

PIANO-CONDUCTOR'S SCORE

# You're A Good Man, Charlie Brown

[Revised]

Based on The Comic Strip "Peanuts®"

by

Charles M. Schulz

Book, Music and Lyrics

by

Clark Gesner

Additional Dialogue by Michael Mayer  
Additional Music and Lyrics by Andrew Lippa

Original Direction for this version of  
"You're A Good Man, Charlie Brown" by Michael Mayer

Originally Produced in New York by  
Arthur Whitelaw and Gene Persson

Piano Reduction by Dale S. Kugel

**Book**

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**Music and Lyrics**

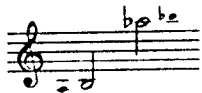
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## Cast and Vocal Ranges

### SALLY BROWN



### LUCY VAN PELT



### SNOOPY



### SCHROEDER



### CHARLIE BROWN



### LINUS VAN PELT



## Instrumentation

- 1 Reed — Flute, Clarinet and Alto Saxophone.  
[also doubling: Piccolo, Soprano Recorder, Soprano Saxophone and optional Kazoo]
- 1 Violin and Viola.  
[also doubling: Alto Recorder, Kazoo and Tambourine]
- 1 Bass — acoustic and electric instruments.  
[also doubling: Tenor Recorder and Kazoo]
- 1 Percussion— trap set and mallet instruments ("Kat" percussion synthesizer)
 

|   |  |
|---|--|
| trap set:<br>Snare Drum<br>Bass Drum<br>Small Tom-Tom<br>Floor Tom-Tom<br>Jungle Drums<br>Hi-Hat Cymbals<br>various suspended Cymbals<br>crash<br>splash<br>ride<br>Wood Block<br>Cow Bell (2 sizes)<br>Tambourine (mounted)<br>Triangle<br>Slide Whistle<br>Siren Whistle<br>Duck Quack<br>Sandpaper Blocks<br>Mark Tree<br>Bell Tree<br>Kazoo | mallet instruments:<br>Bells/Glockenspiel<br>Vibraphone<br>Xylophone<br>Chimes<br>Crotales<br>Timpani<br>Triangle<br>French Horn<br>Oboe |
|---|--|
- 1 Piano/Partitur [also doubling: Keyboard Synthesizer and Kazoo]  
[synthesizer registrations include: Celeste, Gospel Organ, Harmonium, Ballpark Organ, Electric Piano, Fender Rhodes, Tremolo Strings, solo Cello, Trumpets and French Horns]

## Sound Effects

- Bus Horn
- School Bell
- Kite Crash
- Alarm Clock
- Crack of Bat striking Baseball
- Airplane Engine roar
- Airplane Engine sputtering toward silence
- Machinegun rapidfire
- Opening Act Two: Loud wartime battle sounds—  
explosions, airplane engines, sirens, machinegun fire, etc.

# No. 1

# Opening

(Sally, Lucy, Snoopy, Schroeder & Linus with Charlie Brown)

Cue: (As the house lights dim out on the full drop front show curtain, music in.)

[NOTE: The stage remains in darkness throughout this number. Light spots each character for their spoken dialogue only.]

**Grandly**

The musical score is written for piano and includes parts for various instruments. The key signature is one sharp (F#) and the time signature is 4/4. The score is divided into four systems of staves. The first system (measures 1-4) features a piano part with a forte dynamic (f) and includes parts for Clarinet (Cl.), Violin (Vn.), 8th Piano (8<sup>th</sup> Pno.), Bells, Vibraphone (Vibes.), and Pno. The second system (measures 5-8) includes parts for Pno., Bass (Bs.), Cl., Pno., Vibes., and Cl. 8<sup>th</sup>. The third system (measures 9-12) includes parts for Cl., Pno., +Bells, +Kat:Hns., and Vn. The fourth system (measures 13-16) continues the piano part. Performance markings include *f*, *(Cym.)*, *+E.Bs.*, *(+Cym. sust. roll)*, *tr*, and *8*. The score concludes with a double bar line and repeat dots.

Cue to end fermata: C. BROWN:  
I'm more than five.

Cue to continue: LINUS:  
Oh, well, that's the way it goes.

Cue to continue: SALLY:  
... his lack of confidence, his— ALL  
[except SALLY]

[20]

LUCY

ALL  
[including SALLY]

Cue to continue: SCHROEDER:  
... I marvel at his consistency.



SALLY  
LUCY  
SNOOPY - SCHROEDER  
LINUS

LINUS: I think Charlie Brown has nice hands.  
... kid comes home from school.

ver - y rare in - deed. You're a  
ver - y rare in - deed. You're a

[dialogue] [dialogue]

26

ALL

prince, and a prince could be king. You're a

[dialogue]

29

Cue to continue: LUCY:  
... liable to see for a long while.

[32] Tempo (♩=160)

good man. — You're a good man. —

(+H-H)

+Bs.

(A light illuminates Charlie Brown's face at stage center.)

Monologue: C. BROWN: Some days I wake up ...

vamp  
Cl., Pno.

Cue to continue: C. BROWN:  
... and the sun's so bright.

C. BROWN: How can anything go wrong on a day like this?

[dialogue]

36

Pno. (Bs. tacet)

CBR - Piano Conductor

Attacca

# No. 2

# “You’re a Good Man, Charlie Brown”

(Sally, Lucy, Snoopy, Schroeder, Charlie Brown & Linus)

Cue: (Attacca from No. 1 Opening.)

(Lights up to bright morning day as the COMPANY assembles.)

[2]

Bright march (♩=160)

C. BROWN

I'm late!

SFX: alarm clock

Pno.

Alto *f*

*ff* Vn. 8<sup>va</sup>

E.Bs., Pno. 8<sup>vb</sup>

Drs.

etc. sim.

8<sup>va</sup>Vn., Alto

Alto

8<sup>va</sup>Vn., Pno.

[10]

SNOOPY

ALL [except C. BROWN]

(Woof!) You're a good man, Char-lie Brown. You're the kind of re-mind-er we

Vn., Pno.

Alto., Pno., B.D.

*mf*

*simile*

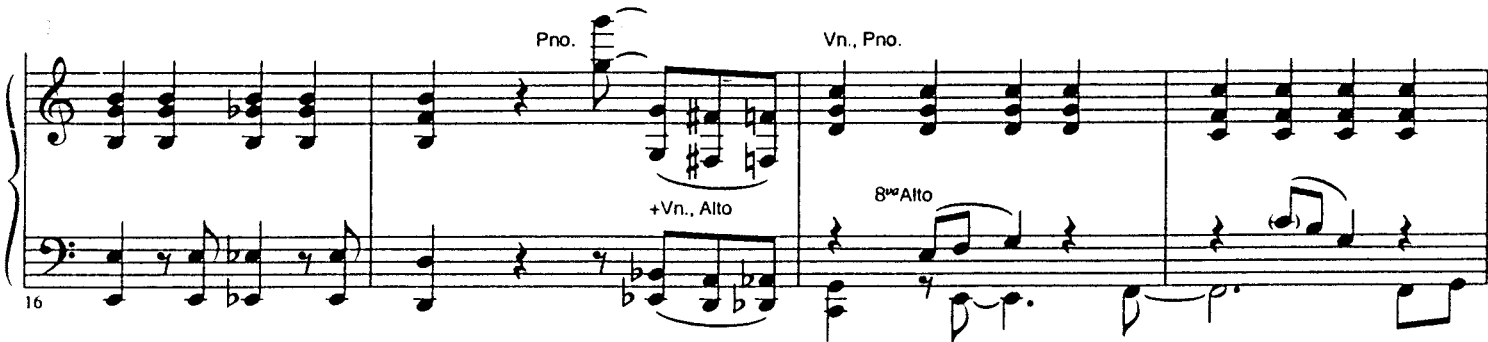
Bs., B.D., Pno. (H-H continue eighths)



need. You have hu - mil-i - ty, no - bil-i - ty and a sense of hon - or That is



SALLY *unis.* [18]  
 LUCY  
 ver - y rare in - deed. You're a good man, Char - lie Brown. And we  
 SNOOPY - SCHROEDER SNOOPY SN/SC. *unis.*  
 LINUS  
 ver - y rare in - deed! (Woof!) LI. You're a good man, Char - lie Brown. And we



ALL [except C. BROWN]  
 know you will go ver - y far. Yes, it's hard to be - lieve, Al - most

[SA./LU.]  
fright' - ning to con - ceive, What a good man you are. SCHROEDER You are

[SN./SC./LI.]  
fright' - ning to con - ceive, What a good man you are. You are kind. You are

8<sup>va</sup>Alto

23 Bs.

[26]  
kind to all the an - i - mals And ev' - ry lit - tle bird. With a

[SNOOPY *tacet*]  
kind to all the an - i - mals And ev' - ry lit - tle bird. With a

Cl., Vn., Pno.

*mp* (*tutti rhythm*)

Bs., Drs., Pno.

LUCY  
heart of gold you be - lieve what you're told. Ev' - ry sin - gle sol - i - ta - ry

heart of gold you be - lieve what you're told.

30

SALLY [34]

word. LUCY You brave - ly face ad - ver - si - ty, You're

SCHROEDER

LINUS You brave - ly face ad - ver - si - ty, You're

Pno. Cl., Vn., Synth.

Cl., Vn.

33 Bs., Drs., Pno.

LUCY

cheer - ful through the day. You're thought - ful, brave and cour - te - ous. And you

cheer - ful through the day. You're thought - ful, brave and cour - te - ous.

36

[42]

ALL [except C. BROWN]

al - so have some faults But for the mo - ment let's just say: That you're a good man, Char - lie

Pno. Vn., Pno.

+Vn., Alto

*mf*

40 Bs.

S.D. D.

Small T-T Cym. H-H X sticks

[ALL except C. BROWN]

Brown. You're a prince, and a prince could be king. With a

Vn., Alto, Pno.

Alto

43

etc. sim.

heart such as yours You could o - pen an - y doors, You could go out and do an - y -

Pno.

8<sup>va</sup>Vn.

(H-H face)

46

SALLY

LUCY thing. You could be king, Char - lie Brown, You could be

SNOOPY - SCHROEDER

LINUS thing. You could be king, Char - lie Brown, You could be

Vn., Pno.

Alto

40

Bs., Drs.

[52] A bit faster  
CHARLIE BROWN

Ev' - ry - bod - y says — to me:

[SA./LU.]

*unis.*

king!

You're a good — man, Char - lie Brown. —

[SN./SC./LI.]

*unis.*

king!

You're a good — man, Char - lie Brown. —

Pno., H-H

*mf*

Alto

Pno.

S.D. solo  
(X sticks)

+Bs., B.D. (H-H eighths)

Ev' - ry voice — in har - mo - ny.

You're a good — man, Char - lie Brown. —

You're a good — man, Char - lie Brown. —

Pno., H-H

*mf*

[60]

C. BROWN

All I need— is one— more try— Got-ta get— that kite— to fly—

Pno., Vn.

*mp*

Pno., B.D., Bs. sust. Drs. half-time feel, (H-H eighths)

And I'm not— the kind— of guy— Who gives up eas - i - ly.—

Vn.

Alto

Alto

Vn.

Pno., Bs., Cym., B.D.

64

[68]

[C. BROWN]

Won - der why— they stop— to say:

SA./LU. *unis.*

You're a good— man, Char - lie Brown.—

SN./SC./LI. *unis.*

You're a good— man, Char - lie Brown.—

Alto

Pno., H-H

*mf*

Pno.

S.D. solo



Nev - er liked\_ me an - y - way.

You're a good\_ man, Char - lie Brown.\_

You're a good\_ man, Char - lie Brown.\_

Pno., H-H  
Vn. *mf*  
Alto  
S.D. solo (X sticks)  
Pno., Bs., Drs.

[76] [C. BROWN]

Try - ing not\_ to rock\_ the boat. Not to make\_ a scene.\_

Try - ing not\_ to rock\_ the boat. Not to make\_ a scene.\_

Pno., Vn.  
+Alto  
+Vn.  
Pno.  
B.D., Bs. *sust.*, Drs. *half-time feel*, (H-H *eighths*)

good man? Yes. But I con - fess,\_ I don't know what they mean.\_ I want to

good man? Yes. But I con - fess,\_ I don't know what they mean.\_ I want to

Vn.  
8<sup>va</sup>Vn., Pno.  
Vn. *loco*  
Alto  
+8<sup>va</sup>Alto  
8<sup>va</sup>Vn.  
(Cym)  
Bs., Pno.

[84]

[C. BROWN]

rise like— I should And— do ev' - ry - thing right But I

8<sup>th</sup>Vn.

Pno.

Vn. loco

+Alto  
Tutti *ff*

Bs. (H-H eighths)

[C. BROWN]

lie a - wake— at night With ques - tions in— my ear. I

OTHERS *mp*

Oooh, nev - er sleep. Oooh, loud and deep.

Vn.

*sub.p* *secco* *mf* *p* *mf*

88

H-H x x x x x x x x x x x x x x etc. sim.

want to join— the dance, But the an - swer is - n't clear,—

Oooh, take the leap.

Vn.

*p* *mf*

Pno., 8<sup>th</sup>Alto

Then I hear: \_\_\_\_\_

8<sup>th</sup> Vn. *colla voce* SALLY

LUCY Char - lie Brown... Char - lie Brown... You're a

Alto

95

[98] [SA./LU.] 8<sup>th</sup> Vn. *colla voce*

good man, Char-lie Brown. You're a good man, Char-lie Brown.

SN./SC. *Alto colla voce* You're a good man, Char - lie Brown!

LINUS You're a good man, Char-lie Brown.

Pno. (H-H roll)

*sub p cresc. colla voce*

SFX: bus horn

Bs., B.D. etc. sim.

LUCY SALLY SA/LU.

Get on - the bus! Don't wan-na be late for school! That's right!

SCHROEDER LINUS SN/SC/LI.

Get on the bus! Go a-head, get on - the bus, Char-lie Brown! That's right!

Vn., Pno. (closed H-H)

Bs., Pno.

**C. BROWN**  
Don't wan-na be late!

**SNOOPY (Woof!)** [ALL except C.B. & SN.]

**OTHERS** Don't wan-na be late for school!

**ALL** You're a

8<sup>va</sup>Alto  
Tutti  
Drs.

[109]

**C. BROWN**  
There they go a - gain,

**SNOOPY (How!)**

[ALL except C.B. & SN.] good man, Char-lie Brown.

**+SNOOPY** You're the kind of re-mind - er we

Vn., Cl.  
Vn., Cl., Pno.  
Bs., Drs. two-beat

Don't know what they mean. I'm not good, I'm not bad.

need. You have hu - mil-i-ty, no-bil-i-ty And a sense of hon - or That is

Pno.  
Pno.  
Vn.

[117]

I'm sort of in - be - tween.  
 ver - y rare in - deed. You're a good man, Char - lie

Vn. Vn. +Pno. Pno. f f 8<sup>va</sup>Vn. Bs. Bs., Pno., Drs. fill Drs. (S.D. backbeats)

115

C. BROWN  
 I don't un - der - stand.

SALLY  
 LUCY  
 SNOOPY - SCHROEDER  
 LINUS  
 Brown. You're a prince, and a prince could be king! With a  
 Brown. You're a prince, and a prince could be king! With a

Alto Vn. Pno. Tutti 8<sup>va</sup>Alto

**SALLY**  
**LUCY**  
 heart such as yours you could o-pen an-y doors, You could Ah. ——— You could  
 You could go out and do an-y-thing.

**SNOOPY - SCHROEDER**

**LINUS**  
 heart such as yours you could o-pen an-y doors, You could Ah. ——— You could

121

[127]

C. BROWN

"Noth - ing lasts — for - ev - er." ———

[SA./LU.] *fp* *unis.*

king, Char - lie Brown, You could be king! You could be

[SN./SC./LI.] *fp* *unis.*

king, Char - lie Brown, You could be king! You could be

125

Alto Vn.  
 Vn., Pno.  
 Pno.  
 (Floor T-T)  
 Pno., Vn.  
 Pno.  
 B.D., Bs. sust. Drs. half-time feel (Fide Cym. eighths)

[C. BROWN]

Musical staff for C. Brown's vocal line, showing a melodic phrase in G major with a key signature of one sharp (F#) and a 4/4 time signature.

"All good things— must end."— I've mem - or - ized— that phrase— by

OTHERS

Musical staff for OTHERS vocal line, showing a simple accompaniment for the lyrics.

king! Be - lieve it! Pno., Bs., Drs.

Piano accompaniment for the first system, featuring a piano (Pno.), bass (Bs.), and drums (Drs.). The piano part includes a 'Ride Cym.' (cymbal) section with 'cont. eighths' (continuous eighth notes). The drums play a steady pattern.

129

[135]

Musical staff for the vocal line starting at measure 135, with lyrics: heart So tell me, I need to

heart So tell me, I need to

Musical staff for the vocal line, including a triplet of eighth notes.

And you were born for this part. You're a good— man,

Piano accompaniment for the second system, featuring piano (Pno.), bass (Bs.), and drums (Drs.). It includes an 'Alto' section and dynamic markings 'sub.p' (sub-piano) and 'cresc.' (crescendo). Percussion includes 'Drs.', '(Splash Cym.)', 'Drs., Vn., Pno.', and '(Floor T-T)'. A triplet of eighth notes is also present.

133

Musical staff for the vocal line, with lyrics: know it... When do the good things

know it... When do the good things

Musical staff for the vocal line, with lyrics: You're a good— man, Char - lie Brown!

You're a good— man, Char - lie Brown!

Piano accompaniment for the third system, featuring piano (Pno.), bass (Bs.), and drums (Drs.). It includes 'Tutti' markings and dynamic markings 'f' (forte) and 'Drs. fill'. Percussion includes '(Crash Cym.)' and '(Drs. fill)'. The piano part features a 'Pno.' section.

[C. BROWN] SNOOPY

start? \_\_\_\_\_ Oh, — you're a good —

SCHROEDER - LUCY

You're a good — man, Char - lie Brown! You're a good —

LINUS - SALLY

Brave - ly fac - ing ad - ver - si - ty. —

8<sup>va</sup>Vn.

141

— man! — Oh, — you're a good — man, Char - lie Brown!

— man, Char - lie Brown! You're a good — man, Char - lie Brown!

Al - ways kind to an - i - mals! — You're a good — man, Char - lie Brown!

Tutti (Drs. fill) *ffz*

144

Applause - segue



# No. 2a

# Good Man Playoff

(Orchestra)

Cue: (Applause - segue from No. 2  
"You're a Good Man, Charlie Brown.")

(♩ = 160)

Musical score for 'Good Man Playoff' (No. 2a). The score is in 4/4 time with a tempo of 160 beats per minute. It features a piano introduction with a cymbal (Cym.) and a bass drum (Bs.) pattern. The piano part is marked *f*. The score includes parts for Violin (Vn.), Piano (Pno.), Cymbal (Cym.), Euphonium/Bass (E.Bs.), Drums (Drs.), Violin 8th (Vn. 8<sup>th</sup>), and Alto. The score is divided into measures 1-4, 5-7, 8-10, and 10-12. The key signature has two flats (B-flat and E-flat). The score concludes with the text: SALLY: This is my report ... it happened. [dialogue] Segue

# No. 2b

SFX: school bell

# Before Lunch Hour

(Orchestra)

Cue: (In applause,  
SALLY exits. Schoolbell.  
When schoolbell stops:)

C. BROWN: (Alone on stage. He has  
a large lunch bag): I think lunch time ...

Cue to fade out: C. BROWN:  
Of course, sometimes mornings ...

(♩ = 160)

Musical score for 'Before Lunch Hour' (No. 2b). The score is in 4/4 time with a tempo of 160 beats per minute. It features a piano introduction with a school bell (SFX) and a piano part marked *mp*. The score includes parts for Clarinet (Cl.), Piano (Pno.), Violin (Vn.), Euphonium/Bass (E.Bs.), and Clarinet 8th (8<sup>th</sup>Cl.). The score is divided into measures 1-4 and 5-8. The key signature has two sharps (F# and C#). The score concludes with the text: *rit.*

E. Bs., Pno., H-H

CBR - Piano Conductor

# No. 2c

SFX: school bell

Musical notation for the school bell sound effect, showing a short melodic phrase in a treble clef with a dynamic marking of *mf*.

## After Lunch Hour

(C. Brown, Sally, Snoopy & Linus)

Cue: C. BROWN: I wonder why she never looks at me.

(school bell) Oh, well, (music in) one more lunch hour over with. Only 2,863 to go.

(♩ = 160)

Piano accompaniment for the first system, featuring a piano (Pno.), a violin (Vi.), and a viola (Va.). The tempo is marked as quarter note = 160. Dynamics include *mp*. The key signature has three sharps (F#, C#, G#).

[5]

C. BROWN

Vocal line and piano accompaniment for C. Brown's first line. The lyrics are: "All I need is one more try Got - ta get that kite to fly." The piano part includes a violin (Va.) and piano (Pno.) with a dynamic marking of *mf*. The key signature has three sharps.

Vocal line and piano accompaniment for C. Brown's second line. The lyrics are: "And I'm not the kind of guy Who gives up eas - i - ly." The piano part includes a violin (Va.) and piano (Pno.). Dynamics include *Alto gentle*. The key signature has three sharps.

SALLY, SNOOPY & LINUS

Vocal line and piano accompaniment for Sally, Snoopy & Linus. The lyrics are: "You're a good man. You're a good man." The piano part includes a violin (Va.) and piano (Pno.). Dynamics include *rit.*. The key signature has three sharps.

# No. 3

# "Schroeder" (Lucy)

Cue: (Segue from No. 2c After Lunch Hour.)

Adagio sostenuto (♩=64)

*Si dove suonare tutto questo pezzo delicatissimamente e senza sordini.*

The musical score is written for piano and voice. It begins with a piano introduction in G major, marked *sempre pp* and *Pno. solo*. The piano part features a continuous eighth-note accompaniment with triplets in the right hand and a simple bass line in the left hand. The instruction *una corda* is written below the first few measures. The vocal line enters in the second system with the lyrics: "D'-ya know some-thing, Schroed-er?". The piano accompaniment continues with the same rhythmic pattern. The vocal line continues with the lyrics: "I think the way you play the pi - an - o is nice." and "D'-ya know some - thing else? It's al - ways". The piano part includes a *pp* dynamic marking and a *cresc.* (crescendo) marking in the final system. The score is numbered 1 through 7 at the beginning of each system.

[LUCY]

been my dream That I'd mar - ry a man who plays the pi - an - o.

The first system of music features a vocal line in treble clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. The lyrics are "been my dream That I'd mar - ry a man who plays the pi - an - o." The piano accompaniment consists of a right hand with a steady eighth-note pattern and a left hand with a simple harmonic accompaniment. A piano dynamic marking (*p*) is present. Measure numbers 12 and 13 are indicated at the beginning of the piano part.

[15]

par - ties he'd play some-thing nice - like "A - pril Show - ers." I

The second system continues the vocal line with the lyrics "par - ties he'd play some-thing nice - like 'A - pril Show - ers.'" The piano accompaniment maintains the same rhythmic pattern. Measure numbers 14 and 15 are indicated at the beginning of the piano part.

sure you could play some-thing nice like "A - pril Show - ers,"

The third system continues the vocal line with the lyrics "sure you could play some-thing nice like 'A - pril Show - ers,'" The piano accompaniment continues with the same rhythmic pattern. Measure numbers 16 and 17 are indicated at the beginning of the piano part.

Or ev - en "Fre - re Jac - ques."

The fourth system concludes the vocal line with the lyrics "Or ev - en 'Fre - re Jac - ques.'" The piano accompaniment features a crescendo dynamic marking (*cresc.*) in the final measure. Measure numbers 18 and 19 are indicated at the beginning of the piano part.

[24]

Bee - tho - ven's nice, too. Just i - mag - ine,

22

What would you think if some-day you and I should get mar - ried?

25

Would - n't you like that if some - day we two should get mar - ried?

27

LUCY: My Aunt Marion was right, never try to discuss marriage with a musician.

(Lights come down on final two chords and up elsewhere.)

*decresc.* [dialogue] *pp*

Segue

# No. 4

# Quick Changes – Spaghetti

(Orchestra)

(SALLY & LINUS enter – dialogue)  
Cue: SALLY: We had spaghetti at our house three times this week.

(LUCY/C. BROWN dialogue)  
Cue to continue: LUCY:  
Hey, Frieda! Listen to this!  
(LUCY runs off.)

Swing eighths (♩=120)

Vn.  
Pno. *f*  
Drs.

(acoustic or electric) Bs. pizz.  
Drs. w/brushes

(C. BROWN/SALLY dialogue)  
Cue to continue: SALLY:  
... it all seemed so futile.

SCHROEDER: Beethoven used to be fond ...

[7] Adagio cantabile (♩=48)

[4] Swing eighths  
Alto  
Va., Pno.  
Drs. w/brushes

(LINUS runs past with a ball, chased by LUCY.)  
LUCY: ... back here with that ball! (music out)

Cue to stop: (LINUS stops sucking his thumb.)

Cue to continue: LINUS: I think I'm losing my flavor. (A beat; he resumes sucking his thumb.)

SCHROEDER:  
Beethoven had it nice.

[15] In six vamp

(Lights out.)

Pno., W.B.  
Bs., Pno.

(In darkness, C. BROWN/LUCY dialogue. On cue: LUCY: [offstage] ... you're so adorable. Lights come up on SNOOPY lying contentedly on top of his doghouse – dialogue continues.)

Cue to segue: C. BROWN: [offstage] He's just about the best there is

(1st time only)

[19]

Pno.  
Bells, Pno.

# No. 5

# “Snoopy”

(Snoopy with [offstage] Sally and Lucy)

Cue: (Segue from No. 4 Quick Changes – Spaghetti.)

Pensively

[3]

SNOOPY

Recorder or Flute

They like me. I think they're

*mp* *mf*

Pno. solo

Vibes, Va., E.Bs. harmonic

Detailed description: This system contains the first three measures of the piece. It features a vocal line for Snoopy, a recorder or flute line, and a piano accompaniment. The piano part starts with a dynamic of *mp* and increases to *mf*. The vocal line begins with the lyrics 'They like me. I think they're'. The piano accompaniment includes vibraphone, viola, and electric bass harmonic parts.

swell. Is - n't it re - mark - a - ble How things turn out so well?

Va.

Rec.

Pno.

Detailed description: This system contains measures 4 through 7. The vocal line continues with the lyrics 'swell. Is - n't it re - mark - a - ble How things turn out so well?'. The piano accompaniment features a vocal line (Va.), a recorder (Rec.), and piano (Pno.) parts. Measure 7 is marked with a first ending bracket.

Andante con moto (♩ = 126)

Vibes

Pno. *sempre legato*

+Bs.

Detailed description: This system contains measures 8 through 11. The tempo is marked 'Andante con moto' with a quarter note equal to 126 beats per minute. The piano accompaniment features vibraphone (Vibes), piano (Pno.), and electric bass (+Bs.) parts. The piano part is marked 'sempre legato'. Measure 11 is marked with a first ending bracket.

[10]

[SNOOPY]

Pleas - ant day, pret - ty sky. Life goes on, here I lie.

Rec., Pno.

Bells

etc.

Not bad, not bad at all.

Rec., Pno.

+Vibes

8<sup>va</sup>Vibes, loco Pno.

Bs.

14

[18]

Co - zy home, board and bread. Sturd - y roof be - neath my head.

Rec., Vibes, Pno.

Vibes

Pno. legato

Va.

Bs. Pno. (as before)

Not bad, not bad at all.

+Vibes

Tutti

Pno.



[26]

Faith - ful friends al - ways near me. Bring me bones,

Vibes  
Pno.  
Va.  
Bs.

scratch my ear. Lit - tle birds come to cheer me,

Rec.

29

[32]

ev' - ry day sit - ting here, On my stom - ach

Vibes  
Rec.  
(Vibes to Drs.)  
Pno.  
Pno., Bs.

With their sharp lit - tle claws, Which are u - su - al - ly cold, And oc - ca - sion - al - ly pain - ful,

*tr*

(+Va. trem)  
*poco a poco cresc.*

35

[SNOOPY] 3

And some-times there are so man-y That I can hard-ly stand it... rats!

+Sop.Sx. (S.D. roll) *sfz* (+Va., Bs., Dr., Pno. on Kazoo) *ff*

38

[41] Subito "spanish" 3 Ferociously [tempo di Paso Doblé]

Pno., Cym., Bs., Kat: Timp. Pno., Tamb. Bs., B.D.

[47] SNOOPY

I feel ev'-ry now and then That I got-ta bite some-one. I

Pno., Tamb. *mp* Sop.Sx.

46 Pno., Va. (cued on Bs.)

know ev'-ry now and then what I wan-na be. A fierce jun-gle

Sop.Sx. Pno. *mf*

51 +Bs. Pno., Jungle Dr.

Va colla voce

[59] LUCY [offstage]

an - i - mal crouched on the limb of a tree! La la la la, La la la,

(Crash Cym.) *sub. ff* Sop. Sx., Va., Pno., Tamb.

56

SNOOPY

La la la, La la la. La la la la, La la la, La la la, La la. I'd

*sub. mp*

61 S.D., Bs. Bs., B.D., Pno.

[67]

stay ver-y ver-y still Till I see a vic - tim come. I'd wait know-ing ver-y well ev'-ry sec - ond

Pno., Tamb. Va. trem. (cued on Bs.) Sop. Sx.

Va. colla voce

counts. And then like the fierce jun - gle crea - ture I am, I would

Pno. *mf* +Bs. Pno., Jungle Drs.

[79] [SNOOPY]

pounce. I'd pounce!

*f* Sop.Sx. or Fl., Va., Pno., Tamb. *ff*

S.D., Bs. *8va*

Bs. *sust.*

I'd pounce! I'd

*(8va)* *loco* *fff* +Tamb.

S.D.

85

SNOOPY: You know, I never realized it was so far down to the ground from here. Hmm.

Ad libitum

Andante con moto

[dialogue]

*mp* *legato*

Fl. Vibes

Va. Pno.

91

Pno., Bs.

[95] SNOOPY

Let me see, where was I? Oh, that's right, the pret-ty sky.

*8va* *15ma*

Bells Fl., Pno.

99

Not bad, not bad at all.

Va.

+Vibes

Pno.

Bs.

Fl., Pno.

Vibes., Pno.

[103]

Co - zy home, board and bread. Sturd - y roof

Vibes

Pno.

Va.

Bs., Pno (as before)

106

be - neath my head. Not bad, not bad at

Fl., Vibes., Pno.

Tutti

dictated

all.

Not bad, not bad at

cresc.

rit.

SNOOPY: I wonder if it will snow tonight.

[SNOOPY]

all.

(How!)

+Fl., Va.

Vibes

Fl., Va., Pno.

+Vibes

Pno.

Bs.

113

Segue

# No. 5a

# Quick Changes – Moon

(Orchestra)

(C. BROWN enters. SNOOPY remains onstage on top his doghouse – dialogue)  
 Cue: C. BROWN: I think I'll just walk ...  
 ... flap my arms and fly to the moon.

Cue to continue:  
 SNOOPY: There's just so little hope of advancement.

(LUCY/C. BROWN dialogue)

Solemn

[3] Even eighths (♩=120)

[dialogue]

*mp*

Va., s:Cello

acoustic Bs. arco

*f* Alto, Va.

Bs. pizz., Drs.

Alto, Cym.

[dialogue]

Cue to continue: LUCY:  
 ... just like shooting fish in a barrel. (She exits.)

Cue to continue:  
 SNOOPY: ... could not be less interested.  
 (music in – LUCY sneaks in, grabs LINUS' blanket & tears off again.)

[5] Moderate two (♩=120)

(LINUS enters, knocks on doghouse – dialogue)

Alto (+opt. Pno.)

*mf*

Pno., Bs. pizz.

rit.

[dialogue]

Alto, Pno.

Bs.

closed H-H

open

B.D.

Drs.

Cue to continue: LUCY: (exiting) ... it!! I got it!!!

(LINUS gives chase. The doghouse moves offstage with SNOOPY.)

[10] Even eighths

Alto Va.  
Alto  
B.D., Bs. arco *mp*  
Pno. (H-H eighths) *sim.*

(SCHROEDER crosses carrying a sign reading "Only 14 more days until Beethoven's Birthday.")

Alto, Va., Pno., +S.D.  
*f*  
Bs., B.D., Pno.

(SNOOPY pulls SALLY across with the jumprope in his teeth.)

[18] (SALLY crosses jumping rope. C. BROWN crosses on roller skates.)

Alto Va.  
Alto  
Bs., Pno.  
Crash Cym.) S.D.  
B.D.

(The sofa moves onstage with LUCY hiding on it with the blanket, and LINUS following.)

Va. (sixteenths), Alto, Pno., S.D.  
Bs., Pno.  
*etc. sim.*

(LINUS grabs one end of the blanket - a tug-of-war follows. Music abruptly stops.)

*sub.p cresc.*

# No. 6 "My Blanket and Me"

(Linus with Sally, Lucy, C. Brown, Schroeder & Snoopy)

Cue: LINUS: ... smooth talking and some fast action.

Freely (♩ = ♪)

LINUS

Got you back a - gain.

Cl. *mp* gently swung

[silent]

[9]  
A tempo (♩ = 128)

De - light - ful.

Cl., Va.

[silent]

Cl., Va., Pno.

Triangle

Crotale or Bells

lightly swung



[LINUS] *legato* [17]

La de da de la la la la — la de da de da

*sfz* Pno., Cym.

*f* Tutti

*pizz* acoustic Bs.

la la la de da.

LINUS: Sucking your thumb without a blanket is like eating a cone without ice cream!

*Cl., Pno. (open H-H roll)* Tutti

[dialogue] *p* *f*

My blan - ket and me.

*easy*

*sub.p*

*pochissimo accel.*

*3*

*3*

*3*

*8va* Pno., Cl., Va. Bells Cl., Va., Pno.

(+H-H roll - not too big)

waterfall

(LINUS dances offstage with the blanket as SALLY, LUCY, SCHROEDER, CHARLIE BROWN & SNOOPY enter.)

*mp* Pno. Cl., Va.

(+Tri. roll)

*Bs. arco*

*+Bs pizz.*

*(Bs. tacet)*

[31] Tango

Cl., Va., Pno.

LUCY: Guys, guys, come here! You gotta see this! (LINUS tangoes onstage with the blanket.)

Drums: *etc. sim.*  
(+Floor T-T)

(LINUS/SALLY/LUCY - dialogue.)

Cue to continue:

LUCY: ... with their blankets.

LINUS: Whaddya mean?

LINUS

Cl., Pno., Cym.  
Voice

It's a

[40]

Pno.  
Va.  
*mp*  
Bs. pizz.  
H-H  
Drs time

co - zy sanc - tu - ar - y But it's far from nec - es - sar - y 'Cause I'm

just as self - re - li - ant as be - fore.

As a

Cl.

sim - ple dem - on - stra - tion Of my in - de - pend - ent sta - tion I will

44

go a - way and leave it on the floor. Yes, I'll

46

[48]  
walk a - way and leave it Though I know you won't be - lieve it, I'll just

Va., Cl., Pno.  
*mp*

walk a - way and leave it on the floor. La la

[LINUS]

la la la la la la la la. La la

52

la la la la la la la la. Yes, I'll walk a -

54

(Independence is too much for Linus, he screams:) (LINUS runs to the blanket.)

way and leave it on the... "Aarrgggha!"

57

LINUS: (grabs the blanket and clutches it to him): Don't ever let me do that again.

LUCY: You're a hopeless case, Linus... (ALL except LINUS exit.)

LINUS: (calling after them): I thought I could do it... I actually thought I could do it...

Slowly

*8<sup>va</sup>*

The Blanket Ballet

62

Cl solo

(LINUS shows his eyes and imagines a world where he and his blanket could be together in peace. The blanket magically rises and joins him in the dance. The whole gang, even SNOOPY, eventually enter his fantasy with their own blankets, and join in the dance.)

(8<sup>va</sup>)

Fl., Vn., Pno.

67  
Fl. *loco*  
Vn. *solo* *mp*  
Tri. Sandpaper Blocks

[72] *secco*, in four

Fl., Vn., Pno.

*mf*

72  
Fl. *Tri. solo*  
*mf*  
Slide Whistle "rip"  
[80]

82  
Fl. Siren Whistle  
Vn. Siren Whistle

[89]

89  
+Alto 8<sup>va</sup>  
Pno. (+S.D. roll)  
Tutti *f*  
Drs., Bs. pizz. (Cym.)

CBR - Piano Conductor

+Bs., Drs. *time*

\*[Rehearsal piano knock W.B. rhythm on wood piano frame if no drums are present.]

Tutti

91

• Wood Block B.D.

Drs. time

[97]

[Reh. piano play cue if no drums are present.]

Cl., Pno.

8<sup>va</sup>Vn. swing feel

95

Drs. solo hits

Pno., Bs., Drs. time

99

Cl.

sub.p

Bs., Drs.

Vn., Pno.

sf

sf

sf

(SALLY enters.)

[102] Steady and plodding

(SCHROEDER enters.)

Vn.

Cl.

mp

cresc. poco a poco

102

Bs., Pno., Drs. strict four

(Splash Cym.)

(Splash Cym.)

(C. BROWN enters.)

Building, swing eighths

(LUCY enters.)

+Cl.

(L.H. Pno. ad lib. thru bar 111.)

106

(Splash)

Bs., Drs. time

[112] Wild Blankets [tempo primo]

(SNOOPY enters.)

110

+Vn.

Tutti *f*

114

*8va*

(+H-H) *mp* *f*

118

+Vn. +Cl. +Vn. *ritard* +Cl. 8<sup>va</sup> Vn.

Slower, swing it out! [120]

Pno., Cl.

Various Cyms. B.D. & Foot H-H (choke H-H)

121

(h)

[124] straight eighths, tempo primo

Vn., 8<sup>va</sup> Cl.

*sub. mp* *cresc.* Cl.

Pno., Drs. *double-time feel*

127

Vn., Cl.  
Pno., Drs.  
Bs.

130

[134] A Ha!

Pno. solo  
Bs., Drs.

Foot H-H

[140] LINUX

It's fool - ish, I know it.

+Cl.  
Cl., Pno.  
Va. *sub.p*

138

Bs., Drs. w/brushes

I'll try to out-grow it. But mean - while, (Cym.) It's my blan - ket... And

rit.

LUCY



(SNOOPY & LUCY exits.)

(SALLY exits.)

(C. BROWN exits.)

SALLY

C. BROWN

SCHROEDER

me. And me. And me. And

s. soft Celeste, Tri

rall.

146

(SCHROEDER exits.)

LINUS

me. And me.

molto rit.

a tempo

Pno solo

8va

Va pizz.

Bs., Pno.

149

Applause - segue

# No. 6a

# After Blanket

(Orchestra)

Cue: (Applause - segue from No. 6 "My Blanket and Me.")

Cl., Va  
Pno., Drs

mf

Pno.,  
acoustic Bs.

molto rit.

# No. 7

## Queen Lucy – Melodrama

(Orchestra with Lucy)

Cue: LUCY: I intend to be a queen.

Cue to continue: LUCY: ...and I'll live  
in this big palace ... (music in, dialogue continues)

[2] [Maestoso, ma non troppo]

1 Pno. *mf* [dialogue] Cl., Pno. *mp* Bs., Pno. acoustic Bs., Pno., Timp. [Va. tacet to bar 20]

4

Cue to fade out: LINUS: I can't think of any possible  
way that you could ever become a queen.

(silence)  
LINUS: I'm sorry, Lucy,  
but it's true.  
(silence, then:)

7 [dialogue]

Cue to continue: LUCY:  
... and in the summertime, (music in, dialogue continues)

[11]

11 Pno., Cl., Bs. *mf* (Cym)

[15]

Musical score for measures 15-17. Treble and bass staves with piano accompaniment.

Cut to stop: LUCY: What do you mean I can't be queen?

LINUS: It's true.  
LUCY: There must be a loophole.  
(music in, dialogue continues.)

Cue: LUCY: It's undemocratic.  
(music out) LINUS: Good grief.

Musical score for measures 18-21. Treble and bass staves with piano accompaniment. Includes dynamic markings *mp*, *mf*, *f* and performance instructions *Va. trem., Cl., Pno.*

Cue: LUCY: (music in) It's usually just a matter ...

[22] Faster

Musical score for measures 22-24. Treble and bass staves with piano accompaniment. Includes dynamic marking *fp* and instrument labels *Cl., Pno., Bs., Pno., (Timp)*.

Cue to stop: LINUS: I think I'll watch television. (He returns to the set, turns it on, resumes watching position.)

Cue: LUCY: (music in)  
I know what I'll do. If I can't ...

Cue: LUCY: ... I will buy myself a queendom. (music out) LINUS: Good grief.

Musical score for measures 25-28. Treble and bass staves with piano accompaniment. Includes dynamic markings *p*, *cresc.* and performance instructions *+Cl., Va.*

Cue: LUCY: (music in) Yes, I'll buy myself a queendom ...

[29]

Musical score for measures 29-32. Treble and bass staves with piano accompaniment. Includes dynamic markings *f*, *mp* and performance instruction *[Va. tacet at line]*.

[33] Cue to fade out: LUCY: I will be head queen. (She glances at the TV and becomes engrossed.)

Musical score for the cue. It consists of two staves: a treble clef staff with a key signature of one sharp (F#) and a common time signature, and a bass clef staff with a key signature of one sharp (F#) and a common time signature. The music is a piano accompaniment for a vocal line, featuring chords and a steady eighth-note bass line.

# No. 7a

# Quick Changes – Coathanger

(Orchestra with Sally)

Cue: LINUS: Yes, your majesty.  
(He clicks the TV remote and changes channels.)

(C. BROWN enters, SNOOPY follows pointing ravenously at his supperdish – music out)

SNOOPY: Supertime?  
C. BROWN: Not yet.  
SNOOPY: Supertime?  
C. BROWN: Not yet!  
(music continues)

Swing eighths

Musical score for 'Quick Changes – Coathanger'. It features a piano accompaniment with a treble clef staff and a bass clef staff. The key signature has one flat (Bb) and the time signature is 4/4. The tempo/style is 'Swing eighths'. The score includes dynamic markings like 'f' and 'Va. tacet'. There are cues for 'Sop. Sx., Pno.' and 'Bs., Drs. w/brushes'. A section of the score is marked '[dialogue]'.

(C. BROWN exits, SNOOPY wails and follows him. SALLY enters.)

[SALLY continues her diatribe unaccompanied.]

SALLY

A "C"?

A "C"?

Musical score for Sally's diatribe. It consists of two staves: a vocal line in a treble clef staff and a piano accompaniment in a bass clef staff. The key signature has one flat (Bb) and the time signature is 4/4. The piano accompaniment includes dynamic markings like 'f' and 'Pno., H-H'. The vocal line has lyrics 'A "C"?' and 'A "C"?'.

# No. 8

# "The Kite"

(Charlie Brown)

Cue: SALLY: Thank you, Miss Othmar. The squeaky wheel gets the grease! (She exits.)

[3]

Allegro comodo (♩ = 152)

Musical score for the first section of "The Kite". It features a piano accompaniment with a melody in the right hand and a bass line in the left hand. The tempo is marked "Allegro comodo" with a quarter note equal to 152 beats per minute. The score includes various dynamics such as *mf*, *mp*, *cresc.*, and *sfz*. There are also performance instructions like "Cow Bell", "Pno., H-H", "8<sup>th</sup> Fl.", "Va.", and "tr". A stage direction notes "(C. BROWN enters guiding the string of a kite flying offstage.)" and a musical instruction says "safety repeat [three times]". The score ends with a double bar line and a repeat sign.

[9]

## CHARLIE BROWN

Lit - tle more speed, lit - tle more rope, Lit - tle more wind, lit - tle more hope,

*mp*

Got - ta get this stu - pid kite to fly. Got - ta make sure it does - n't snag,

Pno., Va., H-H

[C. BROWN]

Does - n't droop, does - n't drag, Got - ta watch out for ev' - ry lit - tle, Whoops!

Fl., C.B. *8va* Pno., Va., H-H  
+W.B. +Bs.

[17]

Lit - tle less speed, lit - tle more tack, Lit - tle less rise, lit - tle more slack.

Pno., Va., (H-H sixteenths)  
*mp*  
Pno., Bs., B.D.

Got - ta keep my wits a - bout me now. Got - ta make sure it does - n't get the

Fl. *tr* (Va. *sust.*) *8va* Pno. *gliss.* *sfz* Pno., Va., Bs. H-H *mp* tutti rhythm  
B.D. (choke Splash Cym.)

best of me Till I get it in the air some - how.

Fl. *poco cresc.* Va. (+Cym roll)

[25]

Mil - lions of lit - tle kids do it ev' - ry day. They

Pno., Va.

va.

Bs., Drs. time

make a kite and, "poof" it's in the sky. Leave it to me to have the

Fl.

tr

27

one fool kite Who likes to see a lit - tle kid cry.

Fl.

*sfz* (Pno. gliss.)

Va.

(Cym.) (S.D.) (B.D.)

30

[33] Intense

Lit - tle less talk, lit - tle more skill, Lit - tle less luck, lit - tle more will,

Pno., Va. H-H

*mp*

Bs., Pno.

[C. BROWN]

Got-ta face this fel-low eye to eye. Now that I've seen you chas-ing moles.

Fl. *b*

(Va. sust.) *sfz* *mp* Pno., Va., Bs. H-H

Climb-ing trees, dig-ging holes, Catch-ing your string on ev'-ry-thing pass-ing

*cresc. poco a poco*

+B.D.

by, Why not

+Fl. *Fl.*

Pno., Va. sust. (+Cym. roll)

B.D., H-H

[43] Ethereal - "we have liftoff"

fly?

*Sm*

Pno. "relax" (light Mark Tree) *f* *sempre diminuendo*

Fl. *5*



[47]

Va.

(*g<sup>ua</sup>*) Wait a min - ute, What's it

46

(*g<sup>ua</sup>*) do - ing? It is - n't on the

49

Fl. Va. ground. It is - n't in a tree. Va. (+Cym. roll) tr

52

(*g<sup>ua</sup>*) It's in the air! (+Bell Tree) loco

*p* *cresc.* 15<sup>th</sup> Fl., 8<sup>th</sup> Va. tr (b)

55

Bs., Pno. (Cym. cont. roll)

[58] [C. BROWN]

Look at that, \_\_\_\_\_ it's caught the breeze now, \_\_\_\_\_ It's past the

Fl., Va. Pno.

*mf* relax & soar

trees now \_\_\_\_\_ with room to spare. \_\_\_\_\_

Fl., Va.

Pno.

62

[66]

Oh, \_\_\_\_\_ what a beau-ti-ful sight.

Fl., Va. *tr* (b)

Pno.

65

And I'm not such a clum - sy guy. \_\_\_\_\_ If I

Pno.

+Va.

*mf*

69

72

real - ly try, I can real - - -

[74] Fl. *tr*

Pno. (+Cym. roll)

*mp*

Va. (b) *p / cresc.*

Bs., Pno. (b)

75

ly fly a...

78

(Kite crash) (Cym.) [Blackout]

*ff*

SFX: kite disaster

Fl., Va.

Pno., H-H

Bs.

S.D., Pno.

+B D

Applause - segue

# No. 8a Quick Changes – Valentines

(Orchestra)

Cue: (Applause – segue from No. 8 "The Kite.")

(Lights come up as SCHROEDER & SALLY enter.)

SCHROEDER: How are you today, Sally? (dialogue continues)

Bounce

*f* Fl., Va., Pno

(Cym.) (C B)

[dialogue]

acoustic Bs pizz. H-H, Pno.

[Reed tacet at line]

C. BROWN: This is for you...  
(dialogue continues as  
LUCY approaches him.)

Cue to continue: SALLY: ... mad at stupid jumpropes!

[4] swing eighths (SCHROEDER & SALLY exit, C. BROWN enters.)

Cue: C. BROWN: ... Merry Christmas. (LUCY takes card.  
C. BROWN realizes what he's said, screams:) Aaauugh!

C.B: I'd give  
anything...

Cue: C.B: ... an empty mailbox.  
(SALLY enters.)

SALLY: I've been  
thinking ... no one  
sent you any!

Cue: (SALLY exits laughing.)

C. BROWN: I can't stand it.... (music fades out as dialogue continues.)

[14]

Segue

# No. 8b

## Before Doctor - Lucy Opens Shop

(Orchestra)

Cue: C. BROWN: My stomach hurts. (Music in, OTHERS pass by showing  
C. Brown their valentines, then exit stageright.)

(C. BROWN crosses toward stageleft as Lucy's  
"Psychiatric Help 5 cents" booth moves on from  
stage left. LUCY is standing behind her booth.)

C. BROWN: Oh, Lucy. I'm so depressed. (music out - dialogue continues)

# No. 9

# “The Doctor Is In”

(Charlie Brown & Lucy)

Cue: CHARLIE BROWN: All right, I'll try.

Slow, loose ad lib. tempo

CHARLIE BROWN *calmly & resignedly*

I'm not ver - y hand - some or clev - er or lu - cid, I've

*Pno. solo*

mf

al - ways been stu - pid at spell - ing and num - bers. I've nev - er been much play - ing

foot - ball, or base - ball, or stick - ball, or check - ers, or mar - bles, or ping - pong. I'm

*poco rit.*

60 : A tempo (♩ = 82)

[9] [C. BROWN]

us' - al - ly aw - ful at par - ties and danc - es, I stand like a stick or I

+Va.  
Pno.

+acoustic Bs. pizz.

move more rapidly

cough, or I laugh, Or I don't bring a pres - ent, or I spill the ice cream, Or I

Va.  
Pno. *cresc.*

[17]

get so de - pressed that I stand and I scream. Oh, how \_\_\_\_\_ could there pos - si - bly

Pno. *f*  
Cl., Va.  
*poco a poco*  
Bs. arco *p*

be One small per - son as thor - ough - ly, to - tal - ly, ut - ter - ly blah as

[23]

LUCY: Well, that's okay for a starter. C. BROWN: A starter?

me?

Pno solo  
*pp*

LUCY: Certainly. You don't think ... really have to delve. LUCY

Pno., Bells

Voice

You're

27

[31] Tempo, move along

C. BROWN LUCY

Kat. Oboe,  
Pno. *mp*

Bs pizz.

stu - pid, self - cen - tered and mood - y. I'm mood - y. You're ter - ri - bly dull to be

C. BROWN

Cl., Va., Pno.

with. Yes, I am. And no - bod - y likes me, Not Frie - da, or Sherm - y, or

34 (b)

[C. BROWN] LUCY C.B. LUCY C.B.

Lin - us, or Schroed - er— Or Lu - cy. Or Lu - cy. Or Snoop - y. Or Sn...

Pno.

C. BROWN: Now wait a minute.

Snoopy likes me.  
LUCY: He only pretends to like you because you feed him. That doesn't count.

C.B.

[42] A tempo

Or Snoop - y. Oh, why was I born just to

Voice Cl., Va.

[dialogue]

Pno. Cl., Va., Pno. Pno.

*pp* *f*

Bs. (+Cym. roll)

LUCY

be One small per - son as thor - ough - ly, to - tal - ly, ut - ter - ly, Wait! You're

*poco rall.* Voice

Bs. pizz.

[48] Faster

C.B.

LUCY

not ver - y much of a per - son. That's cer - tain. And yet there is rea - son for

Kal Oboe Cl., Va., Pno.

*mp*



C.B. LUCY

hope. There is hope? For al-though you are no good at mu-sic. Like Schroed-er. or

Cl., Va., Pno

51

Bs. pizz.

hap - py like Snoop - y, Or love - ly like me. You

Bells

poco rall.

Pno.

54

[56] A tempo

have the dis-tinc-tion to be No one else but the

Cl., Va., Pno

Cl., Va.

f

Pno.

(+Timp.)

C.B. *strepitoso*

sin - gu - lar, re - mark - a - ble, u - nique Char - lie Brown. I'm me!

Cl., Va.

Pno.

cresc.

sfp

60

Bs. arco

[64] LUCY

Yes, it's a-maz-ing - ly true, For what - ev - er it's

Tutti *f*

(+Timp.) *p.*

[68]

worth. Char - lie Brown, You're you.

*poco rall.* *pp*

*Eno. solo*

C. BROWN: Gosh, Lucy, you know something? I'm beginning to feel better already. You're a true friend, Lucy, a true friend.

LUCY: That'll be five cents, please.

+Xylo.

Tutti button

Bs pizz.

72

Applause - segue

# No. 10

# Quick Change - Ice Cream

(Orchestra)

Cue: (Applause - segue from No. 9 "The Doctor Is In.")

(C. BROWN & LUCY exit)

(♩ = 204)

Cl. Pno.

Va., Pno., Cym

*f*

H-H

(SALLY enters – fade out as she exits... (ac.)

dictated

Cl., Pno. +Va. *mp* +Bs., H-H

# No. 11

## Quick Changes – Art

(Orchestra)

Cue: SALLY: ... my life isn't a Shakespearean tragedy... (She exits.)

Cue to continue: LINUS:  
... was once a human being.

**Allegro** (C. BROWN & LINUS enter.)

Pno. solo *mf* [dialogue]

(Change to SNOOPY.)

Cue to continue: SNOOPY:  
... not to live it up a little.

[dialogue]

(Change to LUCY & SCHROEDER.)

Cue to stop: LUCY: Schroeder, do piano players make a lot of money?

[9]

*cresc.* *f*

On cue: (pound fist on keyboard with stage):  
SCHROEDER: Do you hear me? An Art!

*f* *ff*  
Art! Art! Art! Art! Art!

Cue to segue: LUCY:  
You fascinate me!

[dialogue]

# No. 12

## “Beethoven Day”

(Schroeder & Company)

Cue: LUCY: You fascinate me!

(SCHROEDER stops and gasps.)

(He plays then stops again.)

LUCY: What?

LUCY: What?!

(SCHROEDER plays, LUCY listens.)

**Allegro** **Adagio** **A bit faster**

*mf* *molto rit.* *ff*

Pno solo Cl., Va., Pno. acoustic Bs., Timp.

LUCY: What?!! [6] Tempo (♩=144) optional vamp (voice last time) SCHROEDER

Call the prin - ci - pal and hand him the news, —

*mf* Pno. (H-H backbeat thru bar 11.)

Pno., E.Bs., B.D.

We've got a hol - i - day that he can't re - fuse. —

A day of har - mo - ny — A day of mu - sic: Bee - tho - ven's

birth - day! Bee - tho - ven Day? A rev - er - en - tial mis - sion.

+Pno. - - - +Va.

Alto

Foot H-H *mp*

Bs., Drs.

13

LINUS (entering)

SCHROEDER

Bee - tho - ven Day? The hope of each mu - si - cian, No

Alto, Pno., Bs., Drs.

H-H *mp*

+Va.

16

more am I the on - ly guy To stand up and say: — Hoo - ray!

(H-H rhythm)

Va., Alto, Pno. sust. *mf*

Bs., B.D.

18

vamp [six times]

(CHARLIE BROWN enters - dialogue.)  
Cue to continue: LUCY: Commercialized?

ray, Bee - tho - ven, Hoo - ray! —

Pno., Bs. (Foot H-H backbeat)

H-H, Pno. (Bs., B.D. quarters)

*sub.p*

(B.D. tacet)

68 (SNOOPY enters wearing a Beethoven T-shirt.)

- 3 - "Beethoven Day"

Cue to continue:

SCHROEDER: ... Beethoven T-shirts.

SNOOPY

[26]

SCHROEDER

*vamp [four times]* *mf* *f* *mf*

Bee - tho - ven Day? If you're won - der - ing, "Now,

Bs., Pno., Timp. +Alto +Drs. Pno. Va. Bs., Drs.

how do we start?" — Just blow the mu - sic Till you

Alto

know it by heart! — We're gon - na cel - e - brate, —

Alto, Va., Pno.

H-H

Bs., Pnp., B.D.

We'll have a par - ty, Bee - tho - ven's birth - day!

Alto Va.

[34]

SCHROEDER

SALLY - LUCY                      And when you state the ti - tle,                      You hear a

Bee - tho - ven Day!                      Bee - tho - ven Day!

SNOOPY

C. BROWN - LINUS

Bee - tho - ven Day!

[34]

Va., Pno.                      Tutti

Drs.                      *mp*                      *f*                      *mp*

[SCHROEDER]

great re - ci - tal. The right of ev' - ry boy — and girl To

H-H

*mf*                      Alto, Va., Pno. *sust.*

[SCHROEDER]

stand up and say:— Hoo - ray, Bee - tho-ven, Hoo-ray! —                      Bee - tho - ven

OTHERS                      *unis.*

Hoo - ray, Bee - tho-ven, Hoo-ray! —

(Alto to Cl.)

*f*                      *P*

Va.

Bs., Pno.

[43] [SCHROEDER]

Day! \_\_\_\_\_ Bee-tho-ven Day! \_\_\_\_\_

[SALLY - LUCY]  
Bee-tho-ven Day! \_\_\_\_\_ Bee-tho-ven

[SNOOPY]  
Bee-tho-ven Day! \_\_\_\_\_ Bee-tho-ven Day! \_\_\_\_\_

[C. BROWN]  
Bee-tho-ven Day! \_\_\_\_\_ Bee-tho-ven Day! \_\_\_\_\_

[LINUS]  
Bee-tho-ven Day! \_\_\_\_\_ Bee-tho-ven Day! \_\_\_\_\_

[43]

Va. Cl. Va. Cl. Va. Cl.

Bs., Pno., Timp.

Bee-tho-ven Day! \_\_\_\_\_ Bee-tho-ven Day! \_\_\_\_\_ Bee-tho-ven

Day! \_\_\_\_\_ Bee-tho-ven Day! \_\_\_\_\_ Bee-tho-ven

Bee-tho-ven Day! \_\_\_\_\_ Bee-tho-ven Day! \_\_\_\_\_ Bee-tho-ven Day!

Bee-tho-ven Day! \_\_\_\_\_ Bee-tho-ven Day! \_\_\_\_\_ Bee-tho-ven Day!

Va. Cl. (Cl. to Alto)



[SC.] Day - ay - ay, hey - - - yay - ay! A phil - har -

[SA./LU.] Day! Bee - tho - ven Day!

[SN.] Day - ay - ay - - - ay! Bee - tho - ven Day!

[C.B./LI.] unis. Day - ay - ay - - - ay! [51] Bee - tho - ven Day!

Pno. *mp* Tutti *f* S.D. *mp*

49 +Drs.

mon - ic rum - ble, A pol - y - phon - ic jum - ble. A

Bee - tho - ven Day!

Bee - tho - ven Day!

Bee - tho - ven Day!

Va., Pno. Alto S.D. *mp* Va. Pno. Alto

+Timp. fill (Drs. fill)

[SCHROEDER]

hum - ble ded - i - ca - tion as we stand up and say:— Hoo -

OTHERS *unis.* Hoo -

H-H rhythm

*mf* Va., Alto, Pno. *sust.*

55

LUCY: I got it! I got it! I got it!

ray, Bee - tho - ven, Hoo - ray!—

ray, Bee - tho - ven, Hoo - ray!—

*f* Pno., Bs., Drs. *mp* Va., Pno.

(Bs., Drs. *facet*)

57

(LUCY) We'll demand full-page ads in every newspaper! SCHROEDER: But— LINUS: We'll start a chain of Beethoven Superstores!

[60]

Cl. Va. Cl. Va.

Pno

SCHROEDER: But— SALLY: We'll build a Beethoven theme park!

C. BROWN: We could have a Bake Sale! (They all look at him — music out.) SCHROEDER: Wait! That's too commercial! (music in.)

8<sup>va</sup>Cl., Va.,  
Kat:Hns.  
molto rit.  
f  
Bs.

63

[66] Slow - colla voce  
SCHROEDER *religioso*

Let's im - a - gine it, that glo - ri - ous hour.—

MEN [SN./C.B./LI.]  
WOMEN [SA./LU.]  
Hoo—

s.Gospel Organ

(Bs., Drs., Cl., Va. *tacet*)

[optional: free riff]

Filled with e - mo - tion, yet in - spir - ed with pow'r.—

Hoo—

Pno.

68

[SCHROEDER] (h)

When we all hon - or the man we a - dore. — On the day we place — the

Va., Alto, Vibes

*mp*

Va. solo

+Bs.

70

con moto

new - est face On — Mount Rush - mm - ore! —

73

A la Barbershop Quartet

SCHROEDER

[78] A tempo

optional Mount Rush - more! A mo - ment

SALLY - LUCY

Mount Rush - more! Bee - tho - ven Day!

SNOOPY

Mount Rush - more! Bee - tho - ven Day!

C. BROWN

unis.

LINUS

Mount Rush - more! Bee - tho - ven Day!

A tempo

[78]

A la Barbershop Quartet

Voices

rall.

Tutti

*sfz*

*f*

Drs.

*mp*

of re-flec - tion. A clas - si - cal in-jec - tion! So

Bee - tho - ven Day!  
Bee - tho - ven Day!  
Bee - tho - ven Day!

Va., Pno. Alto  
(S.D. fill) *f* Drs. *mp* Alto  
(S.D. fill)

[SCHROEDER]

fac - ing this di - rec - tion - we be - gin it to - day, — A

OTHERS *unis.*  
Bee - tho - ven, hoo - ray! —

Va. Drs. rhythm Alto  
8<sup>va.</sup> Va., Alto, Pno. *sust.* *mf*

[SCHROEDER]

mu - si - cal col - lec - tion ev' - ry - bod - y can play. — The

[OTHERS]

It's Bee - tho - ven

Alto

84

[86]

right of ev' - ry boy — and girl to stand up and say: — Hoo -

Day!

Alto

ray, Bee - - - tho - ven, Hoo - ray! —

A time for cel - e - bra - ting, Bee - tho - ven way! La la la la

Dr.

Bs.

(Drs. fill)

**ff**

RR

SALLY - LUCY  
la la la la, La la la la la Hoo - ray!—

SNOOPY  
la la la la, La la la la la Hoo - ray!—

C. BROWN - LINUS  
la la la la, La la la la la Hoo - ray!—

8<sup>va</sup>Pno., Va.

*ffz*  
Tutti

91

Drs., Bs.

Applause - segue

# No. 12a

# Beethoven Day Playoff

(Orchestra)

Cue: (Applause - segue from No. 12 "Beethoven Day.")

Tempo (♩=144)

Alto, Pno. *f* *mp* (S.D. fill) Va.

E.Bs., Pno., Drs.

+Pno. 8<sup>va</sup>Alto *mf* Alto, Va., Pno. sust. *cresc.* Va.

4

Bs., B.D.

Tutti *ff*

Pno., Bs., Drs.

# No. 13

## Rabbit Chasing – Pantomime [and Quick Changes – The Wall]

(Orchestra with Sally & Snoopy)

Cue: SALLY: We ought to see lots of game today. (She blows a bugle call.)

Fast (♩=152)

Vn., 8<sup>th</sup>Alto, Pno., S.D.

acoustic Bs., Pno., B.D.

[9] Tempo di mazurka (♩=132)

Pno., Bs., Drs.

[17] March tempo (♩=128)

8<sup>th</sup>Vn., Alto

(+S.D. roll)

[21] Presto subito (♩=184)

Vn., Fl.,  
Xylo.



27

SNOOPY

(Sniff!) (Sniff!) (Sniff!) (Sniff!)

32

(Splash Cym.) (Cow Bell)

(8va)

(Duck Call) Tutti + Xylo.

38

Bs., Pno.

[45] Dolce ma sensibile (♩=124)

Moderately

SALLY

Chas - ing, we're rab - bit

SNOOPY

Chas - ing, we're rab - bit

8va Vn., Cl., Pno.

(+Cym. roll)

44

chasing! Rab - bit chas - ing...  
 chasing! Rab - bit chas - ing...  
 dimin.

[50] Marcia e molto marcato (♩=112)

SALLY & SNOOPY  
scream! //

Agghaah!  
 s:Pizz Str. (Vn. fast trem.)  
 pp sempre stacc. molto cresc. ff Vn., Pno. mf  
 Bs. spiccato

[54] Frantic waltz (♩=108)

cresc. Alto (+Timp. roll)  
 Bs., Pno., Timp.

(SALLY & SNOOPY exit.)

(An endless Garden Wall moves on with CHARLIE BROWN leaning on it. C. BROWN: Sometimes, when you're depressed, all you want...)

[dialogue]  
 ff P f

Cue to continue: C. BROWN:  
... you may have to change arms.

(The Wall moves on. SALLY & SNOOPY re-enter and continue rabbit chasing.)

[66] Moderate caprice (♩ = 120)

8<sup>va</sup> Fl. solo  
ff Tutti Vn., Pno., S.D. (W.B.) Bs., Pno. *mp* 6 *mf* Vn. Bs., Pno., Drs. (B.D.)

SNOOPY

(Bark!)

71 Vn., Pno. *loco* +Fl. 8<sup>va</sup> Bs.

(SALLY & SNOOPY exit.)

(LUCY & SCHROEDER appear at the Wall - dialogue.)  
Cue to continue: LUCY: He touched my picture!

(SALLY & SNOOPY enter and continue the chase.)

[78] Allegro molto vivace (♩ = 152)

76 [dialogue] ff Pno. +8<sup>va</sup>

Cym. Small T-T B.D.

Vn. *loco*, Cl. 8<sup>vb</sup>

79 Tamb. Foot H-H T-T Tamb. etc sim B.D.

81

(+S.D. roll)

6

5

6

ff

tr

Vn., Pno., Tri.

3

[89]

Bells, Pno., Cl. 8th

tr

Pno.

f

Ped.

tr

pp

(SALLY & SNOOPY exit.  
The Garden Wall moves on revealing LINUS.)

Tutti

ff

f

[dialogue]

# No. 14

# “The Book Report”

(Lucy, Schroeder, Charlie Brown & Linus with Sally & Snoopy)

Cue: C. BROWN: (to LINUS) You're a lot of fun to have around.

### March militaire

(SALLY & SNOOPY enter rabbit chasing.)

SALLY & SNOOPY

Cue to continue:

(LUCY enters reading.)

Cue to continue:

(SALLY & SNOOPY exit.)

Chas - ing rab - bits, chas - ing rab - bits. Chas - ing rab - bits, chas - ing rab - bits.

Cow Bell

8<sup>va</sup> Va. pizz., Pno.

*mp marcato*

acoustic Bs. pizz., H-H

LUCY

[6] Madrigal, a cappella (♩=132)

(Slams book shut.) Rab - bits! A book re - port on Pe - ter

SCHROEDER

Rab - bits!

C. BROWN

Rab - bits!

LINUS

Rab - bits?

Pno., Bells

[6] Madrigal, a cappella (♩=132)

Wood Block

[Rehearsal piano knock W.B. rhythm on wood piano frame if no drums are present.]

Voice cue

[LUCY]  
 Rab - bit, Pe - ter— Rab - bit, Pe - ter Rab - - - - bit,—

SCHROEDER  
 A book re - port on Pe - ter Rab - - - - bit,  
 C. BROWN

[LINUS]  
 book re - port on Pe - ter Rab - bit, Pe - ter— Rab - bit, Rab - - -

[a tempo]

LU. Rab - - - - - a - bit. Pe - ter

SC. Rab - - - - - a - bit.

C.B. book re - port on Pe - ter Rab - - - - - a - bit.

LI. - - - - - bit, Rab - - - - - a - bit. [a tempo]

[13] Vivo (♩=176)

LUCY

Rab - bit is this stu - pid book a - bout this stu - pid rab - bit who steals

Cl.

*mp*

Pno., H-H

*pizz* Bs., B.D.

LUCY: (in caesura, counts words one through [17] Slowly (♩=112) seventeen) Hmm. Eighty-three to go. SCHROEDER

veg' - ta - bles from oth - er peo - ples' gar - dens. The name of the book a -

s:Harmonium

Cl., Vn.

*pp*

+S.D.

(Cym.)

*sfz*

B.D.

bout which This book re - port is a - bout is, "Pe - ter Rab - bit,"— which is a -

*cresc.*

(He crosses a word out.)

bout this rab - bit. I found it ver - y... I

s:Harm.

(Pno.)

Tutti (Pno., arco Bs.) *sfz*

*mp accel.*

Tutti *sfz*

[SCHROEDER]

(He crosses a word out.)

liked the part where... It was a... *Qua*... It re - mind - ed me of

*mf rit.* *sfz* *pp rall.* *p*

Pno. Pno., +Cl., Vn. Chime

26

[a tempo] [31] Fast (♩ = 152)

"Ro - bin Hood!" — And the part where Lit - tle John jumped from a rock to the

Cl., Vn. Vn.

*mf* *mp*

Pno., Bs., Timp. Pno., pizz. Bs., Drs.

30

Sher - iff of Not - ting - ham's back. And then Ro - bin and ev' - ry - one

*Tutti sfz* *mp*

33

swung from the trees in a sud - den sur - prise — at - tack. And they

*sfz*

36



[39]

cap-tured the Sher-iff and all of his goods, And they car-ried him back to their

Vn., Cl.  
mp

camp in the woods, And the Sher-iff was guest at their din-ner and all. But he

Vn., Cl.  
cresc. poco a poco

42

wrig-gled a-way and he sound-ed the call And his men rushed in and the

Cl., Vn., Pro.  
poco allarg.

45

ar-rows flew. Pe-ter Rab-bit did, sort of, that kind of thing, too. The

rubato  
hesitatingly

[a tempo]  
LUCY

pp s:Harm. solo  
ff

LUCY: (in fermata, counts words eighteen through twenty-three) Hmm...

[51] **Vivo**  
[LUCY]

oth - er peo - ple's name was Mac - Gre - - - gor.

8<sup>va</sup> Cl., Vn. Vn. Cl. s:Harm. Tutti *f* (Cym.) *sfz* *mf*

LINUS: (monologue) In examining a work such as Peter Rabbit, ...

[54] **Religiously** (♩ = 80)

(LINUS) ...conflicting roles as farmer and humanitarian. (C. BROWN begins to sing, LINUS continues monologue.)

**Secularly** (♩ = 132)

C. BROWN

Vibes *mf* If 1

[67] (LINUS: continuing) Peter Rabbit is established from the start...  
[C. BROWN]

start writ - ing now when I'm not real - ly rest - ed, It could

Vibes

8<sup>th</sup> Vn. trem. at point of bow (thru bar 84, "scared effect.")

up - set my think - ing which is no good at all. I'll get a

s:Harm. w/Vn.

69 Pno., Vibes

fresh start to - mor - row, and it's not due till Wednes - day. So I'll

71 sim.

have all of Tues - day un - less some - thing should hap - pen. Why does

[75]

[C. BROWN]

this al - ways hap - pen? I should be out - side play - ing get - ting

+ Cl.

fresh air and sun - shine. I work best un - der pres - sure, and there'll

77

be lots of pres - sure, if I wait till to - mor - row. I should

79

start writ - ing now. But if I start writ - ing now when I'm

*poco cresc.*

81

not real - ly rest - ed, It could up - set my think - ing which is

*poco rall.*

83

[86] *[a tempo]* **LUCY** **Vivo**

no good at all. The name of the Rab - bit was Pe - - - ter. Twen - ty -

*ff* *sfz*

Pno., Cl., Vn. Vn. Cl.

(Vn. ord.) Pno., Drs.

*arco* Bs. 8<sup>va</sup>

85

four, Twen - ty - five, Twen - ty - six, Twen - ty - seven, Twen - ty - eight, Twen - ty - nine, Thir - ty. Ha!

88

[90] **Tempo (♩=166)** **SCHROEDER**

Down came the staff on his head, smash! And Ro - bin fell like a sack full of

*mf* *sfz* *mf*

(big Cym. ^ crash)

Tutti

90

## [SCHROEDER]

lead, crash! The Sher-iff laughed and he left him for dead, Ah! But he was

(big Cym. ^ crash.)

*sfz* *mf* *dolce*

93

## LUCY

wrong! Thir-ty - five, Thir-ty - six, Thir-ty - sev-en, Thir-ty - eight, Thir-ty - nine, For-ty!

96

## [98]

## SCHROEDER

Just then an ar - row flew in, whing! It was a sign for the fight to be -

*mf* (+Bell Tree)

*pizz* Bs., Phn., Drs.

gin. zing! And then it looked like the Sher - iff could win, Ah! But not for

(+Bell Tree) *sfz*

101

damp B U

long. A - way they ran, Just like

Cl., Vn., Pno., H-H

*mp sfz mp sfz*

104

Bs., Timp.

[108]

rab - bits. Who run a lot, As you can tell From the sto - ry Of Pe - ter

*pizz. Vn. 3<sup>rd</sup>*

Cl., Pno. *p*

(Bs., Drs. tacet)

Rab - bit, Which this re - port Is a - bout.

Vn., Pno. *pp*

Cl. *sfz*

+H-H

112

(SALLY & SNOOPY cross with a butterfly net continuing their rabbit chase.)

Bs., Timp.

Rab - bits, rab - bits, rab - bits, rab - bits, rab - bits, chas - ing rab - bits.

Pno., 3<sup>rd</sup> Vn.

*p molto cresc.*

+Cl. *tr*

116

Timp. JrcBs, Pno

CBR - Piano Conductor

[118] Grandioso (♩ = 128)

LUCY

There were

C. BROWN

How do they ex - spect us to write a book re - port

Tutti

*ff*

(+Cym. rolls)

veg' - ta - bles in the gar - - - - den.

Of an - y qual - i - ty in just two

Such as car - rots, and spin - ach, and on - ions, And

days?

*tr*

121

124



let - tuce, and tur - nips, and pars - ley, And ok - ra, and

How can they con - spire to make life so

cab - bage, and string beans, And par - snips, to - ma - toes, po -

mis' - - - ra - ble, And so ef -

ta - toes, as - par - a - gus, caul - i - flow - er, rhu - barb and chives.

fec - tive - ly in so man - y ways?

*fff* *sub. mf*

LINUS: Not to mention the extreme pressure exerted on him by his deeply rooted rivalry with Flopsy, Mopsy and Cottontail.

LUCY

Pe-ter  
SCHROEDER The  
C. BROWN If I

Vn., Cl.  
Pno.  
*poco rall.*  
*a tempo*  
*sfp* *molto cresc.*  
Bs., Pno., Timp.

[137] Vivo (♩=164)

LU. Rab - bit is this stu - pid book a - bout a stu - pid rab - bit who steals  
SALLY & SNOOPY (Appearing from behind the Wall, they join the singing.)  
Rab - bit chas - ing, rab - bit chas - ing,  
name of the book a - bout which This  
SC. C.B. start writ - ing now when I'm not real - ly rest - ed, It could  
LINUS  
What drove an oth - er - wise mor - al rab - bit

[137] Vivo (♩=164) (Vn. colla SCHROEDER 8<sup>va</sup>)

Cl. *ff*

LU. veg' - ta - bles from oth - er peo - ples' gar - - - dens.

SA. SN. rab - bit chas - ing. Rab - - - bit  
book re - port is a - bout is, "Pe - ter

SC. C.B. up - set my think - ing which is no good at all.

LI. to per - form acts of thiev - er - y?

139

Cl., S.D.  
(Cym.)

Vn.

LU. Gar - dens, gar - dens. Sev - en - ty - five, Sev - en - ty - six, Sev - en - ty -

SA. SN. Chas - ing! Chas - ing! Rab - bits, rab - bits,  
Rab - bit," "Pe - ter Rab - bit." All for one, ev' - ry

SC. C.B. Not good at all. Oh,

LI. Thiev - er - y! Thiev - er - y! So - ci - o - log - i - cal

141

Cl., S.D.  
(Cym.)

Cl., Vn. +8<sup>va</sup>  
*sub. mp* *cresc. poco a poco*

LU. *3* *3* *(H)*  
 sev - en, Sev-ev - ty - eight, Sev - en - ty - nine, Eigh - ty, Eigh - ty - one, Eigh - ty - two.

SA. SN. *(H)*  
 chas - ing rab - bits. Find a rab - bit, Do or die!

SC. *3* *(H)*  
 man does his part. Oh.....

C.B. *3* *3* *(H)*  
 first thing af - ter din - ner I'll start.

LI. *(H)*  
 im - pli - ca - tions, Fam' - ly pres - sure, sim - ple plot.

144

[147] Ad libitum [cadenza]

LUCY  
 And they were ver - y, ver - y, ver - y, ver - y, ver - y hap - py to be

*optional:*  
 Synth.

*sfz*

LU. home. Nine-ty-four, Nine-ty-five. The ver-y, ver-y, ver-y

**SCHROEDER**

The end.

Synth.

Pno.

150

[157] A tempo (♩=164)

LU. end. Pe-ter Rab-bit, Pe-ter Rab-bit,

**SALLY & SNOOPY**

Rab-bit!

Pe-ter Rab-bit was a

SC. C.B. **C. BROWN** A book re-port on "Pe-ter Rab-bit." Just start

*defeated*

**LINUS** So-ci-o-log-i-cal

A-men.

(b)

[157] A tempo (♩=164)

Vn. tr

Cl. *p* *cresc.*

voiced Pno., Bs., Drs.

153

(b)

LU. Pe - ter Rab - bit, Pe - ter Rab - bit, Pe - ter - Rab - bit, Pe - ter Rab - bit,

SA. Rab - - - bit! Rab - - - bit!

SN. lot like Ro - bin Hood, Pe - ter Rab - bit was a

SC. writ - ing, You can do it, Noth - ing

C.B. im - pli - ca - - tions Joined with fa - mil - i - al

LI. im - pli - ca - - tions Joined with fa - mil - i - al

158

(+H-H sixteenths)

(b)

(b)

LU. Pe - ter Rab - bit, Pe - ter Rab - bit. Rab - bit, rab - bit, rab - bit.

SA. Rab - - - bit! Rab - bit, rab - bit, rab - bit,

SN. lot like Ro - bin Hood. Rab - bit, rab - bit, rab - bit,

SC. to it, Got to start.

C.B. con - dem - na - tions. Rab - bit, rab - bit, rab - bit.

LI. con - dem - na - tions. Rab - bit, rab - bit, rab - bit.

160

*sfz* (Crash Cym.)

Tutti

*f marcato*

U. rab - bit, rab - bit, rab - bit, rab - bit. Pe - ter  
 C. rab - bit, rab - bit, rab - bit, rab - bit. Pe - ter  
 SC. rab - bit, rab - bit, rab - bit, rab - bit. Pe - ter  
 B. I have-n't ev - en start-ed yet! SCHROEDER Pe - ter  
 LI. rab - bit, rab - bit, rab - bit, rab - bit. Slower Pe - ter

Piano accompaniment for the first system, including a grand staff with treble and bass clefs. Dynamics include *sfz* and *fp cresc. (+SD. roll)*.

Vn. *A tempo [move it!]*  
 SA. Rab - - - bit!  
 SN. Rab - - - bit!  
 C.B. Rab - - - bit!  
 SC. Rab - - - bit!  
 LI. Rab - - - bit!

This section features vocal lines for various parts and a violin part. The tempo marking is *A tempo [move it!]*.

Cl. *A tempo [move it!]*  
 (Cym.)  
 +Temp. *sfp* *sfz*  
 End of Act One

This section includes a clarinet part, a cymbal part, and a drum part. Dynamics include *sfp* and *sfz*. The section concludes with *End of Act One*.

# No. 15

# The Red Baron – Melodrama

(Orchestra & Snoopy with [offstage] Sally)

Cue: (Wartime sound effects—explosions, airplane engines, sirens, gunfire, etc.  
The sound volume diminishes and fades out under the opening measures of music.)

Military four (♩ = 120)

[2] (SNOOPY is discovered on top of his doghouse.)

[Reh. piano play cue if no drums are present.]

*p secco*

S.D. solo *p* +s: Trumpets

SNOOPY: Here's the World War I flying ace high over France in his Sopwith Camel, ...

+Cl., Va. *mp*

...searching for the infamous Red Baron!

[10] Gently heroic

Cl., B♭ Va.

*mf* s:Tpts.

+acoustic Bs., Drs.

I must bring him down!



(SNOOPY:) Suddenly ...

Musical score for measures 15-17. The score is in G major (one sharp) and 4/4 time. It features a piano accompaniment with a steady eighth-note pattern in the right hand and a more active bass line in the left hand. A melodic line is written above the staff, starting with a half note G4 and a dotted half note G4, then moving to a quarter note G4, a quarter note A4, and a quarter note B4. The key signature changes to F major (no sharps or flats) at measure 16.

... anti-aircraft fire, archie we used to call it, began to burst beneath my plane.

Musical score for measures 18-20. This section is for woodwinds and strings. The woodwind part includes parts for s: Tpts. (soprano trumpets), Bs., Drs. (bassoons and double basses), and +Cl., Va. (clarinets and violas). The dynamics are marked *sfz* (sforzando) and *sub. mp* (subito mezzo-piano). The woodwinds play a rhythmic pattern of eighth notes, while the strings play a similar pattern in the bass line.

The Red Baron has spotted me.

Musical score for measures 21-23. This section features a woodwind solo for *div. Cl., Va.* (divided clarinets and violas) with triplets. The dynamics are marked *sub. f* (subito forte). The woodwinds play a melodic line with triplets. The bass line continues with eighth notes. A drum part is indicated by *(Cym.)* (cymbal).

Nyahh, Nyahh, Nyahh!

Musical score for measures 23-25. This section is for woodwinds and strings. The woodwind part includes parts for s: Tpts. (soprano trumpets) and Cl., Va. (clarinets and violas). The dynamics are marked *f* (forte). The woodwinds play a melodic line with eighth notes. The strings play a rhythmic pattern in the bass line.

You can't hit me!  
[in fermata:] (Actually tough flying aces never say Nyahh, Nyahh) I just ... [music in.]

Drat this fog! It's bad enough ...

Musical score for measures 26-28. This section features a woodwind solo for *Va. trem sul pont* (viola tremolo sul ponticello) and *Cl.* (clarinet). The dynamics are marked *sfp* (sforzando piano) and *mp* (mezzo-piano). The woodwinds play a melodic line with eighth notes. The strings play a rhythmic pattern in the bass line.

Floor T-T roll, Bs. trem sul pont.

(SNOOPY:) ... to have to fight the Red Baron without having to fly in weather like this.

All right, Red Baron! Where are you! You can't hide forever!

[37] Soaring & relaxed

SALLY (offstage - unidentified female voice)

SNOOPY: Ah, the sun has broken through ... I can see the woods of Montsec below ...

la ————— la la.

Cl., Va., Pno.

SNOOPY: (*in caesura*) ... and what's that?  
 It's a Fokker triplane! (*music in.*) [47] Intense Ha! I've got you this time, Red Baron!

s:Tpts.  
 sfz p  
 Bs., Drs.

SFX: Machinegun rapid fire of bullets.

SNOOPY  
 Aaugh!

Fl., Va. Pno.  
 f  
 +S.D. roll

[54] SNOOPY: He's diving down out of the sun!

8<sup>va</sup> Fl., Va., Pno., Ride Cym.

Pno., Va. mf  
 8<sup>va</sup> p  
 3

(SNOOPY:) He's tricked me again!

I've got to run!

Come on, Sopwith Camel.

57

*mp*

Pno. trem.,  
Bs. sust.

... let's go! Go Camel, go!

SFX: Airplane engine roar.

60

*f*

[63] The Great Plane Ride

SALLY (offstage - ad lib. chromatic "siren")

63

SNOOPY

La la la la la la la

Fl. Va.

*f*

Pno. or Synth. +8<sup>va</sup>

Pno.,  
Bs., Drs.

(Cym.)

Aah...

66

*f*

(Cym.)

La la la la la...

SNOOPY: I can't shake him! He's riddling my plane with bullets.

SALLY (offstage)

Musical score for Sally (offstage). The vocal line is on a single staff with a treble clef, starting with a melodic phrase and ending with a long note. The piano accompaniment consists of two staves (treble and bass clefs) with a complex rhythmic pattern of eighth and sixteenth notes. A dynamic marking of *ff* is present. A rehearsal mark (8va) is at the beginning.

Aah.

(8va)

SFX: Machinegun rapid fire.

[74]

SNOOPY: Curse you, Red Baron!

Musical score for Snoopy's vocal line and piano accompaniment. The vocal line is on a single staff with a treble clef, starting with a melodic phrase. The piano accompaniment consists of two staves (treble and bass clefs) with a complex rhythmic pattern of eighth and sixteenth notes. A dynamic marking of *fff* is present. A rehearsal mark (8va) is at the beginning. There are various performance instructions for instruments: Cl., (Cym.), Va., Pno., Bs., B.D., and (S.D. roll). A note indicates "[Reh. piano play cue if no SFX is present.]".

(SNOOPY:) Curse you and your kind!

Musical score for Snoopy's vocal line and piano accompaniment. The vocal line is on a single staff with a treble clef, starting with a melodic phrase. The piano accompaniment consists of two staves (treble and bass clefs) with a complex rhythmic pattern of eighth and sixteenth notes. A dynamic marking of *sfz* is present.

(SNOOPY:) Curse the evil that causes all this unhappiness!

Musical score for Snoopy's vocal line and piano accompaniment. The vocal line is on a single staff with a treble clef, starting with a melodic phrase. The piano accompaniment consists of two staves (treble and bass clefs) with a complex rhythmic pattern of eighth and sixteenth notes. A dynamic marking of *sfz* is present.

Cl. Va. s:Tpts. *sim.* *rit.*

Bs. *sust.*, (+Crsh Cym. roll) (Ride Cym. roll) (Small T-T roll)

80

SFX: Airplane engine sputtering out noises.

[85]

SNOOPY: Here's the World War I flying ace ...

(Floor T-T roll)

Cl. Va. Pno. *mp*

S.D., Bs. *pizz.*

83

[89]

... back at the aerodrome in France, he is exhausted and yet he does not sleep, for one thought continues to burn in his mind ...

Tutti +s:Tpts.

87

Conductor's Part - F. Rauscher

[Blackout]

*sfz*

# No. 16

# “My New Philosophy”

(Sally with Schroeder)

Cue: SALLY: (discovering) “Why are you telling me?” I like it! (Music in.)

Moderately bright swing four (♩=204)

Cue to continue: SALLY: (repeating)  
“Why are you telling me?”

(♩=♩♩)

Cue to stop: SALLY: That’s a good philosophy: “Why are you telling me?”

[3]  
vamp

SALLY (voice last time)

vamp

Pno.  
mp

“Why are you

E Bs., Drs. time (brushes on S.D.)

tell - ing me?” My new phi - los - o - phy.

+Alto Pno. +Alto

The teach - er gave a “D” — on last week’s home - work.

Pno. Alto

[11]

[SALLY]

She said, "Miss Sal - ly Brown, --- Your grades are go - ing down." ---

Pno. +Alto Pno. +Alto

Bs., Drs.

SCHROEDER

SALLY

I could have told her... My new phi - los - o - phy!  
Your new phi - los - o - phy?

Pno.

15

[19]

(as the teacher)

(as herself)

(as the teacher, handing back Sally her homework)

(as herself)

Miss B? I'm she. Look see. A "D?"

Pno., H-H Va., Pno.

SALLY: (in fermata, as herself)  
Well, why are you telling me?

(as the teacher)

SALLY

[26]

A "D." And that's my new phi - los - o - phy!! ---

Tutti Pno. Alto

Bs., Drs. time



SCHROEDER

SALLY: Why are you telling me? SALLY

That's your new phi - los - o - phy? — My new phi -

Alto + Va.

Pno.

Rhy.

28

Dialogue - stop vamp on cue: SCHROEDER: That's your new philosophy, huh? SALLY: Yes. I mean—"No!"

Cue to continue: SALLY: I mean—"No!"

los - o - phy! —

vamp

Pno.

Tutti (+Cym.) *sfz*

*p*

*mf*

Alto

Bs., Drs.

32

[36]

SALLY

Just like a bus - y bee, — Each new phi - los - o - phy —

Va.

Pno.

+Alto

Bs., Drs. time

Can fly from tree to tree — and keep me mov - ing.

Va., Alto

*p*

[44] [SALLY]

When life's a diz-zy maze,— On al-ter-nat-ing days,— I choose a

Va. div. sust.

Pno. +Alto

SCHROEDER SALLY SCHROEDER: Sally!

diff'-rent phrase:— My new phi-los-o-phy!

Your new phi-los-o-phy?

Tutti ff

49

[53] SCHROEDER

Some phi-los-o-phies are sim-ple: "Man does not live by bread a-lone."—

Va., Pno. H-H rhythm mf

Tutti (+C.B.) sfz

SALLY

Some phi-los-o-phies are clear: "Leave your mes-sage at the

Va., Pno. H-H rhy. mf

57

[61] BOTH

sound of the tone."— Some phi - los - o - phies pick and choose—

Va., Pno.

Tutti (+Chime)

H-H rhy.

60

SCHROEDER

De - cid - ing what goes in it. Some take a life - time,

Va., Bs., Pno.

*sfz*

B.D., Bs. Pno.

63

Dialogue – stop vamp at cue:  
 vamp SCHROEDER: I can't stand it! (He exits.) Cue to continue: SALLY:  
 "I can't stand it!" I like it!

SALLY

Mine take a min - ute.

Alto, Va., Pno., Bs., Drs. *p*

Tutti *f*

S.D. roll

67

[72] Stride time SALLY

It's like a guar - an - tee.— My new phi - los - o - phy.—

Pno.

Vn. 15<sup>me</sup> div. *mp* +Alto *mp*

*f* *f*

Pno., Bs., Drs. time

[SALLY]

And things are sure to be — a whole lot bright - er.

*mp*

Vn., Pno.

Alto

Bs., Drs.

76

SALLY: "Oh, yeah? That's what you think!" "Why are you telling me?" "No!" "I can't stand it!"

*mf*

Pno., 8th Alto

15th Vn.

80

[84]

Now life is free and eas - y,

*mf*

Alto

Pno.

+Alto

Vn. sust.

83

Much more phi - los - o - phy - zy, With my brand new...

*mf*

Pno.

+Alto

86

SALLY: You know, someone has said that we should live each day as if it were the last day of our life..

Dialogue (LUCY passing by) – stop vamp on cue:  
LUCY: ... Help me! This is the last day!! Aaugh!

Pno., H-H  
sub.p Vn., Pno.  
vamp  
Pno., pizz. Vn., H-H

90

SALLY: Clearly, some philosophies aren't for all people.  
(She thinks for a beat—light bulb. Music in.)

SALLY  
And that's my new phi - los - o - phy!—  
Tutti *f*  
Tutti (choke Splash Cym.) *sfz*

94

Applause – segue

## No. 16a

## Before Baseball

(Orchestra)

Cue: (Applause – segue from No. 16 "My New Philosophy.")

### Tempo di Ball Park

s:Ball Park Organ solo

*f* start slowly – accel. poco a poco

(The scene changes to a ballpark. C. BROWN enters. Music out for dialogue.)

3  
3

[dialogue]

# No. 17

## "The Baseball Game"

(Charlie Brown & Company)

Cue: C. BROWN: ... at least a billion-to-one chance.  
ALL OTHERS: Yeah!... C. BROWN: Come on,

Dictated

CHARLIE BROWN

Gim-me a "T!" Gim-me an "E!" Gim-me an "A!" Gim-me an "M!" What'-ve you got

OTHERS

Cl., Va., Pno. *Tutti sfz*

E.Bs., Drs.

a tempo

[8] Fast march (♩=168)

[OTHERS] ALL

"Team!" There is no team like the best team

Pno. *gliss.* (S.D. roll) *sfz*

Pno. *mp* +Va.

Bs., B.D., Cym. Bs., Drs.

Which is our team right here! We will

+Cl.

show you we're the best team in the ver-y lit-tle league this

16

[24]

year. And in no time we'll be big time With the

22

+Cl., S.D.  
*mf*

Pno.  
*mp* +Va.

S.D. roll

Bs., Drs. (B.D., H-H)

big league base - ball stars. For all we have to do is win just

28

*mf*

*mp* Cl., Va. div. sust.

one more game And the cham-pi-on-ship is ours.

34

(S.D.)

Pno. gliss.  
+Cl. fake run

*sfz*

(♩ = 168)

40

s E.Pno., H-H

*f mp*

(Bs. *tacet*)

Va. *p*

L.H. Pno.

You'll nev - er guess — what

43

hap - pened to - day — at the base - ball game. It's

+Cl.

46

hard to be - lieve, — what hap - pened to - day — at the base - ball

Va.

[50]

49

game. I was the man - ag - er, Schroed - er was catch - er And all

+Cl.

(+15<sup>th</sup> Bs.)

E.Pno., H-H

*mp*



— of the team— was the same as al-ways But some - how or oth - er dis - as -

acoustic Pno.

Vn.

Bs., Pno. (Bs. tacet)

Tempo I°

- - ter struck— At the base - ball game.

Vn., Alto, Pno.

8<sup>va</sup> Vn., Alto, S.D.

f

S.D.

+Bs., B.D.

**Baseball Game Pantomime**

[59] C. BROWN: Huddle up! (They huddle.)

Tutti f

ALL ALL: (ad lib.) "Hey, Batter, Batter!" (etc.)

"Break!"

Bs., Pno.

(C. BROWN throws the pitch.)

ALL

SFX: crack of a bat

(ad lib. following trajectory of the ball.)

71

"Swing!"

"Ahh!"

(choke Cym.)

(S.D.)

Bs. solo

Vn., Pno.

(+B.D., H-H time)

77

Vn., Pno.

LUCY: I got it!

LINUS: I Got it!

SCHROEDER: I got it!

SNOOPY: Woof woof woof!

83

(They all run into the infield and slam into Charlie Brown.)

C. BROWN: (to the audience as the team leaves the field) See what I mean?

88

8<sup>th</sup> Slide Whistle

E.Pno., H-H

sfz

f mp

(Pno. tacet)

Pno.

[93] C. BROWN

Three balls, two strikes, the bas-es were load - ed With two men

E. Pno., H-H

Vn. su/IV *p*

Pno.

out. Cl. I pitched my curve, — but some - how he hit — it a

Pno.

96

[101]

good strong clout. "Lu-cy!" I hol - lered, "It's com -

Cl. E. Pno. H-H *mp*

Bs. Bs., Pno., B.D.

99

ing right to — you!" She caught — it as eas - y as pie.

[C. BROWN]

Then dropped it. I don't think it's good for a team's mor - ale To

acoustic Pno.

Vn.

Bs., Pno.

(Bs. *lacet*)

[109]

see their man - ag - er cry. Snoop - y helped out by

Tutti

+Bs., B.D.

bit - ing a run - ner And catch - ing the ball in his teeth.

Li - nus caught flies from a third sto - ry win - dow By hold - ing his blan - ket be -

Vn., Cl., Pno.

[117]

neath. Yes, we had for - ti - tude, No one could ar - gue with

Cl. *mf*

that. And one run would win us the

*f* (+Cym.)

[C. BROWN]

game As I came up to bat.

**SALLY, SNOOPY, SCHROEDER & LINUS** *sotto voce*

Go Char - lie Brown, Char - lie Brown, Char - lie Brown! There is

Vn. Cl. *sub.p* *sfz* (Cym.)

Bs., Pno., Drs.

124

Tempo I° *Whisper chorus*

[125]

SA/SN/SC/LI.

LUCY: (to C. BROWN) All right, Charlie Brown, we are all behind you— sort of.

no team like the best team Which is our team right

*pizz.* Vn., Cl., Pno., H-H

*P*

(Bs. *tacet*)

(LUCY:) I mean this kid can't pitch He pitches like my grandmother, Charlie Brown. Now all you have to do is bear down.

here! We will show you we're the best team In the

131

... just bear down—and when you get to first, watch me for my signals. Got it, Flash?

[141]

ordinary tone

ver - y lit - tle league this year. And in no time

Tutti

*mp*

137

we'll be big time With the big league base - ball

142

### Broadening

**SALLY** stars. **SNOOPY SCHROEDER** add **LUCY**

For all we have to do is win just

**LINUS** stars. For all we have to do is win just

Cl., Vn. *f* 8<sup>th</sup> Vn., Cl., Pno

*cresc.*

147

one more game... ours!!

one more game... Ours. Ours! Ours!!

LUCY: ...and the championship is LUCY

add SALLY *whispered echo*

*closed "m"*

*closed "m"*

*sfz* [a tempo] s:Celeste

153

### [159] Waltz (♩ = 60)

C. BROWN

Two men were on, with two outs And me with one

s:Celeste *8<sup>va</sup>*

*p* quasi music box +Vibes

[C. BROWN]

strike to go. Then I saw

OTHERS *whispered*

One strike! One strike!

(8<sup>va</sup>)

+Vn.

163

[C. BROWN]

her, this cute lit - tle Red - head - ed girl I

(8<sup>va</sup>)

Vn., Cl.

168

[175]

Growing in intensity

know. Firm - ly I vowed I would win it for

Vn., Cl. *loco* Vn., Vibes Vn.

+Cl. Vibes

Pno. +Vibes

173



[C. BROWN]

her, And I shoul-dered my bat and I swung... Dear

OTHERS [He swings - inhale] [misses - exhale]

Uh, Ooh.

Cym. roll

178

[183] Slower [C. BROWN]

Pen Pal, I'm told where you live is Real - ly quite far.

s:Rhodes mp

Pno.

— Would you please send di - rec - tions on how I can get where you

[195]

ad libitum

[C. BROWN]

are? \_\_\_\_\_ Your friend, Char - lie

*gua* ----- *loco*

Vibes., Vn., Cl., Pno.  
*p*

193

a tempo

Brown. \_\_\_\_\_

*gua* -----

Pno. +Bells, Vn., Cl.  
*pp*

*p*  
pizz Bs., Pno.

199

Applause - segue

No. 17a

After Baseball

(Orchestra)

Cue: (Applause - segue from No. 17 "The Baseball Game.")

Moderate four

Sop. Sx.

*mf*

s.E.Pno., H-H

E.Bs., B.D.

Pno.

(SCHROEDER & LUCY enter.)

+div. Va.

*rit.*

[dialogu.

# No. 17b

## Quick Changes – Crabbiness Survey

(Orchestra)

CUT

Cue: LUCY: (shouting to offstage) Who was Socrates anyway? (She sits) "Know thyself," humph! (music in.)

Cue to continue: LUCY: ...filled with the glow of self-awareness.

(LUCY goes offstage—returns with a clipboard and pencil.

C. BROWN enters with SNOOPY. music out.)

Swing eighths

Alto., Pno. *mf*

(+W.B.)

*rit.*

[dialogue]

*f*

lunga

lunga

[Vn./Va. tacet]

+Bs. pizz.

Cl., Pno.

Bs., Drs.

(SALLY enters, as she crosses LUCY stops her. music out.)

Cue to continue: LUCY: ...how fast word of these surveys gets around.

(LINUS enters.)

[dialogue]

*f*

lunga

Cl., Pno.

Bs., Drs.

Drs.

[dialogue]

# No. 17c

## Quick Change – A Loving Little Brother

(Orchestra)

Cue: LINUS: Every now and then I say the right thing. (music in.)

Moderately

(LUCY & LINUS exit together.)

Pno. solo *mp*

(+Susp. Cym. roll)

divisi Soprano, Alto & Tenor Recorder [instruments doubled by Reed, Vn/Va. and Bass players]

Pno.

*p*

*rit.*

(Drs. tacet)

# No. 18

## "Glee Club Rehearsal"

(Sally, Lucy, Charlie Brown, Linus, Schroeder & Snoopy)

**Cue:** SCHROEDER: (blows "C" on a pitchpipe. The GROUP responds in "unison," but each with his own idea of the pitch. SCHROEDER cuts them off and says:) Remember *Adagio con brio*.

Moderately slow (♩=120)

SALLY & LUCY

Oh, give me a home where the buf - fa - lo roam, Where the deer and

C. BROWN & LINUS

Oh, give me a home where the buf - fa - lo roam, Where the deer and

like a PTA Mother  
[rigid harmonic rhythm oblivious to nuance]

Pno. solo

mf [Play voice cues for rehearsal only.]

+ acoustic Bs. pizz. colla voce  
[Reed tacet, Va. opt. tacet, Perc. tacet to bar 65.]

SALLY

an - te - lope play. \_\_\_\_\_ Where sel - dom is heard a

LUCY

an - te - lope play. Give me my pen - cil. Where sel - dom is heard a

C. BROWN

an - te - lope play. \_\_\_\_\_ Where sel - dom is heard a

LINUS

an - te - lope play. \_\_\_\_\_ Where sel - dom is heard a

Voice cue

cour - ag - ing word. And the skies are not cloud - y all  
 cour - ag - ing word. And the skies are not cloud - y all  
 cour - ag - ing word. And the skies are not cloud y all  
 cour - ag - ing— Not on your life. ...skies are not cloud - y all

[17]

SA. day. If you don't tell me what you told Lu - cy I'm just going to scream!  
 LU. day. Give me that pen - cil you block - head!  
 CB. day. \_\_\_\_\_ Home,  
 LI. day. \_\_\_\_\_ Home,

[17]

SA. ...home on the range. Where the deer and the

LU. ...home on the range. Give me my pen-cil! Where the deer and the

CB. home on the range. Where the deer and the

LI. home on the range. No! Not un - til you

18

SA. an - te - lope play. Where

LU. an - te - lope play. What - 're you try - ing to do, Sti - fle my free - dom of

CB. an - te - lope play. Where

LI. prom - ise not to tell her! ...play. Where

22

SA  
sel - dom is heard a dis - cour - ag - ing

speech? Give me my pen - cil! 'cour - ag - ing

CB  
sel - dom is heard a dis - cour - ag - ing

LI  
sel - dom is heard a dis - cour - ag - ing—

25

SA  
word, And the skies are not cloud - y all—

LU  
word, And the skies are not cloud - y all

CB  
word, And the skies are not cloud - y all

LI  
No prom - ise, no pen - cil! ...skies are not cloud - y all

28

[33] (SALLY victoriously holds up the pencil.)

SA. What pen - cil? Oh, give me a land where the—

LU. day. Oh, give me a land where the

C.B. day. Oh, give me a land where the

(LINUS discovers his pencil is missing.)

LI. day. No! Give me a— Give me that pen - cil!

[33]

SCHROEDER: Sing!

*subff* with vigor

SA. Li - nus, it just is - n't fair! Flows— lei - sure - ly down— the

LU. bright dia - mond sand, Flows— lei - sure - ly down— the

C.B. bright dia - mond sand, Flows— lei - sure - ly, — lei - sure - ly— down the

LI. ...bright dia - mond sand, Flows— lei - sure - ly down the

*subff* with vigor



stream.

Where the grace-ful white swan goes—

*mf*

LU

stream.

Where the grace-ful white swan goes—

(Whispering to LINUS.)

*mf*

C B

stream. (Why did you take Sal-ly's pen-cil?) Where the grace-ful white swan goes—

(LINUS stomps offstage in desperation.)

LI

stream.

Arguh!

*mf* optional Va. pizz.

39

Bs. pizz. colla L.H. Pro.

SA

LU

C B

[49]

SA. dream. An en-ig-ma! Boy, that makes me...

LU. An en-ig-ma! Home,

C.B. dream. An en-ig-ma? Home,

SNOOPY  
An en-ig-ma?

[49]

(SALLY stomps offstage.)

SA. What a ter-ri-ble thing to call a... What's an en-ig-ma? Nev-er mind!

LU. home on the range, Where the—

C.B. home on the range, Where the

50

(to C. BROWN) 3

LU. (What's an en - ig - ma?) an - te - lope play.

(to SNOOPY) 3

C.B. deer and the— (What's an en - ig - ma?) play.

(to NOBODY) 3

SN. What's an en...?

53 *p.*

(LUCY exits.)

LU. Hey, he's still got my pen-cil!

(C. BROWN exits.)

C.B. — Where sel-dom is heard a dis - cour - ag - ing word.

SCHROEDER

And the

*dimin. poco a poco*

56

[SCHROEDER]

skies are not cloud - y all day. SNOOPY

(SNOOPY blows SCHROEDER a kiss.)

(How!)

+Bells

f

+B.D.

61

Applause - segue

# No. 18a

# Quick Changes - Snoopy

(Orchestra)

Cue: (Applause - segue from No. 18 "Glee Club Rehearsal.")

## Swing four

*mf* Pno., 8<sup>va</sup>Alto

Vn., Pno. voiced *sust.*

E.Bs., Ride Cym., Foot H-H time

Cue to continue: SNOOPY: Probably right after the invention of cookies.

## Quickly

[dialogue]

*mf* Pno., Alto, Bs., B.D., H-H w/brushes

Cue to continue: SNOOPY: I'm stuck with tingly teeth.

Cue to continue: SNOOPY: ... just stare at 'em like this... (He stares at SALLY who twitches in exasperation. Music in and Segue.)

## Groovy four

s:Gospel Org., Alto

s:Org

[dialogue]

*f* H-H w/brushes

[dialogue]

# No. 19

# “Little Known Facts”

(Lucy with Charlie Brown & Linus)

e: (Segue from No. 18a Quick Changes – Snoopy.)

Medium bounce, very dry (♩=144)

(LINUS enters followed by CHARLIE BROWN.)

Cl., Vn., Pno.

*f*

(Splash Cym.) (H-H)

acoustic Bs., Drs.

C. BROWN: Hi Linus. Where are you going? LINUS: Lucy's teaching me, Charlie Brown She says a sister is responsible for the education of her little brother so she's teaching me. Boy is she intellegent. LUCY: (entering) Come along, Linus.

Pno., Vn.

*sub.p*

(Cl., Bs., Drs. tacet)

repeat ad lib.

Pno.

(last time) *f*

+Bs., B.D.

LUCY

Do you see this

Tutti *f*

*mf*

[16] [LUCY]

tree? It is a fir tree. It's called a fir tree be -

Cl., Pno.  
(Vn. backbeat doublestops) *mp*

Bs., B.D., H-H time

cause it gives us fur, For coats. It al - so gives us wool in the

Pno. Cl., Vn., Pno. Pno. Voice *sfz*

Bs. +Bs., B.D.

LUCY  
win-ter-time. LINUS: I never knew that before. Lucy, that's very interesting. This is an

*p* Cl., Vn. loco. Bs. Drs., Pno. *f*

[32]

elm tree. It's ver - y lit - tle, But it will grow up in -

Cl., Pno. (Vn. backbeat doublestops) *mp*

Bs., B.D., H-H time

to a gi-ant tree, An oak. You can tell how old it is by count-ing its

*8va*

Pno. Cl., Vn., Pno. Pno.

Pno. Voice *sfz*

Bs. +Bs., B.D.

leaves.

LUCY

LINUS: Gosh, Lucy, that's fascinating.

C. BROWN: Now wait a minute, Lucy. I don't mean to interfere but...

And way up

*p*

Cl., Vn. loco, Bs., Drs., Pno.

[48]

there, Those fluff - y lit - tle white things, Those are clouds,

Vn., Pno. *mp*

*8va*Pno. *simile* Cl.

Bs. loco, Cym.

They make the wind blow. And way down there, Those ti - ny lit - tle

[LUCY]  
 black things, Those are bugs. They make the grass grow.

Pno., Cl., H-H

Pno. solo

58 (Bs. tacet)

LINUS: Is that so?

LUCY: That's right. They run around ...

Cue to continue;

C. BROWN: Oh, good grief.

[66]

repeat ad lib.

63

*f* Cl., Vn., Bs., Drs., Pno.

(last time) *f* +Bs., B.D.

LUCY

[72]

And this thing here.

It's called a

8<sup>va</sup> Vn., Cl., Pno.

68

*mf*

Bs., Drs., Pno.

hy - drant.

They grow all o - ver, and no one seems to know Just

Cl. Vn.

Pno.

Cl. Vn., Pno.

74

Pno.



how A lit - tle thing like that Gives so much wa - ter. D'ya see that

8<sup>va</sup> Vn. Cl., Vn. Pno. Voice Pno. *sfz* Bs. +Bs., B.D.

79

[84]

bird? It's called an ea - gle, But since it's lit - tle it

Cl., 8<sup>va</sup>Pno. Cl., Vn. Pno. (Vn. backbeat doublestops) *mf* 8<sup>va</sup>Pno., Vn. Bs., Drs., Pno.

has an - oth - er name, A spar - row, And on Christ - mas and Thanks - giv - ing We

8<sup>va</sup> Pno. Cl., Vn., Pno. 8<sup>va</sup> Vn. Pno. Voice Pno. *sfz* Bs. +Bs., B.D.

89

eat them. **LUCY** C. BROWN: Lucy, how can you say that! I'm sorry but I just can't stand idly by and listen to your wild... And way up

Cl., Vn., Pno. *p* *f* *p*

94

[100] [LUCY]

there, the lit - tle stars and plan - ets, Make the rain,

Vn.

Pno. *mf*

Pno.. Cym.

8<sup>va</sup> Cl.

Bs. (downbeats only) etc. sim.

- That falls in show - ers. And when it's cold And win - ter is up -

Vn.

Pno. Cym. roll *pp*

Bs.

105

C. BROWN: Now, Lucy. I know that's wrong.

on us, The snow comes up, Just like the flow - ers.

Cl., H-H. Pno. *mf*

Pno. solo

(Bs. tacet)

110

(dialogue continues to cue:) LUCY: ...snow comes up!  
 C. BROWN: Oh, good grief! (Exit upstage of tree.)  
 repeat ad lib.

LINUS: Lucy, why is Charlie Brown banging...  
 Cue to continue: LUCY: Come along, Linus

Vn.

Cl., Pno. *ff*

[dialogue] *mf*

117

(last time)

Bs., Dr., Pno.

[122] a tempo  
LUCY



Clouds can make the wind blow. Bugs can make the grass grow No, they you

Cl., Vn., Pno.

*mf*

Cl. solo

122

Bs., Drs., Pno.



go. These are lit - tle known facts that now

Cl., Vn.

Cl.

tr

7

S.D.

Vn., Pno.

128

Bs., Drs., Pno.

[Blackout]

Vn.

tr

you know!

Cl., Pno.

*f*

cresc.

(choke Cym)

Segue

# No. 20

# “Supertime”

(Snoopy with Charlie Brown and Gospel Chorus [offstage]: Sally, Lucy, Schroeder & Linus)

Cue: (Segue from No. 19 “Little Known Facts.” Music in. Lights up reveal SNOOPY on top of his doghouse.)  
SNOOPY: My stomach clock just went off.

(C. BROWN enters with Snoopy's supper dish.)  
Dialogue—cue to continue:  
C. BROWN: ...a whole minute with your supper.

Slow, tedious vamp (♩=48)

Cue to end vamp: SNOOPY:  
...but the bleached bones of...

Va., s:Rhodes *sust.*

*mp* (gliss.)

[dialogue]

+acoustic Bs. arco. con sord.

[4]

SNOOPY

Quasi recitative

Sup - per - time? Sup - per - time! Be - hold... The brim - ming bowl of meat and

Triangle *sfz* *sfz* *ff* *sub.mf*

Cl. Va. *tr* *tr*

Tutti

Cl. Va., s:Concert Grand + Str. trem.  
Timp. Bs. senza sord.

meal... Which is brought forth to ease our hun - ger. Be - hold... The flow - ing fla - gon moist and

*fff* *sub.mf*

10

sweet \_\_\_\_\_ Which has been sent to slake our thirst.

C BROWN: Okay, there's no need for a big production. Just get down off that doghouse and eat.

[dialogue]

To 27

[13] Swing four, very cool (♩=152)

*P* [Rehearsal piano play High-Hat cue only if no drums are present.]

H-H solo

Bs. pizz

(H-H etc. sim. through bar 32)

18

Pno.

SNOOPY

(b)

Doo doo Doo doo doo doo. Doo doo doo Doo doo doo doo. It's

23

[27] [SNOOPY]

sup - per - time. — Yeah, it's sup - per - time. — Oh, it's

[R.H. Piano play harmonic cue, through bar 32, for rehearsal only.]

sup - sup - sup - per - time, ver - y best time of day. It's

Pno. *mp*

[35]

sup - per - time. — Yeah, it's sup - per - time. — And when

Pno.

Bs., Drs. *time*

+Bs., Drs.

sup - per - time comes can sup - per be far a - way?

[Reh. pno. play cue if no drums are present]

*subf*

[43] Stop time

Bring on the soup dish, bring on the cup.

Bs., Drs., Pno.

Bring on the ba-con and fill me up. 'Cause it's sup - per

sub p

whistling

45

Sup - per, sup - per, sup - per - time. (Whistle)-

Alto solo break

+Pno., Bs., Drs.

48

[51] Brighter

Pno.

Alto

Bs (Pno., H-H)

[SNOOPY]

Da - doo - m - ba - dah,      za - doo - buh ya - ba doo ba. Sup - per - time.---

Alto. Pno.,  
Bs., Drs.

*p*      *f*

Drs.

[59] Vaudeville

Alto. Pno.,  
Bs., Drs.

*ff*

Doo    doo    doo    doo doot    doot.    Brr - - - -

[Reh. pno. play cue if  
no drums are present.]

*mf*

Drs.

Foot H-H

[67] Stop time

ing on the dog food,      Bring on the bone.



Bring on the bar-rel and roll me home,— 'Cause it's sup - per,—

Pno. 3 3 3

Alto

(Crash Cym.)

S.D., Bs.

69

Sup-per, sup-per, sup-per. Sup - per,— su - per pep-per up - per.

(Crash Cym.)

72

(SNOOPY mimes drum solo.)

Sup - per,— Su - per du - per sup - per - time! —

[Reh. pno. play cue if no drums are present.]

+Bs., Pno.

Drs. solo

75

[79]

Win-ter-time's nice with the ice and snow,— Sum-mer-time's nice with a place to go.

Pno (+Vn trem) Bells

*mf* *poco a poco cresc.*

Bs +Pno., Drs.

[SNOOPY]

Bed - time, o - ver - time, half - time too, But they just can't hold a can - dle to — My

*poco rit.* *p* *molto rit.*

Pno Vn., Alto (Drs.) 3 3 3

83 Bs., Drs.

[87] "Jolson" (♩=76)

Sup - per - time! ——— Oh, yeah!!

*ff*

Vn., Alto, Pno. Br., Drs. *time*

SNOOPY

Brr - - - - -

[Reh. pno. play cue if no drums are present.]

Alto. Pno. *mf*

91 Bs., Drs.

Foot H-H

[95] (♩=152)

ing on the ham - burg, bring on the bun. Pap - py's lit - tle pup - py loves

(SD)

98

ev' - ry - one. 'Cause it's sup - per, — Sup - per, sup - per, sup - per.

Alto  
Pno.

Alto, Pno.

(Crash Cym.)

Bs., Drs.

Bs., Drs. time

101

Sup - per, — Su - per pep - per up - per. Sup - per, — su - per du - per sup - per -

(Crash Cym.)

Fast gospel two (♩=144)

[107]

"Scat"  $\Omega$

[SNOOPY]

time! —

"Gospel chorus"

Who!

SCHROEDER & LINUS (offstage)

SALLY & LUCY (offstage)

Sup - per - time! —

[Reh. pno. play cue if no drums are present.]

D7 s. Testify — gospel organ, Alto (optional tacet thru bar 118.)

105

[Drums set tempo]

Bs "Jam" ad lib

S.D., C.B.

Drs.

Vn/Va. on Tambourine backbeat thru bar 128

[SNOOPY]

[SA./LU./SC./LI.]

Whoo! Yeah. \_\_\_\_\_

Bring on the meat!

Sup-per-time!\_

Sup-per-time!\_

G7

D7

(6)

109

It's time to eat. \_\_\_\_\_

Oh! \_\_\_\_\_

Sup-per-time!\_

Sup-per-time!\_

G7

D7

113

[119] Go to church!

Oh! Yeah! \_\_\_\_\_

Sup-per-time!\_

Sup-per-time!\_

s:gospel.org

Alto

D7

G7

117

Bring on the food. Bring on, bring on the soup dish!

Sup - per - time! — Sup - per - time! —

D7 G7 D7 G7

121

*vamp* Cue to stop vamp: C. BROWN: Now cut that out!

Bring on, bring — on the ham-burg! [wild riffing improvisation]

Sup - per - time! — Sup - per - time! —

D7 G7 D7 G7

Alto 2nd & 4th time, etc.  
Alto 1st & 3rd time, etc.

125

C. BROWN: Why can't you eat your meal quietly and calmly like any other normal dog?  
SNOOPY: (*very softly*) So what's wrong with making mealtime a joyous occasion?

Slow (♩ = 112)

SNOOPY

Sup - per, Sup - per, sup - per, sup - per -

[dialogue]

*ff* (Crash Cym.) Pno 3

Pno Alto

3 3

59

Bs. Drs

CBR - Piano Conductor

Soft look mm. 33 for ending

**big ritard**

**[cadenza]**

**[Blackout]**

[SNOOPY] time! \_\_\_\_\_

time! \_\_\_\_\_

Pno. *gliss* *loco*

Pno. wild riffing improvisation, Tamb. sustain shake, Cym. roll, "go dog wild."

Alto cadenza 3 3 3 3

arco Bs.

*sfz*

*Applause - segue*

# No. 20a

# Night Scene - Underscore

(Orchestra)

*Cue: (Applause - segue from No. 20 "Supertime." Music in. Lights up on a drop of starlit night sky.)*

(LUCY & LINUS enter - dialogue.) *At cue:* LUCY:

...blinking on and off. (SCHROEDER & SALLY enter.)

*Cue to continue:* LINUS: ...over here to get a closer look.

(SNOOPY climbs onto his doghouse - dialogue.)

*Cue to continue:* SNOOPY: ...exactly what it needed.

**Moderato**  
(♩ = 120)

*p* s:Celeste, Vibes

s:Pno/Str [Vn./Va., Bs. tacet.]

(C. BROWN enters - dialogue.)

+Picc.

*Cue to segue:* C. BROWN: It hasn't been such a bad day after all.

*Segue*

# No. 21

# “Happiness”

(Full Company)

Cue: (Segue from No. 20a Night Scene – Underscore. Lights come up to day.)

C. BROWN: It hasn't been such a bad day after all.

Moderato (♩ = 120)

C. BROWN

SNOOPY

LINUS

Hap - pi - ness is find - ing a pen - cil, Piz - za with sau - sage, Tell - ing the time. —

Va. *mp*

SCHROEDER

LINUS

Hap - pi - ness is learn - ing to whis - tle, Ty - ing your shoe for the

Cl. *p.*  
8<sup>th</sup> Va.

[11]

SALLY

ver - y first time. — Hap - pi - ness is

+8<sup>th</sup>Vibes Fl., Va. Vibes *8<sup>th</sup> loco*  
5  
Pno  
+acoustic Bs. arco

play - in' the drum in your own school band. And

Cl. Va. Vibes

Pno.

hap - pi - ness is walk - ing hand in hand.

Pno. Vibes +Vibes

Va. +Cl.

[19] Hap - pi - ness is two kinds of ice cream, Know - ing a sec - ret.

Bells. Pno. Pno. Vibes R<sup>W</sup> Cl. Vibes R<sup>W</sup> Cl. Va. Bs.

*mp*

(Bs pizz)

SCHROEDER C. BROWN

Climb - ing a tree. Hap - pi - ness is

Vibes S<sup>W</sup> Vibes loco Pno. +Bells Cl.

*p*



SCHROEDER

five dif'-rent cray - ons, Catch - ing a fire - fly. Set - ting him free.

Pno Vibes

8<sup>va</sup> Va Cl. +Vibes 8<sup>va</sup> Cl. Va. *pp* Va. *mf*

25 Bs

Detailed description: This block contains the first system of music for Schrodler's 'Happiness'. It features a vocal line with lyrics and a piano accompaniment. The piano part includes staves for 8<sup>va</sup> Va, Cl., +Vibes, 8<sup>va</sup> Cl., Va., and Bs. Dynamics range from *pp* to *mf*. The key signature has one sharp (F#).

[29] C. BROWN

ALL

Hap - pi - ness is be - ing a - lone ev' - ry now and then. And

Cl. +Vibes

8<sup>va</sup> + 15<sup>va</sup> Vibes Pno

Bs (Va arpeg. "lightly")

Detailed description: This block contains the second system of music for C. Brown's 'Happiness'. It features a vocal line with lyrics and a piano accompaniment. The piano part includes staves for Cl., +Vibes, 8<sup>va</sup> + 15<sup>va</sup> Vibes, and Pno. The bass line is marked with Bs and (Va arpeg. "lightly").

hap - pi - ness is com - ing home a - gain.

Bells Vibes

Pno Cl., Va.

33

Detailed description: This block contains the third system of music for C. Brown's 'Happiness'. It features a vocal line with lyrics and a piano accompaniment. The piano part includes staves for Bells, Vibes, Pno, and Cl., Va. The system number 33 is indicated at the beginning.

[37] C. BROWN

Hap - pi - ness is morn - ing and eve - ning.

Pno, Vibes

*f* *p* Cl. Va. (Bs *delicato*)

36

Detailed description: This block contains the fourth system of music for C. Brown's 'Happiness'. It features a vocal line with lyrics and a piano accompaniment. The piano part includes staves for Pno, Vibes, Cl., and Va. Dynamics include *f* and *p*. The instruction (Bs *delicato*) is at the bottom. The system number 36 is indicated at the beginning.

Vibes [C. BROWN]

Day-time and night - time too. For hap-pi-ness is an - y - one and

+Va. Cl. Pno. Vibes, Cl., Va.

*mp*

39

an - y - thing at all, That's loved by

Vibes Va. *espressivo* Pno.

43

[49] LINUS

you. Hap-pi-ness is hav-ing a sis - ter.

+Cl. Pno. Vibes, Pno. Va.

Bs. *pizz.* Bells

47 Bs. *arco* *pizz.* Bs.

LUCY

LINUS LUCY

Shar - ing a sand - wich, Get - ting a - long.

Cl. Va., Vibes

51

[54]

SALLY & LUCY

- 3 - "Happiness"

16

Hap - pi - ness is sing - ing, sing - ing to - geth - er when

SNOOPY, SCHROEDER, C. BROWN & LINUS

Hap - pi - ness is sing - ing to - geth - er when day is

[Orch. tacet, Va. to Vn.]

Voice cue

Voice cue

day is through. And hap - pi - ness is those who sing, Hap - pi - ness is

through. And hap - pi - ness is those who sing with you.

Pno., Cl., Vn.

*pp*

[62]

those who sing with you. Morn - ing and eve - ning,

Hap - pi - ness is morn - ing and eve - ning,

Vn.

Cl.

Chimes  
Pno.

*f*

Bs., Pno.  
(Cym)

61

Slower tempo

[WOMEN] Day - time and night - time

[MEN] Day - time and nigh - time

SALLY  
LUCY too.....

SNOOPY & C. BROWN  
SCHROEDER & LINUS too.....

C. BROWN  
For hap - pi - ness is

Vn.  $\underline{\alpha}$

Cl. *molto rit.*

Pno. *p*

Bells, Vn., Cl.

pizz. Bs.

(+Cym roll)

64

[C. BROWN]

an - y - one and an - y - thing at all, <sup>8va</sup> That's loved

Bells

Pno., Vn.

68

(General exit.)

by you.....

Vn., Cl., Vibes

Vibes

Pno. (Vn., Cl. opt. tacet thru bar 79)

(Bs. opt. tacet thru bar 79)

72

LUCY: (in fermata, as she crosses to shake his hand)  
You're a good man, Charlie Brown!

Bells

Vn., Cl., Pno.

Pno.

Vibes, Pno.

77

# No. 22

## Bows (Full Company)

Cue: (Segue from No. 21 "Happiness.")

(COMPANY enters and bows to applause.)

Solid four (♩=120)

1 Pno. *f*

B.D.

4 E Bs., Pno. 8<sup>ub</sup> Drs.

5 [5] +Vn.

7 Pno., H-H Alto 8<sup>th</sup> Vn.

10



an - y - thing at all, that's loved by

SALLY

an - y - thing at all, that's loved LUCY by

an - y - thing at all, — that's loved by

Pno., Cym.

15<sup>th</sup> Vn., Alto (S.D.)

Bs., B.D.

24

[28] Charlie Brown groovefest

you. Oh, — you're a good...

SNOOPY

C. BROWN

Hap - pi - ness — is an - y - one. Hap - pi - ness — is an -

SALLY & LINUS (#)

you. Hap - pi - ness is an ice — cream cone. —

SCHROEDER

LUCY

you. You're a good — man, Char - lie Brown! You're a good —

[28] Charlie Brown groovefest

Vn.

Alto. Pno.

Bs., Pno., Drs.

[SN.]  
man. Oh, you're a good man.

[C.B.]  
y - thing. Hap - pi - ness is an - y - one.

[SA/LI.]  
Hap - pi - ness is a fi - re - fly. Hap - pi - ness is a sec -

[LU/SC.]  
man, Char - lie Brown! You're a good man, Char - lie Brown!

Oh, you're a good man, Char - lie Brown!

Hap - pi - ness is an - y - thing.

ret shared. Char - lie Brown!

You're a good man, Char - lie Brown!

Tutti

*sfz*

*Scorc*



# No. 22a

# Exit Music (Orchestra)

Cue: (Segue from No. 21 Bows.)

## Groovefest

Musical score for 'Groovefest'. The score is written for a piano and strings. The piano part is in the left hand, and the strings are in the right hand. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The score starts with a dynamic marking of *f*. The piano part features a complex rhythmic pattern with many sixteenth and thirty-second notes. The strings play a similar rhythmic pattern. There are several measures of rests for the piano. The score ends with a measure of rest for the piano and a measure of rest for the strings.

## [7] Swing four

Musical score for '[7] Swing four'. The score is written for a piano and strings. The piano part is in the left hand, and the strings are in the right hand. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The score starts with a dynamic marking of *ff*. The piano part features a complex rhythmic pattern with many sixteenth and thirty-second notes. The strings play a similar rhythmic pattern. There are several measures of rests for the piano. The score ends with a measure of rest for the piano and a measure of rest for the strings.

Musical score for the final section. The score is written for a piano and strings. The piano part is in the left hand, and the strings are in the right hand. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The score starts with a dynamic marking of *f*. The piano part features a complex rhythmic pattern with many sixteenth and thirty-second notes. The strings play a similar rhythmic pattern. There are several measures of rests for the piano. The score ends with a measure of rest for the piano and a measure of rest for the strings.

Alto

Alto

*p* 8<sup>va</sup> Vn.

15

Drs.

[18] Vaudeville

Tutti

8<sup>va</sup> Vn.

*ff*

Alto

Tutti

[Reh. pno. play cue if no drums are present.]

*mf*

22

Drs.

Drs. solo break ad lib.

[26]

Bs solo ad lib.

Bm

Bb+7

Alto solo ad lib

(+H-H backbeat through bar 33.)

Vn. solo

20

Vn.

Pno. solo

+Alto, Bs., Drs.

Alto

Pno.

Bs., Pno., Drs. time

35

Fast gospel two  
(♩ = 144)

[Rhy. pno. play cue if no drums are present.]

[Drums set tempo]

Drs.

S.D., C.B.

[42] Freely

Alto

s:Gospel org.

Bs., Drs. time  
(+Vn./Va. on Tamb. al fine.)

46

Musical score for measures 50-53. The score is written for piano in G major. Measure 50 starts with a treble clef and a key signature of one sharp (F#). The music features a complex melodic line in the right hand and a rhythmic accompaniment in the left hand. A dashed line indicates a continuation of a melodic phrase from a previous page. The piece concludes with a drum fill, marked "(+Dr. fill)".

Musical score for measures 54-57. Measure 54 is marked with a square bracket [54]. The score is for Alto, Gospel organ, and Bass Drum/Tambourine. The Alto part has a treble clef and a key signature of one sharp. The organ part is in the right hand, and the bass drum/tambourine part is in the left hand. The music is characterized by a steady, rhythmic accompaniment.

Musical score for measures 58-61. Measure 58 is marked with a square bracket [58]. The score is for Alto and Organ. The Alto part is in the right hand, and the organ part is in the left hand. The music continues with a similar rhythmic pattern to the previous section.

Musical score for measures 62-65. Measure 62 is marked with a square bracket [62]. The score includes instructions for the Alto and Piano parts. The Alto part has a treble clef and a key signature of one sharp. The Piano part is in the left hand. The music features a "vamp [four times]" section. Specific instructions include "Alto 2nd & 4th time", "Alto 1st & 3rd time", and "Drs. 4th time only" with triplet markings. The section ends with a double bar line and repeat signs.

Musical score for measures 66-69. Measure 66 is marked with a square bracket [66]. The score includes instructions for the Alto and Piano parts. The Alto part has a treble clef and a key signature of one sharp. The Piano part is in the left hand. The music features a "big ritard" section, followed by a "cadenza" for the Alto. The Piano part includes a "Pno. wild riffing improvization, Tamb. sustain shake, Cym. roll." instruction. The section concludes with a "loco" marking and a "sffz" dynamic marking.

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(§) *Music and Lyrics* by Andrew Lippa.