

A MURDER, A MYSTERY & A MARRIAGE

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from Dramatists Play Service, Inc.
Book and Lyrics by
AARON POSNER

Music by
JAMES SUGG

Vocal/Conductor Score



DRAMATISTS PLAY SERVICE, INC.

440 Park Avenue South, New York, NY 10016

Tel. 212-683-8960 Fax 212-213-1539

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1. The Story

Sugg/Posner

Piano enters at measure 68
whole notes throughout.

1

Hel - lo and how - dy and wel - come one and all. Or for
Thanks for leavin' that pile of pa - pers on your desk.

G C

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3

Thanks for leav - ing work, home, or lo - cal bar
eatin' quick - maybe puttin' off that fight.

G D

5

Thanks for buy - in a tick - et to out lit - tle show... Thanks for
Thanks for the do - zen calls you made to get that sit - ter set. We're

G C

7

ev - ery - thing you've done so far.
truly glad you're here with us tonight. And

G D G

1. The Story

2

9

Now some special thank yous to J. P. Morgan Chase and Am-trak and our freinds at Wil-ming-ton Trust

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(Full cast sings)

12

Wil-ming - ton Trust Thanks to the Del - a - ware Di - vis - ion of the Arts with -

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15

out this great sup-port we'd like go bust. Now right here is that mo-ment where we take no pho - to pic - tures or re -

18

make a des-perate plea to si - lence things that ring or chirp or buzz and and
cord on vi - deo tape and re - sub - scribe and do - nate all you can and

21 ALL (make that annoying noise)

beg you to have mer- cy and ne- ver make this noise... Does it drive us to dis- trac- tion? Yes it
if you like the show tonight please go and tell your friends a bout the things that you're all set to

C G A7

24 CLEM

does. Don't lax don't wor-ry, you're in the best of hands we're pro-
see. (es- pec - ially me.) Now re

D G C

27

fes- sion- als we know how these things run. We'll start at the top and keep

G D G

30

A

Moderate Bluegrass

go- ing till we stop and we'll fin- ish the min- ute that we're done!

C D sus4 D sus4 D G Vamp if needed

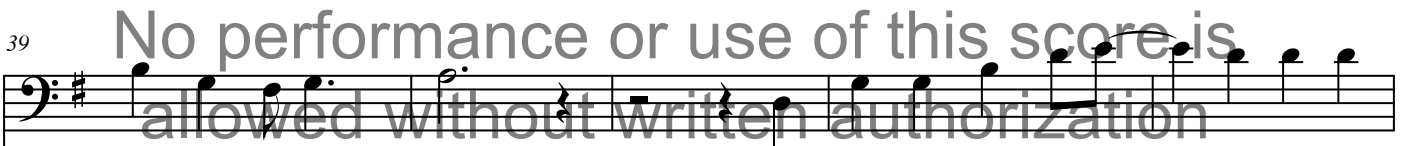
34



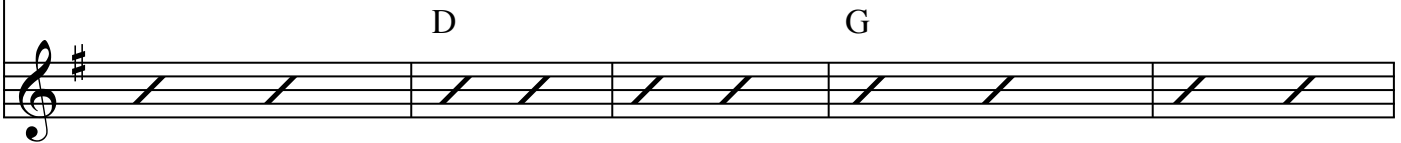
Sto-ry's are like dia____monds, that's what the po-ets say, they're beau-ti-ful and



39



bright and use-ful too. we see our-selves re-flec - ted in each



44



fa - cet and each face ____ and who cares if they're all a lie as long as they are



49



true. To - night is just a tall ____ tale a fa - ble built for fun ____ But



54

who can say what won - ders lurk with - in? A sto - ry's like an

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D G

59

out - house or a re - la - tion - ship the that you get back from it's the

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G

B

64

same you put in. In Deer Lick Mi - sou - ri where our sto - ry is set

G C G

68

This is passed down as the best tale yet a hang - in' and a wed - din' on the self same day and

G

1. The Story

6

C

72

how it came to hap-pen is the sto-ry of the play. This

D G G vamp if needed

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76

sto-ry ne-ver hap-pened it's bunk and bal-der-dash.

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80

hog-wash and ma-lar-key from the start but un-like po-li-ti-

D G

85

- cians law-yers and your mom we ne-ver try to hide a lie in

G

1. The Story

7

D

90

stead we call it art. In Deer Lick Mi-sou-ri where our sto-ry is set

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94

This is passed down as the best tale yet a hang-in and a wed-din' on the self same day and

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98

how it came to hap-pen is the sto-ry of the play. Our

101

play has no big mo—ral no les-son to be learned— we're all just here to

1. The Story

ALL

106

play and dance and sing So wel-come to our play-ground

D

G

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111

CLEM SOLO

E

ALL

wel-come one and all as Shake-speare used to say the play's the thing! In

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G

C

D

G

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116

Deer Lick Mi-sou-ri where our sto-ry is set This is passed down as the

C

G

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119

best tale yet a hang-in' and a wed-din' on the self same day and

122

how it came to hap-pen is the sto-ry of the play.

INSTRUMENTAL

Fiddle plays the melody

G C G G D G

124

This score has been downloaded from

131

137

143

Dance break (band out)

Solo fill (Banjo)

Dance break

150

Solo fill (piano)

Dance break

Solo Fill (Fiddle)

156

Dance break

D sus4

162

185

he - ro - ine a hor - ror re - joic-ing when all is said and done

he - ro - ine a hor - ror re - joic-ing when all is said and done

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191

But with mur - der mys - ter y and mar - riage to tell you

But with mur - der mys - ter y and mar - riage to tell you

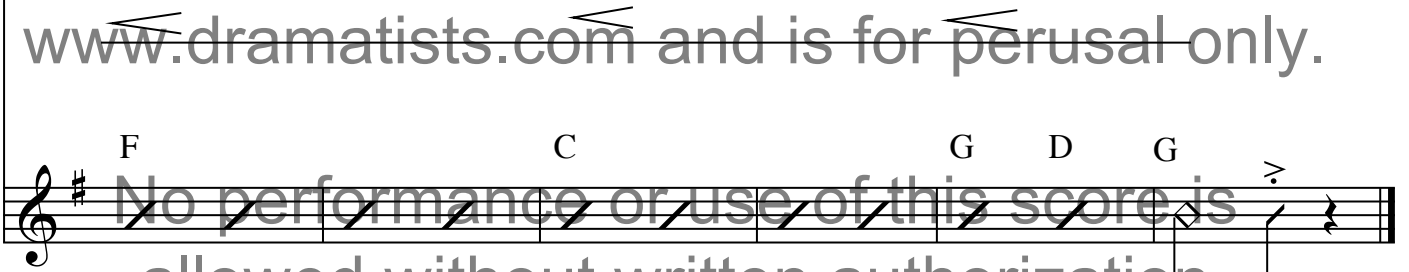
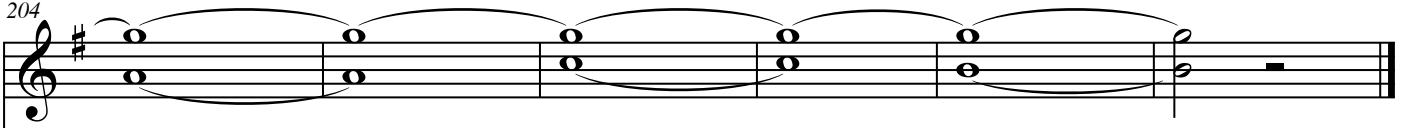
197

more would ru - in half the fun

more would ru - in half the fun

Band enters D_{sus4} D G

204



F C G D G

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Rehearsal Score

2. The Story (outro)

Sugg/Posner

cue 1: applause dies down from 1. The Story
out cue 1 CLEM: "village by the name of Deer Lick."

cue 2 in: ALL: "Deer Lick"
out cue 2: CLEM: "same jokes even"

cue 3 in: CLEM: "our tale commences..."
out cue 3: CLEM: "and that right there is of John Gray!"

Note: The 2nd and 3rd cues should continue from where they were interrupted.

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Piano

Measures 1-5 of the piano accompaniment. The key signature is one sharp (F#). Chords G, C, and D are indicated above the staff. The music features a melody in the right hand and a bass line in the left hand.

Pno.

Measures 6-12 of the piano accompaniment. Chords G, D, G, and C are indicated above the staff. The music continues with a melody in the right hand and a bass line in the left hand.

Pno.

Measures 13-16 of the piano accompaniment. Chords F sus4, F, D sus4, and D are indicated above the staff. The music concludes with a final chord and a repeat sign.

Rehearsal Score

3. The Curse of John Gray

Cue: No good, money grubbin', chest thumpin', blanket hoggin' so and so!

Sugg/Posner

♩ = $\overbrace{\text{♩} \text{♩} \text{♩}}^3$ ♩ = 110

vamp

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Well, this country's just a burst-in with rich es. strike
 Life I've slaved and I've labored. I

5 piano 2nd time only A G E7 A G

oil, sell stocks and pan gold. but I can't make a dent. can
 scrape and I scrimp and I try. - - - I've tilled and I've toiled. I've

8 Band enters E7 /E /F# /G# A7 E7

bare - ly make rent and I'm not get-tin' rich-er I'm just get-tin' old.
 froze and I've boiled but I've failed so com-plete-ly I'm won-der-in' why.

11 A7 E7 A7 B^b7 B7

B

old why old why old why I'm tired of be in hun gry and cold. —
 Men must it be this way til I die? —

old why old why old —

14 **A7** **E7** **A7**

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— Please Please Lord Lord please please be -

— Please Please Lord Lord please please

17 **E7** **F#7** **B7**

send me and my kin a lit - tle com - fort and ease. All my
 tween a rock and hard place is a might - y tight squeeze. —

20 **F#7** **A** **Bb** **B7**

(guitar)

C

Family farm - in' does - n't pay

Curse of John Gray _____

22

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Ev - ry day just slops and hay

Curse of John Gray _____

24

E7

Like a dog that's gone a - stray

Curse of John Gray _____

26

A7

3. The Curse of John Gray

e - ven hors - es tell me neigh_____ Is it

Curse of John Gray_____

28 **B7**

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(guitar)

D

too much Lord that I'm ask - in? I'm beg - gin', I'm cry - in', I pray. —

31 **E7 A G E7**

— Let me see Ma - ry Mar-ried be - fore I am bur-ied. It's

34 **/E /F# /G# A7 E7 A7 E7**

not her fault I'm worth-less, why should she have to pay? — pay pay pay —

Pay Pay Pay —

37 **A7** **B^b7** **B7** **A7**

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— That's the curse the curse of John Gray —

40 **E7** **A7** **E7**

Please Lord please — send a purse to cure my curse I'm

Please Lord please —

43 **F#7** **B7** **F#7**

F

down on my knees.

With - er - in' my life a - way

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Curse of John Gray _____

46 A B \flat B7 A7

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tryin' to keep the wolves at bay

Curse of John Gray _____

49 E7

day and night and night and day

Curse of John Gray _____

51 A7

I just got one thing left to say... I want my

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Curse of John Gray

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Mary taken care of for ever, my wife with-out wor-ries or fears

rit.

And me with too much. Just a lit-tle too much, to

turn my old blues in-to my gold - en years

4. Ominous Dave Gray music

James Sugg/Larry Cohen

Cue: Fist raised at "Sneakypuss son of a sneakypuss father!"

Cue: Fist down

Piano

Pno.

3

other dialogue

Cue: One beat after: "...And remember: Toast only gets buttered from one side."

Pno.

4

Rehearsal Score 5. (underscore) Just a Love Song

Cue "I love it when you talk like that."

Sugg/Posner#

Guitar only
(Fingerpicked)

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7 G C/D G D/F# E min D/F#

13 F C F C D

18 G C/D G D/F# E min

23 D/F# G D

Fade out on: "a few butterfly's flittin' around and about... that kind of thing..."

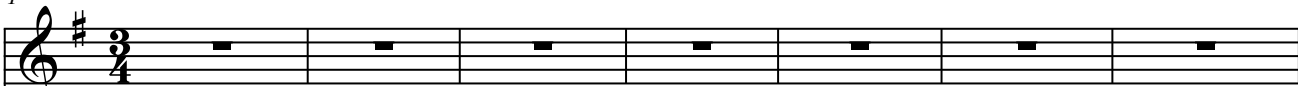
Violin

6. Just a Love Song

cue: "It's tricky...I mean..."

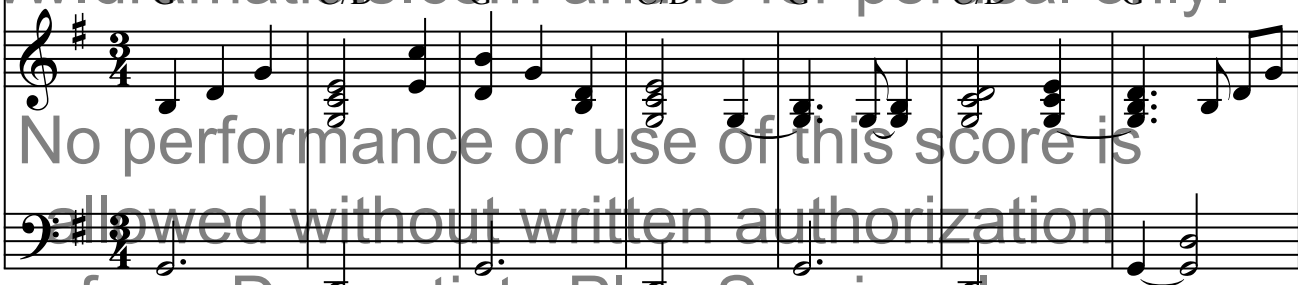
Sugg/Posner

1 $\text{♩} = 115$  Country waltz



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Piano



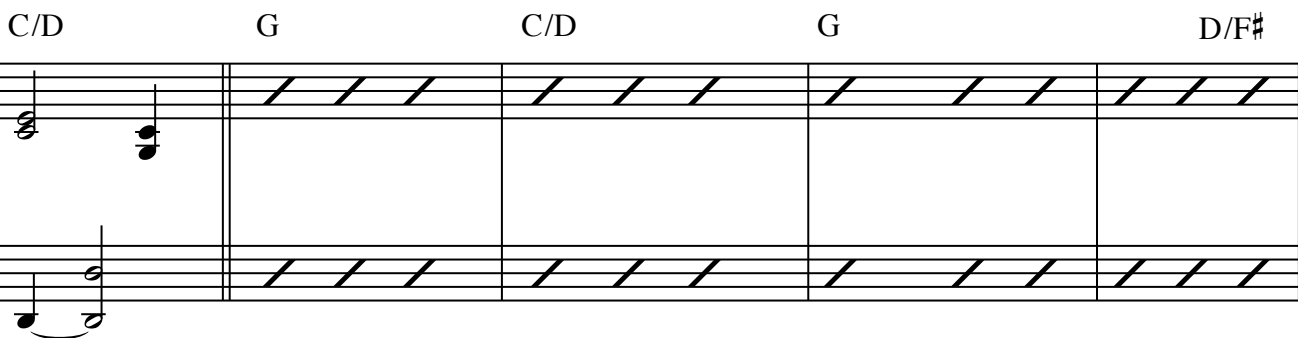
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8



I don't want to sing just a love song, _

Pno.

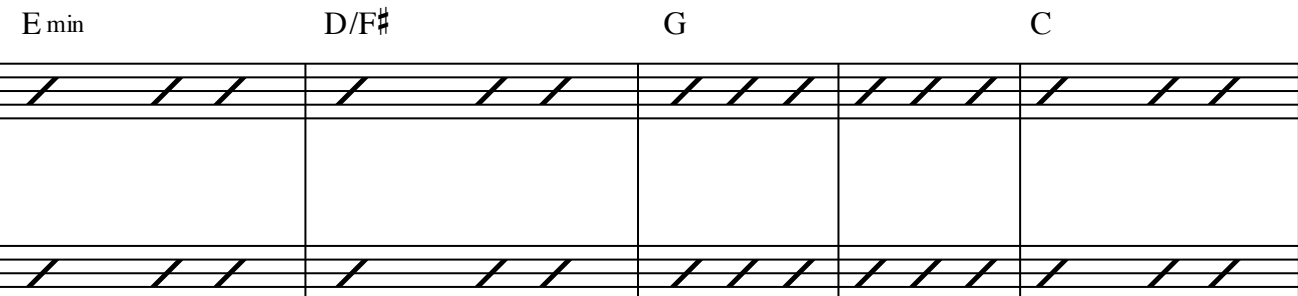


13



just like_ ev-ery love song_ sung be - fore. e - ven_ not_

Pno.



Just a Love Song

2

18

3

want - ing ___ to sing just a love ___ song ___ must have been sung be - fore, ___

A7/C# G/D E min F

Pno.

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MARY: That's probably true, Hugh

19

22

3

___ in some o - ther lo - ver's score. Oh your eyes, and your

C F C D G

Pno.

27

sighs and your kiss - es ___ ah, now hold it. it's al -

C/D G D/F# E min

Pno.

Just a Love Song

3
31

Mary: How?



read-y — gone a - stray. al - though I like eyes, — sighs, — and

D/F# G C A7/C#

Piano accompaniment for measures 31-35. The piano part consists of a rhythmic pattern of eighth notes in both the treble and bass staves, indicated by diagonal slashes. A large watermark is overlaid on this section: "This score has been downloaded from www.dramatists.com and is for perusal only."

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36

MARY: Me too...

3



ki - sses, — that's not what I want to say.

G/D E min F

Piano accompaniment for measures 36-38. The piano part consists of a rhythmic pattern of eighth notes in both the treble and bass staves, indicated by diagonal slashes. A large watermark is overlaid on this section: "This score has been downloaded from www.dramatists.com and is for perusal only."

39

MARY: Well, I hope that's true *Hugh*.



you're worth more than mere cli - che.

C F C D G/A

Piano accompaniment for measures 39-43. The piano part consists of a rhythmic pattern of eighth notes in both the treble and bass staves, indicated by diagonal slashes. A large watermark is overlaid on this section: "This score has been downloaded from www.dramatists.com and is for perusal only."

Just a Love Song

B

4

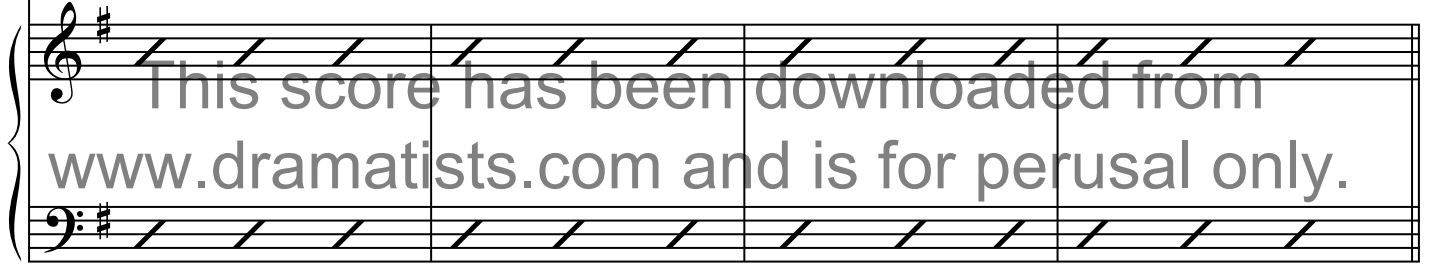
43



HUGH: Wow. You *really* like my name, don't you MARY: You know what...I kinda do, *Hugh*. I

D G/A D E^bdim

Pno.



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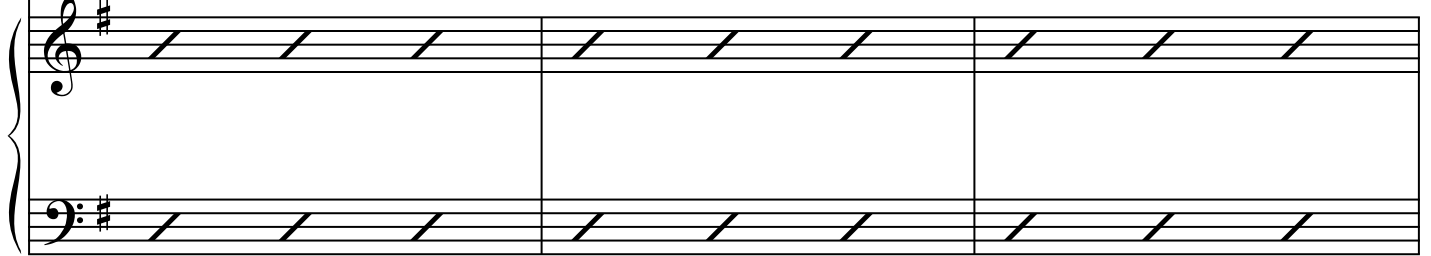
47



love that you are fun, I love that you are true, I love that you are good at

E min D/F# G

Pno.



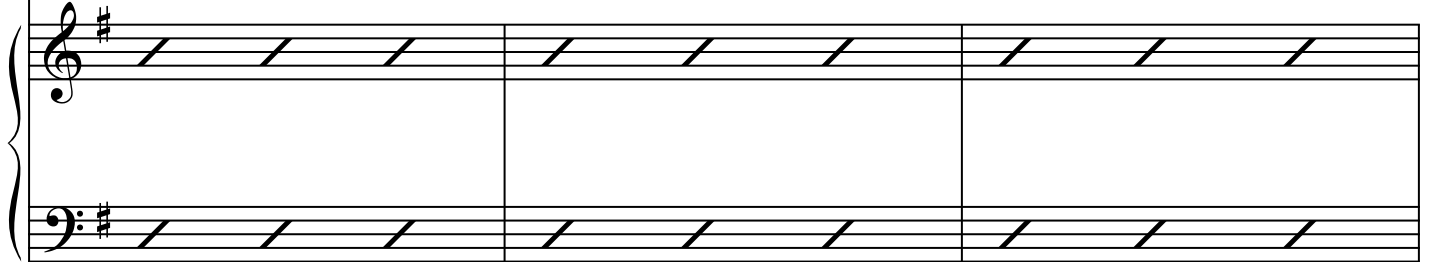
50



ev - ery thing you do. I loved you from the first, I loved you from a - far, I

A min D7/F#

Pno.



MARY: Gosh.
 HUGH: Wait. I'm just gettin' started
 MARY: Oh. Can I do some too?
 HUGH: Jump on in.

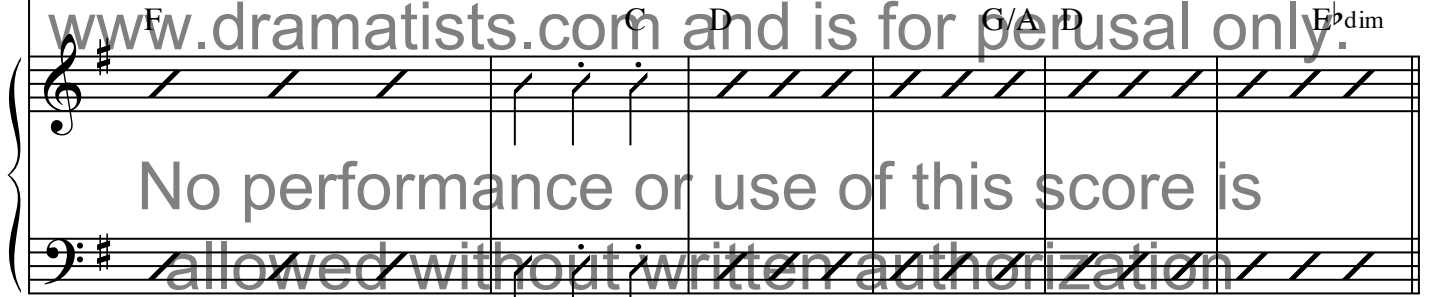
53



love you just be-cause you are who you are. I

F C D G/A D Ebdim

Pno.



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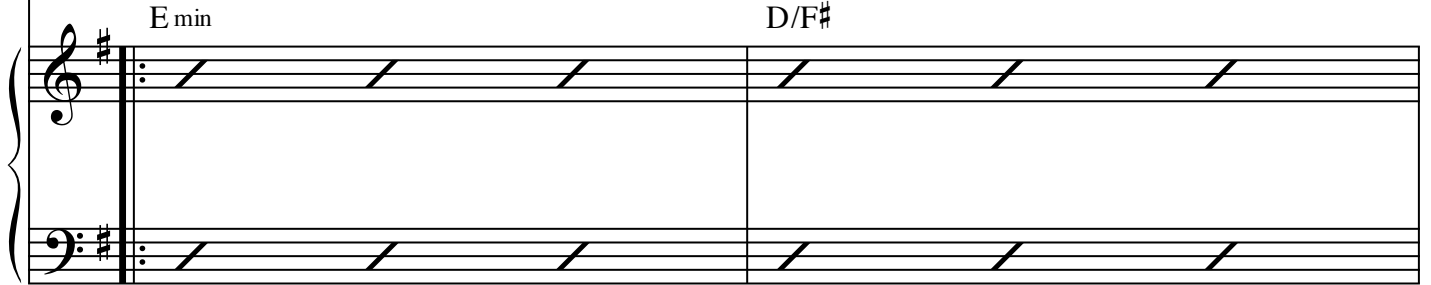
59



love your gen-erous heart, I love the way you're strong, I
 love your lit-tle nose I love your friend-ly face I

E min D/F#

Pno.



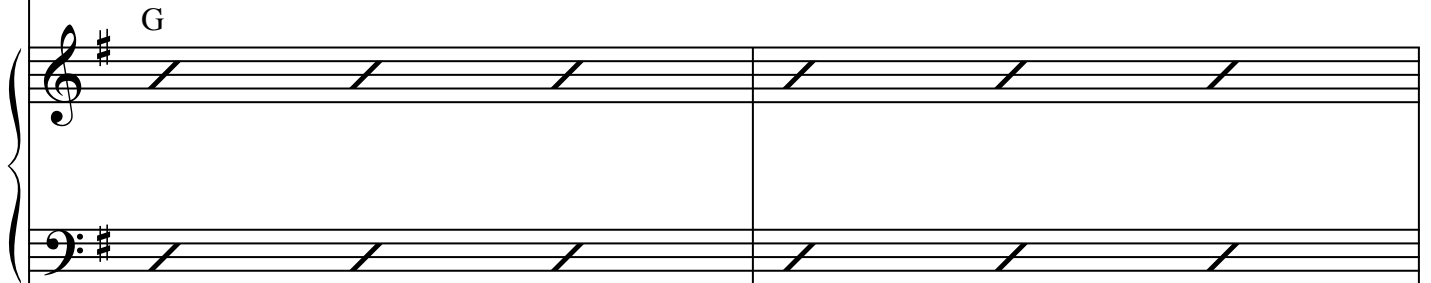
61



love you when you're right, I love you when you're wrong. I
 love your lov-ing laugh I love your warm em-brace I

G

Pno.



Just a Love Song

6

Mary (2nd time):

Mary (1st time)

Hugh (2nd time)

Mary (2nd time):

63

Musical staff with notes and lyrics: love that you are fierce and not a - fraid to fight, I love that you will stand and love the way you think I love the dreams you dream your love of fam - i - ly your

love that you are fierce and not a - fraid to fight, I love that you will stand and love the way you think I love the dreams you dream your love of fam - i - ly your

Piano accompaniment for measures 63-65. Chords: A min, D7/F#, F. Includes watermark: 'This score has been downloaded from www.dramatists.com and is for perusal only.'

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66

Mary & Hugh:

Musical staff with notes and lyrics: fight for what's right. I love that I'm for you, I love of ice cream

fight for what's right. I love that I'm for you, I love of ice cream

Piano accompaniment for measures 66-69. Chords: C, D, Eb dim, E min. Includes repeat signs.

70

Musical staff with notes and lyrics: love that you're for me, the

love that you're for me, the

Piano accompaniment for measure 70. Chord: D/F#.

Just a Love Song

7

71

way you make me see the me I want to be. I love the fact we love, I

G

A min

Pno.

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74

love that we are friends, I love our love, my love, and love that love like ours ne-ver

D7/F#

F

C

Pno.

E

♩ = 95

78

ends. may - be this right here could be our

D

G

C/D

Pno.

Just a Love Song

8

82

love song, — a song we com - pose as we — go.

G D/F# E min D/F# G

Pno.

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

88

writ - ten — by our eyes and sung in our sighs. a

C A7/C# G/D E min

Pno.

92

song that will grow, that on - ly we can — know. say

F C F C

Pno.

Hugh:

Guitar

7. Mary Is Married

Sugg/Posner

Cue 1: " I got me...A vision"
Cue 2: "Just Picture it"
Cue 3: "Sure"

$\text{♩} = 150$

Piano enters measure 63

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Piano

Musical score for Piano, measures 63-66. The score is in treble and bass clefs with a key signature of two sharps (F# and C#). The tempo is marked $\text{♩} = 150$. The music begins with a dynamic marking of *p*. Chord symbols *A* and *A sus4* are indicated above the staff. The score includes first and second endings.

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Sally

Musical score for Sally, measures 67-70. The score is in treble clef with a key signature of two sharps. It begins with a dynamic marking of *p*. The tempo is marked $\text{♩} = 150$. The lyrics "Just look at the fut - ure" are written below the staff. A "Pause for dialogue" is indicated above the staff between measures 67 and 68.

John

Musical score for John, measures 67-70. The score is in bass clef with a key signature of two sharps. It includes a "Pause for dialogue" and the lyrics "John: 'ooooh'" and "fu - ture". It features first and second endings.

Pno.

Musical score for Pno. (Piano), measures 67-70. The score is in treble and bass clefs with a key signature of two sharps. Chord symbols *A*, *A sus4*, and *A* are indicated above the staff. The score includes first and second endings.

Sally ¹²

all shi-ny and bright all of this wrong-ness

John

and it ain't so bright the store's gone bust-ed

A sus4 A A sus4 A

Pno.

from Dramatists Play Service, Inc.

Sally ¹⁶

has turned in-to just right look at our Ma-ry her

John

they squab-ble and they fight look at our Ma-ry she's

B E A

Pno.

Sally

21

face just all a - glow don't you want her hap - py and done with ___

John

pi - ti - ful ___ and poor Hugh is drunk and drool - ing and

C G A A E D

Pno.

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Sally

26

wor - ry and woe I see a

John

Pno.

A . . A sus4 A A sus4 A

John

31

2.

sprawled out _____ on the floor

Pno.

2. D A A sus4

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Sally

37

A

When Ma - ry is mar - ried can't you see it from

Pno.

A A sus4 A A D E

Sally

42

here when the past _____ is bur - ied and it's a brand _____ new

Pno.

A A

Sally

46

year _____ when Ma - ry is mar-ried and our new life has begun -

Pno.

E A C G

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Sally

51

- we'll sing out hal le lu-jah when Hugh and Ma-ry are one

Pno.

A E D E A . .

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Pno.

56

A sus4 A . . A sus4 A . . A sus4

2

JOHN: He's a clerk!

SALLY : You're a hog farmer!

JOHN: He's poor!

SALLY: So are we!

JOHN: Oh dingus.

Sally 62

I see a wed-din' What a beau-ti-ful bride. Hugh's just a

Pno.

Sally 67

burst-in' with but-ton bust in pride He looks like a doof-us

Pno.

Sally 72

n' she looks set to spew

John

I for-see di - sas - ter the day they

Pno.

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John

78

— say "I do"

Pno.

A D E A

Pno.

84

E A C G

JOHN: I don't know, old Shoe, I'd always kinda imagined some day, maybe, some fine fella—

SALLY: Ain't no Prince Charming never gonna swoop into no Deer Lick, Missouri and carry our little girl off to the lap of luxury! This here is the world! Now lookit!

Sally

91

I see a

Pno.

A E D E A A_{sus4}

97

Sally

home-stead where the hearth fires hiss the ket-tle is whist-lin'

Piano accompaniment for measures 97-101. Chords: A, A sus4, A, A sus4, A.

102

Sally

oooh it's do-mest - ic bliss I see a Samp - ler _____ a -

Piano accompaniment for measures 102-106. Chords: B, E, A.

107

Sally

hang-in' on the wall _____ home sweet home is all it reads an' that just _____

Piano accompaniment for measures 107-111. Chords: C, G, A, E, D.

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112

Sally

— says it all

John

if see a fami-ly

Pno.

A A sus4 A A sus4 A

118

John

an' some grand-kids too though he's not per-fect I sus-pect

Pno.

A sus4 A A sus4 A

123

Sally

well I — see to - mor-row and to-mor - ow and to - mor-row roll-in'

John

— that Hugh will do well I — see to - mor-row and to-mor - ow and to - mor-row roll-in'

Pno.

B E A G C G

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128

Sally

past in - stead of worn an' wear - y may - be hap - py's _____

John

past in - stead of worn an' wear - y may - be hap - py's _____

Pno.

A E D

E

134

Sally

here at last When

John

here at last When

Pno.

A A sus4 A A sus4

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139

Sally

Ma-ry is mar-ried can't you see it from here when the past ___ is

John

Ma-ry is mar-ried can't you see it from here when the past ___ is

Pno.

A D E A A

144

Sally

bur-ied and it's a brand new year when Ma-ry is

John

bur-ied and it's a brand new year when Ma-ry is

Pno.

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149

Sally

mar-ried and our new life has be - gun we'll sing out hal - le - lu - jah when

John

mar-ried and our new life has be - gun we'll sing out hal - le - lu - jah when

Pno.

C G A E

F

♩ = 100

Sally ¹⁵⁴

Hugh and Ma-ry are one She's sighed and she's cried to me and

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John

Hugh and Ma-ry are one

Pno.

D E A C G

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Sally ¹⁵⁹

now she's the pride of me for her there ain't nuth - in' I would-n't do

Pno.

D A C G D sus4

164

Sally

— she once lived in - side of me and now she's a bride-to-be she'll start a

D C G D A C

Pno.

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a tempo

170

Sally

new life ___ with ___ Hugh ___ When

John and Mary

John

John and Hugh

When

Pno.

D E sus4 E

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Mary

Sally

Hugh

John

175

Ma-ry is mar-ried can't you see it from here when the past ___ is

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Pno.

A D E A A

Mary

Sally

Hugh

John

180

bur-ied and it's a brand ___ new year ___ when Ma-ry is

bur-ied and it's a brand ___ new year ___ when Ma-ry is

E A

Pno.

185

Sally
 mar-ried and our new life has be - - - we'll sing out hal - le - lu - jah

Mary

John
 mar-ried and our new life has be - - - we'll sing out hal - le - lu - jah

Hugh

Pno.

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190

Sally
 hal - le - lu - jah when Hugh

John
 hal - le - lu - jah when Hugh

Pno.

Slower all women

all men

a tempo

D

196

Sally

John

Pno.

and Ma - ry are one Hal - le - lu - jah

and Ma - ry are one Ha - le - lu - jah

from Dramatists Play Service, Inc.

201

Sally

John

Pno.

Hugh and Ma - ry are one

Hugh and Ma - ry are one

D E A

8. Mary Is Married (outro)

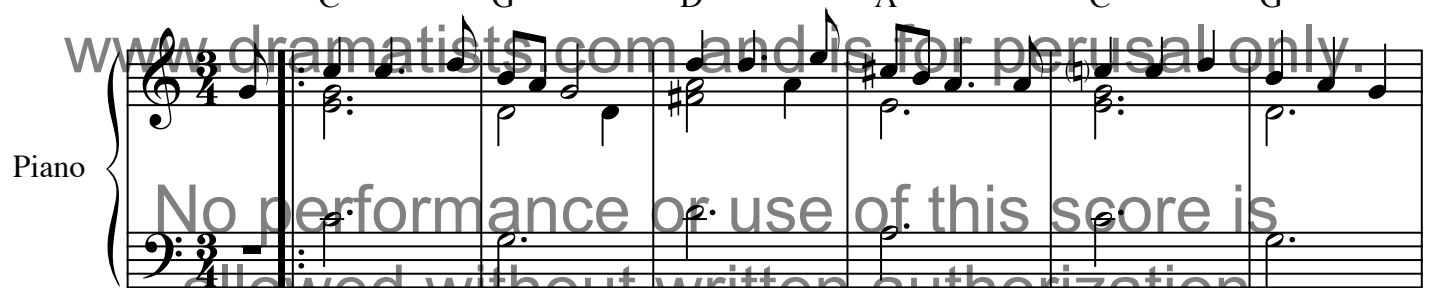
Rehearsal Score

Sugg/Posner



Repeat until "He got right to it."

Piano



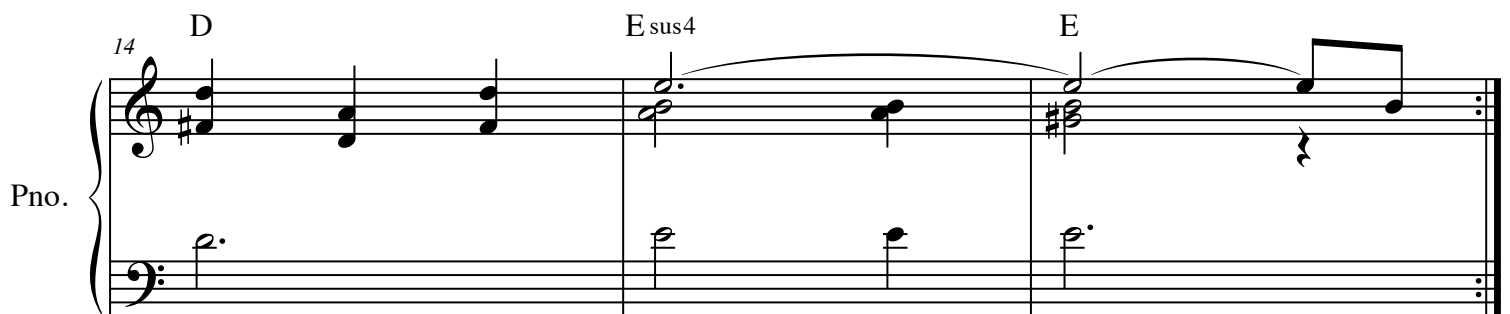
Chords: C, G, D, A, C, G

Pno.



Chords: D sus4, D, C, G, D, A, C

Pno.



Chords: D, E sus4, E

9. (Underscore) Curse of John Gray

Sugg/Posner

Rehearsal Score

Cue: Clem: "...mother shocked and distraught. "

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Guitar only

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6

12

Out at "A very good thing"

rit.

10. Just a Love Song (Reprise)

Vocal

Sugg/Posner

Music Cue MARY: "...my love for you, Hugh, will never die."

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www.dramatists.com and is for perusal only.

Mary

Bass and guitar only

Cue CLEM: Soon, they both seemed listless...and tired of life.

Hugh

Looks like it's the end of our love song —

Looks like it's the end of our love song —

G C/D G C/D G

Detailed description: This block contains the first system of the musical score. It features three staves. The top staff is for Mary's vocal line, starting with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It includes a first ending bracket and a fermata. The middle staff is for Hugh's vocal line, also in treble clef, F# key signature, and 3/4 time, with lyrics "Looks like it's the end of our love song —". The bottom staff is for guitar accompaniment, showing chords G, C/D, G, C/D, and G. A large watermark is overlaid across the score.

6

our love has been brok - en in Twain I can't see your

6

our love has been brok - en in Twain I can't see your

6

D/F# E min D/F# G C

Detailed description: This block contains the second system of the musical score. It features three staves. The top staff is for Mary's vocal line, starting with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It includes a first ending bracket and a fermata. The middle staff is for Hugh's vocal line, also in treble clef, F# key signature, and 3/4 time, with lyrics "our love has been brok - en in Twain I can't see your". The bottom staff is for guitar accompaniment, showing chords D/F#, E min, D/F#, G, and C. A large watermark is overlaid across the score.

rit.

12

12 eyes I can't hear your sighs two hearts in pain our fi - nal re - frain

12 eyes I can't hear your sighs two hearts in - pain our fi - nal re - frain

12 A7/C# G/D E min *rit.* F C F C

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19

19 I miss you Oh Hugh _____

I miss you too _____

19 Bb F G

11. Dear, Dear, Deer Lick (underscore)

Rehearsal Score

Sugg/Posner

cue: ending applause from 10. Just a Love Song (reprise)

This score has been downloaded from www.dramatists.com and is for perusal only. Out: "Excuse me?"

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Bass

12, 13, Entre Nous/ Deer Lick

cue: The Stranger is left alone onstage.

Sugg/Posner

The Stranger

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

Musical notation for 'The Stranger' in bass clef, key of D major, 4/4 time. The melody consists of quarter notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The lyrics are: 'I see those looks, I sense your thoughts, I know you're all per - mes a mis you may not like at all what you will'. Chords indicated below the lyrics are E min, E min/G, and B.

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4

Strgr

Musical notation for 'The Stranger' starting at measure 4. The melody consists of quarter notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The lyrics are: 'plexed. see. Just who am I, what do I want, and what comes next? But you should all be glad I'm here, I am the key.'. Chords indicated below the lyrics are E min, G, C, D, G, and B7.

9

Strgr

2nd time

Musical notation for 'The Stranger' starting at measure 9. The melody consists of quarter notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The lyrics are: 'How do I fit with-in this skit, how do I serve this text? Will these plain pro - I am a force of cha - os, of change, of vill - ain - y and this sim - ple'. Chords indicated below the lyrics are E min, E min/B, A min, A min/E, and F#.

Vamp under dialogue
Cue: Clem "...everything that was new

14

Strgr

Gypsy Jazz $\text{♩} = 128$

Musical notation for 'The Stranger' starting at measure 14. The melody consists of quarter notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The lyrics are: 'vinc - ial folk be charmed a - larmed or vexed? well Mandolin solo over this va home-spun tale would bog down with - out me. Gypsy Swing a la Django E min E min/G'. Chords indicated below the lyrics are F#7/C#, B7, and E min.

2
19

A

12, 13, Entre Nous/ Deer Lick

Strgr

I am a stran-ger here but no need to fear. I'll not up -

F#7 B E min E min/G F#7 B E min E min/G F#7 B E min

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Strgr

set your life. I am what you see. Soon you

D G B7 E min E min/G F#7 B E min E min/G

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Strgr

will trust me with your daught-er with your wife.

F#7 B E min F#7 B7

Strgr

I come from a - far. Can you see that star just three

A min E min B

Strgr

o - ver and two down. From south of that place,

E min E7 A min

46

Strgr

Musical notation for Strgr part 1, measures 46-50. The staff shows a bass line in G major with a 6/8 time signature. The notes are: G2, A2, B2, C3, D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5.

where they speak Fran-cais, I've jour-neyed to this ti - ny town. _____

E min

F#7

F#7

Guitar

B

Musical notation for Guitar part 1, measures 46-50. The staff shows a bass line in G major with a 6/8 time signature. The notes are: G2, A2, B2, C3, D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5.

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51

French Musette ♩ = 64

wmn

Musical notation for wmn part 1, measures 51-55. The staff shows a treble clef in G major with a 6/8 time signature. The notes are: G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7.

B

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men 1

Musical notation for men 1 part 1, measures 51-55. The staff shows a bass clef in G major with a 6/8 time signature. The notes are: G2, A2, B2, C3, D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5.

Dear dear Deer Lick

Strgr

Musical notation for Strgr part 2, measures 51-55. The staff shows a bass line in G major with a 6/8 time signature. The notes are: G2, A2, B2, C3, D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5.

It's mir - a-cul-ous all I ob - serve. _____

E

E/D#

E/C#

E/B

E

F dim7

F#min

B7

Musical notation for Strgr part 3, measures 51-55. The staff shows a bass line in G major with a 6/8 time signature. The notes are: G2, A2, B2, C3, D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5.

56

wmn

Musical notation for wmn part 2, measures 56-60. The staff shows a treble clef in G major with a 6/8 time signature. The notes are: G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7.

Deer Lick Deer Lick Deer Lick Dear

men 1

Musical notation for men 1 part 2, measures 56-60. The staff shows a bass clef in G major with a 6/8 time signature. The notes are: G2, A2, B2, C3, D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5.

Dear Dear Deer Lick

Strgr

Musical notation for Strgr part 4, measures 56-60. The staff shows a bass line in G major with a 6/8 time signature. The notes are: G2, A2, B2, C3, D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5.

it's your town, it's what you de - serve. _____

F#min

F#min/F

F#min/E

B/D#

F#min

B aug

E

Musical notation for Strgr part 5, measures 56-60. The staff shows a bass line in G major with a 6/8 time signature. The notes are: G2, A2, B2, C3, D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5.

60 wmn 

Deer Lick Deer Lick Deer Lick Dear There's

men 1 

Dear Deer Deer Lick There's

Strgr 

it feels like I've al-ways been here. There's



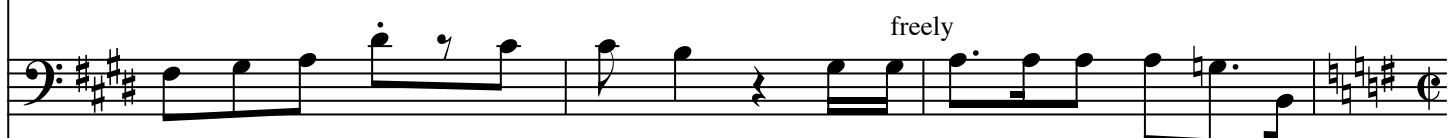
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64 wmn 

no place that's quite like Deer Lick.

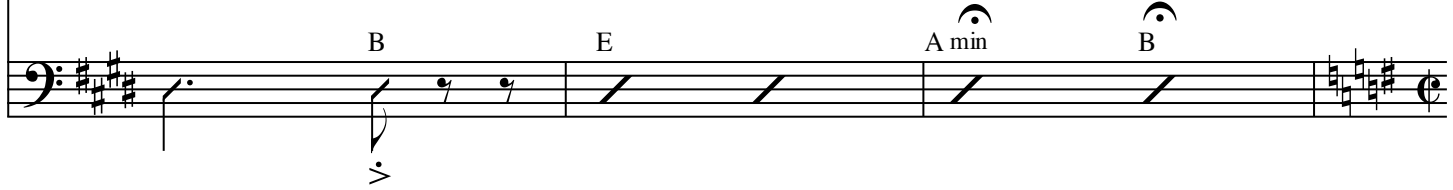
men 1 

no place that's quite like Deer Lick.

Strgr 

freely

no place that's quite like Deer Lick. Where a day can feel just like a



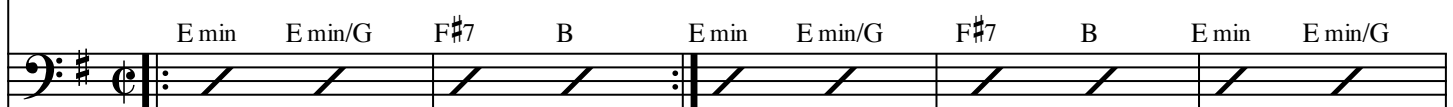
B E A min B

tempo primo



67 Strgr 

year. I've led quite a life, it's been



E min E min/G F#7 B E min E min/G F#7 B E min E min/G

72

Strgr

rife with strife and my fair share of fame. _____

F#7 B E min D G B7

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77

Strgr

I've lost and won a war, built build-ings, fed the poor, se-duced e -

E min E min/G F#7 B E min E min/G F#7 B E min

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82

Strgr

lev - en bux - om dames. _____ I'm sure that you're a - mazed

F#7 B7 A min

87

Strgr

by the trail I've blazed.

E min

89

Strgr

Who'd have thought it would lead here? _____ But I em - brace Deer Lick,

B E min E7 A min

95

Strgr

Musical staff for Strgr (string guitar) in bass clef, 6/8 time, key of D major. The staff contains a melodic line with a slur over the final two measures.

Deer Lick might do the trick, I wel-come a - ny lick that's dear.

Strgr

Musical staff for Strgr (string guitar) in bass clef, 6/8 time, key of D major. It shows a bass line with chords: Emin, F#7, F#7, and B.

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D
 100
 ♩ = 60

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wmn

Musical staff for wmn (woman) in treble clef, 6/8 time, key of D major. The staff contains a vocal line with lyrics: Deer Lick Deer Lick Deer Lick Dear.

men 1

Musical staff for men 1 (man 1) in bass clef, 6/8 time, key of D major. The staff contains a bass line with lyrics: Deer Lick Deer Lick Deer Lick Dear.

Deer Lick Lick Dear Lick

men 2

Musical staff for men 2 (man 2) in bass clef, 6/8 time, key of D major. The staff contains a bass line with lyrics: Dear dear Deer Lick.

Dear dear Deer Lick

Strgr

Musical staff for Strgr (string guitar) in bass clef, 6/8 time, key of D major. The staff contains a melodic line with lyrics: From my tete to the tip of each.

From my tete to the tip of each

Musical staff for Strgr (string guitar) in bass clef, 6/8 time, key of D major. It shows a bass line with chords: E, E/D#, E/C#, E/B, E, and F dim7.

104

wmn

men 1

men 2

Strgr

toe. Your

F#min B7 F#min F#min/F F#min/E B/D#

107

wmn

men 1

men 2

Strgr

beau - ty could cause blood to flow.

F#min B aug E E E/D#

110

wmn
Deer Lick Dear There's

men 1
Deer Lick There's

men 2
Deer Lick

Strgr
I knew in my heart you were there there's
E/C# E/B E E/G# A

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113

wmn
no place that's quite like deer Lick

men 1
no place that's quite like Deer Lick.

Strgr
no place that's quite like Deer Lick. You touch me I can-not say where
B E A min B E min E min/G

Tempo Primo

Strgr

a despe-rate flight by night and now a new life in this town.

E min F#7 F#7 Guitar B

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149

wmn

Waltz

F

Deer Lick Deer Lick Deer Lick Dear

men 1

Waltz

Deer Lick Dear Lick

men 2

Dear dear Deer Lick

Strgr

To

E E/D# E/C# E/B

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152

wmn

men 1

men 2

Strgr

you dear our hearts will be true.

Dear Lick Dear Lick

Dear Dear

Dear Dear

E Fdim7 F#min B7 F#min F#min/F

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155

wmn

men 1

men 2

Strgr

Deer Lick Dear It's A - mer - i - ca straight through and through.

Deer Lick It's A - mer - i - ca straight through and through.

Deer Lick It's A - mer - i - ca straight through and through.

Deer Lick It's A - mer - i - ca straight through and through.

F#min/E B/D# F#min B aug E

158

wmn
Deer Lick Deer Lick Deer Lick Dear we're Deer lick-ers deer lick - ers

men 1
Deer Lick Deer Lick we're Deer Lick-ers Deer Lick - ers

men 2
Dear Dear Deer Lick lick - ers deer lick - ers

Strgr
We're Dear lick - ers deer lick - ers

E E/D# E/C# E/B E E/G#

161

wmn
we There's no place that's quite like Deer Lick. We live here and

men 1
we There's no place that's quite like Deer Lick. We live here and

Strgr
we There's no place that's quite like Deer Lick. We live here and

A B E A min

165

wmn
here we'll al - ways be. Deer lick Deer Lick dear we will be

men 1
here we'll al - ways be. Deer Lick Deer Lick Dear we will be

Strgr
here we'll al - ways be.

B E min B E min B E min

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Rehearsal Score **14. Dear Dear Deer Lick (Outro)**

Sugg/Posner

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6

F#min F#min/F F#min/E B/D# F#min B aug E

Rehearsal

15. I Miss Hugh

Sugg/Posner

Music Cue: Mary: "...Good deal of trouble"

CLEM She was trying hard to mold herself to her fathers wishes,
but in secret she found herself kissing a certain picture and crying over a certain lock of hair.

1 *vamp*

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www.dramatists.com and is for perusal only.

Piano

D G/A D G/A

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A

4 *A*

mil - lion girls be - fore me, _____ and mil - lions more to come _____ have

Pno.

D G/A D D/F# G

8

felt this same fear, in - sides gone queer, _____ lost, confused, nauæous and

Pno.

G/B A/C# D /E /F# G D/F#

B

15. I Miss Hugh

numb. _____ Words can-not des - cribe it, _____ pic-tures can't re - veal _____ this

Pno. 11 A sus4 A D G/A D D/F# G

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16 lone - ly long-in', a feel - ing so strong _____ n' all too un-bear - a-bly real. _____

Pno. 16 G/B A/C# D /E /F#G G Dadd9/F# A sus4 A

C

20 I miss Hugh, _____ you have no i - dea how I miss Hugh. _____ And

Pno. 20 D D/F# G G A7 G/B A7/C# D G/A

3
24

15. I Miss Hugh

I love Hugh, ___ and I'll be true ___ to no-one but Hugh ___ I

24

D D/C G/B B \flat Gmin7 C D G/A

Pno.

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29

D

want to be a good girl, ___ Pa must know what's right, ___ but my

29

D G/A D D/F# G

Pno.

33

heart won't be qui-et no mat-ter how hard I try ___ it haunts me and taunts me all

33

G/B A/C# D /E /F# G G Dadd9/F#

Pno.

4
36

15. I Miss Hugh

night. _____ I would kill this love in - side me but my heart is still on

36 A sus4 A D G/A D D/F#

Pno.

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40

fire. _____ When I say "I don't love Hugh" and cross it and swear true, it

40 G G/B A/C# D /E /F# G

Pno.

E

43

hol-lers right back "you're a liar". _____ I Miss Hugh, _____ you

43 G Dadd9/F# A sus4 A D D/F# G

Pno.

5
47

15. I Miss Hugh

have no i - dea how I miss Hugh. _____ And I love Hugh _____ and

47 G A7 G/B A7/C# D G/A D D/C G/B

Pno.

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51

I'll be true _____ to no-one but Hugh. _____ Some day you'll love _____ a-noth-er, that's what

51 B \flat G min7 C D con moto Gadd9

Pno.

54

e - very bo - dy swears and Hugh'll be just _____ a mem - ry a pic - ture and some hairs. Well, I

54 Gadd9/A Gadd9/B D sus4 D

Pno.

15. I Miss Hugh

try hard to be-lieve it but I can't I don't you see for I know down deep in-side us, I love

Pno.

57 Gadd9 Gadd9/A Gadd9/E

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60

Hugh and Hugh loves me. Oh I Miss Hugh, — you

Pno.

60 A sus4 A F F/A Bb

64

have no i-dea how I miss you, — And I love Hugh — and

Pno.

64 Bb C Bb/D C/E F Bb/C F F/Eb Bb/D

rit.

68

I'll be true to no-one but Hugh. _____ How can I know what to

rit.

68

D^b B^bmin7 E^b F D^b B^bmin7

Pno.

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72

do _____ with-out Hugh? _____

72

C sus4 C F

Pno.

16. Entre Nous (Reprise)

Sugg/Posner#

Cue: STRANGER: "Certainly, certainly..."
As he turns back:

Cue: CLEM: "He found it." Rubato
Vocal cue: "So..."

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www.dramatists.com and is for perusal only.

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6

black and white this will's just two weeks old. Just who'd have thought this stu-pid

6 E min/G B E min G C D

11

clod would be so bold. The sto-ry's true our in-ge-nue is worth her

11 G B7 E min E min A min

2
16

16 Entre Nous

rit.

Bass clef musical staff for measures 16-20. The key signature has one sharp (F#). The notes are: G2, A2, B2, C3, D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5. There is a fermata over the final G4.

weight in gold. Now I've got to hatch my plot be - fore the trail gets cold. Three

Treble clef musical staff for measures 16-20. The key signature has one sharp (F#). The notes are: A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2. There is a fermata over the final G2.

This score has been downloaded from

Bass clef musical staff for measures 16-20. The key signature has one sharp (F#). The notes are: G2, A2, B2, C3, D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5. There is a fermata over the final G4.

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21

Bass clef musical staff for measures 21-25. The key signature has one sharp (F#). The notes are: G2, A2, B2, C3, D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5. There is a fermata over the final G4.

things to do be - fore I'm through to make his rich - es mine. Ma - ry Gray

Treble clef musical staff for measures 21-25. The key signature has one sharp (F#). The notes are: A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2. There is a fermata over the final G2.

21

Bass clef musical staff for measures 21-25. The key signature has one sharp (F#). The notes are: G2, A2, B2, C3, D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5. There is a fermata over the final G4.

26

Bass clef musical staff for measures 26-30. The key signature has one sharp (F#). The notes are: G2, A2, B2, C3, D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5. There is a fermata over the final G4.

must love me, our hearts must in - ter - twine. Her Hugh must fall and that's not

Treble clef musical staff for measures 26-30. The key signature has one sharp (F#). The notes are: A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2. There is a fermata over the final G2.

26

Bass clef musical staff for measures 26-30. The key signature has one sharp (F#). The notes are: G2, A2, B2, C3, D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5. There is a fermata over the final G4.

rit.

all but be blamed for my crime And Da-vid Gray must pass a-way a bit be-fore his

31 A min A min/E F#7 F#7/C# B *rit.*

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31 *rit.*

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triangle

time. So how to start to win her heart, to set her sights on me. _____

36 B7/F# E min E min/G B E min

36

I've got it! That will do quite nice - ly, that's the key. The per - fect

41 G C D G B7 E min

41

Musical staff for bass clef, measures 46-49. The notes are: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5.

play for Ma - ry Gray, re - verse psy - cho - lo - gy. That sim - ple sap will

46 E min A min A min/E F#7

Musical staff for treble clef, measures 46-49. Chords: E min, A min, A min/E, F#7.

This score has been downloaded from

46

Musical staff for bass clef, measures 46-49. Notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5.

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50

Musical staff for bass clef, measures 50-52. Notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5.

trip my trap and then, well, we shall see...

50 F#7/C# B7 rit. B7/F#

Musical staff for treble clef, measures 50-52. Chords: F#7/C#, B7, B7/F#.

50

Musical staff for bass clef, measures 50-52. Notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5.

17. Hidden Treasure?

Sugg/Posner

cue, STRANGER: some grave business to attend to. Ciao.

The image shows a musical score for two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. The bottom staff is in bass clef with the same key signature and time signature. The music consists of a few notes and rests. A large, semi-transparent watermark is overlaid across the score, reading: "This score has been downloaded from www.dramatists.com and is for perusal only."

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Rehearsal Score 18. Ill Fated Love (Underscore)

James Sugg

Cue in: "Night Fell

Cue out: "And wolves howled outside of town..."

1 $\text{♩} = 90$

G min G min/F# G min G min/D C min C min/G G min G min/D D7 D7/A

11

G min G min/F Eb7 D7

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19. Ill Fated Love

cue, STRANGER: in my own idiomatic way- and then-well.

Sugg/Posner

Tango ♩ = 120

The Stranger *mp*

1

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To see you once

G min G min/D G min G min/D G min G min/D G min G min/D G min

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10

is to love you, to love you with a heart so true. But my love dear,

C min G min D A D /D /C /Bb /A G min

18

it is hope-less now I've found out that you love Hugh. It is so cruel

C min G min A7 A7 D G.P. G min

A dialogue G.P.

26

that I must love you when your love is not for me. But your beau -

C min G min D A D /D /C /Bb /A G min

34 B *f*

- ty it will haunt me for now and all e - ter - ni - ty. Our

C min G min A7 A7 D7 G min

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www.dramatists.com and is for perusal only.

42

love it was ill fa ted. Ill fa - ted from the start For you love

G min/F# G min G min/D C min C min/G G min G min/D D7

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allowed without written authorization
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50 C *mf*

Hugh that is cer tain, so it is cer tain that we must part. Al-though I love

D7/A G min G min/F Eb7 D7 G min

58

you more than for tune, more than life, than breath, than air. I know my

C min G min D A D /D /C /Bb /A

65

fate, and it is fat-al, end-less days of long-ing and des - pair. — Not one word

G min C min G min A7 A7 D7 >

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www.dramatists.com and is for perusal only.

73

more, oh I im - plore you, not a word, don't speak, don't breathe.

G min C min G min D A D.

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allowed without written authorization
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80

E-ven your small — est word may doom me, oh, mon dieu, now I must leave. —

/D /C /Bb /A G min C min G min A7 A7 D7

f

Mary

88

Our love it was ill fat - ed, — ill fat - ed from the start. — for

— Our love it was ill fat - ed, — ill fat - ed from the start. — for

G min G min/F# G min G min/D C min C min/G G min G min/D

97

you love — Hugh that seems cer - tain, — so it seems cer-tain that we must part. —

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www.dramatists.com and is for perusal only.

you love — Hugh that seems cer - tain, — so it seems certain that we must part. — Now I must

D7 D7/A G min G min/F E \flat 7 D7

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allowed without written authorization
from Dramatists Play Service, Inc.

mf

105

leave your side for - e-ver, I must tear love from my breast. — Here is my

G min C min G min . . . D . A . D . /D /C /B \flat /A

113

heart, see now? I rip it! and what's left? a wound in my chest. — ma pe-tite

G min C min G min A7 A7 D

121

fleur, fare-well for - e-ver. may an-gels bless your mar - riage bed. Re-mem-ber

G min C min G min D A B /D/C /B^b /A

129

me, and how I loved you, when I am cold, nak-ed, lone-ly, lost and dead

G min C min G min A7 A7 D7

f

Sally

136

Ah Ah

E

136

Our love it was ill fat - ed, ill fat - ed from the start.

Our love it was ill fat - ed, ill fat - ed from the start.

G min G min/F# G min G min/D C min C min/G G min

144

— for you love — Hugh, —

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www.dramatists.com and is for perusal only.

— for you love — Hugh, are you cer - tain — are you ab - so - lute - ly cer - tain — are....

G min/D D7 D7/A G min G min

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G.P.

152

Spoken: "yes" Then it is cer - tain — that

...you entirely and
 completely...

...you positively and utterly and without even the
 tiniest doubt in the deep dark places of your inmost soul...

certain — are.... cer - tain — Then it is cer - tain — that

G min G min G min/F Eb7

Pause for dialogue

Cue: John: The murderer
is Hugh Gregory

161

161

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we must Ah

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A7 D7 G min G min/F# G min G min/D G min

20. Who Woulda Thought it

Sugg/Posner

$\text{♩} = 120$ Bluegrass

1 G C D G D G

Piano

7 C G D G C

Pno.

13 G C F D C G

Pno.

20 John

Dog my cats, a-who ____ would-a thought it. ____

G F G G C

Pno.

37



Hugh struck back when pushed to the lim-it. _____ That old cuss reaped what he

G C G D

Pno.

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John and Hurley

41



sowed. _____ Who would-a thought a who would-a thought it? _____

G C G

Pno.

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 allowed without written authorization
 from Dramatists Play Service, Inc.

45



— God on - ly knows what we keep hid. Who would - a thought a who —

C F D C

Pno.

49

— would-a thought it? _____

Could he go and do what done got

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52

Sally

Don't you fret there's

The Stranger (second time)

did? _____

Darn my socks, I'm

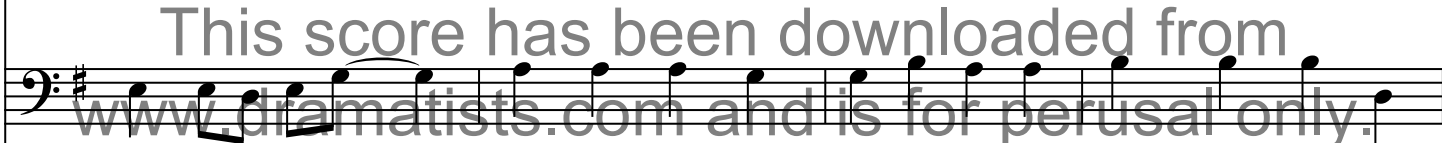
Vamp if needed

G G G

56



some ex-pla-na-tion. — May - be Hugh did not at-tack. May - be it was



Les mis-e-ra-ble. — Poor, poor, Hugh, how can it be? that sweet, young man has

C D G D G

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Pno.

60



nat - u - ral caus-es — That put that knife in Dave Gray's back.



so much be-fore him... — like hang-ing life-less from a tree.

C G D G

Pno.

64

Mary

Not a chance, no way, could-n't hap-pen, — nev-er, no, not him, not he, he's

Dave (second time)

At my desk, just mind - in' my busi-ness, — sud-den - ly a sneak at-tack.

G C D G D

Pno.

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69

pure and good, though he does have a tem - per...

One thing no - one wants to dis - cov - er _____ is a

G C

Pno.

Empty piano accompaniment staves for measures 69-72.

72

Lord, do you think that it could be?
 knife pro - truding from his back.

G D G

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75

Sally and Mary

Who would-a thought a who would-a thought it? God on-ly knows what

John, Hurley, Sally and Mary (second time)

Who would-a thought a who would-a thought it? God on-ly knows what

C G C

79

we keep hid. Who would-a thought a who _____ would-a thought it? _____

we keep hid. Who would-a thought a who _____ would-a thought it? _____

F D C G

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83

Could he go and do what done got did? _____

Hurley John

Could he go and do what done got did? _____ Who would-a thought _____ who

G F G C

Pno.

87

Sally
Mary

Who would-a thought _____ who would-a thought it _____

who would-a thought _____

G

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Pno.

91

who would-a thought _____

who would-a thought _____

C

Pno.

95

there'd be a kill-in' _____ all this blood would be a - spill-in' _____

there'd be a kill-in' _____ all this blood would be a - spill-in' _____

F

C

Pno.

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99

— could our he-ro be a vill-ian? _____

— could our he-ro be a vill-ain? _____

D sus4

D

D.S. al Coda

Pno.

104

Sally *rit.*

John who would - a thought

Who would - a thought

C

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108

Could he go and do what done got did?

G F G

Guitar only

21. Who Would Think It (outro)

Rehearsal Score

Sugg/Posner

Guitar only

Slow and Easy

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The first system of musical notation is written on a single staff in treble clef with a key signature of one sharp (F#). It begins with a treble clef and a sharp sign. The music consists of a series of chords and melodic lines. A large, semi-transparent watermark is overlaid across the staff.

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The second system of musical notation is written on a single staff in treble clef with a key signature of one sharp (F#). It begins with a treble clef and a sharp sign. The music consists of a series of chords and melodic lines. A large, semi-transparent watermark is overlaid across the staff.

Rehearsal Score

22. My Mary

cue, SALLY, JOHN, CLEM: Plainly, Hugh Gregory was the murderer.

Sugg/Posner

♩ = 90 ♪ = ♩³

Freely

1

My

A

10

dar-ling, ___ my dear, my Ma-ry. ___ You know the

10

B(add9.no3)

15

sad fix I'm in. ___ in my cell the winds moan, ___ I am

15

F#min F#min C#7

20

lost and a-lone ___ and I hard-ly ___ know where ___ to be-gin. ___

20 A

B7 F#min C#7/G# F#min

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My Mary

Freely B

a tempo

25

I won-der, I hope, please Ma - ry. tell me

25

B(add9,no3)

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www.dramatists.com and is for perusal only.

31

once you be-lieve. there is no bless-ed way I would

31

F#min F#min C#7

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36

mur-der Dave Gray, though I hate him, his loss I still grieve.

36A

B7 F#min C#7/G#

40

C

Ma - - - ry Ma - - - ry

40

F#min /G# A E/G# F#min /G# A E/G# C#7

49 Freely *a tempo*

I'm wait-ing, I ache, Oh Ma - ry. God is

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55

good. He'll find a way. Oh, the truth it will out of

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60

that there's no doubt, we have on-ly to wait and to pray.

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64

Ma - - - ry Ma - - -

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My Mary

Freely

a tempo

72

ry _____ My dear one, _____ my heart, my Ma - ry. _____

72 C#7

78

what - ever fate has in store, _____ I'll for - ev - er be true, _____ for I

78 B (add9 no3) F#min F#min C#7

84

love none but _____ you and I live just to hold _____ you once more. _____

84 A B F#min C#7 F#min

90

love from me, _____ e - ter - nal - ly, _____ your Hugh _____

90 B B min F#

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Rehearsal score **23. Ill Fated Love (underscore)**

Cue: "To A Lord"

Sugg/Posner

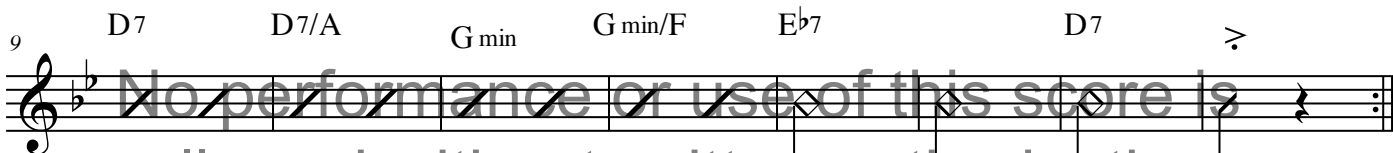
Two guitars and bass

G min G min/F# G min G min/D C min C min/G G min G min/D



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Out at: "he wore down her resistance"



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Rehearsal score

24. Ill Fated Love (Reprise)

cue, STRANGER: final "please, no".

Sugg/Posner

1 The Stranger

Musical notation for the first system of 'The Stranger', featuring a bass clef and a 2/4 time signature. The melody consists of eighth and quarter notes.

I know my dear, I am un - worth-y. I am mere - ly roy - al - ty.

G min C min G min D A D

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Musical notation for the second system of 'The Stranger', continuing the melody from the first system.

but I would be for-ev-er grate-ful if you'd a - gree to mar - ry me. —

Musical notation for the third system of 'The Stranger', including a piano accompaniment line with chords.

/D /C /B^b /A G min C min G min A7 A7 D

G.P.

Musical notation for the first system of 'Mary', featuring a treble clef and a 2/4 time signature. The melody consists of eighth and quarter notes.

Oh I don't care, I guess, what - ev-er. since you ask I'll mar - ry you. I have no

Musical notation for the second system of 'Mary', including a piano accompaniment line with chords.

-G.P.

Musical notation for the third system of 'Mary', including a piano accompaniment line with chords.

G min C min G min D A D /D/C /B^b /A

26

hopes and no de - sires. I will do just what you want me to. _____

26 G min C min G min A7 A7 D7 >

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Rehearsal score **25. (Underscore) Ill Fated Love**

Cue: "You will be a countess."

Sugg/Posner

$\text{♩} = 90$

G min G min/F# G min G min/D C min C min/G G min G min/D

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Out: "She'll be right chipper real soon."

D7 D7/A G min G min/F Eb7 D7 G min

9 10 11 12 13 14 15 16 17 18

26. Dark Comes A Risin'

Sugg/Posner

$\text{♩} = 88$

Guitar

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Piano

Gtr.

Pno.

A

8

Sally

Musical staff for Sally's vocal line, measures 8-11. The staff is in G major with a key signature of one flat (F major). It begins with a double bar line and repeat sign. The melody consists of quarter and eighth notes.

Can't un - der - stand, it don't seem fair, does

John (second verse)

Musical staff for John's vocal line, measures 8-11. The staff is in G major with a key signature of one flat (F major). It begins with a double bar line and repeat sign. The melody consists of quarter and eighth notes.

I made my choice, she'll be his wife but

D m

D m

A

D min

Gtr.

Musical staff for guitar accompaniment, measures 8-11. The staff is in G major with a key signature of one flat (F major). It features a rhythmic pattern of eighth and quarter notes.

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8

Pno.

Musical staff for piano accompaniment, measures 8-11. The staff is in G major with a key signature of one flat (F major). It features a rhythmic pattern of eighth and quarter notes.

12

Musical staff for Sally's vocal line, measures 12-15. The staff is in G major with a key signature of one flat (F major). It begins with a double bar line and repeat sign. The melody consists of quarter and eighth notes.

he not see, does he not care? What have we done that

Musical staff for John's vocal line, measures 12-15. The staff is in G major with a key signature of one flat (F major). It begins with a double bar line and repeat sign. The melody consists of quarter and eighth notes.

have I ruined Mary's life? I on - ly want the

G

D min

C

Gtr.

Musical staff for guitar accompaniment, measures 12-15. The staff is in G major with a key signature of one flat (F major). It features a rhythmic pattern of eighth and quarter notes.

16

God has cursed the Gray's? _____ I still have _____ hope, I

ve - ry best for _____ her _____ love my girl with all _____

Gtr. G D min D min

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20

will hang on, I pray for _____ God to make me strong. _____ And

_____ my heart, her tor - ment's tear - ing me a - part _____ but

Gtr. G D min

24

send some _____ help to guide us through dark _____ days.

have I cho - sen right? _____ Can I be sure? _____

Gtr. C G D min

Mary and Sally

[B]

28

Where do you turn ___ when - the dark comes a ris - in and

John

Where do you turn ___ when the dark comes a - ris - in' and

[B]

F C A7/C# D min

Gtr.

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33

seeks to pull ___ you un der till you ___ drown? Where do you turn _

seeks to pull ___ you un - der till you _____ drown? Where do you turn

G C D min F

Gtr.

38

___ when ___ the dark comes a ri sin? And where do you ___ find

___ when the dark comes a - ris - in'? And where do you ___ find

C A7/C# D min G

Gtr.

> >

43

faith _____ when the dark _____ ness draw you _____ down? _____

faith _____ when the dark _____ ness draws you _____ down? _____

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A B \flat C D min *mp*

Gtr. _____

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C
49

mp I have no hope, can't e - ven try, _____ too

Gtr. _____

53

sad to live, _____ too scared to die. _____ I once had faith and

Gtr. _____

57

per - fect love _____ as well. _____ It's all gone wrong, it's

Gtr. _____

26. Dark Comes A-Risin'

all a mess but still there's one thing I'll con - fess: _____

Gtr. *C/D* *D m*

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65 *f* If I could I'd fol - low _____ Hugh to Hell. _____

Gtr. *f* *C* *G*

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D Mary and Sally

69 Where do you turn _____ when - the dark comes a ris - in and

Gtr. *F* *C* *A7/C#* *D min*

Where do you turn _____ when the dark comes a - ris - in' and

74

seeks to pull you un der till you drown? Where do you turn

seeks to pull you un der till you drown? Where do you turn

G C D min F

Gtr.

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79

when the dark comes a ri sin? where do you find faith

when the dark comes a - ris-in? where do you find faith

C A7/C# D min G A

Gtr.

rit.

85

Mary

when the dark - ness draws you down?

Bb G D min

Gtr.

27. God's World

Sugg/Posner

$\text{♩} = 100$

Clem

1

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This here is God's World that swirls all a -

Piano

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6

round us, God's world is all that we see... but some-times in

Pno.

12

God's World I'm left feel-ing hol-low God's world's a mys-tery to me

Pno.

A

18

I see lit - tle chil-dren, In - no-cent chil-dren as

G G sus4 G C G/B

Piano accompaniment for measures 18-24.

25

hap-py as chil-dren should be. But there's wolves on the prai-rie, my

C D C/E D/F# G C/E D/F#

Piano accompaniment for measures 25-30.

31

heart don't rest ea - sy, God's world's a mys-tery to me.

G C G/B Cadd9 C/D G /G D/F#G/E

Piano accompaniment for measures 31-36.

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27. God's World

37

Women

Hmm _____ hmm _____

Tenor + Bass

Hmm _____ hmm _____

Take hands — my friends, take hands where we stand and take hope that to -

D G/E D/F# G Gsus4/A G/B C

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Pno.

42

Ah _____

Ah _____

ge-ther we'll find the strength to keep li-ving, — the strength to keep

C D G /G D/F#/G D G/E D/F# F F sus4/G

Pno.

48

Musical staff for voice, measure 48, in G major. The melody consists of quarter notes: G4, A4, B4, G4, F#4, E4, D4.

the strength to make God's world more kind.

Musical staff for piano accompaniment, measure 48, in G major. The accompaniment consists of quarter notes: G3, A3, B3, G3, F#3, E3, D3.

the strength to make God's world more kind.

Musical staff for piano accompaniment, measure 49, in G major. The accompaniment consists of quarter notes: G3, A3, B3, G3, F#3, E3, D3.

lo-ving. the strength to make God's world more kind. We

F/A A^b B^b G C D

allowed without written authorization
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Pno.

53

Musical staff for voice, measure 53, in G major. The melody consists of quarter notes: G4, A4, B4, G4, F#4, E4, D4.

ga-ther to - ge-ther to mar-ry two peo-ple, to make he and she in - to we...

Musical staff for piano accompaniment, measure 53, in G major. The accompaniment consists of quarter notes: G3, A3, B3, G3, F#3, E3, D3.

G G sus4 G C G/B C D

Pno.

— So if you love tru-ly, love deep-ly and tru-ly

C/E D/F# G C/E D/F# G C G/B

Pno.

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D Hugh

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My dar-ling my dear my

God's love will sanc-ti-fy thee. Love is a mys-tery, the

Cadd9 C/D G G sus4 G G sus4

Pno.

Ma - ry what-e-ver fate has in store I'll for-

great - est of mys-teries it asks of us all we can be. But

G C G/B C D C/E D/F# G

Pno.

77

e-ver ___ be true ___ for I love none but you ___ and I live just to see ___

where does it come from? And where will it lead us? Love is a

C/E D/F# G C G/B Cadd9

Pno.

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E

82

Women

Take hands ___ my friends ___ take

Tenor + Bass

Take hands ___ my friends take

___ you once more ___ Ma - - - ry

mys - tery to me. ___ Take hands ___ my friends, take

C/D G /G D/F#G/E D G/E D/F#

Pno.

Piano accompaniment for the second system, including a grand staff with slash marks in the upper right hand.

87

hands where we stand _____ and take hope that to - geth-er _____ we'll find

hands where we stand _____ and take hope that to - geth - er we'll find

ry _____ Ma _____ ry

hands where we stand and take hope that to - ge-ther we'll find

G G sus4/A G/B C C D G

Pno.

92

the strength to keep liv-ing, — the strength to keep lov-ing, the

the strength to keep li - ving, the strength to keep lo - ving, the

give me strength to keep liv-ing, — give me

the strength to keep li - ving, — the strength to keep lo - ving — the

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/G D/F#G/E D G/E D/F# F F sus4/G F/A

Pno.

97

F

strength to make God's world more kind

strength to make God's world more kind

strength to make God's world more kind

strength to make God's world more kind

strength to make God's world more kind

A^b B^b C C D G G sus4

Pno.

103

G C G/B C D C/E D/F# G C/E D/F#

Pno.

111

G C G/B Cadd9 C/D G /G D/F#G/E D G/E D/F#

Pno.

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119 G Gsus4/AG/B C C D G /G D/F#G/E D G/E D/F#

Pno.

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www.dramatists.com and is for perusal only.
Cue out: Mary; I...Hugh"

127 F Fsus4/G F/A A^b B^b C C D

Pno.

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Rehearsal score **28. Chase (Mary is Married)**

cue, MARY: HUUUUUGH!

Sugg/Posner

$\text{♩} = 140$ lively hoe down

Musical notation for measures 1-4. The top staff is a treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. It contains a melody with eighth and sixteenth notes. The bottom staff is a guitar staff with a treble clef, showing a series of chords: A, D, E, and A. A dynamic marking of *mf* is placed above the first measure.

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Musical notation for measures 5-8. The top staff continues the melody from measure 4. The bottom staff shows chords: A, E, A, and E. A dynamic marking of *mf* is placed above the first measure.

Musical notation for measures 9-12. The top staff continues the melody. The bottom staff shows chords: A, C, G, and A.

Musical notation for measures 13-16. The top staff continues the melody. The bottom staff shows chords: E, D, E, and A.

Rehearsal Score

29. Dirty Deeds

cue, HURLEY: What have you got to say for yourself?

Sugg/Posner

1 $\text{♩} = 160$ x 16 all waiting... ALL:

We need to know your

(fiddle) $E\flat\text{min}$

sto-ry, We be - g the tale you'd tell. Was i - - -

5 JOHN AND SALLY:

sto-ry, We be - g the tale you'd tell. Was i - - -

5 $B\flat 7$

sto-ry, We be - g the tale you'd tell. Was i - - -

9 HURLEY: MARY:

it for gold or glo-ry? Or to make a play for Ma-ry Gray you've doomed your soul to hell? Are

9 $E\flat\text{min}$ $A\flat\text{min}$ $F7$ $B\flat 7$

it for gold or glo-ry? Or to make a play for Ma-ry Gray you've doomed your soul to hell? Are

12 SHERIFF: HUGH:

yo - u the spawn of sa-tan? Is e - vil at your core? Come

12

16 ALL:

o - on, now we're all wait-in We need to know, be-fore you go, what

16 B \flat 7 E \flat min A \flat min

19 STRANGER:

was this mur-der for? I've done what I've done and I did what I did, my

19 F7 B \flat 7 A A \flat min E \flat min

22

whys and my where-fores will ev-er-more be hid, my race is run my sto-ry's done you'll

22 A \flat min E \flat min A \flat min B \flat 7

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25

never-fath - om me the dir - ty deeds - of Deer Lick will re main

E^b min E^b min/D^b B 7 B⁷

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28

a mys - ter - y. But tha - at's an - ti cli -

B F min

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32

mac - tic, you've go - t to give us more. You ne - - -

C 7

36

ed not be di - dac - tic but "i won't tell, so go to Hell", is some - thing of a snore! I've

F min B^b min G 7 C 7

STRANGER:

C

39

Wmn

Did what he did

This score has been downloaded from

Men

Did what he did

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allowed without written authorization

from Dramatists Play Service, Inc.

39

done what I've done and I did what I did, my whys and my where - fores are

42

Wmn

ev - er - more hid

ah

Men

ev - er more hid

ah

42

ev er more — hid, — my race is run — my sto-ry's done — you'll

44 *sfz* immediate close to "n"

Wmn

done This score has been downloaded from www.dramatists.com and is for perusal only. dirty deeds of Deer lick will re-

sfz immediate close to "n"

Men

done No performance or use of this score is allowed without written authorization from Dramatists Play Service, Inc. dir-ty deeds of Deer Lick will re-

ne-ver fath - om me. the dir-ty deeds of deer lick will re main,

44

47

main

Men

main

— a mys - ter - y. No Tears _____ and no ex-

47

THE STRANGER:

51

cus-es, no none _____ of what you crave. Just I _____

51

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55

_____ know what the truth is and now that with me, e-ter-nal-ly, shall moul-der in my grave. There

55

G min C min A7 D7

58

ALL: GASP! ALL: WHOA!

is _____ no God a - bove us, no De - vil down be - low, no

58

G min

62

an - - - - gels arms to hold us at set - ting sun when all is done and

62

D7 G min C min

65 E

Wmn

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Men

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65 A7 D7 C min

68

Wmn

di - i - id wha - at - he e why - y - ys a - and whe-re

Men

Did what he did whys and where -

68 G min C min

71

Wmn

fores ev - er more hid ev-er be hid

Men

fores ev - er more hid ev-er be hid

71

My rea - sons are for - ev - er - more hid ev - er be hid

G min

74

Wmn

race it is run sto - ry is done

mp

Men

race it is run sto - ry is done

74

run-ning's o - ver now my sto - ry is done I'm

C min D7 G min G min/F

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78 *G.P. a tempo*

done the rest is si - lence no not a - noth - er word *a tempo*

78 *E^b7 A^b D7 pizz, violin solo*

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www.dramatists.com and is for perusal only.

81 *G min G min7/F E^b7 D7*

Wmn *p* dir - ty deeds of Deer Lick dir - ty deeds of Deer Lick dir - ty deeds re - main a mys - te -

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allowed without written authorization
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Men *ff* dir - ty deeds of Deer Lick dir - ty deeds of Deer Lick dir - ty deeds re - main a mys - te -

81 *G min G min/F E^b7 D7*

84 *G min*

Wmn ry

Men ry

84 *G min D7 G min*

Rehearsal Score **30. God's World (Reprise)**

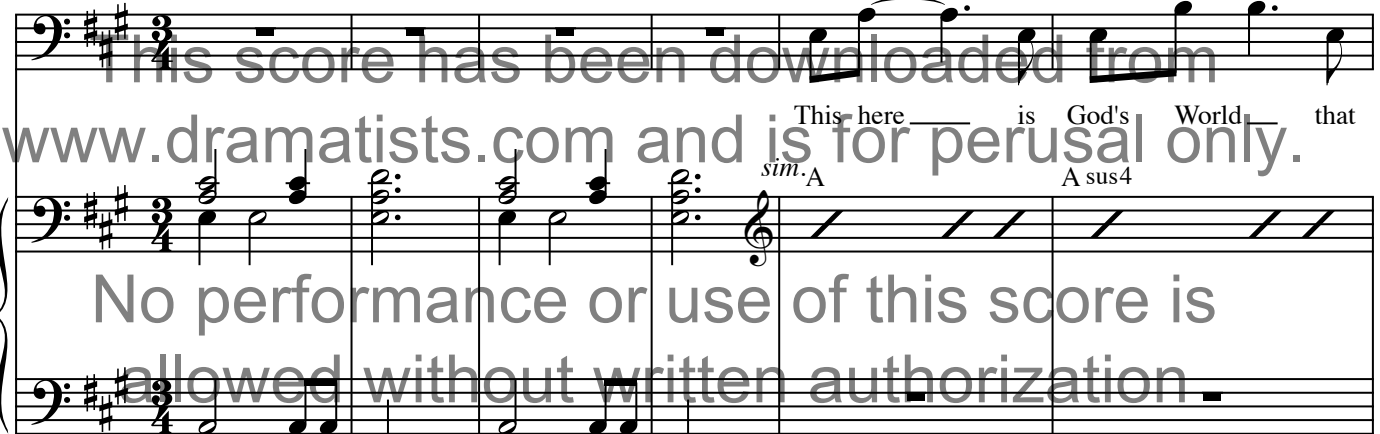
cue, JOHN: Let's get these two hitched.

Sugg/Posner

1 $\text{♩} = 116$  [A] Hurley

Piano

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This here is God's World that

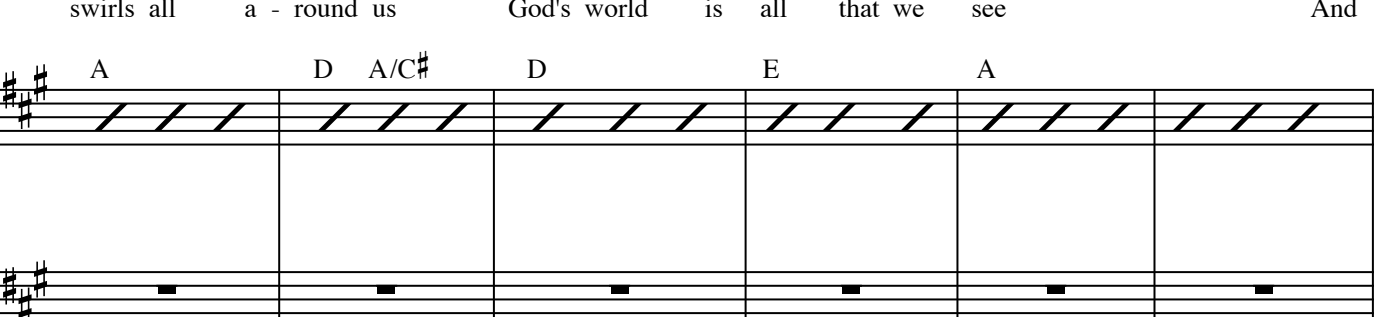
sim. A *A sus4*

7



swirls all a - round us God's world is all that we see And

Pno.



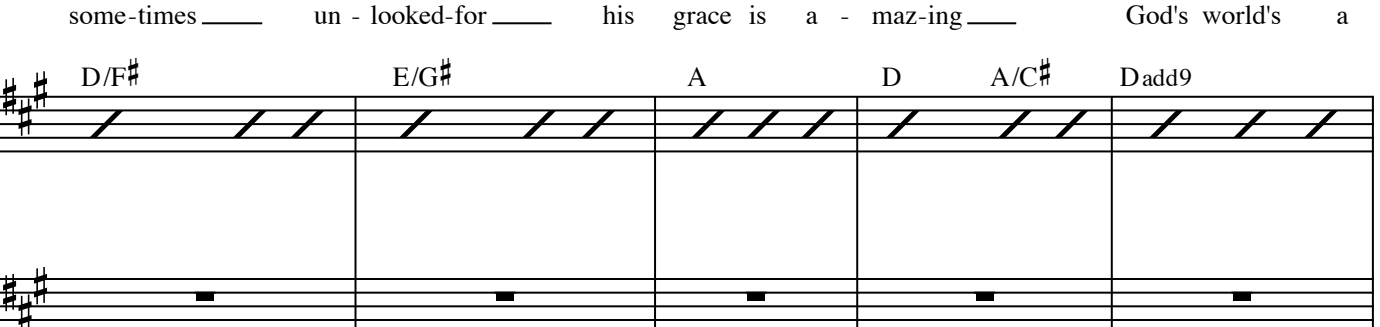
A D A/C# D E A

13



some-times un - looked-for his grace is a - maz-ing God's world's a

Pno.



D/F# E/G# A D A/C# Dadd9

18

Sally

I see these young lov - ers _____ in - no - cent
Hurley and John

won - der to _____ me _____ I see these young lov - ers _____ in - no - cent

D/E A A sus4 A A sus4 A

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allowed without written authorization
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24

lov - ers _____ as hap - py _____ as lov - ers _____ should be there's light all a -

lov - ers _____ as hap - py _____ as lov - ers _____ should be there's light all a -

D A/C# D E D/F# E/G#A D/F#

30

round them — our hearts are re - joic - ing God's world's a won - der to — me —

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www.dramatists.com and is for perusal only.

round them — our hearts are re - joic - ing God's world's a won - der to — me —

No performance or use of this score is

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Pno.

36

mf Women

— Take hands — my friends — take hands where we stand — and keep

Tenor

Take hands — my friends — take hands where we stand — and keep

Baritone

— Take hands — my friends take hands where we stand — and keep

/A E/G#A/F# E A/F# E/G# A A sus4/E A/C#

Pno.

30. God's World (Reprise)

faith that to - geth-er we'll find the strength to keep liv-ing and

faith that to geth-er we'll find the strength to keep liv-ing and

faith that to - geth - er we'll find the strength to keep liv - ing and

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D E A /A E/G# A/F# E A/F# E/G#

47 *f*
learn-ing and lov-ing the strength to make our world our a - maz-ing and bi - zarre

learn-ing and lov - ing the strength to make our world our a - maz-ing and bi - zarre

learn-ing and lov - ing the strength to make our world our a - maz-ing and bi - zarre

G G sus4/A G/B Bb F C

52

— world the won-der that God had in mind — ah —

— world Ah — the won-der that

— world Ah — Ah —

G B C D D/C B₂

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58

ff *rit.*

the won - der that God had in

God had in mind. the won - der that God had in

the won - der — that — God — had — in —

C D

63

The musical score consists of five staves. The top three staves are vocal lines, each starting with a treble clef, a key signature of three sharps (F#, C#, G#), and a common time signature. The first vocal line begins with a half note G5, followed by a whole rest. The second vocal line begins with a half note G5, followed by a whole rest. The third vocal line begins with a half note G5, followed by a whole rest. The bottom two staves are piano accompaniment, indicated by a brace on the left labeled 'Pno.'. The upper piano staff has a treble clef and begins with a half note G5, followed by a whole rest. The lower piano staff has a bass clef and begins with a half note G2, followed by a whole rest. The piano accompaniment continues with a series of chords in the right hand and a bass line in the left hand.

mind.

mind

mind

Pno.

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31. The Story (Reprise)

James Sugg

Piano

Fiddle melody G Dance break C

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Pno.

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7 G D G C G

Pno.

12 G D G C G D

Pno.

17 G 1. D G 2.

22 Women

There was mur - der mys - ter - y and mar - riage

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

There was mur - der mys - ter - y and mar - riage

There was mur - der mys - ter - y and mar - riage

There was mur - der mys - ter - y and mar - riage

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Piano accompaniment for measures 22-25, including guitar chords D, G, and C.

The hand - some strang - er now will rot in hell.

The hand - some strang - er now will rot in hell.

The hand - some strang - er now will rot in hell.
Guitar chords: D, G, D

Piano accompaniment for measures 26-29.

30

For the lov - er and la - dy no more long - ing _____

For the lov - er and la - dy no more long - ing _____

For the lov - er and la - dy no more long - ing _____

Pno.

34

— bro - ken hearts are mend - ed for a

— bro - ken hearts are mend - ed for a

— bro - ken hearts are mend - ed for a

F sus4

F

D sus4

Pno.

38

spell. Ol' Grump - us and Sal - ly they are hap - py ———

spell. Ol' Grump - us and Sal - ly they are hap - py ———

spell. Ol' Grump - us and Sal - ly they are hap - py ———

D G C

42

— all of Deer Lick now is on the mend.

— all of Deer Lick now is on the mend.

— all of Deer Lick now is on the mend.

D G D

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46

For mur - der mys - ter y and mar - riage

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For mur - der mys - ter y and mar - riage

For mur - der mys - ter y and mar - riage

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Pno.

50

can lead to joy and laugh - ter _____

can lead to joy and laugh - ter _____

can lead to joy and laugh - ter _____

F sus4 F D sus4

Pno.

54

in the end.

in the end.

in the end.

D

G

F

Pno.

61

That's the end!!

That's the end!!

That's the end!!

C

G

D

G

Pno.