

APPENDIX "1776"

Vocal Numbers

		
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# 3	PIDDLE TWIDDLE.....	8	Adams and Abigail
# 4	TILL THEN.....	13	Abigail and Adams
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"1776"

- VOCAL BOOK -

(2) FOR GOD'S SAKE, JOHN, SIT DOWN

Handwritten musical score for the song "FOR GOD'S SAKE, JOHN, SIT DOWN". The score is written in 3/4 time with a key signature of two flats (Bb and Eb). It consists of five systems of music, each with a vocal line and a piano accompaniment line. The lyrics are written below the notes. The score includes performance instructions such as "SLOW", "CONGRESS:", "CHASE:", "f", "p", and "70". There are also circled numbers 2, 6, 10, 14, and 18, likely indicating measure numbers. The lyrics are: "SID - DOWN, JOHN, SID - DOWN, JOHN! FOR GOD'S SAKE JOHN, SID - DOWN! CONGRESS SID DOWN JOHN! SID - DOWN. JOHN! FOR GOD'S SAKE, JOHN! SID - DOWN. SOMEONE OUGHT TO O - PEN UP A WIN - DOW. CONGRESS IT'S NINE - TY DE -".

System 1: *SLOW* *CONGRESS:* *f* SID - DOWN, JOHN, SID - DOWN,

System 2: JOHN! FOR GOD'S SAKE JOHN, SID - DOWN!

System 3: CONGRESS SID DOWN JOHN! SID - DOWN.

System 4: JOHN! FOR GOD'S SAKE, JOHN! SID - DOWN. *SOMEONE OUGHT TO*

System 5: O - PEN UP A WIN - DOW. CONGRESS IT'S NINE - TY DE -

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"SIT DOWN"

22
GUES! HAVE MER-CY, JOHN, PLEASE, IT'S HOT AS HELL IN

26 LIVINGSTON + CHASE
PHIL-A-DEL - PHI - AH! SOMEONE OUGHT TO O - PEN UP A WIN - DOW!

JOHN: 30
I SAY VOTE "YES" VOTE

34
"YES" VOTE FOR IN-DE-PEN- DEN-CY. SOMEONE OUGHT TO
CONG: 70

38 JOHN:
O - PEN UP A WIN - DOW. I SAY VOTE

"SIT DOWN"

42

"YES"

LONG. SID-DOWN JOHN!

VOTE FOR IN-DE-

46

LEE:

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

50

STAGE LEFT VOICES

NO! NO! NO! TOO MAN-Y FLIES! TOO MAN-Y

LONG. high low

54

STAGE RIGHT

BUT IT'S HOT AS HELL IN PHIL-A-DEL- PHI- AH!

FLIES! BUT IT'S HOT AS HELL IN PHIL-A-DEL - PHI- AH! ARE YOU GOIN' TO

BUT IT'S HOT AS HELL IN PHIL-A-DEL- PHI- AH!

"SIT DOWN"

58

CONGRESS-CENTER

O - PEN UP A WIN - DOW?
CAN'T WE COM-PRO-MISE HERE?
CAN'T WE COM-PRO-MISE HERE?

JOHN:

62

CONGRESS-LEFT

VOTE
"YES"
NO, TOO MAN-Y FLIES HERE!
NO, TOO MAN-Y FLIES HERE!

JOHN:

66

VOTE
"YES"
OH, FOR GOD'S SAKE
JOHN! SID
OH, FOR GOD'S SAKE
JOHN! SID

"SIT DOWN"

70
DIALOGUE:
CUE: "TOLERATE IT"

Handwritten musical score for system 70. It consists of three staves: a vocal line (treble clef), a piano accompaniment line (treble clef), and a bass line (bass clef). The key signature has two flats (B-flat and E-flat). The time signature is 7/8. The lyrics are: "DOWN! JOHN, YOU'RE A BORE! WE'VE HEARD THIS BE-". The first measure of the vocal line is marked with a circled "70".

Handwritten musical score for system 74. It consists of three staves: a vocal line (treble clef), a piano accompaniment line (treble clef), and a bass line (bass clef). The key signature has two flats. The time signature is 7/8. The lyrics are: "-FORE! NOW FOR GOD'S SAKE, JOHN SID-DOWN. I SAY". The second measure of the vocal line is marked with a circled "74". Above the final measure of the vocal line, the name "JOHN:" is written above a bracket.

Handwritten musical score for system 78. It consists of three staves: a vocal line (treble clef), a piano accompaniment line (treble clef), and a bass line (bass clef). The key signature has two flats. The time signature is 7/8. The lyrics are: "VOTE 'YES' VOTE 'YES'". The second measure of the vocal line is marked with a circled "78". In the piano accompaniment line, the second measure contains the text "CONG. NO!" with a bracket underneath. The fourth measure of the piano accompaniment line contains the text "NO!".

"SIT DOWN"

JOHN: 82

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

SOMEONE OUGHT TO O-PEN UP A

CONG. SOMEONE OUGHT TO O-PEN UP A

86 JOHN:

I SAY VOTE "YES"

WIN-DOW

CONG. SID-

"SIT DOWN"

90

JOHN:

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

DOWN!

JOHN!

94

LIVINGSTON:

WILL SOME-ONE SHUT THAT MAN UP!

SLOW SEGUE

③ PIDDLE TWIDDLE

AD LIB VAMP CUE: "DOING NOTHING" JOHN?

DO BE-LIEVE YOU'VE LAID A CURSE ON NORTH A-MER-I-CA
A CURSE THAT WE HERE NOW RE-HEARSE, IN
PHIL-A-DEL-Phi-A! A SEC-OND
FLOOD, A SIM-LE FAM-INE, PLAGES OF LO-CUSTS EU-'RY-WHERE. OR A
CAT-A-CLYS-MIC EARTH-QUAKE I'D AC-CEPT WITH SOME RES-PAIR. BUT,
RIT.
NO! YOU'VE SENT US CON-GRESS! GOOD GOD, SIR, WAS THAT FAIR?

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I

V-B-

"PIDDLE TWIDDLE"

30



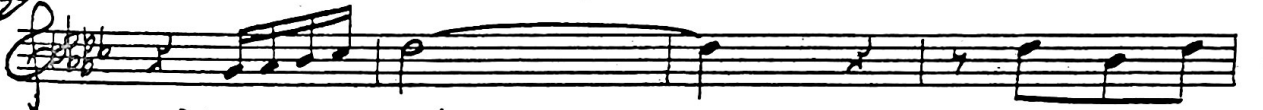
SAY THIS WITH HU-MIL-I-TY, IN PHIL-A-DEL-PHI-A!

34



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

38



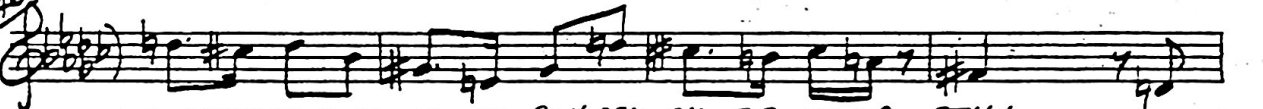
PHIL-A-DEL-PHI-A! IF YOU DON'T

42



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

46



WANT THE VOKE OF IN-DE-PEN-DEN-CY FOR-EU-ER STILL. THEN

50



GOD, SIR, GET THEE TO IT! FOR CON-GRESS NEVER WILL. Y' SEE WE

55



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

59



PID-DLE, TWID-DLE, AND RE-SOLVE! NOTH-ING'S EV-ER SOLID IN

63



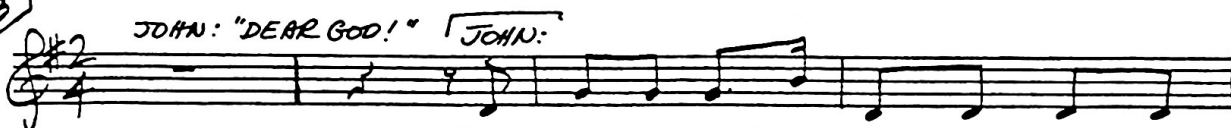
FOUL, FET-ID, FUM-ING, FOG-GY, FIL-THY PHIL-A-DEL-PHI-A!

68



VOICE IN CONGRESS } SOME-ONE OUGHT TO O-PEN UP A WIN-DOW! OH, SHUT UP!

"PIDDLIE TWIDDLE"


73 JOHN: "DEAR GOD!" JOHN:

 THEY MAY SIT HERE FOR YEARS AND YEARS IN

77

 PHIL-A-DEL-PHI-A. THESE

81

 IN-DE-CIS-IVE GREEN-A-DIERS OF PHIL-A-DEL-PHI-A!


86

 THEY CANT A-GREE ON WHAT IS RIGHT OR WRONG, OR WHAT IS GOOD OR BAD. I'M CON-

91

 VINCED THE ONLY PURPOSE, THIS CONGRESS EVER HAD WAS TO GATHER HERE SPE-

96

 -CIF-IC-LY TO DRIVE JOHN AD-AMS MAD! Y' SEE, WE

100

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

104

 PID-DLE, TWID-DLE, AND RE-SOLVE NOTH-ING'S EV-ER SOLVED IN

108

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

112

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

"FIDDLE TWIDDLE"

16
JOHN? _____

22
124
ABBY:
"THAT'S BECAUSE YOU MAKE EVERYTHING SO COMPLICATED."
..... QUITE SIMPLE REALLY" JUST

26
TELL THE CON-GRESS TO DE-CLARE IN-DE-PEN-DEN-CY!

30
THEN SIGN YOUR NAME, GET OUT OF THERE AND

34
HUR-RY HOME TO ME! _____ OUR CHIL-DREN

38
ALL HAVE DY-SEN-TER-Y, LIT-TLE TOM KEEPS TURN-ING BLUE. LIT-TLE

42
AB-BY HAS THE MEAS-LES AND I'M COM-ING DOWN WITH FLL. THEY

46
RIT. JOHN: RIT. A TEMPO
SAY WE MAY GET SMALL-POX MA-DAM, WAAT ELSE IS NEW?

150
17 167 3 170 (VAMP AD LIB)
ABBY:
CUE (JOHN):
"MORE URGENT..
MADAM?" THERE'S →

72
ONE THING EV-RY WOM-AN'S MISSED IN MASS-A-CU-SETTS BAY! _____

"PIDDLE-TWIDDLE"

177



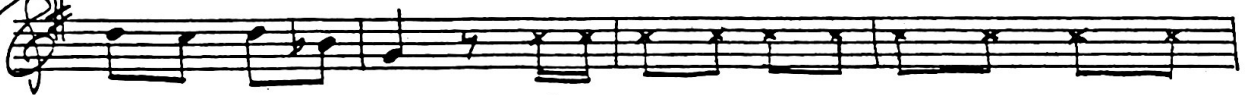
DON'T SMIRK AT ME, YOU E-GO-TIST, PAY HEED TO WHAT I SAY!

182



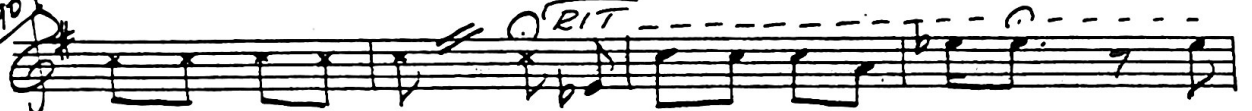
WE'VE GONE FROM FRAM-ING-HAM TO BOS-TON AND WE

186



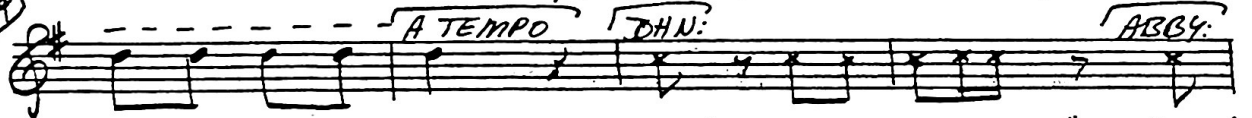
CAN-NOT FIND A PIN! "DON'T YOU KNOW THERE IS A WAR ON? SAYS EACH

190



TRADES-MAN, WITH A GRIN. WELL, WE WILL NOT MAKE SALT-PET-RE, UN-

194



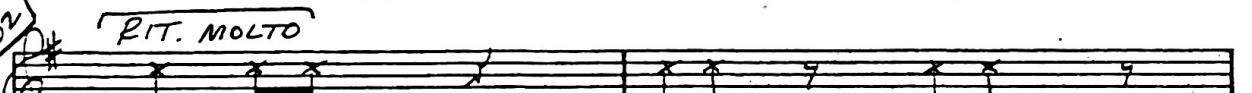
-TIL YOU SEND US PINS! PINS! MAD-AM? SALT-PET-RE! PINS!

198



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

202



JOHN:

SALT-PET-RE!

PET-RE!

PET-RE!

ABBY:

PINS!

PINS!

PINS!

204



PET-RE! PET-RE!

DONE MAD-AM, DONE!

ABBY:

PINS! PINS!

DONE, JOHN!

segue to 4

④ TILL THEN

SLOWLY

③ **ABBY:**

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

TILL THEN, TILL THEN, I

JOHN:

TILL THEN I

⑤

AM AS I EVER WAS AND EVER SHALL BE YOURS, YOURS,

AM AS I EVER WAS AND EVER SHALL BE. YOURS, YOURS,

⑨

YOURS! YOURS! YOURS! _____

YOURS, YOURS, YOURS! SALT PETRE - JOHN

(KISS)

⑬

FINS! (KISS) AB-I-GAIL

CONGRESS IN UNISON: (DICTATED)

FOR GOD'S SAKE, JOHN, SIT DOWN!

5 LEES OF OLD VIRGINIA

2/4 3 LEE:
 my

5
 NAME IS RICHARD HEN-RY LEE, VIR-GIN-I-A IS MY HOME. my

9
 NAME IS RICHARD HEN-RY LEE, VIR-GIN-I-A IS MY HOME.

13
 AND MAY MY HORSES TURN TO GLUE, IF I

17
 CAN'T DELIVER UP TO YOU A RES-O-LU-TION ON IN-DE-PEN-DEN-

21
 CY. FOR I AM "F" "F" "V" THE

25
 FIRST FAM-I-LY IN THE SOU-REIGN COL-O-NY OF VIR-

29
 GIN-I-AH - YES! THE "F" "F" "V" THE

"LEES OF OLD VA."

33

37

41

45

49
 LEE.

 B.F.

53
 LEE

 B.F.

57
 LEE

 B.F.

"LEES OF OLD VA"

61
LEE
FIRST FAM - I - LY IN THE SOU-REIGN COL-O-NY OF VIR-
B.F.

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

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

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

77
LEE: "HE WILL" LEE: 79
THEY SAY THAT GOD IN HEA-VEN IS

81
B.F.: "AMEN" LEE:
EV-'RY-BOD-'YS GOD I'LL AD-MIT THAT GOD IN HEAV-EN IS

85
EV-'RY-BOD-'YS GOD BUT I

89
CRESC.
TELL YOU, JOHN, WITH PRIDE, GOD LEANS A LIT-TLE ON THE SIDE OF THE

"LEES OF OLD VA."

93

LEES! THE LEES OF OLD VIR-GIN-I-A — Y' SEE IT'S

97

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

101

HERE A LEE, THERE A LEE EV-'RY WHERE A LEE (LOOKOUT) THERE'S

105

AR-THUR LEE! BOB-BY LEE! AN' GENE-RAL LIGHTHORSE HAR-RY LEE!

109

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

113

BLOOD STOP RUN-NING BLUE IF I CAN'T DE-LIVER UP TO

117

YOU, A RES-O-LUTION ON IN-DE-PEN-DE-N-CY. YES, SIR BY GOD! IT'S

122

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

126

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

130

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

"BUT MR. ADAMS"

26

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

30

34

35

ADAMS:

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

38

SHERMAN: ADAMS:

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

41

SHERMAN: ADAMS:

EVEN THEIR QUILL PENS TAKE IT. I'M OB-OB-IOUS AND DIS-LIKED, YES, I DO! YOU KNOW THAT SIR! THEN I SAY

44

SHERMAN: ADAMS:

YOU SHOULD WRITE IT, ROG-ER, YES, YOU GOOD HEAV-ENS NO! YES, YOU ROG-ER SHER-MAN

47

ADAMS: SHERMAN: ADAMS: SHERMAN: ADAMS: SHERMAN: SHERMAN:

You! BUT! You! BUT! You! BUT! MIS-TER A-DAMS, BUT, MIS-TER

50

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

53

KNOW A PREP-O-SI-TION FROM A PRE-D-I-CATE! I AM JUST A SIM-PLER COB-BLER FROM CON-

"BUT MR. ADAMS"

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

59
 SIM- PLE COB-BLER HE.

62 ADAMS: 67
 MIS-TER LIV-ING-STON, MAY-BE YOU SHOULD

68 FRANKLIN: ADAMS:
 ON THAT WORD!
 WRITE IT. YOU HAVE MANY FRIENDS, AND YOU'RE A DIP-LO-MAT. WHERE AS IF

71 FRANK AND SHERN: LIV: ADAMS:
 I'M THE ONE TO DO IT. THEY'LL BURN THEIR QUILL PENS HE'S OB-NOR-TIOUS AND DIS-LIKED. I HADN'T HEARD.

75 LIV: ADAMS: ADAMS: LIV: ADAMS: LIV:
 YOU SHOULD WRITE IT, ROBERT. NOT ME DANNY YOU. YES, YOU ROBERT LIV-ING-STON, BUT. YOU, BUT

79 ADAMS: LIV: LIV: A TEMPO
 RIT. YOU. BUT MIS-TER A-DAMS, DEER MIS-TER A-DAMS, I'VE BEEN PRE-SENT-ED WITH A NEW SON BY THE

83
 NO-BLE STORK, SO I AM GOING HOME TO CELE-BRATE AND POP A CORK WITH ALL THE LIVINGSONS TOGETHER BACK IN

87 SHER: FRANK: LIV:
 OLD NEW YORK. NEW YORK! NEW YORK! LIV-ING-STONS GOING TO POP A

91 RIT. JEFF: A TEMPO FRANK SHER: LIV:
 CORK — MIS-TER A-DAMS, LEAVE ME A-LOVE! LA LA LA LA LA LA LA LA

"BUT MR. ADAMS"

95

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

98

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

101

(DIALOGUE)

ADAMS: SLOWER

LA LA LA. MIS-TER JEF-FER-SON, DEAR MIS-TER

104

JEF-FER-SON. I'M ON-LY FOR-TY ONE, I STILL HAVE MY VI-RIL-I-TY! AND I CAN

107

ROMP THRU CU-PID'S GROOVE WITH GREAT A-GIL-I-TY - BUT LIFE IS MORE THAN SEX-U-AL COM-BUS-TI-

110

A TEMPO

SHER FRANK

-BIL-I-TY - BUST-I- BIL-I-TY - BUST-I- BIL-I-TY

113

ADAMS: JEFF:

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

116

ADAMS: JEFF: ADAMS: JEFF: JEFF:

I YOU? YES! HOW? MIS-TER

119

A-DAMS, DAMN YOU MIS-TER A-DAMS. YOU'RE OB-NOL-I-OUS AND DIS-LIKED, THAT CAN-NOT

"BUT MR. ADAMS"

122

RIT. JEFF:

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

125

A TEMPO SHER. LIV. FRANK:

A-DAMS YOU ARE DE-I-DING ME TO HOM-I-CIDE! HOM-I-CIDE! -

128

HOM-I-CIDE. WE MAY SEE MR. DER

131

ALL: TAG TACET TO END

YET! LA, LA LA LA LA LA LA LA LA LA LA LA LA LA LA LA LA LA.

7 YOURS, YOURS, YOURS

26 27

ABBY: "NOT WELL, JOHN. NOT AT ALL WELL."

29

ABBY: POCO RIT.

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

33

JOHN:

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

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37 **ABBY:**
 WRITE TO ME WITH SEN-TI-MEN-TAL EF-FU - SION!

41 **JOHN:**
 LET ME REU-EL IN RO-MAN-TIC IL-LU - SION! — DO YOU

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

49 **ABBY:**
 FAV-'RITE LOU-ERS PIL-Low STILL FIRM AND FAIR? WHAT WAS

53 **RIT.**
 THERE, JOHN — STILL IS THERE, JOHN!

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

61 **ABBY:**
 AND I'LL FONDLY SUR-VEY THAT PROM -ISED

JOHN:
 SOON, MA-DAM! WE SHALL WALK IN "CU-PID'S GARDEN" TOGETHER, AND I'LL FOND-LY SUR-VEY THAT PROM-ISED

65

A. LAND. TIL THEN, TIL THEN, I

J. LAND. TILL THEN, TIL THEN, I

JOHN:

ABBY:

"YOURS"

68

J. AM AS I EV-ER WAS AND EV-ER SHALL BE.

A. AM AS I EV-ER WAS AND EV-ER SHALL BE.

71

J. YOURS, YOURS, YOURS, YOURS YOURS

A. YOURS, YOURS, YOURS, YOURS, YOURS,

74

J. _____

A. SALT PET-RE - (KISS) JOHN! _____

⑧ HE PLAYS THE VIOLIN

MAERIA:

5
SLOWER

9
 (DIALOGUE)
3/4

14
3/4

18
3/4

22
3/4

26
3/4

30
3/4

"VIOLIN"

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

38
STRINGS ARE UN-STRUNG.

42
HEIGH - HEIGH - HEIGH - HEIGH

46
-IGH I AM UN-

50
DONE. I

54
HEAR HIS VI - O - LIN AND

58
I GET THAT FEEL-ING WITH-IN. AND I

62
SIGH! OH, I SIGH! HE DRAWS

66
NEAR! EU-ER NEAR! AND IT'S

70
HEIGH! HEIGH! HEIGH DID-DE DID-DLE AND

"VIOLIN"

74
MY "GOOD BYE" TO THE FID-DLE MY

78
STRINGS ARE UN-STRUNG!

82
HEIGH - HEIGH - HEIGH - HEIGH

86
-IGH I AM ON-

90
STRUNG. (DANCE) 158 (ON CUE:)
[ALL: HEIGH! - HEIGH! -

160
HEIGH! HEIGH - HEIGH -

164
--EIGH WHEN HEA- VEN CALLS TO

168
ME SING ME NO SAD EL- E-

172
-BY SAY I DIED LOU- ING

176
BRIDE LOU- ING WIFE LOU- ING

8B HE PLAYS THE VIOLIN-TAG

FRANKLIN: 1
FOR IT'S HEIGH! HEIGH! HEIGH DID-LE

4
DID-LE AND GOD BLESS THE MAN WHO CAN

8 JOIN:
FID-DLE AND IN-DE-PEN-DEN-CY

13 BOTH:
HEIGH - HEIGH - HEIGH - HEIGH

17 18 TEMPO
-IGH! YA TATA TA TA THROUGH E-TER-NI-TY

21 ADAMS:
FRANK:
HE PLAYS THE VI-

24
-LIN VI- HI-O.

28
LIN VI- HI-O.

32

LIN _____ VI - HI - O.

36

LIN! _____

9

COOL COOL CONSIDERATE MEN

3

DICKENSON: 5

OH - SAY DO YOU

6

SEE WHAT I SEE? CONGRESS SITTING
HERE IN SWEET SE-BEN-I-TY. I COULD CHEER, THE BEA-SOUL'S

10

CLEAR, FOR THE FIRST TIME IN A YEAR ADAMS ISN'T HERE AND LOOK THE SUN IS IN THE

14

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

18

ECHO:

DICKENSON:

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

22

COOL!

COME, YE COOL, COOL, CON-SER-VATIVE MEN, OUR
V-31-
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26 


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

30 

-MAND, FUTURE PLANN'D, FOR TRUE THIEVES, SO-CI-E-TY SUR-VIVES IN NEAT-LY OED-ED

34 

LIVES. WITH WELL EN-DOW-ED WIVES.

CHO: 


COME SING HO - SAN - NA HO -

38 


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

42 


COME YE COOL, COOL CON-SID-E-RATE SET, WE'LL DANCE TOGETHER TO THE SAME

46 

MIN-U-ET. TO THE RIGHT, EVER TO THE RIGHT NEVER TO THE LEFT FOR EVER TO THE

50 


RIGHT. LET OUR CREED BE NEVER TO EX-CEED REG-U-LA-TED SPEED NO MAT-TER WHAT WE

54 


NEED.

CHO: 

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

58 

BLA-ZOND ON OUR BAN-NER IS "KEEP COOL."

62 

65

CHO:

TENORS,
BARITONES

DICK:

Musical notation for measures 65-70. The top staff is for Tenors and Baritone, and the bottom staff is for Basses. The lyrics are: TO THE RIGHT EVER TO THE RIGHT, NEVER TO THE LEFT, FOREVER TO THE RIGHT HANDS AT.

RIGHT EVER TO THE RIGHT, NEVER TO THE LEFT, FOREVER TO THE RIGHT

70

THOMPSON:

Musical notation for measure 70.

-TACH, TIGHT-LY LATCH, EV-RY BOD-Y MATCH. I HAVE A NEW DIS-PATCH!

74

ALL:

DICK:

Musical notation for measure 74.

P WHAT WE DO WE DO RA-TION-A-LLY WE

78

ALL:

DICK:

Musical notation for measure 78.

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

82

ROSLIDGE:

Musical notation for measure 82.

WIN. WHY BOTHER TO BE-GIN? WE SAY THIS GAMES NOT OF OUR CHOS-ING.

86

ALL:

Musical notation for measure 86.

WHY SHOULD WE RISK LOS-ING. WE COOL - COOL MEN.

WE COOL - COOL MEN.

90

HANCOCK:

Musical notation for measure 90.

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

100

102

11

Musical notation for measures 100-102.

TROT TO MISTER ADAMS NEW GA-VOTIE!

* Garren Emma Katie Ben
 * Savannah Abby
 Julia x Samantha
 Moya Peyton
 Gabriella x Marley
 Rina (ep)

113

AD LIBUAMO: + DICKENSON:
 ALL:

TO THE RIGHT EVER TO THE RIGHT, NEVER TO THE LEFT, FOR-EVER TO THE

117

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

121

DICK:

BOLD. I SING HO-SAN-NA, HO - SAN - NA IN A SANE AND LUCIF

125

CHOIR:

MAN - NER. WE ARE COOL, WHERE'S THE COOL, COOL, CON-SID-E-RATE MEN, WHOSE

WE'RE CHOIR

129

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

133

N.B.

-MAND, FUTURE PLANN'D, AND WELL HOLD TO OUR GOLD TRADITION THAT IS

137

OLD, RELUCTANT TO BE SOLD. WE SAY THIS GAMES NOT OF OUR CHOOS- ING.

141

WHY SHOULD WE RISK LOS- ING.

PURGE: WE COOL

REAR, LIV: COOL

WILSON: COOL

DICE: COOL

HALL: COOL

HEWES: COOL

145

COOL

COOL

COOL

COOL

COOL

COOL

149

MEN!

10 MOMMA LOOK SHARP

COU-RIER:
MOM-MA, HEY MOM-MA COME LOOK-IN' FOR ME. I'M

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

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

HEY! HEY! MOM-MA LOOK SHARP!

THEM SOLD-ERS, THEY FIR-ED, OH! MA DID WE

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

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

DONE? HEY! HEY!

MOM-MA LOOK
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"LOOK SHARP"

33 SHARP. MY EYES ARE WIDE O-PEN - MY

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

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

45 -FORE I DO DIE HEY! HEY!

49 MOM-MA - LOOK SHARP ILL
TWO MEN:

52 CLOSE YOUR EYES, MY BIL-LY THEM EYES THAT CAN-ROT SEE AND I'LL

56 BU-RY YOU, MY BIL-LY BE-NERTH THE MAPLE TREE

"LOOK SHARP"

66

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

HUM _____ (etc)

67

ME HEY! HEY! OH MOM-MA LOOK

68

SHARP _____

17 THE EGG

FREELY

JOHN: 1

IT'S A MAS- TER PIECE, I SAY. THEY WILL CHEER EU- 'RY WORD, EU- 'RY

JEFF: 5

BEN F:

LET- TER - I WISH I FELT THAT WAY. I RE- LIEVE I CAN PUT IT

"EGG"

8
BET-TER. NOW THEN, AT-TEND AS FRIEND TO FRIEND, OUR DEC-LA-RA-TION COM-

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

16
B.F.:
CI-TY. A FAR-MER, A LAW-YER AND A SAGE A BIT GOU-TY IN THE

20
BIT. ALL:
LEG! YOU KNOW ITS QUITE BI-ZARRE TO THINK THAT HERE WE ARE PLAY-ING MID-WIVES TO AN

24
DIALOGUE: JOHN: ALL:
EGG! WE'RE WAIT-ING FOR THE CHIRP! CHIRP!

28
CHIRP! OF AN EAG-LET BE-ING BORN. WAIT-ING FOR THE CHIRP! CHIRP!

32
CHIRP! ON THIS HU-MID MON-DAY MORN-ING IN THIS CON-GRESS-ION-AL

36
B.F.:
IN-CU-BA-TOR! GOD KNOWS, THE TEM-PERATURE'S HOT ENOUGH, TO HATCH A STODE!

40
JOHN: ALL:
LET A-LONE AN EGG! WE'RE WAIT-ING FOR THE SCRATCH, SCRATCH,

44
SCRATCH OF THAT TI-NY LIT-TLE FEL-Low. WAIT-ING FOR THE EGG TO

"EGG"

50 HATCH ON THIS HUM-ID MON-DAY MORN-ING IN THIS CON-GRESS-ION - AL

52 JOHN: IN - CU - BA - TOR GOD KNOWS THE TEMP'RATURE'S HOT ENOUGH TO HATCH A STONE

56 JEFF: BUT WHAT ABOUT AN EGG! (DIALOGUE) JOHN: THE EA-GL'S GONNA CRACK THE

60 ALL: SHELL OF THE EGG THAT ENG-LAND LAID. YES, SR, WE CAN TELL, TELL

64 TELL ON THIS HUM-ID MON-DAY MORN-ING IN THIS CON-GRESSION - AL

68 BEN F: IN - CU - BA - TOR. AND JUST AS TOM, HERE HAS WRIT-TEN 'THO THE SHELL MAY BE -

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

75 ALL: US. AND JUST AS TOM HERE HAS WRIT-TEN WE SAY " TO

78 HELL" WITH GREAT BRITAIN, THE EAG - LE IN - SIDE BE - LONGS TO US!

82

12 MOLASSES TO RUM

3
RUTLEDGE:
MO-LAS-SES TO RUM T'

5
SLAVES OH, WHAT A BEAU-TI-FUL

9
WALTZ YOU DANCE WITH US.

13
WE DANCE WITH YOU. IN MO-LAS-SES AND RUM AND

17
FASTER
SLAVES

20
WHO SAILS THE SHIPS OUT OF BOS-TON? LA-DEN WITH BI-BLES AND

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

26
RALL.
AF-RI-CA, THE SLA-VERS HAVE COME - NEW ENGLAND WITH BI-BLES AND

"MOLASSES"

29 *TEMPO*
RUM ————— *FREELY* THEN, IT'S

33 *3*
OFF WITH THE RUM AND THE BI-BLES —————

37 *3*
TAKE ON THE SLAVES CLINK! CLINK! THEN

41 *3*
HAIL AND FARE-WELL TO THE SMELL —————

45 *AD LIB* *3* *TEMPO*
— OF THE AF-RI-CAN COAST. —————

49
MO-LAS-SES T' RUM T'

53
SLAVES ————— 'TISN'T MOR-ALS - 'TIS MON-AY THAT

57
SAVES ————— SHALL WE DANCE TO THE SOUND OF THE

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

65
SLAVES —————

"MOLASSES"

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

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

74 MAI- CA WE BRING WHAT YE CRAVES - AN-TIG-DA, BAR-BA-DOES! *POCO RIT.*

77 WE BRING BI-BLES AND SLAVES *BALL.* (SAFETY # 2) (MUSIC REPEAT, NO VOCAL REPEAT,)

79 YA HA (SAFETY NO. 2) (MUSIC REPEAT, NO VOCAL REPEAT) YA HA HA HA HA CUN-DA -

82 YA HA YA HA (SAFETY NO 3 - SHORT) (NO VOCAL REPEAT) HA HA HA CUN - DA!

85 SLAVES BLACK GOLD LIV-IN' GOLD GOLD FROM (SAFETY #4 - LONG) (86) (85) (86) ETC.

AN - GO - LA GUIN-EA, GUINEA, GUINEA

BLACK BIRDS FOR SALE AH, HA SHAN - TI

87 I - BO I - BO I - BO (SAFETY # 5) (88)

"MOLASSES"

(ANVIL)

I - Bo "BLACKBIRDS FOR SALE" HAN - DIE THEM.

FON - DIE THEM.

BUT DON'T FIN - GER THEM ————— THEY'RE

(whip)

PRIME, THEYRE PRIME ————— YA

HA! ————— YA HA HA MA HA CUN - DA!

89

(LAST TIME)
MO - →

92

LAS SES T' RUM T' SLAVES ————— RIT.

96

AD LIB

WHO SAILS THE SHIPS BACK TO BOS - TON? —————

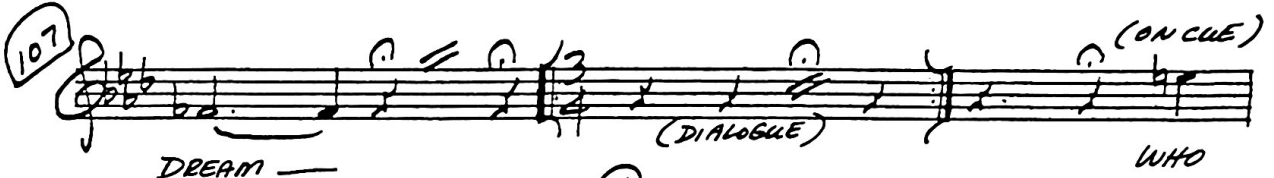
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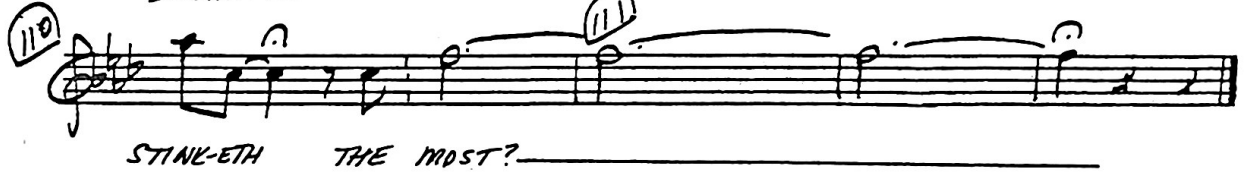
LA - DEN WITH GOLD SEE IT GLEAM ————— WHOSE

104

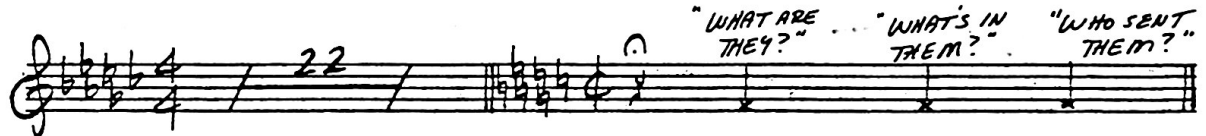
FOR - TUNES ARE MADE IN THE TRI - AN - GLE TRADE, HAIL SLAV - ERY THE NEW ENG - LAND

"MOLASSES"

107  (ON CUE)
 DREAM — (DIALOGUE) WHO

110 
 STINK-ETH THE MOST? _____

13 COMPLIMENTS

 22 "WHAT ARE THEY?" "WHAT'S IN THEM?" "WHO SENT THEM?"

29 ABIGAIL:
 COM-PLI-MENTS OF THE CON-CORD LAD-IES COF-FEE CLUB! AND THE

28 SIS-TER HOOD OF THE TRU-RO SYN-A-GOGUE! AND THE

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

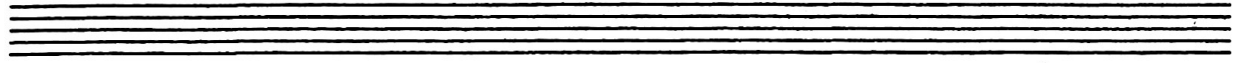
36 HO-LY CHRIST-IAN SIS-TERS OF ST. CLARE _____ ALL FOR

40 YOU _____ JOHN _____ I

44 AM AS I EV-ER WAS AND EV-ER SHALL BE!

47 YOURS! YOURS! YOURS! YOURS! (DIALOGUE) JOHN:

51 ABIGAIL: SALT PET-RE JOHN!



14 IS ANYBODY THERE?

2 JOHN: TIME'S RUN-NING OUT - GET UP, GET OUT OF YOUR CHAIR -

2 TO-MOR-ROW IS HERE! TOO LATE, TOO LATE TO DES-PAIR!

6 JEFFER-SON! TALK TO RAT-LEGE, TALK! IF IT TAKES ALL

10 JOHN + JEFF: NIGHT, KEEP TALK-ING, TALK AND TALK AND TALK!

14 JOHN:

FRANK-LIN!
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"ANYBODY"

18 *BEN F.:*
 TIMES RUN-NING OUT I KNOW, GET OUT OF MY CHAIR. DO I

22 *JOHN:*
 HAVE TO TALK TO WIL - SON? YES, YES, YOU DO IF IT TAKES ALL NIGHT, KEEP TALK-ING

26 *JOHN, FRANKLIN & JEFFERSON:*
 TALK AND TALK AND TALK!

30

33

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

40
 CEIV-ING A RE-PLY ON THE SUBJECT OF MY LAST FIFTEEN DISPATCHES! IS AN-Y-BOD-Y THERE?

44
 - DOES ANY-BOD-Y CARE? - IS AN - Y BOD - Y

48
 THERE? YOUR HUM-BLE AND O-BED-IENT

52 *JOHN:*

"ANYBODY"

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

61 AN-Y BOD-Y SEE WHAT I SEE? SLOWLY THEY WANT ME TO

65 QUIT. THEY SAY: JOAN, GIVE UP THE FIGHT STILL TO ENGLAND I DO CO ACCEL.

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

73 CROSSED THE RUB-I-CON. LET THE BRIDGE BE BURNED BE-HIND ME,

77 COME WHAT MAY, COME WHAT MAY! COM-MIT-MENT. THE

81 CROAK-ERS ALL SAY WE'LL RUE THE DAY, THERE'LL BE HELL TO PAY IN

85 FI-ER-Y PUR-GA-TO-RY. THROUGH ALL THE GLOOM, THROUGH ALL THE

89 GLOOM. I CAN SEE THE RAYS OF RA-VI-SHING LIGHT AND GLO-RY —

93 IS ANY BOD-Y THERE? — DOES ANYBOD-Y CARE? —

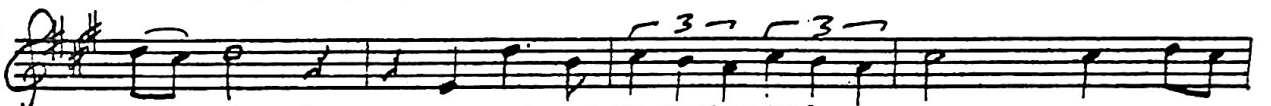
"ANYBODY"

97



- DOES AN-Y BOD-Y SEE WHAT I SEE? I SEE

101



FIRE-WORKS! I SEE THE PAG-EANT AND POMP AND PA-RADE I HEAR THE

105



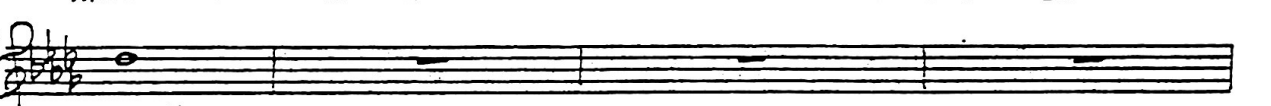
BELLS RINGING OUT I HEAR THE CAN-NONS ROAR I SEE A-

109



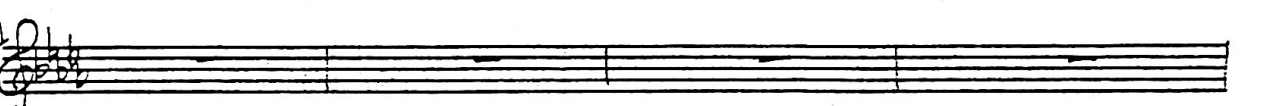
MER-I-CANS - ALL A-MER-I-CANS FREE! FOR EV-ER

113



MORE.

117



121



HOW QUIET - HOW QUI-ET THE CHAM-BER IS.

125



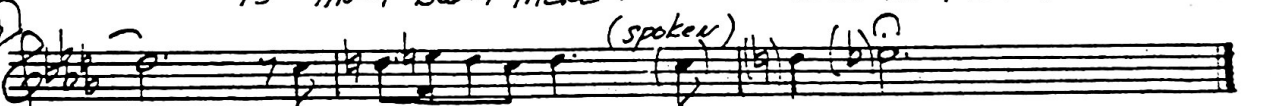
HOW SI-LENT, HOW SI-LENT THE CHAM-BER IS.

129



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

133



- DOES ANY-BOD-Y SEE WHAT I SEE?