

QUILTERS

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PIANO/VOCAL SCORE
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Music and Lyrics by
BARBARA DAMASHEK
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Based on Orchestrations by
from Dramatists Play Service, Inc.
BARBARA DAMASHEK & MICHAEL FAUSS

Piano/Vocal Reduction by
MICHAEL FAUSS



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A NOTE TO THE PIANIST / Music Director:

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There was no piano part in the original "Guilters" ORCHESTRATION. In constructing the PIANO/VOCAL reduction, I have tried to re-create the sound and feel of the folk and percussion instruments we used. Prepared piano and many of the special effects require the pianist to play on the strings inside the piano; so I recommend the use of an open grand piano. I have furnished specific notation to establish the flavor and coloration of the instruments. Once the flavor and coloration are established, I have also noted that you should "ad lib," allowing you to simplify or heighten the score, depending upon the needs of your production. Basic chord symbols have been given to the songs for rehearsal purposes.

from Dramatists Play Service, Inc. MICHAEL FAUSS

PREPARED PIANO

MARK WITH COLORED TAPE ON THE STRINGS OF:

A musical staff with a treble clef and a brace on the left side. Three notes are marked on the staff with circled numbers 1, 2, and 3 below them. Note 1 is on the first line (E4), note 2 is on the second space (G4), and note 3 is on the second space (D5). Below the staff, there is a circled '1' under the first note, a circled '2' under the second note, and a circled '3' under the third note. The notes are labeled: "low 'E'", "'G' above Middle 'C'", and "'D' a major 9th above Middle 'C'".

8-0-1

OVERTURE

HOE-DOWN STYLE "Thread the Needle"
vln. **A**

Rocky Road
BASS

CELSTIC PROCESSIONAL
"DUBLIN"
mp

The musical score is written for piano and voice. It consists of four systems of music. The first system is titled 'HOE-DOWN STYLE' and 'Thread the Needle', with a first violin part (vln.) and a bass part (BASS). The second system continues the 'Hoe-Down Style' section, with right-hand (R.H.) and left-hand (L.H.) parts. The third system continues the 'Hoe-Down Style' section, with right-hand (R.H.) and left-hand (L.H.) parts. The fourth system is titled 'CELSTIC PROCESSIONAL' and 'DUBLIN', with a mezzo-piano (mp) dynamic marking. The score includes various musical notations such as notes, rests, and bar lines.

Musical notation for measures 3-5. The score is written for piano and voice. Measure 3 starts with a treble clef and a key signature of one flat. The piano part features a series of eighth notes in the right hand and a bass line in the left hand. Measure 4 includes a dynamic marking of *pp*. Measure 5 continues the melodic line with a slur over the notes.

Musical notation for measures 6-8. Measure 6 includes a dynamic marking of *pp*. Measure 7 features a **STRETTO** marking. Measure 8 includes a dynamic marking of *mp* and a vocal line starting with the lyrics "Kiss of Love".

Musical notation for measures 19-21. Measure 19 includes a dynamic marking of *ff*. Measure 20 includes a dynamic marking of *f*. Measure 21 continues the melodic development with a slur.

Musical notation for measures 22-24. Measure 22 includes a dynamic marking of *ff*. Measure 23 includes a **RALL.** marking. Measure 24 includes a dynamic marking of *ff* and a vocal line starting with the lyrics "who will cover the stitches".

Musical notation for measures 25-27. Measure 25 includes a **RUBATO** marking and a dynamic marking of *mp. Solo*. Measure 26 includes a dynamic marking of *p* and the instruction *legato*. Measure 27 includes a dynamic marking of *mp.* and a vocal line starting with the lyrics "who will cover the stitches".

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PIANO/VOCAL

"Quilters"

PIECES OF LIVES

Q: "...for generations."

MODERATO

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

Chorus: "Oh, Margaret, look at this. Do you remember it?"

Tempo: Moderato

Dynamic: mp

Instrumentation: Piano, Cello Solo

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Tempo: Moderato

Dynamic: mp

Performance: Solo, + COMPANY

Lyrics: THIS WAS A PIECE OF MY WEDDING DRESS, LOVE AND LAUGH-TER. LOVE AND LAUGH-TER.

Mama kept absolutely everything here.

Tempo: Jig Tempo

Dynamic: mf

Performance: VOICE

Lyrics: "My name is Sarah..."

Section: [MONOLOG.]

Q: "But you can see it from here."

"Pieces of Lives"

B JIG TEMPO

Solo

mf This was a piece of my wedding dress, love and

LAUGH-TER, AND TEN-DER-NESS, TEN-DER-

ness, AND this SPRIGGED MUS-LIN, Col-or of CORN, Col-or of

Solo Piu Mosso

I WORE RIGHT AF-TER MY JOHN WAS BORN.

mf BS. solo sf

+ COMPANY

ALL

(Solo): (born)

WORE it Af-ter our JOHN WAS Born. (Vip!)

MARCATO f

27 G D 28 Em A 29 G D

UNI.

Piec-es of Lives, Patch-es and Tat-ters, (clap) (clap) All of the

30 A 31 A G C 32 D

(knoo on wood!) mf

Pre - cious, the lit - tle, the mat-ter of our Lives. Piec - es of Lives.

Lives. Piec - es of

33 C Bm F Gm D 34 35 A

Pre - cious, the lit - tle, the mat-ter of our Lives. Piec - es of Lives,

The musical score is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). It consists of three systems of music. The first system includes a vocal line with lyrics and a piano accompaniment. The second system continues the vocal line with lyrics and piano accompaniment, including performance directions like 'clap' and 'mf'. The third system features a vocal line with lyrics and piano accompaniment. Chord symbols are provided throughout the piano parts. The score is marked with 'MARCATO' and 'f' in the first system, and 'UNI.' in the second system. There are also handwritten annotations like '(Solo): (born)', '(Vip!)', and '(knoo on wood!)'. The page number '7' is written at the bottom center.

ROCKY ROAD

Q: "The Rocky Road to KANSAS!"

BRIGHT

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(STAGE FREEZE)

ALL

DIVIDED

f Rock-y Road, ROCK-Y ROAD, You're A-call-in' to me, there's a

f Rock-Y ROAD, ROCK-Y ROAD, You're A-call-in' to me, there's a

B

a cappella (Prepare for SLAPSTICK)

BET - - TER LIFE AT HAND. O'er the ROCK - Y ROAD, through the

BET - - TER LIFE AT HAND. O'er the ROCK - Y ROAD, through the

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PRAI - RIE SEA, I AM BOUND FOR CA - - NAAN'S LAND. ROCK - Y ROAD! -

PRAI - RIE SEA I AM BOUND FOR CA - - NAAN'S LAND. ROCK - Y ROAD! -

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(Road) SARAH: WEST-WARD, HO!

(Road) SLAPSTICK

ffz SEQUE

PIANO/VOCAL

"Quilters"

WAGON SCENE

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LUIGI BERNARDINI (V. 30) APPROX. DIALOGUE!

"Day upon Day..." "At Last!"

1 2 3 4

pp

PEDALS (Hold Sustain and Soft Pedals throughout)

from Dramatists Play Service, Inc.

"Dust covered everything..." "Then the cold set in..."

Cue: "A Baby was born..."

5 6 7

pp

PEDALS (Hold Sustain and Soft Pedals throughout)

* NOTE: AD LIB MEASURES AS NECESSARY TO FIT SCENE. AN APPROXIMATION OF DIALOGUE CHAS IS GIVEN.

"The snows came..." "Every now and then..."

Q to go on: "... and Silent." 10

SAFETY (No Roll)

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ALL

"Those nights in the wagon..." "Day upon day... .. into the whiteness." [FREEZE]

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from Dramatists Play Service, Inc.

★★ This may be played on a piccolo "freaka" or a whistle with variable high pitch.

DUGOUT

PROLOGUE

Q: "People, I thought."

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NOTE: THROUGHOUT THE FOLLOWING SCENE, IT IS NECESSARY TO USE AT LEAST 3 "FREAKAS" IN ORDER TO ACHIEVE THE DEPTH OF SOUND WHICH SURREALISTICALLY REPRESENTS THE BLIZZARD.

("FREAKAS" ARE TOYS WHICH ARE, UNFORTUNATELY, HARD TO ACQUIRE NOW. THEY ARE PLATED PLASTIC TUBES, SIMILAR TO AQUATIC AIR HOSES [WHICH MAY BE SUBSTITUTED] AND PRODUCE A WHINING SOUND WHEN HELD BY ONE END AND SWUNG IN A CIRCULAR PATTERN. VARYING PITCHES SHOULD BE USED SIMULTANEOUSLY AND ARE DEPENDENT UPON THE DIAMETERS AND LENGTHS OF THE TUBES. SWINGING THEM HARDER AND FASTER INCREASES VOLUME AND PITCH.)

SCENE

Q: "...in the dead of winter."

Q: "...it was 30 below."

Q: "Where ya goin', PA? PA!"

LITTLE BABES

"Duaout"

10 **KATIE** (ONLY AN APPROXIMATION OF KEY)
FREELY
f Lit-tle BABES — that sleep all night, "REMEMBER? MAMA USED TO SING THAT."
a cappella

ON STAGE (STABBING of 1ST COW)
 Simile to END of SCENE

12 Lit-tle BABES that sleep all night, Smile in the face of SOR-row.
 (2ND COW)

14 Lit-tle BIRDS that sleep all night, SING CAR-ols ON the MOR-row.
 (3RD COW)

ONE of the COWS Q: "WE'RE GONNA BURY YOU PROPER."
 [DIALOG] (soothingly) *p* Smile in the face of Sor-row.
lento

FREAKS START FADING WHEN KATIE STOPS POUNDING AND SHAKING POLLY'S BODY. *pp*

ATTACCA

THREAD the NEEDLE

A BRIGHT

Dialogue: "Way back even before..."

Children, Come!

f THREAD the Nec-dle.

f *spoons* AND *mp (ad lib)* *clapping*

Q to go on: "Holler out to us."

B

f Child-REN, COME!

Q to go on: "Holler out to us."

VAMP

sfz *f* *Sanjo* *Vln.*

C

f Come, Thread the Nee-dle, Thread the Nee-dle, -
THREAD the Nee-dle, - KEEP'EM all GO - - IN', Thread the nee - dle, -
f Thread the Nee-dle, Thread the Nee-dle, Thread the Nee-dle, -
Thread the Nee-dle, Thread the Nee-dle, Thread the Nee-dle, -
Thread the Nee-dle, Thread the Nee-dle, Thread the Nee-dle, -
12 13 14 15
+Gtr.
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Come, - - - - - Keep'em all Go - in, -
Come, - - - - - Keep'em all Go - in, -
Keep'em all Go - in, -
16 17 18 19
D - D(orn)

Keep 'em all GO - - in'. Don't break up the
Don't break up the
Go - - in', Go - - in', Keep 'em all GO - - in', Don't break the rit-tern of the
Keep 'em all GO - - in', Don't break the rit-tern of the

20 21 22 F

No performance or use of this score is

fin-gers and the stitch-in', thread up the SHARPS and the in be - tweens.
fin-gers and the stitch-in', thread up the SHARPS and the in be - tweens.
fin-gers and the stitch-in', thread up the SHARPS and the in be - tweens.
fin-gers and the stitch-in', thread up the SHARPS and the in be - tweens.

23 24 F 25 Cm7 Cm7

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E Solos (1.) (2.) (3.) (4.) (5.) (6.)
 SHARP! SHARP! In be-tween! SHARP! In be-tween! SHARP! SHARP! In be-tween!

26 27 28 29 Dm7
 * qtr. muted fretting rhythm f

Stick 'em in the mid-dle of the Quilt-in' frame, and then GO OUT AND PLAY YOUR GAMES.

30 31 32 33 - F - G

Solo
 Stick 'em in the mid-dle, in the mid-dle, in the mid-dle, Stick 'em in the mid-dle, in the mid-dle, Stick 'em in the mid-dle.

CHORUS
 Stick 'em in the mid-dle of the Quilt-in' frame, and then GO OUT AND PLAY YOUR GAMES.

34 35 36 37

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PIANO/VOCAL

"Quilters"

CHILD BIRTH

Q: "I CALL IT A SHADOW BLOCK."

FREE LY - (NO METER ONLY TO USE WITH STAGE)

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[USE LITTLE OR NO PEDAL]

pp accal. f simile

mf

cresc. e accel.

f

SLAPPING & CRYING of "BABY"

AS BEFORE (CRYING CONTINUES)

VISUAL CUE: CUTTING OF UMBILICAL CORD

mp

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simile

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f

from Dramatists Play Service, Inc. ATTACCA

★ TREBLE PART WAS ORIGINALLY PLAYED ON A FLUTE BY AN ONSTAGE ACTRESS. THESE MOTIFS ARE CALLUALLY DIVIDED TO PERMIT AD LIB UNDERSCORING OF STAGE ACTIONS.

★★ BASS PART WAS ORIGINALLY PLAYED ON A GONG WITH A SOFT Mallet BY AN ORCHESTRA MEMBER. DO NOT TAKE THIS PULSE LITERALLY. SINCE THE RHYTHM OF THE SCENE DEPENDS ON STAGE ACTIONS, IT WILL BE DIFFERENT EACH TIME.

Piano/Vocal

"Quilters"

CORNELIA

PROLOGUE

Q: "Block 4: the Rebel Patch!"

A: **Lively**

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B (Shaking of Corn Pod - St. John's Bread) Solo (A TEMPO)

* (Flute & Pennywhistle)

mf

13 14 15 16 17

For my Cor-

(A TEMPO)

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C ADD VOICES GRADUALLY div.

HE - HA CORN - COB doll I found the low - est corn - silk

mp Hp. +Gtr.

18 19 20

STRANDS. UNI. (opt.) Solo

And made her A RIGHT FINE head of hair, And from the

21 22 23

(MARIACHI STYLE)

+Bs.

SOLO CHORUS

husks I made her FLOP-PY hands. WHA-da-YA THINK? It's GOOD!

24 25 26

mp + mans. Emg

* Optional: One actress plays flute or penny - whistle during song. See suggested Vocal/Flute part at end of score.

COMPANY (D) (DESCANT)

I'd sit and Pret-ty her up till she'd be sit-tin' Pret-ty. It was the

SARAH JOINS THE GROUP

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30 G A D 31 E7/A D 32 Tremolo G A7

Fl., Viol., Mand., Hp.

first DAY.

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ALL E SOLO

33 E7/A D 34 G D 35 A7

For my Cor- ne- - lia Corn- Cob I made a

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ALL

36 A7 G 37 D 38 G A

hat of dried sun-flow-ers, And then I'd fan-cy it up with

PIANO/VOCAL

"Quilters"

WINDMILL

PROLOGUE

Q: "It turned out REAL GOOD!"

LAZY & RESONANT - TEMPO of SONG

GR. SOLO

A Q: "...my face looked like in the water."

NO METER

MP R.H.

MP

PLAY DIRECTLY ON STRINGS INSIDE PIANO TO ASSIMILATE WATER SOUNDS, I.E. HARP GLISSES. CO-ORDINATE WITH ON-STAGE MIME.

HOLD PEDAL DOWN CONTINUOUSLY

simile

P

L.H.

AS WATER SPLASHES AND RIPPLES

mf

B

MD.

f

(FINAL SPLASH)

PLUCK A FINAL CHORD OF ANY PITCHES.

Q: "...hang a bucket on the spout."

MD.

mf

Q: "I had to turn the wheel by hand."

Maintain smooth, dream-like quality as in a lullaby.

B LAZY 4, but not too slow

BLADES

+ SARAH: Way in the middle of the

Wheel in the wheel in the wheel in the wheel, — Way in the middle of the air, —

VOICED PIANO

AS.

(NO PEDAL)

SARAH: air.

Way in the middle of the

BLADES: Wheel in the wheel in the wheel in the wheel, — Way in the middle of the air, —

3 G (paw) (paw)

Gr.

cello

air.

Way in the middle of the

Wheel in the wheel in the wheel in the wheel, — Way in the middle of the air, —

5 H.A.

6

(R.H.)

l.h.

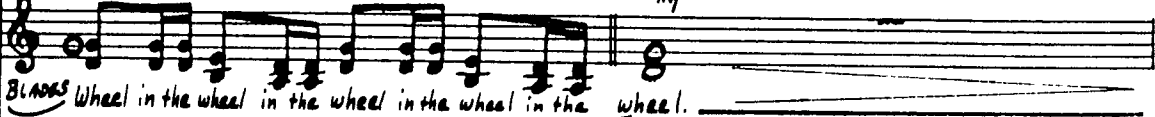
PEDAL

FRANKIE oo uhh oo uhh C oo.



SARAH air.

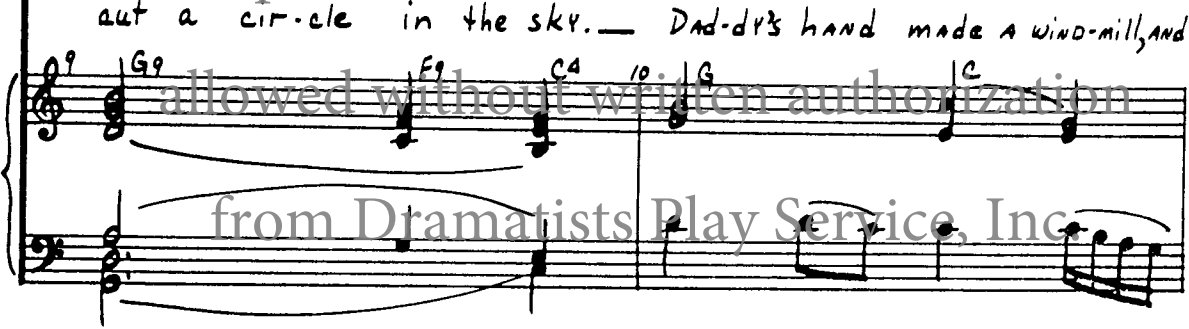
JUNE: Dad-dy's hand out A cir-cle that



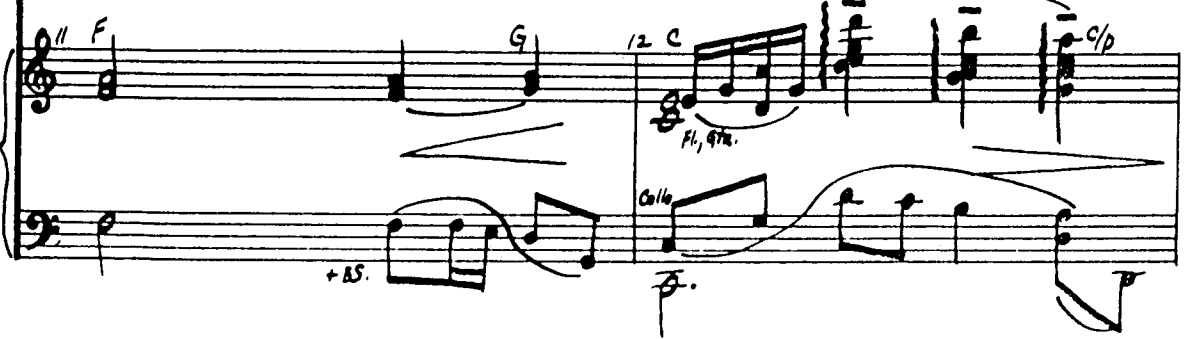
BLADES Wheel in the wheel in the wheel in the wheel in the wheel.



JUNE out a cir-cle in the sky. — Dad-dy's hand made A wind-mill, and



UP in the at-tic where we'd lie, — it seemed



THE BUTTERFLY

Q: "Block 7: the Butterfly."

Q: "CAN I KNOW?"

Hauntingly! *mp* *h.o.*

[DIALOG] *mp* [DIALOG]

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Q: "Says, decreases"

Visual Q: Baby is taken from the girl.

mp [DIALOG] *p* [DIALOG]

cello

Q: "She had long golden hair."

Q: "MRS. BONHAM." (2NDX)

mp [DIALOG] *pp* [DIALOG]

Bva *h.o.* *mp*

Q TO FADE: "...RELIEVE HER OF HER TOOLS."

Q: "MANY TIMES I WAS ALONE." *mp* *Solo*

Q: "...KEROSENE LAMP." *mp* There's A

[DIALOG] *p* [DIALOG] *pp*

A

ADAGIO

cer-tain yel-low light, And sud-den-ly ev-'ry-thing's quiet, And the

misterioso

(No Pedal)

DUST came I need you RIS-ING AND ROLL-ING WANT-ING TO WRAP YOU IN-SIDE IT. IT WAS

cello

mp

mf

B

dARK AND cold when the SAND hit, And you'd wake UP bur-ied A-live! IT WAS

cello

mp

mf

PED. \curvearrowright

Just like be-in' dead, if not for my But-ter-fly, if not for my But-ter-

cello

mp

mf

PED. \curvearrowright

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fly. AH mp AH
 9 10 Dm Gm
 3 sp
 call. PEDA.
 call. PEDA.
 legato
 simile

11 AH Dm 12 Dm Gm
 (P.S.)

Goes my But-ter-fly. AH
 13 C F G Dm Gm
 N.O.
 mf molto espressivo
 (NO PED.)
 simile

AH Out of the bel-ly of She-ol to the sky,
 15 Dm 16 Dm Am Gm
 pp 2 meno

NEEDLE'S EYE

A JIG TEMPO MARGARET PRENTISS MONOLOGUE: "DEAR FRIENDS, I AM holding a piecing party..."

Musical notation for section A, measures 1-2. Treble clef, key signature of two sharps (F# and C#), 12/8 time signature. The melody is in the treble clef, and the piano accompaniment is in the bass clef. Dynamics include 'VAMP (4x) mp' and '1 GTR.'

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Musical notation for section A, measures 3-7. Treble clef, key signature of two sharps (F# and C#), 12/8 time signature. The melody continues in the treble clef, and the piano accompaniment is in the bass clef.

B ALL TEMPO di "PIECES OF LIVES"

Musical notation for section B, measures 6-8. Treble clef, key signature of two sharps (F# and C#), 4/4 time signature. The melody is in the treble clef, and the piano accompaniment is in the bass clef. Dynamics include 'LAST X', 'SINCERELY, MARGARET PRENTISS.', 'f', and '(a cappella)'.

Musical notation for section B, measures 9-13. Treble clef, key signature of two sharps (F# and C#), 4/4 time signature. The melody is in the treble clef, and the piano accompaniment is in the bass clef. Dynamics include 'mf' and 'DETACHED'. Chord symbols are provided below the piano part: D, A, G, E.

C TEMPO II

13 TEMPO II
legato mf
Vln.

15 MENO MOSSO ALL
MENO MOSSO
(heavy) CRESC.

D

18 Needle's Eye it doth sup-PLY the thread that RUNS so true. There's
HEAVY Bass with bounce Back Beat feel
div.

20 MA-ny A beaw that I let GO be-CAUSE I WANT-ed You, You, You, be-
div.
b

* The interval of a 4th may be substituted for the 6th each time in the bass line for EASE, i.e. E1 B1

(MELODY F#-D-E) **E** Jig Tempo

22 CAUSE I WANT TO GO YOU. PRU MONOLOG: "JAMIE, I KNOW D'GET DOWN IN MY HEART.."

23 24

(2ND X) P (RELEASE "B" IN L.H. WHEN PLAYED IN R.H.)

(NOPE) (KEY ABOVE "E" DEPRESSED THROUGHOUT 1ST X)

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25 26 27 28

(KEEP OPEN 5TH THRU 2ND X)

PRU A Tempo

My inscription reads simply: Yours til the sun grows cold and the stars are old and the

29 30 E

MP

ALL

leaves of the Judg-ment Book un-fold, Pru. f The

31 E D 32 E

mp cresc. f

F *ALL*

33 *f* Nee-dle's Eye it doth sup-PLY the thread that RUNS so true. *There's*

34 *f* *div.*

35 *mf* MA-INT A BEAR THAT I LET GO BE-CAUSE I WANT-ED You, You, You, be-

36 *mf* *div.*

G *Jig Tempo*

37 *p* CAUSE I WANT-ED You. *LAVIVIA MONOLOG: "JAMIE, THERE ARE HEARTS..."*

38 *p* **VAMP (4x)** *div.*

39 *p*

40 *p*

41 *div.*

42 *div.*

N.G.: "But darling... 43... NOT THAT PATIENT."

LAVINIA (A Tempo) (SPOKEN)
 Yours til Wi-chi-ta Falls, (Did you find the hearts?) LA-VI-VI-A HALL. — AUNT MATTIE'S MONOLOG:
 "JAMES, YOU'RE ALWAYS..."

AUNT MATTIE (A Tempo)
 With All my love, Aunt Mat-tie. — mf Til the leaves of the Judgment Book un-fold,

AUNT MATTIE (A COMPANY) (uni.)
 With All my LOVE, Aunt MAT-tie. f The

LAVINIA PRU. — f The
 mf LA-VI-VI-A HALL. — f The

(SLAP WOOD!)
 (STOMP!)

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EV'RY LOG IN MY HOUSE

Joyously, with a heavy BEAT

Q: "...pattin' up the new house."

A **TEMPO** **A** **SOLO** **ALL**

Q: "...given to me by my mama, .. **f** Block Thir-teen! Log Cabin!

mp her baby clothes." [Dialogue] **f** *Bra Mandolin* (clapping, strapping & stepping instrument)

ALL **f** Ev-'ry log in my house, STRAIGHT AS A PINE CAN GROW — **Solo (spoken)** "All his life my father was a Lumber jack."

f (Entire company participates in this beating rhythm)

ALL **f** Ev-'ry log in my house, STRAIGHT AS A PINE CAN GROW, — **Solo (spoken)** "We lived in a forest

★ Use a GLOTTAL WAIVERING of the voice for all trills, similar to authentic APPALACHIAN folk-song style.

Pno: Voc./ Quilters

"Ev'ry Log"

Solo continues: "HE ALWAYS whistled when he worked."

near Hot Sulphur Springs." (CABIN poles hit floor.) mp 00

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Sometimes he & MAMA would whistle harmony. We all turned to listen to that

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"Whenever it happened."

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[DIALOG.]

Q: "A LOG CABIN." "It had a fireplace." "It had 4 rooms."

Hold bottom of drinking glass AGAINST STRINGS, Depress sustain pedal, STRIKE CORRESPONDING KEY, Slide tumbler away from You along the 3rd strings.

H.D. P CON. H.D. VIO. P.V. CON. BS. tr. B.B.M.A. 2010

Q: "...fitting everything just.."

Tipoff

Per-fect!" ff

ALL

EU - 'RY LOG IN MY HOUSE, STRAIGHT AS A PINE CAN GROW,

[Dialog] f

GRAND.

(AS BEFORE)

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EU - 'RY LOG IN MY HOUSE, STRAIGHT AS A PINE CAN GROW!

24

25

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EU - 'RY ROOM HAS A WIN - DOW, And EU - 'RY ROOM HAS A DOOR, — And there's A

EU - 'RY ROOM HAS A WIN - DOW, And EU - 'RY ROOM HAS A DOOR, And there's A

26

27

GRAND.

85.

DAN-de-li-on CAR - - Pet GROW-in' through the floor, _____

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GROW-in' through the, GROW-in' through the, GROW-in' through the floor! _____

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JUMP, JUMP, JUMP the Rock-Y Moun-tains, JUMP, JUMP, JUMP the Rock-Y Moun-tains,
JUMP, JUMP, JUMP, _____ JUMP, JUMP, JUMP, _____

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ff *vla. m.d. y. Bro. Reed.*

*ADDITIONAL RHYTHMIC ADDITION

Who Will Count the Stitches?

Q: "...what that quilt knows about me."

Rubato, but with forward motion

A SARAH

candidly with expression

Twan-ty-five YEARS to MAKE A com-fort

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that is long-er last-ing than a life.

Twan-ty-five Years I LA--bored Glad--ly. Who will count the--

B **A TEMPO**

Stit - - - ahes? SA-rah the aild and aild BEAR-ER,

10 Dm (opus) 11 Dm 12 C Am C G

Hp. Solo mp

SARAH **CHORUS**

the wife and wo--man I was tak-en for. The stit-ches

13 G 14 C 15 F 16 G

mp dim.

CHORUS

tell of All these and man--y SA--rah's

16 Dm 17 G Am

dim.

CROSSES AND LOSSES
PART B
"THE FIRE"

Q: "...mid-day train... started the fire."

SOUND EFFECTS - NO METER

Q: "...and there arose smoke from the pit."

Train whistle *pp*

[Dialog.]

INSIDE PIANO *P*

Low to mid-Register Glissando

SEAR-BARS STRINGS

mp *B* *1/2 ped.* simile

LEAD VOICE

Other Voices (3-5)

ATempo

Prise Him A-bove Ye Hea-ven-ly Host.

Q for "G" pitch: "Said it somewhere else f PRAY!"

Vla. (let "G" ring!)

f ... A-bove Ye HEA-ven-ly Host.

"And their torment was ... striketh a man."

"These quilts is from the ladies of the 1st Methodist Church."

ATTACCA

Pno.-Voc./ Quieters

"Crosses & Losses"
Part B

Q: "...struck out for home on foot."

STRIKE hanging Copper Tubes L.V.

hit bass strings with soft mallet

BASS DRUM

CASABA

simile sf mp

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Q: APPEARANCE of RED FIRE STRIP.

Q: "CLARENCE!" (HANGING QUIET/falls.)

Pluck pitches, then Gliss with fingernails, keeping tri-tone interval

BASS DRUM

CASABA flick beads with fingers to give crackling fire sound

sff p

Q: "The skin came off with them."

Q to STOP: "I was cutting them up for bandages."
TRI-TONE GLISSARD

Pluck Random Pitches and Gliss. with fingers

Strike low "E" on keyboard with L.H. while sliding a drinking glass against the strings away from you and firmly.

Gliss. L.H. along bass strings from low "E" to approx. A 3rd or 4th above it.

CASABA

off Bva p (Pia)

Q: "...from the ladies of the 1st Lutheran Church."

Q: "It never touched me. Soon after.."

[DIALOG.]

CASABA

32va

mp-mf

Double sang APPROXIMATE GLISSOS AT A 4th

RANDOM short Glissos - Top Register

Low Glissos - bottom Register

simile

simile

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Q: "I was wonder'd where my life was"

Q: "Never get up again."

pp

descending Glissos

pp

CASABA

(TAPE OUT)

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LEAD VOICE

ALL OTHERS

Q: "But we were alive."

RESOLVE on "G" by "...START REBUILDING."

(single note glissos)

Vla.

(P.S.)

A TEMPO

f Praise God from whom all bless-ings flow. —

f ...All bless-ings flow. —

PIANO / VOCAL

"Quilters"

HANDS, ALL HANDS AROUND

Q: "Okay, girls, let's go to it."

FINALE

BRISK MODERATO

ALL BUT SARAH

mp Piec-es of Lives, All the un-

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dir. de - - vo - tion of our Lives.

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SPOK - - en e - mo - - tion.

A

mf (c hp.) (c hp. I) (c hp. II)

mf HANDS, ALL — HANDS A — — ROUND — — — — NOW

lay on the heal- ing hands. — — — — With NO — CROSS there

IS NO crown. Oh, Sis — — ters, Sis — — ters, SPREAD the heal — — ing

IS — NO crown. Oh, Sis — — ters, Sis — — ters, SPREAD the heal — — ing

hands A - - ROUND.

18 hands A - - - - - ROUND.

21 HANDS, All - - HANDS A - - ROUND, blest be the tie that

binds. Let All the HOPE in Your WORK-ING HANDS

binds.

24

25

26

Loco

DUET

(Vibrono)

mp

Loco

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DUET **+ ALL (NOT BARAN)**

bring You, sis - ters, Sis - ters, bring You Peace _____ of

+2 lower Voices

bring _____ You, _____ Sis - ters, bring You Peace _____ of _____

27

mf (rari)

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D

div. *f* stretch them out _____ o-ver trou - bled wa -- ters, mind. _____ *f* stretch them out, _____ trou - bled wa -- ters, stretch them

div. *f* stretch them out, stretch them

mins. _____ stretch them out, stretch them

30

31

f Bra

LOCO

140

Gath-er their strength, DAUGH--ters of Zi--on! Hold fast, out, DAUGH--ters of Zi--on! out, out, Zi--on! Hold fast,

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hold tight. hold tight. hold tight. hold tight.

SARAH: "Give her the fruit of her hands, and let her own works praise her in the Gates."

At ev-'ning time,

ev-'ning time there shall be LIGHT. At

ev-'ning time there shall be LIGHT. At

ev-'ning time there shall be LIGHT. At ev--'ning time, At

ev-'ning time there shall be LIGHT. At ev-'ning time, At

39 A E 39 F#m B7 E 40 A E 41 (F#m) (B7) (E)

MAESTOSO

ev-'ning time there shall be LIGHT. At

ev--'ning time there shall be LIGHT. At

ev--'ning time there shall be LIGHT. At

ev--'ning time there shall be LIGHT. At

42 A E 43 F#m B7 44 E F

poco rall.

8/12

FLUTE or PENNYWHISTLE
(ON STAGE)

"Quilters"

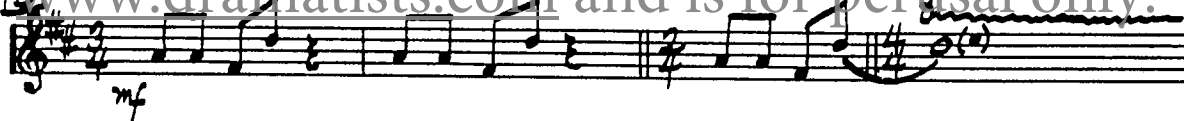
CORNELIA

(OPTIONAL)

A "Prologue"
(under-scoring)



B "Saw"



A Tempo C



D

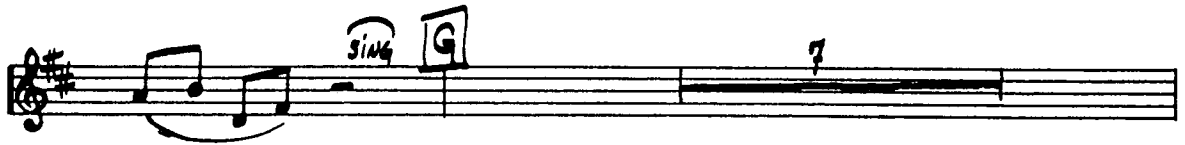


E

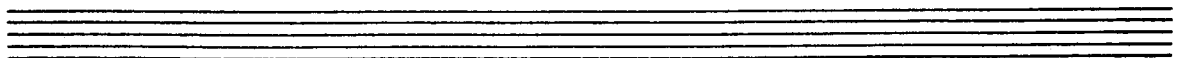
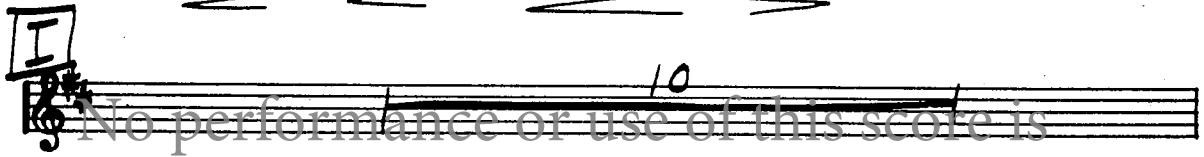


F





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* Make a vocal "Sawuk" as a feather is Plucked from you.