

COWGIRLS

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Book by

BETSY HOWIE

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Music And Lyrics by
MARY MURFIT



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CUE: ... blow the roof off the place!

①

BEETHOVEN (Trio) "SONATA PATHETIQUE, OPUS 13"

[SNIFF]

GRAVE

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JD "About that touch-u loan..."

JD "I know" "I know" "I know I owe you a lot right now, but you never said no to my daddy in 35 years!"

K Paper

(soft pedal)

JD "What papers?!"

Allegro di molto e con brio

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The musical score consists of several systems. The first system includes a vocal line with the instruction *cresc.* and a piano accompaniment with *(p) cresc.*. The second system features a vocal line with *mf* and a piano accompaniment with *mp*. The third system shows a vocal line with *mf* and a piano accompaniment with *mp*. The score is written in a key signature of two flats and a common time signature.

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cresc. *sf* *sf*

cresc. *sf* *sf* *sf*

sf *sf* *sf*

p

Mickey "Jo!" Jo!

p

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The musical score consists of several systems. The first system shows a vocal line with notes and rests, and a piano accompaniment. The second system includes a vocal line with a *cresc.* marking and piano accompaniment. The third system features a vocal line with *f* and *p* dynamics and piano accompaniment. The fourth system shows a vocal line with *f* and *mpo.* markings and piano accompaniment. The fifth system includes a vocal line with *cresc.* marking and piano accompaniment.

The image shows a handwritten musical score for piano, consisting of several systems of staves. The notation includes treble and bass clefs, various time signatures, and dynamic markings such as *f*, *sf*, *pp*, *cresc.*, and *decresc.*. There are also performance instructions like "(Shift)", "OPTIONAL", and "Grave V". The score is annotated with a large watermark: "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 bottom right corner contains a handwritten note: "What the hell?" with an arrow pointing to a specific measure.

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What the hell?

Allegro molto e con brio

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The musical score consists of three systems. The first system contains a single staff with a treble clef and a common time signature. The second system contains two staves: the upper one with a treble clef and the lower one with a bass clef. The third system contains three staves: the upper one with a treble clef, the middle one with a bass clef, and the lower one with a grand staff (treble and bass clefs). The score includes various musical notations such as notes, rests, and dynamic markings like *f* and *cresc.*

2

THREE LITTLE MAIDS

(M.L., LEE, RITA)

M.L.
RITA
LEE

("Sniff")

(Humor)

THREE LIT-TLE MAIDS FROM SCHOOL ARE WE. PERT AS A

SCHOOL GIRL WELL SHOULD BE. FILLED TO THE BRIM WITH GIRL-ISH GLEE.

THREE LIT-TLE MAIDS FROM SCHOOL. THREE LIT-TLE MAIDS FROM SCHOOL.

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③ JESSE'S LULLABY (Trio)

LEE LEE

LA-LA-LA. GO TO SLEEP LITTLE CRITA: "Jesse" JESSE. CLOSE YOUR EYES AND START TO

LEE (PND)

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CRITA: "It's working" G7

YAWN. PLEASANT DREAMS UNTIL THE DAWN. CRITA JESSE, MY SWEET, YOUR

CRITA (PND)

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F/C C F/G C D G7

MAMMA'S SO CRAZY. WELL, THAT'S THE OP-IN-ION OF YOUR GRANDMA AND DAD.

C F/C C F/G G7

JESSE, MY LOVE, DO I REALLY DE-SERVE YOU? ALL I SEEM TO DO IS MAKE PEOPLE

C C7 [LEE] F C

MAD. JESSE, YOUR MOTHER, THERE ISN'T AN- OTHER WHO'S AS

F/G G7 C C7 [M.L.] F

FUNNY AND LOVING AS SHE. JESSE, HOW ARE YOU? THIS IS

C F/G G7 C C7

AUNT MARY LOU. YOUR MOTHER'S AS TA-LENT-ED AS ME. You'll

F [RITA] C [M.L.] G D7 [LEE]

BE A VID-LIN-IST, WILL YOU LOOK JUST LIKE ME? YOU'LL BE A CON-DUC-TOR. YOU'LL

WESSE

G G7 **RITA** C9 C **LEE** (spoken) C/E **ALL**

BE WHAT YOU'LL BE. I'LL LOVE YOU WITH ALL MY HEART. I'VE ALREADY DONE YOUR CHART. WE CAN'T

Rall.

Dm **RITA** G7 C

WAIT TIL WE MEET YOU. PLEASE DON'T COME BEFORE YOU'RE DUE.

Ped. *Ped.* *Ped.*

RITA Plays **LEE Plays**

M.L. Plays

Sven

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④

ODE TO CONNIE CARLSON (Mickey & Mo)

Mickey: "Hit it, Mo!"

MICKEY *reverently*

CONNIE CARLSON WAS THE GREATEST SINGER THIS PLACE EVER SAW. BUT ONE

BANJO

AUTO HARP

C C G

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DARK AND STORMY NIGHT SHE JUST TOOK OFF AND LEFT JO'S PA. WHEN JO WAS FINE HER DADDY SAID HER

G F C C

Tempo VAMP

MICKEY

MA COULD SING NO MORE 'CUZ NOW SHE WAS A MOTHER AND THAT'S WHAT GIRLS ARE FOR

BANJO

AUTO HARP

F G F

Rolling

CONNIE HAD HER REASONS. YOU'D DO THE SAME THING, TOO. THE OLD MAN CLIPPED HER WINGS. SHE COULDN'T

Rhythm ROLLING Rhythm

F C F

FLY. WHAT COULD SHE DO? SHE PACKED

Rolling *Choke*

(No tries to find correct chord) *TRID "C Major"*

No performance or use of this score is

SHE PACKED HER BAGS, KISSED TO GOODBYE AND RAN OFF WITH A BAND. SHE NEVER SHOWED HER

Rolling *Rhythm* *Rolling*

FACE AGAIN, BANISHED FROM THIS LAND. "Gone. E-vaporated." FROM

No! *MICKEY!*

THAT DAY ON JO'S DADDY SAID NO WOMAN COULD SING HERE. THE PAINFUL MEM'RY OF JO'S MA WAS

Rhythm *Rolling* *Rhythm*

MORE THAN HE COULD BEAR. HE WIPED OUT EV'RY TRACE OF CONNIE IN A JEALOUS

Rolling *opt. fill* *Rolling* *Rhythm*

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C G C F

RAGE. AND EVEN JO WAS KEPT FROM SINGIN' ON THIS VERY STAGE.

Rolling

LEE "Jo Sings?"
MO "Does Jo Sing?"
RITA "So whatever happened to Connie Carlson?"
MO "Quiet. That part's comin'."

BANJO VAMPS

from Dramatists Play Service, Inc.

G F C

SOME SAY CONNIE CHANGED HER NAME TO LOU-I-SI-AN-A LOU. BUT THERE'S ALREADY ONE OF HER, SHE

Rhythm *Rolling* *Rhythm*

F C F

SANG WITH SUNSHINE SUE. OTHERS THINK SHE MET HER TRAGIC END ON A ROAD IN TENNE

Rolling *opt. fill*

C G C F

M.D.

SEE HIT BY A DRUNKEN TRUCKER WITH A BANJO ON HIS KNEE. B - A -

BANJO

MANDOLIN

HARP

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M.L.

N - J - O B - A - N - J - O B - A - N - J - O AND THAT'S ENOUGH FOR

ME!

⑤ SIGMA ALPHA IOTA (Trio)

LEE proudly

ML + RITA join in reluctantly

SIG-MA, AL-PHA AND I-O-TA SISTERS ALL IN MU-SIC WE THOSE BEFORE US
 SING IN CHORUS WHEN WE PLEDGE OUR LOY - AL - TY. THOUGH THE ROAD FOR -
 EV - ER - WINDING MUSIC'S TIES FOR - EV - ER - BINDING. SUFFRAGETTES THROUGH
 HISTORY, WE WILL BE FOR - EV - ER FREE.

gradually building with pride

ML Doo, Doo, Doo, Doo, Doo. Doo, Doo, Doo.

EE Doo. Doo.

IOTA Doo, Doo, Doo, Doo. Doo, Doo, Doo. Doo - Doo Doo, Doo, Doo - Doo, BM BM BM

Doo, Doo - Doo, Doo, Doo. Doo, Doo - Doo, Doo - Doo, Doo Doo - Doo, Doo - Doo, Doo - Doo, Doo - Doo,

Doo Doo Doo Doo Doo. Doo. Doo.

BUM BUM BUM. BUM, BA - DA, BUM - BUM. BUM BUM BUM BUM

Doo-Doo, Doo-Doo, Doo, Doo, Doo, Doo-Doo, Doo-Doo, Doo-Doo, Doo-Doo, Doo

Doo Doo Doo Doo Doo Doo Doo Doo

Bum Bum Bum Bum Bum Bum BA-DA-DA BA-DA-DA

Doo. BA-DA-DA, BA-DA-DA, BA-DA-DA!

Doo. BA-DA-DA, BA-DA-DA, BA-DA-DA!

BA-DA-DA, BA-DA-DA, BA-DA-DA!

UNISON *strongly*
SIGMA ALPHA AND I-O-TA, SACRED ARE THE OATHS WE SPOKE.

EE **PARTS** **UNISON**
HAIL TO THEE, O MUSE EUTERPE, BONDS WE'VE FORGED CAN NEVER BE BROKE. BOUND BY SPIRIT,

BOUND BY GENDER, MUSIC IS OUR **PARTS** GREAT DEFENDER. S-A-I DEAR SISTERS ALL,

BLESS US HERE IN (LOOK) HI-RAM HALL.

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(5A) CHOPIN TO COUNTRY (Trio)

F. F. Chopin

CUE **RITA** How about Chopin? *Andante* **M.L.** "Chopin?" **RITA** "What about words?" **LEE** FROM

Andante

LEE "Hesitatingly" **RITA** **LEE**

CHOPIN TO COUNTRY IN ONE SINGLE DAY. FROM CHOPIN TO COUNTRY THIS TICKET'S ONE WAY. FROM

RITA BRANDENBURG, TO BRAND-IN' COUS. **M.L.** "I could have been in Heidelberg by now!" **RITA** "Good, Mary Lou!" **LEE** "You made a rhyme!"

ETUM-PAH" style **RITA** (to M.L.) "Play the melody!" **VIOLIN** optional cut **LEE**

+ Plucked CELLO

[STOP when MICKEY ENTERS] **LEE**

fm **LEE**

⑥ ODE TO JO (Mickey & Mo)

"Hank Williams" sound

UKELELE MO (choke 2+4)

BAND MICKY (Rolling)

BOTH

ODE TO

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JO. WE'LL NEVER LEAVE YOUR SIDE. OLD PALM BELL CAN GO TO HELL. BUT

C (Simi) A D

MICKY

MO

MICKY

US TWO WILL A-BIDE. YOU'VE BEEN LIKE A MOTHER TO ME. YOU EAT MY CHILI, AND YOU

G C

BOTH

LIKE MY HAIR. WE'VE BEEN THROUGH A LOT TOGETHER. THROUGH ALL KINDS OF STORMY WEATHER.

A

[ODE TO JO]

JUST GIVE US A CALL AND WE'LL BE THERE. MO
 YOU LET ME KEEP MY GOOD TO ALL MY

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RABBITS — BUT BACK BEHIND THE BAR. OTHERS WOULD HAVE COOKED THEM, BUT
 CHILDREN, YOU'RE ALWAYS FAIR AND WISE. YOU NEVER TOLD MY HUSBAND I WAS

(Smt) G A (continue rhythm)

THAT'S HOW NICE YOU ARE. SEE-IN' OTHER GUYS. } BOTH JO, WE LOVE YOU. WE'LL ALWAYS BE TRUE

(Smt) G ROLLING C (continue rolling)

BLUE. { BUT } PLEASE DON'T THINK WE'RE SUCKIN' UP JUST BECAUSE WE WORK FOR YOU.

A D G Pick

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Musical score for the first system, featuring vocal lines and piano accompaniment. The piano part includes a "BANSO!" marking and a "Rolling" instruction under a G chord.

2.

YOU'RE YOU PLEASE DON'T THINK WE MADE THIS UP... JUST BE-

Musical score for the second system, including lyrics and piano accompaniment. The piano part features a "Rolling" instruction under a G chord and a "D" chord.

CAUSE WE WORK FOR YOU.

Musical score for the third system, showing vocal lines and piano accompaniment. The piano part includes a "Pick" marking and a "(G)" chord.

F# G

Strum Strum

Musical score for the fourth system, primarily piano accompaniment. It includes a "Strum Strum" instruction and a "G" chord.

⑦ FROM CHOPIN TO COUNTRY (#2) (Trio)

Cue (MO) "I still say 'suckin' up is not a nice thing to put in a song"

CUT ON: (JO) "So you gals are still here, I see."

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CUE (JO) "I hope so."
TO CONTINUE

LEE FROM CHOPIN TO COUNTRY IN ONE SINGLE DAY. FROM
RITA

La la Polka
mf
+ plucked cello
(Semi accompaniment)

LEE CHO-PIN TO COUNTRY THIS TICKET'S ONE WAY. FROM BRAUN-DEN-BURG, TO BRAND-IN' COWS
RITA

M.L. I COULD HAVE BEEN IN HEIDLE-BERG BY NOW! FROM CHOR-ALES TO COR-RALS, WHO'D EV-ER HAVE THOUGHT I W
RITA

LEE

PRAYING TO GOD THAT WE DON'T GET CAUGHT.) (WE HOPE YOU DON'T KILL US. WE'LL DO THIS SOME-HOW.)

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M.L. RITA LEE

I COULD HAVE BEEN IN LICHTEN-STEIN BY NOW. I THINK I HEAR A LAR-GO ARRIVING BY WELLS FAR-ED. ID

M.L. RITA

RIDE FOR MILES BY PO-NY JUST TO HEAR A SYM-PRO-NY-Y-Y-Y. FROM CHO-PIN TO COUN-TRY IT

(PIANO + CELLO)
(AS BEFORE)

M.L. LEE

RAP-PENED SO FAST. (I HOPE I'M A-SLEEP AND THIS NIGHT-MARE WON'T LAST.) LET'S

CELLO TACET

ROUND UP SOME DD-BIES. LET'S GO SLOPA SOW. I COULD HAVE BEEN IN DUS-SEL-DORF BY NOW. SO,

[RITA] *[M.L.]*

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I'LL JUST PLAY SAR-TI-TAS WHILE RED-NECKS EAT FA-JI-TAS. TOP OFF YOUR TEX-AS WEE-NIE WITH

[RITA] *[LEE]* *[M.L.]*

KEY-CHUP AND PUG-CI-NI FROM CHO-PIN TO COUN-TRY IT'S

[RITA] *[M.L. + LEE]*

FROM CHO-PIN TO COUN-TRY-Y-Y-Y

[CELLO TACET] *(PIANO as before)* *[CELLO]*

LEE M.L.

REALLY QUITE PER-FUNC-TRY. WE'RE SO GLAD TO BE HERE; WE'RE TICKLED, AND HOW.

RITA

REALLY QUITE PER-FUNC-TRY WE'RE SO GLAD TO BE HERE; WE'RE TICKLED.

C fm Bb G/B Cm A07

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LEE RITA

I COULD HAVE BEEN IN HEI-DLE BERG. I COULD HAVE BEEN IN LICHT-EN-STEIN

Bb sus4 Bb Bb sus4 Bb

M.L. ALL BY M.L.

I COULD HAVE BEEN IN DUS-SEL-DORF

"Yellow Rose of Texas"

LEE M.L. RITA

NOW!

RITA CONDUCTS CUTOFF

⑧ KINGDOM OF COUNTRY (Jo, Trio)

FREELY! *Ab* "REVERENTLY" *Db* *Ab* *Eb*

FATH-ER GAM-BLED 'WAY OUR SAV-INGS. MOTH-ER HAD TO SELL HER HAIR.

f

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Ab *Db* *Ab* *Eb* *Ab*

PREA-CHERS GAVE THE SAME OLD AN-SWER: SOME-TIMES LIFE DON'T TREAT YA FAIR.

Eb *Ab* *Db* *Ab* *Eb*

AL-WAYS KNEW WAS SOME-THIN' BET-TER WOULD GET THERE THRU MY FAITH AND PRAYER.

Ab *Db* *Ab* *Eb* *Ab*

THEN I FOUND MY CHURCH OF RE-FUGE. COUNTRY MU-SIC GOT ME THERE. THOU SHALT NOT

Rall.

Tempo

WHINE IN THE KINGDOM OF COUN-TRY. VENGANCE IS MINE IN THE KINGDOM OF

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SONG. AND IF YOU GET THERE YOU'LL SURELY KNOW IT. DON'T BLOW IT.

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BLESSED ARE THE PICKERS, NOT THE CITY SLICKERS. IT'S THE PLACE WHERE I BE-LONG.

SPOKEN: "Now get in here, honey"

and play it from the heart." IN A LAND WITHOUT MY MU - SIC MIS - 'RY WAS MY ONLY

[J6] [RITA - Takes over 'ND]

[RITA]

FRIEND. MY MOUTH AROUND A SHOTGUN BAR -REL SEEMED THE ONLY WAY IT'D END.

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NOW THE VIPERS THAT SUR-ROUND ME WEAR SUITS WITH TIES AND GOLDEN CHAINS,

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TEL-LIN' ME MY KIND OF MU - SIC WILL NEV-ER TOP THE CHARTS A-GAIN. THOU SHALT NOT

70

WHINE IN THE KINGDOM OF COUN-TRY. VEN-GEANCE IS
DON'T WHINE IN THE KINGDOM OF COUN-TRY.

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70

710

MINE IN THE KING-OM OF SONG. AND IF YOU GET THERE YOU'LL SURE-LY
IT'S MINE AND IF YOU GET THERE YOU'LL SURE-LY

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KNOW IT. DON'T BLDW IT. BLESSED ARE THE PKR-ERS, IT'S THE
KNOW IT. NOT THE CI-TY SUCK-ERS!

PLACE WHERE I BE- LONG... I BE- LONG! YOU RISE A-GAIN
(LEE RITA) SHE BE- LONGS!

IN THE KING-DOM OF COUN-TRY. SUR - PR I - SIN'

YOU RISE A-GAIN IN THE KING-DOM OF COUN-TRY.

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THEM IN THE KING-DOM OF SONG. AND LIKE OLD THOM-AS - YOU MUST-NY

SUR-PR I - SIN' THEM DO "TOM"

D E D

DOUBT IT, JUST SHOUT IT. GET BE-HIND ME SA-TAN! THE REST OF LIFE IS WAITIN' I HAVE A RACE WHERE I AM

"NO" "YES"

A D B7

STRONG. I AM STRONG!
SHE IS STRONG!

E7 D A

"D-I-V-O-R-C-E" plays]

8A

JUKEBOX

cue: [Lee] "... Doesn't it sound familiar?"

RITA

PIANO (RITA)

(Listening a moment)

"Fun Elisa!" D - I - V - O -

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Bm

R - G - E

Bm

MICHELLE

D - I -

Bm

F#7

Mickey

"This is blasphemous!"

V - O - R - C - E, E, E, E, E, E, E, E, E!

LEE: "Mickey, all popular music is derived from the Classics."
 MICKEY: "OK, really." [JUKEBOX Plays "WALKIN' AFTER MIDNIGHT"]

Trio

M.L. Tchaikovsky!

DA, DA, DA, DA DA, DA.

[JUKEBOX plays "I FALL TO PIECES?"]

DA, DA, DA, DA, DA, DA, DA, DA, DA!

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[JUKEBOX plays "HOME ON THE RANGE"]

[CZARDAS]

VIOLIN

PIANO

LEE "CARMEN!"

PREs DES REM-PARTS DE SE-VIL - LEs

Triot

CHEZ-MON A-MI-LIL-LAS PAS-TIA

Segue

(9) SONGS MY MAMA SANG (Jo, M.L.)

Musical notation for the first system. It features a vocal line in treble clef and a mandolin accompaniment in treble clef. The mandolin part is marked "Mandolin - M.L." and includes the instruction "2x Jo hums along".

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Musical notation for the second system. It features a vocal line in treble clef and a guitar accompaniment in bass clef. The guitar part is marked "Guitar - Jo" and includes the instruction "TACET MANDOLIN".

SOMETIMES AT NIGHT AS I'M GOING TO BED

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Musical notation for the third system. It features a vocal line in treble clef and a guitar accompaniment in bass clef. The guitar part includes chord markings: A, G, D, and slash symbols.

SONGS FROM MY CHILDHOOD FLOOD INTO MY HEAD; HYMNS ABOUT JESUS AND

Musical notation for the fourth system. It features a vocal line in treble clef and a guitar accompaniment in bass clef. The guitar part includes chord markings: G, A7, G, and D.

FISHES AND BREAD; MOTHER TAUGHT EACH ONE TO ME.

2nd MANDOLIN

1) MAMA — MAMA — SING ME YOUR SONG. SHE PLAYED THE PI-A-NO AND SHE

2) [MANDOLIN]

[1x TACET MANDOLIN]

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PLAYED SOME NOTES WRONG. MAMA — MAMA — SO GENTLE YET STRONG I SEE HER KIND

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HANDS ON THE KEYS. ——— HOW I CHERISH THE TIME THAT WE SPENT. ——— OH, HOW

QUICKLY THOSE YEARS CAME AND WENT. ——— WHEN I SAT ON MY DEAR MOTHER'S KNEE ———

(simc)

[MAMA]

[JO]

AND SHE SANG ALL THOSE SWEET SONGS TO ME. SING ME YOUR

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[M.L.]

[BOTH]

M.L.

SONGS. SING ME YOUR SONGS. SING ME THOSE SWEET MEL-D-DIES.

10 HEADS OR TAILS

GUITAR!

LEE

ME AND

RU-BY FLIPPED A QUAR-TER TO SEE WHO GOT HIS TA-BLE WHEN THAT

TAN AND LANK-Y TRUCK-ER SAUN-TERED IN-TO MA-BEL'S, THE ON-LY

DI-NER BETWEEN COL-BY AND THE COL-O-RA-DO BOR-DER. I CALLED

"TAILS" TO WIN THE PRIZE OF SAY-IN' "MAY I TAKE YOUR OR-DER?"

LEE
RITA

LEE

RITA

THAT ONE-EYED EA-GLE SMIL-ED UP AT ME FROM RU-BY'S

WRIST. SHE SAID "THREE OUT OF FIVE." I SAID "NO."

BOY, WAS SHE

AS I AM-BLED TOWARDS HIS TA-BLE WITH MY OR-DER PAD AND

PISSED.

BIG, I SAID "HI, MY NAME IS JO-SIE." HE WINKED

A E

AND JUST SAID

YOU KNOW IT NE — VER FAILS —

A D

"DICK" NE — VER

— WITH LOVE IT'S HEADS — OR IT'S TAILS.

A

FLIP OF A COIN, A TWITCH IN THE GROIN — OH, THE

A G D E

[GUITAR]

GAM-BLE OF LOVE. JO: "Mary Lou, where's that mandolin?" OH, THE

[GUITAR TACET]

A [GUITAR RHYTHM AS BEFORE] [LEE]

FIRST MONTHS WE WERE HAPPY, NOT A CROSS WORD OR A FIGHT. — BUT

A [MANDOLIN ON BEATS 2+3+] D

(opt. mandolin on recording)

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A E

THEN HE START-ED GAM-BUN' AND DRINK-IN' EV-RY NIGHT, HE'D

A D

COME HOME DRUNK, CRAWL IN-TO BED, HE AL-WAYS SMELLED OF GYN. I'D

A E

CRY MY-SELF TO SLEEP, THINK-ING HOW GOOD IT ONCE HAD BEEN.

LEE RTA

GTR. TACET
MAND. TACET

D (GTR. IN)

A

BUM, BUM, BUM BA-BY, DID YOU MEAN IT WHEN YOU KISSED ME TEN-DER-LY? AND

D E

HON-NEY, WHEN WE MADE LOVE DID YOU KNOW THAT IT WAS ME? WHY WAS

A

"DAR-LIN' I SURE LOVE YOU" SO HARD FOR YOU TO SAY?

LEE

A E A

"DICK, I HAD TO LEAVE YOU 'CAUSE I'D'VE DIED IF I HAD STAYED.

[HEADS OR TAILS]

D

You KNOW IT NE-VER FAILS WITH LOVE IT'S

NE-VER, NE-VER FAILS

A

HEADS OR IT'S TAILS. A FLIP OF A COIN, A

[GUITAR]

D E A RHYTHM GUITAR

TWITCH IN THE GROIN OH, THE GAM-BLE OF LOVE.

[GUITAR TACET]

G D E

A TWITCH IN THE GROIN OH, THE

A FLIP OF A COIN,

A RHYTHM GUITAR E A E A

GAM-BLE OF LOVE.

[GUITAR TACET]

11

LOVE'S SORROW (JO, LEE, RITA, M.L.)

VOCAL

VIOLIN (M.L.)

GUITAR (LEE) [CAPO 3 FRET]

Am

JO

A

(Cm)

(Cm) (Fm) (Bb) (Eb)

GIRL IN A RED DRESS WITH A BIG GUI-TAR, SHE WAS ON-ly SIX-TEEN WHEN SHE WALKED IN THIS

(simi. accomp.)

Am Dm G C

(Eb) (Ab) (Db) (Cm)

BAR. DADDY KNEW SHE WAS GOOD AND SOME-DAY SHE'D GO FAR, BUT NOT SO FAR

C F Bb Am

(G7) (Cm) (Cm)

THAT SHE'D LEAVE. Mamma take me with you!.. I'm

Am

E7 Am

[LOVE'S SORROW]

- 2 -

(Cm) (Fm)

VO sorry, JOSIE, I can't." YOU SAID THAT A LIFE ON THE ROAD WOULD-N'T BE THE

VL *legato*

GTR Am Dm

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(Bb) (Eb) (Ab)

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KIND OF A CHILDHOOD YOU'D INTENDED FOR ME. SO YOU LEFT ME WITH PA-PA AND

(Db) (G7)

SET YOUR-SELF FREE. I CAN'T SAY I BLAME YOU FOR ACTING SO SELF-ISHL-Y.

TRITA (C) (F)

"BOB!" I HAD TO GO. YOU KNOW I'M NOT COLD. I

(G⁷) (C)

RMA
VL
GTR

HAD TO TRY. BEFORE I GOT OLD. STOP TELLING ME SO VERY

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(F) (G) (C)

RA-TIONAL-LY TO HAVE A CHILD AND SET PRI-OR-I-TIES. IT'S

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(C) (F) (G)

MY LIFE, TOO, YOU KNOW I WON'T BREAK. I'M DOING THIS FOR YOUR AND

(C) (F)

MY SAKE. I FEEL I'LL LOSE PART OF MY SELF IF YOU JUST

(G) (C) [LEE] (Cm) (Fm) [LOVE'S SORROW]

PUT ME ON THE MOMMY SHELF. I CAN'T KEEP ON LYING ON THE EDGES OF LIFE,

VL

GTR

E A Am Dm

VL

GTR LEE

G (GUITAR CONT RHYTHM) C F

ALWAYS EXPLAINING WHY I'M NOT SOMEONE'S WIFE, CHANGING THE PRO-NOUNS TO PUT

PNO

PIANO-ENTR

mp Bb

opt. Piano entrance

VL

GTR LEE

Bb Am E

OTHERS AT EASE. THANK GOD FOR THE MUSIC AND OLD FRIENDS LIKE THESE.

PNO

VL

GTR JO

JO

F (GUITAR Rhythm as before) C

"Daddy!" YOU LOST ME MY MOTHER. IVE FORGOTTEN HER FACE. AND

PNO

f *gliss* *espressivo*

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[LOVE'S SORROW]

VL GTR

Am D Dm Am

NOV FROM THE GRAVE YOU'VE LOST ME THIS PLACE. OLD MAN, THIS WAS-N'T YOUR PLAN.

PNO

decrecendo

VL GTR

B7 E7 Am Dm A

I'LL DO ALL I CAN. IT'S IN MY HANDS. IT'S MY LIFE, TOO.

PNO

VL GTR

D E7 D E7 A

— You KNOW I WON'T BREAK — I'M DO-ING THIS — FOR YOUR AND MY SAKE.

PNO

VL GTR

D E7 Rit..... A

FEEL I'LL LOSE PART OF MY-SELF IF I DON'T GET DOWN FROM THIS SHELF.

PNO

decrecendo *Rit.* *pp* *pizz* *DIRE SEGS*

12 LOOKING FOR A MIRACLE (M.L. & Company)

MARY LOU

MY VIOLIN TEACHER CLIPPED MY NAILS TILL THEY BLED. I

VIOLIN (pizz.)

PRAC-TICED FOR THREE HOURS AFTER DIN-NER THEN TO BED. YOU'RE GOOD ENOUGH TO MAKE IT

BIG, HE SAID. "Too bad you're a woman, you could have been a conductor." OUR

pizz.

VIOLIN (pizz.)

MOTHERS ARE JUST HOUSE-WIVES WHEN THEY COOK FOR A LIV-ING, IF OUR

FATHERS DID IT THEY'D CALL HIM A CHEF. WHY ARE WE THE ONES WHO HAVE TO BE SO

SELF-LESS AND FOR-GIV-ING? WHY WEREN'T WE THE COM-POSERS OF THE CLAS-SICS? (Beethoven?)

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[MIRACLE]

G¹¹

CLIP-PING COU-PONS FOR COLD VLAS-SKS IS-N'T MY I-DEA OF... OR AM I JUST

VL

PIANO

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C Dm G

LOOK-ING FOR A MIA-A-CLE? LONG-ING FOR A DAY THAT MAY NE-VER COME. AL-WAYS

from Dramatists Play Service, Inc.

Dm G C⁹ G¹¹

HEAR-ING SOME-ONE SAY THAT THEY'VE GOT A BET-TER WAY TO DO ALL THE THINGS I'VE DONE. MAY-BE I SHOULD

C Dm G

PRAY FOR A MIR-A-CLE. WHEN I'LL FIN-LY KNOW WHAT ALL THIS IS FOR. DID I

[MIRACLE]

Dm G C⁹

DO IT ALL FOR MOM, STILL KEEP GO-ING THO' SHE'S GONE, POUND-ING ON A SI-LENT DOOR

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C^o C B^b Dm/A Am B^b

SOME-ONE LET ME IN. I'VE BEEN OUT HERE FOR YEARS. IT'S DARK AND LONELY BUT I'LL NE-VER LET YOU SEE MY TEARS

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F^{Rall} G F G C D

MIR-A-CLES, MIR-A-CLES, WAIT-ING TO BE-GIN. (TO VIOLIN CADENZA)

Ped. Ped. Ped. Ped. Ped. Ped.

CADENZA
VIOLIN

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C
VIOLIN

- 5 - [MIRACLE]
+ GTR Dm (Capo off) G

Dm G CM7 JO [GUITAR-OUT]
OR AM I JUST

mp

M.L. C Dm G
LOOK-ING FOR A MIR-A-CLE?

JO LOOK-ING FOR A MIR-A-CLE? LONG-ING FOR A DAY THAT MAY NEVER COME AL-WAYS

JO Dm G C9
HEAR-ING SOME-ONE SAY THAT THEY'VE GOT A BETTER WAY TO DO ALL THE THINGS I'VE DONE.

JO, LEE, MICKEY

MUSICIAN: ILL JUST KEEP ON HO-PING FOR MY MIR-A-CLE HO-PING FOR THAT

M.L., RITA, MOJ

I'LL JUST KEEP ON HO-PING FOR MY, HO-PING FOR MY MIR-A-CLE FOR THAT

MUSICIAN: ILL JUST KEEP ON HO-PING FOR MY, HO-PING FOR MY MIR-A-CLE FOR THAT

TIME WHEN I ASK FOR MORE.

THEY'LL FIN-LY HAVE THE NERVE TO DE-

MAND WHAT I DE-SERVE I ON-LY HOPE I'LL RE-AL-IZE I'VE FOUND WHAT I'VE BEEN

Rall.

SEARCH-ING FOR. (OR AM I JUST) LOOK-ING FOR A MIR-A-CLE

13 DON'T CALL ME TRAILER TRASH (Mickey & Mo)

C

MICKEY

I LOOK AT ALL THEM PICTURES IN THE
You CAN AL-WAYS KEEP ME —

BUCKET

BANJO **ROLL**

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MAG-A ZINES WHERE THEY SHOW YOU ALL THE MO-DELS IN DE-SIGN-ER JEANS.
DOWN ON THE FARM 'CAUSE I'VE ALWAYS LIKED A MAN WITH A HALF TAN ARM. **A**

(Bucket continues)

G **C**

ALL THE GIRLS ARE SKINNY AND THEIR HAIR IS FLAT, WHY WOULD I WAN-NA LOOK LIKE THAT
PICK-UP TRUCK WITH OVER-SIZED TIRES MAKES ME WEAR IN THE KNEES SETS MY

G

I LIKE THE FASHION DON'TS AND NOT THE DO'S. I READ THE COMICS AND I
HEART ON FIRE. CHEESE FRIES, WISE GUYS, DE-MO-LI-TION DER-BY, STIR FRIES, NICE GUYS

C **G** **C** **G**

Roll (continue rolling)

[TRAILER TRASH]

THROW A-WAY THE NEWS. CITY FOLKS LAUGH AT MY K-MART CLOTHES. BUT I
 DO — NOTH-IN' FER ME. NEVER CUT OUT GOURMET — RE-CI - PES. **MO!** SHE PRE-

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(continue rolling)

GOT MY OWN STYLE. AND SHE'S GOT HER OWN NDSE. TWELVE STEP PRO-GRAMS
 FERS THE CUI-SINE AT THE TAS - TY FREEZE. **MICKEY!** I LIKE A CAR WITH

G **C** **F**

MAKE ME — YAWN SHE COULD TWO STEP ALL NIGHT LONG. PINK FLA - MING - OS
 LOTS OF — CHROME. **MO!** I CAN MAKE ART OUT OF STY - RD - FOAM. **MICKEY!** I AIN'T GOT NO

C **G** **C** **F**

ON MY — LAWN. } BUT DON'T CALL ME TRAIL-ER TRASH — SHE LIVES
 CELLU-LAR PHONE. } **MO!**

C **C** **F**

strum

[TRAILER TRASH]

IN A MO-BILE HOME. HOME. DON'T

BUCKET (roll as before) BUCKET (roll)

2. BOTH

CALL ME TRAILER TRASH [I LIVE(S) IN A MO-BILE HOME.]

HER SHE

C.B.

from Dramatists Play Service, Inc.

BANJO solo

strum strum

14A

CHOPIN'S REVOLUTIONARY ETUDE (CRITA)

Allegro con fuoco $\text{♩} = 76$ appassionato

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cut on M.L.: "stop it!"

dim.

(14) HONKY TONK GIRL (CRITA) Eb

F *LI-BER-*

COULD HAVE BEEN VAN CLI-BURN, — *8ve*

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Eb

RA - CE WITH HIS SIDE-BURNS, — *8ve*

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Eb *C*

COULD HAVE BEEN A. RU-BEN — STEIN. *8ve*

ff [GRIEG]

fm *Bb* *B°* *F/C* *Dm7*

I'D TRADE AN-Y OF THOSE MIS-TERS — FOR THE LEN-NEN SIS-TERS CAUSE

sub p *bo* *bo* *bo* *bo*

+8va

H.T. 6

-2-

♩ = 1 ♩

*C*⁷ *C*⁷ *ave...*

JO-ANNE CAS-TLE AL-WAYS WAS A HE-RO OF MINE. I WAN-NA BE A

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♩ = 1 ♩ *F*⁹ "RAETME" *D*⁷

HONKY TONK GIRL NOT SOME EV-'RY DAY PI- AN- G MARM. THO'

Tempo I

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*G*⁷ *G*⁹

CLAS-SI-CAL TANNED I STUD-IED AND STRAINED TO BE DE-MURE. BUT I LOVED

accel...
accelerando...

*C*⁷

TICK-LIN' THOSE KEYS, BOUN-CIN' MY KNEES, JIG-GLIN' MY ARMS NAIL-IN'

ave... *ave...* *ave...*

F9 G7 C7

THUMB-TACKS ON THE HAMMERS _____ SO I COULD SOUND JUST LIKE HER

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F9 D7

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Gm C7 F#

Fm

You ASK ME ^{SPOKEN} "Why do I do it? IT'S SO DE-GRAD-ING" _____ I ANSWER ^{SUNG}

H.T.G.

spoken "Could have played ac-cordian," ^(SUNG) SO I'M CEL-E-BRAT-ING THAT I'M A

Handwritten: F9, Bb/D, Eb, Bb7/F, Bsus4, Bb

HONK-Y-HONK GIRL PLAY IN' CLASSICS WITH-OUT CLASS.

Handwritten: Eb9, C9

WHEN I'M DOWN ON MY LUCK I'LL PLAY FOR A---BUCK... WHAT-EV-ER THEY DROP IN MY GURD.

Handwritten: F9

'CAUSE I'LL BE WORK-IN' FOR MY-SELF MAK-IN' MY OWN PAY I

Handwritten: Eb/Bb, Bb

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Fm C7

WOULD-N'T THINK OF LIV-ING MY LIFE AN-Y OTH-ER WAY THAN A HONK-Y TONK.

gtr

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Bb Eb Db Ab/C Abm/Cb

A. HONKY TONK GIRL!

gtr

Eb/Bb sfz Eb

gtr

sfz R.H. Gliss sf

ped

15 EVERY SATURDAY NIGHT (Jo, Trio)

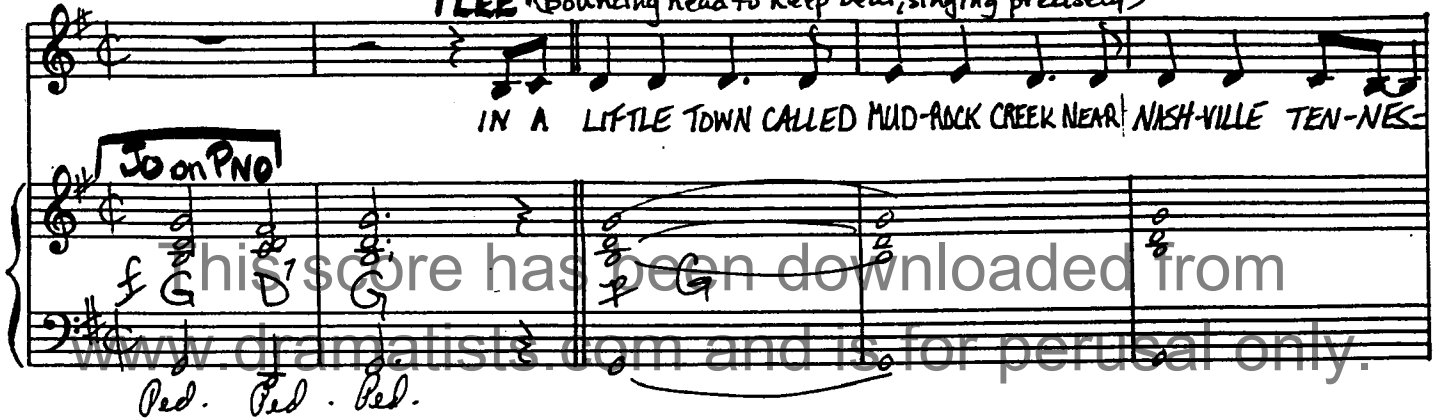
LEE (bouncing head to keep beat, singing precisely)

IN A LITTLE TOWN CALLED MUD-ROCK CREEK NEAR NASH-VILLE TEN-NES-

Jo on PNO

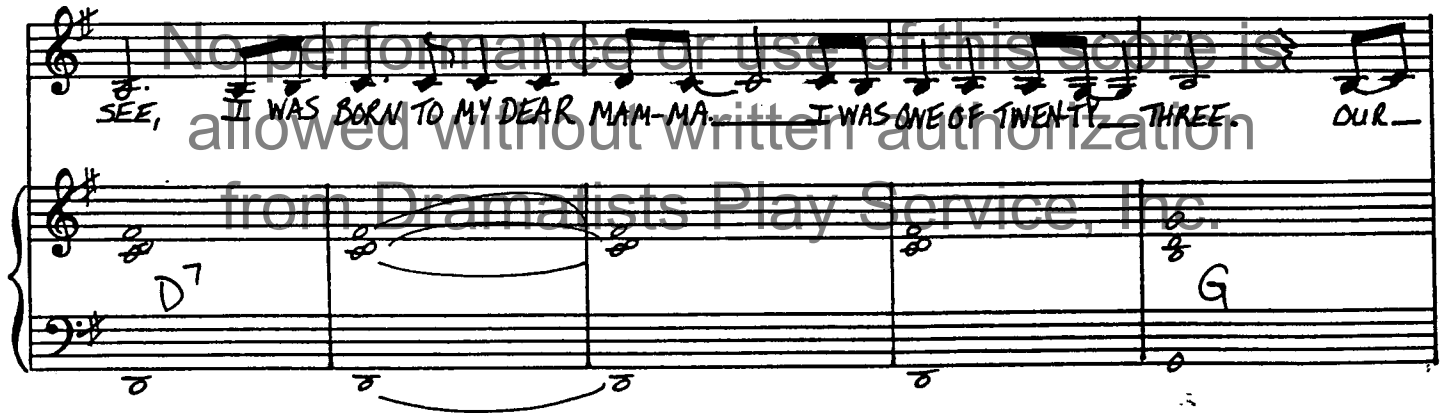
Ped. Ped. Ped.

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SEE, I WAS BORN TO MY DEAR MAM-MA. I WAS ONE OF TWENTY-THREE. OUR-

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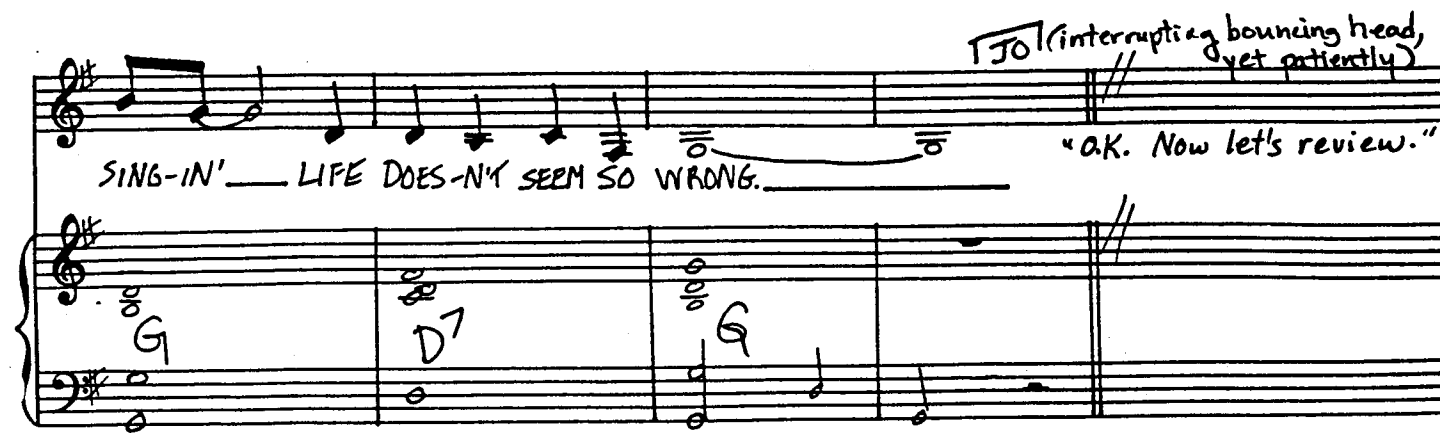


LIFE WAS NE-VER EA-SY. BUT OUR HOUSE WAS FULL OF SONG. MAM-MA SAID THAT IF YOU'RE



SING-IN' LIFE DOES-N'T SEEM SO WRONG. "A.K. Now let's review."

JO (interrupting bouncing head, yet patiently)



JO! "You're workin' too hard. Should be like easin' into a hot tub not jumpin' into a cold creek. slide, ladies, slide. Rira! Front and center!"

RITA (with careful slides)

I'D CARE-FULLY SAVE MY PEN-NIES, FOR MON-EY WAS AL-WAYS TIGHT, TO

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SEE THE GRAND OLE OP-RY EACH AND EV-'RY SATUR-DAY NIGHT. I LOVED THE STARS I

HEARD THERE LIKE LOR-ETTA, DOL-LY AND ROY. I DREAMT THAT MAY-BE SOME-DAY I'D BRING

JO! "Just think of the music as a road map, ladies, not

OTH-ERS THAT SAME JOY.

a bible. You don't have to sing every single-solitary note." [The women look at each other, perplexed.] "It's your general directions;"

① "You know you gotta get from Colby to Rexford---you gotta head east on 24, then north on 83---
 But nobody's tellin' ya what kinda car to drive, how to handle a curve or when to stop for lunch
 [Now the women are truly lost] "It's like this."

alternating spoken/sung

I LOVED THE STARS I HEARD THERE LIKE LOR-ETTA, DOLLY AND ROY. I

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DREAM THAT MAY-BE SOME-DAY I'D BRING OTHERS THAT SAME JOY. And Mary Lou,
 "O.K. Now everybody sing with me.
 And Mary Lou,
 I want some fiddle in between!"

TEMPO

LEE, RITA, M.L.

EV-'RY SAT-URDAY NIGHT, RIGHT AT FIVE TWENTY-TWO, ON ROUTE

FIF-TY MY JOUR-NEY WOULD START. MY PEN-NIES AND NICK-ELS WERE

VIOLIN

TUCKED IN MY SHOE AND A NASH-VILLE SONG TUCKED IN MY HEART.

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(Mendelssohn)

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(interrupting) "Mary Lou!"

"Lee, next verse!"

LEE (SPOKEN)

I was married to lo-vin' Bob-by Jo in the summer of six-ty

nine. But soon our joy was ended; I lost that man of mine

JO: You gotta sing some of it,

LEE sings

honey." A LETTER CAME FROM UN-CLE SAM AD-DRESSED TO BOB-BY JO; THEY

spoken

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NEEDED HIM IN VI-ET NAM AND BOBBY SAID HE'D GO. JO! "That's it! Now Rita!"

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TRITA

NE-VER A-GAIN WAS I TO HOLD MY BOB-BY TEN-DER-LY. BUT

SAFETY VAMP

spoken

THERE WAS SOME-THIN' LEFT OF HIM 'T WAS BOB-BY'S LEG-A-CY. THAT SPRING I HAD HIS

[SAT. NIGHT]

BA-BY, HE WAS SO CUTE, SO BRIGHT. AND HE CAME WITH ME TO NASH-VILLE EACH AND

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EV-'RY SATUR-DAY NIGHT. (G.D.) Now I wanna see ya movin', ladies! EV-'RY

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TRIO

RITA LEE M.L.

SAT-UR-DAY NIGHT, RIGHT AT FIVE TWEN-TY TWO, ON ROUTE FIF-TY MY JOURNEY WOULD

(RITA)

(M.L.)

START. MY PEN-NIES AND NICK-ELS WERE TUCKED IN MY SHOE, AND A

NASH-VILLE SONG TUCKED IN MY HEART. (50 "Mary Lou!" AND

M.L.

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THEN ONE NIGHT, ONE AW-FUL NIGHT, FATE DEALT AN-OTH-ER BLOW... WHILE HITCH-IN' IN-TO NASH-VILLE I LOST

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alternate spoken & sung (with disbelief and gradual emotional breakdown)

LITTLE BOB-BY JOE. A SEM-I TRUCK CAME 'ROUND A CURVE, THE WEATH-ER THAT NIGHT WAS

Rall. *Total breakdown //*

BAD. GOD DE-CID-ED THAT BOB-BY JUN-IOR SHOULD BE UP THERE WITH DAD.(?)

SLOWER
JO (alternate spoken & sung)

SO NOW I AM A SINGER — NOT A MOTH-ER — OR HOUSE-WIFE, AND BRING-IN' JOY TO

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OTHERS — IS THE PUR-POSE OF MY LIFE. THOUGH I HAVE CHANGED IN MANY — WAYS, I SOME-HOW DON'T FEEL

TEMPO *f*

TRIO

RIGHT IF I DON'T SEE THE OP-RY EACH AND EV-'RY SATUR-DAY NIGHT. EV-'RY

RITA
LEE
M.L.

SAT-UR-DAY — NIGHT, RIGHT AT FIVE TWEN-TY — TWO, ON ROUTE FIF-TY — MY JOUR-NEY — WOULD START.

11.

MY PEN-NIES AND NICK-ELS WERE TUCKED IN MY SHOE, AND A NASH-VILLE SONG

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M.L. 12.

TUCKED IN MY HEART. OH, MY NASH VILLE SONG TUCKED

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(FIDDLE)

IN MY HEART.

FINE

16 DON'T LOOK DOWN (LEE, RITA)

LEE (vocal & guitar)

G "delicately"

THEY FLEW THROUGH THE AIR WITH THE GREATEST OF EASE. MY

LEE ON GUITAR

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BROTHERS WERE NAT-URALS ON THE FLY-ING TRAP-EZE. I STOOD LOOK-ING DOWN AT MY

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C (Simi accomp.)

SMALL TREMB-LING KNEES. GRAND-MA KNET DOWN BE-SIDE ME AND SAID: DON'T LOOK

G D G

DOWN, THAT'S NOT WHERE YOU'RE GON-NA GO. LOOK STRAIGHT A-HEAD, NOT THE

C G

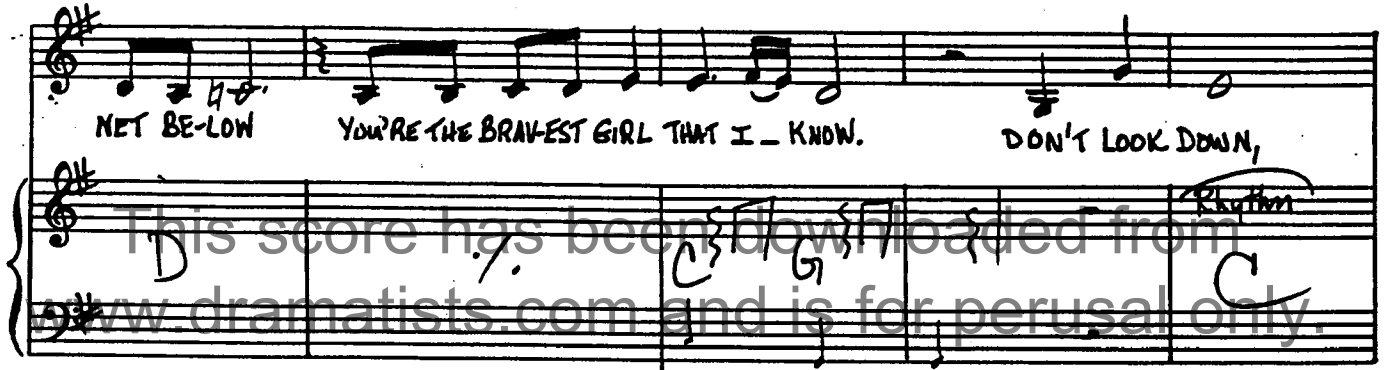
-2- [DON'T LOOK DOWN]

NET BE-LOW YOU'RE THE BRAVEST GIRL THAT I KNOW. DON'T LOOK DOWN,

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D C G F C

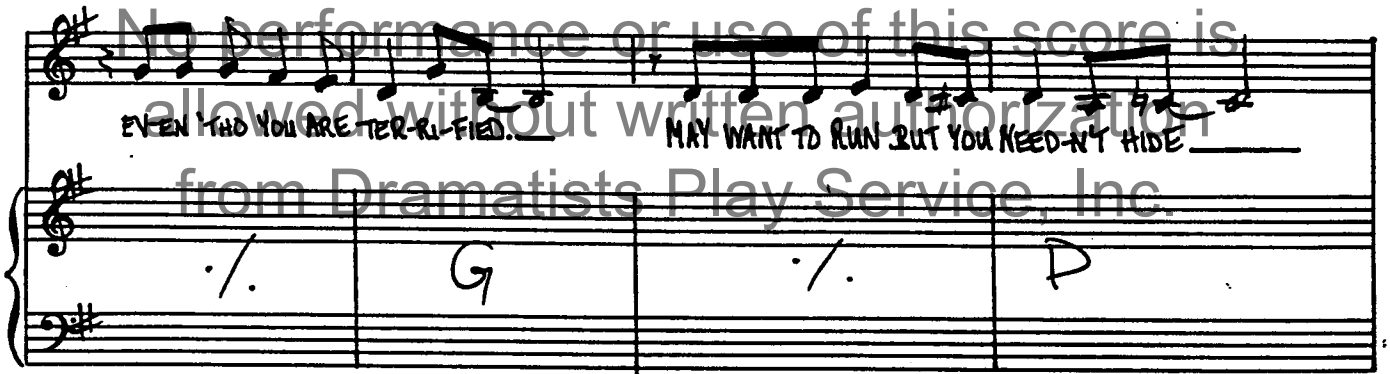
Rhythm



EVEN THO YOU ARE TER-RI-FIED. MAY WANT TO RUN BUT YOU NEED-N'T HIDE

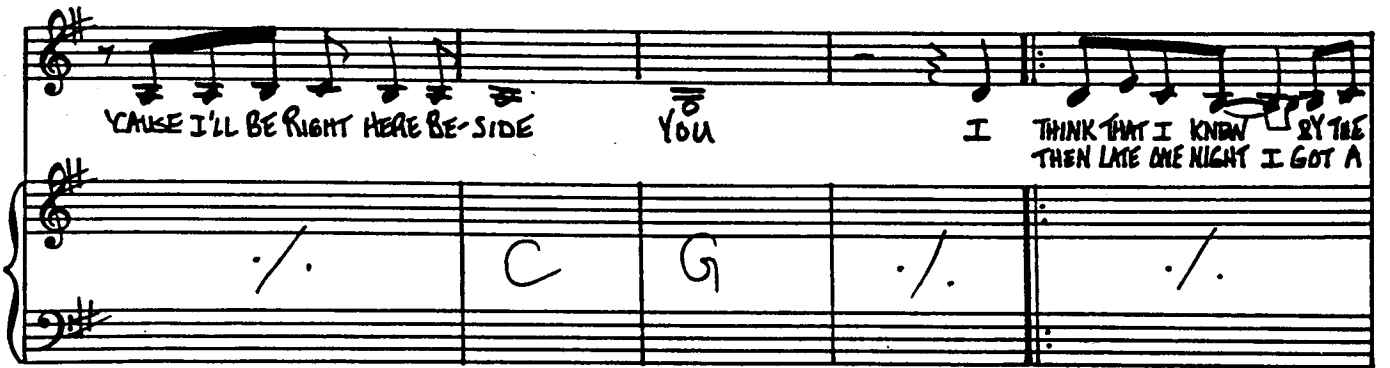
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G D



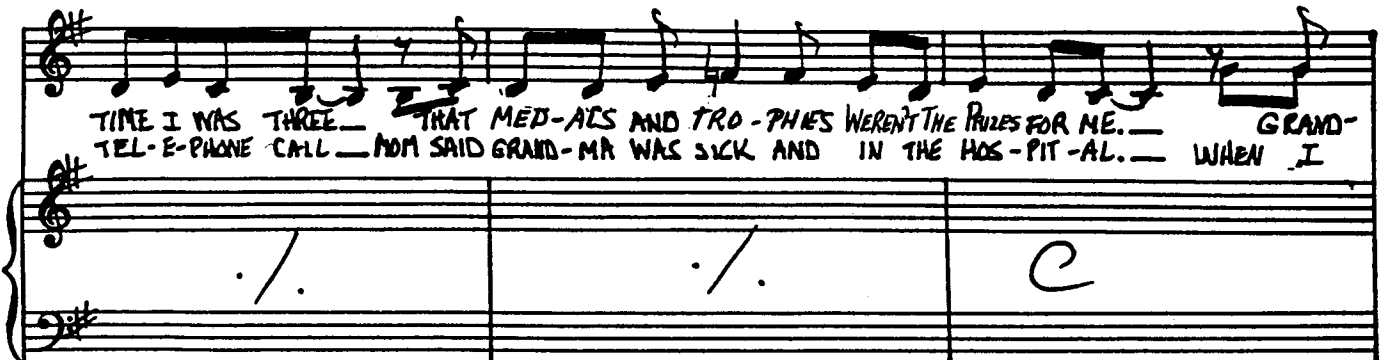
CAUSE I'LL BE RIGHT HERE BE-SIDE YOU I THINK THAT I KNOW BY THE
THEN LATE ONE NIGHT I GOT A

C G



TIME I WAS THREE THAT MED-ALS AND TRO-PHIES WEREN'T THE PRIZES FOR ME. GRAND-
TEL-E-PHONE CALL MOM SAID GRAND-MR WAS SICK AND IN THE HOS-PIT-AL. WHEN I

C



[DON'T LOOK DOWN]

MA KNEW IT, TOO AND SHE WHIS-PERED LET'S SEE WHAT SPEC-IAL THING YOU'RE MEANT TO
 GOT THERE TO SEE HER SHE LOOKED OH SO SMALL I KNEW SHE WAS SLIP-PI-NG A-

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DO. SHE BOUGHT ME A CEL-LO AND MADE NO DE-MA-ND-S SAID YOU'LL ROCK IN A ROW NOW IN-
 WAY. I STOOD THERE A WHILE BY THE SIDE OF HER BED SHE O-PENED HER EYES WHEN I

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STEAD OF YOUR HANDS." AND STILL WHEN I SEE ALL THOSE FAC-ES BE-LOW I CAN
 KISSED HER FOR-HEAD. I LOOKED DOWN AND CRIED I DID-N'T WANT HER TO SEE. SHE

HEAR GRAND-MA'S VOICE SOFT AND LOW. DON'T LOOK DOWN, THAT'S NOT WHERE YOU'RE
 SMILED AND SHE WHIS-PERED TO ME.

1x RITA ON HARMONY
 2x LEE solo voice

Rhythm

GON-NA GO. LOOK STRAIGHT A-HEAD. NOT THE NET BE-LOW. YOU'RE THE BRAV-EST GIRL

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2x AND RITA ON HARMONY

THAT I KNOW. DON'T LOOK DOWN, EVEN THO YOU ARE TER-RI-FIED

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MAY WANT TO RUN BUT YOU NEED-N'T HIDE 'CAUSE I'LL BE RIGHT HERE BE-SIDE YOU.

1. 3) AND I'LL BE RIGHT HER BE-SIDE YOU.

2. (LEE ONLY) *Rall* *Tempo* *RIT.*

17

THEY'RE ALL COWGIRLS TO ME (Jo, Trio)

JO - Plays & Sings

YOU'VE HEARD ABOUT COW-BOYS OF THE WEST, HOW IN-JUNS AND OUT-LAWS PUT THEIR

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COURAGE TO THE TEST. BUT THERE WERE OTHERS WHO FACED THEIR FEARS: - THE

G C (Tempo - not too fast) G C

FIRST FRONT-TIER WO-MEN PI-O-NEERS. THEY CAME TO A PLACE CALLED KAN-SAS.

G C G

THEY'D NEVER SEEN A COUN-TRY-SIDE SO VAST AND STILL. LIKE PAINT-ING ON AN EMP-TY

[THEY'RE ALL COWGIRLS]

C G C A

CAN-YAS. — THEY LEFT A MASTER-PIECE OF WILL. AND THEY'RE ALL LOW-GIRLS TO

dm G (GTR) G (GTR)

ME, FROM THEIR TAME LIVES THEY CAME HEAR TO THE LONE PRAI-RIE, — WHERE THE

A (GTR) dm (GTR) D G (TO TEMPO) (GTR/PIANO)

SOUTH WIND BLOWS WILD AND FREE. — THEY'RE ALL GREAT LOW-GIRLS TO

C

ME. "Mary Lou, where's that mandolin?"

JO

THE WO-MEN CAME BY THE THOU-SANDS WEST — FROM MO-THERS TO NA-DAMES, GAM-BLERS, Suf-FRA-GETTES:

RITA HARMONICA

ML MANDOLIN (sini mandolin)

EE GTR (sini)

PNO

car-rie NA-ETION, POCKER W. LICE, BELLE STAR, SU-SAN B. — THEIR PAS-SION A PRICE-LESS LE-GA-

from Dramatists Play Service, Inc.

CY. THEY CAME TO THIS PLACE CALLED KAN-SAS. ONLY THEY COULD TAME A

PIANO GTR Continues

LAND SO WILD AND FREE. — THEY PAINTED BOLD-LY ON THIS CAN-VAS. — THEIR BRUSH-ES LEFT TO YOU AND

[THEY'RE ALL COWGIRLS]

JO ME. "SING!" AND THEY'RE ALL COW-GIRLS TO ME, FROM THEIR TAHE LIVES THEY CAME HERE TO THE

MARY LOU

RITA AND LEE

THEY'RE ALL COW-GIRLS

LEE RITA

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JO M.L. LONE PRAI-RIE WHERE THE SOUTH WIND BLOWS WILD AND FREE. THEY'RE ALL GREAT COW-GIRLS TO

LEE RITA LONE PRAI-RIE SOUTH WIND BLOWS WILD AND FREE. THEY'RE ALL GREAT COW-GIRLS TO

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ME.

ME.

INSTRUMENTAL HARMONICA

MANDOLIN

GUITAR

VOCALS ALL

AND

AND

JO & M.L.

THEY'RE ALL COW-GIRLS TO ME FROM THEIR TAME LIVES THEY CAME HERE TO THE LONE PRAIRIE WHERE THE

LEE & RITA

THEY'RE ALL COW-GIRLS, LONE PRAIRIE

GTR/MANDOLIN AS BEFORE

A Dm G

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JO

SOUTH WIND BLOWS WILD AND FREE. THEY'RE ALL GREAT COW-GIRLS TO ME. THEY'RE ALL GREAT COW-GIRLS.

SOOTH WIND BLOWS WILD AND FREE. THEY'RE ALL GREAT COW-GIRLS TO ME.

A Dm D G

Harmonica

(rhythm)

JO

JO & M.L.

M.L. & LEE

LEE & RITA

THEY'RE ALL GREAT COW-GIRLS TO ME. THEY'RE ALL GREAT COW-GIRLS TO

THEY'RE ALL GREAT COW-GIRLS TO ME.

THEY'RE ALL GREAT COW-GIRLS TO

G (rhythm)

ME.

ME.

G C

FINE

18 SADDLE TRAMP BLUES (M.L., RITA, LEE)

♩ = ♩

MARY LOU - VOCAL & GUITAR

Handwritten musical notation for the first system. The vocal line starts with a treble clef and a key signature of two sharps (F# and C#). The guitar part includes a chord diagram for E* (x02232) and a piano accompaniment with a 'rhythm' label. The lyrics 'DAD-DY WAS A COW-BOY.' are written below the first staff.

Handwritten musical notation for the second system. The vocal line continues with the lyrics: "DAD-DY WAS A COW-BOY. MY MA-MA WAS A SQUAW. MY BEST FRIEND WAS MY PIN-TD, AND". The piano accompaniment continues with rhythmic patterns.

Handwritten musical notation for the third system. The vocal line continues with the lyrics: "NATURE WAS THE LAW. I GREW UP KNOW-IN NETH-IN' BUT RID-IN' ON THE RANGE. COULD'VE". The piano accompaniment continues with rhythmic patterns.

Handwritten musical notation for the fourth system. The vocal line continues with the lyrics: "MAR-RIED ME A PREACHER BUT IT'S TOO LATE TO CHANGE. I'VE GOT THE SADDLE TRAMP BLUES". The piano accompaniment includes a 'rhythm' label and ends with a final chord diagram for A* (x02023).

NOTE: E* and A* are made up chords by the composer.

(1st 2+3 finger)

[SADDLE TRAMP]

A E* E E* E D

I'VE GOT THE SADDLE TRAMP BLUES. PRE-FER MY BOOTS TO PRETTY SHOES, THE

(lift 2+3 finger) (So "I'm hearin' it but I'm not seein' it.")

OLD TO THE NEW - THOSE SADDLE TRAMP BLUES.

quicker rhythm

RITA at PIANO

E E* E E* E* E E* E* E

2) SOME PEOPLE THINK IT'S SHOCK-ING THAT I RIDE WITH ALL THESE MEN. BUT THE

Gtr

Pno

+8ve

E E* E* E E* E* E E* E* E

ODDS ARE TO MY LIK-ING: TEN ROOS-TERS TO ONE HEN. TELL ME SOME-THIN' LA-DIES, DON'T YOU

GIN E

THINK IT'D BE ALL RIGHT TO HAVE A COWBOY IN YOUR SADDLE WITH A COWPOKE EV'RY NIGHT. I GOT THE

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M.L.

RITA LEE

A# (lift 2&3 finger) (as before)

SADDLE TRAMP BLUES I GOT THE SADDLE TRAMP

AH-OO, OP, BOP, BOP AH-

(simi Tam borine)

BLUES

PREFER MY BOOTS TO PRETTY SHOES, THE OLD TO THE NEW THOSE

OO, OP, BOP, BOP AH- OO AH-

E V V V V

-4-

[Saddle Tramp]

%

%

%

SADDLE TRAMP BLUES. 3) THE

OO, OO, BOP, BOP AH-OO, OP. BOP, BOP AH-

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DAY MAY COME UP ON ME WHEN I TIRE OF THIS LIFE, HAVE A COUPLE CHILDREN, BE A

(OO)

MOTHER AND A WIFE. BUT I DON'T THINK IT'S LIKELY I'LL CHANGE THAT DRASTIC-LY

YOU CAN MAKE THE BABIES, LEAVE THE PRACTICING TO ME. I GOT THE

YOU CAN MAKE THE BABIES, LEAVE THE PRACTICING TO ME. I GOT THE

YOU CAN MAKE THE BABIES, LEAVE THE PRACTICING TO ME. I GOT THE

YOU CAN MAKE THE BABIES, LEAVE THE PRACTICING TO ME. I GOT THE

[Saddle Tramp]

M.L. *(M.L. in a circle)*

SADDLE TRAMP BLUES. I GOT THE SADDLE TRAMP

Handwritten notes above staff: π , \vee , \vee , \vee , A^* , $(as\ before)$, $\%$, E^* , E , $\%$, E^*

RITA LEE *(RITA LEE in a circle)*

www.dramatists.com and is for perusal only.

Handwritten notes above staff: $AH-OO, OP, BOP, BOP$, $AH-$

(simi tamborine)

BLUES PREFER MY BOOTS TO PRETTY SHOES. THE OLD TO THE NEW THOSE

Handwritten notes below staff: OO, OP, BOP, BOP , $AH-OO$, OO , $AH-$

SADDLE TRAMP BLUES. PREFER MY BOOTS TO PRETTY SHOES THE OLD TO THE NEW

Handwritten notes below staff: OO, OP, BOP, BOP , $AH-OO, OP, BOP, BOP$, $AH-OO$

SADDLE TRAMP

Handwritten notes above the first staff: $\pi \vee \vee \vee E^*$ and $E \frac{1}{2} E^* E \frac{1}{2} E^* E \frac{1}{2} E^*$

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Handwritten notes above the vocal line: $oo, oo, Bop, Bop, Ah, oo, oo, Bop, Bop, Ah$

Lyrics: I GOT THE SADDLE TRAMP BLUES I GOT THE

Handwritten note: (sim. tamborine)

Lyrics: SADDLE TRAMP BLUES.

Handwritten note: BLUES. →

19 IT'S TIME TO COME HOME (JO)

GUITAR-70

1) IT STARTS TO GET DARK; WE'RE ALL AT THE PARK; THE

A

(Picking)

A

AM7

GAMES ALMOST THROUGH, I'M COVERED IN DIRT; BEN TORE HIS NEW SHIRT; MY

Bm

E

KNEES BLACK AND BLUE. WE DON'T HAVE TO SAY IT'S BEEN SUCH A GREAT DAY BUT WE

A

AM7

JUST CAN'T PRETEND THAT ANYTIME NOW SOMEONE'S MOM WON'T ANNOUNCE IT'S

Bm

E

TIME FOR OUR GOOD TIMES TO END. IT'S TIME TO COME HOME. PICK UP YOUR GLOVE, DON'T FOR-

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E7 A AM7

GET YOUR HAT. SUPPERS ON; DADDY'S HOME. WASH YOUR HANDS, HEY, IS

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Bm E7 A AM7

THAT YOUR BAT? 2) I IM-AGINED MY MOM HAD NOT REALLY GONE, THAT SHE WAS

Bm E7 A AM7

CALLIN' ME, TOO. I'D GATHER MY STUFF AND TRY TO ACT TOUGH BUT THE OTHER KIDS KNEW.

Bm ./. E ./. A

THEY SAID I SHOULD BE GLAD THERE WAS NO ONE TO NAG ME TO COME HOME AT ALL. I COULD

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A AM7 Bm

GO TO BED LATE. LEAVE THE PEAS ON MY PLATE. BUT I'D BE DIED TO HAVE JUST HEARD HER CALL JOSIE, TIME TO COME

from Dramatists Play Service, Inc.

E E7

A (GTR) AM7 Bm E

HOME. GIRL, YOUR FRECKLES LOOK JUST LIKE MINE. I'D SAY "MOM, DO YOU

RND

A AM7 Bm E

KNOW... CAN I WEAR LIPSTICK WHEN I'M NINE?"

[TIME TO COME HOME]

F#m *C#* *A* *D* *A*

DID I LOOK LIKE SHE DID WHEN SHE WAS A KID? WOULD DAD LET HER SEE

D *A* *E* *[GUITAR OUT]* *A*

PICTURES OF ME? IF SHE ASKED. 3) BUT NOW I'M UP AND GROWN. I GOT

mf (-more driving)

AM7 *Bm* *E*

KIDS OF MY OWN. MAMMA'S GONE NOW FOR GOOD. I ALWAYS THOUGHT SHE WOULD

A

TRY TO FIND ME. AT LEAST I HOPED THAT SHE WOULD. BUT WOULD I JUST HAVE SCREAMED "WHERE WERE

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[TIME TO COME HOME]

AM7 Bm E

YOU IN MY TEENS, WHERE WERE YOU WHEN I CRIED?" _____ THERE WAS SO MUCH TO SAY. BUT IF I

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Bm7 E A *very strong*

SAW HER TODAY ALL I'D WANT TO SAY WOULD BE GOOD-BYE." SO, IT'S TIME TO COME HOME.

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AM7 Bm E A

KEEP YOUR CHIN UP; SHOW THEM YOU'RE STRONG. _____ TIME TO COME HOME.

AM7 Bm E f#m

GET ON STAGE BACK WHERE YOU BELONG. _____ ONE THING MAMMA

[TIME TO COME HOME]

C# / E# A/E D A/E

SAID "GIRL, IF I'M LIVING OR DEAD I'VE LEFT SOMETHING REAL

D/E A/E D/E A/E D⁹/E

NO ONE EVER CAN STEAL THE SONG I'VE GIVEN YOU. DO, IT'S

Molto Rit D A/E E A

TIME TO COME HOME!

no rit

ff Tempo

fade on lights

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(Bb)

20

WE'RE A TRAVELIN' TRIO (TRIO)
(A-Bb) (A-Bb)

M.L. Guitar Capo 1 fret
LEE Slap Guitar Capo 1 fret
(choke notes with L.H.)

TRIO

TRITA-Bucket with brushes

WE'RE A

(Eb) (Bb) TRITA (A Bb) TRIO

TRAVELIN' TRIO AND WE DON'T COME FROM PARTS 'ROUND HERE. "Thanks Ms" WE MADE A

(CENTRO RHYTHM)

(bucket continues to end)

(Eb) (F)

LUCKY DETOUR OFF THE HIGHWAY OF OUR CAR - EERS.

(Eb) **TRITA**

TOOK A WRONG TURN AT THE LAST TOWN. THOUGHT WE WERE LOST, TROUBLE BOUND... HAD A BREAKTHROUGH

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M.L. **TRIT** (F) (E)-(F) **M.L. RITA**

HAD A BREAKDOWN. NOW IT SEEMS WE'RE FOUND. YOU CAN

(Eb) sus⁴(Eb) (F)

M.L. LEE RITA

TAKE THOSE ROAD MAPS. THROW THEM AWAY... DON'T NEED DIRECTIONS OR TRIPLE "A"

(B^b) (A, B^b) (A, B^b)

M.L. LEE **M.L. + RITA**

A - A - A - A } A

choke

choke

RITA Cue: The Sunflower State! " (hit bucket)

SUNFLOWER (Trio) (21)

LEE (VOCAL) THERE'S A SUN - FLOWER OUT

[M.L.] Mandolin A [TACET MANDOLIN]

[LEE] GUITAR G (Capo 2 frets) [TACET BUCKET]

IN THE YARD GROWING FROM SO-IL DRY AND HARD. 'THO I

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LEE PASS BY IT EV-RY DAY DID-N'T NOTICE IT TILL TO-AY.

[M.L.]

[MANDOLIN] D A D A E A

[GUITAR] G C G C G D G

RITA

LEE

M.L.]

1) SUN FLOWER WITH YOUR YELLOW FACE SOMEHOW YOU SEEM OUT OF PLACE.

2) SUN FLOWER SO BRAVE AND BRIGHT SHIN-ING THRU THE DARKEST NIGHT.

[Bucket] (simi) D A D E

[Guitar] C G C D

1) WITHOUT TENDING YOU GREW TALL AND STRONG WHERE FOLKS THINK YOU DON'T BE -

2) WITH OUT TENDING THEY GROW EV-'RY WHERE THO THEY ARE COMMON THEY'RE AL-WAYS.

(simi)

1) LONG (Whistling)

2) RARE

THERE ARE SUN

LEE

FLOWERS THAT TOUCH OUR LIVES. IN A CRUEL WORLD THEY CON-TINUE TO THRIVE. LIKE THE

(simi)

LEE

M.L. SUN FLOWER A-MONG THE WEEDS GROWING FROM SOME FOR-GOT-TEN SEED

DS

[SUNFLOWER]

Handwritten musical score for the song "Sunflower". The score is written on a grand staff (treble and bass clefs) with a key signature of two sharps (F# and C#). The lyrics are: "THO THEY ARE COMMON THEY'RE AL- WAYS RARE. SUN FLOWER". The piano accompaniment consists of chords: D, A, E, A, G, G.

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Two sets of empty musical staves, each consisting of a single treble clef staff and a grand staff (treble and bass clefs).

Two sets of empty musical staves, each consisting of a single treble clef staff and a grand staff (treble and bass clefs).

Two sets of empty musical staves, each consisting of a single treble clef staff and a grand staff (treble and bass clefs).

(22) CONCERT MEDLEY (Trio, Mickey, Mo)

LEE *freely*

THOU SHALT NOT WHINE IN THE KINGDOM OF COUNTRY.

RITA **TEMPO**

MANDOLIN

pp **G**

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LEE

FATHER GAMBLED 'WAY OUR SAY-INGS. MOTHER HAD TO SELL HER HAIR.

(sini)

C G D

MANDO

ACCORDIAN

spoken

PREACHERS GAVE THE SAME OLD AN-SWER: SOMETIMES LIFE DON'T TREAT YA FAIR. WELL, I

G C G D G

ALWAYS KNEW WAS SOMETHING BET - TER, AND I'D GET THERE THROUGH MY FAITH AND PRAYER. —

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THEN I FOUND MY CHURCH OF RE - FUGE. COUNTRY MUSIC GOT ME THERE. THOU SHALT NOT

LEE
WHINE IN THE KINGDOM OF COUN - TRY — VENGEANCE IS MINE IN THE KINGDOM OF

M.L.
RITA
DON'T WHINE — IN THE KINGDOM OF COUN - TRY — IT'S MINE —

MAND. A R.

SONG. AND IF YOU GET THERE YOU'LL SURELY KNOW IT

OH _____ AND IF YOU GET THERE YOU'LL SURELY KNOW IT. DON'T BLOW IT!

MICKEY & MO

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OH TRIO!

BLESSED ARE THE PICKERS FITS THE PLACE WHERE WE BELONG!

MICKEY & MO

NOT THE CITY SLICKERS

"Take it, Mickey!"

from Dramatists Play Service, Inc.

BAND SOLO (Ad lib Drorak "New World Symphony")

Chords: G, Em, G, D, G, Em

+ BUCKET ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ / /

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Chords: D, G, G, Em, G, D

+ KEYBOARD (melody only) / /

MANDOLIN CONTINUES

+ MANDOLIN (chords) 7/9 7/9 9 7/9 7/9 7/9 7/9 7/9 7/9 7/9

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Chords: G, Em, D, G, G

Bucket continues

(semi Mandolin)

BASS ONLY

Mandolin continues

Chords: Em, G, D, G, Em, D, G

[MEDLEY]

BUCKET VAMP G E7 FLEET A E

MANDOLIN IBANDS-OUT BAND-IN "ROLLING"

PIANO

"Miss Mickey!" SO NOW I AM A SINGER, NOT A MOTHER OR HOUSE-WIFE. AND

(ALL INSTRUMENTS CONTINUE)

A

BRINGING JOY TO OTHERS IS THE PURPOSE OF MY LIFE. WHO I HAVE CHANGED IN MANY WAYS I

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D A E A

SOMEHOW DON'T FEEL RIGHT IF I DON'T SEE THE DRY TEACH AND EV'RY SATURDAY NIGHT.

(simi)

TRIO A

EV'RY SATURDAY NIGHT RIGHT AT FIVE TWENTY-TWO, ON ROUTE FIFTY MY

(INSTRUMENTS CONTINUE AS BEFORE)

RITA
LEE
M.L.

D **A**

JOURNEY WOULD START. MY PENNIES AND NICKELS WERE TUCKED IN MY

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E **A**

SHOE AND A NASHVILLE SONG TUCKED IN MY HEART.

(PNO SOLO)

(simi) (ALL OTHER)

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D

(INSTRUMENTS CONTINUE AS BEFORE)

A **E**

[MEDLEY]

-6-

TRIO, MICKEY, MO D

A

OH, MY PENNIES AND NICKELS WERE TUCKED IN MY

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(INSTRUMENTS AS BEFORE)

E

E7

RTR

D

WITH
LEFT
ML
RTH

SAGE AND A NASHVILLE SONG TUCKED IN MY HEART

from Dramatists Play Service, Inc.

MANDOLIN

Ab

A

23

HOUSE RULES (JO & COMPANY)

E7 *JO* *freely* *A7*

I SPOKE WHEN I WAS SPOKEN TO, WAS SEEN BUT NEVER HEARD. THEY DIDN'T SPARE THE P.O.D. AND WE

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D *C* *E7*

READ THE HOLY WORD. DID WHAT DADDY TOLD ME, WAS A FRAID TO QUESTION WHY HE WAS MASTER OF THE HOUSE. AND HE

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E7 *A Tempo* *A7*

WOULD BE TILL HE DIED. MARRIED YOUNG AND INNOCENT TO SOMEONE JUST LIKE PA, BUT DADDY DIDN'T LIKE HOW HE KEPT

D *C* *E7*

LAYIN' DOWN THE LAW. HE SAID "NEVER LET SOME FELLA TELL YOU WHAT YOU CAN DO. IF I HADN'T TOLD YOUR MAMA SHE'D STILL

(+ KEYBOARD)

[HOUSE RULES]

BE HEERE WITH YOU - HOUSE RULES - - - - NOT TAKIN' ORDERS ANY MORE. HOUSE RULES - - - - - HERE'S YOUR

(sim.)

HAT AND THERE'S THE DOOR. HOUSE RULES - - - - MY NECK'S OUT ON THAT NOOSE. HOUSE RULES - - - - I'M

QUEEN OF THIS ROOST! - YOU TREAT ME GOOD, I'LL TREAT YOU FINE. I'LL BE YOUR DEVOTEE. THE BEST PART OF MY RULES - IS THEY

ALWAYS WORK BOTH WAYS. DO UNTO OTHERS AND FOR-GIVE YOUR NEIGHBOR'S SINS. YOU'LL GET YOUR CHIPS FOR NOTHIN' AND THE

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[HOUSE RULES]

+TAMB. *A* *E*

DEALER NEVER WINS. NOW I THINK I'VE MADE IT CLEAR HOW THINGS ARE GONNA BE. DON'T CALL ME DADDY'S GIRL OR SUGAR

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(BUCKET SIMI)

The first system of the musical score is written in treble and bass clefs with a key signature of two sharps (F# and C#). The melody line features a series of eighth and sixteenth notes. The lyrics are: "DEALER NEVER WINS. NOW I THINK I'VE MADE IT CLEAR HOW THINGS ARE GONNA BE. DON'T CALL ME DADDY'S GIRL OR SUGAR". Above the first measure, there is a circled "A" and a circled "E". A watermark is overlaid across the piano accompaniment.

D *C* *B* (GIRLS)

OR YOUR SWEET BABY IN A WOMAN TO BE RECKONED WITH, THE CARD BELONGS TO ME. DO I NEED TO SPELL IT OUT: R-E

from Dramatists Play Service, Inc.

The second system continues the melody with lyrics: "OR YOUR SWEET BABY IN A WOMAN TO BE RECKONED WITH, THE CARD BELONGS TO ME. DO I NEED TO SPELL IT OUT: R-E". Above the notes, there are circled letters "D", "C", and "B". The word "GIRLS" is written in a box above the final measure. The piano accompaniment features chords and some rhythmic patterns.

(GIRLS) *E* *A* *GIRLS*

S-P-E-C-T." HOUSE RULES - - - - NO MORE MEEK AND MILD. HOUSE RULES - - - - (RULES)

(simi)

The third system has lyrics: "S-P-E-C-T." HOUSE RULES - - - - NO MORE MEEK AND MILD. HOUSE RULES - - - - (RULES)". Above the notes, there are circled letters "E" and "A", and the word "GIRLS" in boxes. The piano accompaniment includes a section marked "(simi)" with a dynamic marking of "ff".

(GIRLS) *C* *D* *E*

EV'RY CARD'S WILD! HOUSE RULES - - - - AM I FEELIN' FINE. HOUSE RULES. - - - - THE

(HOUSE RULES)

The fourth system has lyrics: "EV'RY CARD'S WILD! HOUSE RULES - - - - AM I FEELIN' FINE. HOUSE RULES. - - - - THE". Above the notes, there are circled letters "C", "D", and "E". The word "GIRLS" is in a box above the first measure. The piano accompaniment continues with chords and rhythmic patterns.

[HOUSE RULES]

PLACE IS FIN'LY MINE!

GIRLS

F7

HOUSE

ALL

HOUSE

Fin!

RULES - - - HERDES DON'T GO UNSUNG. - HOUSE RULES - - - THE GOOD DON'T DIE YOUNG. - HOUSE

(as before) "driving"

A1

SO

ALL

RULES. HOUSE RULES. NICE GUNS FINISH FIRST. HOUSE RULES. THERE AIN'T ANOTHER VERSE. HOUSE

C

D

SO

ALL

E

SO

GIRLS

[HOUSE RULES]

HOUSE RULES — (vocal fill) "House Rules"

RULES

+8ve

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(24) COWGIRLS (Trio)

Majestoso Allegro

Handwritten musical score for the piano introduction. It features a treble and bass clef with a common time signature. The tempo is marked 'Majestoso' and 'Allegro'. The score includes dynamic markings like 'f' and 'ff'. A handwritten note '(Switch to GUITAR)' is present in the second system. A watermark is overlaid on the score: 'This score has been downloaded from www.dramatists.com and is for perusal only.'

VOCAL TRITA G F

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Handwritten musical score for the vocal line. It includes a treble clef and a key signature of one sharp (F#). The lyrics are: 'DON'T HAVE TO BE DALE EVANS OR CALAMITY JANE,'. There are handwritten annotations 'VOCAL TRITA G' and 'F' above the notes.

M.I.L. G D7 ALL G (STR)

DON'T HAVE TO WEAR BUCKSKIN AND SING LIKE DORIS DAY. WE DON'T WEAR BIG WIGS, OR

Handwritten musical score for the vocal line. It includes a treble clef and a key signature of one sharp (F#). The lyrics are: 'DON'T HAVE TO WEAR BUCKSKIN AND SING LIKE DORIS DAY. WE DON'T WEAR BIG WIGS, OR'. There are handwritten annotations 'M.I.L.', 'G', 'D7', 'ALL', and 'G (STR)' above the notes.

E7 Am G/D D7 G

STRING TIES, OR SPANG-LY CLOTHES, OR SING SONGS AN-Y-BOD-Y KNOWS.

Handwritten musical score for the vocal line. It includes a treble clef and a key signature of one sharp (F#). The lyrics are: 'STRING TIES, OR SPANG-LY CLOTHES, OR SING SONGS AN-Y-BOD-Y KNOWS.'. There are handwritten annotations 'E7', 'Am', 'G/D', 'D7', and 'G' above the notes.

[COWGIRLS]

[ADD GTR]
Am D7 G

Gm [TACET-GUITAR] Am

VIOLIN

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MUSIC BY
LEE
RITA

BUT WE'RE COW-GIRLS. WE'RE THE SPIRIT OF THIS LAND.

LEE
RITA
M.L.
WE'RE FARE TO BE

G VIOLIN G
COUN-TRY CLAS-SI-CAL BAND.

(Guitar)

VIOLIN

M.L. VOCAL **F** **FIDDLE** **D**

I USED TO PLAY THE VIOLIN NOW I FIDDLE A-WAY

D7 **LEE VOCAL** **G** **D7**

WE ON-LY PLAYED THE CLASSICS UP 'TIL YES-TER-DAY.

G **GUITAR** **C** **G** **RITA VOCAL** **G** **LEE** **E7** **M.L.**

WE NEV-ER MILKED COWS, OR RODE BULLS, OR

Am ALL 9/D D7 G

BIRTHED A CALF, OR CALLED A MAN MY BETTER HALF. BUT WE'RE

M.L. LEE RITA

C D7 G

COW-GIRLS (M.L.) WE'RE THE SPIRIT OF THIS LAND.

D7 LEE RITA M.L.

WE'RE FREE TO BE A COUNTRY CLASSICAL

G A D A E7

BAND. Marcato (GUITAR)

[COWGIRLS]

A D A/E E7 A

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LEE: "What's that coming down the track?"

TRITA: "Sounds like the Hiram Special!"

accelerando to - - TEMPO - - -

Tempo

System 1: Treble clef with a key signature of two sharps (F# and C#). The melody consists of eighth-note chords. The first measure has an accent (<) under the first chord. The second measure has a first ending bracket (1.) over four eighth-note chords, each with an accent (<). The piano accompaniment is in the bass clef, starting with a 7/8 time signature. The first measure has a chord labeled 'E'. The second measure has a chord labeled 'A'. The system ends with a repeat sign.

System 2: Treble clef with a key signature of two sharps. The melody starts with a second ending bracket (2.) over two eighth-note chords. The third measure has a slur over a series of eighth notes, with the annotation "(open A drone)" above it. The piano accompaniment starts with a 7/8 time signature and a chord labeled 'A'. The second, third, and fourth measures of the piano part contain a slash with a dot (./.), indicating a whole rest.

System 3: Treble clef with a key signature of two sharps. The melody continues with eighth-note chords. The third measure has a slur over eighth notes with the annotation "(E drone)" above it. The piano accompaniment starts with a 7/8 time signature and a slash with a dot (./.). The second measure has a chord labeled 'E'. The third and fourth measures of the piano part contain a slash with a dot (./.).

System 4: Treble clef with a key signature of two sharps. The melody features a long note with a fermata in the third measure. The piano accompaniment starts with a 7/8 time signature and a chord labeled 'A'. The second and third measures of the piano part contain a slash with a dot (./.). The system ends with a first ending bracket (1.) over two eighth-note chords. The piano part has a slur over the final two measures.

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[COWGIRLS]

2.

A D A

Yo-DEL-AY-EE, — Yo-DEL-AY-EE, Yo-DEL-AY-EE, — Yo-DEL-

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A D

AY-EE. I-DEE-OH-LAY-EE-DEE-OH, I-DEE-OH-LAY-EE-DEE-OH, — I-DEE-OH-

E7 A

LAY-EE-DEE-OH, LAY-EE-DEE-OH, LAY-EE — I - O.

A D A E7 A

D A E7 A "go girl" **FASTER** D

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A E7 A D A E

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A A7 V E7 V

V V V V V V

[COWGIRLS]

Handwritten musical score for the song 'Cowgirls'. The score is written on three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It contains a melody with various note values and rests. The middle staff is a piano accompaniment in treble clef, and the bottom staff is in bass clef. The piano part includes chords and some rhythmic markings. There are handwritten annotations: 'Pizz' above the final notes of the vocal line, and 'E. A.' below the piano part. The score is partially obscured by a large watermark.

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