

Words & Music by
DENNIS A. WESTGATE

A monochromatic purple-toned illustration. In the upper half, a woman with short, curly hair is shown in profile, looking out towards the left. She wears a high-collared, long-sleeved garment. Below her, the title 'GRACE' is written in large, stylized, hand-drawn letters with a thick black outline and internal hatching. To the right of 'GRACE', the word 'DARLING' is written in a similar but smaller style, and below it, 'the musical' is written in a smaller, simpler font. The lower half of the image depicts a turbulent sea with dark, churning waves. In the distance on the right, a lighthouse sits atop a rocky island. On the left, a small boat is visible in the rough water.

GRACE

DARLING
the musical

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LIBRETTO
& Lyrics © 2007

SYNOPSIS OF SCENES

ACT 1: 1826 Grace @ 11yrs.

The move to 'Longstone Lighthouse' and the first introduction to Grace and her friend Joe who is the same age. In the opening number we see Grace dancing amongst the rocks before Joe runs on and chases her offstage. Grace's older sister Thomasin enters to inform Grace that her father is looking for her. Mister Darling is moving the family to their new home, the Longstone Lighthouse. This act introduces all of the main characters and inhabitants of Bamburgh (Also known as Bamborough) The Fishermen, fishwives and their children. The scene ends with the Darling family leaving for the lighthouse.

ACT 2: 1832 Grace @ 17yrs

Her visit to Bamburgh for the Spring Holiday with other families Joe is now a talented young artist and is making sketches of the villagers. He informs Grace he is leaving for Newcastle to pursue his career as an artist, declaring his feelings for her and asking her to marry him and travel away with him. She is torn between love and loyalty but decides to remain at the Longstone with her parents. Declaring that if she should ever change her mind he would be the one she would share her life with.

ACT : 1835 Grace @ 20yrs

The rest of the family arrive at the lighthouse to prepare for Sister Mary's forthcoming wedding. The other sisters are anxious to know all about her betrothed, whilst Elizabeth daydreams about the man she hopes to meet. Grace receives a letter from Joe and shares it with them. She is now regretting her decision to stay on the lighthouse and the scene ends with her standing alone facing the coming storm, singing 'Only the Sea'.

ACT 4: 1838 Grace @ 23yrs

Scene 1. The wreck of the Forfarshire: Where Grace and her father row out to the wreck to rescue 9 survivors leaving a distraught Mrs Darling to pray and prepare to receive the injured parties.

Scene 2. One month later sees Joe's arrival to paint Grace's portrait and reminds her of her promise, hoping she has changed her mind. She now declares her true feelings for him. However, everything quickly changes as the first of the 'news reporters' arrive, followed closely by crowds of well wishers and sightseers. Joe becomes disillusioned by all the attention she is now receiving telling Grace that he will return when everything has calmed down. She is saddened by this and loudly protests that she has no desire for all of this attention that has been thrust upon her but must show good face for the sake of her family. Singing "I Care Nothing for Fame"

ACT 5: 1842 Grace @ 27yrs

Grace's final year, when her health is failing her and she is aware that she is dying. She is now at Thomasin's home in Bamburgh and in this final act in a fevered state, she stands at the spot, where we saw her in the opening act. She sings the reprise, as the light fades and dies in her father's arms. Joe had received the news and quickly returns from abroad to find that he is too late. He sings the finale song 'In Your Shadow' to a picture of the finished portrait.

THE MUSIC

Act 1 1826 GRACE @ 11yrs

Performers:-

1. Overture & Ballet Sequence Young Grace
2. Be Fisherman Fishermen & Chorus
3. Keeper of the Light Mr. Darling & Chorus
4. Who'll buy my Fish Fishwives & Chorus
5. Kittens and Kings Grace & Elizabeth

Act 2 1832 GRACE @ 17yrs

6. Springtime Villagers & chorus
7. Maypole Dance The Village Children
8. Take One Girl Joe, Charles & John
9. Melody Grace
10. How Can I Tell Grace & Joe

Act 3 1835 GRACE @ 20yrs

11. Over my Head Mary
12. Reminiscing. Mr & Mrs. Darling
13. Only the Sea Grace

Act 4 1838 GRACE @ 23 yrs

14. Kittens & Kings (reprise) Grace

Act 5 1838 Grace & Joe

16. I Care Nothing for Fame Grace & Chorus
17. Man of my Dreams Grace

Act 5 1842 GRACE @ 26yrs

18. Only the Sea (reprise) Grace
19. In Your Shadow Joe & Chorus

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THE CAST (50+)

The Darling Family:- (11)

Mr William Darling • Mrs Thomasin Horsley Darling

*William • *Thomasin • *Mary Ann • *Job

Elizabeth • *Robert • Grace • *George • *William

**Robert, George & William

(3 juniors to play them in their younger years)

* William, Thomasin, Mary Ann & Job

(One actor can play each character within the span of years)

Joe Swann 1 (*Act 1 at 12 years*)

Joe Swann 2 (*Acts 2,3,4, as an adult*)

15 Other Characters:-

Jack Belford (*Local Farmer*)

Charles Belford (*His son*)

Annie Swann (*Jack Belford's daughter & Joe's mother*)

John Smith (*Soldier friend of George*)

Bill White (*the Postman & Local Dignitary*)

James Robinson (*of Trinity House*)

Walter, the apprentice (*of Trinity House*)

Rev. Crawshaw (*the Preacher*)

Yacht Survivors (*Act 1: Scene 2*)

Mr & Mrs Dudley & Mr Brassington

Forfarshire Survivors (*Act 4*)

The Sailor, Man 1, Man 2, Mrs Dawson & Injured Man.

6+ Fisherwomen:-

Polly Donkin,

Lizzie Robson (*Polly's daughter*)

Nancy Walbottle,

Belle Wilson,

Hanna Lisle,

Lottie Rowan

6+ Fishermen:-

Davy Donkin (*Polly's husband*),

Mark Robson (*Lizzie's husband*)

Jimmy Walbottle (*Nancy's husband*),

Harry Hamster, Steve Dickson, Ben Carter

(*Act 5: Scene 2*)

2 Reporters + 4 Ladies & 2 Gents (*All speaking parts*)

+ **12 Chorus:-**

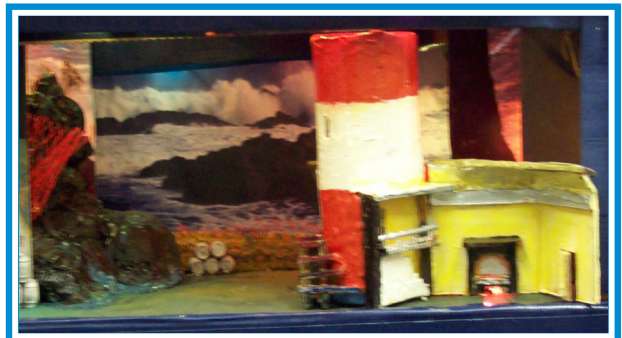
(Men, women & children of all ages)



1 BAMBURGH VILLAGE



THOMASIN DARLING'S COTTAGE



2 THE LONGSTONE LIGHTHOUSE



THE LIGHTHOUSE LIVING ROOM

(TIME SPAN OF THE MUSICAL)

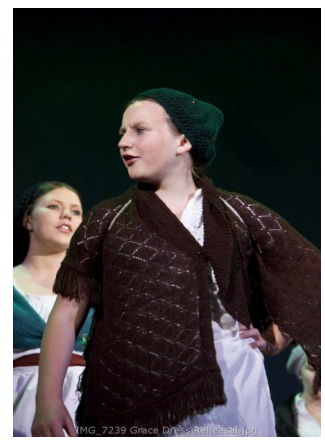
ACT 1	ACT 2	ACT 3	ACT 4 & 5	ACT 6
1826 <i>at this time aged</i>	1833 <i>at this time aged</i>	1835 <i>at this time aged</i>	1838 <i>at this time aged</i>	1842 <i>at this time aged</i>
William 20yrs	William 27yrs	William 29yrs	William 32yrs	William 36yrs
Thomasin 18	Thomasin 25	Thomasin 27	Thomasin 30	Thomasin 34
Mary Ann 18	Mary Ann 25	Mary Ann 27	Mary Ann 30	Mary Ann 34
Job 16	Job 23	Job 25	Job 28	Job 32
Elizabeth 14	Elizabeth 21	Elizabeth 23	Elizabeth 26	Elizabeth 30
Robert 12	Robert 19	Robert 21	Robert 24	Robert 28
Grace 11	Grace 18	Grace 20	Grace 23	Grace 26
George 7	George 14	George 16	George 19	George 23
William Brooks 7	William Brooks 14	William Brooks 16	William Brooks 19	William Brooks 23

GRACE DARLING



GRACE DARLING
Heroine of the Farne Islands
 1815 - 1842

THE MUSICAL



Stage Photographs from the Premiere Production by the York Stars
 June 2010 at the Joseph Rowntree Theatre, York.

ACT 1

Scene 1 - BAMBURGH VILLAGE - 1826

*(The first years in the life of Grace were no different from that of any child of her times who lived beside the sea. The rocks and pools were her playground, shells and sea-weed for toys. She played games with the wind, leaped amongst the rocks, the sound of her laughter mingling with the roar of the sea and the raucous cry of the herring gulls. This is the mood we set during the overture. First the sounds of the sea and the sea-birds fill the auditorium as the orchestra plays. The curtains open on the * music cue and we see Grace as a happy 10 year, old standing high on a rocky outcrop, looking out to sea. She holds this pose until the next* music cue, then runs down to ground level and dances. Joe enters on his cue and chases her around the set until they both fall in a laughing heap. Grace quickly jumps up, pulls at his hair and laughingly shouts to him as she exits. Joe loudly replies as he chases after her. End of Overture).*

THE OVERTURE (* See above for directions to music cues)

(Quickly jumping up, she pulls at his hair and shouts as she runs away to exit)

GRACE You can't catch me Joseph Swann!

JOE *(Runs offstage after her)* Who says so Grace Darling!

(Thomasin and Mary enter from Thomasin's cottage, engaged in conversation. Joe returns, still running and in his excited haste bumps into Mary).

MARY Hey! Watch where you're going Joe Swan

JOE Sorry Miss Mary

THOMASIN Have you seen our Grace.

JOE Aye Miss Thomasin. She's the one I'm running after.

THOMASIN Well you'd better catch up with her and tell her father will be here soon.

MARY And he will expect her to be ready for our move into Longstone.

JOE Can I go with you?

THOMASIN Perhaps later. When we're settled in. Now off you go and find that sister of ours.

MARY And no pulling her hair like you usually do! The man from the Trinity is here to see us away and we haven't time to be making her tidy. So she had better be clean!

JOE I'll make sure. I'll wash her face in a rock pool

THOMASIN You'll do no such thing young man!

JOE Only joking! *(Exits laughing)*

THOMASIN *(Shakes head)* Hmmm! Boys will be boys...

MARY Aye and so will men sometimes!

THOMASIN What do you mean... Sometimes?...*(Looks offstage left)* I'd better go get mother.

MARY And I'll see our Grace is looking respectable...*(Looks heavenward)* Please let it be so!
(As they hurry off in opposite directions, the fishwives and other women enter)

LIZZIE *(Obviously pregnant, she holds at her back)* I'll have to rest a minute Ma!

NANCY *(Concerned)* Eee! Are you alright Lizzie?

POLLY 'Course she is lass! Nothing to worry about is it daughter?

LIZZIE No ma. It's only a wee twinge.

BELLE *(Helping Lizzie to a bench seat)* Not many weeks to go now!

NANCY You'll have to take it a bit slower.

POLLY *(Sarcastically)* An' I suppose you'll be doing her share of the work then? *(Nancy shakes her head)*
I thought not!... *(Pokes Nancy's belly)* Anyways, isn't time you were showing something?
(She blushes and shakes her head again. Polly is not impressed)
How long have you been married now?

NANCY Only six months...

POLLY Six months... That's time enough.. *(Nods at Lizzie)* I was pregnant with her two months after my wedding... I'll have to be havin' a word with your man Jimmy.

LOTTIE Aye, don't you be lettin' the side down Nancy Wallbottle. This'll be Lizzie's third baby in three years...

POLLY Carried the last one full term, *(with pride)* And worked right up to the last day... Didn't you pet?

LIZZIE Yes ma. *(To Nancy)* Last time I very nearly dropped the baby in the street. Lucky for me I was on my way back home, and my creel was nearly empty.

POLLY *(Laughing)* She almost had to throw the last of the fish away an' put the bairn in the creel instead, but she managed to crawl to my door and had it on the kitchen floor.

BELLE *(to Nancy)* So when your time comes, our Polly's the one to call on.

LIZZIE Nothing you can tell her about having babies.

BELLE Not after having nine of her own.. Isn't that so Missus Donkin?

POLLY *(A positive shake of the head)* And everyone an easy birth.

LIZZIE *(Proudly)* Like shelling peas! Right ma?

POLLY Aye lass! Mind you it's not the worry of having them, and feeding them. It's when they get to puberty that they become a worry... A dunno what I'm gonna do with that youngest of mine

NANCY What your Sally? I thought she was walking out with a lad.

POLLY Aye. Young Eddy Shields, but I don't care much for him. Far too skinny for my liking. I've seen more meat on a lamb chop..

LIZZIE Ah. Leave him be ma! A think he's a bright intelligent young man. And he comes from a cultured family.. *(to others)* His Dad works up at the castle.. Butler to the Duke no less..

POLLY Be that as it may.. I don't want any of my daughters getting ideas above their station. She needs to marry a fine strong fisherman, like your pa'.

LIZZIE *(Getting up slowly)* Happen your right ma.. But you know how stubborn she is.

LOTTIE Like father like daughter ..eh!
(Thomasin enters with Grace and Joe, who is carrying a sketch pad)

POLLY *(Smiling broadly)* I hear your family be going to their new home today Thomasin?

THOMASIN Aye Missus Donkin. Just gathering up the clan before my father gets back.

POLLY *(Grace dips to her in a curtsy)* And is Miss Grace looking forward to her new home?

GRACE Oh yes! Joe has already made a drawing of it.
(She tugs at Joe's arm to show Polly and the others his sketch pad, which he does rather reluctantly)

JOE *(Sheepishly)* It's not all that good Grace!

NANCY Well now, I think it's very good indeed. My! But you are a talented young man.. Is this what you want to do when you grow up?

GRACE *(Excitedly)* Ooo Yes!.. He is going to be a great artist and travel the world and paint all of the Kings and Queens.

LOTTIE *(Digs Joe)* There then!.. Looks like Gracie's got your life mapped out for you laddy.

BELLE He's got a bit of growing up to do first. *(to Joe)* But you're not from these parts are you?

HANNAH Don't you remember Belle! His ma's Annie Belford, Jack Belford's daughter. She up and married Captain Swann from Tynemouth

GRACE They live in Newcastle now but Joe comes up to see his grandpa and grandma to stay with them for a few days.

LIZZIE Hmmm! Won't be doing much o' that, when he's off galavanting around the world.

POLLY Well I hope you won't be forgetting your roots young man.
(Looks past him to offstage before motioning to other women) I see the boats are comin' in. Best be getting ready to give our men a hand.

THOMASIN And I'd best find mother and Mary. Will you tell father the man from Trinity's here.

NANCY We will Thomasin.. And give our regards to your Mrs. Darling

THOMASIN *(Exiting with Grace & Joe)* I'll be pleased to..

BELLE *(Watching them exit)* They're such a lovely family, but I wouldn't want to change places.. Lord! All those months alone in the middle of the sea and nary a soul to call on them unless the weather's fine.

NANCY It's a lonely life, especially for the younguns

ANNIE But there's always plenty to keep them busy. It's no easy work keeping those lanterns clean and shining every day of the year.+.

POLLY I'm pleased the Longstone is ready. they'll have a lot more room there, than the Brownsman.

LIZZIE Mind you, with most of the family growing up and moving away, it'll be more work for those that's left.

POLLY *(Turning to exit the opposite way as the men's voices are heard offstage)*
Well, that's their choice.. And our choice is to catch fish and sell fish and we're doing neither standing here gossiping whilst our men are graftin'. *(The fishermen enter)*

LOTTIE Has it been a good catch Jimmy?

JIMMY Aye lass. Canny! Canny!

HARRY Got a nice load of herrin' this time..

POLLY We best be giving you a hand.

LIZZIE Is William Darling with you?

BEN Aye. Loading the last of the victuals for Longstone.

JIMMY I hope his family's ready. He'll be wanting to be away afore the weather turns bad

POLLY *(Looking skyward)* Don't look too promising does it! You got back just in time... Howay lasses lets be givin' a hand with the catch *(Music cue as they begin hauling the boxes)*

DAVY Ready on, lads and lasses! Haul away!

Song: BE FISHERMEN

All cast Haul on. Haul on. Haul on. Haul on *(etc)*

(Soloists)

A man must work and toil all day
To earn his keep and pay his way
To do what must be done
He'll do what must be done
So men who live beside the sea
Must harbour but one destiny
Like father and like son, be fishermen
Fishermen, fishermen, fishermen
Like father and like son, be fishermen

Some men are born to til and sow
Then reap the harvest they will grow
As seasons turn around
They work the fertile ground
But men who sail upon the sea
Must harbour but one destiny
Like fathers and their sons, be fishermen
Fishermen, fishermen, fishermen
Like fathers and their sons, be fishermen

Some men are born to man the gun
And breech the walls of Babylon
To keep this England free, with acts of bravery
So men who brave the mighty sea
Must harbour but one destiny
Like fathers and their sons, be fishermen
Fishermen, fishermen, fishermen
Like fathers and their sons, be fishermen

- MRS. D. Goodbye me dears.. Come children...
(Gathers the girls and the twins and leads them to exit just as the fishwives enter, their full creels)
- POLLY Are you off then Mrs. Darling?
- MRS. D. Lots to do Polly... Lots to do.
- POLLY Let me know when your settled, *(Raising her voice so that her husband Jack hears her)* an' I'll get our Davy to row us across. *(Waves to Davy who nods back in acknowledgement)*
- MRS. D. I'll look forward to it. *(As she ushers her family offstage, Joe dashes on and grabs Grace by the arm)*
- JOE I have to go back to Newcastle Grace..
- GRACE *(Disappointed)* I thought you were staying longer
- JOE Sorry!.. Ma wants to call on her sister at Morpeth on the way home.
- GRACE When will you be back?
- JOE Dunno!.. Will you miss me...
- GRACE 'Course silly!.. Will you write?
- JOE Hmm. Hmmm. Promise!
- (Quickly kisses her cheek and exits, running. The women smile and murmur, much to Grace's embarrassment. She hides in her mother's skirts as she takes her children offstage. Mr. Darling has been talking with the men and he now takes his leave by giving a friendly back-slap to Jimmy. Whilst this is going on, some the women are organising themselves and preparing to take their fish to market around the streets. Some of the younger menfolk are flirting with the young girls).*
- NANCY *(to Jimmy)* We'll be off soon pet! Your dinners on the stove.
- JIMMY Righteeo Lass!
- POLLY *(Quizzically)* Is she feeding you well Jimmy?
- JIMMY Now that's a funny question to be asking Polly. Does it look like I'm being neglected?
- POLLY Naw! Just that fishin's a very strenuous job...*(Slyly and meaningfully)* Saps a man's strength if he's not careful. *(The men get the point as she nods at Nancy's belly. Nancy pulls him away from the situation)*
- LIZZIE *(Digs her mother who is enjoying Nancy's discomfort)* Stop teasin' them ma! They're still only younguns. *(Polly gives a girlish laugh and swishes her skirt at Davy)*
- POLLY Aye lassie, but you know what they say.. You're as young as you feel.. Ain't that so dear husband? *(Gives him the eye. Mark digs Davy with his elbow)*
- MARK Aye Aye Davy.. Looks mighty like a storm could be brewing under the bedsheets tonight.
- DAVY *(Laughing)* Naw! It'll 'ave blown itsel' out by the time she gets back home. She'll be far too tired for any shennanigans by then.
- POLLY A heard that Davy... *(with a cheeky grin)* Don't be too sure... Howay lassies let's be away.. The sooner we gets this lot sold, the sooner we'll be tucked up in our nice warm beds...
(This remark brings a sexy response from the girls much to his discomfort)

DAVY Arrh! hadaway an' sell yer fish women! *(They all laugh as he strides off in a huff)*

(Music intro as the men all grin and give Polly a cheer. The girls swirl their skirts sexily and sing and dance watched by the men and villagers)

Song: **WHO'LL BUY MY FISH** *(see music score)*

Fishwives Who'll buy my fish today, fresh from the sea today
Fresh from the sea, enough to feed your family
Fresh fish from Bamboro' Bay

(Counterpoint) Herrin' four for a penny, herrin' four for a penny
Fresh from the sea already salted
Come buy my fresh fish today

Women Some fried North Sea cod, is just the food to do you good
*(**Dance sequence from here)*
There's nothing nicer than a plate of fishy food.
Cheaper than roasted beef or chicken
Come buy my fresh fish today

Fishwives Some fried North Sea cod, is just the food to do you good
There's nothing nicer than a plate of fishy food.
Good for the bones of growing children
Come buy my fresh fish today

(Counterpoint) Caller herrin' caller herrin',
Why don't you try a Craster kipper or two.
Fresh Craster kippers for you
Cockles and mussels alive alive oh.
Cockles and mussels alive alive oh
Lobsters and crayfish from Cullercoats Bay
Who'll buy my shellfish today

Women +
(Counterpoint) Cockles and mussels and crayfish and lobsters
Fresh crabs from Craster Bay
Cockles and mussels and crayfish and lobsters
All fresh from the sea enough to feed your family
Why don't you try a Craster kipper.
Will you buy a kippers today

Women Bloater or cod a bonny ling a crab or two
Sea bass or cod a bonny ling a crab or two
Can you afford a nice whole salmon
Will you buy a salmon today

*(Repeat from beginning to incorporate the **dance sequence, then continue to the end)*

Fishwives Who'll buy my fish today. Fresh from the sea today
Fresh from the sea enough to feed your family
ALL Who'll buy a flat fish . Who'll buy a fine fish
Who'll buy our fresh fish today

(The scene ends with all of the women going their separate ways. NOTE:- Their exit could be made through the auditorium, singing to the audience. this would also allow the onstage scene to be changed)

ACT 1. Scene 2. - THE LONGSTONE - later that evening

(The Longstone Lighthouse, interior scene. A storm is blowing outside and Mrs. D. is busy with Elizabeth unpacking the chests. Mrs. D. and William stride purposefully into the room and make for the outside door)

- MR. D. Grace has spotted a yacht in trouble. William and I are taking the coble out. I've left Job with the lantern. Keep watch on him 'til we get back mother. *(Grace hurries into the room carrying a telescope)* How is it now Grace?
- GRACE She is coming with all speed to the rocks Father.
- MR. D. Then there's not a moment to lose! Let's be away son
- MRS. D. *(Fussing with the buttons on his so'wester)* Be careful. Don't take any undue risks.
- ELIZABETH Is there anything we can do Da'?
- MR. D. *(Gently removing himself from his wife's grasp)* Take care of mother. We'll be back afore yon kettle boils... *(Exits with William)*
- MRS. D. *(Wringing her hands with worry)* I'd better join Job in the lantern room. *(Grace hands her the telescope)* I'll be able to keep an eye on your father from there. *(to girls)* Continue with the unpacking Elizabeth, Grace can help you.
- GRACE Yes Mamar. *(Mrs. D. exits. The girls set about their tasks)*
- ELIZABETH This is much nicer than our last home on the Brownsman isn't Grace?
- GRACE Oh yes Elizabeth! Hear how quiet it is too.
- ELIZABETH That is because the walls are so much thicker. All the same, I cannot wait until the day I am able to leave and find employment in Bamborough. Then it will be your turn.
- GRACE My turn?
- ELIZABETH Your turn to work on the mainland.
- GRACE Oh. I think not. I'm quite content here thank you.
- ELIZABETH Tcchh! You will soon change your mind when you're grown up. Besides, how are you ever going to find yourself a husband if you hide away in this granite prison.
- GRACE How can you say such a thing!.. Prison indeed. better not let father or mother hear you. And, what's all this about husbands? My name is not Elizabeth Darling. I have no desire to go chasing after boys, like some I could mention, *(pokes out a cheeky tongue)* not looking at anyone in particular of course... I intend to stay here for as long as father wants me to.
- ELIZABETH I still say you'll change your mind.
- (She has just opened another chest and the first parcel removed is neatly wrapped and has a label attached. Elizabeth raises her eyebrows in surprise)*
- ELIZABETH What have we here... a parcel addressed to a Miss Grace Darling...Must be a belated birthday present. *(Pouts her mouth in mock surprise)* Oooo! Grace has a secret admirer...
- GRACE Don't be so foolish!.. Give it here please...

ACT 2

BAMBURGH VILLAGE 1833

(It is May Day. the scene is the village green. Grace is now 18 and one of the crowd partaking in the Mayday festivities. The men are wearing their Sunday best clothes and stand proudly eyeing the girls, as they parade the May Queen past them. All the ladies are dressed in their fineries sporting bright bonnets and carrying garlands of Spring flowers. A Salvation Army band is playing in the background. There's two trestle stalls gaily bedecked with flowers and streamers and on one is displayed various gifts of items for sale made by the villagers, including rag dolls made by Annie Swann. The other trestle will be used to count the charity money when it is collected)

SONG: SPRINGTIME

CHORUS Bright sunny days soft breezes sigh
 Lambs at their play go dancing by
 When you are in love the world is blue
 Look at the old sun he's smiling too

Meadows of green, sprinkled with gold
 Flowers from their dreams start to unfold
 Birds dabble their wings in morning dew
 And whistle and sing for me and you
 For me and you

There are colours of the rainbow
 In everything we see
 The budding of the hedgerows
 The blossom on the apple tree

Larks overhead herald the spring
 Robin has gone no more to sing
 He'll come back some day with tales to tell
 Until then we'll say, goodbye farewell
 Goodbye, farewell, goodbye.

Mr.. WHITE Three cheers for our new Queen of the May.. Hip hip (etc)
(The parade comes to a halt and the May Queen is greeted by all of the villagers. Whilst this is going on, Mr Belford, his son Charles and their friend John enter. Everyone is in a happy mood, the girls teasing the boys etc. Bill White is playing the 'important organiser' with chalk and slate in hand checking off the day's events. Grace sees Mr Belford and breaks away from the others)

Mr BELFORD Grace.. What a pleasant surprise!.. Don't tell me they've got you working, today of all days?

GRACE Tcchh! I don't call collecting a few donations 'work' Mister Belford.

GEORGE Where has that grandson of mine got to?

GRACE He took it into his mind to pay a visit to the pig pens and make a few sketches of your prize sow to incorporate in one of his 'rural' paintings *(Holds nose)* I had no desire to join him.

Mr BELFORD I don't blame you! *(Turning to John)* May I introduce you to Miss Grace Darling. Grace, this is our good friend, Captain John Smith.

JOHN SMITH *(Clicking his heels and bowing his head)* Your humble servant Marm. *(Grace bobs a curtsey)*

- Mr BELFORD Captain Smith is home on leave for a few days. He's stopped over to celebrate Mayday with us then Charles is taking him on a guided tour of some of our famous landmarks. The castles at Warkworth and Dunstanborough and Lindisfarne Priory..
- GRACE Not forgetting the Longstone Lighthouse!
- Mr BELFORD Grace lives on the Longstone with her family. One of the hardest working families I have ever come across sir. *(Wags a finger at her)* You are supposed to be enjoying a day of rest my girl!
- GRACE *(With a cheeky grin)* And who says I am not!
(Turns her back with a haughty shrug of her shoulders and runs laughing to join the other villagers)
- Mr BELFOD *(Laughs heartily)* That is one real feisty young woman. Pity the man who tries to tame that one! What a wife she'll make.
- CHARLES You have it wrong there, father. Grace is not the marrying kind. You should know that by your grandson. Every time Joe comes up from Newcastle, he makes straight for the Longstone. If she were to marry anyone it would be my nephew, but I keep telling him it won't happen! I'm afraid she loves her family far too much.
- Mr. BELFOD We shall see.. We shall see....It is the Lord's way to see all women wedded. Give her time, she'll soon see the error of her ways... Every good woman needs a good man, son! What say you John?
- JOHN I could not agree more sir!
- CHARLES *(Digs him and gives him a wicked grin)* Says he, who flirts with anything in a skirt.
- Mr BELFORD Well, be mindful of your ways whilst your here young man. We want no truck with the village lads, they're frisky enough as it is. Now I must be about my business. The farm won't run itself.
(Claps his son on the shoulder) I'll see you up at the house later.
- CHARLES Yes Father!
(He exits as Bill White puffs out his chest and takes charge of the proceedings)
- Mr WHITE Once again we put away the mantle of winter and clothe ourselves in the garland of Spring Ah. The springtime, when every young man's fancy turns to you know what!...
- CHARLES *(Sarcastically)* Aye. Farming!
(Everyone thinks this hilarious, except Mr White who continues pompously)
- Mr WHITE Thoughts of the summer!...
- POLLY *(Digs her neighbour in the ribs)* Aye! And we know what else...Don't we lasses? *(More laughter)*
- Mr WHITE *(Ignores her)* This is a time for music and rejoicing.
- POLLY *(Determined to be noticed. Gives them all an exaggerated wink)* Aye and farming! *(All laugh)*
- DAVY Howay man. Get on with it.
- Mr WHITE *(Throws hands in the air in resignation)* Ladies and gentlemen..Let us begin the festivities in honour of our gracious May Queen, so come shake a fine leg as the children begin the dance to take us on our Charity parade through the village.

Music: THE MAYPOLE DANCE

(The music plays and as the villagers begin the dance, Grace joins them, giving George and John a cheerful wave when they all exit stage left. George and John seat themselves on the bench to engage in conversation))

JOHN *(Waving to Grace as she exits)* I take it Miss Darling is not spoken for?

CHARLES Ha!. Don't even think about it. Better men than you have tried and suffered the humiliation of rejection.

JOHN *(Proudly)* Perhaps she's looking for someone a little more adventurous.

CHARLES She gets plenty of that living in that lighthouse. Naw! That's one limpet you won't prise away from the rocks.
(While they are talking, Joe enters from the right side of the stage, sketchbook in hand, as he gets closer, the two men 'smell' his approach.)

JOHN *(Wrinkles his nose)* Phew!

CHARLES Meet my nephew Joe...Joe... Meet John.. *(Joe extends a hand, John declines the offer)*

JOHN I'll give it a miss if you don't mind.. So you're the famous artist I've been hearing about.

JOE Sorry about the smell! Sometimes one has to suffer for the sake of his art.

CHARLES Aye Joe certainly likes to throw himself into his work. *(Joe has taken the hint and moves further away to sit and opens his notebook to begin sketching them)* But it's a good healthy farmyard aroma.

JOHN So you're the one who's been setting his cap at the Grace Darling girl?

JOE *(Offhand)* Well we're good friends if that's what you mean.

CHARLES *(To Joe)* I keep telling him that Grace is not for the asking.

JOHN So you don't have any designs on her then? *(Joe reddens)* Ah! So you do have a fancy for her?

CHARLES Of course he does! Everyone knows it, but she's not one for changing her mind once it's set.

JOHN I've never come across a female yet that hasn't surrendered to the right strategy.

JOE Strategy.. Surrender... you make it sound like a battle plan..

JOHN So it is my boy.. So it is... If a girl is worth fighting for, you have to use every resource available. You know what they say, 'all's fair in love and war'.
(The two men stand opposite Joe and act out the role of man & woman, whilst Joe pretends not to be interested and carries on with his sketching, only to intervene with his counter-argument)

Song: TAKE ONE GIRL

John
Take one girl take one man
Formulate, scheme and plan, tell her that you love her so
See that look in her eyes, she'll believe all your lies
Take my word I ought to know

Joe
I never could agree, this would not do for me
A girl is soft and sweet and my approach would be discreet.

John
There is one basic law, before you go to war
Don't underate the foe, or she will deal that fatal blow

Charles
Take one girl take one boy, don't be shy, don't be coy
Tell her that you love her so

ANNIE Please let it be said now Grace. You cannot hide in the shadows forever.. Remember he is going away for a long time. He must say what's in his heart, if he is to know any peace.
(with a sad smile) Stay just a little longer... for me!..
(Grace shrugs her shoulders in reluctant agreement. Annie smiles a 'thank you' and hurries off. The stage is now empty and Grace wanders over to the Charity Stall and picks up one of the rag dolls and sings)

Song:**MELODY**

Soft as the wings of a butterfly
 Sweet as a haunting refrain
 This is a girl called Melody
 Could I but see her again
 Cool as the breeze on a summer's night
 Fresh as the first morning dew
 This is a girl called Melody
 This is my name for you

Sailing on oceans of destiny
 You are there constantly
 I hear your voice like a memory
 Call to me, come to me

Fair as the first kiss of morning sun
 Eyes of a shimmering blue
 This is a girl called Melody
 This is my name for you.

(As she sings, preoccupied with her thoughts, Joe enters and quietly stands behind her until she is finished, he then covers her eyes with his hands. She jumps in alarm, then laughs and lightly punches him. He feigns staggering backwards)

JOE That's no way to treat a man who's off to the other side of the world... *(She turns back to the stall, wanting to avoid the obvious)* What? ... You aren't surprised?..

GRACE You're mother told me.

JOE *(Disappointed)* Ah.

GRACE *(Apologetic)* She was afraid I would be away to Longstone without knowing.

JOE *(Shakes her head)* Did she say anything else?

GRACE No.. Why? Was there something else?

JOE There was... I mean...there is... *(In desperation)* Marry me Grace!... Come away with me.. We can travel the world together...

GRACE Tch! You know I am bound to refuse.

JOE But why Grace? You say there is no one else. I know you have feelings for me.

GRACE I cannot leave my family

JOE *(Angrily)* Cannot.. Or will not... *(Puzzled)* What are you afraid of... Why would you want to live out your days alone on that God forsaken island? *(Tenderly)* Your parents cannot live forever.! And then what will you do?

GRACE *(Pulls away from him)* I don't want to think about it.. Please let it be.

JOE I know how much you love them, I thought you felt the same way about me. I guess I was wrong

- GRACE *(Tearfully returns to his arms)* I do love you Joe, but my heart is where my home is and that's out there on the Longstone. It's the only home I know. I don't think I could be happy anywhere else.
(He hangs his head and she tries to lighten his mood) Would that we could go back to those days when life was so uncomplicated .*(prompts him by running away mimicking the young girl she used to be and calling back to him over her shoulder)* "You can't catch me Joseph Swann!"
- JOE *(Smiles sadly)* I very nearly did if you remember. *(she smiles fondly but he still shows a melancholy face)*
 Every year I would chase you and every year you always managed to get away, yet here I am, still pursuing the dream.
(She shakes her head and sighs as she returns to the stall. He follows as she re-arranges the dolls and picks up one of them to hold it against her cheek as if for comfort)
- GRACE I still keep 'Melody' at my bedside. I sometimes wish I could be like her. *(teasingly taps him with the doll)* Then you could hide me away in one of your pockets and I wouldn't have a the slightest worry where you took me.
- JOE *(Wryly)* A doll cannot feel, or laugh, or cry..... or love... *(sadly)* It's only a doll!
- GRACE *(Resignedly)* I know.
- JOE You're mind's made up then? Is there nothing I can say or do to change it. I'm just an ordinary simple guy with very little to offer except my undying love. but I guess that isn't enough.
- GRACE *(Hurtfully)* That is a cruel thing to say Joseph Swan. It isn't fair to play mind games with my emotions this way. We have always been so very close and my feelings for you grow ever stronger as each year passes, but how do I know if my love for you is real or just teenage infatuation?
- Song: HOW CAN I TELL**
- How can I tell if I love you.
 Can I believe what you say
 I had no reason to doubt you, until today
- Give me a reason to love you,
 Find me a reason to live
 Show me the way I can find you, then you my heart I will give
- I thought that I loved you, knew everything about you
 But now I realise my heart was telling lies
- So if I say I still love you,
 Then tell me why it won't show
 How can I tell if I love you. How can I tell if I don't know
- (Grace kisses him tenderly ,Joe 'wants to take her in his arms again but she draws away , afraid she may surrender to the emotions now filling her body, He realises the futility in pursuing this lost cause and with bowed head, sadly exits stage right. Grace wants to run after him, but she knows it will only lead to more heartache. She repeats the song from the 'middle eight', to a scene fade and curtain).*
- I thought that I loved him, knew everything about him
 But now I realise my heart was telling lies
- So if I say I still love him, then tell my why it won't show
 How can I tell if I love him. How can I tell if I don't know

End of Act 2

ACT 3

THE LONGSTONE - 1835

(Mrs. Darling is taking the washing from the clothes line. Grace (now 20 yrs) enters from the house)

MRS. D. Any sign of them yet. *(Grace shakes head)* It will be nice to have all the family home for a while.

GRACE *(Jokingly)* No doubt they will eat us out of house and home as usual.

MRS. D. The weather has been kind this month so the larder is well stocked. *(Anxiously watching the sky)*
I hope they won't be long.

GRACE Don't be so anxious mother.

MRS. D. I fear a storm is coming, see how high the waves are.

GRACE I am sure they'll be here before the weather breaks.

MRS. D. I truly do hope so.

GRACE Calm yourself mother. *(Shades her eyes and points)* Look there they are. What did I tell you!

MRS. D. Oh yes..... Thanks be to God.... They will be needing some hot broth. I'll prepare the stove, but first we'd better get in the washing before the wind takes it.

GRACE Leave that to me. *(Grace gathers the clothes from the line, George shouts down from the lantern tower)*

GEORGE Mother... Grace.. Father's coming!

GRACE I see him. I hope you two have finished the duties he set you.

GEORGE Almost.

GRACE *(Shakes her head)* That means NO .*(calls up to him)* There's a storm brewing and I don't mean the weather. You well know father's temper if the lamproom is a clutter, so you had better turn that 'almost' into something a little more positive. *(She takes the basket into the house and returns, tidying her dress and hair in time to greet her family)*

MR. D. Is all well Grace?

GRACE Mother was a little anxious lest you could not make it before the storm breaks.

MR. D. Aye, it's on it's way lass. T'will be a very rough night so you ladies best be getting indoors. The boys and I will make the coble safe. No doubt you and your sisters will have much to discuss on Mary's coming marriage. *(He exits again as Grace hugs her sisters)*

GRACE Oh Mary, I am so thrilled for you!

ELIZABETH *(Peeved)* She cannot speak. Words have tumbled from her in such a torrent they have now died in her throat. For the past week I have been subjected to a running commentary of every word of tenderness that has passed between those two lovebirds.

MARY *(Brightly)* Take no heed of Elizabeth. For every one of my words was met with more than eager anticipation. In truth I'm sure she is secretly writing down all of my thoughts so that she may apply them herself when the time comes.

ELIZABETH Hmmm! Hell will surely freeze over before I condescend to sharing my thoughts with any man. *(She exits with a haughty toss of the head, leaving them to pull a face at her departing back)*

- GRACE *(Both amused)* Do I detect a touch of envy, or perhaps jealousy in our dear sister?
- MARY I rather think it more frustration with me. It is true what she said. I'm afraid I have been behaving like a child with a new toy, but I am filled to overflowing with such happiness that I find it difficult to contain my exuberance. Poor Elizabeth is finding it all very difficult to comprehend and if the truth be known, I too am finding it all rather overwhelming, but oh to be in love is such a strange wondrous feeling, yet at the same time, it is all quite frightening.
- GRACE I know what you mean. Marriage is a never an easy step to take.
- THOMASIN Not if she really loves her man!
- MARY *(Gushing)* Oh I truly do!
- GRACE Then there's no doubt in your mind? *(Mary gives a positive shakes of the head)* But how can you be so sure it is the real thing? I mean, How do you know when you *really are* in love?
- MARY Oh I don't know. I just know that he is the most attentive, caring and wonderful person I have ever met. But why him? I cannot say. I only know it here *(Taps her chest)*

Song: IT'S OVER MY HEAD

- MARY Don't ask me what love is all about.
 Don't ask me I'm only finding out
 First I find myself feeling insecure.
 Then I find myself feeling very sure
 Don't ask me why I should love this man.
 Don't ask me it wasn't in my plan
 I can't find the words to explain it.
 It's over my head.
- Can't help it I think of him each day.
 Can't help it I'm low when he's away
 First I find myself feeling insecure.
 Then I find myself feeling very sure
 Can't help it, to hold his hand in mine.
 Can't help, it sends shivers down my spine
 If love is an ocean of feeling.
 It's over my head.

Don't tell me, I'm far too young to know.
 Don't tell me, I shouldn't let it show
 First I find myself feeling insecure.
 Then I find myself feeling very sure
 Don't tell me, I'm not the only one.
 Don't tell me, I'll miss him when he's gone
 To think of the future without him.
 Is over my head, it's over my head

(Robert enters and gives Grace a warm hug then hands her a letter)

- ROBERT Another letter for you Grace. All the way from Italy this time... *(Winks at her)*
 That boyfriend of yours surely gets around
- GRACE *(Pushes at him)* Away with you dear brother! How many times must I tell it.. I have no boyfriend...
 We are only good friends.
- ROBERT Come on then.. Open it... Let us hear what your good friend has to say..

- MARY Stop it with your teasing Robert and get about your business.
- THOMASIN Unless you want to help us with Mary's trousseau. I hear you are very good at mending nets. We can always find you something that needs sewing.
- ROBERT I think not dear sister. I have more important things to see to.. Besides, I care not what is writ in that letter, whether it be from a good friend, bad friend or boy friend. It matters not to me.
(He turns from them and exits into the house, whistling)
- THOMASIN *(with a wry smile)* We seem to be doing well upsetting our siblings this morning.
- MARY *(To Grace with excited curiosity)* Well! Are you going to open it?
- GRACE *(Smiles as she shakes her head)* You should be more concerned with your own affairs, which are of far greater importance than the contents of a letter.
- THOMASIN Quite correct Grace! Mary and I will leave you in peace... *(Thomasin nods at Mary)*
- MARY *(Taking the hint she joins Thomasin)* Sorry Grace I didn't mean to pry...
- GRACE Tcchhh! There's no offence dear sister... I do not upset so easy as some. *(As the other two begin to leave, Grace opens the letter, smiles and looks at their departing backs and waves the letter at them)*
- GRACE Of course, if you are interested in hearing its contents?
(They both immediately hurry back. Grace smiles at her sisters' transparency)
- GRACE After all, It is only a letter from Joe and I have no secrets that cannot be shared with my loving sisters.
(At this moment Elizabeth comes out of the house looking suitably contrite. She gives them an apologetic smile)
- ELIZABETH I thought I should come to tender my apologies, especially to you Mary.. It was very churlish of me and most un-Christian to spoil your day with the family...
- MARY Oh don't go on so. Come sit with us. Grace is about to read us her letter from Joe Swann
They all sit with eager anticipation, as Grace unfolds the letter and reads its contents)
- GRACE September 1834:- My dearest Grace.... Once again I write from foreign parts and once again I know not if you are receiving my letters. I am now in in the most wonderful city of Venice. How I wish you were here, I know you would love it. Why? I hear you ask.! Because it is a city of the sea. We are surrounded by sea, the streets are waterways, the only method of travel is by a boat called a Gondola, but I guess such a well educated person as yourself would already know that...I can just see you now dressed in the Italian fashion. The ladies here are so resplendent in their brightly coloured costumes looking like exquisite peacocks. I love painting here, the rich variety and brilliance of colour almost sets my palette alight and I sometimes have to squint my eyes to paint in the glorious sunshine. There is such a diversity of subjects to work with, from the magnificent palaces and stately homes, to the most humblest of dwellings. Why, even the warehouses along the canals have a grandeur that would put some of our better houses to shame. I never knew how compelling and fascinating water could be, until one is surrounded by it.
- Now I understand why you love your lighthouse so much. It will be hard for me to leave this place but tomorrow I must continue on my journeys, this time to Greece where I am told, according to Greek mythology, there is an island where nubile maidens charm passing mariners with beautiful music and lure them to their deaths on the fiercesome rocks. They are called the 'Sirens' ... I only know of one such maiden. Perhaps she should be careful where she sings from now on. Please remember me to your family and friends. I shall write again when I arrive, that is, if I do not succumb to the sound of those Sirens. They sound an interesting topic for my paintbrush. Do give my warmest regards to your family. Always yours, Joe
- MARY Oh Grace! He sounds such a lovely fellow. I cannot understand why you spurned his love.

ACT 4

THE LONGSTONE : 7th September 1838 - Early Morning

(The living room/kitchen of the lighthouse, for the moment is deserted. A storm rages outside. The shrieking of the wind rattles the doors and loud peals of thunder shake the foundations. The only light in the room is from the fire, which has died down to a dull flickering glow, casting long shadows on the white distempered walls. Mr. Darling strides into the room, closely followed by Grace, still hurriedly putting on her dress. He lights the oil lamps and stokes the fire as Grace paces the room in obvious agitation.)

- GRACE Oh father! What are we to do? Are you absolutely sure of what you heard? *(He nods)*
- MR. D. I am certain. Still, it matters not. With your brother Brooks away, I can't promote a rescue on my own in this weather.
- GRACE Then I shall go in his stead!
- MR. D. *(Bruskly)* Enough Grace! Enough of this foolishness! It cannot be done and that's an end to it. It would be difficult enough with two men in that storm, let alone a stripling of a girl. No. It is out of the question! Besides, I would not put your life in danger.
- GRACE It is my life to do with as I please father. We cannot in good faith let those poor souls perish without raising a hand to help. I could not live with my conscience. Had I the strength, I would row out there on my own
- MR. D. Take hold of yourself lass! Let me first see for myself and assess the situation. You had best bring your mother from her bed. Lord knows what she is going to say.
(He picks up the telescope and exits outside. At this moment Mrs. D enters a little bemused from her slumber).
- MRS. D. I cannot sleep in such weather. It feels like the tower is about to be blown away. Why are you dressed Grace! Is something amiss?
- GRACE Oh mother! Father says there is a ship foundered on the Harker and there are folk clinging to the rock for dear life. We are taking the boat out to them. *(Grace is putting on her boots as she talks)*
- MRS. D. *(with fear)* What's that! Have you both gone mad? What is your father thinking of? I will not allow it!
- GRACE We must go or all those lives will be lost.
- MRS. D. And what of the life of your father? Would you be so selfish as to have him taken from me. It is his work to look after the Longstone. He is not paid to risk all for a lost cause. The boat will not survive in such a sea. *(Mr. D returns and she flings her arms around him)* Oh William is what Grace tells me, true? You can do nothing but add your own and her death to the number.
- MR. D. Naw then mother, calm yourself. Grace speaks true, I can see several survivors clinging to the rocks.
- GRACE What of the ship father?
- MR. D. A steam vessel of some size. I think it be the Forfarshire, Her back is broken in two and the stern looks to be lost, as will those poor folks be if we do not hurry.
- MRS. D. Don't go William! It is not your duty. Listen! I think I hear the castle gun firing. That means the lifeboat will be coming out. Leave it to them.
- MR. D. They have no chance in this gale with the wind against them. It is all of five miles and will take them hours to get there. By then there will be no one to save. At least I will have the run of the sea and it's only a short distance. We will be there in minutes and there's bound to be men strong enough to help row us back. *(Puts a calming hand on her shoulder)* Now let us be about our business.

- GRACE We must go mother. We cannot sit here while men, women and children are crying out for help. What if it were you and your family out there. Would you think it good Christian Charity for us to be sitting here saying prayers whilst you were taken by the sea?
- MRS. D. But what shall I do if you are both lost as well?
- MR. D. Have good faith dear. We will be back and with as many of those poor wretched souls as we can carry, so you had best make the place comfortable and warm. Come Grace...Come mother, help us launch the coble.
(They all exit into the storm, Mrs. D still complaining. The lights dim to blackout. Music in background music hymn "For those in peril on the sea")

Scene 2: 1 hour later

(The setting is the same with the addition of a pile of blankets on one of the chairs. The table has been converted into a makeshift bed. Kegs of various sizes are added to be used as seating and tables. The storm has abated somewhat as the thunder is now heard far off. Mrs. D hurries into the room with yet more clothing and a linen sheet which she begins to tear into strips for bandages, all the time talking to herself and repeatedly crossing to the door to open it and look into the night, then returning to stir the pot on the stove).

- MRS. D. Good Lord! Take care of my precious husband and daughter... Return them to me in good state... They are my life and without them I could not continue this... *(Crossing to door and looking out)* Still they are not come yet, I begin to fear the worst... How long has it been?... Too long.. They should be returned by now... It is too much to bear... Grace has not the strength to keep the boat straight, I fear they are lost on the rocks.... Oh why did you put this on us Lord?... Would I could reach out and calm the tempest... Where is my bible, I must say a prayer of deliverance... Why do they not come... Look Lord, all is ready for my William. Do not take him from me... *(The door flies open)* My prayers are answered... Thank you... Thank you Lord... *(To Mr. D.)* Thank God you are safe husband!...
- (Mr. D and Grace enter with the survivors. They carry in a wounded man and place him on the table. Grace is assisted by another survivor as they bring in a woman (Mrs. Dawson) who is in a very sorry state, as she has just watched her two children drown. Another sailor follows them into the room. Mrs. D immediately begins to comfort Mrs. Dawson whilst Grace attends to the wounded man. Mr. D shakes the water from his coat).*
- MR. D. I need two of you to return with me for the others. *(Two of the men immediately join him. Mrs. D looks up in horror)*
- MRS. D. You're not going out again William?
- MR. D. There are others to save. They cannot hold out much longer. *(Sees her consternation and comforts her)* Fear not. Now there are three of us, we have the strength. It will be alright. *(They exit)*
- WOMAN He goes to rescue my children! *(Mrs. D looks at Grace who shakes her head sadly)*
- GRACE I'm afraid they are taken mother. The men say they had to prise the dead children from her grasp. Now she is too overcome with grief to accept it. We could not bring them all, so we had to leave four of the strongest behind, all grown men who volunteered to stay until father could return for them.
(Mrs. D. looks to the door with a sigh of resignation, then turns her attention to the woman)
- MRS. D. Poor woman. Come let me make you comfortable by the fire. *(To Grace)* You should get out of those wet clothes, then you can help me put her into your bed to recover.
- GRACE Very well mother! *(As Mrs. D looks to the door again)* Don't fret yourself... Father will return very soon. *(Grace exits as Mrs. D wraps the woman then sees to the wounded man on the table, whilst the other man, a sailor, slumps down by the fire totally exhausted. Mrs. D talks to him as she bandages the half-conscious, wounded man)*
- MRS. D. How came such a large vessel, to be caught on the Harper? Father says it was a steam powered vessel. Surely it could have steered clear of danger.

- SAILOR Aye and so it should have, if her boilers had not exploded. Without power we were at the mercy of the wind and were driven onto the rocks with such force that split the ship in two. We watched the stern slip beneath the waves taking most of the passengers, along with the captain and his good wife. It was a terrible sight.
- MRS. D. Is this all of you that survive? *(As he talks, she helps the woman to drink from a cup)*
- SAILOR A few managed to scramble into the longboat. I cannot say if they got safely away. I was too busy trying to save myself and as many of the others as I could. Nine of us in total. It was more, but they were swept away. That lady tried to keep her babies from harm, but the poor mites were too frail to stand the cold. She would not let them go and would have perished with them. We had all but given up ourselves, until we saw your husband's boat. Greater was our surprise when we realised he was assisted by a young woman. Twas like an angel from heaven come down to rescue us! God bless you all for your work this night! *(He attempts to get up but falls back overcome with grief and weakness. Mrs. D hurries to him and makes him more comfortable, then pours him a drink)*
- MRS. D. Tchhhh! Stay yourself! Here, drink this while I'll get you something dry to wear.
- SAILOR Please put your attention to the others. I can well fend for myself once I am warmed through. *(Grace has changed and enters, crossing to make sure the woman is comfortable before tending to the wounded man by letting him sip from the cup that Mrs. D hands to her)*
- MRS. D. The young man has been telling me how they came to be wrecked.
- GRACE Father said such a tragedy could have been avoided. One of the men said ship was not seaworthy.
- MRS. D. *(To sailor)* Is this true?
- SAILOR There was talk of a leaky boiler. The captain thought it was safe enough to travel and it may well have been, had we not been caught in the storm. *(As Mrs. D goes to the heap of clothes and return with a jumper. He turns to Grace)* We will never be able to repay you for what you have done. Truly you must be an angel, for no mortal could have performed such a rescue.
- GRACE *(Smiling)* I think my father would have something to say about that sir!
- MRS. D. Here. Put this on, then rest while you can, before my husband returns.. We will be hard pressed for space with so many bodies to tend to.
- WOMAN *(Raising herself up in the chair)* Are they not here yet. Where are my children?
- MRS. D. *(To Grace)* I have given her a good dose of brandy. It should take effect soon, then she will sleep soundly enough. I wish your brother had not gone to Sunderland. He should have been here!
- GRACE He was not to know and it has been weeks since he last met up with his mates. He will be grieved enough when he hears about this. It is almost certain he will be in the Sunderland lifeboat if they can get out of the harbour.
- MRS. D. Oh dear! Now you have given me more cause to worry. Tis bad enough to nearly lose a husband and a daughter, without the worry of now losing a son.
- GRACE No one is to be lost mother! *(Strokes the wounded man's head to calm him as he moans)*
He is badly injured, no doubt has a few broken bones along with all this bruising.
(The door opens again and the men enter. They're all exhausted and find spaces to rest where they can and are quickly given mugs of soup which are eagerly and gratefully accepted)
- MR. D. *(As his wife helps remove his waterproof)* You can rest now mother. We have saved all we can, although many lives have also been lost this day.

ACT 5

Scene 1: - THE LONGSTONE 1838 – 2 weeks later

(Grace, now 23, is sweeping the kitchen as her father enters, having just risen from his bed)

GRACE Did you sleep well father?

MR. D. Aye. Well enough Grace. Where's mother?

GRACE Out gathering eggs. You'll be wanting something from the stove?

MR. D. I'll wait awhile yet. Looks like we're getting company. I saw Bill White's coble rounding the point. Best see what he wants first.

GRACE Perhaps he brings a reply from Trinity House.

MRS. D What! Regarding my account of the Forfarshire? It's early days yet.... I have a bad feeling about this particular wreck Grace!

GRACE Why so?

MR. D. You know the men have not taken kindly to their wasted efforts. Rowing through the storm only to find we had already taken off any survivors.

GRACE But father, what else was there to do? Had we not taken the effort, there may not have been any survivors. You know what bad a fettle they were in!

MR. D. Happen so Grace, but the men did not see it that way and I can hardly blame them for venting their spleen on us. It was their place to attempt the rescue, not ours.

GRACE Are you saying we were wrong then?

MR. D. In all conscience I could not see another course to take. It was the Christian thing to do.

GRACE Well then father. Let the men take it up with their own consciences. Mine is certainly clear.
(Bill White arrives with Joe Swann who is well wrapped against the weather, his face hidden in a woollen scarf and shivering in the cold morning air. He is clinging tightly onto a canvas holdall. Grace busies herself at the stove stirring the soup pan, so has her back to them. Mister Darling fetches the whisky bottle and glasses).

MR. D. Naw then Bill. Come sit ye down man? I see you've brought the mail as well as an extra visitor.
(Grace turns to see who this visitor is as Mr. D. pours the drinks)

MR. WHITE He'll be alrightt now he's on dry land. *(Mr. D. hands them both a glass)*

JOE *(Taking the offered drink)* Thank you Mister Darling. *(Brightly)* Hello Grace.
(He pulls the scarf from his face and laughs at her shocked surprise as she drops the spoon)

GRACE Good Lord! Joe!.. Look father, it's Joe
(She hurries to his side with obvious pleasure at seeing him, at the same time wanting to hug him but too embarrassed to show such feelings, so she tries to cover this by helping him remove his scarf and coat.)

MR. D. Aye, and you've grown a bit since your last visit to Longstone. I hear you're now a well travelled gentleman. An artist of some repute, so Grace keeps telling me.

GRACE *(Embarrassed)* Oh Father!

JOE Yes sir, I've just returned from Egypt!

- MR. D. *(Claps him on the back and grins)* You'll be finding our Northern weather a welcome relief after all that sun and sand then!
- Mr WHITE Aye, but it's softened the lad up. He's shivered and sneezed all the way here. *(with a knowing wink)* Must have had a very good reason to make Longstone his first port of call.
- JOE *(Sidestepping the remark)* I came to offer my congratulations. It seems that the name Darling is acquiring some notoriety. Especially concerning your daughter Grace.
- GRACE Me?
- JOE *(To Mr. D)* I had intended to travel to Edinburgh to attend an exhibition there before coming to see you, but on reading the news of your famous deed I decided to call here first and ask permission to paint a portrait of your Grace and yourself.
- MR. D. Arrch! I have no time for such frivolities. You cannot paint the soul young man. The rest is vanity, but most women would not agree, judging by the time they spend at the mirror.
(Mrs. Darling enters and looks quizzically at the newcomer. Grace introduces him)
- GRACE Look who has come to see us mother. You remember Joe don't you? He is a great artist now and wishes to paint my portrait.
- MRS. D. Mercy me! How you've changed young man. Do you hear this father, our daughter is to be famous.
- MR. D. Huh! 'Tis fame enough to be our daughter and we need no artist impression to show it.
- GRACE *(Laughing)* We best have you away before my father throws you back into the sea. Come, we'll find you something warmer to wear.
- MRS. D. Have a care there daughter. It would be unfitting for a good Christian girl to be so familiar. The lad may be betrothed.
- JOE You need have no fear on that marm. My studies have taken me to many foreign parts and I do not travel well so I would not have been good company for any lady.
- MRS. D. That may depend on the company you were keeping! Grace told me of those 'Singing Sirens'. Hmmmph! Such goings on.. Too much of that hot weather if you ask me!
- GRACE Tchh! *(To Joe)* Take no notice, mother is only teasing you. *(She tugs at his arm and they exit, laughing)*
- Mr. WHITE *(Handing a bundle of letters to Mr. D)* You may be finding your daughter's notoriety could have grievous repercussions.
- MR. D. Grace and I were just discussing it. I have only stated the facts in my report. I made no mention of her. I can assure you that any acknowledgement did not come from me
- Mr. WHITE Well some of the men are complaining that all the talk is about you and Grace, but mostly of Grace, as no doubt the tone of those letters will avow. You will see that most of them are addressed to her. So if any of them contain monetary recompense I trust it will all be duly noted. Mister Smeddle told us that there would be fair distribution.
- MRS. D. Are there not funds being collected for everyone?
- Mr. WHITE Some are saying you will be taking your share and leaving us to fend for ourselves.
- MR. D. Lies and rumours sir! We have not had a penny piece and I have already given my word to see fair dealing. If there is any money coming our way it will be shared evenly.

- GRACE Oh Mother please!
- MRS. D. *(Ignoring the protest)* This is all the girl has ever wanted, but she wouldn't be allowed to stay on here. No doubt the Lord will provide the answer when the time comes.
- JOE I'm sure he has something special in mind.
(The fond smile he gives Grace does not go unnoticed by Mrs. D who decides to make a tactful exit)
- MRS. D. Ah Well. If you'll excuse me. I have some correspondence to deal with before retiring.
(Kisses Grace) Goodnight my dear. Do try and get some rest before it gets dark.
(To Joe) She'll need to be up all night tending the light if her father doesn't return.
(With a sly smile) No doubt you will be keeping her company? *(She exits to the bedrooms. Grace busies herself with household chores. He puts a hand on her shoulder, but she moves away.)*
- JOE *(Apologetic)* I meant no offence! *(She gives him a quizzical look, he hurriedly explains)* You and the Madonna.... I only meant that my interpretation would be a true and honest likeness of the sitter.
(He stumbles over the words. She smiles and places a comforting hand on his arm)
- GRACE Tccch! Be still, I was only joking with you. I will let your brush and palette loose, providing you do as you say and paint a true portrait and not some angelic, virginal, country maid, for I am most certainly none of those.
- JOE *(Over-enthusiastic)* I will paint you a likeness that will catch the breath of anyone who sees it.
- GRACE *(Laughingly)* My! How the boy has become a man. *(Thoughtfully)* It seems so long ago since our youth. Such carefree days. I missed you when you were sent away.
- JOE And I was sad for the going.
- GRACE But you had such a talent for drawing and painting even then.
- JOE I'm glad to be back, but I must confess with some trepidation. I thought you would be married and away, like your sisters.
- GRACE I have no desire to be married and away as you may suppose. I am very contented where I am and have no desire to be any other place but here. You must remember me telling you so, that day at the Mayday celebrations in Bamburgh.
- JOE *(Fondly)* I also remember you saying you loved me. *(He takes hold of her hand)* Has anything changed?
- GRACE What would you have me say? *(She turns from him)*
- JOE Say what's in your heart, not in that pretty little head. You must have known by my letters how much I've missed you. *(Trying to sound offhand)* I must admit I've befriended many beautiful young ladies on my travels, *(Turns her to face him, making light of his serious intent)*) but they can't hold a candle to the beauty that stands before me.
- GRACE *(She turns away again)* If you keep up this flattery, you will have to use up all of the white in your palette to cover my blushes.

(He puts his arms around her and gently kisses her neck. She turns again and they kiss passionately and with a sigh puts her head onto his shoulder }
- GRACE Oh Joe! I've been such a stubborn foolish girl.. I've wasted all those years and you've been so loyal to me. *(Looks up at him with sad apology)* I don't deserve your love, but I'm so glad I waited. *(She kissed him again)* How can pride be so cruel that it breaks the heart by hiding from the truth.

Song: FOR ONE MOMENT

Grace Love was just for lovers, it was not for me
I thought all the others were too blind to see
I thought we were playing just another game
Until this time I kissed you
Then what went wrong I can't explain, but
For one moment time stood still
And then I knew that I loved you
I never thought I'd feel this way
Told myself that come what may
From this moment on life for me had just begun

Joe Can I be dreaming is this real
Will I awake and find you here
Here where you belong here in my arms

Grace Turn the hourglass over, let me live again
These few precious moments always to remain
No more feeling lonely, no more emptiness
For now we are together I find peace in your caress
Now I will love you all my life
And though I try to reason why

Both I only know that love is here in my heart.

(Scene ends with them in an embrace. The lighting slowly dims to blackout)

End of Act 5. Scene 1.

- GRACE *(Almos tearful)* Do you hear what they're saying Joe? *(Looks back at the milling crowd with annoyance)* How foolish people are.. They say I'm almost as famous as our Queen.
- JOE *(Calming her agitation)* It's true Grace. I knew this would happen! *(Takes hold of her arm and pulls her out of earshot)* Your name is everywhere. They are talking of a special fund for you. The artists, Hancock, Watson and Dunbar are coming to paint your portrait and can you believe, there is also talk of producing tea sets, dinner services and even Chocolate Boxes, for commercial sale. I've also heard mention of you going on some kind of celebrity tour around the country!
- GRACE *(Angrily)* But I don't want any of this! Father certainly won't and neither do you *(Despairing)* Oh Joe. What are we going to do? Can't anything be done to get rid of them? I just want my life back! *(Her eyes welling up)* Our lives back Joe...
- JOE *(With resignation)* I know! But I'm afraid circumstances have overtaken us... We will just have to let it run its course... There is nothing to be done about it now. .. *(Throws his hands in the air in frustration)* How can I continue with your portrait under such conditions?... *(Looks across to the reporters)* And I refuse to take advantage of the present situation, no matter how much money I'm offered by those damned reporters!
- GRACE *(Sadly)* What have we come to?
- JOE *(Gently)* We'll just have to be patient and bide our time. It would be best if I stayed away until the novelty wears off.
- GRACE *(Clings to him with desperation)* Please No! I don't want to lose you again and I'm afraid I will, if you leave now.
- JOE *(Calming her fears)* What else can I do?. You will have no peace now the story is out. You have no idea what the real world is like Grace. *(Reassuringly)* I promise I'll be back as soon as the hysteria has died down.
(As they talk, some of the crowd break away from the rest and rush over to them with excited curiosity)
- LADIES Is this your husband? • Where was he during the rescue? • What is your name young man? • How long have you been married? • Have you any children? • What do you do for a living? • She cannot be married! Look she has no wedding ring. • You must be one of her brothers! What is it like to have such a famous sister?
(The two very quickly become separated and Joe becomes lost in the crowd as Grace tries to see his departure amid the flurry of pens and autograph books being thrust in her face.)
- LADY 4 God Bless you my child! May we pray together and thank the Lord for giving you the fortitude and strength to save those poor souls from their watery grave.
- GRACE Thank you kindly for your commendations, but I hardly think this a good time for prayers.
- LADY 4 Of course my dear. *(In supplication)* The good Lord is patient!
- GRACE *(with a forced smile)* As I am fast losing mine!
(Polly Donkin and the other fishwives push their way in. They gather around Grace, blocking the visitors out)
- POLLY Well my dear! You've certainly set the fox among the hens this time.
- GRACE T'was not by my hand Polly
- LIZZIE *(Smiling)* Then who's hand was on the oars Grace. *(Lizzie nudges her)* One in the eye for the menfolk eh?... Took 'em down a peg or two, an' you've struck a blow for women's rights.
- LOTTIE Aye! Anything a man can do a woman can do just as well.
(Grace blushes with annoyance which does not go un-noticed by Polly)

POLLY Never mind lass! At least you're doing us a favour.

BELLE We've sold every last fish without lifting a hand.

LIZZIE Keep up the good work an' there'll be no need to fill our creels.

BELLE We'll let the men sell it straight from the boats.

GRACE *(exasperated)* Am I to be everyone's lackey? I did not want any of this! All I want is for things to return to how they were. I only did what any good Christian would do.

POLLY Be that as it may. Now you've found the fame, you will just have to live with it lass.

GRACE Tchhh! I'd rather die in anonymity than live with this false notoriety called fame.

Song: **I CARE NOTHING FOR FAME** *(Music as the Fishwives Song)*

Grace Why don't you all just go.
What do you want from me
Save all your prayers for someone else and not for me
For I care nothing for fame
Take back your words of praise.
Flattery leaves me cold
Save your applause for someone else and not for me.
For I care nothing for fame

Chorus Can you believe it she cares not for fame.
Can you believe it she thinks it's a game
All of the people are praising her name,
Yet she cares nothing for fame

Grace It does not serve me well. Vanity's not my style
Save all this praise for someone else but not for me .
For I care nothing for fame

Chorus She was so brave, to face the fury of the sea
For all she gave, her name will live in history
Now we all show our admiration, for our heroine Grace.

Grace Leave me alone, why don't you go back to your homes, what do you want
I care for nothing. No I care nothing for fame. No I care nothing for fame

Chorus Can you believe it she cares not for fame.
Can you believe it she thinks it a game
All of the people are praising her name,
Yet she cares nothing for fame

Grace What do they think of me. Have they no sympathy
Save your pretence for someone else but not for me
I care for nothing.No I care nothing
(Repeat from beginning, then continue to ending)

Chorus *(Ending)* She was so brave to face the fury of the sea **(Grace)** Go.Go.Leave me alone
For all she gave her name will live in history. Now we all show our admiration
Yet she cares nothing, no she cares nothing **(Grace)** For I care nothing, no I care nothing
She cares for nothing. **(Grace)** No I care nothing
No she cares nothing for fame **(Grace)** No I care nothing for fame
(Blackout at end of song as Grace is swamped by the crowd)

End of Scene 2

- MR. D. Is this true Grace? Did such a person introduce himself to you?
- GRACE There was such a man and he did mention something about a circus in Edinburgh. He gave me an envelope containing a sum of money. He gave me the impression my signature was in return for the donation. I'm so sorry father but there was so much hustle and bustle I had no time to read what was written on the paper he handed me.
- MR. D. In that case, you were obviously duped and such an agreement cannot be binding. I shall away and draft a letter to this Batty fellow immediately. *(He turns to exit)* By the way, your brother Robert is come across with me fresh from London. He is tying up the coble and will be with you shortly. *(Exits)*
- ELIZABETH How devious people can be. Fancy doing such a thing and thinking to get away with it.
- GRACE I think I should go to Edinburgh! *(Elizabeth gives her a shocked look)* For every day that passes I feel more like a circus freak so I may as well be one. *(Tearfully)* Oh Liz' I think I am beginning to lose my mind as well as my identity!
- (Elizabeth jumps from her chair to kneel at Grace's feet, her arms wrapped around her legs)*
- ELIZABETH Not true Grace! You are the most loving, patient, hard working and adorable person that ever lived. I am... NO! WE are all so proud of you. Nothing anyone does, or says, can take away your good, kindly, compassionate nature.
- GRACE *(She smiles whilst stroking Elizabeth's hair)* No more please! I think I've already had enough flattery to last me a lifetime?
- (At this moment, Robert enters in his usual cheery fashion, throws his coat away and drops into a chair. The girls lost in their own thoughts, ignore him)*
- ROBERT Greetings dear sisters! *(he sarcastically acknowledges himself)* "Greetings dear brother. How nice to see you again!.... Have you travelled far?"... As far as six months can take a fellow... "You must be tired. Would you like some hot broth?".. That would be most welcome..
- ELIZABETH *(Getting up and returning to her seat)* The Prodigal Son returns!
- ROBERT Ah! So nice to be noticed by your own family.
- GRACE What are you prattling on about Robert?
- ROBERT Congratulations! Should I now bow, or get to my knees like our dear Elizabeth, in revered supplication to my dear famous sister.
- GRACE Please. Don't you start now! *(Robert is taken-aback and raises his hands questioningly)*
- ELIZABETH *(Explaining)* It does not bode well for our Grace.
- ROBERT *(A little more serious)* Forgive my jesting sister. I thought everyone would be celebrating . Since docking in London I have heard nothing else but stories about you and father. I knew Father wouldn't be too pleased, but I thought you would be overjoyed! I could hardly believe my ears, when my friends and their acquaintances told me it was you everyone was enraptured about. They even petitioned me to obtain some memento from you. I suggested I may be able to obtain a lock of your famous hair as a keepsake. *(Cheekily)* For a small fee of course.
- GRACE *(Angrily)* How could you!
- ROBERT Calm yourself Grace! Now would I, your own brother, do such a thing?
- ELIZABETH *(Dryly)* It would come as no surprise, but I think not where your own kith and kin is concerned.

- GRACE Anyhow! I have already given enough of my hair as it is.
- ROBERT *(Takes off his cap)* But after six months at sea, I had plenty to spare.
- ELIZABETH *(Shocked)* Oh! You haven't?
- ROBERT Why not? *(They both look at him in horror. He laughs it off)* No harm done. After all it's still Darling hair, is it not. *(they both see the humour and fall about laughing)* I see no difference from who's head it came, as long as they are content to believe it. *(Taking a wrap of notes and waving it at them)* And pay me for the privilege.
- GRACE Our Robert! How could you? The Lord may strike you dead.
- ROBERT Have no fear Grace, I made sure He wasn't looking at the time.
- ELIZABETH *(Admonishes him with a slap)* You are incorrigible!
- ROBERT *(Picks up a square of the dress and waves it in her face)* And I am not the only one by the look of things.
- GRACE *(Shakes her head)* What have we come to! I am so very tired of all of this deceit.
(She hangs her head. Robert gives Elizabeth a questioning look to which she replies with a warning frown and shake of the head. He responds by giving Grace a brotherly hug.)
- ROBERT Come fair Sister. Make light of it. Folks are fickle like hounds that run with the hare, so serves them right! 'twill all be over and forgotten in a few weeks, when something new takes their fancy. For the moment let us make what we can. Have you not seen the queues in the harbour. The men are making as much from trips around the Farne, as they do from the fish they catch.
- ELIZABETH Robert is right Grace. Come, let us all make the best of it now, for it cannot be long 'til they are all gone. Let us be away to Lindisfarne for the day.
- GRACE Would that I could, but I have yet another sitting for yet another portrait this afternoon.
- ROBERT *(With sudden realisation)* Talking of portraits, I have here a letter handed to me as I was about to get in the coble with father. It was given me by Jack Belford's eldest daughter.
- GRACE Who. Annie Swann?
- ROBERT Aye, Annie Swann it was. Said to see that I gave it to you personally. *(Hands her the note)*
- GRACE *(She opens it)* It's from Joe.
- ROBERT Aye! I recognised the fancy writing
- ELIZABETH What does he say?
- GRACE He has received a commission from a Spanish Count to paint a family portrait.
- ROBERT Spain eh! Lucky man! It will be very pleasant there at this time of the year.
- ELIZABETH Does he say how long he will be gone for?
- GRACE *(Shakes her head)* Only that afterwards, he may continue working out there for a while.
- ROBERT Well I certainly don't blame him. It is a wonderful part of the world. *(Makes a sexy face)* And as for those Spanish ladies.. *(Elizabeth is horrified and digs him in the ribs, nodding to Grace)* They are so faaaaaat... and wrinkled.... I'm surprised anyone would want to stay there too long...

- GRACE *(Is not fooled)* He will return in his own good time.
- ROBERT *(Is now feeling awkward)* I'd better go say hello to Mother.
- ELIZABETH You'll find her cleaning the lamproom. We are almost finished here and will join her shortly.
- ROBERT Will do! *(Elizabeth shakes her head as he exits)*
- ELIZABETH How about a nice cup of tea? *(Grace nods and Elizabeth crosses to the sideboard. Knowing that Grace wants a bit of privacy, makes a excuse to exit). Oh the caddy is empty, I'll away to the storeroom. (Grace opens the letter again and Joe's voiceover is heard)*
- JOE *(voiceover)* My dearest Grace. I have today received a very lucrative commission from a Spanish Count who has much admired my work and wishes me to do a series of family portraits. Is this divine intervention? I hope so, for it means someone is looking after your welfare and plans to reunite us soon. I have decided to take this commission and let providence guide both of us to our destiny. I tried to get to see you before I left but every single boat was taken for excursions around the lighthouse, so perhaps it is for the best that I go now. I will stay in Spain until the portraits are completed and hope, that by then, the time will be right for me to return. I shall let you know when I get there, and give an address you can write me....Until then, every thought and every waking dream will be of you, my one true love. Joe...

Song:**MAN OF MY DREAMS**

You're always on my mind, man of my dreams
 What did we leave behind, man of my dreams
 Where did it all go wrong
 Each night I sing the same sad song

Every song I sing, is a song of love
 Every melody is a symphony
 In a minor key always haunting me
 Longing to be free, my heart cries out in me

But there is nobody around,
 I'm always waiting to be found
 The love I thought was mine, is now in doubt
 The restless sands of time, are running out

Like a silver stream or an ocean blue
 Like a timeless dream when I think of you
 Like the restless sea always haunting me
 Longing to be free my heart cries out in me

But there is nobody around
 I'm always waiting to be found
 The love I thought was mine is now in doubt
 The restless sands of time are running out

Like the kiss of Spring, turns to morning dew
 Like the tears they bring, when I think of you
 Someone cry for me. Someone understand
 Someone smile for me.
 Someone hold my hand
(Elizabeth enters at the end of the song and Grace cries into her shoulder)

End of Act 5.

ANNIE Joe's either still in Spain, or on his way home. I sent a letter off to him six months ago telling him of my concerns over Grace. I'm sure he's on his way.

POLLY God grant him a speedy return then.

ANNIE I'm afraid he may be too late.

BELLA Is Grace that far gone?

ANNIE She may not last the night.

POLLY Then we had best be away and spread the news. There's many who'll want to return here with their prayers. *(The women exit leaving Polly to hang back for a quiet word with Annie)*
I'm really sorry your lad can't be here. I know him and Gracie were more than just good friends Annie. Twill be such a sad ending for one of God's good children. *(Sighs heavily)* At least she's surrounded by her loving family. *(They both stand for a moment in sad repose)* Would you like to come in for a cuppa tea?

ANNIE Thank you kindly Polly, but I'd best get up to the farm and give them the news.

POLLY Then I'll walk you part of the way.
(As they both exit, Elizabeth's frantic voice is heard from inside the cottage)

ELIZABETH Mother! Father! Come quick...

MR. D. What is it girl?

ELIZABETH It's Grace... She's gone!
(Elizabeth flings open the door and runs outside looking up and down the street. The rest of the family, in their night attire, follow her in obvious panic)

MR. D. What do you mean gone?

ELIZABETH She's not in her room. The window's open, she must have climbed out!

MR. D. Dammit Girl! You were supposed to be keeping watch on her.

ELIZABETH She seemed to be sleeping so contented. I must have dozed off.

MARY It's the fever that's made her appear so Elizabeth.

MRS. D. Oh Elizabeth! How could you?

THOMASIN Leave be Mother. You too Father. We're all tired. It could have been any one of us. She can't have gone far. 'Twill be dark soon. I'll get some lanterns. *(She exits indoors)*

ELIZABETH *(Tearfull)* I truly am sorry father!

MRS. D *(Gives her a reassuring hug)* Ne'er the mind girl. We'll have her found again in no time.

MARY I'll get the coats.

MRS. D. Our poor daughter. Out there somewhere and only in her night dress.
(Elizabeth breaks into tears again)

MR. D She won't have wandered far. We'll soon have her found, if we look in all directions at once.
(Thomasin and Mary return with lanterns and coats) You come with me Mother. Everyone else spread out and call out when you find her.

(They all exit in different directions calling her name, fading as they get further away. The stage is now in complete darkness and as the ground mist increases, there is a chill feeling to the air. The flashing light of the Longstone is seen in the far distance.)

(The following sequence is a repeat of the opening in Act 1 with the proviso that Grace, dressed in only her nightshirt, stands on the same rocky outcrop looking towards the lighthouse. However the lighting and mood are now sombre and cold. As the 'Grace' theme from the overture music plays, the ballet sequence of the 1st Act is repeated by young Grace and Joe, replicating the memory running through Grace's fevered mind. The children's laughter rings hollow, dying away as an echo when they exit. The music then changes to 'Only the Sea').

Song: **ONLY THE SEA** (reprise)

Grace *(sings)* Where did they go those years of wonder
Innocent youth chasing the summer
When he was mine eager and breathless
Lost in a time we thought was endless
(The music continues as Grace gives an anguished cry)

Grace *(spoken)* Where are you Joe? I need you!
(During the next 8 bars, she makes her way down to ground level picking up the music on cue)

Grace *(Sings)* How can I face another morning. 'What will life be without your loving
No sun or moon, no earth or sky. 'Only the sea. Only the sea.
(She falls to the ground in a faint. As Elizabeth enters)

ELIZABETH Oh Grace. Grace. What are we to do with you. *(Calls out)* I've found her.. Mother, Father, Thomasin, Mary.. Come quickly!...
(Elizabeth runs to the wings and calls again before returning to try to arouse Grace. Each of the family arrive from different directions. Mr. Darling and Elizabeth help Grace to her feet and the father to gathers her in his arms. As this action is taking place and during the following dialogue, the set turns, to reveal the cottage living room).

MRS. D. My poor bairn!. What were you thinking of? Look at you, all cold and wet. You'll be catching your death! *(Puts hand to mouth in abject shock at what she has just said and breaks into tears, and is comforted by Thomasin)*

MARY I'll go and see to the fire.

THOMASIN *(Taking her aside)* Better call round and fetch the preacher first, Mary..... Elizabeth and I will see to things here. *(Mary gives a tearful nod and hurries away)*

GRACE *(Trying to turn back)* I want to go home father.... *(Eyes brighten in her fever)* Joe will be waiting for me.
(Cries of anguish from the Mother now comforted by Thomasin)

MR. D. All in good time girl! Let's be getting you indoors first.

ELIZABETH *(Helping him to support her with Thomasin and Mrs. D following)* Joe will be here shortly Grace. Mary said he was already on his way, *(Looks around in desperation for some kind of confirmation)*
Isn't that so Thomasin?

THOMASIN I'm sure of it! *(to Grace)* Do not fret so dear sister. Come the morning you and Joe will be together again. *(As they hurry into the house the girls pull the settle closer to the fire and Mrs. D. sits down with Grace nestled in his arms. Mrs. D. fusses around wringing her hands trying to keep herself busy by stoking at the fire)*

MRS. D. Do you think we should get the doctor? He will know what to do... Perhaps I should give her some hot soup, it will do her the world of good... I'll go boil the kettle...
The two girls wrap father and daughter in a blanket, then become occupied at the table. Mary arrives with the Preacher. Mrs. D is still pacing back and forth but siezes the preachers arm, pulling over to the settle.}

MRS. D. *(Agitated)* Oh look who's come to visit Grace... The good Reverend Crawshaw... Now isn't that nice of him?... He's come to read us a few passages from the bible. You'll like that won't you?...
(Prompting the preacher) The 21st Psalm... She loves that.. Don't you Grace... Shall we all sing it?... Come Thomasin, Mary, Elizabeth. We shall all sing it together... Oh dear!... Perhaps we should say a prayer instead...

MR. D. Calm yourself mother! Let the preacher do his work.

(Meanwhile outside, the villagers arrive with their lanterns for their vigil. The Preacher begins reading from his Bible until everyone stops what they are doing when Grace suddenly sits up, her eyes feverish and shining as she looks toward the sea. Young Grace and Joe run across the stage. She reaches out to them).

GRACE He's here Elizabeth! Joe's here! Do you see him.

ELIZABETH *(Shaking her head in bewilderment, answers as best she can)* Yes I see him Grace!

GRACE Look, he's running after me! *(She gives a girlish giggle)* Ha. Ha! **You can't catch me Joseph Swann.**

(She then smiles contentedly and falls slowly back into her father's comforting arms as Joe's voice echos around the auditorium)

JOE'S (voice) **Who says so Grace Darling!** *(The women break into silent tears)*

(The set darkens to a single spotlight on Joe standing on the rocky outcrop. Beside him, on an easel is the portrait of Grace, covered with a sheet. The glow from the fire highlights Grace lying in her father's arms. The only other light is coming from the lanterns held by the villagers who stand in a semi-circle downstage centre.)

Song: IN YOUR SHADOW

Joe I walk in your shadow, I live in your eyes
 I hide in the darkness, where loneliness lies
 Forgetting everything, living for tomorrow
 Hoping it will bring days of happiness
 I walk in your footsteps and dream all the while
 I long for the laughter that breaks from your smile
 Regretting wasted years, holding back the tears

No living without you, no end to the night
 My world turns around you, to hide from the light

I walk in your shadow, to hide from the sun
 For you are my morning, for you are the one
 Who wipes away the tears and fills the empty years

Village Choir with Joe * No living without you, no end to the night
 My world turns around you, to hide from the light

All I walk in your shadow, to hide from the sun
 For you are my morning, for you are the one
 Who wipes away the tears and fills the empty years.

**(As the song comes to its final ending, the lighting on Joe and Grace then slowly fades to a blackout as the semi-circle of villagers breaks in the centre. Now a single spotlight focuses on to the young Grace and Joe who are sitting on the harbour wall, with their back to the audience facing the lighthouse. They have their arms around each other. Grace's head is pillowed on Joe's shoulder. The music comes to its climax with a slow curtain).*

THE END



GRACE

DARLING

the musical

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Words & Music by
DENNIS A. WESTGATE

Piano & Vocal
Score



GRACE DARLING

Heroine of the Farne Islands
1815 - 1842

September 1838 the steamship 'Forfarshire' sailing from Hull to Dundee, during a North Sea gale, struck the Harker's Rock off the Farne Islands. 43 were drowned nine were picked up by a Montrose vessel and carried to Shields, leaving nine others on the wreck who were rescued by William & Grace Darling.

Grace was born in the village of Bamburgh on 27th November 1815. She then moved with her family onto the Longstone Lighthouse, from where the famous rescue from the paddle steamer Forfarshire took place when she was only 23 yrs, rowing out with her father in the teeth of a northern gale. The 1838 rescue and aftermath are well documented, leading to Grace becoming a Victorian 'Cause Celebre' recognised and decorated by Queen Victoria.

Not a lot is recorded about this Northumbrian girl's love life. I assume she must have been like any other teenager and grew up with boys & girls of her own age, So I have taken 'poetic licence' and created a romantic story about this 'lighthouse girl' based around a fictitious character in an article of the time, which stated "*A young man walked in the funeral cortage, of which little is known*" 4 years later, she died from tuberculosis, in her father's arms. at her sister Thomasin's cottage in Bamburgh aged just 27 years.

GRACE (The Music)

Act 1 1826	GRACE @ 11yrs	Performers:-	Page No
1.	Overture & Ballet Sequence	Orchestra & Young Grace	4
2.	Be Fisherman	Fishermen & Chorus	12
3.	Keeper of the Light	Mr. Darling & Chorus	15
4.	Who'll buy my Fish	Fishwives & Chorus	20
5.	Kittens and Kings	Young Grace & Elizabeth	28
Act 2 1832	GRACE @ 17yrs		
6.	Springtime	Villagers & chorus	31
7.	Maypole Dance	The Village Children	35
8.	Take One Girl.....	Joe, Charles & John	36
9.	Melody	Grace	40
10.	How Can I Tell	Grace & Joe	43
Act 3 1835	GRACE @ 20yrs		
11.	Over my Head	Mary & Sisters	46
12.	Reminiscing.	Mr & Mrs. Darling	51
13.	Only the Sea	Grace	54
Act 4 1838	GRACE @ 23 yrs		
14	Kittens & Kings (reprise).....	Grace	(28)
Act 5 1838	GRACE@ 23yrs		
15.	For One Moment.....	Grace & Joe	57
16.	I Care Nothing for Fame	Grace & Chorus	60
17.	Man of my Dreams	Grace	70
Act 5 1842	GRACE @ 26yrs		
18.	Only the Sea (reprise)	Grace	(54)
19.	In Your Shadow	Joe & Chorus	75

Grace Darling

(overture)

Music: Dennis A. Westgate

Music is preceded by the sound of the sea and cry of seabirds which fill the auditorium setting the mood. The sounds accompany the music but slowly diminish as the curtains open.

The musical score is written for piano, woodwinds (W.W.), and strings (St.). It begins with a piano introduction in B-flat major, 4/4 time, marked 'Moderato'. The piano part features a descending eighth-note pattern in the bass and a more active melody in the treble. The woodwinds and strings enter in the second system, with the woodwinds playing a melody and the strings providing harmonic support. The piano part continues to play throughout, with the grand piano (G.P.) part entering in the third system. The score is divided into four systems, each with a piano part and a woodwind/string part. The piano part is written in a grand staff (treble and bass clef), while the woodwind and string parts are written in single staves. The piano part includes a variety of musical notation, including eighth notes, quarter notes, and rests. The woodwind and string parts also include a variety of musical notation, including eighth notes, quarter notes, and rests. The score is written in a clear and professional style, with a focus on the piano part and the woodwind/string parts.

W.W.

St.

W.W.

St.

Flute

W.W.

83

15^{ma}-----

83

8^{va}-----

Flute

W.W.

86

86

86

8^{va}-----

rit.

Flute

W.W.

90

90

90

15^{ma}-----

Be Fishermen

Freely and Strong

Words & Music by Dennis A. Westgate

Voice 2: Haul on Haul on Haul on Haul
 C min C min C min
 Voice 1: 10
 A man must work and toil all day to earn his keep and
 Some men are born to til and sow Then reap the har - vest
 Some men are born to man the gun and breech the walls of
 Voice 2: on Haul on Haul on Haul on Haul
 C min C min C min F min
 Voice 1: 14
 pay his way to do what must be done. He does what must be
 they will grow. - As sea - sons turn a - round they work the fer - tile
 Bab - y - lon to keep this En - gland free with acts of bra - ve -
 Voice 2: on To do what must be done They do what must be
 As sea - sons turn a - round they work the fer - tile
 To keep this En - gland free with acts of bra - ve -
 G CMaj6 G7 Dm7

Voice 1

29

done. So men who live be - side the sea must har - bour but one
ground. But men who sail u - pon the sea must foll - ow but one
ry. So men who brave the migh-ty sea must har - bour but one

Voice 2

done Haul on Haul on Haul on Haul
ground.
ry

G7 C min Cm Fm

Voice 1

32

des - ti - ny. Like fa - ther and like son be fish - er - men.
des - ti - ny. Like fa - thers and their sons be fish - er - men.
des - ti - ny. Like - fa - thers and their sons be fish - er - men

Voice 2

on Like fa - thers and their sons be fish - er - men

G C9 G7 Cm

Voice 1

49

Fish - er - men. Fish - er - men. Fish - er - men. Like fa - ther and like
Fish - er - men. Fish - er - men. Fish - er - men. Like fa - thers and their
fish - er - men fish - er - men fish - er - men. Like fa - thers and their

Voice 2

fish - er - men fish - er - men fish - er - men Like fa - thers and their

G7 C min7 Dm7 Fm7

The Keeper of the Light

Song of the Longstone Lighthouse Keeper

With Conviction

Words & Music by Dennis Westgate

Keeper

1

It is of - ten said I'm told.
I am proud I must a - gree

1 *p*

Cm

Keeper

5

Wis - dom means ve - ry ve - ry old. But this
Of all my light - house fa - mi - ly On me

5

A♭ G7 G7 C min Cm

Keeper

8

theo - ry I dis - pel for I am both wise and young as well. I'm
they - du - tiously de - pend This state I heart - i - ly co - mmend. I

8

Cm A♭ G7 G7 C min

Keeper

11 one who's blessed with com - pre - hen - sion com - pos men - tis my in - ten - tion
am the light - house kee - per and a de - di - ca - ted tea - cher for my

11

C min F min

Keeper

13 and to rea - son what will right - ly be. Yes I am one of deep per - cep - tion
child - ren's e - du - ca - tion is the key. Yes I am one of strong con - vic - tion

13

G7/D C min

Keeper

16 pa - ra - mount with one e - cep - tion whom I view with some so - bri - e - ty
pa - ra - mount with one ex - cep - tion whom I view with some so - bri - e - ty

Chorus

16 Pa - ra - mount with one ex - cep - tion
Pa - ra - mount with - one ex - cep - tion

16

F min G7

Voice 3

22 Bam - bor ough Bay

22 E^bM9 C min C min F min Bm M 7

Voice 1

28 Her - - - rin' four for a pen - ny

Voice 2

28 Her - - - rin' four for a pen - ny

Voice 3

28 Who'll buy my fish to - day

28 Cm Cm D m7 G 7

Voice 1

32 Her - rin' four for a pen - ny Buy

Voice 2

32 Her - rin' four for a pen - ny Buy

Voice 3

32 Who'll buy some fish to - day Fresh from the

32 Cm Cm Dm7^b5 Bm M 7 Cm

Voice 1
 37 my her - - rin' Four for a pen - ny to-
 Voice 2
 37 my her - - rin'
 Voice 3
 37 sea al-ready sal - ted Come buy my fresh fish to-
 37 C m F min B \flat 9 E \flat 11 M 7 E \flat M9
 Voice 1
 42 day Some fried North Sea cod is just the food to do you good
 Voice 3
 42 day
 42 C C D m11
 Voice 1
 48 There's noth - ing ni - cer than a plate of fi-shy food. Chea-per than
 48 C F
 Voice 1
 53 roas - ted beef or chick - en Come buy my
 53 C A m G 9

Voice 1

57 fresh fish to - day Some fried North Sea cod is just the food to do you

57 E m7 C Cm11 15^{ma}-C R.H. Dm11

Voice 1

63 good There's noth-ing ni - cer than a plate of fi-shy food. Good for the

Voice 2

ly four a pen - - ny

Voice 3

63 rin' Cal - ler her - rin' Cal - ler her - rin' Why don't you

63 (15^{ma}) G7 E m F

Voice 1

69 bones of grow-ing child-ren _____ so come and buy some to - day

Voice 3

69 try a Cras-ter kip-per or two Fresh Cras - ter kip - pers for you.

69 (15^{ma}) E m7 Cm B m7 C

Voice 2

75 Cock-les and mus-sels a - live a - live oh. Cock-les and mus-sels a -

75 C min E♭m B dim C min

Kittens & Kings

Smoothly & flowing

Words & Music - Dennis Westgate

f There's more to this life than
more to this life than
more to this life than

G min C7 F F Am

7 ki - ttens and kings. Said oc - to - pus to the sea - horse. Like ham - sters and
ki - ttens and kings Said oc - to - pus to the sea horse Like Bees - wax and
ki - ttens and kings Said oc - to - pus to the sea horse. Like ser - pents and

7 Bb C F G9 C7 G min

13 horse - flies and old rus - ty springs. Tur - tles and tur - nips and
bi - cy - cles tied up with string. Moth - balls and field mice and
sau - sa - ges out of a tin.. Tu - lips and tea - pots of

13 A min G min A7 G min F Maj7

18 all kinds of things. You and I too in - clu - ded of course but of
square si - ded rings. You and I too in - clu - ded of course but of
old Chi - nese Ming. You and I too in - clu - ded of course but of

18 E m7 B m7 G m A m7 F

rit. rit. Last time to Fine (41) D.C. al 28

23 course. You and I too in - clu - ded of course. There's
course. You and I too in - clu - ded of course.
course. You and I too in - clu - ded of course.

23 D *rit.* G min7 A m7 D m7 D.C. al 28

f

28 All kinds of things ki - ttens and kings tur - nips and
All kinds of things bees - wax and string. Square si - ded

28 F sus B \flat E \flat 5 E dim E \flat 5

rit.

33 springs of these I sing. There's more to this life than
rings of these I sing. There's more to this life than

33 B \flat sus B \flat D *rit.* G min C

Take One Girl

With passion & humour

Words & Music by D. A. Westgate

George

Take one girl take one man form - u - late scheme and plan

Cm Fm Cm Ab

George

5 tell her that you love her so. See that look in her eyes

5 G7 G7 C min Cm Fm

George

10 she'll be - lieve all your lies take my word I ought to know.

10 Cm Ab G7 G7 C min

Joe

10

Joe

15 I ne-ver could a - gree. This would not do for me
 I ne-ver could a - gree This would not do for me.
 I ne-ver could a - gree. This would not do for me

15 C min C min C min Fm

George

19

Joe

19 A girl is soft and sweet and my a-pproach would be dis - creet.
 She'd be my Ju - lil - ette and I her faith - ful Cap-u - let.
 I'd ne-ver do her wrong. I,d woo her with my me-rry song.

John

19

19 Fm D D Gm

George

23 Then speak of love di - vine and hearts that in - ter - twine

John

23 There is one ba - sic law be - fore you go to war
 Don't speak of love di - vine and hearts that in - ter - twine
 Then set all pa - ssions free with acts of chi - val - ry

23 Gm C min C min F min7

George

27

John

27

Don't un - der - ate the foe or she will deal a fa - tal
 and ne - ver bow the knee or you will end up his - to -
 and be her shi - ning knight but then be rea - dy for a

27

F min7 D D

George

30

John

30

blow ry. fight. Tell her that
 Tell her that
 Tell her that

30

Cm Fm Cm A^b G7

George

35

John

35

you love her so. Throw your heart at her feet say your life's
 you love her so. Pro - mise all she may ask a - ny role
 she is the one. Set your stall take a stance give your all

35

G7 C min Cm Fm Cm

Melody

With expression

Words & Music by Dennis A. Westgate

First system of the musical score. The vocal line (treble clef) begins with a whole rest, followed by a half note G4, a quarter note A4, a quarter note B4, and a half note A4. The piano accompaniment (grand staff) starts with a piano (*p*) dynamic. The right hand plays chords: Dm11, A min, D min, C, C, and Em7. The left hand plays a descending eighth-note pattern.

Soft as the wings of a

Second system of the musical score. The vocal line continues with a half note G4, a quarter note A4, a quarter note B4, a half note A4, and a whole note G4. The piano accompaniment continues with chords: F sus, G7, G7, C, and A. The left hand continues with the descending eighth-note pattern.

7 butt-er - fly Sweet as a haun - ting re - frain.

Third system of the musical score. The vocal line continues with a half note G4, a quarter note A4, a quarter note B4, a half note A4, and a whole note G4. The piano accompaniment continues with chords: D min7, G, Em, C, D7, Gbm7, and D min. The left hand continues with the descending eighth-note pattern.

13 This is a girl called Me-lo - dy Could I but see her a -

19 gain. Cool as the breeze on a summ-er's night
Fair as the first kiss of mor - ning sun

19 G7 Gsus G Em Dsus Gsus F7

24 Fresh as the first mo - ning dew
Eyes of a shi - mmer - ing blue

24 F G7 G7 C Asus A7

Last time to Coda (53)

29 This is a girl called Melo - dy This is my
This is a girl called Me-lo - dy

29 D min7 F G C D min

34 name for you Sai - ling on o - ceans of desti - ny

34 F m G7 C Fm A^b11 B^b

How Can I Tell

Slowly with feeling

Words & Music by Dennis A. Westgate

How can I

6 tell if I love you. Can I be - lieve what you say.

12 I had no rea - son to doubt you un - til to -

16 day. Give me one rea - son to love you

Chord symbols: Ebm, Eb, C min, G, F min7, Bb7, Ab, Gm, Eb, Gm, Bb, G min, D, Am, D7, Dsus, Fm, Gmb5, Bb7, Eb, C min, Eb, Bb7

21 Find me one rea - son to live Show me the way I can

21 G m G min Dsus F min7 D m7 D \flat 9

26 find you then you my heart I will give.

26 Fm B \flat 7 B \flat 7 E \flat E \flat 7

30 I thought that _____ I loved you _____ knew e - very - thing a-bout you. But now I

30 G Bsus7 A min7 D min E7

35 re - a - lise _____ my heart was tell - ing lies tell - ing

35 A sus D m7 G m7 Fm7 B \flat 7/F B \flat 9 Cm

rit.

It's Over My Head

Words & Music by D.A. Westgate

With Feeling

MARY

p

1

Don't ask me,
help it,
tell me,

Elizabeth & Thomasin

1

Won't

GRACE

1

I won't

Chords: Cm Ebm Bb F m7

Mary

4

what love is all a - bout,
I think of him each day.
I'm far too young to know.

Don't ask me,
Can't help it,
Don't tell me

E & T

4

ask what love is Won't ask

Grace

4

ask you what love is I know

Chords: EbM7 Ebmb9 Bbm7

Mary

7 I'm on - ly find - ing out.
I'm low when he's a - way.
I should - n't let it show.

E & T

7 she's on - ly find - ing out. she's on - ly find - ing out.
She's low when he's a - way low when he's a - way
She should - n't let it show she should - n't let it show

Grace

7 she's on - ly find - ing out on - ly find - ing out.
she's low when he's a - way low when he's a - way
she should - n't let it show she should - n't let it show

7 Bbm F

Mary

9 First I find my - self feel - ing in - se - cure,
First I find my - self feel - ing in - se - cure.
First I find my - self feel - ing in - se - cure.

E & T

9 Fee - ling in - se - cure.

Grace

9 Fee - ling in - se - cure.

9 F A m7 Bbm Cmin7 F

Mary

13 then I find my - self feel - ing ve - ry
 Then I find my - self feel - ing ve - ry
 Then I find my - self feel - ing ve - ry

E & T

13 Fee - ling ve - ry

Grace

13 Feel - ing ve - ry

13 F min B \flat min E \flat min

Mary

16 sure. Don't ask me, why I should love this
 sure. Can't help it, to hold his hand in
 sure. Don't tell me I'm not the on - ly

E & T

16 sure, Won't ask why she should love this
 She's not his hand in
 She's not the on - ly

Grace

16 sure. Won't ask why she should love this
 She's not his hand in
 She's not the on - ly

16 F7 B \flat F sus

Reminiscing

With a warm expression

Words & Music by Dennis A. Westgate

The first system of the musical score is in 3/4 time and B-flat major. It features a vocal line and a piano accompaniment. The piano part consists of a steady eighth-note bass line in the left hand and chords in the right hand. The lyrics 'It's fun - ny how the' are written under the vocal line.

Chords: F aug, D min, F aug, D min, F

The second system continues the piece. The piano accompaniment features a more active right hand with eighth-note chords. The lyrics '7 years go by be - fore you re - a - lise. Your lit-tle girl's a wo-man now' are written under the vocal line.

Chords: D^baug, Dm, G min, C, E dim

The third system concludes the piece. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. The lyrics '12 much to your sur - prise. She's all dressed up in silk and lace as pre-tty as a' are written under the vocal line.

Chords: D min, F, D, Gm, A m

17 rose. She has-n't lost those dim-pled cheeks or that turned up nose. And it's

17 D min7 D min F G min C7

22 fun - ny how time hur - ries by and sea - sons come and go. The li - lac trees of
Pause a-while and stop and think just what it's all a - bout. Those child-hood years the

22 F D^baug Dm G min C

27 yes - ter - year lie hid - den by the snow. This e - ver chang - ing
joy and tears the fun in fin - ding out. We've had our hopes and

27 E dim C9^b5 F D

Last time to Coda 46

31 scen - e - ry is part of nat - ure's plan. It does - n't seem the same some-how
lived our dreams. Now we find them gone. But (Coda46)

31 Gm A m D min7 F G min

Last time to Coda 46

Only The Sea

Expressively

Words & Music by Dennis A. Westgate

Adagio ♩=90

7

Moderato 108 *p*

rit. *Fm* *Bbm*

Stan - ding a - lone _____
 Where did they go _____
 Stan - ding a - lone _____

11

In my se - clu - sion, _____ Watch - ing the sea _____
 Those days of won - der. _____ Inn - o - cent youth _____
 In my se - clu - sion _____ Lost in the waves _____

F *A m* *Bb* *G m*

Ending to Coda (33)

15 — stills my con - fu - sion. A - lone to face — a - no - ther
 — cha - sing the sum - mer when you were mine — ea - ger and
 — of my e - mo - tion.

Ending to Coda (33) *p*

B \flat C Fm B \flat m C

20 mor - ning — What will life be Life with - out
 breath-less — Lost in a time we thought was

A m B \flat Gm G m7 D min7

24 lo - ving. I gaze at the dis - tant ho - ri - zon my
 end - less But now there's an o - cean be - tween us my

C7 F min B \flat m

27 thoughts ra - cing the tide. The waves in their rest - less com -
 heart ca - rries the pain. The love that was once shared be -

C F min F min

For One Moment

Espressively

Words & Music by Dennis A. Westgate

pp G m C F Fm Dm

p

Love was just for lo - vers
Turn the hour - glass o - ver

6 It was not for me. I thought all the o - thers were too blind to
let me live a - gain those few pre - cious mo - ments al - ways to re -

G m C7 FM7 D min B^bMaj7

11 see. I thought we were play-ing just a - no - ther game Un-
main. No more fee - ling lone-ly no more emp-ti - ness for

C F F B^b C7

16 til that time I kissed you what went wrong I can't ex - plain but for one mo - ment
now we are to - geth - er I find peace in your car - ress and I will love you

D min7 A min G min7 C7 C sus

last time to Coda 39

21 time stood still and then I knew that I loved you. I ne - ver thought I'd
all my life and though I try to rea - son why I

B \flat A min Esus7 G min

25 feel this way Told my - self that come what may from this mo - ment on

A min G min A min Em \flat 5 C

30 Life for me had just be - gun. Could I be drea - ming

B \flat G m C F

I Care Nothing For Fame

With a positive & expressive feel

Words & Music by Dennis A. Westgate

First system of piano accompaniment. Treble clef, 3/4 time signature. Bass clef, 3/4 time signature. Chord: C min. The bass line features a rhythmic pattern of eighth and sixteenth notes, while the treble line has whole rests.

Second system of piano accompaniment. Treble clef, 3/4 time signature. Bass clef, 3/4 time signature. Chord: C min. The bass line continues the rhythmic pattern, and the treble line has whole rests.

Third system. Vocal line (Grace) and piano accompaniment. Treble clef, 3/4 time signature. Bass clef, 3/4 time signature. Chords: C min, E^bm, F min, G, C min. The vocal line includes the lyrics: "Why don't you all just go _____ What do you".

Fourth system. Vocal line (Grace) and piano accompaniment. Treble clef, 3/4 time signature. Bass clef, 3/4 time signature. Chords: C min, F min, G, C min. The vocal line includes the lyrics: "want from me _____ Save all your".

Grace

18 prayers for some-one else and not for me For I care

18 C min F min F min G

Grace

22 no - thing for fame

22 G7 C min C min C min F min

Grace

27 Take back your words of praise

27 G C min Ebm F min

Grace

31 Fla - ter - ry leaves me cold

31 G C min C min F min

Grace

35 Save your app - lause for some-one else and not for

35

G C min C min F min

V2

39

Grace

me for I care no - thing for fame.

39

F min G G7 C min C min

V2

44 Can you be - lieve it she cares not for fame Can you be - lieve it she

Grace

44

Ebm Ebm Dm Dm Eb sus Eb sus

Man of My Dreams

Slpowlly With Feeling

Words & Music by Dennis .A.Westgate

The musical score is written for voice and piano. It consists of three systems of music. The first system starts with a treble clef staff and a piano staff. The treble staff has a key signature of one flat (Bb) and a common time signature (C). The piano staff has a key signature of one flat (Bb) and a common time signature (C). The first system includes the lyrics "You're al - ways on my mind". The second system includes the lyrics "man of my dreams. What did we leave be - hind man of my dreams.". The third system includes the lyrics "Where did it all go wrong. Each night I sing the". The piano accompaniment includes chords such as Cm9, Fm7, Gm7, Gm11, F sus7, G min, and C7. The tempo/mood is indicated as "Slpowlly With Feeling".

1 You're al - ways on my mind

4 man of my dreams. What did we leave be - hind man of my dreams.

7 Where did it all go wrong. Each night I sing the

Chords: Cm9, Fm7, Gm7, Gm11, F sus7, G min, C7

10 same sad song. E - very song I sing is a song of love.

10 C7 B \flat min FMaj6 A7

13 E - very mel - o - dy is a sym-pho - ny in a mi-nor key

13 Dmin7 Gmin7 A min

16 al-ways haun-ting me long-ing to be free. My heart cries out in me.

16 FMaj6 Emin7 C7

19 But there is no - bo - dy a - round. I'm al - ways wai - ting to be

19 F A min B \flat

22 found. The love I thought was mine is now in doubt.

22 F Gmin7 Dsus

25 The rest - less sands of time are run - ning out.

25 Gmin7 C

27 Like a sil - ver stream or an ocean blue
Like the kiss of Spring turns to mor - ning dew.

27 F A

29 Like a time - less dream when I think of you
Like the tears they bring when I think of you.

29 D min G min

In your Shadow

Broadly with feeling

Words & Music by Dennis A. Westgate

JOE

Chorus 1

1

*1st Time as a solo - 2nd time with villagers in cortage (chorus 1)
then repeat with additional chorus (chorus 2)*

p Am FM7 B7 Gd im Am Am

6 walk in your sha - dow I live in your eyes I hide in the

Ch 1

6 walk in your sha - dow I live in your eyes I hide in the

Am Fsus Dm Esus Am

11 dark - ness where lone - li - ness lies for - gett - ing ev - ery - thing Li - ving for to -

Ch 1

11 dark - ness where lone - li - ness lies for - gett - ing ev - ery - thing Li - ving for to -

Fm Dm Am in Am

Joe 15 mo - row ho - ping it will bring days of ha - ppi - ness. I walk in your

Ch 1 15 mo - row ho - ping it will bring days of ha - ppi - ness. I walk in your

Gm in 7 Dm in 7 Gm in 7 Am

Joe 19 foot - steps and dream all the while and long for the laugh-ter that

Ch 1 19 foot - steps and dream all the while and long for the laugh-ter that

F Dm Esus Am F

Joe 24 breaks from your smile Re - mem-ber - ing the years hol - ding back the tears. — No

Ch 1 24 breaks from your smile Re - mem-ber - ing the years hol - ding back the tears. — No

Dm 7 Am in 7 Am in Am

Joe

28 li - ving with - out you No end to the night. My

Ch 1

28 li - ving with - out you No end to the night. My

Ch 2

28 Li - ving with - out you No end to the night My

Add this chorus line on final repeat

Fm Amjn Fmjn Amjn

Joe

32 world turns a - round you to hide from the light. I

Ch 1

32 world turns a - round you to hide from the light. I

Ch 2

32 world turns a - round you to hide from the light I

Em Amjn Bb Dm11

Joe

36 walk in your sha - dow to hide from the sun For

Ch 1

36 walk in your sha - dow to hide from the sun For

Ch 2

36 walk in your sha - dow to hide from the sun For

Cmjn Ab Fmjn Cmjn

3