RANSOM

By

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RANSOM

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ABSTRACT

Ransom is an opera in two acts based on the short story The Ransom of Red Chief by O. Henry. A gang of robbers plot their final heist before retiring. During the job, they are discovered and attempt to make a hasty retreat. In the mayhem, one of their own is captured and they kidnap the Sheriff’s two children in return. It turns out that the children are a handful and the criminals are unable to hold onto them any longer. In exchange for getting rid of the kids, they turn themselves in. The opera is written for nine roles and a chorus. The work is accompanied by a chamber orchestra of ten musicians. In its entirety, Ransom lasts approximately one hour and 45 minutes.
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CAST

Jane (child) .................. Soprano
Billy (child) .............. Soprano
Clara .......................... Soprano
Addy ......................... Mezzo-Soprano
Deputy Sam ............... Mezzo-Soprano
Tommy ....................... Tenor
Karl ............................... Baritone
Sheriff Earl ................. Baritone
Bob ................................. Bass

Townspeople.

ORCHESTRA

Flute, Clarinet (doubling bass clarinet), Horn in F
Piano, Percussion
2 Violins, Viola, Cello, Bass

PERCUSSION NOTES

Percussion is intended to be set up like a trap set. It is highly suggested that instruments like the ratchet, triangle, vibraslap, and woodblocks be mounted and accessible as part of the set.

Refer to the following chart for percussion notation. There is one instance where a Sizzle Cymbal is preferred (marked in the score) but may be performed by a half-open Hi-hat if needed.

The anvil may be replaced by some other metallic sound.

Other Instruments needed: Glockenspiel, Shaker.

Figure 1. Percussion set notation
PERFORMANCE NOTES

• $\text{♩} = \text{♩}$ throughout the score unless specifically listed otherwise.

• Accidentals apply only to the octave represented. Accidentals apply to all notes within a measure. In recitative sections, accidentals apply until cancelled by a barline. Some courtesy accidentals may be found, but they do not overrule this.

• $\times$ noteheads represent non-pitched sounds (i.e. spoken text)

• Square noteheads represent approximate pitches (i.e. *sprechstimme*)

• Sections marked as “Recit” are to be performed out of time. All rhythmic values are relative to each other.

• If a tempo accompanies a “Recit” marking, this is an approximate tempo to be used with some flexibility.

• Sections marked only with “Tempo” appearing after a “Recit” marking are intended to return to the previous tempo (i.e. Tempo I or a tempo)

• Bar lines during “Recit” sections serve as cues for the orchestra or to divide character lines.
ESSAY

Ransom is based on the short story *The Ransom of Red Chief* by William Sydney Porter, better known as his pen name O. Henry. The original story revolves around two criminals, Bill Driscoll and Sam, the first person-narrator, who are in need of seed money to pull off a new heist. While traveling through Alabama, Bill suggests that they kidnap Johnny, the child of Ebenezer Dorset, a prominent citizen of a small community called Summit. The boy whom they kidnap ends up being an absolute terror who throws bricks and rocks and pretends to be the character Red Chief who attempts to scalp Bill and ride him like a horse. Unfortunately, the ransom does not go as planned; Ebenezer, knowing his child, does not cave to their demands, but rather turns the tables on the criminals and demands money to take Johnny back. Bill and Sam, not seeing any other way out of this situation, pay Ebenezer and leave Summit as quickly as possible.

In order to adapt *The Ransom of Red Chief* into an opera, some changes were made to the source material. Among the largest alterations was expanding the cast from three to nine characters. The ultimate goal was to have a work utilizing a larger singing force than three that was compatible with most opera company’s rosters. One of the biggest logistical challenges in producing an opera is the disproportionate balance of male roles compared to the number of men available to sing them and the overabundance of female singers. To address this, the two criminals have become a band of four: Clara, Addy, Tommy, and Karl, with each of these characters inspired by different attributes of the criminals in the story. Tommy is a blend of the two as he is the most eloquent speaker, as the narrator was, and ends up bearing the brunt of the childish mayhem in the second act. Karl is the leader who hatches the plans and tries to maintain
calm and reason during the kidnapping. Addy is the tough-as-nails second-in-command who is able to wield some control over the mayhem. Clara’s character is the farthest removed from the original tale as she is a quirky character who serves a comic foil to the other bandits. Just as in the original story, none of the criminals are evil by definition, so care was taken to portray them as humans, not villains. Johnny, the child, has been split into two characters, the twins Billy and Jane who are named after Billy the Kid and Calamity Jane. These two characters function as a unit and are never seen or heard without each other, nor do they sing for extended periods without the other. Lastly, Ebenezer Dorset has been changed to the town sheriff, Earl. As a result of being a small town sheriff, Earl is very calm and collected and rarely gets worked up about any situation. In addition to these changes new characters were added to flesh out this adaptation. Sam, the sheriff’s deputy, serves as Earl’s right-hand man and helps introduce plot points. Bob is the town drunk who always seems to find himself locked up in a jail cell sleeping off the previous night’s events. Bob serves both as a comic relief as well as the traditional Greek chorus, commenting on the situations at hand.

The Ransom of Red Chief was originally set in Alabama, but this adaptation takes care to avoid referencing to a specific time period or location in order to maximize a stage director’s creative choices. However, the flavor and language of the American Old West was a major influence during the creation of this piece. The fictional towns mentioned in O. Henry’s story play a part in Ransom, with the story taking place in and around Summit while the criminals are from Poplar Cove. The only element that does cater toward a specific locale is the dialect used by the townspeople, which uses “yer” instead of “your” or “ya” instead of “you.” It should also
be noted that when Karl is attempting to pull off their scheme, his dialect leans more toward the townspeople’s in an effort to blend in.

The plot of Ransom is the largest deviation from O. Henry’s original story. While Bill and Sam set out to Summit to pull off a kidnapping, the kidnapping in Ransom is an emergency plan after the first scheme falls apart. Karl poses as a traveling preacher at a town revival. Their fictional story unfolds like so: Karl and his wife (Addy) and their friend (Clara) travel across the state preaching about the dangers of alcohol. Tommy serves as a plant in the crowd to stir up resentment. After the revival, when all of the liquor has been delivered to Karl (mostly by the wives) in a fit of pious devotion, it is then sent to Tommy who sells the liquor back to the townspeople at inflated prices. Unfortunately, the plan unravels when Bob, who is all too eager to participate in the black market of booze, drunkenly exposes the criminals, leading to a confrontation with the sheriff. The last-minute kidnapping of the sheriff’s kids is Karl’s “hail Mary,” since Deputy Sam has already arrested Clara.

Many lines in the libretto were borrowed or adapted directly from the source text. The ransom letter and its response, with a few changes, are nearly word for word the same as the original. There are even smaller references to the source that might easily go unnoticed. The first line of the story “It looked like a good thing: but wait till I tell you” makes an appearance in the finale as Karl laments the failure of their scheme and “To tell you the truth, Bill” appears in Act 2 when Karl admits that the children are fraying his nerves. Tommy’s Act 2 aria is pieced together from Bill’s quotes in the story detailing the various things he would rather put up with than deal with the kids. There is even a reference to the Pirates of Penzance in both the original story as well as a hint toward it in the second scene of Act 2.
Each role was specifically *fached* for vocal balance reasons and dramatic reasons. For instance, the four criminals often appear together in each scene (except for Clara in Act 2). It made sense to cast them as a soprano, a mezzo-soprano, a tenor, and a baritone so that if any ensemble numbers arose, the voice parts would interact easily. The same choice was made in the roles of Earl, Sam, and Bob. A mezzo-soprano, baritone, and bass serve as a trio that often interacts with each other. Sam was cast as a pants-role in order to limit the number of men on stage and extend the upper range of that ensemble. However, very little in the plot specifically says that Sam is a man, so a director could easily cast Sam as a female deputy with little effort. With the addition of Clara in Act 2, this allows for the presence of a soprano as well. Billy and Jane are sopranos, light lyric, possibly coloraturas, because of their childlike demeanor. Billy is intended to be slightly lower than Jane in vocal range. Logistically, this also works out well because the children replace Clara’s soprano range in Act 2.

There are several musical elements that serve to link the opera together. The thieves are linked by a 7/8 rhythmic motive that appears in the first bars of Act 1 (see figure 2). Because the gang was traveling between towns attempting to stay out of the limelight, this off-kilter march rhythm is meant to depict them creeping through the forest. This rhythm is adapted any time the gang is referenced in the opera. For instance, when Sam is reporting about the traveling gang, the rhythm reappears in common time (see figure 3). Each gang member gets a minor motif that reappears periodically throughout the opera, but is not developed thoroughly like a Wagnerian *leitmotif* may be. For example, Clara’s part in the first scene’s trio (See figure 4) reappears as she is sitting in the jail cell humming to herself in the first scene of Act 2 (see figure 5)
Figure 2. Thieves’ theme

Figure 3. Thieves’ theme adapted
Scenes involving the lawmen Earl and Sam are set to a jaunty march figure first appearing under Earl in his first appearance in Act 1, scene 2 (see figure 6). This motif is used later when the criminals are discussing the sheriff, as this example from the beginning of Act 2 scene 2 when Karl talks about the sheriff’s reply being due (see figure 7).

The children are depicted using two musical motifs, a “laughing” figure of jumping third (Act 2 scene 3 m. 37) and the melodic figure found in their duet in Act 2. Their music is nearly always written in triplets to depict the flighty and playful manner of the children. Much of their music was inspired by the final moments of the first movement of Respighi’s *The Pines of Rome*, another piece depicting the play of children.

The town of Summit is depicted in the quick 16th-note figures found at the beginning of Act 1 scene 2, in the overture, and in the final scene. This musical figure was inspired by, but does not directly quote, fiddle tunes. The open strings in the violas and cellos, fast fiddle-like
Figure 6. Sheriff’s theme, Act 1, Scene 2, m.29

Figure 7. Sheriff’s theme, Act 2, Scene 2, m. 31
passages in the violins, syncopated rhythms, and overall hustle and bustle are intended to work toward this end.

The orchestra is fairly small in size: ten total players including single winds (flute, clarinet, and horn), piano, percussion, and a string quintet. All percussion instruments used, with the exception of an Anvil and Sizzle Cymbal, are standard and easily-found instruments. The size and instrumentation of the orchestra were chosen to make the work as performable as possible. There are many companies and programs with limited access to a full orchestra, so this ensemble is easily reachable for universities and regional companies alike. The ten players may easily be found in most university music departments.

_The Ransom of Red Chief_ provided a strong impetus for the creation of a comic opera. The comedic twist in the plot and the already fully-developed characters provide a strong basis. In order to fully adapt O. Henry’s short story for the stage, certain changes were made in order to enhance the story for a musical drama. These changes served to expand and enhance the story for production on stage, to expand the list of characters to support the expanded story, and allow a stage director a fair amount of creative discretion.
ACT I

Scene 1

Scene: a forest path or country road. A sign reading “Summit - 10 miles” is seen alongside the path. Clara, Addy, Tommy, and Karl enter.

Karl
Just a little further, almost there, just past this clearing.

Addy
You’ve been saying that for twenty miles.

Karl
We’re close, I can feel it.

Clara
Karl, I’m not so sure.

Addy
What do you mean, Clara?

Clara
[points to a road sign] “Ten miles to Summit.”

Karl
I guess we could camp here.

Tommy
Finally! I’m tired!

Karl
I get it!

Tommy
No, you don’t!

Karl
What do you mean, Tommy?

Tommy
Traipsing through these small towns, tricking all these people into giving us their money and possessions. I’ve had it! I’m done! I’m gonna make an honest life for myself once and for all!

Karl
Summit’s the last one, I promise.

Tommy
[dismissive] That’s what you said last time!
Addy
Clara and I, we agree with him Karl.

Karl
Tommy, Addy, Clara, you know I need you.

Tommy
But we’re tired of living as grifters.

Karl
This is our last con, I need you in Summit.

Clara
We know, Karl! We’re a team, when we first met, you promised to take care of us.

Karl
That’s what I’m doing.

Addy
[sigh] Karl, you don’t have to anymore. Let’s go back to Poplar Cove.

Tommy
Yes Karl, Let’s go home. It’s time. I’m just trying to provide for us.

Addy
You already have.

Clara
We have more than enough now.

Karl
Alright, this is it then, this is our last con.

Addy
Really?

Clara
Promise?

Karl
Yes, one last con and then we’ll retire!

Clara, Addy, Tommy
Do you swear?

Karl
Yes, I swear.
Tommy
What our plan? What are you fixin’ to do? Don’t keep anything from us. This is it. One last con. What’s the plan, Karl? We’ve been hiding from the law too long! What’s our plan, Karl? What will we do? What do you have up your sleeve? What’s our last con.

Addy
A promise is a promise. We have your word, Karl! One final score then we retire. We have an understanding, you promised all of us. So now let us in on the plan. We are trusting you. A promise is a promise. You gave your word, Karl!

Clara
I’m so excited to be going home and live in a house with a white picket fence. One, Two, neighbors on either side. Won’t that be nice? I remember there were houses just like that back home. Don’t you, Karl? Then we can all live together and get a pair of chickens and a horse! Then, every evening we’ll take a long stroll. Now won’t that be nice?! I’m excited to be going home and live in a house with a white picket fence.

Karl
Alright! Alright! Listen up! It’s perfect, one last con, our biggest yet. Tommy, do you remember the plan? The one that was similar to our scam in Jasper? Do you remember the one?

Tommy
I’ve told you before, I’m not comfortable dressing up like a…

Karl
Not that plan! The other plan.

Tommy
Oh, that one.

Karl
Yes, that one.

Tommy
It’s crazy!

Karl
It’s insane

Tommy
It just might work.

Karl
We’ll go to Summit, a sweet little town, where the folks aren’t bright and the streets are empty at night. When the weekend comes, the town will be a’bustling, ready for our brand of hustling. We’ll tell them I am a preacher man, a traveling preacher man, out spreading the Lord’s holy word.
Clara, Addy, and Tommy
We’ll tell them you are a preacher man, a traveling preacher man, out spreading the holy word of God!

Karl
Now here’s what we’ll do to get our last score, so listen up! Oh, what a trick we’ll be playing, and they’ll never see it coming. And when they figure it out, we’ll already be far away. The good Reverend Karl says, “the enemy is liquor,” But don’t you worry ladies and gents, Reverend Karl is here to cleanse your souls. My followers and I will dispose of it for you.” Then good ol’ Tommy will find those sinners who’ll buy it back for twice the price! Then we’ll be set for life!

Clara, Addy, and Tommy
“The enemy is liquor!” Then good ol’ Tommy will see the demand and sell it back for twice the price.

Karl
Then we’ll go home.

Clara, Addy, Tommy, and Karl
So when we reach Summit, this sweet little town where the folks aren’t bright and the streets are empty at night. When the weekend comes the town will be a’bustling, ready for our brand of hustling.

Karl
We’ll tell them I am a preacher man, a traveling preacher man, out spreading the Lord’s holy word.

Clara, Addy, and Tommy
We’ll tell them you are a preacher man, a traveling preacher man, out spreading the holy word of God!

Karl
Just spreading the holy word of God!

Addy
So after this we’ll go home to Poplar Cove?

Tommy
Soon we’ll go back home.

Karl
Yes, my friends you know I’m a man of my word. You can believe everything I say.

Addy
Except when you are swindling. From what I recall that sounds quite sincere.
Clara
Only if you’re drunk or dumb!

Karl
Let’s hope they buy a pint or seven and a shot or four of moonshine each.

Clara
I can’t wait to be done!

Addy
Me too.

Tommy
We’ll go home soon.

Karl
One last con.

Scene 2

Scene: The Summit Town Jail with a view of the town square and church. Townspeople are going about their business in the square. There are three cells in the cell. One cell is occupied by Bob, the town drunk. Deputy Sam is sitting in his chair.

Sam
Where is he?

Bob
Where’s who?

Sam
The sheriff, he’s late.

Bob
[misunderstanding] What’s he “bait” for?

Sam
[Sam chuckles to self] Sleep it off Bob.

[Sheriff enters]

Earl
Sorry I’m late Sam

Sam
What kept ya so long Sheriff?
Earl
Theresa’s got the flu, so I had to get the kids ready and out the door. And, well, you know my kids.

Sam
That I do....I’m surprised you’re here this soon with the morning you must have had! Is Theresa alright?

Bob
Ha ha ha! She’s probably loving the vacation.

Earl
I think she’d much rather not have the flu, Bob.

Bob
Ha! With those kids? I doubt it.

Earl
Any news, Sam?

Sam
S’matter of fact there is. We got a letter from the Sheriff over in Leeland.

Earl
Really? From Joe? He hasn’t talked to me since I beat him in poker a few months back. Is he asking for a rematch?

Sam
No, sir. Apparently there’s a gang of con men who’ve been moving stolen goods and running scams up and down the state. He wanted to give us a heads up.

Earl
Well all right then. Let’s hear it Sam, tell me about this gang.

Bob
This ought to be good. Deputy Sam’s got a flair for the dramatics!

Sam
Oh, shut it, Bob!

Sam
According to reports there’s a gang, two men and two women, running all sorts of schemes up and down our great state. They started out in Strongsville, selling faulty insurance to coal miners’ wives, but when time came to pay, they were nowhere to be found. That company didn’t even cover anyone south of Brown River.

Grifters! Hustlers! Let’s lock them up and throw away the key!
We lost track of them after that until a few months later when they turned up in Jasper as travelin’ missionaries. They were collectin’ funds to build a new church. And bein’ good Christian souls, the people of Jasper emptied their pockets into the collection plate. Not 5 minutes later, those four devout missionaries had disappeared into the night.

Not three weeks ago they turned up in Smithtown telling tales of bein’ robbed by bandits on the highway. The kind of generous townspeople donated furniture, clothes, household supplies, and even travelin’ money to help them on their way.

The very next week they arrived in Leeland as travelin’ salesmen peddling their wares of furniture, clothes, and household supplies. Now they would’ve gotten away with it too, if it were not for the Sutherland Sisters: two fine, upstanding citizens, Miss Joanie and Miss Julie. See, they had been in Smithtown just the week before to visit their Aunt Sally, and just as soon as those devious schemers had set up shop, the sisters recognized them and alerted Sheriff Joe. He almost had them. Unfortunately, the cons caught wind of the situation and bailed out of town before they could be apprehended. Now it’s up to us to be on guard and catch these crooks if they should come our way.

Bob
See, Sheriff? I told ya he was dramatical. You should be in one of them travelin’ shows, Sam.

Earl
So we’ve got two men and two women...Did Joe say what they looked like?

Sam
Nothing detailed enough to help us. The men are average build, somewhere between twenty and forty years old, and have appeared with and without beards. The women are pretty, in their twenties and apparently wear hats.

[Billy and Jane enter the Town Square and start playing a little too roughly. The townspeople give them a wide berth]

Earl
Hats?

Sam
Yessir. hats. The Sutherland Sisters said they were “the highest of fashion.”

Earl
Hmm, So we don’t really have much to go on except to keep an eye out for two average men and two pretty women who wear hats.

Sam
That’s it.

Earl
Well it shouldn’t be too hard to spot strangers in town.
Sam
Except for the Revival this weekend.

Bob
Ah hell, we got another revival? Mary always makes me go to those!

Sam
Maybe she’s hoping you’ll give up drinking and swearing, Bob.

Bob
Jesus made wine outta water. I don’t think he minds too much.

Earl
Wine at a wedding is a mighty different thing than a bottle of whiskey for breakfast, Bob.

Earl
It’ll be hard to spot this gang at the Revival. We should make sure…

[Billy & Jane crash through the Jail door and run to Sheriff Earl]

Billy and Jane
Daddy! Daddy!

Earl
Billy, Jane, what have I said about bursting through doors screaming?

Jane
But Daddy he kicked me!

Billy
You punched me!

Jane
Nuh-uh!

Billy
Yuh-huh!

Jane
Nuh-uh!

Billy
Yuh-huh!

Earl
Enough! Apologize. Now!

Jane and Billy
Sorry…
Earl
Now go play, and try to behave for once.

[Jane and Billy run out the door and begin to wreak havoc in the town, eventually leaving the stage.]

[Crash!]

[Sam, Earl, and Bob wince]

Earl
Now what was I saying? Oh right, We should make sure that were prepared in case these no-good hustlers come to our town.

[Focus shifts to the townspeople outside who are preparing for the revival]

Townspeople
Just a little to left.

Here?

More!

Stop! That’s it!

How many seats do we need?

I don’t know, ask the Reverend!

Do we have enough bibles?

I hope so, these are all we’ve got!

Watch out! Coming through!

Billy! Don’t touch that! Leave it be!

Get outta the way!

Where do ya think this goes? Over here?

I don’t know, ask the Reverend!

How many seats do we need?

How should I know? Ask the Reverend.

Does anyone know where this goes? Ask the Reverend.

[To Billy and Jane] No! Put that down!

How much more is left to do?

Sam and Earl
It’s gonna be a long week.
Scene 3

Scene: A church revival, inside the church or just outside on the steps, possibly in the town square. The town has gathered to hear Reverend Karl deliver a message.

**Karl**
Ladies and gentlemen there’s a plague among us, a plague I say. The devil is among us, the devil I say, causing a blackness of the heart and a darkness of the soul.

Do you feel it sisters? Do you feel it brothers?

**Townspeople**
Oh yes! Yes! Lord!

**Karl**
You may find yerself askin’, you may be askin’ “What is this plague?! What is this affliction among us?” It’s the gateway to Hell! Yes! The gateway to Hell!

Can you feel the sin, that disappointment from the Lord? Oh Lord, I can feel it!

Can you feel it sisters? And you, bothers, can you feel the hellfire burning?

**Townspeople**
Yes! We feel it! Oh yes! Lord, yes!

**Karl**
Now you be askin’ yourselves “What is this deadly affliction?” Is it envy?

**Townspeople**
Yes, Lord, the envy, I feel it.

**Karl**
Could it be rage?

**Townspeople**
It’s rage, Lord. Save us from our rage!

**Karl**
Avarice?

**Townspeople**
Oh yes, Lord! With greed and avarice, with rage and malice, we are afflicted!

**Karl**
I’m here to tell ya, children, what you’ve ne’r been told before. Ya been told that your greed will keep you out of heaven. Well it’s your lucky day ’cause I’m here to say: that ain’t what’s causin’ you harm.
It’s the devil’s nectar. It’s the drink, Yes! Alcohol, oh yes, it’s the devil’s nectar. That’s what will keep you apart from God! Do you feel the truth a’risin’? Risin’ inside your soul? Do you feel a fire burnin’? Get rid of all your whiskey and turn your life around.

**Townspeople**

Oh, I feel it risin’! Risin’ inside! A fire a’burnin’, Lord.

Lord, I feel it risin’ deep inside of me!
Lord, a fire is burnin’, come and set me free!
Save us from the Hellfire, save us from teh flame,
Oh, I feel the spirit, Lord!

**Karl**

Now children, this affliction goes by many names: Ale, Beer, Grog, Gin, Punch Stout…Hooch!

**Townspeople**

Yes!

**Tommy**

Yum!

**Karl**

Sinner!

It may seem harmless at first but let me tell you, if you drink your morals will fail, you’ll end up in the clink! Now, my friends, it’s time to save your souls. Go home, and bring me all of your liquor. Go quick, now!

**Bob**

But wait. Hold on. What are you gonna do with all that liquor?

**Karl**

My child, I’ll pour it all out!

**Townspeople (women)**

He’ll pour it out!

**Karl**

Now my children, the bible says: “give up all for your God.”

**Townspeople**

That’s the truth! He speaks the truth!

**Karl**

Go quick and fetch your liquor!

*[as people begin to bring liquor]* Yes, come forth, my sister.

**Townspeople**

Give it up!
Karl
Yes, children, look at it: that’s the sin!

Townspeople
That’s the sin!

Karl
Come forth and be healed

Townspeople
Healed!
I feel it! I feel it in my arms.
In her arms, in her arms.
I feel it in my legs.
In her legs, in her legs

Karl
Oh glory hallelujah! You’re cleansed of your sin!

Townspeople
Oh glory hallelujah! We’re free, We’re free of our sinful ways! Praise the Lord on High!

Karl
Now, ladies and gentlemen, the Lord is tellin’ me that our work is not done here. Is there anyone else who wants to be cleansed of their sin and indiscretion?

Billy
Bob does.

Karl
Anyone?

Jane
Bob does.

Billy and Jane
He’s there, over there, please pick Bob!

Earl
Billy, Jane, enough now, be quiet!

Karl
Now, let us sing a hymn of praise together.

Pray we, O Lord, for our sins now. Give us a revival.
O Dearest Lord, please show us how. Give us a revival, Lord.
Unto your great glory we bow, Give us a revival Lord.

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Townspeople
Pray we, O Lord, for our sins now. Give us a revival.
O Dearest Lord, please show us how. Give us a revival, Lord.
Unto your great glory we bow, Give us a revival, Lord.

Karl
Faithful to our father we vow. [Townspeople] Give us a revival.
The seeds of faith we gladly plow. [Townspeople] Give us a revival, Lord.
Unto your great glory we bow. [Townspeople] Give us a revival, Lord.

Now go forth in peace: cleansed and free of liquor!

If you did not come forward: before the sun goes down, come back to deliver yourselves from the evil by riddin’ yourselves of the temptation. Good people of this fair city, bring us your liquor and be free of sin!

Townspeople
Unto your great glory we bow, Give us a revival, Lord.

Sam
Ya know, that was the best revival I’ve ever been to!

Earl
Really? Why?

Sam
The preacher was short and to the point. We got out of there in an hour! When was the last time you remember that ever happening at a revival?

Earl
[chuckles] True enough. I’m not sure I liked the message though.

Sam
I didn’t think you were a drinkin’ man, Sheriff. Billy and Jane driven ya to the bottom of the bottle?

Earl
Hardly, Sam. I just know A lot of fellers are gonna be mighty uppity ’til the next liquor shipment arrives at the General Store.

[Tommy is on the side of the stage with a few men from the Revival including Bob]

Tommy
Can you believe what that preacher man was sayin’? I swear, I almost walked out!

Townspeople (men)
What? Why?

Tommy
Are you kidding me? His whole message was based entirely on opinion rather than Scripture.
Townspeople
Are you sure? I’m sure he quoted the Bible.

Tommy
Of course he quoted Scripture, but was any of it actually about the sin of alcohol?

Bob
ummm... Ah... ...no?

Tommy
You’re absolutely right good sir! None of the Scripture was about alcohol! Who here can tell me anytime when Jesus says alcohol is evil or “the devil’s nectar”?

Townspeople
Not once! I can’t think of anything that Jesus says about liquor! It’s all about loving your neighbor, not pouring good liquor down the sink!

Bob
I think he woulda frowned on it, I mean he did turn water into wine!

Tommy
Exactly my friends! And now that preacher-man’s gotten all o’ y’all to throw out yer drink!

Townspeople
Dag Gummit he’s right! Whadda we do now?

Bob
We riot! We go find that preacher man and get our whiskey back!

Townspeople
We riot and get our whiskey back!

Tommy
If only ya could boys, if only ya could. But he’s already done poured it out.

Townspeople
Ah hell! I need a drink. Anybody got a bottle that was spared from the horror? Surely you do

Bob
Sorry boys, Mary went on a tear and dumped all the bottles before the revival even started!

Tommy
I think I may be able to help.

Townspeople
Really? Tell us! How?
Tommy
    I may have a bottle or two that I’d be willing to share with ya. Of course, I’d need some compensation since I paid for ’em, ya know.

Townspeople
    Understandable! Completely understandable! That won’t be a problem, just let us know what you need.

Tommy
    Alright! Meet me back here in a little while, and be discreet, okay? I don’t want no one getting in trouble with their wives or the Sunday School teachers.

Townspeople
    Got it!

[Townspeople disperse - Clara and Tommy meet near the church]

Clara
    psst! Tommy!

Tommy
    Clara we’re standing right next to each other.

Clara
    I know, but we’re not supposed to know each other!

Tommy
    Then just pretend like we’re meeting for the first time. How do ya do miss?

Clara
    [giggles] Just fine. [giggles]

Tommy
    [sighs] You’re mighty pretty miss. I’ve got some errands to run, but I’d love to see you again. I’ll be over there for most of the afternoon.

Clara
    Over there?

Tommy
    That’s right.

Clara
    Well maybe I’ll come by and see you. I am a bit thirsty though so I think I’ll grab a drink first.

[Tommy exits and Clara goes into the church]

[Clara and Addy come out of the church, carrying boxes of liquor]
Addy
Good Lord, these are heavy. Have you ever noticed that we always do the heavy lifting, while the men just stand around?

Clara
Yes. I’ve always figured they’re just lazy.

Addy
Or they’re not strong enough!

[Clara and Addy burst out laughing]

Addy
Shh shh shh, We’re supposed to be inconspicuous.

[Addy & Clara hide the liquor and return to the church]

Karl
Is it done?

Addy
Everything’s in place. It’s up to Tommy now.

Karl
Well, let’s clear out then so he can finish the job.

[Tommy enters and heads over to the liquor stash. Earl, Addy, and Clara exit]

[Bob enters and heads to Tommy]

Bob
Psst! You open for business, Brother?

Tommy
That I am good sir! What can I do you for?

Bob
Whiskey. A bottle if you’ve got it.

Tommy
Absolutely! Do you have...ah...restitution?

Bob
Restitution?

Tommy
Of the monetary variety.

Bob
Oh you mean cash! Yessir! Here ya go!

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Tommy
   Thank you! And remember: be discreet.

Towns person
   Psst! You open for business, Brother?

Tommy
   That I am good sir! What can I do you for?

Townsperson
   Gin. A bottle if you’ve got it.

Tommy
   Comin’ right up!

Towns person
   Here’s your pieces of tin.

Tommy
   Thank you! And remember: be discreet.

Townsperson
   Beer. As many bottles as I can carry.

Tommy
   Comin’ right up!

Towns person
   This should cover it!

Townspeople
   Ale, Beer, Grog, Gin, Punch, Stout, Hooch! [all laugh]

   A man needs his liquor after a long day, no matter what a preacher or our wives say!

[Sam and Earl enter the Town Square to patrol and Bob is stumbling drum kinkly around with his bottle of whiskey]

Bob
   Aw that’s it? Watch where yer goin’!

Earl
   Well look at that. Seems like Bob managed to keep a hold on some whiskey. Let’s go get him before he hurts himself.

Sam
   Or Mary drags him to listen to that preacher again!

Earl
   How ya doing there Bob?

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Bob
Sheriff. S’good to see ya. What are ya doin’ ’round these parts?

Sam
Come on Bob, I think ya need a bit of shut-eye. Hand me that bottle.

Bob
No! It’s my bottle! Ya can’t have it! Go get yer own!

Sam
I can’t Bob. That preacher dumped all of it and the General Store’s all out.

[Billy and Jane enter and Townspeople are milling around]

Bob
Shh, don’t you worry bout that, Sammy. My friend can take care of ya, whatever ya need he’s got.

Earl
What are ya talkin’ about, Bob?

Bob
My friend. [Points at Tommy] he’s got all the liquor you’ll ever want. He even had a bottle of my favorite whiskey that Mary threw out.

Earl
Your friend? How do ya know him?

Bob
Jus’ met him today after the Revival. He didn’t like the preacher and happened to have some liquor with him.

Sam
Seems like he brought an awful lot of liquor to a revival. Look around Sheriff: lots of folks carryin’ bags around on a day when the shops are closed.

Earl
Ya know, come to think of it, we never actually saw him pour out those bottles. And with Bob’s friend, that makes four.

Sam
The preacher, his wife, her friend, and the liquor man. You think they’re our grifters?

Bob
Whaddaya mean grifters?

Earl
I think it’s worth talkin’ to ’em.
Bob
   WHADDAYA MEAN BY GRIFTERS?!

[The townspeople’s attention is drawn to Bob. Tommy overhears Bob. Karl, Addy, Clara step out to check on the commotion. Everyone looks at each other awkwardly.]

Earl
   Evening folks. I loved the revival today, would ya mind coming over here to chat about yer message with us?

Tommy
   We’ve been made! RUN!

Earl
   STOP THEM!

[Chaos ensues onstage. Billy and Jane are running around playing tag. Tommy, Clara, Addy, and Earl keep getting separated from each other, narrowly avoiding the Sheriff and Deputy, until eventually the Sheriff grabs Clara’ and Billy and Jane end up to close to Karl, Tommy, and Addy.]

Addy
   They’ve got Clara!

Karl
   Quick grab his kids!

[Karl & Tommy grab Billy and Jane and run off stage while Earl & Sam are left holding Clara.]

ACT II

Scene 1

Scene: The Summit Town Jail. Clara and Bob each occupy a cell. Sam and Earl are sitting in chairs.

Clara
   Hmmmmm [humming to herself]

Clara
   It’s really quiet and peaceful here. That’s nice. Is it always like this?

[Sam and Earl laugh]

Clara
   What’s so funny?

Sam
   You can thank yer friends for this relaxing atmosphere.

Clara
   I don’t get it.
Earl
You see, my children are something of a...handful, and they get into quite a bit of trouble 'round here. More trouble than you and your friends, actually.

Clara
That’s too bad. I like kids, I always thought they’d be wonderful to have. Little boys making mud-pies, little girls with pigtails and ribbons. Reading stories, singing lullabies, playing make-believe and dancing! Baking cookies, drinking lemonade while planting beautiful flowers! And dancing! I always imagine lots of dancing! Children really are wonderful!

Sam
Some are.

Earl
They all are. It’s just that some are well behaved and some are...

Bob
Hell in a hand basket!

[Sam bursts out laughing]

Earl
Difficult! Just like their mother.

Sam
What does Theresa think about all this?

Earl
You know Theresa - she’s laughing her head off! When I read her the ransom letter she said "I’ll keep ’em in my prayers cause they’re sure gonna need em!"

Clara
A ransom letter? They sent you a ransom letter? What did they say? Are they threatening to come break me out or maybe tie your kids down on a railroad track with a train approaching so that you have to choose between letting me go and saving your children before they’re squished under the train?!

Earl, Sam, and Bob
...What?

Clara
What?

Bob
That’s completely ridiculous.

Sam
How would they even coordinate that? The nearest train is 10 miles away and it doesn’t even run on schedule half the time.

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Clara
Well fine! What did they say, then?

[Earl walks over to the desk and retrieves ransom letter and clears throat]

Earl
“Sheriff, we have your children concealed in a place far away from Summit. It is useless for you or even the most skilled Lawmen to attempt to find them. The only way you will have them restored to you is if you release Clara from your jail with our money in her hand.” Ha, ha, ha! “If you agree to these terms send your answer in writing with a messenger to the road crossing at Birch Creek and Jagged Rock by tomorrow at 7 O’clock in the evening. There you will find three scraggly trees and a large flat rock with a crevice in it. Leave your reply in the crevice and return immediately to Summit. If you attempt any treachery or fail to comply with our demands as stated you will never see your children again. If you do comply with our demands your children will be returned to you safe and well within three hours. Signed, The Strong Arm Crooks.”

Clara
Aww they miss me!

Bob
What in tarnation type of name is The Strong Arm Crooks? That’s terrible!

Clara
I never really liked it much myself, but what are you going to do? When a man gets stuck on an idea sometimes it’s easier just to go with it.

Sam
Let’s hope they’re not too stuck on this ransom idea!

[Sam and Earl laugh]

Clara
But I don’t understand. Why do all of you think it’s funny that my friends have your children? Aren’t you even a little worried about what will happen if you don’t let me go?

Earl
Not in the slightest. Miss Clara when I say my children are difficult I don’t exaggerating. Last month Billy stole a beehive from a tree and put in his teacher’s desk.

Clara
How bad was he stung?

Earl
Oh, he wasn’t. I don’t know how on earth he got that hive down without getting stung, but he did.
Sam
And the week before last Jane snuck into the general store and switched all the labels on all the food. Salt for sugar, pickles for pickled jalapeños, that sort of thing.

Clara
That doesn’t sound so bad.

Sam
It was the day before the Cook Off! People got sick. It was not a pretty picture.

Bob
And they’re always throwing rocks at stray cats.

Earl
And one time they stole Jack Brown’s horse and went out to play a game Red Chief and then they disappeared for three whole days.

Clara
What happened to them?

Sam
They wouldn’t tell a living soul what happened out there in the wilderness.

Bob
That horse wasn’t ever the same again. He was real skittish after that and wouldn’t look anyone in the eye.

Earl
Theresa was furious. They haven’t done anything like that again. That woman, bless her, she sure knows how to put the fear of God in those kids.

Clara
So what you’re saying is my friends can’t handle your children?

Earl
It’s not just that they can’t handle my Billy and Jane, but that my children will most likely terrorize and completely wear down your friends long before my wife and I start to get worried.

Clara
Poor Karl. Poor Addy! Poor Tommy! They’re nice people, you know. What are you going to tell them?

Sam
Yeah, what are you gonna say, Earl?

Earl
Hmmm...well...lets see here.
[Earl sits at the desk and pulls out paper and pen]

Earl
I received your letter today in regard to the ransom you ask for the return of my children. I think you were a little high in your demand that I release Clara and give you the money I confiscated from your scheme.

Clara
Well what do you propose then? You’ve got to give them a counter offer.

Earl
I’d like to counter your proposition: You bring Billy and Jane home and I agreed to take them off your hands and keep them far away from ya if you turn yourselves in.

Clara
Oh I don’t like that plan. Can we just promise never to do it again? Maybe we’ve already been punished enough.

Bob
She’s got a point. A few days alone with Billy and Jane is worse than life in prison!

Earl
Oh quiet Bob! Unfortunately the law’s the law and y’all are wanted in three states.

Clara
But at least we’ve never hurt anyone. You can’t say that for your children!

Sam
Yeah... You might want to give em a heads up to be discreet when they come, Earl. I don’t think the citizens of Summit will be too happy with anyone bringing Billy and Jane home.

Bob
Amen to that.

Earl
Fair point, Sam.

Earl
You had better come real early in the morning for the town has been quite peaceful since my children have been gone, and I can’t be responsible for what the townsfolk might do to anybody they see bringing them back.

Earl
All right, how does that sound?

Sam
Sounds good to me.

Bob
Except for the part about bringing the kids with ’em.

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Clara
You forgot to sign it.

Earl
Sincerely, the Sheriff.

[Earl hands letter to Sam]

Earl
Do you want to do the honors, Sam.

Sam
Sure thing, Sheriff!

Clara
Hmmm [humming to herself like in the beginning]

Scene 2

Scene: Somewhere in the wilderness outside of Summit. There is a cave on one side of the stage where the gang of criminals and the children have been staying.

Addy
What are ya doing out here Karl?

Karl
Yer supposed to be on watch right now, aren’t ya?

Addy
They’re still asleep. I left ’em with Tommy - he’s not too happy about it.

Karl
I don’t blame him. I rounded the corner yesterday and those little brats were trying to scalp him for a game they called Red Chief.

Addy
I’m not surprised. Last night we were playing “Doctor” and the little boy said I had gangrene and need an amputation. Next thing I knew the girl has a pocket knife and starts reaching for my foot! I don’t know if we can keep this up much longer Karl.

Karl
The sheriff’s reply was due last night, let’s wait till we read it before making any decisions.

[Sung off stage]
Billy
   Tommy, Tommy,

Jane
   Ha aha aha!

Billy
   I’m hungry!

Jane
   I’m thirsty!

Both
   The sun’s awake and so are we!!!!

[Kids burst out of the cave]

Jane
   What do you think the grass is green? Is it because a leprechaun lives in my shoes? Why do the
   trees move? It is because the wind is really a giant’s breath that blowing from a high mountain?

Billy
   Why do you look so funny? Why are you staring at me like that? Why do you shake your

Both
   Oh, Tommy come and play with us!

Jane
   What are we gonna play today?

Billy
   Can I pick the game this time? I want to pick!

Jane
   Let’s play Trolls in Dungeons and Dragons in castles and princesses and we must have a
   jousting match!

Billy
   No Here’s what we’ll do: We should play pirates!

Jane
   What will we be the pirates of?

Billy
   The Pirates of Penn...of Penn... oh it doesn’t matter!

Both
   En guard Tommy! (Kids pull out long sticks and start circling Tommy)
Tommy
No. I don’t want to play. Just leave me alone.

Karl
Where the hell did they get those sticks?

Addy
Who knows? I’m telling you, those kids...

Karl
I know, but we won’t have ’em much longer?

Jane
Avast ye swine!

Billy
Arrrr! The curse of the sea be upon ya!!!

Billy
En guard!

Jane
En guard!

Tommy
Ow! Don’t I get a sword too?

Jane
What type of pirate doesn’t have a sword?

Billy
You have to have a sword! It’s the rules!

Tommy
Alright then, let me go get a sword! [Starts to look for a stick and Jane hits him]

Jane
If you break the rules then you’ll have to go before the captain for yer judgement! [to Billy] Oh captain, what do you say?

Billy
Walk the plank!

Both
Walk the plank! Walk the plank! The captain’s ordered Walk the plank! [Both kids are jabbing at him forcing him downstage towards a cliff (orchestra pit)]

Tommy
Be careful now, we’re getting mighty close to the cliff!
Enough! I am done playing ya hear! [Storms off towards Karl and Addy]

Billy
Geez. What’s his problem?

Jane
We’re just having a bit of fun Tommy!

[Billy and Jane follow Tommy]

Addy
You really think he wants them back?

Karl
They’re his family. Clara is our family and we still want her back.

Addy
Quirky and intolerable are two different things, Karl. [Sighs] Let’s hope you’re right.

[Addy goes to find Tommy while Karl watches the kids from afar]

Karl
Let’s hope I’m right.

Tommy
Karl! I can’t take this anymore! These kids are terrible, sadistic, little monsters! Did you see them try and push me off the cliff?

Addy
Tommy, it’s all right...

Tommy
Don’t tell me that Addy! It ain’t right and you know it! They’re not right…they’re...

Billy
Right behind you.

[Tommy jumps and yelps]

Jane
Aw don’t be such a baby.

Karl
Enough! [Steps in between kids and Tommy] Tommy why don’t you go check if the Sheriff has responded to our ransom.

Tommy
Gladly! [Tommy storms off]

[Kids try to follow Tommy, but Addy steps in front of them]
Addy
Not so fast you two! You need to stop and think real hard about what you’ve been doing.

Jane
What do ya mean Miss Addy? We ain’t been doin’ no wrong!

Billy
Yeah Miss Addy, we’ve just been playin’! It’s not our fault Tommy ain’t got no imagination!

Addy
Like I said, just think real hard on what you’ve been doing and who you’ve been doing it to and what might happen to you if your sheriff daddy doesn’t agree to our ransom…

Billy
Wait, what do you mean by that?

Addy
What do ya think I mean, Billy?

Jane
But, but, we’re just kids!

Addy
And we’re a gang of hardened criminals used to getting our way.

Karl
I think it’s best if you go back to the cave now.

[Billy and Jane run back to the cave]

Karl
Are you really suggesting…

Addy
Of course not Karl!

Karl
Good! We’re cons and thieves not murderers.

Addy
But seriously Karl…if he doesn’t agree to the switch, what do we do? I think those kids might kill us in our sleep and we can’t just leave without Clara.

Karl
I know Addy, I know.

[Tommy runs back on stage to Karl and Addy]

Tommy
He said no! He said no, Karl! Aw geez! what are we gonna do? I don’t wanna go to jail, but I can’t spend another day with those kids! They’ll kill me for sure! I just want to go away and
start over. But I can’t leave Clara and what he’s proposing sounds awfully nice except for the jail part. I…

Karl
Slow down Tommy! What are you saying about jail?

Tommy
Read it Karl, just read it!

Karl
“I received your letter today in regard to the ransom you ask for the return of my children. I think you were a little high in your demand that I release Clara and give you the money I confiscated from your scheme. I’d like to counter your proposition: You bring Billy and Jane home and I agreed to take them off your hands and keep them far away from ya, if you turn yourselves in. You had better come real early in the morning for the town has been quite peaceful since my children have been gone, and I can’t be responsible for what the townsfolk might do to anybody they see bringing them back. Signed – The Sheriff”

Addy
What should we do now? We could call his bluff and wait a little bit longer, but I’m not entirely sure that he’s bluffing.

Karl
I say we wait a few more days and let the Sheriff’s conscience get to working.

Tommy
No! I’m putting my foot down Karl. If you won’t agree to his proposition, I’ll turn us in myself!

Tommy
I’m a grown person with masculine proclivities and habits of self-defense, but there is a time when all systems of egotism and predominance fail. I have been subjugated to supernatural tortures and I’ve tried to be faithful to our cause but there is a limit to what a man can handle. Through all of our cons and schemes, and our shenanigans I have never wavered. I have never lost my nerve until we kidnapped these hell demons disguised as children. The martyrs from old times have not suffered nearly as much even in their death as I have suffered with these children. I would stand without batting an eye through earthquakes, fire and flood, poker games, dynamite, church revivals, police chases, train robberies and even a tornado but I cannot withstand these children!

Tommy
It’s the only option! I’m not spending another day with those kids.

[Sounds of sawing and metal clanking comes from inside the cave]

Jane and Billy
Hahaha! Hahaha! Sharpen and saw to build our game. Mousetrap is how we’ll have fun today!
Addy
That doesn’t sound good.

Tommy
Please Karl! Please! I can’t take it no more!

Addy
Karl, I think they’ll kill us for sure as soon as we close our eyes!

Karl
Alright! Alright! To tell you the truth, these little brats are fraying my nerves too. We’ll take them back and turn ourselves in, and pray the Sheriff keeps his word to save us from his son and daughter.

Scene 3

Scene: The Summit Town Jail early in the morning. On one side of the stage, the gang arrives in town with the children. On the other side of the stage, Clara occupies a cell in the jail. As the scene goes on, more and more townspeople awake and go about their daily business.

Jane
This is a bit ridiculous don’t ya think?

Billy
Honestly, y’all just don’t know how to have fun!

Addy
You booby trapped the cave.

Karl
And tried to build a guillotine.

Billy
Oh that thing? It was for educational purposes.

Jane
In school we were learning about the French Revolution and we wanted to see how it worked.

Billy
We were gonna use it on logs.

Tommy
Only if you couldn’t get our heads in it.

Jane
What was that Tommy?
Billy
Did you say you wanted to play, Tommy?

Addy
That’s it, everyone stop! Now you listen to me, and you listen well. Don’t think for a minute that you have any of us fooled: you are horrible, nasty, little children. You may try to act cute and innocent, but we all know that isn’t the case. I don’t know how your parents keep you from massacring the whole town, let alone setting your house on fire just to watch it burn, but I’ve got a pretty good idea. Kids like you only respond to one thing: your mother. I don’t know your Momma or how she makes you toe the line, but I swear to high heaven, if you don’t keep your mouths shut, walk nicely and do what we say, I will tell her every single thing you’ve done and said since we took you. Now, ask yourselves, do you really want your Momma to hear all that?

Jane and Billy
No ma’am.

Addy
That’s what I thought. Now leave Tommy alone.

Jane and Billy
Yes ma’am.

Addy
And apologize.

Jane and Billy
Sorry Tommy.

Karl
Now that we’ve got that settled, let’s get a move on. I want to be in town by sunrise, so no one sees us bringing you two back. I don’t want a mob on our hands.

[Town Square and Jail]

[Earl enters escorting Bob into a Jail Cell. The cell door clangs shut waking up Clara.]

Clara
[Yawns] What time is it?

Sam
Almost 6:30.

Clara
At night?!

Sam
No, in the morning. It’s almost sunrise.
Clara
Why on earth are you all up this early?

Earl
Doing our civic duty, Miss Clara.

Bob
More like harassing law abiding citizens who are just minding their own business.

Earl
You were yelling at a porch swing,

Sam
And threatening to punch it right in the face.

Clara
Hahahahahaha!

Bob
I had the situation entirely under control.

Sam
We aren’t up just to keep you from drunkenly hurting yourself Bob. We’re also waiting for Miss Clara’s friends to bring back Billy and Jane.

Bob
I changed my mind. I’m glad I’m safe in this cell.

Earl
[Chuckles] Well, Miss Clara’s friends can’t wait to join you.

[Billy, Jane, Karl, Addy, and Tommy enter the Town Square and head to the Jail]

Sam
Looks like y’all are gonna have some company.

Clara
Is someone bringing us breakfast?!

Sam
What? No.

Earl
Your friends have come to turn themselves in.

[Billy, Jane, Karl, Addy, and Tommy enter the Jail]

Jane & Billy
Daddy! Daddy!
Earl
Billy! Jane! Are ya glad to be back home, kids?

Jane
I guess. It was fun camping out, but…

Billy
It was kinda boring. They don’t really know how to play.

Earl
Well your Momma and I have told you that not everyone plays the same way. Different people have different definitions of fun.

Sam
Most adults don’t find havoc and chaos very fun, for example.

Bob
Or destruction and dismemberment.

Tommy
Isn’t that the truth!

Karl
Ahem. Well Sheriff, we’ve kept our part of the bargain, are you prepared to keep yours too?

Earl
Absolutely. Sam, would you like to do the honors?

Sam
My pleasure. [approaches Addy] Miss…?

Addy
Addy.

Sam
Right this way, Miss Addy. You’ll be bunking with Miss Clara.

Clara
Hi Addy! Hi Karl! Hi Tommy! I’ve missed you guys! It’s been pretty boring here without you. I hear those kids were awful, I hope you’re all all right! I’d feel so bad if…

Addy
Hush now Clara, we’re fine. We’re just glad to see you.

Billy
Hey what do you mean awful?!

Jane
You kidnapped us, remember? We’re not the criminals here!
Bob
Not yet, anyway.

Earl
Kids, go run home to your Momma, now. She’s missed you.

Jane
Okay Daddy! Bye-Bye!

Billy
Okay Daddy! Bye-Bye!

[Jane & Billy exit into the Town Square where the Townspeople have begun to start their day]

Jane & Billy
Good morning everyone!

Townspeople
Good Morning… Billy? Jane? You’re…back? They’re back. Oh no!

Sam
Karl, Tommy, You’ll be in this cell next to Bob.

Tommy
You just keep those kids away from me and I’ll go wherever you want me!

Karl
Speaking of which, how are you going to keep them away from us? I mean you work here, surely they’re going to come and visit you and try to torment us in the process.

Earl
Don’t worry about that. You’re wanted in several towns, so I’ve arranged for you to be transferred out to the State Penitentiary next week. Once they pick you up, you’ll never have to worry about my kids again.

Karl
I’ve got to ask, how…?

Earl
How do I keep my kids in line?

Addy, Tommy, and Karl
Yes!

Earl
I do what I can, set rules and enforce them, but it’s really their Momma that makes them toe the line.
Addy
I knew it! I told you! It’s always the mother that keeps kids in line. She must be one hell of a woman.

Earl
She sure is, always has been. When I first met Theresa, I had to arrest her for breaking into the bank because she needed the money from her lockbox for some after hours business.

Sam, Bob, Clara, Addy, Tommy, & Karl
What?

Earl
[Chuckles] It’s a long story, but she can more than handle anything those kids throw at her.

Townspeople
No! Stop! Don’t Touch that! Leave it alone! That’s not a toy!

Sam
Sounds like the town’s figured out that Billy and Jane are back.

Townspeople
They’re back, they’re back! Dear God, why are they back?

Karl
I never thought I’d say this but, I’m glad we’re in these cells.

Bob
Amen to that, Reverend!

Karl, Tommy, Addy, & Clara
Amen.

[Time passes in the jail cells...]

Clara
So... what have you been up to?

Karl
It looked like a good thing, but wait ’til I tell you, kidnapping is not a con man’s game. But what was I to do with Clara caught up with the law? I had to think of something, but my choice was disastrous and wrong!

Addy
I wish we’d gone home to Poplar Cove and never gotten into this mess. I wanted to settle down and put this swindler act to rest. But life’s full of coulda’s and shoulda’s and now I’ll just have to hope for the best.
Tommy
In order to run a successful con, one must know everything and be prepared for anything. Unfortunately for us, homicidal children are outside of our realm of knowledge, and what can I say? I’d rather live in a cell than die in that cave.

Clara
Maybe prison won’t be so bad if I’m there with my family! There’s always some fun to have and new friends to make if you try.

Tommy, Karl, Addy & Clara
When you get dealt a bad hand sometimes it’s better to fold and live to play again.

Bob
My momma used to say “If ya fall off yer horse just get back on, unless you land on a cactus. Then ya gotta roll around and scream in pain.” And y’all done landed in two cactuses.

Sam
Grifters, Hustlers living life on the lam, betcha wished you’d never tried to pull the wool over our eyes. You’ve done the crime and now you’ve gotta do your time.

Earl
You know the old saying “what goes around comes around”? Years of tricking good and innocent folk has gone and landed ya up a creek. It’s time to make amends and say your prayers that my kids don’t find you again.

Townspeople
Now you’ve learned that you reap what you sow, and someday these kids will too. You reap what you sow.
Transition to Scene 1 (after applause)

\[ \text{(3+2+2)} \]

\[ \text{Fl.} \]

\[ \text{Bb Cl.} \]

\[ \text{Hn.} \]

\[ \text{Pno.} \]

\[ \text{Perc.} \]

\[ \text{Vln. I} \]

\[ \text{Vln. II} \]

\[ \text{Vla.} \]

\[ \text{Vc.} \]

\[ \text{D.B.} \]
Act I
Scene 1
Clara, Addy, Tommy, Karl

Scene: a forest path or country road. A sign reading “Summit - 10 miles” is seen alongside the path. Clara, Addy, Tommy, and Karl enter.

Creeping, not too fast \( \dot{=} \text{56-60 (} \dot{=} \text{170-180)} \)

Just a little further, almost there. Just past this clearing.

Creeping, not too fast \( \dot{=} \text{56-60 (} \dot{=} \text{170-180)} \)

Creeping, not too fast \( \dot{=} \text{56-60 (} \dot{=} \text{170-180)} \)

Creeping, not too fast \( \dot{=} \text{56-60 (} \dot{=} \text{170-180)} \)

Creeping, not too fast \( \dot{=} \text{56-60 (} \dot{=} \text{170-180)} \)
You've been saying that for twenty miles!

We're close,
I can feel it! Karl, I'm not so sure. What do you mean, Clara? "Ten miles to Summit."

Points at a road sign.
I guess we could camp here. Finally! I'm tired! I get it! No, you don't!
What do you mean, Tommy? Traips-ing through these small towns,
trick-ing all these peo-ple in-to giv-ing us their mon-ey and pos-ses-sions!
= I've had it! I'm done! I'm gonna make an honest

T.

30

Fl.

30

B. Cl.

30

Hn.

30

Pno.

30

Perc.

30

Vln. I

30

Vln. II

30

Vla.

30

Vc.

30

D.B.

30

a tempo

a tempo

a tempo

32

32

32

32

32
life for myself and for all! That's what you said last time! Clara and I, we ag-

8

T.

K.

Fl.

B. Cl.

Hn.

Pno.

Perc.

Vln. I

Vln. II

Vla.

Vc.

D.B.
ree with him Karl.

But we’re tired of living as grifters.

Karl

Tom-my, Ad-dy, Cla-ra, you know I need you.

Fl.

B. Cl.

Hn.

Pno.

Perc.

Vln. I

Vln. II

Vla.

Vc.

D.B.
This is our last con, I need you in Sum-mit.
pro-mised to take care of us.

That's what I'm doing.

Karl, You don't have to a-ny-
more. Let's just go back to Poplar Cove.

Yes, Karl. Let's go home. It's time. I'm just trying to provide for...
You already have. We have more than enough now.
Al-right, this is it then this is our last con. Really? Promise? Yes, one last con and then we’ll re-tire!
Do you swear? Do you swear? Do you swear? Yes, I swear.

Tempo

Do you swear? Do you swear? Do you swear? Yes, I swear.

Tempo

pushing forward

Tempo

pizz.

pizz.

pizz.

pizz.
What's our plan? What are you fixin' to do? Don't keep any -
thing from us. This is it. One last con. What’s the plan, Karl? We’ve been hiding from Karl?

We’ve been hiding from Burton – 38
the law too long! What's our plan, Karl? What will we do?
A promise is a promise. We have your word, Karl! One final word, Karl!
A. score, then we retire. We have an understanding, you promised all of

Fl.

B♭ Cl.

Hn.

Pno.

Perc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

91

91

91

91

91

91

91

92

93

94

95
us. So now let us in on the plan. We are trusting you.
A promise is a promise. You gave your word, Karl!

You gave your word, Karl!
I'm so excited to be going home and live in a house with a white picket fence.
One, Two, neighbors on either side. Won't that be nice? I remember there were houses just like

Neigh-bors on either side. Won't that be nice? I re-mem-ber there were hous-es just like
that back home. Don't you, Karl? Then we can all live to-geth-er and get a pair of chick-ens and a horse!
Then, every evening we'll take a long stroll. Now won't that be so nice?
I'm so excited to be going home and live in a house with a white picket fence.
What's our plan? What do you have up your sleeve? What's our plan?
What's our last con?
What's our plan?
What do you plan?

I'm so excited to going home and live in a house with a

Burton – 50
white picket fence. Buy some chickens and a horse for our house, don't forget the

have up your sleeve? What's our plan? What's our last

Buy some chickens and a horse for our house, don't forget the

What's our last
white pick-et fence.  I'm so excit-ed to be go-ing home and live in a house with a

A pro-mise is a pro-mise.  We have your

con?  What's our plan?  What do you

pro-plan?  Burton – 52
White picket fence. We'll have neighbors on the left and the right. Won't that be nice?!

Word, Karl! A promise is a promise. We have your plan? What's our last plan?

Won't that be nice?!

We have your sleeve? What's our last plan? What's our last plan?
C.  Ev’ry-bo-dy! And we’ll go on long walks ev’ry night! And we’ll take our

A.  word, Karl! We have your word, Karl! We have your

T.  con? Tell us Karl! Tell us

Fl.  And we’ll go on And we’ll take our

Bs Cl.  Long walks every night!

Hn.  We have your word, Karl! We have your

Pno.  Tell us Karl! Tell us

Perc.  And we’ll go on And we’ll take our

Vln. I  long walks every night!

Vln. II  We have your word, Karl! We have your

Vla.  Tell us Karl! Tell us

Vc.  And we’ll go on And we’ll take our

D.B.  long walks every night!
Al-right! Al-right! Listen up! It's perfect! One last
It's perfect!

Tom-my,
Do you re-mem-ber that plan? The one that was sim-il-ar to our scam in Jas-per?
Do you remember the one?

“I’ve told you before, I’m not comfortable dressing up like a…”
Oh, that one
It's cra-zy!
It just might work.

Not that plan!
The oth-er plan.
Yes, that one.
It's in-sane!

It just might work.

pizz.

pizz.

pizz.

pizz.
We'll go to Sum-mit, a sweet lit-tle town, where the
folks aren't bright and the streets are empty at night.
When the week-end comes, the town will be bus-tiling, rea-dy for our brand of hust - ling.
We'll tell them I am a preacher man,
K.

A traveling preacher man, out spreading the Lord's holy word.

Fl.

B♭ Cl.

Hn.

Pno.

Perc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Burton – 66
We'll tell them you are a preacher man, A traveling preacher man, out spreading the holy word of

Burton – 67
Now here's what we'll do to get our last score, so
Ploddingly slow (\( \frac{q}{4} = 104 \))
The good Rev'-rend Karl says, “the en-e-my is li-quot,”
But don't worry ladies and gents, Reverend Karl is here to cleanse your souls.
My followers and I will dispose of it for you.” Then good ol’
Tommy will find those sinners who'll buy it back for twice the price! Then we'll be...
Then good ol' Tom-my will see the de-mand and sell it back for twice the price.

Then good ol' Tom-my will see the de-mand and sell it back for twice the price.

Then good ol' Tom-my will see the de-mand and sell it back for twice the price.

set for life!

Pno.

Perc.

Vln. I

Vln. II

Vla.

Vc.

D.B.
Then we'll go home.

So when we reach Sum-mit, this sweet lit-de town where the
folks aren't bright and the streets are empty at night.
When the week-end comes the town will be a-bus-tiling, rea-dy for our brand of hust-ling.
We'll tell them I am a preacher man,
We'll tell them

a traveling preacher man,

out spreading the Lord's holy word.
you are a preacher man, a traveling preacher man, out spreading the holy word of God!

you are a preacher man, a traveling preacher man, out spreading the holy word of God!

you are a preacher man, a traveling preacher man, out spreading the holy word of God!

you are a preacher man, a traveling preacher man, out spreading the holy word of God!

you are a preacher man, a traveling preacher man, out spreading the holy word of God!

you are a preacher man, a traveling preacher man, out spreading the holy word of God!

you are a preacher man, a traveling preacher man, out spreading the holy word of God!

you are a preacher man, a traveling preacher man, out spreading the holy word of God!

you are a preacher man, a traveling preacher man, out spreading the holy word of God!

you are a preacher man, a traveling preacher man, out spreading the holy word of God!

you are a preacher man, a traveling preacher man, out spreading the holy word of God!

you are a preacher man, a traveling preacher man, out spreading the holy word of God!

you are a preacher man, a traveling preacher man, out spreading the holy word of God!

you are a preacher man, a traveling preacher man, out spreading the holy word of God!

you are a preacher man, a traveling preacher man, out spreading the holy word of God!

you are a preacher man, a traveling preacher man, out spreading the holy word of God!

you are a preacher man, a traveling preacher man, out spreading the holy word of God!

you are a preacher man, a traveling preacher man, out spreading the holy word of God!

you are a preacher man, a traveling preacher man, out spreading the holy word of God!

you are a preacher man, a traveling preacher man, out spreading the holy word of God!

you are a preacher man, a traveling preacher man, out spreading the holy word of God!

you are a preacher man, a traveling preacher man, out spreading the holy word of God!

you are a preacher man, a traveling preacher man, out spreading the holy word of God!

you are a preacher man, a traveling preacher man, out spreading the holy word of God!

you are a preacher man, a traveling preacher man, out spreading the holy word of God!

you are a preacher man, a traveling preacher man, out spreading the holy word of God!

you are a preacher man, a traveling preacher man, out spreading the holy word of God!

you are a preacher man, a traveling preacher man, out spreading the holy word of God!

you are a preacher man, a traveling preacher man, out spreading the holy word of God!

you are a preacher man, a traveling preacher man, out spreading the holy word of God!

you are a preacher man, a traveling preacher man, out spreading the holy word of God!

you are a preacher man, a traveling preacher man, out spreading the holy word of God!

you are a preacher man, a traveling preacher man, out spreading the holy word of God!
Just spreading the holy word of

rubato
So after this we'll go home to Poplar Cove? Soon we'll
326 Jœœb
T.  go back home. Yes, my friends you know I'm a man you know I'm a man of my

326 Bœ Fl.

326 Bœ Bs.Cl.

326 Bœ Hn.

326 Bœ Pno.

326 Bœ Perc.

326 Bœ Vln. I

326 Bœ Vln. II

326 Bœ Vla.

326 Bœ Vc.

326 Bœ D.B.
You can believe every thing I say.
Except when you are swindling.

From Addy
what I re-call that sounds quite sincere. Only if they're drunk or dumb!

Let's
hope they buy a pint or seven and a shot or four of moonshine each. I can't wait to be

Quicker \( \dot{\text{=} \text{ca}.112} \)

Quicker \( \dot{\text{=} \text{ca}.112} \)

Quicker \( \dot{\text{=} \text{ca}.112} \)

Quicker \( \dot{\text{=} \text{ca}.112} \)

Quicker \( \dot{\text{=} \text{ca}.112} \)

Quicker \( \dot{\text{=} \text{ca}.112} \)

Quicker \( \dot{\text{=} \text{ca}.112} \)

Quicker \( \dot{\text{=} \text{ca}.112} \)

Quicker \( \dot{\text{=} \text{ca}.112} \)

Quicker \( \dot{\text{=} \text{ca}.112} \)
As in the beginning \( \frac{\text{quarter notes}}{\text{whole note}} = 56-60 \) (\( \frac{\text{quarter notes}}{\text{whole note}} = 170-180 \))

345

Addy

Tommy

done! Me too. We'll go home soon.

As in the beginning \( \frac{\text{quarter notes}}{\text{whole note}} = 56-60 \) (\( \frac{\text{quarter notes}}{\text{whole note}} = 170-180 \))

345

to Bass Cl.

As in the beginning \( \frac{\text{quarter notes}}{\text{whole note}} = 56-60 \) (\( \frac{\text{quarter notes}}{\text{whole note}} = 170-180 \))

345

brushes

As in the beginning \( \frac{\text{quarter notes}}{\text{whole note}} = 56-60 \) (\( \frac{\text{quarter notes}}{\text{whole note}} = 170-180 \))

345

Vln. I

Vln. II

Vla.

Vc.

D.B.

Perc.

We'll go home soon.
Act I
Scene 2
Sam, Earl, Bob, Billy, Jane, Townspeople

Scene: The Summit Town Jail with a view of the town square and church. Townspeople are going about their business in the square. There are three cells in the cell. One cell is occupied by Bob, the town drunk. Deputy Sam is sitting in his chair.

Energetically $\downarrow = \text{ca. 132}$

Flute

B♭ Clarinet

Horn in F

Energetically $\downarrow = \text{ca. 132}$

Piano

Percussion

Energetically $\downarrow = \text{ca. 132}$

Violin I

Violin II

Viola

Cello

Double Bass

Deputy Sam is sitting in his chair.
Fl.

B. Cl.

Hn.

Pno.

Perc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

20

21

22

23

fl.

b cl.

hn.

pno.

perc.

vln. i

vln. ii

vla.

vc.

d.b.
Where is he? Where's (hic) who? The she-riff, he's late. What's he (hic) "hair" for? Just sleep it off, Bob.
Sorry I'm late. What kept ya so long, She-riff? The-re-ua's got the flu, so I had to...
get the kids ready and out the door. And, well, you know my kids. That I do, I'm sur-

33

E.

get the kids ready and out the door. And, well, you know my kids. That I do, I'm sur-

Recit.

Tempo

Sam

33

E.

get the kids ready and out the door. And, well, you know my kids. That I do, I'm sur-

Recit.

Tempo

Piano

Recit.

Tempo

Sam

33

Vln. I

get the kids ready and out the door. And, well, you know my kids. That I do, I'm sur-

Recit.

Tempo

Piano

Recit.

Tempo

Sam

33

Vln. I

get the kids ready and out the door. And, well, you know my kids. That I do, I'm sur-

Recit.

Tempo

Piano

Recit.

Tempo

Sam

33

Vln. I

get the kids ready and out the door. And, well, you know my kids. That I do, I'm sur-
She's probably loving (hic) the vacation. I think she'd much rather not have the flu, Bob.
[Earl shrugs and shakes his head.]

Bob

Ha! With those kids? (hic) I doubt it.

Earl

A - my news, Sam?
Sam: S'matter of fact, there is. We got a let-ter from the She-riff o'er in Lee-land. Real-ly? From Joe?

Earl:
He hasn't talked to me since I beat him at poker a few months back. Is he asking for a re-match?
No sir. Apparently there's a gang of con men who've been moving stolen goods and running scams up and down the state.

*There is no correlation in tempo between the recit in the voice and the tempo of the strings.*
He wanted to give us a heads up.

Well all right then. Let's hear it Sam. Tell me a-bout this gang.

Well alright. Let's hear it Sam. Tell me a-bout this gang.

Earl
This ought to be good. Deputy Sam's got a flair (hic) for the drama! Oh, shut it Bob.
According to reports there's a gang, two men and two women running...
all sorts of schemes up and down our great state. They start-ed out in Strong-ville sell-ing insur-ance to
coal miners' wives, but when it came time to pay, they were nowhere to be found. That company didn't even cover...
any-one south of Brown River. Grift-ers! Harassers! Let's lock them up and throw a-way the key!
We lost track of them after that until a few months later when they turned up down in Jasper as
trav-lin' mission-sties. They were col-lec-tin' funds to build a new church. And be-in' good Chris-tian souls, the

They were col-lec-tin' funds to build a new church.

and build a new church.

And be-in' good Chris-tian souls, the good Chris-tian souls,
people of Jasper emptied their purses into the collection plate.

Not five minutes later, those
four devout missionaries had disappeared into the night.
lock them up and throw away the key!

Not three weeks ago they

espress.
turned up in Smith-town
tell-in' tales of be-in' robbed by ban-dits on the high-way.
The kind and gen-e-rous
towns-people... donated furniture, clothes, house-hold supplies, and even trav-lin' money... To help them on their
way. Guilt - ers! Hust - lers! Let's lock them up and throw a-way the key!
The very next week they arrived in Lot-land as trav’lin’ sales-men ped-dling their wares of

very next week they arrived in Lot-land as trav’lin’ sales-men ped-dling their wares of
fur-ni-ture, clothes, and house-hold sup-ply.

Now they would have got-ten a-way with it too,
if it were not for the Sushi-land Sis-ters: two fine, up-stand-ing cit-i-zens, Miss

Burton – 121
Joan-ic and Miss Jul-ic.  See, they had been in Smith-town just the week before.  to
visited their Aunt Sally, and just as soon as those devious schemers had set up shop, the sisters recognized them and al-
Scribbled Sheiff Joe. He almost had them, unfortunately the cons caught wind of the...
situ-ation and bailed out of town be-fore they could be ap-pre-hen-ded.
Now it's up to us to be on guard and catch these crooks if they should come our way.
Now it's up to us to be on guard. Catch these crooks if they should come our way!
See, She-riff (hic) I told ya he was dra-ma-tic-al. You should be in one of them trav'-lin' shows,

You should be in one of them trav'-lin' shows,
So we've got two men and two women... Did Joe say what they looked like? Nothing detailed enough to help us.
The men are of average build, somewhere between twenty and forty years old. They have appeared with and without beards.
The women are pretty, in their twenties and apparently wear hats. Hans?

Earl

Hats?
Yes sir, Hats. The Sutherland Sisters said they were "the highest of fashion."
Hmm, So we don’t really have much to go on except to keep an eye out for two average men and two pretty women who wear hats.
That's it. Well, it shouldn't be hard to spot strangers in town. Except for the revival this week-end.
Aw hell! (hic) We got a-mother re-viv-all? Mary always makes me go to those!
May be she's hoping you'll give up drinking and swearing, Bob.

Sam

Burton – 136
Bob

[Proud of his point.
Trying hard to be articulate.]

Jesus made wine outta water. I don't think he minds too much.
Wine at a wedding is a mighty different thing than a bottle of whiskey for breakfast, Bob.
It'll be hard to spot this gang at the revival. We should make sure...
Quick, energetic, child-like \( \frac{4}{4} = 156 \)

Jane and Billy

Dad – dy! Dad – dy!

Dad – dy! Dad – dy!
Bill-ly! Jane! What have I said about bursting through doors screaming?

Burton – 141
Dad-dy, he kicked me!
You punched me!
Nuh-uhl!
Nuh-uhl!
Nuh-uhl!

Billy

188

Earl

188

You

uh!
Nuh-uhl!
Nuh-uhl!
Nuh-uhl!

188

uh!
You

uh!
Nuh-uhl!
Nuh-uhl!

188

uh!
You

uh!
Nuh-uhl!
Nuh-uhl!

188

uh!
You

uh!
Nuh-uhl!
Nuh-uhl!

188

Now go and play, and try to behave for once.
A bit slower, but still energetic $\frac{\text{q}}{} = 132$

Billy and Jane run out the door and begin to wreak havoc in the town, eventually leaving the stage.

A bit slower, but still energetic $\frac{\text{q}}{} = 132$
[Sam, Earl, and Bob watch the kids leave, waiting...]

[Sam, Earl, and Bob wince as something crashes in the distance.]
Now, what was I saying? Oh right, we should make sure that we’re prepared in case these no good hustlers come to our town.
With Energy $\frac{1}{4}=144$

[focus shifts to the townspeople outside who are preparing for the revival.]
[Tenor 1 and Baritone 1 are constructing a stage for the revival.] Just a little to the left.
[Mezzo 1 and Sop. 1 are setting up chairs/decor]

[Tenor 1, Bari. 1 leave to get more lumber]

More! Stop! That's it!

[Mezzo 1 and Sop. 1 are setting up chairs/decor]

[Tenor 1, Bari. 1 leave to get more lumber]

More! Stop! That's it!

[Mezzo 1 and Sop. 1 are setting up chairs/decor]

[Tenor 1, Bari. 1 leave to get more lumber]
How many seats do we need?

I don't know, ask the rev'rend.
[Mezzo 2 and Barit. 2 are carrying boxes of bibles.]

---

**C H O R U S**

Do we have enough bibles?

---

**Mezzo 2**

---

**Baritone 2**

---

**Pno.**

---

**Glk.**

pizz.

---

**Vln. I**

mf

---

**Vln. II**

mf

---

**Vla.**

---

**Vc.**

---

**D.B.**

---
[Baritone 1]

(Carrying lumber on his shoulder.)

hope so, these are all we've got! Watch out! Coming through!

[Flute]

[Baritone 1]

through!
Bil-ly! don't touch that! Leave it be!

[Tenor 1 also carrying lumber
To Billy, who has run into his path.]

Get out of the way!

(Tenor 1 also carrying lumber
To Billy, who has run into his path.)

Get out of the way!
Where do ya think this goes? Over here?
Ask the rev'-rend.
Ask the rev'-rend.
I don't know
Ask the rev'-rend.
Ask the rev'-rend.

Note: The sheet music appears to be from a musical composition, possibly a song or an orchestral piece. The notation and symbols indicate specific musical instructions and dynamics, such as dynamics (f, mf) and articulations (All mf, Ask). The text within the music score suggests a repeated phrase or a call-and-response pattern, possibly indicating a question and answer structure in the music.
Mezzo 1
[to Tenor, frustrated that no one answers her question]

Chorus

Tenor 1
[trying to do his job]

How should I know? Ask the rev 'rend.

Baritone 1

Ask the rev 'rend.

How many seats do we need?

Fl.

Bs Cl.

Hn.

Pno.

Gk.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Baritone 1
Does anyone know where this goes?

Ask the rev.'rend.

Ask the rev.'rend.

Ask the rev.'rend.

Ask the rev.'rend.

Ask the rev.'rend.

Mute

Ask the rev.'rend.

Ask the rev.'rend.

Ask the rev.'rend.

All other Sopranos

Soprano 2

Pno.

Perc.

Vln. I

Vln. II

Vla.

Vc.

D.B.
No! Put that down!
to Billy and Jane

No! Put that down!
to Billy and Jane

No! Put that down!
to Billy and Jane

How much more is left to do?

How much more is left to do?

No! Put that down!
to Billy and Jane

How much more is left to do?
How much more, how much more is left to do? How much more is left to do?

How much more, how much more is left to do? How much more is left to do?

How much more, how much more is left to do? How much more is left to do?
It's gonna be a long week.
Act I
Scene 3

Karl, Clara, Addy, Tommy, Earl, Sam, Bob, Billy, Jane, Townspeople

Scene: A church revival, inside the church or just outside on the steps, possibly in the town square.
The town has gathered to hear Reverend Karl deliver a message.
Quicker, excitedly \( \rightarrow 144 \)
La-dies and gen-de-men, there's a plague a-mong us, a plague, I say! La-dies and gen-de-men, the

whispering and muttering in agreement with Karl as one would at a tent revival

Karl

Insistent \( \cdot \) = ca. 112

Perc.

Insistent \( \cdot \) = ca. 112

Vn. I

Vn. II

Vl.

Vc.

Db.

Insistent \( \cdot \) = ca. 112

Insistent \( \cdot \) = ca. 112

Insistent \( \cdot \) = ca. 112

la-dies and gen-de-men, there's a plague a-mong us, a plague, I say!
de-vil is a-mong us the de-vil, I say! causin’ a black-ness of the heart and a dark-ness of the
Do you feel it sist-ers?
Sopranos and Altos
Oh, yes!
Tenors and Basses
Yes! Lord!

Do you feel it bro-thers?

K.
C H O R U S

Pno.
Perc.

Vln. I
Vln. II
Vla.
Vc.
D.B.

Soul!

Do you feel it sist-ers?

Tenors and Basses

K.
C H O R U S

Pno.
Perc.

Vln. I
Vln. II
Vla.
Vc.
D.B.

Do you feel it sist-ers?

Tenors and Basses

Do you feel it bro-thers?
La-dies and gen-tle-men, there’s a plague a-mong us, a plague, I say!
You may find yer-self ask-in',
You may be ask-in',

You may be ask-in',

You may be ask-in',
K.

What?!

What is this plague?

What is this affliction?

Fl.

B-Cl.

Hn.

Pno.

Perc.

Vln. I

Vln. II

Vla.

Vc.

D.B.
fle - cion a - mong us? It's the gate - way to Hell! Yes!

K.

C H O R U S

Fl.

B- Cl.

Hn.

Pno.

Perc.

Vln. I

Vln. II

Vla.

Ve.

D.B.

It's the way to Hell! Yes!
The gate-way to Hell! Can you feel the sin, that dis-appoint-ment from the Lord?
K.

I can feel the sin! Oh, Lord, I can feel it! Can you feel it sisters?

Sopranos and Altos

Yes! Yes, we feel it!

Fl.

B♭ Cl.

Hn.

Pno.

Perc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

pizz.

pizz.
And you, brothers, can you feel the Hell-fire burn-in? 
Now you may be as-kin' your-self

Tenors and Basses

Oh yes! Lord, yes!

Now you may be as-kin' your-self
What is this deadly affliction? Is it envy?
Could it be
(Soulful)
Yes, Lord, the envy I feel.
(Soulful)
Yes, Lord, the envy I feel.

(Soulful)
Yes, Lord, the envy I feel.

(Soulful)
Yes, Lord, the envy I feel.

(Soulful)
Yes, Lord, the envy I feel.

(Soulful)
Yes, Lord, the envy I feel.
It's rage, Lord, save us from our rage!

It's rage, Lord, save us from our rage!

It's rage, Lord, save us from our rage!

It's rage, Lord, save us from our rage!

It's rage, Lord, save us from our rage!

It's rage, Lord, save us from our rage!

It's rage, Lord, save us from our rage!

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O
Yes, Lord! with greed and av-er-age, with rage and ma-lice We are af-flic-ted! Af-
Yes, Lord! with greed and av-er-age, with rage and ma-lice We are af-flic-ted! Af-
Yes, Lord! with greed and av-er-age, with rage and ma-lice We are af-flic-ted! Af-

with greed and av-er-age, with rage and ma-lice We are af-flic-ted! Af-

with greed and av-er-age, with rage and ma-lice We are af-flic-ted! Af-

Yes, Lord! with greed and av-er-age, with rage and ma-lice We are af-flic-ted! Af-

with greed and av-er-age, with rage and ma-lice We are af-flic-ted! Af-

with greed and av-er-age, with rage and ma-lice We are af-flic-ted! Af-

with greed and av-er-age, with rage and ma-lice We are af-flic-ted! Af-
With a Gospel Swing \( \text{q} = 138-142 \)

I'm here to tell ya, chil-

With a Gospel Swing \( \text{q} = 138-142 \)

Burton – 180
dren, what you’ve ne’r been told be-fore. Ya been told that your greed will keep you out of.
Well it's your lucky day 'cause I'm here to say.
That ain't what's causin' you
That's what will keep you apart from God! Do you feel the truth a' ris-

Burton – 184
Oh, I feel it ris-in'!

Ris-in' inside!

Do you feel a fire burn-

Ris-in' inside!
Get rid of all your whiskey and turn your life around

A fire a' burnin', Lord!

A fire a' burnin', Lord!

A fire a' burnin', Lord!

A fire a' burnin', Lord!

Lord, I feel it risin' deep

Lord, I feel it risin' deep

Lord, I feel it risin' deep

Lord, I feel it risin' deep

Lord, I feel it risin' deep

Lord, I feel it risin' deep

Lord, I feel it risin' deep

Burton – 186
in-side of me! Lord, a fire is burn-in', come and set me free! Save us from the Hell-fire, Save
us from the flame, Oh, I feel the spirit, Lord!

us from the flame, Oh, I feel the spirit, Lord!

us from the flame, Oh, I feel the spirit, Lord!

us from the flame, Oh, I feel the spirit, Lord!

us from the flame, Oh, I feel the spirit, Lord!

us from the flame, Oh, I feel the spirit, Lord!

us from the flame, Oh, I feel the spirit, Lord!

us from the flame, Oh, I feel the spirit, Lord!

us from the flame, Oh, I feel the spirit, Lord!

us from the flame, Oh, I feel the spirit, Lord!

us from the flame, Oh, I feel the spirit, Lord!

us from the flame, Oh, I feel the spirit, Lord!

us from the flame, Oh, I feel the spirit, Lord!

us from the flame, Oh, I feel the spirit, Lord!
in my soul! Lord, a fire is burning, come and set me free! Save us from the fire. Save us from the fire. Save us from the fire.

us from the fire. Save us from the fire. Save us from the fire.
Now children, this affliction goes by many names:

us from the flame, Oh, I feel revi-val, Lord!
Burton – 191

127 \( \text{=} \) ca. 112

Tommy

Karl

K.

V c.

Vla.

Vln. II

Vln. I

Pno.

Hn.

B

Fl.

Cl.

H

R

O

C

\( \text{= ca. 112} \)

Yes, yes, yes, yes, yes (gasp!)

Yes, yes, yes, yes, yes (gasp!)

Yes, yes, yes, yes, yes (gasp!)

Yes, yes, yes, yes, yes (gasp!)

\( \text{= ca. 112} \)

\( \text{= ca. 112} \)

Pno.

\( \text{= ca. 112} \)

\( \text{= ca. 112} \)

Perc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

\( \text{= ca. 112} \)

\( \text{= ca. 112} \)

\( \text{= ca. 112} \)

\( \text{= ca. 112} \)

\( \text{= ca. 112} \)

\( \text{= ca. 112} \)

\( \text{= ca. 112} \)

\( \text{= ca. 112} \)
harm-less at first, but let me tell you, If you drink your mort-al

Burton – 192
will fail, You'll end up in the clink! Now, my friends, it's time to save your souls. Go
townspeople begin to trickle out and bring back bottles of booze.

home, and bring me all of your liquor. Go quick, now! But wait, Hold on What are you gonna do?
What are you gun-na do, with all that li-que? My child, I'll pour it all out!

My child, I'll pour it all out!

I'll pour it all out!
"Go quick and fetch yer liquor!"

That's the truth. He speaks the truth. He speaks the truth!

It's the truth. He speaks the truth. He speaks the truth!

That's the truth.
Yes, come forth, my sister.

Give it up. Give it up!

Give it up. Give it up!

at done

at done
Look at it, the sin! That's the sin! That's the sin! Come forth and be

That's the sin! That's the sin! That's the sin!

That's the sin! That's the sin! That's the sin!

That's the sin! That's the sin!

That's the sin! That's the sin!

That's the sin! That's the sin!

That's the sin! That's the sin!

That's the sin! That's the sin!

That's the sin! That's the sin!
Healed!

C. H. O. R. U. S

Fl.

B. Cl.

Hn.

Pno.

Perc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

In her

I feel it in my arms!

Perc. cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

Healed!

Healed!

Healed!

Healed!

Healed!

Healed!

Healed!

Healed!

Healed!

Healed!

Healed!

Healed!

Healed!

Healed!

Healed!

Healed!

Healed!

Healed!

Healed!

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Healed!

Healed!

Healed!

Healed!

Healed!

Healed!
Oh,

arms! in her arms! In her legs! in her legs!

I feel it in my legs!

arms! in her arms! In her legs! in her legs!

arms! in her arms! In her legs! in her legs!

arms! in her arms! In her legs! in her legs!
glo·ry ha·le·hu·jah! You're cleansed of your sin!

Oh glo·ry ha·le·hu·jah! We're

We're

Burton – 202
Praise the Lord on high!

Hal-le-lu-jah! Hal-le-lu-jah! Praise the Lord on high!

Hal-le-lu-jah! Hal-le-lu-jah! Praise the Lord on high!

Hal-le-lu-jah! Hal-le-lu-jah! Praise the Lord on high!
Now, Ladies and gentlemen, the Lord is tellin' me that our work is not done here.
Is there a ny-one else? Is there a-ny-one else who wants to be cleansed of their sin and in-dis-cr-ition?
Bob does, Bob does. A-ny-one? Bob does, Bob does.
He's there, o-ver there, please pick Bob!  Bb-oy, Jane, E-nough now, be qui-et!
Now, let us sing a hymn of praise together. Pray we, O
Lord, for our sins now give us a reviv al. O Dear est Lord, please show us how.
Give us a re-viv-al, Lord. Un-to your great glo-ry we bow,
Give us a revival, Lord.
Pray, O Lord, for our sins now. Give us a re-viv-al. O Dearest Lord, please show us how.

**257 a tempo**

Fl.

B♭ Cl.

Hn.

Pno.

Perc.

Vln. I

Vln. II

Vla.

Vc.

D.B.
Give us a revival Lord. Unto your great glory we bow,

Give us a revival Lord. Unto your great glory we bow,

Give us a revival Lord. Unto your great glory we bow,

Give us a revival Lord. Unto your great glory we bow,
The seeds of faith we gladly plow.

Give us a revival, Lord.

Give us a revival, Lord.

Give us a revival, Lord.

Give us a revival, Lord.

Give us a revival, Lord.

Give us a revival, Lord.

Give us a revival, Lord.

Give us a revival, Lord.

Give us a revival, Lord.

Give us a revival, Lord.

Give us a revival, Lord.

Give us a revival, Lord.

Give us a revival, Lord.

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Give us a revival, Lord.

Give us a revival, Lord.

Give us a revival, Lord.

Give us a revival, Lord.

Give us a revival, Lord.

Give us a revival, Lord.

Give us a revival, Lord.

Give us a revival, Lord.

Give us a revival, Lord.

Give us a revival, Lord.

Give us a revival, Lord.

Give us a revival, Lord.
K.

Un - to your great glo - ry we bow.

Spoken:
Now go forth in peace:

C. H. O. R. U. S.

Give us a re - viv - al Lord.

Fl.

Give us a re - viv - al Lord.

B. Cl.

Give us a re - viv - al Lord.

Hn.

Give us a re - viv - al Lord.

Pno.

Give us a re - viv - al Lord.

Perc.

Give us a re - viv - al Lord.

Vln. I

Give us a re - viv - al Lord.

Vln. II

Give us a re - viv - al Lord.

Vla.

Give us a re - viv - al Lord.

Vc.

Give us a re - viv - al Lord.

D.B.

Give us a re - viv - al Lord.
Spoken: cleansed and free of liquor!

If you did not come forward before the sun goes down, come back to deliver yourselves from the
ev-il by rid-din' your-selves of the temp-ta-tion. Good peo-ple of this fair ci-ty, bring us your li-quor and be...

K.

Ch.

Or.

U.

Fl.

B-Cl.

Hn.

Pno.

Perc.

Vln. I

Vln. II

Vla.

Vc.

D.B.
free of sin!

Song offstage or while exiting

Un - to your great glo - ry we bow, Give us a re - viv - al Lord.

Un - to your great glo - ry we bow, Give us a re - viv - al Lord.

Un - to your great glo - ry we bow, Give us a re - viv - al Lord.

Give us a re -

Give us a re -

Give us a re -

Ya know,

Ya know,
The preacher was short and to the point. We got that was the best revival I’ve ever been to! Really? Why?

Sam

Burton – 221
When was the last time you remember that happening at a revival?

out of there in an hour!
Heh, True enough, I'm not sure I liked the mess-age though. I didn't think...
S.: you were a drink-in’ man, She-riff. Have Bil-ly and June dri-ven you to the bot-tom of a bot-tle?

Have Bil-ly and Jane dri-ven you to the bot-tom of a bot-tle?

Fl.

B. Cl.

Hn.

Pno.

Perc.

Vln. I

Vln. II

Vla.

Vc.

D.B.
I just know a lot of fel-las are gon-na be migh-ty up-pit-ty 'til the next li-quer ship-ment ar-ives at the gen-er-al store.
\( \sum_{n=1}^{12} \)
Can you believe what that preacher man was sayin'? I swear, I almost walked out!

What?
Are you kid-ding me? His whole mess-age was based en-tirely on op- in-ion rather than

Why?

His whole mes-sage was based en-tirely on op-in-ion rather than

Burton – 228
Are you sure?

I'm sure he quoted the Bible.
a-ny of it ac-tual-ly about the sin of al-co-hol? Um, Ah... No? You're ab-so-lute-ly right, good.
T.  

None of the scripture was about alcohol! Who here can tell me anytime when

Fl.

B-Cl.

Hn.

Pno.

Perc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

370
thing that Je - sus says a-bout li - quor! It's all a-bout lo - ving your neigh - bor not pour-ing good li - quor

thing that Je - sus says a-bout li - quor! It's all a-bout lo - ving your neigh - bor not pour-ing good li - quor
Bob: I think he would-a frowned on it, I mean, he did turn water into wine! Ex-
down the drain!

Chorus:
down the drain!

Fl.

B-Cl.

Hn.

Pno.

Perc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

I think he would-a frowned on it, I mean, he did turn water into wine! Ex-
down the drain!
ac'ly my friends! And now that preach-er man's got-ten all o' y'all to throw out yer drink!

T.

C H O R U S

Fl.

B-Cl.

Hn.

Pno.

Perc.

Vln. I

Vln. II

Vla.

Vc.

D.B.
Gum-mit, he's right!
Dag-Gum-mit, yer right!
Whad-da we do now?

Dag-Gum-mit he's right!
Dag-Gum-mit, yer right! Whad-da we do now?
find that preach'er man and get our whis-key back!

We ri'-ot! We ri'-ot! And get our whis-key back!

We ri'-ot! We ri'-ot! And get our whis-key back!

Whis-key back!
If only ya could, if only ya could. But he's already done poured it out.
Ah hell! I need a drink! Anybody got a bottle that was spared from the hor-ror?

Baritone 1

Ah hell! I need a drink! Anybody got a bottle that was spared from the hor-ror? Sure you do, Bob.
Sorry boys, Mary went on a tear and dumped all the bottles before the revival even started!
I think I may be able to help.

Tell us! Tell us! Tell us! How?

Tell us! Tell us! How?

Tell us! Tell us! How?
I may have a bottle or two that I'd be willing to share with ya. Of course, I'd need some compensation since I paid for 'em, ya know.
right! Meet me back here in a little while and be discreet, O-kay? I don't want no one getting in.
trouble with their wives or Sunday School teachers.

Got it!

Got it!

Burton – 247
Psst. Tommy! Clara, we're standing right next to each other. I know.
But we're not supposed to know each other! Then just pretend like we're meeting for the first time. (ahem) How do ya do, Miss? [giggles] Just fine! [giggles] [sighs]
You're mighty pretty, Miss. I've got some errands to run, but I'd love to see you again. I'll be over there for most of the afternoon. Over there? That's right.
Well maybe I'll come by and see you. I am a bit thirsty though, so I think I'll grab a drink first. [Tommy exits and Clara goes into the church]
Good Lord, These are heavy! Have you ever noticed that we always do the heavy lifting while the men just stand around?

[Addy and Clara come out of the church, carrying boxes of liquor]
Yes, I always figured they were lazy. Or they’re not strong enough!
Shh shh shh, We're supposed to be in-conspicuous.
is it done? Ev-ery-thing's in place. It's up to Tom-my now. Well, let's clear out then so he can fin-ish the job.

Karl

Addy
Burton – 256

K.

Fl.

B- Cl.

Hn.

K.

Fl.

B- Cl.

Hn.

Gk.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Recit.

Recit.

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Recit.

Recit.
Recit.  

**Tommy**

That I am, good sir! What can I do for you?

Recit.  

**Bob**

Whis-key. A bot-tle if you've got it.  

Absolu-tely!
Do you have... ah... res-ti-tu-tion? Res-ti-tu-tion? Of the mon-te-ry va-ri-ty.
Oh! You mean cash! Yes-sir! Here ya go!
Thank you! And re-mem-ber: be dis-creeet.

Oh! You mean cash! Yes-sir! Here ya go!
Thank you! And re-mem-ber: be dis-creeet.

Thank you! And re-mem-ber: be dis-creeet.

Thank you! And re-mem-ber: be dis-creeet.

Oh! You mean cash! Yes-sir! Here ya go!
Thank you! And re-mem-ber: be dis-creeet.

Oh! You mean cash! Yes-sir! Here ya go!
Thank you! And re-mem-ber: be dis-creeet.

Thank you! And re-mem-ber: be dis-creeet.

Oh! You mean cash! Yes-sir! Here ya go!
Thank you! And re-mem-ber: be dis-creeet.

Oh! You mean cash! Yes-sir! Here ya go!
Thank you! And re-mem-ber: be dis-creeet.

Oh! You mean cash! Yes-sir! Here ya go!
Thank you! And re-mem-ber: be dis-creeet.

Oh! You mean cash! Yes-sir! Here ya go!
Thank you! And re-mem-ber: be dis-creeet.

Thank you! And re-mem-ber: be dis-creeet.
Pass! You open for bus'-ness Brother?

Pssst!
That I am, good sir! What can I do you for?

Gin. A bot-de if you've got it. Com-in' right up!

Tommy

Recit.

Tempo

Recit.

That I am, good sir! What can I do you for?

Gin. A bot-de if you've got it. Com-in' right up!

Tommy

Recit.

Tempo

Recit.

That I am, good sir! What can I do you for?

Gin. A bot-de if you've got it. Com-in' right up!

Tommy

Recit.

Tempo

Recit.

That I am, good sir! What can I do you for?

Gin. A bot-de if you've got it. Com-in' right up!

Tommy

Recit.

Tempo

Recit.

That I am, good sir! What can I do you for?

Gin. A bot-de if you've got it. Com-in' right up!
Here's your piece of tin. Thank you! And remember: be discreet.
Beer! As much as I can carry. Comin' right up!

This should cover it...
Various Townspeople

gathering around and yelling out orders for Tommy

All laugh and cheer

Ale, Beer, Grog, Gin, Punch, Stout Hooch!

Tempo

521
A waltz-like drinking song $\ddot{=}168$ (\textit{d}.=56)

Tenors $f$

Basses $f$

A man needs his liquor at the end of the day, no

A man needs his liquor at the end of the day, no

Pno. $f$

Fl.

B-Cl.

Hn.

Vln. I

Vln. II

Vla.

Vc.

D.B.

527

528

529

530

531

532

Burton – 265
mat-ter what a preach-er or our wives say!

mat-ter what a preach-er or our wives say!

preach-er or our wives

preach-er or our wives

wives

say!

say!

wives

say!
Earl and Sam enter the Town Square on patrol. Bob stumbles drunkenly into view.

[as he finishes his bottle] Aw that's it?
[bumps into something] Watch where yer goin'? Well, look at...
that. Seems like Bob managed to keep hold on some whiskey. Let's go get him before he
hurts himself. Or Mary drags him to listen to that preacher again!
How ya do-in' there, Bob? She - siff. ass - so good to see ya. What are ya do-in' 'round these?
parts? Come on Bob. I think you need a bit of shut-eye. Hand me the bottle.

No! It's

Sam

Bob

Come on Bob. I think you need a bit of shut-eye. Hand me the bottle.

No! It's

Hand me the bottle.

No! It's
my bot-tle. (hic) Ya can't have it. Go get yer own! I can't Bob. That preach-er dumped all of it, and the Gen-er-al Store's all out.

[Billy and Jane enter]
[Bob puts his arm around Sam]

Shh, Don't wor-ry a-bout that, Sam-my. My friend can take care of ya. What ev-er ya need, he's got.

Bob (falsetto)

My friend can take care of ya. What ev-er ya need, he's got.
What are ya talk-in' a bout, Bob? My friend! He's got all the li-quot you'll ev-er want. He
ev-en had a bot-tle of my fav-(hic)-i’tie whis-key that Ma-ry threw out!

Your friend? How do ya know him?
Bob

Jus’ met him to-day after the revival. He didn’t like the preacher and hap-(hic) happened to have some

Burton – 276
Sam observes the townspeople walking by with bags and boxes full of liquor.

Seems like he brought an awful lot of liquor to a revival.

Sam with him.

Seems like he brought an awful lot of liquor to a revival.

Sam with him.

Seems like he brought an awful lot of liquor to a revival.

Seems like he brought an awful lot of liquor to a revival.

Seems like he brought an awful lot of liquor to a revival.
Look a-round She-riff: lots of folks car-ry-in' bags a-round on a day when the shops are closed. Ya
know, come to think of it, we never actually saw him pour out those
[exchanges a knowing glance with Sam, counting to four on his fingers]

bottles. And with Bob's friend, that makes four. The preacher, his wife, her friend, and the li-quot man.

Slowing a bit \( \frac{1}{2} \text{ ca.} 104 \)

\( \text{rit.} \)

\( \text{Slowing a bit } \frac{1}{2} \text{ ca.} 104 \)

\( \text{rit.} \)

\( \text{Slowing a bit } \frac{1}{2} \text{ ca.} 104 \)

\( \text{Slowing a bit } \frac{1}{2} \text{ ca.} 104 \)

\( \text{Slowing a bit } \frac{1}{2} \text{ ca.} 104 \)

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\( \text{Slowing a bit } \frac{1}{2} \text{ ca.} 104 \)

\( \text{Slowing a bit } \frac{1}{2} \text{ ca.} 104 \)

Slowing a bit \( \frac{1}{2} \text{ ca.} 104 \)

pizz.

pizz.

pizz.

pizz.

pizz.

pizz.

pizz.
Ya think they're our grifters? Whaddya mean grifters? I think it's worth talk-in' to 'em.
[Townpeople attention is drawn to Bob
Tommy overhears Bob. Karl, Addy, Clara step out
to check on the commotion]

[Everyone looks at each other awkwardly]
Evening folks. I loved the revival today, would ya mind coming over here to chat about yer message with us? We’ve been made! RUN! STOP THEM!
Frantically \( \approx \text{ca.132-144} \)

\[ \begin{array}{c}
\text{E.} \\
\text{Fl.} \\
\text{B-Cl.} \\
\text{Hn.} \\
\text{Pno.} \\
\text{Perc.} \\
\text{Vln. I} \\
\text{Vln. II} \\
\text{Vla.} \\
\text{Vc.} \\
\text{D.B.} \\
\end{array} \]
Karl

Quick! Grab the kids!

Burton – 289
Act II
Scene 1
Clara, Earl, Sam, Bob

Scene: The Summit Town Jail. Clara and Bob each occupy a cell. Sam and Earl are sitting in chairs.
humming absentmindedly

Clara

C.

Fl.

B- Cl.

Hn.

Pno.

Glock.

Vln. I

Vln. II

Vla.

Vc.

D.B.
It's really quiet and peaceful here. That's nice. Is it always like this?
What's so fun-ny? You can thank yer friends for this re-lax-ing at-mos-phere. I don't
37 Relaxed \( \frac{m}{4} \cdot 144 \)

You see, my children are some-thing of a hand-ful, and they...
get into quite a bit of trouble 'round here. More trouble than you and your friends ac-tu-a-ly.
That's too bad.
I like kids, I always thought they'd be wonderful to have. Little

Clara

Recit.

That's too bad.
I like kids, I always thought they'd be wonderful to have. Little

Recit.

Recit.

Recit.

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Recit.
boys making mud-pies   Little girls with pig-tails and ribbons.   Reading stories and singing lullabies, playing make bel...
planting beautiful flowers! And dancing I always in-

Burton – 300
a tempo

78

ag - ine lots of danc - ing!  Chil - dren rea - ly are won - der - ful!
Some are. They all are, but some are well-behaved while others are... Hell in a (hic) hand basket!

Sam

Earl

Bob

Sam laughs

Recit.

Fl.

B- Cl.

Hn.

Pno.

Perc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

83

84

85
Dif-fi-cult! Just like their moth-er. What does The-re-sa think of all of this? You know The-re-sa, she's laugh-ing her head off!

What does The-re-sa think of all of this? You know The-re-sa, she's laugh-ing her head off!

You know The-re-sa, she's laugh-ing her head off!

You know The-re-sa, she's laugh-ing her head off!

You know The-re-sa, she's laugh-ing her head off!

You know The-re-sa, she's laugh-ing her head off!

You know The-re-sa, she's laugh-ing her head off!

You know The-re-sa, she's laugh-ing her head off!

You know The-re-sa, she's laugh-ing her head off!

You know The-re-sa, she's laugh-ing her head off!

You know The-re-sa, she's laugh-ing her head off!

You know The-re-sa, she's laugh-ing her head off!

You know The-re-sa, she's laugh-ing her head off!

You know The-re-sa, she's laugh-ing her head off!

You know The-re-sa, she's laugh-ing her head off!

You know The-re-sa, she's laugh-ing her head off!

You know The-re-sa, she's laugh-ing her head off!
When I read her the ransom letter she said: "I'll keep them in my pray'cause they're sure gon-na need 'em!"
90 112  Clara
A  ran - som  let - ter?  They sent you  a  ran - som  let - ter?  What did they  say?  Are they

90 112

Fl.

B- Cl.

Hn.

90 112

Pno.

Perc.

90 112

Vln. I

fp

Vln. II

fp

Vla.

fp

Vc.

fp

D.B.
A bit slower $\frac{d}{2}=96$

accel. poco a poco
cresc. poco a poco
cresc. poco a poco
cresc. poco a poco
cresc. poco a poco

theat-'ning to come break me out or may-be
tie your kids down on a rail-road track with a
train approach-ing so that you have to

tie your kids down on a railroad track with a train approaching so that you have to
choose between letting me go and saving your children before they squished under the train?

Fl.

B.C.

Hn.

Recit.

Pno.

Recit.

Recit.

Recit.

Vln. I

Vln. II

Vla.

Vc.

D.B.
How would they even coordinate that? The nearest train is ten miles away and it doesn't even run on

Sam

Fl.

B. Cl.

Hn.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.
sche - dule half the time. Well fine! What did they say, then?
With Mocking Menace \( \text{\textcopyright} \text{ca.72} \)

Earl

We have your children, we have your children concealed in a place far away from Summit.
It is use-less, it is use-less for you or ev-en the most skilled Law-men to at-tempt to find them. The on-ly way the

(chuckles) The on-ly way the

Law-men to at-tempt to find them. The on-ly way the
on-ly way you will have them re-stored to you
is if you re-lease Cla-ra from jail with our mon-ey in her
(laughing) If you agree to these terms send your answer in

E.

Fl.

B. Cl.

Hn.

Pno.

Perc.

Vln. I

Vln. II

Vla.

Vc.

D.B.
writ-ing with a  mes-sen-ger  to the road cross-ing at Birch Creek and Jag-ged Rock by tom- or-row at sev-en o'.
clock in the ev'ning. There you will find three scrag-ly trees and a large flat.
rock with a crevice in it. Leave your reply in the crevice and return to...
fail to com- ply with our de- mands. you will ne-ver see your chil-dren ev-er a- gain!
If you do comply with our demands your children will be returned to you, safe and well within three
Aw... They miss me! What in tar-na-tion type of name is the Strong Arm Crooks? (hic) That's ter-ri-bile!
I've never really liked it much myself, but what are you going to do?
When a man gets stuck on an idea, sometimes it's easier just to go with it. Let's hope they're not stuck on this ransom idea!

(Sam and Earl laugh)
But I don't understand. Why do all of you think it's funny that my friends have your children?
Are n't you ev en a lit - tle wor - ried a bout what will hap - pen if you don't let me go?
Not in the slightest. Miss Clara when I say my children are difficult, I don't exaggerate.
Last month Billy stole a beehive from a tree and put it in his
teach'er's desk  
How bad was he stung?  
Oh,  
He wasn't  
I don't
know how on earth he got that hive down without getting stung but he did.

Burton – 330
And the week before last Jane snuck into the general store and switched

Sam

Burton – 331
al...the la...bels...on...all...the...food.
Salt...for...su...gar,
pick-less...for...pick-led...ja...la...
penos, that sort of thing. That doesn't sound so bad. It was the day before the...
Cook Off!

People got sick

It was not a pretty picture.

Salt for

I don't know how on earth he

Burton – 334
Burton – 335

...sugar and pick-les for jalapenos. Salt for sugar and pick-les for...

got that hive down and in-to the teach-er's desk. I don't know how on...

...
S.

ja-lap-en-os.

E.

earth he got that hive down  And they're al-ways throw-ing rocks at stray cats!

Fl.

mf

B-Cl.

mf

Hn.

mf

Pno.

mf

Perc.

mf

Vln. I

mf

Vln. II

mf

Vla.

mf

Vc.

mf

D.B.

mf
One time they stole Jack Brown's horse and went out to play a game they call...
Red Chief and then they disappeared for three whole days. What
hap-pened to them? They would-n't tell a li-ving soul what hap-pened out there in the wil-der-ness.
That horse wasn't ever the same again.

He was really skittish.

He was.

Burton – 340
after that and wouldn’t look anyone in the eye. They
They wouldn't tell a living soul,

That horse was never the same again.

They wouldn't tell a living soul,

That horse was

They wouldn't tell a living soul,

That horse was

They wouldn't tell a living soul,
S.

```
soul, liv-ing soul. They would-n’t tell a liv-ing soul.
```

E.

```
liv-ing soul. No, they would-n’t tell a liv-ing soul.
```

B.

```
nev-er the same, they would-n’t tell a liv-ing soul.
```

Pno.

```
J
```

Perc.

```
Shaker
```

Vln. I

```

```

Vln. II

```

Vla.

```

```

Vc.

```

D.B.

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```
That horse was never the same again!

That horse was never again.
ja-la-pe-no.
Salt for sugar and pickles for pickled ja-la-pe-no. They
stung I don't know how on earth he got that hive down without getting stung. They
gain! That horse was never the same again! They

Burton – 346
The rescue was furious. They haven't done anything like that again.

Earl

Fl.

B- Cl.

Hn.

Pno.

Perc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Burton – 348
That woman, bless her, she sure knows how to put the fear of God in those kids.
So what you're saying is, my friends can't handle your children? Not just that they can't handle my...
Burton – 351

E.

Bil-ly and Jane, but that my chil-dren will most like-ly ter-ror-ize and com-plete-ly wear down your friends.

Fl.


B Cl.


Hn.


Pno.


Perc.


Vln. I


Vln. II


Vla.


Vc.


D.B.

333 334 335 336 337 338 339 340 341
long before my wife and I start to worry.

Poor Karl! Poor Clara!
Ad-dy! Poor Tom-my! They're nice people, you know. What are you going to
tell them? Yeah, what are you gonna say, Earl? Hmm...well. Let's see here...

Earl pulls out pen and paper

Burton – 354
I received your letter today in re-
E.

 guardar to the ransom you ask for the return of my children. I think you were a little high in your de-

Fl.

Bb Cl.

Hn.

Pno.

Perc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Burton – 356
mand that I release Clara and give you the money I confiscated from your scheme.
Well what do you pro-pose then? You've got to give them a coun-ter of-fer.

I'd like to coun-ter your pro-po-si-tion:

Burton – 358
You bring Bil-ly and Jane home and I ag-gree to take them off your hands and keep them far a-way from ya if you...
E.

\[
\begin{array}{c}
385 \\
\text{turn yourselves in.}
\end{array}
\]
Oh, I don't like that plan. Can we just promise never to do it again? Maybe we've already been punished enough.
She's got a point. A few days alone with Billy and June (hsc) is worse than life in prison!
Oh, quiet Bob! Unfortunately the law's the law and you're wanted in three states.
But at least we've never hurt anyone. You can't say that for your children!
Yeah... You might want to give them a heads up to be discreet when they come, Earl.
I don't think the citizens of Sum-mit will be too hap-py with any-one bring-ing Bil-ly and Jane home.
The town has been quite peaceful since my children have been gone, and I cannot be responsible for what the

peaceful since my children have been gone. and I cannot be responsible for what the
towns-folk might do to any-one seen bring-ing them back.

Al-right, how does that sound?
Sounds good to me. Except for the part about bringing the kids with 'em. You forgot to sign it.
Sam: [Earl hands the letter to Sam] honors, Sam? Sure thing. She-riff.

[Sam leaves to deliver the letter]

Clara: [settles back into her cell]

Glock: Sam? thing, She-riff.

[Earl hands the letter to Sam]

Sam: [Sure]
Act II
Scene 2
Karl, Addy, Tommy, Billy, Jane

Scene: Somewhere in the wilderness outside of Summit. There is a cave on one side of the stage where the gang of criminals and the children have been staying.
What are you doing out here Karl? You're supposed to be on watch right now aren't you? They're
A. still a-sleep. I left 'em with Tom-my. He's not too hap-py a-bout it. I don't blame him. I

Fl.

B- Cl.

Hn.

Pno.

Perc.

Vln. I

Vln. II

Vla.

Vc.

D.B.
rounded the corner yesterday and those little brats were tryin' to scalp him for a game they called "Red Chief."
I'm not surprised. Last night we were playin' "Doctor" and the
A little boy said I had gangrene and needed an amputation. The next thing I know, the girl has a pocket knife and starts
reach-in' for my foot! I don't know if we can keep this up much longer, Karl. The
She still's reply was due last night. Let's wait 'til we read it before.
K.  Tempo \textit{rall.}  Crash!  An off-stage commotion

Fl.  Tempo \textit{rall.}  Crash!  An off-stage commotion

Bs Cl.  Tempo \textit{rall.}  Crash!  An off-stage commotion

Hn.  Tempo \textit{rall.}  Crash!  An off-stage commotion

Pno.  

\textit{rall.}  \textit{rall.}  \textit{rall.}  \textit{rall.}

\text{[fill: sound effect: a set of large crashes]}

Vln. I  \textit{rall.}  Crash!  An off-stage commotion

Vln. II  \textit{rall.}  Crash!  An off-stage commotion

Vla.  \textit{rall.}  Crash!  An off-stage commotion

Vc.  \textit{rall.}  Crash!  An off-stage commotion

D.B.  \textit{rall.}  Crash!  An off-stage commotion

\text{making any decisions.}
off stage

Tom, Tom, Tom, Tom–

[tauntingly]
Jane

Billy

Jane

Ha ah ah ah ah ah

Ha ah ah ah Tommy, Tommy, Ha ah ah ah

Fl.

Bb Cl.

Hn.

Pno.

Perc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

43 44 45 46 47

Burton – 386
[Billy and June emerge from the cave, chased by a bedraggled Tommy.]

I'm thirsty! Tommy! Tommy!

I'm hungry! Tommy! Tommy!

The sun's a-wake and so are we!
The sun's a-wake and so are we!
Why do you think the grass is green? Is it because a leprechaun lives in my shoes?

Jane

58 Bright \( \frac{1}{4} \) \( \approx \) 124-132

Why do you think the grass is green? Is it because a leprechaun lives in my shoes?
Why do the trees move? Is it because the wind is really a giant's breath that's blowing...
from a high mountain? Why do you look funny? Why are you staring at me?
like that?

Why do you shake your head?

Who are you looking for? Oh,

Billy Oh, Tom-tom come and play with us!
What are we gon--na play to-day? Can I pick the game this time? I want to pick!
Let's play Trolls in Dungeons! And Drag-ons in cas- des and princ-es-ses and we must have a joust-ing match!
[Billy finds a pair of sticks to play swords with]

Billy: Here's what we'll do.

Jane: We should play pirates! What will we be the pirates of? The

B. 86

[Music notation]

Perc.: 88

Pno.: 88

Vln. I: 88

Vln. II: 88

Vla.: 88

Vc.: 88

D.B.: 88

Billy: No!

Jane: Here's what we'll do.

Billy: We should play pirates!

Jane: What will we be the pirates of? The
thinking hard

pirates of Penn... The pir-ates of Penn... Oh, it doesn't mat-ter...

Jane

Billy

En

Oh, it doesn't matter!
garde, Tommy! En garde! No! No! I don't want to play. Just
T. [100]

Karl
[No Addy]

Addy

leave me alone! Where the hell did they get those sticks? Who knows. I'm telling you.

Fl.

Bo Cl.

Hn.

Pno.

Perc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

leave me alone! Where the hell did they get those sticks? Who knows. I'm telling you.
these kids... I know, but we won't have them much longer.
[to Tommy] Avast ye swine! [to Tommy] Arrr! The curse of the sea be upon ye! En garde! En garde!

Jane

Billy

[both attack Tommy]

En garde!

En garde!

Jane

Billy

[both attack Tommy]
Tommy: Ow! Don't I get a sword too?
Jane: What kind of pirate doesn't have a sword? You have to have a sword! it's the

Billy: 

Perc.

Vln. I

Vln. II

Vla.

Vc.

D.B.
[Annoyed]

rules!  All right then, let me go get a sword!

[looks around on the ground]
If you break the rules,
then you'll have to go before the captain for yer judgement.

Oh Captain, what do ya think?
[Billy thinks]

J.

Fl.

B- Cl.

Hn.

Pno.

Perc.

Vln. I

Vln. II

Vla.

Vc.

D.B.
T.
careful, now, we're getting mighty close to the cliff!

Fl.

Bo Cl.

Hn.

Pno.

Perc.

mf

Vln. I

mp

Vln. II

mp

Vla.

mp

arco

pizz.

arco

Vc.

mp

D.B.

mp
E-nough! I'm done play-ing, you hear? Geez, what's his problem? We're just having a bit of fun, Tommy!

Burton – 409
Do you really think he wants them back? They're his family and we still want her back.
Quir-ky and in-tol-er-a-ble are two dif-f’rent things, Karl. (sigh) Let's hope you're right. Let's hope I'm right.
Tommy

Karl, I can't take this any more! These kids are terrible, sadistic, little monsters.
Did you see them try and push me off the cliff? Tom-nya, it's all right...

Addy

Trying to reassure Tommy

Fl.

Bsn. Cl.

Hn.

Pno.

Perc.

Vln. I

Vln. II

Vla.

Vc.

Db.
Don't tell me that Ad-dy. It ain't right and you know it! They're not right! They're not right! They're...
Jane and Billy: Right behind you!  Jane: Aw... Don't be such a baby.  E-

Perc.

Vln. I

Vln. II

Vla.

Vc.

D.B.
nough! Tommy, why don't you go check if the sheriff has responded to our ransom Gladly!

Recit.

Fl.

Bo Cl.

Hn.

Pno.

Perc.

Vln. I

Vln. II

Vla.

Vc.

D.B.
[Addy blocks their way] Addy

Not so fast you two! You need to

[Addy storms off] Tommy

[kids follow after Tommy]

[Addy blocks their way]

Addy

[Tommy storms off]
A.

173

stop and think real hard about what you've been doing.

What do you mean, Miss Ad-dy?

Fl.

173

Bb Cl.

Hn.

173

Pno.

173

Perc.

173

Vln. I

173

Vln. II

173

Vla.

173

Vc.

173

D.B.

173

177

Jane

177

177

177

177

177

177

What do you mean, Miss Ad-dy?
We ain't been do-in' no wrong! Yeah Miss Ad-dy, we've just been play-in'! It's not our fault Tom-my ain't got no im- ag-i-na-tion!
Like I said, just think real hard on what you've been doing and who you've been doing it to and...
what might happen to you if your sheriff daddy doesn't agree to our ransom...
Wait, what do you mean by that? What do you think I mean, Bill-y? But, but, we're just kids!

Billy: What do you think I mean, Bill-y?

Addy: We're just kids!

Jane: I mean, but we're just kids!
And we're a gang of hard-ened crim-ins-als used to getting our way. I think it's best if you go back to the...
Are you really suggesting... Of course not, Karl! Good! We're cons and thieves, not murderers.

Recit.
But seriously Karl, if he doesn't agree to the switch, what do we do?
think those kids might kill us in our sleep and we can't just leave without Clarissa. I know Ad-dy, I know.

I know Ad-dy, I know.
accel.  224 Agitated 120-132

T.  

accel.  224 Agitated 120-132

Fl.  

B♭ Cl.  

Hn.  

accel.  224 Agitated 120-132

Pno.  

Perc.  

accel.  224 Agitated 120-132

Vln. I  

Vln. II  

Vla.  

Vc.  

D.B.  

He said no!  He said no, Karl!  Aw, geez!  What are we gonna do?  I
don't wanna go to jail, but I can't spend another day with those kids! They'll kill me for sure! I just

...
want to go away and start over. But I can't leave.

But I can't leave.
Clara and what he's proposing sounds awfully nice except for the jail part L. L. L.
Karl

246

mf

Slow down Tom-my! What are you say-ing a-bout jail? Read it Karl, just read it!

Fl.

Bo Cl.

Hn.

Pno.

Perc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

246  247  248  249  250

---

Burton – 432
received your letter today in re - send us the new exam you will need for the re - exam of my child.
I think you were a little high in your demand that I re-lease Clara and give you the money that I
con - sis - t - ed from your scheme. I'd like to coun - ter your prop - o - si - tion.
You bring Bil-ly and Jane home and I a-gree to take them off your hands and keep them far a-way from ya,
K. 263  tomar un respiro poco rit. 266  a tempo

Fl. 263  poco rit. 266  a tempo

Bb Cl. 263  poco rit. 266  a tempo

Hn. 263  poco rit. 266  a tempo

Pno. 263  poco rit. 266  a tempo

Perc. 263  poco rit. 266  a tempo

Vln. I 263  poco rit. 266  a tempo

Vln. II 263  poco rit. 266  a tempo

Vla. 263  poco rit. 266  a tempo

Vc. 263  poco rit. 266  a tempo

D.B. 263  poco rit. 266  a tempo

You had better come early in the morning for the
town has been quite peaceful sincerely children have been gone, and I can't be responsible for what the...
town-folk might do to a-ray-one they see bringing them back. Sin-cer-'ly The She-niff.
What should we do now? We could call his bluff and wait a little bit.
long-er, but I'm not en-ti-re-ly sure that he's bluf-fing. I say we wait a few more days and let the she-riff's Karl.

Burton – 441
No! I'm put-ting my foot down, Karl.

con-science get-ing to work-ing.

Burton – 442
If you won't agree to his proposition, I'll turn us in myself!
Flowing smoothly \( \text{ca. 132} \)

T.

Fl.

Bb Cl.

Hn.

Pno.

Perc.

Pc. to Glock

Vln. I

Vln. II

Vla.

Vc.

D.B.
clivities and habitus of self-defense, but

Burton – 445
there is a time when all systems of egoism and pre-dominance fail.

Burton – 446
I have been subjected to supernatural tortures

A bit faster $\dot{=}144$

T.

Fl.

B. Cl.

Hn.

Pno.

Glk.

Vln. I

Vln. II

Vla.

Vc.

D.B.

311

312

313

314

315

316

317

318
and I've tried to be faithful to our cause.
but there is a limit, there is a limit to what a man can handle.

Through

there is a limit, to what a man can handle.

Through

there is a limit, to what a man can handle.

Through

there is a limit, to what a man can handle.

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Through

there is a limit, to what a man can handle.

Through

there is a limit, to what a man can handle.
never wavered, I have never lost my nerve. I have never
I have never never lost my nerve until we kidnapped these

never wavered
old times have not suffered nearly as much even in their death
as I have suffered with these children. I would
stand without batting an eye through earthquakes, fire and
flood, poker games, dynamite, church revival, plaintiff, plaintiff, plaintiff, plaintiff, plaintiff.
I cannot stand
It's the only option! I'm not spending another day with those kids!
[[423] \( \text{\textbf{\textsc{j}} = 152} \) [sounds of construction heard offstage]


Pno. Perc.

[offstage] [\textit{Ha ha ha}]

Jane

\( \text{\textit{pizz.}} \)

\( \text{\textit{arco}} \)

\( \text{\textit{slide}} \)

\( \text{\textit{forcefully}} \)

\( \text{\textit{slide}} \)

\( \text{\textit{forcefully}} \)

\( \text{\textit{slide}} \)

\( \text{\textit{forcefully}} \)

\( \text{\textit{slide}} \)

\( \text{\textit{forcefully}} \)

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\( \text{\textit{forcefully}} \)

\( \text{\textit{slide}} \)

\( \text{\textit{forcefully}} \)

\( \text{\textit{slide}} \)

\( \text{\textit{forcefully}} \)
ha ha! Ha ha ha! ha ha! Sharp-en and saw to build our game
Mouse-trap is how we'll have fun to-day!
Jane and Billy

Ha ha ha ha ha ha! That does -n't- sound good...

Addy

Please Karl, please! I can't take it no...

Tommy

Pno.
more! Karl, I think they’ll kill us for sure as soon as we close our eyes!
A. Karl

Al - right! Al - right! To tell you the truth those lit - de

B. Karl

Vln. I

Vln. II

Vla.

Vc.

D.B.
462

K.

brats are fraying my nerves too. We'll take them back and turn ourselves in

Fl.

Bo Cl.

Hn.

Pno.

Perc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

462 463 464 465 466 467 468
and pray the sheriff keeps his word to save us
from his son and daughter.
Act II
Scene 3

Clara, Jane, Billy, Addy, Sam, Tommy, Karl, Earl, Bob, Townspeople

Scene: The Summit Town Jail early in the morning. On one side of the stage, the gang arrives in town with the children. On the other side of the stage, Clara occupies a cell in the jail. As the scene goes on, more and more townspeople awake and go about their daily business.

Not too fast \( \frac{\pi}{4} = 56-60 \) (\( \frac{\pi}{8} = 170-180 \))
ya'll just don't know how to have fun. You boo-by trapped the cave. And
Burton – 473

Billy

Jane

tried to build a guillotine.

Oh that thing? It was for educational purposes.

In

Fl.

B. Cl.

Hn.

Pno.

Perc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

10 11 12 13
school we were learning about the French Revolution and we wanted to see how it worked. We were gonna use it on
A bit quicker

Tommy

mp

mumbled to himself

Only if you could—n't get our heads in it.

A bit quicker

A bit quicker

A bit quicker

A bit quicker

A bit quicker

A bit quicker

A bit quicker

A bit quicker

A bit quicker

A bit quicker

A bit quicker

A bit quicker

A bit quicker

A bit quicker

A bit quicker

A bit quicker

A bit quicker

A bit quicker
What was that Tom-ty? Did you say you want-ed to play Tom-ty?

That's it, ev'ry-one stop! Now...
you, listen to me and you listen well. Don't think for a minute that you have
any of us fooled: you are horri-ble, na-ny, lit-tle child-ren. You may try to act cute and
A.

in-no-cen, but we all know that is-n't the case. I don't know how your par-ents keep you from

Fl.

B-Cl.

Hn.

Pno.

Perc.

Vln. I

Vln. II

Vla.

Vc.

D.B.
massacre the whole town, or setting your house on fire just to watch it burn,

sizzle cymbal preferred if available

D.B.
but I've got a pretty good idea.

Kids like you only respond to one thing: your
mother. I don't know your mom-ma, or how she makes you toe the line.
"but I swear to high heaven, if you don't keep your mouths shut, walk nicely and do what we
say, I will tell her ev'ry single thing you've done and said since we took you.
A. Fl.

Now ask yourselves do you really want your mom-ma to hear all of that? No ma'am.

Bc. Cl.

Recit.

Hn.

Recit.

Pno.

Recit.

Perc.

Recit.

Vln. I

Recit.

Vln. II

Recit.

Vla.

Recit.

Vc.

Recit.

D.B.
That’s what I thought now leave Tommy alone. Yes ma’am. And apologize.
Now that we've got that settled, let's get a move on. I want to be in...
town by sunset, so no one sees us bringing you two back. I don't want a mob on our hands.
What time is it?  
Almost six thirty.  
At night?!
No, in the morning. It's almost sunrise. Why on earth are you all up this early?

Burton – 492
Do-\text{-}ing \ our civ-\text{-}ic du-\text{-}ty, Miss Cla-ra. \quad \text{More_like_har-\text{-}rass-ing (hic) law a\text{-}bid\text{-}ing civ\text{-}t\text{-}ens who are}

Sam

Bob

\text{B. Clar.}

\text{mf}

\text{Pno.}

\text{Vln. I}

\text{Vln. II}

\text{Vla.}

\text{Vc.}

\text{D.B.}

\text{mf}

\text{pizz.}
just mind-ing their own bus’ness. You were yell-ing at a porch swing And threat-ning to punch it in the face. I had the
We aren't up just to

situation (hic) entirely under control (hic)
keep you from drunk-er-y hurt-ing your - self, Bob. We're al-so wait-ing for Miss Cla-ro's
friends to bring back Billy and Jane. I changed my mind, I'm Billy and Jane.

I changed my mind, I'm

Bob

Burton – 497
Bob: I'm glad I'm safe in this cell.

Earl: Well, Miss Clara's friends can't wait to join you.
Sam
[said to Clara and Bob as he looks out the window.]

Clara

Looks like you'll see|num:| see company. Is someone bringing us breakfast? What? No. Your

Sam

Earl

Not too fast \( \frac{5}{6} - 60 \) (\( \frac{5}{6} - 170 - 180 \))
(3+2+2 / 2+2+3)
friends have come to turn themselves in.
Are ya glad to be back home kids?  I guess, It was fun camping out but...
It was kin-da bor-ing They don't real-ly know how to play. Well, you're mom- ma and I have told you that not...
everyone plays the same way.
Dif’rent peo-ple have dif’rent de-fi-ni-tions of fun.
Most ad-ULTs don’t find
ha-voc and cha-os ve-ry fun, for ex-am-ple. Or de-struc-tion and dis-men-ber-ment. Isn’t the truth!

A-hem, Well,
she-still—we've kept our part of the bargain. Are you prepared to keep yours too?

Burton – 507
Earl: Ab-so-lutely, Sam, would you like to do the hon-ors? My plea-sure. Miss...? Addy.

Addy: My plea-sure.
Right this way, Miss Ad-dy, you'll be bunk-ing with Miss Cl-a-ra. Hi Ad-dy! Hi Karl! Hi Tom-ny!

A bit quicker $\frac{4}{1}$=112
I've missed you guys! It's been pretty boring here without you. I heard that those kids were awful, I
Addy (consolingly)

hope you're all right! I'd feel so bad if... Hush now Cla-ra, We're fine. We're just glad to see you.
Hey! What do you mean, "awful"? You kid-napped us, remember? We're not the criminals here!
Not yet, anyway. Kids, go run home to your mom-ma, now. She's missed you.

Burton – 513
Karl, Tommy, you’ll be in this cell, next to Bob. You just keep those kids away from me, and I’ll go wherever you want me!
Speaking of which, how are you going to keep them away from us? I mean, you work here,
surely they're going to come and visit you and try to torment us in the process.

Don't worry about that. You're
wanted in several towns, so I've arranged for you to be transferred out to the State Peni-ten-ti-a-vo-ny next.
Once they pick you up, you'll never have to worry about my kids again.
Karl settles into the cell

I have to ask... How do I keep my kids in line?
A. Yes!

B. Yes!

K. Yes! I do what I can, set rules and enforce them,

T. Yes!

Karl Ear [fondly]
but it’s really their mother that makes them toe the line.

Addy knew it!
A. told you! It's always the mother that keeps kids in line. She must be one hell of a woman!

B. Cl.

Hn.

Pno.

Perc.

Vln. I

Vln. II

Vla.

Vc.

D.B.
Burton – 527

She is, always has been. When I first met Theresa, I had to arrest her.
for breaking into the bank because she needed the money from her lock box for some after hours
(chuckles) It's a long story, but she can more than handle anything those kids throw at her!
Quick $\frac{1}{4}=144$

C. Hor. 

Fl.

Bc. Cl.

Hn.

Pno.

Perc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

p cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

327 328 329 330 331 332 333 334
No! Stop! Don't touch that! Leave it alone!

No! Stop! That's not a toy!

Stop! That's not a toy!

Not a toy!
Sounds like the town's figured out that Bill and Jane are back.
They're back!

Dear God,

They're back!

They're back!

They're back!

Dear God,
why are they back?

God, why are they back?

why are they back?!
I never thought I'd say this, but I'm glad we're in these cells. Amen to that, (hic) res-tend!
Time passes in the jail cells...

Burton – 538
So... What have you been up to?
It looked like a good thing but wait 'til I tell you, kid-nap-ping's not a con-man's game. But
what was I to do with Clara caught up with the law?

I wish we had gone home to Poplar Cove and...
never got ten into this mess. I wanted to settle down and put this swindler act to rest.
In order to run a successful con one must know everything and be prepared for
anything. Unfortunately for us, homicidal children are outside our realm of knowledge.
had to think of something but my choice was disastrous and wrong!

Life's full of could-a's and should-a's

Addy
and now I’ll just have to hope for the best.

What can I say? I’d rath-er live in a cell than die in a cave!
May be prison won't be so bad if I'm there with my family. There's always some fun to be so bad if I'm there with my family.
when you get dealt a bad hand,

When you get dealt a bad hand,

When you get dealt a bad hand,

When you get dealt a bad hand,
you get dealt a bad hand, some times it's better to fold and live to play the game a - 

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My mom-ma al-ways used to say (hic) if you
fall off your horse just get back on, (hic) un - less you fall on a cactus. Then ya got ta
Bob

roll a-round and scream in pain, and you'll done land-ed in two cac-va-ces

FL

B-Cl.

Hn.

Pno.

Perc.

Vln. I

Vln. II

Vla.

Vc.

D.B.
Grifters, hust-lers, liv-ing life on the lam, be-cha wish you’d nev-er tried to
pull the wool over our eyes.

You know the old saying: "What goes around comes a round?"
Years of trick- ing good and in-no-cent folk has gone and land-ed ya up a creek.

You've done the time and
now you've got ta do your time.

It's time to make a mends and say your
prayers that my kids don't find you again. Grift-ers hust-lers What goes a-round, when you get dealt a bad hand, and

Grift-ers hust-lers What goes a-round, when you get dealt a bad hand, and
there's no way out then fold and live to play again.

comes around It's time to make amends.

then no way out then fold and live to play again.

comes around It's time to make amends.

Then fold and live to play again.

It's time to make amends.
And now you've learned you reap what you sow and now you've learned you reap what you sow.
reap what you sow and soon those kids will too.
Now you've learned you reap what you sow, now you've learned you reap what you sow.

Now you've learned you reap what you sow, now you've learned you reap what you sow.

Now you've learned you reap what you sow, now you've learned you reap what you sow.

Now you've learned you reap what you sow, now you've learned you reap what you sow.
now you've learned you reap what you sow.

Reap what you sow, now you've learned you reap what you sow.

Reap what you sow, now you've learned you reap what you sow.

Reap what you sow, now you've learned you reap what you sow.

Sow, now you've learned you reap what you sow.

Sow, now you've learned you reap what you sow.
Reap what you sow, Reap what you sow, Reap what you sow, Reap what you sow,

Reap what you sow, Reap what you sow, Reap what you sow, Reap what you sow, Reap what you sow,

Fl.

Bb Cl.

Hn.

Pno.

Perc.

Vln. I

Vln. II

Vla.

Vc.

D.B.
Reap what you sow, Reap what you sow, Reap what you sow,
Now you've learned

Reap what you sow, Reap what you sow, Reap what you sow,
Now you've learned

Reap what you sow, Reap what you sow, Reap what you sow,
Now you've learned

Now you've learned

Now you've learned

Now you've learned

Now you've learned

Now you've learned
Now you've learned that you reap what you sow!

Now you've learned that you reap what you sow!

Now you've learned that you reap what you sow!

Now you've learned that you reap what you sow!

Now you've learned that you reap what you sow!

Now you've learned that you reap what you sow!

Now you've learned that you reap what you sow!

Now you've learned that you reap what you sow!

Now you've learned that you reap what you sow!

Now you've learned that you reap what you sow!

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