

# 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 stage right.)

(♩ = 82)

Clarinet

Violin

Bass [ACOUSTIC] arco

Percussion CYMBAL (w/mallets)

*f* *mf* *f* *mp*

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

(♩ = 82)

Piano

Cl.

Vn.

Bs.

Perc.

Pno.

*mf* *rit.* *pizz.* *rit.* *rit.*

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

No. 9

Handwritten circled text: "9" and "5x"

# "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 al - ways been stu - pid at spell - ing and num - bers. I've

Slow, loose ad lib. tempo

*Solo*

Piano

*mf*



C.B.

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

Pno.

*poco rit.*



[9] A tempo (♩=82)

Va.

*mf*

Bs.

*pizz.*

*mf*

C.B.

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

[9] A tempo (♩=82)

Pno.

move more rapidly

Viol. clus

Cl.

Va.

Bs. *cresc. poco a poco*

C.B. *cresc. poco a poco*

Piano *cresc. poco a poco*

don't bring a pres - ent, or I spill the ice cream, Or I get so de - pressed that I stand and I scream. Oh,

13

Cl. *f*

Va. *arco f*

Bs. *f*

C.B.

Piano *f*

[17] how could there pos - si - bly be One small per - son as

17

Cl. [23]

Va.

Bs. *pizz.*

C.B. *pp*

Piano *pp* **[23] Solo**

thor - ough - ly, to - tal - ly, ut - ter - ly blah as me? — LUCY: Well, that's okay for a starter.

21

Perc. *Pno. cue* BELLS [to Kat: OBOE]

LUCY  
You're

C. BROWN: A starter? LUCY: Certainly. You don't think ...

LUCY: ... really have to delve.

Pno.

26



[31] Tempo, move along

Cl. *Kat: Oboe cue*

Bs. [*pizz*] *mp*

Perc. *Kat: OBOE (play w/hands)* [to CYM.] *mf*

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

C.B.  
I'm mood - y. Yes, I am. And

[31] Tempo, move along

Pno. *mp*

Cl. *mp*

Va. *mp*

Bs.

LU. Or Lu - cy. Or

C.B. no - bod - y likes me, Not Frie - da, or Sherm - y, or Lin - us, or Schroed - er— Or Lu - cy.

Pno. 35

[42] A tempo

Cl. [dialogue] *mf* *f*

Va. [dialogue] *mf* *f*

Bs. [dialogue] *mf* *f* arco

Perc. [dialogue] CYMBAL (w/mallets) *mf* *f*

LU. Snoop - y. [dialogue]

C.B. Or Sn... [dialogue] Or Snoop - y. Oh, why \_\_\_\_\_ was I born just to

C. BROWN: Now wait a minute.  
Snoopy likes me. LUCY: He only pretends to like you because you feed him. That doesn't count.

[42] A tempo

Pno. [dialogue] *pp* *mf* *f*

39

Cl. *mp* *mf* *poco rall.*

Va. *mp* *mf* *poco rall.*

Bs. *mp* *mf* *pizz.* *poco rall.*

Perc. *mp* *mf* *poco rall.* (to Kat: OBOE)

LU. Wait! You're

C.B. be One small per - son as thor - ough - ly, to - tal - ly, ut - ter - ly,

Pno. *mp* *mf* *poco rall.*

44



[48] **Faster**

Cl. *mp* Kat: Oboe cue *mp*

Va. *mp*

Bs. *mp*

Perc. Kat: OBOE (play w/hands) *mf* [to BELLS]

LU. not ver - y much of a per - son. And yet there is rea - son for hope. For al -

C.B. That's cer - tain. There is hope?

[48] **Faster**

Pno. *mp*

Cl. *poco rall.*

Va. *poco rall.*

Bs. *poco rall.*

Perc. *poco rall.* BELLS (to TIMP.)

LU. *poco rall.*

though you are no good at mu - sic, Like Schroed - er, or hap - py like Snoop - y, Or love - ly like me. You

Pno. *poco rall.*

52



[56] A tempo

Cl. *mf*

Va. *mf*

Bs. *arco* *mf*

Perc. TIMPANI *mf*

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

[56] A tempo

Pno. *mf*

60

Cl. *strepitoso*

Va. *cresc.* *sfp*

Bs. *pizz.* *arco* *cresc.* *sfp*

Perc. *sfp*

LU. *sin - gu - lar, re - mark - a - ble, u - nique Char - lie Brown.*

C.B. *I'm me!*

Pno. *strepitoso* *cresc.* *sfp*

[64]

Cl. *f*

Va. *f*

Bs. *f*

Perc. *f* [to XYLO.]

LU. *LUCY* *Yes, it's a - maz - ing - ly true, For what - ev - er it's*

Pno. *f*



[68]

Cl. *mp* *poco rall.* *pp*

Va. *mp* *pizz.* *poco rall.* *pp*

Bs. *mp* *poco rall.*

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

[68]

Pno. *mp* *poco rall.* *Solo* *pp*

Cl.

Va.

Bs.

Perc. XYLO.

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.

Pno.

Applause - segue

# No. 10

# Quick Change – Ice Cream

(Orchestra)

Cue: (Applause – segue from No. 9 “The Doctor Is In.”)

(♩=204)

Clarinet

Viola

Bass

Percussion

Piano

(ACOUSTIC) pizz.

CYMBAL [w/sticks]

B.D. & FOOT H-H

H-H

(♩=204) (C. BROWN & LUCY exit.)



Cl.

Va.

Bs.

Perc.

Pno.

dictated

dictated

(SALLY enters – fade out as she starts dialogue.)

4

# No. 11

# Quick Changes – Art

(Orchestra)

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

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

Piano *mf*

Cue to continue: LINUS: ... was once a human being. (Change to SNOOPY.)

Pno. [dialogue]

Cue to continue: SNOOPY: ... not to live it up a little. [9] (Change to LUCY & SCHROEDER.)

Pno. [dialogue]

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

Pno. *cresc.*

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!

Pno. *f* [dialogue]

# No. 12

# “Beethoven Day”

(Schroeder & Company)

Cue: LUCY: You fascinate me!

Allegro Adagio

Clarinet *molto rit.* *ff*

Viola *molto rit.* *ff*

Bass [ACOUSTIC] *molto rit.* *ff* arco

Percussion [Kat: TIMPANI] *molto rit.* *ff* TIMP. [optional: sound 8e]

(SCHROEDER plays, LUCY listens.) *molto rit.* (SCHROEDER stops and gasps.) *ff*

Allegro Solo *mf* *molto rit.* *ff* Adagio

Piano



A bit faster [6] Tempo (♩=144) optional vamp (voice last time)

Cl. *mf*

Va. *mf*

Bs. *mf* [ELECTRIC] first change: [to E.B.S.]

Perc. [to DRS.] DRUMS B.D. III-HAT [w/foot] SCHROEDER

(He plays then stops again.) Call the prin - ci - pal and hand him the news, —

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

A bit faster *mf*

Pno.

Bs.

Perc.

SC.

We've got a hol - i - day that he can't re - fuse. — A day of har - mo - ny — A day of mu - sic:

Pno.



ALTO SAX [14]

[to ALTO]

Cl.

Va.

Bs.

Perc.

[SCHROEDER] SALLY (entering) SCHROEDER

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

[14]

Pno.

A.Sx. *f* *p*

Va. *mp* *mf*

Bs. *f* *mf*

Perc. *f* *mf*

LINUS (entering) SCHROEDER

Bee - tho - ven Day? The hope of each mu - si - cian, No more am I the on - ly guy To

Pno. *f* *mp* *mf*

16



A.Sx. *vamp [six times]*

Va.

Bs.

Perc. *sub.p* *[to TIMP.]* *sub.p*

SC. *sub.p*

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

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

*vamp [six times]*

Pno. *sub.p*

19

vamp [four times]

A.Sx. *mp* *f* [26]

Va. *Alto clef* *mf*

Bs. *f* *mf*

Perc. **TIMP.** **DRS.** *f* *mf* [x-stick]

SNOOPY SCHROEDER

(SNOOPY enters wearing a Beethoven T-shirt.)

Cue to continue: SCHROEDER: ... Beethoven T-shirts.

Bee - tho - ven Day?

If you're won - der - ing, "Now,

vamp [four times]

Pno. *f* *mf* [26]

23



A.Sx. *mf*

Va.

Bs.

Perc. [x-stick]

SC. how do we start? — Just blow the mu - sic TILL you know it by heart! —

Pno.

27

A.Sx.

Va.

Bs.

Perc.

SC.

We're gon - na cel - e - brate, - We'll have a par - ty, Bee - tho - ven's birth - day!

Pno.

30



[34]

A.Sx.

Va.

Bs.

Perc.

SC.

And when you state the ti - tle, You hear a great re - ci - tal. The

Ens.

SALLY - LUCY  
Bee - tho - ven Day!

SNOOPY  
Bee - tho - ven Day!

C. BROWN - LINUS  
Bee - tho - ven Day!

[34]

Bee - tho - ven Day!

Pno.



(to CLARINET)

A.Sx. *p*

Va. *mf*

Bs. *mf* *f*

Perc. *mf* *f*

SC. right of ev' - ry boy... and girl To stand up and say:— Hoo - ray, Bee - tho - ven, Hoo - ray!—

Ens. *unis.* Hoo - ray, Bee - tho - ven, Hoo - ray!—

Pno. *mf* *f*

38

[43] CLARINET *p*

[Viola pick-up]

Va. *p*

Bs. *p*

Perc. *TIMP. p*

SC. Bee - tho - ven Day! Bee - tho - ven

Ens. Bee - tho - ven Day! Bee - tho - ven Day!

[SALLY - LUCY] Bee - tho - ven Day! [SNOOPY]

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

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

[43] S: FRENCH HORNS *p*

Pno. *p*

42

Cl. *cresc.*

Va. *cresc.*

Bs. *cresc.*

Perc. *cresc.*

SC. Day! Bee - tho - ven Day! Bee - tho - ven

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

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

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

Pno. 45

Cl. [to ALTO]

Va. *mp*

Bs. (6) *mp*

Perc. DRS. *mp*

SC. Day! Bee - tho - ven Day - ay - ay, hey - - - yay - ay!

[S.A./L.U.] Day! Bee - tho - ven Day!

[S.N.] Day! Bee - tho - ven Day! Day - ay - - - ay - - - - ay!

[C.B.] Bee - tho - ven Day! Day - ay - - - ay - - - - ay!

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

Piano *mp*

Pno. 48

[51] ALTO SAX

A.Sx. *f* *mf* *f* *mp*

Va. *f* *mf* *f* *mp*

Bs. *f* *mp* *f* *mp*

Perc. *f* *mp* *f* *mp*

SC. *f* *mp* *f* *mp*

TIMP. fill DRS. fill

[SA./LU.] A phil-har-mon-ic rum-ble, A pol-y-phon-ic jum-ble. A

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

[C.B./L.] Bee-tho-ven Day! Bee-tho-ven Day!

[51]

Pno. *f* *mp* *f* *mp*

51



A.Sx. *mp* *f* [to CLARINET]

Va. *mf* *f*

Bs. *mf* *f* *mp*

Perc. *mf* *f* *mp* [to Kat. FR.HNS.]

SC. *mf* *f* *mp*

hum-ble ded-i-ca-tion as we stand up and say:— Hoo-ray, Bee-tho-ven, Hoo-ray!

Ensemble OTHERS *unis.* Hoo-ray, Bee-tho-ven, Hoo-ray!

Pno. *mf* *f* *mp*

55

[60]

[Viola pick-up] CLARINET

Cl. *mp*

Va. *mp*

LUCY: I got it! I got it! I got it! We'll demand full-page ads in every newspaper!

[60] SCHROEDER: But— LINUS: We'll start a chain of Beethoven Superstores!

S: FRENCH HORNS

Pno. *mp*

59

S: PIZZ. CELLOS  
[sounds 8<sup>th</sup> and 15<sup>th</sup> bassa]



Cl. *f molto rit.*

Va. *f molto rit.*

Bs. *f molto rit.*

Perc. *f molto rit.*

Kat: FRENCH HORNS

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.*)

Pno. *f molto rit.*

63

[66] Slow - colla voce

[to ALTO]

Cl.

Va.

Bs.

Perc. [acoustic] CYMBAL [to VIBES]

Kat: FHNS.

SC. *religioso*

MEN [SN/C.B./LI.]

WOMEN [SA/LU.]

Let's im - a - gine it, that glo - ri - ous hour. Filled with e - mo - tion, yet in -

Hoo. Hoo.

[66] Slow - colla voce

S: GOSPEL ORGAN

Pno. *Solo*



A.Sx.

Va. *Solo*

Bs.

Perc.

SC. [optional: free riff]

spir - ed with pow'r. When we all hon - or the man we a - dore. On the

Ens.

PIANO

Pno.

69

**ALTO SAX** *con moto*

A.Sx. *mp*

Va. *mp*

Bs. *mp*

Perc. **VIBES** *mp* [to DRS.]

SC. *mp* day we place the new - est face On Mount Rush - mm - ore!

**Pno.** *mp*

72

**A la Barbershop Quartet** *A tempo* [78]

A.Sx. *rall.* *sfz* *f* *mp*

Va. *rall.* *sfz* *f* *mp*

Bs. *rall.* *sfz* *f* *mp*

Perc. *rall.* *DRS.* *sfz* *f* *mp* *fill*

SC. *optional* *sfz* *f* *mp*

Mount Rush - more! A mo - ment of re - flec - tion.

**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!

**Pno.** *rall.* *sfz* *f* *mp*

76

A.Sx. *f* *mf*

Va. *f* *mp* *mf*

Bs. *f* *mp* *mf*

Perc. *f* *mp* *mf*

SC. A clas - si - cal in - jec - tion! So fac - ing this di - rec - tion we be -

Ens. [ISA/LU.]  
[SN.] Bee - tho - ven Day!  
[C.B./L.] Bee - tho - ven Day!  
Bee - tho - ven Day!

Pno. *f* *mp* *mf*

80

A.Sx.

Va.

Bs.

Perc.

SC. gin it to - day, — A mu - si - cal col - lec - tion ev' - ry - bod - y can play. — The

Ens. OTHERS *unis.*  
Bee - tho - ven, hoo - ray! — It's Bee - tho - ven

Pno.

83

[86]

A.Sx.

Va.

Bs.

Perc.

SC.

Ens.

[86]

A.Sx. *quasi-Dave Sanborn*

Va.

Bs.

Perc.

SC.

Ens.

Ens.

Pno.

90

Applause - segue  
TURN



# No. 12a

# Beethoven Day Playoff

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

Tempo (♩=144)

Alto Saxophone

Viola

Bass (ELECTRIC)

Percussion (DRUMS)

Piano

A.Sx.

Va.

Bs.

Perc.

Pno.

7

# 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)

Alto Saxophone *mf*

Violin *f*

Bass [ACOUSTIC] *f*

Percussion DRUMS *mf*

Piano *f*



[9] Tempo di mazurka (♩=132)

A.Sx. *mf*

Vn. *mf*

Bs. *mf*

Perc. *mp*

[9] Tempo di mazurka (♩=132)

Pno. *mf*

A.Sx. *rit.*

Vn. *rit.*

Bs. *rit.*

Perc. *rit.*

Pno. *rit.*

[17] March tempo (♩ = 128)

A.Sx. *mf*

Vn. *f*

Bs. *f*

Perc. *mf* (press rolls) [XYLO.]

Pno. S: FRENCH HORNS *f*

[21] Presto subito (♩ = 184)

A.Sx. (to FLUTE) FLUTE *ff*

Vn. *ff*

Bs. *ff*

Perc. Kat: XYLOPHONE *gliss.* *ff*

Pno. PIANO *ff*

Musical score for measures 27-31. The score includes staves for Flute (Fl.), Violin (Vn.), Bass (Bs.), Percussion (Perc.), and Piano (Pno.). The key signature is one flat (B-flat). Measure 27 is marked with a double bar line and the number 27. Measure 31 is marked with a bracket and the number [31]. The Percussion part includes glissando markings (gliss.) in measures 29 and 30. The Piano part features a rhythmic accompaniment with chords and arpeggios.

Musical score for measures 32-35. The score includes staves for Flute (Fl.), Violin (Vn.), Bass (Bs.), Percussion (Perc.), and Piano (Pno.). The key signature is one flat (B-flat). Measure 32 is marked with a double bar line and the number 32. Measure 35 is marked with a double bar line. The Percussion part includes glissando markings (gliss.) in measures 32 and 33, and specific sound effects: [SPLASH] CYM. and COW BELL. in measure 35. The Piano part features a rhythmic accompaniment with chords and arpeggios. The SNOOPY character is represented by a staff with the text (Sniff!) (Sniff!) in measures 32 and 33, and (Sniff!) (Sniff!) in measures 34 and 35.

Fl. [to CLAR.]

Vn.

Bs. [arco] *sfp*

Perc. DUCK QUACK XYLO. [to Timp. mallets] *sfp*

Pno. *sfp*

38

Moderately

[45]

Dolce ma sensibile (♩=124)

Cl. *mf*

Vn. *mf*

Bs. *f*

Perc. CYM. *mp*

SALLY  
Chas - ing, we're rab - bit

SNOOPY  
Chas - ing, we're rab - bit

Moderately

[45]

Dolce ma sensibile (♩=124)

Pno. *f*

44

Cl. *dimin.*

Vn. *dimin.*

Bs. *dimin.*

Perc. *mf* *dimin.*

SA. chas - - - ing! Rab - bit chas - - - ing...

SN. chas - - - ing! Rab - bit chas - - - ing...

Pno. *dimin.*

47



*Pla. 1*

[50] Marcia e molto marcato (♩=112)  
[to ALTO]

Cl. *fast trem.*

Vn. *pp* *spicato* *molto* *ff* *mf* *ord. v*

Bs. *pp* *spicato* *molto* *ff*

Perc. [to TIMP.]

SA. *scream!*

SN. *Agghaah! scream!*

Agghaah!

[50] Marcia e molto marcato (♩=112)

Pno. *pp* *molto* *ff* *mf* PIANO

S: PIZZ STRINGS

[54] Frantic waltz (♩ = 108)

ALTO SAXOPHONE

A.Sx. *mf*

Vn. *cresc.*

Bs. *ord. mf cresc.*

Perc. *TIMPANI mf p*

[54] Frantic waltz (♩ = 108)

Pno. *cresc.*

A.Sx. *f p f* [to FLUTE] [dialogue]

Vn. *ff mp f* [dialogue]

Bs. *ff p f* [dialogue]

Perc. *mf p f* [to DRS.] [dialogue]

(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 ...

Pno. *ff p f* [dialogue]

[66] Moderate caprice (♩ = 120)

FLUTE

Solo

FL. *mp* *mf*

Vn. *ff* *mf*

Bs. *ff* *mf*

Perc. DRUMS *f* W.B. TRI. [x sticks] *mp*

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)

Pno. *ff* *mp*



Fl. *mp*

Vn. *mf*

Bs. *mf*

Perc. S.D.

SN. SNOOPY (Bark!)

Pno.

71



[78] Allegro molto vivace (♩=152)

(to CLAR.)

[dialogue]

Cym.

[dialogue]

Cym.

[dialogue]

Cym.

[choke]

CYM. SMALL TOM

[dialogue]

*ff*

B.D.

(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)

*8<sup>va</sup>*

[dialogue]

*ff*

76

CLARINET

*f*

Vn.

*ff*

Perc.

TAMBOURINE

FOOTH-H

T-T

TAMB.

B.D.

Pno.

79

6

6

Cl.   
Va.   
Perc.   
Pno.   
81

Cl.   
Va.   
Bs.   
Perc.   
Pno.   
83

Cl.   
Va.   
Bs.   
Perc.   
Pno.   
85

[89]

Cl. Vn. Bs. Perc. Pno.

BELLS *f*

*Red.*

*tr*

Detailed description: This system contains measures 89 through 93. It features five staves: Clarinet (Cl.), Violin (Vn.), Bassoon (Bs.), Percussion (Perc.), and Piano (Pno.). The Clarinet part has a trill (tr) in measure 90. The Percussion part is marked 'BELLS' with a forte (f) dynamic. The Piano part consists of a complex, rhythmic accompaniment with many sixteenth notes. A double bar line with a repeat sign is at the end of measure 93, with the word 'Red.' written below the staff.

Cl. Vn. Bs. Perc. Pno.

*pp*

*pizz.*

(8)

[to DRS.]

94

Detailed description: This system contains measures 94 through 98. It features the same five staves as the previous system. The Clarinet part has a trill (tr) in measure 95. The Violin part has a pizzicato (pizz.) instruction in measure 97. The Percussion part has a '(to DRS.)' instruction in measure 97. The Piano part has a piano-piano (pp) dynamic in measure 97. A double bar line with a repeat sign is at the end of measure 98, with the number '94' written below the staff.

Cl. Vn. Bs. Perc. Pno.

*arco*

*ff*

*f*

DRUMS *ff*

99

Detailed description: This system contains measures 99 through 103. It features the same five staves. The Violin part is marked 'arco' in measure 99. The Percussion part is marked 'DRUMS' with a fortissimo (ff) dynamic in measure 100. The Piano part has fortissimo (ff) dynamics in measures 100 and 102. A double bar line with a repeat sign is at the end of measure 103, with the number '99' written below the staff.

# 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**

Clarinet: Cow Bell, Pno., Vr., Bc.

Viola: Cow Bell, pizz. *mp marcato*

Bass: [ACOUSTIC] Cow Bell, pizz. *mp marcato* [to VIOLIN]

Percussion: COW BELL, HI-HAT (tight) *mp marcato*

SALLY: *mp marcato*

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

**March militaire**  
(SALLY & SNOOPY enter rabbit chasing.)

*mp marcato*

Cue to continue:  
(LUCY enters reading.)

Cue to continue:  
(SALLY & SNOOPY exit.)

Piano

Perc. W.B. BELLS [6] Madrigal, a cappella (♩=132)

LUCY (Slam book shut.)

SCHROEDER Rab - bits! A book re - port on Pe - ter Rab - bit, Pe - ter—

Rab - bits! C. BROWN A

LINUS Rab - bits! A book re - port on Pe - ter

Rab - bits? A book re - port on Pe - ter

(LUCY slams her book shut.)

Soli w/Bells *8va* [6] Madrigal, a cappella (♩=132)

Pno. *f*

3

CL. Vn. Bs. Perc. LU. SC. C.B. LI. Pno.

Rab - bit, Pe - ter Rab - - - bit, Rab - a - bit. Pe - ter  
 book re - port on Pe - ter Rab - - - bit, Rab - a - bit.  
 A book re - port on Pe - ter Rab - - - a - bit.  
 Rab - bit, Pe - ter Rab - bit, Rab - - - bit, Rab - a - bit.

[a tpo]

[a tpo]

[13] Vivo (♩=176)

CL. Vn. Bs. Perc. LU. SC. Pno.

HI-HAT (tight) [LUCY]

Rab-bit is this stu-pid book a - bout this stu-pid rab-bit who steals veg'-ta-bles from oth-er peo-ples' gar - - - dens. [SCHROEDER]

[13] Vivo (♩=176) The LUCY: (in caesura, counts words one through seventeen) Hmm. Eighty-three to go.

[17] Slowly (♩=112)

CL. *pp*

VIOLIN *arco*  
Vn. *pp*

SC. name of the book a - bout which This book re - port is a - bout is, "Pe - ter

[17] Slowly (♩=112)

S: HARMONIUM

Pno. *pp*



Cl. *cresc.* *sfz* *mp accel.* *sfz*

Vn. *cresc.* *sfz* *mp accel.* *sfz*

Bs. *arco* *sfz* *mp accel.* *sfz*

Perc. *sfz* *accel.* *sfz*

SC. Rab - bit," - which is a - bout this rab-bit. I found it ver - y... SCHROEDER:  
(crosses a word out.)

Pno. *cresc.* *sfz* *mp accel.* *sfz*

PNO. SYNTH. PNO.

Cl. *mf rit.* *sfz* *pp rall.* *p* *mf* [a tempo]

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

Bs. *mf rit.* *sfz* *rall.* *p* *mf*

Perc. *rit.* *sfz* *rall.* CHIME *p* Kat: TIMP. *mf*

SC. liked the part where... It was a... It re - mind - ed me of "Ro - bin Hood!" - And the

SCHROEDER: (crosses a word out.) (He slashes a word out.)

SYNTH. PNO. SYNTH. PNO. [a tempo]

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

26



[31] Fast (♩ = 152)

Cl. *mf* *sfz*

Vn. *pizz. mf* *sfz*

Bs. *mp* *sfz*

Perc. HI-HAT *mp* S.D. *sfz*

SC. part where Lit - tle John jumped from a rock to the Sher - iff of Not - ting - ham's back. And then

[31] Fast (♩ = 152)

PNO. *mp* *sfz*

Musical score for measures 35-38. The score includes parts for Clarinet (Cl.), Violin (Vn.), Bassoon (Bs.), Percussion (Perc.), Saxophone (SC.), and Piano (Pno.). The vocal line (SC.) has lyrics: "Ro - bin and ev' - ry - one swung from the trees in a sud - den sur - prise - at - tack. And they". Dynamics include *mf*, *mp*, and *sfz*. A "S.D." (Sordano) marking is present in the Percussion part.



Musical score for measures 39-42. The score includes parts for Clarinet (Cl.), Violin (Vn.), Bassoon (Bs.), Percussion (Perc.), Saxophone (SC.), and Piano (Pno.). The vocal line (SC.) has lyrics: "cap - tured the Sher - iff and all of his goods, And they car - ried him back to their camp in the woods, And the". Dynamics include *mp*. A "[39]" marking is present above the first measure of the instrumental parts.



Cl. *cresc. poco a poco*

Vn. *cresc. poco a poco*

Bs. *cresc. poco a poco*

Perc. *cresc. poco a poco*

SC. *cresc. poco a poco*

Sher - iff was guest at their din - ner and all. But he wrig - gled a - way and he sound - ed the call And his

Pno. *cresc. poco a poco*

43

**rubato**

Cl. *poco allarg.* **ff** [a tempo]

Vn. *poco allarg.* **ff**

Bs. *poco allarg.* **ff** [damp]

Perc. *poco allarg.* **f**

LU. [LUCY] The

SC. *hesitatingly* **ff** The

men rushed in and the ar - rows flew. Pe - ter Rab - bit did, sort of, that kind of thing, too.

**rubato**

S: HARMONIUM *Solo* **pp** [a tempo]

Pno. *poco allarg.* **ff** **pp**

47

[51] **Vivo**

Cl. *f*

Vn. *sfz*

Bs. *arco* *f*

Perc. *mf* [to VIBES] *sfz*

L.U. *mf*

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

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

LINUS: (monologue) In examining a work ...

[54] Religiously (♩=80)

[51] **Vivo**

PNO. *f*

S: HARMONIUM *Solo* *mf*



(LINUS) ... such as Peter Rabbit, it is important that the superficial ...

Pno. *mf*

56



Secularly (♩=132)

Vn. *mf*

Perc. *mf* VIBES

C.B. [C. BROWN] *mf*

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

Secularly (♩=132)

Pno. *mf*

62

[67] trem. at point. [thru bar 84]

Vn. [scared] *p*

Perc. *mp*

C.B.

start writ - ing now when I'm not real - ly rest - ed, It could up - set my think - ing which is

[67] (LINUS continuing) Peter Rabbit is established from the start ... SYNTH.

Pno. *p* PNO.

Vn.

Perc.

C.B.

no good at all. I'll get a fresh start to - mor - row, and it's not due till Wednes - day. So I'll

Pno.

70

[75]

Ct.

Vn.

Perc.

C.B.

have all of Tues - day un - less some - thing should hap - pen. Why does this al - ways hap - pen? I should

[75]

Pno.

73

Cl.

Vn.

Perc.

C.B.

Pno.

76

be out - side play - ing get - ting fresh air and sun - shine. I work best un - der pres - sure, and there'll

Cl.

Vn.

Perc.

C.B.

Pno.

79

be lots of pres - sure, if I wait till to - mor - row. I should start writ - ing now. But if I

*poco cresc.*

Cl.

Vn.

Perc.

C.B.

Pno.

82

start writ - ing now when I'm not real - ly rest - ed, It could up - set my think - ing which is

*poco rall.*

[86] **Vivo**

[a tempo]

Cl. *ord.*

Vn.

Bs.

Perc. [to DRUMS] **HI-HAT**

LU. [LUCY] *f*

C.B. *f*

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

[86] **Vivo**

PNO. *f*

[a tempo] *f* *sfz*

85



[90] **Tempo (♩=166)**

Cl. *mf*

Vn. *mf*

Bs. *mf*

Perc. *mf* **H-H** [partially open]

LU. *mf*

SC. [SCHROEDER] *mf*

four, Twen - ty - five, Twen - ty - six, Twen - ty - seven, Twen - ty - eight, Twen - ty - nine, Thir - ty. Ha! Down came the staff on his

[90] **Tempo (♩=166)**

PNO. *mf*

88

Cl. *sfz* *mf* *sfz* *mf*

Vn. *sfz* *mf* *sfz* *mf*

Bs. *sfz* *mf* *sfz* *mf*

Perc. *sfz* *mf* *sfz* *mf*  
 [CRASH] [big]

SC. head, smash! And Ro-bin fell like a sack full of lead, crash! The Sher-iff laughed and he left him for

Pno. *sfz* *mf* *sfz* *mf*

91



Cl. *dolce*

Vn. *dolce*

Bs. *dolce*

Perc. [right] [L.H: tight hat] [R.H: metal beater]

LU. [LUCY] Thir-ty-five, Thir-ty-six, Thir-ty-sev-en, Thir-ty-eight, Thir-ty-nine, For-ty!

SC. dead, Ah! But he was wrong!

Pno.

95

[98]

Cl. *mf*

Vn. *pizz. mf*

Bs. *mf*

Perc. *BELL TREE* *lunga*

SC. [SCHROEDER] *mf*

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

[98]

Pno. *mf*

Cl. *[fake a run]* *sfz* *mp*

Vn. *sfz* *mp*

Bs. *sfz* *mp*

Perc. *[damp]* *H-H* *TIMP.* *sfz*

SC. looked like the Sher - iff could win, Ah! But not for long. A - way they

Pno. *sfz* *mp* *sfz*

102

[108]

Cl. *p*

Vn. *pizz.* *p*

Bs.

Perc. *H-H* + + *o* + + *TIMP.* *mp* *sfz*

SC. *mp* *sfz*

ran, Just like rab-bits. Who run a lot, As you can tell From the

[108]

Pno. *mp* *sfz* *p*

106



[Violin lead]

Cl. *pp*

Vn. *arco* *lead* *pp*

Bs.

Perc. *H-H* + + *o* + + *TIMP.* *pp* *sfz* *pp*

SC. *pp* *sfz* *pp*

sto - ry Of Pe - ter Rab - bit, Which this re - port Is a - bout.

Pno. *pp* *sfz* *pp*

111



[118] Grandioso (♩=128)

Cl. *p* *molto cresc.* *ff*

Vn. *arco p* *molto cresc.* *ff*

Bs. *p* *molto cresc.* *ff*

Perc. *+ TIMP.* *p* *molto cresc.* *ff* **CYMBAL** [w/mallets] *mf*

SA. [SALLY] Rab - bits, rab - bits, rab - bits, rab - bits, rab - bits, chas - ing rab - bits.

SN. [SNOOPY] Rab - bits, rab - bits, rab - bits, rab - bits, rab - bits, chas - ing rab - bits.

C.B. [C. BROWN] How do they ex -

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

[118] Grandioso (♩=128)

Pno. *p* *molto cresc.* *ff*

116 *Red.* \*

Cl. *mf*

Vn. *mf*

Bs. *mf*

Perc. *mf*

LU. [LUCY] There were veg'-ta-bles in the gar - - - - - den.

C.B. pect us to write a book re - port. Of an - y qual - i - ty in just two

Pno. *mf* *simile*

119 *Red.* \*

[126]

Cl.

Vn.

Bs.

Perc.

LU.

Such as car - rots, and spin - ach, and on - ions, And let - tuce, and tur - nips, and

C.B.

days? \_\_\_\_\_ How can they con -

[126]

Pno.

124



Cl.

Vn.

Bs.

Perc.

LU.

pars - ley, And ok - ra, and cab - bage, and string beans, And par - snips, to - ma - toes, po -

C.B.

spire to make life so mis' - - - ra - ble, And so ef -

Pno.

127

Cl. *fff*

Vn. *fff*

Bs. *fff* *sub.mf*

Perc. *f*

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

C.B. fec - - - tive - ly in so man - y ways?

Pno. *fff* *sub.mf*

130

Cl. *mp* *poco rall.* *a tempo* *sfp* *molto cresc.*

Vn. *mp* *poco rall.* *a tempo* *sfp* *molto cresc.*

Bs. *poco rall.* *a tempo* *sfp* *molto cresc.*

Perc. *poco rall.* *TIMP.* *a tempo* *sfp* *molto cresc.*

LU. [LUCY]

SC. [SCHROEDER] Pe - ter

C.B. [C. BROWN] The

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

Pno. *poco rall.* *a tempo* *sfp* *molto cresc.*

133

[137] Vivo (J=164)

Cl. *f*  
 Vn. *f*  
 Bs. *pizz.*  
 Perc. *f* [CRASH] H-H B.D.  
 LU.  
 SA. [SALLY] Rab - bit is this stu - pid book a - bout a stu - pid rab - bit who steals veg' - ta - bles from oth - er peo - ples'  
 SN. [SNOOPY] Rab - bit chas - ing, rab - bit chas - ing, rab - bit chas - ing.  
 SC. name of the book a - - - bout which This book re - port is a -  
 C.B. start writ - ing now when I'm not real - ly rest - ed, It could up - set my think - ing which is  
 LI. [LINUS] What drove an oth - er - wise mor - al rab - bit to per - form acts of

(SALLY & SNOOPY appear from behind The Wall and join the singing.)

[137] Vivo (J=164)

Pno. *ff*

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

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

Bs. *arco* *sub.mp* *cresc. poco a poco*

Perc. [to TIMP] *sfz* *sfz*

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

SA. Rab - - - bit Chas - - - ing! Chas - - - ing! Rab - bits, rab - bits,

SN. Rab - - - bit Chas - - - ing! Chas - - - ing! Rab - bits, rab - bits,

SC. bout is, "Pe-ter Rab - - - bit," "Pe-ter Rab - - - bit." All for one, ev' - ry

C.B. no good at all. Not good at all. Oh,

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

Pno. *sub.mp* *cresc. poco a poco*

140

Cl.

Vn.

Bs.

Perc. *TIMP*  
*mp*

LU.  
sev - en, Sev - en - ty - eight, Sev - en - ty - nine, Eigh - ty, Eigh - ty - one, Eigh - ty - two.

SA.  
chas - ing rab - bits. Find a rab - bit, Do or die!

SN.  
Find a rab - bit, Do or die!

SC.  
man does his part. Oh.....

C.B.  
first thing af - ter din - ner I'll start.

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

Pno.

144

[147] Ad libitum [cadenza]

Cl. *sfz*

Vn. *sfz*

Bs. *sfz*

Perc. *sfz*

LU. *sfz* [LUCY]  
And they were ver - y, ver - y, ver - y, ver - y, ver - y, hap - py to be home. [SCHROEDER]

SC. *sfz*  
The

[147] Ad libitum [cadenza]

Pno. *sfz* SYNTH. optional: optional: *8va* PNO.

Cl. Voice cue

Vn. Voice cue

Bs. Voice cue

Perc. Voice cue

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

SC. end.

CB. [C. BROWN] defeated

LI. [LINUS] A book re - port on "Pe - ter Rab - A - men.

Pno. (*8va*)

[157] A tempo (♩=164)

Cl. *mp cresc.*

Vn. *mp cresc.* 7

Bs. [*arco*] *mp cresc.*

Perc. *mp cresc.*

I.U. (4)  
Pe - ter Rab - bit, Pe - ter Rab - bit, Pe - ter Rab - bit, Pe - ter Rab - bit,

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

SN.  
Rab - - - - bit! Rab - - - - bit!

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

C.B.  
bit." Just start writ - - - ing, You can

LI. (b)  
So - - - ci - o - log - i - cal im - - - pli - - - ca - - - tions

[157] A tempo (♩=164)

Pno. *mp cresc.*



Cl. *ff marcato*

Vn. *ff marcato*

Bs. *ff marcato*

Perc. *sf f marcato* [CRASH]

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

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

SN. Rab - - - - bit! Rab - - - - bit! Rab - bit, rab - bit, rab - bit,

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

C.B. do it, Noth - ing to it, Got to start.

LI. Joined with fa - mil - i - al con - dem - na - tions. Rab - bit, rab - bit, rab - bit,

Pno. *f marcato*

159

Slower

Cl. *sfz* *mf* *cresc.*

Vn. *sfz* *mf* *cresc.*

Bs. *sfz* *fp* *cresc.*

Perc. (choke) *sfz* *fp* *cresc.*

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

SA. rab - bit, rab - bit, rab - bit, rab - bit. Pe - ter

SN. rab - bit, rab - bit, rab - bit, rab - bit. Pe - ter

SC. rab - bit, rab - bit, rab - bit, rab - bit. Pe - ter

C.B. I have - n't ev - en start - ed yet! Pe - ter

I.I. rab - bit, rab - bit, rab - bit, rab - bit. Pe - ter

Slower

Pno. *sfz* *fp* *cresc.*

162

A tempo [move it!]

Cl. *sfp* *sfz*

Vn. *sfp* *sfz*

Bs. *sfp* *sfz*

Perc. [CRASH] TIMP. *sfp* [CRASH] [choke] *sfz*

LU.

SA. Rab - - - - - bit!

SN. Rab - - - - - bit!

SC. Rab - - - - - bit!

C.B. Rab - - - - - bit!

LL. Rab - - - - - bit!

A tempo [move it!]

Pno. *sfp* *sfz*

165

End of Act One

PIANO/PARTITUR ACT TWO  
[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**

Copyright © 1967 by Clark Gesner  
Copyright © 1998, 1999 by Clark Gesner and United Feature Syndicate, Inc.

**Music and Lyrics**

Copyright © 1971 by Jeremy Music Inc.  
Copyright © 1998, 1999, 2000 by Jeremy Music Inc. and United Feature Syndicate, Inc.

Tams-Witmark Music Library, Inc.  
560 Lexington Avenue, New York, New York 10022  
(212) 688-2525

## Musical Numbers

<i>act one</i>	<i>page</i>
1. Opening - <i>Sally, Lucy, Snoopy, Schroeder &amp; Linus with Charlie Brown</i> .....	5
2. "You're a Good Man, Charlie Brown" - <i>Sally, Lucy, Schroeder, C. Brown &amp; Linus</i> .....	10
2a. Good Man Playoff - <i>Orchestra</i> .....	28
2b. Before Lunch Hour - <i>Orchestra</i> .....	29
2c. After Lunch Hour - <i>Charlie Brown, Sally, Snoopy &amp; Linus</i> .....	30
3. "Schroeder" - <i>Lucy</i> .....	32
4. Quick Changes - Spaghetti - <i>Orchestra</i> .....	34
5. "Snoopy" - <i>Snoopy with [offstage] Sally &amp; Lucy</i> .....	36
5a. Quick Changes - Moon - <i>Orchestra</i> .....	50
6. "My Blanket and Me" - <i>Linus with Sally, Lucy, C. Brown, Schroeder &amp; Snoopy</i> .....	53
6a. After Blanket - <i>Orchestra</i> .....	67
7. Queen Lucy - Melodrama - <i>Orchestra with Lucy</i> .....	68
7a. Quick Changes - Coathanger - <i>Orchestra with Sally</i> .....	71
8. "The Kite" - <i>Charlie Brown</i> .....	72
8a. Quick Changes - Valentines - <i>Orchestra</i> .....	84
8b. Before Doctor - Lucy Opens Shop - <i>Orchestra</i> .....	86
9. "The Doctor Is In" - <i>Charlie Brown &amp; Lucy</i> .....	87
10. Quick Change - Ice Cream - <i>Orchestra</i> .....	95
11. Quick Changes - Art - <i>Orchestra</i> .....	96
12. "Beethoven Day" (§) - <i>Schroeder &amp; Company</i> .....	97
12a. Beethoven Day Playoff - <i>Orchestra</i> .....	110
13. Rabbit Chasing - Pantomime [Quick Changes - The Wall] - <i>Orch. with Sally &amp; Snoopy</i> ...	111

14. "The Wood Between Us" - *Sally, Schroeder, Snoopy, Charlie Brown & Linus* .....

Musical Numbers (*continued*)*act two*

15.	The Red Baron – Melodrama - <i>Orchestra &amp; Snoopy with [offstage] Sally</i> .....	145
16.	“My New Philosophy” (§) - <i>Sally with Schroeder</i> .....	158
16a.	Before Baseball - <i>Orchestra</i> .....	168
17.	“The Baseball Game” - <i>Charlie Brown &amp; Company</i> .....	169
17a.	After Baseball - <i>Orchestra</i> .....	188
17b.	Quick Changes – Crabbiness Survey - <i>Orchestra</i> .....	189
17c.	Quick Change – A Loving Little Brother - <i>Orchestra</i> .....	190
18.	“Glee Club Rehearsal” - <i>Sally, Lucy, Charlie Brown, Linus, Schroeder &amp; Snoopy</i> .....	191
18a.	Quick Changes – Snoopy - <i>Orchestra</i> .....	198
19.	“Little Known Facts” - <i>Lucy with Linus &amp; Charlie Brown</i> .....	199
20.	“Suppertime” - <i>Snoopy with C. Brown &amp; [offstage] Sally, Lucy, Schroeder &amp; Linus</i> .....	211
20a.	Night Scene – Underscore - <i>Orchestra</i> .....	227
21.	“Happiness” - <i>Full Company</i> .....	228
22.	Bows - <i>Full Company</i> .....	237
22a.	Exit Music - <i>Orchestra</i> .....	241

(§) *Music and Lyrics by Andrew Lippa.*

## Cast and Vocal Ranges

### SALLY BROWN



### LUCY VAN PELT



### SNOOPY



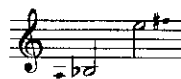
### SCHROEDER



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

act two

# 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]

Clarinet

Snare Drum

+Synth.

Viola

Snare Drum

+Synth.

[ACOUSTIC]

Bass

Snare Drum

+Synth.

Percussion

S.D. Solo

*p*

Military four (♩. = 120) [2] (SNOOPY is discovered on top of his doghouse.)

Piano

S: TRUMPET SECTION

*secco*

*p*



Cl.

*mp*

Va.

*mp*

Perc.

*mp*

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

Pno.

*mp*

4



Cl.

Va.

Perc.

(SNOOPY:) ... searching for the infamous Red Baron!

Pno.

7

[10] Gently heroic

Cl.

Va.

Bs.

Perc.

I must bring him down!

[10] Gently heroic

Pno.

Cl.

Va.

Bs.

Perc.

Pno.

13

Cl.

Va.

Bs.

Perc.

Pno.

(8)

(SNOOPY:) Suddenly ... anti-aircraft fire, archie we used to call it,

*sfz sub.mp*

16

Cl.

Va.

Bs.

Perc.

Pno.

... began to burst beneath my plane. The Red Baron has spotted me.

*mp*

19

Cl.

Va.

Bs.

Perc.

Pno.

[23]

*subf*

22

Cl. *[dialogue]*

Va. *[dialogue]*

Bs. *[dialogue]*

Perc. *[dialogue]*

(SNOOPY:) Nyahh, Nyahh, Nyahh! You can't hit me!

*[in fermata]* (Actually tough flying aces never say Nyahh, Nyahh) I just ... *[music in.]*

[to PIANO]

*[dialogue]*

25

[28]

Cl. *sul pont. mp*

Va. *sul pont. mp*

Bs. *sul pont. mp*

Perc. *FLOOR TOM sfp mp p*

[28]

Drat this fog! It's bad enough to have to fight the Red Baron ...

*mp p*

ve

Cl. *ond.*

Va. *ord.*

Bs. *ord.*

Perc. *[RIDE] B.D.*

... without having to fly in weather like this.

PIANO

All right, Red Baron!

31

[37] Soaring & relaxed

CL. *mp*

Va. *mp*

Bs. (4) *mp*

Perc. CYMBAL [w/mallets] *p*

(offstage - unidentified female voice)  
SALLY  
la la la

(SNOOPY:) Where are you! You can't hide forever!

[37] Soaring & relaxed

Pno. *mp*

34

CL.

Va.

Bs.

Perc.

SA.  
la la la la

SNOOPY: Ah, the sun has broken through ...

Pno.

38

Cl. *mp*

Va. *mp*

Bs. *mp*

Perc. *p*

SA. *mp*  
 La la la la la la la

(SNOOPY:) ... I can see the woods of Mountsec below ...

Pno. *mp*

41

Cl.

Va.

Bs.

Perc.

SA. *mp*  
 la

SNOOPY: (*in caesura*) ... and what's that?  
 It's a Fokker triplane! (*music in.*)

Pno.

44

[47] Intense

Cl. *sfz* [to FLUTE] *f* FLUTE

Va. *sfz* *f*

Bs. *sfz* *p* *f*

Perc. DRS. *sfz* *p* *f*

[47] Intense SNOOPY: Ha! I've got you this time, Red Baron! SFX: Machinegun rapid fire of bullets.

S: TRUMPET SECTION

Pno. *sfz* *p* *f*

Fl. *f*

Va. *f*

Bs. *f*

Perc. *f*

SNOOPY  
Aaugh!

Pno. *f*

50

[54]

Fl. *p*

Va. *mf* *p* *mf*

Bs. (gliss) *mf* *p* *mf*

Perc. [w/hand, tighten & loosen Fl. TOM head] FL. TOM *mf* *p* *mf* [RIDE]

[54]

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

Piano PIANO *mf* *p* *mf*



Fl. *mp*

Va. *mp*

Bs. *mp*

Perc. *mp* B.D.

(SNOOPY:) He's tricked me again! I've got to run! Come on, Sopwith Camel, ... let's go! Go Camel, go!

Piano PIANO *mp*

[63] The Great Plane Ride

Fl. *f*

Va. *f*

Bs. *f*

Perc. *f* [CR.]

SNOOPY  
La la la la la

[63] The Great Plane Ride

SFX: Airplane engine roar.

(R.H. 8<sup>va</sup> if played on Synth.)

Pno. *f*

61



Fl. *f*

Va. *f*

Bs. *f*

Perc. *f* [CR.]

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

SN.  
la la La la la

Pno. *f*

65



Fl.

Va.

Bs.

Perc.

SA.

SN.

la la...

(offstage)  
Aah.

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

Pno.

68

Fl.

Va.

Bs.

Perc.

SA.

Pno.

71

*fast change:*  
[to CLARINET]

[SFX: machinegun]

*fff*

*fff*

*fff*

*fff*

*fff*

SFX: Machinegun rapid fire.

[74] CLARINET

Cl. Va. Bs. Perc.

[74] PIANO

*sfz* *sfz*

SNOOPY: Curse you, Red Baron! Curse you and your kind!

Cl. Va. Bs. Perc.

[77] PIANO

*sfz*

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

77

Cl. *simile* *rit.*

Va. *simile* *rit.*

Bs.

Perc. [THIN CRASH] [RIDE] SMALL TOM *rit.*

Pno. S: TRUMPET SECTION *simile* *rit.*

80

Cl. *mp* [85]

Va. *mp*

Bs. *pizz.* *mp*

Perc. FL TOM S.D. *p*

SFX: Airplane engine sputtering out noises. [85]

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

Pno. PIANO *mp*

83

Cl. [89] *pp*

Va. *pp*

Bs. *arco* *pp* (4)

Perc. *pp*

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

[89] S: TRUMPET SECTION *pp*

87

Musical score for measures 90-92. The score includes parts for Clarinet (Cl.), Viola (Va.), Bassoon (Bs.), Percussion (Perc.), and Piano (Pno.). The key signature is one sharp (F#) and the time signature is 4/4. The music is marked with a *cresc.* (crescendo) dynamic. The piano part features a rhythmic accompaniment of eighth notes in both hands.



Musical score for measures 93-95. The score includes parts for Clarinet (Cl.), Viola (Va.), Bassoon (Bs.), Percussion (Perc.), and Piano (Pno.). The key signature is one sharp (F#) and the time signature is 4/4. The music is marked with a *ff* (fortissimo) dynamic. The piano part features a rhythmic accompaniment of eighth notes in both hands. The percussion part includes a cymbal roll marked with a triangle symbol and the instruction *[CR.]*. The clarinet part has a melodic line with a fermata over the final note. The viola and bassoon parts have melodic lines with fermatas. The piano part has a fermata over the final chord. The score concludes with a *[Blackout]* instruction.

(SNOOPY:) ... Someday, someday.  
(*in fermata*) I'll get you, Red Baron!

# 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)  
 (♩-♩) *vamp* [3] *vamp* (voice last time) *mf*

Alto Saxophone

Bass *ELECTRIC* *mp*

Percussion *DRUMS* [w/brushes] *mp*

SALLY  
 "Why are you tell - ing me?"

Cue to stop: SALLY: That's a good philosophy: "Why are you telling me?"  
 Cue to continue: SALLY: (repeating) "Why are you telling me?"

Moderately bright swing four (♩=204)  
 (♩-♩) *vamp* [3] *vamp* (voice last time)

Piano *mp* *sempre simile*

A.Sx.

Bs.

Perc.

SA.  
 My new phi - los - o - phy. The teach - er gave a "D" on

Pno.

5

[11]

A.Sx. *p*

Va. *Alto Sax cue*

Bs.

Perc. *H-H (w/foot)*

SA. *last week's home - work. She said, "Miss Sal - ly Brown, -*

[11]

Pno.

9

A.Sx.

Va.

Bs.

Perc.

SA. *Your grades are go - ing down." - I could have told her... My*

*SCHROEDER*

*Your new phi - los - o - phy?*

Pno.

13

[19]

[VIOLA]

Va. *mp*

Bs.

Perc. [Hi-Hat alone]

SA. (as the teacher) (as herself) (as herself)

new phi - los - o - phy! Miss B? I'm she. Look see. A "D?"

[19]

Pno.

18

[26]

optional: *g<sup>o</sup>*.....

A.Sx.

Va.

Bs.

Perc. DRS.

SA. (as the teacher)

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

[26]

Pno.

23

(*sfz*).....

A.Sx.

Va.

Bs.

Perc. [SPLASH] [choke] *sfz*

SA. My new phi - los - o - phy!..

SC. That's your new phi - los - o - phy?..

Pno. *sfz*

28

**||**

vamp [36]

A.Sx. *mf*

Va. *mf*

Bs. Pno. cue *mf*

Perc. H-H [w/foot] *mf*

SA. Just like a bus - y bee,...

Dialogue - stop vamp on cue: SCHROEDER: Cue to continue:  
That's your new philosophy, huh? SALLY: Yes. SALLY:  
I mean—"No!" [36]

vamp

Pno. *p* *mf*

33



A.Sx.

Va.

Bs.

Perc.

SA.   
 Each new phi - los - o - phy— Can fly from tree to tree— and keep me

Pno.   
 38

**||**

A.Sx.   
 [44]

Va.

Bs.

Perc.   
 2

SA.   
 mov - ing. When life's a diz - zy maze,— On al - ter - nat - ing days,—

Pno.   
 [44]  
 43

A.Sx. *ff*

Va. *ff*

Bs. *ff*

Perc. *ff* [w/sticks] *f* [w/sticks] [Easy]

SA. I choose a diff' - rent phrase:— My new phi - los - o - phy!

SC. Your new phi - los - o - phy?

Pno. *ff*

48

SCHROEDER: Sally!

[53]

A.Sx. *sfz*

Va. *mf* *sfz*

Bs. *mf* *sfz*

Perc. *mf* [CR.] H-H COW BELL *sfz* B.D.

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

Pno. *mf* *sfz*

[53]

CBR - Piano/Partitur

A.Sx.

Va. *mf*

Bs. *mf*

Perc. *mf* [CR.] H-H [to Kat: CHIME] H-H CHIME H.D.

SA.

SC.

"Leave your mes - sage at the sound of the tone..."

Some phi - los - o - phies are clear:

Pno. *mf*

57

[61]

Va.

Bs.

Perc. [CR.] H-H H-H

SA.

SC.

Some phi - los - o - phies pick and choose... De - cid - ing what goes in it.

Some phi - los - o - phies pick and choose... De - cid - ing what goes in it.

Pno. [61]

A.Sx. *p*

Va. *p* [to VIOLIN]

Bs. *sfz* *p*

Perc. [light] *sfz* *p*

SA. Mine take a min - ute.

SC. Some take a life - time.

Pno. *sfz* *p*

65

A.Sx. *vamp* [72] Stride time *f* *mp* *f*

Vn. *f* *mp* *f*

Bs. *f* *mp* *f*

Perc. *f* *mp* *f* (w/sticks) [CR]

SA. *vamp*

Dialogue - stop vamp at cue:  
 SCHROEDER: I can't stand it! (He exits)  
 Cue to continue:  
 SALLY: "I can't stand it!" I like it!  
 It's like a guar - an - tee...

Pno. *p* *f* *mp* *f*

69

A.Sx. *mp* *f* *mp*

Vn. *mp* *f* *mp*

Bs. *mp* *f* *mp*

Perc. *mp* *f* *mp*

SA. My new phi - los - o - phy. And things are sure to be a

Pno. *mp* *f* *mp*

74

A.Sx. *mf*

Vn. *mf* -3-

Bs. *mf*

Perc. *mf*

SA. whole lot bright - - - er.

Pno. *mf*

78

A.Sx.

Vn.

Bs.

Perc.

SA.

Pno.

82

A.Sx.

Vn.

Bs.

Perc.

SA.

Pno.

87

[Hi-Hat alone]

*sub p*

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

A.Sx. *vamp* *f* *optional: gra...* *sfz*

Vn. *pizz.* *arco* *f* *sfz*

Bs. *f* *sfz*

Perc. *f* *[SPLASH]* *[choke]* *sfz*

S.A. *SALLY: (in fermata)*  
*Clearly, some philosophies aren't for all people. (She thinks for a beat-light bulb. Music in.)* *And that's my new phi - los - o - phy!*

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

Pno. *vamp* *f* *sfz*

92

Applause - segue

No. 16a

Before Baseball

(Orchestra)

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

Tempo di Ball Park

S: BALLPARK ORGAN

Solo

Piano *f* *start slowly - accel. poco a poco*

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

Pno.

[dialogue]