

piano-conductor's score :

Snoopy !!!

music by Larry Grossman

lyrics by Hal Hackady

PROPERTY OF: TAMS-WITMARK MUSIC LIBRARY, INC.
560 LEXINGTON AVENUE, NEW YORK, NEW YORK 100 22

TAMS-WITMARK MUSIC LIBRARY, INC.

Musical Numbers

	page
ACT ONE	
1. OVERTURE - Orchestra	3
2. THE WORLD ACCORDING TO SNOOPY - C. Brown, Linus, Lucy, Sally, and P. Patty	6
3. ENTRANCE MUSIC - Orchestra	9
4. REPRIS: THE WORLD ACCORDING TO SNOOPY - C. Brown, Linus, Lucy, Sally, and P. Patty	10
5. SPARKY'S REVENGE - Orchestra	13
6. SNOOPY'S SONG - Snoopy, C. Brown, Linus, Lucy, Sally, and P. Patty	14
7. WOODSTOCK'S THEME - Orchestra	20
8. WOODSTOCK AND THE WORM - Orchestra	22
9. BLEAH - Orchestra	24
10. TO SCHOOL - Orchestra	25
11. EDGAR ALLAN POE - C. Brown, Linus, Lucy, Sally, and P. Patty	25
11a. PLAYOFF: EDGAR ALLAN POE - Orchestra	34
12. PROM - Orchestra	35
13. SNOOPY'S EDUCATION - Orchestra	35
14. PAWPET THEATRE #1 - Orchestra	36
15. I KNOW NOW - Sally, Lucy, and P. Patty	38
16. PUMPKIN CHANGE - Orchestra	49
17. THE VIGIL - Linus	50
18. PLAYON: MY YEAR - Orchestra	57
19. SNOOPY AGAIN - Orchestra	58
20. SNOOPY AGAIN AGAIN - Orchestra	59
21. CLOUDS - C. Brown, Linus, Lucy, Sally, P. Patty, and Snoopy	59
22. PLAYOFF: CLOUDS - Orchestra	66
23. EASTER BEAGLE - Orchestra	66
24. WHERE DID THAT LITTLE DOG GO? - C. Brown	67
25. DAISY HILL - Snoopy	72
ACT TWO	
26. ENTR'ACTE - Orchestra	80
27. BUNNIES - Snoopy	83
28. THE GREAT WRITER - Snoopy	84
29. PLAYOFF AND PLAYON - Orchestra	97
30. SHORT WOODSTOCK - Orchestra	98
31. SNOOPY AGAIN - Orchestra	99
32. PAWPET THEATRE #2 - Orchestra	100
33. PAWPET TO BABY - Orchestra	101
34. POOR SWEET BABY - P. Patty	103
35. TO THE MOVIES - Orchestra	107
36. TEETH - Orchestra	108
37. GUMS - Orchestra	110
38. DON'T BE ANYTHING LESS THAN EVERYTHING YOU CAN BE - C. Brown, Linus, Sally, and P. Patty	111
38a. PLAYOFF: ANYTHING LESS - C. Brown, Linus, Sally, and P. Patty	122
39. THE BIG BOW-WOW - Snoopy	123
39a. THE LAST RIDE OUT - Orchestra	130
40. STARS/UNDERScore - Orchestra	131
41. JUST ONE PERSON - Full Company	132
42. BOWS - Full Company	137
43. MORE BOWS & EXIT MUSIC - Orchestra	143

Instrumentation

KEYBOARD I (acoustic piano) GUITAR & BANJO (acoustic & electric)
KEYBOARD II (electric piano) PERCUSSION I & II ✓ ✓
BASS (acoustic & electric) (I - mallet instruments, II - trap drums)

1

OVERTURE

ORCHESTRA

BRIGHT, IN TWO

1 2 3 4 5

+ BELLS
GUIT.

PNO. ff

(+ EYM. ROLL)

6 7 8 9 10

(b)

GUS.

11 12 13 14 15

+ XYLO.

f

GUIT. RHY.

+ BS. DR'S.

COPYRIGHT © 1973 BY UNICHAPPELL MUSIC, INC.
 INTERNATIONAL COPYRIGHT SECURED
 UNAUTHORIZED COPYING, ARRANGING, ADAPTING, RECORDING OR PUBLIC PERFORMANCE
 IS AN INFRINGEMENT OF COPYRIGHT.
 INFRINGERS ARE LIABLE UNDER THE LAW.
 EXCEPT FOR: 'THE BIG BOW-WOW'

© 1971, 1976 - THE TIMES SQUARE MUSIC PUBLICATIONS COMPANY
 'WHERE DID THAT LITTLE DOG GO?'
 © 1976 - THE TIMES SQUARE MUSIC PUBLICATIONS COMPANY
 'DON'T BE ANYTHING LESS'

16 17 18 19

+XYLO. +BELLS

20 21 22 23 24

25 26 27 28 29

BELLS

30 31 32 33

SLOWER

EASY FOUR, DON'T PUSH

34 35 36

+ VIBES.
(RHY.)
35.

37 38 39

etc.

40 41 42 43

mf
poco a poco dim. e rit.

44 45 46 TRI. 47

Colla Voce
ritrato
smoothly cel.
mf
al tempo

SEGUE AS ONE

2

THE WORLD ACCORDING TO SNOOPY

ENSEMBLE : (OFFSTAGE) C. BROWN, LINUS, LUCY, SALLY, AND P. PATTY

CUE: (SEGUE AS ONE FROM "OVERTURE")

MODERATE FOUR

A B C D (OFF STAGE) (ALL)

VIBES, DRS.

+CEL.

*DR.

PNO, GUIT, BS.

THE

1 2 3

WORLD AC-CORD - - ING TO SNOO - - PY, IS BIG E-NOUGH TO GO A-

mf

4 5 6

-ROUND. FOUR BIL-LION PEO-PL E PLUS, THAT'S THE 'POP' OF,

* PIANO L.H. COLLA BASS WHEN DRUMS ARE PRESENT.

COPYRIGHT © 1976 BY UNICHAPPELL MUSIC, INC. ALL RIGHTS RESERVED
 INTERNATIONAL COPYRIGHT SECURED
 UNAUTHORIZED COPYING, ARRANGING, ADAPTING, RECORDING OR PUBLIC PERFORMANCE
 IS AN INFRINGEMENT OF COPYRIGHT.
 TMS-WITMARK MUSIC LIBRARY, INC.
 TMS-WITMARKERS ARE LIABLE UNDER THE LAW.

(GIRLS) (LUCY, SALLY, P. PATTY)

7 8 9

(BOYS) (C. BROWN - LINUS)

STILL WE GOT ROOM FOR SIT-TING ON TOP OF, SIT-TING ON TOP OF, THE
 STILL WE GOT ROOM FOR SIT-TING ON TOP OF, SIT-TING ON TOP OF, THE

10 11 12

WORLD AC-CORD - ING TO SNOO - - PY CAN BE THE WORLD YOU WANT IT
 WORLD AC-CORD - ING TO SNOO - - PY CAN BE THE WORLD YOU WANT IT

13 14 15

TO. A BEAU-TI-FUL THING TO
 TO. A BEAU-TI-FUL THING TO

16 17 18 19

HAVE ON A STRING, THE WORLD HE CAN BRING TO

HAVE ON A STRING, THE WORLD HE CAN BRING TO

20 21 22 23

YOU. (oo) (oo)

YOU. (oo) (oo)

slight rit.

TRI.

L.V.

[CUE: LINUS SITS DOWN]

3

ENTRANCE MUSIC

ORCHESTRA

CUE: LINUS: "YOU JUST DON'T UNDERSTAND SECURITY, CHARLIE BROWN."

EASY FOUR

SALLY'S ENTRANCE

CUE TO CONTINUE:
SALLY: "WIND RHINO." A TEMPO

LUCY'S ENTRANCE

WAS HIS SLED."

A LITTLE SLOWETZ, IN FOUR

11 12 13 14

PATTY'S ENTRANCE

+ X.YLO.

GUIT.

molto rit.

(CUT OFF FOR DIALOGUE)

Musical score for 'PATTY'S ENTRANCE' in 2/4 time, key of G major. It features three staves: a vocal line for Patty, a xylophone line, and a guitar line. The score spans measures 11 to 14. The tempo is marked 'molto rit.' and the piece ends with a 'CUT OFF FOR DIALOGUE' instruction.

4

REPRISE: THE WORLD ACCORDING TO SNOOPY

ENSEMBLE: G. BROWN, LINUS, LUCY, SALLY, AND P. PATTY

LINE: P. PATTY: "OH... HURRY UP FARE."

LUSH

A

B (GIRLS) (LUCY, SALLY, P. PATTY)

1

AH

(BOYS) (G. BROWN - LINUS) THE WORLD AC-CORD-ING TO SNOO-

(PSEUDO BASSO)

mf cresc.

TUTTI + 8 WIMES

Musical score for 'REPRISE: THE WORLD ACCORDING TO SNOOPY' in 2/4 time, key of G major. It features four staves: vocal lines for 'GIRLS' (Lucy, Sally, Patty) and 'BOYS' (G. Brown, Linus), a piano line, and a bass line. The score includes dynamic markings like 'mf cresc.' and 'TUTTI + 8 WIMES'. The tempo is marked 'LUSH'.

2 3 4

AH AH AH AH

... PY IS BIG E-NOUGH TO GO A-ROUND.

5 6 7

AH AH AH

FOUR BIL-LION PEO-PL E PLUS, THAT'S THE 'POP' OF, STILL WE GOT ROOM FOR

8 9 10

SIT-TING ON TOP OF THE AH WORLD AC-CORD-ING TO SNOG.

11 12 13

AH .. *pp* CAN BE THE WORLD YOU WANT IT TO. A

14 15 16

BEAU-TI-FUL THING AH AH AH AH TO HAVE ON A STRING

17 18 19 20

AH AH AH THE WORLD HE CAN BRING TO YOU. AH AH

evm. *ff*

+ *TIMP*
ROLL

E/C.

21 AH AH AH
 22 AH (Solo:)
 23 AH
 24

rit. fff sfz

vibra cym. vibra vib vibra

5

SPARKY'S REVENGE

ORCHESTRA

CUE: SNOOPY: "STICKS? FORGET IT! ..."

... I THOUGHT HE SAID CHICKS."

CUE: SALLY: "SHOW AND TELL HAS BEEN CANCELLED."

CUE: LINUS: "DONT YOU HAVE YOUR MOUTH BOARDED UP?"

CUE: P. PATTY: "LET'S NOT PLAY LOVERS' GAMES, CHUCK!"

(CUE FOR VIBES.)

5 5 5 5

B: SNOOPY: "WHERE YOU CAN GET A PIZZA AFTER MIDNIGHT."

CUE: SNOOPY: "OH, GOOD GRIEF!"

CUE: SNOOPY: "LET'S NOT OVERLOOK THE POSSIBILITY OF GENIUS!"

Musical score for the first system, featuring vocal lines and piano accompaniment. The piano part includes circled chord diagrams for the first three measures.

6

SNOOPY'S SONG

SNOOPY & ENSEMBLE (C. BROWN - LINUS - LUCY - SALLY - P. PATTY)

WE: SNOOPY: "I NEED A CHANGE." (SNOOPY TURNS AROUND AND LIES DOWN ON THE DOORHOUSE)

PESANTE - IN ONE

[PLAY AND SING THREE TIMES]

Musical score for "Snoopy's Song" in 3/4 time, marked "Pesante - in one". The score includes lyrics and performance instructions:

- MEASURE 1: SIT UP!
- MEASURE 2: LIE DOWN!
- MEASURE 3: ROLL O - VER!
- MEASURE 4: PLAY DEAD!

Additional lyrics and instructions:

- MEASURE 5: WHO WANTS TO CHASE RAB - BITS?
- MEASURE 6: WHO WANTS TO FETCH STICKS?
- MEASURE 7: WHO WANTS TO LIE

Performance instructions include: "ENSEMBLE", "ff", "+ BELLS", "LIGHT BEETZ GARDEN (SNOOPY) WALTZ", "mp GUIT.", "+ xvl.", and "mp".

COPYRIGHT © 1976 & 1978 BY UNACHAPPELL MUSIC, INC.
 INTERNATIONAL COPYRIGHT SECURED ALL RIGHTS RESERVED
 UNAUTHORIZED COPYING, ARRANGING, ADAPTING, RECORDING OR PUBLIC PERFORMANCE
 IS AN INFRINGEMENT OF COPYRIGHT.
 INFRINGERS ARE LIABLE UNDER THE LAW.

TAMS-WITMARK MUSIC LIBRARY, INC.

(ENSEMBLE)

SIT UP!

LIE DOWN! ROLL

10 DOWN AND PLAY DEAD! WHO WANTS TO DO TRICKS?

+XYLO. *f* SN. DR. *f*

15 O - VER! PLAY DEAD!

17 (SNOOPY) WHO WANTS TO BEG BIS-CUITS? THAT DOES-N'T SEEM

mf

20 RIGHT! WHO WANTS TO BE TOLD THAT HIS BARK... IS WORSE THAN HIS

+XYLO. *f* *mf* *ff* SN. DR.

25 BITE? WHO WANTS TO EAT DOG FOOD? (IT TASTES LIKE IT

mf

30 31 32 33 34 35

SOUNDS!) WHO WANTS TO BE ONE OF THE PACK AND

+XYLO. xylo. cvm. SN DR.

ff cvm. x. mf f cvm. x.

36 37 38 39 40

RUN WITH THE HOUNDS? NOT ME! THAT'S WHO! GOT

f cvm. x.

41 42 43 (ENSEMBLE) 44 45

BET-TER THINGS TO DO! SIT UP! LIE DOWN! ROLL O-VER! PLAY

rit. attempo ff +BELLS

46 47 48 49 50

DEAD! SIT UP! LIE DOWN! ROLL O-VER! PLAY DEAD!

xylo. (h) xylo. (h)

2/4

UNDERScore

51 52 53 54 55 56

LUCY TO CHARLIE BROWN: (SPOKEN) " WHY DOESN'T SNOOPY DO WHAT YOU TELL HIM ...

CEL.
SUBITO *pp*
XYLO. OR VIBE.
GUIT. *p.*

57 58 59 60 61 62

63 64 65 66 67 68

69 70 71 72 73 74

75 76 77 78 79 80

81 82 83 84 85 86

rit.

+ B9

87 88 89 90 91 92

C. BROWN: ... I WONDER WHAT WOULD HAPPEN IF I TRADED HIM IN FOR A CAT?" (C. BROWN & LUCY EXIT)

BELLS

molto rit.

RUBATO

93 (SNOOPY) (WHEN READY) 94 95 96 A TEMPO - WITH GUSTO 97

I'D LOVE TO CHASE RAB - BITS, I'D LOVE TO FETCH STICKS! I'D GLAD - LY LIE

VIBES. BEL. 2VA

mp ff mf

E/c.

98 99 100 101 102

DOWN AND PLAY DEAD WHO PUTS A ROOF O-VER MY

+ BELLS

cym.

103 104 105 106 BROADEN 107

HEAD? WHO BUT-TERS BOTH SIDES OF MY BREAD?

+ BELLS (h)

108 109 A TEMPO - SLIGHTLY FASTER 110 111 112

LOOK KIDS, I'M LY - - - ING! I'M LY - ING, I'M

ritenuto

cym.

BELLS, BEL.

113 114 115 116 117

LY - - - ING! I'M DY - - -

BELLS, BEL.

rit.

MAESTOSO

18 119 120 121 122 123

- ING!

mf *CRISC. poco a poco* *sf* *CHOKER EVER.*

SN. DR. TIMP.

SLOWLY - IN THREE

124 125 126 127 128

BROWN: (SPOKEN) " HERE, SNOOPY! HERE, SNOOPY! HERE, SNOOPY!" SNOOPY: " YOU CALLED?"

LS. CEL. *p* *rit.* *[DICTATED]* *+ xylo.*

APPLAUSE
SEGUE

7

WOODSTOCK'S THEME

ORCHESTRA

SE: (SEGUE ON APPLAUSE FOR "SNOOPY'S SONG")

BRIGHT RAGTIME TEMPO

A *xylo.* *xylo* *PNO.* *tutti* *(b)*

+ CEL. w. B. *ff*

COPYRIGHT © 1976 BY UNICHAPPELL MUSIC, INC. ALL RIGHTS RESERVED
 INTERNATIONAL COPYRIGHT SECURED
 UNAUTHORIZED COPYING, ARRANGING, ADAPTING, RECORDING OR PUBLIC PERFORMANCE
 IS AN INFRINGEMENT OF COPYRIGHT.
 INFRINGERS ARE LIABLE UNDER THE LAW.

TAMS-WITMARK MUSIC LIBRARY, INC.

2/c.

3 4 5

Musical score for measures 3, 4, and 5. The score is written for three staves: a top staff with a treble clef and a key signature of two flats, and two lower staves with a grand staff (treble and bass clefs) and the same key signature. Measure 3 contains complex chords and melodic lines. Measure 4 shows a continuation of the texture. Measure 5 features a prominent bass line with a flat and a treble line with a flat.

6 7 8

Musical score for measures 6, 7, and 8. Measure 6 continues the complex harmonic texture. Measure 7 has a similar texture with some melodic movement. Measure 8 features a dynamic marking of *sfz* and a tempo change to *Alleg.* indicated by a 'V' symbol.

9 10 11 12

Musical score for measures 9, 10, 11, and 12. Measure 9 continues the texture. Measure 10 has a dynamic marking of *mf*. Measure 11 has a dynamic marking of *f*. Measure 12 has a dynamic marking of *f*.

13 14 15 16

Musical score for measures 13, 14, 15, and 16. Measure 13 has a dynamic marking of *mf*. Measure 14 has a dynamic marking of *f*. Measure 15 has a dynamic marking of *f*. Measure 16 features a dynamic marking of *mf*, a tempo change to *Adagio* indicated by a 'V' symbol, and a performance instruction **[OFF STAGE CRASH]**. The score concludes with a **SLOW SEQUE** instruction and a **+TIMP.** marking.

8

WOODSTOCK AND THE WORM

ORCHESTRA

CUE: SNOOPY: "OR HIS BLOOD SUGAR IS LOW!"

RUBATO - BUT HAPPY

Musical staff with measures 1 through 6. The staff is mostly empty, indicating a cue or a very light accompaniment.

(UNDERSCORING FOR PANTOMIME AND DIALOGUE)

Musical staff with piano and bassoon parts. The piano part includes markings: "PNO. SOLO", "mp", and "+BS.". The bassoon part includes the marking "BS. simile".

Musical staff with measures 7 through 12. The staff is mostly empty, indicating a cue or a very light accompaniment.

Musical staff with piano and bassoon parts. The piano part includes markings: "PNO. SOLO", "mp", and "+BS.". The bassoon part includes the marking "BS. simile".

SLOWER, IN STRICT TEMPO

RUBATO

Musical staff with measures 13 through 18. The staff is mostly empty, indicating a cue or a very light accompaniment.

(DIALOGUE)

Musical staff with piano and bassoon parts. The piano part includes markings: "+TRI.", "WOODSTOCK'S HEART BEAT", and "rit.". The bassoon part includes the marking "BS. simile".

P/C.

CUE: SNOOPY: "IN LOVE WITH A CAN OF DOG FOOD."

19 A LITTLE FASTER 20

21

22

23

24

25

26

27

28

29

30

31 SLOWER - IN TEMPO 32

33

34 RUBATO

35

36

(DIALOGUE)

CUE: SNOOPY: "SCREAM WHEN YOU'RE INTRODUCED TO SOMEONE'S GIRLFRIEND."

39

40

41

42

SLOWER, DEJECTED

43 44 45 46 47 48

49 50 51 52

GUIT. 1/4 TONE ELECTRIC "WAH-WAH" SLOW TO FAST

CUE: SNOOPY: "WITH THE EARLY BIRD."

CUE: (WOODSTOCK BREAKS HIS HEART)

(WOODSTOCK EXITS)

+Timp.

SEGUE AS ONE

9

BLEAH

ORCHESTRA

CUE: (SEGUE AS ONE FROM "WOODSTOCK AND THE WORM")

Pomposo MARCH

2 3

+BVA

TUTTI

ff

sfz

CUE: (C. BROWN BLOWS WHISTLE)

[DICTATED]

(DR'S. MARCH BEAT)

10

To SCHOOL

ORCHESTRA

CUE: LUCY: (SCREAMING) "POLICE BRUTALITY!"

Pomposo MARCH

Musical score for 'To School' in 2/4 time. The score is written for a full orchestra. It begins with a 5-measure rest. The first staff is the melody, starting with a treble clef and a key signature of one flat. The second staff is the piano accompaniment, starting with a bass clef and a key signature of one flat. The piano part features a 'DRS. MARCH BEAT' pattern. Dynamics include *ff* and *sfz*. Performance instructions include '+ BELLS', '[DICTATED]', and 'CUE: (ALL ARE SEATED FOR SCHOOL)'. The score is divided into measures 1 through 5.

11

EDGAR ALLAN POE

C. BROWN, LINUS, LUCY, SALLY, AND P. PATTY

CUE: P. PATTY: "NO PROBLEM... I'M... JUST A LITTLE WHIPLASH."

BRIGHT

Musical score for 'Edgar Allan Poe' in 2/4 time. The score is written for a full orchestra. It begins with a 4-measure rest. The first staff is the melody, starting with a treble clef and a key signature of two flats. The second staff is the piano accompaniment, starting with a bass clef and a key signature of two flats. The piano part features a 'DRS. MARCH BEAT' pattern. Dynamics include *f* and *ff*. Performance instructions include '+ XYLO.' and 'DS., PNO., ELECT. GUIT.'. The score is divided into measures 1 through 4.

COPYRIGHT © 1976 & 1978 BY UNICHAPPELL MUSIC, INC. ALL RIGHTS RESERVED
 INTERNATIONAL COPYRIGHT SECURED
 UNAUTHORIZED COPYING, ARRANGING, ADAPTING, RECORDING OR PUBLIC PERFORMANCE
 IS AN INFRINGEMENT OF COPYRIGHT. TAMM-WITMARK MUSIC LIBRARY, INC.
 INFRINGERS ARE LIABLE UNDER THE LAW.

5 (PATTY)

PLEASE DON'T LET HER CALL ON ME TO - DAY! PLEASE! MEN-TAL-LY I'M BEGG-ING ON MY

6 7

mf PNO. +xvlo. PNO. mf

GUIT., Bs.

8 9 10

KNEES, PLEASE! PLEASE, AND I'LL DO AN-Y-THING YOU SAY, ON-LY

+xvlo. PNO. +xvlo. f mf

11 12 13 (LUCY)

PLEASE DON'T LET HER CALL ON ME TO - DAY. SHE'S

PNO., GUIT. +xvlo. mf f

14 15 16

GON-NA ASK US SOME-THING ON ED-GAR AL-LAN POE. I

PNO. PNO., GUIT. +TIMP. Bs.

17 18 (SALLY) 19

KNOW IT! I JUST KNOW, THAT AN-Y MO-MENT NOW, SHE'S GON-NA CALL ON ME AND ASK ME SOME-THING I DON'T

f *f* +TIMP.

20 21 (SALLY-LUCY) 22

KNOW. ON ED-GAR

f PNO. GUIT. PNO.

23 24 (LINUS) 25

AL-LAN POE, ED-GAR AL-LAN, A-MER-I-CAN PO-ET,

+BELLS PNO. mp +BELLS

26 27 (C. BROWN) 28 29

BORN IN EIGH-TEEN HUN- - - DRED AND NINE. HE WROTE, "COCK ROB-IN" AND, "MY DAR-LING CLEM-EN-TINE."

PNO. (DELICATELY) mp TAMB.

30 31 32 (SALLY) 33

PUB-LISHED "TAM-BER-LAINE" IN EIGH-TEEN TWEN-TY SEV-EN. IF YOU'RE LIST-EN-ING, HEAV-EN, HEAV-EN

PNO. *mp* TAMB. SN. DR. CHIME TIMP. *mf* *p* *mf* *p*

(B.S. SUST. TREM.) CRESC.

34 35 36

HELP ME, HELP ME! SHE'S GON-NA ASK US SOME-THING ON ED-GAR AL-LAN

mf *p* *f* PNO. *p* SUBITO

(PATTY) 37 38 39 (SALLY)

PLEASE DON'T LET HER CALL ON ME TO-DAY, PLEASE! I KNOW IT, I JUST KNOW THAT AN-Y MO-MENT NOW, SHE'S GON-NA CALL ON

(LUCY) PNO. *p*

40 41 (PATTY) 42

ME AND ASK ME SOME-THING I DON'T KNOW. PLEASE, AND I'LL DO AN-Y-THING YOU SAY, PLEASE!

f + x4LO.

(PATTY)

PLEASE, OH PLEASE, DON'T LET HER CATCH MY

58 (LUCY)

59

60

GON-NA ASK US SOME-THING

ON ED-GAR AL-LAN POE.

I

PHO.

p SUBITO

EYE,

TRY!

(SALLY)

62

63

KNOW IT, I JUST KNOW THAT AN-Y MO-MENT NOW, SHE'S GON-NA CALL ON ME AND ASK ME SOME-THING I DON'T

p

FRANCIS

(PATTY) I'LL BLOW IT,

64 (PATTY)

65

66

IF SHE CALLS ON ME TO-DAY I'LL DIE, DIE!
KNOW.

(LUCY)

DON'T LET THE WORLD FIND OUT

+ *xvlo.*

I KNOW I'LL BLOW IT! PLEASE! PLEASE!

69 (LINUS)

70

WHAT I DON'T KNOW A-BOUT.

(SALLY: ED-GAR AL-LAN, POE, ED-GAR AL-LAN, GOT OUT OF THE AR... MY.)
(LUCY)

AL-LAN, POE, ED-GAR AL-LAN, GOT OUT OF THE AR... MY.

f *mf*

BELLS

mf

SN. DR.

71 72 73 74

(LINUS) (C. BROWN)

MAR-RIED MISS VIR-GIN-IA CLEM' HE WROTE "BLACK-SAM-BO" AND "CO-LUM-BI-A THE GEM

PNO. PNO. PNO. PNO.

DR. SN. DR. TIMP. T.T.

75 76 77 78

(SALLY) (PATTY) I'M (LUCY) SHE'S

TO-MOR-ROW I'LL BE FI-NE. "SWEET AD-E-LI-NE."

(LINUS) (C. BROWN)

OF THE O-CEAN." DIED IN EIGH-TEEN FOR-TY NI-NE.

PP SUBITO TRI. SN. DR. f +TIMP.

79 80 81 82

SCARED. I'M SCARED. I'M UN-PRE-

BON-NA ASK US SOME-THING ON ED-GAR AL-LAN POE. I KNOW IT, I JUST KNOW THAT AN-Y

(LINUS)

HE IN-VEN-TED ON-O-MAT-O-POE-IA.

etc.

-PARED.

YOU KNOW I'M UN-PRE - PARED.

83 84 85

MO-MENT NOW, SHE'S GON-NA CALL ON *(SALLY)* ME AND ASK ME SOME-THING THAT SHE KNOWS THA I DON'T KNOW. *(SHE LUCY)*

(C. BROWN)

"RO-BINS AND CA-RU-SO" AND "MA-

PLEASE HAVE A HEART PLEASE, I'LL BE SMART TO-MOR-ROW.

86 87 88

KNOWS THAT I DON'T KNOW. *(SALLY LUCY)* DON'T LET THE WORLD FIND OUT WHAT I DON'T KNOW A-BOUT.

-RI - - A!"

(C. BROWN LINUS)

ED - GAR

AL - LAN,

PLEASE, PLEASE, PLEASE, PLEASE! PREG - TY PLEASE WITH - SU-GAR ON IT! PLEASE! DON'T LET HER,

LET'S LEAVE THE WORLD IN DOUBT

WHAT WE DON'T KNOW A-BOUT,

ED - GAR

ED - GAR

AL - LAN,

poco a poco cresc. * cum CRASH

2/c.

PLEASE DON'T LET HER CALL ON ME.

92 AL-LAN 93 94

95 96 (SALLY-WEY:) 97 POE. (PATTY) M-I-S-S-I-S

(SPOKEN:) P. PATTY: "WHAT? YES MA'AM. THE ANSWER IS FINE! EIGHT? EIGHTY-THREE? HOW WOULD IT BE IF I SPELLED 'MISSISSIPPI'?"

98 99 100 (ALL) 101

ED-GAR-AL-LAN POE!

APPLAUSE SEQUE

11A

PLAYOFF: EDGAR ALLAN POE

ORCHESTRA

CUE: (SEGUE ON APPLAUSE FOR "EDGAR ALLAN POE")

BRIGHT

2/c.

12

Prom

ORCHESTRA

CUE: SNOOPY: "I CAN'T GO TO THEIR STUPID SCHOOL."

50% ROCK - IN FOUR

SNOOPY: (SPOKEN) "I WOULD HAVE BEEN GREAT AT THE SENIOR PROM."

Musical score for 'Prom' featuring piano, guitar, and drums. The score is in 4/4 time and includes the following parts:

- Piano (PNO.):** Right hand (R.H. 8VA) playing a rhythmic accompaniment of eighth notes.
- Guitar (GUIT.):** Fender BS. playing a rhythmic accompaniment of eighth notes.
- Drums (DRM.):** Playing a simple drum pattern with snare and bass drum.

Tempo: 50% ROCK - IN FOUR. Performance markings include *mf* and *rit.* (ritardando).

13

SNOOPY'S EDUCATION

ORCHESTRA

CUE: SNOOPY: "ALL BEAGLES LOOK ALIKE TO ME."

SPRIGHTLY - IN ONE

Musical score for 'SNOOPY'S EDUCATION' featuring piano and guitar. The score is in 3/4 time and includes the following parts:

- Piano (PNO.):** Playing a melodic line with chords.
- Guitar (GUIT.):** Fender BS. playing a melodic line with chords, including wah-wah effects.

Tempo: SPRIGHTLY - IN ONE. Performance markings include *f* (forte), *rit.* (ritardando), and a box indicating **[FADE OUT INTO DIALOGUE]**.

14

PAWPET THEATRE #1

ORCHESTRA

CUE: CHARLIE BROWN: "INSPECTED BY OPERATOR NUMBER TWENTY-THREE."

BRIGHT RAGTIME TEMPO

[REPEAT AD LIB. UNTIL SNOOPY IS READY TO START HIS PUPPET SHOW, THEN CUT TO BAR 9]

Musical score for measures 1-8. The score is in 2/4 time and B-flat major. It features a piano part with chords and a xylophone part with rhythmic patterns. Dynamics include 'tutti' and 'f'. The xylophone part is marked 'XYLO.' and the piano part 'PNO.'. There are also markings for '(b)' and 'sfz'.

Slow - SOSTENUTO

[UNDERSCORING FOR PUPPET SHOW AND DIALOGUE]

Musical score for measures 9-11. The score is in 2/4 time and B-flat major. It features a piano part with sustained chords and a melodic line. Dynamics include 'pno.' and '+VIBES.'. There are also markings for '(b)' and 'sfz'.

12 13 14

15 16 17

18 19 20 21

22 23 24 25

PRESTO - IN TWO **MAESTOSO**

CUE TO CONT. : C. BROWN:
"TO SEE 'WAR AND PEACE'
PERFORMED WITH
HAND PUPPETS?"

XVLA
PNO.
GUIT.

f

PIZZ. BS.

PAU. BASS.

3/2

+TIMP. **fff**

15

I KNOW NOW

LUCY, SALLY, AND P. PATTY

CUE: LUCY: "GO AHEAD, SALLY BROWN. WHAT DO YOU KNOW?"

FREELY

A (SALLY) B C D E F

I KNOW NOW THAT YOU CAN'T BEND A CRACK-ER, NO MAT-TER HOW HARD YOU

G (SALLY-PATTY) H I (PATTY) J K L

TRY, YOU MAY TRY. I KNOW NOW, THAT YOUR BOD-Y IS-N'T LEAK-ING WHEN YOU

M (ALL THREE) N OOH (SALLY-PATTY) P OOH Q OOH R OOH

CRY. WHEN YOU CRY. (LUCY) I KNOW NOW, THAT A SMILE MAKES A LOU-SY UM-

COPYRIGHT © 1976 BY UNICHAPPELL MUSIC, INC.
 INTERNATIONAL COPYRIGHT SECURED ALL RIGHTS RESERVED
 UNAUTHORIZED COPYING, ARRANGING, ADAPTING, RECORDING OR PUBLIC PERFORMANCE
 IS AN INFRINGEMENT OF COPYRIGHT.
 INFRINGERS ARE LIABLE UNDER THE LAW

TAMS-WITMARK MUSIC LIBRARY, INC.

P/c.

OOH

OOH-OOH-OOH.

(PATTY)

-BREL-LA. I KNOW NOW WE SHOULD NOT TRY TO SING A-CAP-PEL-LA!

TEMPO DI POLKA - NOT FAST

SN.DR. etc.

+xvlo.

tutti f

(LUCY)

I KNOW NOW, THAT YOU CAN'T TRUST A DAI-SY THEY

PNO.

mf

BTO. PNO.

9 10 11 12

BLAB EV'-RY CHANCE THEY GET.

+xvlo.

f

SN.DR. etc.

13 (SALLY) 14 15 16

I KNOW NOW IT'S IM-POS-SI-BLE TO RAIN A VI-O-

PNO. *mf* + BELLS PNO.

17 18 19 (PATTY) 20

-LET. I KNOW NOW, THAT THE

tutti *f* PNO. *mf*

21 22 23 (SALLY) 24

PRICE OF A THOUGHT IS A PEN-NY. I KNOW NOW, WHY THE

+ BELLS. GUIT. PNO. DR.

25 26 27 (LUCY) 28

KIDS NEV-ER SOLD VE-RY MA-NY. IF AN-Y! DR. ?

(b)

E/c.

29 (LUBY) 30 31 32 (PATTY)

I KNOW NOW THAT YOU CAN'T BOUNCE A SNOW-BALL, YOU

33 34 35 36

CAN, BUT NOT YE - RY HIGH,

37 (ALL) 38 39 40

JUST THINK OF IT, GEE! HOW GREAT IT WOULD BE

41 42 43 44

IF I COULD GO BACK SOME - HOW AND

45 46 47 48

HAVE MY LIFE TO LIVE O - VER

BELLS *mf* *bb*

49 50 51 52

KNOW-ING WHAT I KNOW NOW.

BELL *mf* *TRI.* *VOLO* *f* *tutti*

53 54 55 56

I KNOW NOW THAT YOU CAN'T RING A BLUE-BELL. WELL,

(LUCY) (SALLY)

PNO. *mf*

57 58 59 60

NOT LOUD E - NOUGH TO HEAR.

+x4lo.

61 (PATTY) 62 63 64

I KNOW NOW THAT A WEEP-ING WIL-LOW NEV-ER SHEDS A

65 66 67 (SALLY) 68

TEAR. I KNOW NOW THAT YOU

69 70 71 (LUCY) 72

CAN'T TRADE A BIKE FOR A BROTH-ER. I KNOW NOW THAT YOU

73 74 (SALLY-PATTY) (ALL) 76 77

CAN'T EV-ER WIN WITH YOUR MOTH-ER, OR FATH-ER, FURTH-ER, I KNOW NOW THAT YOU

(DRS. AD LIB. MILITARY MARCH FIGURES THRU BAR 81)
TAMS-WITMARK MUSIC LIBRARY, INC.

78 79 80 81

CAN'T PACK YOUR TROU-BLES IN AN-Y KIT BAG THAT'S

82 83 84 85

MADE. JUST THINK OF IT, GEE!

pno. xld.

86 87 88 89

HOW GREAT IT WOULD BE IF I COULD GO BACK SOME-

90 91 92 93

-HOW AND HAVE MY LIFE TO LIVE

BELLS

94 95 96 (SALLY) 97

o - VERZ, KNOW-ING WHAT I KNOW,

98 (PATTY) 99 100 (ALL) 101

KNOW-ING WHAT I KNOW, KNOW-ING WHAT I KNOW

102 103 104 (LUCY) 105

NOW. I KNOW NOW THAT YOU

latti *R.H. SVA* *CEL.* *BEUS?* *TRM.* *STO. PAS.*

106 107 (SALLY) 108 109

CAN'T LACE A SHOE-FLY, YOU CAN'T LIVE ON BUIS-BLE

2/c.

127 (LUCKY) 128 129 130 (PATTY)

I KNOW NOW THAT YOU CAN'T MILK A COW - SCIP, YOU

R.H. 8VA
BELLS + TRIM.
mf

131 132 133 134

CAN, BUT IT TAKES KNOW - HOW.

LOCO
PNO.

135 (ALL) 136 137 138

JUST THINK OF IT, GEE! HOW GREAT IT WOULD BE

+BELLS

139 140 141 142

IF I COULD GO BACK SOME - HOW, AND

DO +BELLS

143 144 145 146

HAVE MY LIFE TO LIVE O - VER,

147 148 149 150

KNOW-ING WHAT I KNOW, KNOW-ING WHAT I KNOW,

151 152 153 154

KNOW - ING (BELL 8VA) WHAT I KNOW

155 156 157 158

NOW!

+T.M.P. APPLAUSE SEQUE

2/c.

16

PUMPKIN CHANGE

ORCHESTRA

CUE: (SEQUE ON APPLAUSE FOR " I KNOW NOW ")

[REPEAT AD LIB. CUE FOR BAR 4 : STAGE SET UP FOR PUMPKIN PATCH IS COMPLETED]

CHIME GLISS. AD LIB.
ELEC. GUIT. CLUSTERS W/WAH-WAH

REL. AD LIB.
WHOLE TONE SCALES

f *p* *ff*

AS.

mf

(ARM) *f* *p*

ALL PARTS SUSTAIN TO NATURAL FADE OUT AS LINUS SPEAKS.

17

THE VIGIL

LINUS

WE: WCY: "GOOD LUCK WITH THE WORLD!"

AGITATO [VAMP] **(WHEN READY)**

A **B** **LINUS** 1

GUIT. DR'S. etc. I'LL GIVE HIM SEV-EN MIN-UTES,

f PNO. **mf** simile

2 3 4

THAT'S ALL I'M BON-NA WAIT. IT'S

+ VIBES. + VIBES.

5 6 7

SEV-EN FIF-TY-THREE NOW, I'LL GIVE HIM UN-TIL EIGHT.

COPYRIGHT © 1976 & 1978 BY UNICHAPPELL MUSIC, INC.
 INTERNATIONAL COPYRIGHT SECURED ALL RIGHTS RESERVED
 UNAUTHORIZED COPYING, ARRANGING, ADAPTING, RECORDING OR PUBLIC PERFORMANCE
 IS AN INFRINGEMENT OF COPYRIGHT.
 INFRINGERS ARE LIABLE UNDER THE LAW.

TAMS-WITMARK MUSIC LIBRARY, INC.

1/2

8
9 10

EX - ACT - LY SEV - EN MIN - UTES THAT'S

+ VIBES. *molto legato* + VIBES.

PNO. GUIT. DR. PNO. (B.)

11 12 13 14

ALL I'M WAITING FOR AND NOT ONE SIN - GLE, SOL - I - TA - RY MIN - UTE

(simile) PNO. *dim. ff* *mp*

15 16 17

MORE. [VAMP] (LINUX SINGS WHEN READY)

(DIALOGUE) - WE TO CONTINUE: SNOOPY: "THIS WOULD BE A TERRIBLE PLACE TO LOSE A CONTACT LENS." I'LL

18 19 20

WAIT A HALF AN HO - UR, A HALF A HO - UR'S FAIR.

mf

21 22 23

BUT AF-TER THAT I'M LEAV- ING. I

24 25 26

MEAN IT, I DON'T CARE THAT'S TWEN-TY-THREE MORE MIN-UTES, *molto legato*

27 28 29 30

THEN IF HE DOES-N'T SHOW, I'M AB-SO-LUTE-LY, *PHD.*

31 32 33 34

POS-ITIVELY GON- NA GO. (DIALOGUE) - CUE TO CONT. LINUS: "SANTA CLAUSE HAS HAD MORE PUBLICITY."

mp *ff* *p*

[VAMP]

1/c.

[VAMP]

(LINUS SINGS WHEN READY)

(DIALOGUE) - CUE TO CONT.: LINUS: " BUT BEING NUMBER TWO, PERHAPS YOU WILL TRY HARDER. "

IT'S PRAC-TIC'-LY EIGHT-THIR-TY

Musical score for measures 35-37. The vocal line starts at measure 35 with a [VAMP] instruction. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex bass line in the left hand. Measure 37 includes the instruction (LINUS SINGS WHEN READY).

I THINK I'LL WAIT TILL TEN

BUT

Musical score for measures 38-40. The vocal line continues with the lyrics "I THINK I'LL WAIT TILL TEN" and "BUT". The piano accompaniment includes the instruction "+ VIBES." in measure 38. The piano part features a consistent eighth-note accompaniment.

TEN O'-CLOCK'S MY LIM - IT,

IF HE'S NOT HERE BY THEN...

Musical score for measures 41-43. The vocal line continues with the lyrics "TEN O'-CLOCK'S MY LIM - IT," and "IF HE'S NOT HERE BY THEN...". The piano accompaniment maintains the eighth-note accompaniment.

I'LL GIVE HIM TILL E - LEV - EN,

AL -

Musical score for measures 44-46. The vocal line continues with the lyrics "I'LL GIVE HIM TILL E - LEV - EN," and "AL -". The piano accompaniment includes the instruction "PNO. molto legato" in measure 45 and "+ VIBES" in measure 46. There are also markings for "60 FT. DRS." and "simile" in the piano part.

47 48 49 50
 RIGHT, E-LEV-EN-NINE, BUT E-LEV-EN-NINE IS REALLY WHERE I DRAW THE

Musical notation for measures 47-50, including vocal line and piano accompaniment.

51 52 53 54
 LINE. OF COURSE, HE MAY BE FLY-ING, AND THE

QUASI CLASSICAL

Musical notation for measures 51-54, including vocal line and piano accompaniment with performance instructions: BELLS, CEL., BLISS., PNO., +BELLS, CYMB. GUIT., f, mp.

55 56 57 58
 FROST IS ON THE PUMP-KIN, AND THE FOG IS GET-ING HEA-VY, SO HE

Musical notation for measures 55-58, including vocal line and piano accompaniment.

59 60 61 62
 MAY BE FLY-ING BLIND. ONE PUMP-KIN PATCH LOOKS AN AW-FUL LOT LIKE AN-Y

Musical notation for measures 59-62, including vocal line and piano accompaniment with performance instructions: mp, (+vcm. roll), f, (b5. sust. cym. roll), PNO. GUIT., LoCo.

63 OTH - ER, 64 AND THIS 65 PAR - TI - CU - LAR PATCH MAY BE HARD TO

67 FIND. 68 OR 69 MAY BE HE'S IN SOME KIND OF HOLD - ING PAT - TERN 70

71 OV - ER 72 NEW - ARK, 73 OR HE'S HAD TO 74 MAKE A FORCED

75 LAND - ING, 76 BROADER 77 IN PET - A - LU - MA. 78

79 80 81 *ALLEGRO* 82

I'LL GIVE HIM UN-TIL MID-NIGHT, I'VE

Xylo. PNO. PNO. XYLO. SUIT. 84/8. BS. DR'S PNO.

(+ SN. DR. ROLL) BS. pizz.

83 84 85 86

WAIT-ED HERE THIS LONG AN- OTH-ER FIF-TY MIN-UTES, HOW

simile. 𠄎𠄎 𠄎𠄎 𠄎𠄎 𠄎𠄎 𠄎𠄎 𠄎𠄎 𠄎𠄎 𠄎𠄎

87 88 89 90

FAR COULD I GO WRONG. BY GIV-ING HIM TILL MID-NIGHT, AS

91 92 93 94

LONG AS I'M STILL HERE. MY NOSE IS NUMB, I THINK I'VE CAUGHT A CHILL, IF

f *mf*

95 HE DOES-N'T COME, AND I DON'T THINK HE WILL, I'LL NEV- ER WAIT FOR HIM A-GAIN UN-TIL, — NEXT YEAR!
 + GUIT., VIOLAS.

f *mf* *f* *rit.* *mf* *molto rit.* *f*

99 YEAR!
 100 *meno mosso* 101 *allargando* (DIALOGUE) CUE: LINDS: "THAT'S PUMPKIN!!!"
 [DICTATED]

mf *al tempo* *cel.* *CHIME* *sfz* *+TIMP.*

PNO. BS. GUIT. DR'S.

SEGUE

18

PLAYON: MY YEAR.

ORCHESTRA

CUE: (SEGUE FROM "THE VIGIL")

BRIGHT-IN TWO [STOP SHORT WHEN LIGHTS GO UP ON LUCY AND RHYLIE BROWN.]

1 2

SN. DR. + BELLS, CEL. BASS

f *tutti*

PNO. GUIT. DR'S.

3 4 5 6 7

8 9 10 11 12

arm.

v.

+BF. DR.

19

SNOOPY AGAIN

ORCHESTRA

LUCY: LUCY: "THEY SAID THIS SORT OF THING HAPPENS ALL THE TIME."

SPRIGHTLY - IN ONE

1 2 3 4

+ BELLS

(wah)

(wah)

[FADE OUT INTO DIALOGUE]

+ GUIT.

rit.

ps.

20

SNOOPY AGAIN AGAIN

ORCHESTRA

CUE: C. BROWN: "HE HAS A PICTURE OF EVERY SUPPER DISH HE'S EVER OWNED!"

SPRIGHTLY - IN ONE

Musical score for 'Snoopy Again Again' in 3/4 time. The score consists of three staves. The top staff is a vocal line with four measures, marked with numbers 1, 2, 3, and 4. The middle staff is for piano, starting with a forte (f) dynamic and including markings for '+BELLS', '(wah)', and 'rit.'. The bottom staff is for bass, marked 'BS.'. A box labeled 'FADE OUT INTO DIALOGUE' is positioned above the final measure of the piano part.

21

CLOUDS

C. BROWN, LINUS, LUCY, SALLY, P. PATTY, AND SNOOPY

CUE: C. BROWN: "I CAN'T STAND IT... I JUST CAN'T STAND IT!"

BRIGHT AND HAPPY

(DIALOGUE) - LUCY TO CONT.: LUCY: "WHAT DO YOU SEE, CHARLIE BROWN?" C. BROWN: "WELL..."

Musical score for 'Clouds' in 4/4 time. The score consists of three staves. The top staff is a vocal line with lyrics: 'I SEE A MER-MEID RID-ING ON A'. It includes markings for '(C. BROWN)', '(LINUS)', and a measure number '2'. The middle staff is for piano, marked 'PNO.', with dynamics '(mf)' and '(amp)'. It includes markings for '+BTO.' and '(LAST TIME ADD FENDER BS.)'. The bottom staff is for bass, marked 'BS.'. A '[VAMP]' marking is present at the beginning of the piano part.

* RHYTHM IN THIS NUMBER

COPYRIGHT © 1976 BY UNICHAPPELL MUSIC, INC. ALL RIGHTS RESERVED
INTERNATIONAL COPYRIGHT SECURED
UNAUTHORIZED COPYING, ARRANGING, ADAPTING, RECORING OR PUBLIC PERFORMANCE IS AN INFRINGEMENT OF COPYRIGHT.
INFRINGERS ARE LIABLE UNDER THE LAW.

TAMS-WITMARK MUSIC LIBRARY, INC.

3 4 5 (LUCK) 6

UN-1-CORN, — I SEE AN AN- GEL BLOW-ING ON A

+ BELLS, BTD. PNO.

7 8 9 (LINUS) 10

DIG LONG HORN, — I SEE MOUNT RUSH-MORE, THO- MAS AND

+ BELLS + BTD. PNO.

11 12 13

GEORGE WAV-ING AT ME

+ BELLS + BELLS

14 (ALL EXCEPT C.B.) 15 (C.BROWN) (PATTY) 16

WHAT DO YOU SEE? I SEE A DRA- GON CHARG-ING AT AN

PNO.

17 18 19 (SALLY) 20

ARM-ORED KNIGHT, — THE TOW'R OF PI - SA LEAN-ING SLIGHT-LY

+ BELLS B7D. PNO.

21 22 23 (LINUS) 24

TO THE RIGHT. — I SEE GO-LIA-TH, HALF A MILE

+ BELLS + B7D. PNO.

25 26 27

TALL WAV-ING AT ME.

+ BELLS + BELLS

28 (ALL EXCEPT C.B.) 29 (C. BROWN) (PATTY) 30

WHAT DO YOU SEE? I SEE A TEAM OF TWEN-TY MILK WHITE HORS-ES

PNO. SOLO GLISS. + XYLO. + B7D. PNO.

31 **(LUCY)** 32 33 **(SNOOPY)** 34

I SEE A DI - NA - SAUR. I SEE THE CI - VIL WAR.

+CEL. PNO. +CEL. PNO.

35 **(SALLY)** 36 37 **(LINDS)** 38 **(LUCY)**

THE LAND-ING OF THE PIL - GRIMS. CAM' - LOT. CEA - SAR

+CEL. 3 PNO. CEL. x4LO. PNO. 870. CEL. x4LO. PNO. 870.

39 40 41 **(C. BROWN)** 42 **(SALLY)**

AT THE RU - BI - CON. I SEE A CIR - CUS

CEL. 870. PNO. CEL. 870. PNO.

43 44 45 46 **(PATTY)**

JUST AS PLAIN AS AN - Y - THING. THE CLOWNS ARE ON NOW,

+ BELLS, 870.

47 48 49 50 (LINUS)

PERFORMING IN THE CENTER RING. I SEE PROMETH-EUS

+BELLS

+BASSO.

PNO.

51 52 53 (ALL EXCEPT C.B.)

WAVING AT ME. WHAT DO YOU

+BELLS

54 55 56 (C.BROWN) (PATTY) 57

SEE? WHAT DO YOU SEE? I SEE THE OB-LING OF THE SIS-TINE CHAP-EL.

+BELLS

PNO. GLISS.

PNO. +BASSO.

58 59 (LUCY) 60 (SNOOPY) 61

I SEE THE AS-TRO-DOME. I SEE THE FALL OF ROME.

CHIMES

62 (SALLY) 63 (SNOOPY) 65 (ALL EXCEPT C.B.)

THE PY-RAMID OF KHU-FU, YOU, TOO? SEV- EN

PNO., BTD. CEL., KYCO. TRI.

66 67 68

WON-DERS OF THE WORLD (WORLD) (WORLD) (WORLD)

CEL. BVA BELLS (+ evm. Roll) (+ BELL TREE)

69 (C.BROWN) (LINUS) 70 71 72

I SEE A GAR-GOYLE LIKE THEY HAVE ON NO-TRE DAME.

SUBITO p PNO. + BELLS, BTD.

73 (LUCY) 74 (SNOOPY) 75

THE SACK OF CAR- THAGE. AND THE AR- MY NA- VY GAME.

4/c.

76 77 (LINDS) 78

ALL TWELVE A-POST-LES WAVING AT

+BELLS

PNO.

+B70.

79 80 (ALL EXCEPT C.B.) 81

ME. WHAT DO YOU SEE?

+BELLS

+BELLS

82 83 84 85 (SPOKEN)

WHAT DO YOU SEE? WELL, WHAT

BEL. BELLS

pp rit.

PNO.

PNO., BEL.

86 87 C. BROWN: "I WAS GOING TO SAY A HORSEY AND A DUCKY, BUT I CHANGED MY MIND!" 89

DO YOU SEE, CHAR-LIE BROWN?

(DIALOGUE)

BEL. XYLO. PNO.

atempo

sfz

85. DR.

8 BRASS

SEGUE ON APPLAUSE

22

PLAYOFF-CLOUDS

ORCHESTRA

CUE: (SEGUE ON APPLAUSE FOR "CLOUDS")

Musical score for 'PLAYOFF-CLOUDS' for orchestra. The score is written on four staves. The top staff is a grand staff with treble and bass clefs. The second staff is for piano (PNO.) with dynamics *f*, *dim.*, *mp*, and *rit.*. The third staff is for vibraphone (VIBES. PNO.) with dynamics *f* and *mp*. The fourth staff is for bass (BS.) with dynamics *mp* and *rit.*. Performance instructions include: *+REL. 240*, *8VA TEL.*, *[FADE OUT ON DIALOGUE]*, and *SLOW SEGUE*. Measure numbers 1, 2, 3, and 4 are indicated above the top staff.

23

EASTER BEAGLE

ORCHESTRA

CUE: SALLY: "WITH GLOVES ON YOUR FEET IN THE WINTER!" (LINUS REACTS)

EASTER TEMPO

Musical score for 'EASTER BEAGLE' for orchestra. The score is written on four staves. The top staff is a grand staff with treble and bass clefs. The second staff is for piano (PNO.) with dynamics *mf*. The third staff is for vibraphone (VIBES. PNO.) with dynamics *mf*. The fourth staff is for bass (BS.) with dynamics *mf*. Performance instructions include: *TEL.* and *mf*. Measure numbers A, B, C, and D are indicated above the top staff.

P/C.

(REPEAT AS NECESSARY FOR DIALOGUE AND BUSINESS WITH EASTER EGGS.
STOP WHEN SNOOPY GIVES AN EGG TO WOODSTOCK. SEQUE TO BAR 9)

CEL. PNO, XYLO. GOTT. 1/4 TONE # ELECTRIC WAAH-WAAH EFFECT SLOW TO FAST

CEL. PNO, XYLO. (TEM. SLOW TO FAST) *ffp* [FADE OUT NATURALLY]

SLOW SEGUE

24

WHERE DID THAT LITTLE DOG GO?

CHARLIE BROWN

CUE: SNOOPY: "SORRY, KID! THAT'S THE WAY IT GOES!" (C. BROWN CROSSES TO THE DOGHOUSE)

RUBATO

A B C. BROWN

WHEN I HAD MY CHOICE OF A CAT OR A DOG

PNO, VIBES. *f* *mf* *mf*

© 1976 - THE TIMES SQUARE MUSIC PUBLICATIONS COMPANY
USED BY PERMISSION. ALL RIGHTS RESERVED.

TAMS-WITMARK MUSIC LIBRARY, INC.

3 4 5 6

WHY DID I OPT FOR THE LAT-TER, A DOG? BUT HE WAS DIF-FRENT THEN, HE WAS

7 8 9 10

DIF-FRENT WHEN HE WAS, WELL, SMALL. HE EV-EN USED TO COME WHEN I WOULD CALL.

11 12 13 14

SNOO-PY! SNOO-PY! HERE SNOO-PY, SNOO-PY!

15 16 17 18

ATempo di LULLABY

WHERE DID THAT LIT-TLE DOG GO? ON-LY A MOM-ENT A - GO HE WAS

JUMPING IN MY ARMS, EATING FROM MY HAND,

19 THERE, I DON'T UNDERSTAND.

20 21 22

+ GUIT. VIBES. + BS.

WHERE DID THAT LITTLE DOG GO? HE'S NOT THE PUPPY I KNOW, SOFT AND

23 24 25 26

GUIT. TRI. VIBES. + arco BS.

BS. pizz.

WARM, TUGGING AT MY SLEEVE, BEGGING ME TO PLAY, WAS IT YESTERDAY? HE WAS

27 28 29 30

(VIBES. sust.) + VIBE. colla voce pizz.

Piu mosso

SO DEPENDENT ON ME FOR SO MUCH

31 32

SNOD-PPY, LITTLE SNOD-PPY

REL. PNO., GUIT. BS. (VIBES. sust.)

34 OF HIS LAUGH-TER, 35 WHY CAN'T BE-FORE 36 BE JUST LIKE AF-TER?

37 38 *A TEMPO* 39

WHAT WAS YOUR HUR-RY TO GROW?

rit. *VIBES. GUIT.* *PNA.* *CEL. GUIT.* *TRU*

BS. pizz.

40 41 42 *CEL. 8VA*

GROW UP AND WIR-RY ME SO. IT'S NOT FAIR, SNOO-PY, DON'T YOU

arco BS. *(VIBES. sust.)*

43 *d* 44 45

SEE GROW-ING UP TO BE SOME-ONE ELSE +CEL. WHO DOES-N'T NEED

PNA. GUIT. VIBE. *colla voce* *rit.*

PIU MOSSO

46 ME. 47 48

WHAT WAS YOUR HURRY TO

mf UTESE. +VIBES, GUIT. cel. w/BRUSH PNO, VIBES.

pizz.

49 50 51

GROW? TRI. GROW UP AND WOR-RY ME SO, IT'S NOT

cel. GUIT. arco BS.

52 53 54

FAIR, SNOOPY, DON'T YOU SEE, GROWING UP TO BE SOME-ONE

cel. 8va PNO. 8va GUIT. (VIBES. SUST.)

55 [C] 56 57 58

ELSE WHO DOES-N'T NEED ME.

cel. PNO. GUIT. cel. VIBES.

No. GUIT. VIBES. PNO. BS.

2/c. COUNTRY WALTZ, LAZILY

14 15 16 17 18

TR. \downarrow

PNO. *mp*

+ PNO. BS.

19 20 21 * 22 (SNOOPY) 23

CUE: SNOOPY: "I MISS THAT PLACE... THE OL' PUPPY FARM."

DAI-SY HILL, WILL YOU

PNO. VIBE. *mp*

f GUIT. 3

(PNO., GUIT., DR'S. LIGHT TRIPLET FEELING)

BS.

24 25 26 27 28 3

STILL TAKE ME BACK? GOT NOTH-IN' TO PACK GOT NO ONE TO LEAVE BE-

GUIT. 3

29 30 31 32 33

-HIND ME. WHO'D TRY TO FIND ME? DAI-SY HILL,

VIBE. CEL. *mp*

* RHYTHM IN THIS NUMBER $\text{♩} = \text{♩} \text{ } \text{♩} \text{ } \text{♩}$

34 35 36 37 38

HAD MY FILL OF OUT-SIDE. — GANT LIVE ON MY PRIDE,

39 40 41 42

TRY BUT IT'S HARD TO SWAL-LOW. I'M JUST A HOL-LOW

43 44 45 46

SHELL, JUST PA - - PER MA-CHÉ,

+CR. *mf* GUT. VIBES *mf* etc.

47 48 49 50

THIS DOG'S HAD HIS DAY,

51 52 53 54

I JUST WAN - NA

+ CEL. SWA

PNO., VIBES.

55 56 57 58

LAY A-ROUND ALL DAY, LIKE 'OLD DOG TRAY,' AND BE LA - ZY.

VIBES. SUST.

(DAS. + NI-MAT)

59 60 61 62

GOT-TA FIND MY WAY BACK TO

CEL.

PNO., GUIT.

63 64 65 66

DAI-SY HILL, WHAT A THRILL IT'-LL BE

+ VIBES.

mp

67 68 69 70

LOOK UP AND SEE YOUR WIDE OP - EN DOOR.

71 72 73 74 75

AND GREET EACH WHIP-POOR-WILL,

GUIT. D2S. etc.

R.H. GLIS. NO. VIB.

PNO. + BELLS

76 77 78 79 80

AND SMELL EACH DAF-FO-DIL THAT

PNO. + BELLS PNO.

81 82 83 84

GROWS AT DAI-SY HILL ONCE

+ GUIT. PNO. SOLO

2/c.

85 86 87 88

MORE.

mp

+ GUIT.

(SNOOPY: MONOLOGUE)

89 90 91 92 93

[UNDERScore]

vibes.

pp

GUIT.

BS.

94 95 96 97 98

[VAMP]

(1X ONLY)

CUE TO CONT. SNOOPY: "WITH YOUR HEAD IN YOUR WATER DISH."

99 100 101 102

(SNOOPY)

AND GREET EACH WHIP-POOR-WILL,

BELL TREE

PNO.

+ BELLS

R.H.

PNO. BELLS

GUIT. DR'S.

etc.

103 104 105 106

AND SMELL EACH DAF-FO-DIL

PNB. + BELLS

107 108 109 110

THAT GROWS AT DAI-SY HILL

PNB.

111 112 113 114

ONCE MORE.

+ BELLS

PNB. + TUTTI ORCH. *mf*

TRILL

115 116 117 118

deliberate cel.

[DICTATED] CUE: (SNOOPY GETS INTO HIS SIGNATURE POSITION AND BRINGS HIS FOOT DOWN.)

nit. *molto rit.* + GUIT. + BELL TREE