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## Sandusky Brown

Thomas Lanese

*Composer*

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S A N D U S K Y B R O W N

An Opera in One Act

Music by Thomas A. Lanese  
Libretto by Edna J. Carmean

CAST OF CHARACTERS

WOMAN (in Quaker dress)

MAN

SAM (a young black man, escaped from slavery - - - TENOR

SUSIE (Sam's wife) - - - - - SOPRANO

SHERIFF (chasing the fugitives) - - - - - BARITONE

TOBY (the Sheriff's vicious (?) trackin' dog)

FARM WIFE

FARMER - - - - - BARITONE

STABLEMAN - - - - - BARITONE

PEGGY (a voluptuous chambermaid) - - - - - MEZZO-SOPRANO

BOATMAN

Scene of the story is the famous Underground Railroad which operated in Ohio in the years before the Civil War. Sam and Susie have escaped from their owner in Kentucky and are being passed secretly night by night from the Ohio River to Lake Erie. From there it should be a short sail to Canada - and freedom.

# Overture

Vivo ♩ = 132

Handwritten musical score for Overture, featuring multiple staves with notes, rests, and dynamic markings. The score is written in 3/4 time, indicated by the 'Vivo ♩ = 132' marking. The notation includes various musical symbols such as treble and bass clefs, key signatures (one flat), and dynamic markings like *f* (forte), *mf* (mezzo-forte), and *cresc.* (crescendo). The score is organized into measures, with some measures containing multiple notes and rests. The overall style is that of a handwritten manuscript.

Handwritten musical score, first system. The top staff features a vocal line with notes marked with accents and a tempo marking of  $\text{♩} = 60$ . The bottom staff is a piano accompaniment. Dynamics include *mf* and *cant.*

Handwritten musical score, second system. The top staff continues the vocal line. The bottom staff is a piano accompaniment. A tempo marking *Moderato*  $\text{♩} = 84-88$  is present. Dynamics include *rit.* and *p dolce*.

Handwritten musical score, third system. The top staff continues the vocal line. The bottom staff is a piano accompaniment. Dynamics include *cant.* and *mf*.

Handwritten musical score, fourth system. The top staff continues the vocal line. The bottom staff is a piano accompaniment. Dynamics include *p*.

Handwritten musical score, fifth system. The top staff continues the vocal line. The bottom staff is a piano accompaniment. Dynamics include *p* and *pp*.

Handwritten musical score, sixth system. The top staff continues the vocal line. The bottom staff is a piano accompaniment. A tempo marking *Allegro* is present. Dynamics include *poco rit.* and *f*.



Handwritten musical score, first system. It consists of two staves. The top staff has a treble clef and a key signature of one flat (B-flat). The bottom staff has a bass clef and a key signature of one flat. The music features various notes, rests, and dynamic markings. A handwritten "rit." is at the top right. Below the staves, the words "cresc" and "poco rit" are written.

Handwritten musical score, second system. It consists of two staves. The top staff has a treble clef and a key signature of one flat. The bottom staff has a bass clef and a key signature of one flat. The music features various notes, rests, and dynamic markings. A handwritten "Moderato ♩ = 69" is at the top left. Below the staves, the word "cant." is written.

Handwritten musical score, third system. It consists of two staves. The top staff has a treble clef and a key signature of one flat. The bottom staff has a bass clef and a key signature of one flat. The music features various notes, rests, and dynamic markings. A handwritten "3" is at the top right. Below the staves, the word "espr." is written.

Handwritten musical score, fourth system. It consists of two staves. The top staff has a treble clef and a key signature of one flat. The bottom staff has a bass clef and a key signature of one flat. The music features various notes, rests, and dynamic markings. A handwritten "(poco più mosso)" is at the top left. Below the staves, the word "mf" is written.

Handwritten musical score, fifth system. It consists of two staves. The top staff has a treble clef and a key signature of one flat. The bottom staff has a bass clef and a key signature of one flat. The music features various notes, rests, and dynamic markings. A handwritten "f" is at the top left. Below the staves, the word "p." is written.

Handwritten musical score, sixth system. It consists of two staves. The top staff has a treble clef and a key signature of one flat. The bottom staff has a bass clef and a key signature of one flat. The music features various notes, rests, and dynamic markings. A handwritten "allarg." is at the bottom left. Below the staves, the word "MAGISTOSO" is written. At the very bottom, there is a handwritten "3." with a wavy line above it.



SCENE I - a room in a cottage. There are no walls to the room, but at the back there is a door in a frame with steps on the outside leading up to it. In the foreground a woman sits sewing at a table which is lighted by a lamp (or candle). She is dressed as a Quaker, a "plain" person, with a white cap.

There is a knock at the door in a special rhythm. The woman walks quickly to open it and pulls the visitors into the room, shutting and locking the door. There are three newcomers - a white man, a young negro man, and a young negro woman. The blacks are very thinly dressed and shivering.

Without speaking, the white man helps his hostess pull her table to one side, take up the rug, and open a trap door which is underneath. They quickly shove the two blacks into the opening and return the room to normal. The man leaves and the woman starts to sew again.

A loud banging at the door. The woman opens it to a large, rough looking man who has a dog on a leash. He is a loud-mouthed deputy sheriff wearing a shiny star.

Allegro 126

Scene 2

ad lib.

SHERIFF

DID YOU SEE TWO NIGGERS MAN AND

colle parte

WOMAN

THEY CROSSED THE RIVER A FEW MINUTES A

Go

THEY CAME IN THIS DIR-ECTION

DID YOU

SEE THEM

Moderato

QUAKER

I SAW NOTHING UN-USUAL

ARE YOU

SURE THEY CAME THIS WAY

# Allegro SHERIFF

MAYBE SO MAYBE NOT THEY MUST BE STOPPED YOU KEEP WATCHING ILL BE

*sfz*

BACK ILL BE BACK

*Vivo*  $\text{♩} = 126$

*mf cresc.*

*ff*

The Sheriff leaves with his dog, and the Quaker locks the door. Then she slides the table aside, opens the trap door.

QUAKER - It's safe to come up now. But be quiet.

The two blacks climb into the room. They are a nice looking young couple. He is strong and muscular. She is obviously pregnant. Both are thinly dressed.

QUAKER - We must work fast. They'll be back. Who are you?

BLACK MAN - I'm Sam Brown.

BLACK WOMAN - I'm Susie Brown.

SAM - A good man rowed us 'cross the river. Brought us here. We have to get to Canada. He promised you will help.

QUAKER - Yes, we will help. First - (She walks to one side, opens a chest, takes out an armload of clothes, comes back to them.) - you must have warmer clothes. Here they are. (She gives to Susie a black shawl and bonnet, to Sam a black coat and floppy hat The rhythmic knock comes at the door.)

QUAKER - Here are warm stockings. (She gives them). And may God bless and keep you both.

The Quaker opens the door to a shadowy figure. With no more words, the blacks leave with him. She puts the room back to normal and sits down to sew again



Allegro Unice - 12/6 SHERIFF

Scene II

Handwritten musical score for a scene. The score is written on ten staves, with lyrics and musical markings interspersed.

Lyrics and markings include:

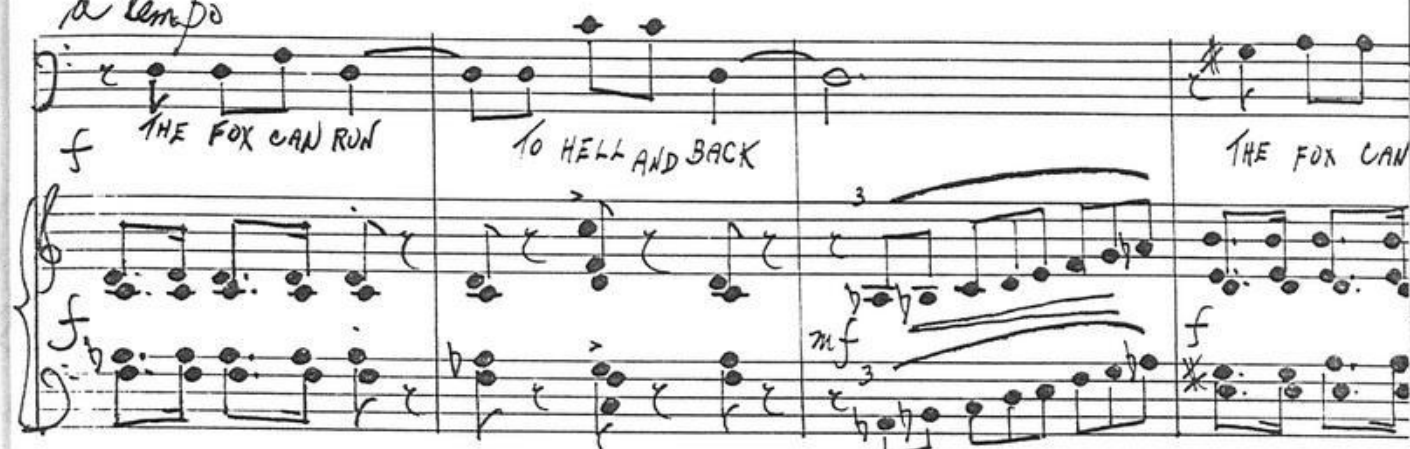
- THE UNDERGROUND THE UNDERGROUND THE
- FOX RUNS TO THE UNDERGROUND IN HIDDEN TUNNELS OUT OF SIGHT
- HE SEEKS TO CONSUME HIS FLIGHT 'T WAS THAT WAY SINCE THE
- WORLD BEGAN BUT THE SHERIFF HE ALWAYS GETS HIS MAN

Musical markings include:

- f* (forte)
- mf* (mezzo-forte)
- sfz* (sforzando)
- stacc.* (staccato)
- 3* (triple)
- 4* (quadruple)
- 5* (quintuple)
- 6* (sextuple)
- 7* (septuple)
- 8* (octuple)
- 9* (ninth)
- 10* (tenth)
- 11* (eleventh)
- 12* (twelfth)
- 13* (thirteenth)
- 14* (fourteenth)
- 15* (fifteenth)
- 16* (sixteenth)
- 17* (seventeenth)
- 18* (eighteenth)
- 19* (nineteenth)
- 20* (twentieth)
- 21* (twenty-first)
- 22* (twenty-second)
- 23* (twenty-third)
- 24* (twenty-fourth)
- 25* (twenty-fifth)
- 26* (twenty-sixth)
- 27* (twenty-seventh)
- 28* (twenty-eighth)
- 29* (twenty-ninth)
- 30* (thirtieth)
- 31* (thirty-first)
- 32* (thirty-second)
- 33* (thirty-third)
- 34* (thirty-fourth)
- 35* (thirty-fifth)
- 36* (thirty-sixth)
- 37* (thirty-seventh)
- 38* (thirty-eighth)
- 39* (thirty-ninth)
- 40* (fortieth)
- 41* (forty-first)
- 42* (forty-second)
- 43* (forty-third)
- 44* (forty-fourth)
- 45* (forty-fifth)
- 46* (forty-sixth)
- 47* (forty-seventh)
- 48* (forty-eighth)
- 49* (forty-ninth)
- 50* (fiftieth)

*al tempo*

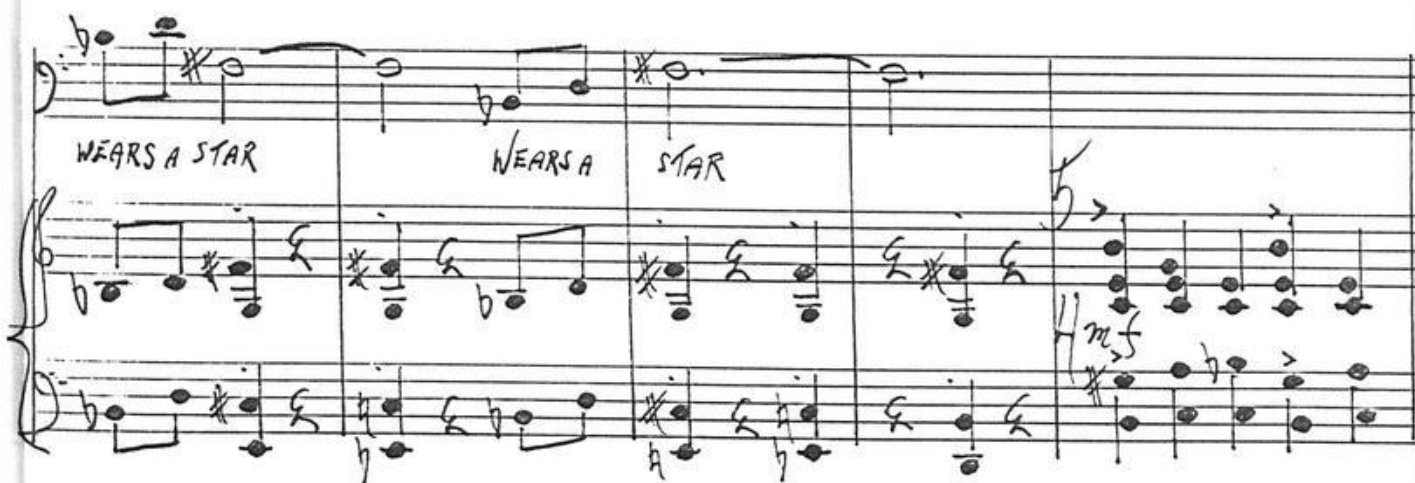
**f** THE FOX CAN RUN TO HELL AND BACK THE FOX CAN



DOUBLE ON HIS TRACK NO MATTER WHAT HIS TALENTS ARE THE MAN WHO FOLLOWS



WEARS A STAR WEARS A STAR



'T WAS THAT WAY SINCE THE WORLD BEGAN 'T WAS THAT WAY SINCE THE WORLD BEGAN





(BRAND) *a tempo*

3 BUT THE SHERIFF HE ALWAYS GETS HIS MAN f HIS NOSE IS KEEN HIS SIGHT ACUTE

sfz

HIS CONCENTRATION AB-SO-LUTE WHATEVER FOXYS TALENTS ARE

mf

ff THE MAN WHO FOLLOWS WEARS A STAR WEARS A STAR

(meno) *meno*

foco meno f 'T WAS THAT WAY SINCE THE WORLD BEGAN

mf

H. B. Publishing

Handwritten musical score for the song "The Sheriff Always Gets His Man". The score is written on two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one flat (B-flat). The melody is written in the top staff, and the lyrics are written below it. The lyrics are: "THE SHERIFF ALWAYS GETS HIS MAN GETS HIS MAN HE ALWAYS GETS HIS MAN". The melody is simple and repetitive, with a wavy line above the final measure indicating a continuation or a specific musical style. The bottom staff contains handwritten notes, possibly for a piano accompaniment, including chords and single notes.

### SCENE III

The stage is now an attic, bare except for Sam and Susie, who are lying on the floor together on a rude mattress filled with straw. Sam raises himself on one elbow and looks at the motionless Susie.

SAM - Still asleep?

SUSIE - I can't sleep. I'm afraid. We're locked up in a strange place.

SAM - We must trust these good people who are helping us.

SUSIE - But I can't trust a stranger who locks me up.

SAM - They will help us. You must believe.

SUSIE - I can't believe. I should have stayed where I was born.  
I'm afraid, and I dream of home.

Susie sings THE SOFT WARM LAP OF HOME as she sits on the mattress.

# Scene III

Moderato 1-84-88

SUSIE sopr.

*dolce*

MY MA — MA'S

LAP MY MA — MA'S LAP IS SOFT AND WARM

SOFT AND WARM THE RICH BROWN EARTH IS SOFT AND WARM

*meno rit.* *mf* ANIMATO

IS SOFT AND WARM THE PERFUME ON THE EVENING BREEZE THE SONGS THAT FLOAT BENEATH THE

*ten.*  
TREES ARE SOFT AND WARM  
*poco rit.*  
*rit.*

*a tempo*  
I CAN'T FORGET THE EASY LAUGH  
*mf (ten.)*  
I CAN'T FORGET THE  
*(ten.)* *dim.*  
*p. a tempo*

*esp. n.*  
LOVING TAP I CAN'T FORGET THAT SOFT WARM LAP  
*poco rit.* *Meno mosso* = 69  
*cont.*

*f* OF HOME  
*mf* OF HOME  
*dim.*



Vivo  $\text{♩} = 116$

SAM f

*agitato*

YOUR MAMA'S HANDS

ARE CRACKED AND HARD

THE FINGERS BEAT

AND WORN AND SCARRED

WORN AND SCARRED

FROM FOILING SINCE

HER DAY OF BIRTH

AND GRUBBING IN

YOUR RICH BROWN EARTH

AND GRUBBING IN YOUR

RICH BROWN EARTH OF

*colla parte*

HOME IN THE

EVENING SONGS CON

CEAL THE PAIN

ON

ACH-ING MUS-LES

*MODERATO*

*cant.*

*resc.*

BACK AND HEAD WHO LIVE A LIFE OF FEAR AND UGLY DREAD

AGITATO

*ten.*

FOR THEM THERE'S NO EA-SY EA-SY LAUGH NO LOVING TAP NO SOFT WARM

*(a tempo)* *cant.*

*colla parte*

*(a tempo)* *rit.* *Moderato*

LAP OF HOME

*Moderato* 84-88

*TEMPO I*



*SUSIE*

*SAM*

*cap.*

MY MA — MA'S LAP IS

SOFT AND WARM *cap.* SOFT AND WARM THE RICH BROWN EARTH IS

YOUR MA — MA'S HANDS ARE CRACKED AND HARD

SOFT AND WARM

THE EARTH THAT MADE HER SCARRED *foco int.*

*mf* THE

The musical score is handwritten on a single page. It features two vocal parts, 'SUSIE' and 'SAM', and a piano accompaniment. The lyrics are written below the vocal lines. The score includes various musical notations such as notes, rests, and dynamic markings like *cap.*, *mf*, and *foco int.*. The piano part consists of two staves, likely representing the left and right hands. The overall style is that of a personal or student manuscript.

ANIMATO 1-6.

PER-FUME ON THE EVENING BREEZE THE SONGS THAT FLOAT BE NEATH THE TREES

*mf*

ANIMATO

*f* THE

SONGS BE-NEATH THE TREES BE-NEATH THE TREES

*poco rit.*

EVENING SONGS CONCEAL THE PAIN OF THOSE WHO FELT THE FOREMAN'S CANE

*poco rit.*

*sfz*

*passionato*

*mf* I CAN'T FORGET THE EASY LAUGH

*mf* I CAN'T FORGET THAT

*a tempo* YOU MUST FOR-GET MUST FOR-GET

*a tempo*

*ten.*

H. B. Publishing *mf*

LOVING TAP

*poco rit.*

*AGITATO*  
*a tempo*

*f*

FOR HE THERE WAS NO

EA-SY LAUGH

FOR HE THERE WAS NO

LOVING TAP

NO

SOFT WARM LAP OF

*3 rall.*

*rall.*

HOME

*(relax.)*

*rit.*

*mf*

17.

I CAN'T FORGET

THAT SOFT WARM LAP

YOU MUST FOR-GET

YOU MUST FOR

*mf*

*17.*

Handwritten musical score for a vocal and piano piece. The lyrics are: "THAT SOFT WARM LAP OF HOME". The score includes a vocal line with lyrics and a piano accompaniment. The piano part features a melodic line in the right hand and a bass line in the left hand. The lyrics are written above the vocal line. The piano part has a key signature of one flat (B-flat) and a 4/4 time signature. The score is marked with dynamics such as *f* (forte) and *dim.* (diminuendo). The lyrics are: "THAT SOFT WARM LAP OF HOME". The score includes a vocal line with lyrics and a piano accompaniment. The piano part features a melodic line in the right hand and a bass line in the left hand. The lyrics are written above the vocal line. The piano part has a key signature of one flat (B-flat) and a 4/4 time signature. The score is marked with dynamics such as *f* (forte) and *dim.* (diminuendo).

Handwritten musical score for a vocal and piano piece. The lyrics are: "OF HOME". The score includes a vocal line with lyrics and a piano accompaniment. The piano part features a melodic line in the right hand and a bass line in the left hand. The lyrics are written above the vocal line. The piano part has a key signature of one flat (B-flat) and a 4/4 time signature. The score is marked with dynamics such as *mf* (mezzo-forte) and *dim.* (diminuendo). The lyrics are: "OF HOME". The score includes a vocal line with lyrics and a piano accompaniment. The piano part features a melodic line in the right hand and a bass line in the left hand. The lyrics are written above the vocal line. The piano part has a key signature of one flat (B-flat) and a 4/4 time signature. The score is marked with dynamics such as *mf* (mezzo-forte) and *dim.* (diminuendo).



INSERT A - Scene 3 (CONT.)

The trap door opens and a woman emerges. She is dressed as a farm wife - gingham dress, big apron, bonnet.

WOMAN - Are you ready to move on?

SUSIE - Where are we going? Where do you take us?

WOMAN - To Canada. You sleep by day and ride by night. To Canada.

SAM - We have no money. We can't pay you.

WOMAN - We want no pay.

SAM - But, why - - ?

WOMAN - Some of us do not believe in slavery. One man should not be owned by another man.

SAM - But the Law! The Law's against you.

WOMAN - That law was made by Man. We obey God - ahead of Man.

SAM - In helping us you may be caught. And punished.

WOMAN - We take that chance.

SAM - Why do you risk so much for us?

WOMAN - It was a risk for you to run away. Were you abused down in Kentucky?

SAM - Not all the time. We were fed well so we could work.

WOMAN - (bitterly) Just like the horses in the field!

SAM - But word just came I would be sold - I knew not where. My wife and I would soon be torn apart. That was too much to bear. We ran away so that the child she carries in her belly will be free when he is born.

WOMAN - And now it's time for you to go. The wagon is prepared. God bless and keep you all - all three of you.

THE STAGE GOES DARK.

SCENE IV

The stage is bare again except for the Sheriff and his dog walking on the treadmill. He sings his tracking song.

Scene IV

ALLEGRO VIVACE 2 = 132

SHERIFF f marc.

Handwritten musical score for piano and voice. The score is written on four systems of staves. The piano part is in the left hand, and the voice part is in the right hand. The tempo is ALLEGRO VIVACE 2 = 132. The key signature has one sharp (F#). The score includes various musical notations such as notes, rests, and dynamic markings (f, marc.). The lyrics are written below the voice staff.

Lyrics:

MY TO-BY IS A  
VICIOUS HOUND A VICIOUS HOUND  
HE ROOTS THEM FROM THE  
UNDER GROUND THE UNDER GROUND HE ROOTS THEM FROM THE  
UNDERGROUND THE UNDERGROUND  
stacc.

Handwritten notes and markings include:

- 3 (triplets)
- f (forte)
- marc. (marcato)
- molto marc. (molto marcato)
- 19.
- 11



HIS NOSE IS KEEN HIS SIGHT A-CUTE HIS CONCENTRATION

AB-SO-LUTE *accel.* *Pin Momo*  $\text{♩} = 144$

NOW SICKEN TOBY FIND THAT SCENT AND TELL ME WHERE THOSE NIGGERS THOSE

WENT AND TELL ME WHERE THOSE NIGGERS WENT 3 UICK

INSERT B

SCENE V

Stage setting is now a barn. At left and right are stalls for animals. In center stage is a pile of loose hay. At stage left is a long wooden chest with a hinged lid. A farmer with a pitchfork attacks the pile of hay and moves it to one side. Underneath is the trap door, which he opens.

FARMER - You can come out now. It's almost time to go.

Sam and Susie clamber out of the opening.

FARMER - Sit down. The wagon is near ready.

He gestures toward the wooden chest and they sit on it obediently. Sam and Susie watch as the farmer closes the trap door and covers it with hay again.

FARMER - We can't be too careful. The Sheriff and his hound, they say, are in the neighborhood.

SAM - What will happen if they find that you have helped us?

FARMER - They caught another farmer and he lost his farm - and also went to jail. He was betrayed by one he trusted well - his cousin! - who lived upon the next door farm.

SAM - How terrible! I hope they never find you out.

Handwritten musical score for the piano introduction. It consists of two staves. The right hand plays a melody of eighth notes, and the left hand plays a bass line of eighth notes. The tempo is marked *foco allarg.* and the dynamics are *f* and *sfz*.

SUSIE Scene 1 (cont.)

IN SO AFRAID WE'LL NEVER GET TO CANADA TELL ME

Handwritten musical score for the vocal part. The melody is written on a single staff. The lyrics are written below the notes. The tempo is marked *f* and the dynamics are *f* and *sfz*. The tempo is marked *f* and the dynamics are *f* and *sfz*.

HOW FAR TO CANA - DA

HOW FAR TO CANA - DA

VIVO & RITMICO

Handwritten musical score for the piano accompaniment. The melody is written on a single staff. The lyrics are written below the notes. The tempo is marked *f* and the dynamics are *f* and *sfz*. The tempo is marked *f* and the dynamics are *f* and *sfz*.

Handwritten musical score for the piano accompaniment. The melody is written on a single staff. The lyrics are written below the notes. The tempo is marked *f* and the dynamics are *f* and *sfz*. The tempo is marked *f* and the dynamics are *f* and *sfz*.

*sempre f* (FARMER) *marc.*

THE TRIP TAKES MANY DAYS MA-NY MANY DAYS

*sempre f* *marc.*

FROM KEN-TU-CKY TO LAKE ER-IE ARE MA-NY MANY

MILES WITH MA-NY MA-NY MA-NY STA-TIONS

UNDERGROUND MANY STATIONS IN THE UNDERGROUND UNDERGROUND



9x relaxed 2  $\text{♩} = 88$

UNDERGROUND

doco rit

cresc

*f* THERE'S

CIR — CLE-VILLE AND

CRUOKS — VILLE

REL — SAN VILLE AND

WES — TER-VILLE

LOU — DON-VILLE AND

MARY — S — VILLE AND

AL — SO

VANES — VILLE THERE'S

6=1

GRANVILLE AND GALLON MANSFIELD AND MASSIL-ON WALDO AND

*f*

*Stacc.*

MARION LO-DI AND SULLIVAN ATTICA AND

*mf*

*mf*

OBERLIN ASH-LAND AND WELLINGTON NORWALK AND HURON AND

*cresc.*

*cresc.*

*poco rallent.*



*SUSIE*

*(Broaden)*

*SAM* *f* FIN-ALL-Y SAN-DUS-KY SAN

FIN-ALL-Y SAN-DUS-KY FIN-AL-LY SAN-DUS-KY SAN

*f* *XP.*

*allarg.*

*BROAD*

-DUS-KY AND CAN-A-DA CANA-DA TO CAN-A-DA CANA-DA

*allarg.*

-DUS-KY AND CAN-A-DA CANA-DA TO CAN-A-DA CANA-DA

*BROAD*

*f* *XP.*

Handwritten musical score for the first system. It consists of four staves. The top two staves are vocal parts with lyrics: "CAN-A-DA CA-NA-DA UAN-A-DA TO". The bottom two staves are piano accompaniment. The music is written in treble and bass clefs with various notes, rests, and dynamic markings like *f* and *mp*.

Handwritten musical score for the second system. It continues the vocal and piano parts from the first system. The lyrics "UAN-A-DA" are visible on the vocal staves. The piano accompaniment includes various musical notations such as notes, rests, and dynamic markings.

INSERT C - Scene 5

Suddenly the farmer's wife appears at the barn, and we hear the chase theme, at first faintly, then getting louder.

FARMER'S WIFE - The Sheriff and his dog are coming fast.

They just turned in the lane and you must hurry.

The farmer motions to Sam and Susie to get off the wooden chest on which they are sitting. Then he opens it and motions to them to climb inside. With the lid closed, he stands with his pitchfork beside the pile of hay when the Sheriff and his dog come along the treadmill fast and enter the barn.

SHERIFF - You must have seen two niggers! The trail leads in this direction.

FARMER - I don't remember seeing them go past my farm.

SHERIFF - I promise it will go hard with you if you help them to escape.

FARMER - I understand. I understand.

The Sheriff walks over and sits on the chest in which Sam and Susie are hiding. He mops his face with a red handkerchief. Toby sits at his side.

SHERIFF - Wanta see a good dog? See my Toby.

The Sheriff sings about Toby.

VIVACE ♩ = 132

ALLEGRO ♩ = 100 SHERIFF

RESOLUTE TRACKIN' DOG

THAT'S MY TO-BY HE SPRINGS FROM THE FINEST TRACKIN STOCK HIS



*Meno*  $\text{♩} = 120$

*rit.*

MOTHER WAS A CHAMPION HUNTER OF THE FOX

*rit.*

*Meno mf*

SALLY WAS A

HUNTIN' DOG WITH LOU-IN' UPS IN STACKS

SALLY WAS THE QUEEN OF THE

*rit.*

*rit.*

PACK OF JUDGE BROWN'S PACK

OF CELEBRATED HOUNDS

*Tempo I*

*Tempo mf*

MOST CELEBRATED HOUNDS

MOST CELEBRATED HOUNDS

IN KEN

INSERT D     Scene 5 (cont.)

FARMER - He looks unlike the hounds I've ever known. Of what stock was his sire?

SHERIFF - Of that we're not quite sure. He was a visitor one night to Judge Brown's kennel. And Toby was a gift to me - from old Judge Brown himself.

FARMER - Toby could be like his sire - with unknown tricks and traits.

SHERIFF - Ridiculous! My Toby has old Sally's nose - her trackin' nose. Where Sally tracked the fox's scent, my Toby follows blacks who run away and shows me where the niggers went.

FARMER - Who are those negroes you are hunting? What have they done?

SHERIFF - Sam and Susie Brown. They've run off from the Brown plantation, down south in Kentucky. That's what they've done. They belong to old Judge Brown, and Judge Brown wants them back.

FARMER - And what will Judge Brown do to them when he gets them back?

SHERIFF - I predict he'll have one foot cut off of Nigger Sam. And that will teach him not to run away again.

FARMER - Of what use will he be - a crippled worker?

SHERIFF - A nigger can tend cotton, and creep along the rows on hands and knees. One foot's enough for that.

FARMER - And Susie? What of her? What will Judge Brown do to her?

SHERIFF - The old Judge won't hurt Susie. Susie is good breeding stock, just like her mammy. He'll take good care of Susie.

The farmer's wife looks horrified as she listens. She steps forward impulsively.

FARMER'S WIFE - Our supper is now ready. It would be an honor if you would join us, Sheriff, for our meal tonight.

SHERIFF - Don't mind if I do. Long time since I had a home-cooked meal. I'll leave old Toby here - to watch 'til I come back.

He ties Toby's leash to a nail in the wall and leaves with the farmer and his wife. The farmer's son comes in, opens the chest. Sam and Susie crawl out. Toby looks on placidly. The son puts his finger to his lips to signal silence and beckons them to come with him. Sam runs back to pat Toby, then joins the other two.

THE STAGE GOES DARK

SCENE VI

Stage setting is now a cave. Sides are dark, but there are farm lanterns hanging on the walls. Sam and Susie lie on a mattress on stage center. Sam sits up, looks at Susie.

Handwritten musical score for a piano piece. The title "TUCKY" is written above the first staff. The music is in 4/4 time and features a melody in the right hand and a bass line in the left hand. The piece concludes with a final chord marked *f*.

## Scene VI

*Moderato*

Handwritten musical score for a vocal duet. The title "Scene VI" is written above the first staff. The tempo is marked *Moderato*. The characters are SAM and SUSIE. The lyrics are: "ARE YOU AWAKE I'M AWAKE I CANNOT SLEEP I'M AFRAID AND I AM". The music is in 4/4 time and features a melody in the right hand and a bass line in the left hand. The piece concludes with a final chord marked *f*.

Handwritten musical score for a vocal solo. The title "Scene VI" is written above the first staff. The tempo is marked *Moderato*. The character is SAM. The lyrics are: "SAD TIRED LONELY FILLED WITH DESPAIR OF WHAT ARE YOU A-FRAID". The music is in 4/4 time and features a melody in the right hand and a bass line in the left hand. The piece concludes with a final chord marked *f*.

*f*

WE'RE ALIVE AND WE ARE FREE

AND GETTING CLOSE TO SANDUSKY

THE OPEN DOOR TO

*f*

*SUSIE agitato*

CANADA

I'M AFRAID OF THE SHERIFF

AND HIS VICIOUS DOG

*SAM*

AFRAID OF

*f*

*rit.*

TO-BY

GOOD OLD TO-BY

TOBY IS MY FRIEND LET ME TELL YOU

*mf*

*rit.*

*3/2 ALLEGRO VIVACE*

$\text{♩} = 76$

*3/2*

*3/2*



Alf (janty)

TOBY THE HOUND WAS MY FIRST AND LAST TOY HE WAS A PUPPY WHEN WAS A BOY

*mf*

WAS A BOY WE PLAYED TOGETHER AND ROLLED ON THE

*f* *poco rit.* *a tempo* *mf*

GROUND DEAR TO MY HEART DEAR TO MY WAS TOBY THE HOUND

*rit.* *a tempo* *mf* *poco rit.* *a tempo* *f*

(meno) *d=58* BORN FOR HUNTING YOUNG TOBY WAS NOT ON

*mf* *rit.* *(meno)* *f*

31.

SAL-LY'S FINE PEDIGREE HE WAS A BLOT SO WHEN JUDGE BROWN SCANNED THE

KENNEL ONE DAY FILLED WITH DISGUST HE GAVE TOBY A-WAY

*rit.* *tempo I* *tempo I*

TOBY WAS BORN WITH NO

*dolce* *mf* *(mens)* *♩ = 58*

IMPULSE TO KILL NO TALENT TO SORT THE FLEET FOX ON THE HILL HIS

DISPOSITION SWEET SWEET AS A DOVE TOBY'S A PUSSY CAT PURRING FOR

LOVE TOBY IS HARMLESS AND SWEET AS A DOVE HE'S JUST A PUSSY CAT

PURRING FOR LOVE TOBY IS HARMLESS AND SWEET AS A DOVE HE'S JUST A PUSSY CAT

PURRING FOR LOVE FOR LOVE FOR LOVE



1st *f* perturbed

THE SHERIFF IS NO PUSSY CAT AND I'M TIRED OF RUNNING WITH SAM DUSKY AND CANADA

*collapante*

*ten.* ALWAYS A-HEAD *freely & disturbed* SOAKING IN A WATER TANK *f* PENDED IN A WELL HUDDLED IN A

*ten.* *mf*

BELFRY BE-SIDE THE DINNER BELL BURIED IN A HAY STACK SUB-MERGED IN A SWIMMING HOLE

CARRIED IN A ROAD CART BE-NEATH A PILE OF COAL LAID BESIDE A COFFIN ON WAY TO BURIAL GROUND



*passionately & broad*

MOVING NOT A MUSCLE LEST FOUR JEWS WE AS TOWN HAULED BENEATH A WAGON BED TIED

*accel. & cresc.*

ON WITH BITS OF ROPE

*ad lib.*

*rit.*

DON'T BE SURPRISED TO FIND THAT I HAVE LOST MY

*(ad lib.)*

*SAM - excited*

*Ten.*

HOPE COME NOW OUR TRAVELS ARE EXCITING THINK HOW I'LL BE TO TELL OUR

*f* *♩ = 76*

SON OF TRIPS HE TOOK BEFORE HE CAME INTO THIS WORLD DREAM YOUR DREAM BUT FOR ONE THINK

it. SUSIE f ten.

colla parte

WE WILL NEVER HAVE A SON f HOW ELSE DO YOU EXPLAIN THAT BELLY MUST

(AM agitated) f

I BELIEVE IT'S MADE OF JELLY mf SUSIE (SAUCY) EASY 2 = 60

might get thin where now she fat

ONCE KNEW A SHE-DOG DID JUST THAT SHE DID JUST THAT SHE THOUGHT SHE WAS WITH PUPS AND

*rit.* *SAM (a tempo)*

THEN SHE SHRANK TO NORMAL SIZE A-GAIN THIS IS NO IMAGINED TRICK I HAVE

*SUSIE* *mf*  $\text{♩} = 60$

FELT THE BA-BY KICK TO HAVE A CHILD ONE MUST BE STEADY NOT YOUNG AND

FEARFUL AND UN-READY UN-READY OUR GOD WOULD NEVER GIVE A CHILD TO ONE SO

*rit.*

IGNORANT AND WILD

INSERT E    Scene 6

The farm wife appears at the door of the cave, yells "Yoo-Hoo", then enters. She is carrying a basket and a large bundle wrapped in a red bandanna.

FARM WIFE - It's not time for you to move quite yet. It must be dark before you go. I came to bring you food. (She presents the basket) And also something else.

The farm wife opens the bundle. Inside are baby clothes, little garments.

FARM WIFE - (to Susie) I know your time is getting near. Here's something you will need - left over from my youngest child who's now well grown.

Susie's face lights up in pure joy. She shakes out the little pieces, holds them up to see them better, hugs them, laughs, hugs them again.

SUSIE - Thank you. Thank you. Thank you.

FARM WIFE - Your time spent in Ohio will soon be over. You're coming near Sandusky.

SAM - And Canada!

FARM WIFE - And Canada.

Susie continues to examine the baby clothes, ecstatic and happy. Farm wife leaves.

Sam and Susie sing THE SONG OF CANADA



USIE (exuberant)

*f* THERE WILL BE THREE OF US IN CANADA I KNOW IT NOW I KNOW IT

WELL TELL ME MORE OF CANADA I WANT TO HEAR IT ALL AGAIN

*rit.*

*Moderato* ♩ - 69

*espr.*

*f* IN VAN-A-DA THE SKY IS ALWAYS BLUE NIGHT

*espr.*

TELL ME MORE OF CANA-

-DA I WANT TO HEAR IT ALL A GAIN  
TELL ME MORE TELL ME MORE

CLOUDS LIKE DABS OF ICE FLOATING SLOWLY BY

*poco più mosso*  
*THE GRASS IS GREENER*

TELL ME MORE OF CAN-A-DA WANT TO HEAR IT A GAIN  
GREEN THE WATER IS PURE THE AIR IS CLEAN AND BIRDS KNOW HOW TO

SING A LULLA-BY SING A LULLA-BY

*poco rit.*

Moderato ♩ = 72

(meno)

*f* WE'LL FIND A COTTAGE THERE

IN CANADA WITH RED RED ROSES TRAILING ON A PICKET FENCE THERE MUST BE ROSES THERE IN

LAN-A-DA LAN-A-DA *dim.* TO FILL THE SPARKLING AIR WITH

*Polishing* *meac.*

40.



*SWEET INCENSE*

*calando*

*(Meno)*

*(a tempo) Moderato 1-72*

*f* THERE IS A USEFUL JOB TO DO THERE WHICH PAYS A WILLING WORKER WHAT HE'S

*WORTH* *mf* THERE'S A NEAR-BY SCHOOL IN CANA-DA WHERE CHILDREN LEARN TO READ AND WRITE AND

*mf*



*And.*

FIGURE SUMS IN CANADA THEY KNOW THAT LEARNING MAY DETERMINE WHAT A

*And.*

HAN BE-COMES IN CANADA THE CHILDREN ARE ALLOWED TO GO AS

*ten.*

FAR AS THEY CAN REACH WHEN STANDING TALL

*Sfz*

JASIE

(meno)

rit.

SAM

f AND SOME WILL BROWSE AMONG THE DISTANT STARS WHILE OTHERS STAND TO CAUTION IF THEY FALL

(meno)

rit.

(also used as Finale)

SUSIE

rit.

Tempo I 69

SAM

cresc.

f TELL ME MORE

f OF CA-NA-DA

YOUR ARMS ARE OPEN WIDE

mf

OF CA-NA-DA I WANT TO HEAR IT ALL A GAIN

TELL ME MORE TELL ME MORE

AND WE WHO YEARN FOR FREEDOM FREE TO COME INSIDE

YOUR GRACIOUS  
HOSPITALITY

3

TELL ME MORE OF VA-NA-DA WANT TO HEAR IT A-GAIN

LAND YOUR SPACIOUS LAND WHERE WE MAY LIVE OUR LIFE AND WALK AS FREE MEN PROUD AND

WANT TO HEAR IT A-GAIN AND A-GAIN

TALK A-WAY FROM FEAR AND STRIFE FEAR AND STRIFE

**MAESTOSO** **f** OH CANADA SWEET VANA-DA WE PRAY WE SOON SHALL STAND UP ON YOUR SHORE OH

**f** OH CANA-DA SWEET CANA-DA WE PRAY WE SOON SHALL STAND UPON YOUR

44.

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MP 452



LA-NA-DA GREAT AND GRA-CIOUS LAND OH LA-NA-DA GREAT AND GRA-CIOUS  
 SHORE OH LA-NA-DA GREAT AND GRACIOUS LAND OH LA-NA-DA GREAT AND  
 LAND OH LA-NA-DA  
 GRACIOUS OH  
 LA-NA-DA  
 LA-NA-DA  
 all a g.

SAM - Let's eat a bite and get some sleep. The trip tonight may be a long one.

(Stage darkens as they eat)

SCENE VII  
 Sheriff and his dog are walking on the treadmill. He is despondent, slumped and slow.



*Allegro Vivace* ♩ = 132

*f* *presente*

*SHERIFF*

*f* THE PRIZE IS ALWAYS

*mf*

JUST A-HEAD

*mf* THIS CHASE THE WORST IVE EV-ER

KNOWN EVER KNOWN

*f* THE TURKEY'S FEATHERS WE CAN FIND

46.

Handwritten musical score for a song, featuring lyrics and musical notation across multiple staves.

**Lyrics:**

WE REACH THE NEST THE BIRD HAS FLOWN THE BIRD HAS FLOWN

THIS HUNT HAS TURNED IN - TO A PLAY

THE FINAL ACT WILL SOON BEGIN YOUR NOSE OLD TOBY POINTS THE TRAIL WE'LL FOLLOW IT UP

TIL WE WID OUR FEET ARE SORE OUR BONES ARE TIRED AS OVER THE HOS - TLE

**Handwritten Annotations:**

- meas.*
- f*
- p. stacc.*
- meas.*
- ad lib.*
- mf*
- Meno mf 1-72*
- ten.*
- f (colle parte)*
- ralando*

**Page Number:** 47.





(Moderato)

Scene III

mf  *cresc. 3*  
if you NEVER LET THAT BUNDLE FROM YOUR SIGHT A WAY FROM THE TOUCH OF YOUR HAND ARE YOU AF-  
 *p. cresc.*

*rit.* *OSIE dolce ♩ 63*  
-FRAID IT WILL BE STOLEN OR EATEN UP BY RATS PERHAPS THIS IS MY BABY  
 *p. rit. p.*

*espn.*  
I CANNOT HAVE MY CHILD WITH-OUT THIS PACK IN CASE WE LEAVE THIS PLACE IN  
 *p.*

*SAM espn.*  
URGENT RASTE THIS PACK MUST GO A-LONG WITH ME I UNDERSTAND  
 *p.*



I UNDERSTAND I KNOW HOW HELPLESS YOU HAVE FELT ALONG THIS TIRE SOME ROAD BUT THIS

more. JOURNEY SOON IS OVER IS OVER THEY TELL ME ONE MORE STOP WILL BRING US

TO HAVE ER-IE AND SANDS-KY WHAT IS IT LIKE LAKE ER-IE

more. IS IT LARGER IS IT LARGER THAN THE O-HI-O WHICH WE CROSSED LONG AGO

SAM

ten mf tempo I

SO LONG A-GO

LARGER THAN A THOUSAND

RIVERS

DO YOU RE-CALL THE TALE YOUR

MA-MA

TOLD

AB

OUT THE TIME OUR FATHER'S WERE

STOLEN

AND BROUGHT BY

ten.

SUSIE

SHIP ACROSS THE BROAD AT-LANTIC

REMEMBER YES, YES

IT IS A

SAM

SAD SAD STORY

LAKE ERIE IS A GREAT DEAL LIKE THE

O-CEAN SO THEY SAY THO' NOT SO

WIDE BUT WHEN WE STAND UP - ON THE ERIE SHORE AND GAZE OUT TO THE NORTH

WE'LL SEE JUST WAVES THAT BREAK AND BILLOW BUT NO LAND

SUSIE *ten.* AND THEN WE RIDE A

SAM - - - BOAT? WE RIDE A BOAT

SUSIE - I think that I might be afraid - to venture where I cannot touch or see the land.

SAM - You won't be afraid, for I'll be with you. And when we can no longer see Sandusky shore we will be FREE.

SUSIE - I will not be afraid if I have you - and my red bundle!

She pats the pack. He hugs her and they both laugh.

SAM - I can hardly wait for Canada and the birth of my new son. The son who will belong to me and not to Old Judge Brown.



Sam Langhett. 1-72  
espn.

mf MY SON WILL COME INTO A WORLD OF PROMISE A WORLD OF FREEDOM WHERE A BOY CAN GROW

WITHOUT THE HEAVY YOE OF SLAVE HOOD KILLING ALL AMBITION HE MIGHT SHOW

mf AND LIKE A SEED - LING HE WILL SWELL AND SPROUT AND STRETCH AND RISE

EX-PAND INTO WIDE OPEN SKIES

3 10 more 1-100

53



Handwritten musical score for the first system, featuring piano and vocal staves with treble and bass clefs. The piano part includes triplets and a forte (f) dynamic marking. The vocal part has a fermata and a triplet.

Handwritten musical score for the second system. The piano part continues with a forte (f) dynamic. The vocal part includes a "dim." (diminuendo) marking and a fermata.

Handwritten musical score for the third system, containing the lyrics "MY SON WILL NEVER BE A PU-NY CHILD". It includes a "sfz" (sforzando) marking and a "Tempo II" instruction.

Handwritten musical score for the fourth system, containing the lyrics "MUSCLES HARD IN ARMS AND LEGS AND ALL THE TEETH THAT DO BELONG WITH GENTLE HANDS AND EYES". It includes a "cresc." (crescendo) marking and a "p. cresc." instruction.

AND EYES THAT SEE AND EARS THAT HEAR AND COURAGE BUILT FROM LACK OF

*mf*

*mf*

*cresc.*

FEAR LACK OF FEAR

*f*

*mf*

*fz*

*dim.*

*fz*

SUSIE ten.

BUT YOU SING ON A LOT OF

*int.*

*fz*

*55.*

*fp*

*rit.*

YOUR SON HEW/FABE MY SON TOO

*rit.*

SAM - Of course he will. And don't forget there will be other sons - that we will make together.

SUSIE - That may be true. But one task at a time is best. You must not count your next year's chickens before your hen flies off this summer's nest!

SAM - This son will be special among sons - the only one to make the trip out of the Wilderness. We will call him "Moses". And he will be the symbol of that trip.

SUSIE - Moses Brown. Moses Brown. That name does have a most important sound. And I'll hold fast to my red pack - and wait for Moses to arrive.

THE STAGE GOES DARK

*Vivo*  $\text{♩} = 120$  *Scene IX*

*allarg.*

*ff*

*sfz*

*callo pinto*

STABLEMAN

*f* THERE'S NOBODY HERE

ALLEGRO MODERATO

*f*

SAM *f*

STABLEMAN

you CAN COME OUT IS IT TIME TO GO? *f* NOT YET BUT SOON BUT

SOON THIS IS SANDUSKY YOUR LAST STOP IN O-H-I-O TO-MORROW

you WILL BE IN CA-NA-DA *f* WE ARE READY NOW WHY MUST WE WAIT

STABLEMAN

THE TIME ISN'T RIGHT YET THIS PART OF THE TRIP IS MOST DANGEROUS



SAD *cresc.* STABLEMAN (*piu mosso*)  $\text{♩} = 108$

IT IS HARD TO WAIT WITH CA-NADA SO CLOSE & SAN-DUSKY IS A BUSY PORT SHIPS

*p cresc. mf* (*piu mosso*)

DOCK THROUGHOUT THE DAY PASSENGERS COME AND GO

WHARF IS CLOSELY WATCHED BY SLAVE HUNTERS SLAVE HUNTERS EVERYWHERE

*cresc. allarg.*

MANY SLAVES HAVE ESCAPED FROM SAN-DUSKY & SOME IN DISGUISE SOME WITH FALSE PAPERS

*Moderato mf*

58.

IN SPITE OF ALL THIS SOME HAVE BEEN CAUGHT AND SENT BACK SOUTH

SAM (piano) - 108

AG/TA

*f*

HOW CAN WE BE DISGUISED OUR SKINS CAN'T BE TURNED TO WHITE

*f*

OUR COLOR WILL BE TRAY US

*rit.*

*f*

*rit. - dir.*

WE HAVE A PLAN WE WON'T GO LEAVE THE WHART THERE'S A LITTLE

*mf*

*f*

59.

COVE A SECRET INLET FROM LAKE ERIE HIDDEN BY TREES  
ALONG THE SHORE

mf dim.

FROM THERE YOU'LL GO BY ROWBOAT TO THE SAILING SHIP OFF-SHORE. WITH YOU ABOARD...

The ship will spread its sails for Canada  
SAM - We're ready. Take us to that secret cove to meet the boat for Canada.  
STABLEMAN - I can't do that The timing must be right. The ship will not be there until the dawn. For this few hours you must be patient. You must wait.

Scene II (cont.)

4/4 120

PEGGY

THEY MUST LEAVE!

f sfz

A young woman appears at the doorway, rear stage. Peggy is a chambermaid, pretty and voluptuous. She rushes in, very excited.

PEGGY - They must leave! The Sheriff and his dog are at the Inn. He's searching through the rooms, and soon he'll be here at the stable.

*Vivace* ♩ = 132



STABLEMAN - Now we can't wait. Come, I'll take you to our secret cove - and you can crouch beneath the bushes until the dawn.

Susie has been very quiet. She suddenly sits down on the box.

SUSIE - I can't go on.

SAM - Of course you can! (holds out his hand) Just one more time.

SUSIE - (puts both hands on her big belly) My time has come. Right now I cannot go. I must stay here.

SAM - (aghast) We're lost! After all the pain, the suffering, we're lost. And Canada within our grasp.

SUSIE - Please, my dear, you must go on alone - And leave me here. You must go on and find our cottage with the roses on the fence. If all goes well, we'll meet again - in Canada.

SAM - I won't leave you. You want me to go on and leave my son to Old Judge Brown? I can't do that. I have a knife. (He flashes it) I'll stay right here and fight. And then I'll kill us all before I let them take my son to slavery in Kentucky.

We now hear the chase theme, gradually getting closer. Peggy steps forward.

PEGGY - There's no time now to leave this place. Go back into your empty stall, the two of you. And I'll take care of the Sheriff.

Sam and Susie disappear behind the side drop. When the Sheriff enters he finds the stableman sitting on the old box talking to Peggy



SHERIFF - For three hundred long, long miles I've walked - behind those runaways, Sam and Susie Brown. (He advances menacingly toward Peggy and the stableman) At last I have them cornered. I know they're here. The trail leads to this spot. I will not leave without them. (He spies the wooden chest) Aha! You won't fool me again. (He throws the lid open and finds only pieces of harness. He throws them down angrily) Toby, you get busy. Sniff them out from their dark hiding place.

Toby seems attracted to Peggy. (She has a little treat in her hand) The Sheriff jerks the dog back and orders him to sit down.

SHERIFF - (to stableman) Tell me where they are. In the end it'll be much easier for you.

STABLEMAN - But I don't know. (He gestures his lack of knowledge) I don't know what you talk about.

SHERIFF - You're just like all the rest! I do declare - (He is exasperated)

Peggy sidles over to the Sheriff. She has pulled her blouse down over her shoulders and looks very seductive.

PEGGY - I do like to hear you talk, Sheriff. What part of the country is your home?

SHERIFF - My home is in Kentucky - and I'm here on business. Important business

PEGGY - I love the way you say your words. Let's hear some more.

SHERIFF - I have no time to waste. (But his mood is softening) Y'all really like the way I talk?

PEGGY - Oh, I do. I do. I think that any girl would like it, especially from such a big, strong man who is so well travelled. Like a sailor, you must have a girl in every port.

SHERIFF - (obviously hooked) A few. A few. (He tries to look bored and modest)

PEGGY - These girls - What are their names?

SHERIFF - Well, there's Sally and there's Jenny and there's Grace. (He pauses) There's Mabel, too. I most forgot.

PEGGY - And who is Mabel?

SHERIFF - She's my old wife. (Looks sour at this reminder)

PEGGY - (puts her hand on his arm) Don't tell me more. To hear their names it makes me jealous. You look tired. Come to my room and talk to me. I'll make you comfortable and you can rest.

The Quartet is sung by Peggy and Sheriff onstage, Sam and Susie out of sight in stall.

61A.

Scene II (cont.)

Quartet

Peggy

SHERIFF

3 MODERATO ♩ = 72-76

SUSIE

SAH

6. 20/21 -

*mf* COME WITH ME AND I WILL SHOW YOU SUCH DE-LIGHTS YOU DREAM A-  
 - SHER. MUST NOT FORGET MY DU-TY NOT FORGET MY

SAM

*mf* MO-SES RE-SOLVE TO COME

-BOUT SUCH DE-LIGHTS YOU DREAM A-BOUT  
 DU-TY WO-MEN I CAN DO WITHOUT DO WITHOUT

*mf* RE-MEM-BER THE FENCE AND THE ROSES THE COT-TAGE WE HOPE WILL BE  
 FORTH IN SAN-DUS-KY IN-STEAD OF OUR COT-TAGE WITH





*no tempo cresc.*

*p* COME WITH ME COME WITH ME AND  
*mf* YOU'RE PRETTY AS A  
FATHER IN HEAVEN WHY MUST THIS  
*no tempo cresc.*

I WILL MAKE YOU DRUNK WITH PLEA-SURE WITH PLEA-SURE  
PIC-TURE PRETTY AS A PICTURE PRETTY AS A PICTURE  
PAIN BE IN-FLIC-TED ON  
foco int.  
foco int.

*mf*  
a tempo

CAN MAKE YOUR DRUNK DRUNK WITH PLEASURE WITH

YOU SMELL LIKE A ROSE LIKE A ROSE PRETTY AS A

FATHER IN HEAVEN WHY MUST THIS PAIN

a tempo

*mf* FATHER IN HEAVEN WHY MUST THIS

PLEASURE

*mf* YOU WILL FIND A SWEET REPOSE

PIC-TURE SMEL-LING LIKE A ROSE PRETTY AS A

FATHER IN HEAVEN WHY MUST THIS

PAIN

*mf* FATHER IN HEAVEN WHY

*mp* 66.

*f*

MP 452

THE SHERIFF ALWAYS GETS HIS MAN GETS HIS MAN HE ALWAYS GETS HIS MAN

YOU WILL FIND A SWEET RE-POSE  
 PIC-TURE LIKE A ROSE LIKE A ROSE  
 PAIN WHY THIS PAIN  
 WHY THIS PAIN WHY THIS PAIN



*dim.*

SWEET RE-POSE

SWEET RE-POSE BLESSED RE-

LIKE *dim.* A ROSE

LIKE A ROSE LIKE A

INFLICTED ON ME

INFLICTED ON ME ON

*dim.*

POSE

ROSE

ME

*calando*

H. B. Purcell

68.

MP 452



INSERT F

The Sheriff succumbs to Peggy's wiles. He takes Toby over to the wall and hooks his leash on a nail.

SHERIFF - Toby will stand guard for me - while I take the rest that I deserve.

The Sheriff puts his arm around Peggy and they walk off together.

Almost immediately we hear a baby crying. The Stableman has been there all the time. Now he walks over and speaks into the dark stalls.

STABLEMAN - It's all right. They've gone

Sam comes out looking dazed. He glances around and sees Toby.

SAM - But Toby is still here. The Sheriff will be back.

STABLEMAN - But not so soon. We can trust our Peggy to keep the Sheriff busy - and give us time to move.

Susie comes out of the darkness. She is radiantly happy. She carries her baby wrapped in the bright cloth which has covered her ever-present bundle.

SUSIE - (to Sam) I hope you do not mind, my husband. This is not our Moses Brown. Your son turned out to be a girl. And we shall name her for this blessed place - Sandusky. Her name will be "Sandusky Brown."

SAM - A girl! Sandusky Brown. Sandusky Brown. I had not thought of such a name. But it suits me very well.

STABLEMAN - I must go now, but I'll soon be back. You must try to keep your baby quiet and not arouse suspicion in the Sheriff's friends.

SUSIE - (sits down on the box) I do know how to keep a baby quiet. (She puts the baby to her breast and Sam comes to kneel beside her.) Come, see your daughter. And, tell me, are you sorry she is not a son?

SAM - Sorry? Not at all. Sandusky Brown is beautiful. And so are you, my wife and mother of my child.

Sam stays on his knees beside her as Susie sings her lullaby.

68A.

*Calmly* ♩-80 Lullaby Scene IX (Cont.)

Handwritten musical score for the first system. The vocal line (treble clef) has lyrics: "DUS-KY BROWN SWEET DUSKY BROWN CLOSE YOUR". The piano accompaniment (grand staff) features a 3/4 time signature and a tempo marking of ♩-80. The key signature has one sharp (F#). The system ends with a piano (p) marking.

Handwritten musical score for the second system. The vocal line continues with lyrics: "EYES AND SLEEP CLOSE YOUR EYES CLOSE YOUR EYES". The piano accompaniment continues with the same 3/4 time signature and key signature.

Handwritten musical score for the third system. The vocal line has lyrics: "CLOSE YOUR EYES AND SLEEP SLEEP SLEEP YOU'RE". The piano accompaniment includes a "rit." (ritardando) marking over the first two measures of the system.

Handwritten musical score for the fourth system. The vocal line has lyrics: "ON YOUR MA-MA'S SOFT WARM LAP NO MAT-TER". The piano accompaniment includes a "mf a tempo" marking at the beginning. The system ends with a "69." marking.

*poco rit.* *mf* *poco*

WHERE WE ROAM YOU'RE ON YOUR MAMA'S SOFT WARM WARM

*poco rit.* *p.* *pp.* *poco*

*rit.* *a tempo*

LAP AND BA-BY YOU'RE AT HOME

*rit.* *a tempo*

*poco più mosso*

*mf* LAY YOUR HEAD AGAINST MY HEART ACCEPT MY

*mf*

LOVING BREAST FEEL THAT SWEET FAMILIAR

*poco rit.* *(Tempo I)*

BEAT AND REST MY BA-BY REST

*poco rit.* *(Tempo I)* *p.*

*poco più mosso*

BE-CAUSE I GIVE YOU ALL I CAN YOU MUST NOT

*mf* *mf*

CRY FOR MORE YOU'LL NE-VER NEED TO

*poco rit.* *(Tempo I)*

CRY A-GAIN UP-ON THE OTH-ER SHORE

*poco rit.* *(Tempo I)* *p.*

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MP 452



*poco rit.*

D.C. to ~~ENDING~~

*mf*

ON YOUR MA — MA'S SOFT WARM LAP NO MAT — TER

*mf*

WHERE WE ROAM since rit you'RE ON YOUR MA-MA'S SOFT

*poco rit.* *a tempo*

WARM WARM LAP AND BA — BY you'RE AT

*poco rit.*

72. *a tempo*

*calando*

HOME AT HOME

*calando*

*pp*

STABLEMAN - (enters again) And now it's time to go. We'll take you to our secret cove along the shore where you can rest and wait until the sun comes up out of Lake Erie.

Sam and Susie start to follow him, but Sam dashes back to pat Toby. Stage darkens as they file off.

*Poco Adagio* Scene X

$\text{♩} = 60$

SUSIE

I FEEL TIRED BUT CAN'T GO TO SLEEP WHAT IS THAT SOUND?

*poco agitato*

*pp*

*scena*

Handwritten musical score for piano and voice, featuring lyrics and performance markings.

**Lyrics:**

WHAT IS THAT SOUND LIKE SOME HUGE BEAST WHICH CREEPS TOWARD ME

THE SOUND I HEAR NOW IT MAKES ME FEEL A FRAID

THE SHERIFF MAY BE COMING WITH HIS DOG

THAT MAN WILL FOLLOW US FOR EVER FOREVER HIS JUST THE WAVES

**Performance Markings:**

- dim.* (diminuendo)
- animato* (lively)
- 8/16* (rhythm marking)
- mf* (mezzo-forte)
- f* (forte)
- colla parte* (with the part)
- int.* (intermezzo)
- tempo I* (first tempo)
- calmo* (calm)

**Handwritten Notes:**

- 74.
- MP 452



*poco int.*

UP-ON THE SAND THE SOUND YOU HEAR DON'T BE AFRAID DON'T BE A-

-FRAID

*f* I WALKED TO THE SHORE TO SEE AND FOUND IT BEAUTIFUL

*poco int.*

*resc.*

BEAUTIFUL *dim.* DON'T BE A-FRAID DON'T BE AFRAID

*calando*

*Moderato* ♩ = 84

*espr.* SAM *mf* WALKED THE BE-ACH



A SHEET OF WATER SPLASHED ITS FOAM UPON THE SAND

*mf*

*dim.*

*dolce*

WITH GENTLE SWISHING SOUND IT HUNG THERE

*mecc.*

JUST A MOMENT THEN RUSHED ON BACK FROM WHENCE IT CAME

*mecc.*

LEAVING OPEN SAND A-GAIN AND A-GAIN

*mecc.*

(to CODA)

76.

MP-452

*f* WET SAND SMALL STONES *f* THAT GLITTERED IN THE

STAR-LIGHT *And mosso*  $\text{♩} = 72$

*WALKED THE BEACH* *resc.* A WAVE OF WA-TER *resc.*

CAME AND LEFT A-GAIN A-GAIN AND A-GAIN LIKE

*sfz* 77. *sfz*

*(ritmico)*  $\text{♩} = \text{♩}$  3

BLOOD PUMPED FROM A ENORMOUS HEART A BEAT THAT KEEPS THE LAKE ALIVE

*stacc.*

*(ten.) ad lib*

THIS LI-VING LAKE CAN BE A LOVING FRIEND TO

*(alla breve)*

THOSE WHO KNOW THE WAY TO RIDE HER WAVES

*calando*

*foco int.* *P (meno)* *P* *P*

*D.S. al seg.*

*\* Coda*



*f* Coda

OUR STEPS WILL CEASE TO BE

AS SOON AS OUR SMALL

BOAT CAN TAKE TO SEA

*calando*

As Sam sings the stage has been gradually getting lighter. A man appears beside them.

BOATMAN - Don't be afraid. I am a friend. The sun is rising fast out of the lake. I've come to row you to the boat - which waits to set its sails for Canada.

Stage rear is suddenly full of light. On the backdrop is a sail boat standing off-shore.

BOATMAN - Come! It's time to hurry.

Susie picks up her baby. She and Sam follow boatman to rear of platform. They step down into the boat and sink down so we see their heads bobbing up and down with the waves.

The Sheriff's theme grows louder. He appears, clad in red underwear with his badge pinned to his chest. He is running wildly on the treadmill in grotesque jumps, but Toby trots placidly ahead of him. The Sheriff runs to back of platform and gazes out over the water. His prey is escaping. He tries desperately to call them back, gives up despondently as he hears the duet, THE SONG OF CANADA, floating back to him over the water. This is the Finale.



Vivo 2 = 152

SHERIFF

f

YOU'LL NEVER GET  
AWAY!

COME BACK COME BACK

COME BACK COME BACK

Ho Ho Ho Ho

YOU'LL NEVER MAKE IT

IN THE LAW THE

LAW

YOU CURSED PEOPLE

YOU MUST

COME BACK!

COME BACK!

IN THE NAME OF THE LAW!

*cresc.*

MODERATO ♩ = 69

(Finale - Pg 43-44-45)

*sf*

*f* OH CA-NA-DA