

ACT TWO - Scene III TONGA (Drums and Dancers)

With Energy ♩ = 128

The musical score is set in 4/4 time and consists of three systems. The first system begins with a key signature of one sharp (F#) and a tempo of 128 beats per minute. It features a vocal line for male voices and a piano accompaniment. The piano part includes a section for Tongan Drums, which is a rhythmic pattern of eighth notes. The piano accompaniment is marked with a forte (*f*) dynamic and includes a section labeled "Repeat as required for dancers". The male voices part has lyrics "Ooo - oo. Ooo -" and is marked with a forte (*f*) dynamic. The second system continues the piano accompaniment and male voices. The third system concludes the piece with the male voices part having lyrics "oo. Ooo - oo." and the piano accompaniment ending with a repeat sign.

11

Ooo - oo. Ooo

14

oo. Ooo oo.

17

Ooo oo. Ooo

20

oo. Ooo oo.

23

Ooo oo. Ooo

26

oo. Ooo oo.

30

Narr: We were happy in Tonga. The people were colourful and friendly.
They loved their feasts and they loved their dancing.

More Gentle ♩ = 84

p Tongan drum rythms lightly under.

34

Sadly, there were conflicts and battles with one another, but we brought the Holy Spirit to the Islands and large numbers became Christians. Our work flourished until:

In a spotlight Jane is seen with sleeves rolled up ironing with a large basket of clothes by her side. Hobbs enters.

38

Excitedly ♩ = 138
f
 H. Jane! I have fixed an old

42

print - ing press. And print - ed thous - ands of book - lets

45

in the Tong - an lang - uage. **Suddenly slow** ♩ = 72
mp
 What is the mat - ter my

49

love?

JANE: It is so hot, here in Tong - a.

p

mp

p

53

I am not well. I can not stay here.

56

H. But the peo - ple here need us. And we

p

60

have so much more to do. **J.** I know you don't want to go I am

64

Quicker ♩ = 92

sor - ry.

Jane collapses into Hobb's arms.

67

Oh Jane for-give me.

I have been so wrapped up in my work so

70

sel - fish I did not not - ice.

Can

73

some - bod - y please help me?

76

We must leave here, right a - way. There's an

79

old ship in the har - bour due to sail. I will take my fami - ly to Au -

82

stra - lia. I will make ar - range - ments for our de - part - ure.

85

rall.

No. 13 WHERE EVER MY JOURNEY ENDS (Reprise)

(Everyone - with Tongan drums under)

89

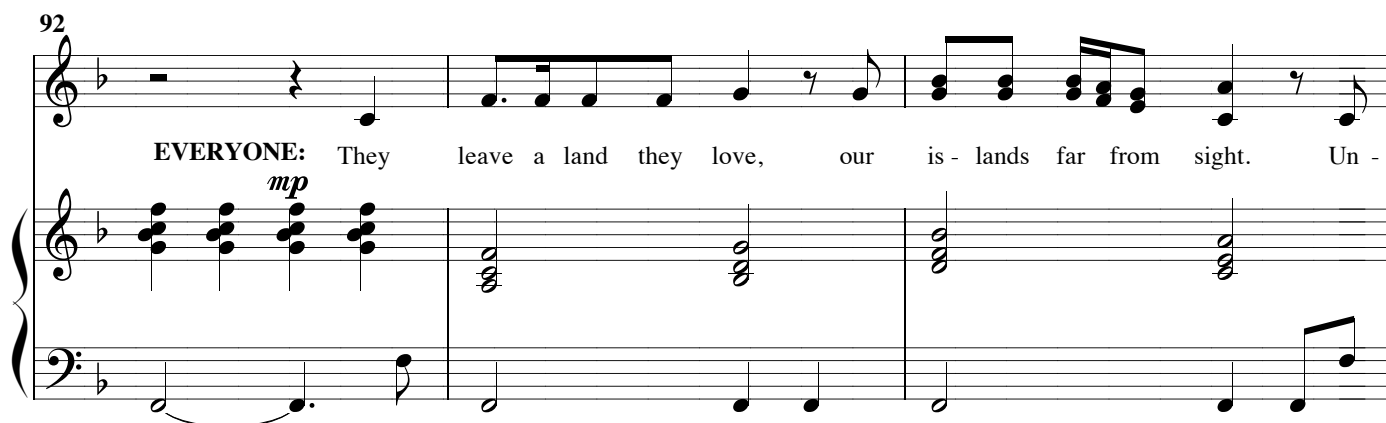
Gently ♩ = 84

mp



92

EVERYONE: *mp* They leave a land they love, our is-lands far from sight. Un-



95

chart-ed skies a-bove, a land where day is night. But in their hearts will al-ways be a



98

long-ing for their friends. For - ev - er with them as they go, where ev - er their jour - ney



102

ends.

106

J./H.

Think of us as we go far a - way.

110

Jane takes the bottom line.

Think of us, as we go far a - way.

mf

114

Everyone

Think of us as you go far a - way. **HOBBS:** Where

mp

118

ev - er our jour - ney ends. *All Exit*

rall. **Brightly** ♩ = 128 *f*

122

NARR. We had been at sea for only five days when the 1st Mate came running along the deck towards me,

f

126

shouting in great agitation. "Rev Hobbs, the ship is sinking and the Captain is locked in his cabin.

ff

130

Drunk!" "What can I do to help?" I asked with urgency.

ff

134

He replied that the pump was broken and he needed some leather to fix it. "Here is an old boot", I said. "We will fix it with that and we must set sail for the nearest port."

The musical score for measures 134-137 consists of a vocal line and a piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of one flat. The piano accompaniment is in two staves, with a treble and bass clef. The piano part features a consistent rhythmic pattern of eighth notes in the right hand and dotted half notes in the left hand. There are dynamic markings such as *v* and *f* throughout the piece.

138

We looked at his chart. "That will be the Bay of Islands - New Zealand," he said.

The musical score for measures 138-141 continues the vocal and piano parts. The vocal line has a treble clef and a key signature of one flat. The piano accompaniment has a treble and bass clef. The piano part maintains the same rhythmic pattern as the previous section, with dynamic markings like *v* and *f*.

142

"We have a fair wind - we have a chance". Unknown to us as we struggled for survival at sea,

The musical score for measures 142-145 continues the vocal and piano parts. The vocal line has a treble clef and a key signature of one flat. The piano accompaniment has a treble and bass clef. The piano part maintains the same rhythmic pattern, with dynamic markings like *v* and *f*.

146

the situation was changing - in the Hokianga.

The musical score for measures 146-149 concludes the scene. The vocal line has a treble clef and a key signature of one flat. The piano accompaniment has a treble and bass clef. The piano part maintains the same rhythmic pattern, with dynamic markings like *v* and *f*. The piece ends with a double bar line.

END of ACT TWO - Scene III