

# WATER IN THE WELL

(Young Violet, Violet)

1  $\bullet = 87$   
Woodchop 2 3 4 5

+ Fence

6 (Woodchop) 7 8 9 10

(Fence)

+ Cards shuffle

+ K2:Banjo *sim.*

+ Mtn. Dulcimer

11 (Woodchop) 12 13 14

(Fence)

(Cards shuffle)

(K2: Banjo cont.)  
+ Gtrs.

+ Hammered Dulcimer,  
Fiddle

15 **Spirited**  
**YOUNG VIOLET:** 16 17

Ma-ma, why's— a man—have—eyes If I tell— you don't you— tell So he can try—you on for size There's

*f* (Woodchop cont.)

18 19 20 **VIOLET:**

hon - ey in the bush - es— a - Lord, and wat - er in the well. A bat - tered

*molto legato*  
(Woodchop stops)



LERROY: "Roscoe?"

21 22 23 24

nose A pim-pled chin Un-ev-en eyes to take— it— in

*mp*

YOUNG VIOLET:

25 26 27

Ma-ma, why's— a man— have— hands If I tell— you don't— you— tell Go ask your beau— he un-der-stands There's

*mf* (Woodchop cont.)

VIOLET:

28 29 30

hon-ey in the bush - es— a - Lord, and wat-er in the well. I

*molto legato*  
(Woodchop stops)

31 32 33

have to start— the preach-er on the scar— that cuts a rain - bow clear a-cross my

*mp*

FATHER:  
"Violet, watch out!"

34 **YOUNG VIOLET:** 35 36

cheek There's hon-ey in the bush - es — a-Lord, and wat-er in the...

*poco a poco cresc.* (Last chop)

Cue:  
**LEROY:**  
"Roscoe!"

Cue:  
"Leroy's got a hambone with your  
name on it."

37 **Lazy** 38 39

*mp*

ATTACCA #2 "Surprised"

## SURPRISED

(Violet)

Cue: LEROY: "You goin' someplace, Violet?"

Colla voce

1 VIOLET: 2

Is this a suit - case... — is it mine? —

*mf* F7 C/G

3 4 Am I sit - ting by — the can - dy — stand, —

F7 C/G

5 6 Be - neath the Grey - hound — Sta - tion sign? —

F7 C/G

7 8

Have I got a tick - et — in my hand? —

F7 C/G

9 10 3 11

Stu - pid. — The peo - ple of Spruce Pine — are stu - pid.

F7

12 **Moderate 2** 13 14 15

Lord, I'll call — the whole — trip — off If Le - Roy Ev - ans looks — me in the face.

D A/C# Bmi B-7/A G7 D/A

16 **In 4** 17 **Accel.**

Nope, I win, he's ter - ror - ized. —

D F#-7/C# F#/A# Bmi

A tempo (Swing 8's) ♩ = 152

19

20

21

This town is a su - per - sti - tious place.

G

D/F#

F#-7b5

B7

♩ = 158

BUS DRIVER: "Get your tickets ready..."

23

24

25

Next week, won't they be sur - prised.

E-7 D/F# G7 G#7A7

D

G/D

D

G/D

*p* D

(Underscore)

Gr. solo

27

28

29

*p* D

A/C#

Bmi

B-7/A

G7

D/A

30

31

32

33

D

F#-7/C#

F#/A#

Bmi

G

D/F#



VIOLET: "It was my mama's..."

34 35 36 37

Chords: F#-7b5, B7, E-7, D/F#, G7, G#7, A7, D

Cue out:

Vamp 3x's BUS DRIVER: "Move along, m...  
Oooh. Miss."

38 39

3rd X:

Chords: D, G/D, D, G/D, D

40

VIOLET:

41 42 43

'Mis - ter Wal - lace Weath - er man.' — Give my scar an - oth - er no - sy look.

Chords: mf, A/C#, Bmi, D7/A, G7, D/A

44

45 46 47

In a week — you'll be — sur - prised, — Got my heal - in' planned — out in — my —

Chords: D, A/C#, F#/A#, Bmi, G, D/F#

48 49 50 51

— book. — Next week, I'll — come back — dis - guised. —

F#-7b5 Bsus7 B7 E-7 D/F# G7 G#7 A7

VIOLET: "He thinks well of himself, I can tell that. But what does he have, really?"

52 53 54 55

*mp* D D

57 58 59

Lips? Thin. Cheeks? Flat. I sure don't want mine — like — that. —

*mf* C/G G C/G G C/G C/G G

61 62 63

Nose? Bent. Ears? Runts. Got four eyes and he can't — see — once. —

*mf* C/G G C/G G C/G G C/G G

64

Noth - ing in his face ——— for ——— me. ———

65

C G/B

66

His hair ——— though - is it Cher - o - kee? ——— It's black e - nough ——— to

67

68

A-7 G/B A7

69

be. ——— I want my

70

(Straight 8's)

*mp*  
Dsus2

71

own as soft as a breeze. ———

72

73

74

Dsus2/C G6/B

75 76 77 78

And al - so cur - li - er \_\_\_\_\_ please.

Dsus2/C G6/B

79 OLD LADY: "Do you mind if I sit here, dear?..."

80 81 82

*poco cresc.*

83 84 85

"...dizzy, looking off to the side..."

*cresc.*

86 87

Once I bet her \_\_\_\_\_ eyes \_\_\_\_\_ were green. \_\_\_\_\_

*mf* D A/C# Bmi D7/A



88 89

Won - der how those eyes would look on me.

G7 D/A G/B

90 91

Fun - ny, if she re - cog nized.

D A/C#

92 93 94 95

Find - ers keep - ers, la - dy wait and see.

(Picking) G7 D/F# F#m7(b5) Bsus7 B7

96 97

Next week, won't you be sur - prised.

Emin7 D/F# G7 G#7 A7



"Praise God, it is started September 4th, 1964."

99 100 101

Musical score for measures 99-101. The vocal line contains the lyrics: "Praise God, it is started September 4th, 1964." The piano accompaniment features chords D and G/D. The bass line provides a steady accompaniment.

Musical score for measures 102-103. The vocal line contains the lyrics: "Ma - ma your book says 'It's bles - sed to pit - y'." The piano accompaniment includes a triplet and a mezzo-piano (*mp*) dynamic marking.

Musical score for measures 104-106. The vocal line contains the lyrics: "Ma - ma just look I'm a long ways from pret - ty". The piano accompaniment includes a triplet and a change in time signature to 2/4.

Musical score for measures 107-110. The vocal line contains the lyrics: "Be an an - gel. Ma-ma help to save me Make the Lord re-store the face you gave me". The piano accompaniment includes chords Abmin7, Gb/Bb, Cb, and Gb/Db.

111 112 113

And I will praise his grace — rain or shine.

*E $\flat$ min* *D $\flat$*  *C $\flat$*  *G $\flat$ /B $\flat$*

114 115 116 117

— When you see a brand - new face — When you see a — brand - new — face —

*A $\flat$ min7 cresc. poco a poco* *G $\flat$ /B $\flat$*  *C $\flat$*  *G $\flat$ /D $\flat$*  *C $\flat$*  *G $\flat$ /D $\flat$*

118 119

When you see a brand - new — face — And it's

*C $\flat$ /E $\flat$*  *G $\flat$ /D $\flat$*  *C $\flat$*  *G $\flat$ /D $\flat$*

120 121 122 123

mine — Won't you be — sur - prised —

*D $\flat$*  *E $\flat$ min7* *E $\circ$ 7* *D $\flat$ /F* *G $\flat$ min* *G $\circ$ 7* *D $\flat$ 7/A $\flat$*  *f* *D $\flat$*  *gliss.*

125 126

Won't you be sur - prised

OLD LADY: "You goin' far?"

127 128 129

Won't you be sur - prised

Won't you be sur...

SEGUE to "On My Way"

## ON MY WAY

(Violet, Young Violet, Flick, Old Lady, Ensemble)

Cue: OLD LADY:

"Vincent Finzer was born with a cleft palate  
and he couldn't be any sweeter!"

(Dialogue continues)

$\text{♩} = 120$

1 2x's 2 2x's 3 4

5 FLICK: *mp* 6 7 8

9 1 WOMAN, 1 MAN: 10 11 12

1 WOMAN: 14 15 16

2 MEN:

1 WOMAN: 18 19

Ah

1 WOMAN:  
2 MEN: {Ah

2 MEN: Ah

"...I am right tired of children."

21 22

{Oo

{Oo

cresc.



23

VIOLET:

*mp*

24

25

26

Look at— her skin, Chi - na white, Tis - sue thin Look how the

*mp*

27

28

29

30

light cuts clear— to the bone Gives her fea - tures, a tone. I'd take it

*legato*

31

32

33

an - y day— Praise God for ev - 'ry - one— I— meet while

34 35

I. I am on my

36 37 38 39

way

WOMEN: *mp* *no breath*

MEN: *mp* *no breath*

Oo Oo

*mp legato* *cresc.*

40

VIOLET:

41

42

43

My face— is mean. Eight - y years worth of tears might scrub it

OLD LADY:

Eight - y years worth of tears might scrub it

44

45

46

47

clean as hers and as strong But Je - sus, don't— wait so long to make my

*poco cresc.*

clean— and strong

*legato*

48 VIOLET: + ALL: 49 50 VIOLET:

face o - kay. At last, the North— Ca - ro - li - na bor - der And

FLICK: And

*mf*

51 VIOLET: 52 53 *f*

I I am on— my

FLICK: And I

1 WOMAN: And I

2 WOMEN: And I

1 MAN: And I

1 MAN: And I

*f*

54 *♩ = 128*  
**VIOLET:** 55 56 57 *mf*  
 way \_\_\_\_\_ Be -

*f* *mf*

58 **+ OLD LADY:** 59 60 61 **+ WOMAN:**  
 fore an - oth - er sun - rise — wakes me Be - fore an - oth - er night is — gone

**+ BUS DRIVER:**  
 Be - fore an - oth - er night is — gone

**+ MAN:** III

62 63 64 65  
 find out where this high - way — takes me — You know I've got to tra - vel — on.

**+ FLICK:**  
 find out where this high - way — takes me — You know I've got to tra - vel — on.

**+ 1 MAN:**



GROUP 1 -  
VIOLET,  
2 WOMEN:

67 68 69

1 WOMAN, 1 MAN: Left my trou- bles all be - hind me— Back there when I climbed on board. (climbed on— board)—

GROUP 2 - 3 MEN: Left my trou- bles all be - hind me— Back there when I climbed on (climbed on— board)—

70 71 72 73

VIOLET:

And as I'm

FLICK:

Jor- dan Riv- er's where you'll— find me It's wide— but not too wide to— ford.—

Jor- dan Riv- er's where you'll— find— me— It's wide but not too wide to ford. (wide to— ford)—

Jor- dan Riv- er's where you'll— find me— It's wide but not too wide to (wide to— ford)—

74

VIOLET:

75

76

77

go - in' a - long I car - ry with— me

YOUNG VIOLET:

And as I'm go - in' a - long

*mp*

78

79

80

81

82

Pro - mis - es that can't go—wrong As I tra - vel on— my

Pro - mis - es that can't go—wrong

**VIOLET:** 84 85 86

**OLD LADY:**

Read - y or not All those boys

**BUS DRIVER:**  
*mf* *gentle legato*

First thing I'll do, go to Sal's Bar - be - cue Greas - y, mes - sy

*mp* *legato*

87 88 89 **VIOLET:** 90 91 **+ YOUNG VIOLET:** 92

Red hair's a thought real-ly fine (not like mine) No mat-ter

**FLICK:**

Can't be so bad, Not the worst post I've had Not so bad No mat-ter

**OLD LADY:**

mak - ing noise, Grub - by hands \_\_\_\_\_ Dirt - y toys \_\_\_\_\_ No mat-ter

**BUS DRIVER:**

bar - be - cue I've had worse \_\_\_\_\_ No mat-ter

**+ 2 WOMEN, 2 MEN:**

No mat-ter

## VIOLET/YOUNG VIOLET:

93 *fp* 94 95 96  
 what \_\_\_\_\_ A head - ful of curls like Ju - dy

## FLICK:

*fp*  
 what \_\_\_\_\_ it's bound to be dry \_\_\_\_\_

## OLD LADY:

*fp*  
 what No bet - ter than squirrels \_\_\_\_\_

## BUS DRIVER:

what, I'll have me some pie \_\_\_\_\_

## 2 WOMEN, 2 MEN:

*fp*  
 what \_\_\_\_\_

*p*

## 97 VIOLET/YOUNG VIOLET: 98

Hol - i - day \_\_\_\_\_

OLD LADY:  
*mp*

His

## BUS DRIVER:

Wave good - bye \_\_\_\_\_ folks to Car - o - lin - a

*p* gentle guitar strumming



102 103 104

wife thinks I'm a dra - gon— fly, Lord you've got to help me find my— way.

**BUS DRIVER:** **FLICK:**

Too

106 107 108 **OLD LADY:**

And as I'm

**FLICK:**

bad we don't see eye to eye, — Lord We could pass— the time of— day And as I'm

110 111 112

go - ing a - long I car - ry with— me

go - ing a - long I — car - ry with me

*mf*



113 **VIOLET:** *mf* 114 115 116

pro - mis - es that can't go wrong As I tra - vel on

**OLD LADY:** *mf*

pro - mis - es that can't go wrong

**FLICK:** *mf*

pro - mis - es that can't go wrong

**YOUNG VIOLET:**

As I tra - vel on

*f* *sub. mp*

117 **VIOLET:** 118

As I tra - vel on my

**YOUNG VIOLET:**

As I tra - vel on my

*molto*

VIOLET,  
YOUNG VIOLET:

*f* 120

way

GROUP 1 -  
WOMEN, MEN:

*f*

Left my trou- bles all be hind me

GROUP 2 -  
MEN: (+ FATHER, MONTY - O.S.)

*f*

Left my trou - bles all be -

122

Back there when I climbed on board  
(climbed on board)

me Back there when I climbed on,

123 **VIOLET, YOUNG VIOLET:** 124 125

As I'm go - in' a - long As I'm

**GROUP 1 -**  
Jor - dan Riv - er's where you'll — find me It's wide but not too wide to

**GROUP 2 -**  
climbed on board Jor - dan Riv - er's where you'll — find me

126 **VIOLET, YOUNG VIOLET:** 127 128 *ff* 129

go - in' a - long I car - ry with me

**GROUP 1 -** **OLD LADY, + 1 WOMAN:** *ff*  
ford And as I go a - long I car - ry with me

**I MAN, 1 WOMAN:** (Man) *ff*  
And as I'm go - in' a - long I car - ry with me

**FLICK:** **+ 1 MAN:** **+ 3 MEN:** *ff*  
And as I go — And as I go I car - ry with me

*sub. mp* *ff*

VIOLET:

+ YOUNG VIOLET:

130 131 132 133

Pro-mis-es that can't go wrong As I tra-vel on

*sub. mp* *poco a poco cresc.*

VIOLET,  
YOUNG VIOLET:

134 135 136 137

As I tra-vel on

WOMEN:

As I tra-vel on my

2 MEN:

As I tra-vel on my

2 MEN:

As I tra-vel on my

2 MEN:

As I tra-vel on my

138      **WOMEN:**      139      140      141

way —————

**MEN:**

way —————

**PIANO ACCOMPANIMENT:**

The piano accompaniment consists of two staves (treble and bass clef). The treble staff features a melodic line with eighth and sixteenth notes, often beamed together. The bass staff provides a harmonic foundation with chords and moving lines. The piece concludes with a **FINE** marking.



# M & M's

(Flick, Ensemble)

Cue: FATHER: "Hey! Go the back way so nobody sees you!"

BUS DRIVER: "Kingsport, Tennessee..."

Cue out:  
BUS DRIVER:  
"...won't be goin' on to  
Memphis; not today."

Swing 8's ♩ = 126

Vamp til cue

*K2: (played 8vb)*  
Shaker  
*mf*  
*K3: (loco)* WB  
Rubber band  
Mayo jar  
+ Bs  
+ Gtr  
G7#9  
C7

2 WOMEN:  
M & M's Good 'N Plen - ty Stretch your legs and grab some cokes—

1 WOMAN/1 MAN:  
M & M's Good 'N Plen - ty Stretch your legs and grab some cokes—

FLICK + 2 MEN:  
M & M's Good 'N Plen - ty Stretch your legs and grab some cokes—

G7#9 C G7#9 C

8 9 10

Have a Toot-sie Roll or twen-ty Get an-oth-er pack of smokes

Have a Toot-sie Roll or twen-ty Get an-oth-er pack of smokes

Have a Toot-sie Roll or twen-ty Get an-oth-er pack of smokes

G7#9 C

11 12

Ap-ple cob-bler a la mode— Cup-pa cof-fee for the road?—

Ap-ple cob-bler a la mode— Cup-pa cof-fee for the road?—

Ap-ple cob-bler a la mode— Cup-pa cof-fee for the road?—

C7 G7 F7 D11

14 15 16

I'll have some cof - fee for the road

I'll have some cof - fee for the road

I'll have some cof - fee for the road

*legato*

G7 C7

Cue:  
**OLD LADY:**  
 "I have to go to the ladies first."

Vamp til cue

18 19

+ Gtr

G7#9 C7

20 5 MEN:

21

Feast— your eyes Feed your bod - y      Have— a sand - wick jum - bo size—

Feast— your eyes Feed your bod - y      Have— a sand - wick jum - bo size—

Feast— your eyes Feed your bod - y      Have— a sand - wick jum - bo size—

D7#9      G7      D7#9      G7

22

23

24

Hope them bur - gers ain't too shod - dy      Want some ketch - up on them fries?

Hope them bur - gers ain't too shod - dy      Want some ketch - up on them fries?

Hope them bur - gers ain't too shod - dy      Want some ketch - up on them fries?

D7#9      G7

26

Ap - ple cob - bler a la mode— Cup - pa cof - fee for the road?—

Ap - ple cob - bler a la mode— Cup - pa cof - fee for the road?—

Ap - ple cob - bler a la mode— Cup - pa cof - fee for the road?—

G7 D7 C7 A11

Cue for music out:  
**WAITER:**  
 "All we got is chicken."  
 (Out)

**Rit. and fade**

28 29 30 31 32

I'll have some cof - fee for the road

I'll have some cof - fee for the road

I'll have some cof - fee for the road

*legato* D7 G7 D7 G7



PIANO/VOCAL

1/22/97

1# 5  
VIOLET

*It was my mame you  
lost at the stove  
We're gonna play some draw poker*

# Luck Of The Draw

Music by Jeanine Tesori  
Lyrics by Brian Crawley

*♩ = 129 131 1-2-3-4*

1 *129*

2 3 4 5 6

7 **FATHER:**  
Fath. (Vocal - Last X) YOU GOT YOUR ROY - AL FLUSH, YOUR STRAIGHT FLUSH YOUR 4 OF A KIND A

VAMP  
A7 Too l.h. only D9

(1st X only) (Last X)

9 10 11 12 13 14

Fath. FULL HOUSE A FLUSH N A STRAIGHT N A 3 OF A KIND, 2 PAIR 1 PAIR AND NO PAIR AT ALL BUT

HIGH CARDS NE - VER WON A POT THAT I CAN - RE - CALL

E7 A7 *PLAY* *mf*

Music Copyright © 1994 Jeanine Tesori  
Lyrics Copyright © 1994 Brian Crawley

15

Fath. 16 17 3 18

FIRST YOU SET THE AN - TE SAY A PEN - NY THEN BE - FORE THE DEAL'S BE - GUN -

*mp* A7 D9 A7 D-6

19 20 21

Fath. WE BOTH AN - TE UP - OUR PEN - NIES -

A A7/G F#-7 Dmin/F

22 23

Fath. NOT TOO MA - NY JUST THE ONE -

D-7 D#7 E+7 E7

24 25 26 3 27

Fath. LET'S SEE WHAT YOUR CARDS ARE ALL YOU GOT'S A PAIR OF QUEENS AND NO - THIN' MORE -

*f cello* A7 D9 A7 D-6

28 29 30

Fath. ONCE YOU BET YOU GET TO DRAW SOME

A A7/G F#7 Dmin/F

31 32 YOUNG VIOLET:

Y Vi. A

Fath. THAT'S WHAT LOT - SA QUEENS ARE FOR

D-7 E7(b9) A7

33 34 35

Y Vi. PEN - NY? A NICK - EL

Fath. THAT'S A PAIR A QUEENS THERE'S THE

*p*

36 37 38

Fath. BET I SAW ——— ILL SEE YOU, NOW FATE IN - TER - VENES

39 40 41 42

Fath. SOME SAY THINGS HAP-PEN BY DE-SIGN ——— BY DE-MAND ——— DE-CREE ——— OR LAW

43 44 45 46

Fath. I SAY MOST THINGS FALL IN LINE ——— BY THE LUCK ——— OF THE DRAW

47 48 49 50

Fath. A NIC - KEL IS ——— IN THIS ——— CASE WHAT YOU SHOULD ——— BET IT'S A GOOD ——— BET

51 Fath. BUT I WIN

52 2x 53 54 2x 55

56 VAMP (Vocal - Last X)

57 58 3 59

Fath. LOOK - Y WHAT YA GOT HERE SIX AND SE - VEN THEN A NINE AND TEN NO EIGHT—

3<sup>rd</sup> vocal

mp A7 (Last X) D7 A7 D-6

60 Fath. WHAT YOU DO IS DITCH— THIS FOUR— AND PRAY TO HEA - VEN FOR A STRAIGHT—

61 62 63

A A7/G D/F# B-7b5/F D-7 B7 E+7 E7

64 Fath. FIRST YOU GOT TO BET, THO MAY - BE TWO BITS WHICH I RAISE YOU BY A DIME—

65 66 3 67

A7 D7 A7 D-6



68 69 70 71

Y Vi.

Fath.   
 SEE IM FOR-CING YOU — TO MATCH — ME BY A FEW BITS AT A TIME —

A A7/G D/F# B-7b5/F D-7 E7(b9) A7

72 73 74

Y Vi.   
 WIN - NING? BUT WILL IT?

Fath.   
 WELL, A STRAIGHT — CAN WIN — THERE'S A FA -

p

75 76 77

Fath.   
 — MOUS SAW — SAYS YOU CANT WIN UN - LESS YOU'RE IN

C/G F/G

78 79 80 81

Fath. SOME SAY THINGS HAP-PEN BY DE-SIGN BY DE-MAND DE-CREE OR LAW

*mp* D7

82 83 84 85

Fath. I SAY MOST THINGS FALL IN LINE BY THE LUCK OF THE DRAW

A7 B7 *mf* E7

86 87 88 89

Y Vi. LET'S STOP THIS GAME RIGHT NOW, I'VE PUT E-NOUGH IN

Fath. I WAS BLUF - FIN'

A A/C# D Ddim A/E D-6 A/E D-6

90 91 92

Fath. BUT I WIN

*p* A7 D7

93 VAMP (Vocal - Last X)

Fath. YOU GOT YOUR ROY - AL FLUSH, YOUR STRAIGHT FLUSH YOUR 4 OF A KIND A

1:2 1:4

A7 mp 3X

D9

(1st X only) (̄) 7 (Last X) (̄)

95 FULL HOUSE A FLUSH 'N A STRAIGHT 'N A 3 OF A KIND, 2 PAIR 1 PAIR AND NO PAIR AT ALL BUT

A7

D9

97 HIGH 3 CARDS NE - VER WON POT THAT I CAN - RE

E7

99 VAMP (JUMP ON CUE)

Fath. CALL

100 101

4X

RH optional (4X)

p A7

D9

mf

9. LUCK OF THE DRAW

P/V 1/22/97

102 103 (YOUNG VI.) 104 3 105

Y Vi. I CAN PLAY IT FIRST I DRAW A CARD OR TWO—

Fath. (FATHER) YOU DONT KNOW THE GAME YET

M. MONTY: FLICK'S GON-NA

Fl. FLICK: *mp* THAT'S THE WAY IT'S PLAYED BRO-THER

*mp* A7 D9 A7 D9

106 107 108 109

Y Vi. THEN I GIVE YOU ALL MY MONEY

Fath. HATE TO SAY IT BUT IT'S TRUE— GUESS I'LL

M. WIN CLEAN US OUT TAKE ALL OUR CHANGE GUESS I'LL

Fl. HATE TO SAY IT BUT IT'S TRUE—

A A7/G F#7 B-7b5/F D-7 B7 E+7 E7

10. LUCK OF THE DRAW

VIOLET

110 111 VIOLET: 112 113

V. ILL RAISE YOU STRAIGHT A-WAY —

Y Vi. I WILL SEE THAT AND I'LL RAISE YOU STRAIGHT A-WAY —

Fath. O-PEN WITH A NIC-KEL

M. O-PEN WITH A NIC-KEL

Fl. YOU GOT SOME

A7 D9 A7 A7/D D-6

114 115 116

Y Vi. TA - KIN CAN - DY FROM A BA - BY —

Fath.

Fl. GUTS GUESS I'LL

A A7/G F#-7 B-7b5/F



11. LUCK OF THE DRAW

117  
SEE YA. WHO TAUGHT YOU TO PLAY? —  
M. WHO TAUGHT YOU TO PLAY —  
Fl. SEE YA. WHO TAUGHT YOU TO PLAY? —  
*mf* D-7 E7(b9) E7 A7

119 120 121  
Y Vi. I GUESS YOU — GO FIRST — AT YOUR SER -  
Fath. TWO CARDS THAT'S RIGHT, KID  
*mp*

122 123 124  
Y Vi. — VICE, "PA" — NOW MY CARD HOPE MY LUCK'S RE - VERSED  
C/G D-7/G

125 (MEEKLY AT FIRST) 126 127 128 (GETTING STRONGER)

V. SOME SAY THINGS HAP-PEN BY DE-SIGN BY DE-MAND DE-CREE OR LAW

Y Vi. SOME SAY THINGS HAP-PEN BY DE-SIGN BY DE-MAND DE-CREE OR LAW

*p* D7 *cresc.*

129 130 131 132

V. I SAY "MOST THINGS FALL IN LINE BY THE LUCK OF THE DRAW"

Y Vi. I SAY "MOST THINGS FALL IN LINE BY THE LUCK OF THE DRAW"

A7 B7 *mf* E7

13. LUCK OF THE DRAW

P/V 1/22/97

133 134 135 136

V. BAH BAH DAH BAH Hmm DEE DEE DEE DEE "DIME"

Y.Vi. BAH BAH DAH BAH Hmm DEE DEE DEE DEE "DIME"

Fath. BAH BAH DAH BAH Hmm

M. BAH BAH DAH BAH Hmm

Fl. BAH BAH DAH BAH Hmm

A7 ? D7 A7 D7

137 138 139 140

V. YOU WATCH OUT

Y.Vi. YOU WATCH OUT

Fath. SEE YA WHAT CHA GOT

M. SEE YA WHOSE PLAY IS IT

Fl. SEE AND RAISE MUST BE HERS

Solo Piano

gliss.

14. LUCK OF THE DRAW

VIOLET

141 142 143 144

V. SOME SAY THINGS HAP-PEN BY DE-SIGN — BY DE-MAND — DE-CREE — OR LAW

Y Vi. SOME SAY THINGS HAP-PEN BY DE-SIGN — BY DE-MAND — DE-CREE — OR LAW

Fath. SOME SAY THINGS HAP-PEN BY DE-SIGN — BY DE-MAND — DE-CREE —

M. SOME SAY THINGS HAP-PEN BY DE-SIGN — BY DE-MAND — DE-CREE —

Fl. SOME SAY THINGS HAP-PEN BY DE-SIGN — BY DE-MAND —

D7

145 146 147 148

V. I SAY MOST THINGS FALL IN LINE — BY THE LUCK — OF THE DRAW

Y Vi. I SAY MOST THINGS FALL IN LINE — BY THE LUCK — OF THE DRAW

Fath. — OR LAW I SAY MOST THINGS FALL IN LINE — BY THE LUCK — OF THE DRAW

M. — OR LAW I SAY MOST THINGS FALL IN LINE — BY THE LUCK — OF THE DRAW

Fl. — DE-CREE — OR LAW I SAY MOST THINGS FALL IN LINE BY THE LUCK — OF THE DRAW

A7 B7 E7

15. LUCK OF THE DRAW

P/V 1/22/97

149 150 151 152

V.

Y Vi.

Fath.

M.

Fl.

sub. p

A7 D7 A7 D7

153 154 155 156

V.

Y Vi.

Fath.

M.

Fl.

A7 D7 A7 D7

FLUSH

CALL

KINGS BY THE LUCK OF THE DRAW

STRAIGHT BY THE LUCK OF THE DRAW

BY THE LUCK OF THE DRAW

BY THE LUCK OF THE DRAW

Handwritten notes: *sub. p*, *hp*, *f*, *8va*



157 *ff* 158 159

V. BY THE LUCK OF THE DRAW

Y.V. BY THE LUCK OF THE DRAW

Fath. BY THE LUCK OF THE DRAW

M. BY THE LUCK OF THE DRAW

Fl. BY THE LUCK OF THE DRAW

BASS FILL

3 3

Quick segue  
(applause segue)

# M & M's TRANSITION I

(Instrumental)

Cue: Applause Segue

(Start at m. 3)

Swing 8's  $\text{♩} = 126$

Vamp

Musical notation for measures 3, 4, and 5. Measure 3 is marked with a box containing the number 3. Measure 5 is marked with a box containing the number 5. The notation shows a vamp in 3/4 time.

Diminuendo on cue for bus driver's announcement

+ Gtr

G7#9

C7

Musical notation for measures 6 and 7. Measure 6 is marked with a box containing the number 6. The notation includes guitar accompaniment and piano accompaniment. Chords G7#9 and C7 are indicated.

Electric Gtr ad lib

Musical notation for measure 7. Measure 7 is marked with a box containing the number 7. The notation shows an electric guitar solo.

G7#9

C

G7#9

C

Musical notation for measures 8 and 9. Measure 8 is marked with a box containing the number 8. Measure 9 is marked with a box containing the number 9. The notation includes guitar accompaniment and piano accompaniment. Chords G7#9 and C are indicated.

G7#9

C

Musical notation for measures 9 and 10. Measure 9 is marked with a box containing the number 9. Measure 10 is marked with a box containing the number 10. The notation includes guitar accompaniment and piano accompaniment. Chords G7#9 and C are indicated.

11

Musical staff for measure 11, featuring a melody in the treble clef with a 5/4 time signature. The melody consists of quarter and eighth notes.

Piano accompaniment for measures 11 and 12. The right hand plays chords, and the left hand plays a simple bass line. Chord labels C7, G7, F7, and D11 are placed below the right-hand staff.

13

Musical staff for measure 13, showing a melodic line with a fermata over the final note.

Piano accompaniment for measures 13 through 18. The right hand features a complex chordal texture with a *legato* marking. The left hand continues with a bass line. Chord labels G7, C7, G7, and C7 are present. A *Ritard and fade* instruction is written above the staff.

Cue out: MONTY: "I'd say those cards was marked."

Ritard and fade

## QUESTION 'N ANSWER

(Monty, Violet)

Cue: MONTY: "Don't suppose you got a man back home." (music)

Smooth, cynical jazz (Swing 8's)  $\text{♩} = 138$ 

1 2 3 4

E. Gtr (twangy)

5

MONTY:

6 7 3 3 8

Some-one sure has had some trou - bles. A girl on a moun-tain a - lone

9

3 10 11 3 12

Noth-in' but her chores to do. No one near worth talk - in' to

13 14 15 3

Feel-in' sor - ry for her - self — for be - in' on — her own —

16 **VIOLET:** 17 18 19

You have all — of the an - swers — to the stu - pid-est ques - tions —

20 **Deliberate and straight** 21 22 23

But the truth — is nev - er so pat Try and wrap your mind — a - round that

*heavier*

24 **Back to swing** 25 26 3 3 — 27

Some-one sure has had — it eas - y A boy in the skin of a man

28

29 30 31

Thinks he's born a gift to wo - men Thinks he's ir - re - sis - ta - ble

33 34

Thinks what no one else has man - aged He's the one who can

Half time rock feel

36 37 38

- I got news for you, sweet-ie pie I'm the one who can see you're ly - in'

Db7 *ad lib* Gb9 Db7 A13

40 41 42

Bet - ter hope there's a doc - tor by When I reach for the shame you're try - ing to

Db7 Gb9 Bbmin7 B9(no 3rd)



43

44

45

46

hide

MONTY:

You think you know the an-swers— But you don't know the ques-tions—

47

Deliberate and straight

48

49

Bet the truth— would knock— your ass flat Try and wrap your mind— a-round

50

Back to swing

51

52

53

that Things get pret-ty wick - ed out— there Tul - sa just ain't like your farm

54

55

56

57

Best be care-ful now, — ya hear? — Ug-ly ev-'ry-where — you look —

59 60

What you ought to cult - i - vate's — a health - y dose — of fear —

[Under dialogue] MONTY: "And don't count on your T.V. padre for nothin'..."

62 63 64

Gtr. 1

sub. p E7 B7 E7 B7

Straight Rit.

(VIOLET) "...That could only be the motto of a pretty boy." (Music out)

66 67 68

DMaj7/F# G C G/B A add 2

# PREACHER HYMN I

(Monty)

Cue: MONTY: "Flick, catch."

[NOTE: This is extremely free and comes directly out of dialogue. Key is not important.]

(Dialogue continues over...)

1 MONTY: 2 3 4

Look at what my Je - sus has done He make a dumb man speak, a man speak dumb

5 6 7 Violet: "It was my Mama's."

Lord Al - might - y make a dead man come

# M & M's TRANSITION II

(Instrumental)

*Cue:* FATHER: "I got a quarter says you can't win a single hand."  
YOUNG VIOLET: "You're on."

(Start at m. 3)

Swing 8's ♩ = 126

Vamp

Musical staff for measures 3-5, labeled "Vamp". The staff shows rests for measures 3, 4, and 5.

Musical staff for measures 3-5 with guitar accompaniment. The guitar part is marked "+ Gtr". Chords G7#9 and C7 are indicated. The piano accompaniment includes chords G7#9 and C7. Measure numbers 3, 4, and 5 are marked above the staff.

Musical staff for measures 6-7 with electric guitar solo. The guitar part is marked "Electric Gtr ad lib". Chords G7#9 and C are indicated. The piano accompaniment includes chords G7#9 and C. Measure numbers 6 and 7 are marked above the staff.

Musical staff for measures 8-10 with electric guitar solo. The guitar part is marked "Electric Gtr ad lib". Chords G7#9 and C are indicated. The piano accompaniment includes chords G7#9 and C. Measure numbers 8, 9, and 10 are marked above the staff.

11

12

Musical score for measures 11-12. The top staff is a vocal line in 5/4 time with a key signature of two flats. The piano accompaniment is in 5/4 time with a key signature of two flats. Chords are labeled C7, G7, F7, and D11.

Cue out: OLD LADY: "Why don't you stop the night with me, and my boy."

**Ritard and fade**

13

14

15

16

17

18

Musical score for measures 13-18. The top staff is a vocal line in 4/4 time with a key signature of two flats. The piano accompaniment is in 4/4 time with a key signature of two flats. Chords are labeled G7, C7, G7, and C7. The word "legato" is written under the piano part. The score ends with a fermata and a circled "p".

## ALL TO PIECES

(Violet, Monty, Flick)

Cue:

MONTY: "Someone's gone fishing."

FLICK: "Shut up, Monty. He'll behave himself.

I promise." (Music in)

VIOLET: "Promise, Montgomery?"

MONTY: "Long as you don't call me that."

Slowly (colla voce)

VIOLET:

2 3

I'd like a

*mp legato*

In 2 - colla voce

5 6 3 7

pair of Gene Tier-ney eyes Try Mon - ty's mouth on for size A lit - tle

*mp*

9 10

ful - ler tho' A mouth so soft there's no end of ro - mance

*Rit. ten. slow arp.*



11 **MONTY:**

12

13 **FLICK:**

What's a mouth got to do with ro - mance?

You got - ta ask— you'll nev - er

14

15 **MONTY:**

16

know

I been— with more - 'n you, my friend—

**In 4**

**Broader**

17 **FLICK: ad lib**

18

19 **VIOLET:**

None of yours— want se - conds tho'— mine

all come back for more—

Boys, boys,— boys

20 *ad lib*

21

22

23

When I'm in line for my mir - a - cle—

And the preach - er is all set to go—

(Gtr. fill)

24 25 26 *Intoned* 27

I know just what I'll ask for \_\_\_\_\_

But I'm not tellin' you at least 'til you stop squabblin' and pretend you're actually list - 'nen \_\_\_\_\_

MONTY: "Pretty please, Viii-lut. Sugar on top?"

Country 2 feel ♩ = 119

29 30 31

Brushes D7 *sim.*

33 34 35

If I had gyp - sy hair \_\_\_\_\_ and a face \_\_\_\_\_ to match it

D7 G7

36 37 38 39

No one - else in - y - where \_\_\_\_\_ of a way - ward hatch - et

D7 G7

40 41 42 43

I could be Cyd Char - isse shoot - in' on lo - ca - tion

G/B A/C# D

44 45 46 47

In some far off 'n ti - ny na - tion

G/B A/C# D

48 49 50 51

Oh with lips like those

A7

52 53 54 55

I'd look al - most shame - less

A7

57 58 59

Ob but add the nose

G7

61 62 63

Now I'm pure and blame - less If Cyd Char - isse

G7 (G7)

65 66 67

is - n't that's how it goes I love 'er all

A7 G7 A7 *f*

69 70 71

I love 'er all I love 'er ah ah all to

A9 A9sus4 A9 A9sus4 A9 A9sus4 A9

72 73 74 75

pie - ces \_\_\_\_\_ I love 'er all —

D6

76 77 78 79

- I love 'er all — I love 'er ah — ah — all — to

A9 A9sus4 A9 A9sus4 A9 A9sus4 A9

80 81 82 83

pie - ces \_\_\_\_\_

D6

84 85 86 87

If I looked in the know — with a hint — of myst - 'ry

*mp* D7 G7



88 89 90 91

Like a Bri - gitte Bar - dot with a dark - er hist - ry

D7 G7

92 93 94 95

If I threw you a glance and I let it ling - er

G/B A/C# D

96 97 98 99

I could wrap you a - round my fin - ger

G/B A/C# D *cresc.*

100 101 102 103

Oh one of Bar - dot's

A7



104 105 106 107

Why \_\_\_\_\_ should she be \_\_\_\_\_ stin - gy \_\_\_\_\_

A7

108 109 110 111

Oh \_\_\_\_\_ throw in her toes \_\_\_\_\_

G7

112 113 114 115

Mine \_\_\_\_\_ are just too din - gy I'll e - ven

G7 (G7)

116 117 118 119

lease her my moun - tain for those \_\_\_\_\_ I love 'er all \_\_\_\_\_

A7 G7 A7 *f*

121 122 123

I love 'er all — I love 'er ah — ah — all — to

*mf* A9 A9sus4 A9 A9sus4 A9 A9sus4 A9

124 125 126 127

pie - ces — I love 'er all —

D6

129 130 131

I love 'er all — I love 'er ah — ah — all — to

A9 A9sus4 A9 A9sus4 A9 A9sus4 A9

132 133

— — — — —

D6

134



I could be a lea - din' la - dy



138



Pre - sent tense and back - ground sha - dy



142



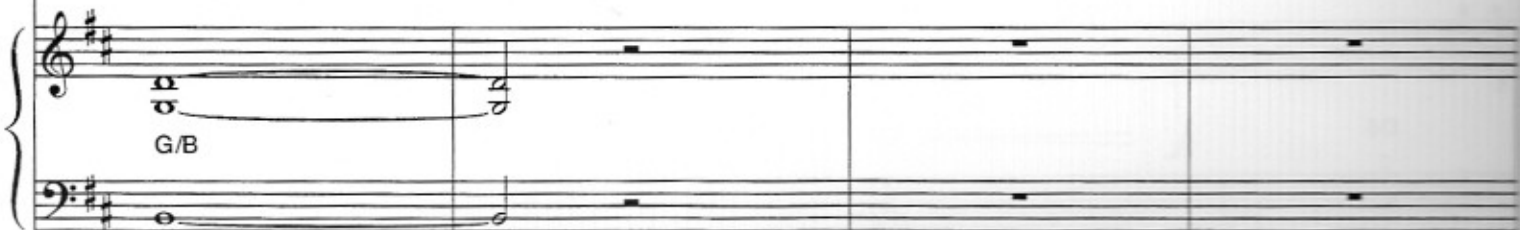
Take an hour or two to go from down at heel to tip - py toe From



146



no big deal to the star of a pic - ture



A cappella

150 151 152 153

show  
(+ BAND)

**MONTY:**  
"You should ask that Preacher for some Ursula Andress legs..." (*Dialogue continues...*)

154 [Underscore] *sim.* 155 156 157

*p* D7 F#7 G7

158 159 160 161

D7 F#7 G7

162 163 164 165

G/B A/C# D

*Cue out: VIOLET:*  
"I can't believe you said that."

166 167 168 169 170 171

Vamp 'til cue

G A D A7



172 **FLICK:**

173 174 175

Not that it mat - ters to me But you said a

*mf* D7 D7 G A7

176 177 178 179

lead in' — lad - dy is what you wan - na be —

Bm G7 A $\flat$ 7

180 181 182 183

How else you gon - na go — light up a pic - ture show

A7

184 **VIOLET:**

185 186 187

Give me just a min - ute though — to ran - sack my port - fo - li - o —

*f* Dno3 Dno3/C

188 189 190 191

Bor - row El - ke Som - mer's hair and Ju - dy Gar - land's pret - ty chin Put

Dno3/B Dno3/A

192 193 194 195

Grace Kel - ly's lit - tle nose with Ri - ta Hay - worth's skin But

Dno3/G Dno3/F#

196 197 198 199

A - va Gard - ner for the eye - brows

E7

200 201 202

Ben - man check - bones un - der gyp - sy

F/C



203

204

eyes—

*mp legato cresc.*

*p.*

Slower - colla voce

205

VIOLET: *sub. mp (as a secret)*

206

207

208

I could shine like a moon - beam on the silk of a ball - gown -

*mp sub.* Cm Bb Ab Eb Cm Bb Ab Eb

209

210

211

212

213

I could be some-one love-ly Turn-in' heads on her first - night - in

Cm Bb Ab Eb Cm Gm/Bb

*Red.*

214

215

216

217

Poco rit.

town - in town All I need is

*p* Gm *mf* *f*

**MONTY:**  
"St. Louis? Nah."

**Faster** **Slower**

218 som-one to won-der who is she To ask how to meet me To love me all— to

219 220 221

**MONTY:** "They're 8 games out with thirty to go..." "...why not go all the way to Hollywood, Californ-i-ay?"

223

pie ces

**MONTY:** "Long as you're a movie star (etc.)... Right, Flick?"

**VIOLET:** "You know what, Monty. Both of you. Drop dead."

**YOUNG VIOLET:**

225 226 227

Ma-ma, why's a man— have — eyes— So he can try— you on for size— There's

**A tempo** ♩ = 67

229 230

hon cy in the bush - es, — a - Lord, And wa - ter in the well

231

232

233

Ma-ma. why's a man—have—hands If I tell you, don't— you— tell Go ask your beau— he un-der-stands There's

234

235

236

"Violet, watch out."

hon - ey in the bush - es— a - Lord and wa - ter in the...

*p molto cresc.*

*Red* \_\_\_\_\_

ATTACCA #7A

# ORGAN UNDERSCORING/ PREACHER HYMN II

(Preacher, Young Violet, Violet)

**Cue: PREACHER:**  
"Watch out, everyone!"

**PREACHER:**  
"Watch out demons, the Lord is onto you tonight! Brose eesah vota leeva--gran maysa sayla,

Musical notation for measures 1-6. Treble and bass clefs. Dynamics include *ff* and *piu mosso*.

*Ora seesayla posh, brone base eesa's vrone basha. Elohim, elohim!* He's got me speaking in tongues tonight! Glory to God! There is a girl in the

Musical notation for measures 7-10. Treble and bass clefs. Includes a *(Stretch)* marking.

center section, who can feel her facial scar beginning to heal." **YOUNG VIOLET:** (She screams) **PREACHER:** "Is this the girl with the scar? C'mon up here, and tell us what's happened." **YOUNG VIOLET:** "God is with me, I can feel him!" **PREACHER: YOUNG VIOLET:** "God is with you." "Yes he is!"

Musical notation for measures 11-15. Treble and bass clefs.

**PREACHER:** "Tell the folks at home, where did the scar come from?" **YOUNG VIOLET:** "I was hit by an axe blade." **PREACHER:** "By the blade of an axe. And you've had it how many years now?" **YOUNG VIOLET:** "Ever since I was 13." **PREACHER:** "Since she was 13, friends."

Musical notation for measures 16-19. Treble and bass clefs. Includes a *Slowly* marking.

**PREACHER:**

"And are you ready for a healing touch? (etc.)

Praise the Lord, for he has *healed* thee of thy scar!  
Go forth now, go forth and *shout!*

Doctors didn't help her. Operations didn't help her.

20

21 22 23

*Slowly move up chrom.  
poco a poco mf to ff*

But suddenly she's healed by the power 'a God.

See what I want you to grab hold of, every one of you,

in your homes, as well as here.

Prayer knows no bounds.

God's here tonight

God is there, God is *everywhere.*

You don't need to leave home for a miracle

**Slowly**

24 25 26 27 28

if you reach out your fingers, just like this.

Match your fingers to mine, on your Television screen.

Do you feel God's power coming through that screen?"  
[The PREACHER sings]

**Slowly**

29 30 31

**32 Freely**

**VIOLET:**

**PREACHER:**

He made a dumb man speak, a

Look at what my Je - sus has done He made a dumb man speak, a

33 34

*dim. poco a poco*



36 37

lame man run Lord Al - mighty - y thank you for Your Son

lame man run

+ Harmonica (on stage)

a niente

C G D G

*Harmonica continues to ad lib, in the key of G, under dialogue.  
The warning to start the final cadence is:*

**VIOLET:** "Monty says Johnson could send you two to Viet Nam."

*And the harmonica should end on a G chord (so FLICK gets his pitch for "Let It Sing") at:*

**FLICK:** "...I always make it a point to know what I'm getting into."



## LET IT SING

(Flick)

Cue: **FLICK:** "You choose your road, then you walk it,  
one step at a time."

Note: **FLICK** gets starting pitch from onstage harmonica

**FLICK:**

1  $\text{♩} = 109$  2 3 4

Raise your foot now that's the way You'll be mov-in' on to-day

(He slaps the rhythm on his thigh, ham-bone style)

5 6 7 8

Raise the oth-er, put it down Now you're head-ed in-to town.

9 10 11

Whoa boy, — you got left, right? Oh boy, — ain't that — right? —

*Red.*

13

Get some years a - head — to go, You'll go free if you take it slow —

15 16

Whoa boy, — you got left, right? Oh boy, — ain't that — right? —

18

Two kinds of peo - ple in — this world, . some say yes — and some — say

*ad lib*

20

no. Time to say — what side you're on, ee - ny mee - ny mi - ny

21

moe. Say yes and your ad-ven-tures start, not al - ways as ex - pect-ed. Say no you stay a-part,

G/C Dsus4/B Am7<sup>sus</sup> Dsus4/B G/C Dsus4/B

24

- but you stay pro - tect - ed. You got to give your -

Cm/D G/D C/D D

27 **Gospel Rock**

self a rea - son to re joice for the mu - sic you make - counts for ev - 'ry - thing. Now ev - 'ry

(light, high register)

Bm G A D G A D/F# Em7 Asus4 A

31

liv - in' soul has got a voice You got to give it room and let it

Bm G F#7 Bm C G/B Asus4

36

36

37

38

sing.

D2

38

My fam - 'ly nev - er had — too much, made the best — of ev - 'ry

38

39

More

*ad lib*

40

day. Ate what's on — our plates you know nev - er threw — a thing — a -

40

41

42

43

way. We kept our night - mares on the shelf, — our dreams — were on — the tab - le; — Pass 'em down 'n help your - self

42

43

G/C

Dsus4/B

Am7<sup>sus</sup>

Dsus4/B

G/C

Dsus4/B

44

45

46

as long as you are a - ble. My ma - ma told me,

Cm/D G/D C/D D

47

**Gospel Rock**

48

49

50

son, for-get what might — have — been Give your - self a break what-ev-er's hap-pen-ing. Don't let your

(heavier, lower, more rock)

Bm G A D G D/F# Em7 Asus4 A

51

52

53

54

spi - rit, son, — come clos - in' in — You got to give it room — and let — it,

Bm G F#7 Bm C G/B Asus4

55

56 (Riff ad lib)

57

58

Let it sing. — You got to give it room — and let — it

F#7 Bm C G/B Asus4



60 61 62

60 61 62

sing \_\_\_\_\_ You got to lift \_\_\_\_\_ up your voice \_\_\_\_\_ and sing \_\_\_\_\_

D G/D D Dsus4/C G/B GΔ7/A G/A *gliss.*

64 65 66

64 65 66

Got some years a-head \_\_\_\_\_ to go \_\_\_\_\_ You'll go free if you take it slow \_\_\_\_\_

B/F#

68 69

68 69

Got some years it won't \_\_\_\_\_ be long \_\_\_\_\_ You'll be free to sing \_\_\_\_\_ your \_\_\_\_\_

*mp* B/A (no.3rd) *bring out* G#-7

71

71

song \_\_\_\_\_



72 73 74 75

Whoa boy, you got left, right? Oh boy... There's pre-cious lit-tle

*mp*

E $\Delta$ 7/F $\sharp$

76 **Rock it** 77 78 79

real-ly folks like us con-trol You can make your mu-sic from the sim-plest thing And you're the

(mostly mid-range)

*f* Cm Ab B $\flat$  E $\flat$  Ab E $\flat$ /G F-7 B $\flat$ sus4

80 81 82 83

one has got to tend your soul You got to give it room and let it

Cm Ab G7 G7/B Cm D $\flat$  Ab/C B $\flat$

(Riff ad lib)

84 85 86 87

Let it sing You got to give it room and let it

G G7/B Cm D $\flat$  Ab/C B $\flat$

(Riff ad lib)

89 90 91

— sing — You got to let it sing — You got to let it sing —

Ad lib gospel piano

E $\flat$  E $\flat$ /G A $\flat$  Adim B $\flat$ 11 E $\flat$  E $\flat$ /G A $\flat$  Adim B $\flat$ 11

93 94 *ten. Move*

Very free Gospel ending

You got to give it room and let it

3<sup>rd</sup>

E $\flat$  E $\flat$ /G A $\flat$  Adim B $\flat$ 11 B $\flat$ 11

96 97

sing.

Drum fill

# M & M's TRANSITION III

(Instrumental)

Cue: MONTY: "I don't think she's gonna wanna join us in the big city."

(Start at m. 3)

Swing 8's ♩ = 126

3 Vamp

+ Gtr

G7#9 C7

6 Electric Gtr ad lib

G7#9 C G7#9 C

8 9 10

G7#9 C

12

C7 G7 F7 D11

Cue out: FLICK: "Kinfolk can be a bad surprise."  
**Ritard and fade**

14 15 16 17 18

legato G7 C7 G7 C7

# THE FIGHT

(Instrumental)

Cue: MECHANIC:  
"Hey, boy. What do all them  
stripes make you,  
a buck sergeant?"

X

(Dialogue continues)

"... 'cause they don't  
make you jack shit in  
Tennessee."

X

FLICK: "...Mister, if you wanna walk  
outta here without help, you better

1 (Dictated) 2 Rit. 3

*mf* *p* *mf* (bend)

start walking right now."

X

RUFUS: "...He's all duded up,  
ain't he?"

X

(Dialogue continues, cue ad lib)

Cue out: MECHANIC:  
"Here we go, boy." (Out)

4 5 6 7 let ring

*mf* *p* *mf* *f* let ring



# ANYONE WOULD DO

(Hotel Singer, Flick)

*Car:* VIOLET:  
"I don't know what I'm gonna do about that dress."

Blues ♩ = 70

2

MONTY: "Comfy?" VIOLET: "As a roll of fence wire."

LANDLADY: "It wasn't

4

made to be stood on, miss."

FLICK: "Hear that? I bet if you could be black on Beale Street

Bottleneck gtr. - ad lib

6



(FLICK:) " for five minutes tonight, you wouldn't ever go back. (*Dialogue continues...*)

7

8

9

10

11

12

13

14

15

B7 A/C# D°7 Eb°7 E7

p E7 A7

E7 B7 A7 E7

E7 A7

16 17 18

E7 B7 A7 E7

19 20 21

E7 A7 E7

**LANDLADY:**  
"...Use the exit on the alley."

**VIOLET:**  
"Maybe this was a bad idea."

**MONTY:** "Naaah--we'll get drunker...(etc.)  
drunk enough to drive a tractor, all right?"

22 23 24 19

B7 A7 E7

*Last X only*  
*(cresc. last X)*

**HOTEL SINGER:** 26

How'd I — get to be so blue — Seems I don't have a - ny - one —

*mf* A7 E7 D9 C#min7

27

When right now a - ny - one — would do

28

3x's  
Vocal ad lib

Ad lib R.H.

B7 A/C# D°7 Eb°7 E7

29

FLICK: (Offstage)\*

30

31

Raise your foot, now that's the way You'll be mov-ing on to-day Raise the oth-er, put it down

Cue: "Who'll Be The One (If Not Me) \*\*

decresc. poco a poco... ...a niente

\* NOTE TO MUSIC DIRECTOR: Flick starts (at m. 29) singing for a "dream" effect. Don't worry about being exact against the 12/8, the effect is more important than the accuracy of the rhythm.

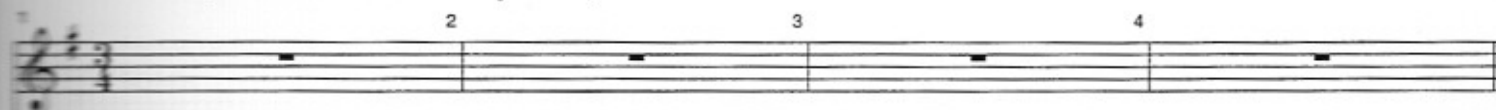
\*\* NOTE TO MUSIC DIRECTOR & STAGE MANAGER: Live or pre-record of "Who'll Be The One (If Not Me)" starts on downbeat of m. 31.

# WHO'LL BE THE ONE (IF NOT ME)

(Radio Trio)

(Swing 8's) ♩ = 111

Slow 3 (Hank Williams Country Waltz)



**RADIO SINGER:**

Who's gon - na lace your kid lea - ther shoes

**YOUNG VIOLET: "Papa? Papa it's me, Violet!"**

Who's gon - na bounce you on his a knee

FATHER: "Look at you! Damned if you didn't get your face back!" (*Dialogue continues*)

13 14 15 16

Who's gon - na heed your hul - la - ba - loos

G C/G Emin

17 18 19 20

Who'll be the one ——— if not a me? ———

"... You remember what I taught you?"

D7 G D7

21 **TRIO:**

*f* Dance with me dar - lin' stand on my ——— toes

*f* G C G

25 26 27 28

Dance to the old time mel - oh - dec ———

Amin D



FATHER: "The place has changed..." (Dialogue continues)

Who's gon - na love a you Do you sup - pose

30 31 32

mh. p

mh. p C G B C

"...What's that?"

SOLO: Who'll be the one if not a me?

34 35 36

D7 G D7

YOUNG VIOLET:  
"A mean lookin' face..."  
(Soft underscoring)

OLD LADY: "...Just so long

38 39 40 41 42

G C/G G C/G G

as it don't talk back!...

44 45 46 47 48

C/G D7 G C/G Emin

YOUNG VIOLET: "...He's your age."

49 50 51 52 53 54 55 56

D7 G D7 G D7



57

**FATHER:** "Time's funny that way..."

58 59 60

Who's gon - na glove your de - li - cate hand

G C/G G

61

"...I'd be three hundred and sixty-five..."

62 63 64

Who's gon - na bounce you on his a knee

C/G G C/G D7

**OLD LADY:**

"You ought to try one of these..."

65 66 67 68

Who's gon - na know the lay of the land

G C/G Emin

**FATHER:**

"I'll be on my way."

**YOUNG VIOLET:**

"I'm not expecting anyone..."

**OLD LADY:**

"Let him go, dear."

**TRIO:**

69 70 71 72

Who'll be the one if not a me? Roos - ter go

D7 G



89

90

91

92

crow

(Instrumental)

Cock - a - doo - die

G

C/G

G

93

94

95

96

oh

Amin

D

OLD LADY: "Isn't he fine?"

97

98

99 SOLO:

100

101

102

Who's gon - na love a you do you sup - pose — Who'll be the one — if the one —

C

G

B

C

D7

"...He puts me in mind of my Raymond..."

YOUNG VIOLET: "...and eat out of my hand, if I'm still."  
(Music out)

103

Rit.

104

105

106

107

— is not — me — Who'll be the one — if not — me? —

B7/D#

Emin

D7

G

## YOU'RE DIFFERENT

(Monty)

Cue:

MONTY: "Without the clothes  
it's not a hell of a lot improved."

Recitative

2 MONTY: 3

Mis - ter Wal - lace Wea - ther - man...

*mp*

5 3

His black hair, is it Cher - o - kee...

*legato*

7 8 9

and her skin, chi - na white, tis - sue thin...



10

Rit.

In 2

11

12

Two kinds of peo-ple in— this world, Some say yes and some say.. I'd like a

13

In 4

3

14

3

In 2

15

pair of Gene Tier-ney eyes try Mon-ty's mouth— on for size, A lit-tle ful-ler though...—

"Act ugly, do ugly, be ugly. What do you know about it, blue-eyed boy?"

Slower In 4 (Swing 8's)

16

17

18

19

C#min F#min

G

Cue: "There's a Gideon bible

in my room, (Music) and inside it are a lot of

dirty words somebody wrote."

(Over music)

"It's like something Montgomery would do."

20

Agitated

140

21

22

23

(Swing 8's)

24

You think you got the

pp G7

mf

ff



With tension

25 26 27 28

an - swers, don't — you? Not a ques - tion or doubt You're full of shit, so darl - in' won't you

*mf* C7 D7 G7 D7 G7 F7

29 30 31

be a good — girl scout Take a hike, — take the scen - ic

D9 C7

Heavier

33 34

route Cuz e - ver since you sat with him — 'n me, well, Flick ain't the same

*f* G7 C7 D7 G7

36 37 38

You ne - ver act like oth - er wo - men And he acts like — he's tame You're a pain —

D7 G7 F7 D9

39 40 41 42 **Accel.**

— in the ass Got no kind of class And a tongue with a nas - ty aim But there's some-thin' a

C7 G7 C7 G7 C7 *ff* C9

43 **Easy Swing (Swing 8's)** 44 45 46

bout you... You're

*p*

*Pedal ad lib.*

47  $\text{♩} = 130$  48 49 50 51 52 53

diff - rent, that's what. Good look - in'? You're an - y - thing but. An -

*mp* D G D G D G A/B

54 55 56 57 **Freely**

noy - ing as hell at the start... Course I

Bm/A G D/F# Em7

Colla voce

59

60

know that scar must reach to your—

F#m7 G G/A

A tempo ♩ = 124

62

63

64

heart. You're

*Red.* *Red.* simile

D G/D D G/D

66

67

68

diff - rent that's all. Just

D G/D D G/D

70

71

3

how though is har - der to call Like a

D G/D A/B

72 73 74 75

back road I think will dead - end \_\_\_\_\_ That I

Bm G D/F# Em7

76 77 78 79

tra - vel past where I in - tend \_\_\_\_\_ cuz it

F#-7 G F#-7 A/G G

80 81 82 83 84

seems to un - ra - vel a - round ev' - ry \_\_\_\_\_ bend. \_\_\_\_\_ You

F#-7 A/E E-7 G/A

85 **Heavier-Più mosso** 86 87 88

know \_\_\_\_\_ what I think it is? \_\_\_\_\_ You

*mf*



90 91 92

got no de - fens - es a - gainst me.

94 95 96

Most oth - er girls put a wall up a - round them

98 99

Then ex - pect me to climb 'till I've

101 102 103

found them. You're



104 105 106 107

diff - rent, that's it. And

108 109 110

more than I care to ad - mit There's

111 112 113 114 Freely  
*mp*

some - thing you got go - in' for you Means that

115 116 117 118 Rit.

there's no way I can ig -

*mp* C#min D D/E

**A tempo**

119

120 121 122

more— you. ————— You're

3 3 3 3

**Rit.** **Dictated**

124 125

diff - rent, that's— all.

3 3

## LAY DOWN YOUR HEAD

(Violet)

Cue:

VIOLET: "Look at your little hairs."

Cue to go on:

"What if I want to lean;  
ever think of that?""Go ahead then. Go to sleep  
on me." (*Fade ad lib*)

1 2 3 4

*mp*

A cappella - ad lib

VIOLET: (*matter of fact*)*mp*

5 6 7 8 9 10 11 12

Lay down your head and sleep sleep I'll be your pil - low — soft and — deep

13 14 15 16

Leave me your trou - bles — I will keep your

Freely, romantic Poco accel.

17 18 19 20 21 22

days gone by Your days gone

A tempo ♩ = 124

Poco rall.

23 24 25 26

by

Più mosso, with romantic phrasing ♩ = 132

27 28 29 30

*mf*

Lay down your head and dream dream

*mf poco*

31 32 33 34

You're so much gentler than you seem

35 *poco cresc.* 36 37 38

Is there a chance you might re - deem my

*poco cresc.* *poco*

39 40 41 42 **Rall.**

days gone by My

**Rall.**

43 44 45 46

days gone by And

47 **Accel.** *cresc.* 48 49 50  $\text{♩} = 154$

oh his breath is so



52 53 54

warm \_\_\_\_\_ Mine is short and my

56 57 58

ears are ring - ing \_\_\_\_\_ Ev - 'ry - where, my

60 61 62

skin \_\_\_\_\_ is sing - ing

**Molto rall.** (no breath)

*molto cresc.*

64 65 66

Lay down your head and sleep sleep

67

68

69

70

**Rall.**

I will be pleased your soul to keep

71

72

73

74

*mf*

Give your - self o - ver to the deep of

75

76

77

78

*mp*

days gone by Of

79

**Freely**

80

81

days gone by

# ANYONE WOULD DO (REPRISE)

(Music Hall Singer, Hotel Singer, Landlady)

♩ = 66

Heavy blues

VIOLET:

(by.)

MUSIC HALL SINGER:

*ten.*

By the time you come knock - in' My

*f*

MUSIC HALL SINGER:

lone ly stran - ger No stran - ger than

HOTEL SINGER:

What's to keep him wait-in' for

LANDLADY:

May-be there's a stran - ger at my door

*G<sup>b</sup>7 Ab<sup>min</sup>7 A<sup>°</sup>7 G<sup>b</sup>7/B<sup>b</sup> C<sup>b</sup>7 G<sup>b</sup>7*

## 4 MUSIC HALL SINGER:

an-y-one— here No dan-ger as long as you're— near Don't— ev - er

## HOTEL SINGER:

You could— be just an -

## LANDLADY:

Hey there, mis-ter, how are you?— You could— be just an - y - one—

Chords: C $\flat$ 7, G $\flat$ 7, E7, E $\flat$ min7

go— Ba - by you may - be the stran - ger at my

y - one— Ba - by you may - be the stran - ger at my

Cuz right now an - y - one— Ba - by you may - be the stran - ger at my

Chords: D $\flat$ 7, G $\flat$ 7, B $\flat$ 7

MUSIC HALL SINGER:

Musical staff for Music Hall Singer, measures 9-10. The staff shows a melodic line starting with a whole note 'do' followed by eighth notes: G4, A4, B4, C5, B4, A4, G4. There are fingerings '2' above the eighth notes. A double bar line with repeat dots is at the end.

door

And right now an - y - one— would

HOTEL SINGER:

Musical staff for Hotel Singer, measures 9-10. The staff shows a melodic line starting with a whole note 'do' followed by eighth notes: G4, A4, B4, C5, B4, A4, G4. There are fingerings '2' above the eighth notes. A double bar line with repeat dots is at the end.

door

And right now an - y - one

LANDLADY: *Ad lib riff*

Musical staff for Landlady, measures 9-10. The staff shows a melodic line starting with a whole note 'do' followed by eighth notes: G4, A4, B4, C5, B4, A4, G4. There are fingerings '2' above the eighth notes. A double bar line with repeat dots is at the end.

door

May - be there's a stran - ger

And right now an - y - one,—

Piano accompaniment for measures 9-10. Measure 9 has a piano introduction with chords Ebmin7 and Ab7. Measure 10 has a sustained chord Db9(b13). The bass line consists of quarter notes: G3, F3, E3, D3, C3, B2, A2, G2.

Musical staff for Music Hall Singer, measure 11. The staff shows a whole note 'do'.

do

Musical staff for Hotel Singer, measure 11. The staff shows a whole note 'do'.

would do

Musical staff for Landlady, measure 11. The staff shows a whole note 'do'.

*Ad lib riff*

Musical staff for Landlady, measure 12. The staff shows a whole note 'do'.

an - y - one would do

Piano accompaniment for measures 11-12. Measure 11 has a sustained chord Gb9. Measure 12 has a sustained chord Gb9. The bass line consists of quarter notes: G3, F3, E3, D3, C3, B2, A2, G2.



## LONELY STRANGER (REPRISE)

(Music Hall Singer)

In the original New York production, this was prerecorded.

1 MUSIC HALL SINGER: 2 3 4

Oo Uh whoa

5 6 7 8

Hey, I'm dy - in' I'm dy - in' for what you got there

*mf* *Eb7* *fill*

9 10 11 12

May - be I'm ly - in' I'm ly - in' but what do you care

*Ab7* *Eb7*

13 *ad lib* 14 15 16

Oh \_\_\_\_\_ Whoa \_\_\_\_\_

Bb Db Eb

18 19 20

Lone - ly stran - ger \_\_\_\_\_ I'm in no dan - ger \_\_\_\_\_

*fill*

Eb7 Ab7

21 22

Lone - ly stran - ger \_\_\_\_\_

*fill*

Eb7

(riff) 3 3 24 (riff) 25

No stran - ger \_\_\_\_\_ to what's in my heart. \_\_\_\_\_

Ab9 Dr. *3* Eb7

## HARD TO SAY GOODBYE

(Flick, Violet)

Driving blues ♩. = 85

FLICK:

1

*f*

Don't — wor - ry Don't sweat it Go do

*f* E7 B7#9 E7 B7#9

2

3

some - thin' wrong — Then move a - long Cuz it won't weigh on your mind — If you

*mf* E7 E7 A7/E E7

4

5

don't let it It is - n't hard to say — I'm

D A B7#9

6

7 *bend* 8

so — sor - ry I meant bet - ter Hell, it's

*f* E7 B7#9 E7 B7#9

9 10

noth - in' new — You put me through, Take your time now to spell out just — why — In your

E7 E7 A7 E7

11 12

first let - ter It is - n't hard to say — good -

D A

$\text{♩} = 112-114$   
Faster, with urgency (Straight 8's)

14 15

bye Mon - ty's not the point Is - n't now nev - er was

*mp* with tension



16 3 17 18 3

But you can't ev - er get e - nough of a thing you don't

19 3 3 20 **Molto rit.**

need What your mind does - n't heed your heart does

21 **Driving blues** 22

Don't wor - ry Don't sweat it Don't know

E7 B7#9 E7 B7#9

23 24

what he said Climb-in' in your bed But it took him all the way— But you

E7 E7 A7 E7



25 26

don't get it Cuz an - y - one can say I'm

D A B7#9

27 28

so lone - ly I want some - one, damn - it

E7 B7#9 E7 B7#9

29 30 *riff*

He's the kind you al-ways find do-in some - thin' to catch some - one's eye Who's the

E7 E7 A7 E7

31 32 **VIOLET:**  
2

(FLICK:)

real dumb one— It is - n't hard to say good -

You

D A B7#9

33 **Faster, with urgency (Straight 8's)** 34 3 35

know what real - ly both - ers you? Mon - ty— had the nerve to do what you were on - ly

bye Mon - ty's not the point Is - n't now nev - er was

*mf*

*ped.*

36 37 38 3

dream - ing of— Mon - ty's just a boy, Flick, I know that but

But you can't ev - er get e - nough of a thing you don't

**VIOLET:**

I don't re-gret it I did some-thing fine I'll re-mem-ber for-ev-er

**FLICK:**

need What your mind does-n't heed your heart does

**(VIOLET:) with great urgency**  $\text{♩} = 100$

Two kinds of peo-ple in this world: Some say yes, and some say no

I'm on-ly learn-in' to say yes I'm bound to make mis-takes

49 50

But I'm bound to try I know you think— I'm no— great

51 52 53

shakes But there's more to me— than meets the eye— Good-bye—

54 55

If I were smart— I'd go— back home But I don't give— a damn

56 57

And I'll tell you why I'm miles and miles— from who— I



59

For once I'm not a - fraid or shy Good - bye

Detailed description: This system contains the first musical phrase. The vocal line (treble clef) starts with a half note 'un.' followed by eighth notes for 'For once I'm not a - fraid or shy' and a dotted half note for 'Good - bye'. The piano accompaniment (grand staff) features a right hand with eighth-note chords and a left hand with a simple bass line.

**FLICK:** "Well you just made this easy on yourself, didn't you?"

61 62 63

Recitative

I'm gon - na miss you, Flick, a lot I wish you felt the same as I Good - bye

Detailed description: This system is marked 'Recitative' and contains the second musical phrase. The vocal line (treble clef) consists of eighth notes for 'I'm gon - na miss you, Flick, a lot I wish you felt the same as I' and a dotted half note for 'Good - bye'. The piano accompaniment (grand staff) is sparse, with chords in the right hand and single notes in the left hand.



# PROMISE ME VIOLET

(Violet, Monty, Flick, Company)

Cue:

MONTY: "Nah. Now wait a minute Flick. C'mon..." (Music in)

"...You're right. I need your help. What do I say?"

Swing 8's  $\text{♩} = 96$   
Old style country swing

1 2 3 4

FLICK (to Monty):  
"Sit down."

VIOLET:

*mf*

5 6 7 8

You got my num-ber so call me When it's con-ven-ient for you

*mf* F7 staccato Bb7 F7 Bb7 F7 Bb7 F7

9 10 11 12

Some night you're drunk and you're lone - ly Got noth-in' bet - ter to do

Bb7 F7 F7/C F7

**VIOLET:**

14

I'll be sit - tin' home wait - in' to hear \_\_\_\_\_ from

C7 B7 Bb7

**VIOLET:**

16

you

**MONTY:**  
*mf*

I got your num - ber, I'll call \_\_\_\_\_

**FLICK:**  
*mf*

I got your num - ber, I'll call \_\_\_\_\_ you

F7 Bb7 F7 Bb7

**MONTY:**

18

- you Ex - pect to hear from me

**FLICK:**

Ex - pect to hear from me soon \_\_\_\_\_

F7 Bb7 F7

19 **MONTY:** 3 3 20 3 21 22

You nev - er know with the ar - my — Might be you neigh - bor by June —

**FLICK:** **FLICK: "Good!"**

B $\flat$ 7 F7 F7/C F7

23 24

I'll wait to hear — from you —

Write me an - y - time

C7 B7 B $\flat$ 7

25 **VIOLET:** 26

You weren't so bad for a sold - ier —

**(MONTY:)**

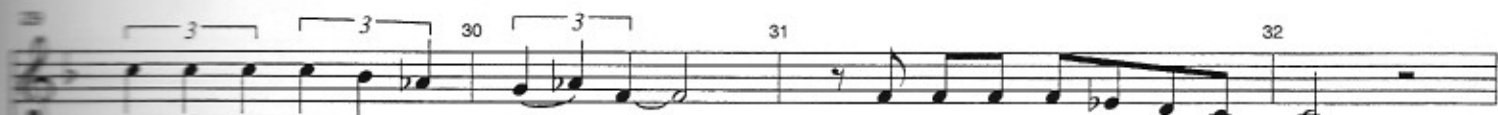
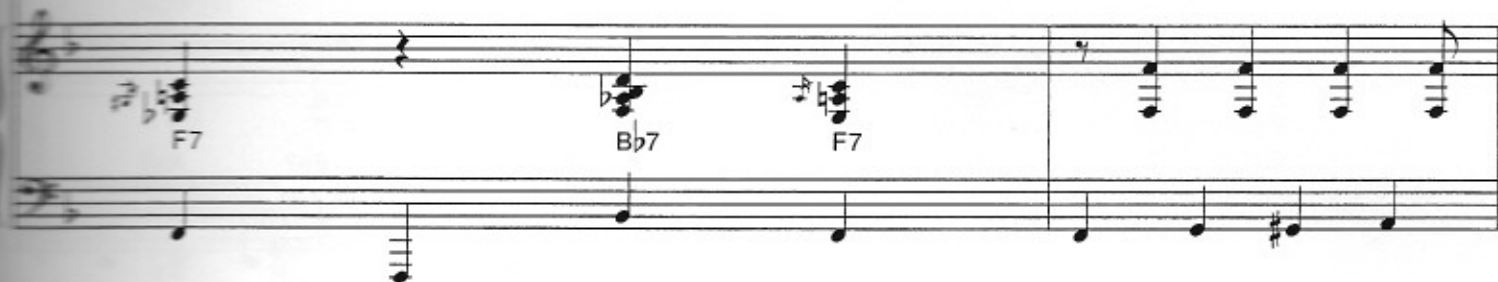
F7 B $\flat$ 7 F7 B $\flat$ 7 F7 B $\flat$ 7

VIOLET:

28



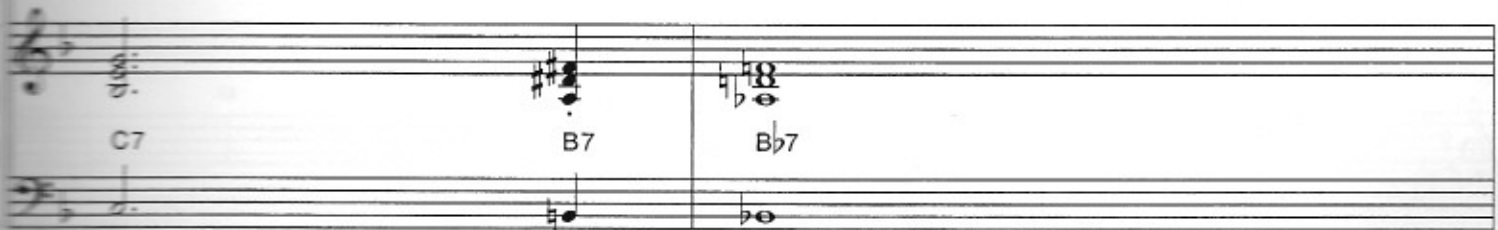
You weren't the best or the worst\_\_\_\_\_



But when you start - ed to cry — boy — I tell you that was a first —



Don't you count on my wait - ing to hear \_\_\_\_\_ from



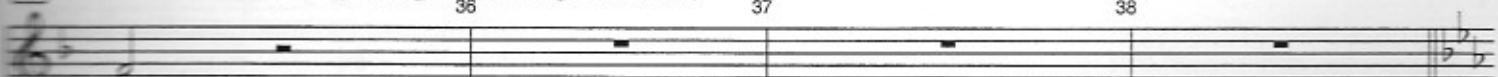
MONTY:

"Viii-lut! You all right?..." (Dialogue continues)

36

37

38



you



39 40 41 42

**VIOLET:**  
"... You'd better get ready to go."

43 44

**VIOLET:**  
You got my num - ber so what? You got my num - ber so what?

**MONTY:**  
I got your num - ber so what? I got your num - ber so what?

45 46 47 48

You got my num - ber so call me

Ex - pect to hear from me soon



VIOLET:

3 3 50 3 51 52

Some night you're drunk and you're lone - ly—

MONTY:

Un-der the spell of the moon—

Ab7 *staccato* Eb7

(VIOLET):

3 54 55

I'll be sit - tin' home knit - tin' some - thin' fit - tin' just wait - in' to hear— from

Bb7 A7 Ab7

FLICK:  
"C'mon, Monty."

57 58 59

you

*mp* Eb7 Ab7 Eb7 Ab7 Eb7 Ab7

Colla voce - sweet and earnest

60 MONTY:  
*mp*

61 62 63

Prom - ise me Vio - let Prom - ise you'll do this

*sub. mp*

64 **A tempo** ♩ = 91 65 66 **Poco più mosso** 67

Once your heal - ing's through Come to this sta - tion

*legato (with pulse)*

68 69 70 71

An - y - time Sun - day I'll be here for - you

72 ♩ = 95 73 74 75

I'll be wait - ing by the road - side An - y - time I'll make do

*(Hold all notes a la gr. strings ringing)*

*molto legato*  
Em7 Am7 FMaj9 Fm6 Em7 Am7 FMaj9 F/G

77 78 79

I've been wait - ing for a life - time To get your sweet kiss

Em7 Am7 FMaj9 Fm6 C/G FMaj7 G7

81 82 83 Rall. 84 A tempo

So Viii - lut prom - ise Cuz I'll be wait - ing for you

Em7 Am7 FMaj7 G7 Em7 Am C/F F/G *mf* C/G F/G

*With more urgency*

*mf (with more urgency)* 86 87 88

Prom - ise me Viii - lut Why won't you face me All I want is you

C/G F/G C/G F/G Em Am F/G G

90 91 92

You're not some beau - ty That don't con - cern me I'll be here for you

C/G F/G C/G F/G Em7/G Am F/G G

93 MONTY: 94 95 96

I'll be wait - ing by the road - side Make my lone - some dream true

FLICK:

Should I speak up — or let her go? Am I just caught up — in a

*Em7* *poco mf* *Am7* *FMaj7* *Fm6* *Em7* *Am7* *FMaj7* *Fm6*

97 (FLICK:) 98 99 100

dream? I've been wait - ing for a life - time For some - one sim - ply

*f* *Csus2/E* *mp* *FMaj7/A* *G/B*

101 102 103 104 *mp Rit.*

to look and see — me The way that I see —

*mf* *Emin7* *Amin7* *FMaj7* *mp*



A tempo primo

106

107

108

VIOLET:

I take a diff-'rent line

MONTY:

Prom - ise me Viii - lut

FLICK:

you \_\_\_\_\_

110

VIOLET:

111

112

I won't be pass - ing through

It costs a lot you

MONTY:

Why won't you prom - ise like I prom - ised?

MONTY: "Look, I'll buy your ticket back here."

114

(no breath)



With gusto  
VIOLET:

115 3 3 116 3 117 118

I got your num - ber, my dar - lin' The fun has on - ly be - gun

E7 A7 E7 A7 E7 A7 E7  
*staccato*

119 3 3 120 3 121 122

Why stop at on - ly an eve - 'ning Two nights are bet - ter than one

A7 E7

123 3 124 3 3

Don't you think I know I won't be hear - ing from

B13 Bb13 A13

(Still in 2)

VIOLET:

126

127

128

you  
MONTY: Swing 8's

Slow down, you know I'm the best thing has ev-er hap-pened to you

3 WOMEN:  
(PASSENGERS)

Straight 8's

Too bad you o - pen your mouth boy You look too good to be true

MONTY: "I'm comin' here Sunday."

3 MEN:  
(PASSENGERS)

133

134

VIOLET: "No I won't!"

(MONTY:) "See you then, all right? And you get off that bus!"

(3 MEN:)

FLICK: "That's enough! Leave the girl in peace! You expect her to get to Tulsa and back in two days?"

135

WOMEN PASSENGERS:

*mp cresc. poco a poco*

136

137

138

Left my trou - bles all be - hind me

MEN PASSENGERS:  
*mp cresc. poco a poco*

Left my trou - bles all be - hind me

*mp cresc. poco a poco*

**VIOLET:** *f* 140 141 142

Back there when I climbed on board

**WOMEN PASSENGERS:** *mf*

Back there when I climbed on board

**MEN PASSENGERS:** *mf*

Back there when I climbed on board

*mf*

**VIOLET:** *f* 144 145 146 (no breath)

Jor - dan Ri - ver's where you'll find me It's

**MONTY:** *f*

I'll be wait - ing, by the road - side

**FLICK:** *f*

It's

**WOMEN PASSENGERS:** *mf*

Jor - dan Ri - ver's where you'll find me It's

**MEN PASSENGERS:** *mf*

Jor - dan Ri - ver's where you'll find me It's

*mf*

147 **VIOLET:** 148 149

wide but not too wide to ford And as I'm

**MONTY:** *f*

and I'll call your name

**FLICK:**

wide

**WOMEN PASSENGERS:**

wide but not too wide to ford

**MEN PASSENGERS:**

wide but not too wide to ford

G D/A Asus4 *sub. p*



VIOLET:  
*molto cresc. e accel. poco a poco* 151

152

go - ing a - long And as I'm go - ing a -

YOUNG VIOLET:

And as I'm go - in' a - long And as I'm

2 MEN:

*mf*

Oo

1 WOMAN:

*mf*

His wife thinks I'm a dra - gon - fly, Lord

1 WOMAN:

*mf*

Red hair's a thought real - ly

1 WOMAN: (*spoken*)

"I said it, and I meant it, Bus 322 is

*molto cresc. e accel. poco a poco*

153 VIOLET: 153A (+ FLICK:) 153B

long I know you're

YOUNG VIOLET:

go in' a - long I know you're

2 MEN:

Oo

1 WOMAN:

help me find my

1 WOMAN:

fine Not like mine

1 WOMAN: (cont'd)

leaving Kingsport for Memphis, Tennessee by way of Knoxville, Nahsville, etc. etc. on schedule which means in no more than..."

1 MAN: (spoken)

"Whatsamatter, you crazy? This ain't New York City. She could lose five suitcases and have a dozen scars, and she'd still be white."

(organ gliss.)

V.S. SEGUE AS ONE

# RAISE ME UP

(Lula, Preacher, Gospel Choir)

[Segues from "Promise Me Violet"]

New tempo (Swing 8's)  $\text{♩} = 86$

VIOLET, FLICK:

155

156

157

PREACHER:

"Are you *on* the way or

with \_\_\_\_\_ me \_\_\_\_\_

YOUNG VIOLET:

with \_\_\_\_\_ me \_\_\_\_\_

\*WOMEN:

*mf*

I'm \_\_\_\_\_ on \_\_\_\_\_ my way \_\_\_\_\_ Oh, I am on \_\_\_\_\_ my way

\*MEN:

*mf*

I'm \_\_\_\_\_ on \_\_\_\_\_ my way \_\_\_\_\_ Oh, I am on \_\_\_\_\_ my way

*ff*

\* NOTE: In the original production, the gospel choir included YOUNG VIOLET, though not in character. FLICK also sang, but from offstage.

PREACHER (cont'd):  
"...are you in the way?"

PREACHER: "I say, are you on, or

158 159 160 161

On — my way — I am on — my way

On — my way — I am on — my way

are you in the way?"

162 163 164 165

On — my way — Oh, I am on — my way —

On — my way — Oh, I am on — my way —

166 167 168

Raise me up, Lord, — won't you raise me up and on — my

Raise me up, Lord, — won't you raise me up and on — my

PREACHER:

"'Cuz anybody *in* the way had better get *out* of the way tonight. How would you like it, friends, if the Lord were to *raise* you up tonight?"

170

171

172

way!

way!

*mp*

174

Raise me up, Lord, won't you raise me

Raise me up, Lord, won't you raise me

*mf*

PREACHER

"Maybe you feel distant, maybe you feel far from God tonight. But God hasn't"

176

177

178

*p*

I am on my way—

I am on my way—

(Organ solo - not straight)

*sub. p*



PREACHER (cont'd):

"...moved. He's the same place he ever was. If you haven't heard him, maybe you haven't been listening."

179

180

181

182

I am on my way

I am on my way

183

"If you haven't seen him, maybe your eyes have been closed! Don't worry, if you don't want him, he ain't comin'."

184

185

*mp*

186

I am on my way

I am on my way

PREACHER:

"But if you want Him--"

"If you need Him--"

187

*mf*

188

189

190

Oh if you want Him

Oh if you need Him

Oh if you want Him

Oh if you need Him

PREACHER (cont'd):

"Why not let Him raise you up to His side!"

192 193

Lord, won't you raise me up and on my

Lord, won't you raise me up and on my

PREACHER: "Let Him fold you to His bosom, like a favorite angel!"

New tempo  $\text{♩} = 93$

\* LULA:  
195

Oh

\* NOTE: All of LULA's notes should be sung with liberties, as is gospel tradition.

A tempo  
LULA:

196 On my way I am glo - ry bound.

197

198

199 (riff) 3

200 Raise me up

201 up

202 Oh raise me up

*mf* 3 up Raise me up

*mf* 3 up Raise me up

(top line optional)

204 *f*

205

right off the ground

right off the ground

right off the ground

*f*

3

207

3

208

(riff)

209

3

Give me the wings of an angel, I'll fly a-way

*mp*

Raise up Raise up Raise up Raise up

*mp*

Raise up Raise up Raise up Raise up

210 211 3 212 3 213 3

I want to fly like an an - gel I'll fly to—

*mf* I'll fly a - way I'll fly a - way

*mf* I'll fly a - way I'll fly a - way

**PREACHER:**

"How many are ready to get healed this afternoon? Raaaaise your hands if you're ready."

214 215 216 217

you Won't you



PREACHER:

"When medical science fails you. When all the clinics, the hospitals, and the infirmaries in the world *tuuurn* you away."

219 220 221

raise up!

Raise up!

Raise up!

PREACHER: "What do you do. When even the family doctor shakes his head."

223 224 225 *ff*

What do you do? Raise up!

What do you do? Raise up!

What do you do? Raise up!

*gliss.*

*gliss.*

PREACHER: "And says, I'm sorry, I've done everything I can."

226 227 *ff*

Raise up! Raise up! Raise up!

*gliss.* *ff*

PREACHER:

"And says there's not a pill in the world can help you now."

"I know *one* doctor you can surely depend on."

"His name isn't John Hopkins. Oh no!"

228 229 230 231

LULA:

What is his name? \_\_\_\_\_

(Organ ad lib)

#18. RAISE ME UP  
**PREACHER:**  
"If you believe in Jesus,  
raise your hands!  
Hallelujah!"

**PREACHER (cont'd):**  
"...His name isn't Ben Casey."

233                      234 **Rit.**                      235 (*riff*)                      236

His name is Je - sus. —

*f*  
His name is Je - sus.

*f*  
His name is Je - sus.

*mp*

**PREACHER:**  
"Now there's a woman right beside me God has called to sing..."

**New tempo - in 2**  $\text{♩} = 78$

238                      239                      240

*mp*  
Organ underscores dialogue

242                      243                      244

PREACHER:  
"...What's your name again, sister?"

LULA:  
"Lula Buffington."

PREACHER:  
"That's right, Lula. Make it a prayer."

LULA:  
"Amen."

245 246 247 248

Colla voce (Free gospel solo)

LULA:

249 250 251 252

When my thoughts are trou - bled and my spi - rits are low

(Organ ad lib)

*mp*

253 254 255 (riff) 256 6

When my ur - ges sick-en and my sins a - maze me I de-pend-

*gliss.*

257 258 259

- on you my Lord be - cause I

260 know \_\_\_\_\_ You \_\_\_\_\_ will \_\_\_\_\_

261

*gliss.* *gliss.*

♩ = 136  
(LULA:) 263 264 265

Raise me (CHOIR:) You will raise me You will

*mf* You will raise me You will raise me You will raise me You will raise me

*mf* You will raise me You will raise me You will raise me You will raise me

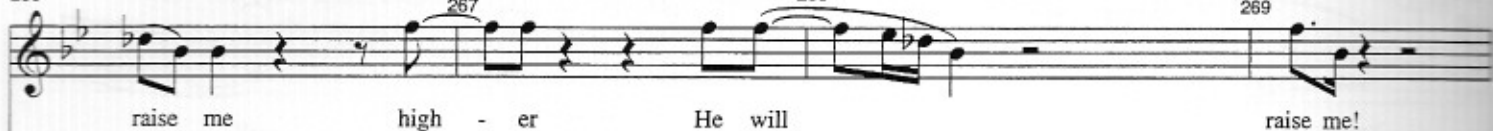


266

267

268

269



270

271

272

273



New feel - Rock/Gospel  
Straight 8's

274

275

276

277

Musical staff for measures 274-277. Measure 274 contains a whole note chord. Measure 275 is a whole rest. Measure 276 is a whole rest. Measure 277 begins with a quarter note, followed by two eighth notes beamed together, and then two more eighth notes beamed together, forming a triplet. The key signature has three sharps (F#, C#, G#).

I want to fly— like an

Musical staff for measure 278, featuring a piano (*f*) dynamic. It contains a series of chords and eighth notes.

I'm— on— my way— Oh, I am on— my way

Musical staff for measure 279, featuring a piano (*f*) dynamic. It contains a series of chords and eighth notes.

I'm— on— my way— Oh, I am on— my way

Musical staff for measure 280, featuring a piano (*f*) dynamic. It contains a series of chords and eighth notes.

Musical staff for measure 281, featuring a piano (*f*) dynamic. It contains a series of chords and eighth notes.

Musical staff for measures 279-281. Measure 279 has a quarter note, followed by two eighth notes beamed together, and then a quarter note. Measure 280 has a half note. Measure 281 has a quarter note, followed by two eighth notes beamed together, and then a quarter note. The lyrics are: an - gel on— my way— I'll fly— to you—

an - gel on— my way— I'll fly— to you—

Musical staff for measure 282, featuring a piano (*f*) dynamic. It contains a series of chords and eighth notes.

I'm— on— my way— I am on— my way

Musical staff for measure 283, featuring a piano (*f*) dynamic. It contains a series of chords and eighth notes.

I'm— on— my way— I am on— my way

Musical staff for measure 284, featuring a piano (*f*) dynamic. It contains a series of chords and eighth notes.

Musical staff for measure 285, featuring a piano (*f*) dynamic. It contains a series of chords and eighth notes.

282 283 284 285 (riff)

I am on my way

I'm on my way Oh, I am on my way

I'm on my way Oh, I am on my way

PREACHER:  
"Praise the Lord..."

286 2x's 287 288 289

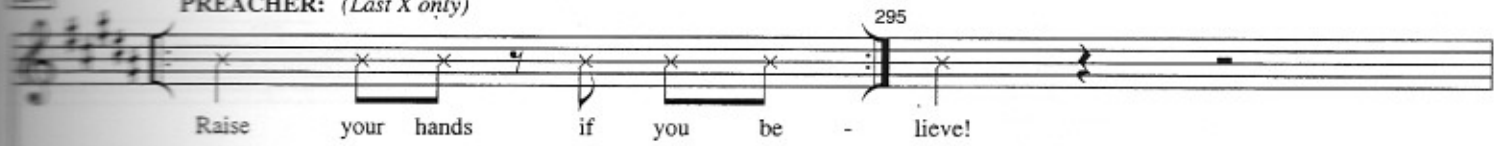
sub. p

290 291 292 293

Vamp

PREACHER: (Last X only)

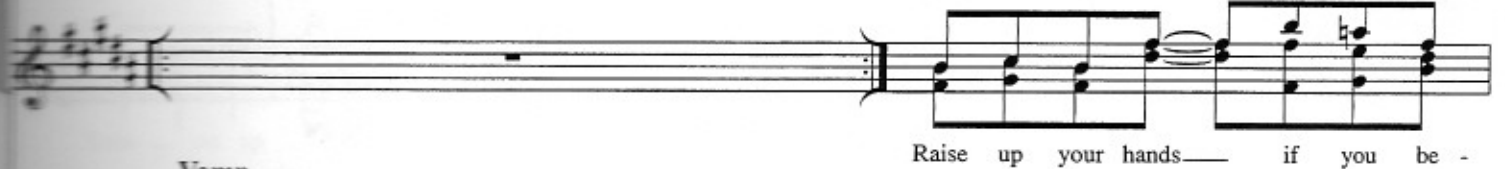
295



Raise your hands if you be - lieve!



Raise up your hands— if you be -



Raise up your hands— if you be -

Vamp



(cresc. last x only)

PREACHER:  
"What's happened?..."

297 298 299



lieve!



lieve!



mf

v

(The band builds as the PREACHER'S sermon gets to "...This little woman is dancin'!")

300 301 302 303

sub.  
p

304 305 306 307

308 **Vamp**

Cue out: PREACHER:  
"This is where y'all start singin' again."

309

mf



311 312 LULA: (riff) 313

Oh ——— won't you raise — me ———

*mf* *p* *f* *mf*

Raise — me up Oh ——— Raise me Raise — me up

*mf* *p* *f* *mf*

Raise — me up Oh ——— Raise me Raise — me up

*p* *mf* *gliss.* *mf*

315 316 317

·Won't you raise me up—

*mf* *p* *f*

Raise — me up Oh ——— Raise me Raise — me up Won't ——— you raise me

*mf* *p* *f*

Raise — me up Oh ——— Raise me Raise — me up Won't ——— you raise me

*gliss.*

318 319 320 321

\_\_\_\_\_ Won't you raise me Oh won't you

Won't you raise me Won't you raise me up Won't you raise me Raise me—

Won't you raise me Won't you raise me up Won't you raise me Raise me—

322 323 324 325

raise me— Yeah Raise me up—

Won't you raise me Won't you raise me up Won't you raise me Raise—me

Won't you raise me Won't you raise me up Won't you raise me Raise—me

327 328 329

high - er raise - me up high - er, Lord - lift me - up

Raise me up Raise me up Raise me up Raise me up

Raise me up Raise me up Raise me up Raise me up

\* Vamp until PREACHER: "...All right, all right..."

(Ad lib solo) GO CRAZY!

331

Raise me, Raise me, Raise me, Raise me,

Raise me, Raise me, Raise me, Raise me,

\* NOTE TO MUSIC DIRECTOR:

On Preacher's cue, the band's sound disintegrates; it doesn't stop suddenly.

# DOWN THE MOUNTAIN

(Young Violet, Father)

*Cue:*

**VIRGIL:** "Not to worry, ma'am. We'll get you taken care of in a jiffy."

1 2 3

**YOUNG VIOLET:**  
*mf*

Pa - pa, care - ful.

**FATHER:**  
*mf*

Eas - y does it.

*mp* *molto legato* *mf*

4 5 6 7

How far?

Hold on, ba - by, there we are We're half - way down by now. We'll

VIOLET: "I have something

(FATHER:)

get you tak - en care of — some - how. \_\_\_\_\_

*cresc.* *f*

Pedal ad lib.

to show him..." (dialogue continues)

*pp*

God Al - might - y show your mer - cy God Al - might - y please for - give

*mp*

"...the Bible verses which must

God Al - might - y show your mer - cy God Al - might - y please for -



Speak for me."

**YOUNG VIOLET:**

*sub. mf*

20 21 22 23

(FATHER:) There's the riv - er.

give We can cross it. Hold on tight now, be pre-pared.—

24 25 26 27

scared.

I know, but don't— you fret We'll get you tak-en care of

**VIRGIL:** "My child, we'll certainly pray for your spirit. **VIOLET:** "Never mind my spirit."

28 29 30

yet— Don't you fret

VIRGIL: "All suffering has a purpose."

VIOLET: "...Maybe that's true, but it doesn't

32 Please for - give

33 Hmm

make it right."

VIRGIL: "Kneel with me. Lord, help us to remember you have a purpose in all things."

*sub. mf* 35 There's the doc - tor's

36 There's a light on

Hold on, ba - by,

"With me today is \_\_\_\_\_. What was your name again, sister?"

38 al - most there \_\_\_\_\_

Thank hea - ven for \_\_\_\_\_

"You come back here!"

40 \_\_\_\_\_ that moon \_\_\_\_\_

We'll get you tak - en care of

41

VIRGIL: "Call security! We got a scrambler."

42

43

44

Rit.

soon.

Rit.

*f*

*mp*

VIOLET: "Hello?"

Mr. Preacher?"

45

46

47

48

Very slowly

# IN THE CHAPEL

(Violet)

VIOLET: "...Anybody?"

*Colla voce (gently)*

VIOLET:

*mp*

1 2 3 ,

This is where the preach - er stands— No one's left to test - i - fy for me

*mp*

*More deliberate*

*mf*

*Molto rit.*

5

All I have are your words Lord— to raise me up— and set me

*mf*

(VIOLET empties her envelope of Bible quotations)

In one  $\text{♩} = 146$  7 8 9

*molto legato*

(VIOLET:) "Lazarus."

"The withered hand."

10 11 12 13

"The ear of Malchus."

"The woman at the door

14 15 16 17

of Peter's house."

"The healing pool of Bethesda."  
Rit.

18 19 20 21

"The crooked shall be made straight. Isaiah."

(Music out when PREACHER sits up)

Slower

Poco rit.

22 23 24 25



27

28

29

*optional*

The musical score consists of three systems of staves. The first system is a single staff with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It contains measures 27, 28, and 29, each marked with a measure rest. The second system is a grand staff (treble and bass clefs) with a treble clef, a key signature of one sharp, and a 3/4 time signature. It contains measures 27, 28, and 29. The right hand has a melodic line with quarter notes and a half note, all under a slur. The left hand has a bass line with quarter notes and a half note, all under a slur. The word "optional" is written above the piano part. The third system is a single staff with a bass clef, a key signature of one sharp, and a 3/4 time signature. It contains measures 27, 28, and 29, each marked with a measure rest.

## RAISE ME UP (REPRISE)

(Violet)

Cue: VIOLET: "...That's pain, pure, and simple."

PREACHER: "But the scar is healed though, right?" (etc.)

1 (Swing 8's) Ad lib - no tempo

2 VIOLET: 3 4 5 3

PREACHER: "You with me?"

Give me the wings of an an - gel I'll fly a - way

*da niente* *p* *cresc. poco a poco*

6 PREACHER: "You got to understand... before you let..."

7 3 8 9

I'll fly a - way I want to fly like an... I'll fly a - way I'll fly to -

*gliss.*

10 A tempo VIOLET: "Be quiet a second." PREACHER: "Can't you just--" VIOLET: "You had your chance."

11 12 13

you Oo Oh Oh, won't you

*sub. p* *mf*

PREACHER:  
"Don't count on..."

VIOLET:  
"Raise up your hand  
if you're ready."

PREACHER:  
"Please, sister."

VIOLET:  
"Say how many want a touch.  
Say how many wanna get healed."

VIOLET: 15 16 17 18

raise up — If you're — read-y

VIOLET:  
"Say I got the power to heal."

VIOLET:  
"You can talk now if you want."

20 21 22 23 24

Raise up Raise up Oo Oh

VIOLET:  
"You can save it all up if that's better."

Rit.

3 26 27 28 29

What is his name? His name is Je

Full out  
Gospel 2

PREACHER:  
"Jesus, girl, this is not what you need.

You're barking up the wrong tree."

VIOLET:  
"Jesus wants to

31 32 33

I am on — my way

VIOLET (cont'd):  
heal you, to make you prosperous and normal."

(He tries  
to leave)

VIOLET:  
"Oh no, you're not

34

35

36

37

38

I am on— my way—

goin' anywhere!"

39

40

41

42

On— my way— Oh, I am on— my way—

43

44

45

46

Raise me up, Lord. Won't you raise me up and on— my...

ATTACCA "LOOK AT ME"

## LOOK AT ME

(Violet, Young Violet)

Colla voce (in 3)

Not too slow

VIOLET:

*mp*

7

Look at me— No one will look at me— No one will dare to spend— the time it takes— to

*mp*

5

Look at me To real - ly look at me What did I do to make— you an - gry at

*cresc*

Agitato (In 1)

♩ = 164

10

me? My God, ——— this is so ——— hard. ———

*mf poco legato*



16

3 17 3 18 19

Look at me— Look at me— Can you i - ma - gine what— it's like when peo - ple

20

3 21 3 22 23

look at me?— Look at me— Is this the ten - der mer - cy that you're know—

*cresc*

24

25 26

for? My God, \_\_\_\_\_

*sub. mp*

27

28 29 30

don't be so \_\_\_\_\_ hard. \_\_\_\_\_

Slightly faster  $\text{♩} = 62$   
*mp*

32

33

34

Give me the wings of an an - gel Don't pull back Don't

Musical notation for measures 32-34. The vocal line is on a treble clef staff with a key signature of two sharps (F# and C#). The piano accompaniment consists of two staves: the right hand plays chords and moving lines, while the left hand plays a bass line with some rests. The dynamic marking *mp* is present.

36

37

38

shud - der Look else - where Lose int - 'rest I'm al - most there

Musical notation for measures 36-38. The vocal line continues on the treble clef staff. The piano accompaniment continues with similar textures. The dynamic marking *mp* is present.

6/8 feel

40

41

42

This is where the preach - er stands

Musical notation for measures 40-42. The tempo changes to 6/8 feel. The vocal line is on the treble clef staff. The piano accompaniment features a more rhythmic pattern in the right hand. The dynamic marking *mf* is present.

45

46

The hands of peo - ple in this world

Musical notation for measures 45-46. The vocal line continues on the treble clef staff. The piano accompaniment continues with the 6/8 feel. The dynamic marking *mf* is present.

47 48 49 50

All I have are prom - is - es to raise me up and set me

*cresc*

51 52 53 54 55 56

free I'd like a

*f marcato*

3/4 feel 6/8 feel

57 58 59 60

pair of Gene Tier-eny eyes And A-va Gard - ner's eye brows And an-y-bod - y's cheek bones A

*ff* *sempre marcato*

*Dramatico maestoso* *Accel. e cresc.*

61 62 63 64

diff-'rent mouth be-neath a new and bet-ter nose And please the eyes but God give me some-thing

*legato*

*In 2* *Rit.*

**In 4** *pp* **Poco accel.** **Accel.**

Some-thing of my own Some-thing mine So I won't be a-shamed when I find a man to

*pp* *cresc.*

66 67 68

**Slow 3**  $\text{♩} = 100$  *f*

Look at me— Why won't you look at me? It was an ac - ci - dent— or was it real - ly?—

*f*

70 71 72

**73 VIOLET:** **Poco accel.**

God dam - mit look at me This is your hand - i - work— The gift you gave—

**74 75 76**

**YOUNG VIOLET:**

Look at me— This is your hand - i - work— The gift you gave—



77

In 1  $\text{♩} = 60$   
VIOLET:

FATHER: "So what? Once I look at you, then what? Here I am looking at you. Satisfied?"

me

YOUNG VIOLET:

me

sub. p

YOUNG VIOLET: "You act like it's all my fault."

FATHER: "I'm not the one who up and decides one day the woodshed

80

81

82

(no breath)

83

Don't pull back

is the place to play."

is the place to play."

YOUNG VIOLET: "I'm not the one who doesn't check to see

84

85

86

87

Don't shud - der Look else - where Lose int - 'rest Act

is the place to play."

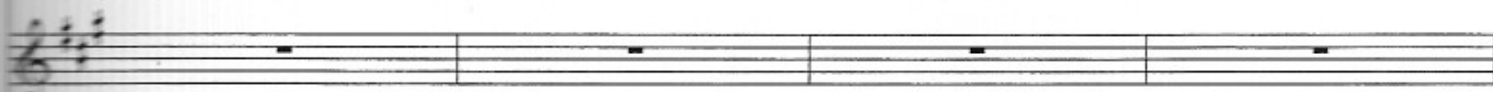


his blade is loose!"

FATHER: "It wasn't loose! The shim came out, damn it. A man can't be expected to

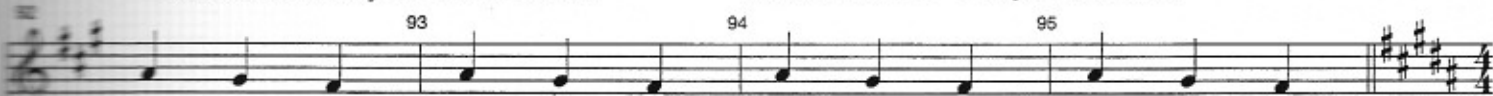


dis - tant Em - bar - rassed You bet - ter be care - ful 'cause

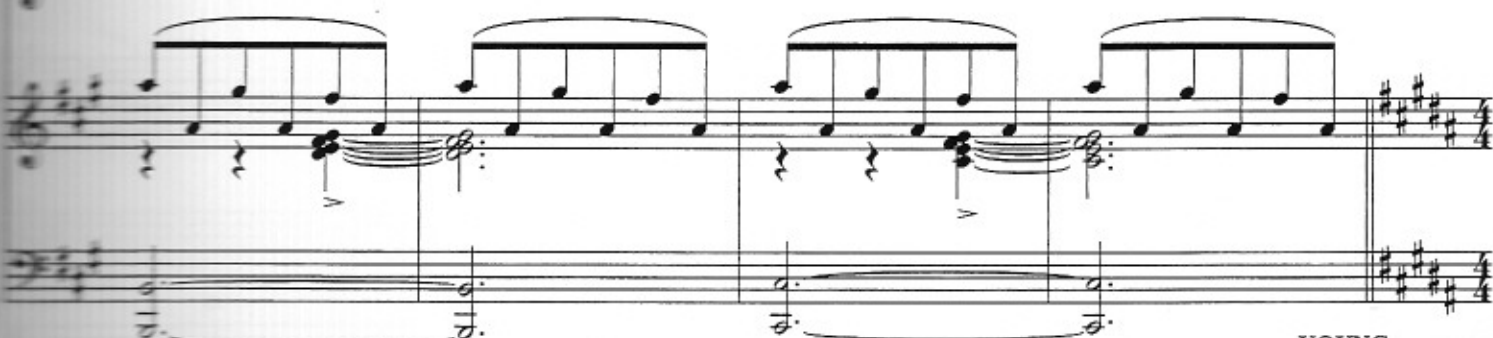
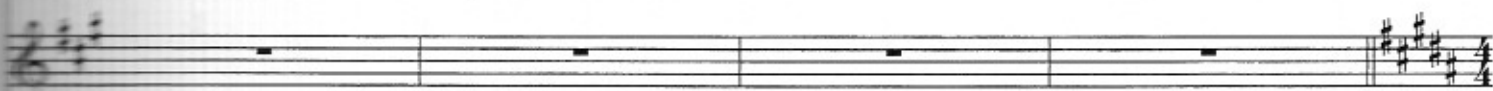


check the shim every time he uses his axe."

YOUNG VIOLET: "I bet you check it now."



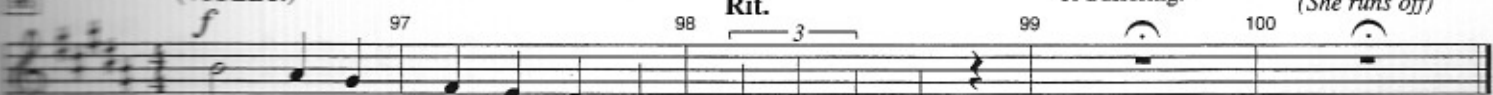
I won't ac - cept this Not this time I'm al - most there



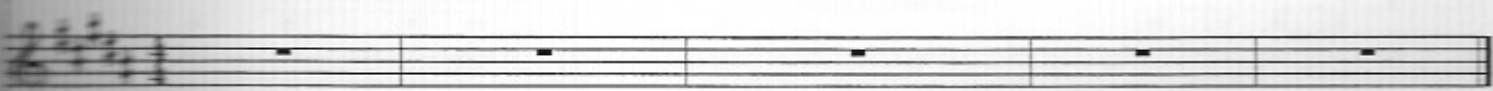
In 2 (VIOLET:)

FATHER: "Don't try to quote to me from the Book of Suffering."

YOUNG VIOLET: "You don't know anything about it." (She runs off)



God, I just want you to a - pol - o - gize.



# YOU KNOW WHAT I THINK?

(Instrumental)

Cue:

VIOLET: "You know what I think?"

"You did it  
on purpose."

"You were afraid..."

"...you made

1 **In 3** 2 3 4 5 6

*p* *poco a poco accel. e cresc.*

damn sure..."

"...a mile of me." (He shakes her)

7 **In 1** 8 9 10 11 12 13

*molto accel. e cresc.* (let ring)

Slow segue to # 23

# THAT'S WHAT I COULD DO

(Father)

Long silence  
Simple and gentle ♩ = 74  
2 FATHER:  
*mp*

Each day I got you out of bed Saw that you were fed

*mp*

That's what I could do

6 Sun - days, I'd give you change to go to a pic - ture

7

8

show That's what I could do That's all I knew to

10 **A little heavier, with joy**  $\text{♩} = \text{♩}$

do You're the im-age of your ma-ma She's in ev-'ry-thing you are

*mf* Dmin *molto legato* Am7add6/C G7

14

You've got her eyes You've got her smile But your own spir-it

Dmin Am7add6/C G7

18 **Freely** **Gently, magically**

car-ried you this far If I could I'd take a-way your

Slow 4

Rit.

24

25

26

scar

A tempo ♩ = 72

Poco accel. e cresc.

28

29

30

For-give-me

You're my

on - ly star

Look how

*molto legato*

Piu Mosso

Slower, tenderly

32

33 *sub. pp*

34

bright

Look how

strong

Look how

beau - ti - ful you

are

*f*

*sub. pp*

Tempo Primo

36

I raised you strong - er child than me

Which you'll al - ways

*mf* G

D/F#

Emin

G/D



37

38

be, That's what I could do

Bmin C G/D D

39

**A little heavier**

40

I raised you strong e - nough to start see - ing with your

41

42

heart That's what I could do That's all I knew to

43

**Rit.**

**Parlando**

44

do The rest I guess is up to

FATHER: "Child, is there someone who can make you happy?"

Out after:  
"You don't have to say..."

45 46 47

you

pp

Direct Segue to #24

# SEGUE FROM "THAT'S WHAT I COULD DO"

(Instrumental)

Cue:  
**FATHER:**  
"...I understand."

X

Cue:  
"Keep a secret  
from your old man."

X

Cue:  
**VIOLET:**  
"I want to bless you,  
but that's not my job."

X

(Over music)  
"I would if it were up to me."

(Over music)

**FATHER:** "Look at you. Just look at you!" **VIOLET:** "Did I have a miracle?" **FATHER:** "I wish your mama could see you like this."

**VIOLET:**  
"Oh my God. Thank you. Did he fix the nose, too?..."

"...I am bushed..."

"...What do you see  
when you look at me?"

**Poco più mosso**

**Rit.**

**Slower**

SEGUE AS ONE

# INTRO TO SURPRISED (REPRISE)

(Instrumental)

Cue:

FATHER: "I could almost sleep forever."

Start slowly, tentatively ♩ = 72

ten. ten. 1 2 3

Lots of pedal

In 2

Very fast ♩ = 200

molto cresc. e accel. ff

Slower ♩ = 72

v

SEGUE AS ONE

## SURPRISED (REPRISE)

(Violet)

1 **Colla voce**  
**VIOLET:**

Luck - y my mir - a - cle — turned out so gen - tle

*mp*

3 4 5

May be the best — ones ap - pear ac - ci - dent - al —

6 **Slowly in 2**  
**Poco a poco accel e cresc.**

I don't dare — to check it in the mir - ror Give him time — to get the fea - tures clear - er

*mp* G-7 *poco a poco accel. e cresc.* F/A B $\flat$  F/C



11 12 13 **A tempo** ♩ = 152

But by the sold - ier's base wait and see

Dm C B♭ *mf*

15 16 17

When I show my brand — new — face — When I show my — brand — new — face —

**BUS DRIVER:**  
"I said ticket please, ma'am..."

19 20 **Slower** ♩ = 120

When I show my brand — new — face — I'll be...

*f* *sub. p*

SEGUE AS ONE

# M & M's (REPRISE)

(Mabel, Old Lady, Earl, Bus Driver, Creepy Guy, Landlady [O.S.])

Cue (over music):

VIOLET: "Mister Wallace Weatherman!..."

Swing 8ths  $\text{♩} = 120$  (Last time): "...Where you headed?"

1 3x's 2 3

*mp* G7#9 C7

4 MABEL: *mf* VIOLET: "A hop, skip and a jump, or North Carolina, depending"

I'm so tired, tired of sit - tin'

5 6

*mf* G7#9 C7 *mp* G7#9

7 OLD LADY: *mf* CREEPY GUY: "I thought my ride was bad, but yours is worse!"

Need my bot - tom re - de - signed —

8 9

*mf* G7#9 C7 *mp* G7#9

**CREEPY GUY:**

"I'd like to use this time to bring you closer to God."

**EARL:**  
*mf*

10 11 12

Wish my clothes were loos - er fit - tin'

*mf* G7#9 C7 *mp* G7#9

**MABEL:** 14 **MABEL, OLD LADY:** 15 16

Think I'm gon-na lose my mind Need some cob-ler a la mode— There's a sta-tion down the road—

**OLD LADY:** + **CREEPY GUY, LANDLADY (O.S.):**

Think I'm gon-na lose my mind Need some cob-ler a la mode— There's a sta-tion down the road—

**EARL:** **EARL + BUS DRIVER:**

Think I'm gon-na lose my mind Need some cob-ler a la mode— There's a sta-tion down the road—

*mf* C7 G7 F9 D11

(Dialogue) Cue out:  
"There's just no way to do it artistic."

**Vamp til cue**

(jump to m. 23 at any time)

17 18 19 20 21 22

**CREEPY GUY:** I'll get some cof-fee for the road—

**LANDLADY:** I'll get some cof-fee for the road—

I'll get some cof-fee for the road—

23 24 25 26 27

**MABEL:**  
"I had three straight husbands teach me to drive before it took."

**OLD LADY:**

Got a yen, got a cra-vin'

28 29 30 31 32

**MABEL:**  
"So this traffic cop didn't know where to run-- I had to swerve several times before I hit him."

**EARL:**

Take a leak to sneak a smoke—

MABEL:

"I married him too, once't he got out of emergency."

CREEPY GUY:

34

35

36

Musical staff for Creepy Guy, measures 34-36. The staff shows a melodic line in 4/4 time with a key signature of one flat. Measure 34 starts with a quarter rest, followed by quarter notes G4, A4, Bb4, C5, D5, E5, F5, G5. Measure 35 has a whole rest. Measure 36 has a whole rest.

Bet my wife is mis-behav-in'

Piano accompaniment for Creepy Guy, measures 34-36. The piano part is in 4/4 time. Measure 34: *mf* G7#9, C7. Measure 35: *mp* G7#9, C7. Measure 36: C7. The bass line consists of quarter notes G2, F2, E2, D2, C2, B1, A1, G1.

OLD LADY:

38

OLD LADY + MABEL:

39

40

Musical staff for Old Lady and Mabel, measures 38-40. The staff shows a melodic line in 4/4 time with a key signature of one flat. Measure 38: quarter notes G4, A4, Bb4, C5, D5, E5, F5, G5. Measure 39: quarter notes G4, A4, Bb4, C5, D5, E5, F5, G5. Measure 40: quarter notes G4, A4, Bb4, C5, D5, E5, F5, G5.

Think I'm gon-na have a stroke Need some cob-bler a la mode— There's a sta-tion down the road—

CREEPY GUY:

CREEPY GUY + LANDLADY (O.S.):

Musical staff for Creepy Guy and Landlady (O.S.), measures 38-40. The staff shows a melodic line in 4/4 time with a key signature of one flat. Measure 38: quarter notes G4, A4, Bb4, C5, D5, E5, F5, G5. Measure 39: quarter notes G4, A4, Bb4, C5, D5, E5, F5, G5. Measure 40: quarter notes G4, A4, Bb4, C5, D5, E5, F5, G5.

Think I'm gon-na have a stroke Need some cob-bler a la mode— There's a sta-tion down the road—

EARL:

EARL + BUS DRIVER:

Musical staff for Earl and Bus Driver, measures 38-40. The staff shows a melodic line in 4/4 time with a key signature of one flat. Measure 38: quarter notes G4, A4, Bb4, C5, D5, E5, F5, G5. Measure 39: quarter notes G4, A4, Bb4, C5, D5, E5, F5, G5. Measure 40: quarter notes G4, A4, Bb4, C5, D5, E5, F5, G5.

Think I'm gon-na have a stroke Need some cob-bler a la mode— There's a sta-tion down the road—

Piano accompaniment for Old Lady and Mabel, measures 38-40. The piano part is in 4/4 time. Measure 38: *mf*. Measure 39: C7, G7. Measure 40: F9, D11. The bass line consists of quarter notes G2, F2, E2, D2, C2, B1, A1, G1.



*(Dialogue)*

"What do fleas eat, anyways?" *(Music out)*

41

42

43

44

45

46

**Rall.**

Musical staff for Creepy Guy, measures 41-46. The staff shows a melodic line in 4/4 time with a key signature of one flat. The lyrics "I'll get some cof - fee for the road" are written below the staff.

**CREEPY GUY:**

I'll get some cof - fee for the road

Musical staff for Landlady, measures 41-46. The staff shows a melodic line in 4/4 time with a key signature of one flat. The lyrics "I'll get some cof - fee for the road" are written below the staff.

**LANDLADY:**

I'll get some cof - fee for the road

Musical staff for piano accompaniment, measures 41-46. The staff shows a melodic line in 4/4 time with a key signature of one flat. The lyrics "I'll get some cof - fee for the road" are written below the staff.

I'll get some cof - fee for the road

Piano accompaniment for measures 41-46. The right hand shows chords and the left hand shows a bass line. Chords are labeled G7, C7, G7, and C7. The piece concludes with a fermata over the final chord.

## ON MY WAY (REPRISE)

(Mabel, Old Lady, Earl, Bus Driver, Creepy Guy)

Car:  
**MABEL:** "Oooh. Somebody's gonna  
 sleep good tonight." (*Music*)

♩ = 120 (*Dialogue continues*)

3x's

*P molto legato*

**OLD LADY:**  
 "Best get off the bus and see. Wait, let me at least get the hair out of your eyes."

mf

**BUS DRIVER:**

*mf*

9 10 11

First thing I'll do Get some Dan's I - rish stew Thick 'n heart - y

+ **OLD LADY:**

Bet he for-got, stu - pid cuss

12 (BUS DRIVER:)

13

14

15



I - rish stew

Have some beer

(OLD LADY:)

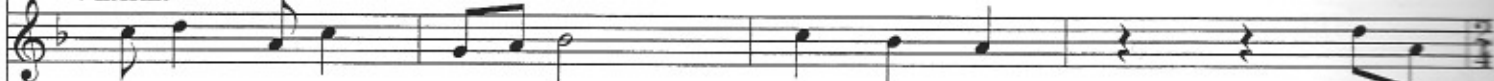


Have to wait

in the bus

park - ing lot

+ EARL:

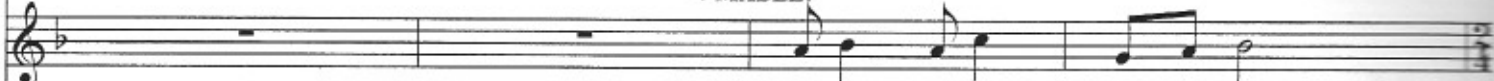


I'm keep - in' these out - ta sight

Some - one might

steal my

+ MABEL:



Like it or not Smoke - y grey



16 (BUS DRIVER:)

17

*legato*

No mat - ter

(OLD LADY:)



No mat - ter

(EARL:)



fleas

No mat - ter

(MABEL:)



An - y day

No mat - ter

+ CREEPY GUY:

*legato*

No mat - ter



(BUS DRIVER:) 19 20 21 22

what some black - ber - ry pie

(OLD LADY:) 19 20 21 22

what I'm rais-in' some hell

(EARL:) 19 20 21 22

what I'll nev-er say die

(MABEL:) 19 20 21 22

what

(CREEPY GUY:) 19 20 21 22

what I could try to sell what I can't give a-way

*f* *mp*

**MONTY:** "Vii-lut, there you are..."  
*(Music out when Violet shows Monty her face)*

**Vamp til cue**

(BUS DRIVER:) 24 25 *1st X only*

Made good time cross - in' Ok - la - ho - ma

*p*

# PROMISE ME VIOLET (REPRISE)

(Violet, Flick, Ensemble)

Cue: VIOLET: "You be careful." (Music)

Cue out: VIOLET:  
"I've got to get back on the bus." (Dialogue continues)

FLICK:  
"...And I know where you belong, too."

In one  
Vamp til cue

YOUNG VIOLET:

1 2 3 4 5

Don't pull back ————— Don't shud - der —————

*p molto legato*

VIOLET: "All alone on the side of some goddamn mountain.

6 7 8 9

- Look else - where —————

*poco a poco accel.*

FLICK: "No, Vi-oh-lett. You belong with me. I wish you coulda..."

10 11 12 13

Give me the wings ————— of an an - gel ————— I'm —————

*mf* *sim.*



...seen yourself, the way you looked when you first stepped offa that bus.

(YOUNG VIOLET:)

14 *cresc.* 15 16 17

al - most there

*cresc.*

18 **Freely (in 2)** 19 20

I want - ed a pair of Gene Tier - ney eyes and

*fp*

21 **(Building)** 22

A - va Gard - ner's eye brows or e - ven just the cheek bones but

*mf*

23 **In 4** 24

no - thing's changed it's too late now I'm go - ing home

*p mp mf*

25 **Rit.** 26 **Freely** 27

God can't you leave me If I could, I'd stay with you—

*f* *mf* *mp*

28 **Steady 4** ♩ = 88  
**(YOUNG VIOLET:)** 29 30

**FLICK:**

But Vi - oh - lette, you can I know you feel like no-thing's changed but

31 32 33 **Accel.** -----

look at you, — you're diff - 'rent You're not the girl — you were — when

(FLICK:)

35

you be - gan

And

37 38 39

look at me stand back and look at me I'm not at all the man you first laid eyes on

*f marcato*

41 42 43

Look at me, Sweet Je - sus, look at me I can't be - gin to find the words to tell

45 Tenderly 46 47 3

you How I love you, I've been wait - ing, for a life - time

*p cantabile*

48 49 50 51

and now you're so — near I'm gon - na wait — here

*poco cresc.*

52 53 54

un - til the wait is — through

**A tempo - Easy 4** ♩ = 95

*mf* *souful*

55 56 57 58

**VIOLET:** *mf*

How can I pro - mise?

**FLICK:** *mf*

Pro - mise me, Vi - lut. Like I pro - mised — you

*poco*

VIOLET:

60

61

62

Care - ful now, Gra - dy You bet - ter mean — this.

FLICK:

All I want is you

64

65

66

3

I've been wait - ing a - fraid to lose

How do I know you'll - nev - er

I've been wait - ing scared to lose you scared my plan would fall through

*legato*

68

69

70

3

leave? But may - be you're the one — I'm wait - ing — for —

the first one to

I've been wait - ing for a life - time for some - one sim - ply

*cresc.*



71 *f* 72 *f* 73 74 **Poco rit.**

sim - ply see me the way that I see  
to look and see me

*p*

75 **Slower (sturdy folk)** ♩ = 96

(VIOLET:) 76 77 **YOUNG VIOLET:** 78

you Ma-ma, why's a man have eyes

*poco mp*

**VIOLET:**  
"Flick. what do you see when you look at me?"

79 80 81

If I tell you don't you tell

YOUNG VIOLET:

*mf* 83 84 85

Ma-ma, why's a man— have ——— hands— If I tell you don't— you — tell—

(FLICK kisses Violet's face)

Triumphant

*f* 87

Go ask your beau, — he un - der - stands, There's

89 90

ho - ney in the bush - es — Lord, and wa - ter in the well

Segue as one to "Bring Me To Light"

## BRING ME TO LIGHT

(Violet, Flick, Ensemble)

1 **FLICK:** 2 3 4

If I ask you to be \_\_\_\_\_ with me by \_\_\_\_\_ and by \_\_\_\_\_ will you meet me to-night \_\_\_\_\_ love? \_\_\_\_\_

*mp* lyrical, but with a groove

5 **(FLICK:)** 6 7 8

If it's too dark to see \_\_\_\_\_ with the na - ked eye, will you bring me to light? \_\_\_\_\_

9 **VIOLET:** 10 11

If I hap - pen to stag - ger and fall \_\_\_\_\_ be - hind, will you help me to fight \_\_\_\_\_

**FLICK:**

If I hap - pen to stag - ger and fall \_\_\_\_\_ be - hind, will you help me to fight \_\_\_\_\_

*A little heavier*

12 13 14

love— Will you help me to walk, will you ease— my  
 love— Will you help me to walk, will you ease— my—

Detailed description: This system contains the first two vocal staves and the piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The piano accompaniment consists of two staves, treble and bass clef. The lyrics are: "love— Will you help me to walk, will you ease— my" on the first staff, and "love— Will you help me to walk, will you ease— my—" on the second staff. Measure numbers 12, 13, and 14 are indicated above the first vocal staff.

(VIOLET:) 16

mind, will you bring me to light? ———

(FLICK:)

mind, will you bring me to light? ———

EARL:

Will you bring me to light? ———

Detailed description: This system contains three vocal staves and the piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The piano accompaniment consists of two staves, treble and bass clef. The lyrics are: "(VIOLET:) mind, will you bring me to light? ———" on the first staff, "(FLICK:) mind, will you bring me to light? ———" on the second staff, and "EARL: Will you bring me to light? ———" on the third staff. Measure number 16 is indicated above the first vocal staff.

17 **OLD LADY:** 18

**VIOLET:**  
Will you bring me to light?

**FLICK:**  
Will you bring me to light?

**EARL:**  
Will you bring me to light?

19 **VIOLET:** *mf* 20 21 22

**FLICK:** *mf*  
I know — you will try — to help me find — my way — love —

I know — you will try — to help me find — my way — love —

**OLD LADY, YOUNG VIOLET:** *mf*  
I know — you will try — to help me find — my way — love —

**BUS DRIVER, EARL:** *mf* **+ FATHER:**  
I know — you will try — to help me find — my way — love —

*mf* Gsus/C G(no3)/B C/A Csus/F



24 25 26

I won't— won't won-der why when nights are long If you'll hold— me till— it's

I won't— won't won-der why when nights are long If you'll hold— me till— it's

+ MABEL: (I won't won-der why)

div. unis. + LULA:

I won't— won't won-der why when nights are long If you'll hold— me till— it's

+ MONTY: unis. + CREEPY GUY:

I won't— won't won-der why when nights are long If you'll hold— me till— it's

Gsus/C G

28

YOUNG VIOLET:

light Like a com - et the clouds— in the night— dis - guise

PREACHER:

light Like a com - et the clouds— in the night— dis - guise

WOMEN:

light Mm— Hoo - oo—

MEN:

light Mm— Hoo - oo—

sim.

29

MABEL:

30

Like a storm at its' height love

EARL:

Like a storm at its' height love

+ YOUNG VIOLET:

Hoo - oo

+ PREACHER:

Hoo - oo

*sim.*

31

OLD LADY, LULA:

32

Like a ba - by the first time she o - pens her

FATHER:

Like a ba - by the first time she o - pens her

33 34

eyes

eyes

**WOMEN:**

Will you bring me to light

**MEN:**

Will you bring me to light

**WOMEN:**

36

Will you bring me to light

**MEN:**

Will you bring me to light

*cresc. e accel. poco a poco*

37

38

39

Will you bring me to light, to light, to light, to light, to

*cresc. e accel. poco a poco*

*unis.*

*div.*

Will you bring me to light, to light, to light, to light, to

*cresc. e accel. poco a poco*

*gliss.*

No pedal

*Ped.*

New tempo ♩ = 104

40

41

light Left my trou - bles

light Left my trou - bles

*ff*  
pedal ad lib.

42 *unis.* 43 *div.*

- back there when I climbed on board

- back there when I climbed on board

The first system of the musical score consists of three staves. The top staff is a vocal line starting at measure 42 with the instruction 'unis.' and ending at measure 43 with 'div.'. The lyrics are '- back there when I climbed on board'. The middle staff is a second vocal line with the same lyrics. The bottom two staves are piano accompaniment, with the right hand playing chords and the left hand playing a bass line.

44 *unis.* 45 *div.* 46 *unis.*

Jor - dan Riv - er's where you'll find me It's wide, but not too wide to

Jor - dan Riv - er's where you'll find me It's wide, but not too wide to

The second system of the musical score consists of three staves. The top staff is a vocal line starting at measure 44 with 'unis.', measure 45 with 'div.', and measure 46 with 'unis.'. The lyrics are 'Jor - dan Riv - er's where you'll find me It's wide, but not too wide to'. The middle staff is a second vocal line with the same lyrics. The bottom two staves are piano accompaniment, with the right hand playing chords and the left hand playing a bass line. A triplet of eighth notes is marked in the right hand at measure 45.



47 **2 WOMEN:** *mp* 48 *cresc. poco a poco* 49

ford And as I go And as I go And as I

**3 WOMEN:** *mp* *cresc. poco a poco*

And as I go

**3 MEN:** *mp* *cresc. poco a poco*

As I'm go - in' a - long As I'm go - in' a - long

**3 MEN:** *mp* *cresc. poco a poco*

ford

*sub. mp* *Ebm* *molto legato* *Ebm sus/F* *cresc. poco a poco* *Gb*

50 51 *f*

go a - long I want you

a - long I want you

As I'm go - in' a - long I want you

I want you

*Abm7* *Gb*

53

with me

with me

with me

with me *div.*

E/F#

54

**Stately**  
**WOMEN:**  
*ff*

(If I tell you my heart has been opened wide If I tell you I'm

55

56

**MEN:**  
*ff*

(If I tell you my heart has been opened wide If I tell you I'm

Am/G

G

\* NOTE TO MUSIC DIRECTOR:  
In the original production, VIOLET, FLICK, and  
MONTY sang "If I show you the dark" to prepare  
for the next phrase.

57

58

59

VIOLET:  
*mp*

60

FLICK/MONTY:  
*mp*

fright - ened If I show you the dark - ness

fright - ened If I show you the dark - ness

I hold in -  
I hold in -

F/C

C

G

B7

Em

Più lento  
VIOLET:

61

62

63

64

side

FLICK/MONTY:

side

YOUNG VIOLET:  
*mp*

Will you bring me to light

FATHER:  
*mp*

Will you bring me to light

*poco*

*sub. p* gently

*molto legato*

ALL WOMEN:  
(except VIOLET)

(+ VIOLET)

66 67 68

ALL MEN: Will you bring me to light \_\_\_\_\_  
(except FLICK, MONTY)

Will you bring me to \_\_\_\_\_

(+ FLICK, MONTY)

Will you bring me to light \_\_\_\_\_

Will you bring me to \_\_\_\_\_

*led.*

\* *led.*

\* *led.*

*sim.*

70 71 72

light \_\_\_\_\_

light \_\_\_\_\_

**Molto rit.**

**|||**

73 **Maestoso**

*f*

74

75

76

Light

Light

**Più lento**

*f*

*mp*

77

*mp*

78

**Rit.**

79

80

Hoo

Hoo

oo

*mp*

Hoo

Hoo

oo

**Dictated**

*slowly*

*Lift gently*

*Hold pedal*





Musical notation for measures 9-11. The system includes a vocal line and a piano accompaniment. The piano part features a G#7 chord in measure 9 and a triplet in measure 10.

Musical notation for measures 12-15. The system includes a vocal line and a piano accompaniment. The piano part features a *mp* dynamic marking and an EΔ7/F# chord in measure 14.

Musical notation for measures 16-19. The system includes a vocal line and a piano accompaniment. Measure 16 is marked with a box containing the number 16 and the instruction "Rock it". The piano part is marked *f* and includes the instruction "(mostly mid-range)". Chords listed are Cm, Ab, Bb, Eb, Ab, Eb/G, F-7, and Bbsus4.

Musical notation for measures 20-23. The system includes a vocal line and a piano accompaniment. Chords listed are Cm, Ab, G7, G7/B Cm, Db, Ab/C, and Bb.

(Riff ad lib)

Musical notation for measures 24-27. Treble clef with notes and rests. Bass clef with chords and bass line. Chords: G, G7/B, Cm, Db, Ab/C, Bb.

(Riff ad lib)

Musical notation for measures 28-30. Treble clef with notes and rests. Bass clef with chords and bass line. Chords: Eb, Eb/G, Ab, Adim, Bb11, Eb, Eb/G, Ab.

Ad lib gospel piano

Musical notation for measures 31-33. Treble clef with notes and rests. Bass clef with chords and bass line. Chords: Adim, Bb11, Eb, Eb/G, Ab, Adim, Bb11.

Very free Gospel ending

Musical notation for measures 34-37. Treble clef with notes and rests. Bass clef with chords and bass line. Chords: Eb11, Drum fill.

ten. Move