

Snoopy  
Act II

ACT II

26

ENTR'ACTE

ORCHESTRA

BRIGHT - IN TWO

Musical score for 'BRIGHT - IN TWO' in 2/4 time. The score consists of three staves: a vocal line (treble clef), a piano line (treble clef), and a bass line (bass clef). The key signature has one sharp (F#). The piano part includes dynamic markings *f* and *ff*, and a tempo marking '(+EYM. ROLL)'. The vocal line has lyrics 'Y90000?' written above it. Measure numbers 1 through 5 are indicated above the vocal staff.

Continuation of the musical score for 'BRIGHT - IN TWO'. It includes the vocal, piano, and bass staves. The piano part features a 'GLISS.' (glissando) marking in measure 10. The vocal line ends with the lyrics '(Jed)'. Measure numbers 6 through 10 are indicated above the vocal staff.

BRIGHT - IN FOUR

Musical score for 'BRIGHT - IN FOUR' in 4/4 time. The score consists of three staves: a vocal line (treble clef), a piano line (treble clef), and a bass line (bass clef). The key signature has one sharp (F#). The piano part includes dynamic markings *mf* and *f*. The vocal line has lyrics 'VIBES' written above it. Measure numbers 11 through 14 are indicated above the vocal staff.

2/c.

15 16 17 18

CEL.  
PNO.  
PNO.

19 20 21 22

VIBES.  
CEL.  
PNO., GUIT.  
6

23 24 25

+CEL.  
PNO.  
6

26 27 28

PNO.

29 30 31 32

rit. PNO. molto rit.

33 SLOW FOUR 34 35 36

CABASSA  
CYM. W/BRUSH PP etc.

GUIT. SOLO.

BS. pizz.

+PNO.

(DR'S.)

37 PNO. 38 39 etc.

PNO. GUIT.

(DR'S.)

40 41 42

PNO. BS. GUIT.

43 44 45

TRUMPS

f tutti

GUIT. rit. e dim.

46 47 48 49

ten. ten.

molto rit. e dim.

segue  
as one

27

BUNNIES

SNOOPY

CUE: (SEGUE AS ONE FROM "ENTRANTE")

EASY FOUR

CUE TO CONT.: SNOOPY:  
"THE BUNNIES"... A TALE  
OF MIRTH AND WOE."

[VAMP]

(SNOOPY)

HA! HA! HA!

LAUGHED THE BUN-NIES,

SCRAPER

PNO.  
(OBS. - LIGHT  
JAZZ)  
SS.

\* TYPEWRITER, START  
SECOND TIME AND FOLLOW SNOOPY AD LIB.

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3 4 5 6

LAUGHING FOR ALL THEY WERE WORTH. —

SCRAPER HA! HA! HA! HA! HA! HA! HA! HA!

(CARRIAGE BELL ON TYPEWRITER)

(THROW CARRIAGE)

7 8 9 10

SO MUCH FOR THE MIRTH.

(APPLAUSE. WOODSTOCK ENTERS, CROSSES STAGE TO THE DOGHOUSE AND PRESSES DOORBELL.)

BELL

"DOORBELL"

28

# THE GREAT WRITER

SNOOPY

CVF: SNOOPY: "I SHOULD ATTEMPT THE NOVEL. WELL, WHY NOT..."

(SNOOPY CONTINUES:)

"I'VE GOT THE TIME. A

I'VE GOT THE TALENT. B

I'VE GOT A TYPEWRITER. C

I'VE GOT THE PLOT!" D

PNO, XYLO.

CEL., CHOKE BYM.

fp

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(DRAFT)  
(SPOKEN LAST REPEAT TYPEWRITER,  
OUT OF RHYTHM)

DUE TO GOVT. SNOOPY:  
"SOMETIMES WE WRITERS TAKE  
HOURS FINDING EXACTLY  
RIGHT WORD"

E F

"I" "T" "IT!"

[VAMP] VIBES. [VAMP]

GUIT. PNO.

BS.

1 (SPOKEN) 2 3 4 TRI. (SUNG)

IT... IT... IT... IT... IT WAS

+CEL. +ESC.

5 6 7 8

DARK AND STORM-Y MORN-ING.

VIBES. +CEL. +ESC.

9 (SPOKEN) 10 11 12 TRI. (SUNG)

PAT! FLAT! TRITE! IT WAS A

CEL. PNO. XYLO. +CEL. VIBES.

GUIT. DR. BS. PNO. +BS.

13 14 15 16

TRM.  $\Delta$

DARK AND STORM-Y EVE-NING. IT WAS A DARK AND STORM-Y

VIBES. +CEL. PNO. GUIT.

*mf*

17 18 19 20

TRM.  $\Delta$  BROADEN - IN FOUR

NIGHT. NIGHT! RIGHT! WHEN SUD-DEN-LY A SHOT WAS HEARD.

CEL. PNO. GUIT.

*ff* *ff* *ff* *ff*

+TIMP. SN. DR.

21 22 23 24

A SHOT WAS FIRED? WHEN SUD-DEN-LY A SHOT RANG OUT.

+TIMP. CEL. RS.

*f* *f* *f* *f*

(TIMP.)

25 26 27 28

TRM.  $\Delta$  AGITATO - IN FOUR

RANG OUT! IN - SPIRED! A DOOR SLAMMED, THE

PNO. GUIT. CEL. TIMP.

*mf* *f* *f* *f*

(TIMP.) (TIMP.)

DRS. AC. GUIT. TAMS-WITMARK MUSIC LIBRARY, INC.





45 46 47

STARV - ING, WHILE MIL - LIONS OF PEO - PLE WERE STARV - ING. WHAT?!

RUBATO

48 49 50 51

THE KING, LIVES IN LUX - UR - Y. (NOW, TO THICK - EN THE PLOT.)

colla voce

[DICTATED]

5/2

+TIME

SHMALTZANDO

52 53 54

MEAN - WHILE, ON A SMALL FARM IN KAN - SAS

VIBES. GUIT.

BS. PNO.

PNO.

3

55 56 57

A BOY WAS GROW - ING UP.

58 (MAS - TER - FUL, OLD PUP!) 59 BRIL - LIANT - LY DONE 60 61 430

VIBES, GUIT.

PNO. PNO. (+CYMB.)

AS.

62 SON - OF - A - GUN, 63 WRIT - ING IS FUN, 64 65 END OF PART

(+CYMB.) (CYMB. ROLL)

66 SHOW TWO 67 68 69

ONE.

PNO, GUIT.

SNOOPY (SPOKEN): "I'LL TIE THIS ALL TOGETHER LATER IN PART TWO."

sfz mp

RS, DR3.

70 71 72 73

WHAT'S THAT WON - DER - FUL SMELL? DON'T TELL ME, LET ME GUESS.

(+8VC colla. voce)

74 75 76 77

SMELL LIKE MON-BY DIPPED IN HON-BY. YES, THE SMELL OF SUC-CESS.

78 79 80 81

TAKE A GOOD WHIFF, TAKE A GOOD SNIFF. BA-BY, YOU'RE LONG PAST DUE.

xylo. PNO. GUIT. TAMB. SN. DR.

82 83 84

SHOW TIME

FAME AND FOR-TUNE, FOR-TUNE AND FAME. AND NOW,

TAMB. PNO. GUIT.

85 86 87

FOR PART TWO.

MOLTO SMALTZANDO - IN FOUR

VIBE, CEL. TRI. PNO. GUIT.

\* PIANO L.H. COLLA BS. WHEN DRUMS ARE PRESENT.

88 89 90 91

BELL TREE

TRILL

LIGHT SNOW WAS FALL-ING, AND THE LIT-TLE GIRL, (SMALL? NO, LIT-TLE, NO,

PNO. BELLS PNO. +BELLS

GUIT. BS.

92 93 94 95

TRILL

SMALL!) NO, THE LIT-TLE GIRL, WITH THE TAT-TERED SHAWL, HAD

BELL +CEL. +BELLS BELL CEL. +BELLS

PNO. GUIT. PNO. GUIT. PNO.

96 97 98

TRILL

NOT SOLD A FLOW-ERZ ALL DAY. (SHOULD SHE BE SELL-ING MATCH-ES?

BELLS PNO. GUIT. +BS.

99 100 101 102

NO, FLOW-ERS. A VI - O - LET LET'S SAY.) SHE HAD.

PNO. +BELLS +GUIT. GUIT.

103 104 105 106

NOT SOLD A VI-O-LET ALL DAY.

TR1. BEL. TRI. BELS, CEL. VIBES, PNO.

PNO. CEL. GUIT.

FRUELY - MISTERIOSO

107 108 109 110

SNOOPY: (SPOKEN): " AT THAT VERY MOMENT, A YOUNG INTERN WAS MAKING AN IMPORTANT DISCOVERY. THE MYSTERIOUS

PNO, GUIT. BS.

111 112 113 114 (SING)

PATIENT IN ROOM TWENTY-THREE HAD SUDDENLY AWAKENED. SHE MOANED SOFTLY... COULD IT BE? THAT

trill

+TIMP.

AGITATO - IN FOUR

115 116 117 118

SHE WAS THE SIS-TER OF THE BOY IN KAN-SAS, WHO LOVED THE

+xvlo. 3va PNO. +xvlo. 3va

PNO.

119 120 121 122

GIRL WITH THE TAT-TERED SHAWL, WHO WAS THE DAUGH-TER OF THE MAID, WHO HAD E-

PNO. (+xvco.) (+xvco.) (+xvco.)

smile

123 124 125 126

-CAPED FROM THE PI-RATES. THE IN-TERN FROWNED.

(+xvco.) (+xvco.)

127 128 129 (C. BROWN) 130 131

(THAT HAS A GOOD RING.) SNOOPY: (SPOKEN): "SEE HOW NEATLY IT ALL FITS TOGETHER?" "WHAT A-BOU THE KING?" MAESTRO (STAGE BIT - SNOOPY STARES C. BROWN DOWN, SNOOPY STRETCHES.)

PNO. *rit* *sfz*

132 133 134 135

SILENT MOVIE STYLE SNOOPY

STAM-PEDE, THE FORE-MAN SHOUT-ED, AND

PNO. *f* *mf* xvco. PNO.

+ EUT. 135.

136 137 138

FOR TY THOU-SAND HEAD OF CAT-TLE THUN-DERED DOWN THE TIN-Y RAMP,

PND.

CHOKE  
SYM. X

139 140 141 142

(SPOKEN:) "TWO MEN ROLLED ON THE GROUND, GRAPPLING BENEATH THE MURDEROUS HOOVES."

+ xvlo.

(+ cym. roll THRU BAR 147)

S. BUNT.

143 144 145 146

LEFT AND A RIGHT. A LEFT, AND AN-OTH-ER LEFT AND RIGHT. (IS-N'T THIS EX-CIT-ING?) AN

147 148 149 150

UP-PER CUT TO THE JAW, THE FIGHT WAS OV-ER, AND

+ xvlo.

cym.



YOU'RE A GREAT WRITER,  
SHOW TWO THE WORDS COME SO FAST  
YOU CAN HARDLY PUT THEM  
DOWN ON PAPER."

151 152 153

SO THE RANCH WAS SAVED.

[VAMP] (1x ONLY) (SNOOPY SNIFFS THE AIR THEN SINGS WHEN READY?)

PNO. GUIT. SUBITO

BS, DR. S.

154 155 156 157

THERE'S THAT WON-DE-RFUL SMELL CALLED 'EAU DE HAP-PI-NESS.'

(+ 8<sup>th</sup> COLLA VOCE)

POCO A POCO CRESC.

158 159 160 161

SMELLS LIKE MON-ÉY DIPPED IN MON-ÉY. YES, THE SMELL OF SUC-CESS.

GUIT. DR. S. PNO. GLISS.

162 163 164 165

TAKE A GOOD WHIFF, TAKE A GOOD SNIFF. WHY STOP AT ONE? BE RUDE.

X4LO. PNO. GUIT. TAMA. SN. DR.

166 167 168 169

FAME AND FOR-TUNE, FOR-TUNE AND FAME. — AND NOW, TO CON-

(SHOW TIME)

TAMB.

PNO.

170 SERIOUSLY - IN FOUR 171 172 RUBATO - SOAP OPERA 173

-CLUDE.

SNOOPY: (SPOKEN): "THE YOUNG INTERN SAT BY HIMSELF IN ONE CORNER

PNO.

VIBES. GUIT. TRI.

VIBES. GUIT.

PNO. BS.

174 175 176 (SING:) 177

OF THE COFFEE SHOP. (NOW, ZING IN THE MORAL, OLD FRIEND!)"

HE HAD LEARNED A-BOUT MED-I-CINE!

[QUE FROM SNOOPY]

PNO.

TIMP.

178 179 180 181

BUT MORE IM-PORT-ANT IS, HE HAD LEARNED A-BOUT LIFE!

\* PNO.

L.H.

\* OSSIA: AD LIB. CADENZA ON C7 (69)



IN TWO  
(d=d)

30

SHORT WOODSTOCK

ORCHESTRA

CUE: C. BROWN: "A PERSONAL PHILOSOPHY IN LESS THAN TWENTY MINUTES."

BRIGHT RAGTIME TEMPO

Handwritten musical score for measures 4-9. The score is written on a grand staff with treble and bass clefs. It features complex chordal textures with many accidentals and dynamic markings like 'mf' and 'f'.

31

SNOOPY AGAIN

ORCHESTRA

CUE: SNOOPY: "THE BATTERY IN MY ELECTRIC SOCKS HAS GONE DEAD."

SPRIGHTLY - IN ONE

CUE TO FADE OUT: LUCY: "ALL RIGHT I'LL TELL HIM."

Handwritten musical score for measures 1-4. The score is written on a grand staff with treble and bass clefs. It includes dynamic markings such as 'f', 'ss.', and 'rit.'.

32

# PAWPET THEATRE #2 (VAUDEVILLE PUPPETS)

ORCHESTRA

CUE: LINDS: "KNOWN IN MEDICAL CIRCLES AS AN EMOTIONAL TOURNIQUET."

TEMPO DI ED SULLIVAN SHOW - IN TWO

The musical score is written for piano and xylophone. It consists of three systems of staves, each with a grand staff (treble and bass clefs). The key signature is one flat (B-flat major or D minor) and the time signature is common time (C). The score is divided into measures 1 through 12. Measure 1 is marked with a fermata and a repeat sign. Measure 2 is also marked with a fermata. Measure 3 begins the main musical material. Performance instructions include 'DRS. PNO.' (Directors Piano), 'ff (SUBITO imp ON DIALOGUE)', 'PNO. X.YLO.', '+BTD.', 'imp', and 'BTD.'. A bracketed instruction reads: '[REPEAT AD LIB. BUT TO BAR 17 ON CUE: LUCY: "FOR OUR SCHOOL NEWSPAPER."']'. The score concludes with a fermata in measure 12.

13 14 15 16

3rd DR.

PNO., X.VLO.

PNO.

B7D, BS.

17 **FASTER** 18 19 20 21 22

PNO. DRS.

PNO.

X.VLO.

B7D

BS.

PNO. BS.

(+VLM)

5/2

SEG

33

PAWPET TO BABY

ORCHESTRA

ONE: (SEGUE FROM "PAWPET THEATRE #2")

BRIGHT RAGTIME TEMPO

2 3

X.VLO.

PNO.

tutti

ff

Handwritten musical score for guitar and piano, measures 4-16. The score is written in a key with two flats (B-flat and E-flat) and a 4/4 time signature. It features complex chordal textures and melodic lines. Performance instructions include:

- Measures 4-6: Standard notation.
- Measure 7: *CELLO GUIT.* (Cello guitar) marking.
- Measure 11: *rit.* (ritardando) marking.
- Measure 13: **RUBATO-FOUR** section begins.
- Measure 13: *CEL. PNO.* (Cello piano) marking.
- Measure 13: *PNO. GUIT.* (Piano guitar) marking.
- Measure 13: *BS.* (Bass) marking.
- Measure 15: *+VIBES.* (Vibrato) marking.
- Measure 16: *CEL. VIBES.* (Cello vibrato) marking.
- Measure 16: *[FADE TO DIALOGUE]* instruction.
- Measure 16: *rit. e dim.* (ritardando and diminuendo) marking.



34

# POOR SWEET BABY

PEPPERMINT PATTY

QUE: P.PATTY: "POOR SWEET BABY!"

RUBATO

A [DIALOGUE] B C D

C. BROWN: "UH-HUH. IF I WAS FEELING TIRED ... ... AND WHISPER, "POOR SWEET BABY."

CEL. (SNEAK IN)

VIBES. *pp*

A TEMPO - SLOW FOUR

A' B' 1 2

(P. PATTY LOOKS AT C. BROWN FOR THE LONGEST OF MOMENTS, THEN SHE SINGS:)

POOR, SWEET BA - BY,

VIBES, CEL., PNO.

+GUIT.

BS.

3 4 5

POOR, POOR, SWEET, SWEET BA - BY. TELL ME WHERE IT HURTS, I'LL TELL YOU

(NO CRESC.)

GUIT.

PNO., GUIT., RHY.

BS.

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6 7 8

HOW TO MAKE IT WELL. I'VE WON LOTS OF LOV-IN' CUPS FOR PLAY-IN' SHOW-AND-TELL. MY

9 10 11 12

POOR SWEET BA - BY. POOR, POOR, SWEET, SWEET BA - BY.

CEL., VIBE. PNO. DR. GUIT.

(NO CRESC.)

13 14 15

WHEN YOU NEED A SHOUL-ERZ, COME AND TRY MINE ON FOR SIZE. I'M REAL GOOD AT HOLD-ING HANDS AND

+ GUIT. poco a poco cresc. DR. GUIT.

16 17 18

REAL-LY GREAT AT DRY-ING EYES. JUST

CEL. (+ BELLS GLISS)

19 20 21

TRY ME, CRY ME ALL YOUR

*f* *CEL.* *AMP SUBITO*

22 23 24

TEARS. WHY DE - NY ME THE

*VIBES., CEL.* *PNO.* *mf*

25 26 27

PLEAS-URE OF DRY - ING 'EM, STOP-PING YOU CRY - ING 'EM?

*VIBES., PNO.* *mf* *TRI.* *CEL.* *PNO. VIBES.*

*GUIT.* *OPT. BS. SOLO f*

28 29 30 31

DON'T DES - PAIR, FOR SMILES ARE WHAT I'M THERE FOR.

*PNO.* *BELLS (NO CRESC.)* *DO'S.*

*+ GUIT.* *(pizz. &c.)*

32 33 34

YOU WON'T HAVE TO LOOK FOR ME, I'LL ALWAYS BE RIGHT NEAR, THERE TO KISS AND CUD-DLE YOU AND

(OPT.)

*mp* poco a poco *CRISC.* *pno.*

35 36 37

WHIS-PER IN YOUR LIT-TLE EAR, "DON'T FEAR."

(PIAN) *acc. = 1* *# = VIBES. GLISS.*

38 39 40

THERE, THERE BA - BY. POOR SWEET

(+VIB) (Loco) +VIBES.

*mf* *f* *mf* *f*

41 42 43

BA - BY, POOR SWEET BA - BY,

*mp* *pno.QUIT.* *VIBE.* *slight rit. e dim.*

44 *SLOWER - IN TEMPO* 45 46

MA - MA'S HERE.

PNO. *colla voce* *pp* *OPT. VIBES.*

GUIT. DR'S. *colla voce* *pp* *OPT. VIBES.*

GUIT. BS.

47 *SLOW - IN EIGHT* 48 49

(DIALOGUE): P. PATTY: "LIKE THAT, CHUCK?"  
C. BROWN: "JUST LIKE THAT, PATTY."

P. PATTY: "FORGET IT, IT'LL NEVER HAPPEN!"

(FINAL CHORD SHOULD BE AS QUICK AS POSSIBLE AFTER CUE.)

*cel.* *mf* *PNO. VIBES* *mf* *tutti* *[DICTATED]* *fff* *stcco*

*QUICK SEQUE*

35

TO THE MOVIES

ORCHESTRA

CUE: (QUICK SEQUE FROM "POOR SWEET BABY")

SHOW "TWO" (IN FOUR)

A B 1 2

*mf* *ff* *+VIBES* *mf* *ff*

PNO. BS. DR'S. GUIT.

BS.

\* PIANO L.H. COLLA BS. WHEN DRUMS ARE PRESENT.

3 4 5

(+8VA)

6 7 8

(VIBES 1X ONLY)

REPEAT IF NECESSARY  
STOP WHEN LIGHTS COME UP ON  
MOVIE BOX OFFICE.

36

# TEETH

ORCHESTRA

CUE: SALLY: "ONE, PLEASE."

BRIGHT- IN FOUR

1 2 3

xylo.

pno.

tutti



18 19 20 21

SCRAPETZ  
OR RATCHET  
(LIKE FINGERNAILS  
ON BLACKBOARD)

[PLAY FOUR TIMES]

22 23 24 25 CHIME

LUCKY: "WHAT'S SO TERRIFYING  
... GET TO THE SCARY PART?"

[VAMP]

CUT OFF ON  
GROUP SCREAM

poco a poco  
cresc. e accel.

Molto cresc.  
e accel.

segue

37

# GUMS

ORCHESTRA

WE: (SEQUE FROM "TEETH")

BRIGHT RAGTIME TEMPO

1 2 3

XVLO.

PNO.

tutti

f

(b)



38

DON'T BE ANYTHING LESS THAN EVERYTHING YOU CAN BE

C. BROWN, LINUS, SALLY AND P. PATTY

WE: LUCY: "IT'S WHEN YOU SEE THEM JUMPING BACK ONTO THE TREES THAT YOU'RE IN TROUBLE."

NOT TOO FAST - IN TWO  
(A) (DIALOGUE)

WE TO CONT.: SALLY: "DO YOU KNOW WHAT IT IS?"

(SALLY)

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2 3 4

LEAF IF YOU CAN BE THE TREE.

+xylo.

5 6 7 8

DON'T BE A RAIN-DROP IF YOU CAN BE THE SEA. FOR A

BELLS

xylo

mf

9 10 11 12

LEAF MAY FALL BUT THE TREE RE-MAINS. IT MAY NEVER RAIN AT ALL BUT THE SEA RE-MAINS.

xylo

PNO. mf

GUIT.

13 14 15 16

BET-TER TO BE THE TREE AND THE SEA. SEE!

PNO. xylo. f

+BEL

mf

17 18 19 20

DON'T BE A CLOUD IF YOU CAN BE THE SKY,

PNO. GUIT. BS. *mf*

(b)

21 (LINUS) 22 23 24

DON'T BE A FEATH-ER, BE A BIRD AND FLY.

+ XYLO. SN. DR.

25 (SALLY) 26 (LINUS) 27 28

CLOUDS ROLL BY BUT THE SKY ROLLS ON, AND A BIRD CAN FLY WITH A FEATH-ER GONE. BE A

PNO. XYLO. L.H. TRI.

29 30 31 32 (SALLY-LINUS)

BIRD AND THE SKY AND THE TREE AND THE DEEP BLUE SEA. DON'T BE

SN. DR.

33 AN-Y-THING LESS THAN EV-RY-THING YOU CAN BE.

34

35

36

+x4lo.

37 (PATTY)

38

39

40

DON'T BE THE SAIL IF YOU CAN BE THE BOAT.

+x4lo.

mf

41

42

43

44

DON'T BE THE LIN-ING IF YOU CAN BE THE COAT. IT MAY

mf

BOAT

+x4lo.

45

46

47

48

LOSE IT'S SAIL BUT A BOAT WILL FLOAT, AND A COAT WITH-OUT A LIN-ING IS STILL A COAT.

+x4lo.

mf



65 (ALL) 66 67 68

BET-TER TO BE THE DRUM AND THE PLUM AND THE COAT AND THE BOAT AND THE BIRD AND THE SKY AND THE

69 70 71 72

TREE AND THE DEEP BLUE SEA. DON'T BE

73 74 75 76

AN-Y-THING LESS THAN EV'-RY-THING YOU CAN BE.

77 (C. BROWN) 78 79 80

DON'T BE THE MOO IF YOU CAN BE THE COW.



97 (SALLY) 98 99 100 (PATTY)

DON'T BE THE TWO IF YOU CAN BE A THREE, 'CAUSE A

101 102 (SALLY) 103 104

STINE CAN'T MAKE YOU A HON - BY - BUN. TAKE TWO FROM THREE AND YOU STILL GOT ONE.

PH.D. xvld.

105 (C. BROWN - LINUS) 106 107 (SALLY - PATTY) 108

BET - TER TO BE THE THREE AND THE BEE AND A COW AND A PLOW, AND A DRUM AND A PLUM AND A

xvld. f

109 (ALL) 110 111 C. BROWN OTHERS 112

CURT, BOAT, BIRD, SKY, TREE, AND THE DEEP BLUE SEA. DON'T BE



113 114 115 116

AN-Y-THING LESS THAN EV-RY-THING YOU CAN BE.

PNO. x40.

117 (All) 118 119 120

DON'T BE THE STRING IF YOU CAN BE THE KITE.

mf PNO. stacc. +x40. f +w.B.

121 122 123 124

DON'T BE THE DARK-NESS IF YOU CAN BE THE LIGHT, THOUGH YOU

PNO. mf f tutti +BELLS

125 126 127 128

LOSE IT'S STRING YOU CAN FLY A KITE, BUT WOULD AN-Y-BOO-Y HERE FLY A KITE AT NIGHT?

BELLS mf

129 BET-TER TO BE THE KITE AND THE LIGHT. 130 131 132 RIGHT!

+XYLO. +BELL

133 DON'T BE THE TAIL IF YOU CAN BE THE DOG. 134 135 136

PNO. mf GUIT.

137 DON'T BE THE BUMP IF YOU CAN BE THE LOG. 138 139 140 HE CAN

TIMP. ff +XYLO.

141 WAG HIS TAIL BUT IT CAN'T WAG HE. 142 143 144 A BUMP WITH-OUT A LOG IS-N'T MUCH TO BE,

TRI. DR.

145 BET-TER TO BE THE DOG AND THE LOG AND THE KITE AND THE LIGHT AND A TREE AND A BEE AND A

(SALLY PATTY)

+x4LO.

poco a poco cresc.

149 COW AND A PLOW AND A DRUM AND A PLUM AND A COAT AND A BOAT AND A BIRD AND A SKY AND A

153 TREE. AND THE DEEP BLUE SEA. (SALLY PATTY) DON'T BE

(PATTY)

(ALL) (C. BROWN LINUS)

BEUS. CEL.

ff mf ff

157 AN-Y-THING LESS THAN EV'-RY-THING YOU CAN

x4LO.

+TIMP.

161 162 163 164

BE.

tutti

AND. ALF.

APPLAUSE  
SEGUE

38A

# PLAYOFF: ANYTHING LESS

C. BROWN, LINUS, SALLY, AND P. PATTY

QUE: (SEGUE ON APPLAUSE END "ANYTHING LESS")

LISSIMO TEMPO

165 166 167 168 (C. BROWN-LINUS) 169

(ALL)

DON'T BE AN-Y-THING LESS (SALLY-PATTY) THAN EV-RY-THING YOU

tutti

xylo.

170 171 172 173 174

CAN BE.

AND. ALF.

39

# THE BIG BOW-WOW

SNOOPY

QUE: SNOOPY: "BEAUTIFUL MOMENTS ARE MEANT TO BE SHARED."

FREELY-RUBATO

1 (SNOOPY) 2 3 4

I'M GON-NA BE THE BIG BOW-WOW WAIT TILL THEY SEE THE OLD DOG NOW

PNO. VIBES. OPT. BS.

umf

5 6 7 8

STEAL-IN THE SHOW, MY MOM WOULD-N'T KNOW HER PUP.

Tempo RAG - NOT FAST

(NON ARPEG.)

+CEL.

Piez. BS.

+TIMP.

9 10 11 12

I'M GON-NA BE A V. I. P. HEY, LOOK AT ME, A V. I. P.

(+8VA)

umf +BURT.

(DR. ONLY)

(DR. ONLY)

13 14 15 16

THO' ROUGH-BRED SORT, — A VE-RY IM-PORT - ANT PUP.

accl.

17 18 19 20

THREE, NO. BELLS TWO, NO. Im'NU - MER - O U - NO."

PNO. *mf*

21 22 23 24

ARE THEY REA - DY FOR YOU KNOW WHO?

accl. + BELLS *f*

25 26 27 28

A LITTLE BRIGHTER

I'M GON - NA BE THE BIG BOW - WOU. YOU'RE GON - NA SEE THEM ALL KOW - TOW.

PNO. *mf*



45 46 47 48

LOOK ME UP IN THE NEW "WHO'S WHO."

+ BELLS

49 50 51 52

GON-NA BE HEAR - IN' FROM SNOO - PY, PAR-DON MY BEA - GLE, BUT, WHOO - PEE!

TIMP.

53 54 55 SWING FOUR, A LITTLE SLOWER

NOW I'M THE BIG BOW - WOW! [SNOOPY DANCES]

+CEL.

+BELLS

PNO. VIBES.

smoothly

W.B.

(DR.'S. SWING AD LIB.)

57 58 59 60



S/C.

61 62 63 64

Handwritten musical score for measures 61-64. The score is written on a grand staff with treble and bass clefs. Measure 61 includes the instruction "+CEL. 8VA". Measure 62 includes "W.R. SOLO" and "B.D.". Measure 63 includes "PNO. VIBES.". Measure 64 includes "CEL." and "TRI.". The music features complex rhythmic patterns and dynamic markings.

65 66 67 68

Handwritten musical score for measures 65-68. The score is written on a grand staff. Measure 66 includes the instruction "W.R.". The music continues with complex rhythmic patterns and dynamic markings.

69 70 71 72

Handwritten musical score for measures 69-72. The score is written on a grand staff. Measure 69 includes "+CEL. 8VA". Measure 70 includes "RATCHET". Measure 71 includes "PNO. +W.R." and "Lmf". Measure 72 includes "XYLO.". The music features complex rhythmic patterns and dynamic markings.

73 74 75 76

Handwritten musical score for measures 73-76. The score is written on a grand staff. Measure 73 includes "+XYLO.". Measure 74 includes "W.R. RATCHET". The music continues with complex rhythmic patterns and dynamic markings.

SHUFFLE  
+XVLO. COLLA VOCE

77 78 79

BIG-GER THAN DIN - - TIN -

+XVLO  
Lutti

PNO.

80 81 82

- TIN AND LAS-SIE. BIG-GER THAN BEN - - JI, TWICE AS CLAS-SY.

(PNO. CONT. TRIM.)

83 84 85

LET 'EM EAT STEAK, - IT'S TIME THAT I TAKE MY BOW!

PULL BACK TEMPO

+XVLO

86 87 88

SAN-DY CAN THROW IN THE TOW - EL,

+XVLO.

(DR'S. FILL  
w/DISCRESSION)

KICK SECTION

89 90 91

SNOO-PY, IT'S YOUR NIGHT TO HO - WL. NOW I'M THE BIG

ff

+CEL.

+BASS

92 93 94

BOW - WOW!

RIDE!

CEL. XYLO.

DR'S. FILL

EVMB.

PNO., GUIT.

95 96 97 98

+PNO.

(SNOOPY PUTS THE HAT ON.)

PROG. CEL.

3/2

(DRY. SOLO AD LIB.)

+BS, TIMP.

APPLAUSE SEQUE

39A

# THE LAST RIDE OUT

ORCHESTRA

CUE: (SEGUE ON APPLAUSE FOR "THE BIG BOW-WOW")

BRIGHT RAGTIME TEMPO

Musical score for measures 1-3. The score is in 2/4 time with a key signature of two flats. It features a piano (pno.) part and a xylophone (xvlo.) part. The piano part starts with a *tutti* dynamic and a forte (*f*) dynamic. The xylophone part has various articulations like accents and slurs. Measure numbers 1, 2, and 3 are indicated above the staff.

[REPEAT AS NECESSARY. CUT TO BAR 9 WHEN WOODSTOCK IS READY]

Musical score for measures 4-6. Continuation of the piano and xylophone parts. Measure numbers 4, 5, and 6 are indicated above the staff.

Musical score for measures 7-9. Continuation of the piano and xylophone parts. Measure numbers 7, 8, and 9 are indicated above the staff. A 'CUE' instruction is present: "CUE: (WOODSTOCK PRESSES THE DOORBELL.)". A handwritten annotation "xvlo. GUESS" points to a measure. The piano part ends with a *sfz* dynamic. Measure 9 ends with a repeat sign.

ORCHESTRA

WE: SNOOPY: "SNOWSTORMS ARE NOT CAUSED BY KICKING A SNOWMAN."

VERY SLOW RUBATO

CUE TO CONT.: LUCY:  
"DEAR SANTA CLAUS."

Musical score for measures 1-4. The top staff is a vocal line with a whole note rest in measure 1, a half note rest in measure 2, a quarter note rest in measure 3, and a half note in measure 4. The piano accompaniment is for the right hand (R.H. 8VA) and left hand (PNO. SOLO). The right hand part consists of chords and single notes, with dynamics starting at *pp*. The left hand part consists of chords.

IN TEMPO, SLOWLY

(REPEAT MANY TIMES)

Musical score for measures 5-8. The top staff is a vocal line with a whole note rest in measure 5, a half note rest in measure 6, a quarter note rest in measure 7, and a half note in measure 8. The piano accompaniment is for the right hand (R.H. 8VA) and left hand (CEL.). The right hand part is a melodic line with eighth notes and quarter notes, with dynamics starting at *p molto legato*. The left hand part consists of chords and single notes.

Musical score for measures 9-12. The top staff is a vocal line with a whole note rest in measure 9, a half note rest in measure 10, a quarter note rest in measure 11, and a half note in measure 12. The piano accompaniment is for the right hand (R.H. 8VA) and left hand (CEL.). The right hand part is a melodic line with eighth notes and quarter notes, with dynamics starting at *p molto legato* and including a section marked "+ BELLS". The left hand part consists of chords and single notes.

WE TO STOP: P. PATTY: "IT MEANS YOU'RE CRACKING UP, CHUCK!"

13 14 15 16

(R.H. 8VA)

41

# JUST ONE PERSON

FULL COMPANY

WE: SNOOPY: "WELL, YOU GOTTA START SOMEPLACE!"

*SLOWLY, WITH EXPRESSION* (SNOOPY)

A B 2

IF JUST ONE PER-SON BE-LIEVES IN YOU

*PNQ. QUASI HP*

*mf*

(+ BS. pizz.)

3 4 5

DEEP E-NOUGH AND STRONG E-NOUGH, BE-LIEVES IN YOU, HARD E-NOUGH AND LONG E-NOUGH,

VIBES.

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6 7 8

BE-FORE YOU KNEW IT SOME-ONE ELSE WOULD THINK, IF HE CAN DO IT,

VIBES.

BS.

9 10 11 12

I CAN DO IT, MAK-ING IT TWO.

(PATTY-SNOOPY)

BELLS, CEL.

13 14 15 16

TWO WHOLE PEOP-LE WHO BE-LIEVE IN YOU. AND IF

PNO.

VIBES.

(GUIT.)

(BS. pizz.)

17 18 19

TWO WHOLE PEOP-LE BE-LIEVE IN YOU, DEEP E-NOUGH AND STRONG E-NOUGH, BE-

GUIT.

20 - LIEVE IN YOU. — 21 HARD E-NOUGH AND LONG E-NOUGH, 22 THERE'S BOUND TO BE SOME

VIBES.

GUIT.

mp

23 OTH-ER PETZ-SON WHO BE-LIEVES IN MAK-ING IT A THREE - SOME, 24 25 MAK-ING IT

mp

PNO.

26 (SALLY, PATTY, SNOOPY) 27 28 29

THREE, — PEOPLE YOU CAN SAY BE - LIEVE IN

+ GUIT.

BASS.

mp

PNO.

PIU SUBITO

30 ME. — 31 AND IF THREE WHOLE PEOP-LE, 32 33 WHY NOT FOUR, — AND IF

PNO.

BELL

mp

PNO.

BS.

(+ LINUS)



34 35 36 37

(+ C. BROWN) (+ LUCY) (+ WOODSTOCK)

FOUR WHOLE PEO-<sup>BELL</sup>PLE, WHY NOT MORE, AND MORE, AND

GUIT. DR'S. "LIGHT RHYTHM" etc.

*p* poco a poco cresc.

38 39 40

(ALL) BRADLETZ, WITH INTENSITY

MORE. AND WHEN ALL THOSE PEO-<sup>BELL</sup>PLE BE-

*sf* slight rit. *ff* *tr* *tr* *tr*

+TIMP.

41 42 43

•LIEVE IN YOU, DEEP E-<sup>BELL</sup>NOUGH AND STRONG E-<sup>BELL</sup>NOUGH, BE • LIEVE IN YOU,

44 45 46

(GIRLS) Boys' HARD E-<sup>BELL</sup>NOUGH AND LONG ENOUGH, IT STANDS TO REA-<sup>BELL</sup>SON, YOU YOUR-SELF WOULD - START TO - SEE WHAT

47 48 49

EV- EV- BOD-Y SEE'S IN YOU THEN

+ BELLS

*mp rit.*

50 51 52

MAY-BE EV- EN YOU CAN BE-LIEVE IN YOU (BOYS) TOO. (GIRLS)

*ritato*

*CHIME*

*TRI.*

*pp*

*DEED & POCO CRESC.*

(B.S. out)

BS.

53 54 55

E. BROWN: "AS LUCY ALWAYS SAYS, HE ISN'T MUCH OF A DOG! BUT, AFTER ALL, WHO IS?"

*molto rit.*

56 57 58

VERY SLOW

(+80)

*mp*

*ff*

[DICTATED]

(BLACKOUT)

*tutti*

*APPLAUSE*

*SEGUE*

(+TIMP, 4YM. ROLL)

42

# BOWS

FULL COMPANY

QUE: (SEQUE ON APPLAUSE FOR "ONE PERSON")

BRIGHT TWO, NOT TOO FAST

The musical score is written for a full orchestra and includes the following elements:

- Violins (V.):** The top staff contains melodic lines with various articulations and dynamics. It is divided into four measures labeled A, B, C, and D.
- Piano (PNO.):** The second staff features a rhythmic accompaniment of eighth notes. Dynamics include *ff* and *sf. Des., 870.*
- Bells (BELS.):** The third staff contains bell patterns, marked with *DR.* and *DR.* in the lower part of the staff.
- Drums (DR.):** The fourth staff shows drum patterns, including a *DR.* marking.
- Piano (PNO.):** The fifth staff continues the piano accompaniment, with a *DR.* marking and a *cvm.* marking.

\* PIANO L.H. PLAY EVEN QUARTER NOTES WHEN DRUMS ARE PRESENT.

Handwritten musical score for guitar, measures 9-25. The score is written on a grand staff with a treble clef and a key signature of two flats (B-flat and E-flat). The notation includes various rhythmic values, accidentals, and performance markings. Measure 9 is marked with a '9' above the staff. Measures 10, 11, and 12 are marked with '10', '11', and '12' respectively. Measure 13 is marked with '13'. Measure 14 has a '3' above a triplet. Measure 15 is marked with '15'. Measure 16 is marked with '16'. Measure 17 is marked with '17'. Measure 18 is marked with '18'. Measure 19 is marked with '19'. Measure 20 is marked with '20'. Measure 21 is marked with '21'. Measure 22 is marked with '22'. Measure 23 is marked with '23'. Measure 24 is marked with '24'. Measure 25 is marked with '25'. Performance markings include 'pna.' in measure 17, 'mf' in measures 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, and 25, and 'BFLAS' in measures 21, 22, 23, 24, and 25. The notation features a variety of chords, including triads and dyads, and melodic lines with slurs and accents.

5/c.

26 27 28 29 30

BELLS

EUM. CONTRA

+ XYLO.

31 32 33 (FULL COMPANY) 34

DON'T BE THE TAIL IF YOU CAN

XVLO. GUIT.

ACO. GUIT.

PNO.

VO

STO.

BS., RHY.

35 36 37 38

BE THE DOG. DON'T BE THE BUMP IF YOU CAN

(b) VO

39 40 41 42

BE THE LOG. HE CAN WAG HIS TAIL BUT IT CAN'T WAG HE. A

trio.

DR.

TRI.

43 44 45 46

BOYS GIRLS

BUMP WITH-OUT A LOG IS-NY MUCH TO BE. BET-TER TO BE THE DOG AND THE LOG AND THE

+ xvlc.

DOPO a poco CRISO.

47 48 49 50

KITE AND THE LIGHT AND A TREE AND A BEE AND A COW AND A PLOW AND A DRUM AND A PLUM AND A

51 52 53 54 (UNISON)

GOAT AND A BOAT AND A BIRD AND A SKY AND A TREE, AND THE DEEP BLUE

55 56 57 58

SEA. DON'T BE AN-Y-THING LESS THAN

BEUS, cel.

mf

xvlc.

59 *BOYS*  
 EV-RY-THING YOU *GIRLS* CAN BE.

60 61 62

*tutti*

63 64 *IN FOUR* *(ALL)*  
 AND WAGN

*rit.*

*PNDO.* *BS.* *mf* *4 TIMP.* *PNDO. TREM.* *PNO. BASS.*

65 *IN TEMPO, BROAD WITH INTENSITY* 66 67

ALL THOSE PEO-PL E BE - LIEVE IN YOU, DEEP E-NOUGH AND STRONG E-NOUGH, BE-

*BS.* *E* *F* *F* *etc.* *BEALS*

*GUIT. RHYTHM*

68 *BOYS* 69 70 *GIRLS*  
 -LIEVE IN YOU. HARD E-NOUGH AND LONG E-NOUGH, IT STANDS TO REA-SON

*BEALS*

71 72 73

YOU YOUR-SELF WOULD START TO SEE WHAT EV-RY-BOD-Y SEE'S IN YOU

74 (UNISON) 75 76

THEN MAY-BE EV-EN YOU CAN BE-LIEVE IN YOU

+BELS

*mp rit.* *rubato* *mf*

(Bs. out)

Boys 77 SLOWER, IN TEMPO (GIRLS)

TOO.

CHIME TRI. poco a poco cresc. molto rit.

Bs.

80 VERY SLOW 81 82

(+8VA)

*mp* [DICTATED] *tutti* **SEGUE**

(+TIMP., eym. roll)



43

MORE BOWS & EXIT MUSIC

ORCHESTRA

QUE: (SEQUE FROM "BOWS")

**BRIGHT FOUR**

1 2 3 4 5 6 7 8 9 10 11 12

*e.v.m.*

*ex. PAO. BELL.*

*f.p.*

*PAO. BS.*

*7-8/16*

*PAO.*

*3/8*

*10/16*

*3*

13 14 15 16

8VA LOBO

pno.

17 18 19 20

tutti

21 22 23 24

[TO CODA FOR EXTENDED EXIT]

25 SHUFFLE 26 27

tutti

Detailed description: This is a page of musical notation for piano, consisting of seven systems of staves. The first system (measures 13-16) features a vocal line with a treble clef and a piano accompaniment with a bass clef. The piano part includes a section marked '8VA' (octave up) and 'LOBO' (largo). The second system (measures 17-20) continues the piano accompaniment with a 'tutti' marking. The third system (measures 21-24) includes a circled measure 24 and a bracketed instruction '[TO CODA FOR EXTENDED EXIT]'. The fourth system (measures 25-27) begins with a 'SHUFFLE' tempo change and includes another 'tutti' marking. The notation includes various rhythmic values, accidentals, and dynamic markings.

3/c.

28 29 30

31 32 33 STRIP TEMPO

34 35 KICK SECTION 36 37

38 39 RIDE 40



*P/c.*

16 17 18 19

*+XYLO.* *+BELLs*

20 21 22 23 24

25 26 27 28 29

30 31 32 33

*SLOWER*

EASY FOUR, DON'T PUSH

34 35 36 37

+ VIBES.

(RMV.)

RS. etc.

38 39 40 41

42 43 44 45

poco a poco dim. e rit.

Calp. C. Choro

ritrato

IN FOUR, FASTER - IN TEMPO

46 47 48 49

+ GUIT.

PNO. XLLO. mf

sfz

fff

PNO. RS., 84M. ROLL.

THE END.

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