

STUART OSTROW presents

1776

America's
Award
Winning
Musical

Music and Lyrics by **SHERMAN EDWARDS**
Book by **PETER STONE**
Based on a conception of **SHERMAN EDWARDS**
Scenery and Lighting by **JO MIELZINER**
Costumes by **PATRICIA ZIPPRODT**
Musical Direction by **PETER HOWARD**
Orchestrations by **EDDIE SAUTER**

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1776

CONTENTS

1. OVERTURE—1776	1
2. FOR GOD'S SAKE, JOHN, SIT DOWN!	4
3. PIDDLE TWIDDLE	14
4. TILL THEN	27
5. LEES OF OLD VIRGINIA	29
6. BUT MR. ADAMS	41
6A. VIOLIN SOLO	52
7. YOURS, YOURS, YOURS	52
8. HE PLAYS THE VIOLIN	57
8A. VIOLIN SOLO No. 2	71
8B. HE PLAYS THE VIOLIN—TAG	71
9. COOL, COOL CONSIDERATE MEN	74
10. MOMMA LOOK SHARP	85
10A. MAMA PLAYOFF	90
11. THE EGG	90
12. MOLASSES TO RUM	96
13. COMPLIMENTS	106
14. IS ANYBODY THERE?	110
15. CHURCH BELLS	119
16. BOWS	120
17. LEE'S EXIT	121

① OVERTURE - "1776"

PIANO REDUCTION
BY BENJY HAYWOOD

AS HOUSE LIGHTS DIM

2 FIELD DRUMS

CYM.
+ BS. DRUM

PPP

tr um

POCO A POCO CRESC.

tr um

tr um

tr um

sfz
tr um

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"OVERTURE" - 1776.

Handwritten musical score for "Overture" - 1776, consisting of six systems of piano and orchestral parts. The score is written in G major (one sharp) and 2/4 time. The piano part is on the upper staff of each system, and the orchestral part is on the lower staff. The score includes various performance instructions and dynamic markings.

System 1 (Measures 25-29):
Piano: *fz*, *ff*
Orchestra: SN. DRUM

System 2 (Measures 30-34):
Piano: *ff*
Orchestra: FLS, HNS, BRASS (3 OCT), LH BELLS, (DRUMS CONT.)

System 3 (Measures 35-39):
Piano: *ff*
Orchestra: 2X-TPTS OUT, BELLS, CELLO, BS.

System 4 (Measures 39-42):
Piano: *ff*
Orchestra: FLS, HNS, TPTS, TRB I (3 OCT) + BELLS, (DRS. CONT.), CELLO, TRB 2, TUBA, BS.

System 5 (Measures 43-46):
Piano: *ffz*
Orchestra: (2X-REEDS OUT), (DIM LIGHTS)

System 6 (Measures 47-50):
Piano: *ffz*
Orchestra: 2X-PICC. OUT

51

FLS., BELLS

TPTS, HNS, TRB. 1

CELLO

BS.

55

59

DRS. ONLY

(FADE OUT AS SPOTLIGHT HITS JOHN ADAMS)

65

71

77

Handwritten musical notation for a drum part, measures 83-90. The notation is on a grand staff with a treble clef and a 2/4 time signature. The notes are sparse, with many rests. Above the staff, measures 83, 84, 85, 86, 87, 88, 89, and 90 are circled. The word "FADE" is written across measures 85-88. Below the staff, there are vertical tick marks corresponding to the drum notes.

2 FOR GOD'S SAKE, JOHN, SIT DOWN!

Handwritten musical score for the first system, measures 1-3. The score is in 3/4 time and B-flat major. The vocal line (top staff) has lyrics: "SID - DOWN, JOHN, SID-". The piano accompaniment (bottom two staves) includes dynamic markings like *ffz*, *f*, *mf*, and *f*. Performance instructions include "CONGRESS" above measure 2, "V.L.V. HRP." above measure 1, "ORG. HRP." above measure 2, "V.L.N. & V.A." above measure 2, and "+ 8 basso" below measure 2. The piano part also includes "L.H.N." markings.

Handwritten musical score for the second system, measures 4-6. The vocal line has lyrics: "DOWN, JOHN! FOR GOD'S SAKE". The piano accompaniment continues with dynamic markings *mf* and *f*. Performance instructions include "+ V.L.A., CELLO, BS. TRB, TUBA" below measure 5. The piano part includes "L.H.N." markings.

Handwritten musical score for the third system, measures 7-9. The vocal line has lyrics: "JOHN SID - DOWN!". The piano accompaniment features dynamic markings *f* and *mf*. Performance instructions include "TPT, W.W. & V.A." above measure 8, "E.B.O." above measure 8, and "DIVISI" above measure 9. The piano part includes "L.H.N." markings.

"FOR GOD'S SAKE"

5. 10 DOWN. 11 JOHN! 12 SID DOWN. 13 JOHN! FOR

f *mf* *f* TRBS.

f *mf* *f* TRBS.

+ R BASSO

14 GOD'S SAKE, 15 JOHN! 16 SID- DOWN! CHASE: SOME-ONE OUGHT TO

ff

17 O - PEN UP A 18 WIN - DOW. 19 CONGRESS IT'S

VLN. *fz* *VLN. HN.*

TUBA *fz*

BSN, Low STRS. R.H.

"FOR GOD'S SAKE"

20 21 22 23

BRASS

NINE - TY DE - GREES! HAVE MER - CY, JOHN, PLEASE, IT'S

10

HRP. CHIMES
ORG. VLAS. HN.
BARI. HN, CELLI

24 25 26

HOT AS HELL IN PHIL - A - DEL - PHI. AH! SOME - ONE OUGHT TO

LIV. & CHASE

HRP, VLN.
CELLO, BASS

27 28 29

JOHN!

O - PEN UP A WIN - DOW! I SAY

L.H. STRS.
CELLO

"FOR GOD'S SAKE"
SIT DOWN"

30 31 32 33

HN. VOTE "YES" VOTE "YES"

VCLAS. etc.

VLN., HARPSI.

HRP. TPT.

CELLO, HN.

CELLO, HN.

34 35 36

VOTE FOR IN-DE-PEN- DEN- CY. CONGRESS SOME ONE OUGHT TO

TIMP.

37 38 39

JOHN: I SAY

CONGRESS O-PEN UP A WIN-DOW.

TPT.

TBBS.

E.H.

HN.

"FOR GOD'S SAKE
SIT DOWN"

40 VOTE
41 "YES"
42 SID-DOWN
43 JOHN!

44 VOTE FOR IN-DE-PEN-
45 DEN-CY
46 LEE: SOME-ONE OUGHT TO

47 LEE
48 O-PEN UP A WIN-DOW!
49 NO! NO! NO!

"FOR GOD'S SAKE
SIT DOWN"

JOHN 50 51 52 53

CRESS

TOO MAN-Y FLIES! TOO MAN-Y FLIES! BUT IT'S

STAGE RIGHT

W.W. & VA

STRS mf

+ BSN, CELLO, BS, TUBA

JOHN 54 55 56 57

HOT AS HELL IN PHIL-A-DEL - PHI - AH!

HOT AS HELL IN PHIL-A-DEL - PHI - AH! ARE YOU GOIN' TO O - PEN UP A

HOT AS HELL IN PHIL-A-DEL - PHI - AH

W.W.

HN, TRB

mf

"FOR GOD'S SAKE,
SIT DOWN"

58 HN
59 [CONGRESS-CENTER] VOTE
60
61
CAN'T WE COM-PRO-MISE HERE?
WIN-DOW. CAN'T WE COM-PRO-MISE HERE?

W.W. HRP.
STRS TRBS
TUBA, CELLO, BASS

62 "YES" VOTE
63 [CONGRESS LEFT]
64
65
NO, TOO MAN-Y FLIES HERE!
NO, TOO MAN-Y FLIES HERE!

(etc.)
+ HN, BSN.

"FOR GOD'S SAKE
SIT DOWN"

IALOGUE:
CUE: "TOLERATE
IT"

JOHN (66) (67) (68) (69) (70)

"YES"

OH, FOR GOD'S SAKE JOHN! SID-DOWN. JOHN, YOU'RE A

OH, FOR GOD'S SAKE JOHN! SID-DOWN. JOHN, YOU'RE A

OH, FOR GOD'S SAKE JOHN! SID-DOWN. JOHN, YOU'RE A

MIL. DRUM

HN. BSN. W.W. + HARPS!

+ TUBA, TRB.

VERY NEAR SEGOE

JOHN (71) (72) (73) (74) (75)

BORE! WE'VE HEARD THIS BE-FORE! NOW FOR GOD'S SAKE JOHN, SID-

BORE! WE'VE HEARD THIS BE-FORE! NOW FOR GOD'S SAKE JOHN, SID-

BORE! WE'VE HEARD THIS BE-FORE! NOW FOR GOD'S SAKE JOHN, SID-

(Cym. x

(etc.)

(w.w. etc.)

(w.w.)

"FOR GOD'S SAKE,
SIT DOWN"

IN 76 77 78 79 80

I SAY VOTE "YES" VOTE "YES"

S - DOWN NO! NO!

VLN, VLA + BSN

HRP, HN, TRP.

+ OB. + BSN.

HN 81 82 83 84 85

VOTE FOR IN-DE-PEN- DEN- CY!

SOME ONE OUGHT TO O - PEN UP A WIN - DOW .

SOME ONE OUGHT TO O - PEN UP A WIN - DOW .

W.W. TPT

STRS

HRP HN.

BSN, TUBA

"FOR GOD'S SAKE
SIT DOWN"

JOHN 86 I SAY VOTE "YES"

87 88 89 90

SID-DOWN JOHN!

140 STRS

WV tr mmm

HRTY HRP

JOHN 91 VOTE FOR IN-DE-PEN - DEN- CY!

92 93 94 95

LIVINGSTON:

WILL SOMEONE SHUT THAT MAN UP!

10 TUTTI

ff

ff

SLOW SEQUE

③ PIDDLE TWIDDLE

AD LIB VAMP

① CUE: "DEAR GOD"....

② CUE: "DOING NOTHING" [JOHN: (LAST X)]

① ②

4X + STRS
L.H.
SU. DR. P
CELLO (+ BS)

③ ④ ⑤ ⑥

DO BE-LIEVE YOU'VE LAID A CURSE ON NORTH A-MER-I-CA!

STRS. P
HP
+ TRBS
f VLA

⑦ ⑧ ⑨ ⑩

A CURSE THAT WE HERE NOW RE-HEARSE, IN

FL. HN. VLA
BSN
CELLO PP

⑪ ⑫ ⑬ ⑭

PHIL-A-DEL-PH-A! A SEC-OND

FULS. TRBS.
HP
VLA
f
SU. DR.

CELLO (+ BS)

"PIDDLE TWIDDLE"

JOHN

15 FLOOD. A SIM-PL E FAM-INE, PLAGUES OF LO-CUSTS EU-'RY - WHERE. OR A

16 17 18

VLS. HRP. ULAS

(+ STRS)

(+ CELL)

mf

HRP.

19 CAT. A-CLYS-MIC EARTH-QUAKE ID AC-CEPT WITH SOME DES-PAIR. BUT,

20 21 22

HARP

23 RIT. NO! YOU'VE SENT US CON-GRESS! GOOD GOD, SIR. WAS THAT FAIR?

24 25 26

RITARD

STRS HRP

STRS

HN.

f

BSN, CELLO

CELLO

27 28 29

(+ BS.)

CELLI

(+ BASS)

"PIDDLE TWIDDLE"

30 31 32 33

SAY THIS WITH HU-MIL-I-TY IN PHIL-A-DEL-PHI-A!

W.W. HN

HRP

+ DRG., TRB.

+ OB. CL. + STRS.

DRS.

35 36 37

WE'RE YOUR RE-SPON-SI-BIL-I-TY IN

STRS.

HN, TRB., TUBA, SN

39 40 41

PHIL-A-DEL-PHI-A!

IF YOU DON'T

OB. CL. + STRS.

f

HNS, TRBS.

CELLI, BS.

43 44 45

WANT TO SEE US HANG-ING ON SOME FAR-OFF BRIT-ISH HILL. IF YOU DON'T

HRP VLX. VLA

mp

+ STRS

f

HRP.

"PIDDLE TWIDDLE"

46
WANT THE VOICE OF IN-DE-PEN-DEN-CY FOR EV-ER STILL, THEN

50 RIT. 51 52 53 A TEMPO 54
GOD, SIR, GET THEE TO IT! FOR CON-GRESS NEV-ER WILL. Y' SEE WE

55 56 57 58
PID-DLE, TWID-DLE, AND RE-SOLVE! NOT ONE DAMNED THING DO WE SOLVE.

59 60 61 62
PID-DLE, TWID-DLE AND RE-SOLVE! NOTH-INGS EV-ER SOLVD IN

"PIDDLE TWIDDLE"

64 65 66 67

FOOL! FET-TER-ED, FUM-ING, FOG-GY, FIL-THY PHIL-A-DEL-PHI-A!

STRS

TRBS-L

HRP, BSN

TUBA, BASS

CELLO, BS

CL. P

69 70 71 JOHN: 72

VOICE IN CONGRESS

JOHN: DIALOGUE

SOME-ONE OUGHT TO O- PEN UP A WIN- DOW! OH, SHUT UP!

CUE: "DROPPED DEAD ON HIS OWN TIME"

JOHN ADAMS: "DEAR GOD"

W.W.

STRS

f

CEL

CELLI

74 JOHN: "DEAR GOD!" 75 JOHN: 76

STRS

TRP

TRB SOP.

f

+ SN-DR.

STRS. MP

HN. TRB

78 79 80

PHIL-A-DEL-PHI-A

FL. PICC.

BSN.

THESE

HN. TRB

TRP. BASS

Low STRS

"PIDDLE TWIDDLE"

81 82 83 84 85

IN-DE-CIS-IVE GREN-A-DIERS OF PHIL-A-DEL-PHI-A

VLN, VLAS
HN, BSN
TRBS

FL, PICC.
BSN.

TPT. SQA

CELLI, BS

f

86 87 88 89 90

THEY CAN'T A-GREE ON WHAT IS RIGHT OR WRONG, OR WHAT IS GOOD OR BAD.

HRP.

STRS.

+ STRS.

TPT

+ BSN.

IM CON-

91 92 93 94 95

VINCE THE ON-LY PUR-POSE THIS CON-GRESS EV-ER HAD WAS TO GATH-ER HERE SPE-

HRP.

STRS.

STRS.

W.W.

HN. RIT.

BARI. HN.

RITARD

96 97 98 99

-CIF-IC-LY TO DRIVE JOHN A-DAMS MAD. Y' SEE, WE

STRS.

STRS.

TPT.

BARI. HN.

"PIDDLER TWIDDLE"

JOHN:

101 102 103

PID-DLE, TWID-DLE, AND RE-SOLVE NOT ONE DAMND THING DO WE SOLVE!

+ VLN, VLA p CRES.

HRP. sfp

105 106 107

PID-DLE, TWID-DLE, AND RE-SOLVE NOTH-INGS EV-ER SOLVED IN

(CRES.)

HRP. # T.

109 110 111

FOUL! FET-ID! FUM-ING! FOG-GY! FIL-THY! PHIL-A-DEL-PHI-

+ STRS. GUAR STRS. PUA'S LOW STRS

113 114 115

ABBY: JOHN! JOHN! IS THAT YOU CAR-RY-ING ON?

+ STRS. (HN, BELLS) DIM

CELLI BS.

"PIDDLE TWIDDLE"

JOHN: "OH, ABIGAIL, ABIGAIL, I HAVE SUCH A DESIRE TO KNOCK HEADS TOGETHER!"

116 117 118 119 120 121

JOHN?

HARPSICORD ONLY

pp

122 123 124 125

ABBY: "THAT'S BECAUSE YOU MAKE EVERYTHING SO COMPLICATED!" (LAST X) "QUITE SIMPLY REALLY" JUST

126 127 128 129

TELL THE CON-GRESS TO DE-CLARE IN-DE-PEN-DEN-CY!

+ STRS.

+ HRP.

p mp f

CELSO, BS.

130 131 132 133

THEN SIGN YOUR NAME, GET OUT OF THERE AND

HRP.

FINGER CYM.

HRP. mf

(CL.)

+ BSN.

"PIDDLE TWIDDLE"

135 HUR-RY HOME TO ME! 136 137 OUR CHIL-DREN

W.W. H.N. + W.W., STRS. (FINGER CYM.)

139 140 141 ALL HAVE DY-SEN TER-Y, LIT-TLE TOM KEEPS TURN-ING BLUE LIT-TLE

STRS. HRP. W.W., STRS. + BSN, CELLO, BS.

143 144 145 AB-BY HAS THE MEAS-LES AND I'M COM-ING DOWN WITH "FLU" THEY

RITARD 147 JOHN: 148 (RIT.) 149 A TEMPO

SAY WE MAY GET SMALL POX MA-DAM, WHAT ELSE IS NEW?

W.W., H.N. + STRS. + HRP. A TEMPO (SN-DR.)

RIT. BARI. HN. f (RIT.)

JOHN: "MADAME, IN MY LAST

FL. TPT. (150) STRS. (151) JOHN: (DIAL.) (152) STRS. (153)

LETTER... (etc.) (154) (155) (156) (157)

(158) (159) (160) (161)

(162) (163) (164) (165)

(166) (167) (DIALOGUE?) (168) (169) VLN, VLA. CELLO II

"PIDDLE TWIDDLE"

170 171 ABBY: (LAST X) 172 173

VAMP AD LIB. CUE: (JOHN: "MORE URGENT MADAM?")

THERE'S ONE THING EV-'RY WOM-AN'S MISSED IN

STRS. CELLO STRS. mf

175 176 177

MASS-A-CHU-SETTS BAY! W.W. DON'T

STRS. f TPT. CELLO

179 180 181

SMIRK AT ME, YOU E- GO-TIST, PAY HEED TO WHAT I SAY!

STRS. W.W. SN-DR. V. G. H.N. TRB. CBN. + HRP. CELLI

183 184 185

WE'VE GONE FROM FRAM-ING-HAM TO BOS-TON AND WE

VLNS SW-DR. (etc) R.H. f + STRS. CELLO + CELLO

"PIDDLE TWIDDLE"

186 CAN-NOT FIND A PINS! "DON'T YOU KNOW THERE IS A WAR ON? SAY THE
187 188 189
VLNS CONT. W.W. VLNS. etc.

190 TRADES-MAN, WITH A GRIN. WELL! WE WILL NOT MAKE SALT-PET-RE, ON-
191 RIT. 192 193
STRS. mp STRS.
CELLI, BS.

194 195 A TEMPO 196 JOHN: 197 ABBY:
-TIL YOU SEND US PINS! PINS? MA-DAM?? SALT PET-RE! PINS!
TPT. CELLO, BS. CELLO

198 199 JOHN: ABBY: 200 JOHN: ABBY:
SALT PET-RE! PINS! SALT-PET-RE! PINS
+HRP. +STRS. +HRP. STRS.
CELLO

"PIDDLE TWIDDLE"

RIT. MOLTO

203

SALT PET-RE! PET-RE! PET-RE!

PINS! PINS! PINS!

RIT. MOLTO

VLN. VAS

CONDUCT IN 4

DECRGSC.

205

PET-RE! PET-RE! DONE MADAM, DONE!

206

PINS! PINS! DONE JOHN!

ORGAN, HRP, CELLO, BASS

SEGUE TO 4

4 TILL THEN

1 SLOWLY

2

3 ABBY:

4

ABBY: "HURRY HOME, JOHN".... "EVERYDAY, MY DEAREST FRIEND." TILL THEN, TILL THEN, I

JOHN:

TILL THEN I

SLOWLY

STRS.

HARP SOLO

TRBS.

ARP. ARPEG.

CRESC.

+ORG.

5

6

7

8

AM AS I EV-ER WAS AND EV-ER SHALL BE YOURS, YOURS,

AM AS I EV-ER WAS. AND EV-ER SHALL BE YOURS, YOURS,

FL. CELESTE

TRBS. SIMILE

TRBS. mf

DIM.

HN. TRBS. bb

8VA BASSO

8VA BASSO etc

9

10

11

12

YOURS, YOURS! YOURS!

YOURS, YOURS, YOURS!

(KISS)

SALT PET-RE - JOHN

HRP. CEL.

HRP.

CHIME

STRS.

STRS.

"TILL THEN"

②

(KISS) ④

PINS! AB - I - GAIL

CONGRESS:
(UNISON)

FOR

HRP.
+ STRS.

STRS.
HRP.

③

⑬ ⑭ ⑮

(DICTATED)

GOD'S SAKE, JOHN, SIT DOWN!

mf

TIMP.
STRS, PIZZ.

PED. *

⑤ LEES OF OLD VIRGINIA

... "LEFT YET". "WHAT MAKES YOU SO

SURE YOU CAN DO IT?"

① (SIGHT CUE - WATCH CANE) ② ③ ④ 'LEE!

VLA. TRB.
mf
HRP. R.H.
CELLI

NAME IS RICH-ARD HEN-RY LEE, VIR-GIN-I-A IS MY HOME. MY

"LEGS OF OLD VA."

NAME IS RICH-ARD HEN-RY LEE, VIR-GIN-I-AH IS MY HOME

AND MAY MY HORSES TURN TO GLUE, IF I STRS

CANT DE-LIV-ER UP TO YOU A RES-O-LU-TION ON IN-DE-PEU-DEU-

-CY! FOR I AM "F" "F" "V" THE

INSTRUMENTATION: HARPSI., R.H.C., PICC., XYLO., TRB., CLS., BS., TPT., + TRB., CL., DRS., etc.

MEASURE NUMBERS: 10, 11, 12, 14, 15, 16, 18, 19, 20, 22, 23, 24

DYNAMICS: ff, f

Detailed description: This is a handwritten musical score for a piece titled "LEGS OF OLD VA.". The score is written on ten systems of staves. The top staff is the vocal line, with lyrics written below it. The lyrics are: "NAME IS RICH-ARD HEN-RY LEE, VIR-GIN-I-AH IS MY HOME", "AND MAY MY HORSES TURN TO GLUE, IF I STRS", "CANT DE-LIV-ER UP TO YOU A RES-O-LU-TION ON IN-DE-PEU-DEU-", and "-CY! FOR I AM 'F' 'F' 'V' THE". The score includes various instrumental parts: Harpsichord (HARPSI.), Right Hand Clarinet (R.H.C.), Piccolo (PICC.), Xylophone (XYLO.), Trumpet (TRB.), Clarinet (CLS.), Bassoon (BS.), Trombone (TPT.), and Drums (DRS.). There are also markings for "etc." and "etc.". The score is numbered with circled measure numbers: 10, 11, 12, 14, 15, 16, 18, 19, 20, 22, 23, and 24. Dynamic markings include "ff" and "f". The notation includes notes, rests, and various musical symbols.

"LEES OF OLD VA."

25 26 27 28

FIRST FAM - I - LY IN THE SOU'-REIGN COL-O-NY — OF VIR-

TPT.

29 30 31 32

GIN-I-AH — YES! THE "F" "F" "V" THE

TPT. STRS.

f TRB. CL. p cresc.

B.S.

33 34 35 36

OLD-EST FAM - I - LY IN THE OLD-EST COL-O-NY — IN A -

STRS.

DRS. x x x x x etc.

37 38 39 40

-MER-I-CA — AND MAY THE BRIT-ISH BURN MY LAND IF I

TPT. STR. CL.

f TPT.

"LEES OF OLD VA."

42 43 44

CANT DE-LIV-ER TO YOUR HAND A RES-O-LU-TION ON IN-DE-PEN-DEU-

46 47 48

CY! Y' SEE IT'S HERE A LEE! THERE-A-LEE AND

W.W. TRB. TUTTI

TRB. 1 BS., BSN.

49 50 51 52

EV-'RY-WHERE A LEE A LEE LEE! LEE!

BENS. FRANKLIN:

SOC-IAL PO-LIT-I-CAL FI-

"LEES OF OLD VA."

53

LEE! LEE! LEE! LEE!

54 55 56

NAN- CIAL NAT- A- RAL! IN- TER- NAL EX- TER- NAL FRA-

57 58 59 60

LEE! LEE! "F" "F" "V" THE

TERN-AL E- TER- NAL! THE "F" "F" "V" THE

STRS

P

TRBS, BSN, BS.

61 62 63 64

FIRST FAM- I- LY IN THE SOV- REIGN COL- O- NY OF VIR-

FIRST FAM- I- LY IN THE SOV- REIGN COL- O- NY OF VIR-

TPT. HN. etc.

"LEES OF OLD VA."

65 GIN-I-AH — AND MAY MY WIFE RE-FUSE MY BED IF I

66

67

68

GIN-I-AH —

BR. CL.

STRS. CL.

69 CAN'T DE-LIVER AS I SAID A RES-O-LU-TION ON IN-DE-PEN-DEN-

70

71

72

TRB, CELLI, BS

73 CY. ————— ADAMS: "SPOKEN MODESTLY!
74 GOD HELP US!"

75

76

HRP. - STRS.

HRP. - STRS.

"LEES OF OLD VA."

LEE: "HE WILL." 77 78 79 80

CL. STRS. CHIME

B. CL. - BSN. CLS.

p THEY SAY THAT GOD IN HEA - VEN IS

81 82 (BEN F. AMEN*) 83 84

+ HRP. + CLS. CHIME

STRS

EU - RY - BOD - Y'S GOD I'LL AD - MIT THAT GOD IN HEAV - EN IS

85 86 87 88

CL. HARP. SICHORD - BVA - + HN. STRS.

EU - 'RY - BOD - Y'S GOD BUT I

89 90 91 92 cresc.

CL. HN. cresc.

HN.

TELL YOU JOHN, WITH PRIDE GOD LEANS A LITTLE ON THE SIDE OF THE

"LEES OF OLD VA."

94 95 96

LEES! THE LEES OF OLD VIR-GI-NI-A — Y' SEE ITS

HRP. TRB. HRP. SIMILE PT.

CELLO, BS. + BS. + TRB.

97 98 99 100

HERE A LEE THERE A LEE EV-RY WHERE A LEE! A LEE!

STRS. HRP. TRBS. H.N.

101 102 103 104

HERE A LEE! THERE A LEE! EV-RY WHERE A LEE (LOOK OUT) THERE'S

105 106 107 108

AR-THUR LEE! BOB-BY LEE! AN' GEN-E-RAL LIGHT HORSE HAR-RY LEE!

TRB. TRB. CELLO BS.

"LEES OF OLD VA."

109 110 BF 111 LEE: 112

JES-SE LEE! WIL-LY LEE! AN' RICH-ARD H. THAT'S ME AND MAY MY

113 114 115 116 117

BLOOD STOP RUN-NING BLUE IF I CAN'T DE-LIV-ER UP TO YOU A RES-O-

VLA, VLN & BASSO etc

HARPSI.

CELLO

118 119 120 LEE: 121

LO-TION ON IN-DE-PEN-DEN-CY! YES, SIR BY GOD! ITS

TPT.

TRB. #

HRP.

+ BS BSN.

+ TRB, VC, BS.

122 123 124 125

HERE A LEE! THERE A LEE! COME ON BOYS, JOIN IN WITH ME!

PICC. TPTS.

ORGAN + STRS. TRB.

DRUMS etc.

+ TUBA CELLO BASS

"LEGS OF OLD VA"

126 127 128 B.F. LEE: 129

HERE A LEE! THERE A LEE! WHEN D'YOU LEAVE? IM - MED - I - ATE - LEE!

DRS. CONT. BR.

130 131 B.F. 132 133 LEE:

HERE A LEE! THERE A LEE! WHEN WILL YOU RE - TURN? SHOR - T - LEE!

DRS. CONT.

134 135 136 137

HERE A LEE! THERE A LEE! AN' ILL COME BACK TRI - UM - PHANT - LEE.

Picc. DRS. CONT. HNS

138 139 140 141

HERE A LEE! THERE A LEE! EV - 'RY WHERE A LEE! A LEE!

HNS 80A

"LEES OF OLD VA."

142 143 144 145

FOR-WARD Ho!

146 147 148 149

R.H. L.H. + TRBS.

150 LEE: 151 AD LIB. 152 153 B.F.

CUE: "FULL GALLOP AND OUR WO-MEN ARE SE-RENE FULL-BOS-OMED FULL FOR VIRGINIA"

HRP. P TRI. x + CELLI

154 LEE: 155 156 157 TEMPO I°

BOS-OMED? FULL BOS-OMED, BEN-JY, EV'RY-ONE A QUEEN! WHY THEY ARE LEES, DAM-MIT!

STPS BR. HWS. TUBA

"LEES OF OLD VA."

158 159 160 161

LEES OF OLD VIR-GIN-I-AH! YES, SIR, BY GOD IT'S HERE A LEE!

TPT. VLN. TRB. HN. + CELLO, BASS

162 163 164 165

THERE A LEE! COME ON, JOHN, STEP LIV-E-LY HERE A LEE

B.F. LEE:

166 167 168 169

THERE A LEE EV-RY WHERE A LEE LEE LEE FOH-WARD

(PVA) (BR.) BF/ADAMS: HERE A LEE!

STRS. W.W.

170 171 172 173

THERE A LEE! EV-RY WHERE A LEE! A LEE!

HO - OH ON. CUE

W. CUE: "YOUR OBEYANT"
 UING: "JUST A MOMENT."
 THIS BUSINESS NEEDS A VIRGINIAN."

⑥ BUT MR. ADAMS

CUE: (HANCOCK POUNDS GAVEL) "MOVED AND SECONDED - ANY OBJECTIONS?"

③ AD LIB VAMP ④ FRANKLIN: (LAST X)

"WHO WILL WRITE
 DECLARATION OF INDEPENDENCE." MIS-TER

W.W. - STRS. - HARPSI.
 L.H. FL. & VA
 P
 HRP.
 + H.V. BR.

⑤ ⑥ ⑦ ⑧ ADAMS: JOHN:

A-DAMS I SAY YOU SHOULD WRITE IT. TO YOUR LE-GAL MIND AND BRIL-LANCE, WE DE-FER! IS THAT SO? WELL, IF

H.V. BSN. TPT.

⑨ ⑩ ⑪ ⑫ FRANKLIN: ADAMS:

I'M THE ONE TO DO IT, THEY'LL RUN THEIR GUILLS PENS THRU IT. I'M OB-NOX-I-OUS AND DIS-LIKED YOU KNOW THAT SIR! YES I KNOW THEN I SAY

P

⑬ ⑭ FRANKLIN: ADAMS: ⑮ B.F. ADAMS B.F.

YOU SHOULD WRITE IT, FRANKLIN YES YOU. HELL NO! YES YOU, DOC-TOR FRANK-LIN YOU BUT YOU BUT

STRS.
 JCL. E
 #14
 H.V.
 STRS.
 F
 BS.

"BUT MR. ADAMS"

17 ADAMS B.F. B.F. 18 19

YOU BUT MIS-TER A-DAMS! BUT, MIS-TER A-DAMS THE THINGS I

+ STRS.

VC BS. BS. HP.

20 21 22

WRITE ARE ON-LY LIGHT EX-TEM-PO-RAN-E-A - I WON'T PUT POL-I-TICS ON PA-PER, IT'S A

23 24 25

MAN-I-A! SO I RE-FUSE TO USE THE PEN IN PENN-SYL-VAN-I-A PENN-SYL-

SHERMAN AND LIVINGSTON:

JEFFERSON:

FRANKLIN:

DIM.....

f

BS. PIZZ.

"BUT MR. ADAMS"

26 VAN-I-A - PENN-SYL VAN-I-A - RE-FUSE TO USE THE PEN!

27 28 29

STRS. W.W. + VLA, UC. + STRS, W.W. TPT, HN. TRB 2

HP. + BSN.

30 31 32

TRBS.

33 34

+ W.W. W.W. 8VA VLN, VLA L.H. P

ADAMS: 35 36 37

MIS-TER SHER-MAN I SAY YOU SHOULD WRITE IT. YOU ARE

L.H. + STRS mp HN. TPT. BSN.

"BUT MR. ADAMS"

38 SHERMAN: ADAMS: 40

NEV-ER "CON-TRO-VER-SIAL" AS IT WERE THAT IS TRUE! WHERE-AS IF I'M THE ONE TO DO IT, THEY'LL

41 SHERMAN: ADAMS: 43

ROW THEIR QUILL PENS THRU IT. I'M OB-NOY-IOUS AND DIS-LIKED YOU KNOW THAT SIR! YES I DO! THEN I SAY

44 SHERMAN: ADAMS: 46

YOU SHOULD WRITE IT, ROG-ER, YES, YOU. GOOD HEAVENS NO! YES YOU ROG-ER SHER-MAN

STRS. TRI.

CLS. L.H.

47 ADAMS SHERMAN ADAMS SHERMAN 49 SHERMAN:

YOU! BUT YOU! BUT YOU BUT! MIS-TER A-DAMS BUT MIS-TER

+ ULN. CLAS.

STRS-CLS

+ VC, HP, BS

"BUT MR. ADAMS"

50 A-DAMS I CAN-NOT WRITE WITH AN-Y STALE OR PRO-PER ET-I-QUETTE! I DON'T

53 KNOW A PART-I-CIP-LE FROM A PRED-I-CATE! I AM JUST A SIMPLE COB-BLER FROM CON-

56 VOCAL GROUP: 57 58 CON-NEC-TI-CUT! CON-NEC-TI-CUT, CON-NEC-TI-CUT - A

59 60 61 SIM- PLE COB-BLER HE TPT. TRBS. CHARGE! TRBS. mp cresc.

"BUT MR. ADAMS"

62 63 64

TPT.

HARPSI. CON 8

TRBS.

FL. W.W. - 8VA.

SIMILE *f*

HR.

TRB.

65 66 67

ADAMS:

MIS-TER LIV-ING-STON MAY-BE YOU SHOULD

+ W.W., STRS.

V.L.H.

f + TPT., HN. DRS.

HRP. 15-8VA.

L.H. A STRS., HV. W.W.

CELLI. HARMONICS

68 69 70

FRANKLIN: ADAMS

WRITE IT. YOU HAVE MAN-Y FRIENDS, AND YOU'RE A DIP-LO-MAT, OH THAT WORD, WHERE AS IF

+ HN.

71 72 73 74

FRANK + SHEP. 73

LIVINGSTON: ADAMS:

I'M THE ONE TO DO IT. THEY'LL RUN THEIR QUILL PENS THEN IT, HE'S OB-NOX-I-ous AND DISLIKED, DID YOU KNOW I HADN'T HEARD. THEN I SAY

STRS. W.W.

HN (open)

HARPSI. *f*

THAT?

"BUT MR ADAMS"

75

76 LIVINGSTON ADAMS 77

78 ADAMS LIV: ADAMS LIV:

YOU SHOULD WRITE IT, ROBERT YES, YOU. NOT ME JOHNNY YES, YOU ROBERT LIV-ING-STON, YOU, BUT, YOU. BUT (HP. ETC.)

FL. HP. W.W.-HN. CELLO V.C.

79 ADAMS LIV: 80 A TEMPO 81 82

YOU. BUT MIS-TER A-DAMS DEAR MIS-TER A-DAMS I'VE BEEN PRESENT-ED WITH A NEW SON BY THE

RIT. f STRS cresc. f

83 84 85 86

NO-BLE STORK. SO I AM GO-ING HOME TO CEL-E-BRATE AND POP A COCK WITH ALL THE LIVINGSTONS TOGETHER BACK IN

HN. TRB

87 SHER. LIV. FRANK: 88 89 90

OLD NEW YORK! NEW YORK NEW YORK LIVINGSTON'S GO-ING TO POP A

f BR. BR.

"BUT MR. ADAMS"

RIT. **JEFF: 92** A TEMPO **93** **FRANK SAERM. LIV: 94** (ADAMS READS)

CORK. MIS-TER A-DAMS, LEAVE ME A-LOVE! LA LA LA LA LA LA LA LA

RIT. **FBR.** **F BELL** **L.H.** **STRS** **BS.**

96 **97**

LA LA LA LA LA LA LA LA LA LA LA LA LA LA LA LA

99 **100**

LA LA

STR.

102 CUT ON JEFFERSON'S "YOU" **ADAMS: 103** SLOWER

LA LA LA (DIALOGUE:)

CUE: "PATRIOT OR A LOVER?"

JEFF: "LOVER?"

MIS-TER JEFFERSON DEAR MIS-TER

STRS

STR (PIZZ)

STRS:

"BUT MR. ADAMS"

104 JEFFERSON I'M ON-LY FOR-TY ONE I STILL HAVE MY VI-RIL-I-TY AND I CAN

105

106

W.W.

L.H. STRS-ARCO

STRS

OB. CL.

SLIGHT RIT.

f

BSN.

107 ROMP THRU CUP-ID'S GROVE WITH GREAT A-GL-I-TY - BUT LIFE IS MORE THAN SEX-U-AL COM-BUST-I-

108

109

W.W.

STR. (PIZZ)

STRS

SLIGHT RIT.

f

110 SHERMAN LIO FRANK. 111

TEMPO

112

-BIL-I-TY - BUST-I- BIL-I-TY - BUS-TI- BIL-I-TY

TEMPO

TUTTI

L.H.

f

VC. 35

113 ADAMS: 114 ADAMS: JEFF: 115

COM. BUST-I- BIL-I- WRITE IT MIS-TER "J." WHO WILL MAKE ME MIS-TER "A"?

W.W.

"BUT MR. ADAMS"

ADAMS: I! JEFF: YOU? ADAMS: (117) YES! JEFF: HOW? ADAMS: (118) "BY PHYSICAL FORCE, IF NECESSARY, IT'S YOUR DUTY, DAMN IT, YOUR DUTY." JEFF: MRS-TER

STRS
TPT.
BR.

A-DAMS DAMN YOU MIS-TER A-DAMS. YOU'RE OB-NOY-IOUS AND DIS-LIKED, THAT CAN NOT

HRP. FL. OB. CELLO

BE DE-NIED - ONCE A-GAIN YOU STAND BETWEEN ME AND MY LOVE-LY BRIDE OH, MIS-TER

FL. HRP. RIT. SHER. L.V. FRANK. L.H. "LOVE-LY BRIDE" HRP. GLISS. Gm

A TEMPO A-DAMS YOU ARE DRIVING ME TO HOM-I-CIDE! - HOM-I-CIDE -

ORGAN W.W. SWA. TPT. HN.

"BUT MR. ADAMS"

ADAMS:
"QUIET, DO AS YOU LIKE
WITH IT."

128 HOM-1-CIDE WE MAY SEE MUR- DER

129

130

TRBS. etc.

CLLA

VC BS.

131 YET!

132

133 TAG

LA, LA, LA LA LA LA LA

APPLAUSE SÉQUE

TPT.

HNBS.

HRP.

HN STRS.

134

135

136

137

LA LA LA LA LA LA LA LA LA LA LA

138

139

140

141

FIN.

+ ORGAN + STRS.

(6A) VIOLIN SOLO

CUE: "TALKING MAKES HER NERVOUS"

SLOWLY

Musical notation for Violin Solo, measures 1-4. The music is in 3/4 time and G major. Measure 1 starts with a quarter rest, followed by a quarter note G4. Measure 2 has a quarter note A4. Measure 3 has a quarter note B4. Measure 4 has a quarter note C5. Circled numbers 1, 2, 3, and 4 are placed above the notes.

(7) YOURS, YOURS, YOURS

CUE: "I'M VERY LONELY, ABIGAIL"

Musical notation for Harp and Cello, measures 1-5. The music is in 4/4 time and G major. Measure 1 is marked "VERY SLOWLY" and "mf". Measure 2 is marked "HRP.". Measure 3 is marked "HRP.". Measure 4 is marked "HRP.". Measure 5 is marked "TRN.". A Cello part begins in measure 5. Circled numbers 1 through 5 are placed above the notes.

Musical notation for Harp and Cello, measures 6-10. The music is in 4/4 time and G major. Measure 6 is marked "HRP.". Measure 7 is marked "HRP.". Measure 8 is marked "HRP.". Measure 9 is marked "HRP.". Measure 10 is marked "HRP.". A Cello part continues. Circled numbers 6 through 10 are placed above the notes.

Musical notation for Harp and Cello, measures 11-15. The music is in 4/4 time and G major. Measure 11 is marked "HRP.". Measure 12 is marked "HRP.". Measure 13 is marked "HRP.". Measure 14 is marked "HRP.". Measure 15 is marked "HRP.". A Cello part continues. Circled numbers 11 through 15 are placed above the notes.

Musical notation for Harp and Cello, measures 16-20. The music is in 4/4 time and G major. Measure 16 is marked "HRP.". Measure 17 is marked "HRP.". Measure 18 is marked "HRP.". Measure 19 is marked "HRP.". Measure 20 is marked "HRP.". A Cello part continues. Circled numbers 16 through 20 are placed above the notes.

Musical notation for Harp and Cello, measures 21-24. The music is in 4/4 time and G major. Measure 21 is marked "HRP.". Measure 22 is marked "HRP.". Measure 23 is marked "HRP." and "+ CL.". Measure 24 is marked "HRP.". A Cello II part begins in measure 23. Circled numbers 21 through 24 are placed above the notes.

DIALOGUE: (JOHN): "OH! ABIGAIL! How goes it with you?"
 (ABBY): "NOT WELL, JOHN. NOT AT ALL WELL!"

"YOURS"

25 "I THANK YOU FOR THAT" 27 28

INSTRUMENTATION: VLN, VLA, HRP, CEL, FL

29 ABBY: 30 31 32 POCO RIT.

I LIVE LIKE A NUN IN A CLOIS-TER, SOL-I-TARY, CEL-E-BATE. I HATE IT! ~ AND YOU, JOHN?

INSTRUMENTATION: HRP, CEL, FL

33 JOHN: 34 35 36

I LIVE LIKE A MONK IN AN AB-BEY; "DIT-TO," "DIT-TO" I HATE IT!

INSTRUMENTATION: HRP, CEL, STRS., ORGAN, VLN, VLA, CHARP ARP

37 ABBY: 38 39 40

WRITE TO ME WITH SEN-TI-MEN-TAL EF-FU-SION!

INSTRUMENTATION: VLN, VLA, HRP, ARP, CELLO

"YOURS"

42 43 44 JOHN:

LET ME REU-EL IN RO-MAN-TIC IL-LU-SION! DO YOU

FL. OB. CELLO STRS.-CLS. BELL W.W.

46 47 48

STILL SMELL OF VA-NIL-LA AND SPRING AIR? AND IS MY

FL. OB. CELLO STRS. W.W. HNS (2,3)

50 51 52 ABBY:

FAU-RITE LOU-ER'S PIL-Low STILL FIRM AND FAIR? WHAT WAS

W.W. HNS (2,3) STRS. TREM. (CONT.)

54 55 56 RIT.

THERE, JOHN, — STILL IS THERE, JOHN!

HNS. I TRB. BS. TRBA R.H. HNS. TRBS. mf RIT. CELLI BS. (PIZZ.)

"YOURS"

57 A TEMPO 58 59 60

COME, SOON AS YOU CAN, TO MY CLOIS-TER. I'VE FOR-GOT-TEN THE FEEL OF YOUR HAND!

HRP. CEL. W.W. ↓

+ STRS. ORG. p. HN. TRBS. ORGAN-GLISS. (HRP. GLISS.)

BS. CELLO 2

61 62 63 ABBY: 64

AND I'LL FOND-LY SUR-VEY THAT PROM-ISED

JOHN:

SOON, MA-DAME, WE SHALL WALK IN "CU-PID'S GROVE" TO-GETHER! AND I'LL FOND-LY SUR-VEY THAT PROM-ISED

W.W. HRP. STRS. HN. TRBS. HRP. GLISS. CELESTE

65 66 JOHN: 67

LAND TILL THEN, TILL THEN, I

JOHN

LAND TILL THEN, TILL THEN, I

STRS. + ORG. (HARP ARPEG.)

+ BS. CL.

"YOURS"

69 70

Musical staff with vocal line. Circled numbers 69 and 70 are above the staff. The lyrics are "AM AS I EVER WAS AND EVER SHALL BE." There are triplets of eighth notes in the melody.

AM AS I EVER WAS AND EVER SHALL BE.

AM AS I EVER WAS AND EVER SHALL BE.

Musical staff with vocal line. The lyrics are "AM AS I EVER WAS AND EVER SHALL BE." There are triplets of eighth notes in the melody.

ORG. TRBS. STRS. FL. CELESTE

Piano accompaniment staff. Markings include "ORG.", "TRBS.", "STRS.", "FL. CELESTE", "mf", and "DIM". There are triplets of eighth notes in the piano part.

72 73

YOURS, YOURS, YOURS, YOURS, YOURS

Musical staff with vocal line. Circled numbers 72 and 73 are above the staff. The lyrics are "YOURS, YOURS, YOURS, YOURS, YOURS".

YOURS, YOURS, YOURS, YOURS, YOURS,

Musical staff with vocal line. The lyrics are "YOURS, YOURS, YOURS, YOURS, YOURS,".

HNS. TRBS. DIM.

Piano accompaniment staff. Markings include "HNS.", "TRBS.", and "DIM.". The music is in a lower register.

75 76

Musical staff with vocal line. Circled numbers 75 and 76 are above the staff.

(KISS) SALT PET-RE - JOHN!

Musical staff with vocal line. A circled "KISS" is above the staff. The lyrics are "SALT PET-RE - JOHN!".

HRP. CEL. SOLO VLN. CHIME STRS. STRS. ORG.

Piano accompaniment staff. Markings include "HRP. CEL.", "SOLO VLN.", "CHIME", "STRS.", and "STRS. ORG.". The music is in a lower register.

8 HE PLAYS THE VIOLIN

CUE: (MARTHA) "TOM IS NOT A TALKER"

(MARTHA)

① OH, HE NEVER SPEAKS HIS PASSIONS, HE NEVER SPEAKS HIS VIEWS. WHEREAS OTHER MEN SPEAK VOLUMES, THE

OH, HE NEVER SPEAKS HIS PASSIONS, HE NEVER SPEAKS HIS VIEWS. WHEREAS OTHER MEN SPEAK VOLUMES, THE

HRP. FL. CL. (VLA.)

⑤ MAN I LOVE IS MUTE. IN TRUTH I CAN'T RECALL BEING WOOD WITH WORDS AT ALL. EVEN NOW

MAN I LOVE IS MUTE. IN TRUTH I CAN'T RECALL BEING WOOD WITH WORDS AT ALL. EVEN NOW

E.H. STRS. + UCLAS. HM + W.W. CL. BS. CL. CELLI. BS. CD.

⑨ DIALOGUE:

⑩ ⑪ ⑫

DIM. PP CL.

⑬ HE PLAYS THE VI - O - LIN HE

ULN. PIZZ. FAMI. HRP. STRS. CL. FL. BS. CL.

"VIOLIN"

19 20 21

TUCKS IT RIGHT UN- DER HIS CHIN. AND HE

VL. ARCO

23 24 25

BOWS! CH, HE BOWS FOR HE

VLN SOLO
VLA.
VC.
+ BS.
+ BSN.
HRP.
FL. CL.

27 28 29

KNOWS YES, HE KNOWS THAT IT'S

HRP.
STRS. BS.
CC.
+ CB.

31 32 33

HEIGH! HEIGH! HEIGH! DID-DLE DID-DLE - TUNY

VLNS. VLAS.
p.
w.w.
HMS.
VC.
CB.

"VIOLIN"

34 MY HEART, TOM AND HIS FID-DLE - MY

38 STRINGS ARE UN-STRONG.

STRS.
HRP. w.w

TR. x 9 F T
CELLI. 3

42 HEIGH! - HEIGH - HEIGH - HEIGH -

VLS.
HRP. BELL

46 -IGH I AM UN-

VLS.
HRP. 3

"VIOLIN"

51 52 53

- DONE

LN. SOLO

55 56 57

HEAR HIS VI - O - LIN AND

58 59 60 61

I GET THAT FEEL - ING WITH - IN. AND I

62 63 64 65

SIGH!

LN. SOLO

CHROMATIC

OH, I SIGH - 6 HE DRAWS

etc.

TRP.

HUN.

VC.

"VIOLIN"

66 67 68 69

NEAR! VE-RY NEAR! AND ITS

(Loco) 6 6 3 3

+ VLA CELLO HNS. BDU

(HRP.) GLISS.

70 71 72 73

HEIGH! HEIGH! HEIGH DID-DLE DID-DLE AND

etc....

HNS. W.W.

b.d.

74 75 76 77

MY "GOOD" "BYE" TO THE FID-DLE MY

78 79 80 81

STRINGS ARE UN-STRUNG!

8 8 8 (ETC.) 8 8 (ETC.)

HNS. + STRS. W.W.

VLA SOLO VLA

etc..

+ 3rd above

ff

"VIOLIN"

83 84 85

HEIGH — HEIGH — HEIGH — HEIGH —

HARP. x VLN. 3

HARP, HNS.
Low STRS.

87 88 89

— IGH — I — AM UN—

STRS.

+ HARPSI. HNS.

91 92 93

STRUNG.
VLNS, VLAS, E.H.

p x (HARP, HN, CELLI)

HNS.

BS, BSN.

95 96 97

IN. →

(HN. OUT)

BS.

"VIOLIN"

98 VLNS. VLA.
HRP. CELLS
99 HNS
100

101 SAFETY
102 HNS.
103 "INCREDIBLE..... DANCE?"
"YES."

104
105 w.w.
106 PUA...
107 STRS

p
TPTS. HNS.
p
BSN, TRB.
CELLO, BS.
HNS 142
HRP. E SCALES
TRBS.

108
109
110
111
mf

"VIOLIN"

112 113 114 115

116 117 118 119

HRP.

BR. HNS.

+ w.w.

BS. CELLO, TIMP.

120 121 122 123

CH ARP

A SCALE GLISSES

TRES. #g

w.w. HNS.

P

124 125 126 127

9UA

w.w.

HRP.

"VIOLIN"

129 RIT. TRBS TPTS. SLOWLY SOLO ULN. 130 131 COIN ON CTR. HRP. LOW STRS.

133 134 135

137 138 + STRS. 139 FRANKLIN "WHY, JOHN YOU CAN DANCE" (FL)

40 + HNS. 141 + HNS. FL. BSU. 142 + HNS. FL. BSU. 143 ULA. (PANTCELLO) HRP. ULA.

44 POCO ACCEL. TPTS. 145 146 147 + W.W. SVA SOLO ULN. HNS. TRBS.

"VIOLIN"

148 HN.
149 HRP. GLISS.
150 TPTS.
151

153
154
155 VLNS. FL. EPCL.
HNS.
STRS.

157
158 ALL (+ HNS. I + II)
159
HEIGH - HEIGH -
SN. DR. 3 Cym. etc.....
HRP.
ORGAN
TRB 2
+ HN. 3

"VIOLIN"

160 HEIGH - 161 w.w. HEIGH - 162 TRANS. w.w. HEIGH - 163

HRP. HRS. TRPS

L.H.

164 -- EIGH - 165 166 MARTHA: 167

WHEN HEAV - EN CALLS TO

HRP. CHN TRPS

L.H. HRP GLUSS. CELLI

168 ME - 169 170 171

SING ME NO SAD EL - E -

CHIME

"VIOLIN"

173 174 175

-GY SAY I DIED LOU- ING

HNS. CHIME

R.H. (BR.)

STRS. HNS. CL. BSN.

176 178 179

BRIDE LOU- ING WIFE LOU- ING

HPP. + w.w. mf

180 181 182 MARTHA: 183

LIFE FOR IT WAS P. (FRANK + ADAMS) #p. HEIGH HEIGH

etc. f

HNS. TRBS. (ORGAN) HNS. TRBS. I

BS. +BS

"VIOLIN"

MARTHA: HEIGH DID-DLE DID-DLE TWIXT MY HEART HEIGH

184 185 186 187

WE 185S: HEIGH HEIGH HEIGH

The first system of the score features a vocal line with lyrics and a piano accompaniment. The vocal line starts with a circled measure number 184, followed by the lyrics 'MARTHA: HEIGH DID-DLE DID-DLE TWIXT MY HEART HEIGH'. Measure numbers 185, 186, and 187 are also circled. The piano accompaniment consists of two staves: the upper staff has a treble clef and contains melodic lines with slurs and dynamics like 'p' and 'f'; the lower staff has a bass clef and contains a bass line with chords and dynamics like 'p' and 'f'. There are also some handwritten notes like 'pit' and 'tr'.

TOM AND HIS FID-DLE AND EV-ER WILL BE HEIGH

188 189 190 191

HEIGH

TUTTI

The second system continues the musical score. The vocal line begins with a circled measure number 188 and the lyrics 'TOM AND HIS FID-DLE AND EV-ER WILL BE HEIGH'. Measure numbers 189, 190, and 191 are circled. The piano accompaniment continues with two staves, featuring a treble clef and a bass clef. The word 'TUTTI' is written above the piano part in the third measure. Dynamics like 'p' and 'f' are used throughout.

MARTHA: HEIGH! - HEIGH! -

192 193 194 195

STRS W.W. (LH) HNS, TRBS

L.H. L.H.

The third system shows the vocal line with circled measure numbers 192, 193, 194, and 195, and the lyrics 'MARTHA: HEIGH! - HEIGH! -'. The piano accompaniment continues with two staves. The upper staff has a treble clef and includes the instruction 'STRS W.W.' and '(LH) HNS, TRBS'. The lower staff has a bass clef and includes the instruction 'L.H.' in two places. Dynamics like 'p' and 'f' are present.

"VIOLIN"

96 197 198 199

HEIGH - HEIGH

+ 8VA

TUTTI

HNS.

TRBS.

200 201 202 203

THROUGH E - TER - NI - TY.

FRANK: HE PLAYS THE VI - - O -

ADAMS: HE

HRP.

Handwritten musical score for measures 204-207. It features a piano accompaniment with a 'tr. organ' marking. The music consists of rhythmic patterns in the right hand and chords in the left hand.

205 206 207

HE PLAYS THE VI - - O -

LIN.

PLAYS THE VI - - O - LIN!

HRP.

208 209 210 211

LIN.

ff TUTTI BELLS

8A VIOLIN SOLO No. 2

VERY SLOWLY (SIGHT CUE:) AFTER APPLAUSE, JEFFERSON ENTERS.

mf VIOLIN SOLO

8B HE PLAYS THE VIOLIN - TAG

RUBATO

FRANKLIN:

FOR IT'S HEIGH I HEIGH I HEIGH DID-DLE

CLA, CELLO, HN. CLS.

mf HARP

BS.

JOHN:

DID-DLE AND GOD BLESS THE MAN WHO CAN FID-DLE AND

"VIOLIN TAG"

9 **A TEMPO**
JOHN:
10 11 12
IN-DE-PEN-DEN-CY
+ CLS, VLA, CELLO
+ VLN.
HARPSI.
TRB.
HN.
3
+ CLS.

13 **BOTH:**
14 15 16
HEIGH! HEIGH! HEIGH! HEIGH!
SUA
+ VLA, CLS
HN
L.H.
+ CLS, HRP.

17 18 19 20 **TEMPO**
-IGH! YA TA TA TAH TAH THROUGH E-TER-NI-
VLA, CELLO
CLS, HRP.
TRB.
CLS
BS.

21 22 23 **ADAMS:**
FRANK:
HE PLAYS THE VI-
TRB.
TRB.

"VIOLIN TAG"

Handwritten musical score for "VIOLIN TAG". The score is divided into three systems, each containing a vocal line, a string line, and a piano accompaniment.

System 1 (Measures 24-27):
- **Measures 24-25:** Labeled "ADAMS:" and "FRANKLIN: - LIN".
- **Measure 26:** Labeled "26".
- **Measure 27:** Labeled "27".
- **Vocal Line:** "VI - HI - 0 -".
- **String Line:** Includes "STRS." and "TRB." markings.
- **Piano Accompaniment:** Features triplets and chords. Includes the instruction "FADE ON EXIT" at the end of the system.

System 2 (Measures 28-31):
- **Measures 28-29:** Labeled "28" and "29".
- **Measure 30:** Labeled "30".
- **Measure 31:** Labeled "31" and "BOTH:".
- **Vocal Line:** "VI - HI - 0 -".
- **String Line:** Includes "STRS." and "TUNE UP" markings.
- **Piano Accompaniment:** Continues with triplets and chords.

System 3 (Measures 32-35):
- **Measures 32-33:** Labeled "32" and "33".
- **Measure 34:** Labeled "34".
- **Measure 35:** Labeled "35".
- **Vocal Line:** "VI - HI - 0 -".
- **String Line:** Includes "FADE" markings.
- **Piano Accompaniment:** Includes "(FADE)" markings.

36 37 38 39

-LIN

pp

pp

9

COOL, COOL CONSIDERATE MEN

CUE: "THE WINDOWS, MR. MENAIR"

2 3 4 DICKENSON: 5

CHIME ON STAGE

OH - SAY DO YOU

HARPSI. + STRS.

1 8 9

SEE WHAT I SEE? CONGRESS SITTING
HERE IN SWEET SE-REN-I-TY. I COULD CHEER, THE DEA-SON'S

FULLS

(BSN. 8'UA + BASS)

"COOL"

10 CLEAR, FOR THE FIRST TIME IN A YEAR ADAMS IS. NT HERE AND LOOK THE SUN IS IN THE

11

12

13

14 SKY A BREEZE IS BLOWING BY, AND THERE'S NOT A SINGLE FLY I SING HO -

15

16

17

18 SAN - NA! HO - SAN - NA! HO - SAN - NA! HO - SAN - NAH! AND IT'S

19

20 [CHO:] DICKENSON:

21

22 COOL! COME, YE COOL, COOL, CON-SER-VA-TIVE MEN OUR

23

24

25

STRS.

OB.

FL.

SOA

+ STRS.

STRS.

HN

ORGAN

Mf

+ ULN, UAS

BSN

CELLO

BS.

"COOL"

26 27 28 29

LIKE MAY NEVER, EVER BE SEEN A-GAIN. WE HAVE LAND, CASH IN HAND, SELF-COM.

(OB. 8VA. (OB. 5IM.?)

ULN. ULAS.

30 31 32 33

- MAND. FUTURE PLANN'D FORTUNE THRIVES SOCIETY SUR-VIVES IN NEATLY ORDER

(+ FL. (B.S.N. ULN. ULAS.

L.H. STRS.

34 35 36 37

LIVES, WITH WELL-ENDOROWED WIVES. COME SING HO-SAN-NA! HO-

(CHO. (W.W. HNS. TRGS. ULN. ULAS.

CELLI. BS.

38 39 40 41

SAN-NA! IN OUR BEED-ING AND OUR MAN-NER WE ARE COOL.

(DICKENS. (ALL. (HRP. (W.W. (STRS. HN. BSN. CELLI.

"COOL"

42 *DICKENSON:* 43 44 45

COME YE COOL, COOL CON-SID-E RATE SET. WELL DANCE TOGETHER TO THE SAME

W.W.
STRS
HN

46 47 48 49

MIN-U-ET. TO THE RIGHT. EVER TO THE RIGHT NEVER TO THE LEFT FOREVER TO THE

FL
BSN
STRS
TIMP
W.W.

50 51 52 53

RIGHT. LET OUR CREED REMEMBER TO EV-CEED REGULATED SPEED NO MATTER WHAT WE

+ HRP
VLN, VLA
CELLO, BS.

54 55 56 57 *DICKENSON:*

NEED. COME SING, HO-SAN-NA, HO-SAN-NA. EM-

HN
BR
TUBA
LOW STRS

"COOL"

58 59 60 61

BLA- ZON'D, ON OUR BAN- NER IS "KEEP COOL"

TPT. VLA. CELLI TPT STRS.

ORGAN

BASS TRB.

f

62 63 64

FLS. FLUTTER 8VA

ORGAN.

CYM.

p.

65 66 67 68 69

CHO. TENORS BARIS. DICKINSON:

TO THE RIGHT EV-ER TO THE RIGAT. NEVER TO THE LEFT FOR EVER TO THE RIGHT HANDS AT-

BASS:

RIGHT EVER TO THE RIGHT. NEVER TO THE LEFT FOR EVER TO THE RIGHT.

f

COIN CYM. TRI. COIN TRI.

"COOL"

70 THOMPSON: 71 72 73

-TACH, TIGHT-LY LATCH, EVERYBODY MATCH! I HAVE A NEW DIS-PATCH.

(TR. 1)

P

74 AD LIB. 75 CAME PASSING ALL: 76 77 DICK:

"YOUR OBEIENT!..." P WHAT WE DO, WE DO RA-TIONALLY WE

(23 X'S) 7 STRS.

W. BLOCK (OUT ON "RETIRE") (S.N. DR.) mp

78 79 ALL: 80 81 DICK:

NEVER, EVER GO OFF HALF - COCKED, NOT WE! WHY, BE - GIN TIL WE KNOW THAT WE CAN WIN AND IF WE CAN NOT

L.H. 7 HN, STRS, TRBS. DIM. ---

BS, BSN.

82 83 PUTLEDGE: 84 85

WIN, WHY BOTHER TO BE - GIN? WE SAY THIS GAME'S NOT OF OUR CHOOS - ING

STRS. (TR. 1)

"COOL"

86 ALL: 87 88 89

WHY SHOULD WE RISK LOS-ING. COOL COOL MEN. (STR.)

W.W. HRP. mf

TRB. 2 + TUBA

90 (CANE PASSING) VLN. 91 92 93 (Solo VLN.)

f p (DIALOGUE)

94 Solo VLN. 95 96

L.H. CELLOS

97 HANCOCK: 98 99

THAT IS TRUE, HE ANNOYS ME QUITE A LOT BUT STILL I'D RATHER

"COOL"

100

TROT TO MISTER ADAMS NEW GAUOTTE!

101

102

HARPSI 2 8 8 8 8 et

+ STRS

V.C.

103

STR

104

105

106

107

HARPSI

108

109

110

111

112

113

AD LIB.

ALL.

114

+ DICKENSON

115

116

"THAT IS WHY THEY WILL FOLLOW US... TO THE RIGHT EVER TO THE RIGHT NEVER TO THE LEFT, FOREVER TO THE

CHOIR

TRB.

HANS.

CELLO, RS.

"COOL"

2) **RIGHT.** WHERE THERE'S GOLD, A MARKET THAT WILL HOLD, TRADITION THAT IS OLD, RELUCTANT TO BE

Musical notation for the first system, including vocal line and piano accompaniment. The vocal line has circled measure numbers 118, 119, and 120. The piano accompaniment includes a treble clef staff with chords and a bass clef staff with a bass line.

DICKENSON: **BOLD.** I SING HO-SAN-NA, HO-SAN-NA IN A SANE AND LU-CID

Musical notation for the second system, including vocal line and piano accompaniment. The vocal line has circled measure numbers 122, 123, and 124. The piano accompaniment includes a treble clef staff with chords and a bass clef staff with a bass line. The text "STRS. W.W." is written below the piano part.

TPT. **R.H. ORGAN**

Musical notation for the third system, including organ and trumpet parts. The organ part is in the treble clef and the trumpet part is in the bass clef. Both have circled measure numbers 125 and 126. The text "TPT." and "R.H. ORGAN" are written above the respective staves.

CHOIR: **MAN-NER, WE ARE COOL** WERE THE **CHOIR** COOL, COOL CON-SID-E-RATE MEN, WHOSE

Musical notation for the fourth system, including choir and piano accompaniment. The choir part is in the treble clef and the piano accompaniment is in the bass clef. Both have circled measure numbers 127 and 128. The text "CHOIR:" is written above the choir staff.

CYM. **BR. STRS.**

Musical notation for the fifth system, including cymbal and brass parts. The cymbal part is in the treble clef and the brass part is in the bass clef. Both have circled measure numbers 129 and 130. The text "CYM." and "BR. STRS." are written above the respective staves. The text "TRB. BSN" is written below the brass part.

"COOL"

129 130 131 132

STRS. W.W.

LIKE MAY NEVER EVER BE SEEN A-GAIN! WITH OUR LAND, CASH IN HAND SELF-COM-

BR.

TBB. TUBA

133 134 135 136 (etc)

MANIP. FUT-URE PLANNED, AND WELL HOLD TO OUR GOLD TRA-DITION THAT IS

137 138 139 140

OLD RELUCTANT TO BE BOLD WE SAY THIS GAMES NOT OF OUR CHOO - SING

BR.

W.W. PUA STRS

ff

BR.

+ TRBS, STRS

TBB.

ORGAN W.W. STRS. - 16 VA

"COOL"

READE, LIVINGSTON

RATLEDGE
"WE" 143

141

142

144

WHY SHOULD WE RISK

LOS - ING

(WILSON) COOL
(MORRIS)

DICKENSON COOL

(HALL) COOL

(HEWES) COOL -

W.W.

(BRASS)

(+ TIMP. p)

145

146

147

148

COOL

COOL

p.

COOL

cresc.

COOL

COOL

COOL

COOL

cresc.

(+ STRS.)

149

150

151

152

(TUBA p)

MEN!

BR. STRS.

fff

(+ TUBA, TRB. TIMP.)

CUE: "MRS. PICKETT" **10** MOMMA LOOK SHARP

VAMP AD LIB.
(VOICE LAST TIME)

1 2 3 4

COULDER: MOM-MA HEY MOM-MA COME LOOK-IN' FOR ME. I'M

SN. DRUM WITH MALLETS

CELLOS, HARP

5 6 7 8

HERE IN THE MEA-DOW BY THE RED MA-PLE TREE -

9 10 11 12

MOM-MA, HEY, MOM-MA, LOOK SHARP! HERE I BE.

+ BS

13 14 15 16

HEY! HEY! MOM-MA LOOK SHARP

CELLI, BS.

HARPSI, + HARP & BA

TRI.

CELLO, BS.

"LOOK SHARP"

18 19 20

THEM SOLDIERS, THEY FIR-ED, OH! MA, DID WE

TRP.

7 HRP. 8VA

BS. CL. + CLAR.

22 23 24

RUN. BUT THEN WE TURNED 'ROUND AND THE BAT-TLE BE-

CLS.

26 27 28

GUN. THEN I WENT UN- DER OH, MA, AM I

VLM HARMONICS 2

CLS.

CELLI

30 31 32

DONE? HEY! HEY! MOM-MA LOOK

33 SHARP. MY EYES ARE WIDE OPEN — MY

34 35 36

37 FACE TO THE SKY. IS THAT YOU I'M HEAR-ING IN THE

38 39 40

41 TALL GRASS NEAR BY MOM-MA COME FIND ME. BE-

42 43 44

45 -FORE I DO DIE HEY! HEY!

46 47 48

CELLI

TRM. DE

ORGAN

PT

CELLI

S. DR.

VLA. HARMONIC 2.

CELLI HARMONIC

VLA

CELLI

VLA, CELLI R.H.

"LOOK SHARP"

MOM-MA LOOK SHARP I'LL

(50) (51)

(MENAIR.)

The first system of the musical score features a vocal line in G major with lyrics "MOM-MA LOOK SHARP" and "I'LL". The piano accompaniment consists of chords in the right hand and bass notes in the left hand. An organ part is indicated by a circled '50' and '51' above the staff. A handwritten note "(MENAIR.)" is written above the piano staff.

CLOSE YOUR EYES, MY BIL-LY THEM EYES THAT CAN-NOT SEE. AND I'LL

(53) (OPT.) (54) (55) (OPT.)

HRP. ORG.

V.A. CELLO

The second system continues the vocal line with lyrics "CLOSE YOUR EYES, MY BIL-LY THEM EYES THAT CAN-NOT SEE. AND I'LL". The piano accompaniment and organ part continue. An optional section is marked with "(OPT.)" and circled numbers 54 and 55. A handwritten note "V.A. CELLO" is written above the cello part.

BUR-Y YOU, MY BIL-LY - BE- NEATH THE MA-PLE TREE.

(57) (OPT.) (58) (59)

The third system concludes the vocal line with lyrics "BUR-Y YOU, MY BIL-LY - BE- NEATH THE MA-PLE TREE." The piano accompaniment, organ part, and cello part continue. Optional sections are marked with "(OPT.)" and circled numbers 58 and 59.

"LOOK SHARP"

60 AND NEV - ER A - GAIN WILL YOU WHIS - PER TO

Hum

64 ME HEY! HEY! OH MOM-MA LOOK

R.H.

68 SHARP!

72

MOLOTO RIT.

10A MAMA PLAYOFF

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MAESTOSO

(ENTR'ACTE*)

TPT. 1 W.W. 8VA

Musical score for 'MAMA PLAYOFF' featuring TPT. 1 W.W. 8VA and HNS. ORGAN. The score is in 3/4 time and consists of two systems of staves. The first system includes measures 2, 3, and 4. The second system includes measures 6, 7, 8, and 9. Dynamics include ff and fff. A 'TRI.' marking is present in measure 9.

← WHEN SHOW IS PERFORMED IN TWO ACTS.

11 THE EGG

Musical score for 'THE EGG' featuring vocal parts and HNS. ORGAN. The score is in 3/4 time and consists of two systems of staves. The first system includes measures 1, 2, and 3. The second system includes measures 5, 6, and 7. Dynamics include p and pp. The lyrics are: 'IT'S A MAS-TER-PIECE, I SAY THEY WILL CHEER EV'RY WORD, EV'RY LET-TER I WISH I FELT THAT WAY. I BE-LIEVE I CAN PUT IT'. The vocal parts are labeled: JOHN: (1, 2, 3), JEFF: (5), BEN F.: (7), and E.H. (8, 9). The organ part is labeled HNS. ORGAN.

"THE EGG"

8 BET-TER. NOW THEN, AT-TEND AS FRIEND TO FRIEND, OUR DE-CLAR-A-TION COM-

12 MIT-TEE. FOR US I SEE IM-MOR-TAL-I-TY IN PHIL-A-DEL-PHI-A

16 CI-TY. A FARM-ER A LAW-YER AND A SAGE A BIT GOATY IN THE

20 RIT. LEG! YOU KNOW IT'S QUITE BIZARRE, TO THINK THAT HERE WE ARE PLAYING MID-WIVES TO AN

9 10 11

13 14 15 IN 4 ALL: IN 4

17 IN 2 CHIME HRP. CHIME: HRP.

21 22 ALL: 23 HRP. HRP. SQA HNS. TRGS. HNS. b

"EGG"

Handwritten notes:
"EAGLE"
"ENTRE"
"DIALOGUE: (25)"

26 "EAGLE" JOHN: 27 ALL:

EGG: "BRAVE".... (CUT OFF ON "GOING TO BE") WE'RE WAITING FOR THE CHIRP! CHIRP!

HRP
TR. (TRI.)
OB.
P
TRBS.

29 30 31

CHIRP! OF AN EAG-LET BE-ING BORN. WAIT-ING FOR THE CHIRP! CHIRP!

+ VLA, CLAR.
HN.
U.W. HN.
P
BSN. CELLI
CELLO, BS.

33 34 35

CHIRP! ON THIS HUM-ID MON-DAY MORN-ING IN THIS CONGRESS-ION-AL.

HARPSI.
P + VLNS, VLAS
BSN.
CELLO, BS.

37 38 39

BF: GOD KNOWS, THE TEM'PRATURE'S HOT ENOUGH TO HATCH A STONE!

IN- CU- BA- TOR.

PIC. TPT. BVA.
+ OB, HNS.
FL. PIC. TPT.
HNS
+ VLA
CELLO
BS.
BSN.
+ BSN.

"EGG"

40 LET A-LONG AN EGG! 41 42 JOHN: 43 ALL: WERE WAITING FOR THE SCRATCH, SCRATCH

PICC. TPT. SUA
FL. SUA

OB. + Gourd

f

+ CELLO + BS.

44 SCRATCH OF THAT TI-NY LIT-TLE FEL-LOW 45 46 47 WAITING FOR THE EGG TO

HN.

+ W.W.

W.W.
HN.

BS

48 HATCH ON THIS HUM-ID MON-DAY MORN-ING IN THIS CON-GRESSION-AL 49 50 51

+ ULN, ULAS

BSN.

CELLO, BS.

+ BSN

PICC. TPT. SUA

+ TUBA

52 IN-CU-BA-TOR 53 JOHN: 54 55 GOD KNOWS THE TEMP 'RA-TURES HOT ENOUGH TO HATCH A STONE

PICC. TPT.

HN.S.

CRESC

fz

"EGG"

JEFF: (57) (DIALOGUE) (58) JOHN: (59)

BUT WHAT A-BOUT AN EGG! "WE STILL HAVE 4 DAYS LEFT TO THINK OF SOMETHING ELSE." THE EAGLES GONNA CRACK THE

HARPSI. + STRS.

(61) (62) ALL: (63)

SHELL OF THE EGG THAT ENG-LAND LAID YES SIR, WE CAN TELL, TELL,

HNS. TRBS mf + STRS.

(65) (66) (67)

TELL ON THIS HUM-ID MON-DAY MORNING IN THIS CON-GRESSIONAL

(SIMILE) (W.W.) HNS. mf

(69) (70) (71)

IN - CU - BA - TOR AND JUST AS TOM, HERE, HAS WRITTEN, THO THE SHELL MAY BE -

(W.W.) B.F. (W.W.) CRES. CRES.

"EGG"

72 73 74

-LONG TO GREAT BRITAIN THE EAG-LE IN-SIDE BE-LONGS TO

75 76 77

ALL: US. AND JUST AS TOMI HERE HAS WRIT-TEN (W.W.) WE SAY "TO

CELLO, BS. TUBA

78 79 80 81

HELL" WITH GREAT BRITAIN THE EAG-LE IN-SIDE BE-LONGS TO US. (S.N.D.R.)

TPTS. HNS

TRB. HN

pp + BSN, VC. BS. HRP.

82 83 84

TIMP. x

12 MOLASSES TO RUM

COE: "WAITIN FOR THE SHILLING....."
"OR HAVEN'T YOU HEARD"

= 126

Handwritten musical score for the song "MOLASSES TO RUM". The score is written on a grand staff (treble, alto, and bass clefs) with a 3/4 time signature. The melody is in the treble clef, and the piano accompaniment is in the bass clef. The score is divided into two systems, each with four measures. The first system includes the lyrics "MO - LAS - SES T' RUM T'". The second system includes the lyrics "SLAVES" and "OH, WHAT A BEAU - TI - FUL". The score includes various musical notations such as notes, rests, and dynamic markings. There are also handwritten annotations for instruments: "STRS" (strings), "+ TRBS" (trumpets), "+ HRS" (horns), "HRP." (harp), and "FL." (flute). The name "RUTLEDGE:" is written above the melody in the second measure of the first system. Measure numbers 1 through 8 are circled above the staff.

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"MOLASSES"

1) 10 11 12

WALTZ YOU DANCE WITH US.

HRP.

3) 14 15 16

WE DANCE WITH YOU IN MO-LAS-SES AND RUM AND

17) 18 19 FASTER

SLAVES

HRP. STRS. 3 3 3 3 3 3 3

CELLO, BS. TRBS.

20) 21 22

ANS. WHO SAILS THE SHIPS OUT OF BOS-TON? LA-DEN WITH BI-BLES AND

(HRP. STRS. SIMILE)

"MOLASSES"

23 RUM! WHO DRINKS A TOAST TO THE I - VO - BY COAST HAIL

24 25

26 AF - RI - CA THE SLA - VERS HAVE COME NEW ENG - LAND WITH BI - BLES AND

27 28 RALL.

29 RUM! THEN, IT'S

30 31 32 FREELY

33 OFF WITH THE RUM AND THE BI - BLES

34 35 36

"MOLASSES"

37 38 39 40

TAKE ON THE SLAVES CLINK! CLINK! THEN

The first system of music features a vocal line on a treble clef staff and a piano accompaniment on a grand staff. The vocal line includes a triplet of eighth notes at measure 37 and circled measure numbers 37, 38, 39, and 40. The piano accompaniment consists of eighth-note chords in the right hand and a bass line in the left hand.

41 42 43 44

HAIL AND FAREWELL TO THE SMELL

The second system continues the vocal and piano parts. The vocal line has circled measure numbers 41, 42, 43, and 44. The piano accompaniment maintains the eighth-note rhythmic pattern.

45 46 47 48

AD LIB TEMPO

OF THE AF-RI-CAN COAST

FL, TRPT, BELL

VCL, VLA, CLAR

CELLO, HRP, HN

pp

+ BS.

The third system includes performance instructions such as 'AD LIB' and 'TEMPO' above the vocal line, and 'pp' and '+ BS.' in the piano part. The vocal line has circled measure numbers 45, 46, 47, and 48. The piano part includes a section with a 3/4 time signature and circled measure numbers 47 and 48, with instrument abbreviations listed: 'FL, TRPT, BELL', 'VCL, VLA, CLAR', and 'CELLO, HRP, HN'.

49 50 51 52

MO-LAS. SES 'T RUM 'T

The fourth system concludes the page with circled measure numbers 49, 50, 51, and 52. The vocal line has the lyrics 'MO-LAS. SES 'T RUM 'T'. The piano accompaniment features a dynamic marking of 'p' and a crescendo hairpin.

"MOLASSES"

53 SLAVES 'TIS-N'T MORALS - 'TIS MON-EY THAT

54 55 56

57 SLAVES SHALL WE DANCE TO THE SOUND OF THE

58 59 60

61 PRO-FIT-A-BLE POUND - IN MO-LAS-SES AND RUM AND

62 63 64

65 SLAVES

66 67

HNS TRS.
TRP. STRS.
W.W.

CELLO, DS.
TRB.

"MOLASSES"

68 69 70

WHO SAILS THE SHIPS OUT OF GUIN-EE? LA-DEN WITH BI-BLES AND

Handwritten musical score for measures 68-70. The vocal line is in treble clef with a key signature of two flats. The lyrics are: "WHO SAILS THE SHIPS OUT OF GUIN-EE? LA-DEN WITH BI-BLES AND". The piano accompaniment consists of two staves, with the right hand featuring triplets and rests, and the left hand playing a steady bass line.

71 72 73

SLAVES! 'TIS BOS-TON CAN BOAST TO THE WEST IN-DIES COAST "JA-

Handwritten musical score for measures 71-73. The vocal line continues with the lyrics: "SLAVES! 'TIS BOS-TON CAN BOAST TO THE WEST IN-DIES COAST 'JA-". The piano accompaniment continues with triplets and rests in the right hand.

74 75 76 POCO RIT.

MAI-CA WE BRING WHAT YE CRAVES AN-TIG-UA, BAR-BA-DOS!

Handwritten musical score for measures 74-76. The vocal line includes the lyrics: "MAI-CA WE BRING WHAT YE CRAVES AN-TIG-UA, BAR-BA-DOS!". The tempo marking "POCO RIT." is written above measure 76. The piano accompaniment continues with triplets and rests.

77 RALL.

WE BRING BI-BLES AND SLAVES

SAFETY #1

RALL. (HNS.)

CELLI, BS VLA VLA V.C.

Handwritten musical score for measures 77-78. The vocal line concludes with the lyrics: "WE BRING BI-BLES AND SLAVES". The tempo marking "RALL." is written above measure 77. The piano accompaniment features triplets and rests. Additional markings include "SAFETY #1", "(HNS.)", and "CELLI, BS VLA VLA V.C.".

"MOLASSES"

CUE: "LET THE AUCTION BEGIN"

79 **TUTTI** **sfz** **7** **80** **81**

YA HA ————— YA HA HA HA HA CUN-DA —

SAFETY #2

SPOKEN OUT OF RHYTHM:
"GENTLEMEN, DO Y' HEAR? THAT'S THE CRY OF THE —"

82 **ANVIL ON CUE** **"AUCTIONEER"** **83** **(WHMP ON CUE)** **84**

YA HA YA HA HA HA HA CUN-DA!

SAFETY #3 - SHORT

ff **HNS.**

85 **SAFETY #4 - LONG**

SLAVES BLACK GOLD LIV-IN' GOLD GOLD FROM

AN — GO — LA GUIN-EA, GUINEA, GUINEA!

BLACK-BIRDS FOR SALE AH — HA SHAN — TI

85 **SAFETY #4 - LONG** **86**

R.H.

"MOLASSES"

87 SAFETY #5

88

I — Bo I — Bo I — Bo ANVIL

I — Bo "BLACKBIRDS FOR SALE"

HAN — DLE THEM.

ANVIL

FON — DLE THEM.

BUT DON'T FIN — GER THEM — THEY'RE

PRIME, THEY'RE PRIME WHIP YA

HA! YA HA HA MA HA CUN-DA!

87

88

TUTTI

"MOLASSES"

"FOR THE LOVE OF GOD
MR. RUTLEDGE, PLEASE"

(LAST TIME)

89 90 91

MO-

ff

CELLI

TRILL. L

FL

WINDS

92 93 94 95

LAS-SES T' RUM T' SLAVES

RIT.

TRILL.

RIT.

96 97 98 99

AD LIB

WHO SAIL THE SHIPS BACK TO BOS-TON?

STRS.

CRES.

100 101 102 103

LA-DEN WITH GOLD SEE IT GLEAM WHOSE

"MOLASSES"

104 105 106 107

FOR TONES ARE MADE IN THE TRI-AN-GLE TRADE. HAIL SLAV'RY, THE NEW ENG-LAND DREAM — "MR. ADAMS, I GIVE YOU A ..."

Tutti RH

108 CUE: "TOAST" 109 "HAIL BOSTON" 110 WHO STINK-ETH THE MOST -

2x: "HAIL CHARLESTON"

111 TEMPO 112 113

pp R.H.

13 COMPLIMENTS

1 HARP 2 3 4

HRP. CELLO

5 6 7 8

VLN.

9 10 11 12

CELLO

13 14 15 16 17

PP VLN.

18 19 20 21 22

XFL.

ADAMS:
"IS IT ABBY?"
TO BAR 23
ON CUE

"COMPLIMENTS"

MR ADAMS: "WHAT ARE THEY?" "WHAT'S IN THEM?" "WHO SENT THEM?"

Handwritten musical score for measures 23-27. The score includes staves for Harp, Flute (FL. CL. OB.), Violins (VLNS.), Flute/Oboe/Clarinet (FL. OB. CL. SUA), Violoncello/Double Bass (VLA, VC.), and Organ. The music features complex rhythmic patterns with sixteenth and thirty-second notes, and various articulations like *pp* and *ppp*. Measure numbers 23, 25, 26, and 27 are circled.

SINGERS:

Vocal line for measures 25-27. The lyrics are: "COM-PLI-MENTS OF THE CON-CORD LA-DIES COF-FEE CLUB! AND THE". The melody is written in a single staff with a treble clef.

Handwritten musical score for measures 25-27, continuing from the previous system. It includes staves for Organ and Strings (STRS., TRBS.). The organ part features chords and arpeggios. The string part includes notes for Horns (HN), Trumpets (TPT), and Strings (STRS., TRBS.). Measure numbers 25, 26, and 27 are circled.

Vocal line for measures 29-31. The lyrics are: "SIS-TER HOOD OF THE TRU-RO SYN-A-GOGUE! AND THE". The melody is written in a single staff with a treble clef.

Handwritten musical score for measures 29-31, continuing from the previous system. It includes staves for Organ and Strings (STRS., TRBS.). The organ part features chords and arpeggios. The string part includes notes for Horns (HN), Trumpets (TPT), and Strings (STRS., TRBS.). Measure numbers 29, 30, and 31 are circled.

* OMIT R.H. IF TOO DIFFICULT

"COMPLIMENTS"

32 33 34 35

FRI- DAY EVE - NING, BAP - TIST SEW - ING CIR - CLE AND THE

VLN.

+ HRP. ARPEG.

+ FL. TPT.

HN. TRD.

LOW STRS.

36 37 38 39

HO - LY CHRIS - TIAN SIS - TERS OF ST. CLARE ALL FOR

40 41 42 43

YOU JOHN I

VLNS.

FL. OB. TPT.

W.W.

VLN SOA

ORG. HN. TRD.

"COMPLIMENTS"

44

45

46

CHIME AM
W.W. STRS
HNS. TRBS.
+ HARP. D^b SCALE GLISS.
+ BS.

AS I EVER WAS AND EVER SHALL BE

+ BR.

pp
FIMP

47

48

49

YOURS! YOURS! YOURS! YOURS!

STRS. W.W.

JOHN: "JUST A MINUTE, ABIGAIL, ..."

50

51 ABIGAIL:

52

"WHAT'S IN THOSE LEGS?" SALT PET-RE! — JOHN!

H.N. BR.

53

54

55

W.W. VCA. tr

14 IS ANYBODY THERE?

CUE: (BEN FRANKLIN:) "I'M NOT EVEN SPEAKING TO YOU."

1 JOHN:
DAMP TIMES RUNNING OUT — GET UP GET OUT OF YOUR CHAIR —

2 TO-MORROW IS HERE! 3 TOO LATE, 4 TOO LATE TO DES-PAIR! 5
+ ULAS, ULAS HRP. CELLO HARMONICS
+ BS, TOM-TOM

6 JEFFERSON! 7 TALK 8 TO RUT-LEDGE, TALK 9 IF IT TAKES ALL
STES. HNS. (TEB I) (SN. DR.) etc.
+ BSN. + BS

The musical score is written on a grand staff with a treble clef and a key signature of one sharp (F#). The tempo is 4/4. The score is divided into three systems, each with a circled measure number (1, 2, 6). The first system (measures 1-4) includes a vocal line for 'JOHN' and piano accompaniment with instructions for 'DAMP' and '+ BS, TOM-TOM'. The second system (measures 5-9) features a vocal line with lyrics and piano accompaniment with instructions for '+ ULAS, ULAS', 'HRP.', and 'CELLO HARMONICS'. The third system (measures 10-13) continues the vocal line with lyrics and piano accompaniment with instructions for 'STES. HNS.', '(TEB I)', '(SN. DR.)', and '+ BSN. + BS'. The score concludes with 'etc.' in the piano part.

"ANYBODY"

10 NIGHT, KEEP TALK - ING TALK AND TALK AND TALK! AND TALK!

11 JOHN + JEFF. 12 13

W.W. VLS

HRP, HNS STES.

HRP, X HNS, TRSD

TRP, CELLO, BSN, BS.

14 15 16 17 JOHN.

FRANKLIN

HAS

18 19 20 21

TIME'S RUN - NING OUT I KNOW, GET OUT OF MY CHAIR - DO I

HRP, HNS.

STES.

DR.

+ BSN, BS.

22 23 24 25

HAVE TO TALK TO WIL - SON? YES! YES YOU DO IF IT TAKES ALL NIGHT, KEEP TALK - ING.

W.W. STES.

HRP, HNS

"ANYBODY"

JOHN, FRANKLIN AND JEFFERSON: 26 27 28 29

TALK AND TALK AND TALK!

30 31 32

(AS COURIER ENTERS)

CL. LOW STRS. VLA, CELLO HNS, BARI. TRS 2 P BSN. BS. TRB

33 34 35 36

JOHN: "TELL ME, MR. THOMPSON, OUT OF CURIOSITY, DO YOU STAND WITH MR. DICKINSON, OR DO YOU STAND WITH ME?"

HRP. STRS. CELLO, BS. LH. L.H.

37 38 39

MR. THOMPSON: I STAND WITH HIM! THOMPSON: I HAVE BEEN IN EX-PEC-TA-TION OF RE-

STRS. pp "LATELY I'VE HAD THE FEELIN' HE'S BEEN WRITING TO ME." HRP BARI. SOLO

"ANYBODY"

40 41 42 43

-CEIVING A RE-PLY ON THE SUBJECT OF MY LAST FIFTEEN DISPATCHES! IS AN-Y BODY THERE? -

(HRP. SIM.) (TPT.) (HRP.) (HN.)

TRBS. STRS

44 45 46 47

DOES AN-Y BODY CARE? IS AN-Y BOD-Y

(TPT.) (HN.)

BELLS (TRI.) TRBS STRS

BELLS (TRI.) TRBS STRS

48 49 50 51

THERE? YOUR HUMBLE AND O-BED-IENT

(HNS.)

pp (SN. DR.)

52 53 54 55 56

JOHN:

15

HN. HRP.

VLA (PONT) TRB II

(HNS.) P STRS

P

"ANYBODY"

57 AN-Y BOD-Y THERE? ——— DOES AN-Y BOD-Y CARE? ——— DOES

58 59 60

HNS.

STRS.

TRBS. VLAS

BS. BS. TUBA DR.

OLN

61 ANY-BODY SEE WHAT I SEE? THEY WANT ME TO

62 63 64

VLN

HNS

TPT I

HARP.

HARP, + BS.

CRESC --

9 8 8 8 etc.

SLOWLY

65 QUIT. THEY SAY: JOHN, GIVE UP THE FIGHT. STILL TO ENGLAND I

66 67 68

HNS, STRS (TREM)

PP

BSN, CELLO

POCO ACCEL.

69 SAY GOOD - NIGHT FOR EVER GOODNIGHT. FOR I HAVE

70 71 72

mf

f

TRBS

CELLO, BS. BSN.

"ANYBODY"

Handwritten musical score for "Anybody". The score is written on a grand staff (treble and bass clefs) and includes lyrics. The lyrics are: "CROSSED THE RUB-1-CON. LET THE BRIDGE BE BURNED BE-HIND ME, COME WHAT MAY, COME WHAT MAY! COM-MIT-MENT THE CROAK-ERS ALL SAY WE'LL RUE THE DAY THERE'LL BE HELL TO PAY IN FI-ER-Y PUR-GA-TO-RY THROUGH ALL THE GLOOM, THROUGH ALL THE".

Measure numbers 73 through 88 are circled in the original image. The score includes various musical notations such as notes, rests, and dynamic markings. There are also handwritten annotations in parentheses: (BR.), (TRBS), (W.W. TRS.), (HNS. TRS.), and (2).



"ANYBODY"

90 91 92 *w.w.*

GLOOM, I CAN SEE THE RAYS OF RA-VI-SHING LIGHT AND GLO-RY

BELLS, HRP, STRS

DRS.

93 94 95 96 *w.w. 80A*

IS ANYBODY THERE DOES ANYBODY CARE

TUTTI

BSN, BS

97 98 99 100

DOES ANY-BODY SEE WHAT I SEE? I SEE

BSN.

ff HRP GLISS

101 102 103 104

FIREWORKS! I SEE THE PAGEANT AND POMP AND PA-RADE. I HEAR THE

w.w. 80A STRS STRS

CRASC. (+HRP)

(+HRP. (2))

CHIMES

"ANYBODY"

105 106 107 108

BELLS RING-ING OUT I HEAR THE CAN - NONS BOAR I SEE A-

STRS +HRP. +HEP

109 110 111 112

-MER-I-CANS ALL A-MER-I-CANS FREE! FOR EV-ER-

+HRP. +W.W., BR. ppp

113 114 115 116

MORE-

HRP. HNS, BR. W.W. W.W. ULN. ULA 7 ULNS - PIZZ. CCAR. (ULAS - PONT) p

117 118 119 120

HNS. (ALTERNATE) (HNS ONLY) + ULNS (PIZZ) SN-DR. PPP

121

122

123

124

How QUI-ET — How QUI-ET THE CHAM-BER IS.

HRP. CL.
SNDR
FL.
CELLI, TRS,
TUBA
HRP, BSDR (tr)

125

126

127

128

How SI-LENT — How SI-LENT THE CHAM-BER IS.

FMS
+HRP

129

130

131

132

IS AN-Y BOO-Y THERE? — DOES ANY BOO-Y CARE?

MOLTO RIT.
HARP + HN. 3
C maj (+2)
HN. 8VA
A minor
HN. 8VA

133

134

135

DOES AN-Y BOO-Y JEE WHAT I SEE?

(SPOKEN)

TRI.
C maj.

15 CHURCH BELLS

① CHIME 2X ② ^{HARP} CHIME 4X ③ STRS (HARMONIC) 4X

④ ORGAN 4X ⑤ GONG 3X ⑥ PICC. (FLUTTER) 4X

⑦ TPT. HN. E.H. BSN. 2X ⑧ TRBS 2X ⑨ VAMP AD LIB. MOLTO CRESC.

16 BOWS

MAESTOSO $\frac{3}{4}$

W.W.
HNS, TPTS
HRP, R.H.

ff

2 3

TRBS + ORGAN

5 6

HNS, TPTS

EVN (+ HRP)

8 9 10

HNS, TPTS

W.W.

7 PICC.

HARPST. TRB

TPT.

HNS, STRS

pp Low STRS, TRBS

12 13 14

tr mmm

PICC. TPT, W.W.

"BOWS"

Handwritten musical score for "BOWS". The score is written on three systems of staves. The first system (measures 15-17) includes markings for "STRS.", "TPTS., w. w.", and "HNS.". The second system (measures 18-21) includes markings for "FOR D.S. & BAR 2", "FOR FINE", "HARP", "TO BAR 2", "(DES. ♯)", "ff", and "SEGUE TO LEE'S EXIT". The score is in a key signature of one flat and a 2/4 time signature.

17 LEE'S EXIT

Handwritten musical score for "LEE'S EXIT". The score is written on two systems of staves. The first system (measures 1-4) includes markings for "BR. (SACCATO)", "BR.", and "+ HRP, CELLO, BS.". The second system (measures 5-8) includes markings for "ff" and "SW. DR.". The score is in a key signature of one flat and a 2/4 time signature.

"LEES EXIT"

Handwritten musical score for "LEES EXIT". The score is written on five systems of staves, each system containing a single treble clef staff and a grand staff (treble and bass clefs). The measures are numbered 9 through 28. The score includes various musical notations such as notes, rests, and dynamic markings. Key annotations include:

- Measure 11: STRS., HARP
- Measure 12: (etc)
- Measure 17: TRBS
- Measure 18: R.H.
- Measure 19: HARP, BSN, TRBS.
- Measure 20: HNS, DR.
- Measure 23: W.W. TPT 2
- Measure 26: TRBS, R.H.

"LEES EXIT"

29 30 31

W.W. TPT 2

f

+ HNS.
+ STRS.

32 33 34

TPTS

TRBS.

35 36 37 38

STRS. HRP. etc

W.W. TPT I

ff

39 40 41 42

TRBS

R.H.

43 44 45 46

TPTS. W.W.

ff

"LEE'S EXIT"

Handwritten musical score for "LEE'S EXIT", measures 47-68. The score is written on grand staves with treble and bass clefs. It includes various performance instructions and dynamic markings.

Measures 47-54: **DRUM AD LIB BREAK**. Includes **TRBS** and **R.H.** markings.

Measures 55-58: **f**, **+ TPT, HNS.**, **ff**, **W.W.**, **ff**.

Measures 59-62: **+ STRS**, **DRS.**, **+ STRS.**

Measures 63-65: **+ STRS, HRP. (etc)**, **W.W. TPT I**, **HNS.**, **TRBS, BSN & VA**, **BS.**, **DRS.**

Measures 66-68: **ff**, **DRS.**

"LEE'S EXIT"

Handwritten musical score for "LEE'S EXIT". The score is written on multiple staves, including a vocal line and piano accompaniment. The measures are numbered 69 through 90. Key annotations include:

- Measure 69: 1. (first ending), 70 DRS., 71, 72, 73 2. (second ending), 74.
- Measure 74: BR. HNS. (Bassoon/Horn Solo), BR. (Bassoon), DRS. (Drum Solo), ff (fortissimo).
- Measure 75: w.w. (woodwinds), HRP. (Harp), HNS, BR. (Horn/Bassoon).
- Measure 76: CELLO, TRB., BSN. (Cello, Trombone, Bassoon), BS. (Bass).
- Measure 79: tr. mm. (trumpets/mtrumpets).
- Measure 83: DRS. ONLY (Drum Solo Only).

"LEES EXIT"

Handwritten musical score for measures 92-98. The top staff contains the main melody with notes circled and numbered 92 through 98. The bottom staff shows accompaniment with a circled measure 98 and the label "TRBS".

Handwritten musical score for measures 99-102. The top staff features notes numbered 99, 100, 101, and 102. The bottom staff includes the label "TRBS" and "HARP (w. w.)".

Handwritten musical score for measures 103-106. The top staff contains notes numbered 104, 105, and 106. The bottom staff shows accompaniment.

Handwritten musical score for measures 107-110. The top staff contains notes numbered 108, 109, and 110. The bottom staff includes the label "PICC. TPT. (w. w.)" and "TRBS (w. w.)".

Handwritten musical score for measures 111-114. The top staff contains notes numbered 112, 113, and 114. The bottom staff includes the label "HARP" and "2 (HARP)".

Handwritten musical score for measures 115-118. The top staff contains notes numbered 115, 116, 117, and 118. The bottom staff includes the label "HNS. TRBS" and "W.W. PICC. TPT. (w. w.)".

"LEE'S EXIT"

The image shows a handwritten musical score for a piece titled "LEE'S EXIT". The score is organized into three systems, each consisting of three staves. The first system covers measures 115 to 118. The second system covers measures 119 to 122. The third system covers measures 123 to 126. The notation includes treble and bass clefs, a key signature of one sharp (F#), and a 7/8 time signature. Various performance instructions are written in the margins and between staves, including "BELLS", "DRS", "DRUM BREAK", "TRB GLISS", and "BSN?". Measure numbers 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, and 126 are circled in the top staff of each system. The score is written in ink on a white background.

"LEES EXIT"

Handwritten musical score for "LEES EXIT". The score is written in treble and bass clefs with a key signature of two sharps (F# and C#). It consists of three systems of staves, each with a vocal line (Bells) and a piano accompaniment (DRS).

System 1 (Measures 127-129):
- Measure 127: Vocal line begins with a melodic phrase. A bracket labeled "BELLS" spans measures 127 and 128.
- Measure 128: Continuation of the vocal line.
- Measure 129: Continuation of the vocal line. The piano accompaniment features a rhythmic pattern of eighth notes with 'x' marks, indicating a specific drum pattern.

System 2 (Measures 130-132):
- Measure 130: Continuation of the vocal line. A bracket labeled "BELLS" spans measures 130 and 131.
- Measure 131: Continuation of the vocal line.
- Measure 132: Continuation of the vocal line. The piano accompaniment continues with the rhythmic pattern. A section labeled "DR. SOLO" begins in measure 132.

System 3 (Measures 133-136):
- Measure 133: Continuation of the vocal line. A bracket labeled "BELLS" spans measures 133 and 134.
- Measure 134: Continuation of the vocal line.
- Measure 135: Continuation of the vocal line. The piano accompaniment features a rhythmic pattern. A section labeled "TUTTI" begins in measure 135.
- Measure 136: Continuation of the vocal line. The piano accompaniment continues with the rhythmic pattern.