

*Piano-Conductor's Score*

The American Tribal Love-Rock Musical

**HAIR** (Revised)

*Book and Lyrics by*  
**GEROME RAGNI and JAMES RADO**

*Music by*  
**GALT MacDERMOT**

*Produced for the Broadway stage by*  
**MICHAEL BUTLER**

*Originally Produced by*  
**JOSEPH PAPP for the NEW YORK SHAKESPEARE FESTIVAL THEATRE**

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*New Lyrics, Dialogue, Stage Directions, Revisions and Corrections by James Rado, 1995.*  
*Music Corrections by Galt MacDermot, 1995.*

*Piano Reduction by Dale S. Kugel*

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## CAST OF CHARACTERS

Berger  
 Woof  
 Hud  
 Claude  
 Jeanie  
 Dionne  
 Crissy  
 Sheila  
 Margaret Mead  
 Hubert

*...and the others in the Tribe:*

Ronny, Leata, Paul, Walter, Steve, Hiram, Suzannah, Mary,  
 Emmaretta, Diane, Marjorie, Linda and Natalie

*...who play the following:*

3 Moms, 3 Dads, 3 High School Principals, 2 Policemen,  
 Electric Blues Quartet (Oldsters),  
 White Girls Trio,  
 Black Boys Trio,  
 "The Supremes" Trio,  
 Army Sergeant, A. Lincoln, J. W. Booth, C. Coolidge, Clark Gable,  
 Scarlett O'Hara, Aretha Franklin, Colonel Custer, Shoeshine Boy,  
 3 Buddhist Monks, 1 Thousand Year Old Monk, 3 Catholic Nuns,  
 3 Astronauts, 3 Chinese, 3 Guerrillas, 1 Native American Indian  
 and Others.

The American Tribal Love-Rock Musical HAIR is a stage work in two acts. There are no specific scenes. The setting indicates the fluid-abstract world of the 1960's as seen by, for, and about the "Flower Children" of the period.

## INSTRUMENTATION

Baritone Saxophone (Flute, Piccolo and Clarinet)

3 Trumpets

Trombone

Bass (electric)

Drums:

*Trap Drum Set*

Percussion:

*Bongo Drums*

*Conga Drum*

*Bell Tree*

*Marimba*

*Tambourine*

*Wood Block*

*Temple Blocks*

*Cabasa*

*Maracas*

*Gong*

*Siren*

*Castanets*

*Ratchet*

*Slapstick*

*Indian Drums (optional)*

*Quica [Lion's roar] or Claves or Bongos*

*Tubose [Scraper] or Tambourine*

*Tower Clock Chime [sfx]*

Piano (Electric Piano or Synthesizer ) [This Piano-Conductor's Score]

Guitar I (electric & acoustic)

Guitar II (electric & bass)

Note: 3rd Trumpet and Trombone parts are optional.

In place of an Overture the lead guitarist improvises "Outer Space Flying Saucer Pyramid" music, in the style of Jimi Hendrix. During this music, a stage ritual is performed which evolves directly into the opening musical number, "Aquarius."

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# No. 1

# Aquarius

Ronny & Tribe

Cue: (in stage ritual when Berger cuts Claude's hair.)

Medium fast tempo

(Repeat about 4 times or until Claude picks up the flame)

1 2 3 4 RONNY:

When the

Last time Voice

3rd time add Guit. I

Guit. II (Drums, Perc. ad lib. sparingly)

Pno.

Bs.

5 6 7 8

moon \_\_\_\_\_ is in the sev-enth house \_\_\_\_\_ And

Guit., Pno. Guit. ad lib. line etc. simile

Bs., Pno.

9 10 11 12

Ju - pi - ter \_\_\_\_\_ a - ligs with Mars \_\_\_\_\_ Then

13 14 15 16

peace will guide the plan - ets And

RONNY & WOMEN (about 6)

17 18 19 20

love will steer the stars. This is the dawn - ing of the

Bari. Cym. x

Bs.

21 RONNY: 22 23 24

Age of A - quar - i - us, The Age of A - quar - i - us,

TRIBE: (WOMEN)

Age of A - quar - i - us, The Age of A - quar - i - us,

Pno., Guit. Perc. / / / / etc. Br., Bari. Pno., Bs.

25 (RONNY :) 26 (Optional: Tenors if done in only 2 parts) 27 28

TRIBE: (WOMEN) (add 4 more)

A - quar - i - us,

A - quar - i - us,

29 30 31 32

A - quar - i - us.

- Add MEN:

A - quar - i - us.

33 (RONNY :) 34 35 36

(TRIBE:)

MEN:

Har-mon-y and un-der - stand - ing.

Pno., Guit., Rhythm

Bs.

etc.

(TRIBE)  
WOMEN:

MEN:

37 38 39

Sym-pa-ty and trust a - bound - ing. No more false-hood or de - ri -

WOMEN:

(WOMEN:)

MEN:

40 41 42

- sion. Gold - en liv - ing dreams of vi - sions. Mys - tic

Bari.  
8 bassa

ALL: unison

43 44 45 46

cry - stal rev - el - a - tion, And the mind's true lib - er - a - tion. A -

Trb.  
Bari.

(WOMEN divisi:)

47 48 49 50

quar - i - us, A -

Br., Bari.

Tpts. Pno., Rhy., Guit.

(TRIBE)  
WOMEN:

MEN:

37 38 39

Sym-pa-thy and trust a - bound - ing. No more false-hood or de - ri -

WOMEN:

(WOMEN:)

MEN:

40 41 42

- sion. Gold - en liv - ing dreams of vi - sions. Mys - tic

Bari.  
8 bassa

ALL: unison

43 44 45 46

cry - stal rev - el - a - tion, And the mind's true lib - er - a - tion. A -

Trb.  
Bari.

(WOMEN divisi:)

47 48 49 50

quar - i - us, A -

Br., Bari.

Tpts. Pno., Rhy., Guit.



66 (RONNY :)

67

68

And love will steer the stars.

ALL:

And love will steer the stars.

Br. (Br.)

Bari. 8 bassa

69

70

71

This is the dawn - ing of the Age of A -

This is the dawn - ing of the Age of A -

Voice

Br., Bari.

Pno., Guit., Drs.

Bs.

72

73

74

quar - i - us, — The Age of A - quar - i - us.

quar - i - us, — The Age of A - quar - i - us.

etc.

etc.

(Optional: Tenors  
if done in only  
2 parts)

75 76 77 78

A - quar - i - us,

A - quar - i - us,

79 80 81

A - quar - i - us,

(W.:)

(M.:)

A - quar - i - us,

82 83 84

A -

ALL:

A -

85 86 87 88

quar - i - us, A -

quar - i - us, A -

89 90 91 92

quar - i - us, A -

(W. :) ALL:

(M. :) A -

quar - i - us, A -

93 94 95 96

quar - i - us. A -

(W. :)

(M. :)

quar - i - us. A -

Gong



# No. 2

# Donna

Berger & Tribe

Cue: BERGER: "I thought I saw Donna."

Brightly

1 2 3 4

Repeat ad lib.  
Cue for last repeat: BERGER: "Statue of Liberty waving at me."

*p* (last time *f*)  
Pno., Guit.

(Drum fill)

Bs.

BERGER:

5 6 7

Once up - on a look-in' for Don - na time - There was a six - teen year old vir -  
Just got back from look-in' for Don - na San - Fran - cis - co, psy - che - del - ic ur -

Voice

Pno., Guit.

(Drums accent back beat, Perc. ad lib. Tamb.)

Bs., Pno.

8 9 10 11 12

- gin. — Oh - Don-na, oh, - oh, - Don-na, Oh, - oh, - oh, - Look-in' for - my Don - na. -  
- chin. — Oh - Don-na, oh, - oh, - Don-na, Oh, - oh, - oh, - Look-in' for - my Don - na. -

*simile*

13 14 15 16

Have you seen \_\_\_\_\_ my six - teen year old tat - toed wom - an?

Voice

Br., Bari.

Gui., Pno.

etc.

Bs., Pno.

17 18 19 20

Heard a . sto - ry \_\_\_\_\_ she got bust - ed for her beau - ty. Oh, \_\_\_\_\_

Pno., Guit.

/ / / / / etc.

21 22 23 24

oh, oh, - oh, \_\_\_\_\_ Oh, oh. \_\_\_\_\_

Tpts.

Trb., Bari.

BERGER and TRIBE: 25 26 27

Once up - on a look - in' for Don - na time - There was a six - teen year old vir -

Once up - on a look - in' for Don - na time - Ne - ver gon - na end my search -

Voice

BERGER:

TRIBE:

Pno., Guit.

Bari.

Bs., Pno.

28 *gin. —  
— in'.*

29 Oh, — Don - na, oh, — oh, — Don - na, Oh, — oh, — oh, —  
Oh, — Don - na, oh, — oh, — Don - na, Oh, — oh, — oh, —

30

31 look - in' for — my Don - na. —  
look - in' for — my Don - na. —

32

33 (Unison) I've been to In - di - a And  
And I'm gon - na show her

34

*divisi Br., Bari.*

Pno., Guit. etc.

Bs.

35 saw the Yo - ga light.  
life on earth - can be sweet.

36

37 In South A - mer - i - ca, The  
Gon - na lay my mu - tat -

38

39 In - di - an smoke glows — bright.  
ed head — at her — feet.

40

41 I'm re - in - car - nat - ed  
And I'm gon - na love her, make love

42

(2nd time to Coda)

43 44 45 46

and so are we all. And in this life - time we'll  
to her till the sky turns brown.

(BERGER:)

47 48 49 50

TRIBE: rise \_\_\_\_\_ be - fore we

Br., Bari.

Pno., Guit., Rhythm etc.

Bs. (B)

51 (BERGER:) 52 53 54

(TRIBE:)

fall, be - fore we fall.

D.S. al Coda

Coda

55 56 57

And I'm e - volv - ing, I'm e - volv - ing through the

Tpts.

Trb., Bari.

58 (slide) 59 60 61

drugs that you put

Br., Bari.

Pno., Guit., Rhythm etc.

Bs.

(BERGER:)

62 (TRIBE:) 63 64 65

down. that you put down.

(ALL unison:)

66 67 68

Once up - on a look - in' for Don - na time - There was a six - teen year old vir -

Tpts.

Pno., Guit., Rhythm etc.

Bari., Trb.

Bs., Pno.

69 70 71

- gin. - Oh, - Don - na, oh, - oh, - Don - na, Oh, - oh, - oh, -



72 73 74 75

Look-in' for — my Don - na, — Look-in' for — my Don - na, —

Br.,  
Bari.

Guit., Pno., Rhythm

Bs.

76 77 78

Look - in' for — Ma - don - na, — Don - na! —

Slow 4  
ALL:

Pno.,  
Guit.

Segue as one

No. 3

Hashish

Tribe

Cue: (Attacca from "Donna")

(Slowly)

1 2 3

GROUP I: GROUP II:

Repeat ad lib.

Hash-ish, Co-caine,

(Clar. ad lib. thru entire number)

Guit. Perc. etc. + Marimba Piano

GROUP III:                      GROUP IV:                      GROUP V:                      GROUP VI:                      GROUP VII:                      GROUP VIII:

4                                      5                                      6                                      7                                      8

Can-ni-bis,                      O-pi-um,                      L S D,                      D M T,                      S T P, B M T,

I:                                      II:                                      III:                                      IV:

7                                      8

A & P, I R T, A P C, Al-co-hol, Cig-a-rettes, Shoe pol-ish, Cough sy-rup, Pe-yo-te,

V:                                      VI:                                      VII:                                      ALL:

9                                      10

E-quin-ol, Dex-a-myl, Com-po-zine, Kem-o-drin, Thor-i-zene, Tri-lo-phon, Dex-e-drine,

11                                      12                                      13

Ben-ze-drine, Meth-e-drine, S-E-X, Y-O-U, Wow w w w w!!

Cym. roll  
till Chorus  
comes up

# No. 4

# Sodomy

Woof & Tribe

Cue: WOOF: "In the name of the Father . . . , Amen."

Slow 4

WOOF:

1 3 2 3 3 3

Sod - o - my, Fel - la - ti - o, Cun - ni -

TRIBE:

Ooo Ooo

Electric Piano

Voice

Guit. (Tamb. roll)

Bs.

etc.

4 3 5 3

lin - gus, Ped - er - as - ty.

Ooo Ooo

(Tamb. ad lib.)



6 3 7 3

Fa - ther, why do these words sound so nast - y? Mas - tur -

Ooo  
divisi Br., Bari.

Ooo

8 9 10

ba - tion - can be fun. Join the ho - ly or - gy Ka - ma Su - tra

Ooo

Ooo

Ooo

(Perc. out)

11 12 13

ev - 'ry - one.

Ooo

Br., Bari.

Pno., Guit., Perc.

Tamb.

Bs.

# No. 5

# Colored Spade

Hud & Tribe

Cue: WOOF: "We are all one,"

Cue: BERGER: "R. O. T. C. program in one moment."

Medium Rock

HUD:

1  
*Vamp ad lib. until Hud is facing front.*

2  
I'm a Colored Spade, a Ni-gra, a

3

Pno.

Voice

Pno., Guit.

Bari., Bs., Guit., Pno.

Bs.

4  
Black Nig-ger, A Jun-gle Bun-ny, Jig-a-boo, Coon, Pick-a-nin-ny, Mau - Mau.

5

6

7  
Un-cle Tom, Aunt Je-mim-a, Lit-tle Black Sam - bo. Cot-ton pick-in' Swamp Guin-ea,

8

9  
etc.

Pno.

10 11 12

Junk Man, Shoe-shine Boy, El - e - va - tor Op - er - a - tor, Ta - ble Clean - er at Horn and

13 14 15

Hard - art, Slave, Voo - doo, Zom - bie, U - bang - i - Lipped, flat - nosed Tap Danc - er,

16 17 18

res - i - dent of Har - lem. And Pres - i - dent of the U - nit - ed States of Love, and  
+ Tpts., Tamb. ad lib. back beat

Pno., Guft.  
Bari., Trb. etc.

BERGER: "Shit. And if you ask him to dinner,  
21 22 you're gonna feed him:

19 20 21 22

Pres - i - dent of the U - nit - ed States of Love.

HUD: 23 24 25

Wa - ter-mel-on, hom-in-y grits, and short-nin' bread, Al - li - gat - or ribs, and

Tpts., Tamb.

Guit., / / / / etc.

Pno. etc.

Bs. etc.

Bari., Trb.

26 TRIBE: HUD: 27 TRIBE: HUD: 28 TRIBE: HUD:

pig tails, - so you say! some black eyed peas, - So you say! Some chit - tins, - So you say! Some

29 TRIBE: So you say! 30 (HUD:) 31

HUD: col-lard greens, - And if you don't watch out the Boo-gie Man will get you Boo! -

32 33 34 35 TRIBE: So you say!

"Yeah!" Boo! -

+ 8va

Tutti

# No. 6

# Manchester, England

Claude & Tribe

Cue: SUZANNAH: "No, he comes from Flushing."

In 4

1 2 3

CLAUDE:

Man - ches-ter, Eng-land, Eng -

Pno., Guit.

(Tamb. back beat throughout)

Guit.

Bs.

4 5 6

- land. A - cross the At - lan - tic sea. — And

7 8 9

I'm a gen - ius, gen - ius, I be - lieve in God, —

The musical score is written in 4/4 time with a key signature of one sharp (F#). It consists of three systems of music. The first system shows the vocal line starting at measure 1, with the lyrics 'Man - ches-ter, Eng-land, Eng -'. The piano and guitar accompaniment begins at measure 1. The second system continues the vocal line with lyrics '- land. A - cross the At - lan - tic sea. — And' and the accompaniment. The third system continues with lyrics 'I'm a gen - ius, gen - ius, I be - lieve in God, —'. The score includes various musical notations such as rests, notes, and accidentals.



10 11 12

And I be - lieve that God — be - lieves in Claude. — That's

13 14 15

me, that's me. Claude Hoop-er Bu-kow-ski,

Guit., Pno.  
(Tamb. back beat)

Bs.

16

Finds that it's groov - y to hide in a mov - ie, Pre -

17

tends he's Fel - li - ni, and An - ton - ni - o - ni, and

18 3 3 3 3 19 3 3

al - so his coun-try-man, Rom-an Po-lan-ski, All rolled in - to one, One Claude Hoop-er Bu -

20 3 21 22

kow-ski. Now that I've dropped\_ out,

Pno., Guit. + Tpts.

Guit. / / / / etc.

Bari. 8 bassa

Bs.

23 24 25

Why is life drear - y, drear - y? An - swer my wear - y que -

26 27 28

- ry. Tim-oth-y Lear - y, dear - ie. \_

Tpts.

Bari. loco

CLAUDE and TRIBE:

29 30 31

Man - ches-ter, Eng-land, Eng - land, A - cross the At - lan-tic sea.

Br.

Guit. / / / / / etc.

Bari. 8 bassa (Tamb. back beat)

Bs.

32 33 34 35

And I'm a . gen-ius, gen - ius. I be - lieve in God,

CLAUDE:

TRIBE:

36 37 38

And I be - lieve that God - be - lieves in Claude. That's

39 40 41 42

me! That's he! That's me! That's he! That's me! That's he! That's me!



No. 7

I'm Black

Hud, Woof, Berger, Claude & Tribe

Cue: HUD: "And I'm the Imperial Wizard of the KKK."

Cue to sing: CLAUDE: "destined for greatness or madness."

1 (Dialogue) 2 HUD: 3

Repeat ad lib. I'm black,

Pno., Guit. (Tamb. ad lib.)

4 5 6 WOOF: 7

I'm black, I'm pink,

8 9 10 BERGER: 11

I'm pink, I'm Rin

12 13 14 Dictated CLAUDE: 15 16

so white So what. I'm in - vis - i -

Pno., Guit. ritard. Bs., Pno.

Segue as one

The musical score is written in G major and 4/4 time. It consists of four systems of music. The first system (measures 1-3) features HUD's dialogue and the start of the piano accompaniment. The second system (measures 4-7) features WOOF's dialogue and piano accompaniment. The third system (measures 8-11) features BERGER's dialogue and piano accompaniment. The fourth system (measures 12-16) features CLAUDE's dialogue and piano accompaniment, ending with a 'Segue as one' instruction. The piano accompaniment includes parts for Piano and Guitar (with a Tambourine ad libitum), and Piano and Bass.



7 scarf, Ain't got no gloves,— Ain't got no bed, Ain't got no  
 shine, Ain't got no un-der-wear, Ain't got no soap, Ain't got no  
 pen - nies, Ain't got no man,— Ain't got no tick - et, Ain't got no

cold sold beat  
 dull bad dirt - y  
 beg horn-y hus-tle

10 pot, Ain't got no faith. HUD: 2. Ain't got no 3. God.  
 "A" train, Ain't got no mind. DIONNE: 3. Ain't got no  
 to - ken, Ain't got no

bust-ed Catho-lic good!  
 jump lost it  
 hike

1. 2. 3.  
 11 12 13

Segue as one

# No. 9

# Dead End Quartet

*Cue: (Attacca from "Ain't Got No". Tribe screams into this number)*

Slow hard Rock

1 2 3

Tpts.

Guit., Pno., Drs.

Bs., Pno., Bari., Tbn.

*Note: Quartet work out own harmony in rehearsal.*

QUARTET:

4 5 6

Dead end, — Don't walk, — Keep out, — Red light, —

Voice

Guit., Pno. / / / / etc.

7 8 9

Red — light. Steep cliff, — Be — ware, —

Guit., Pno.

10 Mad dog, 11 Blind man, 12 Blind man.

13 Warn - ing, 14 land mine, 15 High volt - age 16 line.

17 Don't make a pass, 18 Keep off the grass. 19 20 21 De - tour,

22 Wet paint, 23 Hands off, 24 Dead end, 25 Dead - end.

26 Men work - ing, 27 Dead ——— end, 28 Men work - ing,

Tpts.  
Guit., Perc., Tbn., Bari.  
Pno., Bs.

29 Dead ——— end. No stand - ing, 30 Dead ——— end, 31 No park - ing, 32

33 Dead end. ——— 34 No smok - ing, 35 Dead end. —

Bari.

36 No jok - ing, Dead end, — 37 "Well it's a dead end," my friend. — 38

SOLO: (ad lib.) ALL: Tutti

Segue



# No. 10

# I Believe In Love

Sheila and Trio

Cue: WOOF: "It's Joan of Arc!"

Fast tempo

3 (when ready) SHEILA:

1 2 Repeat ad lib. SHEILA: I be -

Tpts. Pno. + Guit. Tamb. ad lib., Drums accent back beat

Bs., Pno.

4 optional 5 6 7

lieve in love, — I be - lieve in love, — I be -

TRIO: (Sing 2nd time only)

I be - lieve in — love, I be - lieve in — love.

Pno., Guit., Rhythm etc.

Pno., Bs.

8 9 10 11 2nd time to Coda

lieve in love, — 1. I do be-lieve — in love. — I be -  
2. Don't you be-lieve —

I be - lieve in — love, I be - lieve in — love.

simile

(SHEILA:)

12 13 14 15

lieve that now is the time for all good men to be -

Voice

16 17 18 19

lieve in love. I be - lieve that now is the time for -

20 21 22 23

all good men to come to the aid of My coun - try 'tis of thee

Slowly

Cup mute Tpts., Bari.

ritard.

Voice

Guit., Pno., Rhythm

Bs.

24 25 26 27

Sweet land of lib - er - ty God save I be -

D.S. al Coda



Coda Tempo primo (SHEILA:)

28 29 30 31

lieve that now is the time for all good men to

(TRIO:)

I be - lieve in love, I be - lieve in love,

Guit., Pno., Rhy.

Bs., Pno.

32 33 34 35

come to the aid of love. yeah!

I be - lieve in love, I be - lieve in love. yeah!

Tutti

Segue

### Chant

Sheila & Tribe

Cue: (Applause for "I Believe in Love". Chant to start rally)

March tempo

SHEILA: ALL: SHEILA: ALL:

3

What do we want? Peace! When do we want it? Now! What do we want? Free-dom!

SHEILA: ALL:

3

When do we want it? Now! Peace now, Free-dom now, Peace now, Free-dom now,

Black, white, yel-low, red, Cop-u-late in a king-size bed. Hell no we won't go,

[1X] 3 KKK GUYS: 3

Hell no we won't go! What do we think is real-ly great? To bomb, lynch and se-gre-gate!

[2X] ALL: What do they think is real-ly great? To bomb, lynch and se-gre-gate!

Segue as one

# No. 11

# Ain't Got No Grass

Tribe

Cue TRIBE: (2nd time) "to bomb, lynch and segregate!"

March tempo

ALL:

1 2

Peace now! Free - dom now! Peace now! Free - dom now!

Pno., Guit.

Military Drums

Pno., Bs.

3 4

Peace now! Ain't got no grass. Can't take no trip. Ain't got no

GROUP I: GROUP II: I:

Voice

Pno., Guit.

Bs.

5 6

a - cid. Can't blow my mind. Ain't got no clothes. You're full of pus. Ain't got no

II: I: II: I:

etc. simile

II: I: II: I:

7 8

pad. You're full of piss. Ain't got no ap - ples. We got balls. Ain't got no

II: I: II: I:

9 10

knife. Can't cut you up. Ain't got no guns. We got ba - na - nas. Ain't got no

II: I: ALL:

11 12

gar - bage. White trash. Ain't got no draft card. Burned it, burned it, burned it.

13 14

Br., Bari. Voice Pno., Guit., Rhy. Bs. etc. Bari.

Ain't got no earth, Ain't got no fun, Ain't got no

15 16

bike, Ain't got no pim-ples. Ain't got no trees, Ain't got no air, Ain't got no

17 18

Wa - ter, Cit - y, Ban - jo, Tooth - picks, Shoe - lac - es, Teach - ers, Foot - ball, Tel - e - phone,

Voice

Pno., Guit.

19 20

Re - cords, Doc - tor, Broth - er, Sis - ter, U - ni - forms, Ma - chine guns, Air - planes, Germs, M -

21 22 23

1, bang, bang, bang. M - 2, bang, bang, bang. A-bombs, H-bombs, P-bombs, Q-bombs,

Tpts. 3

Drs.

Voice

Bari. 3

Bs. 3

etc.

24 25 26

Chin-ese, Czechs, Hin-dus, Bin-dus, I - tal - i - an - os, Pol-acks, Ger-mans, Youse, Jews, Ups and Downs.

27 GIRLS: BOYS: 28

Vi-et-nam, John-son, High School, sex, Cof-fee, books, food, scis-sors, mag-a-zines, news, cig-a-rettes.

Tpts.

Bari. 8 bassa

(Perc. accent back beats, feel in 2)

29 GIRLS: BOYS:

Hol - ly - wood, T. V., Tues - day Weld, Bur - ton - Tay - lor. Pop -

30 GIRLS: 31

art, pop off, pop - corn, pop - si - cle. And - y War - pop, pop pa - per, pop up, Pop - eye.



ALL:

32 Pop - pers, Na - palm, Eng - land, Out - er space, 33 As - tro - nauts, Je - sus, Air, air, air, air,

34 Air, 35 Air, 36 Air. 37

*Segue as one*

No. 12

Air

Jeanie with Dionne and Crissy

Cue: (Attacca from "Ain't Got No Grass")

Moderate 4

1 2 3 (when ready) JEANIE:

Repeat ad lib. 1. Wel - come

DIONNE: and CRISSY:

Bah bop bop, Bah

Voice

Guit., Pno., Marimba

Perc.

etc.

Bs.

1. sul-phur di - ox - ide, Hel - lo, car-bon mon - ox - ide. The air, the  
 2. al - co - hol blood stream, Save me, ni - co - tine lung steam. In - cense, in -  
 4. sul-phur di - ox - ide, Hel - lo, car-bon mon - ox - ide. The air, the

bap bap, Bah ba ba, Bah

*simile*

8 air is ev - 'ry - where. Breathe deep  
 cense is in - the air. Breathe deep  
 air is ev - 'ry where. Breathe deep

Ba ba ba, ba, Bah

3rd time to Coda

12 while - you sleep, Breathe deep. Bless you  
 while - you sleep, Breathe deep. 3. Cat - a - clys - mic ec - to - pla -

bop bop, Bah Bah bap bap,

16 17 18 19

- sm, Fall - out a - tom - ic or - ga - sm, Va - por and fume At the stone of my

Bah ba ba, Bah, Bah

20 21 22 23 24 *D.S. al Coda*

tomb, Breath - ing like a sul - len per - fume, Eat - ing at the stone of my tomb. 4. Wel - come

Bah Bah Bah Bah Bah,

*Coda*

25 26 27

while - you sleep, Breathe deep, deep, deep de - deep. (cough)

(cough) (cough) (cough)

*f* Tutti Guit. Tutti

# No. 13

# Initials

Tribe

Cue: JEANIE: "Methedrine's a bad scene, and Claude loves me."

Moderately slow Minuet

1 2 3 ALL: 4

L. B. J. took the I. R. T. down to

Electric Piano

Guit.

Bs., Pno.

5 6 7 8

4th- Street U. S. A. — When he got there what did he see? The

(Piano improvise a la Minuet)

9 10 11 12

BOYS: L. B. J. — GIRLS: I. R. T. —

youth of A-mer-i-ca on L. S. D.

Voice

Guit., Flute ad lib. staccato

/ / / / / etc.

Bs., Pno.

13 L. S. D. 14 L. S. D. 15 L. B. J. 16

U. S. A. L. S. D.

17 C. I. A. 18 F. B. I., C. I. A., L. S. D., L-1-1 B-ee-ee J. 19 20 21

F. B. I. F. B. I., C. I. A., L. S. D., L-1-1 B-ee-ee J.

+ Fl. *ritard.*

Piano, Guit. (Flute out)

Bs., Piano *Segue as one*

No.14

Kama Sutra  
Orchestra

Cue: (Attacca from 'Initials')

Electric (Oriental) sound effects ad lib. from Lead Guitar.  
Perc.: Woodblock, Temple blocks ad lib. rhythms in continuous flow of sound.

1 2 3 4 5

+ Gong  
Drums



Piccolo

Tpts.

6 7 8 9 10

Segue

# No. 15

# 1930s Berger

Cue: MOM I: "Ugh, I'm beat."

Light Swing

BERGER:

1 2

Hel - lo there, ev - er thought of how you're liv - ing — right

Bell tone

Piano  
(Sn. Dr. "corny brushes")

+ Bs.

3 4 5

smackbang in the mid - dle of the Stone Age. Well, this folks is the

6 7 8

psy - che - del - ic stone age.

*ritard.*

9 Fast 4 10 11 12

Dialogue: CLAUDE: "Hello there... ever thought... etc.  
Tpt. II cup mute solo

Piano (+ Perc. brushes) etc.

+ Bs.

13 14 15 16

17 18 19 20

Cue for music to stop: CLAUDE: "You are psyching it, you are stoning it."

3

No. 16

# Manchester II (Reprise: Manchester, England)

Claude & Tribe (optional)

Cue: MOM II: "Face it, you're a Polack." DAD I: "Look at yourself."

CLAUDE:

1 2 3  
Man - ches - ter, Eng - land, Eng -

Guit., Piano  
Bs. (Tamb. backbeat throughout) (+ Drums)

4 5 6  
- land, A - cross the At - lan - tic sea. —

Note: MUSIC—abrupt cut off [middle of bar 8] when DAD I wacks CLAUDE with rolled-up newspaper.

7 8 9  
And I'm a gen - ius, gen - ius. CLAUDE: I be - lieve in God, —  
TRIBE:

10 11 12 13  
— And I be - lieve that God — be - lieves in Claude. That's me.

## No. 17

## I Got Life

Claude &amp; Tribe

Cue: CLAUDE: "Well, if you really want to know, 1948."

Freely

CLAUDE:

1 I got life, moth-er, 2 I got laughs, sis-ter, 3 I got

free - dom, — broth-er, 4 I got good times, man. 5 I got 6

7 cra-zy ways, — daugh-ter, 8 I got mil-lion dol-lar charm, cou - sin, I got

Piano, Guit.

Guit.

9 10 11

head-aches, and tooth-aches, and bad times too — like you. I got my

12 Tempo - Rock 13

hair, I got my head, I got my brains, I got my ears. I got my

Voice

Guit., Piano

Drums

Bs.

etc.

14 15

eyes, I got my nose, I got my mouth, I got my

*simile*

16 17 18

teeth. I got my tongue, I got my chin, I got my



19 20

neck, I got my tits. I got my heart, I got my soul, I got my

21 22 23

back, I got my ass. I got my

24 25

arms, I got my hands, I got my fin - gers, got my legs. I got my

26 27 28

feet, I got my toes, I got my liv - er, — got my blood. I got

CLAUDE:

29 30 31 32

life, moth-er, I got laughs, sis-ter, I got

TRIBE:

He's — got life, he's — got laughs,

+ Cabassa ad lib. etc.

33 34 35 36

free - dom, broth-er, — I got good times, man. I got

he's — got free - dom, good — times, man. —

37 38 39 40

cra-zy ways, daugh-ter, I got mil-lion dol-lar charm, cou-sin. — I got

He's — got cra-zy ways, — he's — got charm.

41 42 43

head-aches, and tooth-aches, and bad times too, like you. \_\_\_\_\_  
Head - aches, tooth - aches, like you. \_\_\_\_\_

oo oo

Br. divisi  
Tutti Orch.

44 45 46

I got my hair, I got my head, I got my brains, I got my ears, I got my

oo

Got my hair, got my brains. -

Br., Bari.

Guit., Pno. etc.

Bs.

47 48 49

eyes, I got my nose, I got my mouth, I got my teeth. \_\_\_\_\_

Got my eyes, Got my mouth, got my

50 I got my tongue, I got my chin, I got my neck, I got my tits. I got my  
 Oo  
 teeth. Got my tongue, got my neck. —

53 heart, I got my soul, I got my back, — I got my ass.  
 Got my heart, got my back, got my my

56 I got my arms, I got my hands, I got my fin-gers, got my legs. I got my  
 oo oo oo oo  
 ass. Got my hands, got my legs, —

59 60 61

feet, I got my toes, I got my liv-er, — got my blood. Got my

oo oo oo oo oo

got my toes, liv - er, got - my blood, got my,

62 63 64

guts, got my mus-cles, I got life, life,

Got my guts, got my mus-cles, life, life,

65 66 67 68

life, life, life, life, life!

life, life, life, life, life!

MOM I: "And you got a lot of nerve, baby."



Slow ad lib.

CLAUDE:

69

And I'm gon - na spread it a - round the world, moth - er,

Cl., Piano (+ Tamb. ad lib.)

Guit. / / / /

70

and I'm gon - na spread it a - round the world, sis - ter,

etc.

71

and I'm gon - na spread it a - round the world, my broth - - er, — so

72

ev - 'ry - bod - y knows what I got. — A - men, a - men.

A - men, a - men.

Dictated

Tutti Orch.

+ Bs.

Indian drums for Berger's entrance.  
Drum cues ad lib. from stage cues.

# No. 18

# Going Down

Berger and Tribe

Cue: WOOF: "Out of who?" MARY: "Out of 'whom!'"

Freely  
BERGER:

In tempo

Me and Lu-ci-fer, Lu-ci-fer and me.

Guit.

(+ Drums, Bongos ad lib.)

Bs.

Just like the an-gel that fell Ban-ished for-ev-er to hell.

Voice

Guit. etc.

To-day have I been ex-pelled from high school heav-en.

Guit. etc.

BERGER:

13 14 15 16

El-e-va-tor go-ing down, go-ing down, go - ing down. Ev-'ry-bod-y go-ing

TRIBE: (optional to bar 45)

El-e-va-tor go-ing down, down, down, go - ing down. Ev-'ry-bod-y go-ing

17 18 19 20

down, go-ing down, go - ing down. This is my

down, down, down, go - ing down. *Dialogue to cue:*

PAUL: "how you can get it at home."

Faster tempo

BERGER:

21 22 23 24

1. doom. my hu-mi-li-a-tion- Oc-to-ber, not  
 2. -pa-tion pro-cla-ma-tion- Oh, Doc-tor

Tpts.

Guit.  
 Drums etc.

Bs., Bari.

25 June Lin - coln, 26 and it's sum-mer va - ca - tion - 27 Such a dis - 28 Lu, lu, lu,

and my head needs shrink - in'.

29 grace, lu, lu, lu, lu, 30 how can I face the na - tion - 31 Why should this 32 and me —

lu, lu, lu, lu, lu, lu, lu, Lu - ci-fer

Bari.

Bs.

33 pain Doomed 34 from here 35 me to e - ter - ni - ty. Ba - a - a, 36 such strange e - la - tion? —

BERGER:

37 38 39 40

Es - ca - la - tor go - ing down, go - ing down, go - ing down. Ev - 'ry - bod - y go - ing  
 Grow - ing up, go - ing down, go - ing down, go - ing down. Ev - 'ry - bod - y grow - ing

TRIBE:

Es - ca - la - tor go - ing down, down, - down, go - ing down. Ev - 'ry - bod - y go - ing  
 Grow - ing up, go - ing down, down, - down, go - ing down. Ev - 'ry - bod - y grow - ing

41 42 43 44

down, go - ing down, go - ing down. E - man - ci -  
 up, go - ing down, go - ing

down, down, - down, go - ing down.  
 up, go - ing down, go - ing

*Dialogue-cue to continue:*  
 BERGER: "Cosmic fart!"  
 BERGER & TRIBE: "Mr. Brain-washer!"

2.  
45 46 47 48

down.

Down, down, ev - 'ry - bod - y go - ing, down, down, ev - 'ry - bod - y go - ing.



49 For - give me if I don't cry, 50 *3* It's like the Fourth of Ju - ly. 51 52 *3*

Down, down, ev - 'ry - bod - y go - ing down, down, ev - 'ry - bod - y go - ing.

*softer*

53 Thank God that an - gels can fly 54 *3* down, down, - down. 55 56 Go - - ing  
(GIRLS divisi, BOYS  
colla Berger)

Down, down, ev - 'ry - bod - y go - ing down, down, - down. Go - - ing

Tutti Orch.

57 down, down, - 58 59 60 61

down, down, - Go - - ing down, down, - down. Go - - ing down!

down, down, - Go - - ing down, down, - down. Go - - ing down!

# No. 19

# Freak Out

Orchestra

Cue: BERGER: "One, two, three, four, everybody twist!"

The musical score is arranged in three systems, each with three staves. The top staff is a single treble clef staff. The middle and bottom staves are grouped by a brace and contain piano accompaniment. The key signature is B-flat major (two flats), and the time signature is 2/4. The score is divided into measures 1 through 9. Measure 1 is marked 'In 2'. Measure 2 is marked 'Tutti Orch.'. Measure 3 is marked 'Piano, Bari., Bs. Tbn.'. Measure 4 is marked 'Drums' and shows a rhythmic pattern of eighth notes with accents. Measures 5 through 9 continue the piano accompaniment with various chordal textures and dynamics.

# No. 20

# Hair

Claude, Berger & Tribe

Cue: MARGARET MEAD: "for the sensual experience, that's why."

Ad lib. CLAUDE: *Cue to continue:* MARGARET: "Don't get involved."

1 She asks me why --- I'm just a hair - y guy,

Guit.

3 I'm hair - y noon and night, 4 Hair that's a fright. 5 I'm hair - y high and low,

6 Don't ask me why, don't know, 7 (+ BERGER:) CLAUDE: 8 Like the Grate-ful Dead. Dar-lin',

CLAUDE & BERGER:

Moderately slow tempo

9 10 11

Give me a head with hair, — Long beau-ti-ful hair. — Shin - ing, gleam - ing,

Voice

Guit.

Drums (+ Tamb. ad lib.) etc.

Bs.

CLAUDE & BERGER:

12 13 14

steam-ing, flax-en, wax - en. — Give me down to there hair, shoul-der length or long-er, —

TRIBE:

Give me down to there hair, shoul-der length or long-er, —

15 16 17

Here ba - by, there ma - ma, Ev - 'ry-where, dad-dy, dad-dy. Hair. —

BOYS:

GIRLS:

Here ba - by, there ma - ma, Ev - 'ry-where, dad-dy, dad-dy. Hair, hair, hair, hair, hair,

Tpts.

Tutti

Bari.

Bs.

18 19 20

Flow it, show it, Long — as God can grow it, my —

(BOYS:) (GIRLS:)

(GIRLS:) (BOYS:)

hair, hair, — hair. — Hair, hair, hair, my

21 22 23

hair. Let it fly in the breeze. And get caught in the trees, Give a

hair.

Voice

24 25 26

home to the fleas — in my hair. A home for fleas, — (yeah) a

A home for fleas, — (yeah) a



27 28

hive for bees. (Oh, yeah) A nest for birds, There ain't no words. For the

hive for bees. (Oh, yeah) A nest for birds, There ain't no words. For the

Detailed description: This block contains the first system of music, measures 27 and 28. It features two vocal staves (Soprano and Alto) and a piano accompaniment. The lyrics are: "hive for bees. (Oh, yeah) A nest for birds, There ain't no words. For the". The piano part consists of chords in the right hand and a simple bass line in the left hand.

29 30

beau-ty, the splen-dor, the won - der of my hair. hair.

beau-ty, the splen-dor, the won - der of my hair, hair, hair, hair, hair,

Tpts. Tutti

Bari.

Detailed description: This block contains the second system of music, measures 29 and 30. It features two vocal staves and a piano accompaniment. The lyrics are: "beau-ty, the splen-dor, the won - der of my hair. hair." and "beau-ty, the splen-dor, the won - der of my hair, hair, hair, hair, hair,". The piano part includes parts for Trumpets (Tpts.), Tutti, and Baritone (Bari.).

31 32 33

Flow it, show it. Long as God can grow it, my

hair, hair, - hair. - Hair, hair, hair, hair,

Detailed description: This block contains the third system of music, measures 31, 32, and 33. It features two vocal staves and a piano accompaniment. The lyrics are: "Flow it, show it. Long as God can grow it, my" and "hair, hair, - hair. - Hair, hair, hair, hair,". The piano part continues with chords and a bass line.

34 35 36

hair. I want it long, straight, curl-y, fuz - zy, Snag - gy, shag - gy, rat - ty, mat - ty,

hair. Oo

Brass

Guit., Rhythm

Bari.

Bs.

37 38

Oil - y, greas - y, fleec - y, Shin - ing, gleam - ing, steam - ing, flax - en, wax - en,

Oo

39 40

Knot - ted, pol - ka - dot - ted, twist - ed, bead - ed, braid - ed.

oo

41 Pow-dered, flow-ered, and con - fet - tied, 42 Bang - led, tang - led, spang - led and spa -

Oo \_\_\_\_\_ oo \_\_\_\_\_

43 ghet - tied. 44 45 46

oo \_\_\_\_\_ Oh, — say can you see my \_\_\_\_\_

Guits., Drums

Bs.

47 (TRIBE :) 48 49 CLAUDE & BERGER:

eyes, if you can then my hair's too short. Down to here, down to there.

Voice

50 51 TRIBE:

I want hair down to where it stops by it - self. Doo-doo-doo - doo,

Piccolo

(CLAUDE & BERGER:)

52 53

(TRIBE:)

They'll be

Doo - doo-doo-doo - doo, Doo - doo-doo - doo - doo, Doo - doo-doo-doo - doo -

Voice

54 55

"ga - ga" at the "go go" When they see me in my to - ga, My

doo.

Guit.

Bs.

56 57

to - ga made of blond, - bril - lian - tined, Bi - bli-cal hair. My

My

58 hair like Je - sus wore it, Hal - le - lu - jah, I a - dore it. Hal - le -

59 hair like Je - sus wore it, Hal - le - lu - jah, I a - dore it. Hal - le -

60 lu - jah, Ma - ry loved her son. Why don't my moth - er love me?

61 lu - jah, Ma - ry loved her son. Why don't my moth - er love me?

62 lu - jah, Ma - ry loved her son. Why don't my moth - er love me?

63 Hair, \_\_\_\_\_ Flow it, show it, Long - as God can grow it, my -

64 Hair \_\_\_\_\_

65 Hair, hair, hair, hair, hair, hair... Hair, hair, hair, hair.

66

(Play 3 times)

Brass

Guit.

Tutti Orch.

Bari.

Ba.



67 68 69

Hair. \_\_\_\_\_

Hair. \_\_\_\_\_

Cue to continue: MARGARET: "as good as the Mormon Tabernacle Choir"

70 71

Drums

ad lib.

72 ALL: "Hallelujah!" 73 74

Guit.

Tutti Orch.

Bari.

Bs.

## No. 21

## My Conviction

Cue: MARGARET MEAD: "I am your friend." Margaret Mead

TRIBE MEMBER: "Ah... she's gonna sing!"

1 2

The musical score is written for voice, piano, guitar, and bass. It begins with a 12/8 time signature. The first system shows the piano introduction with guitar and bass accompaniment. The second system features Margaret Mead's vocal entry with lyrics: "I would just like to say that it is my con - vic - tion That". The piano accompaniment includes triplets and a 'gva Piano' section. The third system continues the vocal line with lyrics: "long - er hair and oth - er flam - boy - ant af - fect - a - tions Of ap -". The fourth system concludes the vocal phrase with lyrics: "pear - ance are noth - ing more Than the male's e - merg - ence from his".

Piano

Guit.

Bass

MARGARET: (*sounds 8 bassa*)

3 4

I would just like to say that it is my con - vic - tion That

Voice

Guit.

gva Piano

etc.

5 6

long - er hair and oth - er flam - boy - ant af - fect - a - tions Of ap -

7 8

pear - ance are noth - ing more Than the male's e - merg - ence from his

9 drab cam - ou - flage in - to the gaud - y plum - age Which is the

11 birth - right of his sex. There is a pe - cu - liar no - tion that el - e - gant plum - age And

14 fine feath - ers are not prop - er for the man When a - -

(+ Clar. sust.)  
Piano

17 - - - - - 18 - - - - - 19 c - tu' - lly, Directed  
Piano

20 3 3 21 22

That is the way things are in most spe - cies. —

+ Clar.,  
Guit.

+ Bs.

Pno., Cl.

## No. 22

## Sheila Franklin

Tribe

Cue: HUD: "She is flying in at an altitude of 10,000 c. c. 's."

1 2 3 ALL:

Shei - la Frank - lin,

Guits.  
(+ Tamb. and Drums)

Bs.

4 5 6 7

Sec - ond sem - es - ter N. Y. U. And she's a pro - test - er.

[Note: Indian Drums ad lib. with stage dance]

## No. 23

## Easy To Be Hard

Sheila

Cue: BERGER: "I hate yellow."

Moderate 4

SHEILA:

How — can peo - ple  
How — can peo - ple

1 2 3

Guits.  
\* *p*  
(Perc.: Conga & Maracas "Easy Latin")

Bs.

Voice

4 5 6

be so heart - less, How — can peo - ple be so cruel. Eas - y to be  
have no feel - ings, How — can they ig - nore their friends. Eas - y to be

7 8 9 10

hard,  
proud, Eas - y to be cold. —  
Eas - y to say no. —

Voice

Clar.

\* Performed in New York with acoustic guitar and bass only.





25 26 27 28

1. 2.

Eas - y to help out. Eas - y to be cold.

29 30 31 32 33

Eas - y to be proud. Eas - y to say no.

*ritard.*

# No. 24 Hung Up

Tribe

Cue: BERGER: "And I'm hung up on Donna. MaDonna."

Rock

1 TRIBE: (as THEY exit) *Vamp ad lib.* 2

Hung hung hung - ey hung - ey (hung.)

(till lights on flag)

Bs.

Guit. & Drums

# No. 25

# Don't Put It Down !

Woof, Berger and Steve

Cue: (End of ad lib. stage harmonica music)

Country Western                      Dialogue: WOOF: "Folding the flag . . . etc. "

1                      2                      3                      4                      5

Guit. I                      Ab                      (Nashville fills)                      etc.

Bs.                      (+ Drs.)

6                      7                      8                      9                      10

11                      12                      13                      14                      1. 15                      16

2. 17                      18                      19

Vamp till cue:  
BERGER: "Selma, Alabama this morning,  
                    ladies and gentlemen. "

Repeat ad lib.

WOOF, BERGER, STEVE:

20 21 22 23

1. Don't put it down, Best one a - round.  
 2. You look at me what do you see?  
 3. 'Cause I look dif-f'rent you think I'm sub - ver-sive.

Guits., Pno. ad lib., Bs.

24 25 26 27

Cra - zy for the Red Blue and White,  
 Cra - zy for the White Red and Blue,  
 Cra - zy for the Blue White and Red,

28 29 30 31

Cra - zy for the Red Blue and White.  
 Cra - zy for the White Red and Blue.  
 Cra - zy for the Blue White and Red.

Ad libitum 32 33 3 34 A tempo 35

My heartbeats true For the Red White and Blue.

36 37 38 39

Cra - zy for the Blue White and Red,

This system contains measures 36 through 39. The vocal line features a melodic line with lyrics. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. Measure 39 is marked with a fermata.

40 41 42 43

Cra - zy for the Blue White and Red and Yel - low

This system contains measures 40 through 43. The vocal line continues with the lyrics. The piano accompaniment continues with chords and a bass line. Measure 43 ends with a double bar line.

44 45 46 47 48

fringe. Cra - zy for the

This system contains measures 44 through 48. The vocal line has a long note in measure 44. The piano accompaniment features a complex chordal texture in the right hand and a steady bass line. Measure 48 ends with a double bar line.

49 50 51 52 53

Blue, White, Red and Yellow.

This system contains measures 49 through 53. The vocal line continues with the lyrics. The piano accompaniment features a complex chordal texture in the right hand and a steady bass line. Measure 53 ends with a double bar line.

# Frank Mills

Crissy

## No. 26

Cue: JEANIE: "Well, don't hold your breath."

Gentle Rock

1 2 3

CRISSY:

I met a boy called

Piano

Guit. I busy "Classic style" line ad lib.

Guit. II

(Piano cont. ad lib.)  
(Drums w/brushes-"Light Rock")

Bs.

Bs.

4 5 6

Frank Mills, On Sep - tem - ber twelfth\_\_ right here in front of the

7 8 9

Wav - er - ly, But un - for - tun - ate - ly I lost his ad -



10 11 12

dress. He was last seen with his friend, a drum-mer. He re-

Pno. Guit. ad lib.

Guit. II

(Piano cont. ad lib.)  
(Drums w/brushes-"Light Rock")

Bs.

13 14 15

sem-bles George Har-ri-son of the Bea-tles, But he wears his hair— tied

16 17 18 19

in a small\_bow at the back. I love him, But it em-

20 21 22

bar-ras-ses me to walk down the street with him.— He

23 24 25

lives in Brook - lyn some - where And wears this white crash



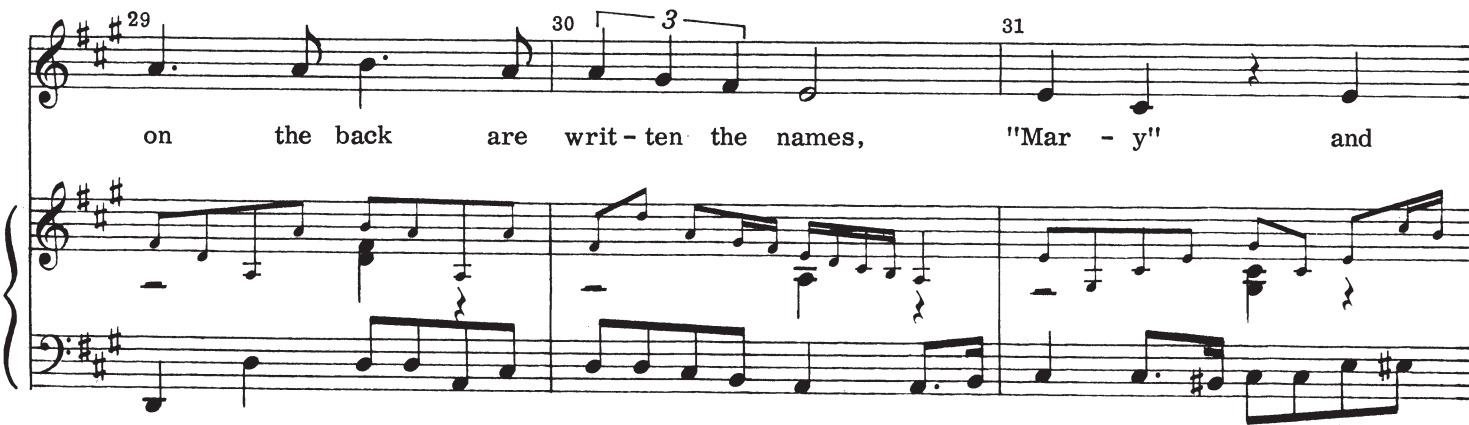
26 27 28

hel - met. He has gold chains on his leath - er jack - et And



29 30 31

on the back are writ - ten the names, "Mar - y" and



32 33 34

"Mom" and "Hell's An - gels."

Pno.

(Drums "Light fill" - - - - -)



35 36 37

I would grate - ful - ly \_\_\_\_\_ ap-pre - ci - ate it If you see him

Guit. ad lib.

38 39 40

tell him, I'm in the park with my girl - friend And

41 42 43 44

please, \_\_\_\_\_ tell him An - ge - la and I don't want the

45 46 47 Tempo 48

two dol - lars back... Just him. \_\_\_\_\_

Pno.

Applause  
Segue

# No. 27

## Be-In 'Hare Krishna'

Tribe

Cue: (Applause for "Frank Mills")

In 2

1 2 3 4 5

(start quietly and gradually build)

Flute

Bell tree

Guit.

Add Drums

etc.

Bass

6 7 8 9 10

TRIBE: (unison)

Ha - re Krish - na, —

Guit. I

(Perc. add Bongos or Quica)

R. H.

Guit. II

Bass

11 12 13 14 15

Ha - re Krish - na, — Krish - na, Krish - na, — Ha - re

R. H.

16 17 18 19 20

Ha - re. — Ha - re Ra - ma, — Ha - re Ra - ma, —

(Perc. add Bongos or Quica)

Guit. I R. H. Guit. II

Bass

21 22 23 24 25 (Tribe divisi & opt. 8<sup>va</sup>)

Ra - ma, Ra - ma, — Ha-re, Ha - re. — Ha-re

Add Soprano descant on repeat

Ah Ah

26 27 28 29

Krish - na, Ha - re Krish - na, Krish - na

Ad lib. 1st time Flute Solo, 2nd time Trumpet Jazz Solo

Cm F7 Bb Eb maj7

(Drums add Hi-Hat on repeat)

Ah

30 31 32 33

Krish - na, Ha-re Ha - re. — Ha - re

Am7(b5) D7 Gm Fm6



Ah ————— Ah —————

34 35 36 37

Ra - ma, — Ha - re Ra - ma, — Ra - ma

Cm7 F7 Bb Ebmaj7

Ah —————

38 39 40 1. 41 2. 42

Ra - ma, Ha - re Ha - re. — Ha-re

Am7(b5) D7 Gm Gm

(Play 3 times)

43 (unison) 44 45 46

Love, — Love, — Love, — Love, —

Fl., Br., Guit. Guit. (Drums "Rock") Bs.

47 48 49 50 51

Love, — Love, — Love, — Love. —

1. Come on,  
2. Tune in,  
3. Drop out.



52                      53                      54                      55                      56

come on,                      come on,                      come on.                      Be in,                      be in,  
tune in,                      tune in,                      tune in.                                                                drop out,  
drop out,                      drop out,                      drop out.

57                      58                      59                      60                      61                      62

(1st-2nd time)                      3rd time                      1st time: STEVE: "What's happening...                      ... underarm deodorant?"  
(3rd time)                      to Coda                      2nd time: SHEILA: "Sex isn't love...                      ... pleasure anymore."

be in,                      be in.                      Take —                      Ommmmmm

GROUP I:

Bass

63                      64                      65                      66                      67                      68

Love.                      Love.                      Ommmmmm

1st time: LEATA: "New York...                      ... Blah!"  
2nd time: BOY: "I'd like to see...                      ... a machine gun."

Guit.                      (+ Perc.)

69                      70                      71                      72                      73                      74

Love.                      Love.                      Ommmmmm

1st time: WOOF: "Physical contact...                      ... repulse me."                      D.S.  
2nd time: GIRL: "Ship these...                      ... meat grinder."                      al Coda

Coda

(TRIBE-GROUP I:)

75 76 77

trips, Get \_\_\_\_\_ high, Laugh, — joke and — good -

Voice

Guit., Perc. (Latin-Mambo feel)

Bs.

78 79 80

bye. Beat \_\_\_\_\_ drum and old tin pot. I'm \_\_\_\_\_

GROUP II: (Sopranos)

81 82 83

high on you know what. Take \_\_\_\_\_ trips, Get \_\_\_\_\_

High,

GROUP I:

84 85 86

high, way — up here. high, Laugh, — joke and — good - bye. Beat \_\_\_\_\_

High, high I - on - o - sphere.

87 88 89 90

II I

drum and old tin pot. I'm — high on you know what. Take —

GROUP III: (Basses)

Ha - re

High, high, way — up here.

91 92 93 94

II I

trips, Get — high, Laugh, — joke and — good - bye. Beat —

III

Krish - na, Ha - re Krish - na, Ha - re

High, high I - on - o - sphere.

95 96 97 98

II I

drum and old tin pot. I'm — high on you know what. Ma - ri -

III

Krish - na, Ha - re Krish - na. Ma - ri -

Brass + Picc. 8<sup>va</sup>

Ah \_\_\_\_\_ Ah \_\_\_\_\_

99 100 101 102

RIBE

jua - na, ma - ri - jua - na, jua - na,

Marimba  
ad lib. Cm F7 Bb Ebmaj7

Detailed description: This system contains measures 99 to 102. The vocal line (RIBE) has lyrics 'jua - na, ma - ri - jua - na, jua - na,' with 'Ah' above measures 99 and 101. The piano accompaniment features chords Cm, F7, Bb, and Ebmaj7.

Ah \_\_\_\_\_

103 104 105 106

jua - na, ma - ri, ma - ri. Ma - ri -

Am7(b5) D7 Gm Fm6

Detailed description: This system contains measures 103 to 106. The vocal line has lyrics 'jua - na, ma - ri, ma - ri. Ma - ri -' with 'Ah' above measure 103. The piano accompaniment features chords Am7(b5), D7, Gm, and Fm6.

Ah \_\_\_\_\_ Ah \_\_\_\_\_

107 108 109 110

jua - na, ma - ri - jua - na, jua - na,

Cm F7 Bb Ebmaj7

Detailed description: This system contains measures 107 to 110. The vocal line has lyrics 'jua - na, ma - ri - jua - na, jua - na,' with 'Ah' above measures 107 and 109. The piano accompaniment features chords Cm, F7, Bb, and Ebmaj7.

Ah \_\_\_\_\_

111 112 113 114

jua - na, ma - ri, ma - ri.

Am7(b5) D7 Gm (Drum fill) 3 3 3

Detailed description: This system contains measures 111 to 114. The vocal line has lyrics 'jua - na, ma - ri, ma - ri.' with 'Ah' above measure 111. The piano accompaniment features chords Am7(b5), D7, and Gm, followed by three triplet drum fills labeled '(Drum fill) 3 3 3'.

(unison)

115 116 117 118

Beads, — flow - ers, free - dom, hap - pi - ness.

Guit. G7 (Drums "Rock")  
Marimba / / / /  
Bass

119 120 121 122

Beads, — flow - ers, free - dom, hap - pi - ness.

G7 / / / /

123 124 125 126

Beads, — flow - ers, free - dom, hap - pi - ness.

Fm / / / /

127 128 129 130

Beads, — flow - ers, free - dom, hap - pi - ness.

D7 / / / /

\* *Segue*  
\* *Drums and percussion ad lib. continue with stage action until Claude withdraws his draft card from the fire. - Music segues.*



# No. 28

# Where Do I Go

Claude & Tribe

Cue: (Claude withdraws draft card)

Moderately

1 2 3 4 3

Repeat ad lib. until voice

CLAUDE:

Where do I go — Fol-low the riv-er, —  
 Where do I go — Fol-low the chil-dren, —

Voice

Guit.

Drums

etc.

Bass

5 3 6 7

Where do I go — Fol-low the gulls. Where is the some - thing  
 Where do I go — Fol-low their smiles. Is there an an - swer

8 3 9 10

Where is the some-one, — That tells me why I live and die. —  
 In their sweet fac - es, — That tells me why I live and die. —



11 12 13

Fol-low the wind song — Fol-low the thun - der — Fol-low the ne - on in

Tpts., Bari.

14 15 16

young lov-ers' eyes. — Down — to the gut - ter — Up to the glit-ter, —

17 18 19

In-to the cit - y — where the truth lies. — Where do I go —

CLAUDE and TRIBE:

Tpts.  
Guit.  
Bari.  
Bass

20 21 22

Fol-low the chil-dren, — Where do I go — Fol-low their smiles.

CLAUDE & GIRLS:

23 24 25

Is there an an - swer\_ In their sweet fac - es, - That tells me why I live and

BOYS:

Is there an an - swer\_ In their sweet fac - es, - That tells me why I live and

26 27 28 3

die. Fol-low the wind song\_ Fol-low the thun - der\_

die. \_\_\_\_\_ Where \_\_\_\_\_ do I go? \_\_\_\_\_ Tell me,

29 30 31 3

Fol-low the ne-on in young lov-ers'eyes.\_ Down\_ to the gut - ter\_

Where \_\_\_\_\_ do I go? \_\_\_\_\_ Where \_\_\_\_\_ do I

32 33 34

Up to the glit - ter, — In - to the cit - y — Where the truth lies. —

go ? — Do I go ? — Tell me, Where do I go ?

CLAUDE: (Solo)

35 36 37

Where do I go — Fol - low my heart - beat, — Where do I go — Fol - low my Voice

Guit.

Bs.

38 39 40

hand. Where will they lead — me, And will I ev - er —

41 42

Dis - cov - er why I live and die. —

43 CLAUDE: 44 45 46

TRIBE: I live and die. Why do I

Why? Why? Beads,

Tpts.  
Guit.  
Bari.  
Bs.

+ Trb.,  
Tpt. 3

47 48 49 50 51

live? Why do I die? Tell me, Where do I go? Tell me

Flow'rs, Free-dom, Hap-pi-ness, Beads, Flow - ers,

52 53 54 55 56 57

why? Tell me, Where? Tell me Why? Tell me Where? Tell me Why?

Free - dom, Hap - pi - ness. Beads, Flow - ers, Free-dom.

Tutti

END OF ACT I

# No. 29

# Electric Blues

Quartet (Oldsters)

Cue: (First few lines of Kate Smith recording)

Moderate 4

1 2 3 4 SOLO:

Tell me, Voice

(Tutti) Drs.

Guits. Bs.

QUARTET:

5 6 7 8

Who do you love, man? Tell me what man?

Guits. Pno., Drums Bs.

9 10 11 12 SOLO:

Tell me what's it you love, man? An

simile

Detailed description: The score is written in 4/4 time with a key signature of two sharps (F# and C#). It consists of three systems of music. The first system (measures 1-4) is marked 'Moderate 4' and includes a vocal line with the lyrics 'Tell me, Voice' and instrumental parts for Piano (Pno.), Guitars (Guits.), Drums (Drs.), and Bass (Bs.). The second system (measures 5-8) is marked 'QUARTET:' and features vocal lines with the lyrics 'Who do you love, man? Tell me what man?' and instrumental parts for Guitars, Piano/Drums, and Bass. The third system (measures 9-12) is marked 'SOLO:' and includes vocal lines with the lyrics 'Tell me what's it you love, man? An' and instrumental parts for Guitars, Piano, and Bass. The piano part in the third system is marked 'simile'. Measure numbers 1 through 12 are indicated above the vocal staves.



13 14 15 16 17

old fash-ioned mel - o - dy.

18 19 20 21 22

QUARTET:

Tell me what's it that moves you?

23 24 25 26 SOLO: 27

Tell me what's it that grooves you? An old fash-ioned

28 29 30 31 32

mel - o - dy.



QUARTET:

33 34 35 36 37

But old songs leave you dead — We sell our

38 39 Double rhythm 40 (2nd time)

souls for bread. We're

Tpts., Trb.

Drs., Guit. etc.:

Bari.

41 42

all en-cased in son-ic ar-mor Belt-in' it out thru chrome gren-ades.

Guits., Drums

Voice

Bs.

43 44

Miles and miles of me-du-san chords, The e-lec-tron-ic son-ic boom.

simile

45 46

It's what's hap-pen-ing, ba-by, It's where it's at, dad-dy. They

Tutti

Bs.

47 48

chain ya and brain - wash ya When you least sus-pect — it, — They

Voice

49 50

feed ya mass med - i - a. The age is e - lec-tric. I got the

Voice

(2nd time sing silently) ⊕

51 52

e - lec - tric blues, I got the e - lec - tric blues, I got the

Br. b

Guits., Drums Bari.

53 e - lec - tric blues, I got the e - lec - tric blues. 54

55 Thwump, rack-et - y whomp, rock. Folk rock, rhy-thm and blues. SOLO: An  
GROUP: E -

Br. Voice

Guits., Drums

Bari. etc.

Bs.

old fash - ioned mel - o - dy, An

57 lec-trons ex-plod-ing, rack - et - y clack. Whomp, plugged in, turned on. 58

old fash - ioned mel - o - dy, An

59 Rack-et - y shwump whoomp. rock. Folk rock, rhy-thm and blues. 60

old fash-ioned mel - o - dy.

*D.S. al Coda*

61 62

Thwump, rack-et-y clack, Whoomp, whump, poof, caved in, caved in, yes caved in. We're

(Scream!)

*Coda*

63 64

(silently) (Sing)

e - lec - tric blues, I got the e - lec - tric blues, I got the

65 66

*Repeat ad lib.* *On cue Explosion.*

e - lec - tric blues. I got the

Br. Guits., Drums, Bari., Bs.

Segue

**No. 30**

**Oh Great God Of Power**

*Cue: (Applause for 'Electric Blues')*

Slow, majestic

Tribe  
*(Repeat if necessary. First time bass only. Second time add guitar)*  
 TRIBE: (from house)

1 2 3 4

Oh great God of pow - er, Oh great God of light,

Voice

Drums Guit. (+ Pno.)

Bs.

5 Oh great God of gas, Oh Con Ed, Oh Con Ed, Where has all the pow-er\_ fled?\_

(Black as night, Night gone dead)

(Group now on stage)

Where has all the pow-er \_ fled? \_

9 (from house) He \_ is \_ blood. \_ He \_ is \_ bone.

ALL: (on stage)

12 He \_ is \_ skin, He is air, He is. He \_ is A-qua-ri - us, \_

Fast 4

Cue to segue:

17 Repeat ad lib.

(CLAUDE appears as the lights bump up bright.)

16 he \_ is A - qua - ri - us... Appear! Appear! Appear! Appear!

Drums

Segue as one



# No. 31

# Manchester III

Tribe

Cue: HUD: "It's Lord Buckingham!" (Segue from "Oh Great God Of Power!")

1 2 3 4 TRIBE:  
Man-ches-ter, Eng-land, Eng - land. A-

Piano, Guitars  
(Tamb. back beat throughout) (+ Drums)  
Bs.

5 6 7 8  
cross the At-lan-tic sea. — And I'm a gen-ius, gen - ius, I be-

simile

9 10 11 12 13  
lieve in God, — And I be - lieve that God - be - lieves in Claude, that's me.



# No. 32

# Black Boys

White Girls Trio & Black Boys Trio

Cue: CLAUDE: "Hey, Woof, you got life, man."

Tequilla tempo  
BOYS TRIO:

Cue to continue: DIANE:  
"He's got life!"

1 *tacet first time* 2 3 (start) 4

I've got, ba-by, I've got, ba-by,

Pno.  
Guits.,  
Drums

Bs.

Tempo I

GIRLS TRIO

1. Black boys are de - li - cious Choc - 'late flav - ored  
2. Black boys are de - li - cious Mo - cha mousse hot  
3. Black boys are nu - tri - tious Black boys fill me

BOYS TRIO

1. 2. 3. I've got, ba - by, I've got,

Guits.,  
Pno.,  
Drums

Bs. *simile*

8 9 10

love. Lic - 'rice lips like can - dy  
fudge. Ma - ple sy - rup lad - dies  
up. Black boys are so yum - my

ba - by, I've got, ba - by,

11 12 13

Keep my co - coa han - dy. I have such a  
 And brown su - gar dad - dies They are my des -  
 — They sat - is - fy my tum - my. Black boys are de -

I've got, ba - by. Ooh

14 15 16 3rd time to Coda ⊕ 16 1 GIRL SOLO:

sweet tooth When it comes to love. — —  
 sert tray When it comes to love. Once I  
 li - cious rai - sins in the

ooh ooh ooh

Half time

2 GIRLS:

17 Ooh — 18 ooh — 19 ooh — 20 ooh —

GIRLS TRIO Solo

tried a di - et Of qui - et rest no sweets, But

(Wood block on back beats) simile

21 ooh — 22 ooh — 23 ooh — 24 ooh —

I went near - ly cra - zy, And I went clear - ly cra - zy Be -

25 ooh — 26 ooh — 27 ooh — 28 ooh. — 3 GIRLS:

cause I real - ly craved for My choc-'late flav-ored treats. Ooh,

*D.S. al Coda*

*Coda*

GIRLS TRIO 29 30 31 32

sun. Black, black, black, black, black, black, black, Black Boys..

BOYS TRIO

ooh. Black boys..

*Segue as one*

# No. 33

# White Boys

"The Supremes" Trio, White Girls Trio & Tribe

Cue: ("Supremes" enter, segue from "Black Boys")

Medium up tempo

SUPREMES  
TRIO

1 2 (LEAD:) 3

1. White boys are so pret - ty,  
2. White boys give me goose - bumps,  
(OTHERS:)  
1.-2. Do do - n do do oo -

(Vamp till voice is ready)

Guit. Voice  
Drs. etc.  
Bs.

4 5 6

Skin as smooth as milk. — White boys are so  
White boys give me chills. — When they touch my

Do do - n do do do oo —

7 8 1. 9 2. 10

pret - ty. — Hair like Chin - ese silk. My  
 shoul - der... That's the touch that kills.

do do do do do do do.  
 do do do That's the touch that kills.

11 12

moth - er calls 'em lil - lies,  
 Doo - da-do-do, Doo - da-do-do, Doo - da-do-do, Doo - da-do-do,

13 14

I call 'em pic - a - dil - lies. My  
 Doo - da-do-do, Doo - da-do-do, Doo - da-do-do, Doo - da-do-do,





23 24 25 26

Ev - 'ry time they're near \_\_\_\_\_ me, - Just can't get e - nough.

Ev - 'ry time they're near \_\_\_\_\_ me,

Bari., Trb.

27 28 29

1. White boys are so pret - ty, White boys are so  
 2. White boys are so sex - y, Legs so long and

1. White boys are so pret -  
 2. White boys are so sex - 1.-2. Do do - n do do oo \_\_\_\_\_

Tpts.  
 (Guits. + Tamb. ad lib.)  
 Bari., Trb. etc.

Bs.  
 Drs. etc.

30 31 32

sweet. - White boys drive me cra - zy, -  
 lean. - Love those sprayed on trous - ers, -

Do do - n do do do oo \_\_\_\_\_ do do do

1. 2. 34 35 36

Drive me in-dis - creet.  
Love the love ma - chine.

My broth - er calls 'em

Drive me in-dis - creet.  
Love the love ma - chine.

Tpts.  
Tpt. 3,  
Trb.,  
Bari.  
(Drums, Guits. cont.)  
Bs.

37 38 39

rub-ble, they're my kind of trou-ble. My

rub-ble, — Doo — doo — do, trou - ble.

40 41 42

Dad - dy warns me no, no, no. — But I say white boys go go

Ooo — no, no, no, — no, oo — Go, —

43 44 45

White boys are so love - ly  
Ba - by oo

— go, — go, — go. Ba-by, ba-by, ba - by, Ba-by, ba-by, ba - by, ba - by,

Tpts.  
Bari.,  
Trb.  
Bs.  
Drs.  
etc.

46 47 48

Beau - ti - ful — as girls — Love to run my  
oo oo oo

ba-by, ba-by, ba-by, ba - by oo ba-by, ba-by, ba-by, ba - by,

49 50 51

fin - gers — and toes thru all their curls. — Give me a  
Ba - by, ba - by. and toes thru all their curls. —

52 53 54

tall, a lean, a sex-y, a pret-ty, a groov-y, a juic-y,

Ba-by, ba-by, ba - by, Ba-by, ba-by, ba - by, Ba-by, ba-by, ba - by.

Tpts.  
Tpt. 3b  
Trb.,  
Bari. (Drums, Guits. cont.)

Bs.

	WHITE GIRLS TRIO & WHITE TRIBE MEMBERS:	"SUPREMES" TRIO & BLACK TRIBE MEMBERS:	WHITE GIRLS TRIO & WHITE TRIBE MEMBERS:	"SUPREMES" TRIO & BLACK TRIBE MEMBERS:
55	56	57	58	59

White boys, Black boys, White boys, Black boys, White boys,

White boys, Black boys, White boys, Black boys, White boys,

Br., Bari.

Guits.  
Drums

Bs.

EVERYBODY:

60 61 62 63 64

Mixed me-di - a!

(three times)

Drum fill

Tutti

Bs.



No. 34

Walking In Space

Dionne, Steve, Leata, Jeanie, Sheila & Tribe

Cue: CLAUDE: "Pick up your glow worms. And glow"--

Slow 4

1 2 3 4

Guit.

Bs.

(Solo voices from the TRIBE)

VOICE 1: VOICE 2:

5 6 7 8

Doors locked, \_\_\_\_\_ Doors locked. \_\_\_\_\_

Opt. Guit.

+ Guit. 8va

Bs.

VOICE 3: VOICE 4:

9 10 11 12

Blinds pulled, \_\_\_\_\_ Blinds \_ pulled. \_\_\_\_\_

Opt. Guit.

Bs.

VOICE 5:

VOICE 6:

13 14 15 16

Lights low, \_\_\_\_\_ Lights low. \_\_\_\_\_

VOICE 7:

VOICE 8:

GIRLS:

17 18 19 20

Flames high, \_\_\_\_\_ Flames-high. \_\_\_\_\_ My

Drums

TRIBE:

21

22

23

24

bod - y, \_\_\_\_\_

My bod - y, \_\_\_\_\_

My bod - y, \_\_\_\_\_

Br.

Guit., Pno.

Gong

Bari., Guit.

Bs.

Drums

etc.

*simile*

25 My bod - y. 26 My bod - y. 27 My bod - y. 28 My bod - y.

(TRIBE:) 29 30 31 32 DIONNE: My

Tpts., Bari. 3

Bs., Guits.

Slow Rock 33 34 35

bod - y is walk - ing in space, My soul is in or - bit, with

Voice

Guit. 3

(Drums 12/8 feeling)

Guit. II

Bs.

36 37 38

God, face to face. Float-ing, flip-ping, fly-ing, trip-ping,

3

*simile*

3

39 40 41

Trip-ping from Potts-ville to Star-line, Trip-ping from Star-line to

3

42 43 44

STEVE:

Moon-ville. On a rock-et to the fourth di-men-sion

3

45 46 47

LEATA:

To-tal self-a-ware-ness the in-ten-tion. My mind is as clear as

3

48 coun-try air. 49 I feel my flesh, 50 all col - ors mesh.

Faster (Moderate Swing Rock)

51 TRIBE: 52 53 54

Red, black, Blue, brown,

Tpts. (Tamb. back beat)

Guits. etc. simile

Drums

Bari.

Bs.

55 Yel-low, crim - son, 56 57 Green, o - range,

58 Pur - ple, pink, 59 60 61 Vi' - let, white,



62 63 64

White, white,

65 66 67 68

White, white, White, white.

Slow 69 70 3

1. All the clouds are cum - u - loft, Walk - ing in space.  
 2. To keep us un - der foot they bu - ry us in soot,

Marimba *ad lib.* Eb7 Ab7 Db7 Gb

Guit. Drums etc.

Bs.

71 72 3

Oh my God, your skin is soft, I love your face.  
 Pre - tend - ing it's a chore to ship us off to war.

Eb7 Ab7 Db7 Gb

*simile*

2nd time Vocal:

73 74

How dare they try — to end — this beau — ty,  
 In this dive — we re - dis - cov - er sen - sa - tion,

*Ebm* / *Gb* / *Cb* / *Gb* /

75 76

How dare they try — to end — this beau — ty.  
 In this dive — we re - dis - cov - er sen - sa - tion.

*Ebm* / *Gb* / *Cb* / *Gb* /

SHEILA and JEANIE:

77 78 3

Walk - ing in space — We find the pur - pose of peace, — The

*Eb7* / *Ab7* / *Db7* / *Gb* /

79 beau - ty of life — You can no long - er hide. 80

Chords: Eb7, Ab7, Db7, Gb

TRIBE:

81 Our eyes are o - pen, Our eyes — are o - pen, 82

Chords: Ebm, Gb, Cb, Gb

GIRLS:

83 Our eyes are o - pen, Our eyes — are o - pen. 84

Chords: Ebm, Gb, Cb, Gb

85 Wide, 86 wide, 87 wide.

Br., Clar.

Marimba, Guit. 88

Chords: Gb, Cb, Gb + Guit. 8va

Bs.

## No. 35 General Washington

Orchestra

Cue: HUD: "Watch this." SOLDIERS: "I'm hanging loose!" (They exit, G. Washington enters)

Moderate March

©1966, 1967, 1968 Galt MacDermot, James Rado, Jerome Ragni,  
Nat Shapiro and United Artists Music Co., Inc.

## No. 36 Indian Music

Percussion

Cue: MESSENGER: "The word is retreat. Threat of attack."

©1966, 1967, 1968 Galt MacDermot, James Rado, Jerome Ragni,  
Nat Shapiro and United Artists Music Co., Inc.

No. 37

Minuet  
Orchestra

Cue: JEANIE: "Appomatox, shmuck." GRANT: "Forward Harch!"

*Repeat ad lib. for dance*

1 Tpts., Marimba, Guits., Pno. 2 3 4

(Drums "cha cha" feeling)

Clar.

Bs.

©1966, 1967, 1968 Galt MacDermot, James Rado, Gerome Ragni,  
Nat Shapiro and United Artists Music Co., Inc.

No. 38

African Drums  
Percussion

Cue: (When African Witch Doctors interrupt "Minuet")

African Drums

1 2 3

*Repeat ad lib. till dialogue*

©1966, 1967, 1968 Galt MacDermot, James Rado, Gerome Ragni,  
Nat Shapiro and United Artists Music Co., Inc.



No. 39

Abie, Baby

Trio: Hud & Two Boys with J.W.Booth

Cue: LINCOLN: "Would you believe takin' a suntan?"

HUD: "Nevermind." (harmony) TRIO: (lead)

1 2 3

Yes, I's fin - ished on y'all's -

Pno., Guit. (+ Tamb. accent back beats)

Drums etc.

Clar.

Bs.

4 5 6

farm lands, With yo' boll wee - vils and all.

2nd time Tpts., Clar. divisi

Guit.

1st time Clar. simile

Bs.

7 8 9 10

Pluck - in' y'all's chick - ens Fry - in' Moth - er's Oats in grease. I's

Detailed description: The score is for a piece titled 'Abie, Baby' by Galt MacDermot, James Rado, and Jerome Ragni. It is arranged for a trio consisting of Hud and two boys with J.W. Booth. The score is divided into three systems. The first system (measures 1-3) features a vocal line starting with 'HUD: "Nevermind."' and 'TRIO: (lead)'. The piano accompaniment includes piano/guitar with tambourine accents on backbeats, drums, and clarinet. The second system (measures 4-6) continues the vocal line with 'farm lands, With yo' boll wee - vils and all.' and includes a '2nd time Tpts., Clar. divisi' section. The piano accompaniment features guitar and clarinet, with a '1st time Clar.' section and a 'simile' marking. The third system (measures 7-10) continues the vocal line with 'Pluck - in' y'all's chick - ens Fry - in' Moth - er's Oats in grease. I's'. The piano accompaniment continues with guitar and clarinet.

11 free now, thanks to 12 yo' mas - sa Lin - coln, 13 E - man - ci - pa - tor of the

14 slave. 15 Yes, 16 I's 17 fin-ished on y'all's. 18 man-ci - pa - tor of the

Tpts. Guit. Bs. Tpts., Clar. (Rhythm + Guit. cont.)

19 slave. Yeah, yeah, yeah — 20 E - man - ci - moth - er - fuck - in' - pa - tor of the

21 slave, yeah, yeah, yeah, 22 E - man - ci - moth - er - fuck - in' - pa - tor of the 23 slave.

Guit. C13 rall.

(Spoken:) LINCOLN: "Four score . . .

Cue to continue: LINCOLN:  
all men are created equal."

Slow

24 Wah be doo, wah, wah,

Repeat ad lib. for dialogue

25

(J.W. BOOTH enters w/pistol)

26 Wah, wah, wah, waa.

Pno.

28 Hap - py birth - day, Ab - ie, ba - by, Hap - py birth-day to you. Yeah,

29

30 Hap - py birth-day, Ab - ie, ba - by, Hap - py birth-day to you. Bang!

31 BOOTH: 32

Gong

f

# No. 40-41

# The War

1000 Year Old Monk, 3 Buddhist Monks,  
3 Catholic Nuns & Full Tribe

Cue: LINCOLN: ...I ain't dying for no white man.

## Give Up All Desires

(Various gongs sound as ALL exit, 1000 YEAR OLD MONK  
and 3 BUDDHISTMONKS enter in long saffron robes.)

*(♩ = 120)*

**1000 YEAR OLD MONK**

A B 1

All you have to do is

W.Blk., Pno.(Synth: Sitar style)

Voice

Bs. Bs., Sitar, Drs.

2 3 4

give up all de - sires. All you have to do is say, "Om."

5 6 7 8 9 10

Stay home, say Om. Om.

**THREE MONKS** [+TRIBE offstage]

Tpt. 1 Tpt. 3

Tbn., Bari.

1000 YEAR OLD MONK:  
Nice, nice, nice, very nice.

1000 YEAR OLD MONK

11 12 *Vamp* 13 14 15

Om, Om on the range,

Tpts. cup mutes, divisi

Rhy. as before

16 17 18 19 20

And eat lots of fruit and be cute. Be hap - py go

Bari. 8<sup>va</sup>

21 22 23 24 25

luck - y, Ev' - ry - one should be Bud - dah.

Tpts.

Rhy.

Gong

FIRST MONK [WOOF]

THIRD MONK

26 27

We are all one. No more war toys.

Tpts.

*f*

Bs., Gtr., Pno.

Gong

Tbn., Bari.



SECONDMONK [SHEILA]

(As SHE pulls out gasoline can and starts pouring gas on the 1000 YEAR OLD MONK.)

28 Use high oc - tane and feel the ti - ger in your tank.

29

(2nd MONK sets the OLD MONK on fire and HE, immolated in flames, runs screaming offstage. The 3 MONKS sit in meditation Oming as 3 NUNS enter.)

1000 YEAR OLD MONK

30 Hustl - ing is an hon - est pro - fes - sion.

31

31-a

Cym. shimmering roll

Ad Libitum

THREE CATHOLIC NUNS

32 Hail Ma - ry, full of Grace, the Lord is with thee. Bless - ed art thou a - mongst

33

33-a

colla voce

Pno (Synth: Organ)

Tbn., Bari., Bs.

mp

33-b

34

35

wo - men, and Bless - ed is the fruit of the loom. Ho - ly Ma - ry, Moth - er of God,

36 37 3

Pray for us sin - ners, now and at the hour of our death.

Attacca

( During the Instrumental—Strobe Light Sequence, the TRIBE enters in groups of three  
THEY kill each other in waves and repeat the action, backing up and coming forward to kill again.  
Repeat action three times, each time the actors accelerate their motions. )

**Instrumental**

(♩ = 180) Tpts. unison

38 39 40

Gtr., Pno. *f*

Tbn., Bari.

Bs., Drs.

(Perc. ad lib. Gongs, Rattles, etc. w/stage action. )

41 42 43

44 45 46

Br., Bari.

Drs. "fill"

Drs.

Pno. 8va

Bs.

Musical score for measures 47-49. The score is written for piano in G major. Measure 47 shows a piano introduction with chords in the right hand and a bass line in the left hand. Measures 48 and 49 continue this pattern with some melodic movement in the right hand. The piece concludes with the word "etc." at the end of measure 49.

Musical score for measures 50-51 and 44-a. Measures 50 and 51 continue the piano introduction. Measure 44-a is a new section starting with a piano accompaniment. The score includes parts for Tpts. (Trumpets), Gtr., Pno. (Guitar and Piano), Tbn., Bari. (Tuba and Baritone), and Drs. "fill" (Drum fill). The piano part features a bass line with eighth notes.

Musical score for measures 45-a, 52, and 53. Measure 45-a is a piano introduction. Measure 52 continues the piano accompaniment. Measure 53 features a piano introduction with a bass line. The score includes parts for Drs. (Drum fill), Pno. 8va (Piano 8va), and L.H. (Left Hand). A note in measure 53 is specifically marked "L.H.". The bass line is labeled "(Bs. eighths cont.)".

Musical score for measures 54-56. Measures 54 and 55 continue the piano accompaniment. Measure 56 features a piano introduction with a bass line. The score includes parts for Drs. (Drum fill) and L.H. (Left Hand).

Musical score for measures 57-59. Measure 57 continues the piano accompaniment. Measure 58 features a piano introduction with a bass line. Measure 59 continues the piano accompaniment. The score includes parts for Tpts. (Trumpets), Tbn., Bari. (Tuba and Baritone), and Bs. (Bass). The piece concludes with the word "etc. sim." at the end of measure 59.

60 61 62

Musical notation for measures 60-62. Measure 60 features a complex chordal texture in the right hand with a melodic line in the left hand. Measure 61 continues this texture with some melodic movement in the right hand. Measure 62 shows a similar texture with a slight change in the right-hand accompaniment.

63 64 65

Musical notation for measures 63-65. Measure 63 has a more active right hand with sixteenth-note patterns. Measure 64 features a prominent chordal structure in the right hand. Measure 65 continues with a similar chordal texture.

66 67 68

Musical notation for measures 66-68. Measure 66 is characterized by a dense, sustained chordal texture in the right hand. Measure 67 shows a continuation of this texture with some melodic movement in the left hand. Measure 68 features a similar texture with a slight change in the right-hand accompaniment.

69 70 71

Musical notation for measures 69-71. Measure 69 has a complex chordal texture in the right hand. Measure 70 continues this texture with some melodic movement in the left hand. Measure 71 shows a similar texture with a slight change in the right-hand accompaniment.

72 73 74

Rhy.  
Gtr., Pno. 8<sup>va</sup>

Musical notation for measures 72-74. Measure 72 features a complex chordal texture in the right hand. Measure 73 is marked with a 'Rhy.' (Rhythm) instruction and contains a sustained chordal texture. Measure 74 continues with a similar texture.

Tpts.

75 Rhy.

76

77 Tpts.

Tbn., Bari.

78

79

80

Tpts. unison

38-a

39-a

40-a

Gtr., Pno.

Tbn., Bari.

Bs., Drs. etc.

41-a

42-a

43-a

44-a

81

82

(Blackout—a natural pause, then  
Lights come up for "Roll Call")



Cue: (Lights up on SERGEANT and a couple of PARENTS holding a suit on a hanger)  
SERGEANT: O'Reilly.

### Roll Call

#### Slow Funeral March

(Calling of names and responses continues)

83 *cup mute* Tpts.

*p* (+ Tbn., Bari. sust.)

Bs., S.D.,  
Pno., Gtr.

85 86 87

Cue to continue: SERGEANT: Claude Bukowski. CLAUDE: Here, Sir.

88 89 90

(Bari. to Flute)

*Attacca*

(SERGEANT, PARENTS exit. TRIBE starts playing Ring-Around-The-Rosie and other children's games becoming ever more violent.)

### Children's Games

#### Faster

91 92 93 94

Flute solo

(Br., Drs. tacet)

Flute solo  
+ Gtr., Pno.

Bs. etc. sim.

95 96 97

Flute solo

S.D., Tpts. *f*

Drs., Tbn.

Bs. (Gtr., Pno. as before)

98 99 100

Flute solo

Br.

Br.

Bs. (Gtr., Pno. as before)

101 102 103

(By last measure, TRIBE has fallen wounded  
to the floor—music segues, THEY rise one by one as they sing:)

104 105 106

Flute solo

Tpts.

Tbn., Bs.

Segue

No. 42

Three-Five-Zero-Zero

Tribe

Cue: (When all on stage have fallen wounded to the floor.)

Slow

1 2 3

TRIBE:

Ripped o - pen by

Voice

Guit., Drums

+ Pno. 8va

Bs., Guit.

4 5 6

met - al ex - plo - sion, Caught in barbed wire Fi - re ball Bul - let shock.

7 8 9

Bay - o - net e - lec - tri - ci - ty, Shrap - nelled,

*simile*

10 11 12

Throb - bing meat, E - lec - tron - ic da - ta pro - cess - ing.

13 14 15

Black u - ni - forms, Bare feet, Car - bines. Mail - or - der

16 17 18

ri - fles Shoot the mus - cles.

19 20 21 22

Two hun - dred and fif - ty - six Vi - et Cong cap - tured,

23 24 25 26

Two hun - dred and fif - ty - six Vi - et Cong cap - tured. \_\_\_\_\_

In 2  
27 (*whispered*) 28 29 30

Pris' - ners in Nig - ger - town, It's a dir - ty lit - tle war. —

(Drum back beat)

Bs.

31 32 33 34 35 36

Three - five - ze - ro - ze - ro. Take weapons up and be -

37 38 39 40 41 42

gin to kill. Watch the long long arm - ies drift - ing home.

Bari.

Bs.

# Dixieland

(Brass open colla Chorus 2nd time)

43 44 45 46

Pris'-ners in Nig-gertown, It's a dir - ty lit - tle war. —

Tpts. plunger mute + o + o + o + o + o + o + o + o

Guits., Drums

Bari.

Bs.

*simile*

47 48 49 50

Three - five - ze - ro ze - ro.

*simile*

51 52 53 54

Take wea-pons up and be - gin to kill. — Watch the

55 56 57 58

long long arm - ies drift - ing home.

1.



Slow-Tempo I

2.  
59 60 61

home. Ripped o - pen by

Voice

Guits., Pno., Drums

Bs.

62 63 64

met - al ex - plo - sion, Caught in barbed wire Fire ball Bul - let shock.

65 66 67

Bay - o - net e - lec - tri - ci - ty, Shrap - nelled,

68 69 70

Throb - bing meat, E - lec - tron - ic da - ta.

*Segue as one*

# No. 43 What A Piece Of Work Is Man

(Adapted from Shakespeare's "Hamlet")  
Ronny & Walter

Cue: (Attacca from "Three-Five-Zero-Zero")

Moderately slow

RONNY & WALTER:  
harmony

1 2

What a piece of work is man, How no - ble in rea - son. How

Voice

Guit.

(Pno. ad lib.)

(+ Maracas or brushes)

Bs.

RONNY:

3 4

in - fi - nite in fac - ul - ties. In form and mov - ing how ex - press and

BOTH:

RONNY:

5 6 7

ad - mir - a - ble. In ac - tion how like an an - gel. In

8 ap - pre - hen - sion how like - a god. ——— BOTH: 10 The beau - ty of the world, The

11 par - a - gon of an - i - mals. RONNY: 13 I have of late But

14 where - fore I know not lost all my mirth. 15 16 This good - ly frame, The earth seems to me —

WALTER:  
19

17 18 19

— a ster - ile pro - mon - to - ry. — This most ex - cel - lent can - o - py, The

BOTH:

20 21

air, Look you, — This brave o'er - hang - ing fir - ma - ment. This

22 23

ma - jes - ti - cal roof fret - ted with gold - en fire. Why

-----optional, invert voices-----

24 it ap - pears no oth - er thing to 25 me Than a foul — and pes - ti -

26 lent con - gre - ga - tion of 27 va - pors. — 28

Pno.  
Guit.

29 What a piece of work is man, 30 How no - ble in rea - son. 31

Voice

Segue as one

# No. 44

# How Dare They Try

Tribe

Cue: (Attacca from 'What A Piece Of Work Is Man')

1 **TRIBE:** 2

How dare they try \_\_\_ to end \_\_\_ this beau - ty,

Voice

Guit.

Drums etc.

Bs.

3 4

How dare they try \_\_\_ to end \_\_\_ this beau - ty.

*simile*

5 6 3

Walk - ing in space \_\_\_ We find the pur - pose of peace, \_\_\_ The



7 beau - ty of life — You can no long - er hide. 8

Detailed description: This system contains measures 7 and 8. The vocal line starts with a treble clef and a key signature of one sharp (F#). Measure 7 has a melody of quarter notes: G4, A4, B4, C5. Measure 8 has a melody of quarter notes: D5, E5, F#5, G5, with a triplet of eighth notes (G5, A5, B5) at the end. The piano accompaniment features a steady bass line in the left hand and chords in the right hand.

9 Our eyes are o - pen, 10 Our eyes — are o - pen,

Detailed description: This system contains measures 9 and 10. The vocal line continues with quarter notes: D5, E5, F#5, G5. Measure 10 has a melody of quarter notes: A5, B5, C6, D6, with a triplet of eighth notes (D6, E6, F#6) at the end. The piano accompaniment provides harmonic support with chords and a moving bass line.

11 Our eyes are o - pen, 12 Our eyes — are o - pen.

Detailed description: This system contains measures 11 and 12. The vocal line continues with quarter notes: D5, E5, F#5, G5. Measure 12 has a melody of quarter notes: A5, B5, C6, D6, with a triplet of eighth notes (D6, E6, F#6) at the end. The piano accompaniment continues with chords and a moving bass line.

13 Wide, 14 wide, 15 wide. 16

Detailed description: This system contains measures 13 through 16. Measures 13 and 14 are marked with a double bar line and repeat sign. The vocal line consists of sustained notes: G4, A4, B4, C5. Measure 15 has a melody of quarter notes: D5, E5, F#5, G5, with a triplet of eighth notes (G5, A5, B5) at the end. Measure 16 has a melody of quarter notes: C6, B5, A5, G5. The piano accompaniment features chords and a moving bass line.

No. 45

Good Morning Starshine

Sheila & Tribe

Cue: CLAUDE: "We stick together."

Medium Latin Rock

1 (Sing when ready) 2 SHEILA: 3

Piano, Guit., Marimba ad lib.

Drums

Bs.

Voice

+ Guit. 2

4 5 6 7

The earth says hel - lo.  
The u - ni - verse rings.

You twin - kle a - bove us,  
With Milk - y Way mu - sic

etc.

8 9 10 11

We twin - kle be - low.  
Our blue pla - net sings.

Good morn - ing star - shine,  
Good morn - ing star - shine,

Detailed description: This is a musical score for the song 'Good Morning Starshine'. It is written in 4/4 time with a key signature of one flat (Bb). The score is divided into three systems. The first system (measures 1-3) includes a vocal line for Sheila, piano accompaniment for piano, guitar, and marimba, and a bass line. The second system (measures 4-7) continues the vocal and piano parts. The third system (measures 8-11) concludes the vocal and piano parts. The score includes various musical notations such as treble and bass clefs, time signatures, notes, rests, and dynamic markings. There are also performance instructions like '(Sing when ready)' and 'etc.'.

12 13 14 15

You lead us a - long,  
We're hap - py and strong.

My love and me As we sing  
We send you love from a - bove,

16 17 18

Our ear - ly morn - ing sing - ing song.

TRIBE:

19 20 21

Glid - dy glup gloo - py, Nib - by nab - by noo - py, La la la lo lo,

F 1x Flute, 2x Mute Tpt. ad lib. melodically F Gm7 C7

Guits.  
(Perc. cont.)

Bs.

22 23 24

Sab - ba sib - by sab - ba, Noo - by ab - ba nab - ba,

Gm7 C7 Gm7 C7 Gm7 C7

25 3 26 27

Lee lee lo lo, Too-by oo-by wal-la,

F F7 Bb A7

28 29 30 SHEILA:

Noo-by ab-ba nab-ba Ear-ly morn-ing sing-ing song. Good morn-ing

Dm Gm F C7 F

2. 31 32 33

Sing-ing a song, Hum-ming a song,

F F (Tpt. cont. ad lib.) F

34 35 36

Sing-ing a song. Lov-ing a song,

Gm7 C7 Gm7 C7 Gm7 C7

37 Laugh - ing a song, Sing - ing a song.

Gm7 C7 F F7

40 Sing the song, Song the sing, Song, song, song, sing,

Bb A7 Dm Gm F Dm

43 Sing, sing, sing, song. Song, song, song, sing,

Gm7 C7 F F F Dm

(+ Marimba)

47 Sing, sing, sing, song.

Gm7 C7 F

+ Fl. 8va

Drums

Slow segue



# No. 46

# The Bed

Tribe

Cue: (Boys bring mattress on stage) ALL: "Uuu. . . the bed. Aaaa. . . the bed. Oooh... the bed."

ALL: Uuuu. . . Ad lib.  
the bed." TRIBE:

1 2 3 4 5 *in tempo*

Oh, the bed, Mmm, the bed, I love the bed.

Guit. Bs.

Fast 4

6 7 8

You can lie in bed, You can lay in bed, You can die in bed, \_\_\_

Voice  
Guits., Pno.  
Drums etc.  
Bari.

9 10 11

You can pray in bed. \_\_\_ You can live in bed, You can laugh in bed, You can give your



12 heart — Or break your heart in half in bed. You can tease in bed, You can

15 please in bed, You can squeeze in bed, You can freeze in bed.

16

17

Tpts.

Bar., Tbn.

18 You can sneeze in bed, Catch the fleas in bed, All — of

19

20

Voice

21 these, — Plus eat crack-ers and cheese in bed. Oh, the bed is a thing Of

22

23

divisi Tpts.

(Tamb. steady 4)

24 feath - er and spring, Of 25 wire and wood 26 In - ven - tion so good.

*simile*

27 Oh, the bed comes com-plete With 28 pil-low and sheet, With 29 blank-et e - lec-tric, And -

*simile*

30 \_ breath an - ti - sep - tic. Let there be 31 sheets, Let there be 32 beds.

divisi Br., Bari.  
Guits., Pno.  
(Tamb. backbeat)  
Bs.

33 Foam rub - ber - pil - lows - Un - der our heads. Let there be 34 sighs 35 Fill - ing the 36 room.

*simile*

37 38 39 40

divisi

Scan-ty pa - ja - mas — by "Fruit of the loom."

41 unis. 42 43

You can eat in bed, You can beat in bed, Be in heat in bed, —

Voice

Guits., Pno.

Bari.

Bs.

44 45 46

Have a treat in bed. — You can rock in bed, You can roll in bed, Find your cock in

47 48 49

bed, — Lose your soul in bed. — You can lose in bed. You can

Tpts.

Guits., Pno.

Bari., Tbn.

Bs.

50 win in bed. 51 But nev - er, nev - er, nev - er, nev - er, 52 nev - er, nev - er sin in bed..

53 54 55 But nev - er, nev - er, nev - er, nev - er,

56 Nev - er, nev - er, nev - er, nev - er, 57 nev - er, can you sin in bed. —

### Aquarius Goodnights

58 59 (Applause) 60 (All exit except Claude) 61 A - quar-i - us, A -

(Drum fill) Repeat ad lib. Repeat ad lib.

Segue as one

# No. 47

# Reprise: Ain't Got No

Claude & Tribe

Cue: (Attacca from "The Bed")

L'istesso tempo

CLAUDE: "I'm human being number 1005963297." (Sniper appears)

1 CLAUDE: (Sing last time) 2 3

Ain't got no... Ain't got no...

Repeat ad lib.

Voice

Guits., Perc., Drums

Bs.

\* Optional: perform with bass and percussion only.

4 5 6 7

Ain't got no... Ain't got no...

8 9 10 11

(Gun shot) Ain't got no... (Gun shot) Ain't got no...



(TRIBE enters slowly with instruments—cans, flutes, garbage cans, sticks. They add to the rhythm and build intensity. Heavy snowfall begins.)

12 (Gun shot) Ain't got no... 13 14 (Gun shot) Ain't got no... 15

16 (Gun shot) Ain't got no... 17 18 (CLAUDE runs off) 19 20 Safety vamp

TRIBE: 21 Boom, boom, Beep, beep, Um - ga - wah, Flo - wah pow - ah, Hell no we won't go, What in the hell are we fight - ing for? 22 23

24 Hell no we won't go. Do not en - ter in - duc - tion cen - er, Do not en - ter in - duc - tion cen - ter. Make love not war. Black white yel - low red, Cop - u - late in a king - size bed. 25 26



On Cue: CLAUDE: (enters) "I'm right here."  
 (Snow stops falling, TRIBE freezes, music stops)

27 Yip, yip, yip, yip, yip, yip, yip, yip, Yip, yip, yip, Yip- eee, Yip, yip, yip, Yip, yip, yip, Yip- eeee...  
 28  
 29 - (Vamp ad lib.)

## No. 48 The Flesh Failures (Let The Sun Shine In)

Tribe

Cue: CLAUDE: "Like it or not, they got me."

TRIBE:  
 (Sing when ready)

1 We starve look at one an - oth - er short of  
 2 Some - where in - side some - thing there is a  
 3  
 4 breath Walk - ing proud - ly in our win - ter coats. Wear -  
 5 rush of of great - ness Who knows what stands in front of  
 6

Pno., Guit.  
 Guit., Bs.



## No. 49

## Eyes Look Your Last

(Adapted from Shakespeare's "Romeo and Juliet")

Claude, Sheila, Dionne &amp; Tribe

Cue: (Attacca from "The Flesh Failures")

*L'istesso tempo*

1 CLAUDE:

Man - ches-ter, Eng - land, Eng-land.

TRIBE:

Mute Tpt.

Pno., Guit.

Guit.

Bs.

Drums etc.

(CLAUDE:)

4 Man - ches-ter, Eng - land, Eng-land. \_ A -

TRIBE:

5 Eyes, 8 look your last,

The musical score is written in 4/4 time with a key signature of one sharp (F#). It consists of two systems. The first system (measures 1-3) features Claude singing the first line of the lyrics. The second system (measures 4-8) features Claude singing the second line and Tribe singing the third line. The instrumental parts include a Muted Trumpet, Piano and Guitar, Guitar, Bass, and Drums.

7 cross the At - lan - tic sea. — 8 And I'm a gen - ius, gen -

Arms, take your last em - brace, And lips, oh you, the

10 - ius, — 11 I be - lieve in God, — 12 and I be -

doors of breath, Seal with a right - eous kiss,

13 lieve that God Be - lieves in Claude, That's me, That's

Seal with a right - eous kiss. — The rest is

16. 17. 18.

me, That's me.

si - lence, - The rest is si - lence, -

SHEILA:

19. 20. 21.

We starve look at one an - oth - er short of

The rest is si - lence. - Voice

(SHEILA:)

22. 23. 24.

breath Walk - ing proud - ly in our win - ter coats. Wear -

SHEILA and DIONNE:

25 ing smells from la-b'ra-tor-ies 26 Fac-ing a dy-ing na - tion - of 27

28 mov - ing pa - per fan - ta - sy, 29 30 List-'ning for the new told lies -

31 32 33 With su - preme vi - sions of lone - ly tunes.

34 ALL: Sing - ing 35 our space songs on a spi - der

Tpts.

Bari. 8 bassa (Tamb. accent back beats)

Pno., Guit. / etc.

Guit., Bs.



36 37 38

web si - tar. Life is a - round you and in \_\_\_\_\_ you.

39 40 41

An - swer for Tim - oth - y Lear - y, dear \_ \_ - ie. \_ \_

*(5 times. Build with each repeat.)*

42 43 44

Let the sun - shine, \_\_\_\_\_ Let the sun -

Br.

Bari.

45 46 47 48

- shine in, - the sun - shine in, in.

1. 2. 3. 4. 5.

**No. 50****Hippie Life**

Claude, Berger, Two Indian Womes &amp; Tribe

[CURTAIN CALLS can be done with no music.

Orchestra reprise LET THE SUN SHINE IN—No. 49 from bar 42—with the Audience and TRIBE singing ad libitum.

The TRIBE exits, lights change and a single NATIVE AMERICAN INDIAN enters holding a drum high above his head.]

Cue: (CLAUDE and TWO INDIAN WOMEN enter.)

**Tempo Gusto** (♩ = 120)**CLAUDE**

How I love my hippie life. \_\_\_\_\_

What a far out trip. \_\_\_\_\_

(BERGER enters)

In my heart is love for others, All my sisters and my

Rhy: Bs., Pno., Gtr., Drs.

(Perc. sempre ad lib. w/Tamb.)

Drs., Bs.

CLAUDE & BERGER (BERGER may sing harmony ad lib.)

7 8 9

broth - ers. \_\_\_\_\_ Tutti How I love my hip - pie life. \_\_\_\_\_ Br., Bari.

10 11 12

Bare foot on ce - ment \_\_\_\_\_ Broth - er, can you spare a

13 14 15

quar - ter, Care to share some ma - ri - jua - na? \_\_\_\_\_ O, we're gon - na change the  
(fresh spring wa - ter?) \_\_\_\_\_ Br., Bari.

(Bs., Pno., Gtr: quarters, Drs: eighths)

16 17

world, At least we're gon - na try. — We're gon - na take this low down

18 19 20

world And make it high, high, high.

(Drs. fill)

CLAUDE, BERGER & TWO WOMEN

21 22

Lift it up to see the light.

Tpts. sust.  
Br., Bari. sf Rhy.  
+ Tbn., Bari.

23 24 25

^ O - pen up its heart, ^ Try to end its stress and

Rhy. sf

26 27

strife, — Turn it on to hip - pie life.

sf

THREETRIBE GUYS:

(TRIBE enters dancing.)

(Enter downstage right and cross as they speak:)

Keep on truckin,' keep on truckin'!

28 29 30

How I love my hip - pie life.

(Drs. fill)

Bari., Bs.

31 PRINCIPALS 32 33

How I love my hip - pie life. What a far out trip.

TRIBE

How I love my hip - pie life. What a far out trip.

[Orch. as before]

34 35 36

We're gon - na save the drink - ing wa - ter. Peace is just a - round the

We're gon - na save the drink - ing wa - ter. Peace is just a - round the

37 38

cor - ner. O, we're gon - na change the  
[Harmonic divisi assigned at directors discretion.]

cor - ner. O, we're gon - na change the

Br., Bari.

39 40

world, At least we're gon - na try. — We're gon - na take this low down

world, At least we're gon - na try. — We're gon - na take this low down

41 42 43

world And make it high, high, high. —

world And make it high, high, high. —

(Drs. fill)



44 45

Lift it up to see the light.

Lift it up to see the light.

Tpts. *sust.*

Br., Bari. *sf* Rhy.

+ Tbn., Bari.

46 47 48

O - pen up its heart, Try it end its stress and

O - pen up its heart, Try to end its stress and

*sf*

49 50

strife, Turn it on to hip - pie life.

strife, Turn it on to hip - pie life.

*sf*

51 52

How I love my hip - pie life,

How I love my hip - pie life,

*sf*

53 54

Hap - py Hop - i hip - pie life,

Hap - py Hop - i hip - pie life,

*sf*

55 56 57

How I love my hip - pie life.

How I love my hip - pie life.

No. 51

Cue: (Curtain - Applause)

Exit Music

Orchestra

1 Cm Ab 2 Cm Eb

Tpts., Bari.

Pno.

Perc., Guits. (Tamb. back beats)

Bs.

3 Cm Ab 4 Cm Eb 5 Gm Eb 6 Gm Bb

7 Gm Eb 8 Gm Bb7 9

Br., Bari.

Pno., Guits.

Drums

Bs.

(2nd time to Coda)

10 11 12 13

div. cont.

Pno., Guits.

Bs., Bari.

14 Br. 15 16

Pno.

Guits., Drums

etc.

Bs., Bari.

17 18 19

20 21 22 23

*D.S. al Coda*  $\text{Coda}$

+ Bari.

*Coda*  $\text{Coda}$

24 25 26 27

Tutti Orch.

THE END