
Drew University
College of Liberal Arts

Disability: Advocation and Representation in
Theatre and the Community

A Thesis in Theatre Arts

by

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for the Degree of
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The conversation of disability rights advocacy has been one on my mind long before I ever came to Drew University. It was imperative to me, as someone with a disability, to write a piece of theatre of which was created for and by members of the disabled community. Thus, my original musical *Autonomous* was formed. But not overnight. This two-year process has been some of the best and worst of the theatrical experiences I've had throughout my life. Though the hours were long and the work, hard, all was satisfactory in reminding myself for whom this piece was created for. When surveying works of theatre throughout the years, what each severely lacks, even in the modern day, is disability representation. Specifically, plays, musicals, or any art form of which had the potential to have been performed, produced, and created by disabled identifying individuals. Namely for the sake of other members of the community finding representation in media and other entertainment formats. Also, for the betterment of educating the able-bodied and making for a safer and more accepting space for all kinds of people.

For this reason, after extensive research regarding the histories of disability awareness and its place in theatre, I created *Autonomous*, which I would like to identify as the truest form of intentional theatre. It is the story of an average man who through a series of unforeseen circumstances and misunderstandings becomes immersed in a world all unlike his own. Though on the surface, it is a rather ridiculous narrative of steampunk pirates and sea faring adventures, its true purpose exposes the division between the disabled and the able-bodied; the discrimination, intentional or not, and the overall lack of education of what it truly means to be a disabled individual. Additionally, the aim was to explore the beauty behind a disability and how it is not something to be feared or reviled. In an ideal performance setting, the entirety of the cast, as well as the crew and creative team would be those who identified as part of the community. Unfortunately, however, this particular performance was scaled back as a simplified reading for the completion of my Honors Thesis as there was a significant lack of numbers in the disabled populace of the University's Theatre Department at this time. Regardless, it was imperative to me that it be shared in some way with the committee, as well as the Drew population, to reflect the importance of finding love in one's disability and overcoming the impossible.

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AUTONOMOUS

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CHARACTER BREAKDOWN:

NELSON: An average man who unexpectedly finds himself aboard The Domino, an infamous pirating vessel, after having accidentally revealed his true nature; half man, half automaton. Given this medium is unique to a magical bloodline, Nelson is the last hope to his newfound crew in ending both the war between man and machine, and perhaps, the battle within himself.

JONES [Josephine]: First Mate and a former heir to the throne of the Kingdom of Bartieheire. She is determined to save all automaton kind, believing herself responsible for her sister's villainous actions.

ROSE: Jones' human sister with a deadly secret. She has a vicious rage and vendetta against the automatons, thus seized the royal throne and began the automaton war to purge them from existence.

CAPTAIN WILLIAM KIDD: The crew's strong leader, Jones' partner, and the largest voice of reason among his pirate companions.

KANAKA [John]: The ship's eccentric navigator, notorious for causing mischief and endeavoring to win the heart of his friend Louie

LOUIE [Louisa]: The ingenious but hot-headed mechanic and medic of the crew

WILEY: The mad artillerist of the Domino with a love for sharp objects and fire.

YUSSLER: Rose's second in command, viscous and disciplined, he isn't afraid to get what he wants

THE SIRENS: Gatekeepers of a magical sea, protecting its waters with a deadly song

THE MAGE: Once the greatest of sorcerers in all Bartieheire. Now reduced to a grotesque figure of the past by the curse of the compass and magic of his own creation.

NAME: Nelson's dead sister, passed as a result of mistreatment at an asylum for being Autonomous.

KING CLUTTERBUCK: The mad and laughable King of the Kingsville Abbey

MANSERVANT: Servant to the King.

MAN: A Respectable Lord

WOMAN: A Respectable Lady.

GUARD SUPERIOR: Head of the Queen's Guard.

ACT 1

(#1 OVERTURE)

SCENE 1

*Summer, 1839. Bartieheire England. Within the room of a lavish gathering. Celebrants mingle about, toasting many a drink, yet there is an obvious division between the gathered crowds. Half the room presents an likeness to the average upstanding Victorian; proper and primed with the powders of the times. The opposing half however, are **Automatons**. Machine-like individuals, steam-powered, embroidered in metal, and painted in brass oils.*

To say they tolerated each other would be saying the least regarding the disdain each held. And yet, both denominations were present in one space; merrymaking and pretending the other was not in the room.

ROSE and JONES Enter; the royal siblings of great Bartieheire. They share no acknowledgement towards one another until their arms inevitably cross; for ROSE who moves her gloved hand for a cup of tea and sugar and JONES, who reaches across the same table for a glass of whiskey. They've not seen each other for some time. Evidently, by choice. Beat.

ROSE

Still wasting away in the spirits, are we sister?

JONES

Aye. And you? Still making a mockery of father's kingdom?

ROSE

There's really no need for jealousy...I heard recently the most obscure rumor you've been off with a bunch of pirates. But now it seems that is the only explanation for your unexpected disappearance.

JONES

If that is what you believe, I should remind you of your attempt to frame me for homicide. Or your unsuccessful endeavor to smother me in my sleep.

ROSE

A small miscalculation on my part. I'd forgotten your kind needn't lungs to breathe.

JONES

Perhaps you'd achieve more on a second attempt. Not that I'd allow you the opportunity.

A beat as they each drink.

JONES (CONT'D)

I hear you've been promoted?

ROSE

Yes, to the Nipperton District of all places. It's a dreadful little slime pit.

JONES

It's a poverty district.

ROSE

Same thing.

JONES

That area has a large Automaton population. The people are in need of a new sheltering house, food, hot water. I've been meaning to speak to an official about it-

ROSE

I am in no position to distribute governmental funds to the outmoded machinery you call *people*.

JONES

And what of this new grant I hear of? The one for the Guilderog foundation?

ROSE

The children of Guilderog requested a new sporting arena for their local schools. It was my obligation-

JONES

And what of the children of Nipperton? Or New Atia [8-she-a]? Are they meant to freeze and starve whilst the human denizens of Barticheire enjoys their games of Cricket?

ROSE

Automaton people are not a charity case! That much you've made perfectly clear. Thus, if they should not wish for death on account of their faulty imitation of human life, I suggest they find an upkeep and earn their place of existence as the rest of us do. Unless I was right of course, and the lot of you couldn't be damned to care when **real people** are suffering!?

JONES

(upset)

We are real people.

ROSE

Not to me you're not.

Angrily, JONES whips her sword from her belt, ready to attack. Anticipating this, ROSE reactively does the same. Their blades meet with a thunderous clash turning the heads of all within.

ROSE (CONT'D)

Must you always make a scene?
(#2 DOWN AMONG THE DEAD MEN)

ROSE (CONT'D)

(sheathing her sword)

Come now sister. This is a celebration, is it not? Alliance between our peoples? What say we make a toast!

ROSE beckons over one of her servants who hands a drink to both herself and her reluctant sister.

HERE'S A HEALTH TO THE KING

JONES
TO LASTING PEACE. TO FACTION END

ROSE
TO WEALTH INCREASE. COME, LET US DRINK WHILE WE HAVE
BREATH.

JONES
FOR THERE'S NO DRINKING AFTER DEATH

ROSE
AND HE THAT WOULD THIS TOAST DENY

THE SISTERS
DOWN AMONG THE DEAD MEN. DOWN AMONG THE DEAD MEN. DOWN,
DOWN, DOWN, DOWN. DOWN AMONG THE DEAD MEN LET HIM LIE!

KANAKA and LOUIE Enter.

KANAKA
Take it all in Lou! The lights, the sounds, the food!

LOUIE
The people. I hate pageantry.

KANAKA
Dance with me, will you!?

LOUIE
Absolutely not. I want to go back to the ship.

KANAKA
What, are you afraid?

LOUIE
Hardly.

KANAKA
Then why?

LOUIE
Everyone out there is human! If we get too close, upset them, who do you think they'll blame?
Besides, if you believe for a second that I would ever- Hey! Kanaka!-

Despite her protests, he manages to pull LOUIE out to floor as CAPTAIN William Kidd Enters who carries a drink to JONES.

JONES
What kept you.

CAPTAIN
Whiskey for my darling wife.

JONES
I'm not your wife yet.

CAPTAIN
But I am your Captain.

JONES
And as such, you should know better than to leave me unattended with that rat.

CAPTAIN
I know you have disdain for your sister, but we are meant to be celebrating our mutual peace!
Not scowling across the room.

KANAKA and LOUIE return, joining the pair's conversation.

LOUIE
(To Kanaka)
I told you they'd get upset!

KANAKA
How was I supposed to know?

LOUIE
A little grease on their petticoats and the whole room's in a panic!

JONES
She's dividing the room against itself!

CAPTAIN
You only ever see the worst in people.

JONES
And you see only the best! Why else would she demand we share peace? *Out of the goodness of her heart?*

LOUIE
You think she intends to take Bartieheire?

Beat. A shudder in the air.

JONES
I believe she already has.

CAPTAIN
(conflicted)
Bully.

The group stares at ROSE and the other humans across the room in growing suspicion.

LOUIE

LET CHARMING BEAUTY'S HEALTH GO ROUND WITH WHOM CELESTIAL
JOYS ARE FOUND

CAPTAIN

AND MAY CONFUSION YET PERSUE THAT SELFISH WOMAN HATING
CREW

KANAKA AND JONES

AND HE WHO WOMAN'S HEALTH DENY.

ALL

DOWN AMONG THE DEAD MEN. DOWN AMONG THE DEAD MEN.
DOWN, DOWN, DOWN, DOWN.
DOWN AMONG THE DEAD MEN LET HIM LIE

*YUSSLER Enters from the shadows with armed GUARDS and militia weaponry.
As the party-goers obviously celebrate amidst the hall, the crew is petrified,
watching before their eyes as they and the COMPANY become sealed both within
the room and in their grim fate.*

COMPANY

IN SMILING BACCHUS' JOYS I'LL ROLL
DENY NO PLEASURES TO MY
SOUL LET BACCHUS' HEALTH ROUND BRISKLY MOVE
FOR BACCHUS IS THE FRIEND OF LOVE
AND HE THAT WOULD THIS HEALTH DENY
DOWN AMONG THE DEAD MEN. DOWN AMONG THE DEAD MEN.
DOWN, DOWN, DOWN, DOWN.
DOWN AMONG THE DEAD MEN LET HIM LIE!

*As armed guards flood the area, ROSE steps forward, aiming her weapon into the
autonomous crowd. The shot fires, disappearing into the swarm of people,
causing chaos to ensue.*

COMPANY (CONT'D)

DOWN, DOWN, DOWN, DOWN.
DOWN, DOWN, DOWN, DOWN
DOWN, DOWN, DOWN, DOWN.
DOWN AMONG THE DEAD MEN LET HIM LIE!

*More gunfire and explosions erupt all around as the masses desperately search
for any means of escape.*

ROSE

MAY LOVE AND WINE THEIR RIGHTS
MAINTAIN AND THEIR UNITED
PLEASURES REIGN WHILE BACCHUS'
TREASURE CROWNS THE BOARD
WE'LL SING THE JOY THAT BOTH
AFFORD

COMPANY (CONT'D)

AH, AH, AH, AH AH AH
AH, AH, AH-
AH AH AH

COMPANY (CONT'D)

AND THEY THAT WON'T WITH US COMPLY.
DOWN AMONG THE DEAD MEN. DOWN AMONG THE DEAD MEN.
DOWN, DOWN, DOWN, DOWN.

ROSE

DOWN AMONG THE DEAD MEN LET
HIM LIE!

COMPANY (CONT'D)

DOWN, DOWN, DOWN
DOWN, DOWN, DOWN, DOWN

COMPANY (CONT'D)

DOWN AMONG THE DEAD MEN! LET HIM LIE!

As the villainous militia advances on the Autonomous crowd, the crew of the Domino scarcely discover freedom. Horrified, they are forced to leave countless injured and bodies of their own kind as ROSE forcibly secures her control over all of Bartieheire. The war has begun.

(END #2)

SCENE 2

7 years later. The stage moves from the banquet hall of the past to a busy town square in a seemingly more-modern part of England. NELSON Enters, a satchel slung over his shoulder.

NELSON

After seven years of war, I'd think myself entitled to a pleasant morning. *It hadn't been*, but a gentleman always believes it so. I'd arisen early enough to see the airship launch. 9 o'clock promptly. It makes for an entertaining sketch.

NELSON takes a sketchpad from his bag and draws as he walks

NELSON (CONT'D)

The bellman calls out the latest ballot:

"War reaches the shorelines! Devon Shire doused in black Autonomous blood!"

NELSON (CONT'D)

I never was a man for politics...Marie tries to ask me to brunch.

"Or Afternoon tea? Whatever you could spare!"

NELSON (CONT'D)

The old hag never quits. I don't believe she'll ever amount to anything more than a beggar woman. She desists when a brassed carriage clatters by. The wheel, gushing into a puddle which pounces back and soils my new dressing coat. Autonomous street oil doesn't wash out if you were curious. A delightful start to a work day. I would not proclaim myself a master at the art of picking a rich pocket. It's not as though there's a guide for such things but a man can certainly do his best with the tools he's stolen- *aghmrmha*, "been given".

NELSON removes from his satchel a fake beard and long cloak of which he drapes over his head. Arching his back and adopting a limp, he staggers towards a fanciful couple walking by. The MAN dressed in his Sunday best. And the WOMAN, over dressed.

MAN

Do you fancy a walk in the orchard today my dear?

WOMAN

The orchard? Marie says it's infested with wasps again

NELSON

(old and crotchety)

Spare change for a poor old man?

MAN

(to Woman)

Good Lord, do you think he's unwell?

WOMAN

Just give the degenerate a coin dear and sent it off.

NELSON

Much appreciated sir.

Unbeknownst to the couple, as the MAN hands him a dull copper coin, NELSON, reaches to the MAN's pocket, taking his coin purse for himself.

MAN

Best make good use of it.

NELSON

Such kind people.

As MAN and WOMAN exit, noses high in the air, NELSON relishes in his 'earned' loot.

NELSON (CONT'D)

Are all Londoners so thick?

NELSON removes his hood and beard, emptying the bag to find it disappointingly empty.

NELSON (CONT'D)

And so poor.

(#3 ROLL THE WOODPILE)

Americans could never be so frugal. I'd heard of pockets there so mobbed, they could weigh down a corpse in salt waters. Can you imagine?

WAY DOWN SOUTH WHERE THE WHALE FISH BLOW.

WAY DOWN IN FLORIDA.

THEM GALS ALL DANCE TO THE ROLL AND GO.

AND WE'LL ROLL THE WOODPILE DOWN.

WHEN I WAS A YOUNG MAN IN MY PRIME.
 WAY DOWN IN FLORIDA.
 I WAS COURTING PRETTY GIRL'S TWO AT A TIME.
 AND WE'LL ROLL THE WOODPILE DOWN. ROLLIN!
 ROLLIN! ROLLIN THE WHOLE WORLD ROUND
 THAT FINE GAL OF MINE'S ON THE GEORGIA LINE!
 AND WE'LL ROLL THE WOODPILE DOWN!

OH WE'LL HAUL UP HIGH AND WE'LL HAUL 'EM LOW.
 WAY DOWN IN FLORIDA.
 WE'LL BUST THEIR BLOCKS AND AWAY WE'LL GO.
 AND WE'LL ROLL THE WOODPILE DOWN.
 OH "ROUSE 'EM BUSTER" IS THE CRY
 WAY DOWN IN FLORIDA.
 BUT A POOR MAN'S WAGE IS NEVER HIGH.
 AND WE'LL ROLL THE WOODPILE DOWN.

ROLLIN! ROLLIN! ROLLIN THE WHOLE WORLD ROUND
 THAT FINE GAL OF MINE'S ON THE GEORGIA LINE!
 AND WE'LL ROLL THE WOODPILE DOWN!
 ROLLIN! ROLLIN! ROLLIN THE WHOLE WORLD ROUND
 THAT FINE GAL OF MINE'S ON THE GEORGIA LINE!
 AND WE'LL ROLL THE WOODPILE DOWN!
 AND WE'LL ROLL THE WOODPILE DOWN!
 AND WE'LL ROLL!

(END #3)

As NELSON pockets the remaining coin, he spots another viable target of his schemes. Returning to his costume, NELSON approaches the FIGURE; her face hidden behind a painted mask.

NELSON (CONT'D)

(crotchety)

Madame, might you spare some coin for a poor old fool?

FIGURE

Of course I could.

As the FIGURE reaches for a pocket, NELSON attempts to pull the same trick. To his surprise, however, the woman catches his hand reaching for hidden treasures.

FIGURE (CONT'D)

If you were really an old man.

The anonymous woman pulls back NELSON's hood, revealing his farce.

FIGURE (CONT'D)

I see only the fool in a shoddy disguise.

NELSON

Shoddy? This is real beard hair!

FIGURE
From where? A goat's back end?

NELSON
Just who do you think you are?

FIGURE
No one you'll remember.

NELSON
I beg your pardon?

FIGURE
Forgiven.

NELSON
Now see here-

FIGURE
Listen shrimp. A word of advice. From one scoundrel to another.

The figure removes her mask to reveal the somewhat familiar face of JONES who trains her eyes on NELSON accusingly. It is clear, given her sunken and outlandish appearance, she has spent the last five years at sea, hidden among pirates

JONES
Pick your pockets wisely.

NELSON
You? You're one of those-

JONES
Ah ah, watch it luv. That ain't nice.

NELSON
Your kind aren't permitted in this district.

JONES
Nor are petty thieves gifted with the slight of hand. And yet, here we are. Where is it you learned to do that?

NELSON
Spend a few years of your life on the streets, you'll pick up a thing or two.

JONES
That a pirate's trick.

NELSON
And so what if it is?

JONES
I know a crowd who'd pay handsomely for a hand like that.

NELSON

Pay? Willingly?

JONES

My crew and I are a tad well known around these parts. It's made us moderately fortunate.

NELSON

How much?

JONES

Enough to your liking.

NELSON

For a trip to America?

JONES

One way.

NELSON

That's more than enough.

JONES

So we've got ourselves a deal? What is it then you're running from?

NELSON

Nothing. Nothing at all.

JONES

We've all got something to be running from shrimp.

From offstage, the voice of Cranston YUSSLER can be heard:

YUSSLER

You there! Stop that girl!

JONES

Speak of the devil. You best run kid.

NELSON

Me? They're not after me, they're after you!

JONES runs in the opposite direction of the voice, clearly just in time as YUSSLER Enters, accompanied by a hoard of defense GUARDS. NELSON attempts an escape, but finds himself trapped.

YUSSLER

Are you deaf?

NELSON

Not that I'm aware, sir.

YUSSLER

I said, 'stop that girl.'

NELSON

You did sir.

YUSSLER

And what did you do?

NELSON

Nothing sir. But forgive me, as an officer, is that not your job?

Beat.

YUSSLER

(angrily)

The girl. Where is she?

NELSON

It's not my business know-

YUSSLER

Well you had better make it your business before you start losing fingers.

NELSON

Ten paces ahead, that direction. You can still reach her if you'd like but I'd advise against it. She's very clearly unwell.

YUSSLER

What did she say to you?

NELSON

Nothing of importance sir. I'd only just met her by chance this morning.

A beat. YUSSLER looks NELSON up and down.

YUSSLER

Do I know you?

NELSON

Afraid not sir. Got one of those faces I'm afraid.

YUSSLER

I could'a sworn-

Swiftly, MAN and WOMAN return to the stage, frantic.

MAN

You there!

WOMAN

Officer detain that man!

MAN

He's stolen my coin purse!

NELSON

No no, it's not what it looks like!

YUSSLER

Save your stories. I haven't the time nor the interest.

(To the Guards)

Take him.

Obeying, the GUARDS first search NELSON, handing the stole bag back to the MAN before taking him prisoner.

NELSON

Get your hands off me! This is the finest corduroy-

YUSSLER

Queen Rose is going to love you. She prefers a good chatterer.

Abruptly, YUSSLER grabs NELSON face. Beat.

YUSSLER (CONT'D)

They're more fun to smother when they talk.

He laughs, escorting his GUARDS and an unwilling NELSON offstage. Blackout.

SCENE 3

*To the Rose Garden: A factory that does not adhere to its name. The GUARDS and YUSSLER toss NELSON to the hard ground, then Exit. The room lamps illuminate one at a time, each with a eerie 'thud'. The light reveals a shrine of wilting flowers, fogged windows, pipes that drip with oil, and in the center of it all, **a gallows**. ROSE remains hidden in the darkness, sharpening a knife. She still wears gloves on both her hands.*

NELSON

Hello? Hello!? Please, I think there's been some sort of misunderstanding...I'm not supposed to be here!

ROSE

You think so? Cranston has done a fine job briefing me on this afternoon's affairs.

NELSON

You can't detain me. I have done nothing wrong. Nothing illegal!

ROSE

Stealing is prohibited in Bartieheire.

Beat.

NELSON

I have done nothing *morally* wrong. *Slightly* illegal-

ROSE

The laws are clear and just.

NELSON

On what grounds are the laws *'just'* when the one instating them is a frivolous tyrant?

ROSE slinks out of the darkness, revealing her identity to NELSON who immediately becomes fearful for his life.

ROSE

You believe I am a tyrant?

NELSON

Oh! Queen Rose! How lovely to see you here. Apologies, I must have mistaken you for... someone else.

ROSE

I wasn't aware I was so indistinguishable.

NELSON

No of course not. You're perfectly unique...*m'lady*.

Beat.

ROSE

What a silly little game you must play in your head; pretending you are anything more than a pebble in my boot.

ROSE snaps, bringing the knife to NELSON's neck.

NELSON

What do you want!?

ROSE

Your head.

(#4 HANGING JOHNNY/THE MAID OF AMSTERDAM)

ROSE (CONT'D)

WELL THEY CALL ME HANGING JOHNNY
AWAY, BOYS, AWAY!
THEY SAY I HANG FOR MONEY!
SO HANG, BOYS, HANG.
THEY SAY I HANGED MY MOTHER,
AWAY, BOYS, AWAY!
MY SISTERS AND MY BROTHERS,
SO HANG, BOYS, HANG!

The stage explodes with light as GUARDS and flood the area. Mockingly, they and YUSSLER surround him.

ROSE (CONT'D)

THEY SAY I HANGED MY GRANNY,
AWAY, BOYS, AWAY!

I STRUNG HER UP SO CANNY,
 SO HANG, BOYS, HANG!
 THEY SAY I HUNG A COPPER,
 AWAY, BOYS, AWAY!
 I GAVE HIM THE LONG DROPPER
 SO HANG, BOYS, HANG!

YUSSLER and the GUARDS begin escorting NELSON to the hanging place.

YUSSLER
 IN AMSTERDAM THERE LIVED A MAID

Y. GUARDS
 MARK WELL WHAT I DO SAY!

YUSSLER
 IN AMSTERDAM THERE LIVED A MAID
 AND SHE WAS MISTRESS OF HER TRADE

Y. GUARDS
 I'LL GO NO MORE A-ROVING WITH YOU, FAIR MAID!

ROSE
 I'D HANG THE MATES AND SKIPPERS,

R. GUARDS
 AWAY, BOYS, AWAY!

ROSE
 I'D HANG 'EM BY THEIR FLIPPERS

R. GUARDS
 SO HANG, BOYS, HANG!

ROSE
 HANG 'EM FROM THE YARDARM

R. GUARDS
 AWAY, BOYS, AWAY!

ROSE
 HANG THE SEA AND PIGFARM

R. GUARDS
 SO HANG, BOYS, HANG!

YUSSLER
 I ASKED THIS MAID TO TAKE A WALK

Y. GUARDS
 MARK WELL WHAT I DO SAY

YUSSLER
I ASKED THIS MAID TO TAKE A WALK SO WE MIGHT HAVE SOME PRIVATE
TALK

Y. GUARDS
I'LL GO NO MORE A-ROVING WITH YOU, FAIR MAID! A ROVING, A
ROVING

YUSSLER
SINCE ROVING'S BEEN MY RUIN

Y. GUARDS
I'LL GO NO MORE A ROVING WITH YOU FAIR MAID.

YUSSLER
IN AMSTERDAM THERE LIVED A MAID

Y. GUARDS
MARK WELL WHAT I DO SAY!

YUSSLER
IN AMSTERDAM THERE LIVED A
MAID AND SHE WAS MISTRESS OF
HER TRADE

ROSE
WELL THEY CALL ME HANGING
JOHNNY

Y. GUARDS
I'LL GO NO MORE A-ROVING WITH
YOU, FAIR MAID!

R. GUARDS
AWAY BOY AWAY

ROSE
THEY SAY I HANG FOR MONEY

R. GUARDS
SO HANG BOYS HANG!

ROSE
THEY SAY I HUNG A COPPER

Y. GUARDS
HANG HANG, HANG HANG, HANG
HANG HANG

R. GUARDS
AWAY BOYS AWAY

ROSE
I GAVE HIM THE LONG DROPPER

ALL
AH, AH, AH

ALL (CONT'D)
SO HANG, BOYS, HANG!

ROSE
A ROPE, A BEAM, A LADDER

Y. GUARDS
HANG HANG, HANG HANG

ALL
AWAY, BOYS, AWAY!

ROSE
I'D HANG YOU ALL TOGETHER

An uncomfortable silencing beat.

ROSE (CONT'D)
SO

ALL
HANG, BOYS, HANG! A ROVING, A ROVING, SINCE ROVING'S BEEN MY
RUIN I'LL GO NO MORE A ROVING WITH YOU FAIR MAID. A ROVING, A
ROVING, SINCE ROVING'S BEEN MY RUIN I'LL GO NO MORE A ROVING
WITH YOU FAIR MAID.

ROSE
WELL THEY CALL ME HANGING JOHNNY
(END #4)

*The song concludes with NELSON at the noose and ROSE taunting him, hand on
the dropping lever.*

NELSON
Alright, fine! Perhaps I was being unreasonable before. *Tyrant?* Ha! What a poor choice of
words and clearly not the right one. What I meant to say was ty-ta-ter-...wonderful! Yes,
wonderful! So adored. And beautiful! Wonderfully beautiful. Like the sky or the...the sky!

ROSE
Look at him Mr. Yussler. Babbling like monkey.

YUSSLER
I think you've frightened him.

ROSE
It is most entertaining. Perhaps we shouldn't kill him yet?

NELSON
(nervously)
Only if the ask would not be too great.

ROSE
No of course not. Killing you swiftly would be such a waste. You'll find I like to take my time
with such things. This room is perfectly designed. You can hear every drop of blood hit the
tile floor. Drip, drip, drip-

*ROSE inches with the knife to draw blood from NELSON's neck when GUARD
SUPERIOR unexpectedly Enters.*

NELSON
No no, wait please!

GUARD SUPERIOR
Your highness!

ROSE
What!? Can't you see I'm in the middle of something?

GUARD SUPERIOR
 (cautiously)
 It's your sister ma 'me.

ROSE
 Excuse me?

GUARD SUPERIOR
 Your men captured her beyond the city walls.

ROSE
 (maliciously)
 That's impossible.

GUARD SUPERIOR
 I swear on my life, it was just this morning!

ROSE
Bring her to me!

Beat.

ROSE (CONT'D)
 I'm sorry. Do bring her in luv.

GUARD SUPERIOR salutes and Exits

ROSE (CONT'D)
 (To Nelson)
 And you.

ROSE again ties NELSON's head in the noose of the gallows, immobilizing him.

ROSE (CONT'D)
 Wait your turn.

GUARD SUPERIOR returns with JONES in sturdy bindings. She is lead to kneel before ROSE who confiscates her sword. NELSON, recognizing JONES' face, remains silent, uncertain of what to do.

ROSE (CONT'D)
 Jonsey! So good to see you...*alive*.

JONES
 Well I wish I could say the same to you.

ROSE
 You're looking well. As far as corpses go.

JONES

Well, you know how it is. Being dead and all. Wasn't really for me.

ROSE

Yes, I see that.

JONES

You haven't changed a bit. Just as putrid as ever.

ROSE

Be smug all you like. I'm still going to kill you. For good this time!

JONES

Well I should hope so. It's about time you gathered the nerve.

NELSON

Excuse me? I feel as though this is a private moment. Might I be excused?

JONES

I'm sorry, have we met?

NELSON

Never in my life!

JONES

Really?

(To Rose)

Is he not our third cousin? Wilfred?

ROSE

Winifred.

JONES

Oh yes, Winifred. She was such a wagtail, I never did know which of the eleven men she courted was her real husband.

ROSE

Enough! I have waited so long for this! 7 years of-

JONES

Seven? No, it's been *three* years, or have you already forgotten Montenegro?

ROSE

You should have died in that fire.

JONES

If only I had. Then I wouldn't be needing this conversation with you. Or any conversation for that matter!

ROSE

Your repugnance is mutual.

JONES

Really? Perhaps then you would not be compelled to forgive me for this.

JONES easily escapes her bonds and swipes her sword from ROSE's belt. YUSSLER and the GUARDS immediately Enter in ROSE's defense. They surround JONES' who is clearly outnumbered, and yet, is uncomfortably confident. From beneath her sleeve, a small but aggressive looking crab unearths itself, crawling up to JONES' shoulder.

ROSE

Still carrying around a bottom feeder, are you?

JONES

Not at all. I abandoned you years ago.

In fury, ROSE unsheathes her sword, slashing it towards JONES who skillfully blocks it.

JONES (CONT'D)

Now now sister, lets not be hasty...What is that, an iron blade? Very poor metal of choice. You should invest in a bronze or steel. See mine just here? It's quite sturdier.

ROSE

Stand down. Now.

JONES

Why? Do I frighten you?

ROSE

It's not a fair fight. Don't make this easy, I won't enjoy it if you do.

JONES

Well it's 12 v pirate so I do believe *you're* the one at a disadvantage here.

ROSE

Let's test that theory then, shall we?

JONES

Gladly...It's just-

Suddenly, an explosion sounds in the distance, shaking the entire room. JONES begins inching herself closer to one the fogged windows.

JONES (CONT'D)

I'm afraid my two o'clock is calling.

ROSE

Not another step!

JONES

Any other day, you know I would.

ROSE

Josephine!

JONES

Let's do this again sometime. Lunch? Later rather than sooner if you can.

ROSE

Don't turn your back on me!

JONES

Cheers.

Before there is time to react, JONES throws a flash bang to the floor. It erupts with smoke and shatters the window, allowing for her to disappear.

ROSE

Get out there and find her! All of you!

YUSSLER

What of the boy?

ROSE

Leave him. Have your men scout the Eastern Gate! I'll bar the south!

They all Exit, leaving NELSON who continues to struggle with the noose. A beat passes before JONES reveals herself, still present within the room. She rushes to his aid, releasing the rope from his neck.

JONES

Not to worry shrimp. I wouldn't leave without ya. Lucky bastard.

NELSON

Not you again?

JONES

Well don't sound so disappointed. Not after all the trouble I went to saving you.

NELSON

Saving me!? This is all your fault!

JONES

My fault? I am honoring the sanctity of our deal.

NELSON

I wouldn't be here if not for you!

JONES

Clearly you've forgotten who picked who's pocket in the marketplace. Has my sister mangled your brain to the point of stupidity or were you always this daft?

NELSON

Your sister!?

JONES

Yes, the insociable one with a love for rope? I'm sure you're familiar. Now let's go!

NELSON

I'm not going anywhere with you.

JONES

I'm honoring the sanctity of the deal. Or would you rather wait here for my familial abscess to return?

Beat.

NELSON

A fair point. Lead on.

JONES

I thought as much. Now shrimp-

NELSON

Nelson.

JONES

Gesundheit. All I ask, try not to fall behind.

Blackout as another explosion sounds, plunging the stage into darkness. The light returns with a lantern, shining on LOUIE and KANAKA.

LOUIE

Easy with those charges, the whole building'll fall on us!

KANAKA

(flirting with her)

I was watching it! Somethin' pretty just caught me aloft is all.

JONES Enters, Jean-Claude on her shoulder and NELSON not far behind. They arrive in time to witness LOUIE slap KANAKA across the face.

KANAKA (CONT'D)

Ow!

LOUIE

Eyes off me Kanaka!

JONES

Louie!

LOUIE

What? He asked for it.

JONES

What am I gonna do with you two? We agreed, three minutes for the detonators. Three, on the dot, not seven!

LOUIE

What can I say, we had company.

KANAKA

As did you it seems.

JONES

Right. Shrimp? Louie. Kanaka. Shrimp.

NELSON

Nelson is fine.

JONES

They'll be ample time for introductions once we've returned safely to the Domino.

KANAKA

So what's the plan gettin' out?

JONES

There's a whole block of imprisoned workers just a flight down from here.

LOUIE

That wasn't part the plan. The Captain said-

JONES

The Captain isn't here.

KANAKA

And what if your sister finds us?

JONES

Then you'd best hope she's in a forgiving mood.

LOUIE

But Jones-

JONES

There are people in those prisons. *Our* people. That is where our priorities must lie.

LOUIE

This all reeks of madness.

JONES

Agreed. But I'd expect nothing less from pirates.

(To Nelson)

I trust you might hold your own.

NELSON

Hold my what?

She Exits.

KANAKA

Jo!? She's gonna get us all killed!

LOUIE

What else is new.

LOUIE and KANAKA, following after Jones. NELSON is uncertain at first. He considers going back, but then remembers the horrors of the last hour and hesitantly joins his new pirate companions. All return somewhere within the factory, stealthily searching for the prisoners ward.

(#5 SOUTH AUSTRALIA)

JONES
IN SOUTH AUSTRALIA I WAS BORN

ALL
HEAVE AWAY, HAUL AWAY

JONES
SOUTH AUSTRALIA 'ROUND CAPE HORN

ALL
WE'RE BOUND FOR SOUTH AUSTRALIA

JONES
AS I WALKED OUT ONE MORNING FAIR

ALL
HEAVE AWAY, HAUL AWAY

JONES
'T WAS THERE I MET MISS NANCY BLAIR

ALL
WE'RE BOUND FOR SOUTH AUSTRALIA

JONES
I SHOOK HER UP, I SHOOK HER DOWN

ALL
I SHOOK HER ROUND AND ROUND THE TOWN WE'RE BOUND FOR SOUTH AUSTRALIA

JONES
HAUL AWAY YOU ROLLING KINGS

ALL
HEAVE AWAY, HAUL AWAY

JONES
HAUL AWAY, YOU'LL HEAR ME SING

ALL
WE'RE BOUND FOR SOUTH AUSTRALIA

Upon finding the imprisoned automatons, the merry crew begin breaking open their cells while JONES continues to rally them in her support.

ALL (CONT'D)
THERE AIN'T BUT ONE THING GRIEVES ME MIND

JONES
TO LEAVE MISS NANCY BLAIR BEHIND

ALL
AND AS WE WALLOPED AROUND CAPE HORN

JONES
YOU'LL WISH TO CHRIST YOU'D NEVER BEEN BORN.

ALL
WE'RE BOUND FOR SOUTH AUSTRALIA

JONES
WE'RE BOUND FOR SOUTH AUSTRALIA

ALL
HAUL AWAY YOU ROLLING KINGS
HEAVE AWAY, HAUL AWAY
HAUL AWAY, YOU'LL HEAR ME SING
WE'RE BOUND FOR SOUTH AUSTRALIA
HAUL AWAY YOU ROLLING KINGS
HEAVE AWAY, HAUL AWAY
HAUL AWAY, YOU'LL HEAR ME SING
WE'RE BOUND FOR SOUTH AUSTRALIA

GUARDS flood the area as a sword fight ensues.

JONES
IN SOUTH AUSTRALIA I WAS BORN
IN SOUTH AUSTRALIA 'ROUND CAPE HORN
AS I WALKED OUT ONE MORNING FAIR
'TAS THERE I MET MISS NANCY BLAIR
I SHOOK HER UP, I SHOOK HER DOWN
I SHOOK HER ROUND AND ROUND THE TOWN THERE AIN'T BUT ONE
THING GRIEVES ME MIND TO LEAVE MISS NANCY BLAIR BEHIND. AS
WE WALLOP AROUND CAPE HORN YOU'LL WISH TO CHRIST YOU'D
NEVER BEEN BORN. WE'RE BOUND FOR SOUTH AUSTRALIA

JONES ends the battle with a clever move and the others move on to freedom.

ALL
WE'RE BOUND FOR SOUTH AUSTRALIA
HAUL AWAY YOU ROLLING KINGS
HEAVE AWAY, HAUL AWAY
HAUL AWAY, YOU'LL HEAR ME SING
WE'RE BOUND FOR SOUTH AUSTRALIA

HAUL AWAY YOU ROLLING KINGS
HEAVE AWAY, HAUL AWAY
HAUL AWAY, YOU'LL HEAR ME SING
WE'RE BOUND FOR SOUTH AUSTRALIA
HAUL AWAY YOU ROLLING KINGS
HEAVE AWAY, HAUL AWAY HAUL

JONES
AWAY, YOU'LL HEAR ME SING

ALL
WE'RE BOUND FOR SOUTH AUSTRALIA
(END #5)

*They continue out the doors of the factory, escaping and celebrating victory.
ROSE and YUSSLER watch them from an above tower window.*

YUSSLER
You're letting them go?

ROSE
I'm letting them leave. There's a difference.

YUSSLER
I don't see what for?

ROSE
Hope is a precious thing Cranston. Let them celebrate a victory they think they've earned.

YUSSLER
And then what?

ROSE
Would you stop asking me questions and use your head!

YUSSLER
We go after them?

ROSE
Ah! So there's a brain in there afterall. Ready my ship. I want to know what dear Jonsie's been up to.

They Exit.

SCENE 4

Amidst a blackout.

WILEY
Are you sure he's not dead?

JONES
Pretty sure.

NELSON
I'm sure! What's the matter with you?

A faint light appears from a lantern held by WILEY. It illuminates NELSON, blindfolded and tied to a chair.

JONES pulls the covering from his face, then returns to a closed window where she picks up Jean-Claude who waits patiently.

NELSON (CONT'D)

What is going on?

WILEY

An intervention so quit yer yappin'.

NELSON

Jones!? A little help here!

WILEY

Perhaps you're hard of hearing. Shut your mouth or the next thing goin' in it'll be my foot!

NELSON

That is disgusting! I mean really! Who is this nuisance?

JONES

Wiley, our lead artilleryman.

WILEY

'ello princess.

JONES

Head of our demolitions department.

WILEY

His face is lopsided. I'll bet I have a crack in there, turn his eyes the other way round, sliver off a bit of his nose, he wouldn't look like so rabby.

NELSON

Forgive me, but is this all really necessary?

JONES

It is.

NELSON

But you've tied me to a chair?

WILEY

With good reason.

NELSON

What good reason could possibly warrant this!? I'm all for introductions but never in this sort of manner!

JONES

Relax. He's only here for your interrogation.

NELSON

Interrogation?

WILEY

That all? I thought I'd come if the little devil got cheeky. Brought me hammer, you want to see!?

JONES

No-

WILEY takes out a small hammer with nails unevenly poking out of it.

WILEY

Pulled the shrapnel from me own head I did!

JONES

Put it down. Look at him. You really think you'll need that?

NELSON

This is ridiculous!

(To Jones)

What kind of a captain are you to allow such horrid behavior-

JONES

I'm not the captain.

NELSON

Then I should like to speak with whomever is. Perhaps they can make sense of you heathens!

JONES

Very well. It's your funeral.

NELSON

I'm sorry, what?

JONES allows Jean-Claude to snip the rope, freeing NELSON from the chair.

WILEY

Someone wake the captain!

NELSON

Looking back on it, perhaps that's not the best idea.

From Offstage:

KANAKA

Oy! You heard it, wake the Captain!

NELSON

(nervously)

It's just- You're choice of wording? Funeral. Perhaps it's a pirate expression-

NELSON's nerves increase as a loud, eerie thumping seems to surround the room. He turns to run as CAPTAIN Enters, coming face to face with him.

JONES

I hope you know what you're doing.

NELSON

I don't! I definitely, definitely don't!

CAPTAIN

This had better be good Wild!

WILEY

Don't look at me Cap. Is him who wanted a word with ya.
(#6 CAPTAIN KIDD)

CAPTAIN

Bully! You're a wee thing, aren't ya boy?

NELSON

You're the captain?

CAPTAIN

I am.

NELSON

Right, I should like to speak to you about-

CAPTAIN

MY NAME IS CAPTAIN KIDD
AS I SAILED, AS I SAILED
OH, MY NAME IS CAPTAIN KIDD
AS I SAILED.

NELSON

What? Why are you-

CAPTAIN

MY NAME IS CAPTAIN KIDD AND GOD'S LAWS I DID FORBID AND MOST
WICKEDLY I DID AS I SAILED

NELSON

I'm not entirely certain of what's happening here but I should like to-

CAPTAIN

MY PARENTS TAUGHT ME WELL, AS I SAILED, AS I SAILED, OH MY
PARENTS TAUGHT ME WELL, AS I SAILED
OH MY PARENTS TAUGHT ME WELL TO SHUN THE GATES OF HELL,
BUT AGAINST THEM I REBELLED, AS I SAILED. AS I SAILED.
AGAINST THEM I REBELLED, AS I SAILED.

ALL

OH, I

CAPTAIN

MURDERED WILLIAM MOORE!

ALL
AS I SAILED, AS I SAILED OH

CAPTAIN
I MURDERED WILLIAM MOORE
AS I SAILED

ALL
OH!

CAPTAIN
I MURDERED WILLIAM MOORE

ALL
AND I

CAPTAIN
LAID HIM IN HIS GORE
THIRTY LEAGUES FROM SHORE

ALL
AS I SAILED

CAPTAIN
AS I SAILED THIRTY LEAGUES FROM SHORE

ALL
AS I SAILED

The rescued automatons Enter. Everyone jovially dances, bringing NELSON out from the ship's brig to the deck. He is visibly frightened as the group continues to revel around him

ALL (CONT'D)
BA DA BA BA DA DA DA DA
BA DA BA BA DA DA DA
BA DA BA BA DA DA DA DA
BA DA BA BA DA DA DA
BA DA, BA DA DA DA
MY NAME IS CAPTAIN KIDD
OH!
BUM BUM BA BA DA BA DA BA DA DAT DA DA DA DAT DA DA DA
BUM BUM BA BA DA BA DA BA DA DAT DA DA DA
AH AH AH MY

CAPTAIN
NAME IS CAPTAIN KIDD
AS I SAILED, AS I SAILED
OH, MY NAME IS CAPTAIN KIDD
AS I SAILED. MY NAME IS
CAPTAIN KIDD AND GOD'S LAWS I
DID FORBID
AND MOST WICKEDLY I DID AS I
SAILED

ALL (CONT'D)
NAME IS CAPTAIN KID AS I
SAILED OH CAPTAIN KIDD MY
NAME OH FORBID
AND MOST WICKEDLY I DID AS I
SAILED
ALL (CONT'D)

ALL (CONT'D)
OH AND

CAPTAIN
BEING CRUELER STILL

ALL
AS I SAILED, AS I SAILED OH

CAPTAIN
AND BEING CRUELER STILL, AS I SAILED

ALL
OH

CAPTAIN
THE GUNNER I DID KILL

ALL
AND HIS

CAPTAIN	ALL (CONT'D)
PRECIOUS BLOOD DID SPILL OH	AH OH YES AH
YES BEING CRUELER STILL	

ALL (CONT'D)
AS I SAILED

CAPTAIN
AS I SAILED

ALL
BEING CRUELER STILL AS I SAILED

ALL (CONT'D)	CAPTAIN
MY NAME IS CAPTAIN KIDD	YES IT IS AND I SAILED MY
AS I SAILED, AS I SAILED	NAME IS CAPTAIN KIDD AND GODS
OH, MY NAME IS CAPTAIN KIDD	LAWS I DID FORBID AND
AS I SAILED. MY NAME IS	WICKEDLY I SAILED AND MOST
CAPTAIN KIDD AND GOD'S LAWS I	WICKEDLY YES I DID MOST
DID FORBID	WICKEDLY I DID AS I
AND MOST WICKEDLY I DID AS I	
SAILED (X3)	

ALL (CONT'D)
MOST WICKEDLY I DID AS I SAILED
(END #6)

NELSON
(To Captain)
Sir, if I may-

CAPTAIN
Kanaka!

Yea Cap? KANAKA

Reef the sails in. CAPTAIN

What for? KANAKA

Uh, pardon me? NELSON

Louisa? How does The Domino fare? CAPTAIN

Right as rain I suspect. LOUIE

Well be certain. I sense a storm oncoming, I want us well prepared- CAPTAIN

Excuse me!....Sorry. I've been meaning to speak with you. NELSON

Josephine, I trust you've brought this rat aboard for a purpose? CAPTAIN

You ask for a thief, I deliver. JONES

And you're certain he's up to par? CAPTAIN

Empty your pockets. JONES
(To Nelson)

What? Why? I see no reason I should- NELSON

JONES draws her pistol, pointing it at NELSON without hesitation.

A fantastic reason, thank you. NELSON (CONT'D)

NELSON empties his pockets dropping several items: WILEY's shrapnel hammer, KANAKA's telescope, LOUIE's wrench, and various other treasures.

My hammer! WILEY

My telescope! KANAKA

My wrench!

LOUIE

The hands want what the hands want.

NELSON

There are ways to remedy that.

WILEY

WILEY raises his hammer excitedly.

What?

NELSON

No fair! You always get all the fun!

KANAKA

I call the left hand!

LOUIE

You can't do that!

KANAKA

(To Captain)

She can't do that!

And you call yourself a gentleman. Whatever happened to ladies first?

LOUIE

I ain't no gentleman but I says *I* get the left hand.

WILEY

Well I say I get *both* hands!

KANAKA

Not if I get them first!

LOUIE

The three all charge towards NELSON at once who runs away, terrified.

Agh! Help! Help me!

NELSON

Get back here mongrel!

KANAKA

Wiley, that's cheating!

LOUIE

Beat.

(To Jones)

CAPTAIN

How is it I've come to command a crew of toddlers?

NELSON

Keep away from me you insolent, barbaric-

LOUIE

Hold still!

WILEY

How much ya betting he tastes like chicken? Two Francs and a tooth?

KANAKA

2 pence. I'm never going back to France!

JONES

Alright, you've all had your fun. Hands off the shrimp, I ain't through with him yet.

Reluctantly, the three release NELSON who rushes away from their grasp.

NELSON

Well it's about time! He nearly ate me!

A beat. JONES and CAPTAIN inspect NELSON more closely.

CAPTAIN

He'll do.

NELSON

Do what?

JONES

Our deal?

NELSON

I wasn't certain you were serious?

JONES

For what other reason would I risk the crew's lives and mine? Unfortunately, you're worth more than whale meat.

WILEY

(an aside)

I still wager it's chicken.

KANAKA

You don't know that.

WILEY

I got time to find out.

CAPTAIN

Enough. No one is eating anybody.

(To Jones)

We'll speak in my quarters.

CAPTAIN ushers JONES and NELSON away and they Exit.

CAPTAIN (CONT'D)

Kanaka, our course needs recharting.

KANAKA

Where to Cap?

CAPTAIN

The Kingsville Abbey.

KANAKA

What? Already?

LOUIE

Captain, are you sure that's wise?

CAPTAIN does not speak but stares at the three menacingly.

LOUIE (CONT'D)

(nervously)

You know what, there's a pressure valve with my name on it. I should go taking a look.

KANAKA

Ship ain't gonna turn herself around.

WILEY

Cannons to load. Metal to eat.

LOUIE, KANAKA, and WILEY hurriedly Exit. The scene refocuses on JONES in the captains quarters with NELSON who sits quietly in the back part of the room. CAPTAIN Enters.

CAPTAIN

(To Jones)

I should be furious with you. Disobeying my orders like that, you could have been killed.

JONES

But I wasn't.

CAPTAIN

Why is it you never do what you're told?

JONES

Those people needed our help. What was I meant to do, nothing?

CAPTAIN

Sometimes the worst course of action is the best one. Sacrifice is necessary for-

JONES

Why must you always speak to me as your Captain?

CAPTAIN

Because I am your Captain.

JONES

And my husband.

CAPTAIN

I hadn't forgotten, if that was your implication.

JONES

All I want is to do what is right.

CAPTAIN

All I want is for you to be safe. What would I have done if you were killed?

JONES

But I wasn't-

CAPTAIN

But if you had been?

JONES

Then you'd continue being the great Captain that you are.

CAPTAIN

Then I would be a shell of a man.

A comforting beat.

JONES

You're a sap. *Never stop*...You may come out of the shadows now shrimp.

CAPTAIN

Nelson! Of course! My apologies, I'd forgotten you were-

NELSON

Still here? Yes, that seems to be a recurring theme today. Now, let me be certain I've retained this right. You want me to invade a sacred church, guarded properly by militia weaponry, evade a crowd of pompous partygoers to the back rooms where I am meant to desecrate the grave of a Automaton wizard?

JONES

He was a *mage*, not a wizard.

NELSON

I don't care what he was, I won't do it!

JONES

We just need the compass. It should be a simple job for someone of your qualifications.

NELSON

If it's such a simple job then *you* may do it.

CAPTAIN

Autonomous folk are forbidden from the Abbey grounds.

NELSON
That's never stopped you before.

JONES
I thought you were adamant to see the Americas?

NELSON
Well, I am-

CAPTAIN
The Americas?

JONES
Passage in exchange for our work.

CAPTAIN
Curious. What business have you there?

NELSON
None of yours.

CAPTAIN
It was only an inquiry.

NELSON
I have nothing to say about it. Our relationship isn't meant to be personal. Strictly professional.

JONES
Then we are in agreement?

Beat. NELSON hesitates.

NELSON
Just a compass?

JONES
For *moderately* safe passage. Permitted you deliver.

NELSON
To whereabouts would we land?

CAPTAIN
The Southern Keys.

NELSON
To Boston.

JONES
The Carolinas.

NELSON
New York.

CAPTAIN
Virginia.

NELSON
Done.

As NELSON firmly shakes CAPTAIN's hand, KANAKA swiftly Enters.

KANAKA
Pardon the intrusion Cap.

CAPTAIN
Yes, what is it?

KANAKA
We're seein a rolling in of fog and sort.

CAPTAIN
Can you not navigate it?

KANAKA
Course I can but-

CAPTAIN
Then I see no issue.

KANAKA
It's a challenge to explain.

JONES
You're afraid you'll dent Louie's ship. Have I got that right?

KANAKA
It's a challenge *for me* to explain.

CAPTAIN
John Patrick Spens, are you not the finest navigator in these lands?

KANAKA
I am sir!

CAPTAIN
Then you best start to act like it for the sake of the cause.

KANAKA
Loud and clear Cap'n.

NELSON
That's a curious name, *Spens*. No relation to he of the Northumbria of course?

KANAKA
The only and only.

NELSON

What, you-? The Naval Master of York?

KANAKA

Aye.

NELSON

How is that possible? I'd heard your division was attacked by merfolk! The whole crew is meant to be sunk at the bottom of the ocean!

KANAKA

That's what you're meant to think. It's a long story.

NELSON

They said you were dead!

(#7 SIR PATRICK SPENS/JOHN KANAKA)

KANAKA

Dead? Ha! You can't be dead if you were never really alive, can ya?

NELSON

You faked your death? But how?

KANAKA

Quite easily I'd say.

THE KING SITS IN DUNFERMLINE TOWN
DRINKING A BLOOD RED WINE

LOUIE

(acting as Rose)

"WHERE CAN I GET A GOOD SEA CAPTAIN
TO SAIL THIS SHIP OF MINE?"

KANAKA

THEN UP THERE SPOKE A BONNY BOY
SITTING AT THE QUEEN'S RIGHT KNEE

CAPTAIN

(acting as the boy)

"SIR PATRICK SPENS IS THE VERY BEST SEAMAN THAT EVER SAILED THE
SEA."

KANAKA

THE KING HAS WRITTEN A BROAD LETTER
AND SEALED WITH HIS OWN RIGHT HAND
SENDING WORD TO SIR PATRICK SPENS
TO COME AT HIS COMMAND.

ALL

AN ENEMY THEN

KANAKA
THIS MUST BE WHO TOLD A LIE ABOUT ME

ALL
FOR I NEVER WAS A GOOD SEAMAN

KANAKA
NOR EVER DO INTEND TO BE.

THEY HAD NOT SAILED UPON THE SEA
A DAY, BUT BARELY THREE
WHEN LOUD AND BOISTEROUS GREW THE WIND AND STORMY GREW
THE SEA.
THEN UP THERE CAME A MERMAIDEN
A COMB AND GLASS IN HER HAND

JONES
(acting as the mermaid)
"HERE'S A HEALTH TO YOU
MY MERRY YOUNG MEN
FOR YOU'LL NOT SEE DRY LAND!"

ALL
OH, LONG MAY MY LADY LOOK
WITH A LANTERN IN HER HAND
BEFORE SHE SEES MY BONNY SHIP
SAILING HOMEWARDS TO DRY LAND.

ALL (CONT'D)
FORTY MILES OFF ABERDEEN
THE WATER'S FIFTY FATHOMS DEEP
THERE LIES GOOD SIR PATRICK SPENS
WITH THE SCOTS LORDS AT HIS FEET.

KANAKA
I THOUGHT I HEARD THE OLD MAN SAY

ALL
JOHN, KANAKA-NAKA TOO-RYE-AY

KANAKA
TODAY, TODAY IT'S A HOLIDAY

ALL
JOHN, KANAKA-NAKA, TOO-LYE-AY
TOO-LYE-AY, OH! TOO-LYE-AY
JOHN, KANAKA-NAKA, TOO-LYE-AY

KANAKA
WE'RE BOUND AWAY AT THE BREAK OF DAY

ALL
(HOO!) JOHN, KANAKA-NAKA, TOO-LYE-AY

KANAKA
WE'RE BOUND AWAY FOR 'FRISCO BAY

ALL
(HOO!) JOHN, KANAKA-NAKA, TOO-LYE-AY
TOO-LYE-AY, OH! TOOLYE-AY
JOHN, KANAKA-NAKA, TOO-LYE-AY
THEM FRISCO GIRLS AIN'T GOT NO COMB
HOO!

KANAKA
JOHN, KANAKA-NAKA, TOO-LYE-AY

ALL
THEY COMB THEIR HAIR WITH A HERRING BACKBONE HOO!
JOHN, KANAKA-NAKA, TOO-LYE-AY

KANAKA
TOO-LYE-AY

ALL
OH! TOO-LYE-AY, LYE-AY
JOHN, KANAKA-NAKA, TOO-LYE-AY
LYE-AY, LYE-AY
I THOUGHT I HEARD THE OLD MAN SAY (HOO!)
JOHN, KANAKA-NAKA, TOO-LYE-AY TODAY
TODAY IT'S A HOLIDAY (HOO!)
JOHN KANAKA-NAKA, TOO-LYE-AY

KANAKA
I THOUGHT I HEARD
THE OLD MAN SAY
JOHN KANAKA-NAKA, TOOLYE-AY
TODAY, TODAY IT'S A HOLIDAY
JOHN, KANAKA-NAKA TOO-LYE-AY
TOO-LYE-AY
TOOLYE-AY

ALL
I THOUGHT I HEARD THE OLD MAN
SAY JOHN KANAKA-NAKA, TOOLYE-
AY TODAY, TODAY IT'S A HOLIDAY
JOHN, KANAKA-NAKA, TOO-LYE-AY
(TOO-LYE-AY)

ALL (CONT'D)
TOO-LYE-AY, OH! OH!
TOO-LYE-AY
JOHN, KANAKA-NAKA, TOO-LYE-AY

KANAKA
JUST ONE MORE HEAVE AND THAT'LL DO

ALL
HOO! JOHN, KANAKA-NAKA, TOO-LYE-AY
TOO-RYE-AY, OH! TOO-LYE-AY
JOHN, KANAKA-NAKA, TOO

KANAKA
LYE-AY

ALL

LYE-AY
(END #7)

Blackout.

SCENE 5

NELSON stands nervously among a crowd of fanciful partygoers at the Kingsville Abbey. A MANSERVANT Enters.

MANSERVANT

Here ye! Here ye! His royal highness King Clutterbuck the IXth wishes to share words of good faith!

KING CLUTTERBUCK Enters

KING CLUTTERBUCK

My loyal worms. We celebrate this seventh spring feast in honor of my late mother. A woman devoted to the arts. To good food. To wine!

ALL

To wine!

KING CLUTTERBUCK

And more wine!

ALL

And more wine!

MANSERVANT

More wine?

NELSON

No, thank you. I'm not much of a drinker myself.

Beat. The music ceases and everyone in the room stares, disapprovingly.

NELSON (CONT'D)

But of course I will have my share! In honor of our king.

MANSERVANT

His majesty insists.

NELSON takes a goblet and hurriedly downs the wine as the band plays on.

NELSON

(struggling)

It's divine.

As the manservant refills his cup, NELSON hides his face, gagging. The remainder of the crew Enter. They stand off-center, implied to speak to NELSON through a radio of Louie's design.

NELSON (CONT'D)

You've got to get me out of here. These people are lunatics! The spirits taste of soiled laundry and I fear they've snuffed me out.

KANAKA

Just say something posh. You'll blend right in.

NELSON

Like what?

CAPTAIN Enters carrying Jean-Claude of whom he passes back to JONES.

CAPTAIN

Josephine, your crustacean was trifling through the rum again.

LOUIE

Oh! Talk about water polo.

KANAKA

No no, mention your smoking habit.

NELSON

But I haven't got a smoking habit?

WILEY

All those tea loving mollycoddles have smoking habits.

NELSON

This is ridiculous. Can I not simply access the catacombs and be done with this nightmare?

JONES

Perhaps you could if the King had not kept the passage under lock and key. Aside from ancient remains, he's also a vast collection of jewels and values beneath the very foundation.

NELSON

You never mentioned a key! Where am I meant to find that!?

CAPTAIN

I'd imagine if you'd a underground chamber of fortunes, the only means of entry would be kept close on hand.

NELSON

You mean it's-

MANSERVANT

Here ye! Here ye!

KING CLUTTERBUCK

Such gracious news! The adoring Mr. Pettigrew has brought us a mummy for the Unwrapping Ceremony!

Science!
ALL

KING CLUTTERBUCK flashes an large golden key dangling around his neck.

KING CLUTTERBUCK
He'll only need a moment's time to prepare the dining showroom. In the meanwhile, help yourselves to the grog. I've already helped myself.

NELSON
You've got to be kidding? What kind of mad people allow delicacies and the deceased to share the same table!?

CAPTAIN
Victorians.

NELSON
And just how am I meant to approach him without raising alarm?

Suddenly, there is a suspicious bang over the radio coms. Those seen aboard The Domino are violently thrown about the deck.

NELSON (CONT'D)
Hello?

LOUIE
My ship!!

NELSON
Is everything alright?

WILEY
We've got company!

KANAKA
Incoming fire, sir!

CAPTAIN
Ready our cannons Wild. I expect this will be violent.

JONES
Brace yourselves!

Another loud explosion rocks the boat. ROSE and YUSSLER board their vessel, accompanied by a few odd armed GUARDS.

ROSE
Oh Jonsey! I'm home!

KANAKA
Ugh, who invited the sea witch?

YUSSLER

Your queen requires no invitation. Not to say this is pleasurable by any means. If I'd a say, we'd have remained on our own vessel. Not tainted my boots on some crummy little dingy.

LOUIE

Dingy? How dare you! This is fine mahogany! Do you know how long it takes to carve quality wood?

YUSSLER

Quite long, though I suspect an amateur such as yourself wouldn't have know that regardless.

LOUIE

That's it!

LOUIE launches into a frenzy and lunges at YUSSLER. All parties present then sequentially attack. Cannons and guns aimlessly fire and the sound of swords clashing ring out. CAPTAIN remains with the radio.

NELSON

What's going on over there?

CAPTAIN

Nothing for you to worry about.

WILEY

Fire in the hole! Mwahahaha!

JONES

Really sister, who taught you to use that sword? A far-sighted monkey?

KANAKA

Louie! Watch where you're shooting!

LOUIE

13 weeks it took for that banister alone! 13 weeks!

YUSSLER

Is that all? You poor little girl.

LOUIE

AGH!!!!

ROSE

Mind your appendages Cranston. It seems you've been coerced into fighting a wild boar.

LOUIE

Amateur he says. I'll show you who's an amateur when I sever **the skin from your face!**

The battle moves offstage and the connection in the radio begins to fail.

NELSON

What was that?!

CAPTAIN

Just get to the compass Nelson. Circular seal. Dagger. The mouse-

NELSON

What? Hello? Hello!?

CAPTAIN Exits as the signal of the radio dies. The Viennese Waltz again overtakes the room.

NELSON (CONT'D)

Oh bollocks.

NELSON thinks for a moment before taking out his sketchpad, taking a quick drawing before approaching KING CLUTTERBUCK who is actively drinking.

NELSON (CONT'D)

Your highness, it is an honor that you've finally graced my presence.

KING CLUTTERBUCK

And you are?

NELSON

No one of importance sir. I drew you a portrait.

KING CLUTTERBUCK

My nose is not that crooked!

NELSON

Oh! I can fix it if you just-

KING CLUTTERBUCK

(shielding the drawing)

No it's mine!

NELSON

Alright! You're sure I can't-

KING CLUTTERBUCK

Have you ever been to France my boy?

NELSON

I can't say that I have.

KING CLUTTERBUCK

I once put Marie Antoinette's whole ring finger in my mouth. It tasted of her garden crocuses and cherry pie filling.

NELSON

That's nice.

As the king drones on, NELSON attempts to snatch the key from his neck.

KING CLUTTERBUCK

I've never cared for the French. They've always been such rowdy people. I'm a man of a more civilized nature.

(He burps)

The people simply need to accept that a monarch is a man made by God. Not some poor chap off the streets with a want for great power.

NELSON

That's exactly what they are.

KING CLUTTERBUCK

And poor Louis. All he ever did was try to do right by the people.

NELSON

You mean he robbed and starved them?

KING CLUTTERBUCK

And what did those crazed ruffians do? They chopped off his poor noggin. The same way one slices witches or heads of lettuce.

In a desperate attempt, NELSON begins to rub the king's shoulders until he is able to gently ease the key from his person, hiding it beneath his coat.

KING CLUTTERBUCK (CONT'D)

I can't imagine the scandal!

NELSON

Of course not.

KING CLUTTERBUCK

People adore me!

NELSON

No doubt of that. But I really must be back to the festivities. Wouldn't want to miss the mummy ceremony...*thing*. I hear it's quite the attraction.

Leaving no room for KING CLUTTERBUCK to respond, NELSON rushes offstage. The music and the party disappear in a blackout behind him. NELSON reemerges some time later, now dimly lit and trapped in an eerie silence as he wanders through the underground passages. He tiptoes around countless relics and artifacts carelessly strewn about in erratic piles; all worth a hefty fortune. Eventually, NELSON finds himself in a large room littered with coffins built into the walls. Most notably, however, the largest and most decorated coffin sits in the center of the room. It's branded with a seal depicting a wind-up toy mouse whose back has been pierced by a dagger.

NELSON (CONT'D)

Hello?

No response.

NELSON (CONT'D)

Honey, I'm home!

After a moment, NELSON cautiously approaches the center coffin.

NELSON (CONT'D)

Please don't be alive, please don't be alive, please please please-

NELSON takes a heavy breath before beginning to slide the lid of the coffin. He's dismayed however, to find it completely empty.

NELSON (CONT'D)

Well. Somehow that's worse. Perhaps you're still around here little compass. Or maybe you're long gone after 7 decades.

NELSON begins to search the piles of treasure for the lost trinket. Meanwhile, he hardly notices the misshapen shadow that ominously stalks behind him.

NELSON (CONT'D)

That wouldn't please the pirates. Surely they'll blame me for this. Probably string me up in their nets and let the crows pick out my eyes. Or be a halfway decent figuration of straw meant to frighten buzzers and little children...Or perhaps that's just an overreaction and there's no real danger-

THE MAGE

Doth my eyes deceive me?

NELSON

Aaghh!!

NELSON recoils in fear before a terrifying and grotesque figure dressed in ratted robes and towering above him. A foul stench pierces the room that disorients NELSON, realizing it is the animated corpse of THE MAGE. Frightened beyond belief, NELSON is momentarily relieved when he sees the compass, seared into the creature's rotting skin where, if he were alive, the heart would be.

THE MAGE

Don't ye shout! You frighten the rats! Goblins and crawlers stalking the night. Many coiling a precarious brow.

NELSON

Aren't you meant to be dead? You certainly look dead-

THE MAGE

Many trifles a man must tolerate. But mockery will not go un-scorned under thy roof of Gods and Kings. Choose one's next words carefully.

NELSON

Uh.....I humble thine self in the presence of you. The great Mage who bares his teeth at death's cold hands.

THE MAGE

And who be-ith you? Foul intruder who calls to me as I slumber?

NELSON

Nelson sir. Nelson Bagley of Devonshire.

THE MAGE

And what can thou possibly ask of me? I am all but what you see; molted feathers and dust.

NELSON

I would not mind your compass sir. The one that has been brandished upon you.

The Mage howls and snickers.

NELSON (CONT'D)

Why do you laugh?

THE MAGE

You are an amusing little newt. For to believe I might so carelessly bestow such power to you! A worm among angels. I have not what ye seek human. Now begone from my presence and take your selfish intentions with you!

NELSON

My intentions are far from selfish. I am here on behalf of a noble crew-

THE MAGE

Then let your champions come and earn their winnings, not entrust a hopeless endeavor to a young boy.

NELSON

I am more than that.

THE MAGE

I speak only to what I see.

NELSON

Then you are blind. I am a man of a respectable character.

THE MAGE

I speak only to what I see.

NELSON

That's not fair.

THE MAGE

Do not roll a dice and expect it to obey.

NELSON

This isn't about me. Or, it isn't meant to be of me.

THE MAGE

But you've made it so.

NELSON

I just need the compass. Now, I am not a violent man by nature-

THE MAGE

I know this Nelson Bagley of Devonshire. I know more of you and this realm than is favorable. I may have decayed beyond a point of recognition, but do not suggest it has made me a fool.

NELSON

But I hadn't-

THE MAGE

A good man admits his deceptions of thy mouth. The falsehoods of his life.

NELSON

I know what I've done.

THE MAGE

Then you will answer me honestly.

NELSON

In exchange for the compass?

THE MAGE

Should that be your wish.

NELSON

Fine. Not a problem.

NELSON outstretches a hand of which the MAGE shakes.

THE MAGE

Your sister-

NELSON

No. Don't bring her into this. Ask me something else.

THE MAGE

Is she content with your traveling to America?

NELSON

Marion is dead. I have no money so there's nothing more to say about it-

THE MAGE

Do not make justifications where there are none.

NELSON

She did not deserve to suffer as a consequence to my poverty. My mistakes. That is why I am here to begin with!

THE MAGE

Money cannot save a human life and to believe so is a fool's mentality.

NELSON

Then I am a fool.

THE MAGE

And a man who believes so little of himself is not worth the thought of breathe.

NELSON

Perhaps not.

A beat.

THE MAGE

Very well Nelson Bagley of Devonshire.

NELSON

Just shrimp is, *aghhh*, Nelson! Just Nelson is fine.

THE MAGE

Your candor has granted you death.

NELSON

Excuse me?

Suddenly, THE MAGE plunges his hand deep into his chest and pulls out the compass.

THE MAGE

This alone will lead to that which ye seek. The center of the mechanism beckons. I shall await your failure from the beyond. Before another champion come to disturb my peace.

NELSON

But I will not fail.

THE MAGE

You have great hope for a man who is ignorant. The divinity you seek is an ancient power. One I carried for a millennia of strife and anguish. Magic is strong as it is unforgiving and can only be wielded by one of our blood and our suffering. For to carry this will place a copper taste in your mouth.

Abruptly, THE MAGE forces the compass into NELSON's arm. A purple ray of light emanates from the contact point.

NELSON

(strained)

What are you doing?

THE MAGE

The people will spit and scorn you in the streets. You will learn to be hated. You will to be ignored. You will learn to be spited and forgotten and betrayed. Such is Autonomous life.

NELSON crumples to the ground unconscious as the light beams fade. THE MAGE himself appears weary.

THE MAGE (CONT'D)

Let you return to your champions. May you be the ones to save me from this prison. Save me from damnation. Save my people.

Slowly, THE MAGE falls to the ground as well, into a blackout.

SCENE 6

Back on the ship, the crew stands threateningly before ROSE and YUSSLER who are surrounded by readied swords and other weaponry.

YUSSLER

Well this is unfortunate.

LOUIE

For you maybe. I'm positively overjoyed.

JONES

Louie, be nice. They fought rather valiantly. Like headless chickens before surrendering so prematurely.

ROSE

You'd wish it were that easy.

KANAKA

What'll we do with em Cap?

CAPTAIN

Take them to the brig.

ROSE

The brig?

YUSSLER

That's a bit excessive is it not?

LOUIE

It's not.

KANAKA

(struggling)

I would Cap, but they won't **stay still!**

WILEY

Shouldn't be a problem.

WILEY shrinks to the floor and aggressively bites ROSE on the ankle.

ROSE

Ah, it bit me! It actually bit me!

YUSSLER

What is wrong with you!?

WILEY

Tastes like chicken.

From the silence, a distant screaming came be heard. The crew looks on to see NELSON rushing towards the ship in a panic.

CAPTAIN

I don't like the look of this. Louisa, the engines if you will.

LOUIE

Aye Cap!

As LOUIE Exits, KING CLUTTERBUCK, a large swarm of angry Victorians, and the MANSERVANT, ringing his bell, all charge towards NELSON

KING CLUTTERBUCK

Get back here you heathen!

NELSON

(panicked)

Sail! Set sail!

KING CLUTTERBUCK

He's stolen me jewels! My trinkets! After him!

NELSON

Go go go go go go!

CAPTAIN

(To Wiley)

Get them below deck!

Kanaka, to the halyards! I'll bar the wheel.

WILEY escorts ROSE and YUSSLER offstage as JONES assists in getting NELSON aboard the ship. His hands and pockets are stuffed with breads and cheeses, rubies, and other treasures.

JONES

Couldn't keep to yourself, could ya shrimp.

KING CLUTTERBUCK

The treason! The scandal! Agh! My wine!

NELSON

I told you, the hand wants what it wants!

Just as the angry mob breeches the dock, there is a heavy lurch in the ship's engine and the boat speeds off back into the sea. ROSE and YUSSLER now appear in the brig below.

LOUIE

Well that was utterly stupid.

NELSON

Hey! I deserve a little extra compensation for being left alone to that ordeal.

JONES

I hope you've left room for our compass in your greedy pockets.

NELSON

Oh yes. About that.

NELSON pulls back his sleeve to reveal the Compass branded into his arm.

NELSON (CONT'D)

It seems your good friend the Mage was discontent with his role as the departed.

LOUIE

You spoke to him?

NELSON

I wouldn't call it conversation. He certainly wasn't very personable. Thus, I thought myself entitled to a little extra coin for going through such trouble.

CAPTAIN

You nearly got yourself killed.

WILEY

(biting the coins)

But the loot Captain!

JONES

I told ya you might make a fine pirate someday.

NELSON

Not likely. I can't imagine how you all operate like this. And regardless, the feeling of your treasure if becoming quite cumbersome so help yourselves to it. I believe myself deserving of a long nights rest after all that.

LOUIE

Shouldn't be a problem.

LOUIE takes her wrench latches it to the compass. However, despite great effort, it does not budge from NELSON's skin. She attempts again. Nothing. Beat

LOUIE (CONT'D)

(nervously)

Problem.

KANAKA

Is that magical binding?

LOUIE

Seems that way.

NELSON

What does that mean?

LOUIE

No one's been versed in magical arts for hundreds of years.

NELSON

So what are you saying? You can't remove it?

KANAKA

Afraid not.

NELSON

But what am I meant to do? I can't very well carry on like this!

WILEY Enters

WILEY

Is that meant to be spreadin'?

He points to NELSON's hand which has already begun to turn a rust colored orange.

NELSON

Agh! Get it off, get it off!

LOUIE

We already told. It can't just 'come off' it's magically branded to you.

NELSON

This wasn't part of our deal. I agreed to retrieve this for you, not get roped into your nonsensical adventure! You don't even know where we're going!

CAPTAIN

The compass says west so I reckon west.

NELSON

An astute observation.

KANAKA

Do you want our help or not?

NELSON

I won't pretend to fathom how you could.

JONES

Magically of course.

NELSON

No, no I've had my fill of fairytales, thank you.

JONES

You think we would be out here if there weren't an inking of proof to its existence?

NELSON

But what if it's not?

WILEY

Then there won't a world to live in regardless.

NELSON

And what if this keeps spreading?

LOUIE

Then we'll handle it.

NELSON

But what-

CAPTAIN

One day at a time Nelson old boy. One day at a time.

With common goal in mind, the crew begins making preparations for the long journey ahead, reading the ship for departure.

NELSON

Oh biscuits.

(#8 ONE MORE DAY)

JONES

HAVE YOU HEARD THE NEWS, ME JOHNNY

JONES (CONT'D)

ONE MORE DAY

KANAKA

ONE MORE DAY

JONES (CONT'D)

WE'RE HOMEWARD BOUND TOMORROW

JONES (CONT'D)

ONE MORE DAY

CAPTAIN

ONE MORE DAY

LOUIE

ONLY ONE MORE DAY, ME JOHNNY

MAINS

ONE MORE DAY

WILEY

OH, ROCK AND ROLL ME OVER

MAINS

ONE MORE DAY

JONES

DON'T YOU HEAR THE OLD MAN GROWLIN'
ONE MORE DAY DON'T YOU HEAR THE
MATE A HOWLIN' ONE MORE DAY

KANAKA
 DON'T YOU HEAR THE CAPS'N PAWLIN'
 ONE MORE DAY DON'T YOU HEAR THE
 PILOT BAWLIN' ONE MORE DAY

CAPTAIN
 ONE MORE DAY ME JOHNNY

LOUIE
 ONE MORE DAY ME JOHNNY

CAPTAIN AND WILEY (CONT'D)
 ONE MORE DAY

LOUIE (CONT'D)
 ONE MORE DAY

MAINS
 OH, ROCK AND ROLL ME OVER.

ALL
 ONE MORE DAY. ONE MORE DAY

MAINS
 ONE MORE DAY

CAPTAIN
 ONLY ONE MORE DAY A-HOWLIN'

ALL
 ONE MORE DAY

CAPTAIN
 CAN'T YOU HEAR THE GALS A-CALLIN'

ALL
 ONE MORE DAY

LOUIE
 ONLY ONE MORE DAY A-FURLIN'

ALL
 ONE MORE DAY

LOUIE
 ONLY ONE MORE DAY A-CURSIN'

WILEY
 ONLY ONE MORE DAY A-CURSIN'

ALL
 ONE MORE DAY
 ONE MORE DAY, ME JOHNNY
 ONE MORE DAY
 OH, ROCK AND ROLL ME OVER
 ONE MORE DAY

ONE MORE DAY, ME JOHNNY
 ONE MORE DAY
 OH, ROCK AND ROLL ME OVER
 ONE MORE DAY

NO MORE GALES OR HEAVY WEATHER

ONE MORE DAY
 ONLY ONE MORE DAY TOGETHER BOYS
 ONE MORE DAY

NELSON
 HAVE YOU HEARD THE NEWS ME JOHNNY

ALL
 ONE MORE DAY
 OH, ROCK AND ROLL ME OVER
 ONE MORE DAY

ONE MORE DAY, ME JOHNNY
 ONE MORE DAY
 OH, ROCK AND ROLL ME OVER
 ONE MORE DAY (X4)

MAINS
 ONE MORE DAY

ALL
 ONE MORE DAY
 ONE MORE DAY

MAINS
 ONE MORE DAY

ALL
 ONE MORE DAY

MAINS
 ONE MORE DAY

ALL
 ONE MORE DAY

MAINS
 ONE MORE DAY

ALL
 ONE MORE DAY.
 (END #8)

With everyone aboard the vessel, the engine roars to life as an air balloon inflates above and the ship takes flight. Now, drifting off into the dark evening sky, the crew embraces fear as they sail onward. Their fear of failure. Fear of success. Fear for each other.

BLACKOUT. END OF ACT 1

ACT II

SCENE 1

Aboard the Domino. The crew has been on a tedious journey for nearly a week. JONES, CAPTAIN, LOUIE, and KANAKA lounge about the ship deck in curious places. Each with glass of moonshine in their hand; not a care under the afternoon sun. ROSE and YUSSLER meanwhile are tied to the center ship's mast. WILEY drunkenly stumbles about the stage.

(#9 BULLY IN THE ALLEY)

WILEY

HELP ME BOB I'M BULLY IN THE ALLEY
WEY HEY, BULLY IN THE ALLEY
HELP ME BOB, I'M BULLY IN THE ALLEY
BULLY DOWN IN SHINBONE AL

SALLY IS A GIRL IN SHINBONE ALLEY
WEY HEY, BULLY IN THE ALLEY
SALLY IS THE GIRL THAT I SPLICED NEARLY
BULLY DOWN IN SHINBONE AL

ALL

SO!
HELP ME BOB, I'M BULLY IN THE ALLEY
WEY HEY, BULLY IN THE ALLEY
HELP ME BOB, I'M BULLY IN THE ALLEY
BULLY DOWN IN SHINBONE AL

WILEY

I FOUND BY SELF OUT UNDER THREE-OH
WEY HEY, BULLY IN THE ALLEY
FOUND BY SELF WITH TIME SO FREE-OH
BULLY DOWN IN SHINBONE AL

ALL

SO!
HELP ME BOB, I'M BULLY IN THE ALLEY
WEY HEY, BULLY IN THE ALLEY
HELP ME BOB, I'M BULLY IN THE ALLEY
BULLY DOWN IN SHINBONE AL

ROSE

Keep it down up there, would you!

WILEY

We're busy!

YUSSLER

Doing what?

WILEY

We're *drinking!*

YUSSLER

Clearly.

ROSE

If you're going to keep us here, the least you could do is share the grog.

YUSSLER

Hello!?

WILEY

I BOUGHT HER RUM AND I BOUGHT
HER GIN, OH
WEY HEY, BULLY IN THE ALLEY
BOUGHT HER WINE, OF WHITE AND
RED, OH
BULLY DOWN IN SHINBONE AL

ROSE

What? Don't ignore us. Hey! I'm talking to
you! A sip is all I ask!

ALL

SO!
HELP ME BOB, I'M BULLY IN THE ALLEY
WEY HEY, BULLY IN THE ALLEY
HELP ME BOB, I'M BULLY IN THE ALLEY
BULLY DOWN IN SHINBONE AL

ROSE

WELL THEY CALL ME HANGING JOHNNY

ALL

WEY HEY, BULLY IN THE ALLEY
HELP ME BOB
BULLY DOWN IN SHINBONE AL

ROSE (CONT'D)

THEY SAY I HANG FOR MONEY
SO HANG BOYS HANG

WILEY

BULLY DOWN IN SHIN-
AND WHEN I'VE SPENT A FOLLY TOTAL

ALL

WEY HEY, BULLY IN THE ALLEY

WILEY

OFF TO BED, WE END UP CRIPOL

ALL

BULLY DOWN IN SHINBONE AL. AL.
WE'RE OPEN, TOPE A LOW LIGHT LARK, OH
WEY HEY, BULLY IN THE ALLEY
DAWN AND RAIN, CAN THE COCK DID CALL, OH
BULLY DOWN IN SHINBONE AL
SO!
HELP ME BOB, I'M BULLY IN THE ALLEY
WEY HEY, BULLY IN THE ALLEY

HELP ME BOB, I'M BULLY IN THE ALLEY
 BULLY DOWN IN SHINBONE AL
 SO!
 HELP ME BOB, I'M BULLY IN THE ALLEY
 WEY HEY, BULLY IN THE ALLEY
 HELP ME BOB, I'M BULLY IN THE ALLEY
 BULLY DOWN IN SHINBONE AL
 BULLY DOWN IN SHINBONE AL
 BULLY DOWN IN SHINBONE AL
 (#9 END)

WILEY passes out drunk as CAPTAIN Exits after more moonshine. The remainder of the crew continues to waste away in their merriment as NELSON Enters, slightly more autonomous since last we saw him. ROSE listens in from below in the brig.

NELSON
 Louisa? Has anyone seen- oh, you're here. Wonderful. My hand betrays me. It need be mended at once and- why do you all smell of piss?

ROSE
 Thank God you're here! They've been drinking all afternoon!

JONES
 Those in the brig do not speak.

YUSSLER
 I can't stand it! The singing, the spirits! How is anyone supposed to get any sleep down here!?

LOUIE
 Let me take a look at that hand.

NELSON
 Absolutely not! You're inebriated!

LOUIE
 That I am. Would you like to be?

NELSON
 No of course not! It's not even past noon yet!

JONES
 That philosophy my friend, is why, you're a shrimp.

ROSE
 Something we can agree on.

NELSON
 This is besides the point! Now I must speak to your Captain about our plans moving forward. Where's he gone off to?

CAPTAIN stumbles back onstage, mostly dressed and carrying half of a bottle of...something.

CAPTAIN

Josephine, I've lost my trousers! It seems I've also thrown the bottle stopper overboard...more for me I suppose.

He chugs it, a complete mess of his usual self.

NELSON

Has he gone mad?

CAPTAIN

(sing-songy)

Rum, rum, bottle of rum. Rum Rum...

JONES

I'm afraid my dear William is the worst of us when it comes to trifling in the spirits.

NELSON

But he's a pirate?

YUSSLER

And a lightweight it would appear.

CAPTAIN

Has anyone found my pants?

He Exits, searching.

NELSON

The plan? Please, anyone!

JONES

I don't believe we've ever had one.

NELSON

What of when you me rescued from town? Surely you had one then to pull off such a feat?

LOUIE

We did.

KANAKA

We got drunk.

NELSON

And should that have failed?

KANAKA

We'd get drunker I suppose.

CAPTAIN, from offstage.

CAPTAIN

I found my pants!

NELSON

I've just had an aneurism. I'm certain of it. Forget I asked.

As the rest of the crew continues to bask in the afternoon sun, NELSON step aside to a quieter place on deck. He takes out his sketchbook and starts to draw. JONES follows him, Jean-Claude swaying tipsily on her shoulder. They sneakily peers over his shoulder at the rendering. A beat.

JONES

What are you drawing?

NELSON

Ah, don't do that!

JONES

Sorry.

NELSON

And stand over there. I can smell the alcohol on your breath and it's foul.

Another beat.

JONES

You're very good.

NELSON

I should hope so. I've only been doing it for 15 years.

JONES

Let me see some of them!

JONES takes the book from NELSON and begins flipping through the pages!

NELSON

Hey!

JONES

There's a lot of airships. Do you fancy a good airship? It would explain a lot about you.

NELSON

I draw things I don't want to forget.

JONES

Trees, carriage, another airship, ugh...Is this one us? From supper some evenings past?

NELSON

I'll admit it. That night got off quite well...You were all so joyful. It's been some time since I've had the company to share a meal with. I couldn't help myself. That one's Wiley. He'd fallen asleep hanging from the boarding nets. And Jean-Claude.

JONES

Is this one meant to be me? You know I'm not that young.

JONES flashes an older page in his book detailing the face of a young girl.

NELSON

No...No, that's my sister Marion.

JONES

Your sister? I didn't know you had a sister? Does she live with you in Devonshire?

NELSON

Not exactly. She's dead.

JONES

Oh. I'm sorry...She's very beautiful.

NELSON

I wanted to remember her face. Before she'd gotten ill.

JONES

Sick so young? I can only imagine.

NELSON

It wasn't sickness per say. She'd been in an accident. Made her blood start thickening. Turning brown. Then grey and on until it was an oily black. I'd though nothing of it...until the touch of her was cold. And rough...*Metallic*.

JONES

She'd become one of us.

NELSON

I didn't know what else to do. Our parents were gone. I had no where to go, no one to raise her and certainly noy on my own so I- A charity had offered a placement of care and education at asylum. I hadn't thought it could be a lie or that she'd die there. I only wanted what was best for her. And what was best was to be far away from me...All the hurt I'd done.

A beat.

JONES

I was-

KANAKA

Well look who's sobered up. Good on ya Cap!

CAPTAIN

Has our course altered since last inspection?

NELSON

(checking the compass)

Still reading west. I believe it might be broken.

KANAKA

Maybe if we just...open it. Tinker around a bit, it might recalibrate.

LOUIE

(excitedly)

Tinker?!

NELSON

Are you certain that's safe?

LOUIE

(excitedly taking out her wrench)

Not in the slightest.

NELSON

Perhaps we should wait then? Until we're sure.

LOUIE

No time for waiting.

NELSON

But what if it-

Impatiently, LOUIE forces the face of the compass open. Beat.

KANAKA

See. Nothing happened.

NELSON

But I was certain something might-

Aggressively, the compass begins to retaliate, pulling NELSON along ruthlessly. The remainder of the crew are uncertain of what to do, dodging as NELSON is carelessly thrown about the deck of the ship.

CAPTAIN

Bully!

NELSON

Agh! Help me!

LOUIE

Watch the railing!

KANAKA

What's it doing!?

NELSON

How the bloody hell should I know!

JONES

Well it is attached to *you*.

NELSON

We both know I never asked for that!

LOUIE

My door, watch the door! If you break something, I swear- Hey, I just repainted that!

NELSON

Someone stop it!

WILEY awakens from his drunken sleep and begins to charge after NELSON.

WILEY

Not a problem!

NELSON

No, wait! Bad idea, bad idea!

*WILEY bear hugs and tackles him over the side railing, into the ocean below.
Beat.*

CAPTAIN

Do you think we should help them?

A moment later, WILEY returns up the side of the ship with a live fish in his mouth.

WILEY

Still says west Captain.

*He throws the partially eaten fish overboard. It hits NELSON who tediously
climbers back onboard, tangled in seaweed.*

NELSON

(shaken)

Never. Do that. Again.

LOUIE

Well I did *warn you* about the railing.

CAPTAIN

We carry on west.

KANAKA

Twill be done Captain.

CAPTAIN

In the meanwhile.

CAPTAIN begins collecting the bottles of grog from the crew.

KANAKA

What are you doing?

WILEY

Hey, that's mine!

CAPTAIN

No more grog.

LOUIE

What!?

CAPTAIN

Not until we've sorted out this whole mess.

KANAKA

This is mutiny!

CAPTAIN

Mutiny?

JONES

Shouldn't have said that.

CAPTAIN unsheathes his rapier.

KANAKA

Don't challenge me Captain. It's not good for your old bones.

JONES

Shouldn't have said that either.

CAPTAIN

I'll show you who's old!

The two share an intense but friendly fight. CAPTAIN slashes towards KANAKA who skillfully blocks his attack.

LOUIE

Try not to kill him Cap'.

WILEY

Or do should it please ya. Not that'd it be hard.

KANAKA

(sarcastically)

Thanks for the encouragement. Always much appreciated.

SCENE 2

Their swordfight continues until they Exit followed by LOUIE and WILEY. After a moment alone, JONES approaches ROSE, cutting the binds from her hands.

JONES

Get up.

ROSE

Why? Finally tossing me overboard are you?

JONES

If it were only that.

YUSSLER

You're not leaving me here? Alone?

JONES

My sister and I need a word privately, unfortunate as it is for you.

YUSSLER

You sure your Captain would approve of that?

JONES

Ignore him. Walk.

JONES escorts ROSE to the storage level of the ship. It's full of old shipping supplies, broken glass, and other assortments of obscure mysteries.

ROSE

Can we hurry this along? You've interrupted my afternoon sun. Not that I really need it. I've been baking out there all morning-

JONES

What are you doing?

ROSE

I'm not sure I understand?

JONES

You followed us from town, raided our ship and from your failure, yielded graciously?

ROSE

What can I say? We were beaten fair and square.

JONES

Do you expect me to believe that? You and I may have been strangers these last years or so but I am still your sister. That much is enough to know when you're pulling your punches.

Beat. ROSE's act falls. In a moment of desperation, ROSE takes a rusted sword from an old display and strikes towards JONES who unbothered, disarms her easily. Beat.

ROSE

Can't blame a girl for trying.

JONES

Don't make me ask again.

ROSE

How can I answer when I don't know what it is you're implying?

JONES

Enough! For once in your life would you just be truthful with me?-

ROSE

Alright!...Fine. It is possible Cranston and I surrendered intently.

JONES

Why?

ROSE

Why do you think?

A long beat.

JONES

Has it gotten worse?

ROSE slowly removes the glove on her hand, revealing it's autonomous likeness.

ROSE

I've been able to contain it for now. It's a new science I've been tampering with to slow the spread. Still experimental, so who knows how long this will last.

JONES

You're dying?

ROSE

The same way as father...Do you remember when we were kids? He'd gotten us those matching daggers?

JONES

You tried to kill me with that blade.

ROSE

I remember we used to chase each other through the corridors. Sliding across the tiles and knocking pictures off the walls.

JONES

Father was furious.

ROSE

Those were better days.

Long beat.

ROSE (CONT'D)

Perhaps life could have gone differently. Should you have seen things from my perspective.

JONES

Or you from mine.

A sudden lurch in the boat takes the sisters aback as a heavy cloud darkens the stage and a wave of fog pools around them.

ROSE

Sister? I think your ship is on fire.

JONES

That's not smoke. We need to get above ground.

JONES escorts ROSE to the door, however, is surprised to find it locked.

ROSE
Door trouble?

JONES
Clearly.

ROSE
You mean you've locked us down here?

JONES
No. This door doesn't *have* a lock. Something's wrong.

ROSE
Maybe you're not pushing hard enough.

JONES
Oh by all means, have at it.

ROSE pushes on the door. It doesn't budge.

JONES (CONT'D)
What did I tell you?

ROSE
I don't want to talk about it.

JONES
Course not. We'll have to rush it. On my count. One. Two-

ROSE
Wait!

JONES
What?

ROSE
Why does it have to be on your count?

JONES
Oh for God's sake.

As the two sisters charge the door, they disappear into a blackout. We return to the main deck where NELSON protects his sketchpad from the rain. YUSSLER, who is still tied, struggles against the spraying sea water that hits his face as the seas shift vigorously and a dark cloud of rain of looms above them.

NELSON
What the hell is going on?

YUSSLER
Bad weather?

NELSON

But it was such a nice a nice day only a moment ago.
(#13 The Skye Boat Song/A Drop of Nelson's Blood/Byker Hill)

YUSSLER

(fighting more water)

Untie me would you? I'm practically drowning out here.

NELSON

Wait a minute-

YUSSLER

I'm serious! It's up to my neck!

NELSON

Ah-shhh shh shhhhh...Do you hear that?

YUSSLER

Hear what?

VOICE 1

SPEED, BONNIE BOAT, LIKE A BIRD ON THE WING
ONWARD, THE SAILORS CRY.

NELSON

Jones? Is that you?

VOICE 1

CARRY THE LAD THAT'S BORN TO BE KING
OVER THE SEA TO SKYE.

The remainder of the crew Enters..

VOICE 2

LOUD THE WINDS HOWLS.

KANAKA

Uh, Captain?

VOICE 2

LOUD THE WAVES ROAR.

WILEY

What are those things?

VOICE 2

THUNDERCLAPS REND THE AIR.

CAPTAIN

Sirens! Cover your ears!

BOTH
 BAFFLED OUR FOES STAND BY THE
 SHORE.
 FOLLOW THEY WILL NOT DARE
 SPEED, BONNIE BOAT, LIKE A BIRD
 ON THE WING
 ONWARD, THE SAILORS CRY.

KANAKA
 But they're singing so loud!

NELSON
 And beautifully!

LOUIE
 What's going on?

CAPTAIN
 They're luring us to the water!

YUSSLER
 You mean they're going to drown us!?

CAPTAIN
 You've got to keep them from singing!

LOUIE
 How am I meant to do that?

KANAKA
 I think I'm in love!

LOUIE
 Kanaka!

WILEY
 Snap out of it!

CAPTAIN
 Josephine!

LOUIE
 No, that's not- Nelson, get away from them!

WILEY
 I got him.

*LOUIE and WILEY struggle to maintain the entranced crew as the SIRENS
 continue their attack.*

SIREN 1
 OH, A DROP OF NELSON'S BLOOD WOULDN'T DO US ANY HARM

SIREN 2
 A DROP OF NELSON'S BLOOD WOULDN'T DO US ANY HARM

BOTH
 OH A DROP OF NELSON'S BLOOD WOULDN'T DO US ANY HARM
 AND WE'LL ALL HANG ON BEHIND.
 YES WE'LL ROLL THE OLD CHARIOT ALONG
 WE'LL ROLL THE OLD CHARIOT ALONG

WE'LL ROLL THE OLD CHARIOT ALONG
AND WE'LL ALL HANG ON BEHIND!

The infected crew members begin to lash out against the remaining who fearfully draw their weapons as ROSE and JONES Enter.

ROSE

Damn door! I threw out my shoulder.

JONES

What the hell is going on!?

LOUIE

Sirens aboard! Everyone else's gone crazy!

WILEY

It's some sort of witch's spell.

ROSE

Try "the stupidity of men". Give me that sword.

JONES

Absolutely not!

ROSE

Fine. By all means, let your friends kill you.

LOUIE

Kanaka! You moron! It's me!

WILEY

Easy Cap! Hey! We're dying out here!

Beat. JONES reluctantly passes ROSE the spare sword.

JONES

If you so much as parry without my say so-

ROSE

You'll see me killed. What else is new?

LOUIE takes charge with JONES and ROSE as a battle against them and the SIRENS begins.

LOUIE

IF I HAD ANOTHER PENNY
I WOULD HAVE ANOTHER GILL
I WOULD MAKE THE PIPER PLAY
THE BONNY LASS OF BYKER HILL

LOUIE, ROSE, AND JONES

BYKER HILL AND WALKER SHORE
COLLIER LADS FOR EVER MORE

BYKER HILL AND WALKER SHORE
COLLIER LADS FOR EVER MORE

LOUIE
THE PITMAN AND THE KEELMAN TRIM
THEY DRINK BUMBLE MADE FROM GIN
THEN TO DANCE THEY DO BEGIN
TO THE TUNE OF ELSIE MARLEY

LOUIE, ROSE, AND JONES
BYKER HILL AND WALKER SHORE

LOUIE
COLLIER LADS FOR EVER MORE

LOUIE, ROSE, JONES
BYKER HILL AND WALKER SHORE

LOUIE
COLLIER LADS FOR EVER MORE

THE SIRENS
WE'LL ROLL THE OLD CHARIOT ALONG
WE'LL ROLL THE GOLDEN CHARIOT ALONG.
WE'LL ROLL THE OLD CHARIOT ALONG
AND WE'LL ALL HANG ON BE-

ROSE AND JONES
GEORDIE CHARLTON, HE HAD A PIG

LOUIE
YOU HIT IT WITH A SHOVEL AND IT DANCED A JIG

ROSE AND JONES
ALL THE WAY TO WALKER SHORE

LOUIE, ROSE, JONES
TO THE TUNE OF ELSIE MARLEY

LOUIE, ROSE, JONES (CONT'D)
 BYKER HILL AND WALKER SHORE
 COLLIER LADS FOR EVER MORE
 BYKER HILL AND WALKER SHORE
 COLLIER LADS FOR EVER MORE
 --
 BYKER HILL AND WALKER SHORE
 COLLIER LADS FOR EVER MORE
 BYKER HILL AND WALKER SHORE
 COLLIER LADS FOR EVER MORE

THE SIRENS
 WE'LL ROLL THE OLD CHARIOT
 ALONG
 WE'LL ROLL THE OLD CHARIOT
 ALONG.
 WE'LL ROLL THE OLD CHARIOT
 ALONG
 AND WE'LL ALL HANG ON BEHIND
 --
 WE'LL ROLL THE OLD CHARIOT
 ALONG
 WE'LL ROLL THE OLD CHARIOT
 ALONG.
 WE'LL ROLL THE OLD CHARIOT
 ALONG
 AND WE'LL ALL HANG ON BEHIND

LOUIE, ROSE, JONES (CONT'D)
 BYKER HILL AND WALKER SHORE

THE SIRENS
 ROLL THE OLD CHARIOT ALONG

LOUIE, ROSE, JONES
 BYKER HILL AND WALKER SHORE

THE SIRENS
 AND WE'LL ALL HANG ON

ALL
 FOR EVER MORE!

LOUIE
 IF I HAD ANOTHER PENNY
 I WOULD HAVE ANOTHER GILL
 I WOULD MAKE THE PIPER PLAY
 THE BONNY LASS OF BYKER HILL
 BYKER HILL AND WALKER SHORE
 COLLIER LADS FOR EVER MORE
 BYKER HILL AND WALKER SHORE
 COLLIER LADS FOR EVER MORE
 (END #13)

*LOUIE, JONES and ROSE skillfully kill the two SIREN sisters dead with a
 satisfactory slice. Their hold on the crew dissipates.*

KANAKA
 What just happened?

YUSSLER
 Why do I taste fish?

WILEY
 Them water spirits got ya's all confused in the head. Had to save ya's ourselves.

LOUIE
(sing-songy)

You're welcome.

JONES

Are you alright?

CAPTAIN

As well as one can be from such an ordeal.

NELSON
(clutching his arm)

Damn. Louisa?

LOUIE

Spread again has it?

NELSON

It's burning?

LOUIE

Arial joint's probably too tight. I'll take a look.

LOUIE uses her tools to mend NELSON's arm as the other continue to collect themselves.

ROSE

You're quite efficient with that sword sister.

JONES

Nice try. Get back against the mast.

ROSE

Are you serious? After all that, saving your life and you still don't trust me?

JONES

Sit.

ROSE

Unbelievable.

JONES confiscates the sword again and retires ROSE with YUSSLER against the main mast.

LOUIE

Better?

NELSON

Much, thank you.

YUSSLER

I don't understand. Why weren't you all affected?

LOUIE

A siren's song tempts a man's lust for women.

KANAKA

Didn't work on Wild though?

WILEY

Yeah I never felt a thing?

ROSE

Lust. For. *Women*.

Beat.

WILEY

(realizing)

Ohhhh. Right. Carry on.

Suddenly, the waves of the ocean begin to rise and thrash about.

NELSON

What is it now?

CAPTAIN

The ocean. It's seems we've disturbed her.

KANAKA

Storm rolling in from the west Captain!

CAPTAIN

To the helm with you then! Louie, mind the engine. The rest of us need furl the sails! Two bodies a module.

The crew begins scrambling to their positions as the precarious tempests spirals closer. From which, it appears the ocean comes to life. As the waves grow more and more intense, KANAKA begins acting impulsively at the wheel.

(FISH IN THE SEA INSTRUMENTAL)

CAPTAIN (CONT'D)

Kanaka! Quit steering like a lunatic and get this ship under control!

KANAKA

Sorry Cap'n. The winds are a bit rough. Certainly angrier then expected.

JONES

Focus on the ship please!

NELSON

We're all going to die.

KANAKA

Not if I can help it! Maybe if I just- Whoa!

KANAKA attempts to pull a clever direction move when he suddenly loses control of the wheel. It spins out of control sending himself and the rest of the crew into a nauseating whirlpool.

NELSON

I think I might be sick!

CAPTAIN

Brace yourselves!

Blackout. A loud crash is heard followed by the hiss of steam, then silence.

SCENE 2

Beat. The lights slowly rise on a dark beach. Metal tubes and rigging litter the grounds, flush with ivy and vines. CAPTAIN, ROSE, NELSON and KANAKA, slowly rise from the ground, recovering from the impact. The shadow of a haunting lighthouse towers above them.

CAPTAIN

Is everyone alright?

KANAKA

That was amazing! Did you see that!? The waves were all BMSHOOM! And I was like HYAH! HA! And then the thunder KWYRRCHH!

NELSON

Perhaps we could have stuck the landing a bit better.

ROSE

A bit!? He nearly killed us!

JONES and YUSSLER Enter from the brush.

JONES

Everyone alright?

YUSSLER

The crash dropped the rest of us about 5 meters north.

JONES

Lucky for Kanaka's loud mouth, we managed to find our way back.

ROSE

Did you not hear what I said!? We could have died because of this maniac!

JONES

Wouldn't be the first time.

WILEY Enters with Jean-Claude cradled in his hands

WILEY

Here you are Joan. Saved ya crab. Took a bit of a crackin meself but I've been marooned worse before.

YUSSLER

Marooned? Surely you don't mean we're stuck here?

CAPTAIN

The ship's damaged but she'll still sail with some minor repairs.

JONES

Has anyone seen Louie?

LOUIE

(from offstage)

KANAKA!!!

JONES

Nevermind.

LAURIE rushes onstage, nearly tackling KANAKA.

LOUIE

You worthless, bumbling, moronic, waste of cogs! Look at my ship! My beautiful sailing vessel smashed to **smithereens!**

KANAKA

Relax Lou, Cap says she'll sail. And it's still in one piece-

LOUIE

Still in one piece? Is that supposed to make me feel better!?

KANAKA

Alright, alright! I'll help you fix it!

LOUIE

Oh you'll do more than fix it you careless miscreant! You're lucky if I don't kill you!

KANAKA

You can't do that!

(To Jones)

She can't do that!

JONES

Flaunt about at the wheel again and I will *let* her kill you.

KANAKA

How is this my fault!?

LOUIE

When isn't it your fault?

CAPTAIN

Enough! Have you all no sense? You're adults. Act like it.

Look Jo! A field mouse!

WILEY

I dare you to put it in your mouth.

KANAKA

I already did.

(muffled)

WILEY

Spit that out!

CAPTAIN

Pspfwy! Sorry Captain.

(releasing the mouse)

WILEY

Uh, funny you should mention mice.

LOUIE

The crew takes a moment to fully assess where it is they've landed. The ominous tower that stands before them is a frightening shape, baring the seal of the mage; again, a wind up mouse, of which is carved into the upper dome. Several mice scurry through the grass and over foot.

That is his seal, is it not?

ROSE

That's disgusting! Vile creatures.

YUSSLER

Aww. Is the big man afraid of a little tiny baby mouse?

LOUIE

I'm not afraid! Just keep those things away from me!

YUSSLER

Fog's rolling back in.

JONES

Everyone get inside.

CAPTAIN

After you my good man.

(To Wiley)

KANAKA

No, no after you you.

WILEY

I insist.

KANAKA

KANAKA (CONT'D)

Well I insisted first.

LOUIE AND JONES

Move.

The two take the charge leading the group inside the haunting building. They Enter within the lighthouse cupola. Many of the windows have shattered and the roof has collapsed after intense exposure to the elements. The beacon and all the other lights are permanently darkened. The crew shivers as a splintered wind slivers through the decayed walls.

KANAKA

(windy)

So. Many stairs.

LOUIE

Don't be a baby.

WILEY

I see the maid ain't done her job in the last century.

ROSE

This whole building is falling apart.

JONES

What does the compass say?

NELSON

It's being rather unclear at the moment.

CAPTAIN

Everyone fan out. There's bound to be something of worth here.

The crew begins to explore the upper sky deck. CAPTAIN meanwhile restrains ROSE and YUSSLER by their shirt collars.

CAPTAIN (CONT'D)

Not you two. You're with me.

ROSE

This again? The boat's all the way down at the beach. Where is it you think we'd run off to?

LOUIE

(calling out)

Find anything?

KANAKA

Just glass here.

JONES

There's an old cot. I think he might have lived here.

Alone? LOUIE

WILEY
(muffled, eating a mouse)
I found another mouse.

YUSSLER
Would you stop that? It's disgusting!

CAPTAIN
Where's Nelson gone?

*Almost hypnotically, NELSON stands before the center beacon of the lighthouse.
As he inches closer to the light, the metal in his skin appears to glisten brighter.*

NELSON
The center of the mechanism.

ROSE
What's he babbling about over there?

NELSON
This is it!

JONES
The beacon?

NELSON
Something the old mage said!
(To Kanaka)
Here, help me move this.

NELSON and KANAKA pull back a series of old panels

NELSON (CONT'D)
You think there'd still be power in this building?

LOUIE
After the thousands of years it's stood here? I doubt it would even-

NELSON pulls the handle of the mechanism. A whistle sounds and cogs begin to shift and coil.

LOUIE (CONT'D)
-turn on.

The machine whirs to life as a dullish beam of light flickers on in the center chamber, fading from a rusty orange to a shimmering purple. A gust of air radiates in the room as magical energy spindles around them.

JONES
Well I'll be damned.

NELSON

You were right.

WILEY

I'm gonna lick it.

All protest in an effort to restrain WILEY from approaching the magical beam. In doing so, their attention is diverted from ROSE and YUSSLER

LOUIE

Are you insane!?

WILEY

Is that even a question?

CAPTAIN

No one goes near that beacon! Not until I've ensured it's safe.

ROSE

Seems a bit strict.

ROSE suddenly reaches forward, ensnaring two pistols from the CAPTAIN's belt, handing one to YUSSLER.

ROSE (CONT'D)

And controlling. Are you certain you don't have a problem?

She fires one into the air. The crew recoils in shock.

JONES

What are you doing?

LOUIE

Take it easy with that thing.

CAPTAIN

Lower that firearm! Now!

ROSE

Why? We're just having a bit of fun, aren't we? That's all you pirates ever seem to do. All week I've been subject to your singing and drinking and fun but now I've had just about enough of it.

JONES

Would you stop behaving like a child and think about what you're doing?

ROSE

Believe me, I have thought long and hard about what I might do with the great power of Bartieheire at my fingertips.

NELSON

That magic doesn't belong to you!

ROSE

Perhaps not. But you are just as unworthy of it as I. And to believe otherwise makes you as much a fool as the rest them!

ROSE rips the glove from her hand, holding it up to the light.

ROSE (CONT'D)

The years I have spent a prisoner to this curse. *No more.* Keep a watchful eye on them Mr. Yussler. Should they behave irrationally, you have my full permission to shoot.

Entranced, ROSE begins to approach closer to the rays of magic.

WILEY

I wouldn't do that!

CAPTAIN

You have no idea what that level of energy is capable of!

ROSE

Then count yourself lucky it is not you who must discover it.

JONES

This is madness! For all we know it could kill you!

ROSE

A forcible death is better than a life like this.

NELSON

Just wait, don't!-

Their protests fall deafly upon ROSE who reaches her hand into the purple mass. It hideously distorts before absorbing into her body with a shrilled echo. The lights flash an assortment of colors, blindingly before quieting back to a gentle purple. Beat.

JONES

Rose? Are you alright?

Another beat.

ROSE

A minor setback.

ROSE turns to face the group, revealing the sheen of metal which now trails from her hand, up her arm and shoulder to her face. The skin melts and peels around her eyes and mouth in a horrifying shape.

NELSON

Oh good god!

ROSE

The machine Cranston. Off with it.

YUSSLER

Of course.

YUSSLER returns to the lever, switching off the mechanism. The purple glow of the magic diminishes back into a small flame. Still present, but now contained in a smaller, more manageable bulb.

ROSE

Take it.

YUSSLER

But are you sure it won't-

ROSE

I said take it!

Terrified, YUSSLER reaches a shaky hand into the machine, removing the bulb and passing it to ROSE. It frighteningly continues to pulse in her hand, much like a human heart. Beat.

ROSE (CONT'D)

(To Nelson)

This is your doing.

NELSON

Me!?

ROSE

How did you do it? Tell me!?

NELSON

I haven't done anything, I swear!

LOUIE

Leave him alone!

JONES

It's my fault. I brought him here, he has nothing to do with this.

ROSE

Petty little thief. Pulling one last trick before his unremarkable end!

ROSE aims the pistol at NELSON, however, as she pulls the trigger. JONES pushes him off, taking on the bullet for herself. CAPTAIN rushes to her aid.

CAPTAIN

Are you alright?

JONES

Fine. Really, it's fine.

CAPTAIN

Takes this.

CAPTAIN takes a handkerchief and presses it into JONES' side of which leaks a pitch black oil.

ROSE

(To Nelson)

Be grateful my sister is so quick on her feet.

KANAKA

That or you're just a lousy shot.

LOUIE

John! Shut it!

ROSE

Cranston! Tie them up. You're leaving.

YUSSLER begins binding the crew's hands, and then to each other.

YUSSLER

To where madame?

ROSE

A scrap yard will do until I've found a greater purpose for them. Take the lifeboats to the southern trainyards. And leave the boy. That compass may still be of use to me.

YUSSLER

What will you do?

ROSE grabs JONES from the floor, holding the gun to the underside of her jaw.

ROSE

My sister and I have some business to attend to at home.

JONES

Whatever you want. Just leave them out of it.

CAPTAIN

If she dies, I will kill you!

JONES

William, let it be.

ROSE

A pleasure as always Captain.

LOUIE

Untie me! I can take her!

WILEY

Get your hands off me grub!

KANAKA

This isn't over!

YUSSLER drags the crew offstage by their roped hands. ROSE slowly approaches NELSON, forcefully grabbing the compass on his arm.

ROSE

Where to?

NELSON

You've gone mad.

ROSE

Have I now?

NELSON

So long as she lives, there is hope for us yet.

NELSON regrets his words, looking down to see JONES is struggling in the fight against her wound.

ROSE

Hope dies with her Mr. Bagley. And so will you.

Blackout.

SCENE 3

A train whistle sounds. What remains of the crew, KANAKA, LOUIE, WILEY, and CAPTAIN, are tied to the floor of a transport train. YUSSLER stands against a back wall of the car, scowling out the moving window.

LOUIE

Is everyone alright?

WILEY

Little dent in me shoulder is all. Nothing a little grog can't fix.

KANAKA

William?

CAPTAIN

Fine enough.

Beat.

LOUIE

Jo will be fine. You know her, she's tough as nails.

WILEY

Nails?! Where!?

LOUIE

Shut up.

CAPTAIN

If Josephine has gone with Rose to Bartieheire, then she is already dead.

KANAKA

You don't know that.

CAPTAIN

Well if not yet then she might as well be.

A long beat.

CAPTAIN (CONT'D)

I'm sorry I've failed you all. A Captain is meant to be strong. Courageous. A leader intent to-

WILEY

Boo! What is this?

CAPTAIN

I'm making a rousing speech-

WILEY

Your speech stinks!

LOUIE

Not helping.

WILEY

You remember when we met Willy? Back in Brokeshire? I was so stinking drunk I couldn't tell me lefts from me rights. You know what else I did that night?

CAPTAIN

You'd fell in the loo?

WILEY

No, not that! I met me best mate. My Captain. My man, who ain't never been afraid of nothing. Never backed down from a fight! Never could handle his alcohol!

KANAKA

Here, here!

YUSSLER

Hey! Quiet back there!

Beat.

WILEY

(whispering)

So what are we gonna to do about it?

KANAKA

I says we strap that snake to the back trolley and ride the rail to its end.

LOUIE

Or we knock the lights out of him and book it to the morrow!

WILEY

What say you Captain?

CAPTAIN

We blow up the train.

LOUIE

Excuse me?

KANAKA

Pardon?

CAPTAIN

We blow up the train!

WILEY

Now you're thinking like a genius!

KANAKA

Are you crazy?

CAPTAIN

Only moderately.

LOUIE

You're sure that's a good idea?

A beat.

CAPTAIN

Wild? How might we go about it?

WILEY

Way ahead of you Cap.

WILEY twists his shoulder from which a mouse emerges out from under his shirt collar.

KANAKA

How long has that thing been in there?

WILEY

Since we left the tower. I thought I might get hungry.

WILEY ushers the mouse behind him. It cleverly chews through the ropes, freeing WILEY's hands. From there, he unlocks a chamber in his chest where in he takes out a colorful explosive that smells like gas and drips a green-ish slime.

WILEY (CONT'D)

I've been saving this beauty for a special occasion. I call her '*The BIG KABOOM*'

LOUIE

You had that all this time?

WILEY

So what if I did?

KANAKA

You couldn't have set it off *before* we were kidnapped?

WILEY

I told you! I was saving it for a special occasion!

CAPTAIN

We need to get to the engine. Louisa, you'll take charge from there.

LOUIE

Not a problem. But how are we supposed to get past him?

They all look to YUSSLER who is oblivious to their entire interaction.

WILEY

I may have an idea.

(To Yussler)

Hey skinny!? Got a present for ya!

YUSSLER

How dare you address me as-

Unexpectedly, WILEY launches a piece of rope of which the mouse confuses for cheese. It barrels towards YUSSLER who is immediately terrified!

YUSSLER (CONT'D)

Agh! A rodent!

As YUSSLER leans down to avoid the mouse, WILEY snatches the sword from YUSSLER's belt with his teeth. After a simple toss to CAPTAIN, the crew manages to escape their bindings.

LOUIE

I told you he was afraid of mice!

CAPTAIN

Not the time Louisa.

KANAKA

Run for it!

YUSSLER

Hey! Get back here! You wait until the Queen hears of this! She'll have your heads!

WILEY

(laughing menacingly)

Bomb bomb bomb bomb!

CAPTAIN

Not yet.

But the fire!

WILEY

Not yet!

KANAKA

But my bomb!

WILEY

Unconsciously, WILEY lights the fuse of the explosive.

Wiley!

LOUIE

What? What did I do?

WILEY

A loud explosion sounds. The sound of shattering metal and glass radiates around them. Blackout.

SCENE 6

We return to the cold, domed room within the Rose Garden Factory. NELSON is again imprisoned helplessly at the hanging place; his autonomous-ness now visibly affects his neck and small parts of his face. JONES unexpectedly begins to stir, still dangerously wounded.

JONES

Shrimp? Still alive up there, are you?

NELSON

Much to my chagrin. And you?

JONES

It hurts if that is what you're asking.

NELSON

I don't doubt that. Nor do I understand it?

JONES

Well you are a bit daft so that's quite possible.

NELSON

Why did you save me?

JONES

I didn't.

NELSON

There's a bullet lodged in your chest? You know that. Of course you know that. But it's *meant* to be in mine?

JONES

Everyone is worth saving. Even troublesome little shrimp.

NELSON

I'm not certain how I feel about that.

JONES

You don't like *shrimp*? I thought it was a rather clever name-

NELSON

I meant "everyone is worth saving." I want to believe that's true. But there are people who make such a conviction impossible.

JONES

People like my sister?

NELSON

People like me... You saved my life today. And I am bothered.

JONES

Don't be.

NELSON

How can I not!? You're dying!

JONES

So are you?

NELSON

What's the plan then?

JONES

There isn't one.

NELSON

Then think of something! Say anything! Try everything, like you always do!...Jones? Jo!?

No answer. JONES lies motionless on the metal floor.

NELSON (CONT'D)

Hey! You can't fall asleep, that's not fair! I have no idea what I'm doing, please!

A beat passes as a dark chill rushes through the air. All is quiet for a moment. Then a familiar purple glow haunts the stage. THE MAGE Enters.

THE MAGE

Such is the consequence of man. Never listens. Never learns.

NELSON

You again?

THE MAGE

I told you I would return Nelson Bagley. When you had failed.

But I haven't failed...Have I? NELSON

The wind has returned me here. So it is true. THE MAGE

Well, I did my best. NELSON

You did not. THE MAGE

Alright. I *tried* my best. NELSON

It is all a man may do. THE MAGE

So what now? NELSON

Now there is nothing. THE MAGE

But there can't be nothing? NELSON

There is. THE MAGE

Then why are you here? Come to laugh at my inadequacies because, to be honest, that is the last thing I need at the moment. NELSON

SOMETHING THE MAGE

Is that a good thing? To be frank, you speak in riddles so often, I nearly never know what it is you're saying- NELSON

Are you haunted? THE MAGE

You see what I mean? NELSON

The curse sows about, swiftly through the skin. Pollutes the heart. Yearns for the brain. Images in your skull. The past returns for vengeance. THE MAGE

MARION Enters, tormenting NELSON.

MARION
Do you remember our mother?

NELSON
Marion?

MARION
Sometimes if I wear her shoes and robes, I can almost see her face.

NELSON
Keep her away from me spirit! Have you not tormented my mind enough!?

THE MAGE
I have no power here. Tis one's own fears that illustrate such pained illusions.

MARION
You never let me leave the house! Are you even listening to me?

THE MAGE
Pictures companion the changing.

MARION
I just wanted to see the countryside! Is that so much to ask?

NELSON
Get out of my head.

THE MAGE
I myself saw flashes of youth amidst the evolution. Magic creeps in, and likewise, the phantom of a boy. The court jester. Mocked. Scorned and poisonous.

NELSON
Go away!

MARION
I'm dying Nelson, but do not believe that makes me naïve!

NELSON
I'm not-

THE MAGE
The slow dance of automation which takes its toll. Brandishes you. Disgusts the world.

MARION
You're going to leave me here, I know it!

NELSON
Stop it, just stop!

MARION fades away like raining mist. Beat.

NELSON (CONT'D)
I'm going insane.

THE MAGE

It won't be long now. The curse nears your heart.

NELSON

Why must you call it that? A curse when it is not?

THE MAGE

So are your own words. Do you deny it?

NELSON

No!...No I do not deny it. But such were the words of a man from ignorance. A man of whom I am no more.

Beat. The MAGE stands taller.

THE MAGE

Find the compass at your hand.

Outreaching his arm, The MAGE locks hands with NELSON at the elbow. A light mist of purple drips upward of their arms.

THE MAGE (CONT'D)

You have done well Nelson Bagley of Devonshire.

NELSON

Just Nelson is fine.

THE MAGE

Perhaps there is time for you yet to awaken.

ROSE, from offstage:

ROSE

Didn't you hear me?

NELSON

What?

THE MAGE

I said wake up!

SCENE 6

In a thunderous flash, NELSON and the MAGE disappear. JONES awakens from the floor with a start as ROSE Enters.

ROSE

You're looking worse for wear.

JONES

I could say the same to you. There's a hole where your face used to be.

ROSE

Do not assume this frees you from scorn. Soon all of Bartieheire will know what you've done.

JONES

What I've done? Half the city is in ruins because of you! People are starving and dying!
Burned in a fire that will never be put out!

ROSE

It's for the best.

JONES

Best for who? For all those people you've killed or for yourself?

ROSE

All I ever did was try to help you! To help all of you!

JONES

You cannot heal where there is nothing to cure.

ROSE

Everyone is suffering! They are all miserable and I am miserable! Even you cannot deny that!

JONES

Their suffering has no correlation to who they are! It is you who denies them of their happiness!

ROSE

And it is you who fuels their hopeful ignorance! What will become of them when their hero is slaughtered before their very eyes!

JONES

Killing me may satisfy your lust for death but it will not turn the turn in your favor. I am not my people.

ROSE

We shall see. The reaper comes more swiftly than you might think.

JONES

What happened to you? What happened to my sister? Why could we not be normal and fight without the threat of death, what have I ever done so wrong to you?

Long Beat.

ROSE

Father thought you were beautiful. He loved what you were. Autonomous. Shiny metal and brass cogs. Not me though, I was only human. Hardly enough for him.

JONES

That's not true-

ROSE

It wasn't fair how he treated you. The way he cared, so much!...I thought were a late flower in bloom. That in time the sheen would surface and he would love me, equally as so. But it didn't...I took my dagger, the one he'd promised to me and I sliced the skin from my hand, digging for something that was never there...It was easy. Like carving into the sand...You should have seen father's face when I showed him. He was frightened of me...*Sad*.
(#16 THE LAST ROSE OF SUMMER/ÓRÓ 'SÉ DO BHEATHA 'BHAILE)

JONES

You never told me that.

ROSE

It's funny. All our life, this was all I'd ever wanted. Now I have it...And I just want it to go away.

'TIS THE LAST ROSE OF SUMMER
LEFT BLOOMING ALONE,
ALL HER LOVELY COMPANIONS
ARE FADED AND GONE.
NO FLOWER OF HER KINDRED,
NO ROSE BUD IS NIGH,
TO REFLECT BACK HER BLUSHES,
AND GIVE SIGH FOR SIGH.

ROSE (CONT'D)

Your death is going to be beautiful. Poetic even...I'm sorry it must be this way.

JONES

You do what you must.

THE SISTERS

SO SOON MAY I FOLLOW
WHEN FRIENDSHIPS DECAY,
AND FROM LOVE'S SHINING CIRCLE
THE GEMS DROP AWAY!
WHEN TRUE HEARTS LIE WITHERED
AND FOND ONES ARE FLOWN
OH! WHO WOULD INHABIT
THIS BLEAK WORLD ALONE?

ROSE Exits

JONES

ÓRÓ 'SÉ DO BHEATHA 'BHAILE,
ÓRÓ 'SÉ DO BHEATHA 'BHAILE.

JONES (CONT'D)

ÓRÓ 'SÉ DO BHEATHA 'BHAILE.
ANOIS AR THEACHT AN TSAMHRAIDH!

ALL

ÓRÓ 'SÉ DO BHEATHA 'BHAILE,
ÓRÓ 'SÉ DO BHEATHA 'BHAILE,

ÓRÓ 'SÉ DO BHEATHA 'BHAILE,
ANOIS AR THEACHT AN TSAMHRAIDH!

LOWER VOICE
ANOIS AR THEACHT AN TSAMHRAIDH!

JONES
'SÉ DO BHEATHA A BHEAN BA LÉANMHAR,
B' É ÁR GCREACH TÚ BHEITH I NGÉIBHINN,
DO DHÚICHE BHREÁ I SEILIBH MEIRLEACH...
IS TÚ DÍOLTA LEIS NA GALLAIBH!

ALL
ÓRÓ 'SÉ DO BHEATHA 'BHAILE,
ÓRÓ 'SÉ DO BHEATHA 'BHAILE,
ÓRÓ 'SÉ DO BHEATHA 'BHAILE,
ANOIS AR THEACHT AN TSAMHRAIDH!

JONES
TÁ GRÁINNE MHAOL AG TEACHT THAR SÁILE,
ÓGLAIGH ARMTHA LÉI MAR GHARDA,
GAEL IAD FÉIN IS NÍ GAILL NÁ SPÁINNIGH...
IS CUIRFIDH SIAD RUAIG AR GHALLAIBH!
A BHUÍ LE RÍ NA BHFEART GO BHFEICEANN

MUNA MBÍONN BEO INA DHIAIDH ACH SEACHTAIN,
GRÁINNE MHAOL IS MÍLE GAISCÍOCH...
AG FÓGAIRT FÁIN AR GHALLAIBH!

ALL
ÓRÓ 'SÉ DO BHEATHA 'BHAILE,
ÓRÓ 'SÉ DO BHEATHA 'BHAILE,
ÓRÓ 'SÉ DO BHEATHA 'BHAILE,

JONES
ANOIS AR THEACHT AN TSAMHRAIDH!

ALL
ANOIS AR THEACHT AN TSAMHRAIDH!
ÓRÓ 'SÉ DO BHEATHA 'BHAILE,
ÓRÓ 'SÉ DO BHEATHA 'BHAILE,
ÓRÓ 'SÉ DO BHEATHA 'BHAILE,
ANOIS AR THEACHT AN TSAMHRAIDH!

ÓRÓ 'SÉ DO BHEATHA 'BHAILE,
ÓRÓ 'SÉ DO BHEATHA 'BHAILE,
ÓRÓ 'SÉ DO BHEATHA 'BHAILE,
ANOIS AR THEACHT AN TSAMHRAIDH!

The tune ends in the town square of all Bartieheire. Drums pound as Autonomous and human crowds alike have gathered before the hanging place in which JONES is forced to kneel to.

ROSE

Let hope die with you.

ROSE raises her sword above her head. As she slices down however, something interrupts her strike. JONES looks up to see NELSON standing above her, now fully Autonomous. He holds up a wooden shield, severely damaged by ROSE's heavy blow.

NELSON

Hi.

ROSE

You're alive?

NELSON

Unfortunately. Whoa!

ROSE begins to attack NELSON who runs with the shield from her.

NELSON (CONT'D)

Perhaps we can take a brief pause? I hadn't thought this far ahead!

ROSE

Hold still!

JONES

Focus!

NELSON

I'm trying!

JONES

Where are the others?

NELSON

I thought they were with you?

As if on cue, an obnoxious train whistle bellows. There are brief seconds for all to react before what remains of an old locomotion comes barreling through the city square. It slides dangerously before hideously screeching to a halt!

From Offstage:

WILEY

Bombs away!

CAPTAIN, LOUIE, KANAKA, and WILEY emerge from the wreckage, as well as crowds of other automatons. A battle ensues as dozens of armed militia guards storm the grounds.

WILEY (CONT'D)

That's right, burn! The lot of yas!

WILEY continues to throw explosives giddily as LOUIE and KANAKA circle around a group of guards.

LOUIE

You take the one's on the left. I'll get em on the right.

KANAKA

Got it!...Which one's left again?

LOUIE

That way!

KANAKA aims his pistol to the right, hitting nothing!

LOUIE (CONT'D)

You're other left!

KANAKA

I told you, I was confused!

The two Exit as the sword battle between ROSE and NELSON barges the stage. JONES gives directionals from the ground.

JONES

Center! Parry! Schivar di vita!

NELSON

What does that even mean?

JONES

Whatever you want! In-the-Round!

ROSE

Don't help him!

NELSON

Please help me!

CAPTAIN Enters the fight.

CAPTAIN

(To Nelson)

Mind if I cut in?

ROSE

Finally! I was starting to get bored with such a lousy opponent.

NELSON

Hey!

CAPTAIN

Don't take it to heart boy! Enjoy the fun!

NELSON

What fun? I'm not having any fun!

CAPTAIN

(stumbling)

Really? I'm quite extatic myself.

NELSON

Are you drunk?

CAPTAIN

I may have had a cup of ale on the derailed train ride over.

NELSON

Oh this is bad. This is really, *really* bad!

CAPTAIN

Perhaps it would go over better if you would help me!

The fight ventures offstage as YUSSLER Enters frazzled followed!

YUSSLER

You're an animal!

LOUIE Enters, holding a mouse outstretched in her hand.

LOUIE

Animal? I'm sorry, I thought you said I was an amateur!

YUSSLER

Get away from me with that thing?

LOUIE

Why? It's just a disease harboring vermin!

YUSSLER

No no no no!

As they cross to Exit, JONES Enters, still clutching her side. She spots Jean-Claude on the ground.

JONES

There you are you pesky little thing. The next time you decide to commit an act of arson ask permission first!

WILEY Enters, now covered in ash.

WILEY

Paghrwghra!

JONES

You alright Wild?

WILEY
Set off me dynamite whilst was in me pocket?

JONES
Are you hurt?

WILEY
Not at all! It made the most beautiful sound, so I did it again!

As WILEY Exits, KANAKA rushes on in his place.

KANAKA
Hey, have you seen William?

JONES
They've been forced back into the factory.

KANAKA
Well who's helpin em?

JONES
Us I suppose.

The two Exit as we return travel back to the Rose Garden Factory where ROSE and YUSSLER hold CAPTAIN and NELSON

YUSSLER
Walk!

NELSON
I am walking, take it easy!

YUSSLER
Shall we kill them now?

ROSE
Patience Cranston. It's not a party without everyone invited.

JONES, KANAKA, and LOUIE Enter; their weapons drawn.

JONES
We're not late, are we?

ROSE
You see? Same sense of humor. Impeccable timing sister. How's your side?

JONES
How's your face?

ROSE
The rest of you may go. This is between us.

LOUIE
We're not leaving.

ROSE

It wasn't a request.

JONES

Oh leave them be. Unless you're afraid to fight me in front of an audience?

ROSE

Not at all. In fact, you're right. It feels much more appropriate to do so publicly. I'll find it much more enjoyable seeing the devastation in their eyes when I kill you.

JONES

10 paces then?

YUSSLER

Are you certain this is wise?

KANAKA

You're already injured?

ROSE

I'll handle it.

JONES

I'll handle it.

YUSSLER

Then it's decided. Back to back then.

CAPTAIN

She's going to get herself killed.

The two sisters do so in the center of the room, hand ready at their pistols. The remaining onlookers form a circle around them.

YUSSLER

On my mark. 10. 9.

NELSON

I can't watch.

YUSSLER

8. 7.

LOUIE

Who idea was this?

YUSSLER

6. 5

CAPTAIN

Ready yourselves.

YUSSLER

4. 3. 2-

Before he reaches one, WILEY storms into the room completely out of breathe!

CAPTAIN
Wild! What are you doing?

WILEY
(hyperventilating)
The- Wha- Bom- In th- Agh-

ROSE
What the hell is he saying?

WILEY
The- pro-lbm-

JONES
The what?

WILEY
(wheezing)
Problem.

LOUIE
What problem?

Suddenly, the whole room shakes knocking everyone off their feet. Explosions rumble in the distance as the building begins to collapse around them.

WILEY
I may have lit one too many explosives.

NELSON
You idiot! You've killed us all!

CAPTAIN
Not yet he hasn't. Everyone to the door!

Another explosion sounds and more pillars crumble just beside them.

CAPTAIN (CONT'D)
Quickly!

ROSE
Magic. I have to go back for the magic.

YUSSLER
There isn't time!

ROSE
But I need it!

Fires begin to light about the room as it fills with a heavy smoke. As the company reaches the door, a low hanging beam begins to shrink over the entrance.

NELSON
(To Wiley)

Help me with this!

WILEY

I've got it.

ROSE

I'm going back.

JONES

Forget it! Come with me, now!

ROSE

You don't understand-

JONES

I do, but we have to go!

CAPTAIN

Josephine!

ROSE

I'll meet you all out there!

CAPTAIN

Jo!

JONES

Don't you dare go back in there! Rose! Hey!

Before JONES can catch her, ROSE runs back towards the factory center.

CAPTAIN

To me! Now!

JONES

But she's gone back-

CAPTAIN begins pulling JONES onward towards the beam where NELSON and WILEY continue to struggle under it's weight. They manage to keep it above enough time for them to escape. The beam hits floor with a thunderous crack as another explosion sounds in the distance. Beat.

CAPTAIN

Is everyone alright?

WILEY

Eh. Nothing a little grog can't fix.

CAPTAIN

No. No more grog.

LOUIE steps towards KANAKA. Seeing a gash across his head, she hands him a loose towel

LOUIE

Here. You're bleeding.

KANAKA

Am I?

LOUIE

From a bit of shrapnel no doubt. I could fix you up though.

The remaining crew begin to rest and survey the damage around them. JONES however, doesn't move of which NELSON notices before approaching her.

JONES

I lost the magic.

NELSON

Couldn't be helped.

JONES

But I've broken our deal?

NELSON

Yes, well- Should have anticipated that. You are a no good pirate after all.

JONES

That I am.

Beat.

NELSON

Are you alright?

JONES

Ask me tomorrow?

NELSON

Rose made her choice. This end is to her fault alone.

JONES

I know that.

NELSON

And yet you are still sad? After all that's been done?

JONES

She was still my sister.

Beat. NELSON sits beside her, talking out his sketchpad which has been charred by the recent fires.

NELSON

Marion used to say I was fool for carrying this around wherever I'd went. Suppose she was right in the end. But good things can come from the bad. Now they'll be new airships to see. New adventures to be had.

JONES

In America?

NELSON

Good God no. I hear they're on the brink of some sort of Depression. I think it best to wait a few years. Let their financial troubles run it's course before moving forward. And you?

JONES

I don't know. My sister is dead. Bartieheire is on fire. Our ship is in ruins, and *my sister*.

NELSON

One day at a time Jones.

JONES

One day at a time.
(#14 The Parting Glass)

ALL

NA NA NA, NA NA NA
NA NA NA, NA NA NA
NA NA
NA, NA
NA NA
NA NA
NA NA

LOUIE

OF ALL THE MONEY THAT E'ER I HAD

ALL

I SPENT IT IN GOOD COMPANY

CAPTAIN

AND ALL THE HARM I'VE EVER DONE

ALL

ALAS, IT WAS TO NONE BUT ME

KANAKA AND LOUIE

AND ALL I'VE DONE FOR WANT OF WIT

KANAKA (CONT'D)

TO MEMORY NOW

ALL

I CAN'T RECALL

WILEY
SO FILL TO ME THE PARTING GLASS

ALL
GOOD NIGHT

JONES
AND JOY BE TO YOU ALL

ALL
NA NA NA, NA NA NA
NA NA NA, NA NA NA

NELSON
OF ALL THE COMRADES THAT E'ER I HAD

ALL
THEY'RE SORRY FOR MY GOING AWAY
AND ALL THE SWEETHEARTS THAT E'ER I HAD

NELSON
THEY'D WISH ME ONE MORE

ALL
DAY TO STAY
BUT SINCE IT FELL INTO MY LOT
THAT I SHOULD RISE AND YOU SHOULD NOT
I'LL GENTLY RISE AND SOFTLY CALL
GOOD NIGHT AND JOY BE TO YOU ALL
SO FILL TO ME THE PARTING GLASS
AND DRINK A HEALTH WHATE'ER BEFALLS
THEN GENTLY RISE AND SOFTLY CALL
GOOD NIGHT AND JOY BE TO YOU ALL
SO FILL TO ME THE PARTING GLASS
AND DRINK A HEALTH WHATE'ER BEFALLS
THEN GENTLY RISE AND SOFTLY CALL
GOOD NIGHT AND JOY BE TO YOU ALL
GOOD NIGHT AND JOY BE TO YOU ALL

NELSON AND JONES
GOOD NIGHT AND JOY BE TO YOU ALL

*The crew stands atop the hill, watching the once great factory of Bartieheire burn
and fall to the ground. It's comforting in a way. For great destruction may bring
about overwhelming peace.*

BLACKOUT. END OF PLAY

Down Among The Dead Men

Lead Vocal 1

21

F#EAG#F#EF#C#DF#F#

Ld. V1

DownDownDowna-mongthedeadmenLethimlie!

D C#F#ED C#C#AB C#C#

Ld. V2

8

DownDownDowna-mongthedeadmenLethimlie!

Pno.

Vln.

Con. BD

34

30

Ld. V1

Pno.

Vln.

Con. BD

40

♩ = 115

Ld. V1

Pno.

Vln.

Con. BD

24

47

Ld. V1

Pno.

Vln.

Con. BD

60

$\text{♩} = 160$

Ld. V1

Pno.

Vln.

Con. BD

69

Ld. V1

Pno.

Vln.

Con. BD

76

C#
LOUIE: F# F# F# C# D B C# C# D B C# C#

Let Char - ming beau - ty's health go round With whom cel - est - ial

Ld. V1

Pno.

Vln.

Con. BD

82

E E A

JONES: E# F# C# E E D C#

Ld. V1

joys arefound

And he who'dwo-man's health de-ny

A F# F#

CAPTAIN: E# F# C# D B C# C# D B C# C# E E A

A F#

KANAKA: E# F# G# A A G# A.

Ld. V2

8

f

And may con-fus-ion yet per-sue That sel-fish wo-man ha-tingcrewAnd he who'dwo-man's health de-ny

Pno.

Vln.

Con. BD

89

A B C# D

LOUIE/JONES: E E B C# D E A A A G# F# E A G# F# E F# C# D F# F#

Ld. V1

Downa-mongthedeadmen Downa-mongthedeadmen Down Down Down Down Downa-mongthedeadmen let him lie!

A B C# D E E

CAPTAIN/KANAKA: B C# D E F# F# F# E D C# A G# F# E F# C# D F# F#

Ld. V2

8

Downa-mongthedeadmen Downa-mongthedeadmen Down Down Down Down Downa-mongthedeadmen let him lie!

C# F# C# F# B F# A F#

A G# F# E F# C# D F# F#

W.

Down Down Down Down Downa-mongthedeadmen let him lie!

C# F# C# F# E A C# F#

A G# F# E F# C# D F# F#

M.

Down Down Down Down Downa-mongthedeadmen let him lie!

Pno.

Vln.

Con. BD

95

Ld. V1

W.

M.

Pno.

Vln.

Con. BD

D G G
COMPANY: G D E \flat C D D E \flat C D D F F B \flat B \flat B \flat G G G

f

ff

In smi - ling Bac - chus joys I'll roll De - ny no plea - sures to my soul Let Bac - chus health

f

102

Ld. V1

W.

M.

Pno.

Vln.

Con. BD

D E \flat C D D E \flat C D D F F B \flat B \flat B \flat G G \flat G A B \flat A B \flat B \flat B \flat C D E \flat F F

C D B \flat A G G G B \flat A B \flat A G B \flat B \flat G G \flat G D F E \flat D D B \flat C D E \flat F F

round brisk-ly move For Bac-chus is the friend of love And he that would this health de-ny Down a-mong the dead

round brisk-ly move For Bac-chus is the friend of love And he that would this health de-ny Down a-mong the dead

108

Ld. V1

W.

M.

W.

M.

Pno.

Vln.

Con. BD

men Down a-mong the dead Down Down Down Down Down a-mong the dead men let him lie! Down Down

men Down a-mong the dead men Down Down Down Down Down a-mong the dead men let him lie! Down Down

Down Down Down Down

Down Down Down Down

Down a-mong the dead men

115

Ld. V1

W.

M.

Pno.

Vln.

Con. BD

Down Down Down Down Down Down Down Down Down Down Down a-mong the dead men

Down Down Down Down Down Down Down Down Down Down Down a-mong the dead men

Down a-mong the dead men

136

Ld. VI

W.

M.

Pno.

Vln.

Con. BD

Down Down Down Down Downa-mong the dead men let him L - - ie

C# G# B G# A E G# D# C# G# B G# A F# G# B G# A F# E

C# G# B G# A E G# D# C# G# B G# A F# G# B G# A F# E

Down Down Down Down Down Down Down Down Down Down Down

Down Down Down Down Down Down Down Down Down Down Down

[illegible]

151

Ld. VI

Pno.

Vln.

Con. BD

Roll The WoodPile Down

♩ = 95

Lead Vocal

Piano

Drumset

Concert Bass Drum

Violin

5NELSON:

Ld. V

Pno.

D. Set

Con. BD

Vln.

mp

8

Ld. V

Pno.

D. Set

Con. BD

Vln.

11

Ld. V

- a I was court-ing pre-ty girls two at a time and we'll roll the wood - pile down Ro-ll-ing Ro-ll -

Pno.

D. Set

Con. BD

Vln.

14

Ld. V

ing Roll-ling the whole world round that fine gal of mine's on the Geor - gia line and we'll roll the wood - pile down

Pno.

D. Set

Con. BD

Vln.

18

Ld. V

Pno.

D. Set

Con. BD

Vln.

22 $\text{♩} = 100$

Ld. V

Oh we'll haul 'em high and we'll haul 'em low Way down in Flor-id - a We'll bust their blocks and a-way we'll go

Pno.

D. Set

Con. BD

Vln.

26

Ld. V

And we'll roll the wood-pile down Oh "Rouse'em bus-ter" is t-hecry Way down in Flor-id - a

Pno.

D. Set

Con. BD

Vln.

29

Ld. V

But a poor man's swage is nev - er high And we'll roll the wood - pile down Ro-ll-ing Ro-ll-ing

Pno.

D. Set

Con. BD

Vln.

32

Ld. V

Roll-ling the whole world round that fine gal of mine's on the Geor-gia li-ne and we'll roll the wood-pile d - own Ro-ll-ing

Pno.

D. Set

Con. BD

Vln.

36

Ld. V

R - ollin Roll-ing the whole world round that fine gal of mine's on the Geor-gia li - ne

Pno.

D. Set

Con. BD

Vln.

40

Ld. V

and we'll roll the wood-pile down and we'll roll the wood-pile down and we'll r - o - ll

Pno.

D. Set

Con. BD

Vln.

Ld. V

Pno.

D. Set

Con. BD

Vln.

43

Hanging Johnny/The Maid of Amsterdam

Musical score for "A Hard Day's Night" (The Beatles). The score is in 8/8 time, with a tempo of 75 beats per minute. The key signature is one flat (B-flat). The score includes parts for Lead Vocal 1, Lead Vocal 2, Women, Men, Piano, and Violin.

Lead Vocal 1: The melody is in 8/8 time. The lyrics are: "Well they call me Hang-ing Joh-nny A-way boys a-way They say I hang for mon-ey So". The notes are: Well (quarter), they (quarter), call (quarter), me (quarter), Hang-ing (quarter), Joh-nny (quarter), A-way (quarter), boys (quarter), a-way (quarter), They (quarter), say (quarter), I (quarter), hang (quarter), for (quarter), mon-ey (quarter), So (quarter).

Lead Vocal 2: The melody is in 8/8 time. The lyrics are: "Well they call me Hang-ing Joh-nny A-way boys a-way They say I hang for mon-ey So". The notes are: Well (quarter), they (quarter), call (quarter), me (quarter), Hang-ing (quarter), Joh-nny (quarter), A-way (quarter), boys (quarter), a-way (quarter), They (quarter), say (quarter), I (quarter), hang (quarter), for (quarter), mon-ey (quarter), So (quarter).

Women: The melody is in 8/8 time. The lyrics are: "Well they call me Hang-ing Joh-nny A-way boys a-way They say I hang for mon-ey So". The notes are: Well (quarter), they (quarter), call (quarter), me (quarter), Hang-ing (quarter), Joh-nny (quarter), A-way (quarter), boys (quarter), a-way (quarter), They (quarter), say (quarter), I (quarter), hang (quarter), for (quarter), mon-ey (quarter), So (quarter).

Men: The melody is in 8/8 time. The lyrics are: "Well they call me Hang-ing Joh-nny A-way boys a-way They say I hang for mon-ey So". The notes are: Well (quarter), they (quarter), call (quarter), me (quarter), Hang-ing (quarter), Joh-nny (quarter), A-way (quarter), boys (quarter), a-way (quarter), They (quarter), say (quarter), I (quarter), hang (quarter), for (quarter), mon-ey (quarter), So (quarter).

Piano: The piano part is in 8/8 time. The notes are: Well (quarter), they (quarter), call (quarter), me (quarter), Hang-ing (quarter), Joh-nny (quarter), A-way (quarter), boys (quarter), a-way (quarter), They (quarter), say (quarter), I (quarter), hang (quarter), for (quarter), mon-ey (quarter), So (quarter).

Violin: The violin part is in 8/8 time. The notes are: Well (quarter), they (quarter), call (quarter), me (quarter), Hang-ing (quarter), Joh-nny (quarter), A-way (quarter), boys (quarter), a-way (quarter), They (quarter), say (quarter), I (quarter), hang (quarter), for (quarter), mon-ey (quarter), So (quarter).

9 A G F F G A A G F A C F D C B♭ C C D A C A G F G

Ld. V1 hang boys hang They say I hanged my mother A-way boys a-way My sis-ters and my bro-thers So

Ld. V2

W.

M.

Pno.

Vln.

17

A G F

F G A A G F A C F D C B♭ C C

Ld. V1

hang boys hang They say I changed my gran-ny A-way boys a-way I

Ld. V2

W.

M.

Pno.

Vln.

22

D A C A G F G A G F F G A A G F A C F D C B♭ C C D A C A G F G

Ld. V1

strung her up so can-ny So hang boys hang They say I hung a cop-per A-way boys a-way I gave him the long drop-per So

Ld. V2

W.

M.

Pno.

Vln.

27

A G F

Ld. V1

hang boys hang

C F F
YUSSLER: E C F F

Ld. V2

8

In Am-ster-dam there lived a

W.

M.

Pno.

Vln.

32

E C F G A B♭ C C D D B♭ D C C A A C B♭ A G F A F D D C F G A B♭ C D

Ld. V1

maid Mark well what I do say In Am-ster-dam there lived a maid And she was mis-tress of her trade I'll go no more a 'ro -

C F G
Y. GUARDS: A G F

Ld. V2

8

Mark well what I do say I'll go no more a 'ro -

W.

M.

fff

Pno.

Vln.

36

F G A A G F A C C F D C B♭C C C D A C A G F F G A G F

Ld. V1

C B♭ A G F

Ld. V2

8

vinwithyou fair maid

F D A B♭ C B♭C C A

W.

A G F E C

M.

vinwithyou E maid

Pno.

Vln.

I'-dhangthematesand skip - pers A-way boys a-wa - y I'dhang 'embytheirflip-pers Sohang boys ha -

A-way boys a-wa - y Sohang boys ha -

41

F A A G F A C C F D C B♭C C D A C A G F F G A G F

Ld. V1

ng Hang'emfromthe yard - em A-way boys a-way Hang theseaand pig - farmSohang boys hang

Ld. V2

8

I askedthis maidtotake a

A C

W.

ng

F D A B♭ C B♭C C A

W.

A-way boys a-wa - y

G G A

Sohang boys ha - ng

M.

Pno.

Vln.

4

46

Ld. V1

Ld. V2

W.

M.

Pno.

Vln.

8

E C F G A B \flat C C D D B \flat D C C A A C B \flat A G F A F D D C F G A B \flat C D

walk Markwell what I do say I asked this maid to take a walk so we might have some pri-vtaeta-lk I'll go no more a 'ro -

C F G A G F C F G F G F G

fff Markwell what I do say I'll go no more a 'ro - B \flat E D C C

50

Ld. V1

Ld. V2

W.

M.

Pno.

Vln.

8

C B \flat A G F C D B \flat D C A A B \flat A G F A F D C F G A B \flat C D C B \flat A G F

vin with you fair maid A'rov - in A'rov - in since 'rov-in's been my ru-i - n I'll go no more a 'ro - vin with you fair maid

A G F E C A B \flat F G A F C C F G F G A G F E C

vin with you E maid A'rov - in A'rov - in I'll go no more a 'ro - B \flat vin with you E maid

A C C F E D C C A C C F

55

Ld. V1

Ld. V2

W.

M.

Pno.

Vln.

Well they call me Hang-ing Joh-nny A-way boys a-way

In Am-ster-dam there lived a maid Mark well what I do say In Am-ster-dam there lived a maid And she was mis-tress of her trade

Mark well what I do say

59

Ld. V1

Ld. V2

W.

M.

Pno.

Vln.

They say I hang for mon - ey So hang boys ha - ng They say I hung a cop-per A-way boys a-way I gave him the long drop-per

I'll go no more a 'ro - vin with you fair maid Hang Hang Hang Hang A-way boys a-way Ah Ah Ah

So hang boys ha - ng A-way boys a-wa - y Ah Ah Ah

I'll go no more a 'ro - vin with you E maid Hang Hang Hang Hang Hang Ah Ah Ah

64

Ld. V1

F G A G F F F G A A G F A C C F D C B \flat C C C D A C A G F F

Sohang boys hang A rope,abeam,a lad - der A-way boys a-wa - y I'dhangyouall to-get-her

Ld. V2

C F F D C C F C G C F D C B \flat C C

Sohang boys hang Hang Hang Hang HangA-way boys a-way

W.

C C C B \flat A A A G B \flat B \flat F C A D C B \flat C C

Sohang boys ha - ng Hang Hang Hang HangA-way boys a-wa - y

M.

G C C B \flat A A A F B \flat G C G B \flat A A

Sohang boys hang Hang Hang Hang Hang Hang Hang Hang

Pno.

Vln.

69

Ld. V1

G A G F C D B \flat D C A A B \flat A G F A F D C F G A B \flat C D C B \flat A G F

Sohang boys hang A 'rov - in A 'rov - in since 'rov-in'sbeenmy ru - i - n I'll go nomore a 'ro - vin withyou fair maid

Ld. V2

F D C C D B \flat D C F F F E D C C E F C F G A B \flat C D C B \flat A G F

hang boys hang A 'rov - in A 'rov - in since 'rov-in'sbeenmy ru - i - n I'll go nomore a 'ro - vin withyou fair maid

W.

C B \flat A A B \flat F G A F F C F B \flat C B \flat A G F G F G F

hang boys hang A 'rov - in A 'rov - in I'll go nomore a 'ro - vin withyou fair maid

M.

C B \flat A A B \flat F G A F F C F G F G F G A G F E C

hang boys hang A 'rov - in A 'rov - in I'll go nomore a 'ro - vin withyou E maid

Pno.

Vln.

74

C D B♭ D C A A B♭ A G F A F D C A B♭ C C C E F D C B♭ B♭ A F G A A G F

Ld. V1

A'rov - in A'rov - in since'rov-in'sbeenmyru-i-n I'll go nomore a 'ro - vin withyou fair maid Well they call meHang-ing

C D B♭ D C F F F E D C C E F C F G A B♭ C D C B♭ A G G F F

Ld. V2

8

A'rov - in A'rov - in since'rov-in'sbeenmyru-i-n I'll go nomore a 'ro - vin withyou fair maid

A B♭ F G A F A B♭ C B♭ A G F G F G E G A A

W.

F G C C F C A B♭ A G F A F D C F G A G F E D C C E E F A F

A'rov - in A'rov - in since'rov-in'sbeenmyru-i-n I'll go nomore a 'ro - vin withyou fair maid

A B♭ F G A F A B♭ C B♭ A G F G F G A G F G G A F A

M.

F G C C F C A B♭ A G F A F D C F G F G F G A G F G G A F

A'rov - in A'rov - in since'rov-in'sbeenmyru-i-n I'll go nomore a 'ro - vin withyou maid maid

E D C C B♭ A C C E E

Pno.

Vln.

80

A C C

Ld. V1

Joh-nny

F

Ld. V2

8

A F

W.

A F

M.

Pno.

Vln.

8

South Australia

$\text{♩} = 180$

JONES:

Lead Vocal

Women

Men

Piano

Concert Bass Drum

Drumset

In SouthAus-tr - ia I wasborn F E E F E E
Company: Heave a-way Haul a-way
D C C D C C
A G G A G G
Heave a-way Haul a-way

7

Ld. V

W.

M.

Pno.

Con. BD

D. Set

SouthAus-trail-iaround CapeHornWe're bound forSouth Aus-trail - ia As Iwalkedout onemorn-ingfair
C E F G G E D C C
We're bound forSouth Aus-trail - ia
C E F G G E D C C
We're bound forSouth Aus-trail - ia

13

Ld. V

'Twasthere I met MissNan - cyBlairWe're bound forSouth Aus-trail - ia Ishook herup I

W.

Heave a-way Haul a-way We're bound forSouth Aus-trail - ia

M.

Heave a-way Haul a-way We're bound forSouth Aus-trail - ia

Pno.

Con. BD

D. Set

19

Ld. V

shook herdown Ishook herroundandrou-thetown We're bound forSouthAus-trail - ia Haul a-wayyou

W.

Ishook herroundandrou-thetown We're bound forSouthAus-trail - ia

M.

Ishook herroundandrou-thetown We're bound forSouthAus-trail - ia

Pno.

Con. BD

D. Set

25

Ld. V

roll - ing ki - ngs

W.

M.

Pno.

Con. BD

D. Set

Heave a-way Haul a-way

We're bound for South Aus-trail - ia

Haul a-way you'll hear mesay We're bound for South Aus-trail - ia

Chords: A F, B E E, A F, B C E E, C E, F G E D, C C, C

Chords: D A, C G G, D A, C G G, C E, F G E D, C C, C

31

Ld. V

W.

M.

Pno.

Con. BD

D. Set

There ain't but one thing greives me mind

Andas we wallop-ed a-round Cape Horn

To leave Miss Nan - cy Blair be-hind

Chords: E E, G G G, A G G G, E E, G G G G A G G

Chords: E E, G G G, A G G G, E E, G G G G A G G

36

Ld. V

You'd wish to Christ you'd ne-ver been born We're bound for South Aus-trail - ia Haul

W.

G C E F G E D C C G E

We're bound for South Aus-trail - ia Haul

M.

G C E F G E D C C G C

We're bound for South Aus-trail - ia Haul

Pno.

Con. BD

D. Set

41

Ld. V

a-way you roll-ing kings Heave a-way Haul a-way Haul a-way you'll hear me say We're bound for South Aus-trail - ia Haul

W.

G F G F E E E A B C A B C G G F G F E E E G G A C A G E G
E D E D C C C F E E F E E E D E D C C C E E F G E D C E

a-way you roll-ing kings Heave a-way Haul a-way Haul a-way you'll hear me say We're bound for South Aus-trail - ia Haul

M.

G F G F E E E D C C D C C G G F G F E E E E E F G E D C G
C C C C C C A G G A G G C C C C C C C C C D E A A G C

a-way you roll-ing kings Heave a-way Haul a-way Haul a-way you'll hear me say We're bound for South Aus-trail - ia Haul

Pno.

Con. BD

D. Set

47

Ld. V

a-way you roll - ing kings Heave a-way Haul a-way Haul a-way you'll hear me say We're bound for South Aus-trail - ia

W.

a-way you roll - ing kings Heave a-way Haul a-way Haul a-way you'll hear me say We're bound for South Aus-trail - ia

M.

a-way you roll - ing kings Heave a-way Haul a-way Haul a-way you'll hear me say We're bound for South Aus-trail - ia

Pno.

Con. BD

D. Set

53

Ld. V

In South Aus-tr -

W.

M.

Pno.

Con. BD

D. Set

59

Ld. V

ia I was born In South Aus-trail-ia round Cape Horn As I walked out one morn - ing fair 'Twas there I met Miss Nan - cy

Pno.

Con. BD

D. Set

64

Ld. V

Blair Ishook her up Ishook her do-wn Ishook her round and rou - the town There ain't but one thing greives me mind To leave

Pno.

Con. BD

D. Set

69

Ld. V

Miss Nan - cy Blair be - hin - As we wallop-ed a-round Cape Horn You'd wish to Christ you'd ne-ver been bo- We're bound for South

Pno.

Con. BD

D. Set

74

Ld. V

Aus-trail - ia We're bound for South Aus-trail - ia Haul a-way you roll-ing kings Heave a-way Haul a - way Haul a-way

W.

M.

Pno.

Con. BD

D. Set

80

Ld. V

you'llhear mesay We're bound forSouth Aus - trail - ia Haul a-way youroll - ingkings Heave a-way Haul a -

W.

you'llhear mesay We're bound forSouth Aus - trail - ia Haul a-way youroll - ingkings Heave a-way Haul a -

M.

you'llhear mesay We're bound forSouth Aus-trail - ia Haul a-way youroll - ingkings Heave a-way Haul a -

Pno.

Con. BD

D. Set

85

Ld. V

way Haul a-way you'llhear mesay We're bound forSouth Aus - trail - ia Haul a-way youroll - ingkings Heave

W.

way Haul a-way you'llhear mesay We're bound forSouth Aus - trail - ia Haul a-way youroll - ingkings Heave

M.

way Haul a-way you'llhear mesay We're bound forSouth Aus-trail - ia Haul a-way youroll - ingkings Heave

Pno.

Con. BD

D. Set

90

Ld. V

a-way Haul a - way Haul a-way you'llhear me say We're bound forSouth Aus-trail - ia Haul a-way

W.

a-way Haul a - way Haul a-way you'llhear me say We're bound forSouth Aus-trail - ia Haul a-way

M.

a-way Haul a - way Haul a-way you'llhear me say We're bound forSouth Aus-trail - ia Haul a-way

Pno.

Con. BD

D. Set

95

Ld. V

youroll - ingkingsHeave a-way Haul a - way Haul a - way you'll hear me say We're bound forSouth

W.

youroll - ingkingsHeave a-way Haul a - way Haul We're bound forSouth

M.

youroll - ingkingsHeave a-way Haul a - way Haul We're bound forSouth

Pno.

Con. BD

D. Set

103

Ld. V

Au - tra - il - ia

W.

C
E

A
E

G
D

G
D

E
C

E
C

E
C

E
C

E
C

Au - tra - il - ia

M.

E
G

A
E

A
D

A
D

G
C

G
C

G
C

G
C

G
C

Au - tra - il - ia

Pno.

Con. BD

D. Set

111

Ld. V

Pno.

Con. BD

D. Set

Captain Kidd

♩ = 125

$B\flat$
CAPTAIN:

Lead Vocal

Measures 1-4 of the Lead Vocal and piano accompaniment. The vocal line is in bass clef with a 4/4 time signature and a key signature of two flats. It begins with a whole rest, followed by a dotted half note G in measure 4. The piano accompaniment consists of a right hand with eighth-note patterns and a left hand with a steady eighth-note bass line.

My

Ld. V

Measures 5-8 of the Lead Vocal and piano accompaniment. The vocal line continues with eighth-note patterns and rests. The piano accompaniment features a more complex right hand with chords and moving lines, while the left hand maintains the eighth-note bass line.

name is Cap-tain Kidd As I sailed As I sail-ed oh my name is Cap-tain Kidd as I sailed My

Ld. V

Measures 9-12 of the Lead Vocal and piano accompaniment. The vocal line concludes with a half note E-flat in measure 12. The piano accompaniment continues with its characteristic eighth-note bass line and more active right hand.

name is Cap-tain Kidd and Gods laws I did for-bid and most wick-ed-ly I did as I sailed

D. Set

Measures 1-4 of the D. Set part. It consists of a single line of music with a double bar line at the beginning and a series of eighth notes in the final measure.

13

B \flat E \flat E \flat F D E \flat G A \flat B \flat A \flat G F A \flat G F

Ld. V

My par-etstaught me well as I sailed, as I sail-ed Oh my

Vln.

D. Set

16

E \flat E \flat F D E \flat G A \flat B \flat A \flat A \flat A \flat A \flat B \flat C \flat B \flat A \flat

Ld. V

par-entstaught me well as I sailed My par-ents taught me we - ll to

Vln.

D. Set

Ld. V

shun the gates of hell but ag-ainst them I re-belled as I sailed, as I sailed Ag-ainst them I re-belled as I



Vln.



D. Set



23

E \flat B \flat B \flat E \flat E \flat F D E \flat G A \flat B \flat A \flat G F A \flat G F

Ld. V

sailed Oh I murdered Will-iam Moore As I sailed As I sail-ed oh I

W.

JONES/LOUIE

Oh I As I sailed, as I sail-ed Oo -

M.

KANAKA:

Oh I As I sailed, as I sailed Oo -

Vln.

D. Set

Ld. V E♭ E♭ F D E♭ G A♭ B♭ A♭ A♭ A♭ A♭ B♭ C B♭ A♭

mur-dered Will-iam Moore as I sailed I mur-dered Will-iam Moore and I

W. G G C B♭
F E♭ D C
A♭ F

h Oo-h and I

M. E♭ E♭ F E♭ A♭ F

h Oo-h and I

Vln.

D. Set

G E \flat G A \flat B \flat E \flat E \flat F G A \flat G F E \flat G A \flat B \flat

Ld. V laid him in his gore Thir-tyleagues from shore as I sailed as I sailed

W. Ah Ah Ah as I sailed

M. Ah Ah Ah as I sailed

Vln.

D. Set

33

$\text{E}\flat \text{E}\flat \text{F G A}\flat \text{G B}\flat \text{G F E}\flat$

$\text{C}\sharp \text{C}\sharp \text{C}\sharp \text{C B}\flat \text{A}\flat \text{G E}\flat$

F F
COMPANY: $\text{F F G A}\flat \text{G E}\flat$

$\text{B}\flat \text{A}\flat \text{G B}\flat \text{C}\sharp \text{C}\sharp \text{C}\sharp \text{C B}\flat \text{A}\flat \text{G B}\flat$

$\text{E}\flat \text{A}\flat \text{G}$

Ld. V Thir-tyleagues from shore as I s - ailed BaDa Ba BaDaDaDa Da

W. as I sailed BaDa Ba BaDaDaDa Da

M. as I sailed sailed BaDa Ba BaDaDaDa Da

Vln.

D. Set

$\text{J} = 115$

Ld. V C# C# C# C Bb Ab G C# C# C# C Bb Ab G Eb C# C# C# C Bb Ab G Ab G Ab
 BaDaBa BaDaDaDa BaDaBa BaDaDaDa Da BaDaBa BaDaDaDa BaDa Ba

W. F F F F G Ab G F F F F G Ab G Eb F F F F G Ab G C Bb C
 BaDaBa BaDaDaDa BaDaBa BaDaDaDa Da BaDaBa BaDaDaDa BaDa Ba

M. C# C# C# C Bb Ab G C# C# C# C Bb Ab G Bb C# C# C# C Bb Ab G Ab G Ab
 BaDaBa BaDaDaDa BaDaBa BaDaDaDa Da BaDaBa BaDaDaDa BaDa Ba

Vln.

D. Set

39

♩ = 90

Ld. V

Da Da Da My name is Cap-tain Kidd Oh! Bum Bum Ba Ba

W.

Da Da Da My name is Cap-tain Kidd Oh! Bum Bum Ba Ba

M.

Da Da Da My name is Cap-tain Kidd Oh! Bum Bum Ba Ba

D. Set

[illegible]

$D\flat$ C $C\sharp$ C $C\sharp$ C $B\flat$ $A\flat$ G $E\flat$ $E\flat$ $E\flat$ $E\flat$ F $E\flat$ $B\flat$ $B\flat$ $B\flat$ $E\flat$ $E\flat$ F D $E\flat$ G $A\flat$ $B\flat$

Ld. V

Da Ba Da Ba Da DatDaDaDa Da Ah Ah Ah My name is Cap-tain Kidd As I sailed

$D\flat$ C $C\sharp$ C $C\sharp$ C $B\flat$ $A\flat$ G $B\flat$ $B\flat$ F $E\flat$ $B\flat$ $B\flat$ G G $A\flat$ F G

W.

Da Ba Da Ba Da DatDaDaDa Da $E\flat$ Ah Ah Ah $E\flat$ name is Cap-tain Kidd

$D\flat$ C $C\sharp$ C $C\sharp$ C $B\flat$ $A\flat$ G $E\flat$ $E\flat$ $E\flat$ $B\flat$ $B\flat$ $E\flat$ $E\flat$ $B\flat$ $B\flat$ C $A\flat$ $B\flat$

M.

Da Ba Da Ba Da DatDaDaDa Da name is Cap-tain Kidd

Vln.

D. Set

Ld. V A \flat G F A \flat G F E \flat E \flat F D E \flat G A \flat B \flat B \flat G A \flat A \flat A \flat B \flat C B \flat A \flat G E \flat

As I sail-ed oh my name is Cap-tain Kidd as I sailed My name is Cap-tain Kidd and Godslaws I

W. E \flat D F B \flat A \flat F G D D E \flat D C C B \flat A \flat G B \flat B \flat G C F D E \flat

I sail - ed Oh Cap-tain Kidd Oh My name O-O - h

M. A \flat F A \flat G E \flat E \flat C A \flat B \flat F F G E \flat A \flat A \flat G F E \flat B \flat B \flat C D E \flat B \flat

I sail - ed Oh Cap-tain Kidd Oh My name O-O - h

G G

Vln.

51 ♩ = 130

G A \flat B \flat E \flat E \flat E \flat E \flat F F G A \flat G F E \flat E \flat B \flat B \flat B \flat E \flat E \flat

Ld. V did for-bid andmostwick-ed-ly I did as I sailed Oh and be-ing

B \flat A \flat C B \flat A \flat G G B \flat B \flat B \flat

W. for - bid did as I sailed Oh and

G G F G A \flat G F E \flat E \flat B \flat B \flat B \flat

M. for - bid I did as I sailed Oh and

Vln.

D. Set

F D E \flat G A \flat B \flat A \flat G F A \flat G F E \flat E \flat F D E \flat G A \flat B \flat B \flat A \flat A \flat A \flat

Ld. V
 cruel-erstill AsI sailed As I sail-ed oh and be - cruel-erstill AsI sailed Thegun-ner

C
 B \flat E \flat C B \flat G E \flat A \flat G G G G C B \flat

W.
 AsI sailed, as I sail-edOo - h Oo-h

F
 E \flat G F G A \flat C B \flat E \flat E \flat E \flat E \flat F E \flat

M.
 AsI sailed, as Isailed Oo - h Oo-h

Vln.

D. Set

Ld. V A \flat B \flat C \cdot B \flat A \flat G E \flat G A \flat B \flat E \flat E \flat E \flat E \flat F F G A \flat G F E \flat
 I did kill and his prec-ious blooddid spill Oh yes be-ing cruel - er still as I sailed
 W. D C B \flat E \flat F F F G G A \flat B \flat A \flat G
 and his Ah Ah Ah Oh yes Ah Ah as I sailed
 M. A \flat F G E \flat D B \flat B \flat E \flat E \flat F D \cdot C B \flat
 and his Ah Ah Ah Oh yes Ah Ah as I sailed
 Vln.
 D. Set

Ld. V G A \flat B \flat E \flat E \flat F F G A \flat G B \flat G F E \flat E \flat B \flat F G
 as I sailed Be-ing cruel - er still as I s-ail-ed Yes it is

W. G E \flat E \flat F F G C B \flat E \flat E \flat E \flat B \flat G G A \flat F G B \flat C E \flat
 Be-ing cruel - er still as Isailed Mynameis Cap-tainKidd AsI sailed

M. B \flat E \flat E \flat F F G A \flat D C B \flat B \flat B \flat E \flat E \flat F D E \flat G A \flat B \flat
 Be-ing cruel - er still as Isailed Mynameis Cap-tainKidd AsI sailed

Vln.

D. Set

Ld. V B \flat F G F E \flat E \flat E \flat E \flat F F E \flat D E \flat E \flat
 And I sail - ed My n - ame is Cap -
 W. C B \flat A \flat C B \flat A \flat G G A \flat F G B \flat E \flat D D C C C
 As I sail-ed oh my name is Cap-tain Kidd as I sailed My name is
 M. A \flat G F A \flat G F E \flat E \flat F D E \flat G A \flat B \flat B \flat G A \flat A \flat
 As I sail-ed oh my name is Cap-tain Kidd as I sailed My name is
 Vln.
 D. Set

The musical score is written for a vocal ensemble and instrumental accompaniment. The vocal parts (Ld. V, W., M.) are in bass, soprano, and mezzo-soprano ranges, respectively. The piano accompaniment is in the right and left hands. The violin (Vln.) and double bass (D. Set) parts are also included. The score features various musical notations, including notes, rests, and accidentals, as well as lyrics.

69

F G G B \flat C B \flat B \flat B \flat G G F E \flat C C D E \flat E \flat F E \flat

Ld. V

tainKidd and Godslaws I did For - bid And wick - ed - ly I - sailed

C D E \flat D C B \flat E \flat E \flat B \flat A \flat G G G G A \flat A \flat B \flat C B \flat A \flat G

W.

Cap-tainKidd and Godslaws I did for - bid and most wick - ed - ly I did as I sailed

A \flat B \flat C B \flat A \flat G E \flat G A \flat B \flat E \flat E \flat E \flat E \flat F F G A \flat G F E \flat

M.

Cap-tainKidd and Godslaws I did for - bid and most wick - ed - ly I did as I sailed

Vln.

D. Set

Ld. V E \flat E \flat C D E \flat B \flat F G E \flat E \flat E \flat F F G A \flat G B \flat C
 most wick-ed - ly Yes I did most wick-ed-ly I did as I

W. G G G G G A \flat A \flat C B \flat A \flat G G G G G A \flat A \flat C B \flat A \flat G
 and most wick-ed-ly I did as I sailed and most wick-ed-ly I did as I sailed

M. E \flat E \flat E \flat E \flat E \flat F F G A \flat G F E \flat E \flat E \flat E \flat E \flat F F G A \flat G F E \flat
 and most wick-ed-ly I did as I sailed and most wick-ed-ly I did as I sailed

Vln.

D. Set

G E \flat E \flat E \flat E \flat F F G A \flat G F E \flat E \flat E \flat

Ld. V and mostwick-ed - ly I did as I sailed

G G G G G A \flat A \flat B \flat C B \flat B \flat A \flat G G G

W. and mostwick-ed - ly I did as I sailed

E \flat E \flat E \flat E \flat E \flat F F G A \flat G G F E \flat E \flat E \flat

M. and mostwick-ed - ly I did as I sailed

Vln.

D. Set

Sir Patrick Spens

Lead Vocal

♩ = 95

Violin

Concert Bass Drum

mp

4

Ld. V

KANAKA:

The king sits in Du-n-fer-m-line town

Vln.

Con. BD

p

7 LOUIE:

Ld. V 8 Dr-in-king ablood red wine "Wh-ere can I get a go-od sea cap-tain to

Vln.

Con. BD

9 KANAKA:

Ld. V 8 sa-il th-is ship of mine?" Th-en up therespoke a bo-nn-y bo - y

Vln.

Con. BD *mp*

11 CAPTAIN:

Ld. V *8* Sit-ting at the king's right knee "Si - r Pat - rick Spens is the ver - y best sea - man who

Vln. *mf*

Con. BD

13 KANAKA:

Ld. V *8* e - ve - rsailed the sea" Th - e king has wri - ten a bro - ad let - ter and

Vln. *mp*

Con. BD

4

17

Ld. V 8

co-me a - t his co-mmand A - n en - emy then th - is must be who

W.

fff
A - n en - emy then

M.

fff
A - n en - emy then

Vln.

Con. BD *mf*

19

Ld. V 8

t - old a lie a-bout me For I ne - ver was a go-od sea-man nor

W.

For I ne - ver was a good sea-man

M.

For I ne - ver was a good sea-man

Vln.

Con. BD

21

Ld. V 8

ev - er do in - tend to be They

KANAKA:

Vln.

Con. BD

24

Ld. V

8

had not sailed u-po-n the sea a d-ay b-ut bar-ely three Wh-en

Vln.

Con. BD

26

Ld. V

8

loud and boist-erous gr-ew the wind and st-o-m-y grew the sea Th-en

Vln.

Con. BD

28

JONES:

Ld. V

up there came a me-r-maid-en A co-mb a-nd glass in hand "Here's a

mp

30

KANAKA:

Ld. V

health to you m-y mer-ry young men for you'll n-ot see dry land" Oh

mp

Ld. V  8
long long may my l-ad-y look with l-an-ter-n in her hand Be -

W. 
long long may my la - dy look with l-an-ter-n in her hand Be -

M. 
long long may my l - y look with l-an-ter-n in her hand Be -



Vln. 
mf

Con. BD 

Ld. V  fore she sees my b-on-nyship Sail-inghome-ward to dryland

W.  fore she sees my bon - nyship Sail-inghome-ward to dryland

M.  fore she sees my bon - nyship Sail-inghome-ward to dryland



Vln. 

Con. BD 

37

KANAKA:

Ld. V



For - tymiles-o-ff A - ber-deen The wa-ter's sfif-ty fa-thom deep

W.



For - tymiles-o-ff A - ber-deen The wa-ter's sfif-ty fa-thom deep

M.



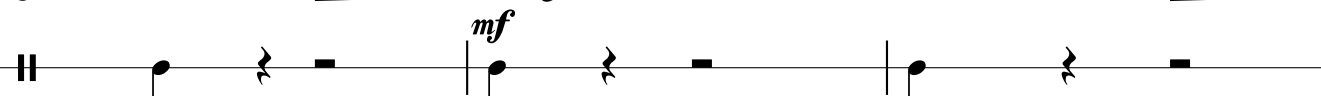
For - tymiles-o-ff A - ber-deen The wa-ter's sfif-ty fa-thom deep



Vln.



Con. BD



Ld. V

8

There lies good s-ir Pa-trick Spens With the Scots Lor-ds at his feet

W.

There lies good s-ir Pa-trick Spens With the Scots Lor-ds at his feet

M.

There lies good s-ir Pa-trick Spens With the Scots Lor-ds at his feet

Vln.

mf

Con. BD

Measure 40: Ld. V, W., and M. sing the first part of the lyrics. The piano part has a fermata over the first measure. The violin part has a fermata over the first measure. The contrabass drum part has a single note in the first measure.

Measure 41: Ld. V, W., and M. sing the second part of the lyrics. The piano part has a fermata over the first measure. The violin part has a fermata over the first measure. The contrabass drum part has a single note in the first measure.

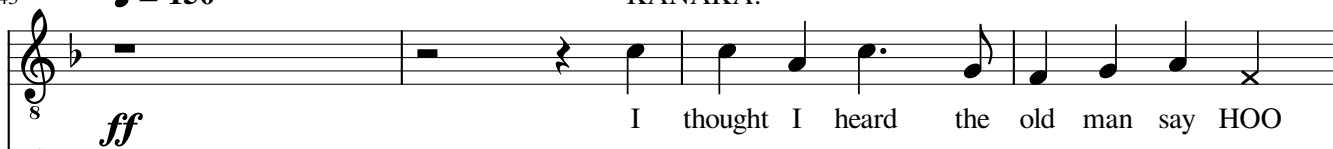
Measure 42: Ld. V, W., and M. sing the third part of the lyrics. The piano part has a fermata over the first measure. The violin part has a melodic line in the second measure. The contrabass drum part has a single note in the first measure.

43

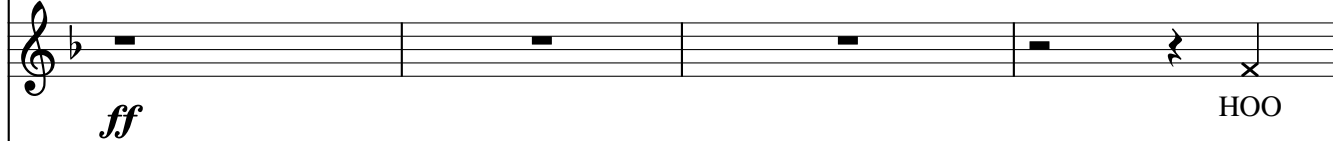
 $\text{♩} = 150$

KANAKA:

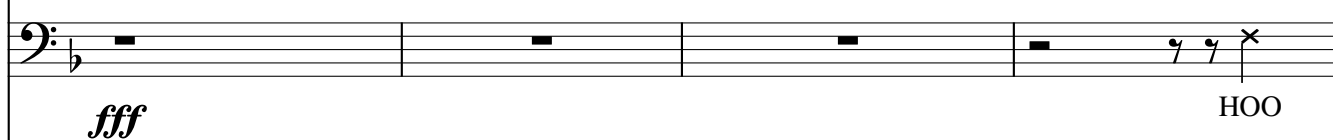
Ld. V



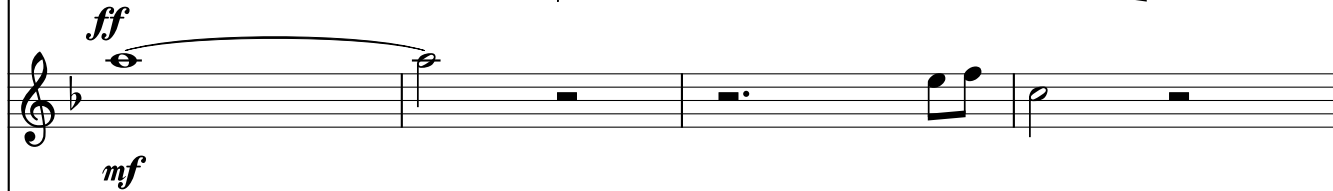
W.



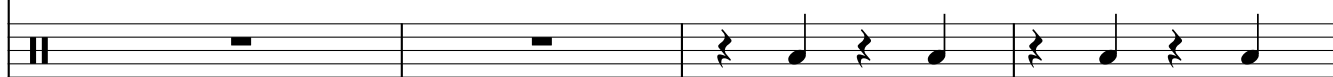
M.



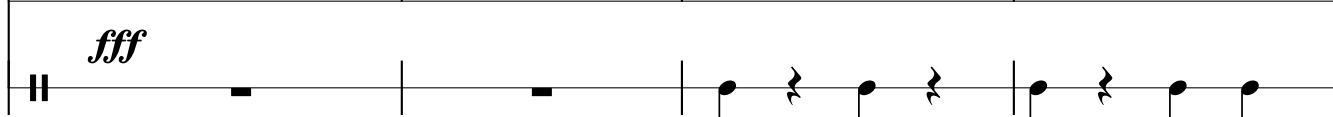
Vln.



D. Set



Con. BD



Ld. V 
8 John Ka-na-ka na-ka Too Lye Ay To - day To-day it's a hol-id - ay HOO

W. 
John Ka-na-ka na-ka Too Lye Ay HOO

M. 
John Ka-na-ka na-ka Too Lye Ay HOO



Vln. 

D. Set 

Con. BD 

Ld. V 
8 John Ka-na-ka na-ka Too Lye Ay Too Lye Ay OO - h Too Lye

W. 
John Ka-na-ka na-ka Too Lye Ay

M. 
John Ka-na-ka na-ka Too Lye Ay



Vln. 

D. Set 

Con. BD 

8

Ld. V Ay John Ka - na-ka na-ka Too Lye Ay We're

W. John Ka - na-ka na-ka Too Lye Ay

M. John Ka - na-ka na-ka Too Lye Ay

ff

Vln.

D. Set

Con. BD

8

Ld. V bound a-way at the break of day HOO John Ka-na-ka na-ka Too Lye Ay We're

W. HOO John Ka-na-ka na-ka Too Lye Ay

M. HOO John Ka-na-ka na-ka Too Lye Ay

Vln.

D. Set

Con. BD

8

Ld. V bound a-way for Fris-co Bay HOO John Ka-na-ka na-ka Too Lye Ay

W. HOO John Ka-na-ka na-ka Too Lye Ay

M. HOO John Ka-na-ka na-ka Too Lye Ay

Vln.

D. Set

Con. BD

Ld. V

 W.

 M.

Vln.

 D. Set

 Con. BD

Ld. V

8

Them Fris-co gi - rls ain't got no combHOO John Ka -

W.

Them Fris-co gi - rls ain't got no combHOO

M.

Them Fris-co gi - rls ain't got no combHOO

Vln.

D. Set

Con. BD

76

Ld. V 
8 na-ka na-ka Too Lye Ay Theycomb their ha - ir with theherr-ing backbone

W. 
Theycomb their ha - ir with theherr-ing backbone

M. 
Theycomb their ha - ir with theherr-ing backbone



Vln. 

D. Set 

Con. BD 

8

Ld. V HOO John Ka - na-ka na-ka Too Lye Ay Too Lye Ay OO - h

W. HOO John Ka - na-ka na-ka Too Lye Ay OO - h

M. HOO John Ka - na-ka na-ka Too Lye Ay OO - h

Vln.

D. Set

Con. BD

Ld. V
 8
 TooLyeAy LyeAy John Ka-na-ka na-ka Too Lye Ay

W.
 TooLyeAy LyeAy John Ka-na-ka na-ka Too Lye Ay

M.
 TooLyeAy LyeAy John Ka-na-ka na-ka Too Lye Ay

Vln.
 Con. BD

Ld. V 
LyeAy LyeAy *ff* I thought I heard theold man say John

W. 
LyeAy LyeAy *ff* I thought I heard theold man say John

M. 
LyeAy LyeAy *ff* I thought I heard theold man say John


ff

Vln. 
ff

D. Set 
ff

Con. BD 
ff

Ld. V  8 Ka-na-ka na-ka Too Lye Aye To - day To-day it's a hol - id - ay Jo -

W.  Ka-na-ka na-ka Too Lye Aye To - day To-day it's a hol - id - ay John

M.  Ka-na-ka na-ka Too Lye Aye To - day To-day it's a hol - id - ay Jo -



Vln. 

D. Set 

Con. BD 

Ld. V 

hn Ka-na-ka na-ka Too Lye Aye *mf* I thought I heard the old man say John

W. 

Ka-na-ka na-ka Too Lye Aye *ff* I thought I heard the old

M. 

hn Ka-na-ka na-ka Too Lye Aye *fff* I thought



Vln. 

D. Set 

Con. BD 

Ld. V 
8 Ka-na-ka na-ka Too Lye Aye To-day To-day it's a hol -

W. 
man say John Ka-na-ka na-ka Too Lye Aye To-day

M. 
I heard the old man say John Ka-na-ka na-ka Too



Vln. 

D. Set 

Con. BD 

Ld. V 
id - ay John Ka-na-ka na-ka Too Lye Aye Too

W. 
To-day it's a hol - id - ay John Ka-na-ka na-ka Too

M. 
Lye Aye To - day To-day it's a hol-id - ay John



Vln. 

D. Set 

Con. BD 

Ld. V 8 Lye Aye Too Lye Aye Too Lye Ay OO - h Too LyeAy

W. Lye Aye Too Lye Aye Too Lye Ay OO - h Too LyeAy

M. Ka-na-kana-kaToo Lye Aye Too Lye Ay OO - h Too Lye Ay

Vln.

D. Set

Con. BD

Ld. V  John Ka-na-ka na-ka Too Lye Ay Just one more heave and that - 'll do HOO

W.  John Ka-na-ka na-ka Too Lye Ay HOO

M.  John Ka-na-ka na-ka Too Lye Ay HOO



Vln. 

D. Set 

Con. BD 

8

Ld. V John Ka-na-ka na - ka Too Lye Ay Too Lye Ay OO - h Too Lye

W. John Ka-na-ka na - ka Too Lye Ay Too Lye Ay OO - h Too Lye

M. John Ka-na-ka na - ka Too Lye Ay Too Lye Ay OO - h Too Lye

Vln.

D. Set

Con. BD

118

 $\text{♩} = 100$

Ld. V

8 Ay John Ka-na-ka na - kaToo Lye Ay

W.

Ay John Ka-na-ka na - kaToo Lye Ay

M.

Ay John Ka-na-ka na - kaToo Lye Ay

Vln.

Rye

D. Set

Con. BD

One More Day

High Voice Soloist

Low Voice Soloist

Piano

Violin

Concert Bass Drum

Tempo: ♩ = 100

Key Signature: B-flat major (two flats)

Time Signature: 4/4

Lyrics:

Have you heard the news me Joh-nny One More Day We're

One More Day

Chord Progression:

F F G F F B♭ D F F G F B♭

Dynamic Markings:

f (High Voice Soloist)

ff (Piano)

mf (Concert Bass Drum)

5

HVS

home-ward bound to-morr-ow One Mo-re Day On-ly one more day me Joh-nny One More Day

LVS

One Mo-re Day One More Day Oh

Pno.

Vln.

D. Set

Con. BD

The musical score is for the song "Rock and Roll Me-O-V-er" by The Beatles. It is written for a vocal duo (HVS and LVS), piano, violin, double set, and conga/banjo. The tempo is marked as 120 beats per minute. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The score begins with a 9-measure introduction. The vocal parts enter in measure 10 with the lyrics "One More Day". The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The violin part has a melodic line with a long note in measure 10. The double set and conga/banjo provide a rhythmic foundation with eighth-note patterns.

Tempo: 120

Key Signature: Two flats (B-flat, E-flat)

Time Signature: 4/4

Measures: 9 (Introduction), 10-13 (Main section)

Vocal Parts:

- HVS:** One More Day
- LVS:** rock and roll me-o-v-er One More Day

Instrumental Parts:

- Pno.:** Piano accompaniment with chords and bass line.
- Vln.:** Violin part with a melodic line.
- D. Set:** Double set (drums) with a rhythmic pattern.
- Con. BD:** Conga/Banjo with a rhythmic pattern.

14

HVS

LVS

Pno.

Vln.

D. Set

Con. BD

Don't you hear the o - ld mangrove - lin' One More Day Don't you hear the mate a -

F F G F F F B \flat D F F G F B \flat A \flat A \flat G F E \flat

18

HVS

LVS

Pno.

Vln.

D. Set

Con. BD

ho-wl - in' One Mo-re Day

Don't you hear the Cap - sn' pawl-in' One More Day Don't you hear the pi - lot

Chorus

18

E \flat B \flat A \flat G F E \flat E \flat

D D E \flat D D D B \flat B \flat D D E \flat D F E \flat E \flat D C B \flat

22

HVS

LVS

Pno.

Vln.

D. Set

Con. BD

ba-wl - in' One Mo-re Day One More Day meJoh-nny One More Day Oh rockand roll me

D Eb D Bb C D D Eb D F Eb D C Bb

Bb F Eb D C Bb Bb F G F Bb D F F Bb G C F Bb Bb Ab G F Eb

One More Day meJoh-nny One More Day Oh rockand roll me

[illegible]

31

HVS

One More Day

LVS

One More Day

Pno.

Vln.

D. Set

Con. BD

35

HVS

LVS

H.V

L.V

Pno.

Vln.

D. Set

Con. BD

One More Day

Oh Oh

One Mo-re Day

On-ly one more day a - howl - in lin' One More Day Can't you hear the gals a ca-ll - in' One Mo-re Day

ff

fff

One More Day Oh Oh One Mo-re Day

One More Day Oh Oh One Mo-re Day

39

HVS

LVS

H.V

L.V

Pno.

Vln.

D. Set

Con. BD

On-ly one more da-y a - furl-in' One More Day On - ly one more da - y a-curse-in' One More Day

One More Day On - ly one more da - y a-curse-in' One More Day

One More Day Oh Oh One More Day

One More Day Oh Oh One More Day

B \flat A \flat B \flat B \flat C B \flat B \flat B \flat E \flat G B \flat G B \flat A \flat C G B \flat E \flat D \flat D \flat C B \flat A \flat A \flat E \flat D \flat D \flat C B \flat A \flat A \flat

A \flat B \flat C B \flat E \flat D \flat D \flat C B \flat A \flat A \flat E \flat D \flat D \flat C B \flat A \flat A \flat

B \flat C G A \flat B \flat G E \flat B \flat C A \flat A \flat C A \flat A \flat C C

E \flat B \flat F B \flat E \flat B \flat G B \flat F D \flat F D \flat C F E \flat F G F

B \flat B \flat B \flat

47

HVS

LVS

H.V

L.V

Pno.

Vln.

D. Set

Con. BD

y One More Day me Joh-nny One More Day Oh rock and roll me o-v - er One Mo-re Da -

y One More Day me Joh-nny One More Day Oh rock and roll me o-v - er One Mo-re Da -

y One More Day me Joh-nny One More Day Oh rock and roll me o-v - er One Mo-re Da -

y One More Day me Joh-nny One More Day Oh rock and roll me o-v - er One Mo-re Da -

55

HVS

LVS

H.V

L.V

Pno.

Vln.

D. Set

Con. BD

One More Day Oh rockandroll me o-v - er One Mo-re Day

Have you heard the news me Joh-nny One More Day Oh rockandroll me o-v - er One Mo-re Day

[illegible]

63

HVS

LVS

H.V

L.V

Pno.

Vln.

D. Set

Con. BD

y One More Day me Joh-nny One More Day Oh rockandroll me o - ver One Mo-re Da -

y One More Day me Joh-nny One More Day Oh rockandroll me o-v - er One Mo-re Da -

y One More Day me Joh-nny One More Day Oh rockandroll me o-v - er One Mo-re Da -

y One More Day me Joh-nny One More Day Oh rockandroll me o-v - er One Mo-re Da -

67

HVS
y One More Day me Joh-nny One More Day Oh rockandroll me o - ver One Mo-re Da - y One More Day me

LVS
y One More Day me Joh-nny One More Day Oh rockandroll me o-v-er One Mo-re Da - y One More Day me

H.V
y One More Day me Joh-nny One More Day Oh rockandroll me o-v-er One Mo-re Da - y One More Day me

L.V
y One More Day me Joh-nny One More Day Oh rockandroll me o-v-er One Mo-re Da - y One More Day me

Pno.
Vln.
D. Set
Con. BD

72

HVS

LVS

H.V

L.V

Pno.

Vln.

D. Set

Con. BD

Joh-nny One More Day Oh rockandroll me o - ver One Mo-re Day

Joh-nny One More Day Oh rockandroll me o-v - er One Mo-re Day

Joh-nny One More Day Oh rockandroll me o-v - er One Mo-re Day

Joh-nny One More Day Oh rockandroll me o-v - er One Mo-re Day

77

HVS

More Day One More Day One More Day

LVS

More Day One More Day One More Day

H.V

More Day One More Day One More Day

L.V

More Day One More Day One More Day

Pno.

Vln.

D. Set

Con. BD

82

HVS

A

G# E F# F# F#

F# F# E E E

E E

OneMoreDay

OneMore Day

LVS

E

G# E E E E

E F# E E E

E E

OneMoreDay

OneMore Day

H.V

E F# E E E E

E E

E F# E E E

E E

OneMore Day

OneMore Day

L.V

E F# E E E E

E E

E F# E E E

E E

OneMore Day

OneMore Day

Pno.

Vln.

D. Set

Con. BD

9. Bully in the Alley

Tori Cavallo

Soloist 1

Soloist 2

High Voices

Low Voices

Piano

Violin

Drumset

Concert Bass Drum

S1

S2

H.V

L.V

Pno.

Vln.

D. Set

Con. BD

14

S1

- bone Al

Sal-ley is a girl

in Shin-bone All-ey

S2

H.V.

L.V.

Pno.

Vln.

D. Set

Con. BD

mf

mf

20

S1

We - y He - y Bul-ley in the A-ll-ey Sal-ley is a girl that I splice near-ly Bul-ley down in Shin-bone

S2

H.V.

L.V.

Pno.

Vln.

D. Set

Con. BD

25

S1

Al So Help me Bob I'm Bul-ley in the A-ll-ey We - y He - y Bul-ley in the A-ll-ey

S2

H.V

So Help me Bob I'm Bul-ley in the A-ll-ey We - y He - y Bul-ley in the A-ll-ey

L.V

So Help me Bob I'm Bul-ley in the A-ll-ey We - y He - y Bul-ley in the All - ey

Pno.

Vln.

D. Set

Con. BD

30

$\text{♩} = 200$

S1
Help me Bob I'm Bul-ley in the A-ll-ey Bul-ley down in Shin-bone Al

S2

H.V.
Help me Bob I'm Bul-ley in the A-ll-ey Bul-ley down in Shin-bone Al

L.V.
Help me Bob I'm Bul-ley in the A-ll-ey Bul-ley down in Shin-bone Al

Pno.

Vln.

D. Set

Con. BD

35

S1

S2

H.V.

L.V.

Pno.

Vln.

D. Set

Con. BD

fff I found by self out un - der thr-ee oh We - y H -

40

S1
ey Bul-ley in the a - ll - ey Found by self with time so free oh Bul-ley down in Shin - bone

S2

H.V

L.V

Pno.

Vln.

D. Set

Con. BD

44

S1

Al So Help me Bob I'm Bul-ley in the A-ll-ey We-y He - y Bul-ley in the A-ll-ey

S2

H.V

L.V

So Help me Bob I'm Bul-ley in the A-ll-ey We-y He - y Bul-ley in the All - ey

Pno.

Vln.

D. Set

Con. BD

49

S1

Help me Bob I'm Bul-ley in the A-ll-ey Bul-ley down in Shin-bone Al

S2

H.V

L.V

Help me Bob I'm Bul-ley in the A-ll-ey Bul-ley down in Shin-bone Al

Pno.

Vln.

D. Set

Con. BD

54

S1

S2

H.V

L.V

Pno.

Vln.

D. Set

Con. BD

61

S1

S2

H.V

L.V

Pno.

Vln.

D. Set

Con. BD

I bought her rum and I bought her gin oh We - y H - ey Bul-ley in the a-ll-ey

We - y H - ey Bul-ley in the a-ll-ey

mp

66

S1

Bought her wine of white and re - d oh Bul-ley down in Shin-bone Al So

S2

Bought her wine of white and re - d oh Bul-ley down in Shin - bone Al

H.V

So

L.V

So

Pno.

Vln.

D. Set

Con. BD



70

S1

Help me Bob I'm Bul-ley in the A-ll-ey We - y He - y Bul-ley in the A-ll-ey Help me Bob I'm

S2

H.V

Help me Bob I'm Bul-ley in the A-ll-ey We - y He - y Bul-ley in the A-ll-ey Help me Bob I'm

L.V

Help me Bob I'm Bul-ley in the A-ll-ey We - y He - y Bul-ley in the A-ll-ey Help me Bob I'm

Pno.

Vln.

D. Set

Con. BD



75

S1 Bul-ley in the A - ll - ey Bul-ley down in Shin - bone Al So Help me Bob

S2 ROSE: Well they call me Hang - ing Jo - hn - A -

H.V Bul-ley in the A - ll - ey Bul-ley down in Shin - bone Al

L.V Bul-ley in the A - ll - ey Bul-ley down in Shin - bone Al

Pno.

Vln.

D. Set

Con. BD

79

S1 We - y He - y Bul-ley in the A - ll - ey Help me Bob

S2 - way boys a-way They say I hang for mon - ey so

H.V We - y He - y Bul-ley in the All - ey Help me Bob

L.V We - y He - y Bul-ley in the All - ey Help me Bob

Pno.

Vln.

D. Set

Con. BD

83

$\text{♩} = 220$

S1

Bul-ley down in Shin - bone Bul-ley down in Shin A - nd when I've spent a fol - ly tot - al

S2

Hang Boys Hang

H.V

Bul-ley down in Shin - bone Al

L.V

Bul-ley down in Shin - bone Al

Pno.

Vln.

D. Set

Con. BD

87

S1

We - y H - ey Bul-ley in the a - ll - ey Off to bed we end up in Cri - pol

S2

H.V

We - y H - ey Bul-ley in the All - ey

L.V

We - y H - ey Bul-ley in the All - ey

Pno.

Vln.

D. Set

Con. BD

91

S1 Bul-ley down in Shin - bone A - l A - l We' - re op - en tope in

S2

H.V Bul-ley down in Shin - bone A - l A - l We' - re op - en tope in

L.V Bul-ley down in Shin - bone Al l A - l We' - re op - en tope in

Pno.

Vln.

D. Set

Con. BD

95

S1 a low light lark oh We - y H - ey Bul-ley in the a - ll - ey Dawn and rain can

S2

H.V a low light lark oh We - y H - ey Bul-ley in the All - ey Dawn and rain can

L.V a low light lark oh We - y H - ey Bul-ley in the All - ey Dawn and rain can

Pno.

Vln.

D. Set

Con. BD

99

S1

the cock did call oh Bul-ley down in Shin - bone Al So Help me Bob I'm

S2

H.V

the cock did call oh Bul-ley down in Shin - bone Al So Help me Bob I'm

L.V

the cock did call oh Bul-ley down in Shin - bone Al So Help me Bob I'm

Pno.

Vln.

D. Set

Con. BD

103

S1

Bul-ley in the A - ll - ey We - y He - y Bul-ley in the A - ll - ey Help me Bob I'm

S2

H.V

Bul-ley in the A - ll - ey We - y He - y Bul-ley in the A - ll - ey Help me Bob I'm

L.V

Bul-ley in the A - ll - ey We - y He - y Bul-ley in the A - ll - ey Help me Bob I'm

Pno.

Vln.

D. Set

Con. BD

107

S1 Bul-ley in the A - ll - ey Bul-ley down in Shin - bone Al So Help me Bob I'm

S2

H.V Bul-ley in the A - ll - ey Bul-ley down in Shin - bone Al So Help me Bob I'm

L.V Bul-ley in the A - ll - ey Bul-ley down in Shin - bone Al So Help me Bob I'm

Pno.

Vln.

D. Set

Con. BD

111

S1 Bul-ley in the A - ll - ey We - y He - y Bul-ley in the A - ll - ey Help me Bob I'm

S2

H.V Bul-ley in the A - ll - ey We - y He - y Bul-ley in the A - ll - ey Help me Bob I'm

L.V Bul-ley in the A - ll - ey We - y He - y Bul-ley in the A - ll - ey Help me Bob I'm

Pno.

Vln.

D. Set

Con. BD

115

S1

Bul-ley in the A - ll-ey

Bul-ley down in Shin - bone

Al

Bul-ley down in Shin - bone

S2

H.V

Bul-ley in the A - ll-ey

Bul-ley down in Shin - bone

Al

Bul-ley down in Shin - bone

L.V

Bul-ley in the A - ll-ey

Bul-ley down in Shin - bone

Al

Bul-ley down in Shin - bone

Pno.

Vln.

D. Set

Con. BD

119

S1

Al

Bul - ley down in Shin - bone

Al

S2

H.V

Al

Bul - ley down in Shin - bone

Al

L.V

Al

Bul - ley down in Shin - bone

Al

Pno.

Al

Al

Vln.

Al

D. Set

Con. BD

Bonny Boat/Drop of Nelson's Blood

Subtitle

Tori Cavallo

SIREN 1

B \flat C B \flat E \flat E \flat E \flat
B \flat C B \flat E \flat E \flat E \flat

$\text{♩} = 80$

Oboe 1

Oboe 2

Piano

Violin

Drumset

Bass Drum

Speed bon-ny boat like a

Ob. 1

Ob. 2

Pno.

Vln.

D. Set

BD

bird on the wing On - ward! the sail - ors cry Ca - rry the lad that's born to be king

Ob. 1

Ob. 2

Pno.

Vln.

D. Set

BD

O - ver the sea to sky

SIREN 2

Loud the wind howls Loud the waves roar

15

Ob. 1

Ob. 2

Pno.

Vln.

D. Set

BD

Thun - der claps fill the air

Baf - fled our foes stand on the shore

Chord symbols: Eb, C, Eb, Eb, Eb, C, G, Eb, G, G, F, C, F, F, Bb, F, Bb, Bb

19

Ob. 1

Ob. 2

Pno.

Vln.

D. Set

BD

Fol-low they will not da - re Speed bon-ny boat like a bird on the wing

Ab F Ab Ab Ab Ab G F Bb Bb C Bb Eb Eb Eb F G F Bb
Ab F Ab Ab Ab Ab G F Bb Bb C Bb Eb Eb Eb F G F Bb

Ab C Eb Eb Eb Eb C Bb G Ab G Bb Bb Bb D Eb D F
Eb C Eb Eb Eb Eb C Bb G Ab G Bb Bb Bb D Eb D F

23

Ob. 1

On - ward! the sail - ors cry Car - ry the lad that's born to be king O - ver the sea to

Ob. 2

On - ward! the sail - ors cry Car - ry the lad that's born to be king O - ver the sea to

Pno.

Vln.

D. Set

BD

$\text{♩} = 85$

Ob. 1

sky

Well a drop of Nel-son's blood would-n't do us an-y harm

Ob. 2

sky

Pno.

Vln.

D. Set

BD

Ob. 1

Oh a drop of Nel-son's blood would-n't do us an - y harm And we'll

Ob. 2

drop of Nel-son's blood would-n't do us an - y harm Oh a drop of Nel-son's blood would-n't do us an - y harm And we'll

Pno.

Vln.

D. Set

BD

Ob. 1

all hang on be - hind Yes we'll roll the old char-i-ot a-long we'll roll the old char-i-ot a-long we'll

Ob. 2

all hang on be - hind Yes we'll roll the old char-i-ot a-long we'll roll the old char-i-ot a-long we'll

Pno.

Vln.

D. Set

BD

Chord progressions for Ob. 1 and Ob. 2 are provided above the staves.

Ob. 1

roll the old char-i-ot a-long and we'll all hang on be - hind

Ob. 2

roll the old char-i-ot a-long and we'll all hang on be - hind

Pno.

Vln.

D. Set

BD

Ob. 1

Ob. 2

Pno.

Vln.

D. Set

BD

Ob. 1

Ob. 2

Pno.

Vln.

D. Set

BD

47

Ob. 1

Ob. 2

Pno.

Vln.

D. Set

BD

Byker Hill

Byker 1

Byker 2

Blood 1

Blood 2

Piano

Violin

Drumset

Concert Bass Drum

LOUIE

G G G F G B♭ G G F D

If I had a - no-ther pe-nny

Ob.

Ob.

Ob. 3

Ob. 4

Pno.

Vln.

D. Set

Con. BD

C C C B♭C D F F D G G G F G B♭ G G F D G D F G D C D D G G G F G

I would have a - no-ther gi - ll I would make th-e pi - per pl-ay the bo-nny lass of By - ker Hill By - ker Hill a-nd

D D D C D B♭ B♭ B♭ A B♭

By - ker Hill a-nd

14

Ob. 1

Ob. 2

Ob. 3

Ob. 4

Pno.

Vln.

D. Set

Con. BD

Walk-er Sh-ore Coll-ier lads fo-r ev-er mo-re By-ker Hill a-nd Walk-er Sh-ore Coll-ier lads for ev-er more

Tempo: 140

21

Ob. D G G G G G F G B \flat G G F D C C C B \flat C D F F D

The pit-a-man and th-e keel-man tr - im They drink bum - b-le made from g - in

Ob. B \flat G

Ob. 3

Ob. 4

Pno.

Vln.

D. Set

Con. BD

26

Ob. *G G G F G B \flat G G F D D G D F G D C D D G G G F G B \flat G G F D*
Then to dance th-ey do be - gin to the tune of El - sie Mar - ley By - ker Hill a-nd Walk-er Sh-ore

Ob. *D B \flat D B \flat B \flat C D G D D A B \flat B \flat G*
By - ker Hill a-nd Walk-er Sh-ore

Ob. 3

Ob. 4

Pno. *mf*

Vln.

D. Set

Con. BD

32

Ob. *C C C B \flat C D F F D G G G F G B \flat G G F D G D F G*
Coll - ier lads fo-r ev - er mo - re By - ker Hill a-nd Walk - er Sh - ore Coll - ier lads for

Ob. *D B \flat D B \flat B \flat C D G D D C B \flat B \flat A G*
By - ker Hill a-nd Walk - er Sh - ore

Ob. 3

Ob. 4

Pno.

Vln.

D. Set

Con. BD

37

Ob. D C D D
ev - er more

Ob.

Ob. 3 C B \flat A G B \flat C B \flat A G D C D C C D E \flat D A C
We'll roll the old Char-i-ot a-long We'll roll the old Char-i-ot a-long We'll

Ob. 4 C D B \flat G D E \flat D B \flat G D C A F C D C A F C
We'll roll the old Char-i-ot a-long We'll roll the old Char-i-ot a-long We'll

Pno.

Vln.

D. Set

Con. BD

42

Ob. E \flat
You

Ob. B G \sharp B G \sharp B G \sharp A \sharp B F \sharp G \sharp D \sharp B G \sharp B A \sharp G \sharp F \sharp
Geor - die Charl-ton he had a pi-g

Ob. 3 D E \flat D D E \flat F E \flat D B \flat B \flat B \flat A G G \flat
roll the old Char-i-ot a-long and we'll all hang on be

Ob. 4 D B \flat G D E \flat D B \flat G D D D C B \flat A
roll the old Char-i-ot a-long and we'll all hang on be

Pno.

Vln.

D. Set

Con. BD

47

Ob. C#D# C# B C# B G#B Eb F# F# Eb G# G# G# F#G# B G# G# F# Eb Eb G# Eb F# G#

hit it with a sho-vel and it danced a ji - g All the way to Walk-er Sho-re to the tune of El - sie

Ob. B B B A#B D# B B A# G# G# G# F#G# B G# G# F# Eb Eb G# Eb F# G#

All the way to Walk-er Sho-re to the tune of El - sie

Ob. 3 G# A# B A# G# G

And we'll all hang on be -

Ob. 4 Eb Eb D# C# B A#

And we'll all hang on be -

Pno.

Vln.

D. Set

Con. BD

52

Ob. Eb C# Eb Eb G# G# G# F#G# B G# G#F#D# C# C# C# B C# D# F# F# D#

Mar - ley By - ker Hill a-nd Walk - er Sh - ore Coll - ier lads fo-r ev - er mo - re

Ob. Eb C# Eb Eb D# D# D# C#D# G# D# D#C#B D# D# D# C#D# B B B A# B B B A# F#G# G# G# G# A#

Mar - ley By - ker Hill a-nd Walk - er Sh - ore Coll - ier lads fo-r ev - er mo - re

Ob. 3 G# C# C# B A# G# B C#B A# G# D# C# D# C# C# D# E D# A# C#

hind Yes we'll roll the old Char-i-ot a-long We'll roll the old Char-i - ot a-long We'll

Ob. 4 G# C# C# D# B G# D# E D# B G# D# C# A# F# C# D# C# A# F# C#

hind Yes we'll roll the old Char-i-ot a-long We'll roll the old Char-i - ot a-long We'll

Pno. *mf*

Vln.

D. Set

Con. BD

57

Ob. G# G# G# F# G# B G# G#F#D# G# D# F# G# D# C#D# D# G# G# G# F#G#

By - ker Hill a-nd Walk - er Sh-ore Coll - ier lads for ev - er more By - ker Hill a-nd

Ob. D# D# D# C# D# G# D# D# D# A#B D# C# D# B B A#B B D# D# D# C#D#

B B B A# B D# B B G# B A# B G# G# F#G# G# B B B A#B

By - ker Hill a-nd Walk - er Sh-ore Coll - ier lads for ev - er more By - ker Hill a-nd

Ob. 3 D# E D# D# E F# E D# B B B A# G# G G# B A# G#

roll the old Char-i-ot a-long and we'll all hang on be hind roll the old

Ob. 4 D# B G# D# E D# B G# D# D# D# C# B A# G# D# B G#

roll the old Char-i-ot a-long and we'll all hang on be hind roll the old

Pno.

Vln.

D. Set

Con. BD

62

Ob. B G# G#F#D# C# C# C# B C# D# F# F# D# G# G# G# F#G# B G# G#F#D#

Walk - er Sh - ore Coll - ier lads fo-r ev - er mo - re By - ker Hill a-nd Walk - er Sh - ore

Ob. G# D# D# D#C#B D# D# D# C#D# B B B A# D# D# D# C#D# G# D# D#C#B

D# B B A#G# A# A# A# F#G# G# G# G# G D# B B B A#B D# D# D#C#G#

Walk - er Sh - ore Coll - ier lads fo-r ev - er mo - re By - ker Hill a-nd Walk - er Sh - ore

Ob. 3 B C#B A# G# D# C# D# C# C# D#E D# A# C# D# E D# D# E F#E D# B B

Char-i-ot a-long We'll roll the old Char-i-ot a-long We'll roll the old Char-i-ot a-long and we'll

Ob. 4 D# E D#B G# D# C# A# F# C# D#C#A# F# C# D# B G# D# E D#B G# D# D#

Char-i-ot a-long We'll roll the old Char-i-ot a-long We'll roll the old Char-i-ot a-long and we'll

Pno.

Vln.

D. Set

Con. BD

♩ = 140

67

Ob. $G^{\#} D^{\#} F^{\#} G^{\#} D^{\#} C^{\#} D^{\#} D^{\#} G^{\#} G^{\#} G^{\#} F^{\#} G^{\#} B G^{\#} G^{\#} F^{\#} D^{\#}$
Coll - ier lads for ev - er more By - ker Hill a - nd Walk - er Sh - ore

Ob. $D^{\#} C^{\#} D^{\#} B B A^{\#} B G^{\#} F^{\#} G^{\#} G^{\#} D^{\#} D^{\#} D^{\#} C^{\#} D^{\#} G^{\#} D^{\#} D^{\#} C^{\#} B D^{\#} B B A^{\#} G^{\#}$
Coll - ier lads for ev - er more By - ker Hill a - nd Walk - er Sh - ore

Ob. 3 $B A^{\#} G^{\#} G G^{\#} C^{\#} D^{\#} C^{\#} C^{\#} D^{\#} E D^{\#} A^{\#}$
all hang on be be roll the old Char - i - ot a - long

Ob. 4 $D^{\#} C^{\#} B A^{\#} G^{\#} C^{\#} A^{\#} F^{\#} C^{\#} D^{\#} C^{\#} A^{\#} F^{\#}$
all hang on be be roll the old Char - i - ot a - long

Pno.

Vln.

D. Set

Con. BD

♩ = 140

73

Ob. $G^{\#} G^{\#} G^{\#} F^{\#} G^{\#} B G^{\#} G^{\#} F^{\#} D^{\#} G^{\#} D^{\#} C^{\#} D^{\#} D^{\#} G^{\#} G^{\#} G^{\#} F^{\#} G^{\#}$
By - ker Hill a - nd Walk - er Sh - ore for ev - er more If I had a -

Ob. $D^{\#} D^{\#} D^{\#} C^{\#} D^{\#} G^{\#} D^{\#} D^{\#} C^{\#} B B B A^{\#} B G^{\#} F^{\#} G^{\#} G^{\#}$
By - ker Hill a - nd Walk - er Sh - ore for ev - er more

Ob. 3 $B B B A^{\#} G^{\#} G G^{\#}$
and we'll all hang on be be

Ob. 4 $D^{\#} D^{\#} D^{\#} C^{\#} B A^{\#} G^{\#}$
and we'll all hang on be be

Pno.

Vln.

D. Set

Con. BD

78

Ob. 1

Ob. 2

Ob. 3

Ob. 4

Pno.

Vln.

D. Set

Con. BD

no - ther pe - nny I would have a - no - ther gi - ll I would make th-e pi - per pl-ay the

83

Ob. 1

Ob. 2

Ob. 3

Ob. 4

Pno.

Vln.

D. Set

Con. BD

bo - nny lass of By - ker Hill By - ker Hill a - nd Walk - er Sh - ore Coll - ier lads fo - r

mf

88

Ob.

Ob.

Ob. 3

Ob. 4

Pno.

Vln.

D. Set

Con. BD

ev - er mo - re

By - ker Hill a-nd

Walk - er Sh - ore

Coll-ier lads for

ev - er more

D# F# F# D# G# G# G# F# G# B G# G# F# D# G# D# F# G# D# C# B G# G#

The Last Rose of Summer/Oro' se do bheatha bhaile

Subtitle

Tori Cavallo

Musical score for "The Rose Tree" featuring Oboe, Women, Men, Piano, Violin, Drumset, and Bass Drum. The score is in 3/4 time with a key signature of three sharps (F#, C#, G#). The tempo is marked as quarter note = 80 and quarter note = 75. The piano part includes a melody and a bass line with a double bar line and repeat sign.

7

Ob. ROSE: G# E D# C# B B G# E F# G# B G# F# E E E F# G# E D# C# B B G# E F#

Tis the last Rose Of Sum-mer Left Bl-oo - ming a - lone All her l - ovely com-pan-ions Are

W.

M.

Pno.

Vln.

D. Set

BD

14

Ob. $G^{\#} B$ $G^{\#} F^{\#} E$ E $B G^{\#} E$ $D^{\#} C^{\#} B$ $B G^{\#} B G^{\#} E$ $D^{\#} C^{\#} B^{\#} C^{\#}$ $C^{\#} C^{\#} C^{\#} D^{\#} E$

fa - ded and gone No flow - er of her kin-dred No ro - se bud is nigh.

W.

M.

Pno.

Vln.

D. Set

BD

21

Ob. E F# G# E D# C# B B G# E F# G# B G# F# E E

To re-flect back her blush-es And give sign for sigh

W.

M.

Pno.

Vln.

D. Set

BD

28

Ob. ROSE: D E F# D C# A A F# D E

JONES: So soon may I fol - low when

W.

M.

Pno.

Vln.

D. Set

BD

35

Ob. F# A F# E D D D E F# D C# A A F# F# D E F# A F# E D D A F# D C# B A

friend - ships de - cay And from love's shi - ning cir - cle The gem - s drop a - way When tr - ue hearts lie

W.

M.

Pno.

Vln.

D. Set

BD

42

Ob. *A F# D A F# D D C# B Bb B BC# Bb B C# D A*
wi-thered And fo - ndonesare flown Oh who wou-ld in - ha - bit

W. *F#*

M.

Pno.

Vln.

D. Set

BD

48 *♩ = 65* *♩ = 160*

Ob. *D E F# A F# E D D*
th-is bl-ea - k world a-lone

W.

M.

Pno.

Vln.

D. Set

BD

E
JONES: *E E*
O' - ro'

54

Ob. *D E F# E D B D D D D D D A B D E E D E F# E F# A A A*
'se' do bhe-heatha bha - ile O' - ro' 'se' do bhe-heatha bha - ile O' - ro' 'se' do bhe-heatha bha - ile

W.

M.

Pno.

Vln.

D. Set

BD

60

Ob. A B F# A F# E E E E E E E D E F# E D B D D D D D D A B D E E

A - nois ar theacht an tsam-hraidh O' - ro' 'se' do bhe-heatha bha - ile O' - ro' 'se' do bhe-heatha bha - ile O' - ro'

W. E E E D E F# E D B D D D D D D A B D B A E E

ff O' - ro' 'se' do bhe-heatha bha - ile O' - ro' 'se' do bhe-heatha bha - ile O' - ro'

M.

Pno.

Vln.

D. Set

BD

67

Ob. D E F# E F# A A A A B F# A F# E E E E E E E E E E E

'se' do bhe-heatha bha - ile A - nois ar theacht an tsam - hraidh 'Se' do bhea-

W. F# A B A B D D D A B F# A F# E E E E E E E

D E F# E F# A A A A A B F# A F# E E E E E E E

'se' do bhe-heatha bha - ile A - nois ar theacht an tsam - hraidh

M. A B F# A F# E E E E

fff A - nois ar theacht an tsam - hraidh

Pno.

Vln.

D. Set

BD

73

D E F# E D B B D D D D D A B D D D E E E E D E F# E F# A A A

Ob.

tha a bhean ba le'an-mhar B' e' 'arg creach tu' bheith i nge' - ibhinn Dodhu'-iche bh-rea' i seil-ibh meir-lea - ch

A F# F# F# F# F# D E

W.

Ah Oh Ah Oh Ah

B B A A A F# D D D A B

M.

Ah Oh Ah Oh Oh

Pno.

Vln.

D. Set

BD

79

A B F# A F# E E E E E E D E F# E D B D D D D D D A B D E E

Ob.

Istu dio-lta leis na Gall-aibh O' - ro' 'se' do bhe-heatha bha - ile O' - ro' 'se' do bhe-heatha bha - ile O' - ro'

E E E E E E D E F# E D B D D D D D D A B D B A E E

W.

O' - ro' 'se' do bhe-heatha bha - ile O' - ro' 'se' do bhe-heatha bha - ile O' - ro'

B B B E E E D E F# E D B D D D D D D A B D E E

M.

O' - ro' 'se' do bhe-heatha bha - ile O' - ro' 'se' do bhe-heatha bha - ile O' - ro'

Pno.

Vln.

D. Set

BD

86

Ob. D E F# E F# A A A A B F# A F# E E E E E E

'se' do bhe-heatha bha - ile A - nois ar theacht an tsam-hraidh

W. F# A B A B D D D A B F# A F# E E E E E E E

'se' do bhe-heatha bha - ile A - nois ar theacht an tsam-hraidh

M. D E F# E F# A A A A B F# A F# E E E E E E

'se' do bhe-heatha bha - ile A - nois ar theacht an tsam-hraidh

Pno.

Vln.

D. Set

BD

93

Ob. D E E E E D E F# E D B D D D D D A B D E E E E D E F# E F#

Ta' Gra'inne Mha-ol a-g teacht thar sa' - ile O'g-leigh ar-m tha lei mar ghar - da Gaeil iad fe'in is ni Gaill na' Spa'-

W. D D D D E E E E F# F# F# E F# G
B B B B B B B B C# C# C# E F# E
F# F# F# F# F# E E E E F# F# F# F# A B

Oh Oh Oh Oh

M. F# F# F# F# F# F# F# F# F# B B B B B B
D D D D C# C# C# C# C# G G G G G G

Oh Oh Oh

Pno.

Vln.

D. Set

BD

99

Ob. inn - igh Is cuir-fidh si-ad ruaig ar Ghall - aibh A bhui le Ri na bh-Feart go bhfe-iceann

W. Oh Oh Ha

M. Oh Ha

Pno.

Vln.

D. Set

BD

104

Ob. B B D D D D D A B D E E E E D E F# E F# A A A A A B F# A

Muna mbeam beo in - a dhiaigh ach seach - tain Gra'inne Mhaol a-gus mi - le gai - sci-och Ag fo'-gart fain

W. D E E E E E E F# F# F# E F# G G E F# F# B B
B B B B B B C# C# C# C# D E E C# D D F# D D
F# E E E E E E F# F# F# F# A B B F# A A A F# F#

Ha Ha Ah Ah Ah

M. F# F# F# F# F# F# F# B B B B B B F# F# F# F# F#
D C# C# C# C# C# C# G G G G G G B B B B B

Ah Ah Ah

Pno.

Vln.

D. Set

BD

110

Ob. F# E E E E E E D E F# E D B D D D D D D A B D E E D E F# E F#

ar Ghall-aigh O' - ro' 'se' do bhe-heatha bha - ile O' - ro' 'se' do bhe-heatha bha - ile O' - ro' 'se' do bhe-heatha bha -

W. B D F# E E E D E F# E D B D D D D D D A B D E E D E F# E F#

O' - ro' 'se' do bhe-heatha bha - ile O' - ro' 'se' do bhe-heatha bha - ile O' - ro' 'se' do bhe-heatha bha -

M. F# B E E E D E F# E D B D D D D D D A B D E E D E F# E F#

O' - ro' 'se' do bhe-heatha bha - ile O' - ro' 'se' do bhe-heatha bha - ile O' - ro' 'se' do bhe-heatha bha -

Pno.

Vln.

D. Set

BD

117

Ob. A A A A B F# A F# E E E E E E B B B A B C# C# C#

ile A - nois ar theacht an tsam - hraidh O' - ro' 'se' do bhe-heatha bha -

W. A A A A B F# A F# E E E E E E D E F# E D

ile A - nois ar theacht an tsam - hraidh O' - ro' 'se' do bhe-heatha bha -

M. A A A A B F# A F# E E E E E E D E F# E D

ile A - nois ar theacht an tsam - hraidh O' - ro' 'se' do bhe-heatha bha -

Pno.

Vln.

D. Set

BD

123

Ob. 
ile O' - ro' 'se' do bhe-heatha bha - ile O' - ro' 'se' do bhe-heatha bha - ile

W. 
ile O' - ro' 'se' do bhe-heatha bha - ile O' - ro' 'se' do bhe-heatha bha - ile

M. 
ile O' - ro' 'se' do bhe-heatha bha - ile O' - ro' 'se' do bhe-heatha bha - ile

Pno. 

Vln. 

D. Set 

BD 

128

Ob. 
A - nois ar theacht an tsam - hraidh O' - ro' 'se' do bhe-heatha bha - ile O' - ro' 'se' do bhe-heatha bha -

W. 
A - nois ar theacht an tsam - hraidh O' - ro' 'se' do bhe-heatha bha - ile O' - ro' 'se' do bhe-heatha bha -

M. 
A - nois ar theacht an tsam - hraidh O' - ro' 'se' do bhe-heatha bha - ile O' - ro' 'se' do bhe-heatha bha -

Pno. 

Vln. 

D. Set 

BD 

134

Ob. *ile O' - ro 'se' do bhe-heatha bha - ile A-nois ar theacht*

W. *ile O' - ro 'se' do bhe-heatha bha - ile A - nois ar theacht an tsam - hraidh*

M. *ile O' - ro 'se' do bhe-heatha bha - ile A-nois ar theacht an tsam - hraidh*

Pno.

Vln.

D. Set

BD

140

Ob. an tsam - hraidh A - nois ar theacht an tsam - hraidh

W. A - nois ar theacht an tsam - hraidh

M. A - nois ar theacht an tsam - hraidh

Pno.

Vln.

D. Set

BD

The Parting Glass

Finally The End

Tori Cavallo

♩ = 85

Oboe

Heckelphone-clarinet

Women

Men

Piano

Violin

Drumset

Bass Drum

Nah na na na na na Nah na na na na na Na Na

Nah na na na na na Nah na na na na na Na Na

A. A. A. A A A A. A. A. A. A A A G F# D A B

D D D D D D D D D D D D E F# G

6

Ob.

Hph.-cl.

W.

M.

Pno.

Vln.

D. Set

BD

F#E LOUIE: D B B A A B

O-f all the mon-ey th-at

A F# G E A F# B A B D

Na Na Na Na Na Na Na

F# D E B F# G A F#

Na Na Na Na Na Na Na

10

Ob. D D E E E D E F# A F# D F# F# F# B C#

e - er I had I spent it in g-ood com - pan-y

Hph.-cl. F# CAPTAIN: E B B A A B

W. D A D E F# A F# D F# F# F# B C# A-nd all the harm th-at

I spent it in g-ood com - pan-y

M. A F# D E F# A F# D F# F# F# B C#

I spent it in g-ood com - pan-y

Pno.

Vln.

D. Set

BD

14

Ob. D E F# B A F# D B B B LOUIE: A A B A A

A - las it was to none but me And all I've done for

Hph.-cl. D D E E D E F# B A F# D B B B B KANKA: F# F# G F# F#

e'er I-ve done A - las it was to none but me And all I've done for

W. D E F# F# F# F# B G G G D D D

A - las it was to none but me

M. D E F# F# A F# D B B B B G G G

A - las it was to none but me

Pno.

Vln.

D. Set

BD

19

Ob. A A B A

Hph.-cl. F# F# G F# A G F# E D E F# B C# F# E WILEY: D B B A A B

want of wit to mem - ory now I can't re-call So fill to me the

W. D A A F# E

I can't re-call

M. D F# F# B C#

I can't re-call

Pno.

Vln.

D. Set

BD

23

Ob. D E JONES: F# B A F# E F# D DD D

Hph.-cl. D D E E Go-od night and joy be to you all D D NELSON: D D

par - t-ing glass Of all the

W. D E F# A F# A B A F# A B D

Go-od night Na Na Na Na Na

M. D E F# F# F# G F# F# G A

Go-od night Na Na Na Na Na

Pno.

Vln.

D. Set

BD

28

Ob.

Hph.-cl.

W.

M.

Pno.

Vln.

D. Set

BD

com-rads that e'er I had They're so - rry for my go-ing a - way

They're so - rry for my go-ing a - way And all the

32

Ob.

Hph.-cl.

W.

M.

Pno.

Vln.

D. Set

BD

they'd wish me one mo-re day to stay But

sweet-hearts that e'er I had day to stay But

sweet-hearts that e'er I had day to stay But

D JONES:
But
A NELSON:
F#
D
A
D

36

Ob.

Hph.-cl.

W.

M.

Pno.

Vln.

D. Set

BD

since it fell un - to my lot that I should rise and you should not I'll

since it fell un - to my lot that I should rise and you should not I'll

since it fell un - to my lot that I should rise and you should not I'll

since it fell un - to my lot that I should rise and you should not I'll

[illegible]

44

Ob. F# D D B D E D DB C# B C# D D D C# B E

Hph.-cl. D A A. F# A. B A A F# E D E F# F# F# E D B

W. A F# D D F# B A B E D D B D F# E D D C# B C# D D D D C# B E

M. A F# D D F# B A B A A F# F# F# A B A A E B C# D D D D C# B G

Pno.

Vln.

D. Set

BD

So fill to me the par-ting glass and drink of health wh-ate-er be -

night and joy be to So fill to me the par-ting glass and drink of health wh-ate-er be -

night and joy be to So fill to me the par-ting glass and drink of health wh-ate-er be -

49

Ob. C# A G F# D D D F# F# A F# G A D D B A B A F# F# F#

Hph.-cl. A F# E D B B A B D D E D E F# B A F# E F# D D D A

W. C# A A G F# E F# D D D A F# F# E C# D F# G D F# F# D C# D C# D D F# F#

M. E A A G F# E G D F# F# F# F# F# D F# A F# G A D D B A B E A A A A

Pno.

Vln.

D. Set

BD

falls Then gen - tly rise and sof - tly call Go-od night and joy be to you all So

falls Then gen - tly rise and sof - tly call Go-od night and joy be to you all So

falls Then gen - tly rise and sof - tly call Go-od night and joy be to you all So

night and joy be to you

54

Ob. *fill to me the par-ting glass and drink of health wh-ate - er be-falls Then gen - tly rise and sof - tly*

Hph.-cl. *fill to me the par-ting glass and drink of health wh-ate - er be-falls Then gen - tly rise and sof - tly*

W. *fill to me the par-ting glass and drink of health wh-ate - er be-falls Then gen - tly rise and sof - tly*

M. *fill to me the par-ting glass and drink of health wh-ate - er be-falls Then gen - tly rise and sof - tly*

Pno.

Vln.

D. Set

BD

60

Ob. *call Go-od night and joy be to you all Go-od night and joy be to you all*

Hph.-cl. *call Go-od night and joy be to you all Go-od night and joy be to you all*

W. *call Go-od night and joy be to you all Go-od night and joy be to you all*

M. *call Go-od night and joy be to you all Go-od night and joy be to you all*

Pno.

Vln.

D. Set

BD

64 $\text{♩} = 65$

Ob. $\text{F}\sharp$ $\text{F}\sharp$ $\text{F}\sharp$ D E $\text{F}\sharp$ $\text{F}\sharp$ $\text{F}\sharp$ B A A $\text{F}\sharp$ E $\text{F}\sharp$ E D D D

Go-o-d night and joy be to you all

Hph.-cl. D D D D E $\text{F}\sharp$ $\text{F}\sharp$ $\text{F}\sharp$ G $\text{F}\sharp$ $\text{F}\sharp$ D $\text{C}\sharp$ D $\text{C}\sharp$ D D D

Go-o-d night and joy be to you all

W. D $\text{F}\sharp$ D D $\text{F}\sharp$ $\text{F}\sharp$

M. A D A A D D D

Pno.

Vln.

D. Set

BD

The background of the slide is a light tan color with a subtle grid pattern. A decorative border surrounds the central text area, featuring various mechanical and floral motifs. On the left side, there is a small gear, a book with a gear on its cover, a large gear, a compass rose, and a small gear. On the right side, there is a gear, a book with a gear on its cover, a large gear, a compass rose, and a small gear. The central text is contained within two rectangular boxes: a top tan box and a bottom green box, separated by a vertical dashed line.

Autonomous

An Honors Thesis Presentation

By Tori Cavallo

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Yo Ho, Yo Ho

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About Disability

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09

Autonomous Success

Why it does it's job

The background of the slide is a dark wooden surface. On the left, there is a stack of old, sepia-toned maps. The top map shows a coastal area with labels like 'ATLANTIC' and 'AMERICA'. Below it, another map shows a city grid with labels like 'ALBERT EMBARKMENT' and 'VICTORIA'. To the right, more maps are visible, showing areas like 'WIMBLEDON' and 'TOOTING'. A brass compass with a wooden handle and a brass lid is placed on the left side, over the maps. The compass face is visible, showing degrees and cardinal directions. In the center, there is a light blue rectangular box containing the number '01'. Below this box, there is a decorative flourish. At the bottom, there is a large, light beige rectangular box containing the text 'About The Show'. The entire slide is framed by a thin gold border with decorative flourishes at the corners and a small decorative element at the bottom center.

01

About The Show

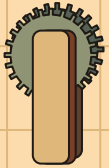
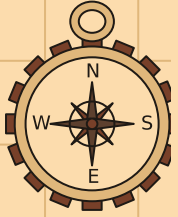
A Summary

To the unsuspecting eye, Nelson Bagley is an upstanding Victorian fellow.

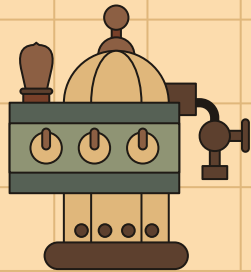
However, after being discovered by a crew of questionable pirates as a successful pickpocket, Nelson is tempted by the promise of good coin and worthwhile adventure to assist in their quest to discover the long-lost magic of the Great Mage of the Kingdom of Bartieheire.

With it, the crew hopes to end the ruthless war between humans and a race of mechanical peoples known as Automatons; machine-like individuals, made of metal and powered by steam and oil. All falls into disarray however when Rose, the unrightful heir of Bartieheire, attempts to stop their ploy by obtaining the magic first, thus maintaining her unjust control of the Autonomous population.

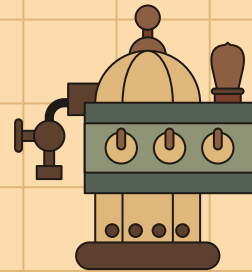
Featuring renowned Celtic songs and shanties from the land and sea, AUTONOMOUS is a story of unheard voices; exploring the promise of hope, the crazed mind of a pirate, and the ideal that limitation does not define who we are.



Oh What's In A
Name?



...



...



Autonomous



By Formal Definition:

a: undertaken or carried on without outside control :
SELF-CONTAINED

b: existing or capable of existing independently

c: responding, reacting, or developing independently of the
whole





Autonomous

By *My* Definition:

Within context of the disabled community, these definitions
gain a whole new meaning

AS A WHOLE

SELF-CONTAINED

INDEPENDANT

The stereotype that ALL disabled individuals being completely dependant on
the able-bodied is FALSE



The assumption of INABILITY

The assumption of LAZINESS

The assumption of CODEPENDENCY

The assumption of FRAGILITY

The assumption of INFANTILISM



Humanity and Autonominity

What is an Automaton?



- An obvious division
 - “Real people”
- Operating differently in society
- Resembles real life conversations
- Alienating feeling of being disabled

The background of the slide is a dark, textured wooden surface. In the upper half, there is a collage of several overlapping vintage maps. On the left side, a brass compass with a wooden handle and a brass lid is visible. The maps show various geographical features, including rivers, roads, and city names. A light blue rectangular box is positioned in the upper center, containing the number '02'.

02

A decorative flourish consisting of two symmetrical, stylized leaf-like shapes facing each other.

Abstract



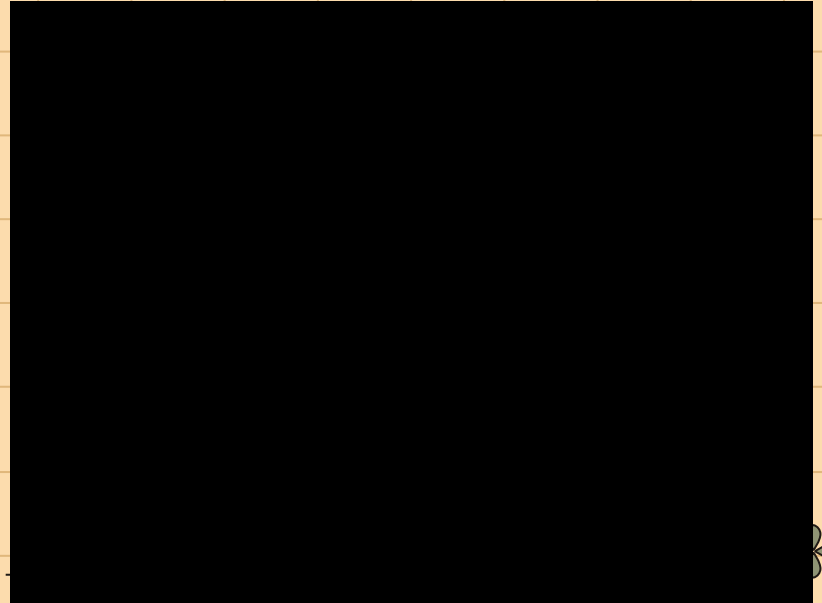
The Process



Where It Began



Where It Ended

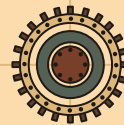
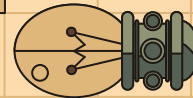
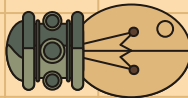
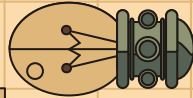
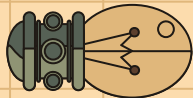
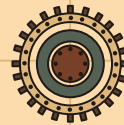




03

Steampunk

What is Steampunk?



Definitions



A subgenre of science fiction that incorporates retro futuristic technology and aesthetics inspired by 19th-century industrial steam-powered machinery.

Typically, steampunk is set during the Victorian Era (1837 to 1901). Often in the United Kingdom, and is a blend of the romanticism of the era with the addition of steam powered technology.

The movement “reaches directly into the pocket of Victorian England and predicts what the world would be like today had its inhabitants and inventors prevailed over modern technology.”

Features of the topic

Gears

Suggest the use of mechanical
body parts or
enhancements. May 26, 2011

Bronze/Gold Colors

Resembles the mentioned
clockwork and finer
metalwork like adornments.

Clocks

Suggests the inner workings
of the human heart and
evokes another time and place

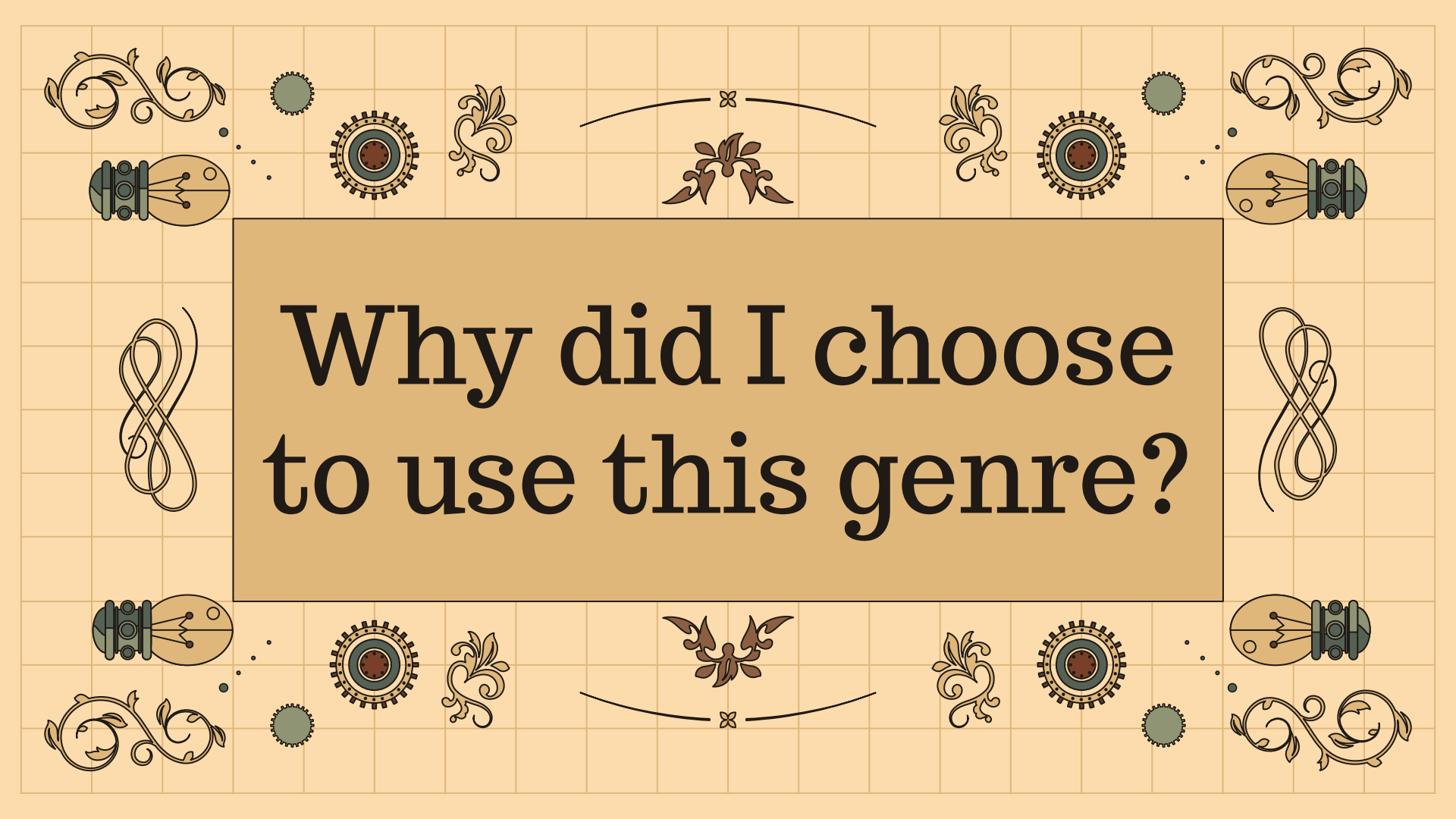
Hats and Goggles

Keeps the wind on an airship from
drying out your eyes, protection from
dangerous chemicals for the mad
scientist, protection from sparks, and
hot steam in the lab or boiler room.



So I know what you're thinking...





Why did I choose
to use this genre?

Firstly!

There's some pretty cool design opportunities for the show :)





And
Secondly!



Disability in Victorian England



Victorians, if you would believe it, had strong opinions about people of the disabled community

For example, a religious pamphlet from 1848 stated, "Some boys laugh at poor cripples when they see them in the street. Sometimes we meet a man with only one eye, or one arm, or one leg, or who has a humpback. How ought we to feel when we see them? We ought to pity them."

{ Burned in a fire that will never be put out }


A combination of fear, pity, discomfort and an idea of divine judgement.



Other Important Facts



- ❖ The rise of asylums
- ❖ Reformers claimed that an asylum would be a safe place where 'lunatics' could be cured and 'idiots' taught
-
- ❖ The Industrial Revolution
- ❖ Had a dramatic impact on the English landscape.
- ❖ Towns, factories, railways and mills quickly replaced the ancient fields and villages.
-
- ❖ The Guild of the Brave Poor Things
- ❖ a social club for people with disabilities.
- ❖ Guild members received a bright red membership card emblazoned with the logo – a crutch crossed with a sword – and the motto “Laetus Sorte Mea”, which translated from Latin as “happy in my lot”.

The background of the slide is a dark, textured wooden surface. In the upper left, there is a collage of several old, sepia-toned maps. One map clearly shows the Atlantic Ocean and parts of North America. Another map shows a detailed street grid of a city, possibly London, with labels like 'Wimbledon Common' and 'Wimbledon'. A third map shows a coastal area with 'WIMBORNE' and 'WIMBORNE COMMON' visible. A brass compass with a wooden handle and a brass lid are placed on the left side of the collage. The number '04' is displayed in a light blue box in the upper center. The word 'Pirates' is written in a large, black, serif font in a light beige box at the bottom. There are decorative flourishes in the corners and a small decorative element at the bottom center.

04

Pirates



ARRGG!



What Lead to a Life of Piracy?

Poor urban areas
Search of ways to make money

London:
high unemployment
crowding
poverty

Farmers forced off their lands
Small business forced out by larger
corporations

Offered a quick path to vast riches and higher
status



Outcasts of the Sea

☞ falling-off-the-moon

i-need-that-seat:

iapollogise:

I love pirates because they have no concept on albeism. oh you have no leg? here have a peg leg. no hand?? well guess we gotta put a hook on that, give those sons of [REDACTED] a surprise. Blind in one eye, put an eyepatch on no one [REDACTED] cares, youre deaf??? go man the canons you glorious bastard.They dont care if youre disabled bcus as long as you can f [REDACTED] it up they literally dont [REDACTED] care.

I never thought about it this way. This is beautiful.

Source: iapollogise

The personification of evil

Disability Insurance:

Organized pools of money

Remain a member of the crew:
Cooking/Deck Cleaning

Real Life Inspirations



Captain Kidd

Scottish Privateer

defending American and English trade routes with the
West Indies

Mission was to rid the sea of pirates

Would also take every opportunity to capture any enemy
ships that had valuable cargo.

His crew forced him to turn pirate himself

He was later arrested via a rigged trial and found guilty
of the murder of one of his crew and guilty of multiple
acts of piracy.

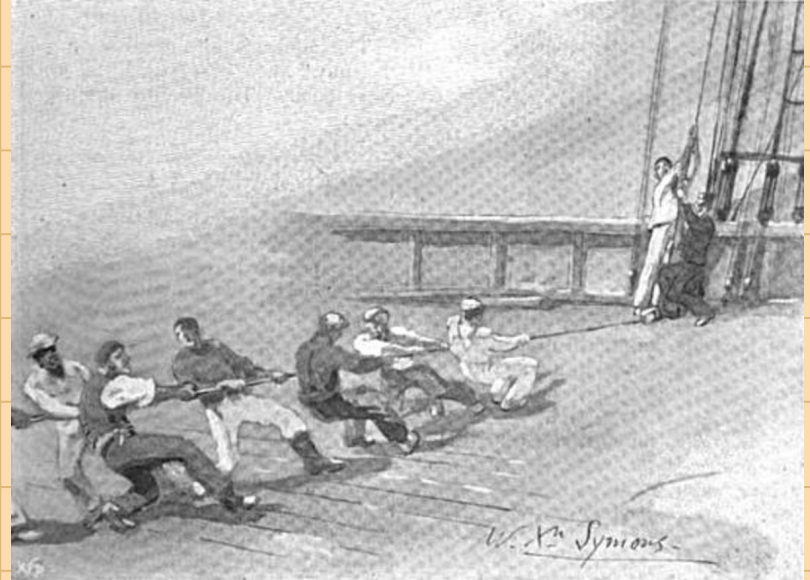
The background of the slide is a dark, textured wooden surface. In the upper left, there is a collage of several overlapping vintage maps. One map clearly shows the Atlantic Ocean and parts of North America, with labels like 'ATLANTIC OCEAN' and 'NORTH AMERICA'. Another map shows a detailed street grid of a city, possibly London, with labels like 'WIMBLEDON' and 'TOOTING'. A small, round, brass compass with a wooden handle is placed on the left side, resting on one of the maps. The compass face is visible, showing degrees and cardinal directions. In the upper center, there is a light blue rectangular box containing the number '05'. The entire slide is framed by ornate, golden-brown decorative flourishes in the corners and a central horizontal line with a small floral motif.

05

The Music

The Origin

- ❖ Differing sea shanties are known to originate from a multitude of places and cultures
 - England
 - Africa
 - Australia
 - South Sea Islands including Hawaii and Polynesia
- ❖ Working chants and maritime traditions
- ❖ Ensured sailors involved in heavy manual tasks, such as tramping round the capstan or hoisting the sails for departure, synchronised individual efforts to efficiently execute their collective task
- ❖ More often than not there would be a solo-singer, a shantyman, who would lead the singing of the songs with the crew joining in for the chorus.



Types of Sea Shanties

Short Haul/Short Drag	Simple songs sung when only a few pulls were needed
Windlass/Capstan Shanties	Which synchronized footsteps in jobs such as hoisting anchor
Halyard Shanties	For jobs such as hoisting sail, in which a pull-and-relax rhythm was required
Whaling Shanties	They were singalong songs, measured to the rhythm of working men, exhorting them to climb rigging, haul ropes, scrub decks, chase whales.



But Why?

How Does This Relate To Disability and Musical Theatre?

The Nature of Call and Response



Chicago

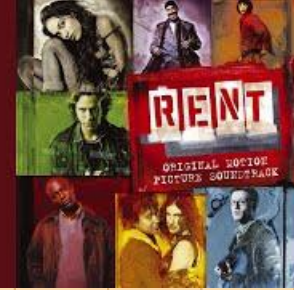
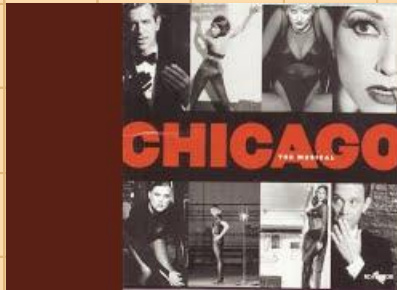
Hairspray

Rent

All That Jazz

Nicest Kids In Town

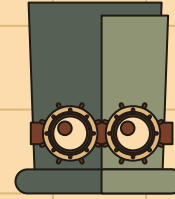
La Vie Boheme



Shanty Call and Response



South Australia



John Kanaka





Similarities

Unity

Onstage

Call

And Response

Baseline

Melodies



Some fun Sea Shanty Facts



Drop of Nelson's Blood

Another Name For Rum

Legend: Admiral Nelson

Died in the Battle of Trafalgar in 1805

His body was preserved in a cask of Spirits

Holes drilled into the sides and the liquid drained

Did they accidentally drink it? Probably, but who can say for sure



06

Disability Representation (About)

Disabled Characters In Theatre

The Hunchback of Notre Dame



Sideshow



Wicked



The Curious Incident of the Dog in the Nighttime



But What Do
They All Have In
Common?

They're INACCURATE!



- Michael Arden wore prosthetics and makeup to portray Quasimodo
- Michelle Federer is NOT a wheelchair user → when Nessa stands from her wheelchair, the audience applauds, where they subconsciously award her for curing her disability
- Alex Sharp, who originated the role for Christopher is Not Autistic

But is that even important?



We'll Get To
That...

The background of the slide features a collage of vintage maps, including a world map on the left and several detailed city maps on the right. A brass compass and a small brass dish are placed on the left side. The entire scene is set against a dark wood-grain background. Ornate, golden-brown decorative flourishes are located in the corners and center of the slide.

07

Disability Representation (Within)

Theatre Altered For Disability Awareness

Hunchback Again!



2015 Revival Oklahoma



Deaf West's Spring Awakening



Are They Effective?

1. Hunchback

2018

5th Avenue Theatre Seattle

Joshua Castille as Quasimodo and E.J. Cardona as
the Voice of Quasimodo

Finally brought a disabled actor to the role
Effectively showcased the character's inner voice

It is worth stating that Castille is still an
able-bodied person thus the portrayal is not
completely accurate

HOWEVER

I love this production and it's a win in my opinion



Are They Effective?



2. Spring Awakening

2015 Revival

Deaf West

“Total access to theater—bringing classic and contemporary theater works to deaf audiences by incorporating ASL, and heightening or enhancing the theatrical experience for hearing audiences through this same device”

First Wheelchair User Performer to ever appear on Broadway

LET'S BE HONEST

It shouldn't have taken until 2015 to put disabled actors onstage

Let's Be So Honest

Are They Effective?

3. Oklahoma

2015 Revival

Advocated for the ability to have disabled actors on stage and in roles that may not have originally been intended for someone like them.

DID YOU KNOW

At said Tony Awards in which Stroker was a nominated/winner that evening, there was no ramp that "had been built to connect the audience seating area to the main stage...she had to wait in the wings on stage in case she won in her individual category. Then when "Oklahoma!" won Best Revival of a Musical, Stroker could not join the rest of the cast and crew on stage to accept the award"

Showcases the inaccessibility of Broadway theatre and their spaces





So Why Does Representation Matter?


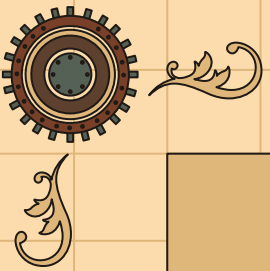
The background of the slide features a dark wooden surface. On the left, there is a stack of old, sepia-toned maps. A brass compass with a wooden handle and a brass lid is placed on the top map. The maps show various geographical features and place names, including 'ATLANTIC', 'WINDSOR', 'TOOLING', and 'WIMBORNE'. A light blue square with the number '08' is centered at the top.

08

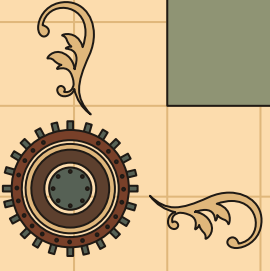

A decorative flourish consisting of two symmetrical, stylized leaf-like shapes pointing outwards, centered above the title box.

Representation For Change

A decorative flourish consisting of a central cross-like shape with four small circles at the ends of its arms, centered below the title box.



“I guess that’s importance. But I mean, it’s probably okay if you can just find an actor good enough to portray that onstage”

- 
- 
- Unnamed person in response to a statement regarding having intentional casting

What Can Good Representation Do?

Diversified Voices (genders, ethnicities, identities, etc.) [The Umbrella]

More people in the room [Casting]

More people on the STAGE!

Voices real concerns from the disabled community

Encourages children with disabilities to partake in theatre and other community activities



Gives opportunities to raise money for fundraisers that contribute to alike theatrical programs

Combats stereotypes and harmful beliefs about the community

Opens conversations for theatre accessibility

- Performance and Rehearsal Spaces
- Captioned and Audio Described Shows
- Budgeting for Assisted Listening Devices
 - Sensory Seminars
- Sensory Safe Spaces and shows





“I remember young kids with disabilities coming to see the show and being like, ‘I didn't know this was possible, and now I've seen it done, and I know it is.’”



-Ali Stroker on her experience during *Oklahoma*

The background of the slide is a collage of vintage maps and a compass. The maps are layered, showing various geographical features and place names. A brass compass is visible in the lower-left corner. The entire scene is set against a dark wooden background. The number '09' is displayed in a light blue box at the top center.

09

Autonomous

Original Drafts



In its early drafts, the characters were assigned to a specific type of disability

Captain: Prosthesis User

Jones: Neurodiversity

Nelson: Heart Conditions

Louie: Deaf/Hard of Hearing

Kanaka: Wheelchair/Mobility Device User

Wiley: Blind/Hard of seeing

Rose: Unspecified/Internalized Ableism

Yussler: Instigator

Newer Renditions

Less strict on assigning specific roles

Let it come from the actor/Casting

Self-Identify with of the characters

Ideal Casting/Creative Team



Imperfection As The Ideal



Disability as *The Villain*

Explored Rose's Character Journey

TW:

Self-Mutilation to achieve the ideal image of her father

Internalized Ableism

"I'm Broken and Need to be Fixed"

"I'm asking for too Much"

"People Will Think I'm Incompetent"

"I'm Not Good Enough"

"I'm a Burden"



“Don’t You Want
To Get Rid Of
Your Disability?”



The Cure : Magic

Debated the Inclusion of Magic in the Story

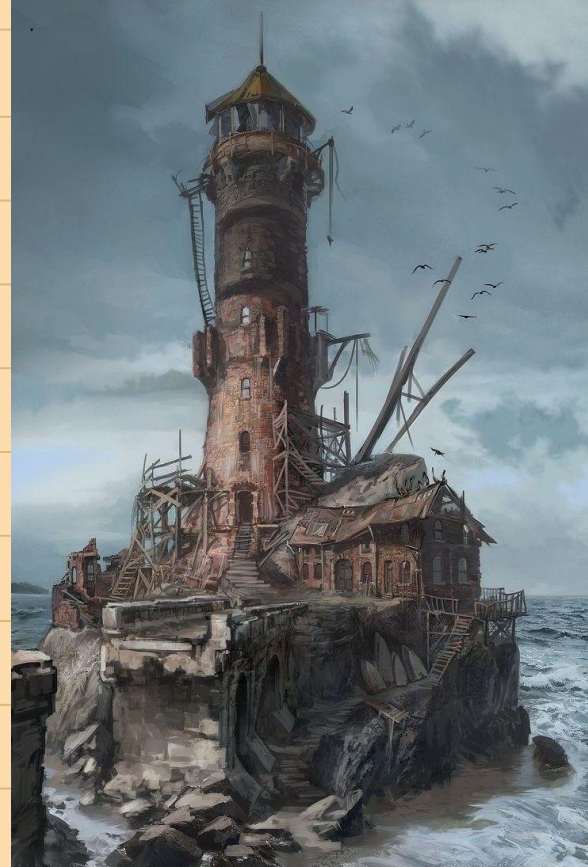
Explores the Topic of Curing Disability Rather
Than Embracing It

Perpetuates the idea that having a disability is
shameful

Cure for ABLEISM!

Magic → A ignorant and blissful obsession

Nelson versus Rose



The background of the slide features a dark wooden surface. On the left, there is a stack of old, sepia-toned maps. A brass compass with a wooden handle and a brass lid is placed on the maps. The number '10' is displayed in a light blue box in the upper center. The text 'In Conclusion' is in a large, black, serif font inside a light orange rectangular box at the bottom. There are decorative flourishes in the corners and a small decorative element at the bottom center.

10

In Conclusion

Resources

- <https://www.britannica.com/art/shanty>
- <https://www.historic-uk.com/CultureUK/Sea-Shanties/#:~:text=The%20shanty%20was%20quite%20simply,pushed%20or%20pulled%2C%20at%20precisely>
- <https://www.theguardian.com/music/2014/nov/11/whale-songs-folk-music-shanties-whaling-life-kings-of-the-south-seas>
- <https://www.theguardian.com/music/2014/nov/11/whale-songs-folk-music-shanties-whaling-life-kings-of-the-south-seas>
- <https://historicengland.org.uk/research/inclusive-heritage/disability-history/1832-1914/the-daily-life-of-disabled-people/>
- <https://historicengland.org.uk/research/inclusive-heritage/disability-history/1832-1914/>
- <https://historyof.place/location/guild-of-the-brave-poor-things/>
- <https://www.teenvogue.com/story/ali-stroker-oklahoma-disability-representation>
- <https://playbill.com/article/get-a-glimpse-of-joshua-castille-as-quasimodo-in-5th-avenue-theatre-s-the-hunchback-of-notre-dame>
- <https://www.theguardian.com/stage/2015/oct/29/spring-awakening-broadway-deaf-viewers-give-verdict>
- <https://www.piu.org/communicators/yo-ho-yo-ho-a-pirates-life-for-me>
- <https://www.rmg.co.uk/stories/topics/golden-age-piracy>
- <https://www.historic-uk.com/HistoryUK/HistoryofScotland/Captain-William-Kidd/>

