

Balls & Chains

[Loosely Woven – July/August 2024] – Flute (Draft 3)

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Balls and Chains Act 1

Ted Egan (Arr. Maria Dunn, 2024)

Adagio ad lib ♩=60

Jim [Bass clef] 4/4 ♭ ♭ ♭ ♭

Vln. [Treble clef] 4/4 ♭ ♭ ♭ ♭

Tacet harp

Do you

mf — *p* *mf* *mp* — *pp*

Think of me

9

Jim [Bass clef] 4/4 ♭ ♭ ♭ ♭

ev-ver feel you're bound to this harsh land? Do you e - ver find that hard to un-der stand? To

13

Jim [Bass clef] 4/4 ♭ ♭ ♭ ♭

know your back-ground learn your his to - ry — Think of me — for I was you — and you are

molto rit.

For the term of his natural life

16 A Allegro ♩=100

F1. [Treble clef] 8/8

f

22

F1. [Treble clef] 8/8

28

LordT [Bass clef] 4/4

1. My

F1. [Treble clef] 4/4

p

35

LordT [Bass clef] 4/4

Lords & my La-dies I crave your at - tent-ion I speak on the sub-ject of crime. There's

F1. [Treble clef] 4/4

mf

39

LordT far too much of it and those who com-mit it are sure - ly the curse of our time.

Fl. *mf*

43

LadyT gen - try and good folk just can't be af-front-ed by all of those fe - lons and crooks: And

Fl. *mf*

47

LadyT rob-bers & poach-ers & har-lots & var-lets & swind-lers who fid-dle th/books.

Fl. *mf*

54 Female Guest 3

S. aw - ful, They're ex - cre-men - ti - ous, they're scum, & a damn they're not worth.

Fl. *p* *mf*

58

LordT I put it to you this ver-min-ous crew should be banned from the land of their birth. To the

Fl. *p* *mf*

62

LordT far - a - way ends of the earth we will send them;

Fl. *p*

66

LadyT terms of their nat - u - ral lives we'll trans - port them. We'll send them as far as we

+ Men

69

LordT  

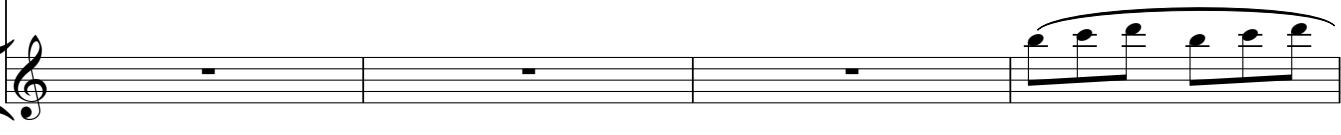
We'll send them a - way to Bot-a - ny Bay. It's a tru - ly in-gen - i - ous plan. For the

F1. *mf* 

74

LordT 

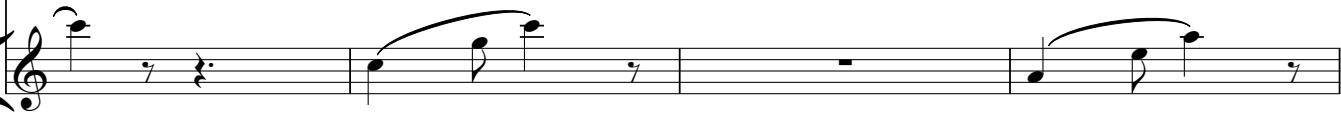
terms of their nat - ur - al lives we will send them, we'll send them as far as we can. We'll send them a -

F1. 

78

LordT 

way to Bot - a - ny Bay. It's a tru - ly in - gen - i - ous plan. For the

F1. 

82

LordT 

terms of their nat - ur - al lives, we will send them, we'll send them as far as we

F1. 

85

B. 

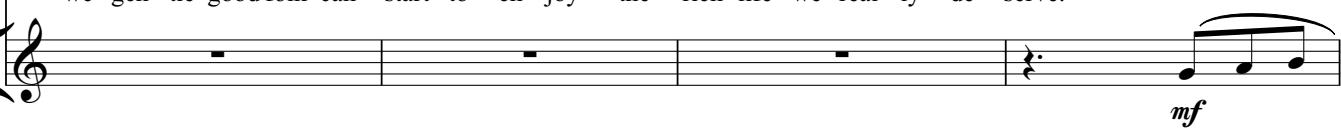
can. Send them a - way_ Send them a - way_ Send them a - way_ Send them a -

F1. 

89 B

S. 

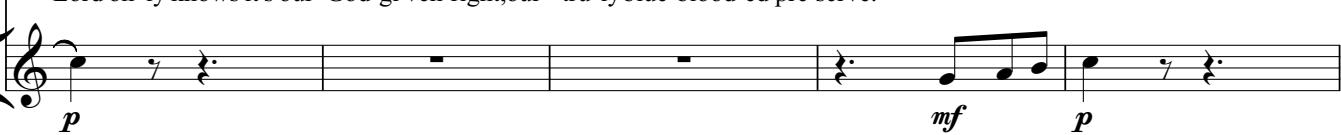
we gen - tle good folk can start to en - joy the rich life we real - ly de - serve.

F1. 

93

B. 

Lord on - ly knows it's our God-gi ven right, our tru-lyblue-blood-ed pre serve.

F1. 

98

B. and neek who'll in he rit the earth. Let's once and for all give the cri min al class the treatment we reck on they're

F1. *mf* *p*

104 + Lord T

B. worth. We'll send them a - way to Bot-a-ny Bay. Send them a - way_ in-gen-i-ous plan. For the

F1. *mf*

109

B. terms of their nat - ur - al lives we will send them, we'll send them as far as we can. We'll send them a -

F1.

113

B. way to Bot - a - ny Bay. Send them a - way_ in - gen - i - ous plan. For the

F1.

117

B. terms of their nat ur-al lives, we will send For the terms of their nat ur-al lives, we will send For the terms of their nat ur-al

F1.

122

B. lives, we will send we will send them as far as we far as we far as we can. For the terms of their nat ur-al

F1. *f*

128

B. lives, we will send them, we'll send them as far as we can.

F1. *f*

The musical score consists of eight staves of music for two voices: Bass (B.) and Flute (F1.). The music is in common time. The vocal parts are in bass clef, and the flute part is in treble clef. The score includes lyrics in parentheses above the notes. Measure 98 starts with the bass line. Measures 104 and 113 feature both voices. Measures 117 and 122 show the bass line again. Measures 128 and the final measure show the flute line. Dynamics like *mf*, *p*, and *f* are indicated. Measure 104 includes a red box labeled '+ Lord T' over the bass line. Measure 117 has a key signature change to A major (two sharps). Measures 122 and 128 have a key signature change to E major (three sharps).

Lord Chief Justice

134 C Andante $\text{♩}=100$

Fl. $\text{♩}=\text{C}$
Vln.

138

Fl.
Vln.

B. $\text{♩}=\text{C}$
comes the Lord Chief Just-ice Most im - port-ant man on earth. Ap - point-ed by King George the Third and
Fl.

A. $\text{♩}=\text{C}$
He runs the Pri - vy Coun-cil, He sits in the House of Lords. And
B. $\text{♩}=\text{C}$
pri - vi-leged from birth. And
Fl.

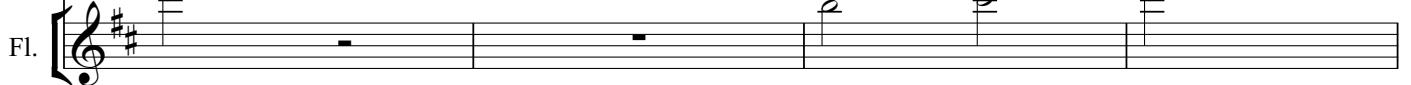
B. $\text{♩}=\text{C}$
he knows God be - stows on him his fair share of re - wards.
Fl.

LordT $\text{♩}=\text{C}$ A Tempo
And that's as it should be for noth-ing will de-ter me from bring-ing Truth and Just-ice to this mob. I'm as
Fl.

156

LordT 

hap-py as I can be, sure-ly you can see. Thereas-on I was cho-sen for my job.

F1. 

160

B. 

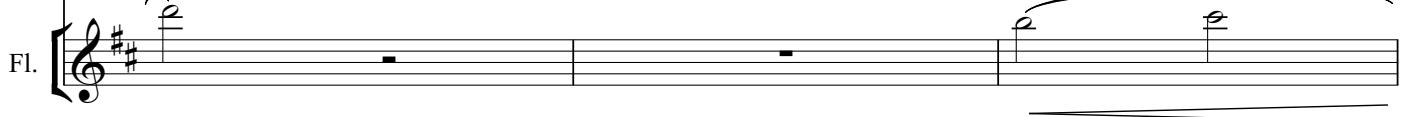
And that's as it should be for noth-ing will de-ter him from bring-ing Truth and Just-ice to this mob. He's as

F1. 

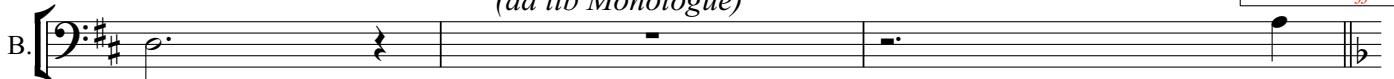
165

B. 

hap-py as he can be, and we can sure-ly see, the reas-on he was cho-sen for his

F1. 

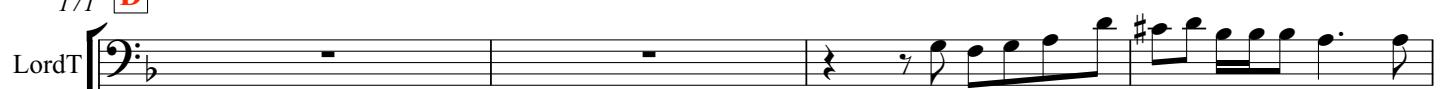
168 *(ad lib Monologue)* Solo court official

B. 

job. I

F1. 

171 D

LordT 

for life I'll tran-sport you to Bo-ta-ny Bay Who's

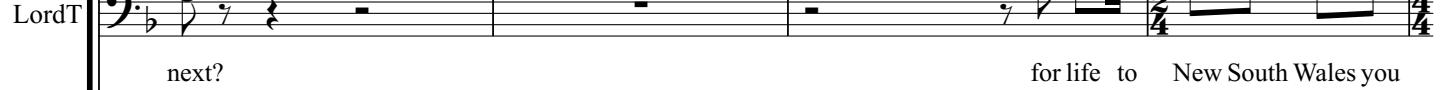
B. 

bring be-fore you Mo-lly Brownthief from Lond-on town

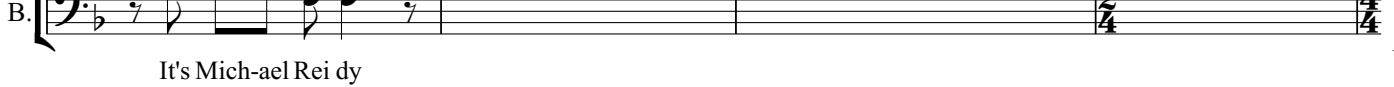
175 rit.

Michael 

I am from So merset I forged mymas-ter's hand

LordT 

next? for life to New South Wales you

B. 

It's Mich-ael Rei dy V.S.

179 **A Tempo**

LordT go And that's as it should be for noth-ing willde ter me from bring-ing Truth and Just-ice to this

183

LordT mob. I'm as hap-py as I can be, sure-ly you can see. The reas-on I was cho-sen for my job.

F1.

188

B. And that's as it should be for noth-ing will de-ter him from bring-ing Truth and Just-ice to this mob. He's as

F1.

193

B. hap-py as he can be, and we can sure-ly see, the reas-on he was cho-sen for his

F1.

196

F1.

199 **E**

Megan I'm on-ly eigh-teen been trea-ted mean

Solo court official

B. It's Me-gan Rhys she stole her la-dy's dress

202

Jim I did what I was taught by dad we

LordT Bo-ta-ny Bay you go his crime?

B. Jim Jones come forth is poa-ching game

Musical score for orchestra and choir, page 208. The score includes parts for Lord T (Bassoon) and Fl. (Flute). The vocal line continues from the previous page, with lyrics: "that's as it should be for noth-ing will de ter me from bring-ing Truth and Just-ice to this mob. I'm as". The flute part consists of sustained notes.

220

B. *mob._ He's as hap-py as he can be, and we can sure-ly see, the reas-on he was cho-sen*

F_{l.}

The musical score shows two staves. The top staff is for the Bassoon (B.) and the bottom staff is for the Flute (F_{l.}). The key signature is B-flat major (two flats). The bassoon part consists of eighth-note patterns and sixteenth-note patterns. The flute part has sustained notes and rests. The vocal line continues from the previous measure, with lyrics: "mob._ He's as hap-py as he can be, and we can sure-ly see, the reas-on he was cho-sen". Measure numbers 220 and 221 are indicated above the staves.

224

B. the reas on he was cho - sen for this job. for this

F1.

228 **F** Allegro $\text{♩} = 120$

F1.

Djembe ad lib percussion

Dance

232 + Violins

F1. f

Harp ad lib chords

238

F1.

245

F1.

252

F1.

259

F1.

264

F1.

I don't even know

268 Fl. **p**

272 Lish ne-ver e - ver knew my fa - ther_ I do-not e - ven know why I'm here, in Gaol. My

Fl.

276 Lish Dad was killed in the war in France, my moth-er ne-ver had half a chance._ She

Fl.

280 Lish died when I was eight, I was sent to the Work-house, and I can re - late. That

Fl.

284 Lish when we tried to run a - way,_ we were sent in chains to Bo - ta - ny Bay.

Fl.

+ piano
288 Lish Sent in chains to Bo - ta - ny Bay,_ sent in chains to Bo - ta - ny Bay._ I

Fl.

292 Lish has-ten to say,_ not a sing-le day,_ goes by with-out curs - ing Bo - ta - ny Bay.

Fl.

296 Fl.

300

Lish

one_ of the un - lu-cky child-ren_ I don't e - ven know why I am here in gaol_ no-

304

Lish

one to love me no - one to care God does-n't seem to an-swer my prayer It

308

Lish

all seems so un - fair All this su - ffring I can hard-ly bear I am

312

Lish

one of the child - ren ta-ken a - way_ I am sent in chains to Bo - ta - ny Bay_

+ piano

316

Lish

Sent in chains to Bo - ta - ny Bay,_ sent in chains to Bo - ta - ny Bay._ I

F1.

320

Lish

has-ten to say,_ not a sing-le day,_ goes by with-out curs - ing Bo - ta - ny Bay._

F1.

324

F1.

p

Green Fields of England

G Allegretto ♩=120

331 Fl. f

A musical score section for a flute (Fl.) in G major, 3/4 time. The dynamic is forte (f). The flute plays a continuous melody of eighth and sixteenth notes.

337 Megan
our kind re - la-tions,
Molly
well to our lov-ers_
Michael Fare-well to the homes we love well.

This section includes three vocal parts: Megan, Molly, and Michael. Megan sings "our kind re - la-tions," Molly sings "well to our lov-ers_," and Michael sings "Fare-well to the homes we love well." The music consists of mostly rests and occasional eighth or sixteenth note chords.

345 Jim ne-ver an end-ing to our trib-u - la-tions for they'd damned us like sin-ners__ to hell.

Jim's part begins with a melodic line of eighth and sixteenth notes. The lyrics "ne-ver an end-ing to our trib-u - la-tions for they'd damned us like sin-ners__ to hell." are provided below the staff.

354 Michael Here's a - dieu to the green fields of Eng - land now we're

Michael's part starts with a melodic line. The lyrics "Here's a - dieu to the green fields of Eng - land now we're" are provided below the staff.

358 Michael part - ing from you.
Fl. mf

Michael sings "part - ing from you." The flute (Fl.) provides harmonic support with a sustained note and a melodic line. The dynamic for the flute is mezzo-forte (mf).

364 **H** Michael We are for - ger & poa - cherguys For on

Michael sings "We are for - ger & poa - cherguys For on". The music features a rhythmic pattern of eighth and sixteenth notes.

372 Michael some fo- reign shore we are sen-tenced to wan - der in ex - ile the rest of our lives.

Michael sings "some fo- reign shore we are sen-tenced to wan - der in ex - ile the rest of our lives." The flute continues to provide harmonic support.

379

Michael

Fl.

Here's a - dieu, here's a - dieu to the green fields of Eng - land now we're

385

Michael

Fl.

part - ing from you.

Fl.

There's

mf

391 I

Megan

Michael

398

Jim

Fl.

There's ne-ver_ a soul in our mis - ra-ble par-ty, will live to see Eng-land a - gain.

406

Jim

Fl.

Here's a - dieu, Here's a - dieu, here's a - dieu to the greenfields of Eng-land now we're part-ing from you_

f

414 Andante

Jim

Fl.

A - dieu, A - dieu, now we're

421 Allegretto ♩=120

Jim

Fl.

par - ting from you.

p