

BASS:  
ACOUSTIC AND ELECTRIC INSTRUMENTS  
[ALSO DOUBLING: TENOR RECORDER AND 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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## Musical Numbers

### *act one*

1. Opening - *Sally, Lucy, Snoopy, Schroeder & Linus with Charlie Brown*
2. "You're a Good Man, Charlie Brown" - *Sally, Lucy, Schroeder, C. Brown & Linus*
- 2a. Good Man Playoff - *Orchestra*
- 2b. Before Lunch Hour - *Orchestra*
- 2c. After Lunch Hour - *Charlie Brown, Sally, Snoopy & Linus*
3. "Schroeder" - *Lucy*
4. Quick Changes - Spaghetti - *Orchestra*
5. "Snoopy" - *Snoopy with [offstage] Sally & Lucy*
- 5a. Quick Changes - Moon - *Orchestra*
6. "My Blanket and Me" - *Linus with Sally, Lucy, C. Brown, Schroeder & Snoopy*
- 6a. After Blanket - *Orchestra*
7. Queen Lucy - Melodrama - *Orchestra with Lucy*
- 7a. Quick Changes - Coathanger - *Orchestra with Sally*
8. "The Kite" - *Charlie Brown*
- 8a. Quick Changes - Valentines - *Orchestra*
- 8b. Before Doctor - Lucy Opens Shop - *Orchestra*
9. "The Doctor Is In" - *Charlie Brown & Lucy*
10. Quick Change - Ice Cream - *Orchestra*
11. Quick Changes - Art - *Orchestra*
12. "Beethoven Day" (§) *Schroeder & Company*
- 12a. Beethoven Day Playoff - *Orchestra*
13. Rabbit Chasing - Pantomime [Quick Changes - The Wall] - *Orch. with Sally & Snoopy*
14. "The Book Report" - *Lucy, Schroeder, Charlie Brown & Linus with Sally & Snoopy*

### *act two*

15. The Red Baron - Melodrama - *Orchestra & Snoopy with [offstage] Sally*
16. "My New Philosophy" (§) - *Sally with Schroeder*
- 16a. Before Baseball - *Orchestra*
17. "The Baseball Game" - *Charlie Brown & Company*
- 17a. After Baseball - *Orchestra*
- 17b. Quick Changes - Crabbiness Survey - *Orchestra*
- 17c. Quick Change - A Loving Little Brother - *Orchestra*
18. "Glee Club Rehearsal" - *Sally, Lucy, Charlie Brown, Linus, Schroeder & Snoopy*
- 18a. Quick Changes - Snoopy - *Orchestra*
19. "Little Known Facts" - *Lucy with Linus & Charlie Brown*
20. "Suppertime" - *Snoopy with C. Brown & [offstage] Sally, Lucy, Schroeder & Linus*
- 20a. Night Scene - Underscore - *Orchestra*
21. "Happiness" - *Full Company*
22. Bows - *Full Company*
- 22a. Exit Music - *Orchestra*

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

# No. 1

# Opening

[ELECTRIC]

Grandly

[5]

*molto rit.*

10

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

voice pickup:    downbeat:  
You're a    good man

voice pickup:  
You're a

16

[20] downbeat:  
good man

voice pickup:    downbeat:  
You have hu-    -mility

voice pickup:    downbeat:  
You're a    prince

25

*sul D*

voice pickup:    [32] Tempo (♩=160)  
You're a

30

Cue to stop vamp:  
... the sun's so bright.

vamp    2

34

[36-37]

[dialogue]

*Attacca*

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

[ELECTRIC]

[2] Bright march (♩=160)

The musical score is written for electric bass in 4/4 time, with a tempo of 160 beats per minute. It consists of ten staves of music. The first staff (measures 1-5) begins with a dynamic of *ff* and includes a performance instruction "SFX: alarm clock" and an "Alto" marking. The second staff (measures 6-10) starts with a dynamic of *mf*. The third staff (measures 11-15) continues the piece. The fourth staff (measures 16-17) is marked with a dynamic of *mp*. The fifth staff (measures 18-20) features a dynamic of *mf*. The sixth staff (measures 21-25) continues with a dynamic of *mp*. The seventh staff (measures 26-29) starts with a dynamic of *mf*. The eighth staff (measures 30-34) continues with a dynamic of *mf*. The ninth staff (measures 35-38) continues with a dynamic of *mf*. The tenth staff (measures 39-43) starts with a dynamic of *mf*. The final staff (measures 44-47) continues with a dynamic of *mf*. The score includes various musical notations such as eighth notes, quarter notes, and rests, as well as dynamic markings and performance instructions.

[52] A bit faster

49 *mf*

54

59 **[60]** *mp*

64 **[68]** *mf*

69

74 **[76]**

79

**[84]** *f* *sub.p* *mf*

89 *simile e cresc.*

94

**[98]** *sub.p* *cresc.* *SFX: bus horn*

*open string V.S.*



104

[109]



113

*f*

[117]



121

[127]



*mp*



130

[135]



*sub.p cresc.*



139

*f*



143

*ffz*  
Applause - segue

## No. 2a

## Good Man Playoff

[ELECTRIC]

(♩=160)

Musical score for 'Good Man Playoff' in bass clef, 4/4 time, key of B-flat major. The score consists of five staves of music. The first staff starts with a measure number '1' and a dynamic marking 'mf'. The second staff starts with a measure number '4'. The third staff starts with a measure number '[7]'. The fourth staff starts with a measure number '10' and includes a 'dialogue' section marked with a slur and a fermata. The piece concludes with a 'Segue' instruction.

## No. 2b

## Before Lunch Hour

[ELECTRIC]

(♩=160)

Musical score for 'Before Lunch Hour' in bass clef, 4/4 time, key of D major. The score consists of one staff of music. It starts with a measure number '1' and a dynamic marking 'mp'. The piece concludes with a 'rit.' (ritardando) marking and a fermata.

# No. 2c

# After Lunch Hour

[ELECTRIC]

(♩=160)

2

[1-2] *mp*

[5] *mf*

9 *gentle*

13 *rit.*

*Segue*

Detailed description: This musical score is for an electric bass piece in 4/4 time with a tempo of 160 bpm. It consists of four staves of music. The first staff starts with a double bar line and a '2' above it, indicating a two-measure rest. The music begins with a half note G2, followed by quarter notes A2, B2, and C3. The second staff continues with quarter notes D3, E3, F3, and G3. The third staff features a half note G3, followed by quarter notes A3, B3, and C4. The fourth staff continues with quarter notes D4, E4, F4, and G4, ending with a ritardando and a segue instruction.

# No. 3

# "Schroeder"

Adagio sostenuto (♩=64)

[tacet]

5 [6] 9 [15] 9 [24] 8

[1-5] [6-14] [15-23] [24-31]

*Segue*

Detailed description: This musical score is for an electric bass piece in 4/4 time with a tempo of 64 bpm. It consists of a single staff of music with several rests. The rests are labeled with measure numbers: [1-5], [6-14], [15-23], and [24-31]. The piece is marked 'tacet' and ends with a segue instruction.

# No. 4

# Quick Changes – Spaghetti

[ACOUSTIC] (Optional: Electric)

Swing eighths (♩=120)

[4] Swing eighths

*pizz.* *f*

[7] *[dialogue]* Adagio cantabile (♩=48) *f*

5 *[dialogue]* [7-13]

[15] In six *vamp* *mf*

[19] 2 2 *vamp*

[19-20] [21-22]

*Segue*

Detailed description: This musical score is for an acoustic bass piece in 4/4 time with a tempo of 120 bpm. It consists of four staves of music. The first staff starts with a half note G2, followed by quarter notes A2, B2, and C3. The second staff continues with quarter notes D3, E3, F3, and G3. The third staff features a half note G3, followed by quarter notes A3, B3, and C4. The fourth staff continues with quarter notes D4, E4, F4, and G4, ending with a segue instruction.



# No. 5

# “Snoopy”

Pensively

Andante con moto (♩ = 126)

[ELECTRIC]

8<sup>va</sup>

1 *mp* [3] 5 [3-7] *mp*

[10] (4)

[18] (4)

16

[26] *mf*

23

[32] [piano trill starts] (4)

30

(concert pitch) KAZOO *ff*

36 *cresc. poco a poco* *sfpp* *sfz*

Subito “spanish” Ferociously [tempo di Paso Doblé]

[41]

8<sup>va</sup> Viola cue *mp*

[47]

45

(8<sup>va</sup>) *loco*

50

[59] *mp*

55 *mf* 2 [60-61]

62 [64-65] *sub.mp*

[67] *mp* *8va*  
Viola cue *d.* *d.* *d.*

(*8va*) *loco* *mf*

76 [79] *f* *f*

81 *ff* *ff*

87 *fff* [damp] [dialogue] [damp] [dialogue]

92 *Ad libitum* *Andante con moto* [95] *mp* *mp*

97 (4) (4)

102 [103] (4) (4)

107 *cresc.* *dictated* *dictated*

112 *rit.* *rit.*

## No. 5a

## Quick Changes – Moon

Solemn

[ACOUSTIC]

arco

1 *mp* *f*

[3] Even eighths (♩=120)

pizz.

[5] Moderate two (♩=120)

pizz.

*mp* *rit.*

[10] Even eighths

arco

*mp*

14 *f*

[18]

(4)

22

25 *sub.p*

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# No. 6 "My Blanket and Me"

Freely (♩=♩<sup>3</sup>)

[ACOUSTIC]

3 3

[Cl.] [1-3] [silent] [Cl. & Va.] [5-7] [silent]

[9] A tempo (♩=128)

[17]

pizz. sfz f

[Cl., Va. & Pno.] [9-15]

Cl. & Pno.

easy

20 [dialogue] f

pochissimo accel.

waterfall

25 sub.p mp

arco

[31] Tango

30 ff

Vocal pickup

35

[40] pizz.

mp

[48]

45

51

ritard

58 *delicato* [silent]

**Slowly The Blanket Ballet**

62 [67-71] 5

secco, [72] in four [80] 8 [89] 7 3 3 3 3 3

[72-79] [80-86] Pno. cue 8<sup>va</sup> *f*

91

[97] *swing feel* *sub.p sf sf sf*

[102] Steady and plodding *sim.*

*mp cresc. poco a poco*

**Building, swing eighths**

107

[112] Wild Blankets [tempo primo] *f*

116 *ritard*

[120] Slower, swing it out!

[124] straight eighths, tempo primo

sub.*mp* *cresc.*

128

[134] A Ha!

132

136

[140]

*ff* *sub.mp* *ritard*

145 [146-148] *molto rit.* [150-151] *a tempo* 2

Applause - segue

No. 6a

After Blanket

[ACOUSTIC]

*pizz.*  
*mf*

5 *molto rit.*

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# No. 7

# Queen Lucy – Melodrama

[ACOUSTIC]

[2] [Maestoso, ma non troppo]

1 *f* [dialogue] *mp*

5

10 [11] [dialogue] *f*

15 [22] *Faster*

19 *mp* *mf* *f* *fp*

24 *p* *cresc.*

29 *f* *mp*

33 *mp*

# No. 7a

# Quick Changes – Coathanger

Swing eighths

[ACOUSTIC]

[dialogue]

1 *f*

5

# No. 8

# “The Kite”

[ACOUSTIC]

[3] Allegro comodo (♩=152)

1 *mf* *mp cresc.*

5 *sfz* *safety repeat [three times]*

[9] 7 [17] *mf mp*

20 *sfz mp*

[25]

29 *sfz*

[33] Intense *mp* *gliss.* *sfz mp*

38 *cresc. poco a poco*

[43] Ethereal - “we have liftoff” *f sempre diminuendo* [optional: 8<sup>va</sup> through bar 55.] [47] *mp*

50

[58]

56 *p cresc.* *mf*

61

[66] *f* *mf*

72 *mp* *p cresc.*

78 *ff* SFX: kite disaster Applause - segue

# No. 8a Quick Changes – Valentines

Bounce *pizz.*

[ACOUSTIC]

1 *f* [dialogue]

[4] swing eighths *f* [dialogue]

[9] [dialogue] [dialogue]

[14] Segue

# No. 8b Before Doctor – Lucy Opens Shop

(♩ = 82)

[ACOUSTIC] *arco* *pizz.*

1 *f* *rit.*

# No. 9

# “The Doctor Is In”

Slow, loose ad lib. tempo

[ACOUSTIC]

[9] A tempo (♩ = 82)

[5-6]

*poco rit.*

*pizz.*

*mf*

move more rapidly

11

*cresc. poco a poco*

[17]

*arco*

15

*f*

*pizz.*

19

[23]

6

[24-29]

*pp*

[31] Tempo, move along

[*pizz.*]

*mp*

35

[42] A tempo

*arco*

39

[*dialogue*]

*mf*

*f*

44 *mp* *mf* *pizz.* *poco rall.*

[48] *Faster* *mp*

52 *poco rall.*

[56] *A tempo* *arco* *mf* *pizz.*

61 *arco* *strepitoso* *cresc.* *sfp* *f* [64]

66 *pizz.* *mp* *poco rall.* [68]

70 [71-74] *pizz.* *Applause - segue*

## No. 10 Quick Change – Ice Cream

(♩=204) [ACOUSTIC] *pizz.* *f* *dictated* *mp*

## No. 11 Quick Changes – Art [tacet]

# No. 12

# “Beethoven Day”

**Allegro**

[ACOUSTIC]

*arco* **Adagio**

Piano 1

A bit faster fast change: [6] Tempo (♩=144) *molto rit.* **ff**  
[to E.B.S.] [ELECTRIC] optional vamp (voice last time)

mf

[14]  
f mp f

mf

vamp [six times] vamp [four times]  
sub.p f

[26]  
mf

mf

[34]  
f mp f mp mf

mf

[43] *p* *cresc.* (6)

[51] *mp* *f* *mp*

[53] *f* *mp* *mf*

[60] 5 *f* *mp* *f* *molto rit.*

[66] Slow - colla voce 4 *mp* *con moto*

A la Barbershop Quartet A tempo [78] *rall.* *sfz* *f* *mp*

[80] *f* *mp* *mf*

[86] 3 *ff* *sfz*

[88] *ff* *sfz* Applause - segue

# No. 12a Beethoven Day Playoff

Tempo (♩=144)

[ELECTRIC] 1 *f* *f* *mf* *cresc.*

6 *ff*

# No. 13 Rabbit Chasing – Pantomime

Fast (♩=152)

[ACOUSTIC]

6

[9] Tempo di mazurka (♩=132)

11

*rit.*

[17] March tempo (♩=128)

[21] Presto subito (♩=184)

26

(8)

(10)

[31]

[arco]

2

MIT

*sfp*

[40-41]

Moderately [45] Dolce ma sensibile (♩=124)

44



[50] Marcia e molto marcato (♩=112)

*spicato*

*pp* *molto* *ff*

[54] <sup>HAWAII</sup> Frantic waltz (♩=108)

*ord.*

*mf cresc.*

60

*ff* *p* *f* [dialogue]

[66] <sup>THRILLER</sup> Moderate caprice (♩=120)

*ff* *mf*

71

*ff*

[78] Allegro molto vivace (♩=152)

76

*AIMA*

[dialogue] *Cym.* [79-83] *ff marcato*

85

← ♩ = ♩ →

[89]

*ff marcato*

90

2

[91-92]

*ff marcato*

4

[97-100]

*ff marcato*

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# No. 14

# “The Book Report”

March militaire

[ACOUSTIC]

*pizz.*  
 Cow Bell  
 1 *mp marcato* [3-4] 2

[6] Madrigal, a cappella (♩=132)

5 [6-10] [a tpo]

[13] Vivo (♩=176)

*mp* *sfz*

[17] Slowly (♩=112)

5 [17-21] *arco* *sfz* *mp accel.* *sfz*

26 *mf rit.* *sfz* *rall.* *mf* [a tpo]

[31] Fast (♩=152)

*pizz.* *mp* *sfz* *mp*

[39]

36 *sfz* *mp*

41 *cresc. poco a poco*

46 *poco allarg.* *ff* *rubato* [a tempo]

[51] Vivo

[54] Religiously (♩=80)

*arco* *f* *sfz* 11 [54-64]

**Secularly** (♩=132) [67] 8 [75] 9

65 Vibes [67-74] [75-83]

[86] **Vivo**  
[a tpo] poco rall. [arco] *f* *sfz* 2 [88-89]

84 [a tpo] poco rall. [arco] *f* *sfz* 2 [88-89]

[90] **Tempo** (♩=166) *mf* *sfz* *mf* *sfz* *mf*

90 **Tempo** (♩=166) *mf* *sfz* *mf* *sfz* *mf*

[98] *pizz.* *mf*

94 [98] *pizz.* *mf*

99

99

103 *sfz* *sfz* *sfz*

103 *sfz* *sfz* *sfz*

[108] 6 *arco* *p* molto cresc.

[108] 6 *arco* *p* molto cresc.

[108-113] *sfz*

[118] **Grandioso** (♩=128) *ff*

[118] **Grandioso** (♩=128) *ff*

[126]

[126]

128

132

*fff*  $\rightarrow$  *sub.mf* *poco rall.* *a tempo* *sfp* *molto cresc.*

[137] *Vivo* ( $\text{♩} = 164$ )

*pizz.*

137

*f*

141

*arco*

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

[147] *Ad libitum* [cadenza]

145

*sfz* [148-151]

152

Voice cue

[157] *A tempo* ( $\text{♩} = 164$ )

[*arco*]

157

*mp* *cresc.*

161

*ff* *marcato* *sfz* *Slower* *fp* *cresc.*

*A tempo* [move it!]

165

*sfzp*  $\rightarrow$  *sfz*

# No. 15 The Red Baron – Melodrama

[ACOUSTIC]

Military four (♩=120) [2] +Cl., Va. 6

1 Snare Drum +Synth. [4-9]

## [10] Gently heroic

*mf*

(4)

(8) *sfz sub.mp*

[23] *sub.f* *f*

(4) [dialogue]

## [28] *sul pont.*

*sfp* *mp* *p*

[ord.] (4)

## [37] Soaring & relaxed

*mp* *mp*

## [47] Intense

*sfz* *p* *f*

[54] (*gliss.*)

51 *mf*

55 (*gliss.*) *p* *mf* *mp*

[63] The Great Plane Ride

60 *f*

64 (4)

67

70 (8)

[74] *fff*

73 [SFX: machinegun] *sfz* *sfz* *sfz*

79 *rit.*

[85] *pizz.* *mp* (4)

[89] *arco* *pp*

91 *cresc.* (4)

94 *ff* *fffz* (3) [Blackout]

CBR - Bass

Detailed description of the musical score: The score is for a bass instrument. It begins with a key signature of two sharps (F# and C#) and a 2/4 time signature. Measure 51 starts with a glissando and a mezzo-forte (mf) dynamic. Measure 55 continues with glissandi and triplet markings, with dynamics ranging from piano (p) to mezzo-forte (mf) and mezzo-piano (mp). Measure 60 marks the start of 'The Great Plane Ride' in a new key signature of one sharp (F#) and a 12/8 time signature, with a forte (f) dynamic. Measures 64-70 feature a rhythmic pattern of eighth notes with a crescendo leading to a fortissimo (fff) dynamic. Measure 73 includes a sound effect instruction '[SFX: machinegun]' and accents with sforzando (sfz) dynamics. Measure 79 has a ritardando (rit.) instruction. Measure 85 is marked 'pizz.' (pizzicato) with a mezzo-piano (mp) dynamic. Measure 89 is marked 'arco' (arco) with a pianissimo (pp) dynamic. Measure 91 has a crescendo (cresc.) instruction. Measure 94 ends with fortissimo (ff) and sforzando (fffz) dynamics, a triplet of eighth notes, and a [Blackout] instruction. The score is attributed to CBR - Bass.

# No. 16

# “My New Philosophy”

Moderately bright swing four (♩=204)

ELECTRIC  
vamp

(♩=♩<sup>3</sup>)  
vamp

[3]

vamp (voice last time)

1  
*mp*

6

[11]

[19]

5

16  
[19-23]

[26]

25

vamp

30  
*sfz* Pno. cue

[36]

35  
*mf*

40

[44]



48 *ff*

[53] *mf* *sfz* *mf*

58 [61]

63 *sfz* *p*

69 *vamp* Pno. cue [72] Stride time *f* *mp* *f*

74 *mp* *f* *mp*

78 *mf*

82 [84] *mf*

86 [90-91] 2

[92-93] *f* *sfz*

# No. 16a

# Before Baseball [tacet]

Applause - segue

# No. 17

# “The Baseball Game”

Dictated

[ELECTRIC]

1 Voice cue *sfz* *sfz* *sfz* *sfz*

a tempo

[8] Fast march (♩=168)

6 *sfz* *mp*

11

16

21 *mf* *mp* [24]

26 *mf*

31 *mp*

37 *sfz* *f* *p* 8<sup>va</sup> L.H. Pno. cue

[42]

Musical staff for measures 42-46. The staff is in bass clef with a key signature of one sharp (F#). It contains a sequence of eighth and quarter notes.

47

(loco) [50]

*mp*

Musical staff for measures 47-51. Measure 47 is marked with a dynamic of *mp*. Measures 50-51 are marked as *(loco)*. The staff continues with eighth and quarter notes.

52

8<sup>va</sup> L.H. Pno. cue

(loco)

Musical staff for measures 52-56. Measure 52 has a cue for the 8<sup>va</sup> L.H. Pno. Measures 55-56 are marked as *(loco)*. The staff continues with eighth and quarter notes.

Tempo I°

[59] *Baseball Game Pantomime*

57

*f*

Musical staff for measures 57-62. Measure 57 is marked with a dynamic of *f*. The staff contains eighth and quarter notes.

63

Musical staff for measures 63-68. The staff continues with eighth and quarter notes.

69

2

[71-72]

Solo

*mf*

Musical staff for measures 69-74. Measure 71-72 is a two-measure rest. Measure 73 is marked as *Solo*. Measure 74 is marked with a dynamic of *mf*. The staff contains eighth and quarter notes.

[75]

Musical staff for measures 75-80. The staff continues with eighth and quarter notes.

No Solo

81

*f*

Musical staff for measures 81-86. Measure 81 is marked with a dynamic of *f*. The staff contains eighth and quarter notes.

87

*sfz*

8<sup>va</sup> L.H. Pno. cue

*f*

*p*

Musical staff for measures 87-92. Measure 87 is marked with a dynamic of *sfz*. Measure 88 has a cue for the 8<sup>va</sup> L.H. Pno. Measures 89-90 are marked with a dynamic of *f*. Measure 91 is marked with a dynamic of *p*. The staff contains eighth and quarter notes.

[93]

Musical staff for measure 93, bass clef, key signature of two sharps (F# and C#). The staff contains a sequence of eighth notes: F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4.

Musical staff for measure 97, bass clef, key signature of two sharps. The staff contains a sequence of eighth notes: F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The measure concludes with a triplet of eighth notes: C4, B3, A3, marked with the instruction *(loco)*.

[101]

Musical staff for measure 101, bass clef, key signature of two sharps. The staff contains a sequence of eighth notes: F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The dynamic marking *mp* is placed below the first note.

Musical staff for measure 105, bass clef, key signature of two sharps. The staff contains a sequence of eighth notes: F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. Above the staff, the instruction "8<sup>th</sup> L.H. Pno. cue" is written. The measure concludes with a triplet of eighth notes: C4, B3, A3, marked with the instruction *(loco)*.

[109]

Musical staff for measure 109, bass clef, key signature of two sharps. The staff contains a sequence of eighth notes: F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The measure concludes with a triplet of eighth notes: C4, B3, A3.

Musical staff for measure 113, bass clef, key signature of two sharps. The staff contains a sequence of eighth notes: F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The measure concludes with a triplet of eighth notes: C4, B3, A3.

[117]

Musical staff for measure 117, bass clef, key signature of two sharps. The staff contains a sequence of eighth notes: F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The dynamic marking *mf* is placed below the first note, and *f* is placed below the eighth note.

Musical staff for measure 121, bass clef, key signature of two sharps. The staff contains a sequence of eighth notes: F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The dynamic marking *sub.p* is placed below the first note, *cresc.* is written below the staff, and *sfz* is placed below the final note.

[125] Tempo I°

8<sup>va</sup> Piano cue

Musical staff for measures 125-130. The staff is in bass clef with a key signature of one sharp (F#) and a 2/4 time signature. The music consists of eighth notes and rests. A dynamic marking of *p* is placed below the first measure.

Musical staff for measures 131-136. The staff is in bass clef with a key signature of one sharp (F#) and a 2/4 time signature. The music consists of eighth notes and rests. A measure rest is present in measure 135.

[141]

Musical staff for measures 137-142. The staff is in bass clef with a key signature of one sharp (F#) and a 2/4 time signature. The music consists of eighth notes and rests. A dynamic marking of *mp* is placed below measure 141. A *loco* marking is placed above measure 141.

Musical staff for measures 143-148. The staff is in bass clef with a key signature of one sharp (F#) and a 2/4 time signature. The music consists of eighth notes and rests.

Broadening

Musical staff for measures 149-154. The staff is in bass clef with a key signature of one sharp (F#) and a 2/4 time signature. The music consists of quarter notes and rests. A dynamic marking of *cresc.* is placed below measure 149.

[a tempo]

[159] Waltz (♩ = 60)

Musical staff for measures 155-173. The staff is in bass clef with a key signature of one sharp (F#) and a 3/4 time signature. The music consists of quarter notes and rests. A dynamic marking of *sfz* is placed below measure 155. Measure rests are present for measures 157-158, 159-166, and 167-173. The numbers 2, 8, and 7 are placed above the respective measure rests.

[175] Growing in intensity

Musical staff for measures 174-179. The staff is in bass clef with a key signature of one sharp (F#) and a 3/4 time signature. The music consists of quarter notes and rests.

[183] Slower

Musical staff for measures 180-192. The staff is in bass clef with a key signature of one sharp (F#) and a 3/4 time signature. The music consists of quarter notes and rests. A dynamic marking of *p* is placed below measure 180. A *Piano cue* marking is placed above measure 192. A measure rest is present for measures 183-192.

[195] ad libitum

a tempo

Musical staff for measures 194-201. The staff is in bass clef with a key signature of one sharp (F#) and a 3/4 time signature. The music consists of quarter notes and rests. A dynamic marking of *p* is placed below measure 194. Measure rests are present for measures 195-198 and 199-201. The numbers 4 and 3 are placed above the respective measure rests. An *Orch.* marking is placed above measure 199.

# No. 17a After Baseball

Moderate four

[ELECTRIC]

1 *mf*

3 *rit.* [dialogue]

# No. 17b Quick Changes – Crabbiness Survey

[ACOUSTIC]

A.Sx. cue *pizz.* *lunga*

1 *mf* *rit.*

3 *f* *f*

Swing eighths

# No. 17c Quick Change – A Loving Little Brother

Moderately

TENOR RECORDER

4 *mf*

6 *ritard*

[1-4]

# No. 18 "Glee Club Rehearsal"

Moderately slow (♩=120)

[ACOUSTIC]

*pizz.*

1 *mf*

6

12

19

26

[33]

2

[37-38]

41

[49]

57 *dim. poco a poco*

[61-63]

*f*

*Applause - segue*

# No. 18a Quick Changes - Snoopy

Swing four

[ELECTRIC]

*8<sup>va</sup>*

5 *mf*

*loco*

Quickly *mf*

Groovy four

*f*

Segue

CBR - Bass

# No. 19

# “Little Known Facts”

Medium bounce, very dry (♩=144)

[ACOUSTIC]

*pizz.*

L.H. Pno cue

*f* *repeat ad lib.* *sub.p*

6 *(last time)* *f*

12 *mf* *mp* [16]

18

24 *sfz* *p (under dialogue)* *f*

30 *mp* [32]

36 *sfz*

42 *p*

[48] *mp*

56 *5* *repeat ad lib.* [60-64] *(last time)* *f*



[66]

Musical staff for measures 66-71. The key signature has two flats (B-flat and E-flat). The music consists of eighth and quarter notes.

[72]

Musical staff for measures 72-77. The music continues with eighth and quarter notes. A dynamic marking of *mf* is present at the beginning.

78

Musical staff for measures 78-83. A dynamic marking of *sfz* is present.

[84]

Musical staff for measures 84-89. A dynamic marking of *mf* is present.

90

Musical staff for measures 90-95. Dynamic markings include *sfz*, *p*, and *f*.

96

Musical staff for measures 96-101. Dynamic markings include *p* and *mf*. A bracket labeled [100] spans measures 98-100.

102

Musical staff for measures 102-107. A dynamic marking of *pp* is present. The word *simile* is written above the staff.

110

Musical staff for measures 110-116. A fermata is placed over measure 111. A bracket labeled [112-116] spans measures 112-116. The instruction *repeat ad lib. arco* is written above. Dynamic markings include *f* and *ff*. The text *(last time)* is written below.

120

Musical staff for measures 120-125. A dynamic marking of *mf* is present. The instruction *[dialogue] a tempo* is written above.

126

Musical staff for measures 126-131. The music continues with eighth and quarter notes.

132

Musical staff for measures 132-137. Dynamic markings include *f* and *cresc.*

# No. 20 "Supertime"

Slow, tedious vamp (♩=48)

[ACOUSTIC] *con Sord.*

*senza Sord.*

[4]

1 *mp* [dialogue]

Quasi recitative

5 *ff* *sub.mf* (?) *fff*

9 *sub.mf* (?) [dialogue]

[13] Swing four, very cool (♩=152)

[Hi-Hat]

2

*pizz.*

[13-14] *p*

18 [+Piano]

22 [Vocal]

[27]

27

31 3

[35]

35 3

39 *sub.f*

[43] Stop time

sub.p

[51] Brighter

f

p ————— f

[59] Vaudeville

ff sfz

[67] Stop time

mf

sfz

[79]

mf poco a poco cresc.

[87] "Jolson" (♩=76)

poco rit. p ————— molto rit. ff

♩=♩

[95] (♩=152)

94 *mf*

Musical staff for measure 94, bass clef, key signature of two sharps (F# and C#). The staff contains a sequence of eighth and quarter notes with accents. The dynamic marking *mf* is placed below the staff.

99

Musical staff for measure 99, bass clef, key signature of two sharps. The staff contains a sequence of quarter notes.

Fast gospel two (♩=144)

103 Drums

Musical staff for measure 103, bass clef, key signature of two sharps. The staff contains quarter notes with stems pointing down, indicating drum hits. The word "Drums" is written above the staff.

[107] D7 ("Jam" ad lib. thru bar 128.)

111

Musical staff for measure 111, bass clef, key signature of two sharps. The staff contains quarter notes. Above the staff, the chord "D7" is written.

115

Musical staff for measure 115, bass clef, key signature of two sharps. The staff contains quarter notes. Above the staff, the chords "D7" and "G7" are written.

[119] Go to church!

123

Musical staff for measure 123, bass clef, key signature of two sharps. The staff contains quarter notes. Above the staff, the chords "D7", "G7", "D7", and "G7" are written.

127

Musical staff for measure 127, bass clef, key signature of two sharps. The staff contains quarter notes. Above the staff, the chords "D7", "G7", "D7", and "G7" are written.

vamp

131

Musical staff for measure 131, bass clef, key signature of two sharps. The staff contains quarter notes. Above the staff, the chords "D7" and "G7" are written. The word "vamp" is written above the first chord. The staff ends with a double bar line and a repeat sign.

Slow (♩=112)

[dialogue]

*ff*

big ritard

[cadenza]

131

Musical staff for measure 131, bass clef, key signature of two sharps. The staff contains quarter notes. Above the staff, the words "big ritard" and "[cadenza]" are written. The staff ends with a double bar line and a repeat sign.

*sffz*

Applause  
- segue

# No. 20a Night Scene – Underscore

Moderato (♩=120)  
 [BASS *tacet.*] 2 2 8  
 [1-2] [3-4] [5-12] *Segue*

# No. 21 “Happiness”

Moderato (♩=120)  
 [ACOUSTIC] 5 4 arco [11]  
 [1-5] [6-9] +Pno/Vibes *mp*

14  
 [19] *pizz.* *mp* *p* *pp*

27  
 [29] *mf*

35  
 [37] *f* *pp delicato* *mp* arco

43  
 [49] *pizz.* *arco* *pizz.* *mp*

51  
 [54] 5 arco *pp* [55-59]

[62] *f* *molto rit.* *p* *Slower tempo*  
*(optional tacet thru bar 79.)*

68  
 arco *V* 2 *pizz.*

74  
 [77-78] [dialogue] *Segue*

CBR - Bass

# No. 22

# Bows

Solid four (♩=120)

[ELECTRIC]

4 [5]

[1-4]

*f*

[three times]

10

*mf*

[17]

15

18

21

24

[28]

Charlie Brown groovefest

D7

G7

32

*ffz*

Segue

# No. 22a

# Exit Music

Groovefest

[ELECTRIC]

*f*

[7] Swing four

5

*ff*

CBR - Bass

[10]

[18] Vaudeville

[26] Bm Solo

[34]

Fast gospel two (♩=144)

Drums

[42] Freely

[54]

vamp [four times]

Subito slower

big ritard

[cadenza]

004070

CBR - Bass

*sffz*

The End