

SPLENDORA

Music by

STEPHEN HOFFMAN

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Book by
PETER WEBB

Lyrics by

No performance or use of this score is
MARK CAMPBELL
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from Dramatists Play Service, Inc.

Piano/Conductor



DRAMATISTS PLAY SERVICE, INC.

www.dramatists.com

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Splendora

Act I Prologue

Music by Stephen Hoffman
Lyrics by Mark Campbell

1 **Andante**

p hauntingly

Musical score for measures 1-3. The music is in 4/4 time with a key signature of three sharps (F#, C#, G#). The tempo is marked 'Andante' and the dynamics are 'p' (piano) and 'hauntingly'. The score consists of a treble and bass clef system.

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Musical score for measures 4-7. The music continues in the same key signature and tempo. The score consists of a treble and bass clef system.

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8 **Allegro (like a fanfare)**

f

Musical score for measures 8-11. The tempo changes to 'Allegro (like a fanfare)'. The dynamics are 'f' (forte). The score consists of a treble and bass clef system.

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12

Musical score for measures 12-15. The score includes triplet markings over measures 14 and 15. The score consists of a treble and bass clef system.

No. 1

In Our Hearts

(Maga Dell, Zeda Earl, A.P., Lucille, Sue Ella)

CUE: SUE ELLA: And here it is.

Moderato $\text{♩} = 116$

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f (play twice)

1 No performance or use of this score is

"...our dear departed
Miss Jessica Gatewood."

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MD:

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3 I just loved her since I met her, I'm so glad I did.

3

ZE:

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5

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AP: from Dramatists Play Service, Inc.

Ev - 'ry mo - ment of the day she's in my thoughts.

7

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ZE:
Miss

AP:
Miss

MD:
Miss

L:
Miss

Time will never put an end to all my grief.

In Our Hearts

ZE:
11 Jes - sie. Miss Jes - sie. Miss Jes - sie.

MD:
11 Jes - sie. Miss Jes - sie. Miss Jes - sie.

AP:
11 Jes - sie. Miss Jes - sie. Miss Jes - sie.

L:
11 Jes - sie. Miss Jes - sie. Miss Jes - sie.

poco rit.

11

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Feel in 2
Not too slow

ALL:
13 She'll al - ways be there

a tempo

13

Musical score for measures 17-20. The vocal line (treble clef) contains the lyrics: "in our hearts. She'll al - ways be there, as". The piano accompaniment (grand staff) features a melody in the right hand and a bass line in the left hand. The key signature has three sharps (F#, C#, G#).

17

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Musical score for measures 21-24. The vocal line (treble clef) contains the lyrics: "warm and as giv - ing. And sweet and well - bred, - - as". The piano accompaniment (grand staff) continues with the melody and bass line. The key signature has three sharps (F#, C#, G#).

21

Musical score for measures 25-28. The vocal line (treble clef) contains the lyrics: "when she was liv - ing be - fore - - she was dead." The piano accompaniment (grand staff) continues with the melody and bass line. The key signature has three sharps (F#, C#, G#).

25

SUE ELLA: Now I ain't about to list...

29

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33

...and now...itis.

poco rit.

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37

AP:

Just be - cause of her I took off

a tempo

MD:

39 se - ven pounds. Sud - den - ly Splen - dor - a did - n't

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39

Detailed description: This block contains the musical score for measures 39 and 40. It features a vocal line with lyrics and a piano accompaniment. The key signature has three sharps (F#, C#, G#) and the time signature is common time (C). The lyrics are: "se - ven pounds. Sud - den - ly Splen - dor - a did - n't". A large watermark is overlaid across the score.

L:

41 seem so small. Ne - ver had no se - crets, we were

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41

Detailed description: This block contains the musical score for measures 41 and 42. It features a vocal line with lyrics and a piano accompaniment. The key signature has three sharps (F#, C#, G#) and the time signature is common time (C). The lyrics are: "seem so small. Ne - ver had no se - crets, we were". A large watermark is overlaid across the score.

ZE:

43 both so close. But she said it's me she loved the most of

43

Detailed description: This block contains the musical score for measures 43 and 44. It features a vocal line with lyrics and a piano accompaniment. The key signature has three sharps (F#, C#, G#) and the time signature is common time (C). The lyrics are: "both so close. But she said it's me she loved the most of". A large watermark is overlaid across the score.

No. 2

How Like Heaven

(Jessica, Timothy-John)

CUE: JESSICA: Hosanna!

Allegro ♩ = 160

Musical score for the first system. It consists of a vocal line on a single staff and a piano accompaniment on two staves. The key signature is one sharp (F#) and the time signature is common time (C). The tempo is marked 'Allegro' with a quarter note equal to 160 beats per minute. The piano part begins with a 'staccato' marking. The system is numbered '1' at the beginning of the vocal line.

...There's a blister
over the whole city

Musical score for the second system. It includes a vocal line with lyrics and a piano accompaniment. The lyrics are: "Be - side my - self. Ut - ter - ly be - side - my - self. All - a -". The piano part includes a '(vamp)' marking. The system is numbered '4' at the beginning of the vocal line.

flut - ter with the thrill. Be still, dear heart. How smart we were to have

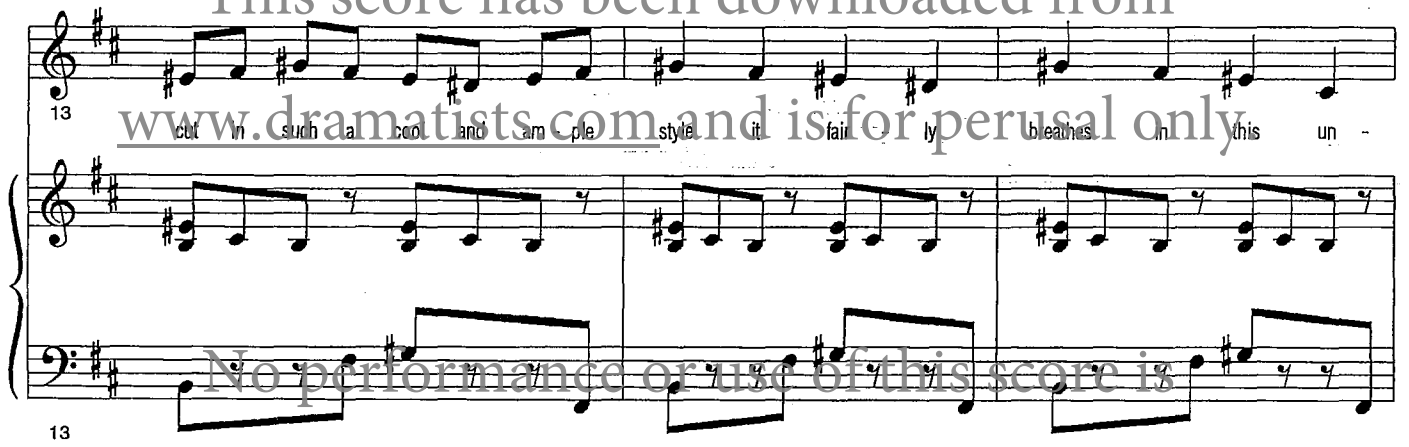
Musical score for the third system. It includes a vocal line with lyrics and a piano accompaniment. The lyrics are: "flut - ter with the thrill. Be still, dear heart. How smart we were to have". The system is numbered '7' at the beginning of the vocal line.

How Like Heaven

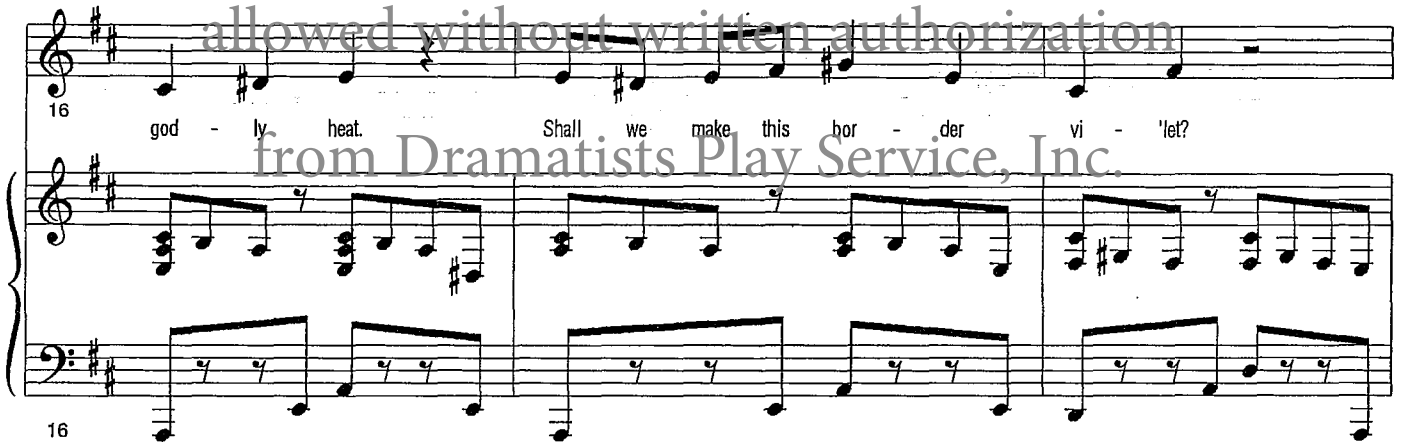
10 op - ted for the eye - lit. It al - ways stays so crisp and neat. And



13 cut in such a cool and am - ple style. It fair - ly breathes in this un -



16 god - ly heat. Shall we make this bor - der vi - 'let?



19 No that won't do. Hav - en't we a subt - ler hue? Ah yes,



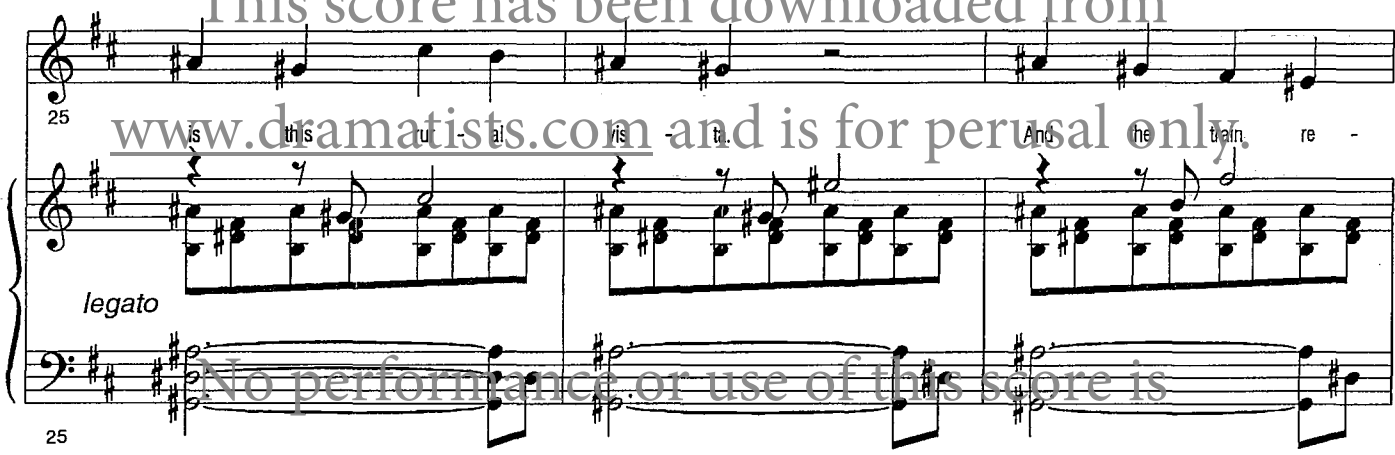
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22 la - ven - der's i - deal. And teal, for sky... Oh my, how beau - teous



25 is this ut ai vis - it. And the train, re -

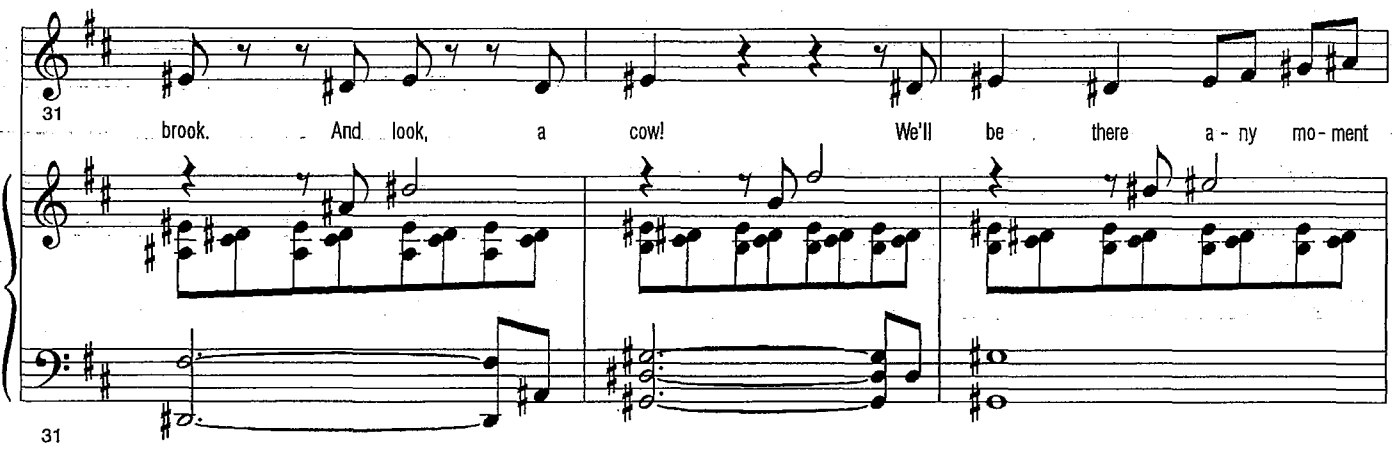
legato



28 veals with each new twist a scene of e - ver more i - dyl - lic charm. A farm. A



31 ... brook. And look, a cow! We'll be there a - ny mo - ment



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34

now...

37

now... by no means now

40

TIMOTHY JOHN: Three hours and forty-seven minutes.

43

No. 3

Don't Get Me Started

(Sue Ella)

CUE: SUE ELLA: Hospital and the school's ain't worth much neither.

Allegro $\text{♩} = 152$

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Gone to the dogs. All shot to hell. It's a real dis-grace how they

Don't Get Me Started

9 run this place. Please don't get me star - ted. Don't get me

9

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11 star - ted.

3 3 3 3

(slightly faster)

11

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15 Sher - iff's a skunk. Fire - chief's a drunk. And the Pas - tor ain't no - where near a saint.

3 3 3

15

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17 As for the May'r, there ain't one there. Who can we all thank? Th'own - er

3 3 3

17

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Don't Get Me Started

19 of the bank, who's cheap and hard - heart - ed. Don't get me



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21 star - ted.

(slightly faster)

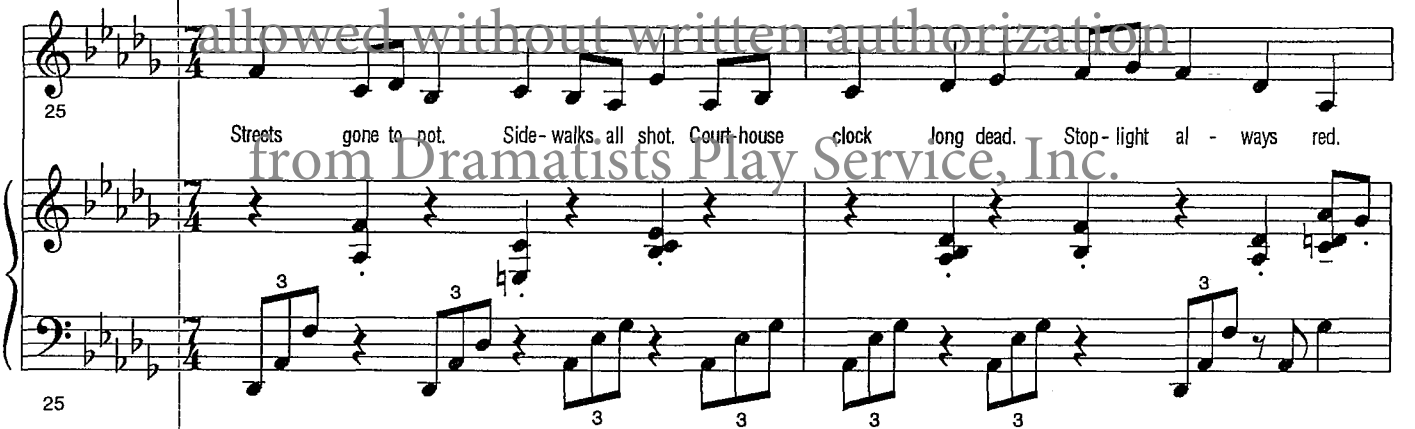


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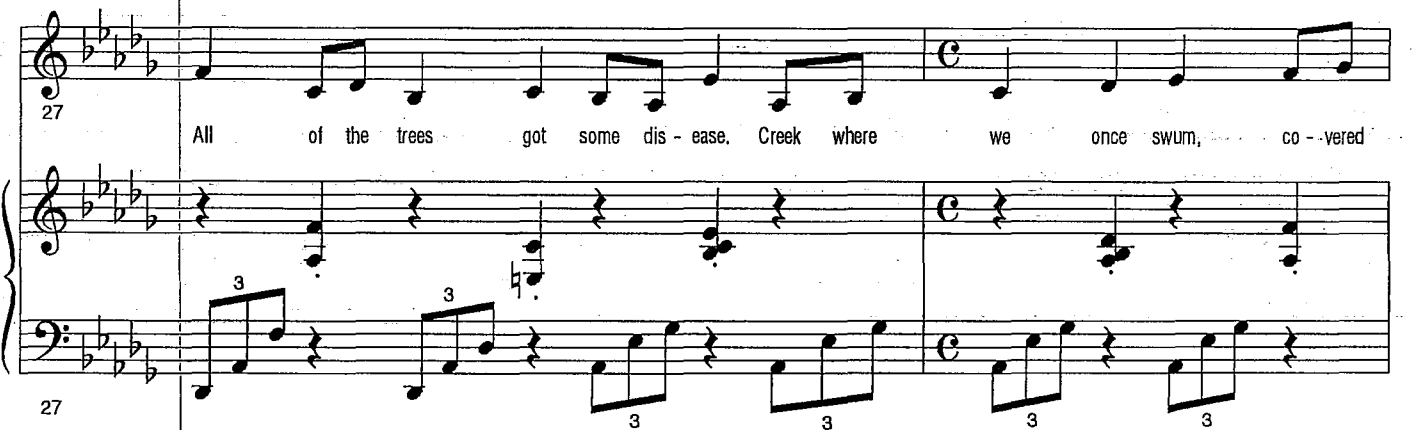
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25 Streets gone to pot. Side-walks all shot. Court-house clock long dead. Stop - light al - ways red.



27 All of the trees got some dis - ease. Creek where we once swum, co - vered



Don't Get Me Started

29 up with scum. There's ill winds a - blow - in'. Don't get me

29

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31 Like a March

go - on.

(slightly faster)

31

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33 Li - ber - ry's shut. School bud - get's cut. Mo - vie house is dark. And they sold the park.

33

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35 E - ven the hill ain't a true hill. Fact is it's a bluff. Li - vin'

35

No. 6

Pretty Boy

(Lucille, Zeda Earl, A.P.)

CUE: JESSICA: It's troubling to think that he did not.

Allegro $\text{♩} = 144$

L: ZE:

1 Bare-ly four when she brung him through that door... Found him starved in Fla-to- - nia.

mf *staccato*

AP: ZE: AP:

3 la-ents dead. Shot each o-ther in the head. Na- ked in their bed. On Thanks- giv- ing.

L: ZE:

5 Gos- pel truth, he did worse by Es- ther Ruth. Bet- ter starved in Fla-to- - nia.

Pretty Boy

AP: L: ZE: ALL:

7 You can guess... ..that the boy be-came no less... ..than the big-gest mess e-ver liv-ing.

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ALL:

9 But he was pret - ty. Too pret - ty for a boy. Pret - ty. And odd.

ALL:

11 Pret - ty boy. Pret - ty. Too pret - ty for a boy. Pret - ty. And odd.

Pretty Boy

AP: L:

13 Had a pre - cious face. Like an an - gel's. Had the fi - nest eyes. Bright and big.

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ZE: AP:

15 Had the soft - est skin. Soft as vel - vet. Hair was just as nice as a

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L:

17 wig. Well, the way that Ru - thie reared him.

legato

L:

19 You could say she sort - a queered him.

19

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ZE:

21 Sil - ly thing got her jol - lies dres - sing him up like her dol - lies.

21

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AP:

23 And the la - dy ne - ver let up.

23

Pretty Boy

AP: L:

25 Ev - 'ry day a dif - frent get up. The

25

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ZE:

27 las - - - sie of the Scot - tish High - lands. The

27

from Dramatists Play Service, Inc.

ZE: AP:

29 vir - - - gin of the Fi - ji Is - lands. The

29

Pretty Boy

AP: L:

31 ser - - - ving girl of Ti - ju - a - na. The

31

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33 roy - - - al duch - ess Ta - ti - a - na.

33

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ZE: AP: L: ALL:

35 Po - ca - han - tas. Cin - der - ei - la. The In - fan - ta of Cas - tille. Now

35

No. 8 Home/Say Goodnight

(Timothy-John, Jessica)

CUE: JESSICA: There is too much of her inside you.

Moderato ♩ = 104

p *l.h.*

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TJ:

poco rit.

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Dis - mal as the day I fled from it. Home. Home. Where the heart is.

a tempo

Still as dank and grey, and oozy-ing with sa - chet as it was fif - teen years a - go.

Home/Say Goodnight

13 More dust, per - haps. - - - More like - ly to col -

13

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The image shows a musical score for three measures. The top staff is the vocal line, and the bottom two staves are the piano accompaniment. The key signature has three sharps (F#, C#, G#). The lyrics are: "More dust, per - haps. - - - More like - ly to col -".

16 lapse, but the same.

16

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poco rit. *slightly faster*

The image shows a musical score for three measures. The top staff is the vocal line, and the bottom two staves are the piano accompaniment. The key signature has three sharps. The lyrics are: "lapse, but the same.". Performance markings include "poco rit." and "slightly faster".

19 And she still is where I saw her last. Home. Home.

19

The image shows a musical score for three measures. The top staff is the vocal line, and the bottom two staves are the piano accompaniment. The key signature has three sharps. The lyrics are: "And she still is where I saw her last. Home. Home.".

Home/Say Goodnight

22 Where the heart is. Trem - bling on a stair. And ran - ting at the air, as she

poco rit. *a tempo*

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22

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25 did fif - teen years a - go. In - fus - ing

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25

28 gloom through ev - 'ry hate - ful room. And the

poco accel.

28

31 dolls are still lined up for their kiss good night. And the

espr. mf faster

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Detailed description: This block contains the first system of a musical score, measures 31-33. It features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has three sharps (F#, C#, G#). The lyrics are: 'dolls are still lined up for their kiss good night. And the'. The piano part includes the instruction 'espr. mf faster' and a watermark 'This score has been downloaded from'.

31

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34 town still laughs at me so con - vinced - they're - right. - And

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Detailed description: This block contains the second system of a musical score, measures 34-36. It features a vocal line in treble clef and a piano accompaniment in grand staff. The lyrics are: 'town still laughs at me so con - vinced - they're - right. - And'. A large watermark is overlaid across the piano part: 'No performance or use of this score is allowed without written authorization'.

34

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37 sud - den - ly there ne - ver was New Or - leans. Or a - no - ther- life. - - Or -

Detailed description: This block contains the third system of a musical score, measures 37-39. It features a vocal line in treble clef and a piano accompaniment in grand staff. The lyrics are: 'sud - den - ly there ne - ver was New Or - leans. Or a - no - ther- life. - - Or -'. The piano part continues with accompaniment for the vocal line.

37

No. 13

Gossip 2

(Lucille, Zeda Earl, A.P.)

CUE: Segue from "There is Something..."

1

L:

ff staccato *mf*

5

AP: ZE:

Starts that bus full of books and drives a - way. Says she in - tends on bring - ing cul - ture to the town. The

ff staccato *mf*

8

AP:

way she talks she ought to wear a crown! May turn out to be just the thing we need.

legato

10

ZE: Well, she might make this cul- ture thing suc-ceed. L: Hell, she e - ven got Ma - ga Dell to read.

12

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15

poco rit. rit.

No. 14

In Small and Simple Ways

(Brother Leggett)

CUE: JESSICA: You have a great sense of mission, don't you?

Allegro ♩ = 138

1

LEGGETT: Mission? Yes, but my role is very small.

mf

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5

Some - thing like my fa - ther, and my fa - ther's fa - ther, I

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9

serve the Lord in small and sim - ple ways.

In Small and Simple Ways

13 Soft - ly I of - fer praise. Not by stand - ing at al - ters and shout - ing.

13

17 No by raving a bout e ter nal flames. But by plan - ning the

17

21 sum - mer out - ing. And lead - ing the prayer at foot - ball games.

21

25 Less a sav - er of

25

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29 sin - ners than a guest at din - ners. I serve the

33 Lord in small and simple ways I humbly fill my

37 days. Some have net - works and come in - to mo - ney. O - thers work their whole

accel. *f*

41 lives con - vert - ing Guam. I dress up as the Eas - ter Bun - ny.

No. 16

Gossip 3

(A.P., Maga Dell, Zeda Earl, Lucille)

CUE: Segue from "Funny She's so..."

Moderato

1

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AP: MD:

3

Warms my soul when I see them on a stroll. Swear they both have a glow like.

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ZE: AP:

5

From the square, down to Wan-da's Read-y-wear, love is in the air. No de-ny-in'.

7 L: MD:

Been two months, and she asked him in not once. Must be tak - ing it slow like.

9 ZE: L:

Well, I know (course, I am the per - son who in - tro - duced those two). Why, you ly - in'...

11 AP: MD: L: ZE:

Per - fect pair. Per - fect. They make a per - fect pair. They are a dream.

13 AP: MD: L: ZE:

Per - fect pair. Per - fect. They make a per - fect pair. Love reigns su - preme.

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No. 18

Dear Heart

(Jessica)

CUE: JESSICA: A little recital is just what you need. (She sits at piano)

Lilting

1

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Let us

mf *poco rit.* *a tempo*

6

ling - er in love's bow - er, dear heart.

mf *poco rit.* *a tempo*

11

If for on - ly just one

rit. *a tempo*

11

16 ho - ur, dear heart.

21 Dis - tant from the world so rude and drear. Where the blue - bird's

No performance or use of this score is

26 song is all we hear. Where the ros - es are for -

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31 'ere a - bloom. And a ze - phyr brings a sweet per -

poco a poco rit.

No. 20 How Little I Know/ Had He Kissed Me Tonight/ If He Knew

(Brother Leggett, Jessica, Timothy-John)

CUE: JESSICA: She never did anything fine for fools.

Allegro $\text{♩} = 152$

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BL:

5 Ne - ver should have stayed in her par - lor that long.

5

7 Ne - ver should have joined in that sil - ly sweet song.

7

How Little I Know (Trio)

BL:

9 E - 'vry mo - ment more I'm with her it scares me

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11 so. How lit - tle I know.

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13 Part of me is warmed by this feel - ing in - side.

How Little I Know (Trio)

BL:

15 Part of me is search - ing for some - where to hide.

15

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The image shows a musical score for measures 15 and 16. It features a vocal line with lyrics and piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is 4/4. The piano part consists of chords and moving lines in both hands.

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17 It's a com - bi - na - tion of joy and ver - ti -

17

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The image shows a musical score for measures 17 and 18. It features a vocal line with lyrics and piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is 4/4. The piano part consists of chords and moving lines in both hands.

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19 go. How lit - tle I know.

19

The image shows a musical score for measures 19 and 20. It features a vocal line with lyrics and piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is 4/4. The piano part consists of chords and moving lines in both hands.

How Little I Know (Trio)

BL:

21 As I spread the gos - pel from town to town,

21

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Detailed description: This block contains the first system of music, measures 21 and 22. It features a vocal line in treble clef with lyrics and piano accompaniment in grand staff (treble and bass clefs). The key signature has two sharps (F# and C#). The music is in a 4/4 time signature. A large watermark is overlaid across the piano accompaniment.

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23 dread - ed an - y no - tion of set - tling down.

23

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Detailed description: This block contains the second system of music, measures 23 and 24. It continues the vocal line and piano accompaniment from the previous system. The lyrics are 'dread - ed an - y no - tion of set - tling down.' A large watermark is overlaid across the piano accompaniment.

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25 Al - ways had a rea - son to leave some - how.

25

Detailed description: This block contains the third system of music, measures 25 and 26. It continues the vocal line and piano accompaniment. The lyrics are 'Al - ways had a rea - son to leave some - how.' A large watermark is overlaid across the piano accompaniment.

How Little I Know (Trio)

BL:

27 Wish I had a rea - son now! Cap - ti - va - ted, lost and com -

rit. cresc. *a tempo*

27

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29 plete - ly per - plexed. Fright - ened by the thought of what

29

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31 may hap - pen next. May - be it's a phase and I'll

31

How Little I Know (Trio)

BL:

33 hope - ful - ly out - grow how lit - tle I know.

poco rit. *slightly slower*

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J:

36 Had he kissed me to - night.

espr.

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39 I'd have re - spond - ed out - right. And have ea - ger - ly sur -

No. 23 Promise Me One Thing

(Brother Leggett, Jessica, Timothy-John)

CUE: JESSICA: She can find the horse.

Andante

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1

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CUE OUT: Now come.

7

BL: J: BL:

15 Chil - ly night. Yes. But ro - man - tic. And

15

Promise Me One Thing

20

J: clear. Ve-ry clear. Dear heart, come sit down. BL: If you'd like... you can wear my

20

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23

BL: coat. J: What a- bout you? BL: I'll be fine. J: I could-n't. BL: Take it, you'll freeze. J: I in-

23

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26

TJ: sist. Take the god-damn coat. J: Ve-ry well. I'm grate-ful.

26

Promise Me One Thing

29 J: Now you're cold.

29 BL: No. She's

29

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29

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32 J: And you're shak-ling. It's lon - ly his arm. Yes you

32 BL: got my arm. I'm not.

32 TJ: Let go of his arm.

32

No. 25

Love Crawls In

(Brother Leggett, Jessica, Timothy-John)

CUE: (Lights up)

Andante

rubato p

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7

LEGGETT: I don't care who you are, or what you are...I...I

BL: Pro-mise me one thing.

p *poco a poco cresc.*

7

12 That you'll al - ways re - mem - ber, re - mem - ber this mo - ment when we

16 feel like the on - ly two peo - ple in the world, and I love... JESSICA: Wake up!

16

Tempo di Valse

21

21

26

26

J:

31 JESSICA: It wasn't you he kissed, Love crawls in
it was me. Silly boy...

31

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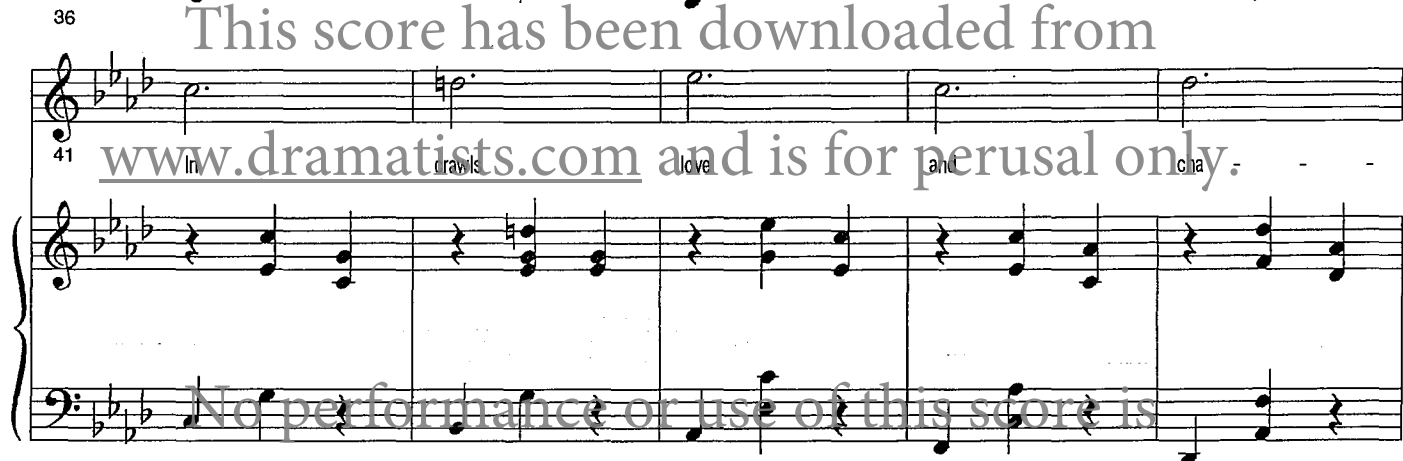
36 and makes us fools.



41 In draws love and cha -

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46 os rules. Sub - mit to the de -

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51 mands of ea - ger lit - tle glands and



56 you be - come un - - - glued. Much too

61 much of you be girls no try - - -

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66 ding through and can - - - not

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cresc.

71 be sub - - - dued. La la la la la

f

76 la la la la la la la.

81 la la la la la la la.

86 la la la. (You get too man - nish and

pp

91 both of us van - ish). La la la

f

91

No. 27

I Got Faith In You

(Sue Ella, Timothy-John)

CUE: SUEELLA: That's what I mean.

Punchy ♩ = 152 SE:

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7 wreck. What the heck, you'll pull through. I got

I Got Faith In You

10 faith in you. Stick it out. Keep at it.

13 Kill that doubt 'cause you can do. So to -

16 day things — look bleak. Wait — a week. Make that

19 two. I got faith in you.

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I Got Faith In You

22 You turned — this town a — — round. — — — — — Made it brand

25 new. Makes no dif frence how you did it, you

28 did it. And turned me a - round too.

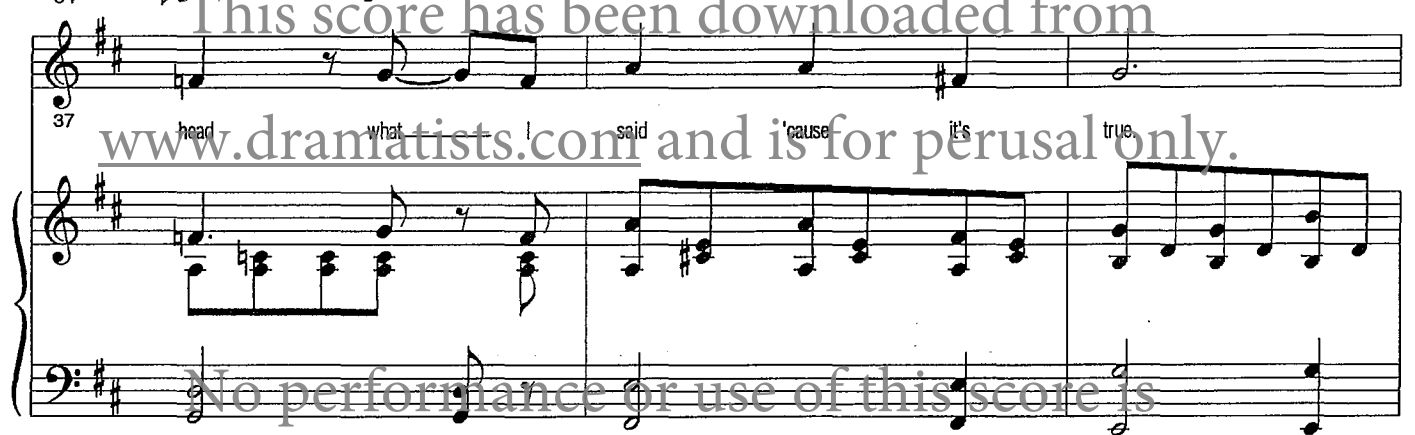
31 So you're stuck. At wits end. Out of

I Got Faith In You

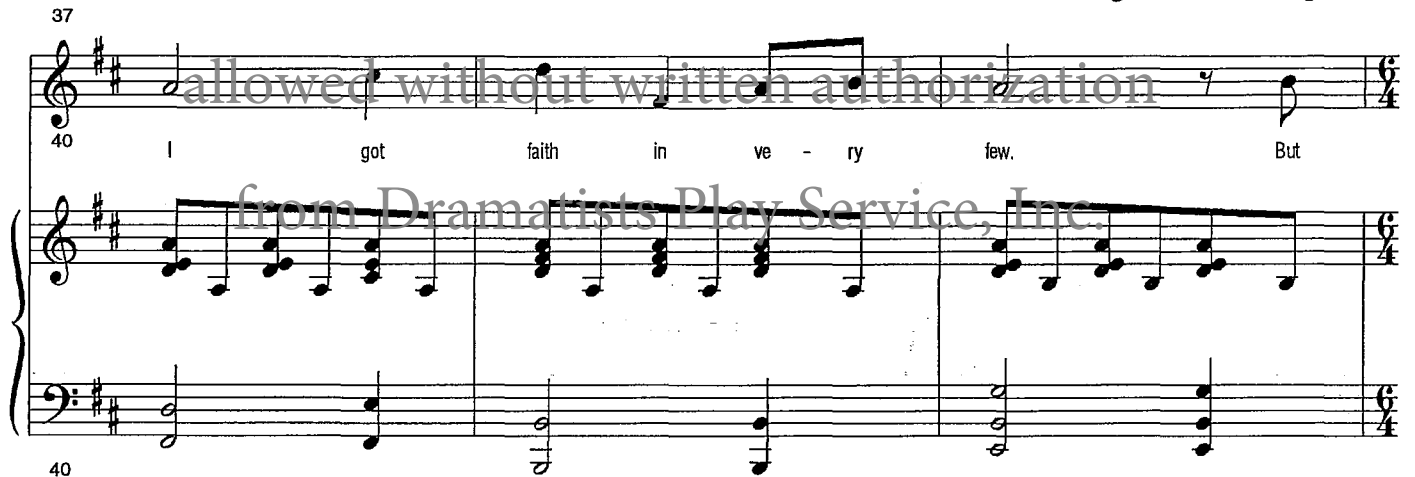
34 luck. And in a stew. Keep in - side that thick



37 head what I said 'cause it's true.

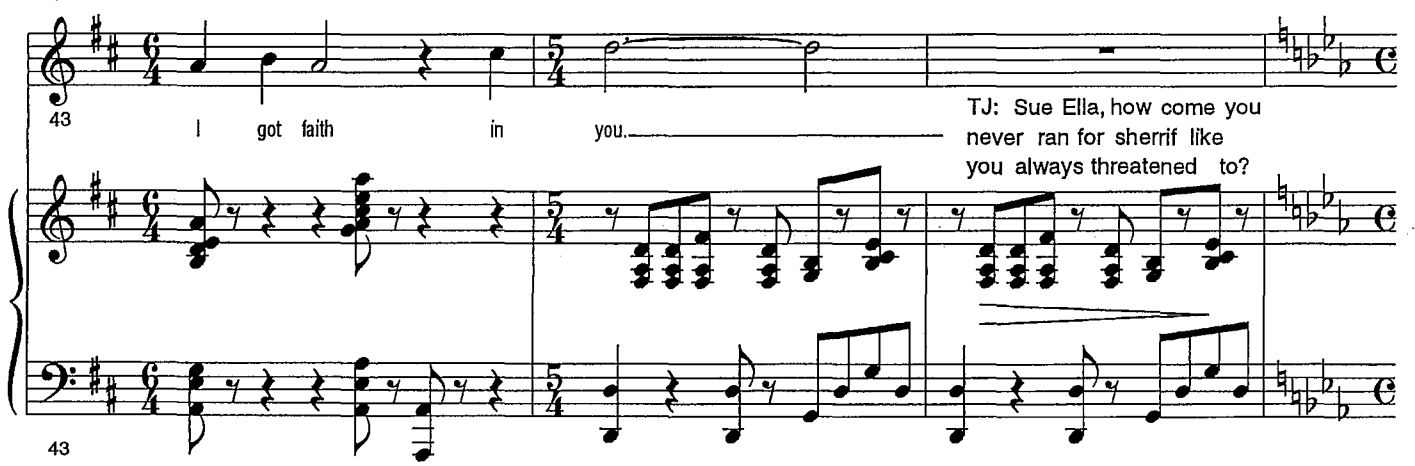


40 I got faith in ve - ry few. But



43 I got faith in you. _____

TJ: Sue Ella, how come you never ran for sheriff like you always threatened to?



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No. 30 All the Time in the World

(Jessica, Timothy-John, Brother Leggett)

CUE: LEGGETT: I might feel more
able to express...really express...maybe....

Sweetly

p *rit.*

1

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

5 We've all the time in the

5 We've all the time in the

mf *a tempo*

5

All the Time in the World

9

TJ:
world. Why rush?

J:
world. Why rush?

9

13

All the time in the

13

All the time in the

13

All the Time in the World

TJ:
17 world. _____ Now hush.

J:
17 world. _____ Now hush.

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17

21 There's lit - tle cause for fear.

21 There's lit - tle cause for fear.

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21

All the Time in the World

25 TJ: And much to be - lieve in.

25 J: And much to be - lieve in.

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29 We may be two com - plete - ly dif - frent peo - ple next

29 We may be two com - plete - ly dif - frent peo - ple next

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All the Time in the World

33 *TJ:* year. To - mor - row, e - ven...
33 *J:* year. To - mor - row, e - ven...
poco rit.
33

37 So we should wait,
37 So we should wait,
a tempo
37

No. 32 A Man Named Dewey

(Maga Dell)

CUE: ZEDA EARL: ...and written a little song to tell us all about it.

1 **Allegro**

Subito *p* on cue from Maga Dell

This here's the stor - y of a

f (*raucous*) *p* *colla voce*

man named Dew - ey. Be - fore he came a - long the li - ber - ry's were screw - y. He

took all the books and found a way to list 'em. And called it the Dew - ey

A Man Named Dewey

10

De - ci - mal Sys - tem. And here it is that lit - tle sys - tem of his.

rit.

13

Blues tempo

ff *mp*

6

16

The first in Mis - ter Dew - ey's de - sign,

mf

6

19

zer - o zer - o zer - o to ze - ronine nine will get

cresc. *subito p*

6

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22

you in touch with en - cy - clo - pe - di - a's and such. The

25

next, a personal favorite of mine, one zero or zero - o - to

mf *cresc.*

28

one nine - nine, provides you a link to phi -

subito p

31

lo - so - phy (how peo - ple think). The fol - low - ing is

mf

34

e - qual ly fine, two zer - o zer - o to two nine - nine...

37

pp

40

(play twice)

43

46

49

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CUE OUT: JESSICA: He'll never have to know.
Just let me be there to help you.

(vamp)

52

At last we reach the end of the line,

f

55

nine zer - o zer - o to nine nine nine, which gives

No. 33

I Am Beauty

(A.P.)

CUE: AP: Hit it, Luta May.

When the chill of winter...

Allegro

Piano

f

p




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...And nourished by his dirt most fertile....



cresc. (dance)



The first system of the musical score is for piano. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is two sharps (F# and C#). The melody in the treble staff is composed of eighth and quarter notes, with some slurs. The bass staff provides a simple accompaniment with quarter and eighth notes.

...a home for bird...

The second system of the musical score continues the piano accompaniment. It features the same two-staff structure and key signature. The melody in the treble staff continues with eighth and quarter notes. A large watermark is overlaid on this system, reading "This score has been downloaded from www.dramatists.com and is for perusal only."

I am beauty. I am the Crepe Myrtle.

The third system of the musical score concludes the piano accompaniment. It includes a double bar line at the end. The treble staff has a fermata over the final note, and the bass staff has a fermata over the final note. A watermark is overlaid on this system, reading "No performance or use of this score is allowed without written authorization from Dramatists Play Service, Inc."

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No. 36 Announcement Fanfare

CUE: ZEDA EARL: ...your new Miss Crepe Myrtle - Miss Jessica Gatewood!!

Allegro (like a fanfare)

The musical score is written for piano in 4/4 time. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff begins with a treble clef, a 4/4 time signature, and a first ending bracket over the first measure. The melody is primarily in the treble clef, with some chords in the bass clef. The bass staff features a steady eighth-note accompaniment. A watermark is overlaid on the score: 'This score has been downloaded from www.dramatists.com and is for perusal only.' There are also some faint markings like '3' and '3' above the treble staff.

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No. 37

Miss Crepe Myrtle

(Zeda Earl, Ensemble)

CUE: ZEDA EARL: Miss Crepe Myrtle, your subjects salute you.

Allegro

$\text{♩} = 144$

ZE:

1

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Miss Crepe

1

6

Myr - tle. Miss Crepe Myr - tle. Wear your crown with

6

11

pride.

11

Miss Crepe Myrtle

16

16

21

21

26

26

31

31

rit.

a tempo

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Miss Crepe Myrtle

36

41

46

51 (vamp)

55

56

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CUE OUT: ZE: Come on now, everybody sing!! Miss Crepe Myrtle. Miss Crepe

Myrtle. Wear your crown with pride.

No. 38a

Grateful

(Timothy-John)

Allegro $\text{♩} = 132$

Where I was

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awk - ward, you gave me grace. Where I was lost, you be - came a

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home, a sun - lit place. For that I'm grate - ful. You pulled me

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through. I'm grate - ful I had you.

mf

slightly faster

21 When I felt fra - gile, you held me fast. Where I was

This score has been downloaded from

26 haunt - ed, you saw no ghosts. You knew no past. For that I thank you.

poco a poco cresc.

www.dramatists.com and is for perusal only

31 You let me dare. I'm grate - ful you were there.

f

slightly faster

allowed without written authorization from Dramatists Play Service, Inc.

36 With you there, al - ways there, I felt safe and I be - longed.

www.dramatists.com and is for perusal only

41 Ne - ver hurt and ne - ver wronged, as I was be - fore. -

This score has been downloaded from

rit.

Detailed description: This block contains the first system of music, measures 41 to 45. It features a vocal line and a piano accompaniment. The key signature has two sharps (F# and C#). The vocal line begins with a half note G4, followed by quarter notes A4, B4, C5, B4, A4, G4, and a half note F#4. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. A watermark is overlaid across the piano part.

46 Where I would scream, you would whis - per. Where I would trip, you would glide. Where would I

No performance or use of this score is

p

Detailed description: This block contains the second system of music, measures 46 to 50. The vocal line starts with a half note G4, followed by quarter notes A4, B4, C5, B4, A4, G4, and a half note F#4. The piano accompaniment features a piano (*p*) dynamic. A watermark is overlaid across the piano part.

46 *a tempo*

51 be now, if not for you, to hide in side? For that I'm grate - ful.

allowed without written authorization

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Detailed description: This block contains the third system of music, measures 51 to 55. The vocal line begins with a half note G4, followed by quarter notes A4, B4, C5, B4, A4, G4, and a half note F#4. The piano accompaniment is marked *a tempo*. A watermark is overlaid across the piano part.

51

56 You helped me grow. _____ I'm

56

Detailed description: This block contains the fourth system of music, measures 56 to 60. The vocal line starts with a half note G4, followed by quarter notes A4, B4, C5, B4, A4, G4, and a half note F#4. The piano accompaniment features a forte (*f*) dynamic. A watermark is overlaid across the piano part.

No. 39 My Name is Timothy-John

(Timothy John, Brother Leggett, Jessica, Ensemble)

CUE: LEGGETT: Miss Jessica? Jessica?

Musical score for measures 1-5. The score is in common time (C) and features a treble and bass clef. The melody in the treble clef begins with a quarter rest, followed by a quarter note G4, a quarter note A4, and a half note B4. The bass clef accompaniment consists of a steady eighth-note pattern: G3, A3, B3, C4, D4, E4, F4, G4.

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Musical score for measures 6-10. The melody in the treble clef continues with a quarter note G4, a quarter note A4, and a half note B4. The bass clef accompaniment continues with the eighth-note pattern.

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Musical score for measures 11-15. The melody in the treble clef continues with a quarter note G4, a quarter note A4, and a half note B4. The bass clef accompaniment continues with the eighth-note pattern.

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Musical score for measures 16-20. The melody in the treble clef continues with a quarter note G4, a quarter note A4, and a half note B4. The bass clef accompaniment continues with the eighth-note pattern. The instruction *poco a poco accel.* is written in the right hand.

CUE OUT: TJ: At least listen to me!

My Name is Timothy-John

21

cresc.

Presto

Thank you

mf (Vamp) vocal last time

24

But I don't need to be saved to - night I'm not feel - ing too de - praved to - night.

28

Yes it's an hon - or - a - -ble goal. - Try - ing to re - deem my e - vil soul. God

32

knows how it strays. And though I love your pi - ous tone, I've

My Name is Timothy-John

36 got ... a pray - er of my own. God grant me mer - cy from your mer - ci - ful

40 ways. And I won't have you ab - jure my - sins - in the

44 hope that you can cure my sins. Since there's no sick - ness, there's no cure.

48 God give me pa - tience to en - dure the lies you pro - mote. - - Show

48

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My Name is Timothy-John

52 some - one else your saint - ly glow: Dear heart I re - com - mend you go - be --

56 fore I slit your sanc - ti - mo - ni - ous throat

60 Try to un - der - stand - I'm - learn - ing to live with my - self. Af - ter

64 all these years of de - ny - ing - what - was - true. I on - ly

mf imploringly

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My Name is Timothy-John

68 hope that there will be some - bo - dy there, - when it

72 hap - piness to you. So you can

f

76 take the ho - ly book you clutch, with all its "ver - i - lys" - and - such -

80 You can take all the pro - phets you quote. And ver - ses you re - cite - by - rote. -

No. 40 Goodbye Underscore

CUE: SUE ELLA: This ain't Hollywood on fire here.

Very slowly

p

1

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This block contains the first system of musical notation, measures 1 through 4. It features a treble and bass clef with a key signature of three sharps (F#, C#, G#) and a common time signature. The tempo is marked 'Very slowly' and the dynamics are marked 'p' (piano). Measure numbers 1, 2, 3, and 4 are indicated below the staff.

5

This block contains the second system of musical notation, measures 5 through 8. It continues the piano accompaniment with the same key signature and tempo. Measure numbers 5, 6, 7, and 8 are indicated below the staff.

TJ: Sue Ella, I love you. SE: Let me take care of all this.

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poco a poco cresc.

poco a poco accel.

9

This block contains the third system of musical notation, measures 9 through 12. The key signature changes to two flats (Bb, Eb). The tempo remains 'Very slowly'. Measure numbers 9, 10, 11, and 12 are indicated below the staff. Performance directions include 'poco a poco cresc.' and 'poco a poco accel.'.

13

sfz

Segue

This block contains the final system of musical notation, measures 13 through 16. It features a treble and bass clef with a key signature of two flats (Bb, Eb). The dynamics are marked 'sfz' (sforzando). Measure numbers 13, 14, 15, and 16 are indicated below the staff. The piece concludes with the word 'Segue'.

No. 41

Finale - In Our Hearts

(Maga Dell, Zeda Earl, A.P., Lucille, Sue Ella)

CUE: SUE ELLA: She's dead! She's dead!

Musical score for piano introduction, measures 1-4. The score is in treble and bass clefs with a key signature of three sharps (F#, C#, G#) and a common time signature (C). The music features a steady eighth-note accompaniment in the right hand and a simple bass line in the left hand. A dynamic marking of *p* (piano) is present.

1

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Musical score for piano introduction, measures 5-8. The score continues with the same accompaniment as the previous system. A dynamic marking of *cresc.* (crescendo) is present in measure 6.

5

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SE: ...if the Fire Department had answered the phone.

Musical score for piano introduction, measures 9-12. The score continues with the same accompaniment. A dynamic marking of *f* (forte) is present in measure 9.

9

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Musical score for vocal introduction, measures 13-16. The score is in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature (C). It features a vocal line with lyrics and a piano accompaniment. The lyrics are: "ZE: She put the splen - dor back in Splen - dor - a." and "L: She put the splen - dor. back in Splen - dor - a." A dynamic marking of *L:* is present in measure 13.

13

ZE: She put the splen - dor back in Splen - dor - a.

13

L: She put the splen - dor. back in Splen - dor - a.

13

17

ZE: back in Splen - dor - a.

MD: She put the splen - dor. back in Splen - dor - a.

AP: She put the splen - dor back in Splen - dor - a.

L: back in Splen - dor - a.

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17

21

SE: Miss Jes - sie's a - live - - -

ZE: She sure - ly did. Miss Jes - sie's a - live - - -

AP: She sure - ly did. Miss Jes - sie's Miss Jes - sie's a -

MD: She sure - ly did. Miss Jes - sie's Miss Jes - sie's a -

L: She sure - ly did. Miss Jes - sie's a - live - - -

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21

rit. a tempo

21

Finale - In Our Hearts

25 SE: in our hearts. Miss Jes - sie's a - live.

25 ZE: in our hearts. Miss Jes - sie's a - live. Her -

25 AP: live in our hearts. Miss Jes - sie's a - live.

25 MD: live in our hearts. Miss Jes - sie's a - live.

25 L: in our hearts. Miss Jes - sie's a - live.

25

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Finale - In Our Hearts

29 ZE: hands. Though

29 MD: Her eye lash - es. Though

29 AP: Her hair. Though

29 L: Her figure. Though

29

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Finale - In Our Hearts

33 ZE: now are just ash - es, her spi - rit's still there.

33 AP: now are just ash - es, her spi - rit's still there.

33 MD: now are just ash - es, her spi - rit's still there.

33 now are just ash - es, her spi - rit's still there.

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37 (Dialogue)

p

37

Piano accompaniment for measures 41-44. The music is in G major (one sharp) and 4/4 time. The right hand features a rhythmic pattern of eighth notes with a '7' marking above them, while the left hand plays a simple bass line.

41 SE: Pin that badge on me.

Piano accompaniment for measures 45-48. The music continues with the same rhythmic pattern as the previous system. A watermark is overlaid on the score: "This score has been downloaded from www.dramatists.com and is for perusal only." The instruction *poco a poco cresc.* is written above the bass line.

45

SE: ...where Jes can see it.

SE: () ()

Vocal line for SE (Soprano) for measures 49-52. The vocal line is mostly silent (indicated by a horizontal line) for measures 49-51, then has two notes in measure 52. The lyrics "Yes her" are written below the notes.

49

Yes her

Vocal line for ZE (Soprano) for measures 49-52. Similar to the SE line, it is silent for measures 49-51 and has two notes in measure 52. The lyrics "Yes her" are written below the notes.

49

Yes her

Vocal line for AP (Alto) for measures 49-52. Similar to the other vocal lines, it is silent for measures 49-51 and has two notes in measure 52. The lyrics "Yes her" are written below the notes.

49

Yes her

Vocal line for MD (Mezzo-Soprano) for measures 49-52. Similar to the other vocal lines, it is silent for measures 49-51 and has two notes in measure 52. The lyrics "Yes her" are written below the notes.

49

Yes her

Vocal line for L (Tenor) for measures 49-52. Similar to the other vocal lines, it is silent for measures 49-51 and has two notes in measure 52. The lyrics "Yes her" are written below the notes.

49

Yes her

Piano accompaniment for measures 49-52. The music continues with the same rhythmic pattern. A dynamic marking of *f* (forte) is present in measure 52. The watermark "This score has been downloaded from www.dramatists.com and is for perusal only." is also present.

49

Finale - In Our Hearts

SE:
53 bo - dy was burnt. But our me - mor - ies weren't.

ZE:
53 bo - dy was burnt. But our me - mor - ies weren't.

MD:
53 bo - dy was burnt. But our me - mor - ies weren't.

AP:
53 bo - dy was burnt. But our me - mor - ies weren't.

L:
53 bo - dy was burnt. But our me - mor - ies weren't.

f

53

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