



# Mr Dickens

Music by Patrick Nicholls  
Lyrics by Jacky Taylor

♩ = 140 Opening - a sense of mystery

Em G/D

*mf*

The first system of music is in 4/4 time with a key signature of one sharp (F#). It consists of two measures. The first measure is marked with the chord Em and the dynamic *mf*. The second measure is marked with the chord G/D. The right hand plays a steady eighth-note accompaniment, while the left hand plays a simple eighth-note bass line.

Cmaj7 C6(b5) Cmaj7 C6/9(b5)

The second system of music continues the piece with four measures. The chords are Cmaj7, C6(b5), Cmaj7, and C6/9(b5). The musical notation remains consistent with the first system, featuring a steady eighth-note accompaniment in the right hand and a simple eighth-note bass line in the left hand.

Am<sup>9</sup>

The third system of music consists of two measures marked with the chord Am<sup>9</sup>. The right hand continues with the eighth-note accompaniment, and the left hand plays a bass line with a slur over the final two notes of the second measure.

Bm(add4)

The fourth system of music consists of two measures marked with the chord Bm(add4). The musical notation follows the same pattern as the previous systems, with a steady eighth-note accompaniment in the right hand and a simple eighth-note bass line in the left hand, including a slur over the final two notes of the second measure.





F#m7(omit5) C6(b5) F#m7(omit5) Em/G Cmaj7 C(add9) G6(omit3)

He's look-ing down

E(sus2)/F# F#°/B# D G(omit5)/C C G E(sus2)/F# F#°/B#

wat- ching, list-'ning.

Am C/G Cmaj7/G D9/F# D7/F# D9/F# D7/F#

Shoes are on their feet.

*mf*

G Bm/F# Em<sup>7</sup> Gmaj<sup>7</sup>/D

The chil-dren seem heal - thier now.

Am/G Am/G Am<sup>9</sup>/G D<sup>9</sup>/F# D<sup>7</sup>/F# D<sup>9</sup>/F# D<sup>7</sup>/F#

Gone is the filth\_ in the street, —

G Bm/F# Em<sup>7</sup> Em Gmaj<sup>7</sup>/D G/D

I don't see the work - house now, — Are they

Am/G C<sup>5</sup>/A D(add<sup>2</sup>)/F# D/F# D/A D(add<sup>9</sup>)/AD/F#

safe in their homes?

*cresc* *f*

D(add<sup>9</sup>)/F#D/F# D/A G G/B C#m/B D/G A<sup>5</sup>/F# D/F#

Some - thing has changed,

E<sup>7</sup> G G/A G<sup>6</sup> G(add<sup>9</sup>)/A C#m/B

Your books have shed a light, Your words have power and might!

G G/B A/B D/G A<sup>5</sup>/F<sup>#</sup> F<sup>#</sup>m G<sup>6</sup>/B Fmaj<sup>9</sup> Fmaj<sup>9</sup>/CFmaj<sup>7</sup>/C

Some - thing you changed in your world.

The first system of the score features a vocal line in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are "Some - thing you changed in your world." The piano accompaniment is in grand staff (treble and bass clefs). The right hand plays chords and moving lines, while the left hand provides a bass line with eighth and quarter notes. Chord symbols are placed above the vocal line.

B<sup>ø</sup>7/C Cmaj<sup>13</sup>(sus<sup>4</sup>) B<sup>ø</sup>7/C Cmaj<sup>13</sup>(sus<sup>4</sup>)

No more, no more,

The second system continues the musical score. The vocal line has a rest for the first measure, followed by the lyrics "No more, no more,". The piano accompaniment continues with chords and moving lines. Chord symbols are placed above the vocal line.

F/C F(b<sup>5</sup>)/C F(add<sup>9</sup>)/C Gmaj<sup>7</sup>/B Gmaj<sup>9</sup>/B G/B

no chi-ld la-bour.

The third system concludes the musical score. The vocal line has a rest for the first measure, followed by the lyrics "no chi-ld la-bour." The piano accompaniment continues with chords and moving lines. Chord symbols are placed above the vocal line.

G(add4)/E Cmaj7/E G(add4)/E Em<sup>9</sup>

Shout it out for them

C(add9) C D D(add9) Bm/D C/E Em

all!

D/F# G G/B A/BD(omit5)/G D/F# D/G

Some - thing has changed.



A#6 A7(SUS4)

A7 G B7(#5omit3)/G Bm/F# B7(omit3)/F#

Sto-ries you wrote, told the truth,

*mf*

Em7 A7 G/A D D(add4) F#m/C# A13(omit5)/C#

And your world turned it - self

B7(omit3) Bm7 B7(#5omit3)/G B7(omit3)/F# Em A7 G/A

a - round. Ol-i-ver, Pip, Li-ttle Nell, \_\_\_

D F#m/C# Bm7 F#m11/B Bm7 B7(omit3) G/A

Your lives would be diff' - rent now. Mis - ter Ni -ckle

*cresc*

E7(sus4)/A G6 C#m7(omit5) A(add2) G# A#7(omit5)

by, Da - vid Co - pper -

B<sup>o</sup> F F/A G/A C(omit5)/F C(add9) E7(#5omit3)/C

field, Ev - ry - thing's changed in your

Fmaj7 G<sup>6</sup> F F/A G/A C(omit5)/F

world. He took a

C C/G C Em<sup>11</sup>/A A<sup>7</sup>

stand in the world.

G G/B D<sub>b</sub>m(omit5)/C<sub>b</sub> D(omit5)/G A<sup>5</sup>/F# D/F#

Some - thing has changed.

E7(omit3) G G/A G<sup>6</sup> G(add9)/A D<sub>b</sub>m(omit5)/C<sub>b</sub>

His books they shed a light. Their words have power and might!

G G/B D<sub>b</sub>m(omit5)/C<sub>b</sub> D(omit5)/G A<sup>5</sup>/F# Bm/F#

Charles Dick - ens speaks for us

G/D C#<sup>o</sup>7 A<sup>9</sup>/C# B

all, To - day!