

PIANO/PARTITUR ACT ONE
[PIANO, KEYBOARD SYNTHESIZER & KAZOO]

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

Orchestration by Michael Gibson

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

Book

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Music and Lyrics

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(§) Music and Lyrics by Andrew Lippa.

Cast and Vocal Ranges

SALLY BROWN



LUCY VAN PELT



SNOOPY



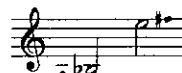
SCHROEDER



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)

<ul style="list-style-type: none"> trap set: Snare Drum Bass Drum Small Tom-Tom Floor Tom-Tom Jungle Drums Hi-Hat Cymbals various suspended Cymbals crash splash ride Wood Block Cow Bell (2 sizes) Tambourine (mounted) Triangle Slide Whistle Siren Whistle Duck Quack Sandpaper Blocks Mark Tree Bell Tree Kazoo 	<ul style="list-style-type: none"> mallet instruments: Bells/Glockenspiel Vibraphone Xylophone Chimes Crotale Timpani Triangle French Horn 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.)

Grandly

Clarinet

Violin

Bass

Percussion

Solo Voice

Ensemble

Grandly

Piano

[5]

Cl.

Vn.

Bs.

Perc.

[5]

Pno.

Musical score for measures 9-11. The score includes parts for Clarinet (Cl.), Violin (Vn.), Bass (Bs.), Percussion (Perc.), and Piano (Pno.). The Percussion part includes the instruction "[drop sticks] [play w/hands] Kat: FRENCH HORN". The Piano part features a complex texture with multiple voices in both hands.



Musical score for measures 12-14. The score includes parts for Clarinet (Cl.), Violin (Vn.), Bass (Bs.), Percussion (Perc.), and Piano (Pno.). Dynamic markings *sub.p* and *cresc.* are present in the Violin, Bass, Percussion, and Piano parts. The Piano part continues with its complex texture.

Cl. *molto rit.* *sfz* *mf*

Vn. *molto rit.* *sfz* *mf*

Bs. *molto rit.* *sfz* *mf*

Perc. *molto rit.* *sfz* [to Trap Set] (tight) HIGH-HAT *mf*

Ens. *molto rit.* ALL [C. BROWN does not sing in this number.]
 Cue to end fermata: C. BROWN: You're a good man, Char - lie
 ... I'm more than five.
 Cue to continue: LINUS:
 Oh, well, that's the way it goes.

Pno. *molto rit.* [dialogue] [dialogue] *mf*

15

[20]

Cl. *mf*

Vn. *mf*

Bs. *mf*

Perc. *mf*

Ens. ALL [except SALLY] LUCY ALL [including SALLY]
 Brown. You're a good man, Char - lie Brown. (Char - lie Brown) You're the kind of re - mind - er we
 Cue to continue: SALLY:
 ... his lack of confidence, his —

[20]

Pno. [dialogue] *mf*

19

Cl.
Vn.
Bs.
Perc.

[SALLY & LUCY] SALLY

need. You have hu - mil - i - ty, no - bil - i - ty, and a sense of hon - or That is LUCY
[SNOOPY, SCHROEDER & LINUS] ver - y rare in -
SNOOPY - SCHROEDER

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

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

Pno. [dialogue]

23

Cl.
Vn.
Bs. sul D

Perc.

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

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

LINUS: I think Charlie Brown has nice hands. *Solo* *Cue to continue: SNOOPY:*
... kid comes home from school.

Pno. [dialogue] [dialogue] [dialogue]

27

[32] Tempo (♩=160)

Cl. *mp*

Vn. *mp*

Bs. *mp staccato*

Perc. (tight) HIGH-HAT *mp*

Ens. ALL *mp*
 You're a good man. — You're a good man. —

Cue to continue: LUCY:

... liable to see for a long while.

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

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

[32] Tempo (♩=160)

Soli w/Vn. *mp*

Pno.

31



Cl. *vamp* *fast change: [to ALTO SAX]*

Vn. *vamp*

Bs. *vamp*

Perc. *vamp*

Cue to end vamp & continue:

C. BROWN: ... and the sun's so bright.

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

vamp

Pno. [dialogue]

35

No. 2 "You're a Good Man, Charlie Brown"

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

Cue: (Attacca from No. 1 Opening)

[2] Bright march (♩=160)

Musical score for Alto Saxophone, Violin, Bass, Percussion, and Ensemble. The score is in 4/4 time with a key signature of one sharp (F#). The tempo is marked as [2] Bright march (♩=160). The Alto Saxophone part starts with a dynamic of *f* and includes a triplet. The Violin part starts with a dynamic of *ff* and includes a *v* marking. The Bass part is marked (ELECTRIC) and starts with a dynamic of *ff*. The Percussion part includes Cymals (Cym.) and Hi-Hats (H-H) with a dynamic of *f*. The Ensemble part includes a vocal line for C. BROWN with the lyrics "I'm late!".

[2] Bright march (♩=160)

Musical score for Piano. The score is in 4/4 time with a key signature of one sharp (F#). The tempo is marked as [2] Bright march (♩=160). The score includes a SFX: alarm clock and a dynamic of *ff*. The piano part is marked *sempre simile*.

A.Sx.

Vn.

Bs.

Perc.

Ens.

Pno.

CYM. H-H

SNOOPY [except C. BROWN]

ALL

(Woof!) You're a

6



[10]

Vn.

Bs.

Perc.

Ens.

mf *sim.*

mf

CYM. H-H [x-stick]

good man, Char-lie Brown. You're the kind of re-mind-er we need. You have hu-mil-i-ty, no-bil-i-ty and a

[10]

Pno.

mf *sim.*

[18]

A.Sx.
Vn.
Bs.
Perc.

Ens.
SALLY, LUCY
SNOOPY, SCHROEDER & LINUS

sense of hon-or That is
LUCY ver - y rare in - deed.
SNOOPY SN/SC/LI. unis.
You're a good man, Char-lie Brown. And we

sense of hon-or That is
LINUS ver - y rare in - deed! (Woof!)
You're a good man, Char-lie Brown. And we

[18]

Pno.

15

A.Sx.
Vn.
Bs.
Perc.

Ens.
[SA/LU.]
[SN/SC/LI.]

know you will go ver-y far. Yes, it's hard to be-lieve, Al-most fright'-ning to con-ceive, What a good man you

know you will go ver-y far. Yes, it's hard to be-lieve, Al-most fright'-ning to con-ceive, What a good man you

Pno.

20

[26] CLARINET

A.S. [to CLARINET] *mp*

Vn. *mp*

Bs. *mp*

Perc. S.D. *p*

Ens. [S.A./L.U.] are. You are kind to all the an - i - mals And ev' - ry lit - tle bird. With a

[SN/SC/LI.] SCHROEDER SC. L.L. [SNOOPY tacet] are. You are kind. You are kind to all the an - i - mals And ev' - ry lit - tle bird. With a

[26]

Pno. *mp*

25

[34]

Cl. *mp*

Vn. *mp*

Bs. *mp*

Perc. *mp* Others play more smoothly

Ens. [S.A./L.U.] heart of gold you be - lieve what you're told. Ev' - ry sin - gle sol - i - ta - ry word. You brave - ly face ad -

[SC/LI.] SCHROEDER heart of gold you be - lieve what you're told. LINUS You brave - ly face ad -

[34] SYNTH.

Pno. *mp*

30

PIANO

CL. Vn. Bs. Perc. Ens. Pno.

[SALLY]
[LUCY]
[SCHROEDER]
[LINUS]

ver - si - ty, You're cheer - ful through the day. You're thought - ful, brave and

ver - si - ty, You're cheer - ful through the day. You're thought - ful, brave and

35

CL. Vn. Bs. Perc. Ens. Pno.

[to ALTO] ALTO [42]

SMALL TOM CYM. H-H [x stick]

LUCY SALLY, LUCY

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

cour - te - ous. That you're a good man, Char - lie

SNOOPY, SCHROEDER & LINUS

PIANO [42]

39

A.Sx. *mf*

Vn.

Bs.

Perc. *sim.* [CRASH] C.V.M. H-H S.D.

Ens. ALL [except C. BROWN]

Brown. You're a prince, and a prince could be king. With a heart such as yours You could

Pno.

43



A.Sx.

Vn.

Bs.

Perc.

Ens. [SA.A.U.] [SN.SC.L.L.]

o - pen an - y doors, You could go out and do an - y - thing. You could be king, Char - lie Brown,

o - pen an - y doors, You could go out and do an - y - thing. You could be king, Char - lie Brown,

Pno.

47

[52] A bit faster

A.Sx.

Vn.

Bs.

Perc. CYM. H-H *mf* [x stick] H-H [x-stick] *f*

CHARLIE BROWN

Ev - ry - bod - y says to me: *unis.*

Ensemble:

[SA/LU.] You could be king! You're a good man, Char - lie Brown... *unis.*

[SN/SC/LL.] You could be king! You're a good man, Char - lie Brown... *unis.*

Pno. *mf* *f*

51

[52] A bit faster

A.Sx.

Bs.

Perc. [x stick] *f*

C.B.

Ev - ry voice in har - mo - ny.

Ensemble:

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

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

Pno. *f*

55

[60]

A.Sx.

Vn. *mp*

Bs. *mp*

Perc. *CYM.*
Half time feel *mp*

C.B. *mp*

Ensemble

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

[60]

Pno. *mp*

59



A.Sx. *mp*

Vn.

Bs.

Perc. *CYM.*

C.B.

to fly And I'm not the kind of guy Who gives up

Pno.

63

[68]

A.Sx. *mf*

Vn. *mf*

Bs. *mf*

Perc. *mf* [x stick] *f*

C.B.

eas - i - ly. Won - der why they stop to say: SA.LU. *unis.*

Ens. *SN.SC.LL.* *unis.* You're a good man, Char - lie Brown...

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

Pno. [68]

67



A.Sx.

Vn.

Bs.

Perc. [x stick] *f*

C.B.

Nev - er liked me an - y - way.

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

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

Pno.

71

[76]

A.Sx.

Vn.

Bs.

Perc.

C.B.

Ens.

Pno.

75

Half time feel

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

[76]

A.Sx.

Vn.

Bs.

Perc.

C.B.

Pno.

79

H-H + CYM. H-H

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

[84]

A.Sx. *f* *sub.p* *mf*

Vn. *f* *sub.p* *cresc.*

Bs. *f* *sub.p* *mf*

Perc. *f* *sub.p* *mf*

C.B. *f* *sub.p* *mf*

Ens. rise like I should And do ev - ry - thing right But I lie a - wake - at night

OTHERS *mp*

[84]

Pno. *ff* *sub.p* *mf* *secco*

Oooh,

A.Sx. *simile e cresc.* *p* *mf* *p* *mf*

Vn. *simile e cresc.*

Bs. *simile e cresc.*

Perc. *simile e cresc.*

C.B. *simile e cresc.*

Ens. With ques - tions in - my ear. I want to join - the dance. But the nev - er sleep. Oooh, loud and deep. Oooh, take the leap.

Pno. *simile e cresc.* *mf*

89

A.Sx.

Vn.

Bs.

Perc.

C.B.

Ens.

Pno.

94

an - swer is - n't clear. Then I hear: (choke)

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

[98]

A.Sx.

Vn.

Bs.

Perc.

Ens.

Pno.

[98]

p cresc.

sub p cresc.

sub p cresc.

building

sub p cresc.

[SA/LU.]

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

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

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

sub p cresc.

A.Sx.

Vn.

Bs.

Perc.

Ens.

LUCY
Get on— the bus!

SALLY
Don't

SAL/LU.
wan-na be late for school! That's right!

SCHROEDER
Get on the bus!

LINUS
Go a-head, get on— the bus, Char-lie Brown!

SN/SC/LI.
That's right!

Pno.

SFX: bus horn

102

A.Sx.

Vn.

Bs.

Perc.

C.B.

Ens.

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

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

SNOOPY (Woof!)
You're a

ALL [except C. BROWN & SNOOPY]

fast change: [to CLARINET]

CLARINET

Pno.

106

[109]

Cl.

Vn.

Bs.

Perc. *two-beat*

C.B. **C. BROWN**

Ens. **SNOOPY (How!)** There they go a - gain,
OTHERS good man, Char - lie Brown. **+SNOOPY** You're the kind of re - mind - er we

[109]

Pno. *two-beat*

Cl. *[to ALTO]*

Vn.

Bs.

Perc.

C.B.

Ens. Don't know what they mean. I'm not good, I'm not bad. I'm sort of
 need. You have hu - mil-i-ty, no - bil-i-ty And a sense of hon - or That is ver - y rare in -

Pno.

112

ALTO SAXOPHONE [117]

Vn.

Bs.

Perc. FILL ff [S.D. backbeat]

C.B.

Ens. [SA/LU.] in - be - tween. I don't un - der - stand.
 [SN/SCAL.] deed. You're a good man, Char - lie Brown. You're a
 deed. You're a [117] good man, Char - lie Brown. You're a

Pno. *sim.*

116

A.Sx.

Vn.

Bs.

Perc.

Ens. [SA/LU.] SALLY 3
 prince, and a prince could be king! LUCY With a heart such as yours you could o - pen an - y doors, You could
 [SN/SCAL.] SNOOPY - SCHROEDER 3
 prince, and a prince could be king! LINUS With a heart such as yours you could o - pen an - y doors, You could

Pno.

119

A.Sx. _____

Vn. _____

Bs. _____

Perc. _____ FL. TOM

Ens. [SA/LU] Ah. go out and do an - y - thing. You could be king, Char - lie Brown, You could be

[SN/SC/LL] Ah. You could be king, Char - lie Brown, You could be

Pno. 123

[127]

Vn. *mp*

Bs. *mp*

Perc. [CRASH] [RIDE] *Half time feel mp*

C.B. "Noth - ing lasts - for - ev - er." "All good things - must end."

Ens. *fp* king! *unis.* You could be king! Be - lieve it!

king! *unis.* You could be king! Be - lieve it!

[127]

Pno. *Half time feel mp*

A.Sx.

Bs.

Perc. [CRASH] [RIDE] [SPLASH]

C.B.

Ens.

Pno.

131

I've mem - or - ized that phrase by heart So
OTHERS
And you were born for this part.



[135]

A.Sx.

Vn.

Bs.

Perc. H-H FL. TOM FILL [CRASH] [RIDE]

C.B.

Ens.

tell me, I need to know it... When do the
You're a good man, You're a good man, Char - lie Brown!

[135]

Pno.

sub.p cresc.

A.Sx. *f*

Vn.

Bs.

Perc. FILL [RIDE BELL]

C.B. SNOOPY
good things start? Oh, you're a good—

Ens. SCHROEDER - LUCY
You're a good man, Char - lie Brown! You're a good—
LINUS - SALLY
Brave - ly fac - ing ad - ver - si - ty.

Pno. 140

A.Sx.

Vn. *sfz*

Bs. *sfz*

Perc. FILL *sfz*

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

Ens. [SCHROEDER - LUCY] SC.
man, Char - lie Brown! You're a good man, LU. Char - lie Brown!
[LINUS - SALLY]
Al - ways kind to an - i - mals! You're a good man, Char - lie Brown!

Pno. *sfz* 144

No. 2a

Good Man Playoff

(Orchestra)

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

Violin

[ELECTRIC] *f*

Bass

[CRASH] *mf* H-H
CYM.

Percussion

(♩ = 160)

Piano

f

Alto Saxophone

Vn.

Bs.

Perc. FILL

Pno.

4

[7]

A.Sx.

Vn.

Bs.

[CRASH]

Perc.

[7]

Pno.

A.Sx.

Vn.

Bs.

Perc. [CRASH]

Pno. [dialogue]

10

SALLY: This is My report ... it happened.

Segue

No. 2b

Before Lunch Hour

(Orchestra)

SFX: school bell

Cue: (In applause, SALLY exits. School bell. Music in when schoolbell stops.)

(♩=160)

Clarinet *mp* *rit.*

Violin *mp* *rit.*

Bass [ELECTRIC] *mp* *rit.*

Percussion [tight] HI-HAT + *mp* *rit.*

(♩=160) 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 ...

Piano *mp* *rit.*

No. 2c

After Lunch Hour

(C. Brown, Sally, Snoopy & Linus)

SFX: school bell



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)

Viola *mp*

Bass [ELECTRIC] *mp*

Percussion [light] HI-HAT *mp*

Piano *mp*

(♩ = 160) *loco*



[5]

Alto Saxophone *mf*

Va. *mf*

Bs. *mf*

Perc. [Light Crash] [x stick] *mf* Half time feel

C. BROWN

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

[5]

Pno. *mf*

A.Sx. *gentle*

Va. *gentle*

Bs. *gentle*

Perc. *gentle* (CRASH) CYM. H-H

C.B. *gentle*

Piano. *gentle*

9

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



Va. *rit.*

Bs. *rit.*

Perc. [right] HI-HAT [RIDE] H-H *rit.*

Ens. SALLY, SNOOPY & LINUS *rit.*

Piano. *rit.*

13

You're a good man. You're a good man.

Segue

No. 3

“Schroeder”

(Lucy)

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

Adagio sostenuto (♩=64) Si dove suonare e tutto pezzo delicatissimo e senza sordini.

Piano

sempre pp

Solo

una corda

1

[6] LUCY

pp [6]

D' - ya know some - thing, Schroed - er?

Pno.

4

LU.

I think the way you play the pi - an - - - o is nice.

Pno.

7

LU.

D' - ya know some - thing else? It's al - - - ways

cresc.

Pno.

10

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

Pno. *p*

12

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

Pno.

15

[15]

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

Pno.

17

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

Pno. *cresc.*

19

[24]

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

Pno. *p pp*

22

[24]

34

-3 - "Schroeder"

LU. *3* *3* *3* *3*
 What would you think if some - day you and I should get mar - ried?

Pno.

25

LU. *3* *3* *3* *3*
 Would - n't you like that if some - day we two should get mar - ried?

Pno.

27

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

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

Pno. *decresc.* [dialogue] *pp*

29

Segue

No. 4 Quick Changes – Spaghetti

(Orchestra)

(SALLY & LINUS enter – dialogue)

Cue: SALLY: We had spaghetti at our house three times this week.

set

Violin *Swing eighths (♩=120)* [To VIOLA]

Bass [ACOUSTIC] *f* *pizz.* (Optional: Electric)

Percussion [Brushes on S.D.] *f*

Piano *Swing eighths (♩=120)* *f* [dialogue]

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

[4] Swing eighths
Alto Saxophone

VIOLA *f* [tacet al fine]

Bs. *f* [tacet al fine]

Perc. [Brushes on S.D.] *f*

[7] Adagio cantabile (♩=48)

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

SCHROEDER: Beethoven used to be fond ...

[7] Adagio cantabile (♩=48)

Solo *p*

[dialogue]

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

Pno.

[15] In six vamp

Bs. *mf*

Perc. WOOD BLOCK vamp *mf* [to Kat: BELLS]

SCHROEDER: Beethoven had it nice.

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.)

[15] In six vamp

[dialogue] *mf* [dialogue]

Pno.

Perc. Kat: BELLS *p* vamp (first time only)

(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.)

[19] *8va* vamp

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

Pno.

No. 5

“Snoopy”

(Snoopy with [offstage] Sally and Lucy)

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

Pensively

[optional: Flute] *Solo* [3]

Soprano Recorder *mp* *mf*

Viola *mp*

Bass [ELECTRIC] *mp*

Percussion VIBES (medium mallets - motor on medium speed) *mp*

SNOOPY
They like me. I think they're

Pensively [3] *Solo*

Piano *mp*



S.Rec. *mf*

Va. *mp*

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

Pno.

Andante con moto (♩ = 128)

S.Rec.

Va.

Bs.

Perc.

SN.

Andante con moto (♩ = 126)

Pno.



[10]

S.Rec.

Bs.

Perc.

SN.

BELLS

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

[10]

Pno.

S.Rec.

Va.

Bs.

Perc. **VIBES**
mf *mp*

SN.

Not bad, not bad at all.

Pno.

14

Red Red Red Red

[18]

S.Rec.

Va.

Bs. (4)

Perc.

SN.

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

[18]

Pno.

S.Rec. *mf*

Va. *mf*

Bs. *mf*

Perc. *mf*

SN.

Not bad, not bad at all.

Pno. *f*

22 Red Red Red Red

[26]

S.Rec.

Va.

Bs.

Perc.

SN.

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

[26]

Pno.

S.Rec.

Va.

Bs.

Perc.

SN.

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

Pno.

29



[32]

S.Rec. *mf*

Va.

Bs.

Perc. [to S.D. w/sticks & KAZOO]

SN.

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

[32]

Pno.

[to SOPRANO SAX.]

[optional: to Kazoo]

at the tip $\frac{\pi}{\sigma}$

cresc. poco a poco

(4)

cresc. poco a poco

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

tr

cresc. poco a poco

Pno.

35

[optional] KAZOO (concert pitch)

SOPRANO SAXOPHONE *tr*

sfpp

sfz

sf

Va. *sfpp* *sfz* KAZOO (concert pitch) *ff*

Bs. *sfpp* *sfz* KAZOO (concert pitch) *ff*

Perc. SNARE [w/sticks] *sfpp* *sfz* KAZOO (concert pitch) *ff*

SN. *sfz* *ff*

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

tr

sfz [sound loco or 8^{va}] KAZOO

Pno.

38

TURNO
M. K. 9. 200

Ferociously [tempo di Paso Doblé]

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

Optional Kzo.
S.Sx.
Va.
Bs.
Perc.
CYM. TIMP.
[CRASH] TAMBOURINE (mounted)
ff B.D.

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

Pno. ff



[47] [to SOPRANO]

Optional Kzo.
S.Sx.
Va. [to VIOLA] VIOLA
Bs. ^{mp} ^{mp} ^{mp}
Viola cue
Perc. p
SN.
I feel ev' - ry now and then That I got - ta

[47] mp w/Va.

[ISOPRANO SAXOPHONE]

S.Sx.

Va.

Bs. (8va)

Perc.

SN. bite some - one. I know ev' - ry now and then what I wan - na

Pno.

49



S.Sx.

Va.

Bs. (8va) loco *mf*

Perc. *mp* [CRASH] JUNGLE TOMS *mf*

SN. be. A fierce jun - gle an - i - mal crouched on the

Pno. *mf*

53

[59]

S.Sx. *sub. ff*

Va. *sub. ff*

Bs. *sub. ff*

Perc. *sub. ff* TAMB. S.D.

SN.

Ens. limb of a [offstage] SALLY LUCY
La la la la, La la la, La la la, La la la.

[59]

Pno. *sub. ff*

58

[67]

Va. *mp*

Bs. *sub. mp*

Perc. *sub. mp* TAMB.

SN. La la la la, La la la, La la la, La la. I'd stay ver - y ver - y still Till I see a

[67]

Pno. *sub. mp* w/Va.

63

[optional; to Flute]

S.Sx.

Va.

Bs.

Perc.

SN.

Pno.

69

vic - tim come. I'd wait know - ing ver - y well ev' - ry sec - ond counts. And

And

loco

gru

[79] [optional] FLUTE

S.Sx.

Va.

Bs.

Perc.

SN.

Pno.

75

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

[79]

[CRASH] JUNGLE TOMS TAMB.

[SOPRANO SAXOPHONE]

mf *f* *f* *f*

[optional] Fl. *ff*
 S.Sx. *ff*
 Va. *ff*
 Bs. *ff*
 Perc. *ff* S.D. TAMB. S.D.
 SN. *ff*
 Pno. *ff*
 81
 I'd pounce! *ova* I'd

[optional] Fl. *fff*
 S.Sx. *fff* *fast change: (to FLUTE)*
 Va. *fff*
 Bs. *fff* [damp]
 Perc. *fff* TAMB. [to Kat: VIBES]
 SN. *fff*
 Pno. *fff*
 87
 pounce! I'd...
 SNOOPY: You know, I never realized it was so far down to the ground from here. Hmm.
 [dialogue]

Ad libitum **FLUTE** **Andante con moto**

Soli w/viola mp

Va. *Soli w/flute mp*

Bs.

Perc. *Flute cue mp* **VIBES** *mp*

Pno. **Ad libitum** **Andante con moto**

mp

92

Red. *

[95]

Fl.

Bs. (4)

Perc. **BELLS**

SN.

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

[95]

Pno.

Red. * *Red.* * *Red.* * *Red.* *

Fl.

Va.

Bs.

Perc. **VIBES**

SN.

Not bad, not bad at all.

Pno.

99



[103]

Fl.

Va.

Bs.

Perc.

SN.

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

[103]

Pno.

Red * Red * Red *

Fl. *cresc.*

Va. *cresc.*

Bs. (4) *cresc.*

Perc. *cresc.*

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

Pno. *cresc.*

106

Red. *

Fl. *dictated* *rit.*

Va. *rit.*

Bs. *rit.*

Perc. CYM. Flute cue *rit.*

SN. Not bad, *dictated* not bad at all.

Pno. *rit.*

110

Fl.

Va.

Bs.

Perc. **VIBES**

SN.

PNOOPY: I wonder
if it will snow tonight.

(Howl!)

Pno.

114

Segue

No. 5a

Quick Changes - Moon

(Orchestra)

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

[3] Even eighths (♩=120)

Alto Saxophone **Solemn**

Viola *mp*

Bass [ACOUSTIC] arco *mp* pizz.

Percussion (w/brushes) H-H [bell of CYM.]

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

[3] Even eighths (♩=120)

(LUCY/C. BROWN dialogue.)
[SYNTH. to PIANO]

Piano *mp* [dialogue] *f* [dialogue]

Lucy P3 K1

[5] Moderate two (♩=120)

A.Sx. *pizz. mp rit.*

Bs. *mp rit.*

Perc. [w/sticks] H-H *mp rit.*

Cue to continue: LUCY: ... just like shooting fish in a barrel. (She exits.) (LINUS enters, knocks on doghouse - dialogue) Cue to continue: SNOOPY: ... could not be less interested.

[5] Moderate two (♩=120)
PIANO R.H. optional *mp rit. play*

Pno. [dialogue]

[10] Even eighths

A.Sx. *mp*

Va. *mp*

Bs. *mp arco*

Perc. [w/brushes] S.D. [w/sticks] H-H *mp*

(LUCY sneaks in, grabs LINUS' blanket and tears off again.) Cut to continue: LUCY: (exiting) I got it!! I got it!!! (LINUS gives chase.)

[10] Even eighths *mp*

Pno.

A.Sx. *f*

Va. *f*

Bs. *f*

Perc. *f* (CR.)

(The doghouse moves offstage with SNOOPY.) (SCHROEDER crosses carrying a sign reading: "Only 14 more days until Beethoven's Birthday.")

Pno. *f*

13

[18]

A.Sx.

Va.

Bs.

Perc. [CRASH]

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

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

Pno.

17

A.Sx.

Va.

Bs.

Perc. (4)

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

Pno.

21

A.Sx. *sub.p*

Va. *sub.p*

Bs. *sub.p*

Perc. *sub.p* [CR.] [muffle CYM.] Δ

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

Pno. *sub.p*

25

No. 6

“My Blanket and Me”

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

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

Pre-1
4

1

Clarinete *absolute Solo* *mp* *gently swung* *w/ Viola*

Viola *w/ Clar.* *mp*

Piano *Freely (♩=♩♩)* *[silent]*

LINUS
Got you back a - gain.

6

Cl. *[9] A tempo (♩=128)*

Va. *[9] A tempo (♩=128)*

Pno. *w/ Cl. & Va.* *[silent]*

LI. *De - light - ful.* *[9] A tempo (♩=128)*

11

Cl. *lightly swung*

Va. *lightly swung*

Bs. *[ACOUSTIC] pizz.*

Perc. *TRIANGLE* *(optional BELLS 8*)* *CROTALE* *[bell of CYM.] sfz*

LI. *sfz legato* *La ' de da de*

Pno. *lightly swung* *sfz*

[17] *f* *[dialogue]* *p* *f*

Cl. *f*

Va. *f* *[pizz]* *Cl. & Pno.* *f*

Bs. *f* *Cl. & Pno.* *f*

Perc. *[right] HI-HAT* *mf* *ppp* *f*

L.I. *mf*

la la la la la de da de da la la la de da.

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

[17] *[dialogue]* *w/Cl.* *p* *f*

Pno. *ff*



Cl. *easy* *sub.p* *pochissimo accel.*

Va. *easy* *sub.p* *pochissimo accel.*

Bs. *easy* *sub.p* *pochissimo accel.*

Perc. *easy* *sub.p* *BELLS* *H-H* *not too big!* *mp* *pochissimo accel.*

L.I. My blan - ket and me.

Pno. *easy* *sub.p* *pochissimo accel.*

22

Cl. *mp*

Va. *mp*

Bs. *mp*

Perc. *mp* TRIANGLE [to sticks] *ff* S.D.

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

27

Cl. [31] *f* Tango

Va. *f*

Bs. *f*

Perc. *f* + FLOOR TOM 2

Pno. [31] *ff* Tango *f* simile (LUCY: Guys, guys, come here! You gotta see this! (LINUS tangoes onstage with the blanket.))

Cl.

Va.

Bs.

Perc. [bell of CYM.]

Pno. (LINUS/SALLY/LUCY - dialogue.)

35

CBR - Piano/Partitur

[40]

Va. Vocal pickup *mp*

Bs. Vocal pickup *pizz.* *mp*

Perc. [tight] HI-HAT + *mp*

LI. [LINUS] *mp*

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

Cue to continue:
 LUCY: ... with their blankets.
 LINUS: Whaddya mean?

[40]

Pno. *mp*

39



Cl. *mf*

Va.

Bs.

Perc.

LI. *mf*

just as self - re - li - ant as be - fore. As a sim - ple dem - on - stra - tion Of my

Pno.

42

Cl.

Va.

Bs.

Perc.

Ll.

in - de - pend - ent sta - tion I will go a - way and leave it on the floor. Yes, I'll

Pno.

45

[48]

Cl.

Va.

Bs.

Perc.

Ll.

walk a - way and leave it Though I know you won't be - lieve it, I'll just walk a - way and leave it on the

[48]

Pno.

Cl.

Va.

Bs.

Perc.

L.I.

floor. La la la la la la la la la la. La la

Pno.

51

Va.

Bs.

Perc.

L.I.

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

Pno.

54

[to VIOLIN]

ritard

ritard

ritard

ritard

Bs. *delicato*

Ll. way and leave it on the... "Aarrgggha!"
(Independence is too much for Linus; he screams:) *(LINUS runs to the blanket.)*

Pno. *delicato* [to SYNTH./PIANO] [silent] [PIANO] Solo gliss.

57 *sfz*

Cl. *Slowly The Blanket Ballet* (to FLUTE)

Vn. *Cl. cue*

Perc. TRIANGLE *sf* *(LINUS grabs the blanket and clutches it to him):* LUCY: You're a hopeless case, Linus ... (ALL exit except LINUS.)
 Don't ever let me do that again. LINUS: (calling after them): I thought I could do it ...
 I actually thought I could do it....

Slowly The Blanket Ballet

Pno. *SYNTH: TREMOLO STRINGS* *sf* *Cl. cue*

62

Fl. FLUTE *mp*

Vn. *Solo - A piacere VIOLIN* *p* *mp*

Perc. SANDPAPER BLOCKS *mp*

(LINUS shuts his eyes and imagines a world where he and his blanket can 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. PIANO)

Pno. *mp*

67

[72] *secco, in four*

Fl. *mf*

Vn. *mf*

Perc. TRIANGLE

Pno. *mf*

[80]

Fl.

Vn.

Perc. SLIDE WHISTLE *rip*

Pno. [80]

[80]

Fl. *first change: [to ALTO SAX.]*

Vn.

Perc. SIREN WHISTLE

Pno. [80]

77

82

- 9 - "My Blanket and Me"

ALTO SAXOPHONE

A.Sx. [89]

Vn.

Bs.

Perc. S.D. ICR.1 ICR.1

Pno. [89]

87

A.Sx. fast change: (to CLAR.)

Vn.

Bs.

Perc. WOOD BLOCK [choke] (SPL.) ICR.1 Solo hits

Pno.

91

CLARINET [97]

Vn. swing feel

Bs. swing feel

Perc. [choke] (SPLASH) ICR.1 swing feel

Pno. [97] swing feel

96

[102] Steady and plodding

Cl. *sub.p* *mp* *cresc. poco a poco*

Vn. *sub.p* *sf* *mp* *cresc. poco a poco*

Bs. *sub.p* *sf* *mp* *strict four* *cresc. poco a poco*

Perc. *sub.p* *sf* *mp* *strict four* *cresc. poco a poco* (SPL.)

Pno. *sub.p* *mp* *cresc. poco a poco*
sf *sf* *sf* *strict four*

100

Cl. *sim.*

Vn. *sim.*

Bs. *sim.*

Perc. *sim.*

Pno. (SCHROEDER enters.) (LUCY enters.)
sim.

104

Cl. *Building, swing eighths*

Bs. *Building, swing eighths*

Perc. [CR.] [CR.]

Pno. (C. BROWN enters.) (SNOOPY enters.)

108

[L.H. tacet ad lib thru bar 111.]

[112] Wild Blankets [tempo primo]

Cl. *f* *mp*

Vn. *f*

Bs. *f*

Perc. *f* *mp*

Pno. *f* *mp*

Wild Blankets [tempo primo]

[112]

Cl. *f* *ritard*

Vn. *f* *ritard*

Bs. *f* *ritard*

Perc. *f* *ritard*

Pno. *f* *ritard*

VARIOUS CYMBALS

B.D. FOOT CYM.

[CR.] S.D. [choke H-H]

116

Slower, swing it out!

[120]

Cl. *vib.*

Vn.

Bs.

Perc. [CR.] [RIDE] [SPL.] [H-H]

Pno. *vib.*

[124] straight eighths, tempo primo

Cl. *sub. mp* *cresc.* (h)

Vn. *sub. mp* *cresc.*

Bs. *sub. mp* *cresc.*

Perc. [CR.] *sub. mp* *cresc.*

Pno. *sub. mp* *cresc.*

Cl.

Vn.

Bs.

Perc.

Pno.

128

[134] A Ha!

Cl.

Vn. (to VIOLA)

Bs.

Perc. FOOT CYM. FOOT CYM.

Pno.

133

Cl. *ff* *sub.mp*

Va. VIOLA *mp*

Bs. *ff* *sub.mp*

Perc. *ff* *sub.mp* [w/bushes]

Ll. [LINUS] It's fool - ish, I know it.

[140]

Pno. *ff* *sub.mp*

138

Cl. *ritard*

Va. *ritard*

Bs. *ritard*

Perc. *ritard*

Ll. I'll try to out - grow it. But mean - while,

Pno. *ritard*

142

Cl.

Va.

Bs.

Perc. [RIDE] TRIANGLE *pp* *rall.*

L.L. LUCY SALLY C. BROWN SCHROEDER
 It's my blan - ket... And me. And me. And me. And
 (SNOOPY & LUCY exit.) (SALLY exits.) (C. BROWN exits.)

Pno. S: SOFT CELESTE *rall.*

145

Va. *molto rit.* *a tempo* *pizz.*

Bs. *molto rit.* *a tempo*

Perc. *molto rit.* *a tempo*

SC. LINUS
 me. And me. _____
 (SCHROEDER exits.)

Piano *8va*

Pno. *molto rit.* *a tempo*

149

Applause - segue

No. 6a

After Blanket

(Orchestra)

Cue: (Applause – segue from No. 6 “My Blanket and Me.”)

Musical score for Clarinet, Viola, Bass, Percussion, and Piano. The score is in 4/4 time and features a key signature of two sharps (F# and C#). The dynamics are marked *mf* (mezzo-forte). The Percussion part includes instructions for [ACOUSTIC] pizz. and [w/sticks] HI-HAT. The Piano part is written for both hands.



Musical score for Clarinet, Viola, Bass, Percussion, and Piano. The score continues from the previous page and includes the instruction *molto rit.* (molto ritardando) at the end of the piece. The Percussion part includes instructions for [ACOUSTIC] pizz. and [w/sticks] HI-HAT. The Piano part is written for both hands.

No. 7

Queen Lucy – Melodrama

(Orchestra with Lucy)

Cue: LUCY: I intend to be a queen.

[2] [Maestoso, ma non troppo]

Clarinet Pno. [dialogue] mp

Viola Pno. [dialogue] mp

Bass [ACOUSTIC] f [dialogue] mp

Percussion TIMPANI [to CYM.] mp

[dialogue] Bs & Pno.

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

[2] [Maestoso, ma non troppo]

Piano f [dialogue] mp



Cl.

Va.

Bs.

Perc.

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

Pno.

[11]

Cl. [dialogue] *mf*

Va. [dialogue]

Bs. [dialogue]

Perc. [dialogue] *f* CYM. [to TIMP.]

(silence) [dialogue] *mf*
 LINUS: I'm sorry, Lucy,
 but it's true.
 (silence, then:)

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

[11] *mf*

Pno. [dialogue]

[15]

Cl.

Va.

Bs.

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

[15]

Pno.

[22] *Faster*

Cl. *mf* *f* *sp*

Va. *mf* *f* *sp*

Bs. *mf* *f* *sp*

Perc. *mp* *mf* *f* *sp* TIMP. *mf* Bs. & Pno.

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

Cue: LUCY: It's undemocratic. Cue: LUCY: (music in) It's usually just a matter ...
 (music out) LINUS: Good grief. [22] *Faster*

[22] *Faster*

Pno. *mp* *mf* *f* *sp*

Cl. *cresc.*

Va. *cresc.*

Bs. *cresc.*

Perc. *p* *cresc.*

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.

p *cresc.*

Pno.

24

[29]

Cl. *f* *mp*

Va. *f* *mp*

Bs. *f* *mp*

Perc. *f*

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

[29]

f *mp*

Pno.

[33]

Cl. *mp*

Va. *mp*

Bs. *mp*

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

mp

Pno.

No. 7a

Quick Changes – Coathanger

(Orchestra with Sally)

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

Swing eighths

Soprano Saxophone *f* [dialogue]

Viola *f* [dialogue]

Bass [ACOUSTIC] *f* [dialogue]

Percussion [w/brushes] S.D. *mf* B.D. & FOOT CYM. [dialogue]

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

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

Pno. *f* [dialogue]



S.Sx.

Va.

Bs.

Perc. II-II

SALLY

A "C?" A "C?"

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

[SALLY continues her diatribe unaccompanied.]

Pno. *f*

No. 8

"The Kite"

(Charlie Brown)

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

[3] Allegro comodo (♩=152)

Flute *mf* *mp* *cresc.* *tr* *tr* *tr* *tr* *tr*

Viola *mp* *cresc.* *tr* *tr* *tr* *tr* *tr*

Bass (ACOUSTIC) *mf* *mp* *cresc.*

Percussion DRUMS *mf* COW BELL H-H *mp* *cresc.*

Piano *mf* *mp* *cresc.*

Fl. *tr* *tr* *tr* *sfz* *mf* *safety repeat [three times]*

Va. *tr* *tr* *tr* *sfz* *mf*

Bs. *sfz* *mf*

Perc. [SPLASH] (choke) H-H B.D. *sfz* *mf*

(C. BROWN enters guiding the string of a kite flying offstage.)

safety repeat [three times]

Pno. *sfz* *mf*

5

[9]

Va. *mp*

Perc. *mp*

CHARLIE BROWN

Lit - tle more speed, lit - tle more rope, Lit - tle more wind, lit - tle more hope, Got - ta get this stu - pid kite to

[9]

Pno. *mp*

Fl. *tr*

Va. *simile*

Perc.

C.B. fly. Got - ta make sure it does - n't snag, Does - n't droop, does - n't drag.

Pno.

12

[17]

Fl. *f*

Va. *mf mp*

Bs. *mf mp*

Perc. Small C.B. W.B. H-H *f mf mp*

C.B. *f mf mp*

Got - ta watch out for ev' - ry lit - tle. Whoops! Lit - tle less speed, lit - tle more tack,

[17]

Pno. *f mf mp*

15



Fl. *sfz*

Va. *sfz*

Bs. *sfz*

Perc. *sfz* (SPL.) (choke)

C.B. *sfz*

Lit - tle less rise, lit - tle more slack, Got - ta keep my wits a - bout me now.

Pno. *gliss. sfz*

18

Fl. *poco cresc*

Va. *mp* *poco cresc*

Bs. *mp*

Perc. H-H *mp* CYMBAL [w/mallets] *poco cresc*

C.B. Got - ta make sure it does - n't get the best of me Till I get it in the air some - how.

Pno. *mp* *poco cresc*

21

[25]

Fl. *tr*

Va.

Bs.

Perc. [CRASH]

C.B. Mil - lions of lit - tle kids do it ev' - ry day. They make a kite and, "poof" it's in the sky.

[25]

Pno.

[B scale]

Fl. *sfz*

Va. *sfz*

Bs. *sfz*

Perc. *sfz* SPL-1 S.D. B.D.

C.B. *sfz*

Leave it to me to have the one fool kite Who likes to see a lit - tle kid cry.

Pno. *sfz* gliss.

29

[33] Intense

Va. *mp*

Bs. *mp*

Perc. II-II *mp*

C.B. *mp*

Lit - tle less talk, lit - tle more skill, Lit - tle less luck, lit - tle more will, Got - ta face this fel - low eye to

[33] Intense

Pno. *mp*

Fl. *sfz*

Va. *sfz mp*

Bs. *gliss. sfz mp*

Perc. *[SPLASH] [choke] H-H sfz mp*

C.B. eye. Now that I've seen you chas - ing moles. Climb - ing trees, dig - ging holes,

Pno. *gliss. sfz mp*

36



Fl. *cresc. poco a poco*

Va. *cresc. poco a poco*

Bs. *cresc. poco a poco*

Perc. *cresc. poco a poco* *[CRASH] (light)* *B.D. & FOOT H-H*

C.B. Catch - ing your string on ev' - ry - thing pass - ing by, Why not

Pno. *cresc. poco a poco*

39

[43] Ethereal - "we have liftoff"

Fl. *f* *sempre diminuendo*

Va. *f* *sempre diminuendo* Flute cue 8th

Bs. *f* *sempre diminuendo* [optional: 8th through bar 55.]

Perc. *f* *sempre diminuendo* MARK TREE (light)

C.B. fly? _____

[43] Ethereal - "we have liftoff"

Pno. *8va* "relax" *f* *sempre diminuendo*



[47]

Fl. *mp* Viola cue

Va. *mp* gliss. gliss.

Bs. *mp*

C.B. Wait a min - ute, What's it

[47]

Pno. *8va* *mp*

Musical score for measures 49-51. The score includes staves for Flute (Fl.), Viola (Va.), Bassoon (Bs.), Clarinet Bass (C.B.), and Piano (Pno.). The lyrics are: "do - ing? It is - n't on the". A piano part features a complex rhythmic pattern of eighth notes with slurs and accents. A dynamic marking of (8^{va}) is present. A double bar line is located at the end of measure 51.

Musical score for measures 52-54. The score includes staves for Flute (Fl.), Viola (Va.), Bassoon (Bs.), Percussion (Perc.), Clarinet Bass (C.B.), and Piano (Pno.). The lyrics are: "ground. It is - n't in a tree." The Viola part includes a trill with the instruction "[Start trill slowly, then speed up.]". The Percussion part includes a cymbal hit with the instruction "CYMBAL [w/mallets]". A piano part features a complex rhythmic pattern of eighth notes with slurs and accents. A dynamic marking of (8^{va}) is present.

Fl. *p cresc.*

Va. *p cresc.*

Bs. *p cresc.*

Perc. *p cresc.*

C.B. *p cresc.*

BELL TREE

It's in the air!

(8va)

loco

Pno. *p cresc.*

55

[58]

Fl. *mf*

Va. *mf less*

Bs. *mf*

Perc. *mf*

C.B. *mf*

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

[58]

Pno. *mf*

"relax & soar"

Fl. *tr* (h)

Va. *tr* (h)

Bs.

Perc. *p*

C.B. trees now with room to spare.

Pno. 62

[66]

Fl. *f*

Va. *f*

Bs. *f*

Perc. *f*

C.B. Oh, what a beautiful sight. And I'm not such a

[66]

Pno. *f*

Musical score for measures 70-73. The score includes staves for Flute (Fl.), Viola (Va.), Bassoon (Bs.), Percussion (Perc.), and Contrabass (C.B.). The Piano (Pno.) part is shown in grand staff notation. The lyrics for the C.B. part are: "clum - - - sy guy. If I real - - - ly try,". The dynamic marking *mf* is present throughout the section.

Musical score for measures 74-77. The score includes staves for Flute (Fl.), Viola (Va.), Bassoon (Bs.), Percussion (Perc.), and Contrabass (C.B.). The Piano (Pno.) part is shown in grand staff notation. The lyrics for the C.B. part are: "I can real - - - ly". The dynamic marking *mp* is used in measures 74-75, and *p cresc.* is used in measures 76-77. The number [74] is written above the Flute staff in measures 74 and 76. The number 73 is written below the Piano staff at the beginning of the section.

No. 8a

Quick Changes – Valentines

(Orchestra)

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

Flute *Bounce* *f* [dialogue]

Viola *f* [dialogue]

Bass [ACOUSTIC] *pizz.* *f* [dialogue]

Percussion *f* [SPLASH] [choke] COW BELL [dialogue]

(Lights come up as SCHROEDER & SALLY enter.)

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

Piano *Bounce* *f* [dialogue]

[Reed facet at fine.]

[4] swing eighths

Fl. *f* Viola cue [dialogue]

Va. *f* [to VIOLIN] [dialogue]

Bs. *f* [dialogue]

Perc. [w/brushes] S.D. [dialogue]

Cue to continue: SALLY: ... mad at stupid jumpropes!
 (SCHROEDER & SALLY exit. C. BROWN enters.)

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

[4] swing eighths

Pno. *f* [light on the melody] [dialogue]

1 2 3 4

[9] Violin cue

Fl. [dialogue] [dialogue]

Vn. VIOLIN [dialogue] [dialogue]

Bs. [dialogue] [dialogue]

Perc. B.D. & F. II-H [dialogue] Solo B.D. [dialogue]

Cue: C. BROWN: ... Merry Christmas. (LUCY takes card. C. BROWN realizes what he's said, scream:) Aaauugh! (He crosses to mailbox.)

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

Cue: C.B: ... an empty mailbox. SALLY: I've been thinking ... no one sent you any!

[9] Pno. [dialogue] [dialogue]



[14]

Fl. [14]

Vn. [14]

Bs. [14]

Perc. [14]

Cue: (SALLY exits laughing.)

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

[14] Pno. [14]

Segue