

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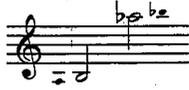
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(§) *Music and Lyrics by Andrew Lippa.*

## Cast and Vocal Ranges

### SALLY BROWN



### LUCY VAN PELT



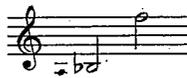
### SNOOPY



### SCHROEDER



### CHARLIE BROWN



### LINUS VAN PELT



## Instrumentation

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

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
---	--
- 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**

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

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

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

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

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

Cl., Vn., Pno. 8<sup>vb</sup>

[dialogue] mf [dialogue]

Bs., Pno., H-H

[20]

LUCY

ALL  
[including SALLY]

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

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]

-3 - Opening

**SALLY** LINUS: I think Charlie Brown has nice hands.

**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

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

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

**ALL** You're a

Tutti [dialogue]

Vn., Pno  
mp +Cl.

29

[32] Tempo (♩=160)

(A light illuminates Charlie Brown's face at stage center.) Monologue: C. BROWN: Some days I wake up ...

good man. — You're a good man. —

(+H-H)

+Bs.

vamp Cl., Pno.

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

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

[dialogue]

36

Pno. (Bs. facet)

Attacca

# No. 2

# “You’re a Good Man, Charlie Brown”

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

Cue: (Attacca from No. 1 Opening.)

[2]

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

C. BROWN

Bright march (♩=160)

I'm late!

SFX: alarm clock

Pno.

Alto *f*

*ff* Vn. 8<sup>va</sup>

E.Bs., Pno. 8<sup>va</sup>

Drs.

etc. sim.

8<sup>va</sup>Vn., Alto

Alto

8<sup>va</sup>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)

CBR - Piano Conductor

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

13

**SALLY** *unis.* [18]

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

**SNOOPY - SCHROEDER** **SNOOPY** *SN./SC. unis.*

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

*Pno.* *Vn., Pno.*

*+Vn., Alto* *3<sup>rd</sup> Alto*

16

**ALL [except C. BROWN]**

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

20

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

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

23 Bs. 8<sup>th</sup> Alto

[52] A bit faster  
CHARLIE BROWN

Ev' - ry - bod - y says — to me:

king!  
[SN./SC./LI.]

unis.

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

king!

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

Pno., H-H  
*mf*

Alto

Pno.

S.D. solo  
(X sticks)

+Bs., B.D. (H-H eighths)

Ev' - ry voice — in har - mo - ny.

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

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

Pno., H-H  
*mf*

[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)*

Detailed description: This system contains the first two staves of music. The top staff is the vocal line with lyrics. The bottom staff is a grand staff (piano and bass) with piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The tempo is marked 'half-time feel' with 'H-H eighths' notes. Dynamics include 'mp' (mezzo-piano).

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

Vn. Alto

Alto Vn.

64

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

Detailed description: This system continues the music from the previous system. It includes a violin and alto part. The piano accompaniment continues. The number '64' is written below the first staff. Dynamics include 'mp'.

[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.—

Alto

Pno., H-H

*mf*

Pno.

S.D. *solo*  
(X sticks)

CBR - Piano Conductor

Detailed description: This system contains the vocal solo and piano accompaniment. The vocal line has two parts: SA./LU. and SN./SC./LI., both marked 'unis.' (unison). The piano accompaniment includes piano (Pno.), hi-hat (H-H), and snare drum (S.D. solo with X sticks). The dynamic is marked 'mf' (mezzo-forte). The conductor is identified as CBR - Piano Conductor.

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

72

S.D. solo (X sticks)

Pno., Bs., Drs.

I want to

5

8<sup>th</sup> Vn.

[84]

[C. BROWN]

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

8<sup>th</sup> 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*

Ooh, nev - er sleep. Ooh, 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,

Ooh, take the leap.

Vn. *p* *mf* Pno., 8<sup>th</sup> Alto

92

Then I hear: *8<sup>va</sup>Vn. colla voce*

SALLY

LUCY

Char - lie Brown... Char - lie Brown... Y

Alto

95

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*)

103

Bs., Pno.

**C. BROWN**

Don't wan-na be late!

**OTHERS**

Don't wan-na be late for school!

**SNOOPY (Woof!)**

**ALL**

[ALL except C.B. & SN.]

You're a

8<sup>th</sup> Alto

Tutti

Vn., Cl.

Drs.

[109]

**SNOOC**

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

**+SNOOPY**

You're the kind of re-mind - er we

Vn., Cl., Pno.

Bs., Drs. two-beat

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

Pno.

Pno.

Vn.

112

[117]

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

Vn. Vn. Pno. Pno. f f 8<sup>va</sup>Vn. Bs.

115

Bs., Pno., Drs. fill Drs. (S.D. backbeats)

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<sup>va</sup>Alto

118

**SALLY**  
**LUCY**  
 heart such as yours you could o-pen an-y doors, You could go out and do an-y-thing.

**SNOOPY - SCHROEDER**

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

Pno. Pno. +Vn. loco  
 Alto loco 8va Vn.

121

C.

[SA./LU.] *fp*  
 king, Char-lie Brown, You could be king!

[SN./SC./LI.] *fp*  
 king, Char-lie Brown, You could be king!

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

125

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

FC

SI

SCHROEDER - LUCY

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

8<sup>va</sup>Vn.

141

SC.

LU.

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

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

Tutti (Drs. fill)

*sfz*

144

# No. 2a

# Good Man Playoff

(Orchestra)

Cue: (Applause - segue from No. 2  
"You're a Good Man, Charlie Brown.")

(♩=160)

Musical score for 'Good Man Playoff' (Orchestra). The score is in 4/4 time with a tempo of 160 beats per minute. It features a variety of instruments including Violins (Vn.), Piano (Pno.), Cymbals (Cym.), Euphoniums and Double Basses (E.Bs., Drs.), Violins 8va (Vn. 8va), and Alto Saxophones (Alto). The score is divided into systems with measure numbers 1, 4, 7, and 10. Dynamics include *f* and *sfz*. Performance instructions include '(H-H sempre eighths)'. The score concludes with a 'Segue' instruction.

SALLY: This is my report ...  
... it happened.

[dialogue]

Segue

# No. 2b

# Before Lunch Hour

(Orchestra)

Cue: (In applause,  
SALLY exits. Schoolbell.  
When schoolbell stops:)

Musical notation for the schoolbell cue, showing a short melodic phrase in 4/4 time.

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 'Before Lunch Hour' (Orchestra). The score is in 4/4 time with a tempo of 160 beats per minute. It features Clarinets (Cl.), Piano (Pno.), Violins (Vn.), and Violins 8va (8va Cl., Pno.). Dynamics include *mp* and *rit.*. The score starts at measure 1 and includes performance instructions like 'E.Bs., Pno., H-H'.

E.Bs., Pno., H-H

CBR - Piano Conductor

# 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.*

*sempre pp*  
Pno. solo

una corda

[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.*

[LUCY]

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

*p*

12

[15]

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

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

17

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

*cresc.*

19

[24]

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

# No. 5a

# Quick Changes – Moon

(Orchestra)

**Solemn** **[3] Even eighths (♩=120)**

*mp* Va., s:Cello  
1 acoustic Bs. arco  
[dialogue] *f* Alto, Va.  
Alto, Cym. [dialogue]  
Bs. pizz., Drs.

**[5] Moderate two (♩=120)** (LINUX enters, knocks on doghouse – dialogue) (music in – LUCY sneaks in, grabs LINUX' blanket & tears off again.)

*mf* Pno., Bs. pizz.  
rit. [dialogue] Pno.  
Alto, Pno.  
Bs. Drs.  
closed H-H B.D. open

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

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

[10] Even eighths

Va.  
Alto  
B.D., Bs. arco  
*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.  
*f*  
14 Bs., B.D., Pno.

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

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

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.  
22 Bs., Pno.  
*etc. sim.*

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

*sub.p cresc.*  
26

**No. 6**

**“My Blanket and Me”**

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

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

[31] Tango

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

Cl., Va., Pno.

Drs. *ff* etc. sim. (+Floor T-T)

(LINUS/SALLY/LUCY - dialogue.)

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

LINUS

Cl., Pno., Cym.

Voice

[40]

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

Pno.

Va.

*mp*

Bs. pizz.

H-H

Drs. time

etc. sim.

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

Cl.

Voice

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*

48

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

50

[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.)

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

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

57

delicato

R.H. Pno. solo gliss.

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<sup>va</sup>* **The Blanket Ballet**

62

fp s.Str. trem., Tri. roll

Cl. solo

- 6 - "My Blanket and Me"

(LINUS shuts 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.)

(*g<sup>va</sup>*)

Fl., Vn., Pno.

The musical score consists of three staves. The top staff is for Flute (Fl.), the middle for Violin (Vn.), and the bottom for Piano (Pno.). The Flute part features a melodic line with a slur over three measures, each containing a half note. The Violin part is marked 'Vn. solo' and features a melodic line with a slur over three measures, each containing a half note. The Piano part features a rhythmic accompaniment with a slur over three measures, each containing a quarter note. The score is numbered 67 at the beginning of the Violin staff. The key signature has one flat (B-flat), and the time signature is 4/4.

[134] A Ha!

Pno. solo

Bs., Drs.

Foot H-H

[140] LINUS

This section contains measures 134 through 140. It features a piano solo in the right hand and bass drums in the left hand. The music is in 4/4 time and B-flat major. Measure 140 is marked with a repeat sign and the name 'LINUS'.

+Cl.

It's fool-ish, I know it.

ff

Cl., Pno.

Va. *sub.p*

Bs., Drs. w/brushes

138

This section contains measures 138 through 140. It features a vocal line with lyrics 'It's fool-ish, I know it.' and piano accompaniment. The piano part includes a clarinet and violin. The bass drum part uses brushes. Measure 138 is marked with the number '138'.

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

rit.

LUCY

142

This section contains measures 142 through 144. It features a vocal line with lyrics 'I'll try to out-grow it. But mean-while, (Cym.) It's my blan-ket... And' and piano accompaniment. The piano part includes a cymbal. The tempo is marked 'rit.' and the section ends with a repeat sign and the name 'LUCY'. Measure 142 is marked with the number '142'.

(SNOOPY & LUCY *exit.*)

(SALLY *exits.*)

(C. BROWN *exits.*)

SALLY

C. BROWN

SCHROEDER

me. And me. And me. And

*pp*

*s:soft Celeste, Tri.*

*rall.*

146

(SCHROEDER *exits.*)

LINUS

me. And me.

*mf*

*And*

*molto rit.*

*a tempo*

*gva*

*Pno solo*

*Va. pizz.*

*Bs., Pno.*

149

Applause - segue

# No. 6a

# After Blanket

(Orchestra)

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

*mf*

*Cl., Va.*  
*Pno., Drs.*

*Pno.,*  
*acoustic Bs.*

*molto rit.*

1

5



# No. 8a

# Quick Changes – Valentines

applause – segue

(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**

The musical score is written for piano and orchestra. It begins with a piano introduction marked 'Bounce' and 'f'. The piano part features a rhythmic pattern in the right hand and a similar pattern in the left hand. The orchestral part includes a cymbal (Cym.) and a conga (C.B.). The score concludes with a section for dialogue, where the piano part is marked '[dialogue]' and the orchestra is marked '[Reed tacet al fine.]'. The tempo is 4/4.

Fl., Va., Pno.

acoustic Bs. pizz., H-H, Pno.

(Cym.) (C.B.)

[dialogue]

[Reed tacet al fine.]

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

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

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

Cue: C. BROWN: ... Merry Christmas. (LUCY takes card.  
C. BROWN realizes what he's said, screams:) Aaugh!  
(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!

Cue: (SALLY exits laughing.)

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

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.)

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

# 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*

*Pno. solo*

Voice *mf*

1

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

3

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

6

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

+Va.

Pno.

+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

Va.

Pno.

cresc.

12

[17]

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

Pno.

Cl.

Va.

poco a poco

f

Bs. arco

15

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

Bs. pizz.

19

[23]

me?

Pno. solo  
*pp*

The image shows a musical score for a piano and voice. It consists of three staves. The top staff is a vocal line in treble clef with a key signature of one flat and a 3/4 time signature. It begins with a measure containing a quarter note G4, a quarter note A4, and a quarter rest. The second measure contains a quarter note B4, a quarter note C5, and a quarter rest. The third measure contains a quarter note D5, a quarter note E5, and a quarter rest. The lyrics "me?" are written below the first two measures. The middle staff is a piano accompaniment in treble clef. It begins with a quarter rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The bottom staff is a piano accompaniment in bass clef. It begins with a quarter note G2, followed by a quarter note A2, a quarter note B2, and a quarter note C3. The piano part is marked "Pno. solo" and "pp".

LUCY

Wait! You're

Voice

[48] **Faster**

C.B. LUCY

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

Kat: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.)

[68]

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

*poco rall.*

*pp*

Pno. 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.")

(♩ = 204)

(C. BROWN & LUCY exit.)

Cl., Pno.

Va., Pno., Cym.

*f*

H-H

B.D., Bs. pizz.

- 2 - Quick Change - Ice Cream

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

, dictated

The musical score is written for piano and orchestra. It consists of two staves: a treble clef staff for the piano and a bass clef staff for the orchestra. The key signature is two sharps (F# and C#), and the time signature is 2/4. The score is divided into four measures. The first measure shows the piano part with a melodic line and a bass line. The second measure is a measure rest for the piano, with the instruction 'Cl., Pno.' written below the staff. The third measure shows the piano part with a melodic line and a bass line, with the instruction '+Va.' and 'mp' written below the staff. The fourth measure shows the piano part with a melodic line and a bass line, with the instruction '+Bs., H-H' written below the staff. The score ends with a double bar line.

# No. 12a

# Beethoven Day Playoff

(Orchestra)

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

Tempo (♩ = 144)

The musical score is written in 4/4 time with a key signature of one sharp (F#). It consists of three systems of staves. The first system includes parts for Alto, Pno., Va., and E.Bs., Pno., Drs. with dynamics *f* and *mp* (S.D. fill). The second system includes parts for +Pno., 8<sup>th</sup> Alto, H-H rhythm, Alto, Va., Pno. *sust.*, Bs., B.D., and *cresc.* with dynamics *mf*. The third system includes parts for Pno., Bs., Drs. and Tutti with dynamics *ff*. The score features various musical notations such as slurs, accents, and dynamic markings.

# No. 13

# Rabbit Chasing – Pantomime [and Quick Changes – The Wall]

(Orchestra with Sally & Snoopy)

Cue: SALLY: We ought to see lots of game today. (She blows a bugle call.)

**Fast** (♩=152)

Vn., 8<sup>va</sup>Alto, Pno., S.D.

acoustic Bs., Pno., B.D.

**[9] Tempo di mazurka** (♩=132)

Vn., Pno.

Alto.  
Pno., Bs., Drs.

**[17] March tempo** (♩=128)

8<sup>va</sup>Vn., Alto

+s:Hns.  
(+S.D. roll)

**[21] Presto subito** (♩=184)

Vn., Fl.,  
Xylo.

Bs., Pno.

[31]

*8va*

27

SNOOPY

(Sniff!) (Sniff!)

(Sniff!) (Sniff!)

*8va*

32

(Splash Cym.) (Cow Bell)

(*8va*)

(Duck Call)

Tutti +Xylo.

38

*sfz*

Bs., Pno.

[45] Dolce ma sensibile (♩=124)

Moderately

SALLY

Chas - ing, we're rab - bit

SNOOPY

Chas - ing, we're rab - bit

44

*8va*Vn., Cl., Pno.

(+Cym. roll)

*f*

chas - ing! Rab - bit chas - ing...  
 chas - ing! Rab - bit chas - ing...  
*dimin.*

47

[50] Marcia e molto marcato (♩=112)

SALLY & SNOOPY

scream!  
 Agghaah!  
*s: Pizz Str. (Vn. fast trem.)*  
*pp sempre stacc.* *molto cresc.* *ff*  
 Vn., Pno. *mf*  
 Bs. spiccato

[54] Frantic waltz (♩=108)

*cresc.*  
 Alto  
 (+Timp. roll)  
 Bs., Pno., Timp.

(SALLY & SNOOPY exit.)

(An endless Garden Wall moves on with CHARLIE BROWN leaning on it.)  
 C. BROWN: Sometimes, when you're depressed, all you want...

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

60

# No. 14

## “The Book Report”

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

Cue: C. BROWN: (to LINUS) You're a lot of fun to have around.

### March militaire

(SALLY & SNOOPY enter rabbit chasing.)

SALLY & SNOOPY

Cue to continue:

(LUCY enters reading.)

Cue to continue:

(SALLY & SNOOPY exit.)

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

*f* Cow Bell *8<sup>va</sup> Va. pizz., Pno.*

*mp marcato*

1 acoustic Bs. pizz., H-H

LUCY

[6] Madrigal, a cappella (♩=132)

(Slams book shut.) Rab - bits! A book re - port on Pe - ter

SCHROEDER Rab - bits!

C. BROWN Rab - bits!

LINUS Rab - bits? A

Wood Block Pno., Bells [6] Madrigal, a cappella (♩=132)

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

[LUCY]  
 Rab - bit, Pe - ter — Rab - bit, Pe - ter Rab - - - - bit, —

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

C. BROWN  
 A

[LINUS]  
 book re - port on Pe - ter Rab - bit, Pe - ter — Rab - bit, Rab - - - -

[a tempo]

LU. Rab - - - - a - bit. Pe - ter

SC. Rab - - - - a - bit.

C.B. book re - port on Pe - ter Rab - - - - a - bit.

LI. - - - - bit, Rab - - - - a - bit. [a tempo]

[13] Vivo (♩=176)  
LUCY

Rab - bit is this stu - pid book a - bout this stu - pid rab - bit who steals

Cl.  
mp  
Pno., H-H  
pizz. Bs., B.D.

LUCY: (in caesura, counts words one through [17] Slowly (♩=112)  
seventeen) Hmm. Eighty-three to go. SCHROEDER

veg' - ta - bles from oth - er peo - ples' gar - dens. The name of the book a -

s:Harmonium  
Cl., Vn.  
pp  
+S.D.  
(Cym.)  
sfz  
B.D.

bout which This book re - port is a - bout is, "Pe - ter Rab - bit,"— which is a -

cresc.

bout this rab - bit. I found it ver - y... I

(He crosses a word out.)  
s:Harm.  
(Pno.)  
Tutti (Pno., arco Bs.) sfz  
mp accel.  
Tutti sfz

(He crosses a word out.)

(Slashes word out.)

[SCHROEDER]

liked the part where... It was a... It re - mind - ed me of

mf rit. sfz pp rall. p

Cl., Vn. Pno. Pno., +Cl., Vn. Chime

[a tempo] [31] Fast (♩=152)

"Ro - bin Hood!" And the part where Lit - tle John jumped from a rock to the

mf mp

Cl., Vn. Vn. Pno., Bs., Timp. Pno., pizz. Bs., Drs.

Sher - iff of Not - ting - ham's back. And then Ro - bin and ev' - ry - one

Tutti sfz mp

swung from the trees in a sud - den sur - prise — at - tack. And they

sfz

[39]

cap-tured the Sher-iff and all of his goods, And they car-ried him back to their

Vn., Cl. *mp*

camp in the woods, And the Sher-iff was guest at their din-ner and all. But he

Vn., Cl. *cresc. poco a poco*

wrig-gled a-way and he sound-ed the call And his men rushed in and the

Cl., Vn., Pno. *poco allarg.*

*rubato* *hesitatingly* *pp* *s:Harm. solo* *ff* *Bs., Drs.* *[a tempo]* LUCY

ar - rows flew. Pe - ter Rab - bit did, sort of, that kind of thing, too. The

[51] **Vivo**  
[LUCY]

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

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

8<sup>th</sup> Cl., Vn. Vn. Cl. s:Harm. *mf*

Tutti *f* (Cym.) *sfz*

LINUS: (monologue) In examining a work such as Peter Rabbit, ...

[54] **Religiously** (♩=80)

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

**Secularly** (♩=132)

C. BROWN

If I

Vibes *mf*

[67] [C. BROWN]

(LINUS: *continuing*) Peter Rabbit is established from the start...

start writ - ing now when I'm not real - ly rest - ed, It could

Vibes

8<sup>vb</sup> Vn. trem. at point of bow (thru bar 84, "scared effect.")

up - set my think - ing which is no good at all. I'll get a

s:Harm. w/Vn.

69 Pno., Vibes

fresh start to - mor - row, and it's not due till Wednes - day. So I'll

71 *sim.*

have all of Tues - day un - less some - thing should hap - pen. Why does

73

[75]

[C. BROWN]

this al - ways hap - pen? I should be out - side play - ing get - ting

+ Cl.

fresh air and sun - shine. I work best un - der pres - sure, and there'll

77

be lots of pres - sure, if I wait till to - mor - row. I should

79

start writ - ing now. But if I start writ - ing now when I'm

*poco cresc.*

81

not real - ly rest - ed, It could up - set my think - ing which is

*poco rall.*

83

[86] *[a tempo]* **Vivo**  
LUCY

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

Pno., Cl., Vn.  
Vn. Cl.  
Pno., Drs.  
*ff* *sfz*

(Vn. ord.)

arco Bs. 8<sup>va</sup>

85

four, Twen - ty - five, Twen - ty - six, Twen - ty - seven, Twen - ty - eight, Twen - ty - nine, Thir - ty. Ha!

88

[90] **Tempo** (♩=166)  
SCHROEDER

Down came the staff on his head, smash! And Ro - bin fell like a sack full of

(big Cym. ^ crash.)  
Tutti *mf* *sfz* *mf*

[SCHROEDER]

lead, crash! The Sher-iff laughed and he left him for dead, Ah! But he was

(big Cym. ^ crash.)

*sfz* *mf* *dolce*

93

LUCY

wrong! Thir-ty-five, Thir-ty-six, Thir-ty-sev-en, Thir-ty-eight, Thir-ty-nine, For-ty!

96

[98]

SCHROEDER

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

*mf* (+Bell Tree)

pizz. Bs., Pno., Drs.

gin, zing! And then it looked like the Sher-iff could win, Ah! But not for

(+Bell Tree) *sfz*

damp B.D.

101

long A - way they ran, Just like

Cl., Vn., Pno., H-H

*mp* *sfz* *mp* *sfz*

Bs., Timp.

[108]

rab - bits. Who run a lot, As you can tell From the sto - ry Of Pe - ter

*pizz.* Vn. 8<sup>va</sup>

Cl., Pno. *p*

(Bs., Drs. *tacet*)

Rab - bit, Which this re - port Is a - bout.

Vn., Pno. *pp* *sfz*

Cl.

+H-H

Bs., Timp.

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

SALLY & SNOOPY

Rab - bits, chas - ing rab - bits.

Pno., 8<sup>va</sup> Vn. *p* *molto cresc.* +Cl. *tr*

Timp., arco Bs., Pno.

CBR - Piano Conductor

118] Grandioso (♩=128)

LUCY

Musical staff for Lucy's vocal line, showing a rest followed by a melodic phrase.

There were

C. BROWN

Musical staff for C. Brown's vocal line, starting with a triplet of eighth notes.

How do they ex - spect us to write a book re - port

Musical staff for piano accompaniment, featuring chords and a triplet of eighth notes.

Tutti

*ff*

(+Cym. rolls)

Musical staff for piano accompaniment, continuing with chords and a triplet of eighth notes.

Musical staff for C. Brown's vocal line, continuing the melody.

veg' - ta - bles in the gar - - - - den.

Musical staff for piano accompaniment, continuing with chords.

Of an - y qual - i - ty in just two

Musical staff for piano accompaniment, continuing with chords.

Musical staff for piano accompaniment, continuing with chords.

Musical staff for C. Brown's vocal line, continuing the melody.

Such as car - rots, and spin - ach, and on - ions, And

Musical staff for piano accompaniment, continuing with chords.

days?

Musical staff for piano accompaniment, ending with a trill (tr) and a fermata.

Musical staff for piano accompaniment, continuing with chords.

[126]

let - tuce, and tur - nips, and pars - ley, And ok - ra, and

How can they con - spire to make life so

cab - bage, and string beans, And par - snips, to - ma - toes, po -

mis' - - - ra - ble, And so ef -

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

fec - tive - ly in so man - y ways?

*fff* *sub. mf*

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

LUCY

Pe-ter

SCHROEDER The

C. BROWN

If I

Vn., Cl. *poco rall.* *a tempo*  
Pno. *sfp* *molto cresc.*  
133  
Bs., Pno., Timp.

[137] Vivo (♩=164)

LU.  
Rab - bit is this stu - pid book a - bout a stu - pid rab - bit who steals  
SALLY & SNOOPY (Appearing from behind the Wall, they join the singing.)  
Rab - bit chas - ing, rab - bit chas - ing,  
name of the book a - bout which This  
SC. C.B.  
start writ - ing now when I'm not real - ly rest - ed, It could  
LINUS  
What drove an oth - er - wise mor - al rab - bit

[137] Vivo (♩=164) (Vn. colla SCHROEDER 8<sup>va</sup>)

Cl. *ff*  
Bs., Pno., Drs.

LU. veg' - ta - bles from oth - er peo - ples' gar - - - dens.

SA. SN. rab - bit chas - ing. Rab - - - bit  
book re - port is a - bout is, "Pe - ter

SC. C.B. up - set my think - ing which is no good at all.

LI. to per - form acts of thiev - er - y?

Cl., S.D.  
Cym.)

139

LU

SA  
SN

SC  
C.B.

LI

1

[147] Ad libitum [cadenza]

LUCY

And they were ver - y, ver - y hap - py to be

optional:  
Synth.

*sfz*

home. Nine-ty-four, Nine-ty-five. The ver-y, ver-y, ver-y

**SCHROEDER**

The end.

Synth.

Pno.

150

Detailed description: This block contains the first system of a musical score. It features a vocal line at the top with lyrics: "home. Nine-ty-four, Nine-ty-five. The ver-y, ver-y, ver-y". Below the vocal line is a section labeled "SCHROEDER" with the lyrics "The end.". The piano accompaniment includes a Synth. part with sustained chords and a Pno. part with a simple harmonic accompaniment. The score is in 4/4 time and B-flat major. The page number "150" is written at the bottom left of this system.

end.

SC  
CB

153

Detailed description: This block contains the second system of the musical score. It continues the vocal line with the lyrics "end.". Below this is a section labeled "SC" and "CB" with a vocal line. The piano accompaniment continues with the Synth. and Pno. parts. The page number "153" is written at the bottom left of this system.

have-n't ev - en start - ed yet! C. SCH

*sfz*

A tempo [move it!]

*sffz*

End of Act One

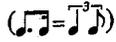
# No. 16

## “My New Philosophy”

(Sally with Schroeder)

Cue: SALLY: (discovering) “Why are you telling me?” I like it! (Music in.)

Moderately bright swing four (♩=204)



Cue to continue: SALLY: (repeating) “Why are you telling me?”

Cue to stop: SALLY: That’s a good philosophy: “Why are you telling me?”

[3] vamp

SALLY (voice last time)

vamp

Pno.

mp

“Why are you

E.Bs., Drs. time (brushes on S.D.)

tell - ing me?” My new phi - los - o - phy.

+Alto Pno. +Alto

The teach - er gave a “D” — on last week’s home - work.

Pno. Alto

[11]

[SALLY]

She said, "Miss Sal-ly Brown,— Your grades are go-ing down."—

Pno. +Alto Pno. +Alto

Bs., Drs.

SCHROEDER

SALLY

I could have told her... My new phi-los - o - phy!  
Your new phi-los - o - phy?

Pno.

15

[19]

(as the teacher)

(as herself)

(as the teacher, handing back Sally her homework)

(as herself)

Miss B? I'm she. Look see. A "D?"

Pno., H-H Va., Pno.

SALLY: (in fermata, as herself)  
Well, why are you telling me?

(as the teacher)

SALLY

[26]

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

Tutti Pno. Alto

23 Bs., Drs. time

SCHROEDER

SALLY: Why are you telling me?

SALLY

That's your new phi - los - o - phy? — My new phi -

28

Alto + Va.

Pno.

Rhy.

Dialogue - stop vamp on cue: SCHROEDER:

That's your new philosophy, huh? SALLY: Yes.

Cue to continue:

SALLY:

I mean - "No!"

los - o - phy! —

vamp

Pno.

Tutti (+Cym.) *sfz*

*p*

Alto *mf*

Pno., Foot H-H

Bs.,

32

[72] Stride time  
SALLY

It's like a guar - an - tee. — My new phi - los - o - phy. —

Pno.  
Vn. 15<sup>th</sup> div. *mp* +Alto *f* *mp* *f*

Pno., Bs., Drs. time

CBR - Piano Conductor

[SALLY]

And things are sure to be a whole lot brighter.

*mp*

Vn., Pno.

Alto

76

Bs., Drs.

SALLY: "Oh, yeah? That's what you think!" "Why are you telling me?" "No!" "I can't stand it!"

*mf*

Pno., Sub Alto

15<sup>th</sup> Vn.

80

[84]

Now life is free and easy,

Alto

Pno.

+Alto

Vn. sust.

*mf*

83

Much more philosophy, With my brand new...

Pno.

+Alto

86

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

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

Musical score for the first system. The top staff is for Piano (Pno.) and Hi-Hat (H-H). The bottom staff is for Violin (Vn.) and Piano (Pno.). The music is in 2/4 time and features a vamp. Dynamics include *sub.p* and *vamp*. The bottom staff also includes *pizz.* for the violin part.

90  
SALLY: Clearly, some philosophies aren't for all people.  
(She thinks for a beat - light bulb. Music in.)

Musical score for the second system. The top staff is for the vocal line (SALLY). The bottom staff is for the piano accompaniment. The music is in 2/4 time. The vocal line includes the lyrics: "And that's my new phi - los - o - phy!". The piano part includes dynamics like *Tutti f* and *sfz*. Percussion effects like *choke*, *Splash*, and *Cym.* are indicated.

Applause - segue

Applause - segue

# No. 20a Night Scene - Underscore

(Orchestra)

Cue: (Applause - segue from No. 20 "Supertime." Music in. Lights up on a drop of starlit night sky.)

(LUCY & LINUS enter - dialogue.) At cue: LUCY:  
...blinking on and off. (SCHROEDER & SALLY enter.)  
Cue to continue: LINUS: ...over here to get a closer look.

(SNOOPY climbs onto his doghouse - dialogue.)  
Cue to continue: SNOOPY: ...exactly what it needed.

*8va*

**Moderato**  
(♩ = 120)

*p*

s:Celeste,  
Vibes

1 s:Pno/Str  
[Vn./Va., Bs: tacet.]

(*8va*) (C. BROWN enters - dialogue.)

+Picc.

5

Cue to segue: C. BROWN: It hasn't been such a bad day after all.

9

# No. 21

# "Happiness"

(Full Company)

Cue: (Segue from No. 20a Night Scene - Underscore. Lights come up to day.)  
C. BROWN: It hasn't been such a bad day after all.

Moderato (♩=120)

C. BROWN

SNOOPY

LINUS

Hap - pi - ness is find - ing a pen - cil, Piz - za with sau - sage, Tell - ing the time.

SCHROEDER

LINUS

Hap - pi - ness is learn - ing to whis - tle, Ty - ing your shoe for the

[11]

SALLY

ver - y first time. Hap - pi - ness is

+acoustic Bs. arco

CBR - Piano Conductor

[SALLY]

play - in' the drum in your own school band. And

Cl., Va., Vibes

Pno.

12

hap - pi - ness is walk - ing hand in hand.

Pno. Vibes +Vibes

Va. +Cl.

15

[19]

LUCY

Hap - pi - ness is two kinds of ice cream, Know - ing a sec - ret,

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

*mp*

(Bs. pizz.)

SCHROEDER

C. BROWN

Climb - ing a tree. Happiness is

Vibes 8va Vibes loco Pno. +Bells Cl. Va. (Bs.)

*p*

22

SCHROEDER

five dif-ferent cray-ons, Catch-ing a fire-fly. Set-ting him free.

Instrumentation: Pno., Vibes, 8<sup>va</sup>Va., Cl., 8<sup>sub</sup>Cl., Va., Bs.

Dynamic markings: *pp*, *mf*

Measure 15 is indicated at the start of the piano part.

[29] C. BROWN

Hap-pi-ness is be-ing a-lone ev'-ry now and then. And

Instrumentation: Cl., Vibes, Pno., Bs.

Dynamic marking: *mf*

Performance instruction: (Va. arpeg. "lightly")

hap-pi-ness is com-ing home a-gain.

Instrumentation: Bells, Vibes, Pno., Cl., Va.

[37] C. BROWN

Hap-pi-ness is morn-ing and eve-ning,

Instrumentation: Pno., Vibes, Cl., Va.

Dynamic markings: *f*, *p*

Performance instruction: (Bs. *delicato*)

Vibes [C. BROWN]

Day-time and night-time too. For hap-pi-ness is an-y-one and

+Va. Pno. Vibes, Cl., Va.

*mp*

39

an-y-thing at all, That's loved by

Vibes Va. *espressivo*

Pno.

43

Bs. *pizz.*

[49] LINUS

you. Hap-pi-ness is hav-ing a sis-ter,

Pno. Vibes, Pno.

+Cl. Va. Cl.

47 Bs. *arco* *pizz.* Bs.

LUCY

LINUS  
LUCY

Shar-ing a sand-wich, Get-ting a-long.

Cl. Va., Vibes

51

[54]

SALLY & LUCY

- 5 - "Happiness"

161

SNOOPY, SCHROEDER, C. BROWN & LINUS

Hap - pi - ness is sing - ing to - geth - er when day is

[Orch. tacet, Va. to Vn.]

Voice cue

Voice cue

through. And hap - pi - ness is those who sing with you.

Pno., Cl., Vn.

*pp*

[62]

those who sing with you. Morn - ing and eve - ning,

Hap - pi - ness is morn - ing and eve - ning,

Vn.

Cl.

*f*

Chimes, Pno.

Bs., Pno. (Cym.)

*arco* Bs. *sust.* + Cym. *roll*

57

61

Slower tempo



[MEN] SNOOPY & C. BROWN  
 Day - time and nigh - time too. For hap - pi - ness is

SCHROEDER & LINUS

Vn. *mf* Bells, Vn., Cl.  
 Cl. *molto rit.* Pno. *p*  
 (+Cym roll) pizz. Bs.

[C. BROWN]  
 an - y - one and an - y - thing at all, That's loved

Bells *mf* Pno., Vn.

(General exit.)  
 by you.

Vn., Cl., Vibes Vibes Pno. (Vn., Cl. opt. tacet thru bar 79.)  
 (Bs. opt. tacet thru bar 79.)

LUCY: (in fermata, as she crosses to shake his hand)  
 You're a good man, Charlie Brown!

Bells  
 Vibes, Pno. Vn., Cl., Pno. Pno. Bs.

# No. 22

## Bows (Full Company)

Cue: (Segue from No. 21 "Happiness.")

Solid four (♩=120)

(COMPANY enters and bows to applause.)

Pno. *f*

B.D.

[5]

+Vn.

E.Bs.  
Pno. 800

Drs.

Pno., H-H

Alto

3<sup>rd</sup> Vn.

10

[three times]

- 2 - Bows

Pno. solo

Alto

s: Gospel org., Vn. sust.

*mf*

Bs., Pno.

Drs.

8<sup>va</sup>

3

fill

[17]

ALL

Hap - pi - ness is morn - ing and eve - ning, Day - time and night - time

Pno., Vn. sust.

+Alto

Pno., Bs., Drs.

SNOOPY

SALLY

LUCY

SCHROEDER

C. BROWN & LINUS

too. For hap - pi - ness is an - y - one and

too. For hap - pi - ness is an - y - one and

too. Hap - pi - ness, an - y - one,

Pno. Vn. 8<sup>va</sup> Vn.

Vn. Alto

8<sup>va</sup> Alto

Pno.

Drs. Bs., Pno., Drs.

an - y - thing at all, that's loved by

SALLY

an - y - thing at all, that's loved LUCY by

an - y - thing at all, — that's loved by

Pno., Cym.

15<sup>th</sup> Vn., Alto (S.D.)

Bs., B.D.

24

[28] Charlie Brown groovefest

SNOOPY

you. Oh, — you're a good

C. BROWN

Hap - pi - ness — is an - y - one. Hap - pi - ness — is an -

SALLY & LINUS

you. Hap - pi - ness is an ice — cream cone. —

SCHROEDER

LUCY

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

[28] Charlie Brown groovefest

Vn.

Alto, Pno.

Bs., Pno., Drs.

[SN.]  
man. — Oh, — you're a good — man. —

[C.B.]  
y - thing. Hap - pi - ness — is an - y - one.

[SA./LI.] (#) Hap - pi - ness is a fi - re - fly — Hap - pi - ness is a sec -

[LU./SC.]  
— man, Char - lie Brown! You're a good — man, Char - lie Brown!

31

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

Hap - pi - ness — is an - y - thing.

ret shared. — Char - lie Brown!

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

Tutti

*ffz*

34

Segue

CBR - Piano Conductor

# No. 22a

# Exit Music (Orchestra)

Cue: (Segue from No. 21 Bows.)

## Groovefest

Musical score for 'Groovefest' in 4/4 time, key of D major. The score is written for Violin (Vn.), Alto Piano (Alto, Pno.), and Bass, Piano, and Drums (Bs., Pno., Drs.). The music features a driving, rhythmic melody with a strong groove. The first system starts at measure 1. The second system starts at measure 4 and includes a section for Solo Drums (S.D. solo) with triplet markings.

## [7] Swing four

## [10]

Musical score for 'Swing four' in 4/4 time, key of D major. The score is written for Violin (Vn.), Alto Piano (Alto), Right Hand Piano (R.H. Pno., 8va), Bass, Drums, and Timpani (Bs., Drs., timre), and Drums (Drs.). The music is marked *ff* (fortissimo) and includes a 'Tutti' section. The score is divided into two systems: the first system covers measures 7-10, and the second system covers measures 11-14. The music features a swinging, rhythmic melody with a strong groove.

Alto

Alto

*p* 8<sup>va</sup> Vn.

15

Drs.

[18] Vaudeville

Tutti

8<sup>va</sup> Vn.

*ff*

Alto

Tutti

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

*mf*

22

Drs.

Drs. solo break ad lib.

[26]

Bs. solo ad lib.

Bm

Alto solo ad lib.

Bb+7

(+H-H backbeat through bar 33.)

Vn. solo

29

Vn.

Pno. solo.

+Alto, Bs., Drs.

Alto

Pno.

32

Bs., Pno., Drs. time

35

Fast gospel two  
(♩=144)

[Rhy. pno. play cue if no drums are present.]

[Drums set tempo]

S.D., C.B.

38

[42] Freely

Alto

s:Gospel org.

Bs., Drs. time  
(+Vn./Va. on Tamb. al fine.)

46

50

(+Dr. fill)

[54]

Alto, Gospel org.

Bs., Drs., Tamb.

Alto

s;Org.

58

vamp [four times]

Alto 2nd & 4th time

Alto 1st & 3rd time

Drs. 4th time only

Pno.

62

big ritard

[cadenza]

Alto cadenza

Pno. wild riffing improvization, Tamb. sustain shake, Cym. roll.

8va

elias loco

sffz

66

arco Bs., H-H, Tamb. sust.