

THE WAGON TRAIN SHOW

by
**Roger Cornish
Bruce Trinkley
and
Don Tucker**

The Pennsylvania Bicentennial Wagon Train Show

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The Wagon Train Show was commissioned in 1975 by the Lieutenant Governor of Pennsylvania as the Commonwealth's principal observance of the nation's Bicentenary. The show premiered on June 7, 1975, in Blaine, Washington. During the next year five companies set out from Washington, California, Texas, Florida and Maine, traversed the United States, and converged on Valley Forge, Pennsylvania on July 4th, 1976. The various companies gave more than 2000 performances in town parks, campsites, memorial fields, and auditoriums all across America.

Each Wagon Train Show company had six performers, three men and three women who also played the accompanying instruments: piano, guitars, electric bass guitar, wood block and tambourine.

The music for the Show was composed by Don Tucker and Bruce Trinkley, with lyrics by Roger Cornish and Don Tucker. The director was Manuel Duque, costumes were designed by Montez King, and Delbert Boarts provided technical assistance. *The Wagon Train Show* was produced by the Music and Theatre Departments of The Pennsylvania State University, with Douglas Cook serving as Executive Producer.

The arranger thanks Ron Byron, Kathleen McGrath, and Jerry James for proofreading the score and lyrics.

This edition of the script and songs from the *The Wagon Train Show* is dedicated to the memory of Don Tucker, Roger Cornish, Mel Black and Donald Lee Shell.

Ladies and gentlemen!

Welcome to the Bicentennial Wagon Train Pilgrimage!

**From the people of Pennsylvania to the people of _____
we bring you what everybody needs – a song, a little dance, a laugh, and some more songs.**

We're happy to share this day with you – so your children can tell their children.

It's the transcontinental Bicentennial Revue!

(Underscore with vamp to *Jubilee Joe*)

1. Jubilee Joe

Full Company

Music and Lyrics by Don Tucker

Allegro giubiloso $\text{♩} = 100$
(fade in right hand)

Piano

mp

Vamp repeat

Last time

mf

B \flat 7

women *mf*

Ju - bi - lee joe, ju - bi - lee joe, Ju - bi - lee Joe, _____

men *mf* *div.*

Ju - bi - lee joe, ju - bi - lee joe, Ju - bi - lee Joe, _____

10 **E \flat**

14

Sure - ly you've heard, Sure - ly you know, Ju - bi - lee Joe.

14

F7

18

When he plays on the ban - jo Sweet mel - o - dies, _____ Folks swear

18

B \flat B \flat 7 E \flat C7 F7

23

they must be hear - in' Birds in the trees, _____ But it's just Ju - bi - lee Joe, Ju - bi - lee Joe, Ju - bi - lee

23

B \flat E \flat

28 Joe, _____ Mak - in' you sing, _____ Mak - in' you dance, _____ Mak - in' you

28 Joe, _____ Mak - in' you sing, _____ Mak - in' you dance, _____ Mak - in' you

32 go, _____ He's got ev - 'ry - bod - y sway - in' to and

32 go, _____ He's got ev - 'ry - bod - y sway - in' to and

37 fro, That's Ju - bi - lee Joe, Ju - bi - lee Joe, Ju - bi - lee Joe! _____

37 fro, That's Ju - bi - lee Joe, Ju - bi - lee Joe, Ju - bi - lee Joe! _____

37 C F7 Bb Eb

42 (Name) (Name) (Name) (Name) (Name)

42 $E\flat$ $F7$

mp

47 *tutti mf*

47 (Name) $B\flat$ We're hav - in' a great time,

52 Sing - ing, danc - ing, Play - ing mu - sic. It's good to be here to - day.

52 $E\flat$ C $F7$ $B\flat$

57 — Meet - ing peo - ple, They come in all siz - es.

57 $E\flat$

62 See - ing coun - try, A lot - ta sur - pris - es.

62 F7

66 Put the ham in us, Then ex - am - ine us. You'll get to know That

66 Ab Abm Eb C7

70 old Ju - bi - lee Joe.

70 Fm7 Fm7 Bb7 Eb C7

74 Ju - bi - lee joe, ju - bi - lee joe, Ju - bi - lee Joe,

74 f F

78

Sure - ly you've heard, Sure - ly you know, Ju - bi - lee Joe.

8

Sure - ly you've heard, Sure - ly you know, Ju - bi - lee Joe.

78 G7

8

82

When he plays on the ban - jo Sweet mel - o - dies,

We're hav - in' a great time, Sing - ing, danc - ing, Play - ing mu - sic.

8

82 C7 F D

8

86

Folks swear they must be hear - in' Birds in the trees. But it's just

It's good to be here to - day.

8

86 G7 C7

8

90

Ju - bi - lee Joe, Ju - bi - lee Joe, Ju - bi - lee Joe, _____

Meet - ing peo - ple, They come in all siz - es.

90

F

94

Mak - in' you sing, _____ Mak - in' you dance, _____ Mak - in' you go, _____

See - ing coun - try, A lot - ta sur - pris - es.

94

G7

98

div.

He's got ev - 'ry - bod - y sway - in' to and fro, That's

Put the ham in us, Then ex - am - ine us. You'll get to know _____ That

98

B \flat F D

102 *unison* *div.* *unison*

Ju - bi - lee Joe, Ju - bi - lee Joe, Ju - bi - lee Joe! Keep sing - in'

old Ju - bi - lee Joe.

Gm7 C7 F D7

106 *div.* *div.*

Ju - bi-lee Joe, Ju - bi - lee Joe, Ju - bi-lee Joe! Keep sing - in' Ju - bi-lee Joe, Ju - bi -

Ju - bi-lee Joe, Ju - bi - lee Joe, Ju - bi-lee Joe! Ju - bi-lee Joe, Ju - bi -

G7 C7 F D7 G7

111

lee Joe, Ju - bi - lee Joe! Yeah!

lee Joe, Ju - bi - lee Joe! Yeah!

C7 F

Now you know who we are – and of course, you know why the Wagon Train is here – to help us share the Bicentennial together.

Now you need to know what the show's about.

Well, it *isn't* about our whole two hundred years of war and peace and great events – that's too much for one little show to handle.

It's about one special thing – Ordinary People!

(Attacca Ordinary People)

2. Ordinary People

Lyrics by Roger Cornish

Tenor Solo and Company

Bruce Trinkley

Fast and driving *f*

Solo

Piano

In this two hun-dredth year of our ship of state, _____

We re - mem - ber the gi - ants who made us great. _____

Wash - ing - ton, Lin - coln, and Thom - as Paine, _____

Right - ly en - shrined in the hall of fame. _____

Chords: D7Mm, Bb, Gm7, D7Mm, Gm7, E7/G#

Dynamic markings: *f*, *mf*

9

They were strong but they're long in the past. Now the fu - ture is hap-pen-ing fast.____

9

Asus4 D7Mm Bb

12

Tell me who can we count on?_____ What he - roes will stand in their stead____

12

D7Mm Bb D7Mm

15

solo soprano mp allarg.

For the two hun-dred years up a-head?

mf

For the two hun-dred years up a - head?

15

Bb Gm7

mf mp

18 Gentle rock ♩ = 54

men p

Or - di - nar - y peo - ple, _____ like you, _____ like me, _____

18

C F C F C F C F C F C F C

p

women

pp

Or - di - nar - y peo - ple, _____ like you, _____ like me, _____

mp

cresc.

Or - di - nar - y peo - ple, _____ look _____ a -

20

F C F C F C F C F C F C F C

mp

cresc.

f

decresc.

Or - di - nar - y peo - ple, _____ look _____ a - round. You'll like _____ what you

f

decresc.

round, _____

You'll

like _____

what

you

22

E A C E7 Am C/G FMaj7 Am/G

mp cresc. *f* *decresc.*

25 *mp* see. Try the near - est fel - low, it's him, it's

25 *mp* see. Try the near - est fel - low, _____ it's him, it's

25 *mp* C F C F C F C C F C F

27 *cresc.* her. Just a lit - tle hel - lo You could

27 *cresc.* her. Just a lit - tle hel - lo _____ You _____ could

27 C F C F C F C C F C CMaj7

29 *f* You could be _____ *decresc.* be Two times _____ what you

29 *f* be _____ Two times _____ what you

29 E A C E7 Am Am/G FM7 Am/G *cresc.* *f* *decresc.*

32 *mf*

were. Peo - ple who live ___ with us, peo - ple who give ___ with us,

32 *mf*

were. Peo - ple who live ___ with us, peo - ple who give ___ with us,

32 C F C F C F C F *mf*

34 *f* *mf*

Make us strong. We're hear - ing a diff - 'rent drum, one that calls ev - ry - one,

34 *f* *mf*

Make us strong. We're hear - ing a diff - 'rent drum, one that calls ev - ry - one,

34 A \flat B \flat C F *f* *mf*

36 *f*

Come, come and join the song. _____

36 *f*

Come, come and join the song. _____

36 B \flat C9 D *f*

38 *mf* *mp*

Or - di - nar - y peo - ple, _____ or - di - nar - y peo - ple, _____

mp

Oo _____

38 *mf* *dim.*

40

Or - di - nar - y peo - ple, _____ like you, _____ like me. _____

Or - di - nar - y peo - ple, _____ like you, _____ like me. _____

40 *mp*

C F C F C F C F C F C F C

42 *cresc.* look a - round.

Or - di - nar - y peo - ple, _____ look _____ a - round.

cresc. #8

Or - di - nar - y peo - ple, _____ look _____ a - round.

42 C F C E A C E7

cresc.

44 *f*

You'll love _____

f You'll love _____ who you

f You'll love _____ who you

f

You'll love _____ who you

44 Am C/G FM7 Am/G

f

46 *soprano 1*

You'll love _____ who you see. Or - di - nar - y peo - ple, _____

soprano 2

see. Or - di - nar - y peo - ple, _____ who _____ are

alto

Or - di - nar - y peo - ple, _____ who _____

tenor

see. Or - di - nar - y peo - ple, _____ who _____ are

baritone

see. Or - di - nar - y peo - ple, _____ who _____

46 Am C/G FM7 Am/G Am C/G

49 *dim.*

— who are you, you — and me.

dim.

you, you, you and me.

are you, you, Or - di - nar - y peo - ple, who are

8 you, you, you and me. Or - di - nar - y peo - ple, who are

dim.

49 are you, you, you and me.

FM7 C/G Am C/G

51 *allarg.*

dim. *espress.*

you, you, you and me.

dim. *espress.*

you, you, you and me.

allarg.

51 F9 C/G C F C C

dim. *p*

Thank you, thank you very much.

When we told you our names, we forgot to tell you where we're from.

I'm from Pennsylvania! (Company members each say what state they are from.)

But if you're counting back two hundred years and more, we're from a lot of other places too.

For instance, my folks came from (country of origin of ancestors - again each company members says where their ancestors came from).

So, you can see that, like yourselves, we come from all over the place!

(Attacca Welcome Stranger)

3. Welcome, Stranger

21

Lyrics by Roger Cornish

Full Company

Bruce Trinkley

Bright soft-shoe tempo

mf

Women

Piano

mf

I'm a-knock-in' at your door, Com-in' all the way from

Rome, I've spent a month in steer-age Just to make a

home. I'll sing It-al-ian op-e-ra, I'll start a dan-cing

school, And if you'll be my friend I'll make you pa-sta fa-

solo 1 *solo 2* *solo baritone*

5 5 9 9 13 13

F F#o7 C F C7/G F/A Bb D7/A Gm C C/G C7 F F#o7 C Bb D7/A Gm Eb G7/D C7 F F#o7 Gm7

Fast and lively

17 **Fast and lively**

zool. *men mf* >

Wel - come stran - ger To our par - ty,

17 F Csus7/G G#o7 F7/A Bb C7 F Dm7

f *mf*

23

There's a wide o - pen door. Lift a glass and

23 Gm C7 F C/G F7/A Bb C7

29

take a chor - us, There's al - ways room for one more.

29 F Dm7 Gm C7 F Bb/F F

rit. e dim.

34 *solo tenor mp*

I'm knock - in' at your door, Please ac - cept an Ir - ish

34 B \flat /F F C7 F B \flat Am

guitar mp

39 lad. I'm here on El-lis Isle, And I'm feel - in' kind of bad. I'll be an hon-est

39 F C/E Dm B \flat F/C C7 F

45 cit - i - zen, No blar - ney there at all. And in a while I'll be The boss of

45 B \flat Am F C/E Dm B \flat

50 **Fast and lively** *women mf >*

Wel - come stran - ger To our

50 Tam - man-y Hall. F/C C7 F Csus7/G G \sharp 7 F7/A B \flat C7 F

f mf

N.B. Verses three and four are to be performed only if there is an Hispanic American and an African American cast member. If not, go directly from measure 52 to measure 113 on page 28.

56 par - ty, There's a wide o - pen door. Lift a

56 Dm Gm C7 F C/G F7/A B \flat

62 glass and take a chor - us, There's al - ways room for one

62 C7 F Dm7 Gm C7

67 **Beguine tempo** *solo alto mf*

67 more. I'm a-knock-in' at your

67 F B \flat /F F B \flat /F F Fm ³ D \flat C7

rit. e dim. *with maracas, guiro, etc.*

71 door, Won't you tell me it's O. K.?

71 Fm ³ C7/G Fm/A \flat B \flat m ³ Cb9

74 I've trav-eled nine - ty miles To the U. S.

74 Bbm6/Db C7 Go7 C7

3

77

A. I'll do the hard-est jobs, I'll cook, I'll clean, Just leave your door a -

77

Fm Bbm7 Fm Bbm Eb

81 jar, I'll wash your car, And when ma - ña - na comes,

81 Ab Fm Bbm Cb9 Bbm/Db

84

I'll be a vid - e - o star.

84

C7 Fm Bbm7 Fm F7

87 *f*

Bien - ve - ni - do nue - voa - mi - go con su nue - vo com -

8 *f*

Bien - ve - ni - do nue - voa - mi - go con su nue - vo com -

87 *Bb C7 F 3 Dm7 Gm 3 C7*

90

pás. Pá - se, pá - se lo - gra - re - mos

8

pás. Pá - se, pá - se lo - gra - re - mos

90 *F 3 F7 3 Bb C7 F 3 Dm*

93

si - tio par u - no más.

8

si - tio par u - no más.

93 *Gm 3 C7 Fm 3 Bbm7 Fm 3 Bbm7 C7*

rit. e dim.

Blues tempo

solo baritone

96 *mf*

I've lived here all o' my life And I'm feel-in' kind-a rough.

96 *mf*

Fm Eb/G Ab Bbm7 Fm/C CØ7 C7

100

I'm wait-in' for three cen-tu-ries, Is - n't that e - nough?

100

Fm Eb/G Ab Bbm7 Fm/C CØ7 Fm/C C7 Ab7/C

104

I've hauled a thou-sand cot-ton bales, I've shined a mil-lion shoes,

104

D♭ Eb Ab D♭ Eb Ab C7

108

I've sung too man - y ver-sions of the Sec - ond Class Blues.

108

Fm Eb/G Ab Bbm6 C+57 Cb57 F Csus7/G

Fast and lively

112

Wel - come stran - ger To our par - ty, There's a

mf >

112 G#o7 F7/A Bb C7 F Dm7 Gm

mf

118

wide o - pen door. Lift a glass and take a

wide o - pen door. Lift a glass and take a

118 C7 F C/G F7/A Bb C7 F

124

chor - us, We'll make room for you, You be - long here too.

chor - us, We'll make room for you, You be - long here too.

124 Dm7 Gm C7 Gm C9

sub. p *mp*

sub. p *mp*

[illegible]

The trouble with history – whether it's two days, two years, or two centuries – is that it doesn't exist unless somewhere there's someone who *remembers* – remembers how it felt, what it was like to *be* there – the sounds, the colors, and the bands playing along the way.

(Attacca *I Remember a Parade*)

4. I Remember a Parade

Baritone Solo and Company

Words and Music by Don Tucker

Andante ♩ = 96

Women

p 3 3

I love a cal - li - o - pe, I love a cal -

Piano

C C Gm 7 C C Gm 7 C C Gm 7

p

4

li - o - pe, The beau - ti - ful brass and cop - per whis - tles fill the air. The el - e - phants

4 C C Gm 7 C C Gm 7 F

7

pranc - ing, And pret - ty girls danc - ing, And once I had a red bal -

7 Eb F Eb F Eb

mp

10

loon, _____ bal - loon, _____ bal - loon, _____ bal - loon.

10

C Cm 7 C 9 Cm 9 Cm C

March tempo ♩ = 120

14

solo mf

Is that a pa - rade in town? _____ Do I hear a band? _____ Is that a cal - li - o - pe? _____

14

C Cdim G 7/D Eb6 G 7/D G 7 C 6

mf

18

There's a pa - rade com - ing down the street, _____ It's an old and fa-mil - iar

18

Eb/GGb7 Fm 7 Bb7 Eb G 9 D 7

22 *allarg. mp a tempo*

beat. _____ What a sur - prise to hear them play. _____ I'm one hun-dred years old to - day. _____

22 G E \flat 6 G7/D G7 A6 *allarg. p* G9/D G7 C *a tempo* Am *mp*

27 *pp*

_____ I re - mem-ber a pa-rade, _____ After the Span-ish - A-mer-i-can War. _____ We were

Ah _____

pp

Ah _____

27 C Am C C Em Em

32 *cresc.*

in a Tex - as town, And the rain was com - ing down, But I did - n't give a damn. Oh, _____

Ah _____ Oh, _____

Ah _____ Oh, _____

32 C Em G G7 *cresc.*

36 *f* *rit.* *mp*

— how we laughed, And oh, how we cried. How sweet the girls, And oh, how we lied, We

f *rit.* *mp*

— how we laughed, And oh, how we cried. How sweet the girls, And oh, how we lied,

f *rit.* *mp*

— how we laughed, And oh, how we cried. How sweet the girls, — oh, how we lied,

36 C Am C *rit.* Am/C C7

40 *espressivo* *a tempo* *women mp*

real - ly had it made, _____ I re - mem - ber a pa - rade. _____ I re -

p Ah _____

p Ah _____

40 F F C C Am C Am *a tempo*

p espressivo *mp*

45

mem - ber a pa - rade _____ For the wom - en's right to vote. _____ Peo - ple

p I re - mem - ber a pa - rade _____ For the wom - en's right to vote.

45 C C Em Em

49 *cresc.*

yelled as we passed by, Some - one socked me in the eye, And I broke a nose or two. Oh, _____

8 *cresc.*

Some - one socked me in the eye, And I broke a nose or two. Oh, _____

49 C Em G G7

cresc.

53 *f* *rit.* *mp* *solo*

— how we cheered When they got the vote. We made it law, And that's all she wrote. I was

8 *f* *mp*

— how we cheered When they got the vote. We made it law, And that's all she wrote.

53 C Am C *rit.* Am/C G7

f *mp*

a tempo

57 sit - tin' in the shade, _____ I re - mem - ber a pa - rade. _____ I re -

Ah _____

Ah _____

57 F F C C Am C Am

62 **Andante espressivo**

mem - ber a pa - rade, _____ When John Ken - ne - dy was killed. _____ And I

62 C Em

66 real - ly did - n't cry, But the sun was in my eye, As I said my last good - by. _____

66 C Em G G

70 *mp**solo*

Look how the crowds are leav - ing the stands. Two hun - dred years, the flags and the bands. Now the

Look how the crowds are leav - ing the stands. Two hun - dred years, the flags and the bands.

74

last pla - toon has passed, No, there'll nev - er be a last,

Ah

Ah

74

F

Dm 7

p

77

I'll re - mem - ber this pa - rade,

77

C

p

You know, before we joined the Wagon Train, some of us had never been west of the Mississippi. We'd spent all of our time in *school*, reading about the world in books.

We'd always dreamed about seeing the country, but now that we're finally doing it, there's just *too much* to take it all in!

(Attacca *We Haven't Discovered America Yet*)

5. We Haven't Discovered America Yet

Full Company

Music and Lyrics by Don Tucker

Bright, not fast $\text{♩} = 104$

E♭ Cmin

E♭ Cmin

E♭ Cmin

Piano

mf

solo 1 *mf*

We hopped a barge on the E-rie Ca-nal And New York float-ed by,

E♭ B♭7 E♭ Cm B♭7 E♭ A♭

We breathed the ear-ly mor-nin' mist, Be - neath a lem - on sky,

E♭ A♭ E♭ F7

And tried our luck at a Sun-day clam bake With nice folk that we met,

B♭7 E♭ Cm E♭ A♭

18

But we hav-en't dis-cov - ered A - mer - i - ca yet.

18

$E\flat$ $A\flat$ Fm $B\flat7$ $E\flat$ Cm $E\flat$

23 *women* ***f***

Train, train, move a - long, ____ Make the road ____ bed sing,

men ***f***

Train, train, move a - long, ____ Make the road ____ bed sing,

23

$A\flat$ $E\flat$ Cm $B\flat7$ $E\flat$

27

Truck, truck, truck-in' by, ____ Jet plane do your ____ thing, ____

27

$A\flat$ $E\flat$ $F7$ $B\flat7$

31

High - way, coun-try road, Show - in' us the way to see the

8

High - way, coun-try road, Show - in' us the way to see the

31

A \flat E \flat Cm B \flat 7 E \flat A \flat

36

U. S. A. *solo 2 mf* We We

8

U. S. A.

36

E \flat /B \flat B \flat 7 E \flat Cm E \flat Cm E \flat Cm E \flat B \flat 7

41

steamed up wake on an old pad-dle wheel, By Mis - sis - sip - pi clay, And
took a train from an I - o - wa town, A pull - in' for - ty cars, And

41

E \flat Cm B \flat 7 E \flat A \flat E \flat

mp

45

heard the cap-tain's tale a-bout The one that got a-way, Had
saw the moon-lit fields of wheat Be-neath a mil-lion stars. The

49

bran-dy-wine and a jum-ba-lie stew, Caught cray-fish in a net, But we
black-eyed peas and po-ta-to pan-cakes I don't think we'll for-get, But we

53

1st time women
f 2nd time men

hav-en't dis-cov-ered A-mer-i-ca yet. Train, train,
hav-en't dis-cov-ered A-mer-i-ca yet.

58
 move a - long, _____ Make the road _____ bed sing, Truck, truck,

58
 Eb Cm Bb7 Eb Ab

62
 truck - in' by, _____ Jet plane do your thing, _____ High - way,

62
 Eb F7 Bb7 Ab

66
 coun-try road, _____ Show - in' us the way _____ to see the U. S.

66
 Eb Cm Bb7 Eb Ab Eb/Bb Bb7

71
 1. _____ 2. _____ *solo mf*
 A. _____ We

71
 Eb Cm Eb Cm Eb Cm F Dm F *mp*

76 rode a bus down the Bar-bar-y Coast, Where sail-ors put to sea, And

76 F Dm F B♭ F

80 tast-ed Cal-i-for-nia wine, From sau-terne to cha-blis. We've

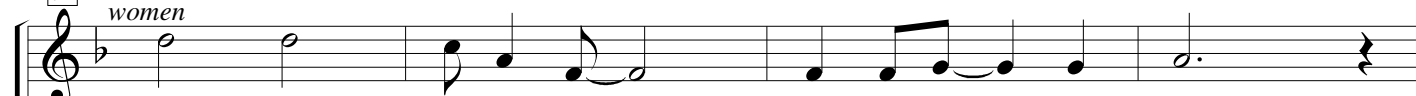
80 B♭ F G7 C7

84 seen a lot of coun-try this year, With noth-ing to re-gret, But we

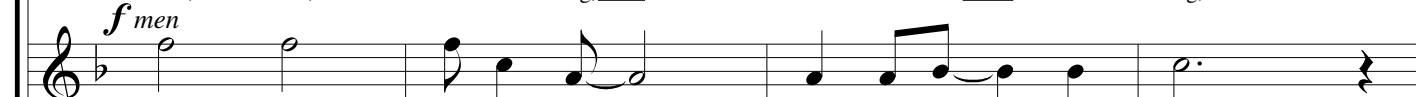
84 F Dm F B♭ F

88 hav-en't dis-cov-ered A-mer-i-ca yet.

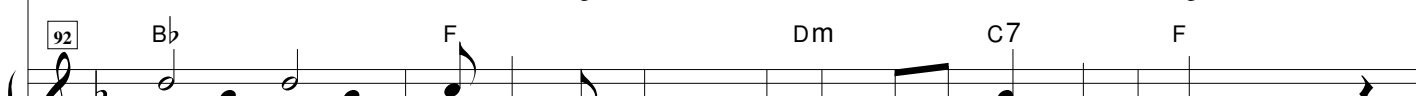
88 B♭ Gm C7 F Dm F

f
women

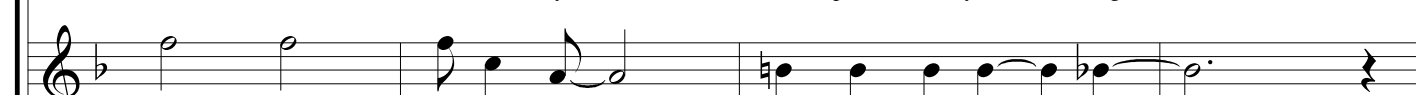
Train, train, move a - long,___ Make the road___ bed sing,



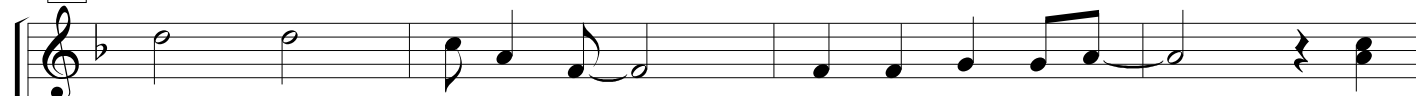
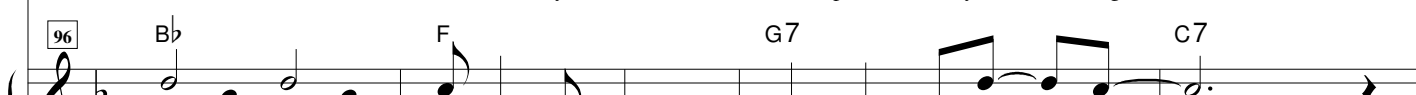
Train, train, move a - long,___ Make the road___ bed sing,



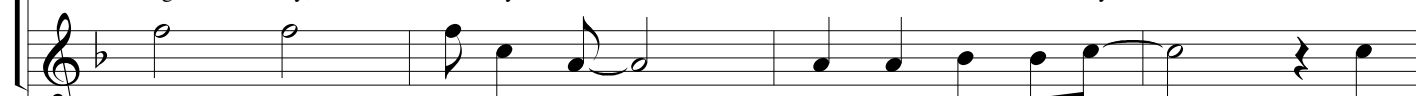
Truck, truck, truck - in' by,___ Jet plane do your___ thing,___



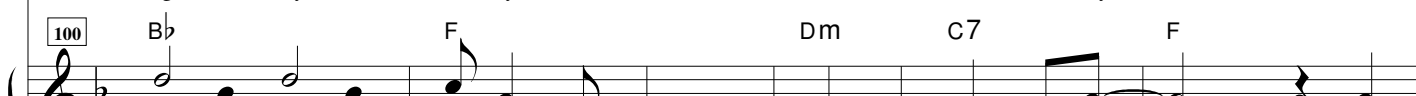
Truck, truck, truck - in' by,___ Jet plane do your___ thing,___



High - way, coun - try road,___ Show - in' us the way___ to



High - way, coun - try road,___ Show - in' us the way___ to



104 *cresc.*

see _____ the U. S.

cresc.

see _____ the U. S.

104 B \flat B \flat C C

cresc.

108 *ff*

A. _____ Yo!

ff

A. _____ Yo!

108 F Dm F Dm F Dm F

When we write *the* book about America, the first page should say,

"You get nothing for nothing."

And when we write the last page, we should remind ourselves:

"Somebody had to pay the price."

(Attacca *Arlington*)

6. Arlington

Full Company

Words and Music by Don Tucker

Fast, light, soft $\text{♩} = 72$

mp

con pedale

Chords: B \flat , Gm, B \flat , Gm, B \flat

3/4 time signature.

6

solo mp

See the lit - tle brown girl
See the lit - tle red girl

Chords: Gm, B \flat , B \flat

11

Run - ning o - ver ris - es
Look - ing at the mark - ers

Scat - ter - ing the flow - ers and bees,
Read - ing all the names as she goes.

Chords: Gm, B \flat , E \flat , B \flat , C7

16

Laugh - ing as she tum - bles
Some from Al - a - bam - a, Spill - ing in the grass and
Wash - ing - ton and Tex - as.

F7 Bb Gm Bb

21

cresc.

Nev - er un - der - stand - ing all that she sees.
Ev - 'ry - thing is peace - ful, I think she knows.

21

Eb Bb/D C 7/E C 7/G F 7

cresc.

27

mf

Ar - ling - ton, Ar - ling - ton, Let her skip,
Ar - ling - ton, Ar - ling - ton Sleep - ing here

women *mp*

Oo Oo

men *mp*

Oo Oo

27

Bb Eb Bb

mf

33

1.

Let her run, She's a - live, She is five
in the sun. She is twelve as she

Oo

Oo

E♭ B♭ E♭

33

1.

39

dim.

and she will know.

dim.

Oo

Oo

39

B♭/D C 7 F 7

dim.

44 2.

walks _____ Through the rows _____ And she

Oo _____ Oo _____

Oo _____ Oo _____

44 2. Eb C7 F7

50 knows. _____

50 Bb Gm Bb Gm Bb Gm mp

John Simpson, Boston, Massachusetts. 1756- 1778 Carl Ethridge, Elton, Kansas. 1840-1865

Harry Rosenberg, Atlanta, Georgia. 1898-1918 Jamie Gonzalez, Johnstown, Texas. 1917- 1945

56 *tutti p*

See the lit-tle blonde girl Stand-ing by a tomb-stone

56 Bb Bb Gm Bb pp

62

Plac-ing vi - o - lets by the side. Did you know her

62 Eb Bb C7 F7 Bb

67

fa - ther? 'Cause she can't re - mem - ber. He was on - ly twen - ty -

67 Gm Bb Eb Bb/D

72

women *molto crescendo* *f* four when he died. Ar - ling -

72 *molto crescendo* *f* four when he died. Ar - ling -

72 *molto crescendo* *f* four when he died. Ar - ling -

72 C7/E C7/G F7

77

ton, _____ Ar - ling - ton, _____ In a world _____ on the

8

ton, _____ Ar - ling - ton, _____ In a world _____ on the

ton, _____ Ar - ling - ton, _____ In a world _____ on the

77

B \flat E \flat B \flat

f

77

run _____ You re - mind _____ us of all _____ that we

8

run _____ You re - mind _____ us of all _____ that we

run _____ You re - mind _____ us of all _____ that we

83

E \flat B \flat E \flat B \flat /D

89 *dim.* *mp*

are _____ And as night _____ shad - ows fall _____

p

dim. *p*

are _____ Oo _____

dim. *p*

are _____ Oo _____

89 C7 F7 Bb Eb

dim. *p*

96 *slower, rubato*

— In your flame _____ we re - call _____ Ev - 'ry fa -

— Oo _____ Oo _____

— Oo _____ Oo _____

— Oo _____ Oo _____

96 Bb Eb *slower, rubato* C7

102

ff *div. a tempo* *decrescendo*

ther and son, Ar - ling - ton.

ff *decrescendo*

Ar - ling - ton.

ff *decrescendo*

Ar - ling - ton.

ff *decrescendo*

Ar - ling - ton.

102

Cm7 B \flat Gm B \flat

ff *decrescendo*

108

108

Gm B \flat Gm B \flat Gm B \flat

It says somewhere that every show has to have a love song. And for a country to reach its two hundredth birthday, it has to have a *lot* of love songs.

But love wasn't always glamorous in the rough and ready days of the frontier. Sometimes, if you were lonely and you wanted to start a family, you had to take your chances.

For example, in the frontier town of (INSERT LOCAL REFERENCE) . . .

(Attacca *Mail-Order Bride*)

7. Mail-Order Bride

Lyrics by Roger Cornish

Bruce Trinkley

Freely

mp

Soprano



Alto



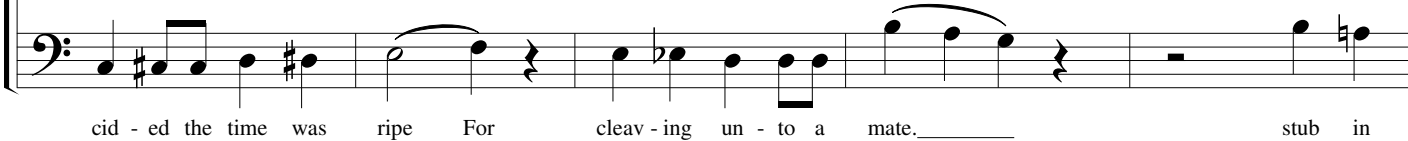
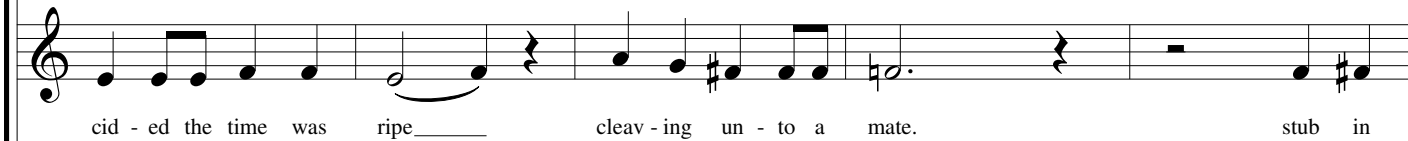
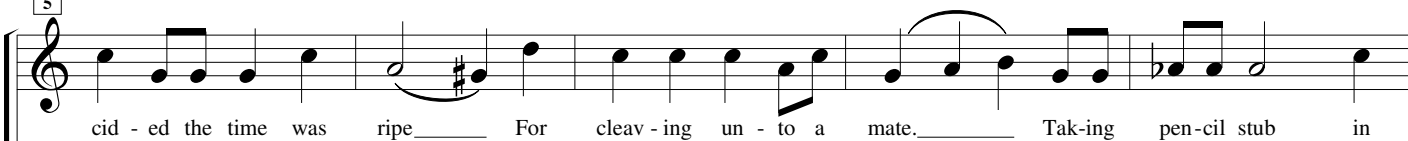
Tenor



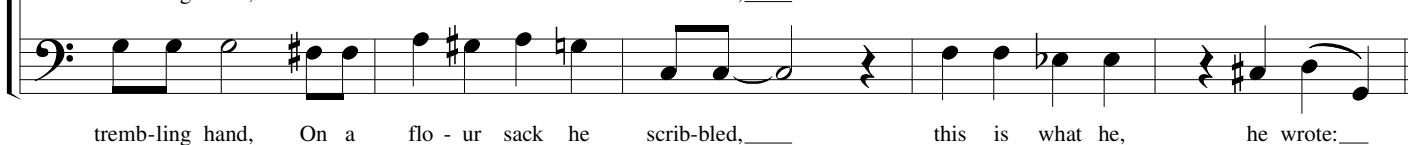
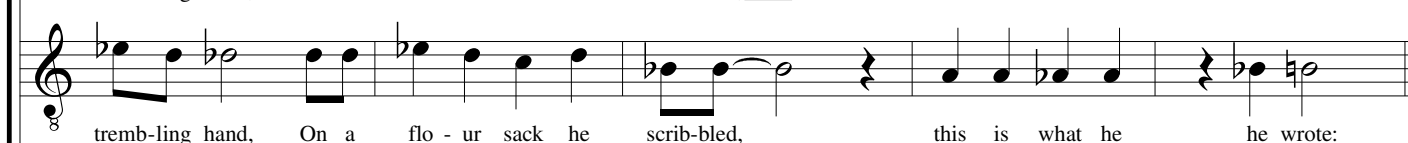
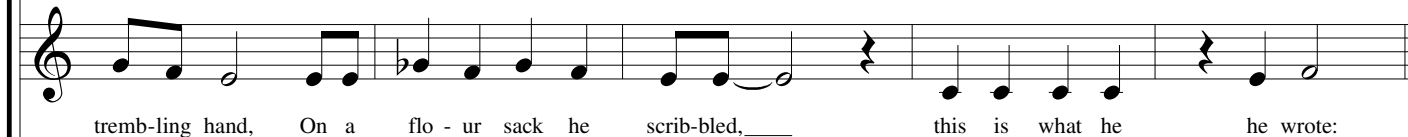
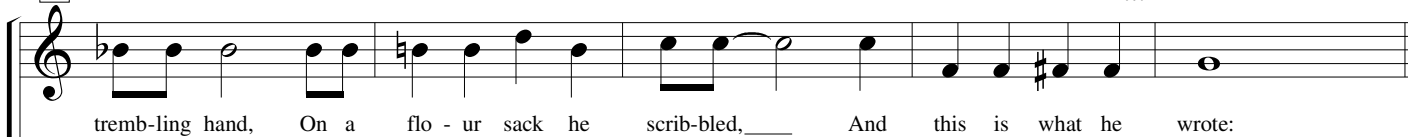
Bass



5



10



Soft-shoe tempo

15 *f*

18 *solo mf*

8 Dear re-spect-a-ble Bos-ton spin-ster, If your eyes are blue and ten-der,

18 C E7 F Dm7 G7 Csus4 C

mp

22

8 If you're gold-en haired and slen-der, How I'll love you.

22 C C7 F6 Dm7 G11 G7 C Cdim₃ Dm7 G7

26

8 So I of-fer most po-lite-ly, If you're twen-ty-one and spright-ly,

26 C E7 F Dm7 G Csus4 C

30

Gay and smil - ing day and night - ly, I'll take care of you.

C C7 D7 G7 G7 C

34 *soprano*
mf

How he wait - ed for her let - ter, Nev - er a - ble to for - get her,

alto
mf

How he wait - ed for her let - ter, Nev - er a - ble to for - get her,

34 E B7/F# E/G# A7 D A7/E D/F# G7

38

E - ven though he had - n't met her, Then the stage coach brought his Mail - Or - der Bride.

div.

E - ven though he had - n't met her, Then the stage coach brought his Mail - Or - der Bride.

38 C G/D C/E C E G7

42 *women*

There he saw his prize.

solo

Dear re-spect - a - ble Bos - ton spin - ster, If your eyes are blue and

42 C E F Dm7 G

45

She had brown - ish eyes. She was o - ver-size. But

ten - der, If you're gold - en haired and slen - der, But

all men

45 C C C7 F6 D7/F#

48

he loved her.

he loved her. So I of - fer most po -

48 G11 G7 C/E Cdim3 Dm7 G7 C E

51 *solo, offkey*

She was six - foot-three. And she sang off-key.

lite - ly, If you're twen - ty - one and spright - ly,

51 F Dm7 G C

54 *all women* *cresc.*

Prone to dis - a - gree, But he *cresc.*

Gay and smil - ing day and night - ly, But he

54 C C7 F6 D7/F# G *cresc.*

57 *ff*

loved her. _____

loved her. _____

57 G C E F G7 C *ff* 3

Two hundred years isn't old – for a country. Consider, all over the world fields were tilled for a thousand years and more before the land we stand on today ever felt a plow.

This land is just now coming into its prime, we know – we've been walking the length and breadth of America and we can feel it. Under our feet we can feel the earth shifting – it's getting ready to bring forth something new – something we've only had the promise of before.

If you try hard, you can feel it: all over this country there's a harvest coming due.

(Underscore with first verse of *Harvest Due* and segue into singing.)

8. Harvest Due

Full Company

Lyrics by Roger Cornish and Don Tucker

Music by Bruce Trinkley

Quietly flowing ♩ = 84 *solo 1 mf*

Solo

My fa - ther plant - ed jus - tice, Wrote

mf *sonore* *con pedale* *mp*

law in lines of gold That said all men are e - qual And

no man shall be sold. But he nev - er lived to see his

har - vest ful - ly grown, So we must bend our shoul - ders to

5 5 9 9 13 13

F B♭ F B♭ F Dm

B♭ E♭ Gm Dm

Fm C B♭ F

A♭ E♭ F Dm

solo 2 *mf*

bring _____ his har - vest home. _____ *optional harmony part mf* My

17 B \flat G/B C7 F B \flat F B \flat

mf

moth - er plant - ed cour - age _____ And wa - tered it with tears. _____ She

21 F Dm B \flat 9 E \flat

mp

willed _____ it to her chil - dren _____ To nur - ture through the years. _____ On a

25 Gm Dm Fm C

29

wag - on roll - ing west She gave her chil - dren birth, So

29 B \flat F A \flat E \flat

33

we must match her spi - rit to de - serve our moth - ers'

33 F Dm Gm/B \flat G/B C7

37

earth. Blow wind and shake the

37 *f* *piu mosso*

37

Blow wind and shake the

37 F B \flat F B \flat Gm7 *piu mosso* C B \flat /F F

42

trees. _____ Come _____ down, _____ sweet sum - mer rain. _____

trees. _____ Come _____ down, _____ sweet sum - mer rain. _____

trees. _____ Come _____ down, _____ sweet sum - mer rain. _____

trees. _____ Come _____ down, _____ sweet sum - mer rain. _____

42 Dm Gm7 C7 Bb/F F Dm7

47

Blow _____ wind, _____ sweep cross the plain, _____ There's a

Blow _____ wind, _____ sweep cross the plain, _____ There's a

Blow _____ wind, _____ sweep cross the plain, _____ There's a

Blow _____ wind, _____ sweep cross the plain, _____ There's a

47 Bb E7 A C#m7 F#m

51

solo 3 mf a tempo

har - vest com - ing due. Our par - ents plant - ed

har - vest com - ing due. Oo

har - vest com - ing due. Oo

har - vest com - ing due. Oo

51

D B7 B9 E E7

a tempo

F

mf *sonore*

56

free - dom And worked to make it green. They tried to give us

Oo

Oo

Oo

56

Dm

Bb

Eb

Gm

60 *ff*

some - thing _____ The world _____ had nev - er seen. _____ But they're not _____ here an - y -

But they're not _____ here an - y -

But they're not _____ here an - y -

But they're not _____ here an - y -

Dm Fm C Bb

60 *ff*

64 *f*

more. We're stand - ing all a - lone. _____ Cour - age, _____

more. We're stand - ing all a - lone. _____ Cour - age, _____

more. We're stand - ing all a - lone. _____ Cour - age, _____

more. We're stand - ing all a - lone. _____ Cour - age, _____

64 F Ab Eb us 4 Eb F *f*

68 *mf* *dim.*

jus - tice, _____ free - dom, _____ We must har - vest on our own. _____

mf *dim.*

jus - tice, _____ free - dom, _____ We must har - vest on our own. _____

mf *dim.*

jus - tice, _____ free - dom, _____ Cour - age, _____

68 Dm Bb9 C F

mf *mp*

72 *mp* *rit.*

_____ free - dom, _____ We must har - vest on our own. _____

mp

_____ free - dom, _____ We must har - vest on our own. _____

mp

jus - tice, _____ free - dom, _____ We must har - vest on our own. _____

mp

_____ free - dom, _____ We must har - vest on our own. _____

72 Dm Bb9 C7 *rit.* F/C Bb Bb F

Ladies and gentlemen –

Speaking for the entire cast, we're having such a good time here, and you've all been so great since we arrived – the mayor, the police chief, all the guys who helped us set up – that to show our appreciation, we have a special song just for you and your hometown.

(Change mayor and police chief where appropriate to thank others.)

(Attacca *Blank*)

9. Blank

Full Company

Lyrics by Roger Cornish and Don Tucker

Don Tucker

Moderato ♩ = 120

solo 1 *mf*

Voice: Blank is a won-der-ful place to

Piano: *f* *mf*

4 *solo 2* *solo 3*

Voice: be in. We're so glad to be in your home - town. Such a love-ly lit - tle bank, The First

Piano: C C/E Cdim/E♭ Dm7 G7 Dm7 G7/B

8 *solo 4*

Voice: Nat - ion - al of Blank. Why the cit - y of blank has nat - ion - al re - nown.

Piano: C7/E A/C# D7 3 G7

11 *solo 2* *solo 1* *solo 5*

Voice: Blank is a won-der-ful place to sing in. We have nev - er been so wined and dined. And to

Piano: C C/E Cdim/E♭ Dm7 G7

15 *tutti*

mor - row when we go We want all of you to know, Blank will be on ev - 'ry

15 Dm7 G/B C7/E A/C# Dm7 Gsus4

18 *women* 3

mind. E - ven your pi - geons have them-selves a lark Blank - in on the stat - ues in the

18 C C C7 F Dm D D7

22 *mf tutti* 3

park. (whistling)

22 G7 C C C/E Cdim/Eb

26 3

26 Dm7 G7 Dm7 G7 C7/C A/C# D7 D7/F#

30 *tutti* *solo 1*

Blank is a won-der-ful place to drive through, If no more than just to fill your

30 G7 C C C/E Cdim/Eb

mf

34 *solo 5* *tutti*

tank. All you blank-ers that we've met We're not like-ly to for-get. We'd like to thank

34 Dm7 G7 Dm7 G/B C7/E A/C# D7

38 *solo 1 (shouted)* *tutti*

ev - 'ry-one here in Spell it for me! We'd like to

38 Dm7 G9 Dm7/G G7

43

thank Ev - 'ry-one here in (Name of town)

43 D7 Dm7/G C C

The musical score is written for a vocal line and a piano accompaniment. The vocal line is in treble clef, and the piano part is in grand staff (treble and bass clefs). The key signature has one sharp (F#), and the time signature is 4/4. The score is divided into systems, with measure numbers 30, 34, 38, and 43 marked at the beginning of each system. The lyrics are written below the vocal line. The piano part includes various chords and musical notations such as triplets, dynamics (mf, f), and articulation marks. The score ends with a double bar line at measure 43.

Back in the 1800's, Philip Nolan, a headstrong young army officer, was court-martialed for treason, and upon being asked if he had anything to say blurted out:

"Damn the United States! I wish I may never hear of the United States again!"

His wish was granted, and until the day he died, Philip Nolan spent his life at sea, never seeing his country or hearing her name again. But during those years, it is said he grew to love *home* and *country* more than some who had never left it.

Yesterday, today, tomorrow – perhaps there will always be those who can never come home.

(Attacca *Never*)

10. Never

Tenor Solo and Guitar

Piano Arrangement by Bruce Trinkley

Words and Music by Don Tucker

Slowly $\text{♩} = 84$

Piano/Guitar

The introduction consists of four measures in 3/4 time. The treble clef staff has a key signature of one flat (Bb) and a common time signature of 3/4. The bass clef staff has a key signature of one flat (Bb) and a common time signature of 3/4. The first measure is marked with a piano (p) dynamic and a C chord. The second measure is marked with a Gm/Bb chord. The third and fourth measures are marked with a C7/C chord and a C7 chord respectively. The melody in the treble clef starts with a quarter note G4, followed by eighth notes A4, Bb4, and C5. The bass line in the bass clef starts with a half note G3, followed by quarter notes F3 and E3.

Measures 5-9 of the song. The vocal line (treble clef) starts with a piano (p) dynamic. The lyrics are: "Wind in the sails of a si - lent ship Car - ries me". The piano accompaniment (treble and bass clefs) features chords: F, F/Eb, D7, Gm, and C7/E. The bass line in the bass clef has a half note G3, followed by quarter notes F3 and E3.

Measures 10-14 of the song. The vocal line (treble clef) continues the melody. The lyrics are: "home in a wak - ing dream, O - ceans that break on a". The piano accompaniment (treble and bass clefs) features chords: C7/D, C7, F, Dm, and Bbm/Db. The bass line in the bass clef has a half note G3, followed by quarter notes F3 and E3.

Measures 15-19 of the song. The vocal line (treble clef) continues the melody. The lyrics are: "dis - tant shore Tell me, no, nev - er a - gain._____". The piano accompaniment (treble and bass clefs) features chords: F/C, G/B, C7, and C7. The bass line in the bass clef has a half note G3, followed by quarter notes F3 and E3.

21 *pp*

Oo _____ Oo _____

8 Cross - ing the road through the beech - wood tress, I climb the

21 F F/E \flat D7 Gm C7/E

26

_____ Oo _____

8 stairs to an o - pen door. Just for a mo - ment I'm

26 C7/D C7 F Dm B \flat m/D \flat

31

home, Then voi - ces are tell - ing me, nev - er a - gain.

31 F/C G/B F/C C7 F

37

Oo

8 There in the shad - ows you take my hand, Smil - ing the

37 F F/Eb D7 Gm C7/E

42

Oo

8 smile that con - sumes my days. Here in the sun - shine I

42 C7/D C7 F Dm Bbm/Db

47

Oo

8 wake, I'll see you, I know, nev - er a - gain.

47 F/C G/B C7 C7

53
8
Peo - ple who smile but don't know my name, Let - ters I've

53
F F/E \flat D7 Gm C7/E

58
8
writ - ten but nev - er send, Know - ing the an - swer will

58
C7/D C7 F Dm Bbm/D \flat

63
8
be It's o - ver for - ev - er, no, nev - er a - gain.

63
F/C G/B F/C C7 F

69
8
molto espressivo
Nev - er, no nev - er, no nev - er a - gain.

69
C7 F

Is the person who sent up this note in the audience?

We just wanted to say we're sorry, but we don't have a song about the St. Lawrence Seaway. (Substitute any local landmark or site.)

And to the little old lady who asked for a song about the United States Postal Service – they mailed it to us last week, but it hasn't arrived yet.

The fact is, ladies and gentlemen, there just isn't enough time for a different song about everything that's great in the United States. So, there's only one thing left to do –

(Attacca *Let's Hear It For*)

11. Let's Hear It For (The American Dream)

Lyrics by Roger Cornish and Don Tucker

Bruce Trinkley

Freely

solo 1 mf

Soprano

Let's hear it for the Al - a - mo, Pike's Peak, the Great Di -
hear it for the Ev - er - glades, Red Cross, Vir - gin - ia

Piano

mp

Chords: Eb, Eb, Eb/G, Ab

5

vide. Let's hear it for the rat - tle - snake, and Paul Re - vere's ride. Let's
hams. Let's hear it for the Grand Cou - lee and all the oth - er dams. Let's

5

Chords: Eb, Eb, Eb/G, F7, Bb7

10

hear it for Ve - ne - tian blinds, re - mem - ber - ing the Maine, Hu - la skirts and
hear it for cor - rect - o - type and ev - 'ry moun - tain pass, Den - tal floss and

10

Chords: Eb, Eb/G, Ab, Eb, Ab

15

ig - loos, the Wright Bro - ther's plane. Let's gas. Plas - tic, Old

short hand, and nat - 'ral

1. *solo 2* 2. *solo 3*

E \flat F9 B \flat 7 1. E \flat 2. E \flat A \flat

20

Faith - ful, Grant's Tomb, Fruit of the month and of the

E \flat F B \flat 7 A \flat E \flat

25

loom, Sneak - ers, Black An - gus, the jeep, Tin foil and

F B \flat 7 A \flat E \flat A \flat

Tempo moderato

30

hand - y wipes, Let's hear it for sheep. Let's

E \flat F7 B \flat 7

(2nd time, add tambourine)

35

hear if for the pat - i - o, Cape Cod, the Ri - o Grande. Let's
 hear it for the men in blue, Ma Bell, and Mis - ter Clean. Let's

35

E \flat E \flat /G A \flat E \flat B \flat

39

hear it for the Lit - tle League, Dis - ney World and Land. Let's
 hear it for the sax - o - phone, and the kid - ney bean. Let's

39

E \flat E \flat /G F7 B \flat 7

43

hear it for the swim - min' hole, and ev' - ry griz - zly bear,
 hear it for the Nash - ville sound, and the Pu - get too,

43

E \flat E \flat /G A \flat E \flat

47

1. Mar - di Gras and Rose Bowl, and wash and wear. 2. Glue.
 Gold - en Gate, and Times Square and Elm - er's

47

A \flat E \flat /G F9 B \flat 7 1. E \flat B \flat 7 2. E \flat

Slightly faster

52 Smudge pots, Smith Bro - thers, Great Lakes, _____ O. K. Cor -

52 A \flat E \flat F7 B \flat 7 A \flat

57 ral and birth - day cakes, _____ Buy bonds, and pin - ball, Who's

57 E \flat F7 B \flat 7 A \flat E \flat

62 Who, Boy Scouts and Fin - ger Lakes. Let's hear it for zoos, _____

62 A \flat E \flat F7 *accelerando* B \flat 9

Faster again

67 — Let's hear it for _____ the red - wood tree, _____ As - tro - turf and

67 E \flat E \flat /G A \flat

71 dome. Let's hear it for the coun - try clubs, "My Old Ken - tuck - y

71 E \flat B \flat E \flat E \flat /G F7

75 Home". Let's hear it for the na - vel orange, and the won - der drugs,

75 B \flat 7 E \flat E \flat /G A \flat E \flat

80 Wom - en's Lib and bing - o and la - dy bugs. Let's

80 A \flat E \flat /G F9 B \flat 7 E \flat B \flat 7

84 **As fast as possible** hear it for the Con - cord grape, Salt Lake, and laun-dro - mats. Let's hear it for the

84 F F/A B \flat F C F

89

buf - fa - lo, and the Stet - son hat. Let's hear it for sub - ur - bi - a, the

F/A G7 C7 F F/A

94

zip - per and ice cream, Jel - lo, blues and tap dance.

Bb F Bb F/A

99 ***ff* Grandly**

That's the A - mer - i - can

ff

That's the A - mer - i - can

103

Dream.

103

Sva

Well, folks, it's almost time to leave you.

We know everything must come to an end, but we wanted to share the Bicentennial with you – reminiscing about the past and having a few laughs about the present.

We feel that the Bicentennial is a doorway to the next two hundred years, to the future.

It's everything we would like to leave to you, to your children and to their children after them.

(Underscore with first verse of *I Leave You*)

12. Finale: I Leave You

Full Company

Lyrics by Roger Cornish

Bruce Trinkley

Andante moderato $\text{♩} = 100$

Piano

p

always with pedal

5 *solo 1 mp legato ed espressivo*

From the spring - time of my life I give you for - est

cresc.

9

Where the stags and streams run free and air is sweet.

cresc.

13 *mf dim.*

You can taste the sky. I would glad - ly

mf

dim.

16 *p*

die with this light in my eye.

p

20 *solo 2 mp*

women From the sum-mer of my life I leave you lov - ers. In the fields they

p

men

p

Oo

Oo

F Em Bb C F

25 *cresc. mf*

learned to love, and their ci - ties rise. While their chil-dren grow

cresc.

dim.

Em Bb C Am D

30 *dim.* *cresc.*

and they make the fu - ture hap - pen ev' - ry day.

cresc.

cresc.

F A \flat B \flat C

35 *women* *mf* *mp*

I leave you a world not per - fect, but the seeds of per -

Oo Oo

D E7sus6 Am D

39 *grandioso* *f*

fec - tion are there. You can speak your mind.

mf 8

E7sus6 Am Ah C G

f *grandioso*

43 *dim.*

You can hear the truth. You can change the world if you

dim. 8

Dm Am Ah Cm Gm

dim.

47

dare.

You can change the world if you dare.

C Gm C C

51 *solo 3*
mp

From the au - tumn of my life I leave you ques - tions: Did I right the

p

Oo

p

Oo

mp

F Em B \flat C F

56 *mf*

wrongs I found? Did I make just laws? Did I stand and fight?

Oo

Oo

mf

Em B \flat C Am D

61 *dim.* *poco rit.*

Were my med - als won with bet - ter folk than I?

dim. *dim.*

F A \flat B \flat C *poco rit.*

65 **Andante calmato** ♩ = 96 *solo 4 p*

From the win - ter of my life I give you peace;

pp *pp*

Oo

F E m B \flat C

69

Where there is no word for war; Let to - mor - row come,

F Em B \flat C

73 *mp* *subito p*

You will have your spring when the guns are si - lent Hea - ven can be

p

Oo

p

Oo

mp *subito p*

Am D F A \flat B \flat

78

heard. I leave you the Bill of Rights: Give it your

ff *div.*

men

I leave you the Bill of Rights: Give it your

Cm7 Cm7 C G Dm

molto cresc. *ff* *grandioso*

83 *dim.*

trust; it won't de - ceive you. _____

dim.

trust; it won't de - ceive you. _____

Am *Gm* *Gm* *C*

mf *dim.*

88 *solo 1 p*

Now in the win - ter of my life _____

pp

Oo _____

pp

Oo _____

F *Em*

pp

92

I leave you. _____

Oo _____

Oo _____

mp cantando

B \flat F E m

97

pp calando

I leave you. _____

pp calando

I leave you. _____

pp calando

I leave you. _____

B \flat C

pp calando