

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

PIANO-VOCAL SCORE

No performance or use of this score is

allowed without written authorization
from Dramatists Play Service, Inc.



The title 'Goblin Market' is rendered in a large, black, gothic-style font. The letter 'G' is particularly large and contains a detailed illustration of a goblin-like creature with horns and a pointed tail, sitting and eating. The letter 'M' is also large and contains two illustrations of women in long, flowing dresses, one standing and one sitting, both with their hands raised to their heads in a dramatic pose.

Musical Preparation by Annie Kaye

Musical Editor and Additional Arrangements by Lawrence Yurman

1A. COME BUY, COME BUY (underscore)

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

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

for Dramatists Play Service, Inc.

TOY PIANO (a la music box)

Musical notation for Toy Piano (a la music box) in G major, 3/4 time. It consists of two staves: a treble clef staff with a melody of quarter notes and eighth notes, and a bass clef staff with a simple accompaniment of quarter notes.

Musical notation for measures 1-4 of the score. It features a treble clef staff with a melody and a bass clef staff with accompaniment. The key signature is G major and the time signature is 3/4.

Musical notation for measures 5-8 of the score. It features a treble clef staff with a melody and a bass clef staff with accompaniment. The key signature is G major and the time signature is 3/4.

Musical notation for measures 9-12 of the score. It features a treble clef staff with a melody and a bass clef staff with accompaniment. The key signature is G major and the time signature is 3/4.

Musical notation for measures 13-17 of the score. It features a treble clef staff with a melody and a bass clef staff with accompaniment. The key signature is G major and the time signature is 3/4.

1B. COME BUY, COME BUY (a cappella)

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

(A CAPPELLA & AD LIB)
LIZZIE:

ALL RIPE TOGETHER IN SUMMER WEATHER
MORNS THAT PASS BY FAIR EYES THAT FLY COME
BUY COME BUY COME
BUY COME BUY COME BUY COME BUY. ATTACCA #1C

The musical score is written on a single staff in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The lyrics are written below the notes. The score includes dynamic markings such as 'mf' and 'ATTACCA #1C' at the end. Measure numbers 5, 9, 10, 11, 12, 13, 14, 15, and 16 are indicated at the beginning of their respective lines.

1C. COME BUY, COME BUY (duet)

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

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

Moderato

A

LAURA *(SWEETLY)*
mp ALL RIPE TO - GETH - ER IN SUM - MER — WEA - THER,

LIZZIE
mp ALL RIPE TO - GETH - ER IN SUM - MER WEA - THER,

LAU.
MORNS THAT PASS BY, FAIR EYES — THAT FLY; — COME

LIZ.
MORNS THAT PASS BY, — FAIR EYES — THAT FLY; — COME

LAU. *mf* BUY, ————— COME BUY, ————— *mf* COME

mf BUY, ————— COME BUY, ————— COME BUY, ————— *mf* COME

Sub. p

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

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

LAU. *mf* BUY, ————— COME BUY, ————— COME BUY, —————

LIZ. *mf* BUY, ————— COME BUY, ————— COME BUY, —————

mf

LAU. *mf*

LIZ. *mf*

mf

1 D, 1 E. COME BUY, COME BUY

1STX: MODERATO
2NDX: MODERATO ASSAI

LAURA: ALL RIPE TO - GETH - ER IN SUM - MER - WEATH - ER

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

LAURA: MORNS THAT PASS BY - FAIR EYES - THAT FLY COME BUY

LAU. COME BUY COME BUY COME

LAU. BUY COME BUY COME BUY.

1F. COME BUY, COME BUY

MODERATO ASSAI

LIZZIE: ALL RIPE TO - BETH - ER IN SUM - MER - WEATH - ER

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

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

LIZ. MODERNS THAT PASS BY FAIR EYES THAT FLASH COME BUY

LIZ. COME BUY COME BUY COME BUY COME

LIZ. BUY COME BUY.

2. OVERTURE

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

Andante
Vln.

p *legato e semplice*

1 2 3

4 4a 4b

mp

4c 5

p

This musical score is for the piece 'Goblin' and consists of piano and violin parts. The score is written in a key signature of two flats (B-flat and E-flat) and a 2/4 time signature. The piano part is divided into systems of two staves each, with measures numbered 9 through 24. The violin part is written on a single staff above the piano staves. Dynamics include *pp*, *mp*, and *mf*. Performance markings include *gva* (glissando) and *rall.* (rallentando). The score includes various musical notations such as slurs, ties, and articulation marks.

This score has been downloaded from www.dramalists.com and is for perusal only. No performance or use of this score is allowed without written authorization from Dramalists Play Service, Inc.

BRIGHTLY (IN ONE)

(SAFETY)

The musical score consists of six systems of staves. The first system (measures 24a-27) features a piano introduction with a treble clef and a 2/4 time signature. It includes markings for *mp*, *a tempo*, and *f*. The second system (measures 28-31) continues the piano part with a *loco* marking. The third system (measures 32-32c) shows a *ff* dynamic and includes a *loco* marking. The fourth system (measures 32d-32h) continues the piano part with a *loco* marking. The fifth system (measures 33-35) introduces a violin part with a *vla.* marking and a *mf Scherzando* dynamic. The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

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

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

36 (cello) mp

37 mf

38

39 40 40a 40b

41 (APPASSIONATO) f

42

43

44

45 f

46

47

48 mp

49

50 mf

51

52 gua

Detailed description: This is a page of a musical score for a cello and piano. The score is written in G major and 3/4 time. It consists of six systems of music. The first system (measures 36-38) is marked 'cello' and 'mp'. The second system (measures 39-40b) continues the piano accompaniment. The third system (measures 41-44) is marked '(APPASSIONATO)' and 'f'. The fourth system (measures 45-47) continues the piano accompaniment. The fifth system (measures 48-50) is marked 'mp' and 'mf'. The sixth system (measures 51-52) ends with a fermata and is marked 'gua' (ritardando). The score includes various musical notations such as slurs, ties, and dynamic markings.

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

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

53 (Vln.)
p (lightly)

54 55

56 57 58

59 60 61

62 63 64 65

66 67 68

69 70 71 72

f slightly staggered, tired

8vb] 8vb]

Detailed description: This is a page of a musical score for a violin and piano. The score is written in G major and 2/4 time. It consists of six systems of music. The first system (measures 53-55) features a violin part with a melodic line and a piano accompaniment of light chords. The second system (measures 56-58) continues the melodic development. The third system (measures 59-61) shows the piano part becoming more active with eighth-note patterns. The fourth system (measures 62-65) features a more rhythmic piano accompaniment. The fifth system (measures 66-68) includes a 'Rit.' (ritardando) marking and a key signature change to F major. The sixth system (measures 69-72) is marked 'f' and 'slightly staggered, tired', with a bass clef in the piano part. At the bottom of the page, there are two '8vb' markings with dashed lines and brackets, indicating an octave reduction for the piano part.

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

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

Musical score for measures 73-75. The score is written for piano with treble and bass staves. Measure 73 starts with a treble clef and a key signature of two sharps (F# and C#). Measure 74 has a slur over it. Measure 75 continues the piece. There are some markings like '8vb' and 'ff'.

Musical score for measures 76-78. The score continues with treble and bass staves. Measure 76 has a treble clef and a key signature of two sharps. Measure 77 has a slur and a 'Rit.' marking. Measure 78 ends with a double bar line. There are markings like '(#)' and 'ff'.

Musical score for measures 79-81. The score continues with treble and bass staves. Measure 79 has a treble clef and a key signature of two sharps. It is marked 'ALLEGRO' and '(CONDUCT)'. Measure 80 has a slur and a '(wind)' marking. Measure 81 ends with a double bar line. There are markings like 'mp gva' and 'f'.

(OUT WHEN GIRLS
RISE)

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

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

3. WE MUST NOT LOOK

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

FREELY

LIZZIE

WE MUST NOT LOOK AT GOBLIN MEN — WE MUST NOT BUY THEIR FRUITS: WHO

SYNTH.

LIZ.

KNOWS UP - ON WHAT SOIL THEY FED THEIR HUN-GRY THIR - ITY

IN ONE! DON MOTO

ROOTS? — LAURA: "Look" — "Look"

VLN.

8vb

LIZZIE

11 12 13

THEIR OF - FERS SHOULD NOT

LIZ.

14 15 16 17

CHARM US, THEIR EV - IL GIFTS WOULD HARM US.

ANDANTE

SAFETY

(Dialogue)

18 19 20

ONE — HAULS A BAS - KET, ONE — BEARS A

molto legato

LAURA

21 22 23

PLATE. ONE LUGS A GOLD-EN DISH OF MAN-Y POUNDS WEIGHT.

24 (♩ = ♩)

LAU. How FAIR THE VINE MUST GROW WHOSE

LAU. GRAPES ARE SO WIS- CIOUS; How WARM THE WIND MUST

VLN. + CELLO

30 BLOW THROUGH THOSE FRUIT BUSH-ES. LOOK, L.H. (+ SYNTH.)

R.H.

34 LIZ - ZIE, LOOK, L.H.

SLIGHTLY FASTER

LAU. ³⁷ *no sub. f*
LOOK!

LIZ. ³⁸ ³⁹
ONE HAS A CAT'S FACE, ONE WHISKS A TAIL,

LIZ. ⁴⁰ ⁴¹ ⁴²
ONE TRAMPS AT A RAT'S PACE, ONE CRAWLS LIKE A SNAIL.

LAU. ⁴³ ⁴⁴ ⁴⁵ *(d=d)*
OO OOO

LIZ.
HEAR A VOICE LIKE VOICE OF DOVES COO - ING ALL TO -

46 LAU. *mf* THEY SOUND KIND AND FULL OF LOVES IN THE PLEASANT

LIZ. *mf* BETH ER

50 LAU. WEA - THER. LOOK LIZ - ZIE -

LIZ. *sfz* (STGS. pizz.) HARMON No, LAU - RA, WE MUST NOT LOOK. *mp* L.H. L.H.

54 LAU. LOOK

LIZ. *mp* *VIVO*

This score has been downloaded from
 www.dramatists.com and is for personal use only.
 No performance or use of this score is
 allowed without written authorization
 from Dramatists Play Service, Inc.

57 LAU. 
58 
59 
LIZ. 
LOOK 
ONE LIKE A 

60 BOTH 
WAM - BAT 
PROWLS OB-TUSE AND 
FUR - RY, 

63 BOTH 
ONE LIKE A 
RAT - EL 


This score has been downloaded from
www.dramatists.com and is for personal use only.

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

66 BOTH TUM - BLES HUR - RY SKUR - RY: ONE SETS HIS

(+ Tom Rhythm) sub. p

69 BOTH GAS - KET DOWN, ONE REARS HIS PLATE

mf

72 LAU. ONE BE - GINS TO WEAVE A CROWN OF

LIZ. ONE BE - GINS TO

mp

This score has been downloaded from
 www.dramatists.com and is for personal use only.
 No performance or use of this score is
 allowed without written authorization
 from Dramatists Play Service, Inc.

75 LAU. TEN - DRILLS, LEAVES AND ROUGH NUTS BROWN;

LIZ. WEAVE A CROWN

cresc.

78 LAU. SIG - NAL - LING EACH OTH - ER, BROTH - ER WITH SLY

LIZ. SIG - NAL - LING EACH OTH - ER

mf (+ Tom rhythm)

81 LAU. BROTH - ER; LEER - ING AT EACH

LIZ. BROTH - ER WITH SLY BROTH - ER LEER - ING AT EACH

mf *cresc.* . . .

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

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

from Dramatists Play Service, Inc

FAST & ANIMATO

24 25

LAU. OTH - ER, BROTH - ER WITH QUEER BROTH -

LIZ. OTH ER, BROTH ER WITH QUEER BROTH

(Clocks)

27 28 29

LAU. ER. ONE - HAS A

LIZ. THEIR OF - FERS SHOULD NOT CHARM US, THEIR E - VIL GIFTS WOULD HARM US. —

(Toms)

90 91 92

LAU. CAT'S FACE, ONE - WHISKS A TAIL, ONE TRAMPS AT A RAT'S PACE, ONE

LIZ. — WE MUST NOT LOOK AT GOB-LIN MEN, — WE MUST NOT

This score has been downloaded from
 www.dramatists.com and is for perusal only.
 No performance or use of this score is
 allowed without written authorization
 from Dramatists Play Service, Inc.

93 LAU. *ten.* **MODERATO IN 2** 94 95 96

CRAWLS LIKE A SNAIL. COME BUY COME

LIZ. LOOK. WE MUST NOT BUY.

(Stg. harms) (Synth.)
L.H. #d #d L.H. #d #d

nall. *a tempo*

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

97 LAU. BUY I'LL BUY

(Stgs) (Synth.)
L.H. #d #d L.H. #d #d

ff *cresc. poco a*

(Stgs) *8vb*

101 LAU. 102 103 104

(+ perc.) *poco* *ff* *cym.*

8vb

4. MOUTH SO CHARMFUL

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

CUE: LIZZIE "You have much gold upon your head,
They answered all together:
'Buy from us with a golden curl.'"

LIZZIE

SHE CLIPPED A PRECIOUS GOLDEN LOCK, SHE DROPPED A TEAR MORE RARE THAN PEARL,

LIZ. 5

THEN SUCKED THEIR FRUIT GLOBES FAIR OR RED.

LIZ. 9

SWEETER THAN HONEY FROM THE ROCK, STRONGER THAN MAN-RETICING WINE,

13 LIZ. 14 15 16

CLEARER THAN WATER FLOWED THAT JUICE; SHE NEVER TASTED SUCH BEFORE, HOW SHOULD

www.dramatists.com and is for perusal only.

17 LIZ. 18 19 20

IT CLOY WITH LENGTH OF USE? SHE SUCKED AND SORBED AND SUCKED THE MORE

for Dramatists Play Service, Inc.

21 LIZ. 22 23 24 25

FRUITS WHICH THAT UNKNOWN ORCHARD BORE; SHE SUCKED UNTIL HER LIPS WERE SORE.

26 LAURA 27 28 29

MOUTH SO — CHARM - FUL, O TELL ME NOW, O TELL ME,

stgs. tacet p sempre

30 LAU. TELL ME NOW O TELL ME WHY THY SWEETNESS

34 LAU. LURE ME SO, THAT IN

38 LAU. THEE ALL BLISS IS MINE, ALL BLISS IS

42 LAU. MINE.

43 A TEMPO

44

45

mp + cello

ben cantando

46 LAU. MOUTH SO — CHARM - FUL, O TELL ME NOW, O TELL ME, O

47 48 49

stgs. tacet

50 LAU. TELL ME NOW O TELL ME WHY THY SWEET - NESS

51 52 53

pp col canto *f ten.* *ten.*

54 LAU. LURES — ME SO, SO, WHY — THY SWEET - NESS

55 56 57

ten. *f ten.* *ten.*

58 LAU. LURES — ME SO — THAT — IN THEE — ALL —

59 60 61

ten.

LAU. 62

BLISS IS MINE ALL BLISS IS MINE,

LAU. 66

ALL BLISS IS MINE, WHY THY

LAU. 70

SWEETNESS LURES ME SO, SO, THAT IN

LAU. 74

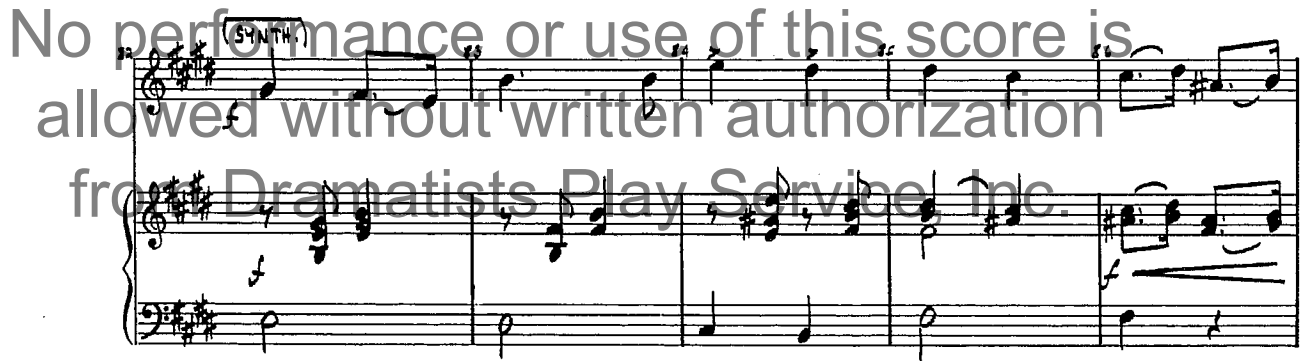
THEE ALL BLISS IS MINE,

This score has been downloaded from
www.dramatists.com and is for personal use only.

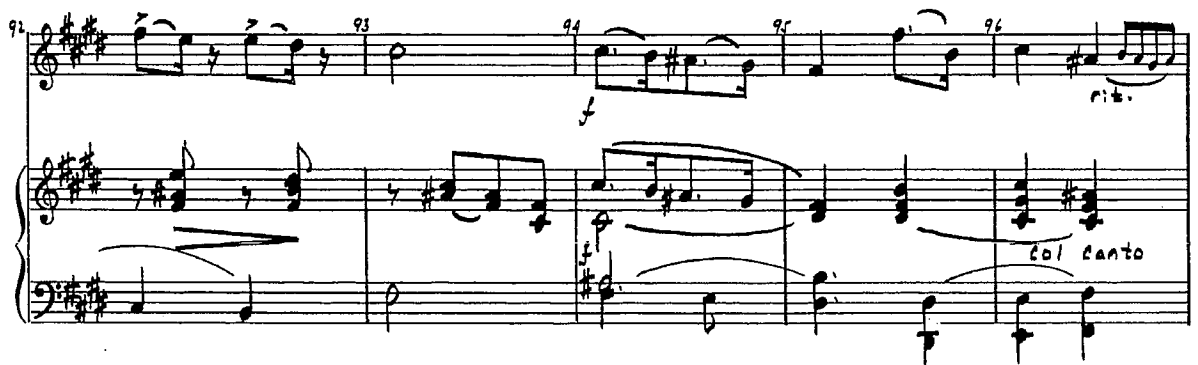
No performance or use of this score is
allowed without written authorization
from Dramatists Play Service, Inc.

78 LAU. 

ALL BLISS IS MINE.



87 

92 

LAURA Poco a poco rallentando - - -

97 AH! 98 99 100 AH!

LAU.

101 AH! 102 103 104 AH!

LAU.

105 AH! 106 107 108 FOUNT OF a tempo sf

LAU.

109 JOY di - VINE! 110 111 112 113 a tempo (+stgs.)

SEQUE

CUE: LAURA: "Lizzie, dear, I ate and ate."

This score has been downloaded from

www.dramatists.com and is for perusal only.

A. CAPPÉLLA & AD LIB.
LAURA:

CUE: LIZZIE: "My dear you should not have stayed so late."

No performance or use of this score is

allowed without written authorization from Dramatists Play Service, Inc.

LAURA:

CUE: LIZZIE: "Twilight is not good for maidens."

LAURA:

5. DO YOU NOT REMEMBER JEANIE

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

CUE: LIZZIE: "But who for joys brides hope to have
Fell sick and died."

ALLEGRO **LIZZIE**

DO YOU —

LIZ. 4 NOT RE-MEM-BER JEAN-IE, HOW SHE MET THEM IN MOON-LIGHT,

LIZ. 7 TOOK THEIR GIFTS BOTH CHOICE & MANY, — ATE THEIR FRUITS AND

(+ CELLO)

10 LIZ. WORE THEIR FLOW-ERS PLUCKED FROM

13 LIZ. FLOW-ERS WHERE SUNNER RI-PENS AT ALL HO-URS

16 LIZ. BUT EV-ER IN THE NOON-LIGHT

19 LIZ. SHE PINED AND PINED A-WAY SOUGHT THEM BY

LIZ. ²² *ten.* ²³ **LARGO** ²⁴

NIGHT AND BY DAY, FOUND THEM NO MORE BUT DWIN-DLED AND GREW

LIZ. ²⁵ **CON MOTO** ²⁶ ²⁷

GRAY,

molto legato

²⁸ ²⁹ ³⁰

LIZ. ³¹ ³² ³³

THEN FELL — WITH THE FIRST

34 LIZ. SNOW WHILE TO THIS

37 LIZ. DAY NO GRASS WILL GROW WHERE SHE LIES

41 LIZ. I PLANT-ED DAI - SIES THERE A YEAR A - GO THAT NEU - ER BLOW.

44 LIZ. YOU SHOULD NOT LOI - TER SO.

6. SLEEP, LAURA, SLEEP

This score has been downloaded from

www.dramatists.com and is for perusal only.

CUE: LIZZIE: "And sleep is what we need"

ANDANTE CON MOTO

legato
pp (PNO. TACEF)

SYNTH.

VEN.

CELLO

mp

pp

(TO CELLO)

rit.

PIANO

A TEMPO

(+ Synth.)
p
Cm Gm

LIZZIE

15 SLEEP, LAU - RA SLEEP, 16 THERE'S IN THE SKY A SHEEP; 17 THE

VLN. CELLO (MUSED)

LIZ. 19 SHEEP IS MADE OF CLOUD AND DEW AND FIGHT'S LIFE'S BAT-TLE JUST LIKE

20 21 22 Cm Gm

LIZ. 23 YOU. SLEEP LAU - RA, SLEEP. 24 25 26

SYNTH. VLN. CELLO

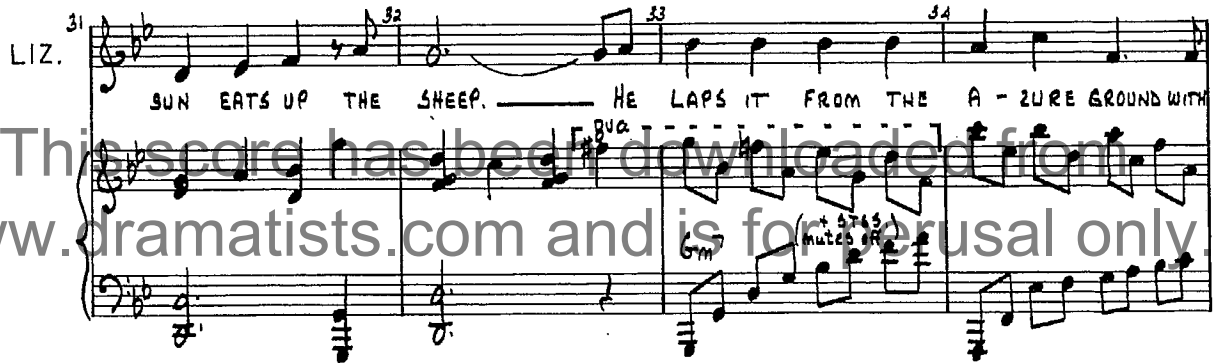
LIZ. 27 SLEEP, LAU - RA, SLEEP. THE 28 29 30

(+ SYNTH. BVA)

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


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

LIZ. 31 SUN EATS UP THE SHEEP. — HE LAPS IT FROM THE A - ZURE GROUND WITH



This score has been downloaded from
www.dramatists.com and is for personal use only.

LIZ. 35 TONGUE. EX. TEND. ED LIKE WRITTEN A HOUND. SLEEP, LAU - RA,



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

LIZ. 39 SLEEP.



LIZ. 43 SLEEP, LAU - RA, SLEEP. NOW IT IS GONE, THE SHEEP. THE



47 LIZ. MOON AP - PEARLS AND STARTS TO CHIDE HER MATE WHO RUNS, THE

48 49

SYNTH. (+ STRS. muted)

50 LIZ. SHEEP IN - SLEEP

51 52

SYNTH. (+ STRS. muted)

53 LIZ. LAU - RA, SLEEP.

54

rit.

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

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

P.C. CUE: LIZZIE: "Sing as modest maidens should."

7. THE SISTERS

ALLEGRETTO

(A)

LIZ. TWO SIS-TERS WE, SO LOU-ELY, SO LOU-ELY, AND LIKE AS

LAU. TWO SIS-TERS WE, SO LOU-ELY, SO LOU-ELY, AND LIKE AS

mf *sample stacc.*

LIZ. LIKE CAN BE, AS EGGS ARE LIKE EACH OTH-ER, ARE

LAU. LIKE CAN BE, AS EGGS ARE LIKE EACH OTH-ER, ARE

f

LIZ. LIKE — EACH OTH-ER, OR ONE STAR LIKE AN-OTH-ER, YOU

LAU. LIKE — EACH OTH-ER, OR ONE STAR LIKE AN-OTH-ER, YOU

l *subito*

13 LIZ. CAN'T TELL HER FROM ME.

14 15 16 17 18

LIZ. CAN'T TELL HER FROM ME.

19 20 21 22

LIZ. TWO SIS - TERS WE, SO LOVE - LY, SO LOVE - LY, WITH HAIR - NUT

LAU. TWO SIS - TERS WE, SO LOVE - LY, SO LOVE - LY, WITH HAIR - NUT

23 LIZ. BROWN AND FINE. YOU TWINE IT IN A SIN - GLE BRAID, A

LAU. BROWN AND FINE. YOU TWINE IT IN A SIN - GLE BRAID, A

24 25 26

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

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

from Dramatists Play Service, Inc.

27 *p* *subito*
 LIZ. SIN - BLE BRAID, — AND HER'S IS JUST LIKE MINE, — AND
 LAU. SIN - BLE BRAID, — AND HER'S IS JUST LIKE MINE, — AND
p *subito*
p *subito*

31 *p* *subito*
 LIZ. HER'S IS JUST LIKE MINE.
 LAU. HER'S IS JUST LIKE MINE.
leggero
p *f*

37 *mp*
 LIZ. Two SIS - TERS WE, SO LOU - LY, SO LOU - LY, TO - GETH - ER
 LAU. Two SIS - TERS WE, SO LOU - LY, SO LOU - LY, TO - GETH - ER
p

41
LIZ. ALL THE DAY. WE DAL-LY IN THE MEA-DOW LAND, WHERE,
42
43
44

LAU. ALL THE DAY. WE DAL-LY IN THE MEA-DOW LAND, WHERE,

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

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

45
LIZ. HAND — IN HAND, — WE SING A- LONG THE WAY, — WE
46
47
48

LAU. HAND — IN HAND, — WE SING A- LONG THE WAY, — WE

49
LIZ. SING A- LONG THE WAY. LA LA LA LA LA LA LA LA
50
51
sub. p *Poco a*

LAU. SING A- LONG THE WAY. LA LA LA LA LA LA LA LA
sub. p *Poco a*

52 *Poco* *cresc.* 53 54 *f*

LIZ. LA LA LA LA LA LA LA LA

LAU. LA LA LA LA LA LA LA LA

55 56 57 58

LIZ. TWO SIS - TERS WE, SO LOVE - LY, SO LOVE - LY, WE SPIN — A

LAU. TWO SIS - TERS WE, SO LOVE - LY, SO LOVE - LY, WE SPIN — A

59 60 61 62 63

LIZ. SIN - GLE THREAD, WE SEW A SIN - GLE SAMP - LER, A SIN - GLE

LAU. SIN - GLE THREAD, WE SEW A SIN - GLE SAMP - LER, A SIN - GLE

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

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

from Dramatists Play Service, Inc

64 LIZ. SAM - PLER, WE SLEEP IN A DOU - BLE BED - WE SLEEP IN A DOU - BLE

65

66

67

LAU. SAM - PLER, WE SLEEP IN A DOU - BLE BED - WE SLEEP IN A DOU - BLE

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

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

68 LIZ. BED.

69

70

71

72

LAU. BED.

SLOWLY

73 LIZ. O SIS - TERS WE, SO LOVE - LY, SO LOVE - LY, NOW WHO - IS THE

74

75

76

LAU. O SIS - TERS WE, SO LOVE - LY, SO LOVE - LY, NOW WHO - IS THE

77 LIZ. LOUE - LI - EST ONE? | — Am — | — Am —

78 LAU. LOUE - LI - EST ONE? | — Am — | — Am —

79 *mp* | — Am — | — Am —

80 *poco* *a*

81 LIZ. | Am, | Am, | Am! You

82 LAU. | Am, | Am, | Am! You

83 *Poco* *CRSL.*

85 LIZ. SEE WE'RE QUITE A - LIKE — WE'RE BOTH SO VER - Y, CON - TRA - RY

86 LAU. SEE WE'RE QUITE A - LIKE WE'RE BOTH SO VER - Y CON - TRA - RY

87

88

89
LIZ. QUITE A - LIKE!
90
LAU. QUITE A LIKE!
91

This score has been downloaded from
www.dramatists.com and is for perusal only.
No performance or use of this score is
allowed without written authorization
from Dramatists Play Service, Inc.

92
LIZ.
93
LAU.
94

7A. UNDERSCORING

CUE: LAURA: "Ah, for the coming night."

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

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

from Dramatists Play Service, Inc.

WIND CUE

ANDANTINO (LIGHT & DELICATE)

CELLO (AND. TACET)

VLN.

"LIZZIE MOST PLEASIN IN HER LOOK"

VLN.

"LAURA MOST LIKE A LEAPIN' FLAME"

CELLO

12 13 14

15 16 17

meno

[8vb - - - - -]

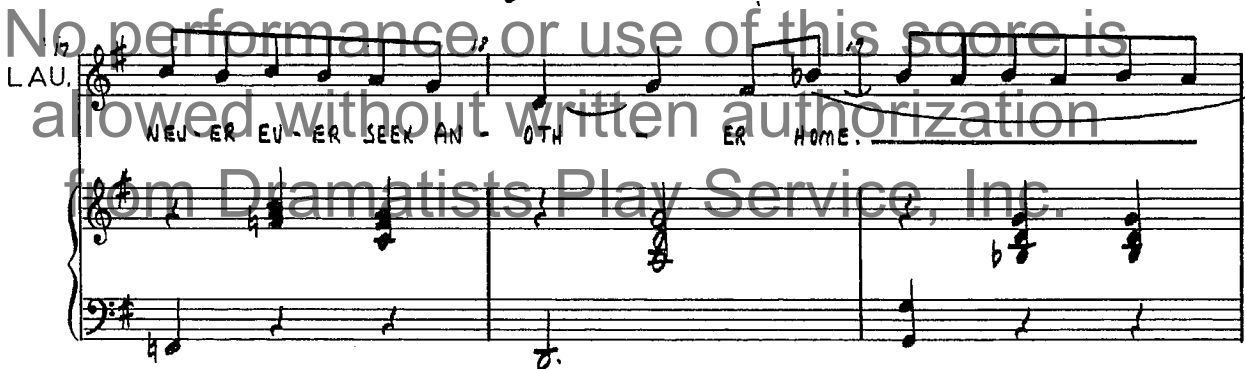
8. SOME THERE ARE WHO NEVER VENTURE

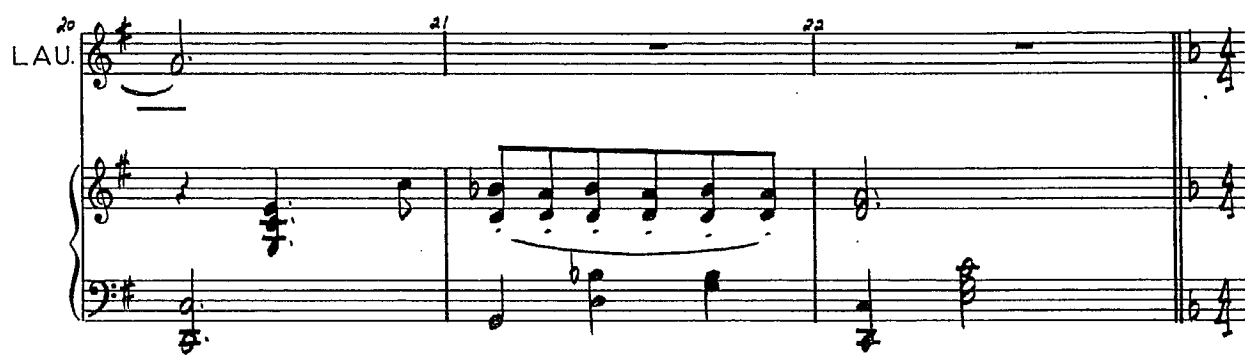
This score has been downloaded from www.dramatists.com and is for perusal only.

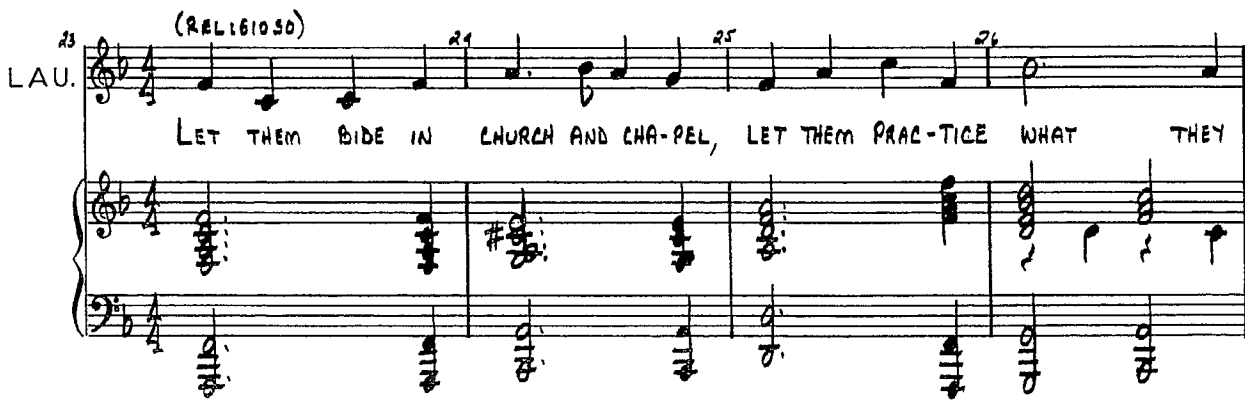
No performance or use of this score is allowed without written authorization from Dramatists Play Service, Inc.

The musical score is written in G major and 4/4 time, marked 'MODERATO (IN ONE)'. It consists of three systems. The first system is a 'PNO. SOLO' (Piano Solo) for measures 1-4. The second system is for 'LAURA' (measures 5-8) with the lyrics: 'Some THERE ARE WHO NEU - ER VEN - TURE'. The third system is also for 'LAU.' (measures 9-12) with the lyrics: 'WHERE IT IS NOT SAFE TO ROAM'. The piano accompaniment features a steady bass line and chords in the right hand.

13 LAU.  14 15 16
SOME WHO SIGN-ING ONE — IN - DEN - TURE

17 LAU.  18 19
NEU - ER EU - ER SEEK AN OTH ER HOME.

20 LAU.  21 22

23 LAU. *(RELIGIOSO)*  24 25 26
LET THEM BIDE IN CHURCH AND CHA-PEL, LET THEM PRAAC - TICE WHAT THEY

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

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

27 LAU. PREACH. MUST WE IF WE

29 LAU. LOVE AN AR. PLE. NEU. ER. MORE. DE. SIRE. A

32 LAU. PEACH. **TEMPO ONE**

36 LAU. SOME THERE ARE WHO NEU-ER WAN- DER

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

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

40 LAU. 41 42 43
DOWN A PATH THEY DO NOT KNOW;
This score has been downloaded from
www.dramatists.com and is for perusal only.

44 LAU. 45 46 47
Some WHO CHOOS-ING ONE DI-REC-TION
No performance or use of this score is
allowed without written authorization
from Dramatists Play Service, Inc.

48 LAU. 49 50
NEV-ER EV-ER ASK WHERE OTH-ERS GO.
D sus. Gm

51 LAU. 52 53

LIZZIE

54 55 56

COME WITH ME HOME LAU-RA, WHAT IF WE SHOULD

This system shows the musical score for Lizzie from measures 54 to 56. The vocal line is in treble clef with a key signature of one sharp (F#). The lyrics are "COME WITH ME HOME LAU-RA, WHAT IF WE SHOULD". The piano accompaniment is in the same key signature and features chords and single notes in both hands. A dynamic marking of *mp* is present at the beginning.

LIZ.

57 58 59 60

LOSE OUR WAY? THE NIGHT IS

mf-p (stgs. sus.)

This system shows the musical score for Liz from measures 57 to 60. The vocal line is in treble clef with a key signature of one sharp. The lyrics are "LOSE OUR WAY? THE NIGHT IS". The piano accompaniment includes a dynamic marking of *mf-p* and a performance instruction "(stgs. sus.)".

LIZ.

60 61 62

GROW-ING DARK-ER. WE MUST NOT STAY.

This system shows the musical score for Liz from measures 60 to 62. The vocal line is in treble clef with a key signature of one sharp. The lyrics are "GROW-ING DARK-ER. WE MUST NOT STAY.". The piano accompaniment continues with chords and single notes.

62A LAURA LET THEM BIDE IN CHURCH AND CHA-PEL, LET THEM PRAC-TICE
 62B LIZZIE COME WITH ME HOME, LAU-RA, WHAT IF WE SHOULD
 62C
 62D LAU. WHAT THEY PREACH. MUST WE IF WE
 62E LIZ. LOSE OUR WAY? THE NIGHT IS
 62F
 62G LAU. LOVE AN AP-PLE, NEU-ER MORE DE-SIRE A
 62H LIZ. GROW-ING DARK-ER, WE MUST NOT STAY.
 62I

mf-p (stqs. sus.)

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

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

63 **Tempo I**

LAU. PEACH.

67 LAU. *mf* (+ stacc.)

LIE GO YOU NEW ER PON DER ON WHAT

71 LAU. STRETCH - ES BE - YOND OUR FRONT GATE

74 LAU. **MAESTOSO**

DON'T YOU WISH TO LEARN WHAT LIES

rit. con. rall.

77 LAU. YOU - DER? AS FOR ME, I FEEL I

78

79 **TEMPO I**

Musical score for LAU. (77-79). The score includes a vocal line and a piano accompaniment. The tempo is marked 'TEMPO I' starting at measure 79. The lyrics are 'YOU - DER? AS FOR ME, I FEEL I'. There are handwritten annotations: 'C' above measure 78, 'f' above measure 79, and 'C' above measure 80.

80 LAU. BARE - LY CAN WAIT BUT (strangely)

LIZ. YOU MUST TRY TO USE RE -

Musical score for LAU. and LIZ. (80-82). The score includes vocal lines for both characters and a piano accompaniment. The tempo is marked '(strangely)' above measure 80. The lyrics are 'BARE - LY CAN WAIT BUT' for LAU. and 'YOU MUST TRY TO USE RE -' for LIZ. There are handwritten annotations: 'C' above measure 80, 'f' above measure 81, and 'C' above measure 82.

83 LAU. **ALLARGANDO** LIZ - ZIE I'M NOT GO-ING TO WAIT.

LIZ. STRAINT. **ANIMATO** DO YOU NOT RE -

Musical score for LAU. and LIZ. (83-84). The score includes vocal lines for both characters and a piano accompaniment. The tempo is marked 'ALLARGANDO' above measure 83 and 'ANIMATO' above measure 84. The lyrics are 'LIZ - ZIE I'M NOT GO-ING TO WAIT.' for LAU. and 'STRAINT. DO YOU NOT RE -' for LIZ. There are handwritten annotations: 'C' above measure 83, 'C' above measure 84, and 'f' above measure 84.

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

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

from Dramatists Play Service, Inc.

85 LAU. 86 87 88

GO AND PRAE-TICE WHAT YOU PRAECH. BUT

LIZ. MEM-BER JEAN-IE? LIS-TEN TO WHAT I PRAECH.

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

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

89 LAU. 90 91 92

MUST I IF I LOVE AN AP-PL E NEU-ER MORE DE-SIRE — A

LIZ. DO YOU NOT RE-MEM-BER JEAN-IE, DO YOU NOT RE-MEM-BER

93 LAU. 94 95 96

PEACH? —————

TEMPO I

9. MIRAGE

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

CUE: LIZZIE: "decay and burn her fine away."

LAURAS
LAURA *ALLEGRETTO* THE HOPE I DREAMED OF WAS A

LAU ¹ DREAM, ⁵ WAS BUT A DREAM; AND NOW I

LAU ⁷ WAKE. ⁹ I WAKE EX - CEED - ING COM - FORT.

10
LAU. LESS, AND WORN, AND OLD, FOR A DREAM'S SAKE.

13
LAU. LIE

17
LAU. STILL, LIE STILL, MY BREAK-ING HEART; MY SI - LENT

20
LAU. HEART LIE STILL AND BREAK.

23 LAU. LIFE, AND THE WORLD, AND MINE OWN SELF, ARE

27 LAU. CHANGED FOR A DREAMS SAKE.

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

29 LAU.

10. PASSING AWAY

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

MODERATO

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

(vln.)

(Cello (pizz.))

LAURA & LIZZIE:

PASS · ING A · WAY, SAITH THE WORLD, PASS · ING A ·

(vln.)

(Cello (arco))

BOTH

WAY. ——— CHAN · CES, BEAU · TY, AND

b7

11 BOTH

YOUTH WASTED DAY BY DAY:

13 LAURA

14 LIZZIE

PASSING A WAY, SAITH THE

15 LAU.

16 LIZ.

17

WAY PASSING A WAY. THY LIFE

WORLD PASSING A WAY. THY LIFE

18 LAU. NE - VER CON - TIN - U - ETH IN ONE STAY.

LIZ. NE - VER CON - TIN - U - ETH IN ONE STAY.

+ stas. arp. pizz.

20 LAU. PASS - ING A - WAY SAITH THE WORLD PASS - ING A -

LIZ. (synth.) IS THE EYE WAX - EN DIM, IS THE DARK HAIR CHANG - ING TO

stas.

23 LAU. WAY. I SHALL CLOTHE MY - SELF IN SPRING

LIZ. GREY? I SHALL CLOTHE MY - SELF IN

26 *sub. mp* LAU. I SHALL CLOTHE MY-SELF IN SPRING AND BUD IN
 LIZ. SPRING SHALL CLOTHE MY-SELF IN SPRING AND BUD IN

29 LAU. MAY. _____
 LIZ. MAY. _____

33 LAU. PASS - ING A - WAY SAITH THE WORLD, PASS - ING A -
 LIZ. PASS - ING A - WAY PASS - ING A - WAY SAITH THE

37 LAU. WAY PASS - ING A - WAY SAITH THE WORLD.

LIZ. WORLD. PASS - ING A - WAY

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

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

40 LAU.

LIZ. PASS - ING A - WAY

43 LAU. **ANIMATO** CHANC - ES, BEAU - TY, AND YOUTH PASS - ING

LIZ. CHANC - ES, BEAU - TY, AND

47 *20* 48 49 **A TEMPO!**

LAU. CHANCE ES BEAU - TY AND YOUTH

LIZ. YOUTH PASS - ING PASS - ING A -

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

(Cello (pizz.))

50 51 52

LAU. SAITH THE WORLD PASS - ING A WAY.

LIZ. WAY PASS - ING A WAY.

53 54 ten. 55 ten. 56

LAU. THY LIFE NE - VER CON - TIN - U - ETH IN ONE STAY.

LIZ. THY LIFE NE - VER CON - TIN - U - ETH IN ONE STAY.

ANIMATO

56 LAU. PASS - ING A - WAY SAITH THE WORLD PASS - ING A -
 LIZ. THE EYE WAY - EN DIM, IS THE DARK HAIR CHANG - ING TO

(stas. arco, synth. sust.)

59 LAU. WAY. I SHALL CLOTHE MY-SELF IN SPRING.
 LIZ. GREY? I SHALL CLOTHE MY-SELF IN

62 LAU. SHALL CLOTHE MY-SELF IN SPRING AND BUD IN
 LIZ. SPRING I SHALL CLOTHE MY-SELF IN SPRING AND BUD IN

ten. ten. ten. ten. ten. ten.

65 40 // 66 67

LAU. MAY. PASS - ING A - WAY SAITH THE

LIZ. MAY. PASS - ING A -

SLIGHTLY SLOWER, BUT EVEN

BVA

Cello

68 69 70 71

LAU. WORLD PASS - ING A - WAY PASS - ING A -

LIZ. WAY PASS - ING A - WAY SAITH THE WORLD.

mf 3

71 72 73

LAU. WAY SAITH THE WORLD PASS - ING A -

LIZ. PASS - ING A - WAY PASS - ING A - WAY SAITH THE

mf 3

74 LAU. WAY PASS-ING A - WAY SAITH THE WORLD PASS-ING A- AD LIB

LIZ. WORLD PASS-ING A - WAY PASS-ING A-

No performance or use of this score is allowed without written authorization from Dramatist Play Service, Inc.

LAURENCE WAY. _____

LIZARD WAY. _____

Pno. Solo

11. HERE THEY COME

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

MOODERATE 2/4

LIZZIE

HERE THEY COME

HOB - BLING, FLY - ING, RUN - NING, LEAP - ING, PUF - FING, BLOW - ING,

LAURA

RUN - NING, LEAP - ING, PUF - FING, BLOW - ING, — HUG HER AND KISS HER, SQUEEZE — AND CAR - EGS HER:

The musical score is written in 2/4 time with a key signature of two flats (Bb, Eb). It features piano accompaniment in the left and right hands, and vocal lines for Lizzie and Laura. The tempo is marked 'MOODERATE 2/4'. The score includes lyrics for both characters and piano markings such as 'stacc.' and 'sfz'.

9 10 11 12

LAU. (CLAP) STRETCH UP YOUR DISH-ES, PAN-NIERS, & PLATES:

LIZ. CHUCK-ING, CLAP-PING, CROW-ING, CLUCK-ING, CLAPP-ING, & CROW-ING

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

13 14 15 16

LAU. STRETCH, — STRETCH, —

LIZ. CHUCK-LING, & GOB-BLING, MOP-PING, & MOW-ING,

17 18 19

LAU. FULL OF AIRS AND GRA - CES, PUL-LING WRY - FAC-ES.

LIZ. FULL OF AIRS AND GRA - CES, PUL - LING WRY FAC - ES

20 LAU. LOOK AT OUR AP - PLES RUS - SET AND DUN. —

This score has been downloaded from
www.dramatists.com and is for perusal only.
No performance or use of this score is
allowed without written authorization
from Dramatists Play Service, Inc.

22 LAU. LOOK, LIZ - ZIE. —

LIZZIE: MUST NOT

24 LAU. **[SLOWER]** CAT-LIKE AND RAT - LIKE, RA - TEL AND WOM - BAT - LIKE, CAT - LIKE AND RAT - LIKE

LIZ. LOOK. **(Perc.)**

PIANO TACET TO A7

LAU. ²⁷ RA - TEL AND WOM-BAT-LIKE, ²⁸ CAT-LIKE AND RAT - LIKE, ²⁹ RA-TEL AND WOM-BAT-LIKE,

(Perc.)

perc a perc accc/

LAU. ^{29a} CAT-LIKE AND RAT-LIKE ^{29b} RA-TEL AND WOM-BAT-LIKE, ^{29c} CAT-LIKE AND RAT-LIKE,

LIZ. CAT - - LIKE AND

(Perc.)

LAU. ³⁰ RA - TEL AND WOM-BAT-LIKE, ³¹ CAT-LIKE AND RAT - LIKE, ³² RA-TEL AND WOM-BAT-LIKE,

LIZ. RAT - LIKE RA - TEL AND WOM - BAT LIKE

(Perc.)

33 LAU. SNAIL-PACED IN A HUR-RY, PAR-ROT-VOICED & WHIST-LER, SNAIL-PACED IN A HUR-RY,

(Perc.)

(acc. whistle)

36 LAU. PAR-ROT-VOICED & WHIST-LER, SNAIL-PACED IN A HUR-RY, PAR-ROT-VOICED & WHIST-LER,

(whistle)

LIZ. SNAIL - PACED IN A HUR-RY

39 LAU. SNAIL-PACED IN A HUR-RY, PAR-ROT-VOICED & WHIST-LER, HEL-TER SKEL-TER, HUR-RY SKUR-RY,

40

41 ANIMATO

LIZ. PAR-ROT-VOICED AND WHIST-LER

42 LAU. HEL-TER SKEL-TER, HUR-RY SCUR-RY

43 HEL-TER SKEL-TER, HUR-RY SCUR-RY, HEL-TER SKEL-TER, HUR-RY SCUR-RY,

(Pia.)

LIZ. HEL-TER SKEL-TER HUR-RY SCUR-RY, HEL-TER SKEL-TER, HUR-RY SCUR-RY,

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

44 LAU. CHATTERING — FLUTTERING — GLID-ING

45 LIKE MAG-PIES LIKE PIG-EONS LIKE FISH-ES

46

47 LAU. TRATTANDO HUG HER AND KISS HER, SQUEEZE — AND CAR-ESS HER, HUG HER AND KISS HER,

48 3

49 CAT-LIKE AND RAT-LIKE

PIANO *mf*

50 LAU. SQUEEZE — AND CAR-ESS HER: BOB AT OUR CHER-RIES, BITE AT OUR PEACH-ES,
 51 LIZ. RA-TLE AND WOM-BAT-LIKE, CAT-LIKE AND AAT-LIKE, RA-TLE AND WOM-BAT-LIKE,
 52

53 LAU. BOB AT OUR CHER-RIES, BITE AT OUR PEACH-ES, PAR-ROT-UDICED AND
 54 LIZ. SNAIL - PACED IN A HUR-RY PAR-ROT-UDICED AND
 55 (+ cello)

56 LAU. WHIST - LER, BOB AT OUR CHER - RIES, BITE AT OUR PEACH-ES,
 57 LIZ. WHIST - LER, BOB AT OUR CHER-RIES, BITE AT OUR PEACH-ES,
 58

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

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

from Dramatists Play Service, Inc.

PRESTO

59 60 61

LAU. BITE BITE BITE BITE BITE BITE BITE BITE BITE BITE BITE BITE

LIZ. BITE BITE BITE BITE BITE BITE BITE BITE BITE BITE BITE BITE

This score has been downloaded from
www.dramatists.com and is for personal use only.

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

LAU. BITE BITE BITE BITE BITE AT OUR CIT- RONS

LIZ. BITE BITE BITE BITE BITE BITE

65 66

LAU. BITE AT OUR DATES

LIZ. BITE BITE

67 68 69

LAU. BITE AT OUR CIT - RONS, BITE AT OUR DATES, BITE AT OUR CIT - RONS,

LIZ. BITE AT OUR CIT - RONS, BITE AT OUR DATES, BITE AT OUR CIT - RONS,

swf. p

70

LAU. BITE AT OUR DATES. HEL-TER SKEL-TER, HUR-RY SKUR-RY. —

LIZ. BITE AT OUR DATES. HEL-TER SKEL-TER, HUR-RY SKUR-RY. —

ff

SLIGHTLY SLOWER

71 72 73

LAU. GRAPES FOR THE ASK - ING, —

LIZ. GRAPES FOR THE ASK - ING, —

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

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

76 LAU. PEARLS RED WITH BARS KING OUT IN THE

LIZ. PEARLS RED WITH BARS KING OUT IN THE

78 LAU. SUN, PLUMS ON THEIR TWIGGS;

LIZ. SUN, PLUMS ON THEIR TWIGGS;

81 MAESTOSO LAU. PLUCK THEM AND SUCK

LIZ. PLUCK THEM AND SUCK

84 85 86

LAU

LIZ

THEM,

THEM,

HO
POM
H.2

E

GRAN
ATES,

87

LAU

LIZ

FIGS.

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

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

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

12. LIKE A LILY

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

CUE LAURA: One called her proud, cross-grained, uncivil, their

LAURA:

TONES WAKED LOUD, THEIR LOOKS WERE E - VIL.

LAU.

COME TAKE A SEAT WITH US, HON-OUR AND EAT WITH US,

LIZZIE: (SPOKEN) " I MUST NOT EAT, I DARE NOT STAY."

LAURA:
SOME THERE ARE WHO NEVER VENTURE

LAU. WHERE IT IS NOT SAFE TO ROAM.

LIZZIE: (SPOKEN) " I MUST NOT EAT, I DARE NOT STAY." SOME, WHO CHOOSING ONE — DI-

13 LAU. REC - TION NE - UER E - UER SEEK AN - OTH ER

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

17 LAU. LIZ. HOME. FOR MY

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

21 LIZ. LAURA: SIS - TER'S SARE | WILL BE STRONG. LASHING THEIR TAILS, THEY

25 LAU. TROD AND HUST-LED HER, EL-BOWED AND JOS-TLED HER, CLAWED WITH THEIR NAILS.

28 LAU. LIZZIE!

BARK-ING, MEW-ING, HISS-ING, MOCK-ING, TORE HER DOWN & SOILED HER STOCK-ING. YOU MAY

31 LIZ. LIZ!

RICK AND KNOCK ME, MAUL AND MUCK ME, WILL NOT Q-UEN LIP FROM

34 LIZ. LAURA!

LIP; I WILL BE STRONG. TWITCH HER HAIR OUT BY THE ROOTS

ten. ten. ten. A TEMPO

37 LAU.

STAMP UP-ON HER TEN-DER FEET, HOLD HER HANDS & SQUEEZE ^{YOUR} FRUITS A-GAINST HER MOUTH TO MAKE HER EAT.

40a LIZZIE: AD LIB

LIZZIE: (SPOKEN)
"WHITE & GOLDEN LIZZIE
STOOD"

LIKE A LI - LY IN A

42 LIZ.

FLOOD, LIKE A ROCK OF BLUE - VEINED STONE LASHED BY

45 LIZ.

TIDES OB - STREP - ER - OUS - - LY, LIKE A

47 LIZ.

FRUIT - CROWNED D - RANGE TREE WHITE WITH BLOS - SOMS HON - EY

50 LIZ. SWEET SORE BE - SET BY WASP AND BY

52 LIZ. SEE, LIVE A DEAR CON LEFT A -

54 LIZ. LONE IN A HOA - RY ROAR - ING SEA, SEND - ING

57 LIZ. UP A GOL - DEN FIRE.

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

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

The musical score is arranged in three systems. The first system features a vocal line for 'SZA' (measures 59a-62) and piano accompaniment. The second system features a vocal line for 'LIZ' (measures 63-69) with lyrics: 'LIKE A ROY - AL VIR - BIN TOWN TOPPED WITH GILD - ED DOME AND'. The third system continues the vocal line for 'LIZ' (measures 70-72) with lyrics: 'SPIRE CLOSE BE - LEAGUERED BY A FLEET MAD TO'. The piano accompaniment consists of chords and melodic lines in both hands.

73 LIZ. TUB HER STAN- DARD DOWN. LIKE A

75 LIZ. ANIMATO LY LY IN A FLOOD, LIKE A FRUIT-CROWNED O- RANGE

78 LIZ. TREE, LIKE A BEA-CON LEFT A- LONE, LIKE A ROY- AL

81 LIZ. (ten.) VIR- GIN TOWN. 85 A TEMPO 88

13. Underscore

CUE: LAURA: "Some vanished in the distance."

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

BRIGHTLY
8va

1 2 3 4 5 6 7 8 9 10 11 12

(LOCO)

(+ synth.)

Detailed description: This is a musical score for a piano accompaniment. It consists of four systems of music. The first system is marked 'BRIGHTLY' and '8va', indicating a bright, high-pitched sound. It contains measures 1 through 4. The second system is marked '(LOCO)', indicating a loco (free) section, and contains measures 5 through 7. The third system contains measures 8 through 10 and is marked '(+ synth.)', suggesting the addition of a synthesizer. The fourth system contains measures 11 through 12. The score is written in a key signature of one flat (B-flat) and a 4/4 time signature. The piano part features a mix of eighth and sixteenth notes, with some chords and rests. The vocal line is indicated by the '8va' marking and the 'CUE' text above.

13 14 15

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

Musical notation for measures 13, 14, and 15. The score is written for piano with treble and bass clefs. Measure 13 starts with a treble clef and a key signature of two sharps (F# and C#). Measure 14 continues with the same key signature. Measure 15 has a key signature change to one sharp (F#).

16 17 18

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

Musical notation for measures 16, 17, and 18. Measure 16 has a key signature change to one sharp (F#). Measure 17 continues with the same key signature. Measure 18 has a key signature change to two sharps (F# and C#).

19 20 21

(vln.)

"... or something worse."

Musical notation for measures 19, 20, and 21. Measure 19 has a key signature change to two sharps (F# and C#). Measure 20 has a key signature change to one sharp (F#) and includes a violin part marked "(vln.)". Measure 21 has a key signature change to one sharp (F#). The text "..." or something worse." is written in the left margin.

22 23 24

Musical notation for measures 22, 23, and 24. Measure 22 has a key signature change to one sharp (F#). Measure 23 continues with the same key signature. Measure 24 has a key signature change to one sharp (F#).

25 26 27

Musical notation for measures 25, 26, and 27. Measure 25 has a key signature change to one sharp (F#). Measure 26 has a key signature change to one sharp (F#). Measure 27 has a key signature change to one sharp (F#).

14. LIZZIE, LIZZIE, HAVE YOU TASTED

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

CUE LIZZIE: "... and had to deal with goblin merchant men."

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

A. LAURA

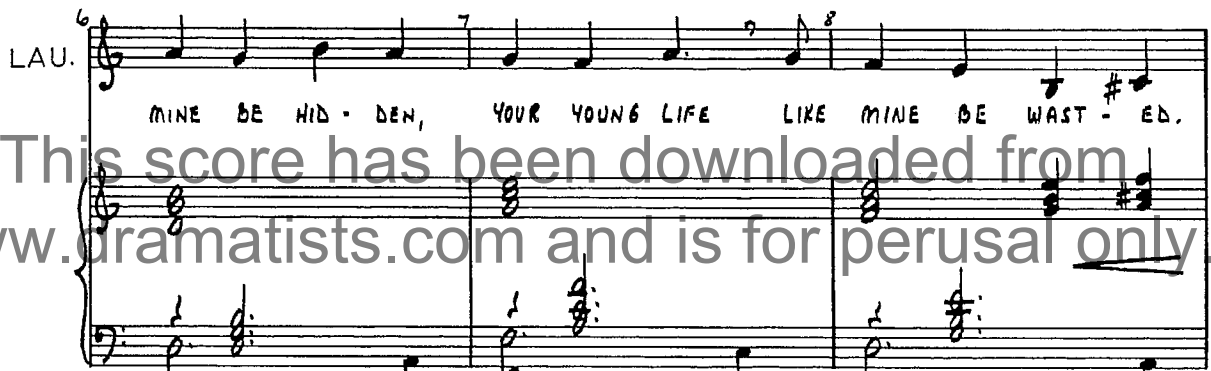
YOU MUST NOT LOOK AT GOB-LIN MEN, YOU MUST NOT BUY THEIR FRUIT.

LAU. **ANDANTE**

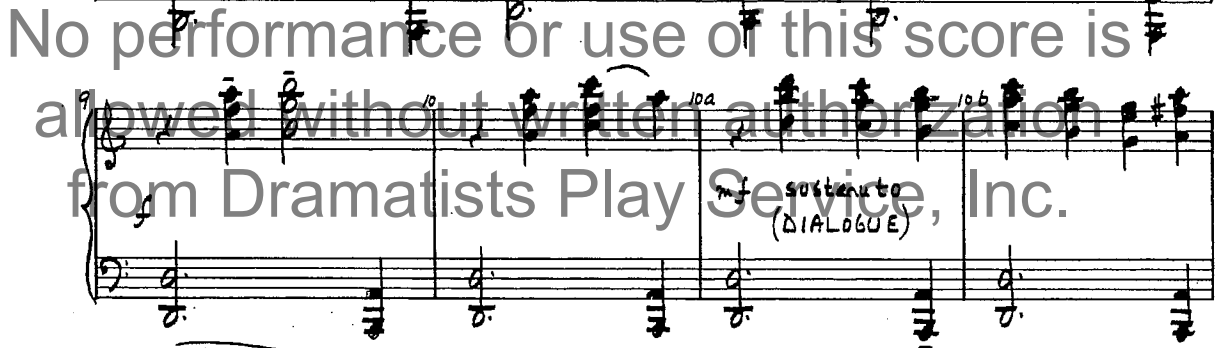
LIZ-ZIE, LIZ-ZIE, HAVE YOU TAST-ED

LAU.

FOR MY SAKE THE FRUIT FOR-BID-DEN? MUST YOUR LIGHT LIKE

LAU.  MINE BE HID - DEN, YOUR YOUNG LIFE LIKE MINE BE WAST - ED.

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

 *mf* sostenuto (DIALOGUE)

 *pp* Rit. - - - - LIZZIE: ... mortal strife.

LAU.  **LARGO CON MOTO** ONE - HAULED A BAS - KET, ONE - BORE A

mp molto legato

17 LAU. PLATE, ONE LUGGED A GOLD-EN DISH OF MAN-Y POUNDS WEIGHT. —

20 LAU. HEARD A VOICE LIKE VOICE OF DOVES

23 LAU. COD - ING ALL TO - BETH - ER: THEY SOUND - ED KIND AND

26 LAU. FULL OF LOVES. NO, NO, NO,

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

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

29 ANIMATO

LAU. NO. WE MUST NOT LOOK AT GOB-LIN.

30 31

32 VIVO

LAU. MEN, WE MUST NOT LOOK.

(vln. only)

33 34

35

LAU. ONE HAD A CAT'S FACE, ONE WHISKED A

(vln. + pno.)

36 37

38

LAU. TAIL.

(vln. only)

(vln. + pno.)

39 40

41 LAU. RAT'S PACE, ONE CRAWLED LIKE A SNAIL.

44 LAU. ALLARGANDO MUST NOT LOOK AT GOBLIN MEN, MUST NOT BUY THEIR

47 LAU. MAESTOSO FRUITS. LOOK AT OUR AP - PLES, RUS-SET AND DUN.

50 LAU. DOG AT OUR CHER - RIES, BITE AT OUR PEACH - ES, DOG AT OUR CHER - RIES,

51 52

53 LAU. *pp* BITE AT OUR PEACH-ES 54 BOB AT OUR CHER-RIES 55 BITE AT OUR PEACH-ES

pp *cresc.*

56 LAU. BITE AT OUR AIR - RONS 57 BITE AT OUR DATES

pp *Rit.*

58 LAU. **MAESTOSO** PLUCK THEM AND SUCK

MAESTOSO *f* L Sub

61 LAU. THEM. **DREAMY - CAROUSEL EFFECT** 62 63

Sub. pp *+ cello* *+ Bva*

64 LAU. *QUA*
 LIZ - ZIE, LIZ - LIE, HAVE YOU TAST - ED FOR MY SAKE THE

67 LAU. *QUA*
 FRUIT FOR BID - DEN? MUST YOUR LIGHT LIKE MINE BE HID - DEN,

(Loco) + cello

70 LAU.
 YOUR YOUNG LIFE LIKE MINE BE WAST - ED,

+ stgs. rit.

72 LAU. **BIG & BROAD**
 UN - DONE IN MINE UN -

f *ff* (Loco) L 806-1

75 LAU. DO - ING, AND RU - INED IN MY RU - IN,

76 77 (Loce)

L8vb L8vb L8vb

79 LAU. THIR - TY CAN - KRED, GOB LIN

79 80 81

fff L8vb L8vb L8vb

81 LAU. RID DEN? GUA -

81 82 83

Rit. a tempo

Loce L8vb

84 LAU. ten. DINO

84 85 86

ten. DINO

L8vb L8vb ten.

15. THE SISTERS (reprise)

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

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

The musical score is written in 4/4 time with a key signature of two flats (B-flat and E-flat). It features two vocal parts, Laura and Lizzie, and a piano accompaniment. The score is divided into two systems. The first system includes a piano introduction marked 'TENDERLY' and 'LIZZIE' with a 'Two' ending. The second system contains the vocal entries for Laura and Lizzie. Laura's line begins with a fermata and the lyrics 'SO LOVE - LY AND LIKE — AS'. Lizzie's line begins with the lyrics 'SIS - TERS WE SO LOVE - LY SO AND LIKE — AS'. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a more complex rhythmic pattern in the left hand. The score concludes with a double bar line and a repeat sign.

7 8 9 10

LAU. LIKE CAN BE AS EGGS ARE LIKE EACH O - THER, ARE

LIZ. LIKE CAN BE AS EGGS ARE LIKE EACH O - THER, ARE

11 12 13 14

LAU. LIKE EACH OTHER OR ONE STAR LIKE ANOTHER, YOU

LIZ. LIKE EACH OTHER OR ONE STAR LIKE ANOTHER, YOU

15 16 17 18

LAU. CAN'T TELL HER FROM ME. TWO SISTERS WE SO

LIZ. CAN'T TELL HER FROM ME. TWO SISTERS WE SO

sempre legato

19 LAU. LOVE - LY SO LOVE - LY WITH HAIR NUT BROWN AND

LIZ. LOVE - LY SO LOVE - LY WITH HAIR NUT BROWN AND

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

21 LAU. FINE, YOU TWINE IT IN A SIN - GLE BRAID, A SIN - GLE

LIZ. FINE, YOU TWINE IT IN A SIN - GLE BRAID, A SIN - GLE

www.dramatists.com and is for personal use only

27 LAU. BRAID AND HER'S IS JUST LIKE MINE, AND HER'S IS JUST LIKE

LIZ. BRAID AND HER'S IS JUST LIKE MINE, AND HER'S IS JUST LIKE

slowly accel

31 **MODERATO** 32 33 34 35

BOTH

mine.

leggiere

Tempo

36 37 38

LAU. TWO SIS - TERS WE, SO LOVE - LY, SO LOVE - LY, TO -

LIZ. TWO SIS - TERS WE, SO LOVE - LY, SO LOVE - LY, TO -

39 40 41 42

LAU. GETH - ER ALL THE DAY. WE DAL - LY IN THE

LIZ. GETH - ER ALL THE DAY. WE DAL - LY IN THE

43 LAU. MEA - DOW LAND, WHERE, HAND IN HAND, WE

LIZ. MEA - DOW LAND, WHERE, HAND IN HAND, WE

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

46 LAU. SING A - LONG THE WAY, — LA LA LA LA LA LA. *ten. ten. ten. ten. ten.*

LIZ. SING A - LONG THE WAY, — LA LA LA LA LA LA. *ten. ten. ten. ten. ten.*

p slight rall. #

16. TWO DOVES

CUE: LAURA: "To strengthen whilst one stands."
This score has been downloaded from
www.dramatists.com and is for perusal only.

The musical score is arranged in three systems. The first system includes Violin (VLN.) and Cello (CELLO) parts. The Violin part begins with an *AD LIB* marking and a fermata. The Cello part starts with a *mf* dynamic. The second system continues the Violin and Cello parts, with a *(CONDUCT!) SLOWLY* instruction and a *cut off* marking at the end of the Violin line. The third system introduces the Piano (PIANO) part, which features a *p* dynamic and a crescendo leading to a *mf* dynamic before a final *p* dynamic. The score is written in treble clef for Violin and Cello, and grand staff for Piano, with a key signature of one sharp (F#).

LAU. *Andantino* (IN TWO) LAURA

LIZ. LIZZIE

VEN. *PIANO*

CELO

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

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

LAU. Doves up - on — the self - same branch two lil - ies on a

LIZ. Doves up - on — the self - same branch two lil - ies on a

LAU. ⁴ sin - gle stem two but - ter - flies up - on one flower; 0

LIZ. ⁵ sin - gle stem two but - ter - flies up - on one flower; 0

7 LAU. HAP - PY THEY WHO LOOK ON THEM.

LIZ. HAP - PY THEY WHO LOOK ON THEM.

10 LAU. WHO - LOOK UP - PON - THEM HAND IN HAND FLUSHED

LIZ. WHO - LOOK UP - ON THEM HAND IN HAND FLUSHED

13 LAU. IN THE RO - SY SUM - MER LIGHT WHO LOOK UP - ON THEM

LIZ. IN THE RO - SY SUM - MER LIGHT WHO LOOK UP - ON THEM

16 LAU. HANDS IN HAND AND NE - VER GIVE A THOUGHT TO

LIZ. HAND IN HAND AND NE - VER GIVE A THOUGHT TO

rit.

19 LAU. NIGHT.

LIZ. NIGHT.

22 LAU. AND

LIZ. AND

rall. . . . a tempo

rall.

25 **SLOWER**

LAU. 26 **VERY SLOWLY (IN SIX)**

LIZ.

NEW ER GIVE A THOUGHT TO NIGHT.

NEW ER GIVE A THOUGHT TO NIGHT.

pp

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

28

ten.

GLOBLIN SOUND (Synth)

pp

ten.

Sub

17. BOWS AND EXIT MUSIC

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

PIANO *Moderato Assai*

PIANO

VIOLIN (VIOLIN)

PIANO

VIOLIN

PIANO

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

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

12 13 14 15

16 17 18

mf *POCO* *POCO*

19 20 21

cresc.

This score has been downloaded from
www.dramatists.com and is for personal use only.
No performance or use of this score is
allowed without written authorization
from Dramatists Play Service, Inc.

The musical score is arranged in four systems. The first system (measures 22-24) features a Violin part with a melodic line and a Piano accompaniment with chords and a 'rall.' marking. The second system (measures 25-27) is marked 'ANDANTINO' and includes 'staccato' and 'pizzicato' markings for the piano, and 'molto legato' for the violin. The third system (measures 28-30) shows the Violin part with a 'rall.' marking and a 'pizz.' marking. The fourth system (measures 31-33) features Violin and Cello parts with a 'rall.' marking and a 'pizz.' marking, and a Piano accompaniment with a 'pizz.' marking.

34 *violin* 35 36

37 *ten.* *ten.* *A tempo*
(cello)
molto rall. *a tempo*

40 *SLOWLY* 41 42

43 44 *(Pizz.)*
L. Bub.