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JOHNNY PYE
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Book and Lyrics by Mark St. Germain

Music and Lyrics by Randy Courts

Incidental Music by Steven M. Alper

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PIANO/VOCAL

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DRAMATISTS PLAY SERVICE, INC.

Johnny Pye

A Musical

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Based on the short story

"Johnny Pye and the Foolkiller"

by **STEPHEN VINCENT BENET**

Book and Lyrics by

MARK ST. GERMAIN

Music and Lyrics by

RANDY COURTS

Incidental Music by

STEVEN M. ALPER

Arrangements by

DOUGLAS BESTERMAN

RANDY COURTS

&

STEVEN M. ALPER

LAMB'S THEATRE COMPANY, INC. production of 1993

Artistic Director, Carolyn Rossi-Copeland

Orchestrations by Douglas Besterman

Musical Direction by Steven M. Alper

Musical Staging by Janet Watson

Directed by Scott Harris

No.1—Another Day

Foolkiller & All

Randy Courts &
Mark St. Germain

"Sunrise"

Musical score for the first system, measures 1-3. It features a piano part with treble and bass staves and a vocal line. The piano part includes a dynamic marking 'p' and a performance instruction 'safety (or poss. vamp)'. The vocal line begins with the lyrics 'This score has been downloaded from www.dramatists.com and is for perusal only'. Measure numbers 1, 2, and 3 are indicated below the staves.

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FOOLKILLER

Musical score for the second system, measures 4-7. It features a piano part and a vocal line. The piano part continues with treble and bass staves. The vocal line includes the lyrics 'An - oth - er day An - oth - er'. Measure numbers 4, 5, 6, and 7 are indicated below the staves.

Musical score for the third system, measures 8-9. It features a piano part and a vocal line. The piano part continues with treble and bass staves. The vocal line includes the lyrics 'dawn An - oth - er morn - ing'. Measure numbers 8 and 9 are indicated below the staves.

An - oth - er get up, get a - long and on your

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10 11

way. An - oth - er

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12 13

task, An - oth - er chore you've done so ma - ny times be - fore. It's all too

14 15

ea - sy to ig - nore an - oth - er dawn, An - oth - er

16 17

rit.

Piano/Vocal

J.Pye: "Another Day" - p.3

morn - ing, An - oth - er day. An - oth - er

rall. *a tempo*

18 19 20

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boy, An - oth - er man, An - oth - er fam - ily. An - oth - er

mf *sim.*

21 22

ti - ny town to grow the same as you. An - oth - er

23 24

farm, a field of wheat, A string of shops a - long the street And all your

25 26

neigh - bors turn to greet An - oth - er dawn, An - oth - er

27 28 *Red.*

BBB & MRS. MIL.

morn - ing, An - oth - er day Mar - tins - ville grows trees and child - ren

29 30 31 *f*

Health - y strong and tall. Got no worms at all.

32 33

Air to breathe and stars to wish by, Dogs to scratch and fish to fish by. Got to a-gree it's not half bad to

34 35 36 *loco*

MRS. MIL.&BILL

Here in Mar - tins - ville

Musical notation for Mrs. Mil. & Bill's vocal line, starting with a treble clef and a key signature of one sharp (F#). The melody begins with a quarter note G4, followed by a dotted quarter note A4, and continues with eighth and quarter notes.

be...

Here in Mar - tins - ville

BARBER&BOB

FOOLKILLER

Musical notation for Barber & Bob's vocal line, starting with a treble clef and a key signature of one sharp (F#). The melody begins with a quarter note G4, followed by a dotted quarter note A4, and continues with eighth and quarter notes.

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Here in Mar tins ville

Piano accompaniment for the first system, featuring a grand staff with treble and bass clefs. The music is in a key signature of one sharp (F#) and includes dynamic markings such as *8va* and *rall. loco*.

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37

38

39

40

[FOOLKILLER starts wheel]

[FOOLKILLER puts blade to wheel]

Piano accompaniment for the second system, featuring a grand staff with treble and bass clefs. The music is in a key signature of one sharp (F#) and includes dynamic markings such as *sfp*, *slowly, accelerando*, and *a tempo*.

41

42

43

(underscore)

Piano accompaniment for the third system, featuring a grand staff with treble and bass clefs. The music is in a key signature of one sharp (F#) and includes dynamic markings such as *molto* and *sub. pp*.

44

45

46

Piano accompaniment for the fourth system, featuring a grand staff with treble and bass clefs. The music is in a key signature of one sharp (F#) and includes dynamic markings such as *molto* and *sub. pp*.

47

48

49

Measures 50-52 of the piano accompaniment. The music is in G major and 4/4 time. Measure 50 features a bass line with eighth notes and a treble line with chords. Measure 51 continues the bass line and has a treble line with chords. Measure 52 has a bass line with eighth notes and a treble line with chords.

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Vocal line for measure 53, starting with a double bar line and a repeat sign. The lyrics are "An - oth - er".

vamp 'til cue: YJ: "...not to worry. He'll be all right."

vamp 'til vocal (last time)

Measures 53-54 of the piano accompaniment. Measure 53 has a treble line with chords and a bass line with a single note. Measure 54 has a treble line with chords and a bass line with a single note. A 2/4 time signature change is indicated between measures 53 and 54.

time, An - oth - er place, An - oth - er morn - ing When some - thing

Measures 55-56 of the piano accompaniment. Measure 55 has a treble line with chords and a bass line with eighth notes. Measure 56 has a treble line with chords and a bass line with eighth notes. Dynamics include *mf* and *sim.*

new and ve - ry old is in the air. Some try to work, some try to play. No mat - ter

Measures 57-59 of the piano accompaniment. Measure 57 has a treble line with chords and a bass line with eighth notes. Measure 58 has a treble line with chords and a bass line with eighth notes. Measure 59 has a treble line with chords and a bass line with eighth notes.

what they do or say No - one can make it go a - way An - oth - er

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60 61

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dawn An - oth - er morn - ing, An - oth - er

62 63

day.

64 65

vamp 'til cue: Wilberforce:
"...a fool, same as he is."

2X

pp

66 67

4X

4X

68 This score has been downloaded from
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Jump on cue:
YJ: "...all the time, Suzy..."
Father: "JOHNNY!"

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FOOLKILLER

YJ: "That's Pa!"
Mrs. Miller: "Don't let the boy
see him like this."

Sud - den - ly a world spins. Sud - den - ly a heart stops.

vamp 'til vocal

Sud - den - ly a mo - ment stays for - e - ver and for - e - ver falls be - hind. You

72

73

74

75

reach a-head but find You're reach-ing back in - stead With - in an - o - ther spin. It's

76 77 78

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no - thing wrong or fight. But just an - oth - er turn - ing like a day that turns to

79 80 81

night An - oth - er

FATHER YJ
John - ny! Pa!

rall. sfz
FK stops wheel

82 83

Piano/Vocal

J.Pye: "Another Day" - p. 10

colla voce

dawn. An-oth-er morn - ing. An-oth-er day.

molto rubato colla voce *a tempo*

pp

84 85 86 87

TOWN

Mar - tins - ville lies in the heart - land. So lid as a

pp

88 89 90 91 92

stone. Take care of our own. But

8va loco

93 94 95

what can an-y boy ex-pect But cas - se-roles and last re-spects. Ti - ny or grown, an-y or-phan is a -

96 97 98

BOB, WMN, KIDS

FOOLKILLER

lone Here in Mar-tins - ville.

Here in Mar-tins - ville.

An - oth - er

WILBUR

BARBER, BOB

Here in Mar-tins - ville.

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day,

An - oth - er dawn,

An - oth - er morn - ing.

An - oth - er

102

103

get up,

get a - long and on your way.

An - oth - er

104

105

task, An - oth - er chore you've done 'so ma - ny times be - fore. It's all too

106 107

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ea - sy to ig - nore and they all do. Ig - nor - ing you.

108 109 110

vamp 'til cue:
Miller: "Johnny Pye, what are you doin' out here talkin' to yourself. You get on in the house, you hear?"

sfpp

Un - til this time, Un - til this day, Un - til this one pe - cu - liar day, Un - til this

111 112 113

molto rubato
colla voce

morn - ing, Un - til this

molto rall. e cresc.

sfpp

114 115

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day.

accel. e cresc.

116 117

118 119 120

No. 1A—Scene Change

cue: BOB: "You sure did handle him."

Quickly

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No.2—Goodbye, Johnny

Young Suzy & Young Johnny

Randy Courts &
Mark St. Germain

Cue: Y. SUZY: "I don't think
you're a fool, Johnny Pye."

warning: Y. SUZY: "...dumber
than a can of dirt yourself."
(vocal last X)

YOUNG SUZY

YOUNG JOHNNY

Will you write me I will if I

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YOUNG SUZY

can 'cause I have a col - lec - tion of stamps

5 6 7

in a book from all o - ver the world and I'd sure like to look and see

8 9 10

one of your stamps on a page in my room that's from so far a-way

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YOUNG JOHNNY

so be care - ful o - kay Will you

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YOUNG SUZY

think of me You bet that I will Oh I'll

p

think of you John ev - ry once in a-while I'll re - mem - ber your eyes and re - mem -

ber your smile and I'll think of you when your chair is emp-ty at school ev-ty

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www.dramatists.com and is for perusal only.

day I'll re-call 'cause we're friends af-ter all Good-bye— John-

ny John - ny good - bye

I'll be your friend from here to the end— of the moon and the sky

vamp 'til cue:
Y.SUZY: "More than Wilbur will."

pp

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BOTH

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Some - thing's wrong here I feel aw - ful, sort of ner - vous numb and nau -

41 42 43

seous but all o - ver Am I gon - na be sick think my

44 45 46

tongue's get - ting thick It says I miss you

47 48 49

YOUNG SUZY

e - ven though we're here to - geth - er hold - ing hands But I was won - d'ring will you

50 51 52

YOUNG JOHNNY

e - ver come back Yes of course I'll come back

53 54 55

pp

56 57 58 59

vamp 'til cue: SUZY: "Can you put a heart around it?"
JOHNNY: "There."

Swa

60 61 62

YOUNG SUZY

YOUNG JOHNNY

Will you kiss me I'd sure like to try

63 64 65 66

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YOUNG SUZY

make it quick John - ny Rye try the cheek on your right I would

67 68 69

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give you a lock of my hair like a knight gets from la - dies of court who are

70 71 72

wish - ing them well but my mo - ther would yell

73 74 75

YOUNG SUZY

YOUNG JOHNNY

YOUNG SUZY

John - ny Pye

Su - zy Marsh

John - ny Pye

76

77

78

79

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cut-off at end of JOHNNY'S run

Good - bye John - ny

80

81

82

83

John - ny good - bye

I'll be your friend

84

85

86

from here to the end

of the moon in the sky

87

88

89

I'll be your friend from here to the end of the love in your eye

mp

90 91 92

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93 94 95 96

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Some by their dreams are al-ways led and some of us stay at home to make- the bed

pp *pp*

97 98 99 100

molto rit.

molto rit.

101 102 103 104

No.3—Shower of Sparks

The Foolkiller

Randy Courts &
Mark St. Germain

After applause

Piano

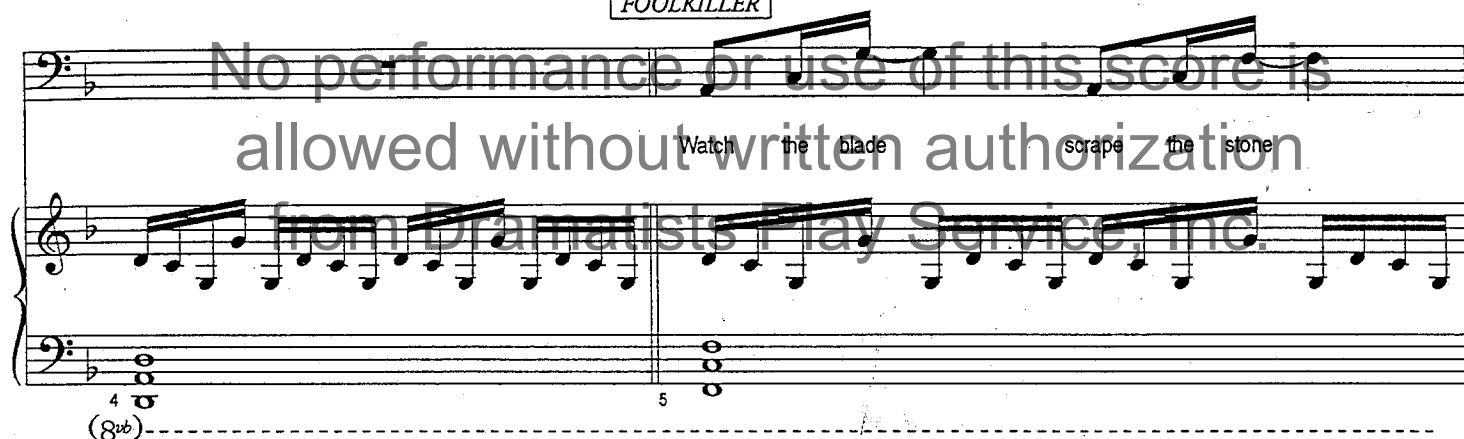


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8^b

FOOLKILLER

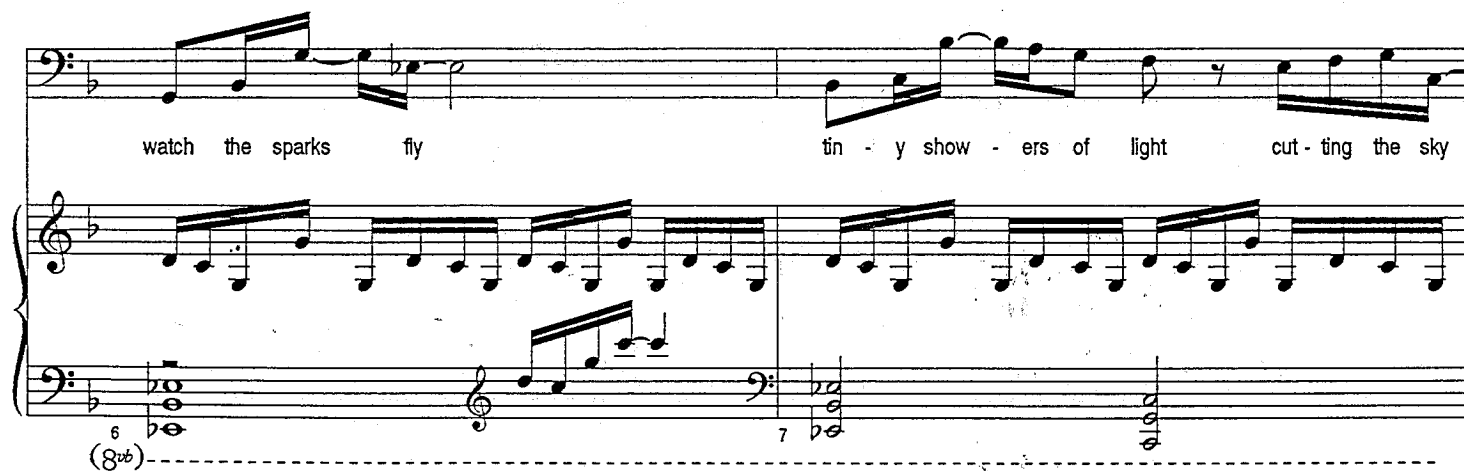
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Watch the blade scrape the stone

4
(8^b)

5



watch the sparks fly

tin - y show - ers of light cut - ting the sky

6
(8^b)

7



no two sparks are a-like

8
(8^b)

9

10

ev - ry pat - tern un - known from the grain of the stone from the force of the touch from the

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(8th)

11 12

loca

speed of the wheel from a shower of sparks

14 15 16 17

loca

See the wheel start to turn watch the sparks fly and the

18 19

mp

ac - ci - dents hap - pen, you nev - er know why They can

20 21

sim.

kin-dle a fire put out an eye ev' - ry ans - wer un - known from the grain of the stone from the

force of the touch from the speed of the wheel from a show-er of

sparks from a show-er of sparks

vamp 'til cue: Wilberforce: Watch the blade scrape the stone
 "I'm quick. Real quick."
Vamp 'til vocal (last time).

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watch the sparks fly tin - y show - ers of light cut - ting the sky

Stop & Sustain on Young Johnny's line.

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no two sparks are a - like

ev' - ry pat - tern un - known from the grain of the stone from the

force of the touch from the speed of the wheel

Long Dialogue

loco

cue: Mr. WILBER.:
"Hallo, up there —"

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do - ing my job and col - lect - ing the loan

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55 56 57

8va

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sfz ——— *pp*

vamp 'til cue:
FK: "No escaping that either."

58 59 60

FK stops wheel.

(8va)

61 62 63

8va

64 65 66

rit. -----

No.4—Occupations

All

Randy Courts &
Mark St. Germain

cue: BOB: "Think that's why she pedals in a circle?"

Enérgico $\text{♩} = 190$

YOUNG JOHNNY

YOUNG SUZY

YOUNG JOHNNY

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Dear Su-zy... He wrote "dear" It's pret-ty qui-et here keep mov-ing ev'-ry-day so

—vamp, vocal last X—

mp

L.H. sempre stacc.

far I'm in the clear keep an eye out for him com-ing while I fig-ure what to do and I

hope that weas-el Wil-bur is as far a-way from you He

says all men are fools says ev - 'ry - bo - dy dies I guess from him that

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20 21 22 23 24

sound - ing grim should - n't be a big sur - prise But

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25 26 27 28

since I've seen his face I'm feel - ing more than fear some -

29 30 31 32

how I know it's time to go I can feel him when he's

33 34 35 36

♩ = ♩ Double-Time Feel

near....

mf

37 38 39 40

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How does an-y one live each day make believe we're here to stay And pre-

p

41 42 43 44

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tend that he's not on the way I can

45 46 47 48

feel him in the air

TOWNSFOLK

Oooh—

49 50 51 52

al - ways know - ing, ne - ver slow - ing does - n't an - y - bo - dy see he's

53 54 55 56

there

Aah—

57 58 59

60 61 62

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JOHNNY

Ev - ry day he

gets near - er ev - ry day I see clear - er as I

learn from the world ev - ry sad lit - tle rule ev - ry day he

gets bold - er, ev - ry day I grow old - er ev - ry

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+YOUNG SUZY

day in the mir - ror | stare at a fool _____ and |

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+SUZY

learn all | can as |

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turn as | turn as | turn as |

cresc. poco a poco

turn as | turn as | turn as |

86 87 88

JOHN

turn to a man

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89 90 91

Detailed description: This block contains the first line of the musical score for the character John. It features a vocal line with lyrics "turn to a man" and a piano accompaniment. The piano part consists of chords and moving lines in both hands. Measure numbers 89, 90, and 91 are indicated at the bottom.

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92 93 94 95

Detailed description: This block contains the second line of the musical score for John. It continues the vocal line and piano accompaniment. Measure numbers 92, 93, 94, and 95 are indicated at the bottom.

mp

L.H. sempre stacc.

96 97 98 99

Detailed description: This block contains the piano accompaniment for measures 96 through 99. The music is marked *mp* (mezzo-piano). The left hand is specifically marked *L.H. sempre stacc.* (left hand, always staccato). Measure numbers 96, 97, 98, and 99 are indicated at the bottom.

SUZY

Dear John, Guess what, now I'm clerk at the Five and Dime. Wilbur sends you

100 101 102 103 104

Detailed description: This block contains the first line of the musical score for the character Suzy. It features a vocal line with lyrics "Dear John, Guess what, now I'm clerk at the Five and Dime. Wilbur sends you" and a piano accompaniment. The piano part consists of chords and moving lines in both hands. Measure numbers 100, 101, 102, 103, and 104 are indicated at the bottom.

his re - gards. He's shop - ping all the time.

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105 106 107 108

Detailed description: This block contains the first system of music, measures 105-108. It features a vocal line in treble clef and piano accompaniment in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line has lyrics: "his re - gards. He's shop - ping all the time." The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand. A large watermark is overlaid across the piano part.

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109 110 111 112

Detailed description: This block contains the second system of music, measures 109-112. It features piano accompaniment in bass clef. The key signature has two flats, and the time signature is 4/4. The piano part consists of a steady eighth-note bass line in the left hand and chords in the right hand. A dynamic marking of *p* (piano) is present at the beginning. A large watermark is overlaid across the piano part.

vamp 'til cue: "Reuben, you're a lucky man..."

113 114 115 116

sub. f

A

Detailed description: This block contains the third system of music, measures 113-116. It features piano accompaniment in bass clef. The key signature has two flats, and the time signature is 4/4. The piano part consists of a steady eighth-note bass line in the left hand and chords in the right hand. A dynamic marking of *sub. f* (subito forte) is present at measure 115. A rehearsal mark 'A' is placed at the end of the system. A large watermark is overlaid across the piano part.

doc - tor I want to be a doc - tor a med - i - cal ca -

117 118 119 120

Detailed description: This block contains the fourth system of music, measures 117-120. It features a vocal line in treble clef and piano accompaniment in bass clef. The key signature has two flats, and the time signature is 4/4. The vocal line has lyrics: "doc - tor I want to be a doc - tor a med - i - cal ca -". The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand. A large watermark is overlaid across the piano part.

reer _____ I know I'm cut out to cut up to

121 122 123

stitch and se - ver as - sur - ing and cut - ing Hi live for ev er

124 125 126

Doc - tor Pye _____ Doc - tor Pye _____

127 128 129 130

In these hands peo - ple live _____

131 132 133

in these hands they will

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134 135 136

Detailed description: This block contains the first system of the musical score, measures 134 to 136. It features a vocal line in treble clef and a piano accompaniment in bass clef. The lyrics are "in these hands they will". The piano part consists of chords and eighth-note patterns.

nev - er die they will nev - er die

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137 138 139

Detailed description: This block contains the second system of the musical score, measures 137 to 139. The vocal line continues with the lyrics "nev - er die they will nev - er die". The piano accompaniment continues with similar chordal and rhythmic patterns.

not by the skill - ful hands of Doc - tor Pye

140 141 142

Detailed description: This block contains the third system of the musical score, measures 140 to 142. The vocal line has the lyrics "not by the skill - ful hands of Doc - tor Pye". The piano accompaniment features a more active eighth-note pattern in the right hand.

vamp 'til cue: "Leg looks fine, though."

143 144 145 146

Detailed description: This block contains the fourth system of the musical score, measures 143 to 146. The vocal line is silent, with the instruction "vamp 'til cue: 'Leg looks fine, though.'" written above. The piano accompaniment continues with a steady eighth-note vamp.

JOHN

Dear Su - zy drop a line ex - cuse the tur - pen - tine I'll be im -

vamp, vocal last X

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mor - tal by the time I'm twen - ty nine

JOHN

vamp 'til cue: "You have talent, Johnny Pye. You might even have enough."

An

sub. f

art - ist I want to be an art - ist

I thought it was a doc - tor but I was just a

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163 164 165

boy real life in - duc - es the juic - es for brush and cast - ing e -

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f

166 167 168 169

la - tion cre - a - tion it's ev - er - last - ing Mas - ter Pye

170 171 172

Mas - ter Pye

173 174 175

in these hands mo-ments live

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176 177 178 179

Detailed description: This system contains measures 176 through 179. The vocal line begins with the lyrics 'in these hands mo-ments live' and features a long horizontal line under 'live' indicating a sustained note. The piano accompaniment consists of chords and moving lines in both hands, with dynamic markings like 'v' (vibrato) and 'f' (forte).

in these hands they will nev-er die

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180 181 182

Detailed description: This system contains measures 180 through 182. The vocal line continues with the lyrics 'in these hands they will nev-er die'. The piano accompaniment continues with similar harmonic and melodic patterns.

they will nev-er die

183 184 185

Detailed description: This system contains measures 183 through 185. The vocal line continues with the lyrics 'they will nev-er die'. The piano accompaniment features more complex chordal textures and melodic movement.

not in the gift-ed hands of Mas-ter Pye

vamp 'til cue: "All you need to do is die first"

186 187 188 189

Detailed description: This system contains measures 186 through 189. The vocal line begins with 'not in the gift-ed hands of Mas-ter Pye' and ends with a cue: 'vamp 'til cue: "All you need to do is die first"'. The piano accompaniment includes a section with repeated chords, indicated by a double bar line and repeat signs.

SUZY

Dear John I have to say your let - ter came to - day and hear - ing

—vamp, vocal last X—

190 191 192 193 194

your vo ca tion took my breath a way

195 196 197 198

vamp 'til cue: John: I said it
Rev. 1: Johnny Pye, hold your...

199 200 201 202

A preach - er

203 204 205

I want to be a preach - er I thought it was a

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206 207 208

doc - tor and then I thought it was an art - ist

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209 210 211

but now I've got it right so nar - row

212 213 214

mind - ed and blind - ed I'm done pre - tend - ing the true life is new life that's

215 216 217

ne - ver end - ing Rev' - rend Pye

218 219 220

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Rev' - rend Pye in his hands

221 222 223 224

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we will live in his

225 226 227

hands we will nev - er die we will

228 229 230

nev - er die _____ there by the grace of

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231 232 233

God allowed without written authorization the

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234 235 236

right Rev - er - end _____ John - - - ny

237 238 239 240

vamp 'til cue: 'I'll save you first'
then jump to #4A.

241 242 243 244 245 246 247

V.S.

No. 4a — Reverend's Death

vamp 'til cue:
FK: "You don't look well."

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p *sempre crescendo* *poco a poco*

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vamp, cut on thunder

No. 4b — Pop Goes The Weasel

cue: JP: "I'll sign that first."
Black out. Start on lights up.

Fast

3 3 3 3

Piano/Vocal

No.5—Goodbye, Johnny - Reprise

Randy Courts &
Mark St. Germain

Suzy & Johnny

cue: JOHN: "Suzy, you
know how I feel about you."

Slowly, poco rubato

vamp, vocal last time

(warn: JP: "Will you write me?")

SUZY

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I guess that I will. John, you've

made up your mind what your life is to be But each step that you take is a step

with - out me So we'll leave us as pen pals And leave it to fate I can

pro-mise to write But I can't pro-mise to wait

JOHNNY

SUZY

JOHNNY

Su-zy Marsh

John-ry Pye

Su-zy Marsh

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www.dramatists.com and is for perusal only.

on cue: JP starts to cross for kiss.

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SUZY

Hold 'til end of kiss.

Good - bye John -

fff

DIALOGUE

ppp

poco rit. (pull back) a tempo

ny

John - ry, good - bye

mf

f

I'll be your friend from here to the end Of the moon in the sky

mf

28 29

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mp

30 31 32 33

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Some by their dreams are al-ways led And some of us stay to build a life in-stead.

colla voce *poco rit.*

p

34 35 36 37

on cue: WILBUR: "Guess who's the new postmaster."

38 39 40 41 42

No. 5a — Captain's Death

Cue: CAPTAIN: "That what you're really runnin' from, Pye?"

vamp 'til cue: Captain: "What in the name of —?"

vamp 'til cue: Foolkiller: "I'll tell you what, John."

Lento

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The first system of the score features a Piano part and a Snare part. The Piano part is in 4/4 time, marked *Lento* and *ppp*. The Snare part is also in 4/4 time, marked *ppp*. The score includes a large watermark: "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."

cont. on cue: Foolkiller: "You save yourself the cost of a tombstone."

vamp 'til cue: FK: "Think about it, John." Gunshot.

dialog

The second system of the score continues the Piano and Snare parts. The Piano part has a section marked *dialog*. The Snare part continues with its rhythmic pattern. The score includes a large watermark: "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."

cont. on cue: Foolkiller: "Sir, we need to be moving out."

The third system of the score concludes the Piano and Snare parts. The Piano part ends with a *molto* marking. The Snare part also concludes. The score includes a large watermark: "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."

V.S. to #6. Handle with Care

Piano/Vocal

No.7—Handle With Care

Wilbur & Suzy

Randy Courts &
Mark St. Germain

Vocal

WILBUR 3

f *pp*

vamp, vocal last time

There's a

Piano

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3 3 // 3 3 3 3 3 3 3 3

se - cret to suc - cess which is none of your damn bus' - ness al - ways set - tling for less is the

mf

5 6 7

3 3 3 3 3 3 3

mod - us - op - er - eye of the mass - es who don't plot the up -

8 9 3 3 3

8th

scal - ing of their lot does'n't it seem clear de - di - cat - ed pub - lic ser - vice starts

rit.

10 11 12

Slower, poco rubato

here There is no right place there's

13 14 15

this place there is no right time there's now and the

16 17 18

break that you've been wait - ing for is here and ne - ver you but the trick is not to grab it true a -

19 20 21

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chieve-ment is to nab it with-out an-y-one sus-pect-ing that it's gone that's why I

rit. -----

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Deliberately

Han - dle with care Han - dle with care each

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cat - a - logue could be an or - der meant for me a lit - tle glue a lit - tle steam a lit - tle

rip a - long the seam re - mem - ber all in love and war is fair so I

treat your mail like it was my own ——— | han-die with love kid

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gloves and care (straight 8ths)

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SUZY **WILBUR** **SUZY**

rit. ten. a tempo

Dear John That's a promising start I can't bear this time a-part if I'm not here when you get home I

rit. a tempo

WILBUR

died of a bro-ken heart ——— You

(no rit.)

Molto ad. lib.

love a girl like this girl you love her all your life and you

48 49 50 51 52

find that you are stand - ing with her heart held in your hands and though your im - pulse is to shoot it you must

53 54 55

care - ful - ly re - route it true ro - mance is more ce - re - bral than your glands That's why I

rit.

56 57 58

Deliberately

Han - die with care Han - die with care each

59 60 61 62

a little faster

en - ve - lope con - ceals af - fairs, af - fronts, and deals a lit - tle

63 64

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www.dramatists.com and is for perusal only.
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steam a lit - tle glue a lit - tle peek by you know who and then I

65 66

send it off to Spain or leave it soak - ing in the rain and if you

67 68

think I'm guil - ty of a crime re - mem - ber all in love and war is

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fair so I treat your mail like it was my own

rit.

I han - dle with flare Man - gle and tear

a tempo *accel. poco a poco*

Musical score for measures 78-80. The vocal line has lyrics: "Han - die with love kid gloves and...". The piano accompaniment features triplets and slurs. Measure numbers 78, 79, and 80 are indicated at the bottom.

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Musical score for measures 81-82. The vocal line has lyrics: "Su - zy!". The piano accompaniment includes dynamic markings *sfz* and *pp*. A section of the piano part is marked "vamp 'til cue:" with the lyrics "Wilbur: 'I'm here, Suzy. I'm right here.'". Measure numbers 81 and 82 are indicated at the bottom.

Musical score for measures 83-84. The piano accompaniment continues with a steady rhythmic pattern. Measure numbers 83 and 84 are indicated at the bottom.

Musical score for measures 85-87. The piano accompaniment continues. A section is marked "vamp 'til blackout". Measure numbers 85, 86, and 87 are indicated at the bottom.

No.7—The End of the Road

John, Suzy, Wilbur, & Foolkiller

Randy Courts &
Mark St. Germain

Slow, haltingly

JOHN

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

At the end of the road— At the end of my life— He is

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allowed without written authorization
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wait - ing for me— Why did I run?— What was the plan?— You

stop to look a - head and you're back where you be - gan.— At the

end of the road _____ is there a bend in the road? _____

quasi cadenza

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a tempo

And does the road go on? _____

a tempo

At the _____

SUZY

JOHN

end of the road _____ At the end of the aisle _____ He is wait-ing for me _____ She is wait-ing for me _____

BOTH

JOHN

What will I do?—

How can it be?—

That

all I've left be-hind are some

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www.dramatists.com and is for perusal only.

17

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SUZY

names carved on a tree?—

At the end of the road

There's no

poco rit.

a tempo

19

20

friend in the road?—

And the road goes

accel. e cresc.

21

22

on? And on and on? And on and

JOHN

must go on must go on

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www.dramatists.com and is for perusal only.

23 24

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allowed without written authorization
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on?

FK: "You know,
he just might
make it."

poco rit.
25 26 27

JOHN

Su - zy, I've been run-ning a race But I

28 29

sud - den - ly see that if you're not with me I'm just run-ning in place.

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www.dramatists.com and is for perusal only.

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30

Su - zy, an - y fool should - 'a known It does - n't

32 33

mat - ter the dis - tance you run When you re - a - lize the mo - ment you're done You're a -

34 35

FOOLKILLER

lone. Ev-ry

SUZY

John - ny

spark of the wheel lin-gers bright in the air 'til it tum-bles to ground and grows dark. But there is

on - ly one spark that can burn bright - er than the fire from off... of my wheel; That's the

spark that a heart can feel.

JOHN&WIL

SUZY

Su - zy At the

poco rit. *a tempo*

JOHN

At the end of the road— She is

end of the aisle— he is wait-ing for me.

44 45

wait-ing for me. (knocks) I've been

46 47

run-ning a-lone— all of my life Al-ways a-fraid— that the end— would ap-pear—

48 49

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www.dramatists.com and is for perusal only.

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Run-ning a-lone— wast-ing my life— But to-day I fin-'ly see there is

Tempo I (still accel.)

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www.dramatists.com and is for perusal only.

no-thing left to fear— If at the end of the road

poco rit.

there's a friend in the road.

poco rit.

JOHN&WIL Su-zy— **SUZY** And the road, goes on— **WILBUR** And the

a tempo

JOHN

road goes on And the road goes...

poco rit.

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www.dramatists.com and is for perusal only.

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allowed without written authorization
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(8va)

loco

vamp 'til cue: Sen. Marsh:
"They're about to be..."
John: "Don't say it!"

on cue V.S. to:
#7A. WEDDINGS

No. 7a — Weddings

(Segued from "End of the Road" on:
JP: "Don't say it!")

Cue 1

Frantic

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www.dramatists.com and is for perusal only.

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Cue: WILBUR: "Now."

Cue 2

Stately

ppp
(underscore)

Repeat. On cue, rit. and stop: MINISTER:
"I now pronounce you man and wife."
Quick segue to Cue 3.

Musical score for measures 9-12. The score is written for piano in a single system with two staves. The key signature has one flat (B-flat). Measure numbers 9, 10, 11, and 12 are indicated below the staves.

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

Musical score for measures 13-16. The score is written for piano in a single system with two staves. The key signature has one flat (B-flat). Measure 13 includes the instruction "(pseudo-Harp)". Measure numbers 13, 14, 15, and 16 are indicated below the staves.

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Musical score for measures 17-20. The score is written for piano in a single system with two staves. The key signature has one flat (B-flat). Measure numbers 17, 18, 19, and 20 are indicated below the staves.

Musical score for measures 21-24. The score is written for piano in a single system with two staves. The key signature has one flat (B-flat). Measure numbers 21, 22, 23, and 24 are indicated below the staves.

Cue: MINISTER: "You may now kiss the bride."

Cue 3 Very Fast

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Cue: SENATOR: "You are hereby appointed by the President of the United States, Postmaster of Martinsville!"

Cue 4 Proud & Majestic

FINE

Piano/Vocal

No.11—The Challenge to Love

Suzy, Johnny, & All

Randy Courts &
Mark St. Germain

Cue: JOHN: "Sure. Looks like
Martinsville hasn't changed much."

Flowing, with movement

SUZY

hick lit-tle town with a lit-tle old maid Stuck and

vamp, vocal last time

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set - tling down with the same life he'd have if he stayed

JOHN

I'll nev - er live up to the man in her mind when she

SUZY: "You look the same, John."

wakes from this dream she'll look up and she'll find I'm the... I'm the same

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www.dramatists.com and is for perusal only.

JP: "You got pretty big yourself... in a good way." SUZY

He

safety

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JOHN SUZY JOHN SUZY

thinks that I'm fat She must think I'm a fool and I don't e - ven know him I don't e - ven know her it's

JOHN BOTH

not going to work this could be a mis - take I should tell her right now

JOHN SUZY

Su - zy John - ny

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Y. SUZY Y. JOHN

Su - zy John - ny

Y. JOHN: "I've gotta come back now. The tree says so."

SUZY

JOHN

You've seen so man - y pla - ces

The un - fa - mil - iar fa - ces

So ma - ny

pa - ces — I have run — Now the ra - ces — may be o - ver — but the

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yes the jour - ney the jour - ney has — be -

jour - ney — now the jour - ney has — be -

26 27

rubato

gun — The chal - lenge to

gun — The chal - lenge to

28 29

cresc. e rit.

Poco Meno Mosso

love _____ from a dis - tance _____ through a

love _____ from a dis - tance _____ through a

pp delicately

30 31

mem - 'ry _____ is a short road lead - ing no - where _____ But the chal - lenge to

mem - 'ry _____ is a short road lead - ing no - where _____ But the chal - lenge to

32 33 34

love _____ face to face _____ day by day heart to heart _____ year to year is a

love _____ face to face _____ day by day heart to heart _____ year to year is a

35 36 37

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long road — lead - ing ev - ery - where — though it's hard to bear — be - cause the

long road — lead - ing ev - ery - where — though it's hard to bear — be - cause the

38 39

hard - est thing in life to share is

hard - est thing in life to share is

40 41

molto cresc.

life goes round — in a cir - cle grow - ing

life goes round — in a cir - cle grow - ing

42 43 44

ff *f*

S, BOB, BILL

BAR, WIL, MIL

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'round _____ and 'round _____ and

young to old _____ and to young a - gain nev - er slow - ing go - ing

45 46

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'round _____ Once you've gone _____ you come

round and round but then once you've gone _____ you come

47 48

home _____ a - gain. The chalenge to

home a - gain you come home like John. The chalenge to

49 50

J, BOB, MIL, (BAR-8vb)

BILL

S, YJ, YS

love _____ from a dis - tance _____ through a mem - 'ry _____ is a

love _____ from a dis - tance _____ through a mem - 'ry _____ is a

short road _____ lead - ing no - where But the chal - lenge to

short road _____ lead - ing no - where But the chal - lenge to

love _____ face to face _____ day by day heart to

love _____ face to face _____ day by day heart to

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www.dramatists.com and is for perusal only.

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heart _____ year to year is a long road lead - ing ev - ery - where _____ though it's

heart _____ year to year is a long road lead - ing ev - ery - where _____ though it's

58 59

hard to bear _____ be - cause the hard - est thing in life to

hard to bear _____ be - cause the hard - est thing in life to

hard to bear _____ be - cause the hard - est thing in life to

hard to bear _____ be - cause the hard - est thing in life to

60 61

share

share

62

molto cresc. e rall.

SUZY

JOHN

is

is

life _____

life _____

63

Tempo I

mp

Musical score for measures 64-66. The score is written for piano and voice. The piano part features a melodic line in the right hand and a bass line in the left hand. The vocal line is in the upper staves. The tempo is marked *a tempo*. The dynamic is *ff*. The score includes a *rit.* (ritardando) marking and a fermata over the final note of measure 66.

Suzy: "Welcome home, John." *a tempo*

rit.

ff

64

65

66

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Very Fast

Musical score for measures 67-68. The score is written for piano and voice. The piano part features a melodic line in the right hand and a bass line in the left hand. The vocal line is in the upper staves. The tempo is marked *Very Fast*. The dynamic is *fff*. The score includes a fermata over the final note of measure 68.

FK: "That's right, John. Welcome home."

fff

67

68

7

No.9—The Barbershop

Barber, Bill, & Bob

Randy Courts &
Mark St. Germain

Con Brio

♩=136

"Sunrise"

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

Piano accompaniment for measures 3-6. The right hand features a melodic line with triplets and slurs. The left hand plays a rhythmic accompaniment of eighth notes with triplets. Measure numbers 3, 4, 5, and 6 are indicated below the staff.

BARBER

Vocal and piano accompaniment for Barber. The vocal line includes lyrics: "Snip snip snip snip clip clip clip clip trim trim trim trim First you next him". Performance instructions include "vamp, vocal last X" and "stacc. sim.". The piano accompaniment continues with triplets. Measure numbers 7, 8, 9, and 10 are indicated below the staff.

BILL

Vocal and piano accompaniment for Bill. The vocal line includes lyrics: "work work work work all day long I work and snip and clip and trim and". The piano accompaniment continues with triplets. Measure numbers 11, 12, 13, and 14 are indicated below the staff.

rock and we rock and we rock and we rock and we rock and we sit in a chair and we

sub. p Snip snip snip snip clip clip clip clip

BARBER optional 8vb

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15 16

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watch peo - ple walk - ing and talk - ing and talk - ing and walk - ing from there o - ver here and from here o - ver

trim trim trim trim First you next him

17 18

there out of the blue quick as a

work work work work all day long I

19 20

BOB

mf We
wink what do they do what do they think think think think We
sub. p
work and snip and clip and trim and

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21 22

sit and think we
rock and we rock and we rock and we rock and we rock and we sit in a chair and we
Snip snip snip snip clip clip clip clip

23 24

think and sit phi -

watch peo - ple walk - ing and talk - ing and talk - ing and walk - ing from there o - ver here and from here o - ver

trim trim trim trim First you next him

25 26

lo - so - phize from a bar - ber chair con - sid - er Locke re - ject Vol - taire You

there out of the blue quick as a

work work work work all day long I

27 28

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sure take stock in what they wrote with a ra - zor at your
wink what do they do what do they think think think think We
work and snip and clip and trim and

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29 30

throat rock and we rock and we sit in a chair and we
rock and we rock and we rock and we rock and we rock and we sit in a chair and we
rock and we rock and we rock and we rock and we rock and we sit in a chair and we

sub. pp

31 32

ALL 3

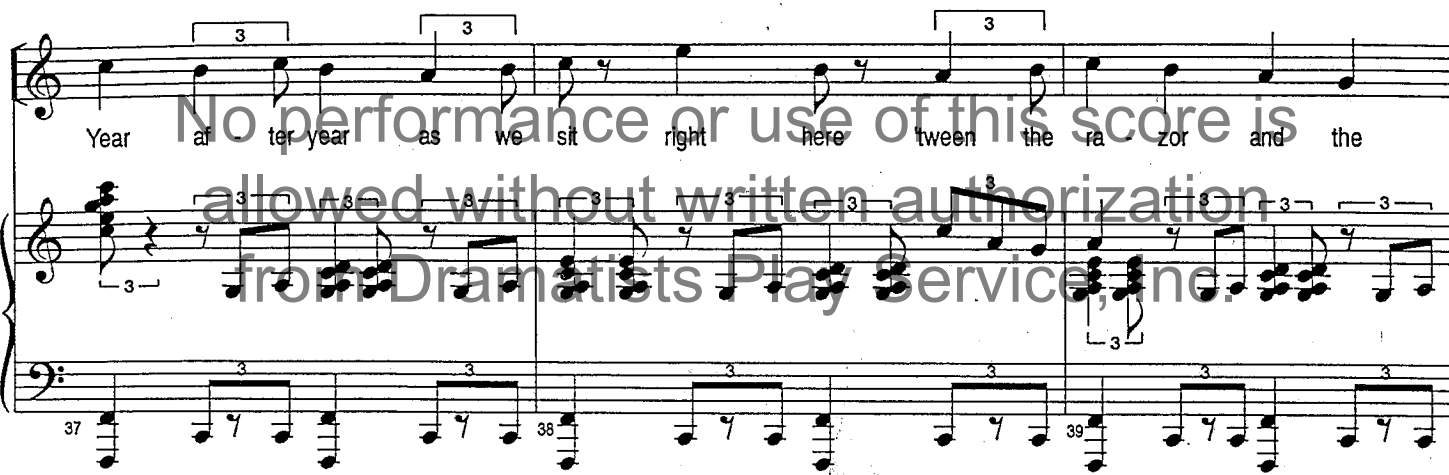
Rock rock rock rock work work work work watch watch watch watch think think think



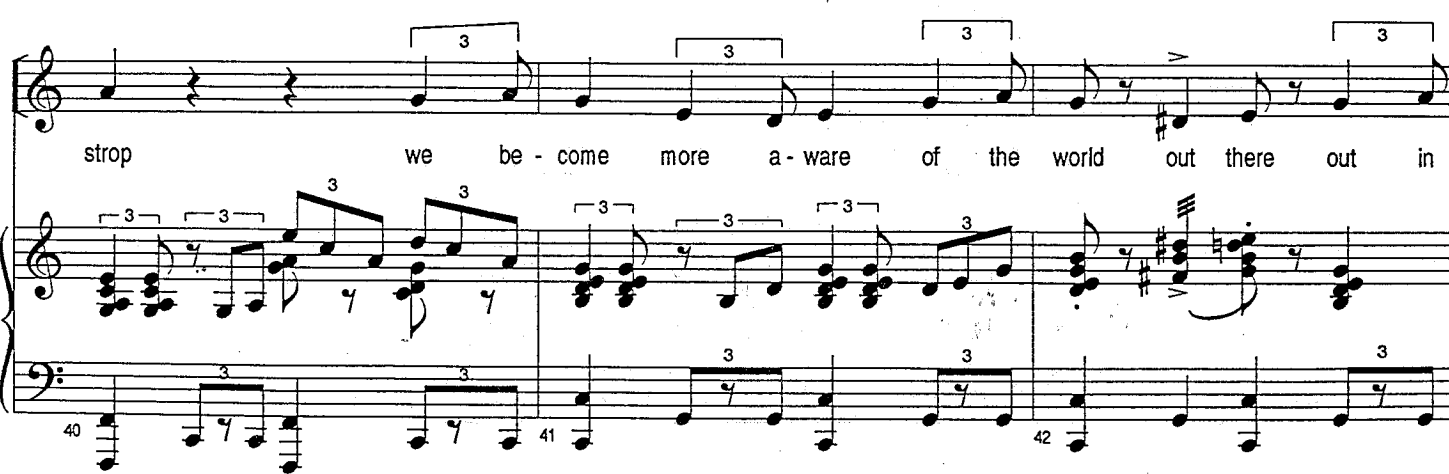
Year af ter year as we sit right here tween the ra zor and the



stop we be - come more a - ware of the world out there out in



front of the bar ber - shop and so its back, forth pe -



Piano/Vocal

J.Pye: "Barbershop" - p.7

ri - pher - al side to side tween the so - da and the pop *pp* and we

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www.dramatists.com and is for perusal only.

heave *cresc.* a sigh as the world goes by in

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front of the bar - ber front of the bar - ber front of the bar - ber

BILL & BOB

BARBER

(opt. 8vb)

shop snip snip snip clip clip clip clip

ff

trim trim trim trim work work work work

55 56

1st time stop on cue: "...not a fool?"
Start again on: "Think it's a trick question?"
2nd time stop on: "...a man and not a fool?"

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pp

57 58 59 60

61 62 63 64 65

BILL

BARBER&BOB We are three we are

66 67 68

Cue: JP: "No, ma'am; this has nothing to do with the barbershop."

66 67 68

al - ways three from the kin - der - gar - ten years tri - ple

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threats and mus - ke - teers of the lav - nue

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al - ways you

gliss.

and you and me

one two three

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79 80 81

Year af - ter year as we sit right here tween the whisk - er and the

82 83 84

chop sir, we don't in - ter - fere with the wild fron - tier out in

85 86 87

front of the bar ber - shop and so it's scratch, stretch spit

88 89 90

gliss.

care-ful-ly, turn the page 'tween the so - da and the pop *sub. pp* and we

gliss.

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calm - ly wait leav - ing all to fate right BILL

sub. pp

here in the bar - ber-shop right +BARBER here in the bar - ber-shop right BOB

f

+BILL **+BARBER**

here in the bar - ber here in the bar - ber here in the bar

sub. pp *cresc.*

98 99 100

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BARBER **BILL** **BOB** **ALL 3**

ber - shop work work rock rock think think yup

ff *Sub.*

101 102 103 104

ff *Sub.*

No. 9a — Broken Dishes

Cue: SUZY: "Tomorrow morning."

Glibly

Glibly *siles.*

Piano/Vocal

No.10—Married With Children

Suzy, Johnny, Foolkiller & All

Cue: BILL: "He can't say."

Randy Courts &
Mark St. Germain

Musical score for measures 1-3. Treble clef, common time. Measure 1: gliss. (glissando), piano (p). Measure 2: piano (p). Measure 3: piano (p). Includes a large watermark: "This score has been downloaded from www.dramatists.com and is for perusal only."

Musical score for measures 4-6. Treble clef, common time. Measure 4: JOHN & SUZY. Measure 5: JOHN & SUZY. Measure 6: JOHN & SUZY. Lyrics: Un - der - neath the

Musical score for measures 7-10. Treble clef, common time. Measure 7: hol - ly tree. Measure 8: hol - ly tree. Measure 9: stand - ing ma - tri - mon - ial - ly. Measure 10: stand - ing ma - tri - mon - ial - ly. *sempre stacc.*

Musical score for measures 11-14. Treble clef, common time. Measure 11: JOHN. Measure 12: JOHN & SUZY. Measure 13: JOHN & SUZY. Measure 14: SUZY. Lyrics: ev' - ry 'mo - ment seems to be brand new For two Time that we grew

15 16 17 18

up in - stead of spend - ing ev - ry day in bed

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JOHN&SUZY JOHN

19 20 21 22

time to look and plan a head there's more in store

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allowed without written authorization
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SUZY JOHN

23 24 25 26

Mar - ried with child - ren burn the cas - se - role, join the P - T -

JOHN&SUZY

27 28 29 30

A Mar - ried with child - ren on the way Un - der - neath the

31 hol - ly tree _____ 32 Me and you and it makes three 33 34

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35 36 37 38

MRS. MIL.

if the road is bump y we won't put Look out!

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allowed without written authorization
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39 40 41

Un - der - neath the hol - ly life is kind - a jol - ly Un - der - neath the hol - ly

42 43 44

tree Un - der - neath the hol - ly nev - er me - lan - cho - ly

TOWN

45 3 3 46 47 48 3 3
Un - der - neath the hol - ly tree Mar - tins - ville sits on the Wa - bash

JOHN & SUZY

Mar - tins - ville sits

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ff
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allowed without written authorization
from Dramatists Play Service, Inc.

49 3 50 51 52
ev - er since the flood Fam - ous for our mud

on the Wa - bash got no worms at

3 3 3 3

53 54
home of fam - ous world ex - plor - er lu - min - a - ry, mail re - stor - er

all

sub. p
Ped.

Piano/Vocal

J.Pye: "Married With Children" - 15

JOHN&SUZY

TOWN

55 John-ny Pye John-ny Pye so I guess that

TOWN

TOWN

John-ny Pye so I guess that

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58 I would agree Martinsville is good enough for

I would agree Martinsville is good enough for

61 me

me

vamp, stop on cue:
 Suzy: "Good."

Cue: SUZY: "You have
 the three o'clock bottle."
 a little slower

WILBUR

66 67 68

I re-mem-ber Mar-tins-ville nev-er been a town more bor-ing don't tell me 'bout Mar-tins-ville where the

p

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69 70 71

lo-cal sport is snor-ing Could-n't wait to break out So I try to make out why I

from Dramatists Play Service, Inc.

72 73 74

think back on it more and more each day mem-o-ries of Mar-tins-ville I

(file) 75 76 77

file a-way

vamp 'til cue:
BILL: "Fine looking woman..."

Tempo I

sfz *sub. p*

JOHN&SUZY

78 79 80 81 82

vamp 'til cue: BARBER: "...comb their hair in front of a thresher." Start on cue: BOB: "...much more than three fingers, anyhow." Un - der - neath the

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83 84 85 86

hol - ly tree boun - cing ba - by on our knee

87 88 89 90

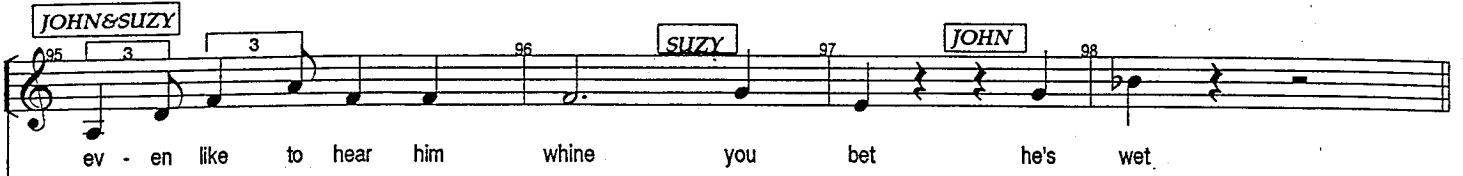
jump - ing up in ju - bi - lee for one, our son Look at how his

91 92 93 94

blue eyes shine he's a gen - ius, that's a sign

JOHN&SUZY 3 3 96 SUZY 97 JOHN 98

ev - en like to hear him whine you bet he's wet

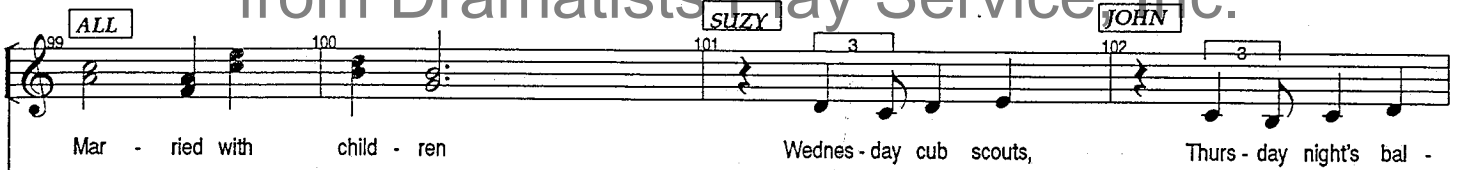


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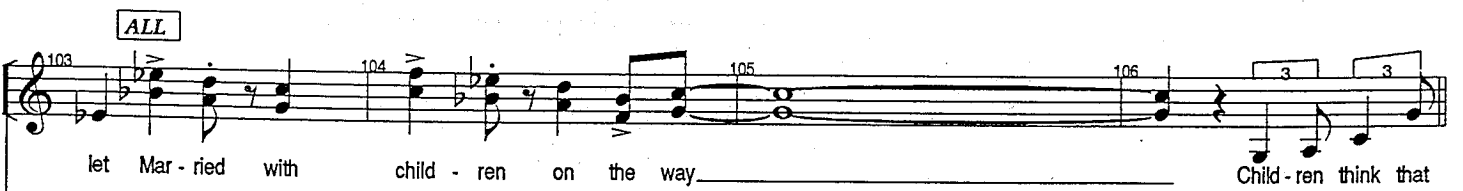
ALL 99 100 SUZY 101 JOHN 102

Mar - ried with child - ren Wednes - day cub scouts, Thurs - day night's bal -



ALL 103 104 105 106

let Mar - ried with child - ren on the way Child - ren think that



tree Un - der - neath the hol - ly life is kind - a jol - ly

tree Un - der - neath the hol - ly life is kind a jol - ly

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Un - der - neath the hol - ly tree

Un - der - neath the hol - ly tree

molto legato

mp

FOOLKILLER

Fun - ny how it seems all the dreams that you had once be - longed to your dad

127 128 129
and the days you took for grant - ed seem as short as seeds you plant - ed long a -

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www.dramatists.com and is for perusal only.

130 131 132
go but they grow ev - en so then you know you'd be con -

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allowed without written authorization
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133 134 135
tent to be a branch that holds a child's swing

poco rit.

136 137 138 139
rubato
on the fam - i - ly tree

Tempo I
sempre stacc.

140 141 142 143

vamp 'til cue: BARBER: "No way you'd catch me at such a darn fool dance. No, sir."

3 3 3

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cue: BILL: "So she didn't ask you either."
BARBER&BOB

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144 145 146 147

Nope. Mar - ried with child - ren

ALL

Mar - ried with child - ren

3 3 3

JOHN&SUZY

148 149 150

not a mo - ment's rest that's the price you pay Mar - ried with

ALL

Mar - ried with

3 3 3

JOHN & SUZY

151 152 153

child - ren in the way Rais - ing up a

child ren in the way

154 155 156 157

fa - mi - ly Un - der - neath the hol - ly tree

Rais - ing up a fam i - ly

158 159 160 161

Guess we should have stopped at three We swore no more.

guess they should have stopped, they swore no more.

154 155 156 157

fa - mi - ly Un - der - neath the hol - ly tree

Rais - ing up a fam i - ly

158 159 160 161

Guess we should have stopped at three We swore no more.

guess they should have stopped, they swore no more.

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162 3 3 163 3 3 164 3 3

Un - der-neath the hol - ly life is kind of jol - ly Un - der-neath the hol - ly

3 3 3 3 3 3

Un - der-neath the hol - ly life is kind of jol - ly Un - der-neath the hol - ly

3 3 3 3 3 3

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165 166 3 3 167 3 3

tree Un - der-neath the hol - ly fools con-tent with fol - ly

3 3 3 3

tree Un - der-neath the hol - ly fools con-tent with fol - ly

3 3 3 3

tree Un - der-neath the hol - ly fools con-tent with fol - ly

ALL *sotto voce* 168 3 3 169 3 3 170 3 3

Un - der-neath the hol - ly nev - er me - lan-cho - ly usual - ly ver - y sil - ly

accel. *sub. pp* 3 3 3 3 *(non cresc.)* *poco* 3 3 3 3

Un - der-neath the hol - ly nev - er me - lan-cho - ly usual - ly ver - y sil - ly

JOHN & SUZY

171 3 3 172 3 3 3 3

shucks by gosh and gol - ly We are real - ly ver - y hap - py

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3 3 3 3

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173 3 3 3 3 174 8 175 8

un - der - neath the ver - y sap - py hol - ly

poco

3 3 3 3 3 3 3 3

176 177 178 179

tree Shh!

TOWN

Mar - tins - ville grows trees and child - ren

sub. ff

sub. pp

BARBER

opt. 8vb Got no worms at all!

sub. ff

sub. pp

8va

V V V V V V V V

Piano/Vocal

No. 10a—Holly Tree Playoff

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

1 *con pedale* 2 3 4

Musical notation for measures 1-4. The score is in treble and bass clefs with a key signature of one sharp (F#). The tempo is marked 'con pedale'. Measure numbers 1, 2, 3, and 4 are indicated below the staff.

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allowed without written authorization

vamp 'til cue:
JOHN JR.'s scream

5 6 7

Musical notation for measures 5-7. The score continues in treble and bass clefs with a key signature of one sharp. Measure numbers 5, 6, and 7 are indicated below the staff. A performance instruction 'vamp 'til cue: JOHN JR.'s scream' is written above the staff.

Piano/Vocal

No.11—Land Where There Is No Death

John Jr. & John (& Suzy Jr.)

Randy Courts &
Mark St. Germain

Cue: JOHN: "Get some sleep, pardner." (pause), or
JOHN: "Let's get some sleep." (pause)

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www.dramatists.com and is for perusal only.

Andante $\text{♩} = 88$

mp

poco rit.

1 2 3

Detailed description: This block contains the piano introduction for the piece. It is written in treble and bass clefs with a key signature of three sharps (F#, C#, G#). The tempo is marked 'Andante' with a metronome marking of quarter note = 88. The dynamics start at mezzo-piano (mp) and end with a 'poco rit.' (slightly ritardando) marking. The music consists of a simple, flowing melody in the bass clef and a more active accompaniment in the treble clef. There are three measures shown, numbered 1, 2, and 3.

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Cue: JOHN: "You bring home dinner, okay?"
-or- SUZY JR.: "Yes!"

JR.

Pa why do peo - ple die e - ver won - der

a tempo

p

4 5

Detailed description: This block contains the first vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of three sharps. It starts with a box containing 'JR.' above the first measure. The lyrics are 'Pa why do peo - ple die e - ver won - der'. The piano accompaniment is in treble and bass clefs, marked 'a tempo' and 'p' (piano). The music is in 4/4 time. Measures 4 and 5 are indicated at the bottom.

why peo - ple die ev - ry day I won - der does it

6 7 8

Detailed description: This block contains the second vocal line and piano accompaniment. The vocal line continues with the lyrics 'why peo - ple die ev - ry day I won - der does it'. The piano accompaniment continues in the same style. Measures 6, 7, and 8 are indicated at the bottom.

hurt for a bo-dy with no soul to be low-ered in a hole in what they call a

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cas ket cov-ered up with dirt

poco rit.

JR. (cont.),
or SUZY JR.

May - be we should dig one up and ask it

a tempo

JOHN

Some - where there must be a place a

Red.

beau - ti - ful land where the rain and the trees and the sand and the breeze in your face and the

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www.dramatists.com and is for perusal only.

20 21

flow - ers and grass and the ho - urs that pass are

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22 23

free from pain and flow like breath a land where there is no

24 25 26

death an un-be - liev-a-ble beau-te-ous and love - ly land where people ne-ver die

poco rit. *a tempo*

27 28 29 30

Piano/Vocal

J.Pye: "Land Where There is..." - p4

some - where

poco rit.

31 32 33 34

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JR.

Pa allowed without may - be should go run a - way and may - be

a tempo

35 36

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JOHN

so all the dreams would be gone You could - n't run that

37 38 39

far that's the one thing that I know they would fol - low e - ven

40 41

JR. or
SUZY JR.

though you could run for - e - ver I'd miss you ver - y

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JOHN or
JOHN+JR.

much say you'll ne - ver, e - ver leave me... Ne ver

poco rit. *a tempo*

JOHN

Dy - ing's just the same as leav - ing when you're left a - lone lots of peo - ple end up cry - ing

pp

ei - ther way — leav - ing may be worse than dy - ing when you're out there on your own

some - where _____ far a - way _____

JR. or JR. & SUZY JR. some - where _____

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55 56 57

Detailed description: This block contains the first system of the musical score, measures 55 through 57. It features a vocal line in treble clef with lyrics "some - where _____ far a - way _____" and "JR. or JR. & SUZY JR. some - where _____". The piano accompaniment is in G major and 4/4 time, with measures 55, 56, and 57. Measure 56 includes a piano (*p*) dynamic marking. A large watermark is overlaid across the piano part.

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JOHN Some - where _____

there must be a place _____ a

JOHN

58 59

Detailed description: This block contains the second system of the musical score, measures 58 through 59. It features a vocal line in treble clef with lyrics "JOHN Some - where _____" and "there must be a place _____ a". The piano accompaniment is in G major and 4/4 time, with measures 58 and 59. Measure 58 includes a forte (*f*) dynamic marking. A large watermark is overlaid across the piano part.

beau - ti - ful land where the plain is wide and the wind's on your side when you race not a

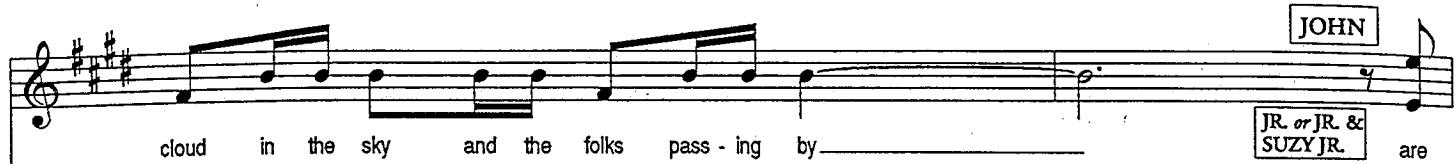
60 61

Detailed description: This block contains the third system of the musical score, measures 60 through 61. It features a vocal line in treble clef with lyrics "beau - ti - ful land where the plain is wide and the wind's on your side when you race not a". The piano accompaniment is in G major and 4/4 time, with measures 60 and 61.

cloud in the sky and the folks pass - ing by _____ are

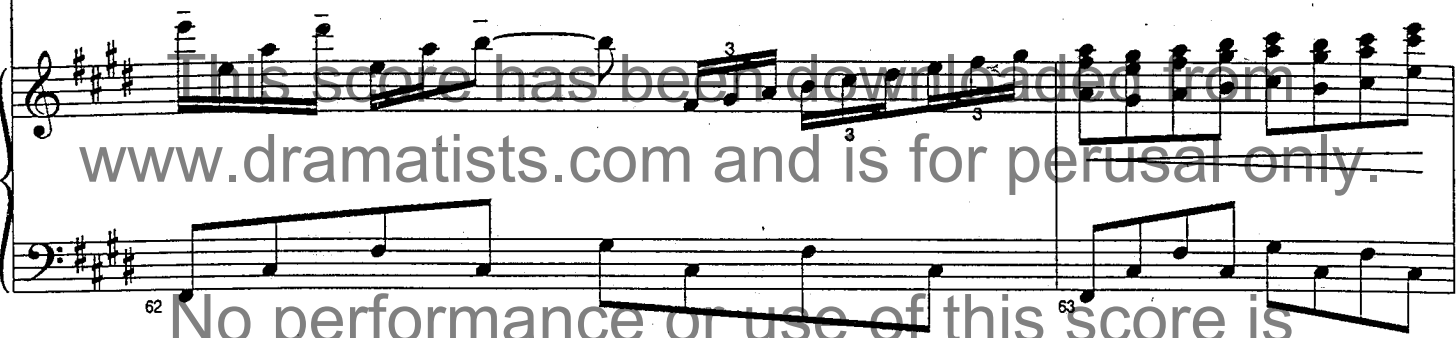
JOHN

JR. or JR. & SUZY JR.



free from pain and flow like breath _____ in the

62 63



land _____ where there is no death an un-be-liev-a-ble beau-te-ous and love - ly

64 65



66 67 68



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BOTH or 3

hap - py and won - der - ful land: _____ where peo - ple ne - ver

rit.

69 70 71

JR. or SUZY JR.

die a tempo no one e - ver dies there

p

72 73 74

JOHN

no one e - ver dies, son Pa. So John - ny, dry your

or JR.

No one e - ver dies, Pa.

if alternate version, sustain until SUZY: "You!"

75 76 77

eyes a tempo

rall.

78 79 80 84

Piano/Vocal

No.12—Time Passes

Foolkiller, Suzy, & All

Randy Courts &
Mark St. Germain

Cue: FK: "Go home to your family,
John. Go home." (pause)

Adagietto 82

FOOLKILLER

Time pass-es — nev-er no-tice that it's near

4X

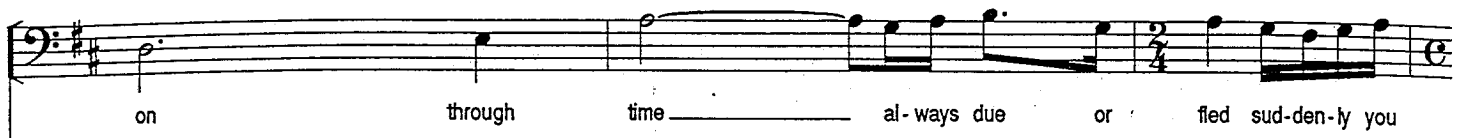
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Time pass-es — nev-er no-tice that it's here

4 5 6

Time pass-es — quick and qui-et now it's gone Time — pass-es on and

7 8 9

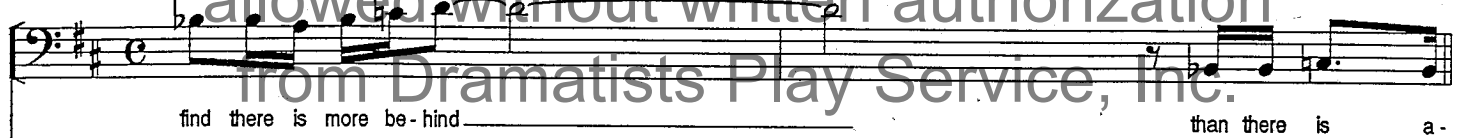


on through time al-ways due or fled sud-den-ly you

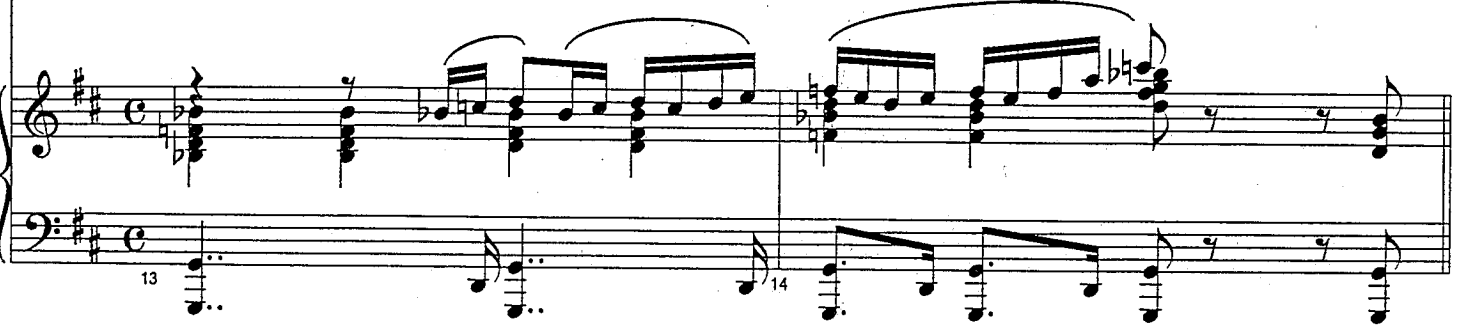


10 11 12

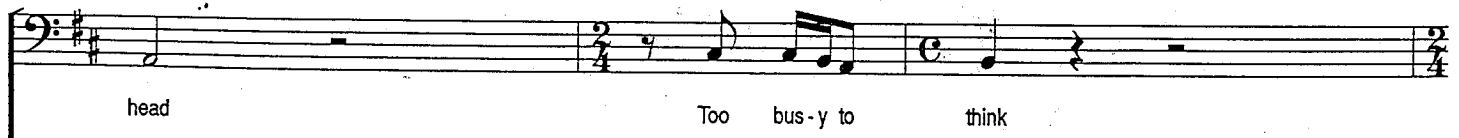
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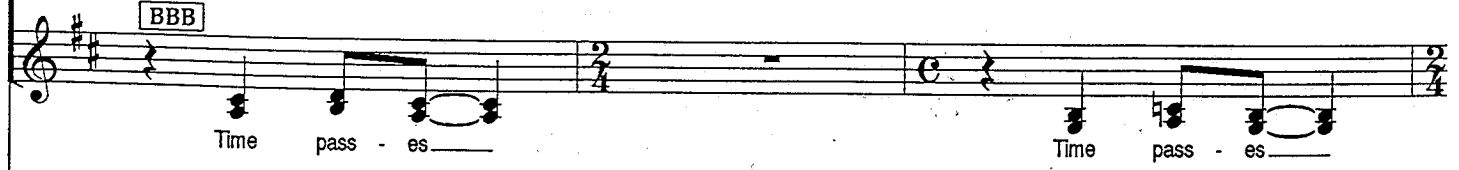
find there is more be-hind than there is a-



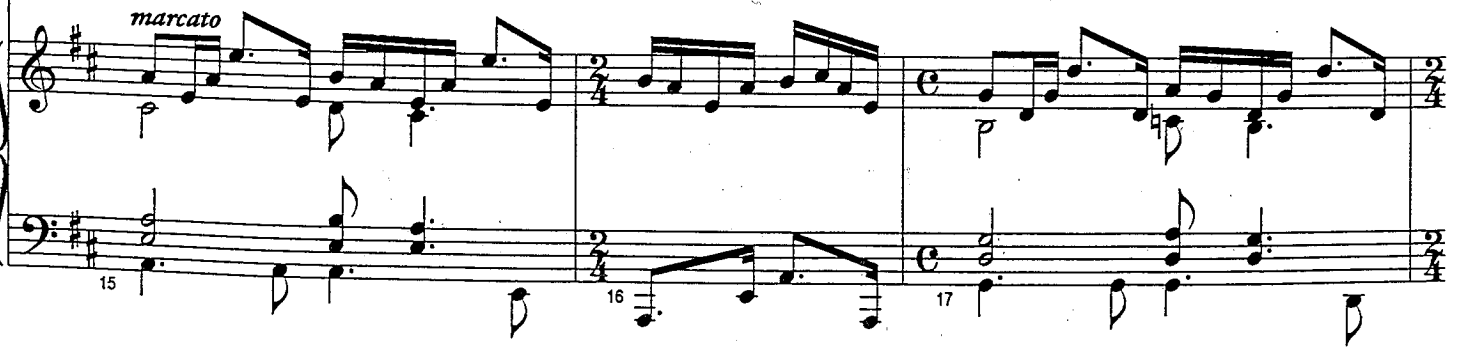
13 14



head Too bus-y to think



Time pass - es Time pass - es



marcato

15 16 17

Too bus - y to feel Too bus - y to

Time pass es

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laugh, too bus - y to kneel here and gone and on and on and

legato

on past time Takes a tooth,

+BBB BBB *f*

leaves a wrink - le takes a thought, leaves a men - tal block takes a hair,

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26 27 28 29

leaves an eas - y chair to rock and rock and rock and pass the time

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30 31 32 loco

SUZY

Time pass - es — takes the pain and leaves the ache Time pass - es —

mp

33 34 35

time to sleep and time to wake Time pass - es —

36 37 38

all too slow - ly all too fast, time — turn - ing first to last in

39 40 41

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time turn - ing browns to greens sud - den - ly I'm told I am get - ting old

42 43 44

tell me what that means — Time pass - es

BBB FOOLKILLER Time pass-es

45 46 47

pp

48 49 50 51

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52 53 54

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vamp 'til cue:
SUZY: A picnic!

DIALOGUE

55

FOOLKILLER

cue: JP: "I don't want to waste any more of our time."

And it seems un -

vamp 'til cue: Suzy: "So don't waste time."

56 57 58

f

59 60

fair, un - kind with so much to spare when you real - ly

sub. mp

59 60

care you find that time is - nt there

TOWN

Time pass - es

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And it takes such time to ex - plain that time is - nt

Time

pass - es

al - ways there

BBB&MRS.MILLER

Takes the spring, leaves the sum - mer takes the fall,

leaves the win - ter snow, takes the snow, leaves the grass to grow and

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grow and grow and grow and pass the time. pass the

poco

time

ALL

Time pass - es _____ takes the pain and leaves the ache

77 78

Time pass - es _____ time to sleep and time to

79 80

wake Time pass - es _____ all too

81 82 83

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slow - ly all too fast, time _____ turn - ing first to last in

84 85

time _____ turn - ing browns to green sud - den - ly I'm

86 87

told I am get - ting old _____ tell me what that

88 89

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allowed without written authorization
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means

90 91

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www.dramatists.com and is for perusal only.

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FOOLKILLER

TOWN

Time pass - es Time pass - es

Wh - ter to spring sum - mer to

mf *cresc.* *poco* *a* *poco*

92 93

fall Time

Time pass - es Time

poco rit.

94 95 96

rubato

and in the end there is no end — at all —

colla voce

slower, but evenly

97 98 99

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ten.

poco rit.

rall.

100 101 102 103

No. 13—Challenge to Love Reprise

Suzy & John

Randy Courts &
Mark St. Germain

CUE: Suzy: "Promise me, John."

John: "I do, Suzy. I do."

Gently

SUZY

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vamp 'til vocal (last time)
warn: John: "When I saw you..."

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John: "What a time we had."

Suzy: "What a time."

JOHN

3 4 5

Suzy: "You're still the same, John."

JOHN

SUZY

The chal-lenge to love from the

The chal-lenge to love from the

molto rall.

a tempo

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dis - tance through a mem - 'ry is a

dis - tance through a mem - 'ry is a

11

12

short road lead - ing no - where But the chal - lenge to

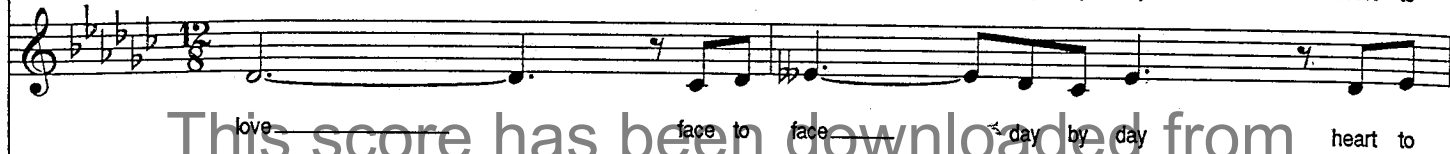
short road lead - ing no - where But the chal - lenge to

13

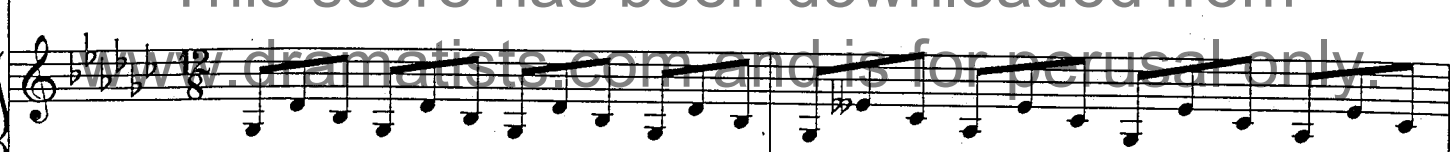
14



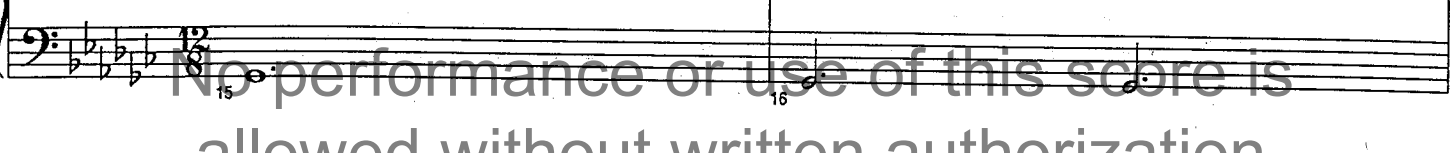
love _____ face to face _____ day by day heart to



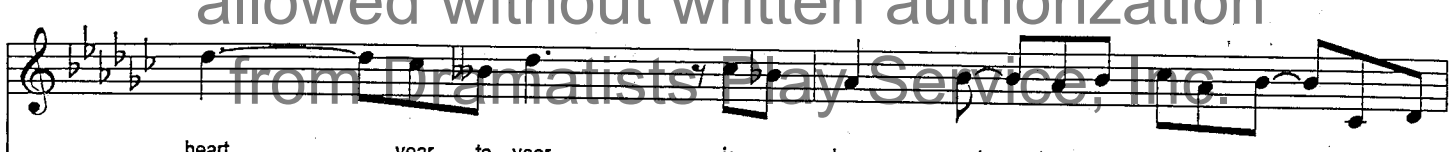
love _____ face to face _____ day by day heart to



love _____ face to face _____ day by day heart to



heart _____ year to year is a long road _____ lead-ing ev-ery-where _____ though it's



heart _____ year to year is a long road _____ lead-ing ev-ery-where _____ though it's



heart _____ year to year is a long road _____ lead-ing ev-ery-where _____ though it's



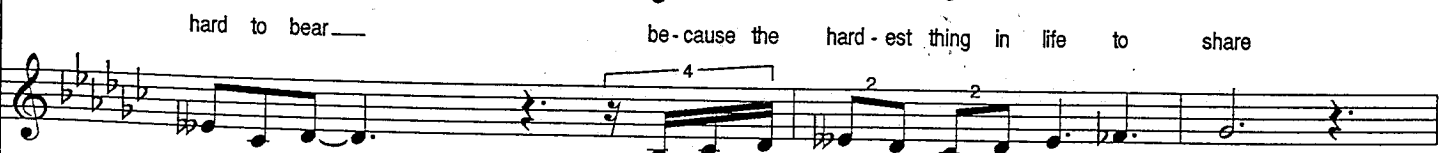
heart _____ year to year is a long road _____ lead-ing ev-ery-where _____ though it's



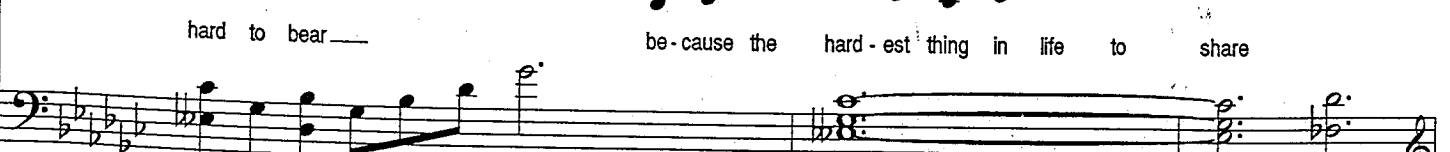
hard to bear _____ be-cause the hard-est thing in life to share



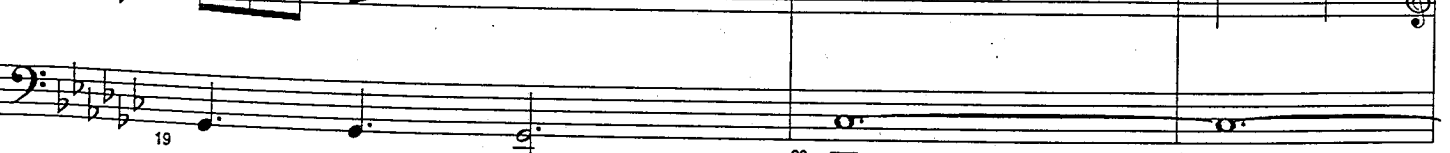
hard to bear _____ be-cause the hard-est thing in life to share



hard to bear _____ be-cause the hard-est thing in life to share



hard to bear _____ be-cause the hard-est thing in life to share



hard to bear _____ be-cause the hard-est thing in life to share



hard to bear _____ be-cause the hard-est thing in life to share

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rall.

22 23 24 25

CUE: John: "... You won't hurt anymore." Suzy: "I love you, best friend." [FK takes Suzy's hand]

26 27 28 29

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cue: JP: "These are from Grandma." repeat and stop on cue:
 BARBER: "Hear Johnny Pye shook hands with the President..."

♩.108

1 2 3 4

No. 13b — Flora's Pilot License

cue: BOB: "Don't know how Flora Dell ever got her Pilot's License." repeat and stop on cue:
 WILBUR finishes cross to JP

1 2 3 4 5 6 7 8

hair left; wish I had more teeth to chew and I hear that I'm re - gard - ed by some

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15 16 17 18 19

Detailed description: This block contains the first system of the musical score, measures 15 through 19. It features a vocal line in treble clef and a piano accompaniment in bass clef. The key signature has three flats (B-flat, E-flat, A-flat). The lyrics are: "hair left; wish I had more teeth to chew and I hear that I'm re - gard - ed by some". There are triplets in measures 16 and 17. A large watermark is overlaid across the score.

BOTH wid - ows as a roue Oh, I ne - ver felt bet - ter **JOHN** **WILBUR** **BOTH** Sound - er Round - er Ne - ver felt bet - ter in my

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20 21 22 23 24

Detailed description: This block contains the second system of the musical score, measures 20 through 24. The vocal line continues with lyrics: "wid - ows as a roue Oh, I ne - ver felt bet - ter Sound - er Round - er Ne - ver felt bet - ter in my". The piano accompaniment continues. Character names in boxes above the staff indicate: "BOTH" for measures 20-21, "JOHN" for measure 22, "WILBUR" for measure 23, and "BOTH" for measure 24. A large watermark is overlaid across the score.

life

25 26 27 28

Detailed description: This block contains the third system of the musical score, measures 25 through 28. The vocal line has a long rest for the word "life". The piano accompaniment continues with triplets in measures 25 and 27. A large watermark is overlaid across the score.

29 30 31 32 33

Detailed description: This block contains the fourth system of the musical score, measures 29 through 33. The piano accompaniment continues with triplets in measures 29 and 31. A large watermark is overlaid across the score.

34 35 36 37 38

39 40 41 42 43

44 45 46 47 48

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WILBUR **JOHN** **WILBUR**

vamp 'til vocal (last time)
 WARN: WILBUR: "All the weightlifting."

I've ne-ver felt dan-di-er Hand-i-er Rand-i-er

49 50 51 52

BOTH **WILBUR**

Ne-ver felt bet-ter in my life I can shim-my up to mid-night if I

53 54 55 56 57

JOHN

take a nap all day I can tear in - to a T - bone if it's mashed up like souf -

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WILBUR

Can't re - mem - ber where I'm go - ing when I'm

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BOTH

go - ing all the way Oh - I ne - ver felt bet - ter

JOHN

WILBUR

BOTH

BOB, BILL, JOHN, WIL.

Bus - i - er Dizz - i - er Ne - ver felt bet - ter in my life I re -

Piano/Vocal

J.Pye: "Never Felt Better" - p.5

mem - ber young - er days all a - stir _____ run - ning

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73 74 75 76

fast as I could go all a - blur _____ But you

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77 78 79 80 81

know now that I fi - nal - ly slow such as it seems to me

Sua *loco* *loco*

82 83 84 85 86

there seems to be much too much for these old

87 88 89 90 91

No.14—Never Felt Better

John, Wilbur, Bill & Bob

Randy Courts &
Mark St. Germain

Cue: Wilbur: So...
John: Well...

Jauntily

WILBUR

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JOHN

WILBUR

BOTH

JOHN

ne-ver been lean-er Keen-er Mean-er Ne-ver felt bet-ter in my life I can

WILBUR

still out-race my grand-son and the boy is near-ly two I still have a head of

eyes to see

This system contains the vocal line and piano accompaniment for measures 92 through 96. The vocal line is on a single staff with lyrics "eyes to see" and a long horizontal line following "see". The piano accompaniment is on two staves (treble and bass clef). Measure numbers 92, 93, 94, 95, and 96 are indicated at the bottom of the piano staves.

This system contains the piano accompaniment for measures 97 through 101. It consists of two staves (treble and bass clef). Measure numbers 97, 98, 99, 100, and 101 are indicated at the bottom of the piano staves.

This system contains the piano accompaniment for measures 102 through 106. It consists of two staves (treble and bass clef). Measure numbers 102, 103, 104, 105, and 106 are indicated at the bottom of the piano staves.

This system contains the piano accompaniment for measures 107 through 111. It consists of two staves (treble and bass clef). Measure numbers 107, 108, 109, 110, and 111 are indicated at the bottom of the piano staves.

This system contains the piano accompaniment for measures 112 through 116. It consists of two staves (treble and bass clef). Measure numbers 112, 113, 114, 115, and 116 are indicated at the bottom of the piano staves.

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WILBUR

vamp, stop on cue:
JP: "You old fool!"

WILBUR: "Rather be an old fool than a dead fool." | ne - ver felt quick - er
JP: "What did you say?"

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

JOHN **WILBUR** **BOTH** **JOHN**

Slick er Slick er (cough) Ne - ver felt bet - ter in my life I call

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WILBUR

all the grand - kids hon - ey cause I can't tell them a - part I still

JOHN

dress my - self each morn - ing, ne - ver mind I need a chart and I

Piano/Vocal

J.Pye: "Never Felt Better" - p.8

BOTH

still get where I'm go - ing but I - need a day's head start Oh, I ne - ver felt bet - ter

JOHN **WILBUR** **JOHN** **WILBUR**

Spy - er Li - ar Ne - ver felt bet - ter in my life Ne - ver felt bet - ter in my

BOTH

life Ne - ver felt bet - ter in my Ne - ver felt bet - ter in my

BOTH

Sua Ne - ver felt bet - ter in my life *loco*

V.S. to 15. Epilogue

15.—End of the Road, Reprise I

Johnny

Randy Courts &
Mark St. Germain

Slow, haltingly

JOHN

At the

3X

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end of the road— At the end of my life— What is wait - ing for me? _____ You

3

4

know you're a fool— like ev - 'ry o - ther man When you stop to look a - head but you're

5

6

Piano/Vocal

J.Pye: "End of the Rd.-Repr.1" - p2

back where you be-gan. At the end of the road there's a

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7 8

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bend in the road.

vamp and fade (n.)
out by: FK: "Here I am."

9 10

16.—End of the Road, Reprise II

Johnny & Foolkiller

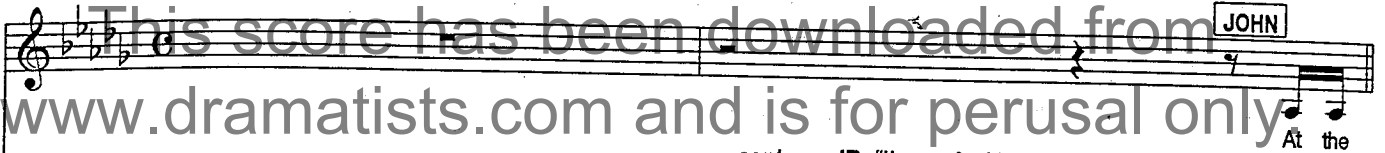
Randy Courts &
Mark St. Germain

cue: FK: "I only go so far."

Molto Rubato

JOHN

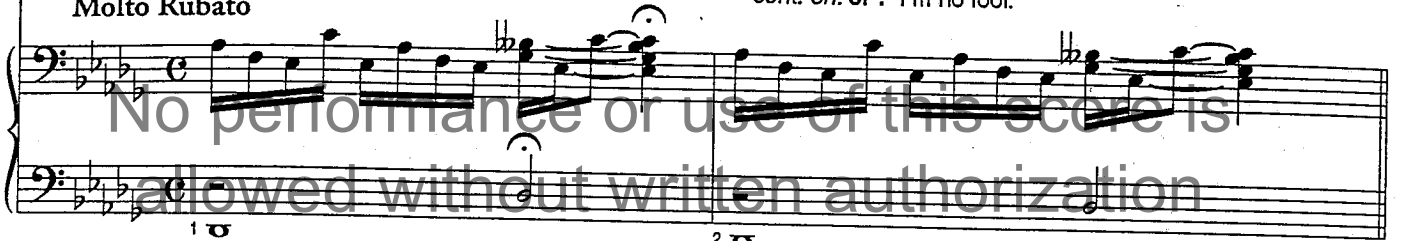
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At the

Molto Rubato

cont. on: JP: "I'm no fool."



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end of the road—

What is wait-ing for me?—

FOOLKILLER

At the end of your life—

Waiting for you—

3

4

What will I know?—

What will I see?—

When I

take the fin - al step,

what will

5

6

FOOLKILLER

be a-head of me? At the end of the road... There's a friend in the road...

poco rit.

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a tempo

10 11 12 13

Segue as one to:
17. Finale

Piano/Vocal

No.17—Finale - Land Where There Is No Death

All

Randy Courts &
Mark St. Germain

Moving

$\text{♩} = 92$

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BBB, MIL
KIDS, SUZY, WIL
Some - where
Some - where
molto
sub. p
4
5

The
Go - od - bye, John ny The
6
7

BOB, BARBER (8vb)

land where there is no death, Some - where

KIDS, SUZY, WIL

land where there is no death, Go - od - bye, John

BILL, MILLI

death, Some - where There

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8

9

some where

ny The

must be a place The

FOOLKILLER

Watch the blade - scrape the stone.

10

11

MIL, BOB, BILL
Some - where An

KIDS, SUZY, WIL
land where there is no death, Some - where An

BARBER
land where there is no death, Some - where An

12 13

un - be - lieve - a - ble, beaut - i - ous and love - ly, hap - py and won - der - ful

un - be - lieve - a - ble, beaut - i - ous and love - ly, hap - py and won - der - ful

un - be - lieve - a - ble, beaut - i - ous and love - ly, hap - py and won - der - ful

14 15

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FOOLKILLER

land _____ Where peo-ple nev-er die.

land _____

land _____

poco rit. *Meno* *mp*

16 17 18

SUZY

Y

No one ev-er dies, John. No one ev-er

19 20 21

dies, Pa.

poco rit. *[John Jr. runs down the hill]*
scherzo, alla cadenza

22 23 24 25

p An - oth - er dawn, An - oth - er morn - ing, An - oth - er

SLOWLY
fff
ten.
pp

26 27 28

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day.

mf
rit.
sfz p
fff

29 30 31

VS. to 18. Bows

No.18 — Bows

Musical notation for measures 1-3. The score is in bass clef with a common time signature. Measure 1 starts with a forte (*ff*) dynamic. Measure 3 starts with a mezzo-forte (*mf*) dynamic. The notation includes chords and melodic lines.

Musical notation for measures 4-6. The score continues in bass clef with a common time signature. Measure 4 starts with a mezzo-forte (*mf*) dynamic. The notation includes chords and melodic lines.

Musical notation for measures 7-9. The score continues in bass clef with a common time signature. Measure 7 starts with a mezzo-forte (*mf*) dynamic. The notation includes chords and melodic lines.

Musical notation for measures 10-12. The score continues in bass clef with a common time signature. Measure 10 starts with a mezzo-forte (*mf*) dynamic. The notation includes chords and melodic lines.

Musical notation for measures 13-15. The score continues in bass clef with a common time signature. Measure 13 starts with a mezzo-forte (*mf*) dynamic. Measure 15 includes the instruction *vamp & fade*. The notation includes chords and melodic lines.