

PIANO CONDUCTOR'S SCORE

(WITH CUES FOR FULL ORCHESTRA)

YOU'RE A GOOD MAN, CHARLIE BROWN

MUSIC & LYRICS
BY
CLARK GESNER

Full Orchestra Instrumentation:

Reed I - Flute I and Piccolo	Horn (optional)	(2) Violin I (optional)
Reed II - Flute II	Trumpet I & II	(1) Violin II (optional)
Reed III - Clarinet I	Trombone	(1) Viola (optional)
Reed IV - Clarinet II		(1) Cello (optional)
Reed V - Bass Clarinet and Tenor Saxophone		Bass
Percussion		
Guitar (optional)		
Piano, Celeste, Toy Piano & Melodica (This Piano-Conductor's Score sent with rehearsal material)		

Combo Instrumentation:

Flute and Piccolo (Combo)
Bass
Percussion
Piano, Celeste, Toy Piano & Melodica (This Piano-Conductor's Score sent with rehearsal material)

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1

OPENING

ORCHESTRA

QUE: HOUSE LIGHTS AT HALF

SIMPLY

(XYLOPHONE) (2X VLN. I (VED FOR FL.)
2ND TIME

(2ND TIME ONLY
ADD STRS, W.W.)

(TOY PIANO)

f (PIANO) 2X VLN. II VA.

mf 2X CORD
8 BASS

The musical score consists of several systems of staves. The top system shows a melodic line with notes numbered 1 through 4. The second system includes a piano accompaniment with chords and notes, with a dynamic marking of *f* and the instruction '(TOY PIANO)'. The third system continues the melodic line with notes numbered 5 through 10. The fourth system shows the piano accompaniment with notes numbered 11 through 14. The fifth system continues the melodic line with notes numbered 15 through 16, ending with a double bar line. The score includes various musical notations such as stems, beams, and slurs.

17 II°

LINUS: "OH, WELL
THAT'S THE WAY IT GOES."

f
+ STR'S, W.W., GUIT.

22 23 24 25 FAST

PATTY: "HIS STUPIDITY,
HIS CLUMSINESS."

XALO, SR. ST. MUTE

2.H.
L.H.
+ W.W.
mf

26 27 28 29 FAST

SCHROEDER: "SOMETIMES I MARVEL
AT HIS CONSISTENCY."

XALO, TPT'S.

W.W.

30 31 32 33

LINUS: "I THINK
CHARLIE BROWN HAS
NICE HANDS."

SNOOPY: "CHARLIE BROWN
NEVER BRINGS ME
COFFEE IN THE MORNING."

TRIANGLE

FLIGHTLY SLOWER

XALOPHONE

TPT'S.

BS. CL. HN., TBN,
CELLO, BS.
R.H.
L.H.
mf

15 16 17 18

LUCY: "ONE OF THE FINEST EXAMPLES OF A FAILURE FACE YOU'RE LIKELY TO SEE FOR A LONG WHILE."

TIMP.

LONG BASS

JOSEF

CELESTA (2 x 8VA)

STG'S. (EUB FOR W.W.)

CELESTE

ped

19 20 21 22 23

CHARLIE BROWN: "SOME DAYS I WAKE UP.... ETC...."

ped.

simile

44 45 46 47 48

FADE OUT AT CUE: CHARLIE BROWN: "HOW CAN ANYTHING GO WRONG ON A DAY LIKE THIS?"

49 50 51 52 53

(REPEAT IF NECESSARY)

SEGUE

2

YOU'RE A GOSS MAN, CHARLIE BROWN

LUCY - PATTY - LINUS - SCHROEDER & SNOOPY

CUE: CHARLIE BROWN: "HOW CAN ANYTHING GO WRONG ON A DAY LIKE THIS?!"

MARCH TEMPO

(ALL) (IMITATING THE SOUND OF A DRUM & BUGLE CORPS)

TRUM - PUM - PUM, TRUM - PUM - PUM, TRUM - PUM, PA - TA - TA - TUM - PUM - PUM. TRUM

PIANO

5 II° (LUCY)

(ALL) (ROLL OFF)

-TUM. (WHISTLE LIKE DRUM MAJOR) UM - PUM PUM - PUM PRRRR UM - PUM.

10 (GIRLS) (TRUMPETS)

(BOYS)

12 (GIRLS)

13 (GIRLS)

TA - TA - TA - TA - TA - TA - TA. PUM - PUM. TA - TA - TA - TA - TA - TA - TA. PUM - PUM.

TUTTI ORCH.

(ALL) 4 15 16 17 (SNOOPY) 18 (BOYS) (ALL)

TA-TA-TA-TA-TA, TA-TA-TA-TA-TA, TA-TA-TA-TA-TA - TA! WOOF. AWOOF! YOU'RE A

MARCATO

19 20 21 22 23

GOOD BOYS! INC. MAN, CHAR-LIE BROWN, YOU'RE THE KIND OF RE-

(BESTE)
(LIKE A GUCKENSPIEL WITH PICCOLO PRETENTIONS)

(PIANO)
(+ CELESTIN.)

(LIKE TUBA)

24 25 26 27 28

- MIN - DEZ WE NEED. YOU HAVE HU - MI - LI - TY, NO - BIL - I - TY, AND A

29 30 31 32 33 (SNOOPY)

SENSE OF HON - OR THAT IS VE - RY RARE IN - DEED. WOOF!

34 (BOYS) (ALL) 35 36 37 38

BOOM! YOU'RE A GOOD MAN, CHAR-LIE BROWN, AND WE

+ 85. CL.

39 40 41 42 43

KNOW YOU WILL GO VE-RY FAR. YES, IT'S HARD TO BE-

44 45 46 47 48

-LIEVE, AL-MOST FRIGHT-NING TO CON-CEIVE, WHAT A GOOD MAN YOU

49 50 51 52 53

ARE. SCHROEDER: (SPOKEN) "YOU ARE KIND." YOU ARE KIND TO

(PIANO)

mf w. w. GUIT. PIZZ STRS.

54 55 56 57 58

ALL THE ANI - MALS AND EV' - RY LIT - TLE

59 *acc.* 60 61 62 63

BIRD WITH A HEART OF GOLD, YU BE - LIEVE WHAT YOU'RE

64 65 (WCT) 66 67 68 (ALL)

TOLD. EV' - RY SIN - GLE, SOL - I - TAR - Y WORD. YOU

STRS. ARCO, HV.

TAN, BR. CL., BS.

69 70 71 72 73

BRAVE - LY FACE AD - VER - SI - TY, YOU'RE CHEER - FUL

BR. IN STAND

(PP)

DIV. PIZZ. STRS.
W. W. GUIT.

74 75 76 77 78

THROUGH THE DAY, YOU'RE THOUGHT-FUL, BRAVE AND

79 80 (LUCY) 81 82 83

COURTEOUS. AND YOU ALSO HAVE SOME FAULTS, BUT FOR THE MOMENT LET'S JUST

84 (ALL) VIN. I. CL. COLLA VOCE 85 SLIGHTLY FASTER 86 87 88

SAY: THAT YOU'RE A GOOD MAN, CHARLIE BROWN. LA LA -

FL. PICC. DIV. DR., GUIT. ETC.

STRS., W.W. TAN.

89 90 91 92 93

LA - LA - LA - (ETC.)

LINUS & SCHROEDER IMITATE BRASS INSTRUMENTS, PATTY IMITATES PICCOLO DOODLING, LUCY CRASHES IMAGINARY CYMBALS, SNOOPY PLAYS BASS JAZZ WITH HIS BONE. LOCO

STRS., DR., CLS., TEN. sostenuto

94 95 96 97c ^{PICC.} 98

99 ^{SWOOPY} 100 ^{BOOM} 101 ^{ALL} ^{HN., CL., HN.} ^{COUG.} ^{FACE} .01 102 103

WOOF! BOOM! YOU'RE A GOOD MAN, CHARLIE BROWN,

^{SMs, TEN. BR. GUIT.}

104 105 106 107 108

YOU'RE A PRINCE, AND A PRINCE COULD BE KING. WITH A

109 110 111 112 113

HEART SUCH AS YOURS YOU COULD OP-EN AN-Y DOORS, YOU COULD GO OUT AND

114 DO AN-Y-THING 115 116 117 118 YOU COULD BE KING CHAR-LIE BROWN, *picc. TRILL*

119 YOU COULD BE KING! 120 121 122 123

124 125 126 127 LUCY: "IF ONLY YOU WEREN'T SO WISHY-WASHY."

2A

LUNCH HOUR

PERCUSSION

QUE: LIGHTS DIM ON CHARLIE BROWN AS KIDS WALK OFF SINGING "GOOD MAN."

(SCHOOL BELL)

QUE: CHARLIE BROWN: "I WONDER WHY SHE NEVER LOOKS AT ME."

LUNGA

SEGUE

2B

BRIDGE TO SCHROEDER

ORCHESTRA

QUE: CHARLIE BROWN: "ONE MORE LUNCH HOUR OVER WITH, ONLY 2,903 TO GO."

SIMPLY

(BELLS) FC's, VINT.

(TOY PIANO)

STRs., W.W. (PIANO)

BASSA CELLO, AS. CL.

ETC.

SEGUE

3

SCHROEDER

LUCY

CUE: LIGHTS SET

Adagio

Handwritten notes: (Lily?)
D-YA KNOW SOME THINGS SCHOLAR DEER?

7 I THINK THE WAY YOU PLAY THE PI - A - NO IS NICE.

10 D-YA KNOW SOME THINGS ELSE? 11 IT'S AL - WAYS BEEN MY DREAM THAT I'D

13 MAR - 24 A MAN WHO PLAYS THE PI - A - NO. 14 15 AT PAR - TIES HE'D PLAY SOME THINGS NICE LIKE "A - PRIL

16
SHOW - ERS."
I'M SURE YOU COULD PLAY SOME THING NICE LIKE A PIZIL SHOW - ERS,"

Musical notation for measures 16-18. The vocal line starts with a treble clef and a key signature of two sharps (F# and C#). The piano accompaniment is in the same key signature. Measure 16 has a treble clef and a key signature of two sharps. Measure 17 has a treble clef and a key signature of two sharps. Measure 18 has a treble clef and a key signature of two sharps. The piano accompaniment consists of chords and single notes in the right and left hands.

19
OR EV - EN "FRE - RE JAC - QUES."

Musical notation for measures 19-21. The vocal line starts with a treble clef and a key signature of two sharps. The piano accompaniment is in the same key signature. Measure 19 has a treble clef and a key signature of two sharps. Measure 20 has a treble clef and a key signature of two sharps. Measure 21 has a treble clef and a key signature of two sharps. The piano accompaniment consists of chords and single notes in the right and left hands.

22
BEE-THO-VENS NICE, TOO. JUST I-MA - GINE,

23
24

Musical notation for measures 22-24. The vocal line starts with a treble clef and a key signature of two sharps. The piano accompaniment is in the same key signature. Measure 22 has a treble clef and a key signature of two sharps. Measure 23 has a treble clef and a key signature of two sharps. Measure 24 has a treble clef and a key signature of two sharps. The piano accompaniment consists of chords and single notes in the right and left hands.

25
WHAT WOULD YOU THINK IF SOME DAY YOU AND I SHOULD GET MAR - RIED?

26

Musical notation for measures 25-26. The vocal line starts with a treble clef and a key signature of two sharps. The piano accompaniment is in the same key signature. Measure 25 has a treble clef and a key signature of two sharps. Measure 26 has a treble clef and a key signature of two sharps. The piano accompaniment consists of chords and single notes in the right and left hands.

37

WOULD-NT YOU LIKE THAT IF SOME-DAY WE TWO SHOULD GET MARRIED!

28

Detailed description: This block contains a vocal line and piano accompaniment. The vocal line starts at measure 37 with the lyrics 'WOULD-NT YOU LIKE THAT IF SOME-DAY WE TWO SHOULD GET MARRIED!'. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. Measure numbers 37 and 28 are written above the staff.

29

30

31

32

(SPOKEN) "MY HUNT MARION WAS RIGHT. NEVER TRY TO DISCUSS MARRIAGE WITH A MUSICIAN."

Detailed description: This block contains piano accompaniment for measures 29-32. The piano part has a rhythmic accompaniment in the left hand and a melodic line in the right hand. Measure numbers 29, 30, 31, and 32 are written above the staff. A spoken line is written above the piano staff between measures 31 and 32.

ATTACA

4

QUICK CHANGES

ORCHESTRA

CUE: END OF "SCHROEDER"

ALLEGRO

1 + PICC.

2

3

4

5

6

(XYLO.)

(TOY PIANO)

VIN'S. GUIT,
TRPS. ST. MUTE

Detailed description: This block contains an orchestral score for measures 1-6. The score is in 3/4 time. Measure 1 is marked '1 + PICC.' and includes '(XYLO.)' and '(TOY PIANO)'. Measure 2 is marked '2'. Measure 3 is marked '3'. Measure 4 is marked '4'. Measure 5 is marked '5'. Measure 6 is marked '6'. The bottom staff is marked 'VIN'S. GUIT, TRPS. ST. MUTE'. The score includes a xylophone part, a toy piano part, and a guitar part.

7 3 4 10 11 12

7 13 14 15 16 17

(DIALOGUE - PATTY
"REQUEST OF ALLEGIANCE")

CUE: PATTY:
"A MEN."

19 20 21 22 23

picc.
xyls.

all:mpo

VIN'S. GUIT,
TRPS. ST. MUTE

CUE: LINUS: "YOU DON'T HAVE
TO DIAL IT."

24 25 27 28 29

slow
VIBES.

(DIALOGUE
"NEWSPAPER")

(MELODICA)

mf
STR'S., W.W. (CUE FOR BR.)

CUE LINUS "SOME SMOOTH TALK AND SOME FAST ACTION."

FAST (x 2.0)

(DIALOGUE "BLANKET")

W.W. (CELESTE)

MUTE BR. PIZZ STRS.

(DIALOGUE SNOOPY)

ff (PIANO)

CUE SNOOPY: "WIFE OF A FUZZY FACE."

MOZARTO

(TOY PIANO)

W.W., H.V.

PIANO STRS. PIZZ.

CUE PATTY: "WE HAD SPAGHETTI AT OUR HOUSE THREE TIMES THIS WEEK."

(DIALOGUE LINUS! PATTY)

ALLEGRO (PIANO)

PIANO SOLO

Measures 48-56

47 48

STOP AT CUE: LUCY: (FIRST TIME) "SAUCEPANS." (LEAVE TO BAR 55)

Handwritten musical score for measures 47 and 48. The system includes a vocal line and a piano accompaniment. The piano part features a complex texture with sixteenth-note runs and slurs. A dynamic marking of *pp* is present at the beginning of the piano part. The vocal line is mostly rests.

49 50

Handwritten musical score for measures 49 and 50. The system includes a vocal line and a piano accompaniment. The piano part continues with intricate sixteenth-note patterns and slurs. The vocal line has some notes in measure 49.

51 52

Handwritten musical score for measures 51 and 52. The system includes a vocal line and a piano accompaniment. The piano part features slurs and accents (^) over notes. The vocal line has notes in measure 51.

53 54

Handwritten musical score for measures 53 and 54. The system includes a vocal line and a piano accompaniment. The piano part has a dynamic marking of *p* and a trill (*tr*) in measure 54. The vocal line has notes in measure 53.

CUE: SCHROEDER: "I CAN'T STAND IT,
I JUST CAN'T STAND IT." (HOLDS HEAD IN HANDS)

55 (DIALOGUE - SCHROEDER & LUCY) (MELODICA)

56 AD LIB. - SLOWLY 57 58 59 60

FL., PICC., VLN'S. (PIANO)

61 (TIMP.) w/ SNOOPY (SNOOPY MOUNTS TEE-EE TOTE-EE) "BANG"

62 (TOM TOM) (PIANO)

63 (VIBES) DIV. STRS. HARM. GUS.

AD LIB. REPEAT. CUE TO CUT: SNOOPY: "LET'S GET A TERRIFYING ROAD." "ARF... HOW HUMILIATING." (CELESTE) (AD LIB. THREE TONE SCALES)

ped. (PIANO)

65 SCHROEDER: "WHAT'S THE MATTER, PATTY?" CUE: PATTY: "IT ALL SEEMED SO FUTILE."

66 67

DIV. STRS. HARM. GUS. REPEAT AD LIB. UNTIL: SCHROEDER SITS, LIGHTS ON SNOOPY

ped.

68 GRANDIOSO "A LA BARRE" 69 70 71

CUE: SNOOPY STRIKES POSE CUE: RAISES HAND CUE: RAISES HANDS & EYES HEAD (CUT OFF AS FOOT RAISED TO POSITION)

ALLEGRO MOLTO

PIANO (PIANO)

STRS., W.W., HN., GUIT. (PIANO)

FAST GLISS

W.W., STRS., TEN., GUIT.

21
CUE: LUCY:
"I'D RATHER DIE!"

A LA BEETHOVEN PASTORALE

72 73 74 75

(DIALOGUE -
WCF/LINUS)

(PIANO
(SOLO))

STRS. HARM. SUST (CUE FOR W.W., 82.)

sfz → pp

77 78 79 80

(SCHROEDER SOLOQUIZES ...)

81 82 83

CUE TO STOP: LUCY: "GIMME THAT BALL, YOU BLOCKHEAD."

84 85 86 87 88

CUE: SCHROEDER:
"BEETHOVEN HAD IT NICE."

LOWLY (DISGRUNTLED)
(TOO PIANO)

W.W.
(PIANO) *mf*

(VIBES)

SMEAR

DIV. STR.
HARM. GLISS.

(CELESTE)

pp ped.

(PIANO)

ped.

[SNOPY'S DREAM] 88 REPEAT AD LIB.

CUE TO CONTINUE:
C. BOWEN: "HE'S JUST ABOUT
THE BEST THERE IS."

5

SNOOPY

SNOOPY

QUE: CHARLIE BROWN: "JUST ABOUT THE BEST THERE IS."

PENSIVELY

1 2 3 (SNOOPY) 4

THEY LIKE ME, I THINK THEY'RE SWEET. ISN'T IT RE-

OSTESTE

mp w.w., TON.

PIANO

PIANO

STR'S. (USED FOR CUP OR., CL'S. MN.)

ANDANTE CON MOTO

5 6 7 8 9

-MARK-A-BLE HOW THINGS TURN OUT SO WELL.

PNO.

ped.

DIV. STR. (USED FOR W.W. OR.)
QUIT.

9 10 11 12

PLES-ANT DAY, PRET-TY SKY, LIFE GOES ON,

FL.

ped.

13 HERE I LIE, 14 NOT BAD, 15 NOT BAD AT ALL

CL. SOLO
VA. CELLO, TBN.

ped. ped. ped. ped. ped.

17 18 19 20
CO-ZY HOME, BOARD AND BED, STUR-DY ROOF

PNO.
DN. STRS. (CUE'D FOR W.W. OR.)
GUIT.

21 22 23 24
BE-NEATH MY HEAD, NOT BAD, NOT BAD AT ALL.

CL. SOLO
VA. CELLO, TBN.
W.W. TRPS.
+HN. f

25 26 27 28
FAITH-FUL FRIENDS AL-WAYS NEAR ME, BRING ME BONES,

I'SOLO VIN. COLLA VOCE (CUE'D FOR FL.)
STRS. CLS.
ETC.
VA. CELLO, BS. CL, TBN.
(HN, TRPS. SUST.)

27 30 31 32

SCRATCH MY EAR,
LIT-TLE BIRDS
COME TO CHEER ME,
EV-RY DAY, FLY

FL. II, TPT.
CL. VINS.
FL. TPT.
+ VINS.

HN.
(CUE FOR TBN.)

33 34 35 (STRS. OUT) 36

SIT-TING HERE,
ON MY STOM-ACH,
WITH THEIR SHARP LIT-TLE CLAWS,
WHICH ARE USU-AL-LY COLD.

PNO.
XPLS. CL. JUST
TPT.

HN.
(CUE FOR TBN.)

37 38 39

AND OC-CAS-ION-AL-LY PAIN-FUL,
AND SOME-TIMES THERE ARE SO MA-NY,
THAT I CAN HARD-LY STAND IT...

CRES. poco
poco
(+ STRS. TRÉM. SUST.)
+ FL. RYA

40 41 42 43 44

RATS!

TEMPO DI PASO DOBLE

OPEN DIV. TPT'S, HN,
TEN., GUIT.

(TUTTI)
ff
mp

TBN.
CELLO, DS.

(turn)

1. FEEL EV-ERY NOW AND THEN THAT I GOT-TA BITE SOME ONE, I KNOW EV-ERY NOW AND
 2. STAY VE-RY VE-RY STILL TIL I SEE A VIC-TIM COME. I'D WAIT KNOWING VE-RY

STR'S, CLS, GUIT.

+TRN.

THEN WHAT I WAN-NA BE. A FIERCE JUNGLE AN-IMAL
 WEN EV-RY SEC-OND COUNTS. AND THEN LIKE THE FIERCE JUNGLE

W.W, BR, GUIT.

(STR'S, GUIT)

CROUCHED ON THE LIMB OF A TREE.
 CREA-TURE I AM, I WOULD

PICC., FL., TRP'S, GUIT.

(CL. HN. SUST.)

TRN. BS.

TRP'S, HN., TEN.

STR'S, CLS.

dim molto

ID

65 66 67 68 69

POUNCE. ID POUNCE.

(W.W., VLN., TRP., GUIT.)

(HN. CL. SUST.)

TR.V., VA., Cello, BS.

70 71 72 73 74

ID POUNCE.

fff marcatisimo

75 76 77 78 Ad. 3.

... WOJAH! (SPOKEN) I NEVER REALIZED IT WAS SO FAR DOWN TO THE GROUND FROM HERE.

CELESIE FL. (WED FOR CL.)

PIANO mp

79 80 ANDANTE 81 FL 82

LET ME SEE, WHERE WAS I?

(PIANO)

sms. GUIT. (WED FOR W.W. CUP BR.) ped.

ped.

simile

Handwritten musical score for the first system. It includes a vocal line with lyrics: "OH, THAT'S RIGHT, THE PRETTY SKY, NOT JAD, NOT JAD AT". Below it is a piano accompaniment. Measure numbers 83, 84, 85, and 86 are indicated above the vocal line.

Handwritten musical score for the second system. The vocal line includes a spoken section: "(SPOKEN) 'I WONDER IF IT WILL SNOW TONIGHT.'" Other lyrics include "ALL." and "SEQUE ON APPLAUSE". The piano accompaniment includes various markings such as "FL. SOLO", "CHOR", "poco dim.", "mf", "ff", "pizz", "ms. cl.", and "cello". Measure numbers 87, 88, 89, 90, and 91 are indicated above the vocal line.

5A CHANGE MUSIC

ORCHESTRA

cue: APPLAUSE FOR "SNOW"

cue: C. BROWN: "AND FLY TO THE MOON."

Handwritten musical score for the third system, primarily consisting of staves with musical notation and cues. Cues include "cue: C. BROWN: 'AND FLY TO THE MOON.'" and "(DIALOGUE - C. BROWN)". A "MELODIA" marking is also present. The system includes several staves with musical notation and cues.

CUE: SNOOPY "SUCH LITTLE HOPE OF ADVANCEMENT."

5 (CUP NO.)

(MELODICA ad lib) CL. (CUES FOR FC.)

mf

(WATCH FOR LIGHTS UP) **ATTACCA**

6

MY BLANKET AND ME

LINUS

CUE: LINUS TURNS ON T.V. SET.

GENTLY (SOFT SMOO)

1 2 3 4

(CELESTE)

(PIANO)

PIANO STRS. W.W. OPT. VIBES.

STRS. W.W. VIBES QUIET. (CUE FOR CUP NO.)

5 6 (LINUS) 7 8

(SIGH —)

9 10 11 12

DE-LIGHT-FUL.

F. 3. PED

3 4 5 6

17 18 19 20

LA-DE-DA-DE 24 HUM (ETC. AD LIB.)

(ARPEG. A. C. 3.)
(STR'S. W. W. AS BEFORE)

+ BS. CL. GUIT.

ped.

21 22 23 24

FL.

STR'S. W. W. (USED FOR 24.)

CLS.

BS. CL. GUIT.

ped.

25 26 27 28

MY BLANKET AND ME.

subito *maestoso* (E. 2. 2. 1)

+HN. +BR. *f* subito (HN, BR. SUST.)

29 30 31 32

33 34 35 3 3 3 3

W.W.W.B.

IT'S A CO - CO - SAN - CTU - ARI - Y BUT IT'S

obus

STRS, GUIT. (WED F:R CL, HN, BR.)

+AS. CL.

36 3 3 3 3 37 3 3 3 3 38 3

FAR FROM NEC - ES - ARI - Y 'CAUSE I'M JUST AS SELF - RE - LI - ANT AS BE - FORE. AS A

39 3 3 3 3 40 3 3 3 3 41 3 3 3 3

SIM-PLE DE-MON-STRATION OF MY IN-DE-PEN-DENT STA-TION, I WILL GO A-WAY AND LEAVE IT ON THE

Fl. xvlc.

42 3 43 3 3 3 44 3 3 3 3

FLOOR YES I'LL WALK A-WAY AND LEAVE IT THO' I KNOW YOU WON'T BE-LIEVE IT, I'LL JUST

(HN. SUST.) (+ OR.)

45 3 2 3 46 3 47 3 3 3 3 48

WALK A-WAY AND LEAVE IT ON THE FLOOR HUM

Fl. xvlc.

u.w., str's.

(HN. TR'S. OUT)

49 3 3 3 3 60 51 52

(morendo) (tightly) HMM. (DIVE FOR BLANKET) (SPOKEN) "DON'T EVER LET ME DO THAT AGAIN!"

morendo

ff 2.H. > GRASS STR., u.w., HN. GUS.

(+ CVM. ROLL)

53 TEMPO I° (TANGO)

64

55

56

(CELESTÉ)

(PIANO)

+ FLV. GUIT.

TUTTI ORCH.

(PIANO)

57

58

59

60

GOT YOU BACK A-GAIN!

(LIKE FRED GINGER)

STR. W.W. GUIT. (+SVA)

(BR. TO OPEN)

61

62

63

MY BLAN-KET AND ME!

[AIR PLANE SANS]

W.W. SVA (V.L.N'S. TRM.)

(BR. SUST. IN STRANO)

BR. HN.

CRESC.

OS. CL. GUIT. VA. CELLO, BS.

64

65

66

(REAL VAUDEVILLE)

ff TUTTI ORCH.

67 68 69

70 71 72

SM's. W.W.
(HN, DR. OUT) *f* subito W.W., STR. PIZZ.

IT'S FOOL - ISH, I KNOW IT.

(DR. IN STAND)

73 74 75 76

I'LL TRY TO OUT GROW IT. BUT MEAN-WHILE, ITS MY BLAN-KET AND

+ HN. (CUBO FOR TBN.)

77 78 79 80

ME. HMM.

VIBES, VLNS. (CELESTE) + PIZZ. V

PIA. (PIANO) + FL.

VA, CELO, GUIT. CL. SOLO

ped. (cl. sust.)

SEQUE IN APPLAUSE

6A

CHANGE MUSIC (TO LUCY)

ORCHESTRA

CUE: APPLAUSE FOR "BLANKET"

PLAY LUCY

Musical score for the first section. It consists of two staves. The top staff is for the xylophone (labeled 'XYLO.') and the celeste (labeled '(CELESTE) FL., PICC., CL.'). The bottom staff is for the strings (labeled 'STRS. PIZZ.'). The music is in 4/4 time and features a melodic line with some triplets and a steady accompaniment. Dynamics include 'PIANO' and 'ff'. There are also markings for 'ST. MUTE BR.' and 'ff'.

7

QUEEN LUCY

ORCHESTRA

CUE: LUCY: "DO YOU KNOW WHAT I INTEND? I INTEND TO BE A QUEEN!"

CUE: LUCY: "I'M GONNA BE THE BIGGEST QUEEN THERE EVER WAS."

CUE: LUCY: "I'LL LIVE IN THIS BIG PALACE WITH A BIG FRONT LAWN"...

Musical score for the second section. It consists of two staves. The top staff is for the strings (labeled 'STRS. (USED FOR CLS., NM)') and the bottom staff is for the timpani (labeled 'TIMP.'). The music is in 4/4 time and features a melodic line with some triplets and a steady accompaniment. Dynamics include 'PIANO', 'mp', and 'Maestoso'. There are also markings for 'W.W., NM. BR. IN STAND' and '(TIMP. CONT.)'. The text '... "AND WHEN I GO OUT IN MY COACH"... (ETC.)' is written above the second staff.

5 6 7 8

Musical score for measures 5-8. The system includes a grand staff with piano accompaniment and a vocal line. The piano part features chords and triplets. The vocal line has rests for measures 5-8.

9 10 11

CUE TO FADE OUT LINUS: "THINK OF ANY POSSIBLE WAY THAT YOU COULD EVER BECOME A QUEEN."

LUCY: "AND IN THE SUMMERTIME..."

LINUS: "I'M SORRY, LUCY BUT IT'S TRUE."

BR. OPEN, HN.

Bs. cl., Bs.

Musical score for measures 9-11. Measure 9 contains the cue for Linus. Measure 10 contains the cue for Lucy. Measure 11 contains the cue for Linus. The piano accompaniment continues with chords and triplets. The vocal line has rests for measures 9-11.

13 14 15 16

Musical score for measures 13-16. The piano accompaniment continues with chords and triplets. The vocal line has rests for measures 13-16.

17 18 19 20

(LUCY)....WHAT DO YOU MEAN, "I CAN'T BE A QUEEN?"

CUE LINUS: "IT'S TRUE."

Musical score for measures 17-20. Measure 17 contains the cue for Lucy. Measure 18 contains the cue for Linus. The piano accompaniment continues with chords and triplets. The vocal line has rests for measures 17-20.

WUE WUE: THERE MUST BE A LOOPHOLE. 22 CUE WUE: THING ALWAYS HAS A LOOPHOLE... IT'S 23 24

STRS, MUTE OR. HN. ... UNDEMOCRATIC! IT'S "WELL PLACED CORRESPONDENCE" ... (ETC.)

N. CL. CELLO. mf fp ff

25 26 27 28

LINUS: "WATCH TELEVISION." CUE WUE: "I KNOW WHAT I'LL DO I'LL BE VERY RICH..." CUE WUE: "I'LL WORK AND WORK UNTIL I'M VERY RICH..."

29 30 31 32

WUE WUE: "AND THEN I WILL BUY MYSELF A QUEENHOOD." "YES, I'LL... .. THEN I'LL KICK OUT THE OLD QUEEN..."

FL'S. 8VA Tutti ORCH. (CUP BR.) f dim. under dialogue

33 34 35 36

(FADE OUT AS WUE LOSES HER TRAIN OF THOUGHT) w.w. + 8VA LINUS: "WHAT'S THE MATTER, WUE?" CUE WUE: "CULTIVATING MY NATURAL BEAUTY." (SMILE)

(sm. on. out) PAND

SEGUE

(7A)

CHANGE MUSIC (TO KITE)

CUE: SEQUE FROM "QUEEN LUCY"

Musical score for 'CHANGE MUSIC (TO KITE)'. It features two staves. The top staff has a treble clef and a key signature of one flat (Bb). The bottom staff has a bass clef and a key signature of one flat (Bb). The music is in 4/4 time. The score includes several measures with notes and rests. Handwritten annotations include: '(TOY PIANO PICC. CL.)' above the first measure, '(PIANO)' above the second measure, '(HN. KST. WBD FOR TBN.)' above the third measure, and 'ATTACCA' at the end of the piece. There are also some markings like 'w.w.' and '3' above notes.

(8)

THE KITE

CHARLIE BROWN

CUE: WHEN LIGHTS ARE SET.

ALLEGRO COMODO

Musical score for 'THE KITE' by CHARLIE BROWN. It features two staves. The top staff has a treble clef and a key signature of one flat (Bb). The bottom staff has a bass clef and a key signature of one flat (Bb). The music is in 4/4 time. The score includes several measures with notes and rests. Handwritten annotations include: '(XYLO.)' above the first measure, '(SAFETY-REPEAT AD LIB.)' above the second measure, '(CHARLIE BROWN)' above the third measure, and 'LIT-TLE MORE SPEED, LIT-TLE MORE ROPE,' below the notes in the third measure. There are also markings like 'PIANO', 'STTS. PIZZ. CL'S. BR. ST. TUBE', 'marcato', '(f)', '(mf)', 'PIZZ. STTS. CL'S, TBN., GUIT.', and '3 FL.'.

LIT-TLE MORE WIND, LIT-TLE MORE HOPE, GOT-TA GET THIS STU-PO NITE TO FLY.

(+PICC BR.)

GOT-TA MAKE SURE IT DOES-N'T SNAE, DOES-N'T DZOP, DOES-N'T DRAG, GOT-TA WATCH OUT FOR EV-'RY LIT-TLE,

CL'S., BR.

CELLO, BS.

WHOOOPS!
FL., PICC.
XVLO.

FL. 8^{va} COLLA VOCE

LIT-TLE LESS SPEED, LIT-TLE MORE TAC, LIT-TLE LESS RISE, LIT-TLE MORE SLACK,

CL'S.

(f) CL'S. TRPT.

(p) BR., PIZZ. STR.

ETC.

AS. CL., TRPT., BS.

CELLO, BS., HN., BS. CL.

GOT-TA KEEP MY WITS A-BOU ME NOW.

GOT-TA MAKE SURE IT DOES-N'T GET THE

(+PICC.)

(f) (p) CL'S. BR.

GL., VLN., ARCO
COLLA VOCE

(HN, VLN., VA. SUB.)

16 17 18

BEST OF ME, 'TIL I GET IT IN THE AIR SOME - HOW.

BR., W.W. + 8VA

85. CL.,
TBN.,
CELLO, BS.

19 20 21

MIL-LIONS OF LIT-TLE KIDS DO IT EV-RY DAY. THEY

STR'S. (CUBO FOR W.W., HN.)

20 R. COLLA VOCE

22 23 24 + FL. 8VA

MAKE A KITE AND "POOF" IT'S IN THE SKY. LEAVE IT TO ME TO HAVE THE

25 26 27

ONE FOOL KITE, WHO LIKES TO SEE A LIT-TLE KID CRY.

+HN, TPIS.

W.W.

TBN.,
CELLO, BS.

28 *intense*
FL. COLL. VOCE 8^{va}

29 30

LIT-TLE LESS TALK, LIT-TLE MORE SKILL, LIT-TLE LESS LUCK, LIT-TLE MORE WILL, GOT-TA FACE THIS FEL-LAW EYE-TO-

mp (BR., PIZZ. STRS.)

BS. CL., HN., CELLO, DS.

31 32 33

EYE. NOW THAT I'VE SEEN YOU CHAS-ING MOLES, CLIMB-ING TREES, DIGG-ING HOLES,

CLX., BR.

CELLO, DS.

34 35 36

CATCH-ING YOUR STRING ON EV-ERY THING PASS-ING BY, WHY

STRS. ARCO, HN., W.W. 8^{va}

BR.

rit. poco a poco

DIV. STR. TRM. (CUE'D FOR W.W. 8^{va})

37 38 39

NOT FLY.

(Eb9)

(SUAVISSIMO *mp*) (fast arpeg.) (CL. ARPEG. IN EIGHTH NOTES) (BR. OUT) *mp subito*

BS. CL., DS.

Handwritten musical score for piano and voice. The score is in G minor (one flat) and 3/4 time. It consists of five systems of music, each with a vocal line and a piano accompaniment. The lyrics are: "WAIT A MINUTE, WHAT'S IT DO-ING, IT IS-N'T ON THE GROUND, IT IS-N'T IN A TREE, IT'S IN THE AIR! LOOK AT THAT, IT'S CAUGHT THE".

System 1: Measures 40-42. Lyrics: "WAIT A MINUTE, WHAT'S IT". Chords: (Eb7), (Eb6). Dynamics: *pp*. Pedal: *ped.*

System 2: Measures 43-45. Lyrics: "DO-ING, IT IS-N'T ON THE GROUND, IT". Chords: (Ab), (Gm7). Dynamics: *ped.*

System 3: Measures 46-48. Lyrics: "IS-N'T IN A TREE, IT'S IN THE AIR!". Chords: (Ab), (Gm7), (G6). Dynamics: *ped.*. Includes *var. cls.* and *tr. cresc.* markings.

System 4: Measures 49-51. Lyrics: "LOOK AT THAT, IT'S CAUGHT THE". Chords: (Fm7), (Bb7). Dynamics: *ped.*. Includes *SO R. VLN. COLLA VOCE* and *BR. STRS.* markings.

System 5: Continuation of the previous system, ending with *(CL. ARPEG. CONT.)* and *ped.*

52 ARBEZE NOW, 53 IT'S PAST THE TREES NOW 54

(Gm7) (Cm7) (Am7b5)

ped. ped. ped.

55 WITH ROOM TO SPARE. 56 57 FL. VINS.

(D7#9) (G9) (G7)

cresc. molto

ped. ped. ped.

FL. VINS.

58 OH, 59 WHAT A BEAU-TI-FUL SIGHT. 60 ETC.

(Cm) (Abmaj7) (Gm7)

dim. poco a poco

ped. ped. ped.

ETC.

61 AND I'M NOT SUCH A CLUM-SY GUY. 62 63 IF I

(C7) (Fm7)

mp pp

(TRIP. SUST. CL. CONT. ARPEG.)

ped. ped. ped.

ETC.

64 REAL - LY TRY (b) 65 I CAN REAL (b)

(Em7⁷) (Abmaj7)

gva loco cresc. ped.

67 -LY 68 FLY 69 (FLY MILL)

(Em7) (Fm7) (E9)

gva cresc. ped.

70 [KITE DISASTER] 71 WE: CHARLIE SHRUGS 72

atempo

TUTTI ORCH. mf cresc. poco a poco

73 SAFETY REPEAT AD LIB. TILL CHARLIE 74 DIV. DR. 75

WALKS PAST DOGHOUSE.

el. s. (sm's. TRM., FLY MILL)

ff

APPLAUSE SEQUE

8A

VALENTINES

ORCHESTRA

CUE: APPLAUSE FOR "KITE"

FAST

(XYLO.) ST. MUTE BR., PIZZ. STRS.

(TOY PIANO) PICE., CL.

f (PIANO.)

(DIALOGUE - PATTY)

CUE: PATTY: "AM I RIGHT IN BLAMING THIS ON THE ZIP CODE?"

W.W., STR.

ff

(Tutti)

The musical score is written on three systems of staves. The first system includes a xylophone part with a 'FAST' tempo marking and a piano part with a forte 'f' dynamic. The second system features a 'TOY PIANO' part and a cue for a character named Patty. The third system continues the piano part with a fortissimo 'ff' dynamic and a '(Tutti)' marking. The score is annotated with various performance directions and dynamics.

813

LUCY OPENS SHOP

ORCHESTRA

CUE: CHARLIE BROWN: "MY STOMACH HURTS."

Picc. Fl., Cl.
Xylo.

scherzando
(CELESTE)

(PIANO) BR. ST. MUTE

(TUTTI)

Pizz Cello, B.

7 (B.D.)

(Cym.)

(B.D.)

TUTTI

9

THE DOCTOR IS IN

LUCY AND CHARLIE BROWN

QUE • CHARLIE BROWN: "ALRIGHT, I'LL TRY"

SLOW, LOOSE, AD LIB. TEMPO

(CHARLIE BROWN) calmly and resignedly

I'M NOT VE-RY HAND-SOME, OR CLE-VER, OR LU-CID, I'VE AL-WAYS BEEN STU-PI-D AT

PIANO

STICKS, CUPS, CUP-TON.

mf

SPELL-ING, AND NUM-BERS. I'VE NEV-ER BEEN MUCH PLAY-ING FOOT-BALL, OR BASE-BALL, OR STICK-BALL, OR CHECK-ERS, OR

POCO NALL.

MAR-BLES, OR PING-PONG. I'M US'-AL-LY AW-FUL AT PAR-TIES AND DANC-ES, I STAND LIKE A STICK OR I

9 a tempo

move more rapidly

12

CUGH, OR I LAUGH, OR I DON'T BRING A PRESENT, OR I SPILL THE ICE CREAM, OR I GET SO DEPRESSED THAT I

3 5

CUP BR., HN. SUST.

CRESC. poco a poco

16

17

18

19

20

STAND AND I SCREAM, OH, HOW COULD THERE POSSIBLY BE ONE SMALL PERSON AS

FLS.

(STRS. OUT)

TPT.

dim.

+ CL., VLN.

CL., HN.

CL., HN.

+ STRS.

21

22

23

24

25

THOROUGHLY, TOTALLY, UTTERLY BLAH AS ME. LUCY: "WELL, THAT'S O.K. FOR A STARTER."

STRS., CLS., TRN.

(CELESTE) CL. SOLO

HN.

(PNO.)

PP

STRS. (CUE FOR HN, TPT, CLS.)

AF. CL., TRN, PK.

26

27

28

29

30

C. BROWN: "A STARTER." LUCY: "YOU DON'T THINK THAT MENTIONING A FEW SUPERFICIAL FAILINGS IS GOING TO DO ANY GOOD, DO YOU? WHY, CHARLIE BROWN YOU REALLY HAVE TO DELVE."

PIANO

VLN., VA. (CUE FOR FL)

FLS.

(CEL.)

VLN., CL.

(PNO.)

(LUCY)

TEMPO-MOVE ALONG

31 32 C. BROWN 33 LUCY 34 C. BROWN

STU-PID, SELF-CEN-TERED AND MOOD-Y. I'M MOOD-Y. YOU'RE TER-RI-BLY DULL TO BE WITH. YES, I AM. AND

(PIANO) (BE. STR. OUT)

W.W. +8VA

BS.

35 36 37 LUCY 38 C. BROWN LUCY

NO-BOD-Y LIKES ME, NOT FRIE-DA, OR SHER-MY, OR LIN-US, OR SCHROD-ER. OR LU-CY, OR W-CY OR

39 C. BROWN 40 41 C. BROWN 42 a tempo

SNOOD-Y, OR SN... C.B. "NOW WAIT A MINUTE, SNOOPY LIKES ME!" "LUCY!" HE ONLY PRETENDS TO LIKE YOU BECAUSE YOU FEEL HIM THAT DOESN'T COUNT!" OR SNOOP-Y. OH, WHY

PIZZ. STR. W.W. PP f TRPS.

HN. TAN. BS. CL. BS.

43 44 45 46

WAS I BORN JUST TO BE ONE SMALL PER-SON AS THOR-OUGH-LY, TO-TAL-LY,

STR'S. (CJED FOR 37)

poco rall.

+BS. CL.

47 (LUCY) 48 FASTER 49 (C. BROWN) (LUCY) 50

UT-TER-LY, WAIT! YOU'RE NOT VE-RY MUCH OF A PER-SON. THAT'S CER-TAIN. AND YET, THERE IS REA-SON FOR

STN'S, CLS., TRN.

51 (C. BROWN) (LUCY) 52 53 54

HOPE. THERE IS HOPE. FOR AL-THOUGH YOU ARE NO GOOD AT MU-SIC LIKE SCHROE-DEE, OR HAP-PIE LIKE SNOW-Y, OR

L.H. *poco rall.*

55 56 *atempo* 57 58

LOVE-LY LIKE ME, YOU HAVE THE DIS-TINC-TION TO BE

DEL. (PNO.) *f TUTTI* (P) CL. CARLO TRP. I

59 60 61 (C. BROWN) 62

NO ONE ELSE BUT THE SIN-GU-LAR, RE-MARK-A-BLE, U - NIQUE, CHAR-LIE BROWN. I'M ME!

w.w., BR. STN'S, w.w. *strepitoso* OPEN BR. *CRESC.* CLS., STN'S

63 ^{64 (Lucy)} 65 66

YES, IT'S A-MAZ-ING-LY TRUE,

VIN. FLS. ^{TOP 2}

f TUTT + STRA (p) Cl. Cello

67 68 69 70

FOR WHAT EV-ER ITS WORTH, CHAR-LIE BROWN, YOU'RE YOU.

STRS. W.W. HN. poco rall. dim.

71 72 73 74 75 76

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."

CL. VLN. CELLO pp STRS. W.W. (CUE FOR CUP OR.) VLN. CELLO, BS. AS. CL. - TIME mf ^{mf} ^p ^{pp} SEQUE

9A

SNOOPY - SUGAR LIPS

ORCHESTRA

QUE: SEQUE FROM "THE DOCTOR IS IN."

XYLO

CELESTE PICO, FL., CL.

PIANO BR. DIV. ST. MUTE

F Bb Gm7 F Gm7 (num) c7

BS. CL., BS., CELLO

(DIALOGUE)

F Bb F c7 F

QUE: SNOOPY: "NO ONE EVER CALLS ME SUGAR LIPS!"

(PERC) (JAZZ TIME)

(MELODICA)

11 12 13

(95.02)

TPT. 3 SOLO, WA WA MUTE

PIZZ. BS.

SEQUE

THE BOOK REPORT

LUCY - LINUS - SCHROEDER | CHARLIE BROWN

ME: SEQUE FROM "SNOOPY-SUGARUPS"

MARCH MILITARE
(DR. MUFFAS)
mp

REPEAT AD LIB.
TILL LUCY ENTERS

PIANO *marcato*

BS. CL., TRN. IN STRAND
PIZ. CEMO, BS.

ALL: "HOMEWORK
YEOUGH!"

(LUCY
SLAMS BOOK)

CELESTE

PIANO (BELL
TONE)

LUCY

[MADRIGAL]
4 (CUBD FOR PL.)

BOOK RE-PORT ON PE-TERZ

LINUS

LUCY

RAB-BIT, PE...-TERZ

LINUS

BOOK RE-PORT ON PE-TERZ

SCHROEDER

A BOOK RE-PORT ON PE-TERZ

CHARLIE BROWN

A BOOK RE-PORT ON PE-TERZ

5 6 7 8 9

(CUBD FOR CL., VLN. I)

(CUBD FOR CL.)

(CUBD FOR TR. CL.)

9 10

LUCY
A - BIT. PE-TER

LILYS
A - BIT.

SCHROEDER
A - BIT.

CHARLES BROWN
A - BIT.

RAB - - - A - - BIT.

VIVO
11 FL. B¹ COLLA VOCE
RABBIT IS THIS STU-PID BOOK A -

(PIANO) STRS. GUIT. BR. IN STAND
(CL. HN. SUST.)
TAN. CELLO MS.

12 13 14

LUCY
-ABOUT THIS STU-PID RAB-BIT WHO STEALS VEG-TABLES FROM OTH-ER PED-LES GARL - - - DENS. (LUCY COUNTS TO 37 "HM, '83 TO 80") THE

SCHROEDER

15 16 17 18

SCHROEDER
SLOWLY
NAME OF THE BOOK A - BOUT WHICH, THIS BOOK RE...PORT IS A - BOUT IS, PE-TER

W.W.
PP

ARCO BS.

19 20 21 22 *ad lib (tentatively)*

RAB-BIT WHICH IS A - BOUT THIS RAB-BIT. I FOUND IT VE-RY

smb. cl's. gr. cost.

cl's, BR., LOW STRS. TIMP. sfz *mp*

TAN. BS. CL. CELLO, BS.

23 24 25 26

(CROSSES WORDS OUT) I LIKED THE PART WHERE *(CROSSES WORDS OUT)* IT WAS A... IT RE-

w.w. + gr.

sfz mf rit. sfz pp rall. (+BR.)

27 28 29 30 *FAST*

-MIN-DED ME OF RO-BIN HOOD! AND THE PART WHERE LIT-TLE JOHN JUMPED FROM A ROCK TO THE

w.w., DIV. STRS. p *FLS BYA* *(mp)* *BR.* *DIV. STRS. CL'S. HN., GUIT.*

cl's, TBW. *BR., TIMP.*

31 32 33 34

SHER-RIFF OF NOTT-ING-HAM'S BACK. AND THEN RO-BIN AND EV-RY-ONE SWUNG FROM THE TREES IN A

35 36 37 38

SUD-DEN SUR-PRISE AT-TACK AND THEY CAP-TURED THE SHER-RIFF AND ALL OF HIS GOODS, AND THEY

39 40 41 42

CAR-RIED HIM BACK TO THEIR CAMP IN THE WOODS, AND THE SHER-RIFF WAS GUEST AT THEIR DIN-NER AND ALL, BUT HE

43 44 45 46 47

WRIG-GLLED A-WAY AND HE SOUND-ED THE CALL AND HIS MEN RUSHED IN AND THE AIR-PLANE FLEW, PE-TER

cresc. molto *ff* *hesitatingly*

47 48 49 50

RAB-BIT DID, SORT OF, THAT KIND OF THING TOO. THE OTHER PED-LE'S NAME WAS MAC GRE - GOR.

Lucy *Al Vivo* *smx. 8va BR; GUIT.* *ff (cl's, MN. SUST.)*

w.w. pp *Arco ss.* *TBN., CELLO, BS.* *sfz*

REVERIOUSLY

51 52 53 54

(LUCY COUNTS WORDS) "18, 19, 20, 21, 22, 23, HMM."

LINUS: (SPEAKS) "IN EXAMINING A WORK SUCH AS PETER RABBIT." (ETC.)

Musical notation for measures 51-54. Includes markings: VINS. (W/O FOR C.B.), smf, and simile.

55 56 57 58

Musical notation for measures 55-58.

59 60 61 62

OV: LINUS: "THE PERSONALITY OF MR. MCGREGSON IN CONFLICTING ROLES AS FARMER AND HUMANITARIAN."

Musical notation for measures 59-62.

63 64 65 66

CHARLIE BROWN

(LINUS CONTINUES SPEECH OVER C. BROWN'S SINGING)

IF I START WRITING NOW WHEN I'M NOT REALLY REST-ED IT COULD

Musical notation for measures 63-66. Includes marking: + xylo.

UP-SET MY THINK-ING WHICH IS NO GOOD AT ALL. I'LL GET A FRESH START TO-MOR-ROW, AND IT'S

W.W. VINT, VA.

(XVLO. CONT.)

(CEILO, HN. (CUGO FOR FIRM))

(AS. OUT)

NOT DUE TILL WEDNES-DAY, SO I'LL HAVE ALL OF TUES-DAY UN-LESS SOME-THING SHOULD HAP-PEN, WHY DOES,

THIS AL-WAYS HAP-PEN, I SHOULD BE OUT-SIDE PLAY-ING, GET-TING FRESH AIR AND SUN-SHINE, I WORK

BEST UN-DER PRES-SURE AND THERE'LL BE LOTS OF PRES-SURE IF I WAIT TILL TO-MOR-ROW I SHOULD

79 80 81

START WRITING NOW, BUT IF I START WRITING NOW WHEN I'M NOT REALLY RESTED, IT COULD

poco rall.

82 83 84 85

UP. SET MY THINKING WHICH IS NO GOOD AT ALL. THE NAME OF THE RABBIT WAS

LUCKY 3rd VIVO

ff STRS. (CL. 3, HN. SWG)

TRM. CELLO, DS.

85 86 87

PE - TER. TWENTY - FOUR, TWENTY-FIVE, TWENTY-SIX, TWENTY-SEVEN, TWENTY-EIGHT, TWENTY-NINE, THIRTY, HA!

88 89 90

SCHROEDER

DOWN CAME THE STAFF ON HIS HEAD, SMASH! AND ROBIN PELL LIKE A SACK FULL OF

STRS.

STRS. HN. CL. 3, BR. GUIT. ff

(TUM)

91 LEAD, CRASH! THE SHER-RIFF LAUGHED, AND HE LEFT HIM FOR DEAD, AH! BUT HE WAS

(v) (vii)

94 WRONG! THIR-TY-FIVE, THIR-TY-SIX, THIR-TY-SEVEN, THIR-TY-EIGHT, THIR-TY-NINE, FOR-TY! JUST THEN AN AR - ROW FLEW

95 (SCHWEDER) excitedly

FL. HN. COLA VEE

(BR. SUPT.) f sms. GUIT.

97 IN, WHING! IT WAS A SIGN FOR THE FIGHT TO BE - GIN, ZING! AND THEN IT

98

99

etc.

p+acc. Guss p+acc. Guss

100 LOOKED LIKE THE SHER-RIFF COULD WIN, AH! BUT NOT FOR LONG.

101

102

ff sms. cl's. HN. X.Y.L.O. mp

103 A-WAY THEY RAN, JUST LIKE RAB-BITS WHO RUN A

104 105 106

CUP BR. HN.
p

+STR. +B.S. CL.

107 LOT AS YOU CAN TELL, FROM THE STO-RY OF PE-TER RAB-BIT, WHICH THIS RE-

108 109 110

+PIZZ. STR.

+B.S. CL.

111 -PORT IS A - BOUT.

112 113 114

STRS, CLS, HN.
pp

+BR.
CRESC. molto
TRN, B.S. CL., CELLO, GUIT.

GRANDIOSO
116 CHARLIE BROWN

117

HOW DO THEY EX-PECT US TO WRITE A

ff
BR. IN STAND
GUIT.

ped. (CL., HN., CELLO, B.S. SUST.)

118 *LUCEY* *CL. COLLA VOCE* 119 120

THERE WERE VEG- TA- ALES IN THE GAR -

BOOK RE - PORT OF AN - Y QUAL - I - TY.

ped. simile

121 122 123

- DEN. SUCH AS CAR-ROTS, AND SPIN-ACH, AND ON-IONS AND

IN JUST TWO DAYS.

FL'S.

124 125 126 *CL. COLLA VOCE*

LET-TUCE, AND TUR-NIPS, AND PAR-SLEY, AND OCH-RA, AND CAB-BAGE, AND STRING BEANS, AND

DIV. FL'S, CL. COLLA VOCE

HOW CAN THEY CON - SPIRE TO MAKE LIFE SO MIS' - RA - BLE,

STRS.

BR. GUIT.

HN, CL., CELLO, DB. SUSP.

127 PAR-SNIPS, TO-MA-TOES, PO-TA-TOES, AS-PAR-A-SUS, CAU-LI-FLOW-ER, RRU-BARB AND
 128 AND SO EF-FEC-TIVE-LY, IN SO MAN-Y
 129

130 CHIVES. LUCY C. BROWN
 131 WAYS. LINUS: (SPOKEN) NOT TO MENTION THE EXTREME PRESSURE EXERTED ON HIM BY HIS DEEPLY ROOTED RIVALRY WITH FLOPSY, MOOPSY, AND COTTONTAIL.
 132
 133

134 (LUCY) PE-TEE RAB-BIT IS THIS STU-PID BOOK A- BOUT A STU-PID RAB-BIT WHO STEALS
 135 THE NAME OF THE BOOK A- BOUT WHICH THIS
 136 IF I START WRITING NOW WHEN I'M NOT REAL-LY REST-ED, IT COULD

TUTTI (A. OPEN) DIV. WIND SECCO
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137

WCLY
 RHMDEBZ
 C.B.WUN

VEB'-TA-BLES FROM OTH-ER PED-RE'S GAR - DENS, GAR - DENS,
 BOOK RE - - PORT IS A - BOUT IS, PE-TER RAB - BIT, PE-TER
 UP-SET MY THINK-ING WHICH IS NOT GOOD AT ALL, NOT GOOD

TUTTI ORCH.
 +TMR

140

WCLY
 RHMDEBZ
 C.B.WUN

GAR - DENS. SEV-EN-TY- FIVE, SEV-EN-TY-SIX, SEV-EN-TY- SEVEN, SEV-EN-TY- EIGHT, SEV-EN-TY-
 RAB - BIT. ALL FOR ONE, EV'-RY MAN DOES HIS PART.

CL. COLLA VOCE
 AT ALL. OH,
 DIV. W.W., HN.
 VLN. VA.
 mp subito
 cresc. poco a poco
 DIV. BA., BS. CL.,
 CB40, 135.
 ETC.

143 144 145 *ad lib. cadenza*

Lucy
 Soprano
 Contralto

-NINE, EIGH-TY, EIGH-TY- ONE, EIGH-TY - TWO. AND THEY WERE VE - ry,

OH.
cl. colla voce

FIRST THING AF - TER DIN - NER I'LL START.

TUTTI

146 147 148

Lucy
 Soprano
 Contralto

VE - ry, VE - ry, VE - ry, VE - ry, VE - ry HAP - PY TO BE HOME.

THE

149 150 151

WVY
 (SPOKEN:) "94, 95" THE VE-RY, VE-RY, VERY END. (SING ON "N" SOUND)

2
 PIANO
 END. (SING ON "N" SOUND)

C. BLOWN

152 153 154

WVY
 LINUS
 (SING ON "N" SOUND)
 - MEN.

2
 PIANO

C. BLOWN
 (defeated)
 A BOOK RE-PORT ON PE-TER RAB - BIT.

TUTTI
 orch. sfz

11

LEAF

ORCHESTRA

CUE CHARLIE BROWN: "I KNOW THAT NOW." (AS LEAF FALLS)

MOERATO

The musical score consists of two staves. The upper staff is for VIBES and the lower staff is for PIANO. Both parts begin with a long, sweeping line that descends from left to right, representing the sound of a leaf falling. The VIBES part is marked with 'VIBES' and 'SMEAR'. The PIANO part is marked with 'PIANO', 'sm. mom.', and 'pp'. A 'pizz.' (pizzicato) instruction is present in the PIANO part. Below the staves, the text '(drift..... and..... plunk.)' is written, with '+bl.c.' above the second 'and'. The tempo is marked 'MOERATO'.

END OF ACT I

Act II

12

THE RED BARON

ORCHESTRA

USE HOUSE LIGHTS TO HALF.

GRAND MARCH TEMPO

HOUSE LIGHTS OUT

(DR'S)
PP

PIANO

AS. CL., TRN.,
CELLO, BS.

[CURTAIN UP ON SNOOPY ON DOORHOUSE]

SNOOPY: "HERE'S THE WORLD WAG ONE FLYING ACE HIGH OVER FRANCE
IN HIS SOPWITH CAMEL,

CL'S, HN.
TPT'S, HARMON MUTES

mf

+ GUIT.

SEARCHING FOR THE
INFAMOUS RED BARON!

"I MUST BRING HIM DOWN. SUDDENLY, ANTI-AIRCRAFT FIRE,
CL'S.
TPT'S, STR'S, TRM.

(REPEAT IF
NECESSARY)

(LAST TIME)

CL., BS. CL., TRN.,
CELLO, BS. TRM., GUIT.

16 (17th) PHOKED

"ARCHIE WE SGO TO CALL IT) BEGINS TO BUZZ REVEATH MY PLANE"

"THE RED BARON HAS SHOTTED ME NYAAH NYAAH YOU CAUT HIT ME."

"ACTUALLY, I'VE BEEN FLYING AROUND HERE SINCE NYAAH... I JUST..."

TRPT. STR.

20 (c.m.)

"DIDAT THIS FOR, IT'S BAD ENOUGH TO HAVE TO FIGHT THE RED BARON WITHOUT HAVING TO FLY IN WEATHER LIKE THIS. ALL RIGHT, RED BARON, WHERE ARE YOU, YOU CAN'T HIDE FOREVER!"

FL. VINS.

f (mp)

CL. VA. CELLO

BR. CL. TRBN. BS.

23 (c.m.)

"AH, THE SUN HAS BROKEN THRU, I CAN SEE THE WOODS OF MONT-SEC BELOW. AND WHAT'S THAT?"

"IT'S THE FOLKER TRI-PLANE! HA! I'VE GOT YOU THIS TIME, RED BARON!"

BR. W.W.

ff

STR. TRBN.

BR. CL. W.W.

sfz + trem. STR.

28 (PLANE ENGINE)

"AH HE'S DIVING DOWN OUT OF THE SUN. HE'S TRICKED ME AGAIN... I'VE GOT TO RUN."

"COME ON, SOP WITH CAMOU, LET'S GO."

(STR. TREM. CL. ARPEG. BIGHTHS)

f furioso (HN. SUST.)

BR. BS. CL. GUIT. CELLO BS.

simile

32 (P.M.P. 90.)

"GO, CAMEL, GO!"

"I CAN'T SHAKE HIM!"

(100% BULLETS)

+FL. 8va

TUTTI ff

35 (T.M.A.)

"HE'S RIDDLING MY PLANE WITH BULLETS! CURSE YOU, RED BARON!"

"CURSE YOU AND YOUR KIND."

"CURSE THE EVIL THAT CAUSES ALL THIS UNHAPPINESS!"

(WE SNOOPY MOVES) "HERE'S THE WORLD WITH ONE PLANE AS BACK"

(REPEAT AD LIB.)

(cl. aa. sust.) dim. poco a poco

mp B1, CL. TBN, GUIT. CELLO, DB.

37

39

40

41

42 (T.M.A.)

37

40

41

42 (T.M.A.)

AT THE AERODROME IN FRANCE."

"HE IS EXHAUSTED, AND YET, HE DOES NOT SLEEP."

"FOR ONE THIGHT (G's, STR.)"

(REPEAT AD LIB.)

TRP.

mf

pp (B1, B3, CL. HN. SUST.) CRESC.

43

44

45

46

47

CONTINUES TO BURN IN HIS MIND."

"SOMEDAY I'LL GET YOU, RED BARON!"

(CUT OFF AS SNOOPY CROW'S EYES)

turn onch. ff

poco a poco

APPLAUSE SEQUE

12A

CHANGE MUSIC

ORCHESTRA

CUE: APPLAUSE F.R.O. "RED BARON"

MARCH

Handwritten musical score for 'CHANGE MUSIC'. The top staff is a treble clef melody with a 'Solo' marking. The middle staff is a piano accompaniment with a 'picc.' marking. The bottom staff is a bass clef accompaniment with a 'piano' marking. The music is in 2/4 time and consists of six measures.

STR'S. PIZZ.
GUIT., DS. CL.
TRM. IN STAND.

13

RABBIT CHASING

ORCHESTRA

CUE: PATTY: "WE OUGHT TO SEE LOTS OF GAME TODAY."

A LA SAFARI

Handwritten musical score for 'RABBIT CHASING'. The top staff is a treble clef melody with a 'Tom Tom' marking and a 'MELODICA' marking. The middle staff is a piano accompaniment with a 'PIANO STR'S. PIZZ.' marking. The bottom staff is a bass clef accompaniment with a 'Solo Vln. Picc. Cl., Mute Tpt.' marking. The music is in 4/4 time and consists of five measures.

A LITTLE FASTER

6 7 8 9 10

(PLAY 3 TIMES)

poco a poco

11 12 13 14 15

(add cymbal ad lib. as Snoopy slashes)

acc. e cresc.

f

+TON. IN STANO

16 17 18 19 20

rall. edim. as Snoopy tires

morendo

13A

CHANGE MUSIC

ORCHESTRA

QUE: SNOOPY: "I DON'T EVEN KNOW WHAT A RABBIT SMELLS LIKE."

Musical score for orchestra, measures 1-16. The score is written on three systems, each with a treble clef staff and a grand staff (violin I, violin II, and piano).

Measure 1: Treble clef staff has a note with the annotation "SIMPLY BELLS".

Measure 2: Grand staff has the annotation "TOY PIANO VLN. I, FL. S." above the violin I staff.

Measure 3: Grand staff has the annotation "mf (PIANO) CLS. VLN. II, VA. DIV." above the violin II staff.

Measure 4: Grand staff has the annotation "AL. CL. CB. LO" below the piano staff.

Measure 5: Grand staff has the annotation "arc." below the piano staff.

Measure 6: Treble clef staff has a note with a slur over it.

Measure 7: Treble clef staff has a note with a slur over it.

Measure 8: Treble clef staff has a note with a slur over it.

Measure 9: Treble clef staff has a note with a slur over it.

Measure 10: Treble clef staff has a note with a slur over it.

Measure 11: Treble clef staff has a note with a slur over it.

Measure 12: Treble clef staff has a note with a slur over it.

Measure 13: Treble clef staff has a note with a slur over it.

Measure 14: Treble clef staff has a note with a slur over it.

Measure 15: Treble clef staff has a note with a slur over it.

Measure 16: Treble clef staff has a note with a slur over it.

Measure 13: Grand staff has the annotation "STR'S. (CUE'D FOR CUP BR.)" below the piano staff.

Measure 15: Grand staff has the annotation "+HN." below the piano staff.

14

THE BASEBALL GAME

CHARLIE BROWN - LINUS - SCHROEDER - SNOOPY - LUCY - PATTY

CUE: C. BROWN: "GIMME AN 'M." ALL: "M" C. BROWN: "WHAT'VE YOU GOT?" ALL: "TEAM!"

FAST MARCH

Handwritten musical score for "THE BASEBALL GAME" by Jeremy Music Inc. The score is in G major, 2/4 time, and consists of 15 measures. It includes a vocal line for Charlie Brown and piano accompaniment for instruments like piano, woodwinds, brass, strings, and guitar. The lyrics are: "THERE IS NO TEAM LIKE THE BEST TEAM WHICH IS OUR TEAM RIGHT HERE! WE WILL SHOW YOU WE'RE THE BEST TEAM IN THE VE-RY UT-TLE".

Measure 1: *PIANO* (written vertically on the left), *PICC.*, *W.W. BR.*, *OCLO. BS.*

Measure 2: **ALL** (circled), *CL., VLN. I COLA VOCE*

Measure 3: *(STR., HN.)*, *(P)*, *(CL., VLN. I COLA VOCE)*, *(TRPS., GUIT.)*

Measure 4: *TRPS., GUIT.*

Measure 5: *TRPS., GUIT.*

Measure 6: *TRPS., GUIT.*

Measure 7: *TRPS., GUIT.*

Measure 8: *TRPS., GUIT.*

Measure 9: *TRPS., GUIT.*

Measure 10: *TRPS., GUIT.*, *FL. PICC.*

Measure 11: *TRPS., GUIT.*

Measure 12: *TRPS., GUIT.*

Measure 13: *TRPS., GUIT.*

Measure 14: *TRPS., GUIT.*

Measure 15: *TRPS., GUIT.*

16 LEAGUE THIS YEAR. 17 AND IN NO TIME 18 WE'LL BE BIG TIME 19 20 21

CL. VLN. I COLLA VOCE
TPT'S. QUIET.
(STRS. CLY. UN. SUST.)
TUTTI ORCH.
TRM. BS.

22 WITH THE BIG LEAGUE BASE-BALL STARS. 23 24 25 26 27 FOR ALL WE HAVE TO

28 DO IS WIN JUST ONE MORE GAME 29 30 AND THE CHAM-PI-ON-SHIP 31 32 IS 33 JUST.

34 35 WALTZ, VERY EASY 36 37 38

WE TO CONTINUE:
C. BROWN: "DEAR PEN PAL."

CLY. FLY. STRS.
AS. CL.
CELU. BS. PIZZ.
slowly

CL. COLLA VOCE
(CHARLIE
SLOW)

40 41 42 43 44

YOU'LL NEVER GUESS WHAT HAPPENED TO ME AT THE BASE - BALL

VCLN. VA.

(CL., HN., CUP TPT. SUST.)

85. CL.,
CELLO, DS.

45 46 FLA. 47 48 49 50

GAME. IT'S HARD TO BELIEVE, WHAT HAPPENED TO ME AT THE

+ BR.

51 52 53 54 Fls. 55 56 ETC.

BASE - BALL GAME. I WAS THE MAN-A-GER,

VCLN. I

+ BR. STRS., CL., HN. SUST.

57 58 59 60 61 62

SCHROEDER WAS CATCHER AND ALL OF THE TEAM WAS THE SAME AS ALWAYS, BUT

85. CL.,
CELLO, DS.

63 CL. COLLA VOCE 64 65 66 67 FL. 68

SOME - HOW OR OTH - ER DIS - AS - TER STRUCK AT THE BASE - BALL

(CL. HN. SUSS.)
 (V.N., VA. GUIT.)
 (B.C., CELLO, DB.)

TEMPO I [BASEBALL GAME]

69 L PANTOMIME 70 71 72 WOOD BLOCK 73 RATCHET 74

GAME. (LONG FLY)

(f) (mf) TUTT

BR. SPAN FL. TPT. VLN. COL. TRM. GUIT.

75 76 77 78 CMB. 79 SW. DR. 80

(SNOOPY CATCHES BALL IN HIS MOUTH) (WALK AROUND)

+PICC. GUIT. CL. VLN. (STR. CL. HN. SUSS.) BR. GUIT.

81 82 COW BELL 83 WOOD BLOCK 84 85 CMB. 86 WHISTLE

(SNOOPY SPITS BALL TO SCHROEDER) (LINDS THROWS BLANKET TO SHREDDER)

+PICC. GUIT. FL. TPT. VLN.

73 SW. DR. 74 RIM SN. DR. 75 COW BELL 76 SN. DR. 77 WIND BELL 78 COW BELL 79 WIND BELL

(LINDS FALLS) 'GENERAL CONVERSION IS RIFE'

(TUM) CL. SM. VIBR. +PICC.

73 SN. DR. 74 75 COW BELL 76 SN. DR. 77 COW BELL 78

(LUCY AND PATTY ACQUIT THEMSELVES DISMALLY; THE ENTIRE "OBUHHAHA" CULMINATING IN SCHLEEDER'S

99 SN. DR. 100 COW BELL 101 SN. DR. 102 SOLO TIMP. f 103 (CHARLIE BROWN) CL. COLLA VOCE 104

PASSED BALL) (BALL) THREE BALLS, TWO STRIKES, THE WALTZ *vin. ma.*

+PICC. (unp) (CL. MN. VIBES SUST.) BR. CL. CELLO +35.

105 106 107 108 109 110 FL'S.

BAS - ES WERE LOAD - ED WITH TWO MEN OUT.

+DR.

111 112 113 114 115 116

I PITCHED MY CURVE, BUT SOME-HOW HE HIT IT A GOOD STRONG

117 118 119 120 121 122

CLOUT. "LU-CY" I HOL-LERED, "IT'S COM-MING RIGHT TO YSD!" SHE

TR. VLN'S, X4LO. CL'S, BS. CL., HN., VA., CEMO., BS.

123 124 125 126 127 CL. COLA VOCE 128

CAUGHT IT AS EA-SY AS PIE, THEN DROPPED IT. I DON'T THINK IT'S GOOD FOR A

FI. X4LO. SECCO VLN'S, VA (CL. HN. SUST.) BS. CL. CELLO, BS.

129 130 131 132 133 134

TEAM'S MO - RALE TO SEE THEIR MAN - A - GER CRY!

+HN. TRM. PCL. +VLN'S.

135 *Fls., Vlns.*
 SNOOPY HELPED OUT BY BITING A RUNNER AND CATCHING THE BALL IN HIS

(+BR.) *cl's, low str.* (+BR.) (+BR.) *cl's, str.*

141 *Fls., Vlns.*
 TEETH. LUNUS CAUGHT FLIES FROM A THIRD STORY WINDOW BY

+ *cl's, HN, TBN.* (+BR.) *cl's, low str.* (+BR.)

147 *str.*
 HOLDING HIS BLANKET BENEATH. YES, WE HAD FORTITUDE,

(+BR.) *MESE.* *f TUTTI*
- cl's, HN, TBN.

153 *str.*
 NO ONE COULD ARGUE WITH THAT. AND

BR, HN. *VINS, VA, GUIT.* *ETC.*
DS. CL., CELLO, BS.

169 170 171 172 173

ONE RUN WOULD WIN US THE SAME AS I CAME UP TO BAT.

VIN'S.

(BR. HN. TRMR. INSTR.)

CL. NR. STR.

165 166 167 168 169 170

THERE IS NO TEAM LIKE THE BEST TEAM WHICH IS

+FL.

poco rit.

(SCHROEDER: VIN'S. PATTY. MOODY) TEMPO I°

VIN'S. COLLABORATION (EVRO FOR CL.)

(CL. STR.) pp (STR. (EVRO FOR BR. HN.))

PIZZ. BS. POPP. TBN.

171 172 173 174 175 176

OUR TEAM RIGHT HERE WE WILL SHOW YOU WE'RE THE

PICC. FL.

(LUCY VAN PELT EMITS A BARRAGE OF LOW DUBOUT CHATTER AIMED AT AN IMAGINARY CHARLIE BROWN AT BAT. HE'S

177 178 179 180 181 182

BEST TEAM IN THE VE-RY LIT-TLE LEAGUE THIS YEAR. AND "

(PICC. TRILL)

VIN'S (EVRO FOR

(f) TRM (p)

STREAM OF "C'MON BABY THIS GUY CAN'T PITCH" ETC. IS CALCULATED TO MAKE LED DUROCHER SOUND LIKE CALVIN COOLIDGE

BY COMPARISON.)

183 184 185 186 187 188

NO TIME WE'LL BE BIG TIME WITH THE BIG LEAGUE BASE-BALL

(CL. SUST.)

SM'S, QUIT. (CUE FOR BR.)

TBN, BS.

189 190 191 192 193 194

STARS. FOR ALL WE HAVE TO DO IS WIN JUST ONE MORE GAME. 'LUCKY ENDS (BARRAGE:)

195 196 (C. BROWN) 197 198 199

"AND THE CHAMPIONSHIP IS OURS!" TWO MEN WERE ON, WITH TWO OUTS AND ME WITH ONE

CL. COLLABORE

VEN'S. VA.

(CL. HN. SUST.)

BS. CL., CELLO

3

+ BS.

200 201 202 203 204 205

STRIKE TO GO. THEN I SAW HER, THIS

DIV. BR.

SM'S. "FLOWERY" (CUE FOR W.W.)

BS. CL., HN., BS.

206 207 208 209 210 211

CUTE LIT-TLE RED-HEAD-ED BIRD I KNOW

DIV. 32.

212 213 214 215 216 217

FIRM - I VOWED I WOULD WIN IT FOR HER AND I SHOULD-ERED MY BAT AND I

DIV. W.W. HN. VINT. VA. BASSA

DIV. 37.

218 219 (ALL) (O. BROWN) 220 221 222 223

SWUNG... OOH! DEAR PEN-PAL, I'M TOLD WHERE YOU LIVE IS REAL-LY QUITE

ten. (TRM) ten. CELESTE BRUS SITI'S. (CUE'D FOR W.W.) PIANO

224 225 226 227 228 229

FAR. WOULD YOU PLEASE SEND DI-REC-TIONS ON HOW I CAN GET WHERE YOU

(+HN.)

230 ARE: 231 *ad lib.* YOUR FRIEND, 232 CHAR-LIE 233 BROWN. 234 235

PIANO BEUS, W.W. + W.W. (STR'S. OUT) (RA. MUTE) cl's, str's. ped. TIMP. PIZZ. APPLAUSE SEQUE

44

BASEBALL TAG

ORCHESTRA

QUE: APPLAUSE FOR "BASEBALL GAME"

FAST

(XYLO PICO, FL., CL.) 2 3 4

(TOY PIANO TRP'S. ST. MUTE)

ff cl., BS. CL., STR'S., GUIT. PIZZ

ETC.

15

RABBINESS SURVEY

PERCUSSION

QUE: LUCY: "GIVE ME AS YOUR CRAAZINESS RATINE?" LINUS: "95"

Handwritten musical notation for percussion and orchestra. The top staff shows a single note with a dynamic marking of *sfz* and a tempo marking of *(slus)*. The bottom staff is marked *(ORCH. TACET)*. There are also some handwritten notes like *mp* and *mp* above the staff.

15A

BRIDGE TO JEE CLUBS

ORCHESTRA

QUE: LINUS: "EVERY NOW AND THEN I SAY THE RIGHT THING."

MODERATO

Detailed handwritten musical score for orchestra. The score is in 3/4 time and consists of four staves. The first staff is marked *xylo* and has measures 1, 2, and 3. The second staff is marked *PICCOLO FL. VLS. (WED FOR CL.)* and has measures 1, 2, 3, 4, 5, 6, 7, and 8. The third staff is marked *PIANO* and *f*, and has measures 1, 2, 3, 4, 5, 6, 7, and 8. The fourth staff is marked *(CUPTON. SS. SUST.)* and *ped.*, and has measures 1, 2, 3, 4, 5, 6, 7, and 8. The score includes various musical notations such as notes, rests, dynamics, and articulation marks.

16

GUESS WHO'S REHEARSAL

SCHROEDER - LUCY - PATTY - LINUS - CHARLIE BROWN - SNOOPY

CUE: SCHROEDER: "ADAEVO CAN PRIO."

Slow
LUCY - PATTY - LINUS - C. BROWN

OH, GIVE ME A HOME WHERE THE BUF - FA - LO ROAM, WHERE THE DEER AND THE AN - TE - LOPE
(Like a P.T.A. Mother)

PIANO SOLO *mf* (ORCH. TACET TO LAST MEASURE)

LUCY
PATTY
LINUS
C. BROWN

PLAY GIVE ME MY PEN - CIL. WHERE SEL - DOM IS HEARD A DIS - COUR - AG - ING WORD AND THE
PLAY. WHERE SEL - DOM IS HEARD A DIS - COUR - AG - ING WORD AND THE
PLAY. WHERE SEL - DOM IS HEARD A DIS - COUR - AG - ING. NOT BY YOUR LIFE.
PLAY. WHERE SEL - DOM IS HEARD A DIS - COUR - AG - ING WORD, AND THE

13 14 15 16 17

WEE
 SKIES ARE NOT CLOUD-Y ALL DAY. GIVE ME THAT PEN-CIL YOU BLOCK-HEAD!

PATTY
 SKIES ARE NOT CLOUD-Y ALL DAY. IF YOU DON'T TELL ME WHAT YOU TOLD LU-SY I'M JUST GOING TO SCREAM!

LINUS
 SKIES ARE NOT CLOUD-Y ALL DAY. HOME,

C. BROWN
 SKIES ARE NOT CLOUD-Y ALL DAY. HOME,

18 19 20 21 22

WEE
 HOME ON THE RANGE. GIVE ME MY PEN-CIL! WHERE THE DEER AND THE AN - TE - LOPE

PATTY
 HOME ON THE RANGE, WHERE THE DEER AND THE AN - TE - LOPE

LINUS
 HOME ON THE RANGE. NO! NOT UN-TILL YOU PROM-ISE NOT TO TELL HER!

C. BROWN
 HOME ON THE RANGE, WHERE THE DEER AND THE AN - TE - LOPE

23 24 25 30

LUCY
PLAY WHAT'RE YOU TRY-ING TO DO, STE-FLE MY FREE-DOM OF SPEECH? GIVE ME MY PEN-CIL!

PATTY
PLAY. WHERE SEL-DOM IS HEARD A DIS-

LINUS
PLAY. WHERE SEL-DOM IS HEARD A DIS-

C. BROWN
PLAY. WHERE SEL-DOM IS HEARD A DIS-

27 28 29 30 31 32

LUCY
'COUR-AG-ING WORD, AND THE SKIES ARE NOT CLOUD-Y ALL DAY. OH,

PATTY
-COUR-AG-ING WORD, AND THE SKIES ARE NOT CLOUD-Y ALL, WHAT PEN-CIL? OH,

LINUS
-COUR-AG-ING, NO PROMISE, NO PEN-CIL! SKIES ARE NOT CLOUD-Y ALL DAY. NO!

C. BROWN
-COUR-AG-ING WORD, AND THE SKIES ARE NOT CLOUD-Y ALL DAY. OH,

(LINUS DISCOVERS HIS PENCIL IS MISSING)

SCHROEDER: "SING!"

33 34 35 36 37 38

GIVE ME A LAND WHERE THE BRIGHT DIA-MOND SAND FLOWS LEIS-URE-LY DOWN THE

(PATTY VICTORIOUSLY HOLDS UP THE PENCIL)

GIVE ME A LAND WHERE THE LIN-US IT JUST IS-N'T FAIR! FLOWS LEIS-URE-LY DOWN THE

GIVE ME A, GIVE ME THAT PEN-CIL! BRIGHT DIA-MOND SAND, FLOWS LEIS-URE-LY DOWN THE

GIVE ME A LAND WHERE THE BRIGHT DIA-MOND SAND, FLOWS LEIS-URE-LY DOWN THE

ff
subito

39 *mf* 40 41 42 43 44

STREAM. WHERE THE GRACE-FUL WHITE SWAN GOES GLID-ING A-LONG LIKE A

mf STREAM. WHERE THE GRACE-FUL WHITE SWAN GOES GLID-ING A, WHAT DID HE CALL ME?

mf STREAM. ARGUH! (LINUS STOMPS OFF STAGE IN DESPERATION.)

mf WHY DID YOU TAKE PAT-TY'S PEN-CIL? WHERE THE GRACE-FUL WHITE SWAN GOES GLID-ING A-LONG LIKE A

mf

45 HE SAID... HE SAID YOU WERE... AN EN-IG-MA!

MAID IN A HEA - VEN - LY DREAM. AN EN-IG-MA?

MAID IN A HEA - VEN - LY DREAM. AN EN-IG-MA?

AN EN-IG-MA?

AN EN-

49 HOME, HOME ON THE RANGE, WHERE THE, WHAT'S AN EN-IG-MA?

BOY THAT MAKES ME, WHAT A TER-RI-BLE THING TO CALL A... WHAT'S AN EN-IG-MA? NEVER MIND! (PATTY STOMPS OFF STAGE)

HOME, HOME ON THE RANGE, WHERE THE DEER AND THE

-G-MA?

54 AN - TE - LOPE PLAY. HEY, HE'S STILL GOT MY PEN-CIL! (LUCY EXITS)

55 WHAT'S AN EN-IG-MA? PLAY. WHERE SEL-DOM IS HEARD A DIS-

56 3 3

57

58

WHAT'S AN EN...

dim. poco a poco

59 - CLOUD - AG - ING WORD. (C. BROWN EXITS) (SNOOPY HOWLS)

60 (SCHROEDER)

61

62

63

64 (SNOOPY BLOWS SCHROEDER A KISS)

65

AND THE SKIES ARE NOT CLOUD-Y ALL DAY.

f TUTTI ORCH.

SEQUE

Empty musical staves for the continuation of the piece.

15A

CHANGE MUSIC

ORCHESTRA

QUE: SEQUE FROM "SUEE CLUB REHEARSAL"

Musical score for measures 1-5. The score is written for piano and orchestra. The piano part is marked with a circled "PIANO" and includes dynamics such as *sm's. w.w., nn.* and *ff*. The orchestra part includes *BR. GUIT.* and *AS. CL., CELLO, BS.*. A handwritten note above the piano part reads "(like an angry B.T.A. Mother)".

Musical score for measures 6-11. The score is written for piano and orchestra. A handwritten note above the piano part reads "(FADE AS LIGHTS COME UP ON DOG HOUSE)".

177

QUICK CHANGES

ORCHESTRA

CUE: SNOOPY: "LIFE IS TOO SHORT NOT TO LIVE IT UP A LITTLE."

EASY JAZZ FEEL

1 (PRE) 2 3 4

MELODICA

SOLO FL. (CUE FOR CL.)

M. PIZZ

CUE: LINUS: "PUT DOWN DR. SEUSS!"

5 6 7 8 9

SCHROEDER-LINUS DIALOGUE

SPRIGHTLY

CELESTE

PIEC. FL., CL.

PIANO

+ P.ZZ. STR.

CUE: SNOOPY: "I'M STUCK WITH TINGLY TEETH."

10 11 12 13

(SNOOPY DIALOGUE)

A LA CLERNY

PIANO

PIANO SUO

15 16

LUCY: "PSST HOORAY FOR IRVING BERLIN."

FURIOSO

(LOCK TICKING) (CAT FIGHT)

TUTTI UNIS. ORCH.

SM'S. PIZZ. GUIT. *dim.*

17 18 19 20 21 22 23 24

LUCY SNOOPY: "I'M ALSO SCARED TO DEATH OF THEM!"

(PBBE.)

like a Hurdy Gurdy

TOY PIANO FL'S, VLN, TPT. HARMON MUTE

PIANO SM'S, CLY, CUP TPT.

TIMP. GUIT. *p* OS. CL. *p* DR. MUTE TIN. *p* ETC. ETC.

25 26 27 28 29 30

REPEAT AD LIB. AS PATTY AND LUCY DERIDE LINUS. WHEN LINUS MOUNTS THE PITCHER'S MOUND AND ASSUMES THE DRACULA POSE SEGUE TO BAR 34.

31 32 33 34 (TIMP.) 35 36

LINUS: "COUNT DRACULA FROM TRANSYLVANIA!" (GIRLS SCREAM)

VLN, FL, TPT.

TIMP.

CELLO, OS. *f*

SM'S, CLY, TPT. ETC. ETC.

GUIT. AS CL. *p* TAN. *p* ETC. ETC.

37 38 39 40 41

FADE OUT FOR SNOOPY'S DIALOGUE

CUE: SNOOPY: "THAT OLD SUPERDISH."

42 43 44 45

(SNOOPY DIALOGUE)

(MELODICA)

ad lib. plaintively

FL. CL.
(CYM. ROLL)

SEQUE

13

LITTLE KNOWN FACTS

LUCY

CUE: SEQUE FROM "QUICK CHANGES"

MEDIUM BOUNCE - VERY DRY

XYLO.

PIANO

W.W. STRS. + 8^{VA}

TBN.,
PIZZ. BS.

DIV. TRPS., HN., GVIF.

5 (DR'S)

6

7 REPEAT AD LIB.

8

9 (LINUS)

LUCY: 'COME ALONG, LINUS.

10

C. BROWN: "HI LINUS. WHERE ARE YOU GOING? LINUS: "LUCY'S TEACHING ME, CHARLIE BROWN. SHE SAYS

A SISTER IS RESPONSIBLE FOR THE EDUCATION OF HER LITTLE BROTHER SO SHE'S TEACHING ME."

BOY IS SHE IN-TEL-LI-GENT!

STRS.,
CLT., TEN.

TAN.,
CELLI, BS.

11 (LUCY)

12

13

14

15

DO YOU SEE THIS TREE?

IT IS A FIR TREE.

IT'S CALLED A

8^{VA} STRS.
W.W.

CELLI, BS.

16 17 18 19 20

FIR TREE BE - CAUSE IT GIVES US FUR, FOR COATS IT ALSO GIVES US

CLYD., FL., CL.
CL. & HN.
TRPT.

PIZZ. VLNS., CL.
TEN. CELLO, BS.

HN., TBN., TEN., CELLO, BS.
+ TRPT.

21 22 23 24 25

WOOL IN THE WINTER-TIME. LINUS: " I NEVER KNEW THAT BEFORE LUCY. THAT'S VE-RY

W.W., STRS., TRPT.

PIZZ. TR.

HN., TBN., TEN., CELLO, BS.

26 27 (LUCY) 28 29 30

" INTERESTING." THIS IS AN ELM TREE, IT'S VE - RY UT - TLE,

STR., W.W. GUA

CELLO, BS.

31 32 33 34 35

BUT IT WILL GROW UP IN - TO A GI - ANT TREE, AN OAK! YOU CAN

CLYD., FL., CL.
CL. & HN.
TRPT.

PIZZ. STR.

TEN., CELLO, BS.

HN., TBN., TEN.

CELLO, BS.

16 27 33 39 40

TELL HOW OLD IT IS BY COUNTING ITS LEAVES. LINDS "GOSH, LUCY, THAT'S FASCINATING."

+TPRS.

(TURN AS BEFORE)

PIZZ.

41 42 43 (LUCY) 45

C. BLOWN: "NOW WAIT A MINUTE LUCY, I DON'T MEAN TO INTERFERE, BUT..." AND WAY UP THERE, THOSE FLUF-FY LIT-TLE

TRM. STRS. (LVED PICC.)

FLS. CL.

(TEN. HN. TBN. SUST.)

46 47 48 49 50

WHITE THINGS, THOSE ARE CLOUDS; THEY MAKE THE WIND BLOW.

51 52 53 54 55

AND WAY DOWN THERE, THOSE TI-NY LIT-TLE BLACK THINGS; THOSE ARE

+PIZZ. STR.

ELS. DR.

BS. GUIT. +CELLO TBN.

50 BUGS!

57 THEY MAKE THE GRASS GROW.

58

59 LINUS: "IS THAT SO? LUCY: "THAT'S RIGHT. THEY RUN AROUND ALL DAY LONG TUGGING AND TUGGING AT EACH TINY SEEDLING UNTIL IT GROWS

60

W.W. TRP. II
K410.

(TRP. OUT)

TRP. STR.

(Musical notation for measures 50-60)

61 REPEAT AD LIB.

62

63 INTO A GREAT TALL BLADE OF GRASS." C. BIRDWEN: "OH, GOOD GRIEF!"

64

65

LINUS: "OY, THAT'S AMAZING!"

(f)

(TRP. AS BEFORE)

TRP. STR.

(Musical notation for measures 61-65)

66

67

68 (LUCY)

69

70

AND THIS THING HERE, IT'S CALLED A

VLN., CL.

CL., TRP. STR.

CONN., CELLO

(Musical notation for measures 66-70)

71 HY-DRANT.

72

73 THEY GROW ALL OV-ER; AND NO ONE SEEMS TO KNOW JUST

74

75

TRP. STR.

CL., TRP. STR.

CL., TRP. STR.

(Musical notation for measures 71-75)

76 HOW A LIT-TLE THING LIKE THAT GIVES SO MUCH WA-TER. 77 78 79 80 D'YOU SEE THAT

STR., W.W., MM.

MM., TBN., TEN.

CELLO, BS.

TRPT'S.

PIEC.

TEN. TR.

81 BIRD? 82 IT'S CALLED AN EA-GLE, 83 BUT SINCE IT'S LIT-TLE IT 84 85

VLN., CL.

CL., TEN., STR.

TRPN., CELLO

PIZZ. STR.

TEN., CELLO, BS.

86 HAS AN-OTH-ER 87 NAME; A SPAR-R-OW, 88 AND ON CHRIST-MAS AND THANKS-GIV-ING WE 89 90

CELLO, BS.

TEN., MM., TAN.

TRPT'S.

PIZZ.

91 EAT THEM! 92 C. BROWN: "LUCY, HOW CAN YOU SAY THAT! I'M SORRY BUT 93 I CAN'T STAND IDLY BY AND LISTEN TO YOUR WILD!"... 94 95

W.W. STR., TRPT'S.

STR., CL.

TEN., BS.

36 (LUCY) 47 48 49

AND WAY UP THERE, THE UT-TLE STAIRS AND PLA - NETS,

CELESTE

(STR. TRM. w. w. SUST.)

PIANO

HN. (W/O F/R TPT.)

100 101 102 103

MAKE THE RAIN THAT FALLS IN SNOW - ERS.

104 105 106 107 108

AND WHEN IT'S COLD AND WIN-TER IS UP - ON US, THE SNOW COMES

PIANO str's. cl's. TRM.

HN. CELESTE

109 110 111 112 113

UP, JUST LIKE THE FLOW-ERS. L. BROWN: "NOW, LUCY, I KNOW THAT'S WRONG. SNOW DOESN'T COME UP, IT COMES DOWN." LUCY: "AFTER IT COMES UP THE

X410. BR, HN.

HN. CELESTE

HN. W.W.

(BR. OUT)

QUICKETABLE

5

SNOOPY

SUP-PER-TIME? SUP-PER-TIME!

BE-HOLD THE BRIMMING BOWL OF MEAT AND

w.w. sm. m. a. n. a. l. e

mf subito

(rum)

7

MEAL WHICH IS BROUGHT FORTH TO EASE OUR HUNGER. BE-HOLD THE FLOWING FLAGON MOST AND

fff (rum)

mf subito

10

SWEET WHICH HAS BEEN SENT TO SLAKE OUR THIRST.

C. BROWN: "OKAY, THERE'S NO NEED FOR A BIG PRODUCTION. JUST GET DOWN OFF THAT DOG HOUSE AND EAT."

DIXIE SWING STYLE

13

14

15

16 SNOOPY

DOOT, DOO - DOO -

TPT. I SOLO TONE MUTE, COLLA VOCE

TBN.

(CL. TEN.) SUST.

PIZZ. DIV. STR. GUIT.

ERC.

+bs.

LOOKS LIKE IT'S COMING DOWN, BUT
ACTUALLY IT COMES UP OUT OF
THE GROUND LIKE GRASS.

114 115 116 117 118

IT COMES UP, CHARLIE
BROWN, SNOW COMES UP!"

CHARLIE BROWN:
"OH, GOOD GRIEF."

TUTTI UNIS. ORCH.

w.w.
pizz. str.
REPEAT AD LIB.

(ff)

TRM, BS.

LINUS: "LUCY WHY IS CHARLIE BROWN
DANGING HIS HEAD AGAINST
THA TREE?" LUCY: "TO LOOSEN

119 120 121 122 123

THE BARK TO MAKE THE TREE
GROW FASTER!
COME ALONG, LINUS."

TUTTI UNIS. ORCH.

(onsi) (ff)

(str. wsr.)

CELESTE

CELO, DS, MN.

SEGUE

19

SUPPERTIME

SNOOPY

WE: SEQUE FROM "LITTLE KNOWN FACTS."

SLOW-TEDIOUS VAMP

1 2 3

REPEAT AD LIB.

SNOOPY: "MY STOMACH CLOCK JUST WENT OFF.
..... BLEACHED BONES OF THE LITTLE..."

C. BROWN: "HEY, SNOOPY...
... WITH FOUR
SUPPER?"

CL, VA, TRM

PIANO

mp

VINI. R. 111

BR IN STAND
TEN. CELO, DS,
GUIT.

129
 YEAH! IT'S SUP-PER-TIME AND WHEN SUP-PER-TIME COMES CAN
 30 31 32

135
 WE'RE BEST TIME OF DAY!
 136 137 138
 TUTTI
 139 140 141
 IT'S SUP-PER-TIME

144
 YEAH! IT'S SUP-PER-TIME, OH, IT'S SUP-SUP-PER-TIME
 145 146 147 148 149 150

153
 DOO - DOO - DOO - DOO - DOO - DOO - DOO - DOO - DOO - DOO
 154 155 156 157 158 159 160
 TRM. (trill)
 161 162 163 164 165 166 167 168 169 170
 IT'S SUP-PER-TIME

Musical notation system 1, measures 45-48.

45 46 47 48

Tutti etc. etc. ds.

Musical notation system 2, measures 42-44.

42 43 44

DIV. TEN. KAROUS' AS TIME' etc. ds. Tutti

Musical notation system 3, measures 39-41.

39 40 41

BUNG ON THE CUR. BUNG ON THE BA-ON AND FILL ME UP. CHASE IT'S SUP - PER

Musical notation system 4, measures 34-36.

34 35 36

SUP-PER BE FINE A - WAY

Tutti etc. ds.

TRM.
CELLO, BS.

SUP - PER - DU - PER SUP - PER - TIME.

52 53 54 55

SUP - PER, SUP - PER, SUP - PER, SUP - PER, UP - PER.

56 57 58 59

ING ON THE DOG FOOD, BING ON THE BONE, BING ON THE BARREL AND ROLL ME HOME - GADE IT'S.

60 61 62 63

DOO - DOO - DOO - DOO - DOO - DOO - DOO - DOO - DOO

64 65 66 67

Handwritten musical notation for the first system, including a vocal line and piano accompaniment. The key signature has one sharp (F#).

Handwritten musical notation for the second system, including a piano solo section with markings: *Rit.*, *L'istesso tempo*, and measure numbers 78, 79, 80, 81.

Handwritten musical notation for the third system, featuring a vocal line with lyrics: "OH, YEAH!", "SUP-PER-TIME!", and "sm's mem. 2". The piano accompaniment includes markings: *ff*, *w. m. an.*, and measure numbers 74, 75, 76, 77.

Handwritten musical notation for the fourth system, featuring piano accompaniment with markings: *tr. I*, *tr. II*, *tr. III*, and *tr. IV*. Measure numbers 70, 71, 72, 73 are visible.

Handwritten musical notation for the fifth system, featuring a vocal line with lyrics: "BED-TIME, OVER-TIME, HALF-TIME TOO, BUT THEY JUST CAN'T HOLD A CAN-DE TO MY". Measure numbers 70, 71, 72, 73 are visible.

Handwritten musical notation for the sixth system, featuring piano accompaniment with marking: *sm's, c's*. Measure numbers 70, 71, 72, 73 are visible.

Handwritten musical notation for the seventh system, featuring a vocal line with lyrics: "SUM-MER TIME'S NICE WITH A PLACE TO GO, WIN-TER TIME'S NICE WITH THE ICE AND SNOW". Measure numbers 67, 68 are visible.

98
 + PIZZ. VA. CELLO
 tutti
 SEQUE
 99
 (pizzicato) (quietly)

NIGHT & EVE

19A

ORCHESTRA

QUE: LUCY AND LINUS ENTER.

MODERATO
 (VIBR.) REPEAT AD LIB.
 (VIBR.) REPEAT AD LIB.
 (CELESTE)
 (piano) (m. w. sust.)
 REPEAT AD LIB.
 QUE TO CONTINUE: LINUS: "TO GET A CLOSER LOOK!"
 QUE TO CONTINUE: SNOPPY: "THAT'S EXACTLY WHAT IT NEEDS!"

ATTACCA
 REPEAT AD LIB.
 QUE TO CONTINUE: E. BROWN: "IT HASN'T BEEN SUCH A BAD DAY AFTER ALL."
 CHARLIE DOWN: "SHE'S HUMAN."
 QUE TO CONTINUE:
 REPEAT AD LIB.
 (h)

VERY FIRST TIME.
HAP-PI-NESS IS PLAY-ING THE DRUM IN YOUR

11 (PARTY)

12

10

9

EL. SOLO

TM. FEQ.

HM, RS, CL.

EL. (10.10)

+ VA.

(SMS, 92 CL, 11ST.)

TY-ING YOUR SHOE FOR THE
LEARN-ING TO WHIS-TLE,
HAP-PI-NESS IS

6 (SCHROEDER)

7

8 (LINUS)

5

EL. SOLO

FL. CUP PRK.

STR.

STR. (CUBO FOR AN.)

HAP-PI-NESS IS FIND-ING A PEN-CIL,
PIZ-ZA WITH SAU-SAGE, TEL-ING THE TIME

1 (CHARLIE BROWN)

2

3 (SNOOPY)

4 (LINUS)

PIANO

EL. SOLO

SM. SONG. (LEAD FOR AURIN, CL.)

PLANO

+ OS, CL, HM.

CHARLIE BROWN - SCHROEDER - LINUS - SNOOPY - LUCY - PARTY

QUE CHANGE (FROM: "A BAD DAY" AFTER ALL)

HAPPINESS

10

Handwritten musical score for measures 25-29. The system includes a vocal line with lyrics: "FIVE DIFFERENT GRAY-OVS, GATH-ING A FIRE-FLY, SET-ING HIM FREE." and a piano accompaniment. Annotations include "P. AND", "CELESTE", "f", "trms.", "F.V. WINDS.", and "THROW". Measure numbers 25, 26 (SCHROEDER), 27, 28, and 29 are marked.

Handwritten musical score for measures 31-33. The system includes a vocal line with lyrics: "KNOW-ING A SEE-RET, CLIMB-ING A TREE." and a piano accompaniment. Annotations include "HAP-P-I-NESS", "sm. w. w.", and "f. or.". Measure numbers 31 (LUCY), 32 (SCHROEDER), and 33 are marked.

Handwritten musical score for measures 17-20. The system includes a vocal line with lyrics: "TWO KINDS OF ICE (GREEN?), HAP-P-I-NESS" and a piano accompaniment. Annotations include "HAND.", "w. w.", "f. or.", "stms. (cl. row)", and "stms. (sml. horns)". Measure numbers 17, 18, 19, and 20 are marked.

Handwritten musical score for measures 13-15. The system includes a vocal line with lyrics: "OWN, SCHOOL, BAND, AND HAP-P-I-NESS, WALK-ING HAND IN" and a piano accompaniment. Annotations include "P. AND STMS." and "(L. BROWN)". Measure numbers 13, 14, and 15 are marked.

Handwritten musical score for the first system. The vocal line (top) contains the lyrics: "HAR-PI-NESS IS AN-Y-ONE AND AN-Y-THING AT ALL, THAT'S". The piano accompaniment includes markings: "FLT. VINT. (CUBO ET.)", "H.M.N.", "S.M.S. (CUBO FOR AN.)", and "CLAU". Measure numbers 41, 42, 43, and 44 are indicated below the staff.

Handwritten musical score for the second system. The vocal line contains the lyrics: "HAR-PI-NESS IS MORN-ING AND EVE-NING, DAY-TIME AND NIGHT-TIME TOO, FOR". The piano accompaniment includes markings: "W.M.S.M.S. (H.O.V.T.)" and "H.O.V.T.". Measure numbers 37, 38, 39, and 40 are indicated below the staff.

Handwritten musical score for the third system. The vocal line contains the lyrics: "HAR-PI-NESS IS COM-ING HOME A-GAIN". The piano accompaniment includes markings: "VIN. FL. 8VE" and "9 TURN". Measure numbers 33, 34, 35, and 36 are indicated below the staff.

Handwritten musical score for the fourth system. The vocal line contains the lyrics: "HAR-PI-NESS IS BE-ING A-LONE EV-ERY NOW AND THEN, AND". The piano accompaniment includes markings: "W.M.S.M.S. (W.M.S.M.S.)" and "CLAU". Measure numbers 29, 30, 31, and 32 are indicated below the staff.

Handwritten musical score system 1. The top staff contains a melodic line with various accidentals and dynamics. The bottom staff contains lyrics: "THROUGH. AND HARD-PI-NESS IS THOSE WHO SING WITH YOU." Measure numbers 57, 58, 59, and 60 are indicated below the staff. Performance markings include "cl's, sm's" and "mf (cl, vn)." in the upper right.

Handwritten musical score system 2. The top staff continues the melodic line. The bottom staff contains lyrics: "HARD-PI-NESS IS SING-ING TO-BETH-ER WHEN DAY". Measure numbers 54, 55, and 56 are indicated below the staff. Performance markings include "mf (cl, vn)" and "sm's, sust. (woodw, str, bn)." in the upper right.

Handwritten musical score system 3. The top staff continues the melodic line. The bottom staff contains lyrics: "HARD-PI-NESS IS HAV-ING A SIS-TER, SHAR-ING A SAND-WICH, GET-TING A - LONG." Measure numbers 50, 51, and 52 are indicated below the staff. Performance markings include "p", "mf", "f", "sm's, w.m.", "st. (LWS)", and "st. (LWS) (LWS)" in the upper right.

Handwritten musical score system 4. The top staff continues the melodic line. The bottom staff contains lyrics: "LOVED BY YOU." Measure numbers 46, 47, and 48 are indicated below the staff. Performance markings include "cl's, sm's, mm, sust.", "mf", "f", and "p" in the upper right.

Handwritten musical notation for measures 73-76. The music is written on two staves. Measure 73 includes the instruction "4th Syst (over for 1st)".

CAST FILLS OFF STAGE AS CHARLIE BRADY SITS ALONE EXCEPT FOR LUCY WHO CROSSES TO

Handwritten musical notation for measures 73-76, continuing from the previous system.

Handwritten musical notation for measures 70-72. Includes performance instructions: "Piano", "dim.", and "celeste".

ALL THATS LOVED BY YOU

Handwritten musical notation for measures 70-72, continuing from the previous system.

Handwritten musical notation for measures 66-68. Includes performance instructions: "pizz.", "dim. mem.", and "pizz. (over)".

TOO. FOR HARPI-NESS IS AN-Y-GIVE AND AN-Y-THING AT

Handwritten musical notation for measures 66-68, continuing from the previous system.

Handwritten musical notation for measures 62-65. Includes performance instructions: "poco dim.", "mf sm's, w. in. (vibr.)", and "Tutti".

HARPI-NESS IS MORN-ING AND EVE-NING, DAY-TIME AND NIGHT-TIME

Handwritten musical notation for measures 62-65, continuing from the previous system. Includes the instruction "all tempo".

Handwritten musical notation, first system. Includes notes, rests, and a circled number "2210" in the upper left.

Handwritten musical notation, second system. Includes notes, rests, and dynamic markings such as "f" and "p".

LOOKING BARRELHOUSE
 TR. TEN.
 TR. TEN.

QUE: SEQUE FROM "HAPPINESS"

ORCHESTRA

How Music

10

Handwritten musical notation, third system. Includes notes, rests, and various annotations such as "G.P.", "SM'S TRAM", and "SM'S W.W.". Includes lyrics: "HIM AND EXTENDS HER HAND TO SHAKE HIS [] LUCY: 'YOU'RE A GOOD MAN CHARLIE BROWN.'"

Handwritten musical score for a jazz ensemble. The score is written on multiple staves, including parts for Trombone (TBN.), Bass (B.R. HN. TEN.), Piano (P), and Drums (D). The notation includes notes, rests, and dynamic markings. Handwritten annotations include:

- Pizz. VA* (Pizzicato Viola)
- B.R. HN. TEN.* (Bass Horn Tenor)
- Pizz. Gtr.* (Pizzicato Guitar)
- TRP.* (Trumpet)
- TRB.* (Trombone)
- DR.* (Drum)
- CL.* (Clarinet)
- SAX.* (Saxophone)
- CON.* (Conductor)
- IMP.* (Improvise)
- TRP. 1* (Trumpet 1)
- TRP. 2* (Trumpet 2)
- TRP. 3* (Trumpet 3)
- TRB. 1* (Trombone 1)
- TRB. 2* (Trombone 2)
- TRB. 3* (Trombone 3)
- B.S.* (Bass)
- P.* (Piano)
- D.* (Drum)
- CL.* (Clarinet)
- SAX.* (Saxophone)
- CON.* (Conductor)
- IMP.* (Improvise)
- TRP. 1* (Trumpet 1)
- TRP. 2* (Trumpet 2)
- TRP. 3* (Trumpet 3)
- TRB. 1* (Trombone 1)
- TRB. 2* (Trombone 2)
- TRB. 3* (Trombone 3)
- B.S.* (Bass)
- P.* (Piano)
- D.* (Drum)
- CL.* (Clarinet)
- SAX.* (Saxophone)
- CON.* (Conductor)
- IMP.* (Improvise)

The score is organized into systems, with measures numbered 11 through 22. The notation is dense and includes various musical symbols and markings.

THE END

Handwritten musical score for "THE END". The score is written on multiple staves, including a grand staff at the top. The music is in a key with one sharp (F#) and a common time signature. The score includes various performance instructions and markings:

- ff**: Fortissimo dynamic marking at the beginning of the first system.
- Tutti**: Performance instruction in the first system.
- RS.**: *Ritardando* marking above the first staff.
- HN, HN.**: *Horn* markings above the second staff.
- L.H. (TRN. MM. TRN. GUIT.)**: *Left Hand (Trumpet, Horn, Trumpet, Guitar)* markings above the third staff.
- TRN. (Cello, DS.)**: *Trumpet (Cello, Double Bass)* markings above the fourth staff.
- TRN.**: *Trumpet* marking above the fifth staff.
- OLX, TRN, TRN, MM.**: *Other instruments, Trumpet, Trumpet, Horn* markings above the sixth staff.
- REPEAT UNTIL END OF APPLAUSE**: Instruction written across the sixth and seventh staves.
- II° 291**: Roman numeral indicating a second ending or measure number.
- 30, 33, 34, 31, 32**: Measure numbers written below the staves.
- 25, 24, 26**: Measure numbers written below the bottom staff.