PIANO-CONDUCTOR'S SCORE

You're A Good Man, Charlie Brown
[Revised]

Based on The Comic Strip "Peanuts®"
by
Charles M. Schulz

Book, Music and Lyrics
by
Clark Gesner

Additional Dialogue by Michael Mayer
Additional Music and Lyrics by Andrew Lippa

Original Direction for this version of
"You're A Good Man, Charlie Brown" by Michael Mayer

Originally Produced in New York by
Arthur Whitelaw and Gene Persson

Piano Reduction by Dale S. Kugel

 Book
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Music and Lyrics
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560 Lexington Avenue, New York, New York 10022
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Cast and Vocal Ranges

SALLY BROWN

LUCY VAN PELT

SNOOPY

SCHROEDER

CHARLIE BROWN

LINUS VAN PELT

Instrumentation

1 Reed — Flute, Clarinet and Alto Saxophone.
   [also doubling: Piccolo, Soprano Recorder, Soprano Saxophone and optional Kazoo]
1 Violin and Viola.
   [also doubling: Alto Recorder, Kazoo and Tambourine]
1 Bass — acoustic and electric instruments.
   [also doubling: Tenor Recorder and Kazoo]
1 Percussion— trap set and mallet instruments ("Kat" percussion synthesizer)
   trap set:
   Snare Drum
   Bass Drum
   Small Tom-Tom
   Floor Tom-Tom
   Jungle Drums
   Hi-Hat Cymbals
   various suspended Cymbals
   crash
   splash
   ride
   Wood Block
   Cow Bell (2 sizes)
   Tambourine (mounted)
   Triangle
   Slide Whistle
   Siren Whistle
   Duck Quack
   Sandpaper Blocks
   Mark Tree
   Bell Tree
   Kazoo

1 Piano/Partitur [also doubling: Keyboard Synthesizer and Kazoo]
   [synthesizer registrations include: Celeste, Gospel Organ, Harmonium, Ballpark Organ,
   Electric Piano, Fender Rhodes, Tremolo Strings, solo Cello, Trumpets and French Horns]

Sound Effects

Bus Horn
School Bell
Kite Crash
Alarm Clock
Crack of Bat striking Baseball
Airplane Engine roar
Airplane Engine sputtering toward silence
Machinegun rapidfire
Opening Act Two: Loud wartime battle sounds—
   explosions, airplane engines, sirens, machinegun fire, etc.
Opening
(Sally, Lucy, Snoopy, Schroeder & Linus with Charlie Brown)

Cue: (As the house lights dim out on the full drop front show curtain, music in.)

NOTES: The stage remains in darkness throughout this number. Light spots each character for their spoken dialogue only.

CBR - Piano Conductor
Cue to end fermata: C. BROWN:
I’m more than five.

Cue to continue: LINUS:
Oh, well, that’s the way it goes.

ALL [C. BROWN does not sing in this number.]
You’re a good man, Charlie Brown. You’re a

Cue to continue: SALLY:
... his lack of confidence, his— ALL
[except SALLY]

[dialogue] mf

[dialogue] ALL
[including SALLY]

Cue to continue: SCHROEDER:
... I marvel at his consistency.

ALL

need. You have humility, nobility, and a sense of honor. That is

[dialogue]
SALLY

LINUS: I think Charlie Brown has nice hands.

SNOOPY - SCHROEDER

LINUS: ... kid comes home from school.

SNOOPY - SCHROEDER

You're a very rare indeed.

SNOOPY - SCHROEDER

You're a very rare indeed.

Cue to continue: LUCY:
... liable to see for a long while.

ALL

prince, and a prince could be king.

You're a

Cue to continue: C. BROWN: Some days I wake up...

[dialogue]

(A light illuminates Charlie Brown's face at stage center.)

Monologue: C. BROWN: Some days I wake up...

Tempo (\( \approx 160 \))

good man.

You're a good man.

Cue to continue: C. BROWN:
... and the sun's so bright.

C. BROWN: How can anything go wrong on a day like this?

vamp

C. BROWN: How can anything go wrong on a day like this?

Attacca
No. 2  
"You're a Good Man, Charlie Brown"
(Sally, Lucy, Snoopy, Schroeder, Charlie Brown & Linus)

Cue: (Attacca from No. 1 Opening.)  
(Lights up to bright morning day as the COMPANY assembles.)

[2]  
Bright march (d=160)

I'm late!

SFX: alarm clock

C. BROWN

Pno.

Alto

Vn. 8va

E.Bs., Pno. 8va

Drs.

etc. sim.

[10]

SNOOPY  ALL [except C. BROWN]

(Woof!)  You're a good man, Charlie Brown.  You're the kind of reminder we

Vn., Pno.

Alto, Pno., B.D.

mf

simile

Bs., B.D., Pno. (H-H continue eighths)
need. You have humility, nobility and a sense of honor. That is

SALLY

LUCY ver-y rare in-deed. You’re a good man, Charlie Brown. And we

SNOOPY - SCHROEDER SNOOPY SN/SC. unis.

LINUS ver-y rare in-deed! (Woof!) You’re a good man, Charlie Brown. And we

ALL [except C. BROWN]

know you will go ver-y far. Yes, it’s hard to be-lieve, Al-most
fright'ning to conceive, What a good man you are. You are kind. You are

kind to all the animals And every little bird. With a

[SNOPPY tacer]
kind to all the animals And every little bird. With a

heart of gold you believe what you're told. Every single solitary

heart of gold you believe what you're told.
SALLY

word.

LUCY

You bravely face adversity, You're

SCHROEDER

LINUS

You bravely face adversity, You're

LUCY

cheerful through the day. You're thoughtful, brave and courteous. And you

cheerful through the day. You're thoughtful, brave and courteous.

[42]

ALL. [except C. BROWN]

also have some faults But for the moment let's just say: That you're a good man, Charlie

Cbr - Piano Conductor
[ALL except C. BROWN]

Brown. You're a prince, and a prince could be king. With a

heart such as yours You could open any doors, You could go out and do any-

SALLY

LUCY thing. You could be king, Charlie Brown,

SNOOPY-SCHROEDER

LINUS thing. You could be king, Charlie Brown,

You could be

You could be

You could be
A bit faster
CHARLIE BROWN

Ev'ry body says to me:
[SA./L.U.]

king!
[SN./SC./L.I.]

You're a good man, Charlie Brown.

king!

You're a good man, Charlie Brown.

Ev'ry voice in harmony.

You're a good man, Charlie Brown.

You're a good man, Charlie Brown.

CBR - Piano Conductor
C. BROWN

All I need is one more try, Got ta get that kite to fly,

And I'm not the kind of guy Who gives up easily,

Wonder why they stop to say:

You're a good man, Charlie Brown,

You're a good man, Charlie Brown.
Never liked me anyway.

You're a good man, Charlie Brown...

You're a good man, Charlie Brown...

Try not to rock the boat. Not to make a scene.

A good man? Yes. But I confess, I don't know what they mean. I want to...
[C. BROWN]

rise like. I should And do ev'rything right But I

lie a-wake at night With questions in my ear. I

OTHERS

Oooh. never sleep. Oooh, loud and deep.

want to join the dance, But the answer isn't clear.

Oooh, take the leap.
Then I hear:

SALLY

Charlie Brown... Charlie Brown... You're a

LUCY


LINUS

You're a good man, Charlie Brown.

[98] [SA/LU.] 8\textsuperscript{th}Nn. colla voce

SN/SC. You're a good man, Charlie Brown!

SALLY

Get on the bus!

SN/SC/LI.

Don't wanna be late for school! That's right!

SCHROEDER

Get on the bus!

LINUS

Go ahead, get on the bus, Charlie Brown!

That's right!

Vn., Pno. (closed H-H)

B., Pno.
C. BROWN

Don’t wanna be late!

SNOOPY (Woof!) [ALL except C.B. & SN.]

[109]

C. BROWN

SNOOPY (Howl!) There they go again.

[ALL except good man, Charlie Brown. +SNOOPY You’re the kind of remind-er we

Bs., Drs. two-beat

Don’t know what they mean. I’m not good, I’m not bad.

need. You have humility, nobility And a sense of honor. That is
I'm sort of in-between.

very rare indeed.

You're a good man, Charlie.

C. BROWN

I don't understand.

SALLY

LUCY

Brown.

You're a prince, and a prince could be king!

With a

SNOOPY-SCHROEDER

LINUS

Brown.

You're a prince, and a prince could be king!

With a
"You're a Good Man, Charlie Brown"

**SALLY**

heart such as yours you could open any doors, You could Ah.

**LUCY**

You could go out and do anything.

**SNOOPY - SCHROEDER**

heart such as yours you could open any doors, You could Ah.

**LINUS**

You could:

[C. BROWN]

"Nothing lasts forever."

[SA/LU.]

king, Charlie Brown,

[SN/SC/LI.]

You could be king!

king, Charlie Brown.

You could be king!

You could be

Alto, Vn.

Vn., Pno.

Pno., Vn.

B.D., Bc. sust. Dtrs. half-time feel (Ride Cym. eighths)
“All good things must end.” I’ve memorized that phrase by king!

Believe it! Pno., Bs., Drs.

[135]

heart. So tell me, I need to

And you were born for this part. You’re a good man,

know it... When do the good things

You’re a good man, Charlie Brown!
SNOOPY

start?

Oh, you're a good

SCHROEDER - LUCY

You're a good man, Charlie Brown! You're a good

LINUS - SALLY

Bravely facing adversity.

— man! —

Oh, you're a good man, Charlie Brown!


Always kind to animals! You're a good man, Charlie Brown!

Applause — segue
No. 2a

*Cue: (Applause – segue from No. 2
"You’re a Good Man, Charlie Brown.")*

**Good Man Playoff**

*(Orchestra)*

\( \text{Vn.} \quad (d=160) \)

SALLY: This is my report ... ... it happened.

No. 2b

*SFX: school bell*

**Before Lunch Hour**

*(Orchestra)*

\( \text{Vn., Alto, Cym.} \)

Segue

C. BROWN: (Alone on stage. He has a large lunch bag): I think lunch time ...

Cue to fade out: C. BROWN:

Of course, sometimes mornings ...
After Lunch Hour

(C. Brown, Sally, Snoopy & Linus)

(school bell) Oh, well, (music in) one more
lunch hour over with. Only 2,863 to go.

[5]

C. BROWN

All I need is one more try. Gotta get that kite to fly.

And I'm not the kind of guy. Who gives up easily.

SALLY, SNOOPY & LINUS

You're a good man.

You're a good man.
No. 3

"Schroeder"
(Lucy)

Cue: (Segue from No. 2c After Lunch Hour.)

Adagio sostenuto \( (J = 64) \)

Si dove suonare tutto questo pezzo delicatissimamente e senza sordini.

D'ya know some-thing, Schroeder?

I think the way you play the piano is nice.

D'ya know some-thing else?

It's always

cresc.
[LUCY]
been my dream That I'd marry a man who plays the piano.

[15]
parties he'd play something nice - like "April Showers."
sure you could play something nice like "April Showers,"
Or even "Frere Jacques."
Bee-thoven’s nice, too.

Just i-mag-ine.

What would you think if some-day you and I should get mar-ried?

Wouldn’t you like that if some-day we two should get mar-ried?

LUCY: My Aunt Marion was right, never try to discuss marriage with a musician.

(Lights come down on final two chords and up elsewhere.)

decresc.

[dialogue] pp

Segue
No. 4
Quick Changes – Spaghetti
(Orchestra)

(SALLY & LINUS enter – dialogue)
Cue: SALLY: We had spaghetti at our house three times this week.
Swing eighths \( (J = 120) \)

\[ \text{(acoustic or electric) Bs. pizz.} \]
\[ \text{Drs. w/brushes} \]

[4] Swing eighths
Alto

\[ \text{(C. BROWN/SALLY dialogue)} \]
\[ \text{Cue to continue: SALLY:} \]
\[ \ldots \text{it all seemed so futile.} \]

[7] Adagio cantabile \( (J = 48) \)

\[ \text{(LINUS runs past with a ball, chased by LUCY.)} \]
LUCY: ... back here with that ball! (music out)

SCHROEDER: Beethoven used to be fond ...

\[ \text{Cue to stop: (LINUS stops sucking his thumb.)} \]

\[ \text{Cue to continue: LINUS: I think I'm losing my flavor. (A beat; he resumes sucking his thumb.)} \]

\[ \text{(Lights out.)} \]

In six
vamp

\[ \text{(In darkness, C. BROWN/LUCY dialogue. On cue: LUCY:} \]
\[ \text{[offstage]: you're so adorable. Lights come up on SNOOPY} \]
\[ \text{lying contentedly on top of his doghouse – dialogue continues.)} \]

\[ \text{Cue to segue: C. BROWN: [offstage]} \]
\[ \text{He's just about the best there is.} \]

\[ \text{(1st time only)} \]

(Segno)
No. 5

“Snoopy”
(Snoopy with [offstage] Sally and Lucy)

Cue: (Segue from No. 4 Quick Changes – Spaghetti.)

Pensively

[3]

SNOOPY

They like me. I think they’re

swell. Isn’t it remarkable How things turn out so well?

Andante con moto (d=126)

CBR - Piano Conductor
Pleasant day, pretty sky. Life goes on, here I lie.

Not bad, not bad at all.

Cozy home, board and bread. Sturdy roof beneath my head.

Not bad, not bad at all.
Faithful friends always near me. Bring me bones, scratch my ear. Lit-tle birds come to cheer me, ev'ry day sitting here. On my stom-ach With their sharp lit-tle claws, Which are u-su-al-ly cold, And oc-ca-sion-al-ly pain-ful, poco a poco cresce.
And sometimes there are so many
That I can hardly stand it...
rats!

Subito "spanish"

I feel ev'ry now and then That I gotta bite someone.

know ev'ry now and then what I wanna be.

A fierce jungle.
an - i - mal crouched on the limb of a tree! La la la la, La la la,

SNOOPY

La la la, La la la. La la la la, La la la, La la la, La la. I'd

stay ver - y ver - y still Till I see a vic - tim come. I'd wait know - ing ver - y well ev'ry sec - ond

counts. And then like the fierce jun - gle crea - ture I am, I would

CBR - Piano Conductor
SNOOPY: You know, I never realized it was so far down to the ground from here. Hmm.

Ad libitum

Andante con moto

SNOOPY

Let me see, where was I? Oh, that's right. the pretty sky.
Not bad, not bad at all.

Cozy home, board and bread. Sturdy roof

Beneath my head.

Not bad, not bad at

dictated

all.

Not bad, not bad at

cresc.

rit.
No. 5a

Quick Changes – Moon

(Orchestra)

(C. BROWN enters. SNOOPY remains onstage on top his doghouse – dialogue)
Cue: C. BROWN: I think I’ll just walk …
… flap my arms and fly to the moon.

Sonoemn

[3] Even eighths (d=120)

Cue to continue: LUCY:
… just like shooting fish in a barrel. (She exits.)

[5] Moderate two (d=120)

(LINUS enters, knocks on doghouse – dialogue)

Cue to continue:
SNOOPY: … could not be less interested.
(music in – LUCY sneaks in, grabs LINUS’ blanket & tears off again.)
Cue to continue: LUCY: (exiting) ... it!! I got it!!

(LINUS gives chase. The doghouse moves offstage with SNOOPY.)

Even eighths

(SCHROEDER crosses carrying a sign reading “Only 14 more days until Beethoven’s Birthday.”)

(SNOOPY pulls SALLY across with the jump rope in his teeth.)

(SALLY crosses jumping rope. C. BROWN crosses on roller skates.)

(The sofa moves onstage with LUCY hiding on it with the blanket, and LINUS following.)

(LINUS grabs one end of the blanket — a tug-of-war follows. Music abruptly stops.)

subp cresc.
No. 6

"My Blanket and Me"

(Linus with Sally, Lucy, C. Brown, Schroeder & Snoopy)

Cue: LINUS: ... smooth talking and some fast action.

Freely (\(\frac{3}{4} \rightarrow \frac{7}{4}\))

Got you back again.

[silent]

[9]

A tempo (\(\dot{d} = 128\))

De-light-ful.

[silent]

Triangle

Crotale or Bells

lightly swung
[LINUS] legato [17]

La de da de la la la la la la de da de da

LINUS: Sucking your thumb without a blanket is like eating a cone without ice cream!

[dialogue] p f

My blan - ket and me.

(LINUS dances offstage with the blanket as SALLY, LUCY, SCHROEDER, CHARLIE BROWN & SNOOPY enter.)

waterfall

(+H-H roll – not too big)

CBS - Piano Conductor
LUCY: Guys, guys, come here! You gotta see this! (LINUS tangos onstage with the blanket.)

Cue to continue:
LUCY: ... with their blankets.
LINUS: Whaddya mean?

cozy sanctuary But it's far from necessary 'Cause I'm just as self-reliant as before.

As a
simple demonstration Of my independent station I will

go away and leave it on the floor. Yes, I'll

walk away and leave it Though I know you won't believe it, I'll just

walk away and leave it on the floor. La la
"My Blanket and Me"

[LINUS]

LUCY: You're a hopeless case, Linus...

(LINUS runs to the blanket.)

(LINUS: grabs the blanket and clutches it to him): Don't ever let me do that again.

ALL except LINUS exit.

LINUS: (calling after them): I thought I could do it... I actually thought I could do it...

[The Blanket Ballet]
(LINUS shuts his eyes and imagines a world where he and his blanket are together in peace. The blanket magically rises and joins him in the dance. The whole gang, even SNOOPY, eventually enter his fantasy with their own blankets, and join in the dance.)

[72] secco, in four

[80] Slide Whistle "rip"

[89]

Pno (+S. D. roll)

+Alto Biv

Drs., Biv, (Cym.)

+Bs., Drs. time

CBR - Piano Conductor
7. "My Blanket and Me"

[Sally enters.]

Steady and plodding

(Schroeder enters.)

Building, swing eighths

(C. Brown enters.)

(Lucy enters.)
[134] A Ha!

[140] LINUS

It's foolish, I know it.

[145] LUCY

I'll try to outgrow it. But meanwhile, (Cym.) It's my blanket... And
No. 6a  

**After Blanket**

*(Orchestra)*

*Cue: (Applause – segue from No. 6 “My Blanket and Me.”)*
No. 7

Queen Lucy – Melodrama
(Orchestra with Lucy)

Cue: LUCY: I intend to be a queen.

Cue to continue: LUCY: ...and I'll live in this big palace ...(music in, dialogue continues)

[2] [Maestoso, ma non troppo]

[dialogue]

acoustic Bs., Pno., Timp.

Bs., Pno.

[Va. fase to bar 20]

Cue to fade out: LINUS: I can't think of any possible way that you could ever become a queen.

(silence)
LINUS: I'm sorry, Lucy, but it's true.
(silence, then:)

Cue to continue: LUCY:
... and in the summertime. (music in, dialogue continues)
Cut to stop: LUCY: What do you mean I can’t be queen?
LINUS: It’s true.
LUCY: There must be a loophole.
(music in, dialogue continues.)
Cue: LUCY: It’s undemocratic.
(music out) LINUS: Good grief.

Cue: LUCY: (music in) It’s usually just a matter ...
Faster

Cue to stop: LINUS: I think I’ll watch television. (He returns to the set, turns it on, resumes watching position.)
Cue: LUCY: (music in)
I know what I’ll do. If I can’t ...
Cue: LINUS: ... I will buy myself a queendom. (music out) LINUS: Good grief.

Cue: LUCY: (music in) Yes, I’ll buy myself a queendom ...

Cue: LINUS: (music in) CBR Piano Conductor
[33] Cue to fade out: LUCY: I will be head queen. (She glances at the TV and becomes engrossed.)

No. 7a
Quick Changes – Coathanger
(Orchestra with Sally)

Cue: LINUS: Yes, your majesty.
(He clicks the TV remote and changes channels.)

(C. BROWN enters, SNOOPY follows pointing ravenously at his supperdish – music out)

Swing eighths

(C. BROWN exits, SNOOPY wails and follows him. SALLY enters.)

SALLY
A “C”? A “C”? [SALLY continues her diatribe unaccompanied]

SNOOPY: Supertime?
C. BROWN: Not yet.
SNOOPY: Supertime?
C. BROWN: Not yet!
(music continues)
Cue: SALLY: Thank you, Miss Othmar. The squeaky wheel gets the grease! (She exits.)

[3] Allegro comodo (J=152)

(C. BROWN enters guiding the string of a kite flying offstage.)

safety repeat [three times]

(Bs. tacet to bar 14.)

[9] CHARLIE BROWN

Little more speed, little more rope, Little more wind, little more hope,

Gotta get this stupid kite to fly. Gotta make sure it doesn’t snag,
[C. BROWN]

Doesn't droop, doesn't drag, Gotta watch out for every little, Whoops!

Lit-tle less speed, lit-tle more tack, Lit-tle less rise, lit-tle more slack.

Got-ta keep my wits a-bout me now. Got-ta make sure it doesn't get the best of me Till I get it in the air some-how.


B.D. (choke splash Cym.)

poco cresc.
Millions of little kids do it ev’ry day. They make a kite and, “poof!” it’s in the sky. Leave it to me to have the one fool kite Who likes to see a little kid cry. 

Little less talk, little more skill, Little less luck, little more will.
Got-ta face this fel-low eye to eye.

Now that I’ve seen you chas-ing moles,

Climb-ing trees, dig-ging holes. Catch-ing your string on ev’ry-thing pass-ing

cresc. poco a poco

by.

Why not

[43] Ethereal - “we have liftoff”
Wait a minute, What's it doing?

It isn't on the ground.

It isn't in a tree.

It's in the air!
Look at that, it's caught the breeze now, It's past the trees now with room to spare.

Oh, what a beautiful sight. And I'm not such a clumsy guy.
No. 8a  Quick Changes – Valentines

Cue: (Applause – segue from No. 8 “The Kite.”)

Bounce

(Lights come up as SCHROEDER & SALLY enter.)

SCHROEDER: How are you today, Sally?
(discussion continues)

[dialogue]
No. 8b  Before Doctor – Lucy Opens Shop

(C. BROWN: This is for you... (dialogue continues as LUCY approaches him.)

Cue: C. BROWN: I've been thinking... no one sent you any!

C.B: I'd give anything...

SALLY: ...an empty mailbox...

Cue: C.B: ...an empty mailbox...

(He crosses to mailbox.)

Cue: C. BROWN: ...Merry Christmas. (LUCY takes card.

C. BROWN realizes what he's said, screams:) Aahh!

(SALLY enters.)

Cue: SALLY exits laughing.

C. BROWN: I can't stand it... (music fades out as dialogue continues.)

Segue

Cue: C. BROWN: My stomach hurts. (Music in. OTHERS pass by showing C. Brown their valentines, then exit stage right.)

(C. BROWN crosses toward stageleft as Lucy's "Psychiatric Help 5 cents" booth moves on from stage left. LUCY is standing behind her booth.)

C. BROWN: Oh, Lucy. I'm so depressed. (music out - dialogue continues.)
Cue: CHARLIE BROWN: All right, I'll try.

Slow, loose ad lib. tempo

CHARLIE BROWN calmly & resignedly

I'm not very handsome or clever or lucid, I've always been stupid at spelling and numbers. I've never been much playing football, or baseball, or stick-ball, or checkers, or marbles, or ping-pong. I'm

poco rit.
A tempo (♩= 82)

us’-ally aw-ful at par-ties and danc-es, I stand like a stick or I

move more rapidly

cough, or I laugh. Or I don’t bring a pres-ent, or I spill the ice cream. Or I

get so de-pressed that I stand and I scream. Oh, how could there pos-si-bly

be

One small per-son as thor-ough-ly, to-tal-ly, ut-ter-ly blah as
LUCY: Certainly. You don’t think … … really have to delve.

C. BROWN: Stupid, self-centered and moody. I’m moody. You’re terribly dull to be with. Yes, I am. And nobody likes me. Not Frieda, or Sherry, or
C. BROWN: Now wait a minute.
Snoopy likes me.
LUCY: He only pretends to like you because you feed him. That doesn't count.

C. BROWN: [42] A tempo

LUCY: Oh, why was I born just to

be One small person as thoroughly, totally, utterly. Wait! You're

not very much of a person. That's certain. And yet there is reason for

[dialogue]
hope. There is hope? For although you are no good at music, Like Schroeder, or

happy like Snoopy. Or lovely like me. You

[56] A tempo

have the distinction to be No one else but the

C.B. strepitoso

singular, remarkable, unique Charlie Brown. I'm me!
Yes, it's amazingly true, For whatever it's worth. Charlie Brown, You're you.

C. BROWN: Gosh, Lucy, you know something? I'm beginning to feel better already. You're a true friend, Lucy, a true friend.

LUCY: That'll be five cents, please.

No. 10

Quick Change – Ice Cream

(Cue: Applause – segue from No. 9 “The Doctor Is In.”)

(C. BROWN & LUCY exit.)
Quick Changes – Art
(Orchestra)

Cue: SALLY: ... my life isn’t a Shakespearean tragedy ... (She exits.)

Cue to continue: LINUS:
... was once a human being.

On cue: (pound fist on keyboard with stage):
SCHROEDER: Do you hear me? An Art!

Cue to segue: LUCY: You fascinate me!

Segue
“Beethoven Day”
(Schroeder & Company)

Cue: LUCY: You fascinate me!

(SCHROEDER plays, LUCY listens.)

LUCY: What?

(SCHROEDER stops and gasps.)

LUCY: What?!

(He plays then stops again.)

LUCY: What?!!

(SCHROEDER (voice last time))

Call the principal and hand him the news.

We've got a holiday that he can't refuse.

A day of harmony... A day of music: Beethoven's
SALLY (entering)  SCHRÖDER

Birthday!


LINUS (entering)

Beethoven Day? The hope of each musician. No

more am I the only guy To stand up and say: Hoo-

(ray, Beethoven, Hoo-ray!

(CARLIE BROWN enters — dialogue.)

Cue to continue: LUCY: Commercialized?

vb [six times]  (H-H rhythm)

CBR: Piano Conductor
(SNOOPY enters wearing a Beethoven T-shirt.)
Cue to continue:
SCHROEDER: ... Beethoven T-shirts.

SNOOPY [Alto]

SCHROEDER [Bass, Pno., Timp.]

vamp [four times]

Bee-tho-ven Day?

If you're won-der-ing, "Now.

How do we start?"

Just blow the mu-sic Till you

know it by heart!

We're gon-na cel-e-brate.

We'll have a par-ty, Bee-tho-ven's birth-day!
SALLY - LUCY
And when you state the title,
You hear a

Bee-tho-ven Day!

SNOOPY

C. BROWN - LINUS
Bee-tho-ven Day!

[B] [SCHROEDER]
great recital. The right of ev’ry boy and girl To

H-H

[Alto, Va., Pno. sust.]

[SCHROEDER]
stand up and say: Hoo-ray, Bee-tho-ven, Hoo-ray!

OTHERS

Hoo-ray, Bee-tho-ven, Hoo-ray!

(Alto to Cl.)

BEE-tho-ven

Unis.

CBR - Piano Conductor
Day!  Bee-tho-ven Day!

[SALLY - LUCY]

Bee-tho-ven Day!

[SNOOPY]

Bee-tho-ven Day!

[C. BROWN] Bee-tho-ven Day!

[LINUS] Bee-tho-ven Day!

Bee-tho-ven Day!

Bee-tho-ven Day!

Bee-tho-ven Day!

Bee-tho-ven Day!

Bee-tho-ven Day!

Bee-tho-ven Day!

Bee-tho-ven Day!

Bee-tho-ven Day!

Bee-tho-ven Day!

Bee-tho-ven Day!

Bee-tho-ven Day!

Bee-tho-ven Day!

Bee-tho-ven Day!
Day - ay - ay, hey - yay - ay! A phil-har-

Day! Bee-tho-ven Day!

[SA./LU.] dis.

Day - ay - ay - ay! Bee-tho-ven Day!

[SN.]

Day - ay - ay - ay! Bee-tho-ven Day!

[C.B./LI.] unis.

Day - ay - ay - ay! Bee-tho-ven Day!

[51] Bee-tho-ven Day!

monic rum - ble, A poly-phon-ic jum - ble. A

Bee-tho-ven Day!

Bee-tho-ven Day!

Bee-tho-ven Day!

Bee-tho-ven Day!

Va., Pno.

Wa. Pno.

Alto

+Temp. f/th CBR - Piano Conductor
[SCHROEDER]

humble dedication as we stand up and say:

HOO-

[OTHERS] unis.

LUCY: I got it! I got it! I got it!

RAY. Beethoven, Hoo-ray!

RAY. Beethoven, Hoo-ray!

(LUCY) We’ll demand full-page ads in every newspaper! SCHROEDER: But— LINUS: We’ll start a chain of Beethoven Superstores.

[60]
SCHROEDER: But — SALLY: We'll build a Beethoven theme park!
C. BROWN: We could have a Bake Sale! (They all look at him — music out.) SCHROEDER: Wait! That's too commercial! (music in.)

Let's imagine it, that glorious hour.

Filled with emotion, yet inspired with pow'r.
When we all honor the man we adore. On the day we place the

newest face On Mount Rushmore!

A la Barbershop Quartet
SCHROEDER
A tempo

optional
Mount Rushmore!
SALLY LUCY
A moment

Mount Rushmore!
SNOOPY

Mount Rushmore!
C. BROWN

Mount Rushmore!
LINUS

A tempo
Beeethoven Day!

A la Barbershop Quartet
Voices
Tutti
Drs.
of reflection.

A classical injection! So

Bee-thoven Day!

Bee-thoven Day!

Bee-thoven Day!

Bee-thoven Day!

[SCHROEDER]

Facing this direction we begin it today.

OTHERS unis.

Bee-thoven, hooray!
[SCHROEDER]

musi-cal col-lec-tion ev'-ry body can play.
The

[OTHERS]

It's Beetho-ven

right of ev'-ry boy and girl to stand up and say: Hoo-

Day!

ray. Bee-tho-ven, Hoo-ray!

A time for cele-bra-ting, Bee-tho-ven way! La la la la
No. 12a  Beethoven Day Playoff
(Orchestra)

Cue: (Applause – segue from No. 12 “Beethoven Day.”)

Tempo (mp = 144)

Applause – segue
No. 13

Rabbit Chasing – Pantomime
[and Quick Changes – The Wall]
(Orchestra with Sally & Snoopy)

Cue: SALLY: We ought to see lots of game today. (She blows a bugle call.)

Fast \( (J = 152) \)
Vn., 8th Alto, Pno., S.D.

acoustic B.s., Pno., B.D.

[9] Tempo di mazurka \( (J = 132) \)

[17] March tempo \( (J = 128) \)

[21] Presto subito \( (J = 184) \)
SNOOPY

(Sniff!) (Sniff!) (Sniff!) (Sniff!)

(Splash Cym.) (Cow Bell)

Moderately

[45] Dolce ma sensibile \( \frac{j}{124} \)

SALLY

Chasing, we're rabbit

SNOOPY

Chasing, we're rabbit

CBR - Piano Conductor
3 - Rabbit Chasing - Pantomime

- Rabbit chasing...
- Rabbit chasing...

SALLY & SNOOPY

Marcia e molto marcato \( \dot{\mathcal{B}} = 112 \)

Agghaah!

Frantic waltz \( \dot{\mathcal{B}} = 108 \)

(An endless Garden Wall moves on with CHARLIE BROWN leaning on it; C. BROWN: Sometimes, when you're depressed, all you want...)

(SALLY & SNOOPY exit.)
Cue to continue: C. BROWN:
... you may have to change arms.

[66] Moderate caprice (d = 120)

(The Wall moves on. SALLY & SNOOPY re-enter and continue rabbit chasing.)

[SALLY & SNOOPY exit.)

(LUCY & SCHROEDER appear at the Wall — dialogue.)
Cue to continue: LUCY: He touched my picture!

[78] Allegro molto vivace (d = 132)

(SALLY & SNOOPY enter and continue the chase.)

CBR - Piano Conductor
(SALLY & SNOOPY exit.
The Garden Wall moves on revealing LINUS.)
No. 14
“The Book Report”
(Lucy, Schroeder, Charlie Brown & Linus with Sally & Snoopy)

Cue: C. BROWN: (to LINUS) You’re a lot of fun to have around.

March militaire
(SALLY & SNOOPY enter rabbit chasing.)

Cue to continue:
(LUCY enters reading.)

SALLY & SNOOPY

Chasing rabbits, chasing rabbits. Chasing rabbits, chasing rabbits.

Cue to continue:
(SALLY & SNOOPY exit.)

LUCY

(Slams book shut.) Rabbits!

[6] Madrigal, a cappella (d=132)

A book report on Peter

SCHROEDER

Rabbits!

C. BROWN

Rabbits!

LINUS

Rabbits?

[6] Madrigal, a cappella (d=132)

A

[Rehearsal piano knock “W.B. rhythm on wood piano frame if no drums are present”]

Voice cue

CBR - Piano Conductor
[LUCY]
Rabbit, Peter Rabbit, Peter Rabbit,

SCHROEDER
A book report on Peter Rabbit,

C. BROWN

[Linus]
book report on Peter Rabbit, Peter Rabbit, Rabbit

[La tempo]

LUC
Rabbit. Peter

SC
Rabbit. Rabbit

C.B
book report on Peter Rabbit, Rabbit

L1
Rabbit, Rabbit

[La tempo]
Lucy: (in caesura, counts words one through seventeen) Hmm. Eighty-three to go.

Schroeder:

This book report is about is, "Peter Rabbit," which is about this rabbit. I found it very...
liked the part where... It was a... It reminded me of

[31] Fast ($\text{d} = 152$)

"Robin Hood!" And the part where Little John jumped from a rock to the

Sheriff of Nottingham's back. And then Robin and everyone

swung from the trees in a sudden surprise attack. And they
cap-tured the Sher-iff and all of his goods, And they car-ried him back to their
camp in the woods, And the Sher-iff was guest at their din-ner and all. But he
wrig-gled a-way and he sound-ed the call And his men rushed in and the
rubato
ar-rows flew. Pe-ter Rab-bit did, sort of, that kind of thing, too. The
other people's name was MacGregor.

LINUS: (monologue) In examining a work such as Peter Rabbit, ...

(LINUS) ...conflicting roles as farmer and humanitarian. (C. BROWN begins to sing. LINUS continues monologue.)

Secularly (d' = 132)
[LINUS: (continuing)] Peter has been...it is established from the start...

start writ-ing now when I'm not really rested, it could

up-set my think-ing which is no good at all. I'll get a

fresh start to-mor-row, and it's not due till Wednes-day. So I'll

have all of Tues-day un-less some-thing should hap-pen. Why does
this always happen? I should be outside playing getting fresh air and sunshine. I work best under pressure, and there'll be lots of pressure, if I wait till tomorrow. I should start writing now. But if I start writing now when I'm poco cresc.
not really rested, it could upset my thinking which is poco rall.

[a tempo]

LUCY Vivo

no good at all. The name of the Rabbit was Peter. Twenty-

four, Twenty-five, Twenty-six, Twenty-seven, Twenty-eight, Twenty-nine, Thirty. Ha!

[90] Tempo \( \dot{i} = 166 \)

SCHROEDER

Down came the staff on his head, smash! And Robin fell like a sack full of

\[ \text{Cym. A crash} \]
[SCHROEDER]

lead, crash! The Sheriff laughed and he left him for dead, Ah! But he was

LUCY

wrong! Thirty-five, Thirty-six, Thirty-seven, Thirty-eight, Thirty-nine, Forty!

[98] SCHROEDER

Just then an arrow flew in, whing! It was a sign for the fight to be-

pizz Bs., Pno., Drs.

gin, ring! And then it looked like the Sheriff could win, Ah! But not for
long.
A-way they ran,
Just like
rab-bits.
Who run a lot,
As you can tell
From the sto-ry
Of Pe-ter
Rab-bit,
Which this re-port
Is a-bout.
(SALLY & SNOOPY cross with a butterfly net continuing their rabbit chase.)
SALLY & SNOOPY
Rab-bits, rab-bits, rab-bits, rab-bits, rab-bits, chas-ing rab-bits.
There were

How do they expect us to write a book report.

vegetables in the garden.

Of any quality in just two

Such as carrots, and spinach, and onions. And

days?
let- tuc e, and tur- nips, and pars- ley, And ok- ra, and
How can they con- spire to make life so
cab- bage, and string beans, And par- snips, to- ma- toes, po-
mis- ra- ble, And so ef-
da- toes, as- par- a- gus, caul- i- flow- er, rhu- barb and chives.
fee- tive- ly in so man- y ways?
LINUS: Not to mention the extreme pressure exerted on him by his deeply rooted rivalry with Flopsy, Mopsy and Cottontail.

SCHROEDER

C. BROWN

Sally & Snoopy (Appearing from behind the Wall, they join the singing.)

Rabbit is this stupid book about a stupid rabbit who steals rabbit chasing, rabbit chasing, name of the book about which This start writing now when I'm not really rested, It could

LINUS

What drove an otherwise moral rabbit

Vivo (\(d=164\))

(Vn. cola SCHROEDER 8\(\text{th}\))

fff
vegetables from other people's gardens.

rabbit chasing. Rabbit, rabbit,

upset my thinking which is no good at all.

to perform acts of thievery?

Gardens, gardens. Seventy-five, Seventy-six, Seventy-

chasing! chasing! Rabbits, rabbits,

Not good at all. Oh,

thievery! thievery! Sociological
seven, Seventy-eight, Seventy-nine, Eighty, Eighty-one, Eighty-two.

chasing rabbits. Find a rabbit, Do or die!

man does his part. Oh.

first thing after dinner I’ll start.

implications, Family pressure, simple plot.

[147] Ad libitum [cadenza]

And they were very, very, very, very, very happy to be
home.

Nine-ty-four, Nine-ty-five. The ver-y, ver-y, ver-y

SCHROEDER

The end.

Synth

Pno.

[157] A tempo ($\frac{\text{j}}{\text{q}} = 164$

end.

Peter Rabbit, Peter Rabbit,

SALLY & SNOOPY

Peter Rabbit!

Peter Rabbit was a

C. BROWN defeated A book re-port on "Peter Rab-bit."

Just start

LINUS

A-men.

Social-logical

[157] A tempo ($\frac{\text{j}}{\text{q}} = 164$)

Vn. cresc.

Cl.

voiced Pno., Bs., Drs.
Peter Rabbit, Peter Rabbit,
Rabbit! Rab-bit!
lot like Robin Hood, Rabbit!
writing, You can do it, Nothing
impl ications Joined with familiar
(b)

(b)

Peter Rabbit, Peter Rabbit.
Rabbit, rab-bit, rab-bit.
Rabbit! Rabbit, rab-bit, rab-bit.
lot like Robin Hood.
Rabbit, rab-bit, rab-bit.
to it, Got to start.

condemnations. Rabbit, rabbit, rabbit.

(Crash Cym.) 
Tutti marcato

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rabbit, rabbit, rabbit, rabbit.

rabbit, rabbit, rabbit, rabbit.

I haven't even started yet!

rabbit, rabbit, rabbit, rabbit.

A tempo [move it!]

rabbit!
act two

No. 15

The Red Baron – Melodrama
(Orchestra & Snoopy with offstage Sally)

Cue: (Wartime sound effects—explosions, airplane engines, sirens, gunfire, etc.
The sound volume diminishes and fades out under the opening measures of music.)

Military four ($\text{J} = 120$) [2]
(SNOOPY is discovered on top of his doghouse.)

SNOOPY: Here’s the World War I flying ace high over France in his Sopwith Camel, ...

...searching for the infamous Red Baron!

[10] Gently heroic

I must bring him down!
... anti-aircraft fire, archie we used to call it, began to burst beneath my plane.

The Red Baron has spotted me.

You can't hit me! (Actually tough flying aces never say Nyahh, Nyahh) I just ... [music in]

Drat this fog! It's had enough...

Floor T-T roll. Bs trem sul pont.
(SNOOPY:) ... to have to fight the Red Baron without having to fly in weather like this.

All right, Red Baron! Where are you! You can't hide forever!

[Sally] (offstage - unidentified female voice)

La la la la la la la la.

SNOOPY: Ah, the sun has broken through ... I can see the woods of Montsec below ...
SNOOPY: (in caesura) ... and what's that?
It's a Fokker triplane! (music in.) [47] Intense

Ha! I've got you this time, Red Baron!

SFX: Machinegun rapid fire of bullets.

Aaugh!

SNOOPY: He's diving down out of the sun!
(SNOOPY:) He's tricked me again!

I've got to run!

Come on, Sopwith Camel,

... let's go! Go Camel, go!

SFX: Airplane engine roar.

[63] The Great Plane Ride

SALLY (offstage – ad lib. chromatic "siren")

SNOOPY

Aah.

La la la la la la la la

Fl. Va.

Pno. or Synth. +8th

(Cym.)

La la la la la la la...

(Cym.)
SALLY (offstage)  SNOOPY: I can't shake him! He's riddling my plane with bullets.

Aah.

SFX: Machinegun rapid fire.

SNOOPY: Curse you, Red Baron!

(SNOOPY) Curse you and your kind!

(SNOOPY) Curse the evil that causes all this unhappiness!

CBR: Piano Conductor
SFX: Airplane engine sputtering out noises.  

85

SNOOPY: Here's the World War I flying ace...

89

... back at the aerodrome in France, he is exhausted and yet he does not sleep, for one thought continues to burn in his mind...

87

[Blackout]
“My New Philosophy”
(Sally with Schroeder)

Cue: SALLY: (discovering) “Why are you telling me?” I like it! (Music in.)

Moderately bright swing four (\( \text{I} = 204 \))

Cue to stop: SALLY: That’s a good philosophy: “Why are you telling me?”

[3] vamp SALLY (voice last time)

“Why are you telling me?”

My new philosophy.

The teacher gave a “D” on last week’s homework.
SALLY: (in fermata, as herself)
Well, why are you telling me?

SALLY [26]
A “D.”
And that’s my new philosophy!!
SALLY: Why are you telling me? That’s your new philosophy?

My new philosophy!

Dialogue – stop vamp on cue: SCHOEDER. That’s your new philosophy, huh? SALLY: Yes. I mean—“No!”

Just like a busy bee, Each new philosophy—

Can fly from tree to tree— and keep me moving.

CBR - Piano Conductor
When life's a dizzy maze,

On alternating days,

I choose a

diff'rent phrase:

My new philosophy!

Your new philosophy?

Some philosophies are simple: "Man does not live by bread alone."

Some philosophies are clear: "Leave your message at the
sound of the tone. — Some philosophies pick and choose.

Deciding what goes in it. Some take a lifetime,

Mine take a minute.

It's like a guarantee. — My new philosophy.
And things are sure to be a whole lot brighter.

[SALLY]

SALLY: “Oh, yeah? That’s what you think!”  “Why are you telling me?”  “No!”  “I can’t stand it!”

Now life is free and easy,

Much more philosophy, With my brand new...
SALLY: You know, someone has said that we should live each day as if it were the last day of our life...

Dialogue (LUCY passing by) – stop vamp on cue:
LUCY: ... Help me! This is the last day!! A-augh!

SALLY: Clearly, some philosophies aren’t for all people.
(Shakes for a beat—light bulb. Music in.)

SALLY: And that’s my new philosophy!

No. 16a

Before Baseball
(Orchestra)

Cue: (Applause – segue from No. 16 “My New Philosophy.”)

Tempo di Ball Park

s: Ball Park Organ solo

(f) start slowly – accel. poco a poco

(The scene changes to a ballpark. C. BROWN enters. Music out for dialogue.)

{dialogue]
No. 17

“The Baseball Game”
(Charlie Brown & Company)

Cue: C. BROWN: ...at least a billion-to-one chance.
ALL OTHERS: Yeah!... C. BROWN: Come on.

Dictated

CHARLIE BROWN

Gim-me a "T!"  Gim-me an "E!"  Gim-me an "A!"  Gim-me an "M!"  What've you got

OTHERS

"T!"  "E!"  "A!"  "M!"

a tempo

[OTHERS]

ALL

[8] Fast march (p = 168)

"Team!"

There is no team... like the best team...

Which is our team... right here!

We will
show you, we're the best team in the very little league this year. And in no time we'll be big time. With the big league baseball stars. For all we have to do is win just one more game. And the championship is ours.
You'll never guess what happened today at the baseball game. It's hard to believe, what happened today at the baseball game.

I was the manager, Schroeder was catcher. And all
"The Base..."

Tempo I°

Baseball Game Pantomime

C. BROWN: Huddle up! (They huddle.)

ALL: (ad lib.) "Hey, Batter, Batter!" (etc.)

"Break!"

CBR - Piano Conductor
(C. BROWN throws the pitch.)

ALL

SFX: crack of a bat

(ad lib. following trajectory of the ball.)

"Swing!"

"Ahh!"

(S.D.)

(choke Cym.)

Bs. solo Vn., Pno.

(+B.D., H-H time)


(They all run into the infield and slam into Charlie Brown.)

C. BROWN: (to the audience as the team leaves the field) See what I mean?
Three balls, two strikes, the bases were loaded With two men out.
I pitched my curve, but somehow he hit it a good strong clout.
"Lucy!" I hollered, "It's coming right to you!" She caught it as easy as pie.
Then dropped it. I don’t think it’s good for a team’s morale. To see their manager cry. Snoop-y helped out by bit-ing a runner And catch-ing the ball in his teeth.

Lin-us caught flies from a third story window By hold-ing his blan-ket be-
neath.

Yes, we had fortitude, No one could argue with that.

And one run would win us the game As I came up to bat.

[SALLY, SNOOPY, SCHROEDER & LINUS]

Go Charlie Brown, Charlie Brown, Charlie Brown! There is

CBR - Piano Conductor
LUCY: (to C. BROWN) All right, Charlie Brown, we are all behind you—sort of.

no team like the best team Which is our team right

(Bs. facer)

(LUCY:) I mean this kid can't pitch He pitches like my grandmother, Charlie Brown. Now all you have to do is bear down.

here! We will show you we're the best team In the

... just bear down—and when you get to first, watch me for my signals. Got it, Flash?

ver - y lit - tle league this year. And in no time

we'll be big time With the big league base - ball
SALLY

For all we have to do is win just

LUCY: ...and the championship is ours!!

---

C. BROWN

Two men were on, with two outs And me with one

---

CBR - Piano Conductor
[C. BROWN]

strike to go. Then I saw

OTHERS whispered

One strike! One strike!

Growing in intensity

Firmly I vowed I would win it for

[Vn., Cl.]

[Vn., Vibes]

[Vn.]
her, And I shoul-dered my bat and I swung... Dear

Uh, Ooh.

Pen Pal, I'm told where you live is Really quite far.

Would you please send di-rec-tions on how I can get where you
No. 17a

After Baseball
(Orchestra)

Cue: (Applause - segue from No. 17 "The Baseball Game.")
No. 17b  Quick Changes – Crabbiness Survey
(Orchestra)

Cue: LUCY: (shouting to offstage) Who was
Socrates anyway? (She sits) "Know thyself," humph! (music in.)

CUT

(LUCY goes offstage—returns with a clipboard and pencil.
C. BROWN enters with SNOOPY. music out.)

Swing eighths

[Sally enters, as she crosses
LUCY stops her. music out.]

Cue to continue: LUCY: ...how fast
word of these surveys gets around.

No. 17c  Quick Change – A Loving Little Brother
(Orchestra)

Cue: LINUS: Every now and then I say the right thing. (music in.)

Moderately

(LUCY & LINUS exit together.)

Pno solo

(+Susp Cym roll)

divisi: Soprano, Alto & Tenor Recorder [instruments doubled by Reed, Vn/Va. and Bass players]

(divisi: Soprano, Alto & Tenor Recorder [instruments doubled by Reed, Vn/Va. and Bass players])

C.BR: Piano Conductor
"Glee Club Rehearsal"
(Sally, Lucy, Charlie Brown, Linus, Schroeder & Snoopy)

Cue: SCHROEDER: (blows "C" on a pitchpipe. The GROUP responds in "unison," but each with his own idea of the pitch. SCHROEDER cuts them off and says:) Remember Adagio con brio.

Moderately slow \( (\text{d} = 120) \)

**SALLY & LUCY**

Oh, give me a home where the buffalo roam, Where the deer and

**C. BROWN & LINUS**

Oh, give me a home where the buffalo roam, Where the deer and:

[rigid harmonic rhythm oblivious to nuance]

Voice cue \[mf\] [Play voice cues for rehearsal only.]

+ acoustic Bs. pizz. colla voce

[Reed facet, Va. opt. facet, Perc. facet to bar 65.]

**SALLY**

antelope play. Where seldom is heard a

**LUCY**

antelope play. Give me my pencil. Where seldom is heard a

**C. BROWN**

antelope play. Where seldom is heard a

**LINUS**

antelope play. Where seldom is heard a
Couraging word. And the skies are not cloudy all
couraging word. And the skies are not cloudy all
couraging— Not on your life. skies are not cloudy all
day. If you don't tell me what you told Lucy I'm just going to scream!
day. Give me that pencil you block-head!
day. Home,

day. Home,
...home on the range.
Where the deer and the
...home on the range.
Give me my pencil! Where the deer and the
home on the range.
Where the deer and the
No!
Not until you
ante-lope play.
Where
ante-lope play.
What're you trying to do, Stifle my freedom of
ante-lope play.
Where
promise not to tell her! ...play.
Where
seldom is heard a discouraging speech?

Give me my pencil! 'Couraging

seldom is heard a discouraging

seldom is heard a discouraging

25

And the skies are not cloudy all—

And the skies are not cloudy all

No promise, no pencil! ...skies are not cloudy all

CBR - Piano Conductor
[33] (SALLY victoriously holds up the pencil.)

SA

What pencil? Oh, give me a land where the-

LU

day. Oh, give me a land where the

CB

day. Oh, give me a land where the

(LINUS discovers his pencil is missing.)

LI

day. No! Give me a-- Give me that pencil!

[33]

SCHROEDER: Sing!

subff with vigor

SA

Linus, it just isn't fair! Flows leisurely down the

LU

bright diamond sand, Flows leisurely down the

CB

bright diamond sand, Flows leisurely, leisurely down the

LI

...bright diamond sand, Flows leisurely down the

subff with vigor

subff with vigor

subff with vigor
Where the graceful white swan goes—

(Whispering to LINUS)

Where the graceful white swan goes—

(LINUS stumps offstage in desperation)

stream. (Why did you take Sal-ly's pencil?) Where the graceful white swan goes—

stream.

Arguh!

What did he call me? ...maid in a heavenly

gliding along

Like a— He said... He said you were...

gliding along

Like a maid in a heavenly

CBI - Piano Conductor
dream.
An enigma!
Boy, that makes me...

An enigma!
Home,

dream. An enigma?
Home.

SNOOPY

An enigma?

(SALLY stumps offstage.)

What a terrible thing to call a... What's an enigma? Never mind!

home on the range.

Where the

home on the range.

Where the
(to C. BROWN)

(What's an enigma?) antelope play.

(deer and the) (What's an enigma?) play.

(to NOBODY)

What's an en...?

(LUCY exits.)

Hey, he's still got my pencil!

(C. BROWN exits.)

Where seldom is heard a discouraging word.

SCHROEDER

And the

dimin. poco a poco
No. 18a

Quick Changes – Snoopy
(Orchestra)

Cue: (Applause – segue from No. 18 “Glee Club Rehearsal.”)

Swing four

Cue to continue: SNOOPY: Probably right after the invention of cookies.

Quickly

Cue to continue: SNOOPY: I'm stuck with the tingly teeth.

Groovy four

Cue to continue: SNOOPY: ...just stare at 'em like this... (He stares at SALLY who twitches in exasperation. Music in and segue.)
e: (Segue from No. 18a Quick Changes – Snoopy.)

Medium bounce, very dry ($\text{\textit{L}}\text{-}\text{-}\text{\textit{a}}} 144$)  
(LINUS enters followed by CHARLIE BROWN.)

C. BROWN: Hi Linus. Where are you going? LINUS: Lucy’s teaching me, Charlie Brown She says a sister is responsible for the education of her little brother so she’s teaching me. Boy is she intelligent. LUCY: (entering) Come along, Linus.

Repeat ad lib.

(Cit., Bs., Drs. tacet)

(last time) $\text{\textit{f}}$

Do you see this

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[16] [LUCY]

It is a fir tree. It's called a fir tree because it gives us fur. For coats. It also gives us wool in the winter-time.

LINUS: I never knew that before, Lucy, that's very interesting.

This is an elm tree. It's very little. But it will grow up in -
to a giant tree. An oak. You can tell how old it is by counting its leaves.

LINUS. Gosh, Lucy, that's fascinating.
C. BROWN. Now wait a minute, Lucy. I don't mean to interfere but...

And way up there, Those fluffy little white things, Those are clouds,
They make the wind blow. And way down there, Those tiny little
black things. Those are bugs. They make the grass grow.

LINUS: Is that so?
LUCY: That's right. They run around...

CUE TO CONTINUE:
C. BROWN: Oh, good grief. [66] REPEAT AD LIB.

And this thing here. It's called a hydrant. They grow all over, and no one seems to know... Just
how A little thing like that Gives so much water. D'ya see that

bird?

It's called an eagle, But since it's little it has another name, A sparrow, And on Christmas and Thanksgiving We

C. BROWN: Lucy, how can you say that! I'm sorry but I just can't stand idly by and listen to your wild... LUCY

And way up
there, the little stars and planets, Make the rain,

That falls in showers. And when it's cold And winter is up-

on us, The snow comes up, Just like the flow-ers.

(dialogue continues to cue:) LUCY: snow comes up!
C. BROWN: Oh, good grief! (Exit upstage of tree.)

repeat ad lib.

LINUS: Lucy, why is Charlie Brown banging...
Cue to continue: LUCY: Come along, Linus
[122] a tempo

LUCY

Clouds can make the wind blow, Bugs can make the grass grow, So, then you go.

These are little known facts that now—

[Blackout]

...you know!

Segue
No. 20

“Suppertime”
(Snoopy with Charlie Brown and Gospel Chorus [offstage]: Sally, Lucy, Schroeder & Linus)

Cue: (Segue from No. 19 “Little Known Facts.” Music in. Lights up reveal SNOOPY on top of his doghouse.)
SNOOPY: My stomach clock just went off.

Slow, tedious vamp ($\text{q} = 48$)

Cue to end vamp: SNOOPY:
...but the bleached bones of...

(C. BROWN enters with Snoopy’s supper dish.)
Dialogue—cue to continue:
C. BROWN: ...a whole minute with your supper.

[4]

SNOOPY

Sup-p-er-time? Sup-p-er-time!

Be-hold... The brim-ming bowl of meat and meal... Which is brought forth to ease our hun-ger.

Be-hold... The flow-ing fla-gon moist and

Quasi recitative
sweet Which has been sent to slake our thirst.

[dialogue]

TO 27

Swing four, very cool ($J = 152$)

P [Rehearsal piano play High Hat cue only if no drums are present]

H-H solo

Pno.

SNOOPY

Doo doo Doo doo doo. Doo doo doo Doo doo doo doo. It's
Supper time.
Yeah, it’s supper time.
Oh, it’s

Supper time, very best time of day.
It’s

Supper time.
Yeah, it’s supper time.
And when

Supper time comes can supper be far away?

[Reh. poco play cue if no drums are present]
[43] Stop time

Bring on the soup dish, bring on the cup.

Bring on the bacon and fill me up. 'Cause it's supper.

Supper, supper, supper-time.

(Whistle)

[51] Brighter

Pno

Alto

Bs (Pno., H-H)
[SNOOPY]

Da-doo-m-ba-dah, za-doo-buh ya-ba doo ba. Sup-per-time...

[59] Vaudeville

Doo doo doo doo doot doot. Brr...

[67] Stop time

ing on the dog food. Bring on the bone.
Bring on the barrel and roll me home,... 'Cause it's supper.

Supper, supper, supper. Supper, supper supper supper.

(SNOOPY mimes drum solo.)

Supper, supper supper time!

[Reh. pro play cue if no drums are present.]

Winter-time's nice with the ice and snow,... Sum-mer-time's nice with a place to go.
Bed-time, overtime, halftime too. But they just can't hold a candle to—My

poco rit.

Supertime! Oh, yeah!!

Brr

[Reh. pno. play cue if no drums are present]

Foot H-H

ing on the hamburger, bring on the bun. Pappy's little puppy loves

(S.D.)
ev'ryone. 'Cause it's sup-per, Sup-per, sup-per, sup-per.

Sup-per, Sup-per pep-per up-per. Sup-per, su-per du-per sup-per.

Fast gospel two (d=144)
[SNOOPY] [107] "Scat"

"Gospel chorus" Whooh!

SCHROEDER & LINUS (offstage)
SALLY & LUCY (offstage)

[Drums set tempo]

S.D.C.B. Dis
[SNOOPY]

[SA/LL/SC(LL)]

Whoo! Yeah. Bring on the meat!

Sup-er-time!

G7

It's time to eat. Oh!

Sup-er-time!

G7

Sup-er-time!

D7

[119] Go to church!

Oh! Yeah!

Sup-er-time!

G7
Bring on the food. Bring on, bring on the soup dish!

Supper-time! Supper-time!

D7 G7 D7 G7

vamp

Cue to stop vamp: C. BROWN. Now cut that out!

Bring on, bring on the hamburg! [wild riffing improvisation]

Supper-time! Supper-time!

D7 G7 D7 G7

C. BROWN: Why can’t you eat your meal quietly and calmly like any other normal dog?

SNOOPY: (very softly)

So what’s wrong with making mealtime a joyful occasion?

Supper, Supper, Supper, Supper,

[dialogue]

Piano

Crash Cymbal

Bass, Drums

C.B. Piano Conductor

soft like mm. 33 for ending
No. 20a  Night Scene – Underscore
(Orchestra)

Cue: (Applause – segue from No. 20 “Suppertime.” Music in. Lights up on a drop of starlit night sky.)

(LUCY & LINUS enter—dialogue.) At cue: LUCY:
... blinking on and off. (SCHROEDER & SALLY enter.)
Cue to continue: LINUS: ... over here to get a closer look.

(SNOOPY climbs onto his doghouse—dialogue.)
Cue to continue: SNOOPY: ... exactly what it needed.

(C. BROWN enters—dialogue.)

Cue to segue: C. BROWN. It hasn’t been such a bad day after all.
No. 21

“Happiness”
(Full Company)

Cue: (Segue from No. 20a Night Scene – Underscore. Lights come up to day.)
C. BROWN. It hasn’t been such a bad day after all.

Moderato (d = 120)

C. BROWN
SNOOPY
LINUS

\[\text{Happiness is finding a pencil, Pizza with sausage, Telling the time.}\]

SCHROEDER
LINUS

\[\text{Happiness is learning to whistle, Tying your shoe for the}\]

[11]

SALLY

\[\text{very first time.}\]

\[\text{Happiness is}\]

\[\text{Vibes}\]
[SALLY]

play- in' the drum in your own Cl., Va., Vibes, school band.

And

hap-pi-ness is walk-ing hand in hand.

[19]

Hap-pi-ness is two kinds of ice cream, Know-ing a sec-ret.

LUCY

SCHROEDER

C. BROWN

Climb-ing a tree.

Hap-pi-ness is.
five different crayons, Catching a fire-fly. Setting him free.

[29] C. BROWN

Happiness is being alone ev’ry now and then. And

happiness is coming home again.

[37] C. BROWN

Happiness is morning and evening.
Day-time and night-time too.
For happiness is anyone and anything at all.
That's loved by you.
Happiness is having a sister.
Sharing a sandwich, getting along.
Happiness is singing together when day is through. And happiness is those who sing. Happiness is those who sing with you.

Morning and evening.

Happiness is morning and evening.
Day-time and night-time
SALLY
LUCY too...
SNOOPY & C. BROWN
C. BROWN
Day-time and nigh-time
SCHROEDER & LINUS
too...
For happiness is

[C. BROWN]
any-one and any-thing at all, That's loved

[General exit]

by you.

LUCY (in fermata, as she crosses to shake his hand)
You're a good man, Charlie Brown!
No. 22

Bows
(Full Company)

Cue: (Segue from No. 21 “Happiness.”)

Solid four ($\frac{1}{4}$=120)

(COMPANY enters and bows to applause.)
[three times] 

[17] 

ALL

Happiness is morning and evening, Day-time and night-time

SNOOPY

too.

SALLY

For happiness is anybody and

LUCY

too.

SCHROEDER

For happiness is anybody and

C. BROWN & LINUS

too.

Happiness, anybody.
Charlie Brown groovefest

SNOOPY

you.

C. BROWN

Hap-pi-ness is an-y-one.

SALLY & LINUS

you.

SCHROEDER

Hap-pi-ness is an ice-cream cone.

LUCY

You’re a good-man.

Charlie Brown groovefest

SALLY

that’s loved by

LUCY

an-thing at all,

you, you’re a good man, Charlie Brown!

Charlie Brown groovefest

SNOOPY

you.

C. BROWN

Hap-pi-ness is an-y-one.

SALLY & LINUS

you.

SCHROEDER

Hap-pi-ness is an ice-cream cone.

LUCY

You’re a good-man.

Charlie Brown groovefest
Oh, you're a good man.

Happiness is anything.

Happiness is anyone.

Your are a good man, Charlie Brown!

Your are a good man, Charlie Brown!

Your are a good man, Charlie Brown!
No. 22a

Exit Music
(Orchestra)

Cue: (Segue from No. 21 Bows.)

Groovefest

[7] Swing four

[10]

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[18] Vaudeville

[26]

(+HH backbeat through bar 33)
[34] Vn.

Pho. solo


Bs., Pho., Drs. time

Fast gospel two
(d = 144)

[Rhy. Pho. play cue if no drums are present]

[Drums set tempo]

[42] Freely

s.Gospel org.

Bs., Drs. time
(+Vn./Va. on Tamb. al fine)

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($) Music and Lyrics by Andrew Lippa.

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