

THE CONVERSION JOB



SAMPLE PAGES FOR PERUSAL ONLY

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THE CONVERSION JOB can be performed as a concert performance cantata or as a fully dramatised and costumed musical. Details of performance packages (which include libretti, choral scores, lyric sheets, lyrics for smart board, mp3/CD backing tracks and educational resources are available from Rose Conlon Music.

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VOCAL SCORE
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PETER ROSE & ANNE CONLON

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THE CONVERSION JOB

SCENE ONE - A MARKET PLACE IN ROME AD 583

BEDE - NARRATIVE 1

My name is Bede, a monk of some note,
Known to this day for the history I wrote.
Long, long ago I spent my days
In reading, studying, prayer and praise.

And now I am here with a wonderful story
Of friendship and fear, courage and glory.
There's a pope and some monks, a king and a queen -
But first let us start by setting the scene.

Enter Market People, Slave Sellers, Slaves and Gregory

1. GREGORY IN THE MARKET PLACE

Words: Anne Conlon

Music: Peter Rose

Majestic ♩ = 90

Chords: C, Em, F, C, F, C

f

con pedale

Chords: F, G, C, Em, F, C, F, C

Market People:

Chords: F, G, C, Em, F, C, F, C

f

1. In a bu - sy mar - ket in I - ta - ly,

molto rit.

Am C/G F *ff* G C F C

Gre - go - ry saw them all.

BEDE - NARRATIVE 2

With a cheerful heart, the Pope turned away
 But a pitiful scene compelled him to stay:
 A group of slaves from far, far away,
 Just one more thing for sale that day.

They stood there, lost in that noisy throng,
 Silent, dejected, dignified, strong,
 With their blue eyes bright and their fair hair long,
 But on their lips neither laughter nor song.

2. ANGLES FOR SALE!

Lively ♩ = 88

Slave Sellers: 1 3 5

D

ff An - gles for sale! New in to - day!

A7 D

They're a most at - tract - ive of - fer. Ne - ver been a bet - ter of - fer. Men go - ing cheap!__

(Shout!) A(sus4) Em A7 D

Not to be missed!__ Free one if you buy a doz - en. Put them on your list!

3rd time **Fine**

BEDE - NARRATIVE 3

Gregory could bear this patter no more.
 "They're not Angles but Angels of God!" he swore,
 "And such pagan angels should hear Christ's call."
 And saintly Pope Gregory bought them all.

Gregory went home with an anguished mind,
 And for years in Rome he sighed and he pined,
 And in five ninety six, "Good God," he thought,
 "That whole pagan nation must be taught."

EXEUNT

SCENE TWO**ST. ANDREW'S MONASTERY ON THE COELIAN HILL, ROME AD 596****BEDE - NARRATIVE 4**

Our story now moves to a hill near Rome
 Where Augustine, the monk, had made his home.
 He never went to the market place.
 His life was lived at a slower pace.

Enter Augustine and the Monks

3. DO AS I PLEASE

Jolly! ♩ = 126

G Augustine: *mf* **1**

1. Do as I please.____ Sit here at ease,____

D/A D7 G

Say-ing my prayers in the shade of the trees.____ When work is done,____ laze in the sun.____

D/A D7 G C G **2** C Am

Life is such fun__ for a monk or a nun!____ I'm such a hap - py man.____ A

Detailed description: This is a musical score for a song titled '3. DO AS I PLEASE'. It is written in G major and common time (C). The tempo is marked 'Jolly! ♩ = 126'. The score is in three systems. The first system begins with a treble clef and a G chord, followed by a vocal line for Augustine starting with '1. Do as I please.' and a piano accompaniment. The second system continues the vocal line with 'Say-ing my prayers in the shade of the trees...' and the piano accompaniment. The third system starts with a second vocal entry marked '2' and 'f' (forte), with the lyrics 'Life is such fun__ for a monk or a nun!__ I'm such a hap - py man.____ A'. The piano accompaniment continues throughout. Chord changes are indicated above the vocal line: G, D/A, D7, G, C, G, C, Am.

BEDE - NARRATIVE 5:

A life divine! What a wonderful scene
 In that beautiful garden so calm and serene!
 But Gregory, the Pope, was on his way
 With a plan which would change Augustine's day!

Enter Gregory

4. THOSE WEARY SLAVES

Expressively ♩ = 84

D D/C# Bm D7/A G D/F#

mf
con pedale

Detailed description: This block contains the piano introduction for the piece. It is written in G major and 2/2 time. The music is marked 'Expressively' and 'mf'. The tempo is indicated as ♩ = 84. The introduction consists of six measures. The first measure has a D chord, the second D/C#, the third Bm, the fourth D7/A, the fifth G, and the sixth D/F#. The piano part features a steady bass line with chords in the right hand.

Em7 Em7/A A7 Gregory: 1 D D/C# Bm

mf 1. Those_ wea-ry slaves I bought in ea - ger-ness In sum-mer eight - y

Detailed description: This block contains the first line of the vocal melody and piano accompaniment. The vocal line begins with a rest for two measures, then enters with the lyrics '1. Those_ wea-ry slaves I bought in ea - ger-ness In sum-mer eight - y'. The piano accompaniment continues from the introduction. The key signature has one sharp (F#) and the time signature is 2/2. The piano part includes chords Em7, Em7/A, A7, D, D/C#, and Bm.

D7/A G D/F# Em7 Em7/A A7

three Have been con-ver - ted from lives of blind-ness. Clear-ly now_ they see.

Detailed description: This block contains the second line of the vocal melody and piano accompaniment. The vocal line continues with the lyrics 'three Have been con-ver - ted from lives of blind-ness. Clear-ly now_ they see.'. The piano accompaniment continues. The piano part includes chords D7/A, G, D/F#, Em7, Em7/A, and A7.

D D/C# Bm D7/A

Saved from the grasp of the Prince of Dark - ness, They have found re - lease.____

Detailed description: This block contains the third line of the vocal melody and piano accompaniment. The vocal line concludes with the lyrics 'Saved from the grasp of the Prince of Dark - ness, They have found re - lease.____'. The piano accompaniment continues. The piano part includes chords D, D/C#, Bm, and D7/A.

6. CAN WE COME TOO?

Lively ♩ = 126

Chords: Cm B♭ A♭ B♭ Cm B♭ A♭ B♭

f

1 3 5 Monks (excitedly and breathlessly):

Chords: Cm B♭ A♭ B♭ Cm Cm/B♭ A♭7 G

mf

Can we come too? Can we come too? We want to come with you, yeh!

Chords: Cm B♭ A♭ B♭ Cm G7 Cm G7

Can we come too? Can we come too? We'll come a-long with you, yeh!

Chords: Cm B♭ A♭ B♭ Cm Cm/B♭ A♭7 G

f

Can we come too? Can we come too? That's what we want to do, yeh!

Chords: Cm B♭ A♭ B♭ Cm G7 Cm

Can we come too? Can we come too? For - ty want to come with you!

SCENE THREE - THE JOURNEY TO BRITAIN

BEDE - NARRATIVE 6

These forty good monks, with no further delay,
 Prepared for their trip and were soon on their way.
 They were eager to stand by Augustine, their friend,
 Though they'd little idea how the journey would end.

At last they were ready! Time to depart!
 A thrill of excitement in each humble heart!
 With the Alps in their sights and their legs feeling strong,
 They journeyed through Tuscany, singing this song:

Enter Augustine and the Monks

8. ALPINE JOURNEY

Lively and happy $\text{♩} = 96$

Chords: Eb, Bb, F7, Bb

mf

con pedale

Chords: Eb, Bb, F7, Bb

1

Augustine + Monks:

mf Bb F7

1. We're set-ting off to Peg-well Bay. We'll all en-joy our hol-i-day. Spring flow-ers grow all a-

Bb

long the way. Bees buzz a-round them all the day. Bright but-ter-flies flit here and there.

BEDE - NARRATIVE 7

These monks, used to sun, were afraid of the snow.
 Tired out by the mountains, their progress was slow.
 They huddled together as the howling wind blew
 And tried to decide what on earth they should do.
 Their courage was failing; their excitement had fled
 And the journey ahead filled their spirits with dread.

9. THE PEOPLE OF BRITAIN

Menacingly ♩=104

Em
 Monks: 1 2 *mf* (*mp*)

1. The wea ther in Bri - tain is - n't for Ro - mans.
 2. The peo - ple of Bri - tain wor - ship i - dols.

The sun - light scarce - ly light - ens the dark - ness.
 They pray to the sun, the trees and the earth, _____

The cold wind wild - ly, ang - ri - ly ra - ges And al - ways, ev' - ry - where,
 And cru - el - ly shed the blood of maid - ens, A sac - ri - fice to their

dank mist swirls. 1. Em 2. Em
 heart - less gods.

BEDE - NARRATIVE 8

Augustine was grieved by the things he had heard.
He left all his friends with hardly a word.
Slowly and sadly he went back to Rome
And silence and solitude brought him home.

Gregory was moved when he heard all their fears.
He spoke of the plan he had cherished for years.
He said all their doubts were foolish and vain
And begged them continue the Lord's campaign.

(Re-enter Augustine)

The words that Augustine brought back from the Pope
Restored the monks' faith, their love and their hope.
Obedient and humble, with no backward glance,
They strolled down the mountainside bound for La France.

11. LA FRANCE

With a gentle lilt ♩. = 63

Augustine + Monks: **mf** 1 3 **A tempo**

1. Main - ten - ant les mon - tag - nes, fare - well, As we walk through La
2. Il fait beau as we sam - ple the wine. Le so - leil, it con -

A7

France, qui est belle! Nous sommes en - core une fois jol - ly sure And with
tin - ues to shine, But a - las we have bad news to tell: Bro - ther

BEDE - NARRATIVE 9

They boarded next morning, just after nine.
 The river was gentle; the weather was fine.
 Worn out by the journey, oppressed by the heat,
 At last the monks could rest their feet,

For the boat would sail them all the way
 To the coast of Kent and Pegwell Bay.
 The weary monks were relieved to find
 That the sailors, though rough, were thoughtful and kind!

Enter the Sailors

12. HEAVE HO!

Briskly ♩ = 96

Musical notation for the first system of '12. HEAVE HO!'. It consists of a grand staff with a treble clef and a bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 2/2. The music is marked with a forte 'f' dynamic. Chord symbols above the staff are Dm, Am, Dm, and Am. The melody is in the treble clef, and the bass line is in the bass clef.

Musical notation for the second system of '12. HEAVE HO!'. It consists of a grand staff with a treble clef and a bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 2/2. Chord symbols above the staff are Dm, Am, Gm/Bb, A, and Dm. The melody is in the treble clef, and the bass line is in the bass clef.

1 3 5

Musical notation for the third system of '12. HEAVE HO!'. It consists of a single treble clef staff. The key signature has two flats (B-flat and E-flat). The music is marked with a mezzo-forte 'mf' dynamic. Chord symbols above the staff are Dm, Gm, A, and Dm. The melody is in the treble clef.

Sailors: *mf (mp)*

1. For - ty monks are quite a___ car - go. We've not had their
2. What a sight they made when board-ing, All their lug - gage
3. Half the time they spend in___ pray - ing, Sing - ing hymns and

Musical notation for the fourth system of '12. HEAVE HO!'. It consists of a grand staff with a treble clef and a bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 2/2. The music is marked with a mezzo-forte 'mf' dynamic. The melody is in the treble clef, and the bass line is in the bass clef.

Musical notation for the fifth system of '12. HEAVE HO!'. It consists of a single treble clef staff. The key signature has two flats (B-flat and E-flat). The music is marked with a mezzo-forte 'mf' dynamic. Chord symbols above the staff are Gm⁶, A, Dm, Gm, A, (Clap), C, and Dm. The melody is in the treble clef.

like___ be - fore. We're more used to wine and_ bees-wax, Sea salt, and_ ir - on ore.
 weigh-ing them down, Tired and foot-sore, lame and_ wea- ry, Their hands and_ fa - ces brown.
 chant - ting psalms. With what's left they seem con - tent-ed To stu - dy___ na - ture's charms.

Musical notation for the sixth system of '12. HEAVE HO!'. It consists of a grand staff with a treble clef and a bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 2/2. The music is marked with a mezzo-forte 'mf' dynamic. The melody is in the treble clef, and the bass line is in the bass clef.

14. ETHELBERT AND BERTHA 1

Lively ♩=132

Chords: B^b, D⁷/A, G⁷, C⁷/G, F, B^b

People of Kent: 1 3 5

Chords: D⁷/A, G⁷, C⁷/G, F, *f* B^b, D⁷/A

2nd time to 6 Eth - el-bert and Ber - tha,

Chords: G⁷, Cm, F⁷, B^b, Gm, G^b

the King and Queen of Kent, In Can-ter-bu - ry heard the news

2 4 6

Chords: B^b/F, F⁷, B^b, Dm, E^b, B^b/D

3rd time D.C. *mp*

Au - gus - tine sent!

1. Eth - el-bert and Ber- tha at once pre- pared to go, Though
2. Eth - el-bert and Ber- tha soon crossed to Tha - net Isle. They
3. Eth - el-bert and Ber- tha a - greed to hear their news. They

3rd time D.C.

B \flat Gm G \flat B \flat /F F 7 B \flat F 7 B \flat

heard the news — Au - gus - tine sent.

mp

8th...

15. TURN TO GOD

Expressively ♩ = 50

Gm Dm Gm Dm

mp

con pedale

1 2 5 6

Augustine: Gm Dm Gm Dm

mp

1. We have tra-velled from Rome. We have journ-eyed for ma-ny days.____
Will you lis - ten to me? Will you lis - ten and let me speak?____

2. There is on - ly one God. He gave life to each one of you.____
When Christ died he brought life. When he rose he de - feat-ed death.____

E \flat B \flat E \flat Dm

All these trials we've en-dured. All these prob-lems we've ov - er - come__ Just to
Will you op - en your hearts, Let God's spi - rit come in - to you,____ As we

And he loves all he made. In his love he sent Christ, his Son,____ Just to
So that you need not die, But could live through e - tern - i - ty,____ If you

BEDE - NARRATIVE 11

The great procession left at once along the lanes of Kent:
 The King, the Queen and the monks from Rome, the men the Pope had sent.
 Imagine what a scene they made, the King in all his might.
 The forty monks in contrast must have seemed a sorry sight.
 So weary and so travel-sore, so humble and so few,
 Who could know these peaceful men would change the world they knew?

SCENE FIVE - CANTERBURY AD 597

Enter Augustine and the Monks

17. LIFE IN BRITAIN

Lively $\text{♩} = 92$

Em⁷/D Augustine + Monks: **1 3 5 7** D F^{#m} G D

ff Life in Bri - tain is - n't so bad!

con pedale

Bm Em⁷ A G D Asus⁴ A⁷

Now we're here we rare - ly feel sad. Can - ter - bu - ry is our new

D G D A 4th time to ♩ Em⁷/D

home. We've no time to think a - bout Rome!

8va *gliss.*

2 4 6 *mf* With a bounce! D F^{#m} G A D F^{#m} A D

1. Now we're set - tled in our new home, Our life is the same as in Rome. —
 2. We all came with a ter - ri - ble fear. We thought we'd find sa - va - ges here, —
 3. Wea - ther here is cer - tain - ly foul. Cold winds seem for - ev - er to howl, —

Enter The People of Kent, King Ethelbert, Queen Bertha and the Courtiers

18. O CLAP YOUR HANDS! (FINALE)

With great spirit $\text{♩} = 92$

Whole cast:

1 **4**

G C/G G C/G G C/G G *mp* C/G G

For se-ven months_ these
so it was,_ when

mf *mp*

Con pedale

D7 G C/G G C/G G

for - ty good_ men stayed. For se-ven months_ they
se - ven months_ had passed And Christ - mas nine - ty

D7 G C/G G G7/F E *f* E7

fast - ed and_ they prayed. They lived their lives in po - ver -
se - ven came_ at last, Be - side the Ri - ver Stour on

Am D7 G

ty and love_ And worked un - ceas - ing - ly for God a - bove._
Christ - mas Day_ A mul - ti - tude of peo - ple stood to pray._