

Go For Goal

Performance Piano Score
(Grade 5/6 Standard)

by
Gawen Robinson

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Track 1 Overture/Samba Beat 1

(Instrumental)

Cue - House lights dim.

Gawen Robinson
arr. Leo Nicholson

♩ = 108

B $\flat$

Measures 1-3 of the Overture/Samba Beat 1. The music is in 4/4 time, B-flat major, with a tempo of 108 beats per minute. The melody in the right hand consists of eighth and quarter notes, while the left hand provides a steady eighth-note accompaniment.

Measures 4-6 of the Overture/Samba Beat 1. Measure 4 includes triplets in both hands and a key signature change to E-flat major (Eb/F). Measure 5 features a B-flat chord (Bb) in the right hand. Measure 6 ends with an E-flat chord (Eb). The left hand continues with a consistent eighth-note pattern.

Measures 7-9 of the Overture/Samba Beat 1. Measure 7 starts with a B-flat chord (Bb). Measure 8 features an F minor 7th chord (Fm7) in the right hand. Measure 9 ends with a B-flat chord (Bb). The left hand maintains the eighth-note accompaniment.

Measures 10-12 of the Overture/Samba Beat 1. Measure 10 starts with an E-flat chord (Eb). Measure 11 features a B-flat chord (Bb) in the right hand. Measure 12 ends with an F minor 7th chord (Fm7) and a B-flat chord (Bb). The left hand continues with the eighth-note accompaniment.

13

Handwritten musical score for measures 13-15 of 'The Rose Tree'. The score is written on two staves (treble and bass clef) with a key signature of one flat (Bb). The melody is in the treble clef, and the bass line is in the bass clef. The music is divided into three measures by vertical bar lines. Measure 13 starts with a treble clef and a key signature of one flat. Measure 14 has a key signature change to E-flat (Eb). Measure 15 has a key signature change to B-flat (Bb). The melody consists of eighth and quarter notes, often beamed together. The bass line consists of quarter and eighth notes, often beamed together. The piece ends with a double bar line at the end of measure 15.

Handwritten musical score for measures 13-15 of "The Rose Tree". The score is written on two staves (treble and bass clef) with a key signature of one flat (Bb). The melody is in the treble clef, and the bass line is in the bass clef. The music is divided into three measures by vertical bar lines. Measure 13 starts with a treble clef and a key signature of one flat. Measure 14 has a key signature change to E-flat (Eb). Measure 15 has a key signature change to B-flat (Bb). The melody consists of eighth and quarter notes, often beamed together. The bass line consists of quarter and eighth notes, often beamed together. The piece ends with a double bar line at the end of measure 15.

16

A $\flat$ B $\flat$ E $\flat$

The musical score for 'The Rose Tree' is presented in a single system with three measures. The key signature is B-flat major (two flats). The first measure is in A-flat major (three flats) and the second and third measures are in B-flat major (two flats). The melody is written in the treble clef, and the bass line is in the bass clef. The melody consists of eighth and quarter notes, with a final quarter note in each measure. The bass line consists of quarter and eighth notes, with a final quarter note in each measure. The tempo is marked 'Allegretto' and the time signature is 3/4.

19

Measures 19-21 of the musical score for 'The Rose Tree'. The key signature is B-flat major (two flats). Measure 19 starts with a B-flat chord and a treble clef. The melody in the treble clef consists of a quarter note B-flat, an eighth note A, a quarter note G, and a half note F. The bass line in the bass clef consists of a quarter note B-flat, an eighth note A, a quarter note G, and a half note F. Measure 20 starts with an A-flat chord and a treble clef. The melody in the treble clef consists of a quarter note A-flat, an eighth note G, a quarter note F, and a half note E. The bass line in the bass clef consists of a quarter note A-flat, an eighth note G, a quarter note F, and a half note E. Measure 21 starts with a B-flat chord and a treble clef. The melody in the treble clef consists of a quarter note B-flat, an eighth note A, a quarter note G, and a half note F. The bass line in the bass clef consists of a quarter note B-flat, an eighth note A, a quarter note G, and a half note F.

22

22

E $\flat$ B $\flat$ Fm7

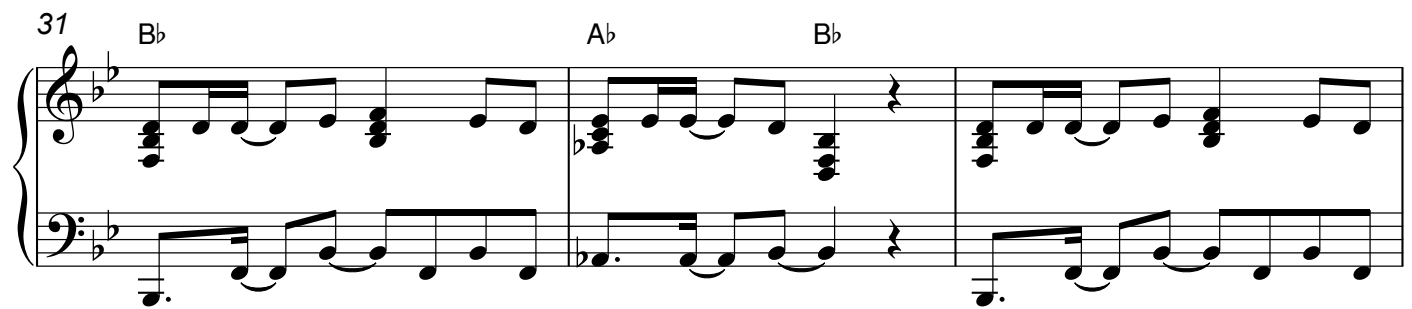
25 B $\flat$ E $\flat$ B $\flat$

25 B $\flat$ E $\flat$ B $\flat$

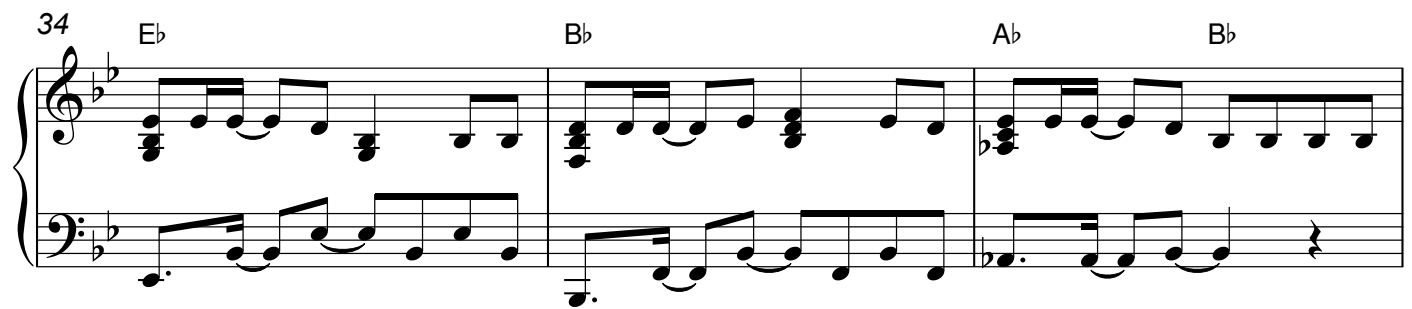
28 $A\flat$ $B\flat$ $E\flat$



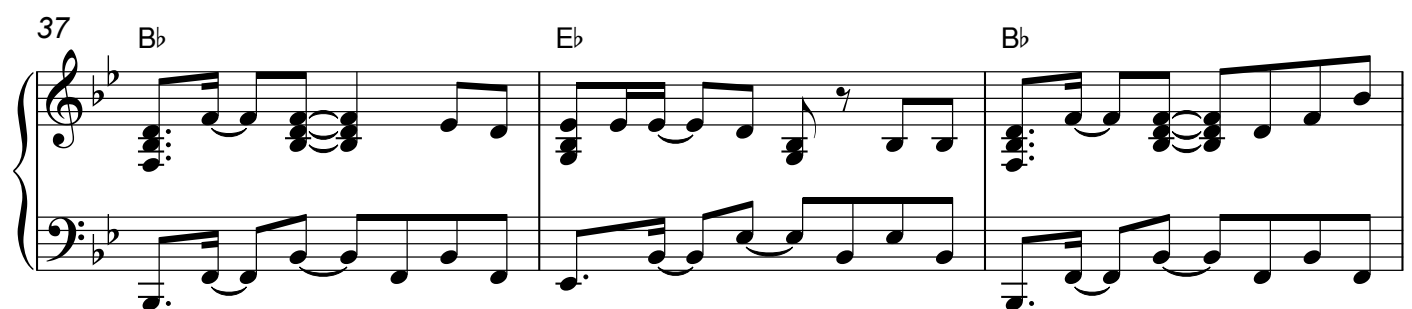
31 $B\flat$ $A\flat$ $B\flat$



34 $E\flat$ $B\flat$ $A\flat$ $B\flat$



37 $B\flat$ $E\flat$ $B\flat$



40 Fm^7 $B\flat$ $E\flat$



43 $B\flat$ $A\flat$ $B\flat$ C

46 F C Gm^7

49 C F C

52 $B\flat$ C $B\flat$ C

Track 2

Go For Goal

(Company)

Cue - Juliana: And go for your goal!

Gawen Robinson
arr. Leo Nicholson

♩ = 132

First system of the musical score. The key signature is one flat (Bb), and the time signature is 4/4. The tempo is marked as ♩ = 132. The system consists of a vocal line and a piano accompaniment. The vocal line starts with a whole note chord of C major, followed by a half note F major, a half note G major, a half note A minor, a half note C major, and a half note F major. The piano accompaniment features a steady eighth-note bass line in the left hand and a more complex melody in the right hand, including some triplets. Chord symbols C, F, G, Am, C, and F are placed above the vocal staff.

Second system of the musical score, starting at measure 4. The vocal line begins with a whole rest, followed by a half note G major, a half note C major, a half note F major, a half note G major, and a half note C major. The lyrics "Go for goal, it's now or never." are written below the vocal staff. The piano accompaniment continues with the same eighth-note bass line and complex right-hand melody. Chord symbols G, C, ALL, F, G, and C are placed above the vocal staff.

Third system of the musical score, starting at measure 7. The vocal line begins with a half note F major, a half note G major, a half note C major, a half note F major, and a half note C major. The lyrics "Take your shot, be number one. Go for goal and live" are written below the vocal staff. The piano accompaniment continues with the same eighth-note bass line and complex right-hand melody. Chord symbols F, G, C, and F are placed above the vocal staff.

10 G Am C F G Am

— for - e - ver; and don't give up — 'til the game — is won. No

G A F G A

13 C F G C F

don't give in — un - til — it's done. When the game is just —

F G F

16 G C F G C

— be - gin - ning hopes are high, — it's just — the start.

G F G

19 Am F G Am C F

E - ven when you're still not win - ning that's the mo - ment you should play -

22 G Am C F G C

— your part, so show them what's in - side your heart.

25 C F G C F

Go for goal, it's now or ne - ver. Take your shot, be num -

28 G C F G Am

- ber one... Go for goal_ and live_ for - e - ver; and

G F G A

31 C F G Am C F

don't give up_ 'til the game_ is won. No don't give in_ un - til_

F G A F

34 G C F G C

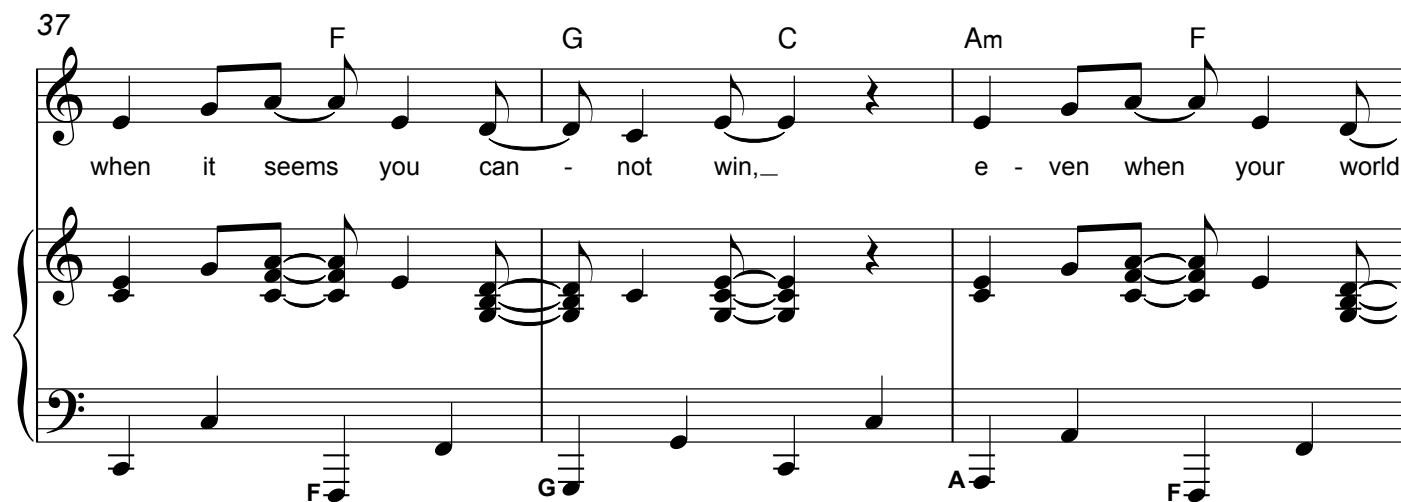
_ it's done. When your dreams are torn_ and tat - tered,

G F G

37

F G C Am F

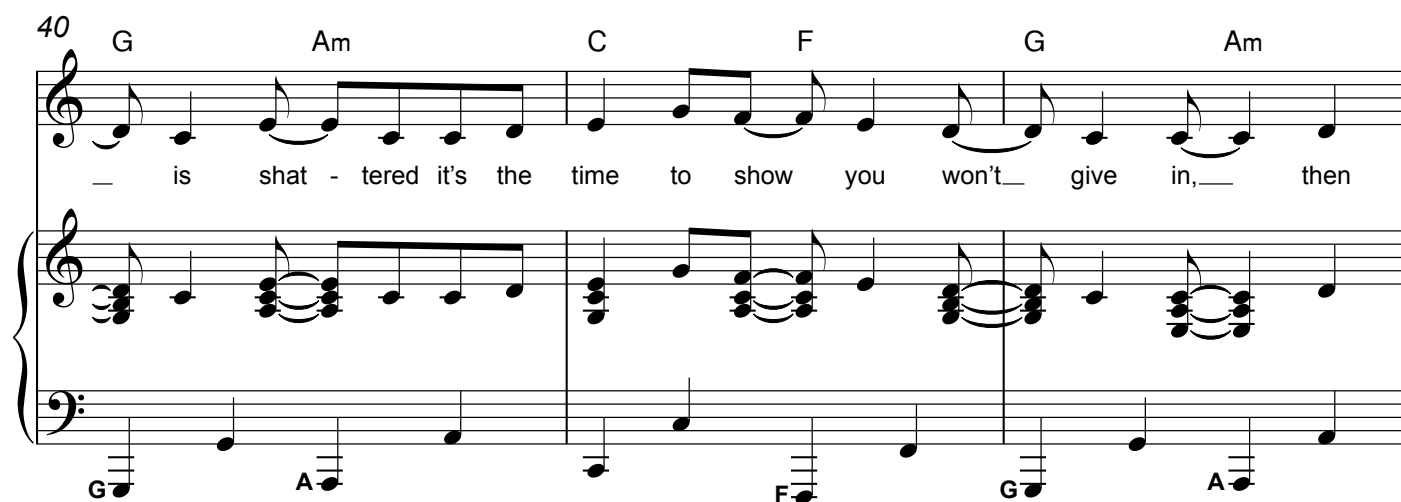
when it seems you can - not win, _ e - ven when your world



40

G Am C F G Am

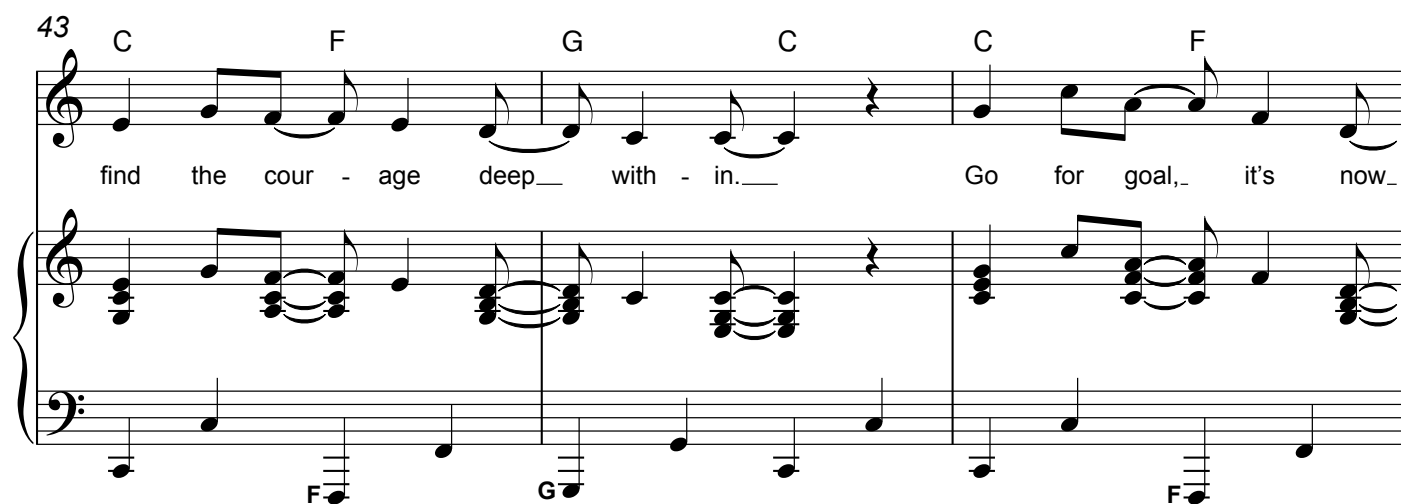
_ is shat - tered it's the time to show you won't _ give in, _ then



43

C F G C C F

find the cour - age deep _ with - in. _ Go for goal, _ it's now _



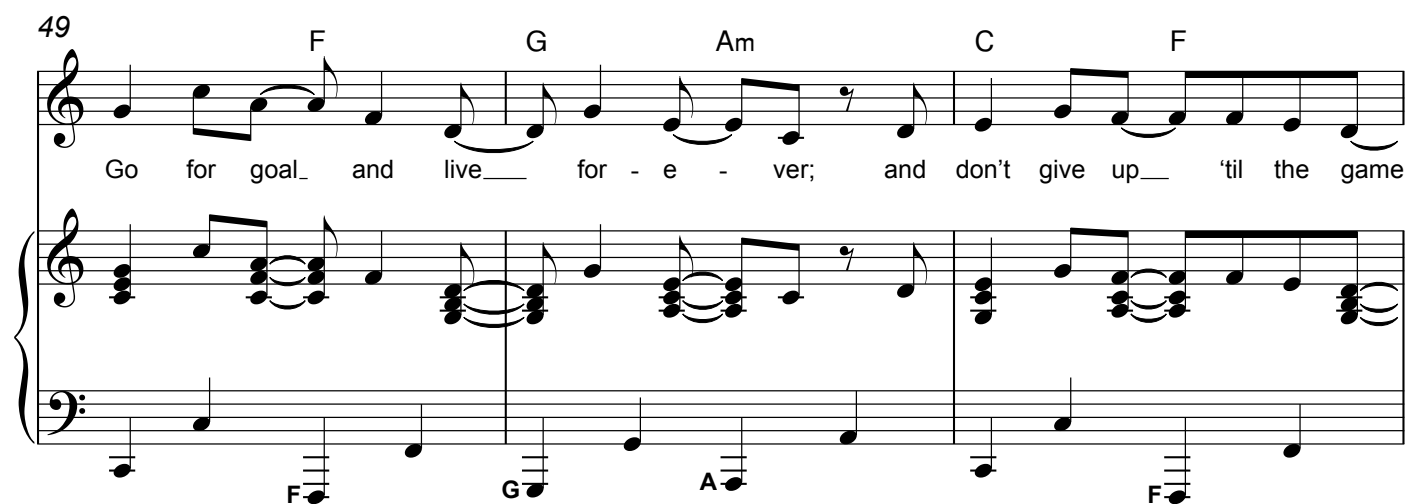
46 G C F G C

— or ne - ver. Take your shot, — be num - ber one. —



49 F G Am C F

Go for goal — and live — for - e - ver; and don't give up — 'til the game



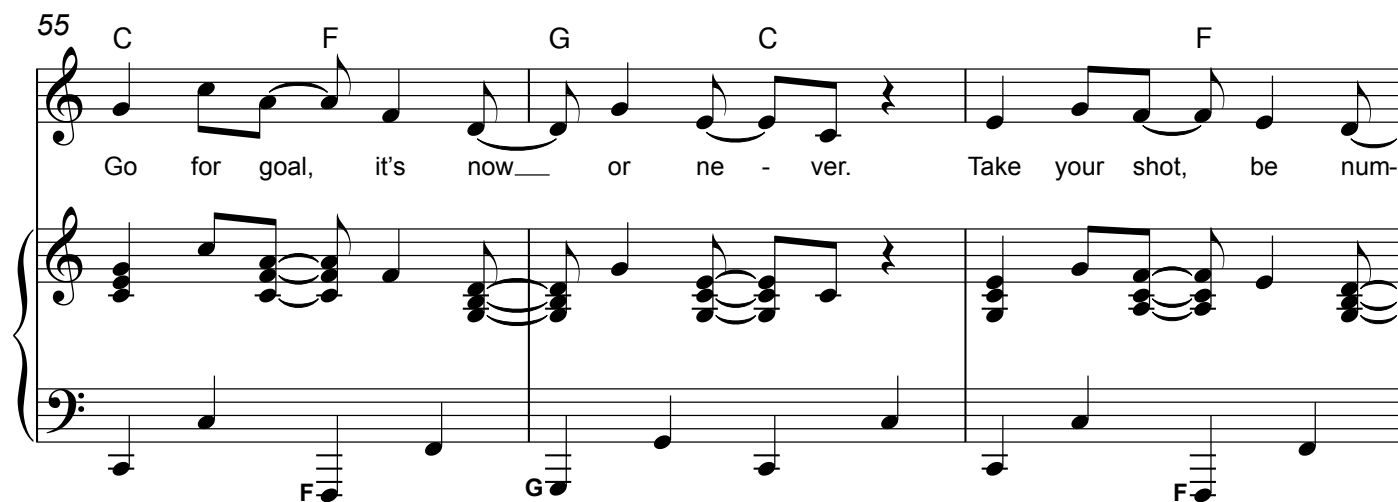
52 G Am C F G C

— is won. No don't give in — un - til — it's done.



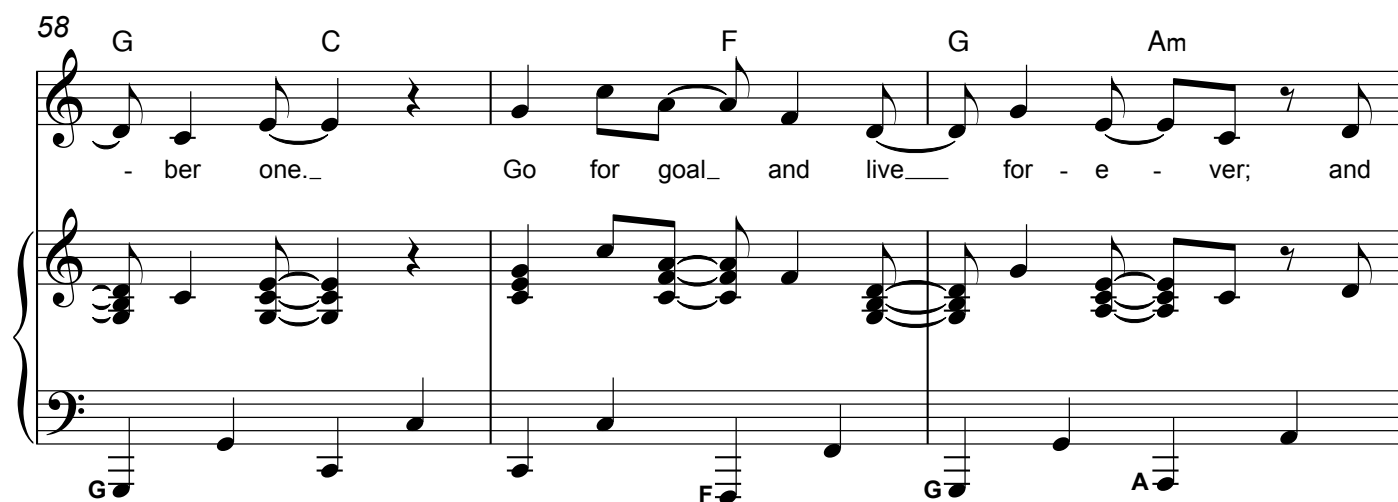
55 C F G C F

Go for goal, it's now___ or ne - ver. Take your shot, be num-



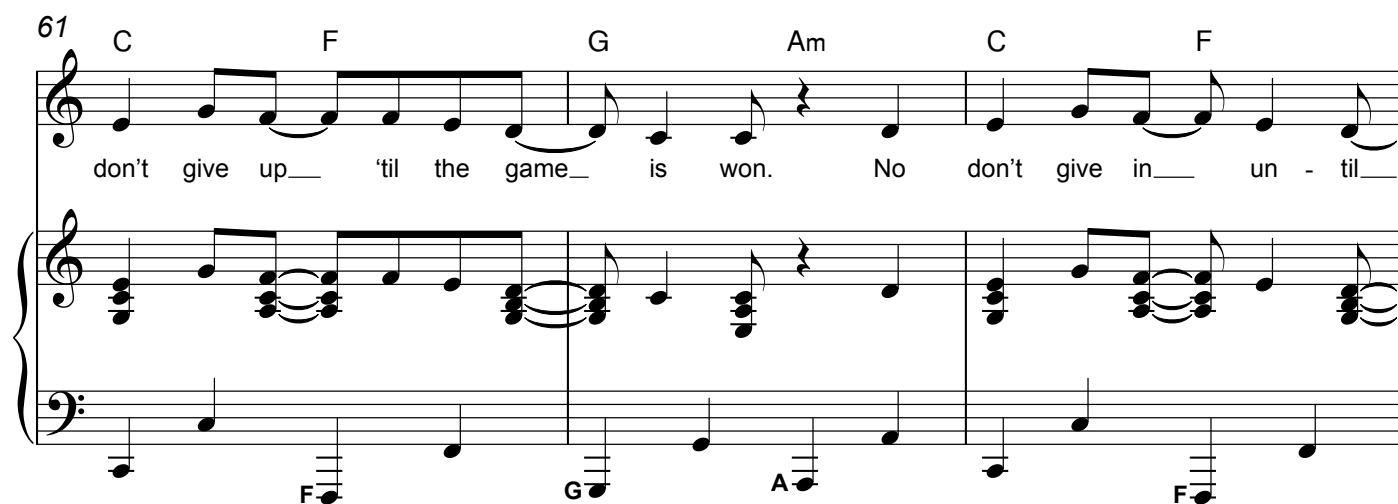
58 G C F G Am

- ber one._ Go for goal_ and live___ for - e - ver; and



61 C F G Am C F

don't give up___ 'til the game___ is won. No don't give in___ un - til___



64 G C

it's done.

66

Track 3

Newsreel Film Music

(Instrumental)

Cue - Leonardo: Ah yes, I can see it now as if it were yesterday!

Gawen Robinson
arr. Leo Nicholson

♩ = 160

The score is written for piano in 12/8 time, with a tempo marking of 160 beats per minute. The key signature is three sharps (F#, C#, G#). The music is organized into four systems, each containing a grand staff (treble and bass clef).

- System 1 (Measures 1-3):** Chords A, C, E, and D are indicated above the staff. The melody in the treble clef consists of eighth and quarter notes, while the bass clef provides a simple accompaniment of dotted half notes.
- System 2 (Measures 4-6):** Chords C#m, E7, and A are indicated. The melody continues with eighth and quarter notes, and the bass clef accompaniment remains consistent.
- System 3 (Measures 7-9):** Chords A, D, Bm, and C° are indicated. The melody features a mix of eighth and quarter notes, with the bass clef accompaniment providing a steady rhythm.
- System 4 (Measures 10-12):** Chords A, F#m, Bm, E7, and A are indicated. The melody concludes with a final chord of A, and the bass clef accompaniment ends with a dotted half note.

Track 4 SFX Crowd Noises 1

Cue – Segue from Track 3.

Track 5 SFX Crowd Noises 2

Cue – Leonardo: Sorry... err... carry on.

Track 6 SFX Crowd Noises 3

Cue – Lucas: Sorry... err... old chap.

Track 7 SFX Crowd Noises 4 (Goal)

Cue – Commentator: If I may?

Track 8 SFX Crowd Booing

Cue – Commentator: I thank you!

Track 9

The World At Your Feet

(Company)

Cue - Zizinho: We'll win it one day!

Gawen Robinson
arr. Leo Nicholson

♩ = 132

B $\flat$ F B $\flat$

Red.

4

ALL B $\flat$ Dm 7

Whe - ne - ver you_ are down,_ what -

Red.

7

Gm E $\flat$ B $\flat$

e - ver has_ up - set_ you,_ things are ne - ver

10 F Gm Eb

quite what they_ seem. Your

13 Bb Dm7 Gm

world may fall_ a - part,_ you think they'll all_ for - get_

etc.

16 Eb Bb F

_ you,_ hold on tight_ and fight for your_

19

Gm Eb Bb

dream. Hey

22

F Gm Eb

now! Hey now! It's

25

Bb F Gm

time to face_ the chal - len - ges_ you'll meet.

28

E $\flat$ B $\flat$ F

Hey now!

Hey now!

31

Gm E $\flat$ B $\flat$

Hey now! You could have the

Hey now! You could have the

34

F Gm E $\flat$

world at your feet.

world at your feet.

37 B $\flat$ Dm⁷ Gm

When the whis - tle blows, _ stand up and come out stron -

40 E $\flat$ B $\flat$ F

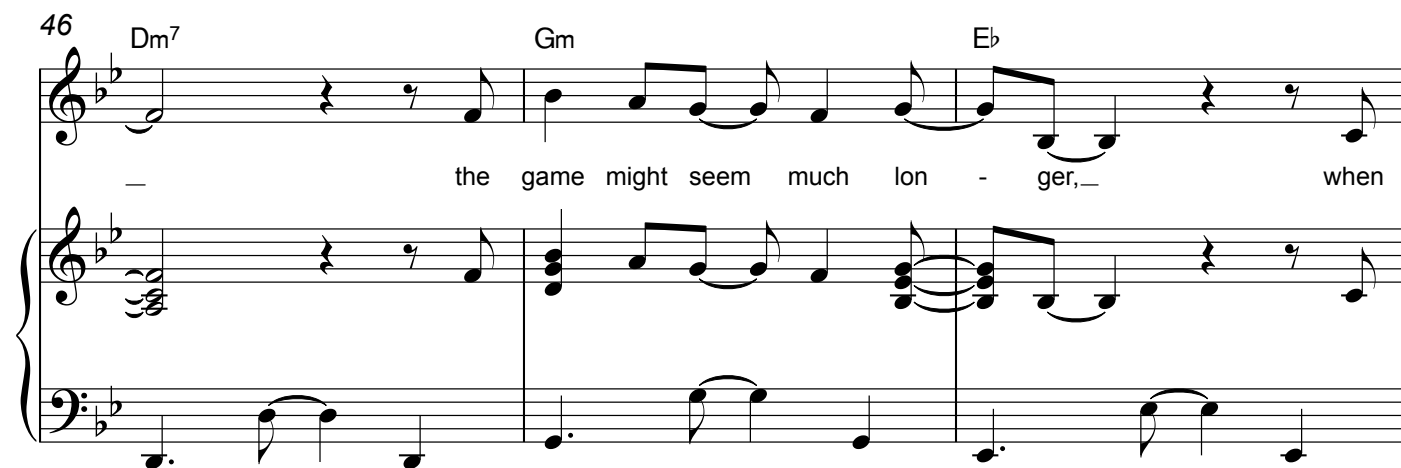
- ger, _ show them all _ the things you can

43 Gm E $\flat$ B $\flat$

do. The light a - round you glows,

46 Dm⁷ Gm Eb

the game might seem much lon - ger, when



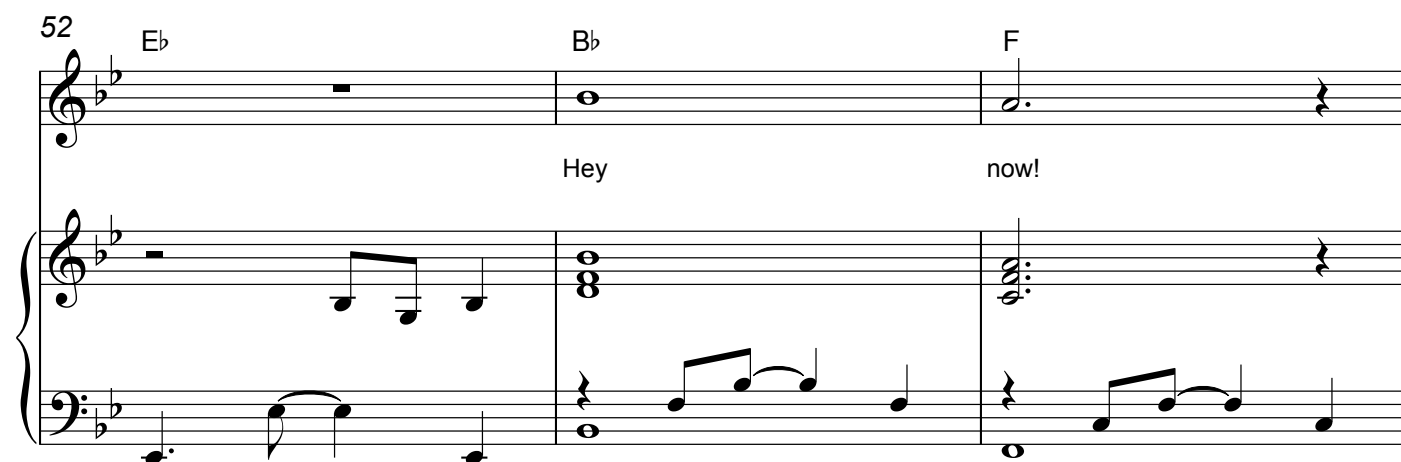
49 Bb F Gm

you be - lieve your dreams will come true.



52 Eb Bb F

Hey now!



55

Gm Eb Bb

Hey now! Rise up and face the

58

F Gm Eb

chal - len - ges you'll meet.

61

Bb F Gm

Hey now! Hey

The World At Your Feet

64 E_b B_b F

now! You could have_ the world at your

67 Gm E_b B_b

feet. Hey

70 F Gm E_b

now! Hey_ now! Rise

73

B $\flat$ F Gm

up and face_ the chal - len - ges_ you'll meet

76

E $\flat$ B $\flat$ F

Hey now!

79

Gm E $\flat$ B $\flat$

Hey now! You could have_ the

82 F Gm Eb

world at your feet.

85 **rit.** Bb F Eb Bb

rit.
You could have the world at your feet.

Track 10

Paparazzi Rap

(Papa, Ratsy & Patsy)

Cue - Shannice: And thanks very much for the pizza invite! Bye!

Gawen Robinson
arr. Leo Nicholson

♩ = 96

Gm

PAPA

Well I'm

3

RATSY**PAPA****RATSY****PATSY****PAPA**

Pa - pa.

And I'm Rat - sy.

I'm a snap - per, I'm a rap - per, I'm Pat - sy.

We'll be

5

RATSY**PATSY****D ALL Gm**

there when there's a scoop. We're a su - per scoo - per troop. So ce - le - bri - ties be - ware, we're there!