

LESTER HACKETT AND GEORGE ORTMAN
PRESENT

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A MUSICAL PLAY

(Based on an idea suggested by RICHARD GEHMAN)

Music and Lyrics by

Book by

Howard Blankman John Rengier

Some additional lyrics by RICHARD GEHMAN and JOHN RENGIER

Directed by BILL PENN

Musical numbers staged by ED BALIN

Scenery by ED FLESH

Costumes by RENNIE PROCOPIO

Musical direction by GORDON SEAMAN

FOREWORD

BY HEX is a musical play about the Amish, a religious sect founded on the belief that the precepts of Christianity should be literally carried out. The sect is an anachronism since they attempt to preserve the life and customs at the time of founding, almost three hundred years ago. They have been successful in their aims so long as their lives have been based on an agrarian economy and on family life. There are few Amish who are not farmers and who do not have large families.

They speak two languages - Pennsylvania German and English. Both languages have been influenced by the other. Their English almost sings despite the seeming awkwardness of their sentences. "W's" are slightly changed to "v's" and vice versa. "J" is given a "ch" flavor, as is "g". This softening of hard sounds adds to the musical quality.

The musical production numbers found in this script and the piano-vocal score were especially devised to be done well, as easily and as simply as possible, with a minimum of participants and resources. We do not, however, object to an enterprising theater group (with an abundance of talent and resources) enlarging the musical production numbers with additional singers and dancers; keeping in mind that this is to be, at all times, a simple dramatic musical play about a simple, God-fearing agrarian people. BY HEX should never take on the air of a loud, brassy extravaganza!

John Rengier
Howard Blankman

New York City
August 14, 1956

BY HFX

Musical Numbers

Act I

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BY HEX was originally presented by the Summer Stock Players in Lancaster, Pennsylvania. The first performance was August 20, 1953.

The musical play had its first New York performance on June 18, 1956 at the Tempo Playhouse. The cast was as follows:

(In order of appearance)

Bishop Robert Caesar
Henner Tom Pocorobba
Levi Jerry Wallace
Alma Lucie Gillam
Nancy Wynne Miller
Lydia Rita Shay
Rebecca Anita Huffington
Jonas Ken Cantril
Annie Diane Griffith
Eli Tom Mixon
David, a bakery delivery man. Bob David
Tractor Salesman. Lewis Kraus
Jailer. Arnold Soboloff

The time is the present in Lancaster County, Pennsylvania.

Overture

Howard Blankman

Allegro con spirito

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Piano

f legato

f marcato

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The musical score consists of four systems of piano accompaniment. The first system is in 6/8 time and features a treble staff with a melodic line and a bass staff with a rhythmic accompaniment of eighth notes. The tempo is marked *Allegro con spirito*. The second system continues the piece, with a treble staff showing a melodic line and a bass staff with a rhythmic accompaniment. The tempo remains *Allegro con spirito*. The third system is in 4/4 time and features a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The tempo is marked *Allegretto moderato (in a viennese style)*. The fourth system is in 4/4 time and features a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The tempo is marked *poco a poco rall.*

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Musical score system 1, featuring a grand staff with treble and bass clefs. The music includes a melodic line in the treble clef and a bass line in the bass clef. A watermark is overlaid on the system.

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Musical score system 2, continuing the grand staff notation. The watermark continues across this system.

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Musical score system 3, showing further development of the musical themes in the grand staff.

Musical score system 4, featuring the instruction *poco rall.* in the bass clef. The watermark is also present.

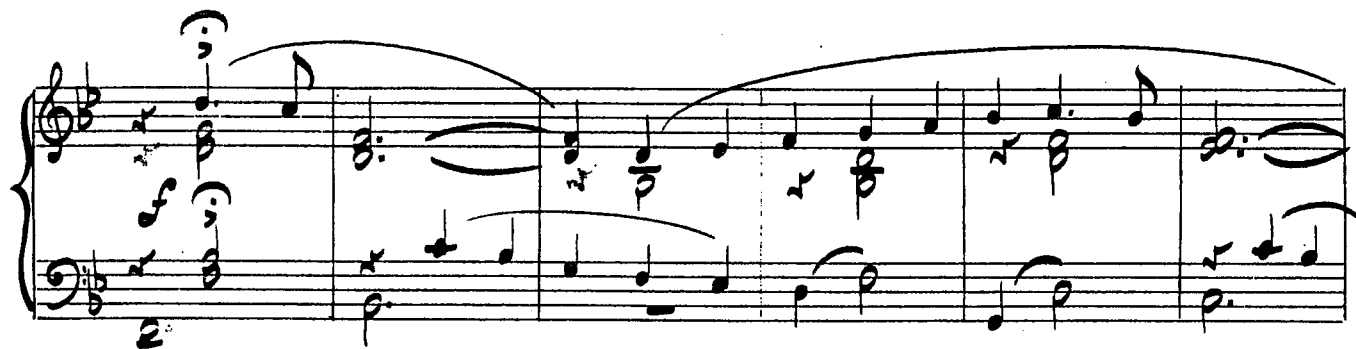
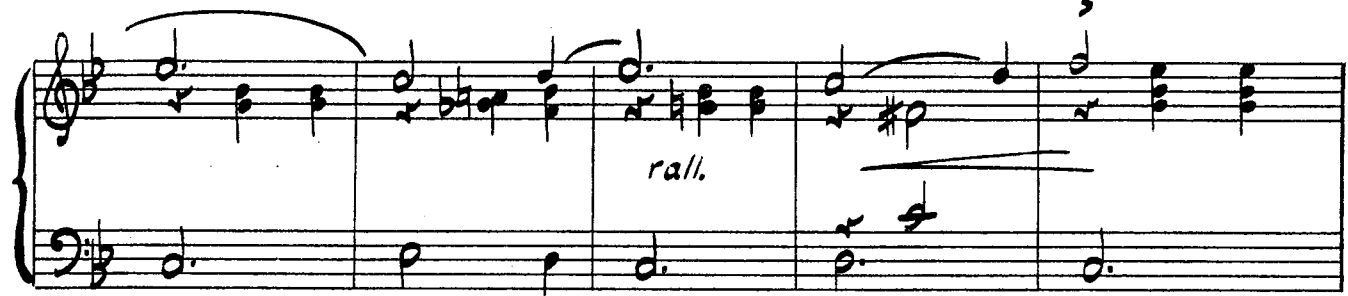
poco rall.

Musical score system 5, the final system on the page, concluding the musical passage.

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ten. ten. ten. *Meno mosso*
mp dolce ad espress.

rall. *mf*
Gracefully, with a slow lilt

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Brightly, in a moderate swing tempo

rit

mf

volto

mf

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Two staves of musical notation. The upper staff contains a complex melodic line with many beamed notes and slurs. The lower staff contains a bass line with chords and single notes.

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Two staves of musical notation. The upper staff continues the melodic line with various ornaments and slurs. The lower staff continues the bass line.

espr.

Two staves of musical notation. The upper staff features more complex rhythmic patterns and slurs. The lower staff continues the bass line.

*poco cresc.
& allarg.*

Two staves of musical notation. The upper staff includes some numerical markings above the notes (1, 3, 7, 1, 3, 7). The lower staff continues the bass line.

*mf
a tempo*

Two staves of musical notation. The upper staff continues the melodic line. The lower staff continues the bass line.

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cresc.

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Poco meno mosso
mp poco a poco cresc. e accel.

rit.
Allegro molto
f accel.

rit.
mp

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Musical notation for the third system, including a treble clef with a 3/7 time signature and various notes and rests.

Musical notation for the fourth system, including a treble clef and various notes and rests.

Musical notation for the fifth system, including a treble clef, a 3/4 time signature, and a dynamic marking of *mf*. The system concludes with a double bar line.

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Rall. *allarg.* 2

tra *ff* *marcato*

Dialogue
Segue No 2

No. 2

- Market Day -

Howard Blankman

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Cue: (BISHOP)... And so do I, and all the Amish like me.
So we go. (music commences under dialogue)

Brightly, but not too fast

BISHOP:(spoken) Ach, soon it is daylight and no one wakes

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UP for market. Lets go! Lets go! Lets go!

Today is Market Day!

BISHOP:

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Lets go! Lets go! Lets go!

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(children begin to appear)

It's time we're on our way.

clear.

ALMA: I'm coming, Pop, I'm coming (Nancy and Lydia enter)

p under dialogue

NANCY: Hurry, Hurry! Come, Lydia! Good morning, Pop. Ach, Rebecca!
 BISHOP: Come now, Back the wagon up once.

BISHOP:

Pack all the car - rots Don't for - get the chick - en

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ALMA:

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Where are the ap - ples? Pe - vils still a - pick - in';

BISHOP:

Who's got the rhu - barb? Fetch in all the cup cheese,

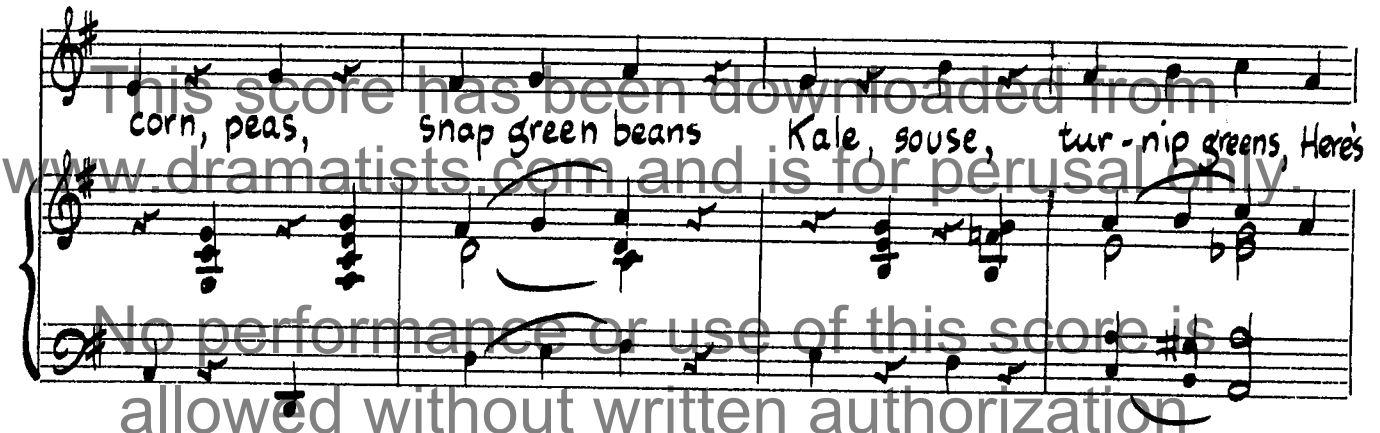
LYDIA:

JONAS:

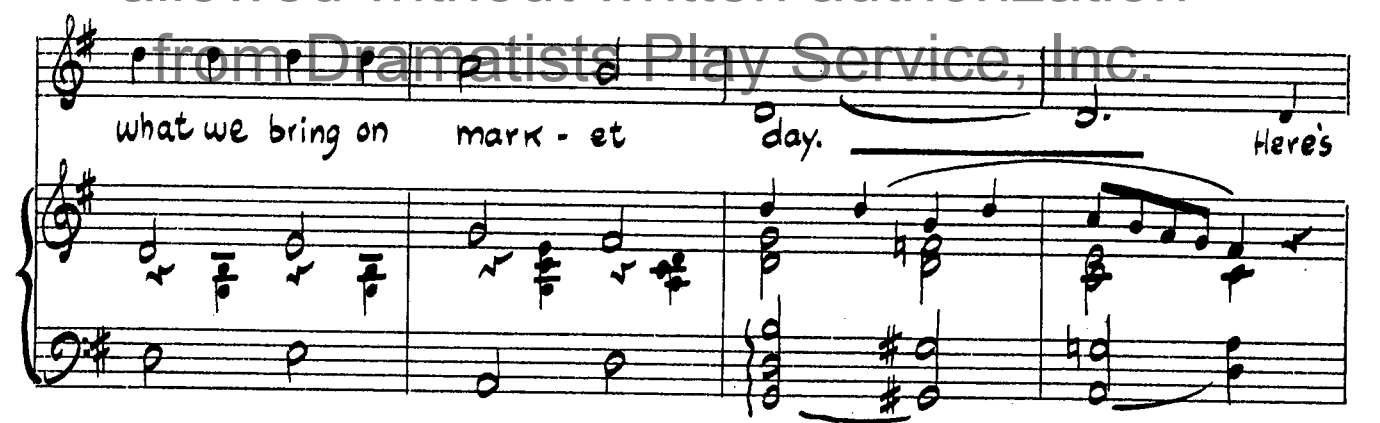
How 'bout the peach - es? Oh! I shook the pear trees. Here's

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corn, peas, snap green beans Kale, souse, tur-nip greens, Here's



what we bring on mark - et day. Here's



Savash, beets, brussel sprouts, Slaw tripe Sav-er-Kraut, Here's



Ev - ery - thing on mark - et day.

18.

HENNER: (spoken) Good morning, Bishop, It gives a scorcher today.

Musical score for Henner's spoken line. The score is written on a grand staff with treble and bass clefs. The key signature is one sharp (F#). The tempo/mood is marked 'mp'. The music consists of a single melodic line in the treble clef with a piano accompaniment in the bass clef. The lyrics are: "This score has been downloaded from www.dramatists.com and is for personal use only."

BISHOP: The sun gives life to the things we grew. We give thanks to

Musical score for Bishop's line. The score is written on a grand staff with treble and bass clefs. The key signature is one sharp (F#). The music consists of a single melodic line in the treble clef with a piano accompaniment in the bass clef. The lyrics are: "No performance or use of this score is allowed without written authorization from Dramatists Play Service, Inc."

God. BISHOP, JONAS AND BOYS:

Musical score for Bishop, Jonas and Boys. The score is written on a grand staff with treble and bass clefs. The key signature is one sharp (F#). The tempo/mood is marked 'mf'. The music consists of a single melodic line in the treble clef with a piano accompaniment in the bass clef. The lyrics are: "It's (Girls) 1. mar - ket day to - day day 2. mar - ket day to - day".

Musical score for Boys. The score is written on a grand staff with treble and bass clefs. The key signature is one sharp (F#). The music consists of a single melodic line in the treble clef with a piano accompaniment in the bass clef. The lyrics are: "(Boys) And we must be on our way. Here's our chance to make some hay."

We're at our peak four times a week to ban, fas-ter we
 (Girls) We'll set up shop and folk - s'll stop to look in at our

go. To try to coax the cit - y folks to
 Stall (Lydia) The sweets we bake are sure to make a

(Girls first time on counter melody) Girls:
 buy the things we grow Oh - oh - oh It's
 hung - ry stom - ach call - (girls) oh - oh

cresc.

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(2)

NANCY:

We've got du - ey buns and ang - el

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cake, with

texture

soft like

silk.

JONAS:

Suck - ling pigs and butch - ered

beef and

snow

white

fresh

cows

milk.

BISHOP:

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We've got ap-ple but-ter, pick-led beets and hen eggs

by the score. _____ We've got li-ma beans, as-

by the score. _____ We've got li-ma beans, as-

par-a-gus, Yes, well I guess, much more. _____

par-a-gus, Yes, well I guess, much more. _____

cresc.

ALL:

It's mar-ket day to-day.

It's mar-ket day to-day.

allarg. *f* *atempo*

It's a day of work and play,

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And when we're done we'll have some fun, we're lots of tales to

legg.

tell When sell-in' ends, we'll meet our friends and gos - sip

For a spell.

dim poco a poco

(play under dialogue and repeat as often as needed.)

Cue: (NANCY:) Such a girl. What did you bring for market Annie? (Play 2^d ending)

ANNIE:

I've got chow - chow and tart snitz

my

NANCY:

ANNIE: Ber - ries red and blue, Sho - fly pie and fas - nachts

Ber - ries red and blue, Sho - fly pie and fas - nachts

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JONAS: *Moderato (in one)*

Buns with stick-y goo. We've got sau - sage and

Buns with stick-y goo.

mf

scrap - ple Pud - ding meat ga - lore.

(Jonas)

Cup cheese and ball cheese;

BISHOP: Cup cheese and ball cheese,

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Swei - ter cheese and more, _____ and more! _____

LYDIA: _____

JONAS: _____

Swei - ter cheese and more, _____ and more! _____

cresc.

No. 2A Dance (L'istesso tempo)

ALL: _____ and more! _____

ALL: _____ and more! _____

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(1) ————— (2) —————

All: **No. 2b**

GIRLS:

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way We're at our peak four times a week to

mf legg.

lan-cas-ter we go! For it's the day we make some hay And

cresc. *p.*

BOYS:

reap the way we sow! The

horse will pull a bug-gy full of stuff we're proud to

BOYS:

Show.

GIRLS:

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JONAS:

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day,
All that I pack — Just tires my back and I lack — Oh, oh, oh,
Ah
Mark-et day, Mark-et day,

BOYS:

Mark - et day, Mark - et day,
Ah Ah Ah Ah Ah Ah Ah

LYDIA:

Hur-ry let's go, — We load to slow and I know — oh, oh, oh,
Mark - et day, Mark - et day,

30.
BOYS:

Mark - et Day, Mark - et day,

mark - et day, mark - et day,

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Mark - et day, Mark - et day, Mark - et

Mark - et day, Mark - et day, Mark - et

day!

day!

ff

No. 3

- Shunned -

Howard Blankman

Cue: Jonas exits After Pants with zipper - That's line 2, music starts as Jonas turns.

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Moderato

Piano

Slowly, with freedom

If an A - mish man for - gets to think A - bout his child - ren

and his frau, If he steals or fights, or takes to drink, He's shunned! He's shunned! He's

Shunned! If an A - mish girl wears stock - ings Sheer, or pow - ders up her

cheeks or nose If she wears an ear - ing on her ear She's shunned! She's shunned! She's

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shunned! We will not walk with one who's shunned, Nor pass the time of

Moderato

day, At church they sit in front of all, A - part from them we

freely

stay, Shunned! shunned! These weak ones must be

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shunned! Shunned! Shunned! These weak ones must be shunned!

cresc.

No. 4.

- Ferhuddled And Ferhexed -

Howard Blankman

Cue: (Bishop's exit, music under dialogue) "All I've done is work, but it don't give an answer to me"

Moderately slow

Piano mp

rall.

We live the same old way, And nev-er seem to

p

sud-den-ly, we turn and see the road we're on is blind,

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noth-ing, now, makes right; I'm lost; can't find my way.

thoughts I think; The things I feel, They muss me more each day.

Moderato, not too slow

I'm fer- hud-dled and fer-hexed; Oh so trou- bled and per-plexed. my

mp

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mind dont seem to rea-son why — This strange reel-ing that I feel, Is this

feel-ing some-thing real, Or just a fan-cy that will quick-ly fly? — Im un-

hap-py to ad-mit this has got me in a fit, For Ive nev-er known the likes of this be-

fore! Now just what be-comes of me? I have eyes that do not see Will I

waste a-lone or will I know much more? I'm fer- huddled and fer-hexed, I'm con-

fused and kind of vexed, Per- haps the end will soon ar-rive. Do I

now be-gin to know what I've missed, And is it so that up till now, I've been just half a-live?

I am wrack-ing my poor brain, But I'm caught out in a rain of con-

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rit. *allegro*

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fu-sion that is like a wit-ches brew. I'm fer- hud-dled and fer-hexed; I'm be-

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fud-dled and per-plexed, And I hes-i-tate, I don't know what to do. — Fer-

hud-dled, Fer-hexed, Be-fud-dled, per-plexed; Will I ev-er know, Just what is right to

do?

Callo

38.

No. 5

- Wonderful Good -

Howard Blankman

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Cue: (Bishop) 'Yah, I will.

Brightly

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Piano

g/iss

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Rather freely

LYDIA:

This life I was born to, Was get-ting me sad. I could-nt come out with such a

mf

smile. Now, I pop like pop-corns do! I'm feel-ing so glad, 'Cause

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Smil - ing, at last, is back in style. Our folks, (like the Greeks) have a

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phrase for it. It just makes so right; I've such praise for it!

Brightly, with a lilt

Want to 1. shout out loud; Want to tell the crowd; Want it clear-ly un-der-stood, -
Eli: 2. hear you sing, All my woes take wing, And a chuc-kle takes com-mand. -

mf

Like a fris-ky ram, - Or a hap-py lamb, - I am
I get hap-py chills; - All my aches and ills - dis - ap

feel-in' peer; It's won-der-ful good! won-der-ful grand! ———— Ai, yi yi, I'm gay — Such a
 All the at-mos-phere Is a —

Vln. (2d time through)

gid-dy way — I'd do cart-wheels if I could. It seems
 wash with cheer; Ev-en skunks smell like co-logne. All the

right to me — Right as right can be — When I say I'm won-der-ful good! —
 crows sound sweet, And the old goat's bleat, Seems to take on won-der-ful tone —

ELI:
 No trou-les plague me now ———— No
 The days are bright and gay ———— Just

legato

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LYDIA: (2d time)

cause for a wrin-kled brow. — I'm feel-in' like a grin. —
 watch all the clouds at play. — They're light as cust-ard pie, —

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ELI: (2d time)

Lydia:

What a won-der-ful good mood I'm in! — How I
 And the on-ly thing blue is the sky! — I could

cresc. e allarg.

got this way, — I can't real-ly say, — Guess I should go knock on wood. —
 jump a wall; — Climb a wat-er-fall, — And I'd stay dry if I would. —

mf

BOTH: (2d time)

This may not be love, — But with one slight shove, It gives-
 We don't need a shove, 'Cause it must be love — to make.

ten to one that it could
things so won-der-ful good

'Cause I feel so
And we sure feel

crec

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ELI:

Won-der-ful good!
Won-der-ful good!

When I

rall poco a poco (to Soft Shoe tempo)

No. 5A

Soft Shoe tempo, moderately slow

Piano

mf

simile

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Two staves of music in G major, 4/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes.

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Two staves of music. The right hand continues the melodic line. The left hand has a more active accompaniment. A *Simile* marking is present above the right hand.

Two staves of music. The right hand has a melodic line with some rests. The left hand continues with a steady accompaniment.

Allegro

Two staves of music. The right hand has a melodic line. The left hand has a steady accompaniment. A *mp cresc.* marking is present above the right hand.

Two staves of music. The right hand has a melodic line. The left hand has a steady accompaniment. A *mf* marking is present above the right hand.

Two staves of music. The right hand has a melodic line. The left hand has a steady accompaniment. A *mf* marking is present above the right hand.

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No 5b

LYDIA:

Tempo se

ELI:

LYDIA:

We would

Soon be one - We could have such fun - Hope I

(Alternate) I am

mf

BOTH:

last for mo-ther-hood
built

So, we shout a-loud - And we

mf *>*

tell the crowd That we — feel so won-der-ful good — Yah, we

Sopranos and Altos: *mf* #

Tenors: *mf* #

Baritone: *mf* #

BASSES: *mf* #

Yah, they

Yah, they

Yah, they

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sop: (Principals sing with chorus according to their voices)

Alt: want it! — well un-der-stood It makes

Ten: want it! — well un-der-stood It makes

B. want it! — well un-der-stood It makes

want it! — well un-der-stood It makes

S. hap - py once, ————— And so pow'r - ful nice! ————— It makes

A. hap - py once, ————— And so pow'r - ful nice! ————— It makes

T. hap - py once, ————— And so pow'r - ful nice! ————— It makes

B. hap - py once, ————— And so pow'r - ful nice! ————— It makes

hap - py once, ————— And so pow'r - ful nice! ————— It makes

S. good, good, good; Won - der - ful good!

A. good, good, good; Won - der - ful good!

T. good, good, good; Won - der - ful good!

B. good, good, good; Won - der - ful good!

good, good, good; Won - der - ful good!

No. 6

47.

- Wonderful Bad -

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www.dramatists.com and is for perusal only.

Howard Blankman

Cue: (Nancy's exit) play music under dialogue

ELI: "What if she never gets married?" LYDIA: "That

Moderately slow
Piano mp

would be awful!" CUE (ELI): "I guess we're supposed to sit here and just hold hands. (They sit

on the bench)
ELI AND LYDIA: (dolefully)

us, the world looks bleak; A day seems just like a

week. The grass don't look so green, And er- en the birds sound ob-

scene! We are vexed with ills, we need hap-py pills, We have

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www.dramatists.com and is for perusal only.

nev-er been so sad. Ev-ry-thing seems flat like a

Sat on hat, And we sure feel won-der-ful bad Oi, Yoi,

Yoi, We're won-der-ful bad.

What Is Love?

This score has been downloaded from www.dramatists.com and is for perusal only.
Howard Blankman

Cue: (Jonas exit, music under dialogue.)

NANCY: ANNIE, why did I kiss David? ANNIE: BECAUSE you go too long alone in the world.

Slowly

PIANO mp

© Dramatists Play Service, Inc. # P

NANCY: What do I do? I'm too old to be in love like Lydia.

ANNIE: Ach, there's better love than that, NANCY. You will find it. (she sings:)

rall.

ANNIE: (rather freely)

mp

Ev - er since the world was young, Folks have tried to tell Just

what love is and why love is, Too few have done it well.

I can see the an- swer when I just stand a - way, For

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www.dramatists.com and is for personal only.

love is all a - round us, its the sum of all they, say.

Mod to, quasi Andante

What is love? I'll tell you just what real love is.

mf *atempo, expr.*

Love is life, that's what you'll find that real love is.

where is love? I'll tell you just where real love is.

This system contains the first two lines of music. The top line is a vocal melody in treble clef with lyrics. The bottom two lines are a piano accompaniment in grand staff (treble and bass clefs). The music is in a key with one flat (B-flat major or D minor) and a common time signature.

Love's in you, that's where you'll find that real love is. You'll find that

This system contains the next two lines of music. The top line is a vocal melody in treble clef with lyrics. The bottom two lines are a piano accompaniment in grand staff. The piano part features some complex chords and a melodic line in the right hand.

love is a grow-ing gar-den, A field of grain.

This system contains the next two lines of music. The top line is a vocal melody in treble clef with lyrics. The bottom two lines are a piano accompaniment in grand staff. The piano part continues with a steady accompaniment.

Love is the sound of child-ren, the sweet smell of rain.

This system contains the final two lines of music on the page. The top line is a vocal melody in treble clef with lyrics. The bottom two lines are a piano accompaniment in grand staff. The piano part concludes with a final chord.

When love grows, you'll find your heart will seem to sing;

a tempo

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No performance or use of this score is

Then you'll know, at last, that love means every thing.

ANNIE: (spoken) Don't worry, NANCY, you'll find love sometime soon.

NANCY: Yah, well, I just hope so. But theres so much work and so little time.

play under dialogue - rather freely

ANNIE: And we teach work must come first.
 We are wrong if people should be so busy they dont marry

ANNIE:
 You'll find that

cresc. *mf*

love is a flight of wild birds; The dawn's bright glow.

atempo

Love is a summer ev-'ning; The first fall of snow.

Smoothly, rather freely

Love's the man who hears the things your heart can't say.

Love is life, and one day it will come to stay!

rall.

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No. 8

I Can Learn -

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Cue: (Jonas) "I try what the rest of the world does. They seem happy. Maybe I can learn and be happy too. (Music immediately)

No performance or use of this score is allowed without written authorization from Dramatists Play Service, Inc. (on the word "too")
Jonas:

Vivace

mf *rall.*

I can

Moderato, gracefully and with humor

learn: How to press a lit-tle but-ton and have light; Give a

turn, Run-ning wa-ter's not too hot or cold, but right! I can

learn How to set the heat and warm my coldest night. Why not

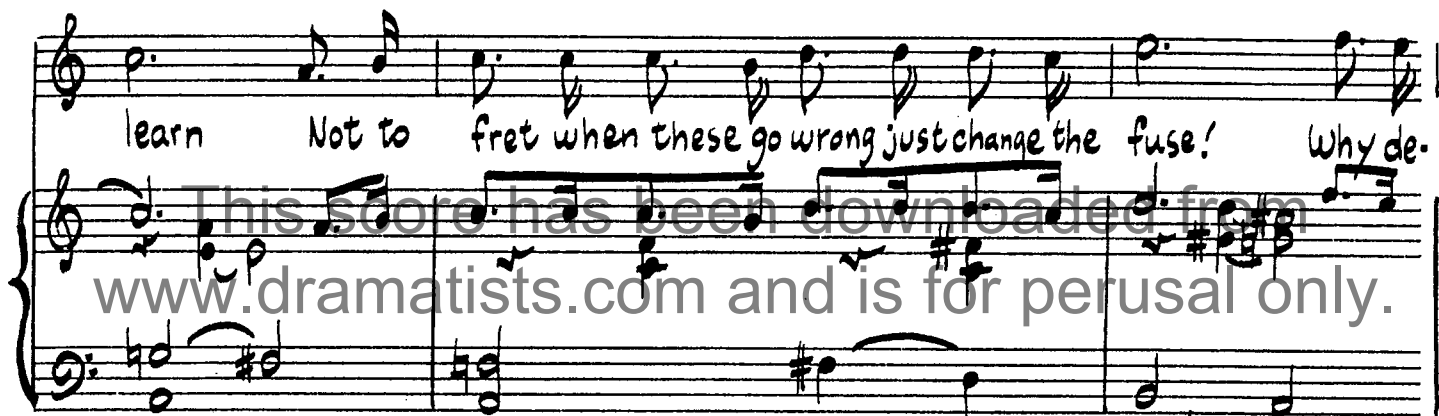
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try it I can learn. I can

learn How to snap a switch and run the tools I use. Food won't

burn Set con - trols and I can come back when I choose I can

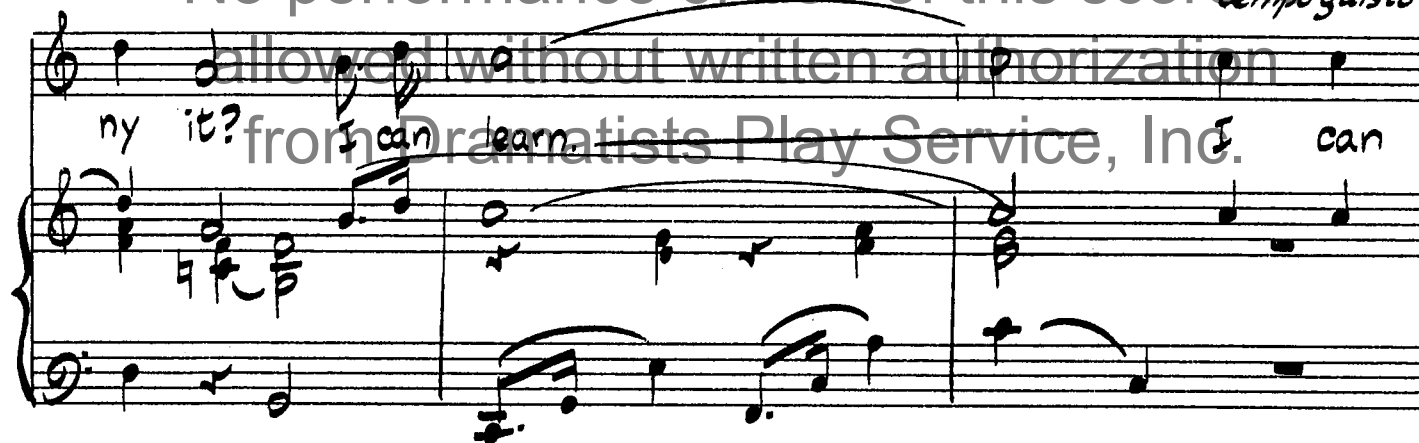
learn Not to fret when these go wrong just change the fuse! Why de-



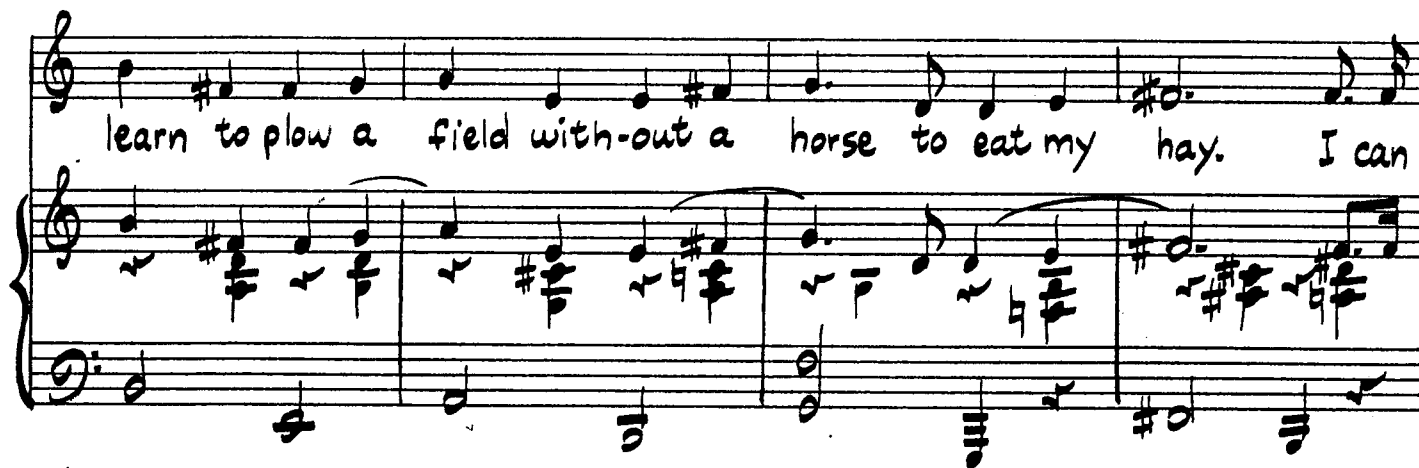
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No performance or use of this score is allowed without written authorization from Dramatists Play Service, Inc. *Tempo giusto*

ny it? I can learn. I can



learn to plow a field with-out a horse to eat my hay. I can



learn to use a phone and hear what all my neigh-bors say. I can



learn to re-lax and have a smoke or take a drink. If I

gracefully

learn Ci-ty girls are not so wick-ed as you think. I can

learn That there's more to life than work-in' till I sink! Why not

buy it? I can learn.

pp freely under dialogue

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Jonas (spoken): "Wont that be fun? NANCY: Just like new toys. JONAS: Yah. NANCY: But what when

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they break? JONAS: Well I worry about that later. Say, why dont you go modern, too?
You dont have no fun here. NANCY: No, Jonas, being Amish is the right way. Maybe not perfect

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for single ones like you and me, but still better.

NANCY:

mf

Freely, a bit sarcastically

heard what you have to say, And it sounds so nice that's true. But there's

mp

things that I now must say. Please ex-cuse me while I do. You can

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learn: Pres-sing but-tons won't im-prove the hu-man race; All you

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earn, Can be spent on liv-ing at a diz-zy pace. You can

learn That there's one thing o-il heat just can't re-place! look a-

round you; You can learn. You can

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learn That what's good for some may not be good for all. Show con-

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cern You can't snap a switch and make your crops grow tall. You can

learn chang-in' fus-es nev-er stopped a ba-by's bawl! Life sur-

rounds you; You can learn. You can

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learn to fall a - sleep by count-ing lots and lots of sheep. You can

learn to work at noth - ing; and then noth - ing's what you'll reap! You can

Very freely, with much feeling

learn That your chance to be un-hap-py nev-er dies. What you

colla voce

spurn, You can learn is lost for time, too quick-ly flies You can

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learn Not to see the love that stands be-fore your eyes! If it

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hounds you, You can learn!

No 8A (Jonas stands motionless)

mp *ad libitum*

realizing for a moment, what she offers. Then he speaks decisively:)

JONAS: Nope, I still go modern! (Jonas exits)

Attaca
No 9

Reprise-What Is Love?

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www.dramatists.com and is for perusal only.

Slowly, with a melancholy mood
NANCY:

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Piano mp dolce

Love's the man who hears the things your heart can't

(She bursts

Say. Love is life and one day it will come my

mf f rall.

into tears as music swells to finis.)

f allarg.

64.
No. 10.

This score has been downloaded from
Shunned!
(a cappella)
www.dramatists.com and is for perusal only.

No performance or use of this score is
allowed without written authorization
Howard Blankman

from Dramatists Play Service, Inc.
Cue: (Bishop): "I say to you again... shun Jonas and Nancy!"
(Count four and play C minor chord).

Grave, and hymn like

Sopranos

Altos

Tenor

(Bishop)
Baritone

Basses

Piano
(for rehearsal only)

mf We will not walk with one who's shunned, Nor pass the time of

mp

tutti

mf We will not walk with one who's shunned, Nor pass the time of

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A- part from them we
 in front of all A- part from them we
 At church they sit in front of all A- part from them we
 At church they sit in front of all A- part from them we

stay. Shunned! Shunned! These weak ones must be
 stay. Shunned! Shunned! These weak ones must be
 stay. Shunned! Shunned! These weak ones must be
 stay Shunned! Shunned! These weak ones must be

shunned. Shunned! Shunned! These weak ones must be

shunned. Shunned! Shunned! These weak ones must be

shunned. Shunned! Shunned! These weak ones must be

shunned! Shunned! Shunned! These weak ones must be

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shunned!

Shunned!

Shunned!

Shunned!

No. 11.

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- Only A Man -

Howard Blankman

Cue: When crowd has gone and as Nancy and Jonas cross upstage and stand.

allowed without written authorization

from Dramatists Play Service, Inc.

Allegretto

BISHOP:

1. I have
2. I'm the

wrest- led with my con- science and have tried to do what right For
lead- er of my peo- ple and the fath- er of my flock Their

all. light. For if
As the

accel.

one would be a lead-er, He must once de-cide, Then stand or
 lead-er and a path-er, I have made a choice not liked But

atempo

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fall right! I stand a-
 I stand a-

accel.

lone!
 lone!

accel. poco a poco

piu f

Modto *a piacere*

did not seek this pow-er. I was picked to rule by

mf legato

lot. and now I find my peo - ple ex - pect me to be what I'm

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not I'm not a God! I'm not that high! I'm a man, Just a

Adagio, non troppo

man. On - ly a man, I'm on - ly a man What is a man to

rit *mf* *f accel.*

do? Should he be firm In what he be - lieves And stand a - lone? Few

atempo

70. Allegro

do! _____ He can rock on a chair and

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let the world go by He can let truth be scorned and

nev-er bat an eye. He'll sel - dom be lone - ly; He'll

have him some friends. For he who does noth - ing

Grave

(SPOKEN): It wonders me about Menno Simons When he up and started the Mennonites

rare - ly of - fends!

pp sostenuto

And then, when they chose Jacob Ammon To lead them after many, many fights. I wonder if those two felt like me When things were 'nt workin' out

That a leader is often small, alone Andantino Just a man. . . . and in doubt?

mf

On - ly a man, I'm on - ly a man.

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What do they want from me? What do they think? Do they now expect

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Allegro
miracles they can see? — I can't please them all; It's foolish, yet, to

from Dramatists Play Service, Inc.

try. I will do what is right 'though most will pass me by! I'll

rall.

Andte
do the best I can, but I'm only a man. Now a sad and lonely man am

rit *mf*

No.12.

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ACT II

- Entr'Acte -

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Brightly

Piano

Gracefully with a lilt

mf

p.

pp

Brightly, with a lilt

piu mosso

Andante molto

rall.

mf

mp

mf rall.

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Con moto

75.

The first system of musical notation consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is two flats (B-flat and E-flat). The music features a series of chords and melodic lines, with dynamic markings of *mf* and *mp*. A large watermark is overlaid across the system.

The second system of musical notation continues the piece with similar chordal and melodic textures. The watermark remains visible across the system.

The third system of musical notation shows further development of the musical themes. The watermark is still present.

The fourth system of musical notation continues the composition. The watermark is still present.

The fifth system of musical notation includes a dynamic marking of *mf*. The watermark is still present.


The sixth and final system of musical notation on the page concludes the piece with sustained chords and melodic fragments. The watermark is still present.

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The musical score consists of six systems of two staves each (treble and bass clef). The notation includes various musical symbols such as notes, rests, beams, and slurs. Performance markings include *mf* (mezzo-forte) and *accel e cresc.* (accelerando e crescendo). The score is presented in a standard musical notation style with a clear layout of notes and rests.


Meno mosso, poco grandioso

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mf rubato

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allarg.



rall.



ff

No. 13

- An Amishman -

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Cue: (E.H.) The Bishop might say we break the shan.
(Music starts after Lydia begins to speak)

Brightly, without rushing
LYDIA: I take care of the Bishop. Now... sing.
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Piano mp

LYDIA ANDELI:

An A-mish-man's such a won-der-ful thing to be!

1. There's no bet-ter life that's an-y-where we can see.
2. It's bet-ter than bein' a fish-er-man on the sea.

LYDIA: It's bet-ter than be-in' in bus - 'ness list-nin to cust-o-mers
 LEVI: It's bet-ter than be-in' a bank - er Work-in' with mon-ey and

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beef. (ELI:) And no-bod-y ev-er heard tell of An A-mish-man on re-
 Stocks. (ELI:) And though we get up ver-y ear - ly we dont have to punch no

lief. (BOTH:) Ai, yi, there's noth-in' else we'd rath-er be.
 clocks. (ALL:) What else would let us be so ver-y free?

Be - in' A - mish is just the life for
 Be - in' A - mish-men suits us we a

we! gree!

LYDIA: We nev - er smoke; We
 LEVI ANDELI: Who'd want to be a

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make tob - bac - co pay. Were not fast with a joke (ELI:) But were
 sci - en - tist so smart? For what good is to know. How to

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dev - ils in the hay. (LYDIA:) We wear such hooks and eyes. Our
 blow the world a - part? (LYDIA + ALMA:) We yank our kids from school 'Though

clothes won't win a prize (ELI:) They don't need re - ar - rang - in' (LYDIA) our
 its a - gainst state rule. (ELI + LEVI:) Who needs an ed - u - ca - tion For

I. *(Lydia keeps on trying to sing at the top of her voice as Luther and Alma enter)*

styles are nev-er chang
A - mish pro - pa - in!

her voice as Luther and Alma enter) LUTHER: What are you doing?
LYDIA: Never mind . . . give him another chorus! Blast the wall down. ALL: An

2.

ga ————— tion? (ALL:) An A-mish-man's such a won-der-ful thing to

be! It's bet-ter than hav-in' a Phi Beta Kap-pa

ALMA AND REBECCA:

key. It's true we're for-bid-dento have phones;

No performance or use of this score is

Boys: Ev-en e-lec-tri-cal lights. But there is no need for us see-in' to

All: do what we do at nights. By heck there's no-thin' else we'd rath-er

be; Be-in' A-mish-men suits us to

Meno mosso

No 13A

"Amishman Ballet" 83,
Soft Shoe Tempo

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The musical score is written for piano and consists of four systems of staves. The first system includes a vocal line on a single staff and a piano accompaniment on two staves. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked 'Meno mosso' and the performance style is 'Soft Shoe Tempo'. The score features several triplet markings (indicated by a '3' over a group of notes) and dynamic markings such as 'mf'. The piano accompaniment consists of chords and moving lines, with some triplet patterns in the right hand. The vocal line has a melodic contour with some rests and a triplet at the end of the first system. The second system continues the piano accompaniment with more triplet markings. The third system shows the vocal line with a triplet and the piano accompaniment with chords and triplets. The fourth system concludes the piece with a final chord and a triplet in the piano accompaniment.

A bit brighter

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Handwritten musical notation for the first system, featuring a treble and bass clef with various notes and rests.

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Handwritten musical notation for the second system, including a treble clef and notes with accidentals.

Handwritten musical notation for the third system, showing a treble clef and notes with slurs.

Handwritten musical notation for the fourth system, featuring a treble clef and notes with slurs.

Handwritten musical notation for the fifth system, including a treble clef, notes, and the handwritten instruction "gliss" above the staff.

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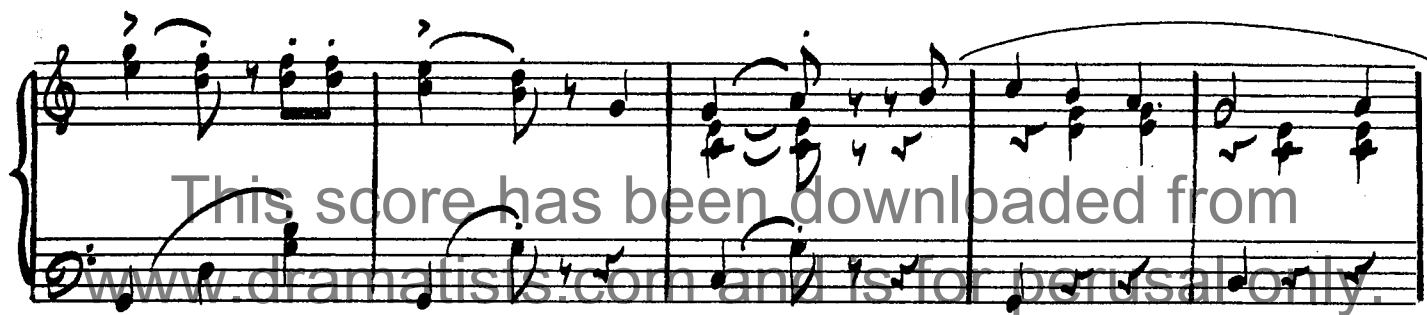


The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps (F# and C#). The music includes a glissando marking over a series of notes in the upper staff. There are various rhythmic values and rests throughout the system.

Viennese waltz time



The second system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps (F# and C#). The music is marked with a dynamic of *mp* (mezzo-piano). The tempo is indicated as "Viennese waltz time". The music features a mix of eighth and sixteenth notes, often beamed together, and rests.



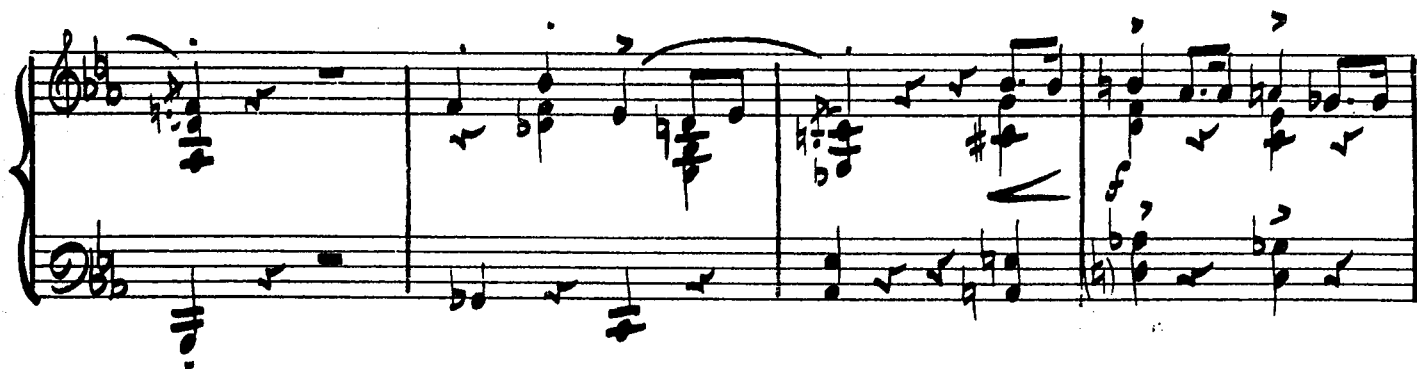
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lightly, with humor
rit
mf



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1. R.H.

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2. mp

L.H. [stiff]

poco a poco cresc.

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The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower in bass clef. The music features a series of chords and melodic lines. A watermark is overlaid across the system.

Alla Polka (in 2)

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The second system of musical notation continues the piece. It includes a tempo change marking 'Alla Polka (in 2)'. A watermark is overlaid across the system.

The third system of musical notation shows further development of the piece with various rhythmic patterns and chordal textures.

The fourth system of musical notation features a long melodic line in the upper staff, possibly a vocal line or a specific instrument part, with accompaniment in the lower staff.

The fifth system of musical notation concludes the page with a final melodic phrase in the upper staff and accompaniment in the lower staff.

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Tempo primo

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All: By heck there's nothin' else we'd rather be;

Be - in' A-mish-men suits us to a "!"

(They run in

back of fence and hold pose as music ends)

No. 14

- I Have Lived -

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www.dramatists.com and is for personal use only

Cue: (ANNIE) But I listened when you preached
Freely ANNIE: When you said the whole world is, planned; that some power kept the

Musical notation for the first system, featuring a vocal line in treble clef and piano accompaniment in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The music consists of several measures with various note values and rests.

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sun. and the stars in order, so that one followed the other without fail, ... how the trees in the forest each grows straight and tall, and each leaving room for the other...

Musical notation for the second system, continuing the vocal and piano parts from the first system. It includes a vocal line and piano accompaniment with various chordal textures and melodic lines.

how some power tells a baby or a calf how to breathe when it is born ... how the cows know when to grow their winter coats and the song birds to leave before the snow

Musical notation for the third system, continuing the vocal and piano parts. The piano accompaniment features a steady bass line and harmonic support for the vocal melody.

and cold .. these things comforted me and I felt I was a part of the world again. And from then on, when I walked the roads I wasn't lonely

Musical notation for the fourth system, concluding the vocal and piano parts. The system ends with a double bar line and a final chord. The piano part includes a dynamic marking of 'mf' (mezzo-forte).

When I

92. Moderato, molto espressivo

think of the life I have made, ————— I can nev-er feel

mp *legato*

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lost and a-lone. I've no time to be sad and a-

fraid ————— For the way that I go is my own.

— I've been wise e-nough Just to prize e-nough Ev-'ry

mf

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www.dramatists.com and is for perusal only.

day, Ev-ry-thing I have seen like these rol-ling hills

mp colla voce

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Gen-tle, rol-ling hills; Oh, so green, so won-der-ful

rall. *atempo*

Allegretto molto

green! have lived For I've known what it

mp

is to be young; To be talk-y and gay As a

jay With songs to be sung. ———— Luck-y me

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Just to be! I have lived ———— For I've

nall. *mf* *atempo*

won-der'd at clouds float-ing by; ———— At the night all a-

blaze With a maze of stars in the sky. ———— Such a

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Sight Just to see! I have walked through a

field fresh with clov — er; Smelled li — lacs in

may. I've grown gid-dy and flust-erd all o —

cresc.

ver When love came my way! I have

rall.

dim

lived ——— For I've looked to make hap-pi-ness grow. ———

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And this life I call mine suits me fine For one thing I

Know: ——— In my way, Ev-'ry-day, I have lived!

poco rit

Spoken: And I see things grow every day . . . I get new dandelion and

allegro

land cress . . . and even wild strawberries sometime. Its like

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I have a whole world of my own. (Pause) This you gave me, Bishop, as our

rall.

leader (She sings)

I have walked through a field fresh with clov -

f *mf*

er; Smelled li - lacs in May. — I've grown

gid - dy and flust - er'd all o — ver when love

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cresc. *rall.*

came my way! I have lived — For I've

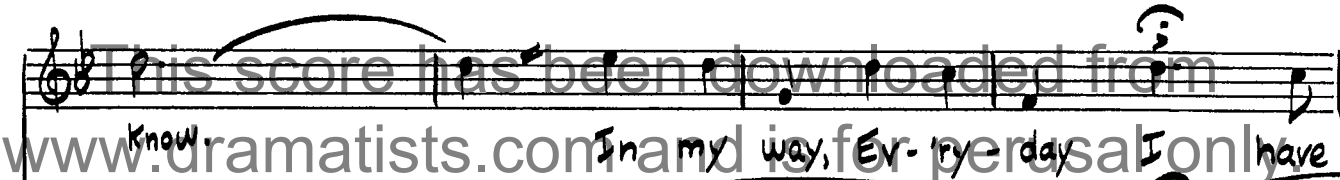
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quich

looked to make hap - pi - ness grow. And this

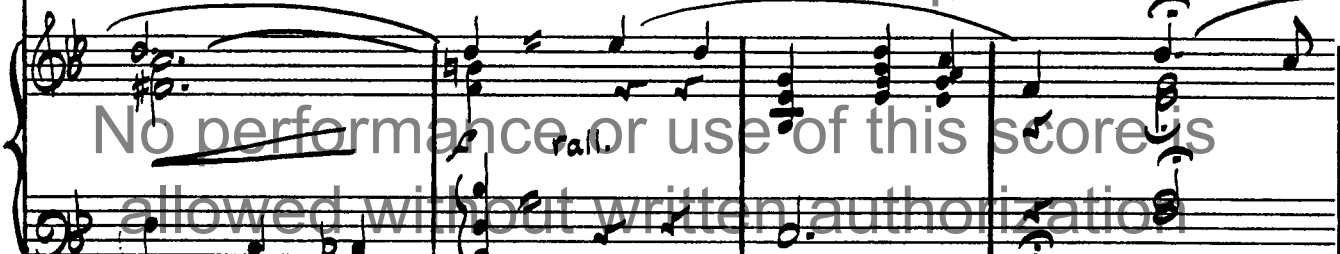
life I call mine suits me fine For one thing I

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Know In my way, Ev-ry day I have

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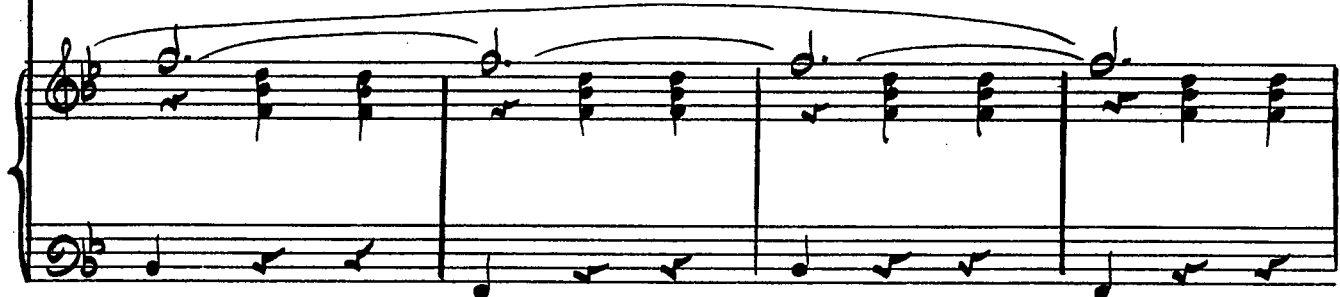


rall. (coll.)

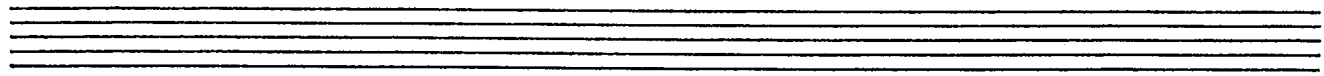
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lived!



ff



No.15

- I Know My Love -

This score has been downloaded from

Howard Blankman

(Over: Jonas) Ach, Nancy, anything you do the first time is a

little scary, Well I try it now. (Music starts as he exits)

NANCY: "Jonas, (He stops and turns, She kisses him) For luck!" (He exits)

Slowly

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Freely

They say we learn by liv - ing And now I find that I a -

gree, It's true you get by giv - ing, — I give my

love, — Love gives to me.

This system contains the first two lines of music. The top line is a vocal melody in G major, starting with a half note 'love,' followed by a quarter note 'Love', a quarter note 'gives to', and a half note 'me.' The piano accompaniment consists of two staves. The right hand plays chords in the treble clef, and the left hand plays chords in the bass clef. A large watermark is overlaid across the system.

Moderately slow, happily and wistfully

I know my love; — I want { his heart next to mine I

This system contains the third and fourth lines of music. The vocal line continues with 'I know my love;' followed by a dash and 'I want { his heart next to mine I'. The piano accompaniment continues with chords in both hands. A large watermark is overlaid across the system.

know my love; — I find the feel - ing is fine. Now,

This system contains the fifth and sixth lines of music. The vocal line continues with 'know my love;' followed by a dash and 'I find the feel - ing is fine. Now,'. The piano accompaniment continues with chords in both hands. A large watermark is overlaid across the system.

all at once, I just come a-live, its a won-der-ful, won-der-ful thing! and

This system contains the seventh and eighth lines of music. The vocal line continues with 'all at once, I just come a-live, its a won-der-ful, won-der-ful thing! and'. The piano accompaniment continues with chords in both hands. A large watermark is overlaid across the system.

all at once, New leaves dress the trees; Ev'-ry mom - ent is burst - ing with

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Spring! I know my love; — He'll be my life, I can

tell, I know my love — When { He is near, All is

well. I'm strange - ly changed, I'm Shine - y and new I'm the

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clown that the night has set free. but here at last, when

I know my love, Will my love know me?

He'll be my life I can tell

mf

When he is near All is well. I'm strange-ly changed; I'm

mf

shin-y and new, I'm the dawn that the night has set free, I'm

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www.dramatists.com and is for personal use only.

not afraid to share all my dreams; Then we'll live life as life's meant to

be! Love can make it so and I know my

rit

love!

grazioso

No. 16.

This score has been downloaded from **The Trouble With Me** www.dramatists.com and is for perusal only.

Howard Blankman

Cue: (Jailer exits. Music starts immediately)

Freely JONAS: Aiyi, yi! Such a dumbhead. Why didn't I see it before?

Piano

Andante mod^{to}

JONAS:

Spend-in' a night in jail Gives a man such a time to think. But I

mf atempo

paced the floor and though so much that I aint slept a wink

Why do I feel so down? Why don't nothin' make like it should? Yes, well

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may-be, yet, this think-in' is lia-ble to do me

Moderato, poco muovendo

Seems like all but me Has a friend or two; Be - longs some-where; Got

mp
a tempo

Some-thin' to do. I ain't got the mea-sles So could it be The

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trou-ble with me is me? When the sun comes up and be-gins to shine, It

warms their souls, But on-ly chills mine I ain't dead nor dy-in' So could it be The

trou-ble with me is me? I got as much as some has, And

may-be more than a few. So why's my heart as numb as A

rab-bit cooked in a stew? Aint got mea-sles, once, And I ain't yet dead, So

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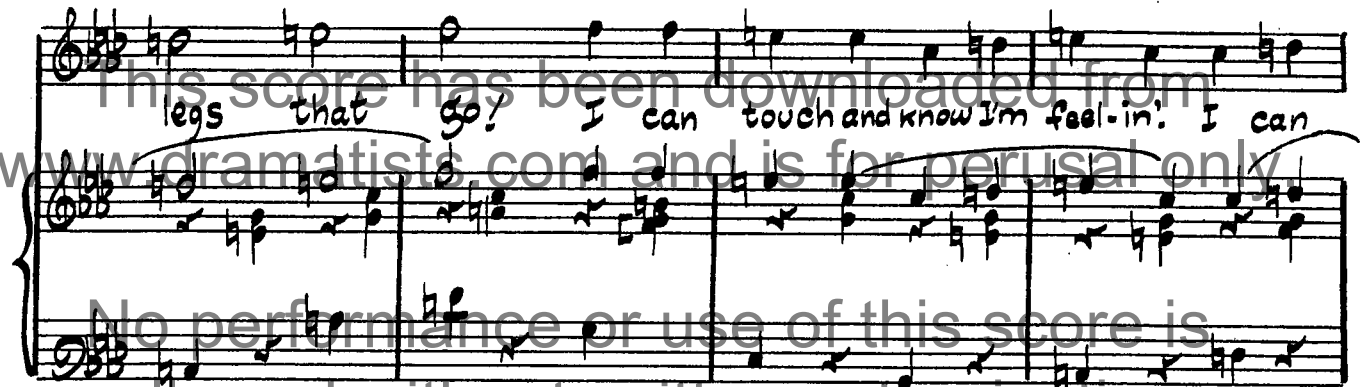
one queer thought creeps in to my head: If it ain't the o-thers, then it must be The

Allegro espressivo (in 2)

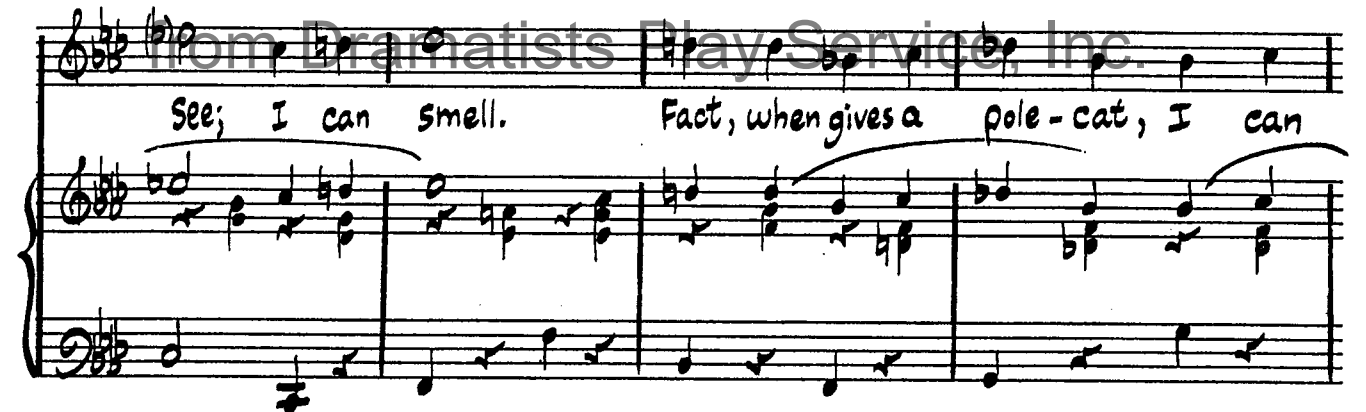
trou-ble with me is me! — I got a farm that's all mine once, And

crops that grow My own teeth to chew with; And

legs that go! I can touch and know I'm feel-in'. I can



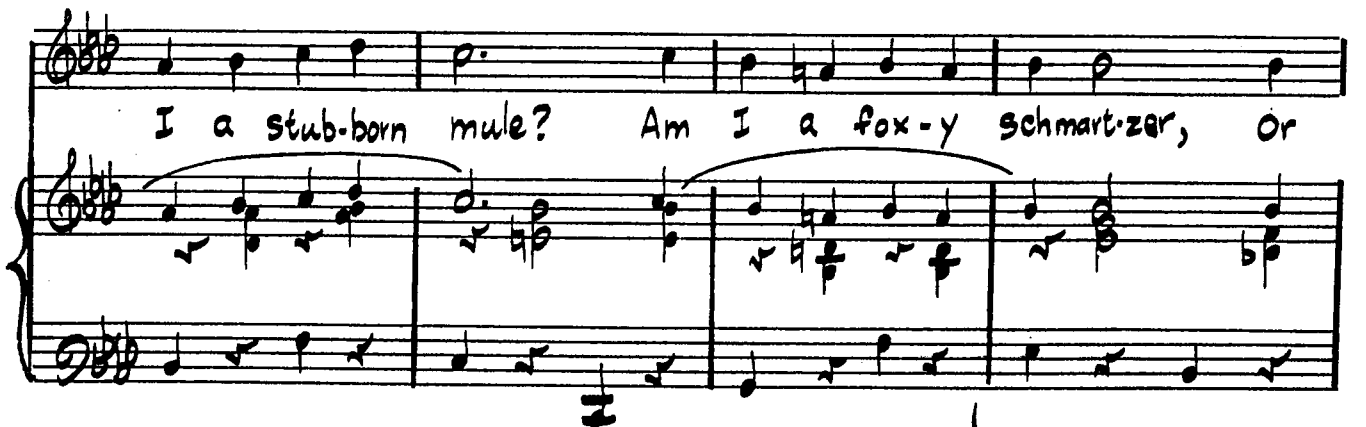
See; I can smell. Fact, when gives a pole-cat, I can



smell too well. And speak-in', once, of an - i - mals, Am



I a stub-born mule? Am I a fox-y schmartz-er, Or



just a dop-lich fool? If I am brain-y as I think, my

(dop. lik)

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life should be a feast; I should feel like the best of men! In-

Modto, poco muovendo (Tempo 10)

stead, I feel the least I got as much as some has, And

may-be more than a few. So why's my heart as numb as A

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rab-bit cooked in a stew? Aint got mea-sles, once, And I aint yet dead So

one queer thought creeps in - to my head: It aint all the o-thers, at

QUICKLY

last, I see The trou-ble with me is me!

gliss

No. 17.

- Something New -

This score has been downloaded from www.dramatists.com and is for perusal only.
Howard Blankman

Cue: (Nancy) "Ach, Jonas, it doesn't matter, just so we see.

I guess I was the same way and all I got

was gretsich."

JONAS: "It takes jail to make me see I want you."

Moderato

JONAS: Nancy, I guess I've been in love with you for a long time, but just now I see it.

Piano

mp p rit.

Detailed description: This system shows the piano accompaniment for the first system of music. It consists of two staves: a treble clef staff and a bass clef staff. The music is in 4/4 time and begins with a mezzo-piano (mp) dynamic. The melody in the treble staff features a series of eighth and quarter notes, while the bass staff provides a harmonic accompaniment with chords and single notes. The tempo marking 'Moderato' is indicated above the system, and 'rit.' (ritardando) is written below the treble staff towards the end of the system.

JONAS:

I have looked at your face be - fore But I've real - ly nev - er

mp p a tempo

Detailed description: This system contains the vocal line for Jonas and its piano accompaniment. The vocal line is written on a single treble clef staff with lyrics underneath. The piano accompaniment is on two staves (treble and bass clef). The tempo marking 'Moderato' is written above the system, and 'a tempo' is written below the piano accompaniment. The dynamics range from mezzo-piano (mp) to piano (p).

seen it. All at once, I am blind no more. You are love - ly and I

Detailed description: This system continues the vocal line for Jonas and its piano accompaniment. The vocal line is on a single treble clef staff with lyrics. The piano accompaniment is on two staves. The tempo marking 'Moderato' is written above the system. The dynamics are consistent with the previous systems.

mean it! In a se- cond all seems changed. It won- ders me what's

cresc.

next? Has a mi- ra- cle been ar- ranged? Or have I been hexed?

sfz *mp*

Modto, slightly faster, but smoothly in a ballad style

Sud- den- ly this old earth I've known seems much green- er and full

mf

grown; The sky has nev- er been so blue!

I am feel-ing strange but good; I'd ex-plain it if I

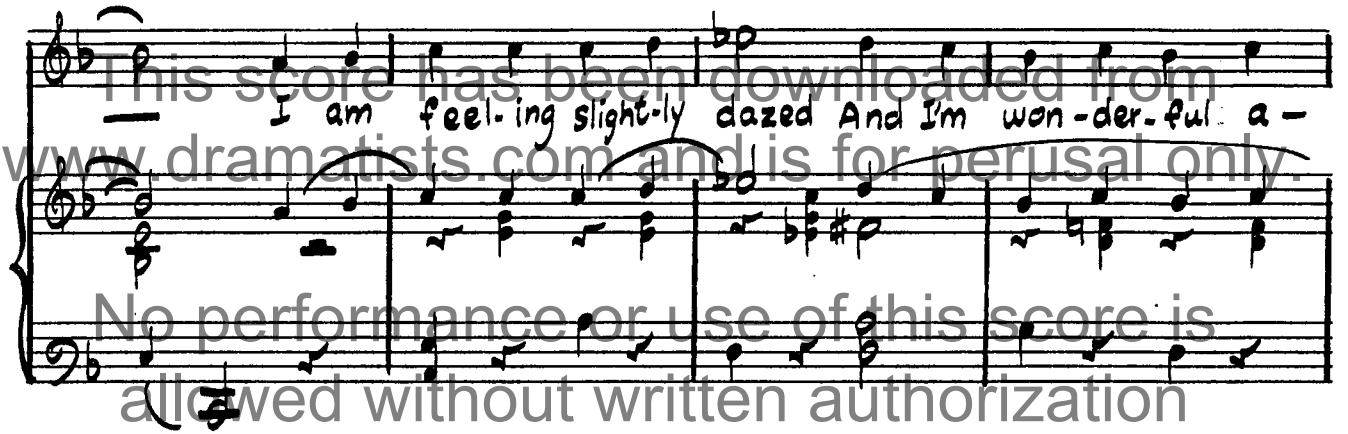
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could, but this feel-ing gives some-thing new.

Sud-den-ly as I walk a-round, my two feet don't touch the

ground And I'm not sure what I should do

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I am feel-ing slight-ly dazed And I'm won-der-ful a -

from Dramatists Play Service, Inc.



mazed, For this feel-ing Gives some - thing new! — I



like — the way I'm feel - ing — The



way — I seem to fly! — This

jail _____ has got no ceil - ing _____ I'm

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fly - ing much high - er than high - ly _____ Sud - den - ly

nois - es ev - 'ry - where sound like mu - sic in the air, It

hap - pens when I look at you. _____ There is

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much my heart would say, But I'd stam-mer it a - way, For this

rit

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feel - ing gives some - thing new.

mp

3

(under dialogue)

p

mp

3

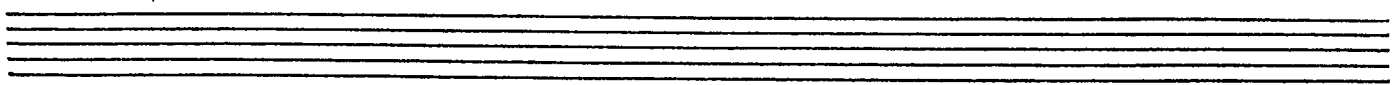
118. Cue: (Nancy) = We raise children. We give back life for the life we have. (They kiss.)
(music commences)

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(Kiss) (Kiss) (They dance downstage)

NANCY:
Yah, this feel-ing is some-thing new. ————— Sud-den-ly



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as I walk a - round, my two feet dont touch the ground And

JONAS:

I'm not sure what I should do Are you feel-ing slight-ly

NANCY:

dazed; Are you won-der-ful a-mazed Yah, this feel-ing Gives some-thing

JONAS:

new! I like the way I'm feel-ing The

way — you seem to fly? — my room

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— has got no ceiling

NANCY: I'm flying much
JONAS: You're flying

high-er than high!

JONAS
Sud-den-ly, nois-es ev-'ry-

alleg.
ff
subp

NANCY
where sound like mu-sic in the air, I know it's just be-

BOTH:
cause of you. There is much my heart would

This block contains the first system of music. It features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line has lyrics: "cause of you. There is much my heart would". The piano accompaniment consists of chords and moving lines in both hands. A large watermark is overlaid across the system.

say, But I'd stam-mer it a-way, For this feel-ing Gives

This block contains the second system of music. It continues the vocal line and piano accompaniment from the first system. The vocal line has lyrics: "say, But I'd stam-mer it a-way, For this feel-ing Gives". The piano accompaniment continues with chords and moving lines.

NANCY:
JONAS: Some - thing new.

rall. *gr...*

This block contains the third system of music. It features two vocal lines: "NANCY:" and "JONAS:". The piano accompaniment includes a "rall." (rallentando) marking and a "gr..." (grace notes) marking. The system ends with a double bar line.

This block contains three sets of empty musical staves, each consisting of a vocal line and a piano accompaniment (two staves).

No. 18.

-It Takes Time -

Cue: (Bishop) ^p Your repentance is sweet in the eyes of the Lord. (music starts) Howard Blankman

Slowly Bishop: (contd). But it was not by some hex, children. It was by faith and by believing.

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Piano *mp* *legato*

Musical notation for the piano introduction, consisting of two staves (treble and bass clef) with chords and melodic lines.

No performance or use of this score is

Bishop

Once, there was no-thing but dark-ness; From the dark-ness, light was

Musical notation for the first line of lyrics, including vocal line and piano accompaniment.

born. Then the world we know, Start-ed in to grow, and the

Musical notation for the second line of lyrics, including vocal line and piano accompaniment.

earth came a-live with the morn. All that there is has a

Musical notation for the third line of lyrics, including vocal line and piano accompaniment.

Sea - son. It may come too slow for some. But to grow takes time

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lots and lots of time; When you're read-y, your sea-son will come. I've

watched a seed be-come a sap - ling; Then, in time, a tree. When

Such a wond'-rous thing can hap - pen, It gives hope to me!

One day, you'll stand here as I do With your young ones by your side, And to

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them you'll say (As I say this day): Have no fear; all things time will provide But it

takes time; It takes time Lots and lots of time. I've

watched a seed be-come a sap-ling; Then, in time, a tree. When

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Such a won-d'rous thing can hap-pen, It gives hope to me!

BISHOP:

One day, you'll stand here as I do; With your young ones by your

Sop. *mf* Ah _____ Ah _____

Alt. *mf* Ah _____ Ah _____

Ten. *mf* Ah _____ Ah _____

Bar. *mf* Ah _____ Ah _____

BASSES *mf* Ah _____ Ah _____

side, And to them, you'll say (As I say this day): "Have no fear; All things time will pro-

S. *mf* *mf* *mf* *mf* *mf* *mf*

A. (Ah) (Ah) (Ah) (Ah) (Ah) (Ah)

T. (Ah) (Ah) (Ah) (Ah) (Ah) (Ah)

B. (Ah) (Ah) (Ah) (Ah) (Ah) (Ah)

from Dramatists Play Service, Inc.

vide But it takes time; It takes time lots and lots of time

mf *mf* *mf* *mf* *mf* *mf*

Ah — But it takes time; Takes time Ah — It takes time —

Ah — But it takes lots of time; Takes lots of time Ah — It takes time —

Ah But it takes time Takes time Ah — It takes time —

No. 19

Finale - An Amishman

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Cue (Bishop): Yah there will be weddings. It makes good
(Music under dialogue repeat as necessary until
(Cue line NANCY: "Ah Jonas, you're beautiful", then
(Play final ending

Howard Blankman

Modto

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Piano mp

FINE:

NANCY: Ah, Jonas, you're beautiful

JONAS:

Musical staff for Nancy's line, showing a melodic phrase in treble clef with a key signature of one sharp (F#).

By heck, there's no-thin I would rath-er be, Be-in'

S. A.

Musical staff for Soprano and Alto parts, showing a melodic line in treble clef.

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Musical staff for Tenor part, showing a melodic line in treble clef.

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Musical staff for Bass part, showing a melodic line in bass clef.

Musical staff for piano accompaniment, showing chords and bass line in grand staff.

Musical staff for piano accompaniment, showing chords and bass line in grand staff.

Musical staff for Soprano part, showing a melodic line in treble clef.

A-mish-men suits us to

a

Musical staff for Alto part, showing a melodic line in treble clef.

A-mish-men suits us to

a

Musical staff for Tenor part, showing a melodic line in treble clef.

A-mish-men suits us to

a

Musical staff for Bass part, showing a melodic line in bass clef.

Musical staff for piano accompaniment, showing chords and bass line in grand staff.

No. 20.

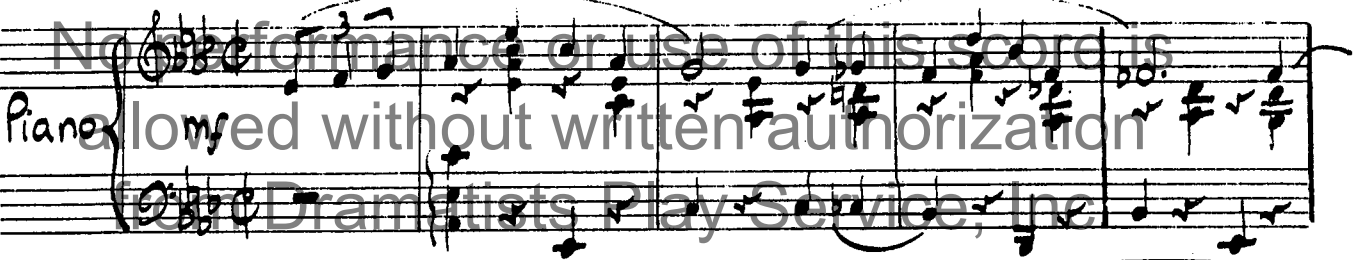
129

- Exit Music -

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www.dramatists.com and is for perusal only.
(Something New) Howard Blankman

Moderato, lightly

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The first system of music consists of two staves. The upper staff is a vocal line in treble clef with a key signature of two flats and a common time signature. It begins with a melodic phrase of eighth notes. The lower staff is a piano accompaniment in bass clef, providing harmonic support with chords and moving lines.



The second system continues the musical piece. The vocal line features a mix of eighth and quarter notes, while the piano accompaniment uses a variety of rhythmic patterns and chordal textures.



The third system shows the vocal line with some rests and the piano accompaniment providing a steady harmonic foundation.



The fourth system continues the development of the musical themes, with the vocal line and piano accompaniment working together.



The fifth and final system on this page concludes the musical piece. The vocal line ends with a final note, and the piano accompaniment provides a clear ending.

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mf

3 1

3 1

allarg

3 1