solo *mf* *f* *mf* *espress.*

Picc. *p*

Cl.1

Kate *dim.*
af - ter-life that will out live us all

Ellen
Re - mem - ber when your poor Dad died And

Flk.B. *dim.* B \flat D \flat m C STOP START D G
af - ter - life that will out live us all Re - mem - ber when your poor Dad died And

Slightly Faster

Vln. 1 *p* *mf* *p*

Vln. 2 *mp* *p* *mf* *p*

Vla. *p* *mf*

Vc.1 *sub p* *mf*

Vc.2 *sub p* *mf*

Db.1 *mf*

Db.2 *mf*

2429

Fl.1 **Solo** *espress.*

Picc. **Solo** *espress.*

Ellen
we were left a - lone, You were my ar - mour ev - en then You were my strong righthand Re-

Flk.B.
we were left a - lone, You were my ar - mour ev - en then You were my strong right hand Re-

Vln. 1

Vln. 2

Vla. *p*

Vc.1 *p*



185

2435

Fl.1 **Solo** *espress.*

Picc. **Solo** *mf espress.*

Ellen
mem - ber when you were but twelve And saved the drown - ing boy And won the love of

Flk.B.
mem - ber when you were but twelve And saved the drown - ing boy And won the love of

Vln. 1

Vln. 2

Vla.

Vc.1 *sul tasto* *ppp*

2440 *drapes sash over him*

Fl.1

Picc. *Solo*
espress.

Cl.1 *p* *poco cresc.*

Cl.2 *poco cresc.*

Ellen
all the world and my heart burst with joy Your breast-plate is this silk-en sash wear its green with

Flk.B. *A G D D A G*
all the world and my heart burst with joy Your breast-plate is this silk-en sash wear its green with

Perc.2 *L.t. (soft mallet)*
p

Perc.3 *B.d. (soft mallet)*
pp

186

Vln. 1 *detaché* *poco cresc.*

Vln. 2 *detaché* *poco cresc.*

Vla. *detaché*
mf *p*

Vc.1 *norm.*
p *detaché*

Vc.2 *p*

2446

Fl.1 *Solo*
mf espress.

Cl.1 *f p f*

Cl.2 *f p f*

Ellen
pride Your hel - met is your na - ked head your ar - mour cast a - side For the lies and blows and

Flk.B.
D D A G D D
pride Your hel - met is your na - ked head your ar - mour cast a - side For the lies and blows and

Perc.2 *p*

Perc.3 *pp pp*

Vln. 1 *f p f*

Vln. 2 *f p f*

Vla. *f p f p* norm.

Vc.1 *f p f p* norm.

Vc.2 *detaché f p* norm.

2452

Fl.1 *mf espress.* *p* *f*

Picc. *<mf espress.* *p* *f*

Cl.1 *p* *f*

Cl.2 *p* *f*

Ellen *insistent* *D*
bul - lets can no lon - ger cause you harm Nor the iron chains of pri - son shac - kle your fear - less heart

Flk.B. *insistent* *D* *G* *A* *D*
bul - lets can no lon - ger cause you harm Nor the iron chains of pri - son shac - kle your fear - less heart

Perc.2 *p*

Perc.3 *pp*

Vln. 1 *norm.* *p* *f*

Vln. 2 *norm.* *p* *f*

Vla. *p* *f*

Vc.1 *p* *f*

Vc.2 *p* *f*

2459 Slightly Slower

Fl.1 *sub p*

Picc. *sub p*

Cl.1 *sub p*

Cl.2 *sub p*

Kate *p* aa *pp* aa

Ellen *mf*
We'll talk a-bout your deeds For count-less years to come You'll cast a blood-y sha dow_ A-cross our_books and

Flk.B. *mf*
We'll talk a- bout your deeds For count - less years to come You'll cast a blood - y sha dow_ A- cross our_ books and

Perc.2 *f*

Perc.3 *mf*

Slightly Slower

Vln. 1 *sub p*

Vln. 2 *sub p*

Vla. *sub p*

Vc.1 *sub p*

Vc.2 *sub p* *mp espress.*

Db.1 *p* *mp espress.*

Db.2 *p* *mp espress.*

2467

Fl.1 *mf* *p* *pp*

Picc. *mf* *p* *pp*

Cl.1 *p* *mf* *p*

Cl.2 *p*

Kate *p* aa aa aa aa aa aa aa aa

Ellen *Sombre*
songs But now your time has come And now the priest has gone And your last stand is this A-

Flk.B. *F#dim* *Edim* *Bm* *Gm*
Sombre
songs But now your time has come And now the priest has gone And your last stand is this A-

Perc.2 *p* *mf* *p* *mf*

Perc.3 *p* *mf*

Vln. 1 *pp* *mf* *p* *pp* *pizz.*

Vln. 2 *pp* *pp* *pizz.*

Vla. *mp* *pp* *pizz.*

Vc.1 *mp* *pp* *pizz.*

Vc.2 *mf* *pp* *pizz.*

Db.1 *mf* *pp* *pizz.*

Db.2 *mf* *pp*

189

2474 **190**

Fl.1 *mp pp <sub p* *p*

Picc. *pp <sub p* *p*

Cl.1 *mp pp <sub p*

Cl.2 *pp <sub p*

Kate *pp* *mf*
aa aa aa aa aa

Ellen *mp* *f* *Strong*
lone be-fore a noose Armed on-ly with a heart Bared na-ked to the world A bo-dy that was iron As

FlkB. *mp* *f*
lone be-fore a noose Armed on-ly with a heart Bared na-ked to the world A bo-dy that was iron As

Perc.2 *mp*

Perc.3 *mp*

190

Vln. 1 *mp pp p* *p* *mp*

Vln. 2 *mp pp p* *p*

Vla. *mp pp p* *mp espress.*

Vc.1 *mp pp p* *mp espress.*

Vc.2 *mp pp p* *p* *mp espress.* *p*

Db.1 *mp pp p* *p*

Db.2 *mp pp p*

2482 **Funereal**

Fl.1 *mf* *mf*

Picc. *mf* *mf*

Cl.1 *p* *mf* *p* *mf*
To B. Cl.

Cl.2 *p* *mf* *p* *mf*

Kate
aa aa aa aa aa aa aa aa

Ellen
soft and pure as silk I feel you in my bones I feel you in my milk And in my heart_

Flk.B. *F#dim* *Edim* *Bm*
soft and pure as silk I feel you in my bones I feel you in my milk And in my heart_

Perc.2 *p* *mf* *p* *mf* *p*

Perc.3 *p* *mf* *p* *mf* *p*

Funereal

Vln. 1 *mp* *mf* *mp* *mf* *mf*

Vln. 2 *p* *mf* *p* *mf* *mf*

Vla. *p* *mf* *mp* *mf* *mf*

Vc.1 *mp* *mf* *mp* *mf* *mf*

Vc.2 *mf* *mf* *mf*

Db.1 *mf*

Db.2 *mf*

2489

Fl.1

Picc.

Cl.1

Cl.2

Bass Clarinet in B \flat

pp *p* *f* *mp* *p*

6

Kate

Ellen

Flk.B.

— da— da— da da da

— of hearts As you take your last step

— of hearts As you take your last step

dim. *p* *f* *Strong* *Sweeter* *mp*

Die like a Kel-ly, my dar-ling one

dim. *Gm* *Em* *Bm* *p* **STOP**

Vln. 1

Vln. 2

Vla.

Vc.1

Vc.2

Db.1

Db.2

p *p* *pizz.* *arco* *p* *mp* *p* *mp* *p* *pp* *mp* *p* *f* *mp* *p* *f* *fp* *fp* *p* *f* *f* *f*

6

2494

Fl.1 *mf* *ff* ⁶ *mp*

Cl.1 *mp* *mf*

B. Cl. *ff* *mf*

Ellen *f* *mp* *Strong f* *Sweeter mp* *f*
 Die like a Kel-ly, lad. Die like a Kel-ly, my bold brave son Just like a Kel-ly, —

Vln. 1 *mp* vib.

Vln. 2 *mp* vib.

Vla. *mp* vib.

Vc.1 *p* *mf* *f* *mp* vib.

Vc.2 *p* *mf* *f* *mp* vib.

Db.1 *ff* *mf*

Db.2 *ff* *mf*

193

2499

Fl.1 *f* *mf* *mf* *f* *mf* *mf* *fp*

Picc. *f* *mf* *mf* *f* *mf*

Cl.1

B. Cl. *mp* *f*

Kate *f* *Sweeter mp* *Strong f*
 Die like a Kel - ly, dear bro-ther Ned Die like a Kel - ly, lad. Just

Ellen *mp* *Sweeter p* *Strong mp* *mf*
 Ned Die like a Kel - ly, my dar-ling one Die like a Kel - ly, lad. Just

Vln. 1 *norm.* *mf* *p* *mf* *p* *fp* *mf sfzpp*

Vln. 2 *norm.* *p* *fp* *mf sfzpp*

Vla. *norm.* *mf* *p* *mf* *p*

Vc.1 *norm.* *f* *p* *fp* *mf*

Vc.2 *norm.* *f* *p* *fp* *mf*

Db.1 *mp* *f* *p* *fp* *mf*

Db.2 *mp* *f* *p* *fp* *mf*

Ned rises and walks to the noose as they sing. 371
Stoops on the way to pick a flower - a gossamer dandelion.

2504

Fl.1

Picc.

Cl.1

B. Cl.

Kate

Ellen

die like a Kel-ly, our dar - ling one Just like a Kel-ly, Ned Such is life: a match That's

die like a Kel-ly, my bold brave son Just like a Kel-ly, Ned Such is life: a match That's

194

Vln. 1

Vln. 2

Vla.

Vc.1

Vc.2

Db.1

Db.2

2510

Fl.1 *fp* *p*

Picc. *fp* *p*

Cl.1 *p* *mf espress.*

B. Cl. *mf* *dim.* *mf espress.*

Kate *sfz* *p*
struck and flares and dies— Pass-ing quick but sweet and bright— And now we blow it out.

Ellen *sfz* *p*
struck and flares and dies— Pass-ing quick but sweet and bright— And now we blow it out.

Vln. 1 *mf* *sub p*

Vln. 2 *mf* *p* *mf espress.*

Vla. *p* *mf* *sub p* *mf espress.*

Vc.1 *mf* *dim.* *p* *mf espress.*

Vc.2 *mf* *dim.* *p* *mf* *sub p*

Db.1 *mf* *dim.*

Db.2 *mf* *dim.*

2516 **Slower**

Fl.1 *mf* *sub p* *mf* *p*

Picc. *mf* *p*

Cl.1 *mf* *p*

B. Cl. *pp poco cresc.*

Ellen *Warm*

Such is life: a match That's struck and flares and dies Pass -

Perc.2 *mp* *p* *mf*

Perc.3 *mp* *p* *mf*

Slower

Vln. 1 *mf* *p*

Vln. 2 *mf* *p*

Vla. *f* *poco dim.* *sub p* *f* *pp poco cresc.*

Vc.1 *f* *poco dim.* *sub p* *f* *pp poco cresc.*

Vc.2 *f* *poco dim.* *sub p* *f*

Db.1 *f* *poco dim.* *f*

Db.2 *f* *poco dim.* *f*

2522

Fl.1 *mf espress.* *p*

Picc. *mf* *mf*

Cl.1 *mf*

B. Cl. *mf* *p*

Meno Mosso

Ellen *cresc.*

ing quick but sweet and bright And now

Perc.2 *p* *mp*

Perc.3 *p* *mp*

Vln. 1 *mf*

Vln. 2 *mf* *sub p*

Vla. *mf* *p*

Vc.1 *mf* *p*

Vc.2 *p* *mf* *p*

Db.1 *p* *mf* *p*

Db.2 *mf* *p*

Meno Mosso

Ned blows gossamer blossom
from the dandelion. 375

Ned: Such was life.

2526

The score is for measures 2526 to 2529. The key signature is one flat (B-flat major/D minor) and the time signature is 4/4. The instruments and their parts are:

- Fl. 1:** Measures 2526-2528: B-flat, B-flat, B-flat, B-flat. Measure 2529: B-flat. Dynamics: *pp*.
- Picc.:** Measures 2526-2528: B-flat, B-flat, B-flat, B-flat. Measure 2529: B-flat. Dynamics: *p* (measures 2526-2528), *pp* (measure 2529).
- Cl. 1:** Measures 2526-2528: B-flat, B-flat, B-flat, B-flat. Measure 2529: B-flat. Dynamics: *mf* (measures 2526-2528), *pp* (measure 2529).
- B. Cl.:** Measures 2526-2528: B-flat, B-flat, B-flat, B-flat. Measure 2529: B-flat. Dynamics: *pp*.
- Ellen:** Measures 2526-2528: Rest. Measure 2529: B-flat. Lyrics: "we blow _____ it out." Dynamics: *pp*.
- Perc. 2:** Measures 2526-2528: B-flat, B-flat, B-flat, B-flat. Measure 2529: B-flat. Dynamics: *mf* (measures 2526-2528), *pp* (measure 2529).
- Perc. 3:** Measures 2526-2528: B-flat, B-flat, B-flat, B-flat. Measure 2529: B-flat. Dynamics: *mf* (measures 2526-2528), *pp* (measure 2529).
- Vln. 1:** Measures 2526-2528: B-flat, B-flat, B-flat, B-flat. Measure 2529: B-flat. Dynamics: *p* (measures 2526-2528), *pp* (measure 2529).
- Vln. 2:** Measures 2526-2528: B-flat, B-flat, B-flat, B-flat. Measure 2529: B-flat. Dynamics: *mf* (measures 2526-2528), *pp* (measure 2529).
- Vla.:** Measures 2526-2528: B-flat, B-flat, B-flat, B-flat. Measure 2529: B-flat. Dynamics: *p* (measures 2526-2528), *pp* (measure 2529).
- Vc. 1:** Measures 2526-2528: B-flat, B-flat, B-flat, B-flat. Measure 2529: B-flat. Dynamics: *p* (measures 2526-2528), *pp* (measure 2529).
- Vc. 2:** Measures 2526-2528: B-flat, B-flat, B-flat, B-flat. Measure 2529: B-flat. Dynamics: *pp*.
- Db. 1:** Measures 2526-2528: B-flat, B-flat, B-flat, B-flat. Measure 2529: B-flat. Dynamics: *pp*.
- Db. 2:** Measures 2526-2528: B-flat, B-flat, B-flat, B-flat. Measure 2529: B-flat. Dynamics: *mp* (measures 2526-2528), *pp* (measure 2529).