

Ned Ludd

After Cutty Wren; Words: Theo Simon; Music adapted RW from Seize the Day



Solo 1

Solo 2 (octave lower)

1 Oh where are you go - ing?
2 And what will you do there?
3 And how will you break them?

We may not tell you,
Do you swear to tell no one,
Stick with us, we'll show you,

says Mil-ler to Mong-er. says John-son to Judd.
says Mil-ler to Mong-er. says John-son to Judd.
says Mil-ler to Mong-er. says John-son to Judd.

Tutti

Back to ★

1 We're go - ing to t'mill, says Jack to our Jill. We're go - ing to the fact' - ry, says lit - tle Ned Ludd.
1 We're go - ing to t'mill, says Jack to our Jill. We're go - ing to the fact' - ry, says lit - tle Ned Ludd.
1 says Jack to our Jill. We're go - ing to the fact' - ry, says lit - tle Ned Ludd.

Tutti

Back to ★

2 We'll break the ma - chin - e - ry, im - prove the sce - ne - ry, meet in the green - e - ry af - ter, says Ludd.
2 We'll break the ma - chin - e - ry, im - prove the the sce - ne - ry, meet in the green - e - ry af - ter, says Ludd.
2 We'll break the ma - chin - e - ry, im - prove the sce - ne - ry, meet in the green - e - ry af - ter, says Ludd.

Ned Ludd

Tutti

3 With pikes and with ham - mers, with fire and with span - ners, to teach 'em some man - ners, says Ge - ne - ral Ludd.

3 With pikes and with ham - mers, with fire and with span - ners, to teach 'em some man - ners, says Ge - ne - ral Ludd.

3 With pikes and with ham - mers, with fire and with span - ners, to teach 'em some man - ners, says Ge - ne - ral Ludd.

4 'Cause if we don't break them our lives they will take 'em, our craft, our cot - tage, our vil - lage as well. No

4 Our lives they will take 'em, our craft, our cot - tage, our vil - lage as well. No

4 'Cause if we don't break them our lives they will take, our cot - tage, our vil - lage as well.

free - dom or laugh - ter for those who come af - ter, but a ser - vant and a mas - ter in a fac - to - ry hell.

free - dom or laugh - ter for those who come af - ter, a ser - vant and a mas - ter in a fac - to - ry hell.

No laugh - ter for those who come af - ter, a ser - vant and a mas - ter in a fac - to - ry hell.

Ned Ludd

f [bang]

5 So the door was kicked in and the frames were all bro-ken. The own-er was wo-ken and raised the a-larm. And the

mf
p *mf*

yeo-men came ri-ding (but we were in hid-ing), the peo-ple pro-vid-ing to keep us from harm.

mp *crescendo - - -* *f*

6 From York-shire to Der-by-shire, 1811 to 1813, Ludd's

6 From Notts up to Lan-ca-shire and from 1811 to 1813, Ludd's

6 From Notts up to Lan-ca-shire, York-shire to Der-by-shire, 1811 to 1813,

ar-my en-list-ed, and the peo-ple re-sist-ed; the march of the more-mo-ney-mak-ing ma-chine.

ar-my en-list-ed, the peo-ple re-sist-ed; the march of the more-mo-ney-mak-ing ma-chine.

the peo-ple re-sist-ed; the march of the more-mo-ney-mak-ing ma-chine.

Ned Ludd

7 How now shall we stop it? says Own - er to Ru - ler. With spies and with sol - diers, says To - ry to Whig. We'll

hang ev - ery break - er and Ludd-ite oath - tak-er, trans-port troub - le - mak-ers; and that's just what they did.

8 Four - teen hung on a beam, Ug - li - est just - ice that you've e - ver seen.

8 Four - teen hung on a beam, Ug - li - est just - ice you've e - ver seen.

8 Four - teen, Ug - li - est just - ice you've e - ver seen.

slower

Fif - ty in all who took a long fall in the ris - ing a - gainst the ma - chine.

Ah, fif - ty in all who took a long fall in the ris - ing a - gainst the ma - chine.

Fif - ty took a long fall in the ris - ing a - gainst the ma - chine.

A tempo

Ned Ludd

Musical notation for the first system, including piano (*p*) dynamic marking and treble clef staves.

9 And that made a way for the age of wage - sla - ve - ry, Hun - gered and home - less and bowed to the boss whose

Musical notation for the second system, including forte (*f*) dynamic marking and lyrics: and crippled their children and all for the worship of profit and loss.

Musical notation for the third system, including lyrics: factories killed them and crippled their children and all for the worship of profit and loss.

Musical notation for the fourth system, including lyrics: and crippled their children and all for the worship of profit and loss.

Musical notation for the fifth system, including mezzo-piano (*mp*) and mezzo-forte (*mf*) dynamic markings, and a *crescendo* marking.

10 Some call it fu-ti-li-ty, they say the fu - ture will be what the en - gine of pro - gress de - mands, But

Musical notation for the sixth system, including lyrics: They say the fu - ture will be what the en - gine of pro - gress de - mands, But

Musical notation for the seventh system, including lyrics: It will be what the en - gine of pro - gress de - mands, But

Musical notation for the eighth system, including forte (*f*) dynamic marking and lyrics: Ludd called hu - ma - ni - ty back to re - a - li - ty. We weave our des - ti - ny with our own hands.

Ludd called hu - ma - ni - ty back to re - a - li - ty. We weave our des - ti - ny with our own hands.

Ned Ludd

11 All hands that are rea - dy to hold a line stea - dy, to pull down the fen - ces or pull up a crop, un -

lock the la - bo - ra - tory, build a home in the tree - tops, till the dri - ving and ne - ver ar - ri - ving has stopped.

12 And some call us *van-dals*, and some call us *hoo-li-gans*, some call us *lud-dites* and some *rent - a - mob*, but we're

stand - ing up proud and we're shout - ing out loud, for the sake of our fam' - ly let's fi - nish this job.

Ned Ludd

mp

Handwritten musical notation on a five-line staff, starting with a treble clef and a key signature of two sharps (F# and C#). The music consists of a series of eighth and quarter notes.

13 And when the job's done and the long wars are o - ver, and when

Handwritten musical notation on a five-line staff, continuing from the first staff. It features a mix of eighth and quarter notes.

13 And when the job's done and the wars, when the long wars are o - ver,

Handwritten musical notation on a five-line staff, continuing the melody. It includes some beamed eighth notes.

13 And when the job's done and the long wars, and when the long wars are o - ver,

f

mp

Handwritten musical notation on a five-line staff, marked with a forte (*f*) dynamic. The music is more rhythmic and includes some sixteenth notes.

we've all re - co - vered the love in our blood, our an - ces - tors' voi - ces will join our re - joi - cing and

Handwritten musical notation on a five-line staff, continuing the melody with a mix of note values.

and when we've all re - co - vered the love in our blood, our an - ces - tors' voi - ces will join our re - joi - cing and

Handwritten musical notation on a five-line staff, continuing the melody. It features a variety of note values and rests.

when we've all re - co - vered the love in our blood, our an - ces - tors' voi - ces will join our re - joi - cing and

crescendo - - -

ff

stacc.

Handwritten musical notation on a five-line staff, marked with a fortissimo (*ff*) dynamic and staccato (*stacc.*). The notes are short and rhythmic.

sing to the mem' - ry of Ge - ne - ral Ludd, and we'll of Ge - ne - ral Ludd
sing to the mem' - ry of Ge - ne - ral Ludd, yes we'll sing to the mem' - ry

Handwritten musical notation on a five-line staff, continuing the staccato melody.

sing to the mem' - ry of Ge - ne - ral Ludd, we'll of Ge - ne - ral Ludd
sing to the mem' - ry of Ge - ne - ral Ludd, we'll sing, we'll sing to the mem' - ry

Handwritten musical notation on a five-line staff, continuing the staccato melody.

sing to the mem' - ry of Ge - ne - ral Ludd, we'll of Ge - ne - ral Ludd
sing to the mem' - ry of Ge - ne - ral Ludd, we'll sing, we'll sing to the mem' - ry