

PIANO-CONDUCTOR'S SCORE

You're A Good Man, Charlie Brown

[Revised]

Based on The Comic Strip "Peanuts®"
by
Charles M. Schulz

Book, Music and Lyrics
by
Clark Gesner

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

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

Originally Produced in New York by
Arthur Whitelaw and Gene Persson

Piano Reduction by Dale S. Kugel

Book

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Music and Lyrics

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Cast and Vocal Ranges

SALLY BROWN



LUCY VAN PELT



SNOOPY



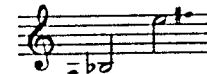
SCHROEDER



CHARLIE BROWN



LINUS VAN PELT



Instrumentation

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

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

Sound Effects

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

No. 1

Opening

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

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

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

Grandly

The musical score is written for piano and includes parts for various instruments. The key signature is one sharp (F#) and the time signature is 4/4. The score is divided into four systems. The first system starts with a piano (p) dynamic and includes parts for Clarinet (Cl.), Violin (Vn.), 8th Piano (8th Pno.), Bells, Vibraphone (Vibes.), and Piano (Pno.). The second system begins with a measure marked [5] and includes parts for Piano (Pno.), Bass (Bs.), Clarinet (Cl.), Piano (Pno.), Vibraphone (Vibes.), Violin (Vn.), and Clarinet 8th (Cl. 8th). The third system includes parts for Clarinet (Cl.), Violin (Vn.), Bells, Piano (Pno.), and Kat/Hns. The fourth system continues the piano part. The score concludes with a sustained cymbal roll (+Cym. sust. roll).

Cl., Vn., 8th Pno. Bells
f (Cym.)
+E.Bs. (+Cym. sust. roll)

[5] (Cym.)
Vn. Cl., Pno., Vibes. Pno. Cl. 8th
Pno., Bs.

Cl. Vn. Cl.
+Bells Pno. +Kat:Hns.

6

- 2 - Opening

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

sub.p cresc. molto rit. sfz [dialogue]

tr Pno. trem.

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

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

14

ALL [C. BROWN does not sing in this number.]

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

Cl., Vn., Pno. 8vb

[dialogue] mf [dialogue]

17 Bs., Pno., H-H

[20]

ALL [including SALLY]

LUCY

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

[dialogue]

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

ALL

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

[dialogue]

23

SALLY

LINUS: I think Charlie Brown has nice hands.

Cue to continue: LINUS: ... kid comes home from school.

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

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

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

[dialogue]

[dialogue]

26

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

ALL

ALL

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

Tutti

[dialogue]

Vn., Pno

mp +Cl.

29

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

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

[32] Tempo (♩=160)

good man. — You're a good man. —

(+H-H)

+Bs.

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

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

vamp
Cl., Pno.

Vn.

[dialogue]

36

Pno. (Bs. tacet)

CBR - Piano Conductor

Attacca

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

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

Cue: (Attacca from No. 1 Opening.)

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

[2]

Bright march (♩=160)

C. BROWN

I'm late!

SFX: alarm clock

Pno.

Alto *f*

ff Vn. 8^{va}

E.Bs., Pno. 8^{va}

Drs.

etc. sim.

8^{va}Vn., Alto

Alto

8^{va}Vn., Pno.

[10]

SNOOPY

ALL [except C. BROWN]

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

Vn., Pno.

Alto., Pno., B.D.

mf

simile

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



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

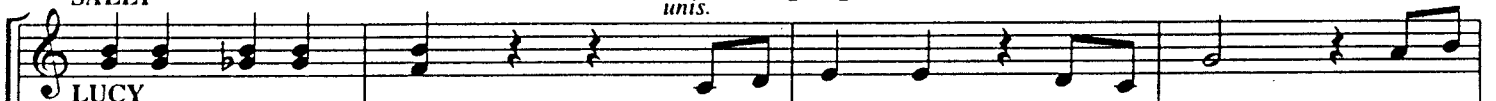


13

SALLY

[18]

unis.



LUCY

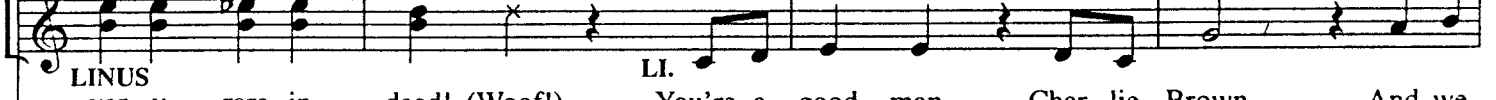
ver - y rare in - deed. You're a good man, Char - lie Brown. And we

SNOOPY - SCHROEDER

SNOOPY

SN./SC.

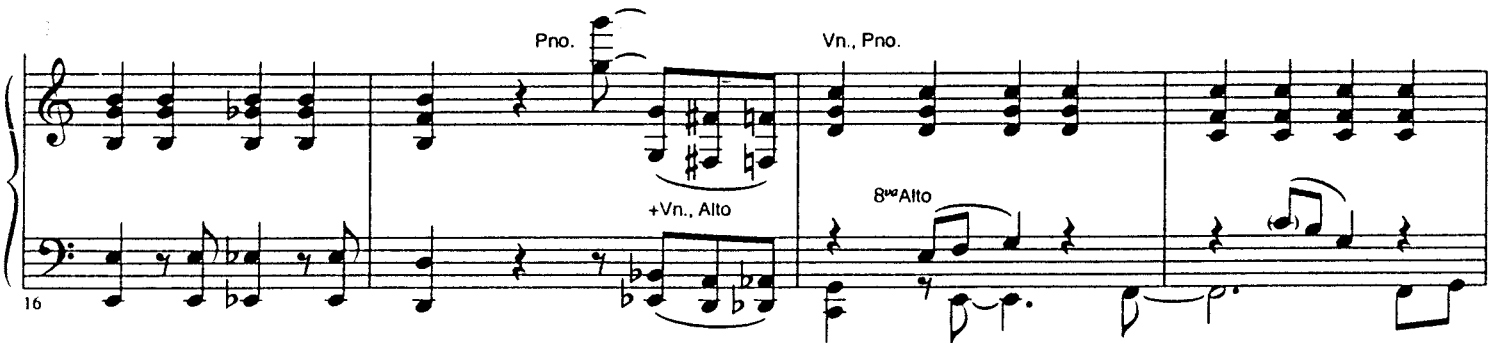
unis.



LINUS

ver - y rare in - deed! (Woof!) You're a good man, Char - lie Brown. And we

LI.



Pno.

Vn., Pno.

+Vn., Alto

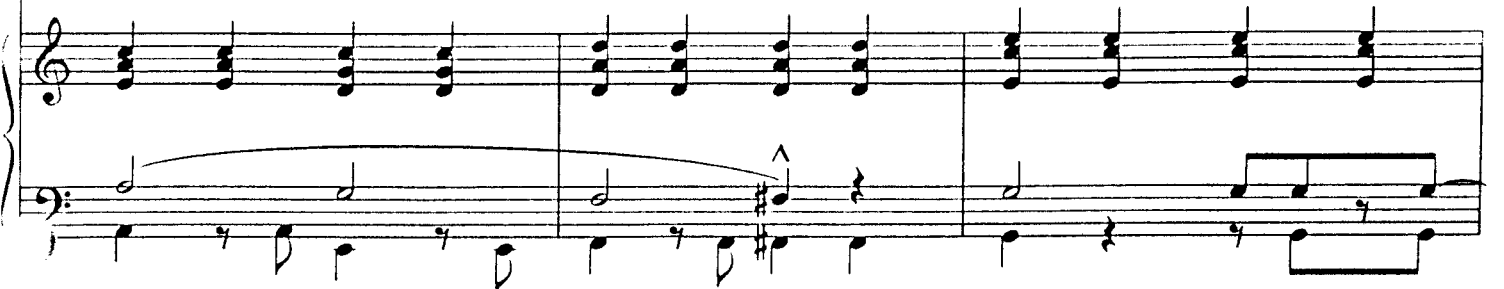
8^{va}Alto

16

ALL [except C. BROWN]



know you will go ver - y far. Yes, it's hard to be - lieve, Al - most



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

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

8^{va}Alto

23 Bs.

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

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

Cl. Vn., Pno.

mp (*tutti rhythm*)

Bs., Drs., Pno.

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

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

30

SALLY [34]

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

SCHROEDER

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

Pno. Cl., Vn., Synth.

Cl., Vn.

Bs., Drs., Pno.

33

LUCY

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

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

36

[42]

ALL. [except C. BROWN]

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

Pno. Vn., Pno.

+Vn., Alto

mf

Bs.

Small T-T

Cym. H-H X sticks

S.D.

D.D.

40

[ALL except C. BROWN]

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

Alto

Vn., Alto, Pno.

Alto

43

etc. sim.

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

Pno.

8^{va}Vn.

(H-H face)

46

SALLY

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

SNOOPY - SCHROEDER

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

Alto

Vn., Pno.

49

Bs., Drs.

[52] A bit faster
CHARLIE BROWN

Ev' - ry - bod - y says— to me:

[SA./LU.]

unis.

king!

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

[SN./SC./LI.]

unis.

king!

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

Ev' - ry voice— in har - mo - ny.

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

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

[60]

C. BROWN

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

Pno., Vn.

mp

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

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

Vn. Alto

mp

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

[68]

[C. BROWN]

Won - der why— they stop— to say:

SA/LU. *unis.*

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

SN/SC/LI. *unis.*

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

Pno., H-H

mf

S.D. solo

Nev - er liked me an - y - way.

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

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

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

[76] [C. BROWN]

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

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

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

Vn.
8th Vn., Pno.
Vn. loco
Alto
+8th Alto
(Cym)
Bs. Pno.

[84]

[C. BROWN]

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

8th Vn.

Vn. loco

Pno.

+Alto Tutti **ff**

Bs. (H-H eighths)

[C. BROWN]

lie a - wake_ at night With ques - tions in_ my ear. I

OTHERS *mp*

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

Vn.

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

88

H-H *etc. sim.*

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

Oooh, take the leap.

Vn.

p *mf*

Pno., 8th Alto

92

Then I hear: _____

8^{va}Vn. *colla voce* SALLY

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

Alto

95

[98] [SA./LU.] 8^{va}Vn. *colla voce*

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

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

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

Pno. (H-H roll)

sub p cresc. colla voce

SFX: bus horn

Bs., B.D. etc. sim.

LUCY SALLY SA./LU.

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

SCHROEDER LINUS SN./SC./LI.

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

Vn., Pno. (closed H-H)

Bs., Pno.

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

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

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

ALL You're a

8^{va}Alto
Tutti
Drs.

[109]

C. BROWN
There they go a - gain,

SNOOPY (How!) You're the kind of re - mind - er we

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

+SNOOPY

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

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

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

Pno.
Pno.
Vn.

[117]

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

Vn. +Pno. f Vn. 10 Pno. f 8^{va}Vn. Bs. Bs., Pno., Drs. fill Drs. (S.D. backbeats)

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

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

Alto Vn. Pno. Tutti 8^{va}Alto

SALLY

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

SNOOPY - SCHROEDER
You could go out and do an-y-thing.

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

Pno. Pno. +Vn. loco
Alto loco 8^{va}Vn.

121

[127]

C. BROWN

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

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

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

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

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

Alto Vn.
Vn., Pno. Pno., Vn.
(Floor T-T)

Pno. Pno.

125

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

[C. BROWN]

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

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

(Ride Cym. cont. eighths)

129

[135]

heart— So tell me,— I need to

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

Alto

sub. *p* *cresc.*

Drs. 3 (Splash Cym.) Drs., Vn., Pno. (Floor T-T)

133

know it... When do the good things

You're a good— man, Char - lie Brown!

Tutti (Drs. fill) (Crash Cym.) *f* Pno. (Drs. fill)

[C. BROWN] SNOOPY

start? Oh, — you're a good —

SCHROEDER - LUCY

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

LINUS - SALLY

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

8^{va} Vn.

141

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

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

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

Tutti (Drs. fill) ffz

144

Applause - segue

No. 2a

Good Man Playoff

(Orchestra)

Cue: (Applause - segue from No. 2

"You're a Good Man, Charlie Brown.")

(♩ = 160)

Musical score for measures 1-4. Instruments: Vn., Pno., Cym. (Cym.), E.Bs., Drs. (H-H sempre eighths). Dynamics: *f*.

Musical score for measures 4-7. Instruments: Vn. 8^{va}, Alto. Dynamics: *f*.

Musical score for measures 7-10. Instruments: 8^{va}Vn., Pno., Cym. Dynamics: *f*.

Musical score for measures 10-13. Instruments: Vn., Alto, Cym. Includes dialogue text: "SALLY: This is my report ... it happened." and "[dialogue]".

Segue

No. 2b

SFX: school bell

Before Lunch Hour

(Orchestra)

Cue: (In applause,

SALLY exits. Schoolbell.

When schoolbell stops:)

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

Cue to fade out: C. BROWN:

Of course, sometimes mornings ...

(♩ = 160)

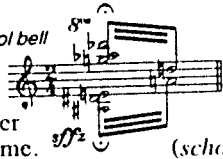
Musical score for measures 1-4. Instruments: Cl., Pno., Vn., 8^{va}Cl., Pno. Dynamics: *mp*, *rit.*

E Bs., Pno., H-H

CBR - Piano Conductor

No. 2c

SFX: school bell



After Lunch Hour

(C. Brown, Sally, Snoopy & Linus)

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

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

(♩ = 160)

Pno. *mp*

8♭Va.

Pno., H-H

+E.Bs.

[5]

C. BROWN

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

Alto

Pno. *mf*

Va.

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

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

Alto *gentle*

Pno.

Va.

Va., Pno.

Bs., Drs., Pno.

SALLY, SNOOPY & LINUS

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

Pno.

Va.

rit.

No. 3

"Schroeder" (Lucy)

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

Adagio sostenuto (♩=64)

Si dove suonare tutto questo pezzo delicatissimamente e senza sordini.

The musical score is written for piano and voice. It begins with a piano introduction marked *sempre pp* and *Pno. solo*. The piano part features a series of triplet eighth notes in the right hand and a simple bass line in the left hand. The tempo is *Adagio sostenuto* with a metronome marking of ♩=64. The key signature has two sharps (F# and C#). The score includes the following lyrics:

[6] LUCY
D'-ya know some-thing, Schroed-er?
pp
I think the way you play the pi - an - o is nice.
D'-ya know some-thing else? It's al - ways
cresc.

Additional markings include *una corda* at the beginning, *pp* for the piano accompaniment during the vocal line, and *cresc.* at the end of the piano part.

[LUCY]

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

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

[15]

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

The second system continues the vocal line with the lyrics "par - ties he'd play some-thing nice - like 'A - pril Show - ers.'" The piano accompaniment remains consistent with the first system, featuring a steady eighth-note pattern in the right hand and a simple accompaniment in the left hand.

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

The third system continues the vocal line with the lyrics "sure you could play some-thing nice like 'A - pril Show - ers,'" The piano accompaniment continues with the same eighth-note pattern in the right hand and simple accompaniment in the left hand. Measure number 17 is indicated at the start of the piano part.

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

The fourth system concludes the vocal line with the lyrics "Or ev - en 'Fre - re Jac - ques.'" The piano accompaniment continues with the eighth-note pattern in the right hand and simple accompaniment in the left hand. A piano dynamic marking 'p' is present at the beginning of the system, and a crescendo marking 'cresc.' is placed above the piano part towards the end of the system. Measure number 19 is indicated at the start of the piano part.

Bee - tho - ven's nice, too.

Just i - mag - ine,

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

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

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

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

decresc.

[dialogue]

pp

Segue

No. 4

Quick Changes – Spaghetti

(Orchestra)

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

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

Swing eighths (♩=120)

Vn.
Pno. *f*
Drs.

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

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

SCHROEDER: Beethoven used to be fond ...

[7] Adagio cantabile (♩=48)

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

[dialogue]

Pno. solo *p*

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

[15] In six
vamp
Pno., W.B.
mf

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

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

SCHROEDER:
Beethoven had it nice.

(Lights out.)

[19] In six
vamp
Pno., W.B.
mf

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

Cue to segue: C. BROWN: [offstage] He's just about the best there is (1st time only)

[19] In six
vamp
Pno.
Bells., Pno.
loco
vamp

No. 5

“Snoopy” (Snoopy with [offstage] Sally and Lucy)

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

Pensively **[3]**
SNOOPY

Recorder or Flute

mp \rightarrow *mf*

Vibes, Va., E.Bs. harmonic

Pno. solo

They like me. I think they're

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

Va.

Rec.

Pno.

Andante con moto (♩ = 126)

Vibes

Pno. *sempre legato*

+Bs.

[10]

[SNOOPY]

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

8^{va} Bells Rec., Pno.

etc.

Not bad, not bad at all.

+Vibes Pno. Rec., Pno. 8^{va}Vibes, loco Pno. Bs.

14

[18]

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

Vibes Pno. legato Va. Rec., Vibes, Pno.

Bs. Pno. (as before)

Not bad, not bad at all.

Tutti Pno. +Vibes

[26]

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

Vibes
Pno.
Va.
Bs.

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

Rec.

29

[32]

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

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

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

tr.

(+Va. trem)
poco a poco cresc.

35

[SNOOPY] 3

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

+Sop.Sx. (S.D. roll)

(+Va., Bs., Dr., Pno. on Kazoo) *sfz* *ff*

38

[41] Subito "spanish" 3

Ferociously [tempo di Paso Doblé]

Pno., Cym., Bs., Kat: Timp.

Pno., Tamb.

Bs., B.D.

[47] SNOOPY

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

Pno., Tamb. *mp*

Sop.Sx.

46

Pno., Va. (cued on Bs.)

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

Sop.Sx.

Pno. *mf*

51

+Bs.

Pno., Jungle Dr.

Va. colla voce

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

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

56

SNOOPY

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

sub. mp

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

[67]

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

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

Va. colla voce

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

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

[79] [SNOOPY]

pounce. I'd pounce!

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

ff

S.D., Bs.

Bs. sust.

I'd pounce! I'd

(8^{va})

loco

fff +Tamb.

S.D.

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

Ad libitum

Andante con moto

[dialogue]

mp

Fl.

Va.

Vibes

Pno.

legato

Pno., Bs.

[95] SNOOPY

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

Bells

15^{ma}

Fl., Pno.

99

Not bad, not bad at all.

Va.

+Vibes

Pno.

Bs.

Fl., Pno.

Vibes., Pno.

[103]

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

Vibes

Pno.

Va.

Bs., Pno (as before)

106

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

Fl., Vibes., Pno.

Tutti

dictated

all.

Not bad, not bad at

cresc.

rit.

SNOOPY: I wonder if it will snow tonight.

[SNOOPY]

all. (How!)

Fl., Va., Pno. +Vibes Pno. Bs. Vibes +Fl., Va.

Segue

No. 5a

Quick Changes – Moon

(Orchestra)

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

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

(LUCY/C. BROWN dialogue)

Solemn [3] Even eighths (♩=120)

mp [dialogue] *f* Alto, Va. [dialogue] Alto, Cym.

acoustic Bs. arco Bs. pizz., Drs.

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

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

[5] Moderate two (♩=120) (LINUS enters, knocks on doghouse – dialogue)

Alto (+opt. Pno.) Pno. Bs. [dialogue] Alto, Pno. Bs. Drs.

mf *rit.*

closed H-H open

B.D.

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

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

[10] Even eighths

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

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

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

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

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

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

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

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

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

sub.p cresc.

No. 6

“My Blanket and Me”

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

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

Freely (♩.♩ = ♪.♩)

LINUS

Got you back a - gain.

Cl. *mp* gently swung

[silent]

[9]

A tempo (♩ = 128)

De - light - ful.

Cl., Va.

[silent]

Cl., Va., Pno.

Triangle *8^{va}*

Crotale or Bells *8^{va}*

lightly swung

[LINUS] *legato* [17]

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

8va

sfz
Pno., Cym.

Tutti
f

pizz.
acoustic Bs.

8ub

la la la de da.

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

8va

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

Tutti

[dialogue] *p* *f*

My blan - ket and me.

easy

3

3

3

8va

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

sub.p

pochissimo accel.

(+H-H roll - not too big)

waterfall

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

mp

Pno.
Cl., Va.

(+Tri. roll)

Cl., Va. Pno.

(Bs. tacet)

+Bs. pizz.

Bs. arco

[31] Tango

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

Cl., Va., Pno.

Musical score for measures 31-35. The piano part consists of a treble and bass clef with various chords and melodic lines. The drum line includes a snare drum (Drs.) and a floor tom-tom (+Floor T-T). Dynamics include *f* and *etc. sim.*

(LINUS/SALLY/LUCY - dialogue.)

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

LINUS

Musical score for measures 35-39. The piano part continues with chords and melodic lines. A vocal line for LINUS is shown with lyrics "It's a". Dynamics include *f* and *etc. sim.* Instrumentation includes Cl., Pno., and Cym.

[40]

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

Musical score for measures 40-41. The piano part features chords and melodic lines. A vocal line continues with lyrics "just as self - re - li - ant as be - fore. As a". Dynamics include *mp*. Instrumentation includes Pno., Va., Bs. pizz., H-H, and Drs. time.

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

Musical score for measures 41-42. The piano part continues with chords and melodic lines. A vocal line continues with lyrics "As a". Dynamics include *mp*. Instrumentation includes Pno., Va., Bs. pizz., H-H, and Drs. time.

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

44

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

46

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

Va., Cl., Pno.
mp

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

[LINUS]

la la la la la la la la. La la

52

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

54

(Va. to Vn.)

Pno. *ritard*

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

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

57

delicato

+Bs.

R.H. Pno. *solo gliss.*

sfz

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

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

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

Slowly

8^{va}

The Blanket Ballet

fp s.Str. trem., Tri. roll

62

Cl solo

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

(81a)

Fl., Vn., Pno.

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

[72] *secco, in four*

Fl., Vn., Pno.

mf

Fl. solo
72

Slide Whistle "rip"

[80]

Slide Whistle "rip"
Siren Whistle
77

Fl.

Siren Whistle

Fl.
Vn.
82

[89]

+Alto Sax

Pno. (+S.D. roll)

Tutti *f*

+Vn.
+Alto Sax
Pno. (+S.D. roll)
Drs., Bs. pizz.
(Cym.)
Tutti *f*
89

+Bs., Drs. time

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

Tutti

91

* Wood Block B.D.

Drs. time

[97]

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

Cl. Pno

8th Vn. swing feel

95

Drs. solo hits

Pno., Bs., Drs. time

99

Cl.

sub.p

Bs., Drs.

Vn., Pno.

sf

(SALLY enters.)

[102] Steady and plodding

(SCHROEDER enters.)

Vn.

Cl.

mp

cresc. poco a poco

102

Bs., Pno., Drs. strict four

(Splash Cym.)

(C. BROWN enters.)

Building, swing eighths

(LUCY enters.)

+Cl.

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

106

(Splash)

Bs., Drs. time

[112] Wild Blankets [tempo primo]

(SNOOPY enters.)

+Vn.

Tutti *f*

8va

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

Slower, swing it out!

[120] *Pno., Cl.*

+Vn. +Cl. +Vn. *ritard* +Cl. 8va Vn.

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

121

[124] straight eighths, tempo primo

Vn., 8va Cl.

sub. mp *cresc.* Cl.

Pno., Drs. double-time feel

127

130

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

[134] A Ha!

Pno. solo
Bs., Drs.

Foot H-H

[140] LINUS

It's fool - ish, I know it.

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

138

Bs., Drs. w/brushes

LUCY

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

rit.

(SNOOPY & LUCY exits.)

(SALLY exits.)

(C. BROWN exits.)

SALLY

C. BROWN

SCHROEDER

me. And me. And me. And

s soft Celeste, Tri

rall.

146

(SCHROEDER exits.)

LINUS

me. And me.

8va

Pno solo

Va pizz.

molto rit.

a tempo

Bs., Pno.

149

Applause - segue

No. 6a

After Blanket

(Orchestra)

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

Cl., Va
Pno., Drs

mf

Pno.,
acoustic Bs.

molto rit.

No. 7

Queen Lucy – Melodrama

(Orchestra with Lucy)

Cue: LUCY: I intend to be a queen.

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

[2] [Maestoso, ma non troppo]

Cl., Pno.

Pno. *mf* [dialogue] *mp*

1 acoustic Bs., Pno., Timp. Bs., Pno.

[Va. tacet to bar 20]

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

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

[dialogue]

7

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

[11]

Pno., Cl., Bs. *mf*

(Cym)

[15]

Musical score for measures 15-17. The score is written for piano, with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two sharps (F# and C#). The music consists of chords and moving lines in both hands.

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

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

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

Musical score for measures 18-21. Measure 18 is marked with a piano dynamic (*mp*). Measures 19-21 show a crescendo in dynamics, marked *mf* and *f*. Performance instructions include "Va. trem., Cl., Pno." and double bar lines with repeat signs.

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

[22] Faster

Musical score for measures 22-24. The score is marked *fp* (fortissimo piano). Instrument labels include Cl., Pno., Bs., Pno., and (Timp.). The music is more rhythmic and driving than the previous section.

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

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

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

Musical score for measures 25-28. Measure 25 is marked *p* (piano). Measure 26 has a *cresc.* (crescendo) marking. Performance instructions include "+Cl., Va." and double bar lines with repeat signs.

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

[29]

Musical score for measures 29-32. Measure 29 is marked *f* (fortissimo), and measure 30 is marked *mp* (mezzo-piano). Instrument labels include Cl., Pno., Bs., Pno., and (Timp.). A performance instruction "[Va. tacet at line]" is present at the end of the score.

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

Musical score for the cue. It consists of two staves: a treble clef staff with a key signature of two sharps (F# and C#) and a 4/4 time signature, and a bass clef staff with the same key signature and time signature. The music is a piano accompaniment for a vocal line that is not fully written out in this section.

No. 7a

Quick Changes - Coathanger

(Orchestra with Sally)

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

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

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

Swing eighths

Musical score for 'Quick Changes - Coathanger'. It features a piano accompaniment with a treble clef staff and a bass clef staff. The key signature is one flat (Bb) and the time signature is 4/4. The tempo is marked 'Swing eighths'. The score includes dynamic markings such as 'f' and 'Va. tacet'. There are also performance instructions like 'Sop. Sx., Pno.' and 'Bs., Drs. w/brushes'. The piece ends with a double bar line and a repeat sign.

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

[SALLY continues her diatribe unaccompanied.]

SALLY

A "C"?

A "C"?

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

No. 8

"The Kite"

(Charlie Brown)

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

[3]

Allegro comodo (♩ = 152)

Fl., Pno. *mf*

acoustic Bs., Drs. (H-H swing eighths)

Cow Bell

Pno., H-H

8th Fl., Va. (tr) (tr) (tr) (tr)

mp cresc.

(C. BROWN enters guiding the string of a kite flying offstage.) *safety repeat [three times]*

Pno., Va., H-H *mf*

sfz

(Bs. tacet to bar 14.)

[9]

CHARLIE BROWN

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

mp

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

Pno., Va., H-H

[C. BROWN]

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

Fl., C.B. *8va*

Pno., Va., H-H
+W.B.

14

+Bs.

[17]

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

Pno., Va., (H-H sixteenths)

mp

Pno., Bs., B.D.

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

Fl. *tr*

(Va. *sust.*)

8va Pno. *gliss.* *sfz*

mp Pno., Va., Bs. H-H *tutti* rhythm

B.D. (choke Splash Cym.)

19

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

Fl.

poco cresc.

Va.

(+Cym toll)

22

[25]

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

Pno., Va.

Va.

Bs., Drs. time

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

tr

Fl.

27

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

8^{va}

Fl.

sfz (Pno. gliss.)

Va.

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

30

[33] Intense

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

Pno., Va. H-H

mp

Bs., Pno.

[C. BROWN]

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

35

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

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

38

cresc. poco a poco *sfz*

+B.D.

by. Why not

40

sfz +B.D., H-H

[43] Ethereal - "we have liftoff"

fly?

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

Bc

[47]

Va.

(8va)

Wait a min - ute,

What's it

mp

46

(8va)

do - ing?

It is - n't on the

49

Fl.
Va.

Va. (+Cym. roll)
tr

(8va)

ground.

It is - n't in a tree.

52

(8va)

It's in the air!

(+Bell Tree)

loco

p *cresc.*

15th Fl.,
8^{va} Va.

tr (b)

55

Bs., Pno.

(Cym. cont roll)

CBR - Piano Conductor

[58] [C. BROWN]

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

Fl., Va. Pno.

mf relax & soar

trees now with room to spare.

Fl., Va.

Pno.

62

[66]

Oh, what a beau-ti-ful sight.

Fl., Va. *tr* (b)

Pno.

65

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

Pno.

+Va.

mf

69

72

real - ly try, I can real - - -

[74] Fl. *tr*

Pno. (+Cym. roll)

Va. *p* / *cresc.*

Bs., Pno. *(b)*

75

ly fly a...

tr

78

(Kite crash) (Cym.) [Blackout]

SFX: kite disaster

Fl., Va. *tr*

Pno., H-H

Bs.

S.D., Pno.

+B D

Applause - segue

No. 8a

Quick Changes - Valentines

(Orchestra)

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

(Lights come up as SCHROEDER & SALLY enter.)

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

Bounce

f Fl., Va., Pno

(Cym.) (C B)

[dialogue]

acoustic Bs. pizz. H-H, Pno.

[Reed tacet at line]

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

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

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

Musical score for measures 4-9. The score is for piano (Pno.) and includes parts for Violin (Va.), Viola (Vn.), and Double Bass (Bs.). The tempo is marked 'swing eighths'. The music features a rhythmic pattern of eighth notes. There are dynamic markings like 'f' and 'p'. A section of the score is bracketed and labeled '[dialogue]'. The score ends with a measure labeled '[Va. to Vn.]'.

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

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

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

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

Musical score for measures 9-14. The score is for piano (Pno.) and includes parts for Violin (Vn.), Viola (Vn.), Double Bass (Bs.), and Drums (Drs.). The tempo is marked 'swing eighths'. The music features a rhythmic pattern of eighth notes. There are dynamic markings like 'f' and 'p'. A section of the score is bracketed and labeled '[dialogue]'. The score ends with a measure labeled 'Drs. solo'.

Cue: (SALLY exits laughing.)

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

Musical score for measures 14-19. The score is for piano (Pno.) and includes parts for Violin (Vn.), Viola (Vn.), and Double Bass (Bs.). The tempo is marked 'swing eighths'. The music features a rhythmic pattern of eighth notes. There are dynamic markings like 'f' and 'p'. A section of the score is bracketed and labeled '[dialogue]'. The score ends with a measure labeled 'Bs. Drs. time'.

Segue

No. 8b

Before Doctor - Lucy Opens Shop

(Orchestra)

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

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

Musical score for measures 20-25. The score is for piano (Pno.) and includes parts for Clarinet (Cl), Violin (Vn.), and Double Bass (Bs.). The tempo is marked '♩ = 82'. The music features a rhythmic pattern of eighth notes. There are dynamic markings like 'f' and 'p'. A section of the score is bracketed and labeled '[dialogue]'. The score ends with a measure labeled 'Bis arco' and 'Cym roll'.

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

Musical score for measures 25-30. The score is for piano (Pno.) and includes parts for Violin (Vn.) and Double Bass (Bs.). The tempo is marked '♩ = 82'. The music features a rhythmic pattern of eighth notes. There are dynamic markings like 'f' and 'p'. A section of the score is bracketed and labeled '[dialogue]'. The score ends with a measure labeled 'rit.'.

No. 9

“The Doctor Is In”

(Charlie Brown & Lucy)

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

Slow, loose ad lib. tempo

CHARLIE BROWN *calmly & resignedly*

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

Pno. solo
mf

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

(4)

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

poco rit.

A tempo (♩ = 82)

[9] [C. BROWN]

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

+acoustic Bs. pizz.

move more rapidly

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

[17]

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

Bs. arco

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

[23]

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

me?

Pno. solo
pp

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

Pno., Bells

Voice

You're

27

[31] Tempo, move along

C. BROWN LUCY

Kat. Oboe,
Pno. *mp*

Bs. pizz.

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

C. BROWN

Cl., Va., Pno.

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

34

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

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

Pno.

37

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

C.B. [42] A tempo

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

Voice Cl., Va.

[dialogue]

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

pp *f*

Bs. (+Cym. roll)

40

LUCY

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

poco rall.

Voice

44

Bs. pizz.

[48] Faster

C.B. LUCY

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

Kal Oboe

mp Cl., Va., Pno.

C.B. LUCY

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

Cl., Va., Pno

Bs. pizz.

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

Bells

poco rall.

Pno.

[56] A tempo

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

Cl., Va., Pno.

Cl., Va.

f

Pno.

(+Timp.)

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

C.B. strepitoso

Cl., Va.

Pno. cresc. sfp

Bs. arco

[64] LUCY

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

Tutti *f*

(+Timp.) *p*.

[68]

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

poco rall. *pp*

Eno-solo

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

LUCY: That'll be five cents, please.

+Xylo.

Tutti button

Bs pizz.

Applause - segue

No. 10

Quick Change - Ice Cream

(Orchestra)

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

(C. BROWN & LUCY exit.)

(♩ = 204)

Cl., Pno.

Va., Pno., Cym

f

H-H

(SALLY enters - fade out as she says... (ac.)

dictated

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

No. 11

Quick Changes - Art

(Orchestra)

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

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

Allegro (C. BROWN & LINUS enter.)

Pno. solo mf [dialogue]

(Change to SNOOPY.)

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

[dialogue]

(Change to LUCY & SCHROEDER.)

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

[9]

cresc. f ff

On cue: (pound fist on keyboard with stage):

SCHROEDER: Do you hear me? An Art!

An! An! An! An! An!

Cue to segue: LUCY:
You fascinate me!

[dialogue]